





Nº

Estante 16
Prateleira 6

O professor Joaquim de Vasconcellos, no Catálogo
dos Livros Clássicos e raros que compõem a bibliotheca
de Antonio offerece a Catál., do Vol II - pag. 57.
Classifica esta obra "de grande valor". O exemplar
a que allude é defeituoso, eis pois que este é per-
fiteissimum.

1909.

Azevedo

Azevedo

FLORES DE MVSICA:

PERA O INSTRVMENTO DE
Tecla, & Harpa.

*Compostas por o Padre Manoel Rodrigues Coelbo, Capellão
do seruiço de sua Magestade, & tangedor de Te-
cla de sua Real Capella de Lisboa, natural
da cidade de Elnas.*

DEDICADO A S. C. R. MAGESTA-
de del Rey Phelippe terceiro das Espanhas.



Com licença do S. Officio da Inquisição, Ordinario & Paço.

EM LISBOA:

Na officina de Pedro Craesbeeck.
Anno Dñi M. DC XX.

DEDICATORIA A S. C. R.
MAGESTADE EL REY DOM PHE-
lippe terceiro das Espanhas.



*A Capella Real de vossa Magestade tenbo ha deza-
fete annos o lugar de Capellão, & tangedor de Te-
cla, senão com os merecimentos que conuem, ao me-
nos com satisfação de todos os que desta arte tem co-
nhecimento. As horas que me ficarão liures da obriga-
ção de meu officio, exercitey nas materias delle; dando nesta compo-
sura demonstração de meu talento, & vista de meu trabalho, que ago-
ra offereço a V. Magestade, para que nenhum tempo me ficasse ocio-
so, acudindo a elle com a presença, & não faltando com a curiosida-
de. Tem V. Magestade obrigação de por os olhos em hũa & outra
cousa, & fazer dellas merecimento para com sua grandeza autho-
ri- ar esta obra, & honrar este capellão, que encomenda sempre a
Deos a Catolica & Real pessoa de V. Magestade, que elle guarde
por largos annos, &c.*

Capellão & tangedor de Tecla de V. Magestade!

Manoel Rodrigues Coelho.

Contem este liuro em si.

Vinte & quatro tentos, tres de cada tem.

Quatro Sufonias, todas differentes sobre o mesmo canto chão.

Quatre Pangelinguas sobre o canto chão de breues em cada vez.

Quatre . Aue Maris stellas sobre o canto chão de semibreues em cada vez.

Simco Versos mais sobre as passões de . Aue Maris stella.

Os oito tões em Versos, pera se cantarem ao Orgão, ou Harpa.

*Azi mesmo cyto tões a Versos sobre o Canto chão em cada vez
per a Magnificas, & Benedictus.*

*Kyrios, ou Versos per todos os sete signos, a começando em C sol-
favi, & acabando em b fa.*

Posto que no Prologo que adiante tenbe feito aos tangedores, & professores do instrumento de Tecla, aja peste as mais principaes aduertencias, com tudo me pareceo conueniente, & acertado, pôr estas ao principio deste liuro: peraque assi se di mais facilmente ne que em algũas cousas parecerão duuidas, & são as que se seguem, que achando junto à linba q̃ diuide o compas, hum semibreue, como se verá neste exemplo O O & se adiante estiuer bũ pentinbo, este tal, valerá hum compas. E se estiuerem duas minimas como estas q q valem hum semibreue, & o pentinbo val tanto como bũ minima, porque he ponto de semibreue, esta figura s he pausa de semiminima, esta s de corchea, acharão tambem em algũs compassos de nota negra, algũa corchea que á de ser semicorchea, ou algũa semicorchea, que á de ser corchea, & isto logo, se verá o que á de ser pella medida das figuras que cabem ne cõpasso, porque isto he da impressão, & não se pode emendar tudo, em tanta nota negra, & em tudo o mais não hai duuida.

Pode correr o liuro intitulado *Flores de Musica*, cõposto pelo P. Manoel Redrigues Coelho capellão de sua Magestade, visto estar conforme com o original. Lisboa 11 de Feureiro de 1620.

O Bispo Inquisidor geral.

Taxão este liuro intitulado Flores de Musica do padre Manoel Redrigues Coelho em mil reis em papel. Em Lisboa a 10. de Feureiro 620.

F.V. Pinto. A. Cabral. Monis. I. Ferreira.

P E D I C A S L I C E N C I A S

VI este liuro chamado Flores de Musica, composto por o P. Manoel Rodrigues Coelho, Capellão de S. Magestade, & tangedor de sua Real Capella, & não tem cousa que impida poderse imprimir. Em S. Domingos de Lisboa a 2. de Agosto de 1617.

Fr. Thomas de S. Domingos.

Vista a informação pode-se imprimir este liuro, & depois de impresso torne pera se conferir. Em Lisboa 2. de Agosto de 1617.

Bertolamen d'Alfonsequa. Antonio Dias Cardoso. Fr. Manoel Coelho.

Pode-se imprimir. Aos 2. de Agosto de 1617.

Viegas.

Dam licença ao P. Manoel Rodrigues Coelho, Capellão del Rey, pera que possa mandar imprimir este liuro chamado liuro de Flores de Musica, visto a que tem do Santo Officio, & do Ordinario, depois de impresso tornara pera se taxar, & sem isso não corra. A 3. de Agosto de 1617.

Rangel.

L. Machado.

VI a Musica deste liuro por mo pedir o Autor delle. Achey nelle muita variedade de passos, grossa excellente, & airosa, as falsas em seu lugar, muy bem acompanhadas: & em tudo me parece digno, assi de seu Auctor, como de ter impresso, pera proueito dos que delle tiuerem noticia. Dada no Carmo de Lisboa oje 21. de Julho de 1617.

Frey Manoel Cardoso.

PROLOGO DA OBRA AOS TANGEDORES, & professores do instrumento de Tecla, o minimo de todos. Manoel Rodrigues Coelho.

NA M se me pode (com razão) imputar culpa de atreuido em sair agora á luz com estas Flores de Musica, confiando, que os curiosos de Tecla, & Harpa, dellas se apreueitem, & possam colher fructo. Pois he cousa notoria, que com esta Arte, & talento (de que Deos por sua immensa bondade foy seruido dotarme) tenho fructificado, & com minbas lições approueitado a muitos discipulos em varias partes deste Reyno, em que sybtem recebido, não somente em a See d'Eluas, minba igreja primitiua, & natural, aonde me crici, & de idade de oytto annos ja nisto estudaua. E assi mesmo na See de Lisboa, da qual vim ao seruiço de S. Magestade, donde ha dezasete annos q̃ siruo co a satisfação que todos sabem: tendo passado pello riguroso exame, q̃ na sua Real Capella se me fez, estando a elle presente no choro o muito reuerendo Prelado della com todos os capellães & cantores. E ainda que como Tullio affirma: *Trahimur omnes studio laudis*, & apenas se acaba, quem na empreza dos trabalhos não appeteca gloria por paga, & o cantou o poeta elegantemente: *Non paruas animo dat gloria vires*, com tudo minba principal intenção nesta materia, & em trabalhos tam certos não sei cobiça de honra bem incerta, que por ser Portugal patria minba, mal poderei ser nunca propheta nella: mas pois he de bom cidadão, & natural, não fazer sum em attentar polle bem da Patria, & commum proueito, desejando ui que todos estudem, saibão, & attendão com mais vontade ao estudo, & exercicio desta Arte, com que possam em seus instrumentos com facilidade, & môr perfeição leuuar a Deos nosso Senbor, a quem toda a gloria se deue; pera tal intento & fructo offereço aos estudiosos estas Flores de varias composuras acompanhadas, nas quais acharão vinte & quatro tentos: tres do primeiro tom, tres do segundo, tres do terceiro, tres do quarto, tres do quinto, tres do sexto, tres do septi-

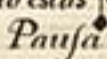
mo, & tres finalmente do oitauo tom, com Kyrios por C sol fa ut, De la sol re, E la mi, F fa ut, G sol re ut, A la mi re, & B fa, com mais quatro Susanas, ou Tentos (que assi se podem chamar) sobre o canto chão da Susana, cada qual differente, & todos a quatro, porque tudo o que passa no instrumento de quatro não serue, por quão o instrumento não declara mais, & passando daqui tudo fica parecendo o mesmo, o que não he nas vozes humanas. Mais quatro Pangelinguas sobre o canto chão em cada voz. Quatro Aue Maris-stellas sobre o canto chão em cada voz. Cinco versos sobre os passos de Aue Maris stella. & Alem disso todes os oytos tões pera cantarem acompanhados cada verso quasi sempre a cinco, porém a voz que se canta não se tange. Vão mais outros oytos tões sobre o canto chão de cada vez pera tangerem a versos às Magnificas, & aos Benedictus. Isto he o que tenho trabalhado, & cansado pera o communicar aos q se disse quizerem approueitar, como de feito o communico, não leuade de presumpção, ou vaidade algũa, mas totalmẽte mouido do zelo do bem commun, que por ser parto de tal animo nascido, & o primario de Musica pera Tecla & Harpa, que nestes nossos Reynos tem saído, confio que não sera mal recebido. E aduerto que algumas destas cousas andarão por fora, que não saltaria quem mas leuasse, ou em lições apprendesse, as quais eu não conheço por minhas, pois não são reuistas por mim, nem reconhecidas & examinadas pello Reuerendo padre frey Manoel Cardoso, religioso de nossa Senhora do monte do Carmo, cujo parecer nesta materia deue sô bastar por muitos por sua singular erudição.

AD-

ADVERTENCIAS PARTICULARES
para se tangerem estas obras com
perfeição.

Ve *IM* he minha intenção querer neste capitulo (em que faço algũas advertencias) dar razões, & documentos pera principiantes, ensinando-lhe como se deve tanger, com que dedos, & com que ar.

A causa he, porque quem procurar auer este liuro polo menos deve ser não principiante, mas arrezado tangedor, que aos principiantes logo se lhe pratica o ar, & graça no tanger com o modo que deuem ter no por dos dedos. Seruirão pois estas advertencias seguintes samente para os que tem ja algum uso desta Arte de tanger, & quizerem continuar, & aproueitar-se desta Musica. E assi o primeiro que aqui aduirto he que se hão de trazer as mãos bem sobre as teclas, por ser assi mais sermoso o tanger: & de maneira se hão de trazer sobre ellas, q̃ quasi se não vejam debaixo das mãos. O segundo que aduirto seja, que se ha de quebrar com a mão esquerda, & direita, todas as vezes q̃ for possiuel. O terceiro auiso, que a grossa da mão esquerda & direita toda ha de ser igual, de modo, que não sóc hũa tecla mais que outra, & dar-se ha igualdade as minimas, corcheas, & semicorcheas. O quarto auiso que o que se ouuer de tanger, se tanja algum tanto de vagar, & não com pressa, mas muito a compasso, assi de grossa, como de outra selsa, porque desta maneira o que se tirar parecerá melhor. O quinto que se tirem as obras de maneira, que estão compostas, & com o ar que ellas em si tem. E aduirto que tẽ que se não acabe de tirar o tento, & se tanja a compasso, que não parecerá bẽ, & sendo de todo tirado mostrará o que he, & parecerá muito melhor. Sexto auiso, que muitas vezes acharão hũa seminima, ou corchea, & logo com pausa diante, aduirto que he pera que aquella vez se cale, & se solte a mão. Acharão tambem as vezes hum semibreue, & que as mãos, ou dedo se solta delle, solte embora o dedo delle, que ficar ali o semibreue he por respeito da compostura.

Acharão as vezes duas quintas, perem são as que todos os autores admittem, & usão, por serem hũa maior, & outra menor. E as mais das vezes se deixão ir por razão do passo, ou ar. E aduirto que as corcheas são as que tem hũa plica, ou pera cima, ou pera baixo, assi como estas . As semicorcheas são as q̃ tem duas plicas, ou pera cima, ou pera baixo, como estas . Pausa .

Pausa de seminiſma he eſta &. Pausa de corchea eſta &. Quando ſe acharem duas figuras quaſquer que ſejão, hũa da banda da regra que diuide o cõ-paſſo, & outra da outra banda da regra com hum meyo circulo deſte modo
ou perna cima, ou perna baixo, entendaſe que he porque não ſira na voz,
que iſto tiver, mais que hũa ſe vez: & iſto ſera em todo o modo de figu-
ra que tiver eſte meyo circulo. E porque quanto acerca diſte ma-
is ſe eſcreuer, não ſeruirá, ſenão de confuſão, faço ſim com lembrar a
es curioſes, que hão de ir tirando as primeiras quatro paulas, & lege as
que ſe ſeguem de meyo, & apes dlas as de todo baixo, & acabadas en-
trar pella ſeguinte pagina, & com a meſma ordem q̃ ſe leuou na primeira.

E ſendo aſſi com diligencia exercitadas eſtas Flores, que perna diſcipu-
los, & Tangedores beneuoles deſda Primavera de meus annos cultiuey,
juntamente com voto & parecer de Muſicos inſignes, q̃ nellas como bran-
des Zephyros aspirando, as ſixerão creſcer & multiplicar, de tal maneira
fructificarão, que por mais que o Vendaval dos maldizentes ſe reforce,
& leuante contra ellas, nunca ſe murcharão, mas em ſeu vigor perma-
necerão, perna mór leuitor, & gloria de noſſo Senhor Jeſu Chriſto, & de
ſua ſanctiſſima mãy. Amen.

SO. VÊTO E. M LOUVOR
do autor de hum amigo.

A Graça, o ar, o taêto, o doce accento,
Que a penas pode a mão com que ſe ordena
Por em demoſtração; nu voſſa pena
Mais perfeita ſe ve que no instrumento.
Deſtes Emanuel ao pensamento
De confuſão materia não pequena
Que a mão quieta, a voz munda & ſerena
Por arte ebriga, & da contentamento.
O inuenter das Muſas que vos ama
Por mais ſamoſo, raro, & excellent
Faz que o primeiro a vos ſigue ſegundo.
Que ſe true o lugar ſoy ſo preſente
E a voſſa Teclá eſta nas mãos da ſama
Donde ſoa, & contenta a todo o mundo.

SONETTO DI M. ANTONIO DE M. PINO
M. 2. b. l. inf. 11a

EPIGRAMMA IACOBI PLANCHII

Flandro Brugensis, in laudem Authoris.

PHæbus & Amphion, Delphino vectus Arion,
Cumque sua infelix Orpheus Eurydice,
Et quotquot vates celebrat cariosa vetustas,
Quid quaeso, præter nomen inane tenent?
Nam vatum citharas longæva silentia servant,
Et superest artis pagina nulla memor.
At nostri Emmanuel vates præclarior ævi,
(Nobile qua Lisbon tollit in astra caput,
Quaque Tagus vasto tumefactus ventre sui que
Prodigus, aurifluas in mare voluit opes)
Musica Pierijs signat monumenta tabellis,
Quæ sunt perpetuo non moritura die,
Hæc Iber & rapidi mirabitur accola Rheni,
Hæc Padi ac Rhodani gens stupefacta canet.
O quam dulciloquos mulcet super organa cantus,
Cum libuit celeres applicuisse manus!
Tunc aures centum optarim, vel totus in aurem
Conuerti, & solo viuere posse sono.
Parnasso in bisido posthac sua carmina Apollo
Concinat, & Musis imperet usque nouem:
Imperat hic denis Rodericus in ordine Musis;
Nam quiris digitus Musa vocandus erit.



SONETTO DE MANVEL DE PINO MI-
nistril de S. Magestad, en alabança del Autor.

Divino Orpheo, que al cielo te encumbraste
Con tu sonora, y dulce melodia,
Mostrando en el tañer tal armonia,
Que a los Choros celestes alegraste:
Al Angel de su esfera le baxaste
Y toma de tu solfa el alegria,
Pues das luz a los sabios mas que el dia,
Con la organica sciencia que mostraste.
Publica tu grandeza en toda a parte
Famoso Lusitano, pues mereces
Entre todos del mundo, lauro, y palma.
El cielo, tierra, y mar veo alabarte,
Pues con musica a Dios tanto engrandesces,
Que a tu suave son le alaba el alma.

CANCAM DE ANTONIO SOARES
d'Afonseca Capellão cantor da Capella Real de
sua Magestade ao Autor.

Con lazos de dulçura,
Tu voz suspende, si tu mano enfrena,
Del patrio Tajo, los montes q de plata
Entre dorada arena,
Hasta el Ganges dilata,
Que embidioso de verle ja murmura,
(Dexando al paradiso)
En ageno cristal echo Narciso.
Ya termino del arte
Tu docto ingenio, hallò, y en dulce acèto,
Dulce armonia formas, con que al cielo
Alabando contento,
Engrandeces el suelo,
Que vfano, y agradecido en toda parte
Tu fama eterna canta,
Que al tiempo volador ya se adelanta.

Suspension del tormento
 Eres (si tañes) que al mayor engañas
 (Cierta lisonja del cuidado incierto)
 Causa embidia en estrañas
 Naciones tu concierto,
 Que vno te alaba, otro mira atento,
 Y por oyrtelo solo
 Buelan los montes, y està firme Eolo.
 Gloria del siglo nuestro
 Eres, que la del cielo nos retratas,
 Imitando a los altos Seraphines,
 Mientras la voz dilatas,
 Te escuchan Cherubines:
 Ya tu mano que lleva el cōpas diestro
 Cada qual da la mano,
 Por oyrtelo en el cielo mas cercano.

SONETTO DO MESMO ANTONIO SOA -
 res d' Afonseca ao Autor.

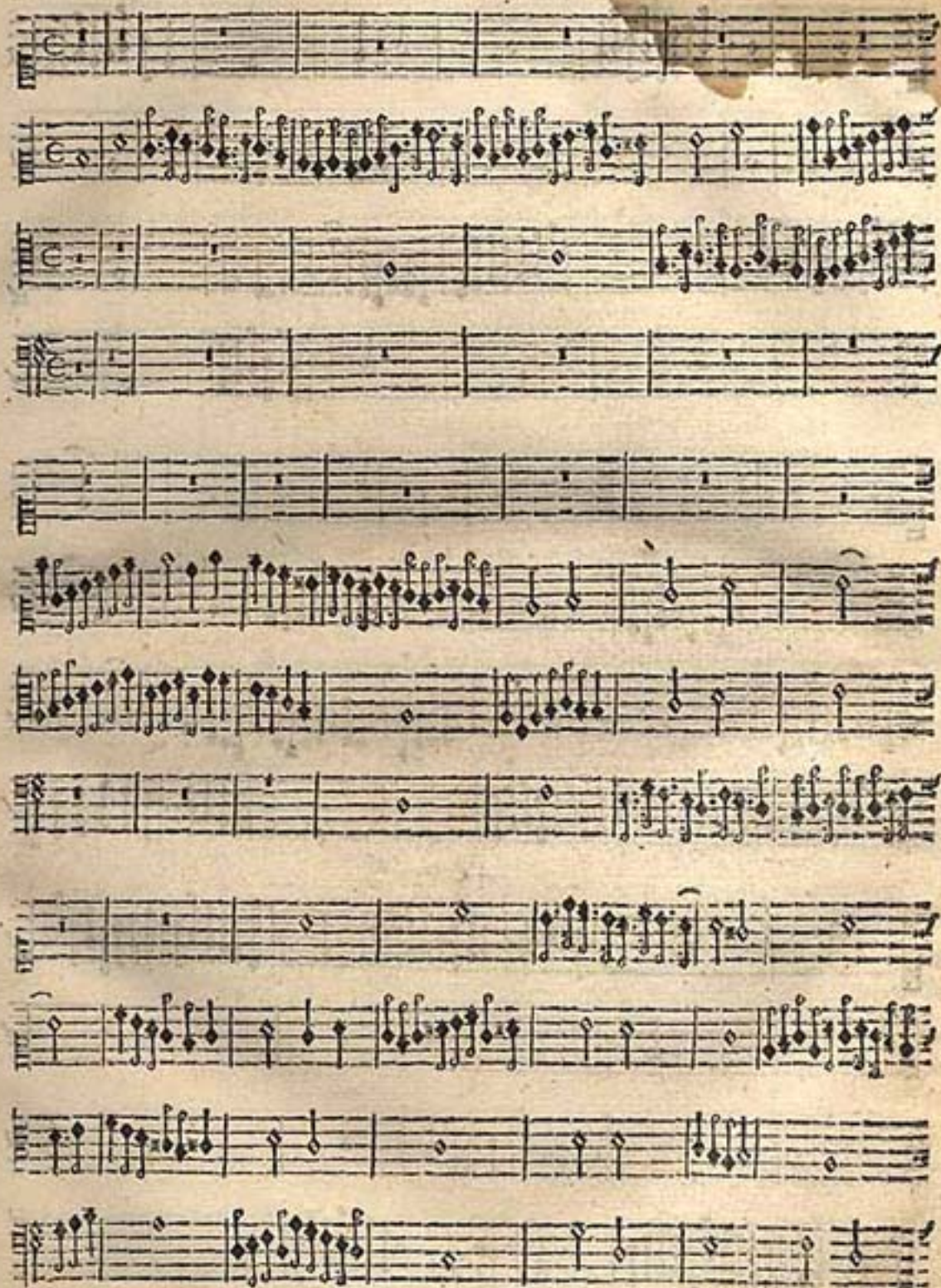
*M Axima de la musica que alcanças
 En el tiempo perfecto mas valia
 Canta que en quanto suena tu harmonia,
 Aguardan todos muchas esperanças:
 No receles del tiempo las mudanças,
 Mientras sigue la noche al claro dia,
 Qué ja el choro sagrado de Thalia
 Llevanta en clara voz tus alabanças.
 Cūa con Daphne Apolo de tu frente,
 Entrambas sienes, soberbio te lleuante
 El aurifero Tajo estatuas de oro.
 Olvide a Amphion la Thebana gente,
 Y Tracia calle al atreuido amante,
 Pues llega tu armonia al alto cielo.*

Pam gaudet o Organista



MISERICORDIAS DNI IN ÆTERNVM CANTABO PS. 86.

Teto do primeiro tō por de la sol re, De Manoel Rodrigues Coelho. 1





Tangedor da capella Real.

2



De Manoel Rodrigues Coelho.



Tangedor da capella Real.

3

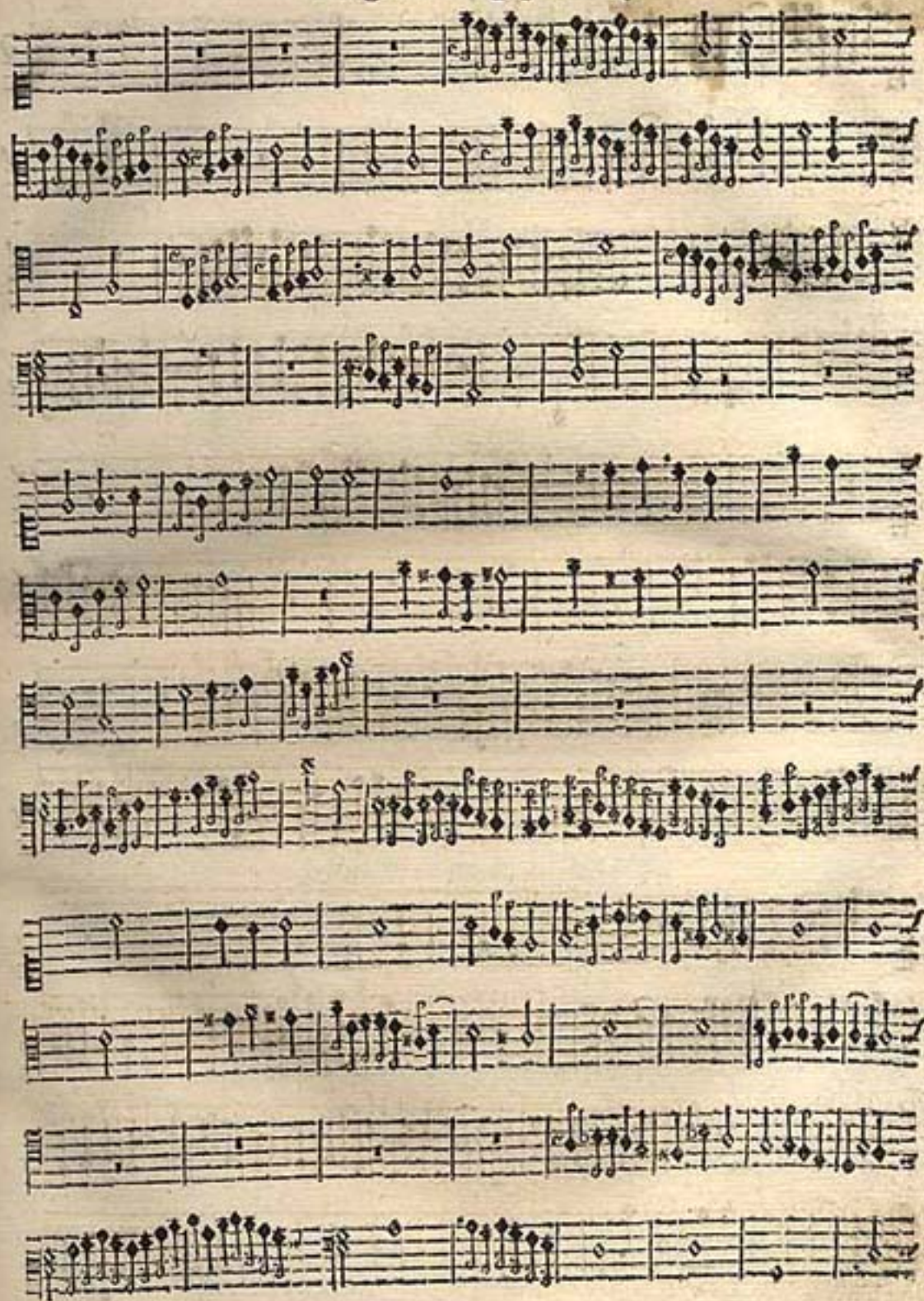


De Manoel Rodrigues Coelho.



Tangedor da Capella Real.

4



De Manoel Rodrigues Coelho.



Tangedor da Capella Real.

5



Segundo tento do mesmo tom.



B

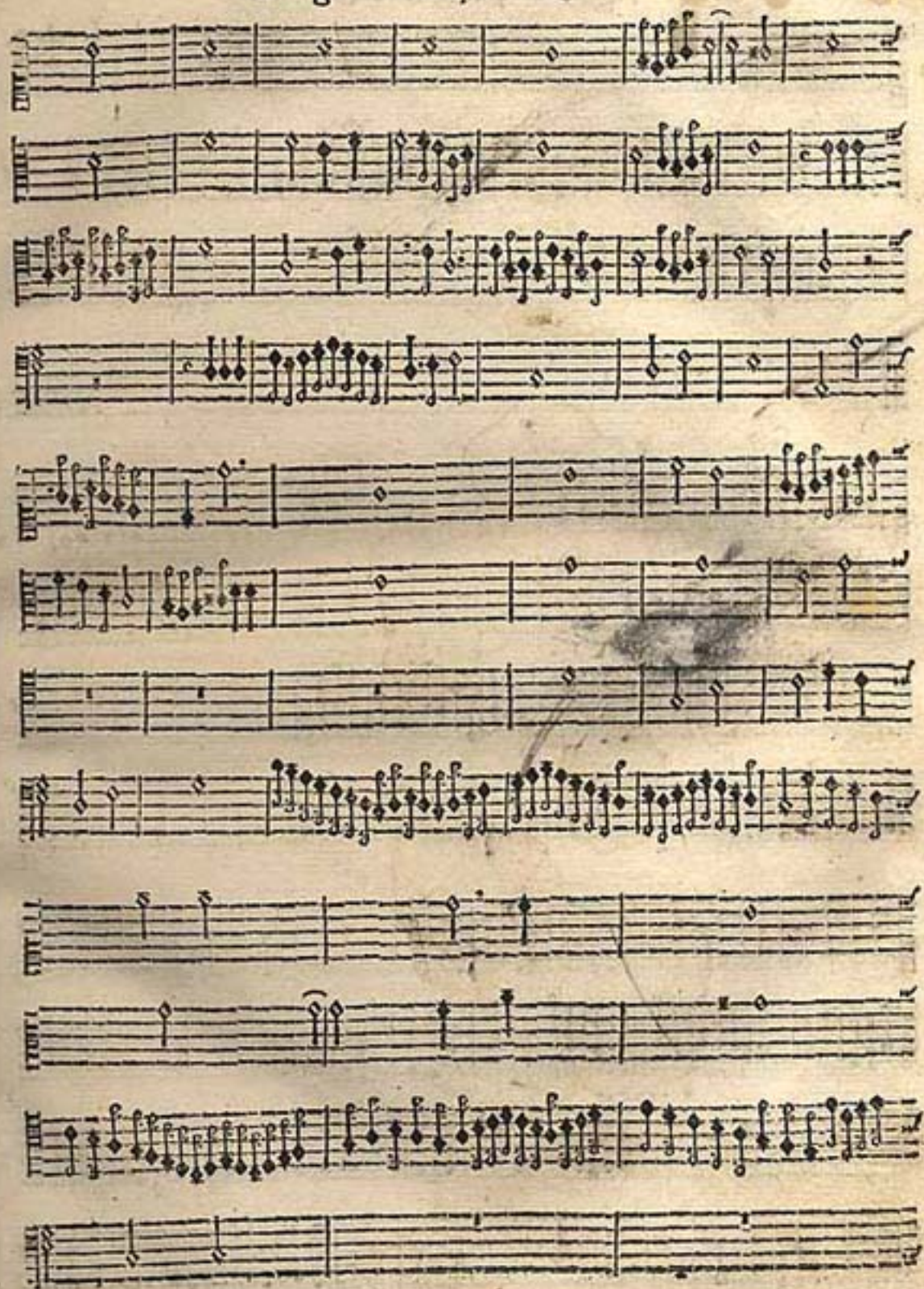
De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.



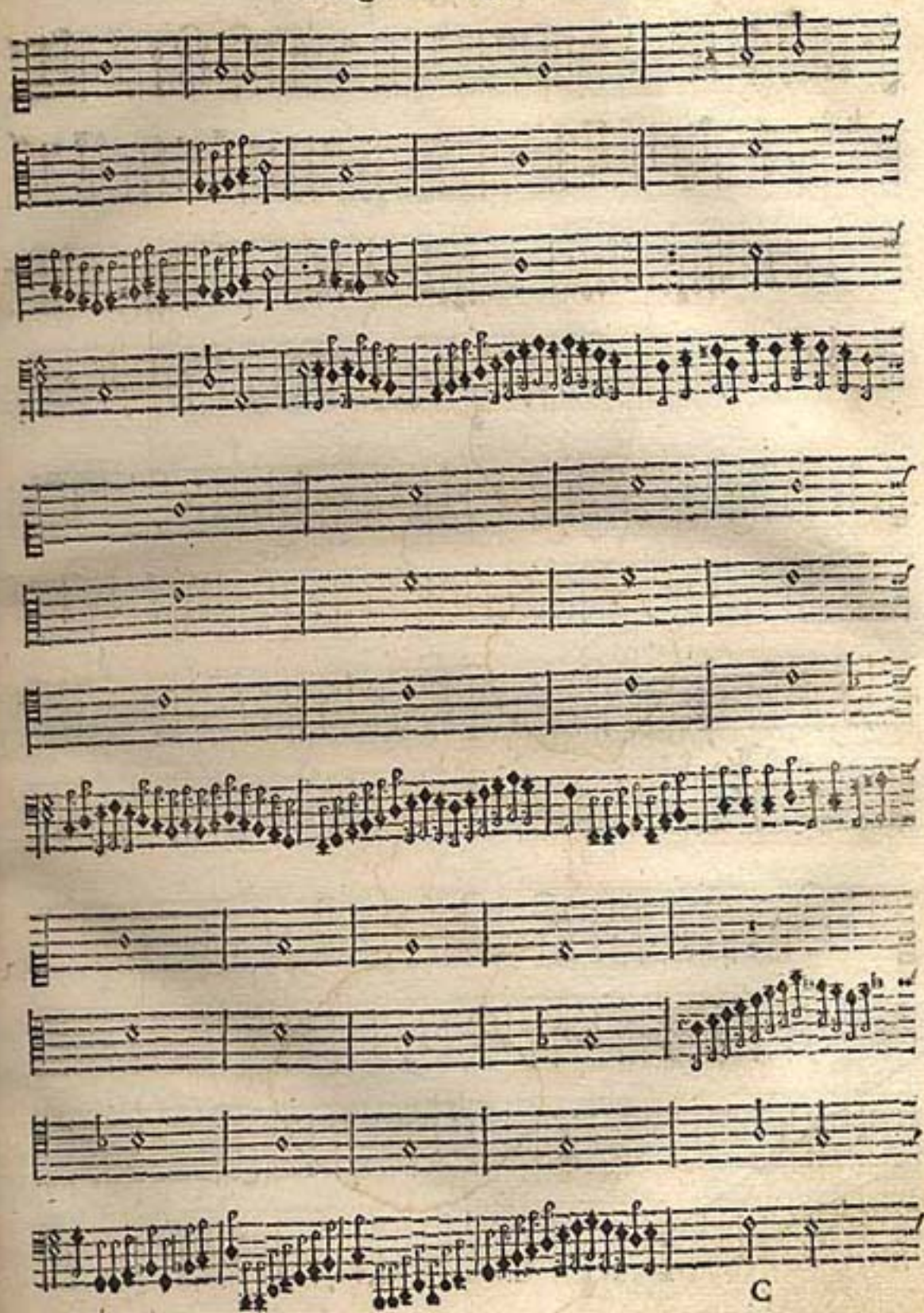
Tangedor da capella Real.

8



De Manoel Rodrigues Coelho.



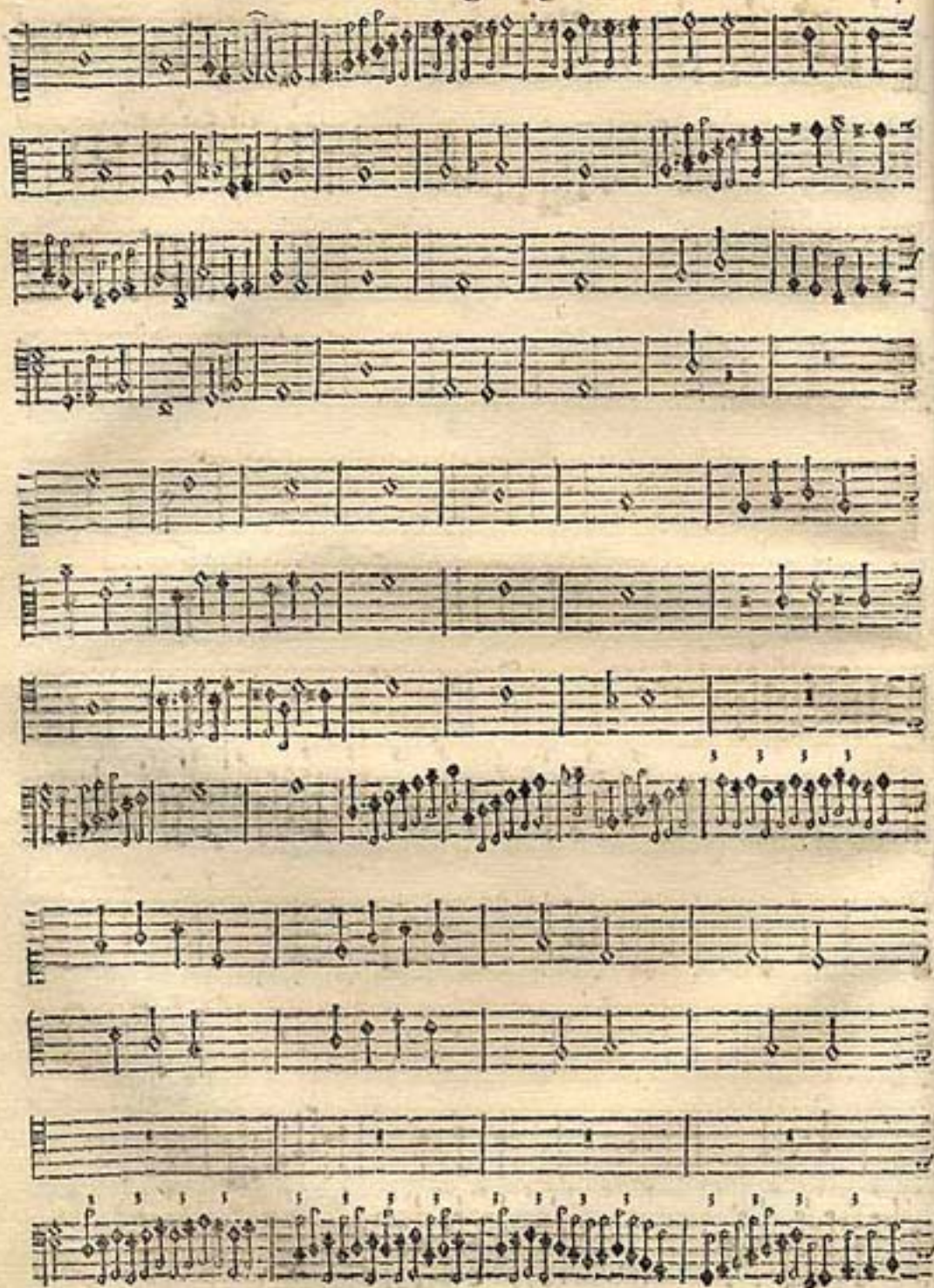


De Manoel Rodrigues Coelho.



Tangedor da capella Real. Terceiro tento do mesmo tom. 10





Tangedor da Capella Real.

II



De Manoel Rodrigues Coelho.

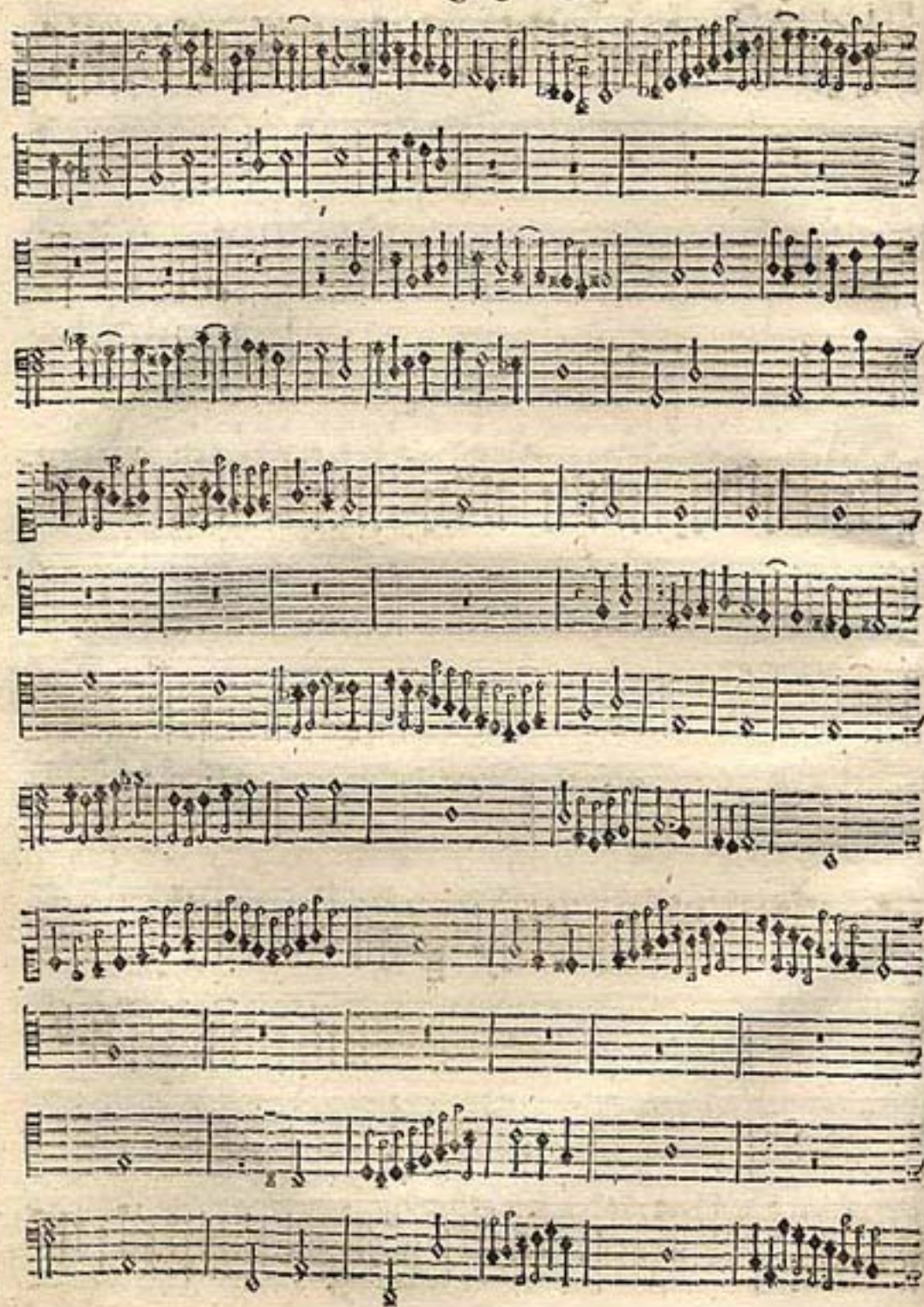


Tangedor da capella Real.

12

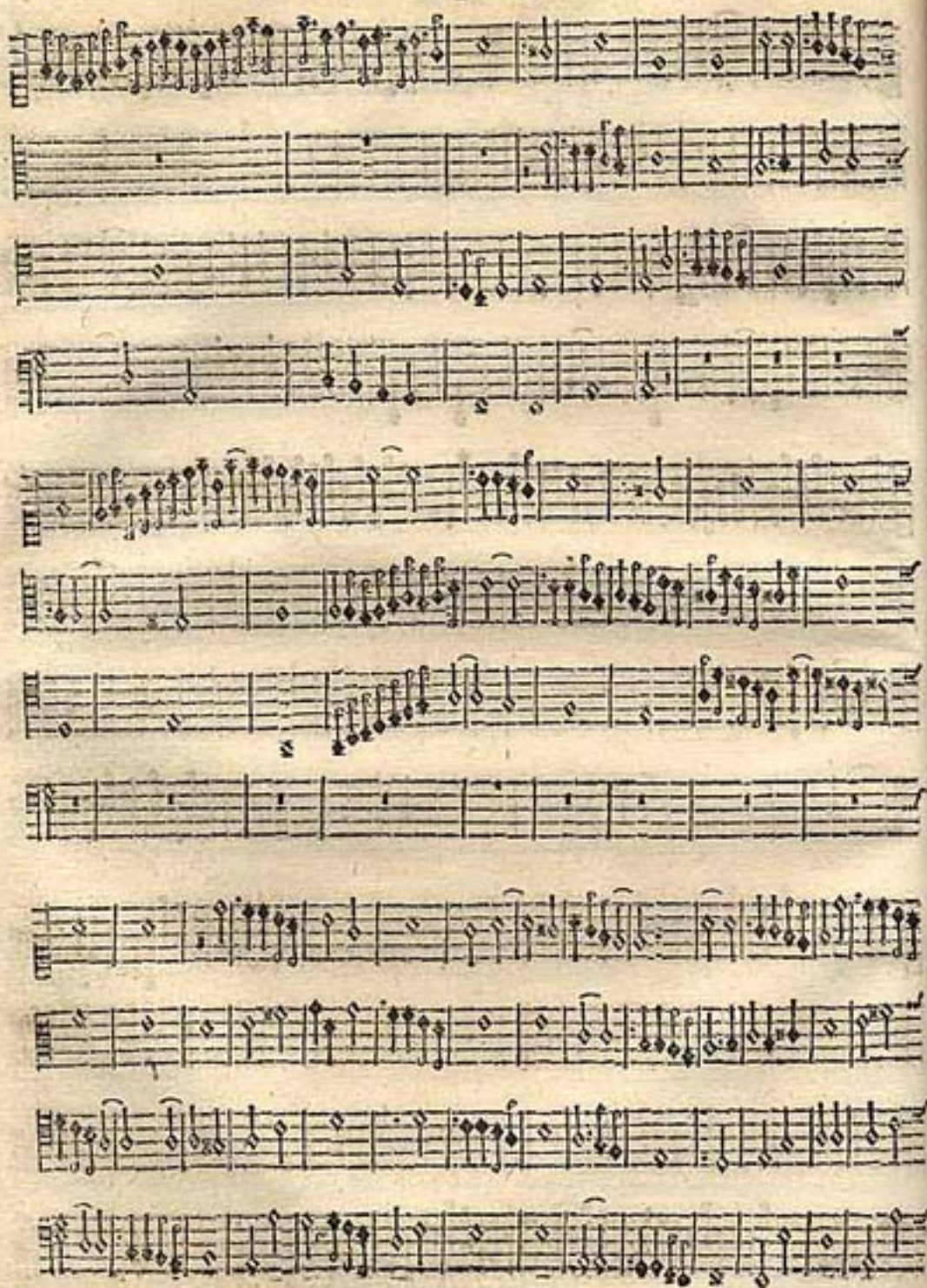


De Manoel Rodrigues Coelho.



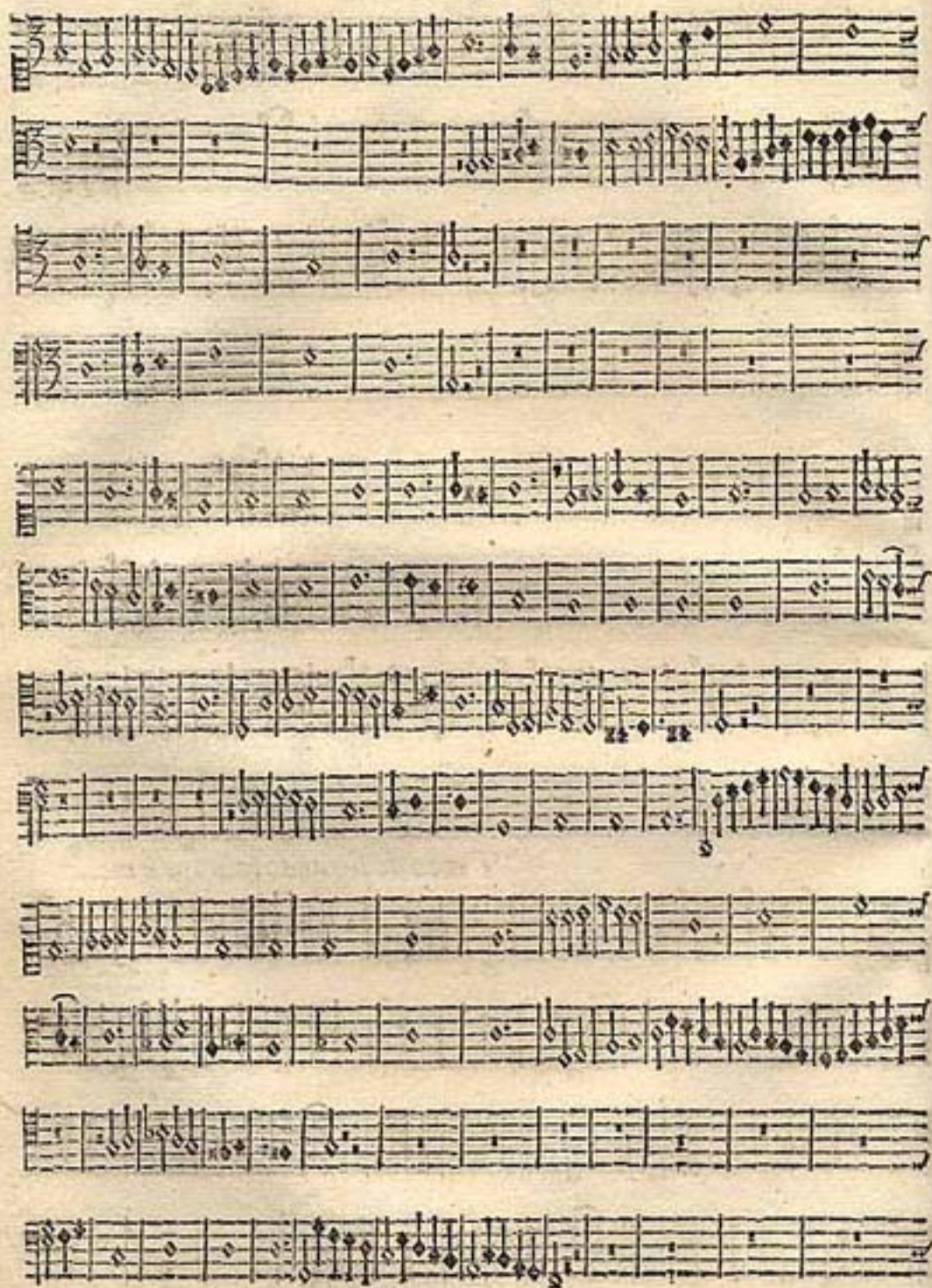


De Manoel Rodrigues Coelho.





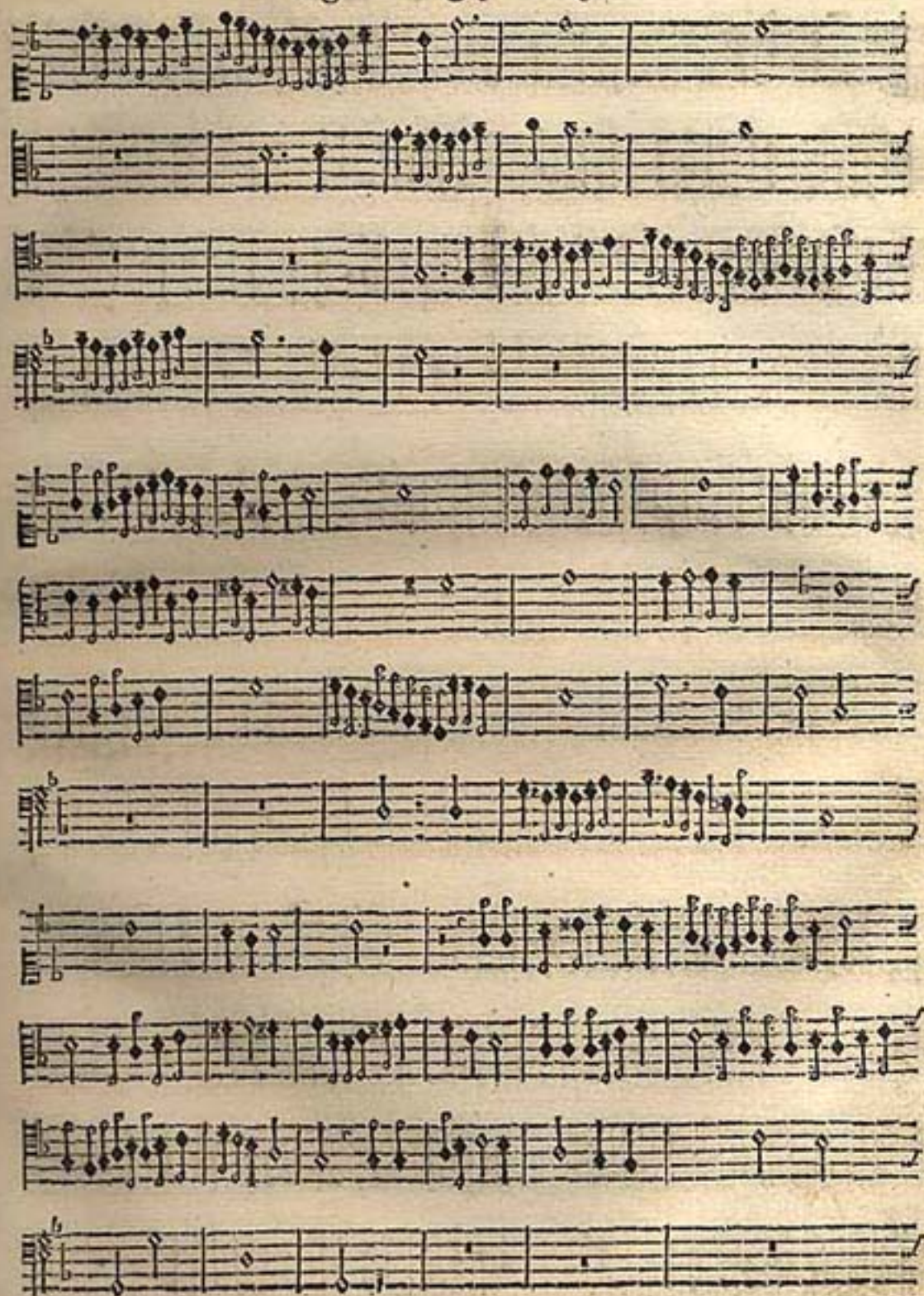
De Manoel Rodrigues Coelho.



A handwritten musical score on aged paper, consisting of 15 staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers), rests, and bar lines. The first section of the score spans the first 10 staves. The 11th staff begins with the instruction *Tento do segundo tom por b mol.* written below the staff. The notation continues on the remaining 5 staves, including a key signature change to one flat (B-flat) indicated by a 'b' symbol on the 15th staff.

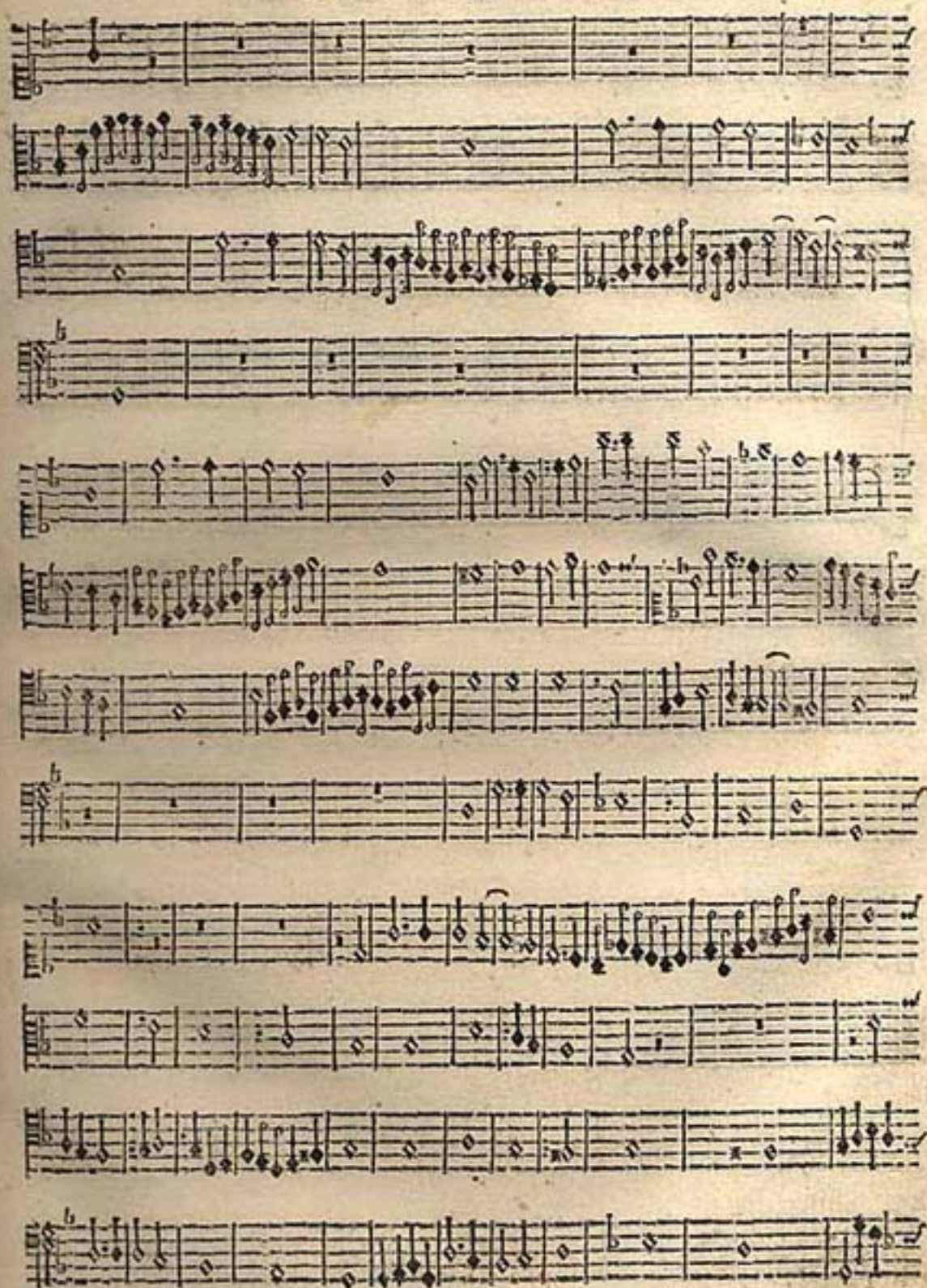
De Manoel Rodrigues Coelho.



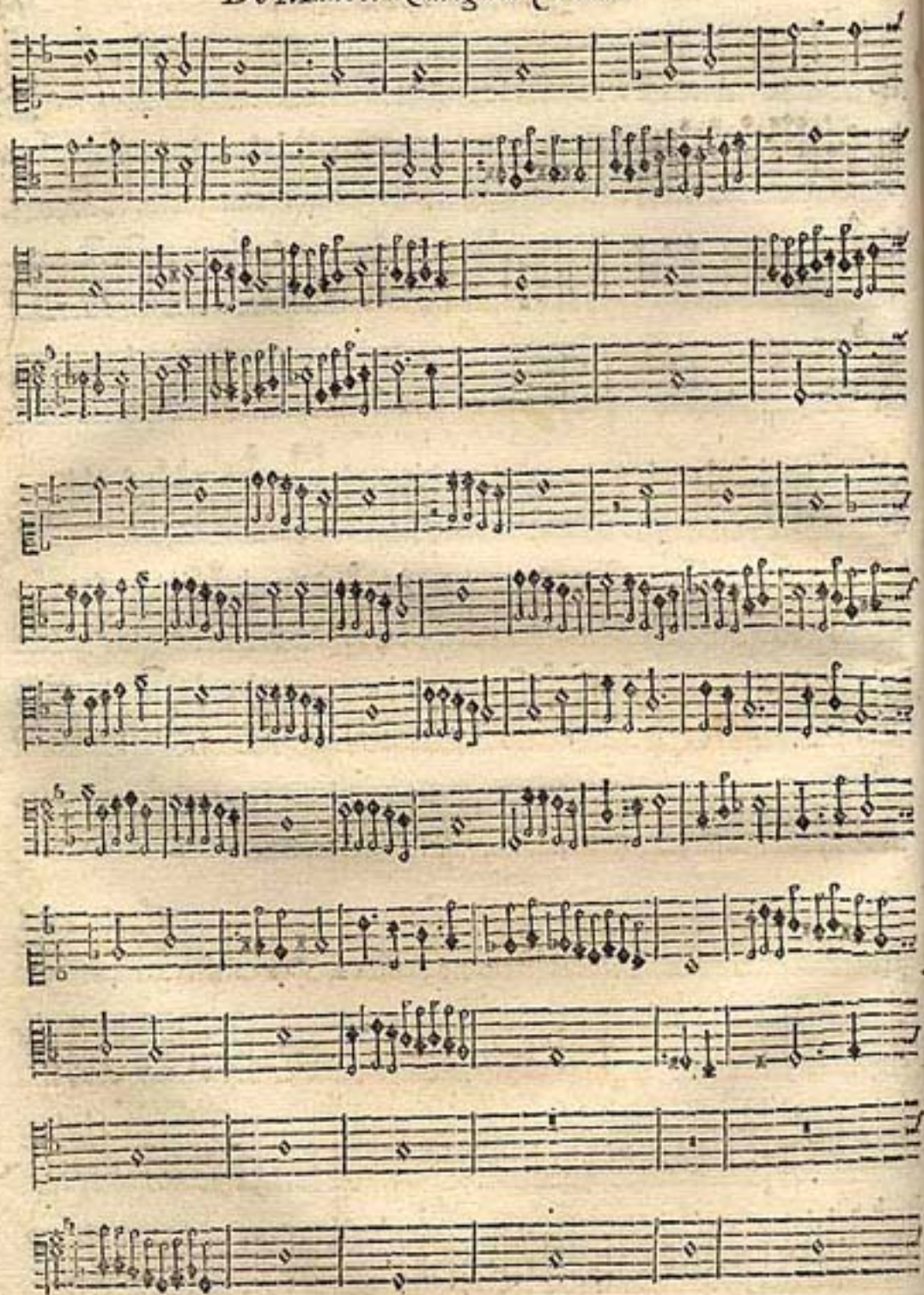


De Manoel Rodrigues Coelho.





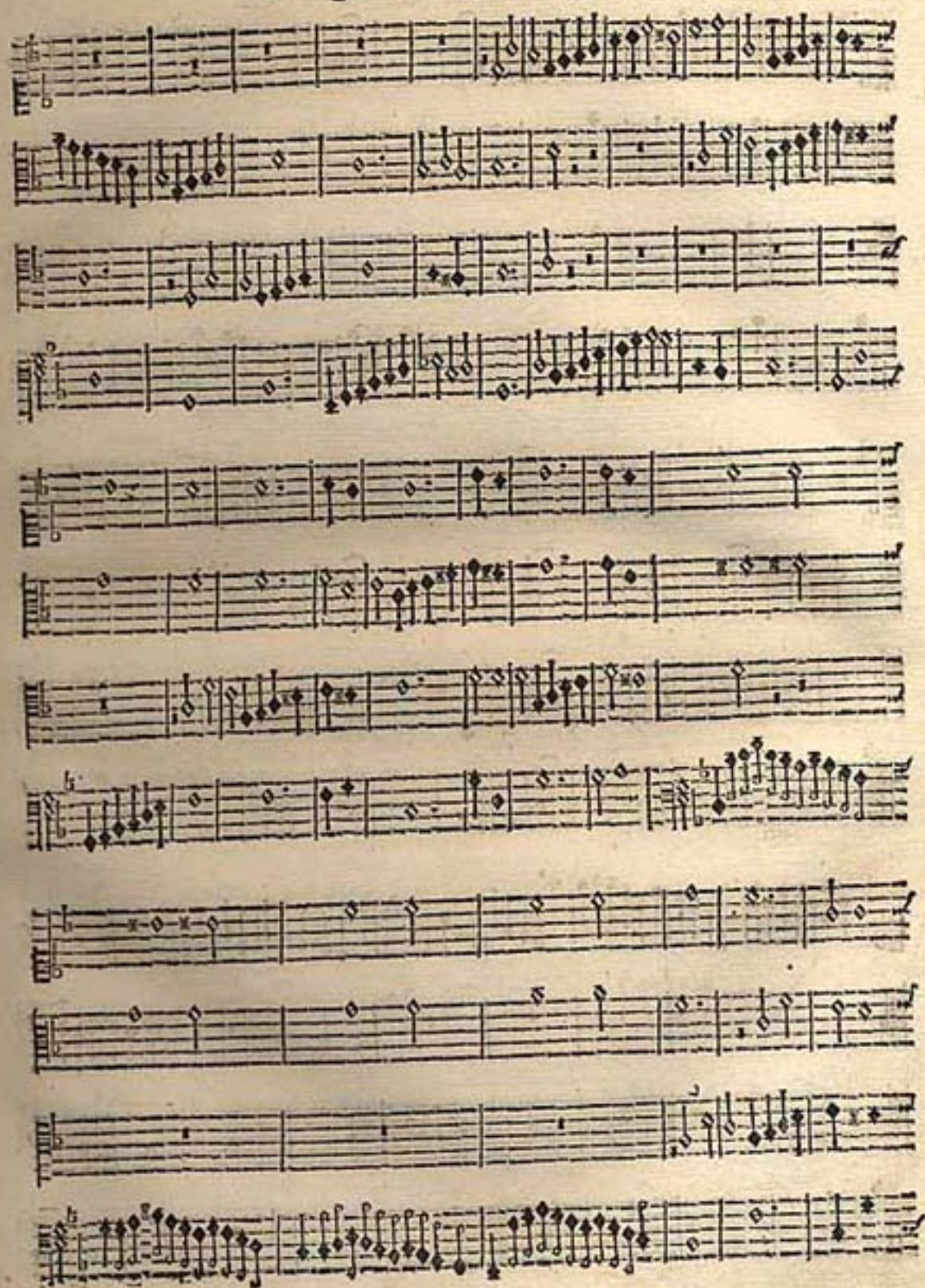
De Manoel Rodrigues Coelho.



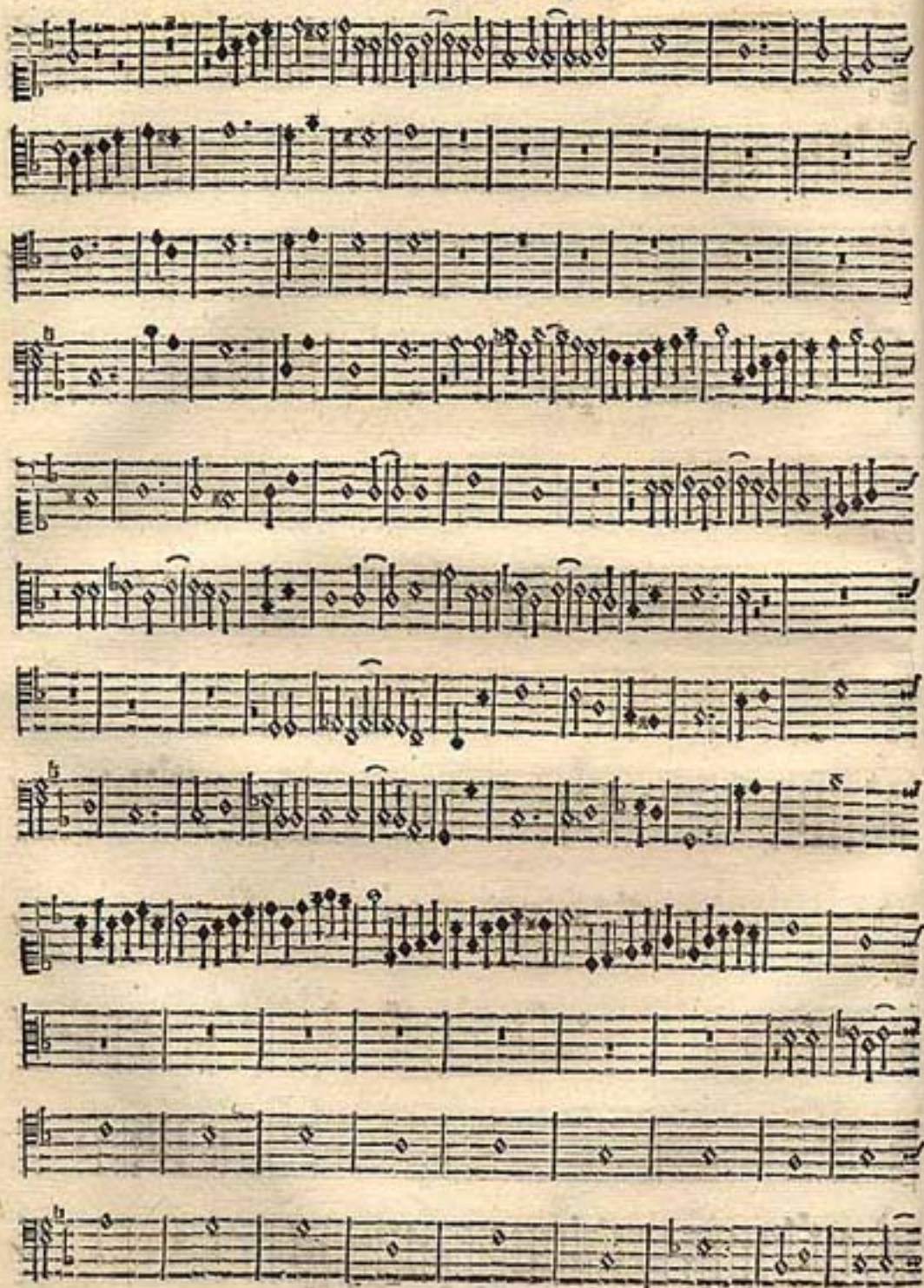


De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.



Tangedor da Capella Real

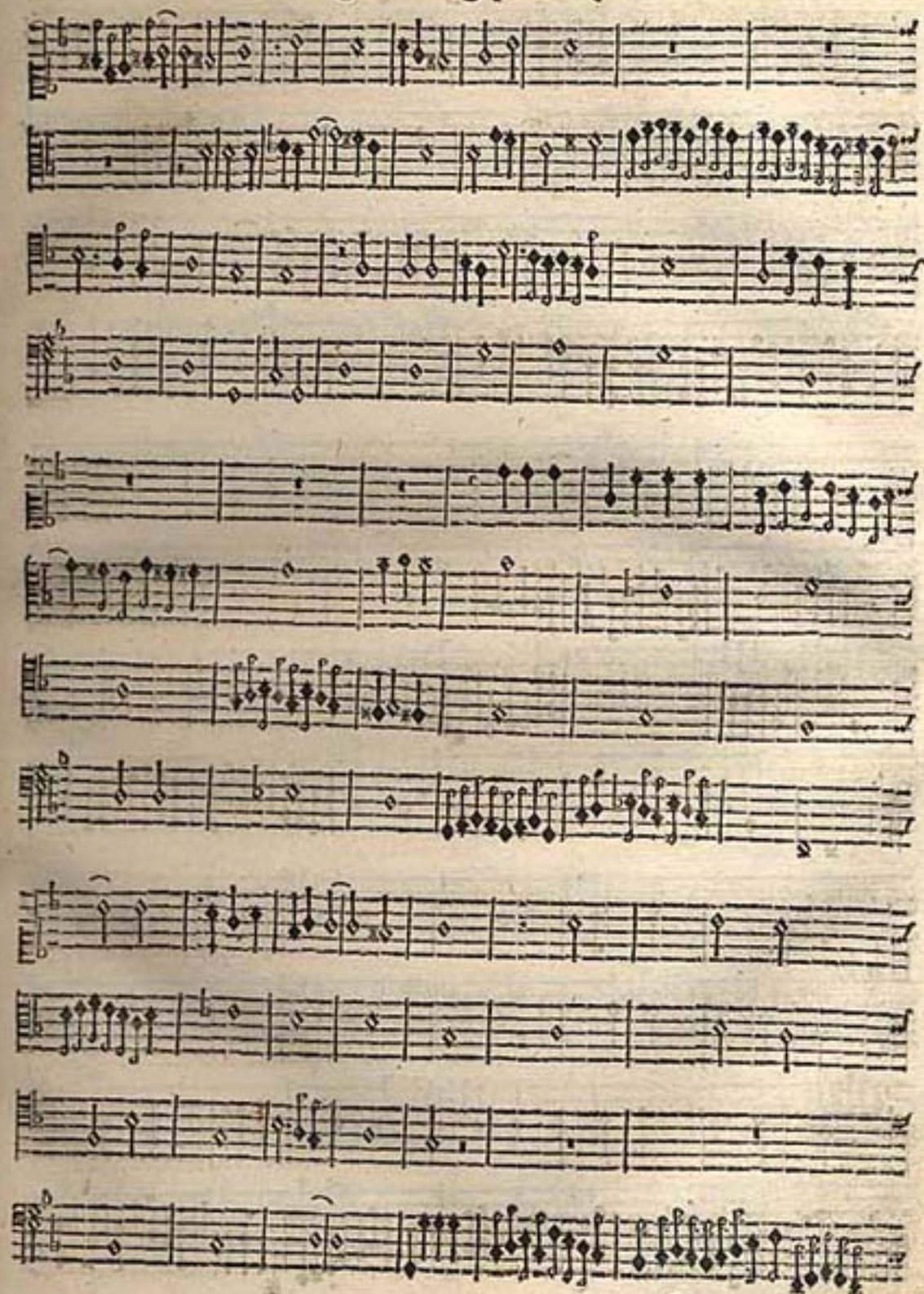
20



Segundo tento do mesmo tom.







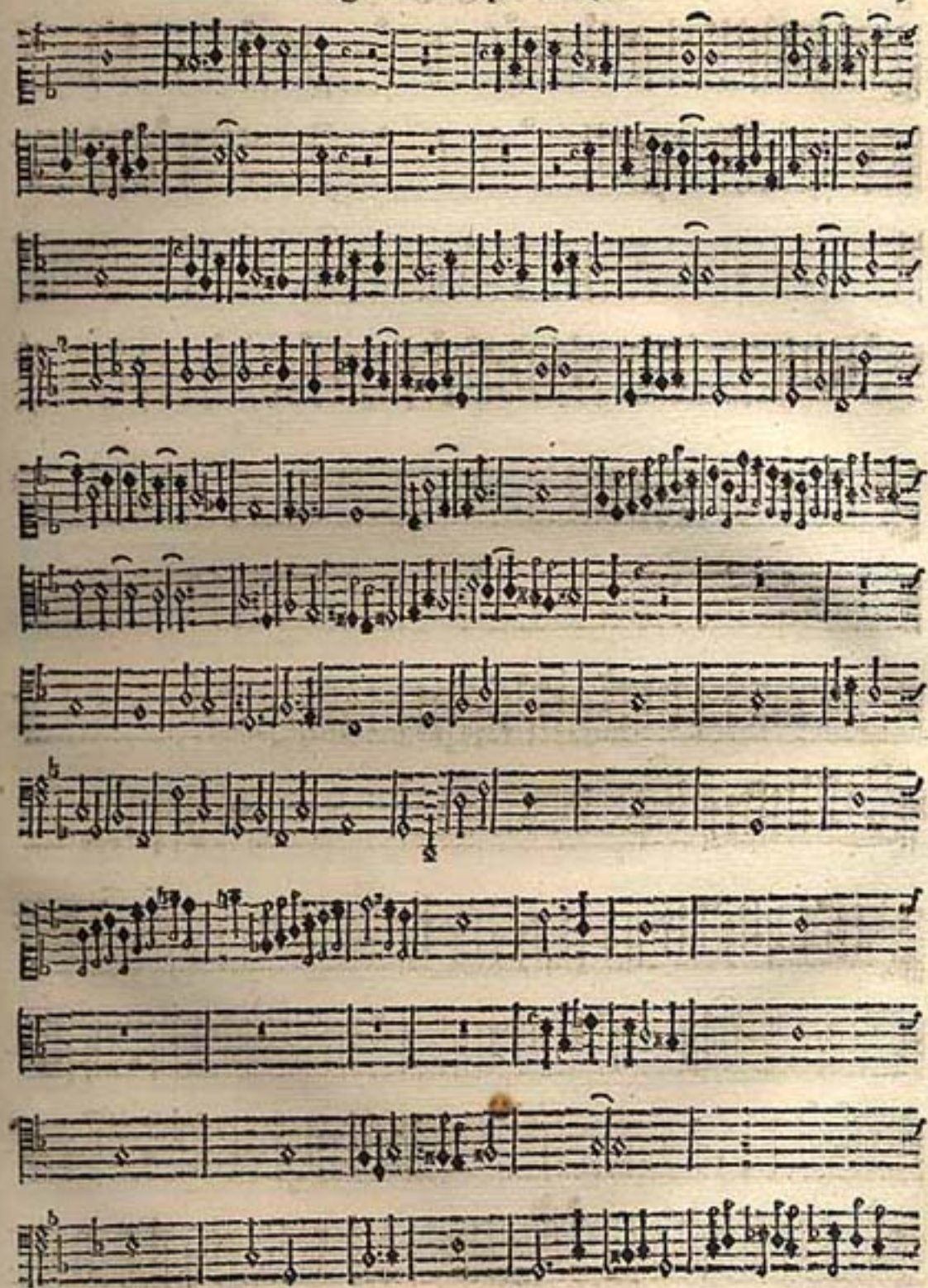
De Manoel Rodrigues Coelho.





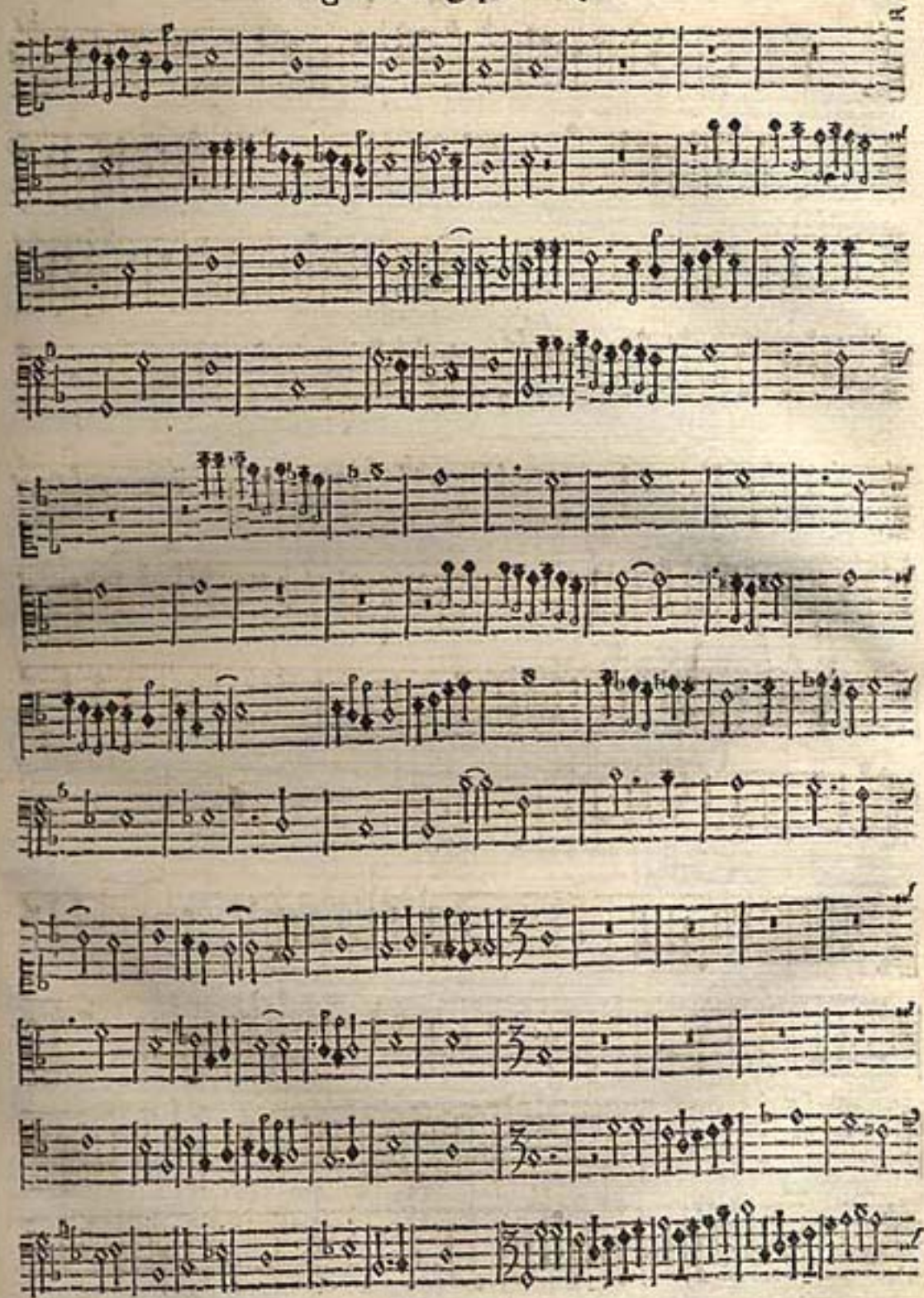
De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.



Tangedor da capella Real.

25

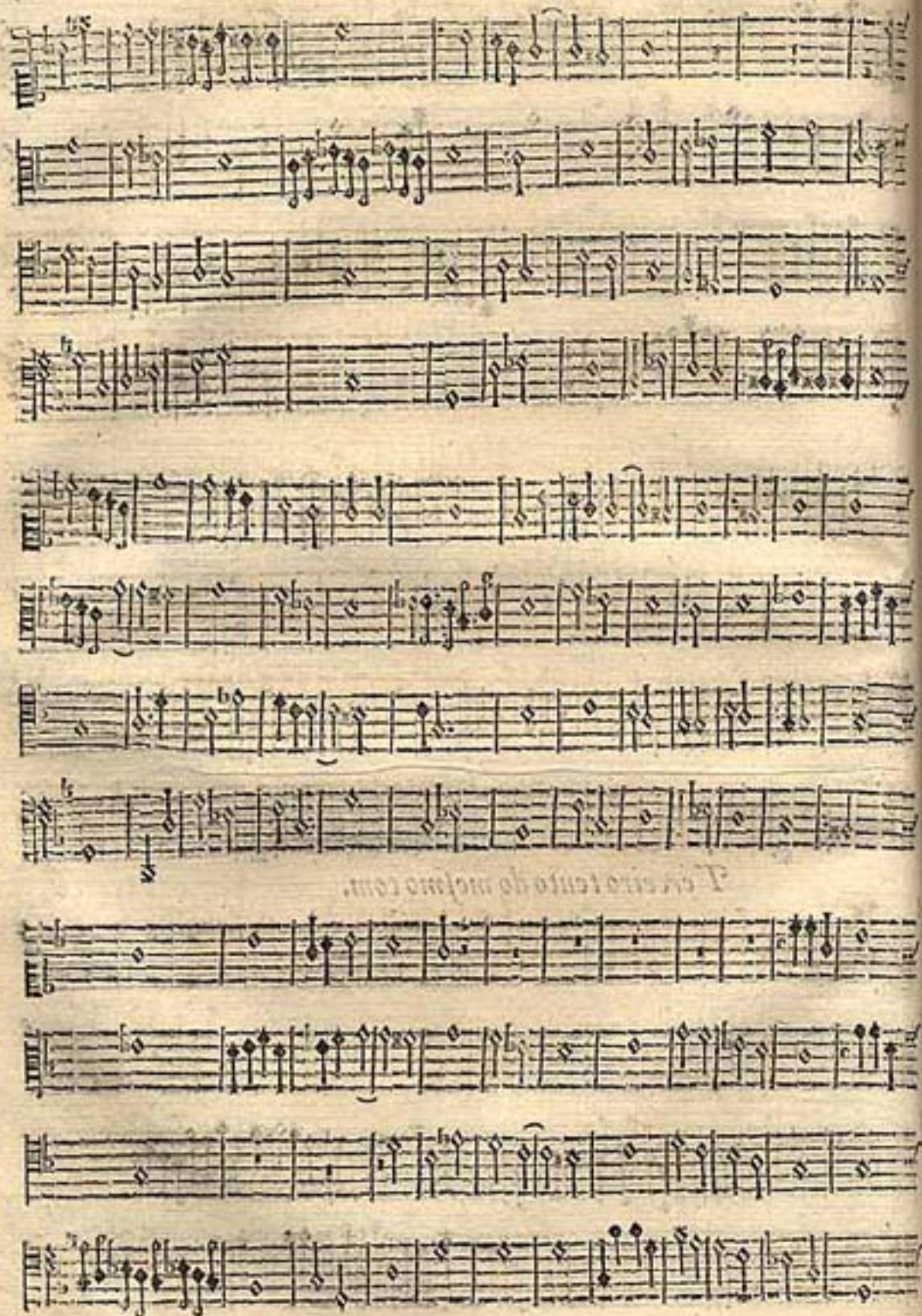


Terceiro tento do mesmo tom.

Tip.
Alto.
Tenor.
Baixo.

This section contains four staves of music, each labeled on the left with a vocal part: 'Tip.' (Soprano), 'Alto.', 'Tenor.', and 'Baixo.' (Bass). The 'Tip.' and 'Alto.' parts are written in a higher clef and feature long, sustained notes. The 'Tenor.' and 'Baixo.' parts are written in a lower clef and feature more active, melodic lines with many sixteenth notes.

