

A. M. D. G.

Tota pulchra es Maria

FERNAND LALOUX
1901-1970

Andante ♩ = 66

The musical score is arranged in five systems. The first system contains the vocal parts: Soprano, Alto, Tenor, and Bass. Each part begins with a rest followed by the lyrics 'To - ta pul - chra es Ma - ri - a, to - ta pul -'. The Soprano part starts with a *p* dynamic and ends with *pp*. The Alto part starts with a *p* dynamic and ends with *pp*. The Tenor part starts with a *p* dynamic and ends with *pp*. The Bass part starts with a *p* dynamic and ends with *pp*. The second system contains the Organ part, which provides harmonic support with sustained chords. The organ part is marked with a *p* dynamic. The score is in 6/4 time and the key signature has two sharps (F# and C#). A large 'SAMPLE ONLY' watermark is overlaid diagonally across the page.

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Performance Notes will be found on page 7.

mp chra, et ma-cu-la non est in te, *pp* to-ta pul-

mp chra, et ma-cu-la non est in te, *pp* to-ta, to-ta

mp pul-chra, et ma-cu-la non est in te, *pp* to-ta pul-

mp pul-chra, et ma-cu-la non est in te, *pp* to-ta pul-

f Più mosso
chra. Tu glo-ri-a Je-ru-sa-lem,

f pul-chra. Tu glo-ri-a Je-ru-sa-lem,

f chra. Tu glo-ri-a Je-ru-sa-lem,

f chra. Tu glo-ri-a Je-ru-sa-lem,

Più mosso

[più *f*]

accel. e cresc.

tu lae - ti - ti - a Is - ra - el,
tu lae - ti - ti - a Is - ra - el, tu ho - no - ri - fi -
tu lae - ti - ti - a Is - ra - el, tu ho - no - ri - fi -
tu lae - ti - ti - a Is - ra - el, tu,

accel. e cresc.

po - pu - li no - - - - - stri.
ce - nti - a no - - - - - stri.
ce - nti - a no - - - - - stri.
no - - - - - stri.

rit.

Tempo primo

p
To - ta pul - chra, to - ta pul - chra,
p
To - ta pul - chra es Ma - ri - a, pul - chra,
p
To - ta pul - chra es Ma - ri - a, to - ta pul - chra,
p
To - ta, to - ta pul - chra,

Tempo primo

[*p*]
senza Ped.

et ma-cu-la non est in te, to - ta pul - chra.
et ma-cu-la non est in te, pul - chra.
non est in te, to - ta pul - chra.
to - ta, to - ta pul - chra.

Ped.

p Be-ne - di - cta es tu, Vir-go Ma - ri - a,
p Be-ne - di - cta es tu, Vir-go Ma - ri - a,
p Be-ne - di - cta es
p Be-ne - di - cta es

mp a Do - mi - no, Do-mi-no De - o ex -
mp a Do - mi - no, Do-mi-no De - o
 tu a Do-mi-no De - o,
 to a Do-mi-no De - o,

cel - so prae om - ni - bus mu - li - e - ri - bus su - per
 ex - cel - so prae om - ni - bus mu - li - e - ri - bus su - per
 mu - li - e - ri - bus su - per
 su - per

f

incalzando

f

ter - ram. To - ta pul - chra es Ma - ri - a,
 ter - ram. To - ta pul - chra es Ma - ri - a,
 ter - ram. To - ta pul - chra es Ma - ri - a,
 ter - ram. To - ta pul - chra es Ma - ri - a,

ff *rit.* *p* *Tempo primo* *Molto tranquillo*

ff *[rit]* *p* *Tempo primo* *Molto tranquillo*

to - ta pul - - chra, to - ta pul - - chra.

to - ta pul - - chra, pul - - - chra.

to - ta pul - - chra, pul - - - chra.

to - ta pul - - chra, pul - - - chra.

D.G. October '63

This powerful motet requires *divisi* voices in all parts. The text is:

*Tota pulchrae es Maria,
et macula non est in te.
Tu gloria Jerusalem,
tu laetitia Israel,
tu honorificentia populi nostri.*

You are all-beautiful, Mary,
and there is no stain in you.
You are the glory of Jerusalem,
you are the joy of Israel,
you are highest honour of our race.

*Benedicta es tu, Virgo Maria,
a Domino Deo excelso
prae omnibus mulieribus super terram.*

Blessed are you, O Virgin Mary,
by the Lord God, the Most High,
above all women on the face of the earth.

There are different variants of this text, as set by different composers. Laloux has chosen not to set the most common form of line 2, which has *et macula originalis non est in te* (and there is no stain of original sin in you). He also sets *excelso* as if it were the Virgin who is the Most High, even though the Latin adjective agrees in gender and case with the Lord God.

The music is typical of Laloux's mature writing, using Ravel-ian whole-tone and polytonal harmonies to great effect. This was the last motet he wrote for Farm Street Jesuit Church. The choir there was not large at this time, with only two or three singers to each part. This meant that in *divisi* passages there might only be one singer per note - a challenge for tuning and blend which the Farm Street Singers were well used to under Laloux.

Although the manuscript sources do not indicate this, at Farm Street the left-hand of organ accompaniment on page 4, system 1, was played *détaché*, somewhat like pizzicato 'cellos, against the *legato* right-hand chords.

Following the Jesuit custom, Laloux's manuscripts usually carry the superscription *A.M.D.G.* (= *Ad Majorem Dei Gloriam* - "To the greater glory of God") and *D.G.* (= *Deo Gratias* - "Thanks be to God") at the end.