

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

[SUPERIUS PRIMUS]
[SUPERIUS SECUNDUS]
[ALTUS]
[TENOR PRIMUS]
[TENOR SECUNDUS]
[BASSUS]

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

5
Ju - bi - la - te De - o ad - ju - to - ri me - o, (ad -
o ad - ju - to - ri me -
me - o,
Ju - bi - la - te
Ju - bi - la - te De - o ad - ju - to - ri

10

- ju - to - ri me - o,)

o, ju - bi - la - te De - o

ju - bi - la - te De - o ad - ju - to -

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

De - o ad - ju - to - ri me - - - o,

ri me - - - - - o, ju -

15

ju - bi - la - te De - o ad - ju - to - - - -

ad - ju - to - ri, (ad - ju - - to - ri) me - - o,

- - - ri me - - - o, et

- o, (ad - ju - to - ri me - o,)

ju - bi - la - te De - o ad -

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

20

- ri me - - o,
 et psal-mum di - - ci - te il - li, (et
 psal-mum di - ci - te il - - - - -
 (et psal-mum di - ci - te il - - - - - li,
 ju - to - ri me - - o, et psal-mum
 ju - to - ri me - - o,) et psal-mum di - ci - te il -

25

et psal-mum di - ci - te il - - - - - li,
 psal - mum di - ci - te, di - - - - - ci - te il - - - - -
 li, et psal - mum di - ci - te il - li,
 di - ci - te il - - - - - li, qui - a
 di - ci - te il - li, (psal - mum di - ci - te il - - - - -
 li, et psal-mum di - ci - te il - - - - - li,

† Tenor I, m.20.3–m.27.1: text “Julate [sic] Deo adjutori meo” in the source.

30

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

35

li,) qui - a ex - al - ta - vit cor - nu me - um, (qui - a ex -
 um,
 um, qui - a ex - al - ta - vit cor - nu
 um, (cor - - - nu me - um,) qui - a ex - al -
 qui - a ex - al - ta - vit cor - nu me - - - - -
 al - ta - vit cor - nu me - - - um, (qui - a ex -

† Tenor II, m.37.3: \flat sign in the original suppressed.

40

al - ta - vit cor - - nu - me - um)

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

me - um, (cor - - nu me - um,)

ta - vit cor - - nu me - um et se - ne - ctu - tem me -

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

al - ta - vit cor - - nu me - - um) et se - ne - ctu -

45

et se - ne - ctu - tem me - -

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

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

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

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

tem me - - am, et se - ne -

50

- - - am in mi - se - ri - cor - di -

am in mi - se - ri - cor - di - a

- tem me - - - am, me - - -

me - am, (me - - - am,) in

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

ctu - tem me - - - am, in

55

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

u - be - ri, in mi - se -

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

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

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

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

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

60

cor - di - a u - - - - be - ri, (u - - - -

- ri - cor - di - a u - - - - be - ri,

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

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

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

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

65

- be - ri,) et us - que in se - ne - ctam et

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

ri,) et us - que in se - ne - ctam, †

be - ri, et us - que in se - ne - ctam et

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

u - be - ri, et us -

† *Altus*, m.67.3–69.1: text '*senectutem*' in the source.

70

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

75

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

80

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

85

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

90

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

95

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

† *Bassus*, m.96.1: ♭ sign in the original suppressed.

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 _____ sum, (sur - re -

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

- rus sum, (i - te - rum _____ 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, _____)

ctu - 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: \flat sign in the original suppressed.

120

sum, et in car - ne me - a, et
 et in car - ne me -
 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
 - 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: \flat sign in the original suppressed.

130

De - um me - - - - - um, et
 vi - de - bo De - um me - - - - -
 me - um, et haec est spes
 vi - de - bo De - - - - - um me - um,
 vi - de - bo De - um me - um, (De - - - - - um me -
 - um, vi - de - bo De - - - - - um me -

135

- haec est spes me - - - - - a, (spes me - - - - - a,
 um, et haec est spes me - a, (spes
 me - - - - - (a, spes me) - - - - - a,
 et haec est spes me - - - - - a, (et haec est spes
 um, De - um me - - - - - um,) et haec
 um,

† *Altus*, m.134.3: \flat sign in the original suppressed.

140

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

a,) ut por - ti - o me - a, ut
ut por - ti - o me - a, ut
a, ut por - ti - o me - - - - a, (ut por - ti -
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: \flat sign in the original suppressed.

160

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

165

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

See over for Editorial Notes

† Bassus, m.163.4: \flat sign in the original suppressed.

Jubiláte Deo adjutóri meo,
 et psalmum dícite illi,
 quia exaltávit cornu¹ meum et senectútem meam
 in misericórdia úberi,
 et usque in senéctam et sénium²
 non dereliquísti 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

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 Manchicourt's life when he was serving in the court of Phillip II in Madrid.

Editorial Notes:

This edition is set at 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 some E flats in the original that were possibly scribal additions to accord to certain 'rules' regarding perfection of fourths and fifths imposed by some theorists without apparent regard for the composer's intent. 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 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. Re-iterated text implied by an 'ij' marking or incomplete phrase in either source is indicated in *italic*; editorial re-iteration appears in (brackets). Where implied by (or considered preferable for) word underlay, conjoining of notes split across a line break in the original is indicated with a dashed tie.

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

² 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].