

2  
Nota pulchra.

Offertorium in As. & A.

4 Voci ed Organo oblig.

Compf: del Sig: Leop. Ferd. Schwerdt, li 13 Juni 1828 Castagnavice.



*Andantino. Tota pulchra.*

*Organo*

*No 7.*

This is a handwritten musical score for organ, consisting of seven systems of two staves each. The music is written in a style characteristic of the 17th or 18th century. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The notation includes a variety of note values, rests, and ornaments. The first system begins with a treble clef and a common time signature, followed by a series of notes and rests. The second system continues the melody in the treble clef, with a corresponding bass line in the lower staff. The third system features a more complex texture with multiple voices in both staves. The fourth system shows a dense texture with many notes in the treble clef. The fifth system continues this dense texture. The sixth system features a more active bass line. The seventh system concludes the piece with a final cadence in both staves. The paper is aged and shows some wear, including a small tear near the bottom center.



Tota pulchra.

Solo Soprano.

Andantino.

*Andantino.* *Solo Soprano.*  
*Tota pulchra es virgo Ma-ri-a et macula*  
*originalis non est non est in te tota pulchra es virgo Ma-*  
*ri-a et macula originalis non est non est in te tu*  
*glori-a Je-rusa-lem tu lae-ti-tia Isra-el tu hono-rifi-*  
*centia populi populi nos-tri tu advo-cata pec-ca-*  
*to-rum O Ma-ria O Ma-ria O Ma-ri-a*  
*virgo pruden-tis-si-ma mater clemen-tis-si-ma o-ra o-ra o-*  
*ra pro no-bis Intercede pro no-bis ad Do-minum Je-sum &-tum*  
*In-concep-ti-one tua vir-go im-ma-cu-lata suis-ti o-ra pro*  
*nobis patrem cujus si-li-um pe-pe-ris-ti ora pro nobis.*



*Andantino.*

*No. 2.*

*Tota pulchra es Ma - ria et macula  
ori gi - na lis non est in te tu gloria Je - rusa lem  
tu lati tia Isra el tu hono ri fi - centia populi  
nos tris. si tu ad vo - cata pec ca to - rum  
o Ma - ri - a virgo pruden ti - si - ma p. mater  
clemen - ti - si - ma o - ra pro no - bis mater clemen - ti - si  
ma o - ra pro no - bis in ter ce de pro nobis  
Do mi num Je sum Ch - ristum ad Do mi num Je sum Ch ristum.*



Tota pulchra.

Alto


Andantino.

Key signature: three flats (B-flat, E-flat, A-flat)  
 Time signature: 3/4  
 Clef: Alto


*Tota pulchra es virgo Maria et  
 macula originalis non est in te tu gloria Je-ru-sa-lem  
 tu letitia Isra-el tu honorificentia populi nos-  
 tri tu advo-cata pecca-to-rum O Ma-ria  
 O Ma-ria O Ma-ri-a Intercede pro nobis ad  
 Dominum Jesum Christum in conceptione tua vir-go in-maculata  
 suis-ti ora pro nobis patrem cuius si-lium pepe-ris-ti  
 ora pro nobis.*



*Andantino.*

No. 2. 

*Tota pulchra es - Ma-ria et macula origi-*  
*nalis non est in te tu gloria Je-ru-salem tu latitia*  
*Isra-el tu honorifi-centia populi nos tri-*  
*tu ad vo-cata peccato-rum o Ma-ri-a*  
*vir-go prudentissi-ma mater clemen-tissi-ma o*  
*ra pro no-bis intercede pro nobis ad Dominum Jesum Ch-*  
*tum ad Dominum Jesum Ch-tum*





