Laudate Dominum, omnes gentes

Pierre de Manchicourt (c.1510–1564)

Attaingnant, Liber decimus quartus XIX musicas ... P. de Manchicourt [Paris, 1539]
Laudate Dominum, omnes gentes

Laudate eum, omnes populi:

resurrexit Dominus,
Laudate Dominum, omnes gentes

Al-le-lu-ia. Un-nus est

Al-le-lu-ia, al-le-lu-ia. Un-nus est
_Chri-stus qui_re_u_

_est Chri-stus qui_re_u_

_U-nus est Chri-stus qui_re_u_

_gnat; lau-da-te Do-mi-num,
lau-da-te Do-minum, o-
gnat; lau-da-te Do-minum, o-mnes gen-
gnat; lau-da-te Do-minum, o-
_lau-da-te Do-minum, o-
lau-da-te Do-minum, o-mnes gen-
_lau-da-te Do-minum, o-mnes gen-

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Manchicourt
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Chri - stus trium - phat,

mnes gen - tes:

Chri - stus trium - phat,

mnes gen - tes:

Chri - stus trium - phat,

mnes gen - tes:

Chri - stus trium - phat,
U - nus est Chri - stus qui re - no - vat;

U - nus est Chri - stus qui re - no - vat; u - nus est Chri - stus

la - da - te e - um, o - mnes

la - da - te e - um, o - mnes

la - da - te e - um, o - mnes po - pu - li, lau - da - te e - um omnes

qui re - no - vat; lau-da-te Do-minum, ommes gen - tes:

re - no - vat; lau-da-te Do-minum, ommes gen - tes:
Manchicourt

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Christus coronat, qui coronat, qui

Unus est Christus qui coronat;

Unus est Christus;
Laudate Dominum, omnes gentes

Laudate Dominum, omnes gentes,
al-le-lu-ia,

date Dominum, omnes gentes, al-le-lu-ia,

date Dominum, omnes gentes: al-le-lu-ia,

Laudate Dominum, omnes gentes,
al-le-lu-ia,

Laudate Dominum, omnes gentes: al-le-lu-ia,

Laudate Dominum, omnes gentes: al-le-lu-ia,

Laudate Dominum, omnes gentes: al-le-lu-ia,
Laudate Dominum, omnes gentes

SECUNDA PARS

Plaudite ergo, omnes gentes,

Plaudite ergo, omnes gentes,
per nos, quoniam confirmata est super nos,
Laude Dominum, omnes gentes

Manchicourt

156

\[ \text{misericordia e jus,} \]

\[ \text{e jus, alle} \]

\[ \text{a e jus, misericordia e jus, alle} \]

\[ \text{a e jus, misericordia e jus, alle} \]

\[ \text{a e jus, misericordia e jus, alle} \]

\[ \text{misericordia e jus, alle} \]

\[ \text{al lelulia; et veritas} \]

\[ \text{lelulia; et veritas Domi} \]

\[ \text{lelulia; al lelulia; et ver} \]

\[ \text{lelulia; al lelulia; et ver} \]

\[ \text{al lelulia; et veritas} \]
Laudate Dominum, omnes gentes

Manchicourt

15
Laudate Dominum, omnes gentes; laudate eum, omnes populi; resurrexit Dominus, alleluia.

Unus est Christus qui regnat; laudate Dominum, omnes gentes: Christus triumphat, alleluia.

Unus est Christus qui renovat; laudate eum, omnes populi: Christus glorificat, alleluia.

Unus est Christus qui coronat; laudate Dominum, omnes gentes, alleluia.

Plaudite ergo, omnes gentes, quoniam confirmata est super nos misericordia ejus, alleluia; et veritas Domini manet in aeternum: laudate eum, omnes populi.

O praise the Lord, all ye nations; praise him, all ye peoples: the Lord is risen, alleluia.

There is one Christ who reigneth; O praise the Lord, all ye nations: Christ triumpheth, alleluia.

There is one Christ who restoreth; praise him, all ye peoples: Christ glorifieth, alleluia.

There is one Christ who crowneth; O praise the Lord, all ye nations, alleluia.

Clap your hands therefore, all ye nations, for his merciful kindness is ever more and more toward us, alleluia; and the truth of the Lord endureth for ever: praise him, all ye peoples.

adapted from Psalm 116 (Vulgate)

Pierre de Manchicourt, a contemporary of Nicolas Gombert and Jacobus Clemens non Papa, was active in both Burgundy and Spain during the reigns of Charles V and Phillip II, culminating in his appointment by the latter as maestro de capilla flamenca in Madrid in 1559. The fact that Attaingnant, publisher of the French Royal Court, devoted his fourteenth and final volume of motets in 1539 entirely to Manchicourt’s work (an honour he bestowed on no other, and emulated by Flemish publishers Susato and Phalèse in 1545 and 1554 respectively) bears testament to the composer’s reputation in his day. Manchicourt’s highly polyphonic style of composition lost favour around the time of his death, as the liturgical reforms of the Council of Trent took hold — marking the transition from the High Renaissance to the less florid Late-Renaissance style of Victoria and Palestrina. This joyous Eastertide motet is the opening work in Attaingnant’s 1539 volume.

Editorial Notes:

This edition is set at original pitch. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the \( \text{\textsc{f}} \) mensuration sign and its modern-equivalent \( \text{\textsc{f}} \) time signature signify a semibreve tactus. The \( \text{\textsc{tripla}} \) sections (at m.105 and m.134) are marked in the source with a \( \text{\textsc{C}} \) mensuration sign: the digit generally indicates a tripling of the tactus, but the absence of a ‘slash’ through the \( O \) indicates a tactus slightly slower than in the preceding\textsc{dupla} section. It is therefore suggested that the tempo of the \( \text{\textsc{tripla}} \) section be broadly interpreted as “three semibreves in a time slightly slower than the preceding semibreve”.

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 brackets respectively. Word underlay reflects editorial judgment and is freely adjusted: editorial re-iteration of text not explicitly indicated in the source is indicated in italic.