



Tota pulchra es

Ad pares.

Discantus

(loosely) Song of Solomon, 4:7

Sixtus Dietrich

from Rhau, Tricinia, 1542, VII.

① 2 3

12
es, To - ta pul - chra es a -
25
mi - ca me - a a - mi - ca me - a, me -
37
Et ma - cu - la non est, in te,
50
te, et ma - cu - la non est in te,
64
non est in te, for -
77
mo-sa me - a di - le -
89
- cta me - a co - lum - ba me - a.

Translation:

Tota pulchra es amica mea
Et macula non est in te
formosa mea
dilecta mea
columba mea.

You are altogether beautiful, my love;
there is no flaw in you
my beauty,
my delight,
my dove.

Loosely taken from the Song of Solomon 4:7.

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Tenor

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1 ② 3

13 To -

ta pul - chra es

27 A

a - mi - ca me - - - a

43 B

Et ma - cu - - - la

61 Et

non est, non est in te, non est in

75 C

te for - mo - sa me - - - a

89 (2)

co - lum - ba me - - a.

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Translation:

¹Tied note is editorial.

²Original has a b here, but it's an awful crunch with the a in the discantus. The f in the bassus supports having c or a here.

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Bassus

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1 2 (3)

11
To - ta pul - chra
es a - mi - ca me -
A

26
- - - - - a - a - mi - ca me -
Et ma - cu - la non est, in

38
- a Et ma - cu - la non est, in
te, non est in te in

51
non est in te et ma - cu - la non est in te for -
te, non est in te in te

64
non est in te et ma - cu - la non est in te for -
mo - sa me - a di - le - cta me -

77
a co - lum - ba me - a.

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The musical score for "Tota pulchra es, Ad pares." features four staves of music for two voices. The music is in common time and treble clef. The lyrics are written below the notes. The score is divided into sections labeled A and B, and measures are numbered 16, 31, and 46.

Section A:

- Measure 16:** The first staff begins with a dotted half note followed by eighth notes. The second staff begins with a quarter note followed by eighth notes. The third staff begins with a dotted half note followed by eighth notes. The fourth staff begins with a quarter note followed by eighth notes.
- Measure 31:** The first staff begins with a dotted half note followed by eighth notes. The second staff begins with a quarter note followed by eighth notes. The third staff begins with a dotted half note followed by eighth notes. The fourth staff begins with a quarter note followed by eighth notes.
- Measure 46:** The first staff begins with a dotted half note followed by eighth notes. The second staff begins with a quarter note followed by eighth notes. The third staff begins with a dotted half note followed by eighth notes. The fourth staff begins with a quarter note followed by eighth notes.

Section B:

- Measure 16:** The first staff begins with a dotted half note followed by eighth notes. The second staff begins with a quarter note followed by eighth notes. The third staff begins with a dotted half note followed by eighth notes. The fourth staff begins with a quarter note followed by eighth notes.
- Measure 31:** The first staff begins with a dotted half note followed by eighth notes. The second staff begins with a quarter note followed by eighth notes. The third staff begins with a dotted half note followed by eighth notes. The fourth staff begins with a quarter note followed by eighth notes.
- Measure 46:** The first staff begins with a dotted half note followed by eighth notes. The second staff begins with a quarter note followed by eighth notes. The third staff begins with a dotted half note followed by eighth notes. The fourth staff begins with a quarter note followed by eighth notes.

61

te, non est in te, non est in

non est, non est in te, non est in

est in te non est in te et ma-cu - la non est in

75 C

te, for - mo - sa me - - - a di - le - - -

C

te for - mo - sa me - - - a di - le - cta

89

- cta me - a co - lum - ba me - - - a.

(2) (1)

a co - lum - ba me - - - a.

me - - - a co - lum - ba me - - - a.