

Tota pulchra es

Edited by Jason Smart

Robert White (c.1540–1574)

Treble

Mean

Countertenor 1

Countertenor 2

Tenor [Missing]

Bass

To - ta

To - ta pul - chra es, to - ta pul - chra

To - ta pul - chra

To - ta pul - chra es,

To - ta pul - - -

To - ta pul - chra es,

Detailed description: This block contains the first system of a musical score for 'Tota pulchra es'. It features six staves: Treble, Mean, Countertenor 1, Countertenor 2, Tenor, and Bass. The Tenor part is marked as '[Missing]'. The lyrics are: 'To - ta pul - chra es, to - ta pul - chra pul - chra es, a - mi - ca me - - -'. The music is in 2/4 time and begins with a treble clef and a common time signature.

4

pul - chra es, a - mi - ca me - - -

es, a - mi - ca me - - - a,

es, a - mi - ca me - - - a, a - mi - ca

to - ta pul - chra es, a - mi - ca me - - -

- chra es, a - - - mi - - - ca me -

a - mi - ca me - - -

Detailed description: This block contains the second system of the musical score. It continues with six staves. The lyrics are: 'pul - chra es, a - mi - ca me - - - es, a - mi - ca me - - - a, a - mi - ca to - ta pul - chra es, a - mi - ca me - - - - chra es, a - - - mi - - - ca me - a - mi - ca me - - -'. The music continues in 2/4 time.

- - - - a, et ma - cu-la non est in te, et ma - cu -
 a - mi - ca me - a, et ma - cu - la non est in te; _____
 me - - - - a, et ma - cu - la non est in
 - a, et ma - cu-la non est in te; _____
 - - a, et ma - cu - - - la _____ non
 - - a, et ma - cu - la non est in te;

- la non est in te; _____ fa - vus di - stil-lans _____
 _____ fa - vus di - stil - - - - - lans
 te; _____ fa - vus di - stil - lans _____
 _____ fa - vus di - stil - lans _____ la -
 est in _____ te; fa - - - vus di - - - stil -
 fa - vus di - stil - lans _____ la - bi-a

48

- it, iam e - nim hi - ems tran - si - it, im - ber

im - ber a - bi -

e - nim hi - ems tran - si - it, im - ber a - bi - it.

- ta: iam e - nim hi - ems tran - si - it, im -

hi - ems tran - si - it, im - ber a - - -

hi - ems tran - si - it, tran - si - it,

53

a - bi - it et re - ces - sit, et re - ces - sit. Flo - res ap -

- it et re - ces - sit, et re - ces - sit. Flo -

et re - ces - sit, et re - ces - sit.

- ber a - bi - it, a - bi - it et re - ces - sit.

bi - it et re - ces - sit. Flo -

im - ber a - - - bi - it et re - ces - sit.

58

- pa - ru-e - - - - runt, Flo - res ap - pa - ru-e - - - - runt;
 - res ap - pa - ru - e - - - - runt; _____ vi - ne -
 Flo - res ap - pa - ru-e - runt; _____ vi - ne-ae flo -
 _____ Flo - res ap - pa - ru - e - runt; _____
 - - - - res ap - pa - ru - e - - - - runt;
 _____ Flo - res ap - pa - ru-e - runt, _____ ap - pa -

63

vi - ne - ae flo - ren - - - - tes o - do - rem de - de -
 - ae flo - ren - - - - - - - - - - tes o -
 - ren - - tes, vi - ne-ae flo - ren - tes o - do - rem de - de - runt, _____
 vi - ne-ae flo - ren - - - - tes o - do - rem de - de - runt, _____ o -
 vi - ne - - - - ae flo - ren - tes _____ o - do -
 - - - - ru - e - - - - runt; vi - ne - ae flo - ren - tes o - do -

68

do - rem de-de - runt, [o - do - rem de - de - runt,]
o - do - rem de - de - runt, et
do - rem de-de - - - - -
- - rem de - de - runt, et
- - rem de - de - runt, et vox tur - tu -

73

- runt, et vox tur - tu - ris, et vox tur - tu -
et vox tur - tu-ris au -
vox tur - tu - ris, et vox tur - tu-ris
- - runt, et vox tur - tu-ris, et vox tur -
vox tur - - - tu - - - ris au - - - di - - -
- ris, et vox tur - tu-ris

ge, _____

ge, sur _____

ge, pro-pe - ra, a - mi - ca

Sur - ge, sur - ge, pro - pe - ra, a -

ge, _____ pro - pe - ra, a -

ge, pro-pe-ra, a -

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

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

me - a, a - mi - ca me -

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

mi - ca _____ me - a: _____

mi - ca me -

96

me - a: ve - ni, ve - ni, ve - ni de
 - ca me - a: ve - ni, ve - ni de Li - ba no, _____ ve -
 - - a: ve - ni, ve - ni de Li - ba - no, ve - ni,
 - - a: ve - - - ni, ve - ni de Li - ba -
 _____ ve - - - - - ni de Li - ba - - - -
 - - a: ve - ni, ve - - - - -

