

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 in G minor (one flat) and common time (C). It features six vocal parts: SUPERIUS, QUINTA PARS, CONTRATENOR, TENOR, SEXTA PARS, and BASSUS. The lyrics are: O - scu - le - tur me o - scu - lo o - - - ris su - i, o - - - ris su - - - To - - ta pul - - O - scu - le - tur me o - scu - lo o - ris su - i, o -

Musical score for the second system of "Osculetur me". The score continues from the first system. The lyrics are: tur me o - scu - lo o - ris su - i, o - - - ris su - - - o - ris su - - - i, o - scu - lo o - - ris su - - To - - ta pul - - O - scu - le - tur me O - scu - le - tur me o - scu - lo o - ris su - i, o -



21

no, vi - - no, fra - gran - ti - a un - guen - tis o -  
 - - no, u - be - ra tu - a vi - - - -  
 - - no, vi - no, fra - gran - ti - a un -  
 et ma - cu - la non est in te.  
 u - be - ra tu - a vi - no, fra - gran - ti - a un -  
 ra tu - a vi - no, u - be - ra tu - a vi - - - - - no,

27

- - - - - pti - mis, un - guen - tis o - -  
 no, fra - gran - ti - a un - guen - tis o - pti -  
 guen - tis o - - - - - pti - mis, fra - gran - ti - a un - guen - tis o - pti - mis.  
 Fa - vus di - stil - lans la - bi - a tu - a;  
 guen - tis o - - - - - pti - mis, o - - - - - pti - mis.  
 fra - gran - ti - a un - guen - tis o - pti - mis. O - - - - -

32

pti - mis. O - le - um ef -  
 mis. O - le - um ef - fu - sum,  
 O - le - um ef - fu - sum, o - le - um ef - fu -  
 mel et lac sub lin - gua tu - a,  
 O - le - um ef - fu - sum, o - le - um ef -  
 le - um ef - fu - sum, o -

37

fu - sum no - men tu - um, no - men tu - um,  
 o - le - um ef - fu - sum no - men  
 sum, o - le - um ef - fu - sum no - men tu - um  
 sub  
 fu - sum no - men tu - um,  
 le - um ef - fu - sum, ef - fu - sum no -

42

no-men tu - um, no - men tu - - um; i - de-  
 tu - - um, no - men tu - - - - -  
 no - - - - - men tu - - - - - um, no - - - - - men tu -  
 lin - gua tu - - - - - a.  
 no - men tu - um, no - men tu - - - - -  
 men tu - um, no - men tu - um,

47

o a - do - le - scen - tu - - lae, a - do - - le - scen - - - - tu - -  
 - - - - - um; i - de - o a - do - le - scen - tu - - lae,  
 - - - - - um; i - de - o a - do - le - scen - tu - -  
 O - dor un - guen - to - rum tu - o -  
 um; i - de - o a - do - le - scen - tu - lae,  
 tu - - - - - um; i - de - o a - do - le -

52

lae di - le - xe - runt te, di - le - - xe -  
 i - de-o a - do - le - - scen - tu - lae di - le - xe - runt te,  
 lae di - le - xe - runt te, di - le - xe - - - runt te,  
**rum** su - per o -  
 i - de-o a - do - le - scen - - - tu - lae di - le -  
 scen - - - tu - lae di - le - xe - runt

58

- - - runt te, di - le - xe - runt te.  
 di - le - - xe - runt te, di - le - xe - runt te.  
 di - le - xe - - runt te.  
 - - mni - a a - ro - - ma - ta.  
 xe-runt te, di - le - xe - runt te, di - le - xe - runt te.  
 te, di - le - - xe - runt te, di - le - xe - runt te.

64 **SECUNDA PARS**

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

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

Tra - he me post te cur - re - mus

70

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

- - - rem un - guen - to -

in o - do - - - - - rem, cur -

To - - ta pul - - chra es,

Tra - he me post te, tra - he me post

Tra - he me post te,

75

rem un - guen - to - rum tu -  
 rum tu - o - rum, un -  
 re - mus in o - do - rem un - guen - to -  
 a - mi -  
 te cur - re - mus in o - do - rem  
 tra - he me post te cur - re - mus in o - do - rem

80

o - rum, un - guen - to - rum tu -  
 guen - to - rum tu - o - rum.  
 rum tu - o - rum, un - guen - to - rum tu -  
 ca me - a,  
 un - guen - to - rum tu - o - rum. In -  
 un - guen - to - rum tu - o - rum,



85

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

90

tro - du - xit me rex in cel - la - ri - a, in in cel - la - ri - a su - a. Ex - xit me rex in cel - la - ri - a, cel - te. Fa - vus me rex in cel - la - ri - a su - in - tro - du - xit me rex in cel -

95

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

- sul - ta - - - - bi - mus, ex - sul - ta - - bi - mus,

la - ri - a su - - a. Ex - sul - ta - bi - mus,

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

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

la - ri - a su - - - a. Ex -

100

- - - - - bi - mus et lae -

ex - sul - ta - - bi - mus

ex - sul - ta - bi - mus, et lae - ta - -

- et lac sub lin - gua tu - a,

- ex - sul - ta - bi - mus et lae - ta - -

- sul - ta - - - bi - mus et lae - ta - bi - mur,

105

ta - bi - mur su - - - per vi -  
 et lae - ta - bi - mur su - - - per vi - - -  
 - bi - mur su - -  
*sub lin - gua tu - - - a.*  
 - bi - mur su - - - per vi - - -  
 et lae - ta - bi - mur su - - per vi - - num,

110

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



*(Sponsa:)*

Osculetur me ósculo oris sui;  
 quia melióra sunt úbera tua vino,  
 fragrántia unguéntis óptimis.  
 Óleum effúsum nomen tuum;  
 ideo 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 the Nativity of the Blessed Virgin Mary)

from Song of Songs 1:1–3, 4:7 &amp; 11

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). As an apparently later work, it exemplifies the composer's mastery of complex polyphony, though the structure of this motet recalls an older style from the previous generation of High-Renaissance composers: Manchicourt uses 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 referenced 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 a royal wedding, 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 publication.

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  $\text{C}$  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: editorial re-iteration of text not explicit in the source is indicated in *italic*. Editorial conjoining of notes, where considered necessary for word underlay, is indicated with a dashed tie.

<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 Manchicourt's setting — which is consistent in all part books in the source — imparts a fundamentally different and rather comical meaning that might find a logical basis in the motet's potential connection to a Spanish royal wedding in 1543! (see Editorial Notes)

<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)