

Phalèse, *Liber quintus cantionum sacrarum ... a D. magistro Petro Manchicurtio Betunio* [Leuven, 1554]

Musical score for the first system, featuring six parts: SUPERIUS, QUINTA PARS, CONTRATENOR, TENOR, SEXTA PARS, and BASSUS. The lyrics are: To - ta pul - chra es, a - mi - ca me -

Musical score for the second system, featuring six parts. The lyrics are: a, a - mi - ca - - ta pul - chra es, a - mi - ca me - - - - chra es, a - mi - ca me - - - - a, (me - - - - To - - ta pul - - chra es, a - - To - - ta

10

me - - - a, a - mi - ca me -

a, a - mi - ca me - - - a, (a -

a,) a - mi - ca me - a,

mi - ca me - - a, a - mi - ca me - - a,

To - - ta pul - chra es, a - mi - ca me - - -

pul - chra es, a - mi - ca me - - - a,

15

- - - a, et ma - cu - la,

mi - ca me - a,) et

et ma - cu - la non est in te, et

(me - - a,) et ma - cu - la non est in te, et

- - - a, et ma - cu - la non est in te, et ma - cu -

et ma - cu - la, et ma - cu - la non est in te.

20

et ma - cu - la non est in te, (non est in
 ma - cu - la non est in te, (non est in te,)
 ma - cu - la non est, (non est) in te. Fa -
 ma - cu - la non est in te. Fa - vus
 la. Fa - vus di - stil-lans la - - -
 Fa - vus di - stil - lans

25

te,) Fa - vus di - stil-lans la - bi - a tu - a, (la - bi - -
 Fa - vus di - stil - - - lans la - bi - a
 vus di - stil - lans la - bi - - a tu - a, (la - -
 di - stil - lans, fa - vus di - stil - lans
 - bi - a tu - - a, fa - vus di - stil -
 la - bi - a tu - a, fa -

30

a tu - - a; mel et lac sub
 tu - - a; mel et lac sub lin -
 bi - a tu - a;) mel
 la - bi - a tu - - a;
 lans la - bi - a tu - - a;
 tus di - stil - - lans la - - bi - a tu - - a;

35

lin - - gua tu - - a, mel
 - gua tu - a, sub lin - gua tu - - a,
 et lac sub lin - gua, sub lin - - gua tu - -
 mel et lac sub lin - - gua tu - -
 mel et
 mel et lac sub lin - - gua

40

et lac sub lin - gua tu - - - - - a.
 mel et lac sub lin - - gua tu - a.
 a, mel et lac sub lin - gua tu - - - - - a.
 O - dor
 lac sub lin - gua, (sub lin - - gua) tu - a, (lin - -
 tu - a, mel et lac sub lin - - - - - gua

45

O - dor un - guen - to - rum tu - o - rum,
 O - dor un - guen - to - rum tu - o - - -
 a. O - dor un - guen - to - rum tu - o - - - rum,
 un - guen - to - rum, o - dor un - guen -
 - - - - - gua tu - a.) O - dor, o - dor
 tu - - - - - a. O - dor

50

o - dor un-guen - to - rum tu - o - - -

- rum, o - dor un - guen -

o - dor un-guen - to - - - rum tu - o - -

- to-rum tu - o - - - - - rum

un-guen - to - - - rum tu - o - - - rum, (tu - o - - rum,

un-guen - to - - - - - rum tu - o - - - rum, (un - guen -

55

- - - rum su - per om - ni - a

to - rum tu - o - rum su - per om - ni - a a - ro -

rum su - per om - ni - a,

su - per om - ni - a, su -

) su - per om - ni - a a - ro - - ma - ta,

- to - rum tu - o - - rum,) su - per om - ni -

60

a - ro - ma - ta, su - per om - ni - a a - ma - ta, su - per om - ni - a a - ro - ma - ta, (a - ro - ma - ta,) - per om - ni - a a - ro - ma - ta, su - per om - ni - a a - ro - ma - ta, (a - ro - ma - ta.)

