

Laudate Dominum, omnes gentes

Pierre de Manchicourt (c.1510–1564)

Attaingnant, *Liber decimus quartus XIX musicas cantiones continet P. de Manchicourt...* [Paris, 1539] (RISM M269)

SUPERIUS

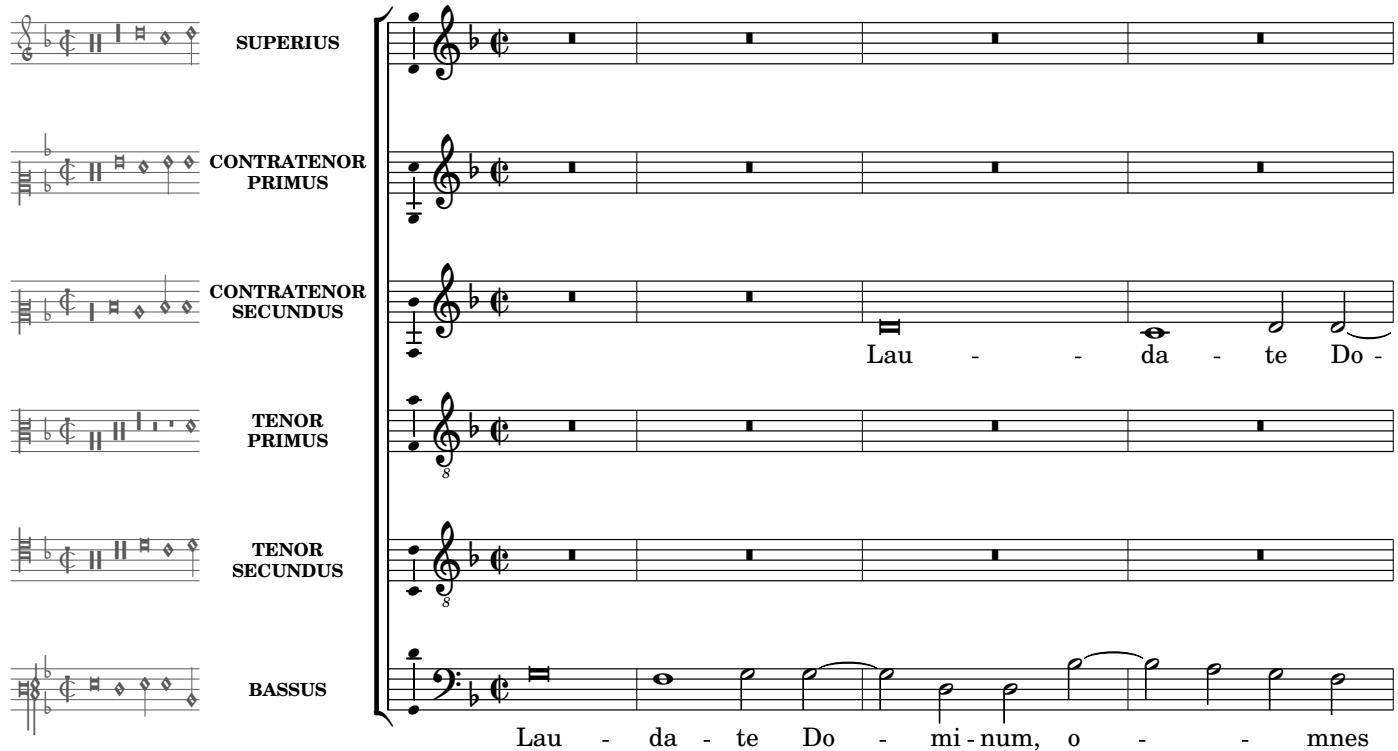
CONTRATENOR PRIMUS

CONTRATENOR SECUNDUS

TENOR PRIMUS

TENOR SECUNDUS

BASSUS



Lau - da - te Do - mi - num, o - mnes

5

Lau - da - te Do - mi - num, o - mnes

mi - num, o - mnes gen -

Lau -

gen - tes, o - mnes gen - tes,



10

- mnes gen - - - tes; _____

gen - tes; lau - da - te e - um, o -

tes, o - mnes gen - - -

Lau - da - te e - um, o - -

da - te Do - mi-num, o - - mnes gen - - -

o - mnes gen - - - tes;

15

lau - da - te e - um, o - mnes po - pu - li: re -

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

tes; lau - da - te e - um, o - mnes po - pu - li:

mnes, _____ lau - da - te e - um, o - mnes po - pu - li: re -

tes; re - sur -

lau - da - te e - um, o - mnes _____ po - pu - li:

Musical score for the first section of the hymn, starting at measure 20. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. The lyrics are:

20
- sur - re - - xit Do - - - - mi - nus,
pu - li: re - sur - re - xit Do - - -
re - sur -
- sur - re - xit Do - mi - nus, re - sur -
re - xit Do - - - - mi - nus, re -
re - sur - re - xit Do - - - - mi - nus,

Musical score for the second section of the hymn, starting at measure 25. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature changes to one sharp. The lyrics are:

25
re - sur - re - - xit Do - mi - nus, al -
mi - nus, al - le - lu -
re - - xit Do - - - mi - nus, al - le - lu -
xit Do - - - mi - nus, al - - - le - lu -
sur - re - xit Do - mi - nus, al - - - le - lu -

30

le - lu - ia.
U - nus est
ia, al - le - lu - ia.
U - nus
ia.
ia, al - le - lu - ia.
ia.

