

# Tota pulchra es Maria

Soprano

João da Matta

Larghetto  $\text{♩} = 54$

9

**p** To - ta pul-chra es Ma - ri - a et \_\_\_\_\_ ma-cu-la o - ri - gi -

The musical score consists of a single staff in common time with a key signature of one sharp. Measure 9 starts with a whole rest followed by eighth notes. Measure 10 has a dotted half note followed by eighth notes. Measures 11-12 show a pattern of eighth and sixteenth notes. Measure 13 ends with a fermata over the last note.

14

na - lis non est in te non est in te. Tu\_\_\_ glo - ri - a

This section continues the melodic line with eighth and sixteenth-note patterns. The lyrics describe Mary's purity and glory.

20

Je - ru - sa - lem Tu læ - ti - ti - a Is - ra - el. Tu\_\_\_ ho - no - ri - fi - cen - ti - a

The melody remains consistent with eighth and sixteenth-note patterns, highlighting the divine nature of Mary.

25

po - pu - li tu - i. Tu ad - vo - ca - ta pec - ca - to - ris.

The lyrics mention the people of Jerusalem and their devotion to Mary.

31

Oh! Ma - ri - a, Vir - go, Vir - go pru - den - tis - si-ma, Ma - ter cle - men-

A more melodic section with sustained notes and eighth-note patterns, concluding with a strong vocal entry.

36

tis - si - ma, **ff** o - - ra pro no - - bis, **pp** in - ter - ce - de in - ter - ce - de ad \_\_\_\_\_ cresc.

A dynamic section featuring a forte dynamic (ff) followed by a piano dynamic (pp), creating a dramatic effect.

41

Do - mi - num Je - sum Chris - tum.

**f**

2

The final section begins with a forte dynamic (f) and concludes with a long sustained note on the word "tum."