

Phalèse, *Liber secundus cantionum sacrarum* (5 & 6 vv) [Leuven, 1554] (**RISM 1554/2**)
Berg & Neuber, *Sextus tomus Evangeliorum* (4, 6 & 8 vv) [Nürnberg, 1556] (**RISM 1556/9**)
Universitäts-, Landes- und Murhardsche Bibliothek der Stadt Kassel, 4° Ms. Mus. 91 [Kassel, c.1560–70] (**D-KL**)

'De poenitentia'

SUPERIUS CONTRATENOR SEXTA PARS TENOR QUINTA PARS BASSUS

Cantus firmus



Music score showing six voices (Superius, Contratenor, Sexta Pars, Tenor, Quinta Pars, Bassus) and the Cantus firmus. The music is in common time, mostly C major with some sharps and flats. The lyrics are written below the notes.

5

cem, _____ su - sti - nu - i - mus pa - cem, et non_____

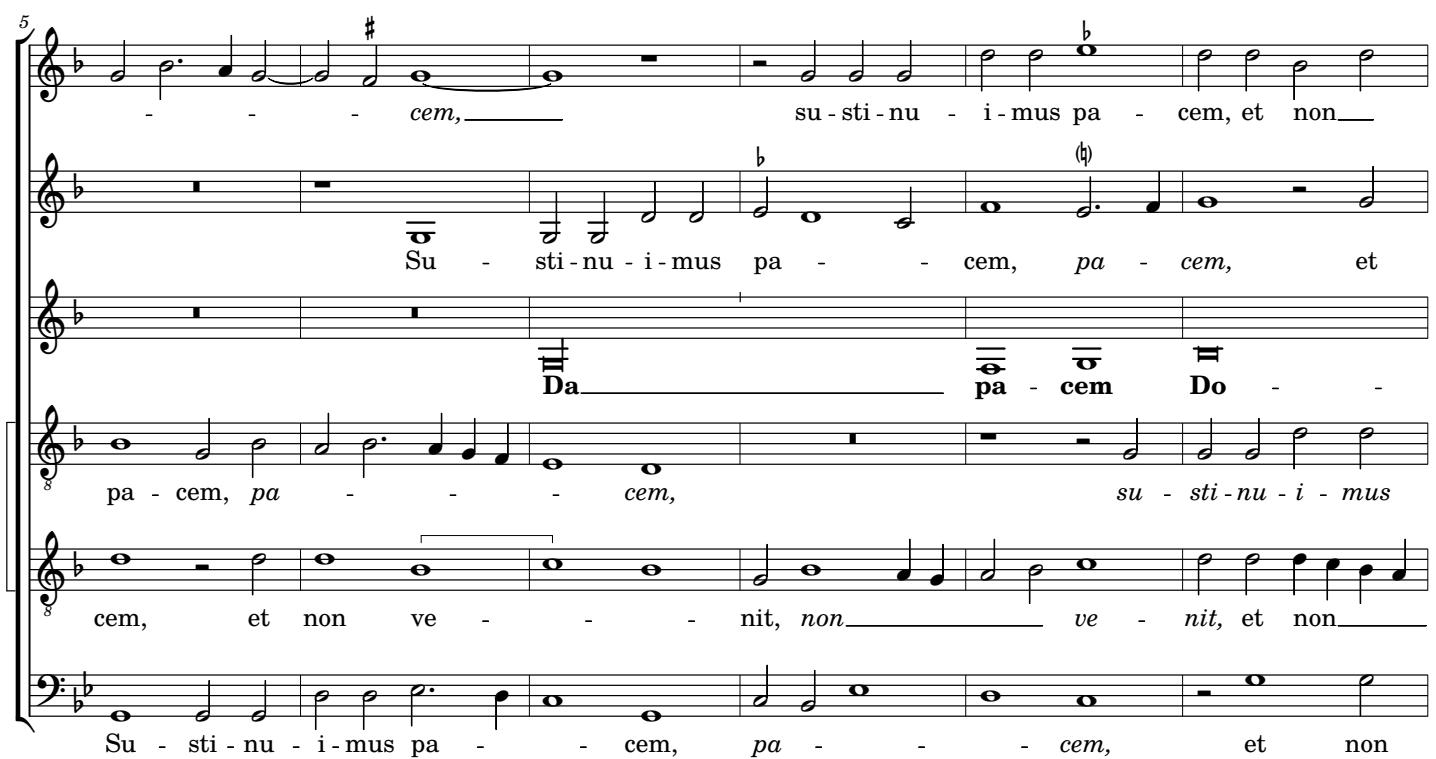
su - sti - nu - i - mus pa - cem, pa - cem, et

