

2148
7

Licença. 1.^a do 3.^o N. da 5.^a J.ª St.ª

Por Ordem

Da Exm.^a Srr.^a D. Maria Manuel de S.^a

De Sr. Francisco de S. e Boaventura C. C.

1802



os.

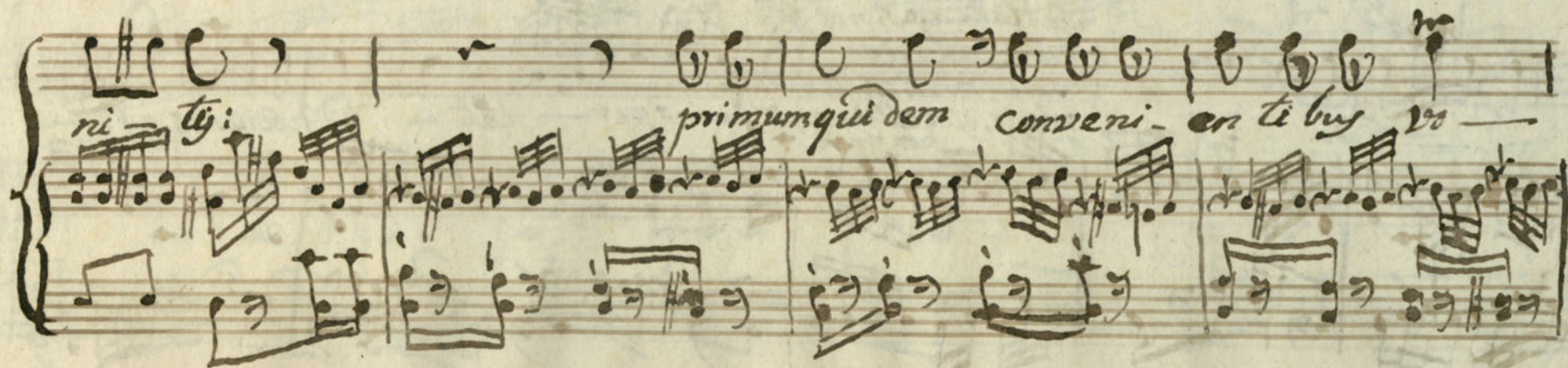
Hoc au-tem pro-ci-pio non



lau-dans, quod non in me li-us Sed in-de terius in-de te-ri-ty Conve-



ni-ty: primum qui dem Conve-ni-en-ti-bus vo-



by in Ecclesi- am *Terma.* au di- o Sci Suras epe in ter vq Sci suras epe in ter

vq, et ex parte cra

Saltarà a p sinat
que vendo, que
Seja menor; qd.
mais, que o d'ange
he gro.
Nam opor- tet et haereses es

-se ut qui probati sunt manifesti fi-ant in vo- bis convenientibus ergo vo-

The first system of the manuscript shows a vocal line at the top with a treble clef and a key signature of one sharp (F#). The lyrics are written below the vocal line. Below the vocal line are two piano accompaniment staves, both with treble clefs and a key signature of one sharp. The music consists of several measures of rhythmic patterns, including eighth and sixteenth notes.

bis in unum jam non est Dominica manduca

atempo soltas

The second system continues the musical piece. It features a vocal line with a treble clef and a key signature of one sharp. The lyrics are written below the vocal line. Below the vocal line are two piano accompaniment staves, both with treble clefs and a key signature of one sharp. The music includes various rhythmic figures and rests.

Solta

The third system concludes the musical piece. It features a vocal line with a treble clef and a key signature of one sharp. The lyrics are written below the vocal line. Below the vocal line are two piano accompaniment staves, both with treble clefs and a key signature of one sharp. The music ends with a final cadence, marked with an 'X' on the bottom staff.

p. a. qd. Sinal
quiner
que seja menor

re

Ury quis- quee — — nim suam

ca nam pro su — mit ad manduca — dum,

Ali us quidem

e — su rit:

alius auteme — — bri — us est

Numquid domus non habetis amandam can - tum et bibe - rum?

aut Ecclesiam Dei contem - nity? Et confundite os qui non ha - bent?

quid di - cam vobis? quid dicam? quid? Lau - do reg - num Lau - do reg - num

Lau

do vos? in hoc non non Lau do. non, non.

