

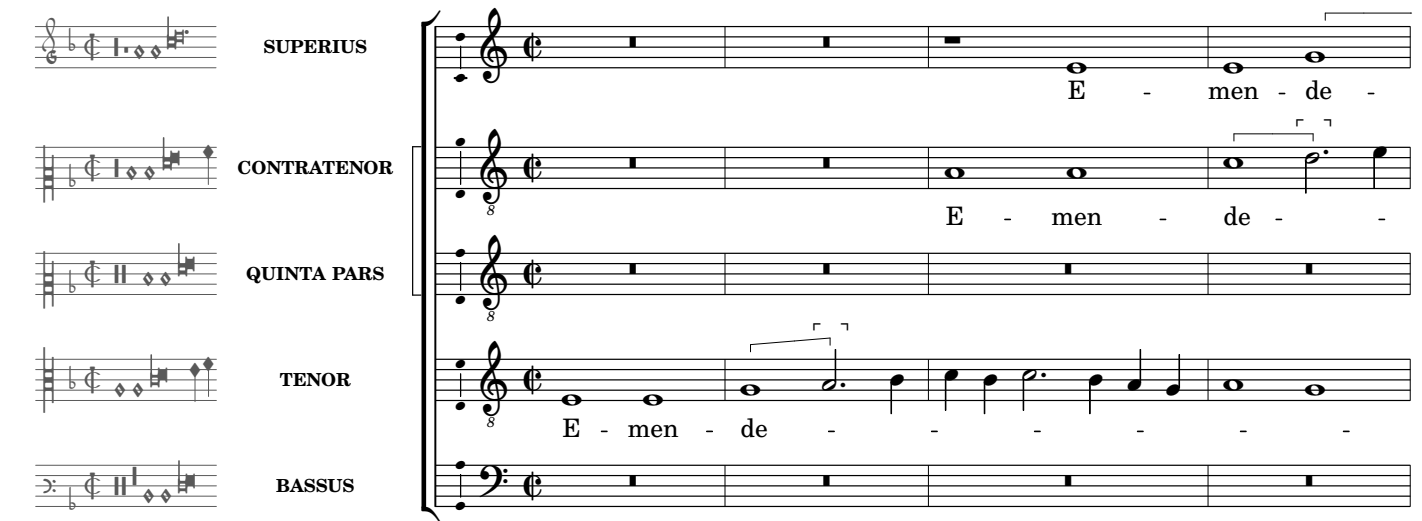
Emendemus in melius

Pierre de Manchicourt (c.1510–1564)

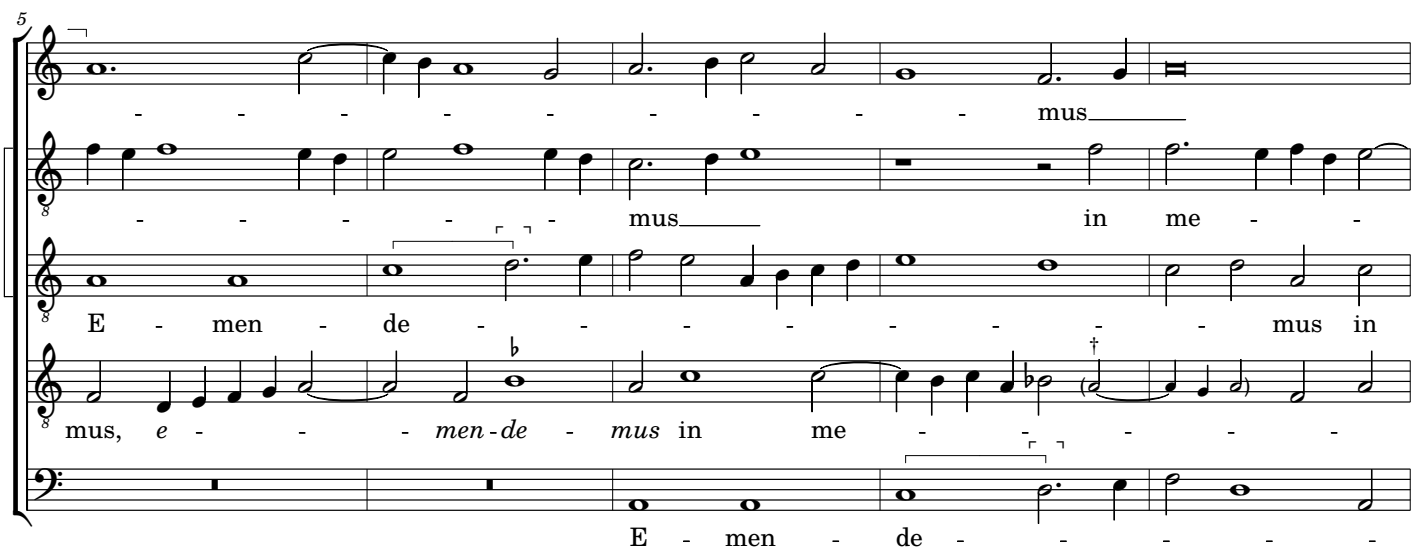
Phalèse, *Liber quintus cantionum sacrarum ... a D. magistro Petro Manchicurtio Betunio* [Leuven, 1554]
Berg & Neuber, *Quintus tomus Evangeliorum (5v)* [Nürnberg, 1556] (RISM 1556/8)

'De poenitentia'

