

# Michael Archangele

Edited by David Millard

Claudin de Sermisy

ca. 1490-1562

Superius  
Mi - cha - el arch - an - - - ge - le,

Contratenor  
Mi - cha - el arch - an - ge - le,

Tenor  
Mi - cha - el arch -

Bassus  
Mi - cha - el arch - an -

8  
ve - ni in ad-iu-to - ri-um, ve - ni in ad-iu-to -  
ve - ni, ve-ni in ad-iu-to-ri-um, ve - ni in ad -  
an - ge - le, ve - ni, ve - ni, ve-ni in ad - iu -  
- ge - le, ve - ni in ad-iu - to - - ri - um po -

16  
- - - - - ri-um po - pu - lo De -  
- iu - to - ri - um po - pu - lo De - i, [po - pu - lo De -  
to-ri-um po - pu - lo De - - - - - i, po - pu -  
- pu - lo De - i, po - pu - lo

23

- - i: glo - ri - o - sus e - - - nim ap - pa -  
 - - i:] glo - ri - o - sus e - - - - - nim ap - pa - ru - i -  
 lo De - i: \_\_\_\_\_  
 \_\_\_\_\_ De - - - i:

31

ru - i - sti in con - spec - tu Do - - - - -  
 - sti in con - spec - tu Do - - - - -  
 \_\_\_\_\_  
 \_\_\_\_\_ glo - ri -

38

- mi - ni,  
 - mi - ni,  
 o - sus e - - - nim ap - pa - ru - i - - - -  
 glo - ri - o - sus e - - - nim ap - pa - ru - i - - - -

46

in con-spec - tu Do -

in con-spec - tu,

- - sti in con-spec - tu Do - mi - ni,

- sti in con-spec - tu Do - mi - ni, [Do - - - -

53

- mi - ni, [Do - - - - mi - ni,] prop - te - re - a de -

in con-spec - tu Do - mi - ni, prop - te - re - a de - -

in con-spec - tu Do - mi - ni, prop - te -

- mi - ni,] prop - te - re - a de - co -

60

- co - rem in - du - it te De - us. Ve -

- co - rem in - du - it te, De - us. Ve - ni,

re - a de - co - rem in - du - it te, De - us. Ve - ni,

- rem in - du - it te, De - us. Ve -

67

ni in ad-iu-to - ri-um, ve - ni in ad-iu-to - -  
 ve-ni in ad-iu-to-ri-um, ve - ni in ad - iu - to -  
 ve - ni, ve - ni, ve - ni in ad - iu - to - ri - um  
 ni, ve - ni in ad-iu - to - - ri - um po - pu - lo

74

- - - ri - um po - pu - lo De -  
 ri - um po - pu - lo De - i, po - pu - lo De - -  
 po - pu - lo De - - - - - i, po - pu - lo De -  
 De - i, po - pu - lo De - -

81

i, ve - ni, ve - ni in ad - iu - to - ri - um po - pu - lo De - - i.  
 i, ve - ni, ve - ni in ad - iu - to - ri - um po - pu - lo De - i.  
 i, ve - ni, ve - ni in ad - iu - to - ri - um po - pu - lo De - i.  
 i, ve - ni, ve - ni in ad - iu - to - ri - um po - pu - lo De - i.

## Editorial Note

### Sources:

1) xii. Motetz musicaulx a quatre et / cinq voix... Nagueres / imprimees a Paris par Pierre Attaingnât ... kal. Octobris 1529. Four partbooks in oblong format. The copy consulted belongs to the collection of the Bayerische Staats-Bibliothek, München, and is available as a PDF from the Petrucci Music Library at [imslp.org](http://imslp.org).

2) CLAVDII DE SERMISY, REGII SACELLI / Submagistri, Noua & Prima motetorum editio. / Liber Primus. / PARISIIS ... / EX OFFICINA PETRI ATTIGNANT ET HVBERTI IVLLET, ... M. D. xlij. (1542). *Superius* partbook only, also available from [imslp.org](http://imslp.org).

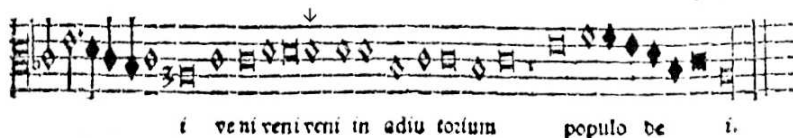
The text derives from an antiphon sung at the second Nocturn of Mattins for the Feast of St. Michael and All Angels (Sept. 29):

Michael archangele, veni in adiutorium populo Dei:  
gloriosus enim apparuisti in conspectu Domini,  
propterea decorem induit te Deus (*recte*: Dominus).

Michael the Archangel, come to aid the people of God:  
glorious indeed have you appeared in the sight of the Lord,  
therefore, God has decked you with adornments.

The 1529 print is fraught with errors, so much so that the music of this motet, as it stands, is nonsensical. A missing rest early on creates first a series of dissonances, then a series of consecutive fifths and octaves between *Superius* and *Contratenor*. A subsequent error actually restores the correct relationship between those two parts. In the *tripla* section, a superfluous rest in one part and a superfluous note in another create cacophony. Although Attaingnant provides errata lists on the title pages of the *Superius*, *Contratenor* and *Bassus* books, none of the errors of this piece is listed. These are detailed below.

- m. 22–3, S Here, and in mm. 55–6 and 79–80, the 1542 print excludes the semi-minim anticipation, replacing the rhythm ♪♪.♪♩= with ♪♩♩=.
- m. 24, S The 1529 print has a semibreve here, which causes the next *Superius* entry to coincide with that of the *Contratenor*. 1542 has a breve.
- m. 32, S The 1542 print has a breve a' instead of the semibreve a' followed by a semibreve g'.
- m. 39, S Both sources have a breve here, but in the 1529 print the following rest is too long by the duration of a semibreve (which brings the *Superius* and *Contratenor* back into alignment as it makes up for the previous lack of a semibreve). I have elected to treat the c'' as a semibreve so as to match the *Contratenor* and to avoid a clash with the *Tenor* d' at the end of the measure.
- m. 54–7, S The repetition of the word *Domini* is taken from 1542.
- m. 55, CT The minim g is printed as f.
- m. 63–5, S 1542: *Dominus* instead of *Deus*. The ligature in m. 63 is broken to accommodate the extra syllable.
- m. 81, B There is a superfluous semibreve rest after the breve F, thus: | = ♯ | ♩ = | ♩ = | etc.
- m. 83, CT There is a superfluous semibreve d' after the breve, with an extra iteration of the word *veni*:



- m. 87, b. The semibreve B<sub>♭</sub> is printed as c.