

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

Musical score for the first system of "Osculetur me". The score is for six voices: SUPERIUS, QUINTA PARS, CONTRATENOR, TENOR, SEXTA PARS, and BASSUS. The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics for the QUINTA PARS and CONTRATENOR parts are: "O - scu - le - tur me o - scu - lo o - -" and "O - scu - le - tur". The TENOR part is marked "Cantus firmus".

Musical score for the second system of "Osculetur me". The score continues from the first system. The lyrics for the QUINTA PARS and CONTRATENOR parts are: "O - scu - le - tur me o - scu - lo o - ris su - i, (o - - - ris" and "ris su - i;". The lyrics for the CONTRATENOR part are: "me o - scu - lo o - ris su - - - - i, o - scu - lo o -". The lyrics for the TENOR part are: "To - - - ta". The lyrics for the BASSUS part are: "O - scu - le -".

9

su - - - i;)

qui - a me - li - o -

qui - a me - li - o - ra sunt, (me -

- ris, (o - - - - ris) su - - - i; qui -

pul - chra es, a - mi -

tur me o - scu-lo o - ris su - - - i, su - i;

su - i, o - scu-lo o - ris su - - - i;

14

- ra sunt, (me - li - o - - - - ra sunt) u -

- li - o - - - ra sunt) u - be - ra tu -

a me - li - o - - - - ra sunt u - be - ra tu - a

- - - ca me - - - a,

qui - a me - li - o - - - - ra, (me -

qui - a me - li - o - - - - ra sunt

19

- be - ra tu - a vi - - no, vi - - - no,  
a - - - - - vi - - - - - no, u -  
(vi - - - - no,) vi - - - - no, vi -  
8 et ma - cu - la non est  
li - o - ra) sunt u - be - ra tu - a vi - no,  
u - be - ra tu - a vi - no, u - be - ra tu - a vi -

24

fra - gran - ti - a un - guen - tis op - - ti - mis,  
- be - ra tu - a vi - - - - - no,  
no, fra - gran - ti - a un - guen - tis op - - ti - mis, fra -  
8 in te. Fa - vus  
fra - gran - ti - a un - guen - tis op - ti - mis,  
no, vi - - - no, fra - gran - ti - a un - guen - tis

29

un - guen - tis op - ti - mis.

fra - gran - ti - a un - guen - tis op - ti - mis. O - le - um ef -

gran - ti - a un - guen - tis op - ti - mis. O - le - um ef - fu - sum,

di - stil - lans la - bi - a tu - a; mel.

(un - guen - tis op - ti - mis.) O -

op - ti - mis. O - le - um ef - fu - sum.

34

O - le - um ef - fu - sum no - men tu -

fu - sum, o - le - um ef - fu -

o - le - um ef - fu - sum, (ef - fu -

et lac sub lin - gua tu - a,

le - um ef - fu - sum, (o - le - um ef - fu - sum)

- sum, o - le - um ef - fu - sum, (o -

39

- - um, no - men tu - um, no - men tu - um, (no - men tu -  
 sum, ) no - men tu - um no - men tu - um, no - men tu - um,  
 sub lin - gua tu -  
 no - men tu - um, no - men tu - um,  
 le - um ef - fu - sum) no - men tu - um,

45

um;) i - de - o a - do - le - scen - tu - lae, (a - do -  
 men tu - um; i - de - o a - do - le -  
 um, (no - men tu - um;)  
 a. O - dor un -  
 no - men tu - um; i - de - o a - do - le - scen - tu -  
 no - men tu - um, (tu - um;)

