

Phalèse, *Liber quintus cantionum sacrarum ... a D. magistro Petro Manchicurtio Betunio* [Leuven, 1554] (RISM M272)  
 Berg & Neuber, *Quintus tomus Evangeliorum (5vv)* [Nürnberg, 1556] (RISM 1556/8)  
 Montserrat, Biblioteca del Monestir, MS 772 (*Liber IV missarum musicalium...Manchicourt...*) [Madrid, c.1560] (E-Mo772)  
 Universitäts-, Landes- und Murhardsche Bibliothek der Stadt Kassel, 4° Ms. Mus. 91 [Kassel, c.1560–70] (D-K14°91)

*'De poenitentia'*

Musical score for the first system (measures 1-4). The staves are labeled SUPERIUS, CONTRATENOR, QUINTA PARS, TENOR, and BASSUS. The lyrics are: E - men - de -

Musical score for the second system (measures 5-8). The lyrics are: - - - - - mus, e - men - de - mus in  
 - - - - - mus in  
 E - men - de -  
 mus, e - men - de - mus in me -

Musical score for the third system (measures 9-12). The lyrics are: in me -  
 me - li - us,  
 - - - - - mus in me - li - us, in me -  
 - - - - - li - us, in me -  
 - - - - - mus in me - li -

† Tenor, m.8.6–9.3: as per E-Mo772. in the other sources, causing an improbable dissonance on the second minim of m.9.

13

li - us, in me - - - in me - - -  
 in me - - - li - us, in me - - -  
 us, in me - - - li - us,  
 li - us, me - - - li - us, quae  
 us, in me - - - li - us, in me - - -

18

- - - li - us, quae i - gno - ran - ter, quae i - -  
 - li - us, (in me - - - li - us,) quae i - gno -  
 quae i - gno - ran - - - ter  
 i - gno - ran - - - ter pec -  
 - li - - us, quae i - gno - ran - - -

23

gno - ran - - - ter pec - ca - - - vi -  
 ran - ter pec - ca - - - vi - mus: ne su - bi - to,  
 pec - ca - - - vi - mus, pec - ca - -  
 ca - - - vi - mus, pec - ca - - - vi - mus: ne  
 - - - ter pec - ca - - - vi - mus,

† *Contratenor*, m.23.2–24.2: semiminims in E–Mo772.









87

re, qui - a pec - ca - vi - mus ti - bi,  
 et mi - se - re - re, qui - a pec - ca - vi - mus ti -  
 re - re, et mi - se - re - re, qui - a pec -  
 re, qui - a pec - ca -  
 re - re, qui - a pec - ca - vi - mus ti -

92

qui - a pec - ca - vi - mus ti - bi, pec - ca - vi - mus  
 bi, (ti - bi,) qui - a pec - ca - vi - mus ti -  
 ca - vi - mus ti - bi, qui - a pec - ca - vi -  
 vi - mus ti - bi, qui - a pec - ca - vi - mus ti - bi,  
 - bi, qui - a pec - ca - vi - mus, pec - ca - vi -

97

ti - bi.  
 bi, qui - a pec - ca - vi - mus ti - bi.  
 mus ti - bi, (pec - ca - vi - mus ti - bi.)  
 qui - a pec - ca - vi - mus ti - bi.  
 mus ti - bi, pec - ca - vi - mus ti - bi.

† *Quinta Pars*, m.89.4; *Superius*, m.97.1: marked with a  $\flat$  sign in E-Mo772 only.

†† *Contratenor*, m.95.3: a third higher in E-Mo772.

102

SECUNDA PARS

Pec - ca - vi - mus, pec - ca - vi - mus, pec - ca - vi - mus, pec - ca - vi - mus.

107

ca - vi - mus, pec - ca - vi - mus, vi - mus, pec - ca - vi - mus, vi - mus, pec - ca - vi - mus, cum.

111

cum pa - tri - bus no - stris, cum pa - tri - bus no - stris, no - stris, no - stris.