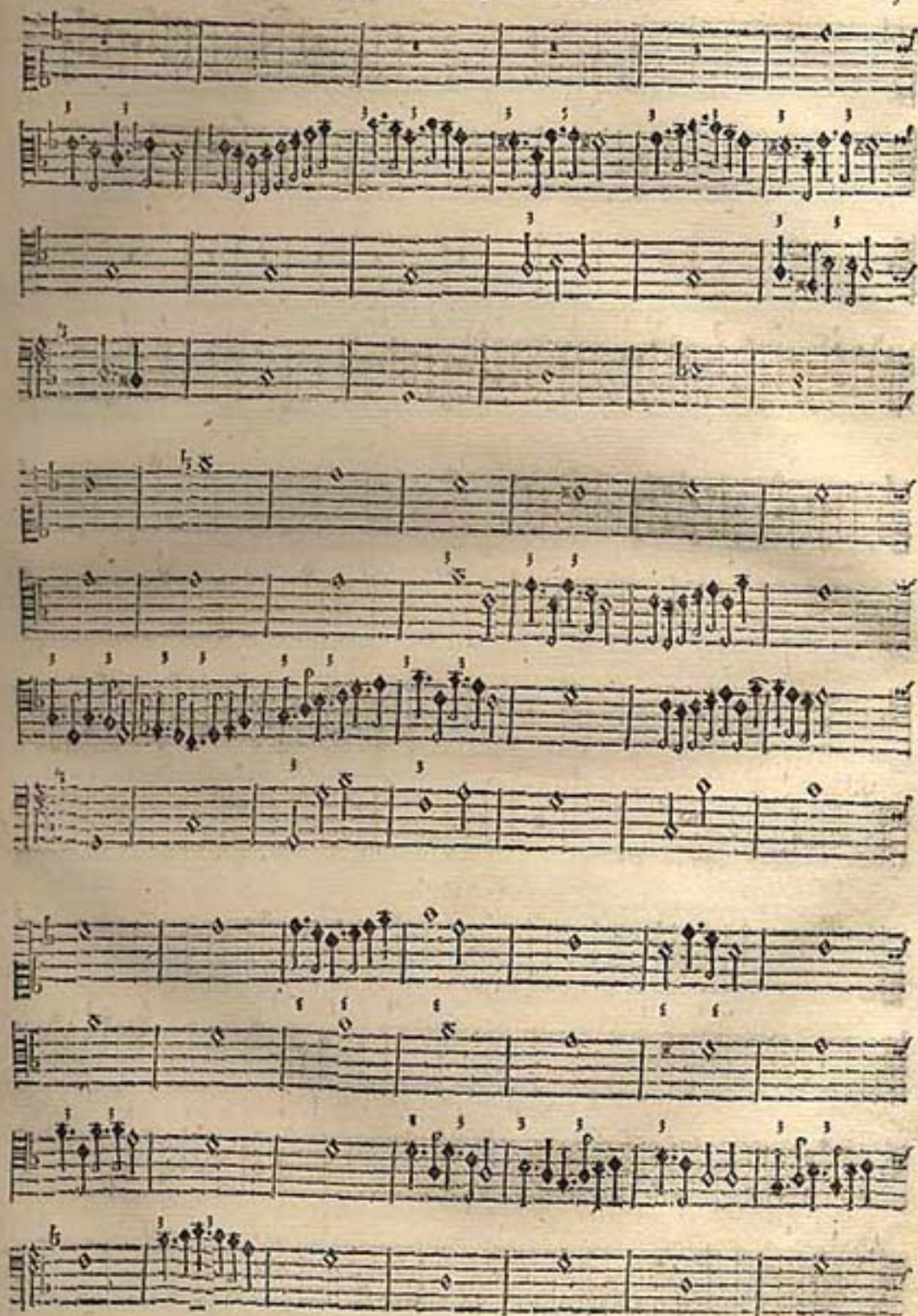
De Manoel Rodrigues Coelho.





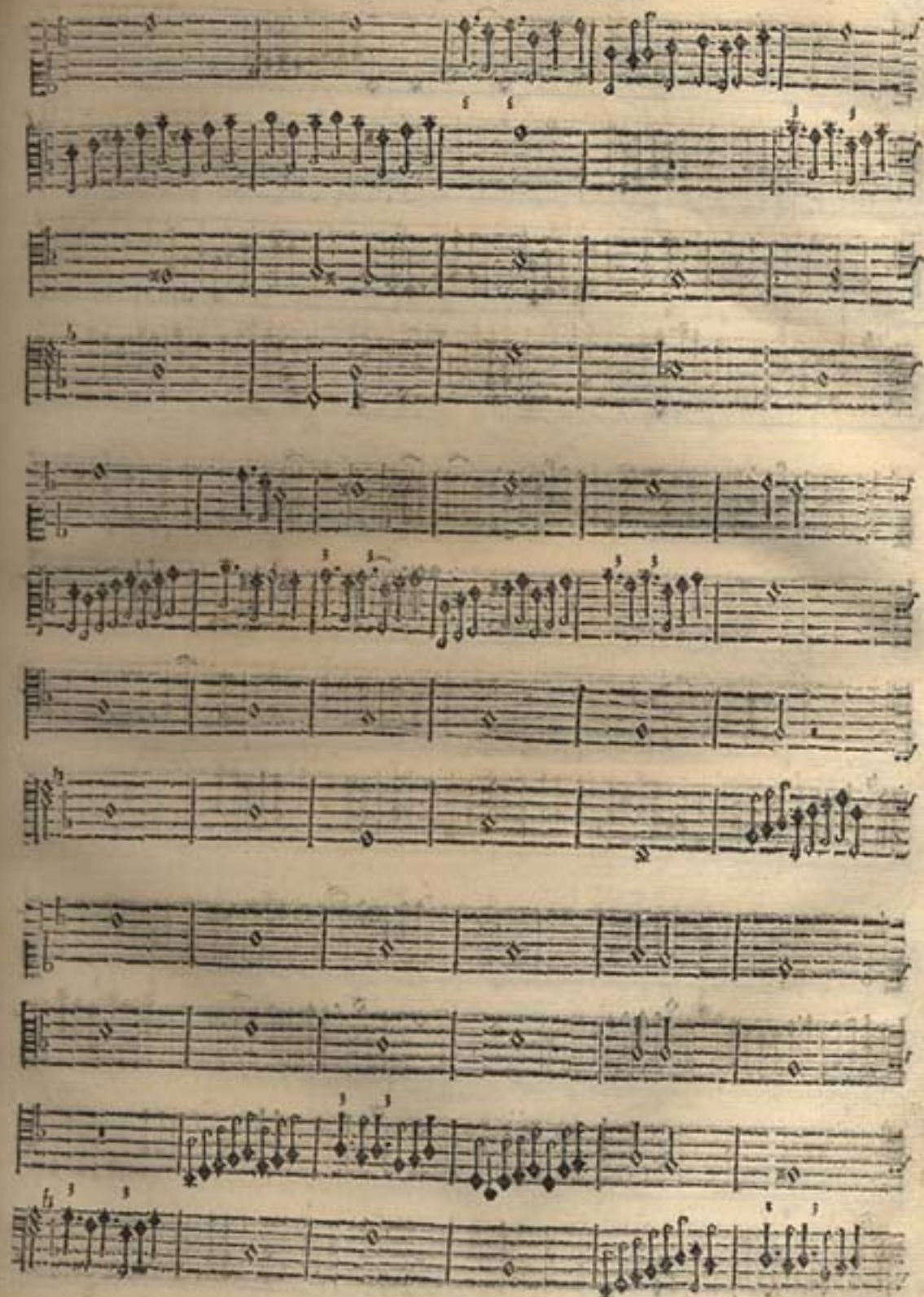
De Manoel Rodrigues Coelho.





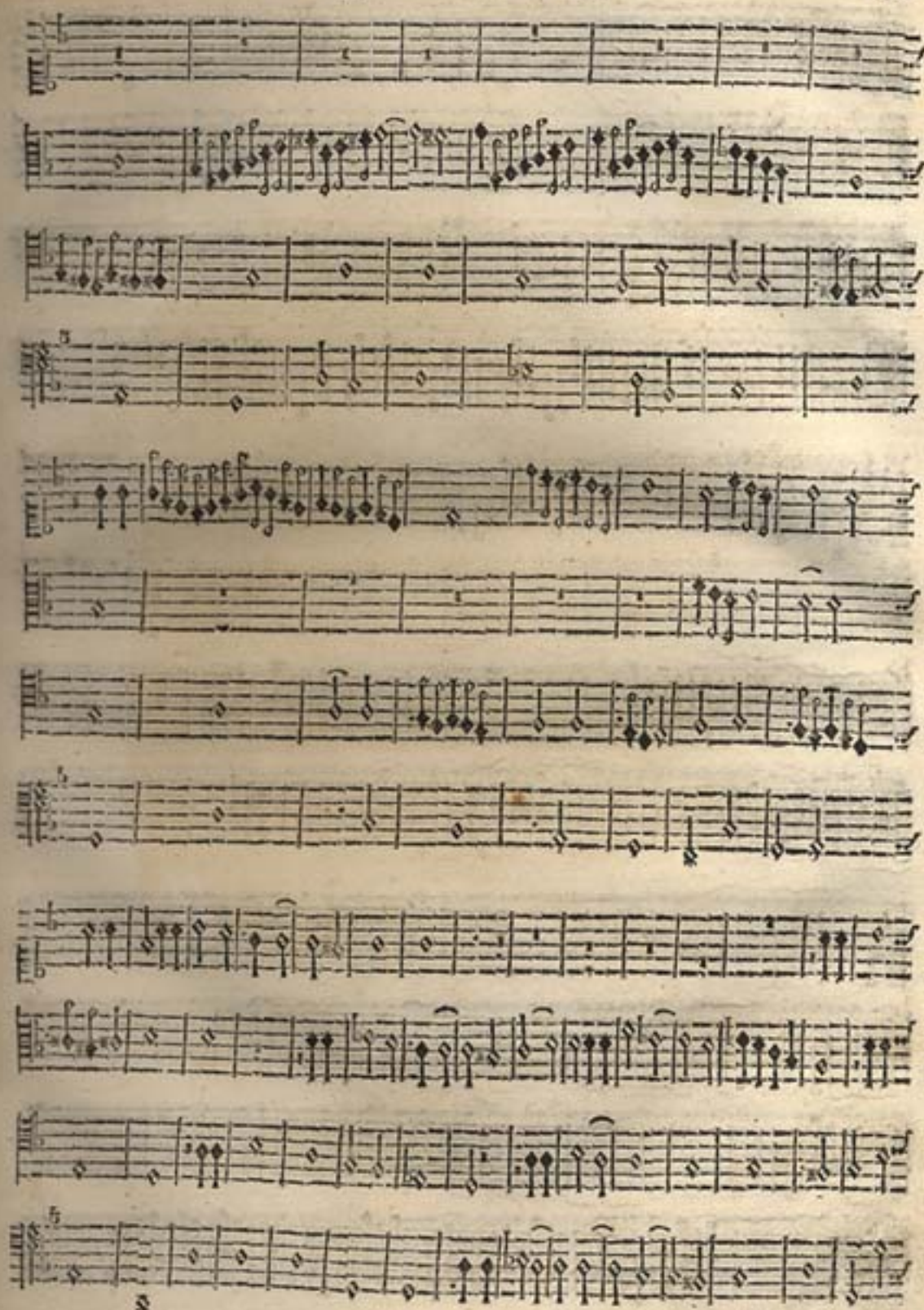
De Manoel Rodrigues Coelho.





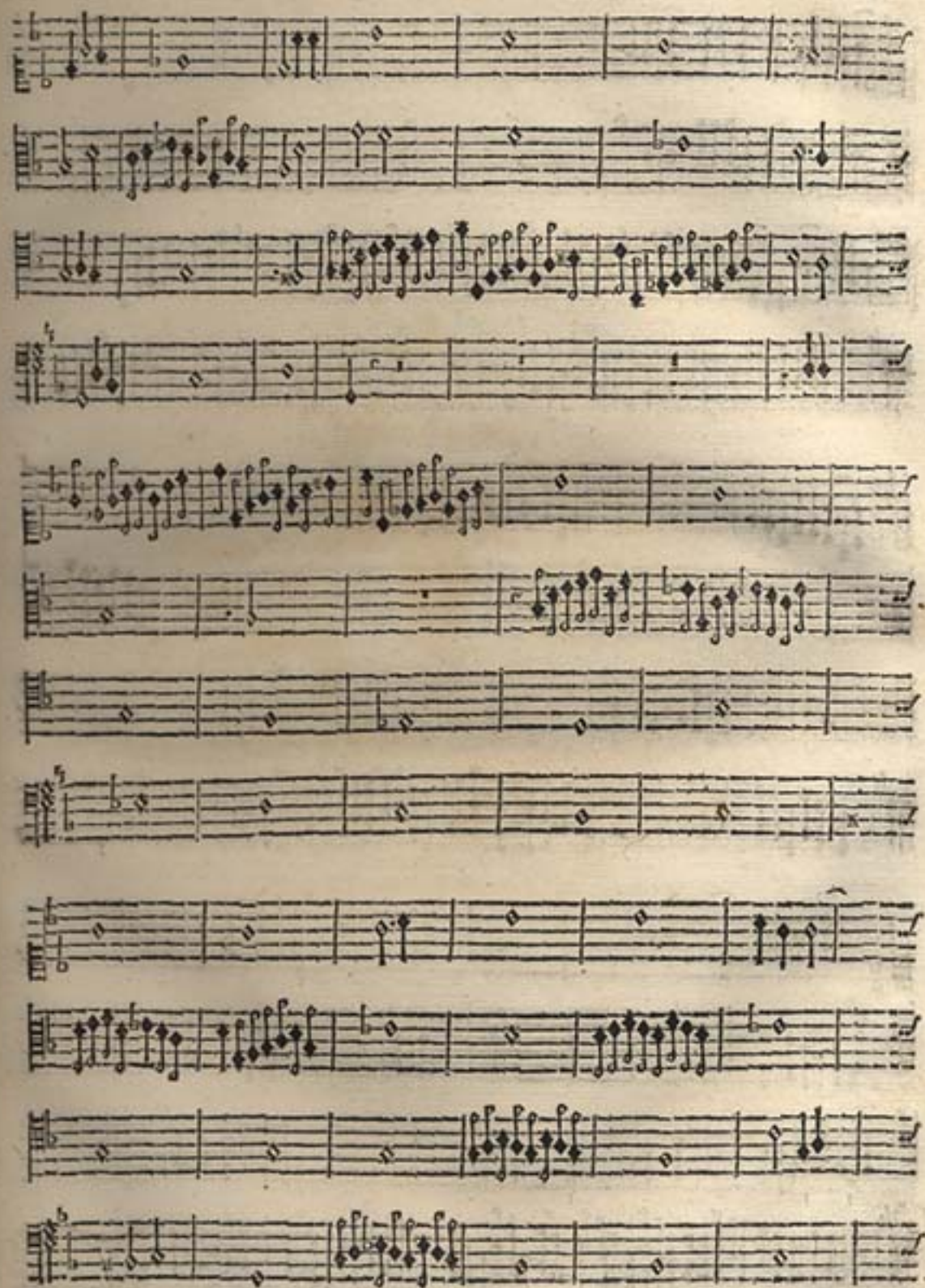
De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.







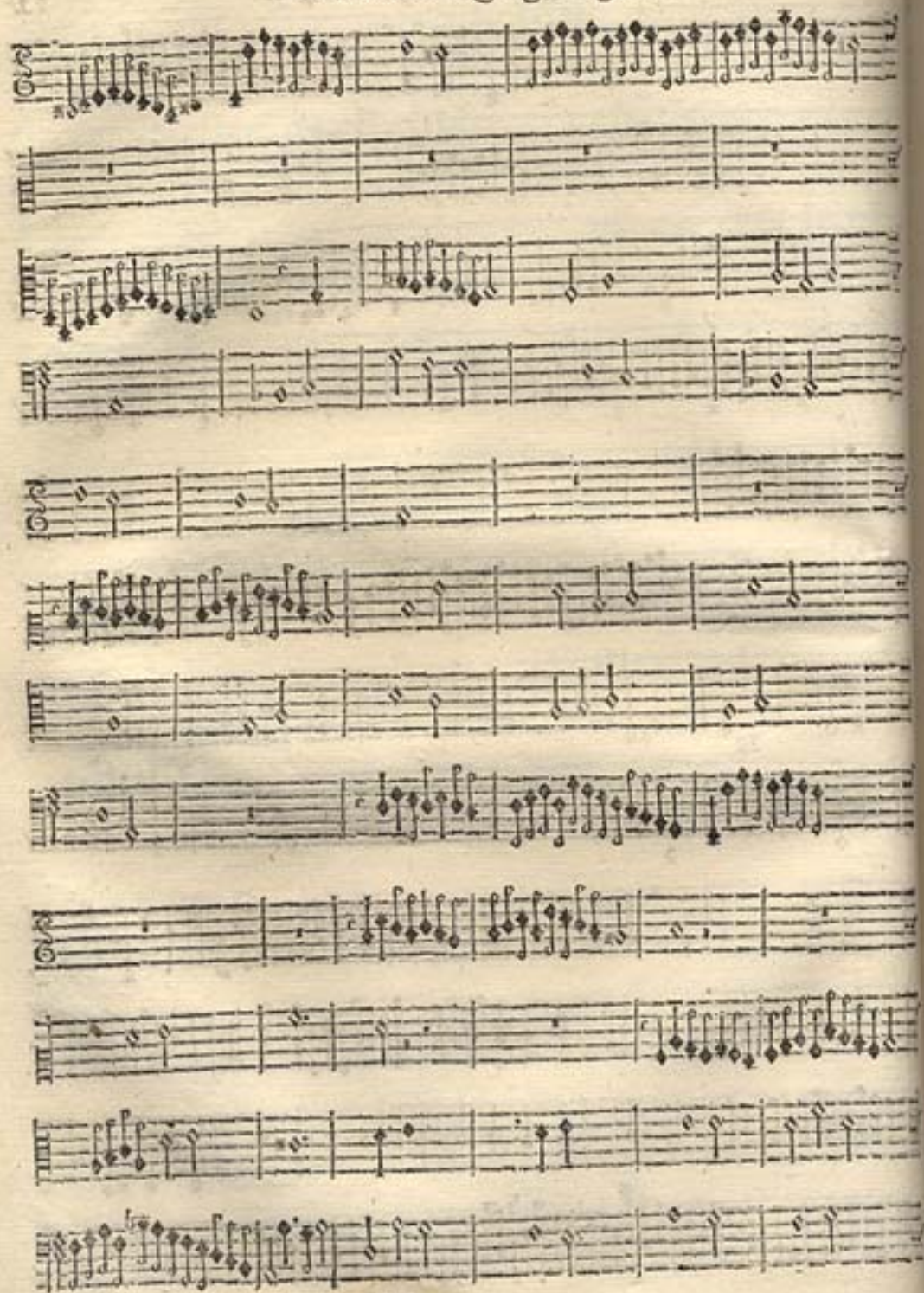


De Manoel Rodrigues Coelho.



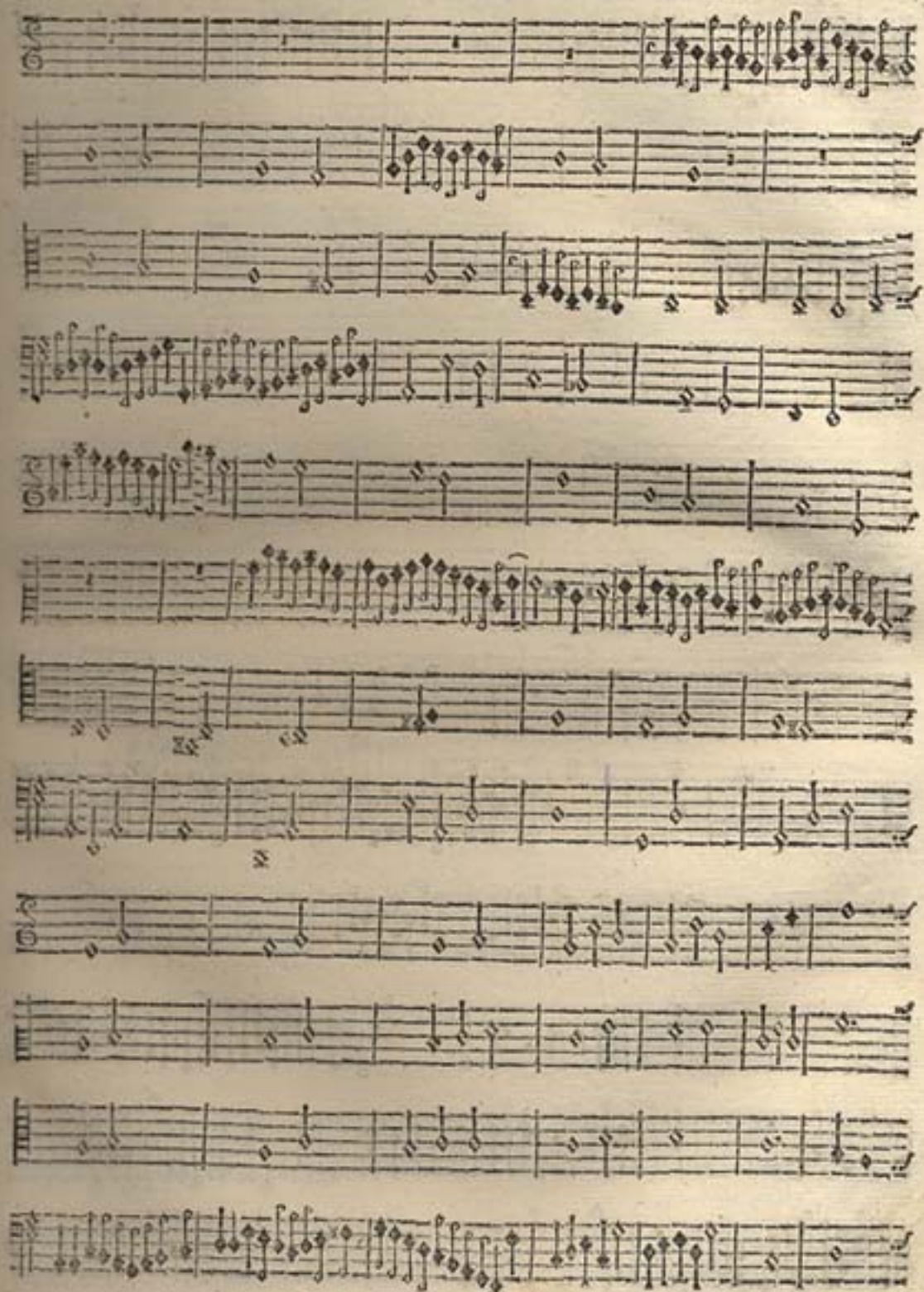


De Manoel Rodrigues Coelho.

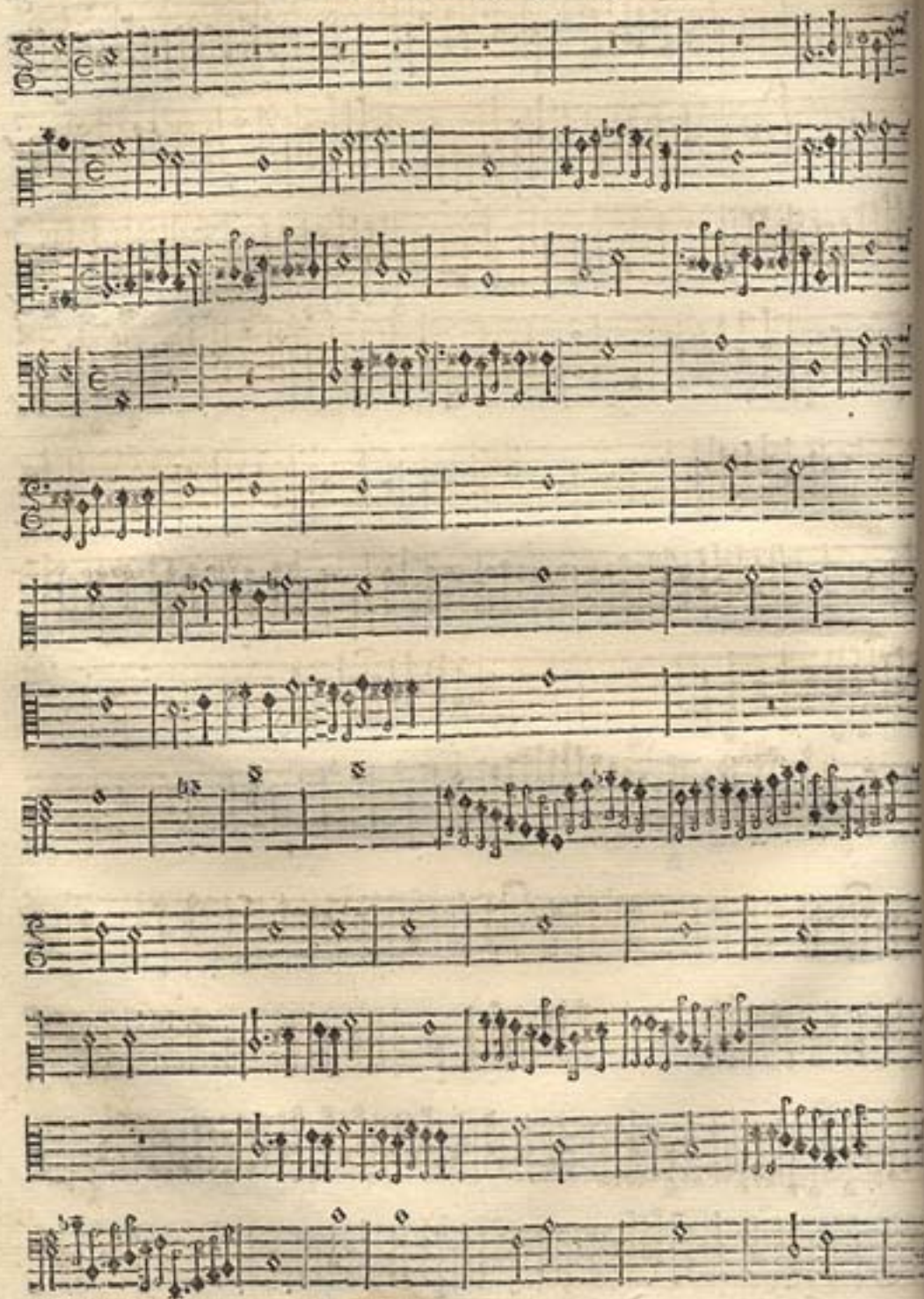


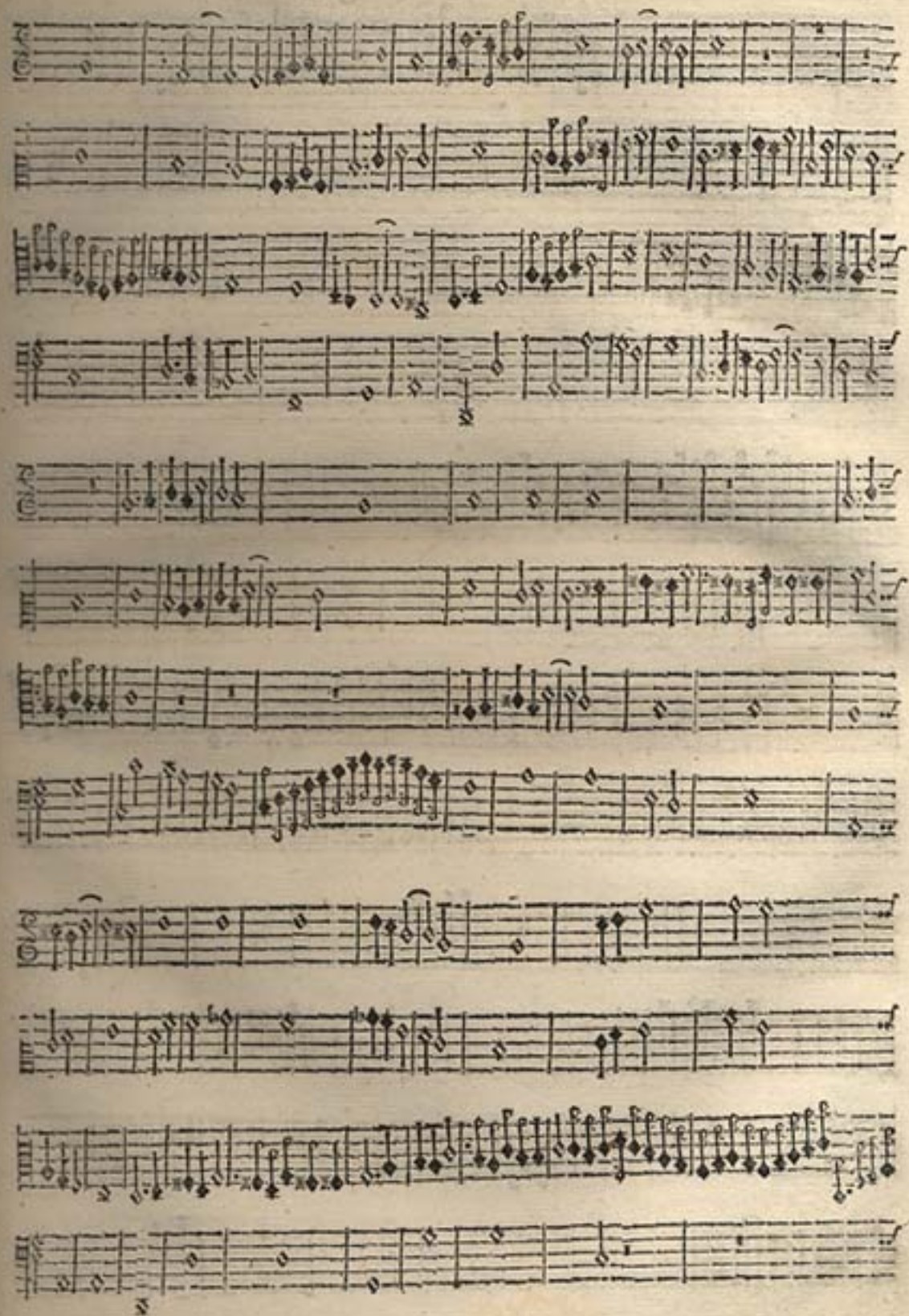
Tangedor da Capella Real.

35



De Manoel Rodrigues Coelho.





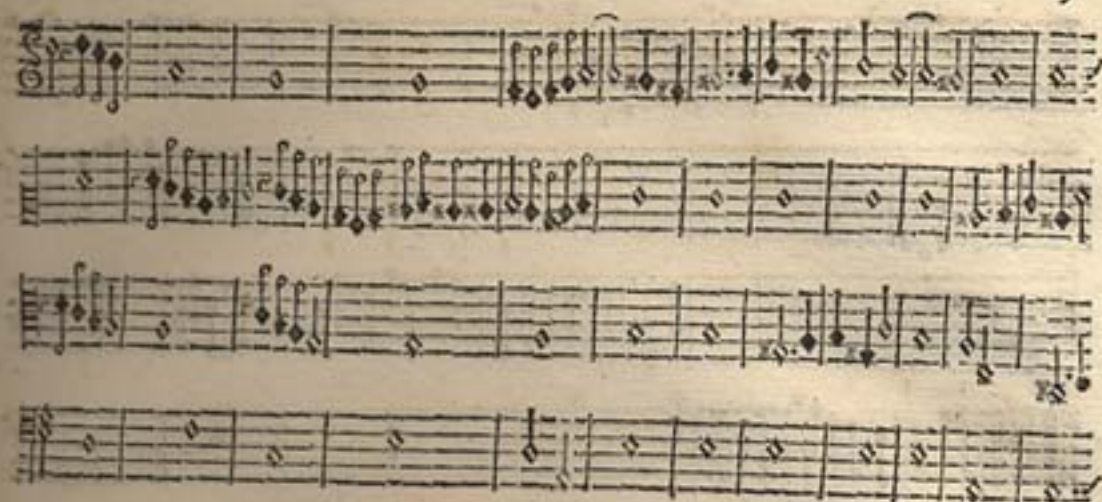
De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.

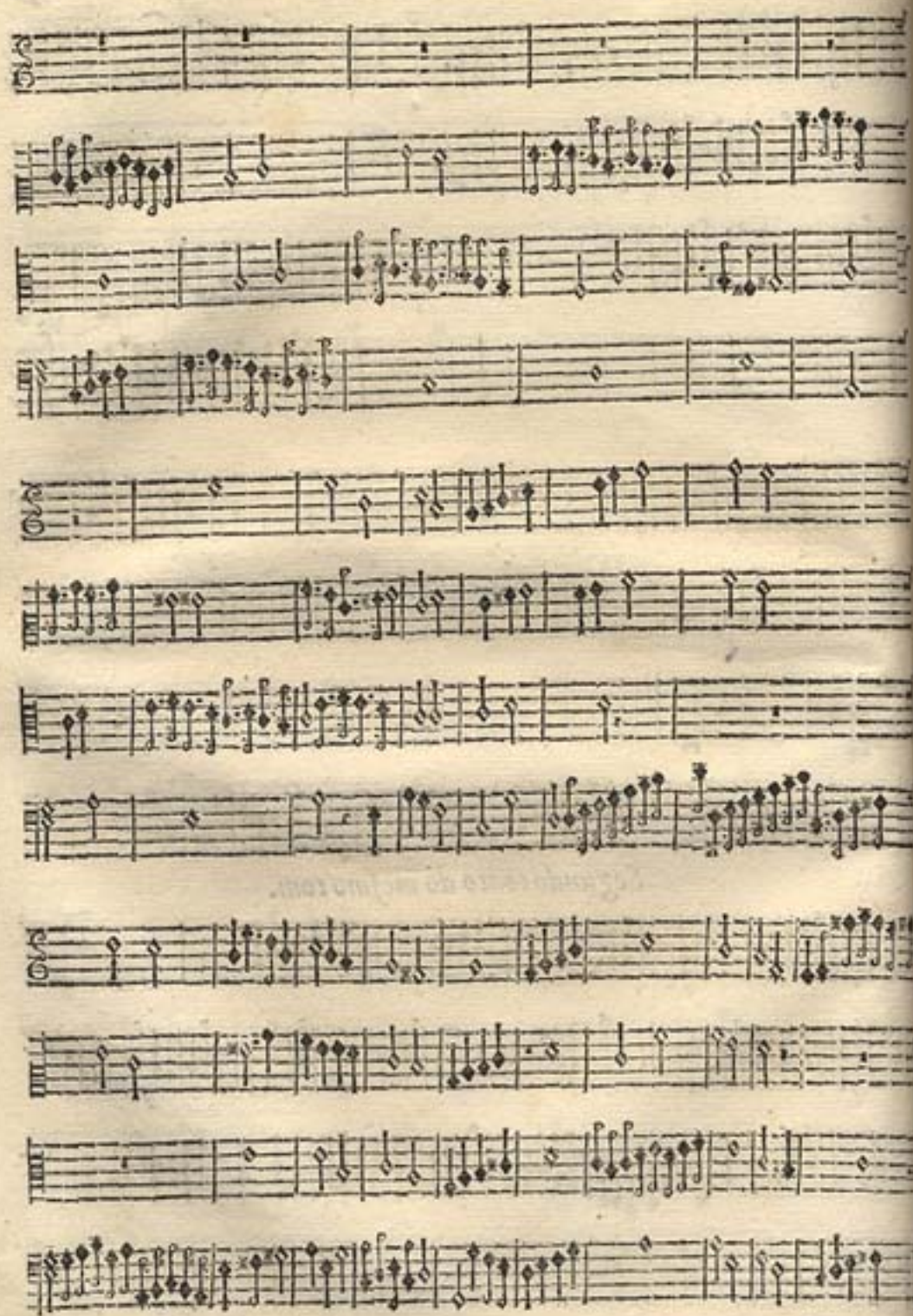


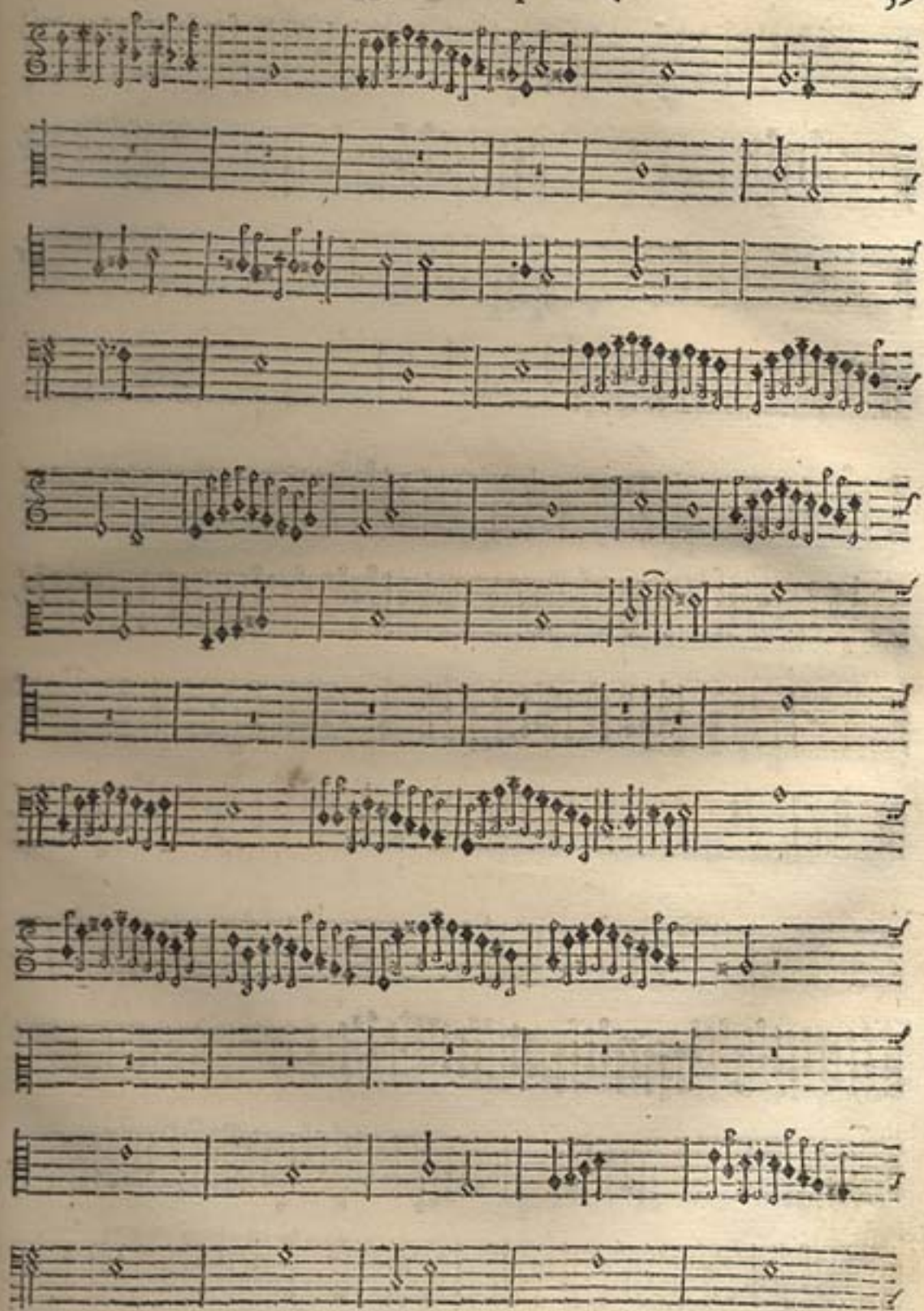


Segundo tento do mesmo tom.

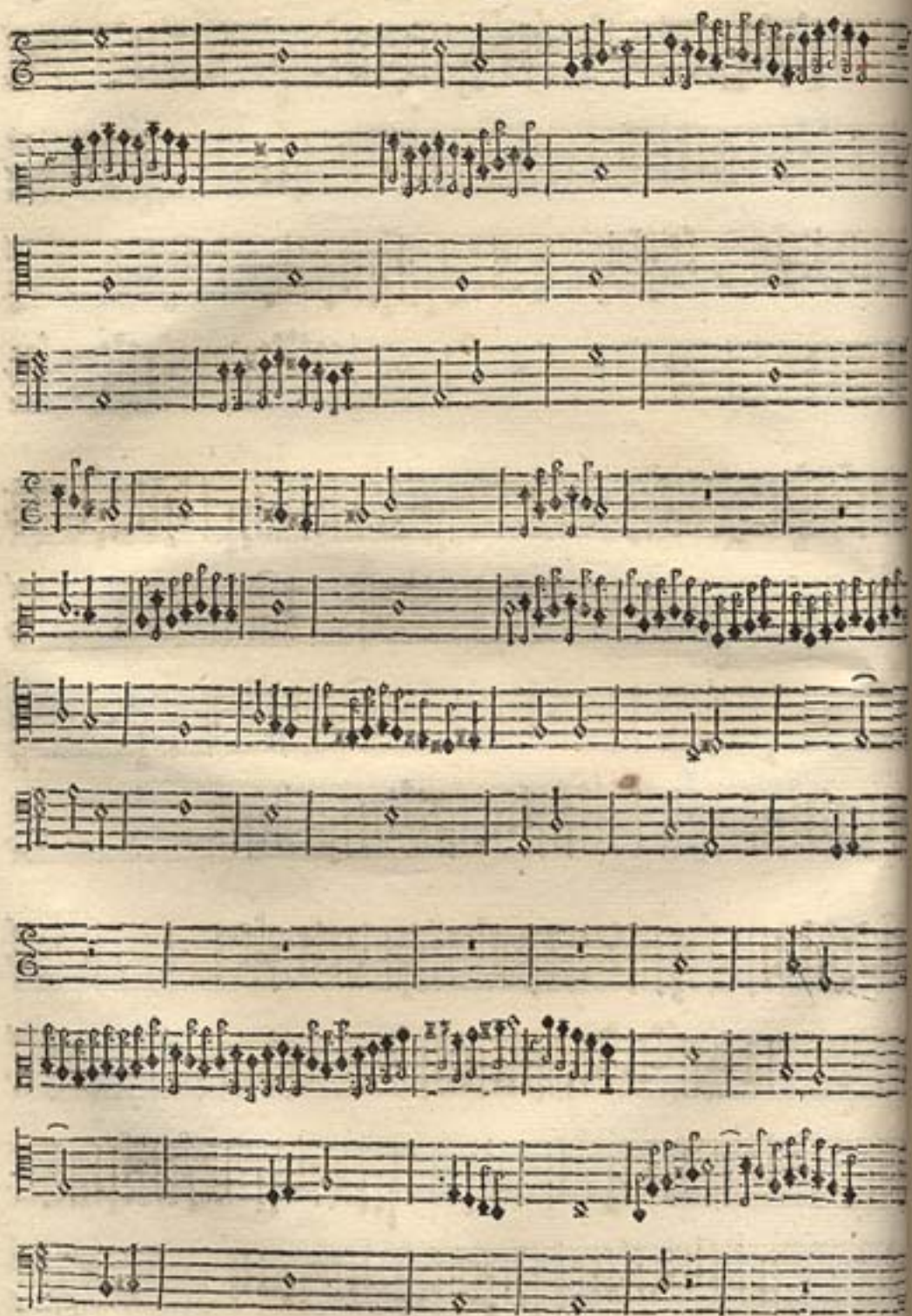


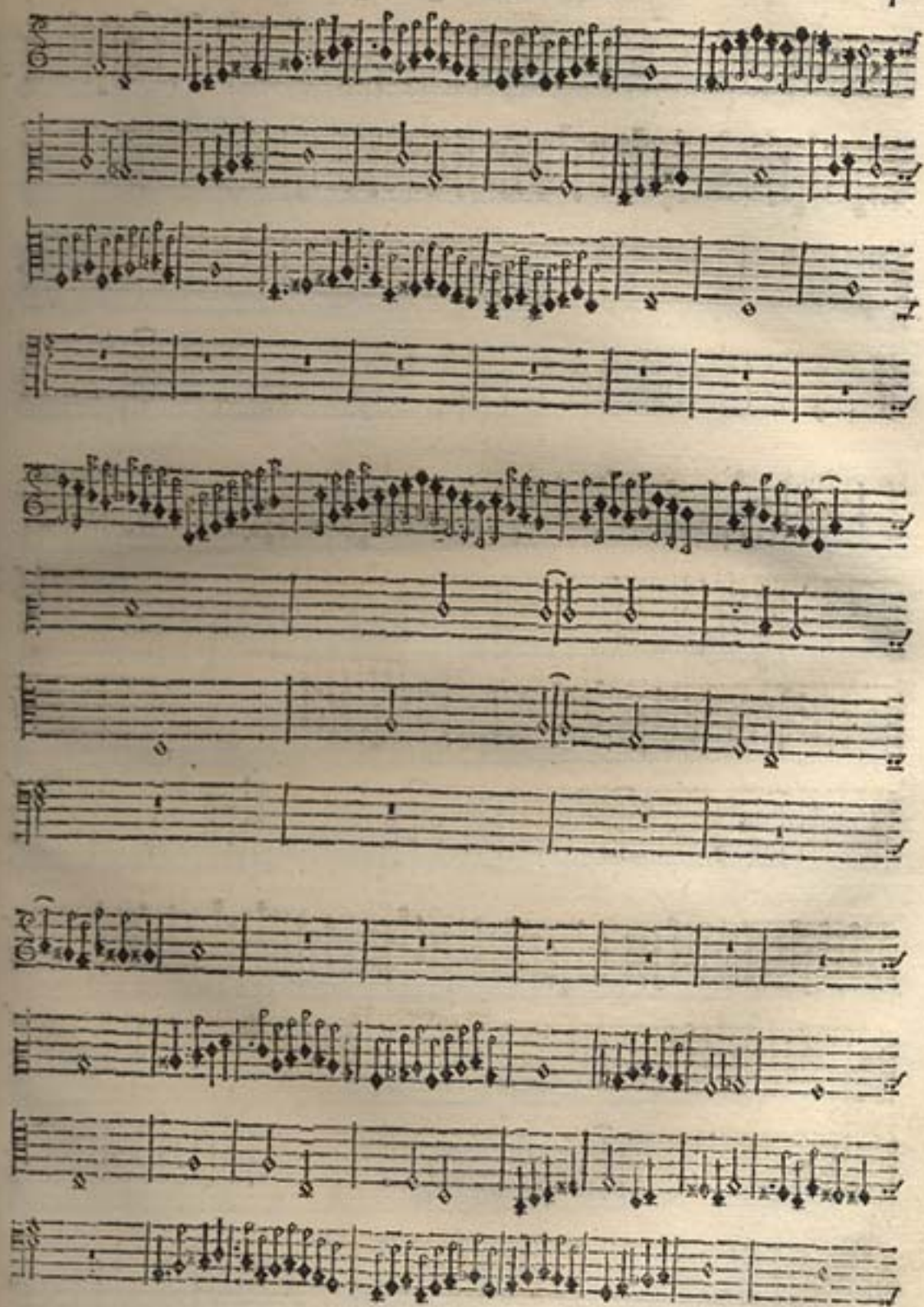
De Manoel Rodrigues Coelho.

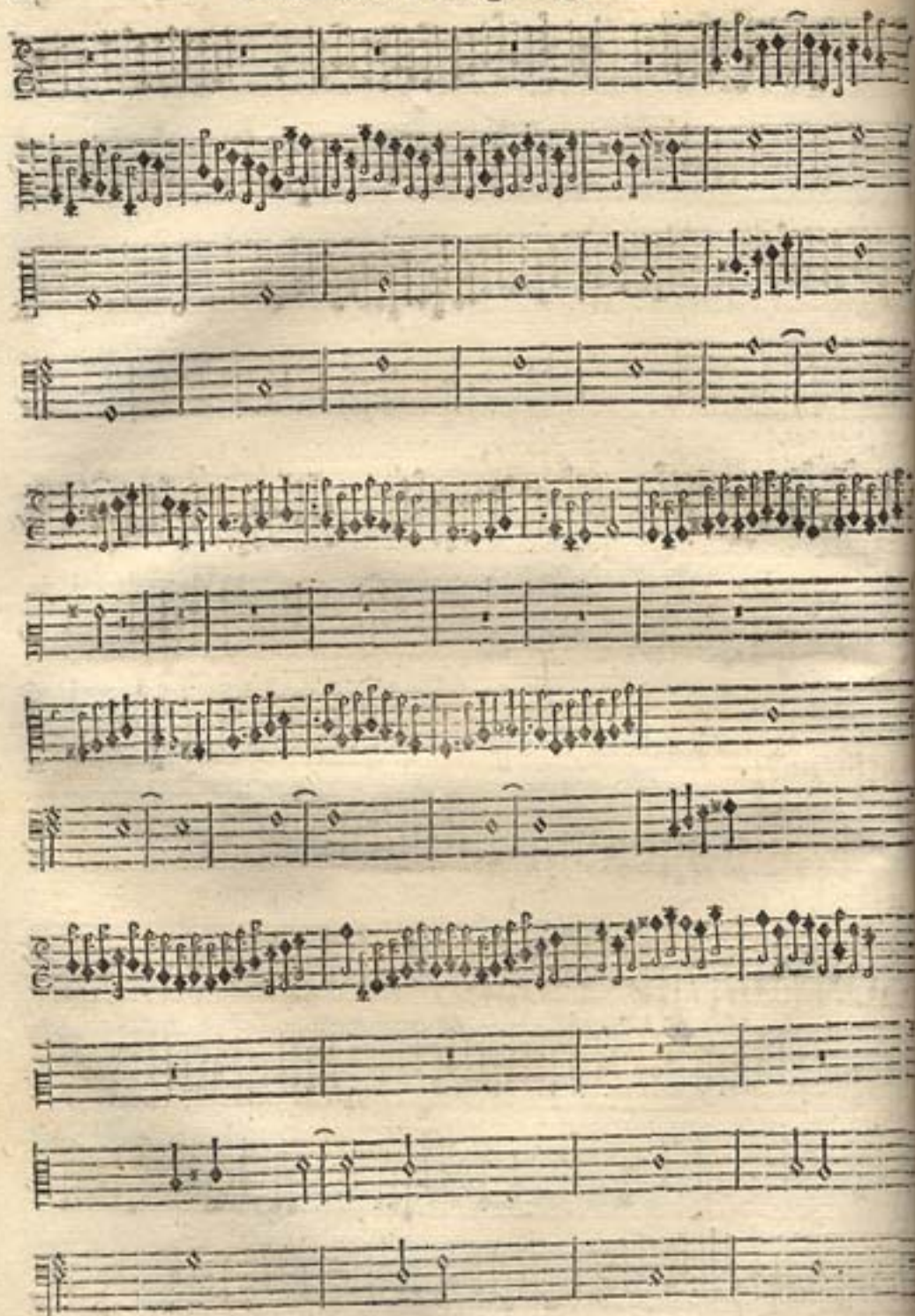




De Manoel Rodrigues Coelho.





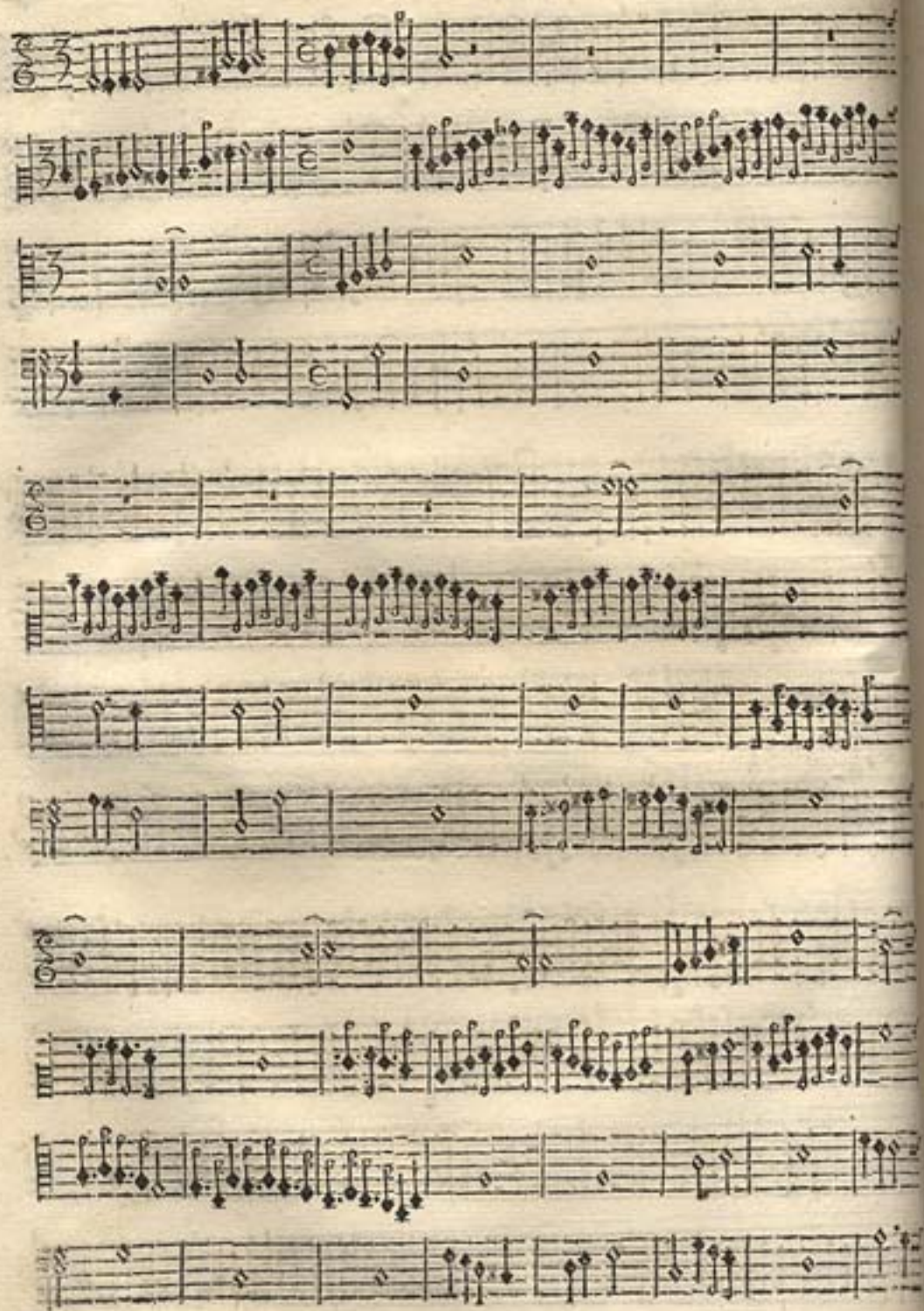


Tangedor da capella Real.

41

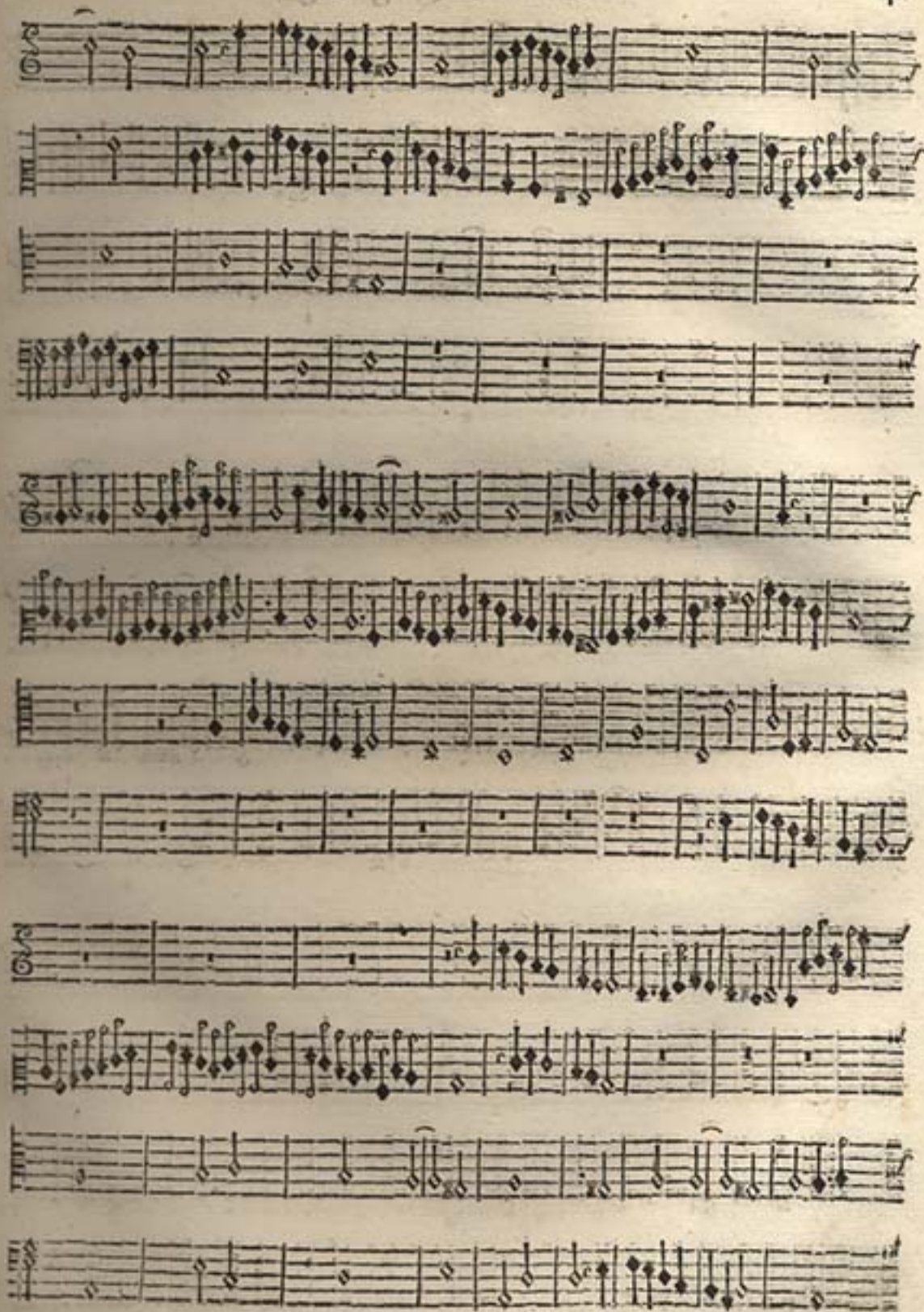


De Manoel Rodrigues Coelho.

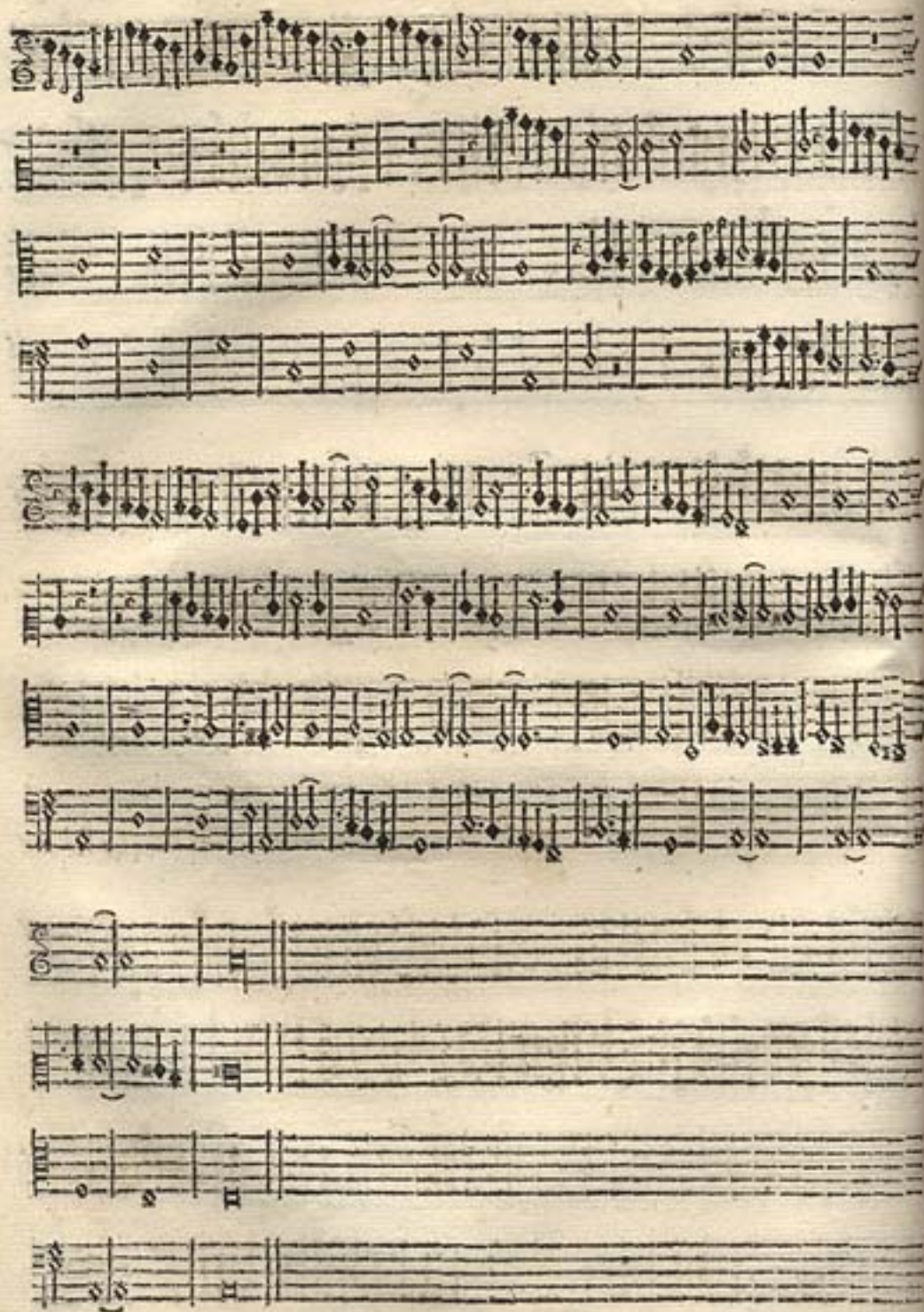


Tangedor da capella Real.

42



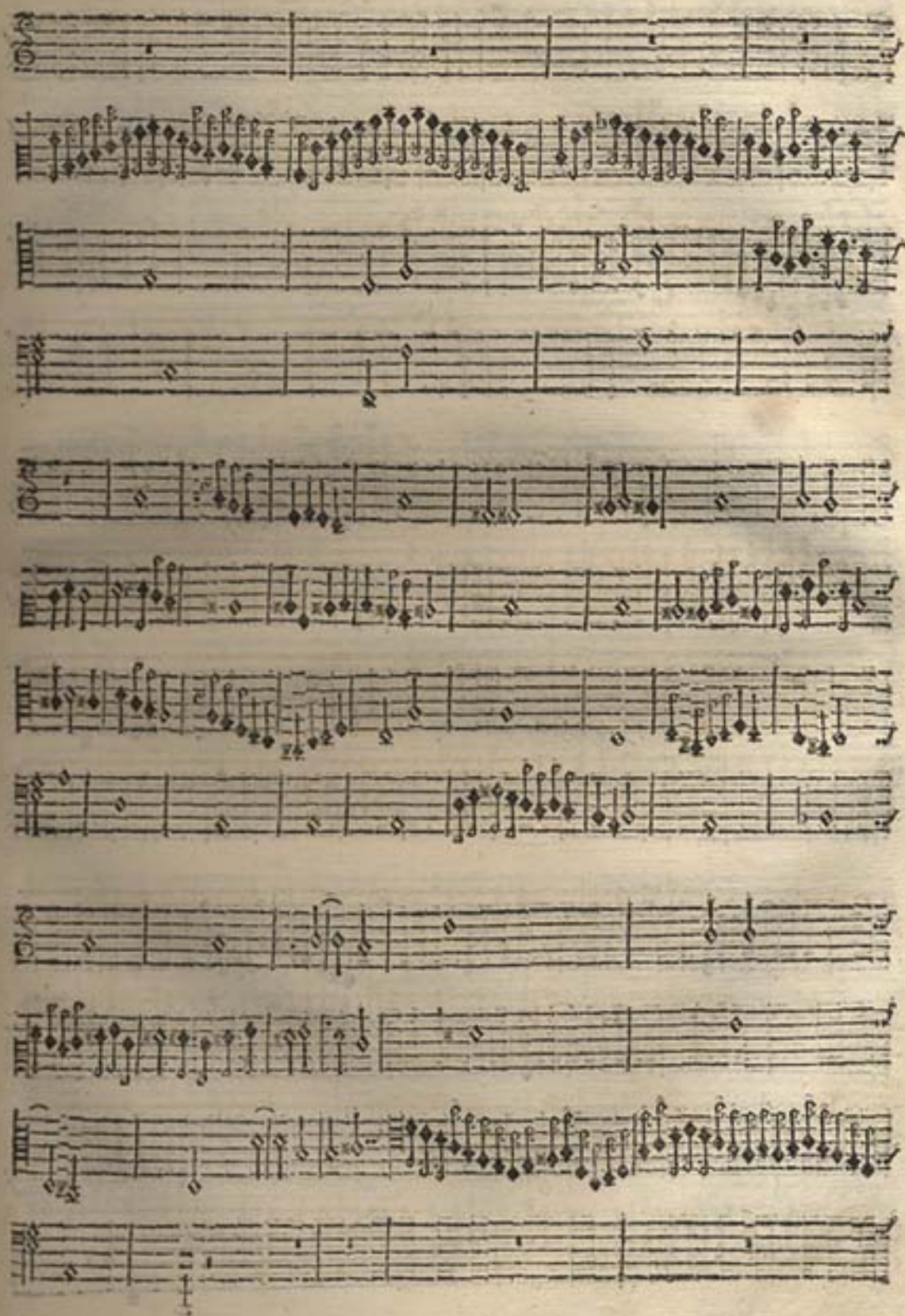
De Manoel Rodrigues Coelho.



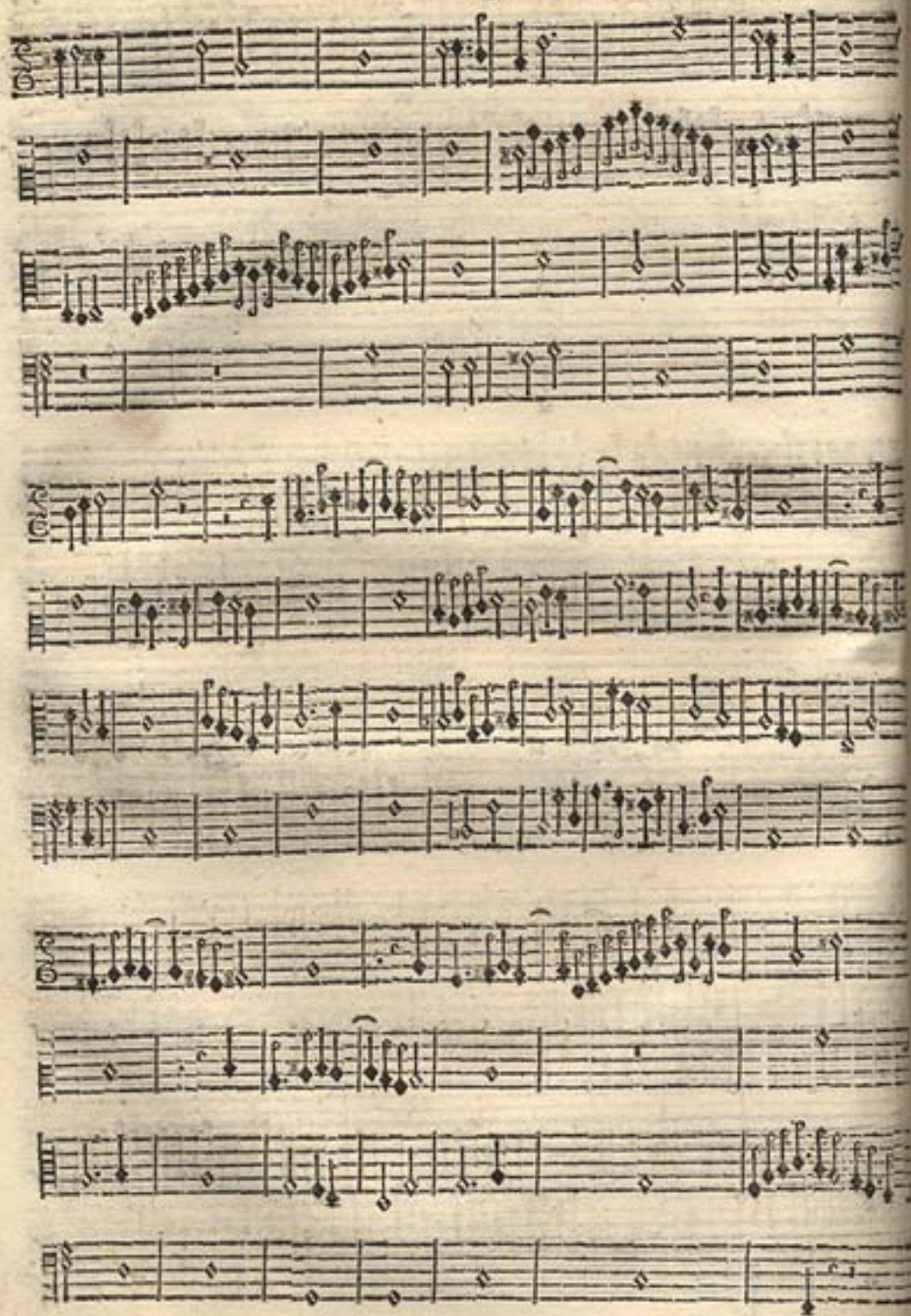


De Manoel Rodrigues Coelho.



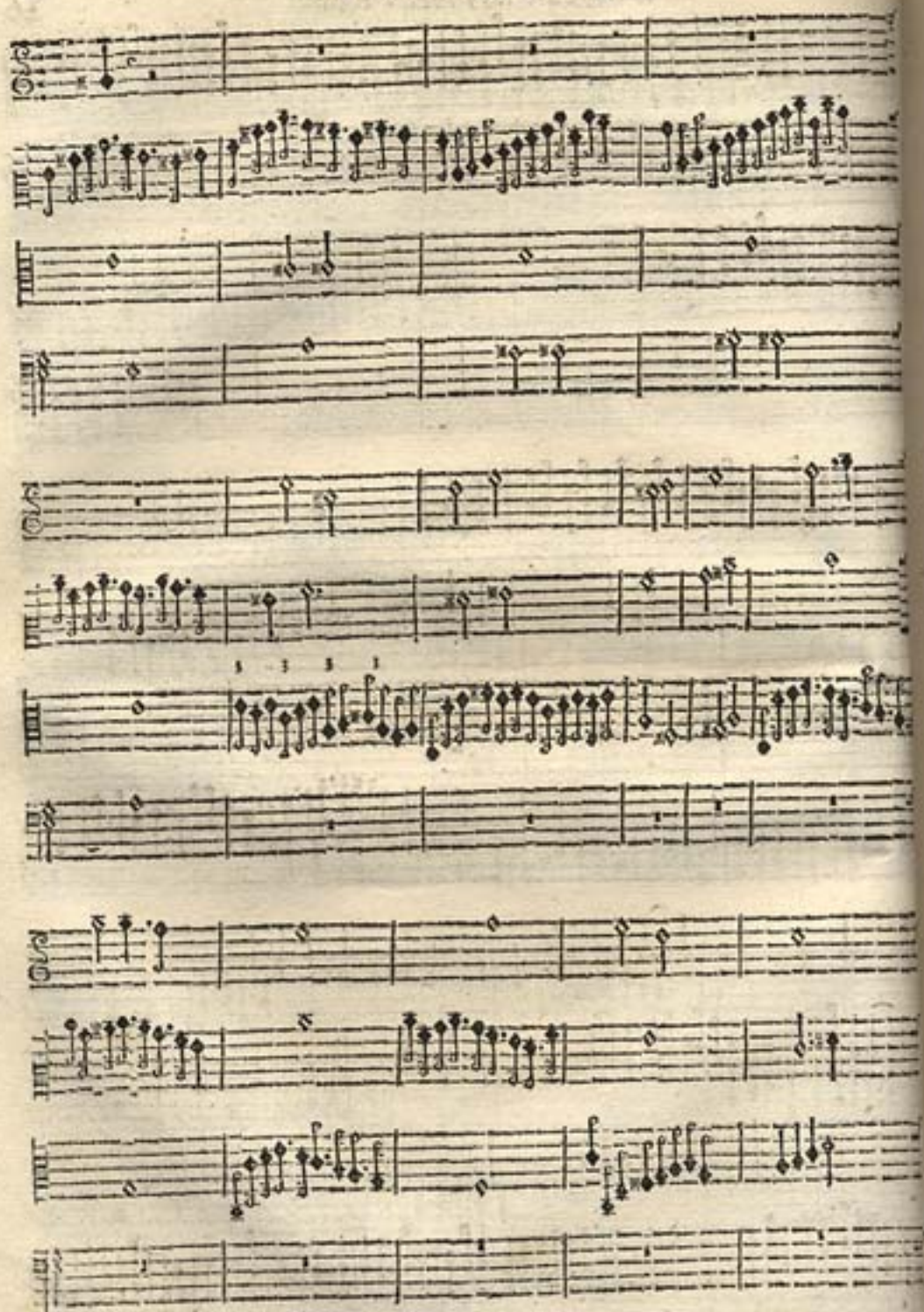


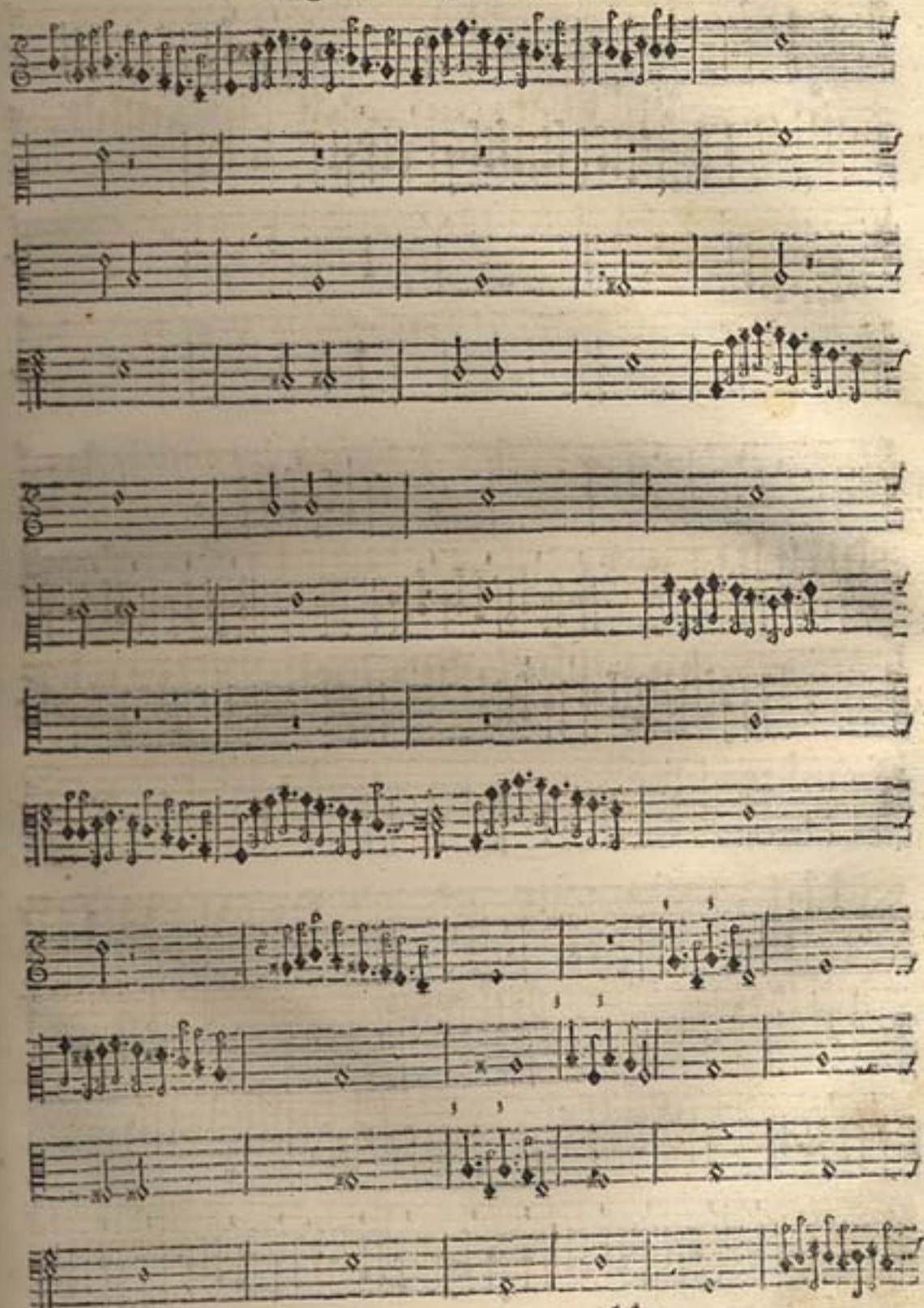
De Manoel Rodrigues Coelho.



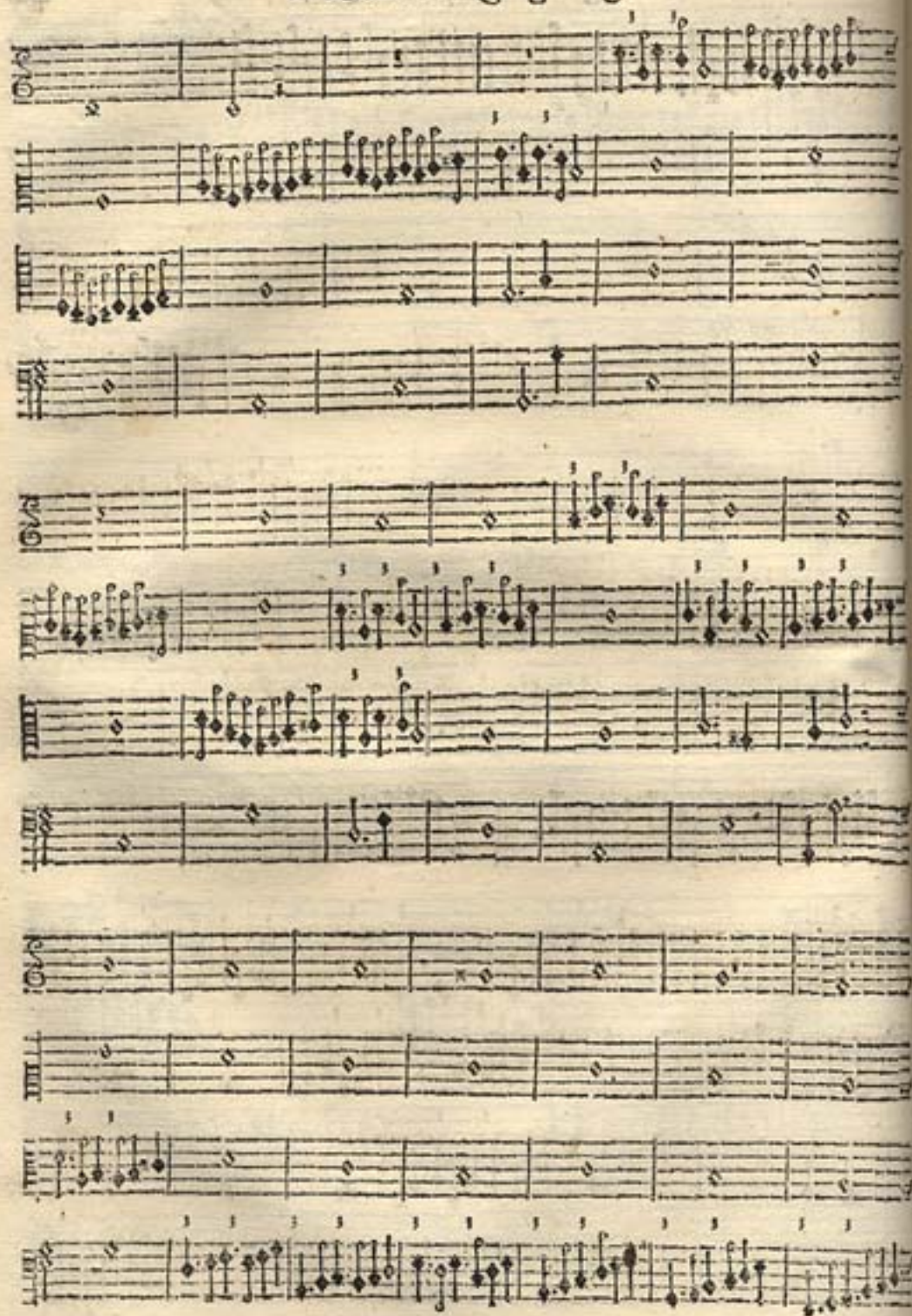
Handwritten musical score for "Tangedor da capella Real." The score is written on 12 staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. The piece concludes with a double bar line and a capital letter "M" centered below the final staff.

De Manoel Rodrigues Coelho.



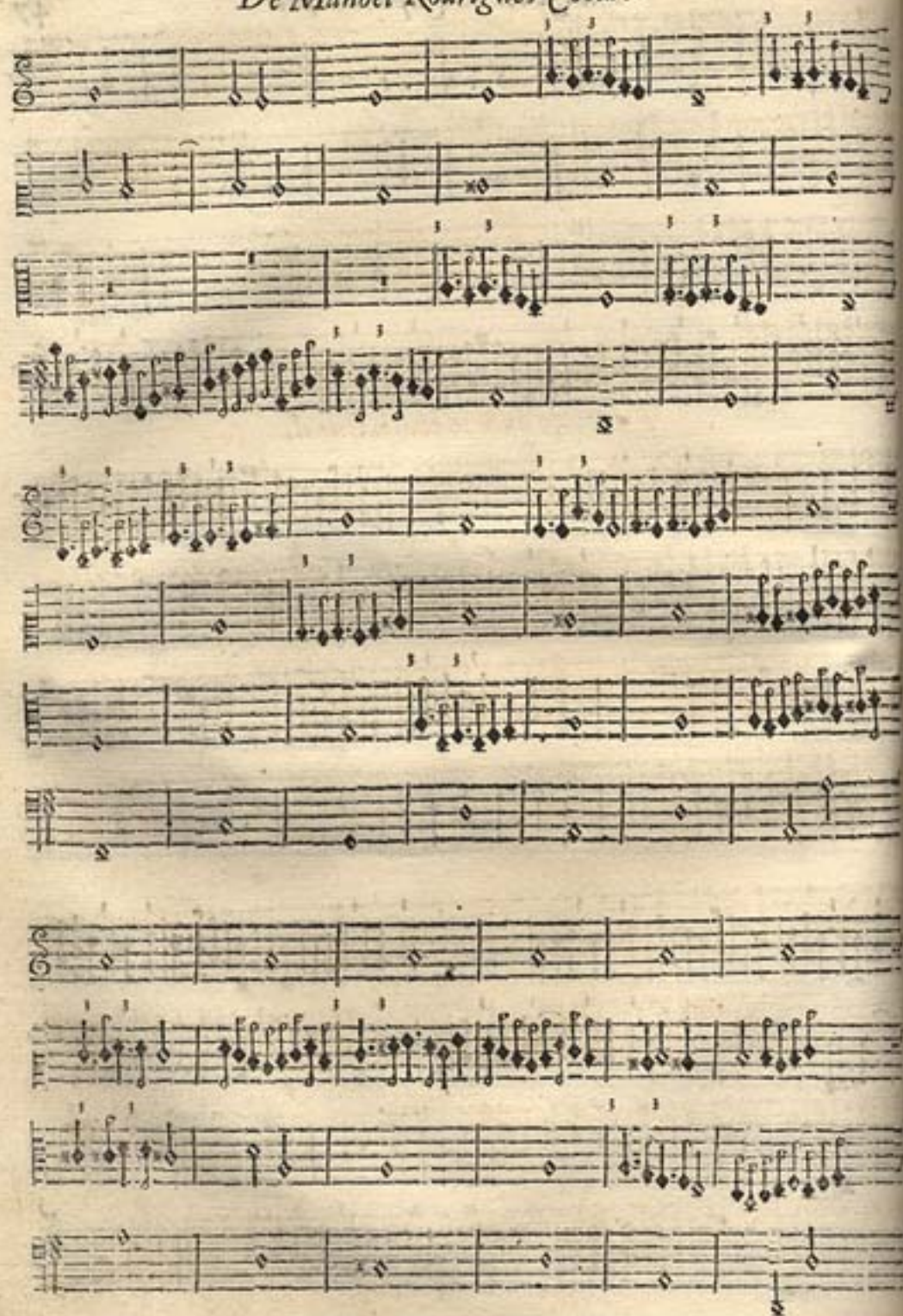


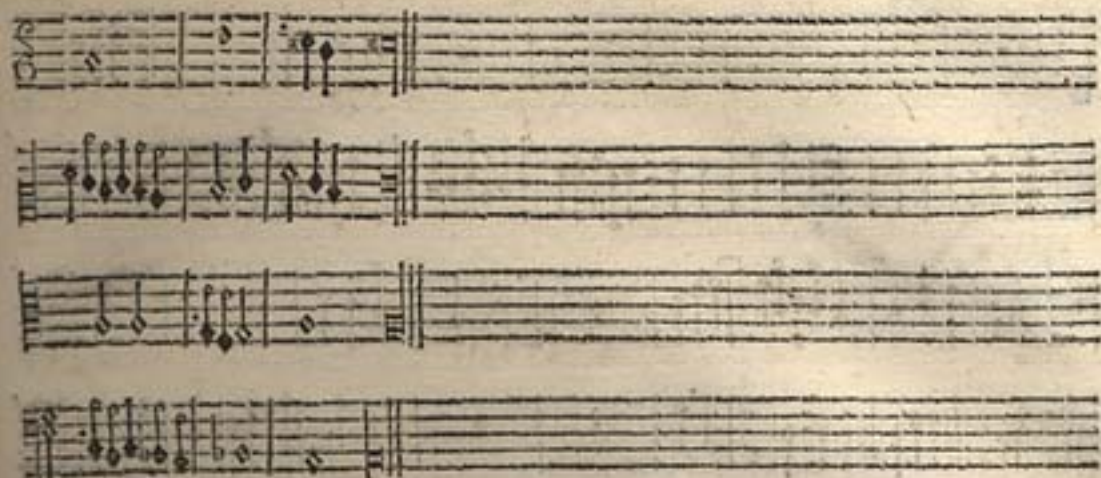
De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.

