Nº
Estante VC
Prateleira 6

O professor Joaquim de Vasconcellos, no Cathalogo dos Livros Classicos e raros que compõem a bibliotheca de Antonio Moreira Cabral, no Vol II - pag. 570 classifica esta obra "de grande valor". O exemplar a que alluda é defeituoso, ao passo que este é perfeitissimo.

1909. Azevedo

Azevedo

FLORES DE MVSICA:

PERA O INSTRVMENTO DE Tecla, & Harpa.

Compostas por o Padre Manoel Rodrigues Coelho, Capellão do seruiço de sua Magestade, & tangedor de Tecla de sua Real Capella de Lisboa, natural da cidade de Elnas.

DEDICADO A S. C. R. MAGESTAde 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 PHElippe terceiro das Espanhas.

NA Capella Real de vossa Magestade tenho ha dezasete annos o lugar de Capellão, & tangedor de Tecla, senão com os merecimentos que convem, ao menos com satisfação de todos os que desta arte tem conhecimento. As horas que me ficarão liures da obrigação de meu officio, exercitey nas materias delle; dando nesta composstura demostração de meu talento, & vista de meu trabalho, que agora offereço a V. Magestade, paraque nenhum tempo me ficasse ocioso, acudindo a elle com a presença, & não faltando com a curiosidade. Tem V. Magestade obrigação de por os olhos em hũa & outra cousa, & fazer dellas merecimento para com sua grandeza authoriar 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.

COMPRA

CIC/95

Contem este liuro em si.

Vinte & quatro tentos, tres de cada tem.
Quatro Susanas, todas differentes sobre o mesmo canto chão.
Quatro Pangelinguas sobre o canto chão de breues em cada vez.
Quatro Aue Maris stellas sobre o canto chão de semibreues em cada vez.
Sinco Versos mais sobre os passos de Aue Maris stella.
Os oito tos em Versos, pera se cantarem ao Orgão, ou Harpa.
Assi mesmo oyto tos a Versos sobre o Canto chão em cada vez pera Magnificas, & Benedictus.
Kyries, ou Versos per todos os sete signes, começando em Csolfavt, & acabando em bfa.

Posto que no Prologo que adiante tenho feito aos tangedores, & professores do instrumento de Tecla, aja posto as mais principaes aduertencias, com tudo me pareceo conueniente, & acertado, pôr estas ao principio deste liuro: peraque assi se dê mais facilmente no que em algũas cousas parecerão duuidas, & são as que se seguem, que achando junto à linha q̃ diuide o compas, hum semibreue, como se verá neste exemplo 𝅝 & se adiante estiuer bũ pontinho, este tal, valerá hum compas. E se estiuerem duas minimas como estas 𝅗𝅥𝅗𝅥 valem hum semibreue, & o pontinho val tanto como hũa minima, porque he ponto de semibreue, esta figura 𝄽 he pausa de seminima, esta 𝄾 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, & iste logo se verá o que á de ser pella medida das figuras que cabem no cõpasso, porque iste 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 Rodrigues Coelho capellão de sua Magestade, visto estar conforme com o original. Lisboa 11 de Feuereiro de 1620.

O Bispo Inquisidor gèral.

TAxão este liuro intitulado Flores de Musica do padre Manoel Rodrigues Coelho em mil reis em papel. Em Lisboa a 10. de Feuereiro 620.

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

NCB-376253

LICENÇAS.

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 podese imprimir este liuro, & depois de impresso torne pera se conferir. Em Lisboa 2. de Agosto de 1617.

Bertolameu dafonsequa. Antonio Dias Cardoso. Fr. Manoel Coelho.

Podese 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 correra. 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, grosa excellente, & airosa, as falsas em seu lugar, muy bem acompanhadas: & em tudo me parece digno, assi de seu Auctor, como de ser impresso, pera proueito dos que delle tiuerem noticia. Dada no Carmo de Lisboa oje 21. de Iulho de 1617.

Frey Manoel Cardoso.

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

NAM se me pode (com rezão) imputar culpa de atreuido em sair agora á luz com estas Flores de Musica, confiando, que os curiosos de Tecla & Harpa, dellas se aproueitem, & possão colher fructo. Pois he cousa notoria, que com esta Arte, & talento (de que Deos por sua immensa bondade foy seruido dotarme) tenho fructificado, & com minhas lições approueitado a muitos discipulos em varias partes deste Reyno, em que soy bem recebido, não somente em a See d'Eluas, minha igreja primitiua, & natural, aonde me criei, & de idade de oyto annos ja nisto estudaua. E assi mesmo na See de Lisboa, da qual vim ao seruiço de S. Magestade, donde ha dezasete annos q̃ sirvo 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 acha, quem na empreza dos trabalhos não appeteça gloria por paga, & o cantou o poeta elegantemente: Non paruas animo dat gloria vires, com tudo minha principal intenção nesta materia, & em trabalhos tam certos não foi cobiça de honra bem incerta, que por ser Portugal patria minha, mal poderei ser nunca propheta nella: mas pois he de bom cidadão, & natural, não fazer fim em attentar pollo bem da Patria, & commum proueito, desejando ao que todos estudem, saibão, & attendão com mais vontade ao estudo, & exercicio desta Arte, com que possão em seus instrumentos com facilidade, & môr perfeição louuar a Deos nosso Senhor, a quem toda a gloria se deue; pera tal intento & fructo offereço aos estudiosos estas Flores de varias composturas 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 octauo tom, com Kyrios por C sol fa vt, De la sol re, E la mi, F fa vt, G sol re vt, 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 quãto 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 todos os oyto tõs pera cantarem acompanhado cada verso quasi sempre a cinco, porem à voz que se canta não se tange. Vão mais outros oyto tõs sobre o canto chão de cada voz pera tangerem a versos às Magnificas, & aos Benedictus. Isto he o que tenho trabalhado, & cansado pera o communicar aos q̃ se disso quiserem approueitar, como de feito o communico, não leuado de presumpção, ou vaidade alguã, mas totalmẽte mouido do zelo do bem commum, que por ser parto de tal animo nascido, & o primeiro de Musica pera Tecla & Harpa, que nestes nossos Reynos tem saido, confio que não sera mal recebido. E aduirto que algumas destas cousas andarão por fora, que não faltaria 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-

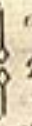
ADVERTENCIAS PARTICVLARES
para se tangerem estas obras com perfeição.

NEM he minha intenção querer neste capitulo (em que faço algũas aduertencias) dar rezões, & documentos pera principiantes, ensinandolhe como se deue tanger, com que dedos, & com que ar. A causa he, porque quem procurar auer este liuro polo menos deue ser não principiante, mas arrezoado 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 aduertencias seguintes somente para os que tem ja algum vso desta Arte de tanger, & quiserem continuar, & aproueitarse desta Musica. E assi o primeiro que aqui aduirto he que se hão de trazer as maõs bem sobre as teclas, por ser assi mais fermoso o tanger: & de maneira se hão de trazer sobre ellas, q̃ quasi se não vejão 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 grosa da mão esquerda & direita toda ha de ser igoal, de modo, que não sóe hũa tecla mais que outra, & darsè ha igualdade as minimas, corcheas, & semicorcheas. O quarto auiso que o que se vuer de tanger, se tanja algum tãto de vagar, & não com pressa, mas muito a compasso, assi de grosa, como de outra solfa, porque desta maneira o que se tirar parecerà melhor. O quinto que se tirem as obras de maneira, que estão cõpostas, & com o ar que ellas em si tem. E aduirto que tè que se não acabe de tirar o tento, & se tanja a compasso, que não parecerà bẽ, & sendo de todo tirado mostrarà o que he, & parecerà muito melhor. Sexto auiso, que muitas vezes acharão hũa seminima, ou corchea, & logo com pausa diante, aduirto que he pera que aquella voz 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, porem são as que todos os autores admittem, & usão, por serem hũa maior, & outra menor. E as mais das vezes se deixão ir por rezão 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 seminima he esta ℈. Pausa de corchea esta ℈. Quando se acharem duas figuras quaisquer que sejão, hũa da banda da regra que diuide o cõpaßo, & outra da outra banda da regra com hum meyo circulo deste modo



ou pera cima, ou pera baixo, entendaſe que he porque não ſira na vez que iſto tiuer, mais que hũa ſó vez: & iſto ſera em todo o modo de figura que tiuer eſte meye circulo ⌒. E porque quanto acerca diſto mais se eſcreuer, não ſeruirà, ſenão de confuſão, faço fim com lembrar aos curioſos, que hão de ir tirando as primeiras quatro pautas, & logo as que ſe ſeguem do meye, & apos ellas as de todo baixo, & acabadas entrar pella ſeguinte pagina, & com a meſma ordem q̃ ſe leuou na primeira.

E ſendo aßi com diligencia exercitadas eſtas Flores, que pera diſcipulos, & Tangedores beneuoles deſeia Primauera de meus annos cultiuey, juntamente com voto & parecer de Muſicos inſignes, q̃ nellas como brandos Zephyros aſpirando, as fizerão creſcer & multiplicar, de tal maneira fructificarão, que por mais que o Vendaual dos maldizentes ſe reforce, & leuante contra ellas, nunca ſe murcharão, mas em ſeu vigor permaneceràõ, pera mòr louuor, & gloria de noßo Senhor Ieſu Chriſto, & de ſua ſanctiſſima mãy. Amen.

SOVETO EM LOVVOR
do autor de hum amigo.

A Graça, o ar, o tacto, o doce accento,
Que apenas pode a mão com que ſe ordena
Por em demoſtração; na voßa pena
Mais perfeita ſe ve que no inſtrumento.
Deſtes Emanuel ao penſamento
De confuſão materia não pequena
Que a mão quieta, a voz muda & ſerena
Por arte obriga, & da contentamento.
O inuentor das Muſas que vos ama
Por mais famoſo, raro, & excelente
Faz que o primeiro a vos ſique ſegundo.
Que ſe teue o lugar foy ſo preſente
E a voßa Tecla eſta nas mãos da fama
Donde ſoa, & contenta a todo o mundo.

EPI-

EPIGRAMMA IACOBI PLANCII Flandro Brugensis, in laudem Authoris.

PHœbus & Amphion, Delphino vectus Arion,
Cumque sua infelix Orpheus Eurydice,
Et quotquot vates celebrat carriosa vetustas,
Quid quæso, præter nomen inane tenent?
Nam vatum citharas longæua silentia seruant,
Et supereſt artis pagina nulla memor.
At nostri Emmanuel vates præclarior æui,
(Nobile qua Lisbon tollit in astra caput,
Quaque Tagus vasto tumefactus ventre suique
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 bifido posthac sua carmina Apollo
Concinat, & Musis imperet vsque nouem:
Imperat hic denis Rodericus in ordine Musis;
Nam quiris digitus Musa vocandus erit.

CASA DE VELAZQUEZ

SO-

SONETTO DE MANVEL DE PINO MINISTRIL de S. Mageſtad, en alabança del Autor.

DIuino 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 eſphera 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 engrandeces,
Que a tu ſuaue ſon le alaba el alma.

CANÇAM 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 q̃ 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 acẽto,
Dulce armonia formas, con que al cielo
Alabando contento,
Engrandeces el ſuelo,
Que vſano, y agradecido en toda parte
Tu fama eterna canta,
Que al tiempo volador ya ſe adelanta.

Suſ-

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 oyrte ſolo
Buelan los montes, y eſtà firme Eolo.

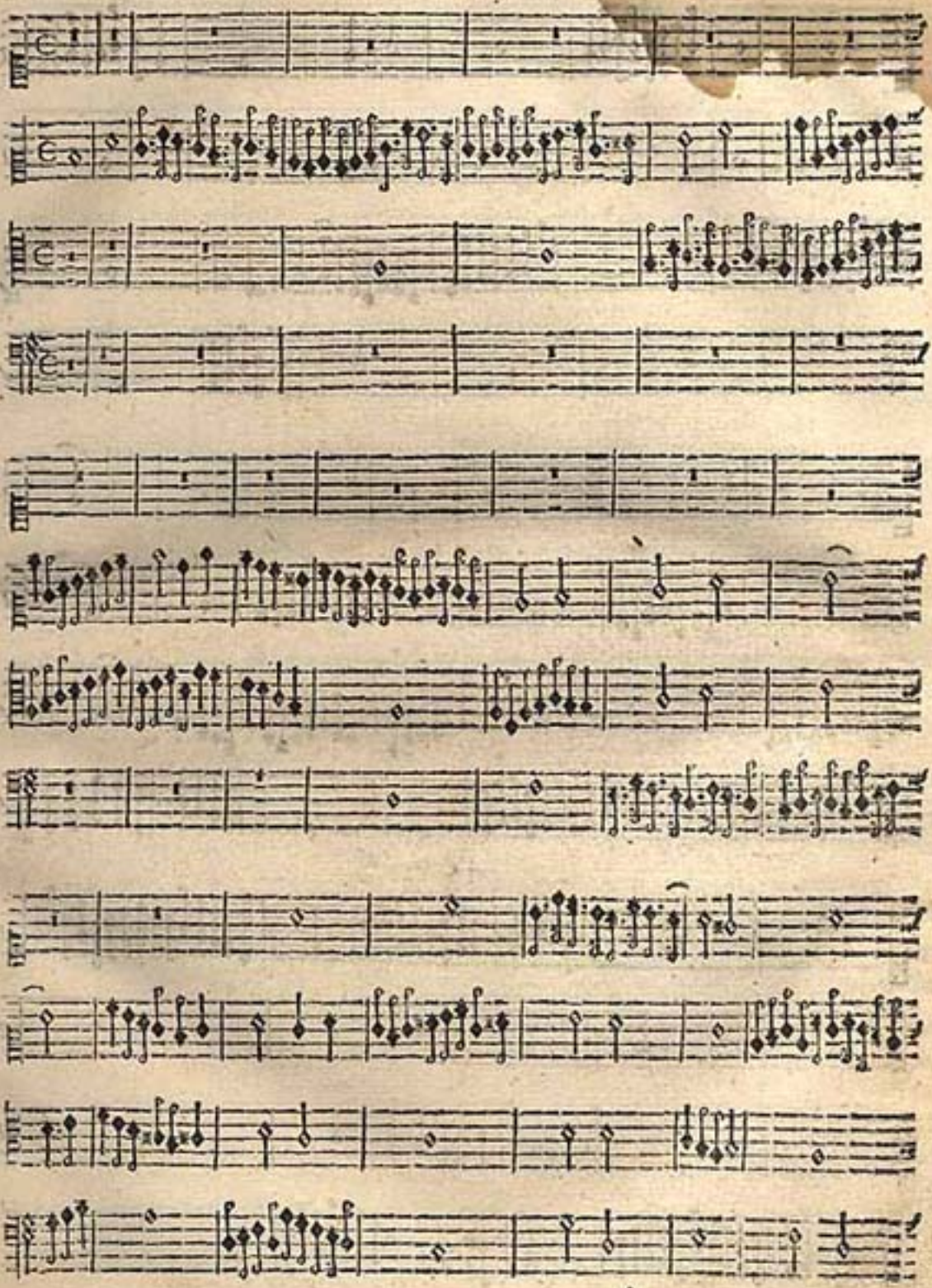
Gloria del ſiglo nueſtro

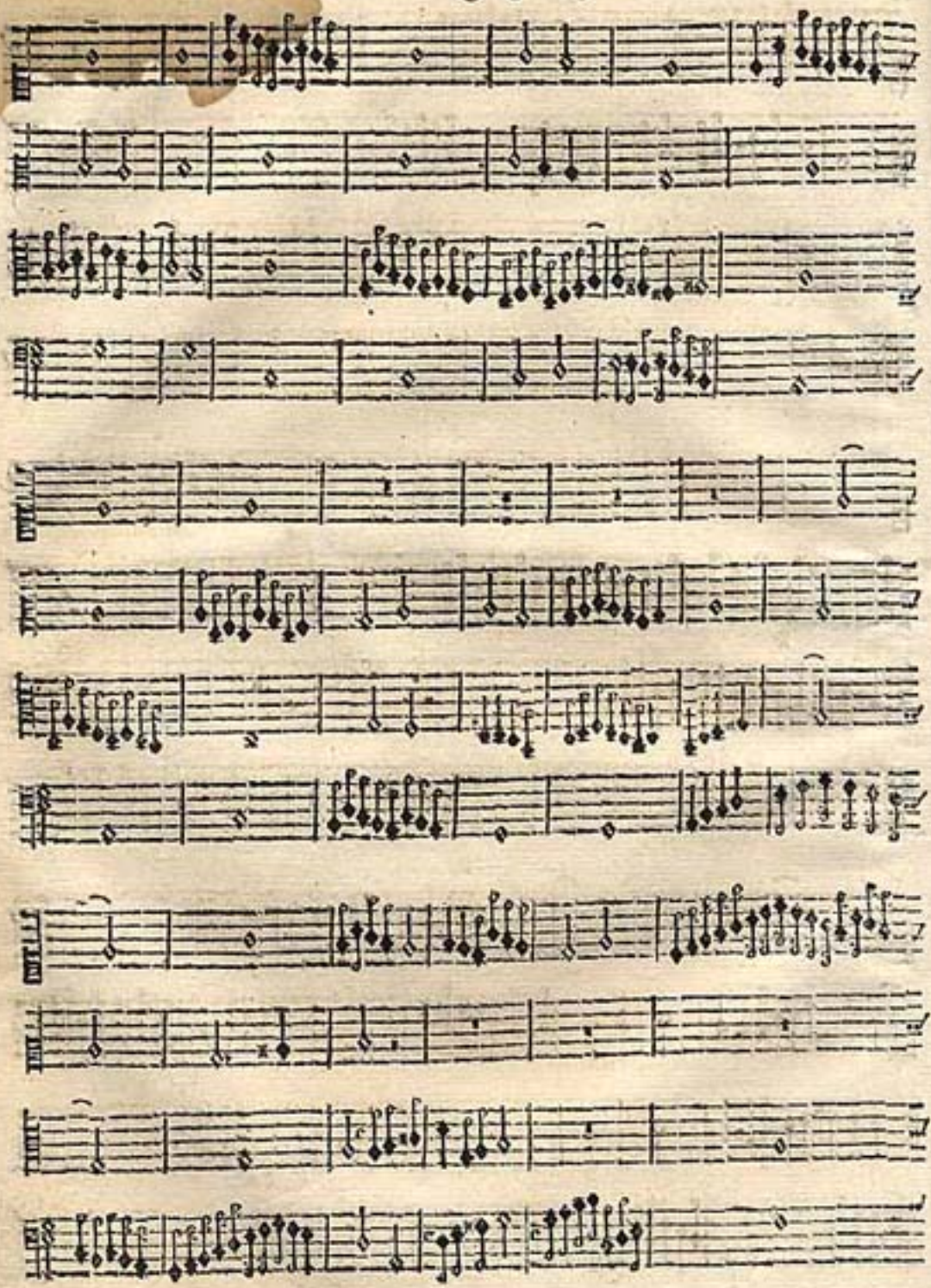
Eres, que la del cielo nos retratas,
Imitando a los altos Seraphines,
Mientras la voz dilatas,
Te eſcuchan Cherubines:
Ya tu mano que lleua el cõpas dieſtro
Cada qual da la mano,
Por oyrte en el cielo mas cercano.

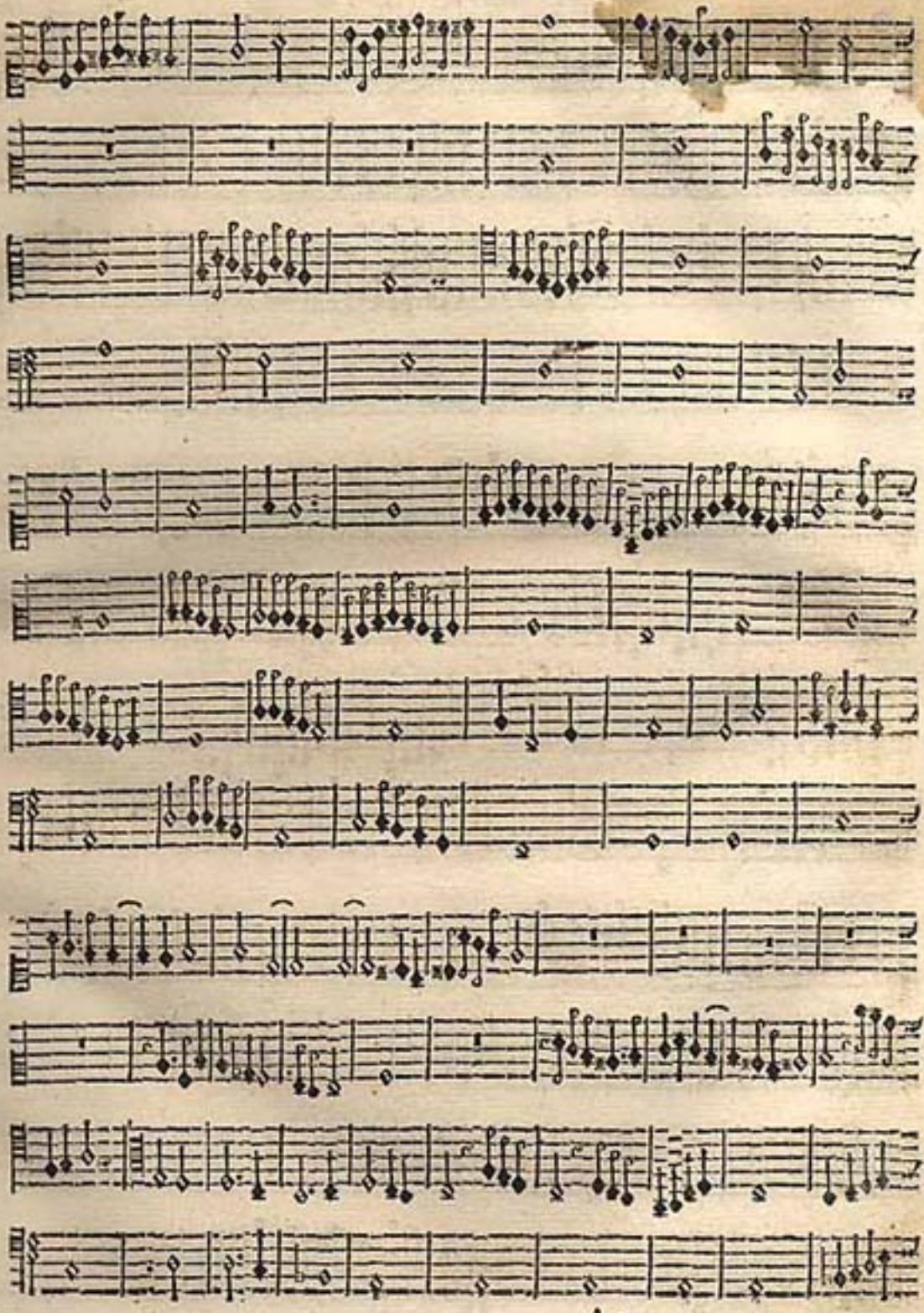
SONETTO DO MESMO ANTONIO SOARES d'Afonſeca ao Autor.

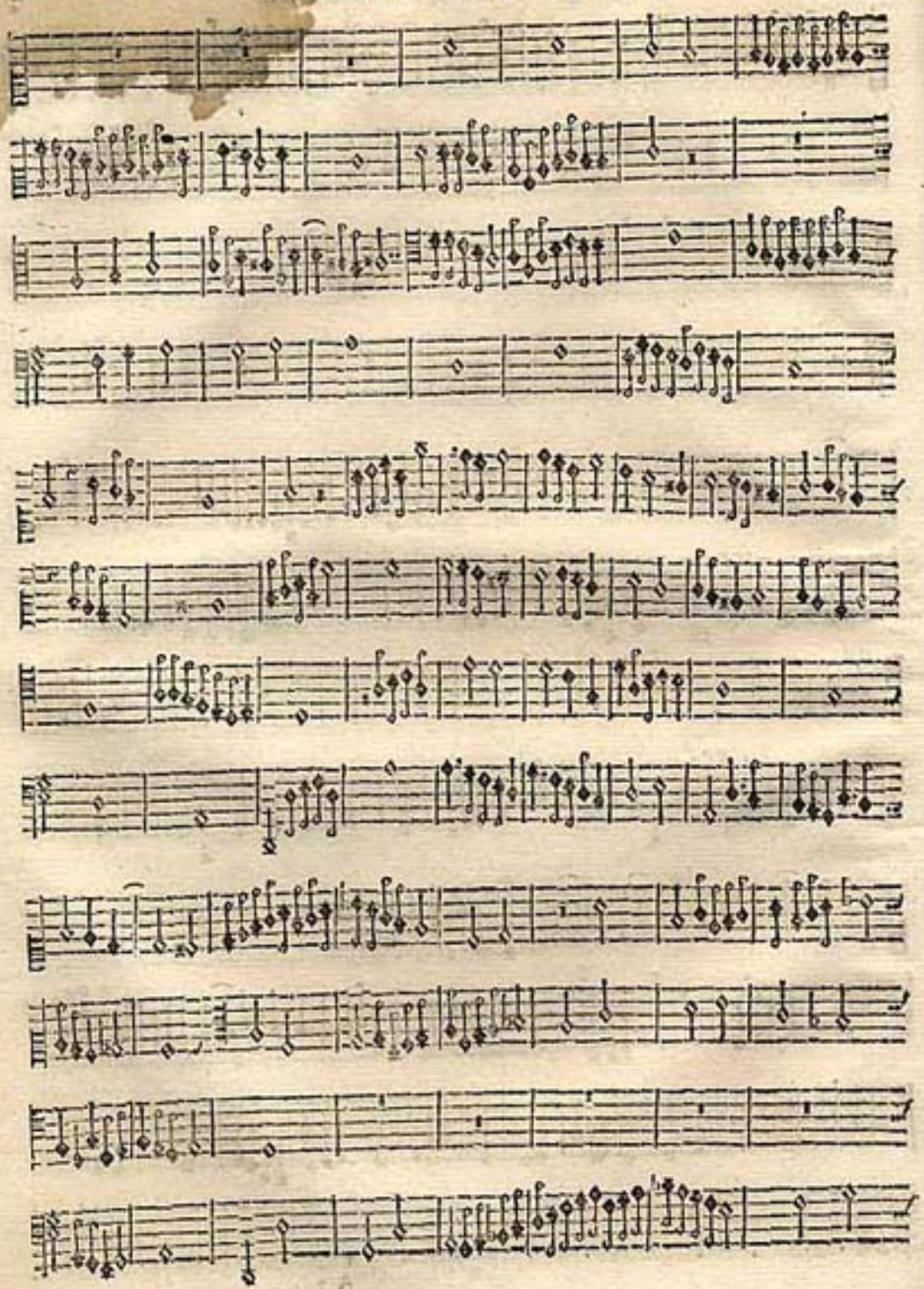
Maxima de la muſica que alcanças
En el tiempo perfecto mas valia
Canta que en quanto ſuena tu harmonia,
Aguardan todos muchas eſperanças:
No receles del tiempo las mudanças,
Mientras ſigue la noche al claro dia,
Que ja el choro ſagrado de Thalia
Lleuanta en clara voz tus alabanças.
Ciña con Daphne Apolo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

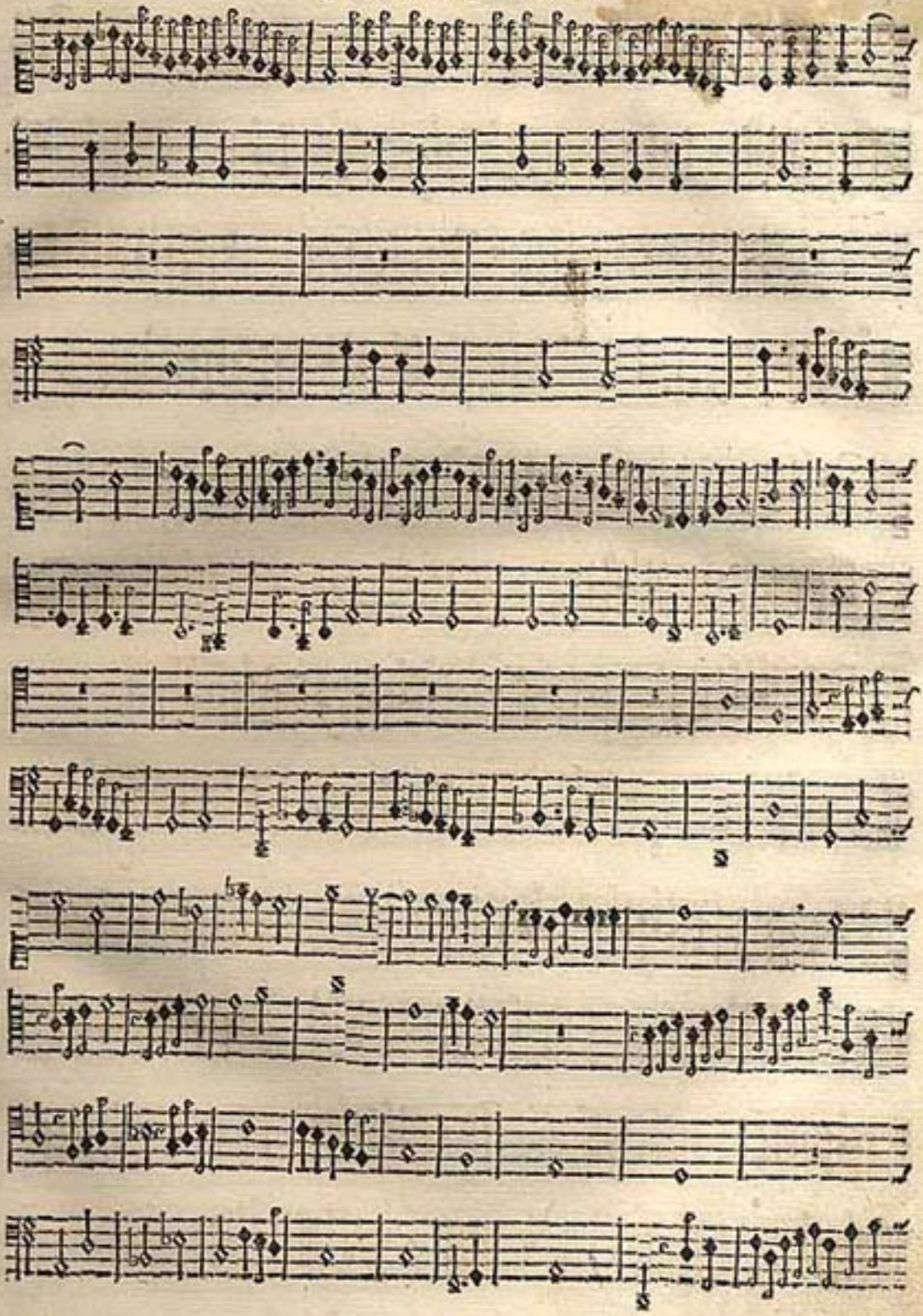
MISERICORDIAS DÑI IN ÆTERNVM CANTABO PS. 88.

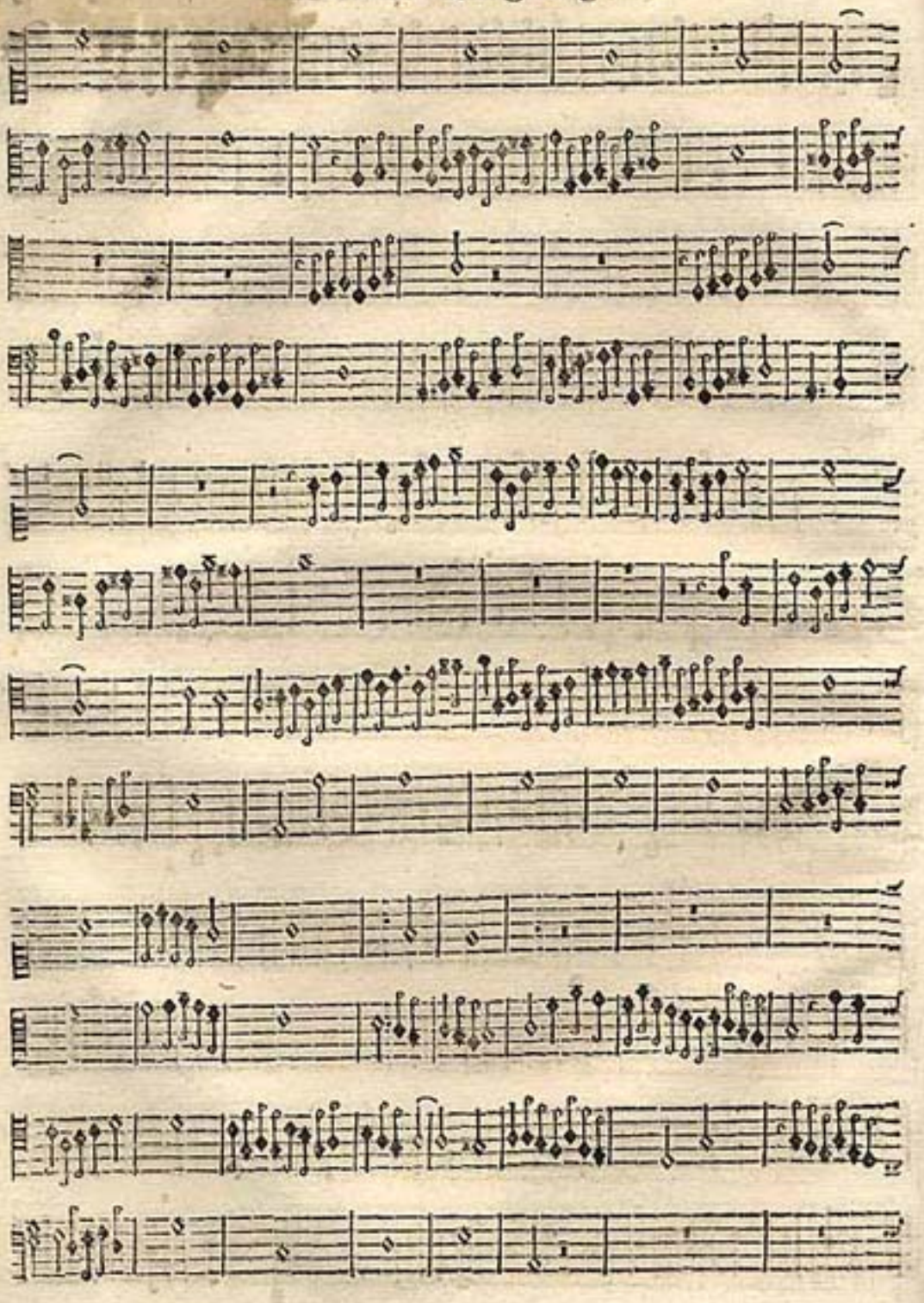


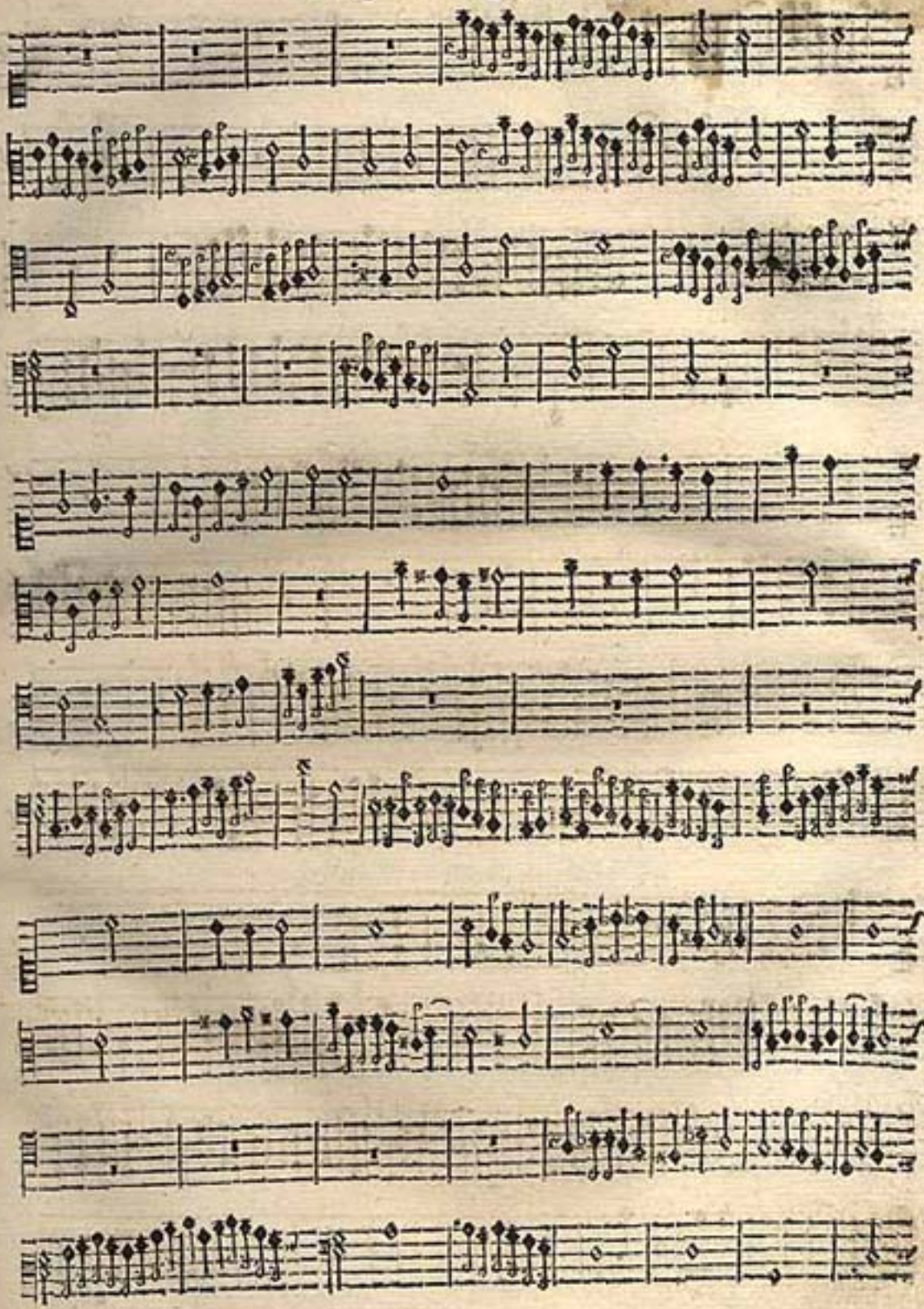


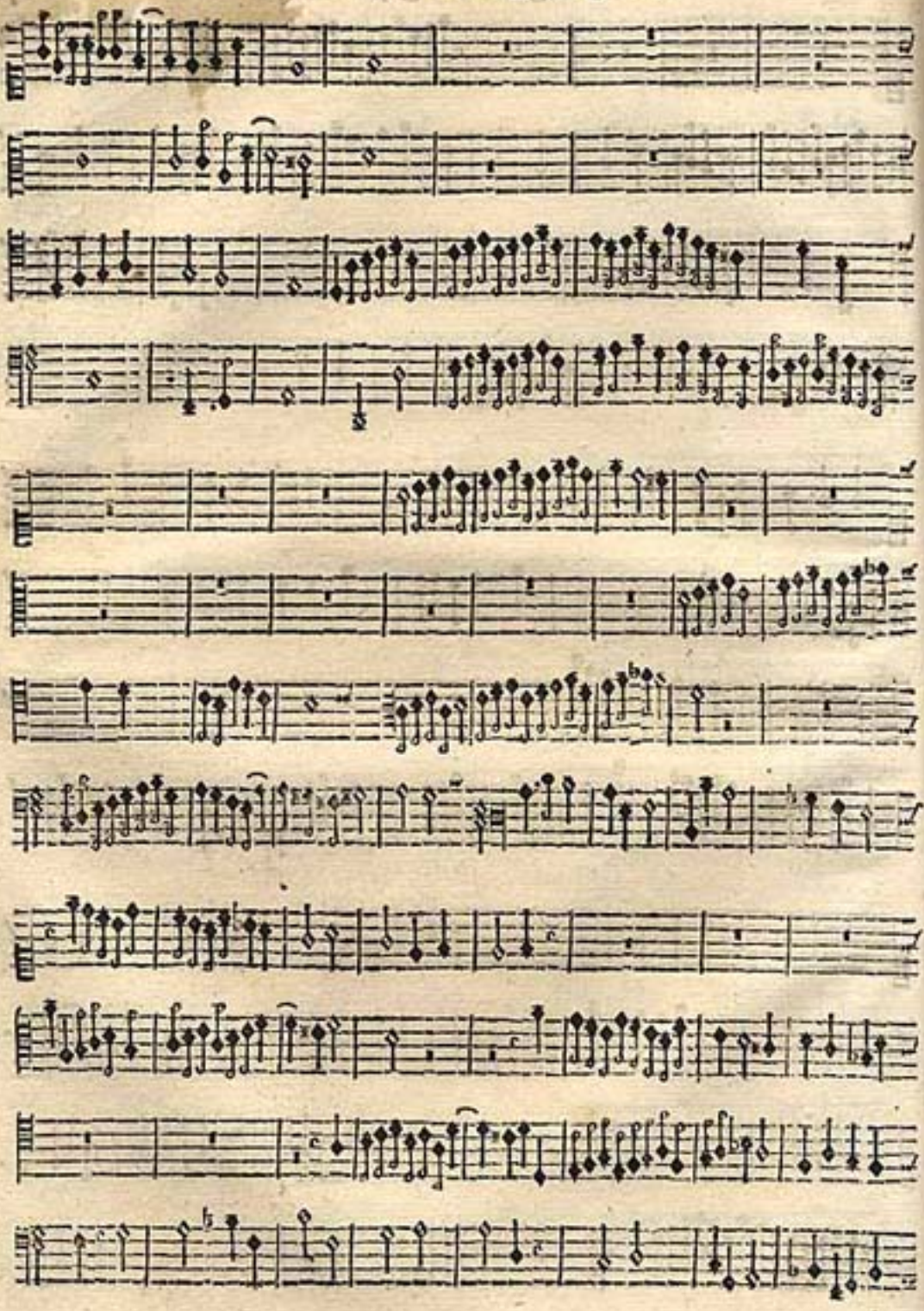


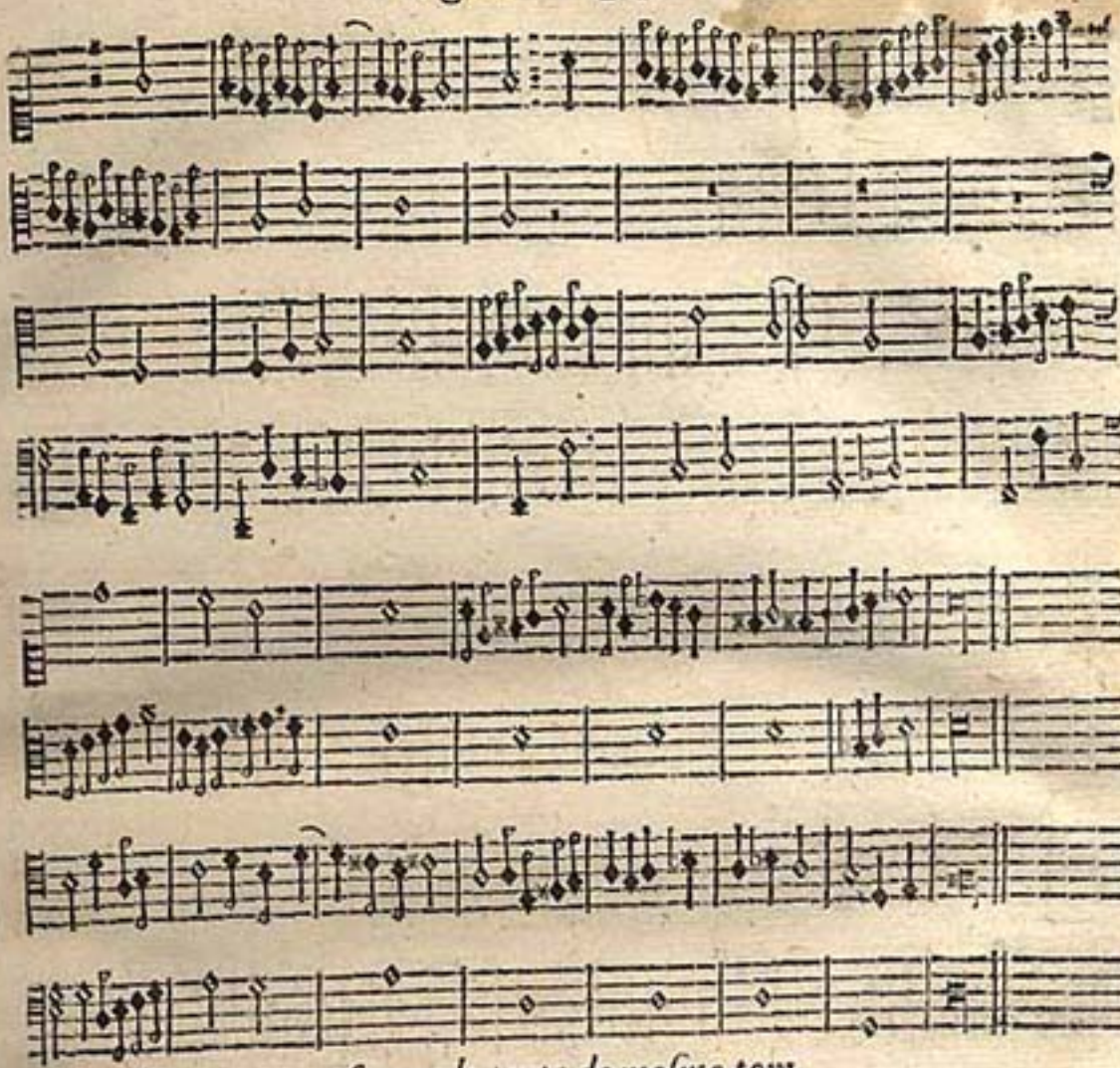




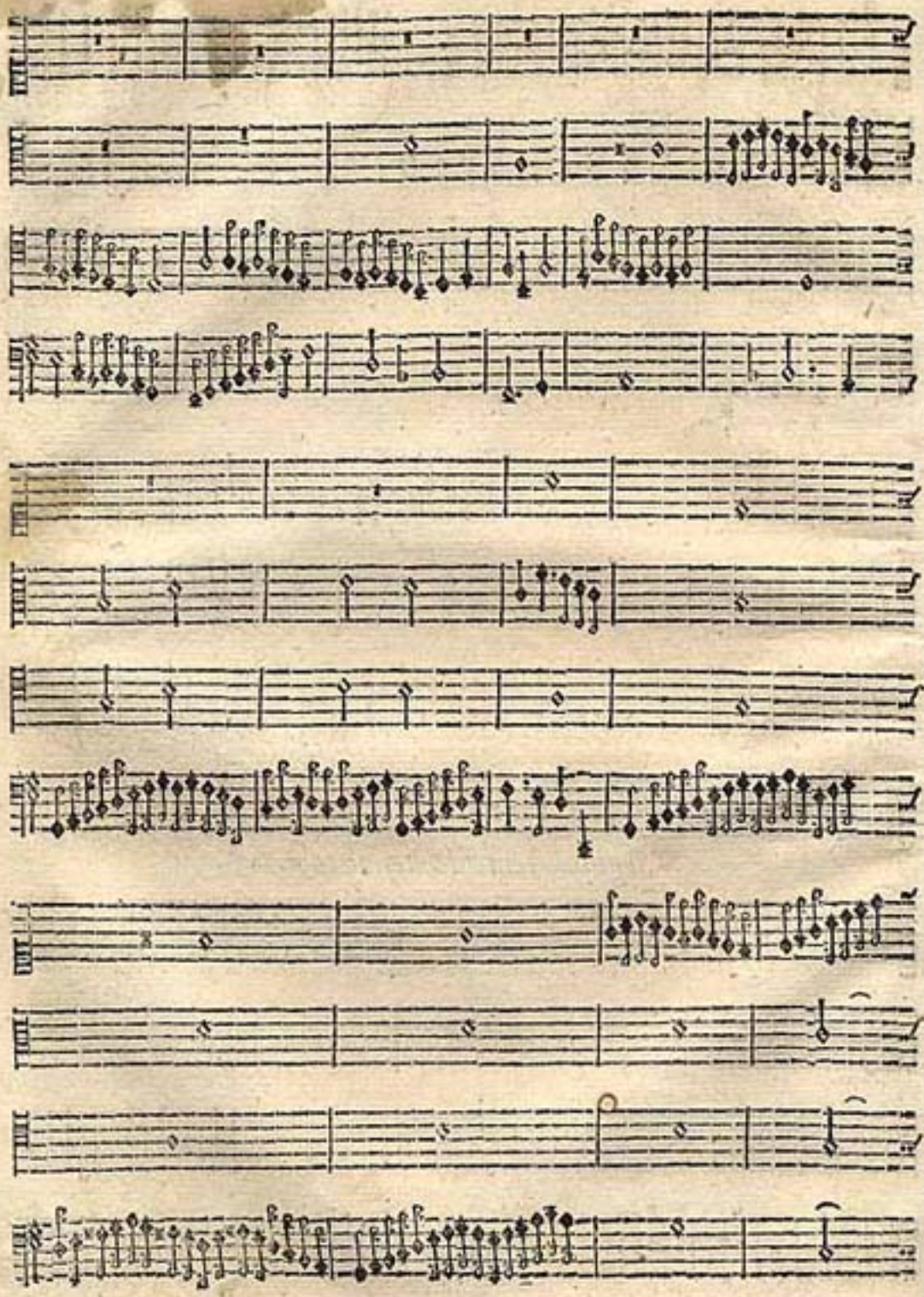


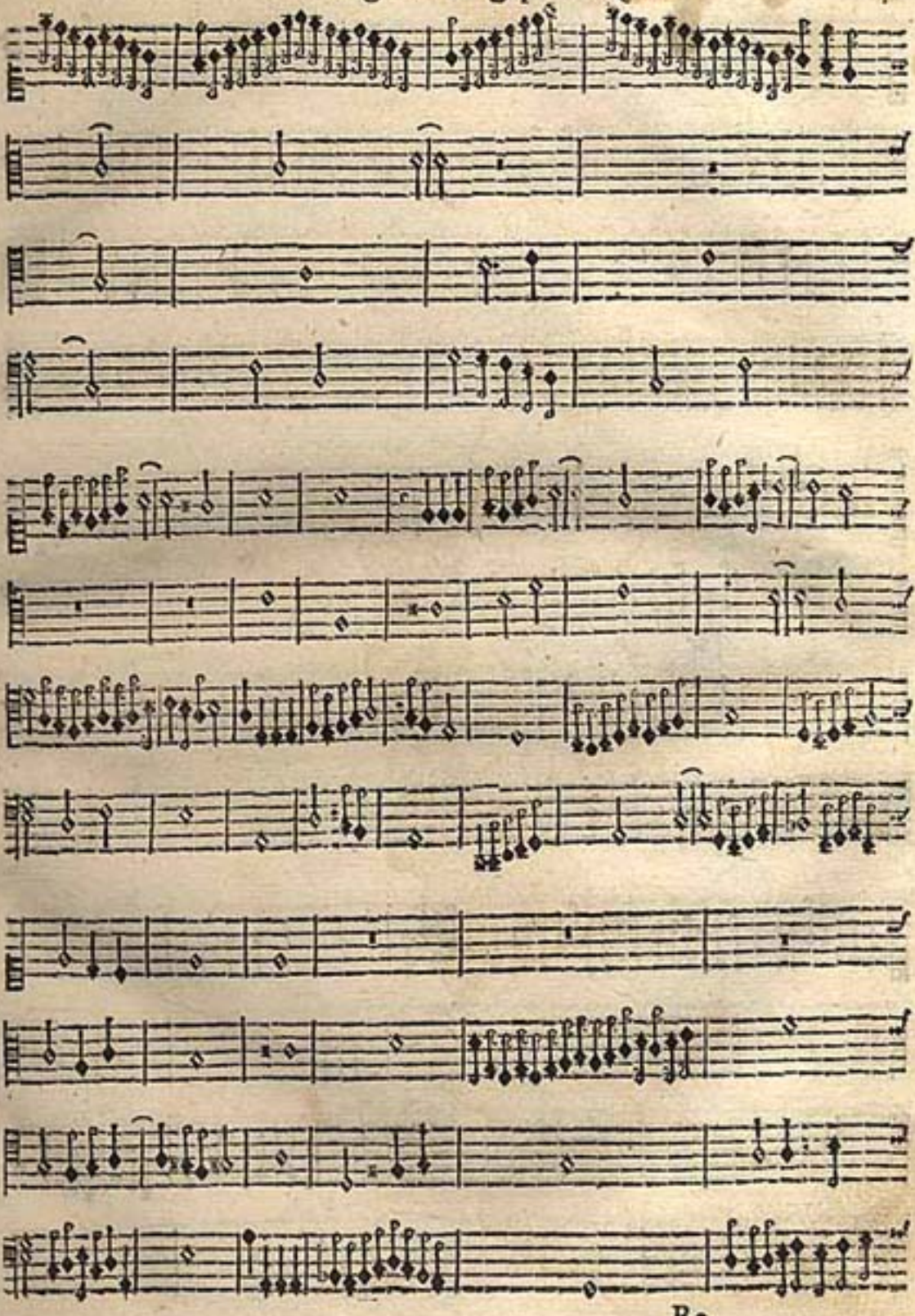


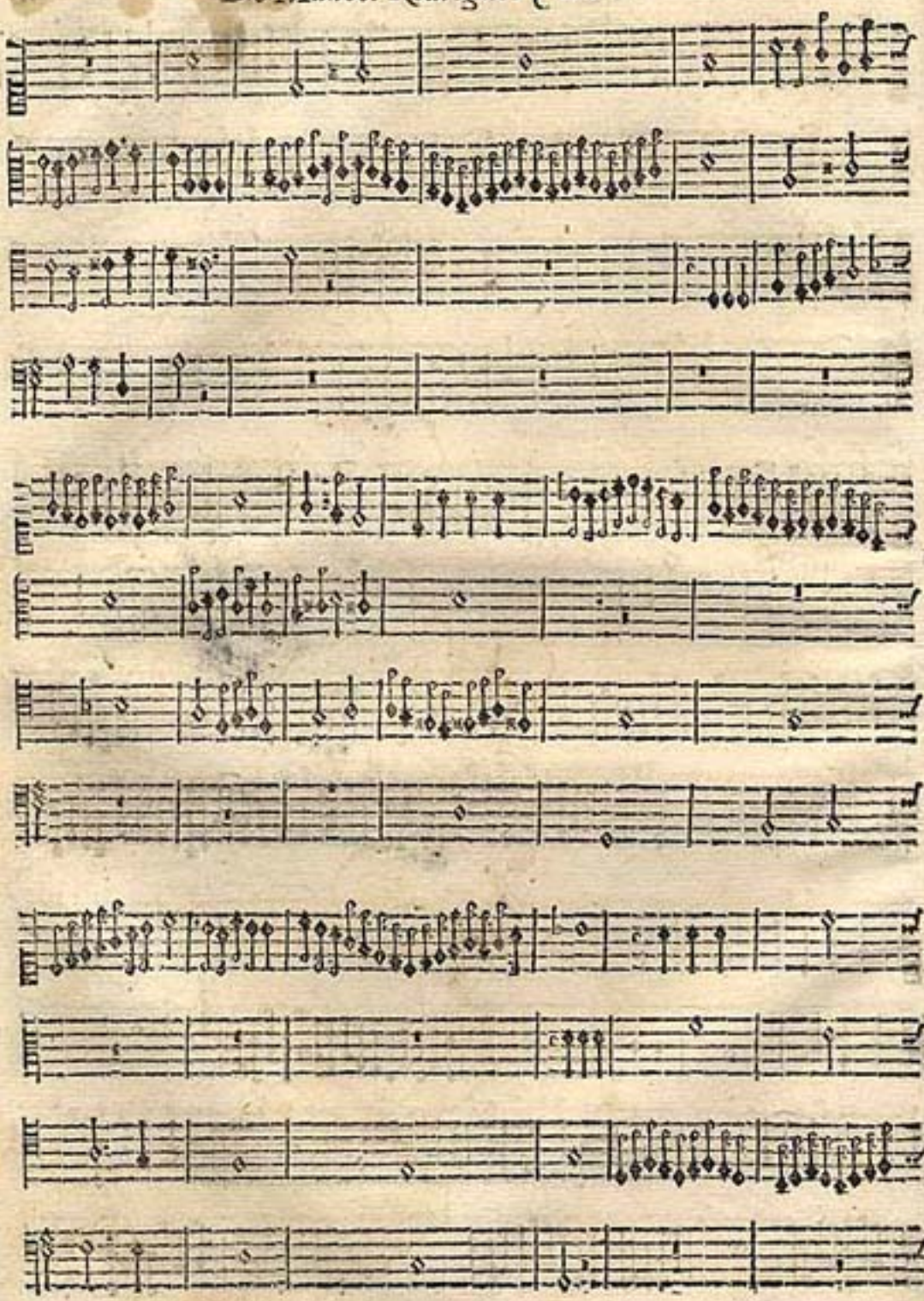


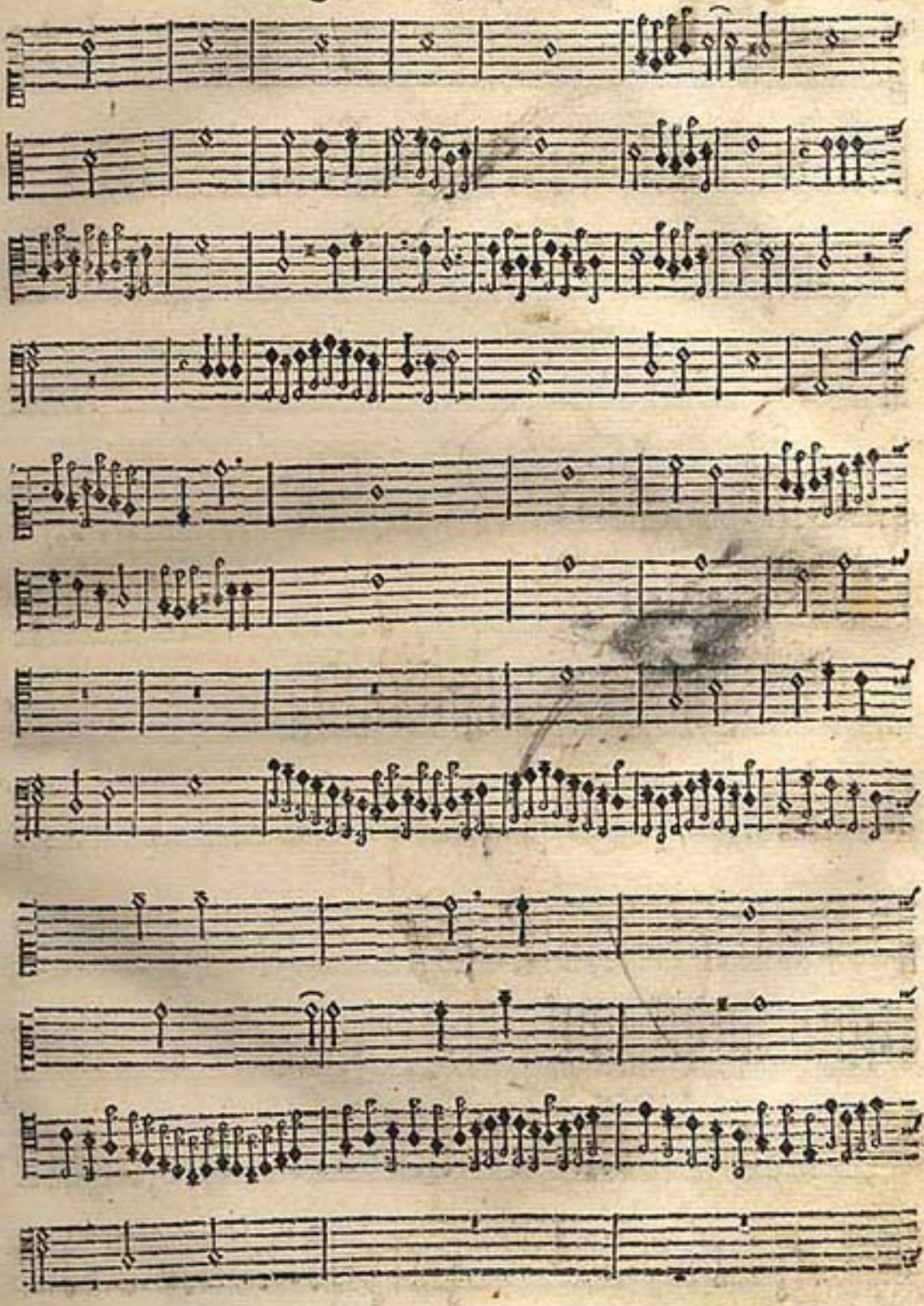


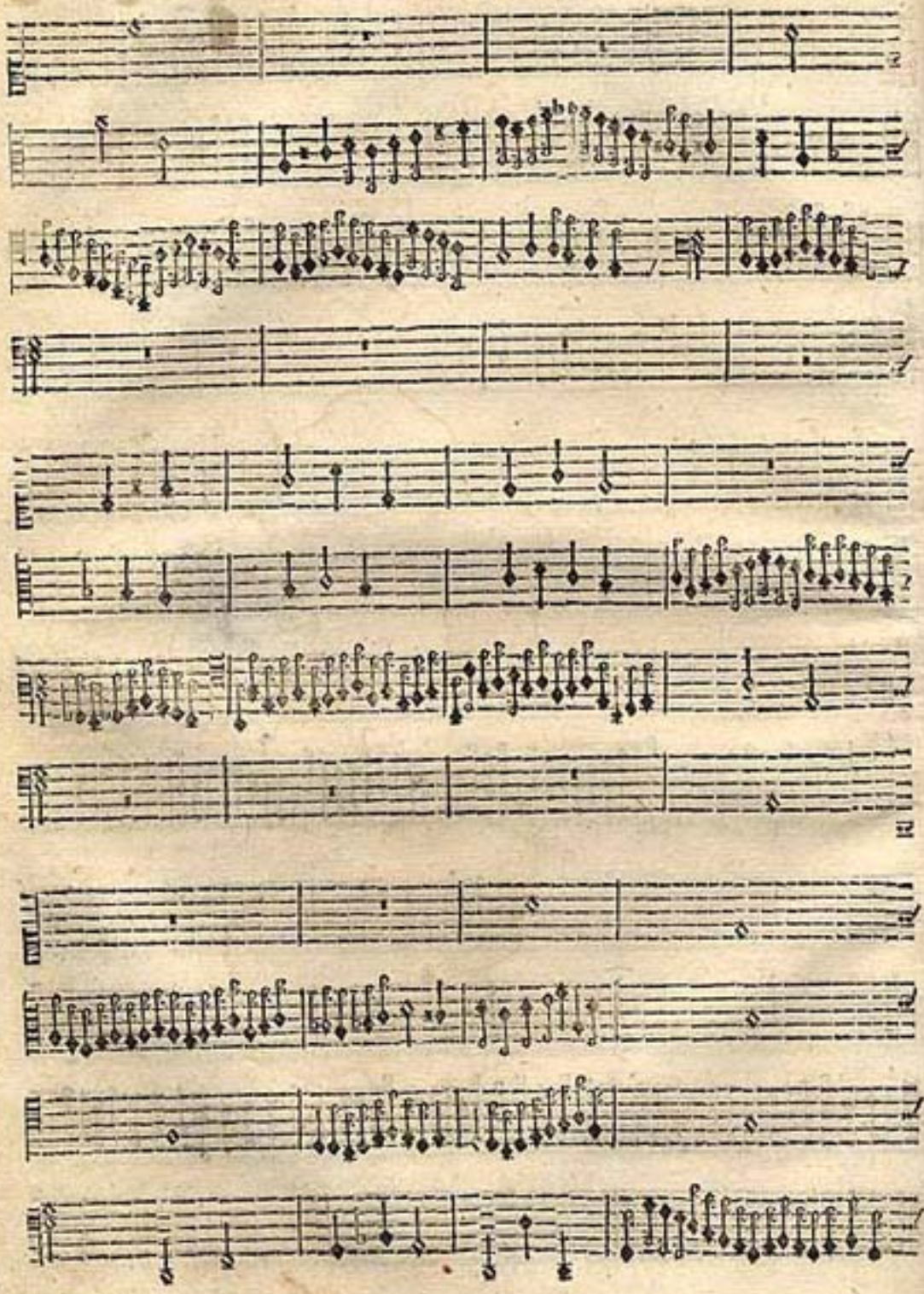
Segundo tento do meſmo tom.

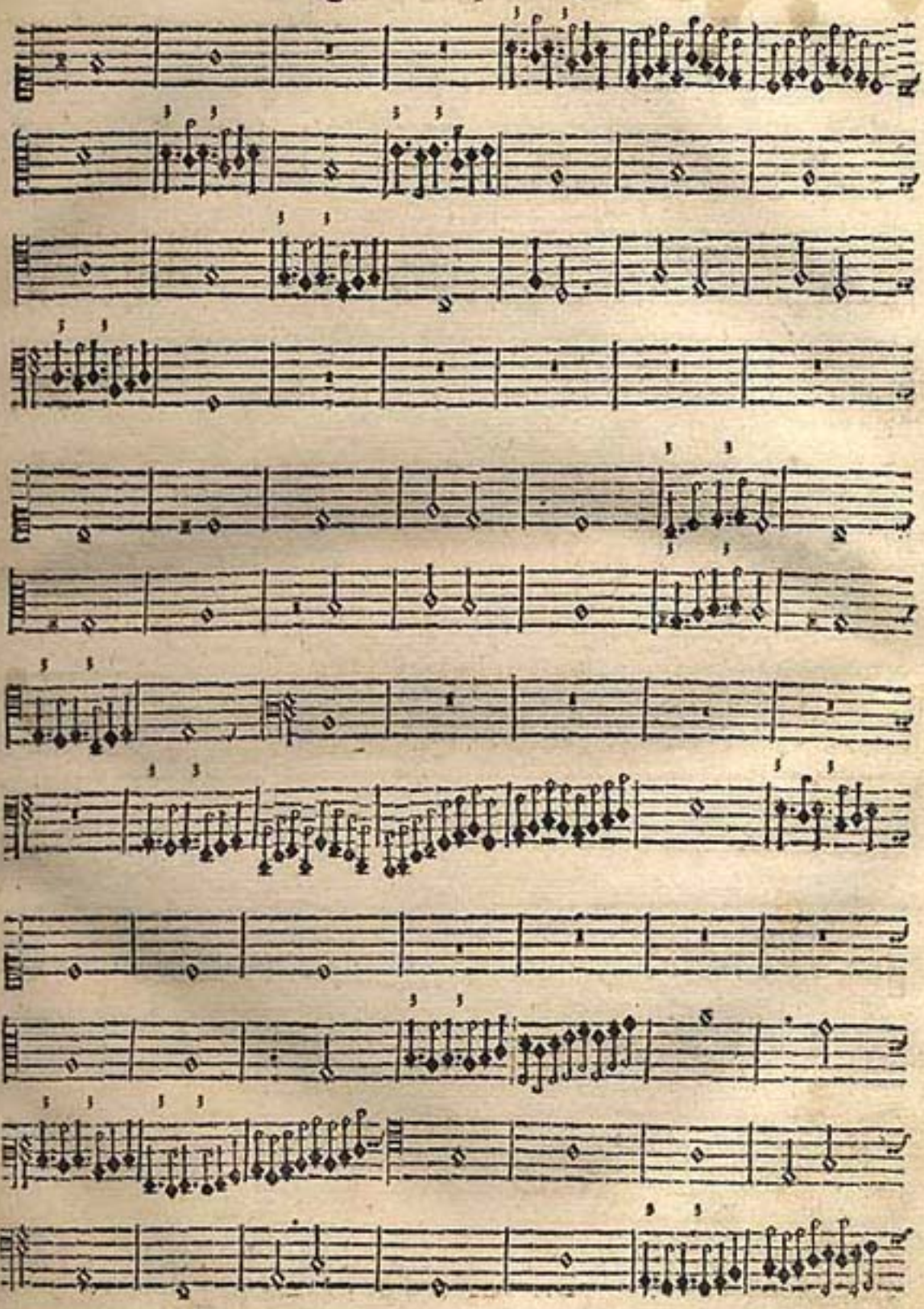




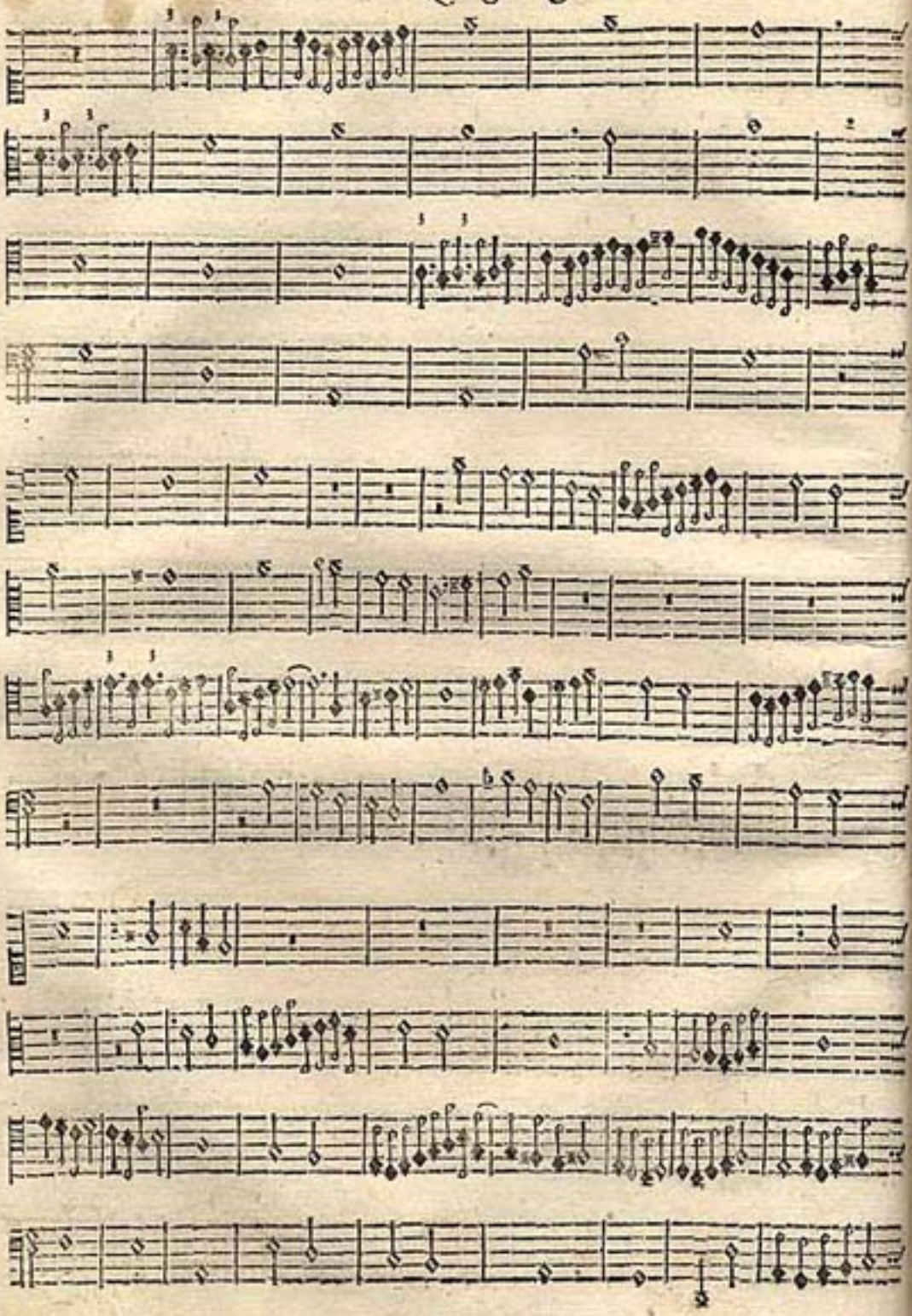


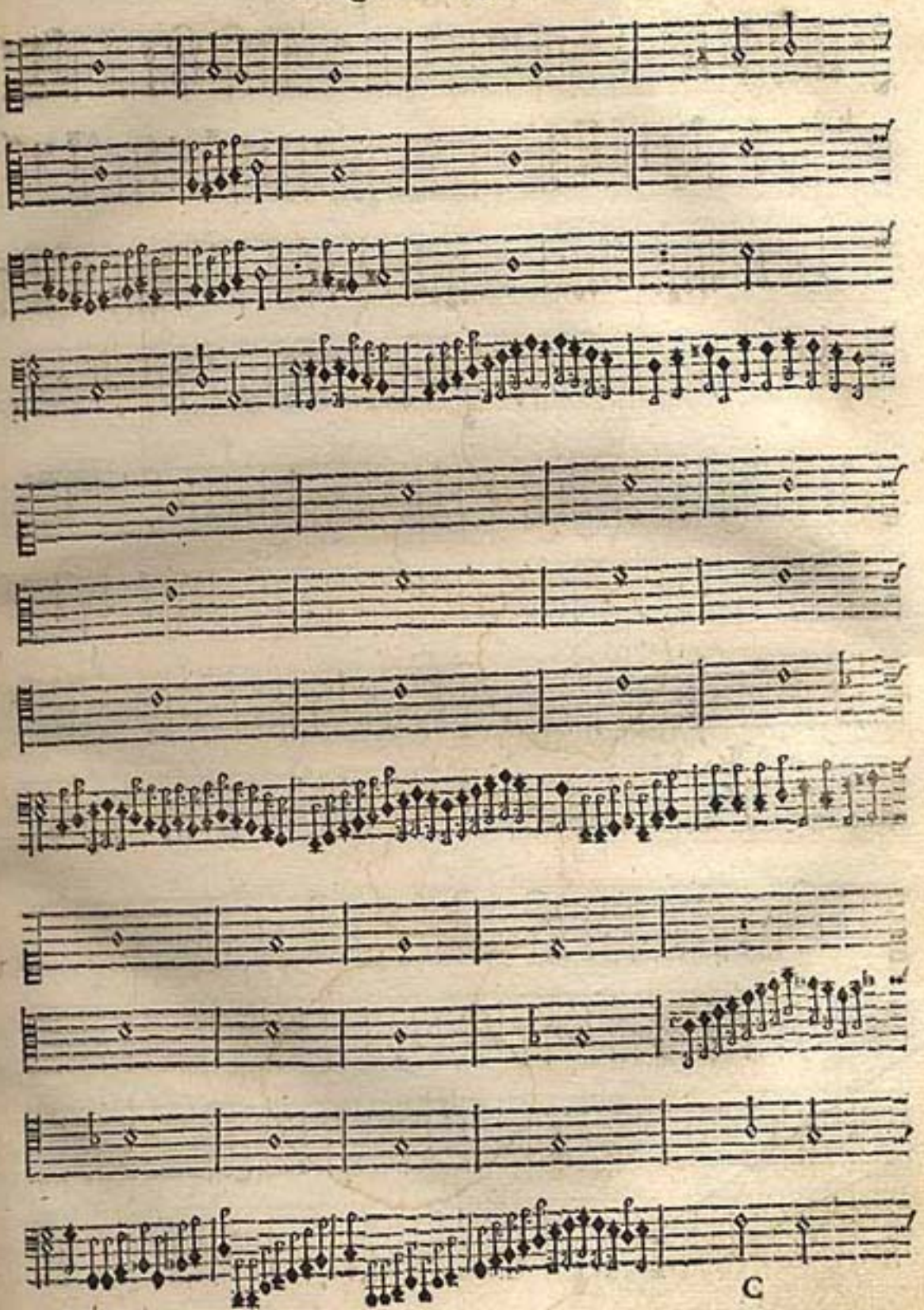






De Manoel Rodrigues Coelho.





