

# Magnificat septimi toni (Lambeth Choirbook)

Transcribed and edited by Bert Schreuder.

Note values halved, original pitch. Original celts: G2, C2, C4, C4, F4.

Anonymous

Some notes on the music at the end of the pdf.

Musical notation for the title "Magnificat septimi toni" in G major, 8/8 time. The melody consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

Ma - gni - fi - cat a - ni - ma - a Do - mi - num.

Musical score for the first system of the Magnificat, featuring five vocal parts: Soprano (S), Soprano 2 (S2), Alto (A), Tenor 1 (T1), and Tenor 2 (T2). The bass part (B) is also present. The lyrics are: "Et ex - sul - ta - vit spi - ri -". A note for S2 is marked "(Gimel at 'Sicut erat' only)".



Musical score for the second system of the Magnificat, featuring five vocal parts: Soprano (S), Alto (A), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The lyrics are: "ri - tus me -".

12

S  
us

A  
us in De

T1  
us in De

T2  
us

B  
us in De



18

A

T1

B



23

S  
sa-lu-ta

A  
o sa-lu-ta-ri me

T1  
o sa-lu-ta-ri

T2  
sa-lu

B  
o sa-lu-ta

29

S  
A  
T1  
T2  
B

ri me  
me  
ta ri me  
ri me

34

S  
A  
T1  
T2  
B

o.  
o.  
o.  
o.  
o.

23  
4

T2

Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae:

T2

ec - ce e - nim ex hoc be - a - tam me di - cent om - nes ge - ne - ra - ti - o - nes.

37

S  
A  
T1

Qui - a fe  
Qui - a fe  
Qui - a fe

43

S *(sic)*  
cit mi - - - - - chi

A  
cit mi - - - - - chi ma -

T1 *(sic)*  
cit mi - - - - - chi ma - - - - - gna



48

S  
ma - - - - - gna qui po - - - - -

A  
- - - - - gna qui

T1  
qui po - - - - -



53

S  
- - - - - tens

A  
po - - - - - tens

T1  
- - - - - tens



58

S

A

T1

63

S  
est:

A  
est:

T1  
est: et san -

T2  
et san -

B  
et san -

69

T1  
- - - - - ctum no - - -

T2  
- - - - - ctum no - - -

B  
- - - - - ctum no - - -

74

T1  
men e - - - (sic)

T2  
men e - - - (sic)

B  
men e - - - (sic)

79

T1  
(sic) (sic)

T2  
(sic) (sic)

B  
(sic) (sic)

84

T1

T2

B

ius.

ius.

ius.

T2

Et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e in pro - ge - ni - es ti - men - ti - bus e - ium.

89

S

A

T1

T2

B

Fe - cit po -

Fe - cit

Fe - cit

Fe - cit po - ten -

Fe - cit po -

93

S

A

T1

T2

B

ten - ti - am in bra - chi -

po - ten - ti - am in bra - chi - o

cit po - ten - ti -

ti - am in bra - chi -

ten - ti - am in bra - chi -

97

S *(sic)* o su *(sic)*

A *(sic)* su *(sic)*

T1 8 am in bra - chi - o su *(sic)*

T2 8 o su

B *(sic)* o su *(sic)* o:



101

S o: dis - per - sit

A o:

T1 8 o:

T2 8 o:

B dis - per - sit su - per



105

S su - per

A su - per

B *S. medi*

109

S *men - te cor - dis su -*

A *men - te cor -*

T2 *men -*

B *men -*

bos

bos

men

bos

113

S *men - te cor - dis su -* (sic)

A *men - te cor -* (sic) (sic)

T1 *men - te* (sic)

T2 *men -* (sic)

B *men -* (sic)

men

men

men

men

men

117

S *dis su -* (sic) (sic) (sic)

A *dis su -* (sic)

T1 *cor - dis su -* (sic)

T2 *te cor - dis*

B *te cor - dis su -* (sic) (sic) (sic)

dis

su

dis

su

dis

su

dis

su

dis

su



120

S

A

T1

T2

B

su

124

S

A

T1

T2

B

(3 beats in ms)

i.

i.

i.

i.

i.

T2

De - po - su - it po - ten - tes de se - dr, et ex - al - ta - vit hu - mi - les.

128

S

B

(sic)

(sic)

E - su - ri - en - tes im - ple -

E - su - ri - en - tes im - ple -

134

S

B

(sic)

(sic)

138

S  
- vit bo - - -

B  
- vit bo - - -

142

S  
- - - - -

B  
- - - - -

146

S  
- - - - - nis:

T1  
- - - - - et di -

T2  
- - - - - et di - vi -

B  
- - - - - nis: et

151

T1  
- vi - tes di - mi - - -

T2  
- - - - - tes di - mi - - -

B  
di - vi - tes di - mi - - -

156

T1  
- - - - - sit in - a -

T2  
- - - - - sit in - a -

B  
- - - - - sit in - a -

162

T1  
8

T2  
8

B

166

T1  
8 nes.

T2  
8 nes.

B nes.

166

T2  
8 Su - sce - pit Is - ra - el pu - e - rum su - um, re - cor - da - tus mi - se - ri - cor - di - ae su - ae.

