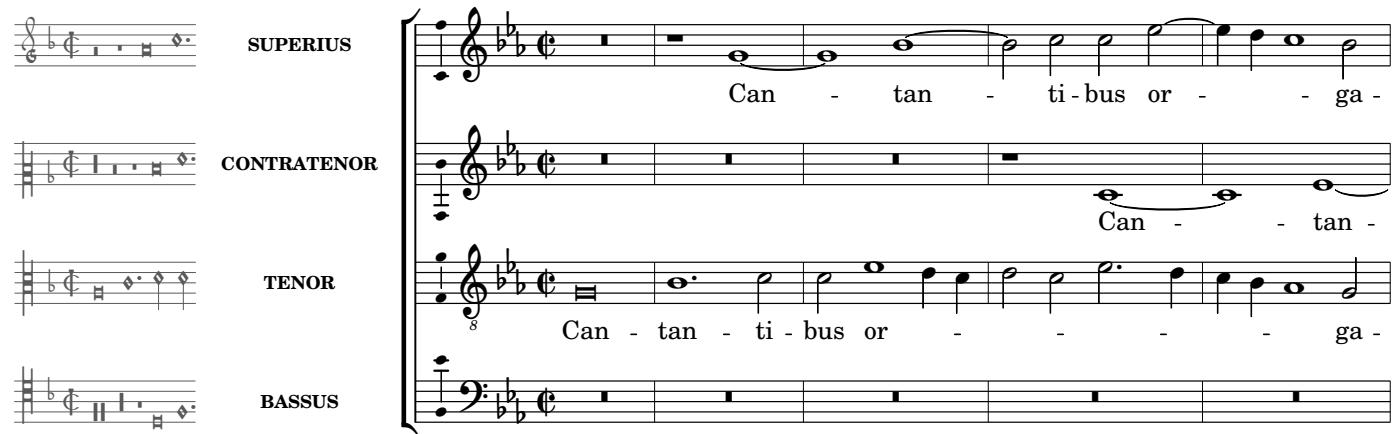


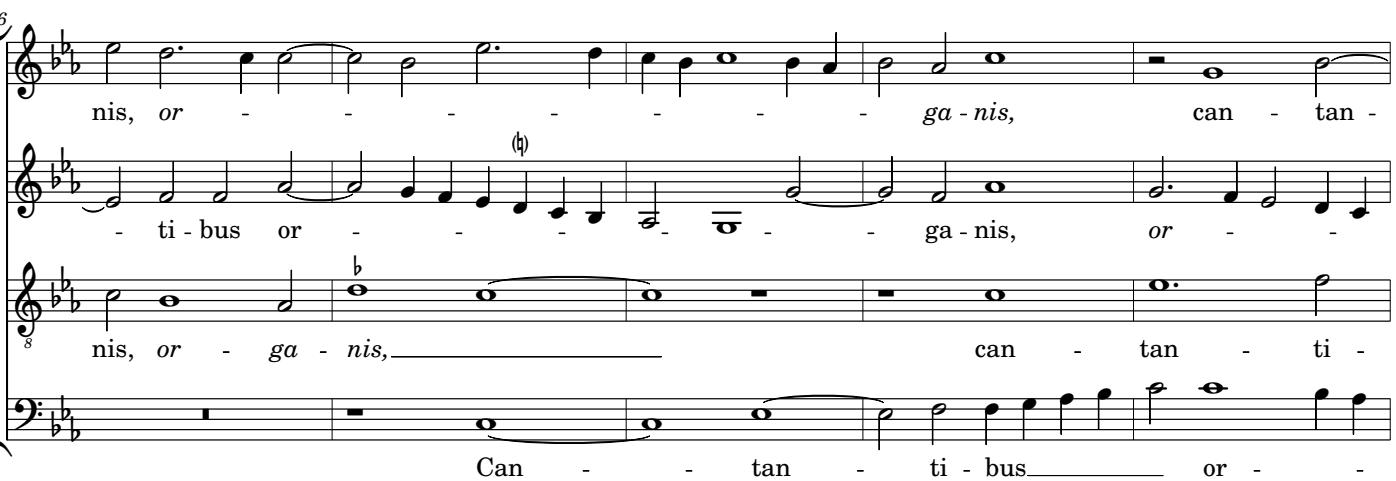
Attaingnant, *Liber decimus quartus XIX musicas ... P. de Manchicourt* [Paris, 1539]
 Moderne, *Mottetti del Fiore, tertius liber cum quatuor vocibus* [Lyon, 1539] (RISM 1539/10)

SUPERIUS CONTRATENOR TENOR BASSUS



Can - tan - ti - bus or - - ga -
 Can - - tan -
 Can - tan - ti - bus or - - ga -
 - - - - -

