

Attaingnant, *Liber septimus XXIII trium, quatuor, quinque, sex ve vocum modulos* [Paris, 1534] (RISM 1534/9)

SUPERIUS

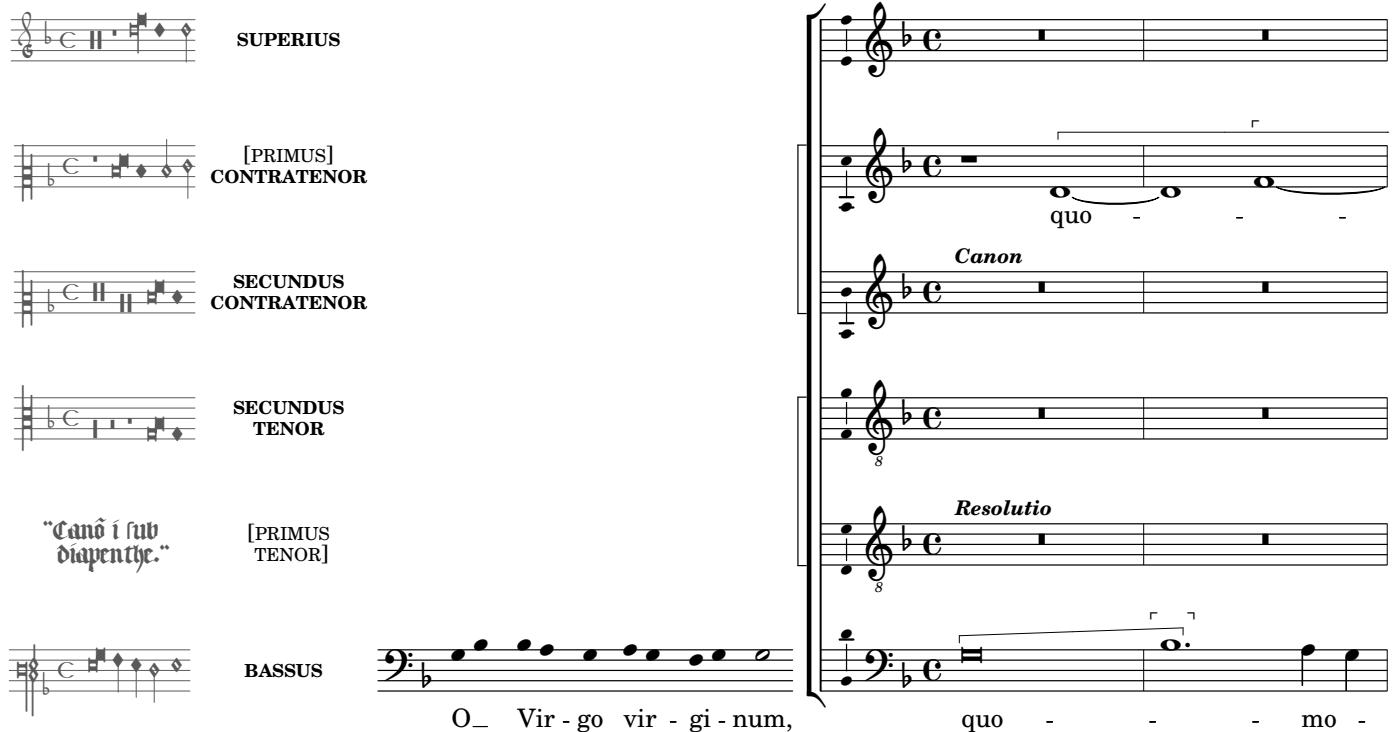
[PRIMUS] CONTRATENOR

SECUNDUS CONTRATENOR

SECUNDUS TENOR

"*Canō i sub  
diapente.*" [PRIMUS TENOR]