50

- le - scen - - - tu - lae,) di - le - xe - runt

scen - tu - - lae, i - de - o a - do - le - - scen -

i - de - o a - do - le - scen - tu - lae di - le - xe - runt\_ te, di -

guen - to - rum tu - o - rum

lae, i - de - o a - do - le - scen - - - -

i - de - o a - do - le - scen - - - - tu - lae

55

te, di - le - xe - runt\_ te, (di - le - xe - runt

- tu - lae di - le - xe - runt\_ te, (di - le - xe - - runt

le - xe - runt\_ te, di - le -

su - per om - - - ni - a a - ro -

tu - lae\_ di - le - xe - runt\_ te, di - le -

di - le - xe - runt te, di - le - xe - runt

60

**SECUNDA PARS**



te,) di - le - xe - runt te. Tra - he me post

te,) di - le - xe - runt te. Tra -

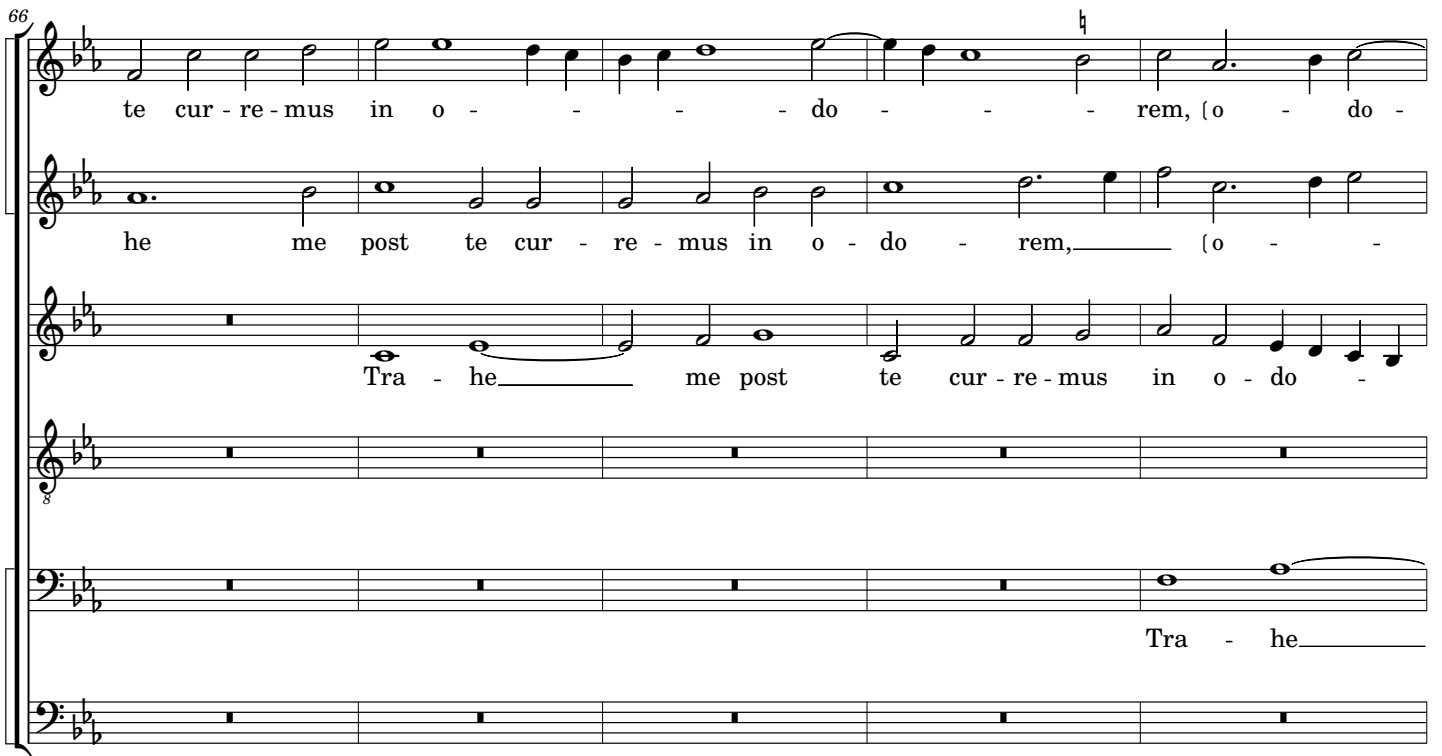
xe - - runt te.

