

34

me - - ae, de u - te-ro ma - - tris me - - ae, mus?
 Nu - dus e-gres - sus sum de u - te-ro ma - - tris.
 Nu - dus e-gres - sus sum de u - te-ro ma - - tris me - - ae,
 sum de u - te-ro ma - tris me - ae, nu-

40

nu - dus e-gres - sus sum de u - te-ro ma - - tris
 u - te-ro ma - - tris me - ae, de u - te-ro ma -
 me - ae, me - ae, de u - te-ro ma - tris me - ae, de
 de u - te-ro ma - tris me - ae, de u - te-ro ma - tris me - ae,
 - dus e-gres - sus sum de u - te-ro ma - tris me - ae, de u - te-

46

me - - ae, me - - ae,
 - tris me - ae, ma - tris me -
 u - te-ro ma - tris me - ae, et
 et nu - dus re - ver - tar, re - ver -
 ro ma - tris me - ae, et nu -

51

et nu - dus re - ver - tar il - luc,
 ae, et nu - dus re - ver - tar il -
 nu - dus re - ver - tar il - luc,
 tar il - luc, et nu - dus re - ver - tar
 dus re - ver - tar il - luc, il

56

et nu - dus re - ver - tar il - luc.
 luc, re - ver - tar il - luc. Do - minus
 et nu - dus re - ver - tar il - luc. Do - mi -
 il - luc, re - ver - tar il - luc.
 luc. Do - minus de - dit, Do - minus

61

Do - minus de - dit, Do - minus ab -
 de - dit, Do - minus ab - stu - lit, Do - minus ab - stu - lit.
 nus de - dit, Do - minus ab - stu - lit, Do - mi - nus ab -
 Do - mi - nus de - dit, Do - minus ab - stu -
 ab - stu - lit, Do - minus de - dit, Do - minus

66

- stu - lit. Si - cut Do - mi - no pla - - - cu -
 Si - cut Do - mi - no pla - cu - it, pla - - cu - it,
 - - - - - stu - lit. Si - cut Do - mi - no pla -
 lit, ab - - - stu - lit. Si - cut Do - mi - no pla - -
 ab - - - stu - lit, ab - stu - lit. Si - cut

72

it, si - cut Do - mi - no pla - - - cu - it, i - ta fa - ctum
 si - cut Do - mi - no pla - - - - - cu - it, i - ta fa - ctum
 - - - - - cu - it, pla - - - cu - it, i - ta fa - ctum
 - - - - - cu - - - it, i - ta fa - ctum
 Do - mi - no pla - cu - it. si - cut Do - mi - no pla - - - cu - it,

78

[o = □.]

est, i - ta fa - ctum est: sit no - men
 est, fa - ctum est: sit no -
 est, i - ta fa - ctum est: sit no - men Do - mi - ni be - ne - di -
 est: sit no - men Do - mi - ni be - ne - di -
 i - ta fa - ctum est: sit no - men Do - mi - ne be - ne -

84

Do - mi - ni be - ne - di - ctum, sit no - men Do -
 men Do - mi - ni be - ne - di - ctum, sit no - men Do - mi -
 ctum, sit no - men Do - mi - ni be - ne - di -
 ctum, be - ne - di - ctum, sit no - men Do - mi - ni be -
 di - ctum, sit no - men Do - mi - ne be - ne - di - ctum,

90

[□ = ○]

- mi - ni be - ne - di - ctum, ex hoc nunc et us - que in sae -
 ni be - ne - di - ctum, ex hoc nunc et us - que in
 ctum, sit no - men Do - mi - ni be - ne - di - ctum,
 - ne - di - ctum, ex hoc
 be - ne - di - ctum,

96

- cu - lum, ex hoc nunc et us - que in
 sae - cu - lum, et us - que in sae - cu - lum, in sae -
 ex hoc nunc et us - que in sae - cu - lum -
 nunc et us - que in sae - cu - lum, ex hoc
 ex hoc nunc et us - que in sae - cu - lum, sae - cu - lum,

120

rer si ne - sci - - - - - rem, tri - bu - la - - - - -
 - bu - la - - rer si ne - sci - - - - - rem, tri -
 la - - rer si ne - sci - - - - - rem, tri - bu - la - - rer si -
 - ne - sci - - - - - rem, tri - bu - la - - rer si ne -
 rem, tri - bu - la - - rer si ne - sci - rem, tri - bu - la - -

126

rer si ne - - sci - - - - - rem mi - se - ri - cor - di - as tu -
 - bu - la - - rer si ne - sci - - - - - rem mi - se - ri - cor - di - as tu - as, Do -
 - - - - - ne - sci - - - - - rem mi - se - ri - cor - di - as
 sci - - - - - rem mi - se - ri - cor - di - as tu - as, Do -
 rer si ne - sci - - - - - rem mi - se - ri - cor - di - as

132

as, Do - mi - ne, Do - - - - - mi - ne:
 - mi - ne, Do - mi - ne: in mi - se - ri - cor - di - a tu - -
 tu - as, Do - - - - - mi - ne: in - - - - -
 - mi - ne, Do - mi - ne: in mi - se - ri - cor - di - a tu -
 tu - as, Do - mi - ne, Do - - - - - mi - ne: in mi - se - ri -

† *Contratenor*, m.135.2: a tone higher in the source (presumed erroneous)

