

Palestrina's "Song" Cycle*

Palestrina's fourth book of five-voice motets is comprised entirely of settings of texts drawn from the Song of Songs.¹ (See FIGURE 1)

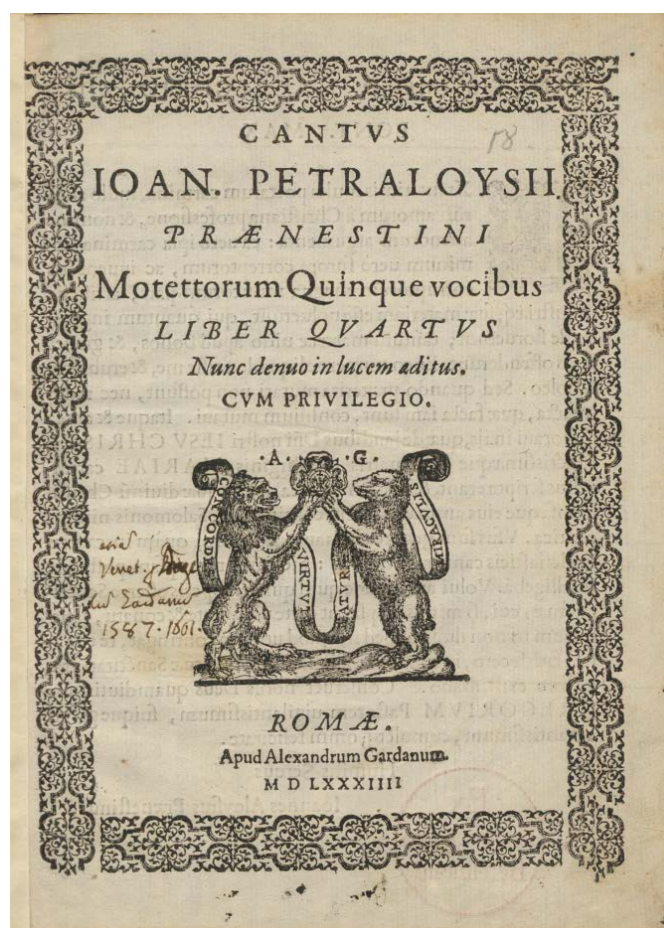
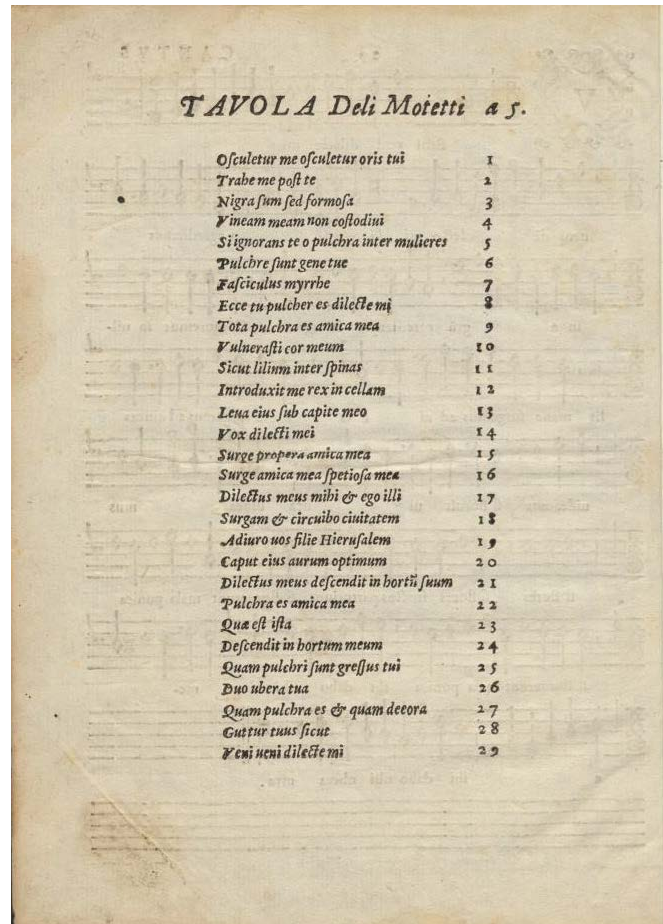


FIGURE 1: PALESTRINA, *MOTETTORUM QUINQUE VOCIBUS LIBER QUARTUS*, ROME 1583–4, CANTUS, TITLE PAGE (Berlin, Staatsbibliothek zu Berlin, Mus.ant. pract. P170, <https://digital.staatsbibliothek-berlin.de/werkansicht/?PPN=PPN1690177233> used through the Creative Commons license).

* I am pleased to have this opportunity to pay tribute to Prof. Dr. Peter Ackermann with a paper that addresses our shared interest in Palestrina's settings of the Song of Solomon. I presented this paper at *Palestrina und seine Zeit—Traditionelle und digitale Forschungsperspektiven. Internationales Symposium zum Abschied von Prof. Dr. Peter Ackermann* (22–23 April 2021). Over the course of work on this essay, I have incurred a number of debts: heartfelt thanks to Jane Dahlenburg, David Crook, Richard Freedman, Carola Finkel, Karol Berger, the Rev. Anne Hallisey, the Rev. Suzanne Guthrie, Tom Neal, T. Corey Brennan, John Milsom, Noel O'Regan, Leofranc Holford-Strevens, Simon Ditchfield and Patrizio Barbieri. I am particularly grateful to M. Jennifer Bloxam, Jane Bernstein and Robert Kendrick for helpful comments on the final draft.

1 *Ioan. Petraloysii Prænestini Motetorum Quinque vocibus Liber Quartus Nunc denuo in lucem æditus. Cum privilegio*, Rome 1583–1584. RISM A/I, P 716.

First published in 1584, the book enjoyed remarkable popularity, with at least 12 subsequent editions, an average of a little more than one edition every other year for two decades.² The table of contents reveals the order of motets in each partbook; because each motet fits onto a single page the page number also reflects the position of the motet in the overall cycle, from 1 to 29. (See FIGURE 2) This book, with its obvious cyclic nature, is yet another instance of Palestrina's lifelong interest in cycles, variously organized by genre, calendrical order, and tonal type or mode.³



<i>TAVOLA Deli Motetti a 5.</i>	
<i>Osculetur me osculetur oris tui</i>	1
<i>Trabe me post te</i>	2
<i>Nigra sum sed formosa</i>	3
<i>Vineam meam non custodivi</i>	4
<i>Si ignorans te o pulchra inter mulieres</i>	5
<i>Pulchre sunt gene tue</i>	6
<i>Fasciculus myrrhe</i>	7
<i>Ecce tu pulcher es dilecte mi</i>	8
<i>Tota pulchra es amica mea</i>	9
<i>Vulnerasti cor meum</i>	10
<i>Sicut lilium inter spinas</i>	11
<i>Introduxit me rex in cellam</i>	12
<i>Leua eius sub capite meo</i>	13
<i>Vox dilecti mei</i>	14
<i>Surge propere amica mea</i>	15
<i>Surge amica mea speciosa mea</i>	16
<i>Dilectus meus mihi et ego illi</i>	17
<i>Surgam et circumibo civitatem</i>	18
<i>Adiuro vos filie Hierusalem</i>	19
<i>Caput eius aurum optimum</i>	20
<i>Dilectus meus descendit in hortum suum</i>	21
<i>Pulchra es amica mea</i>	22
<i>Qua est ista</i>	23
<i>Descendit in hortum meum</i>	24
<i>Quam pulchri sunt gressus tui</i>	25
<i>Duo ubera tua</i>	26
<i>Quam pulchra es et quam decora</i>	27
<i>Cutur tuus sicut</i>	28
<i>Veni veni dilecte mi</i>	29

FIGURE 2: PALESTRINA, *MOTETTORUM QUINQUE VOCIBUS LIBER QUARTUS*, ROME 1583–4, CANTUS, TABLE OF CONTENTS (Berlin, Staatsbibliothek zu Berlin, Mus.ant. pract. P170, used through the Creative Commons license).

- 2 Listed in Jessie Ann Owens, "Palestrina as Reader", in: Dolores Pesce, (Ed.), *Hearing the Motet*, Oxford 1997, pp. 307–328. In addition to the twelve verified editions in RISM (<https://opac.rism.info>), there are two others that Baini claims to have seen – a 1584 edition printed in Venice by Angelo Gardano, and a 1650 edition printed in Rome by Mascardi; there is no trace of either. Giuseppe Baini, *Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina*, Rome 1828, vol. 2, p. 147. Two of the partbooks (TB) have the date 1583 and three (CAQ) 1584; it is possible that the work was begun in 1583 and completed in 1584. A privilege was granted on 12 April 1584 and Palestrina sent a copy to Duke Guglielmo Gonzaga on 27 April 1584. On Palestrina's publications, see Jane Bernstein, "Publish or Perish? Palestrina and Print Culture in 16th-Century Italy", in: *Early Music* 35 (2007), pp. 225–235, and *Printing Music in Renaissance Rome*, New York 2023 (in press); I am grateful to Professor Bernstein for providing the chapter on Palestrina in advance of publication.
- 3 Harold S. Powers, "Modal Representation in Polyphonic Offertories", in: *Early Music History* 2 (1982), pp. 43–86; Marco Della Sciuca, *Giovanni Pierluigi da Palestrina*, Palermo 2009, p. 237.

Scholars have long been fascinated by this print. As early as 1937 Douglas Dickson imagined it as a drama: "It is only important to note that Palestrina made an attempt to select and arrange a text with some coherence and climax. Indeed, the fact that he does so is strong evidence that he regarded the series of motets as a single design. Further, the grouping of the motets by modes seems to indicate an attempt to make a libretto consisting, as it were, of scenes of some dramatic unity."⁴ In 1996 Peter Ackermann made a strong case that the motets formed a rhetorical-dramatic whole, and pointed out instances of thematic connections between motets.⁵ A year later, I argued that we should see Palestrina as a reader, on both a large and small scale, responsible for selecting and arranging the texts he set.⁶ I had imagined that he was working from the Vulgate but in 2001 Jane Dahlenberg showed that he was likely using a breviary as the source of his text.⁷ I am pleased to have the opportunity to offer a postscript to "Palestrina as Reader," and to consider once again the problem of Palestrina's text for his Song of Songs motets, especially given Dahlenberg's discovery.

The Context

There is much that remains unknown about Palestrina's Song of Songs settings: who, if anyone, commissioned him to compose these motets and for what purpose; what financial arrangements were made for the publication; and who, if anyone, worked with Palestrina to decide on the texts he would set. In the absence of other documents, we must rely on Palestrina's letter dedicating the book to his patron, Pope Gregory XIII. (See FIGURE 3) This was Palestrina's second dedication to Gregory; the first was his fourth book of masses, published in partbooks by Angelo Gardano in Venice in 1582.⁸ The letter in the 1584 print is well known but still worthy of scrutiny.

4 Douglas Dickson, "Palestrina's 'Song of Solomon'", in: *Music & Letters* 18 (1937), pp. 150–157, at pp. 150–151.

5 Peter Ackermann, "Motette und Madrigal. Palestrinas Hohelied-Motetten: Spannungsfeld gegen-reformatorischer Spiritualität", in: Peter Ackermann/Ulrike Kienzle/Adolf Nowak (Eds.), *Festschrift für Winfried Kirsch zum 65. Geburtstag*, Tützing 1996, pp. 49–64.

6 Owens, *Palestrina as Reader* (as note 2). Professor Ackermann's article was not available until after mine was in press.

7 Jane Dahlenberg, *The Motet c. 1580–1630: Sacred Music Based on the Song of Songs*, Ph.D. diss., University of North Carolina at Chapel Hill 2001. Dahlenberg's case study of Palestrina's Song of Songs settings is a brief (pp. 131–145) but important part of her wide-ranging dissertation on the exegetical traditions of the Song of Songs, its use in Catholic liturgy, and musical settings by a representative group of late sixteenth- and early seventeenth-century composers.

8 *Io. Petrialoysii Praenestini Missarum cum quatuor et quinque vocibus, liber quartus*, Venice 1582, RISM A/1 P 667. Digital copy in Österreichische Nationalbibliothek, Vienna: https://digital.onb.ac.at/RepViewer/viewer.faces?doc=DTL_3881563&order=1&view=SINGLE.

