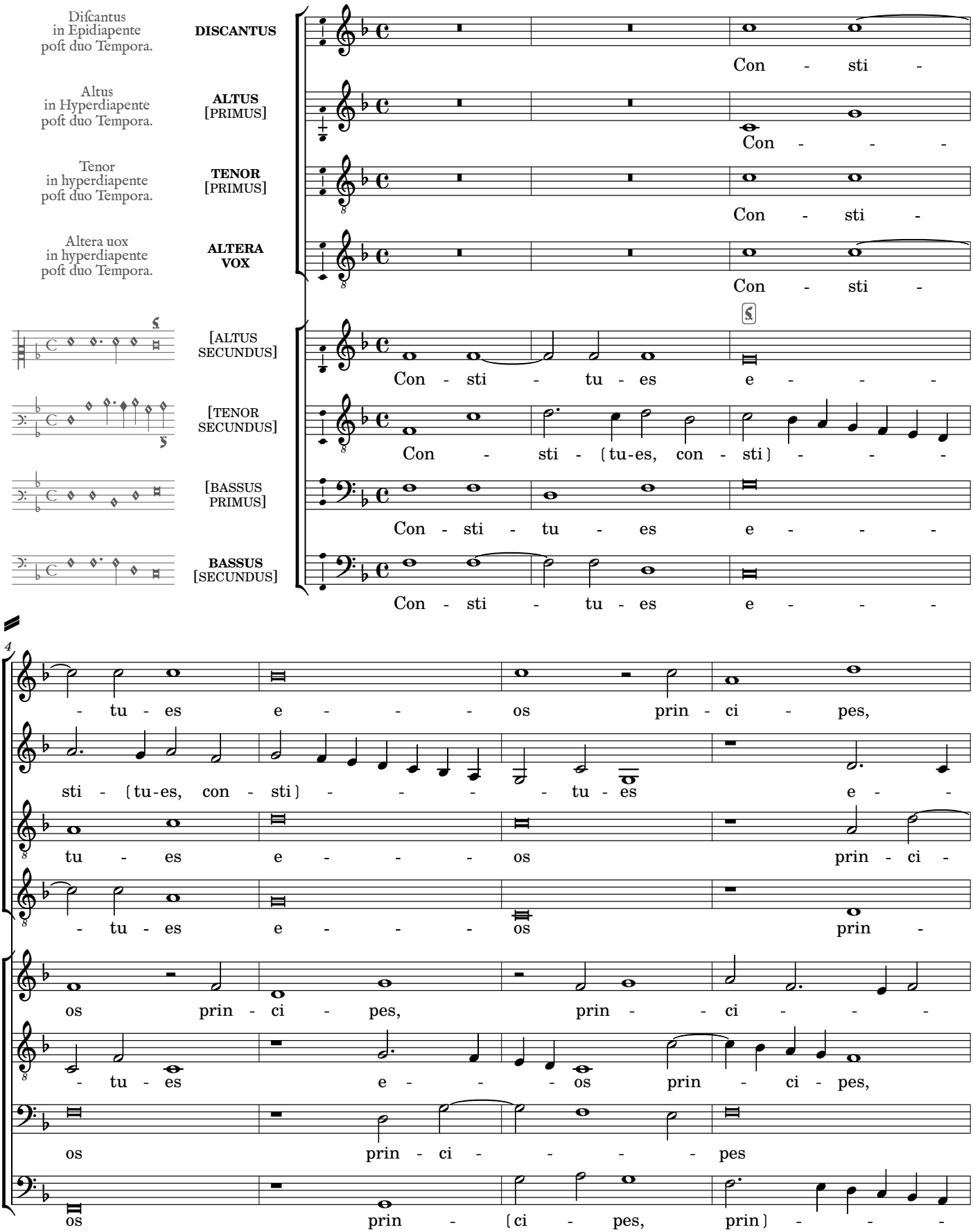
