

# Videte miraculum

Edited by Jason Smart

Thomas Tallis (c.1505–1585)

*3 from the higher stalls*

Treble      Mean      Countertenor 1      Countertenor 2      Tenor      Bass

mi - ra - cu - lum, mi - ra - cu - lum,

ra - cu - lum, vi - de - te mi - ra - cu - lum, vi - de - te mi - ra - cu - lum, vi - de - te mi - ra - cu - lum, vi - de - te mi - ra - cu - lum, vi - de - te mi - ra - cu - lum, vi - de - te mi - ra - cu - lum, ma - tris, ma -

9

ma - tris Do - mi ni, ma - tris Do -

- tris Do - - - mi-[ni, Do - - - mi] - ni, ma -

- ra - cu-lum ma - tris Do - mi - ni: con - ce - pit vir-go, ma - tris Do - mi -

ma - tris Do-mi-ni, ma - tris Do-mi-ni: con - ce - pit vir - go,

Do - - - mi - - - ni: \_\_\_\_\_ con - - -

- tris Do - mi - ni, ma - tris Do - mi-ni: con - ce - pit vir - - - go,

14

mi-ni, ma - tris Do - mi-ni: con - ce-pit vir - go vi - ri - lis i - gna -

ni, ma - tris Do - mi-ni: \_\_\_\_\_ con - ce - pit vir - - -

ma - tris Do - mi-ni: con - ce - pit vir - go vi - ri - lis

ce - - pit vir - - - go \_\_\_\_\_ vi - -

ma - tris Do - mi-ni: con - ce - pit vir - - go vi - -

19

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is in common time, with measures numbered 1 through 12. The vocal parts sing in homophony, while the basso continuo provides harmonic support with sustained notes and bassoon entries.

The vocal parts sing the following lyrics:

- Measures 1-4: vi - ri - lis i - gna - ra con - sor - ti - i,
- Measures 5-8: ra con-sor - ti - - - i,
- Measures 9-12: go vi - ri - lis i-gna - ra con-sor - ti -
- Measures 13-16: i - gna - ra con - sor - ti - i, con - sor - ti - i, i - gna - ra con-sor - ti -
- Measures 17-20: b  
ri - - - - lis i - - - gna - - -
- Measures 21-24: ri - lis i-gna - ra con - sor - ti - i, vi - ri - lis i - gna - ra con-sor - ti -

24

A musical score for five voices (SATB plus basso continuo). The music consists of five staves of music with lyrics in Italian. The lyrics are as follows:

vi - ri - lis i - gna - ra \_\_\_\_ con - sor - ti - i,  
con - sor - - - -  
i - gna - ra \_\_\_\_ con-sor - ti - i, con - sor - ti - i, con - sor - ti -  
- i, con - sor - ti -  
- i, i - gna - ra con-sor - ti - i, con - sor - ti - i,  
ra con - - - -  
- i, con - sor - ti - - - - i, con - sor - ti - i, con - sor - ti -

29

34

A

— con-sor - ti — i.

Stans o - ne - ra - - - - ta,

- - - - - i.

Stans o - ne - ra - ta, o - ne - ra - ta,

<sup>8</sup> - sor - ti - i.

Stans o - ne - ra - ta, o - ne - ra - [ta,

<sup>8</sup> - sor - ti - i.

Stans o - ne - ra - ta, o - ne - ra - ta,

i. \_\_\_\_\_

Stans o - ne - ra - - - - -

<sup>8</sup> - sor - ti - i.