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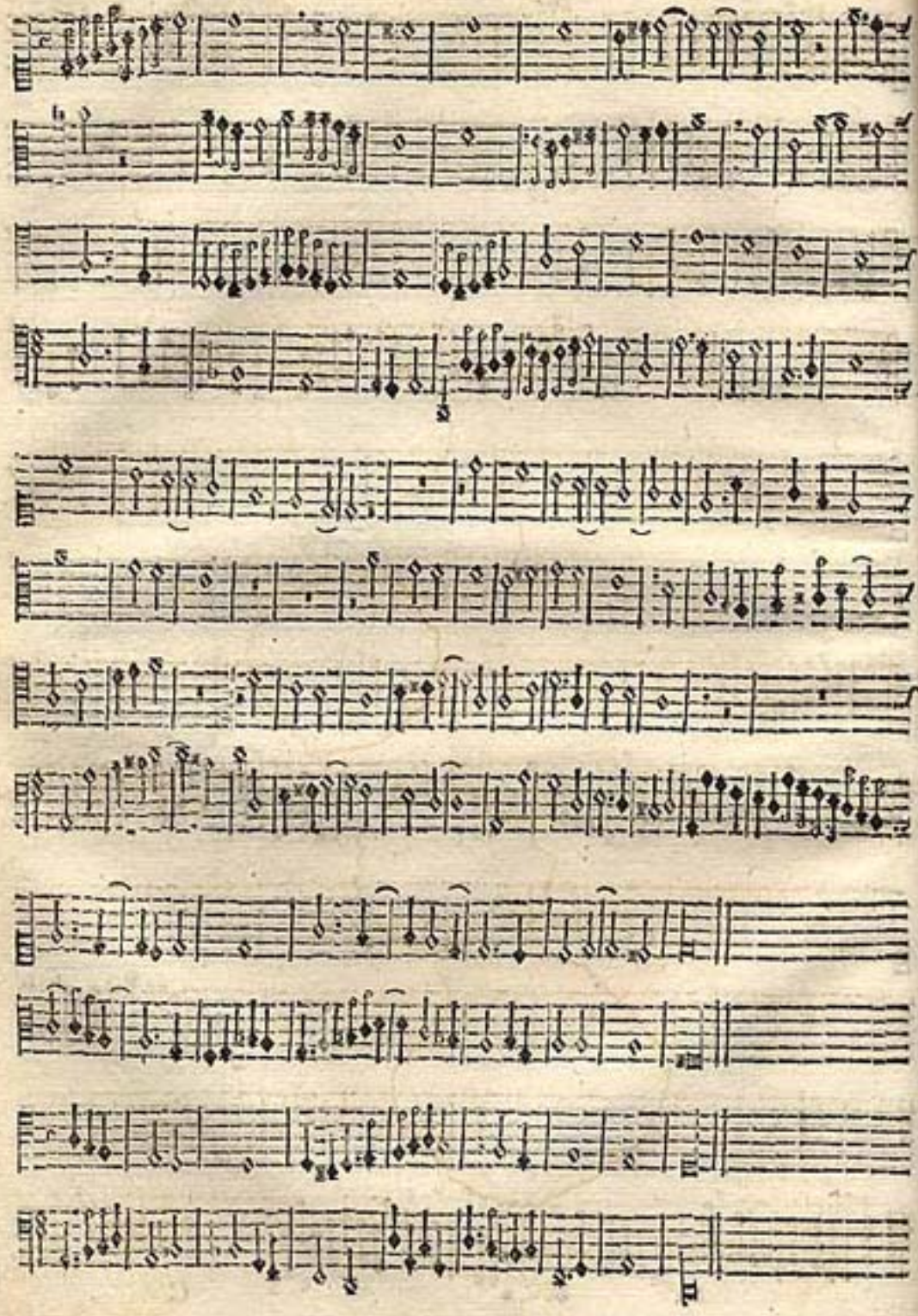

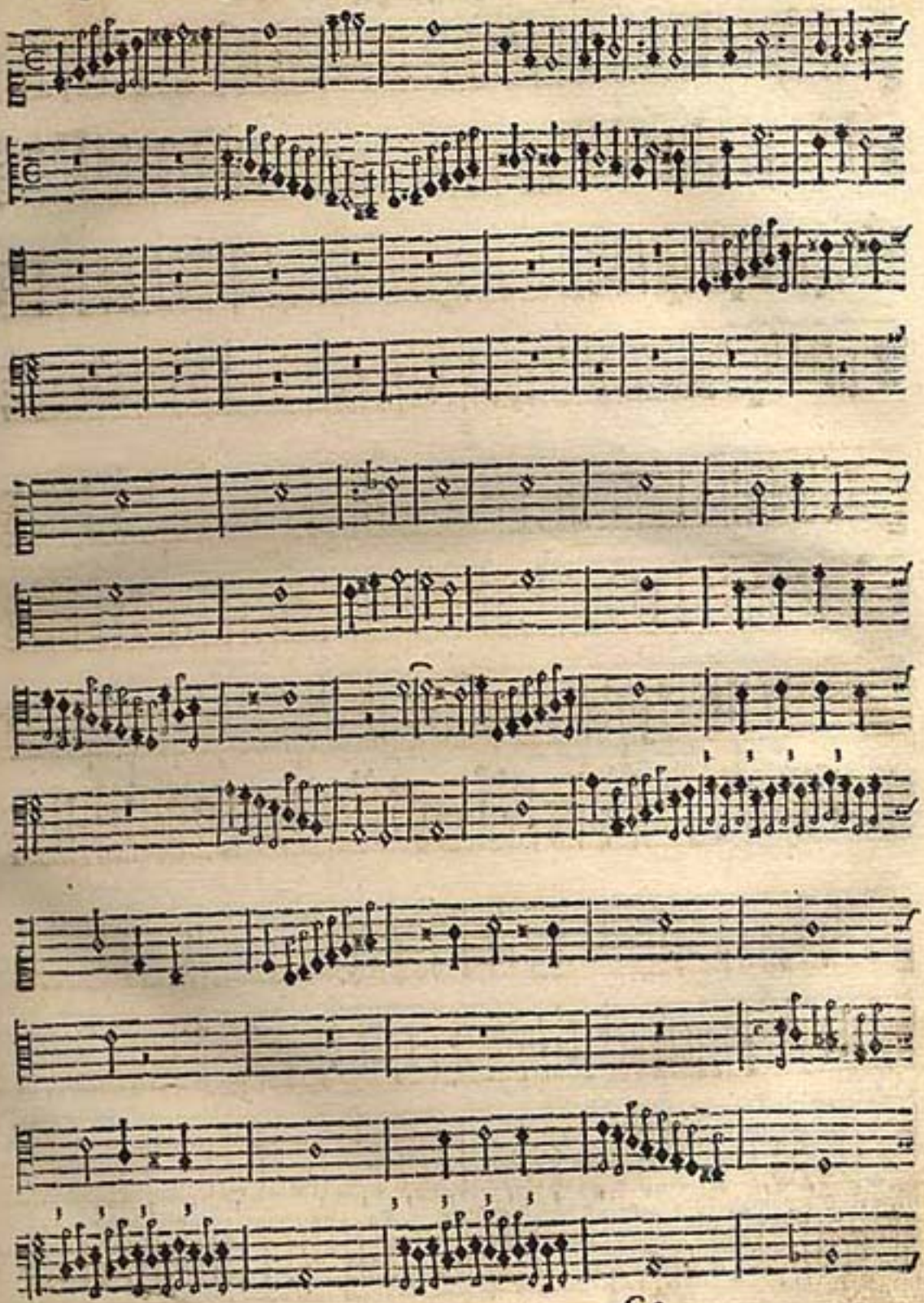

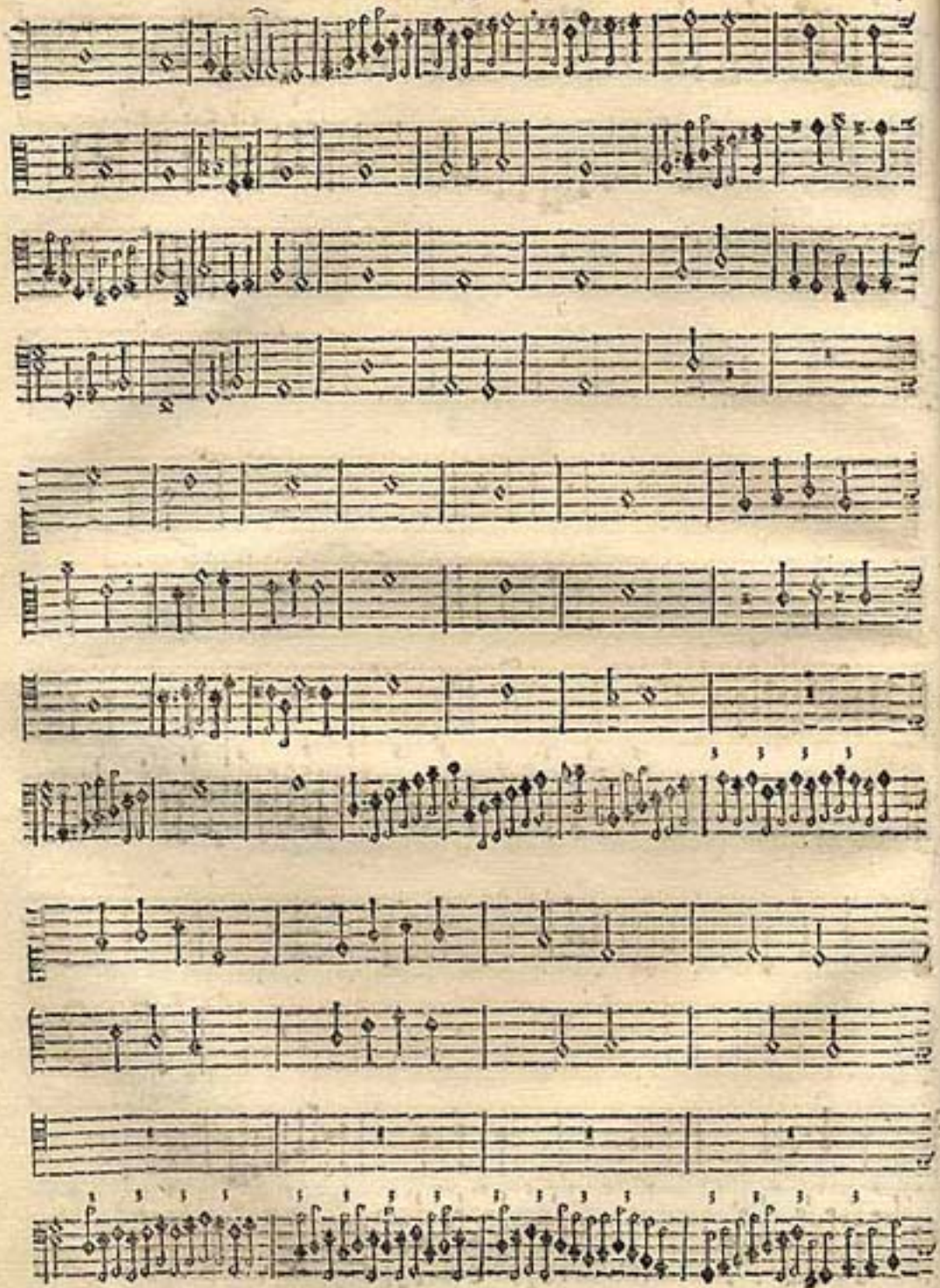

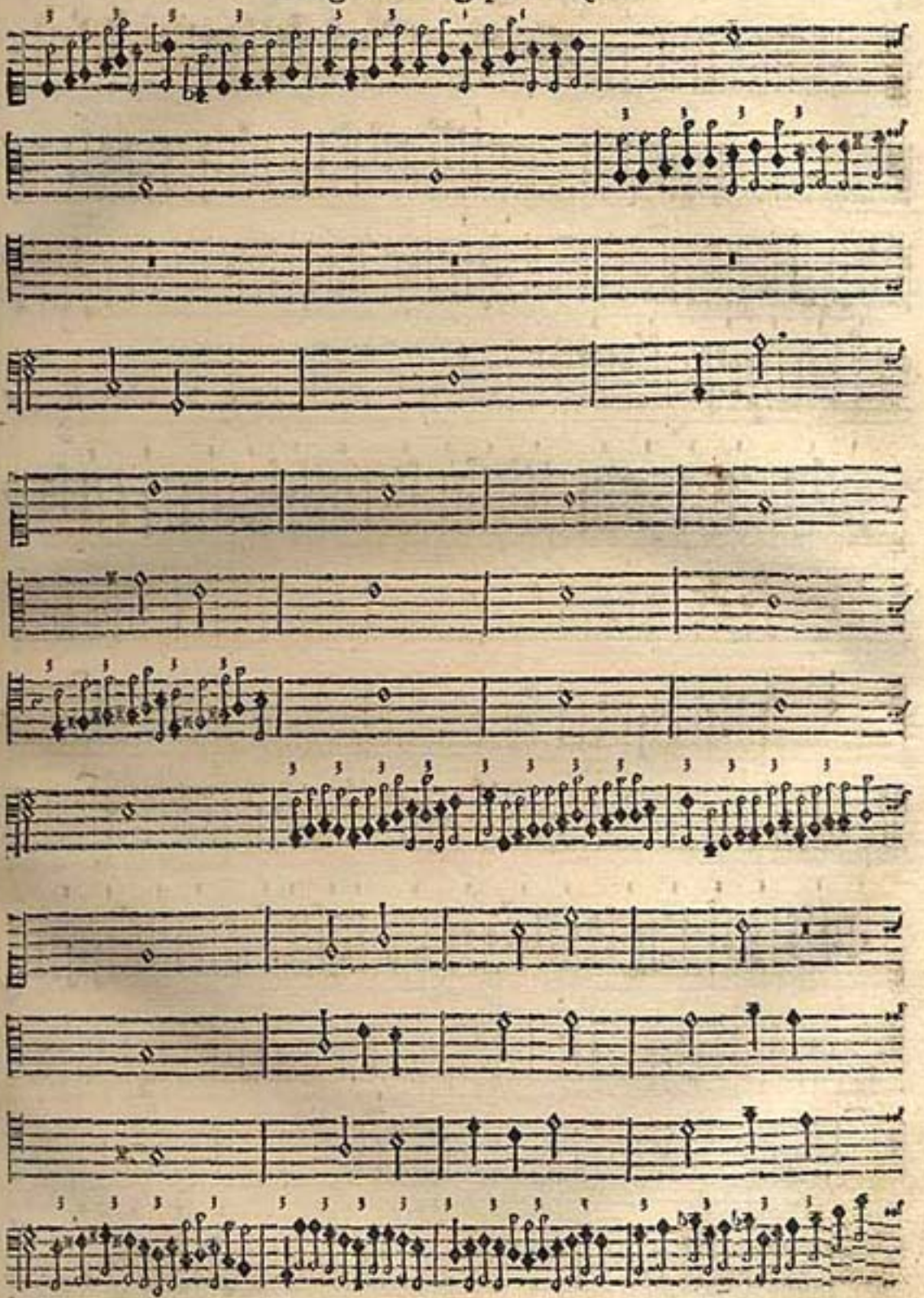

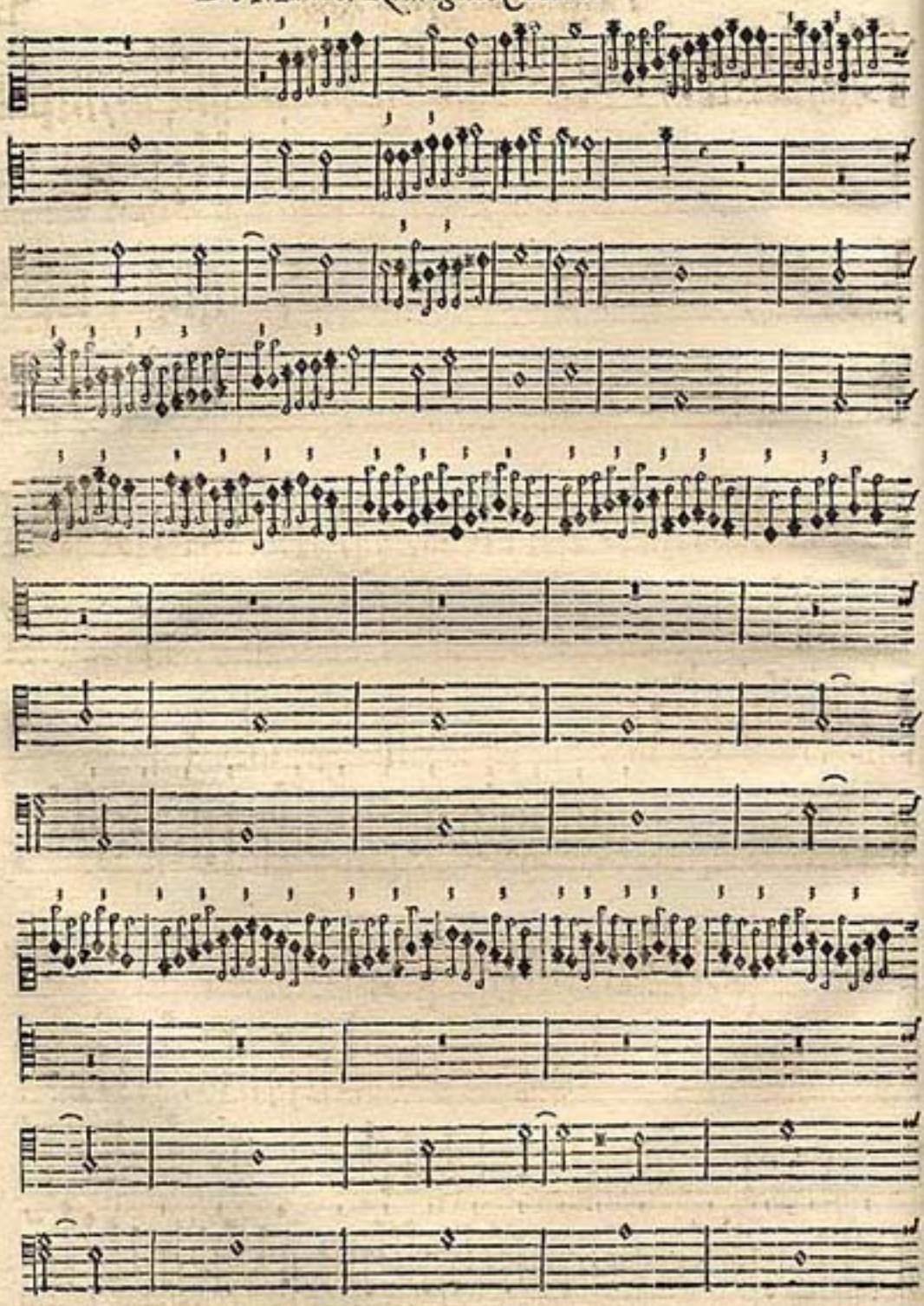

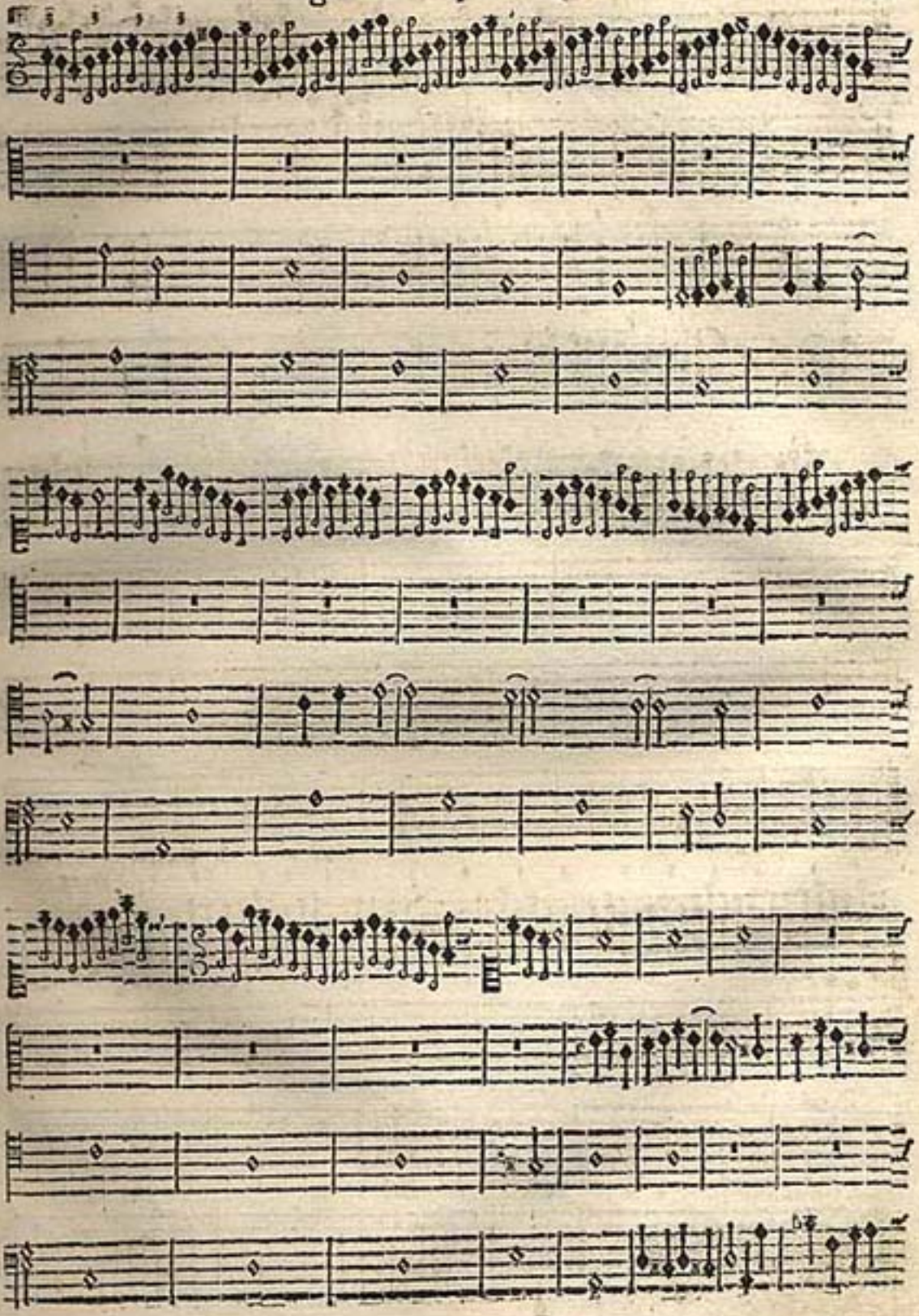

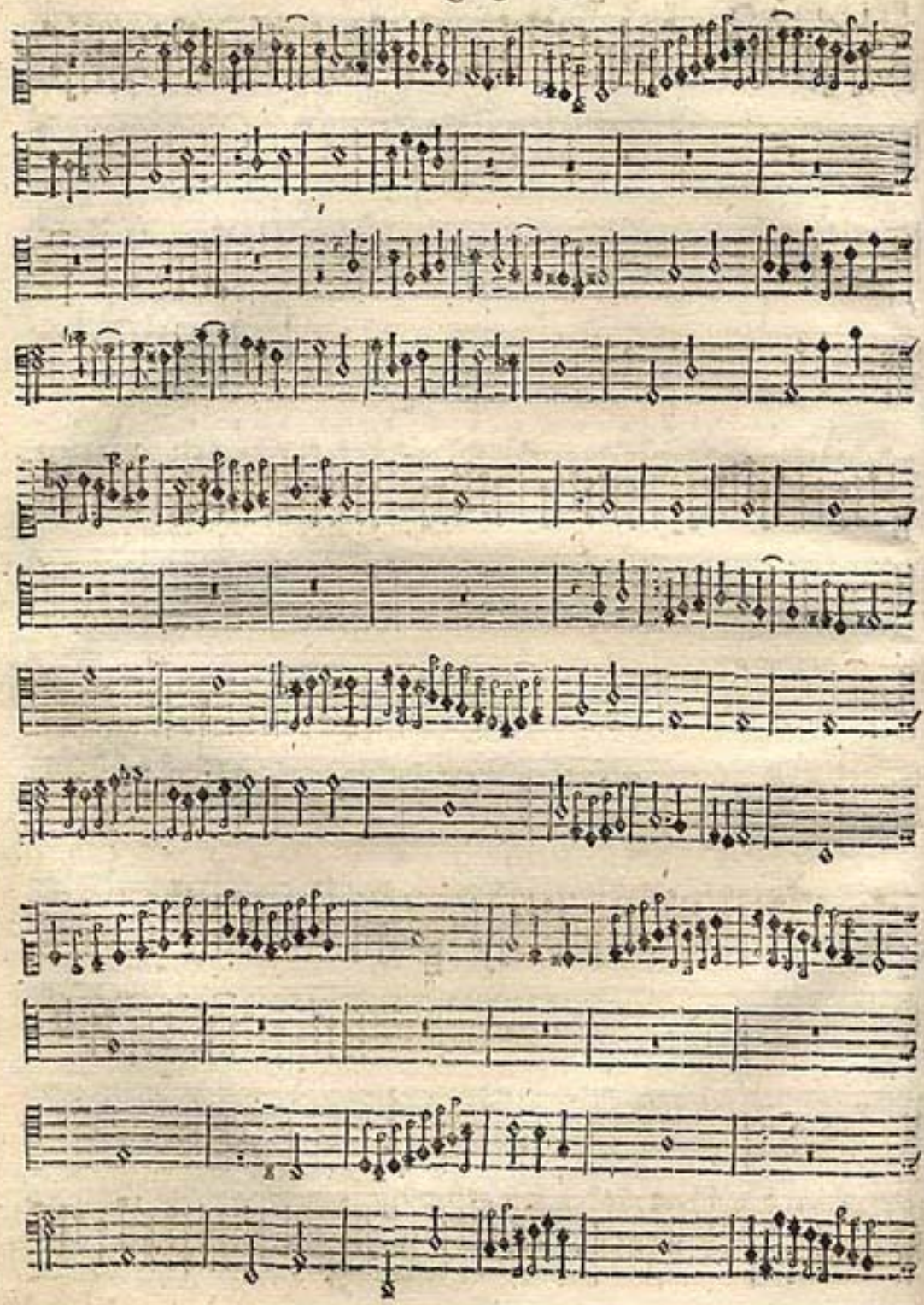

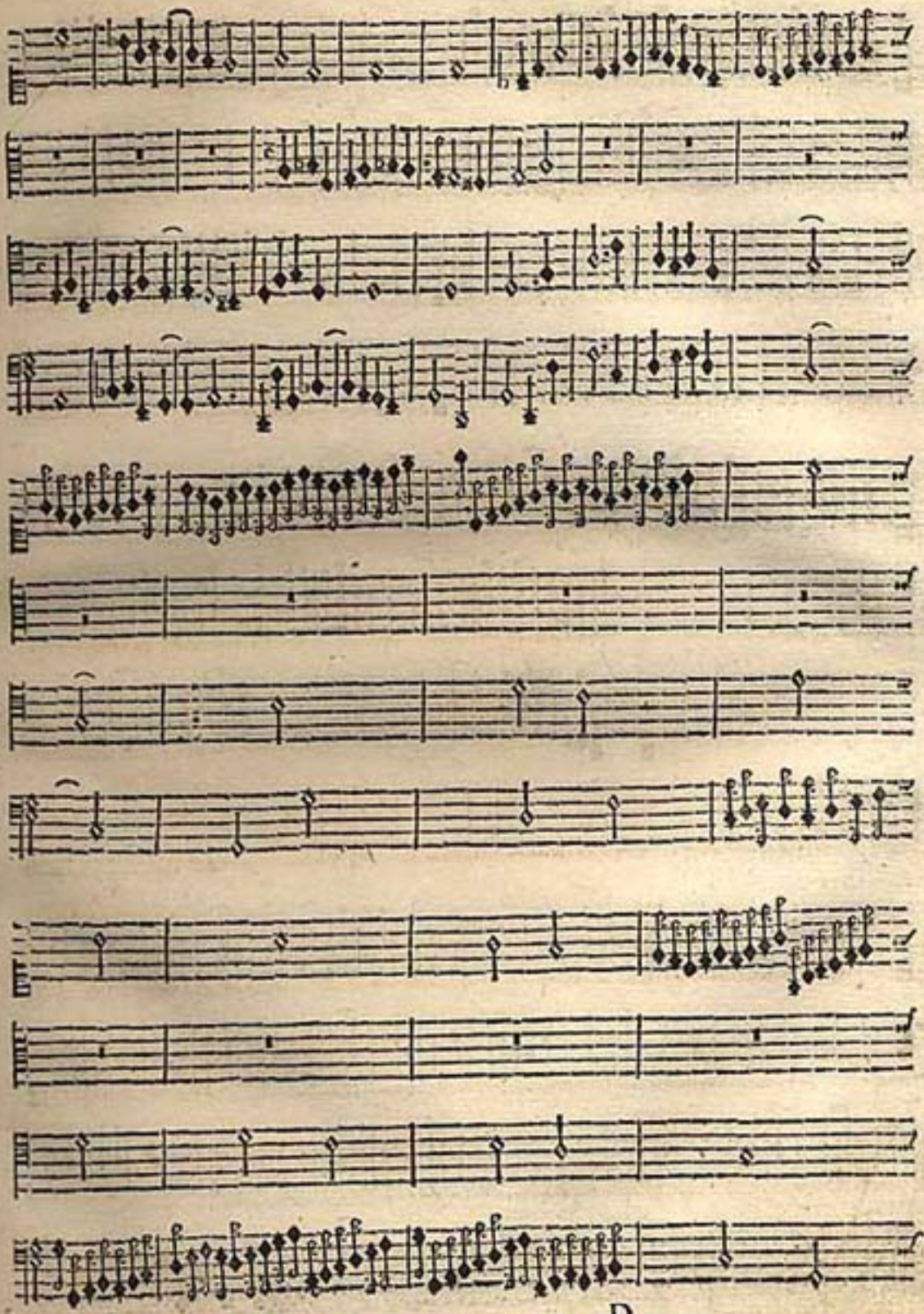

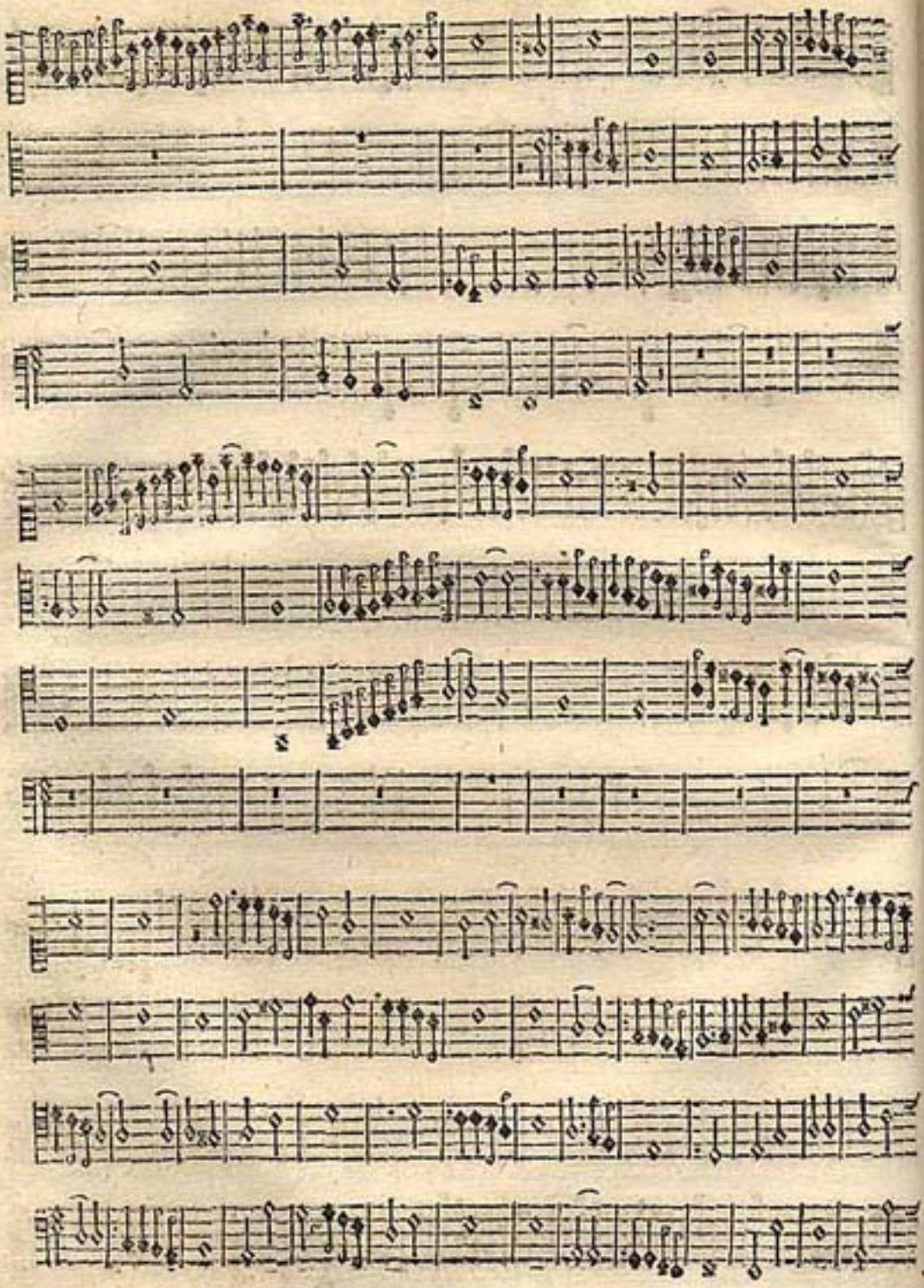

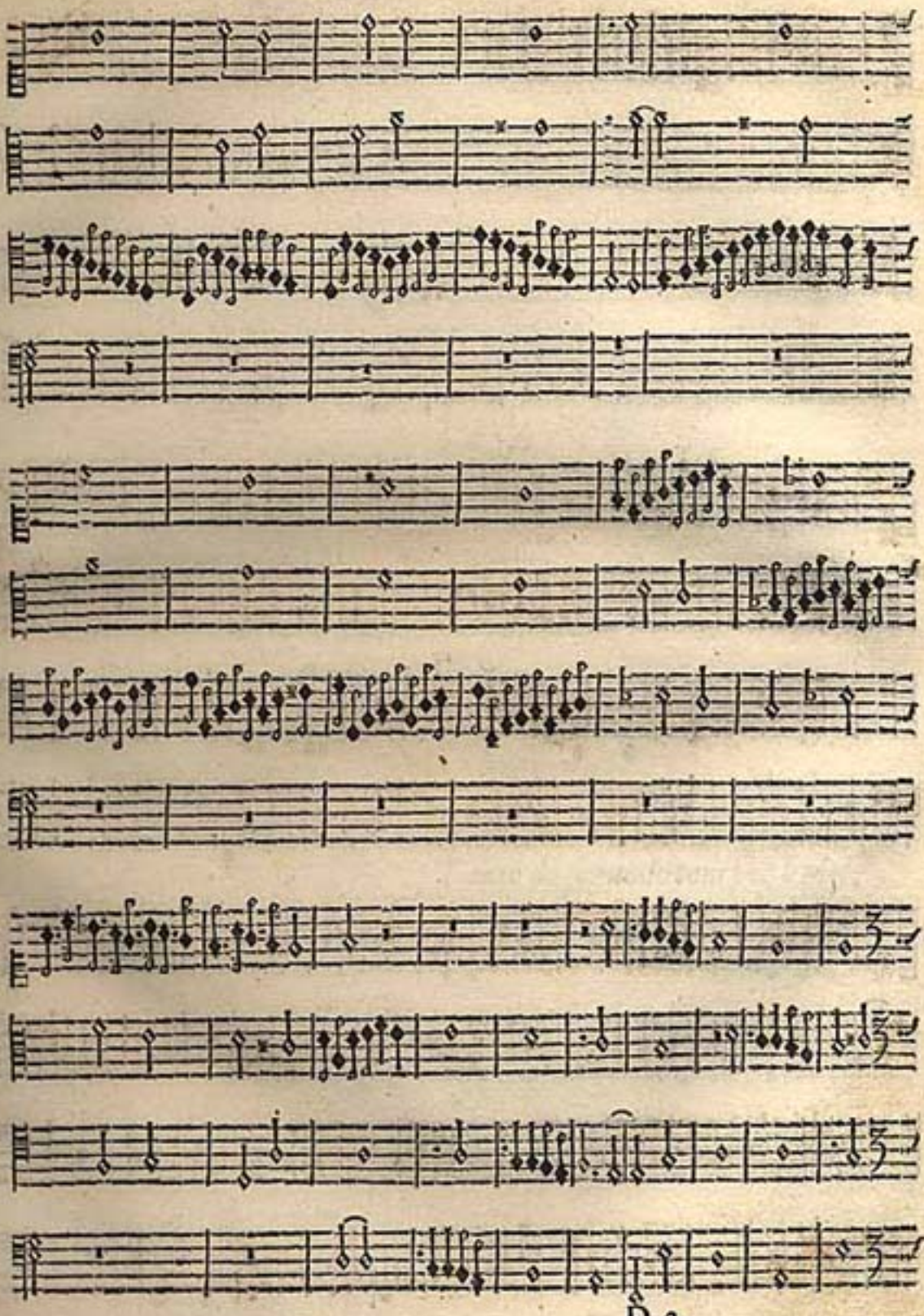

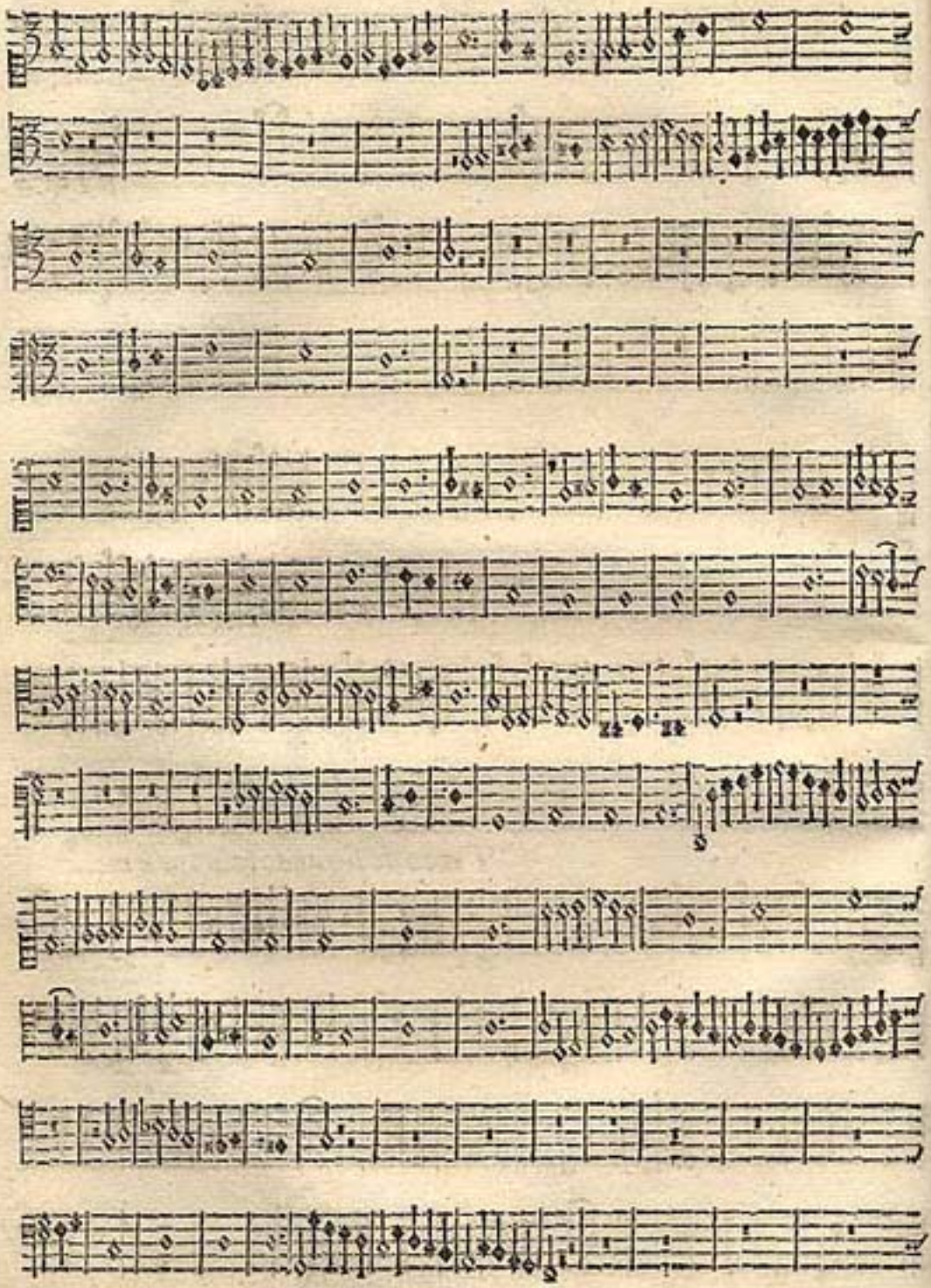

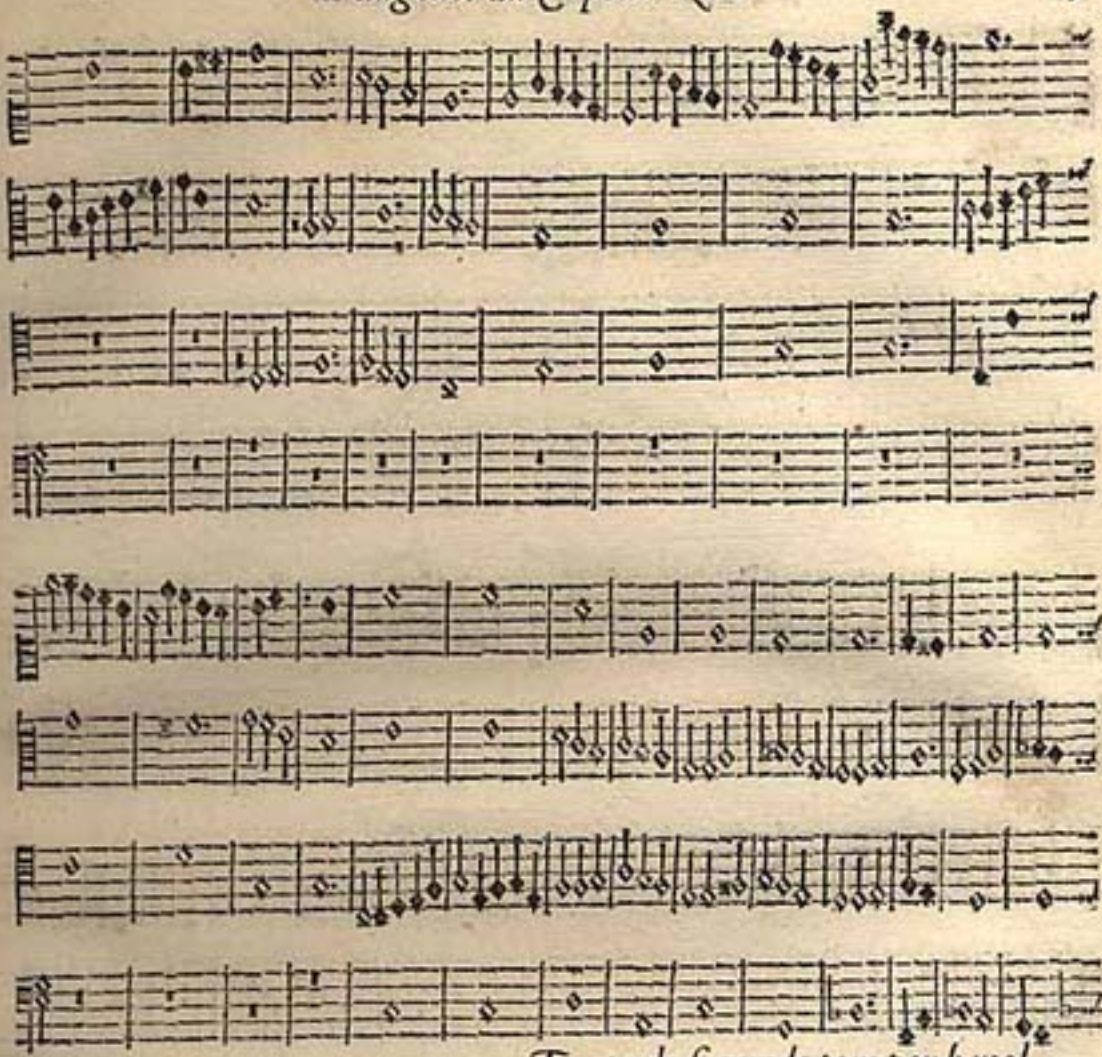

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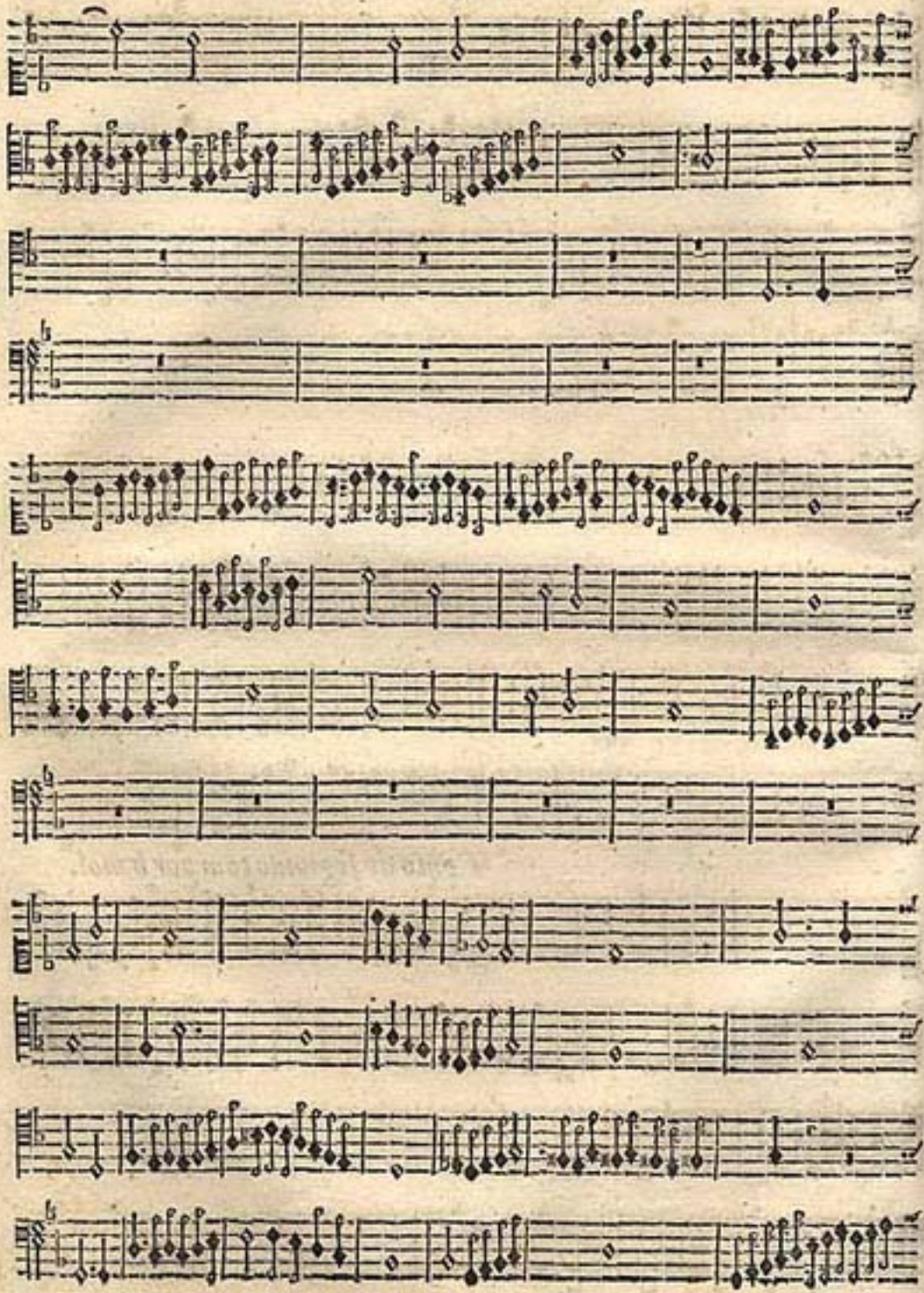

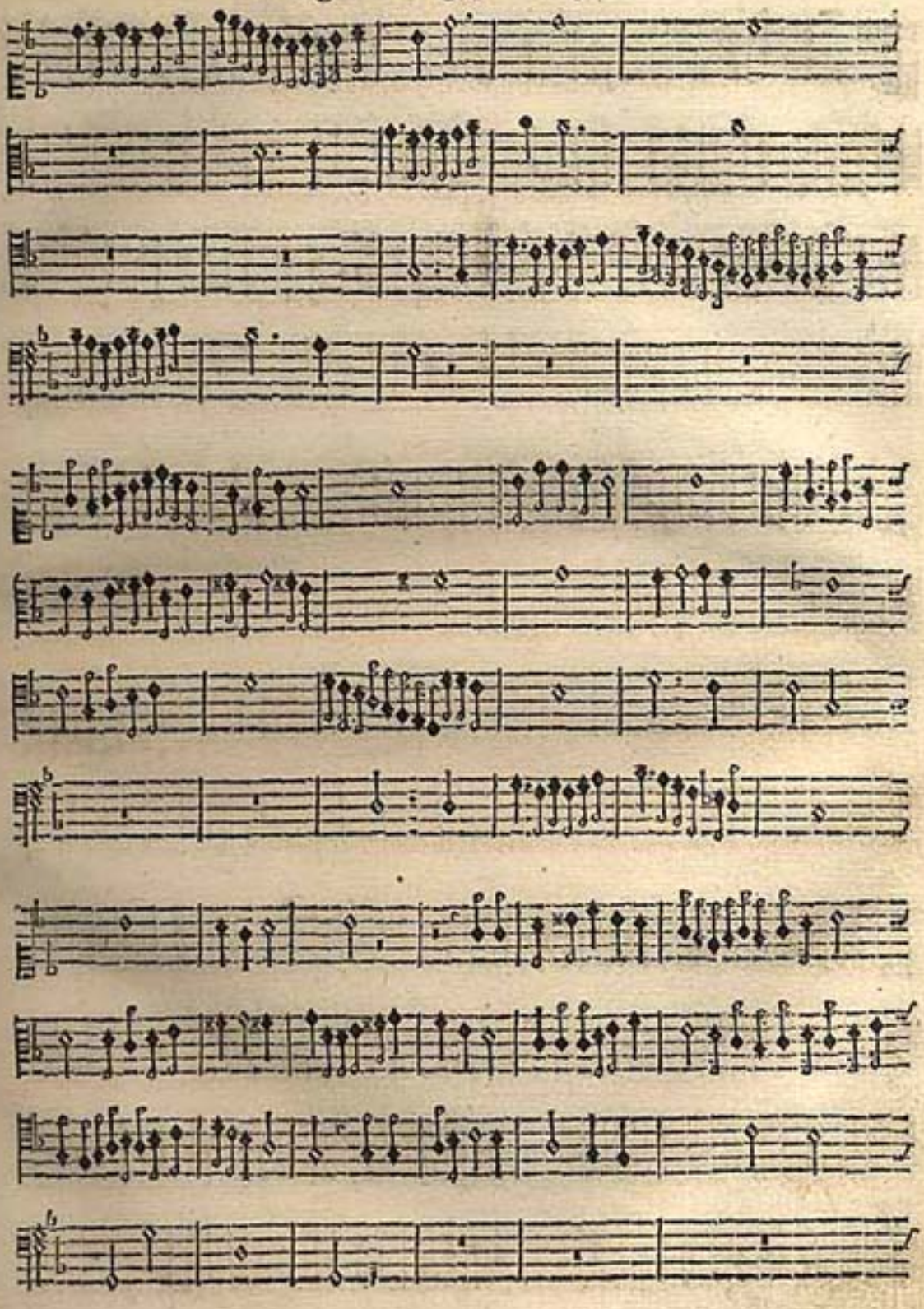

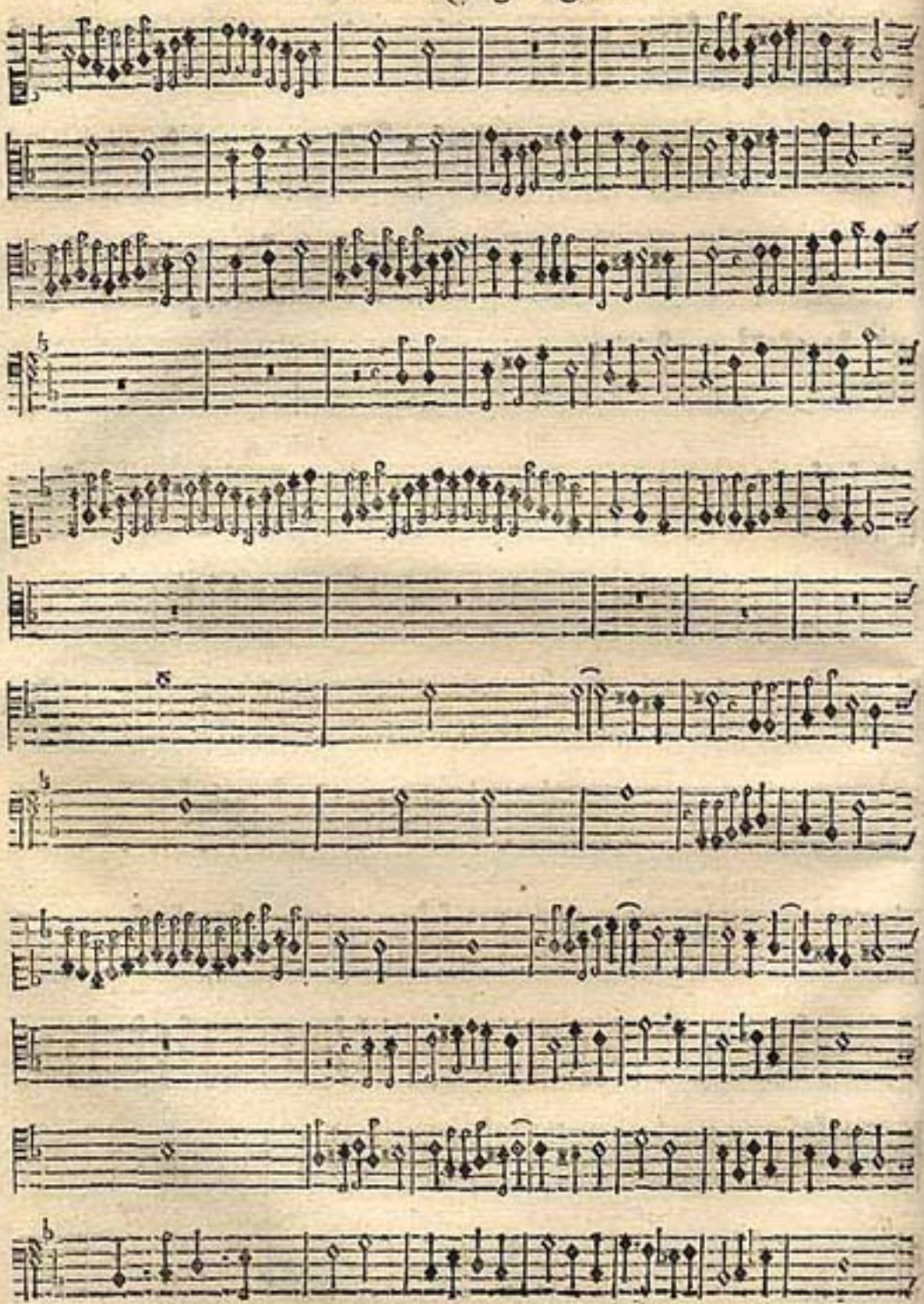

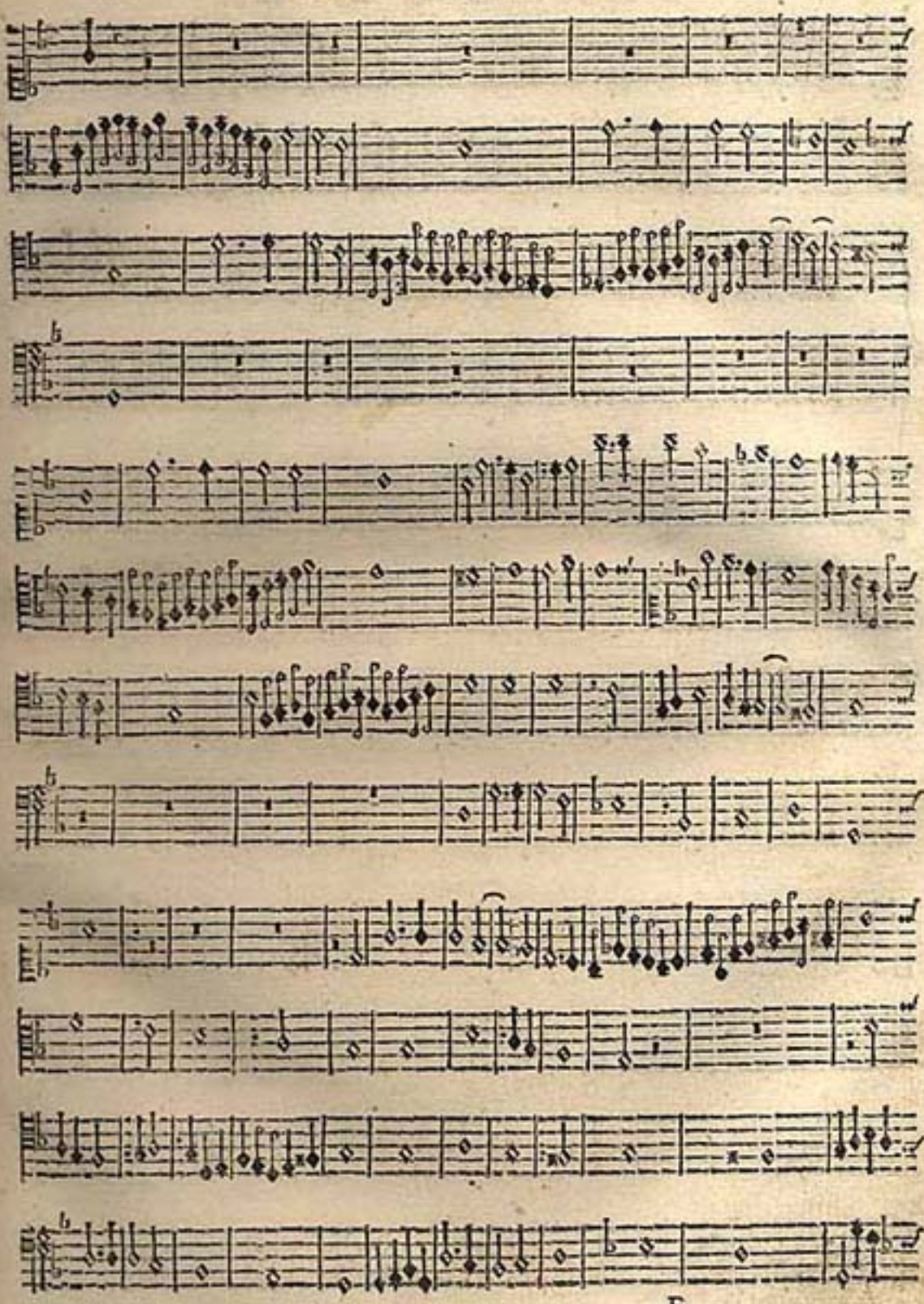

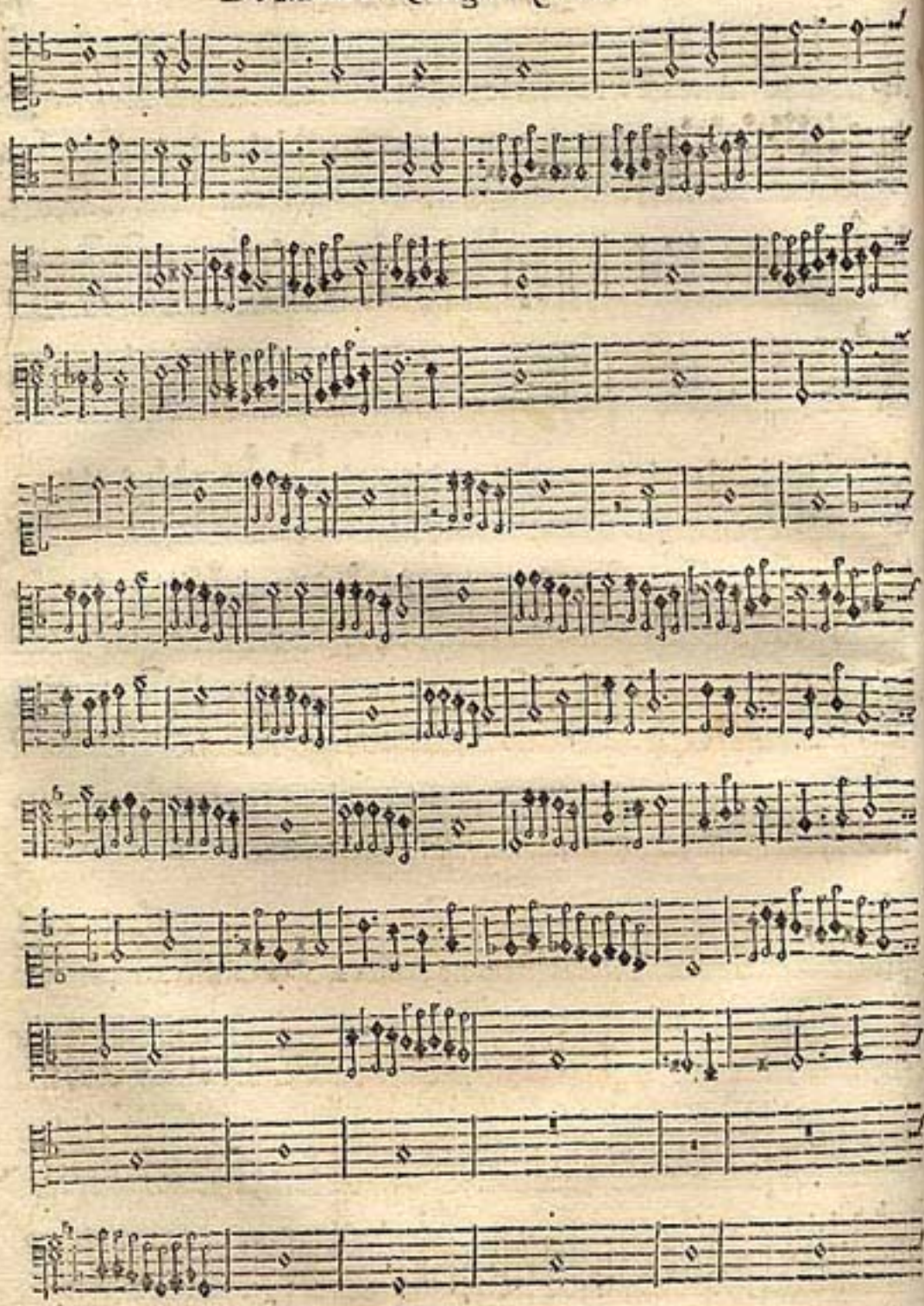

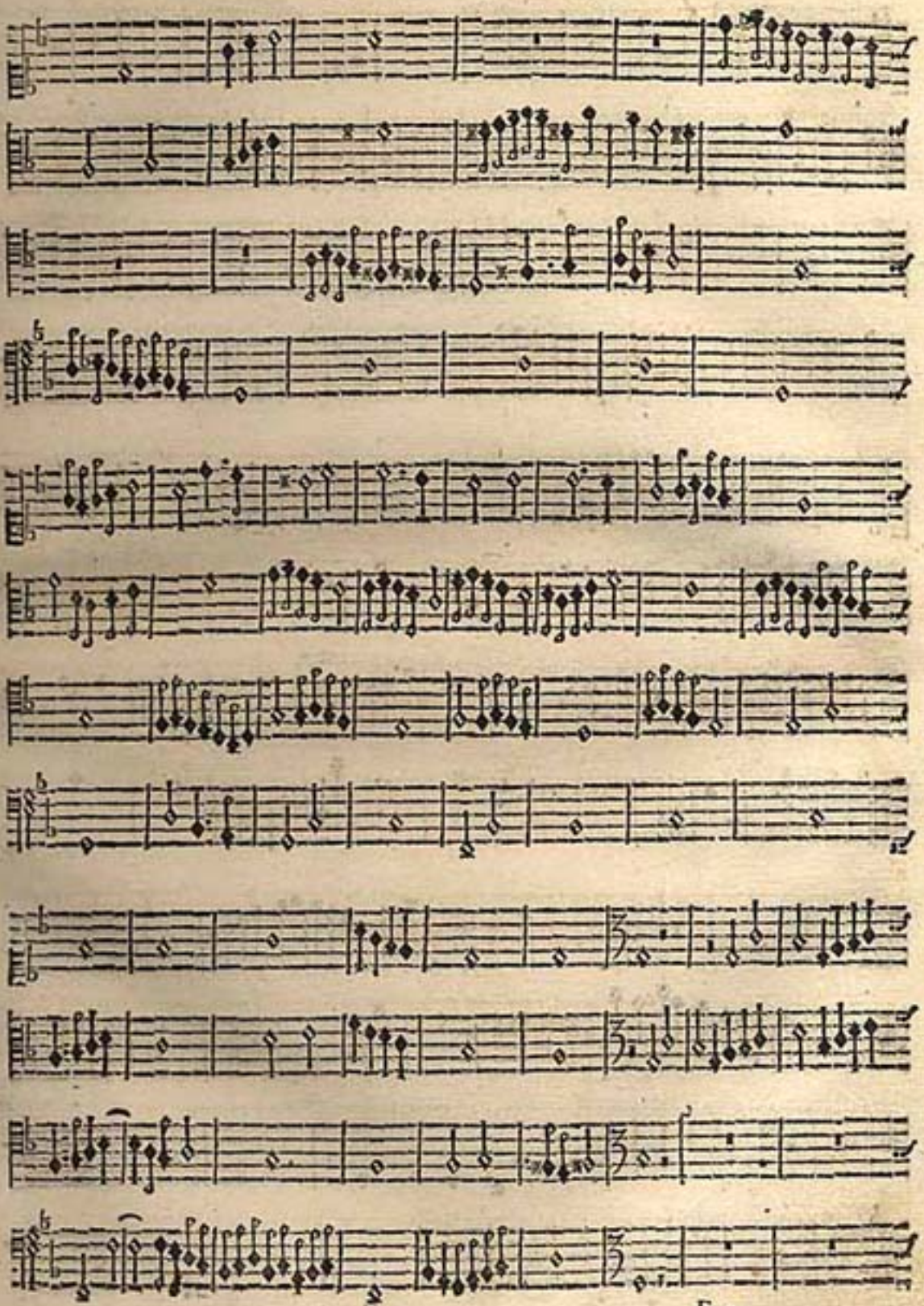

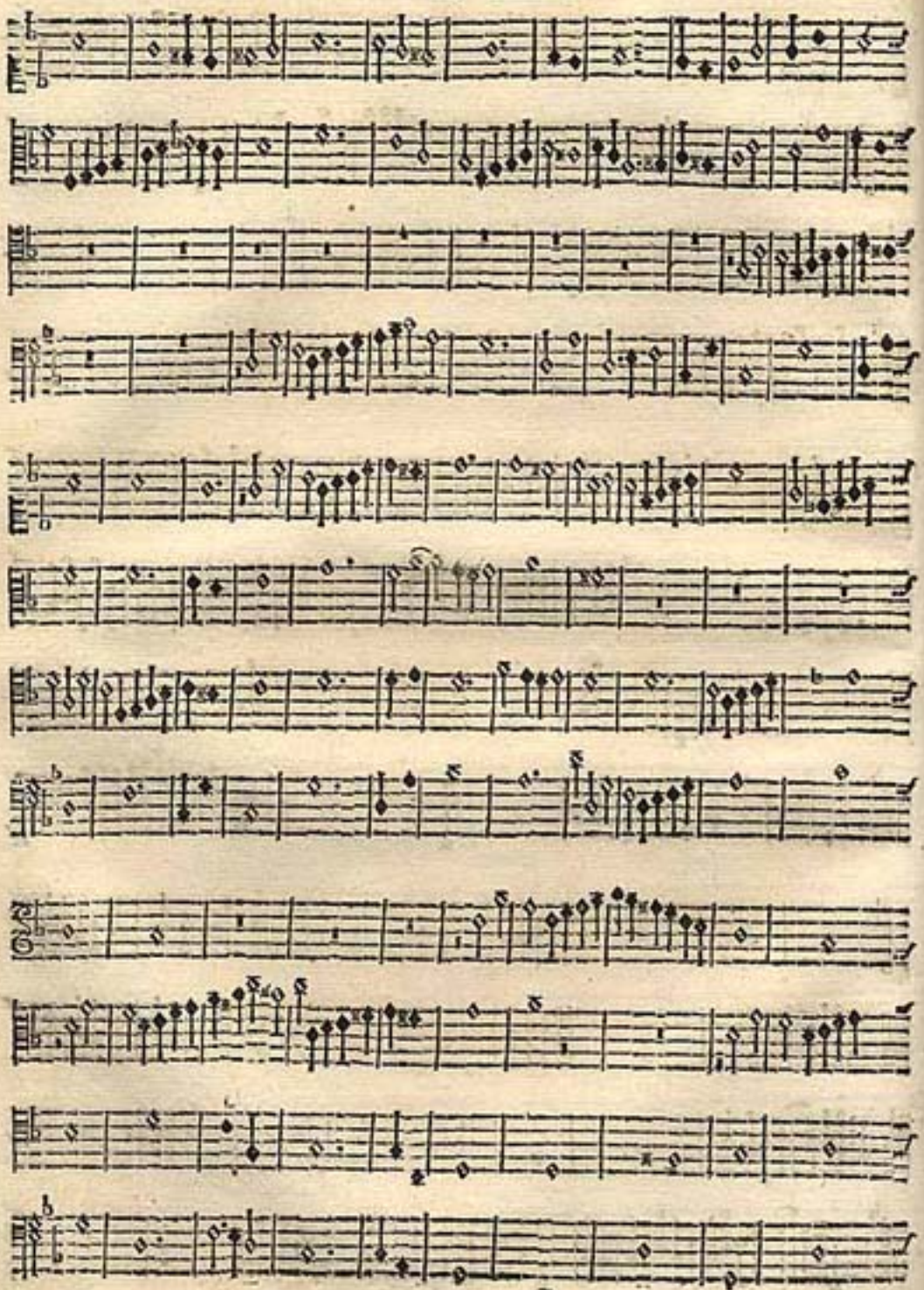

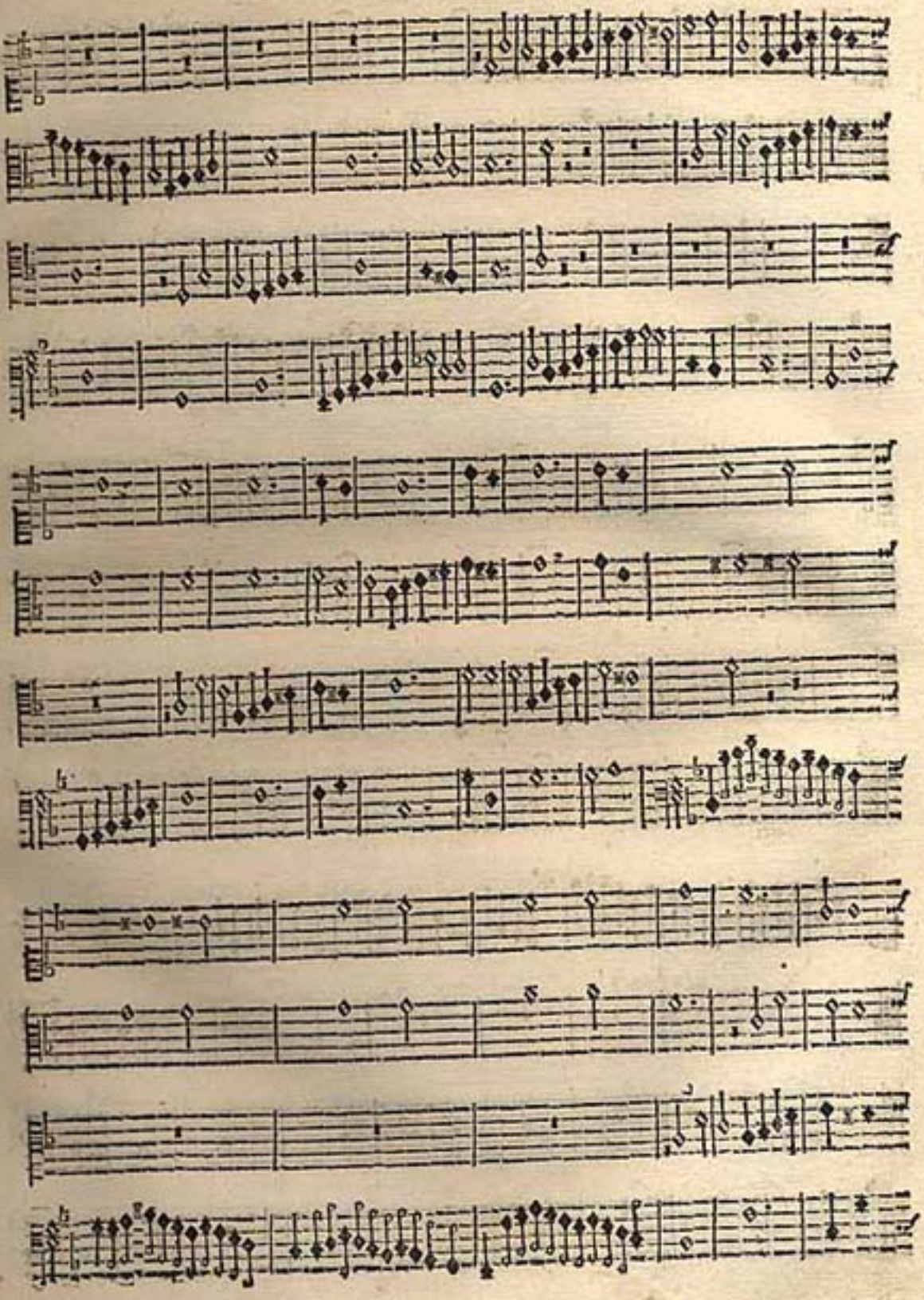

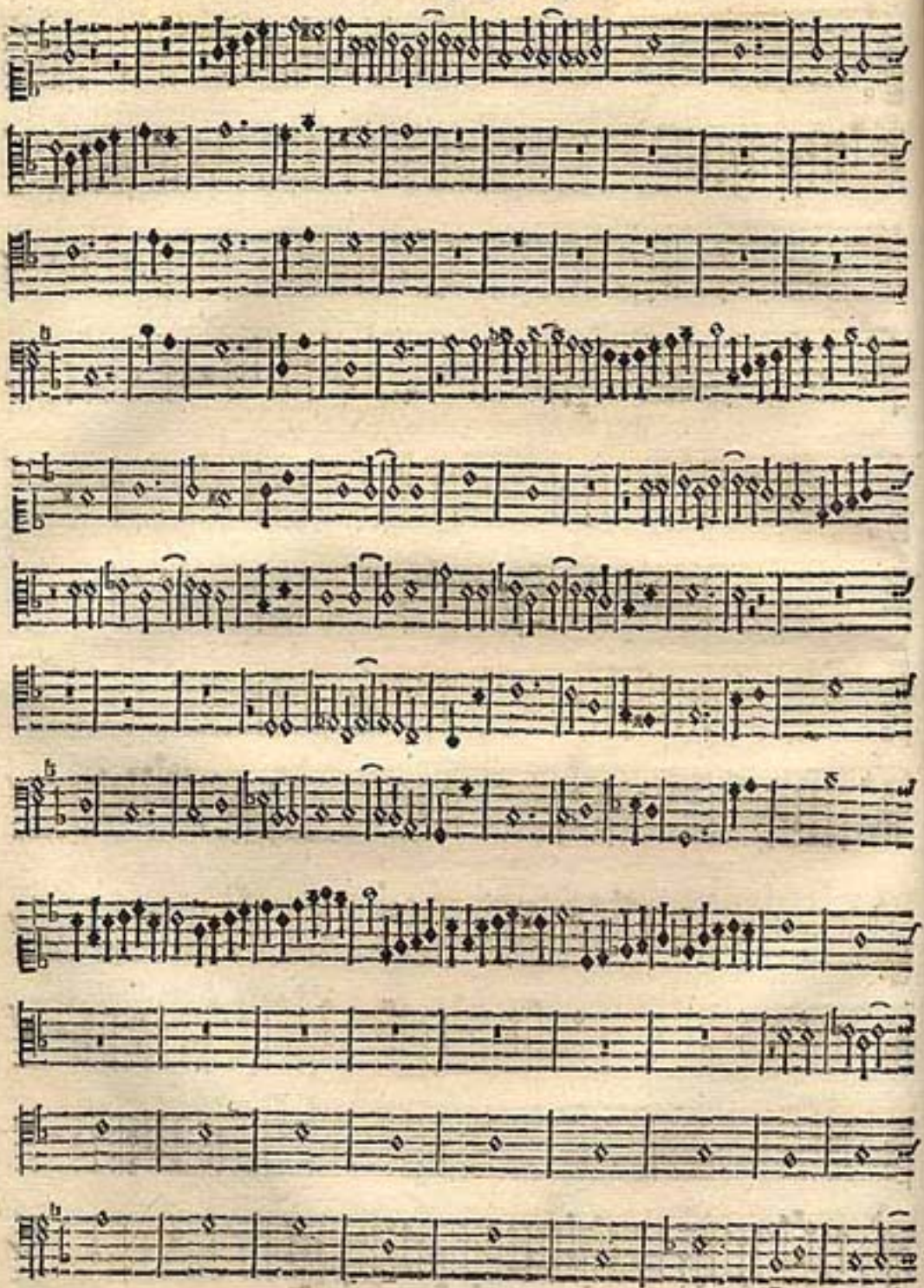

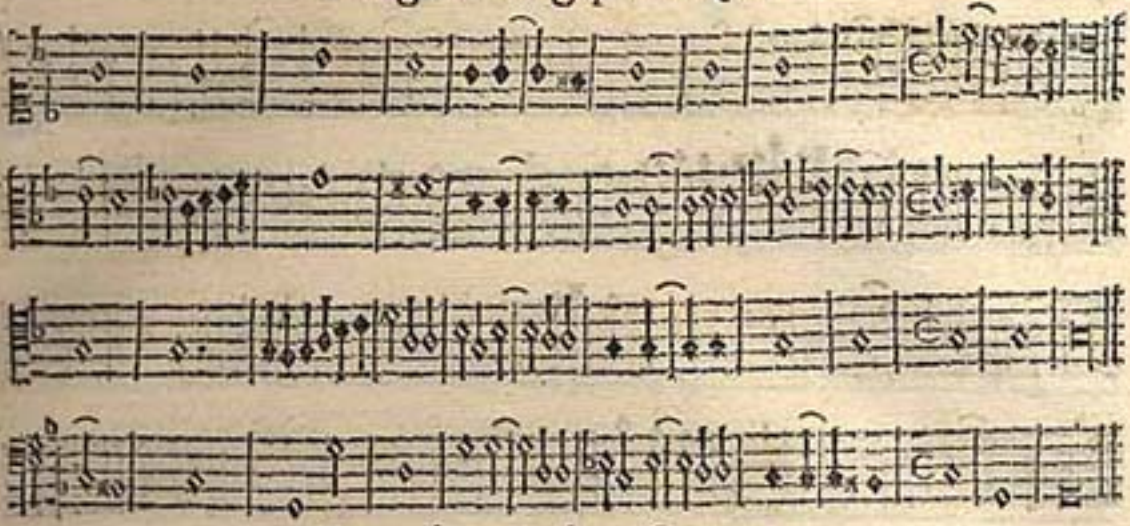

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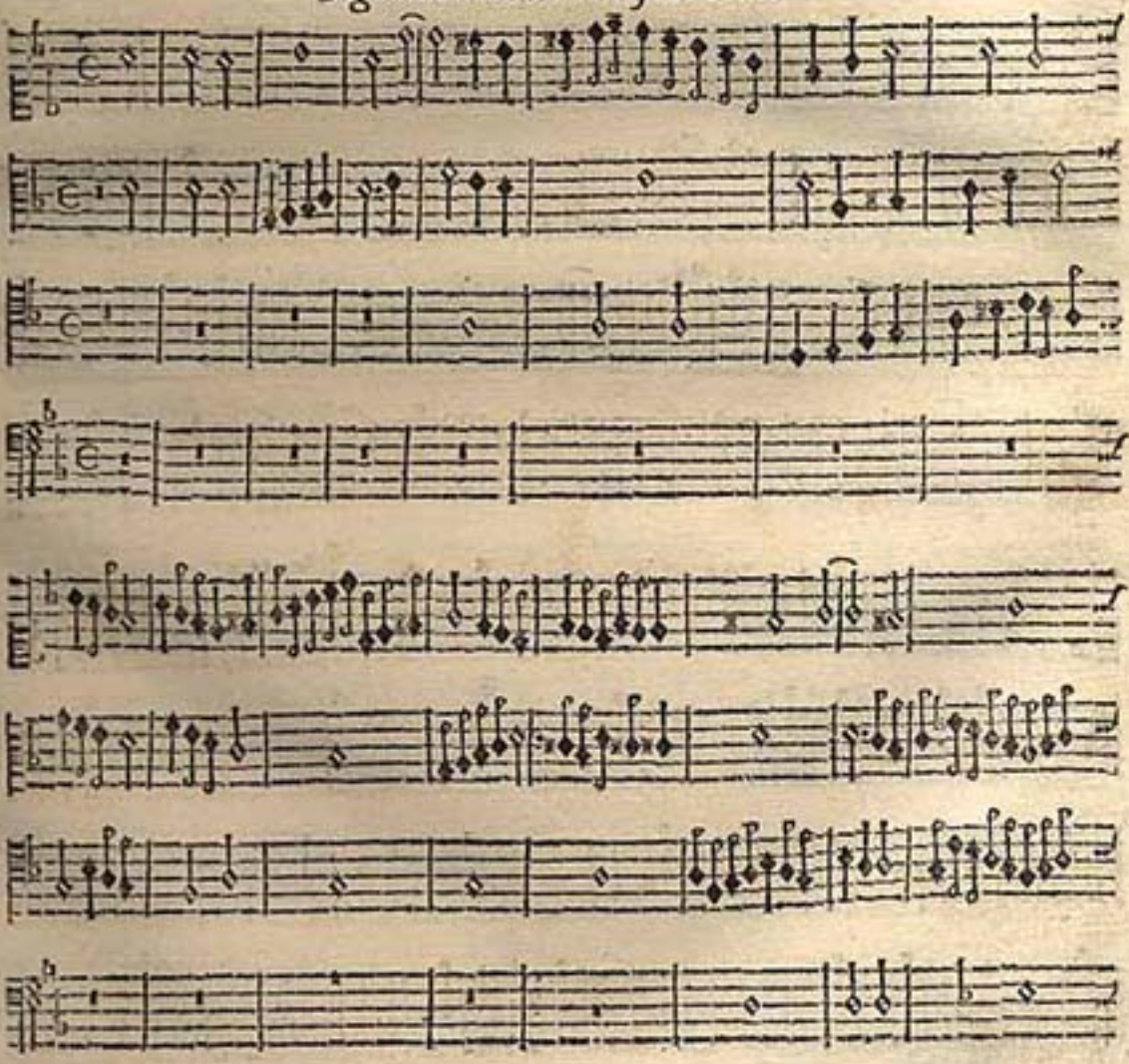

