

Attaignant, *Liber decimus quartus XIX musicas ... P. de Manchicourt* [Paris, 1539]

'in Resurrectione Domini'

SUPERIUS [PRIMUS] *Canon*

SUPERIUS [SECUNDUS] *Resolutio*

CONTRATENOR Re - gi -

TENOR Re -

BASSUS SECUNDUS

BASSUS PRIMUS Re - gi - - na cae - - - -

4

Re - gi - na

- na cae - li lae - ta - - - -

gi - na cae - li lae - - ta - re, Re - gi -

Re - gi - - na cae - li lae - ta -

li lae - ta - - re, lae - ta - - re, lae - ta - - - -

9

cae - li lae - ta - re,
 Re - gi - na cae - li lae - ta -
 re, lae - ta -
 - na cae - li lae - ta - re, lae -
 re, lae - ta - re,
 - re, lae - ta - re, al -

14

lae - ta -
 re, lae - ta -
 - re, al - le - lu ia,
 - ta - re, al - le - lu ia,
 lae - ta - re, al - le - lu -
 le - lu ia, lae - ta re, al - le - lu -

19

re, al - le - lu -
re, al -
lae - ta - re, al - le - lu - ia, al -
al - le - lu - ia, al - le - lu -
- ia, al - le - lu - ia:
- ia, al - le - lu - ia, al - le - lu -

24

- ia:
- le - lu - ia:
- le - lu - ia: Qui - a quem me - ru -
ia: Qui - a quem me - ru - i - sti, qui -
Qui - a quem me - ru - i - sti, qui - a
ia: Qui - a quem me - ru - i - sti, qui - a quem

29

Qui - a quem me - ru - i - sti, me - ru - i - sti,
 Qui - a quem me - ru - i - sti,
 i - sti, me - ru - i - sti,
 a quem me - ru - i - sti,
 quem, qui - a quem me - ru - i - sti,
 me - ru - i - sti, qui - a

34

sti
 sti
 sti, me - ru - i - sti por -
 qui - a quem me - ru - i - sti por -
 qui - a quem me - ru - i - sti por - ta -
 quem me - ru - i - sti, me - ru - i - sti por - ta -

49

al - le - lu - - - ia, _____

le - - lu - - - ia, _____ al -

- - al - - le - - lu - - ia, _____

^s - - ia, al - le - lu - - - ia, _____ al -

al - le - lu - - - ia, al - le - - - lu -

ia, _____ al - le - lu - - - ia, al - -

54

al - le - lu - - - ia.

- le - lu - - - ia. _____

al - le - lu - ia, al - le - lu - - - ia.

^s - le - lu - ia, al - le - lu - ia, al - - le - lu - ia.

ia, al - le - lu - - - ia. _____

- le - lu - ia, al - le - lu - - - ia.

70

si - cut di - - - - - xit, —

di - - - - - xit,

- - - - - xit, — al - - - - - le - - - - -

al - le - lu - - - - - ia, al - - - - - le - - - - -

- - - - - xit, si - cut di - xit, al - - - - - le - - - - -

- - - - - xit, si - cut di - - - - - xit, al - le - - - - -

75

al - le - - lu - - - - - ia.

al - - - - - le - - - - - lu - - - - - ia.

lu - ia, — al - le - lu - - - - -

lu - ia, — al - le - lu - - - - - ia. O - - - - - ra —

lu - ia, — al - le - - - - - lu - - - - -

lu - - - - - ia, — al - le - lu - - - - - ia. O - ra pro —

110

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Regína caeli, laetáre, allelúia:
 Quia quem meruísti portáre, allelúia,
 Resurréxit, sicut dixit, allelúia.
 Ora pro nobis Deum, allelúia.

Queen of heaven, rejoice, alleluia:
 For He whom you were worthy to bear, alleluia,
 Has risen, as He said, alleluia.
 Pray for us to God, alleluia.

(Marian Antiphon for the Office of Compline, from Holy Saturday to the Saturday after Pentecost)

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.

Renaissance composers often reserved their finest writing for the four Marian devotional antiphons, among which *Regina caeli laetare* seems to have been pre-eminent: for example, Gombert's two settings, in ten and twelve parts, are the only motets (among more than 160) that he composed for such vocal forces. Manchicourt's choice of only six parts may seem comparatively unremarkable; likewise, his elaborate polyphonic paraphrasing of the original chant and employment of a canon in the upper two parts were not unusual in his day. This canon, however, has a couple of interesting twists: firstly, the pitch relationship between the voices is inverted in the *secunda pars*, the second (or *comes*) swapping from a fourth below to a fourth above the first (or *dux*). Secondly — and more ingeniously — the direction "*Sans souspirer ne chantez pointz*" (lit. "without breathing, and don't sing dots") requires the *comes* to omit minim rests and remove the dot from any dotted notes, such that the *comes* starts four semibreves later but ends the *prima pars* three-and-a-half semibreves earlier than the *dux* (and in the *secunda pars*, five and four semibreves respectively). In the process, a vocal line that is already highly melismatic becomes unusually syncopated. Manchicourt replicates these features in the other voices, creating a scintillating exemplar of the complex polyphonic style of High Renaissance composition.

Editorial Notes:

This edition is set a third higher than the original notated pitch. The two uppermost voice parts are swapped in the *secunda pars* in deference to the inversion of the canonic pitch relationship. As notated in the source, the *signa congruentiae* [§] in the canonic *dux* voices (m.9, m.58, m.65, m.112) signify the entry and end points of the *comes*. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the ♢ 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 re-iteration of words not explicit in the source is indicated in *italic*.