

*Philippe Verdelot*  
(c. 1480–1532)



# **Infirmi<sup>o</sup>ratem nostram**

*for five voices (ATTTB)*

*Transcribed and edited by*  
**Simon Biazeck**

***Quire* EDITIONS**

# Infirmi-tatem no-stram

*Contra pestem*

Edited by Simon Biazeck

Philippe Verdelot  
(c. 1480–1532)

Superius  
In - fir - mi - ta - tem no -

Contratenor  
In - fir - mi - ta - tem no - - stram,  
Fors seulement

Tenor I

Tenor II

Bassus  
In - fir - mi -

6  
- stram, in - fir - mi - ta - tem no -

in - fir - mi - ta - tem no - - stram,

In - fir - mi - ta - tem no - - - stram,

ta - tem no - - - stram, in - fir - mi -

11

stram

in - fir - mi - ta - tem no - - - - stram

In - - - fir - mi - ta - - -  
Fors seu - - le - - ment,

in - fir - mi - ta - tem no - - - stram quae - su - mus, Do -

ta - tem no - - - stram quae - su - mus, Do -

16

quae - su - mus, Do - - - mi - ne, pro -

quae - su - mus, Do - - - mi - ne,

- - - tem, in - - - fir - mi - ta - -  
l'a - - - ten - te

- - - mi - ne,

- - - mi - ne,

21

pi - ti - us re - spi - ce pro - pi - ti - us

pro - pi - ti - us re - - - - spi -

tem que no - - - stram  
que je meu - - - re,

pro - pi - ti - us, pro - pi - ti - us re - spi -

pro - pi - ti - us re - spi -

26

re - spi - ce, et ma - la o - - - - - mni -  
 ce, et ma - la o - mni - a  
 quae - - su - mus, Do - mi - ne, pro -  
*En mon cœur nul e - spoir ne*  
 ce, et ma - la o - mni - a quae  
 ce et ma - la o - - mni - a

31

- a quae iu - ste me - re - - - - - mur  
 quae iu - ste me - re - mur, quae iu - ste me -  
 pi - ti - us re - - - spi - ce, et ma - la  
*de - meu - - - re, Car mon mal -*  
 iu - ste me - re - mur, quae iu - ste me - re - - - mur  
 quae iu - ste me - re - mur, quae iu - ste me - re -

36

o - mni - um San - cto - - - - - rum,  
 re - mur o - mni - um San - cto - - - - -  
 o - mni - um San - cto - - - - - rum,  
*heur si fort me tour - - - a - - - te*  
 mur o - mni - um San - cto - - - - - rum, o - mni - um

41

o - mni - um San - cto - - rum  
 - - - rum in - ter - ces - si - o - ni - bus, in -  
 o - - mnum San - cto - rum  
 Qui n'est dou - leur que  
 San - cto - - - rum in - ter - ces - si - o - ni - bus  
 San - - - cto - rum in - ter - ces - si - o - ni - bus a - ver - te,

46

in - ter - ces - si - o - ni - bus a - - ver - -  
 - ter - ces - si - o - ni - bus a - ver - - -  
 in - ter - ces - si - o - ni - bus a - - ver - te.  
 pars je vous ne sen - te  
 Pour - - ce - que  
 a - - ver - te, in - ter - ces - si - o - ni -  
 a - - ver - -

51

- te. Per Chri - stum Do -  
 - te. Per Chri - stum Do - mi - num no - - - - strum, Do -  
 Per Chri - stum Do - mi - num no - -  
 suis de vous per dre bien seu -  
 bus a - ver - - te. Per Chri - stum Do - mi - num,  
 - te. Per Chri - stum Do - mi - num, per Chri - stum

56

mi-num no - strum. mi - num no - strum. strum. re. per Chri - stum Do - mi - num no - strum. Do - mi-num no - strum.

### Editorial notes

Sources:

NL-L MS 1441 (Leiden, Netherlands, Mid 16th c.) attrib. Adrian Willaert

<https://www.erfgoedleiden.nl/collecties/archieven/archievenoverzicht/scans/NL-LdnRAL-0502/4.8.1.4/start/200/limit/10/highlight/7>

NL-SH MS 72C, ff 152v–153 ('s-Hertogenbosch, Netherlands, 1530–31) unattrib.

[http://depot.lias.be/delivery/DeliveryManagerServlet?dps\\_pid=IE9375132](http://depot.lias.be/delivery/DeliveryManagerServlet?dps_pid=IE9375132)

RISM 15346 *Liber quartus XXIX. musicales quatuor vel quinque parium vocum modulos habet*, no. 9 (Pierre Attaignant, Paris, 1534)

[https://imslp.org/wiki/Motettorum%2C\\_Book\\_4\\_\(Attaignant%2C\\_Pierre\)](https://imslp.org/wiki/Motettorum%2C_Book_4_(Attaignant%2C_Pierre))

Clefs: C<sub>2</sub>, C<sub>4</sub>, C<sub>3</sub>, C<sub>4</sub>, F<sub>4</sub>.

Original pitch and note-values retained.

Cue-sized and cautionary accidentals are editorial.

All E-flats are from the Low Countries sources; Attaignant has none.

Primary text underlay may be considered editorial, although for the most part it follows the Leiden & 's-Hertogenbosch sources, which are in accordance.

Attaignant's final Amen was probably not in the composer's original conception. The printer may have had an eye set on Parisian liturgical practices, and whilst it is not wrong, it obscures the imitative scheme for the last phrase where the *Superius* must drop *per* in order to accommodate it.

The mensural scheme for the paraphrase of Matthaeus Pipelare's *Fors seulement* Tenor is presented as it appears in Attaignant's print with the local text, but eschewing the final Amen (also present in his other voices). The slightly different scheme from the two Low Countries sources is given in cue-sized notes with a speculative text underlay beyond the first two phrases.

The practice of raising the final third probably developed in Northern Italy and was not yet a feature of the music from this period, least of all from French or Flemish composers. To be sure of it, we should expect to see it clearly signed in a majority of the earliest sources.

### Translations:

Infirmi<sup>ta</sup>tem no<sup>stra</sup>m -

*We beseech you, O Lord, be propitious and show concern for our weakness, and, through the intercessions of all your Saints, turn away from us all the evils which we have justly deserved.*

Fors seulement -

*Save only the expectation that I'll die,  
In my weary heart no hope remains;  
For my misfortune troubles me so sorely  
That there is no grief I do not suffer because of you  
Since I am utterly certain to lose you.*

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May 2020