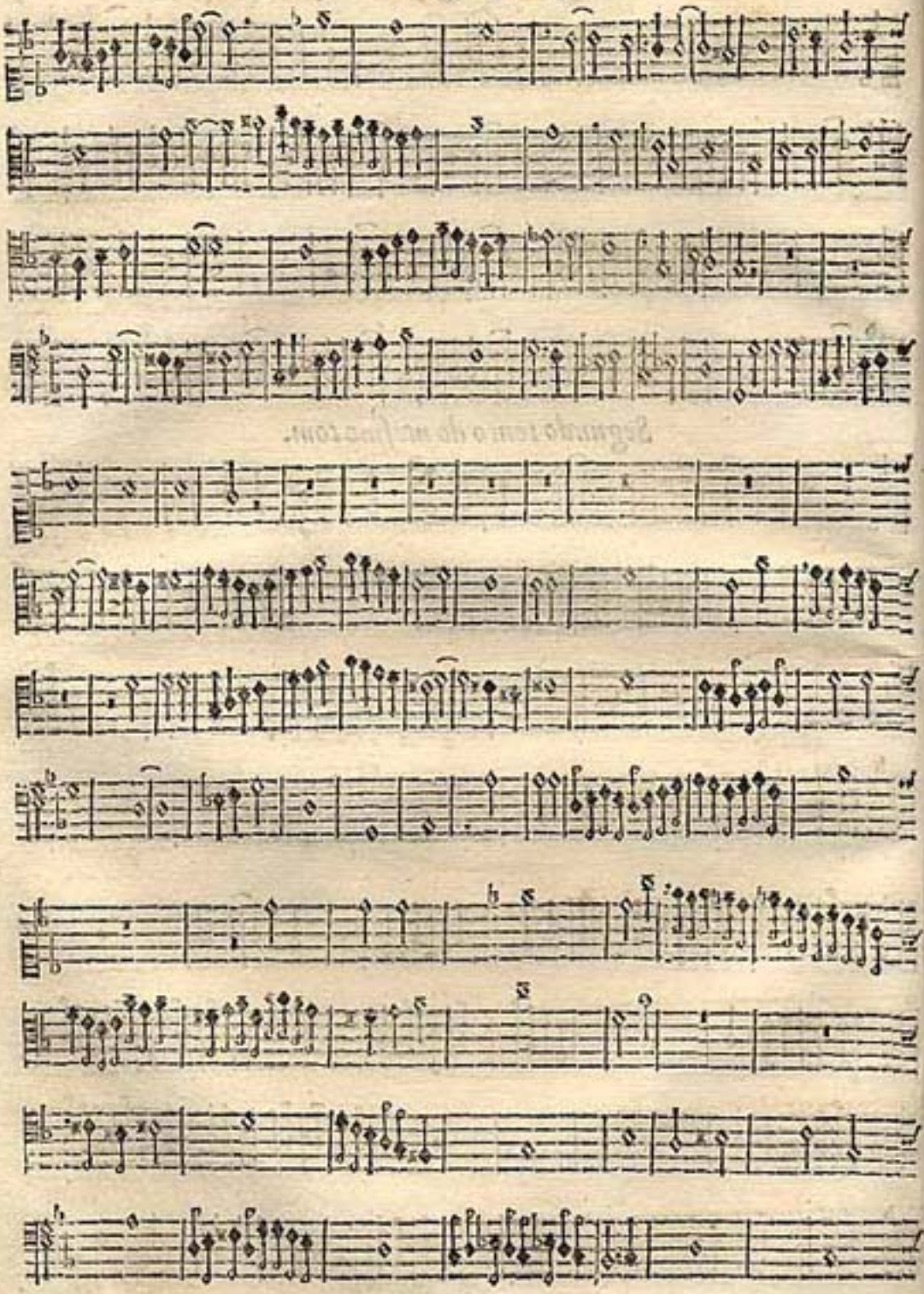

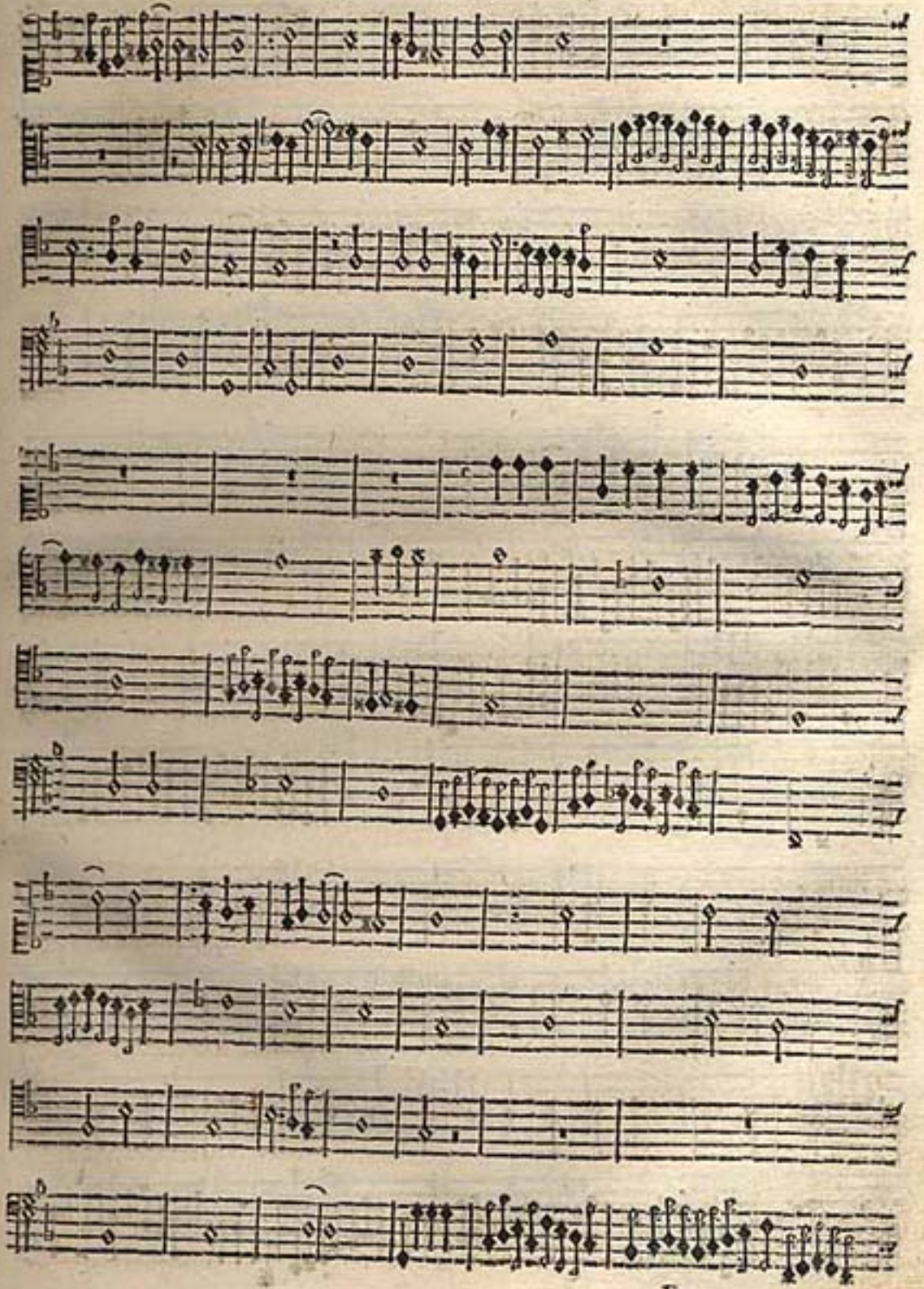

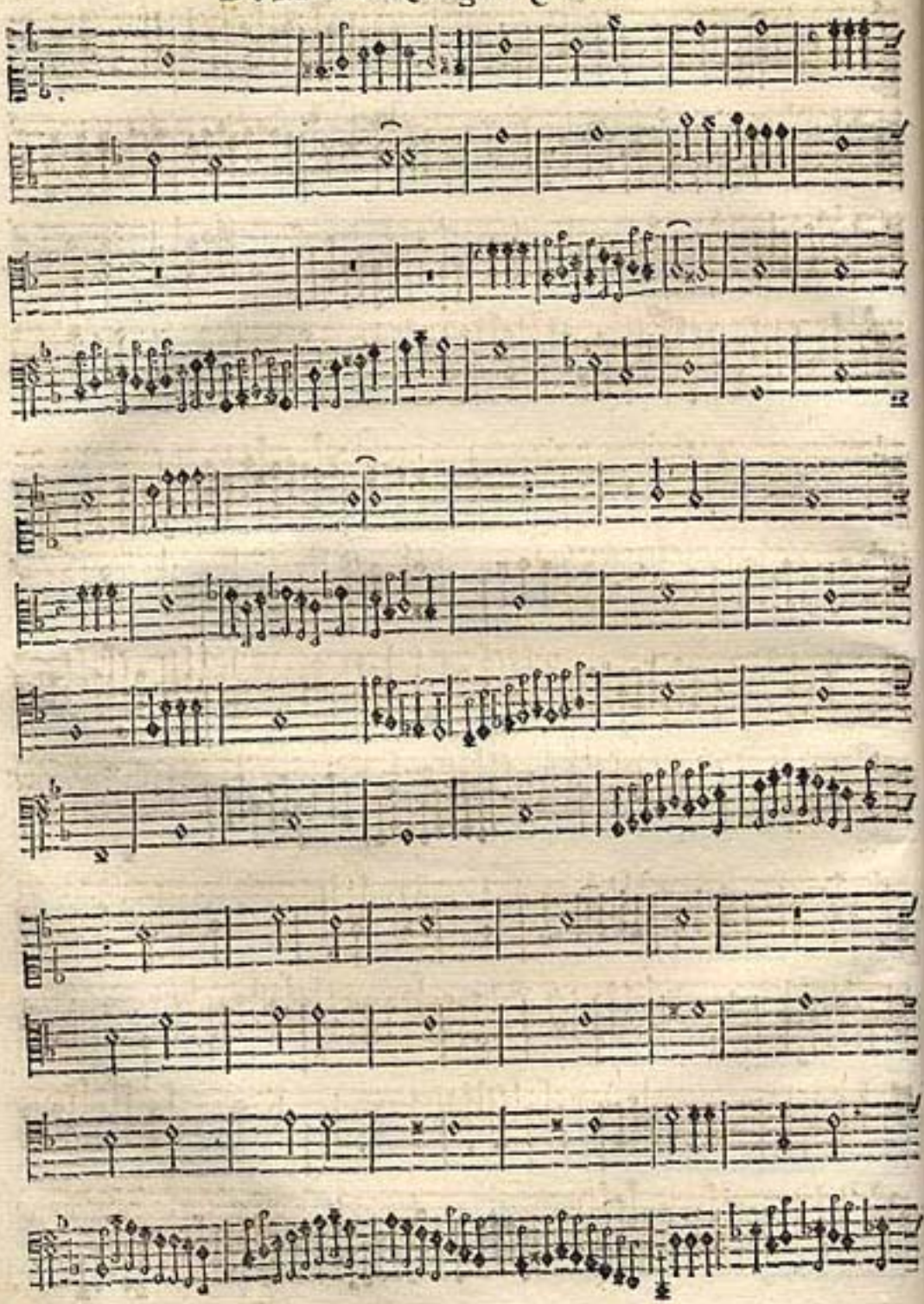

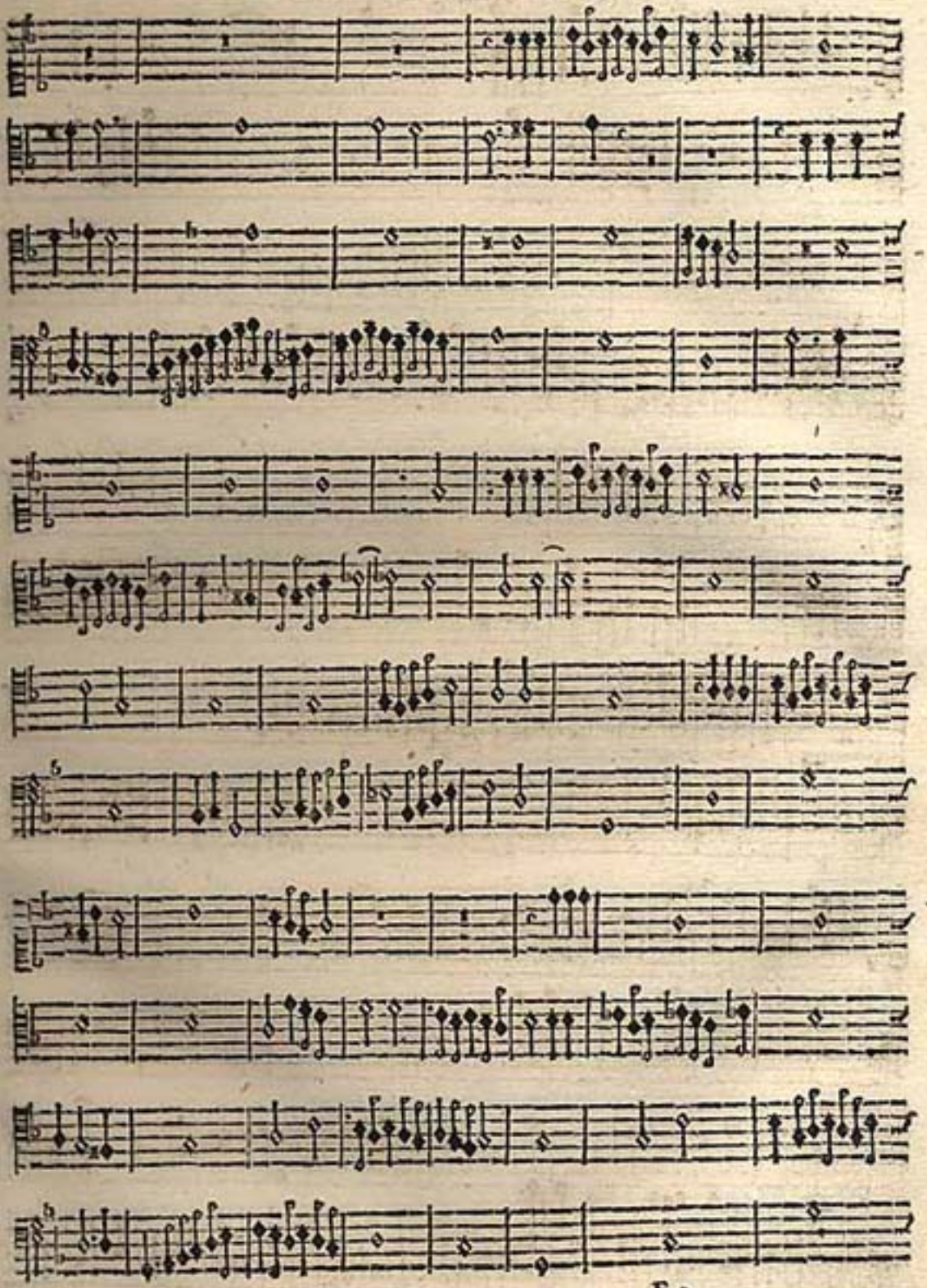

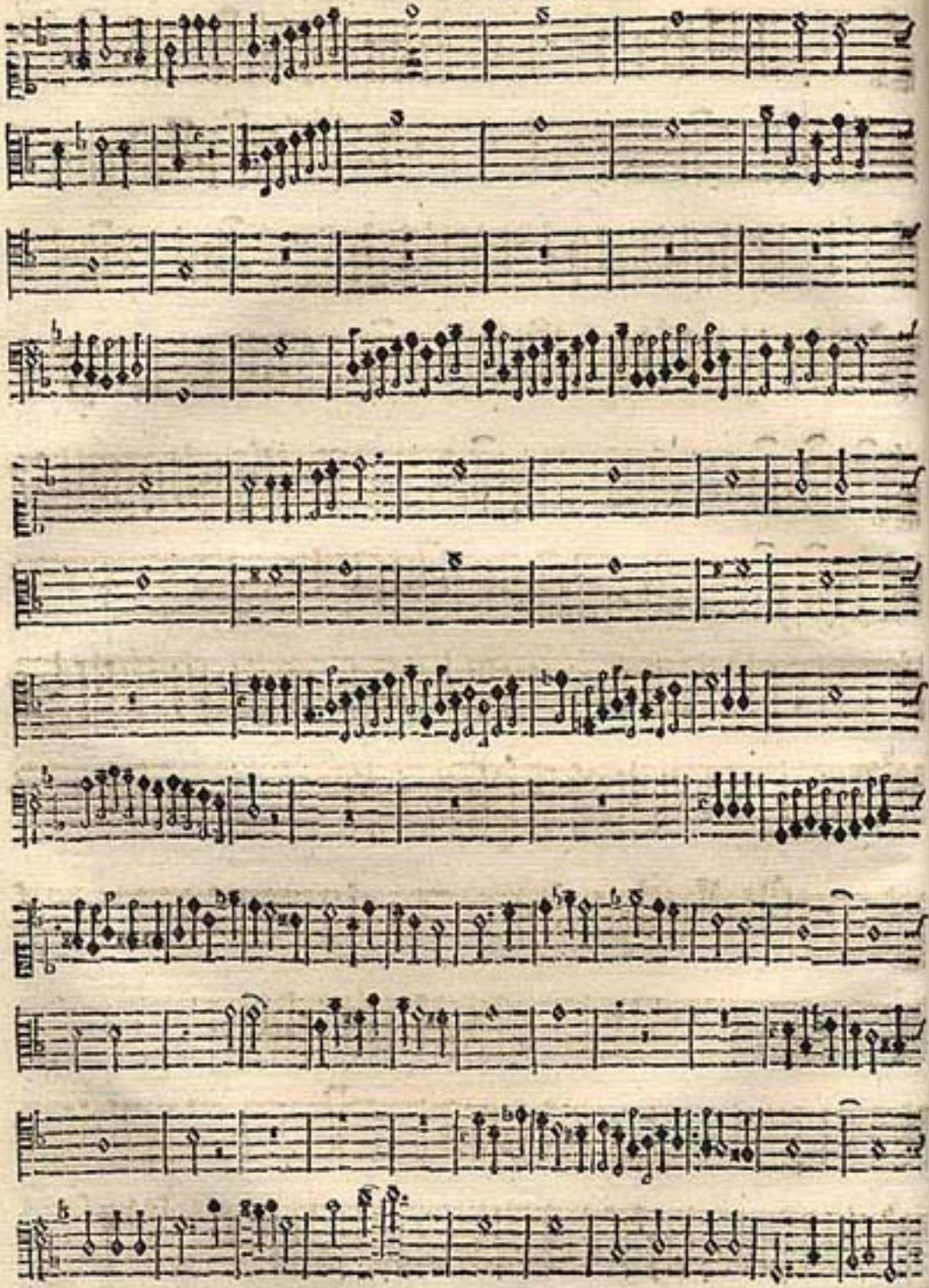

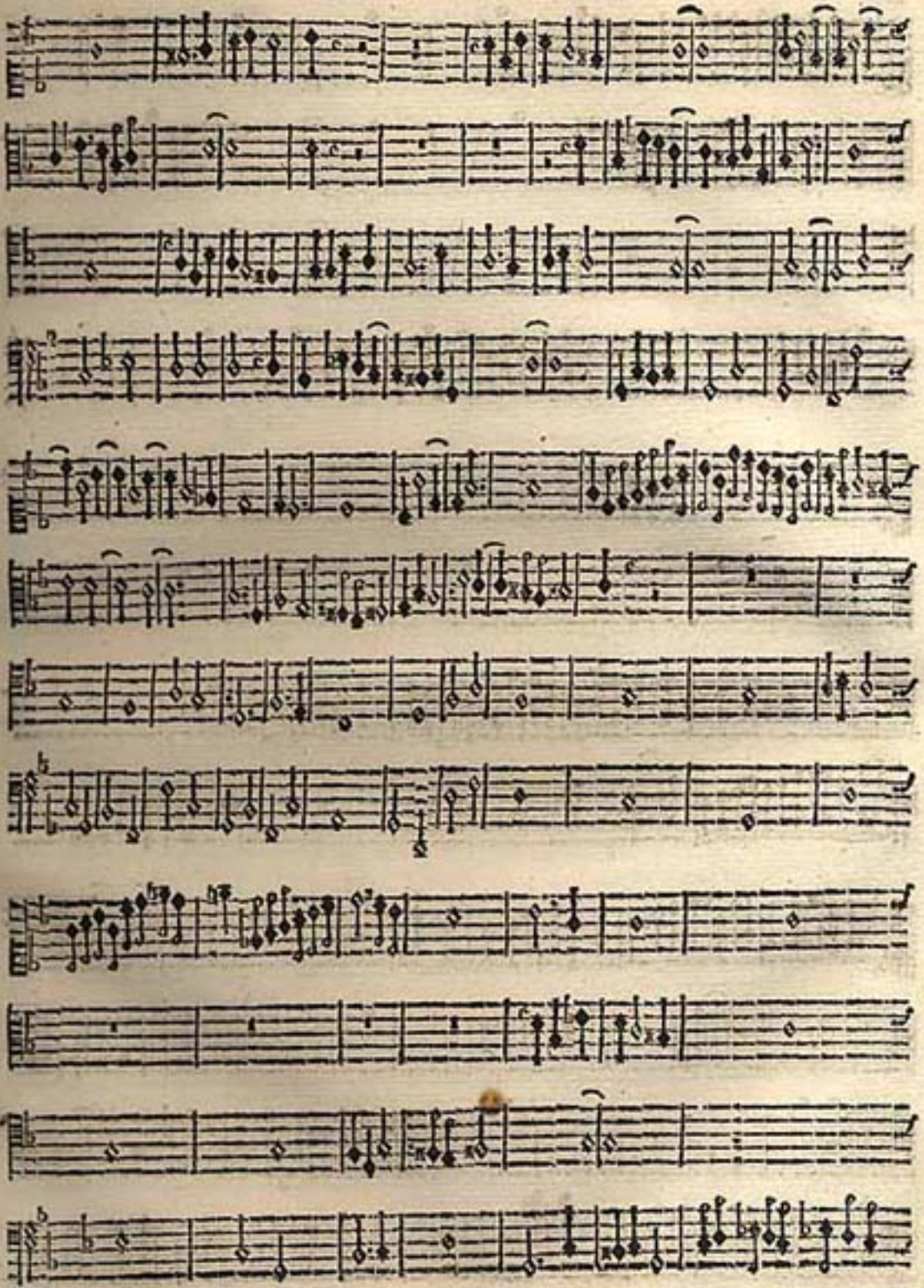

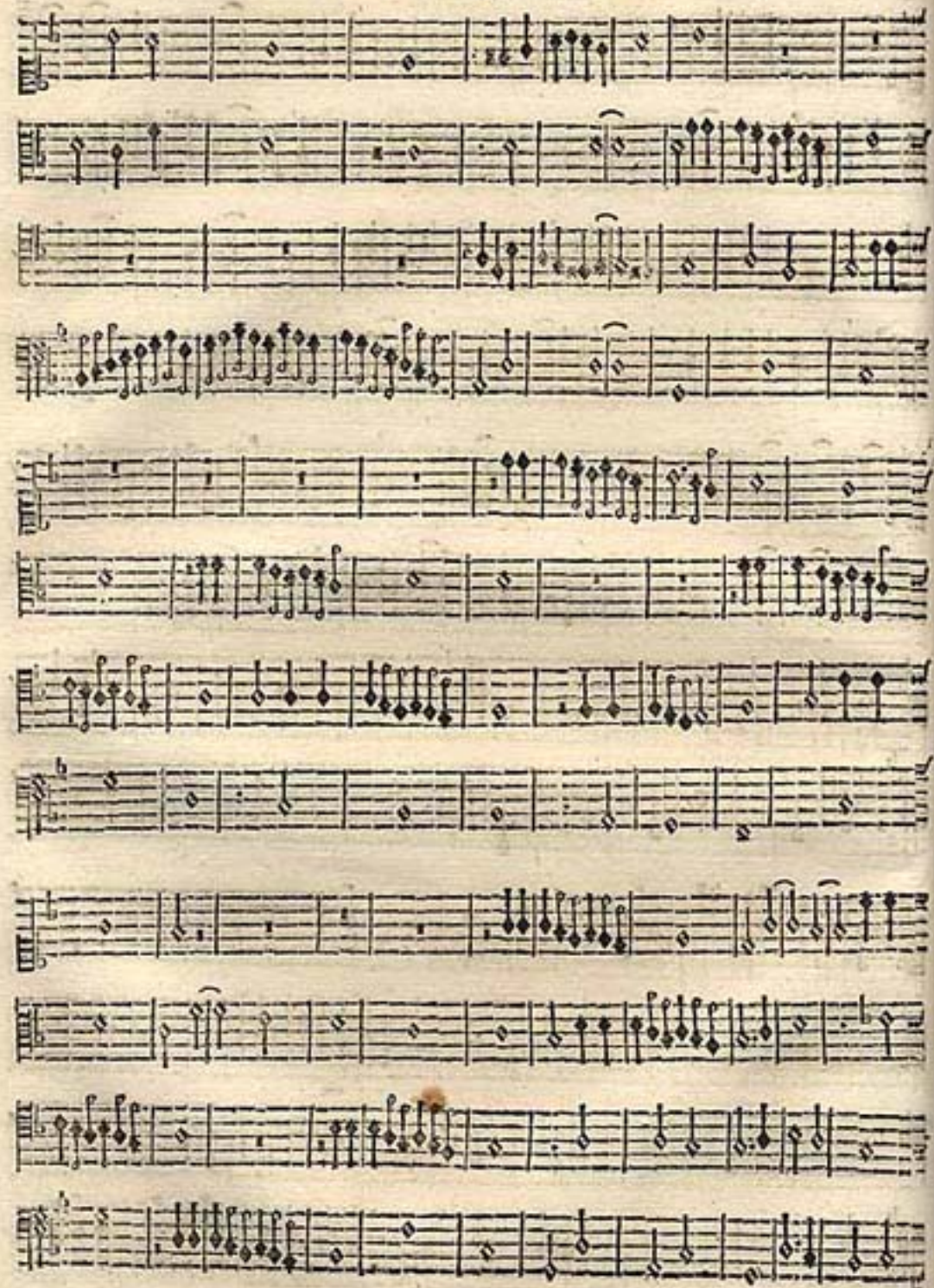

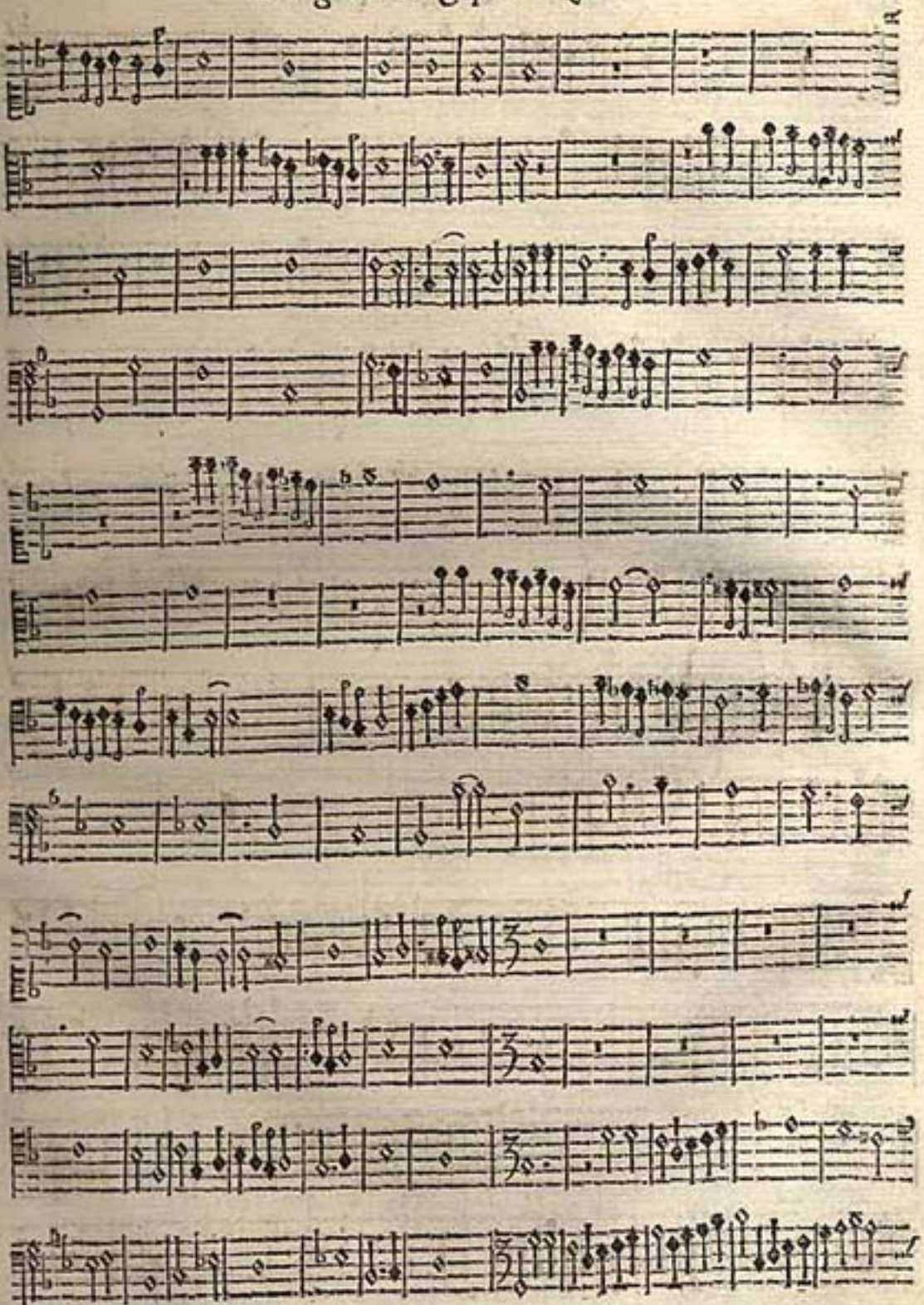

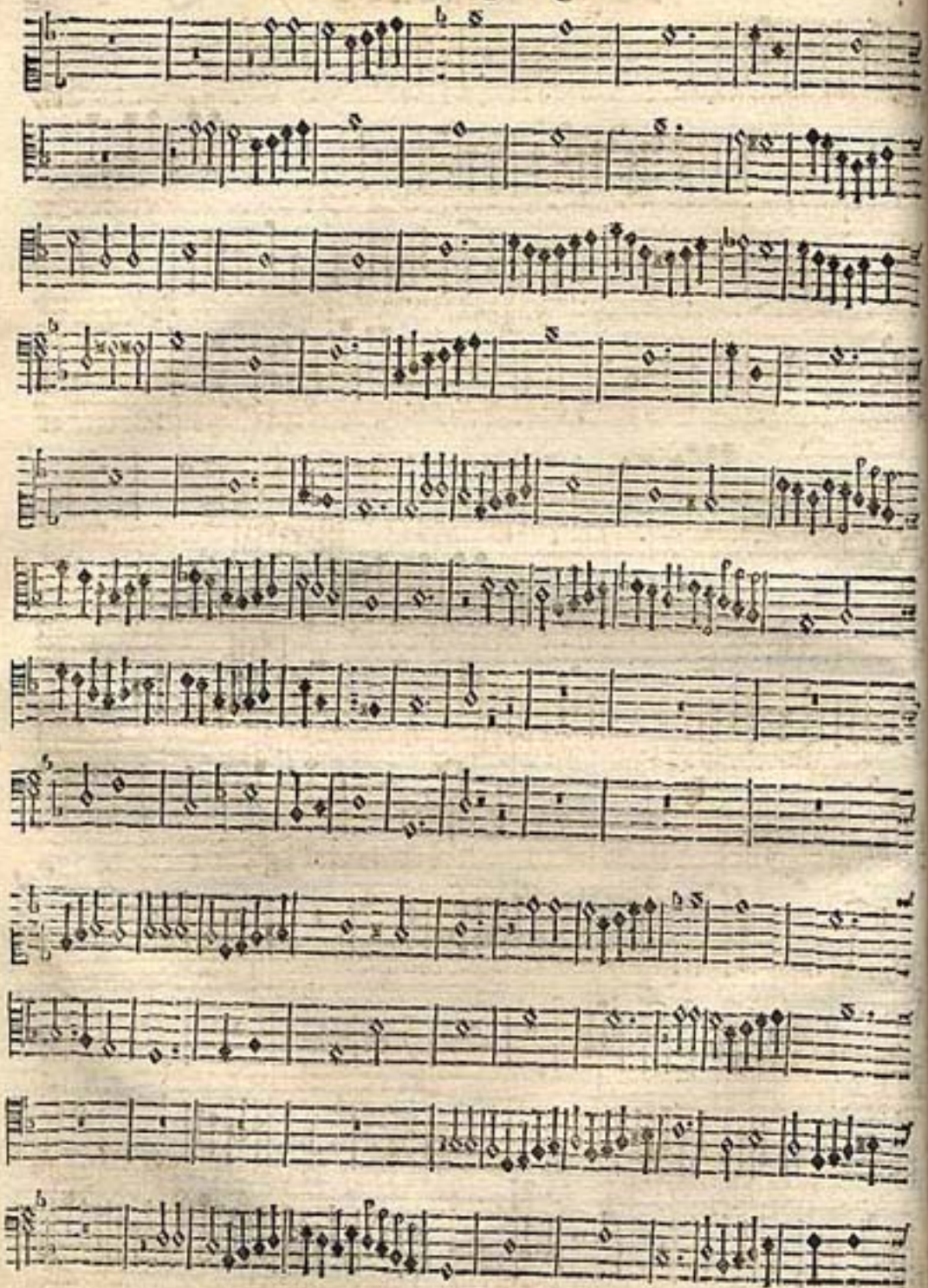

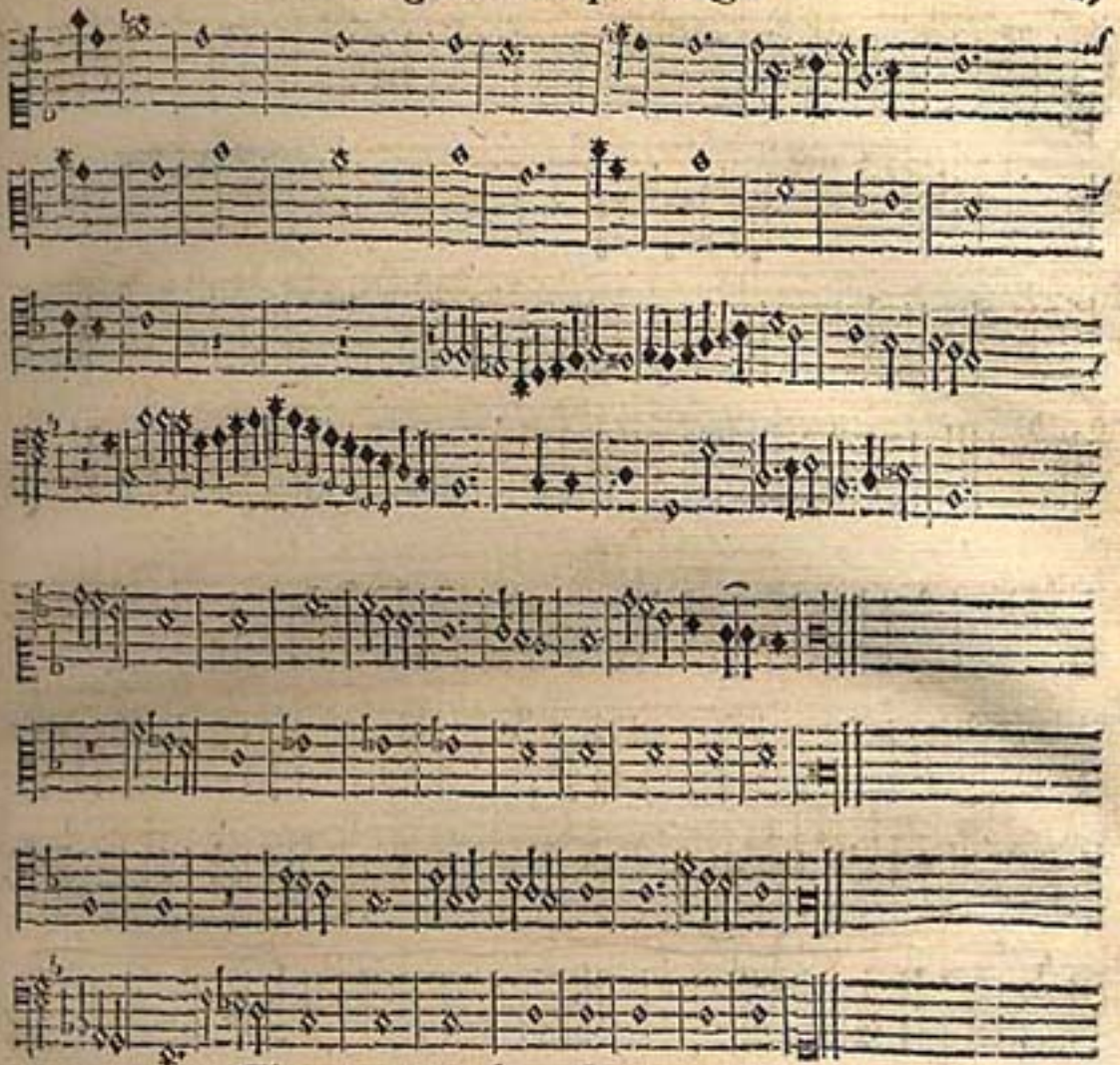

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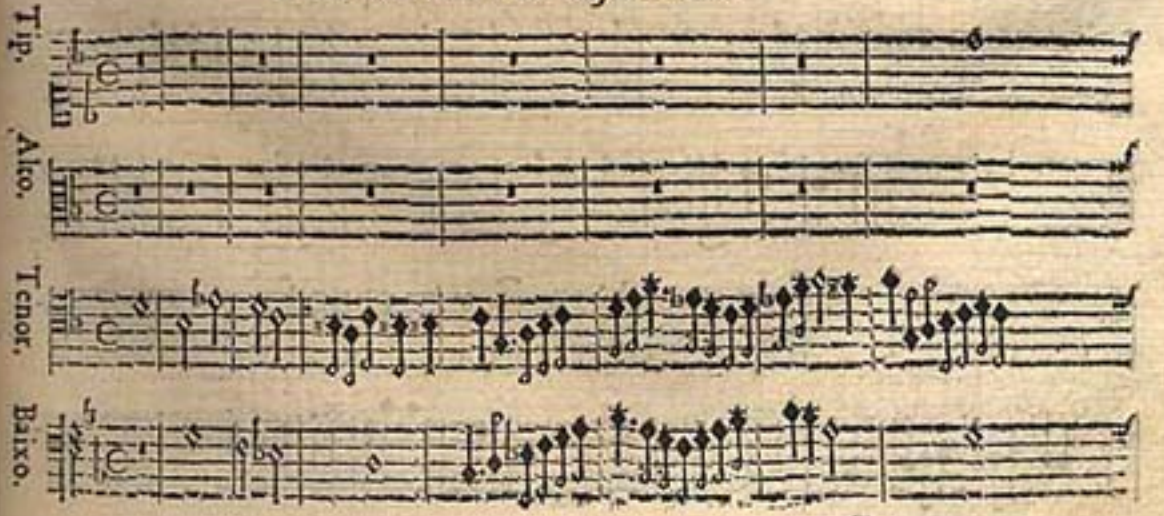

