

Attaignant, *Liber decimus quartus XIX musicas ... P. de Manchicourt* [Paris, 1539]

Musical score for the first system, featuring four vocal parts: SUPERIUS, CONTRATENOR, TENOR, and BASSUS. The lyrics are: Us - que - quo pi - ger

Musical score for the second system, starting at measure 5. The lyrics are: dor - mi - es, (dor - - - mi - es,) (us - - - que - quo pi - ger dor - - - mi - - - Us - que - quo pi - ger dor - mi - - Us - - que - quo pi - ger dor - mi - es, (dor - mi -

Musical score for the third system, starting at measure 10. The lyrics are: us - que - quo pi - ger dor - - - mi - es? es,) us - que - quo pi - ger dor - mi - es? Quan - do con - sur - es, (us - que - - quo pi - ger dor - - mi - es?) Quan - do es, us - que - - quo pi - ger - - dor - mi - es?) Quan -

15

Quan - do con - sur - ges e som - no -
ges e som - no tu - o, (som - no tu -
con - sur - ges e som - no tu - o?
- do con - sur - ges e som - no tu - o? Pau - lu - lum

20

tu - o? Pau - lu - lum dor - mi - es,
- o?) Pau - lu - lum dor - mi - es, (dor -
Pau - lu - lum dor - mi - es, pau -
dor - mi - es, pau - lu - lum dor -

25

(dor - mi - es,) pau - lu -
mi - es, dor - mi - es,) pau - lu - lum dor - mi -
- lu - lum dor - mi - es, pau - lu - lum dor - mi - ta -
mi - es, pau - lu - lum dor - mi - ta - bis,

30

lum dor - mi - ta - bis, (dor -
ta - bis, pau - lu - lum dor - mi - ta - bis, (dor - mi - ta - bis, dor - mi -
pau - lu - lum dor -

35

- mi - ta - - bis, dor - - mi - ta - - bis,)

bis, pau - lu - lum con - se - res ma - - - nus

ta - - bis, dor - mi - ta - - bis,)

mi - ta - - - - - bis, pau - lu - lum con -

40

pau - lu - lum con - se - res ma - nus tu - as

tu - as, pau - lu - lum con - se - res ma - - nus

con - se - - - - res ma - nus tu - - as, (ma - nus

ser - es ma - nus tu - - - as ut dor - -

45

ut dor - - - - mi - as, (dor - - - - mi -

tu - as ut dor - mi - as, (ut dor - mi - as, ut

tu - - - - as,)

mi - as, ut dor - - - - mi - as,

50

- as,) ut dor - - (mi - as, dor) - - - - mi - as.

dor - - - - mi - as,) ut dor - - mi - as.

as, ut dor - (mi - - as, dor) - - mi - as.

ut dor - - - - (mi - as, dor) - - mi - as.

55

SECUNDA PARS

Va - de ad for - mi - cam, o pi - ger, (ad for - mi - cam, o pi - ger,)

60

cam, o pi - ger,) o pi - ger, va - de ad for - mi - cam, Va - de ad for - mi - cam, o pi - ger,)

65

va - de ad for - mi - cam, o pi - ger, et con - si - de - ra vi - as o pi - ger, et con - si - de - ra vi - as ger, (va - de ad for - mi - cam, o pi - ger,) ger, (va - de ad for - mi - cam, ad for - mi - cam, o pi - ger,)

70

de - ra vi - as e - ius, (vi - as e - ius, e - ius, (vi - as e - ius, vi - as et con - si - de - ra vi - as e - ius, (vi - pi - ger,) et

75

et con - si - de - ra vi - as e - ius, (e - ius,) vi - as e - ius, - as e - ius, e - ius,) (vi - as e - ius, vi - con - si - de - ra vi - as e - ius, et di -

80

ius,) et di - as e - ius,) et di - sce sa - pi - en - ti - am, (et di - sce sa - sce sa - pi - en - ti - am, (et di - sce, et di -

85

sce sa - pi - en - ti - am. Quae cum non ha - be - pi - en - ti - am.) Quae cum non ha - be - ti - am. Quae cum non ha - be - sce sa - pi - en - ti - am.) Quae cum non ha - be -

90

at du - cem, at du - cem, pa - rat in ae - sta - te ci - at du - cem, at du - cem, pa - rat in ae - sta -

95

pa - rat in ae - sta - te ci - - - - -
 bum si - - - - - bi,
 pa - rat in ae - sta - te ci - bum (si - bi,
 te ci - bum si - - - - - bi, pa -

100

bum si - bi, (ci - - - - - bum si - - - - - bi,) et
 pa - rat in ae - sta - te ci - bum si - - - - - bi, (ci - bum
 - ci - - - - - bum) si - bi, et con - gre - gat quod co -
 - rat in ae - sta - te ci - bum si - bi,

105

con - gre - gat quod co - - - - - me - - - - - dat,
 si - - - - - bi,) et con - gre - gat quod co -
 - me - - - - - dat, (et con - gre - gat quod co - me - - - - - dat,
 et con - gre - gat quod co - - - - - me - - - - - dat,

110

et con - gre - gat quod co - me - - - - - dat, (co - - - - -
 - - - - - me - - - - - dat, (et con - gre - gat quod co - me - -
 quod co - me - - - - - dat, quod co - me - - - - - dat, (quod co -
 et con - gre - gat quod co - - - - - me - - - - - dat,

115

me - dat,) quod co - me - dat, (co - dat,) (et con - gre - gat) quod co - me - me - dat,) et con - gre - gat quod co - (me - dat, me - dat, et con - gre - gat quod co -

120

- me - dat.) dat, et con - gre - gat quod co - me - dat. co) - me - dat, quod co - me - dat. me - dat, et con - gre - gat quod co - me - dat.

Úsquequo piger dórmies?

Quando consúrges e somno tuo?
Páululum dórmies, páululum dormitábis,
páululum cónseres manus tuas ut dórmias.

Vade ad formícam, o piger,
et considera vias eius, et disce sapiéntiam.
Quae cum non hábeat ducem,
parat in aestáte cibum sibi,
et cóngregat quod cómedat.

How long will you sleep, you lazy one?

*When will you rise up from your sleep?
You will sleep a little, you will slumber a little,
you will fold your hands a little to sleep:*

Go to the ant, O lazy one;

*consider her ways, and so learn wisdom:
for, though she has no guide,
she provides meals for herself in the summer,
and gathers what she may eat.* (from Proverbs 6: 9–10, 6–7)

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.

This motet ends Attaignant's 1539 volume, marking it as a comparatively early work. Exactly what inspired Manchicourt to employ this obscure non-liturgical text from the Book of Proverbs remains a mystery. The only other known setting is by the Florentine–Lyonnaise composer Francesco de Layolle (1492–c.1540), whose *bicinium* setting of a variant of the *secunda pars* text was published in 1545. All but eight of Manchicourt's more than seventy motets are structurally bi-partite, among which this one stands out as also being stylistically a work of two quite distinct halves, with quasi-madrigalian attention to word painting. The lugubrious character of the *prima pars* seems emphasised by the opening Phrygian modality, while the Aeolian modality in the *secunda pars* accompanies an increased sense of urgency in both text and polyphony that would seem to benefit from an upshift in tempo notwithstanding the fundamentally unchanged mensuration scheme.

Editorial Notes:

This edition is set a major third lower than 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 and coloration in the source are acknowledged with overarching square brackets and open 'corner' brackets respectively. Word underlay is based on the source, with unacknowledged minor adjustments. Re-iterated text implied by an 'ij' marking or incomplete phrase in the source is indicated in *italic*; editorial re-iteration appears in {brackets}.