

Montserrat, Biblioteca del Monestir, MS 772 (*Liber IV missarum musicalium ... Manchicourt ...*) [Madrid, c.1560]

SUPERIUS

ALTUS

QUINTA PARS

TENOR

BASSUS

Ac - ces - sit ad Je - - - -

Ac - - ces - sit

4

sum, ad Je - - - - -

ad Je - - - - sum, ad Je - - - - sum,

Ac - - ces - sit ad Je - - - - sum, ad Je -

Ac - - ces - sit ad Je - -

8

sum, ac - ces - sit ad Je - - - -

ac - ces - sit ad Je - - - - sum,

- sit ad Je - sum, ad Je - - - - sum, Je -

- - - - sum, ac - ces - sit ad

- sum, Je - - - - sum, ad Je - - - - - sum,

13

sum, ad Je - sum, ma - ter fi - li - o -
 ma - ter fi - li - o - rum Ze - be - dae - i,
 sum, ma - ter fi - li - o - rum
 Je - sum ma - ter fi - li - o - rum Ze - be - dae - i, ma -
 ma - ter fi - li - o - rum Ze - be - dae - i,

18

rum Ze - be - dae - i, ma -
 ma - ter fi - li - o - rum Ze -
 Ze - be - dae - i, ma - ter fi - li - o - rum Ze -
 - ter fi - li - o - rum Ze - be - dae - i, ma - ter fi - li - o -
 ma - ter fi - li - o - rum Ze - be - dae - i, fi - li -

23

ter fi - li - o - rum Ze - be - dae - i
 be - dae - i cum fi - li - is
 be - dae - i cum fi - li - is su - is, cum fi - li - is su -
 † - rum Ze - be - dae - i cum fi - li - is su -
 o - rum Ze - be - dae - i, cum fi - li - is su -

† *Quinta Pars*, m.23.5: marked with a † sign in the source.

28

cum fi - li - is su - - - - is,
 su - is, su - - - is, pe - tens a - li-quad
 is,
 is, cum fi - li - is, cum fi - li - is su -
 is, cum fi - li - is su - - - is, cum fi - li -

33

pe - tens a - li-quad ab e - - - -
 ab e - o, e - - o,
 is, pe - tens a - li-quad ab e -
 is, pe - tens a - li-quad
 is su - is, pe - tens a - li-quad ab e -

37

- o, pe - tens a - li-quad ab e - - - -
 pe - tens a - li-quad ab e - - o, ab e - o.
 o. Qui di - xit e - i, di - xit
 ab e - - - o. Qui di - xit, qui di - xit e - i, qui
 o. Qui

42

o, e - - - o. Qui di - - xit e - i:
 Qui di - - xit e - i: Quid
 e - i, qui di - xit e - i: Quid vis?
 di - xit e - i, qui di - xit e - i: Quid
 di - - xit e - i: Quid vis?

47

Quid vis? Dic ut se - de - ant hi
 vis? Dic ut se - de - ant hi du - o fi - -
 Quid vis? Dic ut se - de - ant hi du - o
 vis? Quid vis? Quid vis? Quid vis?
 Quid vis? Quid vis? Quid vis?

52

du - o fi - li - i me - i, dic
 - - li - i me - - i, fi - li - i me - -
 fi - - li - i me - - i, hi du - o fi - li - i me -
 Quid vis? Dic ut se - de - ant hi du - o
 Dic ut se - de - ant hi du - o fi - li - i me -

57

ut se - de - ant hi du - o fi - li - i me - - i, u -
 i, hi du - o fi - li - i me - - i,
 - i, hi du - o fi - li - i me - i, hi du - o fi - li - i me -
 fi - li - i me - i, hi du - o fi - li - i me - i, hi du - o fi - li - i me -
 - - i, hi du - o fi - li - i me -

62

- nus ad dex - te - ram tu - - - - am,
 u - nus ad dex - te - ram tu - am, u -
 i, u - nus ad dex - te - ram tu -
 i, me - - i, u - nus ad dex - te - ram tu -
 i, me - - - - i, hi du - o fi - li - i me - - i,

67

u - nus ad dex - te - ram tu - am, et
 - nus, u - nus ad dex - te - ram tu - am, et u - nus
 am, ad dex - te - ram tu - am, et u - nus ad si -
 u - nus ad dex - te - ram tu - - - - am,

† *Bassus*, m.61.3: a tone higher in the source.

†† *Altus*, m.63.2: marked with a ♭ sign in the source.

