

Phalèse, *Liber primus cantionum sacrarum ... quinque vocum* [Leuven, 1554] (RISM 1554/1)



SUPERIUS
 Au - di, fi - li - a, et vi - - -

CONTRATENOR
 Au - di, fi - li - a, et vi - -

QUINTA PARS
 Au - di, fi -

TENOR

BASSUS

5
 - - - de, et vi - - - de,
 - de, vi - - de, au - di, fi - li - a, et
 - li - a, et vi - - - de,
 Au - di, fi - li - a, et vi - -
 Au - di, fi - li - a, et vi - - -

10
 au - di, fi - li - a, et vi - - - de, vi - -
 vi - - - de,
 au - di, fi - li - a, et vi - - -
 - - - de, vi - - -
 de, vi - - - de, au - di, fi - li - a, et vi -

15

de, et in - cli - na au - rem tu - - -

et in - cli - na au - rem tu - am, et

de, et in - cli - na au - rem tu - am, et in - cli - na

- de, et in - cli - na au - rem tu - -

de, vi - - de, et in - cli - na au - -

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am, in - cli - na au - rem tu - - - am:

in - cli - - - na au - - rem tu - - am: et

au - - rem tu - am, au - rem tu - - -

am, au - rem tu - am, au - rem tu - am:

- rem tu - - am, et o - bli - vi - sce - re po -

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et o - bli - vi - sce - re po - pu - lum.

o - bli - vi - sce - re po - pu - lum tu - - - um, o - bli - vi - sce - re

am: et o - bli - vi - sce - re po - pu - lum tu - -

et o - bli - vi - sce - re po - pu - lum tu - - -

- pu - lum tu - - um, et

33

tu - - - - - um, tu - - - - -

po - - pu - lum tu - - um et do-mum pa -

um et do-mum pa - - - - - tris

um, o - bli - vi - sce - re po - pu - lum tu - - um et

o - bli - vi - sce - re po - pu - lum tu - - um, tu - - um,

38

um, et do - mum pa - tris tu - - i.

tris tu - - - - - i, et do -

tu - - - - - i, pa - - - - - tris tu -

- do - mum pa - tris tu - - - - - i, et do-mum pa - tris

et do-mum pa - - - - -

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Et con-cu - pi - scet rex de - co - rem tu - um,

mum pa - tris tu - i. Et con-cu - pi - scet rex de - co - - rem tu - um,

- - - - - i. Et con-cu - pi - scet rex de - co-rem

- tu - - - - - i. Et con - cu - pi -

tris tu - - - - - i. Et con-cu -

† Tenor, m.43.3: minim in the source (presumed erroneous)

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et con - cu - pi - - - scet rex de - - co - rem tu -
 et con - cu - pi - scet rex, et con - cu - pi - scet
 tu - - um, et con - cu - pi - - -
 - scet rex de - - co - rem tu - um, et con - cu -
 pi - scet rex de - co - rem tu - - um:

54

- - - um, tu - - - um: quo - ni-am i - pse
 rex de - co - rem tu - - um: quo - ni-am i - pse est Do -
 - scet rex de - - co - rem tu - - - um:
 pi - scet rex de - - co - rem tu - - - um:
 quo - ni-am i - pse est Do - mi-nus De - us tu - us, De - us

59

est Do - mi-nus De - us tu - - - - us, De - -
 - mi-nus De - - - us tu - - - us,
 quo - ni-am i - pse est Do - mi-nus De - us
 quo - ni-am i - pse est Do - mi-nus De - us tu - us, De - - us tu -
 tu - us, quo - ni-am i -

64

- us tu - - us, et a - do - ra - bunt e -
 et a - do - ra - bunt e - - um,
 tu - - us, et a - do - ra - bunt e - - um,
 us, et a - do - ra - bunt e - um, et a -
 pse est Do - mi - nus De - us tu - us, et a - do - ra -

70

- um, et a - do - ra - - - bunt e - um, et a - do -
 et a - do - ra - - - bunt e - - - um, et
 et a - do - ra - bunt e - um,
 do - ra - - - bunt e - um, et a - do - ra -
 - bunt e - - - um, et a - do - ra - bunt e -

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ra - bunt e - - - um.
 a - do - ra - bunt e - um, et a - do - ra - bunt e - um.
 et a - do - ra - bunt e - um.
 bunt e - um, et a - do - ra - bunt e - - - um.
 - - - um, et a - do - ra - bunt e - - - um.

