

Musica Ficta



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Laura Weleer Waring: Song of Songs

Jacob Clemens non Papa

Ego flos campi

for mixed choir SSATTBB

Transcribed and edited by Andrea Angelini

Jacques Clément or **Jacob Clemens non Papa** (c. 1510 to 1515–1555 or 1556) was a Franco-Flemish composer of the Renaissance. He was a prolific composer in many of the current styles, and was especially famous for his polyphonic settings of the psalms in Dutch known as the *Souterliedekens*.

Life

Nothing is known of his early life, and even the details of the years of his artistic maturity are sketchy. He may have been born in Zeeland, though the evidence is contradictory; certainly he was from somewhere in modern Belgium or the Netherlands. Around 1544 he worked at the Bruges cathedral, and shortly thereafter he began a business relationship with Tielman Susato, the publisher in Antwerp, which was to last for the rest of his life. From 1545 until 1549 he was probably choirmaster at the court of Charles V, where he preceded Nicolas Gombert. In 1550 he was employed by the Marian Brotherhood in 's Hertogenbosch. Other towns in which he may have lived and worked include Ieper and Leiden.

His nickname *non Papa* was jokingly added to distinguish him from the contemporaneous Pope Clement VII—"Jacob Clemens—but not the Pope."

Works and influence

Unlike many of his contemporaries, Clemens seems never to have travelled to Italy, with the result that Italian influence is absent in his music; he represents the northern European dialect of the Franco-Flemish style.

Clemens was one of the chief representatives of the generation between Josquin and Palestrina and Orlandus Lassus. He was a prolific composer, writing:

- 15 parody masses (published 1555-80 by Pierre Phalèse in Louvain)
- c. 233 motets
- 80 chansons
- 159 *Souterliedekens* (published 1556-7 by Tielman Susato in Antwerp), i.e. Dutch settings of the psalms, using popular song melodies as *cantus firmus*.

Of all these works, the *Souterliedekens* were perhaps the most widely known and influential. They were the first complete polyphonic settings of all 150 psalms in Dutch. They are generally simple, and designed to be sung by people at home; they use well-known secular tunes, including drinking songs, love songs, ballads, and other popular songs of the time; and most are for three parts. Some are frankly homophonic and homorhythmic, while others use imitation. All parts are texted, usually with one syllable per note.

The influence of Clemens was especially prominent in Germany; Lassus in particular knew his music well and incorporated elements of his style.

Text (*Song of Songs* 2: 1-2; 4: 15)

*Ego flos campi et liliūm convallium.
sicut liliūm inter spinas sic amica mea inter filias.
fons hortorum puteus aquarum viventium quae fluunt impetu de Libano.*

*I am the rose of Sharon, and the lily of the valleys.
As the lily among thorns, so is my love among the daughters.
Thou art a fountain of gardens, a well of living waters, and streams from Lebanon.*

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Ego flos campi

♩ = 93

Jacobus Clemens non Papa (c.1510 - c.1555)
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Musical score for the first system of 'Ego flos campi'. It features seven vocal parts: Soprano 1, Soprano 2, Alto, Tenor 1, Tenor 2, Bass 1, and Bass 2. The music is in a minor key with a common time signature. The lyrics are: Soprano 1: E - go flos cam - pi et li - li - um con - val - ; Soprano 2: E - go flos cam - pi; Alto: E - go flos cam - pi et li - li - um con - val - li - ; Tenor 1: - - - - ; Tenor 2: E - go flos; Bass 1: - - - - ; Bass 2: - - - - .

Musical score for the second system of 'Ego flos campi', starting at measure 5. It features the same seven vocal parts. The lyrics are: Soprano 1: - - li - um, e; Soprano 2: et li - li - um con - val - - li - um,; Alto: um, e - go flos cam - pi et li - li - um con - ; Tenor 1: E - go flos cam - ; Tenor 2: cam - pi et li - li - um con - val - - ; Bass 1: E - go flos cam - pi, e - ; Bass 2: - - - - .

9

- go flos cam - pi et li - li -
 e - go flos cam - pi,
 val - li - um, con - val - li - um, et li - li -
 pi et li - li - um con - val - li - um,
 - li - um, et li - li - um con - val - li -
 go flos cam - pi et li - li - um con - val - li -
 E - go flos cam - pi et li - li - um con - val - li -

13

um con - val - li - um, e - go
 e - go flos cam - pi et li - li - um con - val -
 um con - val - li - um,
 e - go flos cam - pi, e - go flos cam - pi et
 um, e - go flos cam - pi et
 um, et li - li - um con - val -
 um, et li - li - um,

33

si - cut li - li - um

si - cut li - li - um

si - cut li - li - um

li - li - um in - ter spi - nas, si - cut li - li - um

li - li - um in - ter spi - nas, si - cut li - li - um

li - li - um in - ter spi - nas, si - cut li - li - um

li - li - um in - ter spi - nas, si - cut li - li - um

37

— in - ter spi - nas. Sic a - mi - ca me - a,

— in - ter spi - nas, ——— sic a - mi - ca me

in - ter spi - nas, sic a - mi - ca me - - a,

— in - ter spi - nas, sic

— in - ter spi - nas, sic a - mi

— in - ter spi - nas,

— in - ter spi - nas, sic a - mi - ca me -

41

sic a - mi - ca me - a in -
 a, sic a - mi - ca me - a in - ter
 sic a - mi - ca me - a, a - mi - ca me -
 a - mi - ca me - a in - ter fi - li - as,
 - ca me - a, in - ter fi - li -
 sic a - mi - ca me - a, in - ter fi - li - as
 a in - ter fi - li - as,

45

ter fi - li - as fons hor - to - rum
 fi - li - as fons hor - to - rum, fons hor -
 a, fons hor - to - rum, fons hor - to - rum
 fons hor - to - rum, fons hor -
 as, fons hor - to - rum, fons hor -
 fons hor - to - rum, fons hor - to - rum,
 fi - li - as, fons hor - to - rum, fons hor -

58

ven-ti - um, quae flu - unt im - pe - tu de Li - ba - no, quae
 et pu - te - us quae flu - unt im - pe - tu de Li - ba - no,
 ba - - no, quae flu - unt im - pe - tu de Li - ba - no,
 us a - qua - rum vi - ven - ti - um, quae flu - unt im - pe - tu de Li -
 ven - ti - um, quae flu - unt im - pe - tu de
 ven - ti - um, quae flu - unt im - pe - tu de

63

flu - unt im - - pe - tu de Li - ba - no quae flu - unt im - pe -
 quae flu - unt im - pe - tu de Li - ba - no, quae flu - unt im - pe -
 de Li - ba - no, quae flu - unt im - pe -
 - ba - no, quae flu - unt im - pe - tu de Li - ba - no,
 Li - ba - no, quae flu - unt im - pe - tu de Li - ba - no, de Li - ba - no,
 Li - ba - no, quae flu - unt im - pe - tu de Li - ba - no,
 Li - ba - no, quae flu - unt im - pe - tu de Li - ba - no,

