

Reges terræ congregati sunt

Pierre de Manchicourt (c.1510–1564)

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

Musical score for the first system, featuring six vocal parts: SUPERIUS PRIMUS, SUPERIUS SECUNDUS, CONTRA-TENOR, TENOR PRIMUS, TENOR SECUNDUS, and BASSUS. The lyrics are: Re - ges ter - rae con - gre - ga - ti sunt, con -

Musical score for the second system, continuing the vocal parts from the first system. The lyrics are: Re - ges ter - rae con - gre - ga - ti sunt, con - gre - ga - ti sunt, con - gre - ga - ti sunt, con - gre - ga - ti sunt, con - gre - ga - ti sunt, con -

11

gre - ga - ti sunt con -
 ter - rae con - gre - rae con - gre - ga - ti
 re - ges ter - rae con - gre - ga - ti
 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 - num di - cen - tes, di - cen - tes, di - cen - tes, di - cen - tes, con - ve - ne - runt in u - num, di - cen - tes, 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

E - a - mus in Ju - de - am

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

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

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

mus in Ju - de - am, e -

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

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: G in the source (transposed), corrected here to restore a third to the chord.

41

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

Detailed description: This block contains the musical notation for measures 41 through 46. It features six staves: five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and one bass line. The music is in G major and 4/4 time. The lyrics are: "mus: et in - qui - ra - mus: in - qui - ra - mus, et in - qui - ra - ra - mus, et in - qui - ra - 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 -
mus: U -
mus: U - bi est qui na - tus
mus: U - bi est qui na - tus est rex ma - gnus,
mus:

Detailed description: This block contains the musical notation for measures 46 through 51. It features six staves: five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and one bass line. The music is in G major and 4/4 time. The lyrics are: "U - bi est qui na - tus est rex ma - U - bi est qui na - tus est rex ma - mus: U - mus: U - bi est qui na - tus mus: U - bi est qui na - tus est rex ma - gnus, mus:". There is a key signature change to D major at the beginning of measure 50.

51

gnus, u - bi est qui na - tus

gnus,

bi est, u - - bi est qui na - tus est. rex ma -

est rex ma - - - gnus, u -

u - bi est qui na - tus est. rex ma - - -

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

56

est rex ma - - -

u - bi est qui na - tus est rex ma - gnus

gnus cu - jus stel - lam

bi est qui na - tus est rex ma - - - gnus, cu - jus

- gnus, rex ma - - - gnus,

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

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

76

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

81

ia, al - le - lu - ia.

- ia.

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

- ia, al - le - lu - ia.

- le - lu - ia.

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

86 **SECUNDA PARS**


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 (transposed), 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 -
e - rum,

97

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

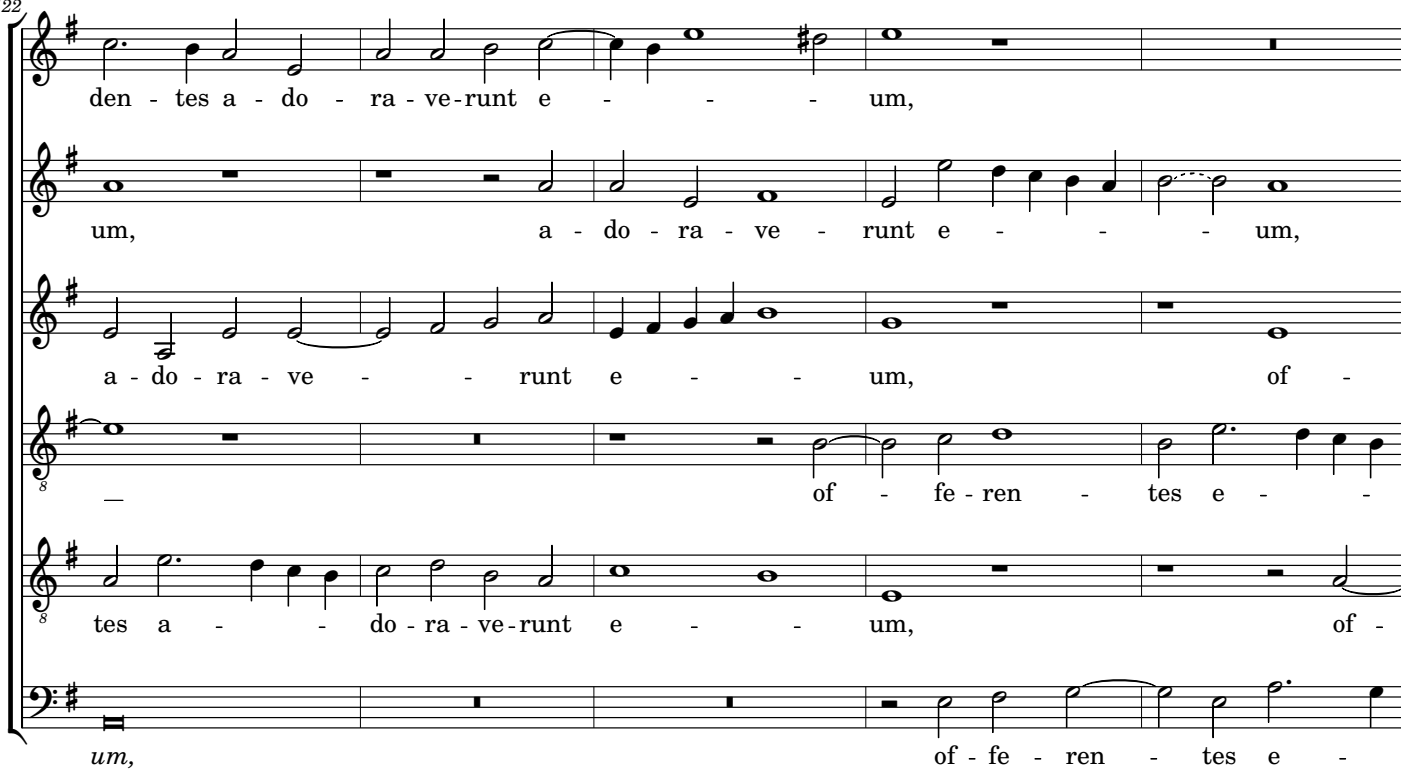
112

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

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

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 (transposed), corrected to agree with the equivalent passage in the *prima pars* (m.73).

152

ia, al - le - 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 congregati sunt
convenerunt in unum, dicentes:
Eamus in Judæam et inquiramus:
Ubi est qui natus est rex magnus
cujus stellam vidimus? Alleluia.

Et venientes invenerunt puerum
cum Maria matre ejus,
et proidentes adoraverunt eum,
offerentes 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 flamenca* in Madrid in 1559. The fact that Attaignant, 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.

This edition is set one tone higher than the original. Editorial accidentals are indicated above the note. Original note values are 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.

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.