6



nis, or - - - - - ga-nis, can - tan -
 - ti - bus or - - - - - ga-nis, or - -
 nis, or - - ga - nis, - - - - - can - tan - ti -
 Can - - tan - ti - bus or - - - - -

11



ti - bus or - - - - - ga - nis,
 - - - - - ga - nis - - - - - de - can - ta - bat Cae - ci - li - a vir -
 bus, can-tan - ti - bus - - - - - or - - - - - ga - nis,
 - - - - - ga - nis, - - - - - de - can - ta -

16

de - can - ta -
go,
de - can - ta - bat Cae - ci - li - a vir -
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 -
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, mi - no

31

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

36

Fiat 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,

The musical score consists of four staves of music for voices and organ. The voices are in soprano, alto, tenor, and basso. The organ part is on the bottom staff. The music is in common time, mostly in E-flat major (indicated by a key signature of three flats). Measure 36 starts with a fermata over the first note of the soprano line. Measures 41-51 show a progression of chords and sustained notes, with the organ providing harmonic support. The lyrics are written below the staves, corresponding to the vocal parts.

56

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

SECUNDA PARS

A musical score page from 'Secunda pars' at measure 62. It features four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is two flats. The vocal line begins with a rest followed by a dotted half note, then continues with eighth notes. The lyrics 'Cae - ci - li - a' are written below the vocal line, with a vertical bar line after 'li'. The vocal line then continues with eighth notes, followed by a rest, then eighth notes again. The lyrics 'vir - go glo - ri - o - sa,' are written below the vocal line, with a vertical bar line after 'go'. The vocal line concludes with eighth notes. The bass line consists of eighth notes throughout.

67

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

72

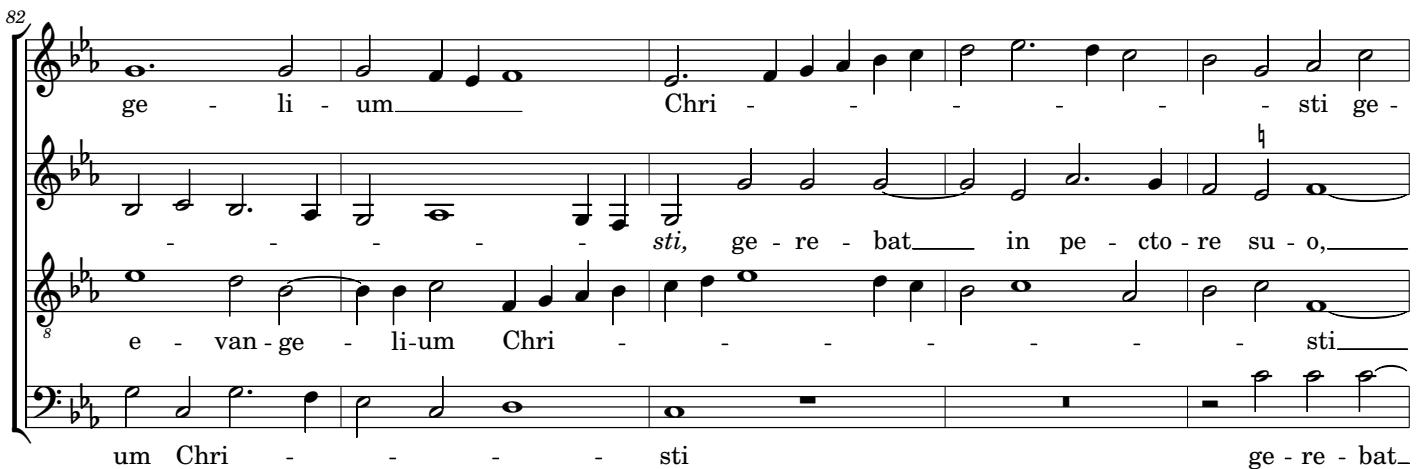
sa, Cae-ci-li-a vir-go glo-ri-o-sa
glo-ri-o-sa, Cae-ci-li-a vir-go glo-ri-o-sa

