

Emendemus in melius

Pierre de Manchicourt (c.1510–1564)

Phalèse, *Liber quintus cantionum sacrarum ... a D. magistro Petro Manchicurtio Betunio* [Leuven, 1554]

Berg & Neuber, *Quintus tomus Evangeliorum (5v)* [Nürnberg, 1556] (RISM 1556/8)

'De poenitentia'

Musical score for five voices: SUPERIUS, CONTRATENOR, QUINTA PARS, TENOR, and BASSUS. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The lyrics are: E - men - de - mus in me - li - us, in me - li - us, in me - li - us, in me - li - us, in me - li - us.

† Tenor, m.8.6–9.3: (transposed) in both sources, creating an improbable dissonance on the second minim of m.9.

15

in me - - - - - li - us,
 - li - us, in me - li - us, in me -
 in me - - - - li - us, quae i - gno -
 li - us, quae i - gno - ran - -
 li - us, in me - - - - - li - - - us,

20

quae i - gno - ran - - - - -
 - li - us, quae i - gno - ran - ter pec - ca - vi -
 ran - - - - - ter pec -
 - - - - ter pec - ca - - - -
 quae i - gno - ran - - - - - ter

25

ter pec - ca - - - - - vi -
 mus: ne su - bi - to, ne su - bi -
 ca - - - - vi - mus, pec - ca - - - - vi - mus:
 - - vi - mus: ne su - bi - to, ne
 pec - ca - - - - vi - mus, pec - ca - vi - mus:

30

mus: ne su - bi - to, ne su - bi - to
 to, ne su - bi - to prae - oc - cu -
 ne su - bi - to prae - oc - cu -
 su - bi - to, ne su -
 ne su - bi - to, su - bi -

35

prae - oc - cu -
 pa - ti, prae - oc - cu - pa -
 - pa - ti,
 bi - to prae - oc - cu - pa -
 to, prae - oc - cu - pa -

40

pa - ti, prae - oc - cu - pa - ti
 - ti, prae - oc - cu - pa - ti
 prae - oc - cu - pa -
 - ti di - e mor - tis, di -
 ti di - e

45

di - e mor - tis, mor - tis, mor - tis, di - e mor - tis, di - e mor - tis, quae - ra - mus

50

tis, quae - ra - mus spa - ti - um, mor - tis, quae - ra - mus, mus spa - ti - um, quae - mus spa - ti - um, spa - ti - um,

55

spa - ti - um poe - ni - ten - ti - ae, quae - ra - mus spa - ti - um poe - ra - mus spa - ti - um, spa - ti - um, quae - ra - mus spa - ti - um

77

- ten - de, Do - - - mi - ne, At - - ten - de, Do - - - mi - ne, Do mi - ne, Do mi - ne, Do mi - ne, Do mi - ne, Do - - - mi - ne, Do - - - mi - ne, Do - - - mi -

82

et mi - se - re - re, et mi - se - re - - - - - mi - ne, et mi - se - re - re, et mi - se - re - - - - - re, ne, et mi - se - re - - - - - mi - ne, et mi - se - re - - - - - ne, et mi - se - re - re, et mi - se - re - re, mi - se -

87

re, qui - a pec - ca - - - vi - mus ti - bi, et mi - se - re - re, qui - a pec - ca - vi - mus ti - re, et mi - se - re - - - re, qui - a pec - re, qui - a pec - ca - re - - - re, qui - a pec - ca - vi - mus ti -

92

qui - a pec - ca - vi - mus ti - bi, qui - a pec - ca -
bi, pec - ca - vi - mus ti - bi,
ca - vi - mus ti - bi, qui - a pec - ca - vi -
vi - mus ti - bi, qui - a pec - ca - vi - mus ti - bi,
- bi, qui - a pec - ca - vi - mus ti - bi,

97

vi - mus ti - bi.
- bi, qui - a pec - ca - vi - mus ti - bi.
mus ti - bi, ti - bi.
qui - a pec - ca - vi - mus ti - bi.
qui - a pec - ca - vi - mus ti - bi.