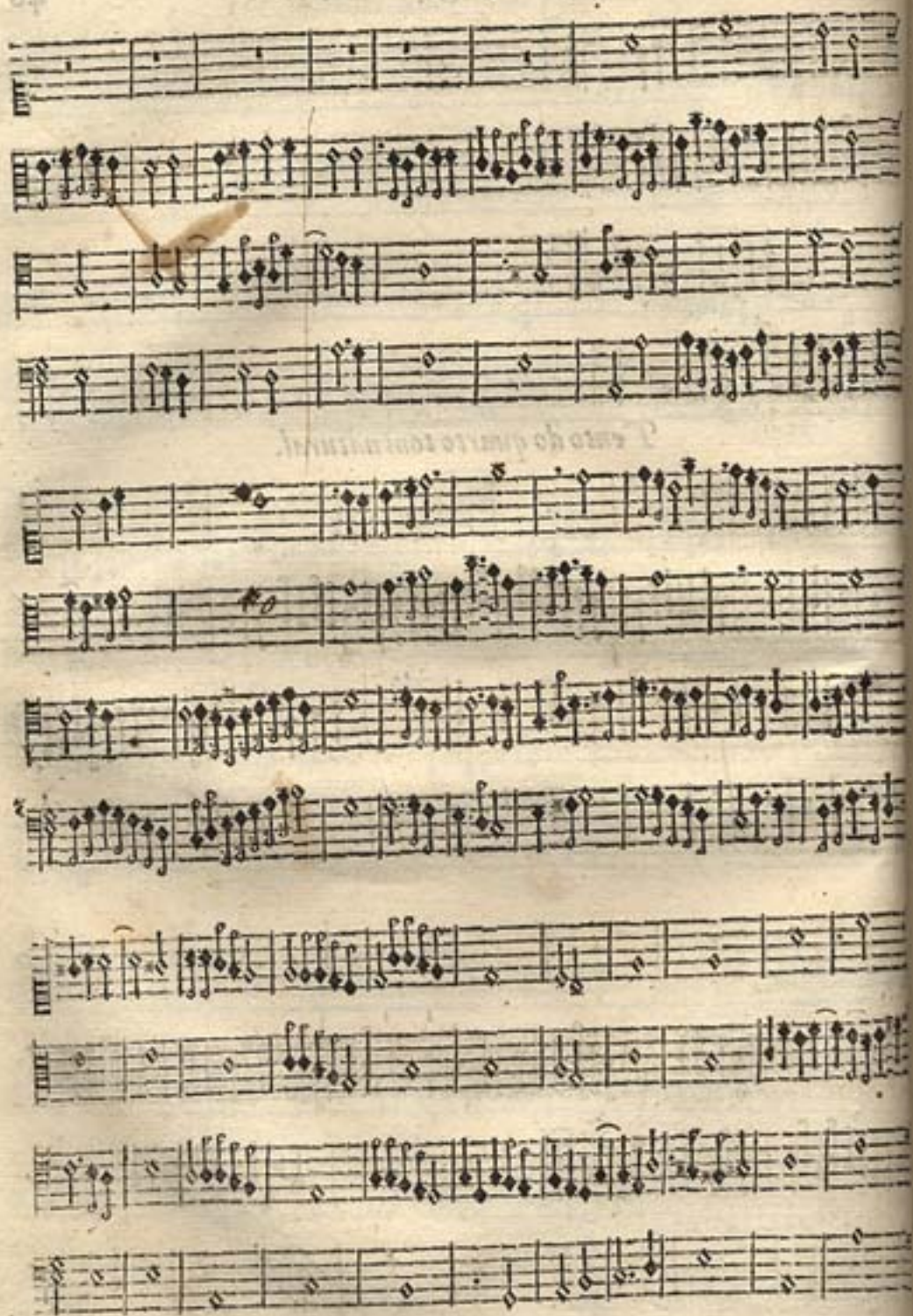


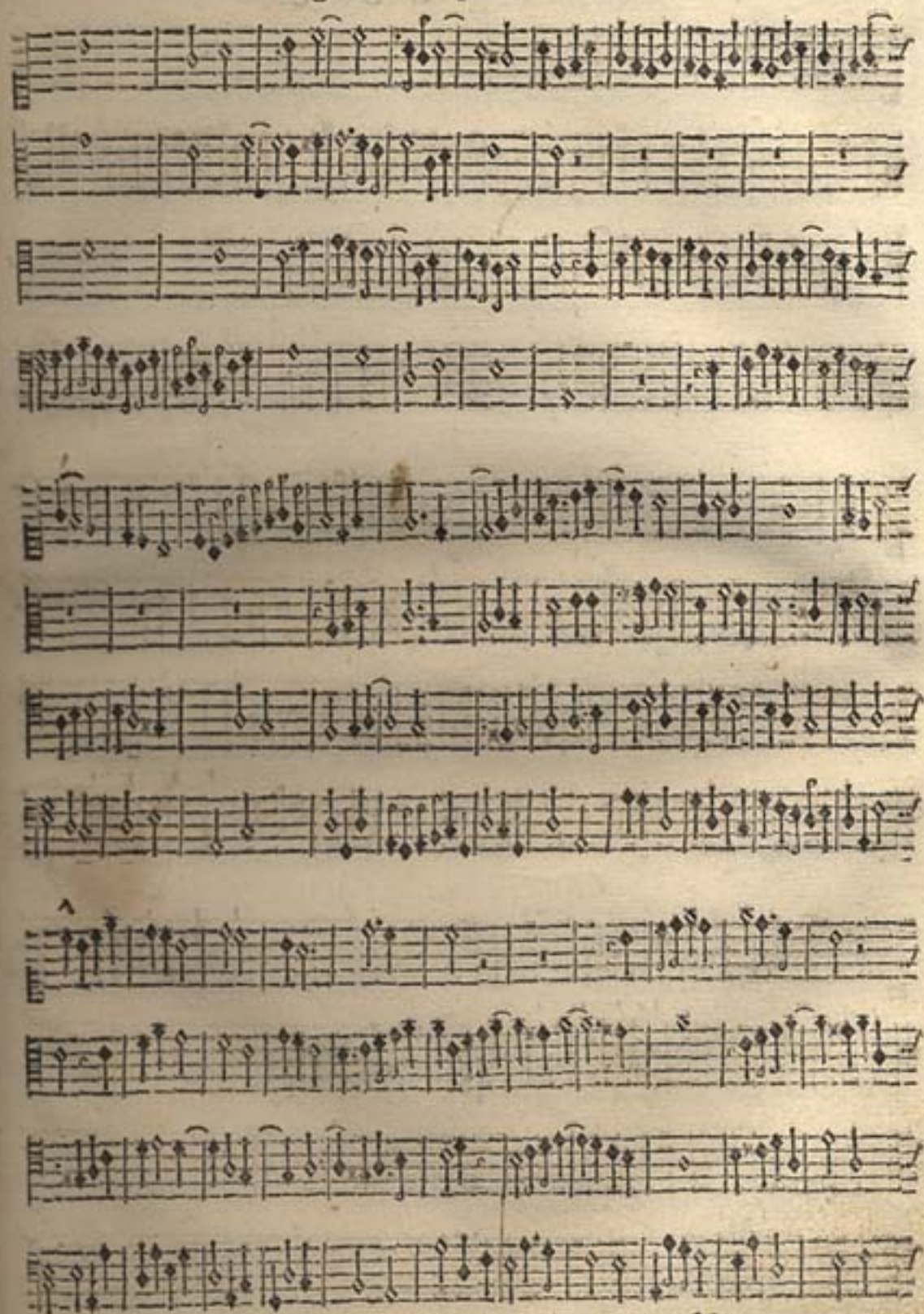


Tento do quarto tom natural.



De Manoel Rodrigues Coelho.



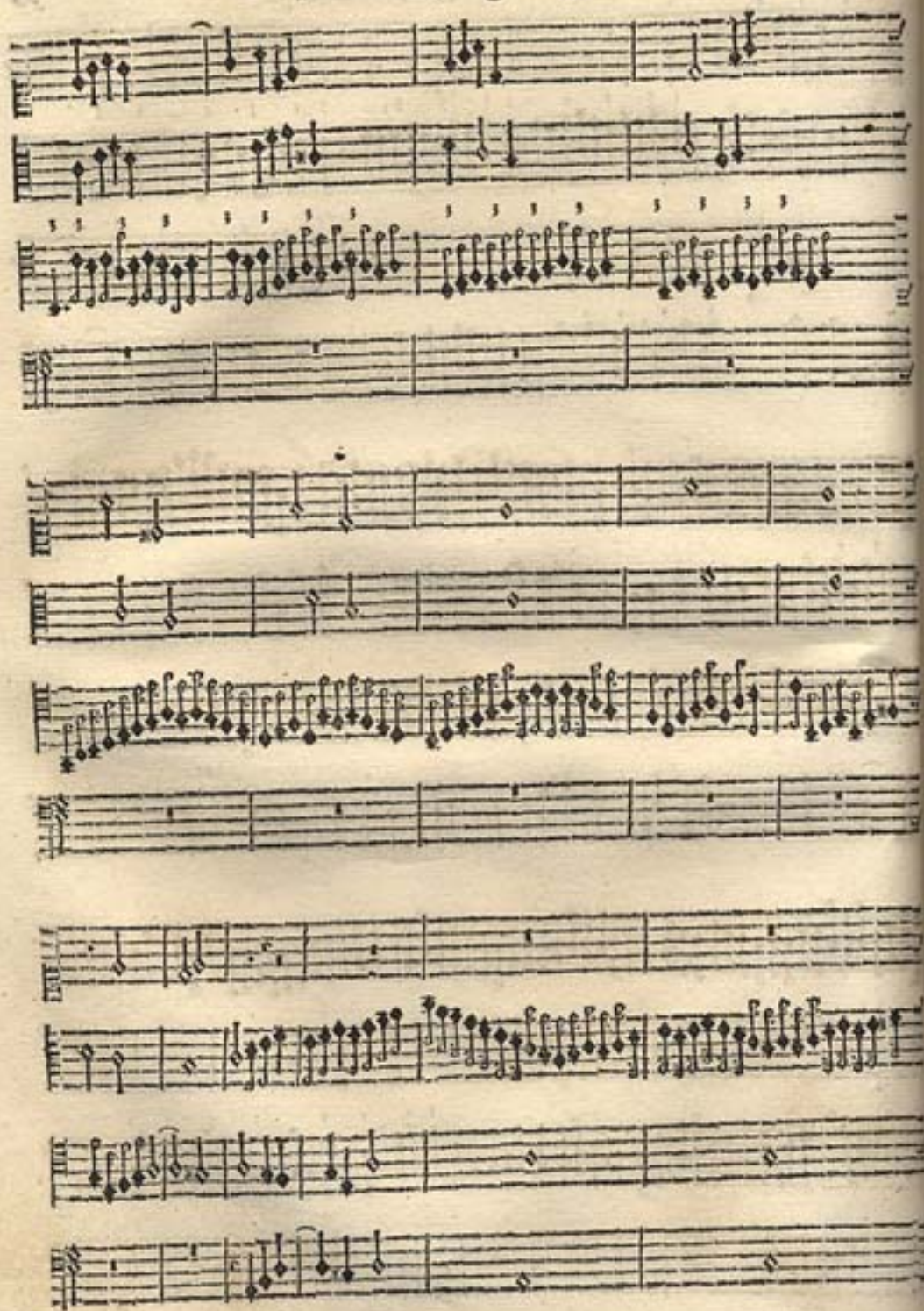


De Manoel Rodrigues Coelho.



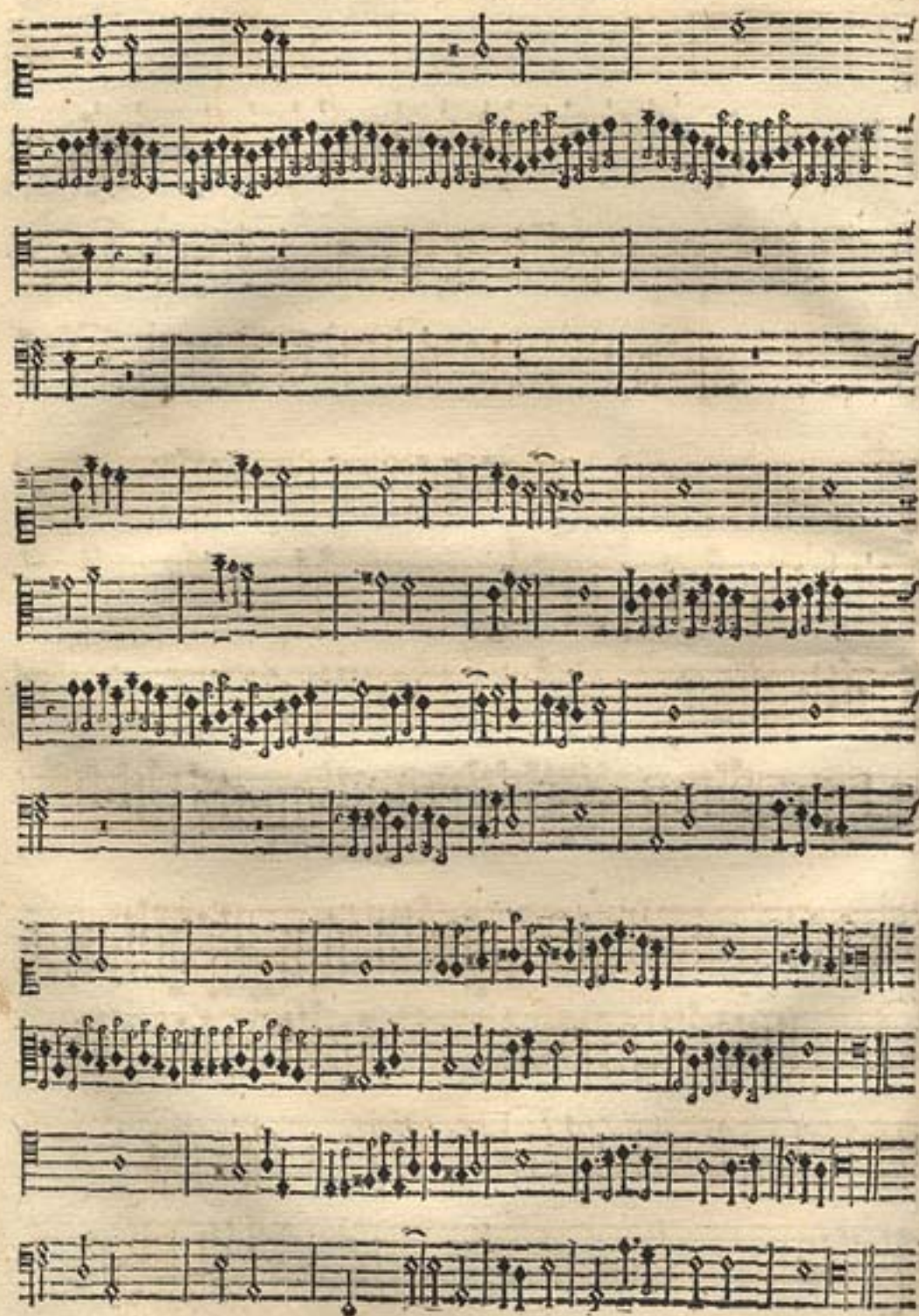


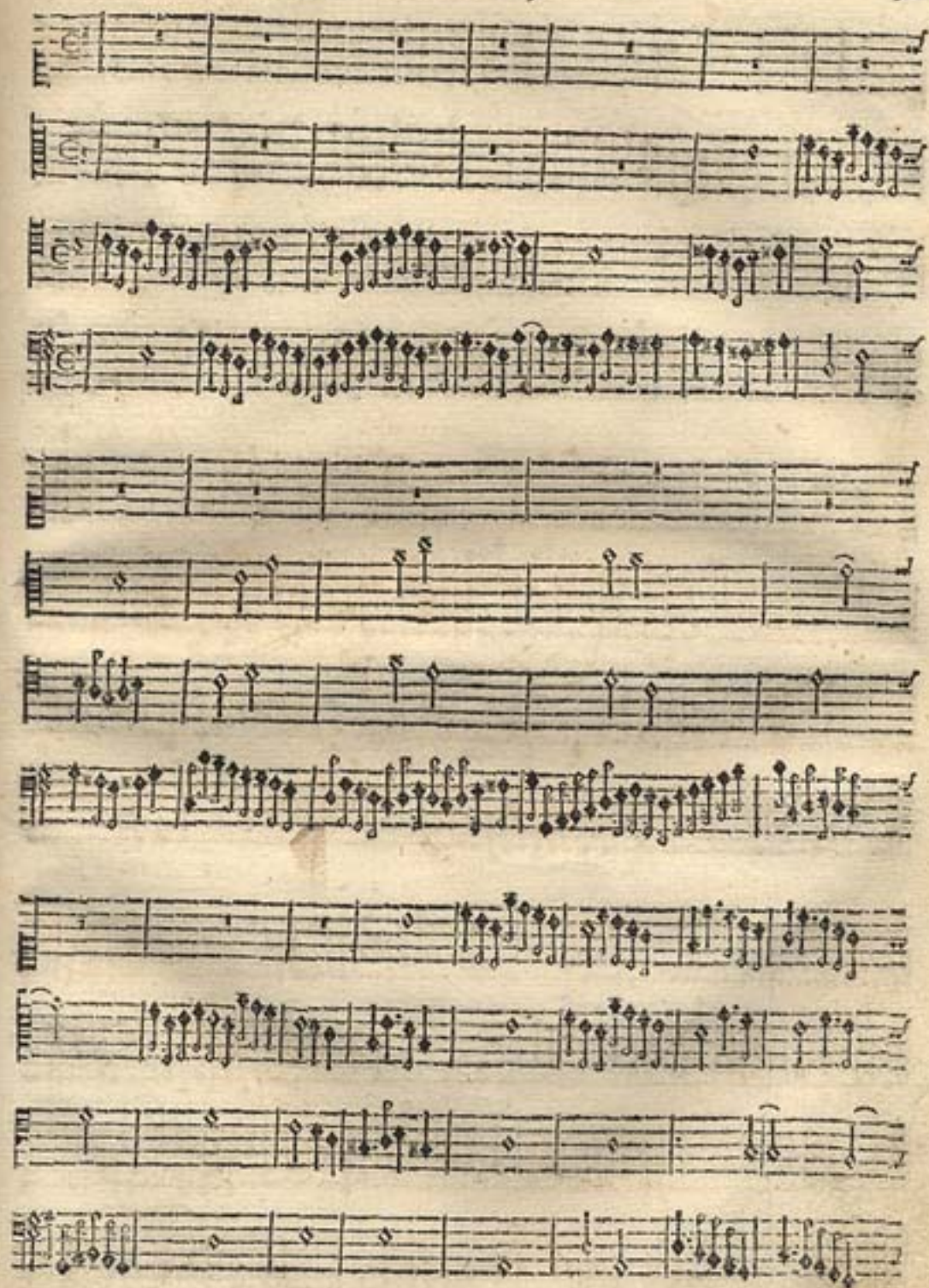
De Manoel Rodrigues Coelho.





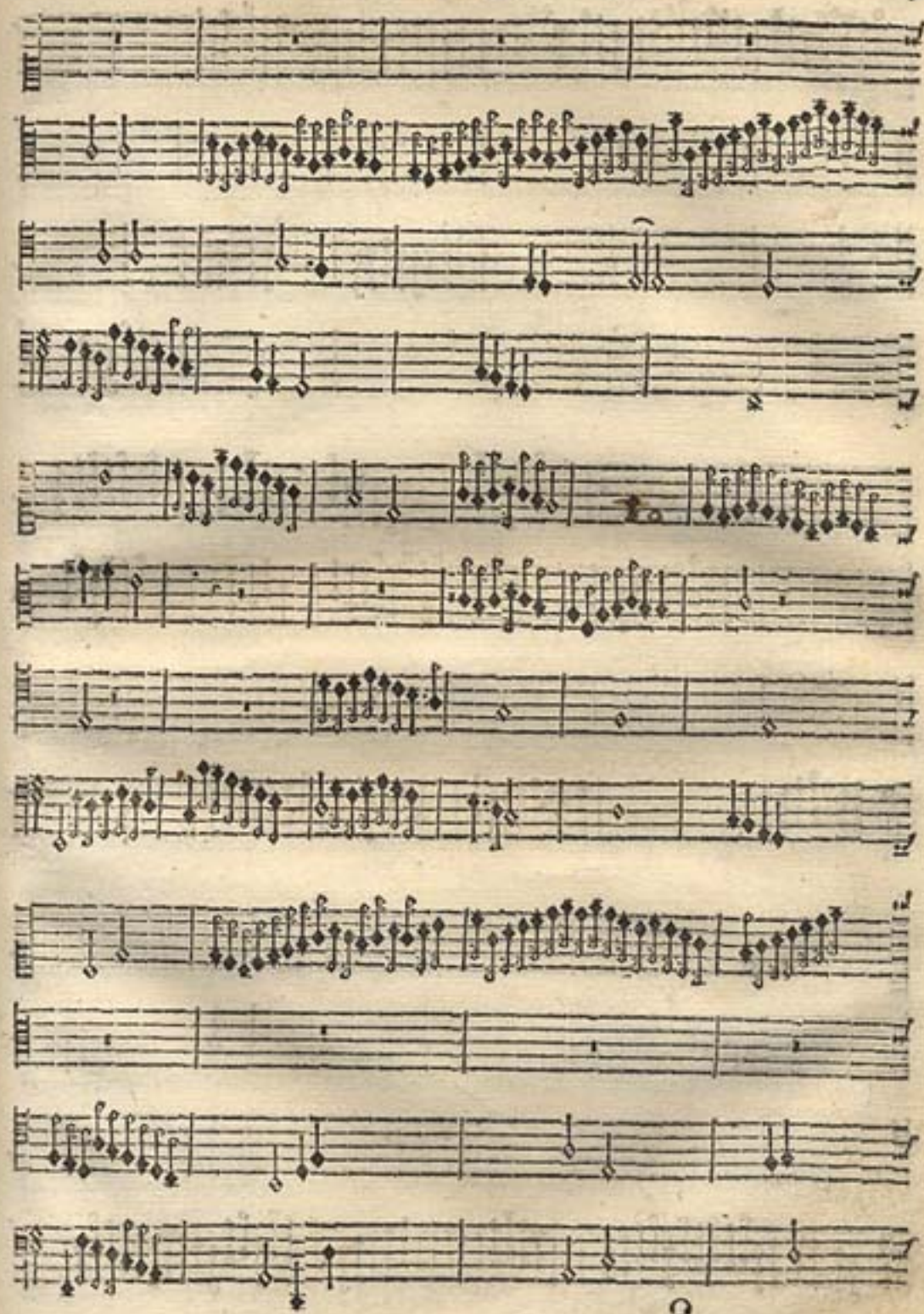
De Manoel Rodrigues Coelho.





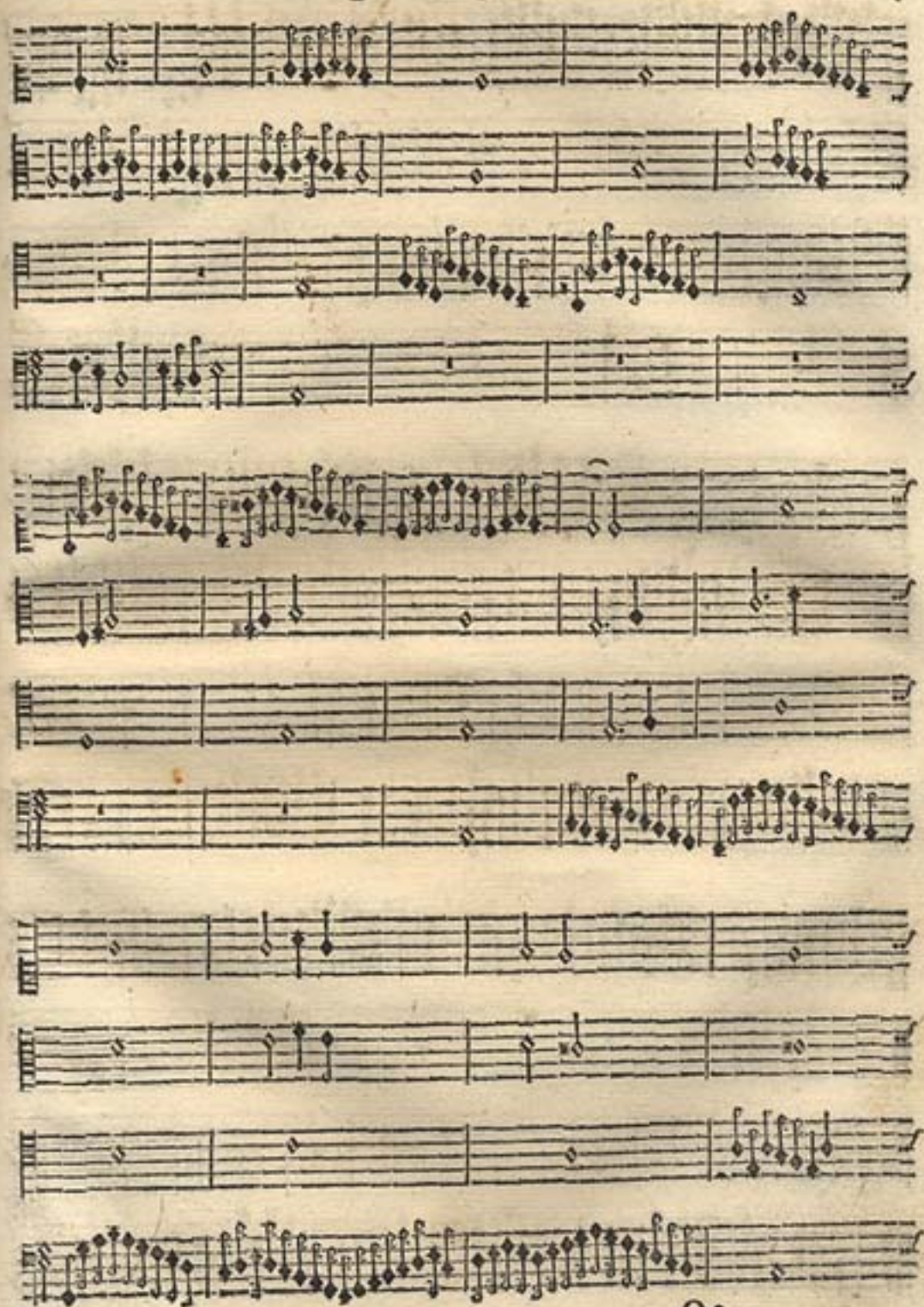
De Manoel Rodrigues Coelho.



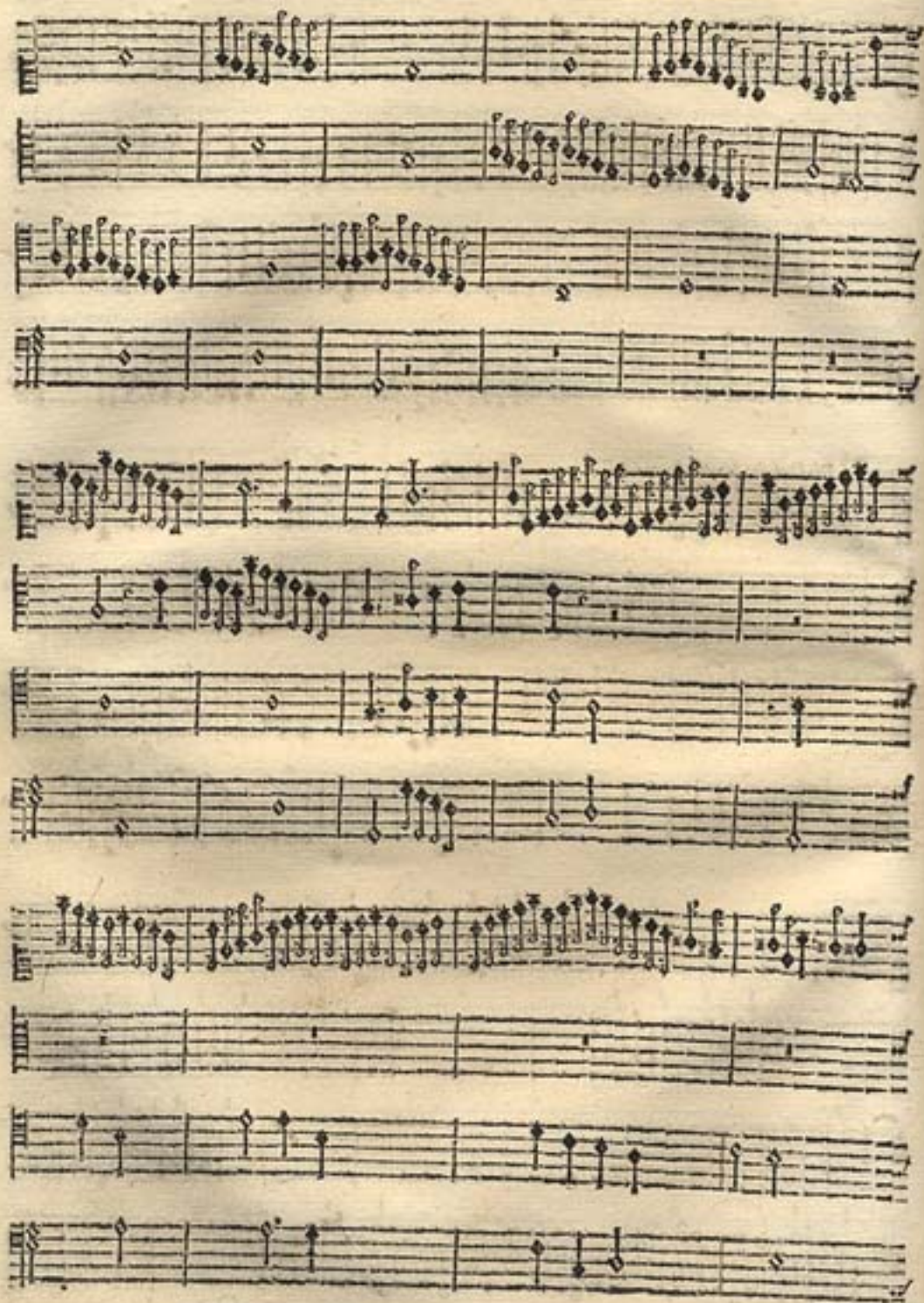


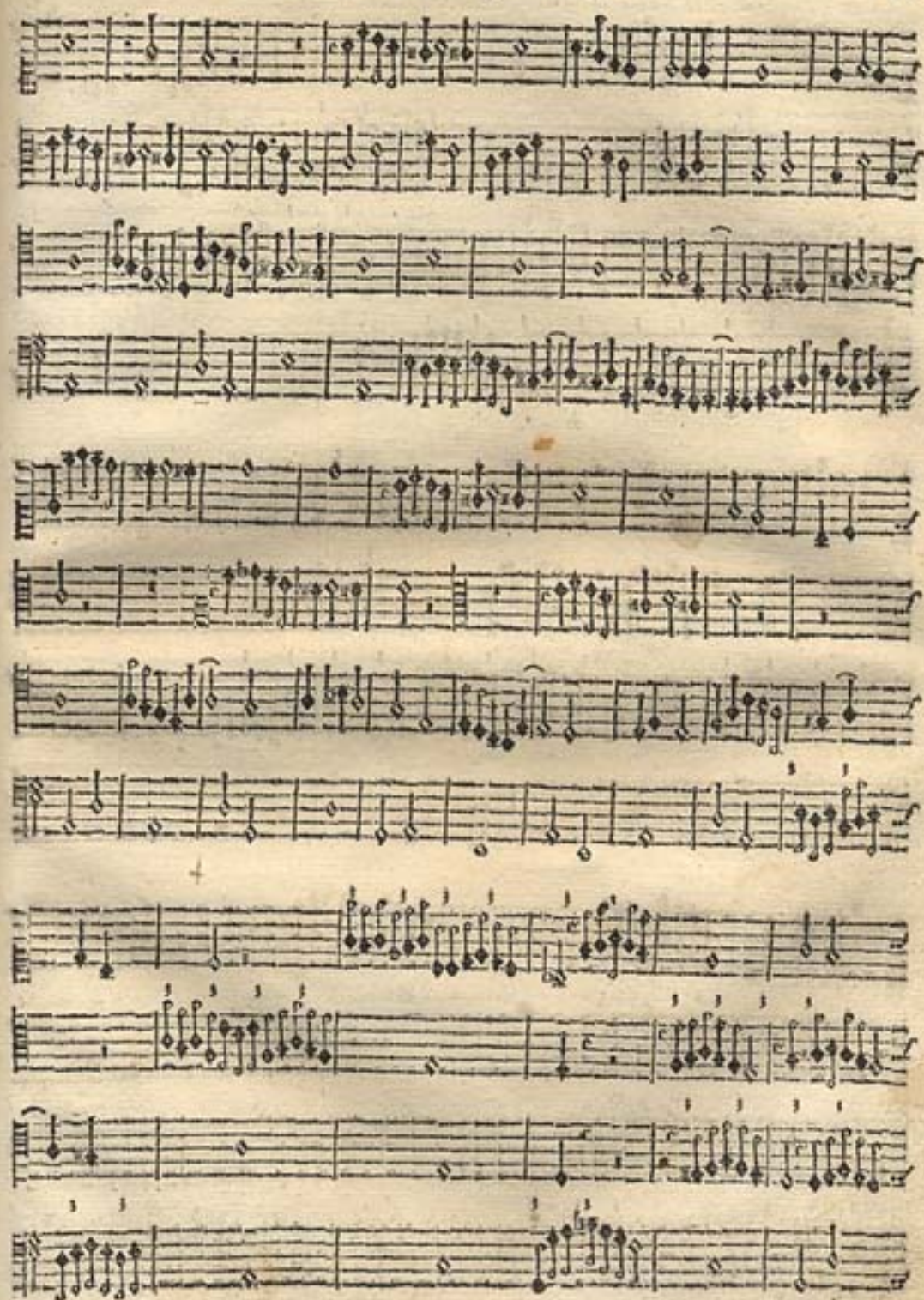
De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





Terceiro tento do mesmo tom.



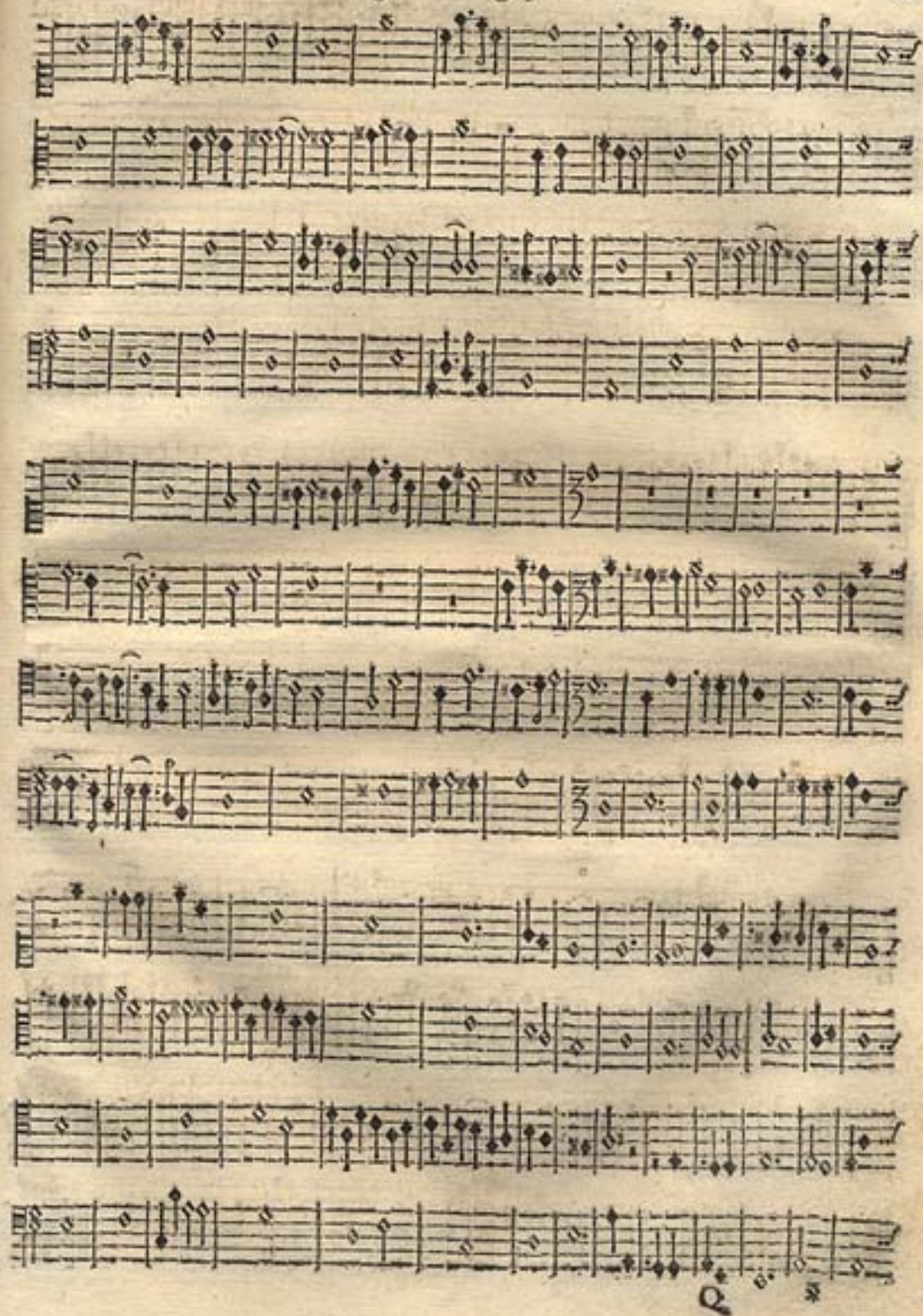
Tangedor da capella Real.

60

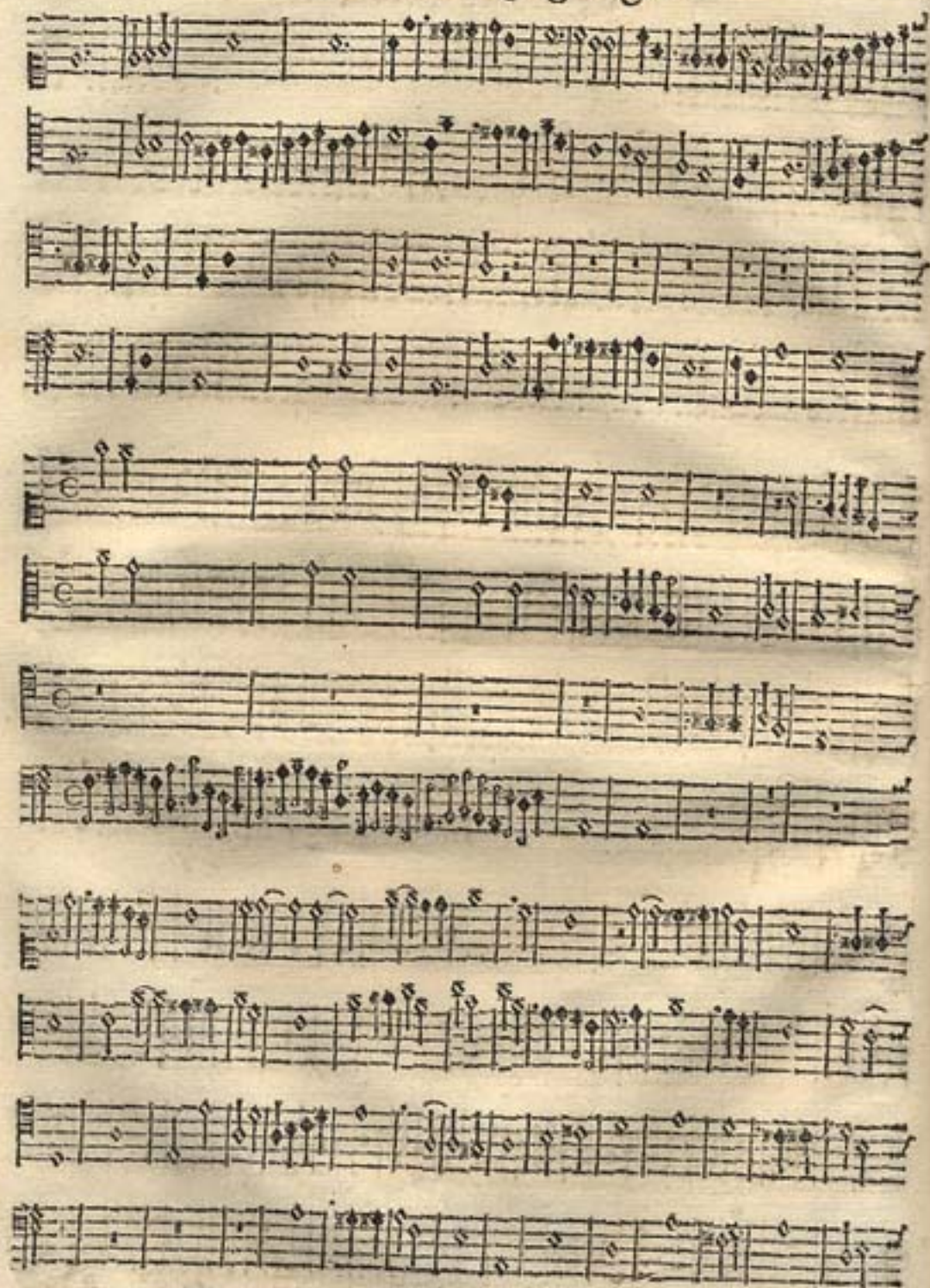


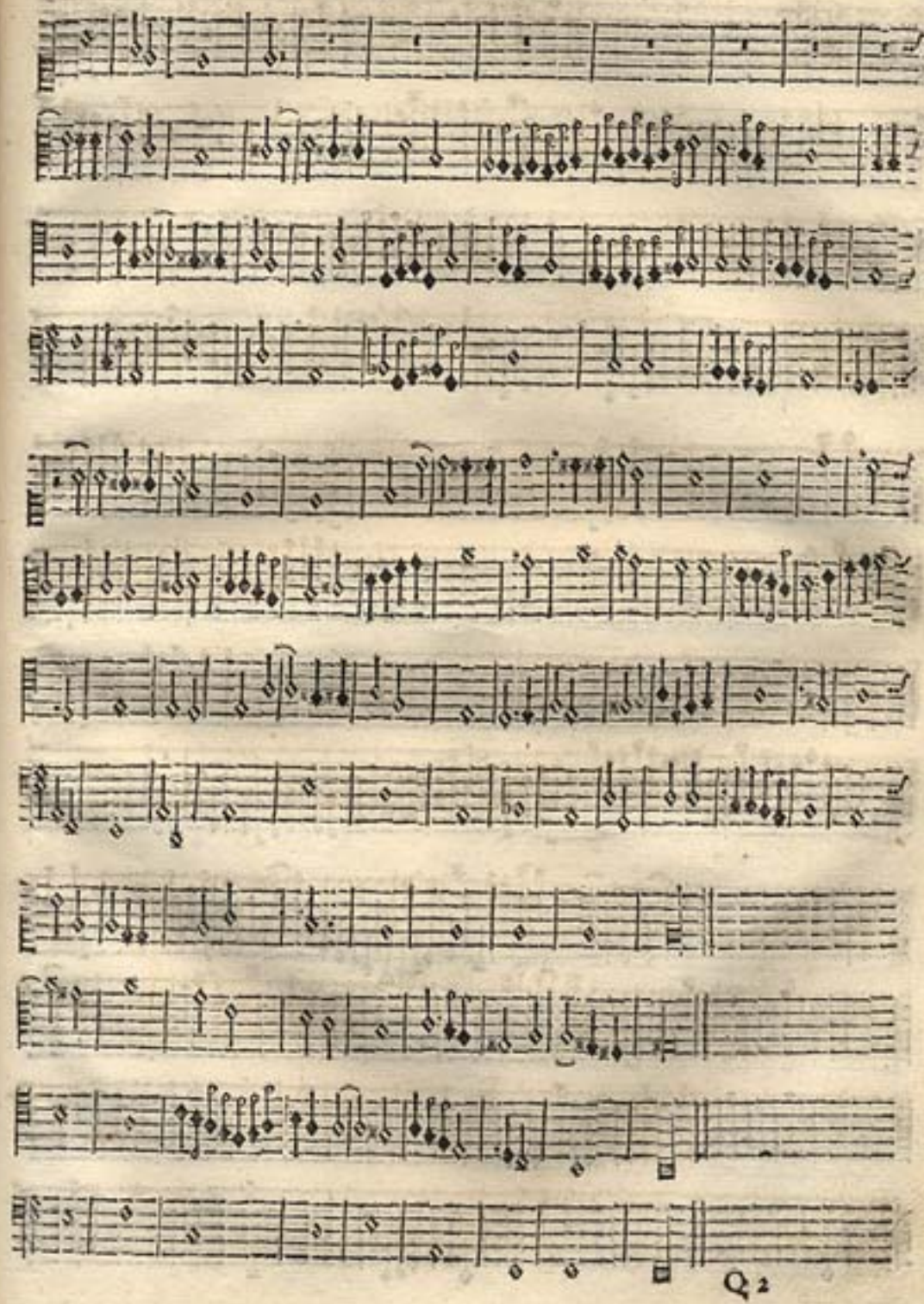
De Manoel Rodrigues Coelho.



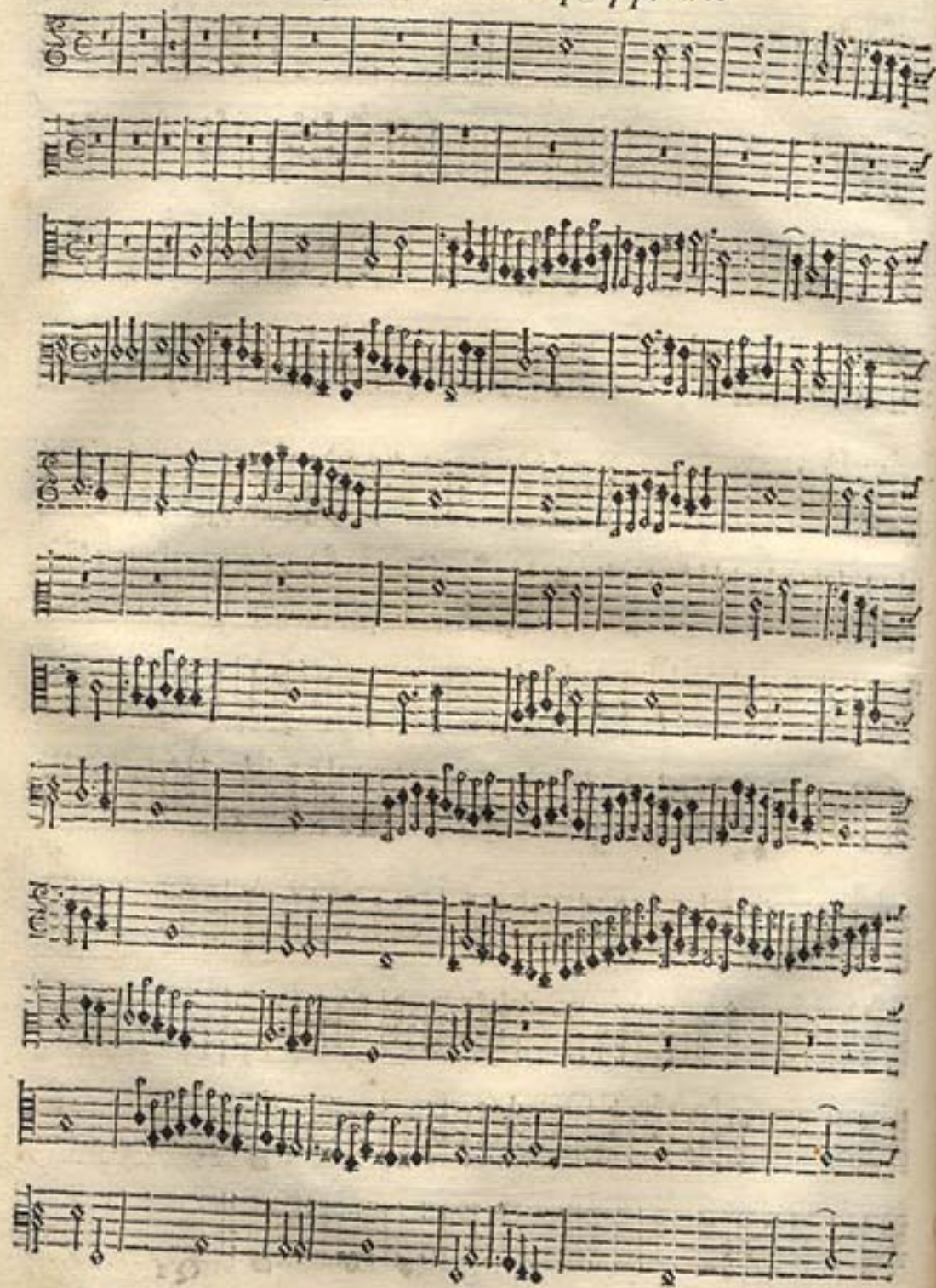


De Manoel Rodrigues Coelho.





Tento do quinto tom natural porq quadro.



Tangedorda capella Real.

63

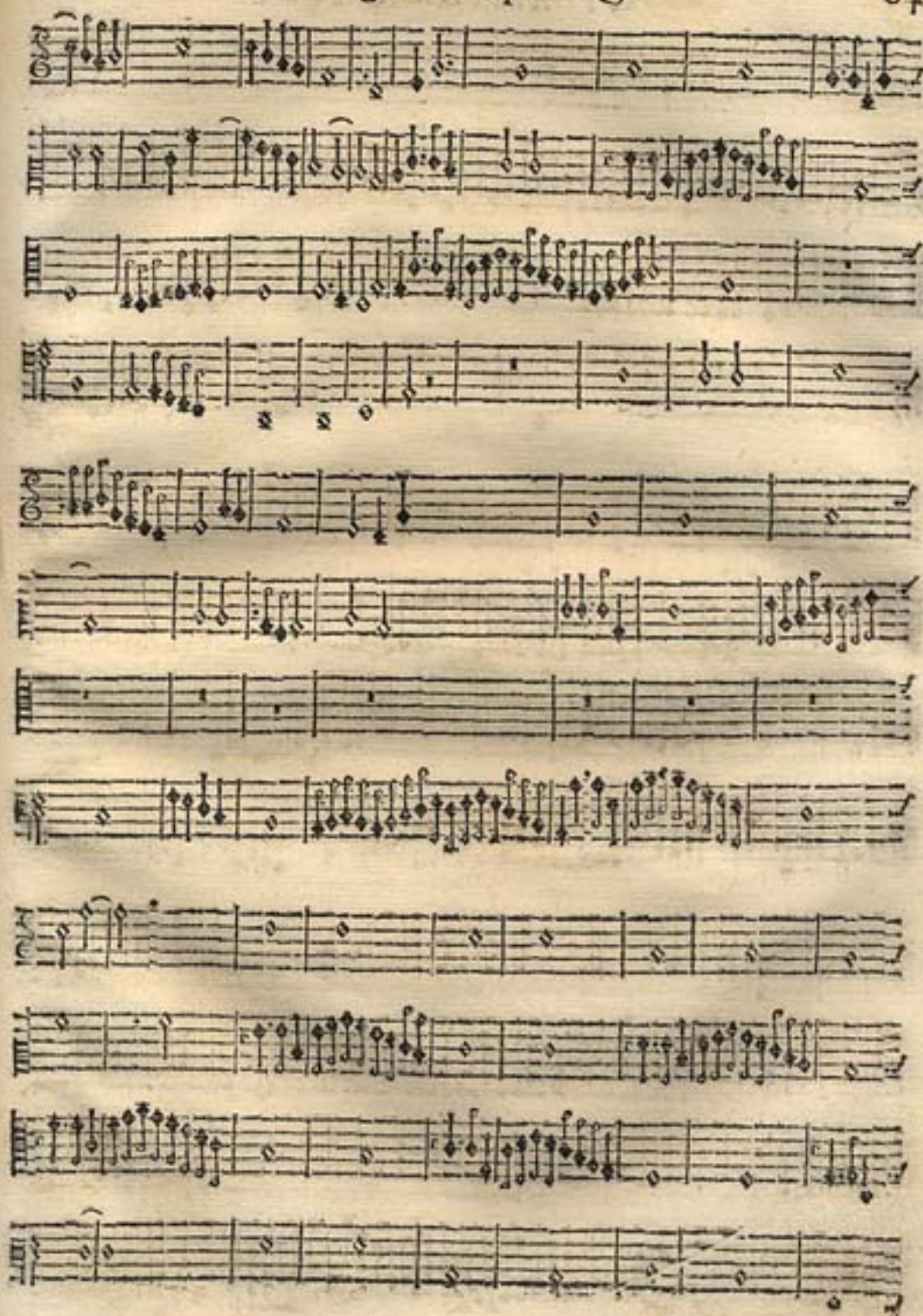


De Manoel Rodrigues Coelho.



Tangedor da capella Real.

64



De Manoel Rodrigues Coelho.



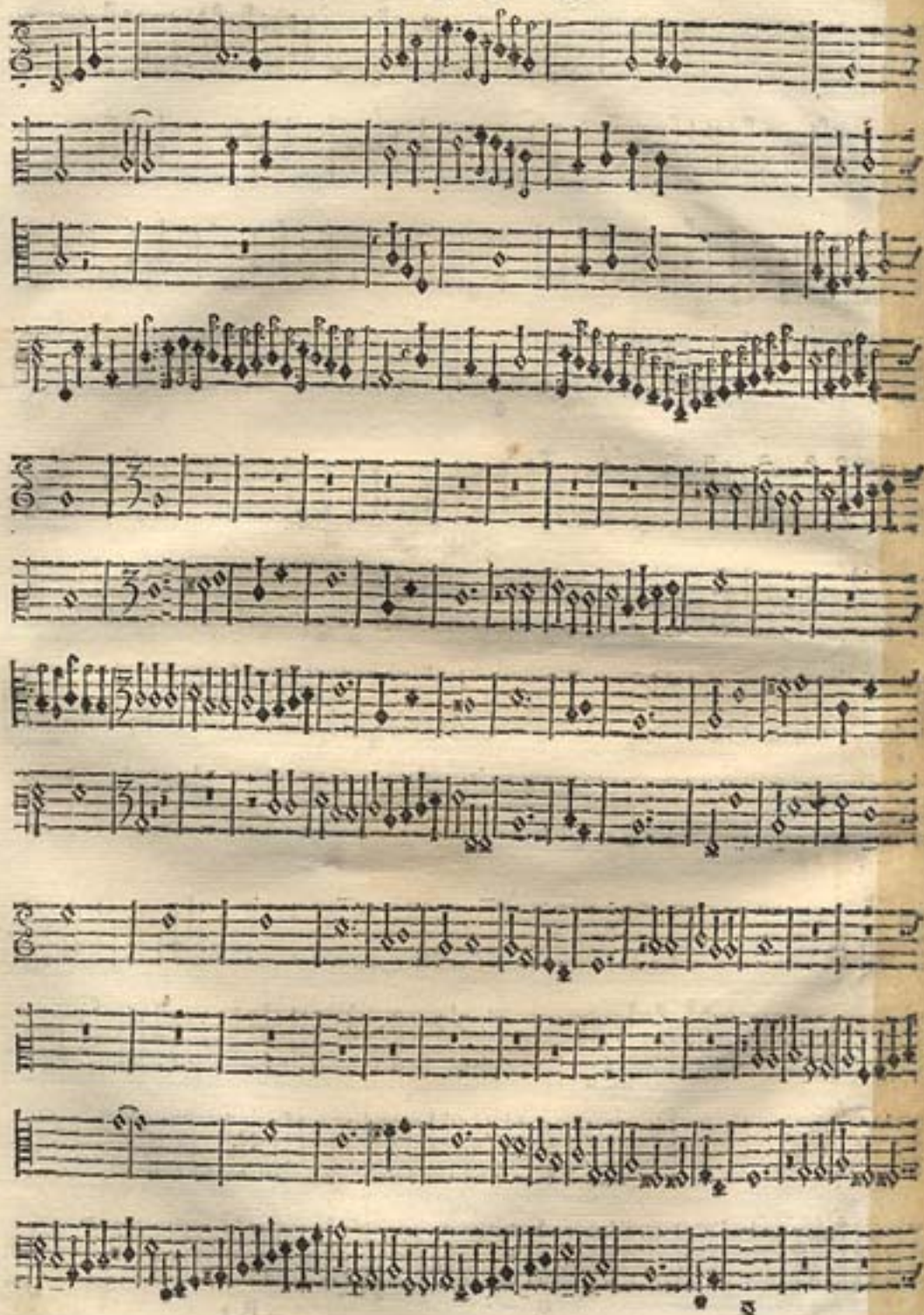
This page contains a single system of musical notation, consisting of 12 staves. The notation is written in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line, with various note values including minims, crotchets, and quavers. There are several measures of rests throughout the piece. The notation is handwritten and shows signs of age, with some ink bleed-through from the reverse side. The piece concludes with a double bar line and a repeat sign. Below the final staff, there are several small, handwritten numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and a large, bold letter 'R'.

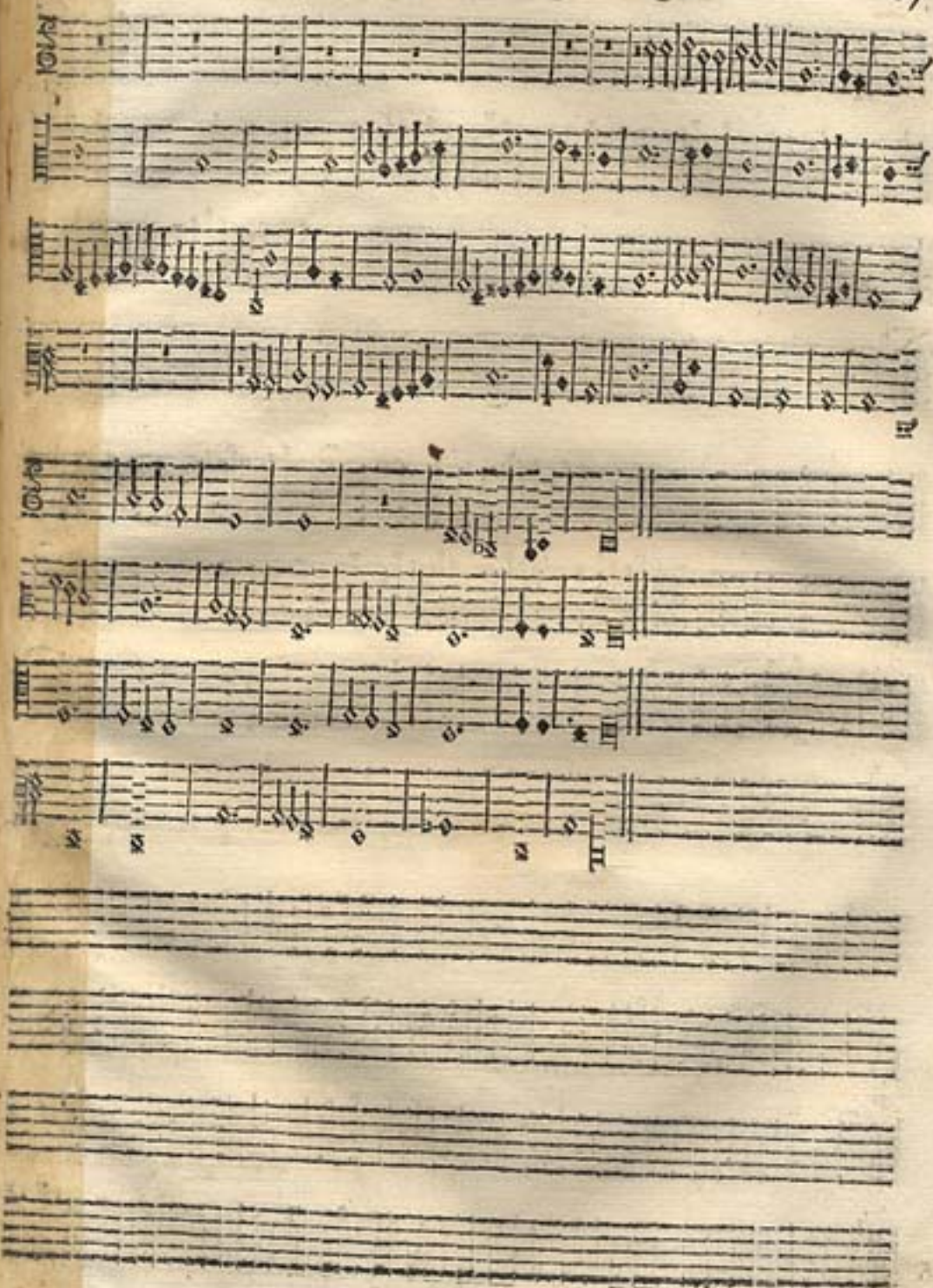
De Manoel Rodrigues Coelho.



Handwritten musical score for "Tangedor da Capella Real" on page 66. The score consists of 12 staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The music is written in a single system across the staves. The final measure of the last staff is marked with "R 2".

De Manoel Rodrigues Coelho.





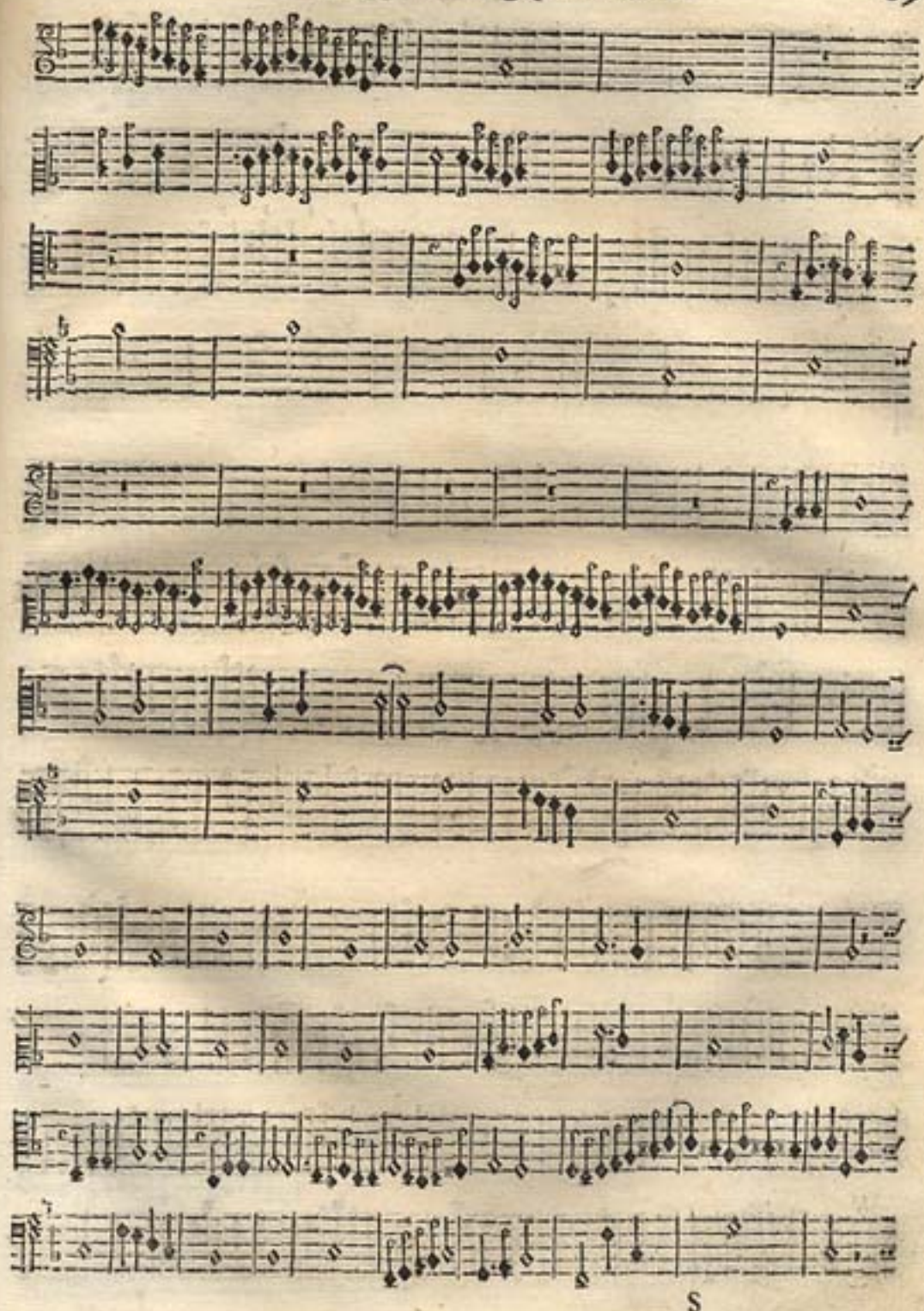
Segundo tento do mesmo tom por bemol.



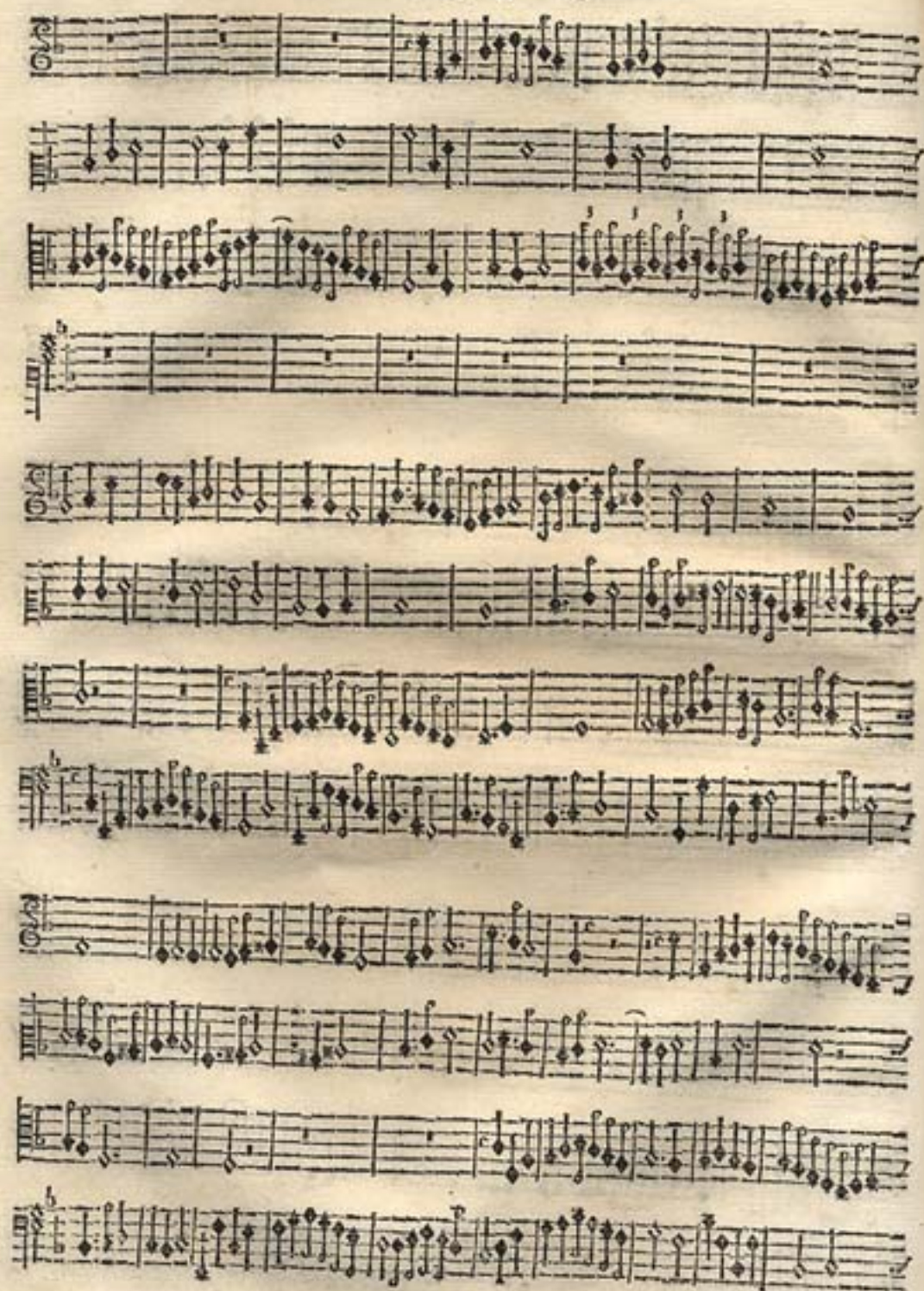


De Manoel Rodrigues Coelho.



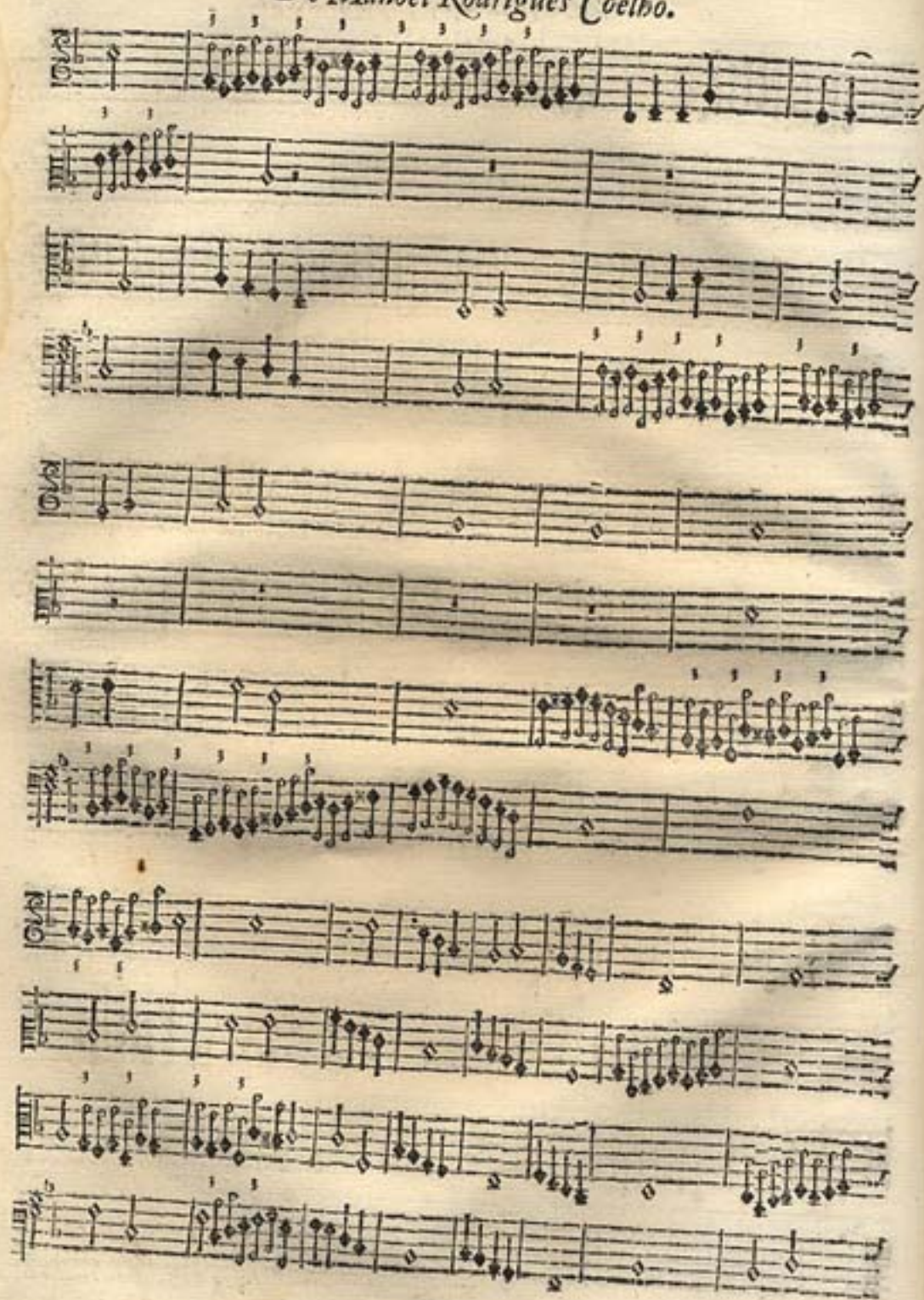


De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





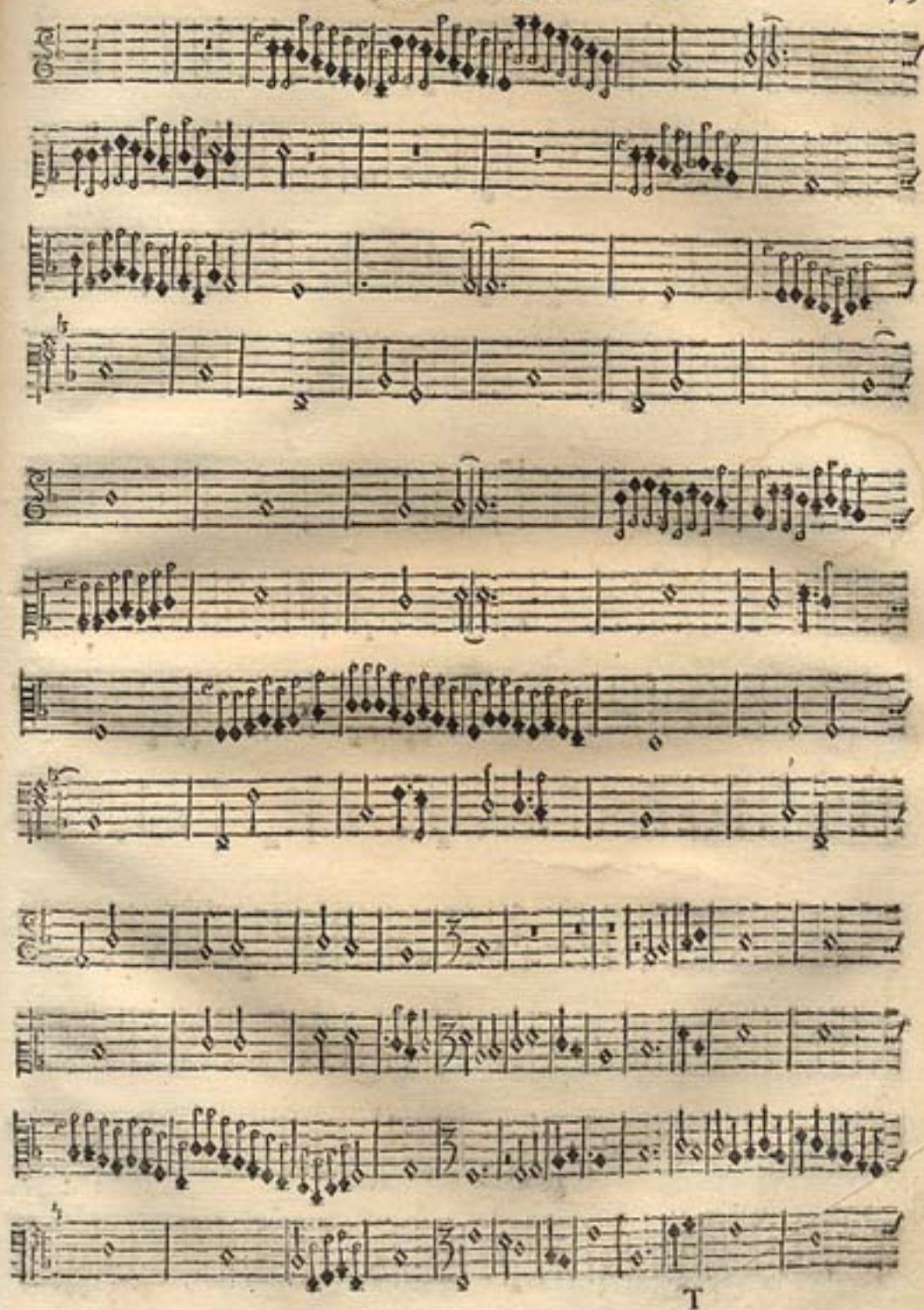
De Manoel Rodrigues Coelho.



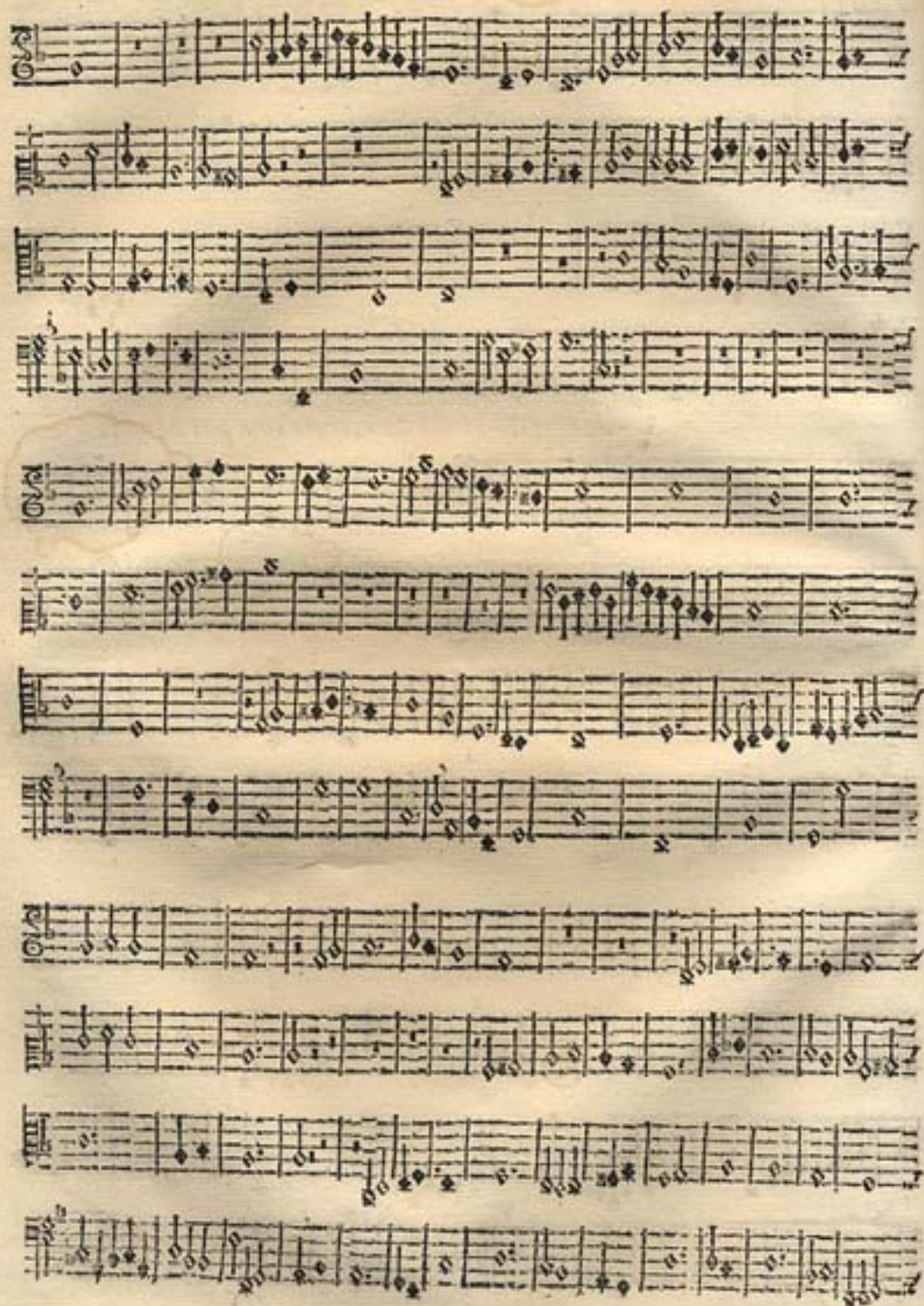


De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





Terceiro tento do mesmo tom por bemol.



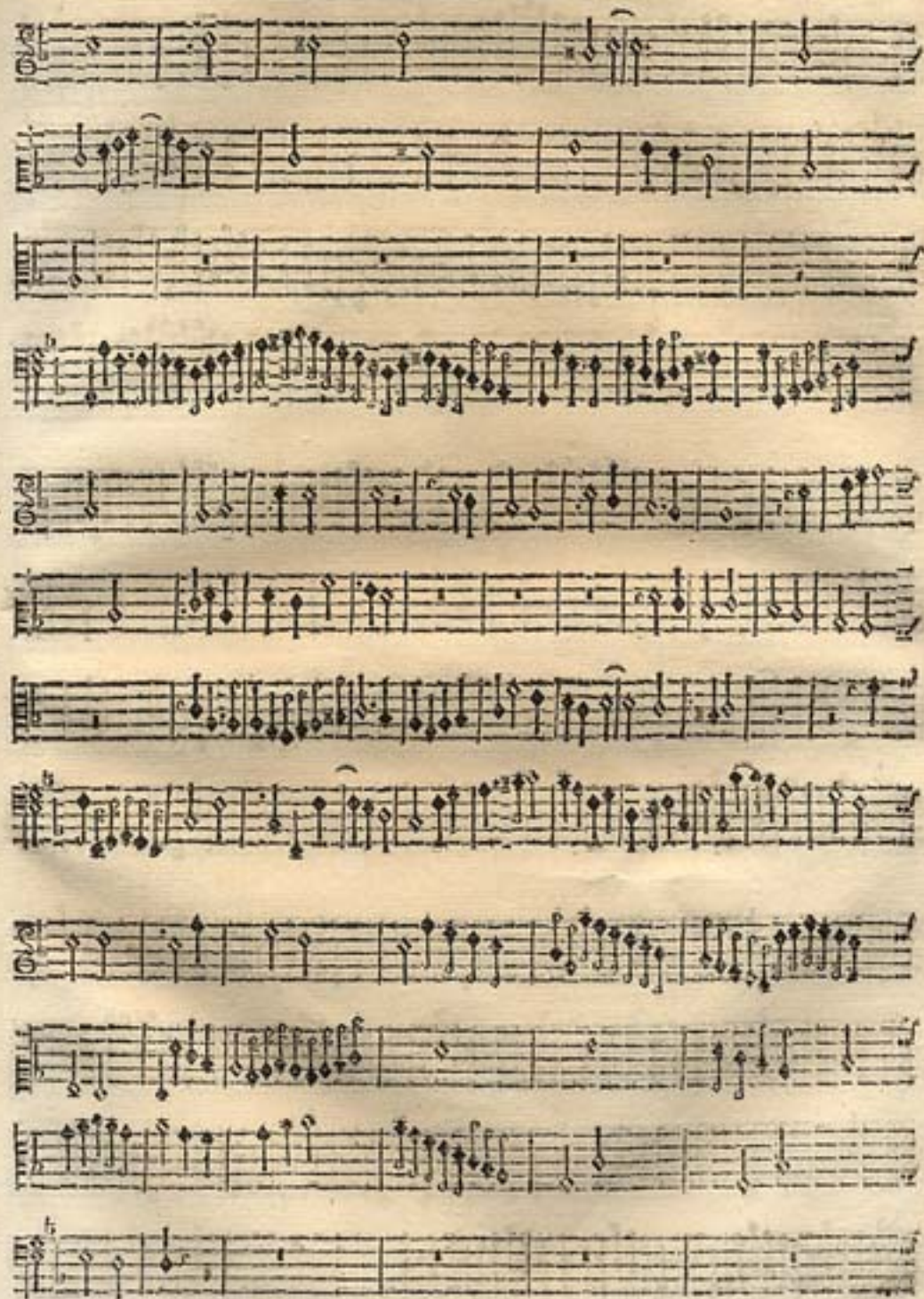
De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.



