

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

'in Resurrectione Domini'

Canon

SUPERIUS PRIMUS

Resolutio

"Canô. Sâs sospîrer ne châte; poinct;."

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 - ta - re, al - le -

15

- ta - re,

lae - ta - re,

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 -

Detailed description: This block contains the first system of the musical score, starting at measure 20. It features six staves: four vocal parts (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The music is in a key with two flats and a common time signature. The lyrics are: 're, al - le - lu -' on the top staff; 're, al - le - lu -' on the second staff; 'lae - ta - re, al - le - lu - ia, al - le - lu -' on the third staff; 'le - lu - ia, al - le - lu - ia:' on the fourth staff; 'le - lu - ia: Qui - a quem' on the fifth staff; and 'ia, al - le - lu - ia, al - le - lu - ia: Qui -' on the bottom staff. A piano part with a forte dynamic is shown in the two bottom staves.

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 -

Detailed description: This block contains the second system of the musical score, starting at measure 25. It continues with the same six staves as the first system. The lyrics are: 'ia: Qui - a' on the top staff; 'ia: Qui -' on the second staff; 'ia: Qui - a quem me - ru - i -' on the third staff; 'Qui - a quem me - ru - i - sti, qui - a quem.' on the fourth staff; 'me - ru - i - sti, qui - a,' on the fifth staff; and 'a quem me - ru - i - sti, qui - a quem me - ru -' on the bottom staff. The piano accompaniment continues with a forte dynamic.

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

45

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

50

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

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

65

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

80

O - - ra
O - - ra pro
ia. O - ra pro no - bis De - um,
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 - 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, allelúia:
 Quia quem meruísti portare, 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 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 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, 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 a minor third higher than the original, and 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 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.