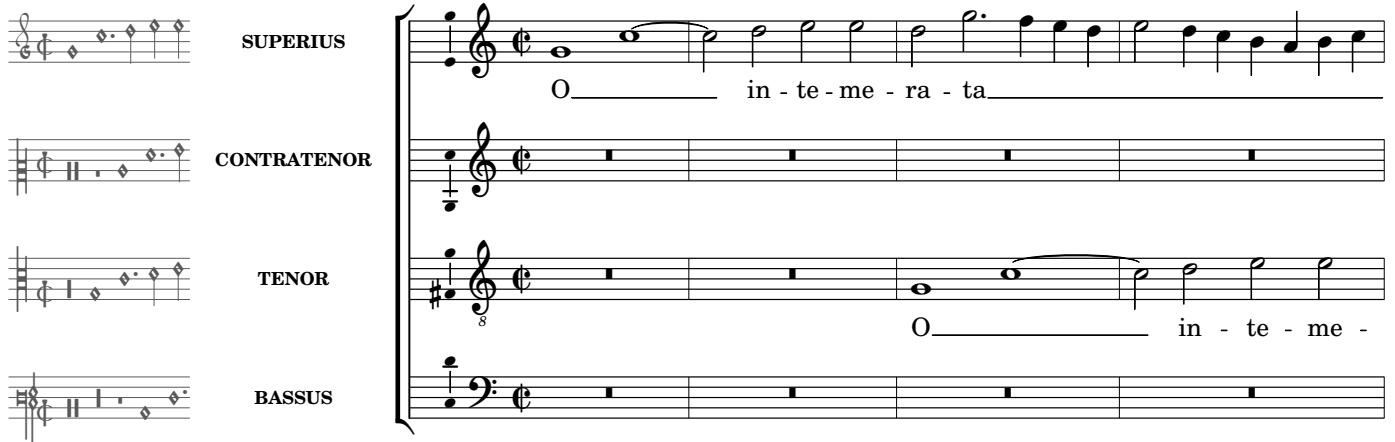


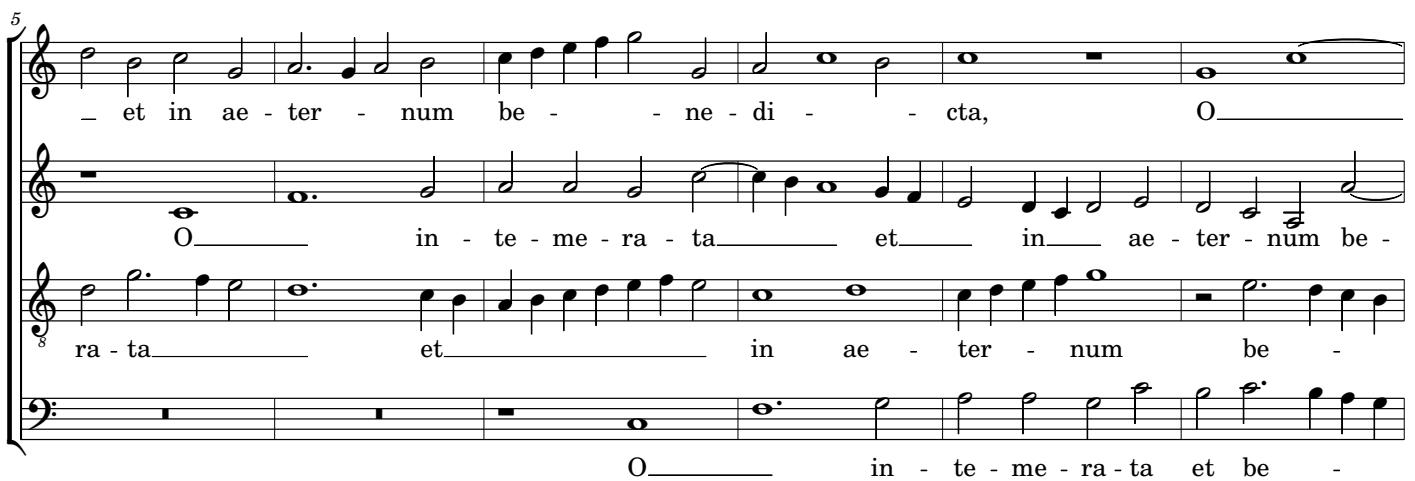
Attaingnant, *Liber decimus quartus XIX musicas ... P. de Manchicourt* [Paris, 1539]

