

Quem dicunt homines

Jean Richafort (c.1480 – after 1547)

Moderne, *Motetti del fiore, liber primus cum quatuor vocibus* [Lyon, 1532] (RISM 1532/10)
Rome, Biblioteca Apostolica Vaticana, MS Capp. Sist. 46 [Rome, c.1508–27]

DISCANTUS

CONTRA-TENOR

TENOR

BASSUS

Quem di-cunt ho-mi-nes es - se Fi-

Quem di - cunt

Quem di-cunt ho-mi-nes es - se Fi - li - um ho - mi - nis,

li - um ho - mi - nis, es - se Fi - li - um ho - mi - nis? Re -

ho - mi - nes es - se Fi - li - um ho - mi - nis? Re -

es - se Fi - li - um ho - mi - nis?

Quem di-cunt ho-mi-nes es - se Fi - li - um ho - mi - nis?

12

spon-dens Pe - trus di - xit:

spon-dens Pe - trus di - xit: Tu

Re-spon - dens Pe - trus di - xit:

Re-spon-dens Pe - trus di - xit: Tu es

17

Tu es Chri-stus, Fi - li - us De - i vi -

es Chri - stus, Fi - li - us De - i vi - vi.

Tu es Chri-stus, Fi - li - us De - i vi -

Chri-stus, Fi - li - us De - i vi - vi.

22

vi. Et a - it Je - sus: Be - a - tus
Et a - it Je - sus: Et a - it Je - sus:

27

Be - a - tus es, Si - mon Pe -
Be - a - tus es, Si - mon Pe -
es, Si - mon Pe -
Be - a - tus es, Si - mon Pe -

32

tre, qui - a ca - ro et san - guis non re -
tre, qui - a ca - ro et san -
tre, qui - a ca - ro et san -
tre, qui - a

37

ve - la - vit ti - bi, non re - ve -
guis non re - ve - la - vit ti - bi,
non re - ve - la - vit ti - bi, non
ca - ro et san - guis non re - ve - la - vit ti - bi,

42

la - vit ti - bi, sed Pa - ter
sed Pa - ter me - us, sed Pa - ter me -
re - ve - la - vit ti - bi, sed Pa - ter me -
sed Pa - ter me - us, qui est in cae -

47

me - us, qui est in cae - lis.
us, qui est in cae - lis. Et e - go di - co
us, qui est in cae - lis.
lis. Et e - go di -

52

Et e - go di - co ti - bi:
ti - bi: Qui - a tu es Pe -
Et e - go di - co ti - bi: Qui -
co ti - bi: Qui - a tu es Pe -

57

Qui - a tu es Pe - trus, et su - per hanc
trus, et su - per hanc pe - tram, et
a tu es Pe - trus, et su - per hanc pe -
trus,

62

pe - - tram ae - di - fi -
 su - per hanc_ pe - - tram ae - di - fi - ca - bo
 tram æ - di - fi - ca - - -
 et su - per hanc_ pe - - tram

67

ca - - - bo Ec - cle -
 Ec - cle - si - am me - - -
 bo
 æ - di - fi - ca - - bo Ec - cle - si - am me - am.

72

- si - am me - am. Al - le - lu - ia, al -
 am. Al - le - lu - ia, al - le - lu -
 Ec - cle - si - am me - am. Al - le - lu - ia, al -
 Al - le - lu - ia, al - le - lu - ia, al - le - lu -

77

le - lu - ia, al - le - lu - ia, al - le - lu - ia.
 ia, al - le - lu - ia, al - le - lu - ia.
 le - lu - ia, al - le - lu - ia.
 ia, al - le - lu - ia, al - le - lu - ia.

SECUNDA PARS

82

Pe - tre, di - li - gis me? Qui

Pe - tre, di - li - gis me?

Pe - tre, di - li - gis me?

Pe - tre, di - li - gis me?

87

re - spon - dit: Tu scis, Do -

Qui re - spon - dit: Tu scis, Do - mi -

Qui re - spon - dit:

Qui re - spon - dit: Tu

92

mi - ne, qui - a a -

ne, tu scis, Do - mi - ne, qui - a

Tu scis, Do - mi - ne, qui - a a -

scis, Do - mi - ne,

97

mo te, et a - ni -

a - mo te, et a - ni - mam me - am po - no pro

mo te, et a - ni - mam me - am

et a - ni - mam me - am po - no pro

102

mam me - am po - no - pro te. Et

te. Et a - it Je -

po - no pro te.

te. Et a - it Je -

106

a - it Je - sus:

- sus: Pas - ce o - ves

Et a - it Je - sus:

