

Laudate Dominum, omnes gentes

Pierre de Manchicourt (c.1510–1564)

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

Musical score for the first system of "Laudate Dominum, omnes gentes". The score includes six vocal parts: SUPERIUS, CONTRATENOR PRIMUS, CONTRATENOR SECUNDUS, TENOR PRIMUS, TENOR SECUNDUS, and BASSUS. The lyrics are: Lau - da - te Do - mi-num, o - mnes.

Musical score for the second system of "Laudate Dominum, omnes gentes". The score continues the vocal parts from the first system. The lyrics are: Lau - da - te Do - mi-num, o - mnes gen - tes, o - mnes gen - tes.

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- mnes gen - tes; lau -
 gen - tes; lau - da - te e - um, o - mnes po - pu -
 tes, o - mnes gen -
 Lau - da - te e - um, o - mnes, -
 da - te Do - minum, o - mnes gen - tes;
 o - mnes gen - tes; lau -

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da - te e - um, o - mnes po - pu - li: re - sur - re - xit Do -
 li, lau - da - te e - um, o - mnes po - pu - li: re - sur -
 tes; lau - da - te e - um, o - mnes po - pu - li:
 lau - da - te e - um, o - mnes po - pu - li: re - sur - re - xit Do - mi - nus,
 tes; re - sur - re - xit Do -
 da - te e - um, o - mnes po - pu - li: re - sur - re - xit Do -

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- mi - nus, re - sur - re - xit Do - mi - nus, re - xit Do - mi - nus, al - re - sur - re - xit Do - mi - nus, al - re - sur - re - xit Do - mi - nus, al - mi - nus, re - sur - re - xit Do - mi - nus, mi - nus, al -

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- al - le - lu - ia. U - nus est. le - lu - ia, al - le - lu - ia. U - nus le - lu - ia. U - nus est. le - lu - ia, al - le - lu - ia. al - le - lu - ia. le - lu - ia, al - le - lu - ia.

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Chri - - - stus qui re - - -
 est Chri - - - stus qui re - - -
 Chri - - - stus qui re - - -
 U - nus est Chri - stus qui re - - -

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- gnat; lau - da - te Do - mi - num, lau - da - te Do - minum, o -
 gnat; lau - da - te Do - mi - num, o - - mnes gen - - - tes:
 gnat; lau - da - te Do - mi - num, o - -
 - gnat; lau - da - te Do - minum, o - mnes gen - - - tes, o - mnes gen -
 lau - da - te Do - mi - num, o -
 lau - da - te Do - mi - num, o - mnes gen - - - tes:

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mnes_gen - tes,

Chri - stus tri - um - - - phat,

- mnes gen - tes:

- tes: Chri - stus tri - - - - um - - -

mnes gen - tes: Chri - - stus tri - - - um - - -

Chri - stus tri - - - um - - -

55

al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le - - lu - - - ia.

al - le - lu - ia, al - le - - lu - ia, al - le lu -

- phat, al - le - lu - ia. U - nus

- phat, al - le - lu - - - ia. U -

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U - nus est Chri - stus qui re - no - - - vat;

U - nus est Chri - stus qui re -

- - - ia. U - nus est Chri - stus

est Chri - stus, qui - re - - - no - vat;

ia. U - nus est Christus, u - nus est Chri - stus

- nus est Christus, u - nus est Chri - stus qui

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lau - da - te e - um, o - mnes

- no - - - vat; lau - da - te e - um, omnes

qui re - no - - - vat; lau - da - te e - - - um, o - mnes

lau - da - te e - um, o - mnes po - pu - li, lau - da - te e - um omnes

qui re - no - - - vat; lau - da - te Do - minum, o - mnes - gen - tes:

re - - - no - - - vat; lau - da - te Do - minum, o - mnes - gen - tes:

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[$\circ \approx \square \cdot$] (see Editorial Notes)

lau - da - te Do - minum, o - mnes gen - tes, al -
- - tes, al - le - lu - ia,
da - te Do - minum, o - mnes gen - tes, al - le - lu - ia,
- tes, o - mnes gen - tes: al - le - lu - ia,
da - te Do - mi - num, o - mnes gen - tes, al -
- tes, al - le - lu - ia,

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- le - lu - ia, al - le - lu - ia, al -
al - le - lu - ia, al - le - lu - ia,
al - le - lu - ia, al - le -
al - le - lu - ia, al -
- le - lu - ia, al - le - lu - ia,
al - le - lu - ia, al - le - lu - ia,

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le - lu - ia.
al - le - lu - ia.
lu - ia, al - le - lu - ia.
le - lu - ia.
al - le - lu - ia, al - le - lu - ia.
ia, al - le - lu - ia.