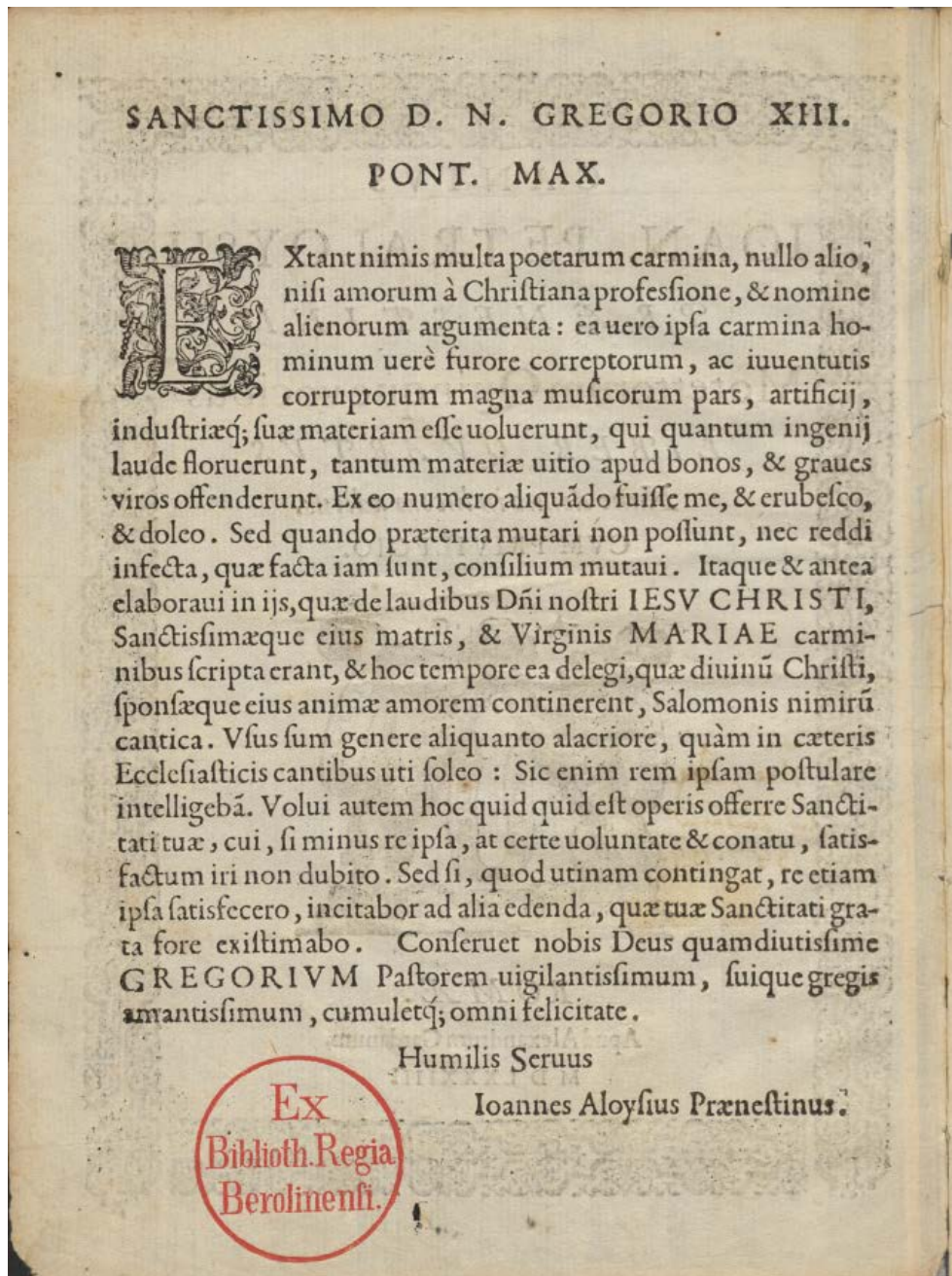


FIGURE 3: PALESTRINA, *MOTETTORUM QUINQUE VOCIBUS LIBER QUARTUS*, ROME 1583–4, CANTUS, LETTER OF DEDICATION (Berlin, Staatsbibliothek zu Berlin, Mus.ant. pract. P170, used through the Creative Commons license).

The letter is unusually personal and frank: it begins with Palestrina's famous renunciation of setting texts that concern profane love.

Extant nimis multa poetarum carmina, nullo alio, nisi amorum a Christiana professione, et nomine alienorum argumenta : ea vero ipsa carmina hominum vere furore correptorum, ac iuventutis corruptorum magna musicorum pars, artificii, industriaeque suae materiam esse voluerunt, qui quantum ingenii laude flourerunt, tantum materiae vitio apud bonos, et graves viros offenderunt. Ex eo numero aliquando fuisse me, et erubesco, et doleo. Sed quando praeterita mutari non possunt, nec reddi infecta, quae facta iam sunt, consilium mutavi.

There are too many poems with no other subject than loves that are alien to the Christian faith and name. These poems, written by men corrupted by passion and corruptors of youth, a great number of musicians have chosen as the material for their artistry and industry, and while they have thrived, praised for their talent, the immoral subject matter has given offense to good and serious men. I blush and grieve to admit that I myself was once one of their number. But now, since the past cannot be changed and what has been done be undone, I have changed my views.⁹

He had published *Il primo libro di madrigali a quattro voci* in 1555, and could not undo it: it was in fact one of his most popular publications, with nine editions. Despite this renunciation, he would go on to publish another book of madrigals, *Il secondo libro di madrigali a quattro voci*, two years later, in 1586. This apparent contradiction has led some scholars to question his sincerity, including, famously, Alfred Einstein, who called it "pure hypocrisy".¹⁰ Bianchi and Rostirolla viewed the renunciation of profane music as "una preventiva difesa qui, ai grandi valori amorosi e mistici del biblico *Cantico dei Cantici*".¹¹

There are good reasons to take him at his word, however. For one thing, this was not his only such statement. In his 1582 dedication of masses to Pope Gregory he wrote:

Quae vero in nobis sunt bona, ea, nisi divinae quoque bonitati accepta referamus, non modo praedicatione, et verbis, sed, quod maxime opus est factis; iis scilicet ipsis bonis, ad Dei laudem adhibendis ingratis sumus. Ex quo autem sic cogitare coepi, statui, quantum in musica, cui quidem scientiae totum me a puero dedidissem, profecisse existimarer (videor enim multis aliquantum processisse, ipse autem quam parum id sit, plane intelligo) sed tamen quantum quantum illud esset, decrevi totum divinis laudibus consecrare.

But those things in us that are good, unless we also acknowledge receiving them from God's goodness, not only by preaching and words but, what is most necessary, by deeds, that is by using those good things for God's praise, we are most ungrateful. From the time I started to think so, whatever progress I was thought to have made in music, to which science I had entirely devoted myself since childhood (for many people think I have made some advance, but I am fully aware how inadequate it is), but however much it was I decided to devote entirely to the praise of God.¹²

9 My translation draws liberally on those by Oliver Strunk, *Source Readings in Music History*, New York 1950, pp. 323–324 and Powers, *Modal Representation* (as note 3), pp. 44–45 (partial).

10 Alfred Einstein, *The Italian Madrigal*, translated by Alexander H. Krappe/Roger H. Sessions/Oliver Strunk, Princeton 1949, vol. 1, p. 312.

11 Lino Bianchi/Giancarlo Rostirolla, *Iconografia palestriniana. Giovanni Pierluigi da Palestrina: immagini e documenti del suo tempo*, Lucca 1994, p. 228.

12 My thanks to Leofranc Holford-Strevens for the translation.

Other evidence comes from the patterns of publication of his madrigals. Jane Bernstein noted that the publication of Palestrina's five-voice secular madrigals, which appeared in Venetian anthologies and not in single-composer prints, essentially ended by the late '60s.¹³ Harold Powers pointed out that the music in the 1586 madrigal book had been composed long ago, well before his decision to compose on sacred texts; dedication describes the madrigals as "frutti...portati già maturi".¹⁴

Palestrina provides important clues about the motets:

Itaque et antea elaboravi in iis, quae de laudibus Domini nostri IESU CHRISTI, Sanctissimaeque eius matris, et Virginis MARIAE carminibus scripta erant, et hoc tempore ea delegi, quae divinum Christi, sponsaeque eius animae amorem continerent, Salomonis nimirum cantica. Usus sum genere aliquanto alacriore, quam in caeteris Ecclesiasticis cantibus uti soleo: Sic enim rem ipsam postulare intelligebam.

And so while before I worked on those songs which had been written in praise of Our Lord JESUS CHRIST and his most holy mother the Virgin MARY, at this time I have chosen those which contain the divine love of Christ and his spouse the soul, the songs of Solomon, I have used a style somewhat more spirited than I am wont to use in other church compositions, for so I perceive the subject itself to require.

He explains that he has in the past composed songs (motets) on the subject of Christ and Mary. He is no doubt referring to the large number of motets he had already published, many of them appropriate for feasts of the *temporale* and of the Blessed Virgin Mary.¹⁵ He specifies the source of the texts ("the songs of Solomon"); this is the only hint Palestrina gives the reader in the first edition about the contents of this book; the next edition would include "ex canticis Salomonis" in the title.¹⁶ He also reveals his purpose, namely, to tell the story of the mystical union between Christ and the soul of the believer ("the divine love of Christ and his spouse, the soul"). This is the tropological interpretation, one of several levels of exegesis concerned with the identity of the *sponsa*, the bride.¹⁷ We can infer from his focus on the soul for these motets that his other settings from the Song of Songs interpreted the *sponsa* as Mary.¹⁸ Palestrina's explicit invocation

13 Bernstein, *Printing Music* (as note 2). The only exceptions are three madrigals composed for commissioned volumes. See also Della Sciucca, *Palestrina* (as note 3), pp. 174–180, pp. 186–187; Della Sciucca puts Palestrina's "erubesco et doleo" in the context of the dedication of his 1569 motets, in which he rails against "res leves ac nugatorias", and turns to "res graves ac serias et christiano homine dignas". Full text in Bianchi/Rostirolla, *Iconografia* (as note 11), pp. 349–350.

14 Powers, *Modal Representation* (as note 3), p. 45.

15 Noel O'Regan, "Palestrina's mid-life compositional summary", in: Esperanza Rodríguez-García/Daniele V. Filippi, (Eds.), *Mapping the Motet in the Post-Tridentine Era Motet*, London 2018, pp. 102–122. Both Strunk, *Source Readings* (as note 9), p. 323, and Powers, *Modal Representation* (as note 3), p. 45, assume that Palestrina is referring to his 1581 book of spiritual madrigals.

16 Ioan. Petraloyisii Praenestini mottetorum quinque vocibus liber quartus, ex canticis Salomonis, Nunc denuo in lucem aeditus, Venice 1587. RISM A/I, P 717. Digital copy of the exemplar at the Bayerische Staatsbibliothek, Munich: <https://stimmhuecher.digitale-sammlungen.de/view?id=bsb00085251>.

17 Robert L. Kendrick, "'Sonnet vox tua in auribus meis': Song of Songs Exegesis and the Seventeenth-Century Motet", in: *Schütz Jahrbuch* 16 (1994), pp. 99–118; E. Ann Matter, *The Voice of My Beloved: The Song of Songs in Western Medieval Christianity*, Philadelphia 1990. I am indebted to Professor Kendrick for sharing his insights about the various ways of reading the Song of Songs.

18 For example, three from his *Motecta festorum totius anni* (1563): *Surge propera amica mea* (Visitation BVM), *Quae est ista quae processit* (Assumption BVM) and *Quam pulchri sunt gressus tui, filia* (Conception BVM) in). See Giovanni Pierluigi da Palestrina, *Motecta festorum totius anni cum communi sanctorum quaternis vocibus*, Daniele V. Filippi (Ed.), Pavia 2003.

of the tropological reading underscores the importance for modern audiences of understanding the exegetical traditions associated with the Song of Songs.¹⁹

Palestrina acknowledges that the motets use a "more spirited" or lively or cheerful ("alacriore") style than he was accustomed to use for other church music.²⁰ Marco della Sciucca noted the visual similarity, evident from even a quick glance at the Casimiri edition, between Palestrina's Song of Songs settings in his fourth book of motets and his spiritual madrigals from 1594.²¹ We can thus see the Song of Songs settings as compositions whose texts happened to be in Latin but whose style was closer to his spiritual madrigals than to his motets, or as Della Sciucca calls them, "motetti molto speciali".²²

The ending of Palestrina's letter of dedication employs the standard conventions of the genre.

Volui autem hoc quidquid est operis offerre Sanctitati tuae, cui, si minus re ipsa, at certe voluntate et conatu, satisfactum iri non dubito. Sed si, quod utinam contingat, re etiam ipsa satisfecero, incitabor ad alia edenda, quae tuae Sanctitati grata fore exstimabo. Conservet nobis Deus quam diutissime GREGORIUM Pastorem vigilantissimum, sui que gregis aman-tissimum, cumeletque omni felicitate.

I wanted, moreover, to offer this work, such as it is, to Your Holiness, who I do not doubt will be satisfied, surely by the intent and the effort, if less so by the thing itself. But if I give satisfaction with the thing itself (may it happen!), I will be encouraged to bring out others which I will hope may be pleasing to Your Holiness. May God preserve for us for as long as possible GREGORY, the most vigilant shepherd and the most beloved of his flock, and may he bestow every happiness on him.

Humilis Servus
Ioannes Aloysius Praenestinus

Humble servant,
Ioannes Aloysius Praenestinus

Palestrina imagines that Pope Gregory XIII will appreciate his efforts, if not the results, and he wishes him a long life. This could well be true: Gregory's Rome was a congenial place for Palestrina to work, in contrast to that of previous hardline prelates (he was fired by Paul IV). There also seems to be a message: if you like the book, I will be encour-

19 Kendrick, *Sonet vox tua* (as note 17), p. 100, cautions against the temptation to read the text literally, to see the decision to set the "highly charged and graphic sexual language" as "the only way to set racy texts under supposedly strict ecclesiastical censorship after the Council of Trent" (p. 100). He adds, "Although the meanings of the canticle were polyvalent...still, ironically, the motive that most modern commentators have invoked, namely the purely erotic and anti-censorial appeal of the text, is precisely the one for which there is no contemporary evidence" (p. 117).

20 See Ackermann, *Motette und Madrigal* (as note 5), p. 49–50; Della Sciucca, *Palestrina* (as note 3), pp. 235–254. See also my analysis of *Quam pulchra es et quam decora* in *Palestrina as Reader* (as note 2). Remi Chiu, in *Motet Settings of the Song of Songs ca. 1500–1520*, Ph.D. diss., McGill University 2006, arrives at a formulation that could well apply to Palestrina: "both the Song of Songs and the motet occupy a sort of 'intermediate' position between the secular and the sacred world, participating in both the earthly and the spiritual" (p. ii).

21 See the article by Marco della Sciucca in this publication.

22 The issue of genre deserves a much more detailed investigation than is possible in this essay. See the thoughtful discussions by Ackermann, *Motette und Madrigal* (as note 5), p. 49–52 and Della Sciucca, *Palestrina* (as note 3), pp. 247–253, especially that of Motet 16. On the spiritual madrigal see Daniele V. Filippi, *Selva Armonica: La musica spirituale a Roma tra Cinque e Seicento*, Turnhout 2008. It is worth noting that Filippi does not include Palestrina's fourth book among his census of spiritual madrigals. See also Karen Nielsen, *The spiritual madrigals of Giovanni Pierluigi da Palestrina*, Ph.D. diss., University of Illinois at Urbana-Champaign 1999; and Katherine Powers, *The Spiritual Madrigal in Counter-Reformation Italy: Definition, Use, and Style*, Ph.D. diss., University of California, Santa Barbara 1997.

aged to bring out others. Was this a business decision on Palestrina's part, a way of honoring his employer and seeking a subvention? Or was there a special reason, based on its contents, that made it appropriate to dedicate this particular book to Gregory?²³ Unfortunately this brief investigation leaves many unanswered questions.

