

O Thoma Didyme

Pierre de Manchicourt
Source: Attaignant Mot. Liber 7
Ed. Mick Swithinbank

Superius (C1)

Primus Contratenor (C3)

Secundus Contratenor (C3)

Tenor (C4)

Bassus (F4)

O Thoma Didyme Per

Per Chri -

Detailed description: This is the first system of a musical score for 'O Thoma Didyme'. It features five staves: Superius (C1), Primus Contratenor (C3), Secundus Contratenor (C3), Tenor (C4), and Bassus (F4). The music is in a 2/1 time signature with a key signature of one flat. The lyrics are 'O Thoma Didyme Per' for the first part and 'Per Chri -' for the second part. The Secundus Contratenor part has a melodic line with a slur over the first six notes and a fermata over the seventh note.

4

S.

PCt.

SCt.

T.

B.

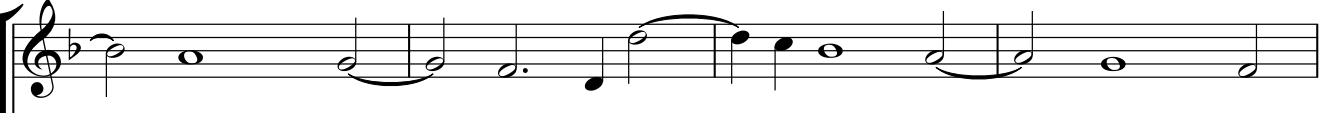
Per Chri - - - -


Per Chri -

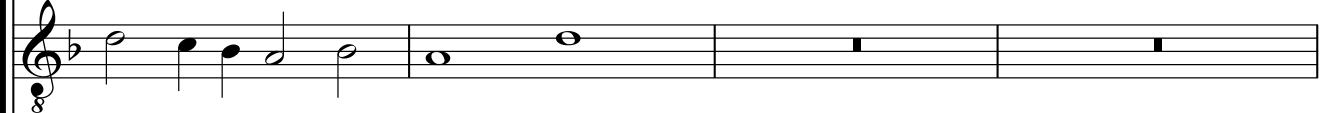
Chri - - - - - - - -


Detailed description: This is the second system of the musical score, starting with a measure rest of 4. It features five staves: S., PCt., SCt., T., and B. The lyrics are 'Per Chri - - - -' for the Soprano part, 'Per Chri -' for the Primus Contratenor part, and 'Chri - - - - - - - -' for the Secundus Contratenor part. The Tenor part has a melodic line with a slur over the first six notes and a fermata over the seventh note. The Bassus part has a simple accompaniment line.

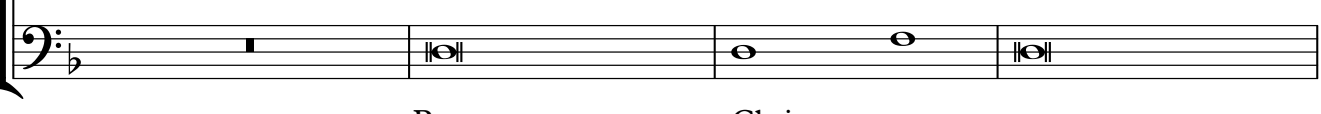
8

S. 


PCt.  stum, per Chri - -


SCt.  - - - stum


T. 


