

Reges terrae congregati sunt

Pierre de Manchicourt (c.1510–1564)

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

[SUPERIUS
PRIMUS]

[SUPERIUS]
SECUNDUS

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

CONTRA-
[TENOR]

Re - ges ter - rae con -

TENOR
[PRIMUS]

Re - ges

TENOR
[SECUNDUS]

BAS[SUS]

5

Re - ges ter -

- ti sunt,

gre - ga

ter - rae con - gre - ga

Re - ges ter - rae con - gre - ga

Re - ges ter - rae con - gre -

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rae con - gre - ga - ti sunt

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

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

- ti sunt, con - gre - ga - ti sunt con - ve - ne - runt

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

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

15

con - ve - ne - runt in u - num, di -

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

- ti sunt

in u - num, con - ve - ne - runt

- ti sunt con - ve - ne - runt in u - num, -

ga - ti sunt, con - gre - ga - ti sunt, con -

20

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

25

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

30

tes: E - a - mus in Ju - de - †

E - a - mus in Ju - de -

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

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

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

tes: E - a - mus in Ju - de -

35

am et

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

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

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

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

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

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

40

in - qui - ra - - - mus:

et in - qui - ra - - - mus:_____

am et in - qui - ra - mus, et_____ in - qui - ra - - - -

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

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

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

Detailed description: This block contains the first system of a musical score, spanning measures 40 to 45. It consists of six staves. The first staff is the vocal line, starting with the lyrics 'in - qui - ra - - - mus:'. The second staff continues the vocal line with 'et in - qui - ra - - - mus:_____'. The third staff continues with 'am et in - qui - ra - mus, et_____ in - qui - ra - - - -'. The fourth staff continues with 'et in - qui - ra - - - - - - - - - - mus, et in - qui -'. The fifth staff continues with 'de - am, et in - qui - ra - - - - -'. The sixth staff is the bass line, starting with 'am, in Ju - de - - - am, et in - qui - ra -'. The music is in the key of D major and 4/4 time.

45

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

U - bi est qui na - tus est

mus:_____

ra - - - - mus: U - bi

mus: U - bi est qui na - tus est_____ rex

mus:

Detailed description: This block contains the second system of a musical score, spanning measures 46 to 51. It consists of six staves. The first staff is the vocal line, starting with the lyrics 'U - bi est qui na - tus est rex ma - - - -'. The second staff continues the vocal line with 'U - bi est qui na - tus est'. The third staff continues with 'mus:_____'. The fourth staff continues with 'ra - - - - mus: U - bi'. The fifth staff continues with 'mus: U - bi est qui na - tus est_____ rex'. The sixth staff is the bass line, starting with 'mus:'. The music is in the key of D major and 4/4 time.

50

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

56

est rex ma - gnus,
 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 - 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 - 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?

81

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

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

107

a ma - tre e - - - - - - - - - jus,
 - rum cum Ma - ri - a ma - tre e - -
 cum Ma - ri - a, cum Ma - ri - a ma - tre e - jus, cum Ma - ri -
 - jus, cum Ma - ri - a ma -
 cum Ma - ri - a ma - tre e - jus,
 cum Ma - ri - a ma - tre e - - - -

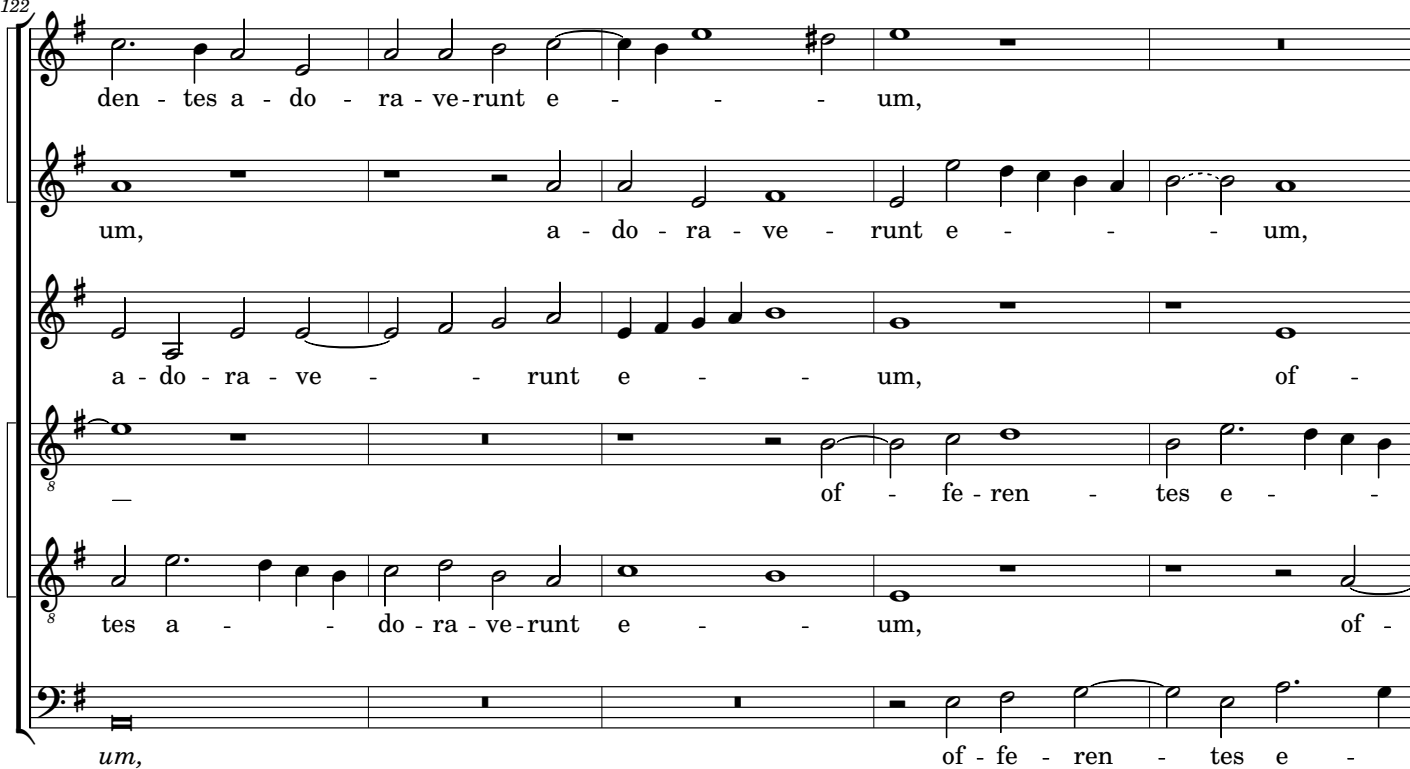
112

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 terrae 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 Mariá matre ejus,
et prociðentes 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.*

(Motet for the Feast of the Epiphany)

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

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 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 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.

Editorial Notes:

The two surviving manuscript 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. The former was consulted in preparing this edition. 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 a 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 reiteration of text 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.