

Lupus Hellinck

Postquam consummati sunt

A.T.T.B.

ed. S. Biazeck

Quire EDITIONS

Editorial notes

Source : *Liber motetorum I*, no. 15 / Pierre Attaignant, Paris, 1534.

Clefs: C1, C4, C4, F4.

Cue-sized and cautionary accidentals are editorial.

b. 64 - Although theorists from the beginning of the 14th century onwards advised against consecutive perfect consonances, usage was not standardized until the late Renaissance and Early Baroque. A couple of solutions for the present case spring to mind, but is the cure worse than the disease?

Lupus Hellinck (also **Wulfaert**) (1493 or 1494 - c. 14 January 1541) was an eminent Flemish composer of masses, motets and German chorales. Although a Roman Catholic throughout his life, his music attests to sympathy for the Protestant Reformation, and three of his motets - including a renowned setting of *In te domine speravi* - were probably inspired by the prison writings of the martyred reformer Girolamo Savonarola.

Unsurprisingly, his use of false relations shares much in common with the acknowledged innovator and master of the period, Nicolas Gombert, of whom he was an exact contemporary. The cadence in bar 13, although perhaps too challenging for some modern tastes, may nevertheless be justified in the notated accidentals of the keyboard music of Gombert's contemporary Hans Buchner as well as the seventeenth-century keyboard music of Francisco Correa de Arauxo, who, in the preface to his publications, sought to give grounds for his musical language with reference to both Josquin and Gombert.

Accidentals: Application of leading-note cadences takes its cue from Gioseffo Zarlino's comments concerning phrase structure of text and music in chapter 32 of Part IV of his *Le Istitutioni Harmoniche* (Venice, 1558) where he says:

In order that the sense of the words be complete, care should also be taken not to separate any parts of the text by rests while a clause, or any of its part, remains unfinished, as is done by some of little intelligence. Furthermore, one should not make a cadence, especially a principal one, [...] unless the sentence or the full sense of the words is completed.'

With this in mind, cadences have been determined from a linear perspective, and would have been easily discernible from a single part. In a couple of cases where there is a strong feeling for a cadence, one finds a tail in the melody after the leading note.

Text: The text forms part of the Gospel according to St Luke for the feast of the Circumcision of the Lord and the Octave of the Nativity on 1 January. According to the 1969 revision of the Roman Missal, it is the Solemnity of Mary, the Holy Mother of God and the commemoration of the conferral of the Most Holy Name of Jesus.

Translation:

After eight days were accomplished, that the child should be circumcised, his name was called Jesus, which was called by the angel before he was conceived in the womb.

(Luke 2:21)

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Edited by Simon Biazeck

Lupus Hellinck
(c. 1493–c. 1541)

Superius

Contratenor

Tenor

Bassus

Post - quam con - sum - ma - ti sunt

Post - quam con - sum - ma - ti sunt di - es o -

6

di - es o - cto,

- cto, di es o -

Post - quam con - sum -

Post - quam con - sum - ma - ti

10

o - cto, di - es o -

- cto, di - es o -

ma - ti sunt di - es o - cto,

sunt di - es o - cto, di -

15

cto, di - es o

cto, di - es o

di - es o -

es o - cto, di - es o -

20

cto ut cir - cum - ci - de -

cto, ut cir - cum - ci - de - re - tur pu - er ut

cto, ut cir - cum - ci - de - re - tur pu - er,

cto, ut cir - cum - ci - de - re - tur pu - er,

25

re - tur pu - er, pu er, pu -

cir - cum - ci - de - re - tur pu - er, ut cir - cum - ci - de - re -

pu er, ut

ut cir - cum - ci - de - re - tur pu - er, ut cir - cum -

30

er, vo - ca - tum
 tur pu - er, vo - ca -
 cir - cum - ci - de - re - tur pu - er,
 ci - de - re - tur pu - er, quod vo - ca -

35

est no - men e -
 tum est no - men e -
 quod vo - ca - tum est no - men e -
 tum est no - men e -

40

ius Ie - sus, quod vo - ca - tum est ab an -
 ius Ie - sus, quod vo - ca - tum est
 ius Ie - sus, quod
 ius Ie - sus,

45

ge - lo, quod vo -
 ab an - ge - lo, ab an -
 vo - ca - tum est ab an - ge - lo,
 quod vo - ca - tum est ab -

50

ca - tum est ab an - ge - lo,
 - ge - lo, quod vo - ca - tum est ab an - ge - lo, pri -
 ab an - ge - lo, ab an -
 an - ge - lo, pri - us - quam in

55

pri - us - quam in u - te - ro
 - us - quam in u - te - ro con - ci - pe - re
 - ge - lo, pri - us - quam in u - te - ro, in u - te -
 u - te - ro in u - te - ro,

60

con - ci - pe - re -
- tur, con -
ro con - ci - pe - re - tur, con - ci - pe -
pri - us - quam in u - te - ro, con -

Detailed description: This block contains the musical score for measures 60 through 63. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (soprano clef), and a piano accompaniment line (bass clef). The lyrics are: 'con - ci - pe - re - tur, con - ro con - ci - pe - re - tur, con - ci - pe - pri - us - quam in u - te - ro, con -'. The music includes various note values, rests, and phrasing slurs.

64

**
tur. _____
ci - pe - re - tur.
re - tur. _____
- ci - pe - re - tur, con - ci - pe - re - tur.

Detailed description: This block contains the musical score for measures 64 through 67. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (soprano clef), and a piano accompaniment line (bass clef). The lyrics are: 'tur. ci - pe - re - tur. re - tur. - ci - pe - re - tur, con - ci - pe - re - tur.'. A double asterisk (**) is placed above the first measure of the vocal line. The music includes various note values, rests, and phrasing slurs.

** Consecutive fifths (see editorial notes).