

Videte miraculum

Edited by Jason Smart

Thomas Tallis (c.1505–1585)

3 from the higher stalls

Vi - de - te

Treble

Mean

Countertenor 1

Countertenor 2

Tenor

Bass

mi -

mi - ra - cu - lum, mi -

mi - ra - cu - lum, mi -

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

[mi - ra - - - - - - - - - -

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

4

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

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

- ra - cu - lum, vi - de - te mi - ra - cu - lum, _____ mi -

vi - de - te mi - ra - cu - lum, _____ mi - ra - cu - lum _____

- cu - lum _____ ma - - - - tris _____

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

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,

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

- 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

vi - ri - lis i - gna - ra con - sor - ti - i,
 - ra con - sor - ti - i,
 - go vi - ri - lis i - gna - ra con - sor - ti - i
 i - gna - ra con - sor - ti - i, con - sor - ti - i, i - gna - ra con - sor - ti -
 - ri - lis i - gna - ra con - sor - ti - i, vi - ri - lis i - gna - ra con - sor - ti - i

24

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

29

- i, con - sor - ti - i, con - sor - ti - i, con - sor - ti - i, —
 - - - - - i, con - sor - ti - i, con - sor - ti -
 - - i, con - sor - ti - i, con - sor - ti - i, con -
 con - sor - ti - i, con - sor - ti - i, con -
 - - - - - sor - ti - - - - -
 - sor - ti - i, con - sor - ti - i, con - sor - ti - i, con -

34

A

— con-sor - ti - i. Stans o - ne - ra - - - - ta,
 - - - - i. Stans o - ne - ra - ta, o - ne - ra - ta,
 - sor - ti - i. Stans o - ne - ra - ta, o - ne - ra - [ta,
 - sor - ti - i. Stans o - ne - ra - ta, o - ne - ra - ta,
 - - - i. Stans o - ne - ra - - - -
 - 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,

58

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

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

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

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

- - - - - gno - - - - -

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

- 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 -

- scit u - xo - - - - rem, quae

u - - - - - xo -

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

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

Haec spe - ci - o - sum for - ma
 prae fi - li - is ho - mi - num ca - stis con - ce - pit vi - sce - ri - bus:
 et be - ne - di - cta in ae - ter - num De - um no - bis
 pro - tu - lit et ho - mi - nem.

REPEAT FROM **A** TO END

2nd TIME

3 from the higher stalls

Glo - ri - a Pa - tri et Fi - li - o:
 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.

ψ̣ 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 ...

ψ̣ 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 ^f : tho: tallis:
980	(Ct1)	no.147	at end:	m ^f : tho: tallis: of: the: chappell:.
981	(Ct2)	no.147	at end:	m ^f : tho: tallis:
982	(Tr)	no.147	at end:	m ^f : thomas: tallis: organiste: of: the: chappelle:.
983	(B)	no.147	index heading:	M ^f Tho Tallis [later hand]
			at end:	m ^f : 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 argumento sacrae vocantur* (London: Thomas Vautrollier, 1575); Tr, M, Ct2, T only; textless).

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

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

Notes on the Readings of the Sources

In the references below 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. ²D = second note D in the bar or group of bars. Note values are abbreviated in italics. The sign ꝛ denotes an underlay repetition sign.

Staff Signatures and Accidentals

- A** 24 B ♯ for B before D (cancelling 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*