Musical Organization as Evidence of Planning

And so we must turn to the music itself. A detailed analysis of the contents reveals evidence of careful planning. (See TABLE 1) The motets are not in modal order but are grouped by "key", as defined by system (durus/mollis), clef, and final.²⁴ The opening (nos. 1–10) and closing (nos. 25–29) motets are in cantus mollis, while the motets at the center, nos. 11–24, are in cantus durus. In terms of cleffing, nos. 1–10 employ standard high clefs, with the quintus in the same clef as the tenor (g2c2c3c3F3); nos. 11–18 employ a common variant of high clefs, with the bass using c4 rather than F3; nos. 19–24 employ low clefs, c1c3c4F4, with the quintus doubling either the altus (nos. 19–22) or the cantus (nos. 23–24); nos. 25–29 are in high clefs (g2c2c3F3), with the quintus doubling the cantus, altus or tenor. This combination of system, cleffing and final reveals four distinct groups: mollis G, durus G, durus A/E and mollis F. In this scenario, the only motet ending on A is considered part of the durus group whose other members end on E.

The evidence of planning extends beyond tonal type to the texts of the motets. Repetitions of both music and text reveal that Palestrina is not composing a series of motets that happen to share a common text – the Song of Songs – and are otherwise unrelated to one another. Instead, he seems intent on creating a "song" cycle, a cycle of "Salomonis nimirum cantica".²⁵ To make this case requires an understanding of how his text – the words of the 29 motets – came into existence. What served as his point of departure? Can we identify efforts by Palestrina to shape it to serve his purposes?

23 In addition to the two books dedicated to Pope Gregory, Palestrina dedicated two to his son Giacomo Boncompagni: the second book of four-voice motets (1584) and the first book of five-voice (spiritual) madrigals (1581). Boncompagni patronage deserves further investigation. See Ulrike Ilg, "Jacopo Boncompagni, ein Bibliophile im Rome des späten 16. Jahrhunderts", in: Annette Hoffmann/Frank Martin/Gerhard Wolf (Eds.), *BücherGänge: Mizellen zu Buchkunst, Leselust und Bibliothekgeschichte. Hommage an Dieter Klein*, Heidelberg 2006, pp. 103–115. Maria Celeste Cola, *Palazzo Valentini a Roma: La Committenza Zambeccari, Boncompagni, Bonelli tra Cinquecento e Settecento*, Rome 2012, p. 89, writes that in 1581 "Vincenzo Ruffo celebrava il duca di Sora [Giacomo Boncompagni] con cantate e mottetti", unfortunately without giving a citation; I am grateful to Professor T. Corey Brennan for providing materials on Boncompagni patronage and signaling Cola's publication.

24 Compare Palestrina's approach with Zarlino's: in his unfinished motet cycle, Zarlino planned to set the entire Biblical text (in the Chiari translation), with each of the eight chapters in one of the eight modes. Gioseffo Zarlino, *Motets from 1549, Part 1*, Cristle Collins Judd (Ed.) (= Recent Researches in the Music of the Renaissance 145), Madison 2006.

25 I am far from the first to make this case. See Dickson, *Palestrina's 'Song of Solomon'* (as note 4), Ackermann, *Motette und Madrigal* (as note 5) and Della Sciucca, *Palestrina* (as note 3).

	Incipit (Palestrina 1584)		CAQTB	Final	Louvain Vulgate (1567)	Reformed Breviary (1574)
1	Osculetur me	b	g2c2c3c3F3	G	1:2–3	Aug. 15 i
2	Trahe me post te	b	g2c2c3c3F3	G	1:4	Aug. 15 i
3	Nigra sum sed formosa	b	g2c2c3c3F3	G	1:5–6	Aug. 15 i–ii
4	Vineam meam non	b	g2c2c3c3F3	G	1:[6]–7	Aug. 15 ii
5	Si ignoras te	b	g2c2c3c3F3	G	1:8–9	Aug. 15 ii
6	Pulchre sunt gene	b	g2c2c3c3F3	G	1:10–12	Aug. 15 ii–iii
7	Fasciculus myrrhe	b	g2c2c3c3F3	G	1:13–15	Aug. 15 iii
8	Ecce tu pulcher es	b	g2c2c3c3F3	G	1:16–2:1	Aug. 15 iii–Aug. 16 i
9	Tota pulchra es	b	g2c2c3c3F3	G	4:7–8	Aug. 18 ii
10	Vulnerasti cor meum	b	g2c2c3c3F3	G	4:9–10	Aug. 18 ii
11	Sicut lilium inter spinas	h	g2c2c3c3c4	G	2:2–3	Aug. 16 i
12	Introduxit me rex	h	g2c2c3c3c4	G	2:4–5	Aug. 16 i
13	Leva eius	h	g2c2c3c3c4	G	2:6–7	Aug. 16 i
14	Vox dilecti mei	h	g2c2c3c3c4	G	2:8–10	Aug. 16 ii
15	Surge propera amica mea	h	g2c2c3c3c4	G	2:[10]–13	Aug. 16 ii
16	Surge amica mea	h	g2c2c3c3c4	G	2:[13]–14	Aug. 16 iii
17	Dilectus meus mihi	h	g2c2c3c3c4	G	2:16–3:1	Aug. 16 iii partial
18	Surgam et circuibo	h	g2c2c3c3c4	G	3:2	missing
19	Adiuro vos filie	h	c1c3c3c4F4	A	5:8–10	Aug. 19 i
20	Caput eius	h	c1c3c3c4F4	E	5:11–12	Aug. 19 i
21	Dilectus meus descendit	h	c1c3c3c4F4	E	6:1–2	Aug. 19 ii
22	Pulchra es	h	c1c3c3c4F4	E	6:3–4	Aug. 19 ii
23	Quae est ista quae	h	c1c3c1c4F4	E	6:9	Aug. 19 iii
24	Descendi in hortum meum	h	c1c3c1c4F4	E	6:10	Aug. 19 iii
25	Quam pulchri sunt	b	g2c2g2c3F3	F	7:[1]–2	Aug. 21 i
26	Duo ubera	b	g2c2g2c3F3	F	7:3–5	Aug. 21 i
27	Quam pulchra es	b	g2c2c2c3F3	F	7:6–8	Aug. 21 ii
28	Guttur tuus [sic]	b	g2c2c2c3F3	F	7:9–10	Aug. 21 ii
29	Veni dilecte mi	b	g2c2c3c3F3	F	7:11–12	Aug. 21 ii

TABLE 1: CONTENTS OF PALESTRINA'S "SONG" CYCLE.

The Text

Most scholars, myself included, have assumed, in part because he mentioned "Salomonis nimirum cantica" in the letter of dedication that Palestrina was working from the text found in the Vulgate.²⁶ The texts of the motets for the most part follow the order of the

26 It is not known which version of the Vulgate Palestrina was using. Until the "authorized" version of the Vulgate was published in 1592, it was likely one of the Louvain editions. See Antonio Gerace, "1547–1592: Dalla *Vulgata Lovaniensis* alla Sisto-Clementina", in: Gilbert Dahan/Annie Noblesse-Rochier (Eds.), *La Vulgate au XVI^e siècle: Les travaux sur la traduction latine de la Bible*, Turnhout

chapters and verses in the Song of Songs, shown on TABLE 1. The correspondence is far from exact, however. Motets 9 and 10, whose texts come from chapter 4, interrupt the progression from chapter 1 to chapter 2. Furthermore, significant portions of the Vulgate were omitted from his setting: almost all of chapters 3 and 4, major portions of chapters 5 and 6, and all of chapter 8. There are also smaller-scale omissions of particular sentences as well as differences in wording. These apparent anomalies demand an explanation.

Part of the answer comes from Dahlenburg's discovery that Palestrina likely drew his text from a breviary, and did not "edit" the Vulgate.²⁷ Using three Roman breviaries, two from before the 1568 reform (1533 and 1559) and one after (1574), she located the motet texts in the Matins lessons (first Nocturn) for the Feast of the Nativity and the Feast of the Annunciation.²⁸ She argued that some of Palestrina's texts correspond exactly to divisions of the Matins texts into lessons. She also cited a telling example of text setting that points to Palestrina's use of a breviary. The opening of Motet 2, *Trahe me*, is punctuated "Trahe me: post te curremus" (Draw me: we will run after thee) in the 1567 Louvain Vulgate.²⁹ As is evident from his setting, Palestrina divides the text into two segments, "Trahe me post te" and "curremus".³⁰ (See FIGURE 4) Dahlenburg located this same segmentation, punctuated "Trahe me post te: curremus" or "Trahe me post te, curremus", in all three of the breviaries she consulted.

Dahlenburg's discovery is important. Yet problems remain: she admitted that she was unable to match Palestrina's text word for word with a specific breviary. She did offer two promising approaches that merit further consideration.



FIGURE 4: PALESTRINA, *MOTETTORUM QUINQUE VOCIBUS LIBER QUARTUS*, ROME 1583–84, CANTUS, *TRAHE ME*, PAGE 2 (DETAIL) (Berlin, Staatsbibliothek zu Berlin, Mus.ant. pract. P170, used through the Creative Commons license).

2020, pp. 221–238. In "Palestrina as Reader" I relied on the Sisto-Clementine version, published after Palestrina's fourth book; in this essay, I follow Dahlenburg in using one of the editions (1567) of the Louvain Vulgate: Johannes Hentenius (Ed.), *Biblia, ad vetustissima exemplaria castigata*, Antwerp 1567.

27 Dahlenburg, *The Motet* (as note 7), pp. 141–144.

28 Ibid., p. 140. Her sources are *Breviarium secundum ritum sancte romane ecclesie*, Venice 1533; *Breviarium romanum optime recognitum*, Venice 1559; and *Breviarium romanum ex decreto sacrosancti Concilii Tridentini restitutum*, Venice 1574. Bibliographical information about the breviaries mentioned in this essay is given on page 189. Dahlenburg's two early breviaries are preserved only in unique copies in Trent and are not currently available digitally; the 1574 breviary is available digitally at the Bavarian State Library, Munich. Professor Dahlenburg graciously provided me with scans of her photographs of the two early breviaries.

29 Dahlenburg, "The Motet c. 1580–1630", pp. 144–145.

30 The 1584 print has no punctuation apart from a full stop at the end of each motet.

Matins Lessons for the Feast of the Assumption (August 15–22) in the Reformed Breviary

The first concerns changes in the Song of Songs texts designated for Matins lessons for Marian feasts. One of the goals of the reform to the breviary following the Council of Trent was to include more readings drawn from Scripture.³¹ In the pre-reform breviary, the focus was on the Feast of the Nativity of the Blessed Virgin Mary (BVM). In the 1533 breviary, for example, Song of Songs texts were used for Matins lessons on September 8, 9, 10 and 11, drawing respectively on chapters 1–4.³² In the reformed breviary, first published in 1568, the emphasis shifts to the Feast of the Assumption, which has been expanded to a full octave; this expansion allowed portions of chapters 5–8 to be read as well. Dahlenburg noticed but did not explore in detail the correspondence between Palestrina's motets and the liturgies associated with the Feast of the Assumption in the reformed breviary.³³

The calendar from the 1574 edition illustrates the expansion, shown in FIGURE 5 and transcribed in TABLE 2. It should have been a simple matter to match the eight chapters of the Song of Songs with the eight liturgies planned for the Feast of the Assumption (August 15) through its octave (August 22). But two of the days had to be devoted to the Octave of St. Lawrence (August 17) and the Commemoration of St. Bernard of Clairvaux (August 20) rather than to the BVM. That left six liturgies whose Matins lessons for the first nocturn draw on the Song of Songs.

Guglielmo Sirleto and the other liturgists serving on the commission to produce the reformed breviary were able to expand the material drawn from the Song of Songs but they still could not include the entire text.³⁴ Instead they engaged in an editing process, shown in TABLE 2. Normally they assigned one chapter for each liturgy. Because the Octave of St. Lawrence occupied the day that would have employed chapter 3, they eliminated chapter 3 completely. The celebration of St. Bernard forced them to combine portions of chapters 5 and 6 for the liturgy on August 19. There were other edits as well: three verses were cut from chapter 4, 14 from chapters 5–6, and four from 8. (In some reform breviaries, the beginning of chapter 8 was used for the third lesson on Au-

31 On the reform, see Simon Ditchfield, *Liturgy, Sanctity and History in Tridentine Italy*, Cambridge 1995, pp. 23–61; Paul F. Grendler, *The Roman Inquisition and the Venetian Press, 1540–1605*, Princeton, 1997; Dahlenburg, *The Motet* (as note 7), pp. 75–82; *Breviarium Romanum Editio Princeps (1568)*, Manlio Sodi/Achille Maria Triacca (Eds.), Vatican City 1999 (Facsimile edition of EDIT16 CNCE 11218). On Sirleto's correspondence, see Jan Machielsen, "The Correspondence of Guglielmo Sirleto," <http://emlo-portal.bodleian.ox.ac.uk/collections/?catalogue=guglielmo-sirleto>.

32 Dahlenburg, *The Motet* (as note 7), pp. 82–111, provides a useful overview of the liturgies associated with each Marian feast.

33 *Ibid.*, p. 143.

