

Orgão

Da

Missa a 3 Vozes

Arranjada por Jose Joa<sup>o</sup> de Almeida

Credo de Marcos Ant<sup>o</sup> Portugal

Officiada a Casa J. D. Maria Izabel.

Orgão

Org. *And.<sup>te</sup>*

The musical score consists of six systems, each with two staves. The first system begins with a treble clef, a common time signature, and the tempo marking 'And. te'. The notation is dense, featuring many beamed notes and rests. The second system continues with similar notation. The third system shows a change in the lower staff, with several measures containing diagonal slashes, indicating rests or specific performance instructions. The fourth system continues with complex rhythmic patterns. The fifth system features a variety of note values and rests. The sixth system concludes the piece with a final cadence.

Handwritten musical notation, first system. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and some melodic fragments.

Handwritten musical notation, second system. The upper staff features a more complex melodic line with many beamed notes, and the lower staff continues the accompaniment with rhythmic patterns.

Handwritten musical notation, third system. The upper staff shows a melodic line with some rests and dynamic markings. The lower staff has a more active accompaniment. A page number '37' is written in the right margin.

*Andro*  
*Gloria* *f gloria*

Handwritten musical notation, fourth system. The system is labeled with 'Andro' and 'Gloria f gloria'. The upper staff begins with a treble clef and a common time signature, followed by a melodic line. The lower staff has a bass clef and a common time signature, with a more rhythmic accompaniment.

Handwritten musical notation, fifth system. The upper staff contains a melodic line with eighth notes. The lower staff has a simple accompaniment. A signature is visible in the bottom right corner.

Handwritten musical notation, first system. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with notes and rests. A dynamic marking 'f' is present in the upper staff.

Handwritten musical notation, second system. The upper staff features a complex melodic line with many beamed notes. The lower staff contains a bass line with notes and rests.

Handwritten musical notation, third system. The upper staff contains a melodic line with notes and rests. The lower staff contains a bass line with notes and rests. Dynamic markings 'f' and 'p' are visible.

Handwritten musical notation, fourth system. The upper staff contains a melodic line with notes and rests. The lower staff contains a bass line with notes and rests. Dynamic markings 'f' and 'p' are visible.

Handwritten musical notation, fifth system. The upper staff contains a melodic line with notes and rests. The lower staff contains a bass line with notes and rests. The page number '39' is written in the bottom right corner.

Laudamus Solo de Fiddle

*Largo*

*Laudamus*

*voz*

*ad lib.*

*N. J.*

This is a handwritten musical score for a fiddle solo. The piece is titled "Laudamus Solo de Fiddle" and begins with the tempo marking "Largo". The score is written in 2/4 time and consists of 11 staves. The first two staves are the beginning of the piece, with the word "Laudamus" written above the second staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "voz" (likely indicating a vocal-like quality or volume) and "ad lib." (ad libitum). The score concludes with a signature "N. J." in the bottom right corner.

Handwritten musical notation for the first system, consisting of two staves. The upper staff features a complex melodic line with many sixteenth and thirty-second notes, while the lower staff provides a rhythmic accompaniment with longer note values.

Handwritten musical notation for the second system, continuing the piece with similar notation to the first system. The upper staff continues the intricate melodic development, and the lower staff maintains the accompaniment.

Handwritten musical notation for the third system, ending with a double bar line. The notation is consistent with the previous systems.

*Segue Gratias*

Handwritten musical notation for the fourth system, starting with the tempo marking *Largo* and the title *Gratias*. The notation is in a different style, possibly indicating a change in mood or tempo.

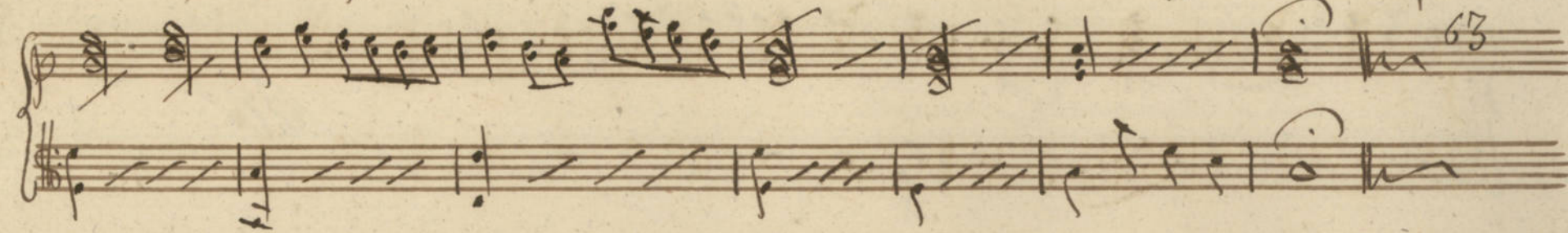
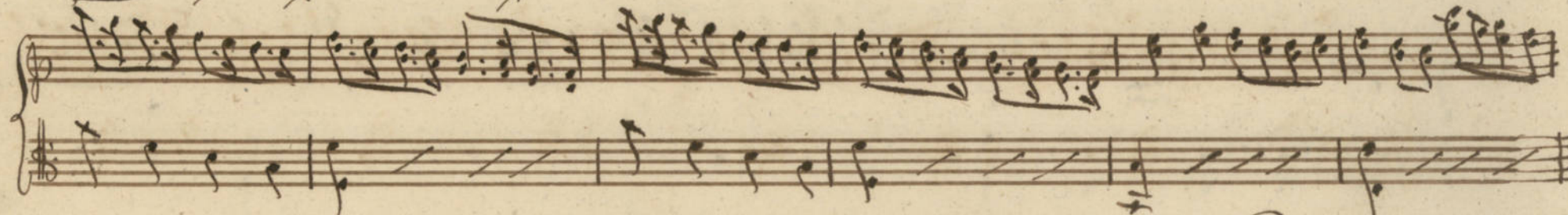
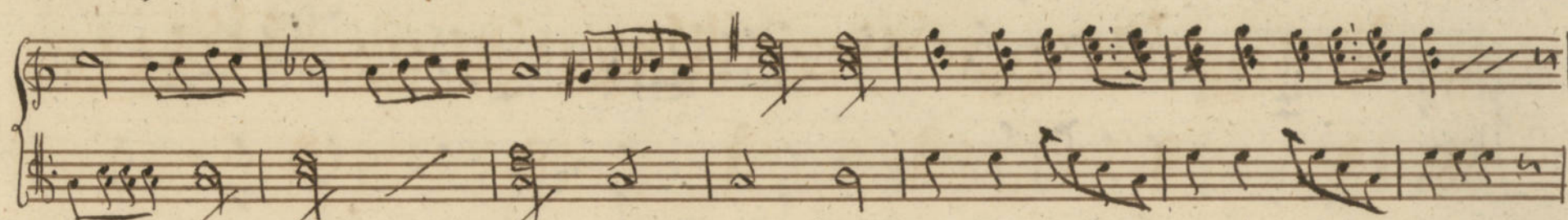
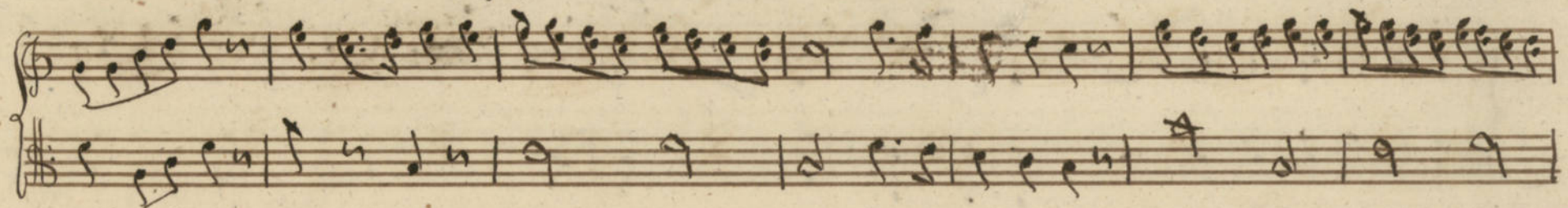
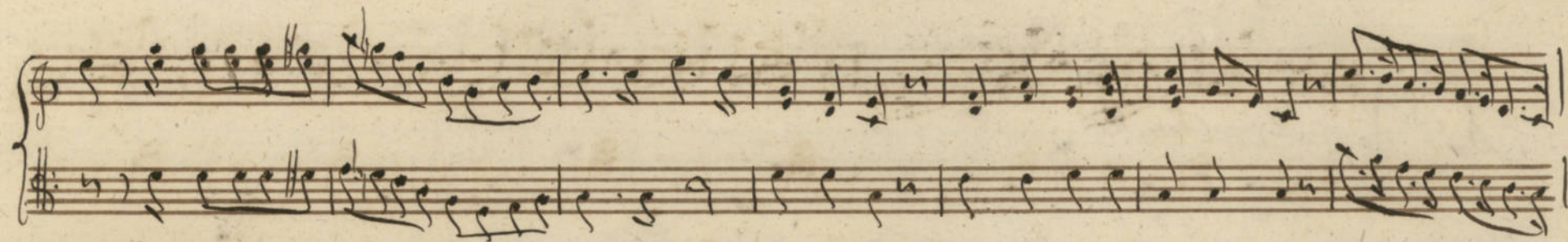
Handwritten musical notation for the fifth system, ending with a double bar line. The notation continues the piece.

