

Andreas Christi famulus

Thomas Crecquillon (c.1505-?1557)

Berg (Montanus) & Neuber, *Thesaurus musicus ... tomi primi (8vv)* [Nürnberg, 1564] (RISM 1564/1)
Phalèse, *Opus sacrarum cantionum ... Thomæ Criquillon ... (4-6 & 8vv)* [Leuven, 1576] (RISM C4410)

Musical score for the first system, featuring eight vocal parts: SUPERIUS PRIMUS, SUPERIUS SECUNDUS, CONTRATENOR PRIMUS, CONTRATENOR SECUNDUS, TENOR PRIMUS, TENOR SECUNDUS, BASSUS PRIMUS, and BASSUS SECUNDUS. The lyrics are: An - dre - - as Chri - sti fa - mu -

Musical score for the second system, continuing the vocal parts from the first system. The lyrics are: An - dre - - as Chri - sti fa - - mu - lus, Chri - - sti fa - mu - - lus, Chri - sti fa - lus, An - dre - as Chri - sti fa - - lus, An - dre - - as Chri - sti fa - - mu - An - An - dre - - as Chri - - sti fa - mu - lus,

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lus, An - dre - - as Chri - sti, Chri - - sti,
 - - mu - lus, fa - mu - lus, fa - - - mu-lus, An -
 - mu - lus, Chri - sti fa - mu - lus, An - dre - as
 lus, Chri - - sti fa - - - mu - lus, Chri -
 dre - - as Chri - sti fa - - mu-lus, An - dre - -
 An - dre - as Chri - sti fa - mu - lus, An -
 An - dre - - as Chri - sti fa - mu - lus, An - dre -
 An - dre - - as, An - dre - - - as,

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Chri - sti fa - - mu - lus, Chri - sti fa -
 dre - - as, An - dre - - as
 - Chri - sti fa - mu - lus, fa - mu - lus, Chri -
 sti fa - mu - lus, Chri - sti fa - - mu -
 as, An - dre - - as Chri - sti fa - mu - lus,
 dre - as Chri - - sti fa - - mu - lus, Chri - sti -
 - as Chri - sti fa - - mu - lus,
 An - dre - - as Chri - sti fa - mu - lus, Chri - sti fa - mu - lus,

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mu - lus, di - gnus De -
Chri - sti fa - mu - lus,
- sti fa - mu - lus, fa - mu - lus, di -
lus, fa - mu - lus, Chri - sti fa - mu - lus,
Chri - sti fa - mu - lus, di - gnus
- fa - mu - lus, Chri - sti fa - mu - lus,
Chri - sti fa - mu - lus, Chri - sti fa - mu - lus,
Chri - sti fa - mu - lus, di - gnus

25

o A - po - sto - lus,
di - gnus De - o A - po - sto -
gnus De - o A - po - sto - lus, A - po - sto - lus,
di - gnus De - o A - po - sto -
De - o A - po - sto - lus, di -
di - gnus De - o A - po - sto - lus, di -
di - gnus De - o A - po - sto -
De - o A - po - sto - lus, di - gnus De -

30

di - gnus De - o A - po - sto - lus, A - po -
 lus, di - gnus De - o A - po - sto - lus,
 di - gnus De - o, di - gnus De - o
 lus, di - gnus De - o A - po - sto - lus,
 gnus De - o A - po - sto - lus, di - gnus De - o A -
 gnus De - o A - po - sto - lus,
 lus, di - gnus De - o A - po - sto - lus,
 o A - po - sto - lus, A - po - sto - lus,

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sto - lus, di - gnus De - o A -
 di - gnus De - o A - po - sto - lus,
 A - po - sto - lus, A - po - sto - lus, A - po - sto - lus, A -
 A - po - sto - lus,
 po - sto - lus, di - gnus De - o A -
 di - gnus De - o A - po - sto - lus, A - po -
 di - gnus De - o A - po - sto - lus, di - gnus De - o A - po -
 di - gnus De - o A - po - sto - lus, A - po -

40

- po - sto - lus,
 ger - ma - nus Pe - tri, ger - ma - nus Pe -
 po - sto - lus, ger - ma - nus Pe - tri,
 ger - ma - nus Pe - tri, ger - ma - nus Pe -
 po - sto - lus, ger - ma - nus Pe - tri,
 - sto - lus, ger - ma - nus Pe -
 sto - lus, ger - ma - nus Pe - tri, ger - ma - nus Pe -

