

# Tota Pulchra Es

Gaspar van Weerbeke (probably composed in Italy in the 1470s)  
Transcribed from the recording released in 2004 by the now defunct ensemble Capilla Flamenca.  
Here transposed up a semitone. Their timing: 3:00.

The musical score is arranged in four staves. The Discantus staff is in the treble clef, while the vocal staves (Alto & Tenor, Baritone, and Bassus) are in the bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The score is divided into two systems, with a measure rest at the beginning of the second system.

**Discantus**  
To - ta pul - chra es, a - mi - ca me - a et ma

**Alto & Tenor**  
To - ta pul - chra es a - mi - ca me - a et ma-cu-la

**Baritone**  
To-ta pul - chra es a - mi - ca me - a et ma - cu-la

**Bassus**  
To - ta pul-chra es a - mi - ca me - a et

5  
- cu - la non est in te. Fa-vus dis - til - lans la - bi - a tu -  
non Fa-vus di - stil-lans la - bi - a tu-  
non est, non est in te. Fa-vus di - stil-lans  
ma - cu - la non est in te. Fa - vus di - stil - lans la - bi -

9

a. Mel et lac sub lin - gua tu - a. O - dor un-guen-to - rum tu -  
 a. Mel et lac O - dor un-guen-to - rum  
 la - bi - a tu - a. Mel et lac sub lin - gua tu - a. O - dor un-guen - to - rum  
 a tu - - a. Mel et lac sub lin - gua tu - a. O - dor un-guen-to - rum

14

o - rum su-per om-ni-a a - ro - ma-ta. Iam e-nim hi-ems tran - - si  
 tu - o - rum su-per om-ni-a a - ro - ma-ta. e-nim hi-ems tran-si - -  
 tu - o - rum su-per om-ni-a a - ro - ma-ta. Iam  
 tu - o - rum su-per om-ni-a a - ro - ma-ta. Iam hi - ems tran - si -

20

it, im-ber a - bi-it et re - ces - sit, flo-res ap - pa - ru - e - -  
 - it, im - ber a - bi-it re - ces - sit,  
 et re - ces - sit, flo-res ap - pa - - - ru  
 it, im-ber a - bi-it re - ces - sit, flo-res ap - pa - ru - e - runt, ap - pe - ru -

27

- runt, o-do-rem de-de - runt et  
vi - ne-æ flo - ren- tes o - do rem de - de-runt,  
- unt, vi - ne-æ flo-ren -tes o-do-rem de - de-runt, o - do-rem de-de - runt, et vox tur - tu - ris. et  
e - runt et vox tur - tu - ris,

34

vox tur-tu - ris au - di-ta est sur-ge pro - pe -  
au - di-ta est in ter-ra nos - tra,  
vox tur - tu - ris au - di-ta est in ter-ra no - stra, sur-ge pro-pe -  
au - di-ta est in ter-ra no - stra, in ter-ra no - stra.

42 47

ra, a-mi-ca me - a et ve - ni,  
a - mi - ca me - a, et ve - ni, ve - ni de Li - ba -  
ra. a - mi - ca me a, et ve - ni,  
a-mi-ca me a, et ve - ni, Ve - ni de Li - ba -

48

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

no, ve - ni, ve - ni, co-ro - na-be - ris.

ve-ni de Li - ba-no, ve - ni, co-ro na - be - ris, ve - ni, co - ro - na-be - ris.

no, ve-ni de Li-ba - no Ve - ni, ve - ni, co-ro - na-be - ris.

Detailed description: This is a musical score for four voices, likely SATB. It consists of four staves. The first staff is a soprano line in treble clef with a key signature of two flats (B-flat and E-flat). The second staff is an alto line in treble clef. The third staff is a tenor line in bass clef. The fourth staff is a bass line in bass clef. The lyrics are in Latin and are written below each staff. The music features various note values, rests, and phrasing slurs. The piece concludes with a double bar line.