*Segue Domine D.*

# Domine I.

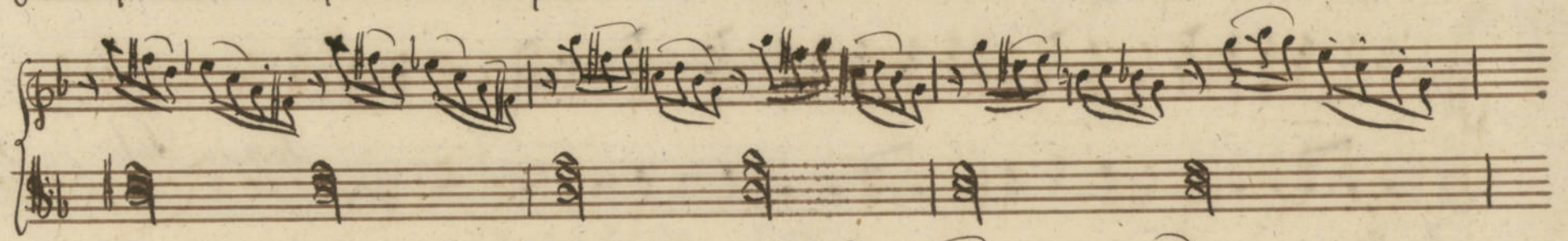
*Andte* *f* *Domine I.*

This is a handwritten musical score for a piece titled "Domine I.". The score is written on ten staves, organized into five systems of two staves each. The top staff of the first system is marked with a treble clef, a common time signature (C), and the tempo "Andte". The piece begins with a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including "f" (forte) and "p" (piano). A "Voz" marking is present above the first staff. The score concludes with a double bar line and a signature in the bottom right corner.

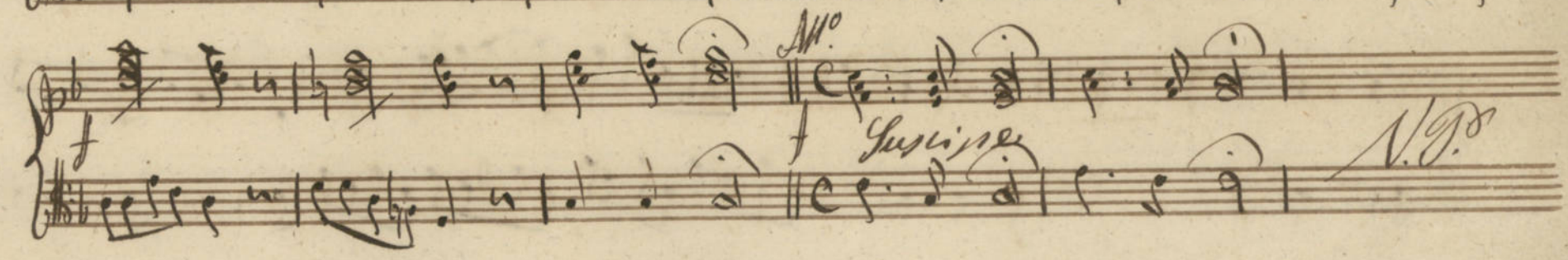




*Largo* *Quintoli*



*Allo*  
*f* *Quintoli*



Handwritten musical notation on a single staff, featuring a series of rhythmic notes and rests.

Handwritten musical notation on a single staff, featuring a series of rhythmic notes and rests.

Handwritten musical notation on a single staff, featuring a series of rhythmic notes and rests.

Handwritten musical notation on a single staff, featuring a series of rhythmic notes and rests.

Handwritten musical notation on a single staff, featuring a series of rhythmic notes and rests.

Handwritten musical notation on a single staff, featuring a series of rhythmic notes and rests.

*Segue Solo de Basso.*

Handwritten musical notation on a single staff, featuring a series of rhythmic notes and rests.

*Quixada*

Handwritten musical notation on a single staff, featuring a series of rhythmic notes and rests.

Handwritten musical notation on a single staff, featuring a series of rhythmic notes and rests.

Handwritten musical notation on a single staff, featuring a series of rhythmic notes and rests.

Handwritten musical notation, first system. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with notes and rests.

Handwritten musical notation, second system. The upper staff continues the melodic line. The lower staff continues the bass line.

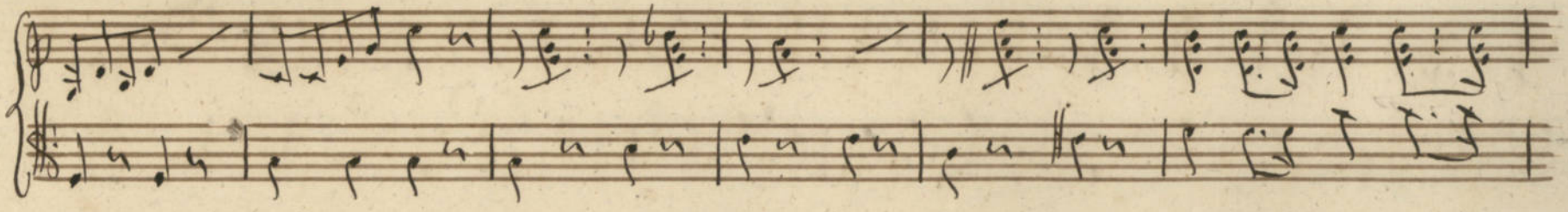
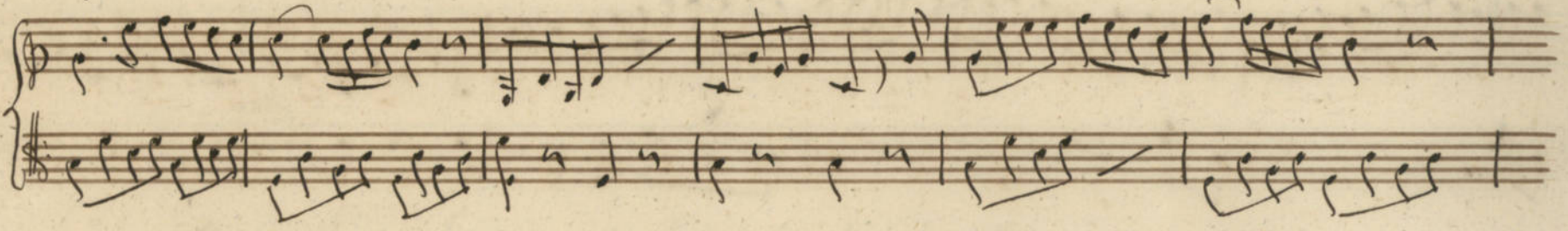
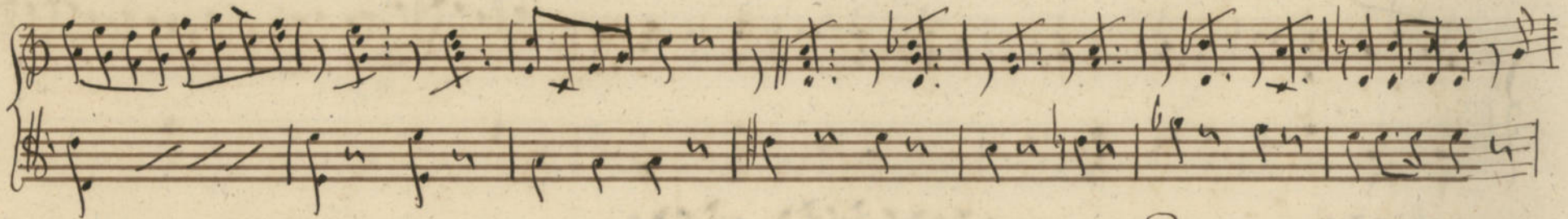
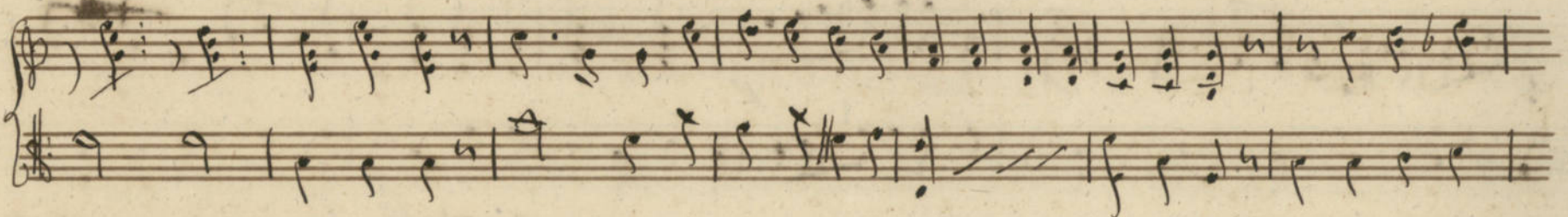
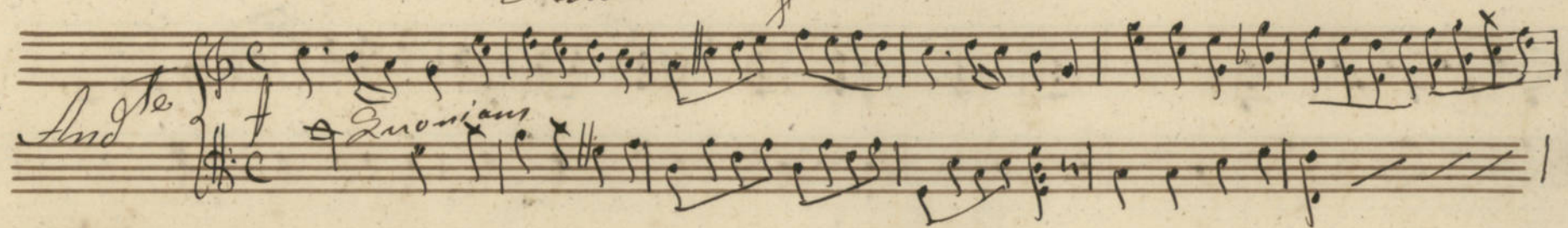
Handwritten musical notation, third system. The upper staff features a more complex melodic line with many sixteenth notes. The lower staff continues the bass line.