101

Li - ba-no; _____ ve - ni, _____ co - ro - na - be -
 - ni de Li - ba - no; ve - - - - - ni,
 ve - ni de Li - ba-no; [ve - ni,] co - ro - na - be - ris, _____
 - no, _____ ve - ni de Li - ba - no; _____ ve - ni,
 - no; _____ ve - ni, _____ co - ro - - - - - na -
 - [ni,] ve - ni de Li - ba - no, ve - - - - -

Translation

You are completely beautiful, my love, and there is no flaw in you. A honeycomb drips from your lips; honey and milk are under your tongue; the scent of your ointments is above all spices. For now the winter is past, the rain is over and gone: the flowers have appeared, the blossoming vines emit their fragrance, and the voice of the turtle dove is heard in our land. Arise, hasten, my love, come from Lebanon; come, you shall be crowned.
(Compiled from the *Song of Solomon*, Ch. 4, vv.7, 11a, 10b; Ch.2, vv.11, 12, 13b, Ch.4, 8a.)

Liturgical Function

Tota pulchra es was a psalm antiphon at First Vespers on the feast of the Assumption of the Virgin (15 August) that was sometimes sung at votive memorials in the later Middle Ages. White's setting cannot be dated, but may perhaps be a youthful work written for performance at memorials during the reign of Queen Mary.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, mensuration symbol and first note of each part are shown on the prefatory staves.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign \lrcorner .

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Underlay between square brackets is entirely editorial.

Sources

A Oxford, Christ Church, Mus. 979–83 (c.1575–1581 with later additions).

979	(M)	no.126	at end:	m ^f : Ro: whyte·
980	(Ct1)	no.126	at end:	m ^f : whyte·
981	(Ct2)	no.126	at end:	m ^f : whyte·
982	(Tr)	no.126	at end:	m ^f : whyte·
983	(B)	no.126	index heading: at end:	M ^f . Robert Whyte. [later hand] m ^f : whyte·

B Privately owned 'McGhie MS' and Oxford, Bodleian Library, Tenbury MS 389 (c.1575–1612; Tr and M only).

McGhie	(Tr)	p.83	in index: at end of first staff: at end:	m ^f white vj. <i>partes</i> : m ^f white 1573
389	(M)	p.81	in index: at end of first staff: at end:	m ^f . white. vj. <i>partes</i> m ^f white 1573.

The missing Tenor part has been supplied from *Antiphonarij ad usum Sarum volumen secundum vulgo pars Estivalis nuncupata* (Paris: Wolfgang Hopyl for Franz Birckman, 1520), f.89^v of the Sanctorale.

Notes on the Readings of the Sources

Given that White's setting is a Marian antiphon, the date in **B** is unlikely to be that of composition. 1573 would make most sense as a date of copying, but the paper used in **B** is thought to date from no earlier than 1575. Perhaps the scribe copied the date from his archetype, though there seems no good reason why he should have done so.

Neither source underlays the text very precisely with the result that there is much ambiguity, especially regarding whether melismas fall on penultimate or final syllables. The difficulties of interpretation are compounded by the fact that White's underlay was often inelegant. Consequently, ungracious text repetitions may not always be attributable to scribal interference. In other respects the two sources agree reasonably well and it seems that both are not too far removed from a common archetype. Both lack underlay in bars 70–72 and both have the same misplaced underlay in bar 82 (although their treatment of bar 83 differs).

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹C = first note C in the bar. The sign + denotes a tie and ≠ an underlay repeat sign.

Staff Signatures and Accidentals

- A** 69 B ♯ for B / 71 Ct2 ♯ for E / 72 M ♯ for B; B ♯ for B / 83 Tr ♯ for C / 87 Ct2 ♯ for B / 111 B ♯ for B /
- B** 56 M ♯ for B / 62 M new line in source begins with C, ♯ for B is at beginning of line and apparently functions as a staff signature, but bs for Bs in 68 and 74 (where line ends) given / 74 M new line in source with staff signature ♯ for upper B begins with ²G / 64 M B implied ♯ by staff signature / 70 Tr ♯ for C (later addition), no ♯ for B / 77–78 M Bs implied ♯ by staff signature / 86 M new line in source with staff signature ♯ for upper B begins with rest / 89 M ♯ for B / 99 M ♯ for B, ♯ for C / 111 M ♯ for G /

