

10

o,
o, ju - bi - la - te De - o
ju - bi - la - te De - o ad - ju - to -
De - o ad - ju - to - ri me - o,
Ju - bi - la - te De - o ad - ju - to -
ri me - o, ju

15

ju - bi - la - te De - o ad - ju - to -
ad - ju - to - ri, ad - ju - to - ri me - o,
ri me et
ju - bi - la - te De - o ad -
ri me o,
bi - la - te De - o ad - ju - to - ri me - o, ad - ju

30

psal - mum di - ci - te il - li,
 - li, qui - a ex - al - ta - vit cor - nu me -
 qui - a ex - al - ta - vit cor - nu me -
 - mum di - ci - te il - li,
 - ex - al - ta - vit cor - nu me - um, cor -
 qui - a ex -

35

li, qui - a ex - al - ta - vit cor - nu me - um, qui - a ex -
 um,
 um, qui - a ex - al - ta - vit cor -
 qui - a ex - al - ta - vit cor - nu me - -
 nu me - um, qui - a ex - al -
 al - ta - vit cor - nu me - um, qui - a

50

- - - am in mi - se - ri - cor - di -
 am in mi - se - ri - cor - di -
 - tem me - - - - - am, me - - -
 in mi - se - ri - cor - di - a u - be - ri,
 me - - - - - am in
 ctu - tem me - - - - - am in

55

a u - be - ri, in mi - se - ri -
 a u - be - ri, in mi - se -
 am, in mi - se - ri - cor - di - a u -
 in mi - se - ri - cor - di - a u -
 mi - se - ri - cor - di - a u - be - ri,
 mi - se - ri - cor - di - a u - be - ri, u -

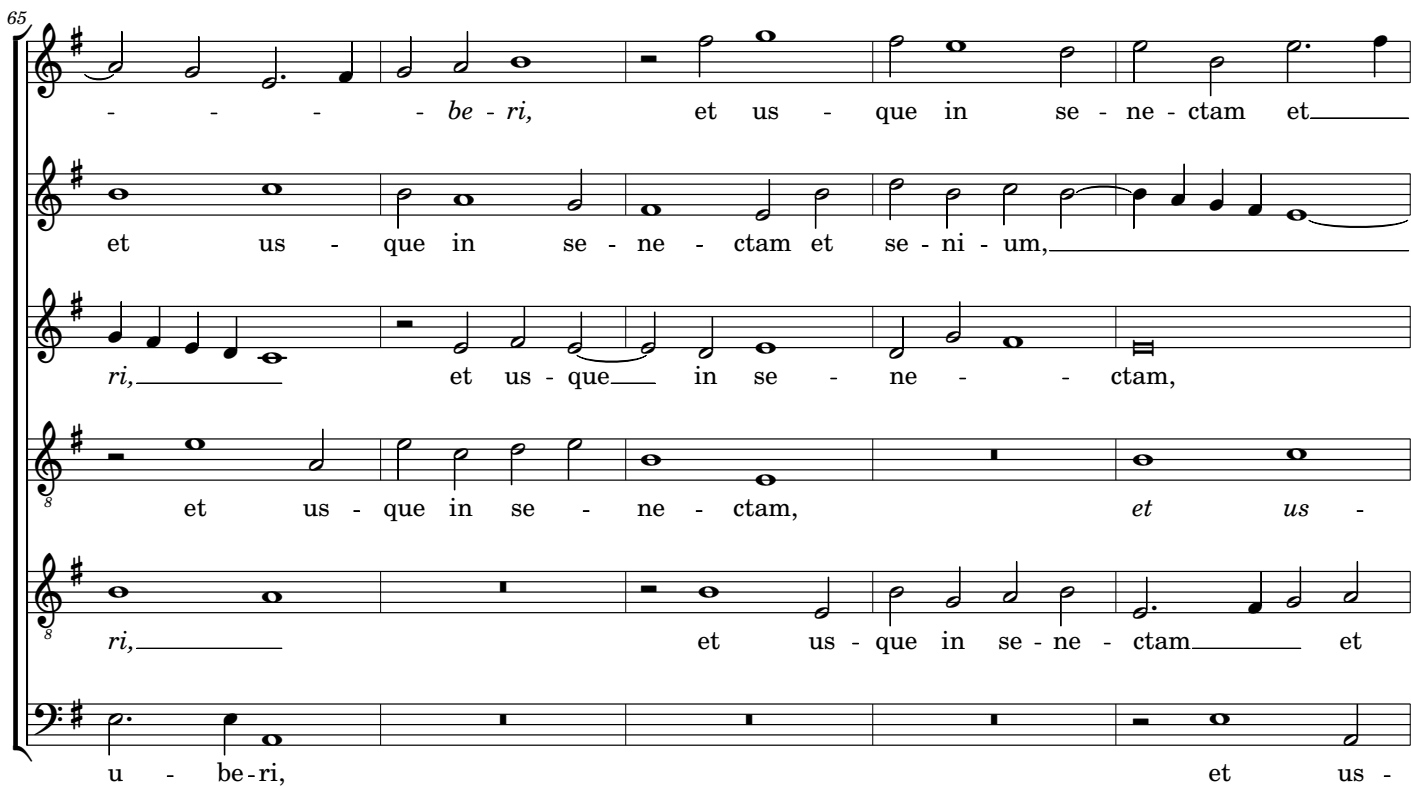
† *Superius II*, m.54.4: a minor third lower in the source (corrected to avoid parallel octaves with *Altus*)