Tangedor da Capella Real.

78



De Manoel Rodrigues Coelho.



Tangedor da capella Real.

79



De Manoel Rodrigues Coelho.





Tento do sexto tom.

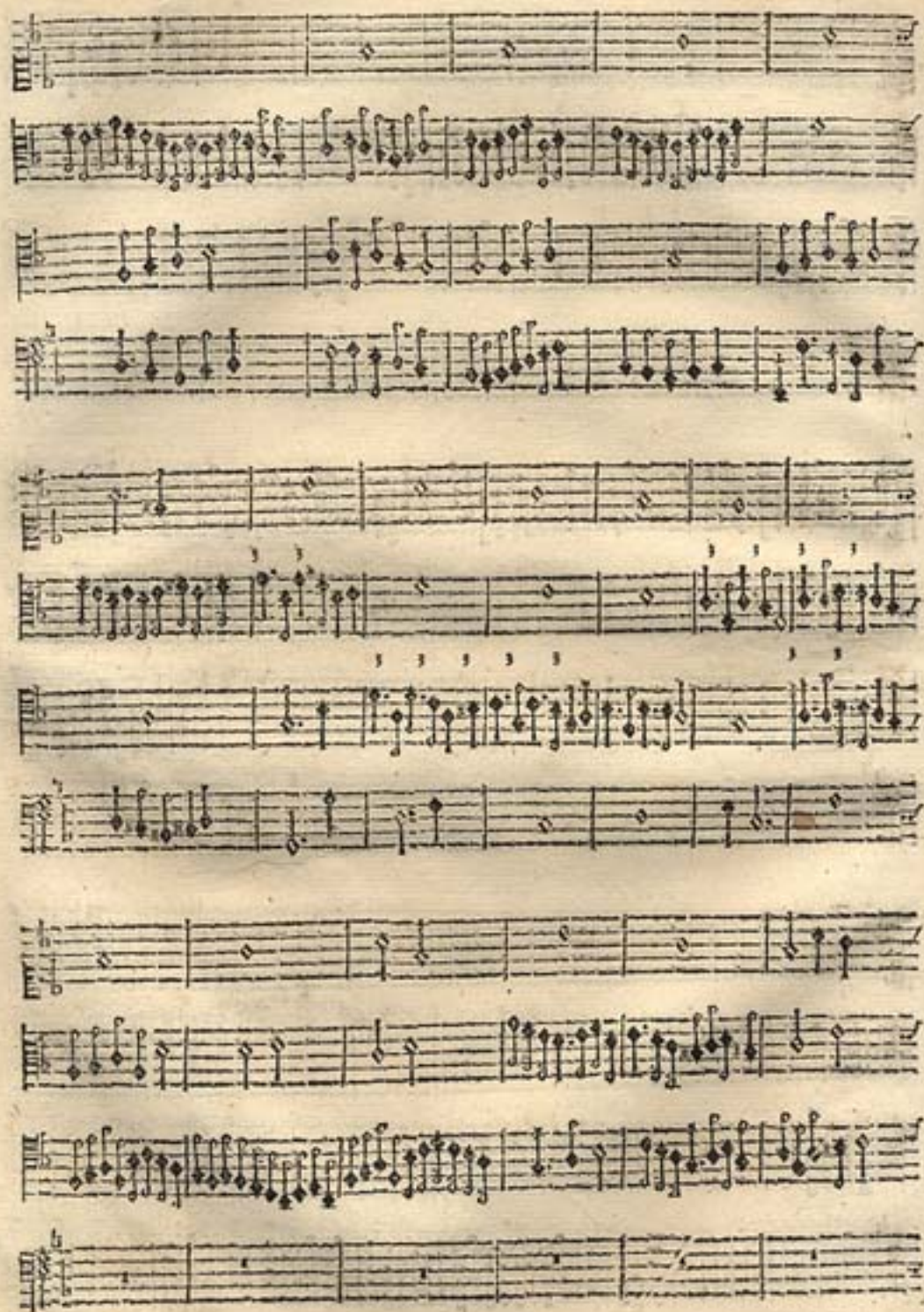


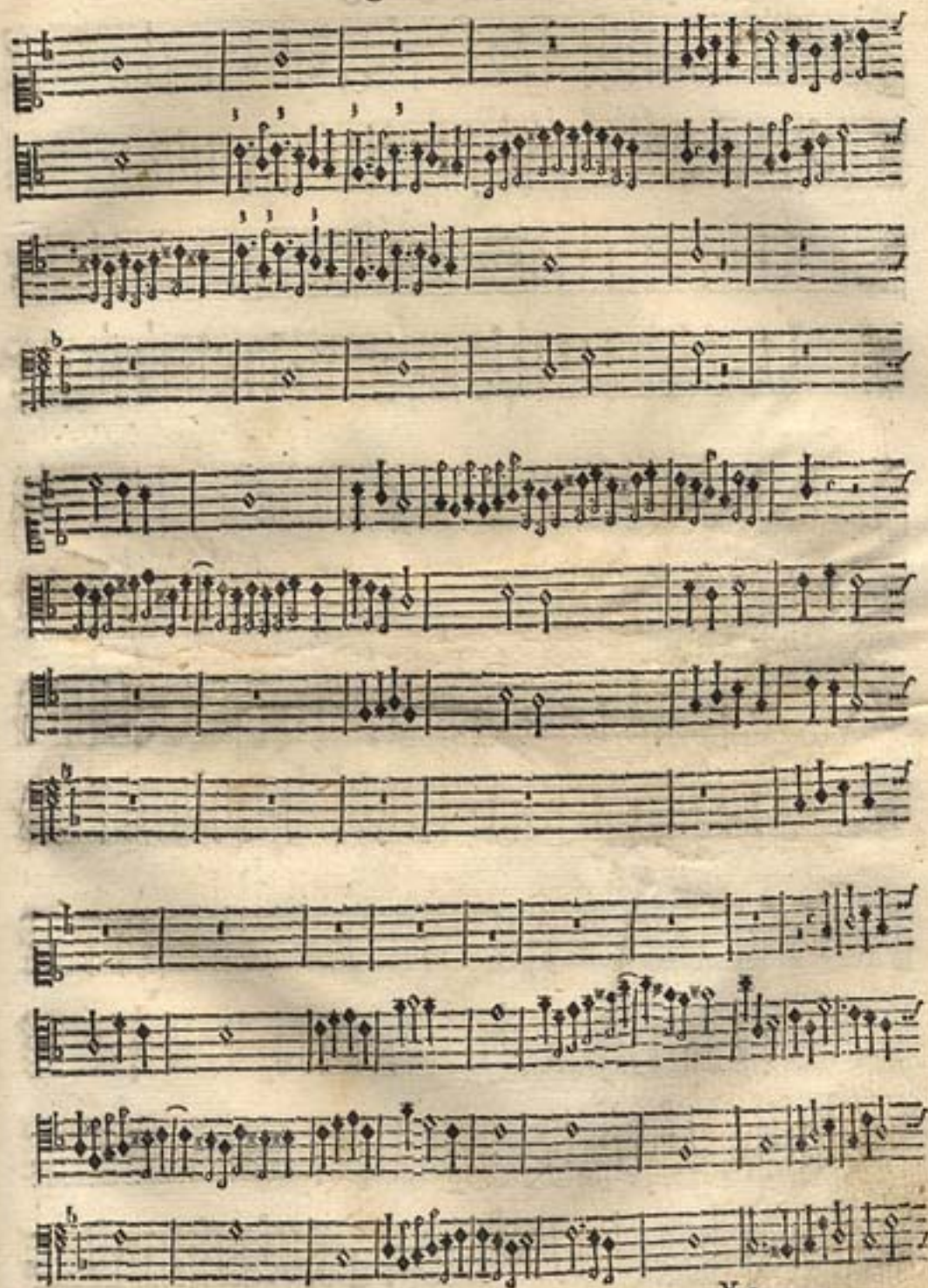
De Manoel Rodrigues Coelho.



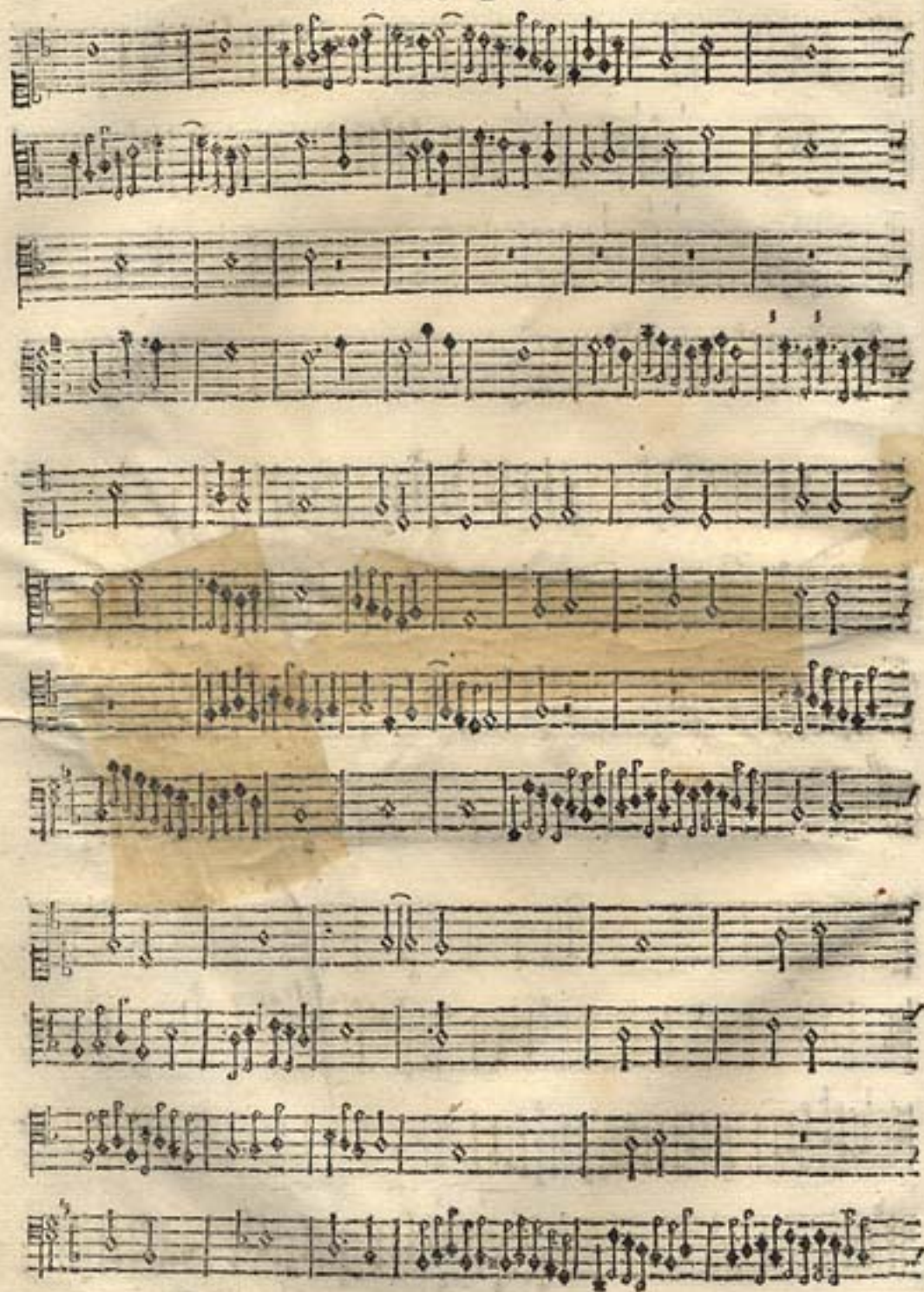


De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.



Segundo tento do mesmo tou.



Tangedor da capella Real.

87



De Manoel Rodrigues Coelho.









De Manoel Rodrigues Coelho.



A handwritten musical score on aged paper, featuring twelve staves of music. The notation is in a historical style, likely from the 16th or 17th century. The first staff is a complex polyphonic texture with many notes. The subsequent staves show a variety of musical textures, including single-note lines, dyads, and more complex passages. The notation includes various note values, rests, and clefs. The paper shows signs of age, with some staining and wear along the edges.

Z₂

De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.



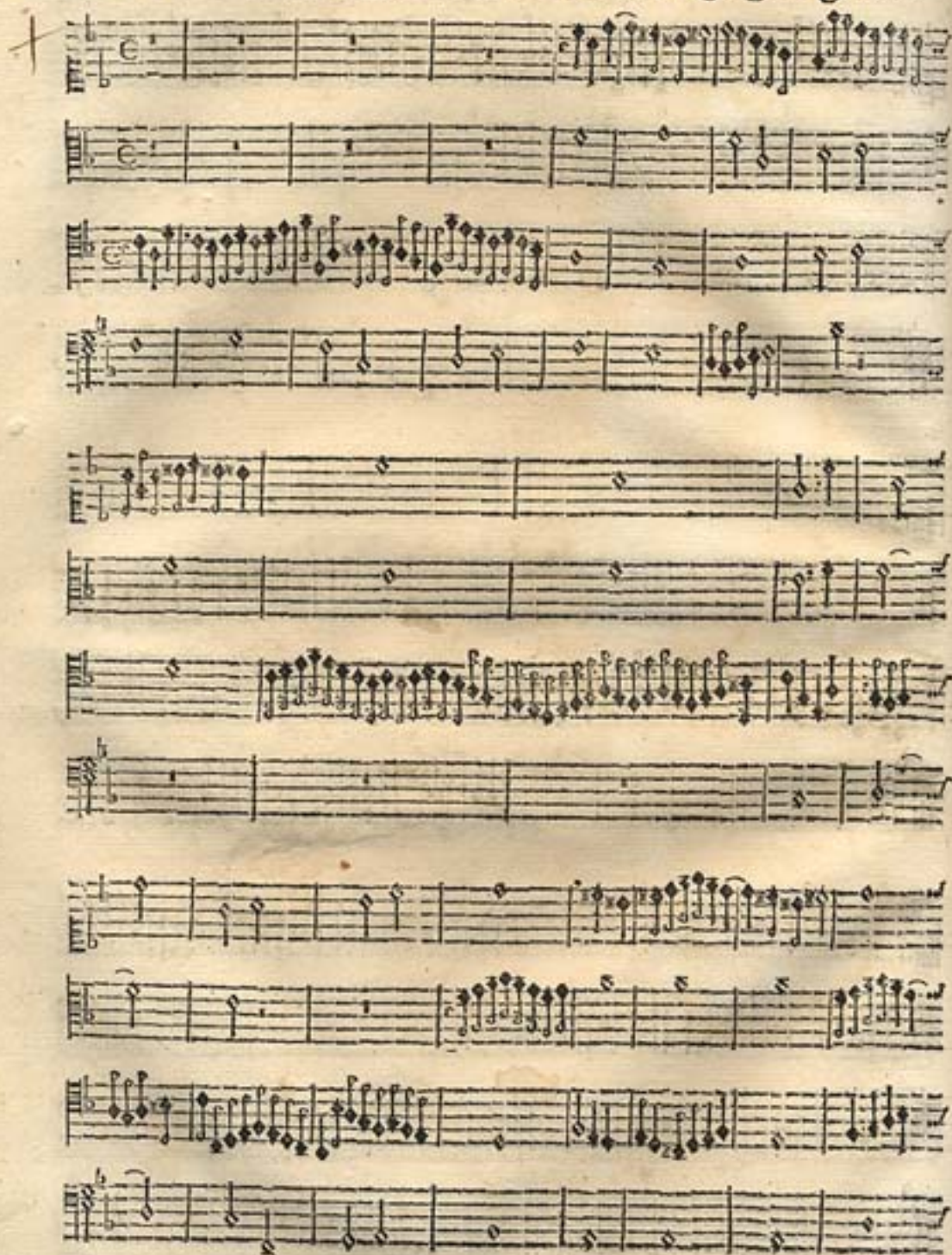


De Manoel Rodrigues Coelho.





Terceiro tento do mesmo tom. De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





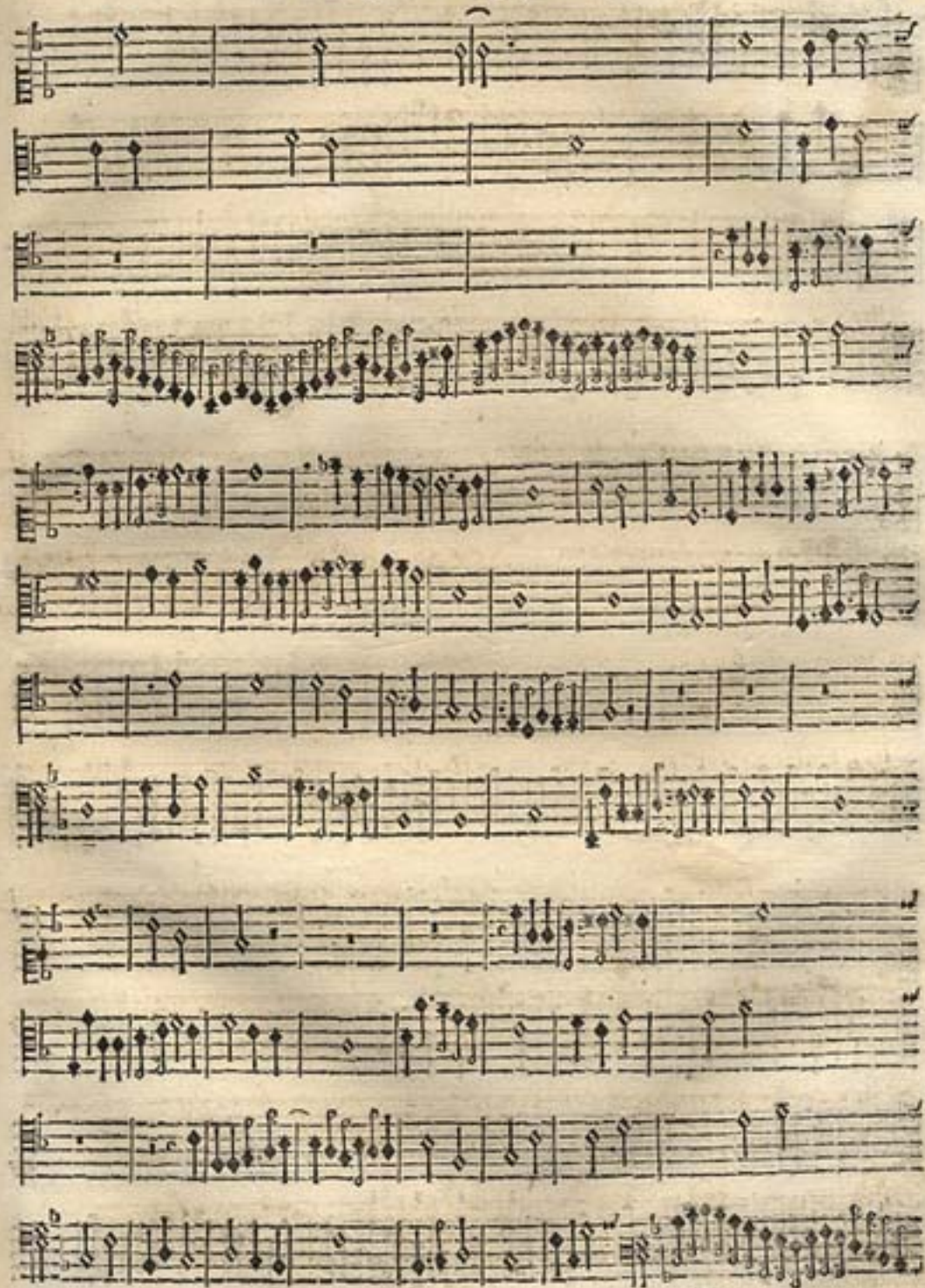
De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.



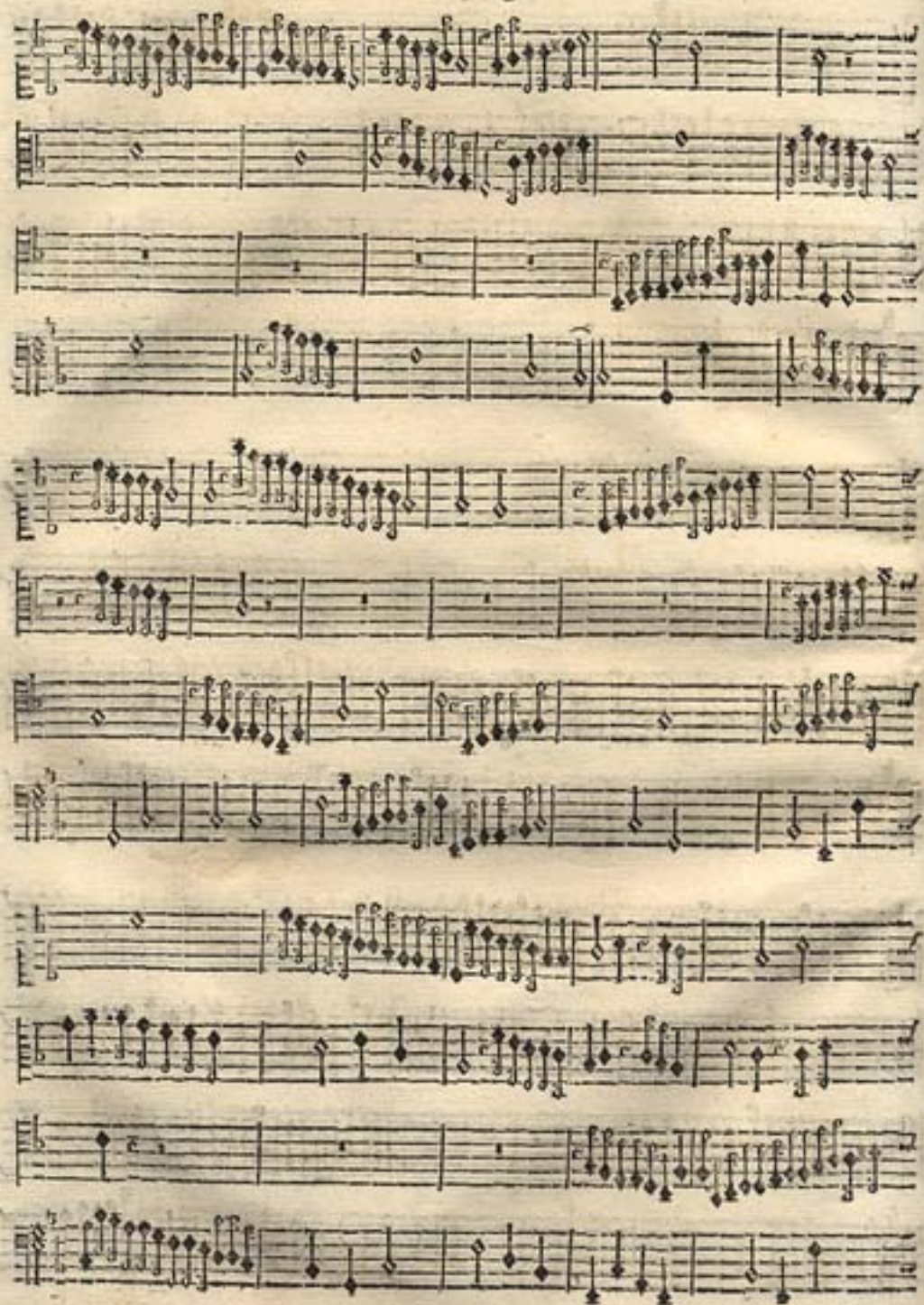


De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





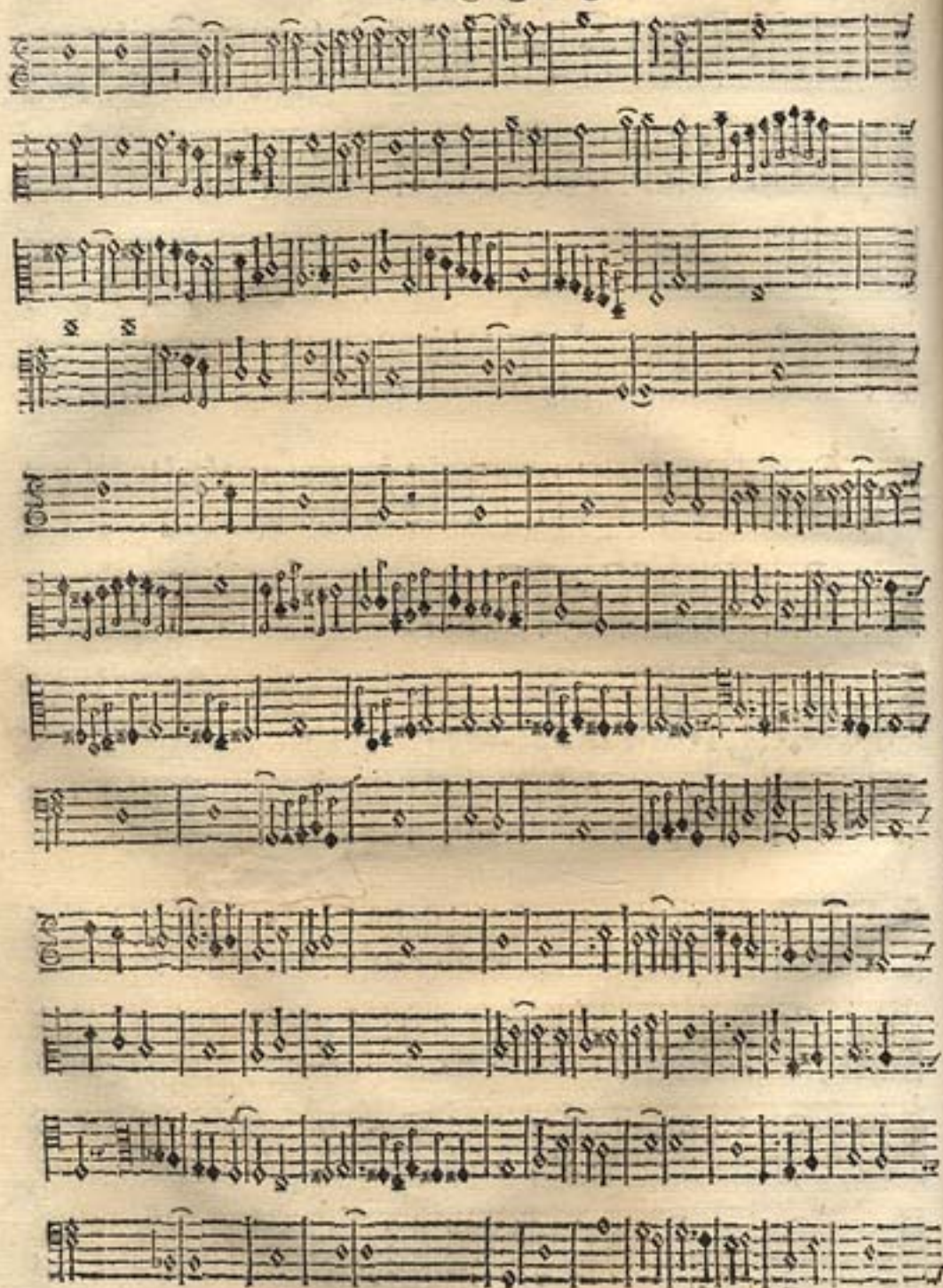
De Manoel Rodrigues Coelho.*Tento do septimo tom natural.*

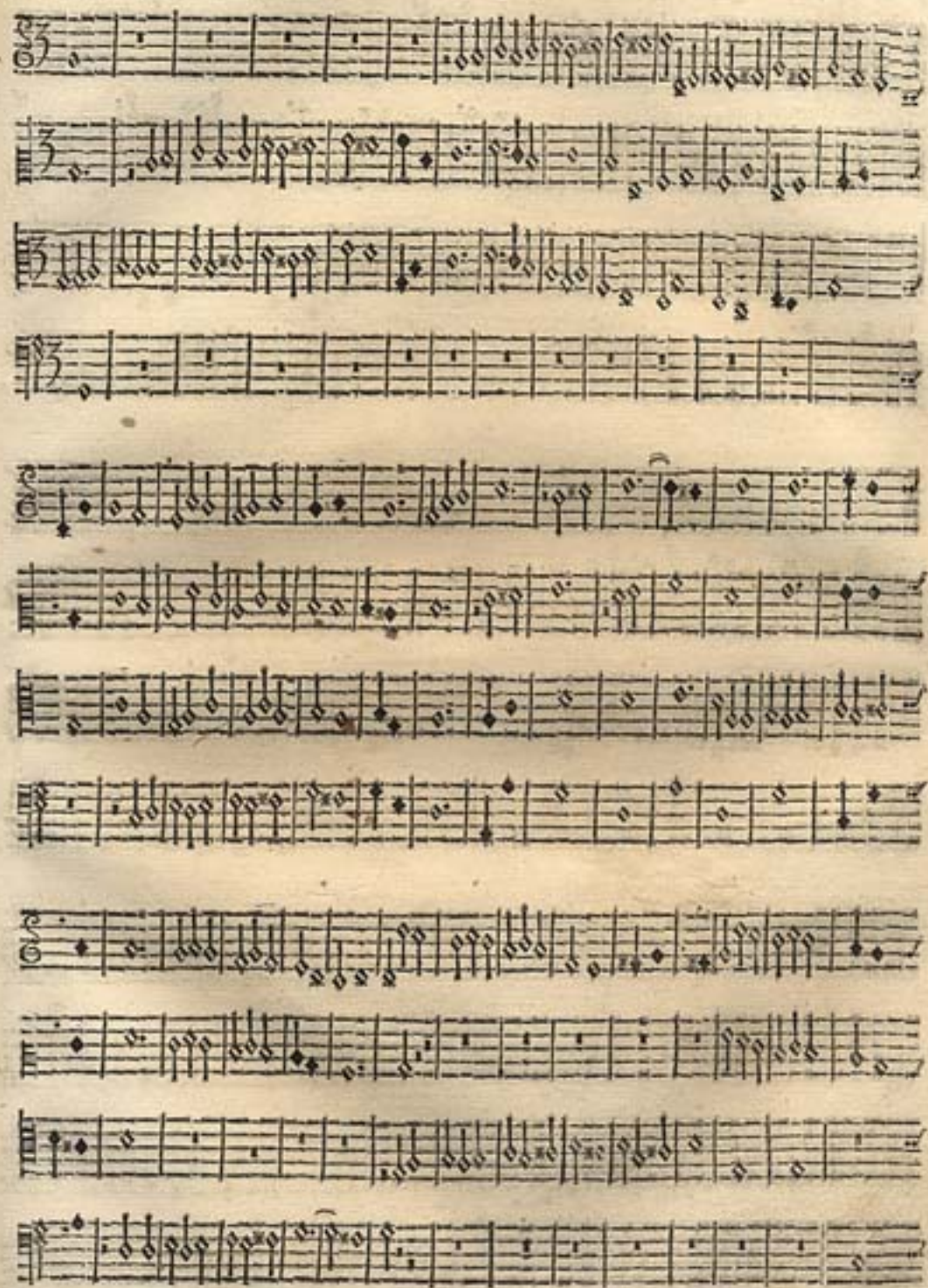
Tangedor da Capella Real.

101

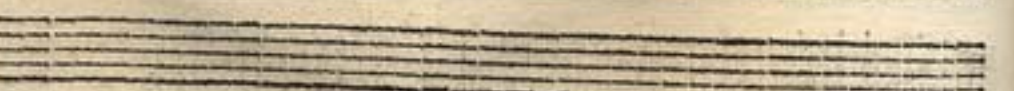
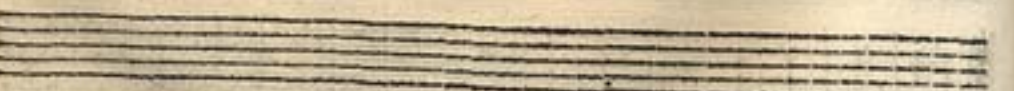
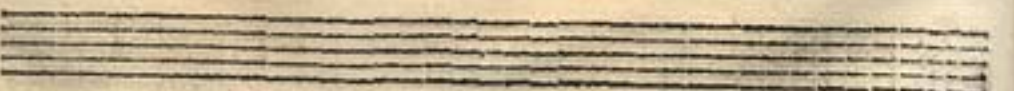
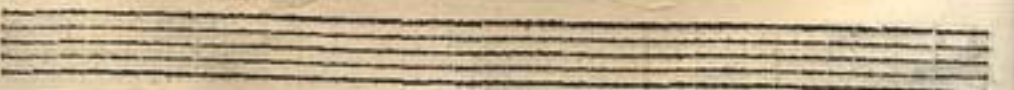
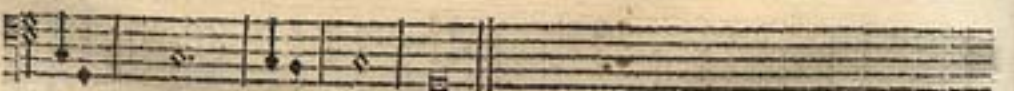
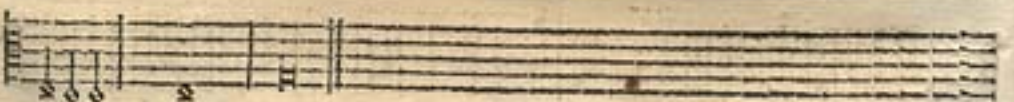
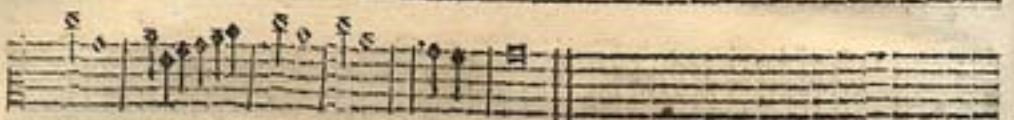
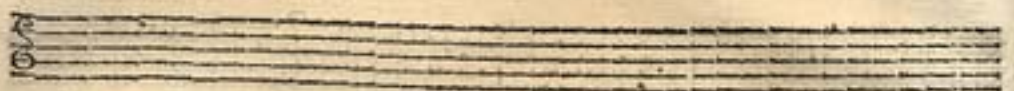
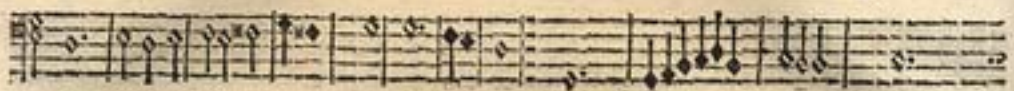


Cc

De Manoel Rodrigues Coelho.



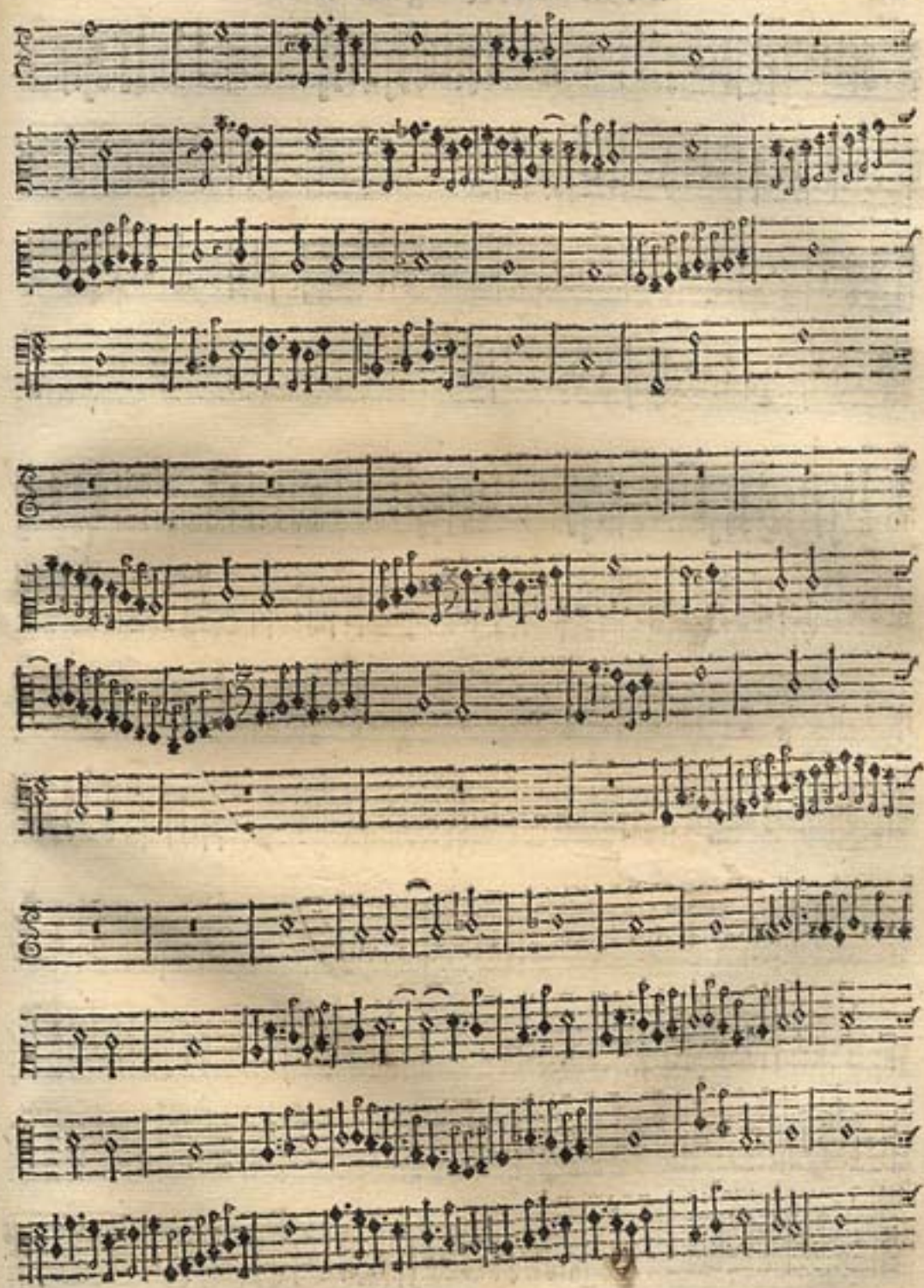
De Manoel Rodrigues Coelho.



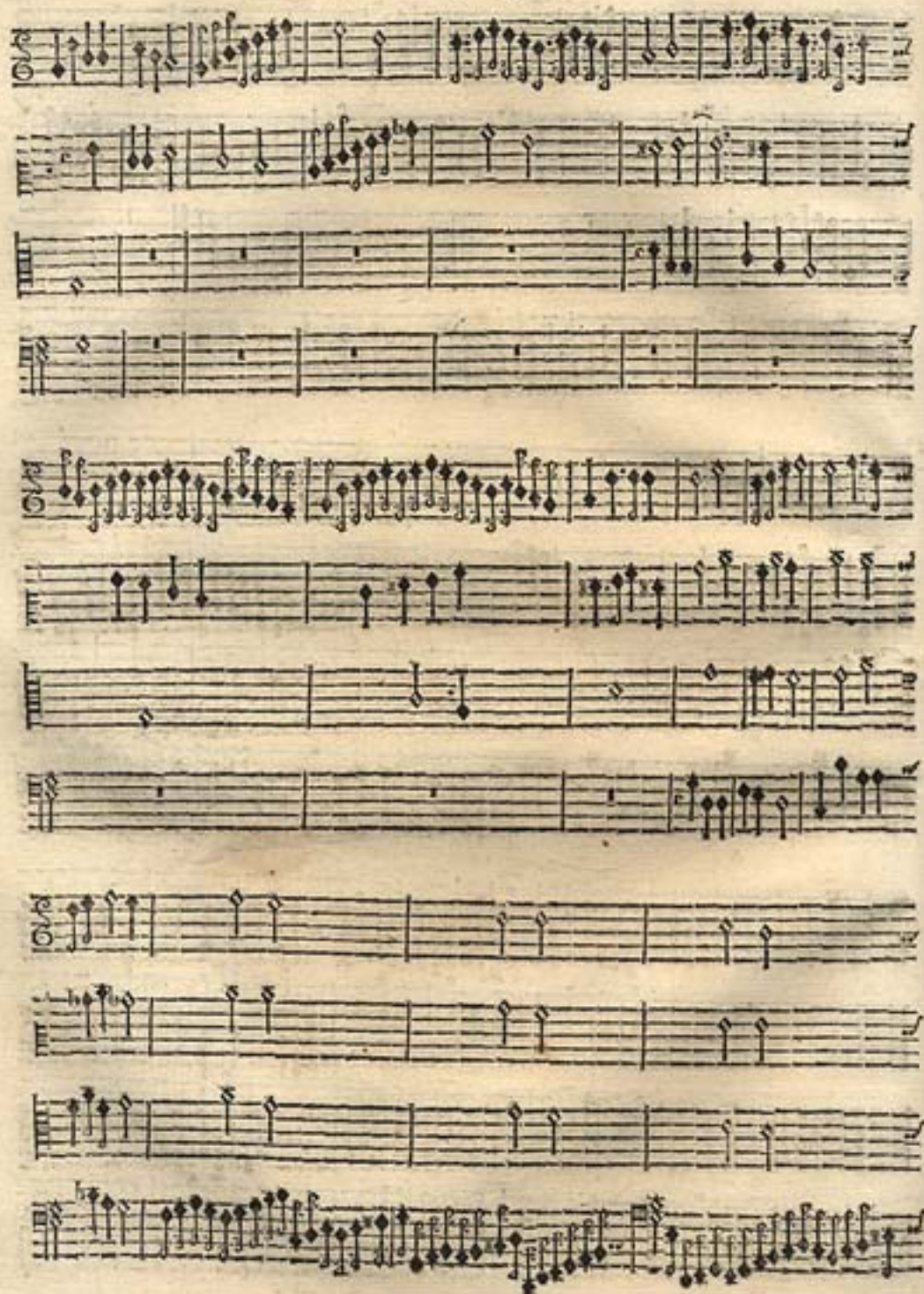


De Manoel Rodrigues Coelho:



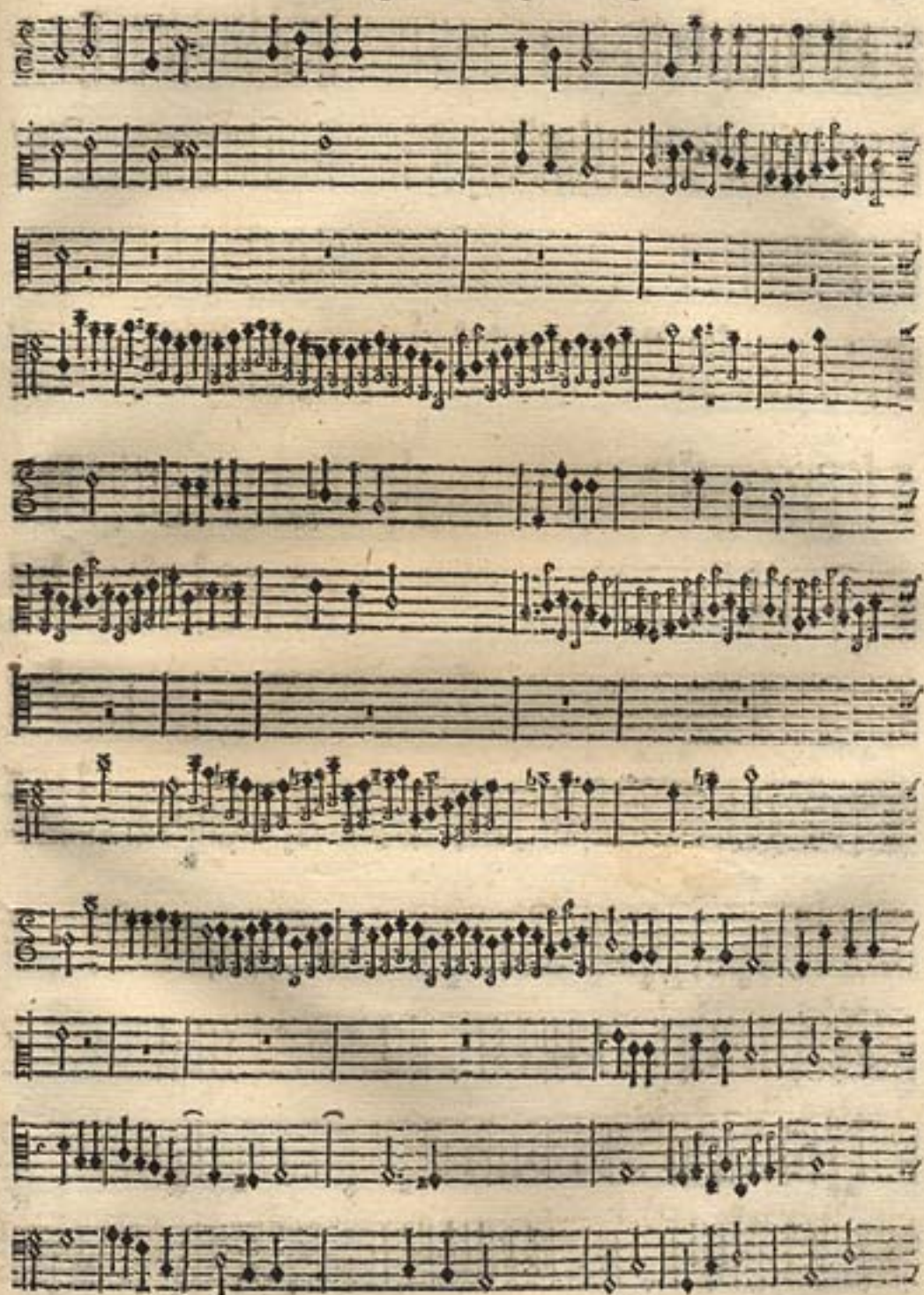


De Manoel Rodrigues Coelho.



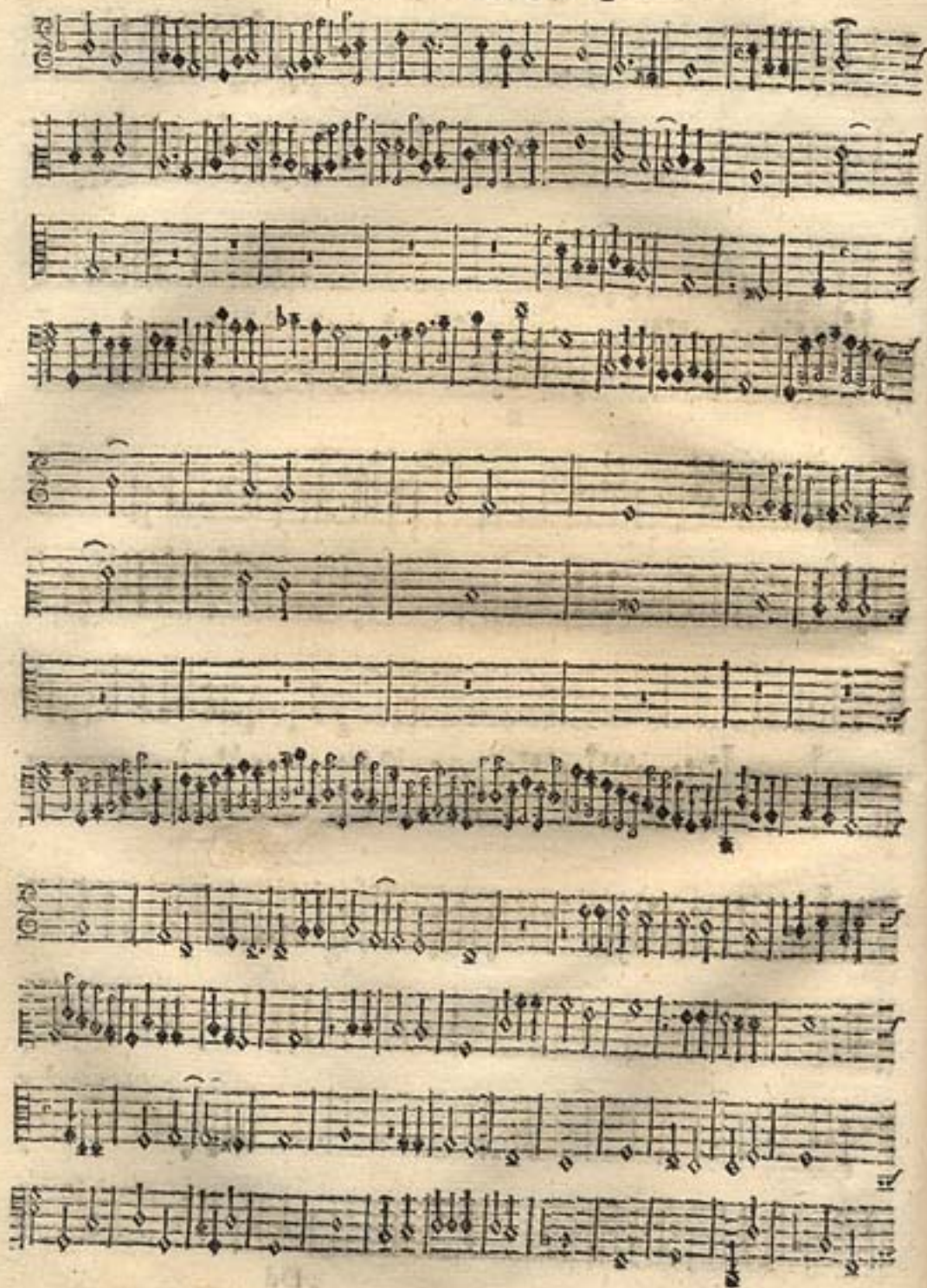
Tangedor da capella Real.

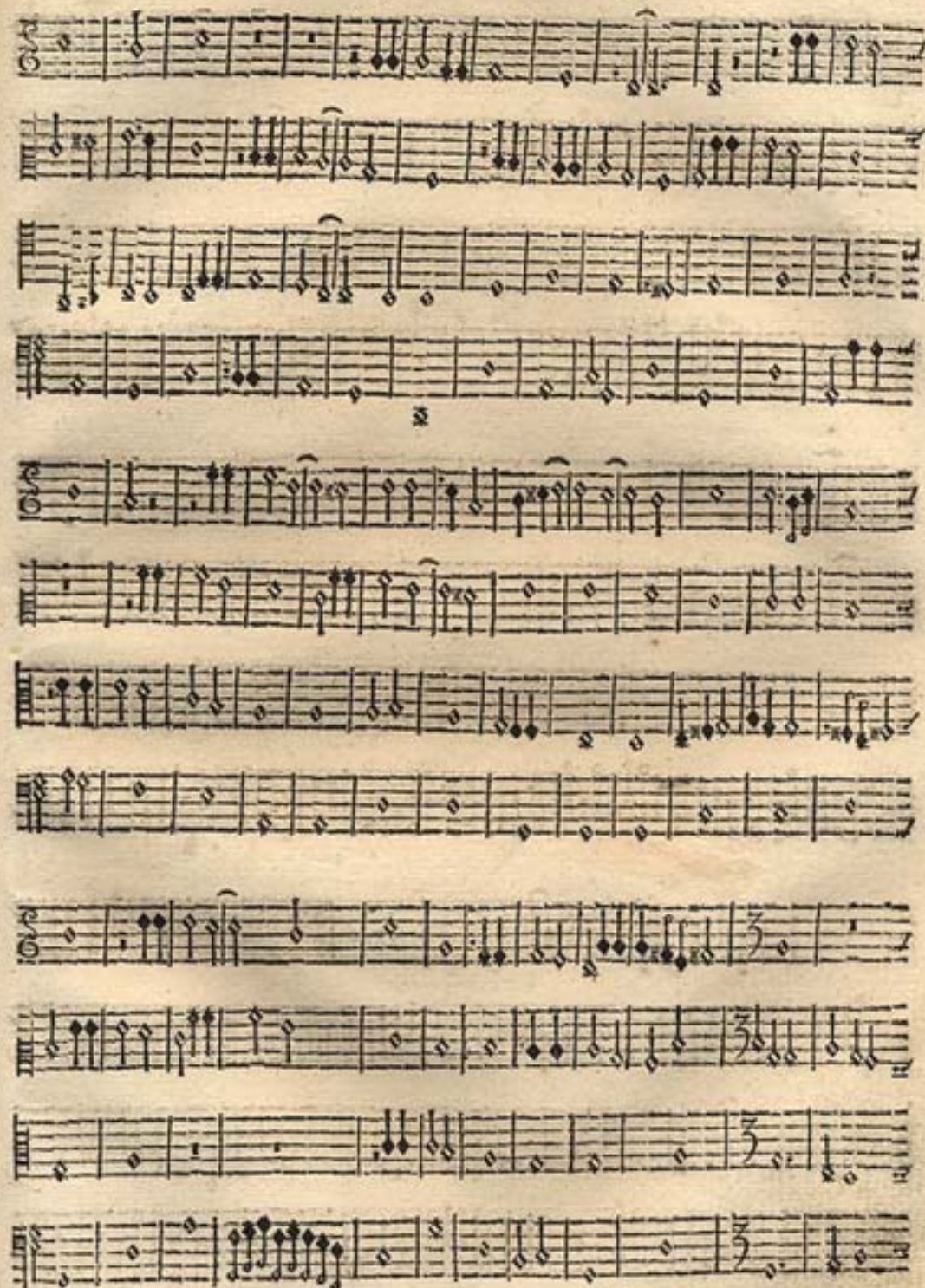
105



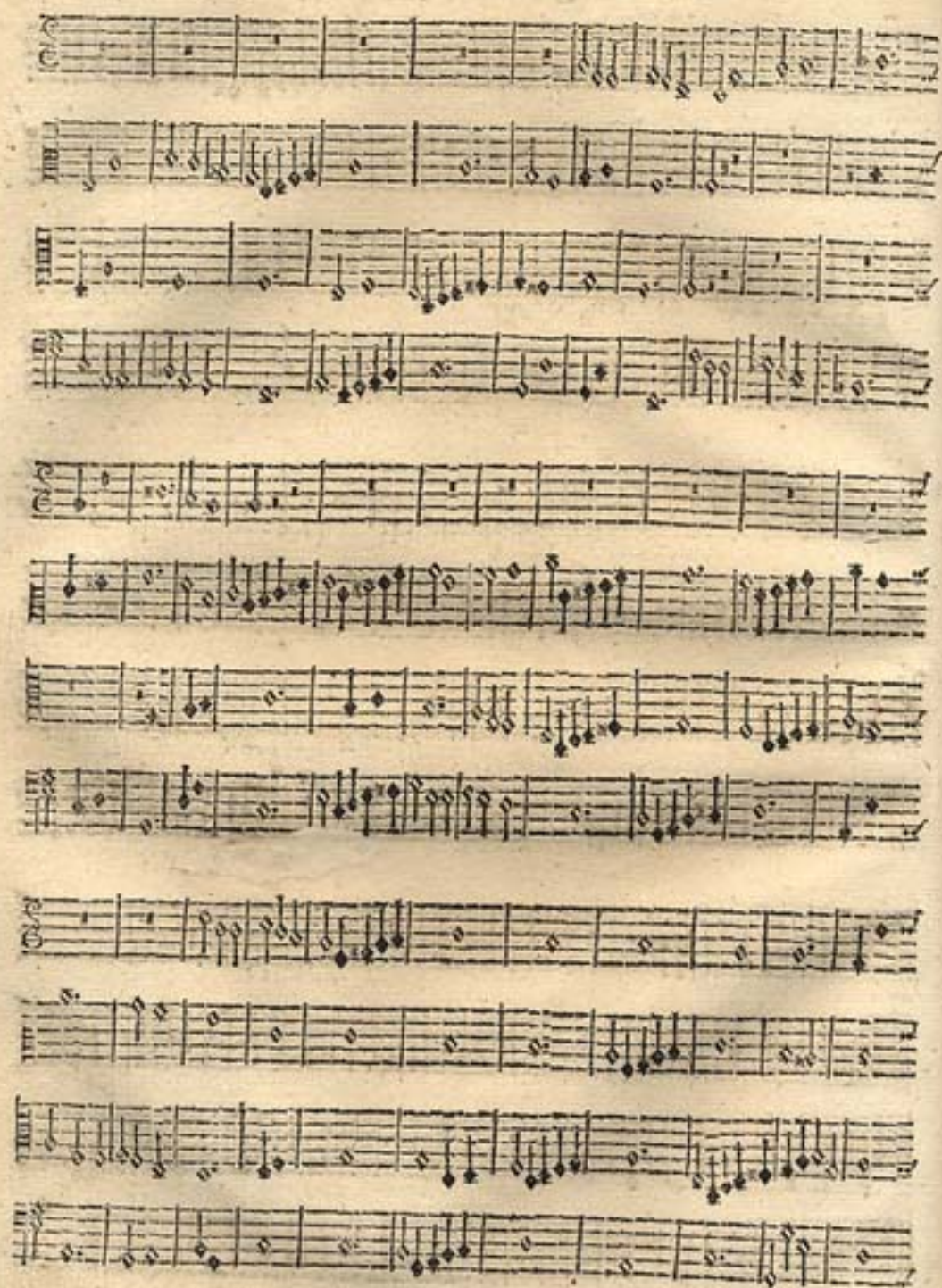
Da

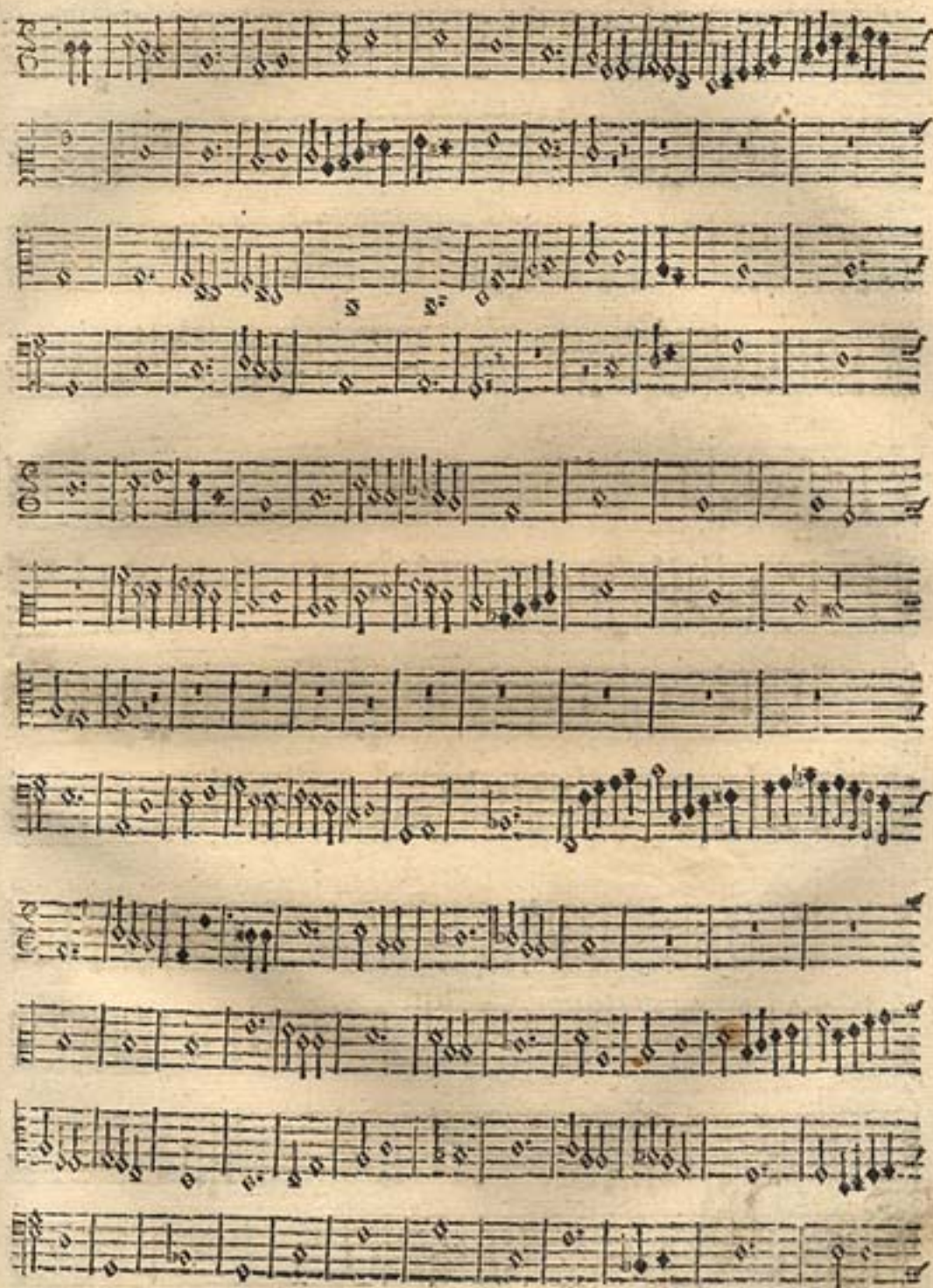
De Manoel Rodrigues Coelho.



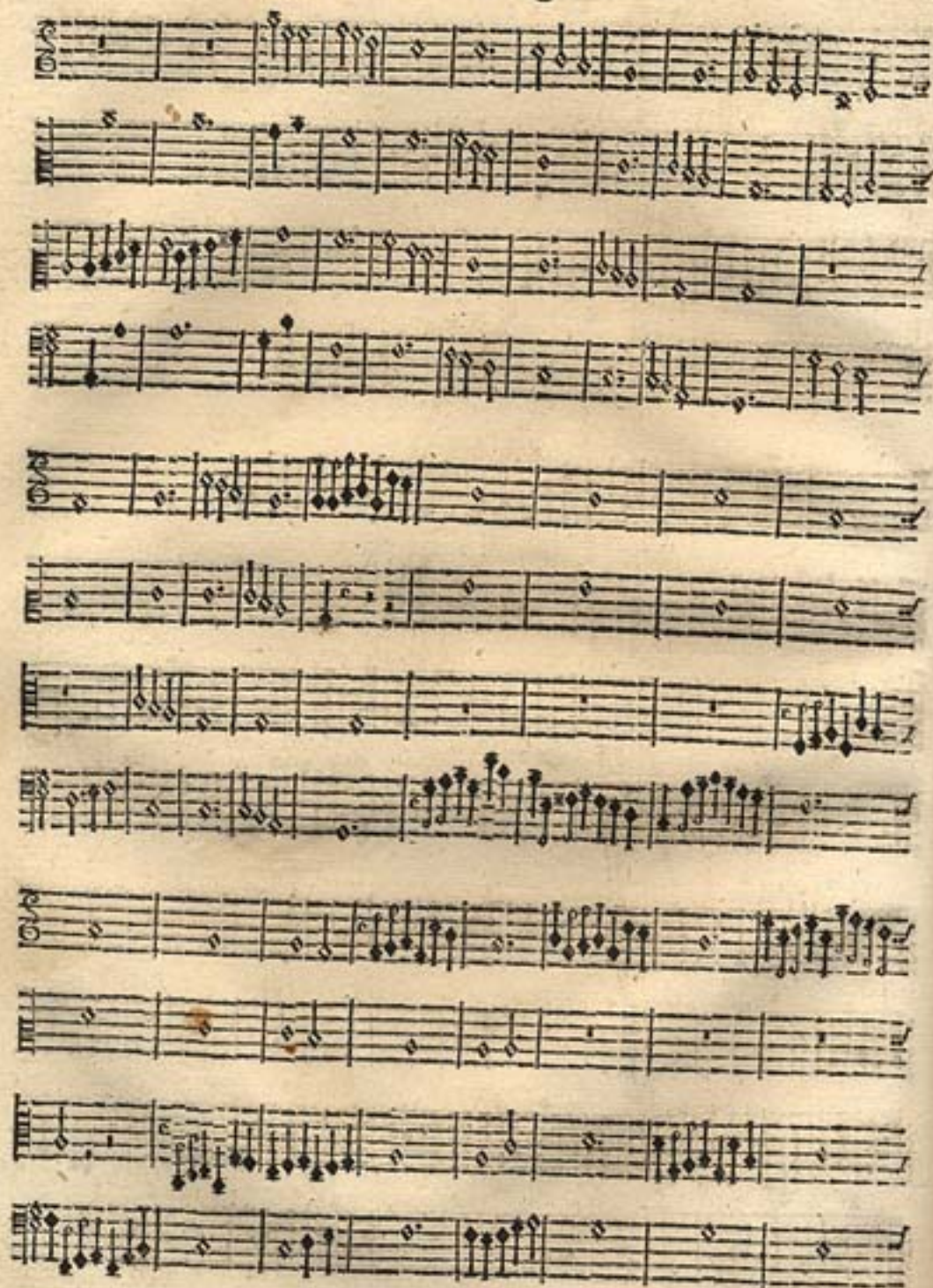


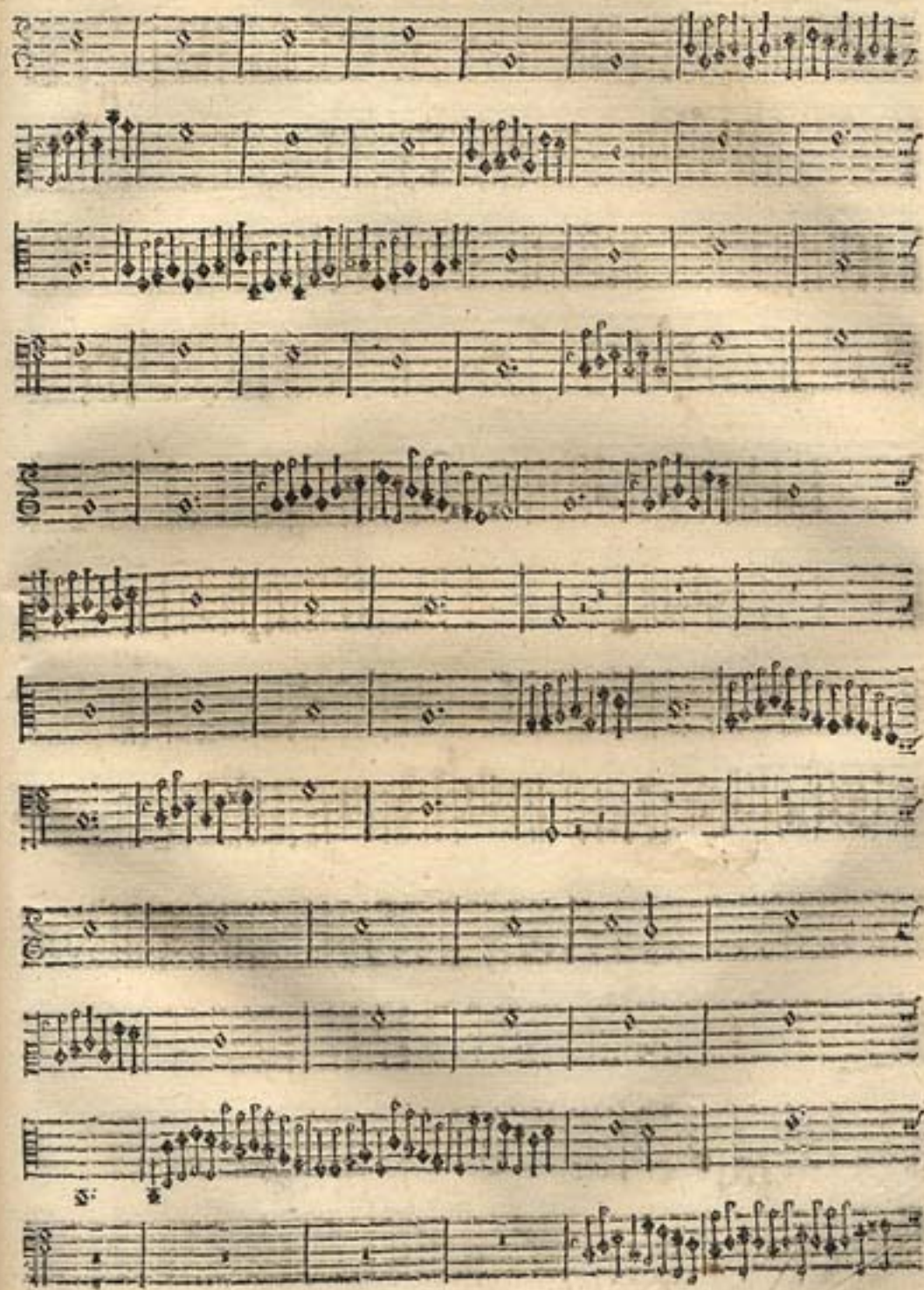
De Manoel Rodrigues Coelho.



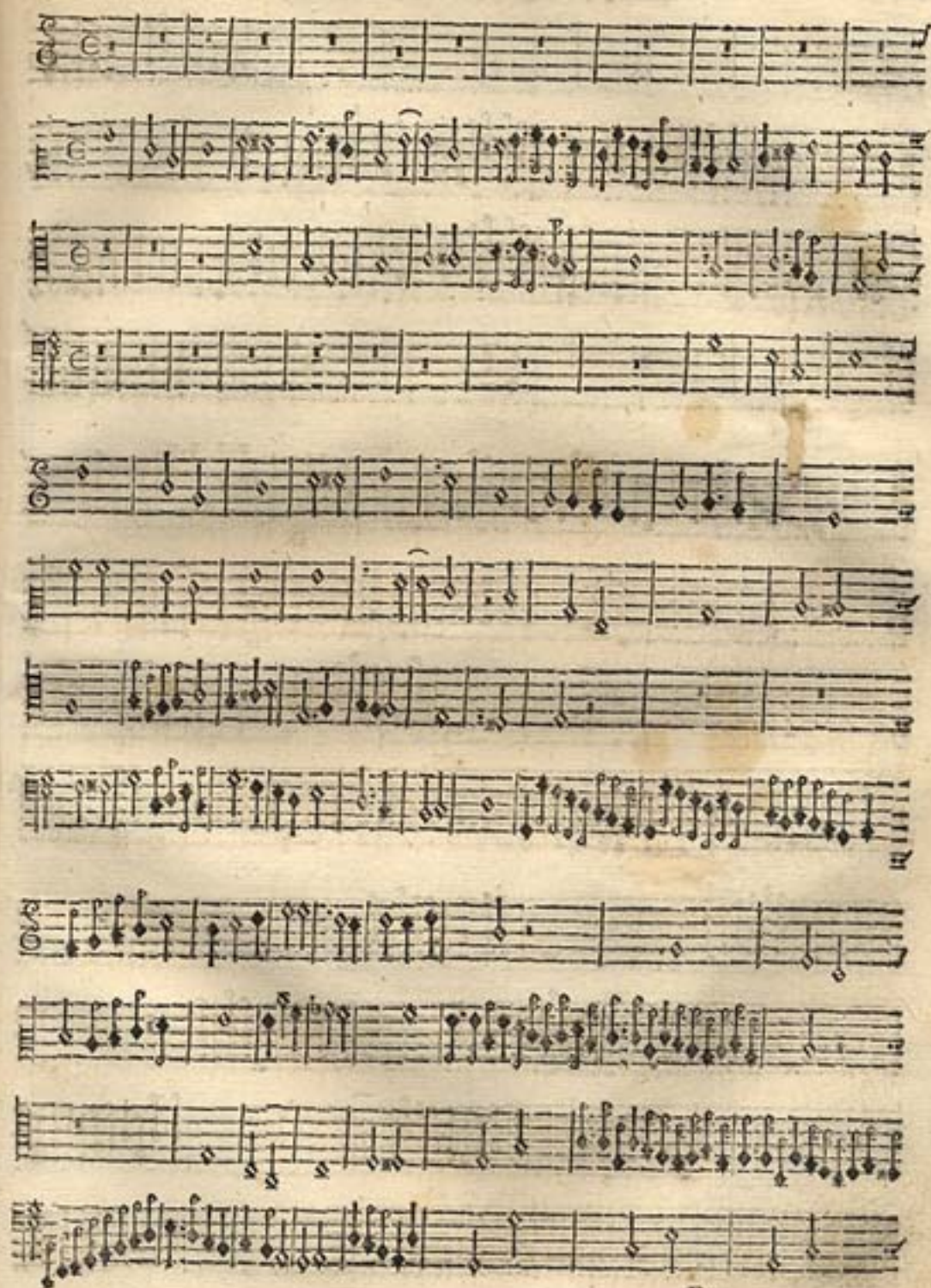


De Manoel Rodrigues Coelho.









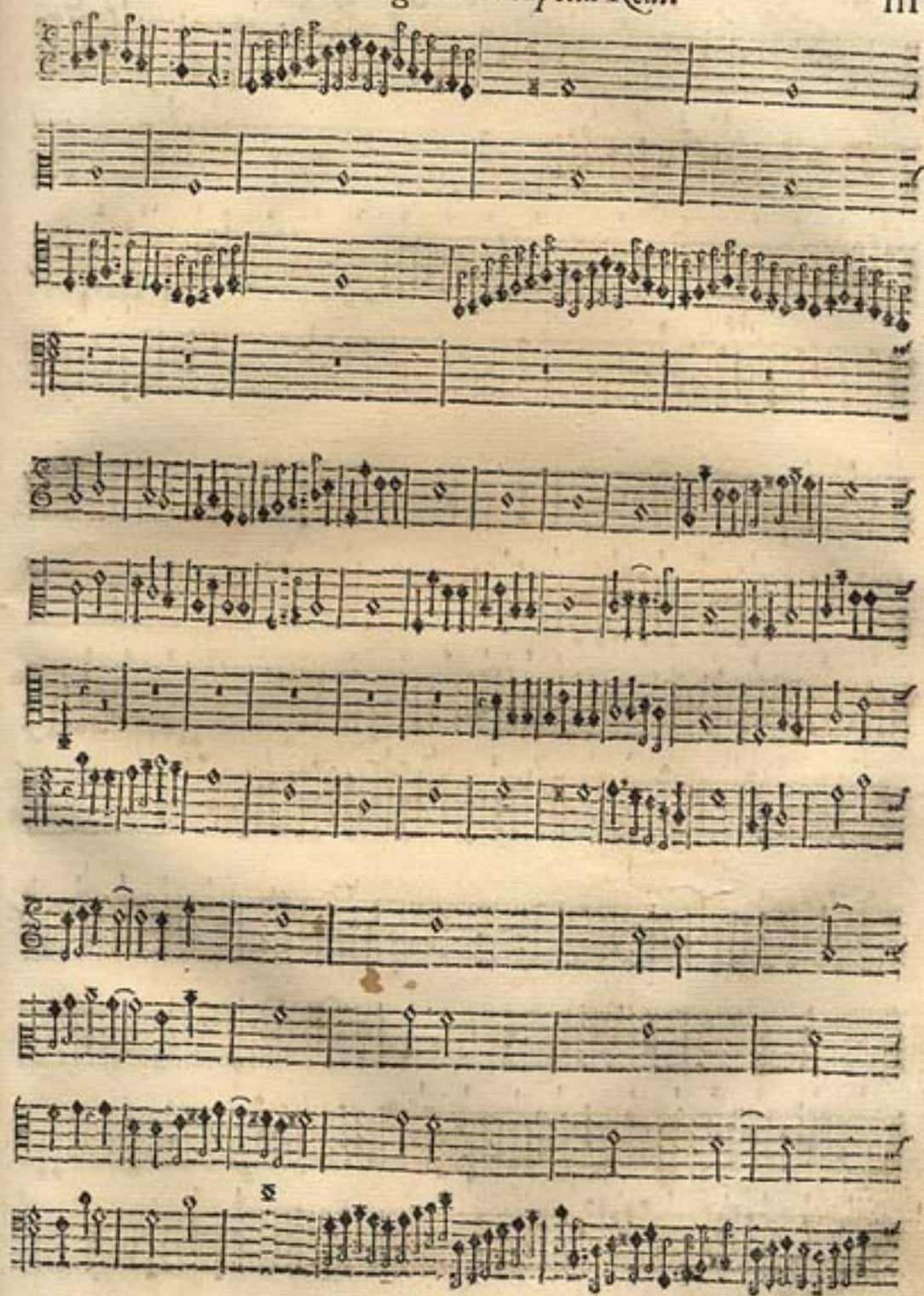




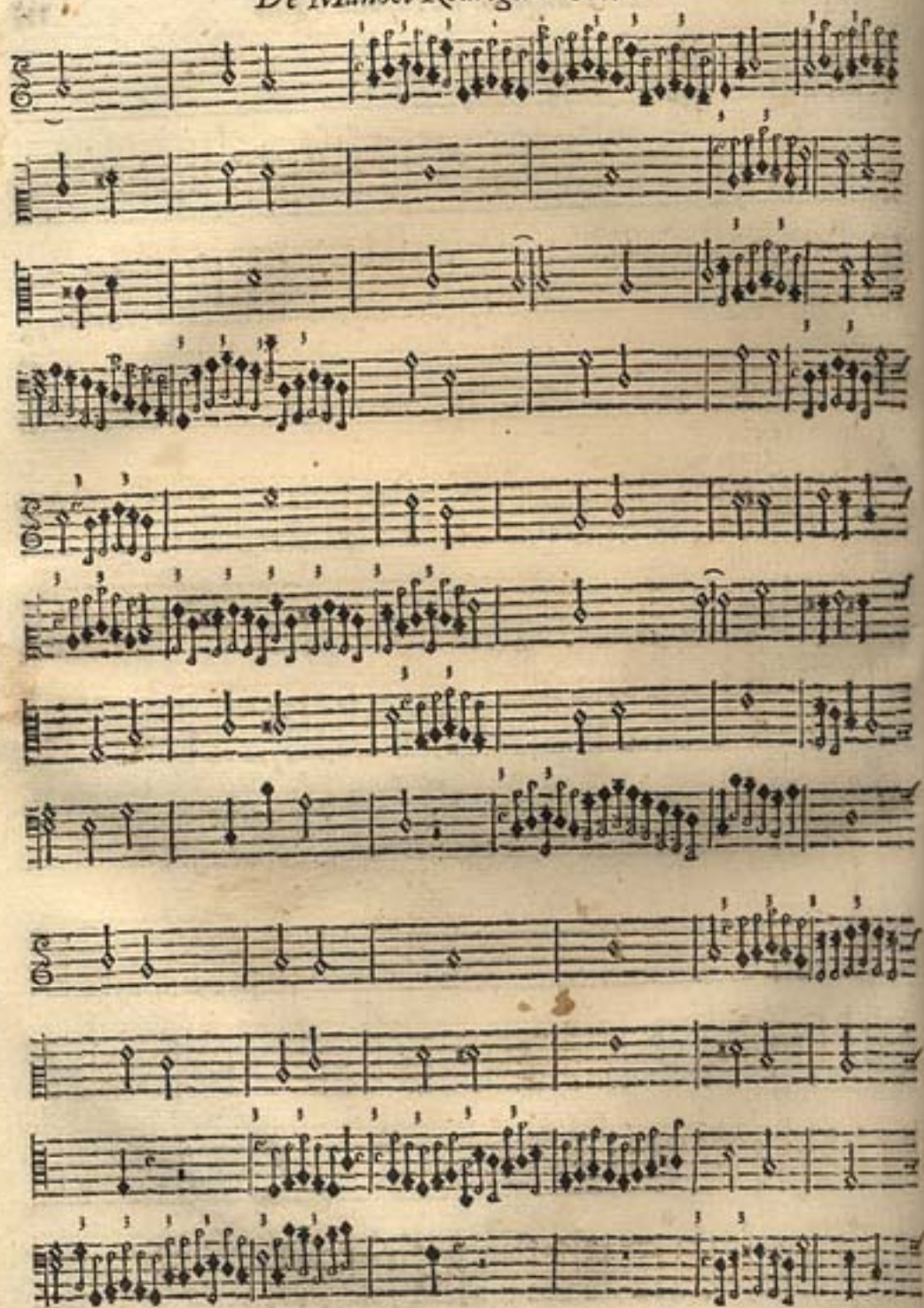


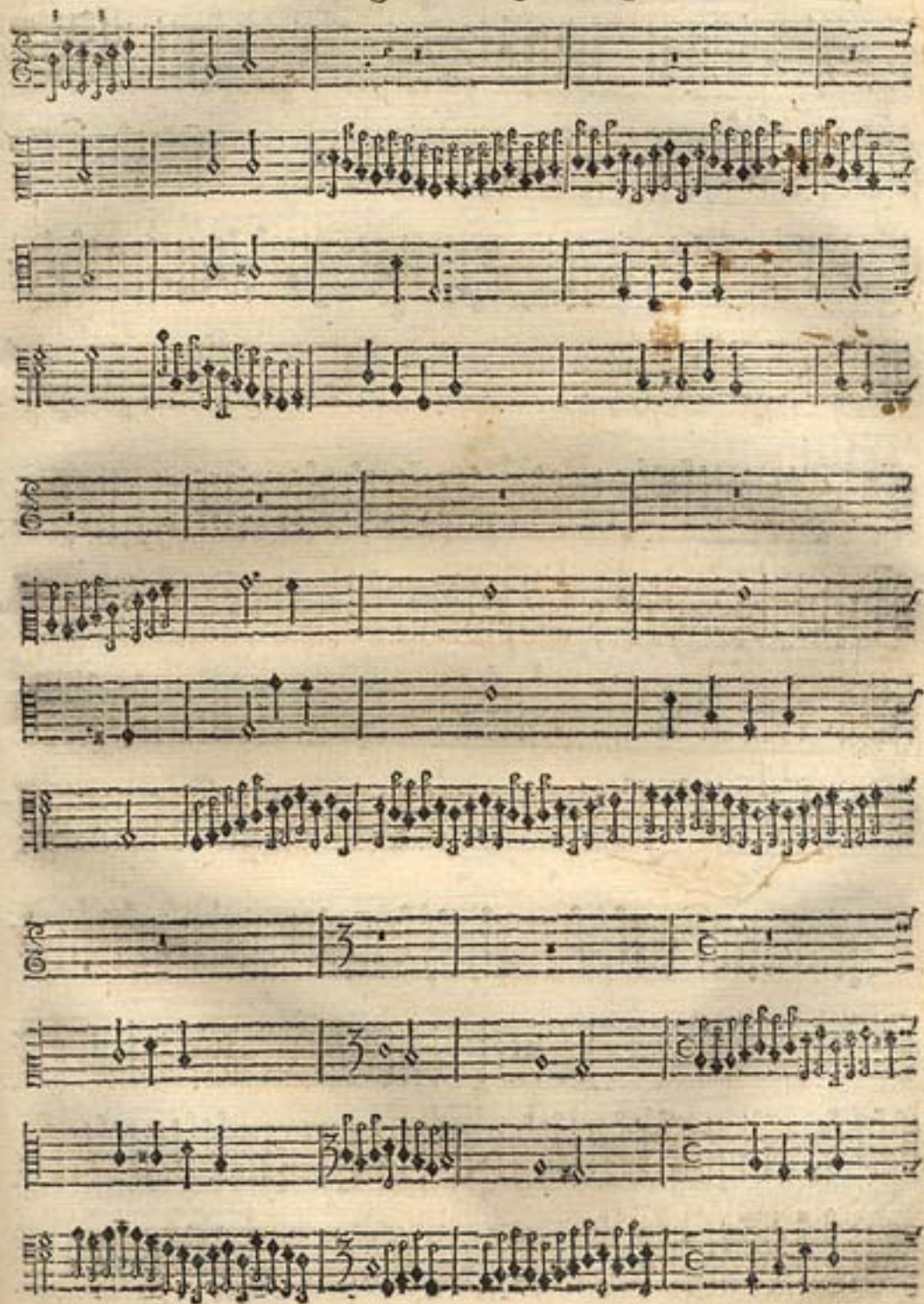
Tangedor da capella Real.

