

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

SUPERIUS

[PRIMUS]
CONTRATENOR

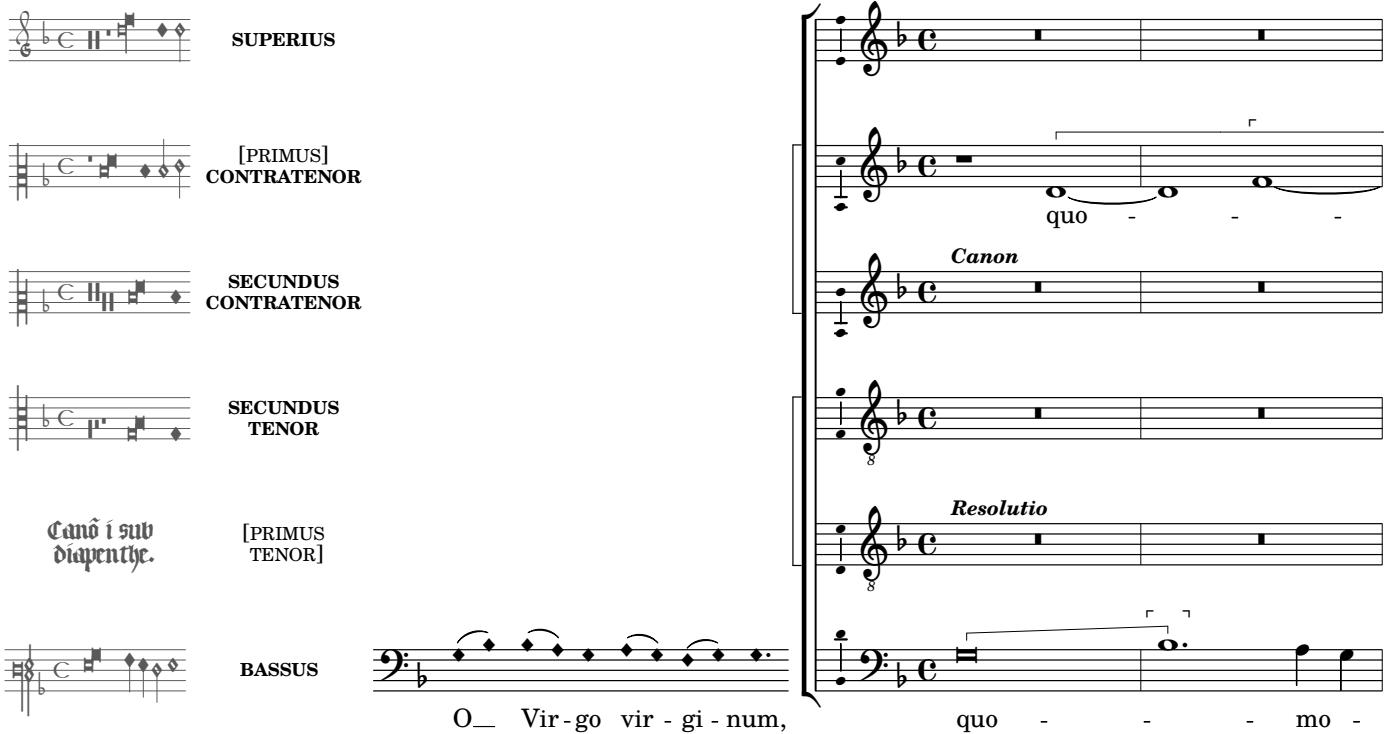
SECUNDUS
CONTRATENOR

SECUNDUS
TENOR

Canō i sub
diapente.

[PRIMUS
TENOR]

BASSUS



O_ Vir - go vir - gi - num,
quo mo -



Canon

Resolutio

mo - do fi - et i -
quo mo - do fi - et i -
stu - quo -

3



mo - do fi - et i -
quo mo - do fi - et i -
stu - quo -

13

stud?___ Qui - a nec pri -

stud?___ Qui - a nec pri -

i - stud?___

i - - - - - stud? Qui - a

mo - do fi - - et___ i - - stud?

stud, i - - stud?