Handwritten musical notation, fourth system. The upper staff contains a dense melodic passage with many sixteenth notes. The lower staff continues the bass line.

Handwritten musical notation, fifth system. The upper staff contains a melodic line with some slurs. The lower staff continues the bass line. A small number '42' is written at the end of the system.

Quoniam.

And<sup>te</sup> *Quoniam*



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into eight systems, each consisting of two staves. The notation is written in dark ink and includes various musical symbols such as notes, rests, and clefs. The first system begins with a treble clef on the upper staff and a bass clef on the lower staff. The notation is dense and appears to be a single melodic line or a simple harmonic setting. The paper shows signs of age, with some foxing and discoloration, particularly around the edges and between the staves.

Cum G<sup>o</sup> Spiritu.

*Largo* *Cum G<sup>o</sup> Spiritu*

*Allo*  
*Inghisias*

*f.*

Handwritten musical score for four staves. The notation includes various rhythmic values, accidentals, and bar lines. The fourth staff ends with a measure containing the number '43'.

*Credo de Marcos Antonio Portugal*

Handwritten musical score for two staves. The first staff begins with the tempo marking 'Allo' and the word 'credo'. The notation includes various rhythmic values, accidentals, and bar lines. The second staff concludes with a signature 'N.P.'.

A handwritten musical score consisting of ten staves. The notation is in a cursive, historical style. The first two staves are a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The remaining eight staves are single-line staves, alternating between treble and bass clefs. The music features various note values, including minims, crotchets, and quavers, along with rests and bar lines. There are some ink smudges and a small stain on the right side of the page.



This image shows a page of handwritten musical notation, likely a piano score. The page contains six systems of music, each consisting of two staves. The notation is written in ink on aged, slightly yellowed paper. The key signature is one sharp (F#), and the time signature is not clearly visible but appears to be common time (C). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'f' (forte), and some phrasing slurs. The handwriting is fluid and characteristic of the 18th or 19th century. The piece concludes with a double bar line and a fermata over the final note of the right hand.

*Handwritten signature or initials, possibly "V. B. N."*



Segue Et incarnatus a Duo

Duo

*Larg.<sup>to</sup>*  
*Dissonances*

The first system of the handwritten musical score for 'Dissonances' consists of two staves. The top staff is in treble clef with a 2/4 time signature, featuring a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef, providing a harmonic accompaniment with quarter and eighth notes. The tempo is marked 'Larg.<sup>to</sup>' and the title 'Dissonances' is written in italics.

The second system of the handwritten musical score for 'Dissonances' consists of two staves. The top staff continues the melodic line with various rhythmic patterns, including sixteenth-note runs. The bottom staff continues the harmonic accompaniment. The notation is dense and characteristic of 18th-century manuscript style.

*Sustento*  
*Ancifixus*

The first system of the handwritten musical score for 'Ancifixus' consists of two staves. The top staff is in treble clef with a common time signature, featuring a melodic line with quarter and eighth notes. The bottom staff is in bass clef, providing a harmonic accompaniment with quarter and eighth notes. The tempo is marked 'Sustento' and the title 'Ancifixus' is written in italics.

The second system of the handwritten musical score for 'Ancifixus' consists of two staves. The top staff continues the melodic line with various rhythmic patterns, including sixteenth-note runs. The bottom staff continues the harmonic accompaniment. The notation is dense and characteristic of 18th-century manuscript style.

*V.P.*

Handwritten musical score for a piece in G major, 3/4 time. The score consists of six systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of note values, rests, and dynamic markings. The sixth system concludes with a double bar line and a fermata over the final notes. A circled number '30' is written below the first staff of the sixth system.

*Legna & Soprano*

*Et resurrexit*

*Allo vivo*

Handwritten musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of two sharps (F# and C#). The bass staff begins with a bass clef and the same key signature. The music is written in a cursive style with various note values and rests.

*Et resurrexit*

Handwritten musical notation for the second system, consisting of a treble staff and a bass staff. The treble staff continues the melody with various note values and rests. The bass staff has several measures that are crossed out with a diagonal line, indicating a deletion or correction.

Handwritten musical notation for the third system, consisting of a treble staff and a bass staff. The treble staff continues the melody with various note values and rests. The bass staff continues the accompaniment with notes and rests.

Handwritten musical notation for the fourth system, consisting of a treble staff and a bass staff. The treble staff continues the melody with various note values and rests. The bass staff continues the accompaniment with notes and rests.

Handwritten musical notation for the fifth system, consisting of a treble staff and a bass staff. The treble staff continues the melody with notes and rests. The bass staff continues the accompaniment with notes and rests. The system concludes with a double bar line.

*V. B.*

Handwritten musical notation on two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with some notes and several measures marked with a large 'X'.

Handwritten musical notation on two staves. The upper staff features a melodic line with a double bar line and a fermata. The lower staff contains a bass line with notes and rests.

Handwritten musical notation on two staves. The upper staff has a melodic line with a double bar line and a fermata. The lower staff contains a bass line with notes and rests.

Handwritten musical notation on two staves. The upper staff contains a melodic line with a double bar line and a fermata. The lower staff contains a bass line with notes and rests.

Handwritten musical notation on two staves. The upper staff contains a melodic line with a double bar line and a fermata. The lower staff contains a bass line with notes and rests.

A handwritten musical score consisting of ten staves. The notation is written in black ink on aged, yellowish paper. The score is organized into five systems, each with two staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and bar lines. The handwriting is fluid and characteristic of 18th or 19th-century manuscript notation. The final system concludes with a signature in the lower right corner.

V.P.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into ten systems, each consisting of two staves. The notation is written in dark ink and includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of two sharps (F# and C#). The notation is dense, with many notes and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte), scattered throughout the score. The paper shows signs of age, with some staining and discoloration, particularly in the lower right quadrant. The overall appearance is that of a historical manuscript or a composer's draft.



Handwritten musical score for a piece titled "Confiteor". The score is written on ten systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. A prominent annotation "Lento" is written above the third system, and "139" is written above the fourth system. The word "Confiteor" is written in the middle of the fourth system. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The paper shows signs of age, with some staining and a slightly yellowed tone.

*All.<sup>o</sup>*  
*Allegretto*  
*Si*

*All.<sup>o</sup> assai*  
*Allegretto*

Handwritten musical score for two staves, consisting of seven systems of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. The piece concludes with a double bar line and a fermata on the final note of each staff in the seventh system.