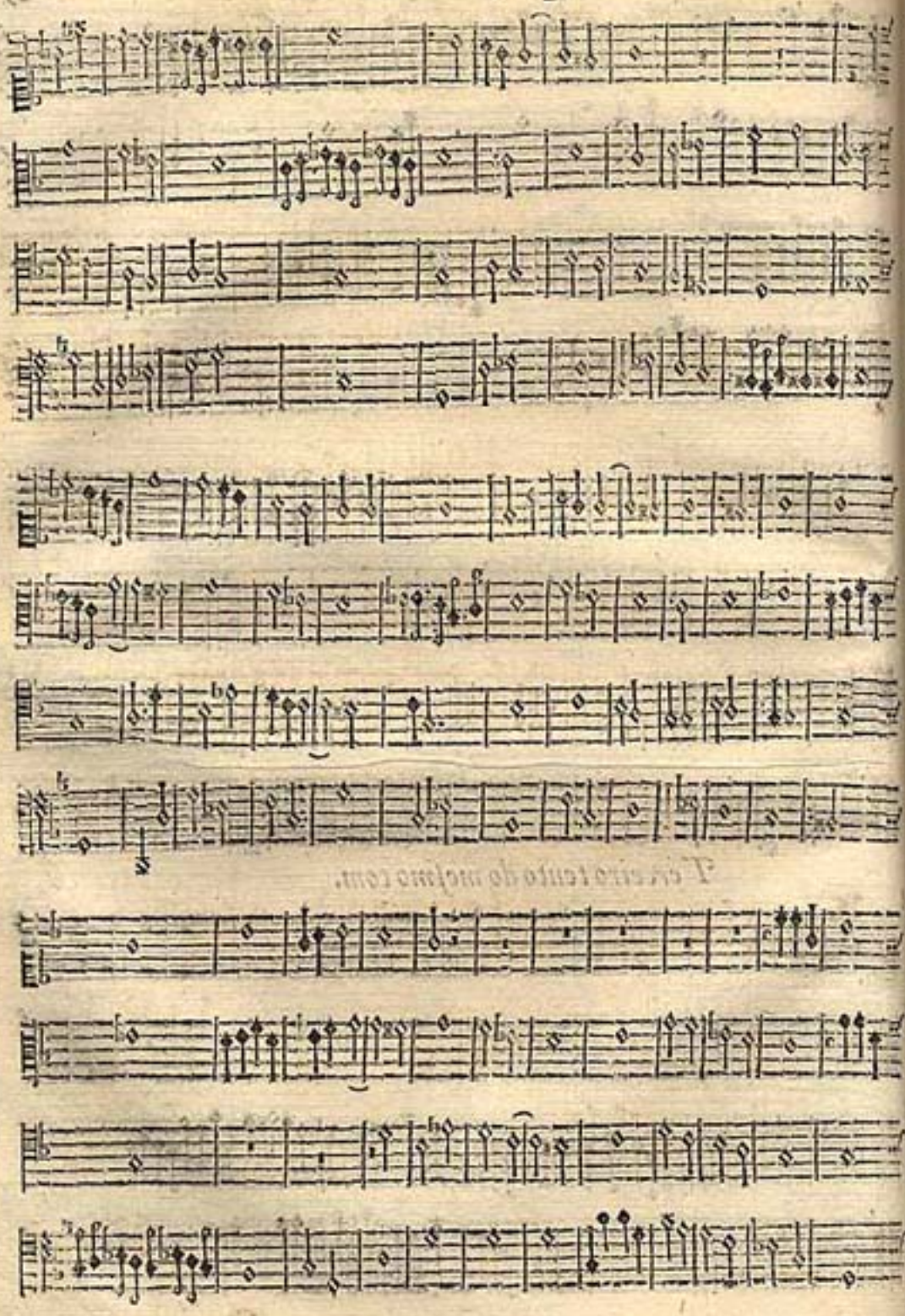

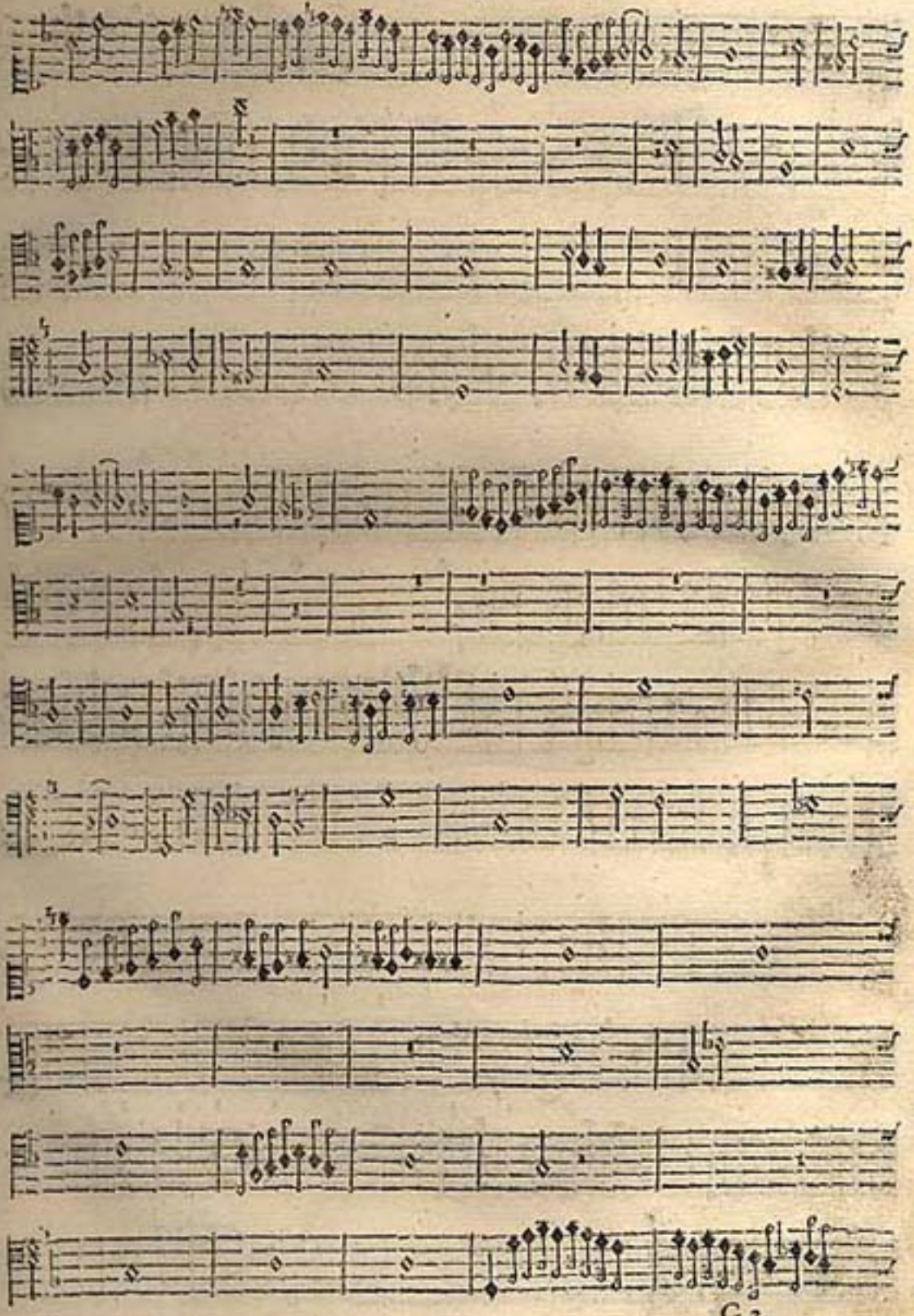

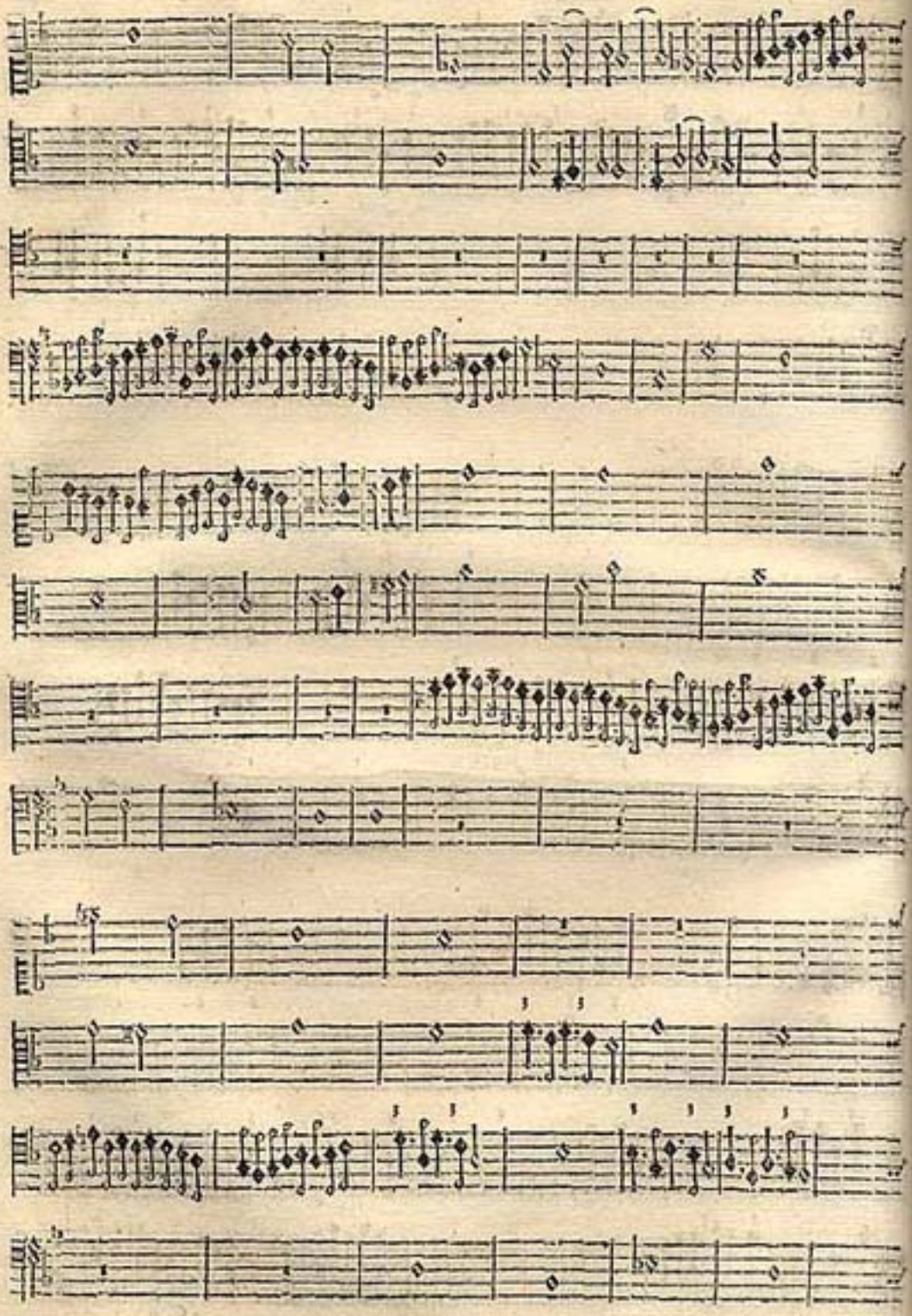

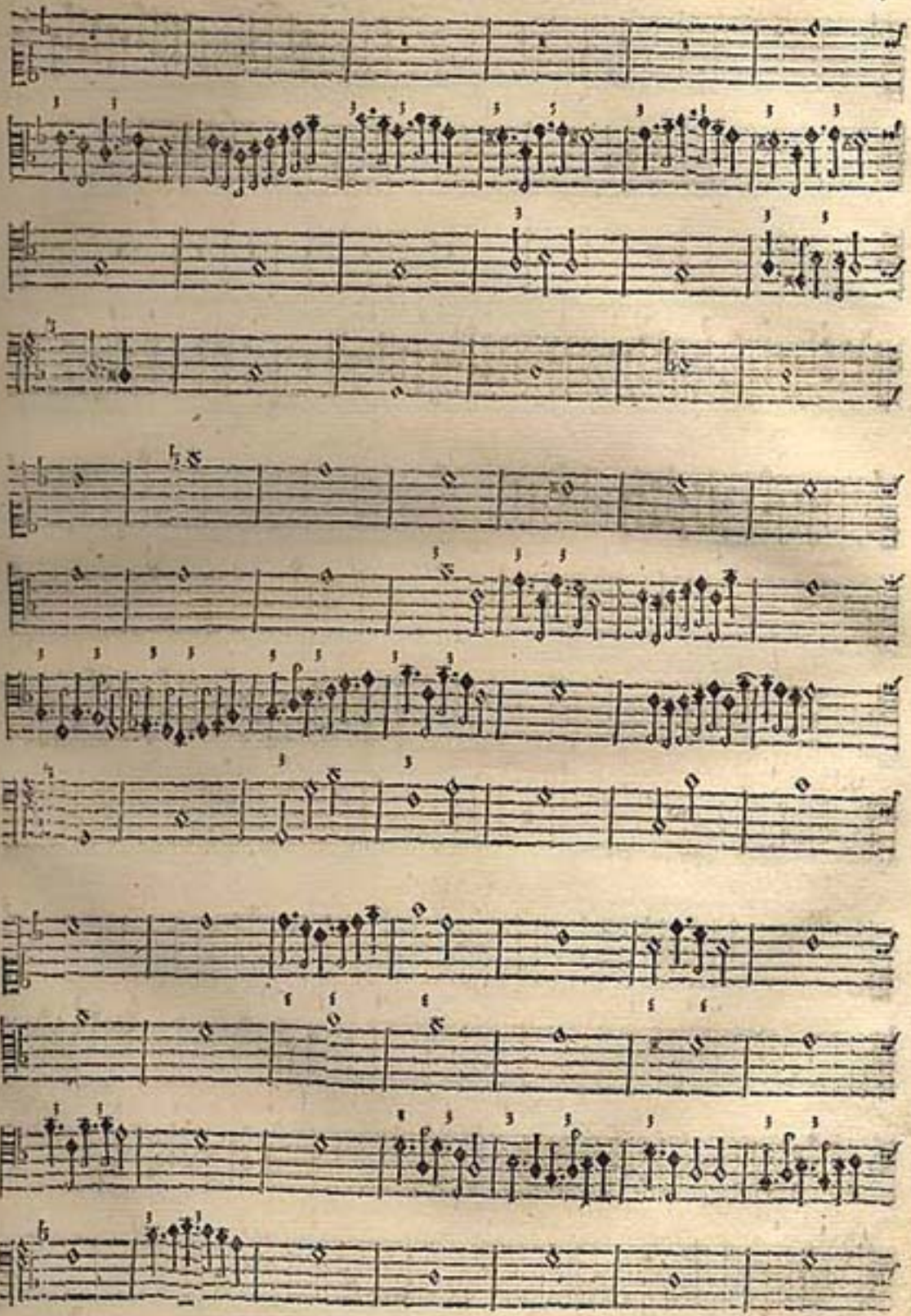

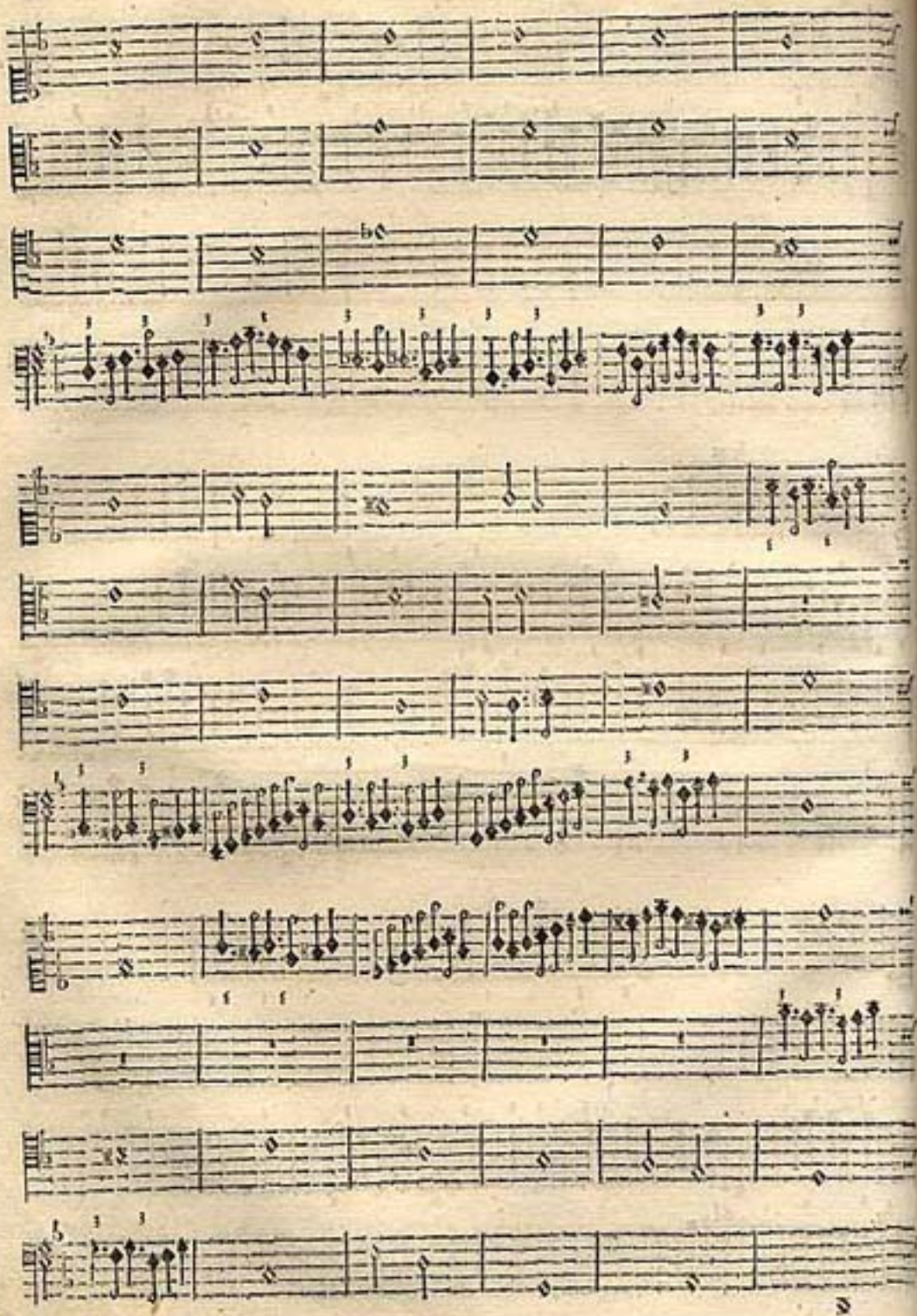

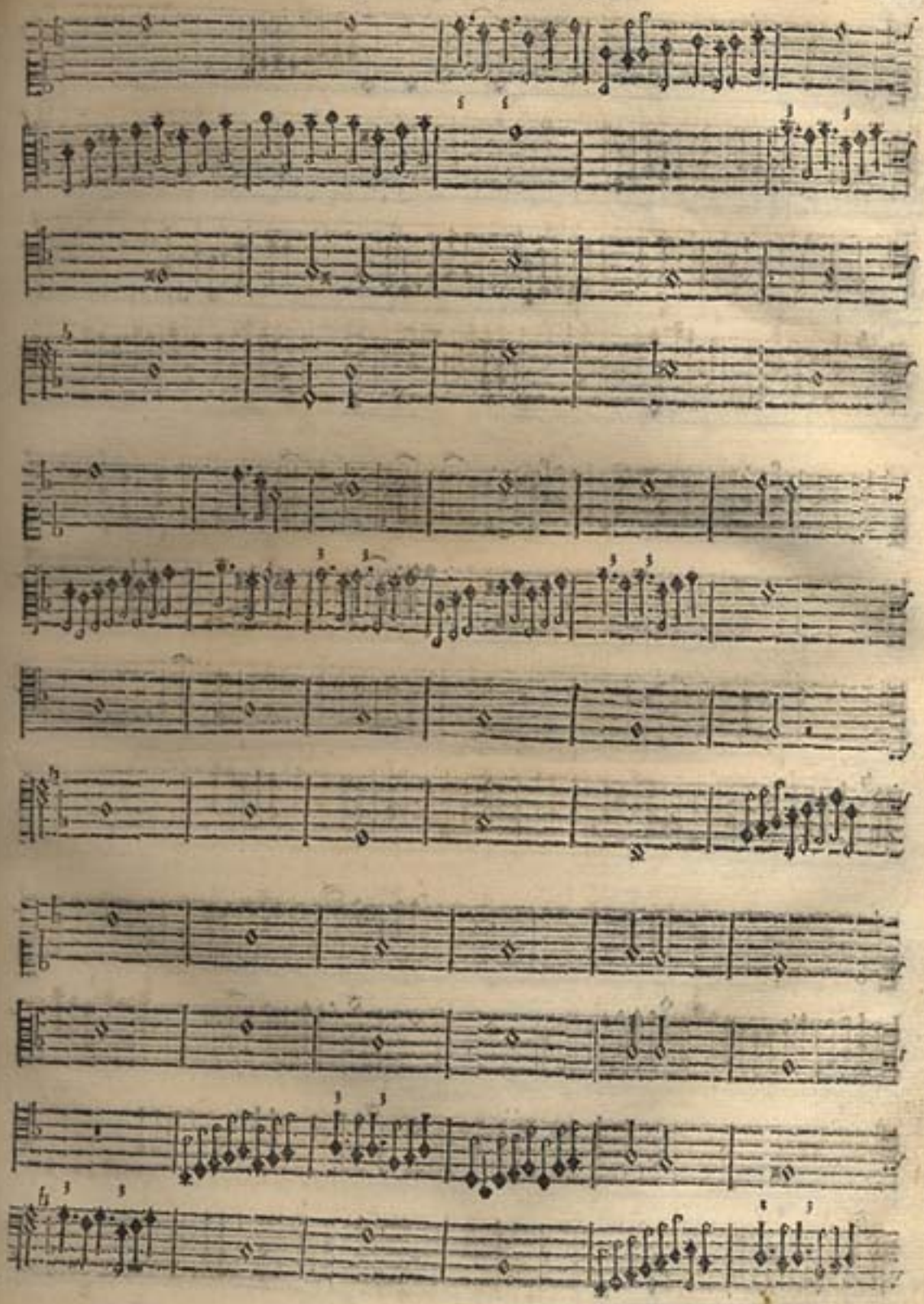

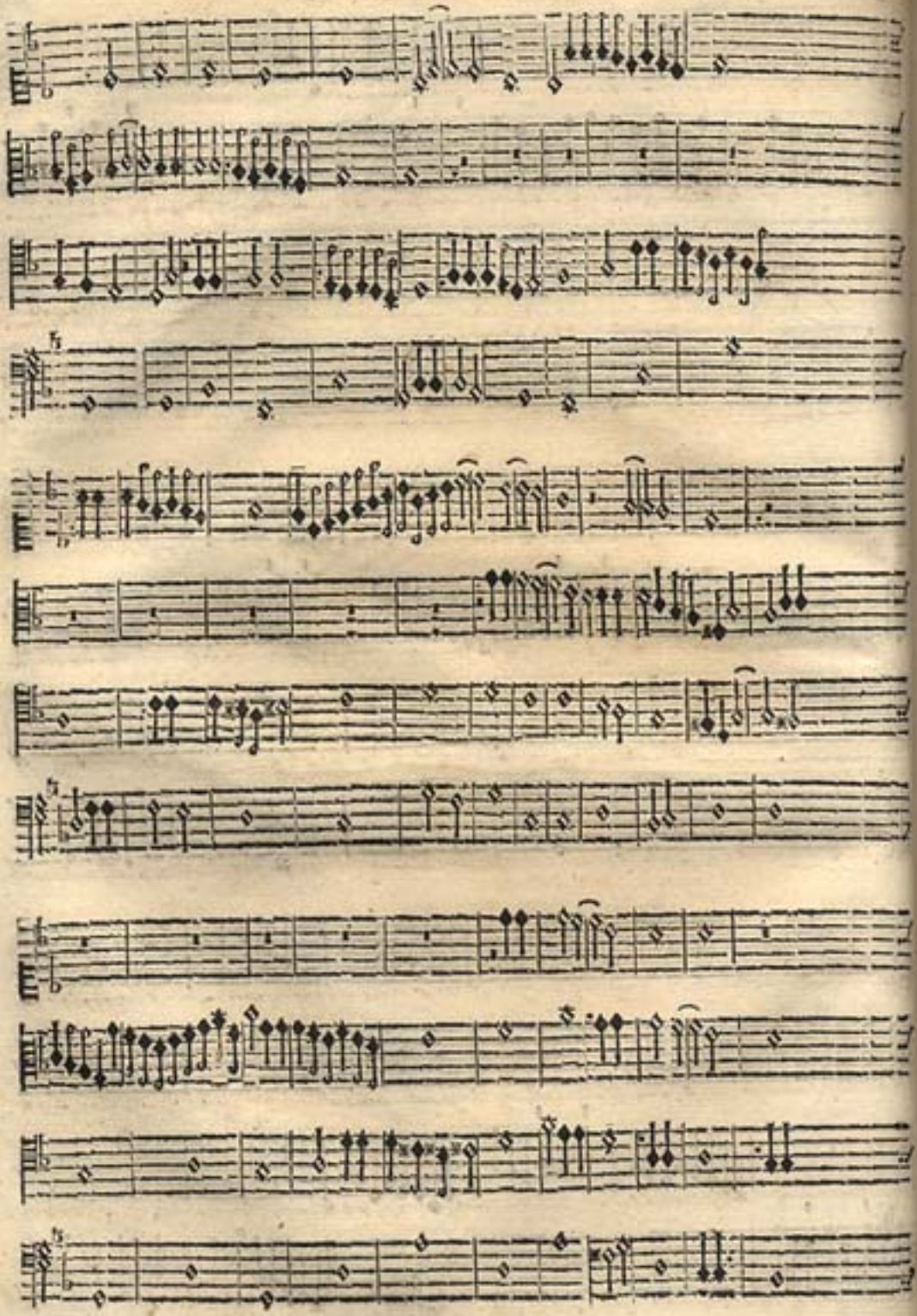

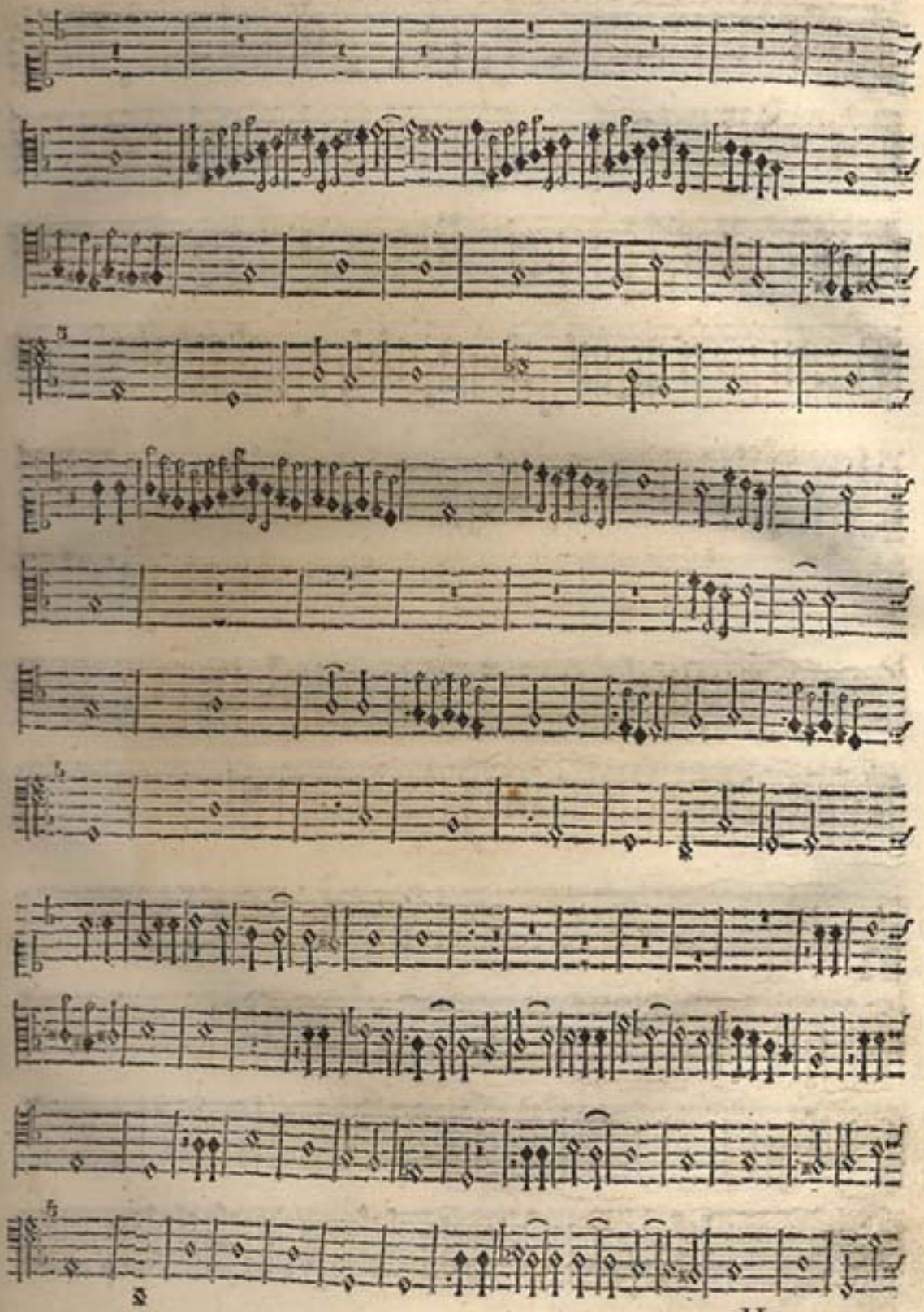

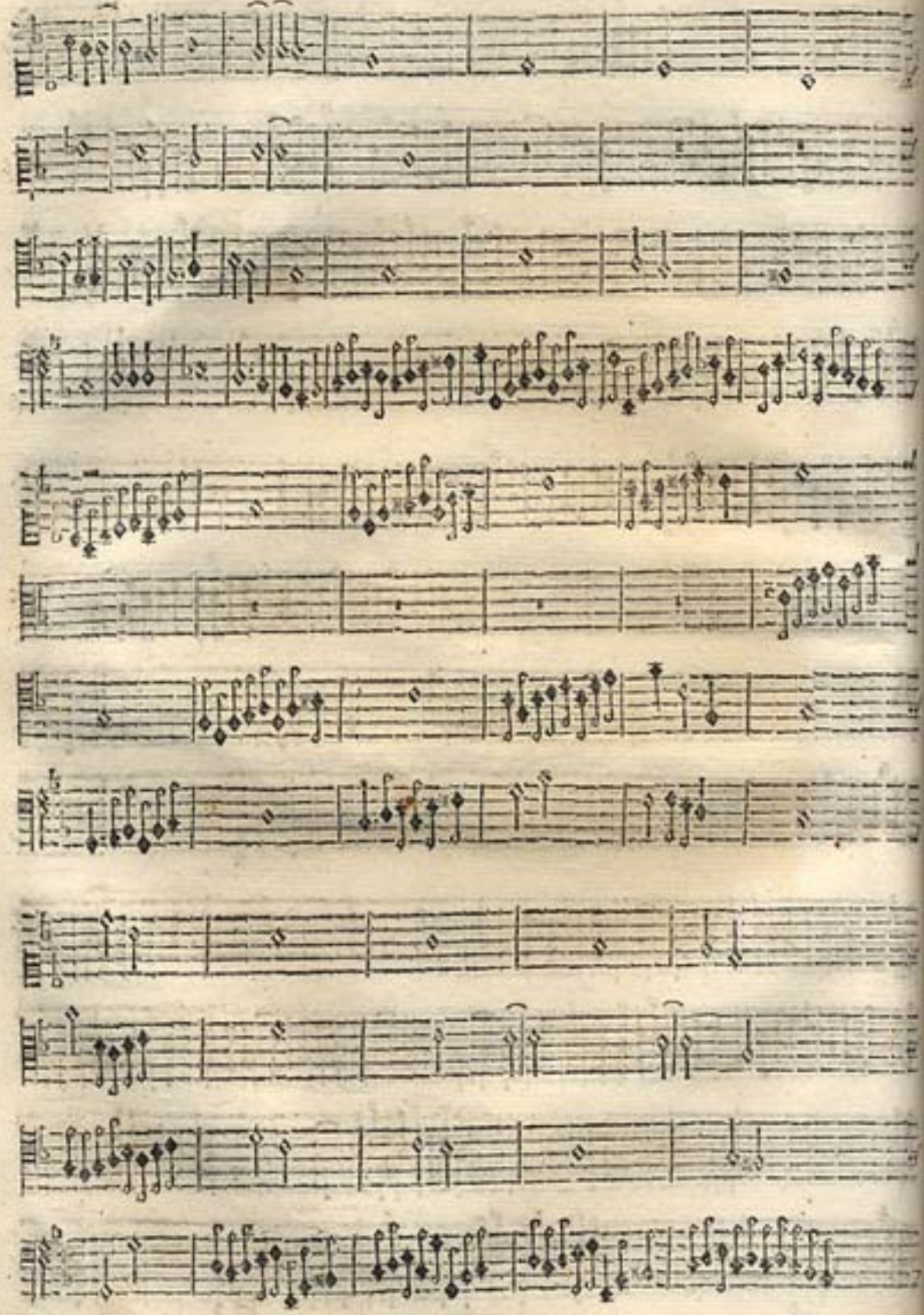

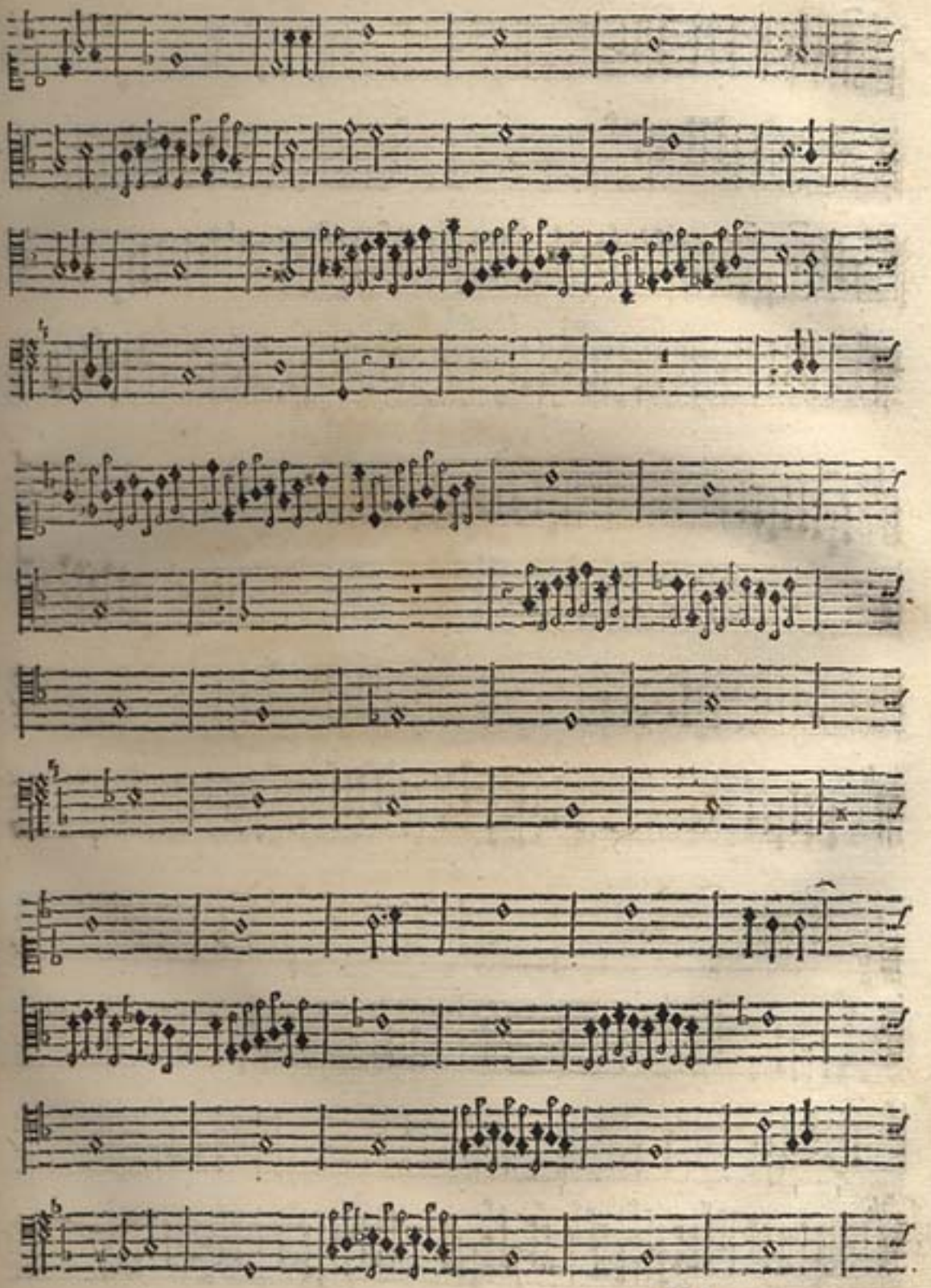

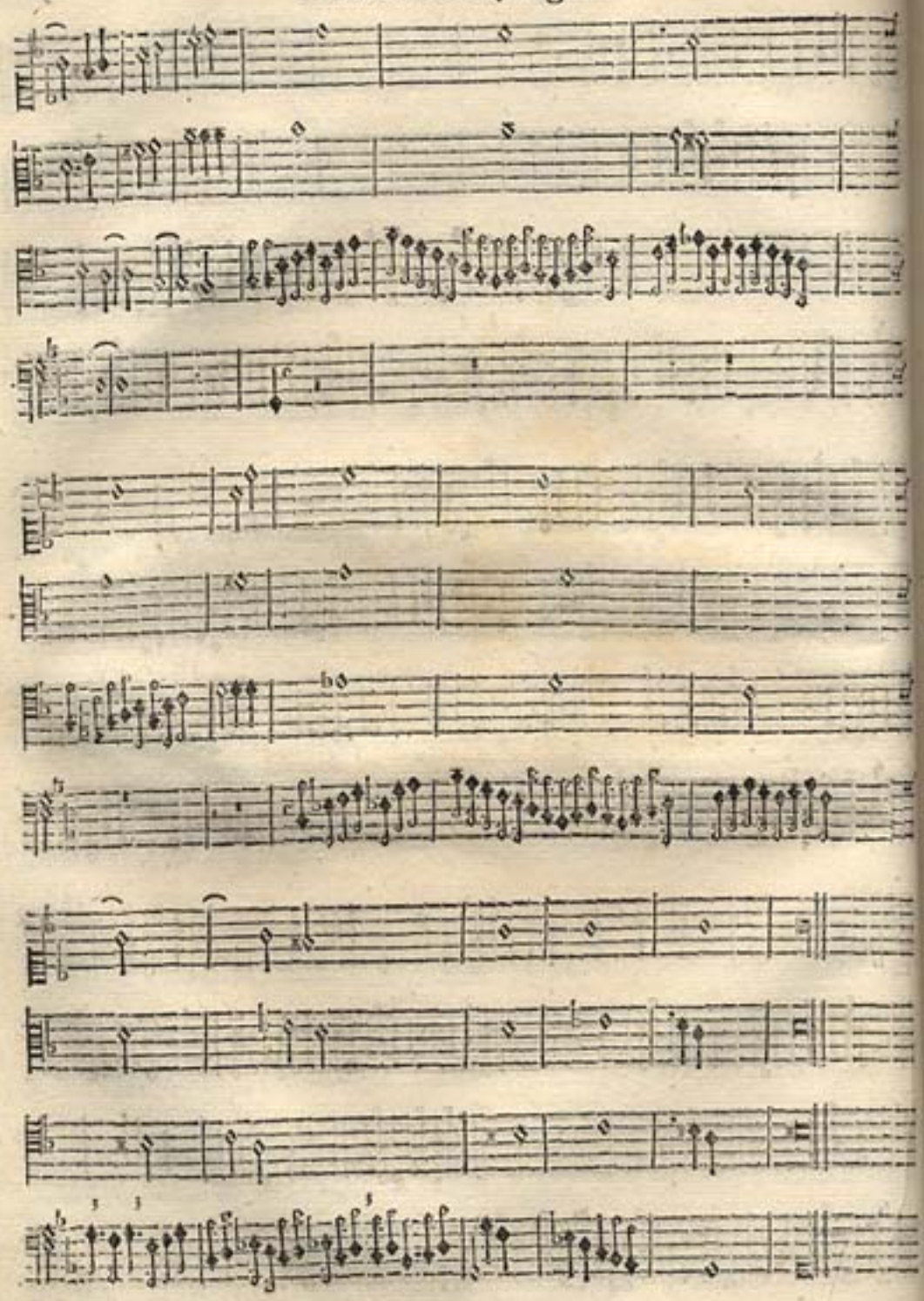

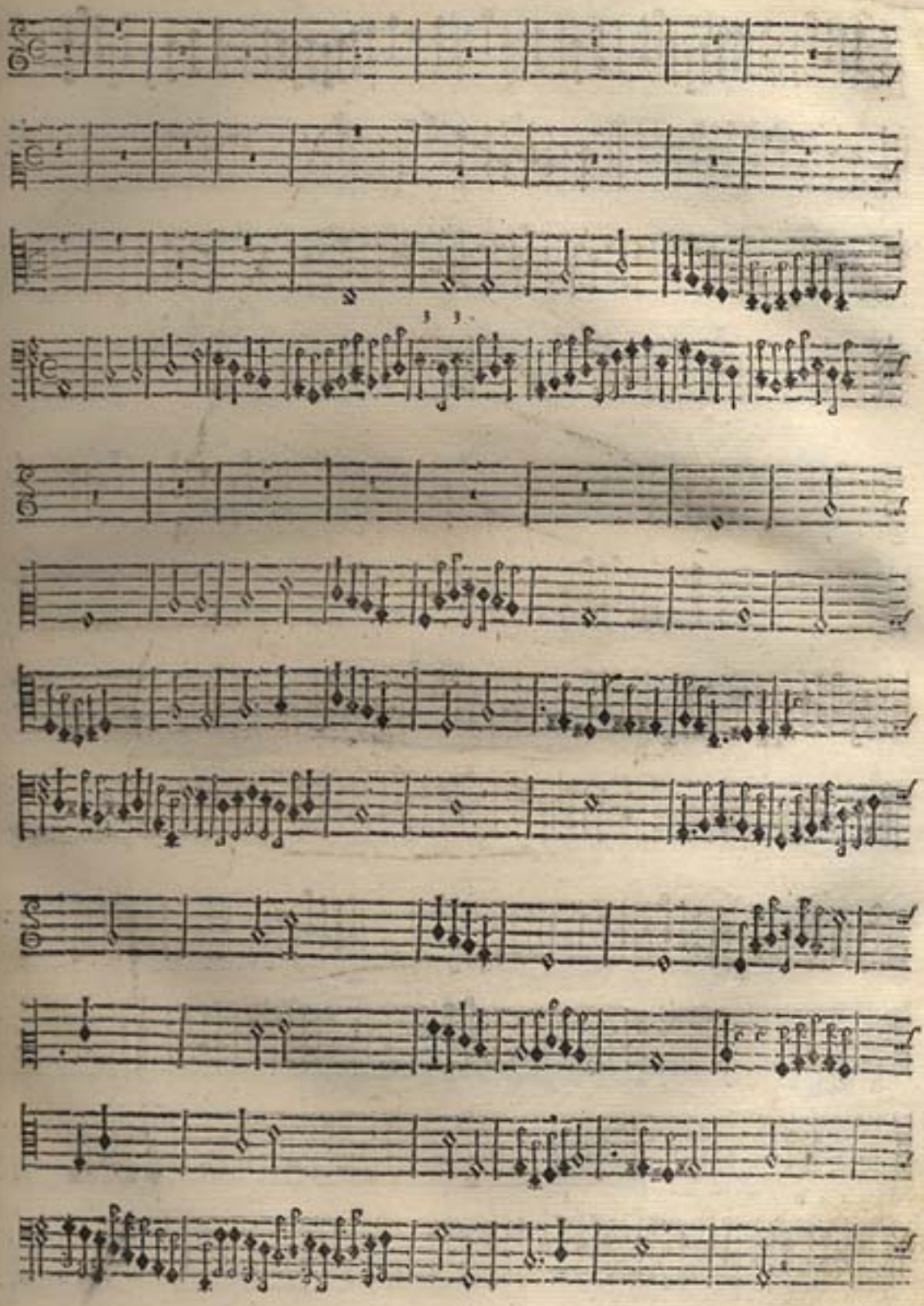

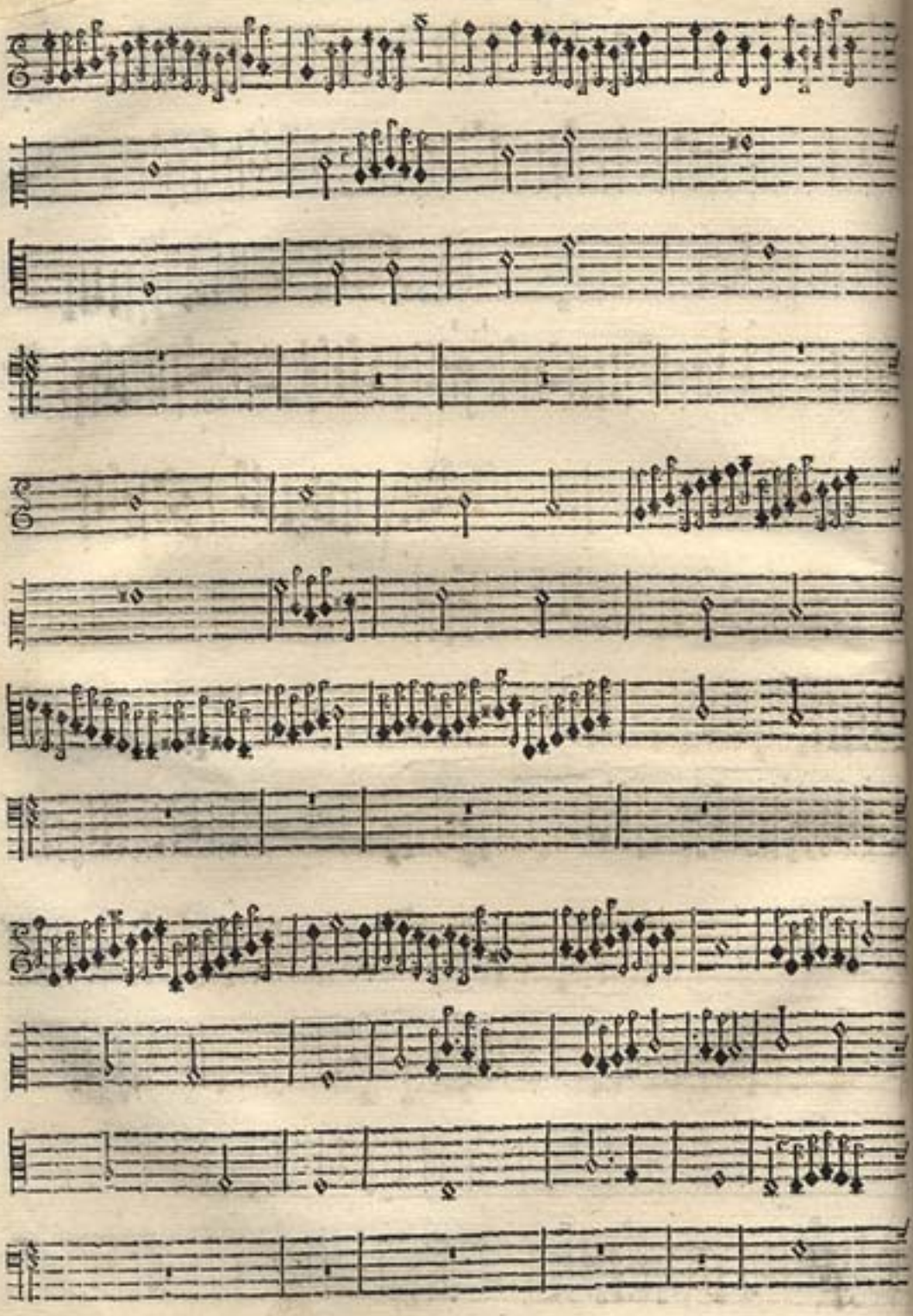

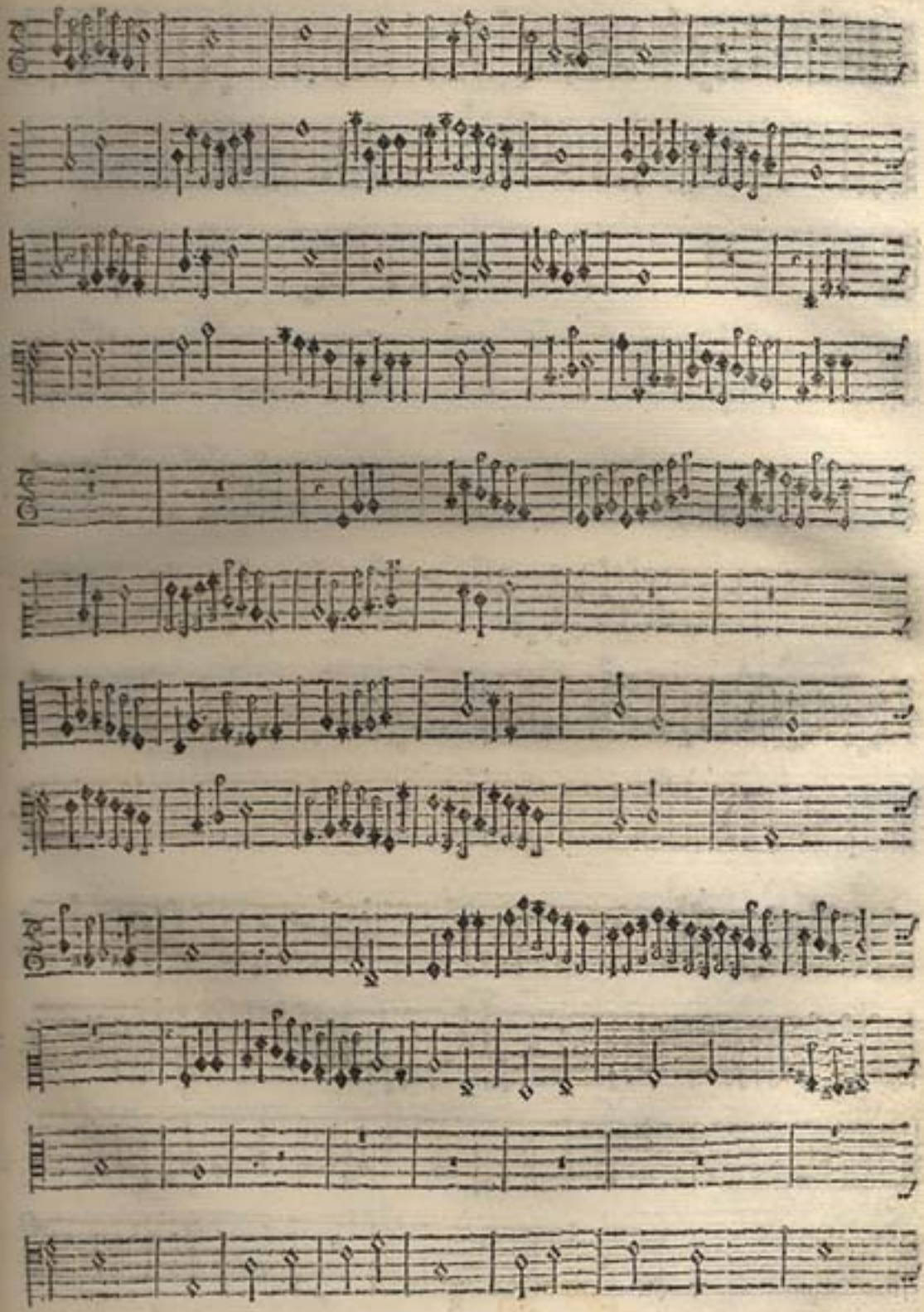

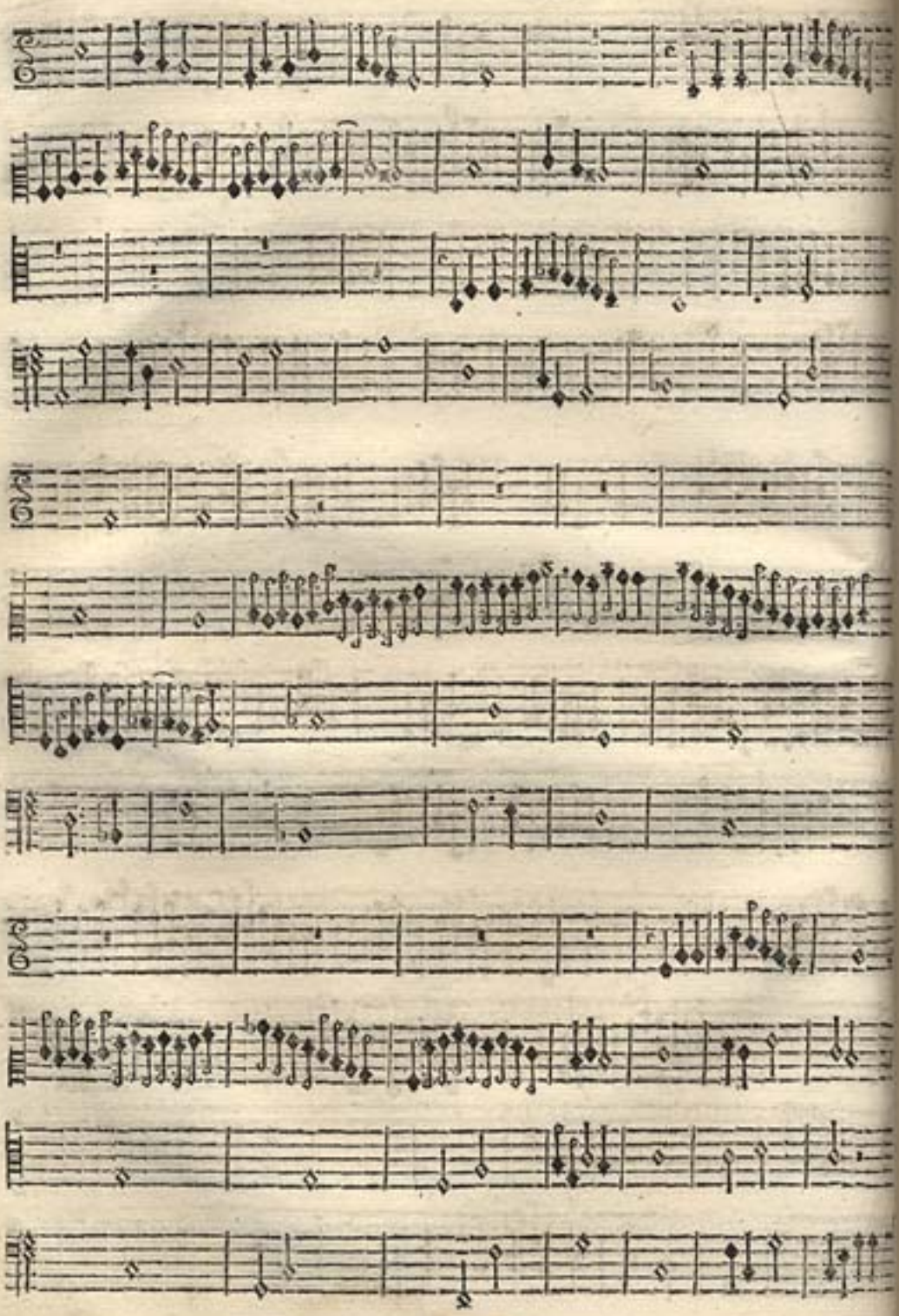

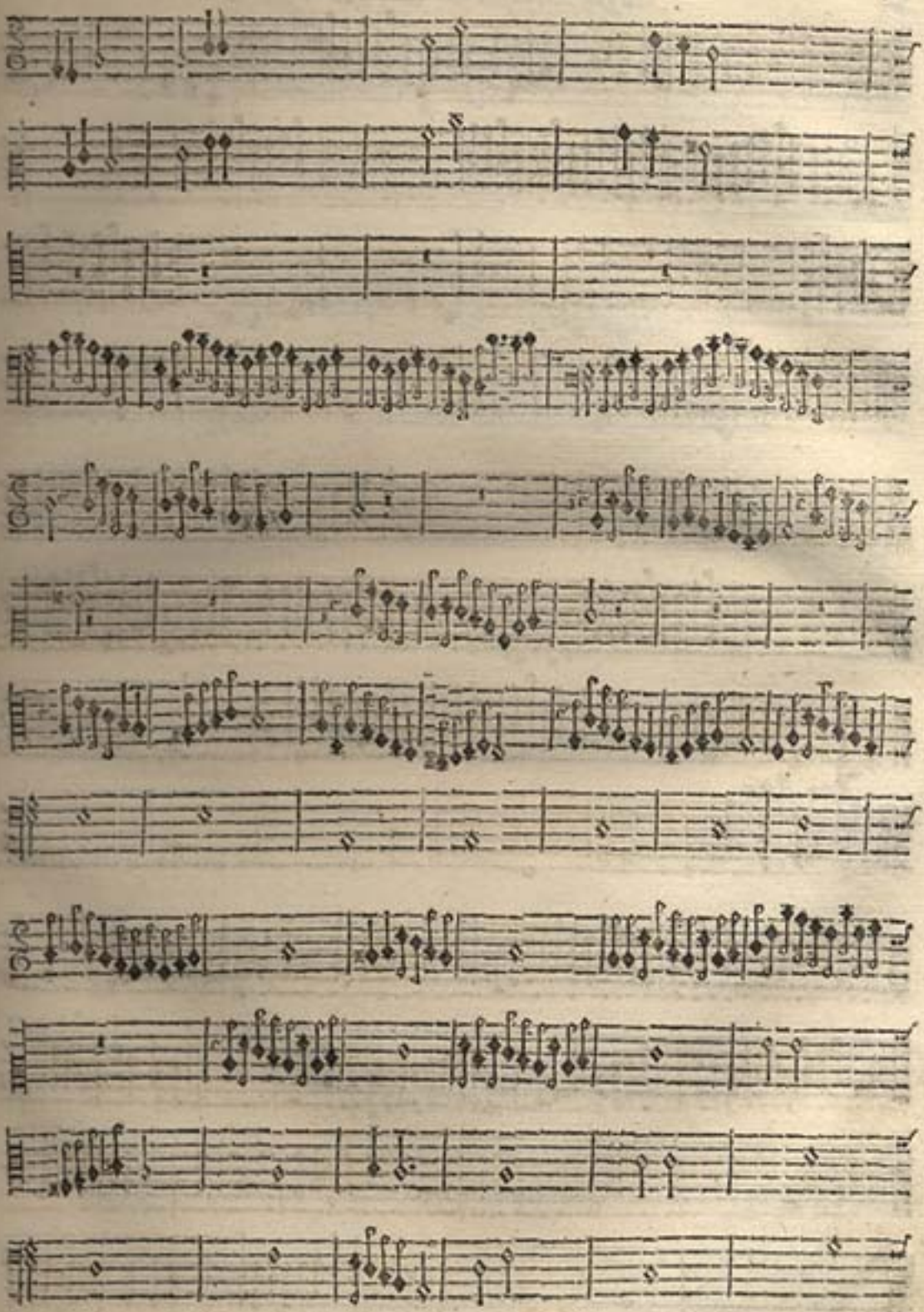

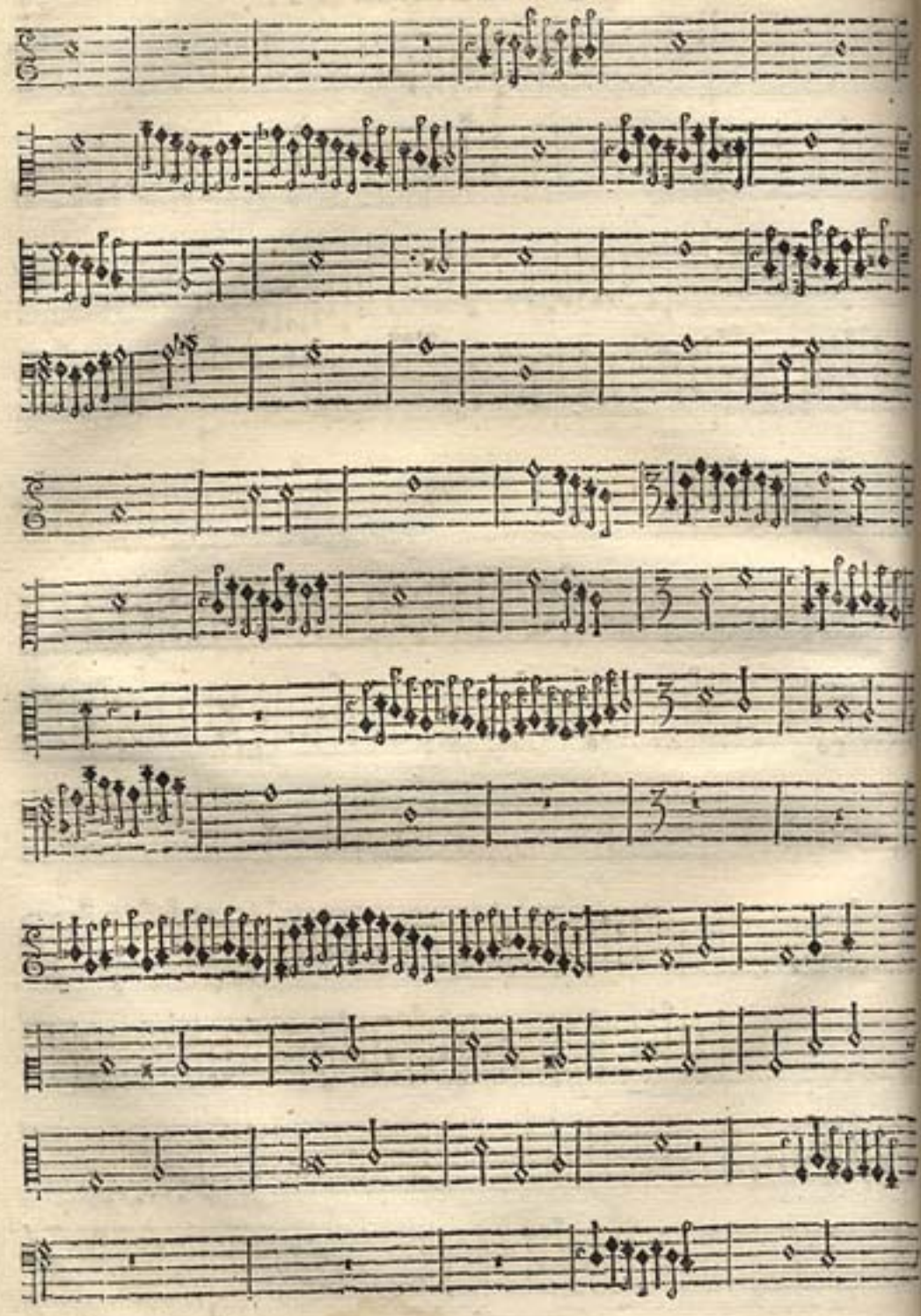

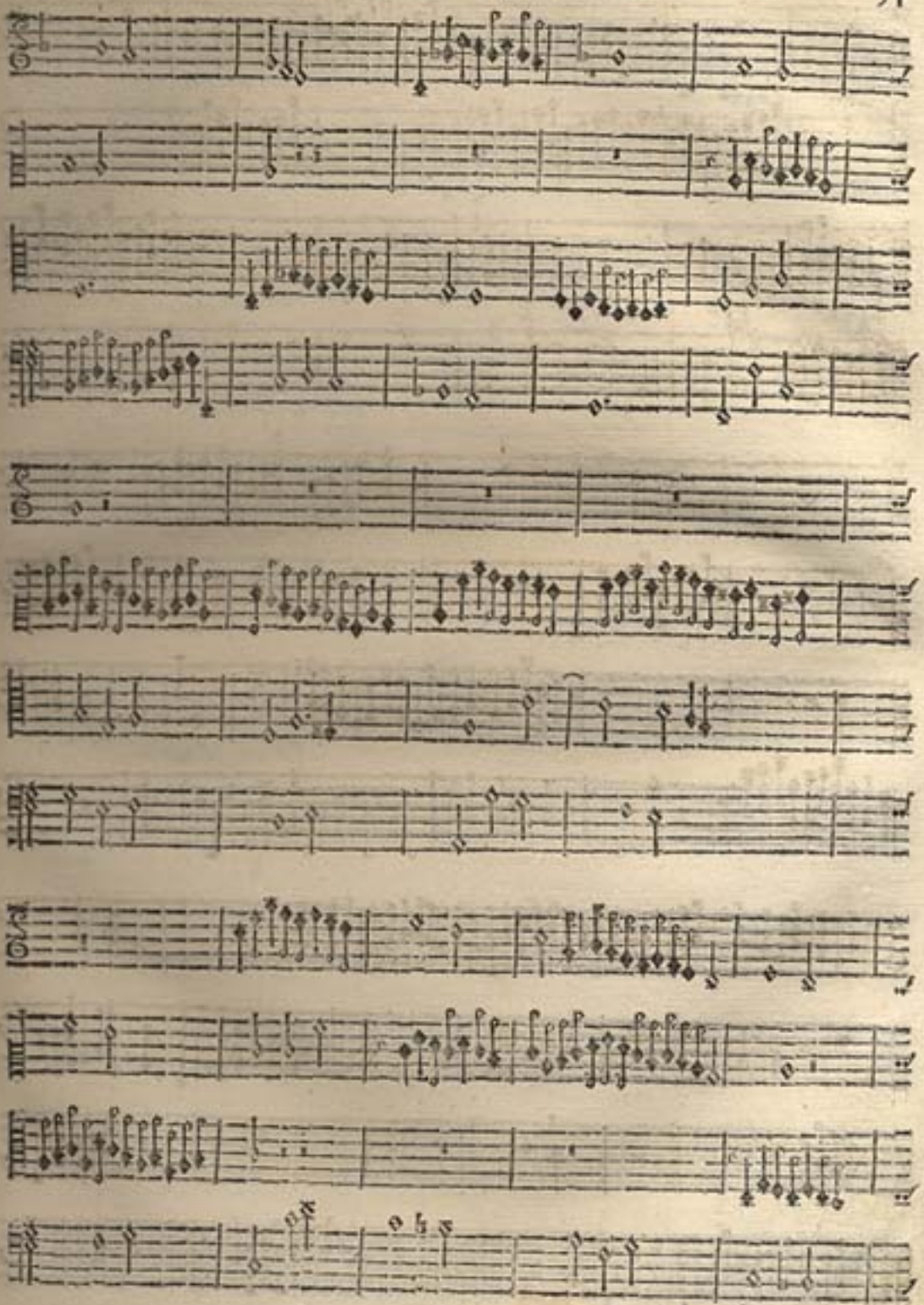

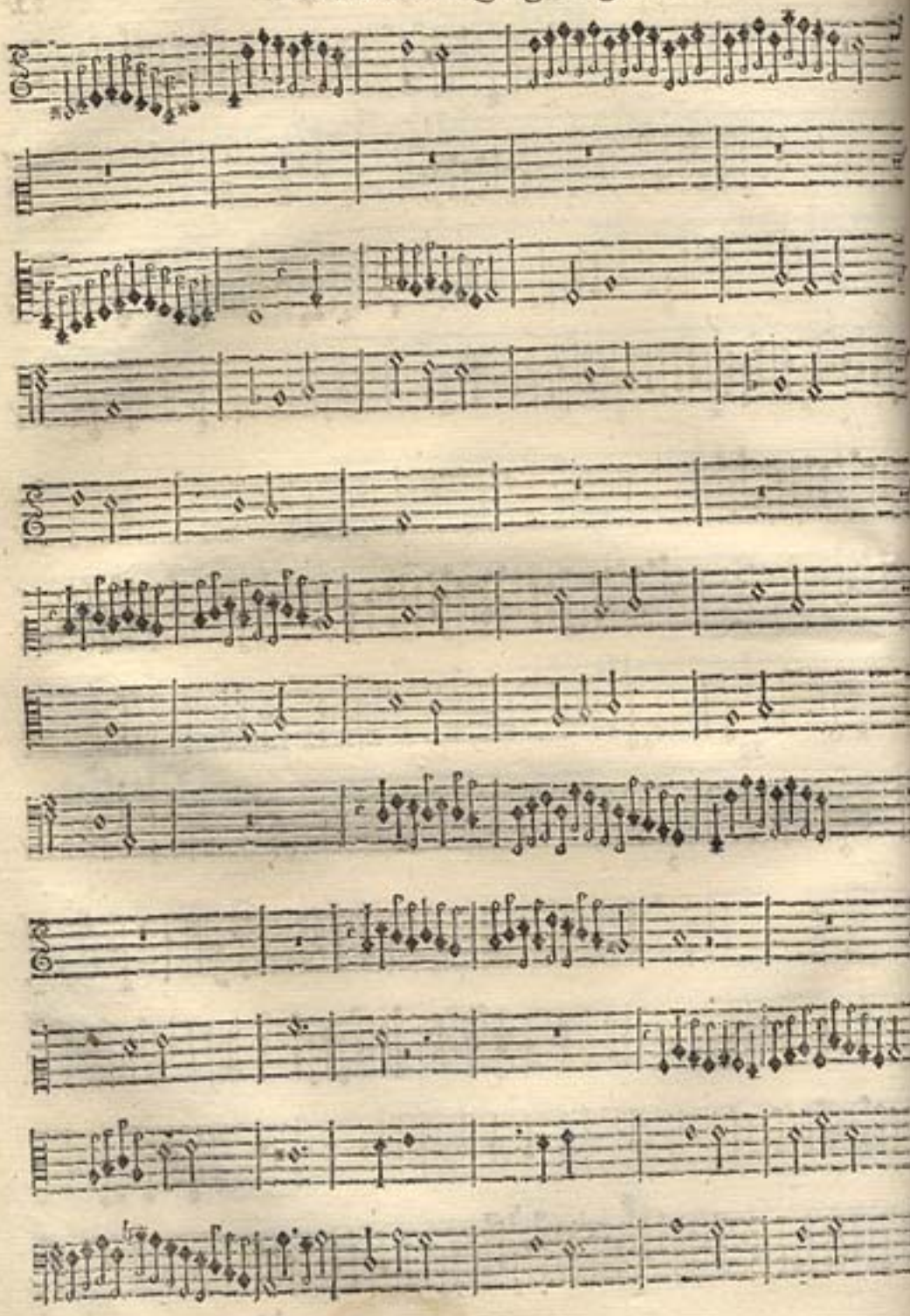

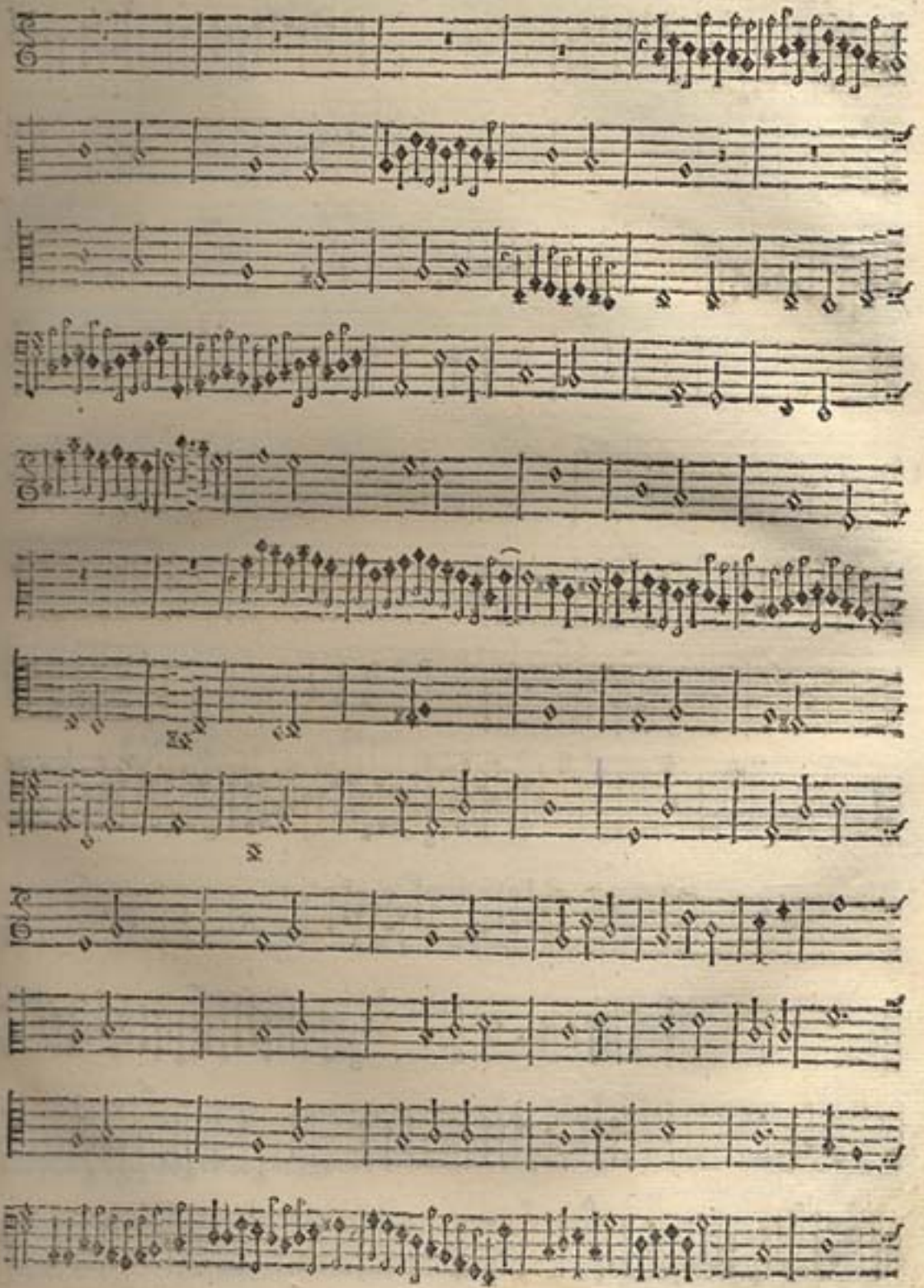

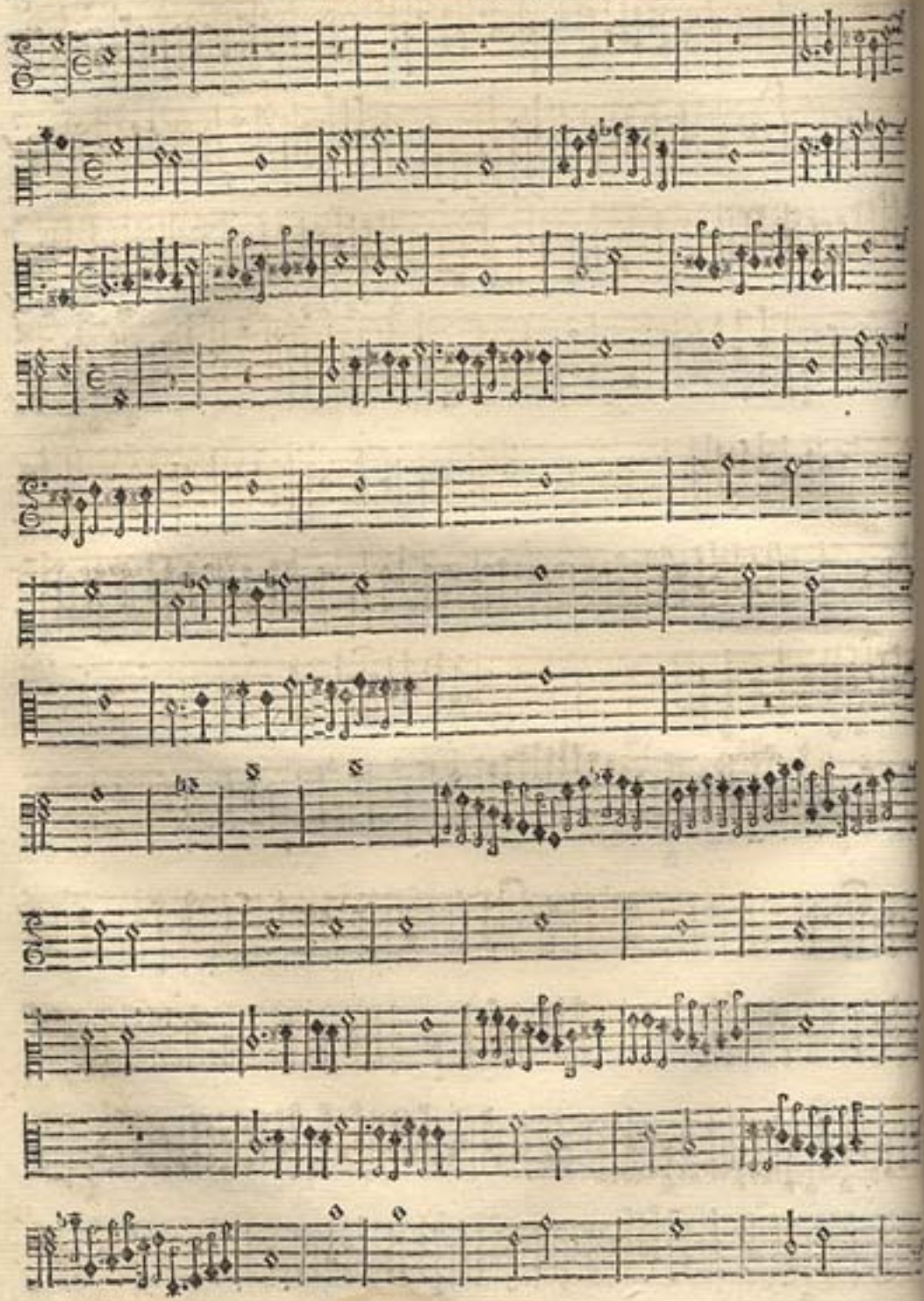

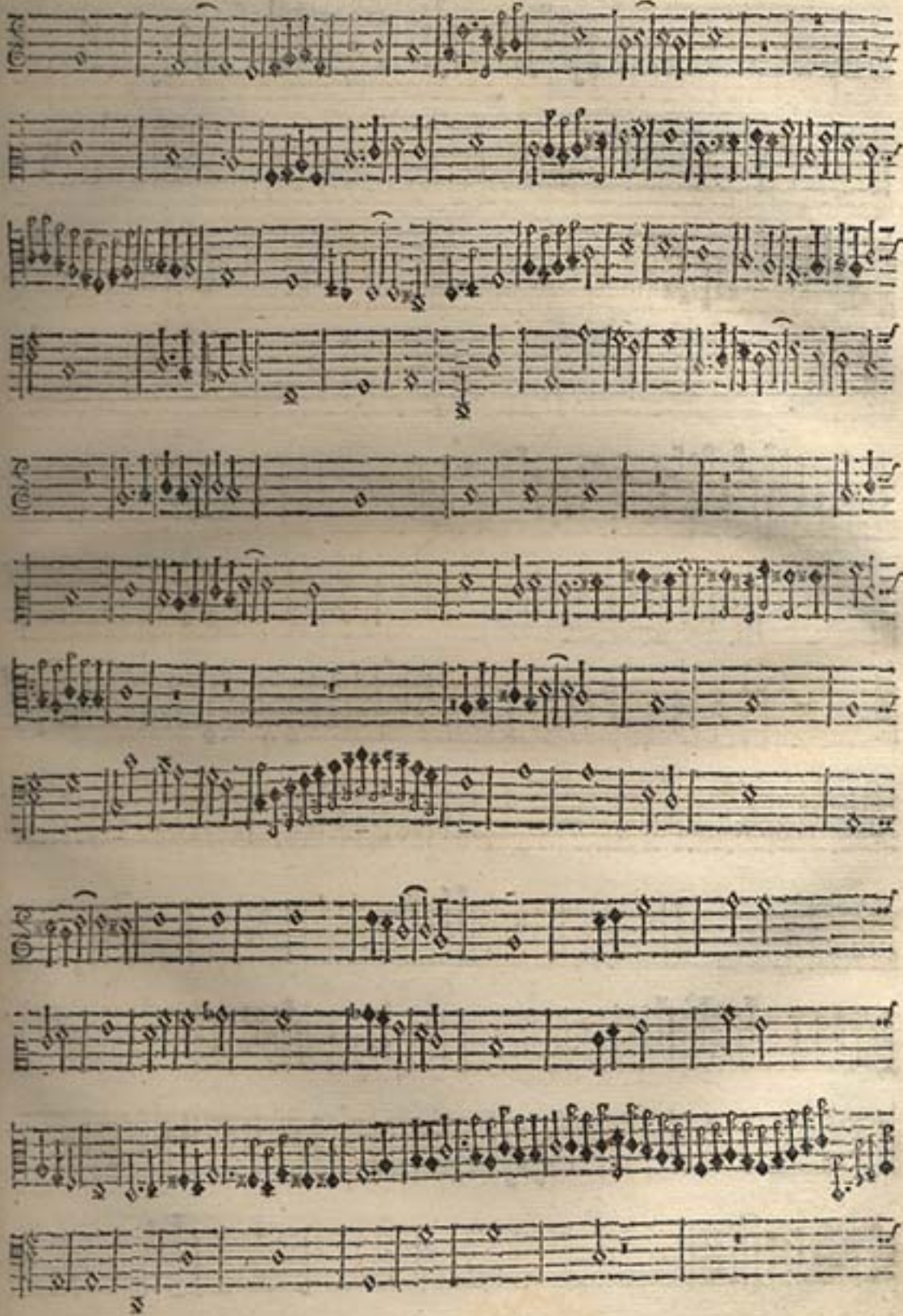

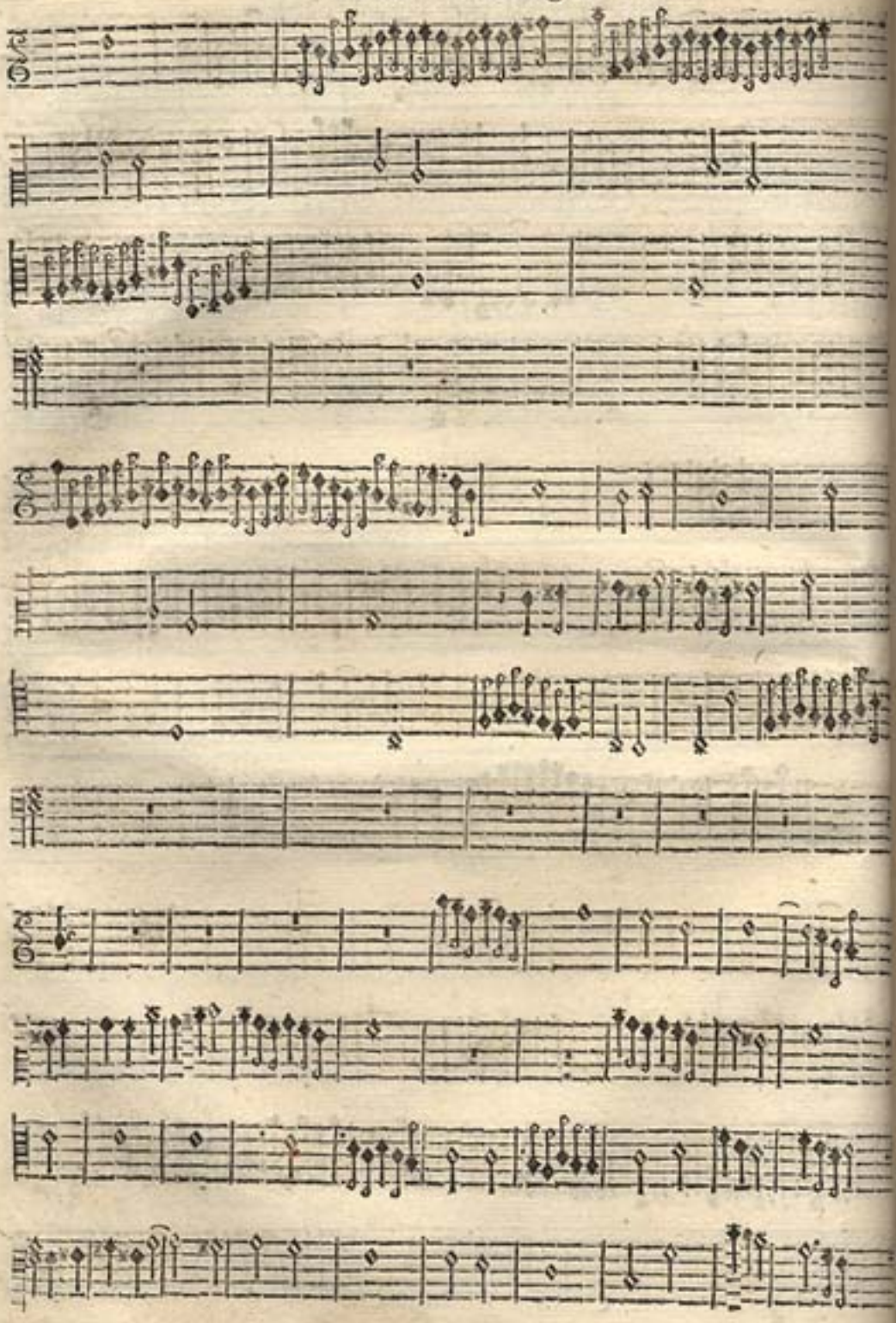

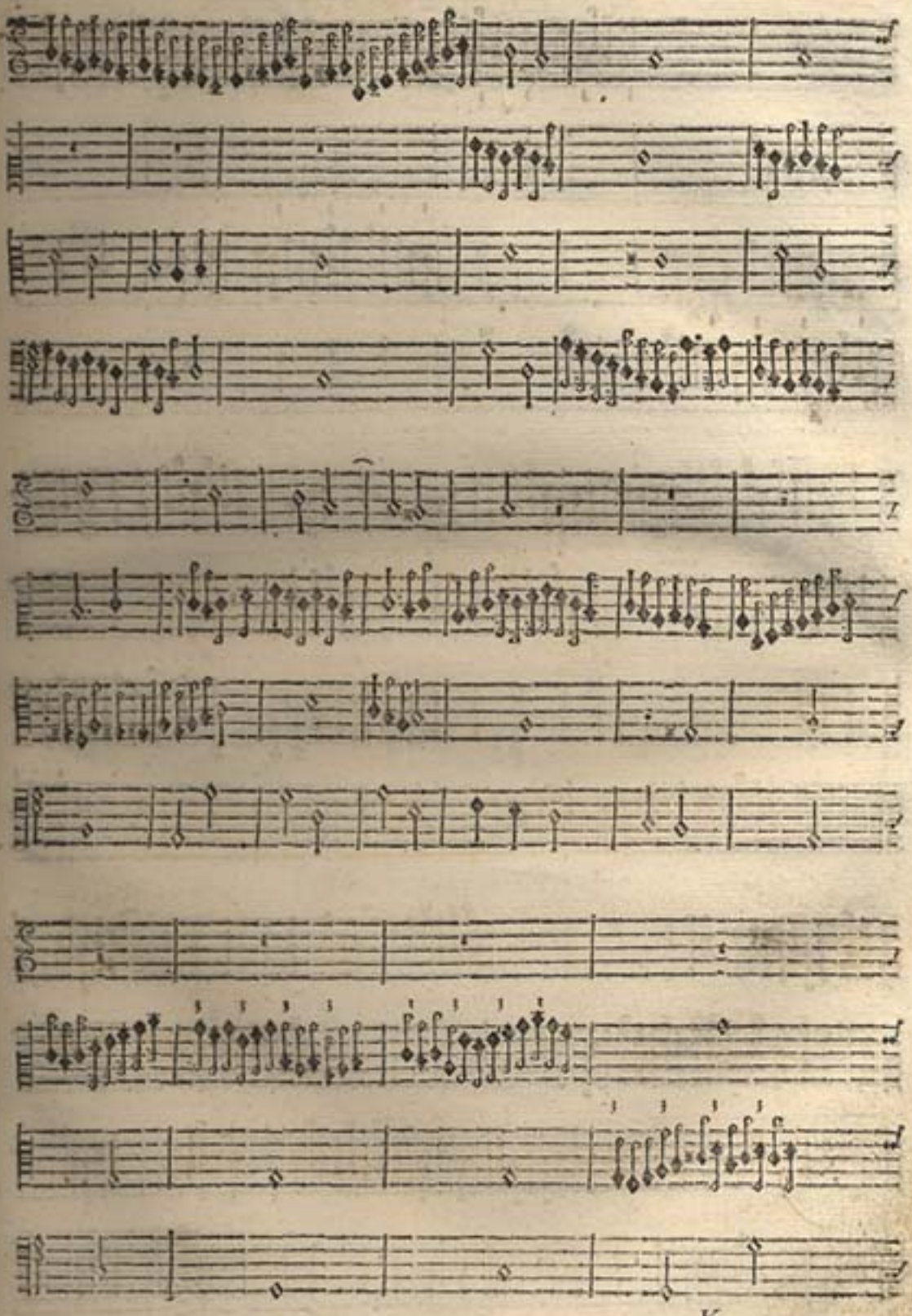

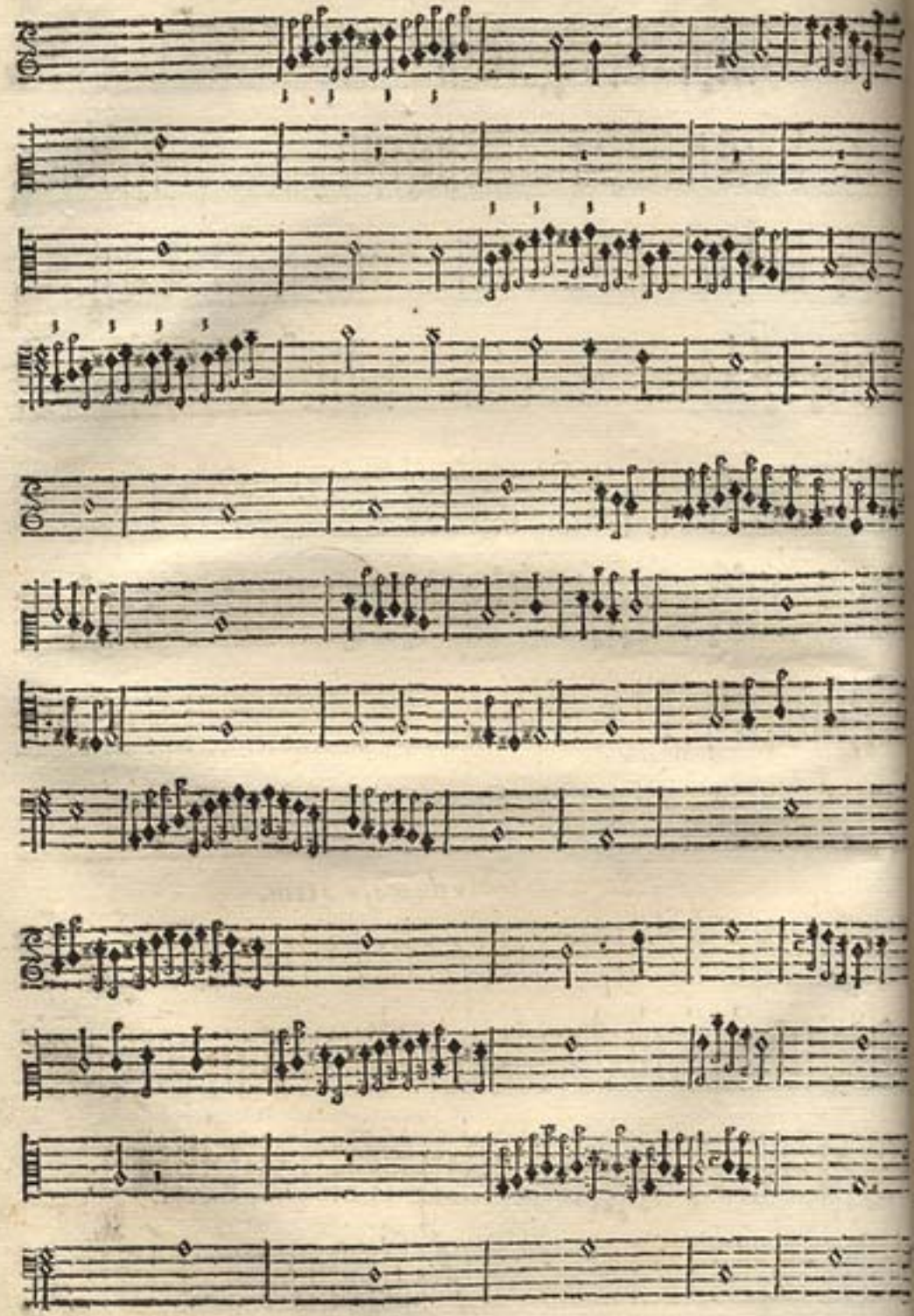

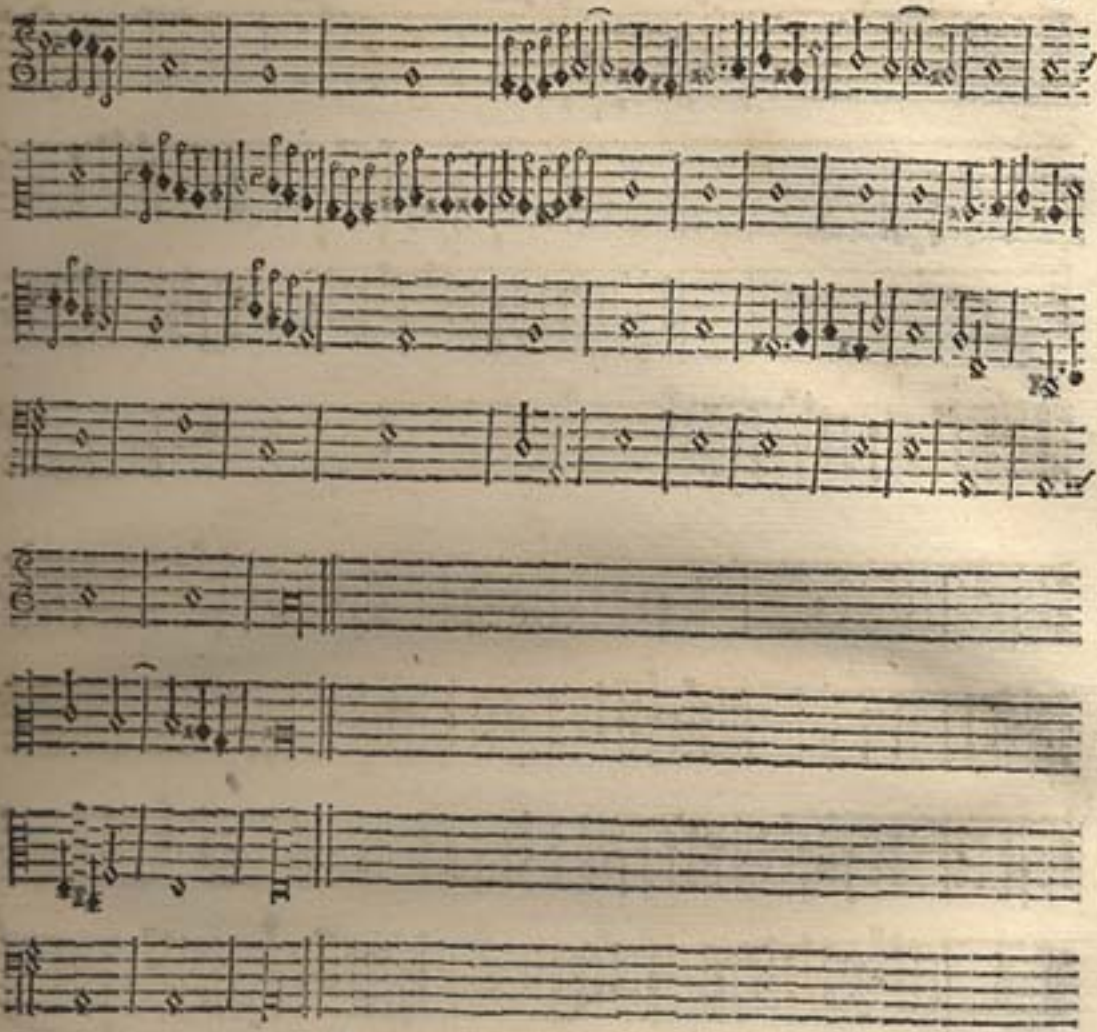

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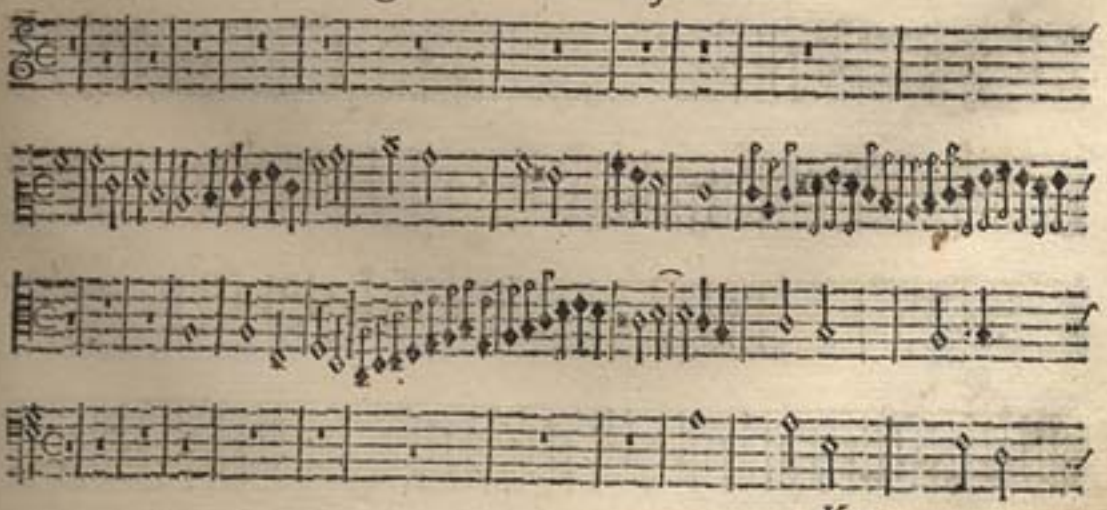