III

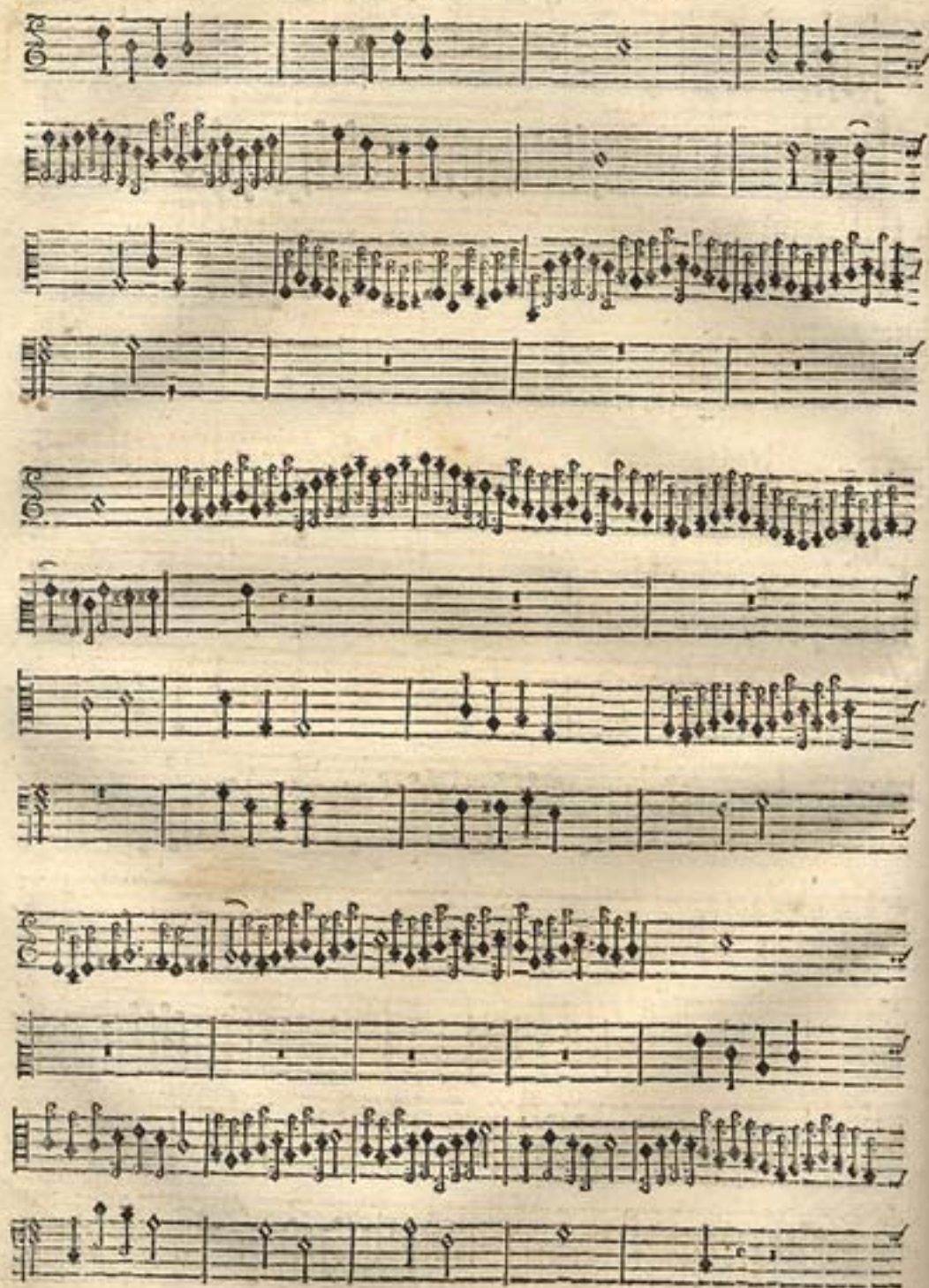


De Manoel Rodrigues Coelho.





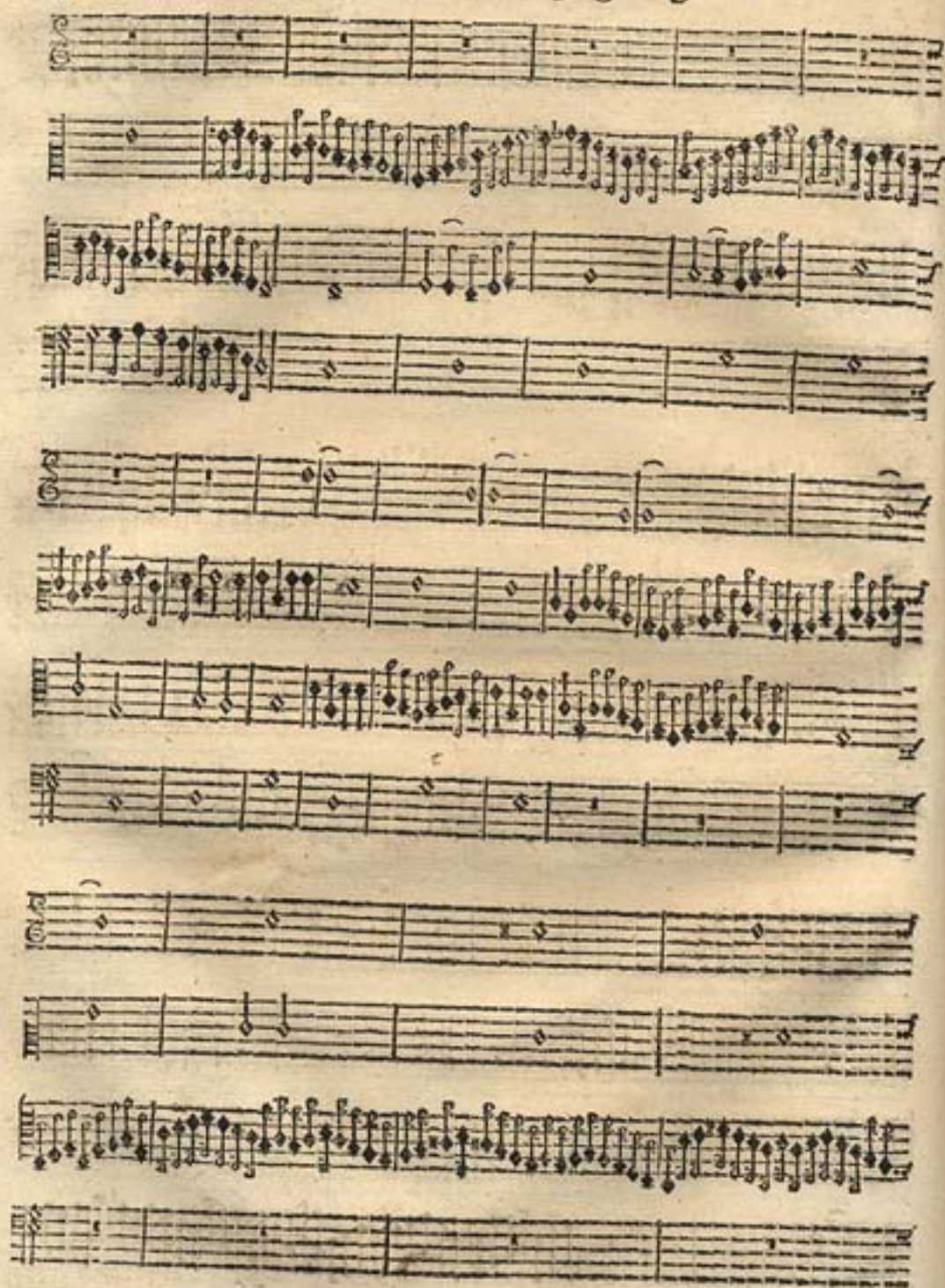
De Manoel Rodrigues Coelho.



A handwritten musical score on aged paper, featuring ten systems of music. Each system consists of two staves: a vocal line on the top staff and a lute line on the bottom staff. The vocal staves are written in a treble clef with a key signature of one flat (B-flat). The lute staves are written in a bass clef with a key signature of one flat. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. The music is arranged in a single system per page, with the vocal and lute parts written in a continuous, flowing manner. The handwriting is in a historical style, typical of 16th or 17th-century manuscripts. The paper shows signs of age, including slight discoloration and wear along the edges.

Ff

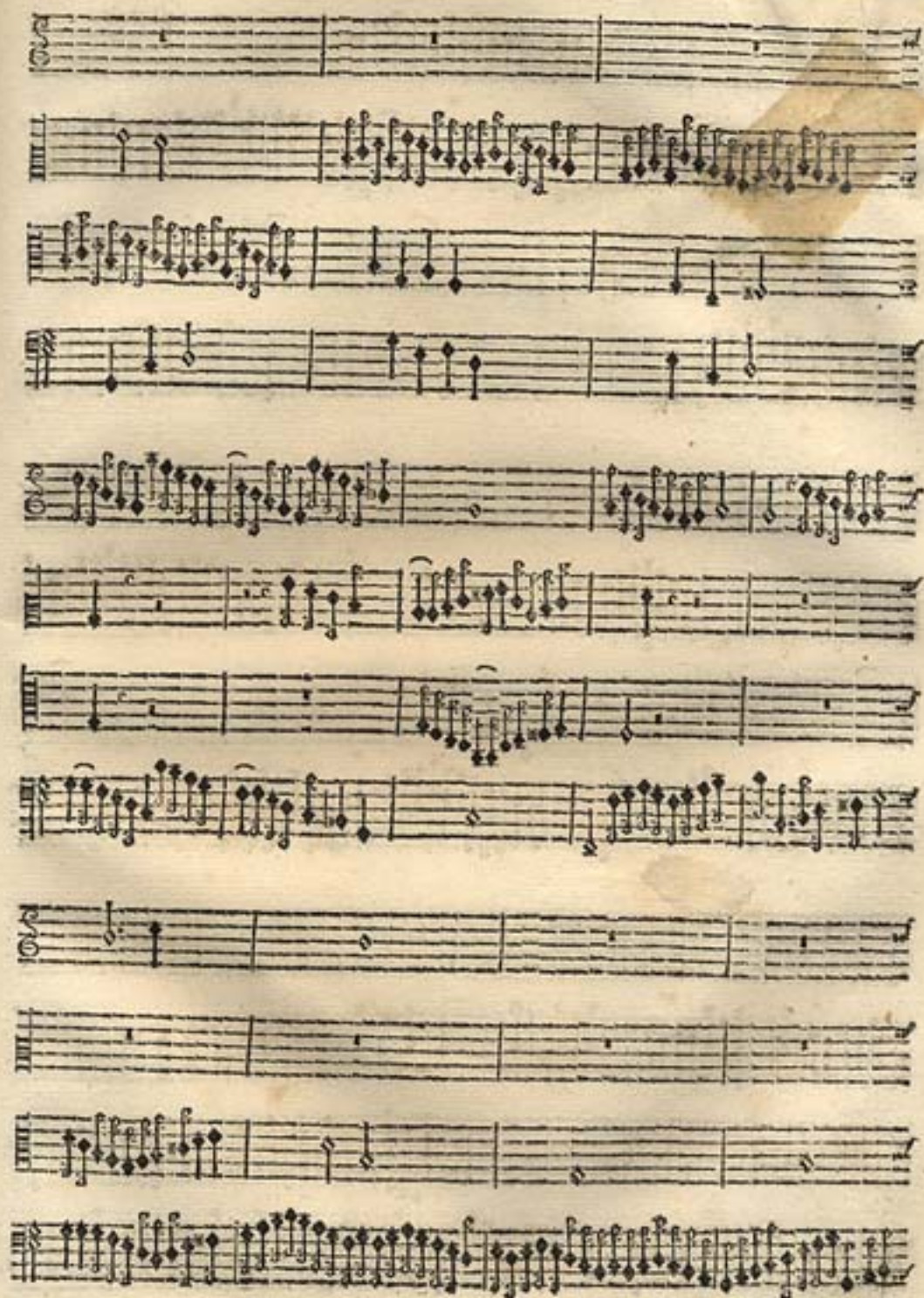
De Manoel Rodrigues Coelho.



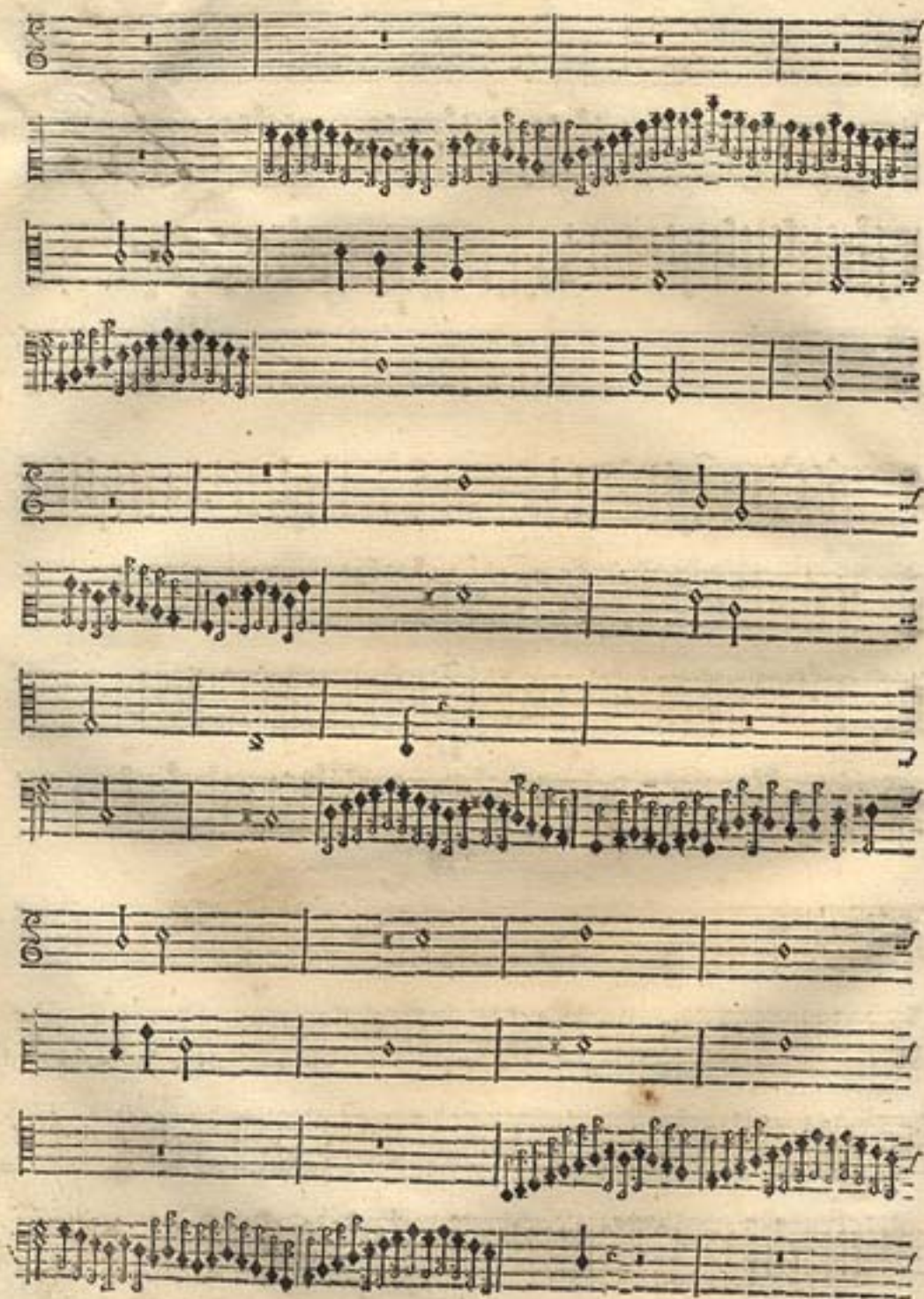


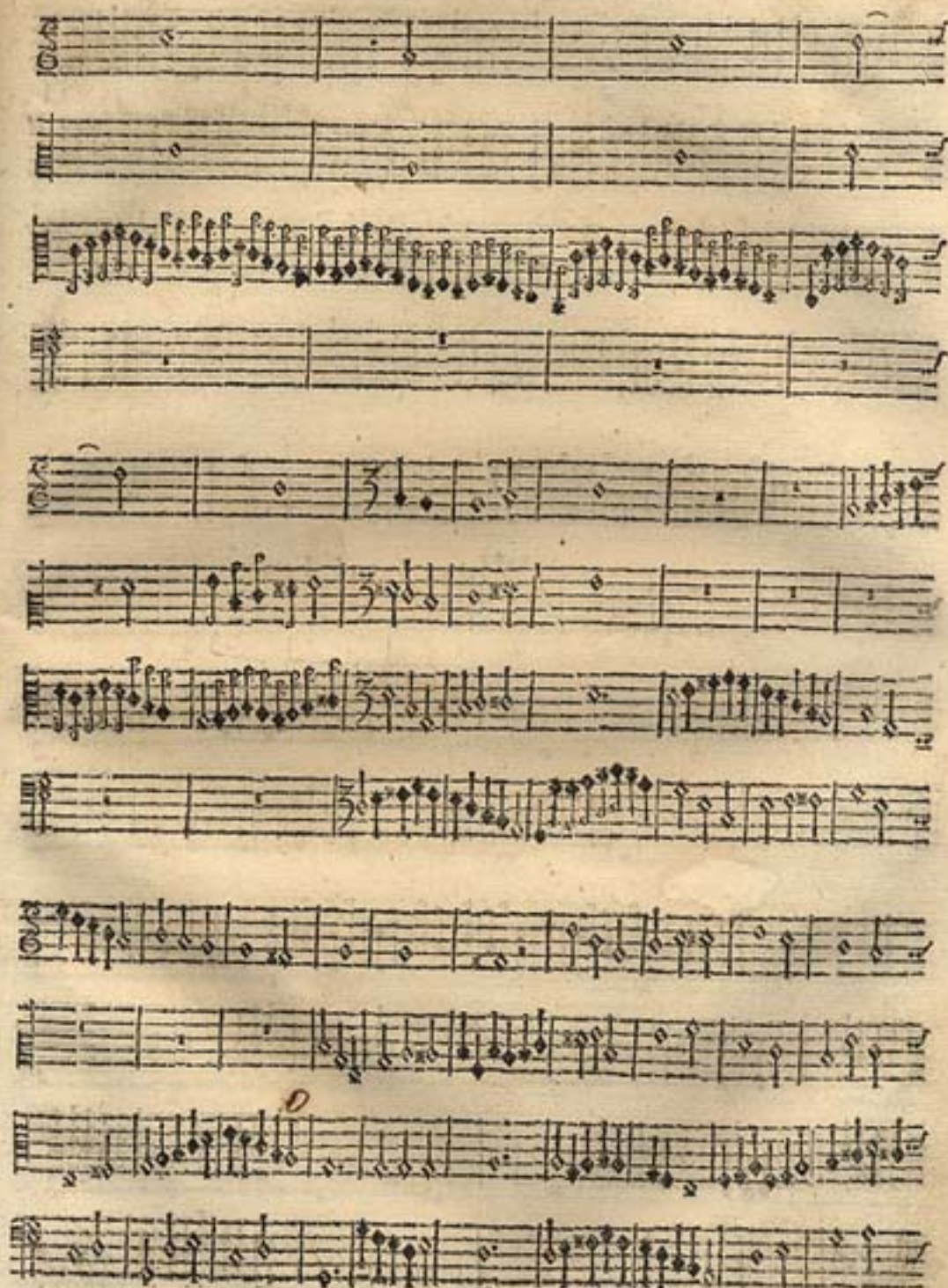
De Manoel Rodrigues Coelho.



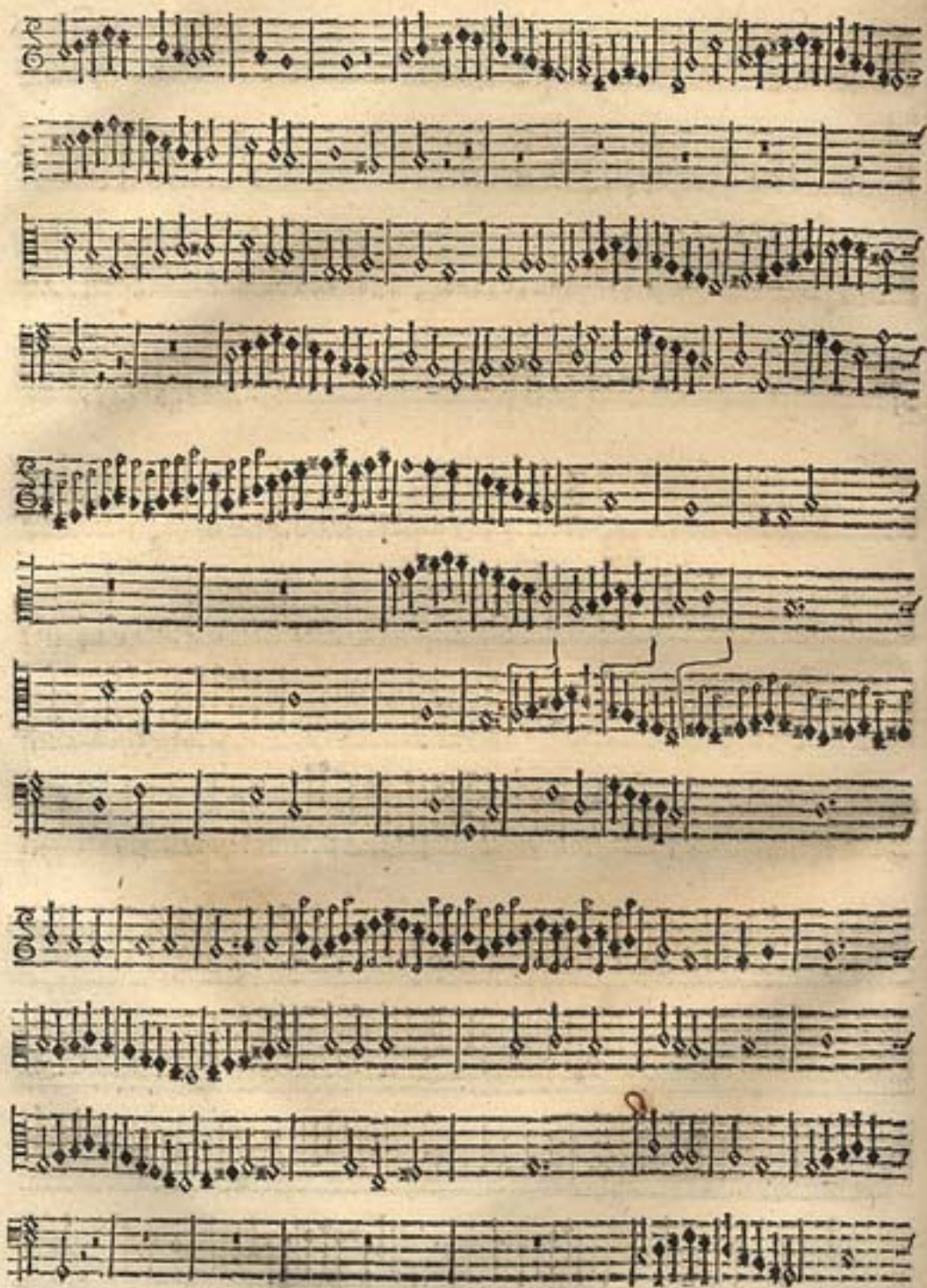


De Manoel Rodrigues Coelho.





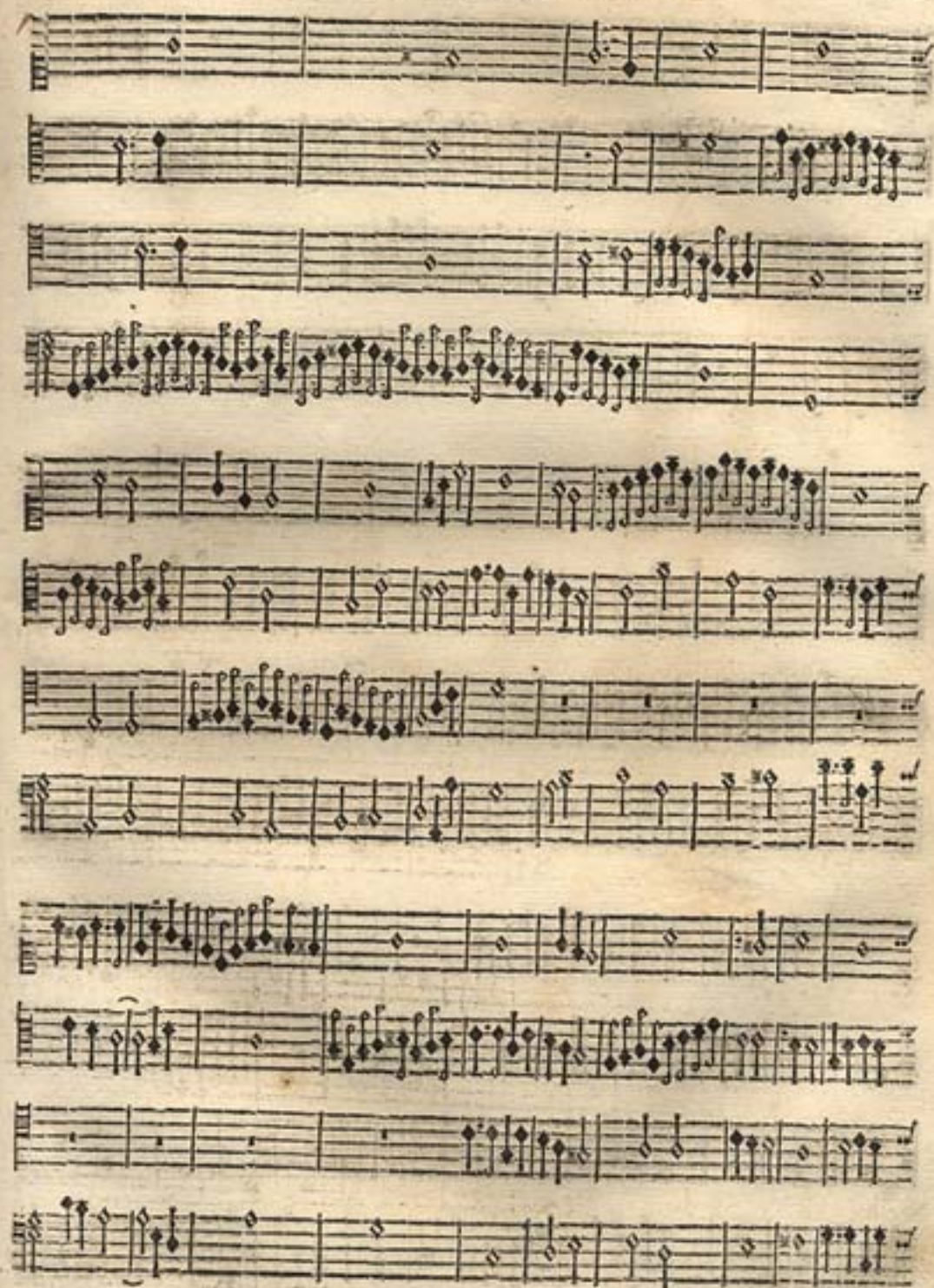
De Manoel Rodrigues Coelho.





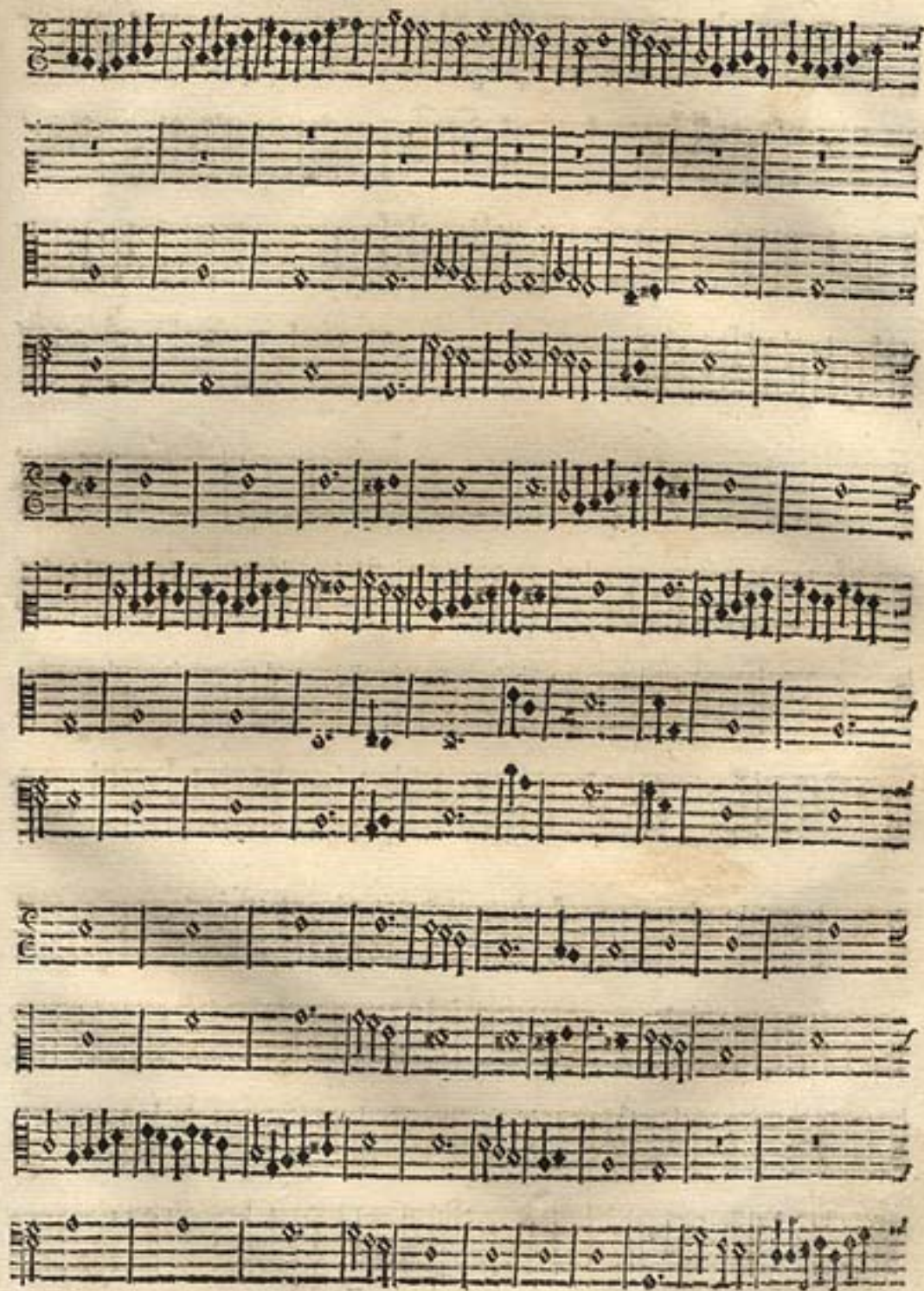
Tento do oytavo tom natural. De Manoel Rodrigues Coelho



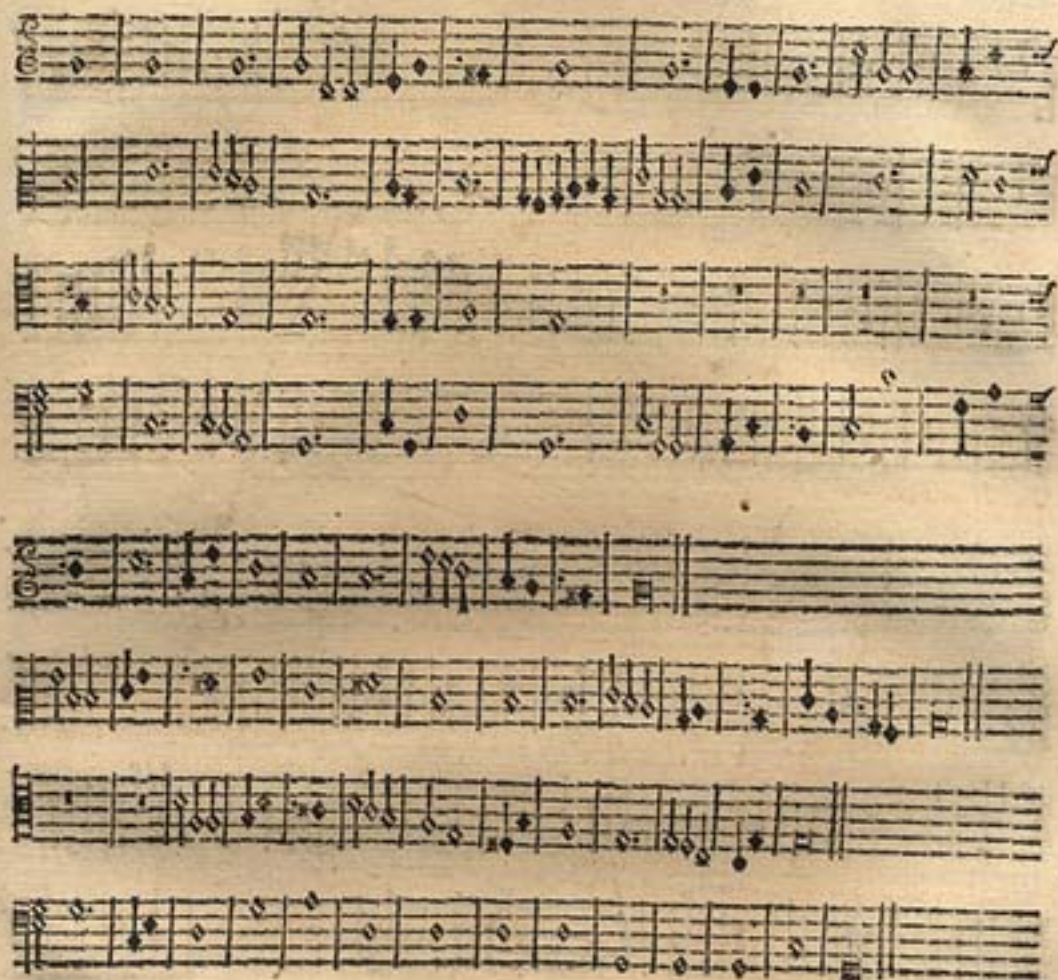


De Manoel Rodrigues Coelho.







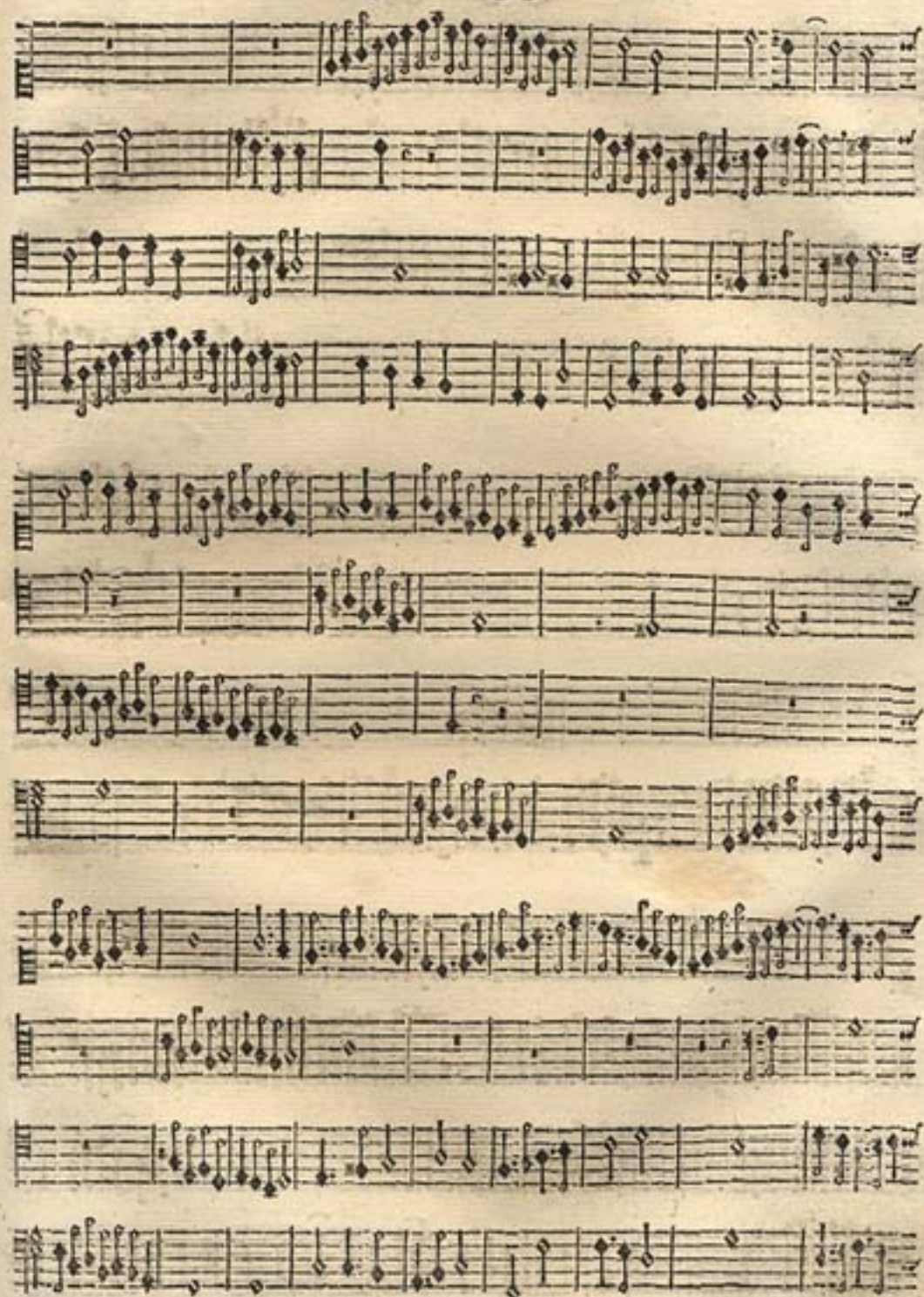




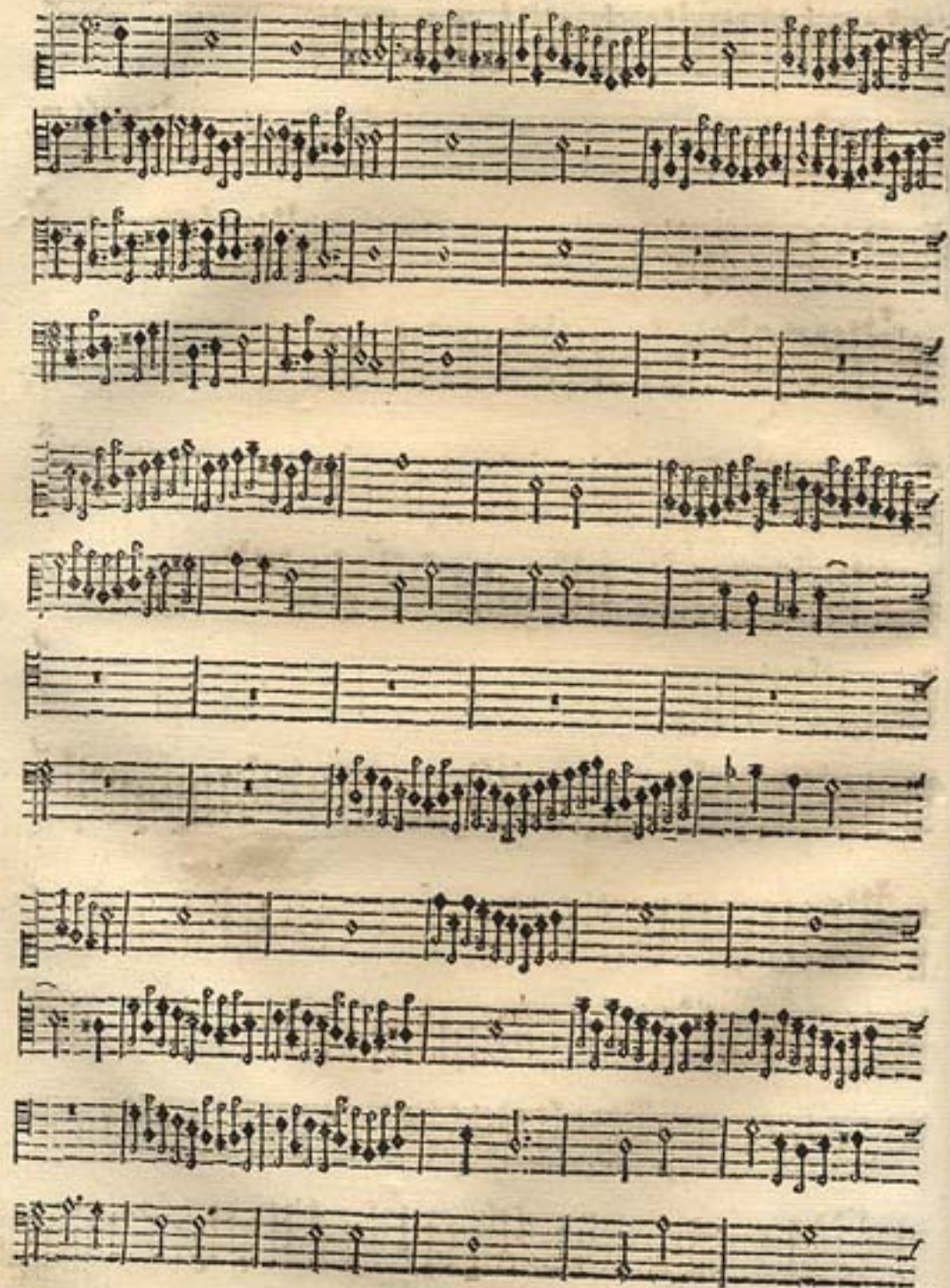


De Manoel Rodrigues Coelho.



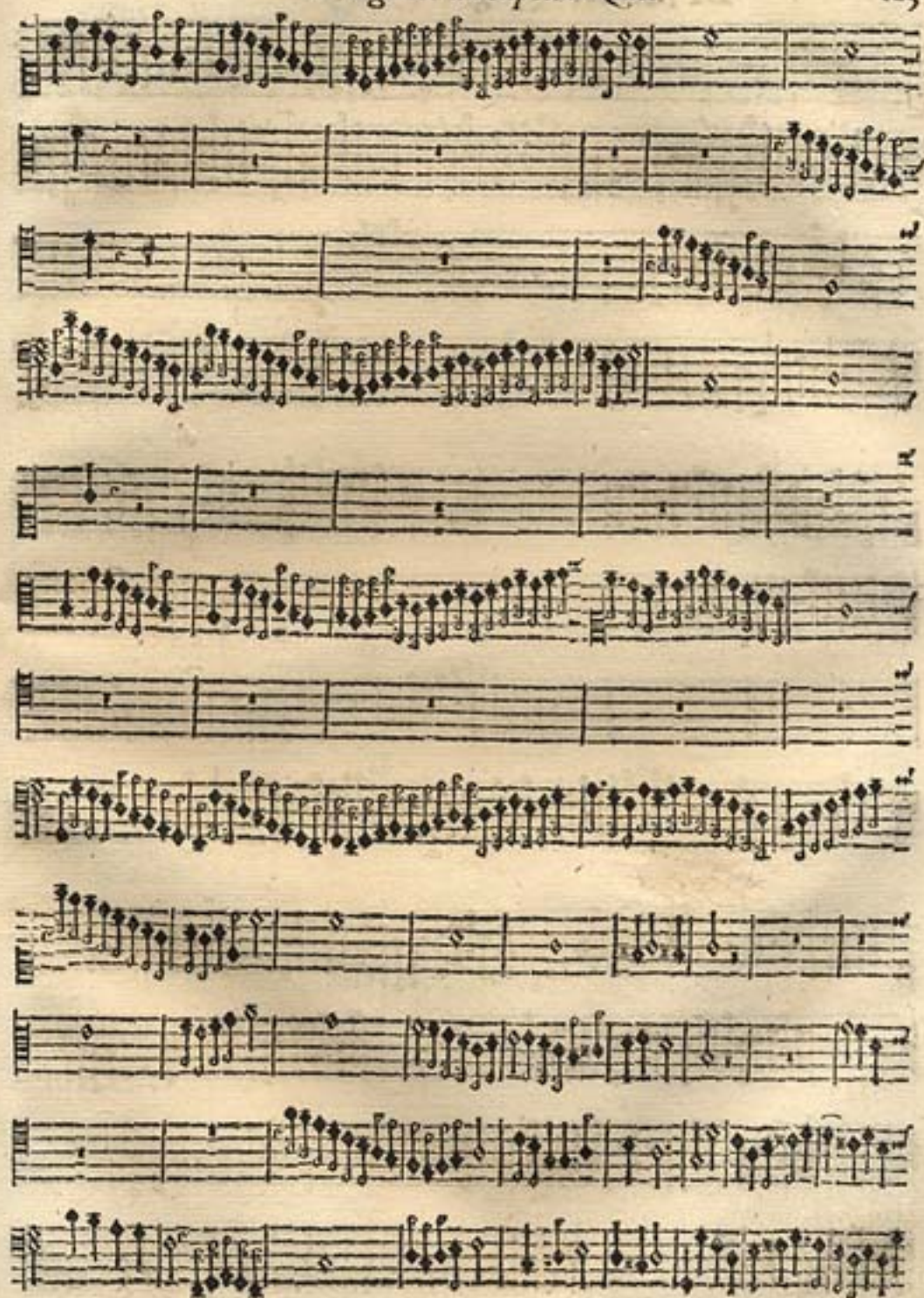


De Manoel Rodrigues Coelho.



Tangedor da capella Real.

123



De Manoel Rodrigues Coelho.

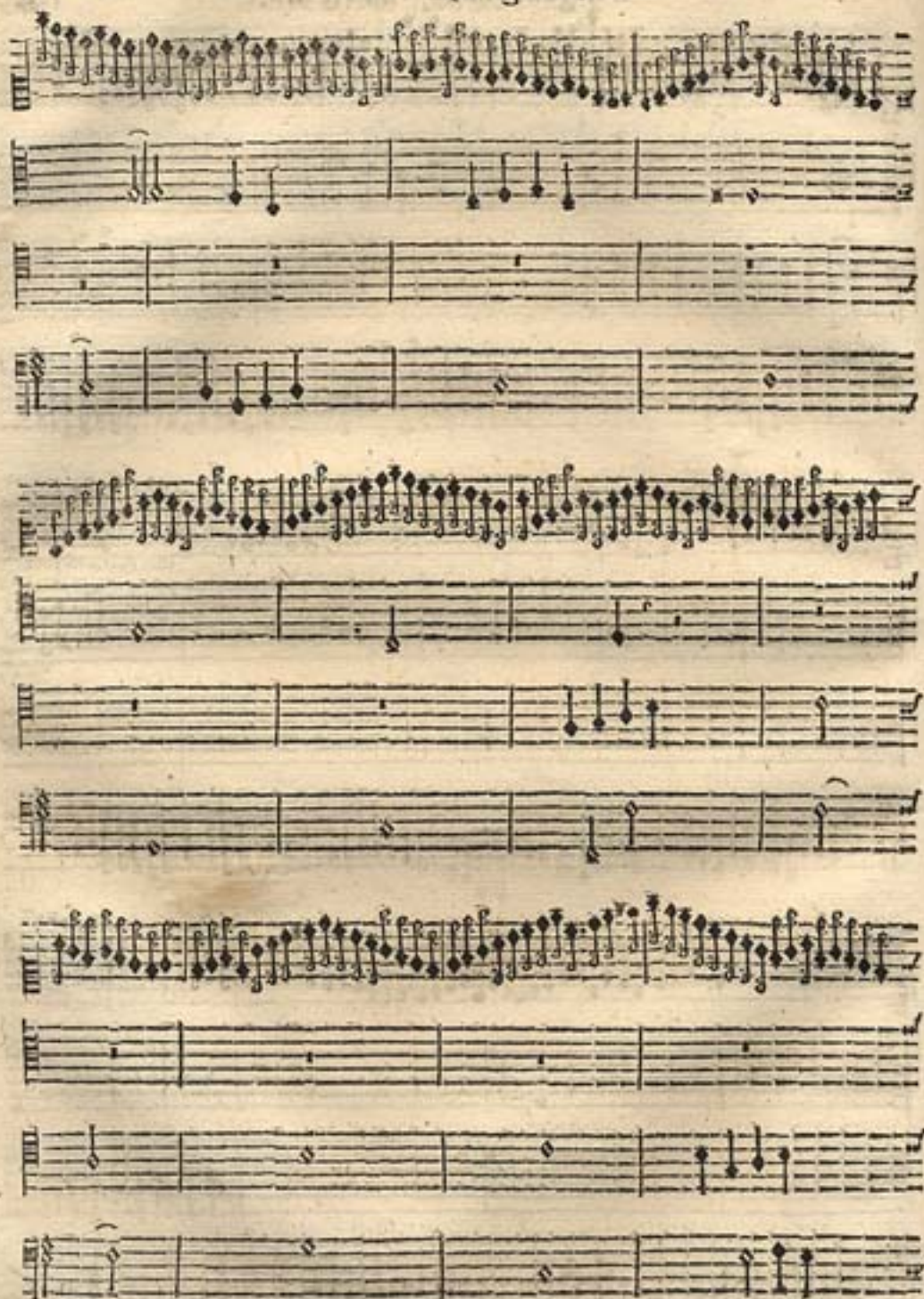


Tangedor da capella Real.

124

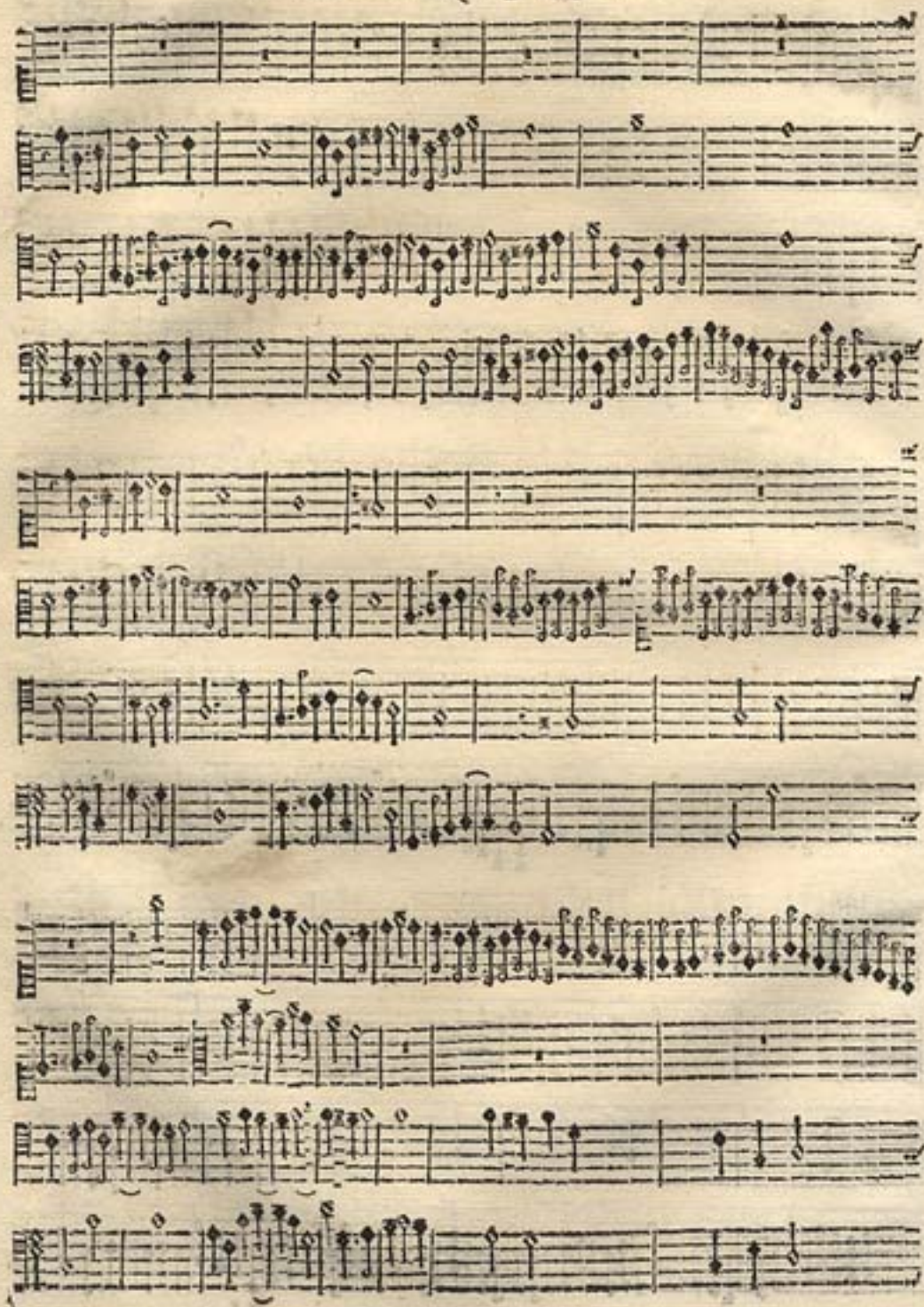


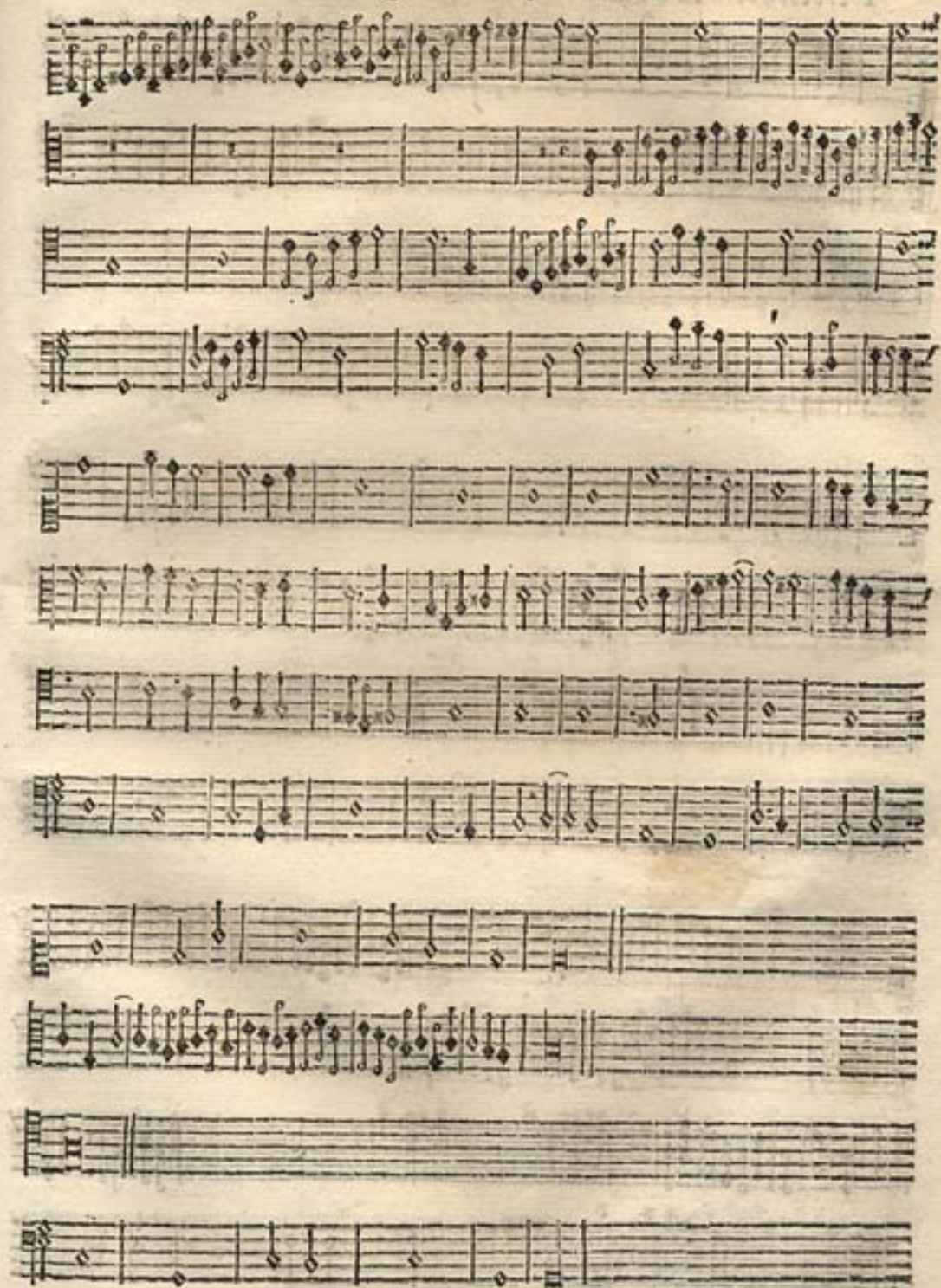
De Manoel Rodrigues Coelho.





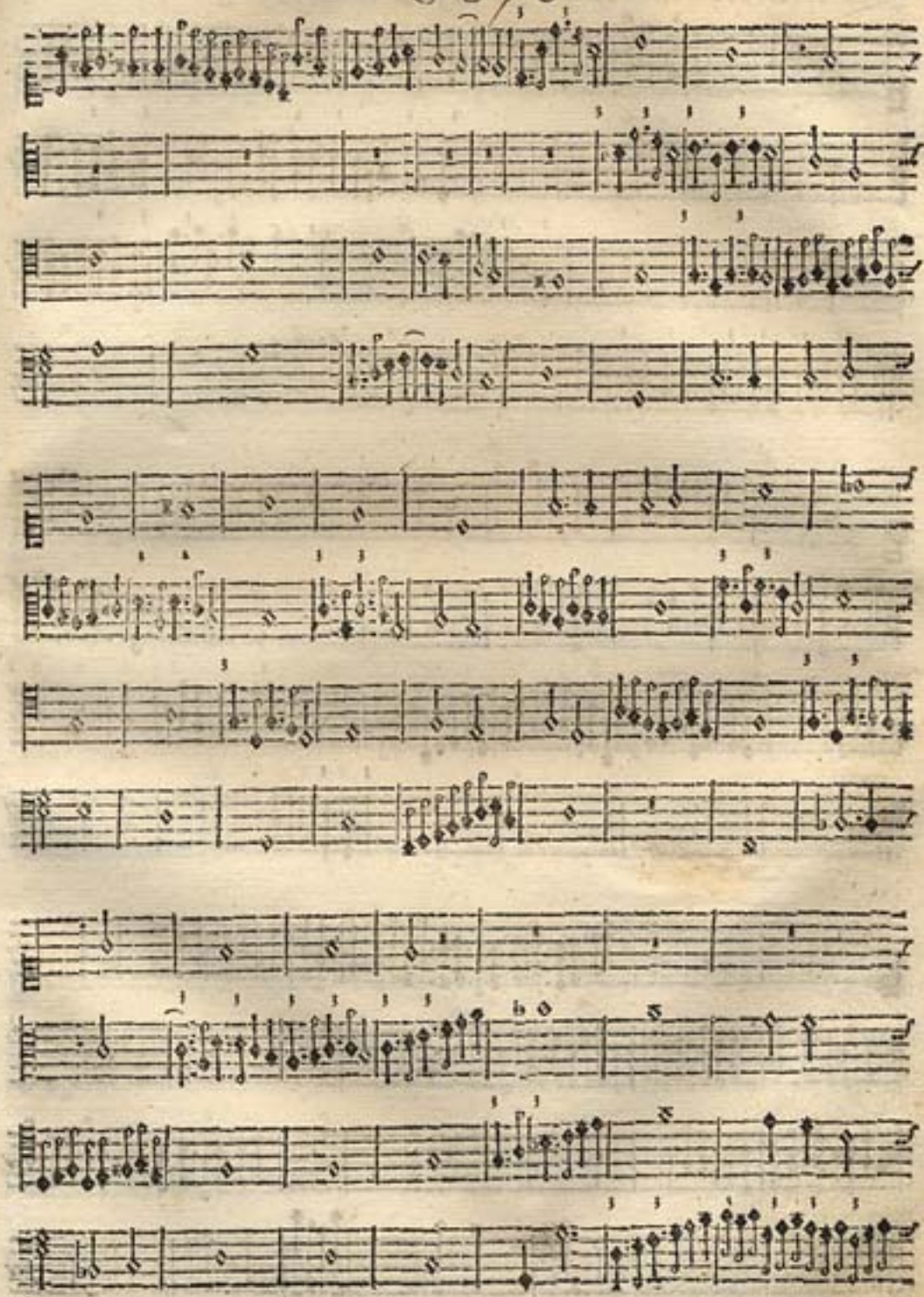
De Manoel Rodrigues Coelho.





Terceiro tentodomesmo tom. De Manoel Rodrigues Coelho.



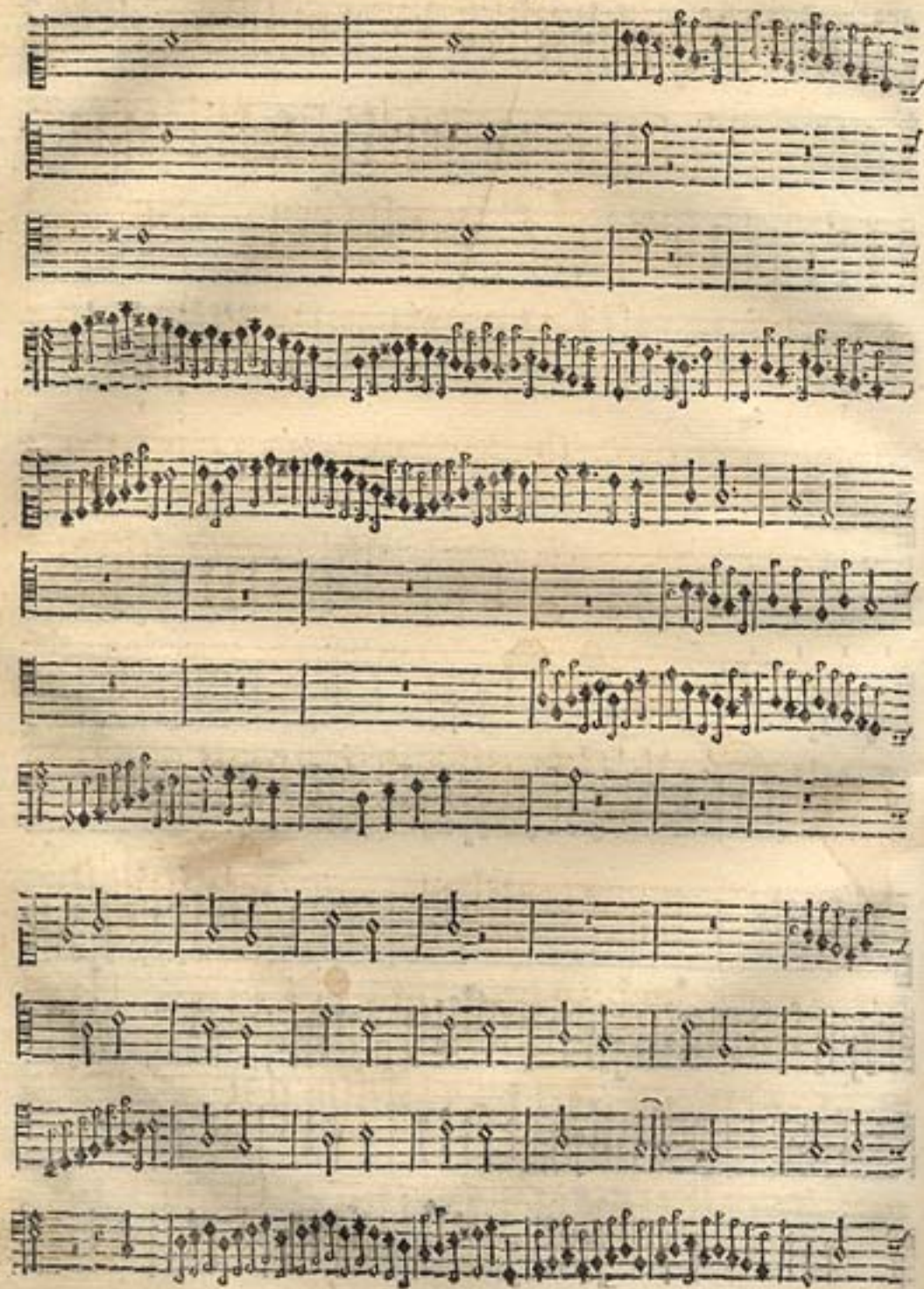


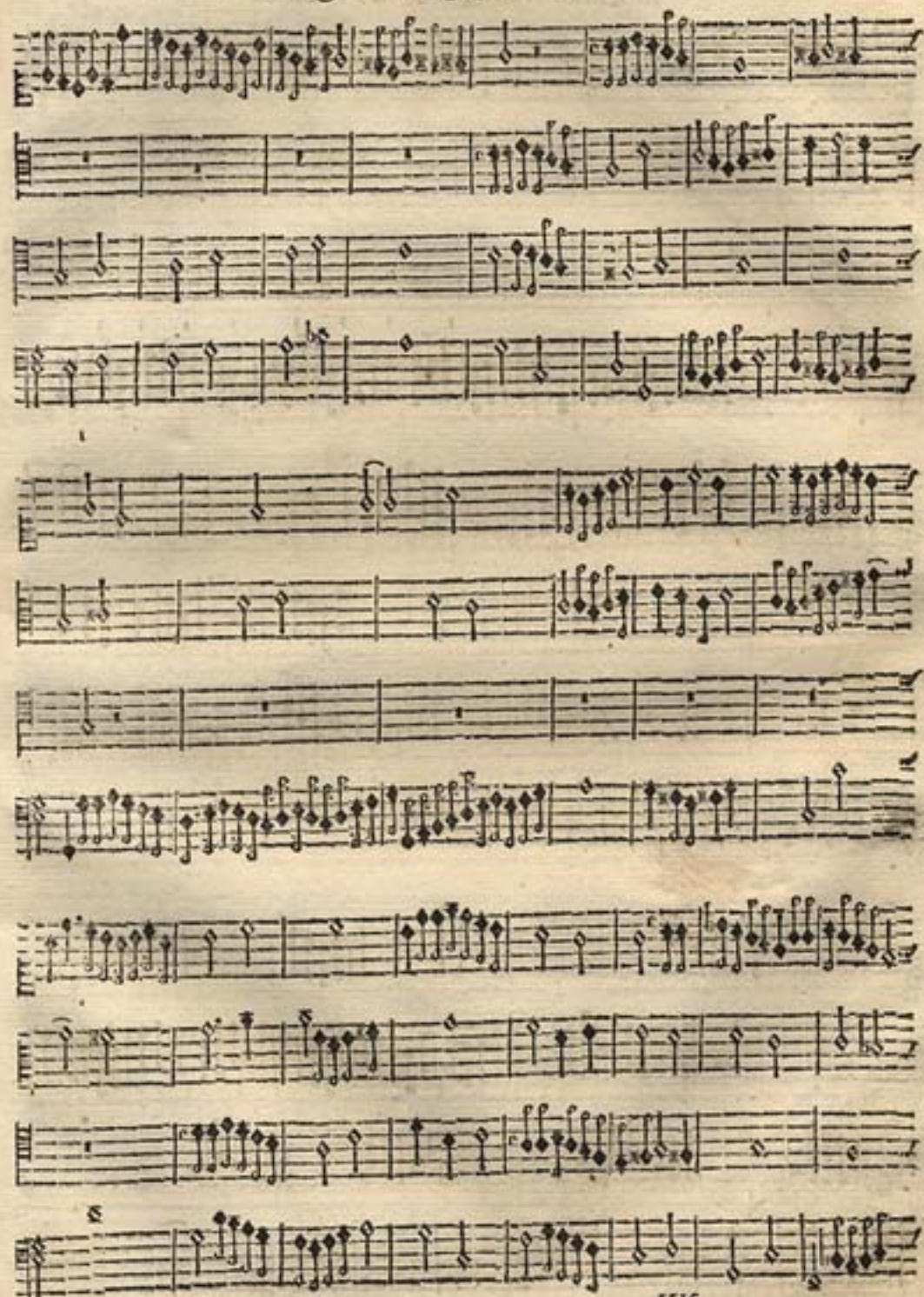
De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.



Tangedor da Capella Real.

130

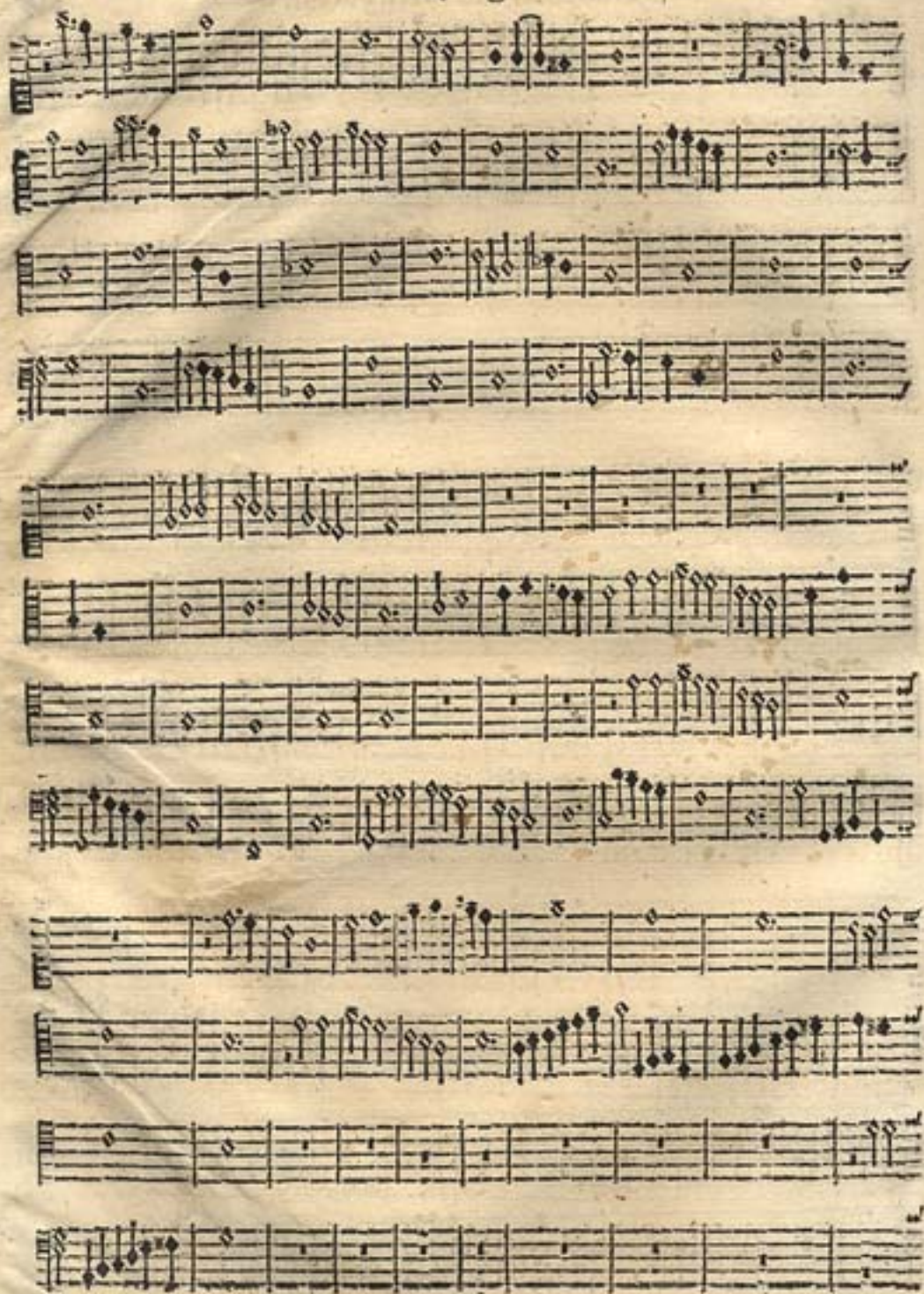


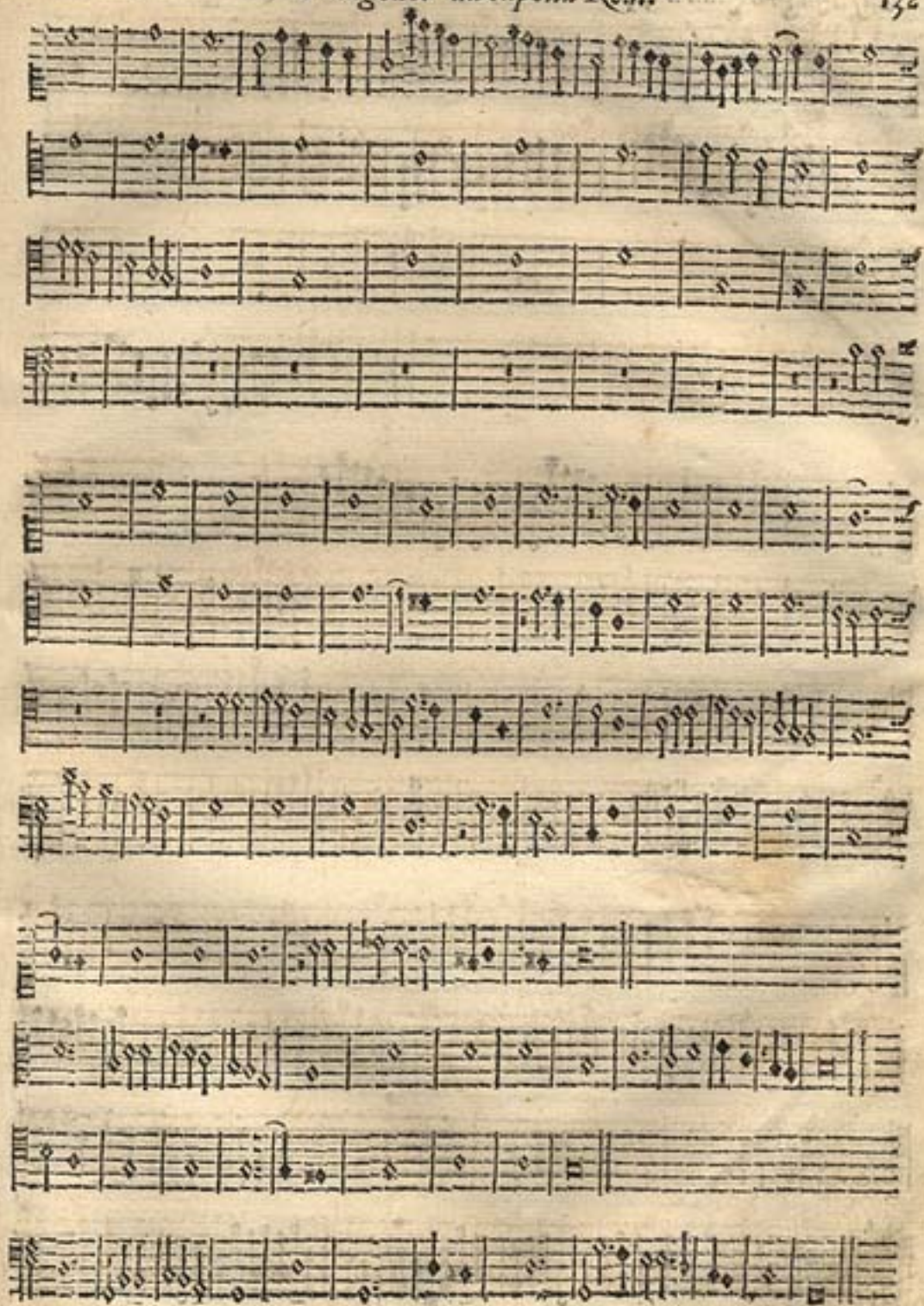
De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





Susana groxada a 4. sobre a de 5. De Manoel Rodrigues Coelho.



Tangedor da Capella Real.

133



De Manoel Rodrigues Coelho.



Tangedor da Capella Real.

134

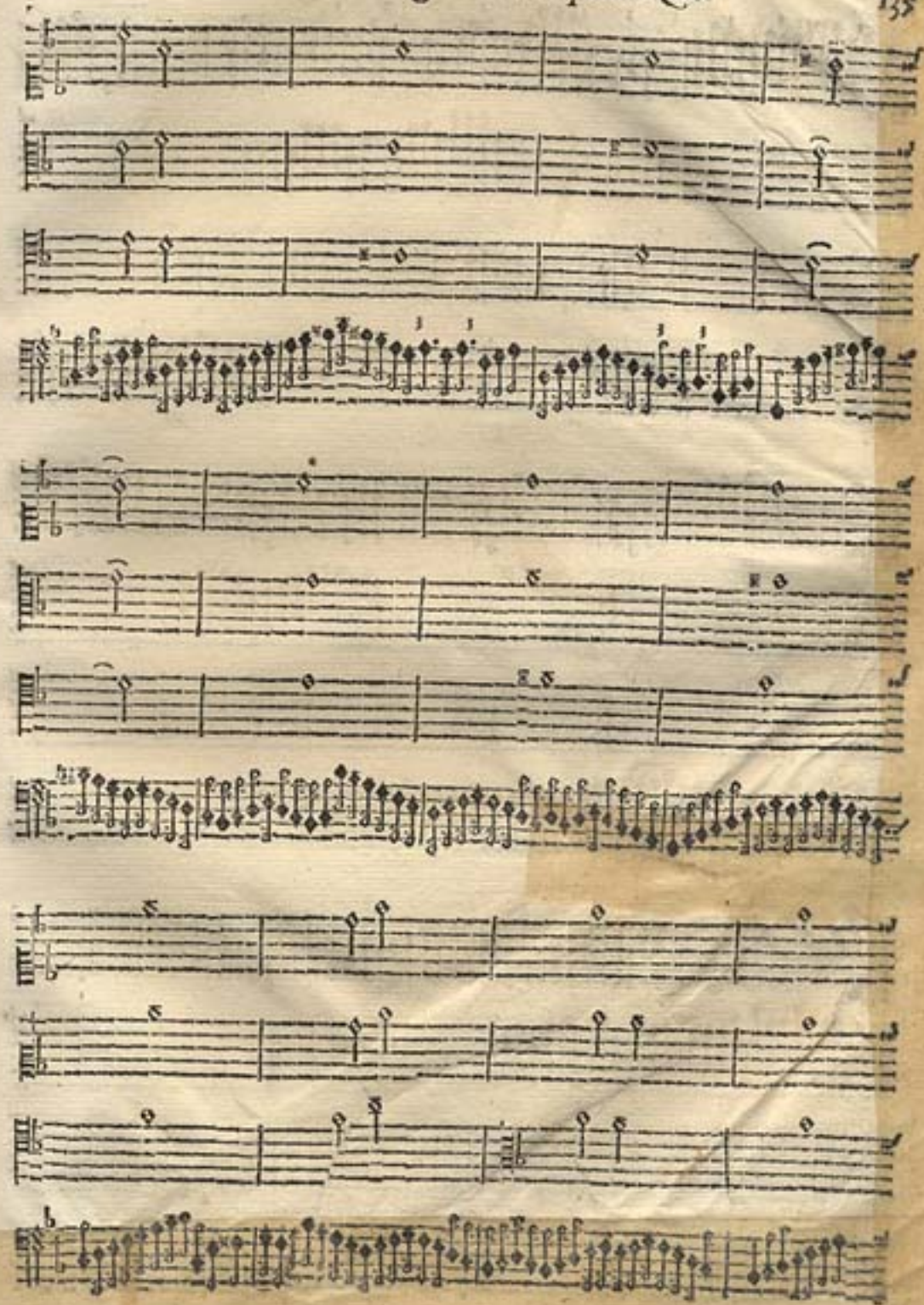


De Manoel Rodrigues Coelho.



Tangedor da capella Real.

135



De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.



Outra Susana grosada a 4. sobre a de 5. de Manoel Rodrigues Coelho.



De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.



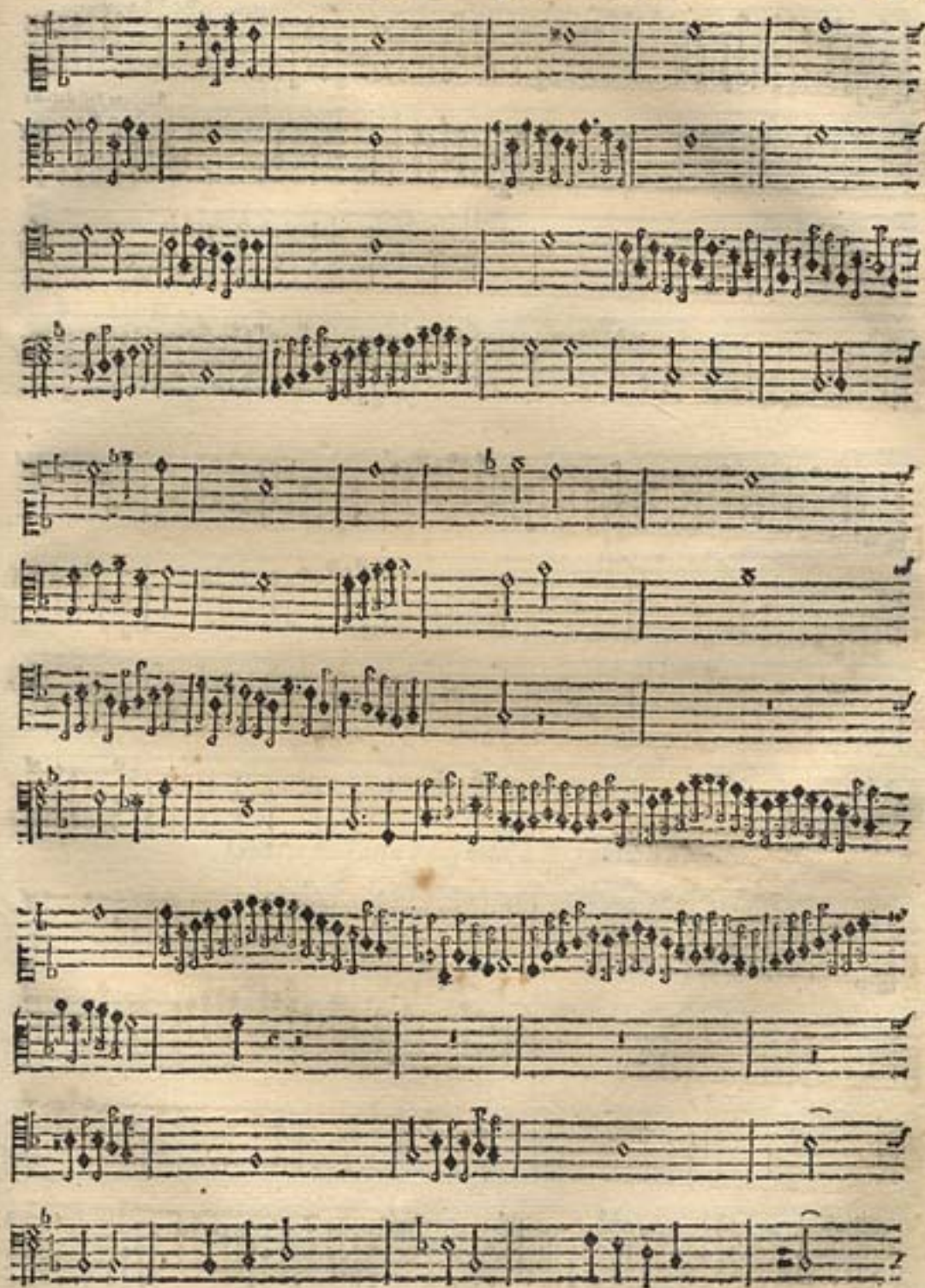
Tangedor da Capella Real.

139



De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.

flauto 1.º decima



Outra Susana grosada a 4. sobre a de 3.