102

SECUNDA PARS

Pec -
Pec - ca -
Pec - ca -
Pec - ca - vi - mus, pec -
Pec - ca - vi - mus, pec -

107

ca - vi - mus, pec - ca - vi - mus
 vi - mus, pec - ca - vi - mus
 ca - vi - mus cum pa - tri - bus
 ca - vi - mus cum pa - tri - bus

112

cum pa - tri - bus no -
 vi - mus cum pa - tri - bus no -
 cum pa - tri - bus no - stris, no -
 no - stris, no -
 no - stris:

117

stris, cum pa - tri - bus no -
 stris: in - ju -
 stris: in - ju -
 stris: in - ju -
 in - ju - ste e - gi -

138

mus, in - i - qui - ta - tem fe - - - ci -
 in - i - qui - ta - - - tem fe -
 - mus, in - i - qui - ta - - - tem fe - ci - mus.
 ta - tem fe - - ci - mus, fe - - ci - mus.
 mus, fe - - ci - mus, in - i - qui - ta -

143

mus, in - i - qui - ta - - - tem fe - ci - mus. At -
 - ci - mus, fe - ci - mus, in - i - qui - ta - tem fe - ci - mus.
 At - ten - de, at - ten - de, Do - -
 At - - ten - de, Do - mi - ne, Do -
 tem fe - ci - mus. At - ten - de,

149

- ten - de, Do - - mi - ne,
 At - ten - de, Do - -
 - mi - ne, Do mi - ne, Do - mi -
 - mi - ne, Do - -
 Do - - mi - ne, Do - - mi -

154

et mi - se - re - re, et mi - se - re - - - -
- mi - ne, et mi - se - re - re, et mi - se - re - - - - re,
- ne, et mi - se - re - - - -
mi - ne, et mi - - se - re - - - -
ne, et mi - se - re - re, et mi - se - re - re, mi - se -

159

- re, qui - a pec - ca - - - vi - mus ti - bi,
et mi - se - re - re, qui - a pec - ca - vi - mus ti -
- re, et mi - se - re - - - re, qui - a pec -
- re, qui - a pec - ca -
re - - - re, qui - a pec - ca - vi - mus ti -

164

qui - a pec - ca - vi - mus ti - bi, qui - a pec - ca -
bi, pec - ca - - - vi - mus ti - - -
ca - vi - mus ti - - - bi, qui - a pec - ca - vi -
vi - mus ti - bi, qui - a pec - ca - vi - mus ti - bi,
- - - bi, qui - a pec - ca - vi - mus ti - bi,

169

vi - mus ti - bi. -
 - bi, qui - a pec - ca - vi - mus ti - bi.
 mus ti - bi, ti - bi.
 qui - a pec - ca - vi - mus ti - bi.
 qui - a pec - ca - vi - mus ti - bi.

Emendemus in melius,
 quae ignoranter peccavimus:
 ne subito praeoccupati die mortis,
 quaeramus spatium poenitentiae
 et invenire non possumus.
*Attende, Domine, et miserere,
 quia peccavimus tibi.*

Peccavimus cum patribus nostris:
 injuste egimus, iniquitatem fecimus.
Attende, Domine, ...

*Let us make amends for the sins
 we have committed in ignorance:
 lest we should suddenly, at the day of death,
 seek a place of repentance
 and not be able to find one.
 Hear us, O Lord, and have mercy,
 for we have sinned against you.*

*We have sinned like our fathers:
 we have acted unjustly, we have wrought iniquity.
 Hear us, O Lord, ...*

(Responsory for the First Sunday of Lent)

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 Lenten responsory follows an 'ABC' structure common to many of his responsorial motets. Elements of the original chant (see <https://gregobase.selapa.net/chant.php?id=5915>) are evident throughout the polyphony. The earliest known source of this motet is Phalèse's 1554 volume of Manchicourt's motets; it was also published two years later by Berg & Neuber, in which collection it is curiously attributed to the Paduan composer Francesco Portinaro (Portinari) in the upper three parts only (attribution to Manchicourt is clear in the other two partbooks). The two printed sources are largely concordant, apart from the usual minor rhythmic variations. In the text of the *prima pars*, Phalèse's edition uses the indicative form '*...non possumus...*' ('...are not able...'), rather than the subjunctive form preferred by Berg & Neuber and this editor: it appears that both forms exist in the various sources of the responsorial text and chant.

This edition is set a tone lower than the original notated pitch, in acknowledgement of the high clefs (*chiavette*) of the original. 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 reflects editorial judgment and is freely adjusted: editorial re-iteration of text not explicit in the source is indicated in *italic*. Editorial subdivision of notes, where considered necessary for word underlay, is indicated with cue-sized notes.