

# Illuminare, Jerusalem

Pierre de Manchicourt (c.1510–1564)

Phalèse, *Liber quintus cantionum sacrarum ... a D. magistro Petro Manchicurtio Betunio* [Leuven, 1554]

Musical score for the first system, featuring six vocal parts: SUPERIUS, CONTRATENOR, QUINTA PARS, TENOR, SEXTA PARS, and BASSUS. The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are: SUPERIUS: Il - lu - mi - na - re Je - ru - sa - ; CONTRATENOR: Il - lu - mi - ; QUINTA PARS: Il - lu - mi - na - re Je - ru - sa - lem, Je - ; TENOR: ; SEXTA PARS: ; BASSUS: .

Musical score for the second system, continuing the six vocal parts. The lyrics are: SUPERIUS: lem, il - lu - mi - ; CONTRATENOR: na - re Je - ru - sa - lem, Je - ru - ; QUINTA PARS: - ru - sa - lem, ; TENOR: Il - lu - mi - na - re Je - ru - sa - lem, Je - ; SEXTA PARS: Il - lu - mi - na - re Je - ; BASSUS: Il - lu - mi - na - re Je - ru - sa - lem, .

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na - re Je - ru - sa - lem, sa - lem, il - lu - mi - na - re Je - ru - sa - lem, il - lu - mi - na - re Je - ru - ru - sa - lem, qui - ru - sa - lem, Je - ru - il - lu - mi - na - re Je - ru - sa - lem,

15

qui - a - ve - nit lu - men tu - um, Je - ru - sa - lem, qui - a - ve - sa - lem, qui - a - ve - nit lu - men tu - um, a - ve - nit lu - men tu - um, - sa - lem, qui - a - qui - a - ve - nit lu -

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qui - a - ve - nit lu - men tu -  
- nit lu - men tu - um, qui - a - ve - nit  
um, qui - a - ve - nit lu - men tu -  
qui - a - ve - nit lu - men tu - um,  
ve - nit lu - men tu - um,  
- men tu - um, qui - a

25

um, qui - a - ve - nit lu - men tu - um,  
lu - men tu - um, tu - um, et  
- um, et glo -  
qui - a - ve - nit lu - men tu - um, et  
qui - a - ve - nit lu - men tu - um,  
ve - nit lu - men tu - um,

30

et glo - ri - a Do - mi - ni, Do - mi - ni, et glo - ri - a Do - mi - ni, Do - mi - ni, et glo - ri - a Do - mi - ni, et

35

- mi - ni, et glo - ri - a Do - mi - ni, Do - mi - ni, et glo - ri - a Do - mi - ni, et glo - ri - a Do - mi - ni, et

† *Sexta Pars*, m.38.1: the  $\flat$  sign printed in the source serves no apparent harmonic or melodic purpose, and is therefore omitted

40

ni su - per te or - ta est,  
su - per te or - ta est,  
mi - ni, su - per te or - ta est,  
Do - mi - ni, glo - ri - a Do - mi - ni su -  
Do - mi - ni su - per te or - ta est,

45

- ta est, su - per te or - ta est.  
su - per te or - ta est,  
su - per te or - ta est,  
su - per te or - ta est,  
su - per te or - ta est,  
su - per te or - ta est.

50

Et am-bu-la - - - bunt gen - tes,  
 est. Et am-bu-la - - -  
 - ta est. Et am - bu - la - bunt gen - tes,  
 - - ta est. Et am - bu - la - bunt gen -  
 - - ta est. Et

Et am-bu-la - bunt gen - tes,

55

et am-bu-la - bunt gen - - - - -  
 - - - - bunt gen - tes in lu - mi -  
 et am - bu - la - bunt gen - - - tes  
 - tes, et am - bu - la - - bunt gen -  
 am - bu - la - bunt gen - - - tes, et am - bu - la - bunt gen -  
 et am - bu - la - - bunt



70

do - re or - - - tus tu - i, et re - ges in splen - do - re or - - - tus tu - - i, or - tus tu - - - tus tu - - i, et re - ges in splen - do - re or - - - tus tu - - i, et re - ges in splen - do - re or - - - tus tu - - i,

75

et re - ges in splen - do - re or - tus tu - - - i, or - tis tu - i, et re - ges in splen - do - re or - tis tu - - i, et re - ges in splen - do - re or - tus tu - do - re or - - - tus tu - - i, or - - - tus - - re or - - - tus tu - - i, et re - ges in splen - do - re or - - - tus tu - - i,



80

et re - ges in splen - do - re or - tus tu - i.  
i, in splen - do - re or - tis tu - i.  
tu - i.  
et re - ges in splen - do - re or - tus tu - i.  
do - re or - tus tu - i.