65

- ro - ma - ta. Ve - ni, a a - ro - ma - ta. Ve - ni, ve - ni de Li - a - ro - ma - ta. Ve - ni de Li - ba - ni - a a - ro - ma - ta. Ve - ni, ve - ma - ta, a - ro - ma - ta.) Ve - ni de Li - ba - no, ve - Ve - ni de Li - ba - no,

70

ve - ni de Li - ba - no, de Li - - ba - -
 - ba - no ve - ni, ve - ni de Li - ba -
 no, ve - ni de Li - ba - no, (de Li - - ba - no,)
 ni de Li - ba - no, (ve - ni de Li - - ba - no,) ve - ni, co -
 - ni, ve - ni de Li - ba - no,
 ve - ni de Li - ba - no, ve - ni,

75

no, ve - ni, co - ro - na - -
 no, ve - ni, co - - ro -
 ve - ni, co - ro - na - be - ris,
 - ro - na - be - ris, (co - - ro - na - - be - ris,)
 ve - ni, co - ro - na - be - ris, ve - ni, co -
 ve - ni, co - ro - na - be - ris, ve -

80

be - ris, ve - ni, co - ro - na - be - ris, na - be - ris, ve - ni, co - ro - ve - ni, co - ro - na - be - ris, ve - ni, ve - ni, co - ro - na - be - ris, ve - ro - na - be - ris, ve - ni, co - ni, ve - ni, co - ro - na - be - ris, (co - ro - na -

85

(co - ro - na - be - ris,) ve - ni, co - ro - na - be - ris. na - be - ris, ve - ni, co - ro - na - be - ris. (co - ro - na - be - ris.) ni, ve - ni, (ve - ni,) co - ro - na - be - ris. ro - na - be - ris. be - ris,) ve - ni, co - ro - na - be - ris.

90 SECUNDA PARS

Flo - res ap - pa - ru - e - runt, (ap - pa - ru - e -

Flo - res ap - pa - ru - e -

Flo - res ap - pa - ru - e -

res ap - pa - ru - e - runt, (ap - pa - ru - e - runt,)

Flo - res ap - pa - ru -

Flo - res ap - pa - ru - e - runt, (ap - pa - ru - e -

- runt,)

- runt, flo - res ap - pa - ru -

- runt, flo - res

100

vi - ne - ae flo - ren - tes, (flo - - - -
e - - - - runt, vi - ne - ae flo - ren -
- - - - runt, - - - -) vi - ne - ae flo - - - - ren -
vi - ne - ae flo - - - - ren - - - - tes,
e - - - - runt, - - - - vi - ne - ae flo - - - - ren - - - -
ap - pa - - - - ru - e - - - - runt,

105

ren - - - - tes,) vi - ne - ae flo - - - - ren - - - -
tes, vi - ne - ae flo - ren - - - -
tes, vi - ne - ae flo - ren - - - - tes, (flo - - - - ren - - - -
vi - ne - ae flo - ren - - - - tes, vi - ne - ae
tes, vi - ne - ae flo - ren - - - - tes, - - - -
vi - ne - ae flo - - - - ren - - - - tes, (flo - - - - ren - - - - tes,

110

tes o - do - - rem de - de - runt, o -

tes o - do - rem de - de - runt, o - do - rem de - de -

tes,) o - do - rem de - - de - runt, (de - de - runt,)

8 flo - ren - tes o - do - rem de - de - runt,

vi - ne - ae flo - ren - tes o - do - rem de -

8 flo - ren - tes,) o - do - rem de - de - runt,

115

do - rem de - de - runt, (o - do - rem de - - de - runt.) Et vox

- runt, o - do - rem de - de - runt.

