

Tota pulchra es, amica mea

Pierre de Manchicourt (c.1510–1564)

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

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

Musical score for the second system, continuing the vocal 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 - mi - ca me - a,
 mi - ca me - - a, a - mi - - - - ca
 To - - ta pul - chra es, a - mi - ca me - - -
 pul - chra es, a - mi - ca me - - - - - a,

15

- - - a, et ma - cu - la,
 - - - 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.
ma - cu - la 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 - - -
Fa - vus di - stil - lans la - - bi - a
vus di - stil - lans la - - bi - a tu - a, tu - -
di - stil - lans, fa - vus di - stil - lans
- bi - a tu - a, fa - vus di - stil -
la - bi - a tu - a, fa -

30

a; mel et lac sub
 tu a; mel et lac sub lin -
 a; mel
 la - bi - a tu - a;
 lans la - bi - a tu - a;
 vus 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

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 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 - - - - - rum

un - guen - to - - - - - rum tu - - - - - rum

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

55

- rum su - per o - mni - a a - ro -

to - rum tu - o - rum su - per o - mni - a a - ro - ma - ta,

rum su - per o - mni - a, su -

su - per o - mni - a, su - per o - mni -

- su - per o - mni - a a - ro - - ma - ta,

- o - - - - rum, su - per o - mni - a a - ro -

61

- ma - ta, su - per o-mni-a a - ro - ma -
su - per o-mni-a a - ro - ma - ta.
- per o-mni-a a-ro - ma-ta, a-ro - ma -
a a-ro - ma - ta, su-per o - mni-a a-ro - ma -
su - per o-mni-a a - ro - ma - ta, a-ro - ma -
ma - ta. Ve -

67

ta. Ve - ni, ve - ni de Li - ba - no,
Ve - ni, ve - ni de Li - ba - no ve - ni, ve -
ta. Ve - ni de Li - ba - no, ve - ni, ve - ni de
ta. Ve - ni, ve - ni de Li - ba - no, de Li -
ta. Ve - ni de Li - ba - no, ve - ni, ve - ni
ni de Li - ba - no, ve - ni de Li - ba - no,

73

de Li - ba - no, ve - ni, co -
 ni de Li - ba - no, ve - ni, co -
 Li - ba - no, ve - ni, co - ro - na - be - ris,
 - ba - no, ve - ni, ve - ni, co - ro - na - be -
 de Li - ba - no, ve - ni, co - ro - na - be - ris,
 ve - ni, ve - ni, co - ro - na - be - ris,

79

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

84



co - ro - na - - - - be - ris, ve - ni, co - ro - na - be - ris.
- ni, co - ro - na - beris, ve - ni, co - ro - na - be - ris.
- ro - na - - - - be - ris.
ris, ve - ni, ve - ni, co - ro - na - be - ris.
ve - ni, co - 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 -
Flo - res ap - - - - pa -
Flo - res ap - pa - ru - - - - e - - - -

95

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

100

vin - e - 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, vin - e - ae flo - - ren - -
 tes, vi - ne - ae flo - ren - -
 tes, vi - ne - ae 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 - - - - -

110

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

116



rem de - de - - - - - runt. Et vox tur - tu-ris
o - do - rem de - de - runt. Et vox tur - tu-ris au -
o - do - rem de - de - - - - runt. Et vox
de - runt. Et vox tur - tu-ris au - di - ta est in ter - -
- runt. Et vox tur - tu-ris au - di - ta est in ter -
do-rem de - - - - - de - runt, o - - - - - do - rem de - de - runt.

122



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

128

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

134

ge, pro-pe-ra, a-mi-ca me-a, ve-ni, -a, a-mi-ca me-a, ve-ni, ve-ni de a-mi-ca me-a, ve-ni de Li-ra, sur-ge, pro-pe-ra, a-mi-ca me-a, ve-pe-ra, a-mi-ca, a-mi-ca me-a, ve-ni de Li-ba-a, ve-ni de Li-ba-no,

140



ve - ni de Li - ba - no, de Li -
Li - ba - no ve - ni, ve - ni de Li -
- ba - no, ve - ni, ve - ni de Li - ba - no,
ni, ve - ni de Li - ba - no, de Li - ba - no, ve -
no, ve - ni, ve - ni de Li - ba -
ve - ni de Li - ba - no, ve - ni,

145



- ba - no, ve - ni, co -
- ba - no, ve - ni, co -
ve - ni, co - ro - na - be - ris,
ni, ve - ni, co - ro - na - be - ris,
no, ve - ni, co - ro - na - be - ris, ve -
ve - ni, co - ro - na - be - ris,

150

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

155

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

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, própera, 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 'ABC'B' pattern used regularly by Manchicourt 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 that results in the addition of a semibreve beat in the final phrase. The source (and its later reprints) erroneously omit this extra beat from the *Superius* part: an editorial correction is therefore proposed in the second half of m.158.

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 in the source are acknowledged with overarching square brackets. Word underlay reflects editorial judgment and is freely adjusted: editorial re-iteration of text not explicit in the source is indicated in *italic*.
