Regina caeli laetare
Pierre de Manchicourt (c.1510–1564)

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

'in Resurrectione Domini'

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Regina caeli laetare

Manchicourt
Regina caeli laetare

Manchicourt
Regina caeli laetare

Refrain

Refrain

Repeat

Refrain

Repeat
Regina caeli laetare

Manchicourt

Secunda Pars

Resolutio

Canon

Re - sur - re - xit, si - cut di - xit, re - sur - re - xit, re - sur - re - xit, si - cut di - xit,
Regina caeli laetare

Manchicourt
Manchicourt

Regina caeli laetare

9

pro nobis De

ra pro nobis De

um, ora pro nobis,

pro nobis, pro nobis De

pro nobis De

um, al le lu

um, al le lu

um, al le lu

um al le lu

ia, al le lu

ia, al le lu

ia, al le lu
Regina caeli laetare

Manchicourt
**Regina caeli, laetare, alleluia:**
Quia quem meruísti portáre, alleluia,
Resurréxit, sicut dixit, alleluia.
Ora pro nobis Deum, 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 flamenc in Madrid in 1559. The fact that Attainzant, 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.

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, a vocal line that is already highly melismatic becomes unusually syncopated. Manchicourt replicates both of 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 at the same pitch as the original, though the two uppermost 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* 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.

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 is freely adjusted. Editorial addition or re-iteration of words not explicit in the source is indicated in *italic*. Dashed ties signify joining of re-iterated notes where considered necessary to suit the word underlay.