- ma - ta.

xe - runt te, (di - le - xe - runt te.)

te, di - le - xe - runt te.

66



te cur - re - mus in o - - - do - - - rem, (o - do -

he me post te cur - re - mus in o - do - rem, (o - -

Tra - he me post te cur - re - mus in o - do -

Tra - he

71

rem,) cur - re - mus in o - - - do - - -

do - rem) un - guen - to - rum tu - -

rem, cur - re - mus in

To - - ta pul - chra es,

- me post te, tra - he me post te cur - re - mus

Tra - he me post te, tra - he me

76

rem un - guen - to - rum tu - o - -

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

o - do - - - rem un - guen - to - rum tu - o -

a - mi - - - ca me -

in o - - - do - - - rem

post te cur - re - mus in o - do - rem



81

rum, un - guen - to - rum tu o - -  
o - - - - - - - - - - - - - - - rum. In -  
rum, un - - guen-to - rum tu o - - - - rum, (tu o -  
- a,  
un - guen - to - rum tu o - rum. In - tro - du - xit  
un - guen-to - rum tu o - - - - rum, (tu o - - -

86

rum. In - tro - du - xit  
tro - du - xit me rex, in - tro - du - xit me rex  
- rum.) In - tro - du - xit me rex, in - tro - du - xit me  
et ma - cu - la non est in te.  
- me rex, in - tro - du - xit  
rum.) In - tro - du - xit me rex, in - tro - du -

91

me rex in cel - la - ri - a, in cel - la - ri - a

in cel - la - ri - a su - a. Ex - sul - ta -

rit me rex in cel - la - ri - a, cel - la - ri - a

Fa - vus di - stil -

me rex in cel - la - ri - a su - a.

xit me rex in cel - la - ri - a su -

96

a su - a. Ex - sul - ta - bi -

bi-mus, (ex - sul - ta - bi - mus, )

su - a. Ex - sul - ta - bi - mus, ex - sul -

lans la - bi - a tu - a; mel et

Ex - sul - ta - bi - mus,

a. Ex - sul - ta - bi -

101

mus, (ex - sul - ta - bi - mus,) et lae - ta - bi - mur  
 ex - sul - ta - bi - mus et lae -  
 ta - bi - mus, et lae - ta - bi - mur  
 lac sub lin - gua tu - a, sub  
 ex - sul - ta - bi - mus et lae - ta - bi - mur, (lae - ta - bi -  
 mus et lae - ta - bi - mur, et lae -

106

su - per vi - num, (su - per vi -  
 ta - bi - mur su - per vi - num, (su - per vi -  
 su - per vi -  
 lin - gua tu - a.  
 mur) su - per vi - num, (vi - num, su -  
 ta - bi - mur su - per vi - num, (vi - num,) su - per vi -

111

num.) Re - cti di - li - gunt te, re - cti di -  
 num,) su - per vi - - - num. Re - cti di - li - gunt te,  
 - - - num. Re - cti di - li - - -  
 O - dor un - guen - to - rum tu - o - rum  
 - per vi - num,) Re -  
 - - - num. Re - cti di - li - gunt te, (di - li - gunt

116

- li - - gunt te, (re - - cti di - li - gunt  
 re - cti di - li - gunt te, re - cti di - li - gunt  
 - - gunt te, (re - cti di - li - - gunt te,) re -  
 su - per om - - - ni -  
 cti di - li - - gunt te, re - cti di - li - gunt  
 te,) re - cti di - li - - gunt te, re -

121

te,) re - cti di - li - gunt te, (di - li - gunt te.)

te, re - cti di - li - gunt te.

- cti di - li - gunt te.

a a - ro - ma - ta.

te, re - cti di - li - gunt te.

cti di - li - gunt te, (re - cti di - li - gunt te.)