Segue Sanctus

Sanctus.

*Allegro*  $\text{3/4}$

*Sanctus*

The image displays a handwritten musical score for a piece titled "Sanctus." The score is written on aged, yellowed paper and consists of several systems of staves. The first system begins with the tempo marking "Allegro" and the time signature "3/4". The key signature is one flat (B-flat). The word "Sanctus" is written above the second staff. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as "f" (forte) and "p" (piano). There are also some slurs and phrasing marks. The score is arranged in a multi-staff format, with some systems having two staves and others having one. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

Handwritten musical score for a multi-stemmed instrument, possibly a harpsichord or spinet, with two staves per system. The score consists of 11 systems of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large asterisk is drawn over the fourth system, and the word "Andte" is written above it. The word "Gloria" is written below the fourth system. The score concludes with a signature "V. B." in the final system.

*Segue Benedictus*

*And*

*Solo* *Benedictus*

*D.C. ao Segual* ✱

*Agnus Dei*

*Solo*

*Agnus Dei*

Handwritten musical notation for the second system of 'Agnus Dei', featuring a vocal line and a piano accompaniment line.

Handwritten musical notation for the third system of 'Agnus Dei', featuring a vocal line and a piano accompaniment line.

Handwritten musical notation for the fourth system of 'Agnus Dei', featuring a vocal line and a piano accompaniment line.

Handwritten musical notation for the fifth system of 'Agnus Dei', featuring a vocal line and a piano accompaniment line.

*190*

*No*

*Dono nobis*

This is a handwritten musical score for a piece titled "Dono nobis". The score is written on six systems of staves, each system consisting of a vocal line and a piano accompaniment line. The music is in a minor key, indicated by three flats in the key signature. The time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line is written in a cursive style with some slurs and dynamic markings like "f". The word "Dono nobis" is written in a decorative, cursive script above the first system. The manuscript shows signs of age, with some ink bleed-through and slight discoloration of the paper.



Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and bar lines.

Handwritten musical notation on a five-line staff, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and bar lines.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and bar lines.

Handwritten musical notation on a five-line staff, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and bar lines.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and bar lines.

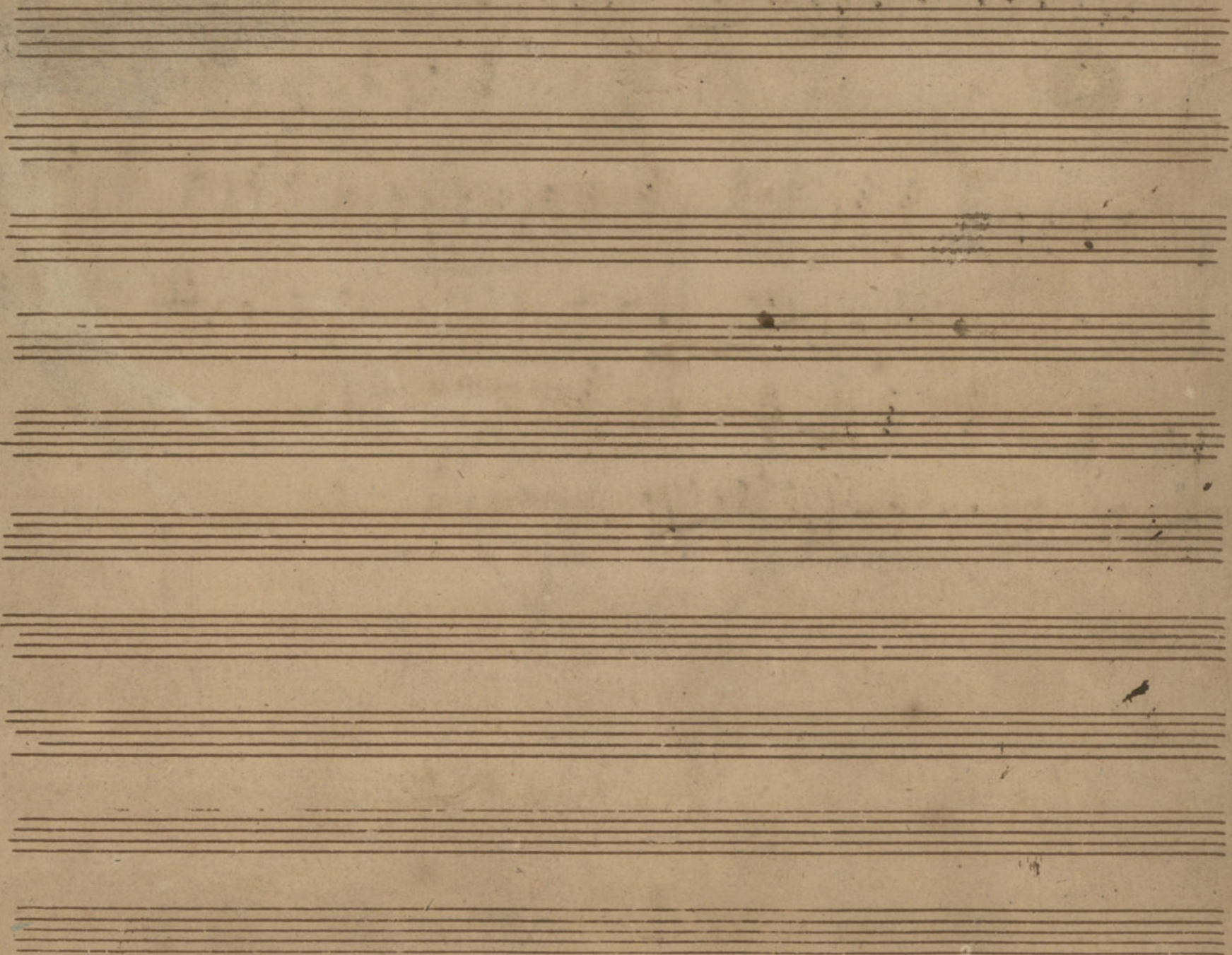
Handwritten musical notation on a five-line staff, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and bar lines.

Empty five-line musical staff.

Empty five-line musical staff.

Empty five-line musical staff.

Empty five-line musical staff.



Missa Advançada por. Jozé Joaz de Almeida

247/11

Missa a 3. Vozes

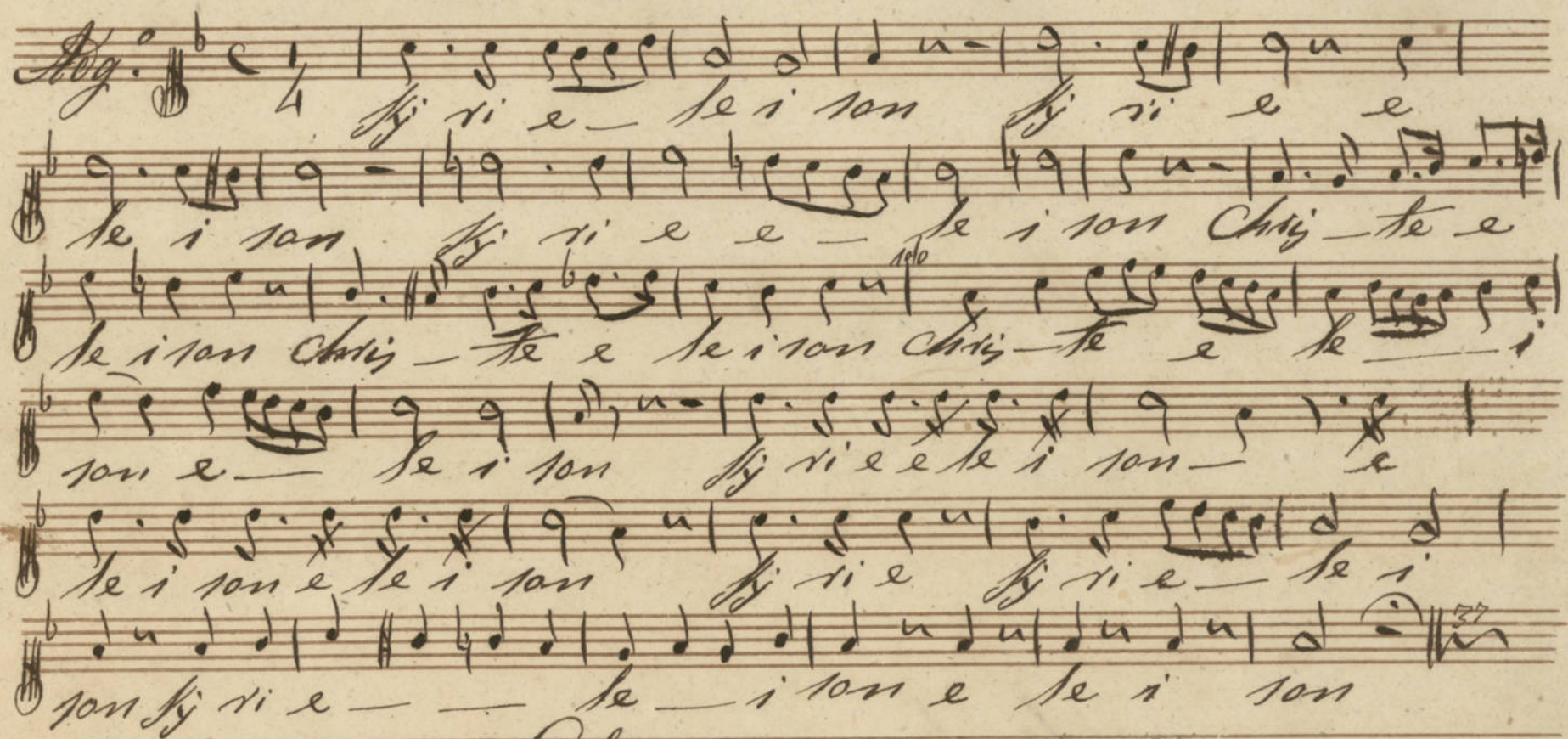
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Credo de Marcos Ant.<sup>o</sup> Portugal

