

Tota pulchra es

Psalm Antiphon from the Divine Office,
Feast of the Immaculate Conception

To the Rev. Robert C. Pasley, KHS
and the people of Mater Ecclesiae.
3 September 2005
Feast of St. Pius X

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b. 1978

Lento Sostenuto

The musical score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat). The time signature is common time. The vocal parts are in unison. The lyrics are: "To ta pul - chra es, Ma - ri - - - - a," followed by a repeat sign and "To ta." The dynamics are marked with *mp*.

Soprano: To ta pul - chra es, Ma - ri - - - - a,

Alto: To ta pul - chra es, Ma ri - - - - a,

Tenor: (8) To - - ta

Bass: (8) To - - ta

The continuation of the musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) shows them singing in unison. The lyrics are: "Ma ri - - a, Ma ri - - - -" followed by a crescendo and a forte dynamic *f*. This pattern repeats for the Alto and Tenor. The Bass part begins with "pul chra es, Ma ri - - - - a," followed by a crescendo and a forte dynamic *f*, and continues with "Ma ri - - a, Ma ri - - - -" followed by another crescendo and forte dynamic *f*. The lyrics "pul chra es, Ma ri - - - - a, Ma ri - - a, Ma ri - - - -" are repeated.

2

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Soprano (S): dim. *mp* *piu mosso*
Alto (A): dim. *mp* *piu mosso*
Tenor (T): dim. *mp*
Bass (B): dim. *mp*

Text: a, et ma cu la o— ri gi na lis—
a, et ma cu la o— ri gi na
a,
a,

a tempo

Soprano (S): non es in te. **p** To ta
Alto (A): lis non es in te. **p** To ta
Tenor (T): *a tempo* **p** To ta pul chra es, Ma ri. a.
Bass (B): *a tempo* **p** To ta pul chra es, Ma ri. a.

Tota pulchra es

3

S pul chra es, Ma— ri _____ a, Ma ri _____ a, Ma ri _____

A pul chra es, Ma _____ a, Ma ri a, Ma

T — — — Ma ri _____ a, Ma ri _____

B — — — Ma ri a, ff Ma

crescendo molto ff

crescendo molto ff

crescendo crescendo molto. ff

crescendo

S — — — a. Ma ri a. _____

A ri — — a. Ma ri a. _____

T — — — a. Ma ri a.

B — — — ri a. Ma ri a.

dim. p pp

dim. p pp

dim. p pp

dim. p pp