82 **SECUNDA PARS**

Pro pa - tri - bus tu - is na - ti sunt ti - bi fi - li - i,

Pro pa - tri - bus tu - is na - ti sunt ti - bi fi - li - i, ti - bi

Pro pa - tri - bus tu - is na -

Pro pa - tri - bus tu -

Pro pa -

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pro pa - tri - bus tu - is na - ti sunt ti -

fi - li - i, pro pa - tri - bus tu - is na - ti sunt ti - bi fi -

ti sunt ti - bi fi - li - i, fi - li - i: con - sti - tu -

is na - ti sunt ti - bi fi - li - i, ti - bi fi -

- tri - bus tu - is na - ti sunt ti - bi fi - li - i:

94

- bi fi - li - i: con - sti - tu - es e - os prin -

- li - i: con - sti - tu - es e - os prin - ci - pes, con -

es e - os prin - ci - pes,

- li - i: con - sti - tu - es e - os prin - ci -

con - sti - tu - es e - os prin - ci - pes, prin - ci -

100

ci - pes, prin - ci - pes,
 sti - tu - es e - os prin - ci - pes
 con - sti - tu - es e - os prin - ci - pes
 pes, prin - ci - pes, su - per o -
 pes, su - per o -

105

su - per o - mnem ter - ram.
 su - per o - mnem ter - ram, su -
 su - per o - mnem ter - ram.
 - mnem ter - ram, su - per o -
 - mnem ter - ram, su -

110

Me - mo-res e - runt no - mi - nis tu -
 per o - mnem ter - ram.
 Me - mo-res e - runt no - mi - nis tu - i, Do -
 - mnem ter - ram. Me - mo-res e - runt no - mi -
 per o - mnem ter - ram.

† *Bassus*, m.112.1: flattened in the source (for no evident reason)

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i, Do - mi - ne, Me - mo-res e - runt no - mi - nis tu - i, Do - mi - ne, me - mo-res e - runt no - mi - nis tu - nis tu - i, Do - mi - ne, me - mo-res Me - mo-res e - runt no - mi - nis tu - i,

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me - mores e - runt no - mi - nis tu - i, Do - mi - ne, no - mi - nis tu - mi - ne, me - mores e - runt no - mi - nis tu - i me - mores e - runt no - mi - nis tu - i, Do - mi - ne, e - runt no - mi - nis tu - i, Do - mi - ne, in Do - mi - ne, me - mores e - runt no - mi - nis tu -

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- i, Do - mi - ne, in o - mni ge - ne - i, Do - mi - ne, Do - mi - ne, in o - mni ge - ne - ra - in o - mni ge - ne - ra - ti - o - ne, o - mni ge - ne - ra - ti - o - ne, in o - mni ge - i, Do - mi - ne, in

