

Reges terræ congregati sunt

Pierre de Manchicourt (c.1510–1564)

Leiden, Archieven van de Kerken, MS 1438 (Koorboek I / Codex A) [Leiden, 1549]

Music score for five voices:

- [SUPERIUS PRIMUS]
- [SUPERIUS SECUNDUS]
- CONTRA- [TENOR]
- TENOR [PRIMUS]
- TENOR [SECUNDUS]
- BAS[SUS]

The music consists of two systems. The first system ends on measure 5, and the second begins on measure 6.

Measure 5 lyrics (from top voice down):

- Re - ges ter - rae con - gre - ga -
- Re - ges ter - rae con - gre -
- Re - ges ter - rae con -
- Re -
- Re -

Measure 6 lyrics (from top voice down):

- Re - ges ter - rae con -
- re - ges
- ti sunt, _____
- ga -
- ti sunt, _____
- gre - ga -
- ti sunt,
- ges ter - rae con - gre -
- ga -
- ti sunt,
- Re - ges ter - rae con -
- gre - ga - ti sunt, con -

11

gre - ga - ti sunt con -

ter - rae con - gre - ga - ti

- re - ges ter - rae con - gre - ga -

con - gre - ga - ti sunt con - ve - ne - runt in u -

re - ges ter - rae con - gre - ga - ti sunt

- gre - ga - ti sunt, re - ges ter - rae con - gre - ga - ti

16

ve - ne - runt in _____ u - num, di - cen - tes,
 sunt con - ve - ne - runt in _____ u - - - - - num, di -
 - - - ti sunt con -
 num, con - ve - ne - runt in u - num,
 - - - con - ve - ne - runt in u - num, di -
 sunt, con - gre - ga - - - ti sunt, con - ve - ne - runt

21

con - ve - ne-runt in _____ u - - -
 cen - - - tes, con -
 ve - ne - runt in u - num di - - - cen - - - tes, _____ di - cen -
 di - cen - - - tes, di - - - cen - - - tes, cen - - - tes, di - cen - - - tes, con - ve - ne - runt
 in u - num, di - - - cen - - - tes,

26

num, con - ve - ne-runt in u - num, di - cen - - - tes:
 - ve - ne - runt in u - num, di - cen - - - tes:
 - - - tes: E - a - mus in Ju - de - am,
 con - ve - ne - runt in u - num, di - cen - - - tes: E -
 in u - num, di - cen - - - tes: E - a -
 con - ve - ne - runt in u - num, di - cen - - - tes: _____

31

The musical score consists of five staves of music. The top four staves are in treble clef and the bottom staff is in bass clef. The key signature changes from B-flat major (two flats) to A major (no sharps or flats) at measure 31. The lyrics are: "E - a - mus in Ju - de - am," repeated three times. The vocal parts are: Treble 1 (measures 1-10), Treble 2 (measures 11-20), Bass 1 (measures 21-30), Bass 2 (measures 31-40), and Bass 3 (measures 41-50). Measure 31 starts with a rest, followed by a melodic line in the first treble staff.

36

et in - qui - ra -

a - - - mus in Ju - de - am

e - a - - mus in Ju - de - am et

mus in Ju - de - - - am, et in - qui -

a - - mus in Ju - de - am, in Ju - de - am

e - a - mus in Ju - de - - - am, in Ju -

[†] *Superius I*, m.34.4: a minor third higher in the source, corrected to restore a third to the chord

41

mus:

et in - qui - ra mus: _____

8 in - qui - ra - mus, et _____ in - qui - ra

8 ra - - - - - mus, et in - qui - ra

8 et in - qui - ra

de - - - am, et in - qui - ra - - - - -

46

U - bi est qui na - tus est rex ma - - - - -

U - bi est qui na - - tus est rex ma - -

[#]
8 U - - - - -

mus: _____ U - -

8 mus: U - bi est qui na - tus

8 mus: U - bi est qui na - - - - rex ma - gnus,

mus: - - - - -

51

- gnu^s, u - bi est qui na - tu^s - rex ma -
- gnu^s,
bi est, u - bi est qui na - tu^s est _____ rex ma -
est rex ma - - - - gnu^s, u -
u - bi est qui na - tu^s est _____ rex ma - - - -
U - bi est qui na - tu^s est _____ rex ma - - - -

56

est rex ma - - - -
u - bi est qui na - tu^s est rex ma - gnus
gnus cu - jus stel - lam
bi est qui na - tu^s est rex ma - gnus, cu - jus
gnus, rex ma - - - - gnus,
gnus, rex ma - - - - gnus, rex ma -

61

gnus, cu - jus stel-lam vi - , cu - jus stel-lam vi - di - mus, vi - di - mus, cu - jus stel-lam vi - , cu - jus stel-lam vi - , cu - jus stel-lam vi - di - mus, cu - jus stel - lam vi - di - mus, cu - jus stel - lam vi - di - mus, gnus, cu - jus stel - lam vi - di - mus.

66

di - mus, vi - di - mus?, cu - jus stel - lam vi - di - , di - mus?, Al - , jus stel - lam vi - di - mus, vi - di - , cu - jus stel - lam vi - di - , di - mus, vi - di - mus?

71

Al - le - lu ia,
al - le - lu -
mus? Al - le - lu ia,
al - le - lu ia,
le - lu ia, al - le - lu ia,
ia, al - le - lu ia,
mus? Al - le - lu ia,
al - le - lu ia,
Al - le - lu ia,
ia, al - le - lu ia,

76

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

81

ia, alle lu ia.

ia.

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

ia, al - le lu - ia.

ia.

le - lu - ia.

le - lu - ia.

ia, al - le lu - ia.

