



Audi, filia, et vide

Pierre de Manchicourt (c.1510–1564)

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

CONTRATENOR

QUINTA PARS

TENOR

BASSUS

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

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

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

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 - de, vi -

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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, et in - cli - na au - rem tu - - -
in - cli - - - na au - rem tu - - -
au - - - rem tu - - - am, au - rem tu - - -
am, au - rem tu - - - am, au - rem tu - - - am:
- rem tu - - - am, et o - bli - vi - sce -

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

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

36

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

41

- tu - i. Et con - cu - pi - scet rex de -
et do - mum pa - tris tu - i. Et con - cu - pi - scet
- pa - tris tu - i.
et do - mum pa - tris tu - i.
do - mum pa - tris tu - i.

[†] Tenor, m.43.3: minim in RISM 1554/1.

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

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- - - scet rex de - - - co - rem tu - - - um, tu - - -
pi - scet rex, et con - - cu - pi - scet rex de - co - rem tu - - -
et con - cu - pi - - - scet rex de - - -
co - - rem tu - um, et con - cu - pi - scet rex de - - - co -
tu - - - um: quo - ni-am i -

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- um: quo - ni-am i - pse est Do - minus De - us tu - - -
um: quo - ni-am i - pse est Do - - - mi-nus De - - -
co - rem tu - - - um:
rem tu - - - um: quo - ni - am i - pse est
pse est Do - mi-nus De - us tu - us, De - us tu - us,

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

61

us, De - us tu - us, et a - do - quo - ni-am i - pse est Do - minus De - us tu - us,
8 Do - minus De - us tu - us, De - us tu - us, et a - quo - ni-am i - pse est Do - mi-nus De - us tu -

66

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

71

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

SECUNDA PARS

82

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

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

† Tenor, m.78.2: flattened to match m.152.2, which is marked with a ♫ sign in all sources.

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bus tu - is na - ti sunt ti - bi fi - li -
ti sunt ti - bi fi - li - i: con - sti - tu -
li - i: con - sti - tu - es e - os prin - ci -
bi fi - li - i: con -
li - i: con - sti - tu - es e - os

97

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

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pes, prin - ci - pes, su - per -
prin - ci - pes su - per -
ci - pes su - per - om -
pes, su - per - om - nem ter - ram,
su - per - om - nem ter -

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

112

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

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

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

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

127

- mi - ne, in om - ni ge - ne -
ne, Do - mi - ne, in om - ni ge - ne - ra -
in om - ni ge - ne - ra - ti - o - ne, ne,
ra - - - ti - o - ne, in om - ni ge - -
i, Do - - - mi - ne, in

132

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

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

^{††} *Contratenor*, m.133.3: a third higher in RISM 1554/1.

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

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

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Audi, filia, et vide
et inclína aurem tuam:
et obliscere pôpulum tuum
et domum patris tui.
Et concupiscet rex decôrem tuum:
quóniam ipse est Dóminus Deus tuus,
et adorâbunt eum.

Pro pátribus tuis nati sunt tibi fílii:
constítues eos príncipes
super omnem terram.
Memóres erunt nôminis tui, Dómine,
in omni generatióne et generatióñem.

ra - - ti - o - nem.

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

ra - - ti - o - nem.

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

ra - - ti - o - nem.

Audi, filia, et vide,
et inclína aurem tuam:
et obliscere pôpulum tuum
et domum patris tui.
Et concupiscet rex decôrem tuum:
quóniam ipse est Dóminus Deus tuus,
et adorâbunt eum.

Pro pátribus tuis nati sunt tibi fílii:
constítues eos príncipes
super omnem terram.
Memóres erunt nôminis tui, Dómine,
in omni generatióne et generatióñem.

*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 Attaingnant, 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 'ABC'B' 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 notated pitch. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the $\text{F}^{\#}$ 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. Word underlay reflects editorial judgment and is freely adjusted: editorial re-iteration of text not explicit in any of the sources is indicated in *italic*.