60



cor-di - a u - - - be-ri, u - - - -
 - ri - cor-di - a u - - - be-ri,
 - be-ri mi - se - ri - cor - - di-a u - - - be -
 - be-ri, in mi - se - ri - cor-di - a u - - - be - ri,
 in mi - se - ri - cor-di - a u - - - be -
 - be - ri, in mi - se - ri - cor-di - a

65



- - - - be-ri, et us - que in se - ne - ctam et
 et us - que in se - ne - ctam et se - ni - um,
 ri, et us - que in se - ne - ctam,
 et us - que in se - ne - ctam, et us -
 ri, et us - que in se - ne - ctam et
 u - be-ri, et us -

70

se - ni - um, et us - que in
 et se - - - - - ni - um,
 et us - que in se - ne - - ctam et
 que in se - ne - ctam, et
 se - ni - um, et us - que in se - - ne - ctam et se - ni -
 que in se - ne - ctam, et us - que in se - ne - - -

75

se - nec - ctam et se - ni - um non de - re - li - qui
 se - - - - - ni - um non de - re -
 us - que in se - ne - ctam et se - ni - um
 um, et se - ni - um, non de - re - li - qui
 ctam et se - ni - um, et se - - - - - ni - um, non

90

li - qui - - - sti me,
 de - re - li - qui - - - sti me.
 non de - re - li - qui - - - sti me,
 - - - sti me, non de -
 me, non de - re - li - qui - sti me.
 non de - re - li - qui - - - sti me, non

95

non de - re - li - qui - sti me.
 non de - re - li - qui - sti me.
 re - li - qui - sti me.
 de - re - li - qui - sti me.

SECUNDA PARS

100

Si dor - mi - e - ro i - te - rum sur - re - ctu - rus sum, sur -
 Si dor - mi - e - ro i - te - rum sur - re - ctu -
 Si dor - mi - e - ro i - te - rum
 Si dor - mi - e - ro i -

105

Si dor - mi - e - ro i - te - rum
 - re - ctu - rus sum,
 rus sum, si
 Si dor - mi - e - ro i - te - rum sur - re - ctu -
 sur - re - ctu - rus sum, si dor -
 te - rum sur - re - ctu - rus sum,

110

sur - re - ctu - rus sum, _____

si dor - mi - e - ro i - te - rum sur - re -

dor - mi - e - ro i - te - rum sur - re - ctu -

- rus sum, _____ sur - re - ctu - rus sum,

mi - e - ro, si dor - mi - e - ro i -

si dor - mi - e - ro, si dor - mi - e -

115

si dor - mi - e - ro i - te - rum sur - re -

ctu - rus sum, _____

- rus sum, et in car - ne me -

si dor - mi - e - ro i - te - rum sur - re - ctu - rus sum, _____

te - rum sur - re - ctu - rus sum, _____

ro i - te - rum sur - re - ctu - rus sum,

120

ctu - - - rus sum, et in car - ne me - a, et

et in car - -

a vi - de - bo De - um me - um,

et in car - ne me - - a,

et in car - ne me - a, et in car - ne

et in car - ne me - a vi - de - bo De - - um me -

125

in car - ne me - - a vi - de - bo

- ne me - - a, me - - a,

vi - de - bo De - - um, De - - - - - um

et in car - ne me - a vi - de - bo De - um,

me - a vi - de - bo De - um me - um,

- um, vi - de - bo De - - um me -

130

De - um me - - - - - um, et - - - - -
 vi - de - bo De - um me - - - - - um, De - - - - - um me -
 me - um, et haec est spes
 vi - de - bo De - - - - - um me - - - - - um,
 De - um me - - - - - um,
 - um, vi - de - bo De - um me - - - - - um,

135

- haec est spes me - - - - - a, spes me - - - - - a,
 um, et haec est spes me - - - - -
 me - - - - - a, spes me - - - - - a,
 De - - - - - um me - - - - - um, et haec
 et haec est spes me - - - - - a, et haec est spes

