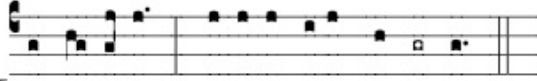


Anonymous (Carver Choirbook) - Magnificat 4 (incomplete)

The Carver (or Carvor) Choirbook (c. 1501-c. 1546) was probably in use at the Chapel Royal of Scotland..

Transcribed and edited by Bert Schreuder. Some notes on the music at the end of the pdf.



M a-gni-fi-cat * á-ni-ma mé-a Dó-minum.

S
Et ex-sul - - - ta - - -

A
Et ex - sul - ta - - - vit (spi -

T1
Et ex - sul - ta -

T2
Et ex - sul - ta - - -

B
Et ex - sul - ta -

5
S
vit spi - ri - tus me - (# before b in ms)

A
- ri - tus) spi - ri - tus me - -

T1
- vit spi - ri - - tus me -

T2
vit spi - ri-tus me - -

B
vit spi - ri - tus me - - -

9

S us

A us

T1 us

T2 us

B us

(1 beat in ms)

14

S in De

T1 in De

18

S o sa -

A sa - lu - ta -

T1 o

T2 sa - lu - ta -

B sa - lu - ta -

22

S lu - ta - - ri me - - -

A - - - ri me - - -

T1 sa - lu - ta - ri me - - -

T2 - - - ri me - - -

B ri (sa - lu - ta - ri) me - - -

26

S - - - - -

A (only 1/2 beat rest in ms)

T1 - - - - -

T2 - - - - -

B - - - - -

31

S - - - - -

A - - - - -

T1 - - - - -

T2 - - - - -

B - - - - -

36

S
A
T1
T2
B

o.
o.
o.
o.

3. Qui-a respéxit humilitátem ancillæ súæ: * ecce énim ex hoc beátam me dícent
ómnnes generatiónes.

39

S
T1
B

Qui
Qui
Qui

(different from ms)
(no dot in ms)

43

S
T1
B

a fe - cit mi - chi ma - gna
a fe - cit mi - chi ma - gna qui po -
a fe - cit mi - chi ma - gna qui

47

S
qui po -

T1

B
po -

50

S
tens est:

T1
tens est: et san - ctum no -

T2
et san - ctum no -

B
tens est: et san - ctum no -

54

T1

T2

B
men e -

58

T1
men e -

T2
men e -

B

62

T1

T2

B

65

T1

T2

B

ius.

ius.

ius.

5. Et mi-se-ricórdia éjus a progénie in progénies * **timéntibus éum.**

6. Fé-cit po-téntiam in bráchio súo: * **dispérsit supérbos ménte córdis súi.**

7. Depó-su-it poténtes de séde, * **et exaltávit húmiles.**

8. Esu-ri-éntes implévit bónis: * **et dívites dimísit inánes.**

9. Suscé-pit Israel púerum súum, * **recordátus misericórdiæ súæ.**

10. Sicut lo-cútus est ad pátres nóstros, * **Abraham et sémini éjus in sácula.**

11. Glóri-a Pátri, et Fílio, * **et Spirítui Sáncto.**

12. Sicut é-rat in princípío, et núnc, et sémpér, * **et in sácula sæculórum. * Amen.**

This anonymous Magnificat in the eighth tone from the Carver (or Carvor) Choirbook unfortunately is incomplete. Between pages 134v and 135r two leaves (most likely) are missing, and as a consequence after “et sanctum nomen eius” it is severely incomplete. Of verses 8 (Esurientes...) and 10 (Sicut locutus...) there is no music at all.

However, the sections which are complete contain some intriguing florid writing, so I got curious, and transcribed the complete sections.