72

u - nus ad si - ni - - - stram
 ad si - ni - - - stram, ad si - ni - - - stram, et u - nus
 et u - nus ad si - - ni - - - stram, u - nus
 ni - stram, et u - nus ad si - ni-stram, et u - nus ad si -
 et u - nus ad si - ni -

77

in re - gno tu - o, tu - - - -
 ad si - ni - - - - stram in re - gno tu -
 ad si - ni - - - - stram
 ni - stram, u - - - nus ad si - ni - - - - stram in
 stram, ad si - ni - - - - stram, in re -

81

- - - o, in
 o, re - - - gno tu - - - - o, tu - - - -
 in re - - - gno tu -
 re - gno tu - - - - o, tu - - - -
 - gno tu - o, in re - - - gno tu - - - - o,

85

re - - - - - gno tu - - o, tu - - - - -
 - - o, in re - gno tu -
 o, in re - gno tu - - - o, in
 o, in re - - gno tu - o,
 in re - gno tu - - o, in re - gno tu -

89

o. tu - - - - - o.
 re - gno tu - - - o, tu - - - - - o.
 in re - gno tu - - - - - o.
 o, in re - - gno tu - o.

93 **SECUNDA PARS**

Re - spon - dens au - - - - - tem Je - sus, di - - - - - xit,
 Re - spon -
 Re - spon - dens au - - - - - tem Je - - - - - sus,
 Re -
 Re - spon - dens au - - - - - tem Je - - - - -.

98

re - spon - dens au - tem Je - sus,
 - dens au - tem Je - sus, di - xit, di - xit:
 di - xit, di -
 spon - dens au - tem Je - sus, re - spon - dens au - tem Je -
 sus, Je - sus, di - xit, re -

103

di - xit, di -
 Ne - sci - tis quid
 - xit, di -
 - sus, di - xit:
 spon - dens au - tem Je - sus, di -

107

xit: Ne - sci - tis quid pe - ta - tis.
 pe - ta - tis, pe - ta -
 - xit: Ne - sci - tis quid pe - ta -
 Ne - sci - tis, ne - sci - tis quid pe - ta -
 xit: Ne - sci - tis, ne - sci - tis quid

112

Se - de - re au - tem ad dex - te - ram
 tis, quid pe - ta - tis, pe - ta - tis.
 tis, ne - sci - tis quid pe - ta - tis. Se - de - re au - tem ad dex - te -
 tis, quid pe - ta - tis. Se -
 pe - ta - tis.

117

me - am, me - am, vel
 Se - de - re au - tem ad dex - te - ram me -
 ram me - am
 de - re au - tem ad dex - te - ram me -
 Se - de - re au - tem ad dex - te - ram me -

121

ad si - ni - stram me - am,
 am vel ad si - ni - stram, vel ad si - ni - stram me -
 vel ad si - ni - stram me - am, vel ad si - ni -
 am vel ad si - ni - stram me -
 am vel ad si - ni - stram me -

† Bassus, m.120.4: a tone lower in the source.

126

vel ad si - ni - stram me - - - am

- am, vel ad si - ni - stram me - - am

stram, vel ad si - ni - stram me - - am non est me - um da -

- am, vel ad si - ni - stram me - - am non est me - um da -

- am non est, non est me - um da -

131

non est me - um, non est me - um da - - re vo - bis, vo -

non est me - um, non est me - um da - re vo - bis,

- re vo - bis, non est me - um da - re vo - - bis,

re vo - - bis, non est me -

re vo - - bis, non est me - um da -

136

- bis, non est me - um da - re vo - bis, vo -

non est me - um da - re vo - - bis,

non est me - um da - re vo - - bis, da -

um da - - re vo - bis, sed qui - bus pa - ra -

re vo - bis, da - re vo - - bis, sed

141

- - - bis, sed qui - bus pa - ra - tum est, pa - ra - - -
 sed qui - bus pa - ra - tum, sed qui - bus pa -
 - re vo - - bis, sed qui - bus pa - ra -
 - tum est, sed qui - bus pa - ra - tum est,
 qui - bus pa - ra - tum est, pa - ra - tum est, pa - ra -

146

- tum est, qui - bus pa - ra - tum est
 ra - tum, sed qui - bus pa - - -
 - - - - tum est, sed qui - bus pa -
 sed qui - bus pa - ra - - - tum, sed qui - bus
 tum est, sed qui - bus pa - ra - tum, sed qui -

