

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

'in Resurrectione Domini'

Canon

SUPERIUS PRIMUS

Resolutio

"Canõ. Sãs souspirer ne châte; point;," SUPERIUS SECUNDUS

CONTRA-TENOR

TENOR

BASSUS SECUNDUS

BASSUS PRIMUS

Re - gi - - na cae -

Re - gi - na

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

5

Re - gi - - na cae - li

Re -

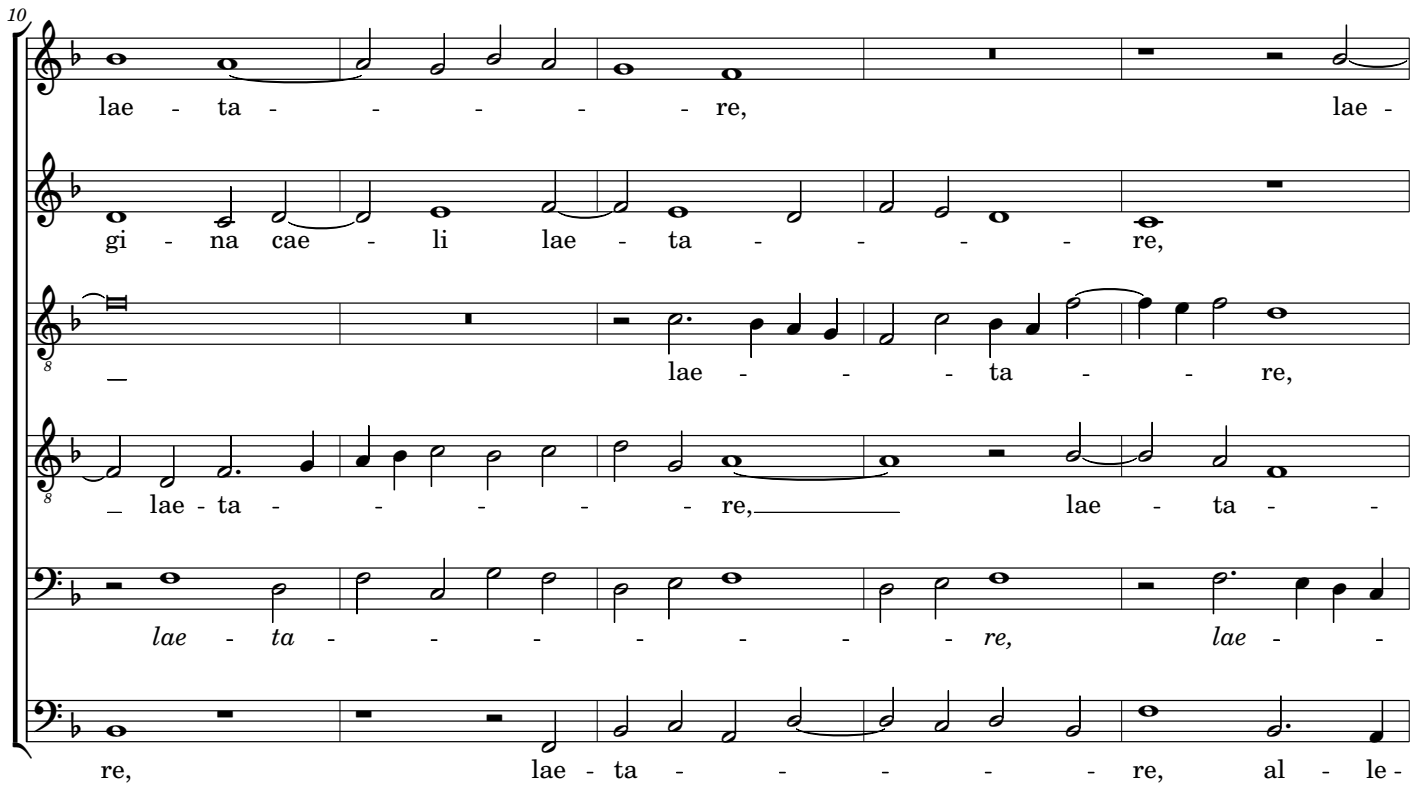
li lae - ta - - - - - re,

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

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

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

10



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

15



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

20

re, al - le - lu - - - -
 - - - - re, al - le - lu -
 lae - ta - re, al - le - lu - ia, al - le - lu -
 le - - lu - ia, al - - le - lu - - ia:
 le - lu - - - - ia: Qui - a quem
 ia, al - le - - lu - ia, al - le - lu - - ia: Qui -

25

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

30

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

35

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

40

por - - - ta - - - re, por - - - ta -
- - - ta - - - re, por - - - ta - - -
- - - re, por - - - ta - - -
re, por - - - ta - - -
por - ta - - - re, al - le -

Detailed description: This block contains the musical score for measures 40 through 45. It features six staves: two vocal staves (Soprano and Alto) and four piano accompaniment staves (Right Hand Treble, Right Hand Bass, Left Hand Treble, and Left Hand Bass). The music is in a minor key with a common time signature. The lyrics are: 'por - - - ta - - - re, por - - - ta -' (measures 40-41), 're, por - - - ta - - -' (measures 42-43), 'por - ta - - - re, al - le -' (measures 44-45). The piano accompaniment provides harmonic support with chords and melodic lines.