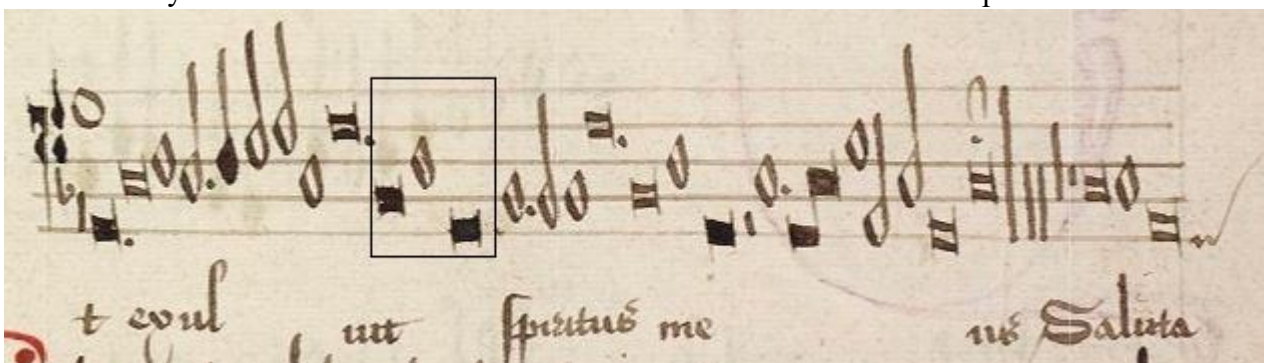
The style is very much English, like for instance the music in the Eton Choirbook.

Here’s an example of some florid display in the alto (or mean) part:



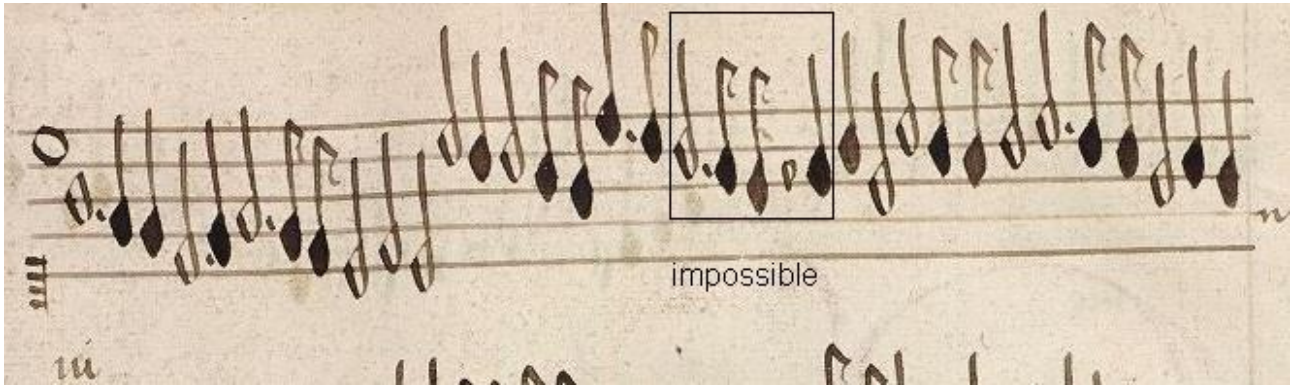
Not easy to sing on the é-sound of ‘meo’. The music directly preceding and following it doesn’t contain any semiquavers (or fusae in the source), so this florid alto solo pops up like a jack-in-the-box.

Unfortunately there are mistakes in the choirbook. Here’s one from the bass part:



The three notes in the rectangle shouldn’t be there: they do occur correctly a bit further up.

And one from the top part, which I couldn't make sense of:



The two fusae and the following semiminim rest make no sense to me. Moreover, this rhythm doesn't fit the other parts. Here's what I made of it:



It makes you wonder how the singers made sense of errors like these. Apart from rehearsing the separate parts, they absolutely had to check the polyphony as well, after which corrections had to be made. Apparently they were capable of memorising the corrections without making notes in the choirbook...

The last complete section is "et sanctum nomen eius", for TTB, at the beginning of which the mood changes to minor:



But which ends with some lovely (and tricky) triplet-writing:



The rest of the piece we will never sing or hear, which is a shame.

Note values were halved, ligatures are indicated by brackets above the notes. Text underlay broadly follows the source.

Facsimiles can be found at <https://www.diamm.ac.uk/sources/1757/#/images?p=132v>

Bert Schreuder