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ger - ma - nus Pe - tri, Pe - tri, Pe -
 tri, Pe - tri, ger - ma - nus Pe - tri,
 ger - ma - nus Pe - tri, ger - ma - nus Pe - tri,
 tri, ger - ma - nus Pe - tri, Pe -
 ger - ma - nus Pe - tri, Pe - tri, ger - ma - nus
 tri, ger - ma - nus Pe - tri,
 tri, ger - ma - nus Pe - tri, ger - ma - nus Pe -
 nus Pe - tri, ger - ma - nus Pe - tri,

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- tri, ger - ma - nus Pe - tri

ger - ma - nus Pe - tri

Pe - tri, et in pas - si - o - ne so -

- tri, ger - ma - nus Pe - tri

Pe - tri, Pe - tri, et in pas - si - o - ne so -

ger - ma - nus Pe - tri

- tri et in pas - si - o - ne so -

ger - ma - nus Pe - tri et in pas - si - o - ne so -

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et in pas - si - o - ne so - ci - us,

et in pas - si - o - ne so - ci - us,

- ci - us, in pas - si -

et in pas - si - o - ne so - ci - us, so - ci - us,

- ci - us, et in pas -

et in pas - si - o - ne so - ci - us, in pas - si - o - ne so -

ci - us, in pas - si -

- ci - us, in pas -

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et in pas-si-o-ne so-ci-us, et in pas-si-

in pas-si-o-ne so-ci-us, et

o-ne so-ci-us, in pas-si-o-ne, et in

in pas-si-o-ne so-ci-us, et in

- si-o-ne so-ci-us, et in pas-si-o-ne,

- ci-us, et in pas-si-o-ne so-ci-us.

o-ne so-ci-us, et in pas-si-o-ne so-ci-us, et in

- si-o-ne so-ci-us, et in pas-si-

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o-ne so-ci-us, so-ci-us, so-ci-us.

in pas-si-o-ne so-ci-us.

pas-si-o-ne so-ci-us.

pas-si-o-ne, pas-si-o-ne so-ci-us.

et in pas-si-o-ne, in pas-si-o-ne so-ci-us.

pas-si-o-ne so-ci-us.

o-ne, in pas-si-o-ne so-ci-us.

† *Bassus Primus*, m.68.4: as per RISM C4410 (a semitone higher in RISM 1564/1).

71 SECUNDA PARS

Di - le - xit An - dre - am Do - mi - nus, Do - mi - nus, Do - mi - nus, Do - mi - nus, Do - mi - nus, Do - mi - nus, di - le - xit An - dre - am

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- mi - nus, di - nus, Do - mi - nus, di - le - xit An - dre - am
 Di - le - xit An - dre - am Do - mi - nus,
 - mi - nus, di - le - xit An - dre - am Do - mi - nus,
 Di - le - xit An - dre - am Do - mi - nus,
 Di - le - xit An - dre - am Do - mi - nus, di - le - xit An - dre - am
 Di - le - xit An - dre - am Do - mi - nus,

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le - xit An - dre - am Do - - - mi - nus, di - le -
 Do - - - mi - nus, di - le - - - xit
 di - le - - - xit An - dre - am Do - mi - nus,
 An - dre - am Do - - - mi - -
 - mi - nus, Do - mi - nus, di - le - xit An - - -
 - am, An - dre - am Do - mi - nus, di - le - xit
 Di - le - xit An - dre - am Do - mi - nus, An - -
 An - dre - am Do - mi - nus, di - le - xit An -

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xit An - dre - am Do - - - mi - nus, Do - mi - nus,
 An - dre - am Do - mi - nus, di - le - xit An - dre - - am Do - -
 An - dre - am Do - mi - nus, di - - le -
 nus, Do - mi - - nus, di - le - xit An - dre - am
 - dre - am Do - - mi - nus, di - le - xit An -
 An - dre - am Do - - mi - nus, di - - le -
 dre - am Do - mi - nus, di - le - xit An -
 dre - am, di - le - xit An - dre - am,

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di - le - xit An - dre - am Do - mi - nus in
 - mi - nus, An - dre - am Do -
 xit An - dre - am, di - le - xit An - dre - am,
 Do - mi - nus in o - do - rem su -
 dre - am Do - mi - nus, di - le - xit An - dre - am Do - mi - nus in o - do - rem,
 xit An - dre - am Do - mi - nus.
 dre - am Do - mi - nus, Do - mi - nus, in o - do -
 di - le - xit An - dre - am Do - mi - nus.