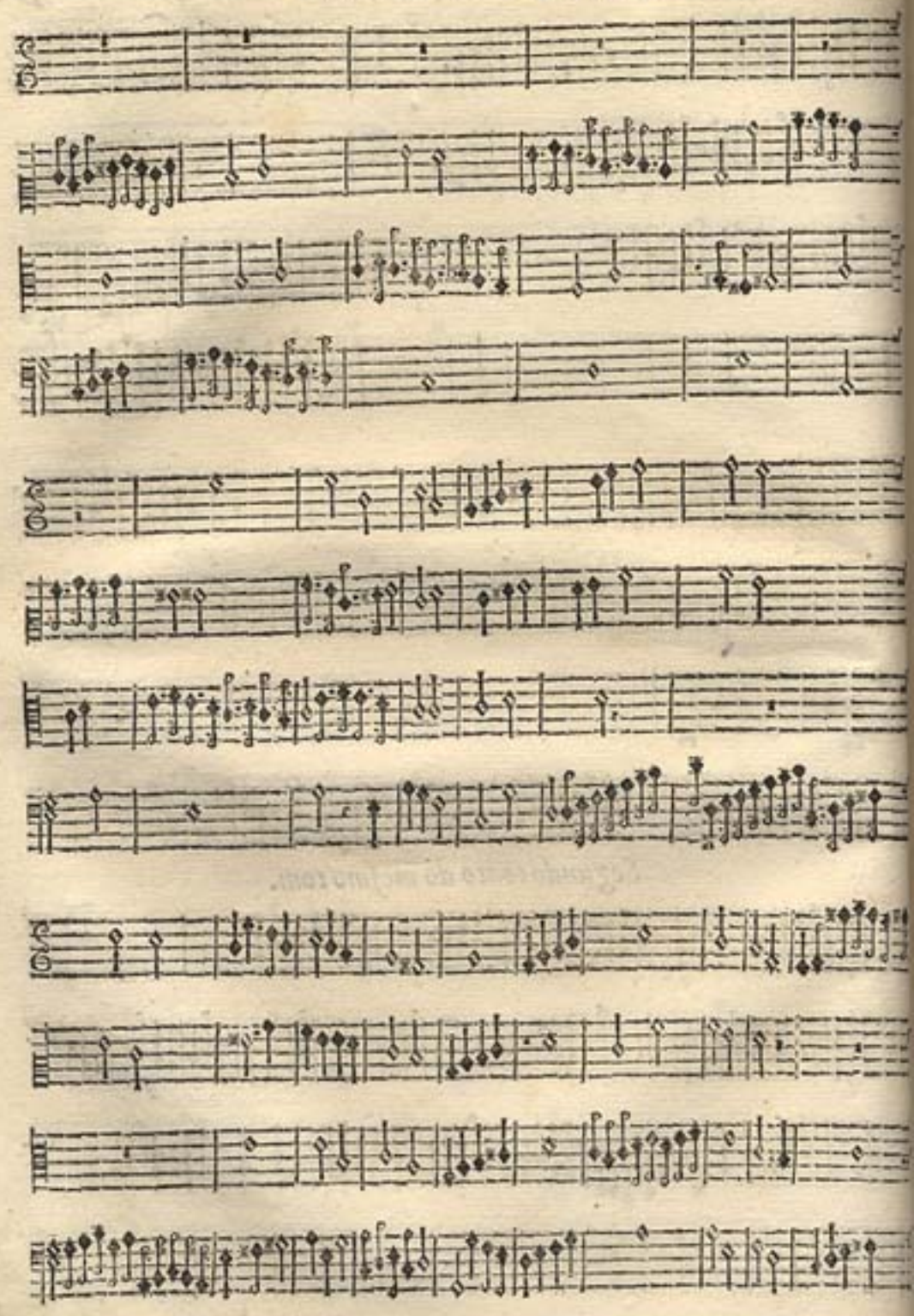

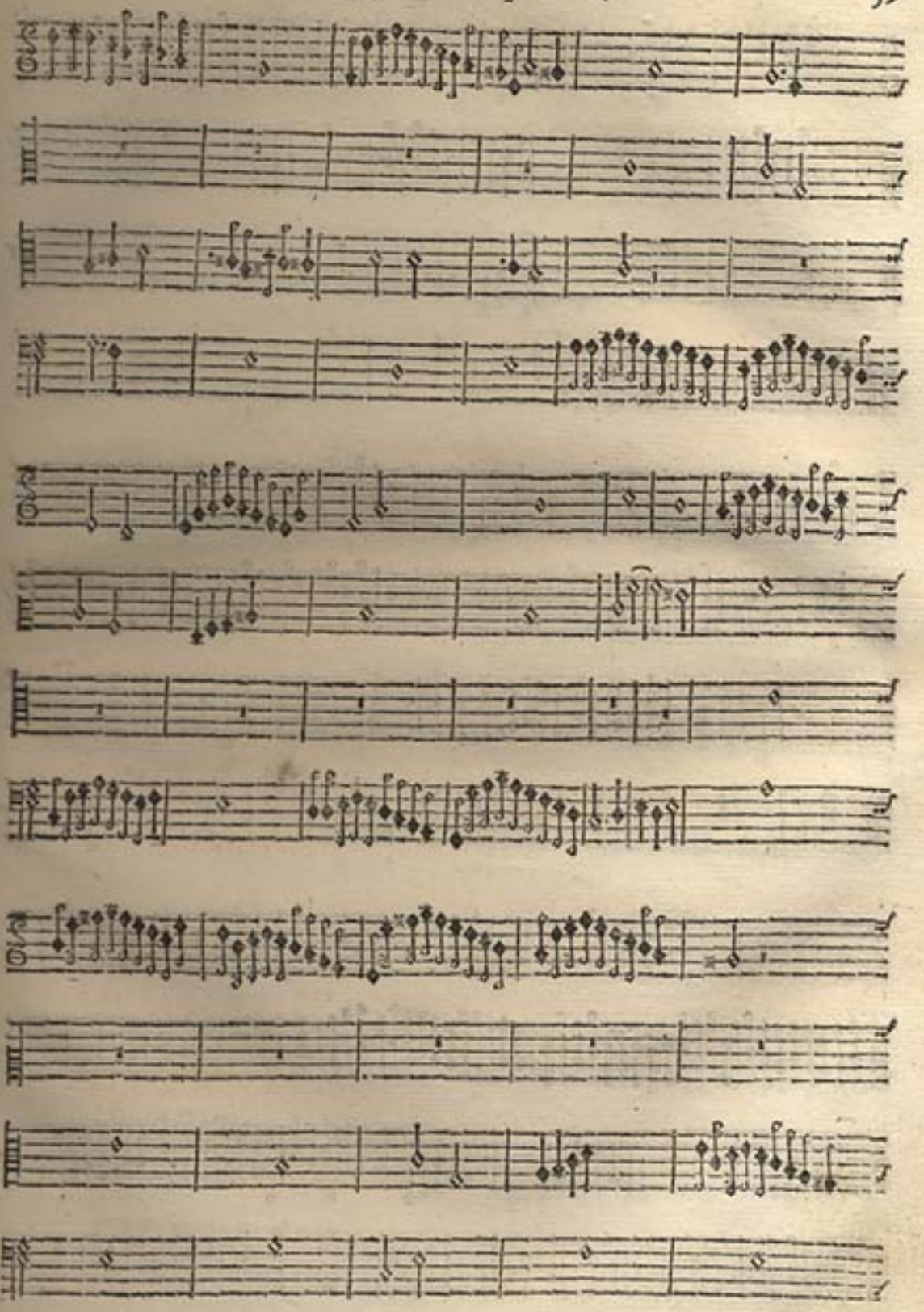

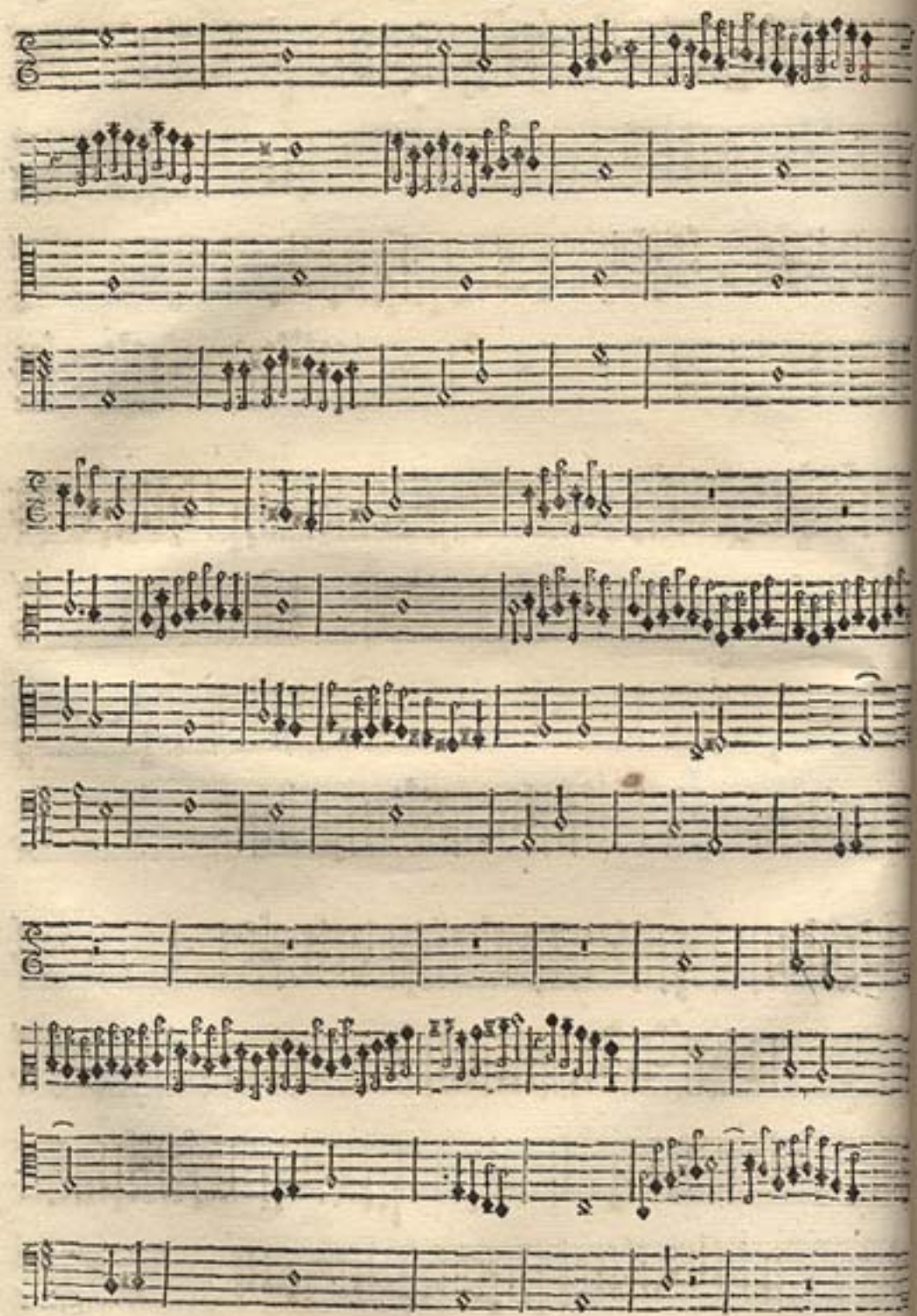

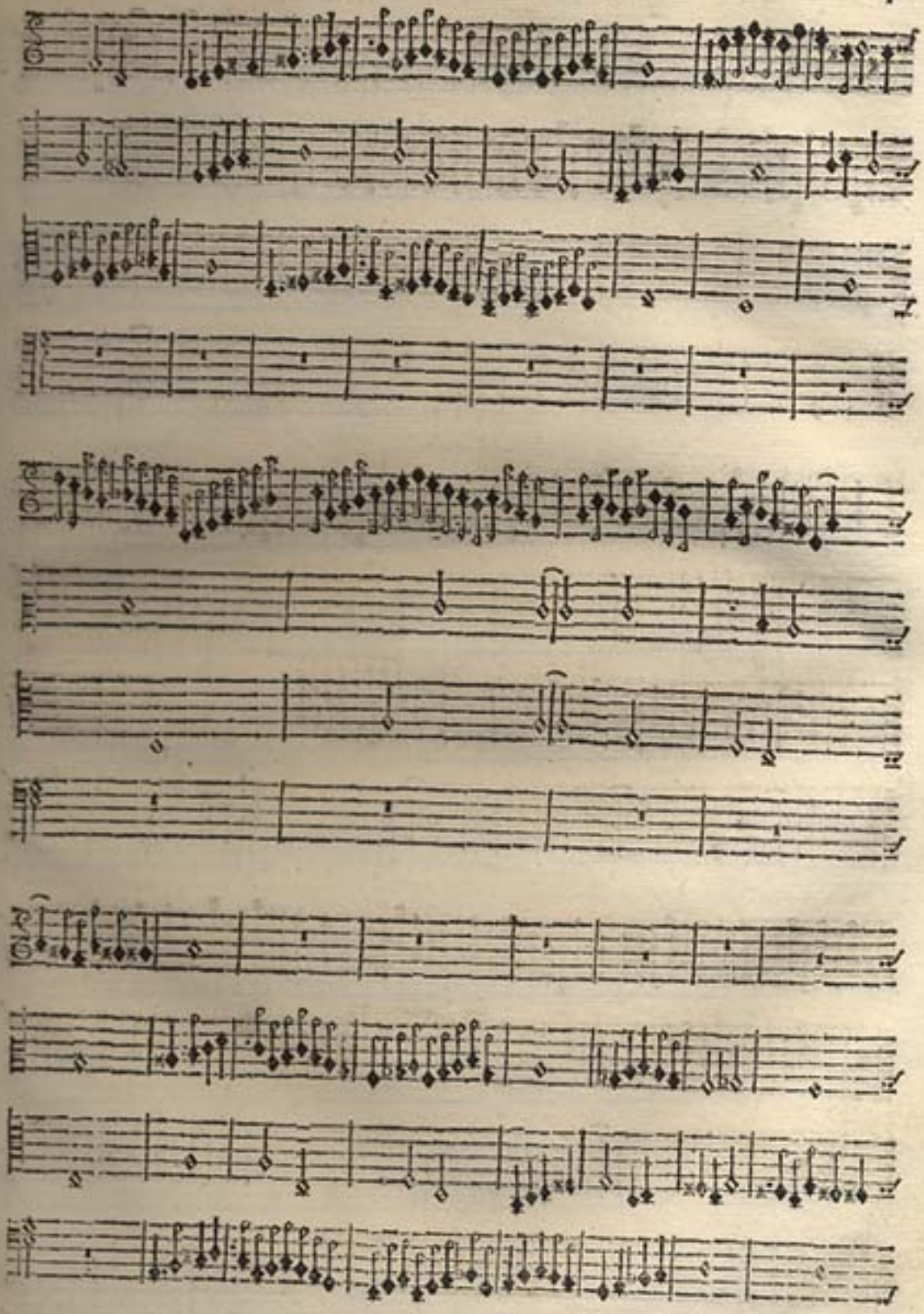

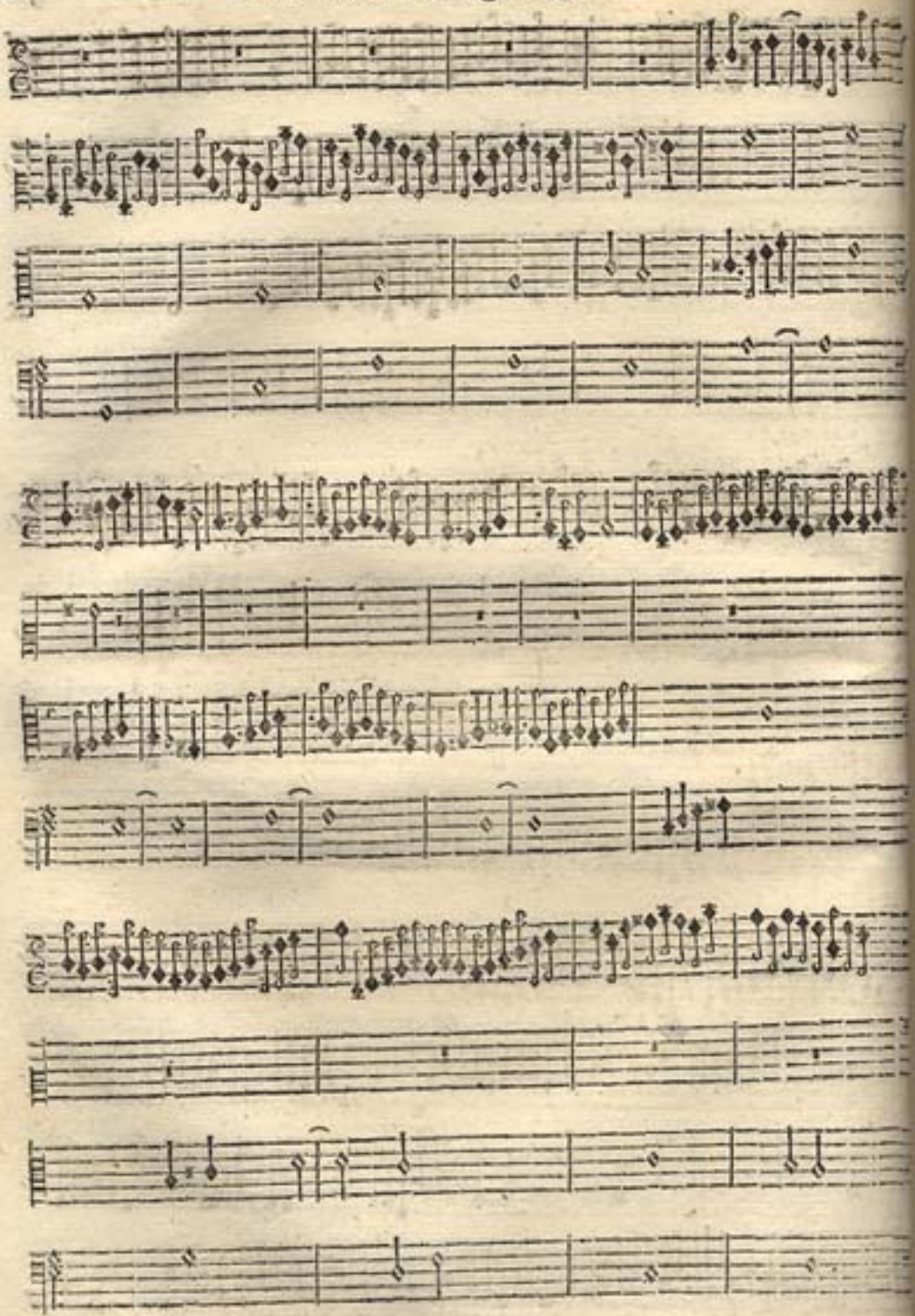

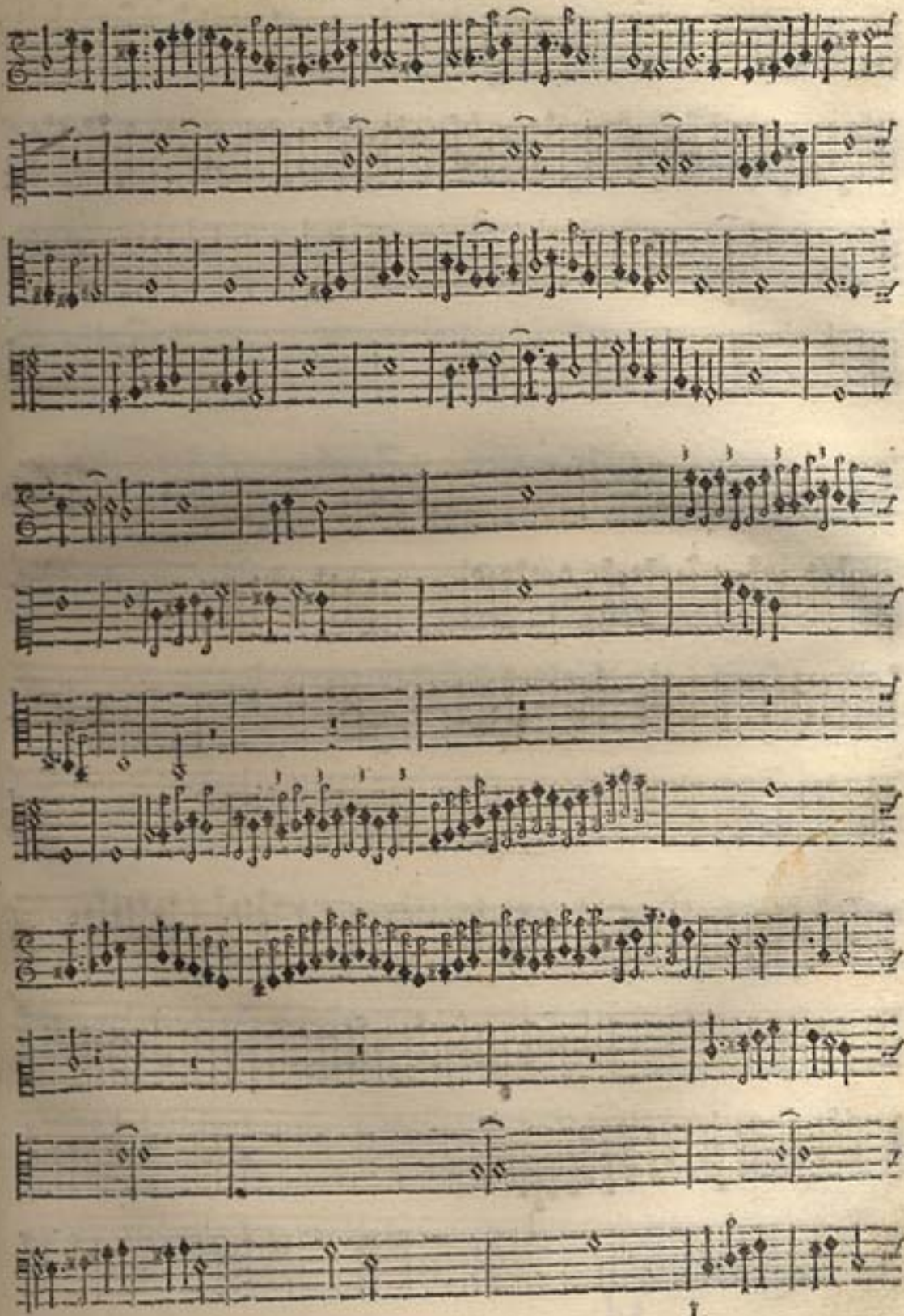

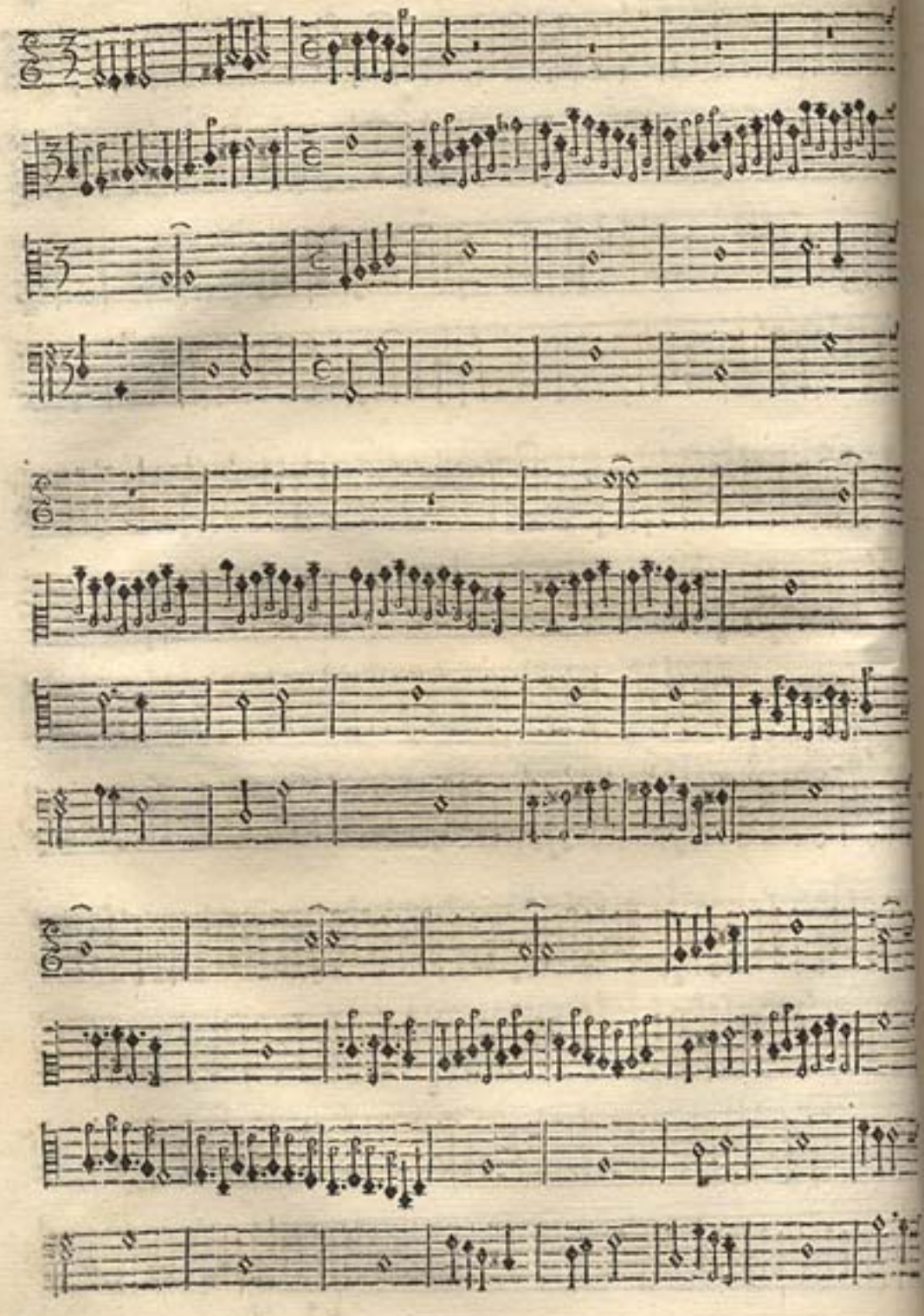

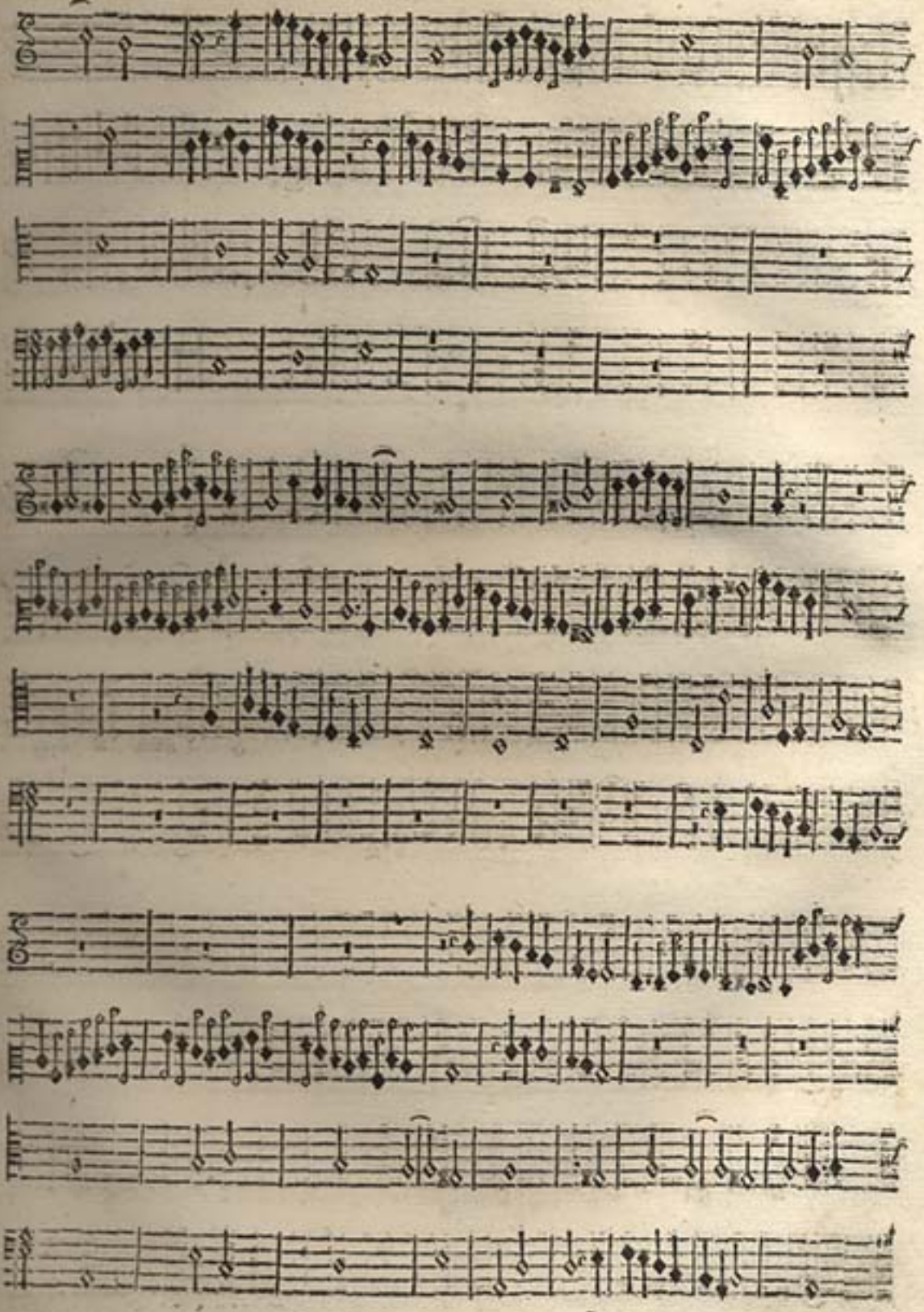

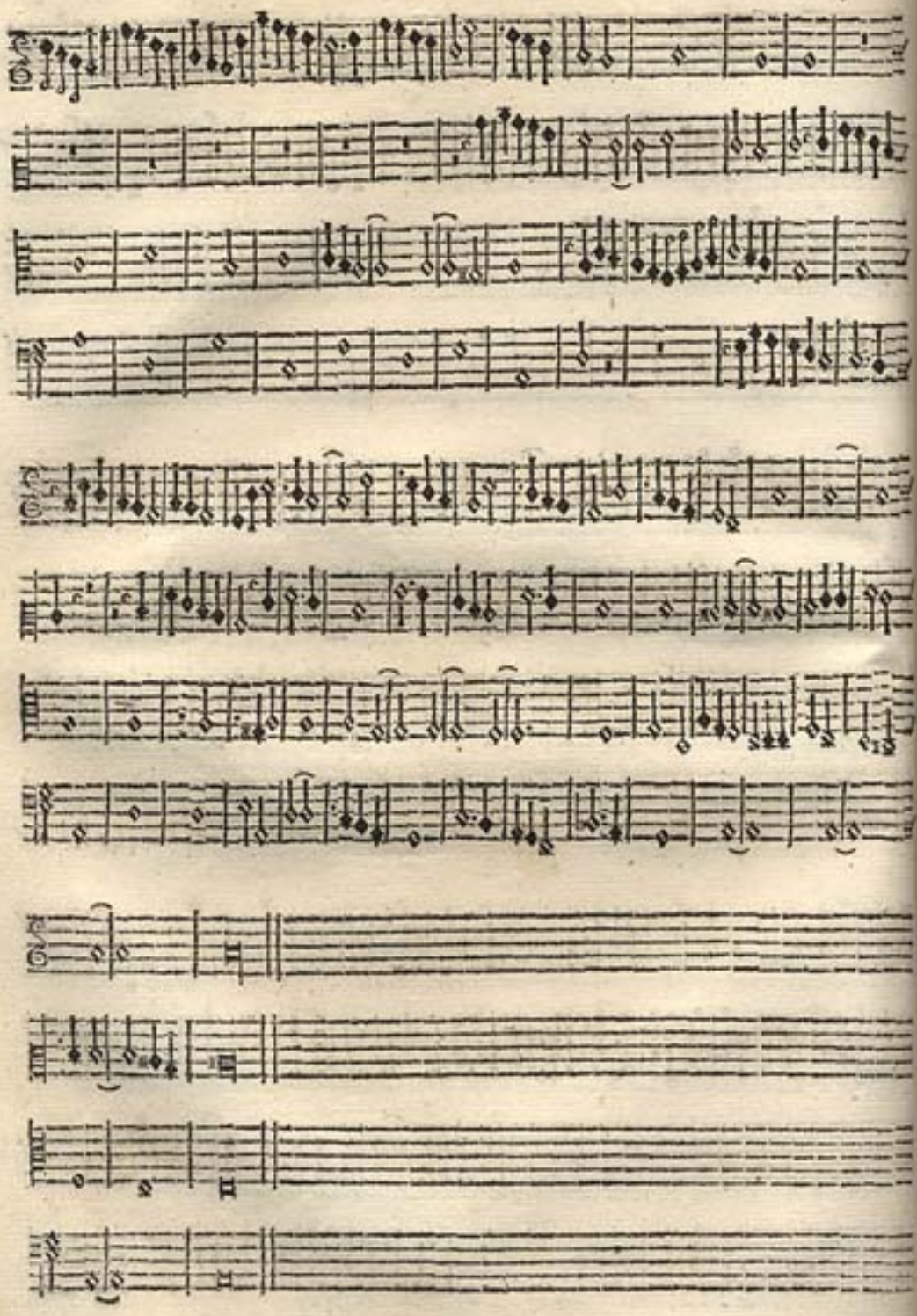

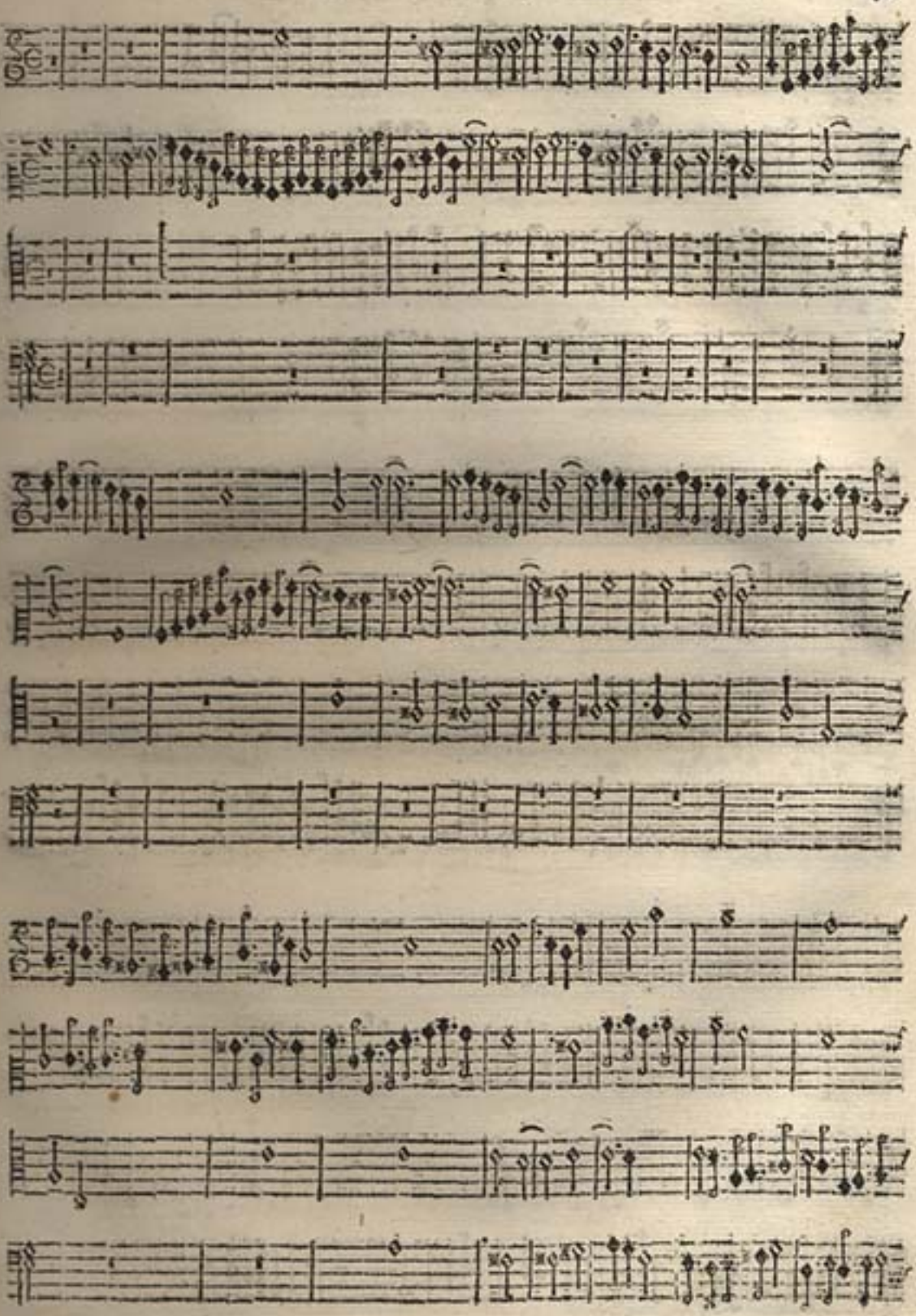

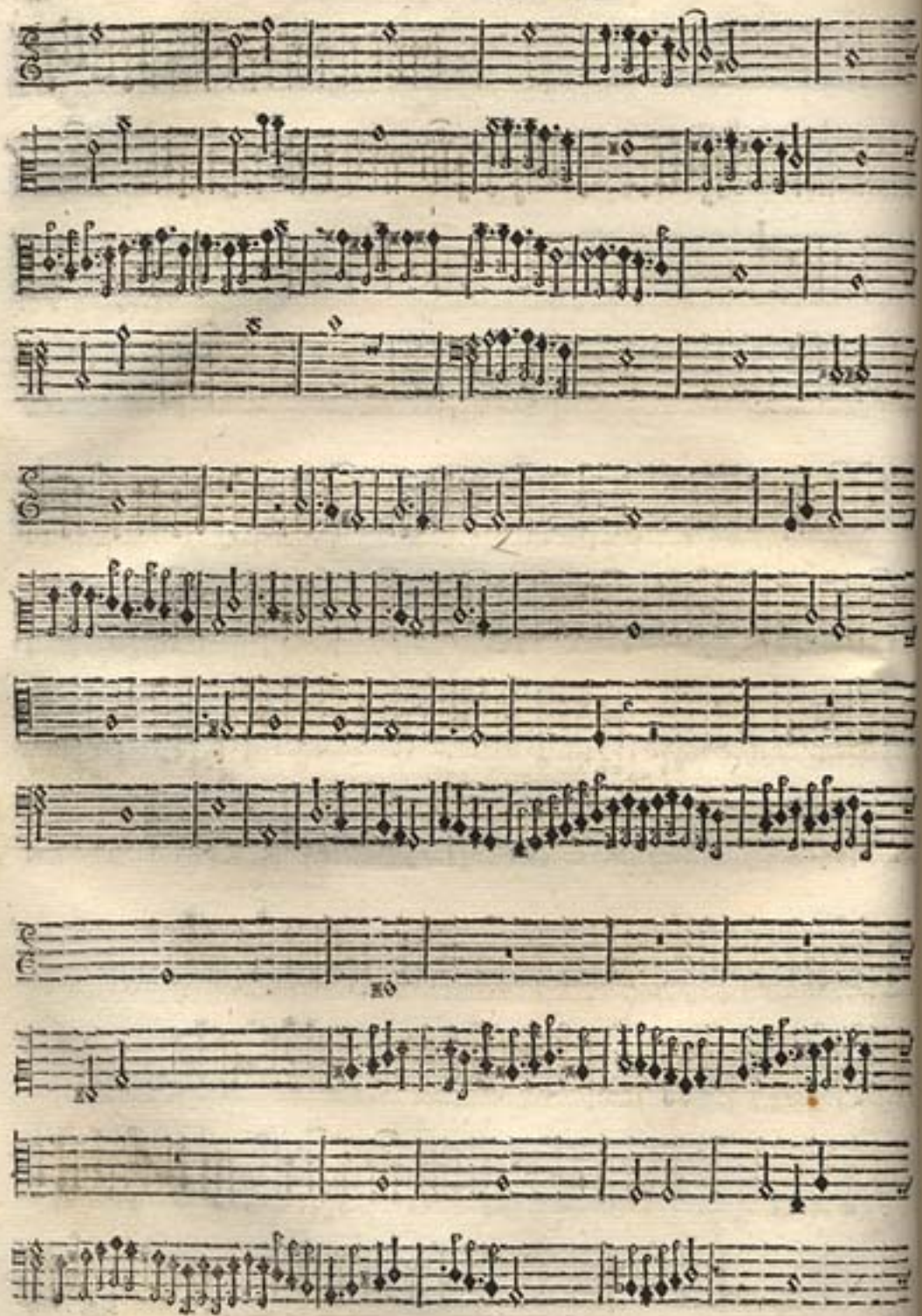

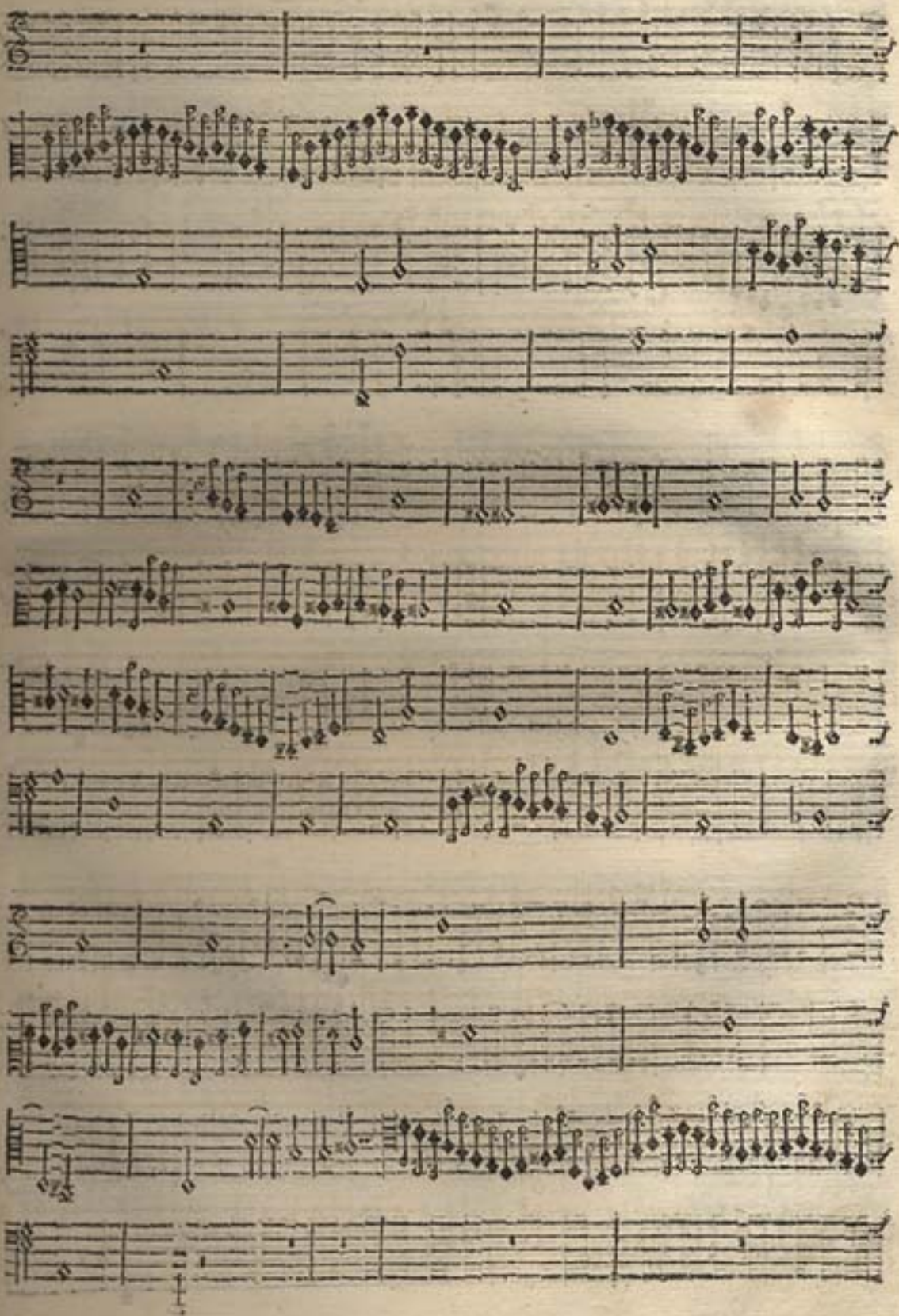

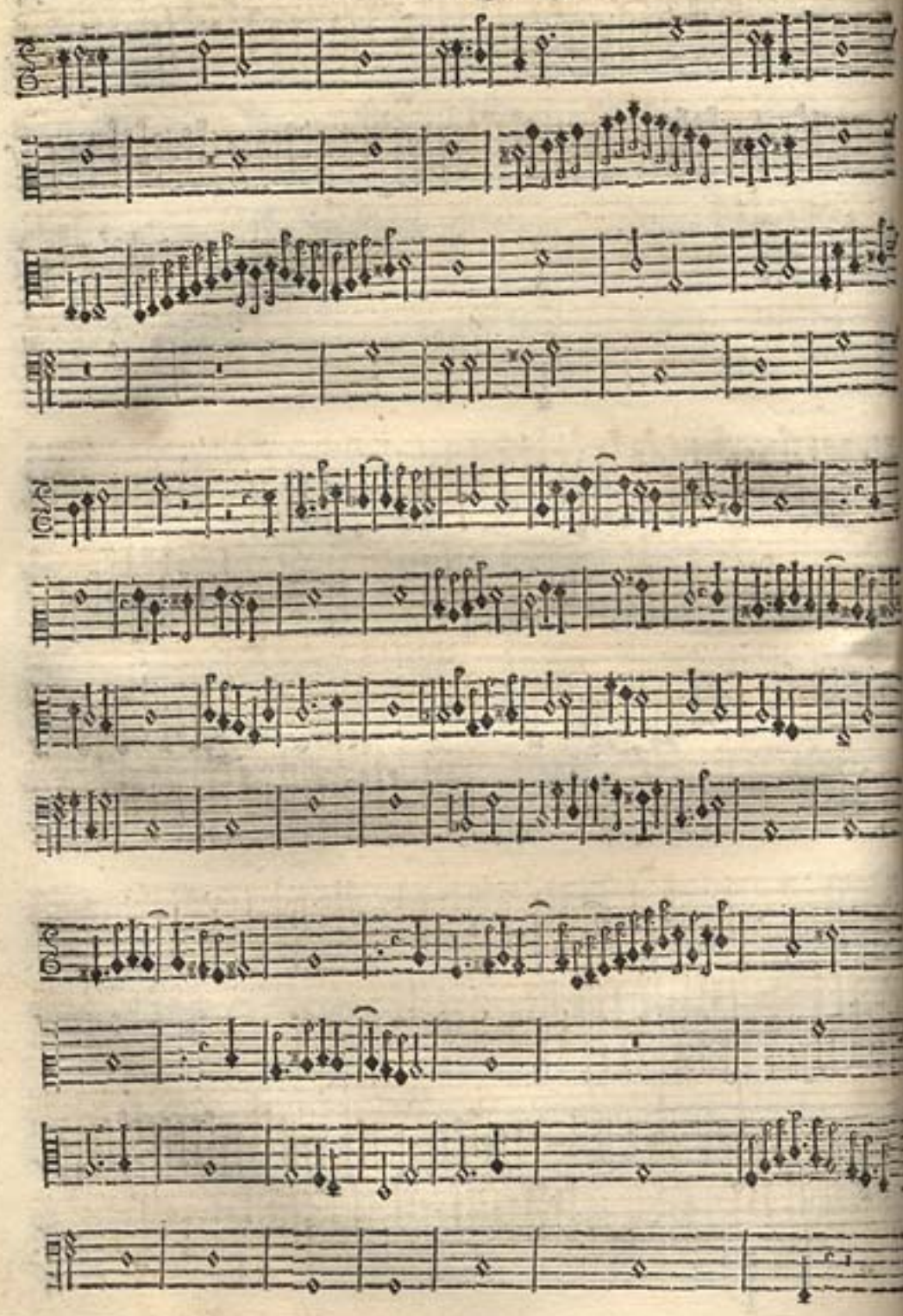

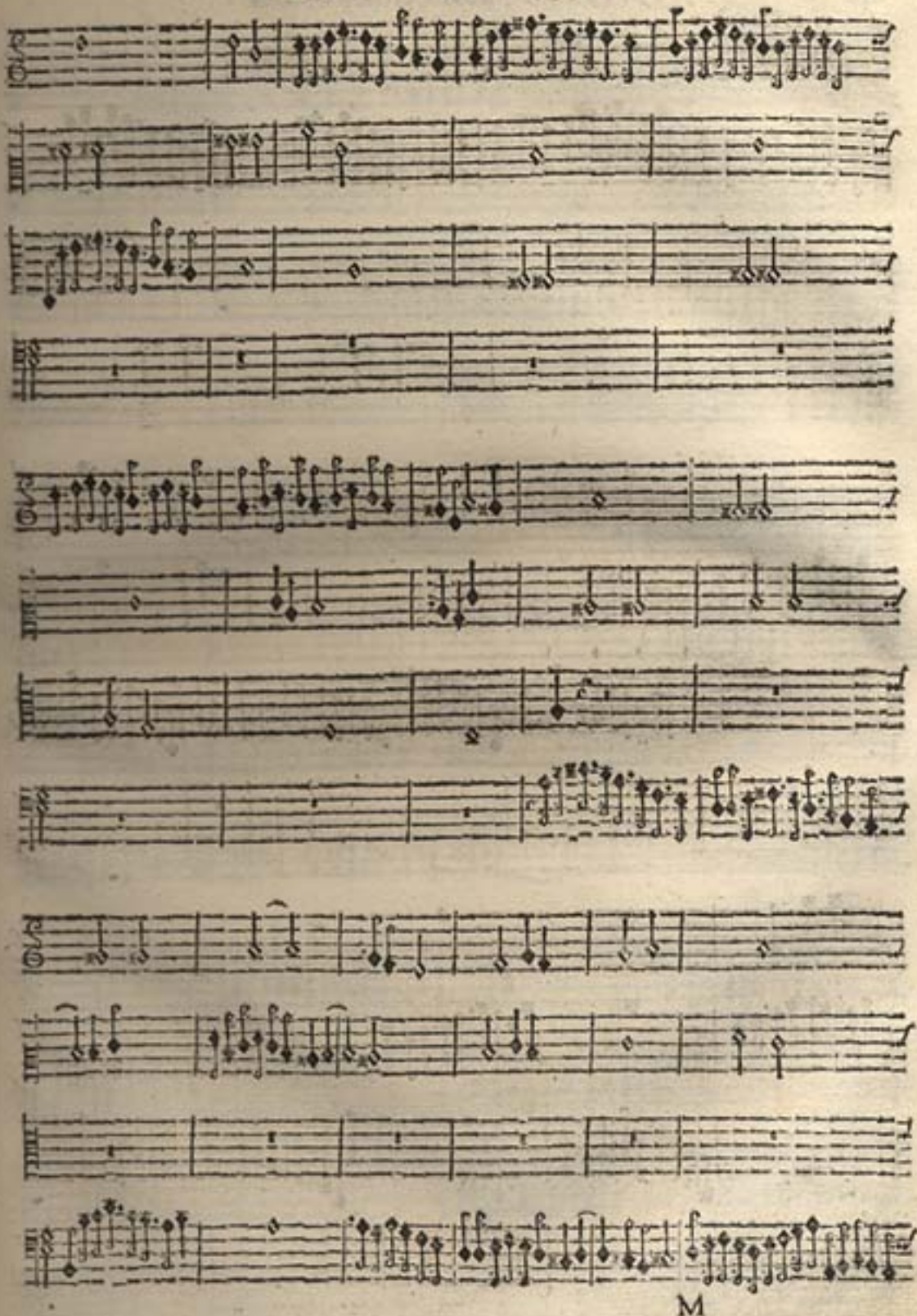

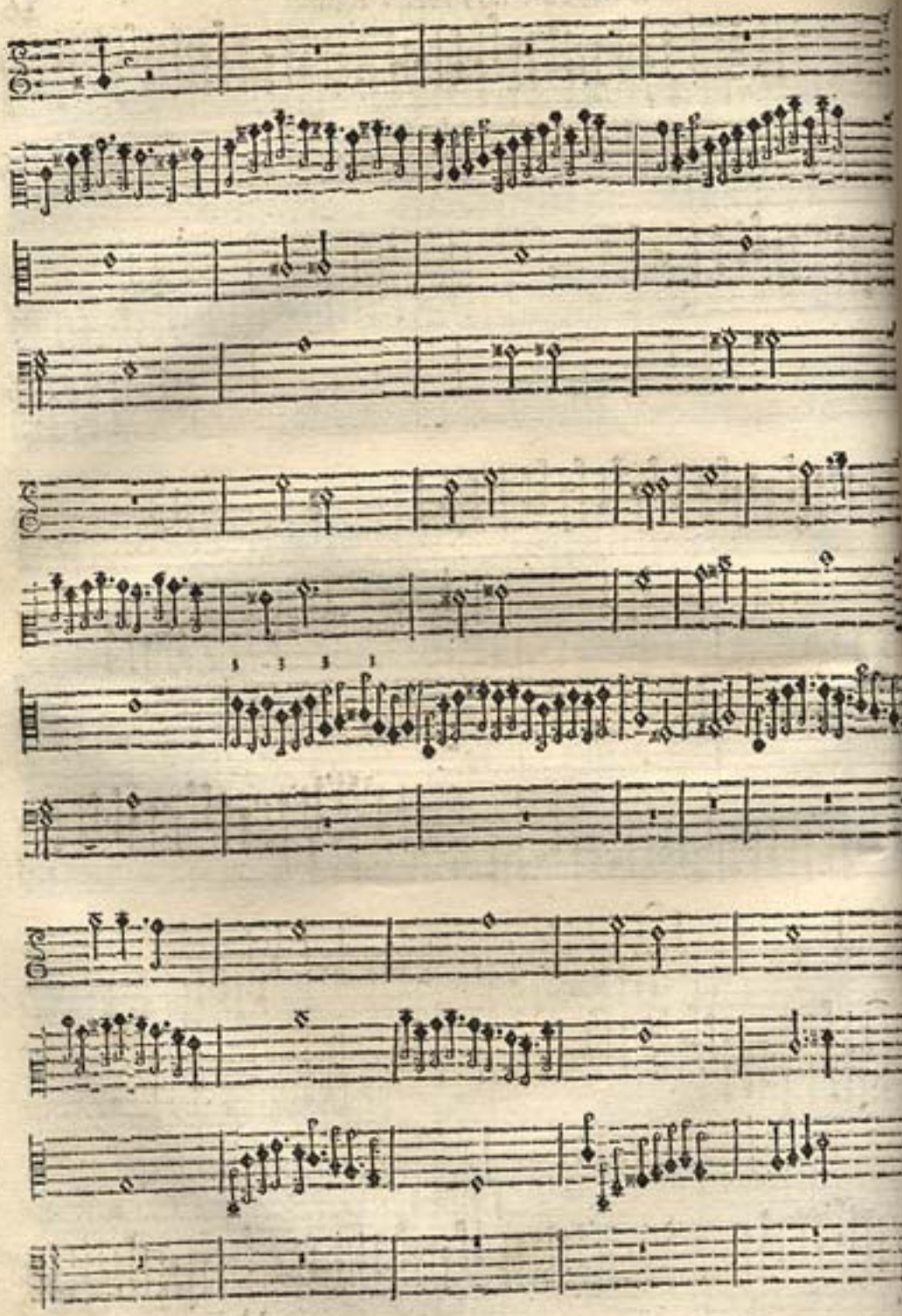

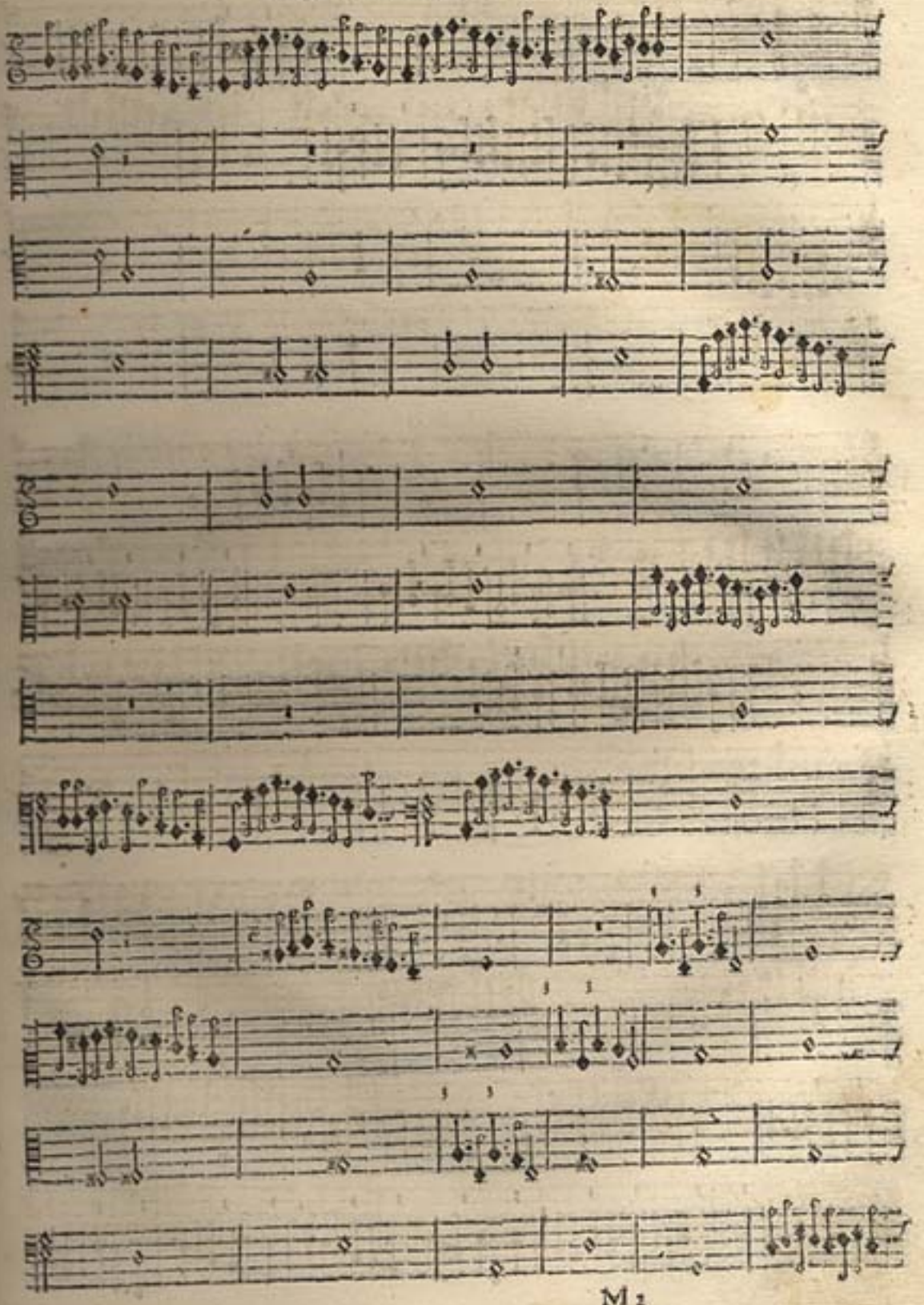

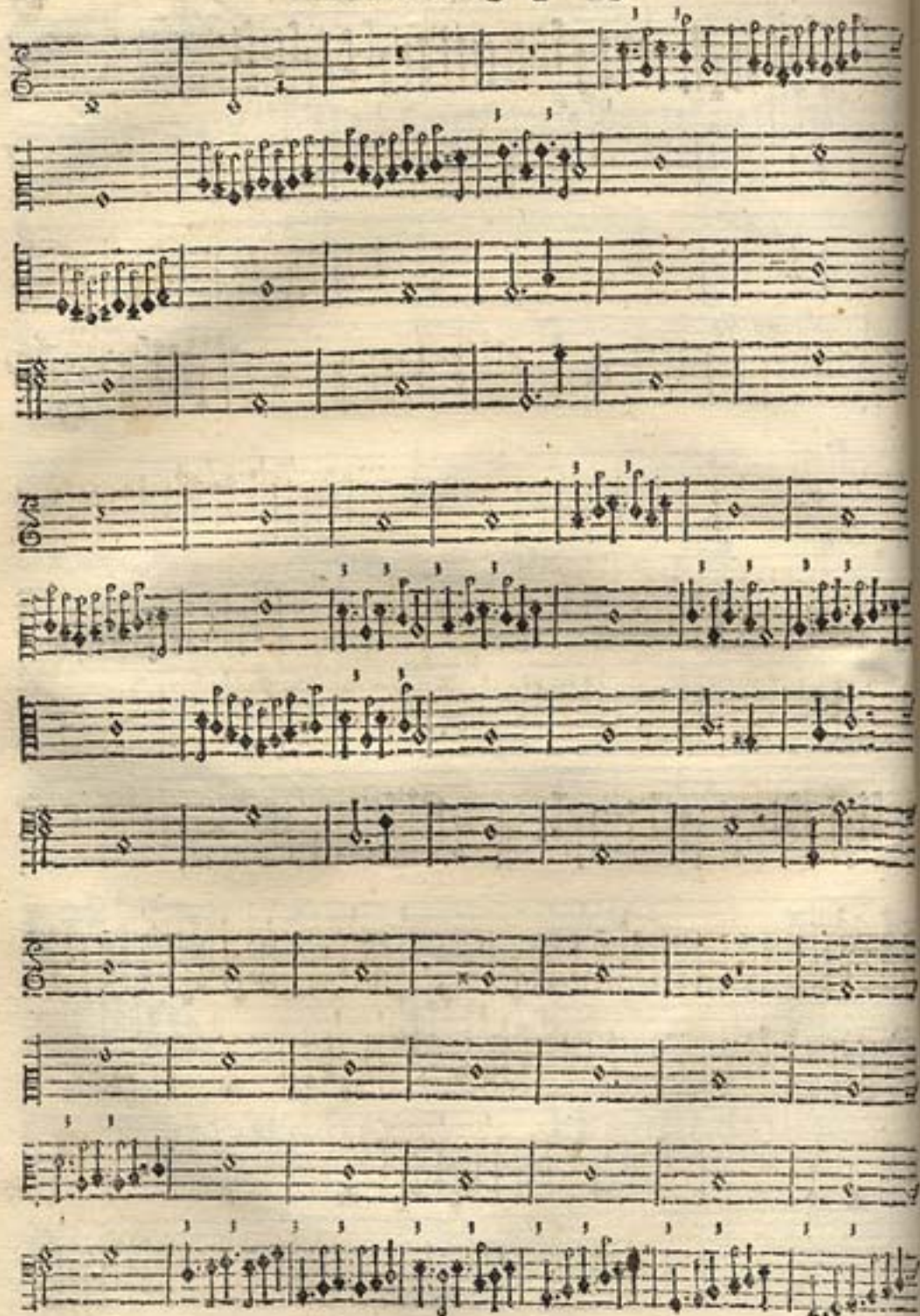

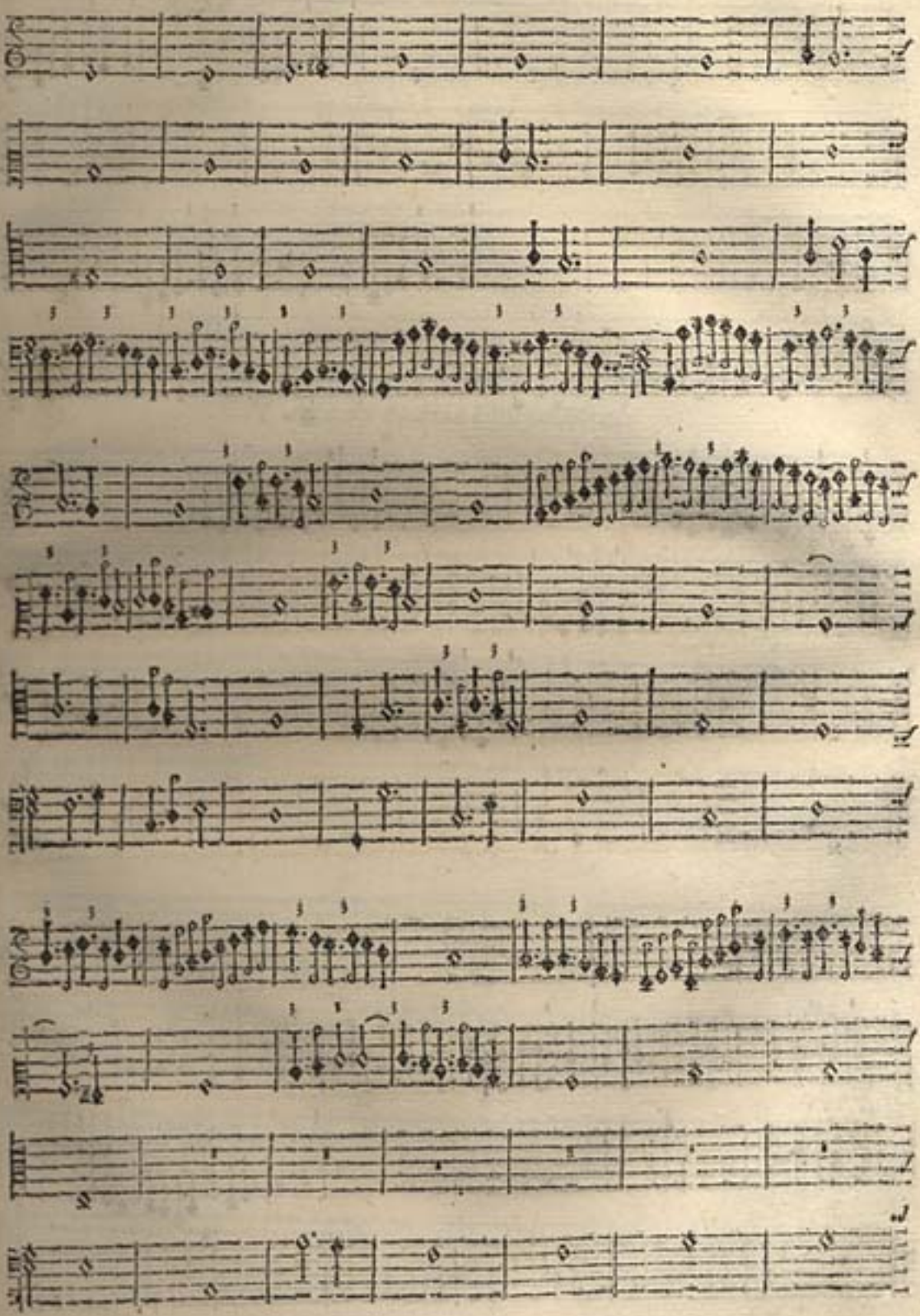

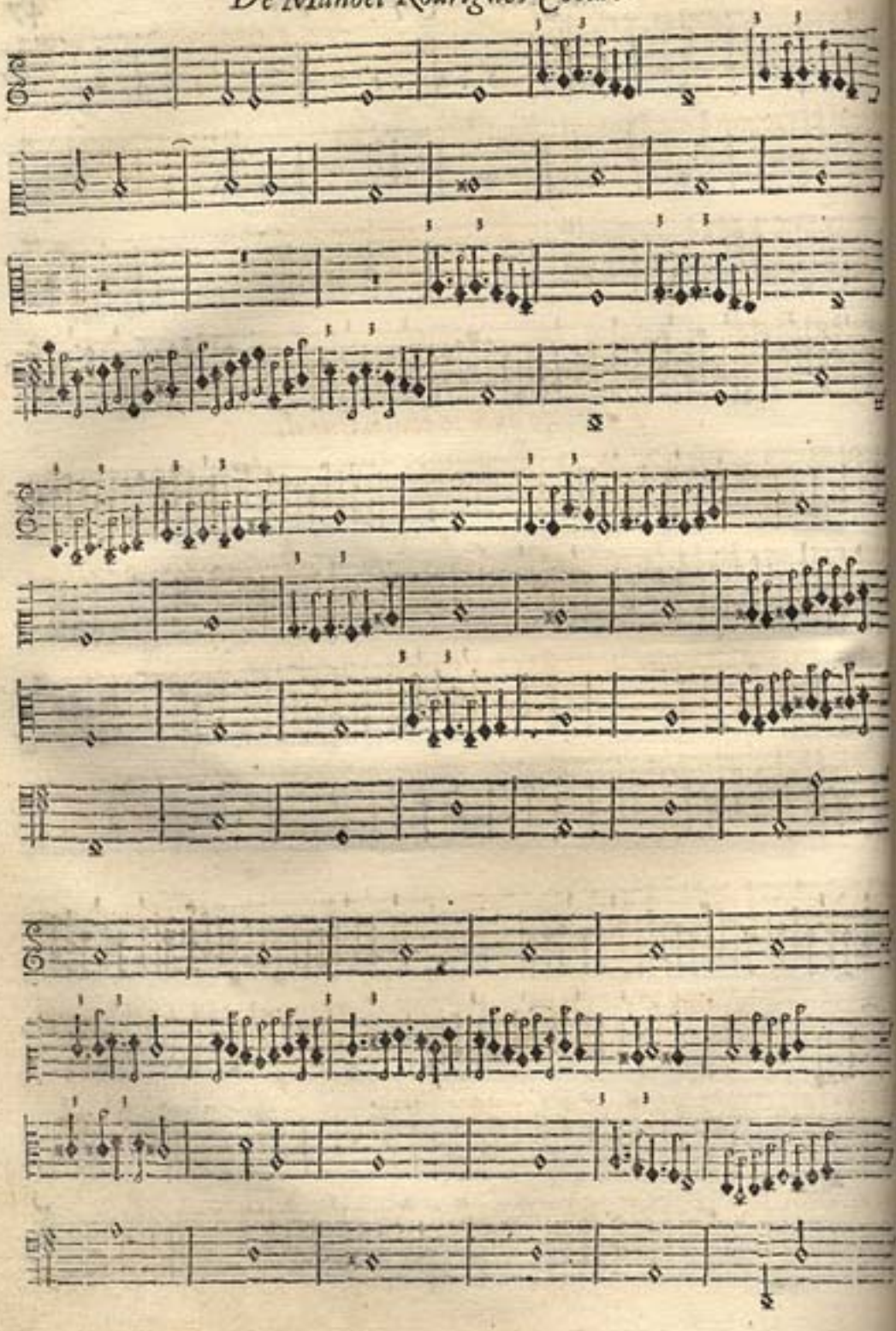

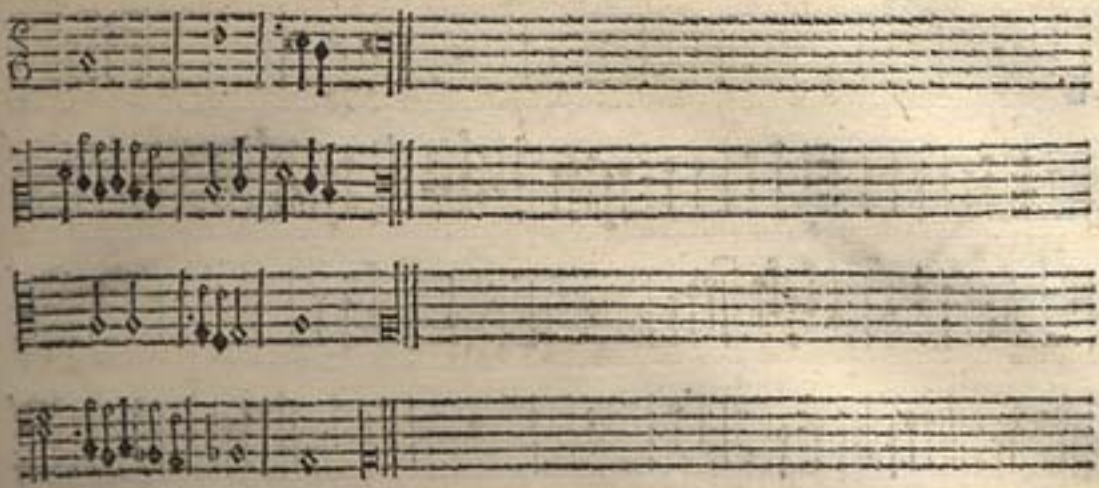

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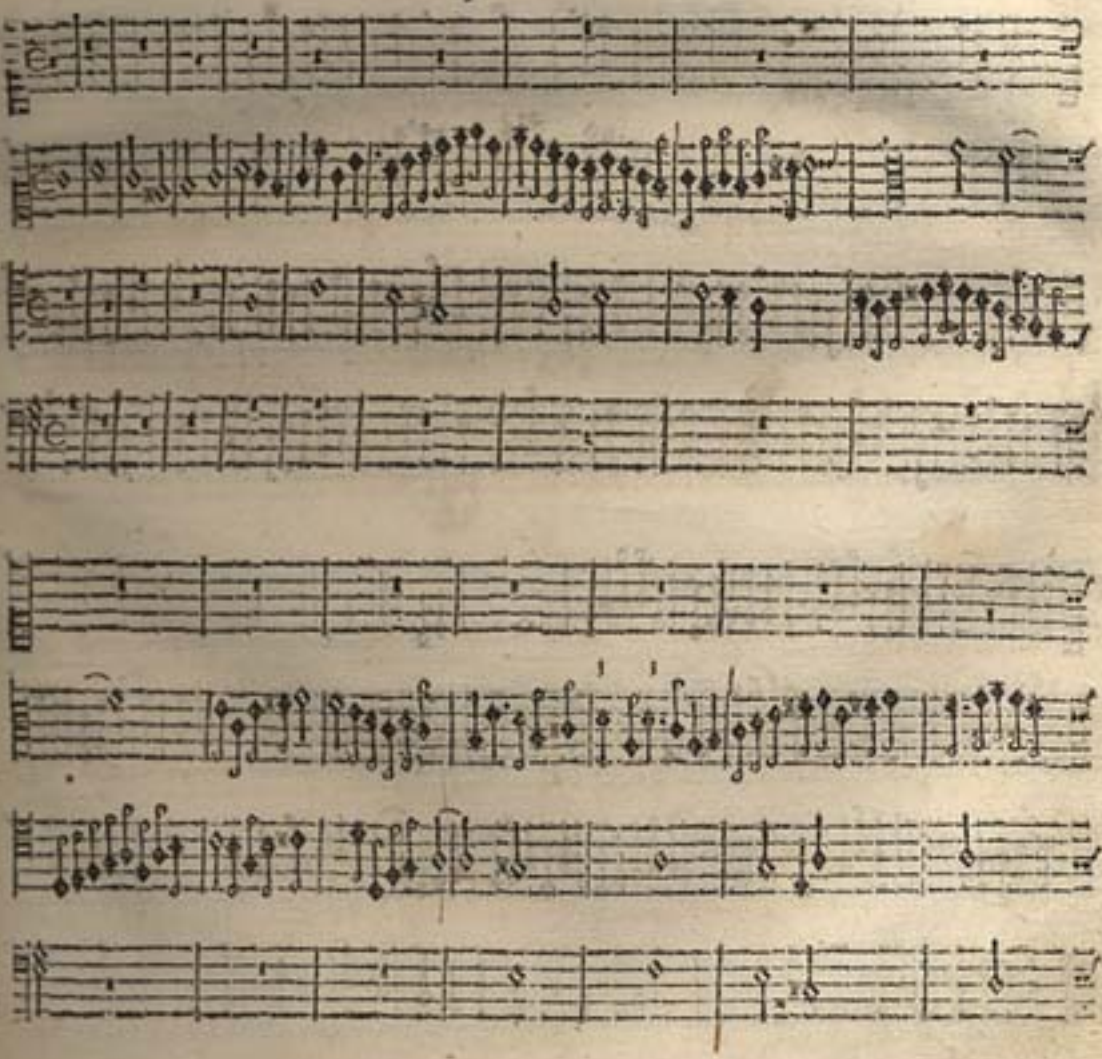
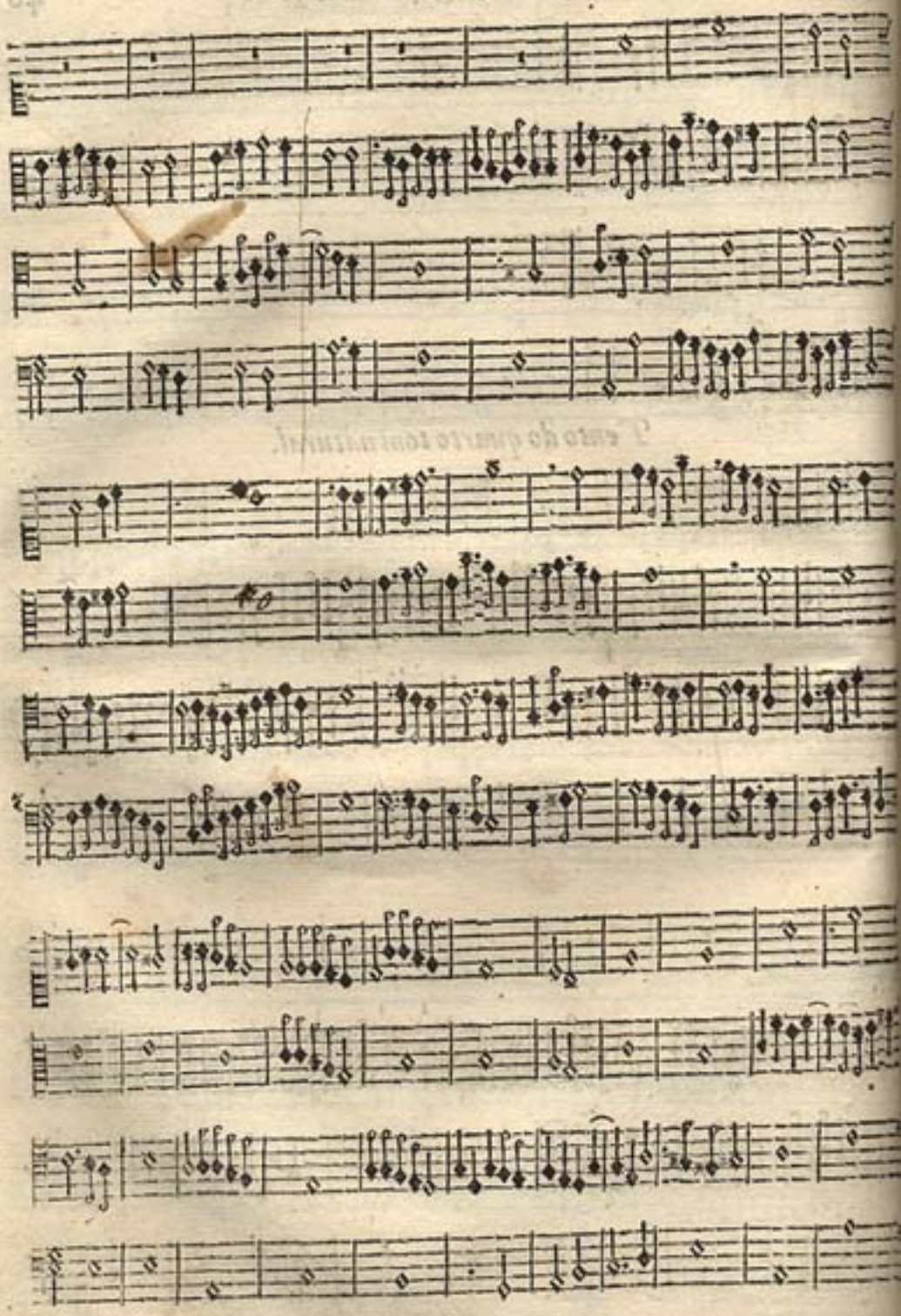
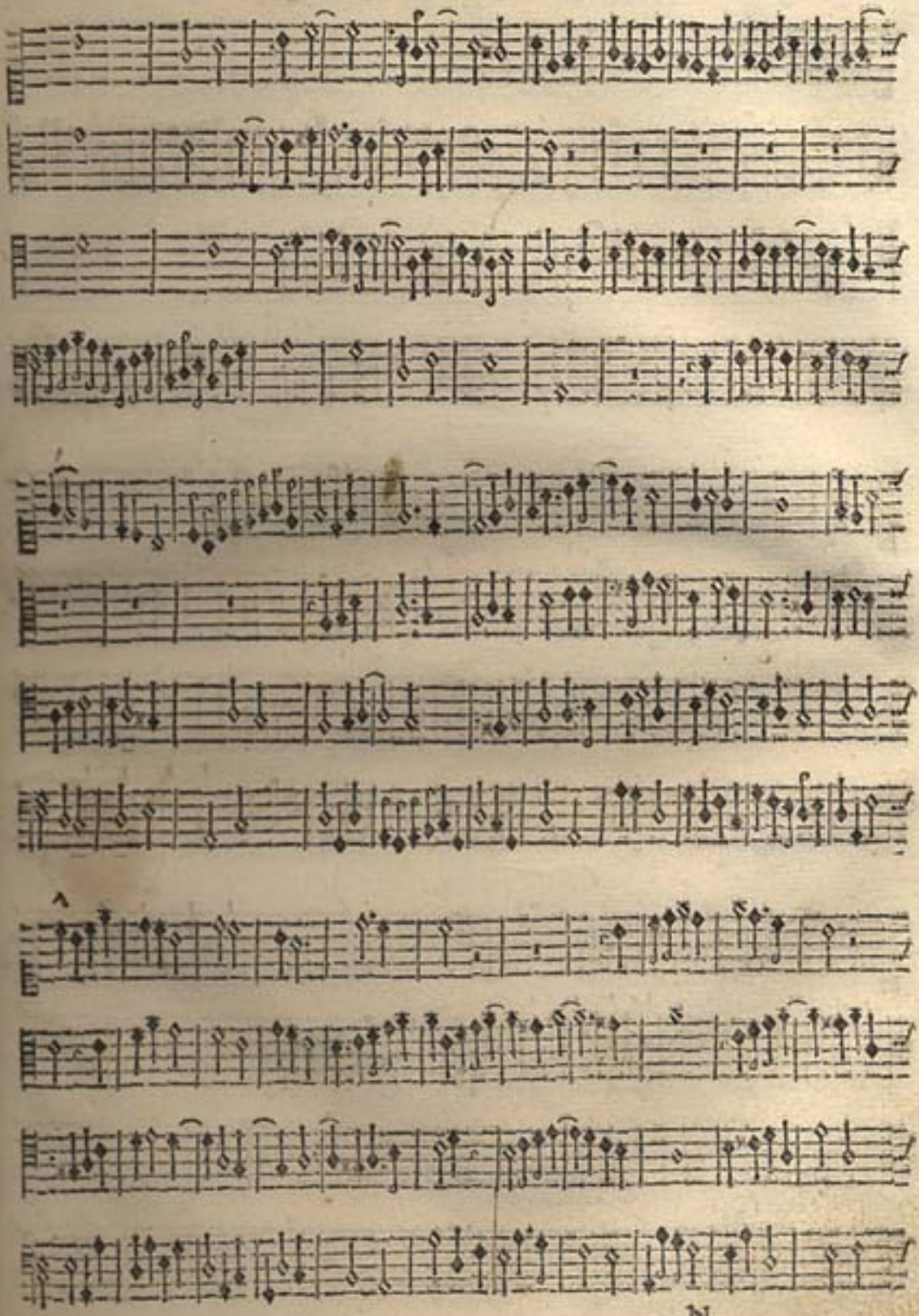
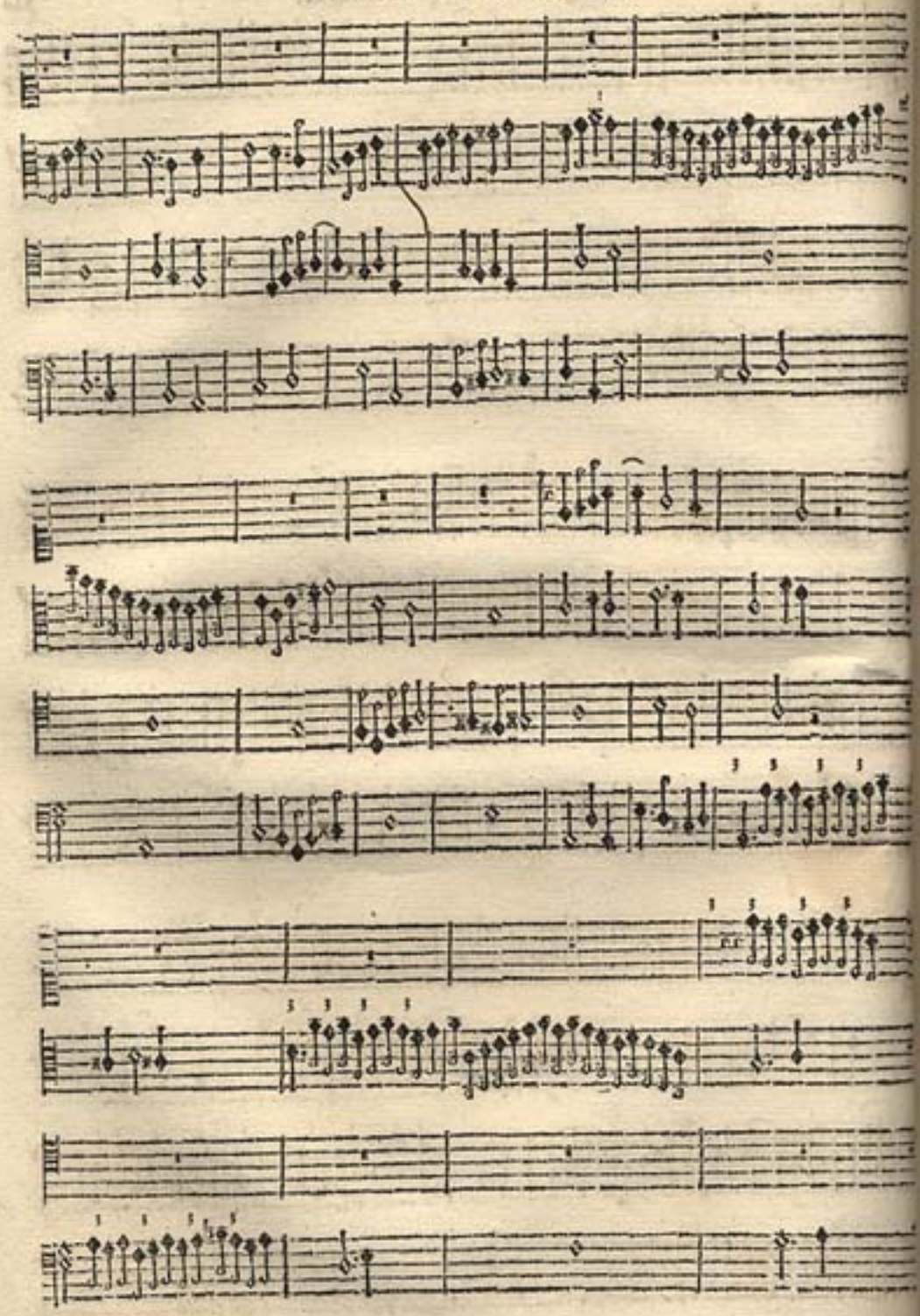
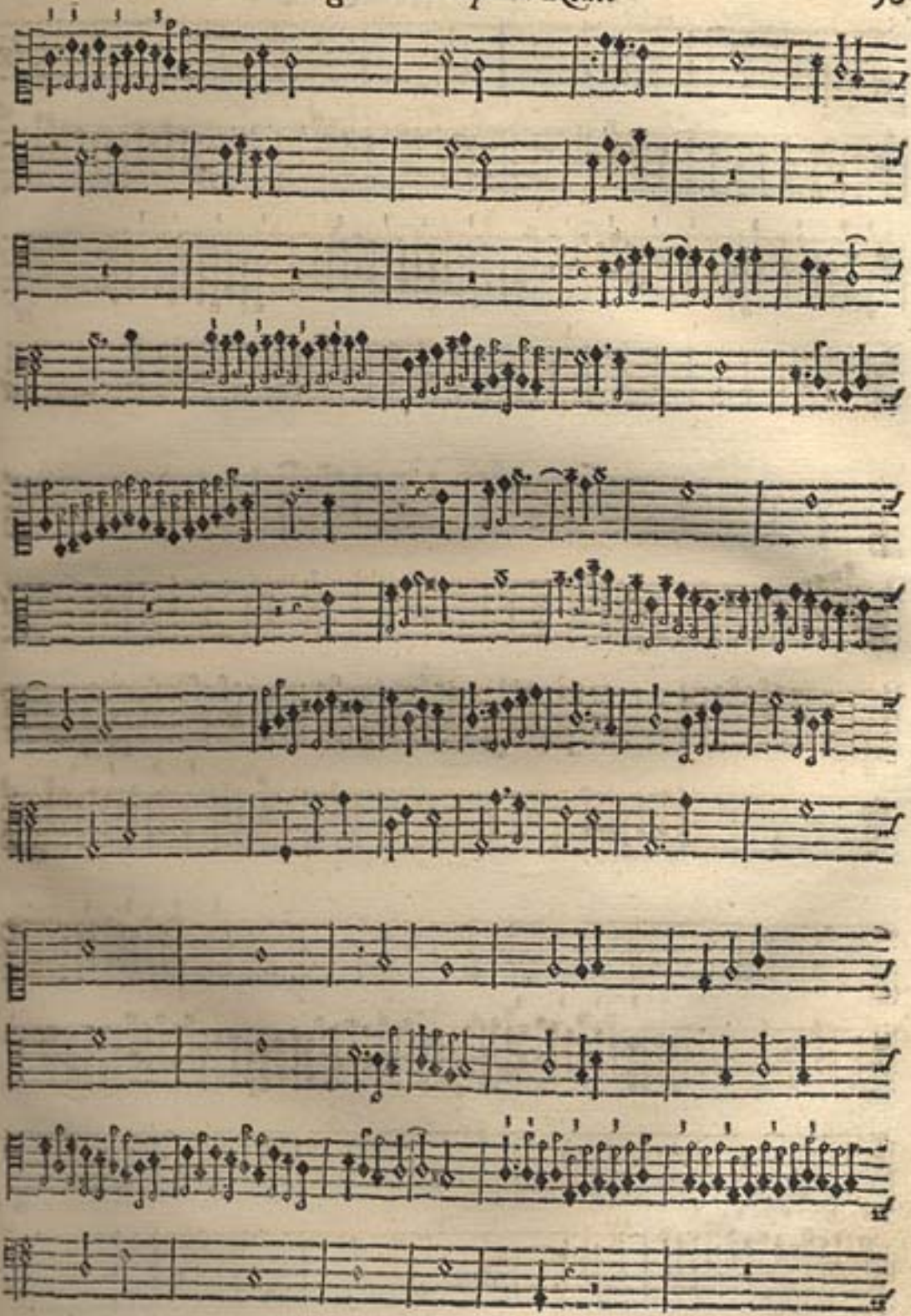
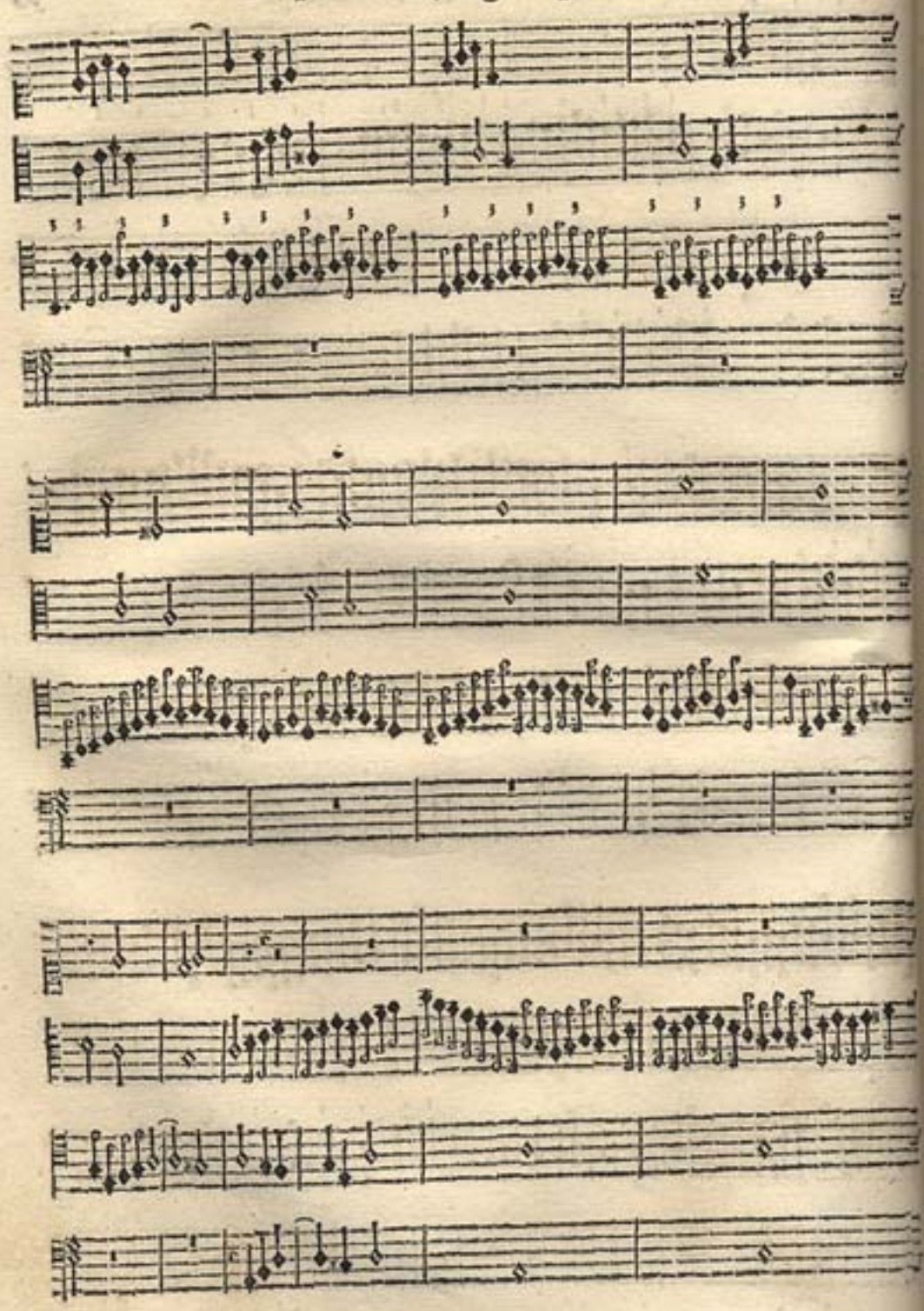


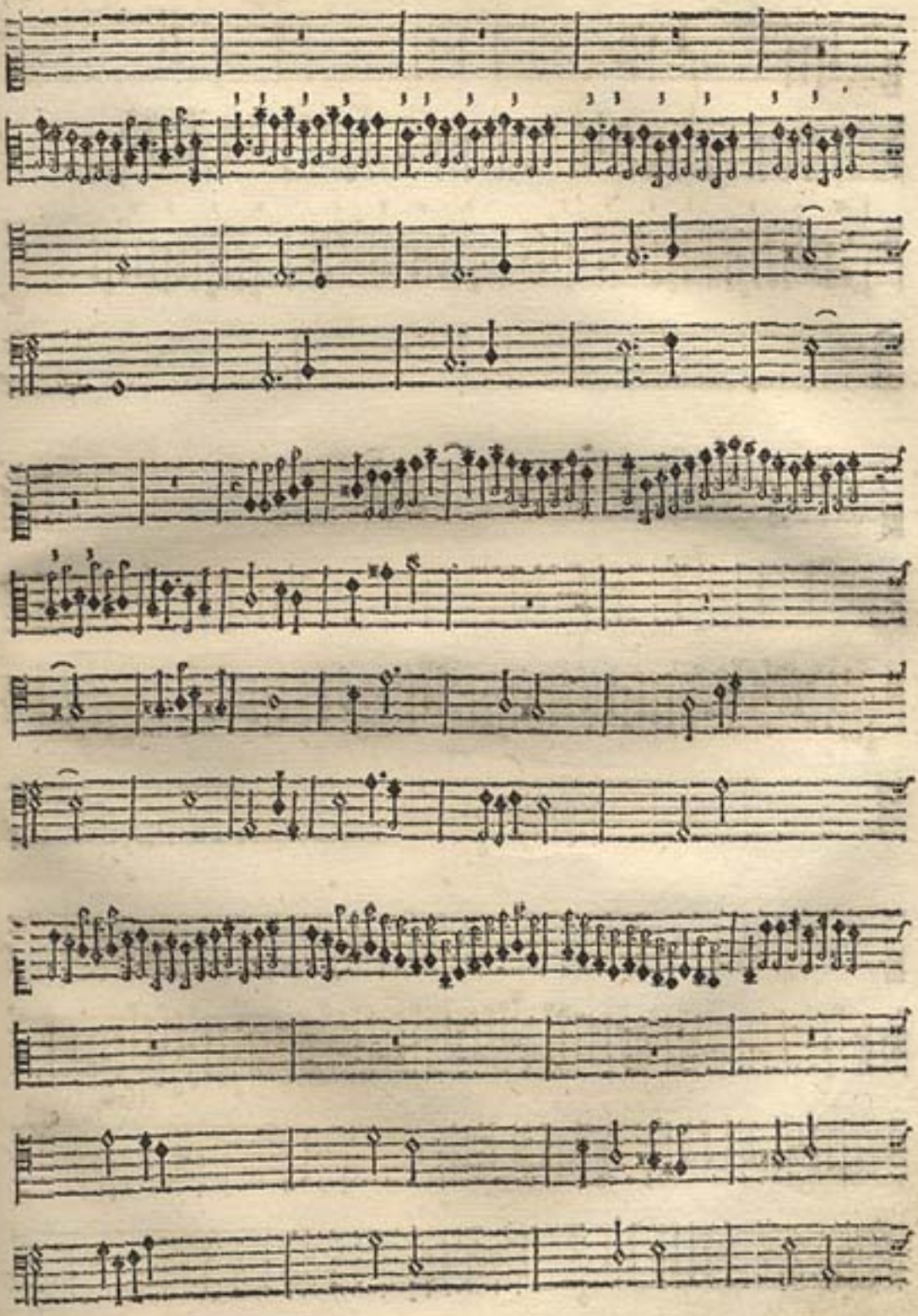




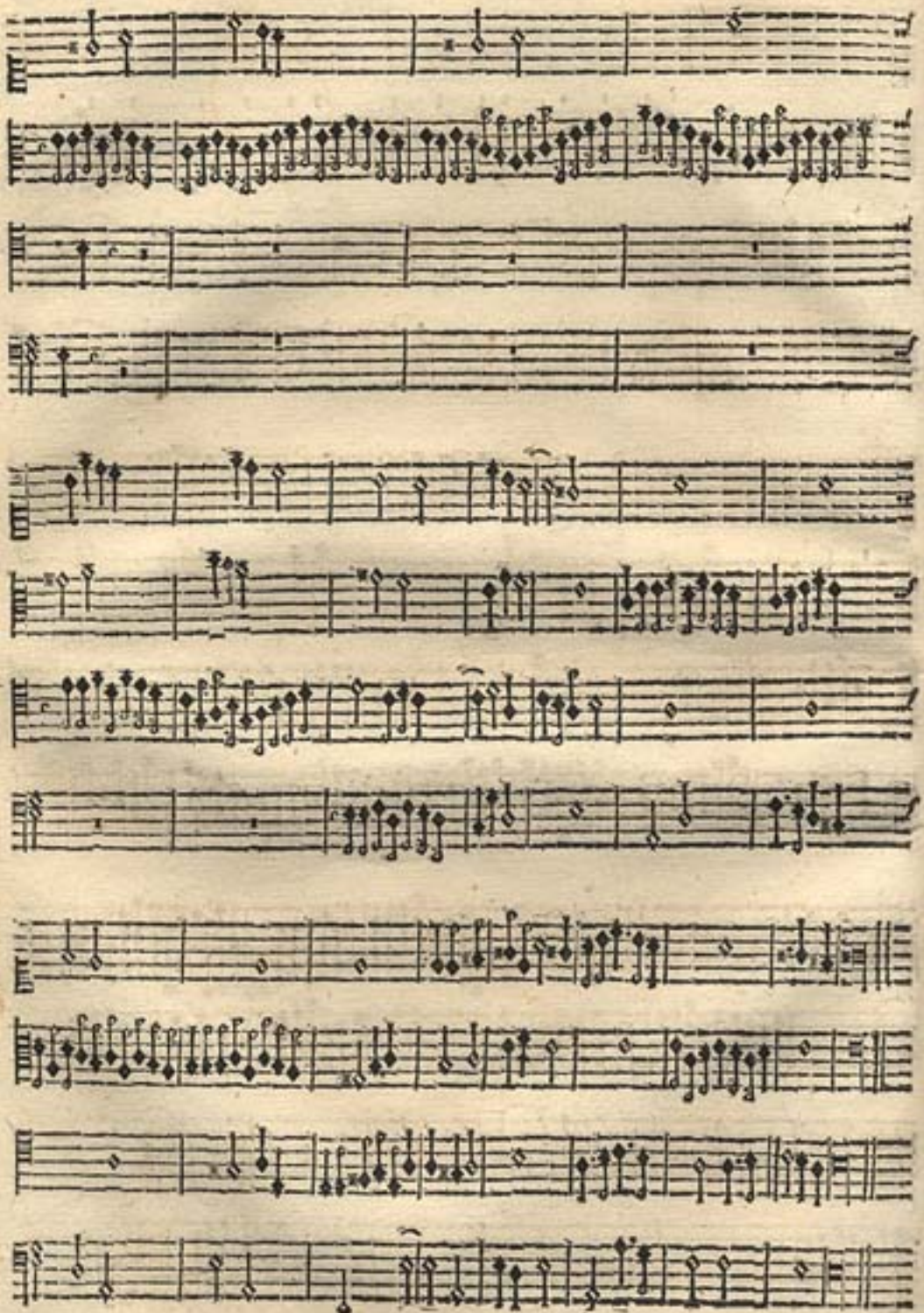


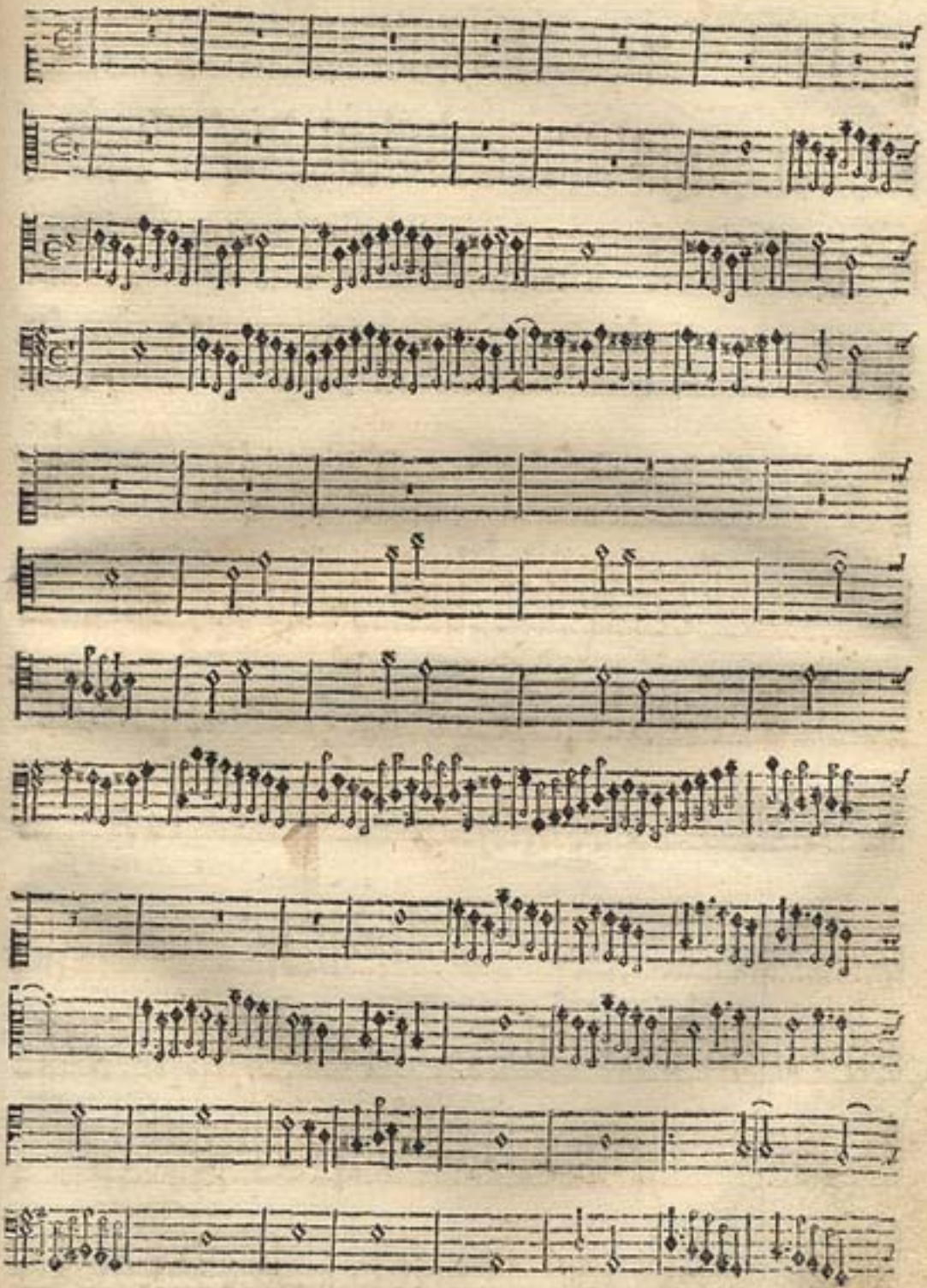


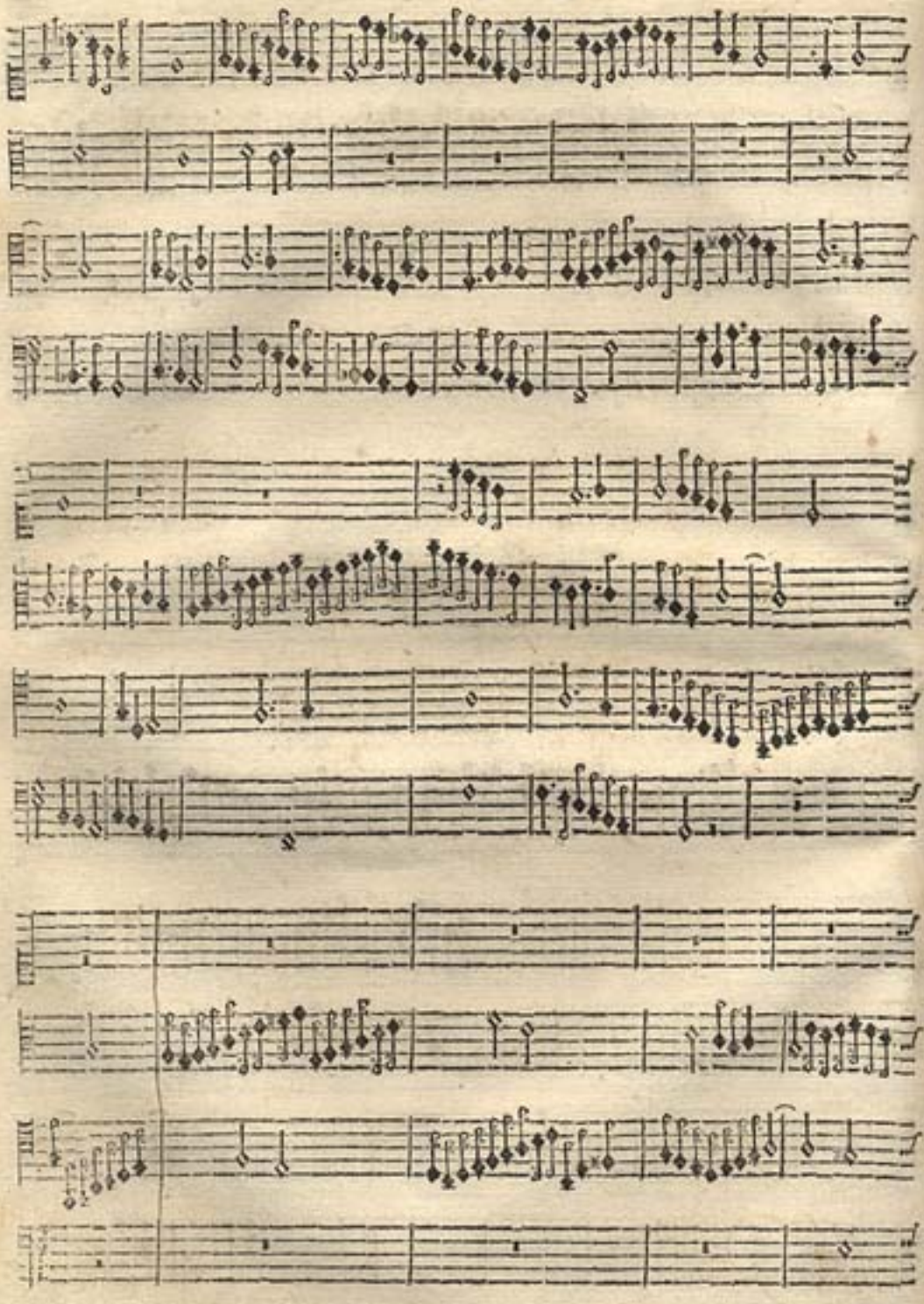


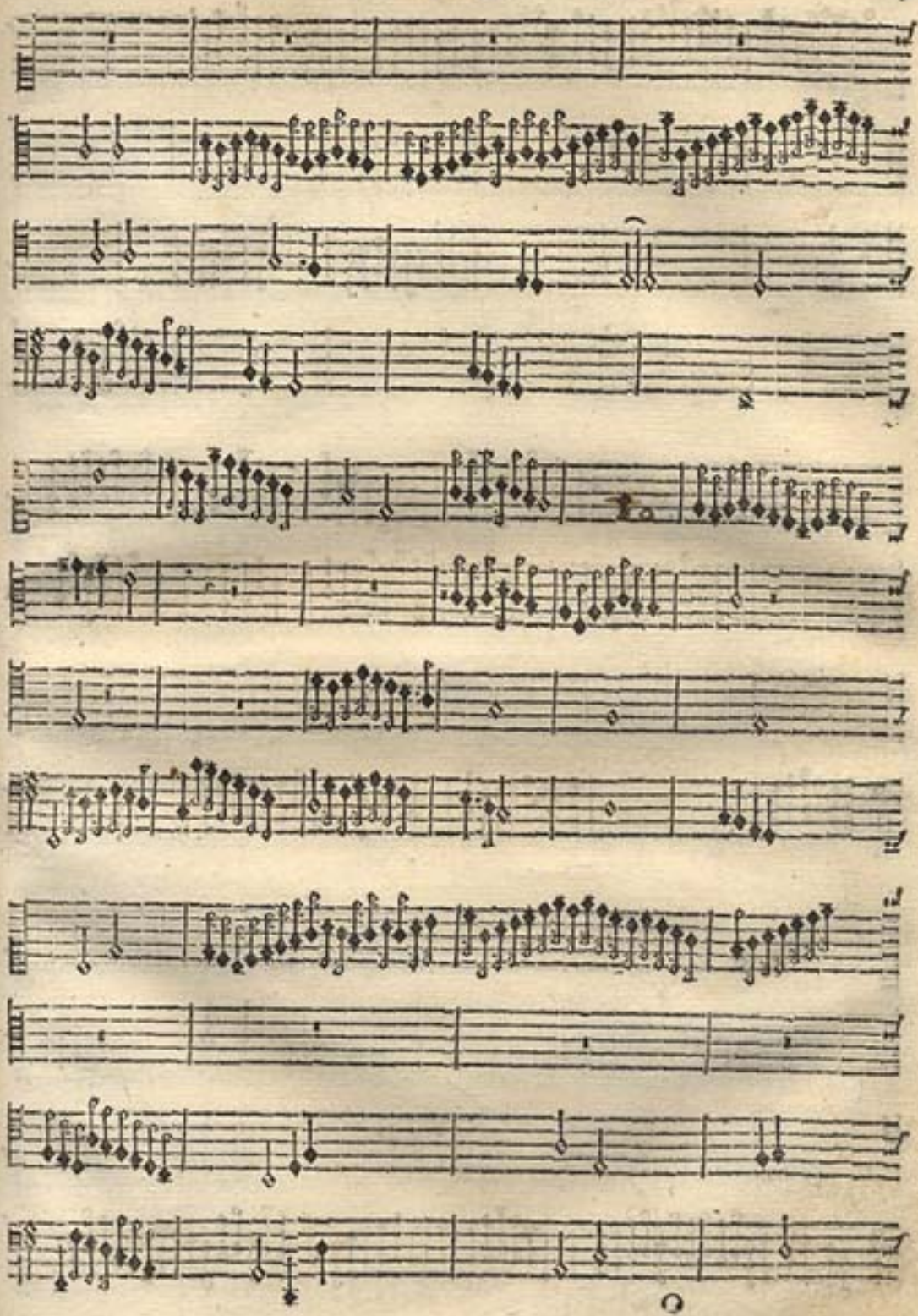


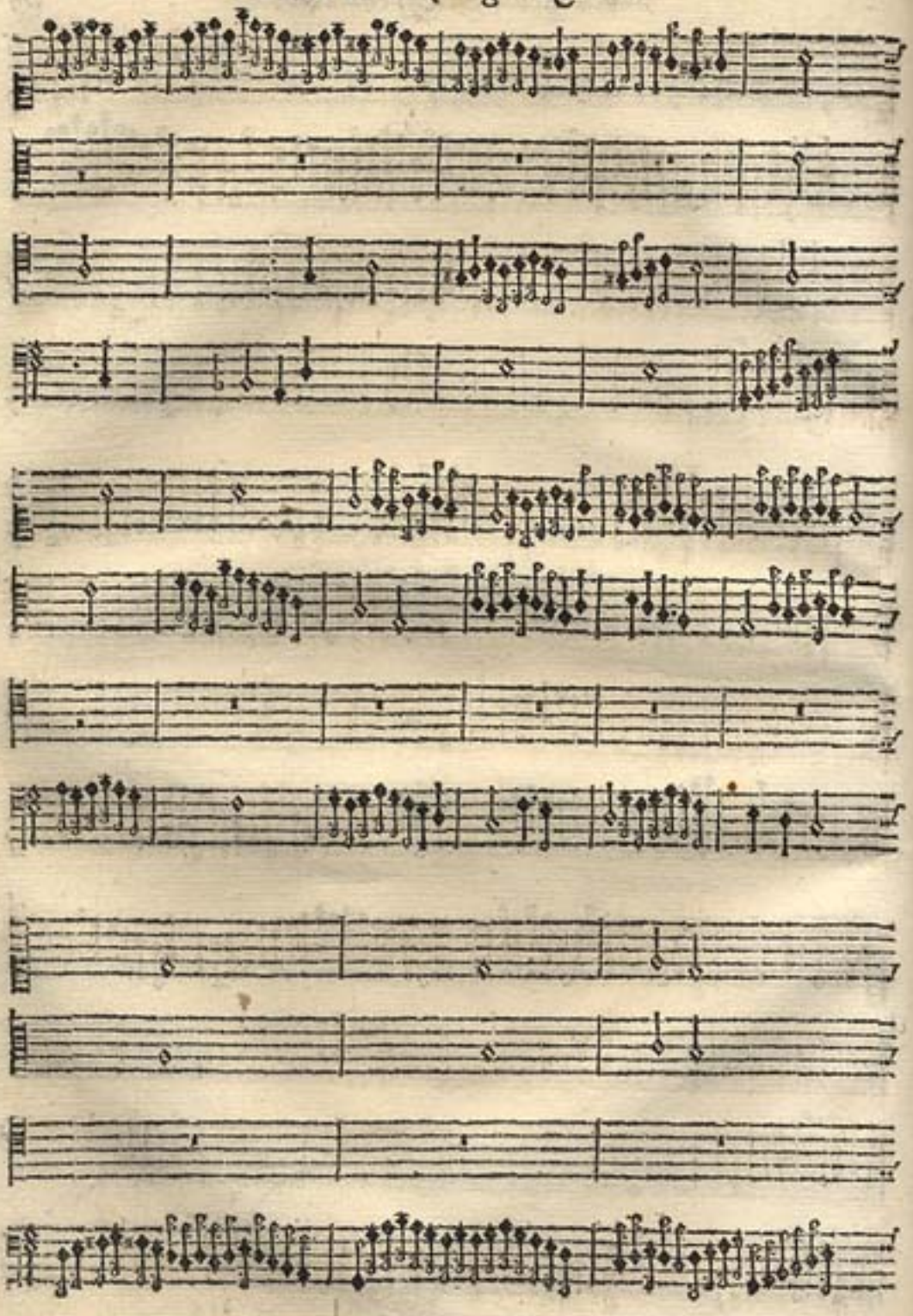
De Manoel Rodrigues Coelho.