Da pa - cem Do

pa - cem, pa - cem, su - sti - nu - i - mus

cem, et non ve - nit, non_____ ve - nit, et non_____

Su - sti - nu - i - mus pa - cem, pa - cem, et non



11

ve - nit, et non ve - nit, et non ve -
non ve - nit, et non ve - nit, et non ve -
mi - ne in di - e
pa - cem, et non ve - nit, non ve - nit, et
ve - nit, et non ve - nit, et non ve - nit;
ve - nit, non ve - nit, (et non ve -

16

nit; quae - si - vi - mus bo -
ve - nit; quae - si - vi - mus bo - na,
bus - no - stris.
non ve - nit; quae - si - vi - mus bo -
quae - si - vi - mus bo - na, bo -

† Bassus, m.13.4–16.2: text ‘*quaesivimus bona*’ in all sources.

21

na, bo - na,
- et ec - ce tur - ba - ti - o, et ec - ce tur -
Da pa - cem Do - -
- na, et ec - ce tur - ba - ti - o, et
na, et ec - ce tur - ba - ti - o, et
si - vi - mus bo - na, et ec - ce tur - ba - ti - o, et

26

et ec - ce tur - ba - ti - o, tur - ba - ti - o, et
ba - ti - o, ec - ce tur - ba - ti - o.
mi - ne in di - e - bus no -
ec - ce tur - ba - ti - o, et ec - ce tur - ba -
et ec - ce tur - ba - ti - o, et ec - ce
ec - ce tur - ba - ti - o, et ec - ce tur - ba - ti - o, et ec -

32

et ec - ce tur - ba - - - ti - o.

Co-gno - - sci - mus, Do - mi - ne, co - gno - - - stris.

- - - ti - o, tur - - - ba - ti - o. Co - gno - - sci - mus, Do - - - - -

tur - ba - - - ti - o. Co - gno - sci - mus, Do - - - - -

- - - ce tur - ba - - - ti - o, Co - gno - - -

37

Co - gno - sci - mus, Do - mi - ne, pec - ca - ta no - stra, pec - ca - ta

(b)

sci - mus,

Do - mi - ne,

co -

mi - ne,

pec - ca - ta

no - stra,

mi - ne,

Do

mi - ne,

co - gno - sci - mus,

sci - mus, Do - mi - ne, pec - ca - ta no - stra, (no -)

42

*no - stra, pec - ca - ta no - stra,
gno - sci-mus, Do mi - ne, pec - ca - ta no - stra,
pa - cem Do mi - ne
pec - ca - ta no - stra, pec - ca - ta no - stra,
Do - mi - ne, pec - ca - ta no - stra, pec -
stra,) pec - ca - ta no - stra, pec -*

47

*pec - ca - ta no - stra:, pec - ca - ta no - stra: non in per -
in di - e - bus no - stris.
stra, pec - ca - ta no - stra: non in per -
ca - ta no - stra: non in per -
ca - ta no - stra, (no - stra:) non in per -*

57

bli - vi - sea - ris nos,
- tu - um, in per - pe - tu - um, o - bli - vi -
pa - cem Do mi ne
per - pe - tu - um, o - bli - vi - sea - ris nos,
o - bli - vi - sea - ris nos,
tu - um o - bli - vi - sea - ris, o - bli - vi - sea - ris nos,

62

- ris nos,
o - bli - vi - sca - - - - ris
sca - - - ris nos,
o - bli - vi -
in di - e - - bus no - - - stris.
nos,
o - bli - vi - sca - - - - ris nos,
o - bli - vi - sca - - - - ris nos,)
o - bli - vi - sca - ris nos,
o - bli - vi - sca - - - - ris nos, o -

67

nos,
o - bli - vi - sca -
ris nos.

sca - ris nos,
o - bli - vi - sca -
ris nos.

