Tota Pulchra Es

Edited by David Millard

Claudin de Sermisy (1490–1562)

non est in te. Ve - ni de

te. Ve -

la non est in te. Ve - ni de Li - -

et ma-cu - la non est in te.

Li - ba - no, spon-sa me - - a, ve - ni, ve - ni

ni de Li - ba - no, spon-sa me - - a, ve - ni,

ba - no, ve - ni, ve - ni de Li-ba - no,

Ve - ni, ve - ni de Li - ba - no, ve - ni, ve - ni

co - ro - na - be - ris; Vul - ne - ra - sti cor me - um, so -

ve - ni, ve - ni co - ro-na-be - ris. Vul - ne - ra - sti cor me - um, so - ror

ve - ni co - ro - na - be - ris. Vul - ne - ra - sti cor me - - um,

co - ro - na - be - - ris.

ror___ me — — a, vul - ne - ra - sti cor me — um

___ me - a, spon - sa, vul - ne - ra - sti___ cor___ me — — um

so - ror me — a, spon — — sa, vul - ne - ra - sti cor me — um

Vul - ne - ra - sti cor me — um___ in___

in u - no o - cu - lo - rum tu - o - rum, et in u - no cri - ne col - li

in u - no o - cu - lo - rum tu - o — rum, et in u - no cri - ne___ col -

in u - no o - cu - lo - rum tu - o - rum, et in u - no cri — ne col -

___ u - no o - cu - lo - rum tu - o - rum, et in u - no cri - ne___ col -

tu - i.___ Fa - vus di - stil — — — lans la - bi - a tu -

li tu - i.___

li tu — i. Fa - vus di - stil - lans___ la - bi - a tu -

li tu — i.___

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- a, spon - sa, mel et lac sub lin-

mel et lac sub lin - gua tu - -

- a, spon - sa, mel et [lac] sub

Mel et lac sub lin - gua tu - -

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gua tu - - - - a: et o - dor ve - sti-men-to -

a, tu - a: et o - dor ve - sti-men-to-rum

lin-gua tu - - - - - a: et o - dor ve - sti-men-

a, sub lin - gua tu - a: [et] o - dor ve - sti-men-to -

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rum tu - o - rum si - cut od-dor thu - - - -

tu - o - rum si - cut o - dor thu - - - -

to - rum tu - o - rum si - cut o-dor thu - -

rum tu - o - rum si - cut o - dor thu - -

Canticum Canticorum cap. IV, 7–9, 11

7 Tota pulchra es, amica mea,
  et macula non est in te.
8 Veni de Libano, sponsa mea,
  veni de Libano, veni coronaberis.
9 Vulnerasti cor meum, soror mea, sponsa,
  vulnerasti cor meum in uno oculorum tuorum,
  et in uno crine colli tui.
11 Favus distillans labia tua, sponsa,
  mel et lac sub lingua tua :
  et odor vestimentorum tuorum sicut odor thuris.

Song of Songs 4 : 7–9, 11

You are wholly fair, my beloved,
and there is no flaw in you.
Come from Lebanon, my bride,
come from Lebanon, come and be crowned.
You have ravished my heart, my sister, my bride,
you have ravished my heart with one glance of your eyes,
and with one strand of your necklace.
Your lips drip with honeycomb, my bride,
honey and milk are beneath your tongue,
and the fragrance of your garments is like the fragrance of incense.

Editorial Note

Source: Lib*er* vndecim*us*. xxvj. musicales habet modulos quatuor et quin*que* vocibus editos... Mense Martio. m.d.xxxiiij. (Eleventh book which presents 26 motets in four and five voices... March 1534) published by Pierre Attaingnant.

Cue-sized accidentals placed before a note (e.g. m. 43) represent accidentals required by modern barline conventions but which were not necessary in the original notation.

mm. 48–49, CT. The notation of the time does not have a means of expressing the rhythm ♩♪♪♪ but this is almost certainly what is intended.

mm. 80-82, T. Original text: *mel et favum*

m. 90, B. The word *et* is lacking in the source. It is certainly possible to sing the passage without it, but the rhythmic figure suggests that it should be present.

mm. 106–107, B. This figure is repetition of that in mm. 99–100 where the rhythm is: ○ ═ ♩. ♪