138

in mi-se-ri-cor-di-a tu - - - a sem-per
 a, in mi-se-ri-cor-di-a tu - - a sem-
 - mi-se-ri-cor-di-a tu - - a sem-per spe-ra - vi,
 a, in mi-se-ri-cor-di-a tu - a sem-per spe-ra - vi, sem -
 cor-di-a tu - a sem-per spe-ra - vi,

145

spe-ra - - - vi. Cum e - nim i -
 - per spe - ra - - vi. Cum e - nim i - ra - tus fu - e - ris, fu -
 sem - per spe - ra - - vi. Cum e - nim i - ra-tus fu - e - ris,
 per spe-ra - vi. Cum e - nim i - ra - tus fu - e - ris,
 sem - per spe - ra - vi, sem - per spe - ra - vi. Cum

152

ra - tus fu - - e - ris,
 - e - ris, mi-se-ri-cor-di-ae re - cor - da -
 mi - se-ri-cor-di-ae re - cor - da - be -
 cum e - nim i - ra-tus fu - - e - ris, mi - se - ri - cor - di - ae re -
 e - nim i - ra-tus fu - - e - ris, fu - e - ris, mi - se - ricor-di -

159

mi - se - ri - cor - di - ae re - cor - da - - - be - ris. Mi - se - ri - cor - di -
 - be - ris. Mi - se - ri - cor - di - a tu -
 ris, mi - se - ri - cor - di - ae re - cor - da - be - ris. Mi -
 cor - da - be - ris, re - cor - da - - - be - ris.
 ae re - cor - da - be - ris, re - cor - da - be - ris.

165

a tu - a, Do - mi - ne, ma - gna est.
 a, Do - mi - ne, ma - gna est su - per me,
 se - ri - cor - di - a tu - a, Do - mi - ne, ma - gna est
 Mi - se - ri - cor - di - a tu - a, Do - mi - ne, ma -
 Mi - se - ri - cor - di - a tu - a, Do - mi - ne, ma - gna

171

su - per me, ma - gna est su - per me, et
 et mi - se - ri - cor - di - a tu - a,
 su - per me, su - per me, et mi -
 gna est su - per me, su - per me, ma - gna est su -
 est su - per me, et mi - se - ri - cor - di - a tu -

177

mi-se-ri-cor-di-a tu-a sub-se-que-et mi-se-ri-cor-di-se-ri-cor-di-a tu-a, et mi-se-ri-cor-di-per me, et mi-se-ri-cor-di-a tu-a a, et mi-se-ri-cor-di-a

183

tur me, sub-se-que-tur me a tu-a sub-se-que-tur me o-a tu-a sub-se-que-tur me o-mni-bus di-e-tu-a sub-se-que-tur me, sub-

189

o-mni-bus di-e-bus vi-tae me-ae, o-mni-bus di-e-bus vi-tae me-ae, o-mni-bus vi-tae me-ae, o-mni-bus di-e-bus vi-

195

tae me - ae, o - mni-bus di - e - bus vi - - tae me - ae.
 bus vi - - tae me - - ae.
 o - mni-bus di - e - bus vi - tae me - - ae.
 bus di - e - bus vi - tae me - ae.
 - - tae me - - ae, o - mni-bus di - e - bus vi - tae me - ae.

Si bona suscepimus de manu Dómini,
 mala autem quare non sustineámus?
 Nudus egréssus sum de útero matris meae,
 et nudus revértar illuc.
 Dóminus dedit, Dóminus ábstulit.
 Sicut Dómino plácuit, ita factum est:
 sit nomen Dómini benedíctum,
 ex hoc nunc et usque in sáeculum.

Tribulárer si nescírem misericórdias tuas, Dómine:
 in misericórdia tua semper sperávi.
 Cum enim irátus fúeris, misericórdiae recordáberis.
 Misericórdia tua, Dómine, magna est super me,
 et misericórdia tua subsequétur me
 ómnibus diébus vitae meae.

*If we have received good things at the hand of the Lord,
 why then should we not endure misfortune?
 Naked came I out of my mother's womb,
 and naked shall I return thither.
 The Lord hath given, and the Lord hath taken away.
 As it hath pleased the Lord, so hath it been done:
 blessed be the Name of the Lord,
 from this time forth and for evermore.*

*I should be troubled, were I ignorant of Thy mercies, Lord:
 I have always trusted in Thy mercy.
 For when Thou art angry, Thou wilt remember mercy.
 Great is Thy mercy, Lord, upon me,
 and Thy mercy shall follow me
 all the days of my life.*

(Responsory for the Office of the Dead, or during Lent)

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.

Editorial Notes:

This penitential motet is an amalgam of responsories and biblical texts for the Office of the Dead and for Lent, and is one of only six motets (among Manchicourt's surviving output of more than seventy) set in the Phrygian mode. It was published in Phalèse's collection of five-voice and six-voice Manchicourt motets in 1554 (the source of this edition), and also survives in a collection of masses and motets believed to have been copied by the composer himself during his tenure in the Royal court in Madrid in the 1560s.

This edition is set at original 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. In the mid-16th century, the single-digit 3 mensuration sign that heads the *tripla* section (m.80) was variously used to indicate either *sesquialtera* (3:2) or a tripling of the tactus. The latter interpretation is preferred here, as indicated. 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: editorial re-iteration of text not explicit in the source is indicated in *italic*.