

Transcribed and edited by  
Bert Schreuder. Original pitch,  
note values halved.  
Original clefs: G2, C2, C4, C4, F4

# Magnificat octavi toni

(Lambeth Choirbook)

Anonymous

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

S  
Et ex - sul - ta -

S2  
Gimel at Quia fecit only

A  
Et ex - sul - ta -

T1  
Et ex - sul - ta - vit

T2  
Et ex - sul - ta -

B  
Et ex - sul - ta -

B2  
Gimel at Quia fecit and ad patres only

7

S - vit spi - ri - tus me - - -

A - vit spi-ri-tus me - - -

T1 spi - ri - tus me - - -

T2 - - vit spi-ri-tus me -

B - - vit spi - ri-tus me - -



12

S - - - us. In De-

A - - - us.

T1 - - - us. In De-

T2 - - - us. In De-

B - - - us. In De-

18

S

A

T1

T2

B

in De

(sic)

24

S

A

T1

T2

B

o sa - lu - ta - ri me

o sa - lu - ta - ri me

o sa - lu - ta - ri me

sa - lu - ta - ri me

30

S

A

T1

T2

B

o.

o.

o.

o.

o.

33  
T2  
8  
Qui - a res - pe - xit hu - mi - li - ta - tem an - cil - lae su - ae:

34  
T2  
8  
ec - ce e - nim ex hoc be - a - tam me di - cent om - nes ge - ne - ra - ti - o - nes.

35  
S  
S2  
B  
B2  
Qui - a  
Qui - a  
Qui - a

41  
S  
S2  
B  
B2  
fe - cit  
fe - cit  
a fe - cit mi -

47  
S  
S2  
B  
B2  
mi - chi ma -  
cit mi - chi ma -  
cit mi - chi ma -  
chi ma -

53

S - - - - - gna

S2 - - - - - gna

A - - - - - qui

T1 - - - - - qui

T2 - - - - - qui

B - - - - - gna

B2 - - - - - gna

59

A - - - - - po - - - - -

T1 - - - - - po - - - - -

T2 - - - - - po - - - - -

65

A - - - - - tens

T1 - - - - - tens

T2 - - - - - tens

71

A  
est:

T1  
est: et san - - - ctum

T2  
est: et san - - - ctum

B  
et san - - - ctum

78

T1  
no - - - men e -

T2  
no - - - men e -

B  
no - - - men e -

84

T1

T2

B

90

T1  
- - - ius.

T2  
ius.

B  
- - - ius.

92

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 - um.

93

S Fe - - - cit po - ten - ti - - -

A Fe - - - cit po - ten - ti - - -

T1 Fe - - - cit po - ten - ti - (2 beats in ms)

T2 Fe - - - cit po - ten - ti -

B Fe - cit po - ten - ti - (1 beat in ms)

98

S - - - - - am in bra

A - - - - - am in bra - chi-o su -

T1 (1 beat in ms) - - - - - am in bra - chi-o su -

T2 - - - - - am in bra - chi-o su -

B (1 beat in ms) - - - - - am in bra - chi-o su -

103

S chi-o su - - - - - (sic) - - - - - o:

A - - - - - (sic) - - - - - o:

T1 - - - - - o:

T2 - - - - - o:

B - - - - - o:

109

S dis - per - - - - -

A dis - per - - - - - sit su - per - -

B dis - per - - - - - sit



114

S sit su - per - - - - - bos

A - - - - - bos

T1 - - - - - men -

B su - per - - - - - bos



119

S men - - - - - te

A men - te cor - - - -

T1 - - - - - te

T2 men - - - - - te cor -

B men - - - - -



123

S cor - dis su -

A - dis su -

T1 cor - dis su -

T2 - dis su -

B te cor - dis su -

127

S - - - i.

A - - - i.

T1 - - - i.

T2 - - - i.

B - - - i.

129

T2 De-po - su - it po-ten-tes de se-de, et ex-al-ta-vit hu-mi-les.

130

T1 E - su-ri-en -

T2 E - su - ri - en -

B E - su - ri - en -

135

T1  
8

T2  
8

B

tes im ple

tes im ple

tes im ple

139

T1  
8

T2  
8

B

tes im ple

tes im ple

tes im ple

144

T1  
8

T2  
8

B

vit bo

vit bo

vit bo

149

T1  
8

T2  
8

B

vit bo

vit bo

vit bo

153

S et

A et di - vi -

T1 nis:

T2 nis: et di - vi -

B nis:

158

S di-vi - tes di - mi -

A tes di - mi -

T1 et di - vi-tes di - mi -

T2 tes di-mi -

162

S sit

A sit

T1 sit in -

T2 sit

B in -

166

S - sit in-a

T1 a

B a

170

S

T1

B

174

S nes.

T1 nes.

B nes.