85

**SECUNDA PARS**

Fi - li - i tu - i de lon - ge ve - ni - ent, ve - ni - ent,  
Fi - li - i tu - i de  
Fi - li - i tu - i, fi - li - i tu - i.

90

ni - ent, fi - li - i tu - i de lon - ge

Fi - li - i tu - i de lon - ge ve - -

ni - ent, fi - li - lon - ge ve - - - ni - ent, de lo - - -

i de lon - ge ve - - ni - ent,

Fi - li - i tu - i de lon - - - ge

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ve - - - ni - ent, et fi - li - ni - ent, fi - li - i tu - i de lon - ge

ni - ent, fi - li - i tu - i de lon - ge

i tu - i de lon - - - ge, de lon - - - ge ve - - - ni - ge ve - - - ni - ent, et

fi - li - i tu - i de lon - - - ge

ve - - - ni - ent, ve - - - ni - ent,

† *Quinta Pars*, m.95.4: a tone lower in the source (presumed erroneous)

100

ae tu - ae, et fi - li - ae tu - - - ae

ve - - - ni - ent, ve - - - ni - ent, et fi - li -

ent, et fi - li - ae tu - - -

fi - li - ae tu - - - ae, et

ve - - - ni - ent, et fi - li - ae tu -

et fi - li - ae tu - - - ae,

105

de la - te - re tu - - o con - -

ae tu - ae de la - te - re tu - - o con - sur -

- ae de la - te - re tu - - -

fl - li - ae tu - - - ae de la - te -

- - - ae

et fi - li - ae tu - - - ae







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nun - ci - an - tes, et

lau-dem Do - mi - no an - nun - ci - an - tes, an - nun - ci - an - tes,

- de - fe - ren - tes, et lau - dem Do - mi - no an - nun -

ci - an - tes, et lau - dem Do - mi - no an -

- ci - an - tes, et lau - dem

et lau-dem Do - mi - no an - nun - ci - an - tes,

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lau - dem Do - mi - no an - nun - ci - an - tes,

et lau - dem Do - mi - no an - nun - ci - an -

- ci - an - tes, et lau - dem Do - mi - no an -

nun - ci - an - tes, et lau - dem Do - mi - no an - nun - ci - an -

Do - mi - no an - nun - ci - an - tes, et lau - dem Do - mi -

et lau - dem Do - mi - no an - nun -

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et lau-dem Do - mi - no an - nun - ci - an - tes.  
 - - - tes, et lau-dem Do - mi - no an - nun - ci - an - tes.  
 nun - ci - an - tes.  
 tes, an - nun - ci - an - tes.  
 no an - nun - ci - an - tes, et lau - dem Do - mi - no an - nun - ci - an - tes.  
 - ci - an - tes, an - nun - ci - an - tes.

Illumináre, Jerúsalem, quia venit lumen tuum,  
 et glória Dómini super te orta est.  
 Et ambulábunt gentes in lúmine tuo,  
 et reges in splendóre ortus tui.

Fílii tui de longe vénient  
 et fíliae tuae de látere tuo consúrgent.  
 Omnes de Saba vénient,  
 aurum et thus deferéntes,  
 et laudem Dómino annuntiántes.

*Shine, O Jerusalem, for thy light is come,  
 and the glory of the Lord is risen upon thee.  
 And the Gentiles shall come to thy light,  
 and kings to the brightness of thy rising.*

*Thy sons shall come from afar,  
 and thy daughters shall rise up at thy side.  
 All they from Saba shall come,  
 bearing gold and frankincense,  
 and shewing forth praise to the Lord.*

(Responsory for the Feast of the Epiphany)

from Isaiah 60:1, 3, 4 & 6

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. 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.

#### Editorial Notes:

This Epiphany responsory is the final work in Phalèse's 1554 collection of Manchicourt's motets. While it is not unusual to find occasional minor errors in early printed sources (such as a note mis-placed on the staff, or a missing note stem or augmentation dot) this publication contains two relatively significant errors: the *secunda pars* of the *Tenor* part is one-and-a-half semibreves short in the vicinity of the thirty-seventh breve (m.121 in this edition), and the final note of the *Bassus* part is missing. Phalèse corrects both errors in the 1560 reprint of this volume.

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  $\text{C}$  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 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 explicit in the source is indicated in *italic*.

† *Bassus*, m.158.1: final note erroneously omitted from the 1554 source, rectified in the 1560 reprint