

Württembergische Landesbibliothek, Stuttgart, MS Mus. f. I 3 [Stuttgart, 1562] (D-Stuttg)
 Berg (Montanus) & Neuber, *Thesaurus musicus ... tomii primi (8vv)* [Nürnberg, 1564] (RISM 1564/1)
 Phalèse, *Opus sacrarum cantionum ... Thomæ Cricquillon ... (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 for the Soprano and Contratenor parts are: An - dre - - as Chri - sti fa - mu -

Musical score for the second system, continuing the vocal parts from the first system. The lyrics for the Soprano and Contratenor parts 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.

10

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

15

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

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

35

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

† *Superius Secundus*, m.30.2–32.2: as per RISM 1564/1 and RISM C4410 (D–Stuttg substantially variant).

50

- - 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

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

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

55

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 -

- us, et in pas -

† *Contratenor Primus*, m.51.2–52.4: as per D–Stuttg and RISM C4410 (RISM 1564/1 substantially variant).

71 **SECUNDA PARS**

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

Di - le - - xit An - dre - am Do - - mi -

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

76

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

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 -

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

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

91

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

96

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 -
 nus, in o - do - rem su - a - vi - ta - tis, su - a - vi - ta - tis.
 An - dre - am
 in
 rem su - a - vi - ta - tis, in o - do - rem su - a - vi - ta - tis.

† *Superius Secundus*, m.95.2: as per D-Stuttg and RISM 1564/1 (a fourth lower in RISM C4410).

126

ra pro no - bis, o - ra pro no - bis. bis. A - men, A - men.
 o - ra pro no - bis. A - men.
 bis, o - ra pro no - bis. A - men.
 bis, o - ra pro no - bis. A - men.
 pro no - bis.
 ra pro no - bis, o - ra pro no - bis.
 bis, o - ra pro no - bis, pro no - bis.

Andréas Christi famulus,
 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.
 Sancte Andréa, ora pro nobis. Amen.

The Lord loved Andrew as [he would] a sweet aroma.
 Saint Andrew, pray for us. Amen.

(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 throughout the 1540s, 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, 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 in Utrecht 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.

Editorial Notes:

Crecquillon's motet survives intact in posthumous sources only. The earliest surviving source (a handcopied choirbook prepared for the Court of Christoph, Duke of Württemberg) and both printed sources were consulted in preparing this edition. The sources exhibit typical minor variations in rhythm and word underlay that have been selectively adopted without acknowledgement — only significant disagreements are noted throughout. Most notably, each source presents different text in the latter section of the *secunda pars*: this edition is based that used in RISM C4410. D-Stuttgart sets the words '*Sanctus Andreas gaudet in caelis*' ('Saint Andrew rejoices in heaven'); RISM 1564/1 employs that same text in the *Tenor Primus* only, while the other voices sing '*O Jesu Christe, Fili Dei, ora pro nobis*' ('O Jesus Christ, Son of God, pray for us').

This edition is set at the original notated pitch. Each pair of voices has a similar vocal range, with the exception of the *Contratenor* parts that (as indicated) are notated in different clefs in the original. 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 is adapted from all three sources, with unacknowledged minor adjustments. Re-iterated text implied by an 'ij' marking or incomplete phrase in the original is indicated in *italic*; editorial re-iteration appears in [brackets].

† *Tenor Secundus*, m.126.1: a semibreve in RISM C4410.