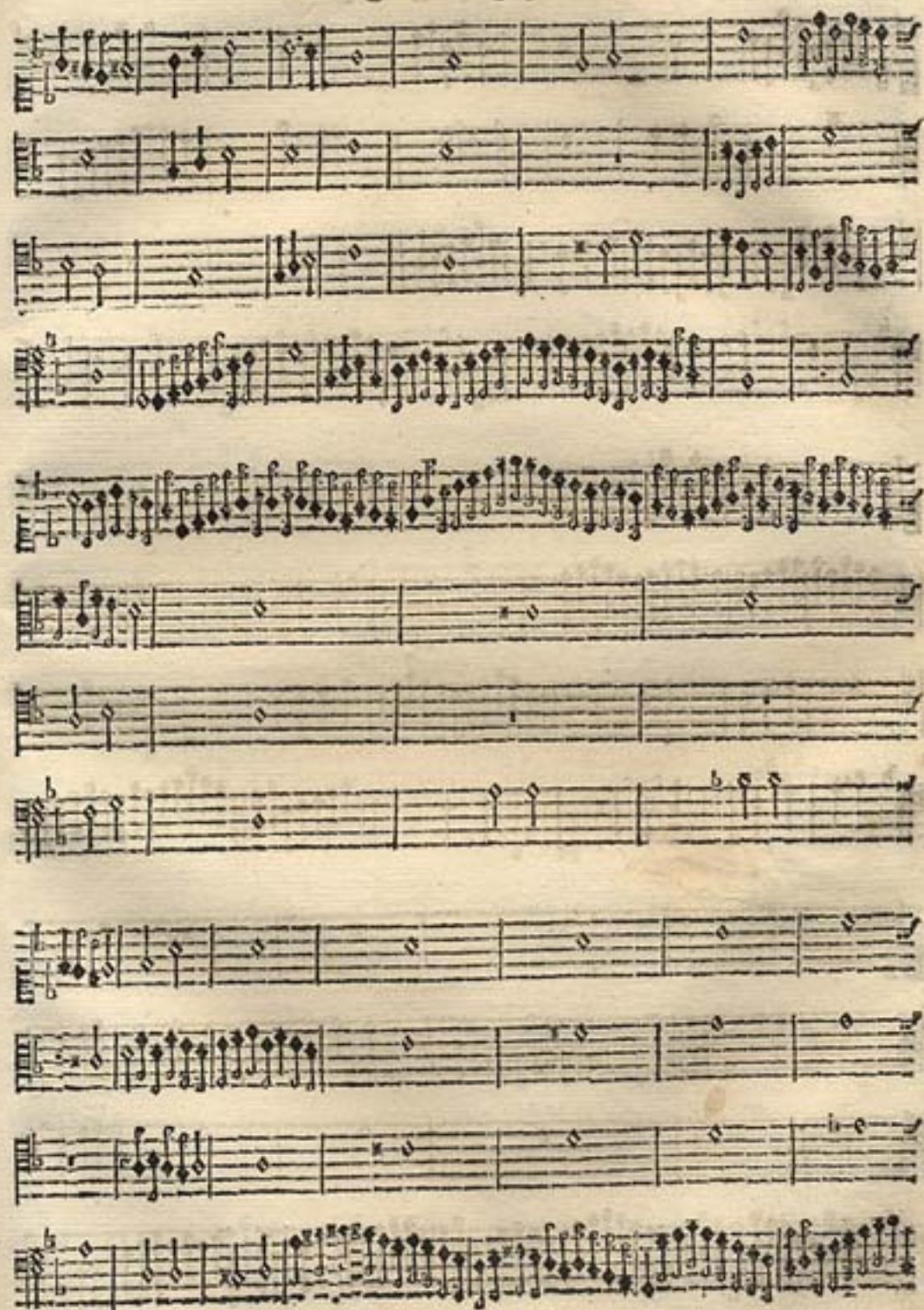
De Manoel Rodrigues Coelho.



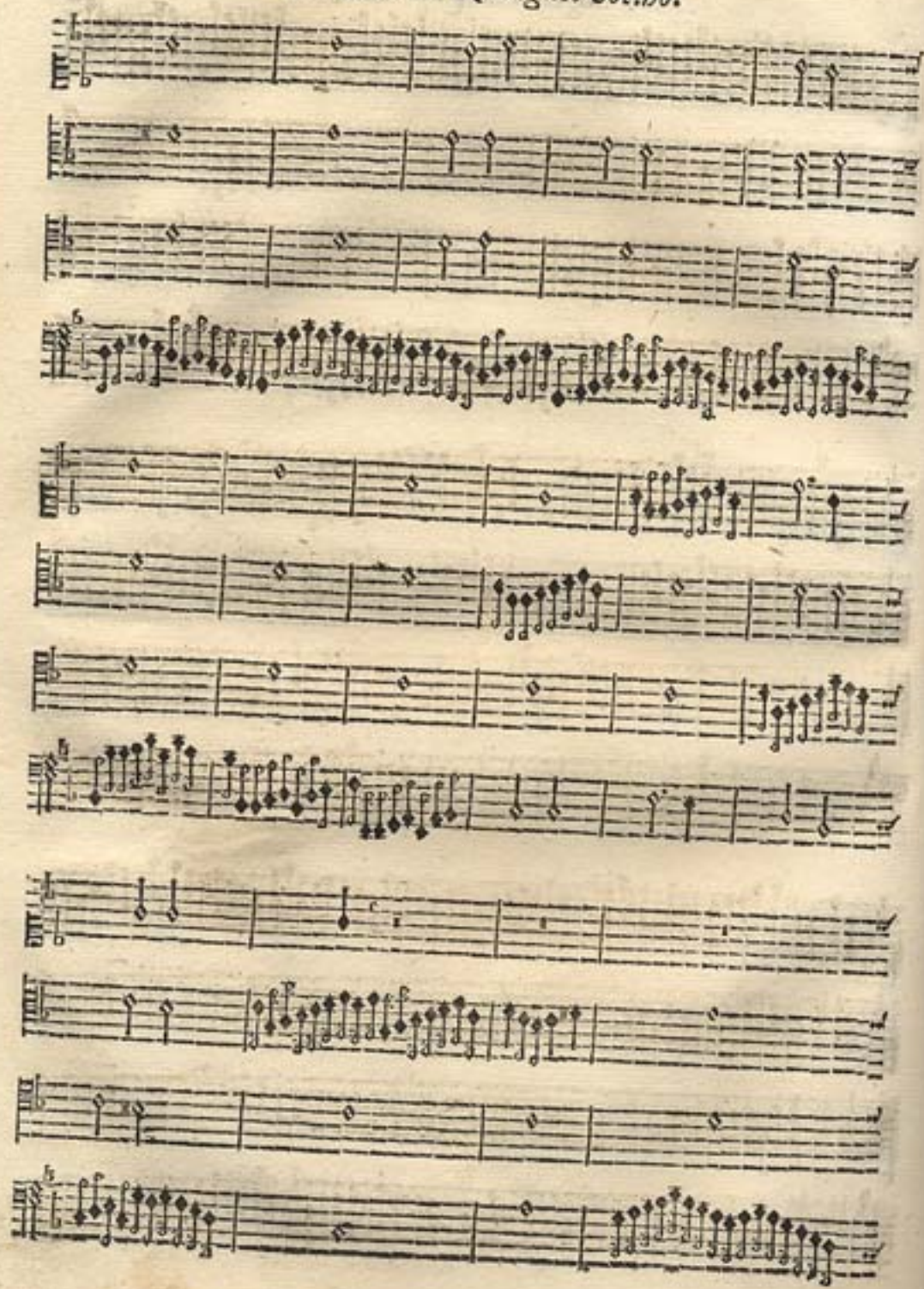


De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.



Outra Sinfonia grossada a 4. sobre a de 5.





De Manoel Rodrigues Coelho.





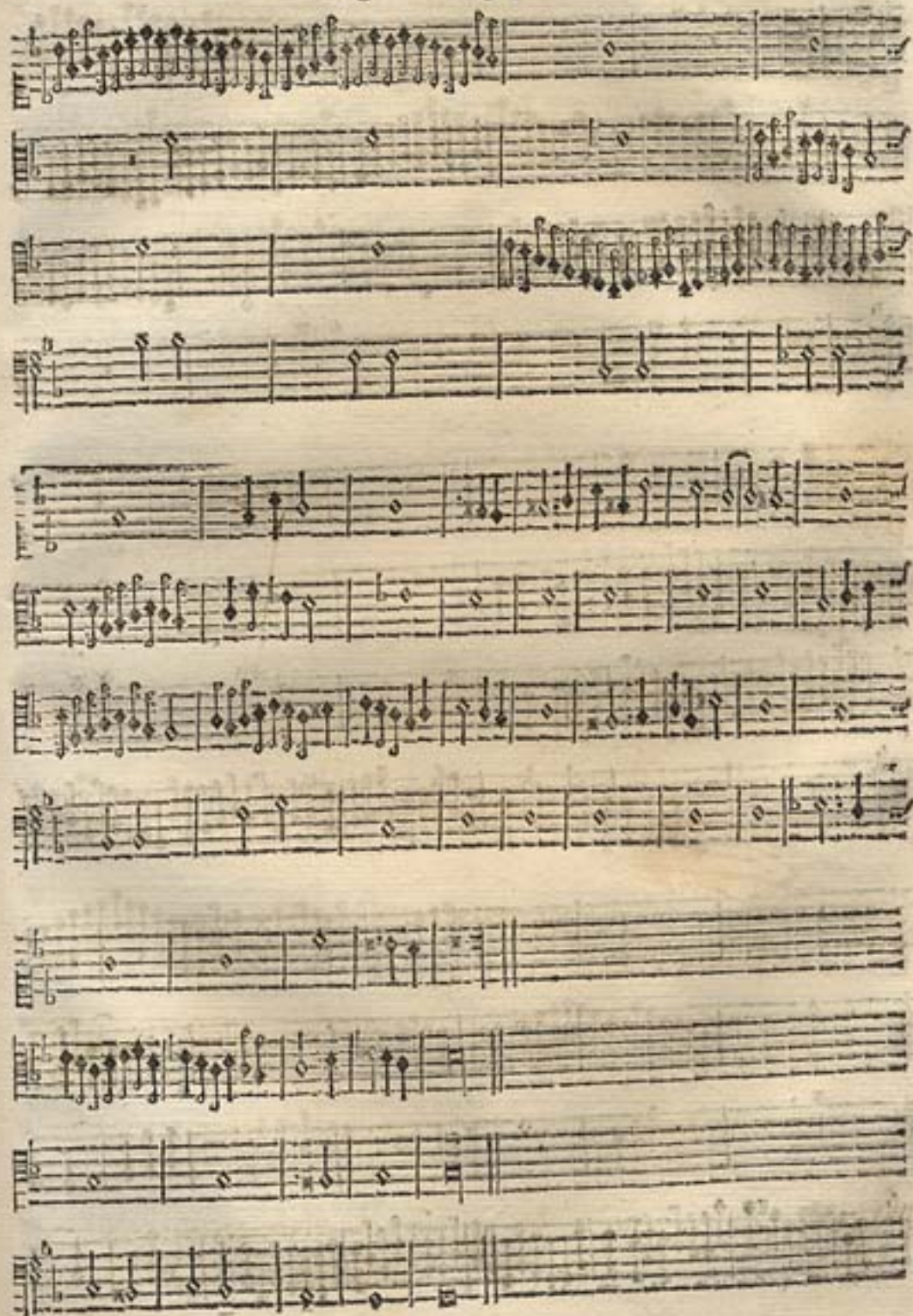
De Manoel Rodrigues Coelho.



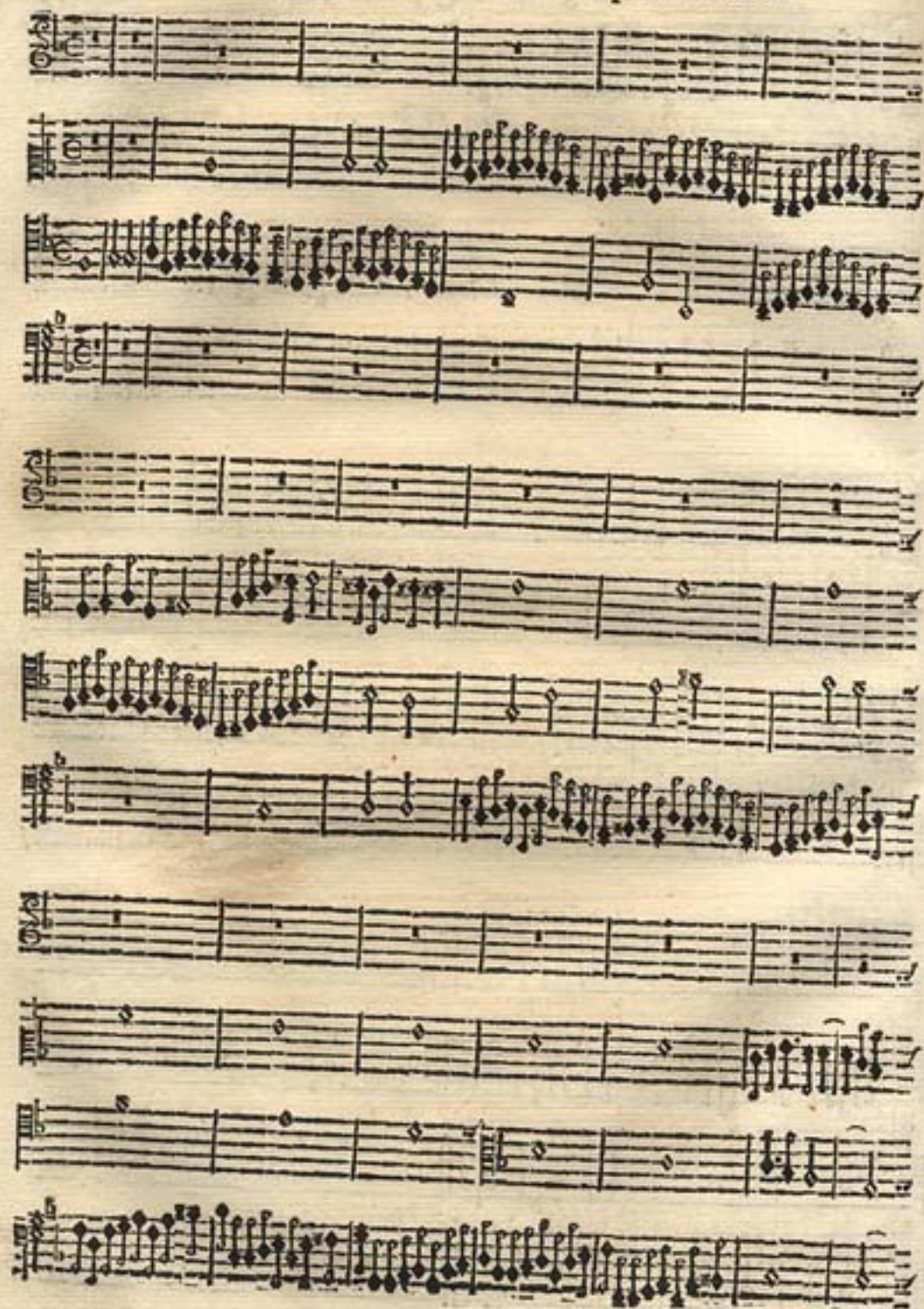


De Manoel Rodrigues Coelho.





Pange lingua sobre o canto chão do tiple de brenes.



A handwritten musical score on aged paper, featuring ten systems of staves. Each system consists of a vocal line (soprano or alto clef) and a keyboard accompaniment line (treble and bass clefs). The music is written in a historical style, likely 17th or 18th century. The first system includes the lyrics "Tan", "ge", "lia", and "gua" under the vocal line. The notation includes various note values, rests, and ornaments. The piece concludes with a double bar line and a final cadence.

De Manoel Rodrigues Coelho.

A handwritten musical score on aged paper, featuring ten systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The notation includes various note values, rests, and dynamic markings. The piece begins with a treble clef and a key signature of one flat. The score is written in a fluid, cursive style characteristic of 18th or 19th-century manuscripts. The following table summarizes the dynamic markings found in the score:

System	Dynamic Markings
1	<i>f</i>
2	<i>p</i> , <i>rit</i> , <i>mf</i>
3	<i>ff</i> , <i>rit</i> , <i>mf</i> , <i>f</i>
4	<i>ff</i> , <i>rit</i> , <i>mf</i> , <i>f</i>
5	<i>ff</i> , <i>rit</i> , <i>mf</i> , <i>f</i>
6	<i>ff</i> , <i>rit</i> , <i>mf</i> , <i>f</i>
7	<i>ff</i> , <i>rit</i> , <i>mf</i> , <i>f</i>
8	<i>ff</i> , <i>rit</i> , <i>mf</i> , <i>f</i>
9	<i>ff</i> , <i>rit</i> , <i>mf</i> , <i>f</i>
10	<i>ff</i> , <i>rit</i> , <i>mf</i> , <i>f</i>

Tangedor da capella Real.

150

A handwritten musical score on aged paper, featuring ten systems of staves. Each system consists of a vocal line (treble clef) and a keyboard accompaniment line (bass clef). The music is written in a historical style, likely 17th or 18th century. The lyrics are written below the vocal line: "gal", "nis", "que", "pre" on the first system; "ti", "a", "fi" on the second system; "quero", "in", "mundo" on the third system. The score includes various musical notations such as notes, rests, and ornaments. The paper shows signs of age, including discoloration and some staining.

De Manoel Rodrigues Coelho.



Handwritten musical score for *Tangedor da capella Real*, page 151. The score consists of 12 staves of music. The first staff is a vocal line with lyrics "frie" and "trio". The second staff is a keyboard accompaniment with lyrics "frie" and "trio". The third staff is a keyboard accompaniment with lyrics "frie" and "trio". The fourth staff is a keyboard accompaniment with lyrics "frie" and "trio". The fifth staff is a keyboard accompaniment with lyrics "frie" and "trio". The sixth staff is a keyboard accompaniment with lyrics "frie" and "trio". The seventh staff is a keyboard accompaniment with lyrics "frie" and "trio". The eighth staff is a keyboard accompaniment with lyrics "frie" and "trio". The ninth staff is a keyboard accompaniment with lyrics "frie" and "trio". The tenth staff is a keyboard accompaniment with lyrics "frie" and "trio". The eleventh staff is a keyboard accompaniment with lyrics "frie" and "trio". The twelfth staff is a keyboard accompaniment with lyrics "frie" and "trio".

De Manoel Rodrigues Coelho.

This page contains a handwritten musical score for a piece by Manoel Rodrigues Coelho. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes the markings *p* and *1 Rev*. The second system includes *sf*, *fu*, and *da*. The third system includes *gru*, *ti*, and *nu*. The score concludes with a double bar line on the final staff.

Outra Pange lingua sobre o canto chão do contralto de brenes. 152

A handwritten musical score on aged paper, featuring 14 staves. The notation is in a historical style, likely 18th-century. The first staff begins with a treble clef and a common time signature 'C'. The music is written in a single system. The lyrics 'Pan ge lin gua' are written below the second staff. The score includes various musical notations such as notes, rests, and accidentals. The paper shows signs of age, including discoloration and some wear along the edges.

Pan ge lin gua

ri o.

f cor

De Manoel Rodrigues Coelho.

Handwritten musical score for a piece by Manoel Rodrigues Coelho. The score is written on 12 staves, organized into six systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is in a key with one flat (B-flat) and common time (C). The lyrics are written below the staves, corresponding to the vocal line.

Lyrics: *pe riu mif re*

Lyrics: *3 3 ri am, fan gai*

Lyrics: *mif que pra.*

ni e fi

qua in

ma di pre-

QQ

De Manoel Rodrigues Coelho.

This page contains a handwritten musical score for a piece by Manoel Rodrigues Coelho. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. The second system includes the marking '3 3' above the first staff and '24' above the second staff. The third system includes the marking '24' above the first staff and '24' above the second staff. The fourth system includes the marking 'fina' above the first staff and 'fina' above the second staff. The fifth system includes the marking 'fina' above the first staff and 'fina' above the second staff. The sixth system includes the marking 'fina' above the first staff and 'fina' above the second staff. The seventh system includes the marking 'fina' above the first staff and 'fina' above the second staff. The eighth system includes the marking 'fina' above the first staff and 'fina' above the second staff. The ninth system includes the marking 'fina' above the first staff and 'fina' above the second staff. The tenth system includes the marking 'fina' above the first staff and 'fina' above the second staff. The score concludes with a double bar line and a repeat sign.

Handwritten musical score for *Tangedor da capella Real*, page 154. The score is written on 12 staves, organized into six systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *sf*. The music appears to be a vocal or instrumental piece, possibly for a capella or a small ensemble. The handwriting is in a historical style, and the paper shows signs of age.

De Manoel Rodrigues Coelho.

A musical score consisting of four staves. The first staff is a treble clef with a key signature of one flat (B-flat). It contains a series of eighth notes, followed by a whole note, and then a series of eighth notes. The second staff is a bass clef with a key signature of one flat, containing a whole note, followed by a half note, and then a series of eighth notes. The third staff is a treble clef with a key signature of one flat, containing a whole note, followed by a half note, and then a series of eighth notes. The fourth staff is a bass clef with a key signature of one flat, containing a whole note, followed by a half note, and then a series of eighth notes. There are some markings below the staves, including "gna" and "3 3".

Outra Pange lingua sobre o canto chão do tenor de breues.

A musical score consisting of four staves. The first staff is a treble clef with a key signature of one flat (B-flat). It contains a series of eighth notes, followed by a whole note, and then a series of eighth notes. The second staff is a bass clef with a key signature of one flat, containing a whole note, followed by a half note, and then a series of eighth notes. The third staff is a treble clef with a key signature of one flat, containing a whole note, followed by a half note, and then a series of eighth notes. The fourth staff is a bass clef with a key signature of one flat, containing a whole note, followed by a half note, and then a series of eighth notes. There are some markings below the staves, including "Paa", "ge", "lin", and "gua".



De Manoel Rodrigues Coelho.

Handwritten musical score for a piece by Manoel Rodrigues Coelho. The score consists of 12 staves, each with a treble and bass clef. The music is written in a single system. The notation includes various note values, rests, and dynamic markings. The lyrics are written below the staves.

Lyrics:

fa
am
fa
gu
rif
gu
pe
tia
f,
garm
ia
mon-



De Manoel Rodrigues Coelho.

Handwritten musical score for a piece by Manoel Rodrigues Coelho. The score consists of 14 staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and fingerings. There are some markings like "finc" and "eris" on the staves.

A handwritten musical score on aged paper, featuring 14 staves of music. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score is organized into systems of two staves each. A large, circular ink smudge is visible in the center of the page, overlapping the fourth and fifth staves. The handwriting is in a historical style, and the paper shows signs of age and wear.

f *Rex* *qf*

fu *dir* *gen-*

De Manoel Rodrigues Coelho.



Outra Pange lingua sobre o canto chão do contra baxo de breues.



A handwritten musical score on aged paper, featuring 12 staves of music. The notation is in a historical style, likely 16th or 17th century, with various note values, rests, and clefs. The score is organized into systems of three staves each. The first staff of each system appears to be a vocal line, while the second and third staves likely represent lute or keyboard accompaniment. The music includes complex rhythmic patterns and melodic lines. At the bottom of the page, there are some markings: a 'f' (forte) dynamic marking, the text 'RR 2', and a 'ff' (fortissimo) dynamic marking.

De Manoel Rodrigues Coelho.

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and bar lines. The lyrics are written below the staves, with some words appearing under specific notes or groups of notes. The handwriting is in ink, and the paper shows signs of age and wear.

Lyrics visible on the page:

ria
mif
ta

na
nos
faa

gai
Jm
los
Pte

A handwritten musical score on aged paper, featuring twelve staves of music. The notation includes various note values, rests, and dynamic markings. The lyrics are written below the staves, with some words appearing under specific notes or groups of notes. The score is organized into four systems of three staves each. The first system includes the lyrics 'tia', 'p', 'quero', and 'tu'. The second system includes 'ma', 'di', and 'pra'. The third system is empty of lyrics. The fourth system is also empty of lyrics. The handwriting is in a historical style, and the paper shows signs of age and wear.

tia *p* *quero* *tu*

ma *di* *pra*

De Manoel Rodrigues Coelho.

Handwritten musical score for a piece by Manoel Rodrigues Coelho. The score consists of 12 staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. The piece concludes with the word "fine" on the eighth staff. The bottom of the page features five labels: "fin", "vna", "trio", "2a", and "no 1".



De Manoel Rodrigues Coelho.



Ave Maris stella sobre o canto chão do tiple em minimas.



mater al ma, aque sempre car se.

fe lici ta li par ta, par ta,

Outra Aue Maris flaela sobre o canto chão do cõtralto de femi breues.

A ue Ma ris flael

SS

De Manoel Rodrigues Coelho.



por vir

ge

fa

lix ca li

por

SS 2

Outra Ave Maris stella sobre o canto chão do tenor de semibreves.

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in a historical style, likely 18th or 19th century, with a treble clef and a common time signature (C). The music is written in a single system, with the lyrics 'Ave Maria' and 'la De i ma ter mi' written below the staves. The score includes various musical notations such as notes, rests, and bar lines. The paper shows signs of age, including discoloration and wear along the edges.

Ave Maria

la De i ma ter mi

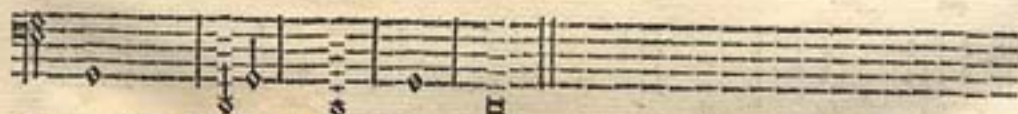
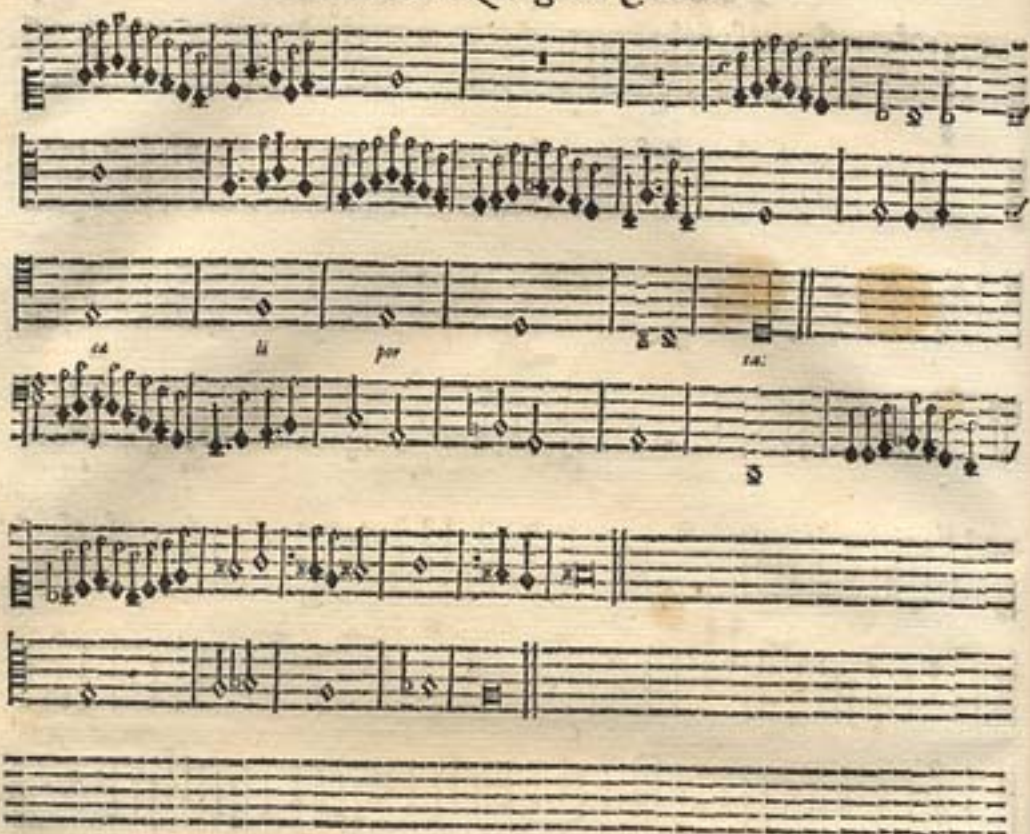
A handwritten musical score on aged paper, featuring 12 staves of music. The notation includes various note values, rests, and dynamic markings. The lyrics are written below the staves, corresponding to the vocal lines. The music is written in a historical style, likely from the 17th or 18th century.

Lyrics:

qua sem per vir

fa liz

De Manoel Rodrigues Coelho.



Outra Ave Maria: fletta sobre o canto chão do cõtrabaxo de semibreu.



Tangedor da capella Real.

164

la, Di i

ma tar al ma, az

que fua paz paz;

De Manoel Rodrigues Coelho.



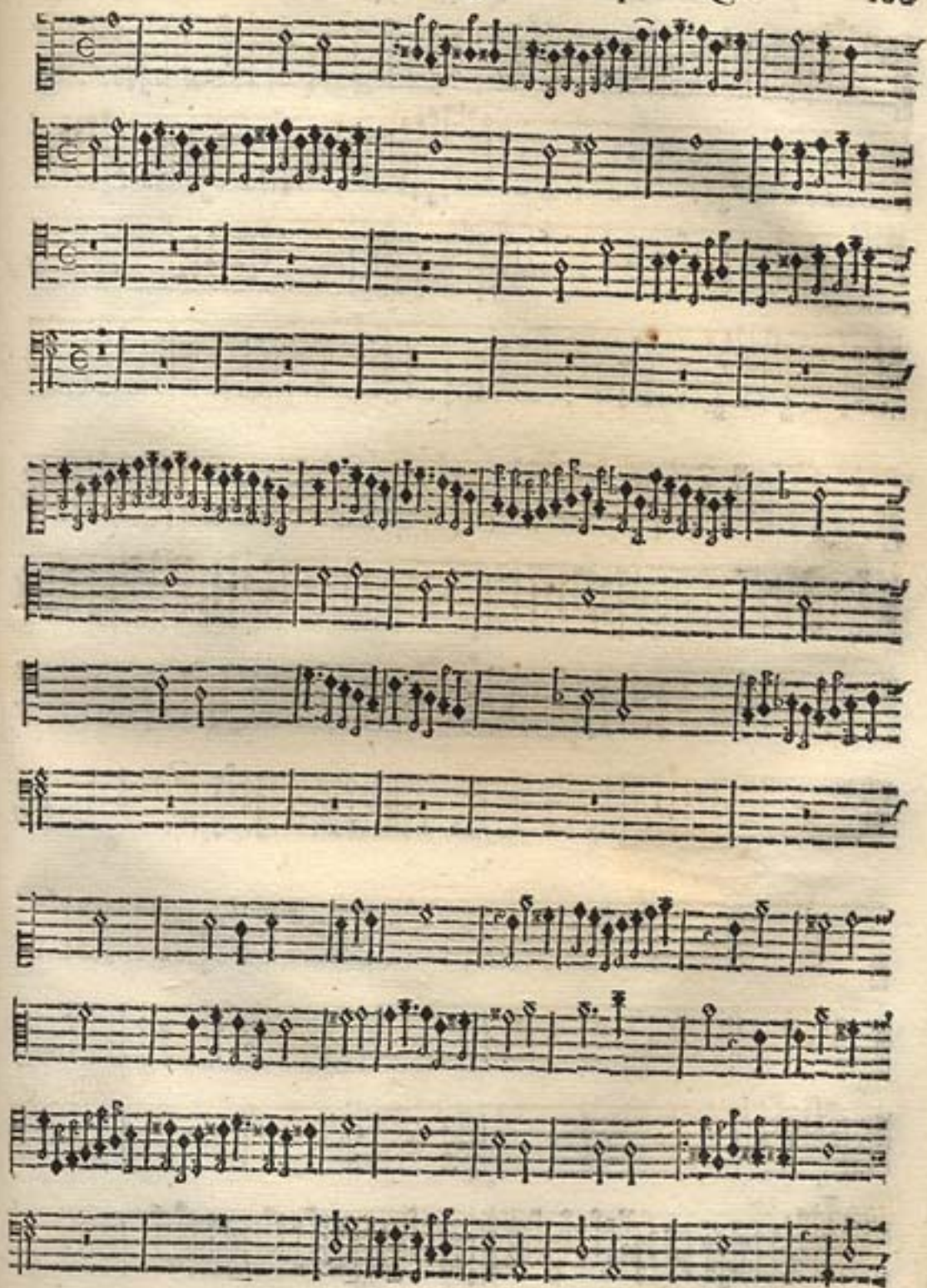
Sinco versos sobre os passos do canto chão de Ave Maris stella.



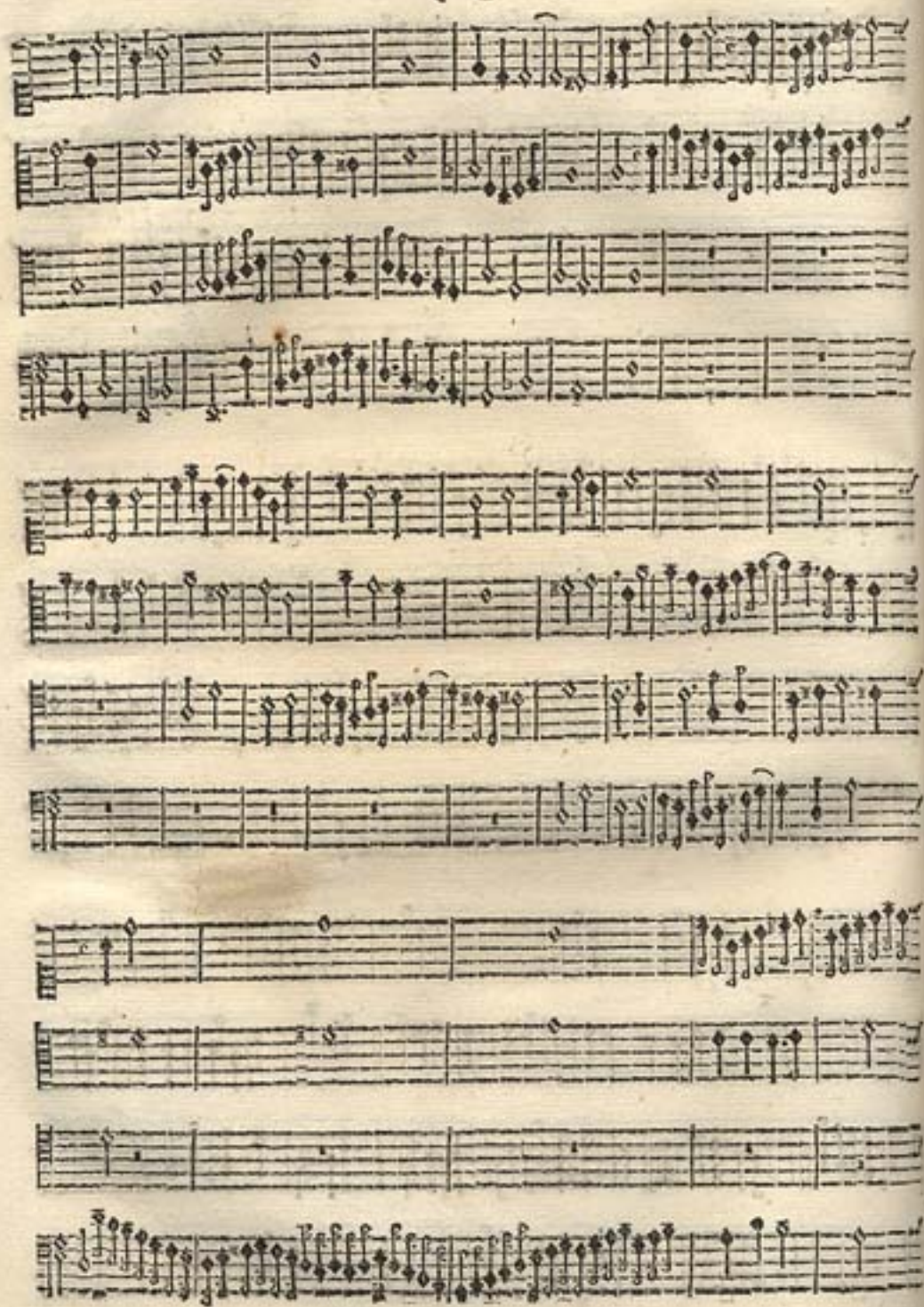


De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.





De Manoel Rodrigues Coelho.



Terceiro verso.





De Manoel Rodrigues Coelho.

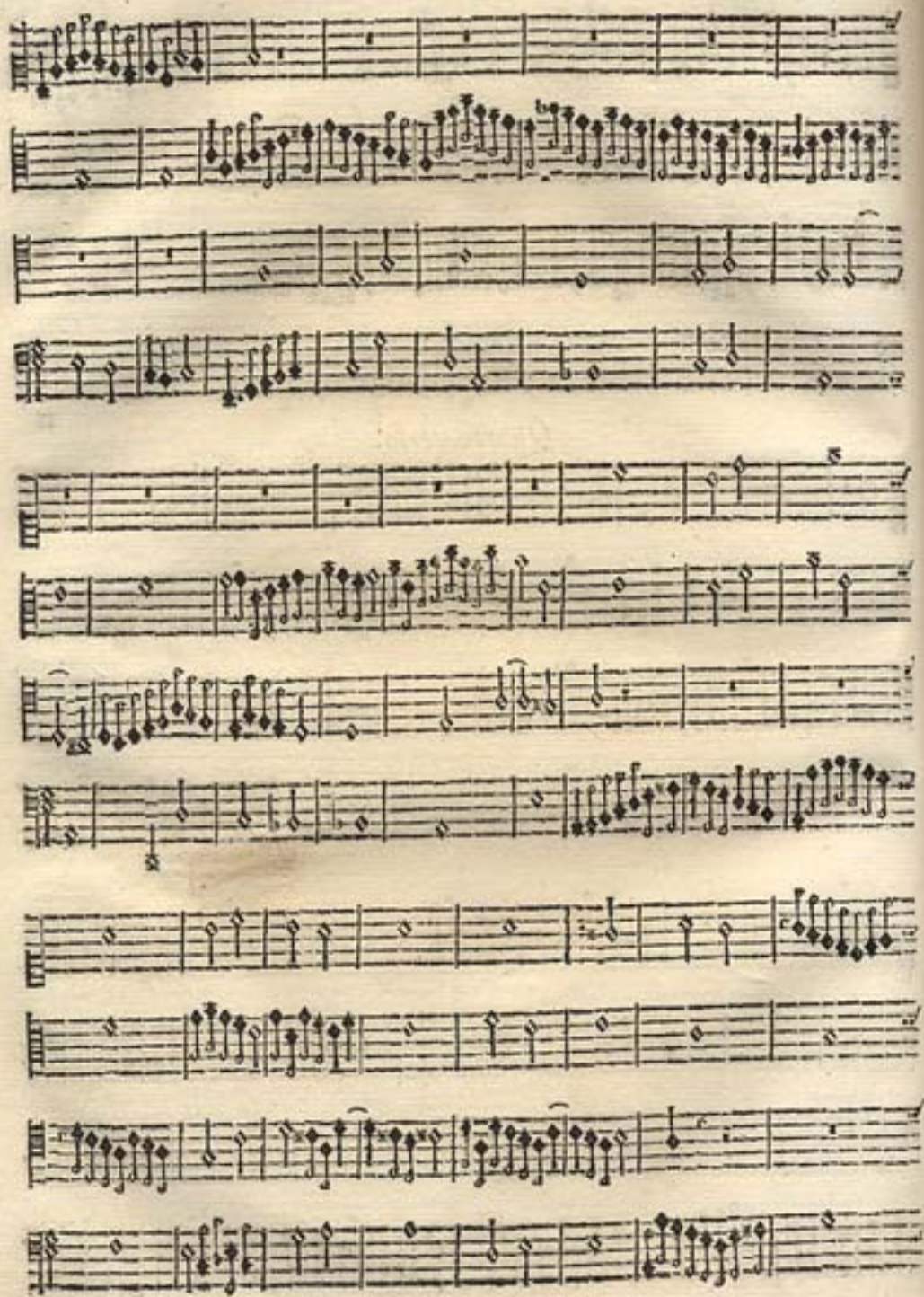


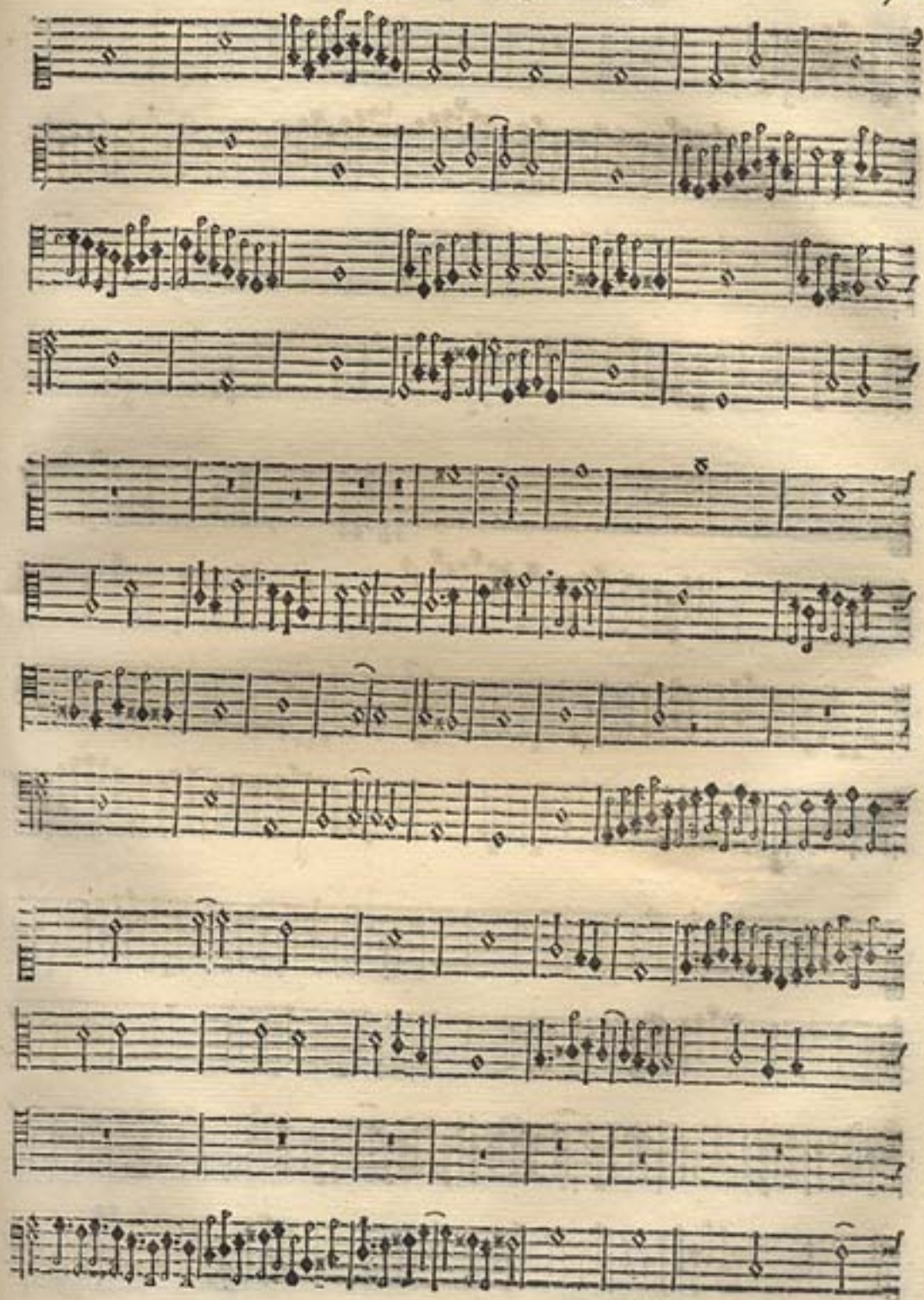


Quarto verso.



De Manoel Rodrigues Coelho.



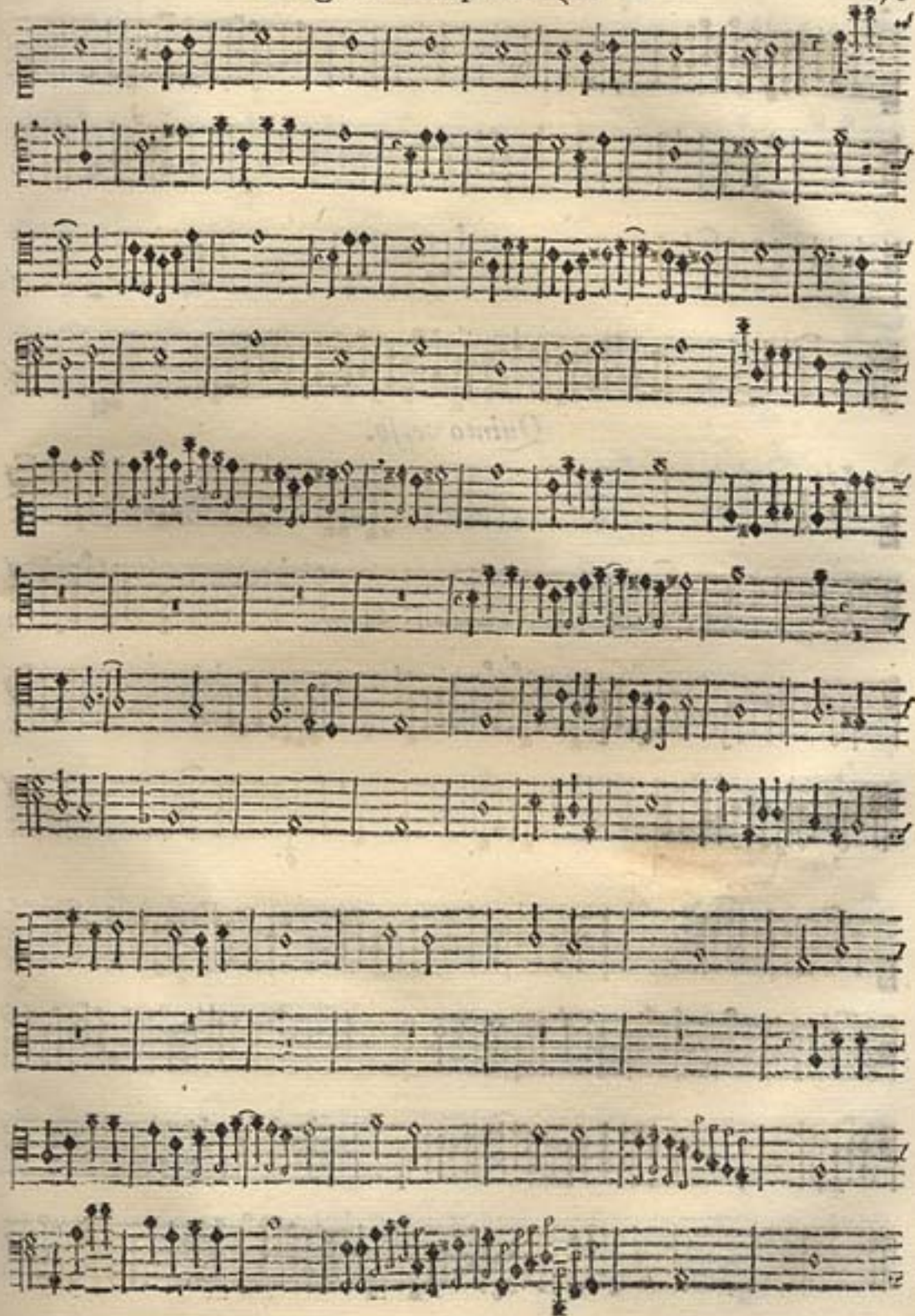


De Manoel Rodrigues Coelho.



Tangedor da capella Real.

171



De Manoel Rodrigues Coelho.

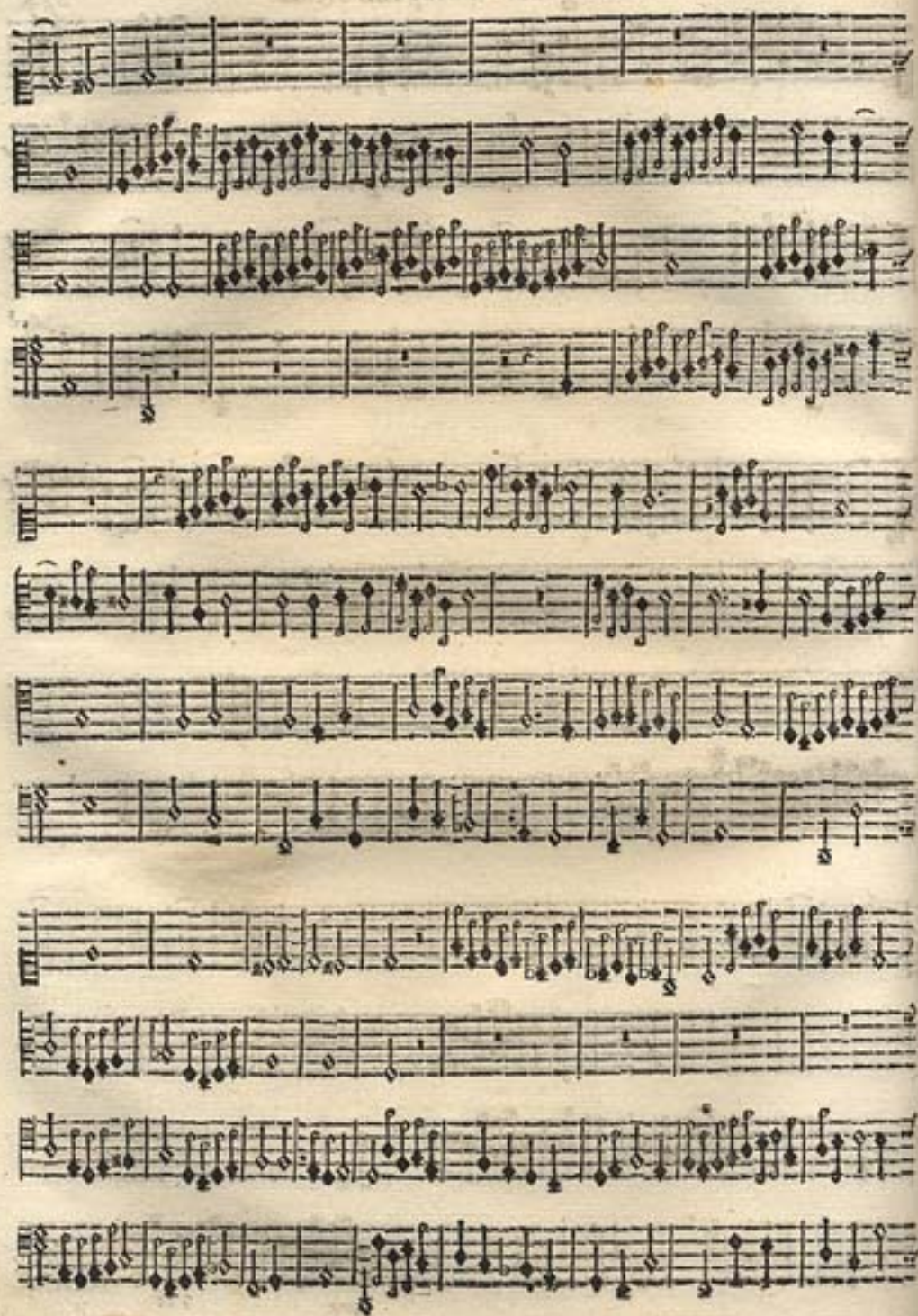


Quinto verso.



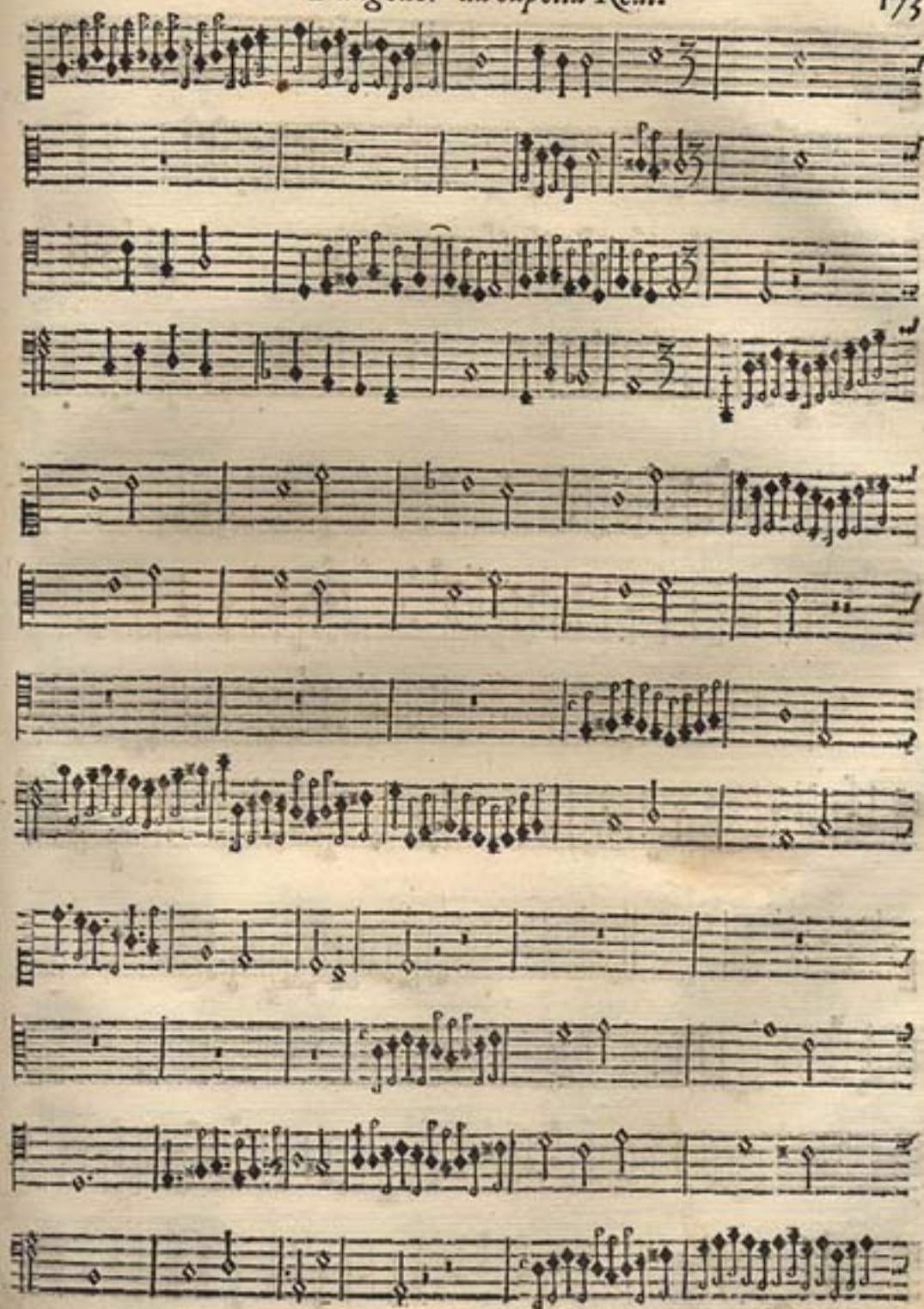


De Manoel Rodrigues Coelho.



Tangedor da capella Real.

173



De Manoel Rodrigues Coelho.



VERSOS DO PRIMEIRO TOM PERA SE CANTAREM
ao orgão, esta voz não se tange, as quatro abaixo se tangem.

The musical score is written on ten staves. The first staff contains the lyrics 'ET exul ta uit spi ri tus me-' and features a single melodic line with a treble clef and a common time signature. The subsequent staves are arranged in pairs, with the top staff of each pair containing a single melodic line and the bottom staff containing a more complex, multi-voiced texture. The lyrics 'us in De o' are positioned below the fifth staff. The score concludes with a double bar line and the marking 'XX 2'.

ET exul ta uit spi ri tus me-

us in De o

De Manoel Rodrigues Coelho.

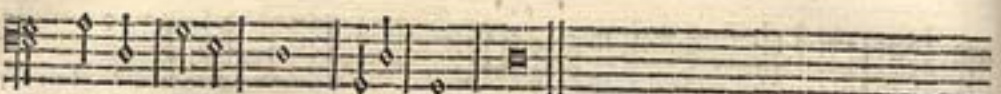
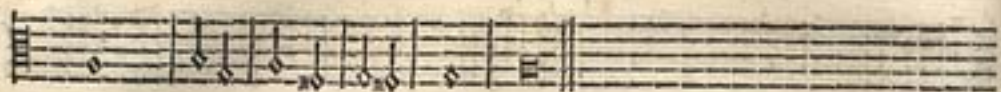
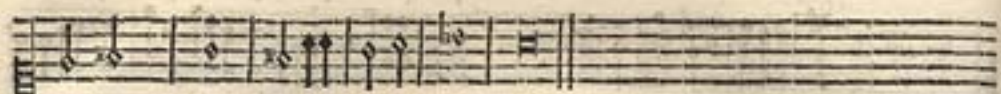


SEGUNDO VERSO DO PRIMEIRO TOM, PERA
se cantar ao orgão, esta voz não se tange, as 4. abaixo se tange.

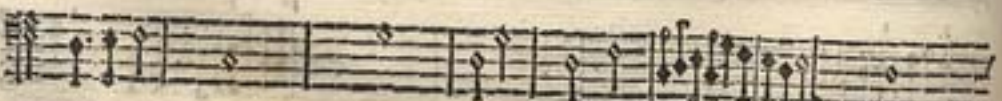
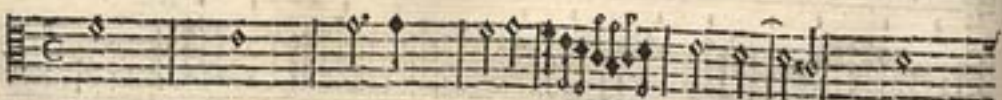
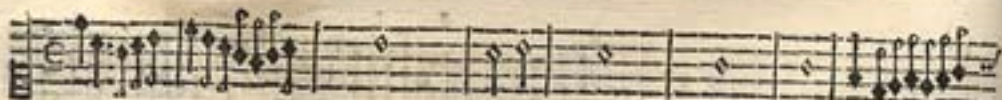
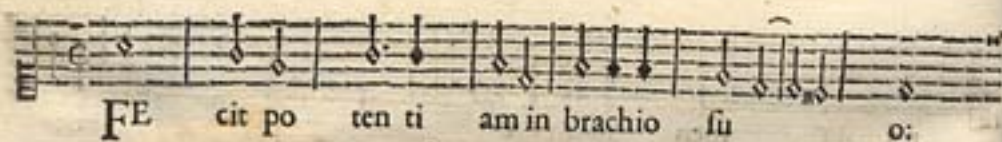


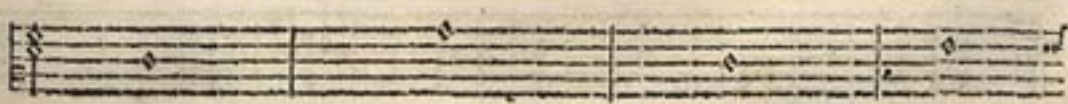
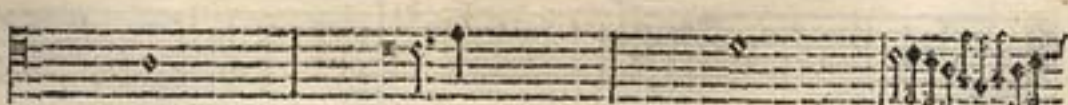
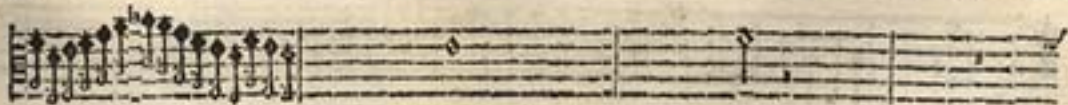
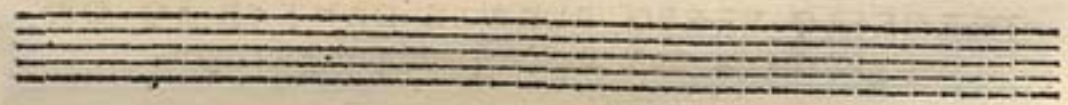
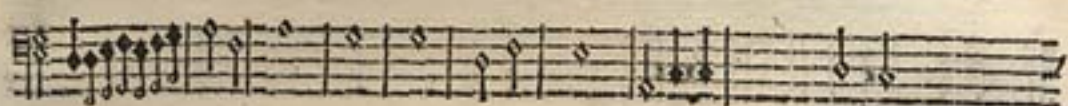
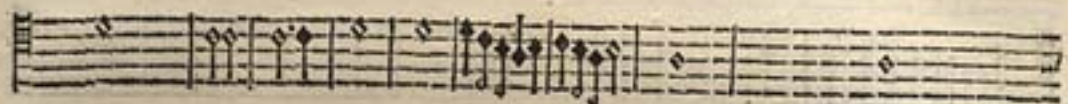
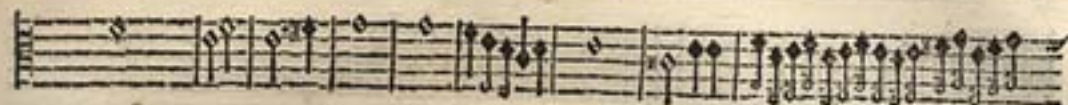
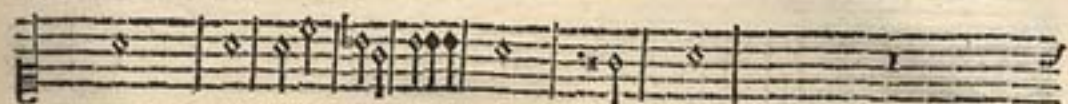
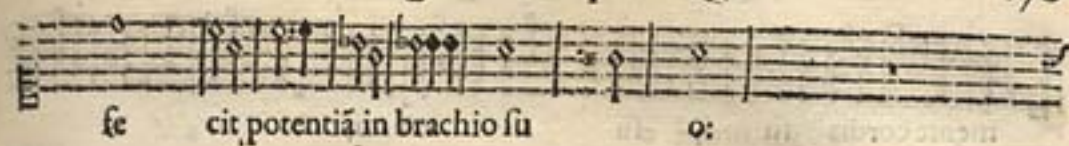


De Manoel Rodrigues Coelho.

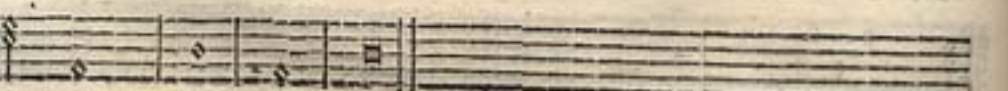
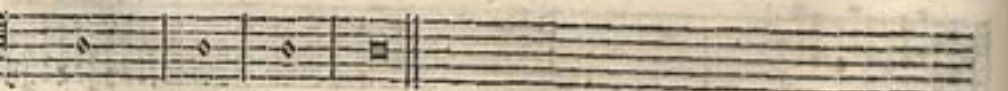
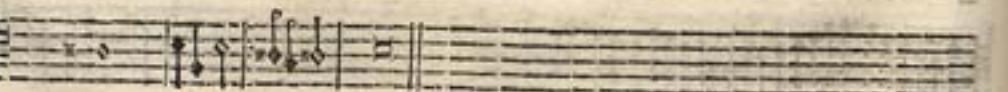
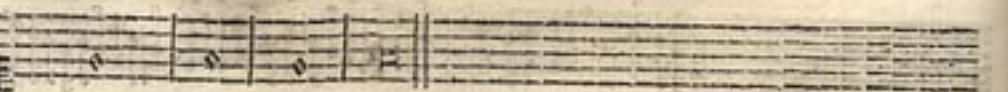
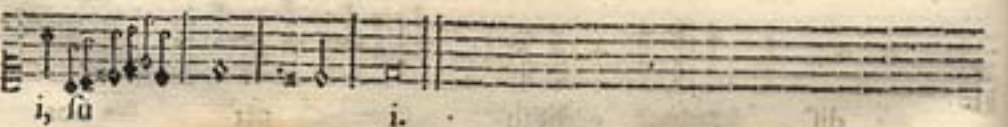
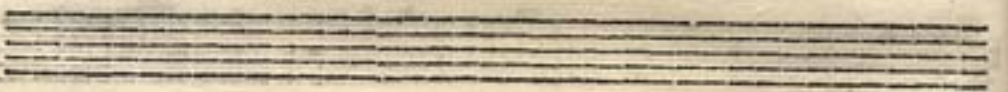
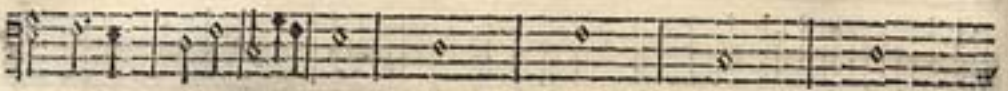
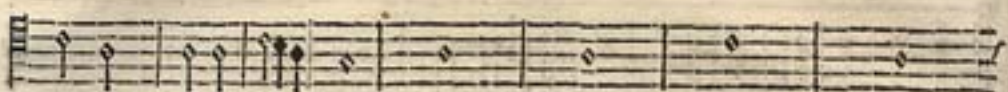
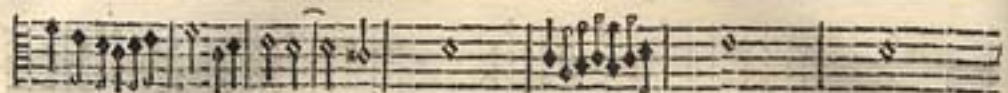
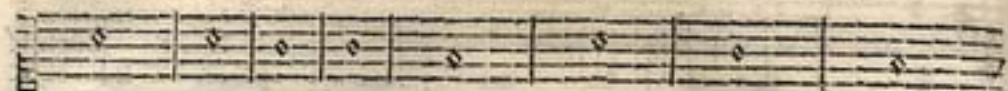


TERCEIRO VERSO PERA SE CANTAR AO OR-
gão, esta voz não se tange, as quatro abaixo se tangem.

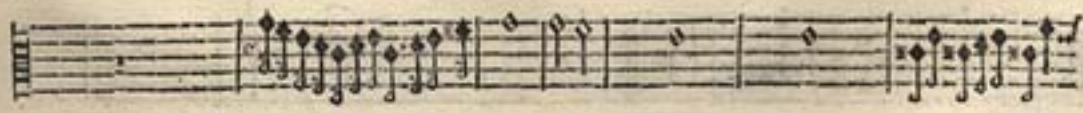
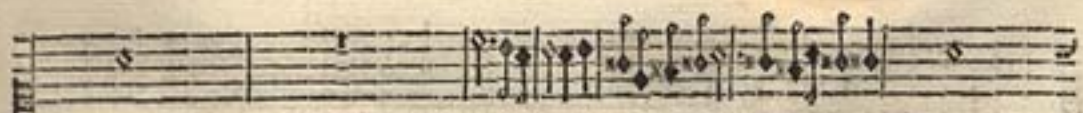
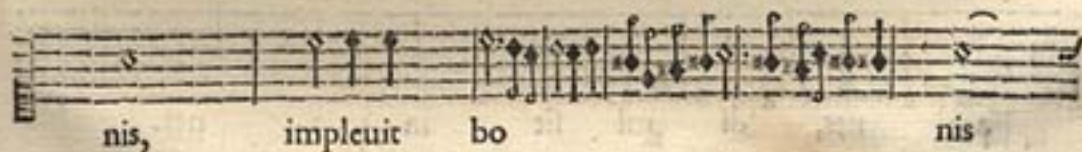
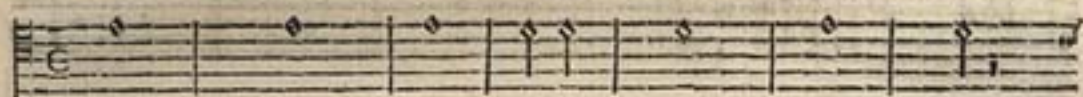




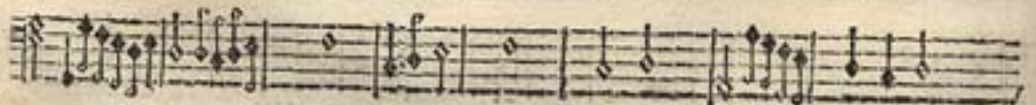
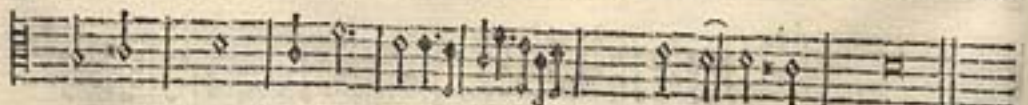
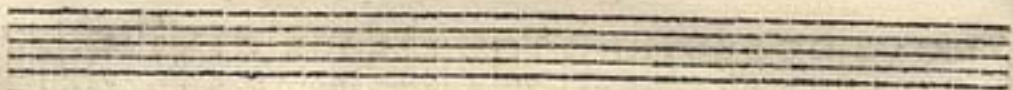
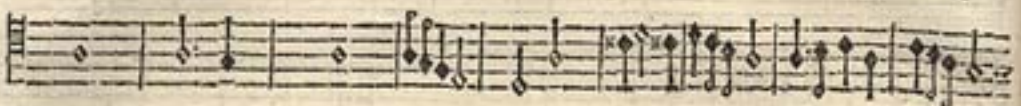
De Manoel Rodrigues Coelho.



QUARTO VERSO DO PRIMEIRO TOM PERA SE CANTAR ao orgão, esta voz não se tange, as quatro abaixo se tangem.



De Manoel Rodrigues Coelho.

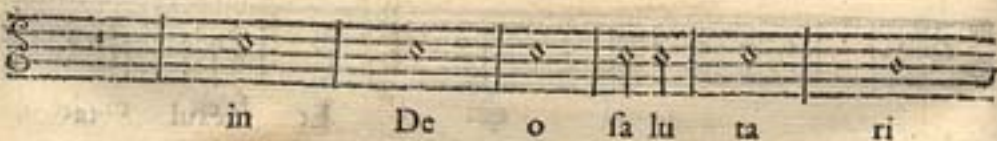
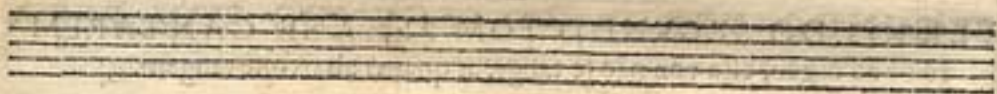
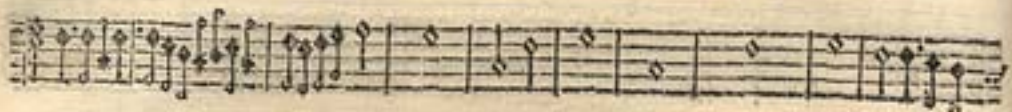
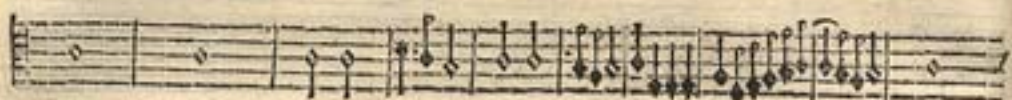
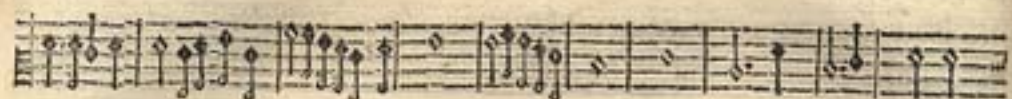
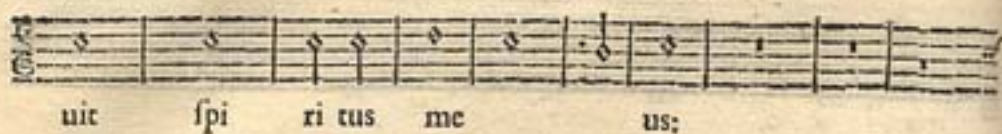


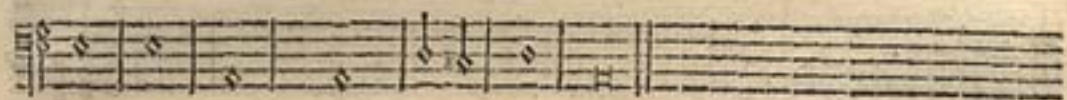
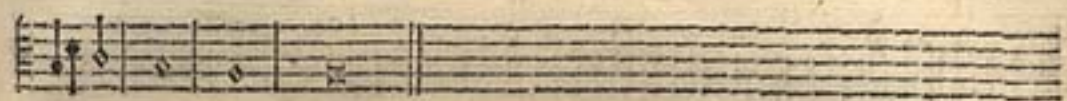
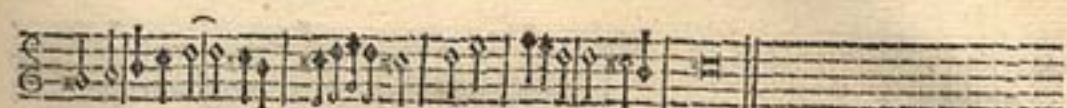
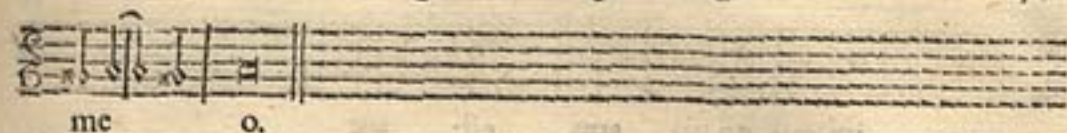


VERSOS DO SEGUNDO TOM PERA SE CANTAREM
ao orgão, esta voz não se tange, as quatro abaixo se tangem.

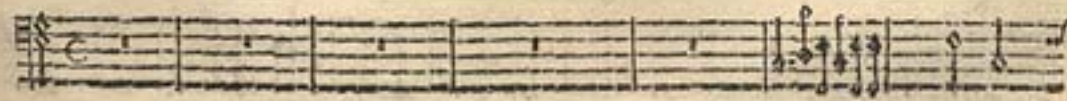
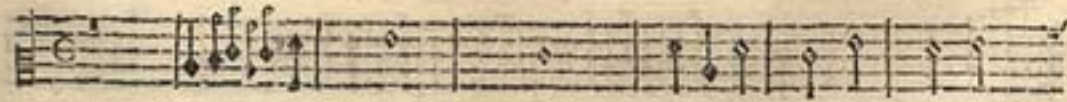
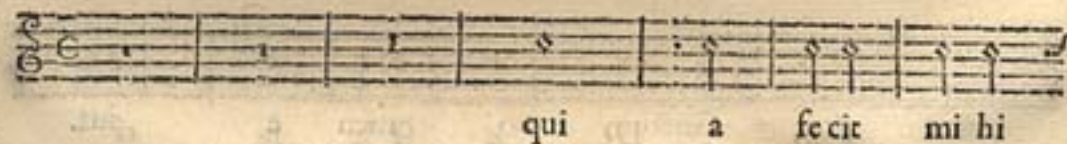


De Manoel Rodrigues Coelho.

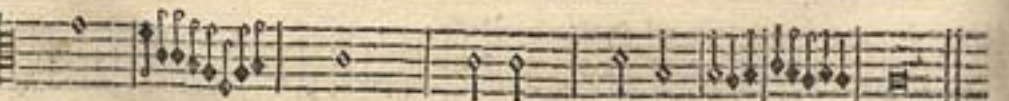
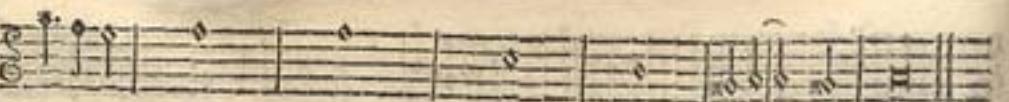
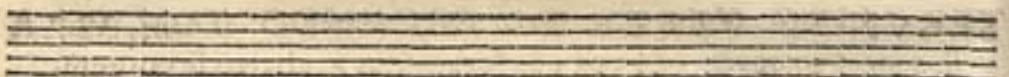
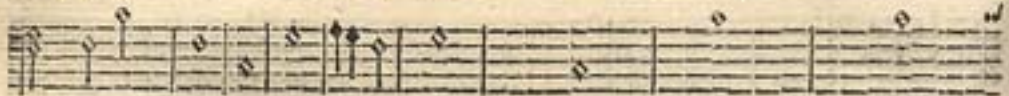
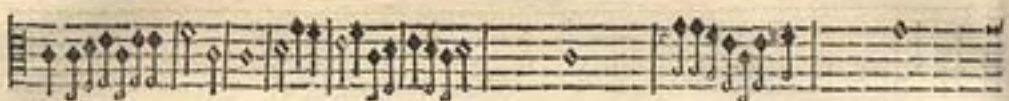
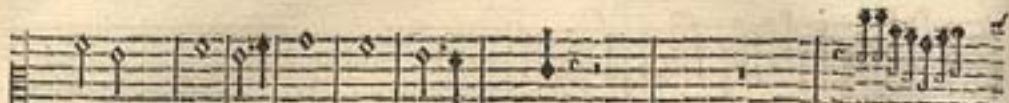




SEGUNDO VERSO DO SEGUNDO TOM, PERA
se cantar ao orgão, esta voz não se tange, as 4. abaixo se tangem.



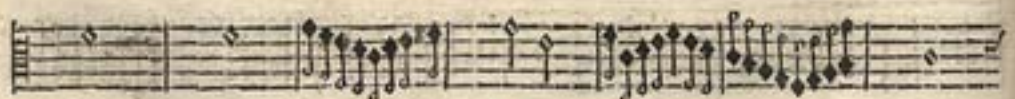
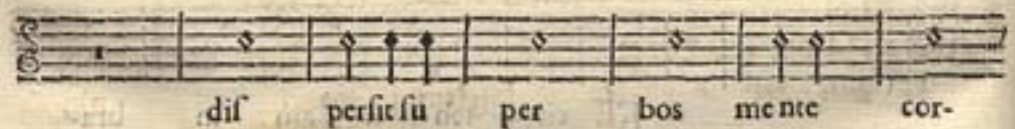
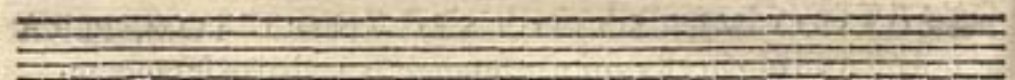
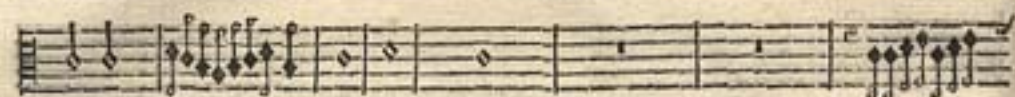
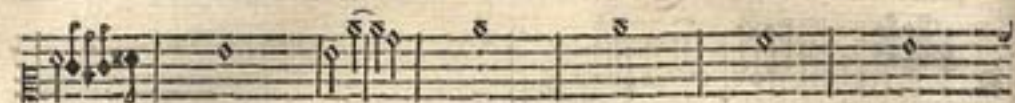
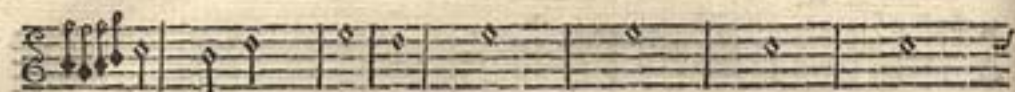
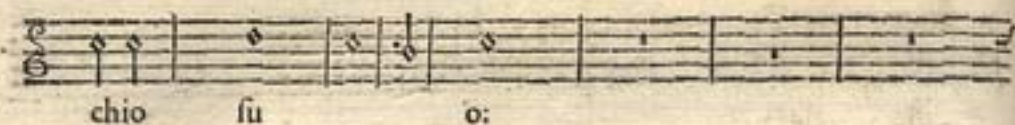
De Manoel Rodrigues Coelho.

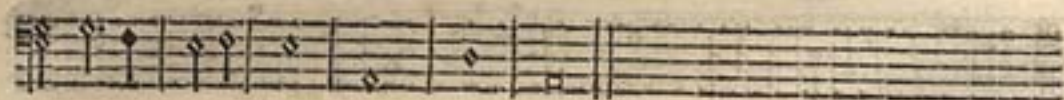
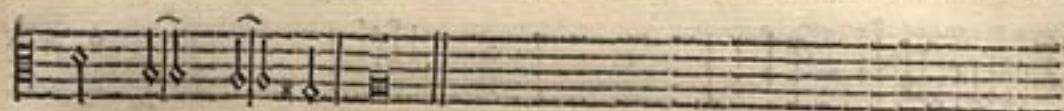




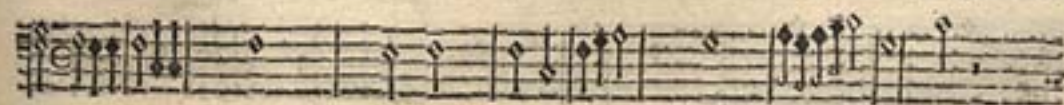
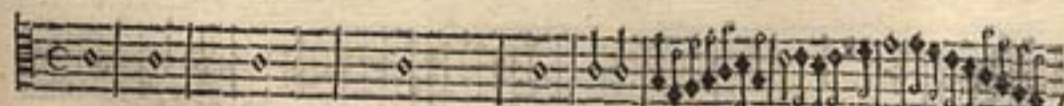
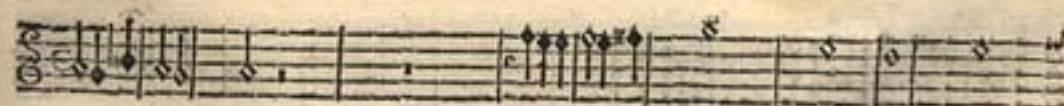
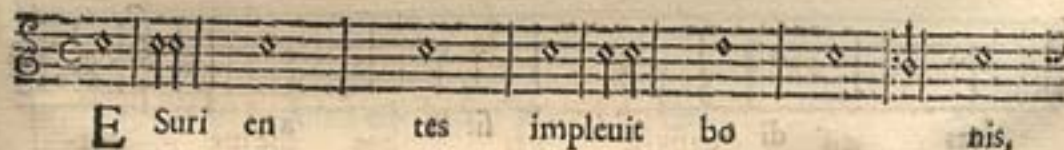
TERCEIRO VERSO DO SEGUNDO TOM, PERA
se cantar ao orgão, esta voz não se tange, as 4. abaixo se tangem.

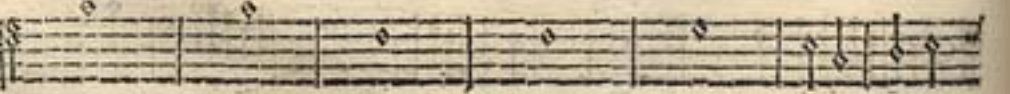
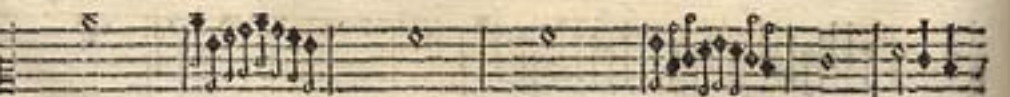
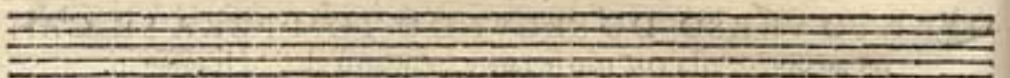
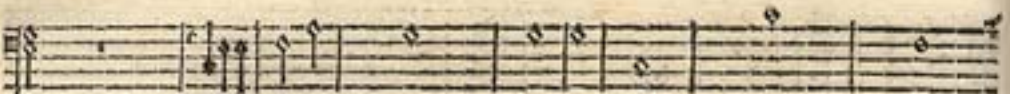
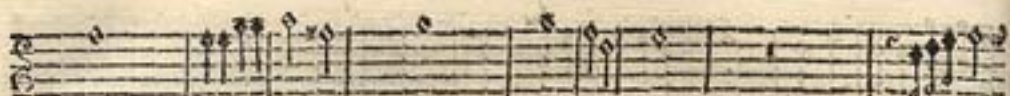
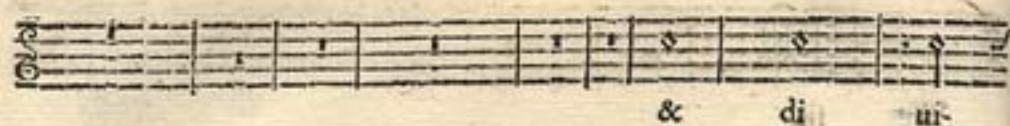






QUARTO VERSO DO SEGUNDO TOM PERA SE CANTAR
 tar ao orgão, esta voz não se tange, as quatro abaixo se tangem.