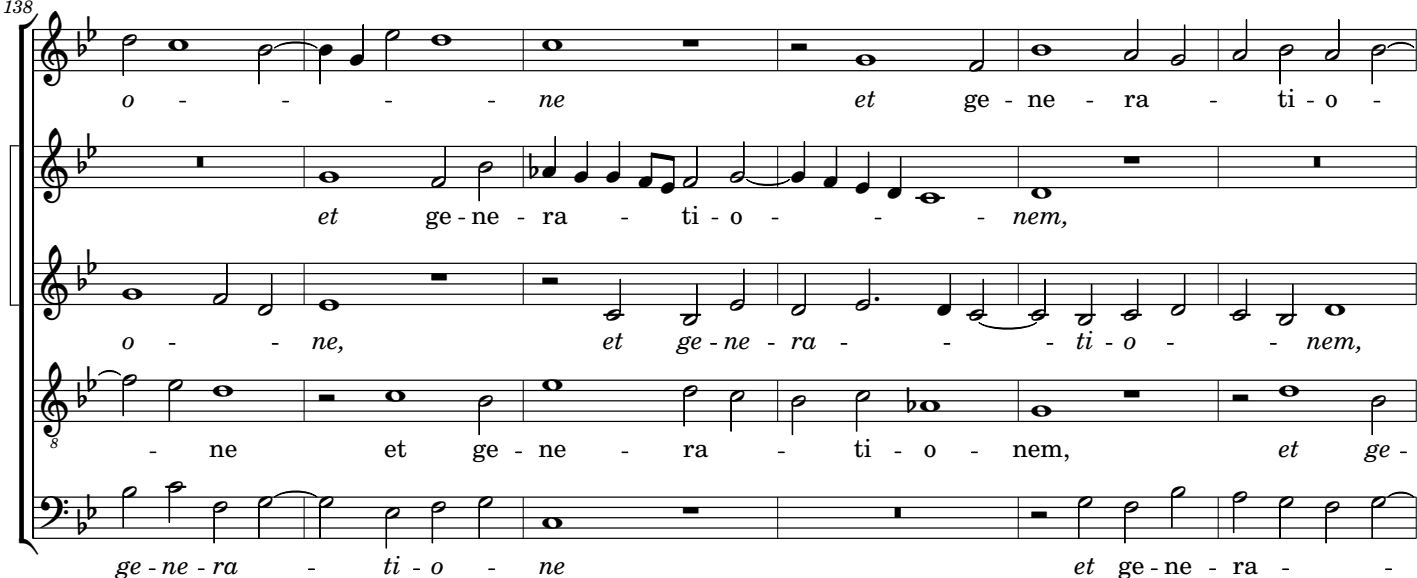
† *Contratenor*, m.125.2: a semitone higher in the source, amended to match preceding imitative phrases

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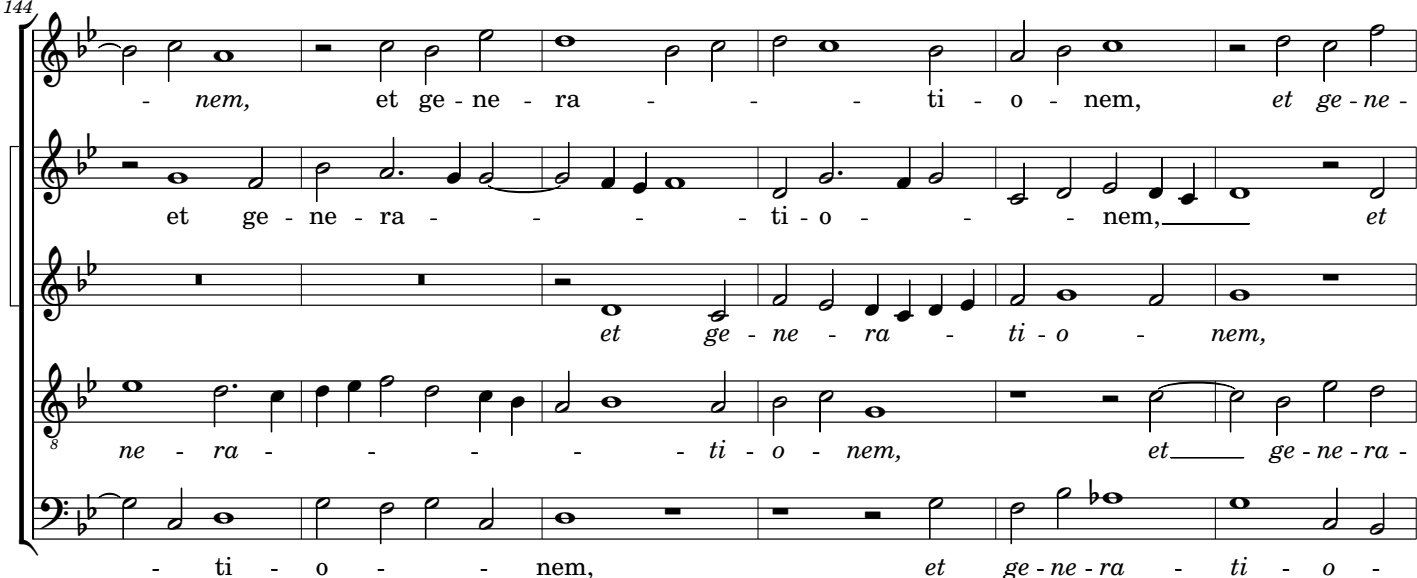
ra - - ti - o - ne, in o - - mni ge - ne - ra - ti
- ti - o - - ne, in o - mni ge - ne - - ra - ti - o - ne
in o - mni ge - ne - ra - ti - o - - ne, ge - ne - ra - ti -
- ne - ra - ti - o - ne, in o - mni ge - ne - ra - ti - o -
o - mni ge - ne - ra - - ti - o - - - ne, in o - mni