'De virgine Maria'

SUPERIUS CONTRATENOR TENOR BASSUS



5 et in ae - ter - num be - ne - di - cta, O
 O in - te - me - ra - ta et in ae - ter - num be -
 ra - ta et in ae - ter - num be -
 O in - te - me - ra - ta et be -



11 in - te - me - ra - ta, sin - gu - la -
 - ne - di - cta, be - ne - dic - ta,
 - ne - di - cta, sin - gu - la - ris at - que in - com - pa - ra - bi -
 - ne - di - cta, sin - gu - la - ris at - que in - com - pa - ra -



17

ris at - que in - com pa - ra bi - lis
sin-gu - la - ris at-que in - com-pa - ra bi - lis Vir - go De - i
lis, sin - gu - la - ris at - que incom-pa - ra bi - lis Vir -
bi - lis, sin - gu - la - ris at - que incom-pa - ra - - -

23

Vir - go De - i Ge - ne - trix Ma -
Ge - ne - trix Ma - ri - a, Ma -
go De - i Ge - ne - trix Ma - ri - a, Vir - go De - i
bi - lis Vir - go De - i Ge -ne - trix Ma - ri -

29

ri - a, Vir - go De - i Ge - ne - trix Ma - ri - ia, gra - - tis -
ri - a, Vir - go De - i Ge - ne - trix Ma - ri - a, gra - - tis -
Ge - ne - trix Ma - ri - a, Vir - go De - i Ge - ne - trix Ma -
a, Vir - go De - i Ge - ne - trix Ma -

35

gra - - tis - si - mum De - i tem - plum, De - i tem -
si - mum De - i tem - plum, De - i tem -
gra - - tis - si - mum De - i tem - plum, De - i tem -
ri - a, gra -

41

grat - tis - si - mum De -
plum grat - tis - si - mum De -
grat - tis - si - mum De - i tem - plum,
tis - si - mum De - i tem - plum, De -

46

i tem - plum, tem - plum, Spi - ri - tus San -
i tem - plum, Spi - ri - tus San -
gra - tis - si - mum De - i tem - plum, Spi - ri - tus San - cti
i tem - plum, Spi - ri - tus San - cti

51

cti sa - cra - ri - um: o - ra pro - no -
cti sa - cra - ri - um: o - ra pro - no -
sa - cra - ri - um: o - ra pro - no - bis De -
sac - ra - ri - um, sa - cra - ri - um:

56

bis De - um, o - ra pro - no - bis De - um, o -
pro - no - bis De - um, o -
um, De - um, o - ra pro - no -
um, o - ra pro - no - bis De -

[†] Tenor, m.56.1: \flat printed in the source was likely added editorially to avoid a diminished triad, possibly contrary to the composer's intent

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of five staves. The top three staves are for voices, each with a treble clef and four lines. The bottom two staves are for the continuo, each with a bass clef and five lines. The music is in common time. The vocal parts sing in homophony, with lyrics in Latin. The continuo part provides harmonic support with simple chords. Measure numbers 61 and 8 are visible on the left side of the score.

67

no - bis De - um, De - um.

um, De - um.

um, De - um.

ra pro no - bis De - um, De - um.

um, o - ra pro____ no - bis De - um.

