

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]

CONTRA[TENOR]

TENOR [PRIMUS]

TENOR [SECUNDUS]

BAS[SUS]

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

Re - ges ter - rae con -

Re - ges

5

Re - ges ter - rae con -

- ti sunt, re-ges

gre - ga - - ti sunt,

ter - 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 -

11

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

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

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

con-gre-ga - ti sunt con - ve-nerunt in u - num,

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

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

17

in u - num, di - cen - tes, con-

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

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

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

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

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

23

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

29

cen - tes: E - a - mus in Ju - de -
 tes: E - a - mus in Ju - de -
 a - mus in Ju - de - am, e - a - mus in
 num, di - cen - tes: E - a - mus in Ju - de - am,
 tes: E - a - mus in Ju - de - am,
 - tes: 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.

35

am et in-qui-ra -

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

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

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

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

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

41

mus: U - bi

et in - qui - ra - - mus:

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

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

et in - qui - ra - - - - mus: U -

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

47

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

53

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

59

ma - gnus cu - jus

ma - gnus cu - jus stellam vi - di - mus,

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

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

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

ma - gnus, cu - jus stel - lam

65

stel-lam vi - di - mus, vi -

cu - jus stel - lam vi -

stel-lam vi - di - mus?

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

mus, cu - jus stel-lam

vi - di - mus, vi - di - mus?

70

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

Detailed description: This block contains the musical score for measures 70 through 75. It features six staves: five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and one bass line. The music is in a minor key with a common time signature. The lyrics are 'Al-le-lu-ia' repeated in various parts. There are trills marked with a '3' and a sharp sign in the Alto and Tenor 1 parts. The Soprano part starts with a fermata on the first measure.

76

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

Detailed description: This block contains the musical score for measures 76 through 81. It features six staves: five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and one bass line. The music continues with the 'Al-le-lu-ia' lyrics. There are trills marked with a '3' and a sharp sign in the Alto and Tenor 1 parts. The Soprano part has a fermata on the first measure.


82 SECUNDA PARS

le - lu - ia. al - le - lu - ia. ia, al - le - lu - ia. Et ve - ni - en -

ia, al - le - lu - ia. Et ve - ni - en - tes in -

88

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

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

94

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

100

ve - ni - en - tes in - ve - ne - runt pu - e - rum
 et ve - ni - en - tes in - ve - ne -
 tes in - ve - ne - runt pu - e - rum
 pu - e - rum cum
 runt, et ve - ni - en - tes in - ve - ne - runt.
 ve - ne - runt pu - e - rum cum Ma - ri -

105

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

111

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

116

- jus, e - - - jus, et pro-ci -
jus, et pro-ci-den - tes a-do-ra - ve-runt e -
Ma - ri - a ma - tre e - - jus, et pro - ci - den - tes
et pro - ci - den - tes a - do - ra - ve - runt e - - um,
do - ra - ve - runt e - - um, et pro - ci - den - -
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 - fe-ren - tes
of - fe-ren - tes e - - i, e -
tes a - - do-ra-ve-runt e - - um, of - fe - ren -
um, of - fe - ren - tes e - - i,

