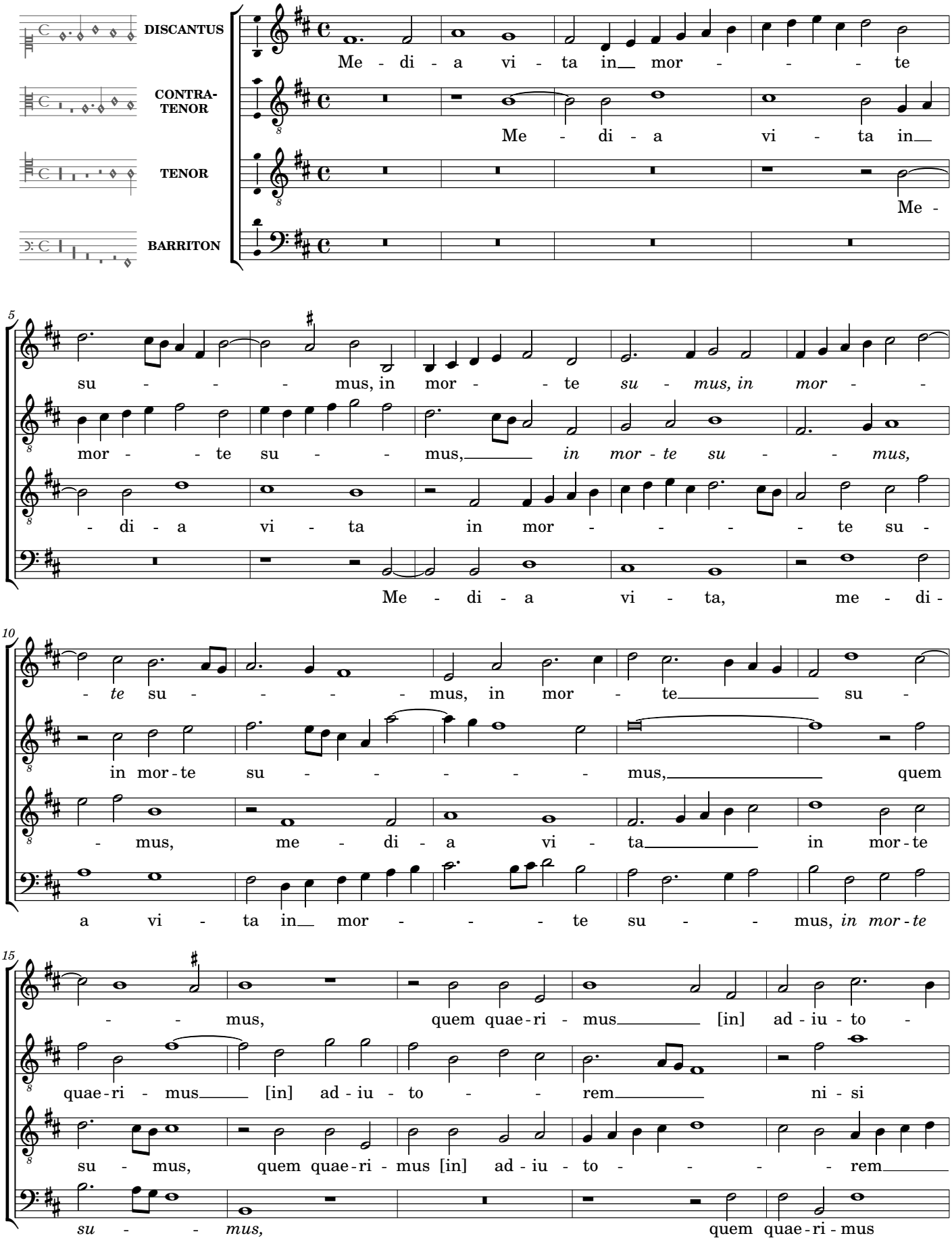
Media vita in morte sumus

Pierre de Manchicourt (c.1510–1564)

Leiden, Archieven van de Kerken, Ms. 1441 (Koorboek IV / Codex D) [Leiden, c.1565]