19

Musical score for voices and basso continuo, measures 19-24. The score consists of six staves. The top three staves are soprano, alto, and tenor voices, and the bottom three are basso continuo. The music is in common time, with a key signature of one sharp. The lyrics are in Latin, with some words underlined to indicate stress or pitch. Measure 19 starts with "mam si - mi - lem," followed by a fermata over the basso continuo. Measures 20-21 continue with "nec pri - mam si - mi - lem," with "qui - a" appearing in measure 21. Measures 22-23 continue with "nec pri - mam si - mi - lem," with "qui -" appearing in measure 23. Measure 24 concludes with "qui -". The basso continuo part includes several slurs and grace notes.

mam si - mi - lem, nec pri - mam si - mi - lem,
mam si - mi - lem, qui - a nec pri - mam
nec pri - mam si - mi - lem, qui -
qui - a nec pri - mam si - mi - lem

25

Musical score for voices and basso continuo, measures 25-30. The score consists of six staves. The top three staves are soprano, alto, and tenor voices, and the bottom three are basso continuo. The music is in common time, with a key signature of one sharp. The lyrics are in Latin, with some words underlined to indicate stress or pitch. Measure 25 starts with "mi - lem vi -", followed by a fermata over the basso continuo. Measures 26-27 continue with "mi - lem, nec pri - mam si - mi - lem," with "si - mi - lem" appearing in measure 27. Measures 28-29 continue with "mi - lem, nec pri - mam si - mi - lem," with "nec pri - mam" appearing in measure 29. Measure 30 concludes with "nec pri - mam si - mi - lem". The basso continuo part includes several slurs and grace notes.

mi - lem vi -
lem, si - mi - lem, nec pri - mam si - mi - lem,
si - mi - lem
nec pri - mam si - mi - lem, si -
a nec pri - mam si - mi - lem
lem, nec pri - mam si - mi - lem

31

sa, vi - sa, est, vi -

si mi lem vi -

vi - sa est,

mi lem vi - sa est,

vi - sa

37

sa, vi - - - sa est,

sa est, _____ vi - - - - -

vi - - - sa est, _____ nec primam si - - mi lem vi -

est, _____

est, _____ vi - - - sa est, _____ nec.

43

nec ha - be re se - quen - tem.
- sa est, nec ha - be re se - quen -
nec ha - be re se - quen -
- sa es, nec ha - be
nec ha - be
- ha - be re se - quen - tem, nec ha -

49

Fili ae Je ru sa lem, fili ae Je ru
tem. Fili ae Je ru
tem.
re se - quen - tem. Fili ae Je
re se - quen - tem.
re se - quen - tem.

[†] Bassus, m.50.2: a tone higher in the source (presumed erroneous)

55

sa - lem, Je - ru - sa - lem,
sa - lem, Je - ru - sa - lem, Je -
Fi - li - ae Je - ru - sa - lem,
ru - sa - lem, fi - li - ae Je - ru - sa - lem,
Fi - li - ae Je - ru - sa - lem.

61

quid me ad - ru - sa - lem, quid me, ru - sa - lem,
ru - sa - lem, Je - ru - sa - lem,
li - ae Je - ru - sa - lem,

67

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

- quid me____ ad - mi - ra - - - mi - ni, ____ quid

quid

8 quid me____ ad - mi - ra - - - mi - - - ni, ____ ad -

8 lem, ____

- lem, ____ quid me____ ad - - - mi - - -

73

mi - ra mi - ra mi - ni,

me ad mi - ra mi - ni, ad -

me ad mi - ra mi - ni

mi - ra - mi - ni, quid -

8 quid me ad mi -

ra mi - ni,

79

ni?
Di - vi-num est my - ste ri - um,
mi - ra - mi-ni?
Di - vi-num est my - ste ri -
ni?
Di -
me ad - mi - ra - - - - mi - ni? Di -
ra - - - mi - - ni?___
ad - mi - ra - mi - ni? Di -

86

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

104

tis, *hoc quod cer ni - tis,* *hoc quod cer -*
- ni - tis, *hoc quod cer ni -*
hoc quod cer ni - *ti - tis, hoc*
- - - - - *ti - tis, hoc quod cer -*
8 *ni tis,*
8 *hoc quod cer ni -*
ni - tis, *hoc quod cer ni -*

117

The musical score consists of five staves. The top three staves are soprano, alto, and tenor voices in G clef. The bottom two staves are bass voices in F clef. The music is in common time. The vocal parts are set in a polyphonic style, with the bass parts providing harmonic support. The lyrics are written below each staff, corresponding to the vocal parts.

cer - ni - tis.
ni - tis.
hoc - quod - cer - ni - tis.
quod - cer - ni - tis.
tis.
hoc - quod - cer - ni - tis.

O Virgo vírginum,
quómodo fiet istud?
Quia nec primam símilem visa est,
nec habére sequéntem.
Filiae Jerúsalem,
quid me admirámini?
Divínūm est mystériūm 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 the plainchant as a *cantus firmus* in canon between two parts, with the other four parts freely composed around them in imitative counterpoint that builds on motifs from each phrase of the chant.

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*.