34 See Gigliola Fragnito, "Sirleto, Guglielmo", in: *Dizionario biografico degli italiani*, vol. 92 (2018); Jan Machielsen, "The Correspondence of Guglielmo Sirleto," <http://emlo-portal.bodleian.ox.ac.uk/collections/?catalogue=guglielmo-sirleto>. On Sirleto's work on the reform of the breviary, see Georg Denzler, *Kardinal Guglielmo Sirleto (1514–1585): Leben und Werk*, Munich 1964, pp. 83–100. Vatican City, BAV, Vat. lat. 6283 contains Sirleto's autograph revisions to the *Proprium sanctorum*, written on an unidentified printed breviary (fol. 156r is reproduced at <https://libguides.slu.edu/c.php?g=185813&p=1228293>); Ditchfield, *Liturgy* (as note 31), pp. 35. Unfortunately, the rest of the volume has not yet been digitized.

gust 21.³⁵) Appendix 1 gives the lessons as found in the 1574 edition of the reformed breviary; on the left is the version of the Vulgate used for the breviary, cited here in the 1567 edition of the Louvain Vulgate; on the right are the readings from the 1584 edition of Palestrina's fourth book.³⁶

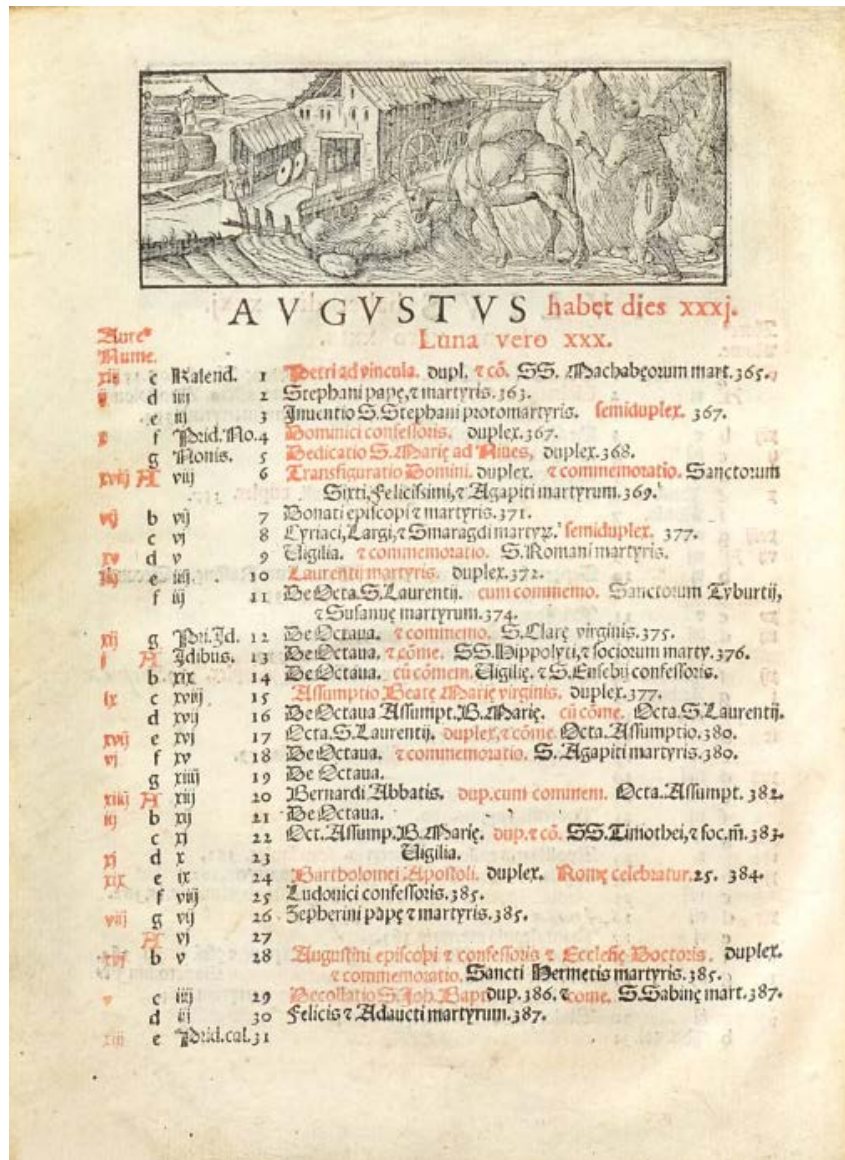


FIGURE 5: *BREVIARIUM ROMANUM EX DECRETO SACROSANCTI CONCILII TRIDENTINI RESTITUTUM*, VENICE 1574, CALENDAR WITHOUT PAGINATION (Augsburg, Staats- und Stadtbibliothek, 4 Th Lt K 25, <https://mdz-nbn-resolving.de/details:bsb11228523> used through the Creative Commons license).

35 For example, *Breviarium Romanum ex decreto sacrosancti Concilii Tridentini restitutum*, Rome 1570 (Munich exemplar). Robert Kendrick, *Singing Jeremiah: Music and Meaning in Holy Week*, Bloomington 2014, p. 13, noted Sirleto's association with Paolo Manuzio, the printer responsible for the Roman editions, as critical for making changes available even after the 1568 publication of the breviary. As he explained (personal communication), tweaks happened even to the 1568 text in other liturgical days; some of the Holy Week Lessons were trimmed after 1569, and so which passages were excised in which edition still needs to be determined.

36 Dahlenburg, *The Motet* (as note 7), pp. 133–137, Example 3.1, provided the text of Palestrina's motets, which she identified as being based on the 1587 edition, and compared it to the 1567 Louvain Vulgate. However, the text seems actually to be based on the Casimiri edition (Giovanni Pierluigi da Palestrina, *Le opere complete*, vol. 11, Raffaele Casimiri (Ed.), Rome 1941).

Appendix 1 shows that the readings in the reformed Roman breviary are very close to those in the Louvain Vulgate. In most cases, the alternate readings given in the margin in the Vulgate were adopted for the breviary. As we have already seen in the example of "Trahe me post te, curremus", the editors of the breviary did make significant changes to the punctuation, perhaps in part to help readers declaiming the text.³⁷

A comparison of Palestrina's text as found in the 1584 print with that of the reformed Roman breviary (Appendix 1) provides evidence, in shared readings, that he could have used a breviary as his point of departure, as Dahlenburg argued.³⁸ With just one exception, Palestrina used only text found in the reformed breviary, in effect accepting the edits that were made to create the set of Matins lessons. The exception is his inclusion of 3:1 at the end of Motet 17 and 3:2 as the text of Motet 18: the reformed breviary omits all of chapter 3.³⁹ Unless we can find these two verses in a breviary that Palestrina could have used we will have to conclude that he used a source (or sources) in addition to the breviary.

Date	Feast	Song of Songs text
15	Assumptio Beatae Mariae virginis. duplex. 377	Chapter 1
16	De Octava Assumptionis B. Mariae cum commemoratio Octava S. Laurentii ⁴⁰	Chapter 2
17	Octava S. Laurentii duplex & commemoratio Octava Assumptionis 380	--
18	De Octava & commemoratio S. Agapiti martyris 380	Chapter 4
19	De Octava	Chapters 5–6
20	Bernardi Abbatis duplex cum commemoratio Octava Assumptionis 382	--
21	De Octava	Chapter 7 (or 7 and the beginning of 8)
22	Octava Assumptionis B. Mariae. duplex & commemoratio SS. Timothei, & soc. martyres 383	Chapter 8

TABLE 2: CALENDAR FOR THE FEAST OF THE ASSUMPTION (*BREVIARIUM ROMANUM*, VENICE 1574) AND SONG OF SONGS CHAPTERS USED FOR LESSONS. Numbers refer to the folio of the feast.

37 A sampling of printed breviaries from this period available in libraries in Padua illustrates, through the range of sizes, from the very small to the very large, that the breviaries were to be used in public worship as well as in private devotion. A search on <http://galileodiscovery.unipd.it> yields detailed cataloguing, including format, for 13 breviaries.

38 As part of her argument against his use of the Vulgate, Dahlenburg, *The Motet* (as note 7), pp. 137, 141–143, noted discrepancies between the Vulgate and Palestrina's text in one-third of the motets.

39 Material from chapter 3 does occur in pre-reform breviaries. *Ibid.*, p. 140.

40 There are two systems for numbering the days after the Feast of the Assumption, one that labels August 16 as "prima die" and one that calls it "secunda die."

Palestrina's Readings

Dahlenburg's second approach was to search for distinctive words and motet divisions in Palestrina's text, comparing them with pre- and post-reform breviaries. She noticed how often his readings occur in the 1533 breviary; yet that breviary could not have been his only source because it contains only a portion of the Biblical book (chapters 1–4). Thanks to the expanded access to breviaries afforded by widespread digitization, it is now possible to consider the issue of these readings across a larger number of sources.⁴¹

An examination of Palestrina's text at the level of the individual word, given in the footnotes to Appendix 1, shows the challenges in identifying his sources. The 1584 print contains a number of errors, most of which were completely or partially corrected in the second edition. Some of them could have arisen from the handwriting in his lost *originale*, for example, the confusion between "tui" ("tuis") and "sui" ("suis") in Motets 1 and 27. Palestrina could also have started with a text that had mistakes that were repeated in all the voices, for example, "induens" in Motet 25, changed in 1587 to "indigens"; or "Hebeson" in Motet 26, changed to "Hesebon."

Other readings need interpretation: it is noteworthy that they were not corrected in the next edition and thus cannot be dismissed as errors. A comparison of Palestrina's text with a sampling of pre-reform (1533, 1543, 1550, 1559) and post-reform (1568, 1569, 1570, 1574, 1584) breviaries yields puzzling results. In five instances, Palestrina's readings agree with those in pre-reform breviaries:

Motet 5: pulchra (pulcherrima in post-reform)

Motet 7: es omitted (included in post-reform)

Motet 8: nostra omitted (included in post-reform)

Motet 15: columba mea (omitted in post-reform)

Motet 16: cavernis (caverna in post-reform, corrected in 1587).⁴²

"Filia" in Motet 3 could be a reading from an early breviary, but it is also found in post-reform breviaries, along with "filiae."

The remaining textual anomalies do not arise from the early breviaries because they occur in chapters not found in the early breviary. Three are found in post-reform breviaries:

Motet 21: ibi (not in the Vulgate)

Motet 26: iuncta (Vulgate: margin)

Motet 27: odor (Vulgate: margin).

Two readings are puzzling. Motet 27 has "opera" for "ubera," found also in the 1569 breviary. And the same motet has the reading "dixit," found also in the 1569 and 1574 breviaries. Neither of these readings was corrected in the 1587 edition, and neither is found elsewhere in the liturgy (based on a search of CANTUS).⁴³

Three of Palestrina's readings are not found in any breviary consulted thus far:

Motet 6 suavitatis (suum in breviaries)

41 See Hanns Bohatta, *Bibliographie der Breviere 1501–1850*, Stuttgart, 1963. I have examined a select number of Roman breviaries (list at the end) as well as some breviaries associated with religious orders but my search has been neither systematic nor exhaustive.

42 Dahlenburg, *The Motet* (as note 7), p. 145: "The 1533 breviary is much closer to Palestrina's 1583 text than any of the 'officially sanctioned' books that were more contemporary."

43 Cantus: A Database for Latin Ecclesiastical Chant: Inventories of Chant Sources, <https://cantus.uwaterloo.ca/>.

Motet 16 *propera* omitted (present in the Vulgate margin and in breviaries)

Motet 24 *meum* (present in the Vulgate margin; *nucum* in breviaries).

All three of them can be located among antiphons in CANTUS (respectively, 002450, 204815, 002155).

This complexity suggests that Dahlenburg was right to caution us that Palestrina would not himself be making changes at the level of the individual word but must instead have been following his sources or recollecting wording familiar to him from the liturgy or from his work on reforming the chant.⁴⁴ The search for his sources needs to continue, not least because they could provide information about the institutional context for his composition of Song of Songs motets.⁴⁵

Making a Cycle, Telling a Story

Dahlenburg found it unthinkable that a composer would edit Scripture: "I do feel confident in claiming that Palestrina did not divide the Biblical text himself, nor did he add and subtract words at will; instead, there was a textual precedent."⁴⁶ But how then to explain the existence of this particular compilation of texts from the Song of Songs, the words of these 29 motets? Surely Palestrina, or someone else, or someone working with him, had to devise a text that would be suitable for the narrative of the believer's mystical union with Christ. After all, Palestrina's aim was to compose a "song" cycle, not to set Matins lessons. Had he wanted to compose a set of Matins lessons for the Feast of the Assumption, he could easily have set two motets per lesson, for a total of 36 (three lessons, six motets for each liturgy). To make a cycle, however, he could not simply follow word for word the six sets of lessons assigned to the Feast of the Assumption but had to make cuts and reorder some of the material.⁴⁷ In a sense, both Palestrina and the liturgists of the reformed breviary needed to mediate, in their different ways and for their different purposes, the biblical Song of Songs.

The four groups of motets differ from one another in the degree to which the text is altered from that of the breviary. In the third group, Motets 19–24, Palestrina drew entirely on the lessons for August 19:

Lectio i Motets 19–20

Lectio ii Motets 21–22 (he omits some of the breviary text from the end)

Lectio iii Motets 23–24 (he omits some of the breviary text from the beginning and the end).

The correspondence is just as close for the final group (motets 25–29), drawn on the lessons for August 21:

44 In 1577 Palestrina and Annibale Zoilo were commissioned by Pope Gregory XIII to reform the melodies of the chant; this task, even though never completed, would have given him familiarity with all aspects of chant. See Della Sciucca, *Palestrina* (as note 3), pp. 192–199, and *Graduate de tempore (1614)*, Giacomo Baroffio/Manlio Sodi (Eds.), Vatican City 2001, pp. xviii–xxiii.

45 Such as, for example, the Oratory of San Filippo Neri or SS.ma Trinità dei Pellegrini. The exhaustive study by Anne Piéjus, *Musique et Dévotion à Rome à la fin de la Renaissance: Les laudes de l'oratoire*, Turnhout 2013, has not yielded information about Palestrina's Song of Songs motets.

46 Dahlenburg, *The Motet* (as note 7), p. 144.

47 By "he" I mean Palestrina himself, or someone who provided him with the text, or the joint efforts of Palestrina and a collaborator.

Lectio i Motets 25–26 (he omits the opening sentence of the lesson)

Lectio ii Motets 27–28 (he uses the opening sentence of Lectio iii for the conclusion of motet 28)

Lectio iii Motets 28–29 (he omits the final verse of Lectio iii).

His strategies for the other two groups are not quite as clear cut. The opening of the cycle draws on the lessons for August 15 and 16 but the motet texts do not correspond as closely to the division of the biblical text into lessons as in the other two groups.⁴⁸ Thus,

August 15

Lectio i Motets 1, 2, beginning of 3

Lectio ii end of Motets 3, 4, 5, beginning of 6

Lectio iii end of Motets 6, 7, beginning of 8

August 16

Lectio i end of Motet 8, Motets 11, 12, 13

Lectio ii Motets 14, 15

Lectio iii Motets 16, 17 (breviary text omitted after 16).

From August 18 he uses only the second lesson:

Lectio ii Motets 9, 10.