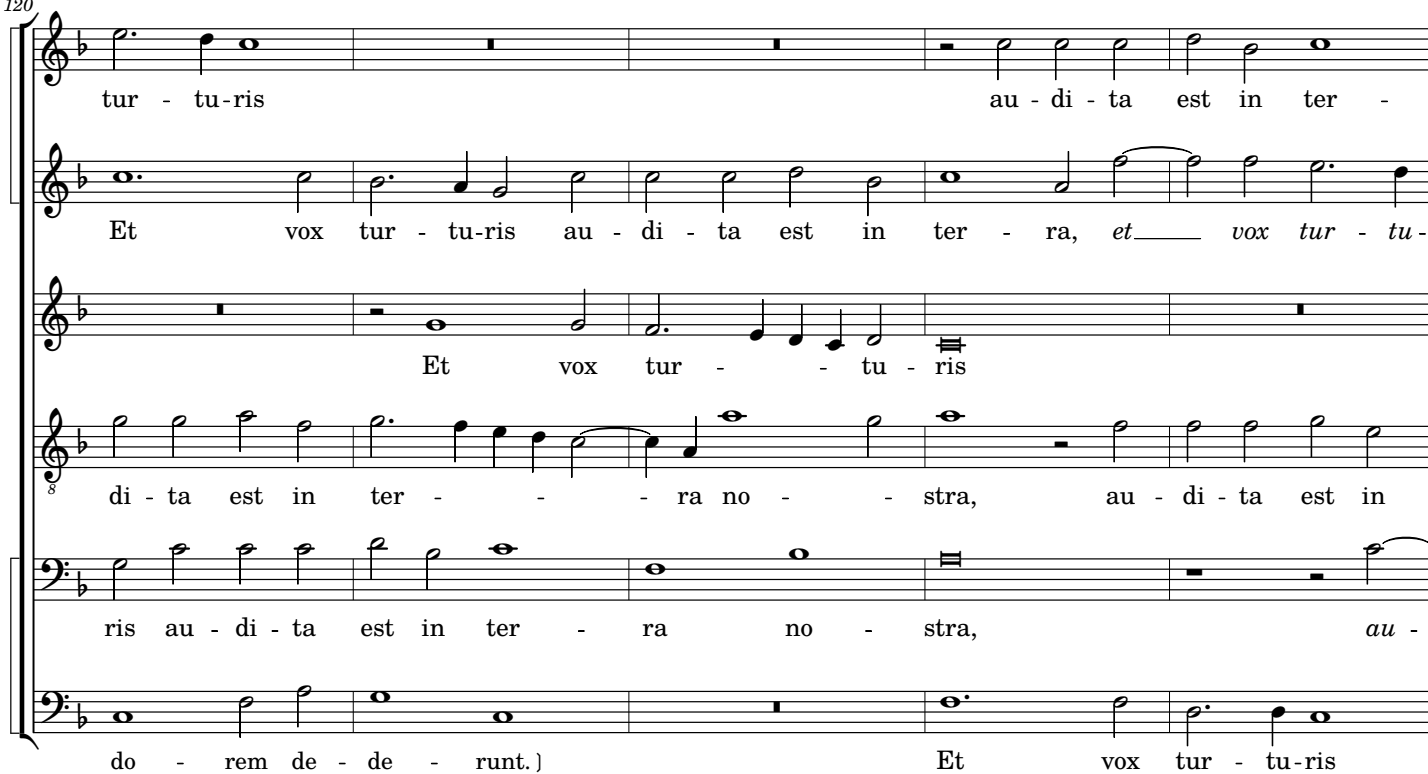
o - do - rem de - de - runt.

8 de - - de - runt. Et vox tur - tu - ris au -

- de - - runt. Et vox tur - tu -

o - do - rem de - - de - - runt, (o -

120



tur - tu-ris au - di - ta est in ter -

Et vox tur - tu-ris au - di - ta est in ter - ra, et vox tur - tu -

Et vox tur - tu - ris

di - ta est in ter - ra no - stra, au - di - ta est in

ris au - di - ta est in ter - ra no - stra, au -

do - rem de - de - runt.) Et vox tur - tu-ris

125



ra, et vox tur - tu-ris au - di - ta est in ter - ra no -

ris au - di - ta est in ter - ra no - stra.

au - di - ta est in ter - ra no - stra. Sur - ge, pro - pe -

ter - ra no - stra, au - di - ta est in ter - ra no -

- di - ta est in ter - ra no - stra, au - di - ta est in ter - ra

au - di - ta est in ter - ra no - stra. Sur -

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stra. Sur - ge, pro - pe - ra, a - mi - ca me - - a, a - mi - ca me - - a, a - mi - ca (me - - a, a - mi - ca me - - a, a - mi - ca me - - a, no - - stra. Sur - ge, pro - pe - ra, a - mi - ca me - - a, ge, pro - pe - ra, a - mi - ca me - - a, a, me - - a, ve - ni, me - - a, ve - ni, ve - ni de Li - ba - - a,) me - - a, Ve - ni de Li - - ba - no, ve - ra, a - mi - ca me - a, Ve - ni, ve - ni de a, (a - mi - ca me - a.) ve - ni de Li - ba - no, ve - ve - ni de Li - - ba - no, ve -