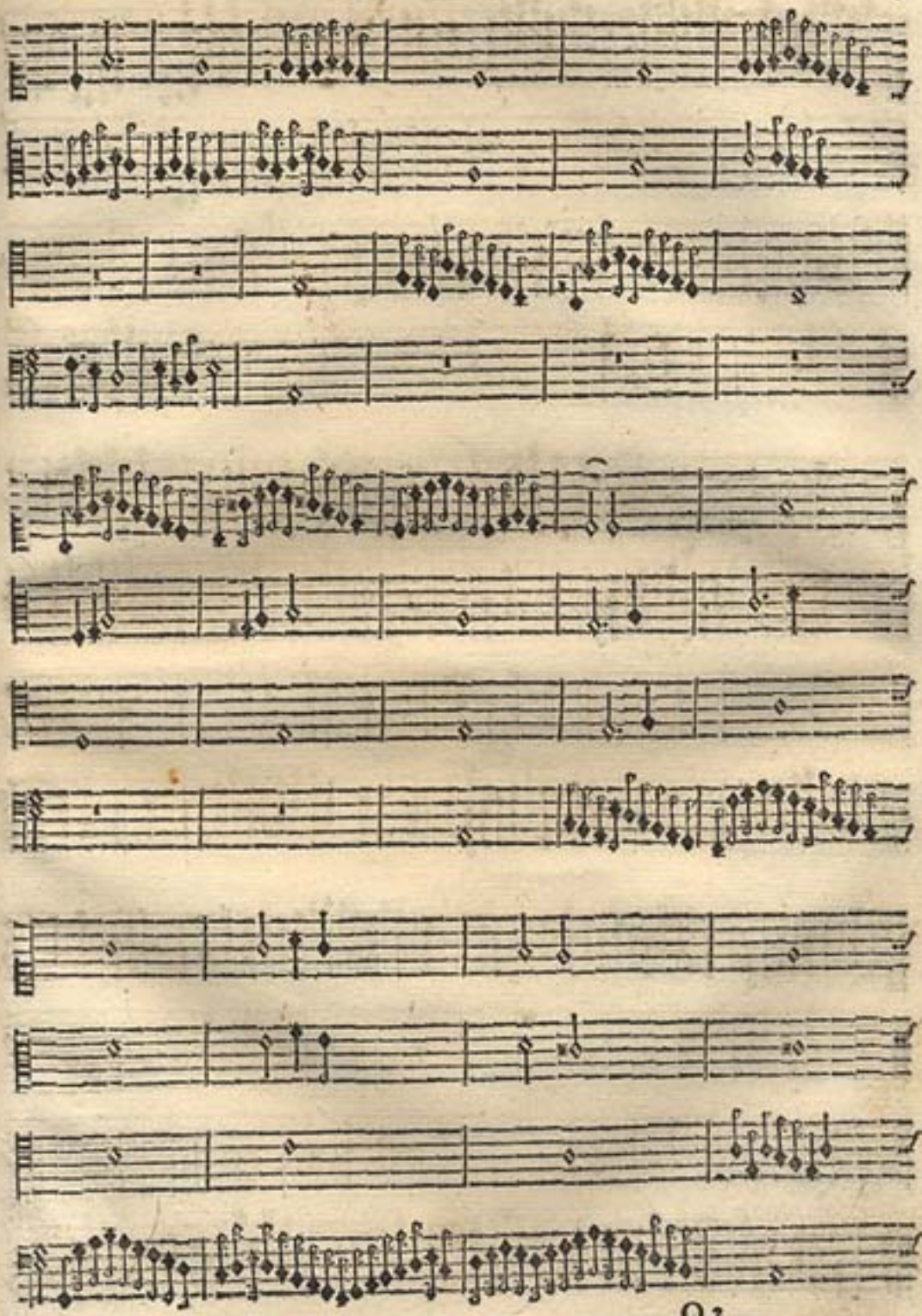


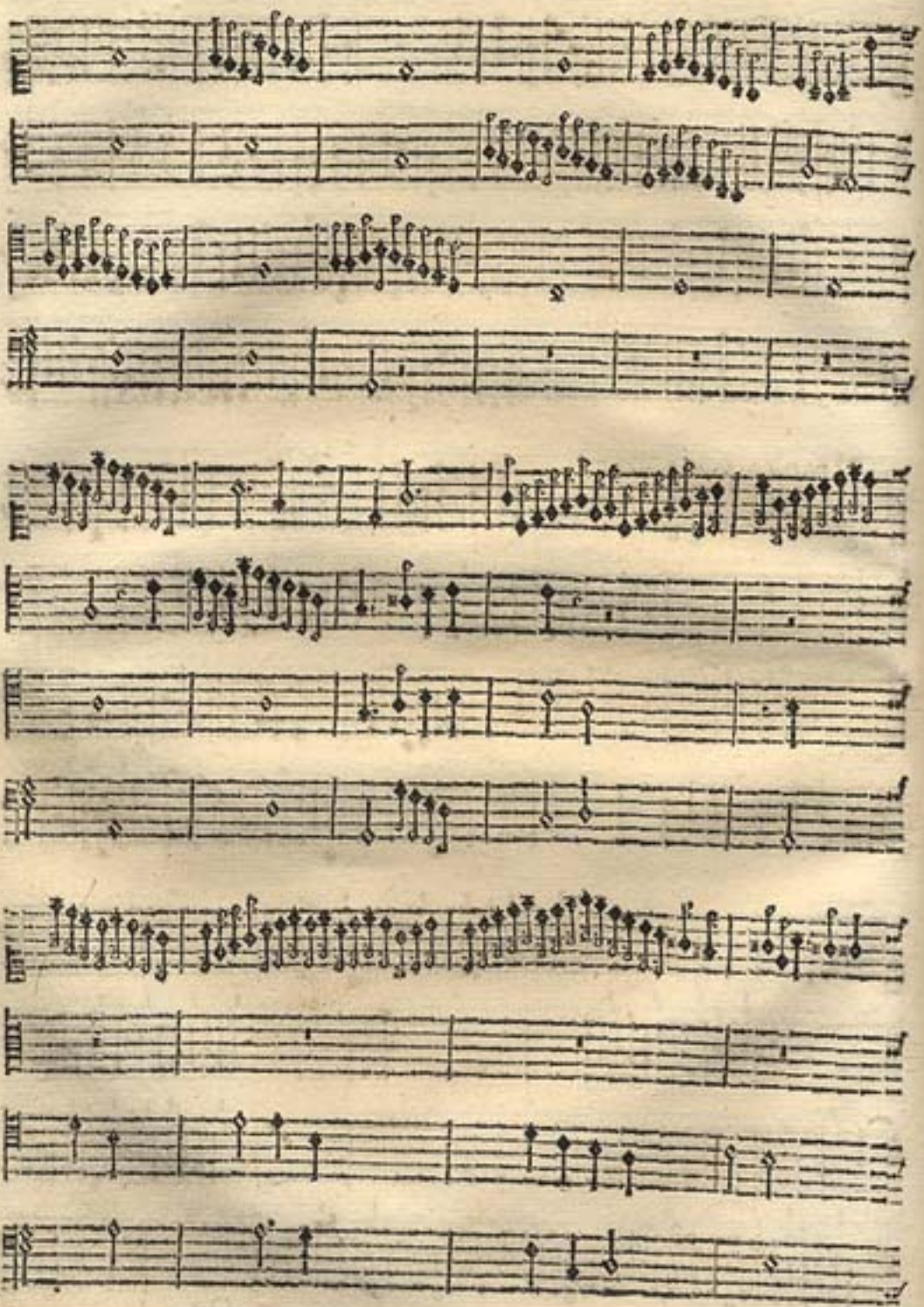


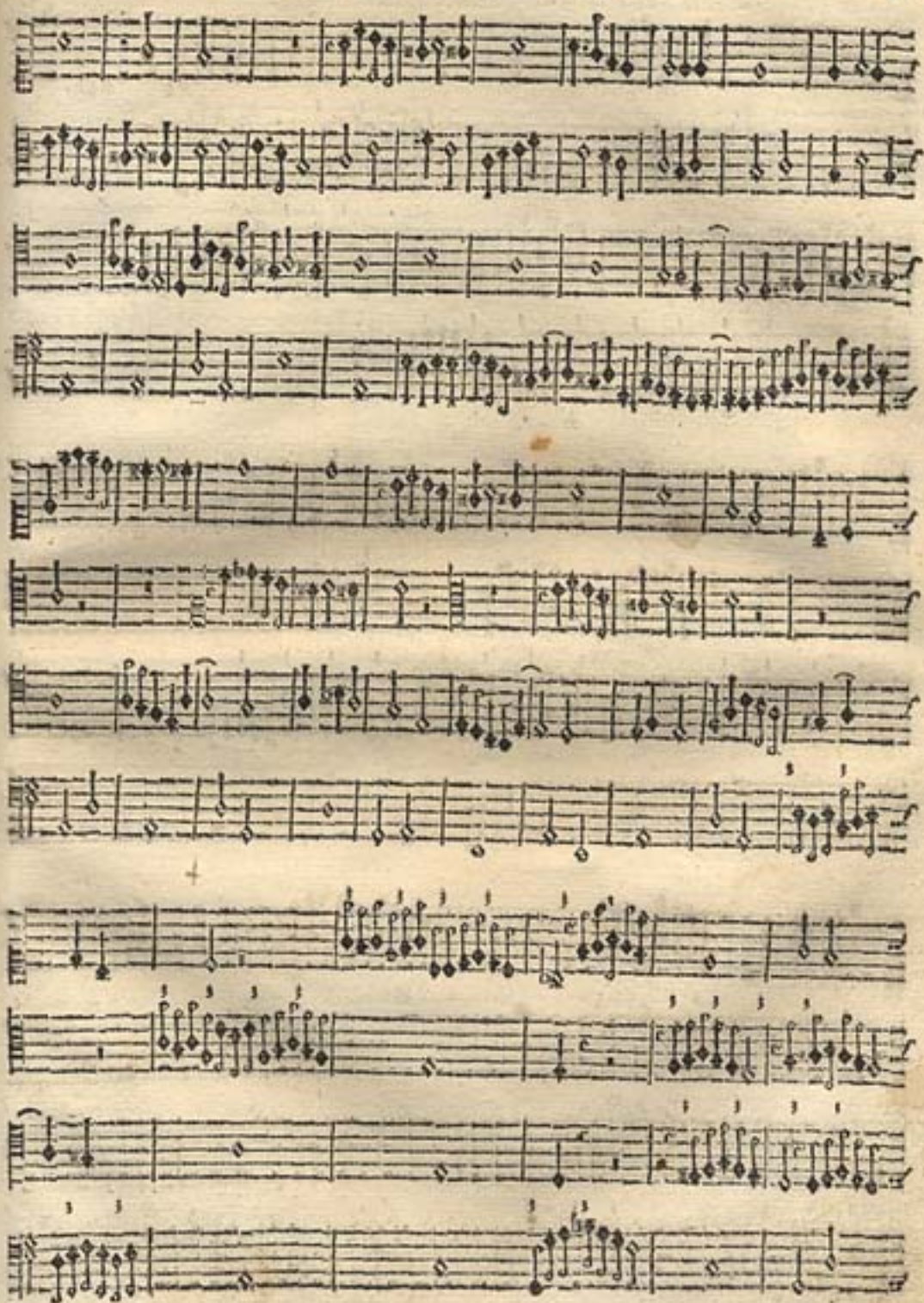


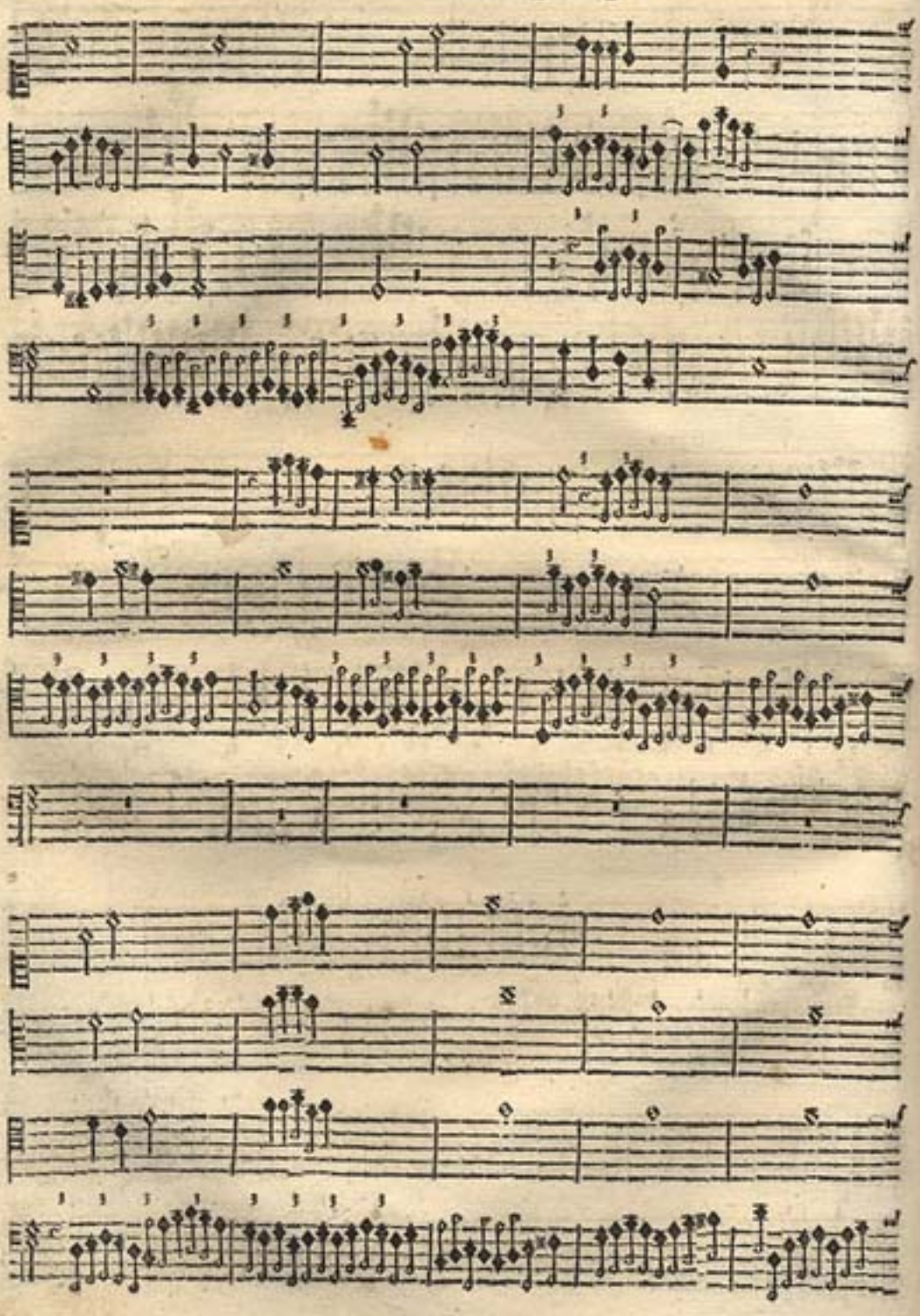


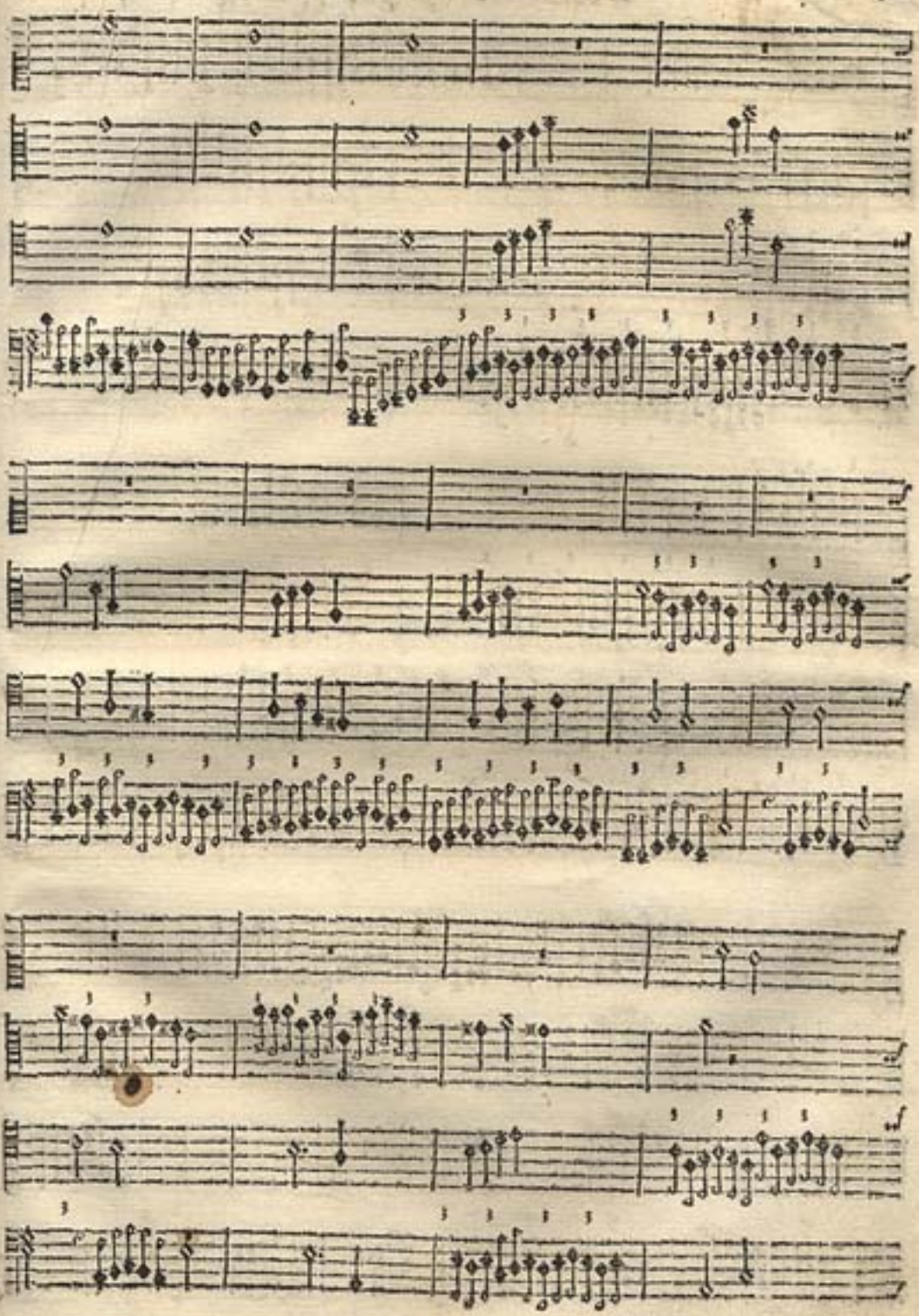


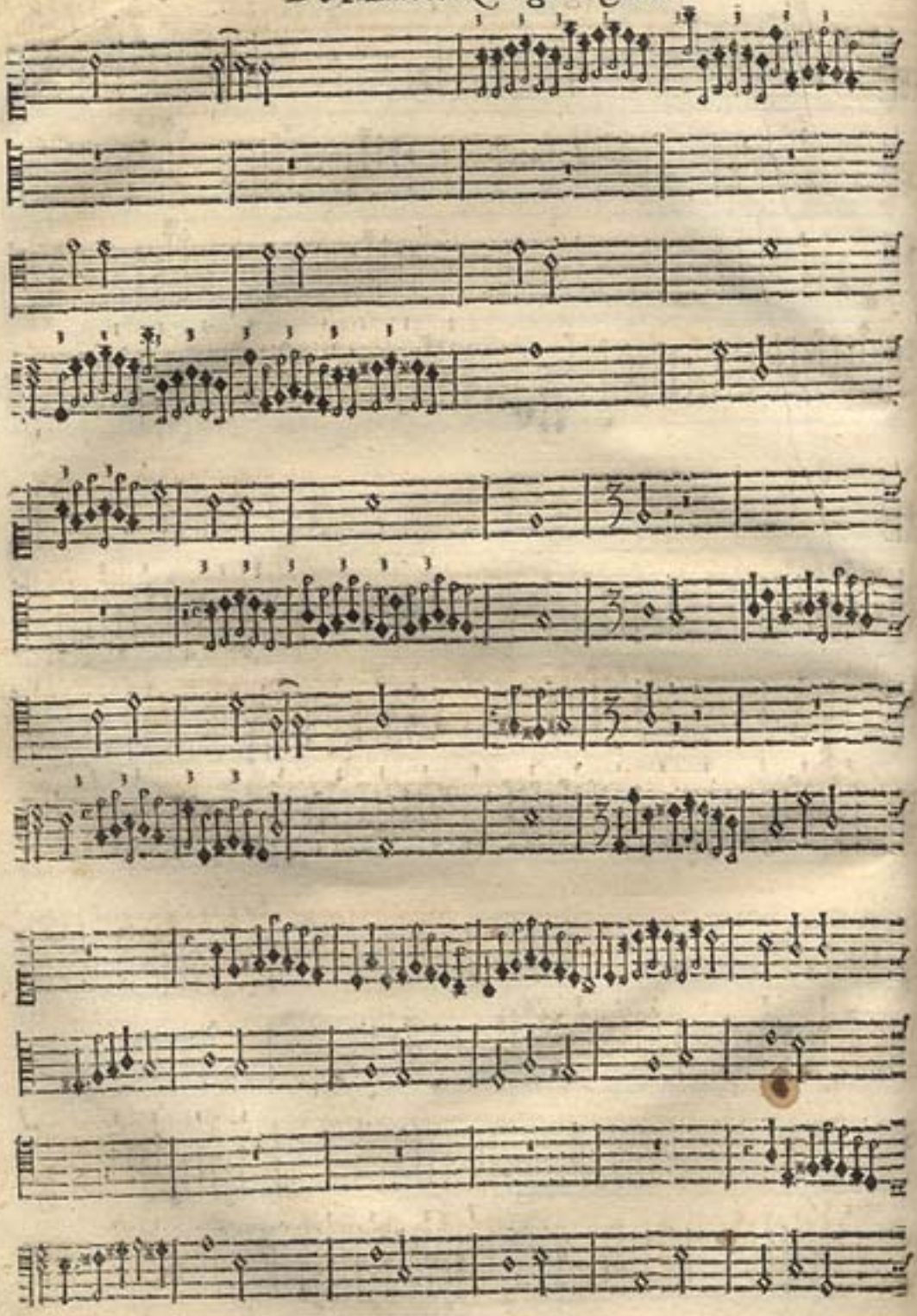


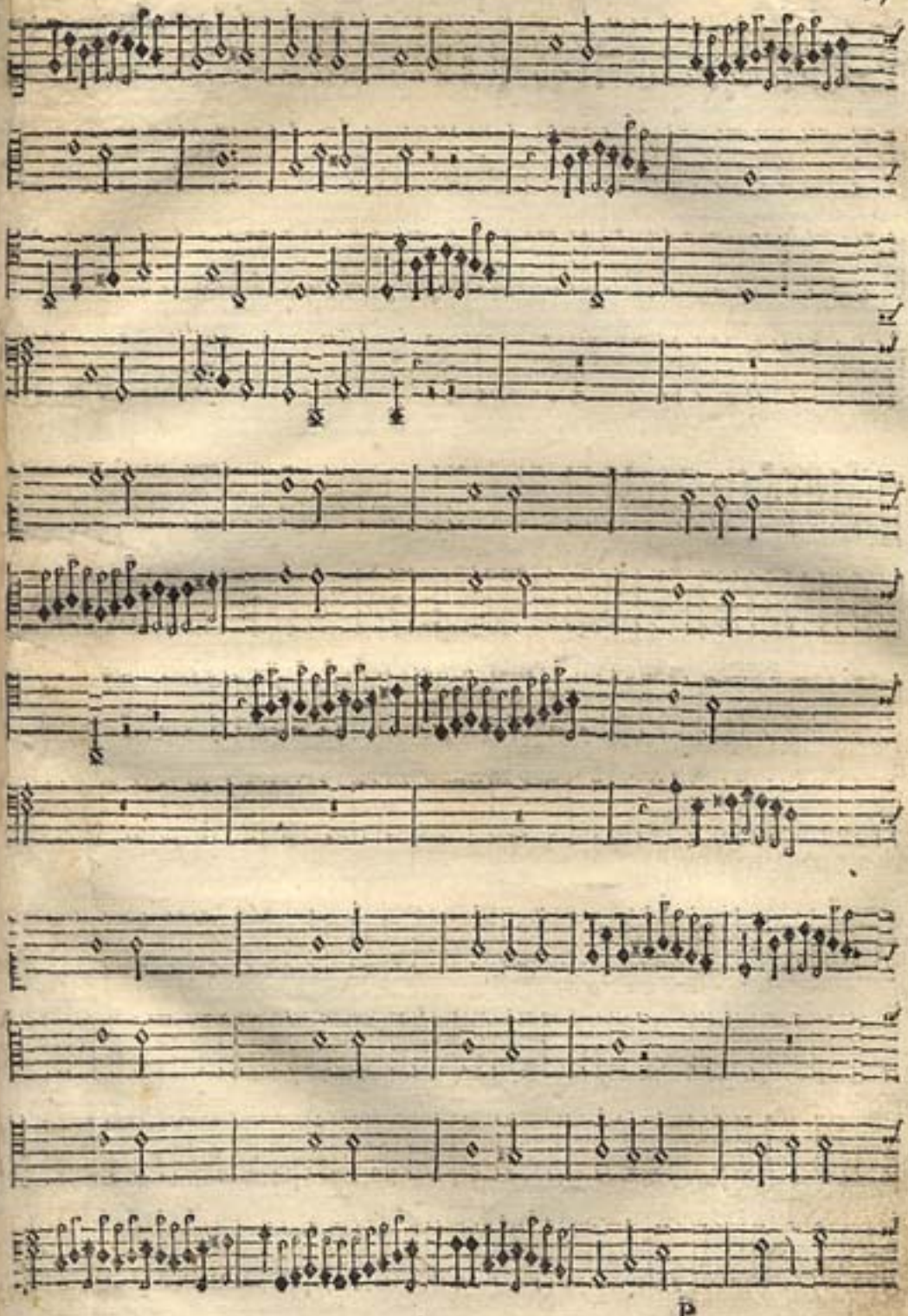


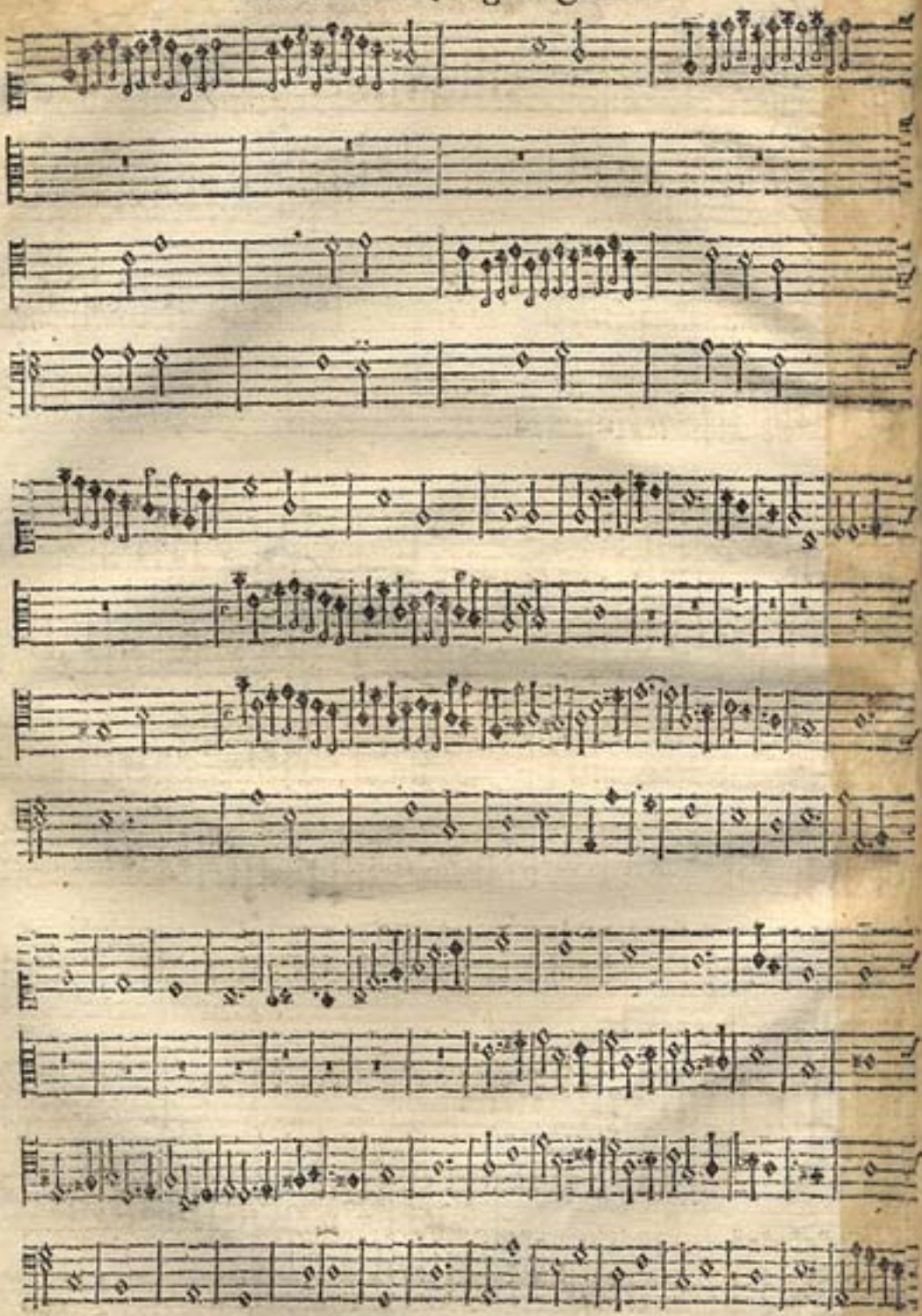


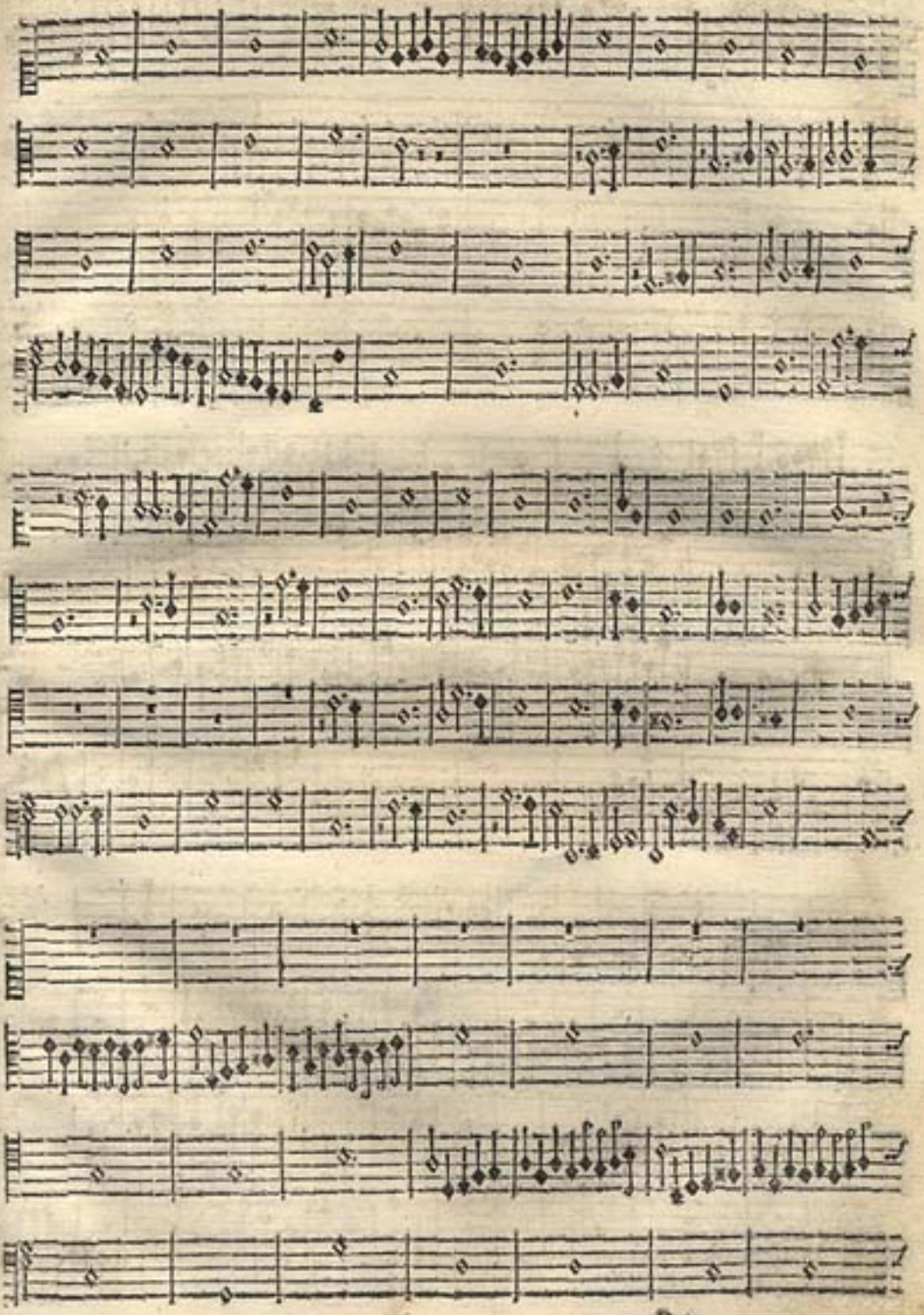


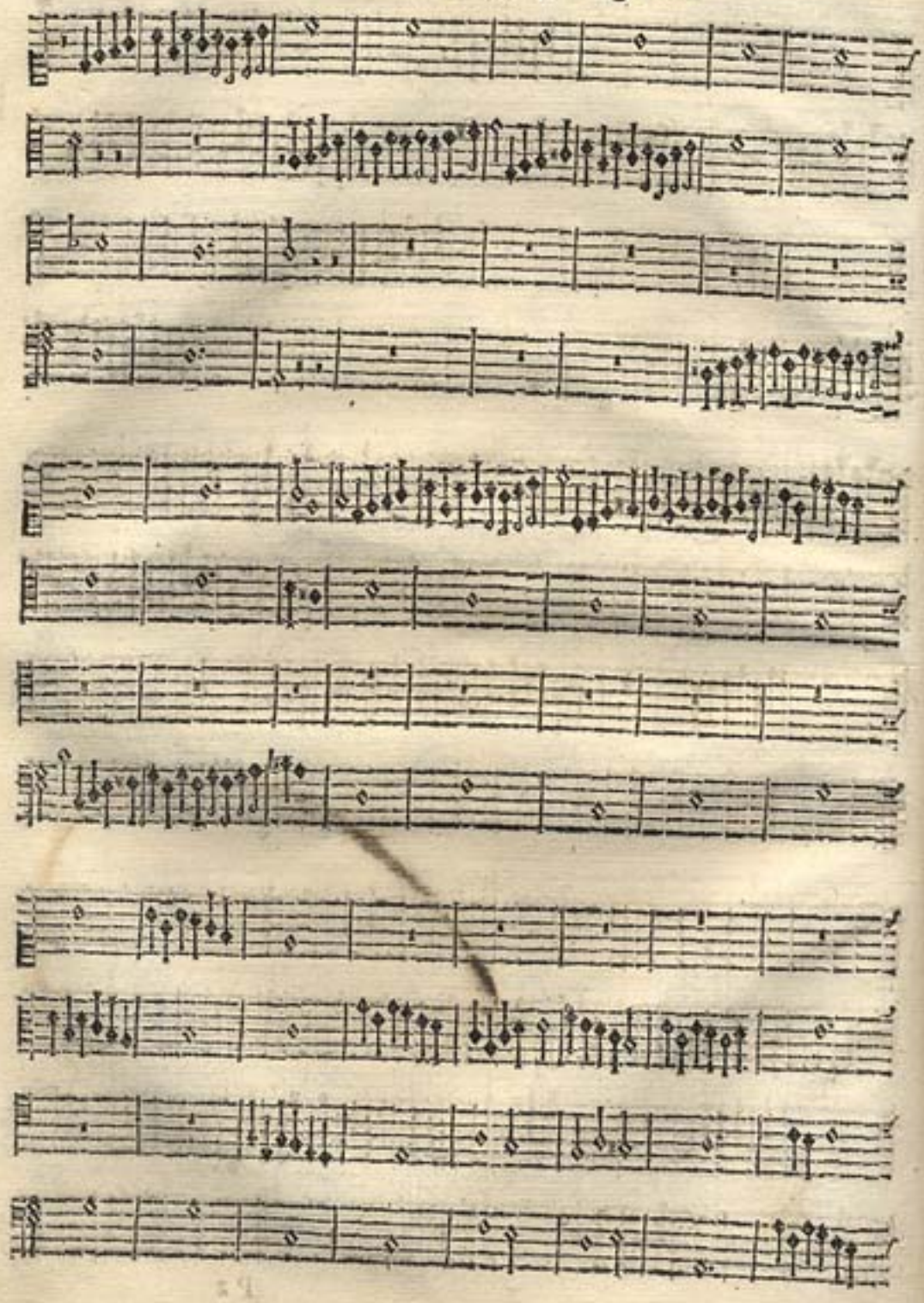


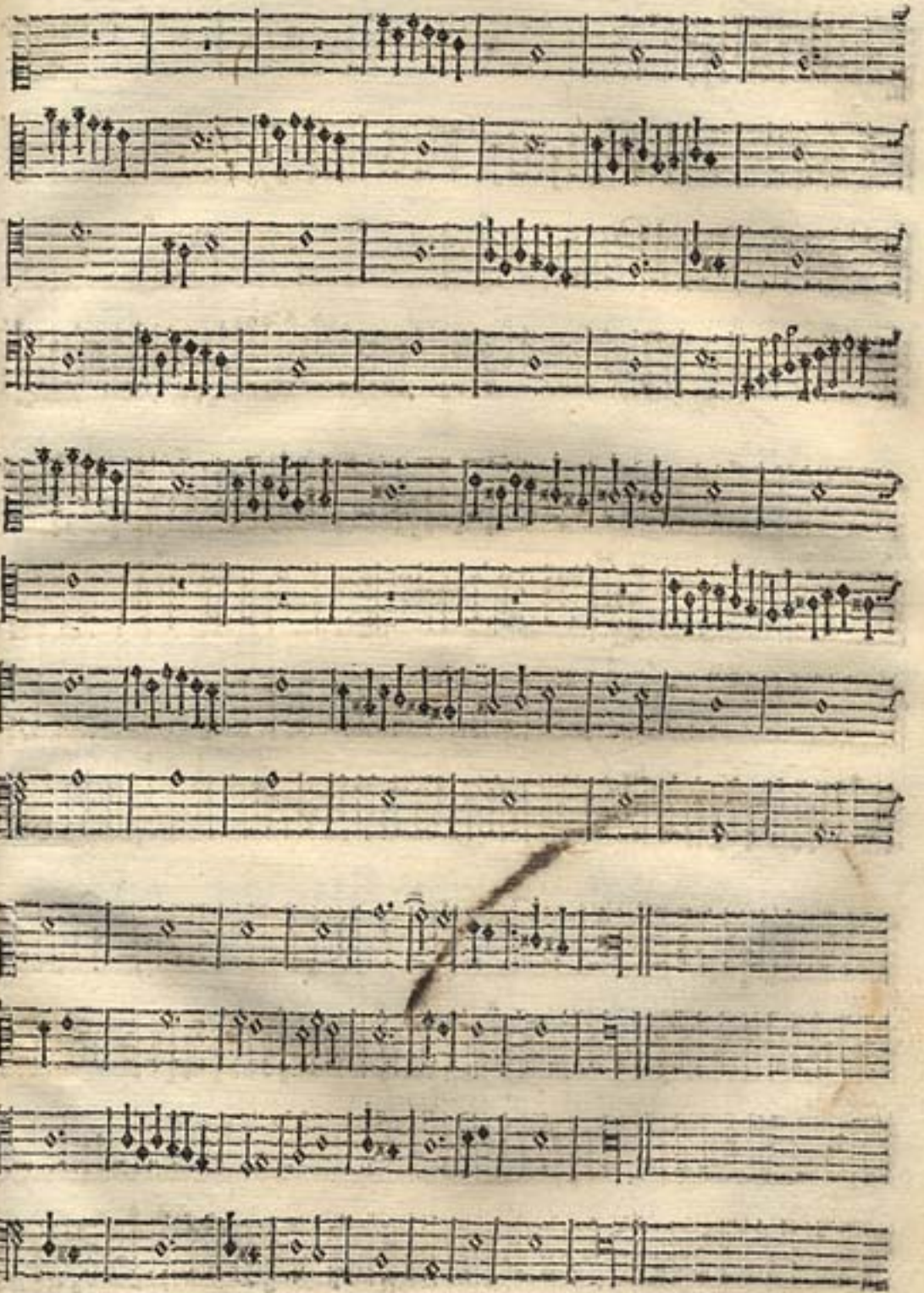




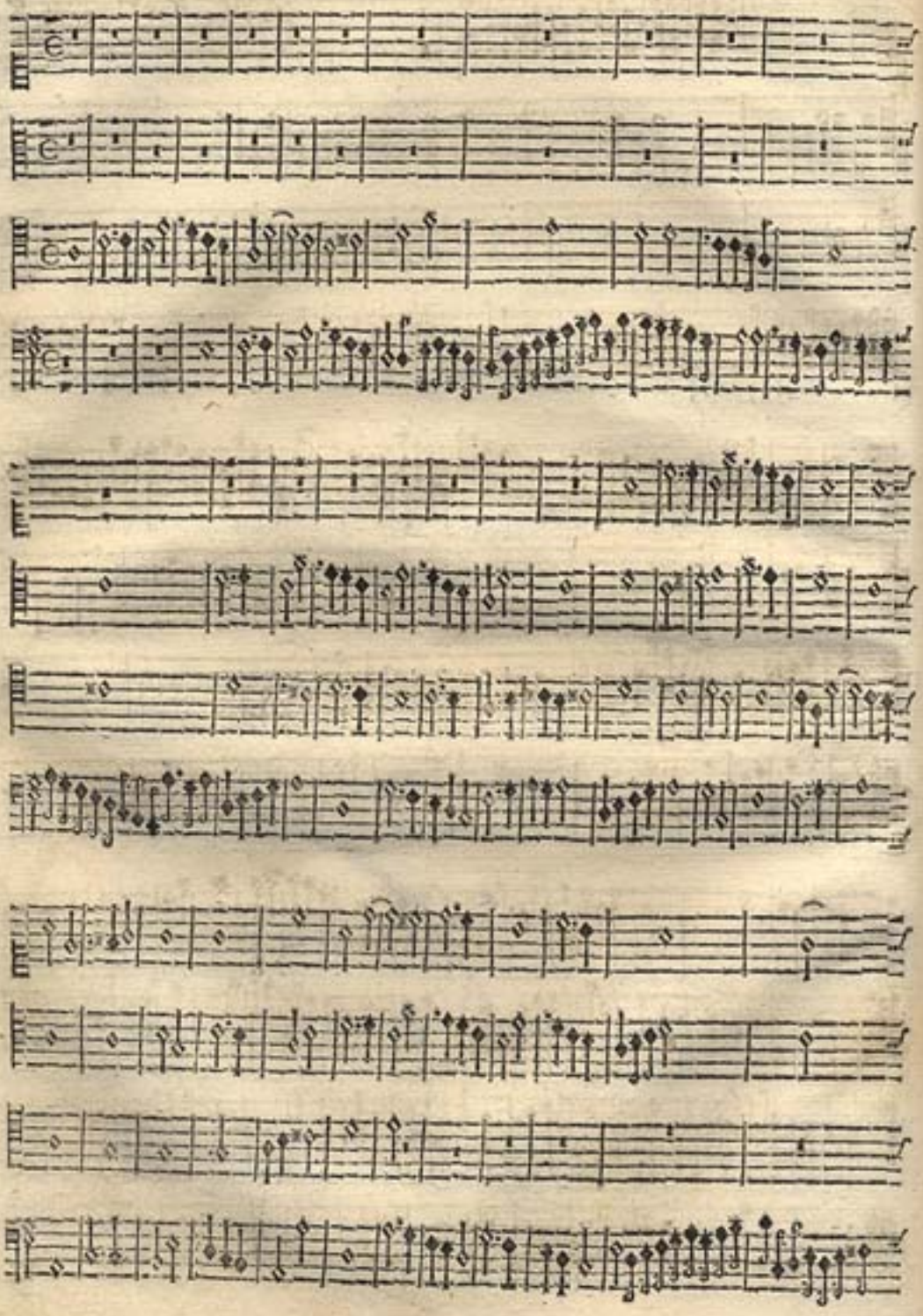


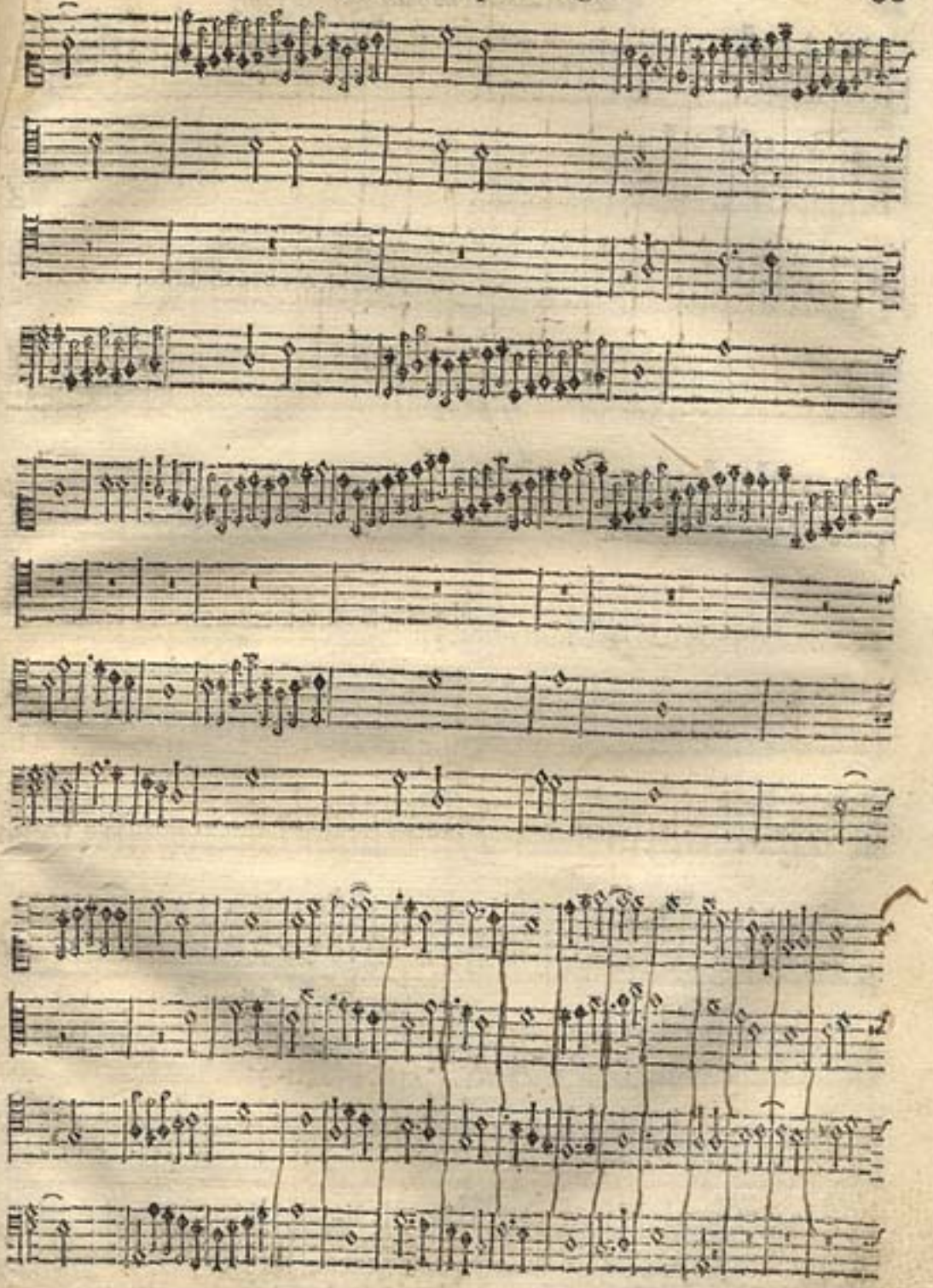


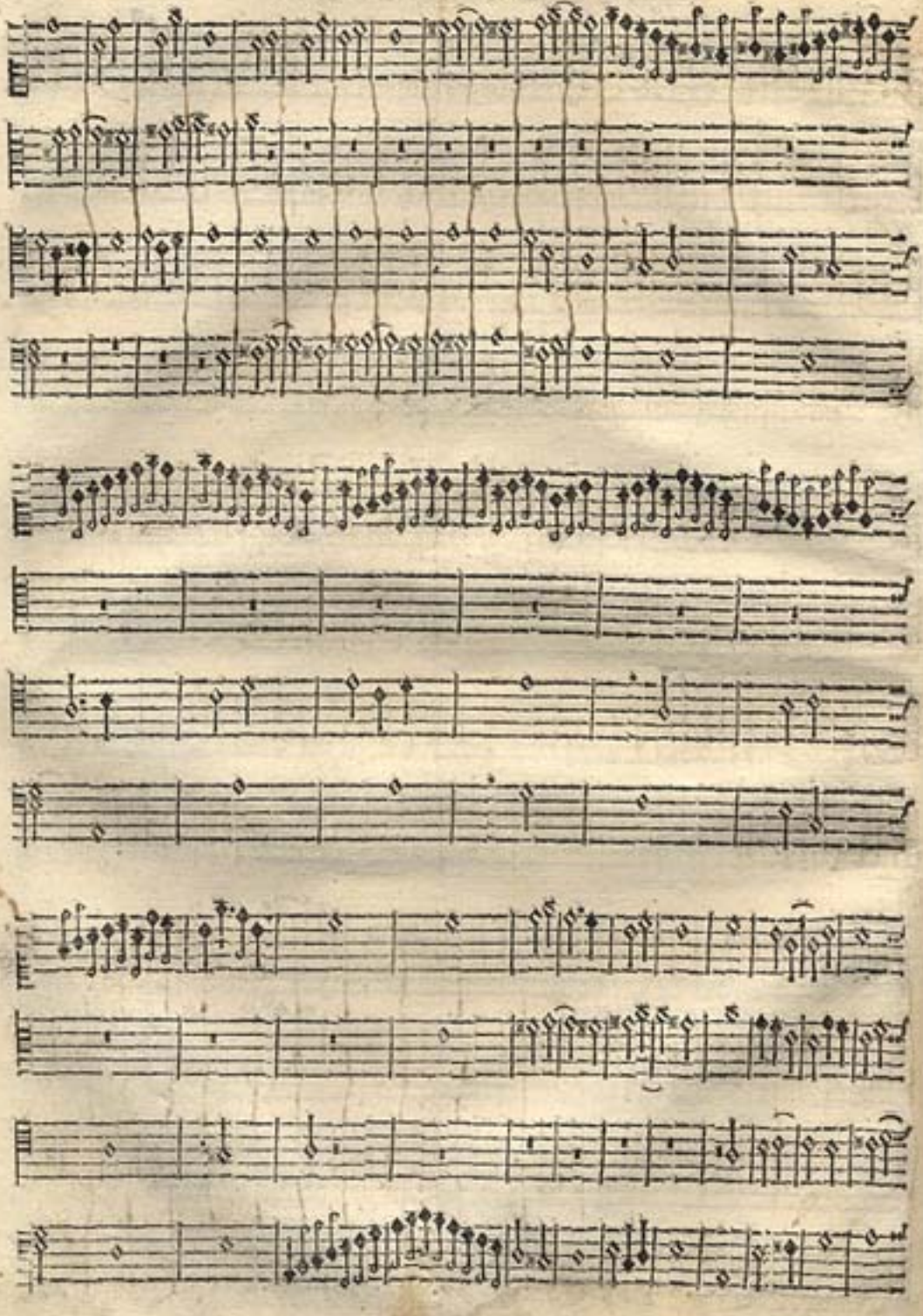


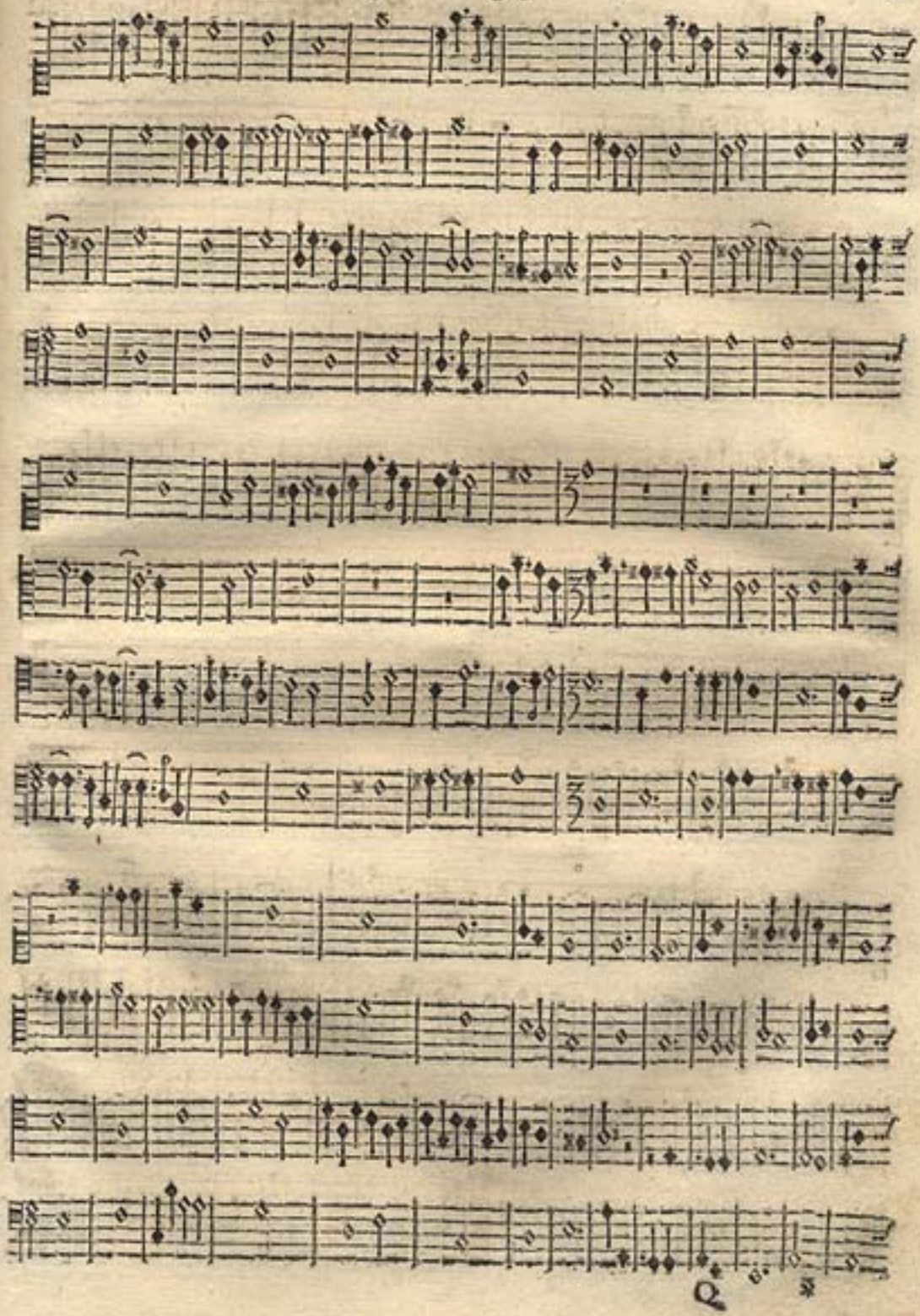


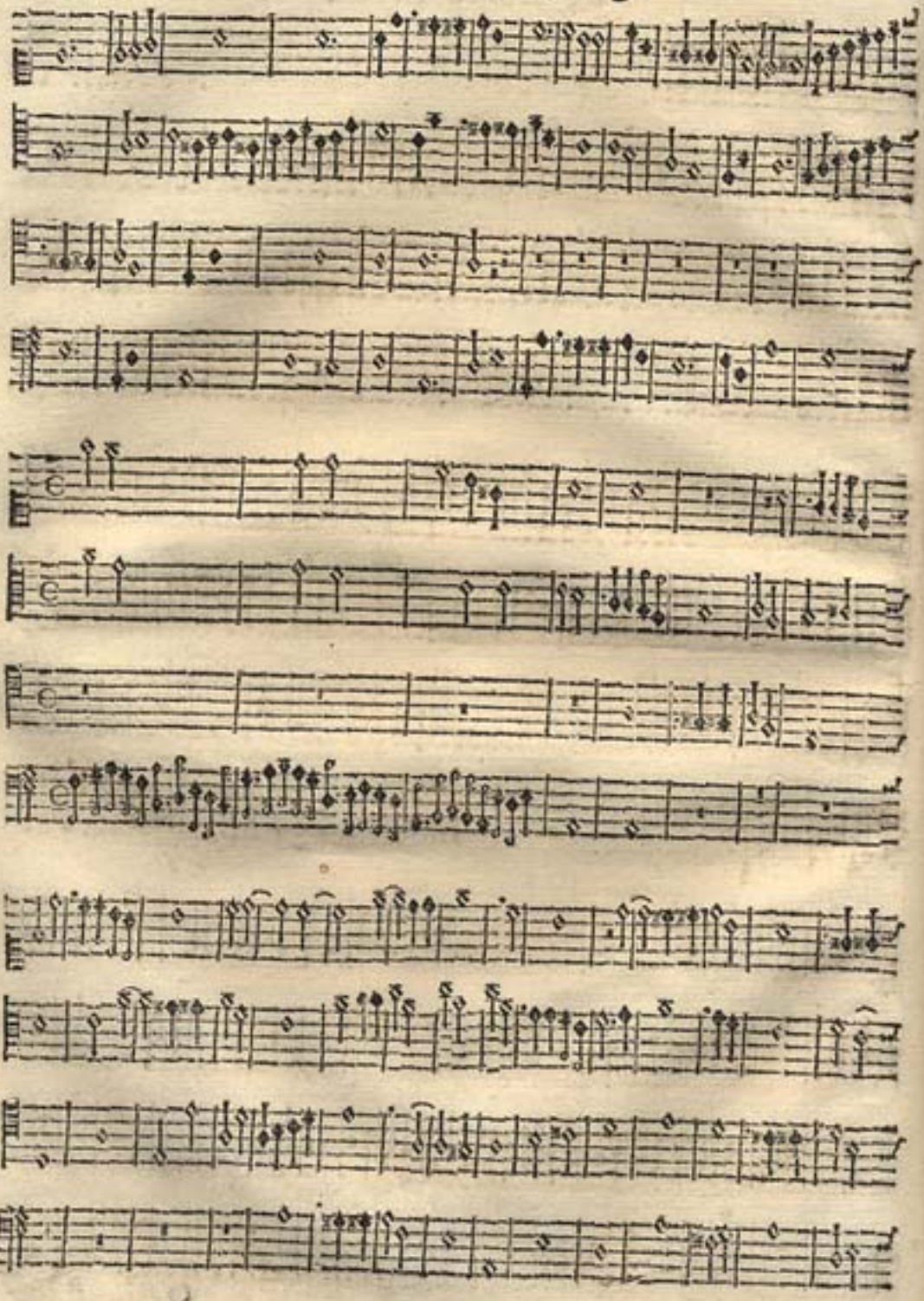
Terceiro tento do mesmo tom.

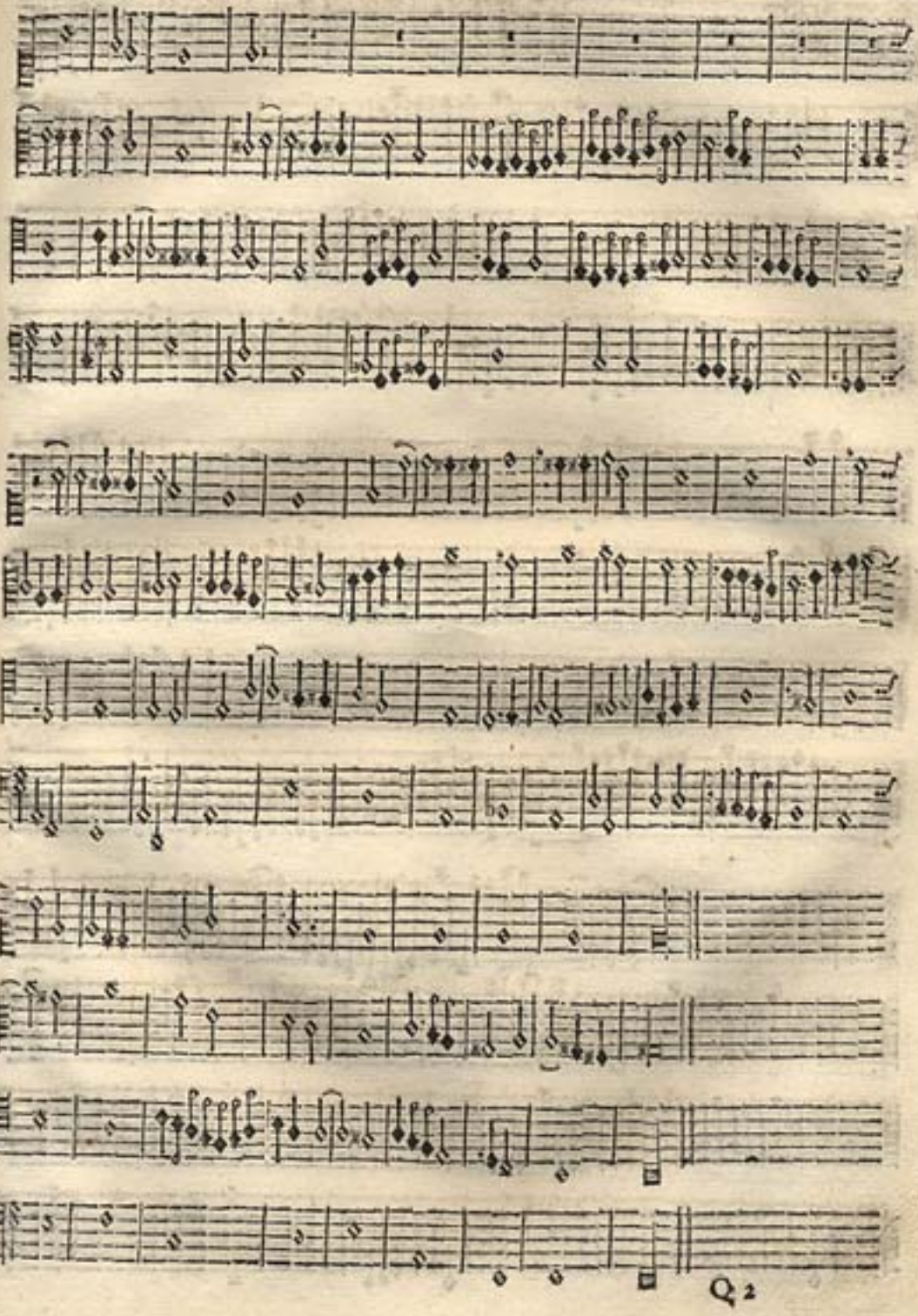












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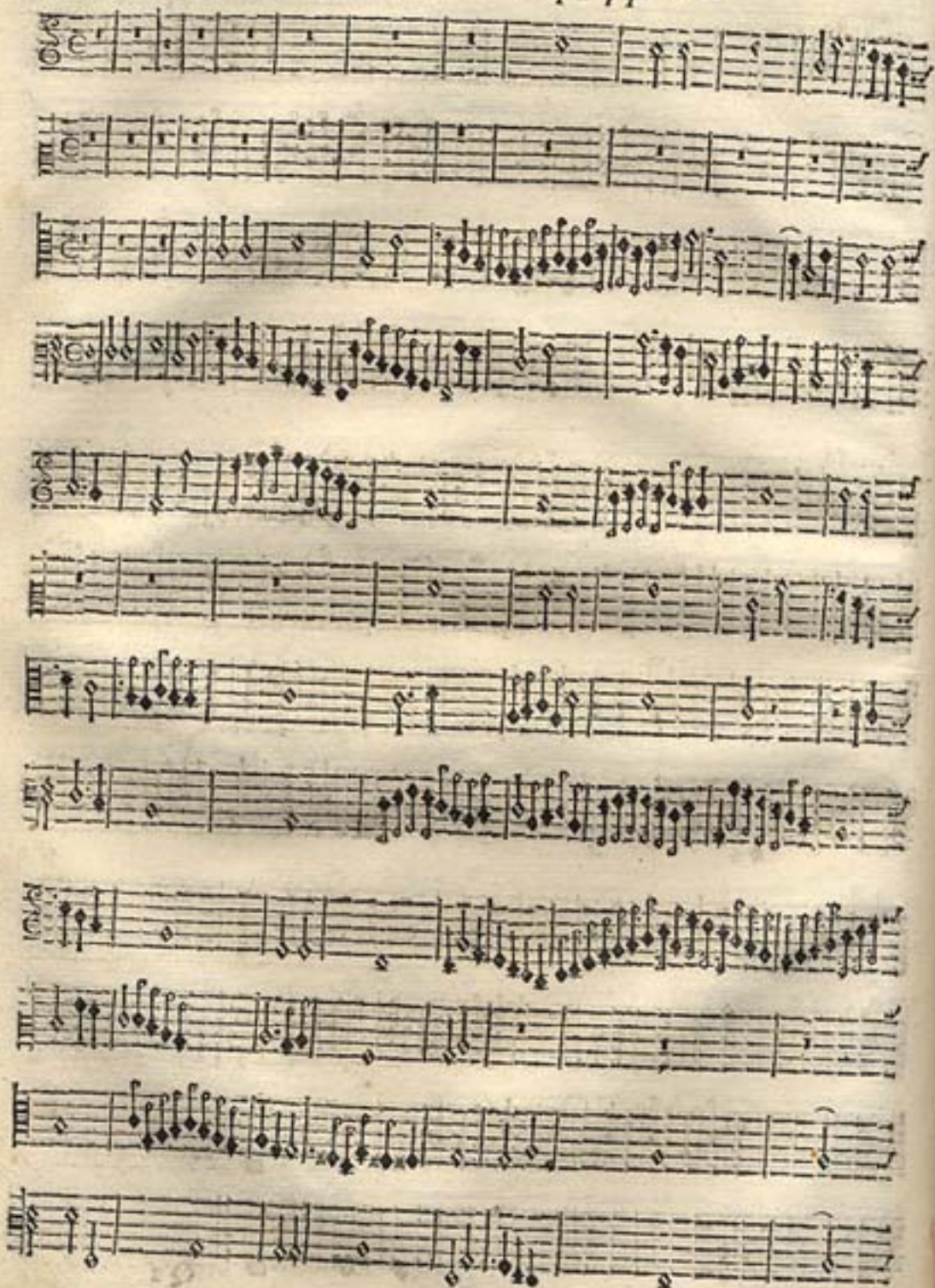
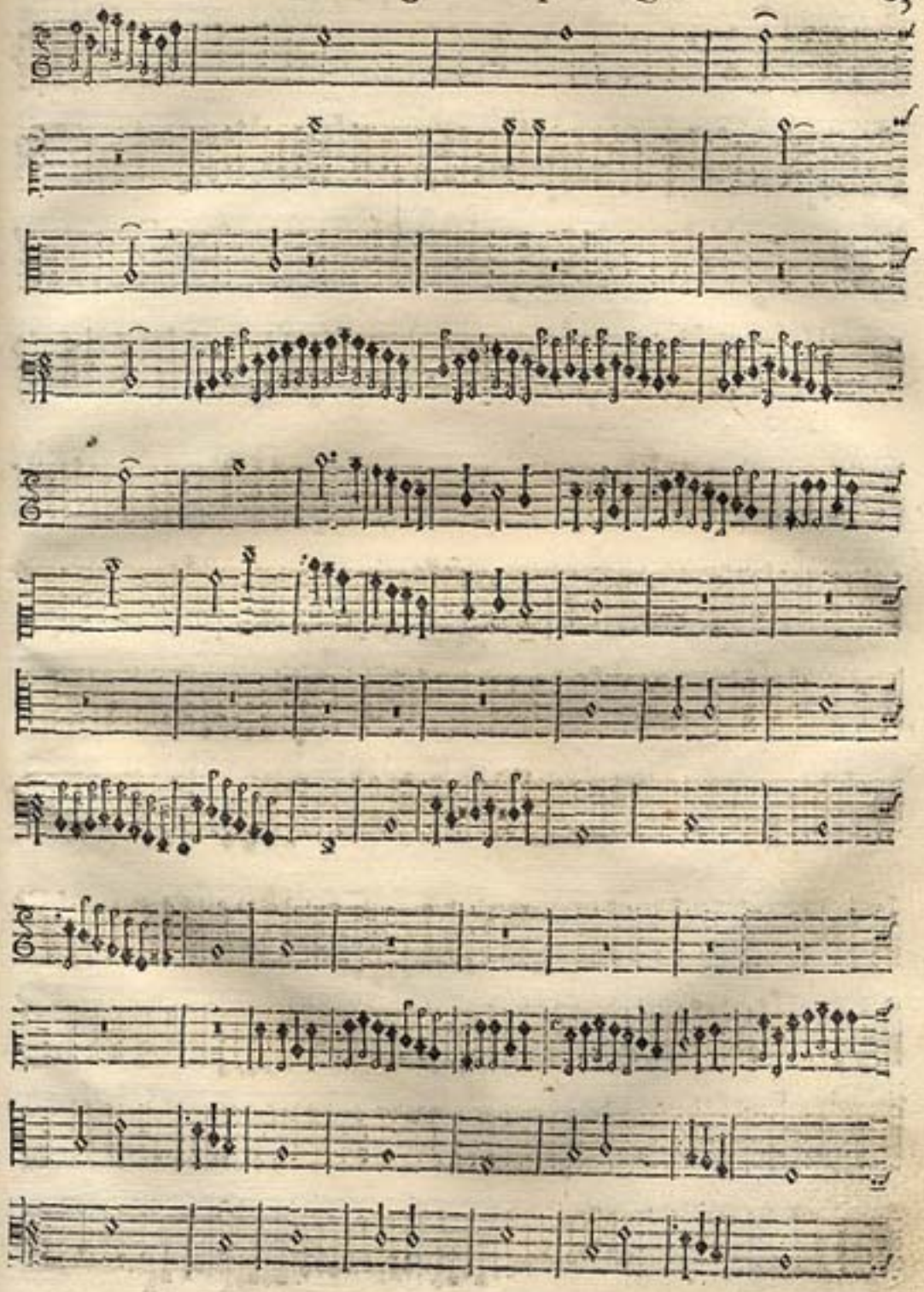
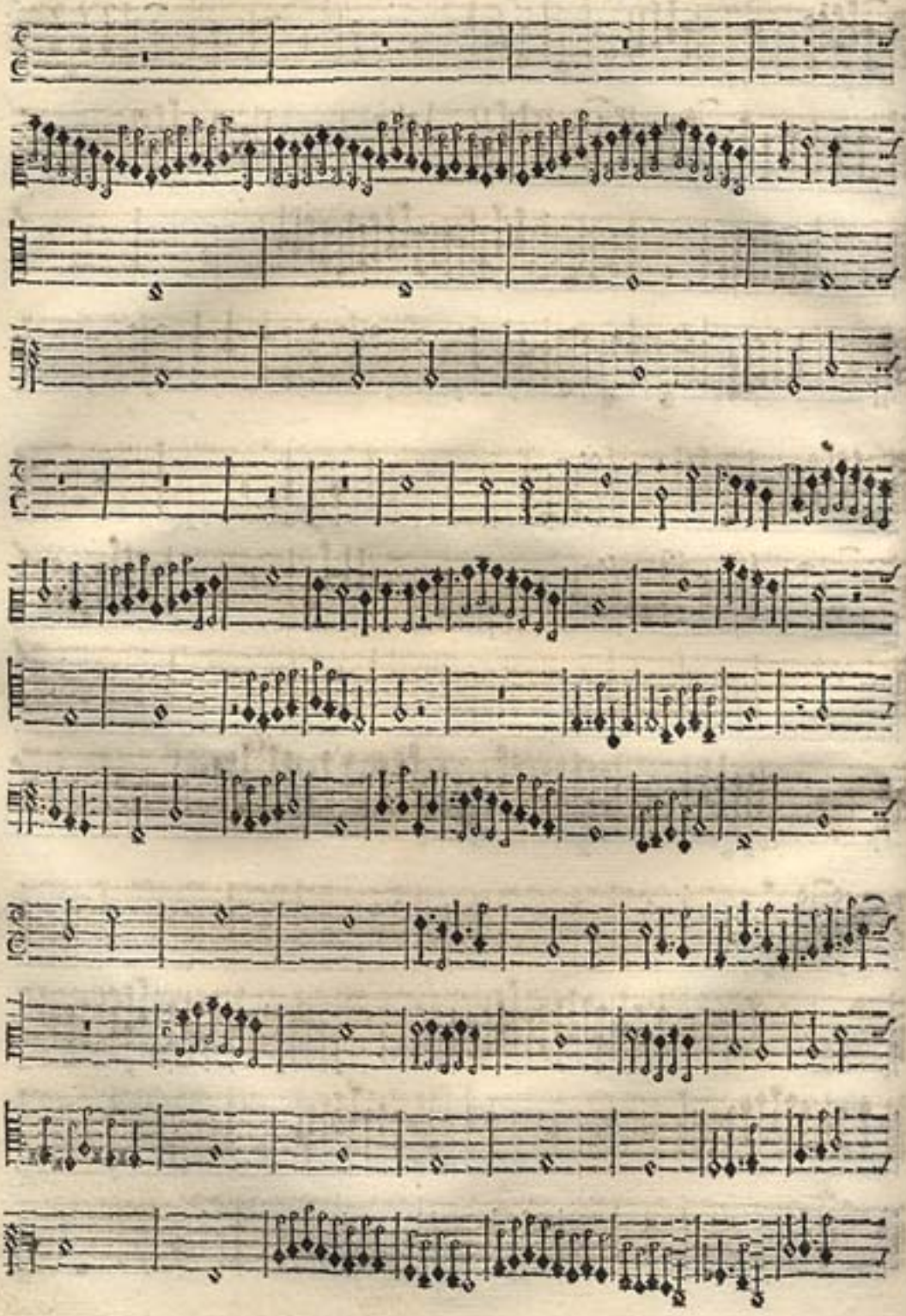
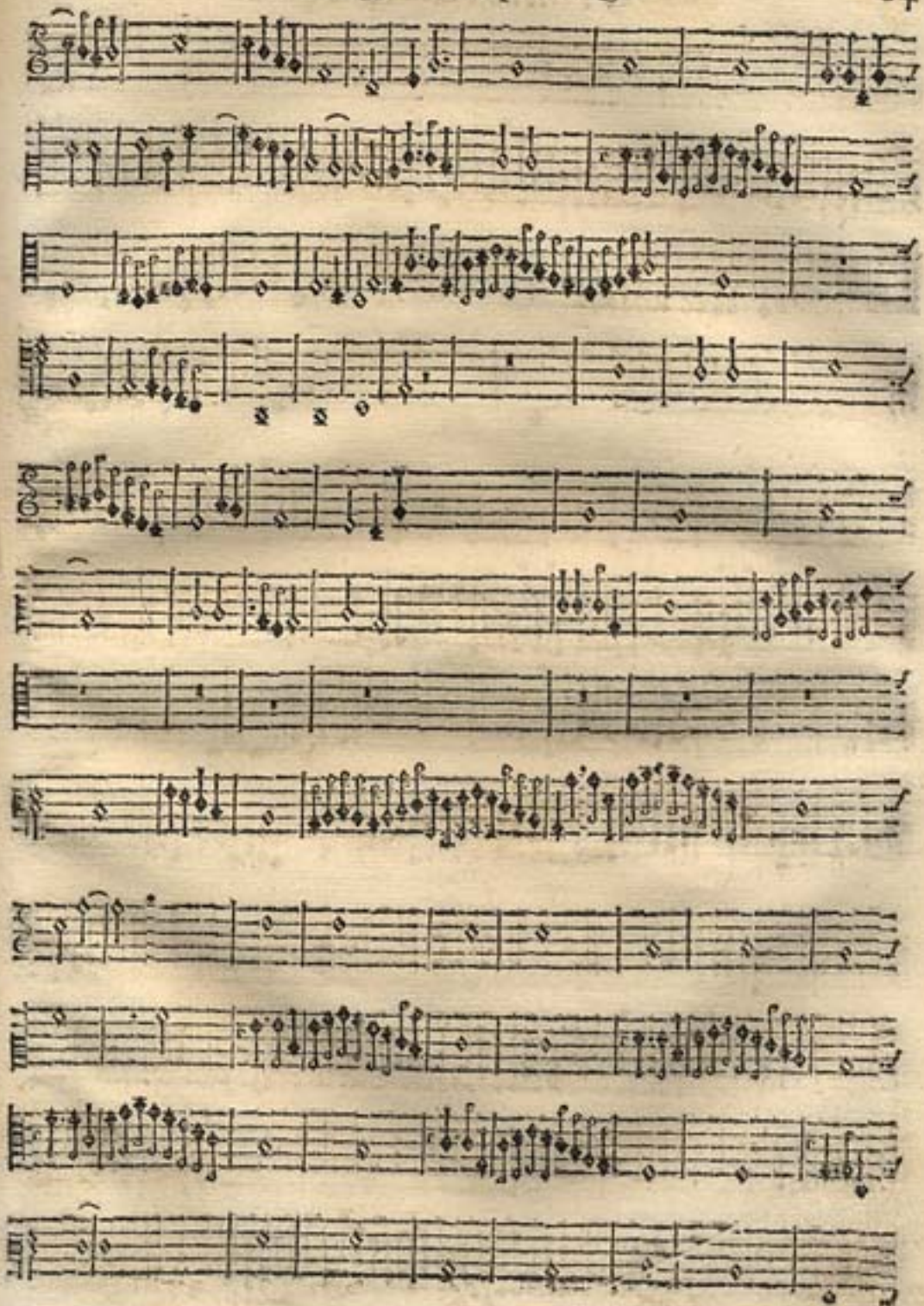
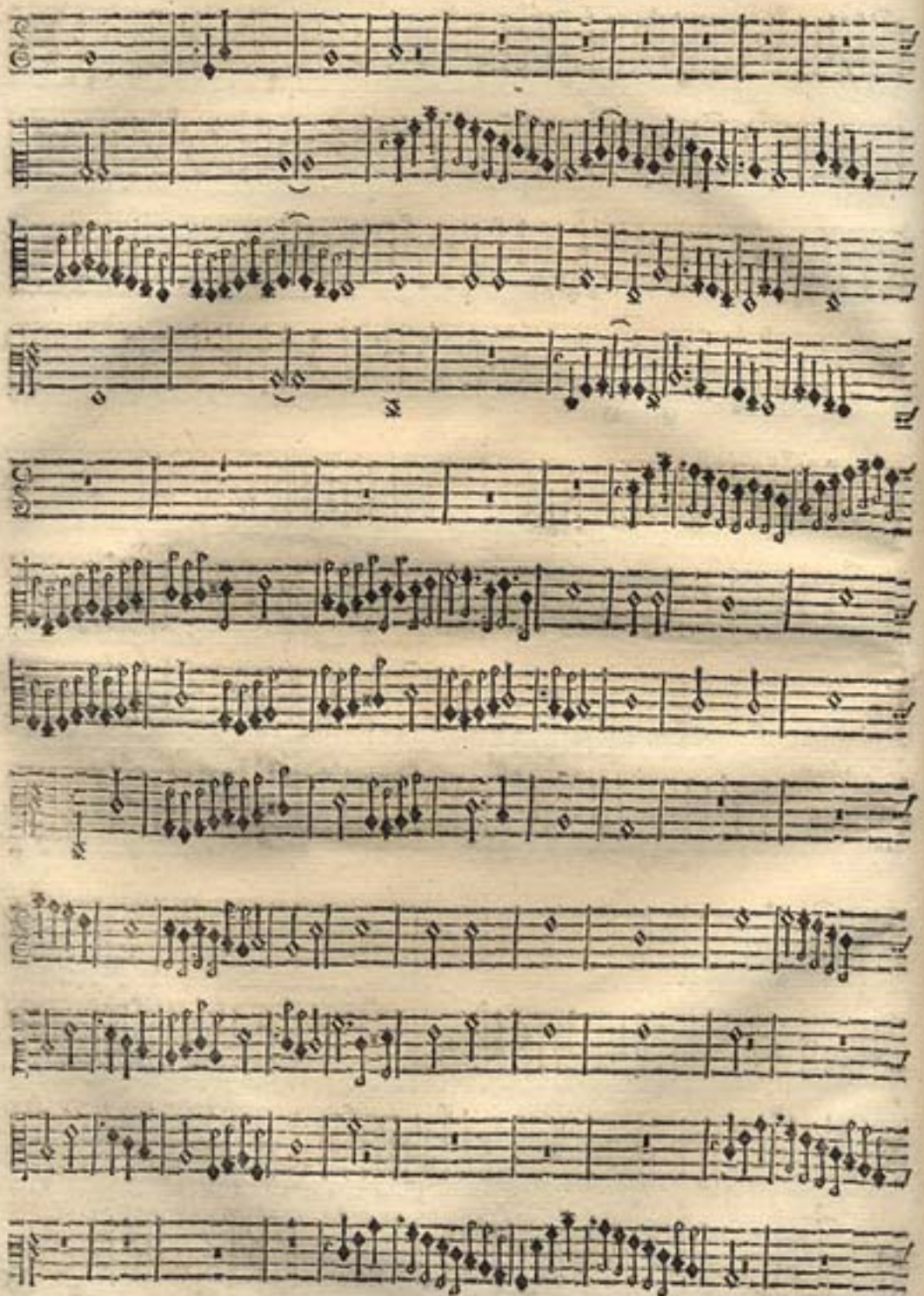
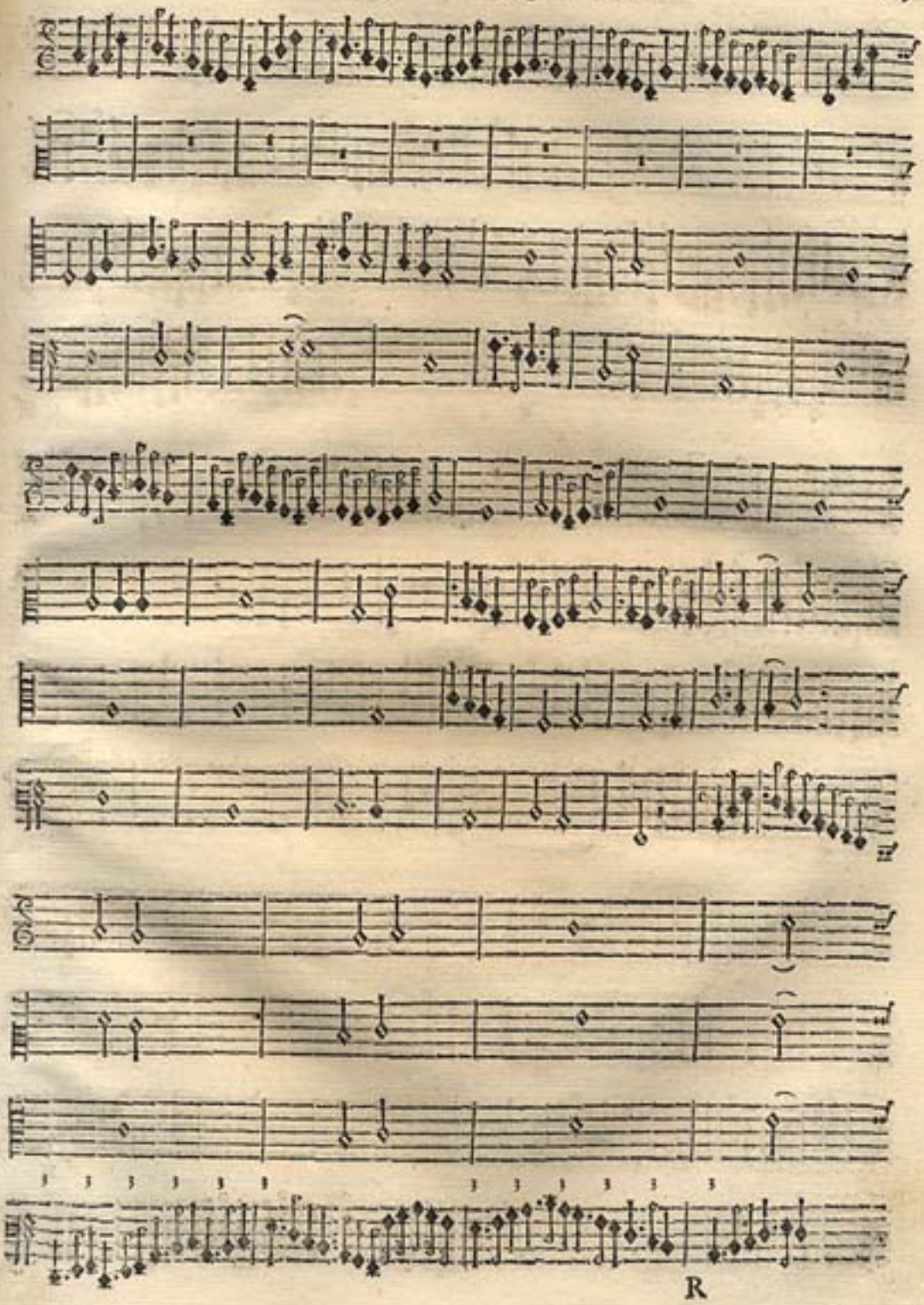