Especially because he included text not found in reformed breviaries – notably, the soul's nocturnal search for Christ in 3:1–2 – we have to imagine that Palestrina was engaging the text through the Vulgate as well as through the vast numbers of commentaries, glosses and other aids.⁴⁹

The commentary by the third-century theologian Origen of Alexandria exerted a long-lasting influence both on the understanding of the Song of Songs as a drama enacted by characters as well as for his interpretation of the *sponsa* as the Church and as the Soul:

It seems to me that this little book is an epithalamium, that is to say, a marriage-song, which Solomon wrote in the form of a drama and sang under the figure of the Bride, about to wed and burning with heavenly love towards her Bridegroom, who is the Word of God. And deeply indeed did she love Him, whether we take her as the soul made in His image, or as the Church.⁵⁰

His commentary on the first three chapters proceeds verse by verse to explain the actions of four characters: the Bride and her companions, the Bridegroom and his companions. Subsequent commentators present their own identifications of speakers.⁵¹

We don't know how Palestrina himself parsed the text by speaker. A possible "scenario" is given in Appendix 2, which maps the delineation of characters found in the 1545 edition of the Estienne bible onto Palestrina's text.⁵² (This source identifies the

48 There is considerable variety in the division of Song of Songs text into lessons from breviary to breviary.

49 Max Engammare, *Qu'il me baise des baisiers de sa bouche: Le cantique des cantiques à la Renaissance: Étude et bibliographie* (= Travaux d'Humanisme et Renaissance CCLXXVII), Geneva 1993. Engammare lists 595 commentaries printed between 1551 and 1600.

50 Origen, *The Song of Songs Commentary and Homilies* (= Ancient Christian Writers 26), translated by R. P. Lawson, Westminster and London 1957; see Matter, *The Voice* (as note 17), chapter 2.

51 On the history of such designations in Bibles, see Engammare, *Qu'il me baise* (as note 49), pp. 132–139, and on pp. 500–501, the *dramatis personae* found in Lyonnaise Bibles 1512–1535.

52 *Biblia: quid in hac editione praestitum sit, vide in ea qua, operi praeponimus, ad lectorem epistola*, Paris 1545 (first edition: 1540). Similar designations are found in modern editions of the Vulgate (e.g.

sponsus as Christus and the *sponsa* as Ecclesia.) Clearly Palestrina was alert to the voice of the characters in this drama: the division of the text into 29 motets often coincides with one of the speakers. For example, the *sponsus* speaks in Motets 22 and 23 and the *sponsa* in Motet 24. It is not his only consideration, however: in six cases (marked with an asterisk) the speaker changes within a motet (twice in Motet 19). For example, the *sponsa*'s "Ego dilecto meo & ad me conversio eius" ends Motet 28 – the rest of the motet is in the voice of the *sponsus*. Motet 11 begins with the *sponsus*'s "Sicut lilium inter spinas" but the rest of the text, as well as Motet 12 and the beginning of Motet 13, are in the voice of the *sponsa*.

These identifications of the speaker must be used with caution, however. For example, the 1545 edition assigns Motet 2, *Trahe me*, to the *sponsa*, Ecclesia, not to the "Chorus adolescentularum" as found in the modern Vulgata. A perusal of the *Glossa ordinaria* for this passage reveals multiple conflicting explanations.⁵³ Palestrina no doubt had to hand any number of commentaries with detailed explanations not only of the dramatic action but also of the exegetical stances.⁵⁴

It is possible that voice can explain some aspects of the reworking of the text to serve the larger purpose of creating a cycle and telling a story. For example, the otherwise puzzling placement of material from chapter 4 for Motets 9 and 10, which interrupts the sequence of material from chapter 1 and chapter 2, can be explained by the decision to form a coherent unit that begins and ends with breasts and wine, creating a group of texts in which fragrance and smell are recurring themes (Motets 1, 6, 10).⁵⁵ EXAMPLE 1 shows the arch structure created by the Bride's phrase "quia meliora sunt ubera tua vino" in Motet 1 that is answered in Motet 10 by the Bridegroom's "pulchriora sunt ubera tua vino." Within this group the decision to begin Motet 4 mid-verse is a response to the end of Motet 3.

EXAMPLE 1

(*sponsa* in italics, *sponsus* in bold)

SPONSA Motet 1: Includes *quia meliora sunt ubera tua vino...fragrantia*
 Motet 2: *Trahe me post te, curremus* [includes *memores uberum tuorum super vinum*]
 Motet 3: Ends *contra me posuerunt me custodem in vineis*.

Biblia sacra iuxta Vulgatam Clementinam, Madrid 1965), though not in the first edition, *Biblia sacra vulgatae editionis*, Rome 1592, EDIT16 CNCE 5806. On the history of such designations, see Engammare, *Qu'il me baise* (as note 49), pp. 132–139, and on pp. 500–501, the *dramatis personae* found in Lyonaise Bibles 1512–1535.

53 *The Glossa Ordinaria on the Song of Songs*, translated and with an introduction and notes by Mary Dove, Kalamazoo 2004 (<https://www.jstor.org/stable/j.ctv2mm1zs2.1>); *Glossa Ordinaria pars 22 in Canticum Cantorum* (= Corpus Christianorum Continuatio Mediaevalis CLXX), edited by Mary Dove, Turnhout 1997; *Biblia sacra cum glossis, interlineari, et ordinari*, Venice 1588, EDIT16 CNCE 5802.

54 Professor Kendrick (personal communication) drew my attention to two commentaries of particular interest: Cosmè Damian Hortolà, *In canticum canticorum Salomonis...explanatio*, Venice 1585, EDIT16 CNCE 22778, which describes the action in terms of five acts and identifies the speakers (Christus and Ecclesia) (Engammare, *Qu'il me baise* (as note 48) C 486); and the 1562 Roman edition of Theodoret's commentary, *Beati Theodreti, episcopi Cyrensis In Canticum canticorum explanatio*, EDIT CNCE 27786; Theodoret of Cyrus, *Commentary on the Song of Songs*, translated by Robert C. Hill, Brisbane 2001.

55 Dickson, *Palestrina's 'Song of Solomon'* (as note 4), p. 151.

- Motet 4: Begins mid-verse *Vineam meam non custodivi*.
- SPONSUS* Motet 5: **Si ignoras**
- Motet 6: **Pulchre sunt gene**
- SPONSA* Motet 6: Ends *Dum esset rex*
- Motet 7: *Fasciculus*
- Motet 8: *Ecce tu pulcher*
- SPONSUS* Motet 9: **Tota pulchra es,**
- Motet 10: Includes **Quam pulchre sunt mamme... pulchriora sunt ubera tua vino Et odor**

In addition to voice, the creator(s) of the text that Palestrina set may also be paying attention to character. Ackermann discerned a large-scale dramatic structure based on the interaction among the characters.⁵⁶ It begins with the mutual glorification of the lovers in dialogue, and then shifts in the second group from dialogue to the third person, as each describes the respective partner to other people. The third group has the separation of the lovers and their search for one another. The fourth group, fittingly, portrays them finding one another again and their final union.

It is striking just how many times the Bridegroom extols the Bride's beauty (found in Motets 5, 6, 9, 10, 15, 22, 27): indeed very few of his speeches don't include the word "pulchra" or another similar word. In the case of the Bride, several textual repetitions within the second group (Motets 11–18) and the beginning of the third (Motet 19) seem particularly significant. In Motet 12, she languishes for love ("quia amore langueo"). In Motets 14 and 17 her beloved is like a wild goat or young deer ("capree hinnuloque cervorum"). This group of motets focuses on longing: "in lectulo meo per noctes quesivi quem diligit anima mea quaesivi illum & non inveni." This verse, 3:1, is not from the breviary, nor is the following one, 3:2. In Motet 18 the Bride is looking everywhere, unsuccessfully: "quaesivi illum & non inveni." The words that follow in Motet 19, addressed to her companions, "if you find my beloved, tell him that I languish with love." It is no surprise that these two passages are given similar and highly affective settings. It is easy to miss just how far apart these passages are in the Song of Songs: from the beginning of chapter 3 (3:1–2) to the middle of chapter 5 (5:8).

EXAMPLE 2

(*sponsa* in italics)

SPONSA Motet 12: Ends *quia amore langueo*.

Motet 14: Includes *capree hinnuloque cervorum*

Motet 17: Includes: *capree hinnuloque cervorum...; ends: quaesivi illum & non inveni*

Motet 18: Ends: *quaesivi illum & non inveni*

Motet 19: Ends: *si inveneritis dilectum meum ut nuncietur ei quia amore langueo*

Palestrina was very clear, in his letter of dedication, that he wanted to tell a story:

⁵⁶ Ackermann, *Motette und Madrigal* (as note 5). pp. 54–64.

& hoc tempore ea delegi, qui divinum Christi, at this time I have chosen those [songs] which
 sponsaque eius animae amorem continerent, contain the divine love of Christ and his spouse
 Salomonis nimirum cantica the soul, the songs of Solomon.

His "song" cycle, with its four contrasting tonal types (or sound worlds), recalls an earlier cycle, namely, Cipriano de Rore's 1542 *I madrigali a cinque voci*.⁵⁷ Cipriano draws not on a single literary source but on a carefully organized compilation of *rime* by Petrarch and sixteenth-century *petrarchisti*. Like Palestrina, he deploys four tonal types (mollis G, durus E, mollis F and durus G): these "keys" seem clearly to reflect the story of a relationship: an unhappy beginning, followed by the death of the beloved, and then acceptance and resignation.⁵⁸ Are the "keys" in Palestrina's cycle part of the narrative of the journey of the soul to Christ?

Both Ackermann and Della Sciucca have offered promising approaches to this remarkable cycle, described by Della Sciucca as "un vertice assoluto nella carriera compositiva di Palestrina".⁵⁹ I hope that we will be able to learn more about the context of its composition, and especially about the origins of and sources for the texts of his motets.

Breviaries cited

- 1533 *Breviarium secundum ritum sancte romane ecclesie*, Venice 1533, EDIT16 CNCE 11161, not in Bohatta
- 1543 *Breviarium romanum nuper recognitum*, Venice 1543, EDIT16 CNCE 11174, Bohatta 155
- 1550 *Breviarium romanum de camera novissime impressum*, Venice 1550, EDIT16 CNCE 11188, Bohatta 190
- 1559 *Breviarium romanum optime recognitum*, Venice 1559, EDIT16 CNCE 11201, Bohatta 235
- 1568 *Breviarium romanum ex decreto sacrosancti Concilii Tridentini restitutum*, Rome 1568, EDIT16 CNCE 11218, Bohatta 271
- 1569 *Breviarium romanum ex decreto sacrosancti Concilii Tridentini restitutum*, Venice 1569, EDIT16 not identified; exemplar in Augsburg, digital access through Munich, Bavarian State Library, Bohatta 275
- 1570 *Breviarium Romanum ex decreto sacrosancti Concilii Tridentini restitutum*, Rome 1570, EDIT16 CNCE 11222, Bohatta 280
- 1574 *Breviarium romanum ex decreto sacrosancti Concilii Tridentini restitutum*, Venice 1574, EDIT16 CNCE 11229, Bohatta 306
- 1584 *Breviarium romanum ex decreto sacrosancti Concilii Tridentini restitutum*, Venice 1584, EDIT16 CNCE 11242, Bohatta 342

57 Martha Feldman, *City Culture and the Madrigal at Venice*, Berkeley 1995, pp. 263–297; Jessie Ann Owens, "Uncovering the Secrets of the 1542 *I madrigali a cinque voci*", in CD *Cipriano de Rore, I madrigali a cinque voci*, Blue Heron, 2019; Owens, "Songs of Love and Death: *I madrigali a cinque voci* (1542) by Cipriano de Rore", in: *Bulletin of the American Academy of Arts and Sciences* 71 (2018), pp. 25–32.

58 The cycle, consisting of a proem and sixteen sonnets, is in modal order, 1–8.

59 Della Sciucca, *Palestrina* (as note 3), p. 254.

Appendix 1

Song of Songs Texts Compared: Vulgate, Breviary, Palestrina⁶⁰

LOUVAIN VULGATE (1567)	BREVIARY (1574)	PALESTRINA (1584)
<p>CHAPTER 1</p> <p>2 Osculetur me osculo [margin: osculis] oris sui: quia meliora sunt hubera tua vino, 3 fragrantia unguentis optimis. Oleum effusum nomen tuum: ideo adulescentulae dilexerunt te.</p> <p>4 Trahe me: post te curremus in odorem unguentorum tuorum. Introduxit me rex in cellaria sua: exultabimus & laetabimur in te, memores huberum tuorum super vinum: recti diligunt te.</p> <p>5 Nigra sum, sed formosa filiae Ierusalem sicut tabernacula Cedar, sicut pelles Salamonis.</p>	<p>Aug. 15 LECTIO i</p> <p>Osculetur me osculo oris sui: quia meliora sunt ubera tua vino, fragrantia unguentis optimis. Oleum effusum nomen tuum: ideo adulescentulae dilexerunt te.</p> <p>Trahe me post te, curremus in odorem unguentorum tuorum. Introduxit me rex in cellaria sua: exultabimus, & laetabimur in te, memores uberum tuorum super vinum. Recti diligunt te.</p> <p>Nigra sum, sed formosa filiae Ierusalem, sicut tabernacula Cedar, sicut pelles Salomonis.</p>	<p>1. Osculetur me osculo oris tui⁶¹ quia meliora sunt ubera tua vino fragrantia unguentis⁶² optimis oleum effusum nomen tuum Ideo adulescentule dilexerunt te.</p> <p>2. Trahe me post te curremus in odorem unguentorum tuorum introduxit me rex in cellaria sua Exultabimus & letabimur in te memores uberum tuorum super vinum Recti diligunt te.</p> <p>3. Nigra sum sed formosa filia⁶³ hierusalem sicut tabernacula cedar sicut pelles salomonis</p> <p>CONTINUES</p>
<p>6 Nolite me consyderare quod fusca sim, quia decoloravit me sol: filii matris meae pugnaverunt contra me, posuerunt me custodem vineis: vineam meam non custodivi.</p> <p>7 Indica mihi, quem diligit anima mea, ubi pascas, ubi cubes in meridie, ne vagari incipiam per greges sodalium tuorum.</p> <p>8 Si ignoras te o pulcherrima inter mulieres, egredere, & abi post vestigia gregum [margin: tuorum] & pasce hodos tuos iuxta tabernacula pastorum. 9 Equitatu meo in curribus Pharaonis adsimilavi te amica mea.</p> <p>10 Pulchrae sunt genae tuae sicut turturis, collum tuum sicut monilia.</p>	<p>LECTIO ii</p> <p>Nolite me considerare quod fusca sim, quia decoloravit me sol: filii matris meae pugnaverunt contra me, posuerunt me custodem in vineis. Vineam meam non custodivi. Indica mihi quem diligit anima mea ubi pascas, ubi cubes in meridie, ne vagari incipiam post greges sodalium tuorum.</p> <p>Si ignoras te o pulcherrima inter mulieres, egredere & abi post vestigia gregum tuorum, & pasce hodos tuos iuxta tabemacula pastorum Equitatu meo in curribus Pharaonis assimilavi te amica mea.</p> <p>Pulchrae sunt genae tuae sicut turturis, collum tuum sicut monilia.</p>	<p>Nolite me considerare quod fusca sim quia decoloravit me sol filii matris meę pugnaverunt contra me posuerunt me custodem in vineis.</p> <p>4. Vineam meam non custodivi Indica mihi quem diligit anima mea Ubi pascas ubi cubes in meridie ne vagari incipiam post greges sodalium tuorum.</p> <p>5. Si ignoras te o pulchra⁶⁴ inter⁶⁵ mulieres egredere & abi post vestigia gregum tuorum & pasce hodos⁶⁶ tuos iuxta tabemacula pastorum Equitatu meo in curribus pharaonis assimilavi te amica mea.</p> <p>6. Pulchre sunt gene tue sicut turturis collum tuum sicut monilia</p> <p>CONTINUES</p>