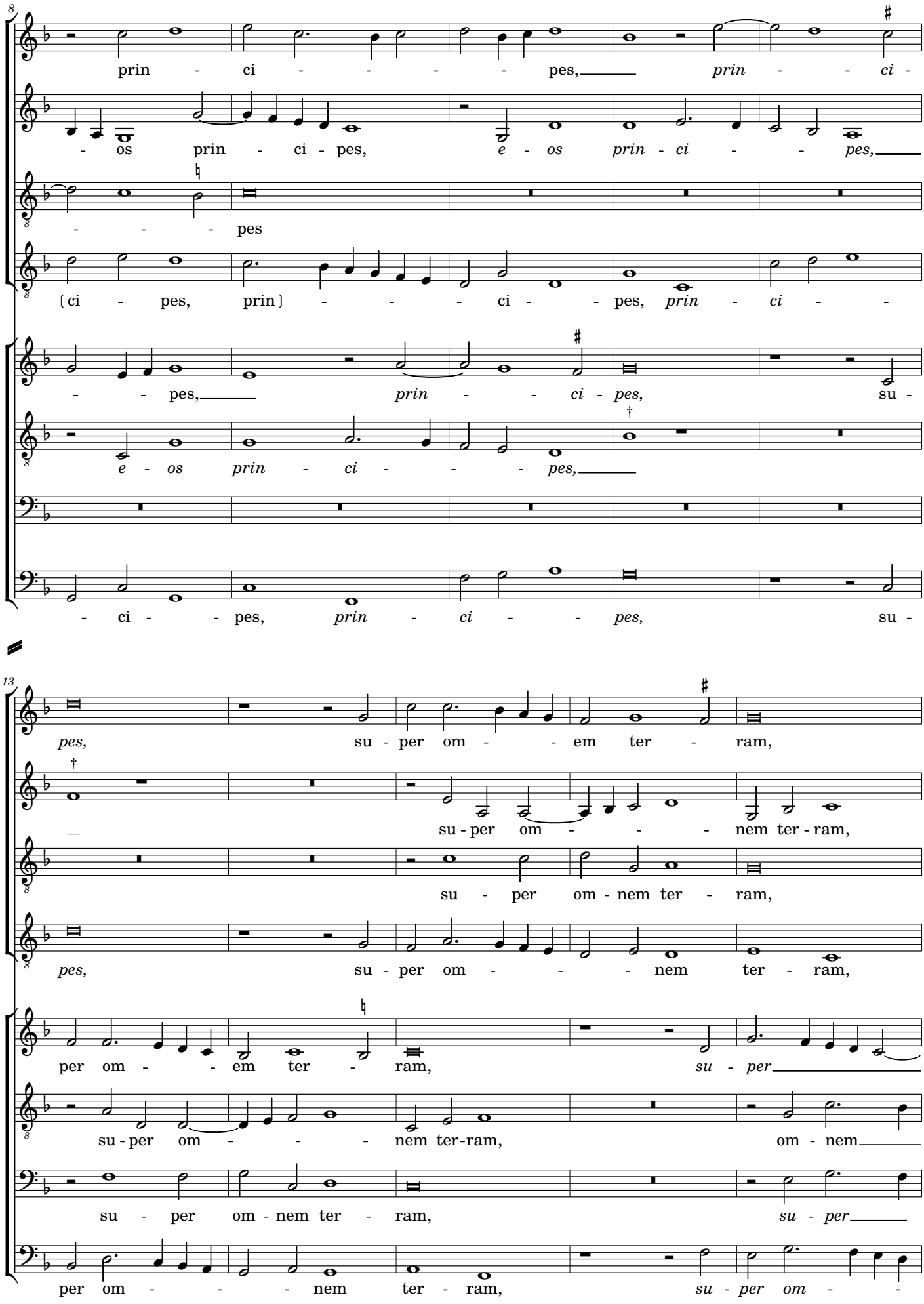
Constitues eos principes

