

Tota pulchra es, amica mea

Pierre de Manchicourt (c.1510–1564)

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

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

QUINTA PARS
To -

CONTRATENOR
To - - ta pul -

TENOR

SEXTA PARS

BASSUS

5

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

21

la non est in te, non est in te. Fa-vus di-stillans

- non est in te. Fa -

- non est in te. Fa-vus di-stil-lans la -

- non est in te. Fa-vus di-stil-lans, fa -

Fa-vus di-stil-lans la - - - bi-a tu - -

Fa - vus di - stil - lans la - bi - a tu - a,

27

la - - - bi - a tu - - - - - a;

vus di - stil - - - lans la - bi - a tu - - - a;

bi - a tu - a, la - - bi - a tu -

- vus di - stil - lans la - bi -

a, fa - vus di - stil - lans la - bi - a tu -

fa - vus di - stil - lans la -

32

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

38

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

43



- - a. O - dor un - guen - to - rum tu -
- tu - a. O - dor un - guen - to -
lin - gua tu - a. O - dor un - guen - to -
O - dor un - guen - to - rum,
- a, lin - gua tu - a.
lac sub lin - gua tu - a.

48



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

53

to - rum tu - o - - - - rum su - per
o - dor un - guen - to - rum tu - o - rum su - per om - ni - a
- - rum tu - o - rum su - per om - ni - a,
- - rum su - per om - ni - a,
o - - - rum su - per om - ni - a a - ro - -
- - rum, tu - o - - - rum, su -

59

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

65

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

71

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

76

ve - ni, co - ro - na - - - -

ve - ni, co - - - ro - na - - -

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

- - - - - be - ris, ve - ni, ve -

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

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

81

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

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

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

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

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

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

86 SECUNDA PARS

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

92

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

97

runt, ap - pa - ru - e - runt, vin - e - ae
 - res ap - pa - ru - e - runt,
 ru - e - runt, ap - pa - ru - e - runt,
 vi - ne - ae flo -
 flo - res ap - pa - ru - e - runt,
 flo - res ap - pa - ru - e - runt,

102

flo - ren - tes, flo - ren - tes,
 vi - ne - ae flo - ren - tes,
 vi - ne - ae flo - ren - tes, vi - ne - ae
 - ren - tes, vi - ne - ae flo -
 vi - ne - ae flo - ren - tes, vi - ne - ae flo -
 - ru - e - runt, vi - ne - ae flo -

107

vin - e - ae flo - ren - tes o - do - rem de - de -

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

flo - ren - tes o - do - rem

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

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

ren - tes, flo - ren - tes,

112

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

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

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

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

tes o - do - rem de - de - runt.

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

118

- de-runt. Et vox tur - tu-ris au - di - ta
de - runt. Et vox tur - tu-ris au - di - ta est in ter - ra, et -
- runt. Et vox tur - tu-ris
Et vox tur - tu-ris au - di - ta est in ter - - ra no - stra, au -
Et vox tur - tu-ris au - di - ta est in ter - ra no - stra,
runt, o - - do - rem de - de - runt. Et vox

124

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

130

ra no - stra. Sur - ge, pro - pe -

Sur - ge, pro - pe - ra, a - mi - ca me - - a,

ge, pro - pe - ra, a - mi - - ca me - a, a - mi -

no - - - stra. Sur - ge, pro - - - pe - ra, sur -

ra no - - - stra. Sur - ge, pro - pe - ra, a -

Sur - ge, pro - pe - ra, a - mi - ca me - - a,

135

ra, a - mi - ca me - - - - a, ve - ni,

a - mi - ca me - a, ve - ni, ve - ni de

- - - - ca me - - - a, ve - ni, ve - ni de

ge, pro - pe - ra, a - mi - ca me - a, ve -

mi - ca me - a, a - mi - ca me - a, ve - ni de Li - ba -

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

150

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

155

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

See over for Editorial Notes

† *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 distíllans 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 'ABCB' 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 (commencing in m.158) that adds a semibreve beat. The source and its later reprints 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 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: editorial re-iteration of text not explicit in the source is indicated in *italic*. Editorial joining of notes, where considered necessary for word underlay, is indicated with a dashed tie.