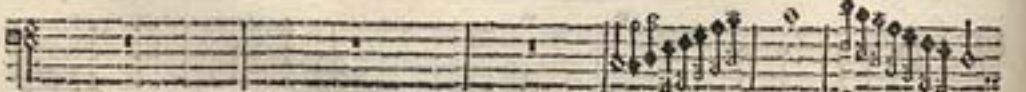
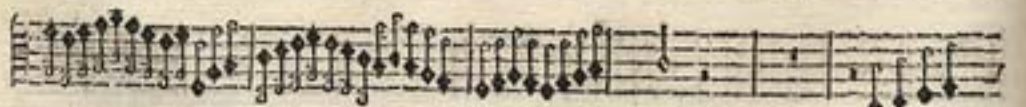
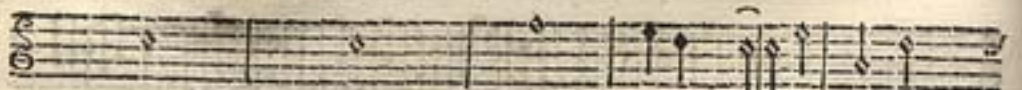
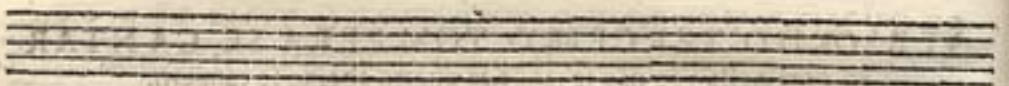
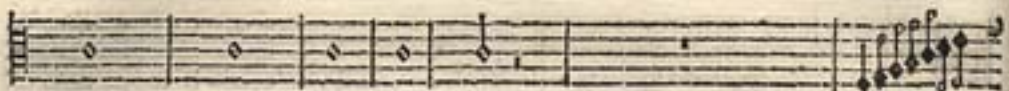
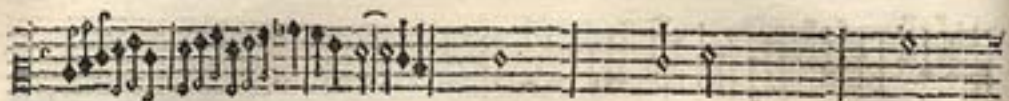
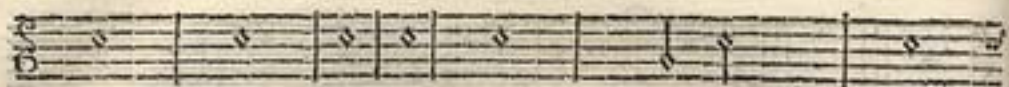


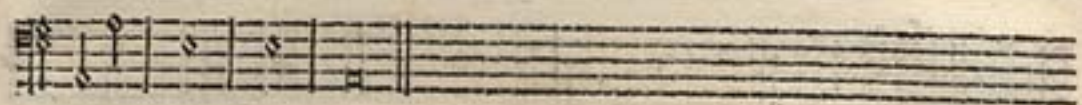
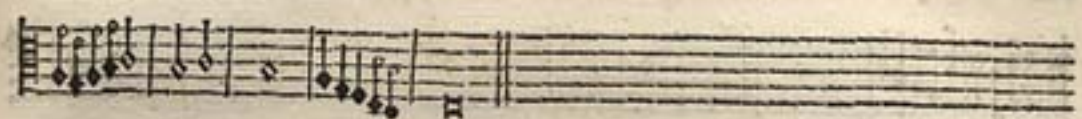
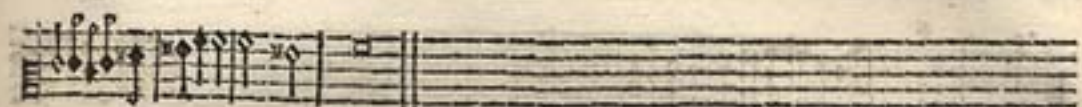
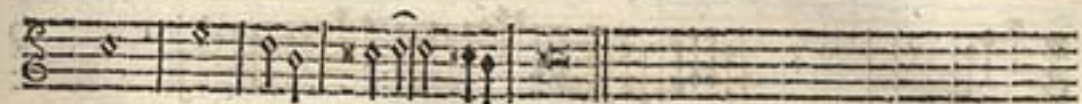




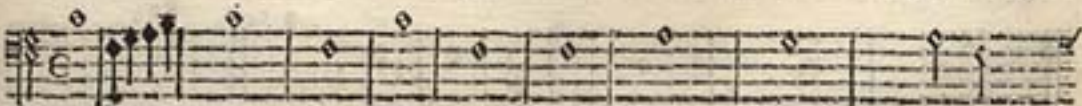
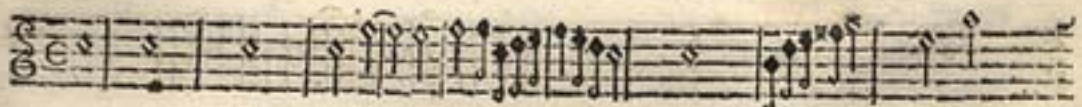
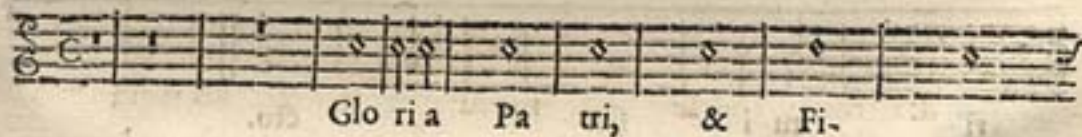
VERSOS DO TERCEIRO TOM PERA SE CANTAR
ao orgão, esta voz não se tange, as quatro abaixo se tagem.



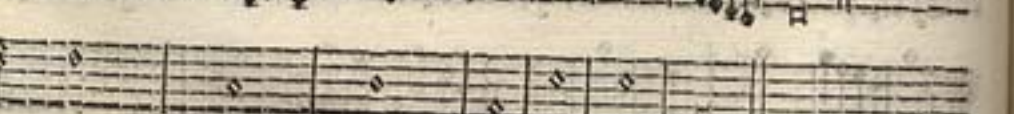
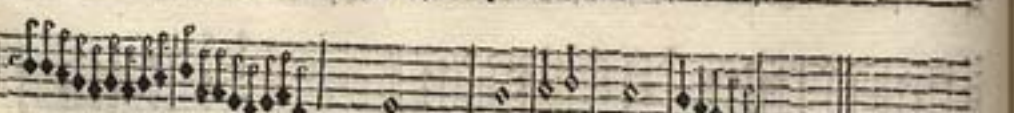
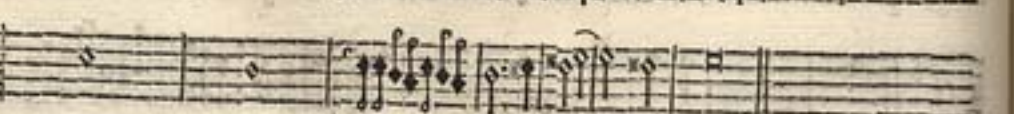
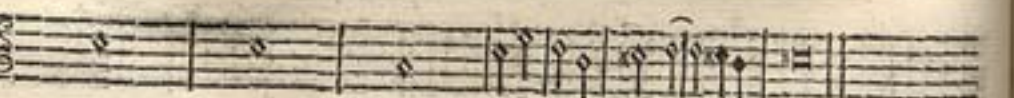
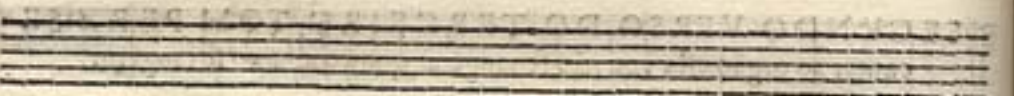
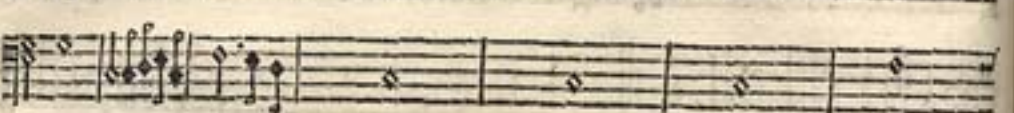
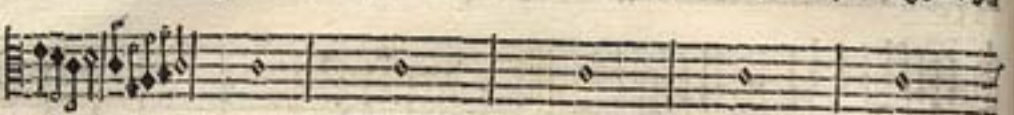


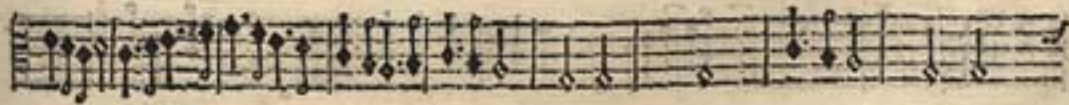
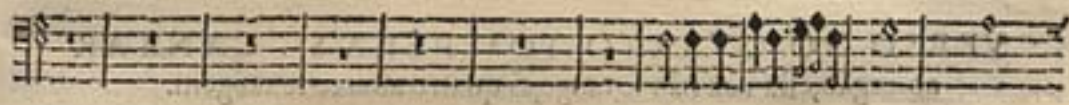


SEGUNDO VERSO DO TERCEIRO TOM PERA SE
cantar ao orgão, esta voz não se tange as quatro abaixo se tangem.

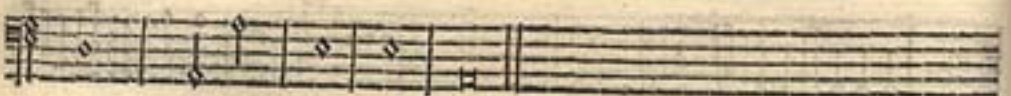
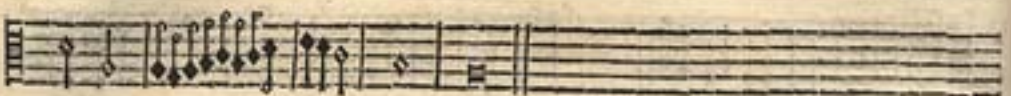
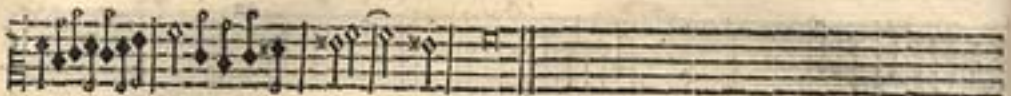
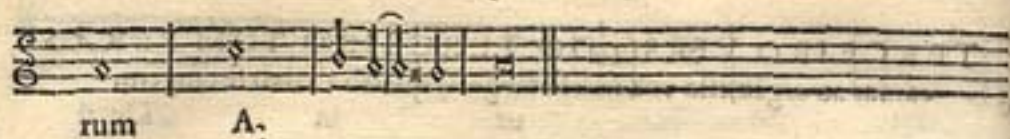


De Manoel Rodrigues Coelho.



TERCEIRO VERSO DO TERCEIRO TOM PERA SE
cantar ao órgão, esta voz não se tange as quatro abaixo se tangem.

De Manoel Rodrigues Coelho.



VERSO DO QVARTO TOM PERA SE CANTAR
ao orgão, esta voz não se tange, as quatro abaixo se tangem.



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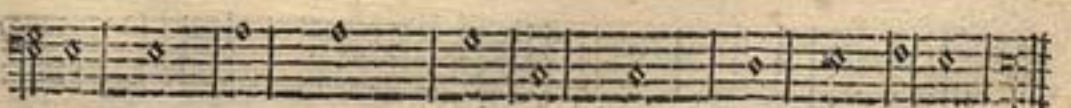
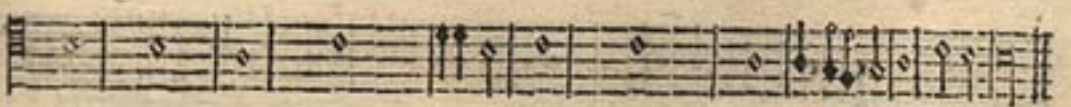
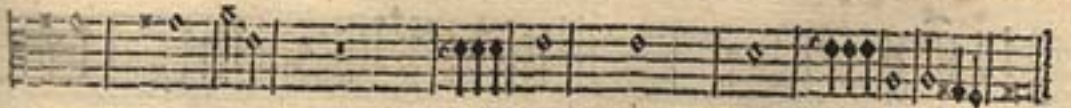
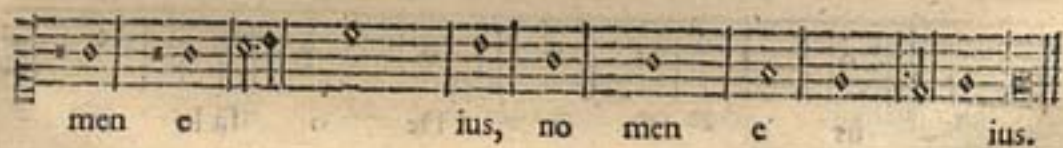
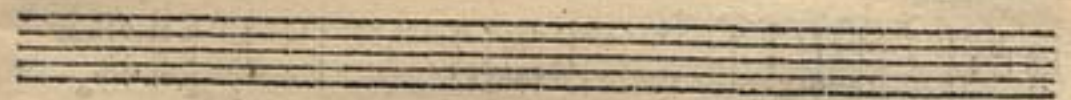
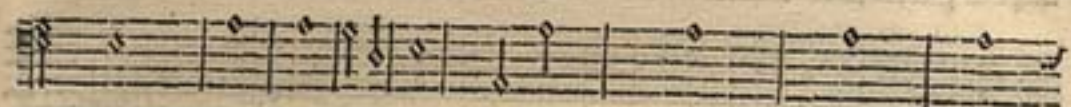
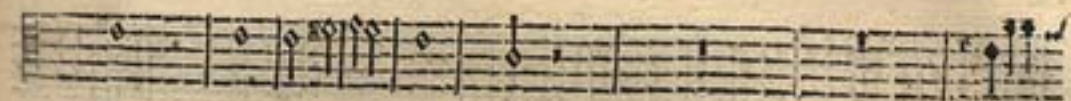
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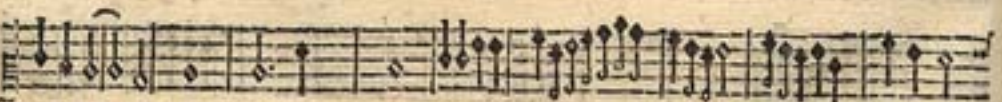
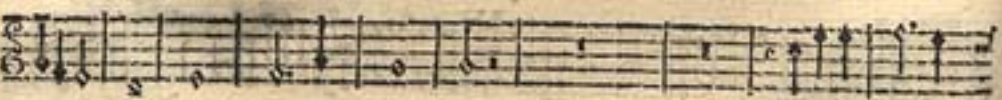
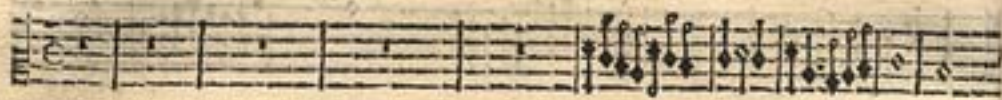
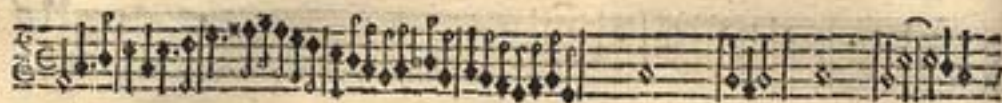
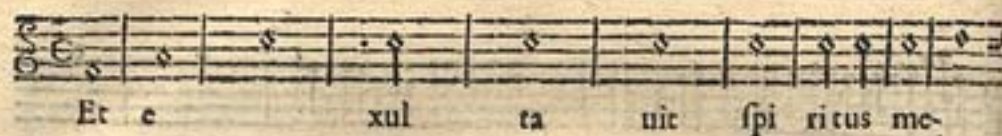
SEGUNDO VERSO DO QVARTO TOM PERA SE
cantar ao orgão, esta voz não se tange as quatro abaixo se tange.

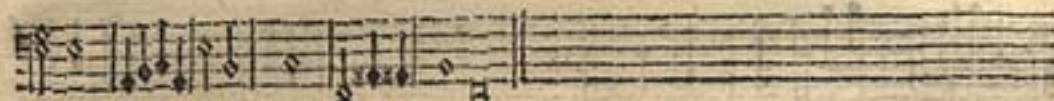
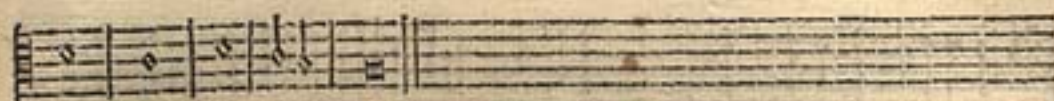
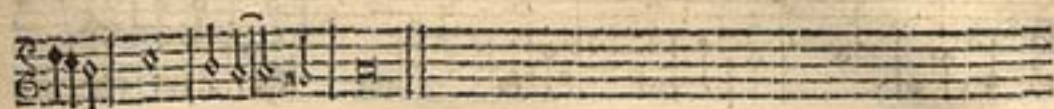
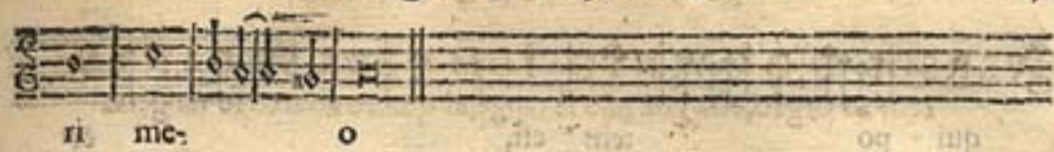




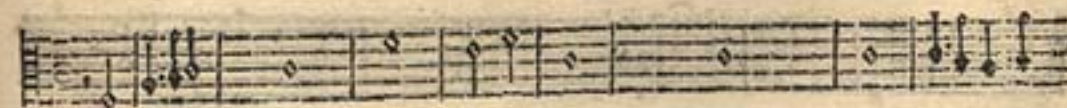
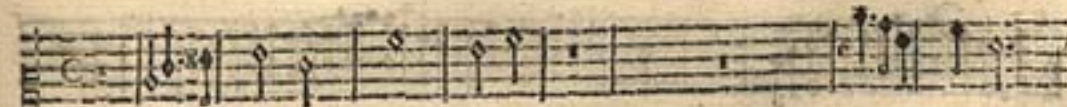
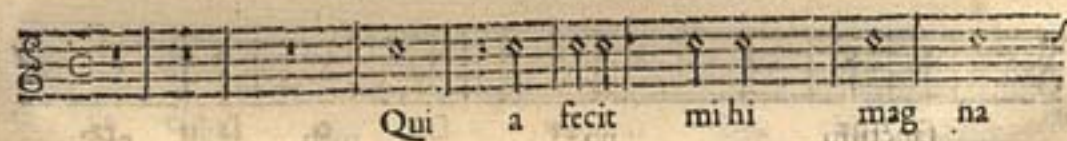
VERSOS DO QUINTO TOM PERA SE CANTA

rem ao órgão, esta voz não se tange, as quatro abaixo se tangem.

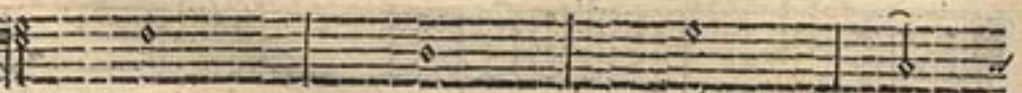
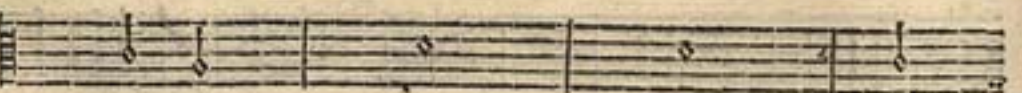
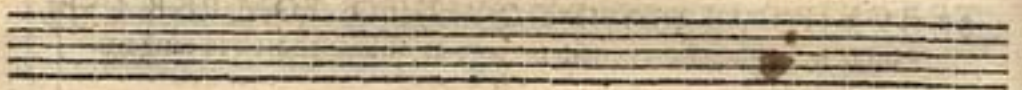
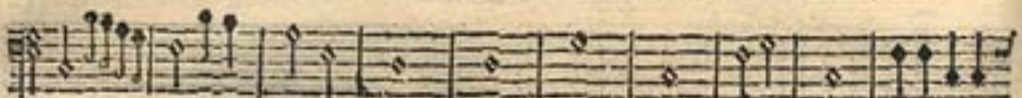
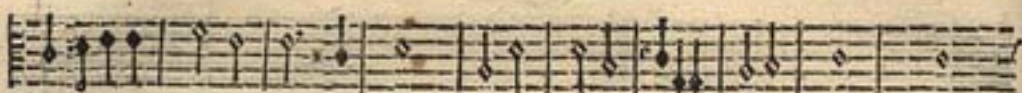
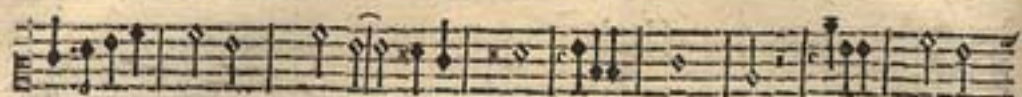
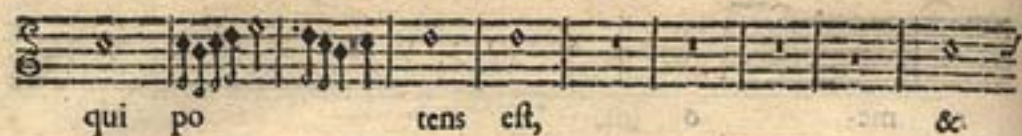


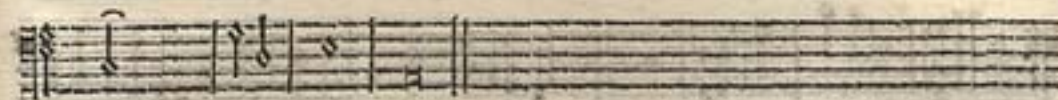
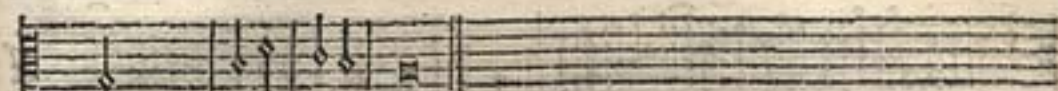
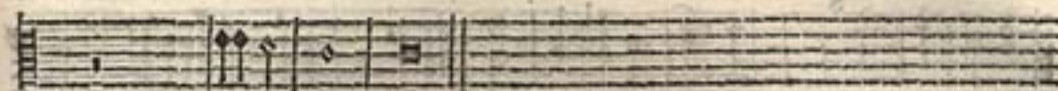
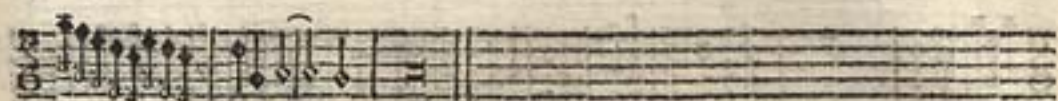
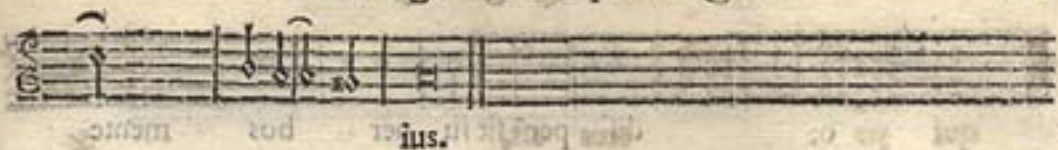


SEGUNDO VERSO DO QUINTO TOM PERA SE
cantar ao órgão, esta voz não se tange as quatro abaixo se tangem.

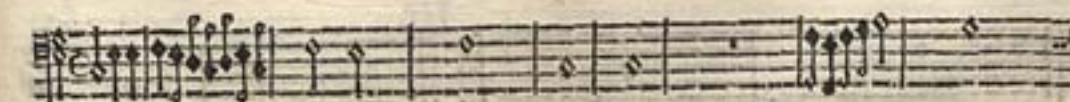
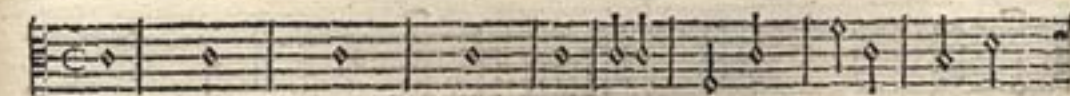
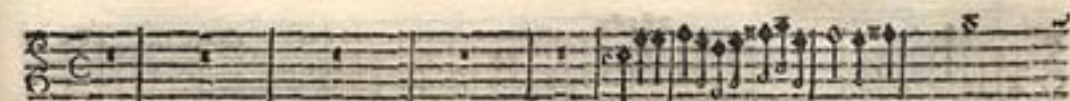


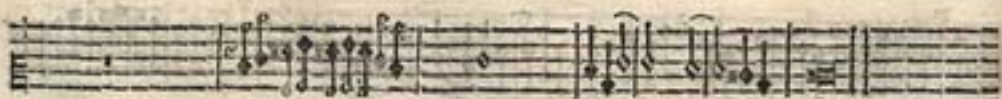
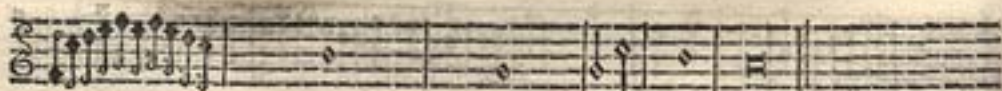
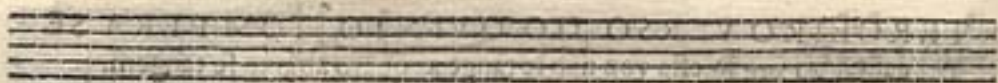
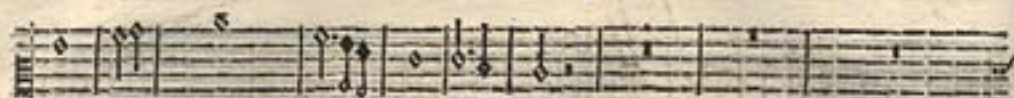
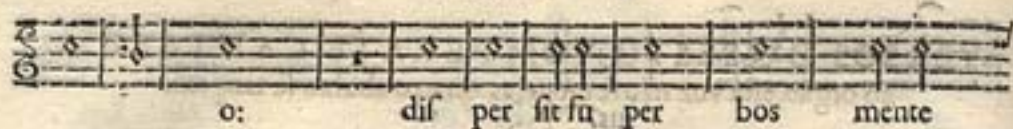
De Manoel Rodrigues Coelho.





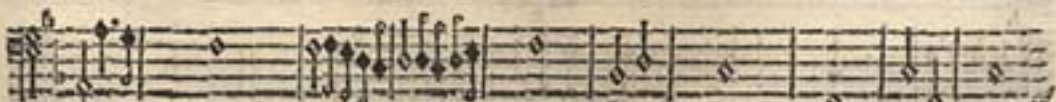
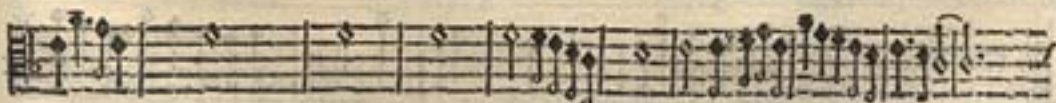
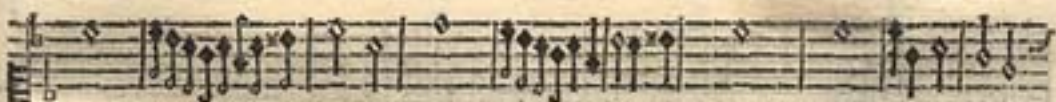
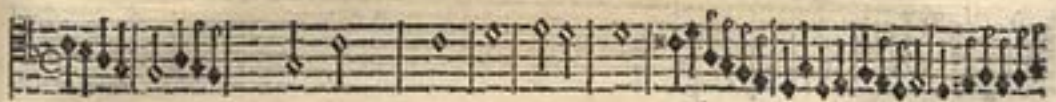
TERCEIRO VERSO DO QUINTO TOM PERA SE
cantar ao orgão, esta voz não se ränge, as quaro abaixo se rãgem.





VERSOS DO SESTO TOM PERA SE CANTAREM

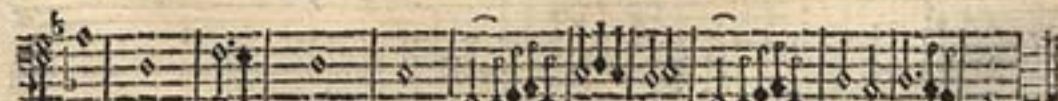
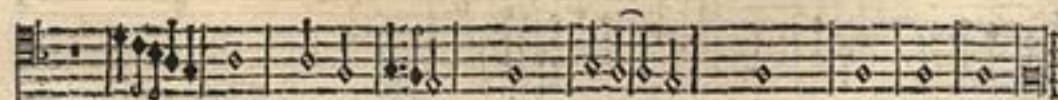
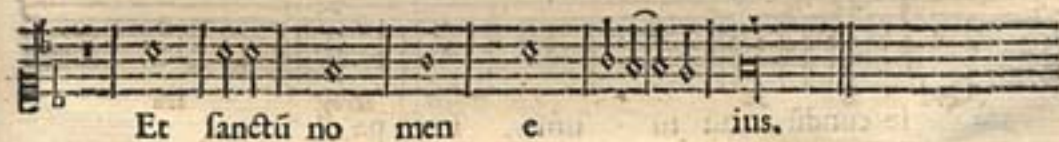
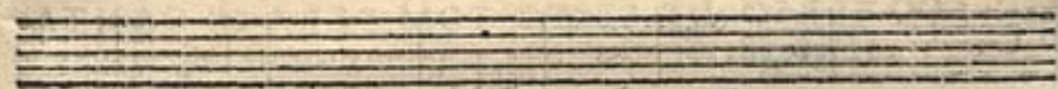
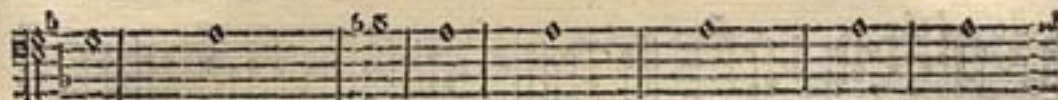
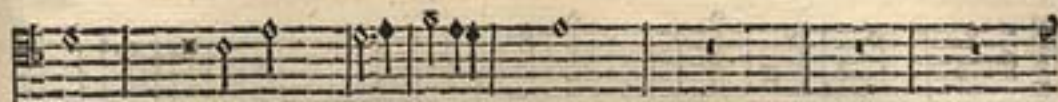
ao orgão, esta voz não se tange, as quatro abaixo se tangem.





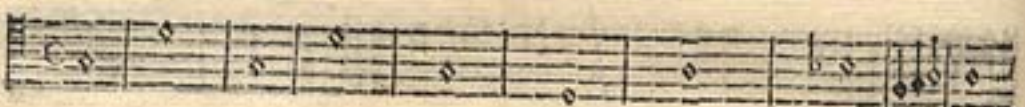
SEGUNDO VERSO DO SESTO TOM PERA SE CANTA-
 r ao orgão, esta voz não se tange, as quatro abaixo se tange





VERSO DO SETIMO TOM PERA SE CANTAR AO

orgão, esta voz não se tange, as quatro abaixo se tanger

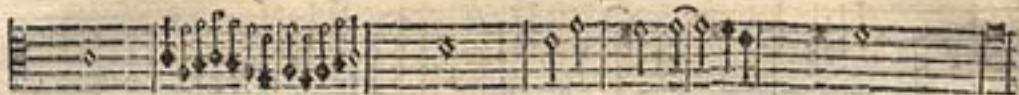
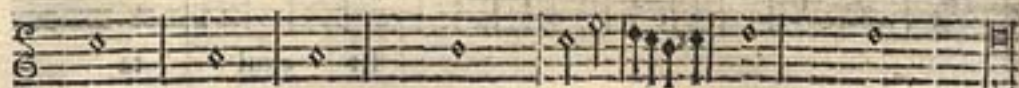


VERSOS DO OITAVO TOM PERA SE CANTAREM
ao orgão, esta voz não se tange, as quatro abaixo se tagem.

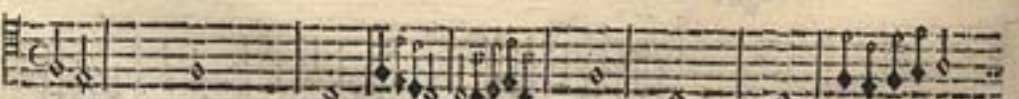
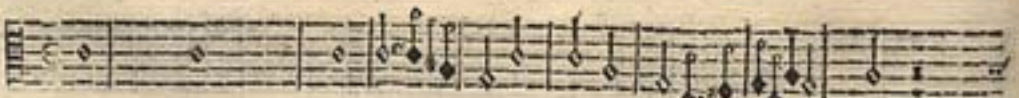
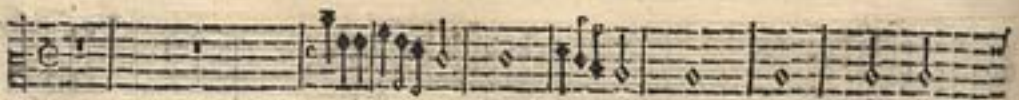
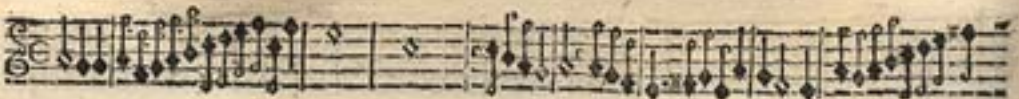
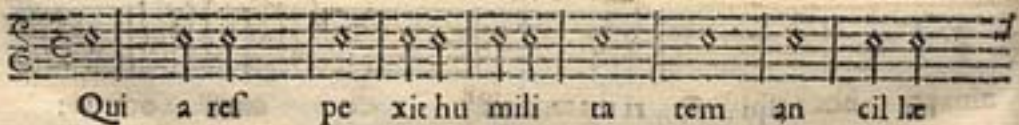
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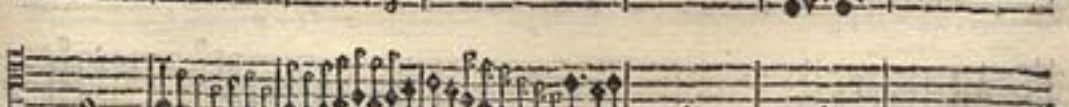
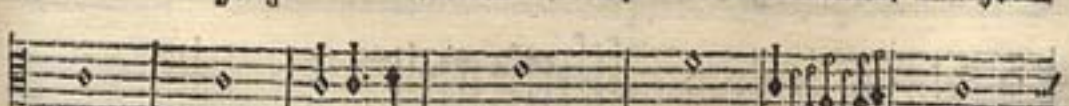
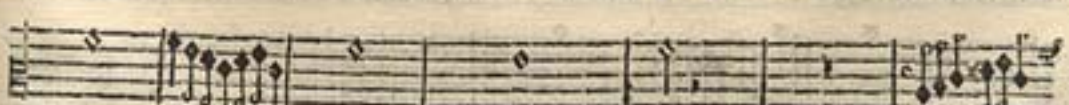
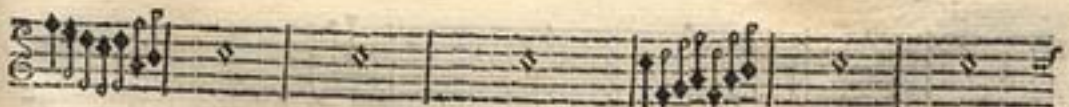
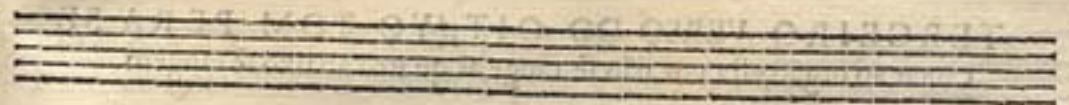
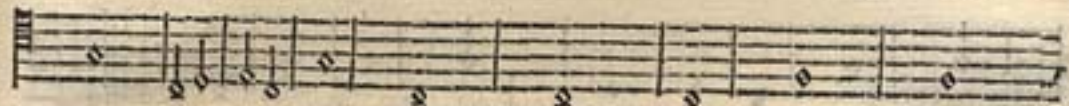
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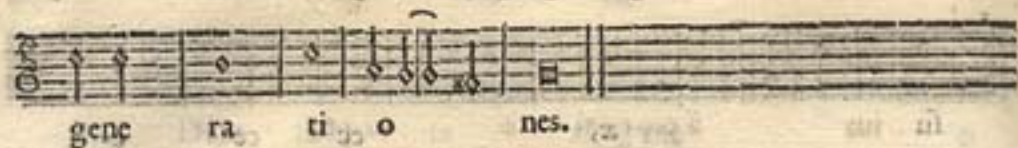
De Manoel Rodrigues Coelho.



SEGUNDO VERSO DO OITAVO TOM PERA SE
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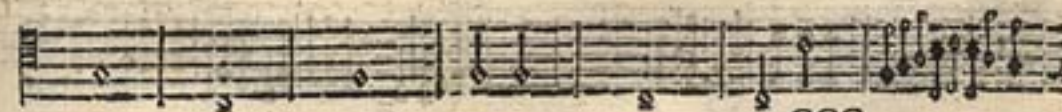
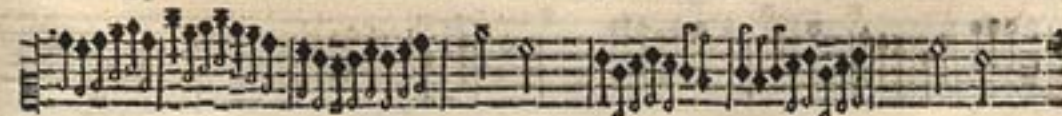
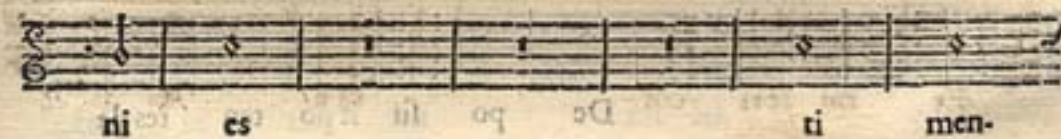
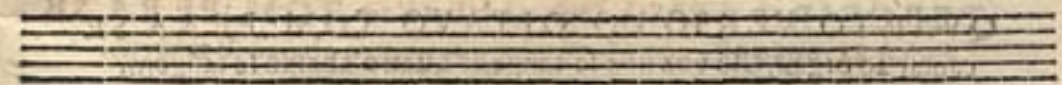
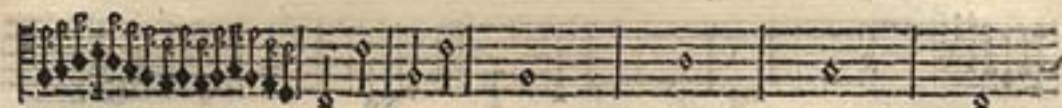
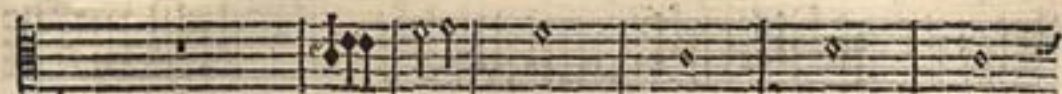




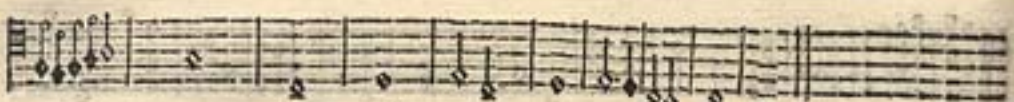
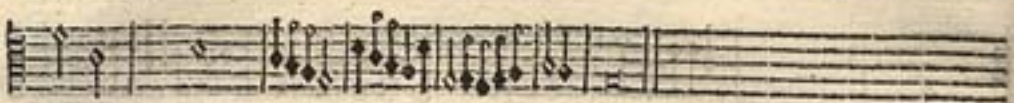


TERGEIRO VERSO DO OITAVO TOM PERA SE
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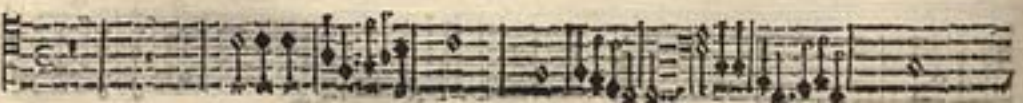
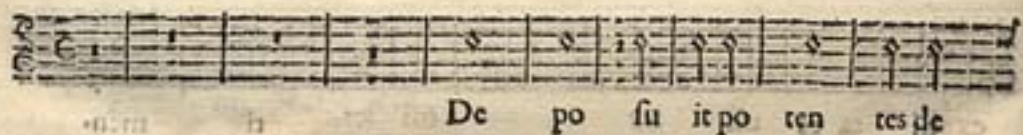


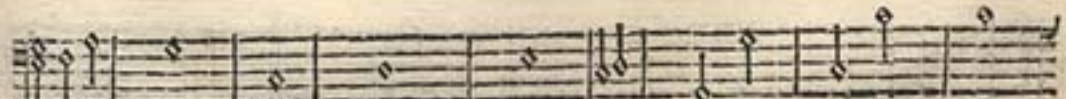
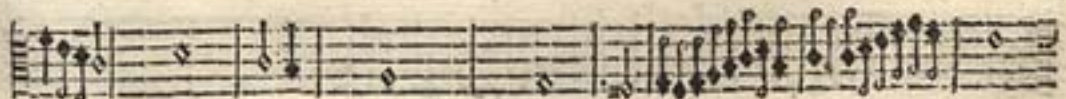
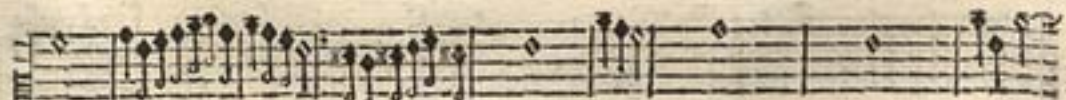
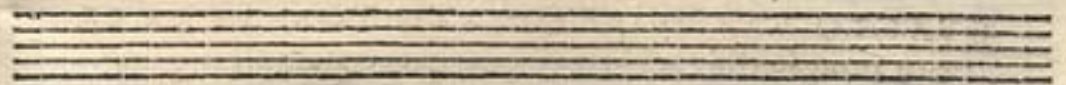
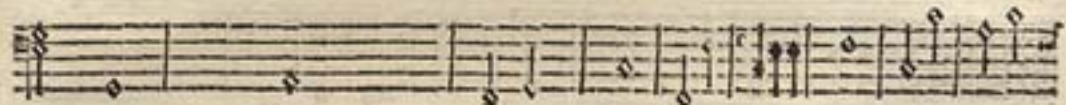
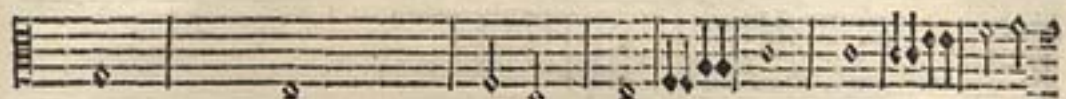


De Manoel Rodrigues Coelho,



QVARTO VERSO DO OITAVO TOM PERA SE
cantar ao orgão, esta voz não se tange, as quatro abaixo se tangem.





De Manoel Rodrigues Coelho.

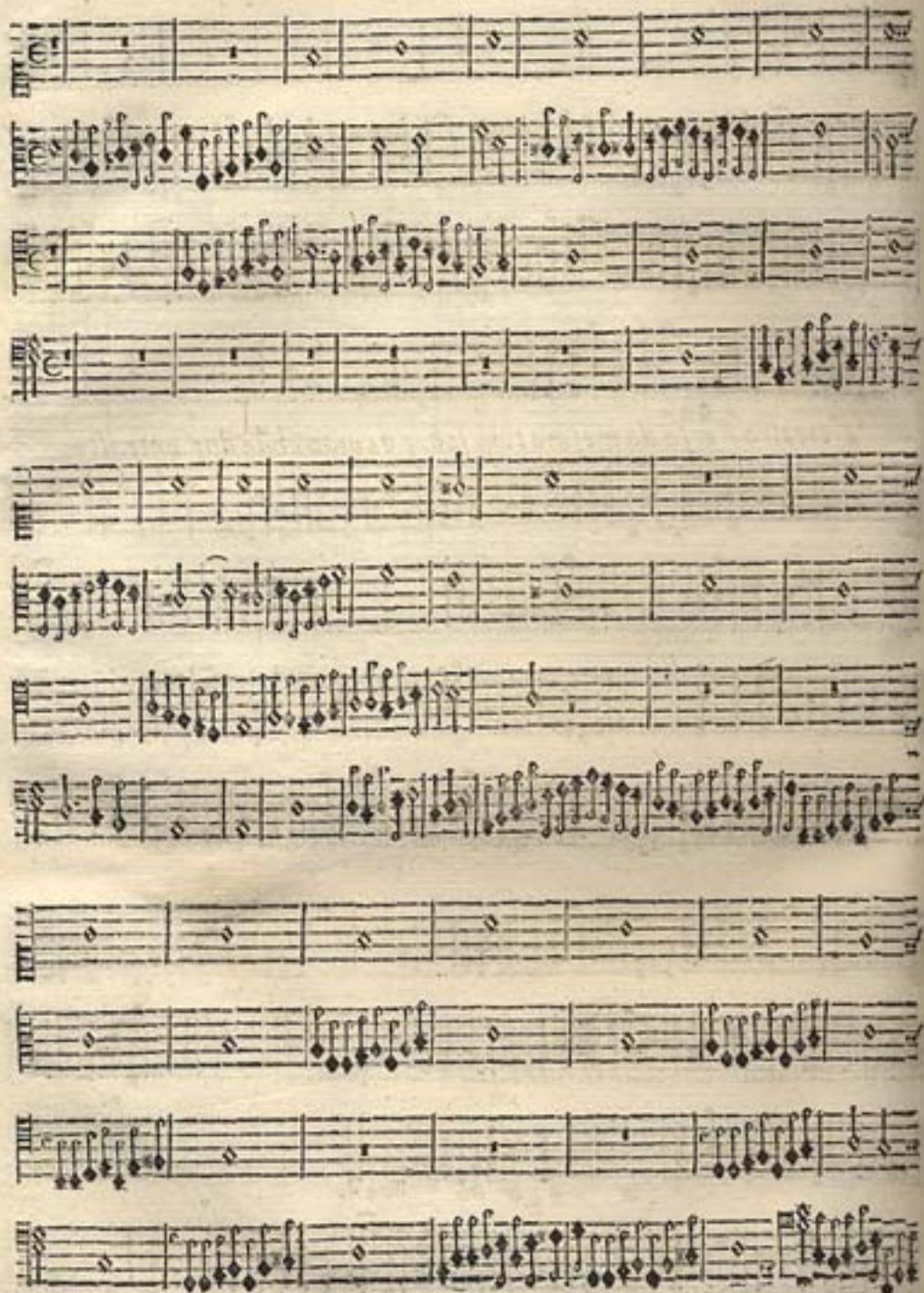


PRIMEIRO VERSO DO PRIMEIRO TOM
sobre o canto chão do Tiple.





Outro do mesmo tom sobre o mesmo tiple.





Terceiro Verso do mesmo tom sobre o canto chão do Contralto.



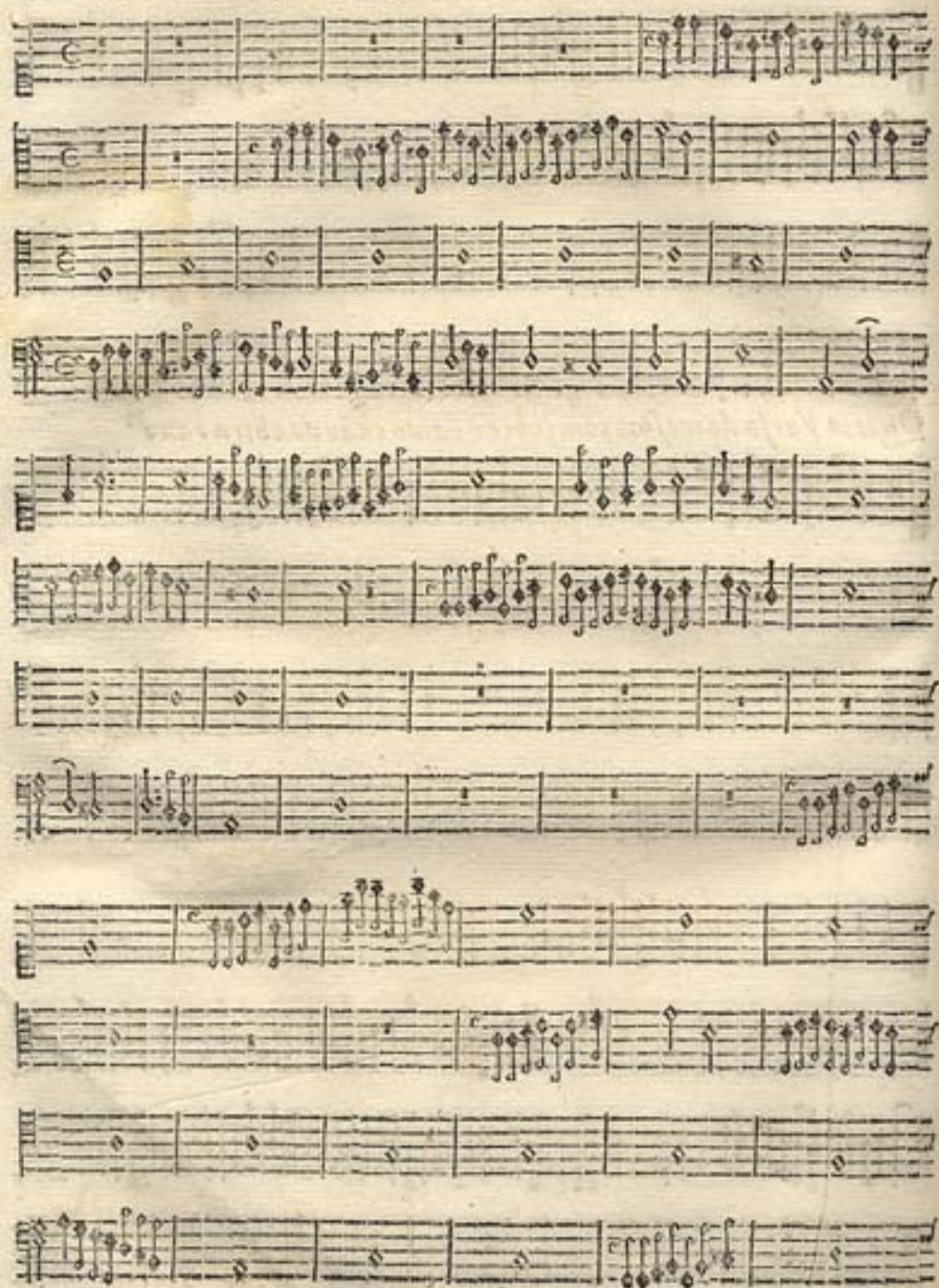
De Manoel Rodrigues Coelho.

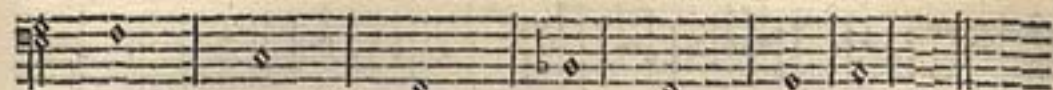


Outro Verso do mesmo tom sobre o canto chão do Contralto. 197

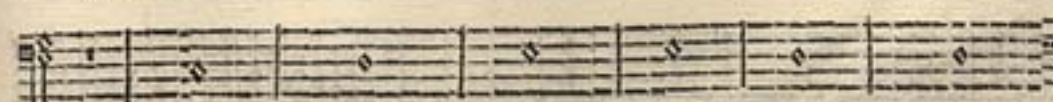
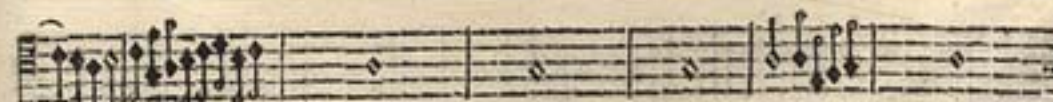
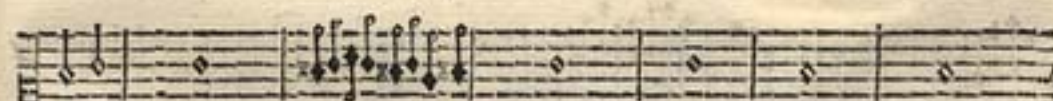
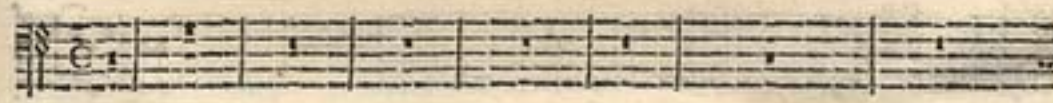
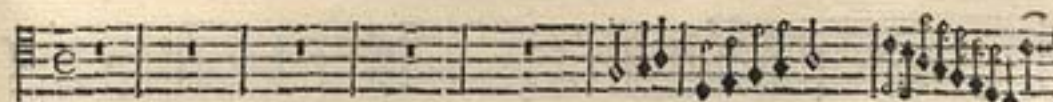


Terceiro Verso do mesmo tom sobre o canto chão do tenor.





Quarto Verso do mesmo tom sobre o canto chão do cõtra baxo



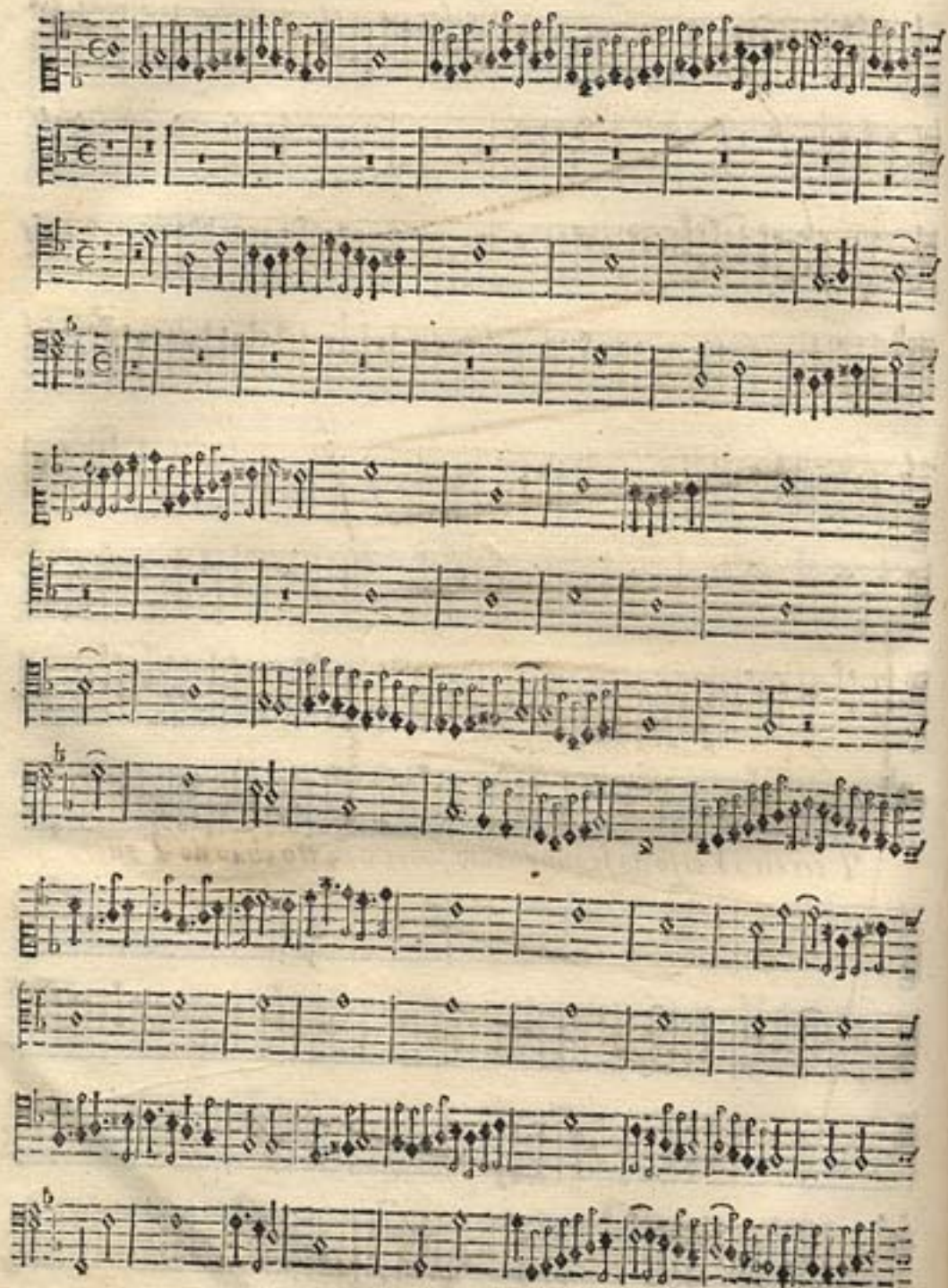
De Manoel Rodrigues Coelho.



Primeiro Verso do segundo tom sobre o canto chão do Tiple. 199

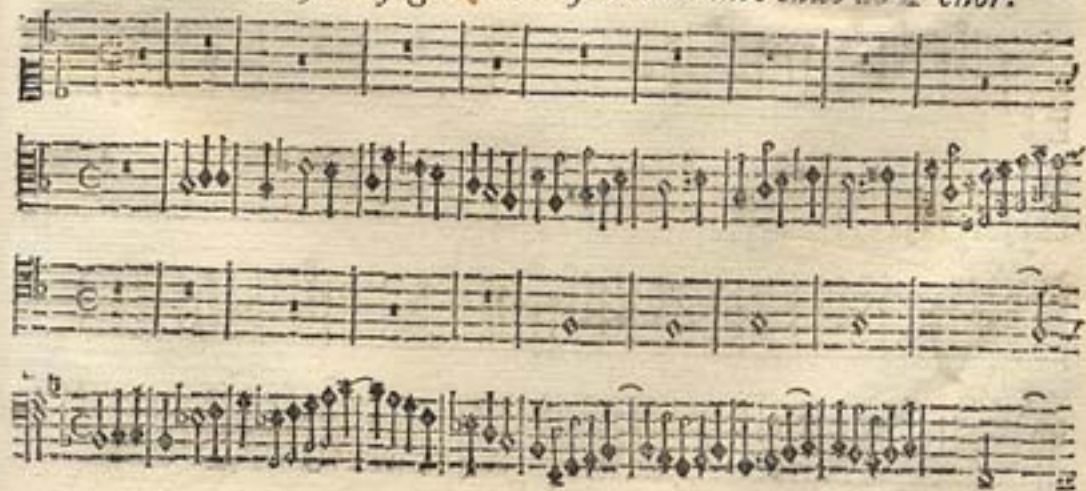


Segundo Verso do segundo tom sobre o canto chão do contralto.

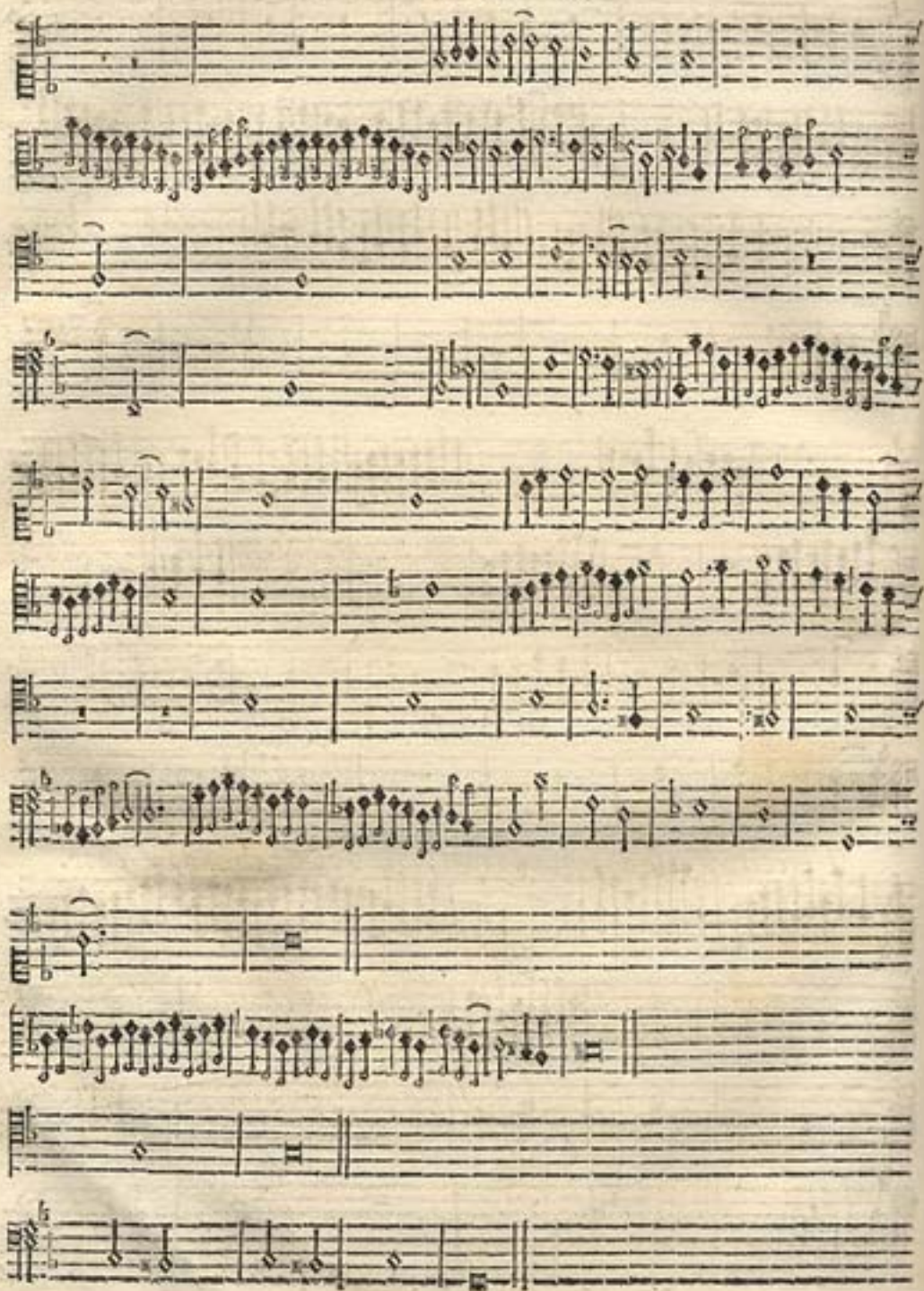




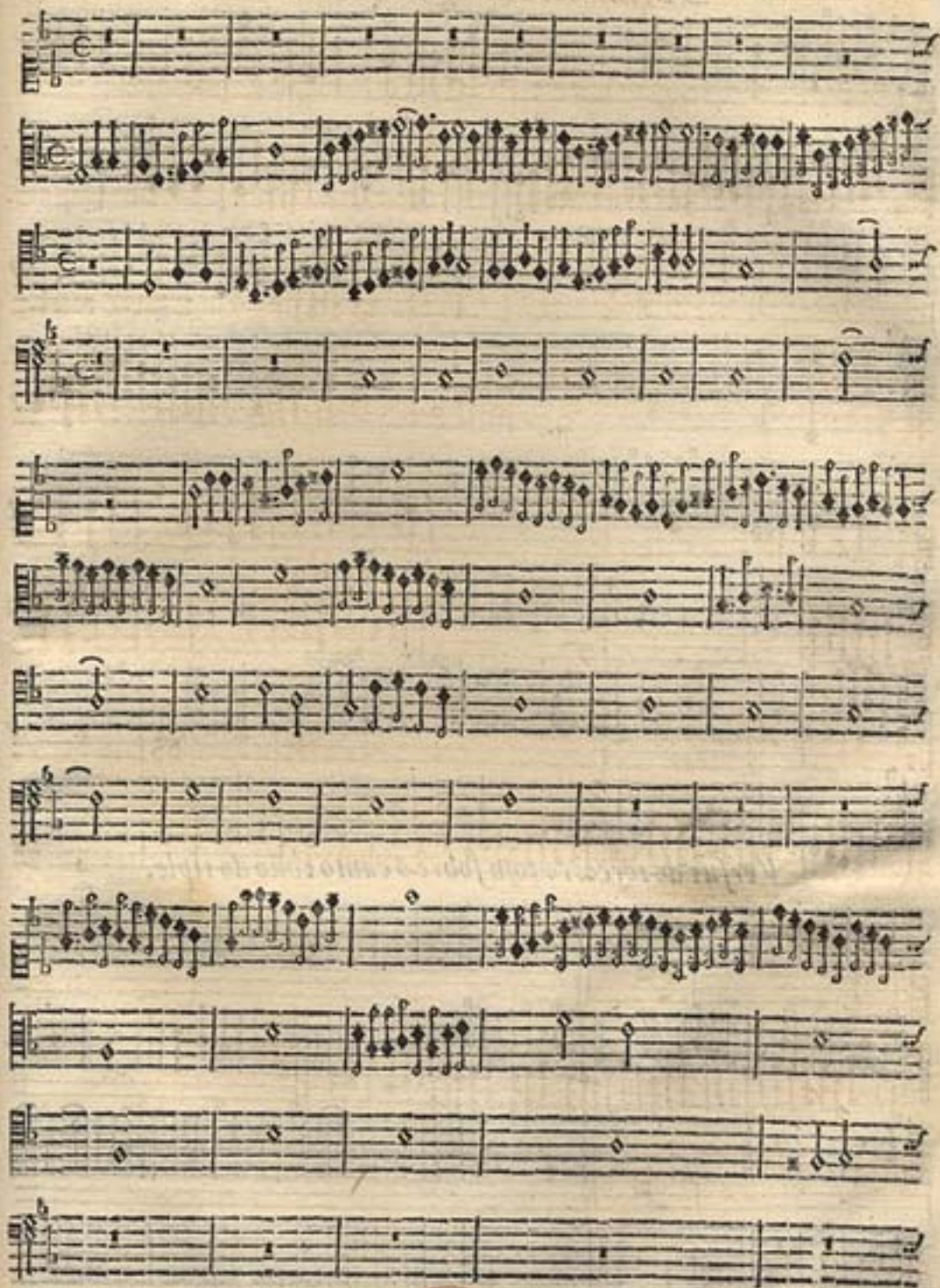
Terceiro Verso do segundo tom sobre o canto chão do Tenor.



De Manoel Rodrigues Coelho.



Quarto Verso do segund tom sobre o canto chão do contrabaxo. 201



EEE

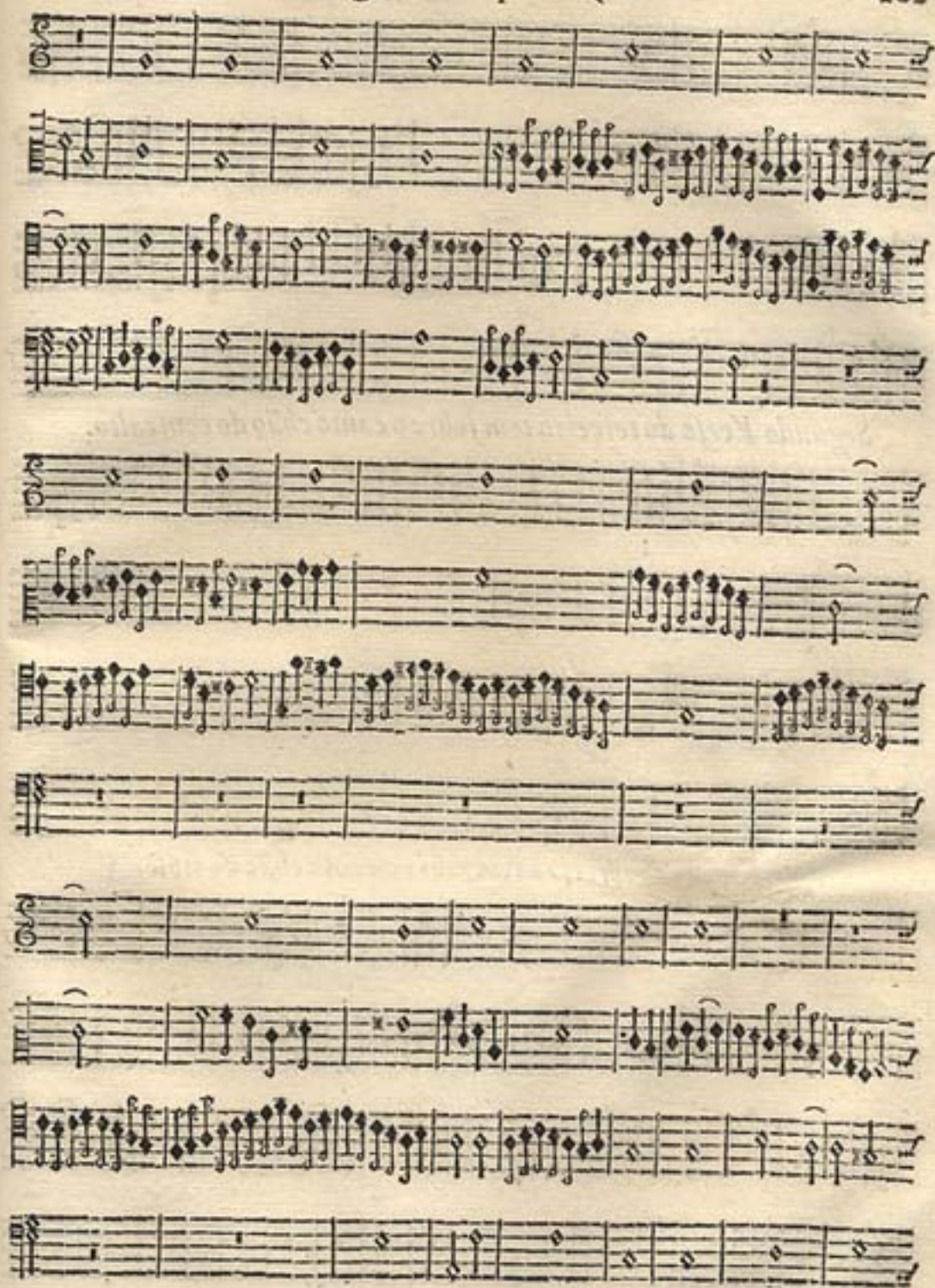


De Manoel Rodrigues Coelho.



Versus do terceiro tom sobre o canto chão do tiple.



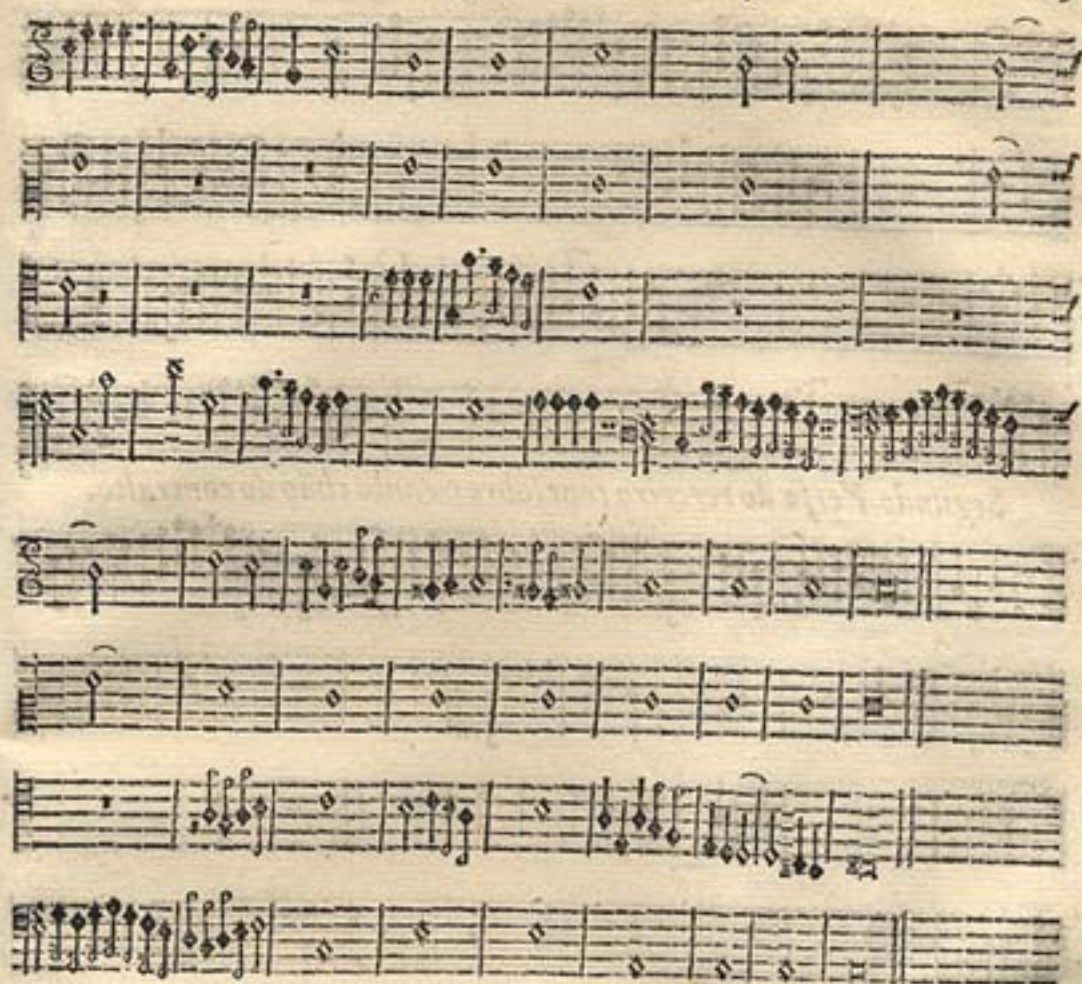


De Manoel Rodrigues Coelho.



Segundo Verso do terceiro tom sobre o canto chão do contralto.





Terceiro Verso do terceiro tom sobre o canto chão do tenor.

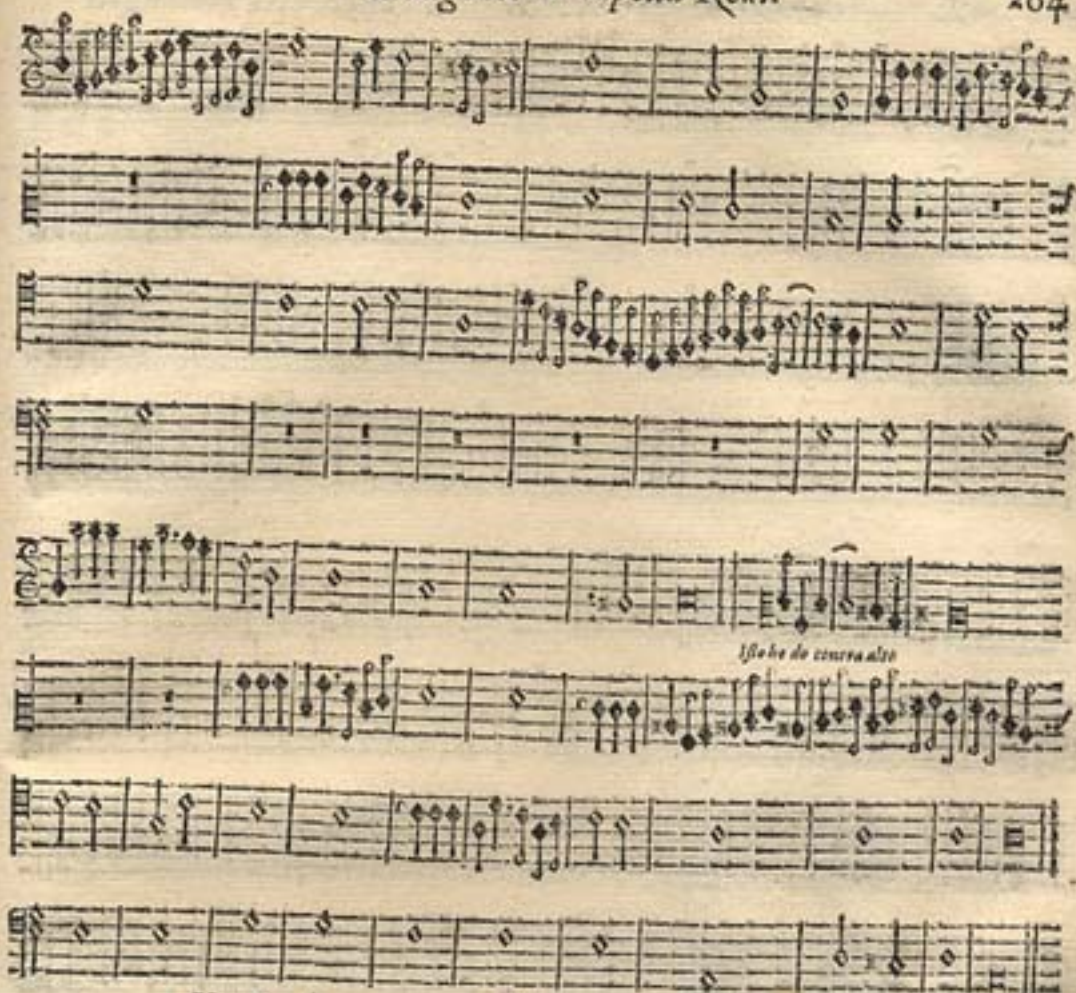


De Manoel Rodrigues Coelho.



Quarto Verso do terceiro tom sobre o canto chão do contrabaxo.



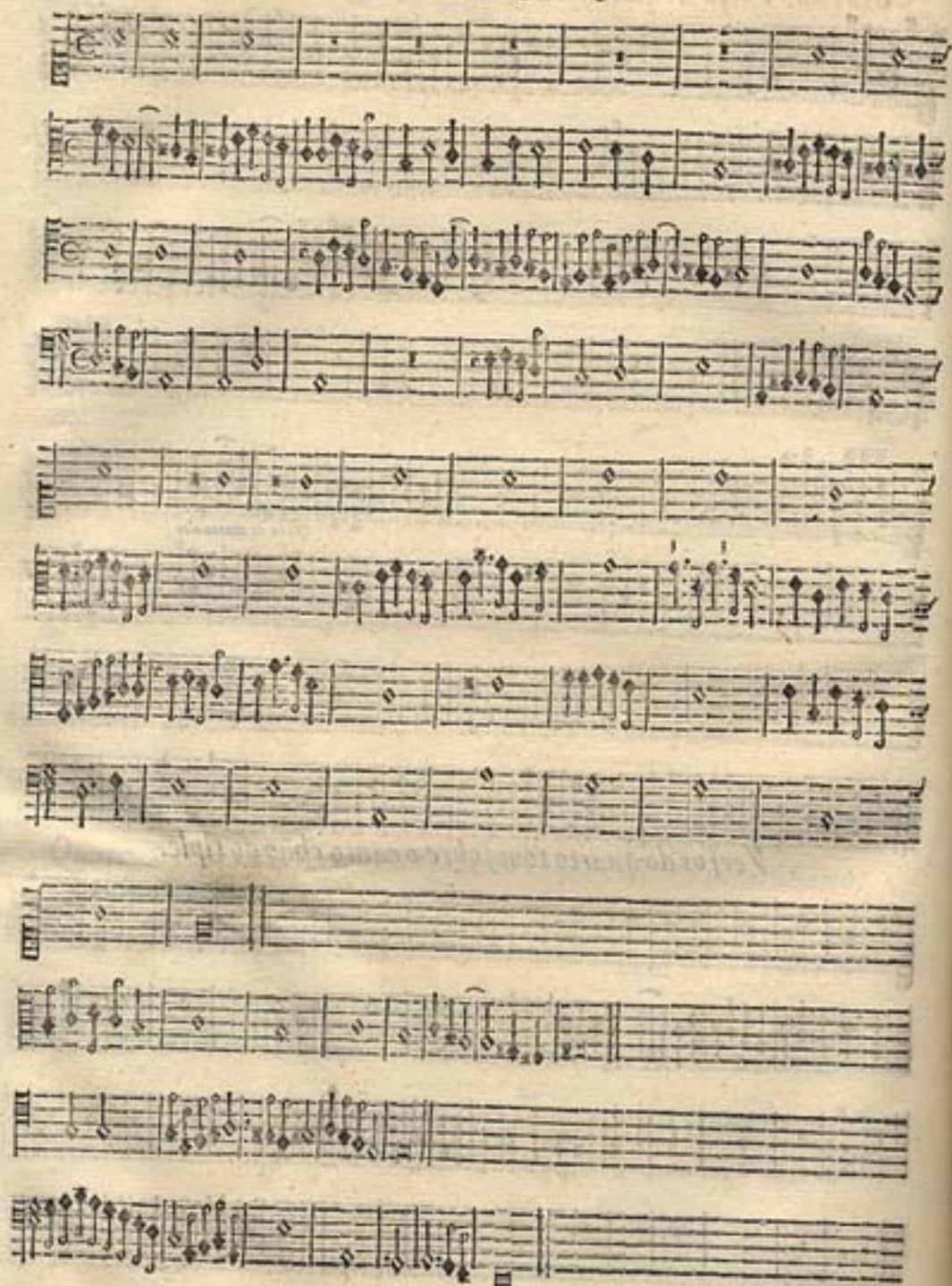


ffato do contra alto

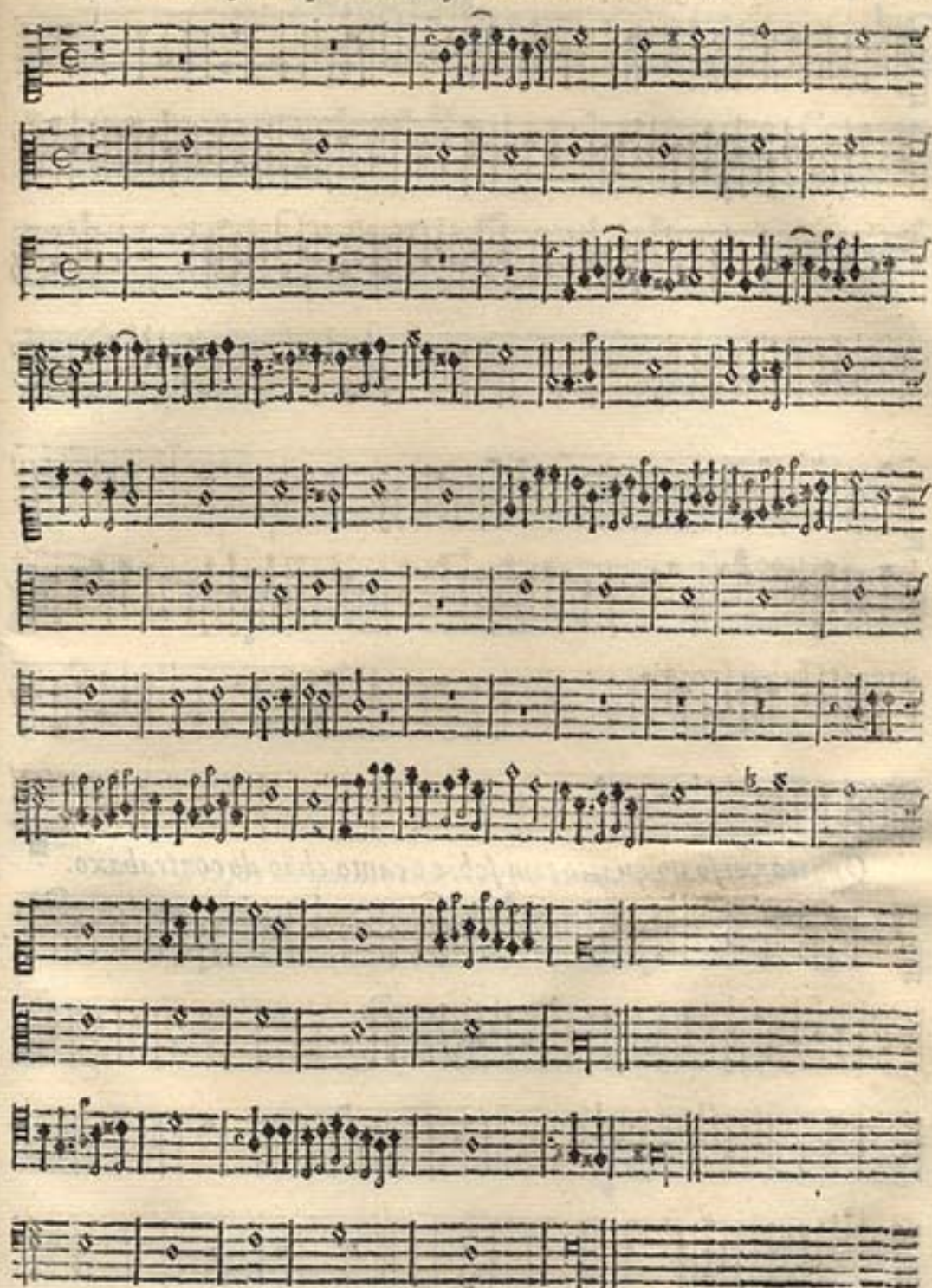
Versos do quarto tom sobre o canto chão do tiple.