136

me - - a, ve - ni, me - - a, ve - ni, ve - ni de Li - ba - - a,) me - - a, Ve - ni de Li - - ba - no, ve - ra, a - mi - ca me - a, Ve - ni, ve - ni de a, (a - mi - ca me - a.) ve - ni de Li - ba - no, ve - ve - ni de Li - - ba - no, ve -

141

ve - ni de Li - ba - no, de Li - ba - no,
 no ve - ni, ve - ni de Li - ba - no,
 ni de Li - ba - no, (de Li - ba - no,)
 Li - ba - no, (ve - ni de Li - ba - no,) ve - ni, co - ro -
 ni, ve - ni de Li - ba - no, ve -
 ni de Li - ba - no, ve - ni, ve -

146

ve - ni, co - ro - na -
 ve - ni, co - ro - na -
 ve - ni, co - ro - na - be - ris,
 na - be - ris, (co - ro - na - be - ris,) ve -
 ni, co - ro - na - be - ris, ve - ni, co - ro -
 ni, co - ro - na - be - ris, ve - ni,

151

be - ris, ve - ni, co - ro - na - be - ris, (co - ro -

be - ris, ve - ni, co - ro - na - be -

ve - ni, co - ro - na - be - ris, (co - ro -

ni, ve - ni, co - ro - na - be - ris, ve - ni,

na - be - ris, ve - ni, co - ro -

ve - ni, co - ro - na - be - ris, (co - ro - na - be -

156

(co - ro - na - be - ris, ve - ni, co - ro - na - be - ris.)

ris, ve - ni, co - ro - na - be - ris.

na - be - ris.)

ve - ni, (ve - ni,) co - ro - na - be - ris.

na - be - ris.

ris, ve - ni, co - ro - na - be - ris.

† *Superius*, m.158.3-4: notes added to correct a missing semibreve beat in the source (see Editorial Notes).

Tota pulchra es, amica mea,
 et mácula non est in te.
 Favus distillans lábia tua;
 mel et lac sub lingua tua.
 Odor unguentórum tuórum
 super ómnia arómata.
*Veni, veni de Líbano,
 veni, coronáberis.*

Flores apparuérunt,
 víneae floréntes odórem dedérunt.
 Et vox túrturis audíta est in terra nostra.
 Surge, própéra, amica mea,
veni, veni de Líbano ...

*Thou art all fair, my love;
 and there is no spot in thee.
 Thy lips drop as the honeycomb;
 honey and milk are under thy tongue.
 The sweet smell of thy ointments
 is above all manner of spices.
 Come, come from Libanus,
 come, thou shalt be crowned.*

*The flowers have appeared,
 the blossoming vines have yielded their fragrance.
 And the voice of the turtle dove is heard in our land.
 Arise, make haste, my love,
 come, come from Libanus ...*

(Antiphon for the Feast of the Assumption or the Nativity of the Blessed Virgin Mary) from Song of Songs 2 & 4

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:

This motet — one of seven settings of the Song of Songs among Manchicourt's output of more than seventy motets — was published in Phalèse's 1554 collection and its 1558 and 1560 reprints. Structurally, the motet follows an 'ABCB' pattern used regularly by the composer in his settings of liturgical responsories; in this instance, the repeated section is unusually long, and the repeat of the 'B' section has a slightly modified ending (commencing in m.158) that adds a semibreve beat. The source and its later reprints omit this extra beat from the *Superius* part, necessitating editorial correction as indicated.

This edition is set at the original notated 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 in the source are acknowledged with overarching square brackets. Word underlay reflects editorial judgment and is freely adjusted. Re-iterated text implied by an 'ij' marking or incomplete phrase in the original is indicated in *italic*; editorial re-iteration appears in (brackets). Editorial conjoining of notes — when considered preferable for word underlay — is indicated with a dashed tie.