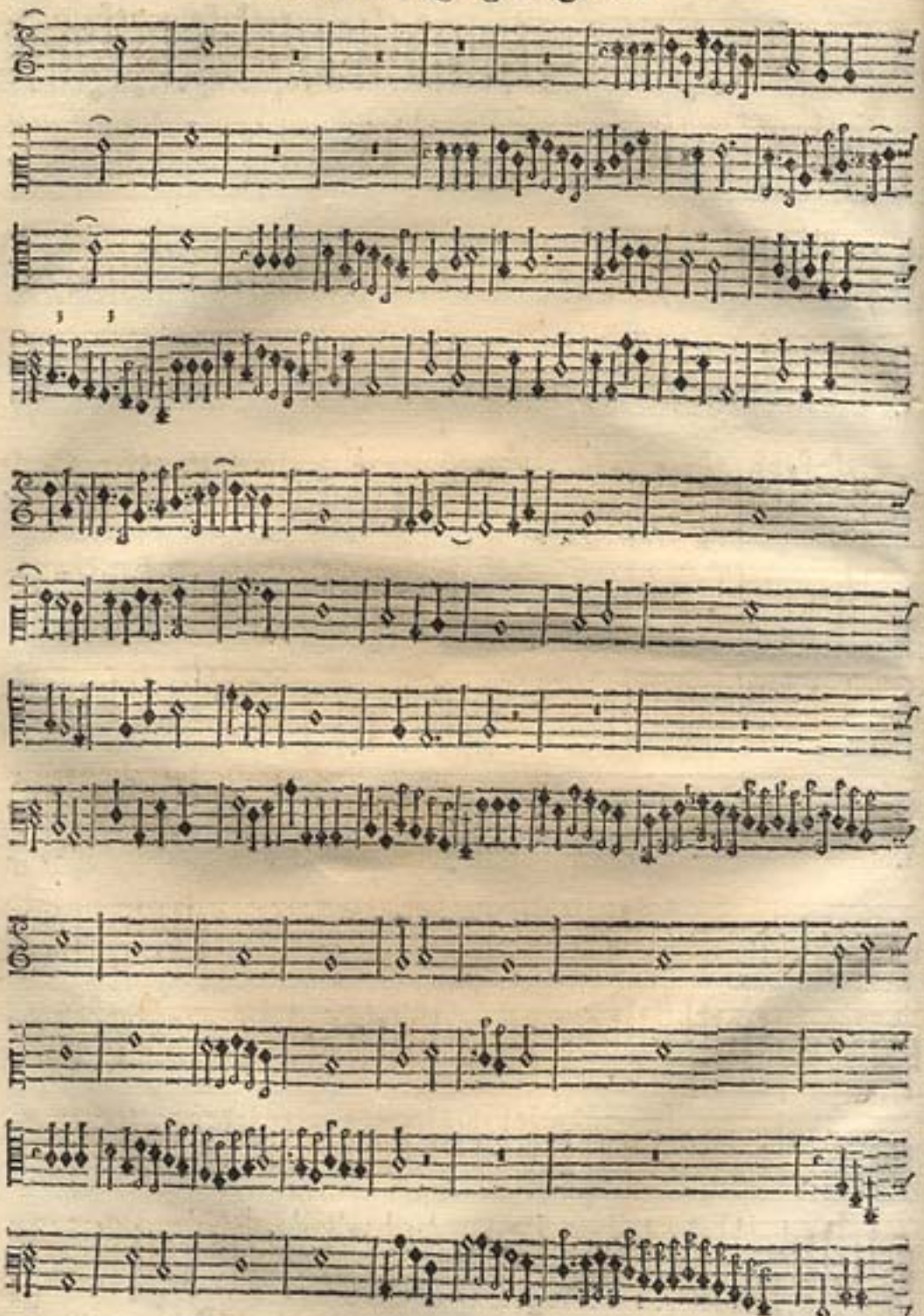


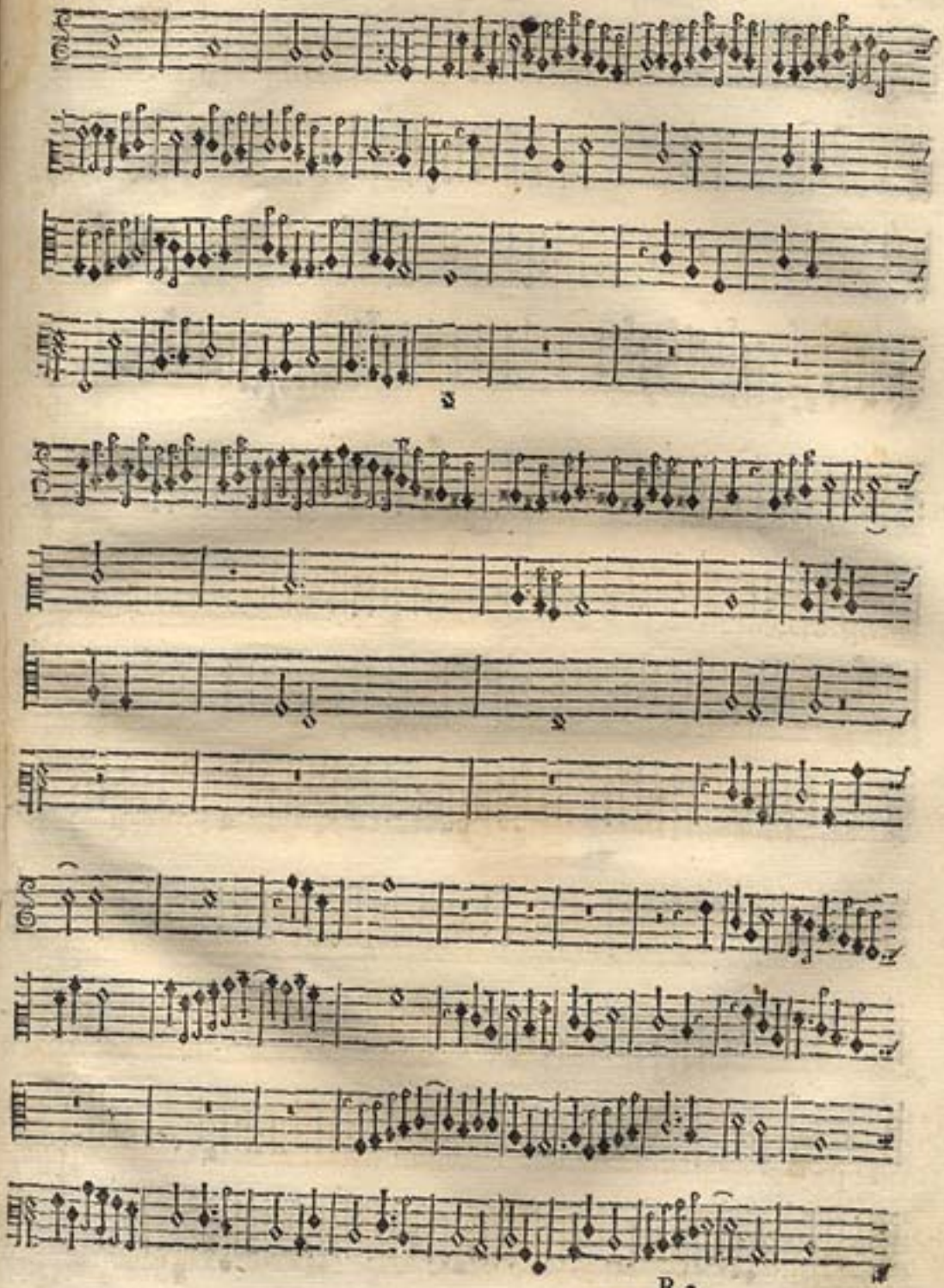


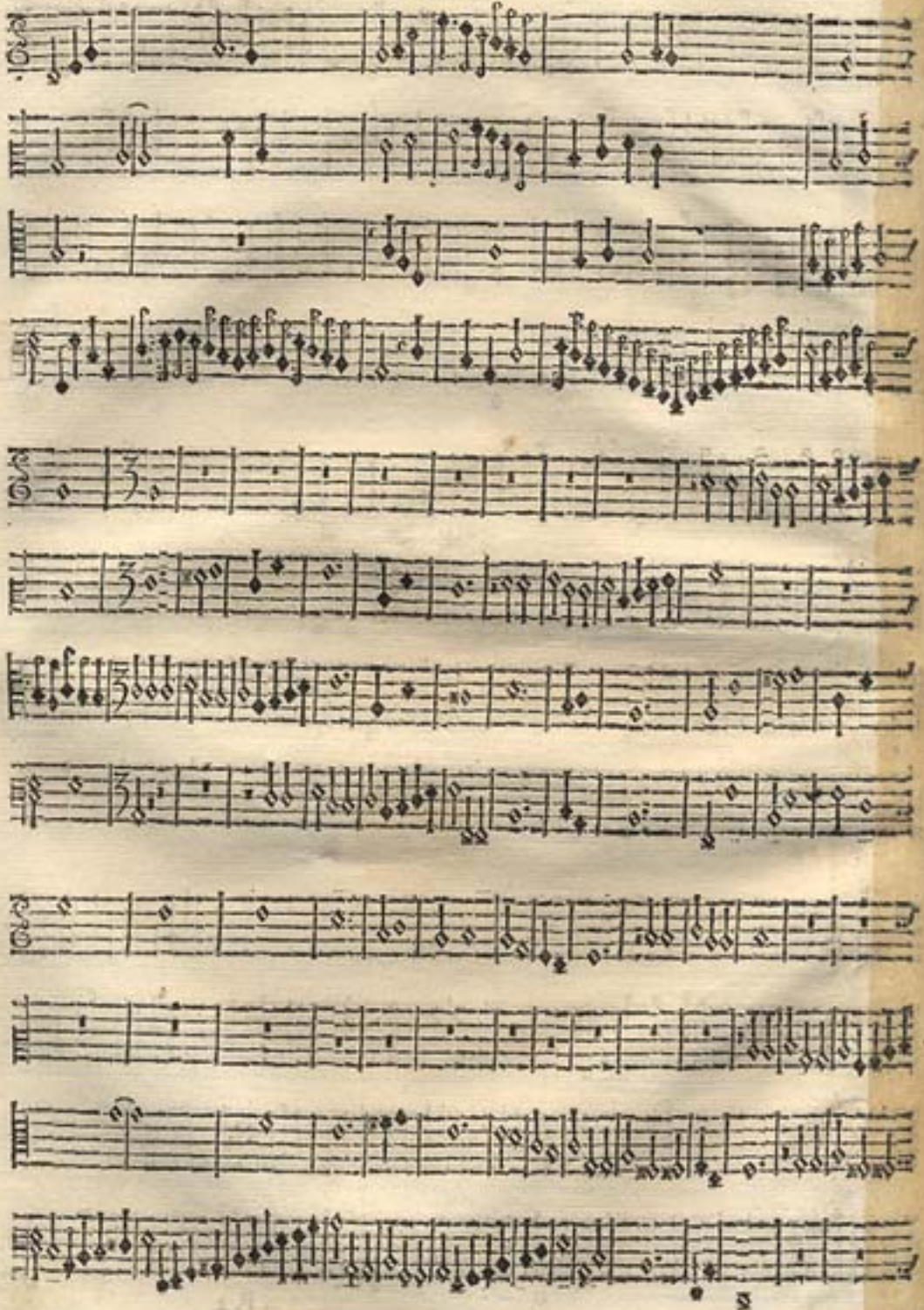


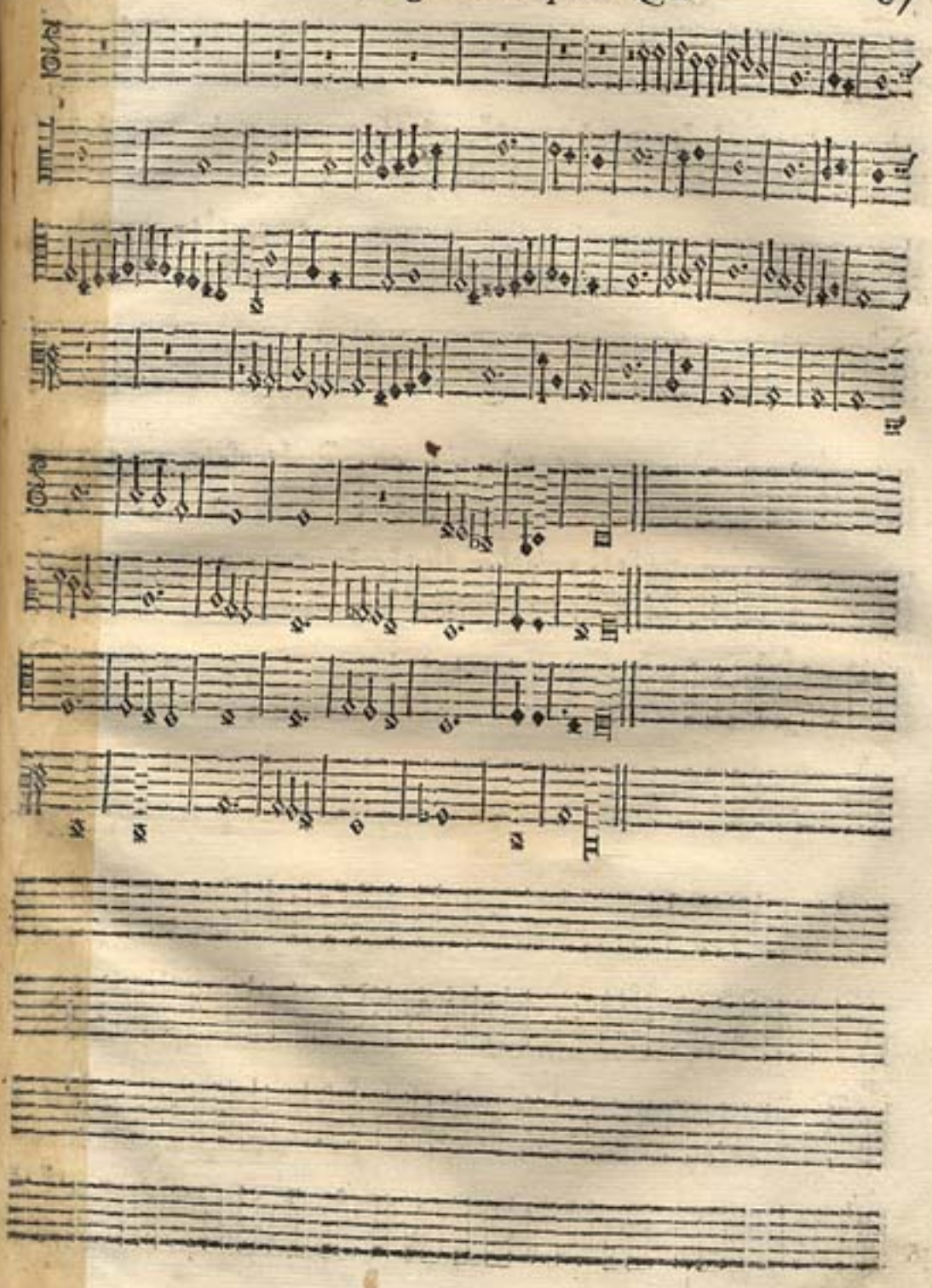




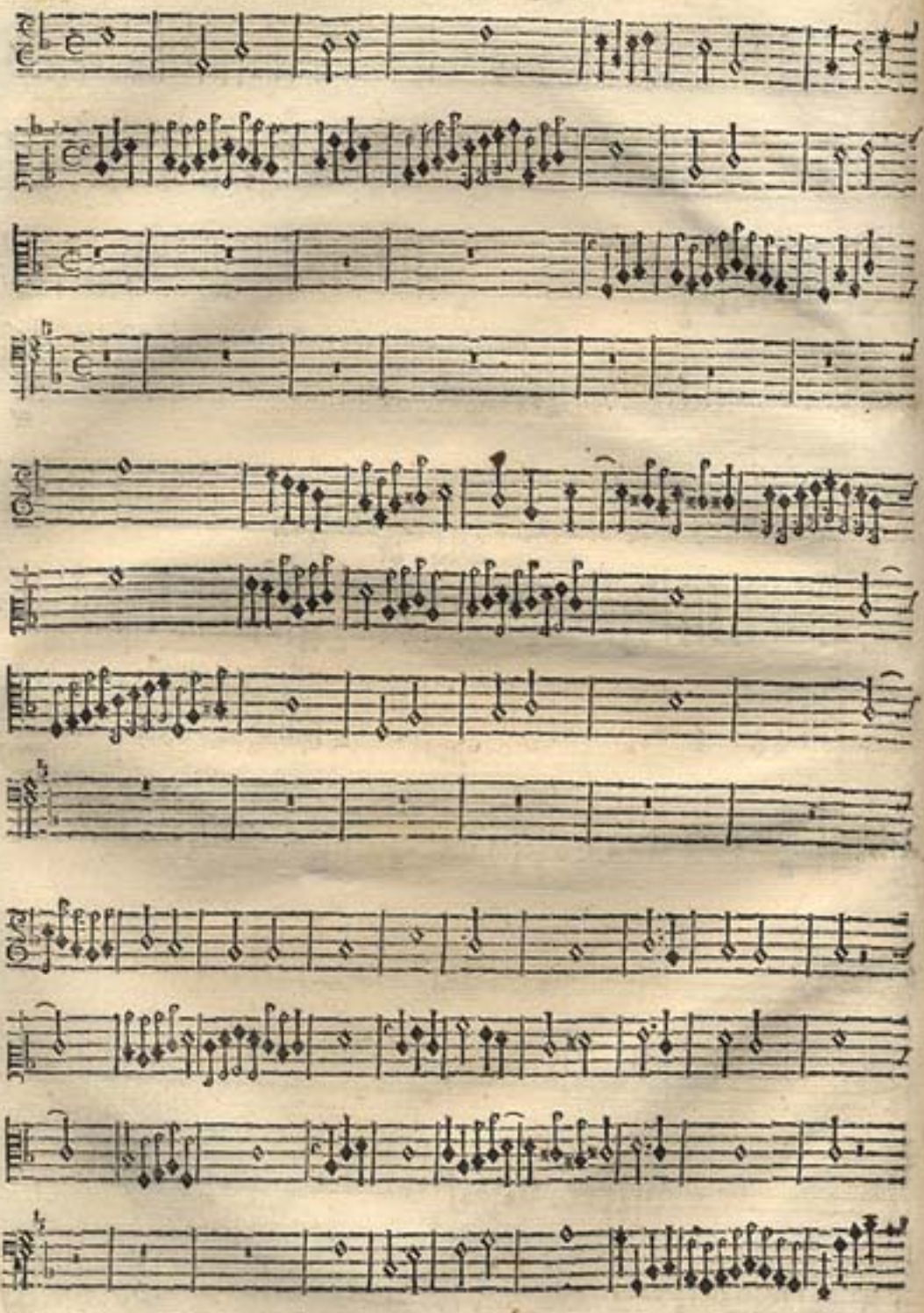


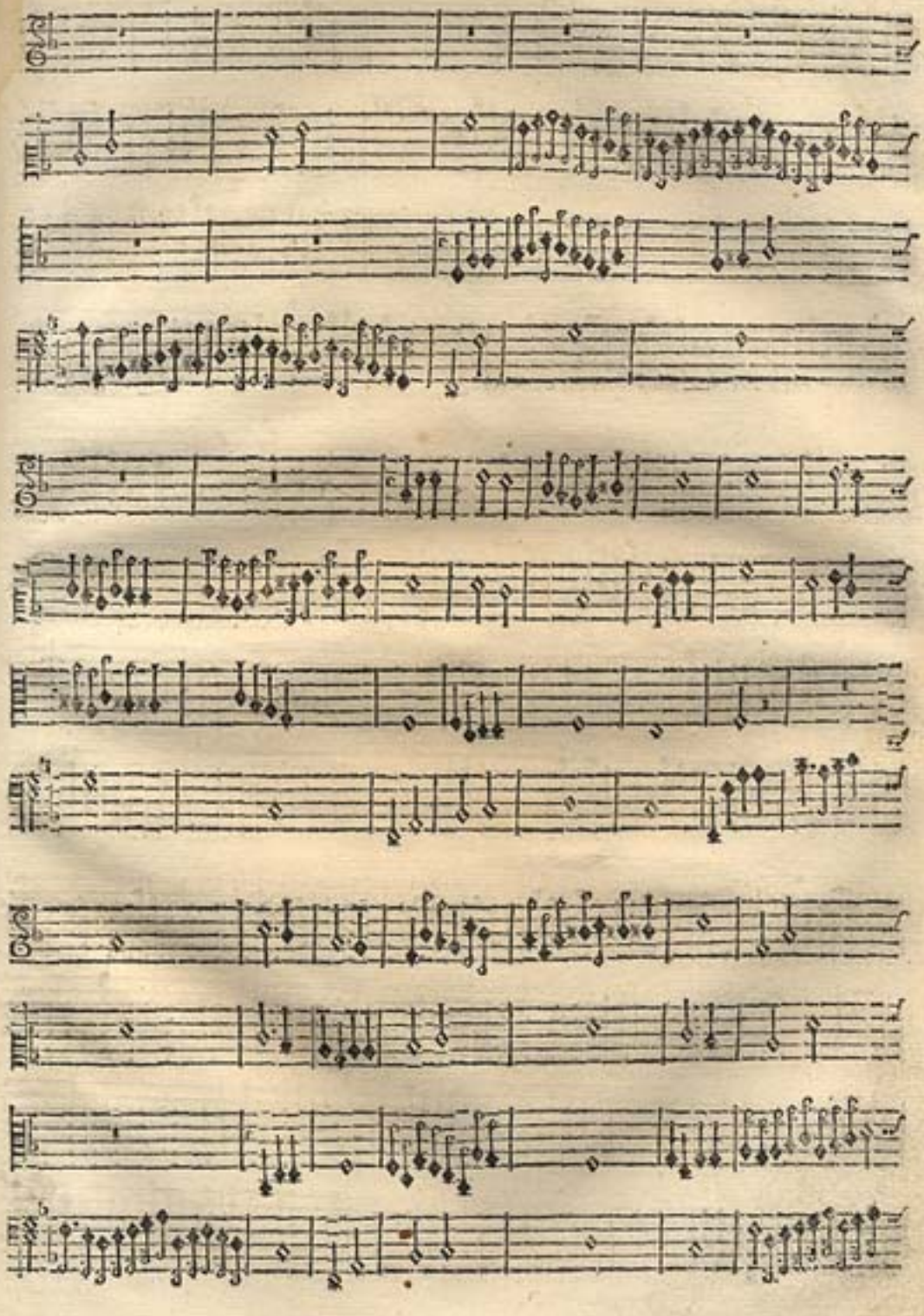


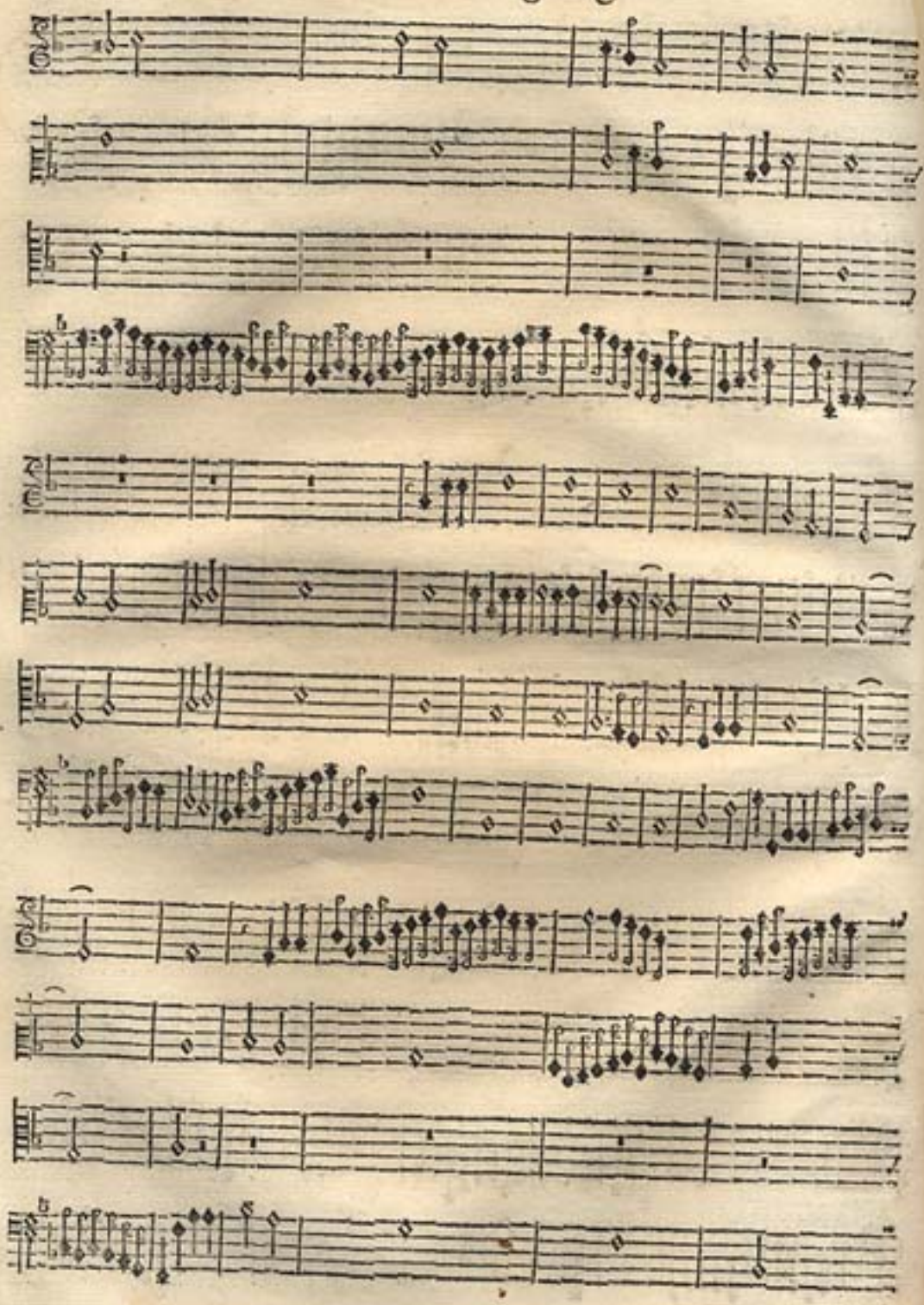


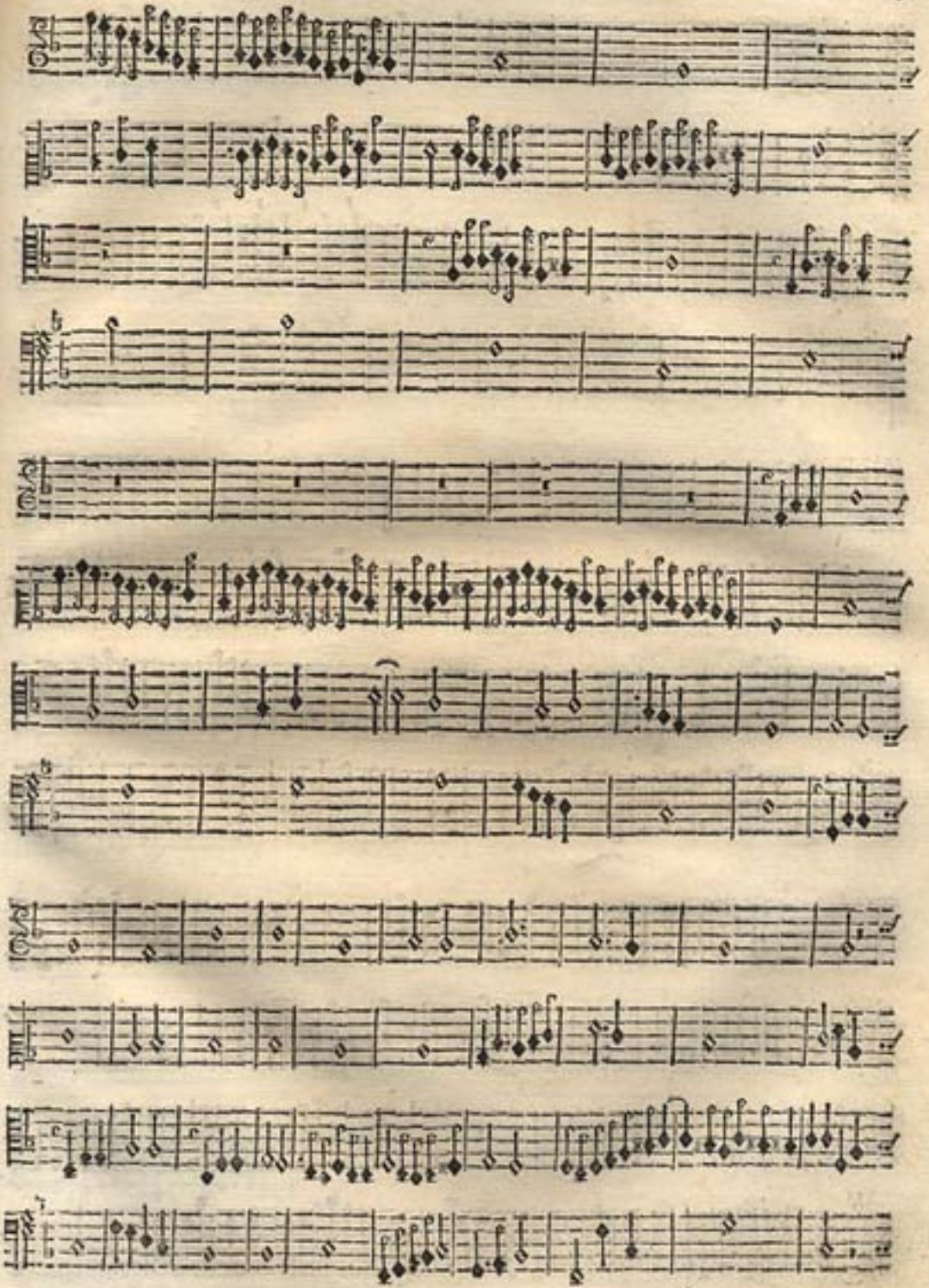


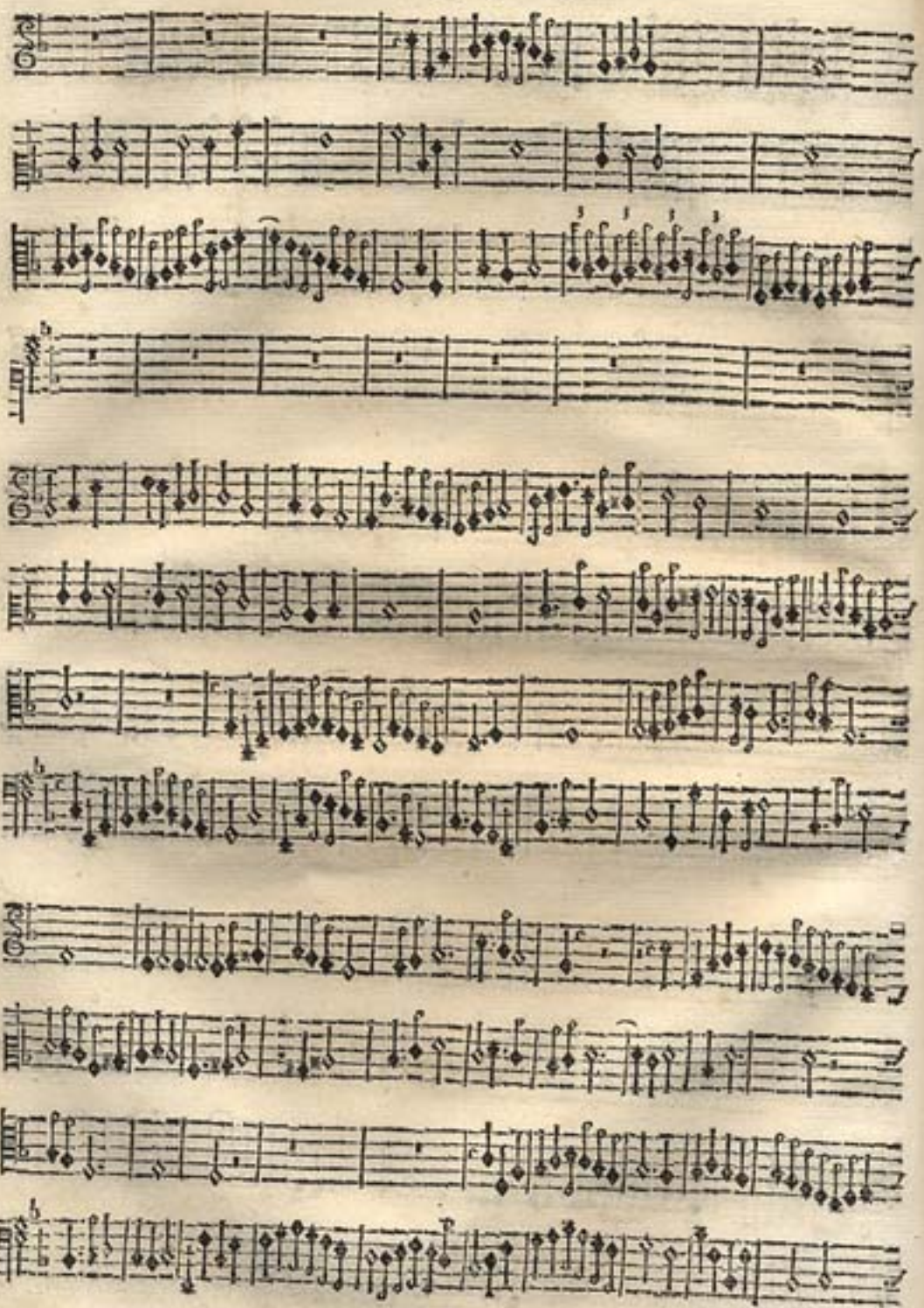
Segundo tento do meſmo tom por bemol.

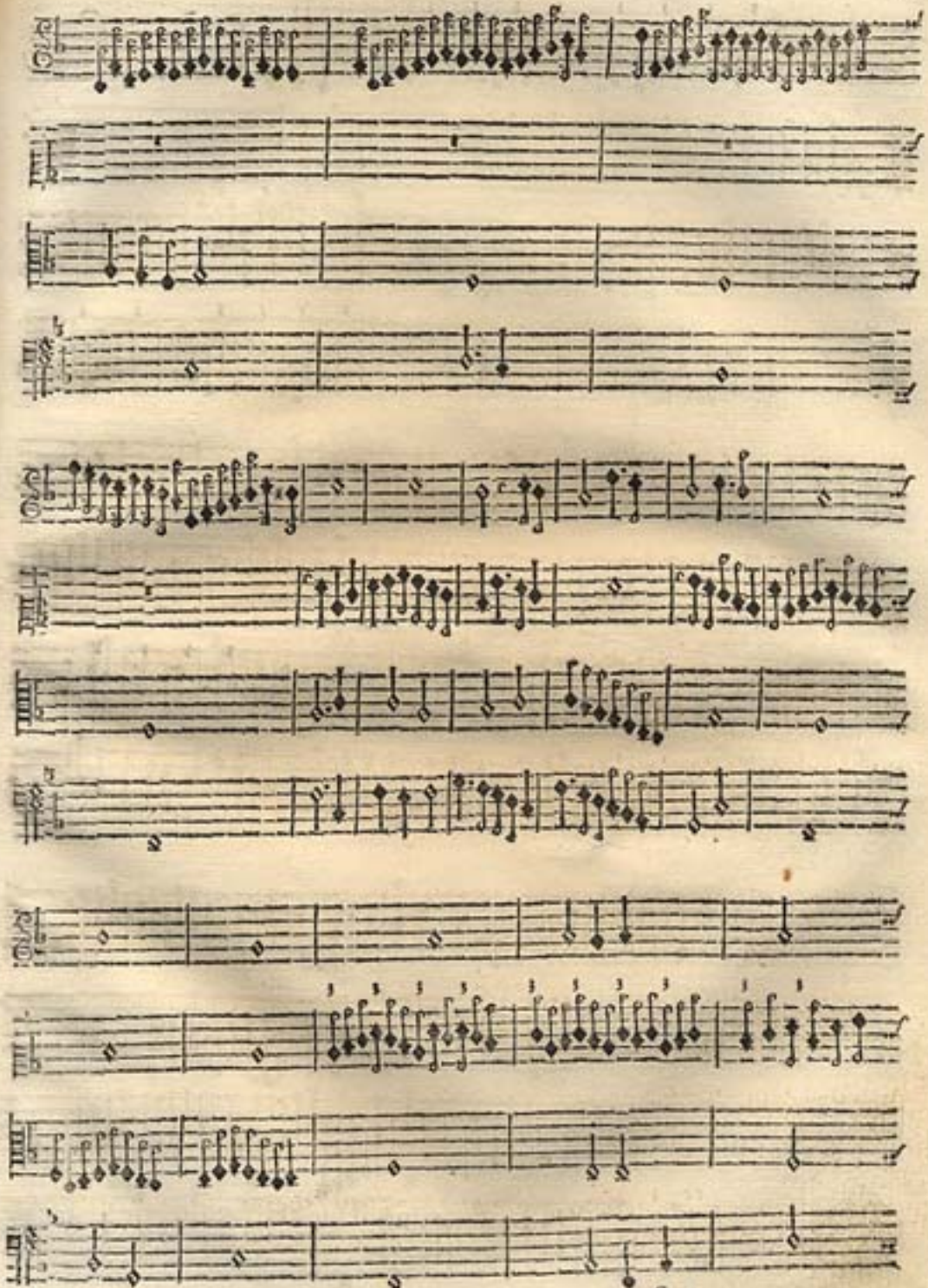


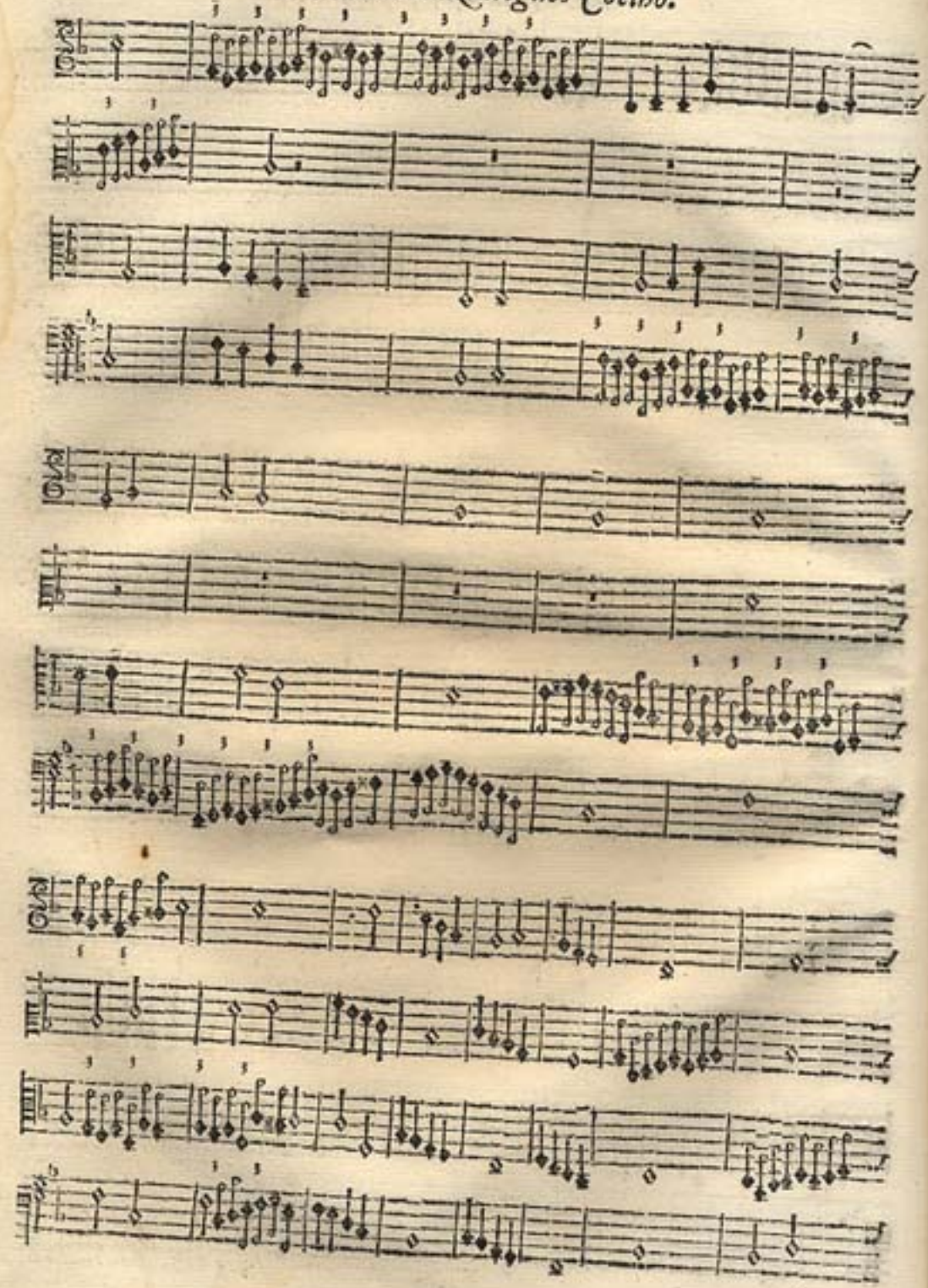


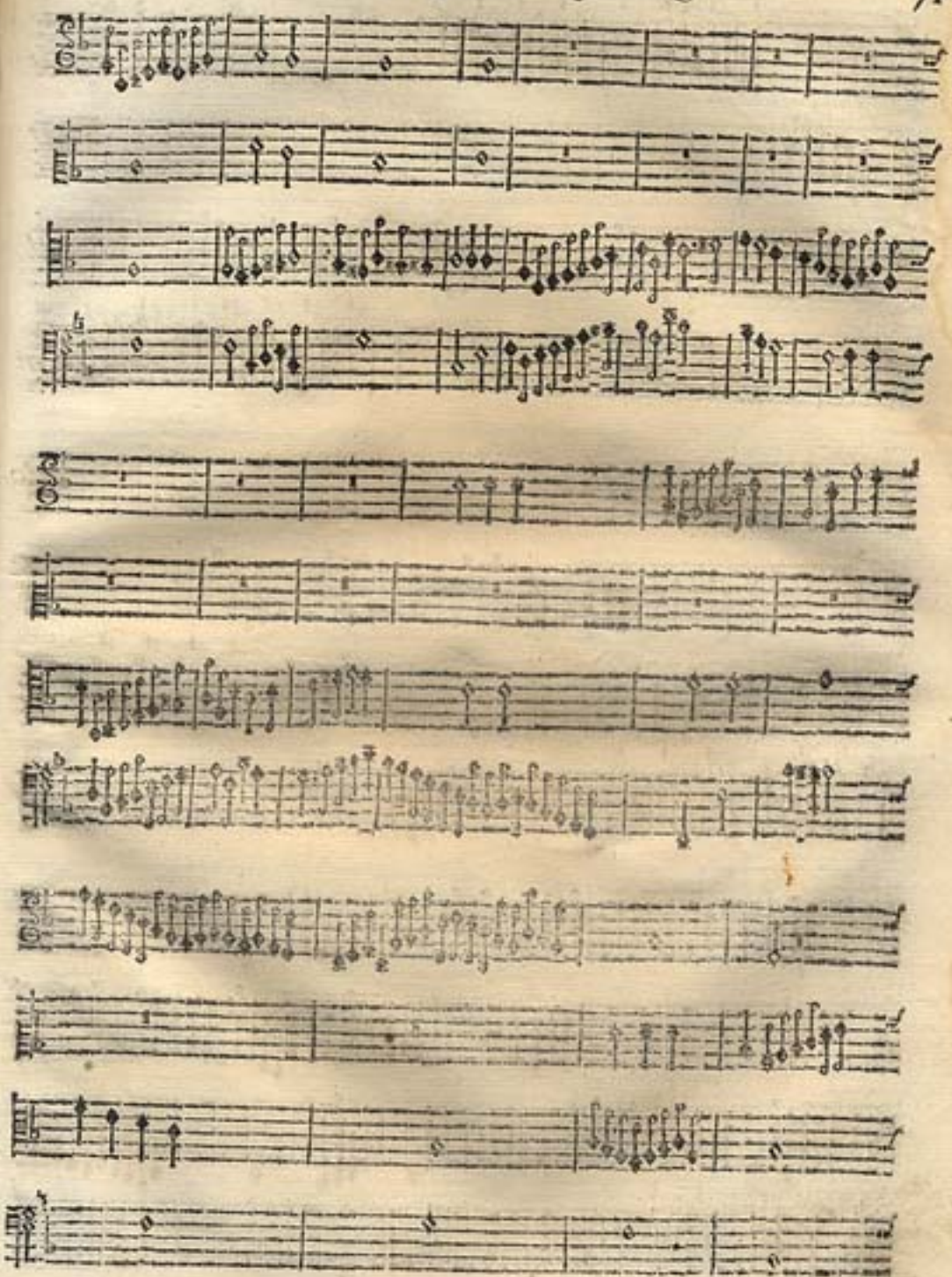


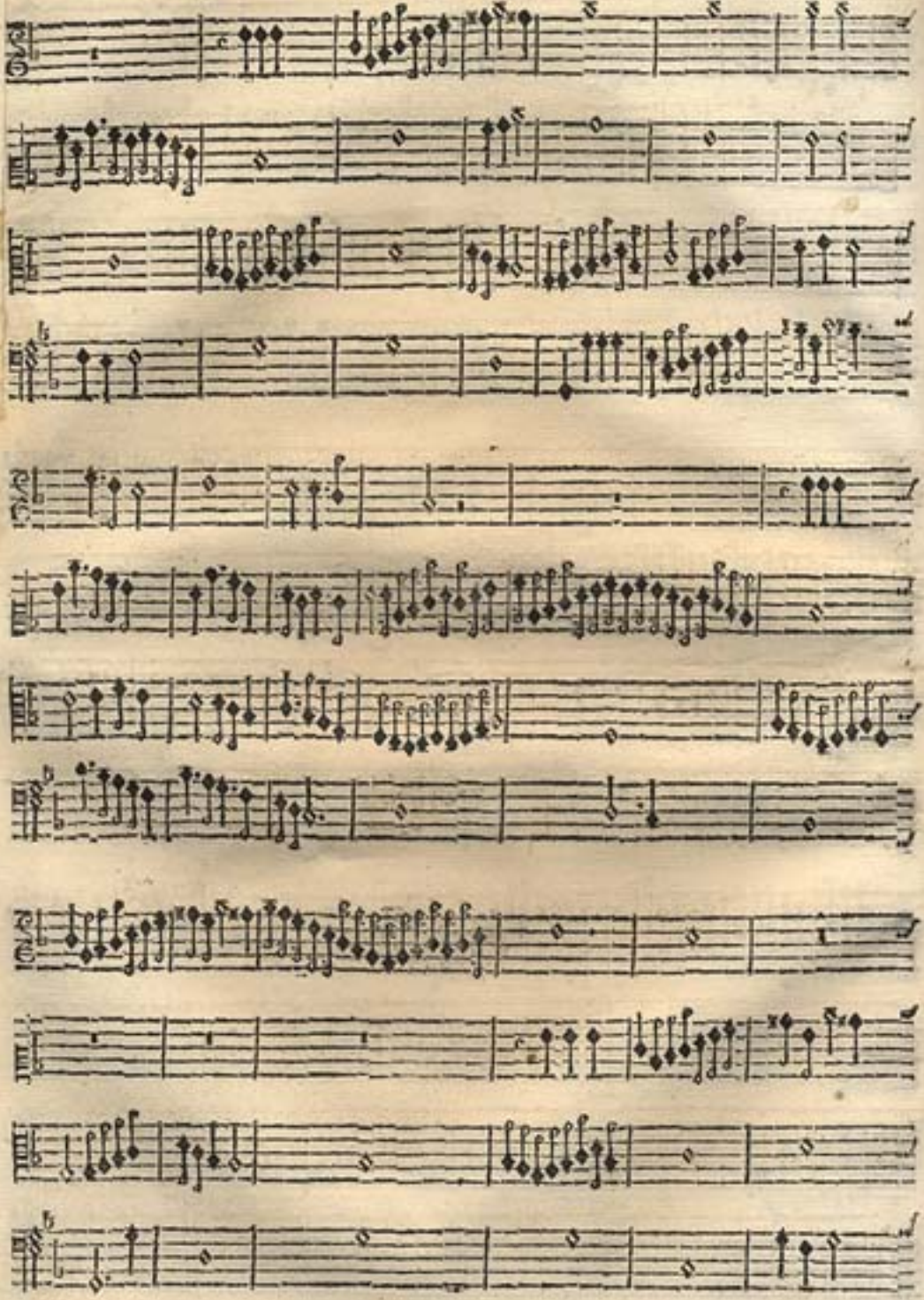


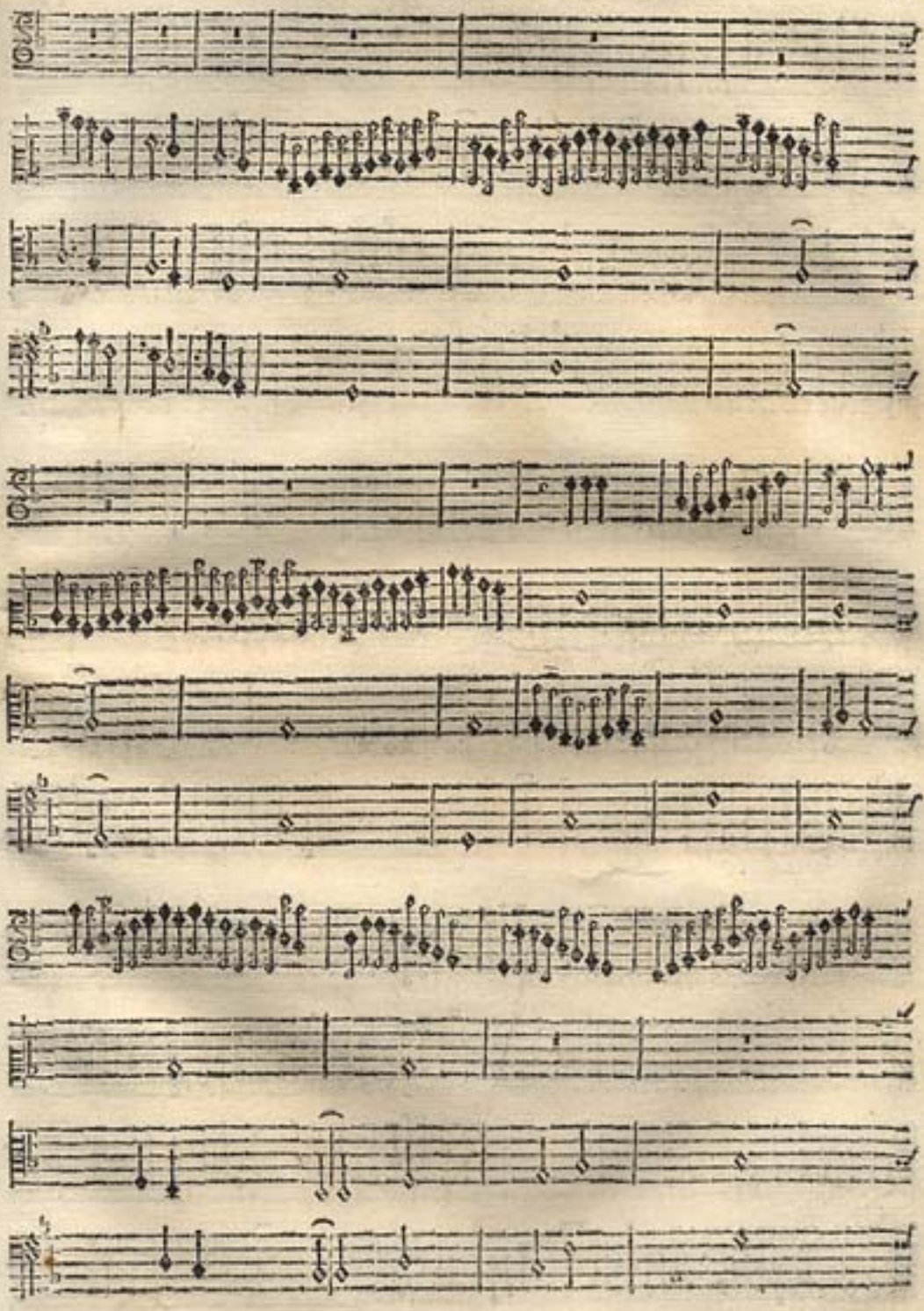


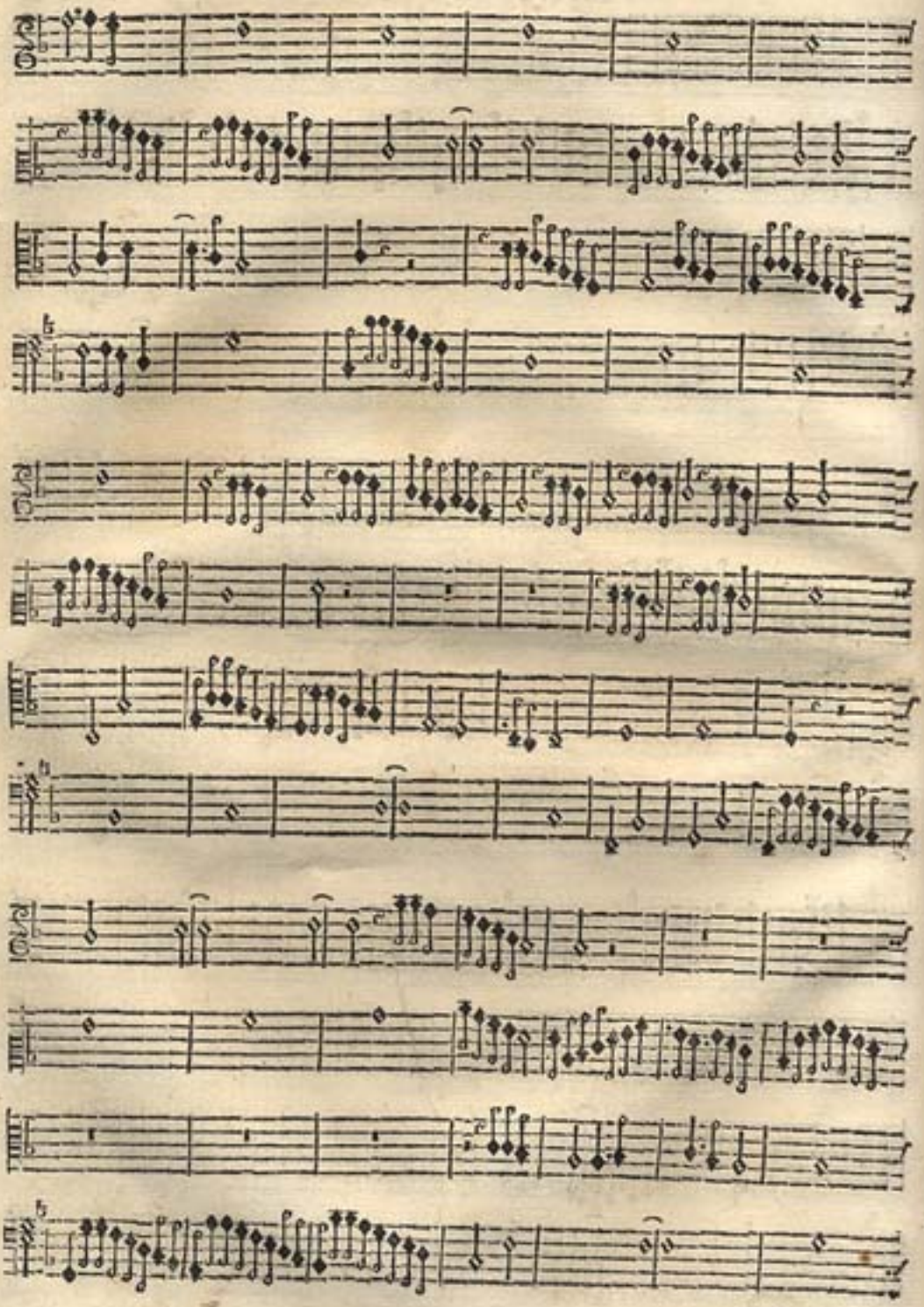


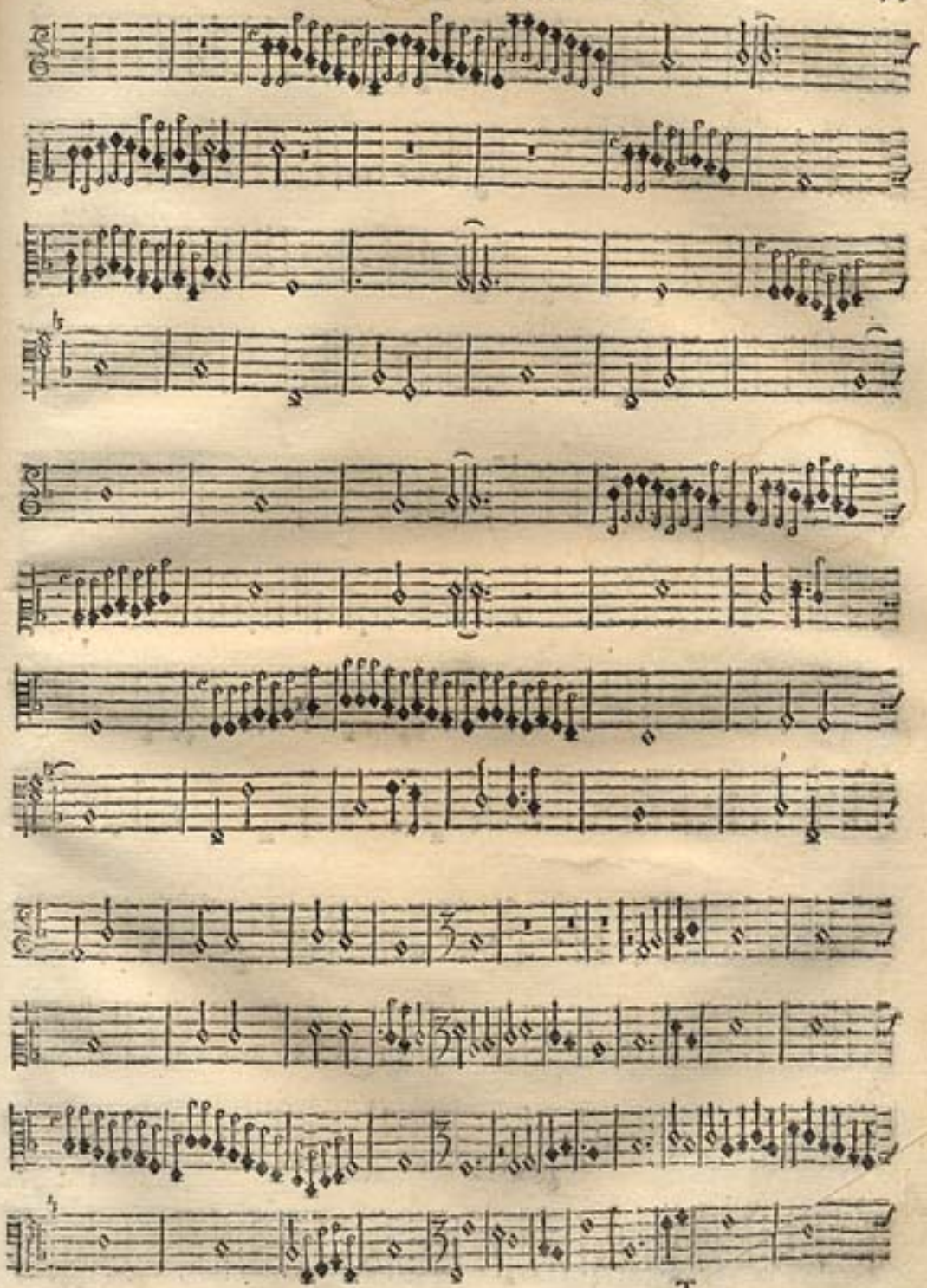


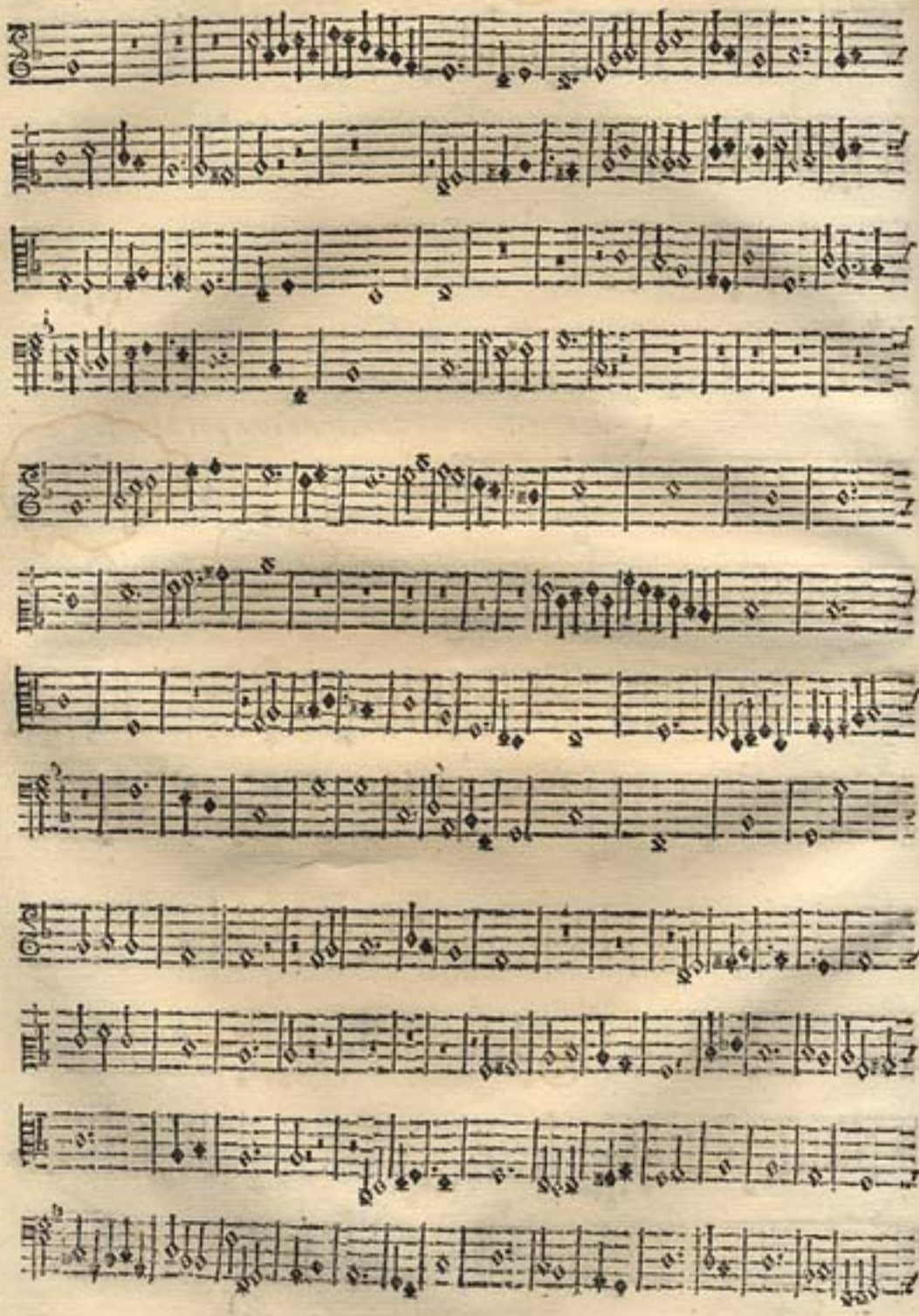


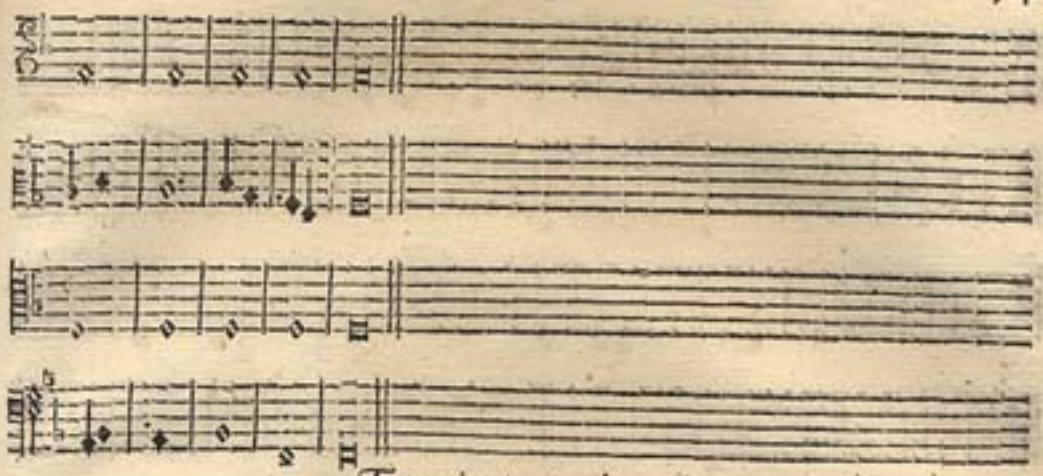












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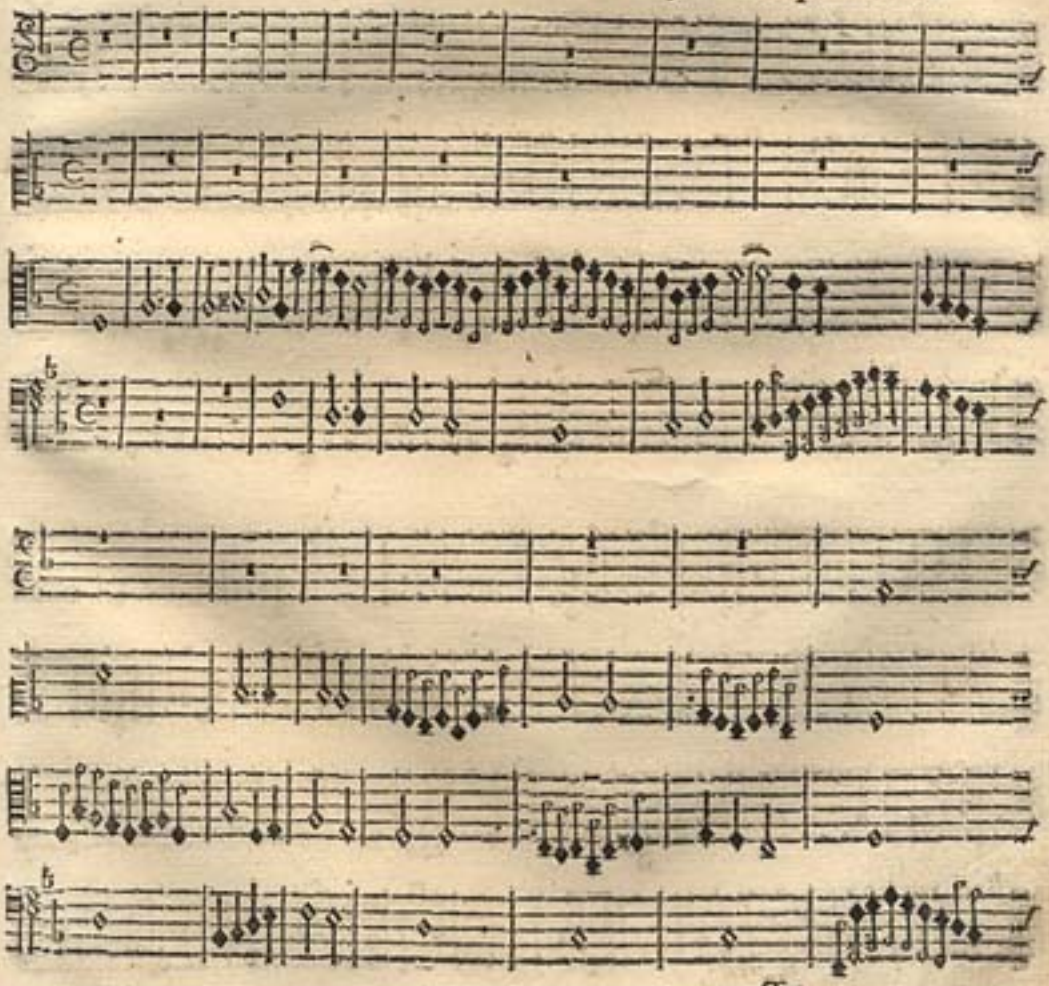