(H)

8
o - bli - vi - sca - - ris nos, o - bli - vi - sca - - ris nos.

8
o - bli - vi - sca - ris nos, o - bli - vi - sca - - ris nos.

bli - vi - sca - - ris nos, o - bli - vi - - sca - - ris nos.

SECUNDA PARS

12 SECOND PART

Nos a - li - um de - um ne - sci - - - mus, ne - sci - - -

Nos a - li - um de - um ne - - - sci - mus, nos a - li - - - um ne - sci - - -

Nos a - li - um de - um ne - - - sci - - -

Nos a - li - um de - um ne - sci - - -

Nos a - li - um de - um ne - sci - - -

78

A musical score for five voices (SATB and basso continuo) featuring Latin lyrics. The score consists of five staves of music with corresponding lyrics below each staff. The music includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings. The lyrics are as follows:

um de - um ne - sci - - - - mus, nos a - li - um de - um

mus, nos a - li - um de - um ne - sci - - mus,

Da pa - cem **Do** - - mi

mus, ne - - - sci - - mus, ne - sci-mus, ne - sci - - mus, ne - sci - -

mus, ne - sci - - mus, nos a - li - um de - um ne - sci - -

mus, nos a - li - um de - um ne - sci - - mus

83

ne - sci - mus, ne - sci - - - mus, pree - ter Do - - - -
nos a - li - um de - um ne - - sci - mus pree - ter Do - mi - num,
ne in di - e - - bus no -
mus, pree - ter Do - mi - num, pree - - -
mus pree - ter Do - mi - num, pree - - - ter Do - -
pree - ter Do - mi - num, pree - ter Do - -

88

mi - num, in quo spe - ra -
prae - ter Do - mi - num, in quo spe -
stris.
ter Do - mi - num, in quo spe -
mi - num, in quo spe ra - mus, spe - ra - mus,
mi - num, prae - ter Do - mi - num,

[†] *Contratenor*, m.84.4–85.1: a minor third lower in all sources, causing parallel octaves with *Tenor*.

^{††} *Quinta Pars*, m.85.2: a minor third higher in all sources, causing parallel unison with *Sexta Pars*. Corrected in the 1555 reprint of RISM 1554/2.

* *Contratenor*, m.87.3: a minor third lower in all sources, causing an improbable dissonance.

93

Da pa - cem Do mi - - -

ra - - - mus, in quo spe - ra -

in quo spe - ra - - - mus,

— in quo spe - ra - - - mus, in quo spe - ra - - -

98

spe - ra - - mus, qui non de - spi - ci - et, qui non de -

— de - spi - ci - et nos, qui non de - spi - ci -

ne in di - e - - bus no -

- - - mus, qui non de - spi - ci - et nos, de - spi - ci - et

qui non de - spi - ci - et nos, —

mus, qui non de - spi - ci - et nos, qui non de - spi -

103

*spi - ci - et nos, qui non de - spi - ci - et nos,
et nos, nec a - mo - ve -
stris.*

*nos, qui non de - spi - ci - et nos, (de - spi - ci - et nos,) nec a - mo -
ci - et nos, qui non de - spi - ci - et nos, de - spi - ci - et nos,*

108

*et nos, nec a - mo - ve - bit sa - lu -
bit sa - lu - tem, nec a - mo - ve - bit sa -
nec a - mo - ve - bit sa - lu - tem, nec a - mo - ve - bit sa -
- ve - bit sa - lu - tem, sa - lu - tem,
et nos, nec a - mo - ve - bit sa -*

[†] *Contratenor*, m.107.2–3: semibreve in D–Kl.

