

Montserrat, Biblioteca del Monestir, MS 772 (*Liber IV missarum musicalium...Manchicourt...*) [Madrid, c.1560]

Musical score for the beginning of the piece, featuring six vocal parts: SUPERIUS PRIMUS, SUPERIUS SECUNDUS, ALTUS, TENOR PRIMUS, TENOR SECUNDUS, and BASSUS. The score is in G major and common time. The lyrics are: Ju - bi - la - te De - o ad - ju -

Continuation of the musical score. The lyrics are: Ju - bi - la - te De - o ad - ju - to - ri me - te De - o ad - ju - to - ri me - to - ri me - Ju - Ju - bi - la - te De - o ad -

† *Superius I*, m.8.1–m.10.1: c.f. as per the source (see Editorial Notes).

9

o, ad - ju - to - ri me - - - o,  
 - - - o, ju - bi - la -  
 o, ju - bi - la - te De - o  
 Ju - bi - la - te De - o ad - ju - to -  
 bi - la - te De - o ad - ju - to - ri me - - - o,  
 ju - to - ri me - - - o,

14

ju - bi - la - te De - o ad - ju - to -  
 - te De - o ad - ju - to - ri, ad - ju - to - ri me -  
 ad - ju - to - ri me - o,  
 - - - ri me - - - o,  
 ju - bi - la - te  
 ju - bi - la - te De - o ad - ju - to - ri me -

19

ri me - o,  
o, et psal-mum di - ci - te il -  
et psal-mum di - ci - te il -  
et psal-mum di - ci - te il -  
De - o ad - ju - to - ri me - o,  
o, ad - ju - to - ri me - o, et psalmum di - ci -

24

et psal-mum di - ci - te il -  
li, et psal - mum di - ci - te il -  
li, et psal - mum di - ci - te il -  
li, di - ci - te il - li,  
et psal-mum di - ci - te il -  
te il - li, et psalmum di - ci - te il -

29

li, et psal - mum di - ci -  
 - - - - li, qui - a ex - al - ta - vit cor -  
 - li, qui - a ex - al - ta - vit cor - -  
 qui - a ex - al - ta - vit cor - nu me - - -  
 - - - - li, il - - - - li,  
 - li,

34

te il - li, qui - a ex - al - ta - vit cor - nu me - um,  
 nu me - um,  
 nu me - um, qui - a ex - al - ta -  
 - um, cor - nu me - um, qui -  
 qui - a ex - al - ta - vit cor - nu me -  
 qui - a ex - al - ta - vit cor - nu me - - -

† Tenor II, m.37.3: marked with a  $\flat$  sign in the source (see Editorial Notes).

39

qui - a ex - al - ta - vit cor - - nu me - um

qui - a ex - al - ta - vit cor - - - - nu

vit cor - nu me - um, cor - nu me - um,

a ex - al - ta - vit cor - - nu me - um † et se - ne - ctu -

- - - - - um et se - ne - ctu - tem

um, qui - a ex - al - ta - vit cor - nu me - - - um et

44

et se - ne - ctu - tem me - -

me - - - - um et se - ne - ctu - tem me - -

et se - ne - ctu - - tem me - am et

- tem me - - - am, et se - ne -

me - - - - - am, et se - ne - ctu - tem me - -

se - ne - ctu - - tem me - - - am,

† Tenor I, m.42.2: breve rest in the source.

49

am in mi - se -  
am in mi - se - ri -  
se - ne - ctu - tem me - am, me -  
ctu - tem me - am,  
am, in mi - se - ri - cor - di - a u - be -  
et se - ne - ctu - tem me - am,

54

ri - cor - di - a u - be - ri, in  
cor - di - a u - be - ri,  
am, in mi - se - ri - cor - di -  
in mi - se - ri - cor - di - a u - be - ri,  
ri, in mi - se - ri - cor - di - a  
in mi - se - ri - cor - di - a u - be - ri,

† Bassus, m.50.1; Altus, m.58.2: marked with a  $\flat$  sign in the source (see Editorial Notes).