60 Louvain Vulgate (as note 26): capitalization and punctuation, verse numbers as in the print; i/j, u/v normalized.

Breviary (as note 28): segmentation follows the Matins lessons; punctuation, capitalization as in the print; u/v, i/j normalized.

Palestrina (as note 1): punctuation and capitalization as in the cantus part (the only punctuation is the full stop at the end of each motet); capitalization often signals the beginning of syntactic unit; the other voices often (but not always) have the same capitalization as the cantus; u/v, i/j normalized.

61 CATBQ: tui; 1587: CTB tui; AQ sui; mistake in reading Palestrina's *originale*, tui instead of sui?

62 ABQ: ungentis; corrected in 1587.

63 CATBQ: filia; retained in 1587; filia: 1533, 1543, 1550, 1559, 1568, 1570; filiae: 1569, 1574, 1584.

64 CATBQ: pulchra; also in 1587; pulchra: 1533, 1543, 1550, 1559; pulcherrima: 1568, 1569, 1570, 1574, 1584.

65 B: iner (t dropped); fixed in 1587.

66 C: orum instead of hodos; fixed in 1587.

<p>11 Murenulas aureas faciemus tibi, vermiculatas argento. 12 Dum esset rex in accubitu suo, nardus mea dedit odorem suum.</p> <p>13 Fasciculus myrrhae dilectus meus mihi, inter ubera mea commorabitur. 14 Botrus cypri, dilectus meus mihi, in vineis Engaddi. 15 Ecce tu pulchra es amica mea, ecce tu pulchra es, oculi tui columbarum.</p> <p>16 Ecce tu pulcher es dilecte mi, & decorus. Lectulus noster floridus: 17 Tigna domorum nostrarum cedrina, laquearia nostra cypressina.</p>	<p>LECTIO iii</p> <p>Murenulas aureas faciemus tibi, vermiculatas argento Dum esset rex in accubitu suo, nardus mea dedit odorem suum.</p> <p>Fasciculus myrrhae dilectus meus mihi, inter ubera mea commorabitur. Botrus cypri dilectus meus mihi in vineis Engaddi. Ecce tu pulchra es, amica mea, ecce tu pulchra es, oculi tui columbarum.</p> <p>Ecce tu pulcher es dilecte mi, & decorus, lectulus noster floridus, tigna domorum nostrarum cedrina, laquearia nostra cypressina.</p>	<p>Murenulas aureas faciemus tibi Vermiculatas⁶⁷ argento Dum esset rex in accubitu suo, nardus mea dedit odorem suavitatis.⁶⁸</p> <p>7. Fasciculus myrrhe dilectus meus mihi, inter ubera mea commorabitur Botrus cypri dilectus meus mihi in vineis engaddi Ecce tu pulchra es amica mea Ecce tu pulchra⁶⁹ oculi tui columbarum.</p> <p>8. Ecce tu pulcher es dilecte mi & decorus lectulus noster floridus tigna domorum nostrarum cedrina laquearia⁷⁰ cypressina</p> <p>CONTINUES</p>
<p>CHAPTER 2</p> <p>1 Ego flos campi, & lilium convallium.</p> <p>2 Sicut lilium inter spinas, sic amica mea inter filias. 3 Sicut malus inter ligna sylvarum, sic dilectus meus inter filios. Sub umbra illius quem desideraveram, sedi: & fructus eius dulcis gutturi meo.</p> <p>4 Introduxit me [margin: rex] in cellam vinariam, ordinavit in me charitatem. 5 Fulcite me floribus, stipate me malis; quia amore langueo.</p> <p>6 Laeva eius sub capite meo, & dextera illius amplexabitur me. 7 Adiuro vos filiae Ierusalem per capreas, cervosque camporum, ne suscitetis, neque evigilare faciatis dilectam, quoadusque ipsa velit.</p>	<p>Aug. 16</p> <p>LECTIO i</p> <p>Ego flos campi, & lilium convallium.</p> <p>Sicut lilium inter spinas, sic amica mea inter filias: sicut malus inter ligna sylvarum, sic dilectus meus inter filios. Sub umbra illius, quem desideraveram, sedi; & fructus eius dulcis gutturi meo.</p> <p>Introduxit me rex in cellam vinariam, ordinavit in me charitatem. Fulcite me floribus, stipate me malis, quia amore langueo.</p> <p>Laeva eius sub capite meo, & dextera illius amplexabitur me. Adiuro vos, filiae Ierusalem, per capreas, cervosque camporum, ne suscitetis, neque evigilare faciatis dilectam, quoadusque ipsa velit.</p>	<p>Ego flos campi & lilium⁷¹ convallium.</p> <p>11. Sicut lilium inter spinas sic amica mea inter filias sicut malus inter lygna⁷² silvarum sic dilectus meus inter filios sub umbra⁷³ illius quem desideraveram sedi & fructus eius dulcis gutturi meo.</p> <p>12. Introduxit me rex in cellam vinariam ordinavit in me charitatem⁷⁴ fulcite me floribus stipate me malis Quia amore langueo.</p> <p>13. Leva eius sub capite meo Et dextera illius amplexabitur me Adiuro vos filie hierusalem per capreas cervosque camporum ne suscitetis neque evigilare faciatis dilectam quo ad usque ipsa velit.</p>
<p>8 Vox dilecti mei, ecce iste venit saliens in montibus, transiliens colles: 9 Similis est dilectus meus capreae, hinuloque cervorum. en ipse stat post parietem nostrum respiciens per fenestras, prospiciens per cancellos. 10 Et</p>	<p>LECTIO ii</p> <p>Vox dilecti mei: Ecce iste venit saliens in montibus, transiliens colles. Similis est dilectus meus capreae hinuloque cervorum: en ipse stat post parietem nostrum, respiciens per fenestras, prospiciens per cancellos. En dilectus meus</p>	<p>14. Vox dilecti mei Ecce iste venit saliens in montibus transiliens colles similis est dilectus meus capre⁷⁵ hinnuloque cervorum en ipse stat post parietem nostrum respiciens per fenestras prospiciens per cancellos En dilectus meus</p>

67 B: final s moved to begin 'sargento'; not fixed in 1587.

68 CATBQ: suavitatis; also in 1587; not in Vulgate or breviaries.

69 CATBQ: es omitted; added to 1587 C (a partial fix); omitted in 1587 ATBQ; omitted in 1533, 1543, 1550, 1559; present in 1568, 1569, 1570, 1574, 1584.

70 CATBQ: nostra omitted; omitted also in 1587: CATBQ; omitted in 1533, 1543, 1550, 1559; present in 1568, 1569, 1570, 1574, 1584.

71 TQ: lillium; fixed in 1587.

72 A: lingna; TQ: lygna; B: ligna, ligua; 1587: corrected CATBQ "ligna".

73 CATQ: subumbra; 1587: corrected CATBQ.

74 CATBQ: charitatem follows the breviary spelling.

75 CATBQ: capre; 1587: corrected CATBQ "capreae".

[margin: en] dilectus meus loquitur mihi, Surge, propera amica mea, columba mea, formosa mea, & veni. 11 Iam enim hyems transiit, imber abiit, & recessit. 12 Flores apparuerunt in terra nostra, tempus putationis advenit: vox turturis audita est in terra nostra: 13 ficus protulit grossos suos, vineae florentes dederunt odorem. [margin: suum].	loquitur mihi: Surge, propera amica mea, formosa mea, & veni. Iam enim hyems transiit, imber abiit, & recessit. Flores apparuerunt in terra nostra: tempus putationis advenit. Vox turturis audita est in terra nostra: ficus protulit grossos suos, vineae florentes dederunt odorem suum.	loquitur mihi. 15. Surge propera amica mea columba mea ⁷⁶ formosa mea & veni iam enim hiems transiit imber abiit & recessit flores apparuerunt in terra nostra tempus putationis advenit vox turturis audita est in terra nostra ficus protulit grossos suos vineae florentes dederunt odorem suum.
Surge, [margin: propera] amica mea, speciosa mea, & veni. 14 Columba mea in foraminibus petrae, in caverna maceriae, ostende mihi faciem tuam, sonet vox tua in auribus meis: vox enim tua dulcis, & facies tua decora. 15 Capite nobis vulpes parvulas quae demoliuntur vineas. nam vinea nostra floruit. 16 Dilectus meus mihi, & ego illi, qui pascitur inter lilia, 17 donec aspiret dies, & inclinentur umbrae. Revertere: similis esto dilecte mi capreae, hinnuloque cervorum super montes Bethel.	LECTIO iii Surge, propera amica mea, speciosa mea, & veni. Columba mea in foraminibus petrae, in caverna maceriae: ostende mihi faciem tuam: sonet vox tua in auribus meis: vox enim tua dulcis, & facies tua decora. Capite nobis vulpes parvulas, quae demoliuntur vineas: nam vinea nostra floruit. Dilectus meus mihi, & ego illi, qui pascitur inter lilia, donec aspiret dies, & inclinentur umbrae. Revertere: similis esto, dilecte mi, capreae, hinnuloque cervorum super montes Bethel.	16. Surge ⁷⁷ amica mea spetiosa mea & veni columba mea in foraminibus petre in cavemis ⁷⁸ macerie ostende mihi faciem tuam sonet vox tua in auribus meis vox enim tua dulcis & facies tua decora. [text omitted] 17. Dilectus meus mihi & ego illi qui pascitur inter lilia donec aspiret dies & inclinetur ⁷⁹ umbre Revertere similis esto dilecte mi capree hinnuloque cervorum super montes bethel.
CHAPTER 3 1 In lectulo meo per noctes quaesivi quem diligit anima mea: quaesivi illum, & non inveni.	omitted	In lectulo meo per noctes quesivi quem ⁸⁰ diligit anima mea quesivi illum & non inveni.
2 Surgam, et circuibo civitatem: per vicos & plateas quaeram quem diligit anima mea. 3 Quaesivi illum & non inveni.	omitted	18. Surgam & circuibo civitatem per vicos & plateas queram quem diligit anima mea quesivi illum & non inveni.
3 Invenerunt me vigiles, qui custodiunt civitatem. Num quem diligit anima mea vidistis?	omitted	not set
4 Paululum cum pertransissem eos, inveni quem diligit anima mea: tenui eum: nec dimittam donec introducam illum in domum matris meae, & in cubiculum genetricis meae.	omitted	not set
5 Adiuro vos filiae Ierusalem per capreas, cervosque camporum, ne suscitatis, neque evigilare faciatis dilectam, donec ipsa velit.	omitted	not set
6 Quae est ista quae ascendit per desertum, sicut virgula fumi ex aromatibus myrrhae, & thuris, & universi pulveris pigmentarii?	omitted	not set

76 ATQ columba mea, not in CB; 1587: not in CB; in ATQ; present in Vulgate, 1533, 1543, 1550, 1559; absent in 1568, 1569, 1570, 1574, 1584.

77 CATBQ: propera omitted; omitted also in 1587; present in the Vulgate margin, present in all breviaries consulted.

78 CATBQ: cavernis; changed in 1587 (CATBQ) to caverna; cavernis: 1533, 1543, 1550, 1559; caverna: 1568, 1569, 1570, 1574, 1584.