*Tota pulchra.*

*Tenore.*

*Andantino.*  $\text{H} \flat \flat \flat \text{C}$   $\text{10.}$

*Tota pulchra es virgo Maria et macula*

*originalis non est in te tu gloria Je-rusalem tu latitia*

*Isra-el tu honorifi-centia po-puli nos-tri tu advo-*

*cata pecca-to-rum O Ma-ria O Maria O*

*Ma-ri-a Intercede pro nobis ad dominum Jesum Ch-*

*tum in concepti-one tua vir-go im-maculata suis-ti*

*o-ra pro no-bis pa-trem cujus si-lium pepe-ris-ti*

*o-ra pro no-bis.*

*o-ra pro no-bis.*

*o-ra pro no-bis.*

*o-ra pro no-bis.*

*o-ra pro no-bis.*

*o-ra pro no-bis.*

*o-ra pro no-bis.*

*o-ra pro no-bis.*

*o-ra pro no-bis.*

*o-ra pro no-bis.*

*o-ra pro no-bis.*



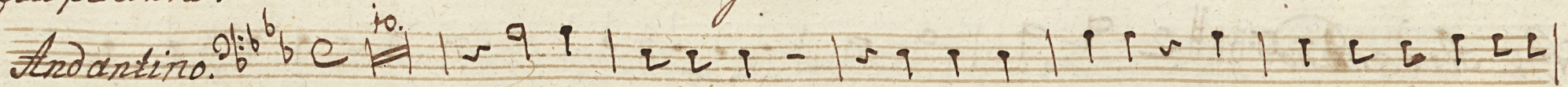
No. 2. *♯♯♯* *C*

*Tota pulchra es Ma-ria et macula*  
*originalis non est in te tu gloria Je-rusalem tu lœ-*  
*titia Isra-el tu honori-fi-centia populi nos-*  
*tri tu advo-cata peccato-rum O Ma-ri-a*  
*virgo prudentissi-ma mater clemen-tissima o.*  
*ra pro no-bis miter ce-de pro nobis ad Dominum Jesum Cr-*  
*tum ad Dominum Jesum Cr-tum.*



*Sota pulchra.*

*Basso.*

*Andantino.* 

*Sota pulchra es virgo Maria et macula origina-*  
*lis non est in te tu gloria Je-rusalem tu latitia*

*Iora el tu hono-rifi-centia po-puli nos-tri*

*tu ad vo-cata pecca-to-rum O Maria O Maria*

*O Ma-ri-a Intercede pro nobis ad Dominum Jesum*

*atum in conceptione tua virgo immaculata fuisti*

*ti-o-ra pro nobis patrem cuius filium peperisti*

*ti ora pro nobis.*

Empty musical staves for the continuation of the piece.



No 2 Andantino

Sota pulchra es - Maria et macula  
origi na lis non est in te tu glori a Je ru sa lem  
tu la ti tia Isra el tu ho no ri si - centia po pu li  
nos - tri tu ad vo - cata pec ca to - rum O Ma  
ri - a vir go pru den ti si - ma mater o le men - ti si -  
ma o - ra pro no bis in ter ce de pro no bis ad Do mi num Je sum  
A - tum ad Do mi num Je sum A - tum



The first system of the handwritten musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of three flats (B-flat, E-flat, A-flat). The music is written in a cursive hand and includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of three flats, followed by a series of notes and rests. The second staff begins with a bass clef and a key signature of three flats, followed by a series of notes and rests.

No. 2. *Andantino*

The second system of the handwritten musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of three sharps (F-sharp, C-sharp, G-sharp). The music is written in a cursive hand and includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of three sharps, followed by a series of notes and rests. The second staff begins with a bass clef and a key signature of three sharps, followed by a series of notes and rests.



Handwritten musical notation on a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The music features a melodic line in the treble clef and a bass line in the bass clef. The notation includes various note values, rests, and dynamic markings.

Handwritten musical notation on a grand staff. The key signature is two sharps. The music continues with melodic and bass lines. A dynamic marking of *p* (piano) is visible in the first measure of the treble clef.

Handwritten musical notation on a grand staff. The key signature is two sharps. The music continues with melodic and bass lines. The notation includes various note values and rests.

Handwritten musical notation on a grand staff. The key signature is two sharps. The music continues with melodic and bass lines. The notation includes various note values and rests.

Handwritten musical notation on a grand staff. The key signature is two sharps. The music continues with melodic and bass lines. A dynamic marking of *mf* (mezzo-forte) is visible in the first measure of the bass clef.

Empty musical staves at the bottom of the page, consisting of two grand staves (treble and bass clefs).