B.  Per Chri - - -


12

S.  stum quem me - ru - i -

PCt.  - - - - - stum quem

SCt.  quem me - ru - i - - - - sti,

T.  - stum quem me - ru -

B.  - - - - - stum

16

S. - - - - - sti tan - - - ge - re

PCt. me - ru - i - - - sti tan - - - - - ge -

SCt. quem me - ru - i - - - sti

T. i - - - sti tan - - - - - ge - re,

B. - - - - - quem

20

S. te pre -

PCt. re, tan - - - - - ge -

SCt. tan - - - - - ge - re

T. quem me - ru - i - - - - - sti te

B. me - ru - i - - - - - sti tan - ge - re,

24

S.  - - - ci - bus,

PCt.  re te pre - - -

SCt.  te pre - ci - - -

T.  pre - ci - - -

B.  te pre - - - ci - - -

28

S.  te pre - - -

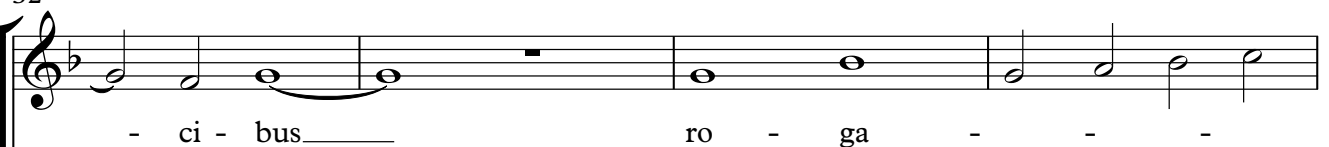
PCt.  - - - ci - bus


SCt.  bus, te pre - ci - - -


T.  bus te pre - - - ci -

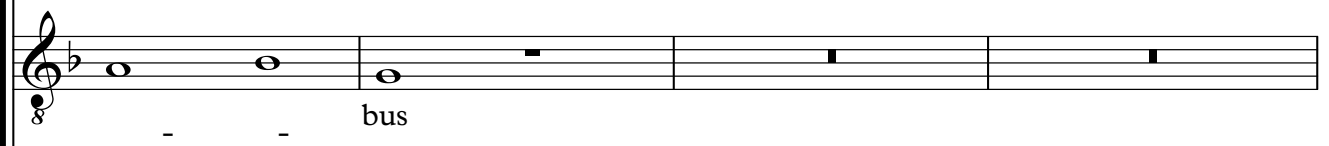
B.  - - - - -

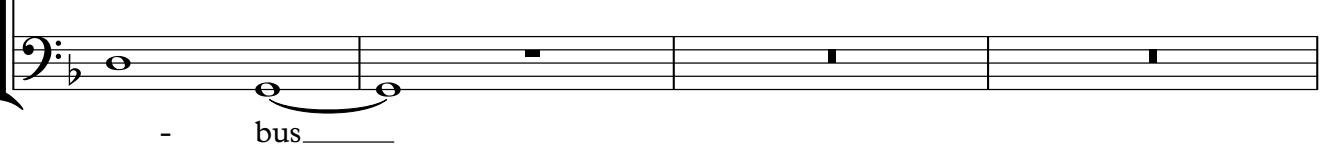
32

S.  - ci - bus _____ ro - ga - - - -

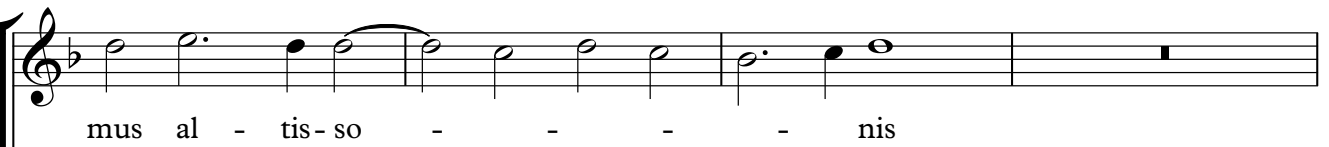
PCt.  ro - ga - mus al - tis - so - - - -

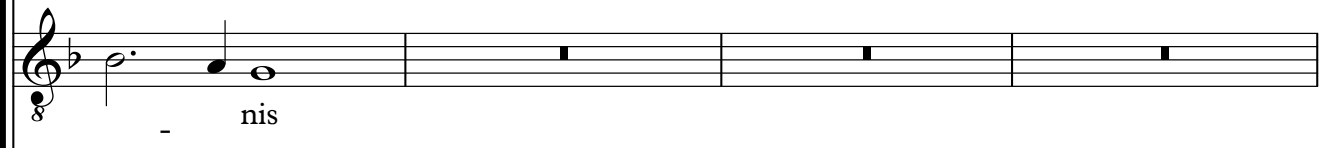
SCt.  bus ro - ga - mus al - tis - so - - - -

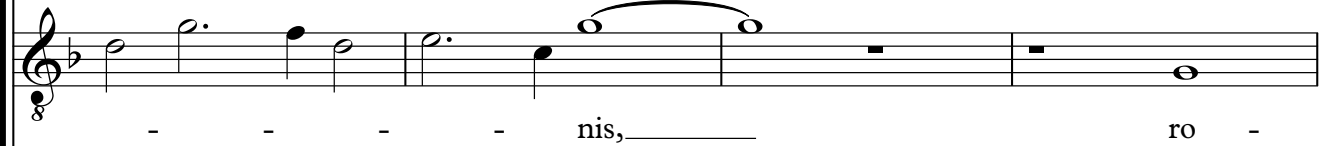
T.  - - bus


B.  - bus _____

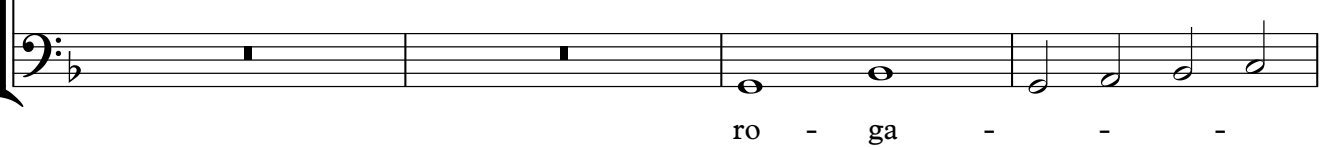
36

S.  mus al - tis - so - - - - nis

PCt.  - nis

SCt.  - - - - nis, _____ ro -

T.  ro - ga - mus al - tis - so - nis, ro - ga - mus al -

B.  ro - ga - - - -

40

S.

