

Susato, *Liber XIII ecclesiasticarum cantionum quinque vocum ...* [Antwerp, 1557] (RISM 1557/4)

'Pro. Peste.'

**SUPERIOR**

**QUINTA PARS**

**CONTRA-TENOR**

**TENOR**

**BASSUS**

*Cantus firmus*

Re - cor - -

Re - cor - - da - re, Do - mi -

Re - cor - - da - re, Do - mi -

5

- da - re, Do - - mi - ne, te - sta - men -

Par - ce pec - ca - tis no - - - stris.

da - re, Do - - mi - ne, te - sta - men - ti - tu - i,

ne, (Do - mi - ne,) Do - mi - - ne, te - sta - men - ti

ne, (Do - - - mi - ne,)

10

ti tu - - - i, te - sta - men - ti

Par - ce pec - ca - tis no - - - stris.

(tu - - - i,) et dic

tu - - i, te - sta - men - ti tu - -

te - sta - men - ti tu - - i, (tu - -

15

tu - i, et dic an - ge - lo per - cu - Par -  
 an - ge - lo per - cu - ti - en - ti, (per - cu - ti - en - ti:)  
 i, et dic an - ge - lo per - cu - ti - en - ti, (per - cu - ti -  
 - i,) et dic an - ge - lo per - cu - ti - en -

20

- ti - en - ti: Ces - set iam ma - nus tu -  
 ce pec - ca - tis no - stris.  
 Ces - set iam ma - nus tu -  
 en - ti, per - cu - ti - en - ti:) Ces - set iam ma - nus -  
 - ti, (per - cu - ti - en - ti:) Ces - set iam ma -

25

- a, ces - set iam ma - nus tu - a,  
 Par - ce pec - ca - tis no - stris.  
 a, ces - set iam ma - nus tu - a,  
 - tu - a, ces - set iam ma - nus  
 nus tu - a, ces - set iam ma - nus

30

Ut non de - so - le - tur,  
 Par - ce pec - ca -  
 Ut non de - so - le - tur ter -  
 - nus tu - a, (ma - nus tu - a,) tu - a,  
 Ut non de - so - le - tur

35

ut non de - so - le - tur ter - ra, (ut non de - so - le -  
 tis no - stris. **Par - ce**  
 ra, et ne per - das, et ne  
 Ut non de - so - le - tur ter - ra, et ne per -  
 ter - ra, et ne per - das,

40

tur ter - ra,) et ne per -  
**pec - ca - tis no - stris.**  
 per - das, et ne per -  
 das, et ne per - das  
 et ne per - das om - nem a - ni -

† *Bassus*, m.36.1: cf. m.108.3 (explicitly notated with a  $\flat$  sign in the source).

45

- - - das om-nem a - ni-mam vi -

Par - ce pec - ca - tis no -

- - - das om-nem a - ni-mam vi - - - vam, om -

om-nem a - ni-mam vi - vam, (om - nem a - ni - mam\_ vi - -

mam\_ vi - vam, (a - ni - mam vi - - - vam,) om - nem a - ni -

50

- vam, (om - nem a - - - ni - mam\_ vi - - - vam,)

- stris. Par - ce pec - ca - tis no -

nem a - ni - mam\_ vi - - - vam, om -

- vam,) om - nem a - ni - mam vi - - - vam, (om -

mam vi - - - - vam, om - nem a - ni - mam vi -

55

om-nem a - ni-mam vi - vam, (a - ni - mam\_ vi -

- stris.

nem a - ni - mam vi - - - vam,

nem a - - - ni - mam vi - - - vam,) om - nem a -

- - - - vam, om - nem a - ni - mam vi - vam,

60

vam,) om-nem a-ni-mam vi-  
 Par-ce pec-ca-tis no-stris.  
 om-nem a-ni-mam vi-vam,  
 (vi-vam, om-nem a-ni-mam vi-vam,)  
 om-nem a-ni-mam vi-vam, (om-nem

65

**SECUNDA PARS**

vam, (vi-vam.)  
 Par-  
 (a-ni-mam vi-vam.) Qui-es-cat, Do-  
 a-ni-mam vi-vam. Qui-es-cat, Do-  
 a-ni-mam vi-vam.) Qui-

70

Qui-es-cat, Do-  
 ce pec-ca-tis no-stris.  
 mi-ne, qui-es-cat Do-mi-ne, (Do-  
 mi-ne, (Do-mi-ne, Do-mi-ne, qui-  
 es-cat, Do-mi-ne,

† Superior, m.61.3-62.2:  $\circ \cdot \text{d}$  in the source (cf. m.134).