BASSUS



O\_ Vir - go vir - gi - num,  
quo mo -

*Canon*

*Resolutio*



mo - fi -  
mo - do - et - i -  
mo - do - fi - et i -  
do fi - et i -

3



mo - do - fi - et i -  
mo - do - fi - et i -  
do fi - et i -

9

et i - - - stud?  
fi - - - et i - - - stud?  
quo - - - mo do fi - - - et \_\_\_\_\_ i - - - stud?  
stud, quo - mo - do fi - - - et \_\_\_\_\_ i - - -  
stud, fi - - - et i - - - stud,  
stud,

15

Qui - a nec pri - - - mam si - mi - lem,  
Qui - a nec pri - - -  
qui -  
stud? Qui - a nec pri - - - mam si -  
fi - - - et \_\_\_\_\_ i - - - stud?  
i - - - stud?  
qui - a nec pri -

21

Music for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature one sharp. The vocal parts are: Soprano, Alto, Tenor, Bass. The lyrics are: *nec pri - mam si - mam si - mi - lem, si - mi - a nec pri - mam si - mi - lem, nec qui - a nec mam si - mi - lem,*. Measure 21: Soprano: nec pri - mam si -; Alto: mam si - mi - lem, si - mi -; Tenor: a; Bass: nec pri - mam si - mi - lem, nec. Measure 22: Soprano: qui - a; Alto: mi - lem,; Tenor: nec; Bass: mam si - mi - lem,. Measure 23: Soprano: mi - lem; Alto: vi - sa, vi -; Tenor: lem,; Bass: nec pri - mam si - mi - lem, si - mi - lem. Measure 24: Soprano: vi - sa; Alto: vi -; Tenor: lem; Bass: pri - mam si - mi - lem, si - mi - lem. Measure 25: Soprano: pri - mam si - mi - lem; Alto: pri - mam si - mi - lem; Tenor: nec pri - mam si - mi - lem; Bass: nec pri - mam si - mi - lem.

27

Music for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature one sharp. The vocal parts are: Soprano, Alto, Tenor, Bass. The lyrics are: *mi - lem vi - sa, vi - lem, nec pri - mam si - mi - lem, si - mi - lem vi - sa, pri - mam si - mi - lem, si - mi - lem vi - nec pri - mam si - mi - lem, si - mi - lem*. Measure 27: Soprano: mi - lem; Alto: vi - sa, vi -; Tenor: lem,; Bass: nec pri - mam si - mi - lem, si - mi - lem. Measure 28: Soprano: vi - sa; Alto: vi -; Tenor: lem; Bass: pri - mam si - mi - lem, si - mi - lem. Measure 29: Soprano: pri - mam si - mi - lem; Alto: pri - mam si - mi - lem; Tenor: nec pri - mam si - mi - lem; Bass: nec pri - mam si - mi - lem.

33

sa est, \_\_\_\_\_ vi -

mi - lem vi - sa est, \_\_\_\_\_

est,

sa est, \_\_\_\_\_ vi - sa est, \_\_\_\_\_

vi - sa

vi - sa

45

re se - quen - tem.  
Fi - li - ae Je - ru - sa -  
nec ha - be - re se - quen - tem.  
re se - quen - tem.

51

sa - lem, fi - li - ae Je - ru - sa - lem,  
Fi - li - ae Je - ru - sa - lem,  
Fi - - - li - ae Je - ru - sa - lem, fi -  
quen - tem.  
se - quen - tem, se - quen - tem.  
Fi - - -

<sup>†</sup> Bassus, m.50.2: a tone higher in the source (presumed erroneous)

57

Je - ru - sa - lem,

lem, Je - ru sa - lem, Je - ru

li - ae Je - ru sa -

li - ae Je - ru sa - lem, Je - ru

Fi li

li - ae Je - ru sa -

63

quid me ad - mi - ra -  
sa - lem, quid me, quid me  
lem,  
sa - lem, quid me ad -  
ae Je ru - sa - lem,  
lem, Je ru - sa - lem,

69

mi - ni, quid me ad mi - ra -  
ad mi - ra - mi - ni, quid me ad -  
quid me ad -  
mi - ra - mi ni, ad mi - ra - mi - ni,  
quid me ad mi - ra -

This section consists of five staves. The top three staves are soprano, alto, and tenor voices, each with lyrics. The bottom two staves are basso continuo, indicated by a bass clef and a bass staff line. Measure 69 starts with a dotted half note followed by an eighth note in the soprano part. Measures 70-71 show a more complex harmonic progression with various notes and rests. Measure 72 begins with a sustained note in the basso continuo. Measures 73-74 continue the vocal parts with different rhythms and note values. Measure 75 concludes the section.