150

por - ti - o me - - a sit in ter - ra, sit

por - ti - o me - - a sit in ter - ra,_____

por - ti - o me - - a sit in ter - -

sit in ter - ra_____ vi - ven - - ti -

- ti - o me - a sit in ter - ra vi - ven - ti - um, sit in ter -

a sit in ter - ra_____ vi - ven - - -

155

in ter - ra_____ vi - ven - - - - - ti - um, sit

sit in ter - ra vi - ven - - - - - - - - ti - um,

- ra, sit in ter - ra vi - - ven - ti - um,

um, sit in ter - ra_____ vi - ven - - -

ra vi - ven - ti - um, sit in ter - ra vi -

- - ti - um,_____ sit in ter - ra vi - ven -

† *Superius I*, m.154.2: breve rest in the source

160

in ter - ra vi - ven - - - - - ti - um,
sit in ter - ra vi - ven - - - - - ti - um, vi - ven - -
sit in ter - ra vi - ven - - ti - um,
- ti - um, sit in
- ven - ti - um, sit in ter - ra vi -
- ti - um, sit in ter - ra vi - ven - -

165

sit in ter - ra vi - ven - - - - - ti - um.
- - - - - ti - um.
sit in ter - ra vi - ven - - - - - ti - um.
ter - ra vi - ven - - - - - ti - um.
ven - - - - - ti - um.
- - - - - ti - um, in ter - ra vi - ven - - - - - ti - um.

Jubiláte Deo adjutóri meo,
 et psalmum dícite illi,
 quia exaltávit cornu¹ meum et senectútem meam
 in misericórdia úberi,
 et usque in senéctam et sénium²
 non dereliquísti me.

Si dormiéro íterum surrectúrus sum,
 et in carne mea vidébo Deum meum,
 et hæc est spes mea,
 ut pórtio mea sit in terra vivéntium.

*Make a cheerful noise unto God my helper,
 and sing a psalm unto Him,
 For He has exalted my strength and my old age
 with abundant mercy;
 even into [my] old age and decline
 Thou hast not abandoned me.*

*If I should sleep, I shall again be raised,
 and in my flesh I shall see God;
 and this is my hope:
 that my portion may be in the land of the living.*

from Psalm 80:2, 91:11, 70:18 & 141:6 (Vulgate) and Job 19:25–26

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 rapidly went out of fashion 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.

The only surviving source of this work is a manuscript containing a collection of Manchicourt's masses and motets, held in the library of the Benedictine monastery in Montserrat, Catalunya. The first motet in the collection is annotated with a date of 25 July 1560, thereby confirming that the collection was compiled in the last years of the composer's life, when he was serving in the court of Phillip II in Madrid.

Editorial Notes:

Because the sole surviving manuscript is unavailable in digitized form, the edition published by the American Musicological Society in Manchicourt's *Opera Omnia*³ 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 was transcribed for use in this edition, and all subsequent editorial adjustments reflect this editor's judgment.

This edition is transposed a whole tone upwards from the original pitch. Part names in the source are retained; however, given that *Tenor I* has a lower ambitus than *Tenor II*, more akin to a modern baritone vocal range, the position of these parts on the staff is reversed to provide a more logical vocal hierarchy. Allocation of some of the lower parts to mixed voices (e.g. alto and tenor voices on *Altus*, tenor and bass voices on *Tenor I*) may be advisable to suit modern vocal ranges.

Editorial accidentals are indicated above the note, with precautionary accidentals in parentheses. The seemingly redundant editorial F sharps — E naturals at original pitch — in *Superius I* (m.123.1), *Altus* (m.134.3 and m.155.1), *Tenor II* (m.37.3) and *Bassus* (m.156.1 and m.163.4) are added to correct flattened Es in the source that were, most likely, annotated by a later editor: the only purpose of those E flats appears to be for the perfection of fourths and fifths, as was insisted by some theorists without apparent regard for the composer's intent. In fact, the last instance (m.163.4) serves no such purpose at all; rather, it creates an unacceptable imperfection with *Superius II*.

Other perceived errors in the source are indicated by a dagger (†) above the affected symbol(s) and described in a footnote that includes the original form transposed to the pitch of this edition. In the case of the five-note passage at m8.1–m.10.1 of *Superius I*, its original form gives rise to unacceptable dissonances on the second and fourth notes (at the fourth minim of m.8 and third minim of m.9, respectively). The edition published in the *Opera Omnia* changes the second note of the original passage from B to A (A to G at original pitch), which eliminates only the first dissonance and introduces another error: parallel octaves with the *Bassus*. The solution proposed in this edition resolves the problem simply by relocating the dot from the first note to the last note of the five-note passage.

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 brackets respectively.

Word underlay reflects editorial judgment and is freely adjusted. Editorial addition or re-iteration of words is indicated in *italic*. Dashed ties signify joining of re-iterated notes where considered necessary to suit the word underlay.

¹ The literal meaning of *cornu* is 'horn', which was an ancient symbol of power or strength.

² The concepts of *senectus* and *senium* were defined in the 7th century AD by Isidore, Bishop of Seville, as the final two of the six stages of human life, respectively the beginning and end of old age [Cokayne, K., *Experiencing old age in ancient Rome*, Routledge, 2003].

³ Pierre de Manchicourt, *Opera Omnia: Volume VI*, (ed. L.J. Wagner), 'Corpus Mensurabilis Musicae' vol. 55, American Musicological Society, 1984.