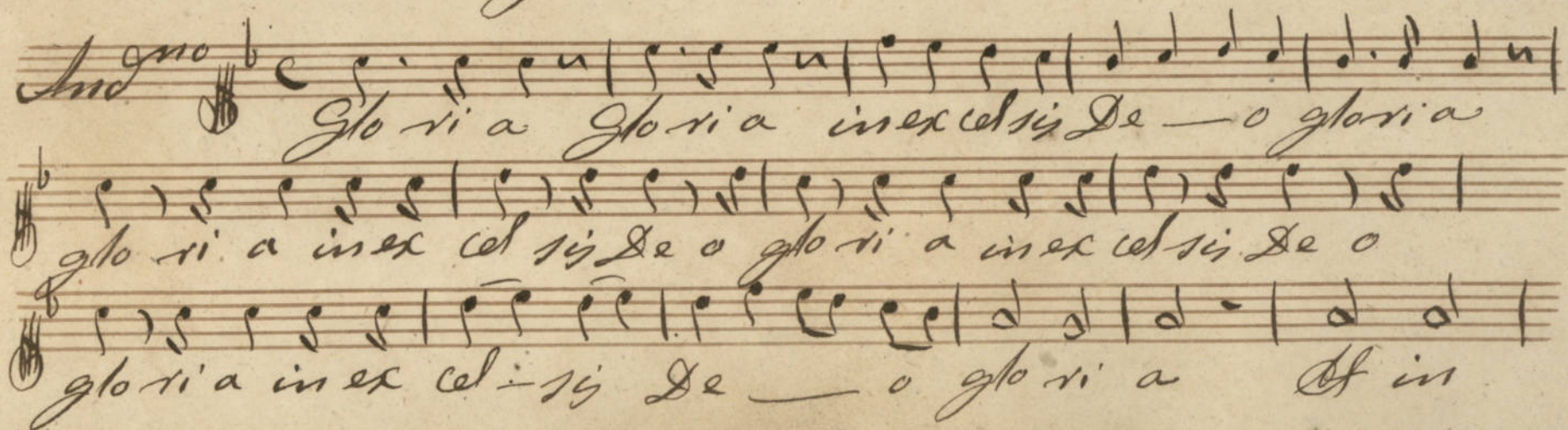
Septeto

Offerecida à Sr.<sup>a</sup> J. D. Maria Izabel.

Synth.

*And.*  *fi ri e — se i son fi ri e e*  
*se i son fi ri e e — se i son Chri — te e*  
*se i son Chri — te e se i son Chri — te e se i*  
*son e — se i son fi ri e e se i son — e*  
*se i son e se i son fi ri e fi ri e — se i*  
*son fi ri e — — se — i son e se i son*

Gloria

*And.*  *Glo ri a Glo ri a in ex cel sis De — o glo ri a*  
*glo ri a in ex cel sis De o glo ri a in ex cel sis De o*  
*glo ri a in ex cel sis De — o glo ri a Et in*

terra pax pax hominibus bone voluntatis

in terra pax in terra pax gloria gloria

in excelsis Deo gloria in excelsis Deo

gloria *Segue Laudamus a Solo.*

*Solo. Largo* Lau damus te Lau

damus te ne di ci mus te a do ra mus

te glo ri fi ca mus te Lau damus te bene di ci mus

te a do ra mus te glo ri fi ca mus

te *ad lib* Lau damus te Lau damus bene di ci mus te

a do ra mus te glo ri fi ca mus te glo ri fi ca mus *U.P.*

te glo ri fi ca — my te

*Largo* gra ti as gra ti as a gi mus ti — bi

pro pter ma gna pro pter ma gna glo ri a tu — am

*Terceto And* Do — mi ne De — us Rex ce les tis De us

pa — ter o mi po tens Je — su Je — su

chris — te Je su Je — su chris — te

Do — mi ne fi li u ni ge ni te Do — mi ne

fi li u ni ge ni te Do mi ne Do mi ne

Do mi ne De us Agnus Dei fi li us Pa tris Do mi ne

De — us A — gnus Dei fi li us fi — li us

Pa - tris fi - li us fi - li us Pa - tris 63  
*Largo* Qui to tis pe ca ta re ca ta re ca ta mun di mi se  
 re te mi se re re mi se re te no - bis Qui to tis pe  
 ca ta mun di Jus si pe Jus si pe Jus si pe Jus si pe  
 De pre ca ti o nem nos - tram Jus si pe De pre ca ti o - - - - - nem  
 nos tra Jus si pe De pre ca ti o - - - - - nem nos - - - - - tram  
 Jus si pe Jus si pe 36

Solo. Guisedes. Do Basso.

Solo. Quomiam. Do Tenor.

Segue Cum Jo. Yvirita.

Cum 4<sup>to</sup> Spiritu.

*Largo*  $\text{b} \frac{3}{4}$  2

Cum Sancto spiritu in gloria Dei Patris amen  
 amen 15 In gloria Dei Patris amen a  
 men amen In gloria Dei Patris amen a  
 men amen amen amen amen amen 4

Credo de Marcos

*Allegro*  $\text{C}$

Credo Credo Credo in unum Deum Patrem omnipo  
 tentem factorem ce — li factorem ce — li et  
 ter — re visibilium omnium et invisibi  
 lium et in unum Dominum Jesu Jesu Christum  
 filium Dei unigenitum Credo Credo





Incipit natus Duo

*Larg.*  $\text{So } \frac{2}{4}$  Et in car na - tus in car na tus est de  
 spi ri tu san to ex Ma ri a vir gi ne et ho mo fa ctus  
 est et ho - mo et ho - mo fa ctus est et ho - mo et  
 ho - mo fa ctus est fa - ctus est

*Fortissimo*  $\frac{3}{4}$  Cru ci fi xus et ti am pro no bis sub  
 Pon ti o spi ri ta to Pas sus Pas sus Pas sus  
 est se pul tus est sub Pon ti o spi ri ta to Pas sus  
 est se pul tus est se pul tus est se pul tus est

*M<sup>o</sup>*  $\frac{2}{4}$  Et resur re - xit 2 ter ti a di - e  
 se cun - dum scri ptu ras se cun - dum scri ptu ras se cun - dum scri

Handwritten musical score with ten staves. The lyrics are written below the notes in a cursive hand. The text is a Latin prayer or hymn, likely the Credo. The lyrics are:   
Ite - sus et as - cen - dit N - in cae - les -  
ce - lum N - se - det ad dex - te - ram at dex - te - ram  
pa - tris at dex - te - ram pa - tris Et i - te -  
rum ven - tu - rus Ven - tu - rus est in glo - ri - a  
ju - di - ca - re vi - vos et mor - tu -  
os ju - di - ca - re vi - vos et mor -  
tu - os et mor - tu - os in ju -  
Re - qui - no e - rit non no - e - rit non no - e - rit fi -  
nis qui in pa - tre et fi - lio 2 Si - mul a - do -  
ra - tus N -

simula do ra tus et con glo ri fi ca tus et con glo ri fi  
 ca - tus  
 Et ex pe - to  
 re sur re ti o - nem et ex pe to re sur re ti  
 o nem mor tu o - rum  
 re sur re ti o - nem

Et vi tam ven tu ri ven tu ri se cu li et  
 vi tam ven tu ri ven tu ri ven tu ri se -  
 cu li  
 a men a men a men  
 a men a men a men