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o - - - - ne et ge - ne - ra - ti - o -
et ge - ne - ra - ti - o - - - nem,
o - - ne, et ge - ne - ra - - ti - o - - nem,
- ne et ge - ne - ra - ti - o - nem, et ge -
ge - ne - ra - - ti - o - - ne et ge - ne - ra - -

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- nem, et ge - ne - ra - - - ti - o - nem, et ge - ne -
et ge - ne - ra - - - ti - o - - - nem, et
et ge - ne - ra - ti - o - nem,
ne - ra - - - - ti - o - nem, et ge - ne - ra -
- ti - o - - - nem, et ge - ne - ra - ti - o -

150

ra - ti - o - - - - - nem.

ge - ne - ra - - - ti - o - nem, et ge - ne - ra - ti - o - nem.

et ge - ne - ra - - ti - o - nem.

ti - o - nem, et ge - ne - ra - ti - o - - - - - nem.

- - - - - nem, et ge - ne - ra - ti - o - - - - - nem.

Audi, filia, et vide,
 et inclina aurem tuam:
 et obliviscere populum tuum
 et domum patris tui.
 Et concupiscet rex decorem tuum:
 quoniam ipse est Dominus Deus tuus,
 et adorabunt eum.
 Pro patribus tuis nati sunt tibi filii:
 constitues eos principes
 super omnem terram.
 Memores erunt nominis tui, Domine,
 in omni generatione et generationem.

Hearken, O daughter, and consider,
 and incline thine ear:
 forget also thine own people
 and thy father's house.
 So shall the king greatly desire thy beauty:
 for he is the Lord thy God,
 and him they shall adore.
 In place of thy fathers, sons are born to thee:
 thou shalt make them princes
 over all the earth.
 They shall be mindful of thy name, O Lord,
 throughout all generations.

(Responsory for the Feast of the Annunciation, or for the Common of Virgins) Ps. 44:11–12, 17–18 (Vulgate)

Pierre de Manchicourt, a contemporary of Nicolas Gombert and Jacobus Clemens non Papa, was active in both Burgundy and Spain during the reigns of Charles V and Phillip II, culminating in his appointment by the latter as *maestro de capilla flamenca* in Madrid in 1559. The fact that Attaignant, publisher of the French Royal Court, devoted his fourteenth and final volume of motets in 1539 entirely to Manchicourt's work (an honour he bestowed on no other, and emulated by Flemish publishers Susato and Phalèse in 1545 and 1554 respectively) bears testament to the composer's reputation in his day. Manchicourt's highly polyphonic style of composition lost favour around the time of his death, as the liturgical reforms of the Council of Trent took hold — marking the transition from the High Renaissance to the less florid Late-Renaissance style of Victoria and Palestrina.

Editorial Notes:

This motet survives in published collections of motets by Susato (1553) and Phalèse (1554), the latter of which was consulted for this edition. Structurally, it follows an 'ABCB' pattern used regularly by Manchicourt in his settings of liturgical responsories; however, in this instance, while the music of the 'B' section is repeated, the text is not.

This edition is set a tone lower than the original. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the C mensuration sign and its modern-equivalent C time signature signify a semibreve tactus. Bar lines are added only to aid reading and direction: 'strong' and 'weak' beats implied by their position should never take precedence over phrasing or word stress. Ligatures in the source are acknowledged with overarching square brackets. Word underlay reflects editorial judgment and is freely adjusted: editorial re-iteration of text not explicit in the source is indicated in *italic*.