75

mi - ne, (Do - mi - ne,) Par - ce pec - ca - tis no - mi - ne, Do - mi - ne, qui - es - cat Do - es - cat, Do - mi - ne, Do - qui - es - cat, Do - mi - ne, (qui - es - cat, Do -

80

i - ra tu - stris. Par - ce pec - ca - mi - ne,) i - ra tu - a, i - mi - ne,) i - ra tu - a, mi - ne,) i - ra tu - a, i -

85

a, i - ra tu - a a po - pu - lo tu - tis no - stris. ra tu - a, i - ra tu - a i - ra tu - a a po - pu - lo tu - o, ra tu - a, i - ra tu - a a po - pu -

† *Contratenor*, m.76.2: explicitly notated with a × sign in the source.

90

o, et a ci - vi - ta - te  
 Par - ce pec - ca - tis no -  
 a po - pu - lo tu - o, et a ci - vi - ta -  
 a po - pu - lo tu - o,  
 lo tu - o, (a po - pu - lo tu - o,)

95

san - cta tu - a, et a ci - vi - ta - te san - cta tu -  
 stris. Par - ce pec - ca - tis no -  
 te san - cta tu - a, et a ci -  
 et a ci - vi - ta - te san - cta tu - a,  
 et a ci - vi - ta - te, et a ci - vi - ta - te san -

100

a: Ut non de -  
 stris.  
 vi - ta - te san - cta tu - a: Ut non de - so -  
 san - cta tu - a, (san -  
 cta tu - a, (tu - a:)

105

so - le - tur, ut non de -

Par - ce pec - ca - tis no - - - stris.

le - - - tur ter - - - ra, et

cta tu - - - a.) Ut non de - so - le - tur ter -

Ut non de - so - le - tur ter - - - - - ra,

110

so - le - tur ter - ra, (ut non de - so - le - tur\_\_ ter - - - ra,) et

Par - ce pec - ca - tis no - - - stris.

ne per - das, et ne per - das, et ne per -

ra, et ne per - das, et ne per - - - - -

et ne per - das, et ne per - - - - -

115

ne per - - - - - das

das om - nem a - ni -

das om - nem a - ni - mam vi - vam, (om -

das om - nem a - ni - mam vi - vam, (a - ni - mam vi -

† Superior, m.113.4: additional passing note in the repeated refrain (cf. m.41.2).





135

vam,) om - nem a - ni - mam vi - vam, (vi - - - - vam.)  
 pec - ca - tis no - - - - stris.  
 vi - - - - vam, (vi - - - - vam.)  
 vam, om - nem a - ni - mam vi - - - - vam,) vi - - - - vam.  
 mam vi - - - - vam, (om - nem a - - - - ni - mam vi - - - - vam.)

Recordare, Dómine, testaménti tui,  
 et dic ángelo percutiénti: Cessat iam manus tua,  
 Ut non desolétur terra,  
 et ne perdas omnem ánimam vivam.

Quiéscat, Dómine, ira tua a pópulo tuo,  
 et a civitaté sancta tua:  
 Ut non desolétur terra,  
 et ne perdas omnem ánimam vivam.

CANTUS FIRMUS: Parce peccátis nostris.

*Remember, O Lord, thy covenant,  
 and say unto the destroying angel: Stay now thine hand;  
 That the land be not utterly laid waste,  
 and lest thou destroy every living soul.*

*Let thine anger rest from thy people, O Lord,  
 and from thy Holy City:  
 That the land be not utterly laid waste,  
 and lest thou destroy every living soul.*

*Have mercy upon our sins.*

(Introit from Mass for the Deliverance from Death in Time of Pestilence)

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.

At the height of the mid-14th century plague, Pope Clement IV instituted a special Mass formulary interceding for victims and seeking deliverance from its particularly painful form of death. This responsorial motet, a setting of the Introit from that liturgy, was first published in Susato's fourteenth book of motets in 1553. Severe outbreaks of the plague occurred across north-western Europe in the early 1550s, so it is possible that Manchicourt — *maître de chapelle* at the cathedral in Tournai at the time — composed this motet in response (the inscription '*Pro. Peste.*' in the source translates as 'in time of plague'; other 16th-century settings of this text bear the inscription '*Contra Pestem*' or 'against the plague'). Like many of Manchicourt's motets, this one is structured in an 'ABCB' responsorial form, in this case characterised by an unusually long 'B' section that accounts for more than half of each *pars*.

#### Editorial Notes:

The 1557 reprint of Susato's *Liber XIII* is the source for this edition. The repeated 'B' section contains minor rhythmic variations in the original that have either been adopted or adjusted (as indicated in footnotes). Notably, the second iteration is a semibreve shorter than the first and the ending in each voice is modified accordingly — with the exception of the *Tenor*, whose second iteration is printed identically to the first and is thus a semibreve too long (necessitating omission of two minims as indicated).

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  $\text{C}$  mensuration sign and its modern-equivalent  $\text{C}$  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 largely as per 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 }.

† *Tenor*, m.137: after the rest, two minim As in the original (Gs at the transposed pitch of this edition) have been omitted here (see Editorial Notes).