*me a me a me* *a me a me a me* *a me*  
*a mens 2* *47* *Legre. Jantus*  
*Allegro* *2/4* *Jan - tus x san - tus Do - mi - nus. Jan - tus*  
*Do - mi - nus De - us sa - ba - oth x Jan - tus x*  
*De - us De - us q - ue - ni - unt ce -*  
*li et ter - ra glo - ri - a glo - ri - a tu - a*  
*que - ni - unt ce - li et ter - ra glo - ri - a glo - ri - a*  
*tu - a glo - ri - a glo - ri - a tu - a*  
*And.te* *6/8* *Ho - sa - na in ex - cel - sis in ex - cel - sis ho - sa - na in ex -*  
*cel - sis in ex - cel - sis ho - sa - na in ex - cel - sis ho -*

V.P.

sana in ex cel sis in ex cel — sis ho sa na ho sa na ho

sana in ex cel sis ho sa — — — na ho sana in ex

cel sis in ex cel — sis ho sa na in ex cel sis in ex cel — sis ho

sana ho sa na in ex cel — sis ho sa na ho sa na in ex cel —

sis in ex cel — sis *45* Benedictus. Tacet. e de pas, as signal 

*And<sup>te</sup>* *10/10* Agnus Dei qui to — bis qui to — bis me

ca to pe ca — ta ma di mi se re re mi se

re re mi se re re no — bis mi se re re

— mi se re re no bis Agnus Dei qui to — bis

Do na no bis no bis pa cis

Handwritten musical notation on a staff with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes.

Do na Do na do na no bis Do na no bis no bis

Handwritten musical notation on a staff with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes.

gra cum donk no — bis Pa — cum donia donia

Handwritten musical notation on a staff with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes.

no bis no bis pa cum Do na Do na Do na

Handwritten musical notation on a staff with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes.

no bis Do na no bis no bis pa cum Do na no bis pa — cum

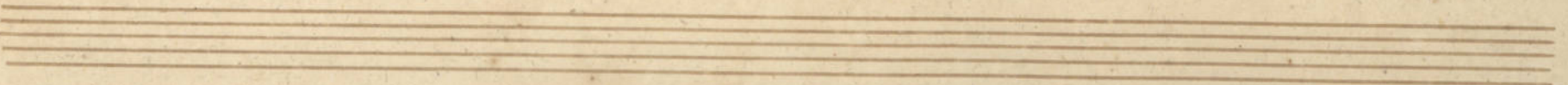
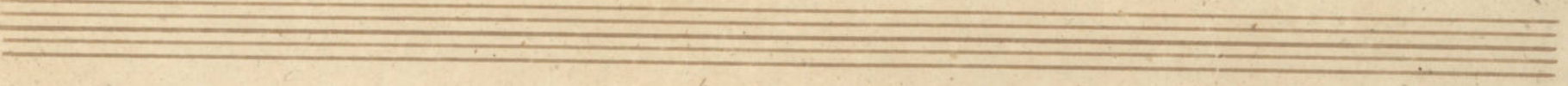
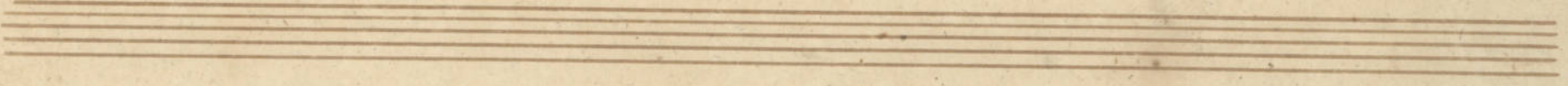
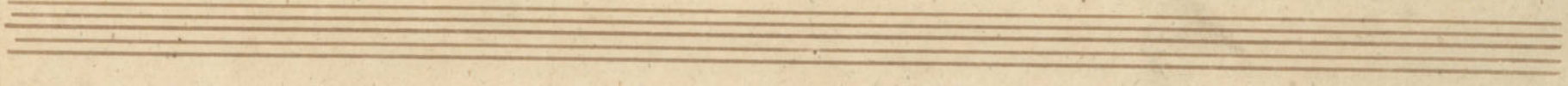
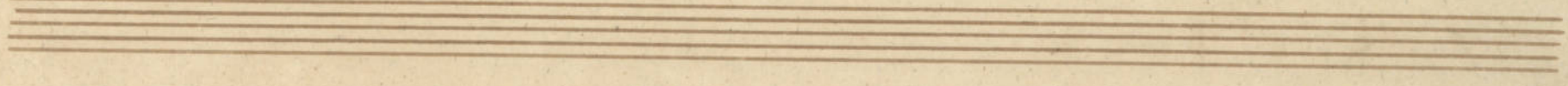
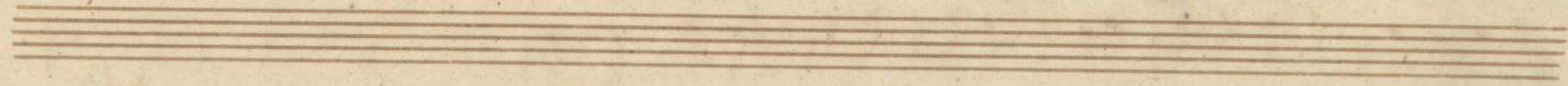
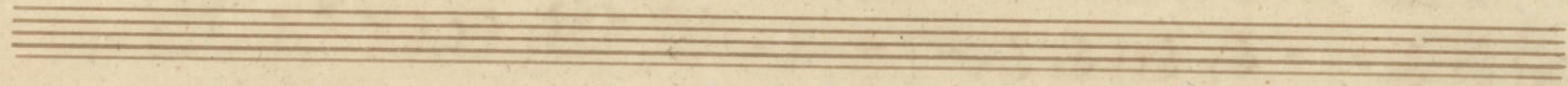
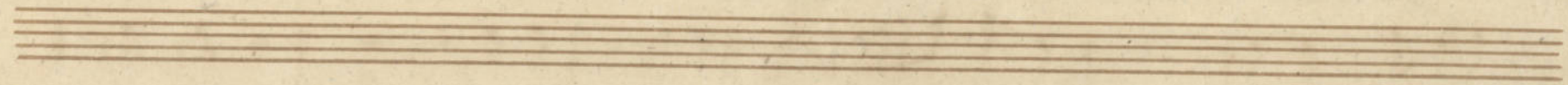
Handwritten musical notation on a staff with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes.

nobis pa — cum nobis pa — cum nobis pa —

Handwritten musical notation on a staff with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes.

cum 2

Five empty musical staves at the bottom of the page.





Tenor

Missa a 3. Vozes

e

Arranjada por Jose Joa<sup>o</sup> de Almeida  
e Credo de Marcos An.<sup>to</sup> Portugal.

Officiada á Casa Pa. D. Maria Isabel.

*Adagio*

Ky-ri e e he i son Ky-ri e e he i  
 son Ky-ri e e - he i son Chris-te e - he i son  
 Chris-te e he i son Ky-ri e e he i son - e  
 he i son e he i son - Ky-ri e Ky-ri e e he i son Ky-ri  
 e - e - he - i son e he - i - son.

*Andante*

Gloria Gloria in excelsis De - o gloria  
 Gloria in excel - sis in excelsis Deo in excelsis  
 De - o De - o gloria // et in terra pax  
 pax homini bus bone vo lun ta - tis in terra  
 pax in terra pax Gloria gloria

in excelsis De - o glo ri a in ex celsis - De - o glo ri a.

Laudamus Solo de Synt. Tacet.

Largo Gratias gratias agimus ti - bi propter magna

pro pter magna glo ri am tu - am.

And.te Do - mi ne De - us Rex ce lestis De us

Pa - ter omni po tens Je - su Je - su

Chris - te - Je su Je - su Chris - te

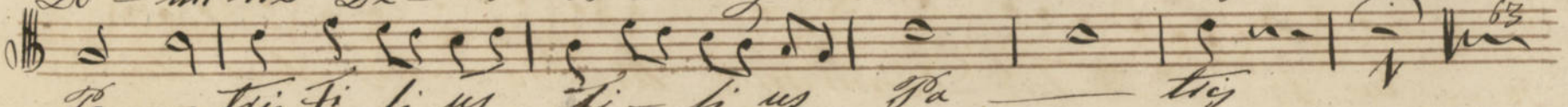
Do - mi ne Fi li u ni ge ni te Do - mi ne

Fi li u ni ge ni te Do mi ne Do mi ne

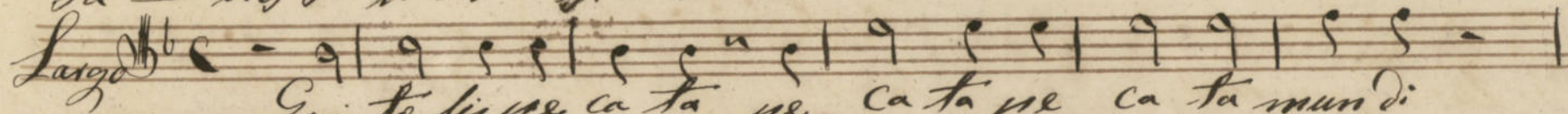
De us Agnus De i Fi li us Pa tris N.F.



