

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

'in Resurrectione Domini'

"Canō. Sās souspīrē
ne chāte; poinct;"

SUPERIUS PRIMUS *Canon*

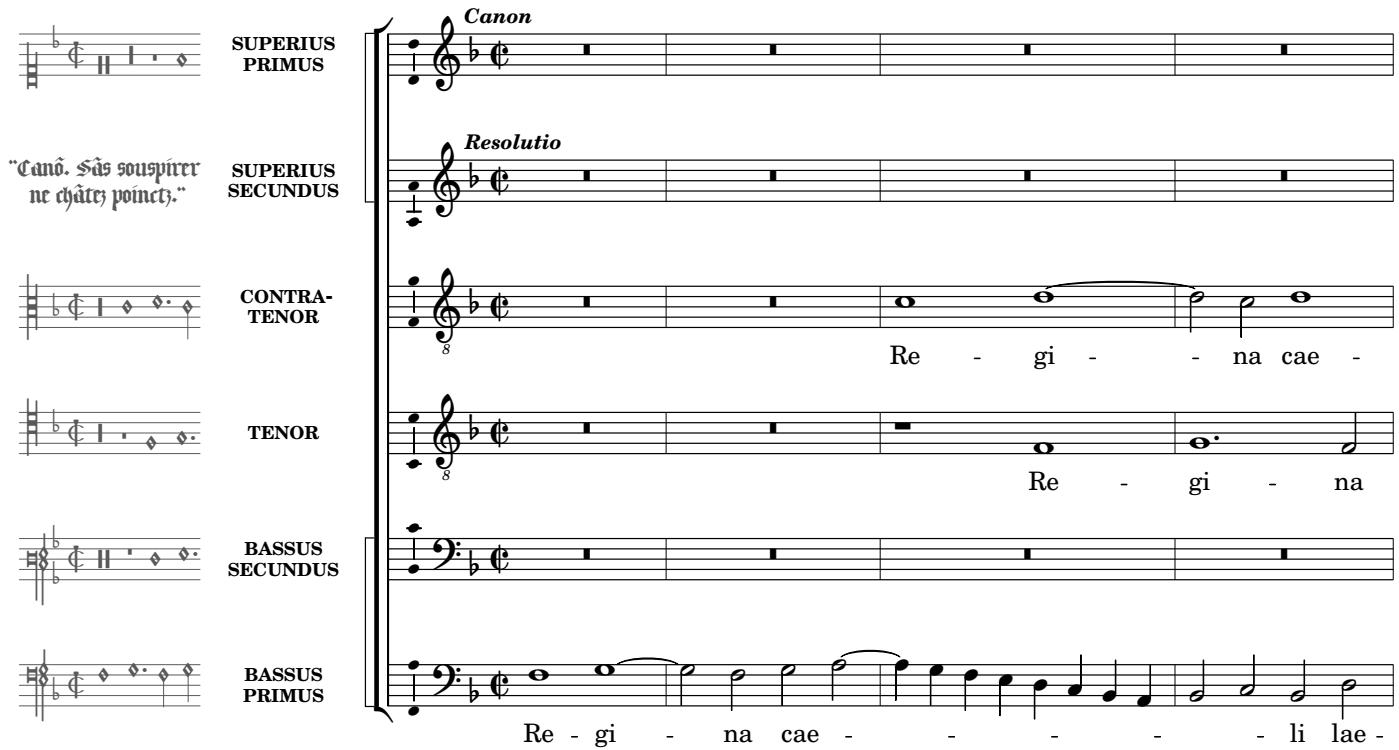
SUPERIUS SECUNDUS *Resolutio*

CONTRATENOR

TENOR

BASSUS SECUNDUS

BASSUS PRIMUS



Re - gi - na cae -

Re - gi - na

Re - gi - na cae -

Re - gi - na cae - li lae -

5

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

Re - gi - na cae -

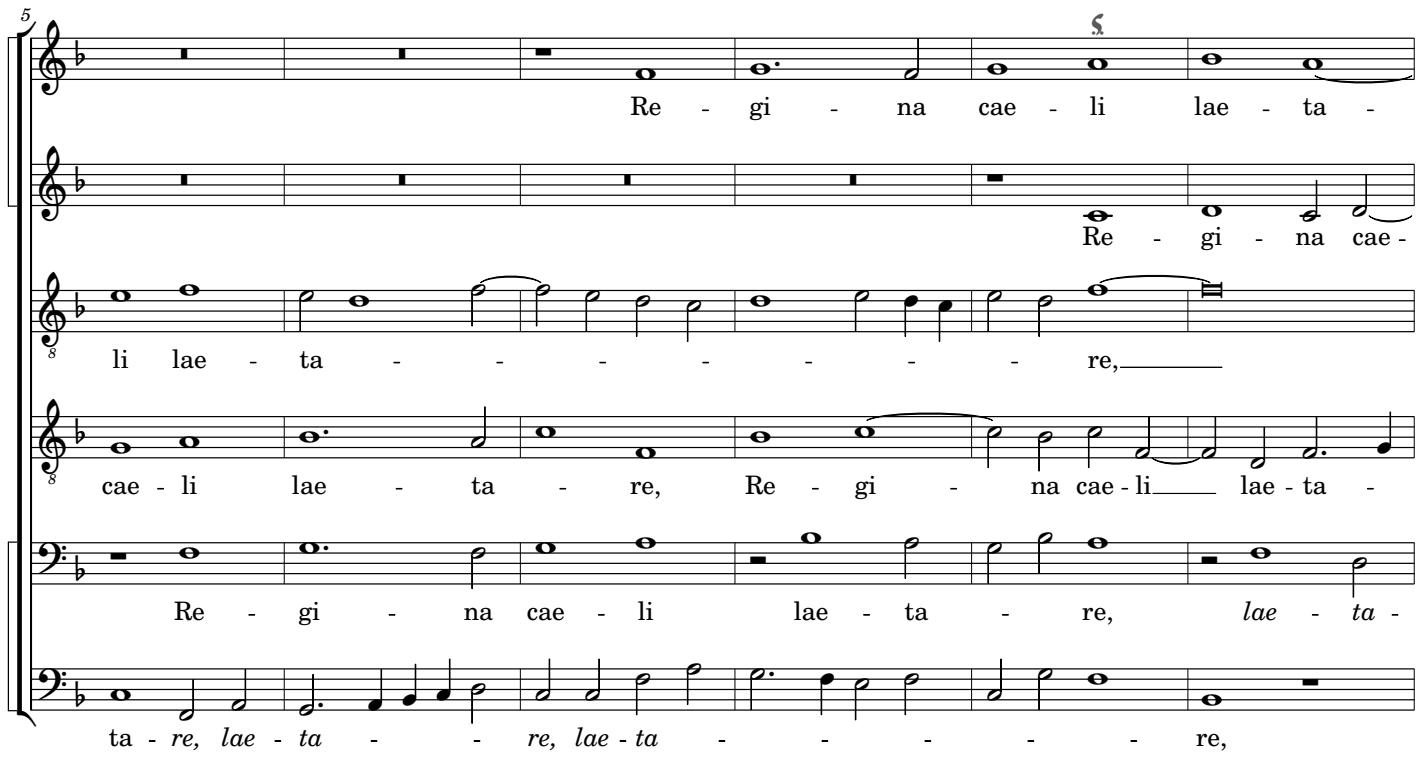
li lae - ta -

re,

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

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

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



11

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

16

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

21

al - le - lu ia:
re, al - le - lu ia:
re, al - le - lu ia:
Qui - lu - ia, al - le - lu ia:
Qui - a quem me - ru - i - ia:

27

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

32

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

38

por - - ta - - - -
por - - ta - - - -
por - - ta - - re, por -
por - - ta - - re, por - - ta - - - -
ta - - - - re, por - - ta - - - - re,

Musical score for page 5, measures 44-48. The score consists of six staves. The top two staves are soprano voices, the middle two are alto voices, and the bottom two are bass voices. The music is in common time, with a key signature of one flat. The vocal parts sing the Latin hymn "Regina caeli laetare". The lyrics are: "re, _____", "re, al", "ta - re, al - le lu ia, _____", "re, al - le lu - ia, _____", and "al - le lu - ia, al - le lu - ia, al - le lu - ia, al - le lu - ia". Measure 48 concludes with a fermata over the bass staff.

Musical score for page 5, measures 49-53. The score continues with the same six staves and key signature. The lyrics continue from measure 48: "al - le lu - ia, _____", "le - lu - ia, al -", "al - le - lu - ia, _____", "ia, al - le - lu - ia, al -", "al - le - lu - ia, al - le - lu - ia, al -", and "ia, al - le - lu - ia, al -". The score ends at measure 53.

54

al - - - - - - - - - - ia.
- - - - - - - - - - ia.
al - - - - - - - - - - ia.
- - - - - - - - - - ia, al - - - - - - - - - - ia.
ia, al - - - - - - - - - - ia.
- - - - - - - - - - ia, al - - - - - - - - - - ia.

SECUNDA PARS

60

Resolutio

Canon

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

