

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



Musical score for *Accessit ad Jesum* by Pierre de Manchicourt. The score is in G minor, 4/4 time, and features five vocal parts: SUPERIUS, ALTUS, QUINTA PARS, TENOR, and BASSUS. The lyrics are: "Ac - ces - sit ad Je - - sum, Je - - sum, ac - ces - sit ad Je - - sum, ad Je - - sum, ma - ter fi - li - o - rum".

15

sum, ma - ter fi - li - o - rum Ze - ba - dae - -  
o - rum Ze - ba - dae - i, ma - ter  
Ma - ter fi - li - o - rum Ze - ba - dae - i,  
fi - li - o - rum Ze - ba - dae - i, ma - ter fi - li - o - rum Ze - ba -  
Ze - ba - dae - - i, ma - ter fi - li -

20

- - - i, ma - ter fi - li - o - rum Ze - ba -  
fi - li - o - rum Ze - ba - dae - -  
ma - ter fi - li - o - rum Ze - ba - dae - i cum fi - li -  
- dae - i, ma - ter fi - li - o - rum Ze -  
o - rum Ze - ba - dae - i, Ze - ba - dae - i,

25

dae - - - i cum fi - li - is su -  
- - - i cum fi - li - is su - is, su -  
is su - is, fi - li - is su - is,  
ba - dae - i cum fi - li - is su - is, cum  
cum fi - li - is su - is, cum fi - li - is su -

30


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

35

e - o, pe - tens a - li-quad  
 o, pe - tens a - li-quad ab e -  
 - li-quad ab e - o. Qui  
 is, pe - tens a - li-quad ab e - o. Qui di -  
 pe - tens a - li-quad ab e - o.

40

ab e - o, e - o. Qui di - xit\_  
 o. Qui di - xit e -  
 di - xit e - i, qui di -  
 xit, qui di - xit e - i, qui di - xit e - i, qui di - xit e -  
 Qui di - xit e - i,

† *Superius*, m.33.4–34.3:  as per the source (transposed). Rhythm altered here to match all other instances.

45

e - i: Quid vis? Quid vis? Dic ut se - de -  
 xit e - - - i: Quid vis? Dic ut  
 i: Quid vis? Quid  
 qui di - xit e - - i: Quid vis?

50

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

55

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

† *Superius*, m.59.2: a tone lower in the source (presumed erroneous).

60

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

65

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

70

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

† *Bassus*, m.61.3: a tone higher in the source (presumed erroneous).

75

stram in re-gno tu - -

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

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

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

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

80

o, in

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

in re - - gno tu -

stram in re-gno tu - - - - -

re - gno tu - - - - - o,

85

re - - - - - gno tu - - - - - o.

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

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

o, in re - gno tu - o, in

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

SECUNDA PARS

90

Re - spon - dens au - tu - gno tu - o. Re - spon - dens re - gno tu - o. Re - spon -

96

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

101

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

106

- - - xit: Ne - sci - tis quid pe - ta -

sci - tis quid pe - ta -

- - - xit: Ne - sci - tis quid pe - ta -

Ne - sci - tis, ne - sci - tis quid pe -

- - - xit: Ne - sci - tis, ne -

111

- - tis. Se - de - re au - tem ad

- - tis, quid pe - ta -

- - tis, ne - sci - tis quid pe - ta - tis. Se - de - re au -

- - ta - tis, quid pe - ta - tis.

sci - tis quid pe - ta - tis.

116

dex - te - ram me - am, me - am, vel -

tis. Se - de - re au - tem ad dex - te - ram me -

tem ad dex - te - ram me - am

Se - de - re au - tem ad dex - te - ram me -

Se - de - re au - tem ad dex - te - ram me -

† *Bassus*, m.120.4: a tone lower in the source (presumed erroneous).



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 -

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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 -  
 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 - -  
 non est me - um da - re vo - - bis,  
 non est me - um da - re vo -  
 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, sed qui - -  
 sed qui - bus pa - ra - tum, sed qui - bus pa -  
 - bis, sed qui - bus pa -  
 - tum est, sed qui - bus pa - ra - tum est,  
 qui - bus pa - ra - tum est, sed

146

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

151

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

156

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

161

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

Accéssit ad Jesum  
 mater filiórum Zebadaei  
 cum filiis suis,  
 petens<sup>1</sup> áliquíd ab eo.  
 Qui dixit ei: Quid vis?  
 Dic ut sédeant hi duo filii mei,  
 unus ad dexteram tuam,  
 et unus ad sinístram in regno tuo.

Respóndens autem Jesus, dixit:  
 Nescítis quid petátis.  
 Sedére autem ad dexteram 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 Apostle)

Matt. 20:20–23

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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 Attaingnant, 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 responsory for the Feast of St James the Apostle survives only in a manuscript held in the library of the Benedictine Monastery in Montserrat, Catalunya, a collection of Manchicourt's masses and motets dating from his tenure in the court of Phillip II in Madrid. Given the revered status of St James as the patron saint of Spain, it can be confidently assumed that his Feast Day was an important celebration in the Royal Court: unsurprisingly, then, this work appears first among the eleven motets in the collection. It is also the only work in the collection that can be dated with some certainty: an inscription in the manuscript (replicated at the foot of this edition) tells us Manchicourt composed it for St James' Day in 1560. In common with many of Manchicourt's responsorial motets, this work follows an 'ABCB' structure, though in this instance the repeated 'B' section covers only the last five syllables (*'in re - gno tu - o'* in the *prima pars*, *'a Pa - tre me - o'* in the *secunda pars*).

#### Editorial Notes:

Because the sole surviving manuscript is unavailable in digitized form, the modern transcription published by the American Musicological Society in Manchicourt's *Opera Omnia*<sup>2</sup> was consulted in the preparation of this edition. In doing so, it was assumed that the transcription accurately reflects the original manuscript and that all editorial adjustments are faithfully acknowledged as such. On the basis of the latter, only the original source material has been transcribed for use in this edition, and all subsequent editorial adjustments reflect this editor's judgment.

This edition is set a tone lower than the original. 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 in the source are acknowledged with overarching square brackets. Word underlay reflects editorial judgment and is freely adjusted: editorial re-iteration of text not explicit in the source is indicated in *italic*.

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<sup>1</sup> Appears incorrectly as *'pretens'* in *Opera Omnia* (presumably likewise in the source manuscript).

<sup>2</sup> Pierre de Manchicourt, *Opera Omnia: Volume VI*, (ed. L.J. Wagner), 'Corpus Mensurabilis Musicæ' vol. 55, American Musicological Society, 1984.