



15

sum, ma - ter fi - li - o - rum Ze - be - dae -  
o - rum Ze - be - dae - i, ma - ter  
Ma - ter fi - li - o - rum Ze - be - dae - i,  
fi - li - o - rum Ze - be - dae - i, ma - ter fi - li - o - rum Ze - be -  
- rum Ze - be - dae - i, ma - ter fi - li -

20

- i, ma - ter fi - li - o - rum Ze - be -  
fi - li - o - rum Ze - be - dae -  
ma - ter fi - li - o - rum Ze - be - dae - i cum fi - li -  
- dae - i, ma - ter fi - li - o - rum Ze -  
o - rum Ze - be - dae - i, fi - li - o - rum Ze - be - dae - i,

25

dae - i cum fi - li - is su -  
- i cum fi - li - is su - is, su -  
is su - is, cum fi - li - is su - is,  
be - dae - i cum fi - li - is su - is, cum  
cum fi - li - is su - is, cum fi - li - is su -

† *Quinta Pars*, m.23.5: marked with a  $\flat$  sign in the source.

30

- - - - - is, pe - tens a - li - quid ab e -  
 - - is, pe - tens a - li - quid ab e - o, e -  
 cum fi - li - is su - is, pe - tens a -  
 fi - li - is, cum fi - li - is su -  
 - - - - - is, cum fi - li - is su - is,

35

- - - - - o, pe - tens a - li - quid  
 o, pe - tens a - li - quid ab e -  
 - li - quid ab e - o. Qui  
 is, pe - tens a - li - quid ab e - o. Qui di -  
 pe - tens a - li - quid ab e - o.

40

ab e - o, e - o. Qui di - xit  
 o, ab e - o. Qui di - xit e -  
 di - xit e - i, qui di - xit e - i, qui di - xit e -  
 xit, qui di - xit e - i, qui di - xit e - i, qui di - xit e -  
 Qui di - xit e - i:

45

e - i: Quid vis? Quid vis? Dic ut se - de -  
 i: Quid vis? Dic ut se - de -  
 i: Quid vis? Quid vis? Dic ut  
 i: Quid vis? Quid vis? Quid vis? Quid vis?  
 Quid vis? Quid vis?

50

Dic ut se - de - ant hi du - o fi - li - i me - i,  
 ant hi du - o fi - li - i me - i, fi -  
 se - de - ant hi du - o fi - li - i me - i,  
 Quid vis? Quid vis? Dic  
 Quid vis? Dic ut se - de - ant hi

55

dic ut se - de - ant hi du - o fi - li - i me -  
 li - i me - i, hi du - o fi - li - i me -  
 hi du - o fi - li - i me - i, hi du - o fi - li - i me -  
 ut se - de - ant hi du - o fi - li - i me - i, hi du - o fi - li - i me -  
 du - o fi - li - i me - i,

60

- - i, u - nus ad dex - te - ram tu -  
 - - i, u - nus ad dex - te - ram tu - am,  
 i, hi du - o fi - li - i me - i, u -  
 i, hi du - o fi - li - i me - i, me - - i, u - nus  
 hi du - o fi - li - i me - i, me - - - i, hi du - o

65

- - - am, u - nus ad dex - te - ram  
 u - nus, u - nus ad dex - te - ram  
 - nus ad dex - te - ram tu - am, ad dex - te -  
 ad dex - te - ram tu - - am, ad dex - te - ram tu - am,  
 fi - li - i me - - i, u - nus ad dex - te - ram tu -

70

tu - am, et u - nus ad si - ni -  
 tu - am, et u - nus ad si - ni - stram, si - ni -  
 ram tu - - am, et u - nus ad si - ni -  
 et u - nus ad si - ni - stram, et u - nus ad si - ni - stram,  
 - - - am, et

† *Bassus*, m.61.3: a tone higher in the source.

†† *Altus*, m.63.2: marked with a ♭ sign in the source.