36

Chri - stus qui - re -
est Chri - stus qui - re -
Chri - stus qui - re -
U - nus est Chri - stus qui -
qui -

41

gnat; lau - da - te Do - mi - num,
gnat; lau - da - te Do - mi-num, o - mnes gen -
gnat; lau -
re - gnat; lau - da - te Do - mi-num, o - mnes gen -
lau -
lau - da - te Do - mi - num, o - mnes gen -

This section contains five staves of music for voices. The first three staves are soprano, alto, and tenor parts, while the last two are bass. The music consists of eighth and sixteenth note patterns. The lyrics are written below each staff, corresponding to the notes. Measure 41 starts with a soprano note followed by a series of eighth and sixteenth notes. Measures 42-45 show different note patterns, with measure 45 concluding with a bass note.

46

lau - da - te Do - mi-num, o - mnes gen - tes,
tes: Chri - stus tri - um -
da - te Do - mi-num, o - mnes gen - tes:
tes, o-mnes gen - tes: Chri - stus tri -
da - te Do - mi - num, o - mnes gen - tes: Chri -
tes: Chri - stus tri -

This section continues the musical score with five staves. The lyrics are provided below each staff. Measure 46 begins with a soprano note. Measures 47-50 show various note patterns, with measure 50 ending with a bass note.

52

al - le - lu - ia,
phat, al - le - lu - ia, al - le -
um - phat, al -
stus tri - um - phat, al - le - lu - ia,
um - phat, al -

58

al - le - lu - ia. U - nus est Chri - stus qui -
lu - ia. U - nus
lu - ia, al - le - lu - ia. U - nus
le - lu - ia. U - nus est Chri - stus, qui - re -
al - - - le - lu - ia. U - nus est Chri-stus,
le - lu - ia. U - nus est Chri-stus,

64

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

70

lau - da - te e - um, o - mnes po - pu - vat; lau - da - te e - um, o - mnes po - pu - vat; lau - da - te e - um, o - mnes po - pu - li, lau - da - te e - um o - mnes po - pu - li:
vat; lau - da - te Do - mi - num, o - mnes_ gen - tes: lau - da - te Do - mi - num, o - mnes_ gen - tes: Chri -

76

li:
pu - li:
li: Chri - stus glo - ri - fi - cat,
Chri - stus glo - ri - fi - cat,
Chri - stus glo - ri - fi - cat,
Chri - stus glo - ri - fi - cat,

82

- fi - cat, al - le - lu - ia. U -
ff - cat, al - le - lu - ia, al - le - lu - ia.
fi - cat, al - le - lu - ia. U - nus
al - le - lu - ia, al - le - lu - ia.
fi - cat, al - le - lu - ia, al - le - lu - ia.
al - le - lu - ia, al - le - lu - ia.

88

- nus est Chri - stus qui co - ro -
U - - nus est Chri-stus qui co -
est Chri - stus
ia.
U - nus est Chri - stus
U - nus est Chri - stus qui co - ro -
U - nus est Chri - stus;

94

- nat, qui co - ro - nat; lau - da - te Do - mi -
ro - nat, qui co - ro - nat; lau - da - te Do - mi -
qui co - ro - nat; lau - da - te
qui co - ro - nat; lau - da - te
nat; lau - da - te
qui co - ro - nat; lau - da - te
nat; lau - da - te Do - mi -

100 [o = o] #

num, lau - da - te Do - minum, o - mnes gen - tes,

num, o - mnes gen - tes, al - le -

nat; lau - da - te Do - minum, o - mnes gen - tes, al -

⁸ Do - minum, o - mnes gen - tes, o-mnes gen - tes: al - le -

⁸ lau - da - te Do - mi - num, o - mnes gen - tes,

num, o - mnes gen - tes, al -

106

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

113

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

120 SECUNDA PARS

Plau - di - te er - go, o - - - mnes_ gen - - -
Plau - di - te er - go, o - mnes gen - - - tes, o - - - mnes
Plau - di - te er - go, o - - -
8 Plau - di - - -
Plau - di - te er - go, o-mnes gen - - -

126

tes, plau - di - te, o - mnes gen - tes,

gen - tes, plau - di - te

mnes gen - tes, plau - di - te er - go, o - mnes gen -

te er - go, o - mnes gen - tes, o - mnes gen - tes.