Stans

38

stans o - ne - ra - - - ta no -  
stans o - ne - ra - - - ta, o-ne-ra -  
stans o - ne - ra] - - - ta, stans o - ne - ra - - -  
stans o - ne - ra - - ta, o - ne - ra - - - ta no - bi - li  
- - - ta no - - - bi - - -  
o - ne - ra - - ta, o-ne-ra - - ta, stans o - ne - ra - -

43

- bi - li o-ne-re, no-bi - li o - ne - re Ma - ri - a, Ma - ri - - - a,  
- ta no-bi - li o-ne-re Ma - ri - - -  
- ta no-bi - li o-ne-re Ma - ri - - a, Ma - ri - - -  
o-ne-re, no-bi - li o-ne-re Ma - ri - - a, Ma - ri - - a, Ma -  
- - - li o - - - ne - re Ma - ri - -  
- ta no-bi - li, no-bi - li o - - ne - re Ma - ri - - a, Ma - ri - - a,

**B**

48

Ma - ri - a, Ma - ri - a;  
 et  
 - a, Ma - ri - a, Ma - ri - a, Ma - ri - a; et ma-trem se lae -  
 - ri - a, Ma - ri - a; a;  
 a; et ma - - -  
 Ma - ri - a, Ma - ri - a; a; et ma-trem se lae -

53

et ma-trem se lae - tam co -  
 ma - trem, et ma-trem se lae - tam co -  
 tam, et ma-trem se lae - tam co -  
 et ma-trem se lae - tam, et ma-trem se lae - tam  
 - trem se lae - tam, et ma-trem se lae - tam

58

gnō - scit, co - gnō - - - - scit, co - gnō - - - -

- gno - - - - scit, co - gno - - - -

- gno - - - - scit, co - gno - - - - scit, co -

co - gnō - - - - scit, co - gno - - - -

gnō - - - -

co - gno - - - -

63

- - - - scit, quae se ne - scit u - xo - - - -

- - scit, quae se ne - - - scit, quae se ne - scit u - xo - -

- gno - scit, quae se ne - scit, quae se ne - scit u - xo - [rem, u - xo] -

- - - - scit, quae se ne - - - -

- scit, quae se ne - - - - scit - - - -

- - scit, quae se ne - scit u - xo - rem,

68

68

rem,  
rem,  
rem, quae se ne - scit u - xo - rem,  
rem, quae se ne - scit u - xo - rem,  
rem, quae se ne - scit u - xo - rem,  
rem, quae se ne - scit u - xo - rem,  
rem, quae se ne - scit u - xo - rem,  
rem, quae se ne - scit u - xo - rem,

73

END

- rem, quae se ne - scit u - xo - rem.  
quae se ne - scit u - xo - rem, quae se ne - scit u - xo - rem.  
- rem, quae se ne - scit u - xo - [rem, quae se ne - scit u - xo] - rem.  
se ne - scit u - xo - rem, u - xo - rem.  
- rem.] \_\_\_\_\_  
- xo - rem, quae se ne - scit u - xo - rem.

**1st TIME***3 from the higher stalls*

8 Haec \_\_\_\_\_ spe - ci - o - sum for - ma

8 prae fi - li - is ho - mi - num ca - stis con - ce - pit vi - sce - ri - bus:

8 et \_\_\_\_\_ be - ne - di - cta in ae - ter - num De - um no - bis

8 pro - tu - lit et ho - mi - nem.

REPEAT FROM **A** TO END**2nd TIME***3 from the higher stalls*

8 Glo - - - - -

8 - - - - ri - a Pa - tri et - Fi - li - o:

8 et - Spi - ri - tu - i San - cto.

REPEAT FROM **B** TO END

## Translation

Behold the miracle of the mother of the Lord: a virgin has conceived, not knowing a man. Standing burdened with her noble charge is Mary, and she rejoices to find herself a mother, not knowing that she was a spouse.

℣ In her chaste womb she has conceived one beautiful beyond the children of men and, for ever blessed, has brought forth for us God and man.

Standing burdened ...

℣ Glory be to the Father, and to the Son: and to the Holy Ghost.

And she rejoices ...

## Liturgical Function

In the pre-Reformation Use of Sarum, *Videte miraculum* was the respond at First Vespers, the sixth respond at Matins and the respond during the procession before mass on the feast of the Purification of the Virgin Mary (2 February).

## Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves. Editorial accidentals are placed above the notes concerned.