PCt.

8

suc - cur - re no - bis

SCt.

8

ga - mus al - tis - so - - - - -

T.

8

tis - so - - - - -

B.

mus al - tis - so - - - - - nis, al - tis - so -

44

S.

suc - cur - re no - bis mi - se -

PCt.

8

mi - se - - - - - ris,

SCt.

8

- - - - - nis suc - cur - re no - bis mi -

T.

8

- - - - - nis suc - cur - re

B.

- - - - - nis suc - cur -

48

S. ris, suc - cur - re no -

PCt. suc - cur - re no - bis mi - se -

SCt. - se - ris, suc -

T. mi - - - - - se - ris,

B. re no - bis mi - se - - ris,

52

S. - bis mi - - - - - se - ris, suc -

PCt. - - - - - ris, suc - cur -

SCt. - cur - re no - bis mi - - - - -

T. suc - cur - re mi - - - - -

B. suc - cur - re no -

56

S. cur - re no - bis mi - se - - -

PCt. re no - bis mis - se - - -

SCt. - - - - - se - ris

T. - - - - - se - ris ne

B. bis mi - se - - ris, mi - - - - se -

60

S. ris ne - - - - - dam - ne -

PCt. ris, mi - se - - - - ris

SCt. ne dam - ne - mur cum - - - im - pi - - -

T. dam - ne - mur cum im - - - - -

B. ris

64

S.

PCt.

SCt.

T.

B.

68

S.

PCt.

SCt.

T.

B.

72

S. in ad - ven - tu iu - - -

PCt. cum im - pi - - is, cum im - pi - -

SCt. - - - is, cum im - pi - -

T. dam - ne - mur cum im - - - pi -

B. im - pi - - is,

Tenor C in b. 75: D in source

76

S. - di - cis, in ad -

PCt. is, cum im - pi - - is in

SCt. - - - is

T. is, ne dam - ne - mur cum im - pi -

B. cum im - pi - - is

80

S. ven - tu iu - di - cis, in ad -

PCt. ad - ven - tu iu - di - - - - - cis,

SCt. in

T. is in ad - ven - tu iu - di - - -

B. in ad - ven - tu iu - di -

84

S. ven - tu iu - di - - - - - cis,

PCt. iu - di - - - - - cis in

SCt. ad - ven - tu iu - di - - - - - cis,

T. cis, in

B. cis, in ad - ven - tu iu - di - cis,

88

S. in ad - ven - tu, in ad - ven -

PCt. ad - ven - tu iu - di - - - - -
Bar 89: PCt's 2nd note is a B flat in source

SCt. in ad - ven - tu iu - di - - - - -

T. ad - ven - tu, in ad - ven - tu iu - di - - - - -

B. in ad - ven - tu iu - di - cis, iu -

92

S. - - tu iu - di - - - - -

PCt. - - - cis, in ad - ven - tu

SCt. - cis, in ad - ven - tu iu - di - - - - -

T. cis, in ad - ven - tu, in ad - ven - tu

B. - di - - - cis, in ad - ven - tu iu - di -

96

S. - cis.

PCt. iu - di - cis, in ad - ven - tu iu - di - - cis.

SCt. - cis, in ad - ven - tu iu - di - - cis.

T. iu - - di - cis, iu - di - - cis.

B. - cis, in ad - ven - tu iu - di - - cis.

101 Neuma

S.

PCt.

SCt.

T.

B.

105

S.
PCt.
SCt.
T.
B.

This musical system covers measures 105 to 108. The Soprano (S.) part has rests in measures 105, 106, and 107, followed by a half note in measure 108. The Piano Continuo (PCt.) part features a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Soprano Contralto (SCt.) part has a melodic line: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Tenor (T.) part has a melodic line: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Bass (B.) part has a melodic line: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

109

S.
PCt.
SCt.
T.
B.

This musical system covers measures 109 to 112. The Soprano (S.) part has a half note in measure 109, rests in measures 110 and 111, and a half note in measure 112. The Piano Continuo (PCt.) part features a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Soprano Contralto (SCt.) part has a melodic line: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Tenor (T.) part has a melodic line: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Bass (B.) part has a melodic line: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

113

S.
PCt.
SCt.
T.
B.

The incipit in this edition is supplied from the *Liber Usualis*, here transposed up a fourth. Attaignant published the work as part of a set of the nine 'O' antiphons (Great Antiphons) for Advent by various composers (3 by Manchicourt, 1 each by Guillaume Leroy, Pierre Certon and Antoine de Mornable, with Hotinet supplying two, while one was unattributed) according to the usage of Paris, particularly Notre Dame. All the settings are missing – but clearly require – an incipit, and all except one are followed by a textless 'neuma' to be sung to a vowel. The two antiphons which were additional to the standard 7 Great Antiphons sung elsewhere – O Thoma and O virgo virginum – were both composed by Manchicourt.

115

S.
PCt.
SCt.
T.
B.