SECUNDA PARS

86

Et

Et ve - ni -

Et ve - ni - en - tes in - ve - ne - runt pu - e -

Et ve - ni - en - tes in - ve - ne - runt pu - e -

Et ve - ni - en - tes in - ve - ne - runt pu - e - rum, pu -

[†] Bassus, m.83.1-2: in the source, corrected to agree with the equivalent passage in the secunda pars (m.154)

92

ve - ni - en - tes in - ve - ne - runt pu - e - rum, in - ve - ne -
Et ve - ni - en - tes in - ve - ne - runt pu -
en - tes in - ve - ne - runt pu - e - rum, pu -
rum, in - ve - ne - runt pu - e - rum,
rum, et ve - ni -

97

runt pu - e - rum, et ve - ni - en - tes in - ve - ne -
et ve - rum, et ve - ni -
e - rum, et ve - ni - en -
tes in - ve - ne -
et ve - ni - en - tes in - ve - ne - runt pu - e -
rum, et ve - ni - en -
tes in - ve - ne - runt pu - e -
en - tes in - ve - ne - runt, et
et ve - ni - en - tes in - ve - ne - runt pu - e -
rum, et ve - ni - en -
tes in - ve - ne - runt pu - e -

102

runt pu e - - - rum cum Ma - ri -
en - tes in ve - ne - - - runt pu - e - - -
runt pu - e - - - rum
rum cum Ma - ri - a ma - tre e - - -
rum cum Ma - ri - a ma - tre e - - -
ve - ni - en - - tes in - ve - - - ne - runt pu - e - - - rum
rum cum Ma - ri - - - a ma - - - tre e - - - jus,

112

112

cum Ma - ri - a ma - tre e - - - - - jus,
 jus, cum Ma - - ri - - a ma - - tre e - - - - - jus,
 a ma - tre e - - - - - jus, cum Ma -
 - tre e - - - - - jus,
 et pro - ci - den - tes a - do - ra - ve -
 - jus, et pro - ci - den -

117

117

e - - - - - jus, et pro - ci -
 et pro - ci - den - tes a - do - ra - ve - runt e -
 ri - a ma - tre e - - - - - jus, et pro - ci - den - tes
 et pro - ci - den - tes a - do - ra - ve - runt e - - um,
 runt e - - - - - um, et pro - ci - den -
 tes a - do - ra - ve - runt e - - - - um, a - do - ra - ve - runt e -

122

den - tes a - do - ra - ve - runt e - - - um,
 um, a - do - ra - ve - runt e - - - um,
 a - do - ra - ve - runt e - - - um, of -
 - of - fe - ren - - tes e - -
 tes a - - do - ra - ve - runt e - - - um, of -
 um, of - fe - ren - - tes e - -

127

of - fe - ren - tes e - - - i
 of - fe - ren - tes e - - - i
 fe - ren - - tes e - - - i au -
 - i, e - - - i, au - rum, thus, et
 - fe - ren - - tes e - - - i, e - -
 - i, of - fe - ren - tes e - -

132

au - rum, thus, et myr - rham,
au -
au - rum, thus, et myr -
rum, thus, et myr - rham, au - rum, thus, et myr -
myr - rham, myr - rham, myr -
i, au - rum, thus, et myr -
i, au - rum, thus, et myr - rham,

137

rum, thus, et myr - rham, et myr -
ram, au - rum, thus, et myr - rham, myr -
rham, au - rum, thus, et myr -
rham, au - rum, thus, et myr -
rham, au - rum, thus, et myr -
au - rum, thus, et myr - rham.

142

rham. Al - le - lu - ia, al - le -

- rham. Al - le - lu - ia, al -

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

- rham. Al - le - lu - ia, al - le - lu -

Al - le - lu - ia,

147

lu - ia, al - le - lu -

- le - lu - ia, al - le -

al - le - lu - ia,

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

al - le - lu - ia,

ia, al - le - lu -

[†] *Contratenor*, m.145.1-3: in the source, corrected to agree with the equivalent passage in the *prima pars* (m.73)

152

The musical score consists of five staves of music in common time, treble clef, and G major. The vocal parts are: Soprano (top), Alto, Tenor, Bass, and Bass (bottom). The lyrics are: ia, alle lu ia. lu ia. al le lu ia. lu ia, al le lu ia. al le lu ia. ia, al le lu ia.

Reges terræ congregáti sunt
convénérunt in unum, dicéntes:
Eámus in Judéam et inquirámus:
Ubi est qui natus est rex magnus
cujus stellam vídimus? Alleluia.

Et veníentes invénerunt púerum
cum María matre ejus,
et procidéntes adoravérunt eum,
offeréntes ei aurum, thus, et myrrham. Alleluia.

*The kings of the earth are gathered,
they have come together as one, saying:*

*Let us go to Judea and ask:
“Where is he that is born a great king,
whose star we have seen?” Alleluia.*

*And when they came, they found the young child
with Mary, his mother,
and, falling down, they worshipped him,
offering him gold, incense and myrrh. Alleluia.*

from Psalm 47:5 (Vulgate) and Matthew 2:2 & 11

(Motet for the Feast of the Epiphany)

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 flamenga* 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 two surviving sources of this work date from the late 1540s, when Manchicourt was *maitre de chapelle* at the cathedral in Tournai in the Habsburg Netherlands: one of the six volumes of the Leiden Choirbooks (the source of this edition), and a manuscript held in the library of the Royal Conservatory in Brussels.

Editorial Notes:

Three perceived errors in pitch or note value in the source have been corrected, each indicated by a dagger (†) above the affected note(s) and described in a footnote.

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 ♯ 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 has been freely adjusted, given the ambiguity of the source; editorial addition or reiteration of words is indicated in *italic*. Dashed ties signify joining of re-iterated notes where considered necessary to suit the word underlay.