Jean de Bonmarché (c.1520–1570)

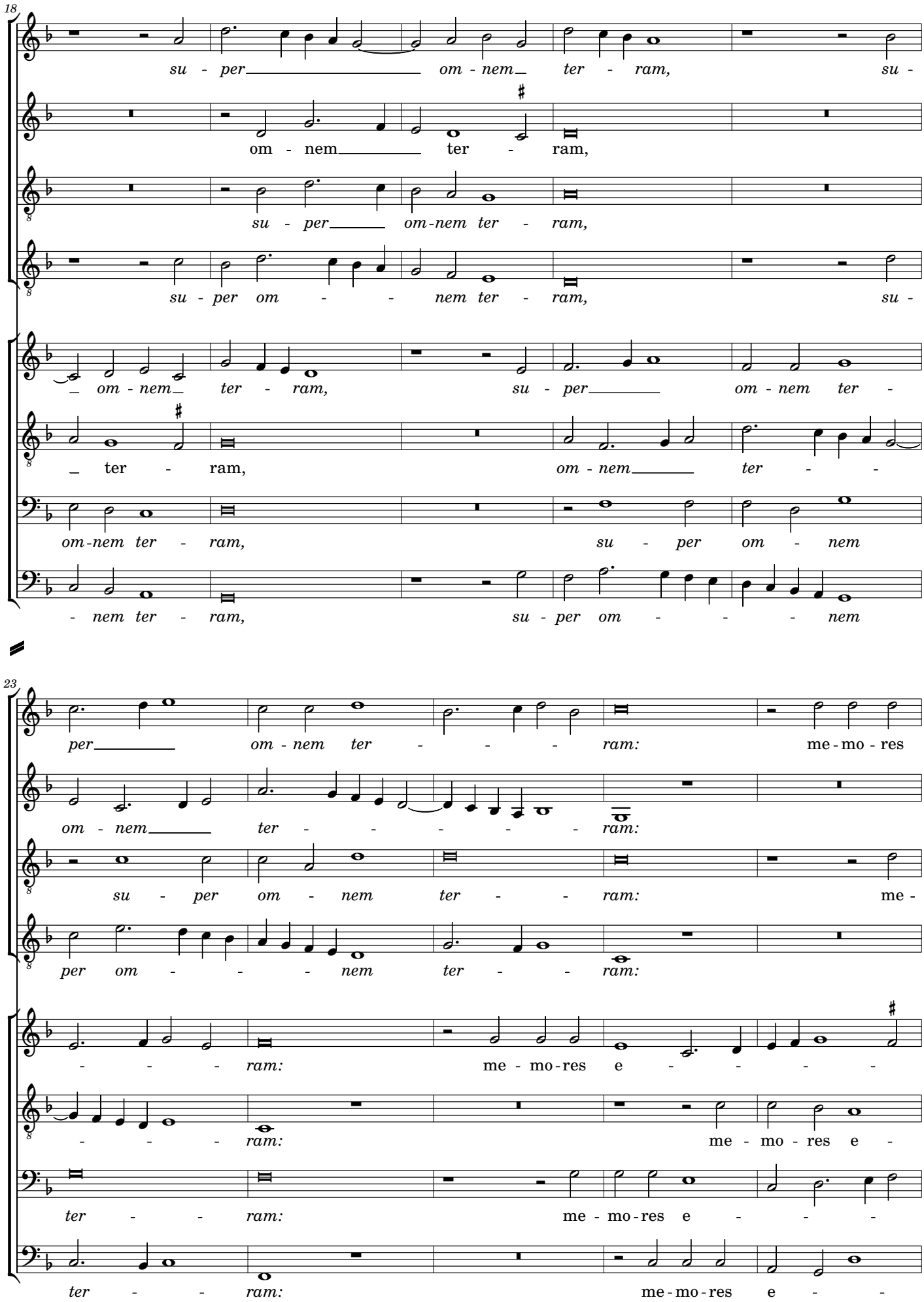
Neuber, *Cantiones triginta selectissimae: 5, 6, 7, 8, 12 et plurimum vocum …* [Nürnberg, 1568] (RISM 1568/7)