113

tem a ge - ne - re no - stro,
lu tem a ge - ne - re no -
pa cem Do mi ne
a mo - ve - bit sa - lu - tem a ge - ne - re no - stro, a
nec a - mo - ve - bit sa - lu - tem a
lu - tem, (sa - lu - tem,) a

118

stro, no - stro. Fi - stro.
stro, a ge - ne - re no - stro. stro. stro.
in di - e - bus no - stris.
ge - ne - re no - stro. Fi - at pax in
ge - ne - re no - stro, a ge - ne - re no - stro. stro. Fi - at
ge - ne - re no - stro, a ge - ne - re no - stro. stro. stro.

[†] Bassus, m.115.1: two semibreves in RISM 1556/9.

123

at pax in vir - tu - te tu - - - a,
Fi - at pax in vir - tu - te tu - - - a, in
Da
vir - tu - te tu - - - a, in vir - tu - te tu - - - a,
pax in vir - tu - te tu - - - a, fi - at pax,
— Fi - at pax in vir - tu - - -

128

fi - at pax in vir - tu - te tu - - - a, in
vir - tu - te tu - - - a, in vir - tu - te tu - - -
pa - cem Do - - - mi - - - ne
fi - at pax in vir - tu - te tu - - - a, vir - tu - te - - -
fi - at pax in vir - tu - te tu - - - a, in vir - tu - te - - -
te tu - a, fi - at pax in vir - tu - te tu - - - a, in vir - tu -

† *Contratenor*, m.124.1: a tone higher in Kassel.

†† *Quinta Pars*, m.126.1: as per D-Kl (two minimi in RISM 1554/2 and RISM 1556/9).

133

vir - tu - te tu - a, _____ fi - at pax, fi - at pax in - a, fi - at pax, fi - at pax, in vir - tu - stris.

tu - a, fi - at pax, fi - at pax, in vir - tu - te tu - a, fi - te tu - a, fi - at in vir - tu - te tu - a, fi - at

138

vir - tu - te tu - a, in vir - tu - te tu - a.

te tu - a, in vir - tu - te tu - a.

() tu - a, in vir - tu - te tu - a.

at pax in vir - tu - te tu - a.

pax in vir - tu - te tu - a.

Sustinúimus pacem, et non venit;
 quaesívimus bona,
 et ecce turbátio.

Cognóscimus, Dómine, peccáta nostra:
 non in perpétuum¹ obliviscáris nos.

Nos álium deum nescímus praeter Dóminum,
 in quo sperámus,
 qui non despíciat nos,
 nec amovébit salútem a génere nostro.
 Fiat pax in virtúte tua.

CANTUS FIRMUS:
 Da pacem, Dómine, in diébus nostris.

*We have waited for peace, and it has not come;
 we have sought what is good,
 and — behold! — trouble.*

*We acknowledge our sins, O Lord:
 do not forget us forever.*

*We know no other god but the Lord,
 in whom we trust,
 who will not despise us,
 nor withhold salvation from our people.
 Let peace be within thy strength.*

Give peace in our time, O Lord.

adapted from Jeremiah 14:19–20, Judith 8:19, Psalm 121:7 (V)

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 emulated by Flemish publishers Susato and Phalese 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 penitential motet combines responsories for the 1st Sunday in November (*prima pars*) with verses from Judith and Psalm 121 (*secunda pars*), underpinned by a *cantus firmus* that paraphrases the opening line of the chant setting of the Votive Antiphon for Peace. The partial key signature is a rather unusual device for the period: it is more usually associated with late-15th or early-16th century composition, and is unique among Manchicourt's surviving output. The motet appears in two printed collections from the mid-1550s and a set of partbooks handcopied in the 1560s by Johannes Heugel, court composer for Philip of Hesse: all three sources were consulted in preparing this edition. It is worth noting that, apart from the usual minor variations in word underlay and rhythmic subdivision, the sources are largely concordant — indeed, the three errors corrected on page 9 of this edition appear in all three sources.

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 C mensuration sign and its modern-equivalent 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 adapted from the three sources. Re-iterated text implied by an 'ij' marking or incomplete phrase in any source is indicated in *italic*; editorial re-iteration appears in (brackets). Editorial conjoining of notes, where considered preferable for word underlay, is indicated with a dashed tie.

¹ Appears as '*imperpetuum*' in RISM 1554/2 and its 1555 reprint.