See over for Editorial Notes

(Sponsa:)

Osculetur me ósculo oris sui;  
 quia melióra sunt úbera tua vino,  
 fragrántia unguéntis óptimis.  
 Óleum effúsum nomen tuum;  
 ídeo adoleſcéntulae dilexérunt te.

(Chorus adolescentularum:)

Trahe me, post te currémus  
 in odórem unguentórum tuórum.  
 Introdúxit me rex in cellária sua.  
 Exsultábimus et laetábimur super vinum.<sup>1</sup>  
 Recti díligunt te.

CANTUS FIRMUS:

Tota pulchra es, amíca mea,  
 et mácula non est in te.  
 Favus distíllans lábia tua;  
 mel et lac sub lingua tua.  
 Odor unguentórum tuórum  
 super ómnia arómata.

(Bride:)

Let him kiss me with the kiss of his mouth,  
 for thy breasts are better than wine,  
 smelling sweet of the best ointments.  
 Thy name is as oil poured out,  
 therefore young maidens have loved thee.

(Chorus of young maidens:)

Draw me: we will run after thee  
 to the odour of thy ointments.  
 The king hath brought me into his chambers.  
 We will be glad and rejoice over wine.<sup>1</sup>  
 The righteous love thee.

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.

(Antiphon for Feast Days of the Blessed Virgin Mary)

from Song of Songs 1:1-3, 4:7 & 11

<sup>1</sup> The original biblical text is '... et laetabimur *in te, memores uberum tuorum* super vinum' ('... and rejoice in *thee, we will remember thy breasts* more than wine'). The curious omission of those five words in this setting is consistent in all part books in the source and imparts a rather different and somewhat comical meaning that might find a logical basis in the motet's potential connection to the Spanish royal wedding in 1543 (see Editorial Notes overleaf).

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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.

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). As an apparently later work, it exemplifies the composer's mastery of complex polyphony, though structurally the motet employs a technique from the previous generation of High-Renaissance composers: a *cantus firmus* in the *Tenor* voice, surrounded by five other freely composed parts. The text of the *cantus firmus* is also from the Song of Songs, but the melody is taken from a popular German song *Kein Adler in der Welt so schön schwebt* ('No eagle in the world soars so beautifully'). Thomas Crecquillon based a mass on the same model, published in 1545, and the melody is also quoted in motets by a number of other contemporary Franco-Flemish composers — all of whom, like Manchicourt, had some connection with the various Hapsburg courts that dominated Europe in the sixteenth century.

Martin Ham<sup>2</sup> postulates that these motets and Crecquillon's mass may have been composed for the 1543 wedding of Phillip of Spain to Maria Manuela of Portugal: the biblical text of Manchicourt's motet (including the rather odd variation in the penultimate line) seems well suited to such an occasion, and the original text of *Kein Adler* contains many regal inferences — indeed, the eagle itself (in double-headed form) is the centrepiece of the emblem of the House of Hapsburg. Based on this theory, Manchicourt's motet may well have been composed more than a decade earlier than its first known publication.

#### Editorial Notes:

This edition is set a tone lower than the original notated pitch. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the  $\text{C}$  mensuration sign and its modern-equivalent  $\text{C}$  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 'corner' brackets respectively. Word underlay reflects editorial judgment and is freely adjusted. Re-iterated text implied by an 'ij' marking or incomplete phrase in either source is indicated in *italic*; editorial re-iteration appears in (brackets). Where implied by (or considered preferable for) word underlay, conjoining of notes split across a line break in the original is indicated with a dashed tie.

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<sup>2</sup> Ham, M. (1998). *Thomas Crecquillon in context: a reappraisal of his life and of selected works* (Doctoral dissertation, The University of Surrey, Guildford, United Kingdom). Retrieved from [http://epubs.surrey.ac.uk/2723/1/246059\\_VOL1.pdf](http://epubs.surrey.ac.uk/2723/1/246059_VOL1.pdf)