

Susato, *Liber XIII ecclesiasticarum cantionum* (5vv) [Antwerp, 1553] (RISM 1553/16)  
Phalèse, *Liber primus cantionum sacrarum* (5vv) [Leuven, 1554] (RISM 1554/1)  
Phalèse, *Liber octavus cantionum sacrarum* (5–8vv) [Leuven, 1555] (RISM 1555/5)

**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 - -

21

am, et 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 -

27

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 - - - - -

43

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 RISM 1554/1.

49

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

† *Quinta Pars*, m.58.1: a tone higher in RISM 1553/16.

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 -

76

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 - tribus 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 om -  
 pes, su - per om -

105

su - per om - nem ter - ram.  
 su - per om - nem ter - ram, su -  
 su - per om - nem ter - ram.  
 - nem ter - ram, su - per om -  
 - nem ter - ram, su -

110

Me - mores e - runt no - mi - nis tu -  
 per om - nem ter - ram.  
 Me - mores e - runt no - mi - nis tu - i, Do -  
 - nem ter - ram. Me - mores e - runt no - mi -  
 per om - nem ter - ram.

† *Bassus*, m.112.1: the  $\flat$  sign printed in all sources serves no apparent harmonic or melodic purpose, and is therefore omitted.

115

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

120

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

125

- mi - nis tu - i, Do - mi - ne,  
 no - mi - nis tu - i, Do - mi - ne, Do - mi - ne, in  
 ne, in om - ni ge - ne - ra - ti - o -  
 in om - ni ge - ne - ra - ti - o - ne,  
 - mi - nis tu - i, Do - mi - ne,

† *Contratenor*, m.125.2: a semitone lower in RISM 1554/1.



130

in om - ni ge - ne - ra - ti - o - ne,  
 om - ni ge - ne - ra - ti - o - ne, † in om - ni ge -  
 ne, in om - ni ge - ne -  
 in om - ni ge - ne - ra - ti - o - ne,  
 in om - ni ge - ne - ra - ti - o - ne

135

in om - ni ge - ne - ra - ti - o - ne  
 - ne - ra - ti - o - ne et ge - ne -  
 ra - ti - o - ne, ge - ne - ra - ti - o - ne,  
 in om - ni ge - ne - ra - ti - o - ne et ge -  
 ne, in om - ni ge - ne - ra - ti - o - ne

140

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

† Contratenor, m.133.3: a third higher in RISM 1554/1.



Audi, filia, et vide,  
 et inclína aurem tuam:  
 et obliviscére pópulum tuum  
 et domum patris tui.  
 Et concupíscet rex decórem tuum:  
 quóniam ipse est Dóminus Deus tuus,  
 et adorábunt eum.

Pro pátribus tuis nati sunt tibi filii:  
 constitúes eos príncipes  
 super omnem terram.  
 Memóres erunt nóminis tui, Dómine,  
 in omni generatióne et generatióne.

*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 Flemish publishers Susato (1553) and Phalèse (1554 and 1555): all three sources were consulted in preparing this edition (in the case of Susato, the 1557 reprint was consulted, with the exception of the *Contratenor* partbook that is missing from the digitised source accessed). The later Phalèse source corrects the various minor errors of his earlier publication noted throughout this edition, but curiously attributes the work to Thomas Crecquillon, despite clear attribution to Manchicourt by the same publisher only a year earlier. Structurally, the motet 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 at the original notated pitch. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the  $\text{C}$  mensuration sign and its modern-equivalent  $\text{C}$  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. Word underlay reflects editorial judgment and is freely adjusted: editorial re-iteration of text not explicit in either source is indicated in *italic*.