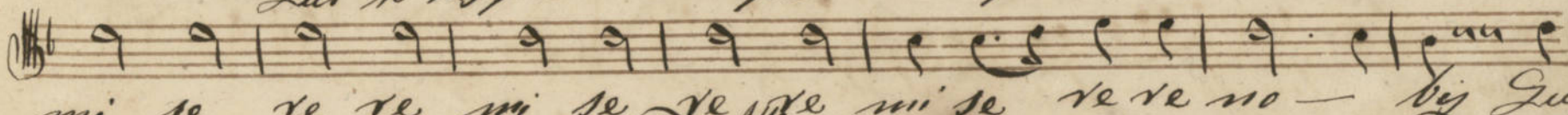
Do - mi ne De - us A - gnus Dei Fi li us Fi - li us



Pa - tris Fi li us Fi - li us Pa - tris



Qui to lis pre ca ta pe ca ta pe ca ta mun di



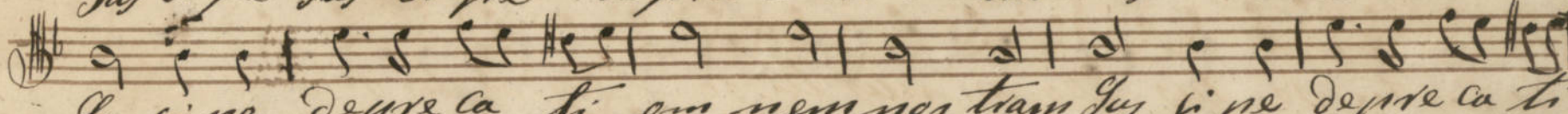
mi se re re mi se re re mi se re re no - bis Qui



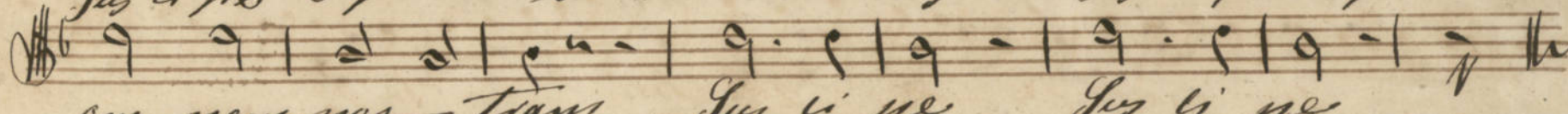
to lis pre ca ta mun - di Jus ci pe Jus ci pe



Jus ci pe Jus ci pe de pre ca ti o nem nos - tram



Jus ci pe de pre ca ti o nem nos tram Jus ci pe de pre ca ti



o nem nos - tram Jus ci pe Jus ci pe

Qui sedes, Solo de Basso. Tacet.

Segue Quonianus.

*And.te*  
8  
Quo ni a tu so - - lus so - - lus Ga - - tus tu  
so - - lus so - - lus Do mi nus tu - so - - lus Ga - - tus  
so lus Do mi nus tu so - - lus Do mi nus  
tu so - - lus al tis si mus Je su Chris - te  
Je su Chris te tu so lus al tis si mus Je su Chris - - te  
2 Quo ni a tu so lus Ga - - tus tu  
so lus tu so lus Do mi nus tu so - - lus al tis si mus al  
tis - - si - - mus Je - - su Chris - - te Je - - lus al  
tis - - si - - mus Je - - su Chris - - te al tis si mus  
Je - - su Chris te al tis si mus Je su Chris te Je su Chris -

V.P.

te se su chris — te

*Largo* Cum Ganto Xpi si tu in glo — ri a Dei

Pa — tris a men a — men In glo ria Dei

Pa — tris — a men a men a men In glo ria Dei

Pa tris a — — men a men In glo ria

Dei Pa — tris — a me — a me a men In glo ria

De — i Pa tris a — — men a men a

men a me a me a men a men

Credo de Marcos.

*M<sup>o</sup>* Credo Credo Credo in unū Deū Patre omni po

ten tem factu sem ce — li fa to sem ce — li et ter —  
re vi si bi li um o ni um et in vi si bi li um  
et in unū Do mi num Je su Je su chris tum Fi li um De i  
u ni ge ni tum Credo Credo ⁊ et — ex Pa tre  
na tum ante o ni a se u la Deū de De o lumē de  
lumine Deū ve rū Deū ve rū de De o ve — ro  
Credo Credo ⁊ ge ni tu rō fa ctū con sub, tan ti a tem  
Pa tris per quem o ni a per quem o ni a fa cta  
sunt fa cta sunt credo credo qui pro pter nos  
ho mi nes et pro pter nos tra et pro pter nos — tras et pro pter nos

noy - tram sa lu - tem sa lu - tem
   
 cen - dit des cen - dit de ce - lis
   
 cen - dit de ce - lis de ce - lis de ce - lis

*Et incarnatus. Tacet.*

Cru ci fi xus cru ci fi xus e ti am pro no bis
   
 Pan ti o p. la to
   
 Passus et sepul tus est
   
 est sepul tus est

Et se sur re - xit
   
 In cae - lum se - dit



et as - cen - dit as cen dit in ce - lum De -  
 dit at dex te ram Pa - tris 28 Cuius se qui no  
 erit no no e rit no no e rit fi - nis 23  
 qui cu Patre et filio 2 simul a do ra - tur N  
 si mul a do ra tur et con glo ti fi ca - tur N  
 Qui - so - lus so - lus est per Pro phetas  
 et u - na san ta Ca tho li cam et Ap pos  
 to li - cam - Ce - ce - si  
 am Ap pos to li - cam - ec -  
 cle - si am 2 1739 4 22

Et ex- pe-cto re sur-re-cti o-nem  
 et ex pe-cto re sur-re-cti o-nem mor-tu o-nem  
 mor-tu o-nem

Et vi-ta ven-tu-ri et vi-ta ven-tu-ri ven-  
 tu-ri se-mi-ti amen  
 amen amen amen amen  
 amen ame ame amen ame  
 amen amen amen 2

**Santus**

San-tus San-tus  
 San-tus San-tus

plenisunt caeli et terra gloria tua —

a 2 plenisunt caeli et terra gloria tua —

tu — a gloria tua — a

Ho — sana in excelsis in excelsis ho

sana in excelsis in excelsis ho sana ho sa

na ho sa — — na ho sana in exc

elsis in excelsis ho sana ho sana in excelsis ho sa

na — ho sana in excelsis in excelsis

Be ne — ditus qui ve nit in no mi ne in

no — mi ne Do mi ni be — ne ditus qui ve nit in

V. G.

no mi ne qui ve - nit in no - mine Do mi  
 ni qui ve - nit in no - mine Do mi ni

Deo Signa

*And*  $\text{B}^b$   $\frac{2}{4}$   $\frac{3}{4}$  Agnus Dei qui tol lis qui tol lis pe  
 cata pe ca - ta mundi mi se re - re mi se  
 re re no - bis Agnus Dei qui tol lis qui  
 tol lis pe ca ta pe ca ta mundi mi se re -  
 re mi se re re no - bis Do na  
 no bis no bis pa cem Do na Do na Do na  
 no bis Do na no bis no bis pa - cem pa cem

Do-na no-bis no-bis pa-cens  
 Do-na Do-na Do-na no-bis Do-na Do-na Do-na  
 no-bis Do-na no-bis pa-cens no-bis pa-cens  
 no-bis pa-cens no-bis pa-cens

466



Basso

Missa a 3 Vozes

Arranjada por Jose Joaõ de Almeida  
Credo de Marcos Ant<sup>o</sup> Portugal

Offertida á Ex.<sup>ma</sup> Sr.<sup>a</sup> D. Maria Izabel

*Adagio*  $\text{♩} = 66$   $\frac{1}{4}$

Ky-ri-e e-lei-son Ky-ri  
 e-lei-son Ky-ri-e e-lei-son  
 son Chris-te e-lei-son Chris-te e-  
 lei-son Ky-ri-e e-lei-son e-  
 lei-son e-lei-son Ky-ri-e Ky-ri-e e-  
 lei-son e-lei-son e-lei-son

*Andante*  $\text{♩} = 66$   $\frac{1}{4}$

Gloria gloria in ex-cel-sis  
 De-o gloria gloria in ex-cel-sis De-o  
 gloria in ex-cel-sis De-o gloria in ex-  
 cel-sis De-o gloria et in ter-ra



pax pax hominibus bonae voluntatis  
 in terra pax in terra pax  
 gloria in excelsis Deo gloria in excelsis  
 Deo gloria

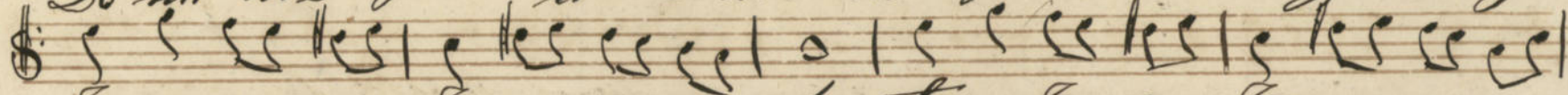
Laudamus Solo de Fide. Tacet

Largo  
 Gratias gratias agimus tibi  
 propter magnam propter magnam gloriam tuam  
 Terceto.