116

stris, cum pa - tri - bus no -  
 pa - tri - bus no - stris, no - stris:  
 pa - tri - bus no - stris: in - ju - ste e -  
 stris: in -  
 in - ju - ste e -

121

stris:  
 in - ju - ste e - gi - mus,  
 gi - mus, e - gi -  
 ju - ste e - gi-mus, in - ju -  
 gi - mus, in - ju -

125

in - ju - ste e - gi -  
 in - ju - ste e - gi-mus,  
 mus, in - ju - ste e - gi -  
 ste, (in - ju - ste) e - gi - mus, e -  
 ste e - gi - mus, e -





159

re, qui - a pec - ca - vi - mus ti - bi,  
 et mi - se - re - re, qui - a pec - ca - vi - mus ti -  
 re - re, et mi - se - re - re, qui - a pec -  
 re, qui - a pec - ca -  
 re - re, qui - a pec - ca - vi - mus ti -

164

qui - a pec - ca - vi - mus ti - bi, pec - ca - vi - mus  
 bi, (ti - bi,) qui - a pec - ca - vi - mus ti -  
 ca - vi - mus ti - bi, qui - a pec - ca - vi -  
 vi - mus ti - bi, qui - a pec - ca - vi - mus ti - bi,  
 - bi, qui - a pec - ca - vi - mus, pec - ca - vi -

169

ti - bi.  
 bi, qui - a pec - ca - vi - mus ti - bi.  
 mus ti - bi, (pec - ca - vi - mus ti - bi.)  
 qui - a pec - ca - vi - mus ti - bi.  
 mus ti - bi, pec - ca - vi - mus ti - bi.

Emendémus in mélius,  
 quae ignoránte peccávimus:  
 ne súbito praeoccupáti die mortis,  
 quaerámus spátium poeniténtiae  
 et inveníre non possímus.  
*Atténde, Dómine, et miserére,*  
*quia peccávimus tibi.*

Peccávimus cum pátribus nostris:  
 injúste égimus, iniquitátem fécimus.  
*Atténde, Dómine, ...*

*Let us make amends for the sins  
 we have committed in ignorance:  
 lest we should suddenly, at the day of death,  
 seek a place of repentance  
 and not be able to find one.*  
 Hear us, O Lord, and have mercy,  
 for we have sinned against you.

*We have sinned like our fathers:  
 we have acted unjustly, we have wrought iniquity.*  
 Hear us, O Lord, ...

(Responsory for Ash Wednesday or the First Sunday of Lent)

---

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.

Manchicourt's masterful and extended setting of this Lenten responsory follows an 'ABCB' structure common to many of his responsorial motets. Elements of the original chant (see <https://gregobase.selapa.net/chant.php?id=9672>) are evident throughout the polyphony. The earliest known source of this motet is Phalèse's 1554 volume of Manchicourt's motets; it was also published two years later in Bavaria by Berg & Neuber, in which collection it is curiously attributed to the Paduan composer Francesco Portinaro (Portinari) in the upper three parts only (attribution to Manchicourt is clear in the other two partbooks). Two further manuscript sources survive from the 1560s — one from the Landgraviate of Hesse (then a principality of the Holy Roman Empire) and the other from the composer's tenure in the Royal Court in Madrid. The sources are largely concordant, apart from the usual minor variations in rhythmic subdivision, word underlay, accidentals and melodic passing notes. In the text of the *prima pars*, Phalèse's print and the Kassel manuscript employ the indicative form '*...non possumus...*' ('...are not able...'), rather than the subjunctive form preferred by Berg & Neuber, the Madrid choirbook, and this editor: it appears that both forms exist in the various sources of the responsorial text and chant. On the matter of word underlay, the Berg & Neuber print is notable for its far more widespread use of text re-iteration ('ij') markings than in the other three sources, in some instances indicating re-iteration that exceeds the available number of notes!

#### Editorial Notes:

This edition is set at the original notated pitch. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the  $\text{♩}$  mensuration sign and its modern-equivalent  $\text{♩}$  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 original are acknowledged with overarching square brackets and open 'corner' brackets respectively. The minor melodic, chromatic and rhythmic variations in the sources have been selectively adopted, without acknowledgement except in cases where the alternative variant is evidently erroneous or a  $\text{♩}$  sign is suppressed based on its having no compelling melodic or harmonic justification (these were often added by scribes or printers to accord to so-called 'rules' of counterpoint, without regard for the composer's intent).

Word underlay reflects editorial judgment and is freely adjusted and adapted from the four sources. Re-iterated text implied by an 'ij' marking or incomplete phrase in the original is indicated in *italic*: many of the multiple re-iterations in RISM 1556/8 and are favoured here, as this edition has been produced with a mind to performance by only one or two singers per voice part. Editorial text re-iteration appears in (brackets). Performers with larger vocal forces might choose to omit some reiterations in favour of longer uninterrupted melismas. Editorial subdivision of notes, where considered necessary for word underlay, is indicated with cue-sized notes.

---