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o - do - rem su - a - vi - ta - tis, in o - do - rem su -
 mi - nus, in o - do - rem su - a - vi - ta - tis,
 in o - do - rem su - a - vi - ta - tis, su - a - vi - ta - tis,
 - a - vi - ta - tis, in o - do -
 in o - do - rem su - a - vi - ta - tis, su - a - vi - ta - tis.
 in o - do -
 rem su - a - vi - ta - tis, in o - do - rem su - a - vi - ta - tis,
 in

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- a - vi - ta - tis, su - a - vi - ta - tis. O
 in o - do - rem su - a - vi - ta - tis. O Je - su Chri -
 su - a - vi - ta - tis. O Je - su Chri -
 8 rem su - a - vi - ta - tis, su - a - vi - ta - tis.
 8 rem, in o - do - rem, in o - do - rem su - a - vi - ta - tis.
 o - do - rem su - a - vi - ta - tis, su - a - vi - ta - tis, o - do - rem

108

Je - su Chri - ste, Fi - li De -
 ste, Fi - li De - i, o - ra pro no - bis, pro no - bis,
 ste, O Je - su Chri - ste, Je - su Chri - ste,
 8 O Je - su Chri - ste, fi - li De -
 8 dre - as, Sanctus An - dre - as,
 O Je - su Chri - ste, fi - li De -
 O Je - su Chri - ste, fi - li De - i,
 su - a - vi - ta - tis. O Je - su Chri - ste, O Je - su

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i, o - ra pro no - bis, o - ra pro
 o - ra pro no - bis, o - ra pro
 o - ra pro no - bis, o - ra pro no -
 i, o - ra pro no - bis, o - ra pro
 San - ctus An - dre - as gau - det in cae - lis, gau - det in
 i, fi - li De - i, o - ra pro no - bis,
 o - ra pro no - bis,
 Chri - ste, o - ra pro no - bis,

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no - bis, o - ra pro no - bis, o -
 no - bis, o - ra pro no - bis, o - ra pro no -
 bis, o - ra pro no - bis,
 no - bis, o - ra pro no - bis, o - ra pro
 cae - lis, gau - det in cae - lis, San - ctus An - dre -
 o - ra pro no - bis, o - ra pro no - bis,
 o - ra pro no - bis, o - ra pro no -
 pro no - bis, o - ra pro no - bis, o -

† Contratenor Primus, m.115.2-116.1: ligated in RISM C4410 only.

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ra pro no - bis, o - ra pro no - bis. bis, o - ra pro no - bis. A - men.
 bis, o - ra pro no - bis. A - men.
 no - bis, o - ra pro no - bis. A - men.
 as gau - det in cae - lis. A - men.
 pro no - bis. bis, o - ra pro no - bis, pro no - bis.
 ra pro no - bis, o - ra pro no - bis.

Andréas Christi fámulus,
 dignus Deo Apóstolus,
 germánus Petri et in passióne sócius.

Andrew [was a] servant of Christ,
 a worthy Apostle of God,
 brother of Peter and companion in his suffering.

Diléxit Andréam Dóminus in odórem suavitátis.
 O Jesu Christe, fili Dei, ora pro nobis.

The Lord favoured Andrew in the odour of his sweetness.
 O Jesus Christ, son of God, pray for us.

TENOR PRIMUS: Sanctus Andréas gaudet in caelis.

Saint Andrew rejoices in heaven.

(Third Antiphon at the Office of Lauds and Alleluia Verse at Mass for the Feast of St Andrew the Apostle)

Relatively little is known of Thomas Crecquillon — an almost-exact contemporary of Pierre de Manchicourt and Jacobus Clemens non Papa — outside of his service as court composer to Charles V in Brussels from 1540–50, the first half of which was spent as *maestro di capella*. He was nonetheless a prolific composer, leaving behind sixteen masses, more than a hundred motets and nearly two hundred chansons. Only two of his motets were written for eight parts, and both suffered the indignity of misattribution: his *Pater peccavi* was, until recent times, believed to have been written by Clemens non Papa; and this work was long held to have been composed by Cristóbal de Morales (who had composed a five-part setting of the same opening text). Both motets are now confidently attributed to Crecquillon.

This setting of liturgical texts for the Feast of St Andrew the Apostle is believed to have been composed for the 1546 meeting of the Order of the Golden Fleece, of which St Andrew was the patron saint. The meeting was likely attended by the rulers of England, France and Spain: such a royal occasion demanded suitably grand music. Crecquillon's motet survives intact in two printed sources published after the composer's death, both of which were consulted in preparing this edition. The sources exhibit typical minor variations in rhythm and word underlay. Notably, they differ in the text set to the latter section of the *secunda pars* — this edition is based on the earlier source (RISM 1564/1), which sets an alternate text in one of the tenor parts in praise of St Andrew.

Editorial Notes:

This edition is set at original pitch. Although this edition is primarily based on RISM 1564/1, the part names are taken from the later source. Each pair of voices has a similar vocal range, with the exception of the contratenor parts that (as indicated) are written in different clefs in the original notation. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the C 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 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: editorial re-iteration of text not explicit in the source is indicated in *italic*.