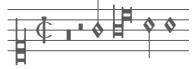
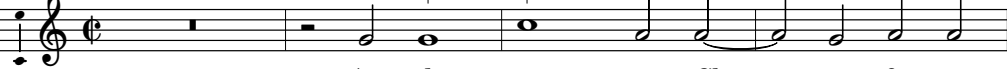
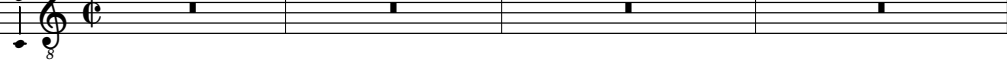
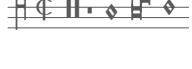
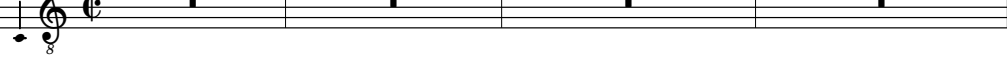
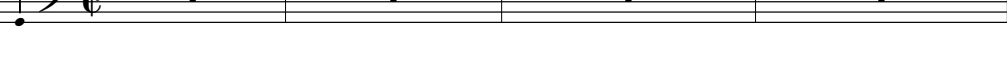
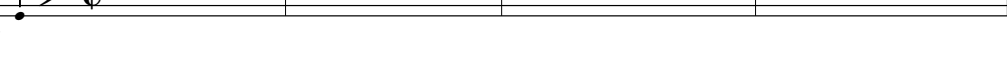


Württembergische Landesbibliothek, Stuttgart, MS Mus. f. I 3 [Stuttgart, 1562] (D-Stuttg)
Berg (Montanus) & Neuber, *Thesaurus musicus ... tomus primi* (8vv) [Nürnberg, 1564] (RISM 1564/1)
Phalèse, *Opus sacrarum cantionum ... Thomæ Cricquillon ...* (4-6 & 8vv) [Leuven, 1576] (RISM C4410)

	SUPERIUS (PRIMUS)	
	SUPERIUS SECUNDUS	
	CONTRATENOR (PRIMUS)	
	CONTRATENOR SECUNDUS	
	TENOR (PRIMUS)	
	TENOR SECUNDUS	
	BASSUS (PRIMUS)	
	BASSUS (SECUNDUS)	

5



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

† Tenor II, m.16.3: a tone lower in D-Stuttg.

20

mu - lus, di - gnus De -

Chri - sti fa - mu - lus,

sti fa - mu - lus, fa - mu - lus, di -

mu - lus, Chri - sti fa - mu - lus,

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

sti fa - mu - lus, Chri - sti fa - mu - lus,

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

Chri - sti fa - mu - lus, Chri - sti fa - mu - lus,

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, di - gnus De -

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

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

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

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

[illegible][illegible]

49

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

ger - ma - nus Pe - tri

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

tri, (Pe - tri,) ger - ma - nus Pe - tri

tri, ger - ma - nus Pe - tri, (Pe - tri,) et in pas - si -

ger - ma - nus Pe - tri

tri, ger - ma - nus Pe - tri et in pas - si - o -

ma - nus Pe - tri et in pas - si - o -

54

et in pas - si - o - ne so -

et in pas - si - o - ne so -

ne so - ci - us,

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

o - ne so - ci - us,

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

ne so - ci - us,

ne so - ci - us,

† *Contratenor I*, m.51.2-52.4: as per D-Stuttg and RISM C4410 (cf.  in RISM 1564/1).

59

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

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

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

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

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

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

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

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

64

The musical score consists of eight staves. The first six staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and the last two are piano accompaniment (Right Hand, Left Hand). The lyrics are Latin liturgical text. Measure numbers 64 through 70 are indicated at the bottom of each staff.

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

[†] *Contratenor I*, m.64.2; *Tenor I*, m.66.3: respectively a tone higher and a semitone higher in D–Stuttg.

†† *Tenor I*, m.64.2: a tone higher in RISM 1564/1.

SECUNDA PARS

68

Secunda Pars

- ci-us, so - ci - us. Di - le - xit An - dre - am

so - ci - us.

- ci - us.

8 - si - o - ne so - ci - us. Di - le - xit An -

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

8 - (us)

o - ne so - ci - us.

- ne) so - ci - us.

[illegible]

[†] *Bassus II*, m.68.4: as per D–Stuttg (a semitone higher in RISM 1564/1 and RISM C4410).

78

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

83

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

† *Contratenor II*, m.84: as per D-Stuttg and RISM 1564/1 (cf.  in RISM C4410, causing parallel unisons with *Contratenor I*).

88

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

92

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

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

97

- a - vi - ta - tis, in o - do - rem su -

in o - do - rem su - a - vi - ta - tis,

o - do - rem su - a - vi - ta - tis, su - a - vi - ta - tis,

ta - tis, in o - do -

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

An - dre - am

in

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

102

- a - vi - ta - tis, su - a - vi - ta - tis.

in o - do - rem su - a - vi - ta - tis. San -

su - a - vi - ta - tis. San - cte An -

† rem su - a - vi - ta - tis, su - a - vi - ta - tis.

Do - mi - nus, in o - do - rem, in o - do - rem su - a - vi -

o - do - rem su - a - vi - ta - tis, su - a - vi - ta -

† Contratenor II, m.102.1: a tone higher in D-Stuttg.

107

San - cte An - dre - a,

cte An - dre - a, San - cte An - dre - a, An - dre - a,

dre - a, San - cte An - dre - a, (San -

San - cte An - dre - a,

San - cte An - dre - a,

ta - tis. San - cte An -

tis. San - cte An - dre - a, San -

San - cte An - dre - a,

112

San - cte An - dre - a, o -

An - dre - a, o - ra pro no - bis,

- cte An - dre - a,) o - ra pro no - bis,

San - cte An - dre - a, o -

o - ra pro no - bis,

dre - a, An - dre - a, o - ra pro no - bis, o -

cte An - dre - a, San - cte An - dre - a, o -

An - dre - a, o - ra pro no - bis,

† Tenor II, m.114.4: a semitone higher in RISM C4410.

117

The musical score consists of eight staves. The first six staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and the last two are piano accompaniment (Right Hand, Left Hand). The lyrics are written below the vocal staves.

- ra pro no - bis, o - - ra pro no - bis,
o - ra pro no - bis, o -
o - - ra pro no - - bis, _____
ra pro no - bis, _____ o - ra pro no - - bis, o - ra
_ o - ra pro no - bis, (o - ra pro no - bis,) o - ra pro
- ra pro no - - bis, _____ o - ra pro _____
ra pro no - bis, _____ pro _____ no -
o - ra pro

[illegible]

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

127

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

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

Diléxit Andréam Dóminus in odórem suavitátis.
Sancte Andréa, ora pro nobis. Amen.

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

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.

Editorial Notes:

This setting of liturgical texts for the Feast of St Andrew the Apostle is believed to have been composed for either the 1546 (Utrecht) or 1556 (Antwerp) 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 posthumous sources only. The earliest 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-Stuttg 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. 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 }.