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20

- - - rem *ni - si te, Do - mi - ne,*

te, Do - mi - ne, ni - si te, Do - - - -

_ ni - si te, Do - - - mi - ne, *ni - si* _____ *te,* ni -

ad - iu - to - rem ni - si te, Do -

25

ni - si te, Do - mi - ne, ni - si te, Do - mi -

- - mi - ne, _____ *Do - mi - ne,* qui pro pec -

si te, Do - mi - ne, _____ ni - si te, Do - -

- mi - ne, _____ ni - si _____ te, Do - - mi - ne, _____

30

ne, qui pro pec - ca - tis no - - - - -

ca - tis no - - - - - - - stris, qui pro pec -

- mi - ne, _____ qui pro pec - ca - tis no - -

_ qui pro pec - ca - tis no - - - - stris,

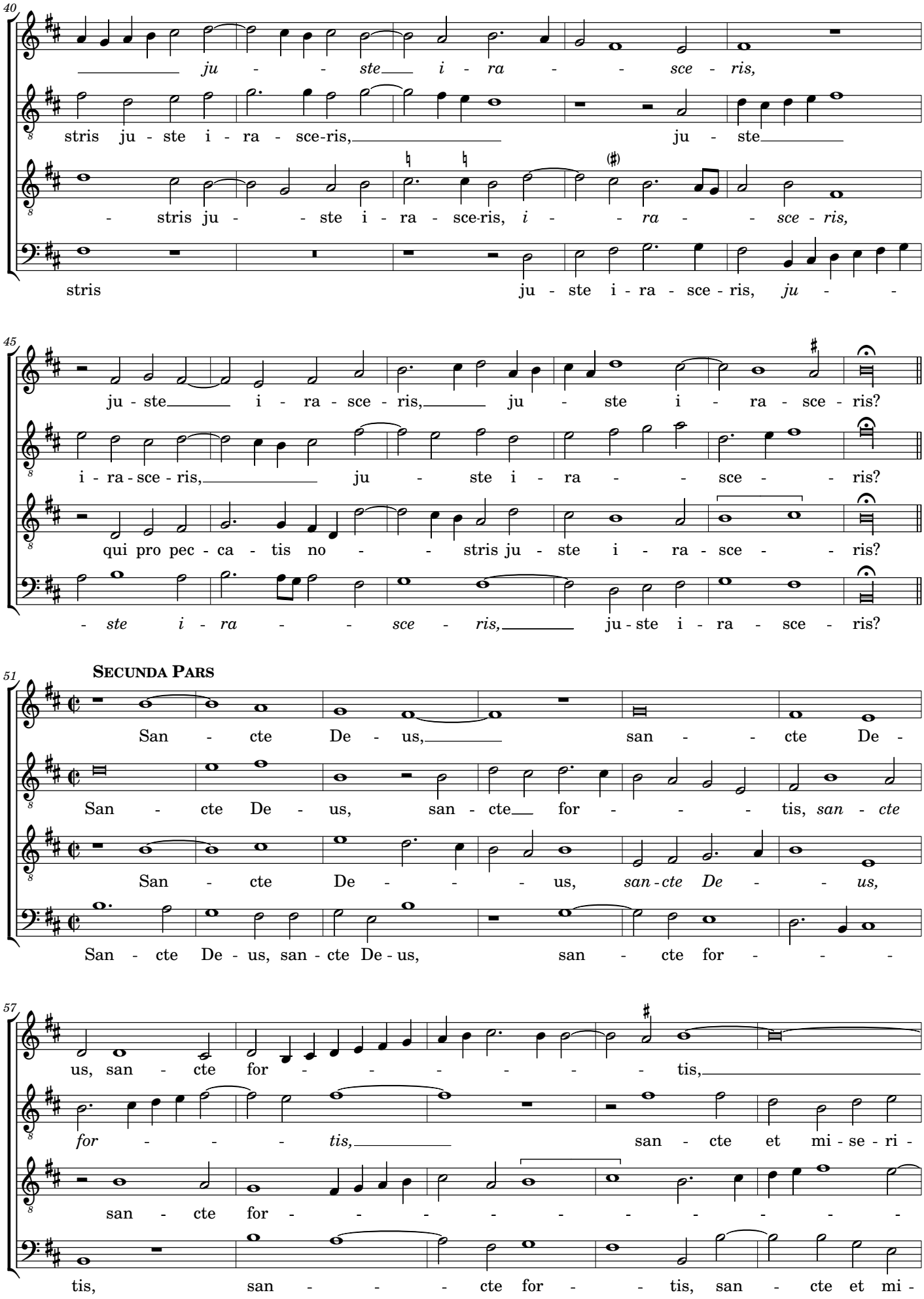
35

- - - stris ju - ste i - ra - sce - ris, _____

ca - - - - tis no - - - - - - -

- - stris, *no* - - - *stris,* qui pro pec - ca - tis no - -

qui pro pec - ca - tis no - - stris, qui ___ pro pec - ca - tis no -


40
ju - ste i - ra - sce - ris,
stris ju - ste i - ra - sce-ris, ju - ste
- stris ju - ste i - ra - sce-ris, i - ra - sce - ris,
stris ju - ste i - ra - sce - ris, ju -
45
ju - ste i - ra - sce - ris, ju - ste i - ra - sce - ris?
i - ra - sce - ris, ju - ste i - ra - sce - ris?
qui pro pec - ca - tis no - stris ju - ste i - ra - sce - ris?
- ste i - ra - sce - ris, ju - ste i - ra - sce - ris?
51
SECUNDA PARS
San - cte De - us, san - cte De -
San - cte De - us, san - cte for - tis, san - cte
San - cte De - us, san - cte De - us,
San - cte De - us, san - cte De - us, san - cte for -
57
us, san - cte for - tis,
for - tis, san - cte et mi - se - ri -
san - cte for -
tis, san - cte for - tis, san - cte et mi -