†† Altus, m.51.1: minim in the source.

\* Altus, m.54.4: an octave lower in the source (corrected to avoid parallel octaves with *Superius II*).

59

mi - se - ri - cor - di - a u - - - - be - ri, u - -  
 in mi - se - ri - cor - di - a - - - - u - - - - be - ri,  
 a u - - - be - ri, - - - - mi - se - ri - cor - - - - di - a u -  
 - - - - in mi - se - ri - cor - di - a u - - -  
 u - - - - be - ri, in mi - se - - - ri - cor - di - a u -  
 - - - - u - - - - be - ri, in mi - se - ri -

64

- - - - - be - ri, - - - - et us - que in se -  
 et us - que in se - ne - ctam et se - ni - um, -  
 - - - - be - ri, - - - - et us - que in se - ne -  
 - - - - be - ri, - - - - et us - que in se - ne -  
 be - ri, et us - que in se - ne - ctam,  
 cor - di - a u - be - ri,

† *Bassus*, m.63.3: marked with a  $\flat$  sign in the source (see Editorial Notes).

69

ne - ctam et se - ni - um, et  
 et se - ni - um, et se -  
 ctam, et us - que in se - ne -  
 ctam et se - ni - um, et us - que in se - ne - ctam  
 et us - que in se - ne - ctam,  
 et us - que in se - ne - ctam, et us - que in se -

74

us - que in se - ne - ctam et se - ni - um  
 - ni - um, non de - re - li - qui -  
 ctam et se - ni - um  
 et se - ni - um, et se - ni - um, non de - re -  
 et us - que in se - ne - ctam et se - ni - um  
 ne - ctam et se - ni - um, et se - ni - um,



79

non de - re - li - qui - sti me, - - - - -

- - - - - sti me, - - - - - non de - re - li - qui -

non de - re - li - qui - sti me, non

- li - qui - - - - - sti me, non de - re - li -

- non de - re - li - qui - - - - -

non de - re - li - qui - - - - - sti me, - - - - -

84

non - - - - - de - re - li - qui - sti me, - - - - -

- - - - - sti me non de - re - li - qui - - - - - sti me,

de - re - li - qui - - - - - sti me, non de - re - li -

qui - sti, non de - re - li - qui -

- - - - - sti me, - - - - - non de - re -

non de - re - li - qui - sti me, - - - - - non de - re - li -

89

non de - re - li - qui - sti me,

non de - re - li - qui - sti me, non de - re - li - qui -

qui - sti me, non de - re - li - qui -

8 - - sti me, non de - re - li - qui -

8 - li - qui - - - - sti me,

qui - sti me, non de - re - li - qui - sti

94

non de - re - li - qui - sti me.

- sti me.

sti me, non de - re - li - qui - sti me.

8 sti me.

8 non de - re - li - qui - sti me.

me, non de - re - li - qui - sti me.

100 SECUNDA PARS

Si dor - mi - e - ro i - te - rum sur - re - ctu - rus sum, i -  
 Si dor - mi - e - ro i - te - rum sur - re - ctu -  
 Si dor - mi - e - ro i - te - rum  
 Si dor - mi - e - ro i -

Si dor - mi - e - ro i - te - rum  
 - te - rum sur - re - ctu - rus sum,  
 rus sum, si  
 sur - re - ctu - rus sum, si dor -  
 Si dor - mi - e - ro i - te - rum sur - re - ctu -  
 te - rum sur - re - ctu - rus sum,

110

sur - re - ctu - rus sum, \_\_\_\_\_

si dor - mi - e - ro i - te - rum sur - re - ctu - rus

dor - mi - e - ro i - te - rum sur - re - ctu - rus

mi - e - ro, si dor - mi - e - ro i -

- rus sum, sur - re - ctu - rus sum,

si dor - mi - e - ro, si dor - mi - e -

115

si dor - mi - e - ro i - te - rum sur - re - ctu - rus

sum, \_\_\_\_\_ sur - re - ctu - rus sum, \_\_\_\_\_

- rus sum, et in car - ne me -

te - rum sur - re - ctu - rus sum,

si dor - mi - e - ro i - te - rum sur - re - ctu - rus sum, \_\_\_\_\_

ro i - te - rum sur - re - ctu - rus sum,

† *Bassus*, m.112.3: marked with a  $\flat$  sign in the source (see Editorial Notes).