Musical score for voices and organ, page 7, measures 65-79. The score consists of five staves: soprano, alto, tenor, bass, and organ. The vocal parts sing in four-part harmony. The organ part provides harmonic support. The music is in common time, with a key signature of one flat. The lyrics are in Latin, with some words underlined for emphasis.

65
Re - sur - re - - - xit, _____
xit, _____ si - cut
xit, si - cut di - xit, si - cut di -
re - xit, si - cut di - - - xit, si - cut di -
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,
lu - ia, al - le - lu ia. O - ra
lu - ia, al - le - lu ia. O - ra pro

80

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

Musical score for voices and organ, page 9, measures 85-89. The score consists of six staves. The top two staves are soprano, the middle two are alto, and the bottom two are bass. The organ part is on the far left. The vocal parts sing in four-part harmony. The lyrics are in Latin, with some words underlined for emphasis. Measure 85 starts with "pro____ no - - - bis____ De -". Measure 86 continues with "no - - - bis____ De -". Measure 87 begins with "ra pro____ no - - - bis De - - -". Measure 88 starts with "um, o - ra pro no - - - bis,". Measure 89 concludes with "pro no - - - bis, pro no - - - bis De - - -". Measure 90 begins with "um, al - le - lu -".

Musical score for voices and organ, page 9, measures 90-94. The score continues from measure 90. The lyrics "um, al - le - lu -" are repeated in measure 90. In measure 91, the bass staff has a sustained note over "um,". Measures 92-93 show a rhythmic pattern of eighth and sixteenth notes. Measure 94 concludes with "um, al - le - lu - ia, al - le - - -".

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 -

105

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

al - le - lu -

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

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

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

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.

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

*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 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 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 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, 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.