62

_ san - cte et mi - se - ri -

cors *Sal - va - - - - - - tor,* san - cte

- tis, san - cte et mi - se - - ri - - cors *Sal-va* -

se - ri - cors_____ Sal - va - - - - tor,_____

67

cors_____ Sal - va - tor, san - cte et_____ mi - se -

et mi - se - ri - cors *Sal - va - tor, mi - se - ri - cors*___ *Sal - va* -

tor, san - cte et mi - se - ri - cors_____

san - cte et mi - se - ri - cors *Sal - va - - - - - tor,*

72

ri - cors Sal - va - - tor, a - ma - rae mor - ti *ne*___

- *tor,* a - ma - rae mor - ti, a - ma - re mor -

_____ *Sal - va - tor,* a -

a - ma - rae mor - ti_____ ne tra - - das_____

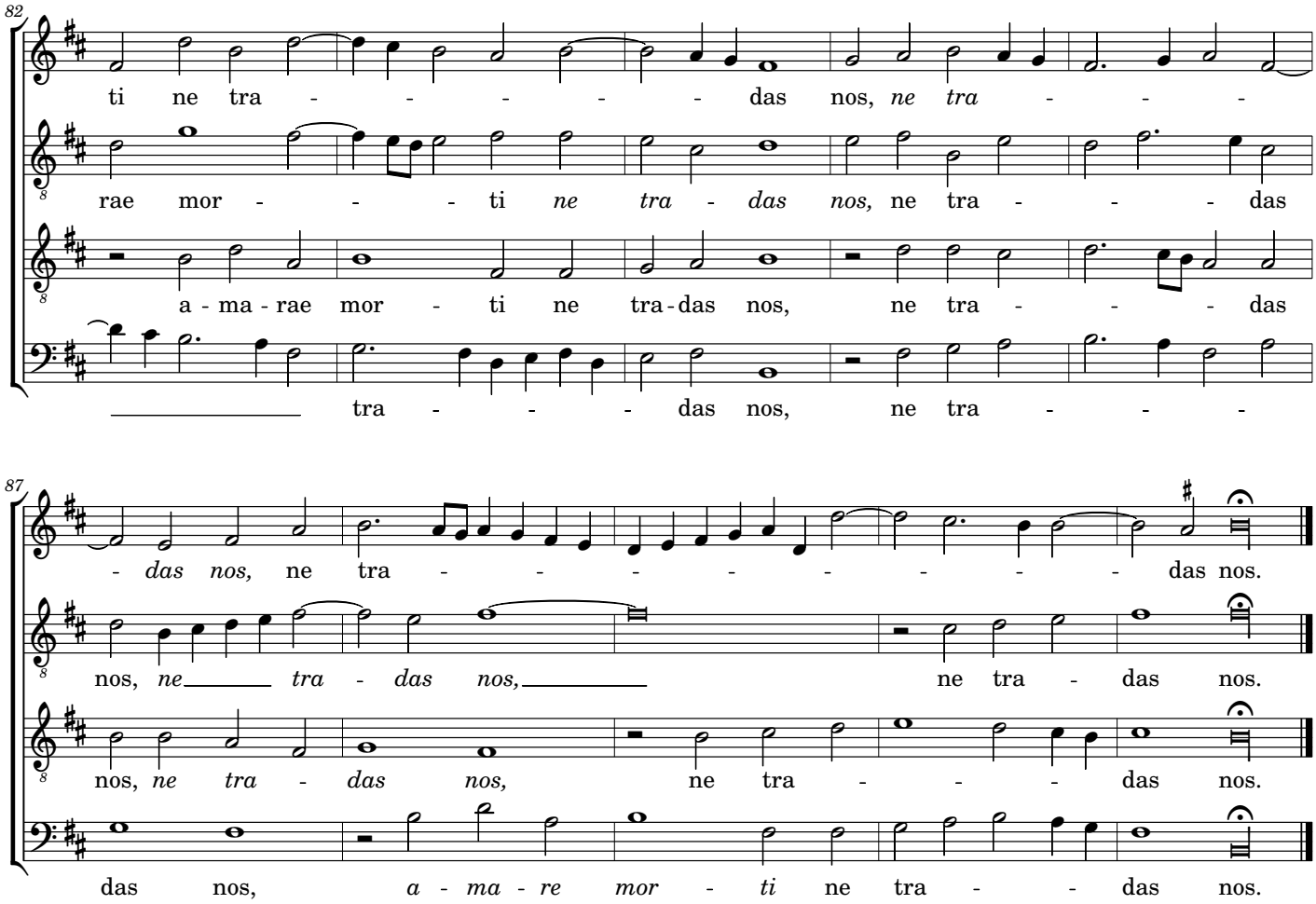
77

_ *tra - - das nos,* a - ma - rae mor - - -

- - - - ti, *a - ma - re mor - ti,* a - ma - -

ma - rae mor - - - ti,

nos, a - ma - rae mor - ti *ne tra - - das,* ne__



Média vita in morte sumus,
quem quáerimus adiutórem
nisi te, Dómine,
qui pro peccátis nostris juste irásceris?

Sancte Deus,
sancte fortis,
sancte et miséricors Salvátor,
amárae morti ne tradas nos.

In the midst of life, we are in death;
of whom may we seek for succour,
but of thee, O Lord,
who for our sins art justly displeased?

Yet, O Lord God most holy,
O Lord most mighty,
O holy and most merciful Saviour,
deliver us not into the bitter pains of eternal death.

(Nunc dimittis Antiphon at Compline, 3rd & 4th Sundays in Lent) (tr. Thomas Cranmer)

Pierre de Manchicourt was a contemporary of Nicolas Gombert and Jacobus Clemens non Papa, and 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. This work appears in none of those collections: its only known source is one of the six volumes of the Leiden Choirbooks, copied in the mid-1560s around the time of Manchicourt's death. Manchicourt's highly polyphonic style of composition rapidly went out of fashion 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.

Editorial Notes:

This edition is set one tone higher than the original. Editorial accidentals are indicated above the note. Original note values are retained. 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 has been freely adjusted, given the ambiguity of the source; editorial addition or reiteration of words is indicated in *italic.* In the source, the second line of text in the upper three parts adds the word "in" — ie. *quaerimus in adiutorem.* Although this variation appears in no known source of the antiphon, it is retained in square brackets for the evident benefit of word underlay in the affected parts.

The relationship between C and ₵ mensuration signs in 16th-century manuscripts is a source of considerable debate. Where both occur simultaneously in different voice parts, the latter unambiguously diminishes the note values of the former by half; however, in this context, where the each signature appears sequentially in all parts, both should be taken as signifying a semibreve tactus, with the latter slightly faster than the former. For further information on this aspect of mensuration theory, see Kingsbury, Stephen A., "Tempo and Mensural Proportion in the Music of the Sixteenth Century", *The Choral Journal,* vol. 42, no. 9, 2002, pp. 25–33 (https://acda.org//files/choral_journals/April_2002_Kingsbury_S.pdf).

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