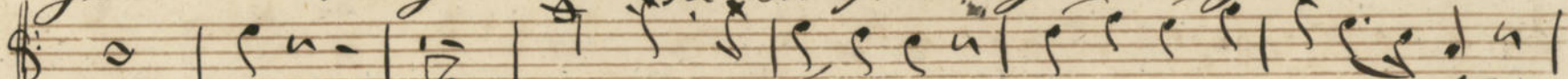
And.<sup>am.</sup>  
 Domine Deus Rex caelorum  
 Deus Patris omnipotens



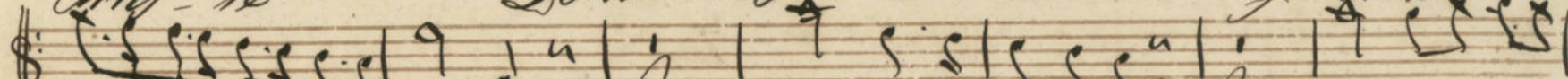
Do mi ne Fi - li Do mi ne Fi - li u ni ge ni te Je su



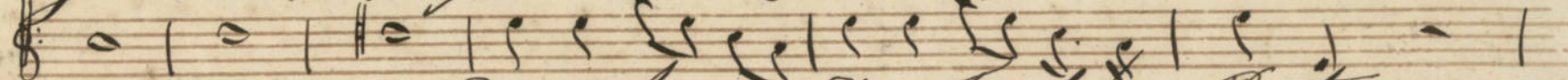
Je - - su Je - - su A gnus - te Je su Je - - su



A gnus - te Do mi ne Fi - li u - ni - ge ni te



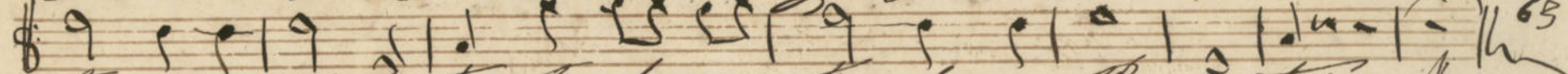
Je - - su A gnus te Do mi ne Fi - li Do mi ne



Do mi ne De us A gnus Dei Fi li us Pa tris

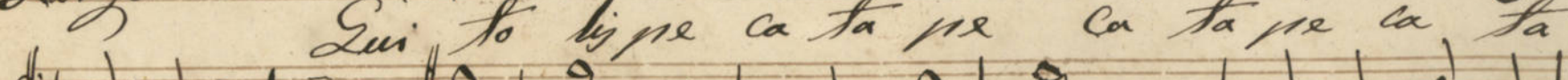


Do - mi ne De us A - gnus Dei Fi - li us

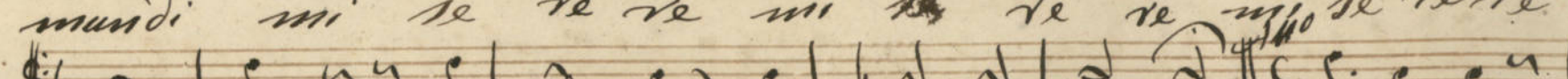


Fi li us Pa - tris Fi li us Fi li us Pa - tris

*Largo* Qui so lus pa - tris qui se - cun - da



mundi mi se re re mi se re re mis se re re



no bis Qui so lus pa - tris qui se - cun - da

Gus i pe Gus i pe sus i pe de pe ca ti o ne no - trans

Gus i pe de pe ca ti o - - - nem nos tra Gus i pe

de pe ca ti o - - - nem nos tra Gus i pe

Gus i pe <sup>76</sup> Segue, Solo.

Qui se - des ad dex te ram at dex - te ram

Pa - tris mi se re re no - - - bi mi se re re no - - -

Qui se - des ad dex - te ram Pa tris Qui

se des ad dex te ram at dex te ram Pa tris mi se -

re re mi - se re - - - re no - - - bi Qui

se - des ad dex te ra at dex - te ram Pa - tris

mi se de de no — bismise se se no — by Qui  
 se des at dex te ra at dex — te ram Pa — tris mi se se — se  
 mi se se se no — bismise se se no —  
 bismise se se no

Quoniam Toto de Tenor. Tacet.

Largo  $\text{♩} = \frac{3}{4}$   
 Cui san cto spi ri tu in glo ri a De i  
 Pa tris a men a — men In glo ri a De i  
 Pa tris a — men a — men In glo ri a De i Pa tris  
 a — men a men a — men a — men a — men a  
 men. a men



*93*

*And.* Credo credo qui propter nos homines et propter  
 nostra et propter nostra et propter nostra sa-lem sa-  
 lem semper des cen-dit des cen-dit des cen-dit de ce-  
 lis des cen-dit de ce-  
 lis qui propter nos homines des  
 cen-dit de ce-  
 lis des cen-dit de ce-  
 lis de-  
 ce-  
 lis de ce-  
 lis

*And.* *93* *Segue. Duo.*

*Larg.* *10* *12* *2* *4*

*And.* In car-natibus in car-natibus et de spi-ri-tu  
 san-cto ex Ma-ri-a vir-gi-ne et ho-mo-fa-ctus est et  
 ho-mo et ho-mo-fa-ctus est et ho-mo et ho-mo  
 factus est fa-ctus est.

*21*



Do mi num et vi vi fi can tem qui ex - pa tre fi li -

o que pro ce dit qui cu - pa tre fi li - o -

que pro ce dit 2 qui cu Pa tre et fi li o

2 si mul a do ra tus si mul a do ra tus et

con glo si fi ca tus et to glo si fi ca tus <sup>179</sup> 34

*Larg* <sup>to</sup> <sup>poco</sup> Con - fi te or Con - fi te or

unū Ba ptis ma in re mi si o - ne pe - ca to -

rum in re mi si o - ne pe ca to - rum in re mi si si

o - rum pe ca to - rum pe ca to rum <sup>22</sup>

2 Et ex pe c to 2 re mis se ti o nem



et ex pe to re mi se ti o nem mor tu

o rum mor tu o rum

Et vi ta ven tu ri ven tu ri se cu li et

vi ta ven tu ri ven tu ri se cu li

a men a me a men

a men a me a me a

men a me a me a men a men

Allegro Gan tus & san tus Do mi nus gan tus

Do mi nus De us sa ba oth san tus & san tus

Do mi nus De us De us sa ba oth N.P.

106  
ple — ni sunt ce li ce — li et terra

ple ni sunt ple ni sunt ce li et terra

gloria tu a ple ni sunt ple ni sunt

ce li et terra gloria tu a

gloria tu a

~~And~~ Ho — ro — na in ex cel sis in ex

cel sis ho ro na in ex cel sis in ex cel sis ho

na in ex cel sis in ex cel sis ho ro na ho

na ho ro na in ex cel sis ho ro

na ho ro na in ex cel sis in ex cel sis ho

rana in ex cel - sis in ex cel - sis ho rana ho  
 rang in ex cel - sis ho rana ho rana in ex cel -  
 sis in ex cel - sis

Benedictus Tacet e depois ao Signal: ✱

*And*  
 mi se re re re mi se re re  
 no bis Agnus De i qui to tis qui to tis se  
 ca ta pe ca ta mundi mi se re re mi se  
 re re mi se re re no bis Agnus De i qui  
 to - tis pe ca ta mun di  
*All<sup>o</sup>*  
 Do na no bis no bis pa cem

N.P.





