



# Tota pulchra es

Superius

Heinrich Isaac (1450-1517)

To - ta pul - chra es, a - mi-ca me -  
**A**  
 a, et ma - cula non est in te; fa - vus di - stil -  
**B**  
 lans la - bi - a tu - a; mel et lac sub  
**C**  
 lingua tu - a; o - dor un - guento - rum  
**D**  
 tu - o - rum super o - mni - a a - ro-mata:  
**E**  
 iam e - nem hi - ems trans - i - it, im -  
 ber ab - - i - it et re - ces - - -  
**F**  
**G**  
 sit Flo - res ap - pa - ru - e - runt vi - ne - ae

Music score for the Superius part of "Tota pulchra es". The score is in common time, with a key signature of one flat. The music is written in Gregorian chant notation using a soprano C-clef. The lyrics are written below the notes. Four letters (H, J, K, L) are placed above specific groups of notes.

1. flo-ren - tes o-do - rem de-de - runt, et \_\_\_\_\_

2. \_ vox tur - turis au - di - - ta est in ter-ra

3. no - - - stra: sur - ge, pro - - pe-

4. ra, pro - - - pe-ra a-mica me - a, a- .

5. mica me - a: ve-ni de Li-ba-no, ve - .

6. ni, co-ro - - na - - - bebris.



# Tota pulchra es

Contratenor

Heinrich Isaac (1450-1517)

Music score for Contratenor part, featuring five systems of music (A, B, C, D, E) in common time (indicated by '8'). The vocal line consists of short vertical dashes (diamonds) representing note heads, with stems extending either up or down. The lyrics are written below each system.

**System A:**

To - ta pul - chra, pul - chra es, a - mi -  
ca me - a, et ma-cula non est in

**System B:**

te; fa - - vus di - stillans la-bi-a tu - a,  
tu - a; mel et lac, et lac

**System C:**

sub lingua tu - a; o-dor un - guento - rum tu -  
- o - - - - rum super o - mnia,

**System D:**

o - mnia, o - mni - a a - - -  
- ro - - - mata: iam\_ enim hi - - - ems

**System E:**

trans - i - it, im - ber ab - i - it et \_\_\_\_\_

**F**

- reces - - sit: Flo - - - res ap -

**G**

pa - ru - e - - - runt, ap-pa - ru - e -

**H**

- - - - - runt vi - -

neae floren - tes o-do - rem de-de - runt, et \_\_\_\_\_

**J**

vox tur - - tu-ris

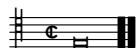
au - di - - ta est in terra no - stra, in terra

**K**

no - stra: sur - - ge, surge, pro -

pe - ra, a-mi-ca me - - a, a-mi-ca me -

Musical score for the Contratenor part, page 3. The music is in common time, key signature of one flat. The vocal line begins with a long note followed by a series of eighth notes. The lyrics are: "a: ve - ni de Li-ba-no, ve - ni, co-ro - na - - - be - ris." The letter 'L' is written above the first note of the second measure. The score consists of two staves.



# Tota pulchra es

Tenor

Heinrich Isaac (1450-1517)

To-ta\_\_ pul - chra es, a - mi-ca me - - -

**A**

a, et ma - cu-la non est in te; fa - vus di - stil-

**B**

lans la - bi - a tu - a, tu - - - a; mel et lac

**C**

sub lingua tu - a o - dor unguento - rum tu-

**D**

o - rum su-per o - mni - a a-ro - mata;

**E**

iam e-nem hi - ems trans - i - it im - ber ab - i - it et -

**F**

\_ re - ces - sit; Flo - res ap-pa - ru - e -

**G**

- runt vi-ne - ae florentes o - do - rem, o - do -

A musical score for the Tenor part of the hymn 'Tota pulchra es'. The score consists of four staves of music, each with a treble clef and a key signature of one flat. The music is written in common time. The lyrics are written below the notes, corresponding to the four staves. The lyrics are:

rem de-de - runt, — et vox tur - turis au -  
di - ta est in, in ter-ra no - stra: sur -  
- ge, — pro - pe-ra a-mi-ca me - a, a-mi-ca me - a:  
ve-ni de Li-ba-no, — ve-ni, co-ro-na - - - be-ris.

The score includes several large, bold letters above specific notes: 'H' above the first note of the first staff, 'J' above the first note of the second staff, 'K' above the first note of the third staff, and 'L' above the first note of the fourth staff. The music features various note heads, including diamonds and squares, and rests of different lengths.



# Tota pulchra es

Bassus

Heinrich Isaac (1450-1517)

To-ta\_ pul - chra es, \_\_\_\_\_ a - mi - ca

**A**

me - a, no est \_\_\_\_\_ in te; fa-vus di - stil - lans la - bi-

**B**

a\_ tu - - a,\_\_\_\_ tu - - a;\_\_\_\_ mel\_\_\_\_ et\_\_\_\_

**C**

lac\_\_\_\_\_ sub lingua\_\_\_\_ tu - a; o - dor unguento -

**D**

rum tu-o - - - - rum super, super o-

**E**

mni - a a-ro - - mata:\_ iam\_\_\_\_\_ enem hi - ems

**F**

trans - i-it\_\_\_\_ im - ber ab-i - it et reces - sit: Flo - res ap-

**G**

pa - ru-e - - runt vi - neae floren - tes o-

do rem de de - runt, et \_\_\_\_\_

vox tur - tu - ris audi - ta, au - di - ta est in

ter- ra nostra: sur - - - ge, pro - - -

- pera a-mi-ca me - a, a- mi-ca me - a: ve-ni de Li-ba-

no,\_\_\_ ve-ni,\_\_\_ co - ro-na - - - - beris.\_