

Attaignant, *Liber decimus quartus XIX musicas ... P. de Manchicourt* [Paris, 1539]  
 Moderne, *Mottetti del Fiore, tertius liber cum quatuor vocibus* [Lyon, 1539] (RISM 1539/10)

Musical score for the first system, featuring four vocal parts: SUPERIUS, CONTRA-TENOR, TENOR, and BASSUS. The lyrics are: Can - tan - ti - bus or - - ga -

Musical score for the second system, starting at measure 6. The lyrics are: nis, or - - ga - nis, can - tan - ti - bus or - - ga - nis, or - - nis, or - ga - nis, can - tan - ti - bus or - - ga - nis, or - -

Musical score for the third system, starting at measure 11. The lyrics are: ti - bus or - - ga - nis, de - can - ta - bat Cae - ci - li - a vir - bus, can - tan - ti - bus or - - ga - nis, ga - nis, or - - ga - nis, de - can - ta -

Musical score for the fourth system, starting at measure 16. The lyrics are: de - can - ta - go, de - can - ta - bat Cae - ci - li - a vir - go, bat Cae - ci - li - a vir - go,

21

bat Cae - ci - li - a vir - go, vir - go, so - li Do - mi -  
 de - can - ta - bat Cae - ci - li - a vir - go, vir - go,  
 de - can - ta - bat Cae - ci - li - a vir - go,

26

go, so - li Do - mi - no De - o, no De - o di - cens:  
 go, so - li Do - mi - no De - o so - li Do - mi - no De - o,  
 Do - mi - no

31

De - o, di - cens: Fi - at Do - mi - ne cor me - um,  
 di - cens: Fi - at Do -  
 De - o, di - cens: Fi - at Do -

36

Fi - at Do - mi - ne cor me - fi - at Do - mi - ne cor me -  
 ne cor me - um mi - ne cor me - um et

41

um, et cor - pus me - um

um et cor - pus me - um im - ma -

et cor - pus me - um im - ma - cu - la - tum,

cor - pus me - um im - ma - cu - la -

46

im - ma - cu - la - tum ut non con -

cu - la - tum

im - ma - cu - la - tum, ut non con - fun -

tum, ut non con - fun -

51

fun - dar, ut non con - fun -

ut non con - fun - dar, ut -

dar, ut non con - fun - dar,

dar,

56

dar, ut non con - fun - dar.

non con - fun - dar, ut non con - fun - dar.

ut non con - fun - dar, ut non con - fun - dar.

ut non con - fun - dar, ut non con - fun - dar.

## 62 SECUNDA PARS

Cae - ci - li - a vir - go glo - ri - o - sa,  
Cae - ci - li - a vir - go glo - ri - o - sa,  
Cae - ci - li - a vir - go glo - ri - o - sa,  
Cae - ci - li - a vir - go glo - ri - o - sa,

Cae - ci - li - a vir - go glo - ri - o - sa,  
a vir - go glo - ri - o - sa, glo - ri - o - sa,  
glo - ri - o - sa, Cae - ci - li - a vir - go  
- sa, Cae -

- sa, Cae - ci - li - a vir - go glo - ri - o -  
- sa, Cae - ci - li - a vir - go glo - ri - o - sa  
glo - ri - o - sa, Cae - ci - li - a vir - go  
ci - li - a vir - go glo - ri - o - sa,

- sa sem - per e - van - ge - li - um, sem - per e - van -  
sem - per e - van - ge - li - um Chri - sti, Chri -  
- glo - ri - o - sa sem - per  
sa, glo - ri - o - sa, sem - per e - van - ge - li -

82

ge - li - um Chri - sti ge -  
 - - - - - sti, ge - re - bat in pe - cto - re su - o,  
 e - van - ge - li - um Chri - sti  
 um Chri - sti ge - re - bat

87

re - bat in pe - cto - re su - o, ge - re - bat  
 ge - re - bat in pe - cto - re su - o  
 ge - re - bat in pe - cto - re su - o  
 - in pe - cto - re su - o, ge - re - bat in pe - cto -

92

- in pe - cto - re su - o  
 o, in pe - cto - re su - o, su - o, et nun -  
 o, in pe - cto - re su - o, et nun - quam a col - lo -  
 re su - o et nun - quam, et nun - quam a col - lo -

97

et nun - quam a col - lo - qui - is di -  
 quam a col - lo - qui - is di - vi - nis,  
 - - - - - qui - is di - vi -  
 - - - - - qui - is di - vi - nis, et

102

vi - - - - - nis, col - lo - qui - is di - vi - - - - -  
 et nun - quam a col - lo - qui - is - - - - -  
 - - - - - nis, et o - - - - -  
 nun - quam a col - lo - qui - is di - vi - - - - - nis

107

- - - - - nis, et o - ra - ti - di - vi - - - - - nis et o - ra - ti - o -  
 ra - ti - o - - - - - ne ces - sa - - - - - bat,  
 et o - ra - ti - o - - - - - ne ces - sa - - - - -

112

o - - - - - ne ces - sa - - - - -  
 - - - - - ne ces - sa - - - - - bat, et  
 et o - ra - ti - o - - - - -  
 bat, et o - ra - ti -

117

- bat, et o - ra - ti - o - - - - -  
 - o - ra - ti - o - ne ces - sa - - - - - bat, et o -  
 ne ces - sa - - - - - bat, ces - sa - - - - -  
 o - - - - - ne ces - sa - bat, ces - sa - - - - -

122

ne ces - sa - bat.  
 ra - ti - o - ne ces - sa - bat.  
 bat, ces - sa - bat.  
 bat, et o - ra - ti - o - ne ces - sa - bat.

Cantantibus órganis  
 decantábat Cæcília virgo soli Dómino Deo, dicens:  
 Fiat Dómine cor meum et corpus meum  
 immaculátum ut non confúndar.

Cæcília virgo gloriósa  
 semper evangélium Christi gerébat in pectore suo  
 et nunquam a collóquiis divínis  
 et oratióne cessábat.

*As the instruments were playing,  
 Cecilia the virgin sang only to the Lord God, saying:  
 "Lord, let my heart and my body  
 remain without stain, that I not be put to shame."*

*Cecilia, glorious virgin,  
 always carried the Gospel of Christ in her heart  
 and never did she cease from  
 Godly conversations and prayer.*

[from *Passio Sanctæ Cæciliæ*, c.500AD]

(Antiphon at Vespers for the Feast of St Cecilia)

Pierre de Manchicourt was a contemporary of Nicolas Gombert and Jacobus Clemens non Papa, and 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. This work was published in 1539 in both Paris and Lyon, at which time Manchicourt was choir director at St Gatianus Cathedral in Tours. The fact that Attaignant, publisher of the French Royal Court, devoted his fourteenth and final volume of motets entirely to Manchicourt's work (an honour he bestowed on no other, and later 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 rapidly went out of fashion 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 edition is transposed one 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. Given the ambiguity of word underlay in 16th-century manuscripts, editorial adjustments have been made freely: addition or reiteration of text not explicit in either source is indicated in *italic*. Ligatures in the source are acknowledged herein by overarching square brackets.