120

sum, et in car - ne me - a, et  
 et in car - ne  
 a vi - de - bo De - um me - um,  
 et in car - ne me - a, et in car - ne  
 et in car - ne me - a,  
 et in car - ne me - a vi - de - bo De - um me -

125

in car - ne me - a vi - de - bo  
 me - a, in car - ne me - a,  
 vi - de - bo De - um, De - um  
 me - a vi - de - bo De - um me - um,  
 et in car - ne me - a vi - de - bo De - um,  
 - um, vi - de - bo De - um me -

† *Superius I*, m.123.1: marked with a  $\flat$  sign in the source (see Editorial Notes).

130

De - um me - - - - - um, et

vi - de - bo De - um me - - - - - um, De - - - - - um me -

me - um, et haec est spes

De - um me - - - - - um,

vi - de - bo De - - - - - um me - - - - - um,

- um, vi - de - bo De - - - - - um me -

135

- haec est spes me - - - - - a, spes me - - - - - a,

um, et haec est spes me - - - - - a,

me - - - - - a, spes me - - - - - a,

et haec est spes me - - - - - a, et haec est spes

De - um me - - - - - um, et haec

um,

† *Altus*, m.134.3: marked with a  $\flat$  sign in the source (see Editorial Notes).

140

et haec est spes me - a, et haec est spes  
 spes me - - - - - a,  
 et haec est spes me -  
 me - - - - - a, spes me - - - - - a,  
 est spes me - - - - - a, et haec est spes me -  
 et haec est spes me - - - - - a, et haec est spes

145

me - - - - - a, ut por - ti - o me - a, ut  
 ut por - ti - o me - a, ut  
 - - - - - a, ut por - ti - o me - - - - - a, ut  
 ut por - ti - o me - a, ut por -  
 - - - - - a, ut por - ti - o me - a  
 me - - - - - a, ut por - ti - o me -

† Bassus, m.145.3: marked with a † sign in the source (see Editorial Notes).

150

por - ti - o me - a sit in ter - ra, sit

por - ti - o me - a sit in ter - ra,

por - ti - o me - a sit in ter -

- ti - o me - a sit in ter - ra vi - ven - ti - um, sit in ter -

sit in ter - ra vi - ven - ti -

a sit in ter - ra vi - ven - ti -

155

in ter - ra vi - ven - ti - um, sit

sit in ter - ra vi - ven - ti - um,

- ra, sit in ter - ra vi - ven - ti - um,

ra vi - ven - ti - um, sit in ter - ra vi -

um, sit in ter - ra vi - ven -

- ti - um, sit in ter - ra vi - ven -

† *Superius I*, m.154.2: breve rest in the source.

†† *Altus*, m.155.1; *Bassus*, m.156.1: marked with a  $\flat$  sign in the source (see Editorial Notes).



160

in ter - ra vi - ven - - - - - ti - um,  
 sit in ter - ra vi - - - ven - ti - um, vi - ven - -  
 sit in ter - ra vi - ven - - ti - um,  
 - ven - ti - um, sit in ter - ra vi -  
 - ti - um, sit in  
 - ti - um, sit in ter - ra vi - ven - -

165

sit in ter - ra vi - ven - - - - ti - um.  
 - - - ti - um.  
 sit in ter - ra vi - ven - ti - um, vi - ven - - - ti - um.  
 ven - - ti - um.  
 ter - ra vi - ven - ti - um, vi - ven - - - - ti - um.  
 - - - ti - um, sit in ter - ra vi - - - ven - ti - um.

