

## Pulchra es, amica mea

Song of Songs 6:3-4

Giovanni Pierluigi da Palestrina (c.1525-1594)

Motetorum ... Liber quartus (Gardano press, Rome, 1584)

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Cantus Pul - chra es a - mi-ca me - - a, a - mi-ca

Altus Pul - chra es a-mi-ca me - a, a - mi -

Quintus Pul - chra es a - mi - ca

Tenor Pul-chra es a-mi-ca me - - a, a-mi-ca me - - a, pul -

Bassus

10

me - - a, pul - chra es a - mi-ca me - - -

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

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

- chra es a - mi - ca me - - - a, pul - chra es a - mi - ca me - a,

Pul - chra es a - mi - ca me - a, a - mi - ca me - a,

15 20

a, su - a - vis et de - co - ra si - cut Je - ru - - sa - lem,

a, su - a - vis et de - co - ra, su - a - vis et de - co - ra si - cut Je - ru - sa - lem, su -

a, su - a - vis et de - co - ra si - cut Je - ru - - sa - lem,

su - a - vis et de - co - ra, su - a - vis et de - co - ra si - cut Je - ru - sa - lem, su -

su - a - vis et de - co - ra, su - a - vis et de - co - ra si - cut Je - ru - sa - lem,,

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su - a - vis et de - co - ra si - cut Je - ru - sa - lem, si - cut Je - ru - sa - lem, a - vis et de - co - ra si - cut Je - ru - sa - lem, si - cut Je - ru - sa - lem, si - cut Je - ru - sa - lem, ter - ri - bi - a - vis et de - co - ra si - cut Je - ru - sa - lem, si - cut Je - ru - sa - lem, ter - ri - bi - si - cut Je - ru - sa - lem, ter -

30

ter - ri - bi - lis ut ca - stro - rum, ter - ri - bi - lis ut ca - stro - rum a - ter - ri - bi - lis ut ca - stro - rum, ter - ri - bi - lis ut ca - stro - rum a - lis ut ca - stro - rum, ter - ri - bi - lis ut ca - stro - rum, ter - ri - bi - lis ut ca - stro - rum a - lis ut ca - stro - rum, ter - ri - bi - lis ut ca - stro - rum a - ri - bi - lis, ter - ri - bi - lis ut ca - stro - rum,

35 40

- ci - es or - di - na - ta. A - ver - te o - cu - los a - ci - es or - di - na - ta. A - ver - te o - cu - los tu - os a me, a - ver - te o - ci - es or - di - na - ta. A - ver - te o - cu - los tu - os a me, o - ci - es or - di - na - ta. A - ver - te o - cu - los tu - os a me, a me,

45

tu - os a me, — qui - a ip - si, qui - a ip - si me  
 - cu - los tu - os a me, qui - a ip - si me a - vo - la - re fe - ce - runt, qui - a ip - si me  
 cu - los tu - os a me, qui - a ip - si me a - vo - la - re fe - ce - runt, qui - a ip - si me  
 cu - los tu - os a me, qui - a ip - si me a - vo - la - re fe - ce - runt, qui - a ip - si me  
 qui - a ip - si me a - vo - la - re fe - ce - runt,

50 55

a - vo - la - re fe - ce - runt, qui - a ip - si me a - vo - la - re fe - ce - runt.  
 a - vo - la - re fe - ce - runt, qui - a ip - si me a - vo - la - re fe - ce - runt, me a - vo - la - re fe - ce - runt.  
 a - vo - la - re fe - ce - runt, me a - vo - la - re fe - ce - runt, me a - vo - la - re fe - ce - runt.  
 a - vo - la - re fe - ce - runt, qui - a ip - si me a - vo - la - re fe - ce - runt, me a - vo - la - re fe - ce - runt.  
 qui - a ip - si me a - vo - la - re fe - ce - runt, me a - vo - la - re fe - ce - runt.

Pulchra es, amica mea;  
 suavis, et decora sicut Jerusalem;  
 terribilis ut castrorum acies ordinata.  
 Averte oculos tuos a me,  
 quia ipsi me avolare fecerunt.

Thou art beautiful, O my love,  
 sweet and comely as Jerusalem:  
 terrible as an army set in array.  
 Turn away thy eyes from me,  
 for they have made me flee away.

