

Manus tuae, Domine

Officium defunctorum – Motectorum

Edited by Simon Biazeck

Cristóbal de Morales
(c. 1500–1553)

[Resolutio]

Cantus Primus

Cantus Secundus [Canon ad unisonum]

Altus

Tenor

Bassus

Ma - nus tu - ae, Do - mi - ne, fe - ce -

Ma - nus tu - ae, Do - mi - ne, fe - ce - runt me,

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Ma - nus tu - ae, Do - mi - ne, fe - ce - runt me et

Do - mi - ne, fe - ce - runt me et pla - sma - ve - runt

Ma - nus tu - ae, Do - mi - ne, fe - ce - runt me et

- runt me, et pla - sma - ve - runt me,

et pla - sma - ve - runt me, et

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pla - sma - ve - runt me to - tum in cir - cu - i - tu:
 me to - tum in cir - cu - i - tu: et
 — pla - sma - ve - runt me to - tum in cir - cu - i - tu:
 et pla - sma - ve - runt me to - tum in cir -
 pla - sma - ve - runt me to - tum in cir - cu - i - tu:_____

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et sic re - pen - te prae - ci - pi - tas me?
 sic re - pen - te prae - ci - pi - tas me? Me -
 et sic re - pen - te prae - ci - pi - tas me?
 -cu - i - tu: et sic re - pen - te prae - ci - pi - tas me? Me -
 et sic re - pen - te prae - ci - pi - tas me?_____

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Me - men - to, quae - so, quod sic - ut
 men - to, quae - so, quod sic - ut lu - tum fe -
 Me - men - to, quae - so, quod sic - ut lu - tum
 men - to, quae - so, quod sic - ut lu - tum
 — Me - men - to, quae - so, quod sic - ut lu - tum fe - ce -

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lu - tum fe - ce - ris me et in pul - ve - rem re - du -
 - ce - ris me te in pul - ve - rem re - du - ces me. Non -
 - ce - ris me et in pul - ve - rem re - du - ces me.
 fe - ce - ris me et in pul -
 - ris me et in pul - ve - rem re - du -

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- ces me. Non - ne sic - ut lac mul - si - sti me,
 ne sic - ut lac mul - si - sti me,
 Non - ne sic - ut lac mul - si - sti me, te
 - ve - rem et sic - ut ca - se - um me -
 ces me et sic - ut

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et sic - ut ca - se - um me co - a - gu -
 et sic - ut ca - se - um me co - a - gu - la
 sic - ut ca - se - um, et sic - ut ca - se - um me co - a -
 co - a - gu - la - sti, me - co - a - gu - la - sti, co -
 ca - se - um me co - a - gu - la - sti, me co - a -

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-la - sti? Pel - le et car - ni - bus ve -
 sti? Pel - le et car - ni - bus ve - sti - sti
 gu - la - sti? Pel - le et car - ni - bus ve - sti - sti me,
 a - gu - la - sti? Pel - le et car - ni - bus ve - sti - sti me:
 gu - la - sti? Pel -

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sti - sti me: os - si - bus et
 me: os - si - bus et ner - vis com - pe - gi -
 ve - sti - sti me: os - si - bus et ner - vis
 os - si - bus et ner - vis.
 le et car - ni - bus ve - sti - sti me: os - si - bus et

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ner - vis com - pe - gi - sti me. Vi - tam et mi -
 - sti me. Vi - tam et mi - se - ri - cor - di -
 com - pe - gi - sti me. Vi - tam et mi - se - ri - cor -
 Vi - tam et mi - se - ri - cor - di - am tr - bu - i - sti
 ner - vis com - pe - gi - sti me.

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se - ri - cor - di - am tri - bu - am tri - bu - i - sti mi - hi,
 di - am tri - bu - i - sti, mi - hi, et
 mi - hi, tri - bu - i - sti mi - hi, et -
 tri - bu - i - sti mi - hi, tri - bu - i - sti mi -

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i - sti mi - hi, et vi - si - ta - ti - o tu - a
 et vi - si - ta - ti - o tu - a cu - sto
 vi - si - ta - ti - o tu - a, et vi - si - ta - ti - o tu - a
 - vi - si - ta - ti - o tu - a
 - hi, et vi - si - ta - ti - o tu -

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cu - sto - di - vit, cu - di - vit, cu - sto - di - vit
 a cu - sto - di - vit, cu - sto - di - vit
 cu - sto - di - vit spi - ri - tum me - um, spi -
 a cu - sto - di - vit mi - hi spi - ri -

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sto - di - vit spi -

spi - ri - tum

spi - ri - tum me - um, spi -

-ri - tum me - um, spi -

tum me - um, spi - ri - tum

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- ri - tum me - um.

me - um.

- ri - tum me - um.

ri - tum me - um, spi - ri - tum me - um.

me - um, me - um.

Editorial Note

Sources:

(E-E 3)*(Choirbook, MS)*


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Attrib: Christophorus Morales

Cristóbal de Morales – Opera Omnia. Volumen VIII. Motetes. LI-LXXV

ed. Higinio Anglés

LXXI, p. 90

http://libros.csic.es/product_info.php?products_id=1096*Editorial procedure:*Originally notated in the following clefs: 

Original pitch, note-values and mensuration sign retained. Barlines, cue-size accidentals within the staves and accidentals in square brackets above the staves are editorial; the latter serving, in part, to reinforce the editor's approach to *musica ficta*—the modern conception of performers' accidentals. Ligatures are indicated by a horizontally placed square bracket. Italicised text is editorial.

The final raised third was not yet a consistent feature of this period, although many will feel that it is obligatory in the minor modes. It is a practice which began in Northern Italy, becoming popular with composers such as Adrian Willaert, and there we see it clearly signed, as it would continue to be, well into the 17th century and beyond. Had he desired it, we should expect to see the same from Morales.

Translation:

Thy hands, O Lord, have made me and wholly fashioned me all around: and dost Thou now suddenly hurl me down headlong in such a manner?

Remember, I implore Thee, that Thou madest me as if I were clay, and Thou wilt return me unto dust.

Didst Thou not caress me forth like milk, and curdle me like cheese?

Thou didst invest me in skin and flesh: Thou didst knit me together with bones and sinews.

Thou grantedst me life, and Thy compassion, and Thy watchful care hast preserved my soul.

Job 10 : 8–12

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