150

a Pa - tre me - o, me - - -
 ra - tum, pa - ra - tum est, a Pa - tre me -
 ra - - - tum est,
 - pa - ra - - - tum est, pa - ra - tum est, a
 bus pa - ra - - - tum est a Pa -

154

o, a
o, Pa - - tre me - - - o, me - -
a Pa - - tre me -
Pa - tre me - - - o, me - - -
- tre me - o, a Pa - - tre me - - o,

Detailed description: This block contains the first system of music, measures 154-157. It consists of five staves. The top staff is a vocal line starting with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains the lyrics 'o, a' with a long note. The second staff is a vocal line with lyrics 'o, Pa - - tre me - - - o, me - -'. The third staff is a vocal line with lyrics 'a Pa - - tre me -'. The fourth staff is a vocal line with lyrics 'Pa - tre me - - - o, me - - -'. The fifth staff is a bass line with lyrics '- tre me - o, a Pa - - tre me - - o,'. The music includes various rhythmic values and phrasing marks like slurs and ties.

158

Pa - - - tre me - o, me - -
- o, a Pa - tre me -
o, a Pa - tre me - - - o, a
o, a Pa - - tre me - o,
a Pa - tre me - o, a Pa - tre me -

Detailed description: This block contains the second system of music, measures 158-161. It consists of five staves. The top staff is a vocal line with lyrics 'Pa - - - tre me - o, me - -'. The second staff is a vocal line with lyrics '- o, a Pa - tre me -'. The third staff is a vocal line with lyrics 'o, a Pa - tre me - - - o, a'. The fourth staff is a vocal line with lyrics 'o, a Pa - - tre me - o,'. The fifth staff is a bass line with lyrics 'a Pa - tre me - o, a Pa - tre me -'. The music continues with various rhythmic patterns and phrasing.

162

o.
- o, me - - - o.
Pa - tre me - - o, me - - - o.
a Pa - tre me - - - o.
o, a Pa - - tre me - o.

Detailed description: This block contains the third system of music, measures 162-165. It consists of five staves. The top staff is a vocal line with lyrics 'o.'. The second staff is a vocal line with lyrics '- o, me - - - o.'. The third staff is a vocal line with lyrics 'Pa - tre me - - o, me - - - o.'. The fourth staff is a vocal line with lyrics 'a Pa - tre me - - - o.'. The fifth staff is a bass line with lyrics 'o, a Pa - - tre me - o.'. The system concludes with a double bar line.

Accéssit ad Jesum mater filiórurum Zebedáei
cum filiis suis, petens áliquíd ab eo.
Qui dixit ei: Quid vis?
Dic ut sédeant hi duo filii mei,
unus ad d́xteram tuam, et unus ad sinístram
in regno tuo.

Respóndens autem Jesus, dixit:
Nescítis quid petátis.
Sedére autem ad d́xteram meam
vel ad sinístram meam non est meum dare vobis,
sed quibus parátum est
a Patre meo.

*Then came to Jesus the mother of Zebedee's children
with her sons, desiring a certain thing of him.
And he said unto her, "What wilt thou?"
"Grant that these my two sons may sit,
the one on thy right hand, and the other on the left
in thy kingdom."*

*But Jesus answered and said,
"Ye know not what ye ask.
To sit on my right hand
and on my left is not mine to give,
but it shall be given to them for whom it is prepared
of my Father."*

(Responsory from the Gospel for the Feast of St James the Great or St John the Evangelist)

Matthew 20:20–23

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.

This motet survives only in a manuscript collection of Manchicourt's masses and motets dating from his tenure in the court of Phillip II in Madrid and now held in the library of the Benedictine Monastery in Montserrat, Catalunya. Given the revered status of St James as the patron saint of Spain, his Feast Day was no doubt an important celebration in the Royal Chapel: unsurprisingly, then, this motet for St James' Day appears first among the eleven motets in the collection. It is also the only work in the collection — apart from those that appear in earlier publications — that can be dated with some certainty: an inscription (replicated above) tells us Manchicourt composed it for St James' Day in 1560. In common with many of his responsorial motets, this work follows a musical 'ABCB' structure, though in this instance the 'B' section covers only the last five syllables (*in regno tuo* in the *prima pars*, 'a Patre meo' in the *secunda pars*).

Editorial Notes:

This edition is set at the original notated pitch. 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: re-iteration of text not explicit in the source is indicated in *italic*.