120 **SECUNDA PARS**

Plau - di - te er - go, o - mnes gen - tes, o - mnes
Plau - di - te er - go, o - mnes gen - tes, o - mnes
Plau - di - te er - go, o - mnes
Plau - di -
Plau - di - te er - go, o - mnes gen - tes, o - mnes

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tes, plau - di - te, o - mnes gen - tes, gen - tes, plau - di - te mnes gen - tes, plau - di - te er - go, o - mnes gen - te er - go, o - mnes gen - tes, o - mnes gen - tes. Plau - di - te er - go, o - mnes gen - tes, tes, plau - di -

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[o ≈ □] (see Editorial Notes)

quo - ni - am con - fir - ma - ta est su - er - go o - mnes gen - tes, quo - ni - am con - fir - ma - ta est tes, quo - ni - am con - quo - ni - am con - fir - ma - ta est su - o - mnes gen - tes, te er - go, o - mnes gen - tes,

[♮ · ≈ ♯] (see Editorial Notes)

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mi - se - ri - cor - di - a e - - - jus,
 e - - jus, al - le -
 a e - - jus, mi - se - ri - cor - di - a e - jus, al - le -
 a e - jus, mi - se - ri - cor - di - a e - jus, al -
 mi - se - ri - cor - - - di - a e - jus, al -
 a e - jus, mi - se - ri - cor - di - a e - jus,

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al - - - le - lu - - - ia; et ve - ri - tas
 - lu - ia; et ve - ri - tas Do - mi -
 - lu - ia, al - le - - lu - ia; et ve -
 le - lu - ia, al - le - lu - - - ia;
 le - lu - ia, al - - - le - lu - ia; et ve - ri - tas
 al - - - le - lu - - - ia;

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Do - mi - ni, et ve - ri - tas Do - mi - ni, et ve - ri - tas Do - mi - ni, et ve - ri - tas Do - mi - ni, et ve - ri - tas Do - mi - ni, et ve - ri - tas Do - mi - ni ma - net in ae - ternum,

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- mi - ni ma - net in ae - ter - num: lau - da - te e - um, o - ma - net in ae - ter - num: lau - da - te e - um, o - ma - net in ae - ter - num: lau - da - te e - um, o - ma - net in ae - ter - num: lau - da - te e - um, o - ma - net in ae - ter - num: lau - da - te e - um, o -

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e - um, o - mnes po - pu - li, lau - da - te e - um, o - mnes po -
 o - mnes po - pu - li, lau - da - te e - um, o - mnes po -
 lau - da - te, lau - da - te e - um, o - mnes, o - mnes po - - -
 - - - mnes po - pu - li, o - mnes po - - - pu - li,
 lau - da - te e - um, o - mnes po - - -
 e - um, o - - mnes po - - - pu - - - li,

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- pu - li, lau - da - te, lau - da - te e -
 - pu - li, lau - da - te e - um, lau - da - te e - um, o -
 - pu - li, lau - da - te e - um, o - mnes po -
 lau - da - te e - um, o - mnes po - pu - li, lau - da - te
 - pu - li, o - mnes po - - - pu - li, lau -
 lau - da - te e - um, o - mnes po - - - pu - li, lau -

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um, o - mnes po - - pu - li, o - mnes po - - - pu - li.
 mnes po - - - pu - li.
 - pu - li, lau - da - te e - um, o - mnes po - - - pu - li.
 e - um, o - mnes po - - - - - pu - li.
 da - - - te e - um, o - mnes po - - - - - pu - li.
 da - te e - um, o - mnes po - - - - - pu - li.

Laudáte Dóminum, omnes gentes; laudáte eum,
 omnes pópuli: resurréxit Dóminus, allelúia.
 Unus est Christus qui regnat; laudáte Dóminum,
 omnes gentes: Christus triúmphant, allelúia.
 Unus est Christus qui renóvat; laudáte eum,
 omnes pópuli: Christus glorificat, allelúia.
 Unus est Christus qui coronat; laudáte Dóminum,
 omnes gentes, allelúia.

Pláudite ergo, omnes gentes, quóniam confirmáta
 est super nos misericórdia ejus, allelúia;
 et véritas Dómini manet in aetérnum:
 laudáte eum, omnes pópuli.

*O praise the Lord, all ye nations; praise him,
 all ye peoples: the Lord is risen, alleluia.
 There is one Christ who reigneth; O praise the Lord,
 all ye nations: Christ triumpheth, alleluia.
 There is one Christ who restoreth; praise him,
 all ye peoples: Christ glorifieth, alleluia.
 There is one Christ who crowneth; O praise the Lord,
 all ye nations, alleluia.*

*Clap your hands therefore, all ye nations, for his merciful
 kindness is ever more and more toward us, alleluia;
 and the truth of the Lord endureth for ever:
 praise him, all ye peoples.*

adapted from Psalm 116 (Vulgate)

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 joyous Eastertide motet is the opening work in Attaignant's 1539 volume.

Editorial Notes:

This edition is set at original 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. The *tripla* sections (at m.105 and m.134) are marked in the source with a $\text{O}3$ mensuration sign: the digit generally indicates a tripling of the tactus, but the absence of a 'slash' through the O indicates a tactus slightly slower than in the preceding *dupla* section. It is therefore suggested that the tempo of the *tripla* section be broadly interpreted as "three semibreves in a time slightly slower than the preceding semibreve".

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 brackets respectively. Word underlay reflects editorial judgment and is freely adjusted: editorial re-iteration of text not explicitly indicated in the source is indicated in *italic*.