75

mi - ni?  
mi - ra - mi - ni, ad mi - ra - mi - ni?  
mi - ra - mi ni?  
q - uid me ad mi -  
q - uid me ad mi - ra - mi -  
mi - ni, ad mi - ra - mi -

This section continues with five staves. The soprano, alto, and tenor voices provide harmonic support with sustained notes. The basso continuo provides harmonic bass lines. The lyrics are primarily in Latin, with some words like "ni?", "mi - ni?", and "mi - ra - mi - ni?" appearing. The musical style remains consistent with the previous section, featuring a mix of sustained notes and rhythmic patterns.

81

Di - vi-num est my - ste - ri - um,  
di -

Di - vi-num est my - ste - - - - - ri - um, di -

Di -

ra - mi - ni?  
Di - vi-num est

ni?

ni?  
Di - vi - num

87

vi - num est my - ste ri - um,  
vi - num est my - ste ri - um,  
vi - num est my - ste ri - um,  
my - ste ri - um, di - vi - num est  
Di - vi - num est  
est my - ste ri - um,



Musical score for voices and organ, page 105. The score consists of six staves. The top three staves are soprano, alto, and tenor voices, and the bottom three are bass, organ pedal, and organ manual. The music is in common time, with a key signature of one sharp. The vocal parts sing Latin words: "quod cer - ni - tis, hoc quod cer - ni - tis, quod cer - ni - tis, hoc quod cer - ni - tis". The organ parts provide harmonic support, with the bass and pedal providing sustained notes and the manual adding rhythmic patterns.

111

ni - tis,      hoc \_\_\_\_\_      quod \_\_\_\_\_  
 tis,      hoc quod \_\_\_\_\_ cer - ni - tis,      hoc \_\_\_\_\_ quod cer -  
 quod \_\_\_\_\_ cer - ni - tis,      tis,  
 hoc quod \_\_\_\_\_ cer - - ni - tis, hoc  
 tis,      hoc \_\_\_\_\_ quod \_\_\_\_\_ cer - ni -  
 tis,      hoc quod cer - ni - tis,

117

cer - ni - tis.  
ni - tis.  
hoc - quo - cer - ni - tis.  
8 quo - cer - ni - tis.  
8 tis.  
hoc - quo - cer - ni - tis.

O Virgo vírginum,  
quómodo fiet istud?  
Quia nec primam símilem visa est,  
nec habére sequéntem.  
Fíliae Jerúsalem,  
quid me admirámini?  
Divínūm est mysṭerium hoc quod cérnitis.

*O Virgin of virgins,  
how shall this be?  
For neither before thee was there any like thee,  
nor shall there be after.  
Daughters of Jerusalem,  
why marvel ye at me?  
The thing that ye behold is a divine mystery.*

(Antiphon for the Feast of the Expectation of the Blessed Virgin Mary)

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 antiphon is among the composer's earliest published works: it appears in Attaingnant's seventh book of motets, published in 1534, which includes settings of the Great 'O' Antiphons for the last seven days of Advent. Of the three settings by Manchicourt in this publication, two are additional to the usual seven antiphons, including this one for the Feast of the Expectation on 18 December. Manchicourt uses a modified form of the plainchant as a *cantus firmus* in canon between two parts, with the other four parts freely composed around it.

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. Ligatures and coloration in the source are acknowledged with overarching square brackets and open 'corner' brackets respectively. Word underlay reflects editorial judgment and is freely adjusted: editorial re-iteration of text not explicit in the source is indicated in *italic*.