Underlay and Ligatures

- A** 2–3 B *pulchra* ambiguously aligned below CCGA, (4) *es* below G / 13 Ct2 ≠ below F / 14 Ct1 ≠ below A / 15–17 M *distillans* undivided below ²BAGADE / 16 B ≠ below C / 16–17 Ct2 *distillans* undivided below CCBCBA / 24 B slur for G²F / 24–26 Ct2 *mel et lac* ≠ ambiguously aligned / 25 Tr slur for ¹D²C / 25–27 Ct1 *mel et lac* ambiguously aligned / 32–33 M *tuorum* undivided below ²A³A+AG; Ct1 *unguentorum* all one note later, (34–35) *tuorum* undivided below EAFG / 34 Ct2 *-to-* below D / 40 Ct1 ≠ below C; B slur for C¹D / 41 Tr *aro-* ≠ below EGG (underlay of **B** adopted) / 45 Ct1 ≠ below B / 46 M slurs for F²A, ²GE / 53 Ct1 ≠ below F / 53–54 Ct2 *abiit* undivided below DD+D¹C / 54–55 B *abiit* ≠ below EDCC, (56–58) *et recessit* below GCAD / 57 Ct2 ≠ below C / 58–59 Tr new line in source begins with ¹D *-ruerunt* undivided below DCD+DCA / 61 B ≠ below G / 62 Ct2 *-runt* below C (and in 60) / 64–65 Tr *florentes* undivided below CBCDB / 67–68 Tr *dederunt* undivided below ²FECD, (69–70) *odorem* ≠ below DFEDC / 74–75 Ct1 *-ris* below C, *et vox* ≠ ambiguously aligned below DGFEC / 77 M *-ris* below G (not in 74) / 80 B *-ris* below D / 81 Tr *nostra* undivided below EFE / 82–83 M *-stra Surge* below ¹AD²A / 91 Ct2 *-ge sur-* below EC / 99–100 M *Libano* undivided below BDCA / 102–103 Ct1 *de Libano* below GADE / 104–106 B *veni* ≠ below CFFEDA / 109–110 Ct2 *coronaberis* undivided below EEGFEDC, (111) ≠ below E / 110 Tr ≠ below E / 111–112 M *coro-* ≠ below EEB, (113–114) *corona-* below EBC+CE (underlay of **B** adopted) /
- B** 3 M ≠ (for *tota pulchra es*) below ¹B / 13 Tr ≠ (for *et macula non est in te*) below ¹F / 19 Tr *-lans* below A (not in 17) / 21 Tr ≠ (for *labia tua*) below E / 22 M ≠ (for *labia tua*) below B / 25–26 M *mel et lac* entered / 29 M *-a* omitted / 30 Tr *-a* entered / 32 M *tuorum* undivided below ²A³A / 32–33 Tr *tuorum* undivided below E+EDC / 35 M ≠ (for *odor unguentorum*) below G, (36) *tuorum* undivided below GF / 37 Tr *-rum* not entered / 39 M no ≠ below E / 42 M *super* omitted, ≠ (for *aromata?*) below ²A / 44–45 Tr *aromata* undivided below EDBCAD / 46–47 M underlay of *transiit* ambiguous / 56 Tr ≠ (for *et recessit*) below E; M ≠ for *et recessit* omitted / 57–58 Tr *apparuerunt* undivided below CFEDCD / 63–64 M *florentes* undivided below FBFA / 64–65 Tr *florentes* undivided below CBCDB / 67 Tr *dederunt* undivided below ²FEC / 68–69 M *dederunt* undivided below ²ACB / 74–75 M *-turis* below ²GC / 77–78 Tr *turturis* undivided below DEFE / 82 M *-stra Sur-* below AD / 86–88 M *surge* omitted, (88) ≠ (for *surge*) below ²G / 90 Tr *-ge* ambiguously aligned below FD, (91–92) *sbEsbE+sbE* is *bE+sbE* / 99–100 M ligature for CA / 100 M ≠ (for *veni de Libano*) below G / 109 M ≠ (for *coronaberis*) below ¹B /

Other Readings

- A** 28 B *bC* is *dot-bC* / 51–52 M C C+C are *bC mC* / 114 Tr B is A /
- B** 71 M *sbA sbA* for *bA*, (72) *mA sbA* for *dot-sbA* / 80 M *dot-sbA* for *sbA mA* /

The printed Sarum antiphonal of 1520 flattens the Bs in both bar 88 and, by implication, bar 90. Other antiphonals and processionsals show different treatments of these two Bs. Some flatten both Bs, some have no flats for either and yet others flatten only the second B. This last option is the one that best suits White's polyphony.