Musical score for the beginning of the piece, showing five parts: SUPERIUS, CONTRATENOR, QUINTA PARS, TENOR, and BASSUS. The lyrics are: E - men - de -

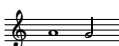


Musical score for the middle section, starting at measure 5. The lyrics continue: mus - in me - - mus in me - - mus, e - - men-de - mus in me - - E - men - de -



Musical score for the end of the piece, starting at measure 10. The lyrics continue: in me - - li - us, in me - li - us, in me - - li - us, in me - - mus in me - - li - us, in me - -



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

21

gno - ran - - - - - ter pec - ca -
 us, quae i - gno - ran - ter pec - ca - vi - mus: ne
 - - - - - ter pec - ca - - - - - vi -
 ter pec - ca - - - - - vi - mus:
 quae i - gno - ran - - - - - ter pec - ca - - - - -

27

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

33

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

Detailed description: This system contains measures 33 through 38. It features five staves: a vocal line and four piano accompaniment staves. The vocal line begins with the lyrics 'su - bi - to' and continues with 'prae - oc - cu - pa - ti, prae - oc - cu - bi - to prae - oc - cu - pa - ne - su - bi - to prae - oc - cu - pa - bi - to, su - bi - to, prae - oc - cu - pa -'. The piano accompaniment consists of four staves, with the right hand playing a melodic line and the left hand providing harmonic support. There are various musical notations including notes, rests, and dynamic markings.

39

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

Detailed description: This system contains measures 39 through 43. It features five staves: a vocal line and four piano accompaniment staves. The vocal line begins with the lyrics 'oc - cu - pa - ti, prae - oc - cu - pa - pa - ti, prae - oc - cu - pa - ti, prae - oc - cu - pa - ti di - e mor - tis, ti di -'. The piano accompaniment continues with the same four-staff structure as the previous system. The lyrics 'di - e mor - tis,' are spread across measures 41 and 42.

44

ti di - e mor - tis, mor - ti di - e mor - tis, di - e mor - tis, quae - e mor - tis,

Detailed description: This system contains measures 44 through 48. It features five staves: a vocal line and four piano accompaniment staves. The vocal line begins with the lyrics 'ti di - e mor - tis, mor - ti di - e mor - tis, di - e mor - tis, quae - e mor - tis,'. The piano accompaniment continues with the same four-staff structure. There are triplets and a fermata in the piano accompaniment. The lyrics 'quae - e mor - tis,' are spread across measures 46 and 47.

49

- - - - - *tis*, quae - ra - mus - - - - -
tis, quae - ra - - - mus spa - ti - um poe -
 - - - - - *e mor* - - - - - *tis*, quae - ra - - - mus, -
 ra - - - - mus spa - - - - ti - um, quae -
 quae - ra - - - - mus spa - ti - um, spa - ti - um,

55

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

61

- - - - - ti - ae, poe - ni - ten - - - - - ti - ae,
 - ni - ten - ti - ae, poe - ni - ten - - - - - ti - ae,
 - - - - - ti - ae, et in - ve - ni -
 poe - ni - ten - - - - - ti - ae, et in - ve - ni - re non.
 poe - - - - - ni - ten - - - - - ti - ae, et in -

67

et in - ve - ni - re non pos - si - mus, non pos - si - mus. At - ten - de, Do - mi - ne, Do - mi - ne, Do - mi - ne, Do - mi - ne, et mi - se - re - re, et mi - se - re - re, et mi - se - re - re, et mi - se - re - re.

73

si - mus. At - ten - de, Do - mi - ne, Do - mi - ne, Do - mi - ne, Do - mi - ne, et mi - se - re - re, et mi - se - re - re, et mi - se - re - re, et mi - se - re - re.

79

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

† Tenor, 74.1: a tone higher in Phalèse.

85

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

91

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

96

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

102 SECUNDA PARS

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

ca - vi - mus, mus, pec - ca - vi - mus, pec - ca - vi - mus, cum pa - tri - bus no - vi - mus cum pa - tri - bus no - vi - mus cum pa - tri - bus no - vi - mus

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

120

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

126

ju - - ste e - - gi-mus, e - - gi -
 - - gi - mus, in - i - qui - ta - tem,
 in - ju - - ste e - - gi-mus, e - -
 - - gi-mus, e - - gi - mus, in -
 - - gi - mus, e - - gi - mus, -

132

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

138

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

144

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

150

Do - mi - ne, et mi - se - re -
 At - ten - de, Do - mi - ne, et mi - se -
 ne, Do - mi - ne, Do - mi - ne, et mi - se -
 mi - ne, Do - mi - ne,
 mi - ne, Do - mi - ne, et mi - se -

156

re, et mi-se-re - - - re, qui-a pec-ca - -

re, et mi-se-re - - - re, et mi-se-re - re, qui-a pec-ca-vi -

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

et mi-se-re - - - re,

re, et mi-se-re - re, mi-se-re - - - re, qui -

162

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

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

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

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

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

168

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

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

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

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

- 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 possimus.

*Atténde, Dómine, et miserére,
 quia peccavimus tibi.*

Peccavimus cum pátribus nostris:
 injúste égimus, iniquitátem fécimus.

Atténde, Dómine, ...

*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 'ABCB' 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 (Portinarius) 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 fourth lower than the original printed 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 ♩ mensuration sign and its modern-equivalent ♩ 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.