See over for Editorial Notes

† Bassus, m.164.4: marked with a  $\flat$  sign in the source (see Editorial Notes).

Jubiláte Deo adjutóri meo,  
 et psalmum dícite illi,  
 quia exaltávit cornu<sup>1</sup> meum et senectútem meam  
 in misericórdia úberi,  
 et usque in senéctam et sénium<sup>2</sup>  
 non dereliquisti me.

Si dormiéro íterum surrectúrus sum,  
 et in carne mea vidébo Deum meum,  
 et haec est spes mea,  
 ut pórtio mea sit in terra vivéntium.

*Make a cheerful noise unto God my helper,  
 and sing a psalm unto Him,  
 For He has exalted my strength and my old age  
 with abundant mercy;  
 even into [my] old age and decline  
 [Thou] hast not abandoned me.*

*If I should sleep, I shall again be raised,  
 and in my flesh I shall see God;  
 and this is my hope:  
 that my portion may be in the land of the living.*

from Psalms 80:2, 91:11, 70:18 & 141:6 (Vulgate) and Job 19:25–26

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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 Attaignant, 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.

The only surviving source of this work is a manuscript containing a collection of Manchicourt's masses and motets, held in the library of the Benedictine monastery in Montserrat, Catalunya. The first motet in the collection is annotated with a date of 25 July 1560, thereby confirming that the collection was compiled in the last years of the composer's life, when he was serving in the court of Phillip II in Madrid.

#### Editorial Notes:

Because the sole surviving manuscript is unavailable in digitized form, the transcription published by the American Musicological Society in Manchicourt's *Opera Omnia*<sup>3</sup> was consulted in the preparation of this edition. In doing so, it was assumed that the transcription accurately reflects the original manuscript and that all editorial adjustments are faithfully acknowledged as such. On the basis of the latter, only the original source material was transcribed for use in this edition — all subsequent editorial adjustments reflect this editor's judgment.

This edition is set a tone higher than the original notated pitch. Editorial accidentals are indicated above the note, with precautionary accidentals in parentheses. Editorial emendations are noted throughout, including the suppression of various E flats in the original (F naturals in this transposed edition) that were likely added by a later hand to accord to certain 'rules' regarding perfection of fourths and fifths imposed by some theorists without apparent regard for the composer's intent. In the case of the five-note passage at m.8.1–m.10.1 of *Superius Primus*, its original form gives rise to unacceptable dissonances on the second and fourth notes (at the fourth minim of m.8 and third minim of m.9, respectively). The edition published in the *Opera Omnia* lowers the second note of the original by a tone (i.e. from B to A in this transposed edition), thus eliminating the first dissonance but introducing another error: parallel octaves with the *Bassus*. The solution proposed in this edition resolves the problem by removing the dot from the first semibreve and adding a minim (on the missing third of the chord) at m.10.1.

Original note values are retained: thus, consistent with 16th-century convention, the  $\text{C}$  mensuration sign and its modern-equivalent  $\text{C}$  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 in the source are acknowledged with overarching square brackets. Word underlay reflects editorial judgment and is freely adjusted. Editorial addition or re-iteration of words not explicit in the source is indicated in *italic*. Editorial conjoining of notes, where considered necessary for word underlay, is indicated with a dashed tie.

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<sup>1</sup> The literal meaning of *cornu* is 'horn', which was an ancient symbol of power or strength.

<sup>2</sup> The concepts of *senectus* and *senium* were defined in the 7th century AD by Isidore, Bishop of Seville, as the final two of the six stages of human life, respectively the beginning and end of old age [Cokayne, K., *Experiencing old age in ancient Rome*, Routledge, 2003].

<sup>3</sup> Pierre de Manchicourt, *Opera Omnia: Volume VI*, (ed. L.J. Wagner), 'Corpus Mensurabilis Musicae' vol. 55, American Musicological Society, 1984.