

Qualis est dilecta mea

Petit Jean De Latre (c.1510–1569)

Waelrant & Laet, *Sacrarum cantionum ... quinque et sex vocum ... liber secundus* [Antwerp, 1555] (RISM 1555/6)

Musical score for the first system, featuring six vocal parts: SUPERIUS, CONTRATENOR, QUINTA PARS, TENOR, SEXTA PARS, and BASSUS. The music is in a minor key with a common time signature. The lyrics for the first part are: "Qua - - - lis". The Tenor part begins with the lyrics: "Qua - lis est di - le - cta me - - -".

Musical score for the second system, continuing the six vocal parts. The lyrics for the first part are: "est di - le - cta me - - - - - - - - - a, qua - lis est di -". The Contratenor part has the lyrics: "Qua - - - lis est di - le - cta me - a, me -". The Tenor part has the lyrics: "Qua - lis est di -". The Bassus part has the lyrics: "- - - a, me - - - - - - - - - a, di -".

19

me - - a, qua - lis est di - ci - te, fi -
 a, qua - lis est di - ci - te, † qua - lis est di - ci -
 - lis est di - ci - te, qua - lis est di - ci - te, qua - lis est
 a, me - a, qua - lis est di - ci -
 qua - lis est di - ci - te, qua - lis
 a, qua - lis est di - ci - te, di - ci - te,

24

li - - ae Si - - on, qua - lis est di - ci -
 - - te, qua - lis est di - ci - te, fi - li - ae
 di - - ci - te, qua - lis est di - ci - te, fi - li - ae Si -
 te, qua - lis est di - ci - te, qua - lis est di - ci - te, fi -
 - est di - ci - te, qua - lis, fi - li - ae
 qua - lis est di - ci - te, di - ci - te,

† Contratenor, m.21: text '*dilecta*' in the source

39

li - li-um, non est ro - sa, non est li - li - um,
 - ro - sa, non est li - li - um, non est
 - li-um, non est ro - sa, non est ro - sa,
 non est ro - sa, non est ro - sa,
 non est li - li - um, non est ro -
 li - li-um, non est ro - sa, non est li - li - um, non est

44

non est ro - sa,
 li - li-um, non est ro - sa, tam su - a - vis, tam for - mo -
 non est ro - sa, tam su - a - vis, tam for - mo -
 - sa, ro - sa,
 - sa, tam su - a - vis, tam for - mo -
 ro - sa, non est ro - sa, tam su - a - vis, tam for - mo -

49

tam su - a - vis, tam for - mo - sa, tam su - a - vis, tam
 sa, tam su - a - vis, tam for - mo - sa, tam su - a - vis, tam
 sa, tam su - a - vis, tam
 tam su - a - vis, tam for - mo - sa, tam su - a - vis, tam
 sa, tam su - a - vis, tam for - mo - sa, tam su - a - vis, tam for - mo -
 sa, tam su - a - vis, tam

54

for - mo - sa, (su - per om - nes spe - ci -
 - for - mo - sa, su - per om - nes spe - ci - o - sa.
 - for - mo - sa, su - per om - nes, su - per om - nes spe - ci - o -
 - for - mo - sa, su - per om - nes spe - ci - o -
 - sa, su - per om - nes spe - ci -
 - for - mo - sa, su - per om - nes spe - ci - o - sa,

59

o - sa, spe - ci - o - - - - sa.) E -

E - - ia, (e - - - - ia,) er - - go,

- sa, su - per om - nes spe - ci - o - sa. E - - ia, e - - ia, er -

sa, su - per om - nes spe - ci - o - - - -

o - sa, spe - ci - o - sa. E - - ia, er - go,

su - per om - nes spe - ci - o - sa. E -

64

- ia, e - - ia, e - ia, er - -

e - - ia, er - go, e - - ia, er -

- go, e - - ia, er - - go, e - - ia,

- sa. E - - ia, er - - go,

e - - ia, er - - go,

- ia, er - - go,

69

- go, e - ia, e - ia,
 - go, dul - cis - si - ma,
 e - ia, er - go, dul - cis - si - ma, (dul - cis - si -
 e - ia, er - go, dul - cis - si - ma, dul - cis -
 dul - cis - si - ma, dul - cis - si -
 e - ia, er - go, dul - cis - si - ma,

74

er - go, dul - cis - si - ma, San - cta Ma -
 San - cta Ma - ri - a, San - cta Ma - ri - a, Ma - ri -
 ma,) dul - cis - si - ma, dul - cis - si - ma, dul - cis -
 si - ma, San - cta Ma - ri - a,
 ma, dul - cis - si - ma, dul - cis - si - ma, San - cta Ma -
 dul - cis - si - ma, San - cta Ma - ri - a,

99

a - - - - - men, ex - au - di pre - -
 - - - - - men, a - - - - - men, a - - - - - men,
 a - - - - - men, ex - au - di pre - ces,
 - - - - - (men, a) - - - - - men, ex - au - di pre -
 - - - - - men, a - - - - - men, ex - au - di pre - ces,
 a) - - - - - men, ex - au - di pre -

104

- - - - - ces, cla - man - ti - um et flen - ti - um.
 ex - au - di pre - ces, pre - ces cla - man - ti - um
 ex - au - di pre - ces, cla - man - ti - um
 ces, ex - au - di pre - ces, cla - man - ti - um et flen -
 ex - au - di pre - ces, cla - man - ti - um, cla - man - ti -
 ces, ex - au - di pre - ces, cla - man - ti - um, cla -

117

men, a - - (men, a) - - men.
 men, a - - men, a - - men.
 men, a - - (men, a) - - men.
 men, a - - men, a - - men.

Qualis est dilécta mea,
 qualis est dícite, filiae Sion?
 Non est lílium, non est rosa,
 tam suávis, tam formósa,
 super omnes speciósa.
 Eia, ergo, dulcíssima Sancta María,
 exáudi preces clamántium et fléntium. Amen.

*How [excellent] is my beloved,
 tell me, what is she like, O daughters of Sion?
 There is no lily, no rose,
 so pleasant, so beautiful,
 [so] precious above all other.
 Now therefore, Holy Mary most sweet,
 hearken unto our prayers of crying and weeping. Amen.*

Little is known of the life of the Flemish composer Jean De Latre (known also as Joannes de Latre) prior to the late 1530s, when he is recorded as having been *maître de chant* at the Collégiale Saint-Jean l'Évangéliste in Liège. After a subsequent appointment at the nearby l'église Saint-Martin, he became choir master to George of Austria, Prince-Bishop of Liège, from the early 1550s until the Bishop's death in 1557, whereupon he returned to Saint-Martin. In 1565 he was employed as magister and cantor at the Janskerk in Utrecht, and remained in that city until his death in 1569. He was for some time confused with the composer Claude Petit Jehan, choirmaster of Metz Cathedral from 1571 until his death in around 1589. De Latre's surviving works include a volume of *chansons* [1552] dedicated to George of Austria, a set of lamentations and various other sacred and secular works. Among sixteen motets that are attributed to him is this adaptation of text from the Song of Songs, in the form of a Marian penitential prayer.

Editorial Notes:

This edition is set a whole 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 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 'corner' brackets respectively. Word underlay is largely as per the source, which is quite unambiguous in that regard. Re-iterated text implied by an 'ij' marking in the source is indicated in *italic*; editorial re-iteration appears in parenthesized smaller font. Editorial conjoining of notes, where considered necessary for word underlay, is indicated with a dashed tie.