79

sa,

O Vir - go glo - ri -

o - sa, _____ O ____ Vir - go glo - ri - o - - - sa,

glo - ri - o - - - sa, glo - - - ri - o - - - sa, _____

glo - - - ri - o - - - sa, _____ O ____

85

osa, Vir - go glo - ri - o - sa,
glori - o - sa,
Ma-ter De -
O_____ Vir - go glo - ri - o - sa, glo - ri -
Vir - go glo - ri - o - sa, Ma-ter De - i pi - e - ta -

91

Ma-ter De - i pi - e - ta - te ple - nis - si - ma, Ma-ter De - i pi - e -
i pi - e - ta - te ple - nis - si - ma,
sa, Ma-ter De - i pi - e - ta - te ple -
te ple - nis - si - ma, Ma-ter De - i pi - e - ta - te ple -

97

ta - te ple - nis - si - ma, sum - mi re - gis fi - li - a,
ple - nis - si - ma, sum - mi re - gis fi - li -
nis - si - ma, ple - nis - si - ma, sum - mi
sum - mi re - gis fi - li - a, fi - li - a,

103

sum - mi re - gis fi - li - a, fi - li - a, Ma - a,
Ma - ter glo - ri - o - sis -
re - gis fi - li - a, sum - mi re - gis fi - li - a, sum -
sum - mi re - gis fi - li - a, fi - li - a, fi -

[†] Bassus, m.86.1–2: dotted semibreve in the source

109

O intemerata

109

ter glo - ri o - sis - si - ma, Ma - si - ma, Ma - ter glo - mi re - gis fi - li - a, Ma - ter glo - li - a, Ma - ter glo - sis -

115

ter glo - ri o - sis - si - ma, glo - ri - sis - si - ma, glo - sis - si - ma, glo - ri - o - sis - si - ma, glo - ri - o - sis -

120

o - sis - si - ma: pro - no - bis De - ri - o - sis -

um im - plo - ra, pro - no - bis De - um im - plo - ra, pro - no - bis De - si - ma: pro - no - bis De -

131

no - bis De - um im - plo - ra, pro -
bis De - um im - plo - ra, pro no - bis De -
pro no - bis De - um im - plo -
um im - plo - ra, im - plo - - - ra, pro

137

no - bis De - um im - plo - ra.
um im - plo - ra, De - um im - plo - ra.
ra, De - um im - plo - ra.
no - bis De - um im - plo - ra.

O intemeráta et in aetérnum benedícta,
singuláris atque incomparábilis
Virgo Dei Génetrix María,
gratíssimum Dei templum,
Spíritus Sancti sacrárium:
ora pro nobis Deum.

O Virgo gloriósa,
Mater Dei pietáte pleníssima,
summi regis filia,
Mater gloriosíssima:
pro nobis Deum implóra.

*O unspotted and forever blessed,
unique and incomparable
Virgin Mary, Mother of God,
most graceful temple of God,
sanctuary of the Holy Spirit:
pray for us to God.*

*O glorious Virgin,
Mother of God most full of piety,
daughter of the Most High King,
Mother most glorious:
implore God for us.*

Marian devotional prayers from the Book of Hours

Pierre de Manchicourt, a contemporary of Nicolas Gombert and Jacobus Clemens non Papa, was active in both Burgundy and Spain during the reigns of Charles V and Phillip II, culminating in his appointment by the latter as *maestro de capilla flamenca* in Madrid in 1559. The fact that Attaingnant, publisher of the French Royal Court, devoted his fourteenth and final volume of motets in 1539 entirely to Manchicourt's work (an honour he bestowed on no other, and emulated by Flemish publishers Susato and Phalèse in 1545 and 1554 respectively) bears testament to the composer's reputation in his day. Manchicourt's highly polyphonic style of composition lost favour around the time of his death, as the liturgical reforms of the Council of Trent took hold — marking the transition from the High Renaissance to the less florid Late-Renaissance style of Victoria and Palestrina.

Editorial Notes:

This Marian motet survives only in Attaingnant's 1539 collection — it is thus a comparatively early work. Set in the joyful Ionian mode, it is a fine exemplar of Manchicourt's mastery of complex melodic structures and imitation, magnified by an uncharacteristically wide vocal range: the high tessitura of the *Superius* in comparison to the *Contratenor* recalls the high treble voice parts of the previous generation of English composers.

This edition is set at original pitch. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the C mensuration sign and its modern-equivalent C time signature signify a semibreve tactus. Bar lines are added only to aid reading and direction: 'strong' and 'weak' beats implied by their position should never take precedence over phrasing or word stress. Word underlay reflects editorial judgment and is freely adjusted: editorial re-iteration of text not explicit in the source is indicated in *italic*.