

Quae est ista quae ascendit

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 music is in G major and common time. The lyrics for the QUINTA PARS and CONTRATENOR parts are: "Quae est i - sta quae a - scen - -" and "Quae est i - sta".

Musical score for the second system, starting at measure 5. It continues the vocal parts from the first system. The lyrics for the QUINTA PARS and CONTRATENOR parts are: "Quae est i - sta quae a - scen - dit si - cut sol, - - - - - dit si - - - - - cut sol, si - - - - - cut sol, - - - - -" and "Quae a - scen - dit si - - - - - cut sol, - - - - -". The CONTRATENOR part begins with "Quae est i -".

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quae est i - sta quae a - scen - dit

quae est i - sta quae a -

si - - - cut sol, quae a - scen - dit si -

sta quae a - scen - dit si - cut sol, si - - - - - cut

- - - - - dit si - cut sol,

Quae est i - sta quae a - scen - dit si - - - cut sol,

15

si - - - - - cut sol, si - cut sol, et for - mo - sa tam -

scen - dit si - - - - - cut sol, et

- - - - - cut sol, et for - mo - sa tamquam Je - ru - sa -

sol, quae a - scen - dit si - - - cut sol,

quae a - scen - - - - dit si - - - cut sol,

quae a - scendit si - - - cut sol, et for - mo - sa tamquam Je -

33

am, vi - de-runt e - am fi - li - - ae Si - - on,
 de - runt e - am fi - li - ae Si - on, vi -
 Vi - de-runt e - am fi - li - ae Si - on,
 e - am fi - li - ae Si - on, vi - de-runt e - am fi -
 Vi - de-runt e - am fi - li -
 Vi - de-runt e - am fi - li - ae Si -

39

vi - de - runt e - am fi - li - - ae Si - on
 de - runt e - am fi - li - ae Si - on et be - a -
 vi - de-runt e - am fi - - li - ae Si - - -
 - li - ae Si - on, vi - de-runt e - am fi - li - ae
 ae Si - on, vi - de - runt e - am fi - li - - ae Si - on
 - - - on et be - a - tam di - xe -

45

et be - a - tam di - xe - - - - - runt, - - - - -
tam di - xe - - - - - runt, et be -
on et be - a - tam di - xe - - - - - runt, et be - a -
Si - on et be - a - tam di - xe - - - - - runt, et be - a - tam -
- - - - - et be - a - tam di - xe - - - - - runt,
- - - - - runt, et

51

et re - gi - nae lau - da -
a - tam di - xe - - runt, et re - gi - nae lau - da - ve - runt e -
tam, et be - a - tam di - xe - - - - - runt, di - xe - runt,
di - xe - runt, di - xe - - - - - runt,
et be - a - tam di - xe - - - - - runt, di - xe - - - - -
be - a - tam di - xe - - - - - runt, di - xe - - - - - runt,

69

gi - - - - nae lau - da - ve - runt e - am.

nae lau - da - ve - runt e - am.

et re - gi - nae lau - da - ve - runt e - - - am.

et re - gi - nae lau - da - ve - runt e - - - am.

am, et re - gi - nae lau - da - ve - runt e - - - - am.

- da - ve - runt e - am, lau - da - ve - runt e - am.

74 **SECUNDA PARS**

I -

I - sta est spe - ci - o -

I - sta est spe - - - ci - o - - - - sa, i -

I - sta est spe - ci - o - - - - sa,

I - sta est spe - - - - ci - o -

80

sta est spe - - - ci - o - sa, sa, i - sta est spe -
 sta est spe - - - ci - o - sa
 I - sta est spe - ci - o - sa, spe - ci -
 i - sta est spe - - - ci - o - sa, spe - ci -
 sa, i - sta est spe - ci -

85

i - sta est spe - ci - o - - - sa in - ter fi - li -
 ci - o - - - sa
 in - ter fi - li - as Je - - - ru -
 o - - - sa in - ter fi - li - as Je -
 o - - - sa in - ter fi - li - as Je - ru -
 o - sa, spe - ci - o - - - sa

† Tenor, m.86.4: a tone higher in the source (presumed erroneous)

90

as Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa - lem,
in - ter fi - li - as Je - ru - sa - lem, Je - ru - sa -
- sa - lem, Je - ru - sa - lem, pul - chra ut
ru - sa - lem, in - ter fi - li - as Je - ru - sa - lem, Je - ru -
- sa - lem, in - ter fi - li - as Je - ru -
in - ter fi - li - as Je - ru - sa - lem,

96

pul - chra ut lu - na,
- lem, pul - chra ut lu -
lu - na,
- sa - lem, pul - chra ut lu -
- sa - lem, pul - chra ut lu -
pul - chra ut lu -

101

pul - chra ut lu - - - na, ut
na, pul - chra ut lu - - na,
pul - chra ut lu - - - - - na,
- - na, pul - chra ut lu - na, ut
- - - na, e - le -
- - na, e -

106

lu - - na, e - le - - cta ut
e - le - - - cta ut sol, e - le -
pul - chra ut lu - - - na, e - le - - cta ut
lu - - - na, e - le - - cta ut sol, e -
- - - cta, e - le - - - cta ut
le - - - cta ut sol, e - le -

112



sol, cu - jus o - dor ve - sti - men - to - rum, ve -
 - cta ut sol, ut sol, cu - jus o - dor
 sol, cu - jus o - dor ve - sti - men - to - rum,
 le - cta ut sol, cu - jus o - dor ve - sti - men - to - rum,
 sol, cu - jus o - dor ve - sti - men - to - rum,
 - cta ut sol, cu - jus o -

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- sti - men - to - rum, ve - sti -
 ve - sti - men - to - rum, ve - sti - men - to -
 cu - jus o - dor ve - sti - men -
 ve - sti - men - to - rum, cu - jus o - dor ve - sti - men - to -
 cu - jus o - dor ve - sti - men - to - rum
 dor ve - sti - men - to - rum

† *Quinta Pars*, m.122.3: a tone higher in the source (presumed erroneous)

123

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

129

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

135

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

Quae est ista quae ascēdit sicut sol,
et formósa tamquam Jerúsalem?
Vidērunt eam filiae Sion et beátam dixērunt,
et regínae laudavērunt eam.

Ista est speciósa inter filias Jerúsalem,
pulchra ut luna, elécta ut sol,
cujus odor vestimentórum
super ómnia arómata.

*Who is she that has ascended like the sun,
and was as beautiful as Jerusalem?
Zion's daughters saw her and called her blessed,
and queens praised her.*

*This is the fair one among the daughters of Jerusalem,
beautiful as the moon, excellent as the sun,
the scent of whose garments
is above all manner of spices.*

(Responsory at Matins for the Feast of the Assumption)

adapted from Song of Songs

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.

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.

This edition is set a tone higher than the original. 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*.