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Some minor ambiguities in the underlay have been resolved tacitly.

## Sources

Polyphony: A Oxford, Christ Church, Mus. 979–83 (c.1575–1581 with later additions; lacking T).

979	(M)	no.147	at end:	m <sup>r</sup> : tho: tallis:
980	(Ct1)	no.147	at end:	m <sup>r</sup> : tho: tallis: of: the: chappell:
981	(Ct2)	no.147	at end:	m <sup>r</sup> : tho: tallis:
982	(Tr)	no.147	at end:	m <sup>r</sup> : thomas: tallis: organiste: of: the: chappelle:
983	(B)	no.147	index heading: at end:	M <sup>r</sup> Tho Tallis [later hand] m <sup>r</sup> : tho: tallis: organist: of: the: quenes: maiesties: chappelle:

B Dublin, Trinity College, Press OLS 192.n.40 (manuscript additions to Thomas Tallis and William Byrd, *Cantiones quae ab argomento sacrae vocantur* (London: Thomas Vautrollier, 1575); Tr, M, Ct2, T only; textless).

Superius	(T)	[no attribution]
		below first staff: Miraculum Miraculum Miraculum Miraculum Miraculum is no songe in the number
Discantus	(M)	[no attribution]
		below first staff at beginning: Miraculum
Contra Tenor	—	
Tenor	(Ct2)	[no attribution]
		below first staff at beginning: Miraculum
Bassus	—	
Sexta pars	(Tr)	[no attribution]

Plainsong: *Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris: Wolfgang Hopyl for Franz Birckman, 1519), f.43<sup>v</sup> of the Sanctorale.

## Notes on the Readings of the Sources

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. <sup>2</sup>D = second note D in the bar or group of bars. Note values are abbreviated in italics. The sign ≈ denotes an underlay repetition sign.

## Staff Signatures and Accidentals

**A** 24 B ♫ for B before D (canceling earlier ♫)

34 Tr no ♯

**B** 3 M no ♯

45 M ♫ for B

62 M ♯ for G

63 M no ♯

## Underlay and Rhythms

**A** 6 Ct2 ↗ below C (not A)

7–8 Ct1 *miraculum* undivided below ²DEGFED

9 Tr -*mi-* below B

12 Ct2 *concepit* undivided below ACBA

14–15 M *Domini* undivided

15–16 Ct2 *concepit* undivided below GABCDBA

18 Ct1 -*go* below D, *Matris* below CBA, (19) *Domi-* below ¹B¹C¹D, (20) -*ni* below A

23 Ct1 *consortii* undivided below DDDC /

23–24 B slur for ²A²B, (24–25) *consortii* undivided below DCED

24 Tr slur for EF

25–26 Tr slur for ²CB

44–45 M slur for AB, underlay *onere Mari-* ambiguously aligned beginning below A; Ct1 *Mari-* undivided below  
³DCBAB

54–55 B slur for C³D

61 Ct1 ↗ below ²F

63–65 B -*scit quæ se nescit* all one note earlier, *uxo-* undivided below FED

64 Ct1 *nescit* undivided

65 M D is E

67–68 M *uxorem* undivided below AAGF

69–71 Ct1 -*scit uxorem* ambiguously aligned below CFFEFED

71–72 Tr -*scit uxo-* ambiguously aligned below CCCBAGF

74 Ct1 *nescit* undivided below DCB, (75) *uxo-* below CB

**B** 5 Ct2 *m* for *cr cr*

29 Tr *sbB* for *mB m-rest*

30–31 Tr *dot-mC crC mB deleted-mC sb-rest* for ¹CA²B²C²D *m-rest*

## Other Readings

**A** 35 all parts signum congruentiae on first beat of bar

51 Tr B (only) signum congruentiae on third beat of bar

54 B A is C (producing consecutive octaves with Ct2)

**B** 1 Ct2 clef C3 throughout

17 Ct2 *mA m-rest* for *sbA*

69 Ct2 *mC* omitted

74 T extra *sbF*