79 CATBQ: inclinetur (retained in 1587 CATBQ); mistake? (abbreviation mark overlooked).

80 B: que; corrected in 1587.

7 En lectulum Salomonis sexaginta fortes ambiunt ex fortissimis Israel:	omitted	not set
8 omnes tenentes gladios, & ad bella doctissimi: uniuscuiusque ensis super femur suum propter timores nocturnos.	omitted	not set
9 Ferculum fecit sibi rex Salomon de lignis Libani.	omitted	not set
10 Columnas eius fecit argenteas, reclinatorium aureum, ascensum purpureum: media, charitate constravit propter filias Ierusalem.	omitted	not set
11 Egredimini & videte filiae Sion regem Salomonem in diademate, quo coronavit illum mater sua in die desponsationis illius, & in die laetitiae cordis eius.	omitted	not set
CHAPTER 4	Aug. 18	
1 Quam pulchra es amica mea, quam pulchra es? Oculi tui columbarum, absque eo quod intrinsecus latet. Capilli tui sicut greges caprarum, quae ascenderunt de monte Galaad.	LECTIO i Quam pulchra es amica mea, quam pulchra es? Oculi tui columbarum, absque eo quod intrinsecus latet. Capilli tui sicut greges caprarum, quae ascenderunt de monte Galaad.	not set
2 Dentes tui sicut greges tonsarum, quae ascenderunt de lavacro, omnes gemellis foetibus, & sterilis non est inter eas.	Dentes tui sicut greges tonsarum, quae ascenderunt de lavacro, omnes gemellis foetibus, & sterilis non est inter eas.	
3 Sicut vitta coccinea labia tua, & eloquium tuum, dulce. Sicut fragmen mali punici, ita genae tuae, absque eo quod intrinsecus latet.	Sicut vitta coccinea labia tua, & eloquium tuum, dulce. Sicut fragmen mali punici, ita genae tuae, absque eo quod intrinsecus latet.	
4 Sicut turris David collum tuum, quae aedificata est cum propugnaculis. mille clypei pendent ex ea, omnis armatura fortium.	Sicut turris David collum tuum, quae aedificata est cum propugnaculis: mille clypei pendent ex ea, omnis armatura fortium.	
5 Duo hubera tua, sicut duo hinuli capreae gemelli, qui pascuntur in liliis.	omitted	not set
6 Donec aspiret dies, & inclinentur umbrae. Vadam ad montem myrrhae, & ad collem thuris.	omitted	not set
7 Tota pulchra es amica mea, & macula non est in te. 8 Veni de Libano sponsa mea, veni de Libano, veni: coronaberis de capite Amana, de vertice Sanir & Hermon, de cubilibus leonum, de montibus pardorum.	LECTIO ii Tota pulchra es amica mea, & macula non est in te. Veni de Libano sponsa mea, veni de Libano, veni: coronaberis de capite Amana, de vertice Sanir & Hermon, de cubilibus leonum, de montibus pardorum.	9. Tota pulchra es amica mea & macula non est in te Veni de libano sponsa mea veni de libano ⁸¹ veni coronaberis de capite amana de vertice sanir & hermon ⁸² de cubilibus leonum de Montibus ⁸³ pardorum.
9 Vulnerasti cor meum soror mea sponsa, vulnerasti cor meum in uno oculorum tuorum, & in uno crine colli tui. 10 Quam pulchrae sunt	Vulnerasti cor meum soror mea sponsa, vulnerasti cor meum in uno oculorum tuorum, & in uno crine colli tui. Quam pulchrae sunt	10. Vulnerasti cor meum soror mea sponsa Vulnerasti cor meum in uno oculorum tuorum & in uno crine colli tui Quam pulchre sunt

81 CATBQ: Compositor sometimes sets as delibano; corrected in 1587 CATBQ.

82 Q: hermu[n]; corrected in 1587.

83 CATBQ: uppercase M; corrected in 1587 CATBQ.

mammae tuae soror mea sponsa! pulchriora sunt hubera tua vino, & odor unguentorum tuorum super omnia aromata.	mammae tuae soror mea sponsa? pulchriora sunt ubera tua vino, & odor unguentorum tuorum super omnia aromata.	mamme tue soror mea sponsa pulchriora sunt ubera tua Vino ⁸⁴ Et odor unguentorum tuorum super omnia aromata.
11 Favus distillans labia tua sponsa, mel & lac sub lingua tua: & odor vestimentorum tuorum sicut odor thuris. 12 Hortus conclusus soror mea sponsa, hortus conclusus, fons signatus. 13 Emissiones tuae paradisus malorum puniceorum cum pomorum fructibus. Cypri cum nardo. 14 nardus & crocus, fistula & cinnamomum cum universis lignis Libani, myrrha & aloe cum omnibus primis unguentis. 15 Fons hortorum: puteus aquarum viventium, quae fluunt impetu de Libano.	LECTIO iii Favus distillans labia tua sponsa, mel & lac sub lingua tua, & odor vestimentorum tuorum sicut odor thuris. Hortus conclusus soror mea sponsa, hortus conclusus, fons signatus. Emissiones tuae paradisus malorum puniceorum cum pomorum fructibus. Cypri cum nardo, nardus, & crocus, fistula & cinnamomum cum universis lignis Libani: myrrha & aloe, cum omnibus primis unguentis. Fons hortorum, puteus aquarum viventium, quae fluunt impetu de Libano.	not set
16 Surge aquilo, & veni Auster, perfla hortum meum, & fluant aromata illius.	omitted	not set
CHAPTER 5 1 Veniat dilectus meus in hortum suum, & comedat fructum pomorum suorum. Veni in hortum meum soror mea sponsa, messui myrrham meam cum aromatibus meis: comedi favum cum melle meo, bibi vinum meum cum lacte meo: comedite amici, & bibite, & inebriamini charissimi.	omitted	not set
2 Ego dormio, & cor meum vigilat: vox dilecti mei pulsantis, Aperi mihi soror mea, amica mea, columba mea, immaculata mea: quia caput meum plenum est rore, & cincinni mei guttis noctium.	omitted	not set
3 Expoliavi me tunica mea, quomodo induar illa lavi pedes meos, quomodo inquinabo illos?	omitted	not set
4 Dilectus meus misit manum suam per foramen, & venter meus intremuit ad tactum eius.	omitted	not set
5 Surrexi, ut aperirem dilecto meo: manus meae stillaverunt myrrham, & digiti mei pleni myrrha probatissima.	omitted	not set
6 Pessulum ostii aperui dilecto meo: at ille declinaverat, atque transierat. Anima mea liquefacta est, ut locutus est: quaesivi, & non inveni illum: vocavi, & non respondit mihi.	omitted	not set
7 Invenerunt me custodes qui circumeunt civitatem: percusserunt me, & vulneraverunt me. tulerunt pallium meum mihi custodes murorum.	omitted	not set

84 CATQ uppercase V first time; corrected in 1587 CATBQ.

<p>8 Adiuro vos filiae Ierusalem, si inveneritis dilectum meum, ut nuntietis ei quia amore langueo. 9 Qualis est dilectus tuus ex dilecto, o pulcherrima mulierum? qualis est dilectus tuus ex dilecto, quia sic adiurasti nos? 10 Dilectus meus candidus & rubicundus, electus ex millibus. 11 Caput eius aurum optimum. Comae eius sicut elatę palmarum, nigrae quasi corvus. 12 Oculi eius sicut columbae super rivulos aquarum, quae lacte sunt lotae, & resident iuxta fluenta plenissima.</p>	<p>Aug. 19 LECTIO i Adiuro vos filiae, Ierusalem, si inveneritis dilectum meum, ut nuntietis ei, quia amore langueo. Qualis est dilectus tuus ex dilecto, o pulcherrima mulierum, qualis est dilectus tuus ex dilecto, quia sic adiurasti nos? Dilectus meus candidus, & rubicundus, electus ex milibus. Caput eius aurum optimum: comae eius sicut elatę palmarum. nigrae quasi corvus: oculi eius sicut columbae super rivulos aquarum, quae lacte sunt lotae, & resident iuxta fluenta plenissima.</p>	<p>19. Adiuro vos filie Hierusalem si inveneritis dilectum⁸⁵ meum ut nuncietis ei quia amore langueo O pulcherrima mulierum qualis est dilectus tuus ex dilecto quia sic adiurasti nos dilectus meus candidus & rubicundus electus ex millibus. 20. Caput eius aurum optimum come eius sicut elatę palmarum nigre quasi corvus oculi⁸⁶ eius sicut columbe super rivulos aquarum que lacte sunt lotę & resident iuxta fluenta plenissima.</p>
<p>13 Genae illius sicut areolae aromatum consitae a pigmentariis. Labia eius lilia distillantia muyrrham primam.</p>	<p>omitted</p>	<p>not set</p>
<p>14 Manus illius tornatiles aureae, plenae hyacinthis. Venter eius eburneus, distinctus sapphyris.</p>	<p>omitted</p>	<p>not set</p>
<p>15 Crura illius columnae marmoreae quae fundatae sunt super bases aureas. Species eius ut Libani, electus ut cedri.</p>	<p>omitted</p>	<p>not set</p>
<p>16 Guttur illius suavissimum, & totus desyderabilis. talis est dilectus meus, & ipse est amicus meus, filiae Ierusalem.</p>	<p>omitted</p>	<p>not set</p>
<p>17 Quo abiit dilectus tuus o pulcherrima mulierum? quo declinavit dilectus tuus, & quaeremus eum tecum?</p>	<p>omitted</p>	<p>not set</p>
<p>CHAPTER 6 1 Dilectus meus descendit in hortum suum ad areolam aromatum, ut pascatur in hortis, & lilia colligat. 2 Ego dilecto meo, & dilectus meus mihi, qui pascitur inter lilia. 3 Pulchra es amica mea, suavis & decora sicut Ierusalem: terribilis ut castrorum acies ordinata. 4 Averte oculos tuos a me, quia ipsi me avolare fecerunt. Capilli tui sicut grex caprarum, quae apparuerunt de Galaad. 5 Dentes tui sicut grex ovium quae ascenderunt de lavacro, omnes gemellis foetibus, & sterilis non est in eis.</p>	<p>LECTIO ii Dilectus meus descendit in hortum suum ad areolam aromatum, ut ibi pascatur in hortis, & lilia colligat. Ego dilecto meo, & dilectus meus mihi, qui pascitur inter lilia. Pulchra es amica mea, suavis & decora sicut Ierusalem, terribilis ut castrorum acies ordinata. Averte oculos tuos a me, quia ipsi me avolare fecerunt. Capilli tui sicut grex caprarum, quae apparuerunt de Galaad. Dentes tui sicut grex ovium, quae ascenderunt de lavacro, omnes gemellis foetibus, & sterilis non est in eis.</p>	<p>21. Dilectus meus descendit in hortum suum ad areolam aromatum ut ibi pascatur in hortis & lilia colligat Ego dilecto meo & dilectus meus mihi qui pascitur inter lilia⁸⁷. 22. Pulchra es amica mea suavis & decora sicut Hierusalem Terribilis ut castrorum acies ordinata Averte oculos tuos a me quia ipsi me avolare fecerunt.⁸⁸ [text omitted]</p>
<p>6 Sicut cortex mali punici, sic genae tuae absque occultis tuis.</p>	<p>omitted</p>	<p>not set</p>

85 TQ: diectum; 1587: corrected in TQ.
86 CATBQ: oculi: 1587: CATBQ corrected.
87 CB: lillia (once);Q: lilla; 1587: fixed CBQ.
88 A: fecrunt (once); 1587 fixed.

7 Sexaginta sunt reginae, & octoginta concubinae, & adulescentularum non est numerus.	omitted	not set
8 Una est columba mea, perfecta mea: una est matri suae, electa generici suae. Viderunt eam filiae, & beatissimam praedicaverunt: reginae & concubinae, & laudaverunt eam. 9 Quae est ista quae progreditur quasi aurora consurgens, pulchra ut luna, electa ut sol, terribilis ut castrorum acies ordinata? 10 Descendi in hortum nucum [margin: meum], ut viderem poma convallium, & inspicerem si floruisset vinea, & germinassent mala punica. 11 Nescivi: anima mea conturbavit me propter quadrigas Ami-nadab. 12 Revertere revertere Sunamitis: revertere revertere, ut intueamur te.	LECTIO iii Una est columba mea, perfecta mea, una est matri suae, electa generici suae. Viderunt eam filiae, Sion, & beatissimam praedicaverunt reginae & concubinae, & laudaverunt eam. Quae est ista quae progreditur quasi aurora consurgens, pulchra ut Luna, electa ut Sol, terribilis ut castrorum acies ordinata? Descendi in hortum nucum, ut viderem poma convallium, & inspicerem si floruisset vinea, & germinassent mala punica. Nescivi, anima mea conturbavit me, propter quadrigas Aminadab. Revertere, revertere Sunamitis, revertere, revertere, ut intueamur te.	[text omitted] 23. Quae est ista quae progreditur quasi aurora consurgens pulchra ut luna electa ut sol Terribilis ut castrorum acies ordinata. 24. Descendi in hortum meum ⁸⁹ ut viderem poma convallium & inspicerem si floruisset ⁹⁰ vinea & germinassent mala punica. [text omitted]
CHAPTER 7 1 Quid videbis in Sunamiten, nisi choros castrorum? Quam pulchri sunt gressus tui in calciamentis, filia principis! Iuncturae foeminum tuorum, sicut monilia quae fabricata sunt manu artificis. 2 Umbilicus tuus crater tornatilis nunquam indigens poculis. Venter tuus sicut acervus tritici, vallatus liliis 3 Duo hubera tua, sicut duo hinuli gemelli capreae. 4 Collum tuum sicut turris eburnea Oculi tui sicut piscinae in Hesebon, quae sunt in porta filiae multitudinis. Nasus tuus sicut turris Libani, quae respicit contra Damascum. 5 Caput tuum ut Carmelus: & comae capitis tui, sicut purpura regis vincta [margin: iuncta] canalibus.	Aug. 21 LECTIO i Quid videbis in Sunamiten, nisi choros castrorum? Quam pulchri sunt gressus tui in calciamentis, filia principis? Iuncturae faemorum tuorum, sicut monilia, quae fabricata sunt manu artificis. Umbilicus tuus crater tornatilis, nunquam indigens poculis. Venter tuus sicut acervus tritici, vallatus liliis. Duo ubera tua sicut duo hinuli gemelli capreae. Collum tuum sicut turris eburnea. Oculi tui sicut piscinae in Hesebon, quae sunt in porta filiae multitudinis. Nasus tuus sicut turris Libani, quae respicit contra Damascum. Caput tuum ut Carmelus: & comae capitis tui, sicut purpura regis iuncta canalibus.	[text omitted] 25. Quam pulchri sunt gressus tui in calceamentis filia principis iuncturae femorum tuorum sicut monilia quae fabricata sunt manu artificis Umbilicus tuus crater tomatilis numque induens ⁹¹ poculis Venter tuus sicut accervus tritici Vallatus liliis. 26. Duo ubera tua sicut duo hinnuli gemelli capreae Collum tuum sicut turris eburnea oculi tui sicut piscine in Hebeson ⁹² que sunt in porta filie multitudinis Nasus tuus sicut turris libani que respicit contra damascum caput tuum ut carmelus & come capitis tui sicut purpura regis iuncta canalibus.
6 Quam pulchra es, & quam decora charissima, in deliciis! 7 Statura tua assimilata est palmae, & hubera tua botris. 8 Dixi, Ascendam in palmam, & apprehendam fructus eius: & erunt hubera tua sicut botri vineae: & odor oris tui sicut [margin: odor]	LECTIO ii Quam pulchra es, & quam decora carissima in deliciis? Statura tua assimilata est palmae, & ubera tua botris. Dixit: Ascendam in palmam, & apprehendam fructus eius, & erunt ubera tua sicut botri vineae, & odor oris tui sicut odor malorum.	27 Quam pulchra es & quam decora Carissima in delitiis statura tua assimilata est palme & ubera tua botris Dixit ⁹³ ascendam in palmam & apprehendam fructus eius & erunt opera ⁹⁴ tua sicut botri vineae & odor oris tui ⁹⁵ sicut odor ⁹⁶ malorum.