75

stram in re-gno tu o, tu -  
 stram, et u - nus ad si - ni - stram in  
 stram, u - nus ad si - ni - stram.  
 et u - nus ad si - ni - stram, ad si - ni -  
 u - nus ad si - ni - stram, ad si - ni - stram, in

80

o, in  
 re - gno tu o, re - gno tu o, in  
 stram in re - gno tu o, tu -  
 re - gno tu o, in re - gno tu o

84

re - gno tu o, tu -  
 o, tu - o, in  
 gno tu o, in re - gno tu o  
 o, in re - gno  
 o, in re - gno tu o, in



103

di - - - - - xit, di - - - - -  
 Ne - sci - tis quid  
 - - - - - xit, di - - - - -  
 - - - - - sus, di - - - - - xit:  
 spon - dens au - tem Je - sus, di - - - - -

107

xit: Ne - sci - tis quid pe - ta - - - - - tis.  
 pe - ta - - - - - tis, pe - ta - - - - -  
 - - - - - xit: Ne - sci - tis quid pe - ta - - - - -  
 Ne - sci - tis, ne - sci - tis quid pe - - - - - ta -  
 xit: Ne - sci - tis, ne - sci - tis quid

112

Se - de - re au - tem ad dex - te - ram - - - - -  
 tis, quid pe - - - - - ta - - - - - tis, pe - ta - - - - - tis.  
 tis, ne - sci - tis quid pe - ta - - - - - tis. Se - de - re au - tem ad dex - te -  
 tis, quid pe - ta - - - - - tis. Se -  
 pe - - - - - ta - - - - - tis.



117

me - am, me - - - - - am, vel -  
 Se - de - re au - tem ad dex - te - ram me -  
 ram me - - - - am  
 de - re au - tem ad dex - te - ram me - - - -  
 Se - de - re au - tem ad dex - te - ram me -

121

- ad si - ni - stram me - - - - am,  
 am vel ad si - ni - - - stram, vel ad si - ni - - - stram me -  
 (b)  
 vel ad si - ni - stram me - - - - am, vel ad si - ni -  
 - - - - am vel ad si - ni - stram me -  
 am vel ad si - ni - stram me -

126

vel ad si - ni - stram me - - - - am  
 - am, vel ad si - ni - stram me - - - - am  
 stram, vel ad si - ni - stram me - - - - am non est me - um da -  
 (b)  
 - am, vel ad si - ni - stram me - - - - am non est me - um da -  
 am non est, non est me - um da -

† Bassus, m.120.4: a tone lower in the source.





161

Pa - tre me - o, me - o.  
 o, a Pa - tre me - o, me - o.  
 me - o, a Pa - tre me - o.  
 Pa - tre me - o, a Pa - tre me - o.

« P. de Manchicourt faciebat 1560, 25 Julii »

Accéssit ad Jesum mater filiúrum Zebedáei  
 cum filiis suis, petens áliquíd ab eo.  
 Qui dixit ei: Quid vis?  
 Dic ut sédeant hi duo filii mei,  
 unus ad dexteram tuam, et unus ad sinístram  
 in regno tuo.

Respóndens autem Jesus, dixit:  
 Nescítis quid petátis.  
 Sedére autem ad dexteram meam  
 vel ad sinístram meam non est meum dare vobis,  
 sed quibus parátum est  
 a Patre meo.

*Then came to Jesus the mother of Zebedee's children  
 with her sons, desiring a certain thing of him.  
 And he said unto her, "What wilt thou?"*

*"Grant that these my two sons may sit,  
 the one on thy right hand, and the other on the left  
 in thy kingdom."*

*But Jesus answered and said,  
 "Ye know not what ye ask.*

*To sit on my right hand  
 and on my left is not mine to give,  
 but it shall be given to them for whom it is prepared  
 of my Father."*

(Responsory from the Gospel for the Feast of St James the Great or St John the Evangelist)

Matthew 20:20–23

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.

This motet survives only in a manuscript collection of Manchicourt's masses and motets dating from his tenure in the court of Phillip II in Madrid and now held in the library of the Benedictine Monastery in Montserrat, Catalunya. Given the revered status of St James as the patron saint of Spain, his Feast Day was no doubt an important celebration in the Royal Chapel: unsurprisingly, then, this motet for St James' Day appears first among the eleven motets in the collection. It is also the only work in the collection — apart from those that appear in earlier publications — that can be dated with some certainty: an inscription (replicated above) tells us Manchicourt composed it for St James' Day in 1560. In common with many of his responsorial motets, this work follows a musical 'ABCB' structure, though in this instance the 'B' section covers only the last five syllables (*'in regno tuo'* in the *prima pars*, *'a Patre meo'* in the *secunda pars*).

#### Editorial Notes:

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  $\text{C}$  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. Ligatures and coloration in the source are acknowledged with overarching square brackets and open 'corner' brackets respectively. Word underlay reflects editorial judgment and is freely adjusted: re-iteration of text not explicit in the source is indicated in *italic*.