- sus: Pas - ce o -

111

Pas - ce o - ves me - as,

me - as, pas - ce o - ves me - as,

Pas - ce o - ves me - as,

pas - ce o - ves me - as,

116

as. E - go e - nim

as. E - go e - nim pro te

ves me - as. E - go e - nim

pas - ce o - ves me - as. E - go e - nim pro

121

pro te ro - ga - - vi, ut
ro - ga - - vi, ro - ga - - vi, ut non de -
pro te ro - ga - - vi, ut non de -
te ro - ga - - vi,

126

non de - fi - ci - at fi - des tu - - - - - a, fi -
fi - ci - at fi - des tu - - - - - a, fi -
fi - ci - at, ut non de - fi - ci - at fi - des
ut non de - fi - ci - at fi - des tu - a,

131

- - - a, et tu a - li - quan - do,
des tu - a, et tu a - li - quan - do
tu - a, et tu a - li - quan - do con -
et tu, et tu a - li - quan - do con -

136

et tu a - li - quan - do con - ver - - sus
con - ver - - sus con - fir - ma
ver - - sus, con - ver - - sus
ver - - sus con - fir - ma

Though he was evidently revered in his day, relatively little is known of Jean Richafort's life. His appointments at Sint-Romboutskathedraal in Mechelen (1507–09) and Sint-Gilliskerk in Bruges (1542–47) as *maître de chapelle* are the only periods of his life to be dated with certainty. Between these appointments he is known to have served in the Royal Chapel in Paris around the time of King Francis I's meeting with Pope Leo X in Bologna in 1515.

The manuscripts acknowledged at the head of this edition are, respectively, the earliest published and earliest hand-copied complete sources of this motet, among more than twenty-five known sources that originate from across the length and breadth of continental Europe (from Spain to Bohemia, from the Low Countries to Italy). Those sources consulted in the preparation of this edition are listed below. Not only was Richafort's setting of the dialogue between Jesus and his disciple evidently popular in its own right, it also formed the basis of parody mass settings by no less than nine composers, including next-generation masters Morales and Palestrina. The fact that one of the earliest known sources of the motet is a Sistine Chapel choirbook may suggest a connection to the 1515 meeting of Francis I and Leo X.

Editorial Notes:

Editorial accidentals are indicated above the note. Original note values are retained, thus — consistent with 16th-century convention — the ♩ mensuration sign and its modern-equivalent ♩ 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 any of the consulted sources is indicated in *italic*. Ligatures and coloration in the sources are acknowledged by overarching square brackets and open brackets respectively.

Chronological list of sources consulted:

- Barcelona, Biblioteca de l'Orfeó Català, MS 5 [?Girona, c.1490–1510], ff. 66v
 — hand-copied choir book (Superius and Tenor only, *prima pars* only); digitised source from Memòria Digital de Catalunya (<http://mdc.csuc.cat/cdm/ref/collection/MMautors/id/4502>)
- Rome, Biblioteca Apostolica Vaticana, MS Capp. Sist. 46 [Rome, c.1508–27], ff. 88v–92r
 — hand-copied choir book; digitised source from DigiVatLib (https://digi.vatlib.it/view/MSS_Capp.Sist.46)
- Rome, Biblioteca Apostolica Vaticana, MS Vat. Mus. 571 [Rome, c.1520–31], ff. 30v–31
 — hand-copied partbook (Altus only); digitised source from DigiVatLib (https://digi.vatlib.it/view/MSS_Vat.mus.571)
- Moderne, J., *Motetti del fiore, liber primus cum quatuor vocibus* [Lyon, 1532] (RISM 1532/10), ff. 33–34
 — printed partbooks; digitised source from Royal Holloway Digital Repository (<http://purl.org/rism/BI/1532/10>)
- Rhau, G., *Symphoniae iucundae atque adeo breves* [Wittenberg, 1538] (RISM 1538/8), f. XXXII
 — printed partbooks; digitised source from Bayerischen Staatsbibliothek (<https://stimbuecher.digitale-sammlungen.de/view?id=bsb00073124>)
- Leiden, Gemeentearchief, Archieven van de Kerken, MS 1438 (Koorboek I / Codex A) [Leiden, 1549], ff. 49–54
 — hand-copied choir book; digitised source from Erfgoed Leiden en Omstreken (<https://www.erfgoedleiden.nl/collecties/archieven/archievenoverzicht/file/c8c1804b99c438d1a7f95e2814334ec6>)
- Leiden, Gemeentearchief, Archieven van de Kerken, MS 1442 (Koorboek IV / Codex D) [Leiden, c.1565–67], ff. 81v–85
 — hand-copied choir book; digitised source from Erfgoed Leiden en Omstreken (<https://www.erfgoedleiden.nl/collecties/archieven/archievenoverzicht/file/b55875f1f42c33e2bc382cfcca95a637>)