forte

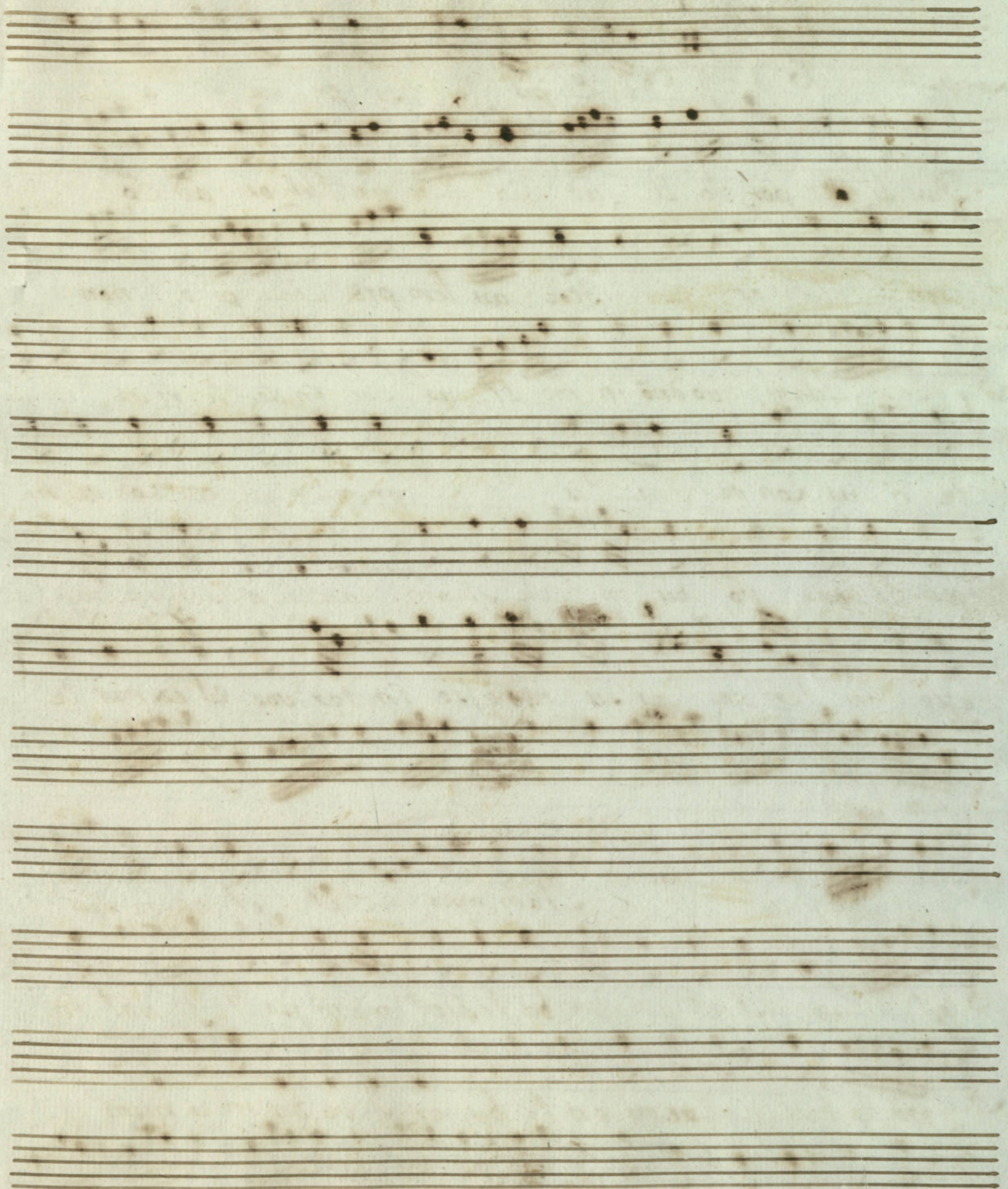
L. D. B. mas. B. B. g. I. et D. P. P. m. S.