167

S  
8 Si - cut lo - cu -

A  
8 Si - cut lo - cu -

T1  
8 Si - cut lo -

T2  
8 Si - cut lo - cu - tus

B  
8 Si - cut lo - cu -

173

S  
- tus est ad pa -

A  
- tusest ad pa - tres

T1  
cu - - tus est ad

T2  
est ad pa - tres

B  
- tus est ad

178

S  
tres no - stros,

A  
no - stros, A -

T1  
pa - tres no - stros A - bra -

T2  
no - stros, A -

B  
pa - tres no - stros, A -

183

S  
A - bra - ham et se - mi - ni

A  
bra - ham et se - mi - ni e -

T1  
- - ham et se - mi - ni e - ius

T2  
bra - ham et se - mi - ni e -

B  
bra - ham et se - mi - ni e - ius

190

S e - ius in sae - cu -

A *(sic)* - ius in sae - cu -

T1 *(sic)* in sae - cu -

T2 *(sic)* ius in sae - cu -

B in sae - cu -

196

S - la.

A - la.

T1 - la.

T2 - la. Glo - ri - a Pa-tri, et Fi-li-o, et Spi-ri-tu-i San-cto.

B - la.

198

S Si - cut e -

S2 Si - cut e - rat

A Si - cut e - rat

203

S rat in prin - ci - pi - o, et nunc,

S2 in prin - ci - pi - o, et nunc,

A in prin - ci - pi - o, et

208

S et sem -

S2 et sem -

A nunc, et sem -

213

S per,

S2 per,

A per,

T1 et in sae - cu -

T2 et in sae - cu -

B et in sae - cu - la

220

T1 la sae - cu - lo

T2 - la sae - cu - lo

B sae - cu - lo

226

S  
A  
T1  
T2  
B

A - - -  
A - - -  
rum. A -  
rum. A -  
rum. A -



232



237

242

S *Fermata only in top part.*

A

T1

T2

B

men.

men.

men.

men.

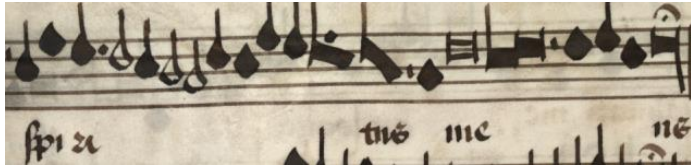
men.



This is one of two anonymous Magnificats in the Lambeth Choirbook (1520's). Besides masses by Fayrfax and Ludford and one piece each by Sturton and Walter Lambe the book contains seven anonymous pieces.

Facsimile's can be found at [https://imslp.org/wiki/Lambeth\\_Choirbook\\_\(Various\)](https://imslp.org/wiki/Lambeth_Choirbook_(Various)) in part 5, starting at page 6.

Text underlay follows the source, so no repetition anywhere. Sometimes the source leaves a tiny bit of room for decisions on the precise text placement:



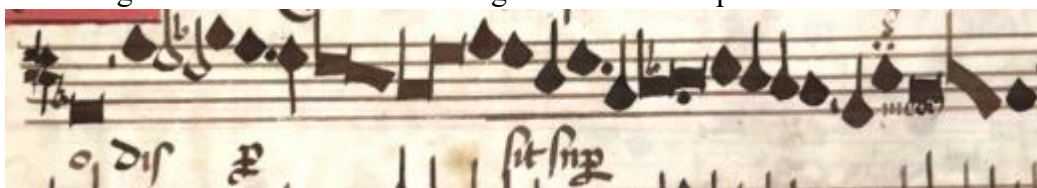
Accidentals before the notes are present in the source.

it seems unlikely to me that the trebles sang '-us' on the semibreve a, followed by 'me-' on the breve d, so I placed 'me-' below the a. Ligatures are indicated by brackets above the notes.

In previous transcriptions I expressed my fascination for 'little accidents' concerning dissonance treatment and voice leading in music from this period. By 'little accidents' I mean that the dissonances don't seem to be a goal in themselves: they briefly occur in passing and the only effect they may have on the listener is "what was that?" Well, this magnificat really has a lot to offer in that regard. There are passages with such a high concentration of briefly passing dissonances that you begin to doubt the composer's competence. I indicated each one with *(sic)* above most notes concerned. Examples: bars 94-97; 115-119; 173-179.

A special case is the 'Sicut erat' in three parts: treble gimel and mean. This section also contains some of those unruly dissonances, but somehow they seem less disturbing, even beautiful, possibly because of the more static harmony and the rather archaic sound-world. This is definitely the most intense section of the piece. It is very effectively followed by a low trio, also low in dissonances. The piece ends of course with a full choir 'Amen', very attractive, and also accident-free, as are the first 43 bars. It does make you wonder how this composer's mind worked... Was he experimentally inclined, and did he simply enjoy the polyphonically slightly rude bits? Who chose the piece to be included in the Choirbook, and had he heard it? And what did the singers think of it? We'll never know.

At the beginning of the Amen there is a signum congruentiae **S** in T1 and bass, indicating that the boys had to be signalled to join in. The same signum can be found in bar 110 in the bass, with the remark 'medi', indicating that the medius had to be signalled that their part starts there.



All in all, I do think the piece is attractive enough to be performed, with the 'Sicut erat' as the highlight. To our modern ears the dissonances may sound less unruly than to the ears of contemporaries, though possibly still a bit out of style.

Bert Schreuder