

Ne derelinquas me, Domine

Pierre de Manchicourt (c.1510–1564)

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

Musical score for four voices: SUPERIUS, CONTRATENOR, TENOR, and BASSUS. The score is in G minor and common time (C). The lyrics are Latin, and the music is polyphonic.

Lyrics:

Ne de - re - lin - - - quas me,

Ne de - re - lin - - - quas me, ne de - re -

lin - - - quas me, ne de - re - lin - - - quas me, Do - - - -

- Do - mi - ne, ne de - re - lin - - - quas me, Do - - - mi - ne,

me, Do - - - - mi - ne, ne de - re -

- lin - - - quas me, Do - - - mi - ne, Do - - - mi - ne,

- mi - ne, ne de - re - lin - - - quas me, Do -

ne de - re - lin - - - quas me, Do -

17

lin - quas me, Do - mi - ne, do - mi - na - tor vi - tae me - ae, vi -
do - mi - na - tor vi - tae me - ae, vi -
mi - ne, Do - mi - ne, do - mi - na - tor
mi - ne,

23

- tae me - ae,
tae me - ae, do - mi - na - tor vi - tae
vi - tae me - ae, do -
do - mi - na - tor vi - tae me - ae,

28

do - mi - na - tor vi - tae me - ae
me - ae, vi - tae me - ae,
mi - na - tor vi - tae me - ae, me - ae
ae, vi - tae me - ae, vi - tae me - ae,

33

ae, in di - e tri - bu - la - ti - o - nis, di - e tri -
in di - e tri - bu - la - ti - o - nis, di - e tri -
ae, vi - tae me - ae, in di - e tri - bu -
vi - tae me - ae,

38

nis, in di-e tri-bu-la-ti-o -
 bu-la-ti-o - nis, tri-bu-la-ti-o -
 la-ti-o -
 in di-e tri-bu-la-ti-o -

43

nis:
 nis, tri-bu-la-ti-o - nis: sed in mi-se-ri -
 nis, tri-bu-la-ti-o - nis: sed in mi-se-ri-cor -
 nis: sed in mi-se-ri-cor - di -

48

sed in mi-se-ri-cor - di-a tu - a,
 cor-di-a tu - a, tu - a, mi-se -
 di-a tu - a, sed in mi-se -
 a tu - a, mi - se - ri - cor - di - a tu - a,

53

mi-se-ri-cor-di - a tu - a, sal - vum me fac, sal - vum me
 ri-cor-di - a tu - a, sal - vum me fac, sal - vum me
 ri-cor - di - a tu - a, sal - vum me fac, sal - vum me
 sal - vum me fac, sal - vum me

60

fac, ut e - nar - rem mi - ra - bi - li - a tu - a,
fac, ut e - nar - - - rem, e - nar - - - rem
fac, ut e - nar - - - rem mi - ra - bi - li - a
fac, ut e - nar - - - rem, e - nar - rem mi - ra - bi -

67

mi - ra - bi - li - a tu - - -
mi - ra - bi - li - a tu - a, mi - ra - bi - - - li - a
tu - - - a, mi - ra - bi - li - a
- li - a tu - - - a,

73

a, mi - ra - bi - li - a tu - - - - - a.
- tu - - - a, mi - ra - bi - li - a tu - - - a.
tu - - - a, tu - - - a.
mi - ra - bi - li - a tu - - - a, tu - - - a.

79 **SECUNDA PARS**

Pro - pte - re - a con - fi - te - bor ti -
Pro - pte - re - a con - fi - te - - - bor ti - bi, Do -

† *Tenor*, m.61.2-62.2: in the source, the first — rather than the second — pair of these semibreves is ligated (corrected here to match mm 131-2).

85

bi, Do - mi - ne, pro - pte -
 - mi - ne, con - fi - te - bor ti - bi, Do -
 Pro - pte - re - a con - fi - te -
 Pro - pte - re - a con - fi - te - bor ti - bi, Do -

90

re - a con - fi - te - bor ti - bi, Do - mi - ne,
 - mi - ne, ti - bi, Do - mi - ne, et
 bor ti - bi, Do - mi - ne, con - fi - te - bor ti -
 - mi - ne, con - fi - te - bor ti - bi, Do -

95

et psal - lam no - mi - ni tu -
 psal - lam no - mi - ni tu - o, tu -
 - bi Do - mi - ne, et psal - lam no -
 - mi - ne,

100

o, et psal - lam no -
 o, et psal - lam no - mi - ni tu - o, et psal - lam
 mi - ni tu - o, psal - lam no - mi - ni
 et psal - lam no - mi - ni tu - o, no - mi - ni

105

mi - ni tu - - - o:
 no - mi - - ni tu - - - o: quo - ni - am non de - - -
 - tu - - - o: quo - ni - am non de - se - ris,
 tu - - - o: quo - ni - am non de - - -

111

quo - ni - am non de - - se - ris, non de - -
 - se - ris, quo - ni - am non
 non de - - se - ris, quo - ni - am non de - se - ris
 - se - ris, non de - - se - ris, spe -

116

- se - ris, spe -
 de - se - ris, spe - ran -
 spe - ran - tes in te,
 ran - - tes in te, spe -

121

- ra - - tes, spe - ran - - tes in te. Sal - vum
 - tes, spe - ran - - tes, spe - ran - tes in te. Sal -
 spe - ran - tes in te. Sal - vum
 ran - tes in te. Sal - vum

127

me fac, sal - vum me fac, ut e - nar - - rem mi -
 - vum me fac, sal - vum me fac, ut e - nar - - - -
 me fac, sal - vum me fac, ut e - nar - - - -
 me fac, sal - vum me fac, ut e - - - nar - - -

134

- ra - bi - - li - a tu - a,
 rem, e - nar - - - - rem mi - ra - bi -
 rem mi - ra - bi - li - a tu - - - -
 rem, e - nar - - rem mi - ra - bi - li - a tu - - -

139

mi - ra - bi - li - a tu - - - - a, mi -
 - li - a tu - a, mi - ra - bi - - li - a tu - -
 - a, mi - ra - bi - li - a tu - -
 a, mi - ra - bi -

144

ra - bi - li - a tu - - - - a.
 - a, mi - ra - bi - li - a tu - - - - a.
 - a, tu - - - - a.
 - li - a tu - - - a, tu - - - - a.

Ne derelinquas me, Dómine,
 dominátor vitæ meæ,
 in die tribulatiónis:
 sed in misericórdia tua
salvum me fac, ut enárrem mirabilia tua.

Proptérea confitébor tibi, Dómine,
 et psallam nómini tuo:
 quóniam non désaris sperántes in te.
Salvum me fac, ...

*Forsake me not, O Lord,
 sovereign ruler of my life,
 in the day of trouble:
 but, in your mercy,
 save me, so that I may declare your wonders.*

*Because of this I will give you praise, O Lord,
 and sing your name:
 for you do not abandon those who trust in you.
 Save me, ...*

adapted from (inter alia) Ps. 17:50, 25:7, 30:17, 37:22 (Vulg.); Eccl. 23:1

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.

Editorial Notes:

Manchicourt's setting of this penitential responsory follows an 'ABCB' structure common to many of his responsorial motets. It survives only in Attaignant's 1539 volume of Manchicourt motets.

This edition is set a tone 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 in the source are acknowledged with overarching square brackets. Word underlay reflects editorial judgment and is freely adjusted: editorial re-iteration of text not explicit in the source is indicated in *italic*.