77



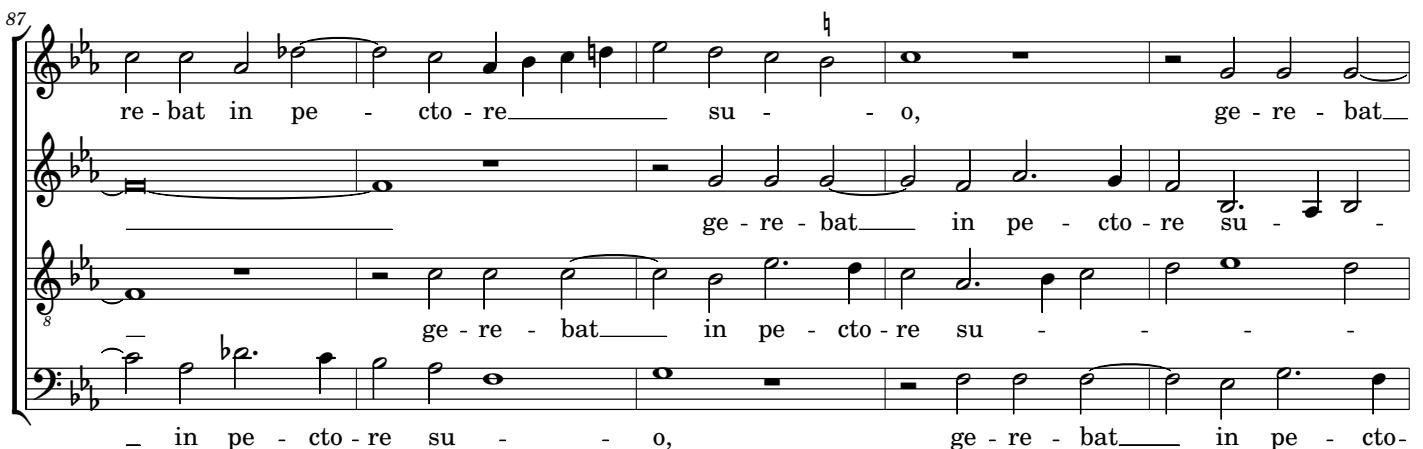
- sa sem - per e - van - ge - li - um, sem - per e - van -
 sem - per e - van - ge - li - um Chri - sti, Chri -
 glo - ri - o - sa sem - per
 sa, glo - ri - o - sa, sem - per e - van - ge - li -

82



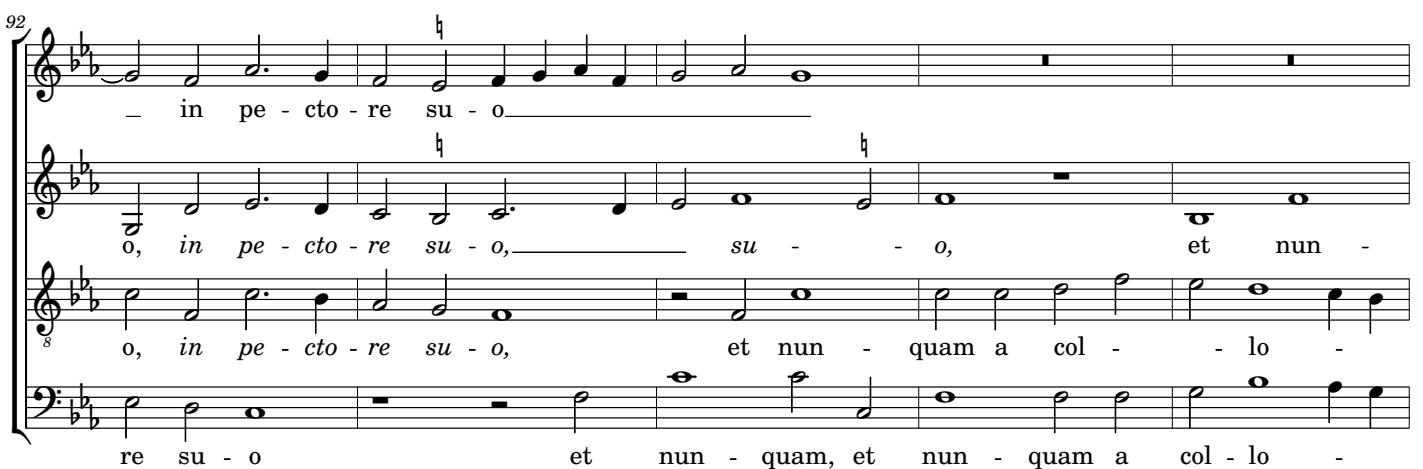
ge - li - um Chri - sti, ge - re - bat in pe - cto - re su - ,
 e - van - ge - li - um Chri - sti um Chri - sti ge - re - bat -

87



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

92



in pe - cto - re su - o, in pe - cto - re su - o, su - o, et nun - o, in pe - cto - re su - o, et nun - 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 - nis,
et qui - is di - vi - nis,

102

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

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

112

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

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

Cæcilia virgo gloriosa
semper evangélium Christi gerébat in péctore suo
et nunquam a collóquiis divinis
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.*

(Antiphon at Vespers for the Feast of St Cecilia)

from *Passio Sanctæ Ceciliæ*, c.500AD

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 two printed sources, both dating from 1539 — it is thus a comparatively early work. Both sources were consulted in preparing this edition.

This edition is set 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 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. Ligatures in the source are acknowledged herein by overarching square brackets. Word underlay reflects editorial judgment and is freely adjusted: editorial re-iteration of text not explicit in either source is indicated in *italic*.