De Manoel Rodrigues Coelho.



Segundo Verso do quarto tom sobre o canto chão do contralto. 205



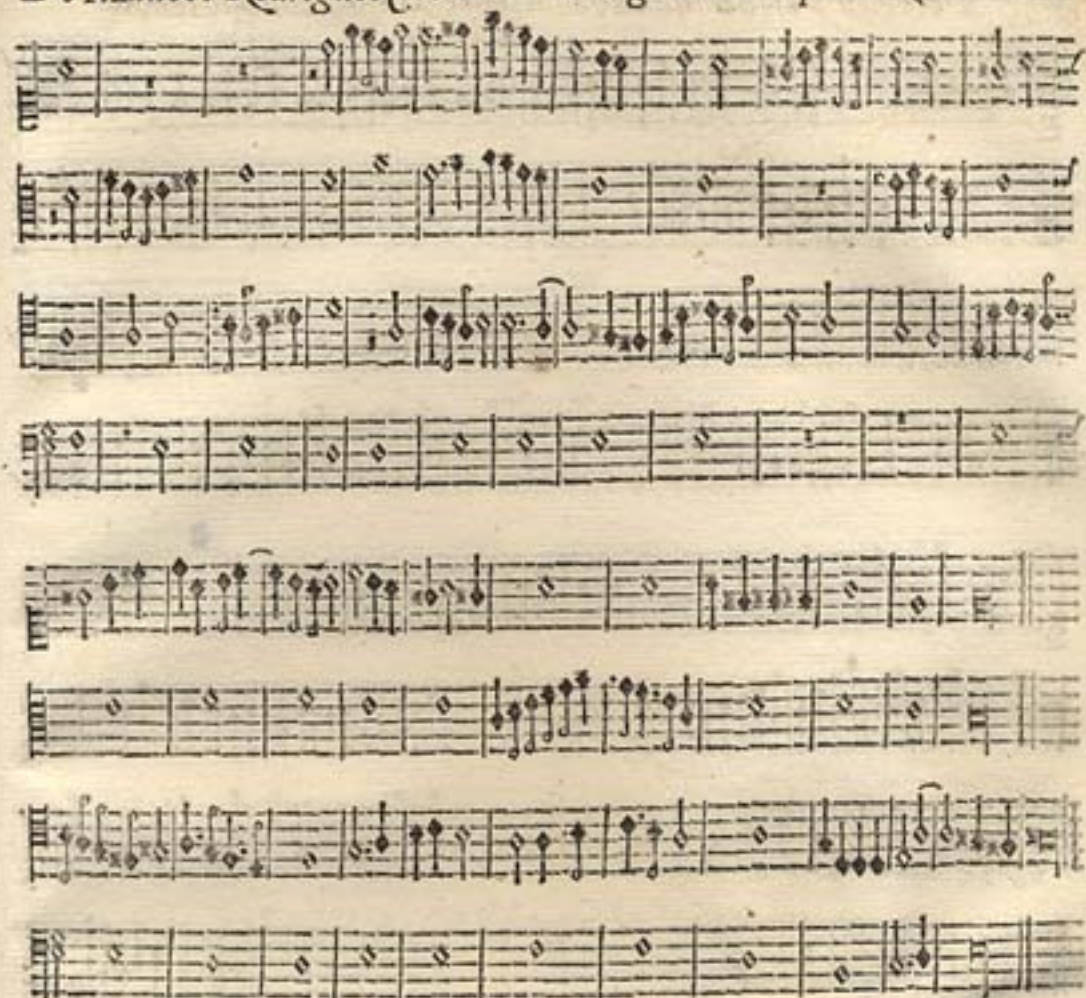
FFF

202 *Terceiro Verso do quarto tom sobre o canto chão do tenor.* 2

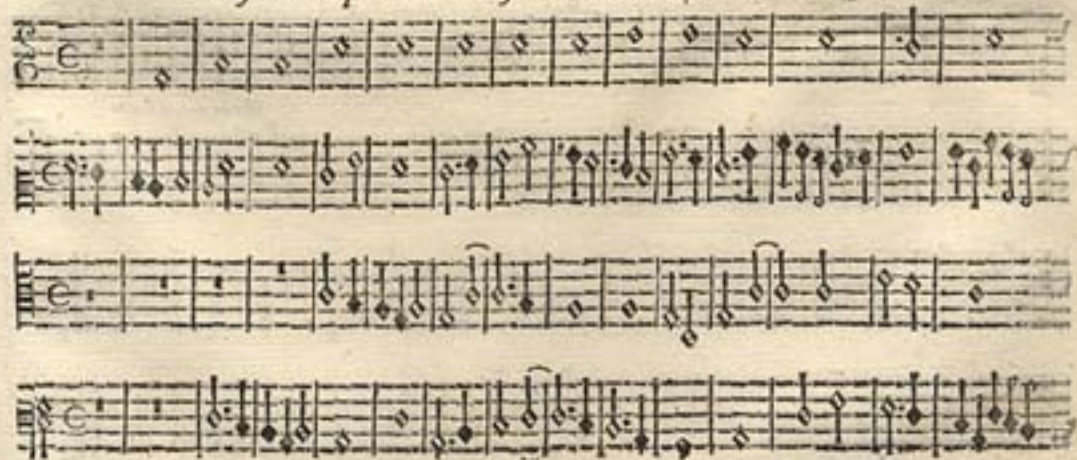


Quarto verso do quarto tom sobre o canto chão do contrabaxo.

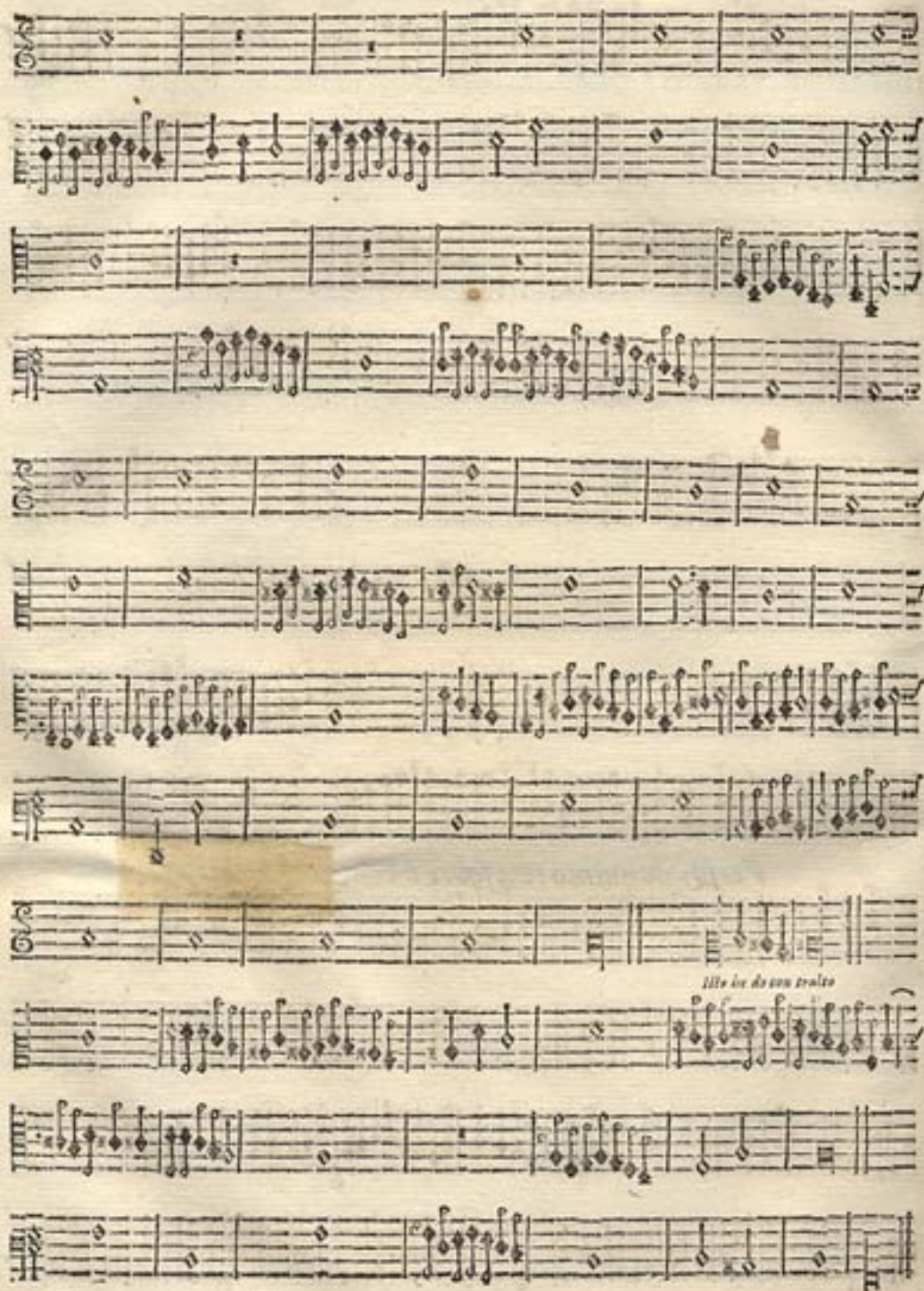




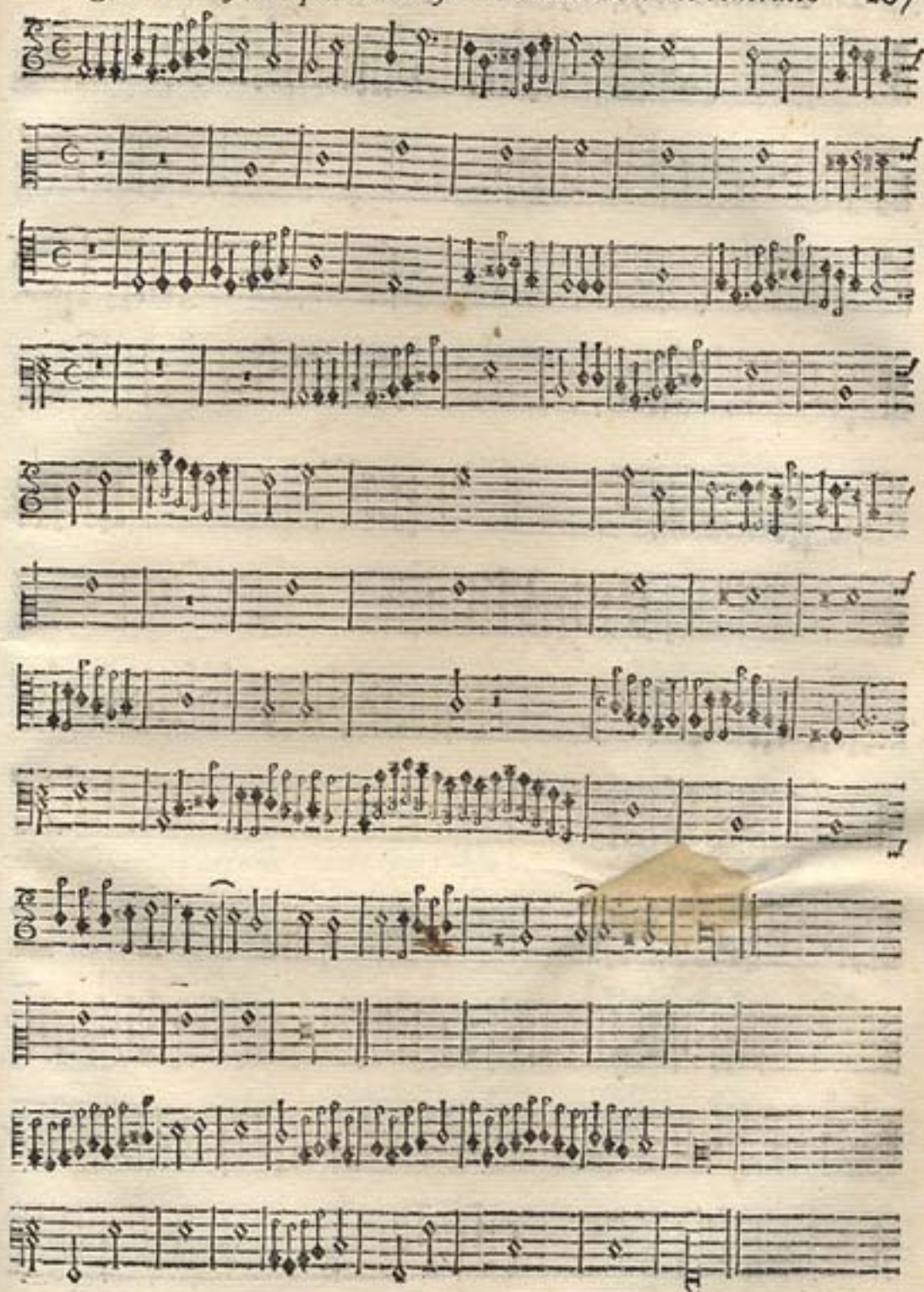
Versos do quinto tom sobre o canto chão do tiple.



De Manoel Rodrigues Coelho. Tangedor da capella Real.

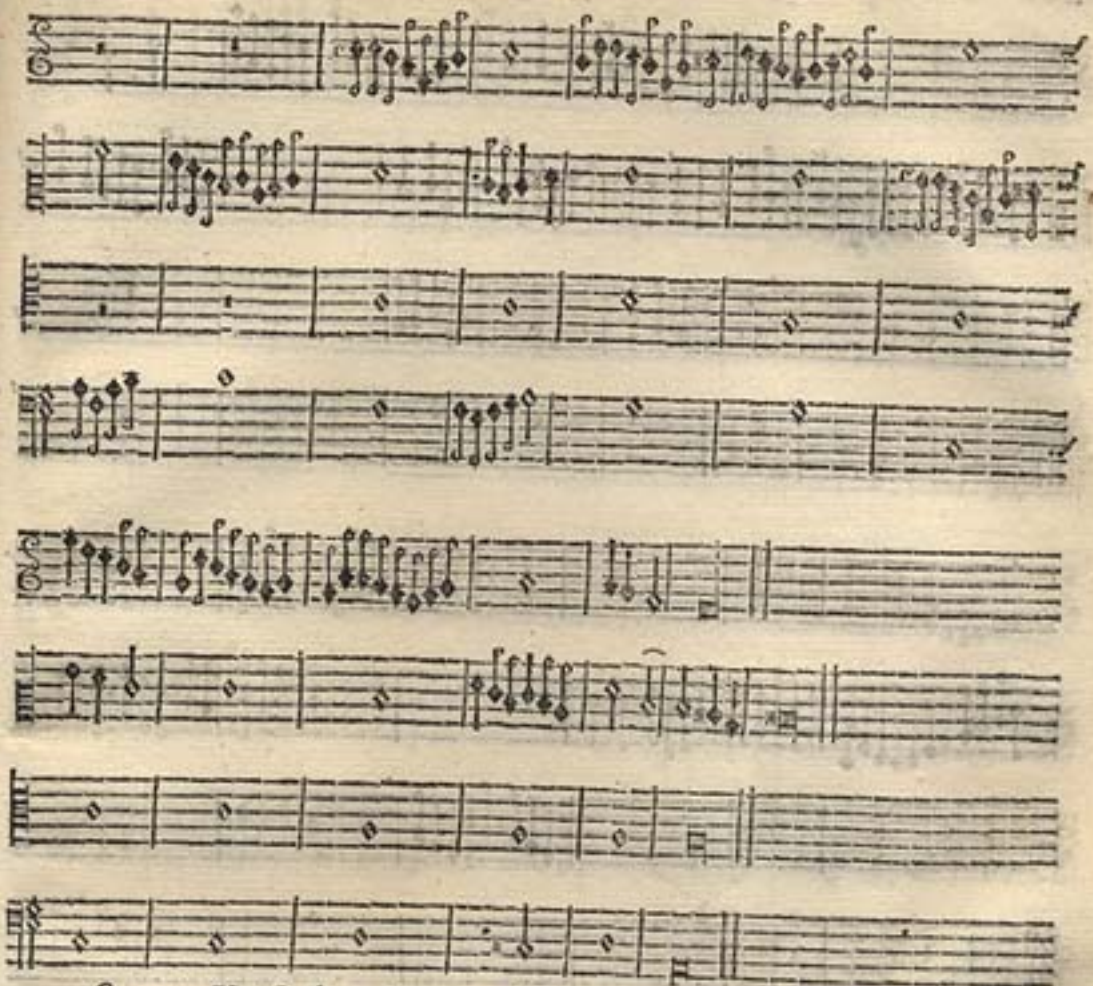


Segundo Verso do quinto tom sobre o canto chão do contralto 207



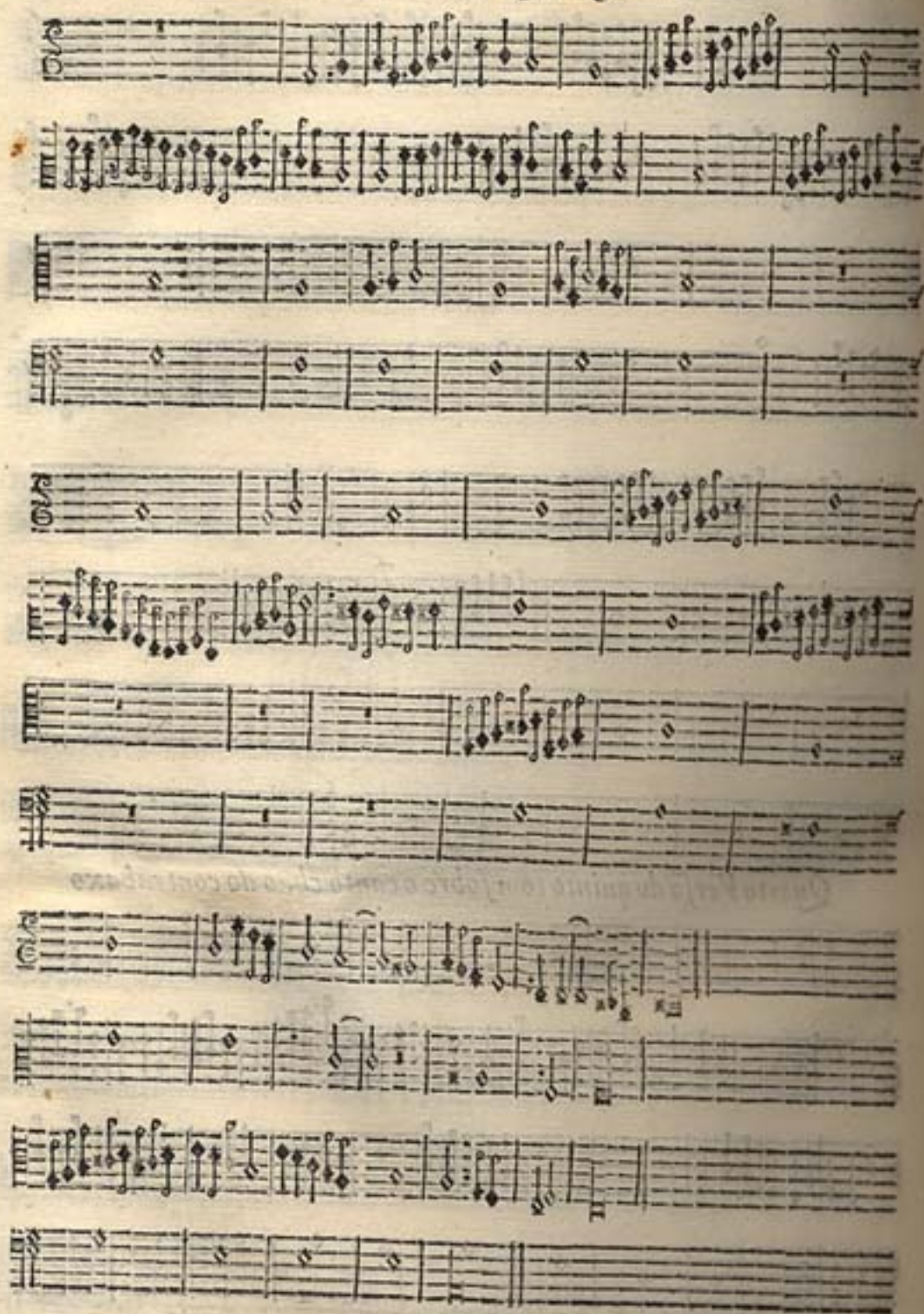
760 *Terceiro verso do quinto tom sobre o canto chão do tenor.*

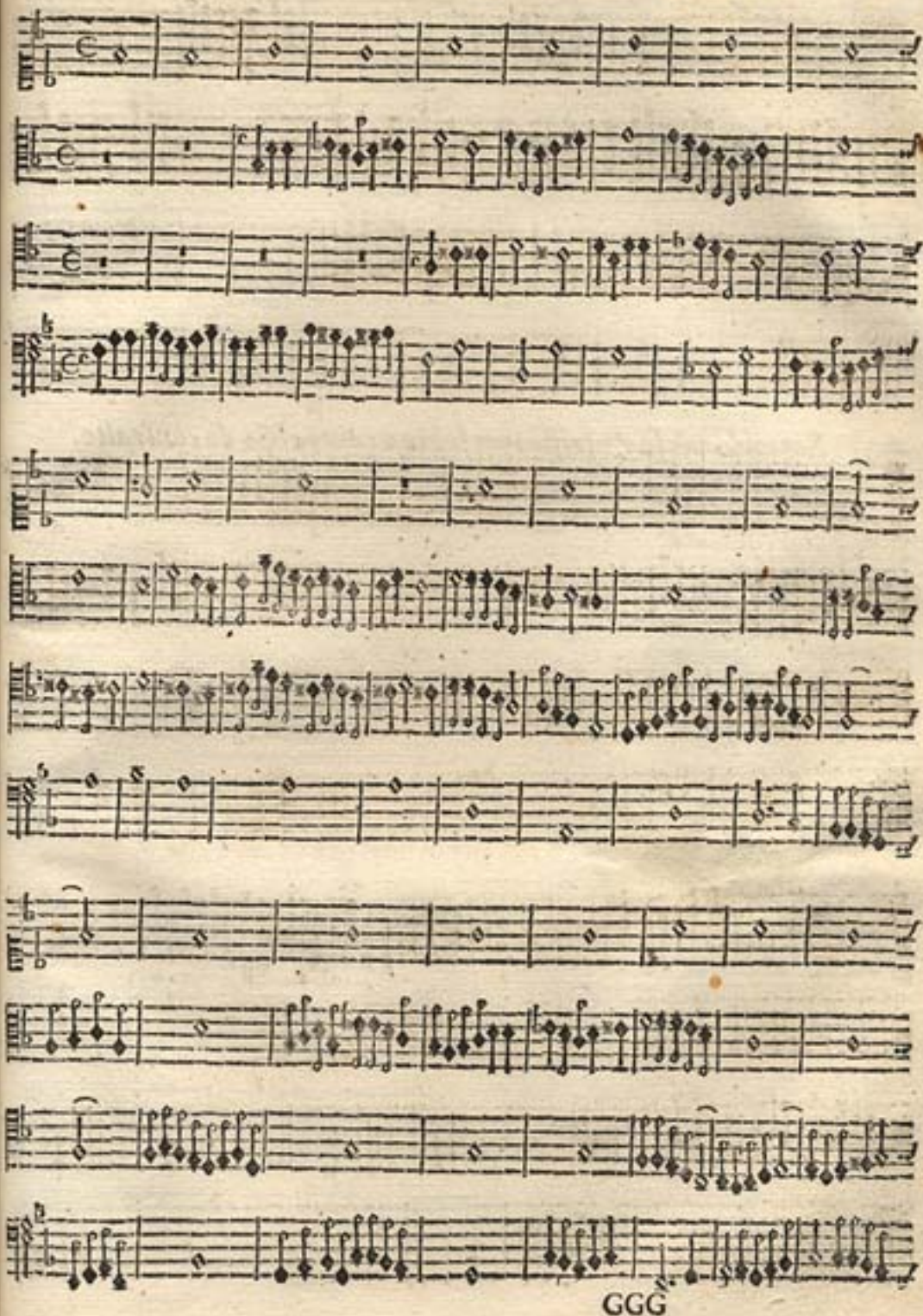




Quarto Verso do quinto tom sobre o canto chão do contrabaxo







De Manoel Rodrigues Coelho.



Segundo verso do feiço tom sobre o canto chão do contralto.

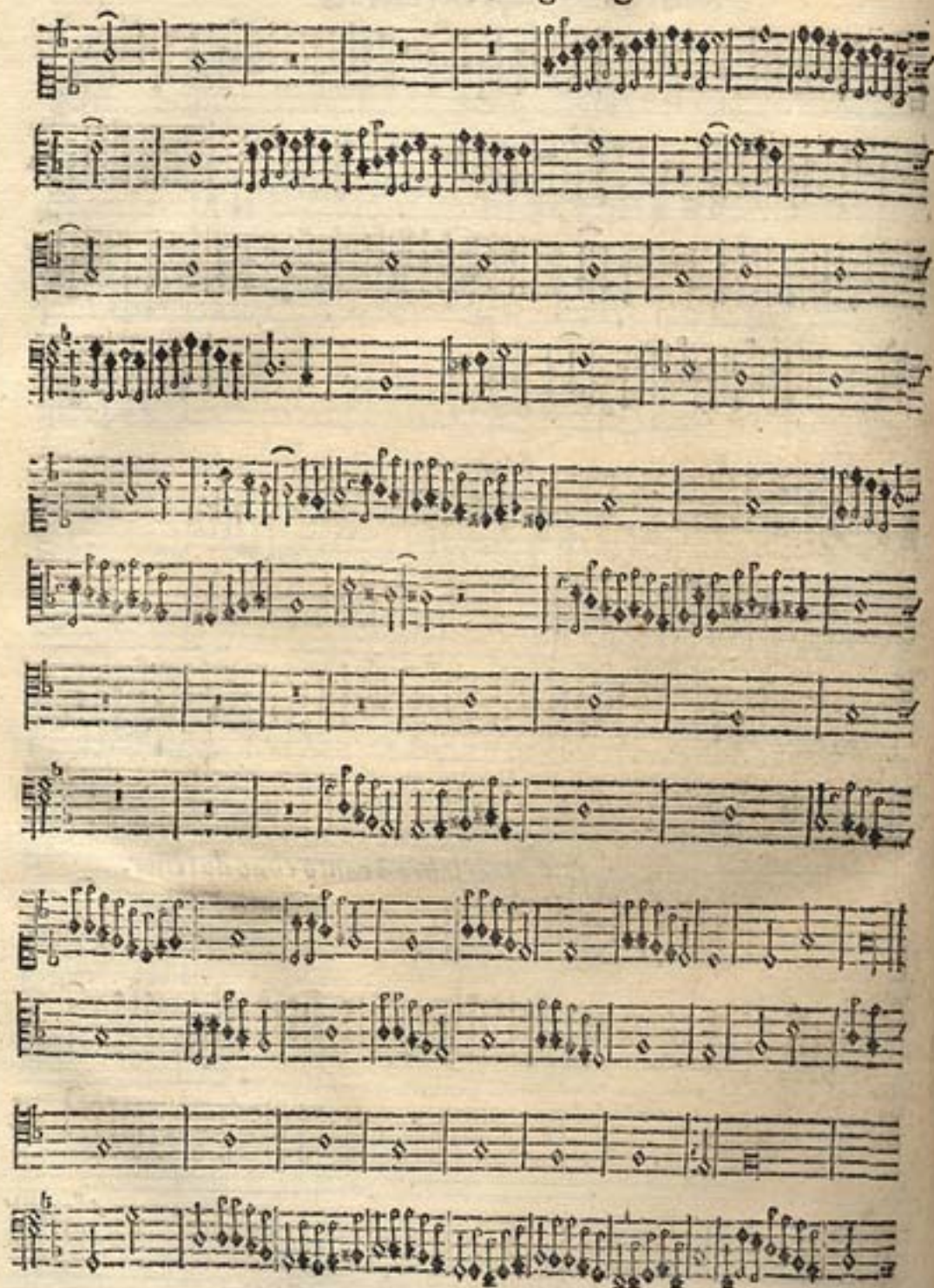




Terceiro verso do feisflo tom sobre o canto chão do tenor.



De Manoel Rodrigues Coelho.

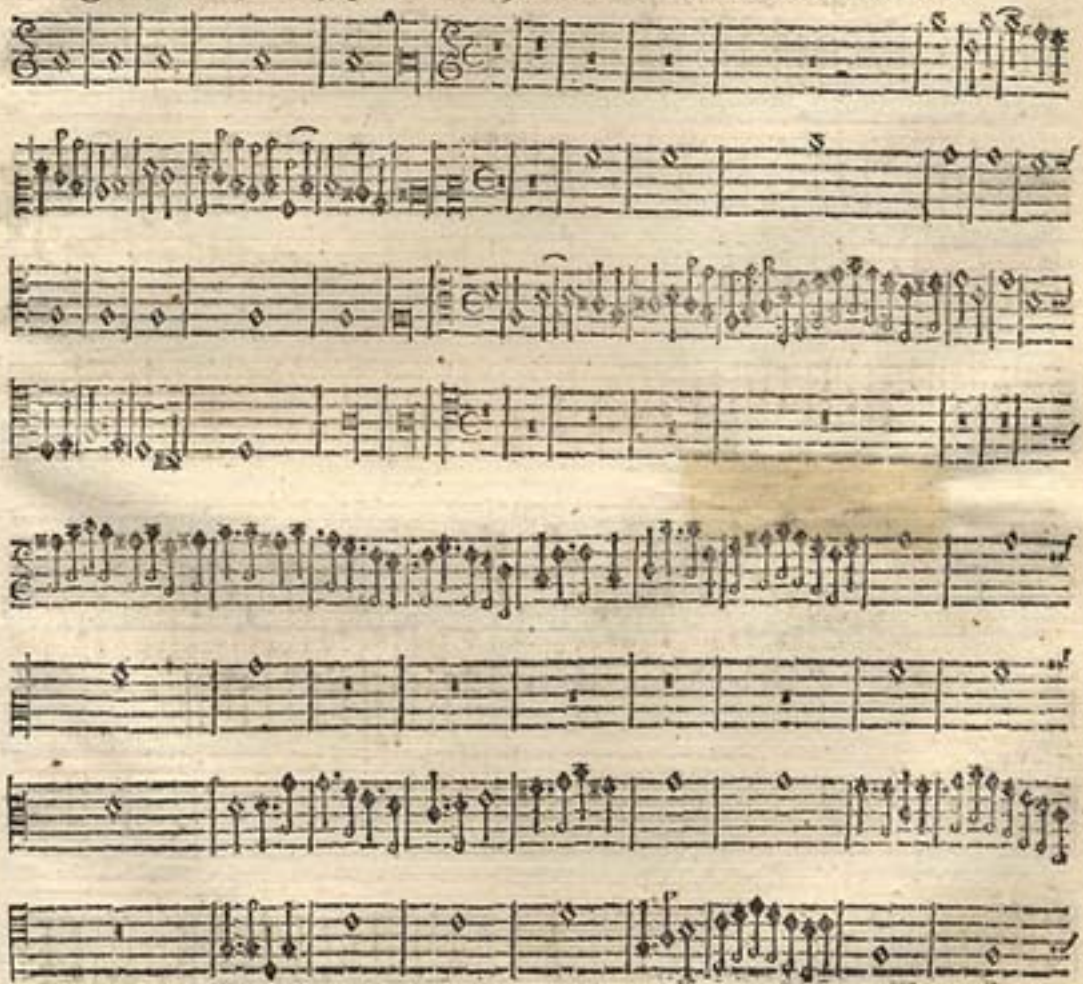




Versos do setimo tom sobre o canto chão do tiple.



Segundo Verso do septimo tom sobre o canto chão do contralto.



De Mano el Rodrigues Coelho.

Terceiro verso do septimo tom sobre o canto chão do tenor.

*ffiche da Contrabaixo.*

Quarto Verso do setimo tom sobre o canto chão do contrabaixo.



De Manoel Rodrigues Coelho.



Versos do oitavo tom sobre o canto chão do tiple.

214



De Manoel Rodrigues Coelho.



Segundo verso do oitavo tom sobre o canto chão do contralto.





Terceiro verso do oitauo tom sobre o canto chão do tenor.



De Manoel Rodrigues Coelho.



Quarto Verso do oitavo tom sobre o canto chão do contrabaxo.





Primeiro Kirio do primeiro tom por C sol fa vt.



De Mano el Rodrigues Coelho.*Segundo Kyrio do mesmo tom.*

Tangedor da Capella Real.

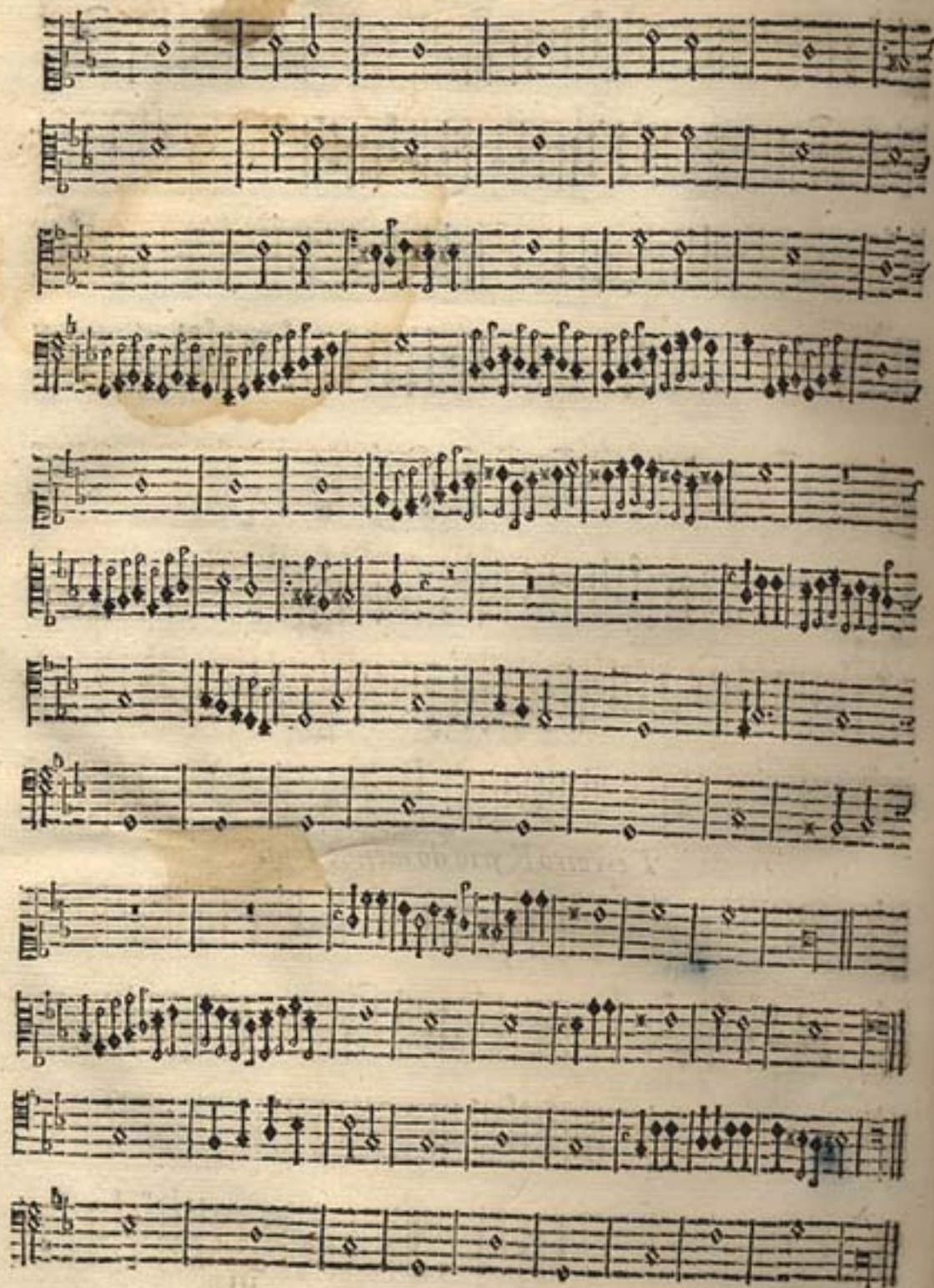
217



Terceiro Kyrio do mesmo tom.



De Manoel Rodrigues Coelho.





81 *Quinto Kirio do mesmo tom. De Manoel Rodrigues Coelho.*





Primeiro Kyrio do primeiro tom. por de la sol re.



Segundo Kirio do mesmo tom. De Manoel Rodrigues Coelho.

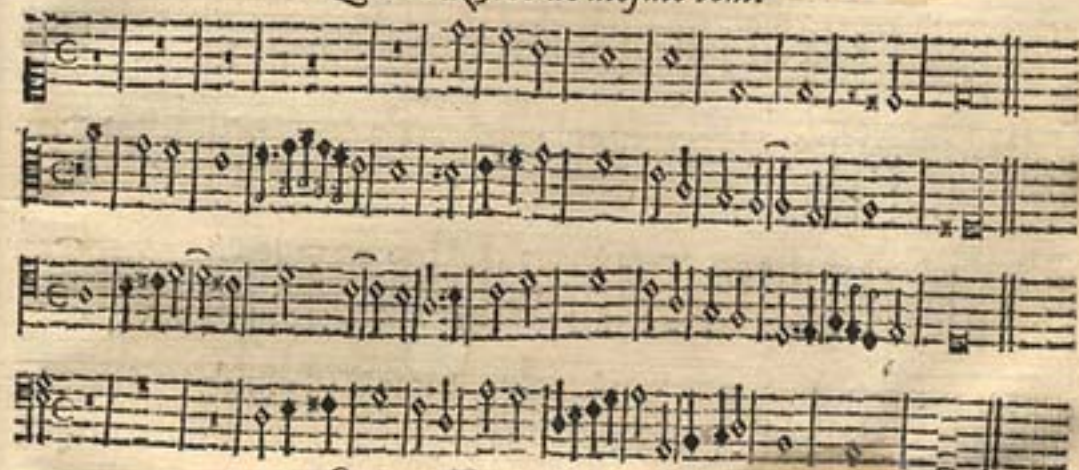


Terceiro Kyrio do mesmo tom.

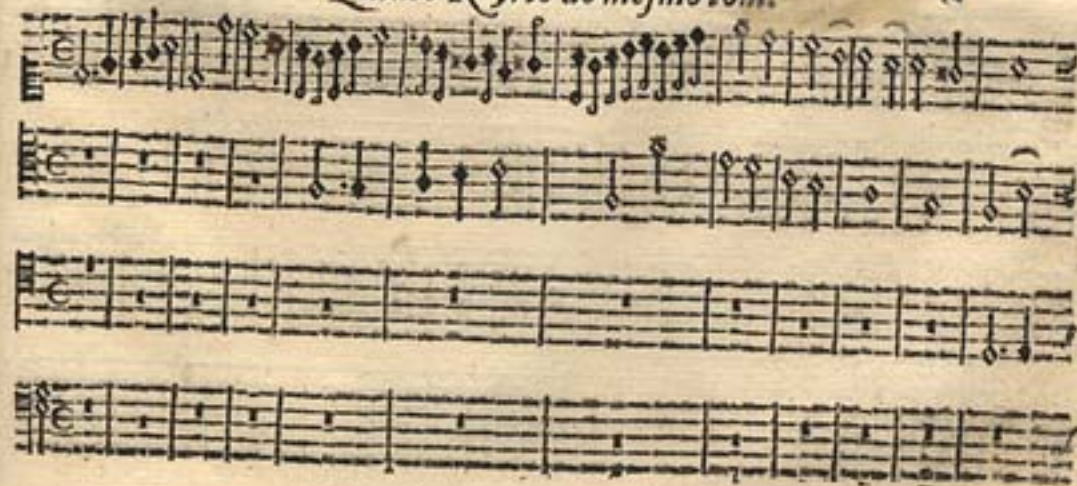




Quarto Kyrio do mesmo tom.



Quinto Kyrio do mesmo tom.



De Manoel Rodrigues Coelho.



Primeiro Kirio do quarto tom por E la mi.





Segundo Kyrio do mesmo tom.



Terceiro Kyrio do mesmo tom.



*Quarto K irio do mesmo tom.*



Quinto Kyrio do mesmo tom.



De Manoel Rodrigues Coelho. Primeiro Kyrio do seíslotõ. por ffavt



Segundo Kyrio do mesmo tom.





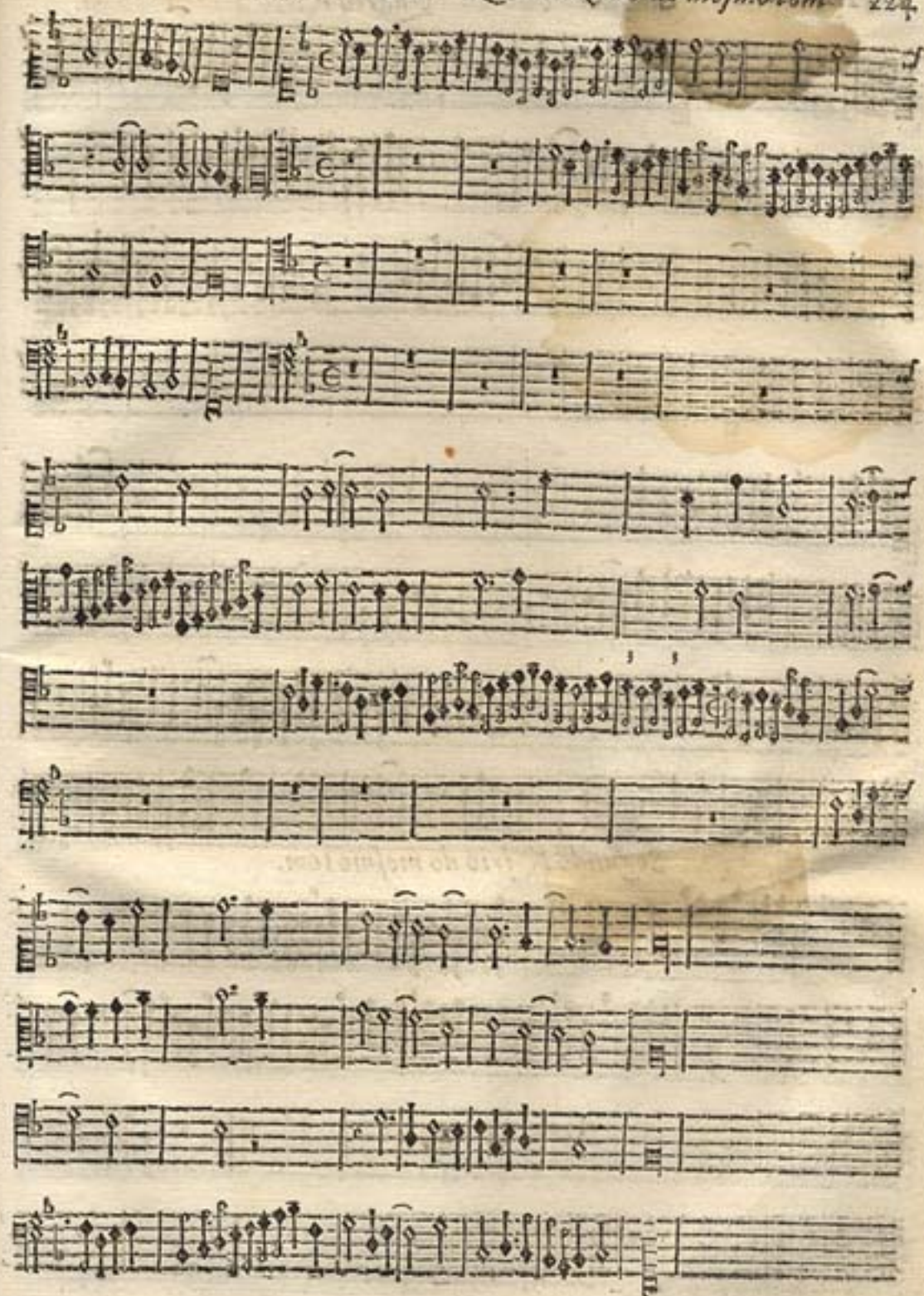
Terceiro Kirio do mesmo tom.



De Manoel Rodrigues Coelho. Quarto Kirio domesmo tom.



1115 *Tangedor da Capella Real. Quinto Kirio do mesmo tom* 224

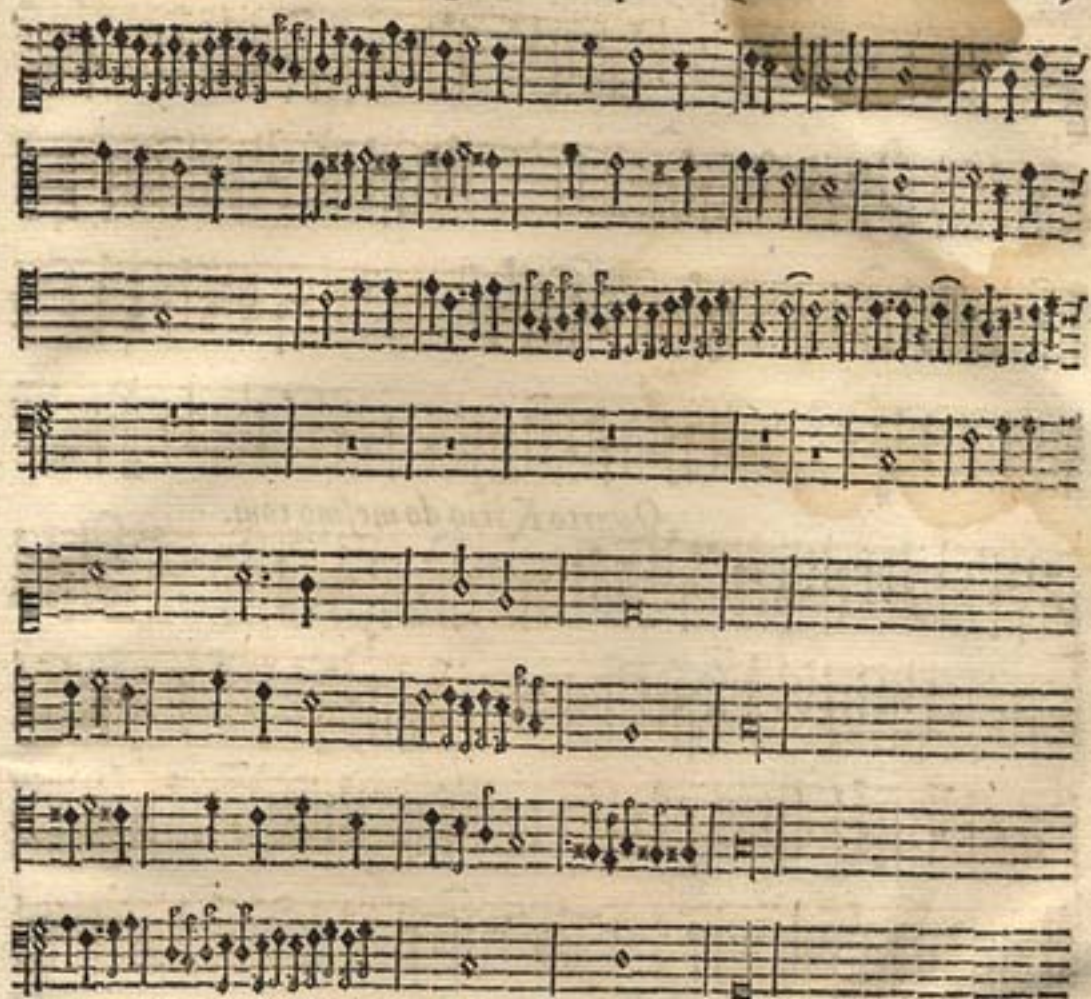


De Manoel Rodrigues Coelho. Primeiro Kyrio do 8. to por g sol re ut



Segundo Kyrio do mesmo tom.





Terceiro Kyrio do mesmo tom.



De Manoel Rodrigues Coelho.



Quarto Kyrio do mesmo tom.





Quinto Kyrio do mesmo tom.

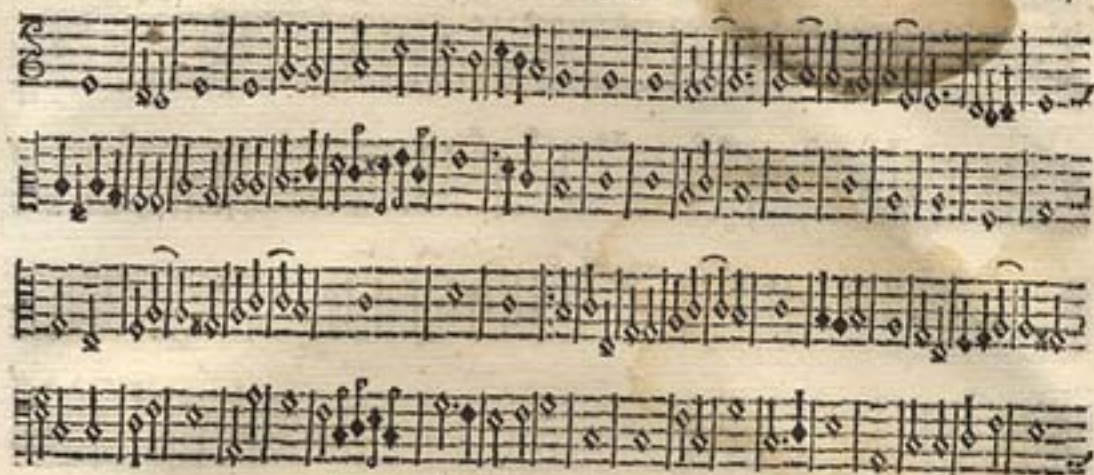


De Manoel Rodrigues Coelho.



Primeiro Kirio do terceiro tom. por E la mi re.





Segundoo Kyrio do mesmo tom.



De Manoel Rodrigues Coelho.



Terceiro Kyrio do mesmo tom.



Tangedor da Capella Real. 228



De Manoel Rodrigues Coelho. Quarto Kirio domesmo tom.



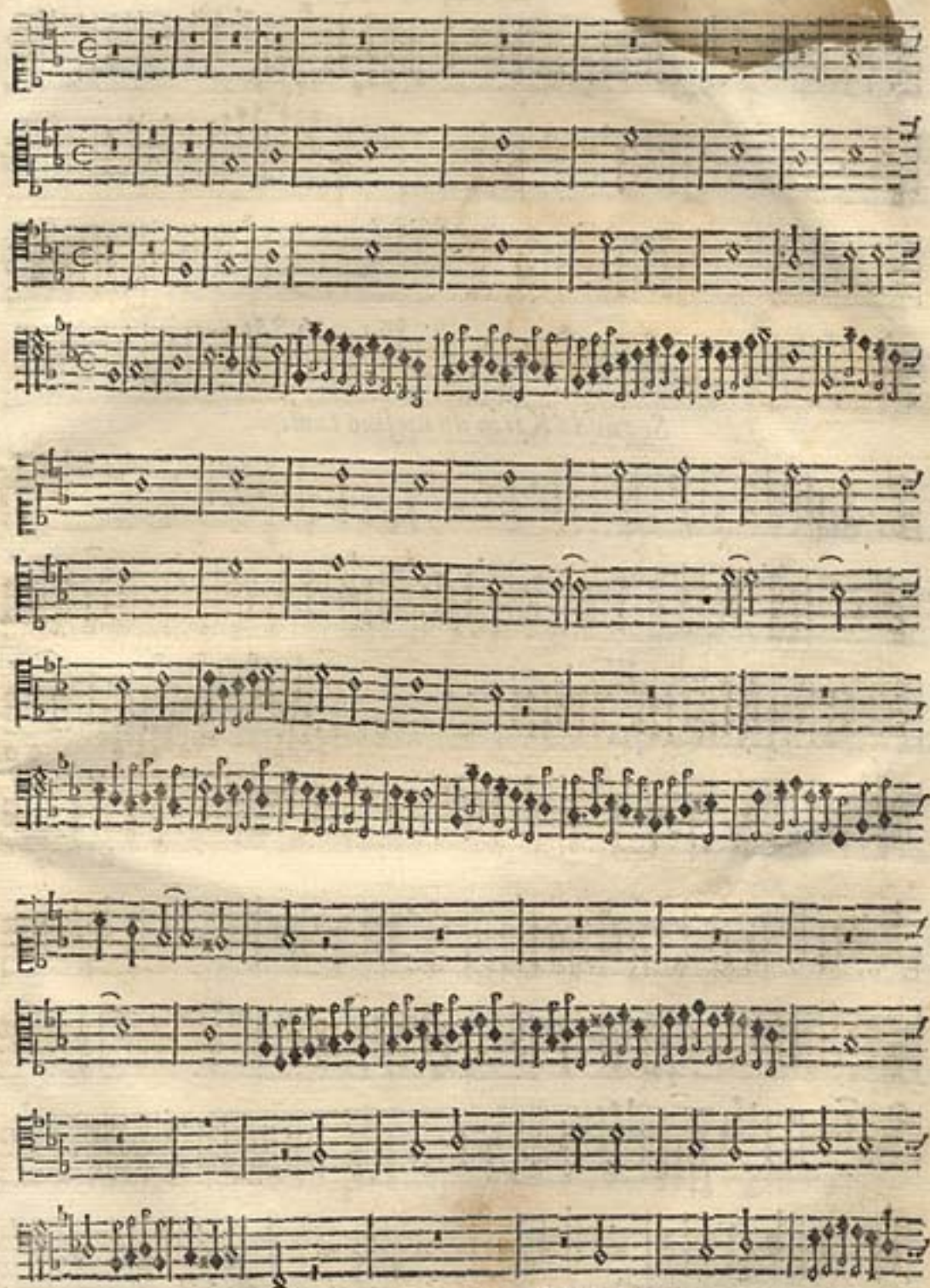


Quinto Kyrio do mesmo tom.



De Manoel Rodrigues Coelho.

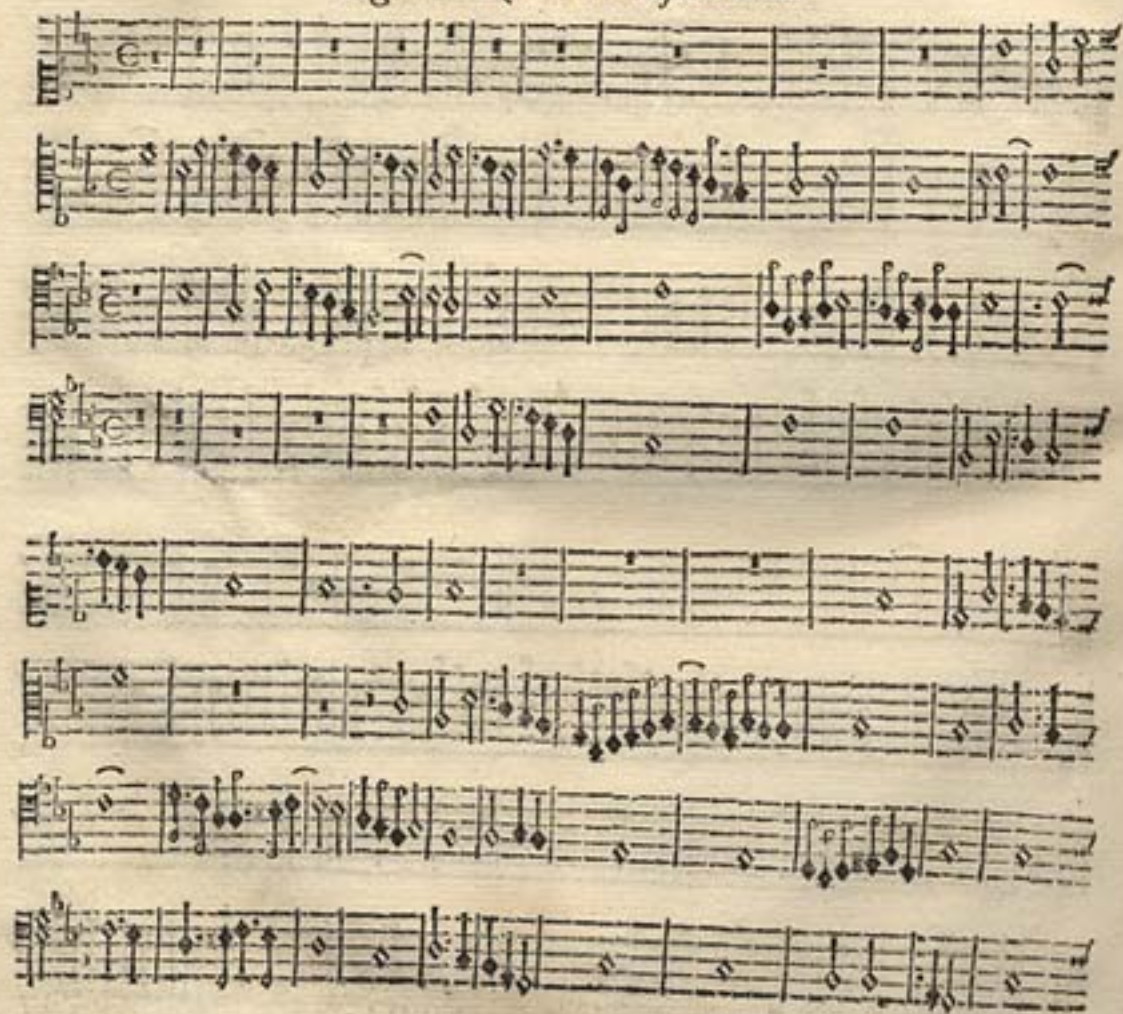
Tangedor da capella Real. Primeiro K irio do seiflo tō. por bfa. 230



De Manoel Rodrigues Coelho.



Segundo Kirio do mesmo tom.

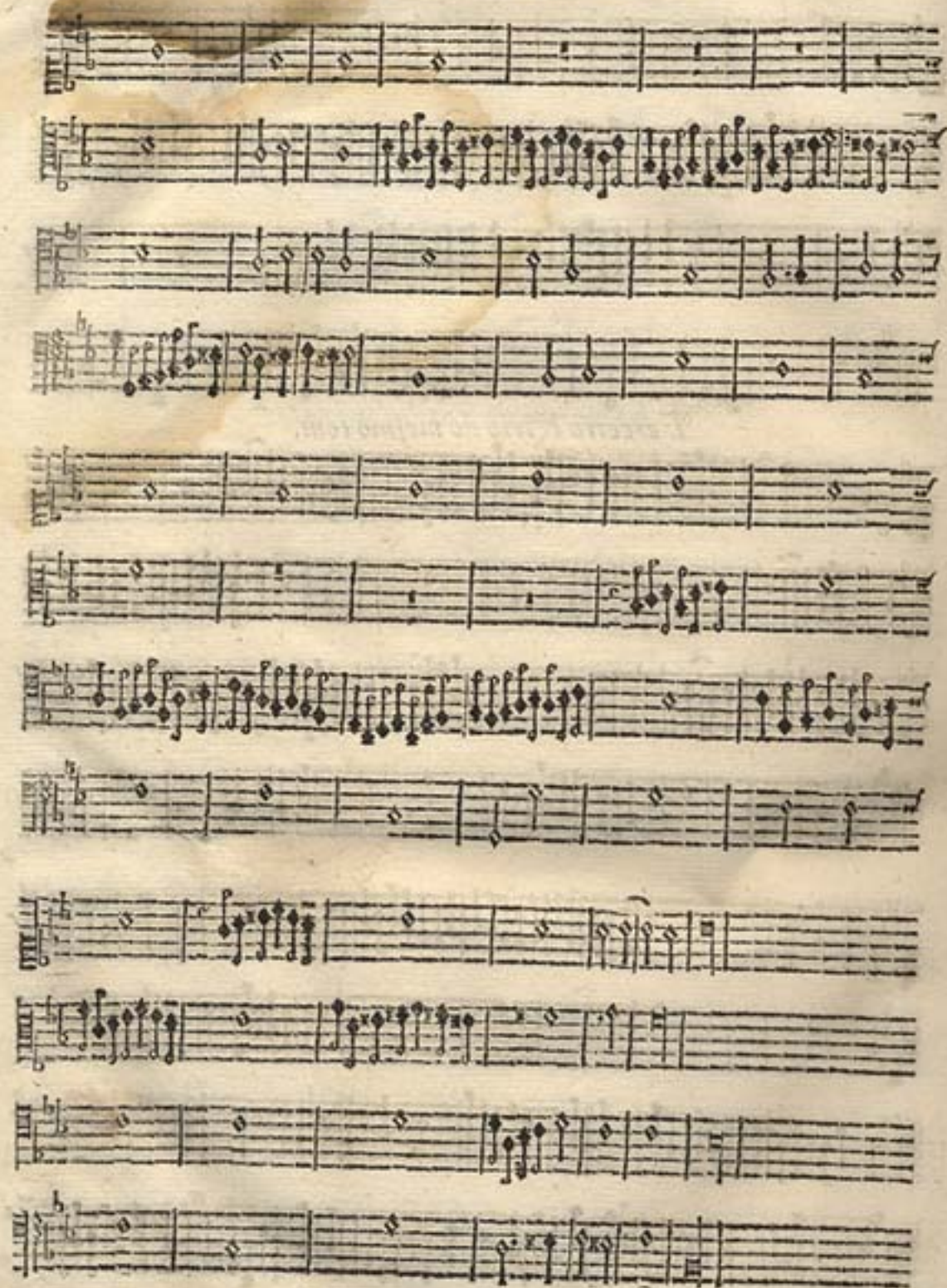




Terceiro Kírio do mesmo tom.



De Manoel Rodrigues Coelho.



Terceiro Kirio do mesmo tom. Quarto Kyrio do mesmo tom. 232



De Manoel Rodrigues Coelho.



Quinto Kyrio do mesmo tom.

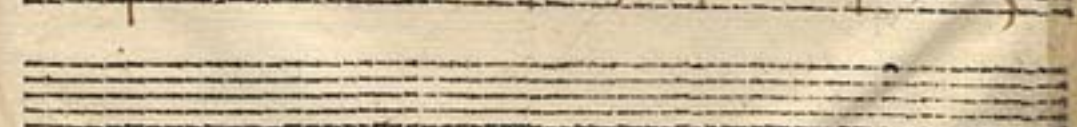
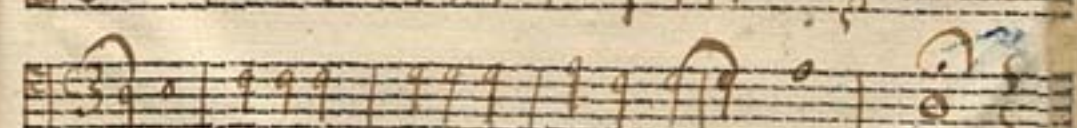
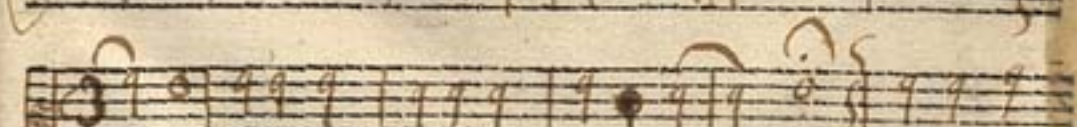
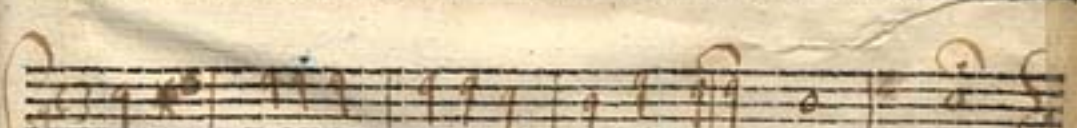
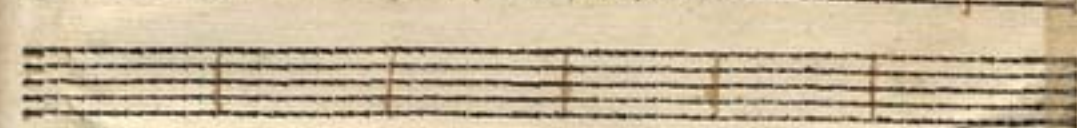
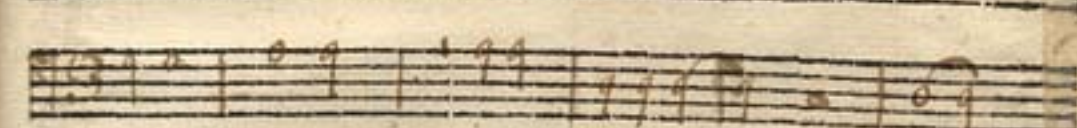
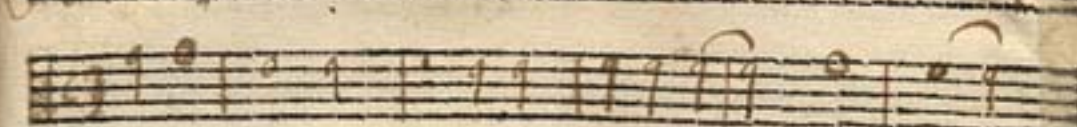
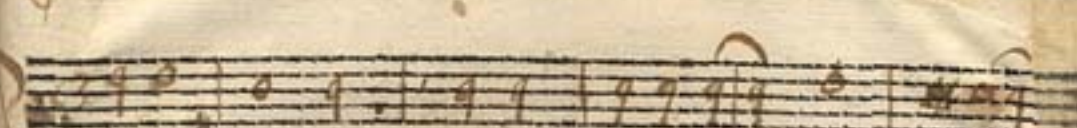
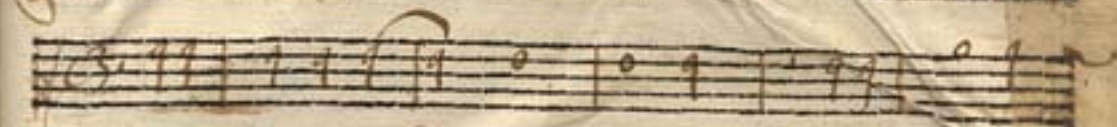


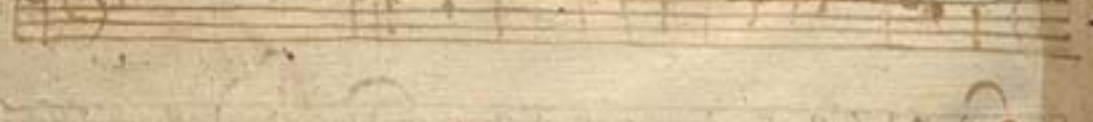
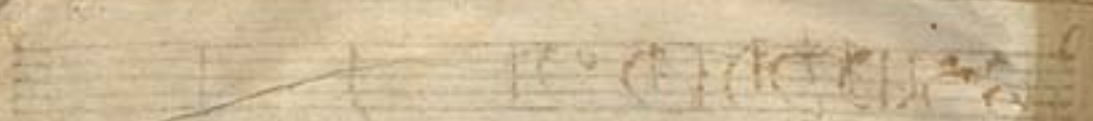
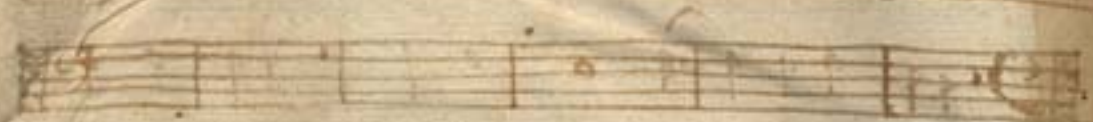
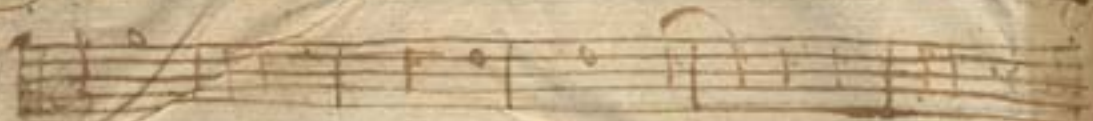
Tangedor da capella Real.

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*TABOADA DO QUE CONTEEM EM SI
este liuro de Flores de Musica.*

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<i>Segundo tento do mesmo tom .</i>	<i>38</i>	<i>Terceira Ave Maris stella sobre o canto chão do Tenor .</i>	<i>162</i>
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<i>Terceiro tento do mesmo tom por b mol .</i>	<i>74</i>	<i>Quinto Verso .</i>	<i>171</i>
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<i>Terceiro tento do mesmo tom .</i>	<i>93</i>	<i>Segundo Verso do mesmo tom .</i>	<i>174</i>
<i>Tento do setimo tom natural .</i>	<i>100</i>	<i>Terceiro Verso do mesmo tom .</i>	<i>175</i>
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<i>Terceira Susana .</i>	<i>141</i>		
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<i>Quarto Verso do mesmo tom sobre o canto chão de contrabaxo.</i>	215	<i>Segundo Kyrie do mesmo tom.</i>	222
<i>Kyrios ou versos por todos os sete sines, começando de se sol fa vt atê b fa negro.</i>		<i>Terceiro Kyrie do mesmo tom.</i>	223
<i>Primeiro Kyrie do primeiro tom per se sol fa vt.</i>	216	<i>Quarto Kyrie do mesmo tom.</i>	223
<i>Segundo Kyrie do mesmo tom.</i>	216	<i>Quinto Kyrie do mesmo tom.</i>	224
<i>Terceiro Kyrie do mesmo tom.</i>	217	<i>Primeiro Kyrie do oitauo tom per g sol re vt.</i>	224
<i>Quarto Kyrie do mesmo tom.</i>	218	<i>Segundo Kyrie do mesmo tom.</i>	224
<i>Quinto Kyrie do mesmo tom.</i>	218	<i>Terceiro Kyrie do mesmo tom.</i>	225
<i>Primeiro Kyrie do primeiro tom per de la sol re.</i>	219	<i>Quarto Kyrie do mesmo tom.</i>	225
<i>Segundo Kyrie do mesmo tom.</i>	219	<i>Quinto Kyrie do mesmo tom.</i>	226
<i>Terceiro Kyrie do mesmo tom.</i>	219	<i>Primeiro Kyrie do terceiro tom per a la mi re.</i>	226
<i>Quarto Kyrie do mesmo tom.</i>	220	<i>Segundo Kyrie do mesmo tom.</i>	227
<i>Quinto Kyrie do mesmo tom.</i>	220	<i>Terceiro Kyrie do mesmo tom.</i>	227
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		<i>Terceiro Kyrie do mesmo tom.</i>	231
		<i>Quarto Kyrie do mesmo tom.</i>	232
		<i>Quinto Kyrie do mesmo tom.</i>	232

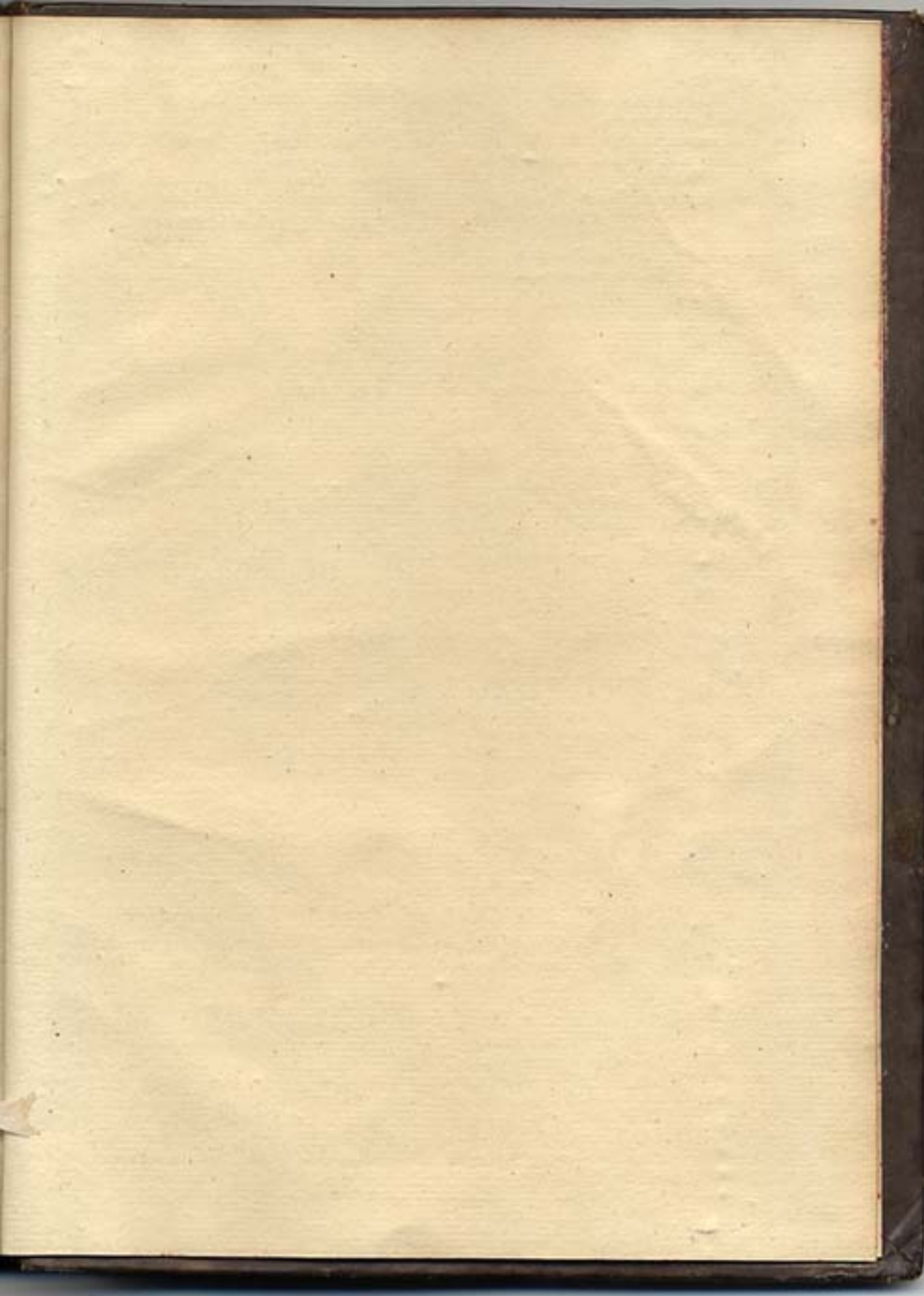
*Sejão dadas graças a Christo Redemptor nosso, & a sua
sanctissima mãe Senhora nossa.*

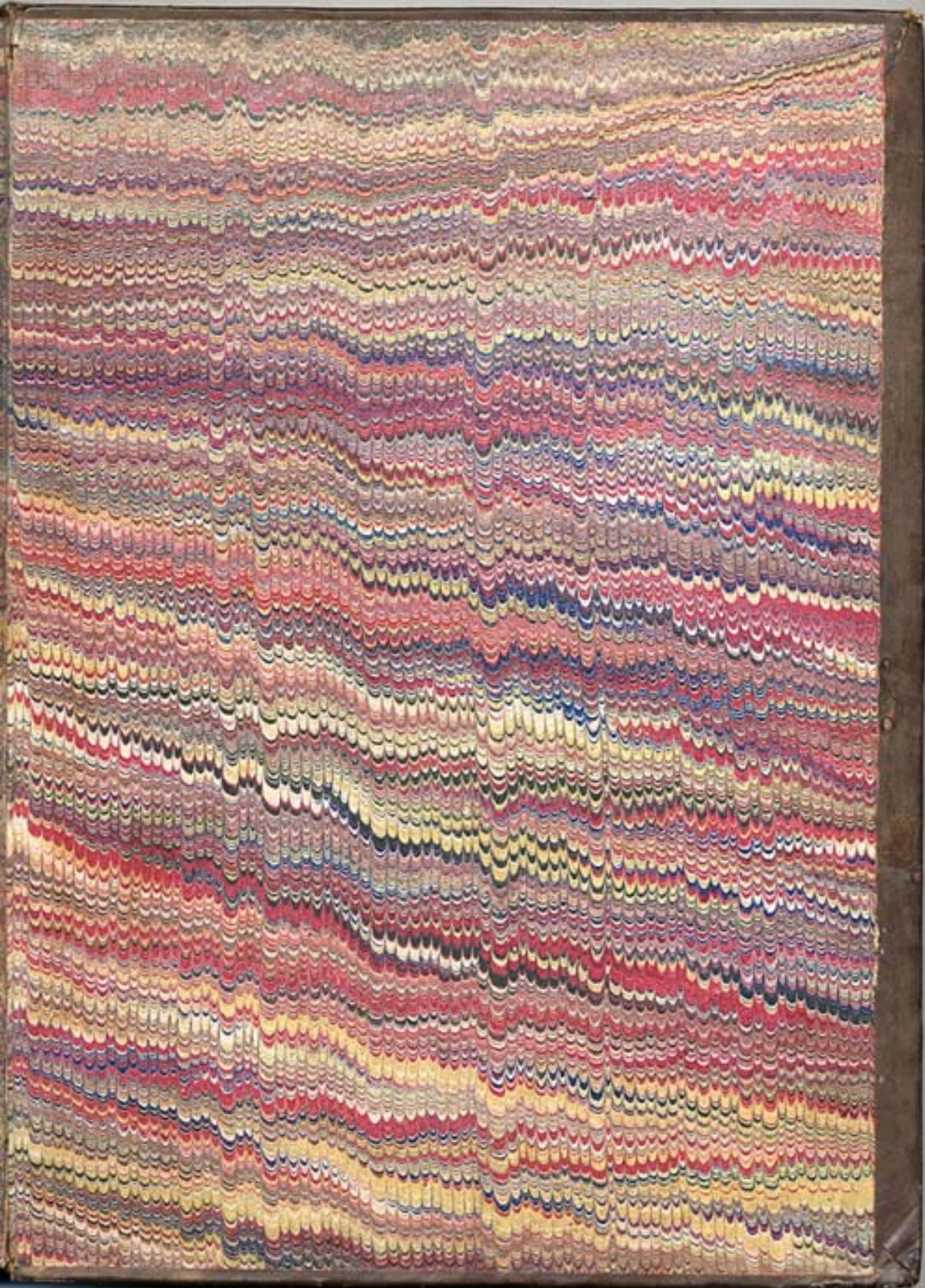
Erratas.

- As 15. felhas, na volta, nas quatro pautas derradeiras ne contrabaxe aos cinco compassos fazer hũa minima que está em fa, sol.
- As 24. fel. na volta, nas derradeiras quatro pautas ne derradeiro comp. ne tiplé, hũa cerchia q̃ está ne derradeiro espaço de base, a de estar ne derradeiro de sima.
- As 46. na volta nas derradeiras quatro pautas ne contrabaxe, aos cinco comp. per hũa semibreue que está em fa, pelo em mi.
- As 42. na volta nas quatro pautas de meio, ne centralte aos deus comp. mudar hum semibreue que está em fa, pelo em mi.
- As 50. nas quatro pautas primeiras ne contrabaxe, ne derradeiro comp. per hũa semibreue que está em fa, pelo em sol.
- As 52. na volta das primeiras quatro pautas ne contrabaxe, aos quatro compassos fazer a primeira branca, e a derradeira negra.
- As 53. nas 4. pautas de meio, aos 5 comp. de tiplé, hum semibreue que está em fa, pelo em re.
- As 54. na volta nas derradeiras quatro pautas, ne primeiro comp. de tener a derradeira figura tirala, e pela diante em fa.
- As 55. nas quatro pautas de meio aos seté compassos de contrabaxe, hũa minima q̃ está em mi, pela em re.
- As 57. nas primeiras quatro pautas ne tiplé, ne primeiro compasso, per a segunda semibreue que está em mi, pela em fa.
- As 58. na volta nas quatro pautas de meio ne tiplé, aos cinco compassos hũa semibreue que está em mi, pela em fa.
- As 64. nas primeiras quatro pautas ne contrabaxe mudar a clau na linha de meio.
- As 64. nas quatro pautas de meio ne primeiro compasso de tiplé, mudar o segundo re em mi, e e mi em re logo abaxo.
- As 66. nas derradeiras quatro pautas aos quatro compassos ne contrabaxe subir hũa cerchia que está em re, pela em mi.
- As 67. nas derradeiras quatro pautas ne centralte, aos tres compassos hũa semibreue q̃ está em fa, abaxala em mi.
- As 73. nas derradeiras quatro pautas, ne primeiro comp. ne contrabaxe, per hum semibreue que está em la abaxala em fa.
- As 77. nas quatro pautas de meio ne tener, ne derradeiro comp. a segunda figura q̃ está ne espaço de sima, pola ne espaço de base.
- As 82. nas primeiras 4. pautas ne contrabaxe aos quatro compassos tirar a primeira q̃ está em sol, e pela diante ne mesmo sol.
- As 87. na volta nas 4. pautas de meio ne contrabaxe, aos tres compassos mudar hũa semibreue q̃ está em la, e pela abaxo em fa.
- As 90. nas primeiras quatro pautas ne tiplé ao segundo comp., dizer mi ut re, mi fa.
- As 95. nas 4. pautas de meio ne contrabaxe, aos

- tres comp. per a quarta q̃ está ne espaço de base, pela logo ne segundo espaço acima.
- As 100. nas quatro pautas de meio ne tiplé ne derradeiro compasso hũa minima que está em fa pela em mi.
- As 103. nas quatro pautas de meio ne centralte aos 5 compassos per a quarta figura em mi.
- As 104. na volta nas quatro pautas de meio ne contrabaxe aos quatro compassos, per duas semibreues q̃ estão em re, pelas em mi.
- As 106. na volta nas quatro pautas de meio, ne contrabaxe aos tres compassos, per hum semibreue que está em fa pelo em sol.
- As 119. nas derradeiras quatro pautas ne contrabaxe aos 12 compassos, per duas minimas q̃ estão em vt, pelas assim em mi.
- As 123. na volta nas quatro pautas derradeiras ne tiplé, aos 2. comp., dizer re vt re mi fa, pen de e mi que está em base, pelo em sima.
- As 129. nas primeiras 4. pautas ne contrabaxe aos 5 compassos, per a terceira figura em la, e a 4. em fa, e a minima subtila em re.
- As 147. nas 4. pautas derradeiras ne centralte, ne 1. compasso na volta da folha, per hũa minima q̃ está na linha de meio pela na de sima.
- As 154. na volta nas derradeiras 4. pautas ne centralte aos 2 compassos, per a segunda figura fora da linha de base.
- As 155. na volta das derradeiras quatro pautas ne contrabaxe aos 9 compassos per a primeira figura que está em fa, subtila em re.
- As 157. nas derradeiras quatro pautas ne tiplé, aos 4. compassos mudar um semibreue que está em vt, subtila a sima em mi.
- As 161. nas primeiras 4. pautas ne centralte, ne 1. comp. a quarta figura abaxala em vt.
- As 161. na volta nas derradeiras 4. pautas ne contrabaxe aos deus compassos per a segunda figura ne espaço de base.
- As 165. na volta das quatro pautas derradeiras ne contrabaxe aos dez comp. per hum semibreue que está em mi, pelo em fa.
- As 172. nas primeiras quatro pautas ne contrabaxe aos seis compassos, per hũa minima que está em fa, subtila a re.
- As 207. nas derradeiras quatro pautas aos cinco compassos ne tiplé, a terceira colchea que está em vt, subtila em re.
- As 214. nas derradeiras quatro pautas aos dez compassos ne tiplé, per um semibreue q̃ está em mi, pelo acima em fa.
- As 220. nas quatro pautas primeiras ne contrabaxe aos 6 compassos, per a terceira negra, que está em re, pela em vt.
- As 229. na volta nas derradeiras 4. pautas ne contrabaxe, aos 5. compassos, mudar a segunda minima, q̃ está em sol, abaxala em fa.
- As 232. nas derradeiras 4. pautas ne tener aos nove compassos, a segunda figura q̃ está em mi, pela abaxo em re.







FLORES
DE MVSICA:

PERA O INSTRUMENTO DE
Toda, & Harpa.

*Compuestas por el Padre Manuel Rodriguez, Cantor Capellan
de la Real de San Mateo, y Organista de la
Iglesia de San Real Capellan de la Real, natural
de la Ciudad de Elvira.*

DEDICADO A S. C. E. MAGESTA-
de del Rey Philippe tercero das Españas.



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EN LISBOA

Nauilheina de Pedro Craxcheck.
Anno DG MDC XX.