177

T2

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

178

A Si - cut lo - cu -

T2 Si - cut lo - cu - tus

B Si - cut lo - cu -

184

A - tus est ad pa - tres no -

T2 est ad pa - tres no -

B - - tus est ad pa -

191

A - - - - -

T2 - - - - -

B - tres no - - - - -

B2 ad pa - tres no - - - - -

198

S A - bra - - - - -

A stros, A - bra - - - - -

T1 A - bra - - - - -

T2 - stros, A - bra - - - - -

B - stros, A - - - - bra - - - - -

B2 stros,

204

S  
- - ham et se - mi-ni e -

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

T1  
- - - ham

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

B  
- - - ham



211

S

A

T2



217

S  
ius in sae - cu - -

A  
ius in sae - - cu - -

T1  
in sae - - cu - -

T2  
ius in sae - - cu - -

B  
in sae - - cu - -

223

S *(sic)*

A *(sic)* *(sic)*

T1 *(sic)*

T2

B

228

S la.

A la.

T1 la.

T2 la.

B la.

232

T2

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

233

S Si

B Si

239

S cut e

B cut e

244

S  rat in prin -

B  rat

249

S  ci - pi


B  in prin - ci - pi


256


S 

B 

262

S  o, et nunc,

T2  et nunc,

B  o, et nunc,

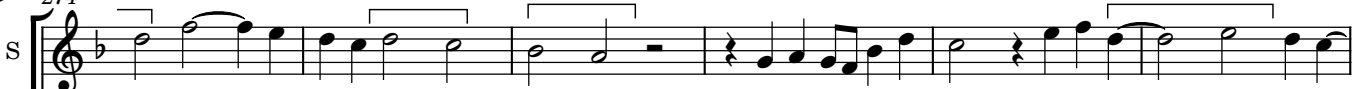
268


S  et sem


T2  et sem

B  et sem

274

S 

T2 

B 



280

S  
per, et in sae -

A  
et in sae - cu -

T1  
et in sae - cu -

T2  
per, et in sae - cu -

B  
per, et in sae - cu -



287

S  
- cu - - - la sae -

A  
- - - - - la

T1  
- - - - - la

T2  
- - - - - la sae - cu -

B  
- - - - - la sae - cu - lo -

293

S  
cu - lo - rum. A - - -

A  
sae - cu - lo - rum. A - - -

T1  
sae - cu - lo - rum. A - - -

T2  
lo - rum. A - - -

B  
- rum. A - - -



299

S  
- - - - - men.

A  
- - - - - men.

T1  
- - - - - men.

T2  
- - - - - men.

B  
- - - - - 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.

Somehow I am intrigued by 'little accidents' concerning dissonance treatment and voice leading. 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?" I'm aware that this isn't Palestrinian counterpoint, but still in this consonant style each dissonant will have an effect.

An example:



The image shows a musical score snippet with five staves. The top two staves are vocal parts, and the bottom three are instrumental. The first staff has a dissonance marked '(sic)' in the second measure. The second staff has a dissonance marked '(sic)' in the second measure. The third staff has a dissonance marked '(sic)' in the second measure. The fourth staff has a dissonance marked '(sic)' in the second measure. The fifth staff has a dissonance marked '(sic)' in the second measure. The staves are connected by a brace on the left and a brace on the right. The bottom three staves have a '0:' at the end of each line.

Firstly, the two top voices move from f to e in a parallel octave. Then the alto quickly moves to an f, while the e in the soprano still sounds. Is this an accident in which the composer briefly lost overview over the counterpoint, or did he think it was acceptable, and better than a possible solution: shorten the e in the soprano and alter the e in the alto to a c... We'll never know.

There's more fun to be had with the next fragment from "in saecula", with a lovely alto-part:



The image shows a musical score snippet for 'in saecula' with five staves labeled S, A, T1, T2, and B. The staves are connected by a brace on the left. The first staff (S) has a dissonance marked '(sic)' in the second measure. The second staff (A) has dissonances marked '(sic)' in the second and third measures. The third staff (T1) has a dissonance marked '(sic)' in the second measure. The fourth staff (T2) has a dissonance marked '(sic)' in the second measure. The fifth staff (B) has a dissonance marked '(sic)' in the second measure. The staves are in 3/4 time and have a key signature of one flat. The word 'eu' is written below the first three staves.

In the third bar there are four brief collisions: the a in the alto against the bb in the bass; the c in the soprano against the bb in the alto; the c in T1 against the d in T2; the g in the alto against the a in T1. The first and third are on the beat, the second is off-beat, but the upward leap in the alto-part makes it quite noticeable, and the fourth is also off-beat.

The composer probably enjoyed the melodic liveliness in this section. All four dissonant notes are reached in stepwise motion, so in order to correct them he would have had to disturb the melodic flow, which he didn't want to do, is my guess.

The end of 'potentiam' in bars 97-98 was a bit puzzling: some note values had to be altered to make the counterpoint acceptable. The corrections have been noted in the score.

Ligatures are indicated by brackets above the notes. Text underlay follows the source, so no repetition anywhere. Accidentals before the notes are present in the source.

Facsimile's can be found at [https://imslp.org/wiki/Lambeth\\_Chairbook\\_\(Various\)](https://imslp.org/wiki/Lambeth_Chairbook_(Various)) in part four page 19, and part 5 pages 1 – 5.

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