128



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

of - fe - ren - tes e - - - - i

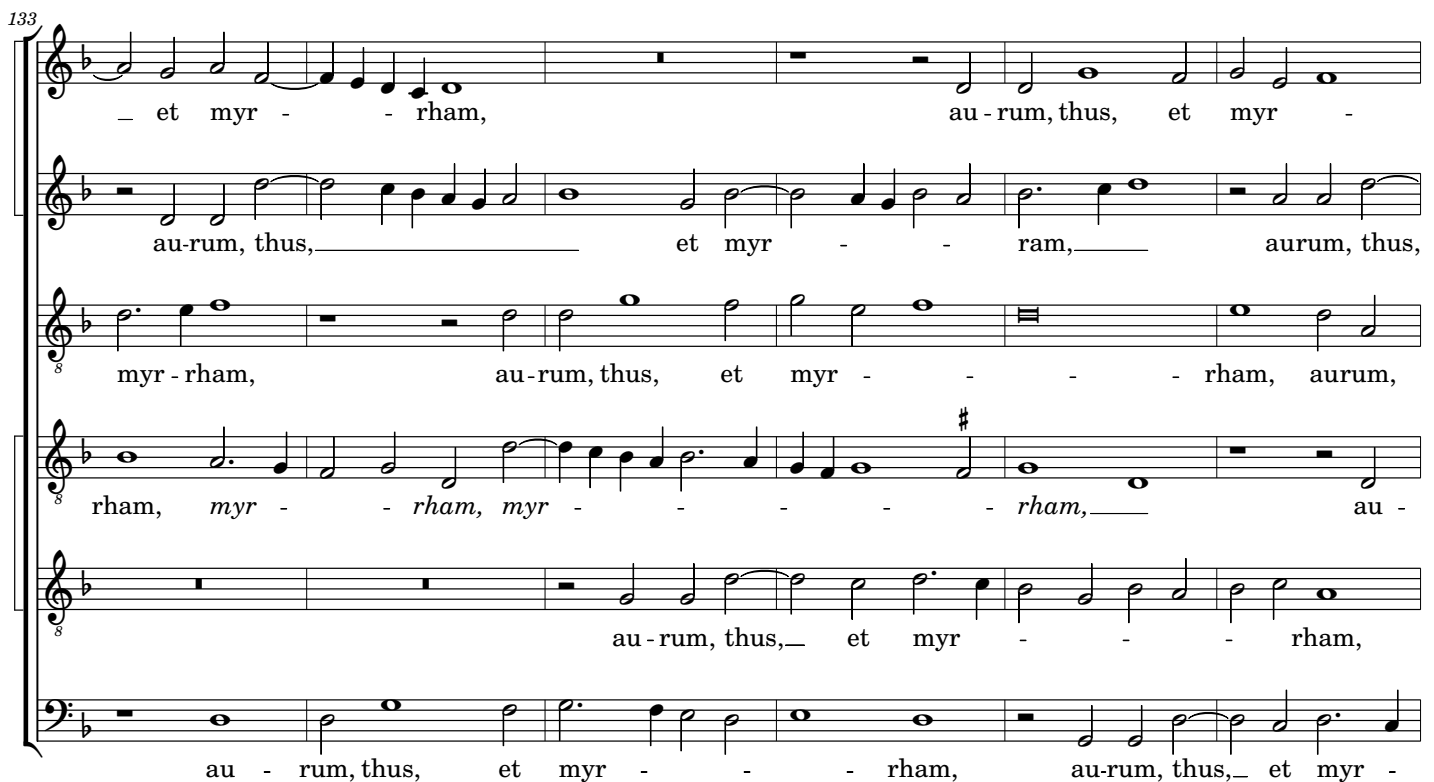
e - - - i au - rum, thus, et

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

- tes e - - - - i, e - - - - i,

- of - fe - ren - tes e - - - - i

133



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

au - rum, thus, et myr - - ram, aurum, thus,

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

rham, myr - - rham, myr - - - rham, au -

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


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

139

rham, et myr - rham. Al - le - lu -
 et myr - rham, myr - rham. Al - le - lu -
 thus, et myr - rham. Al - le - lu - ia, al - le -
 rum, thus, et myr - rham. Al - le -
 aurum, thus, et myr - rham.
 rham. Al - le - lu

145

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

151

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

Reges terrae congregati sunt
 convenérunt in unum, dicentes:
 Eámus in Judéam et inquirámus:
 Ubi est qui natus est rex magnus
 cujus stellam vídimus? Allelúia.

Et veniéntes invenérunt puérum
 cum María matre ejus,
 et procidéntes adoravérunt eum,
 offeréntes ei aurum, thus, et myrrham. Allelúia.

*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, 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 at original pitch. 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.