Larghetto

De Epi- sto- la pri- ma be- a- ti
Pau- li A- pos- to- li ad Co- rin- thi- os ad Co-
rin- thi- os hoc au- tem pro- ci- pi- o non
lau- dans, quòd ñ in me- li- us sed in de- te- ri- us in de-
te- ri- us Con- ve- ni- tis pri- mum qui- dem Con- ve- ni-
en- ti- bus vo- bis in Ec- cle- si- am au- di- o scis- su- ras
esse in- ter vos scis- su- ras esse in- ter vos et ex- par- te
do Nam opor- tet et ha- re ses
es- se ut et qui pro- ba- ti sunt ma- ni- fes- ti fi- ant in
vo- bis Con- veni- en- ti- bus ergo vo- bis in u- num
ut non est Do- mi- ni- cam Ca- nam man- du- ca

quinto
ad libitum

2/8



Novena p.^a o Divino Spirite No. 2.

Basso em tiple

And $\frac{3}{4}$ $\frac{2}{4}$ *Duo*

Ve ni ve ni Ven tu Spi ri tu Spi ri tu

Re ple tu o ram Cor - da si de - li

um *Duo* et tu i a mo - ry in a - y i gne ac

cen de et tu i a mo - ry

et tu i a mo - ry in e y i gne ac

Andante *Adainha* *Com moto* Spi ri tu

le ni

Ky ri e e le y son Chry te e le y

son Ky ri e e le y son e le y son

Chry te que di nos Chry te que au di nos

ni se re ve no hy

2 *3* *V.V.*

que e — nim suam, ca nam pro su mit ad mandu can —
 dum et a li us qui dem e su ri a li us au —
 tem e — bri us est Nun quid
 do moy non ha be tis ad mā du can — dum et bi —
 ben — dum? aut Eccle si am Dei Con tem — ni ti?
 et con fundi tis e — os qui non ha — bent? quid dicam
 vo bis? quid dicam? quid? Lau — do vos Lau — do vos
 Lau — do vos in hoc non non Lau do. non non



11^{to} Mat *Quarta f^{ra} Cogitavit D^{ms} al^{1a}*
 R. Miquel. cacanta. l. B. Tob. Manus Juan 3.
 M. M^{el} Extractatae Gaudi Deus M. Roberta 4.
 M. M^{el} De Epistola. Hoc autem _____ a 7^a
 M. M^{el} *Staque* _____ a 9^a
 R. M. cacanta l. B. Quoniam vide _____ a 6.
 M. M^{el} *Quinta f^{ra}*
 M. M^{el} *Cogitavit D^{ms}* _____ a 1^a
 M. M^{el} Aleph. Ep^{is} vir videry _____ a 3^a
 M. M^{el} Nostis cacanta ~~M. M^{el}~~ _____ a 5.
 Para M^{el} cacanta l. B. Exacuerunt _____ a 6^a
 M. M^{el} *Extractatae* Festinemus ingredi _____ a 7^a
 R. M. Nec quisquam _____ a 9^a

6^a f^{ra}

R. M. Aleph. Quomodo obsecratur _____ a 2^a
 M. M^{el} Incipit Recordare _____ a 3.
 M. M^{el} cacanta l. B. Extractata Accedet homo _____ a 4^a
 A. A. M. M^{el} De Epistola. Parsurrupt contodes _____ a 6^a
 R. M. Leto enim *Chonher apistery...* _____ a 7^a
 _____ a 9

O Verso Quoniam _____ M. M^{el}
 o 4^o Me propiciam me _____ M. M^{el}
 o 5^o Doccebo _____ R. Mique...
 o 6^o Domine Labia _____ R. Mique.

1. M. M. ...
 2. M. M. ...
 3. M. M. ...
 4. M. M. ...
 5. M. M. ...
 6. M. M. ...
 7. M. M. ...
 8. M. M. ...
 9. M. M. ...
 10. M. M. ...

Cafes

1. M. M. ...
 2. M. M. ...
 3. M. M. ...
 4. M. M. ...
 5. M. M. ...
 6. M. M. ...
 7. M. M. ...
 8. M. M. ...
 9. M. M. ...
 10. M. M. ...

1. M. M. ...
 2. M. M. ...
 3. M. M. ...
 4. M. M. ...
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 6. M. M. ...
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 8. M. M. ...
 9. M. M. ...
 10. M. M. ...