Plau - di - te er - go, o - mnes gen - tes,

tes, plau - di -

132

[$\bullet = \circ$]

quo - niam con - fir - ma - ta est su - per

er - go o - mnes gen - tes, quo - ni - am con - fir-ma-ta est su - per

tes, quo - niam con - fir - ma - ta

quo - niam con - fir - ma - ta est su - per nos,

o - mnes gen - tes, te er - go, o - mnes gen - tes,

139

nos, quo - ni - am con - fir - ma - ta est
nos, quo - ni - am con - fir - ma - - - ta est
est su - per nos, su -
quo - ni - am con - fir - ma - ta est su - - - per nos
quo - ni - am con - fir - ma - ta est su - per nos, su -
quo - ni - am con - fir - ma - ta est su - per nos, su - per nos

146

su - per nos mi - se - ri - cor - di -
su - per nos mi - se - ri - cor - di - a e - - - jus,
per nos mi - se - ri - cor - di - a e - - - jus, mi -
mi - se - ri - cor - di - a e - jus, mi - se - ri -
per nos mi - se - ri - cor - di - a e - jus, mi - se - ri -
mi - se - ri - cor - di - a e - jus, mi - se - ri -

153

[o = o]

a e - - - jus, al - - - le lu - -
al - le - - lu - ia;
se - ri - cor - di - a e - jus, al - le - lu - ia, al - le -
cor - di - a e - jus, al - le - lu - ia, al - le - lu -
di - a e - jus, al - le - lu - ia, al - - - le -
cor - di - a e - jus, al - - - le - lu - ia, al - - - le -

159

ia; et ve - ri - tas Do - mi - ni,
et ve - ri - tas Do - mi - ni,
lu - ia; et ve - ri - tas Do - mi - ni
ia; et ve - ri - tas
lu - ia; et ve - ri - tas Do - mi - ni, et
ia; et ve -

164

et ve - ri - tas Do - mi - ni
et ve - ri - tas Do - mi - ni ma - net in ae -
Do - mi - ni, et ve - ri - tas Do - mi - ni ma - net
ve - ri - tas Do - mi - ni ma - net in ae - ternum,

170

ma - net in ae - ter - num: lau - da - te e - um, o -
net in ae - ter - num: lau - da - te e - um, o - mnes po -
ter - num, in ae - ter - num: lau - da - te, in ae - ter - num: lau - da - te e - um, o -
ae - ter - num, ma - net in ae - ter - num: lau - da - te e - um, o -
ma - net in ae - ter - num: lau - da - te e - um, o -

176

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

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

lau - da - te e - um, o - mnes, o - mnes po -

mnes po - pu - li, o - mnes po - pu - li,

8 lau - da - te e - um, o - mnes po -

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

mnes po - pu - li,

181

- pu - li, _____ lau - da - te, lau - da - te e -
 - pu - li, lau - da - te e - um, lau - da - te e - um, o -
 - - pu - li, lau - da - te e - um, o - mnes po - - mnes po -
 8 lau - da - te e - um, o - mnes po - pu - li, lau - da - te
 8 - pu - li, o - mnes po - - - pu - li, lau -
 lau - da - te e - um, o - mnes po - - - pu - li, lau -

187

um, o - mnes po - pu - li, o - mnes po - pu - li.

mnes po - pu - li.

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

e - um, o - mnes po - pu - li.

da - te e - um, o - mnes po - pu - li.

da - te e - um, o - mnes po - pu - li.

Laudáte Dóminum, omnes gentes; laudáte eum,
omnes pôpuli: resurréxit Dóminus, alleluia.
Unus est Christus qui regnat; laudáte Dóminum,
omnes gentes: Christus triúmphat, alleluia.
Unus est Christus qui renóvát; laudáte eum,
omnes pôpuli: Christus glorificat, alleluia.
Unus est Christus qui corónat; laudáte Dóminum,
omnes gentes, alleluia.

Plaídite ergo, omnes gentes, quóniam confirmáta
est super nos misericórdia ejus, alleluia;
et véritas Dómini manet in aetérnum:
laudáte eum, omnes pôpuli.

*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 restoréth; 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 toward us, alleluia;
and the truth of the Lord endureth for ever:
praise him, all ye peoples.*

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. This joyous Eastertide motet — whose text is an adaption of Psalm 117 — survives only in Attaingnant's 1539 book of Manchicourt's motets, in which it deservedly occupies the opening position.

Editorial Notes:

Original note values are retained in the duple-time sections: thus, consistent with 16th-century convention, the $\text{F}^{\#}$ mensuration sign and its modern-equivalent $\text{C}\text{#}$ time signature signify a semibreve tactus. Although the $\text{O}3$ mensuration sign that heads each triple-time section might, in other contexts, indicate either *sesquialtera* or a tripling of the tactus, the fact that the 'alleluia' sections are replicated variously in both duple and triple time suggests a temporal relationship based on a consistent underlying tactus. Note values in the triple-time sections are therefore halved in this edition, such that the semibreve remains constant throughout.

Editorial accidentals are indicated above the note, with precautionary accidentals in parentheses. 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 'corner' brackets respectively. Word underlay reflects editorial judgment and is freely adjusted: editorial addition or re-iteration of text not explicitly indicated in the source is indicated in *italic*.