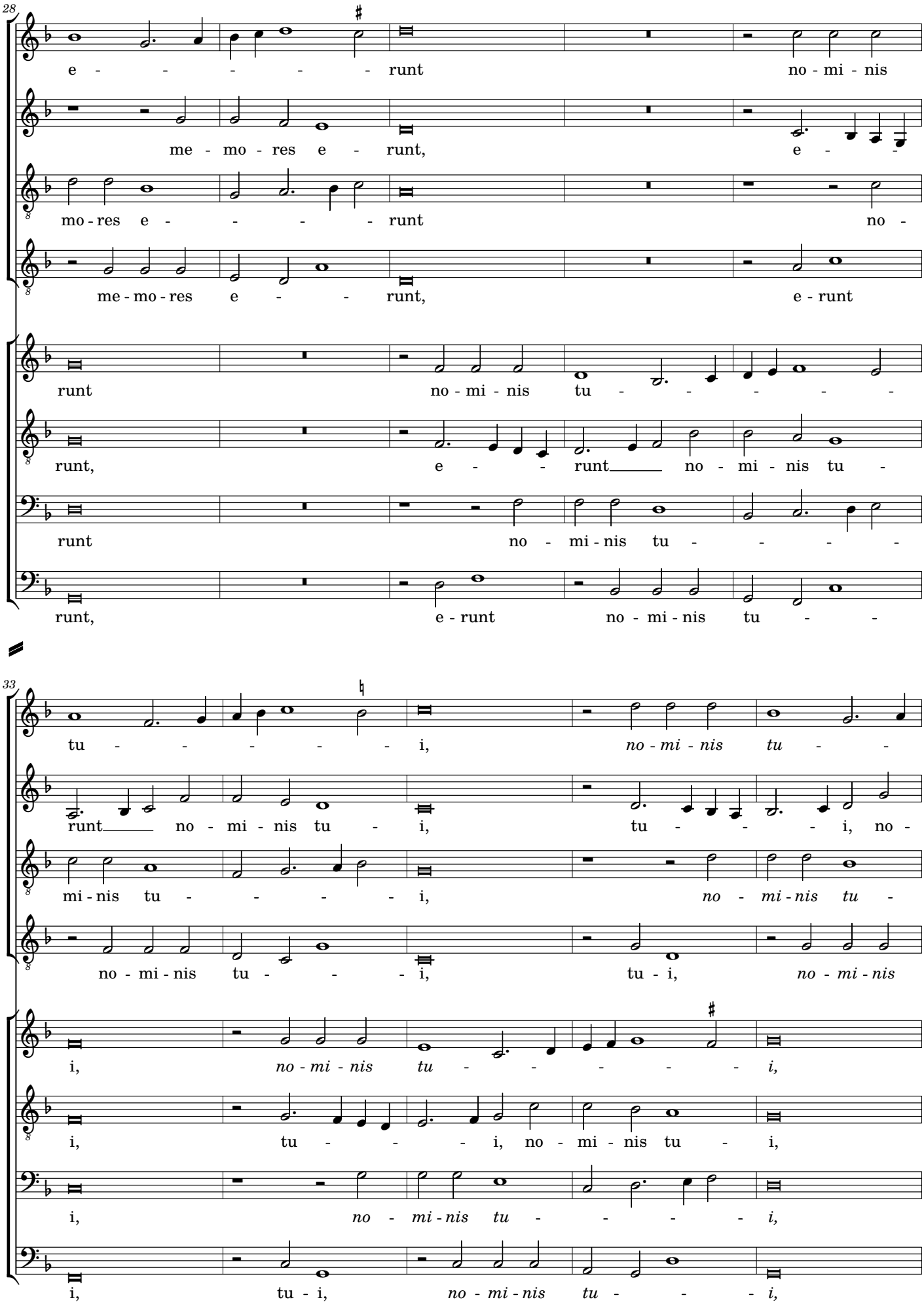


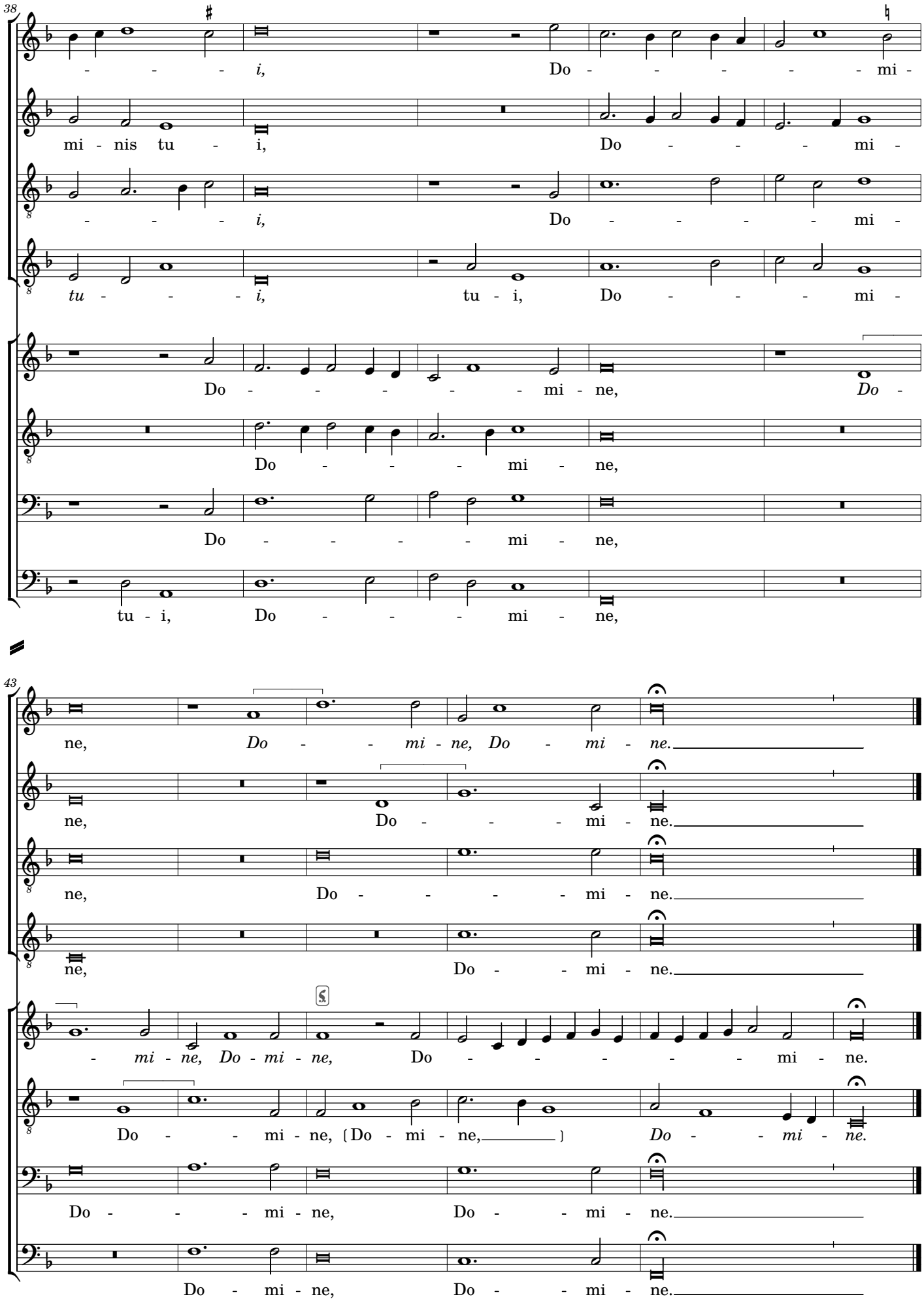
© 2021 • Andrew Fysh, Canberra AU • CC BY-SA 4.0 (https://creativecommons.org/licenses/by-sa/4.0/)



† *Tenor Secundus*, m.11.1: a major third higher in the source, whereby the *resolutio* at m.13.1 creates an unprepared major-seventh chord.


18
su - per om - nem ter - ram, su -
om - nem ter - ram,
su - per om-nem ter - ram,
su - per om - nem ter - ram, su -
om - nem ter - ram, su - per om - nem ter -
ter - ram, om - nem ter - -
om-nem ter - ram, su - per om - nem
- nem ter - ram, su - per om - - - nem
23
per om - nem ter - - - ram: me - mo - res
om - nem ter - - - - - - ram:
su - per om - nem ter - - ram: me -
per om - - - nem ter - - ram:
- - - ram: me - mo - res e - - - -
- - - ram: me - mo - res e -
ter - - ram: me - mo - res e - - -
ter - - ram: me - mo - res e - -


28
e - - - - - - runt no - mi - nis
me - mo - res e - runt, e - -
mo - res e - - - - - runt no -
me - mo - res e - - runt, e - runt
runt no - mi - nis tu - - - - - -
runt, e - - runt no - mi - nis tu -
runt no - mi - nis tu - - - - -
runt, e - runt no - mi - nis tu - -
33
tu - - - - - - i, no - mi - nis tu - -
runt no - mi - nis tu - i, tu - - - i, no -
mi - nis tu - - - - - i, no - mi - nis tu -
no - mi - nis tu - - - - i, tu - i, no - mi - nis
i, no - mi - nis tu - - - - - - i,
i, tu - - - - i, no - mi - nis tu - i,
i, no - mi - nis tu - - - - - i,
i, tu - i, no - mi - nis tu - - - i,