89 CATBQ: meum; retained in 1587; nucum in 1568, 1569, 1570, 1574, 1584.

90 ATQ: fluresset (once); 1587: ATQ corrected.

91 Nu[m]que: CATB; Induens: CATB [text not in Q]; 1587: corrected CATB nunquam indigens.

92 Hebeson: CATBQ; 1587: Hesebon CAT (one instance corrected, one not) BQ corrected.

93 Dixit: CATBQ; retained in 1587; dixi in 1568, 1570, 1584; dixit in 1569, 1574.

94 Opera: CATB, [text not in Q]; retained in 1587; present in 1569.

95 C: sui; 1587: C sui not corrected, ATQ sui [text not in B]; mistake in reading Palestrina's *originale* sui for tui?, printer follows C for rest of 1587.

malorum. 9 Guttur tuum sicut vinum optimum, dignum dilecto meo ad potandum, labiisque et dentibus illius ad ruminandum.	Guttur tuum sicut vinum optimum, dignum dilecto meo ad potandum, labiisque & dentibus illius ad ruminandum.	28. Guttur tuus ⁹⁷ sicut vinum optimum dignum dilecto meo ad potandum labiisque & dentibus illius ad ruminandum.
10 Ego dilecto meo & ad me conversio eius. 11 Veni dilecte mi, egrediamur in agrum, commoremur in villis. 12 Mane surgamus ad vineas, videamus si floruit vinea, si flores fructus parturiunt, si floruerunt mala punica: ibi dabo tibi hubera mea. 13 Mandragorae dederunt odorem. In portis nostris omnia poma nova & vetera, dilecte mi, servavi tibi	LECTIO iii Ego dilecto meo & ad me conversio eius. Veni dilecte mi, egrediamur in agrum, commoremur in villis. Mane surgamus ad vineas, videamus si floruit vinea, si flores fructus parturiunt, si floruerunt mala punica: ibi dabo tibi ubera mea. Mandragorae dederunt odorem in portis nostris. Omnia poma nova & vetera, dilecte mi servavi tibi.	Ego dilecto meo & ad me conversio eius. 29. Veni ⁹⁸ dilecte mi egrediamur in agrum Commoremur in villis ⁹⁹ mane surgamus ad vineas videamus si floruit ¹⁰⁰ vinea si flores fructus parturiunt si floruerunt mala punica ibi dabo tibi ubera mea. [text omitted]
CHAPTER 8 1 Quis mihi det te fratrem meum, sugentem hubera matris meae, ut inveniam te foris: & deosculer te: & iam me nemo despiciat.	omitted	not set
2 Apprehendam te, & ducam in domum matris meae. Ibi me docebis & dabo tibi poculum ex vino condito, & mustum malorum granatorum meorum.	omitted	not set
3 Laeva eius sub capite meo, & dextera illius amplexabitur me:	omitted	not set
4 Adiuro vos filiae Ierusalem, ne suscitatis, neque evigilare faciatis dilectam donec ipsa velit.	omitted	not set
5 Quae est ista quae ascendit de deserto, deliciis affluens, innixa super dilectum suum? Sub arbore malo suscitavi te: ibi corrupta est mater tua, ibi violata est genetrix tua. 6 Pone me ut signaculum super cor tuum, ut signaculum super brachium tuum: quia fortis est ut mors dilectio: dura sicut infernus aemulatio, lampades eius, lampades ignis atque flammarum.	Aug. 22 LECTIO i Quae est ista, quae ascendit de deserto, deliciis affluens, innixa super dilectum suum? Sub arbore malo suscitavi te: ibi corrupta est mater tua, ibi violata est genetrix tua. Pone me ut signaculum super brachium tuum, quia fortis est ut mors dilectio: dura sicut infernus aemulatio: lampades eius, lampades ignis atque flammarum.	not set
7 Aquae multae non poterunt extinguere charitatem nec flumina obruent illam: si dederit homo omnem substantiam domus suae pro dilectione, quasi nihil despicient eam. 8 Soror nostra parva & hubera non habet. quid faciemus sorori nostrae in die quando alloquenda est? 9 Si murus	LECTIO ii 7 Aquae multae non poterunt extinguere charitatem nec flumina obruent illam: si dederit homo omnem substantiam domus suae pro dilectione, quasi nihil despicient eam. 8 Soror nostra parva & hubera non habet. quid faciemus sorori nostrae in die quando alloquenda est? 9 Si murus est, aedificemus	not set

96 Odor, retained in 1587; present in 1568, 1569, 1570, 1574, 1584.

97 CATBQ: tuus; 1587 tuum CB, tuus ATQ and all TOC; mistake, partially corrected.

98 CATB: Eeni; 1587: printing error, corrected.

99 AT: vilis (once); 1587: printing error, corrected.

100 Q: flornit; 1587: printing error, corrected.

<p>est, aedificemus super eum propugnacula argentea: si ostium est, compingamus illud tabulis cedrinis.</p>	<p>super eum propugnacula argentea: si ostium est, compingamus illud tabulis cedrinis.</p>	
<p>10 Ego murus: & hubera mea sicut turris, ex quo facta sum coram eo quasi pacem repperiens. 11 Vineam fuit Pacifico, in ea quae habet populos tradidit eam custodibus, vir affert pro fructu eius mille argenteos. 12 Vineam mea coram me est. Mille tui Pacifici, & ducenti his qui custodiunt fructus eius. 13 Quae habitas in hortis, amici auscultant, fac me audire vocem tuam 14 Fuge dilecte mi, & assimilare capreae hinuloque cervorum super montes aromatum.</p>	<p>LECTIO iii Ego murus, & ubera mea sicut turris: ex quo facta sum coram eo quasi pacem repperiens. Vineam fuit Pacifico, in ea quae habet populos: tradidit eam custodibus, vir affert pro fructu eius mille argenteos. Vinea mea coram me est. Mille tui Pacifici, & ducenti his, qui custodiunt fructus eius. Quae habitas in hortis amici auscultant, fac me audire vocem tuam. fuge dilecte mi, & assimilare capreae hinuloque cervorum super montes aromatum.</p>	<p>not set</p>

Appendix 2

Palestrina's Text showing *Dramatis Personae*¹⁰¹

GROUP 1: Motets 1–10ECCLESIA [SPONSA]

1. *Osculetur me osculo oris tui quia meliora sunt ubera tua vino fragrantia unguentis optimis oleum effusum nomen tuum Ideo adolescentule dilexerunt te.*
2. *Trahe me post te curremus in odorem unguentorum tuorum introduxit me rex in cellaria sua Exultabimus & letabimur in te memores uberum tuorum super vinum Recti diligunt te.*
3. *Nigra sum sed formosa filia hierusalem sicut tabernacula cedar sicut pelles salomonis CONTINUES nolite me considerare quod fusca sim quia decoloravit me sol filii matris meę pugnauerunt contra me posuerunt me custodem in vineis.*
4. *Vineam meam non custodivi Indica mihi quem diligit anima mea Ubi pascas ubi cubes in meridie ne vagari incipiam post greges sodalium tuorum.*

CHRISTUS [SPONSUS]

5. **Si ignoras te o pulchra inter mulieres egredere & abi post vestigia gregum tuorum & pasce hedos tuos iuxta tabernacula pastorum Equitatu meo in curribus pharaonis assimilavi te amica mea.**
6. **Pulchre sunt gene tue sicut turturis collum tuum sicut monilia CONTINUES Murenulas aureas faciemus tibi Vermiculatas argento**

*SPONSA

Dum esset rex in accubitu suo, nardus mea dedit odorem suavitatis.

7. *Fasciculus myrrhe dilectus meus mihi, inter ubera mea commorabitur Botrus cypri dilectus meus mihi in vineis engaddi*

*SPONSUS

Ecce tu pulchra es amica mea Ecce tu pulchra oculi tui columbarum.

SPONSA

8. *Ecce tu pulcher es dilecte mi & decorus lectulus noster floridus tigna domorum nostrarum cedrina laquearia cypressina CONTINUES Ego flos campi & lilium convallium.*

101 As found in: *Biblia: quid in hac editione praestitum sit, vide in ea qua, operi praeposuimus, ad lectorem epistola*, Paris 1545 (first edition: 1540). Italics indicate the sponsa, bold the sponsus. An asterisk signals a change of speaker within a motet.

SPONSUS

9. Tota pulchra es amica mea & macula non est in te Veni de libano sponsa mea veni de libano veni coronaberis de capite amana de vertice sanir & hermon de cubilibus leonum de Montibus pardorum.

10. Vulnerasti cor meum soror mea sponsa Vulnerasti cor meum in uno oculorum tuorum & in uno crine colli tui Quam pulchre sunt mamme tue soror mea sponsa pulchriora sunt ubera tua Vino Et odor unguentorum tuorum super omnia aromata.

GROUP 2: Motets 11–18

11. Sicut lilium inter spinas sic amica mea inter filias

*SPONSA

sicut malus inter lygna silvarum sic dilectus meus inter filios sub umbra illius quem desideraveram sedi & fructus eius dulcis gutturi meo.

12. *Introduxit me rex in cellam vinariam ordinavit in me charitatem fulcite me floribus stipate me malis Quia amore languo.*

13. *Leva eius sub capite meo Et dextera illius amplexabitur me.*

*SPONSUS

Adiuro vos filie hierusalem per capreas cervosque camporum ne suscitatis neque evigilare faciatis dilectam quo ad usque ipsa velit.

SPONSA

14. *Vox dilecti mei Ecce iste venit saliens in montibus transiliens colles similis est dilectus meus caprę hinnuloque cervorum en ipse stat post parietem nostrum respiciens per fenestras prospiciens per cancellos En dilectus meus loquitur mihi.*

SPONSUS¹⁰²

15. Surge propera amica mea columba mea formosa mea & veni iam enim hiems transiit imber abiit & recessit flores apparuerunt in terra nostra tempus putationis advenit vox turturis audita est in terra nostra ficus protulit grossos suos vineę florentes dederunt odorem suum.

16. Surge amica mea spetiosa mea & veni columba mea in foraminibus petreę in cavemis macerie ostende mihi faciem tuam sonet vox tua in auribus meis vox enim tua dulcis & facies tua decora.

102 Designation missing in 1545 but the text introduces the speaker.

SPONSA¹⁰³

17. *Dilectus meus mihi & ego illi qui pascitur inter lilia donec aspiret dies & inclinatur umbre Revertere similis esto dilecte mi capree hinnuloque cervorum super montes bethel. in lectulo meo per noctes quesivi quem diligit anima mea quesivi illum & non inveni.*

18. *Surgam & circuibo civitatem per vicos & plateas queram quem diligit anima mea quesivi illum & non inveni.*

GROUP 3: Motets 19–24

19. *Adiuro vos filie Hierusalem si inveneritis dilectum meum ut nuncietis ei quia amore langueo*

*ADOL[ESCENTES]

qualis est dilectus tuus ex dilecto O pulcherrima mulierum qualis est dilectus tuus ex dilecto quia sic adiurasti nos

*SPONSA

dilectus meus candidus & rubicundus electus ex millibus.

20. *Caput eius aurum optimum come eius sicut elate palmarum nigre quasi corvus oculi eius sicut columbe super rivulos aquarum que lacte sunt lote & resident iuxta fluentia plenissima.*

21. *Dilectus meus descendit in hortum suum ad areolam aromatum ut ibi pascatur in hortis & lilia colligat Ego dilecto meo & dilectus meus mihi qui pascitur inter lilia.*

SPONSUS

22. **Pulchra es amica mea suavis & decora sicut Hierusalem Terribilis ut castorum acies ordinata Averte oculos tuos a me quia ipsi me avolare fecerunt.**

23. **Que est ista que progreditur quasi aurora consurgens pulchra ut luna electa ut sol Terribilis ut castorum acies ordinata.**

GROUP 4: Motets 24–29SPONSA

24. *Descendi in hortum meum ut viderem poma convallium & inspicerem si florisset vinea & germinassent mala punica. & inspicerem si florisset vinea & germinassent mala punica.*

103 Designation provided at the beginning of chapter 3: "in lectulo..."

PUEL/LA

25. Quam pulchri sunt gressus tui in calceamentis filia principis iuncture femorum tuorum sicut monilia que fabricata sunt manu artificis Umbilicus tuus crater tomatilis numque induens poculis Venter tuus sicut accervus tritici Vallatus liliis.

26. Duo ubera tua sicut duo hinnuli gemelli capree Collum tuum sicut turris eburnea oculi tui sicut piscine in Hebeson que sunt in porta filie multitudinis Nasus tuus sicut turris libani que respicit contra damascum caput tuum ut carmelus & come capitis tui sicut purpura regis iuncta canalibus.

SPONSUS

27. Quam pulchra es & quam decora Carissima in delitiis statura tua assimilata est palme & ubera tua botris Dixit ascendam in palmam & apprehendam fructus eius & erunt opera tua sicut botri vinee & odor oris tui sicut odor malorum.

28. Guttur tuus sicut vinum optimum dignum dilecto meo ad potandum labiisque & dentibus illius ad ruminandum.

*SPONSA

Ego dilecto meo & ad me *conversio eius*.

29. *Veni dilecte mi egrediamur in agrum Commoremur in villis mane surgamus ad vineas videamus si floruit vinea si flores fructus parturiunt si floruerunt mala punica ibi dabo tibi ubera mea.*