45

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

Detailed description: This block contains the musical score for measures 46 through 51. It features six staves: two vocal staves (Soprano and Alto) and four piano accompaniment staves (Right Hand Treble, Right Hand Bass, Left Hand Treble, and Left Hand Bass). The music continues from the previous block. The lyrics are: '- - - re, al -' (measures 46-47), '- - re, al - - - le - lu -' (measures 48-49), '- - - re, al - le - lu - ia,' (measures 50-51), 're, al - - - le - lu - - - ia, al - le -' (measures 52-53), 're, al - - - le - lu - - - ia, al - -' (measures 54-55), and 'lu - - - ia, al - le - lu - ia, al -' (measures 56-57). The piano accompaniment includes a triplet in the final measure.

50

le - lu - ia,

ia, al - le -

al - le - lu - ia, al -

lu - ia, al - le -

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

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

55

al - le - lu - ia.

lu - ia.

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

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

le - lu - ia.

ia, al - le - lu - ia.

SECUNDA PARS

60 *Resolutio*

Canon

Re - sur - re - xit, si - cut di - xit, re - sur - re -

Re - sur - re - xit, si - cut di - xit, re - sur - re -

Re - sur - re - xit, si - cut di - xit,

Re - sur - re - xit, si - cut di - xit,

65

Re - sur - re - xit, _____

xit, _____ si - cut

xit, si - cut di - xit, si - cut di -

re - xit, _____ si - cut di - xit,

xit, si - cut di - xit, si - cut di -

re - sur - re - xit, si - cut di -

70

si - cut di - - - - - xit, _____
 di - - - - - xit, _____
 - - - - - xit, _____ al - - - - - le - lu -
 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.
 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 _____

80

ia. O - ra pro no - bis De - um, o -
O - ra pro
- pro no - bis De - - - um, pro no - - bis De -
- ia. O - ra pro no - - - bis,
no - - - bis De - - - um,

85

pro no - - - bis De -
no - - - bis De -
- ra pro no - - bis De - - -
um, o - ra pro no - - bis,
pro no - - bis, pro no - bis De - - -
pro no - - - bis De - - -

90

- - - um, al - le - lu - -

- - - um, al - le - lu -

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

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

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

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

95

- - - ia, al -

- - - ia,

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

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

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

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

100

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

105

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

110

ia. _____

ia, al - le - lu - ia. _____

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

ia. _____

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

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

Regina caeli, lætare, alleluia:
 Quia quem meruisti portare, alleluia,
 Resurrexit, sicut dixit, alleluia.
 Ora pro nobis Deum, alleluia.

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 was a contemporary of Nicolas Gombert and Jacobus Clemens non Papa, and 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. This work was published in 1539, at which time Manchicourt was choir director at St Gatianus Cathedral in Tours. The fact that Attaignant, publisher of the French Royal Court, devoted his fourteenth and final volume of motets entirely to Manchicourt's work (an honour he bestowed on no other, and later emulated by Flemish publishers Susato and Phalèse in 1545 and 1554 respectively) bears testament to the composer's reputation in his day.

Composers of the High Renaissance often reserved their finest writing for the four Marian devotional antiphons, among which *Regina caeli laetare* seems to have elicited some of the most complex and beautiful output of the period: for example, Gombert's two settings, in ten and twelve parts, are the only motets (among his output of 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 setting of substantial parts of the original chant, and the employment of a canon in the upper two parts, were nothing unusual in his day. However, this canon has a couple of interesting twists: firstly, the pitch relationship between the canonic voices is inverted in the *secunda pars*, the second voice (or *comes*) swapping from a fourth below to a fourth above the first voice (or *dux*). Secondly — and more ingeniously — the direction "*Sans soupirer 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, an already highly melismatic vocal line becomes unusually syncopated. Manchicourt replicates both of these features liberally across the other voices, creating a scintillating exemplar of the complex polyphonic style of High Renaissance composition. Such writing was soon to lose favour in the Catholic church as the liturgical reforms of the Council of Trent took hold in the next decade of the 16th century, compelling the next generation of composers (Palestrina and Victoria notable among them) to value clarity of text above melodic complexity.

Editorial Notes:

This edition is set at the same pitch as the original, though the upper two voice parts are swapped in the *secunda pars* in deference to the aforementioned inversion of the canonic pitch relationship. As per the source, the *signa congruentiae* [S] denoted in the respective canonic *dux* voices (m.9, m.58, m.65, m.112) signify the *comes* entry and end points. Editorial accidentals are indicated above the note. Given the ambiguity of word underlay in 16th-century manuscripts, editorial adjustments have been made freely: reiteration or addition of text (including where implied in the source by the marking 'i') is indicated in *italic*. Original note values have been retained, thus — consistent with 16th-century convention — the ♩ mensuration sign and its modern-equivalent ♩ 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.