Douay Rheims translation

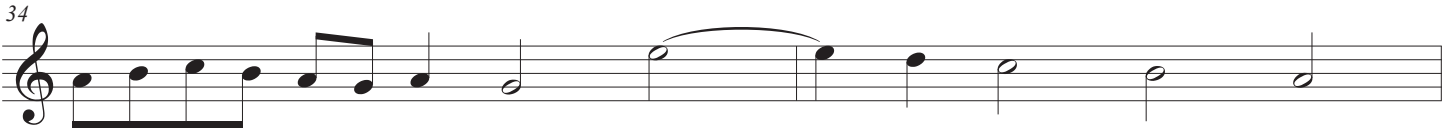
Giovanni Pierluigi da Palestrina 1525 - 1594

Pulchra es, amica mea

Diminutionen G. Bassano (1591)

The musical score is written in a single system with ten staves. The time signature is 2/4. The key signature has one sharp (F#). The score begins with a treble clef and a common time signature (C), which then changes to 2/4. The first staff contains a whole rest followed by a half note G4, a half note A4, and a half note B4. The second staff starts at measure 4 with a sixteenth-note pattern: G4-A4-B4-A4-G4-F#4-E4-D4-C4, followed by a half note G4, a half note A4, and a half note B4. The third staff starts at measure 7 with a sixteenth-note pattern: G4-A4-B4-A4-G4-F#4-E4-D4, followed by a half note G4, a half note A4, and a half note B4. The fourth staff starts at measure 11 with a half note G4, a half note A4, and a half note B4, followed by a sixteenth-note pattern: G4-A4-B4-A4-G4-F#4-E4-D4-C4, a half note G4, a half note A4, and a half note B4. The fifth staff starts at measure 13 with a sixteenth-note pattern: G4-A4-B4-A4-G4-F#4-E4-D4-C4, followed by a half note G4, a half note A4, and a half note B4. The sixth staff starts at measure 17 with a half note G4, a half note A4, and a half note B4, followed by a sixteenth-note pattern: G4-A4-B4-A4-G4-F#4-E4-D4-C4, a half note G4, a half note A4, and a half note B4. The seventh staff starts at measure 20 with a half note G4, a half note A4, and a half note B4, followed by a sixteenth-note pattern: G4-A4-B4-A4-G4-F#4-E4-D4-C4, a half note G4, a half note A4, and a half note B4. The eighth staff starts at measure 23 with a sixteenth-note pattern: G4-A4-B4-A4-G4-F#4-E4-D4-C4, followed by a half note G4, a half note A4, and a half note B4. The ninth staff starts at measure 26 with a sixteenth-note pattern: G4-A4-B4-A4-G4-F#4-E4-D4-C4, followed by a half note G4, a half note A4, and a half note B4. The tenth staff starts at measure 30 with a half note G4, a half note A4, and a half note B4.

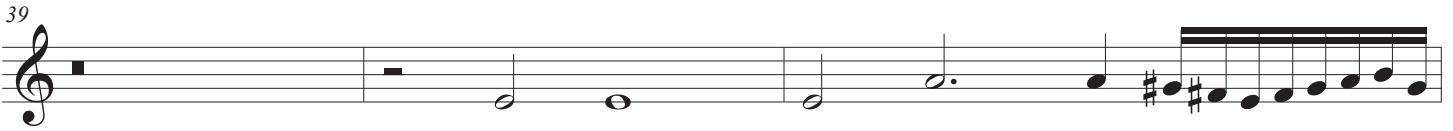
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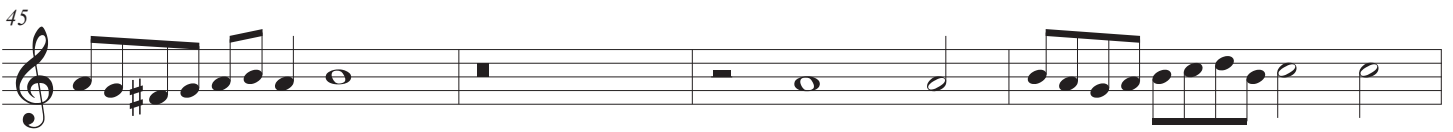
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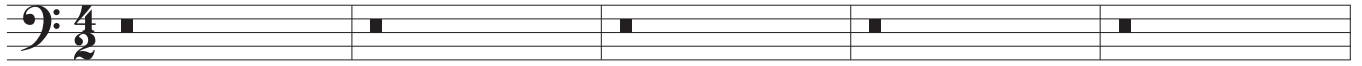
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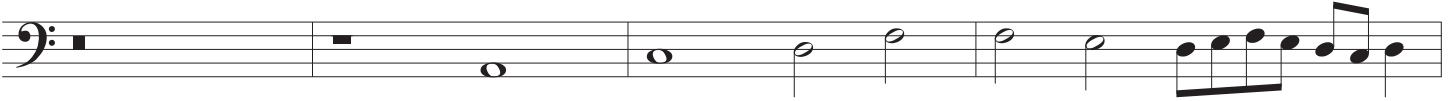
Giovanni Pierluigi da Palestrina 1525 - 1594

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Diminutionen G. Bassano (1591)



6



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23



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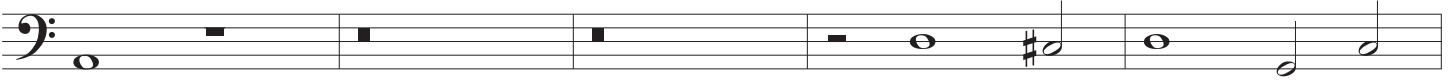
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