38
- - - - *i,* Do - - - - - - mi -
mi - nis tu - i, Do - - - mi -
- - - - *i,* Do - - - - - mi -
tu - - - *i,* tu - i, Do - - - - mi -
Do - - - - - - mi - ne, *Do* -
Do - - - mi - ne,
Do - - - - mi - ne,
tu - i, Do - - - - mi - ne,
43
ne, *Do* - - *mi* - *ne, Do* - *mi* - *ne.*
ne, Do - - - - mi - ne.
ne, Do - - - - - mi - ne.
ne, Do - - mi - ne.
- *mi* - *ne, Do* - *mi* - *ne,* Do - - - - - - mi - ne.
Do - - - mi - ne, [Do - mi - ne,] *Do* - - *mi* - *ne.*
Do - - - - mi - ne, Do - - mi - ne.
Do - mi - ne, Do - - mi - ne.

Constítues eos príncipes super omnem terram:
memóres erunt nóminis tui, Domine.

Thou shalt make them princes in all the earth:
they shall remember Thy name, O Lord.

(Gradual for the Feasts of Saints Peter and Paul) Psalm 44(V):17–18

Little is known of the early life of Franco-Flemish composer Jean de Bonmarché. After a period as Dean at Notre-Dame-de-la-Treille Cathedral in Lille, he was appointed master of the choirboys at the cathedral in Cambrai from 1560. In 1564, he was invited to take up the prestigious post of *maestro de capilla flamenca* (Master of the Flemish Chapel) at the Royal Court in Madrid, following the death of the incumbent, Pierre de Manchicourt. In a letter[1] of recommendation to Philip II, Margaret of Parma — Governor of the Netherlands — describes Bonmarché as "one of the most skilled musicians in the Netherlands, a great composer but with no voice", and "short and of diminutive appearance as he has no beard even though he is over forty years old" (from which commentary we are able to approximate the year of his birth). Bonmarché held the Royal office from 1565 until retiring from the position not long before his death in 1570. The unbroken line of Flemish incumbents continued with the appointment of Gérard de Turnhout as his successor in 1571.

Bonmarché's only surviving work is this short eight-voice setting of the Gradual for the Feasts of Saints Peter and Paul, set in the form of a quadruple canon, which appears in a collection of multi-voice works from the printing house of Ulrich Neuber in Nürnberg. The four canonic melodies are set in a quasi-homophonic style with rests between each musical phrase, and each canon has the same temporal separation (two breves) and pitch relationship (a fifth above), thereby creating a distinctly antiphonal effect between two four-part *'canon'* and *'resolutio'* choirs — akin to the *coro spezzati* style of polychoral composition that had been introduced by Adrian Willaert in Venice in the early 1550s.

Editorial Notes:

This edition is set at the original notated pitch. Given the antiphonal structure of the quadruple canon as described above, this edition is arranged in double-choir format, for SATT+ATBB. Voice-part names in **bold** type are as per the source — including the rather curiously named 'Other Voice' — with editorial naming in square brackets. Each of the four partbooks of Neuber's 1568 printed collection (conventionally named *Discantus*, *Altus*, *Tenor* and *Bassus*) contains one of the notated parts with its canonic instruction as replicated here, though only the *Bassus* part is written in a clef consistent with its partbook, hence the editorial naming of the other three.

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 is largely as per the source — which is quite unambiguous in that regard — with unacknowledged minor adjustments. Re-iterated text implied by an 'ij' marking in the source is indicated in *italic;* editorial re-iteration appears in {brackets}.

---

[1] From a letter dated 30 November 1564: "C'est un des hommes les plus habiles, en fait de musique, qu'il y ait dans ces provinces, et grand compositeur: mais il n'a pas de voix; il est petit et de peu d'apparence, parce qu'il n'a point de barbe, quoique âgé de quarante années et plus."
(Louis Prosper Gachard, *Correspondance de Philippe II sur les affaires des Pays-Bas*, Part I, Librairie Ancienne et Moderne, Brussels, 1848, pp.331–2)

Engraved on 29 May 2021 using LilyPond 2.20.0 (http://lilypond.org/)