

O pulcherrima mulierum

Song of Solomon (excerpts, alt.)
Marian prayer

Jacques Arcadelt (?1507-1568)
ed. Daniel A. Mahraun

[♩ = 48-52] *O fairest among women,*

S O pul - cher - ri - ma mu - li - e - - rum,

A/TI O pul - cher - ri - ma

TII

BI

BII

For reh. only

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6

S
o — pul - cher - ri - ma mu - li - e - - -

A/TI
mu - li - e - - - - - rum, o pul cher - ri - ma

TII
8 pul - cher - - - ri - ma mu - li - e - rum, o pul cher - ri - ma mu - li -

BI
San - - -

BII
O pul - cher - ri - ma mu - li - e - rum,

For reh. only

12

S
- - - - rum, mu - - - li - e -

A/TI
mu - li - e - rum, mu - li - e - - - - -

TII
8 e - rum, o pul - cher - ri - ma mu - li - - e - rum,

BI
- - - - cta Ma - - - ri - - - -

BII
o pul - - - cher - ri - ma mu - - - li - e -

For reh. only

Arcadelt - O pulcherrima - ed. Mahraun - 3

17 *you have ravished my heart,*

S
rum, vul - ne - ra - sti cor me - um, vul - ne - ra - sti cor

A/TI
rum, vul - ne - - - ra - - - - sti, vul - ne - ra -

TII
vul - ne - ra - sti cor me - - - - - um, vul - ne - ra -

BI
a, _____

BII
rum, vul - ne - ra - sti cor me - - - - um,

For reh. only

23 *my sister, my love.*

S
me - - - - - um, so - ror me - a, a -

A/TI
sti cor me - um, vul - ne - ra - sti cor me - - - - um, _____

TII
sti cor me - um, vul - ne - ra - sti cor me - um, so - ror me - a, so -

BI
o - - - - ra pro no -

BII
vul - ne - ra - sti cor me - um, so -

For reh. only

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29

S mi - ca me - a, a - mi - ca me - a, a - mi - ca me - -

A/TI so - ror me - a, a - mi - ca me - a, so -

TII - - ror me - a, a - - mi - ca, a - mi - ca me -

BI bis, o - - - ra pro

BII - ror me - a, a - mi - ca me - a, so - ror me -

For reh. only

35

S - - - a, a - mi - ca me - a. De - scen - de in hor - tum me - um,

A/TI ror me - a. De - scen - de in hor - tum me - um, in hor - tum

TII - - - - a. De - scen - de in hor - - - tum

BI no - - - - bis, o - - -

BII a, a - mi - ca me - a. De - scen - de in hor - tum me -

For reh. only

Come down into my garden.

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41

S in hor - - - - - tum me - - - - - um, in

A/TI me - - - - - um, de - scen - de in hor - tum

TII me - um, me - - - - - um, in hor - tum me -

BI ra pro no - - - - - bis,

BII um, me - - - - - um, de - scen-de in

For reh. only

47 *Come, my beloved.*

S hor - tum me - - - - - um. Ve - ni, di - le - cta me - - - - -

A/TI me - - - - - um. Ve - - - - - ni, di - le - cta me -

TII - - - - - um. Ve - ni, di - le -

BI San - cta Ma - ri - - - - - a,

BII hor - tum me - um. Ve - ni, di - le - cta me -

For reh. only

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You are all fair, my love,

52

S
a. To - ta pul - chra es, a - mi - ca

A/TI
- - a. To - ta pul - chra es, a - mi - ca me - - -

TII
cta me - - - a. To ta pul - chra es, a - mi - ca me - a,

BI
o - - - ra pro no - - - bis,

BII
a. To - - - ta pul - chra es, a - mi - ca me -

For reh. only

58 *and there is not a spot in you.*

S
me - a, a - mi - ca me - a. Ve -

A/TI
- - - a, et ma - cu - la non est in te. Ve - - -

TII
et ma - cu - la non est in te. Ve - - - ni, ve -

BI
San - cta Ma - ri - - -

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

For reh. only

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63 *Come and be crowned.*

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

A/TI
- ni, ve - - - ni, ve - ni, ve - - -

TII
- - - ni, ve - - - ni, ve - - -

BI
a, o - - - ra pro

BII
- - - ni, ve - - - ni, ve - - - ni, co - - -

For reh. only

67

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

A/TI
- - - ni, ve - ni et co - ro - na - - - be - ris, co - - -

TII
ni et co - ro - na - be - ris, et co - ro - na -

BI
no - - - bis,

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

For reh. only

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71

S
ro - na - be - ris.

A/TI
ro - na - be - ris, et co - ro - na - be - ris.

TII
8
be - - - ris, et co - ro - na - be - ris.

BI
o - - - ra pro no - - - bis.

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

For
reh.
only

Source:

Arcadelt, Jacob. *Opera omnia*, ed. Albert Seay, Vol. 10, 12-15. [Rome]: American Institute of Musicology, 1970.

The Composer:

Although Jacques Arcadelt is best known today for his secular works, it was his sacred output--all from early in his career--that was most widely disseminated during and immediately following his lifetime. This motet appears in a manuscript compiled in Florence 1530-31.

Editorial Method:

The original note values have been halved in this edition, and Mensurstrich has been used to visually maintain the sense of and length of melodic lines. Accidentals (both above the staves and cautionary), breath and no-breath indications, and tempo are editorial.

Notes for Performance:

The piece has been transposed to better fit modern, mixed ensembles. The score order of this edition's TII and BI parts is reversed compared to the *Opera omnia*, based on range and tessitura considerations. The editor recommends adding a few tenor voices to the alto line in mm. 9-17, if not throughout.

Since Arcadelt's Flemish descent is doubted by scholars, and since much of his early life was spent working in various cities in Italy, the performer should feel free to choose between a Franco-Flemish pronunciation and the Italiane, liturgical pronunciation of the Latin.

The translation of the text has been placed above the score to aid in interpretation. Capitalization and punctuation in this edition have been based on that in the Vulgate. The text, which is mostly compiled and paraphrased from the Song of Solomon, is clearly dedicated to the B.V.M, possibly finding its place in a Vespers service. The table below shows Arcadelt text, each line's context in scripture (using the chapter/verse indications from common English translations), and the translation of the scriptural context.

<u>Arcadelt's Text</u>	<u>Context in Song of Solomon</u>	<u>Translation of Biblical Context</u>
O pulcherrima mulierum,	6:1 Quo abiit dilectus tuus, o pulcherrima mulierum?...	Where is your beloved gone, o you fairest among women?...
vulnerasti cor meum,	4:9 Vulnerasti cor meum, soror mea, sponsa...	You have ravished my heart, my sister, my spouse...
Descende in hortum meum.	6:11 Descendi in hortum nucum...	I went down into the garden of nuts...
Veni, dilecta mea.	4:16 Veniat dilectus meus in hortum suum...	Let my beloved come into his garden...
Tota pulchra es, amica mea, et macula non est in te.	4:7 Tota pulchra es, amica mea, et macula non est in te.	You are all fair, my love; there is no spot in you.
Veni et coronaberis.	4:8 Veni de Libano, sponsa mea: veni de Libano, veni, coronaberis...	Come from Lebanon, my spouse, come from Lebanon, come: you shall be crowned...
Sancta Maria, ora pro nobis.	n/a	Holy Mary, pray for us.