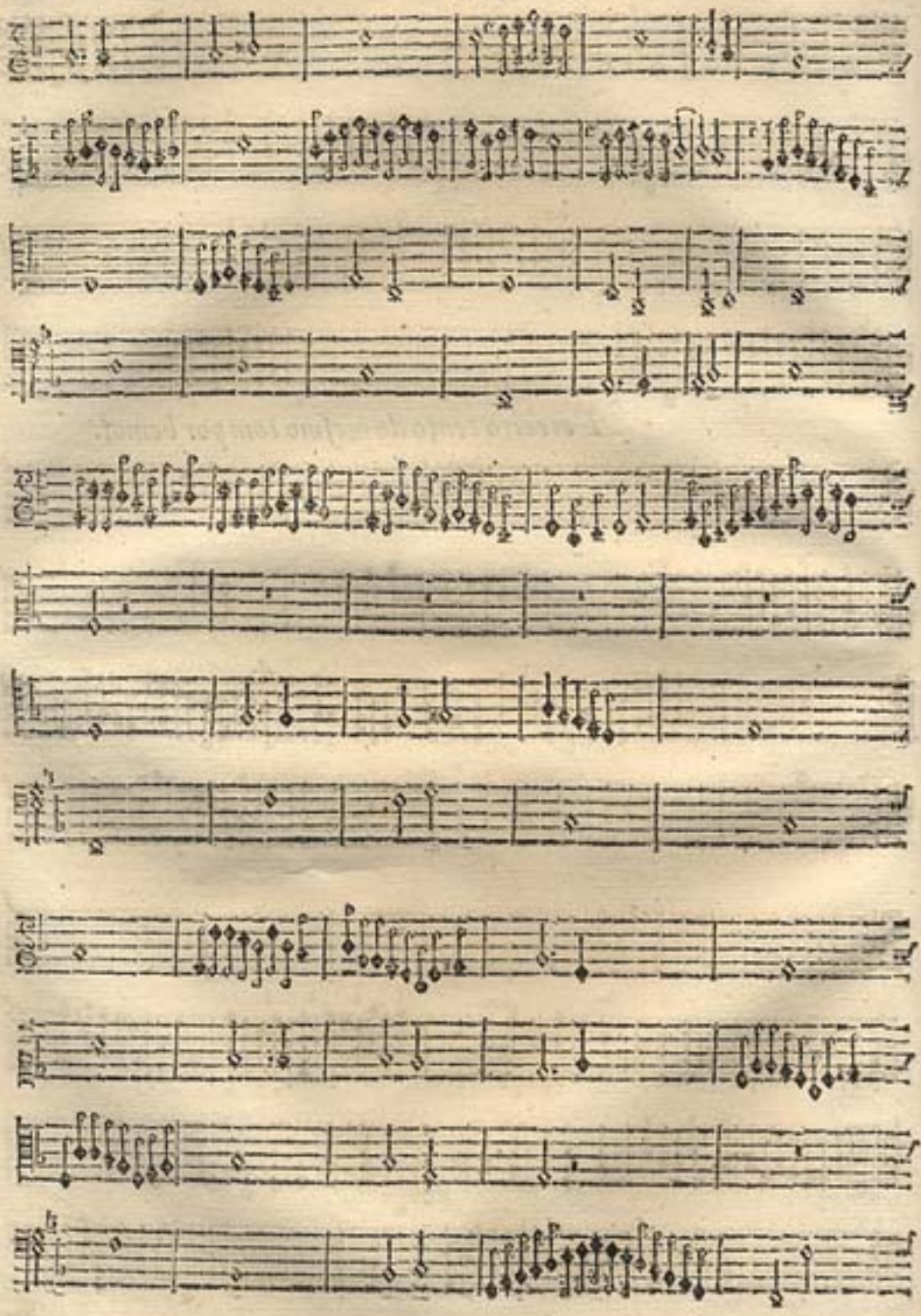

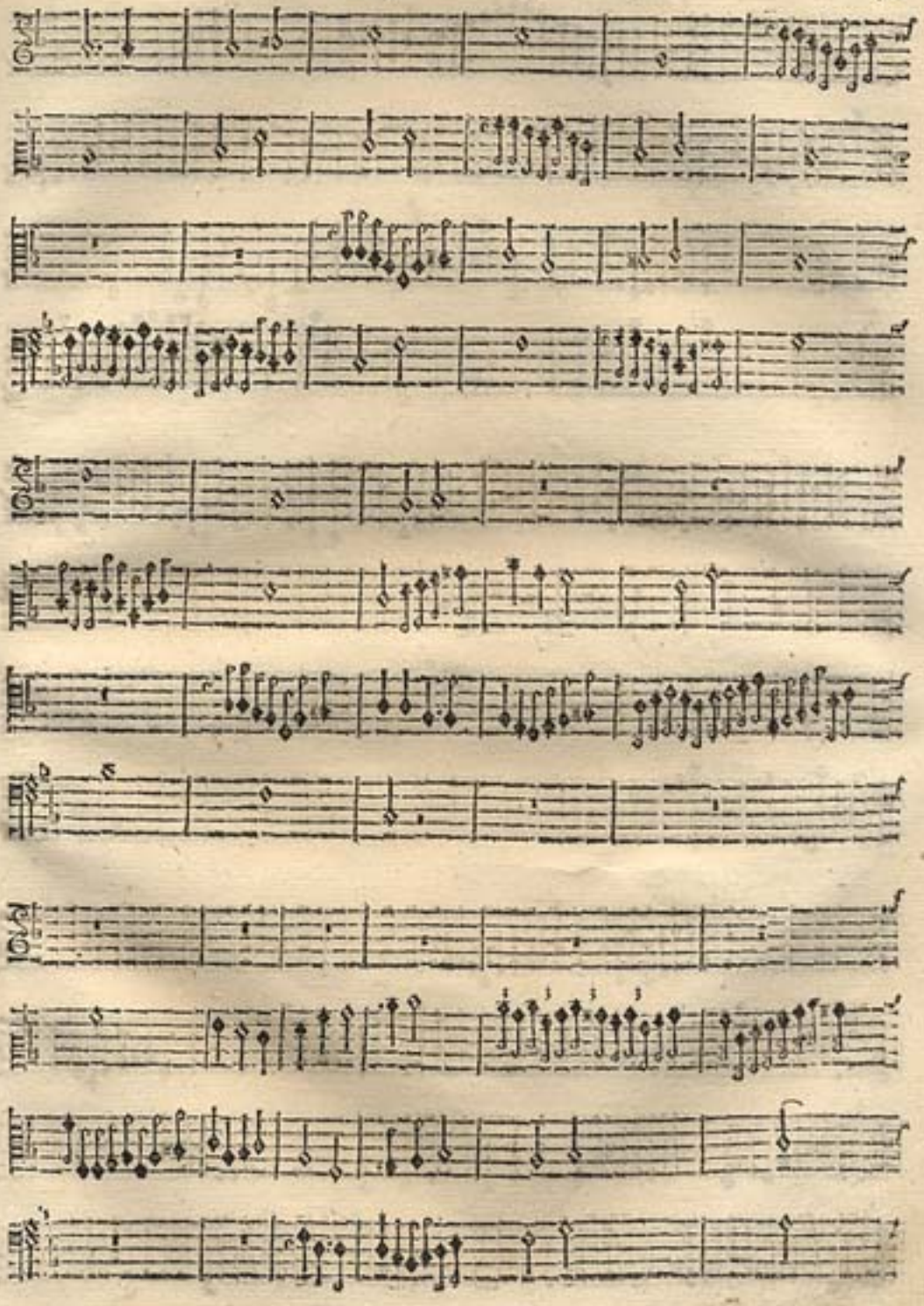

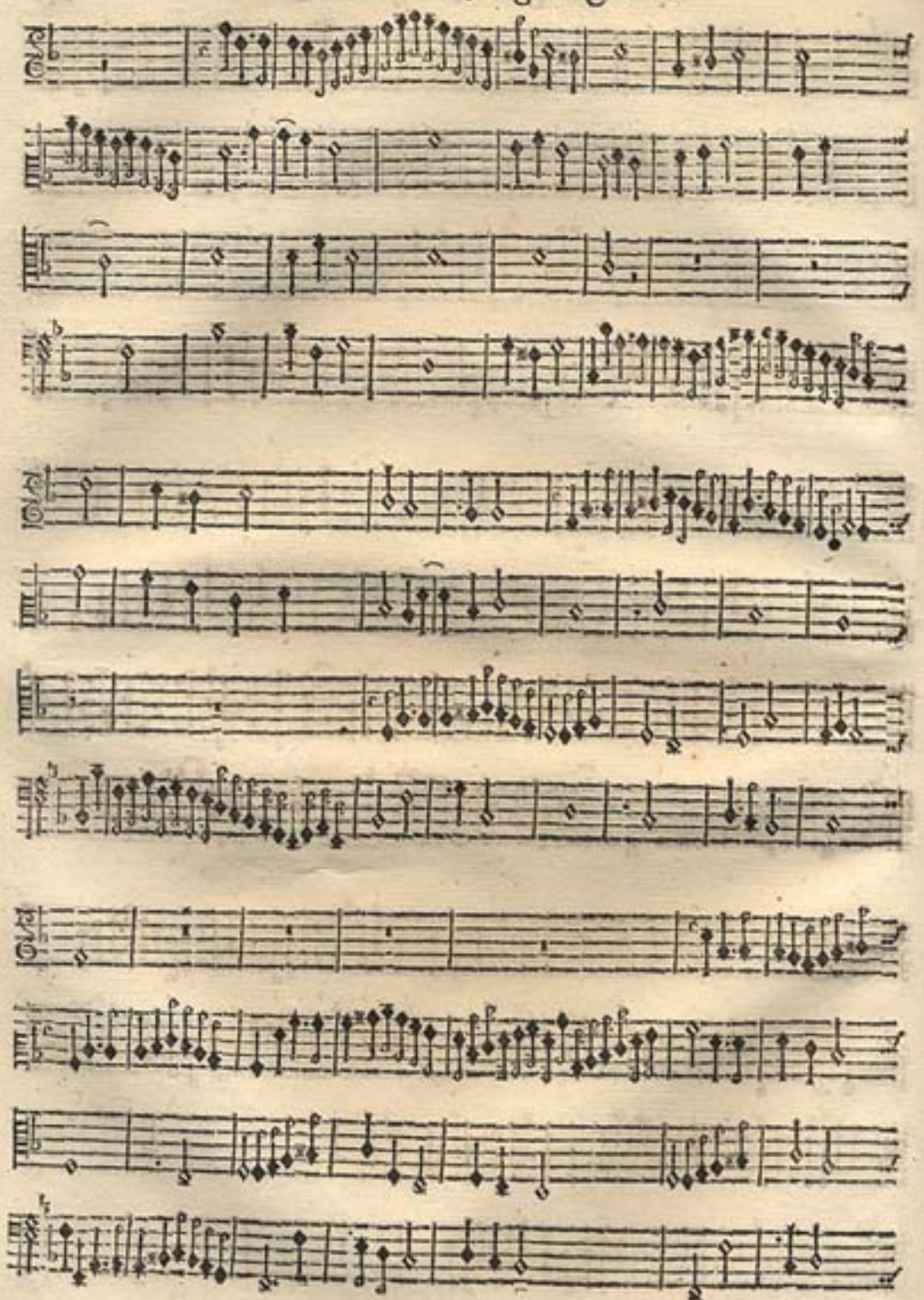

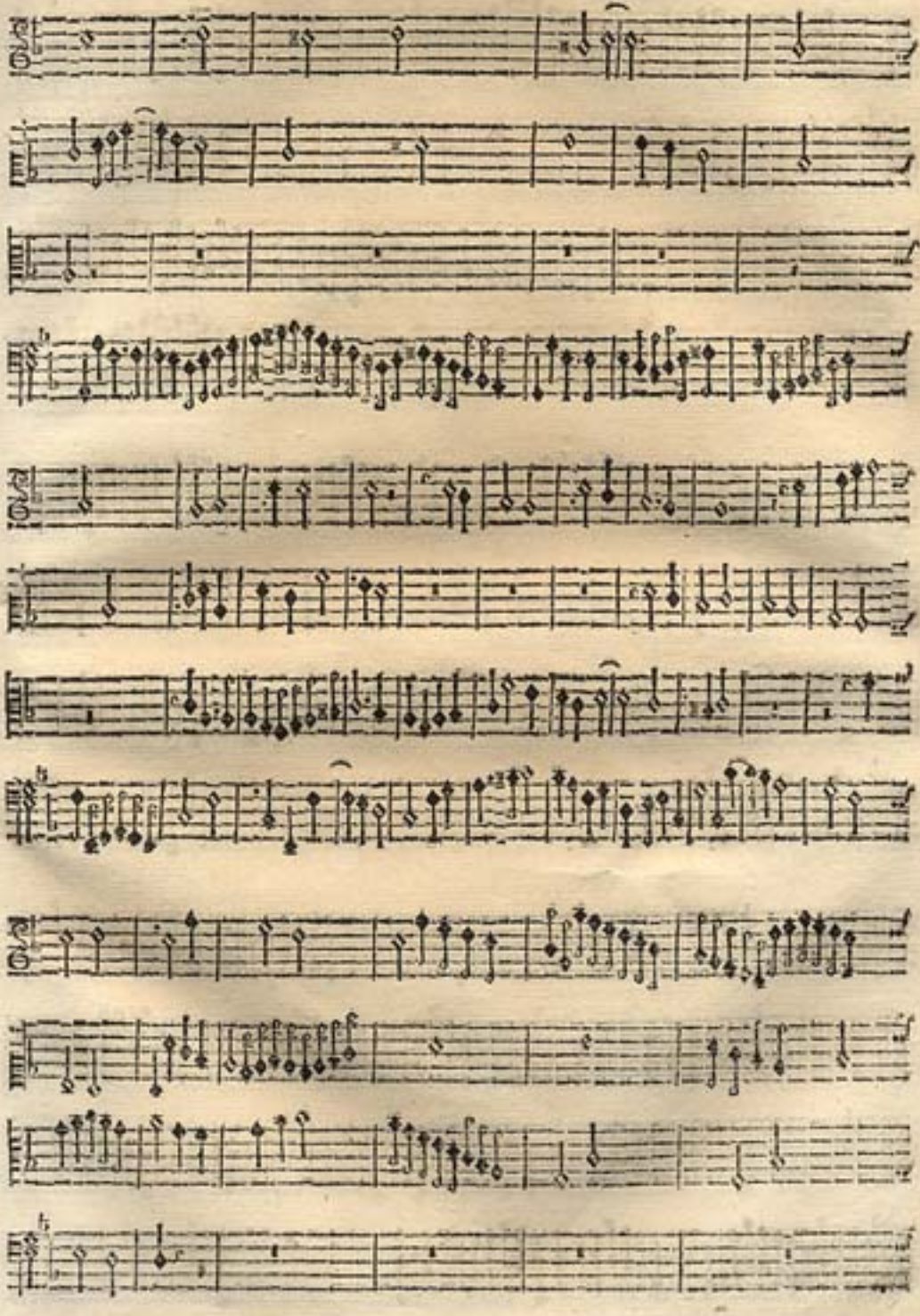

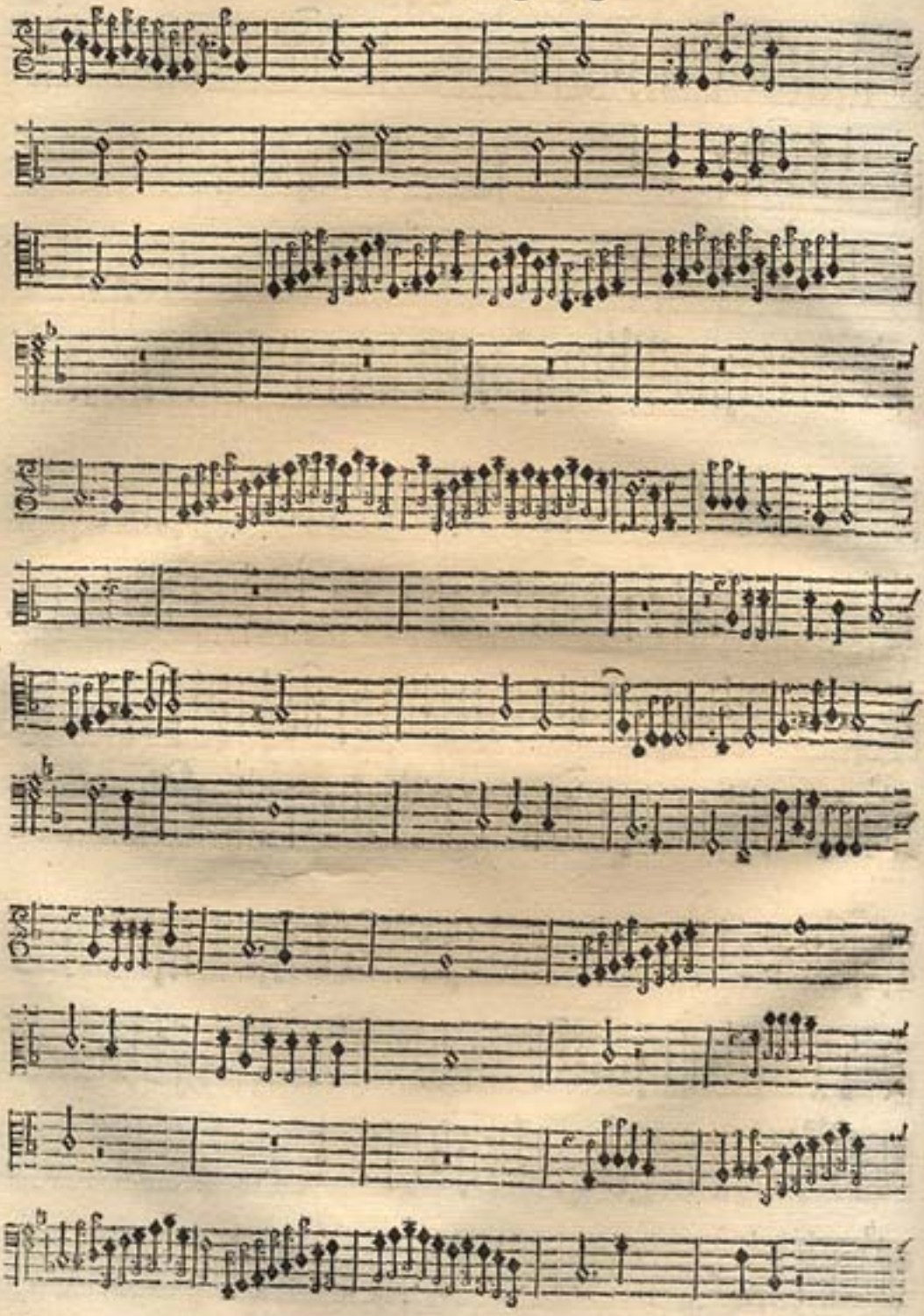

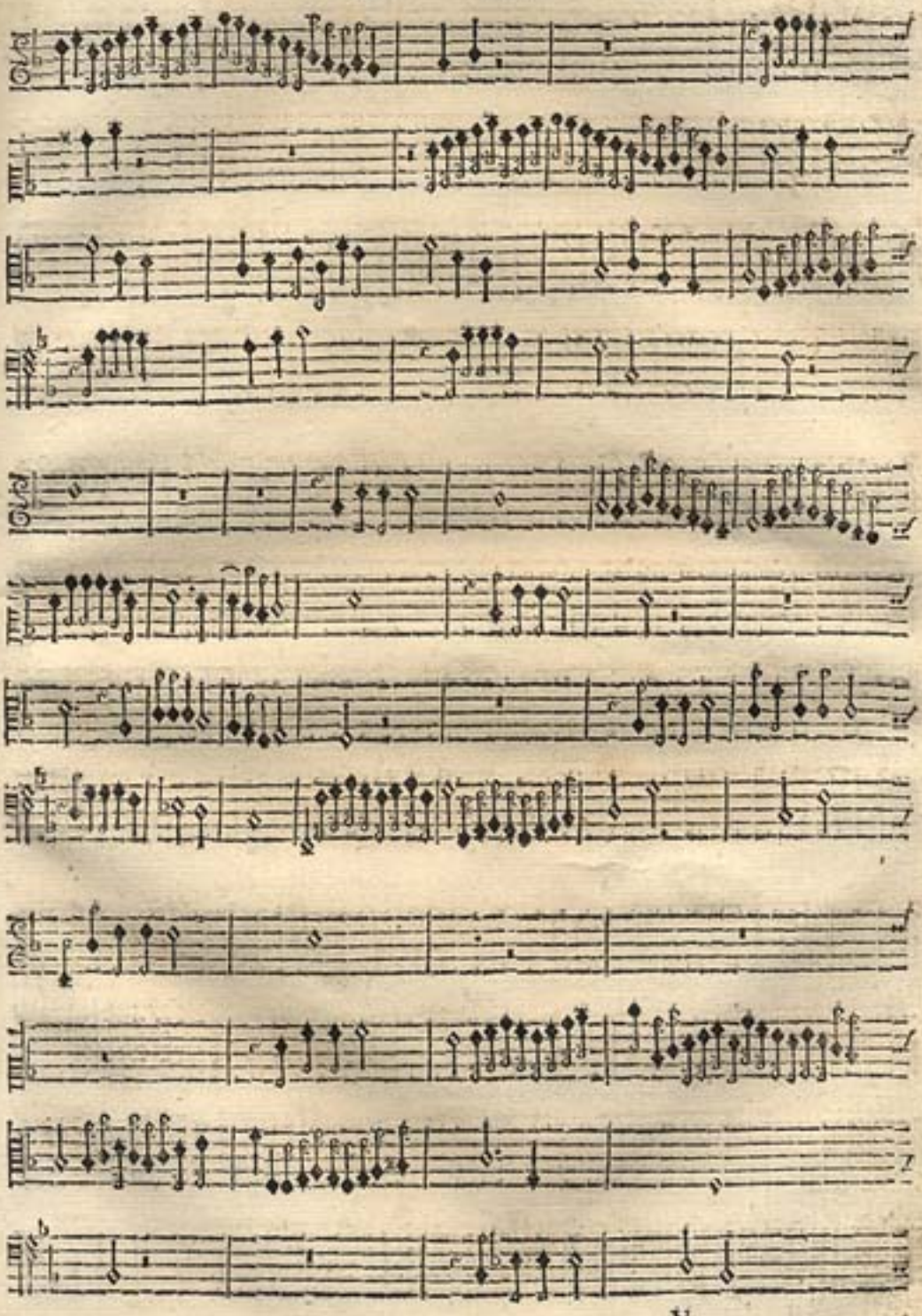

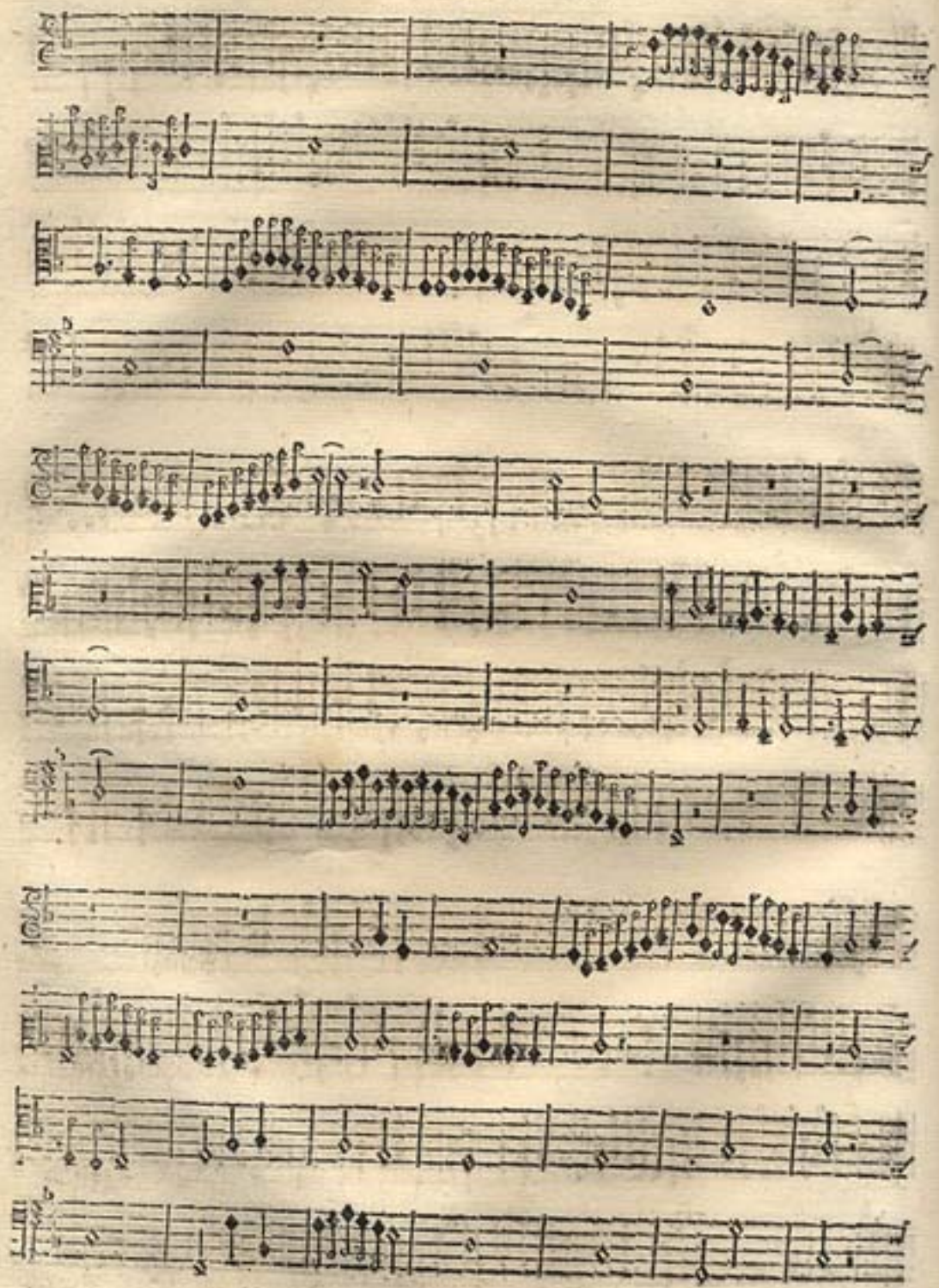

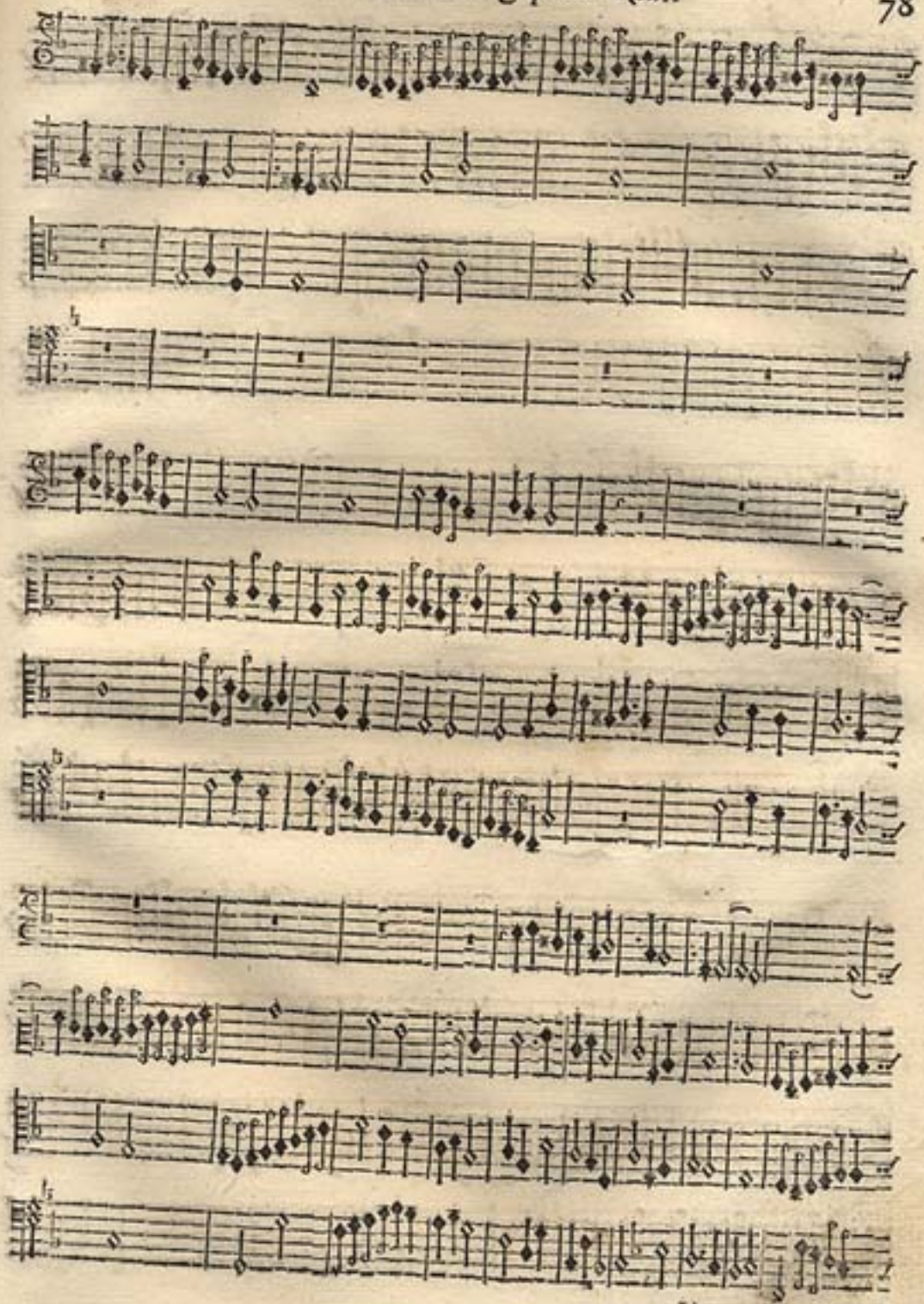

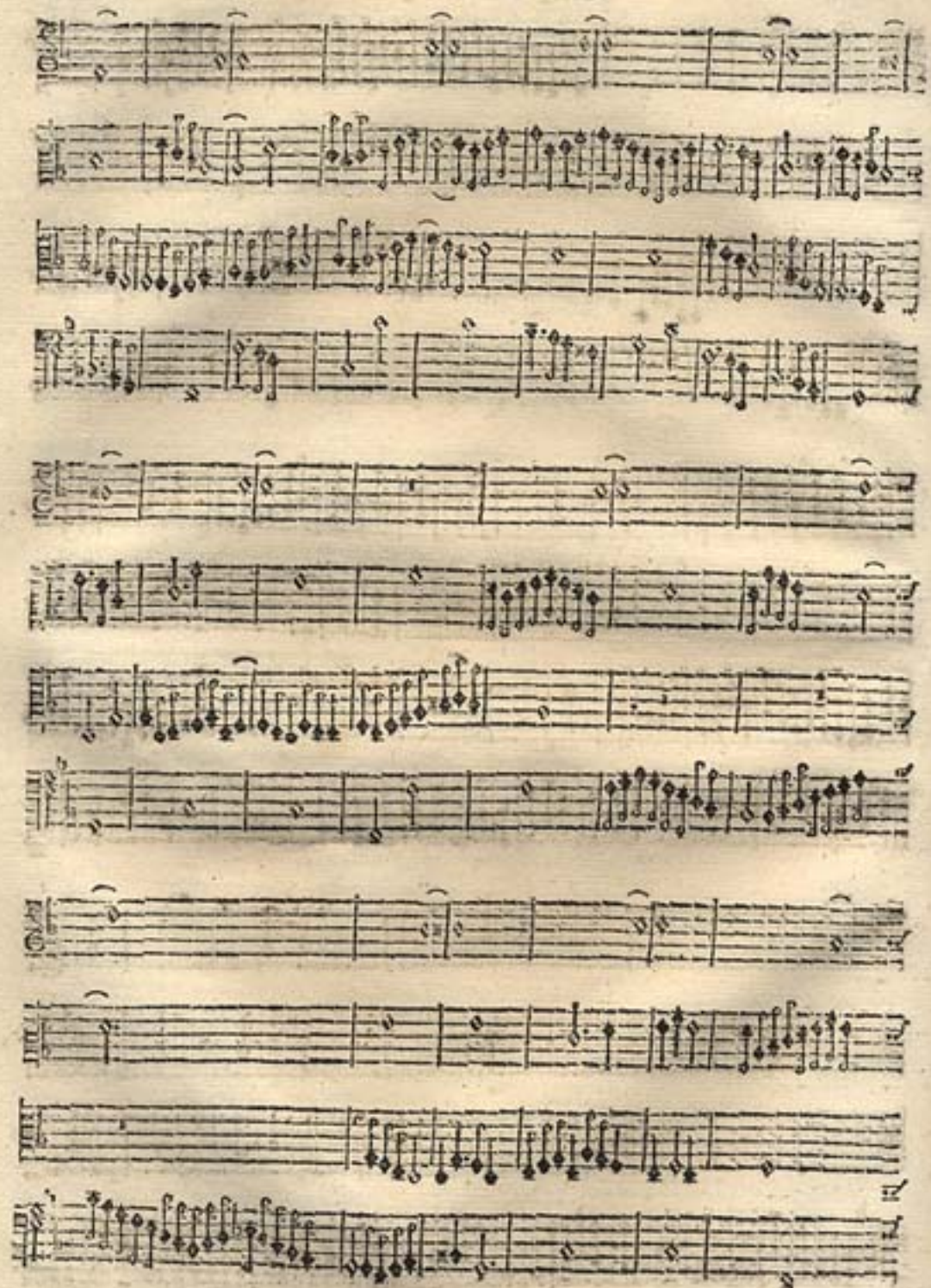

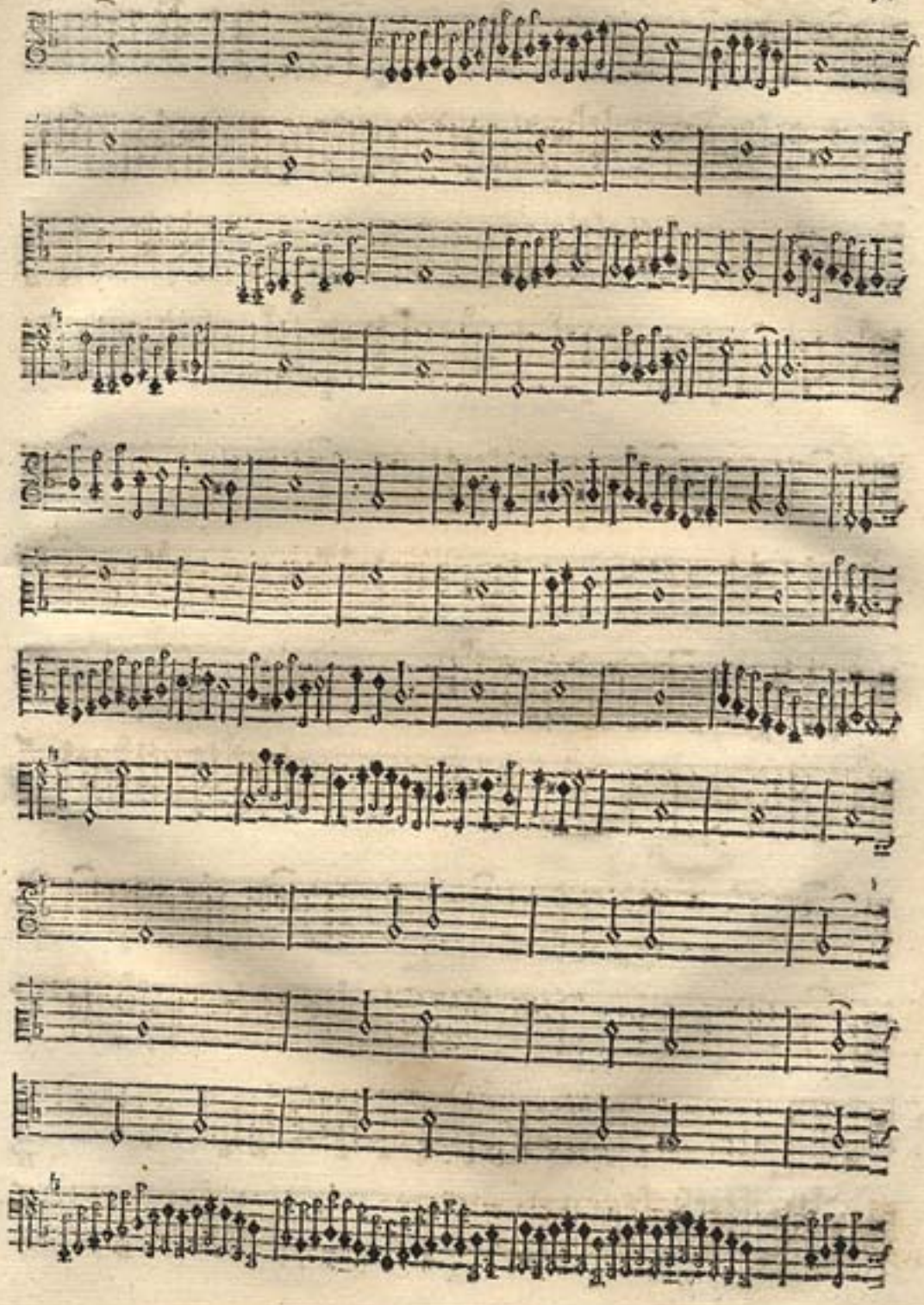

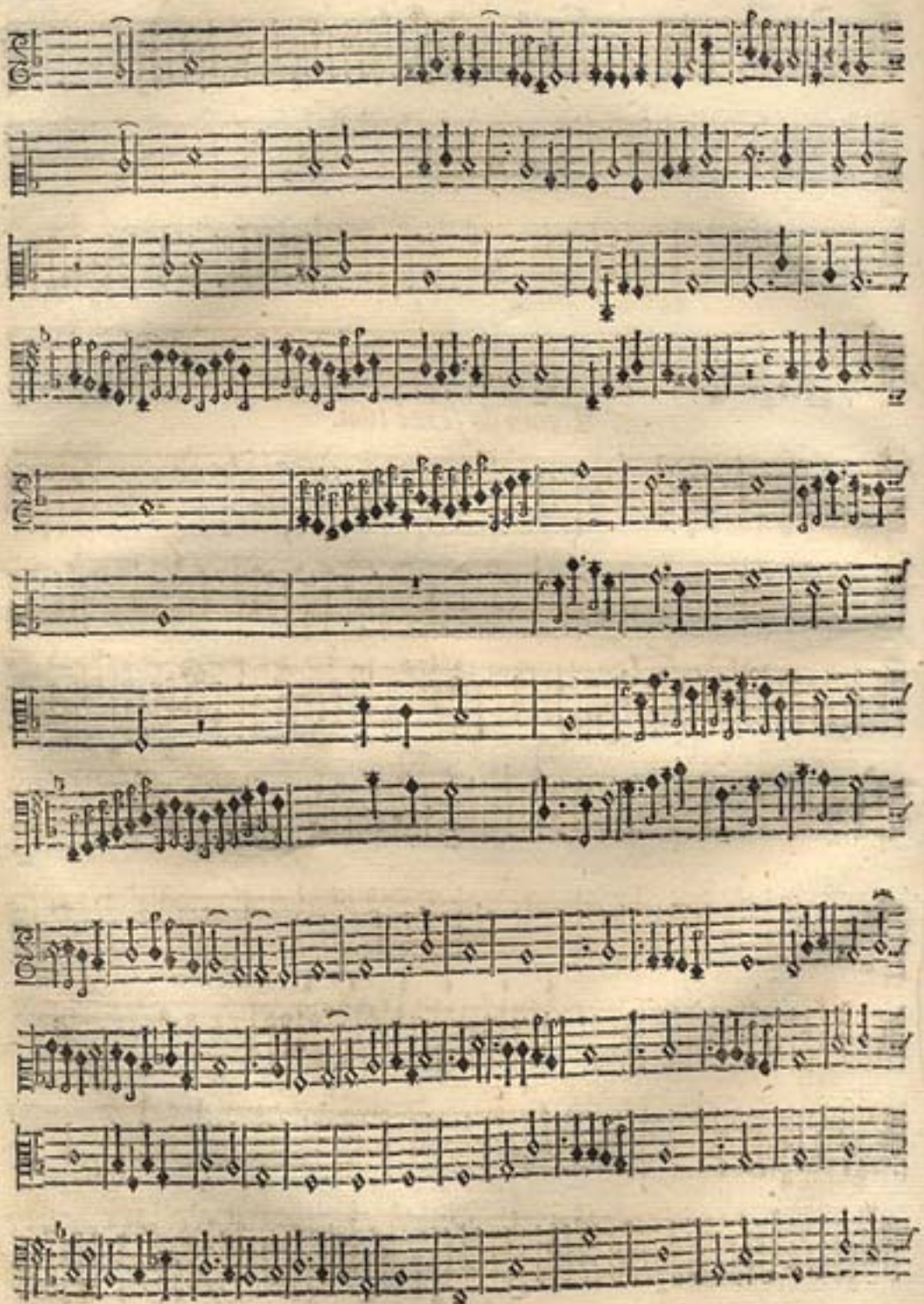

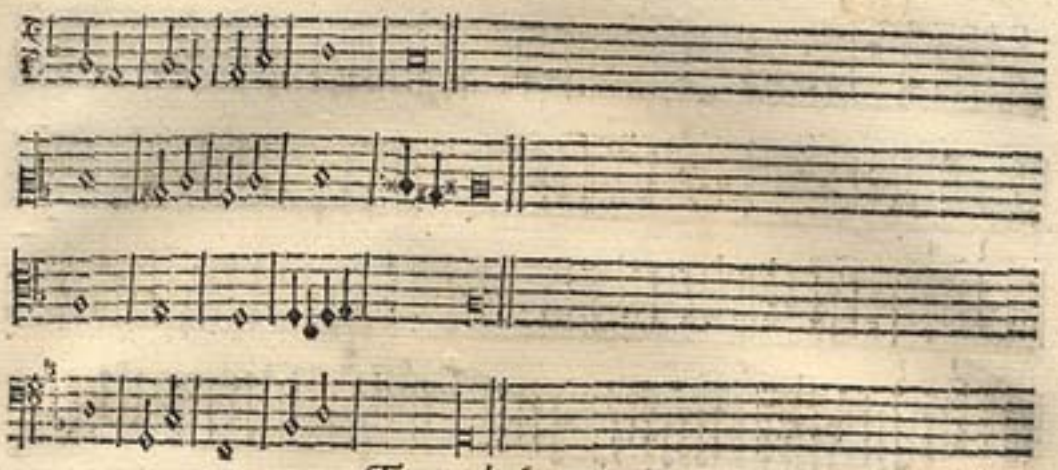

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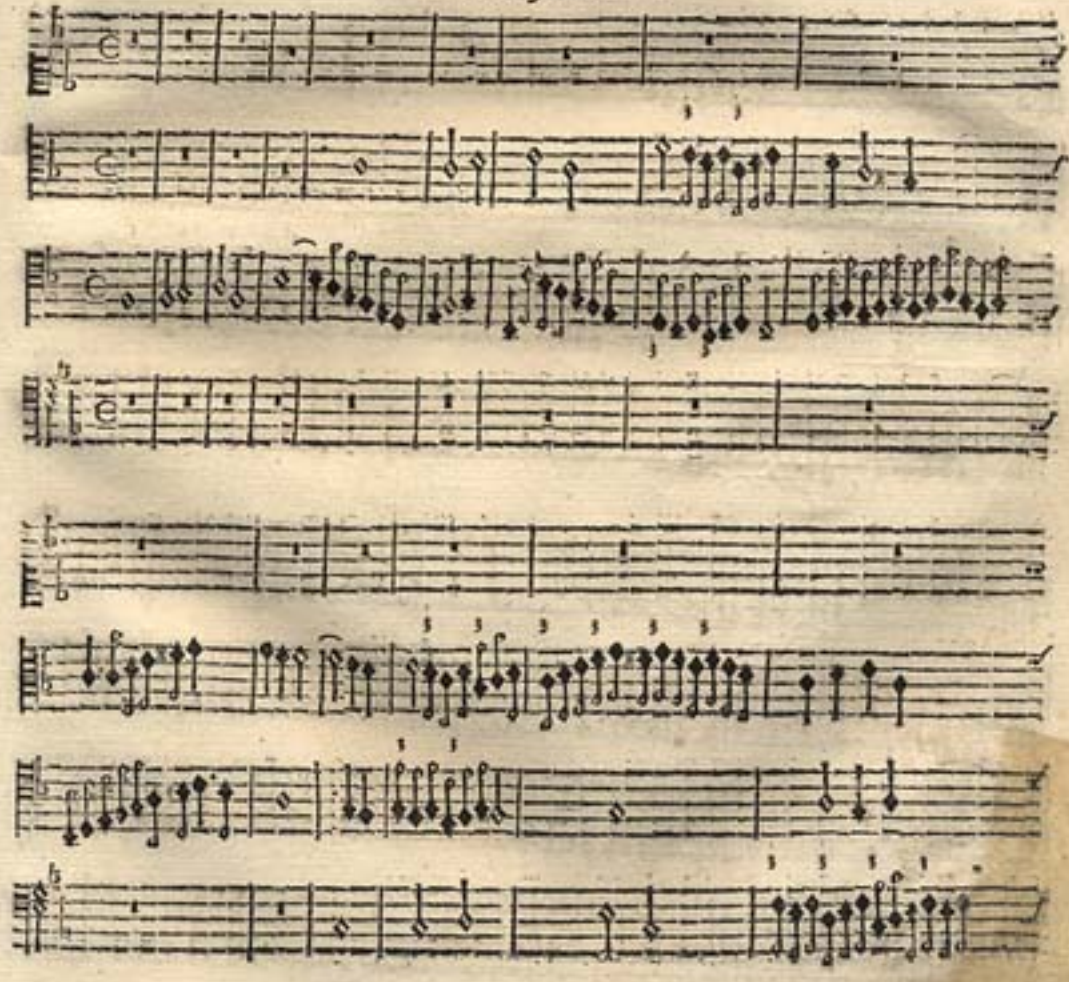
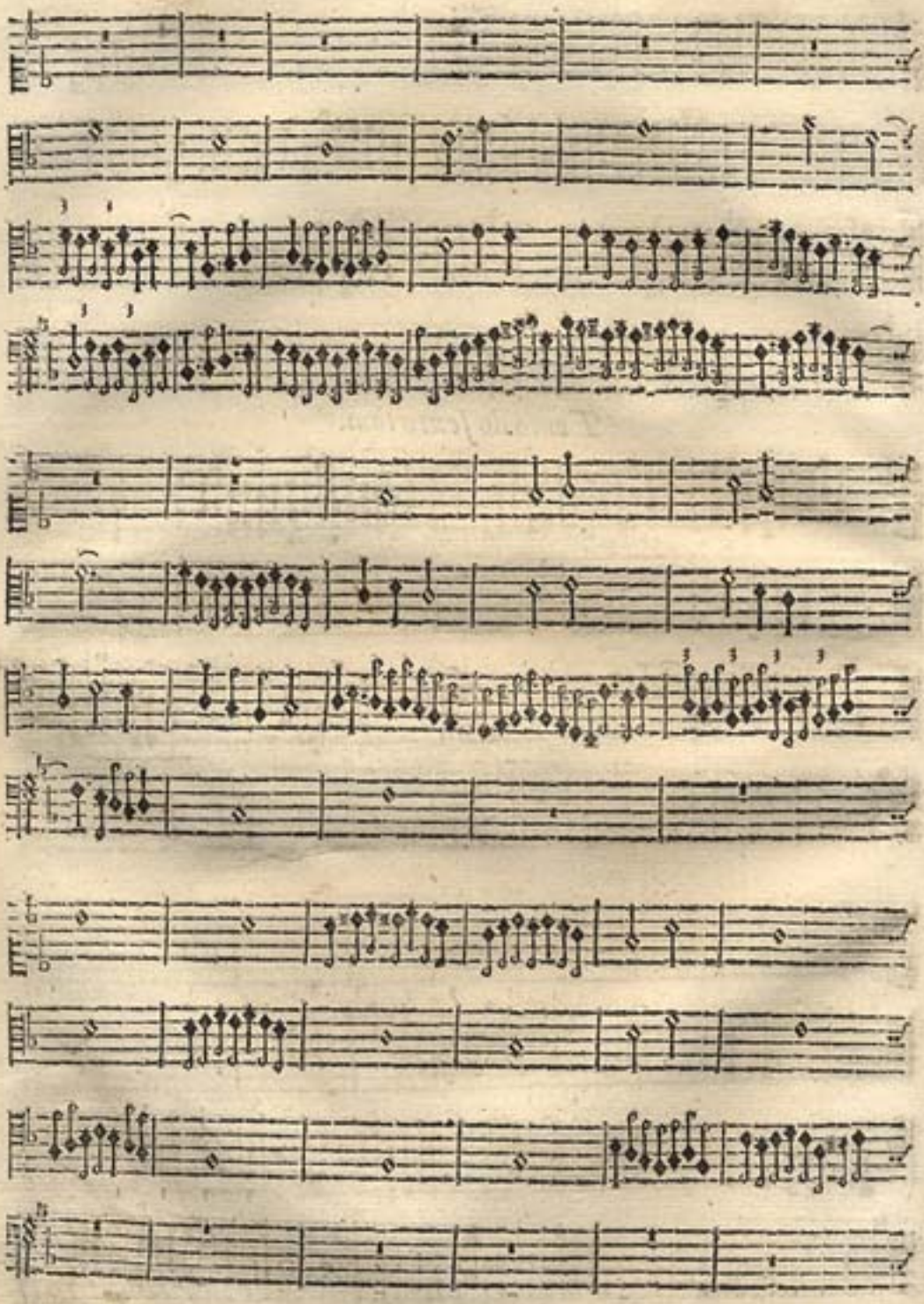
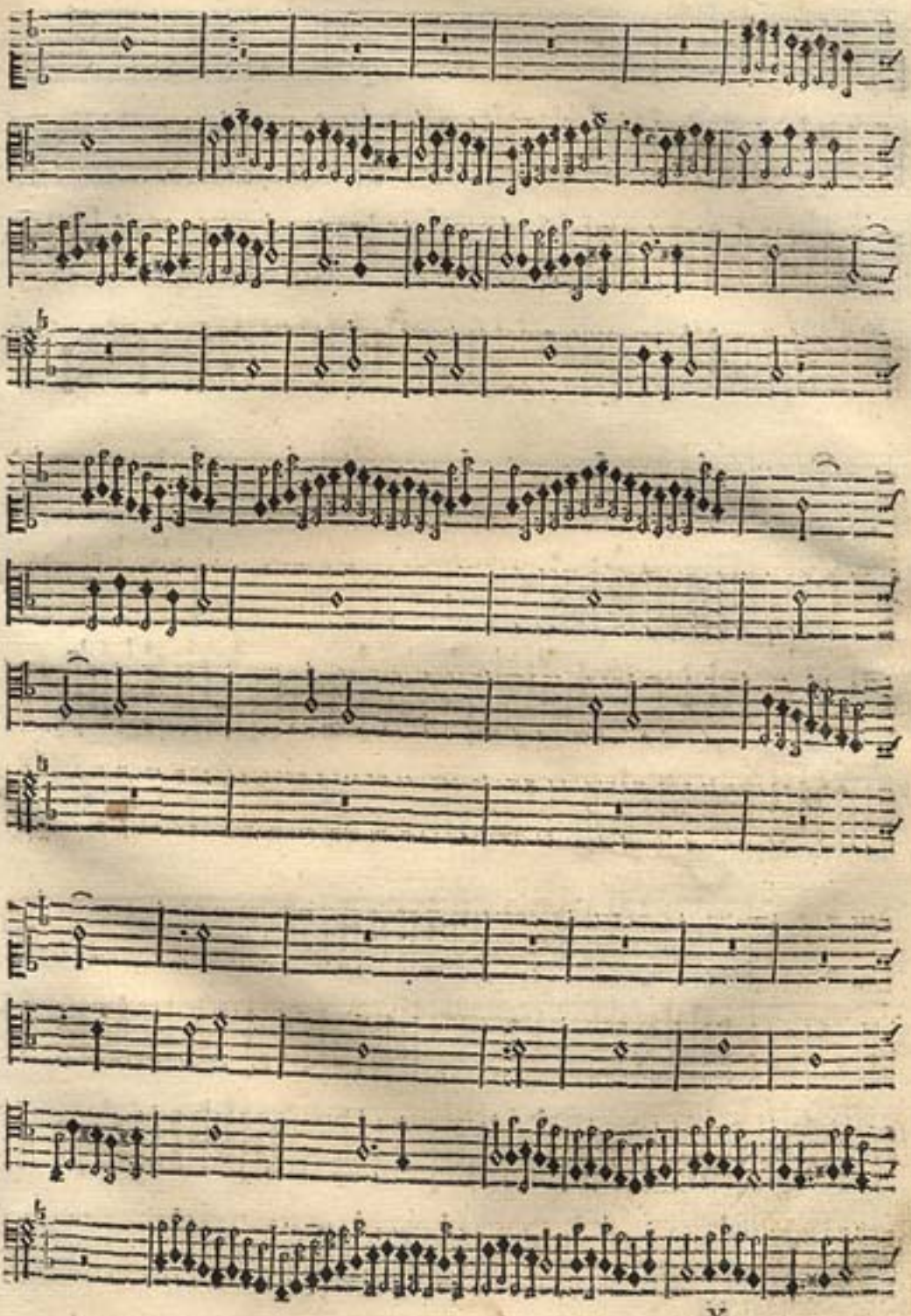
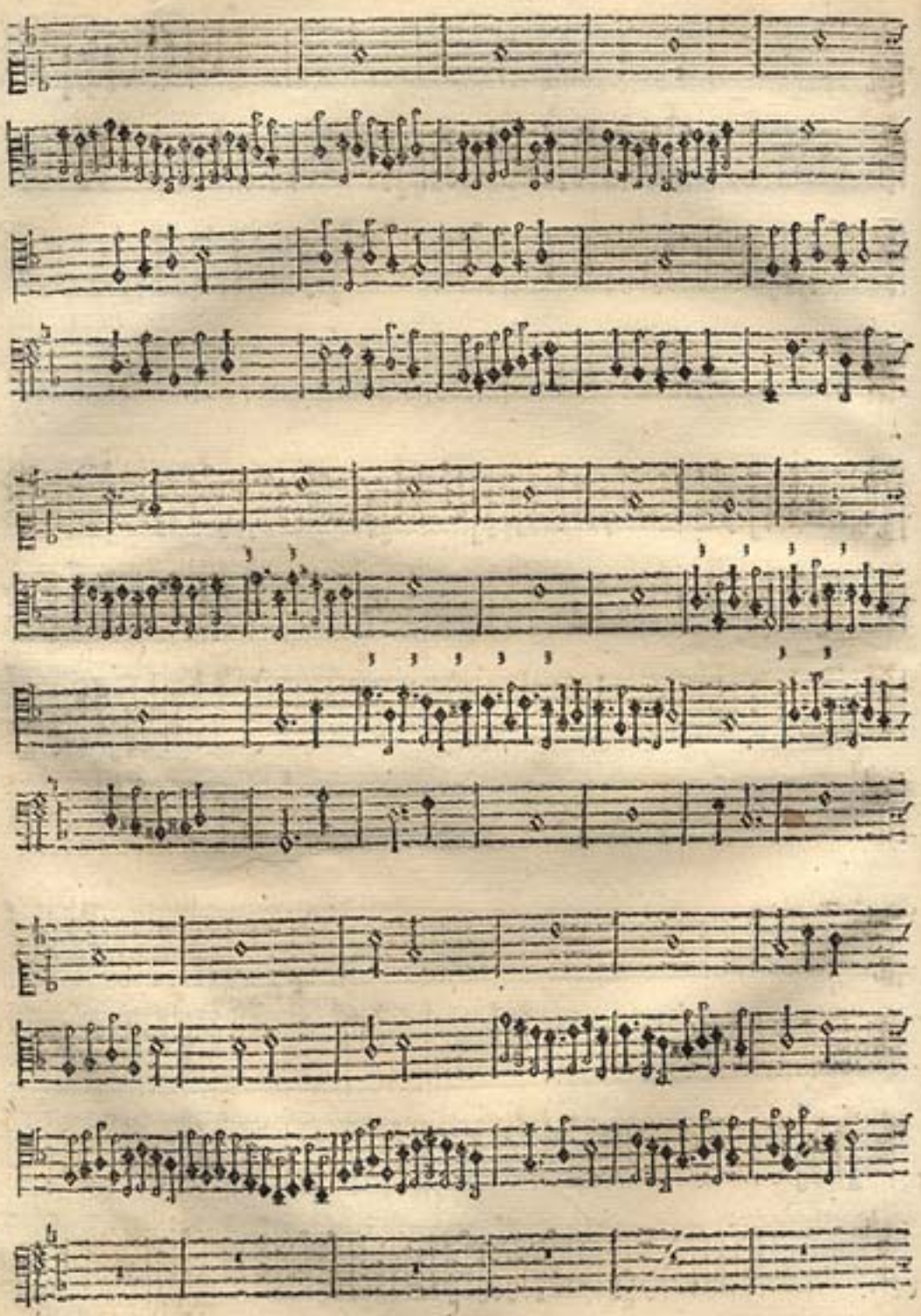
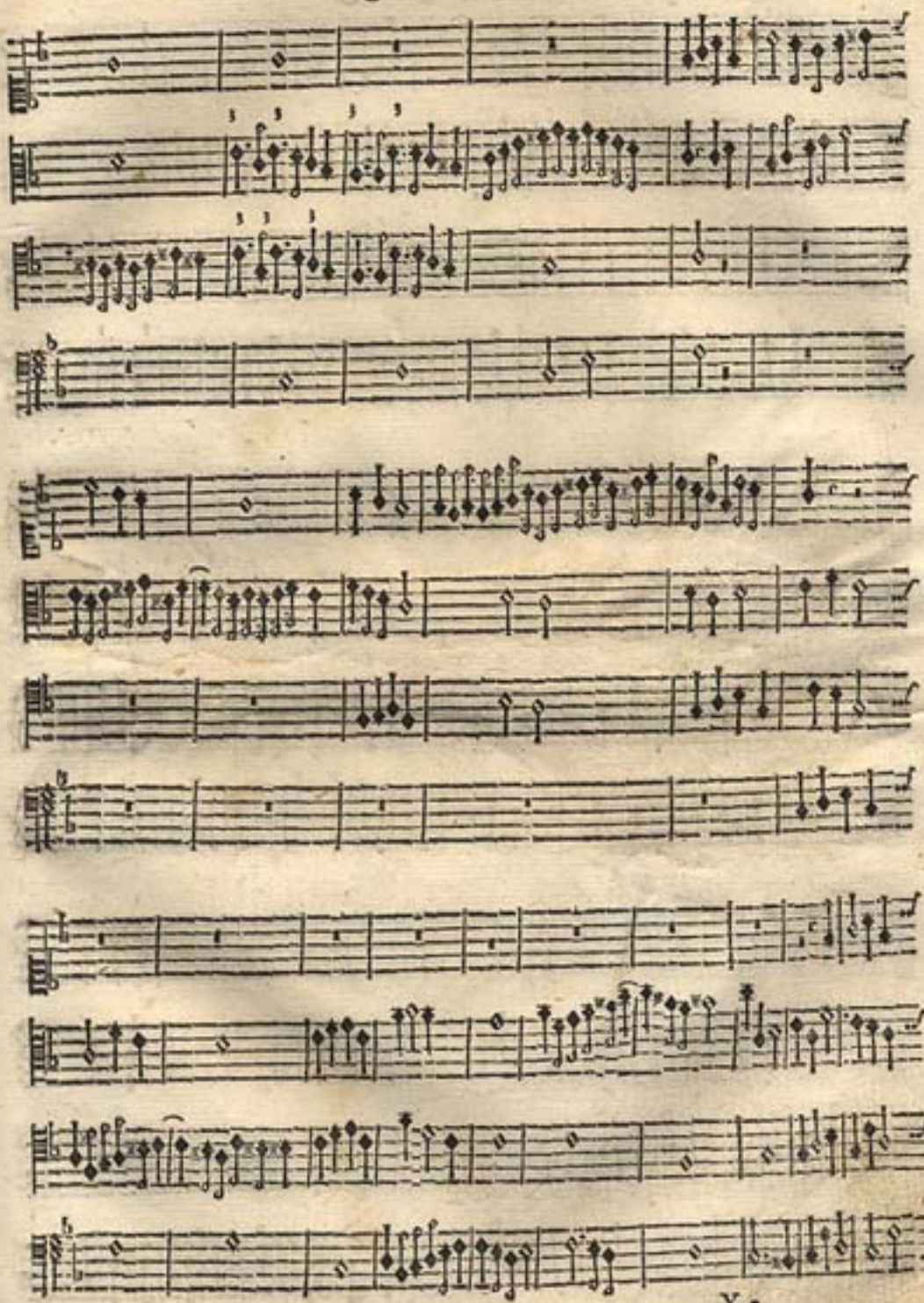
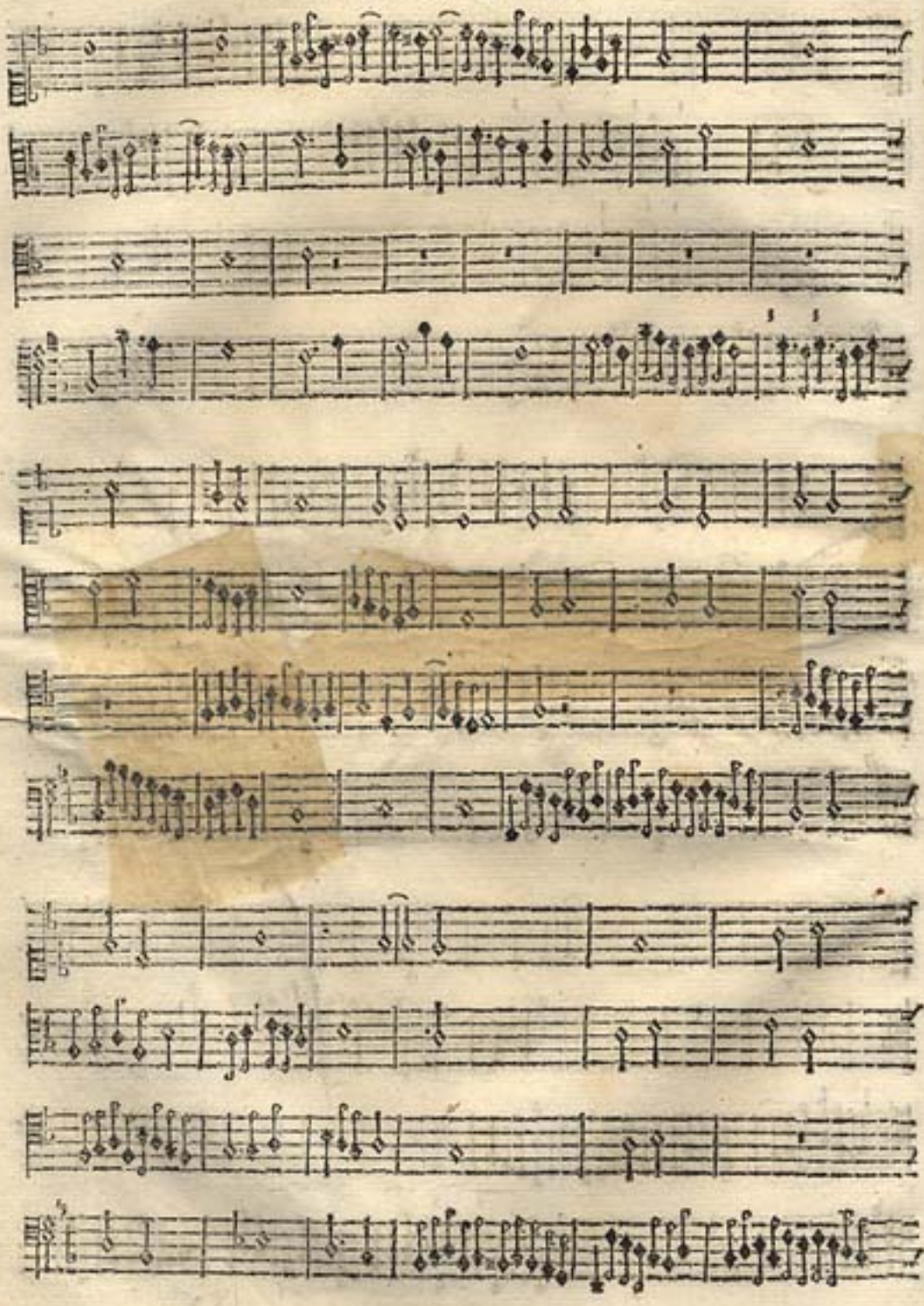


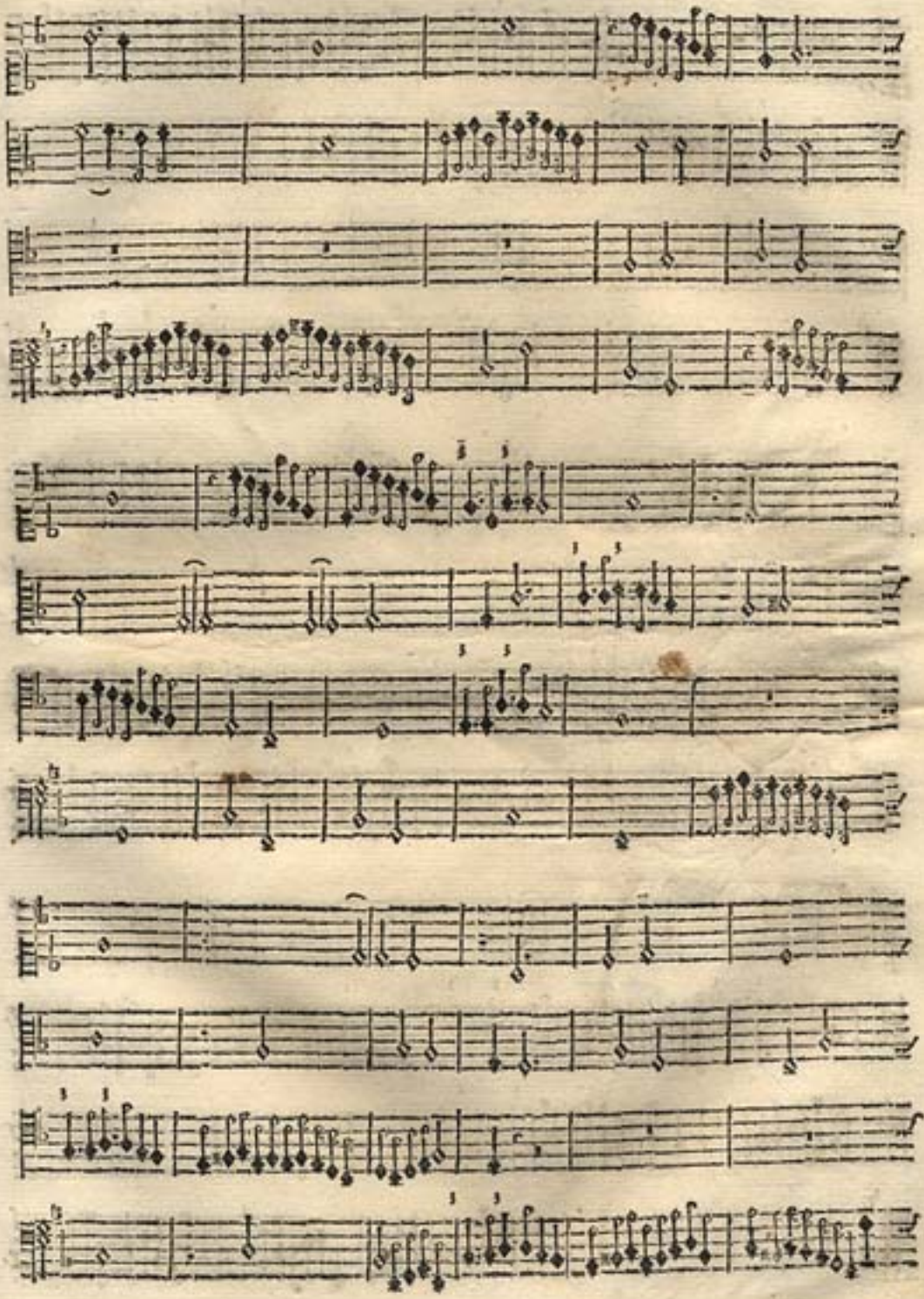


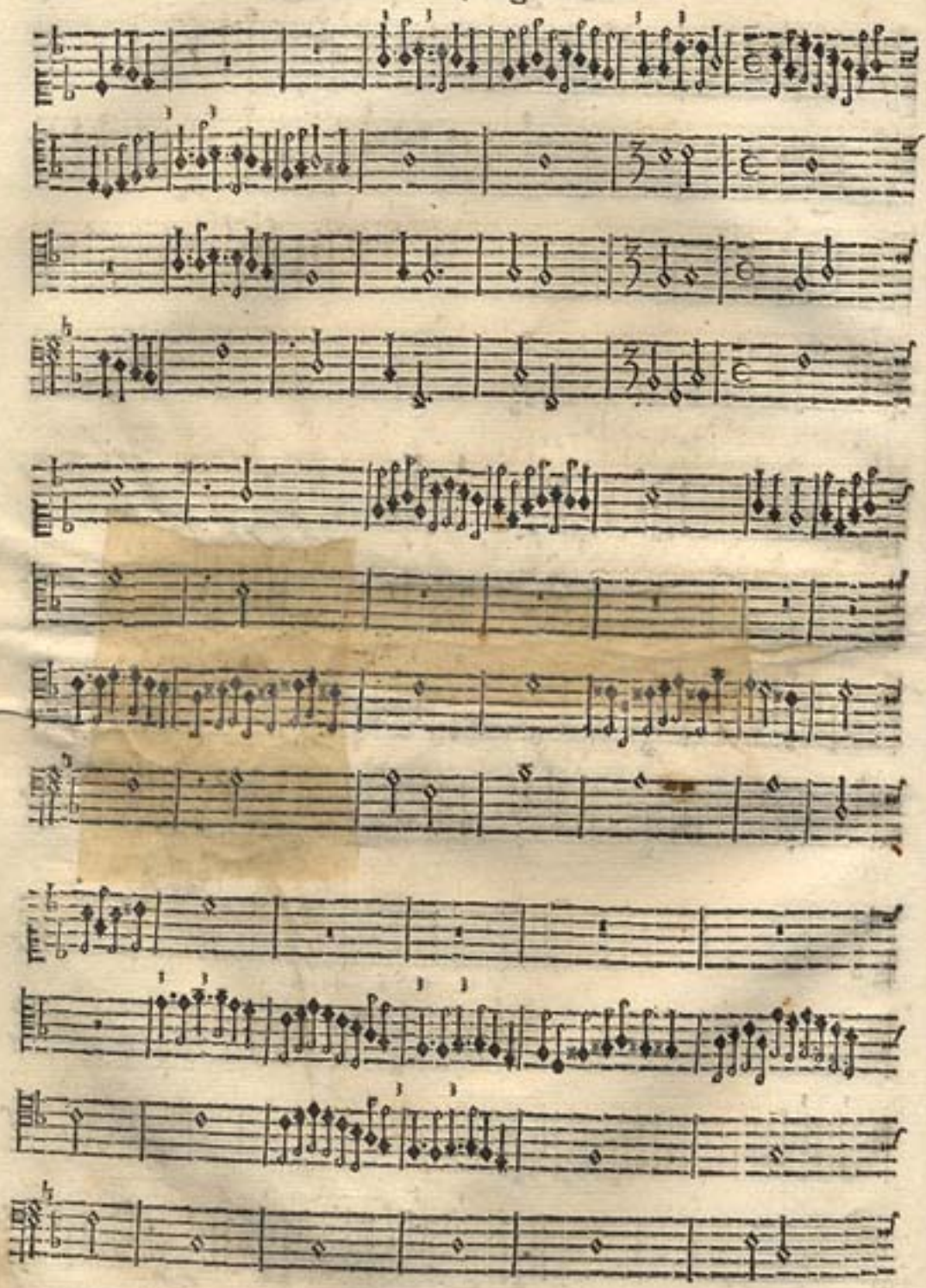


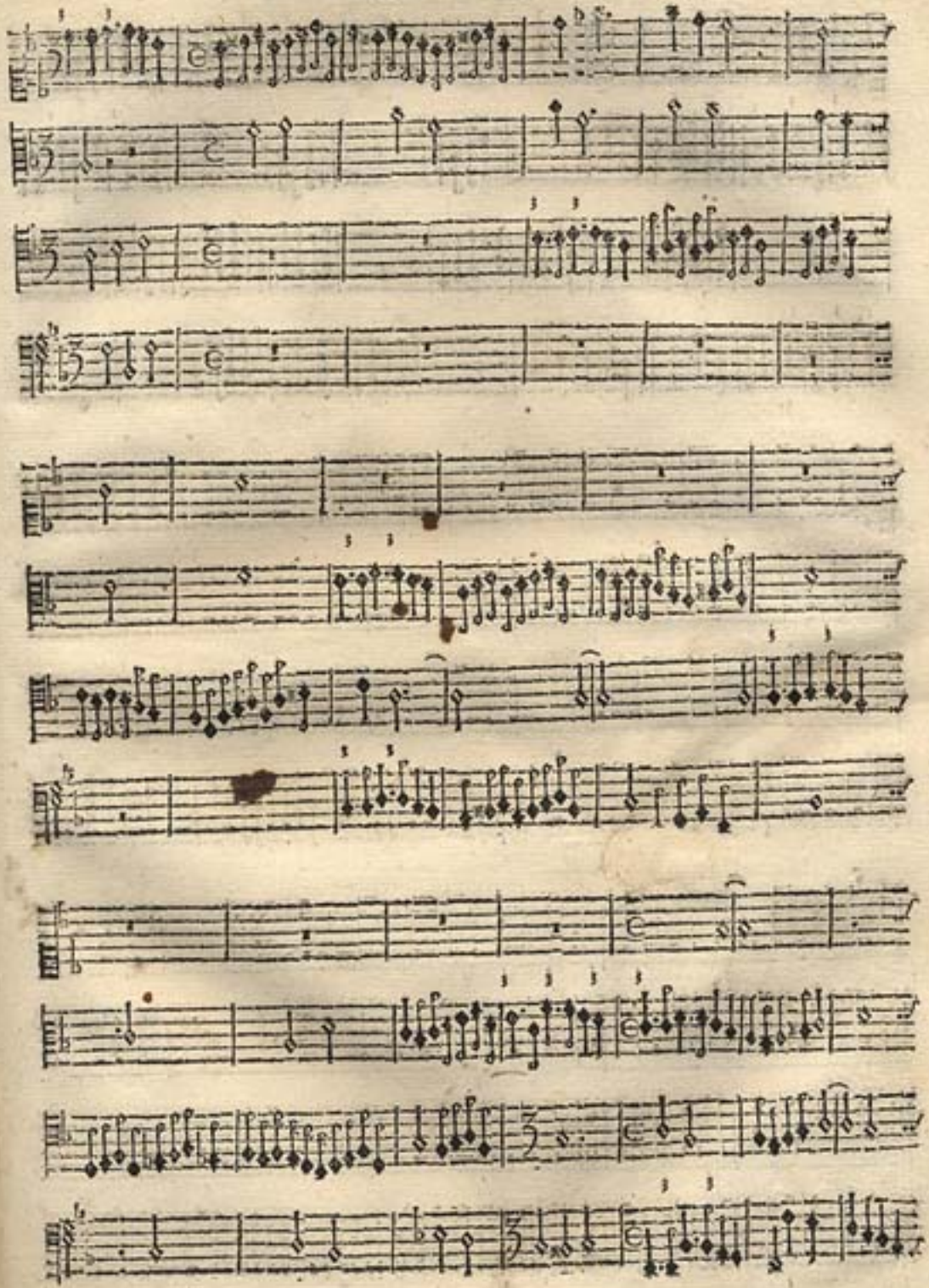


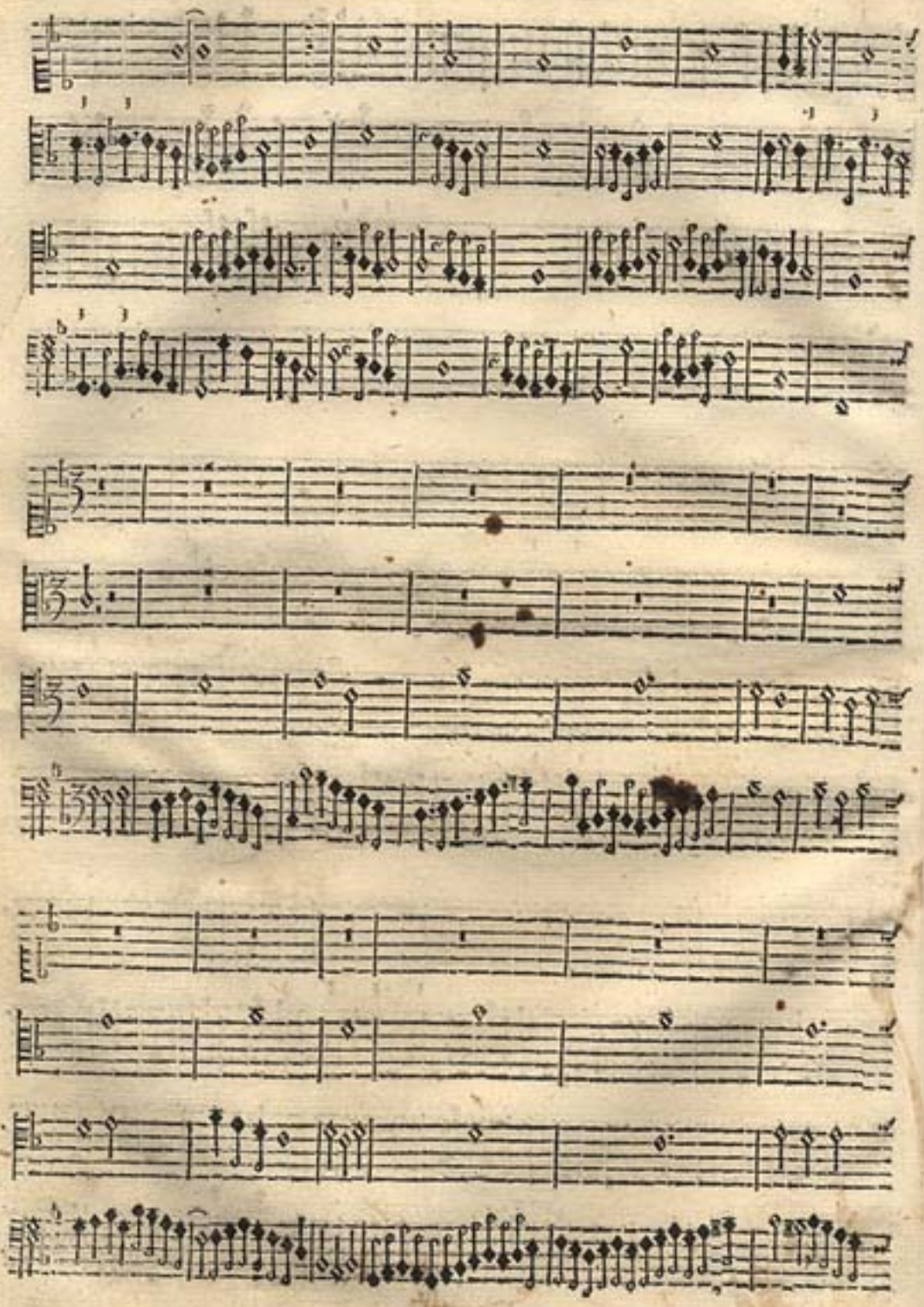


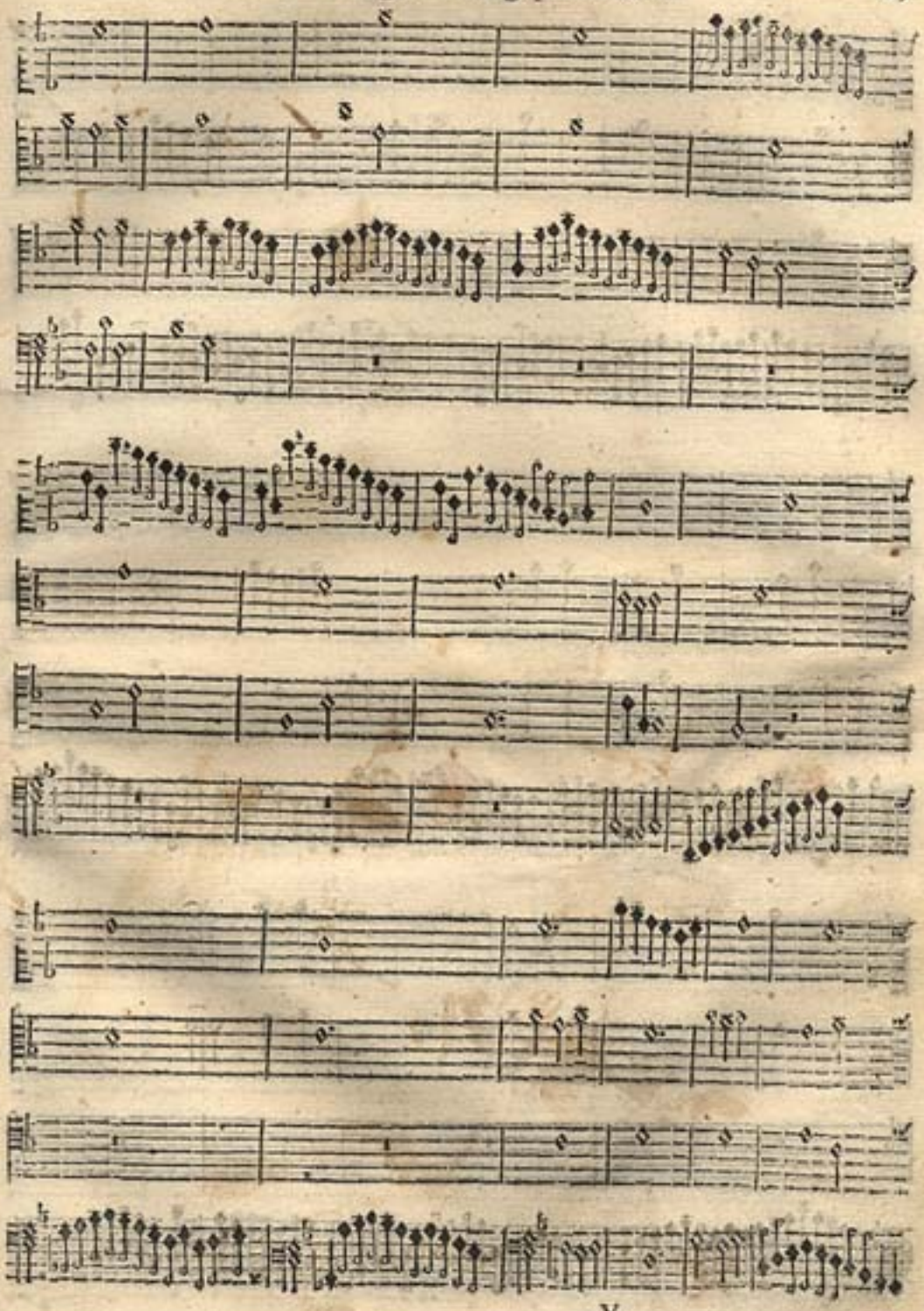


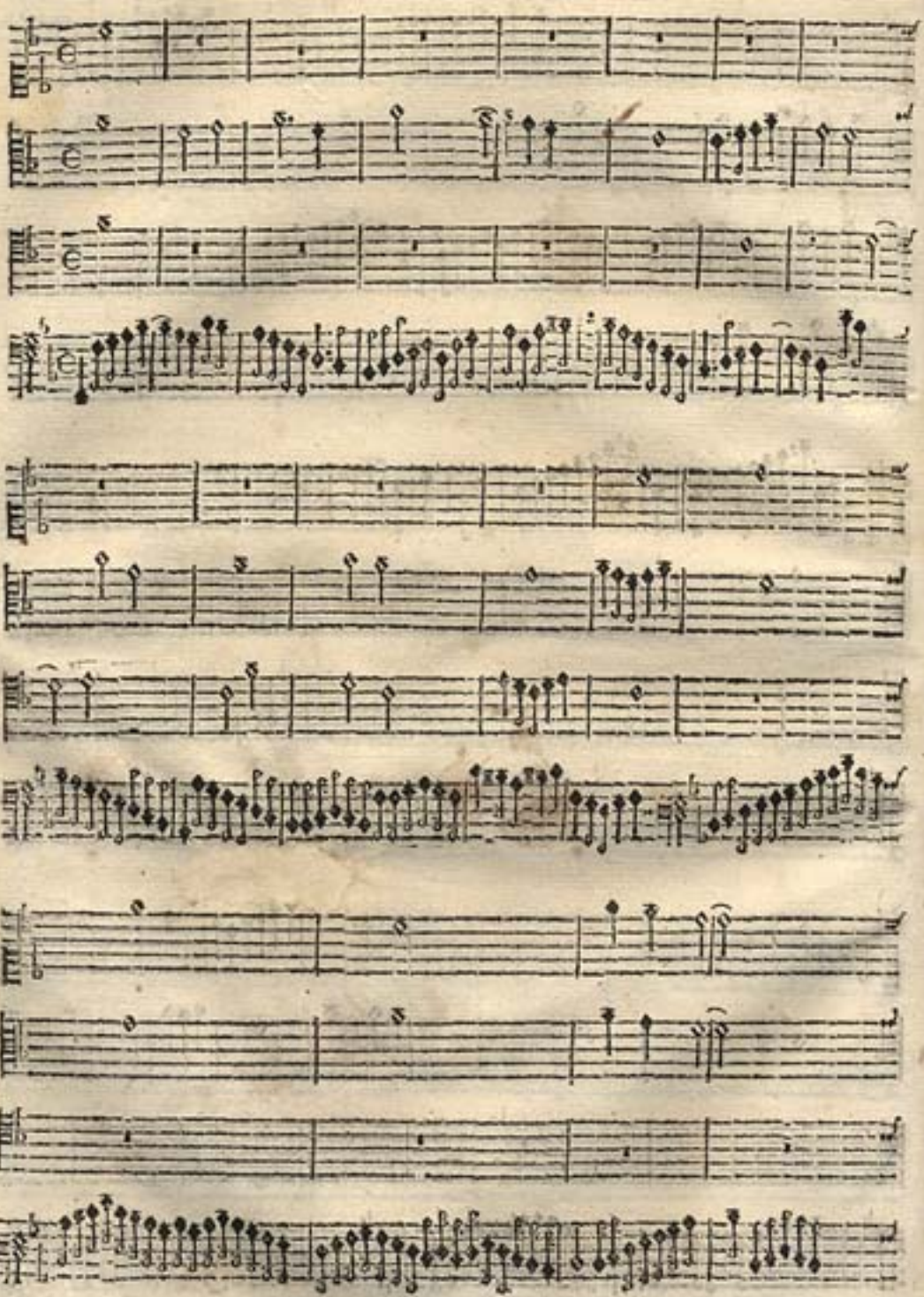


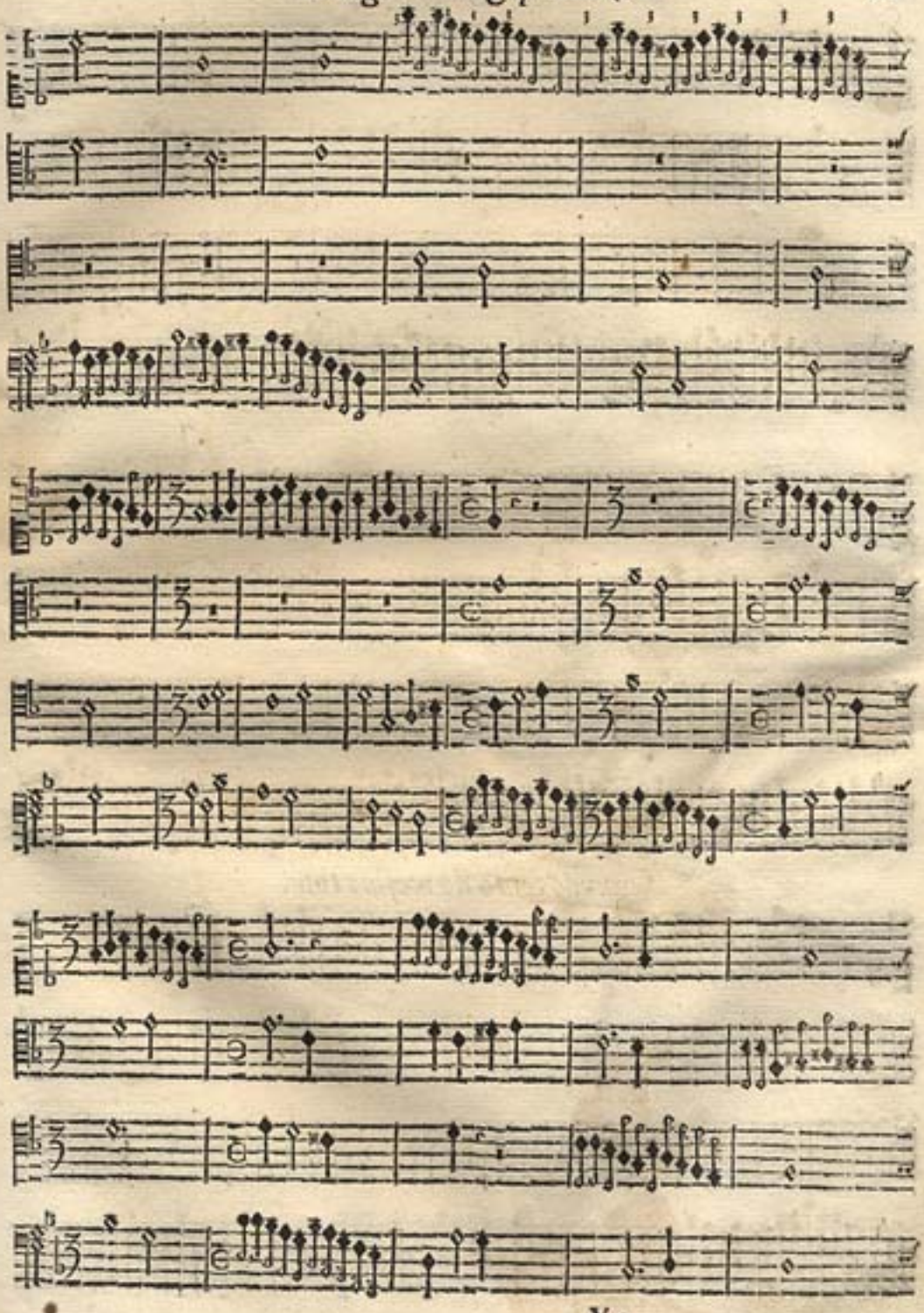


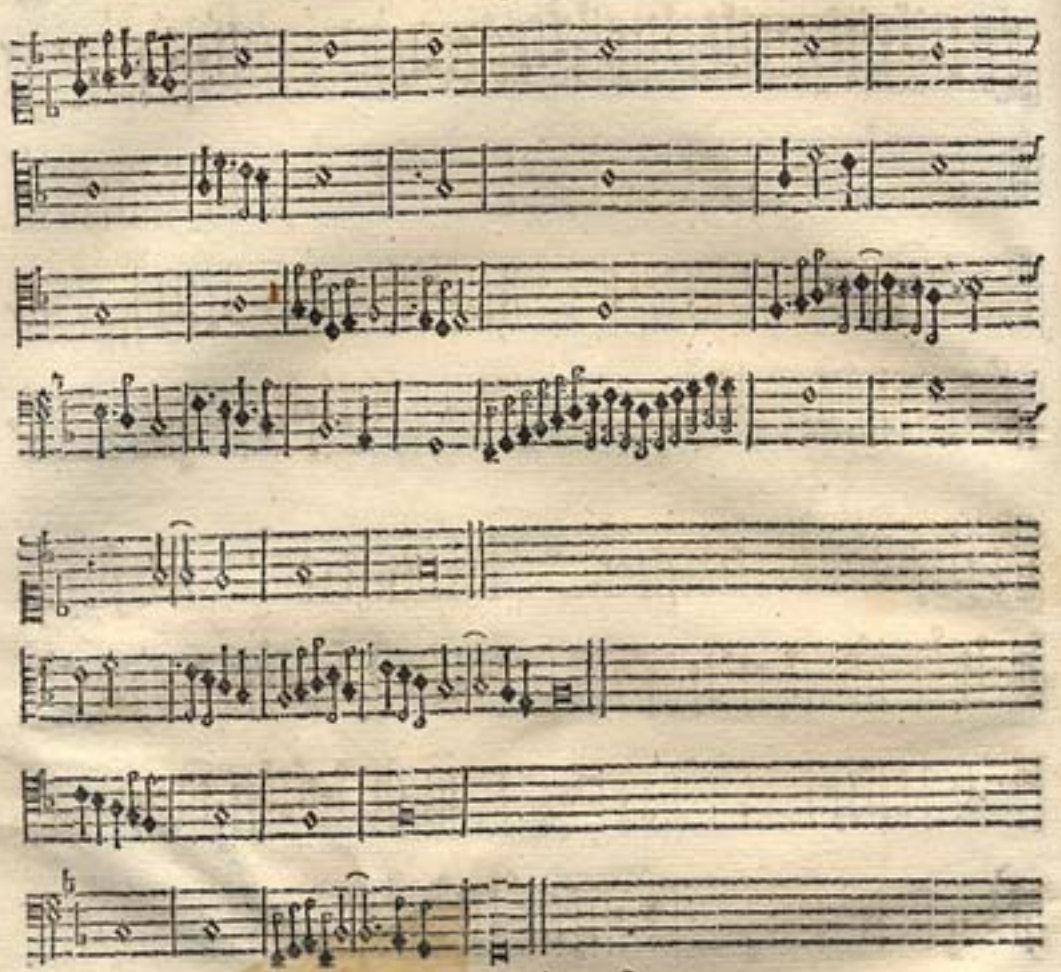




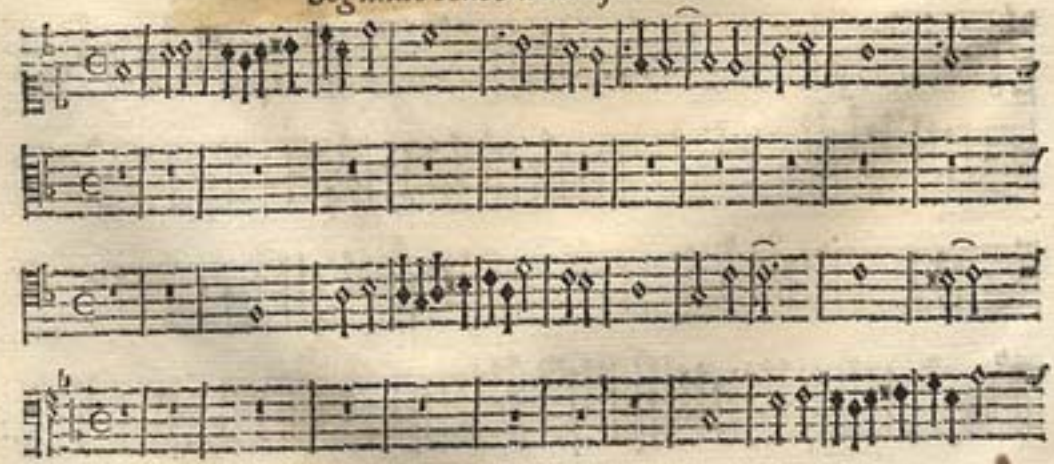


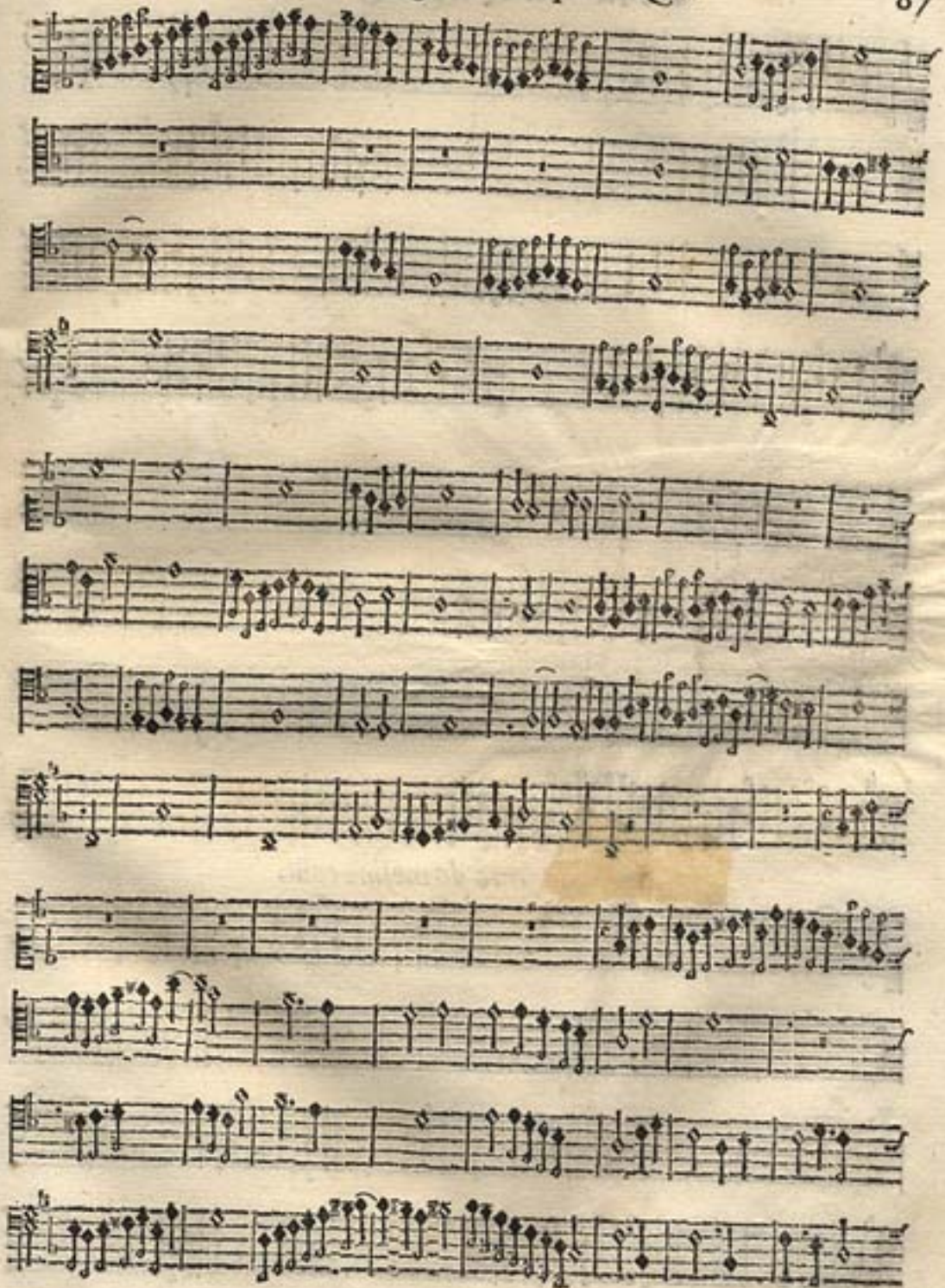


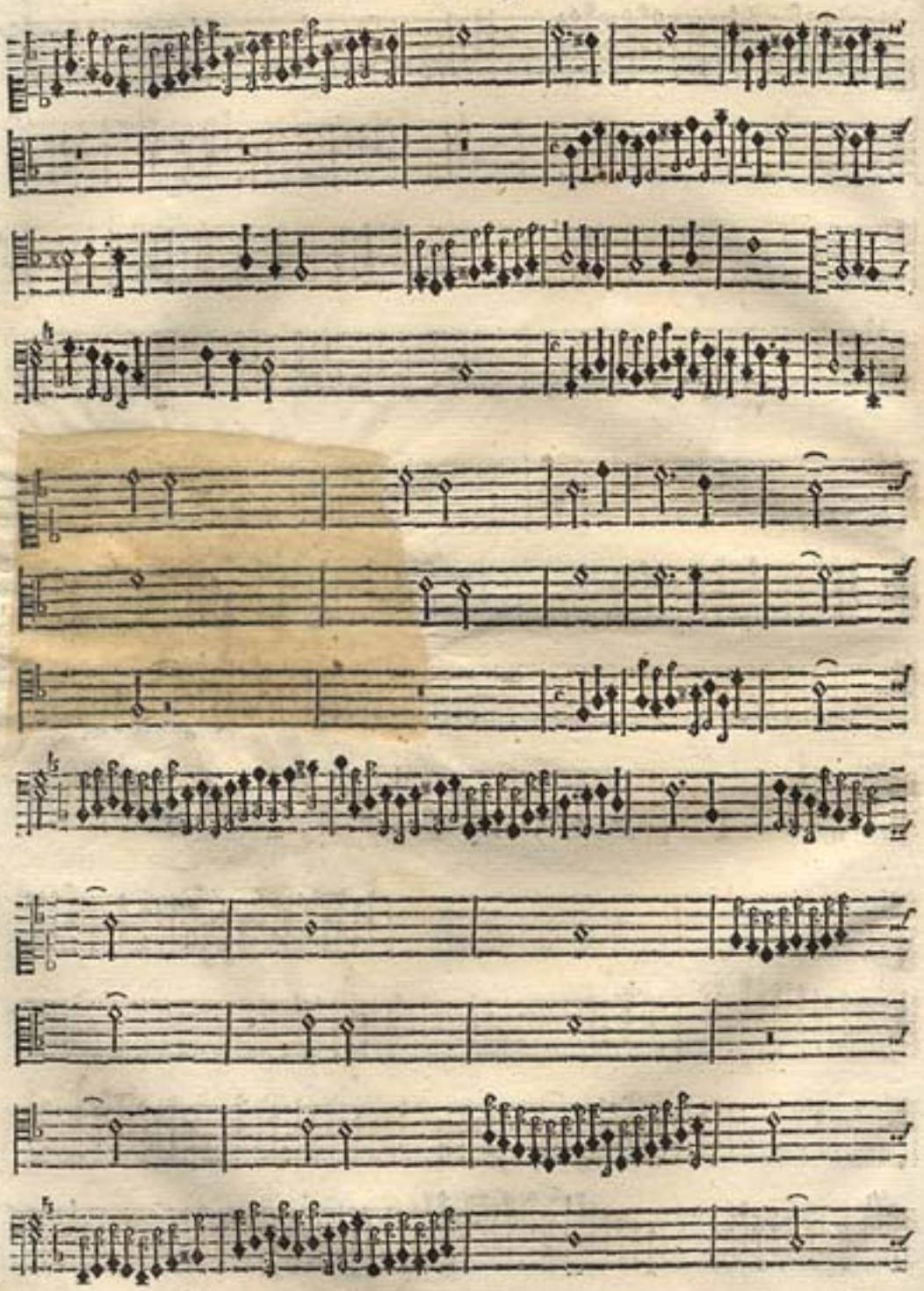


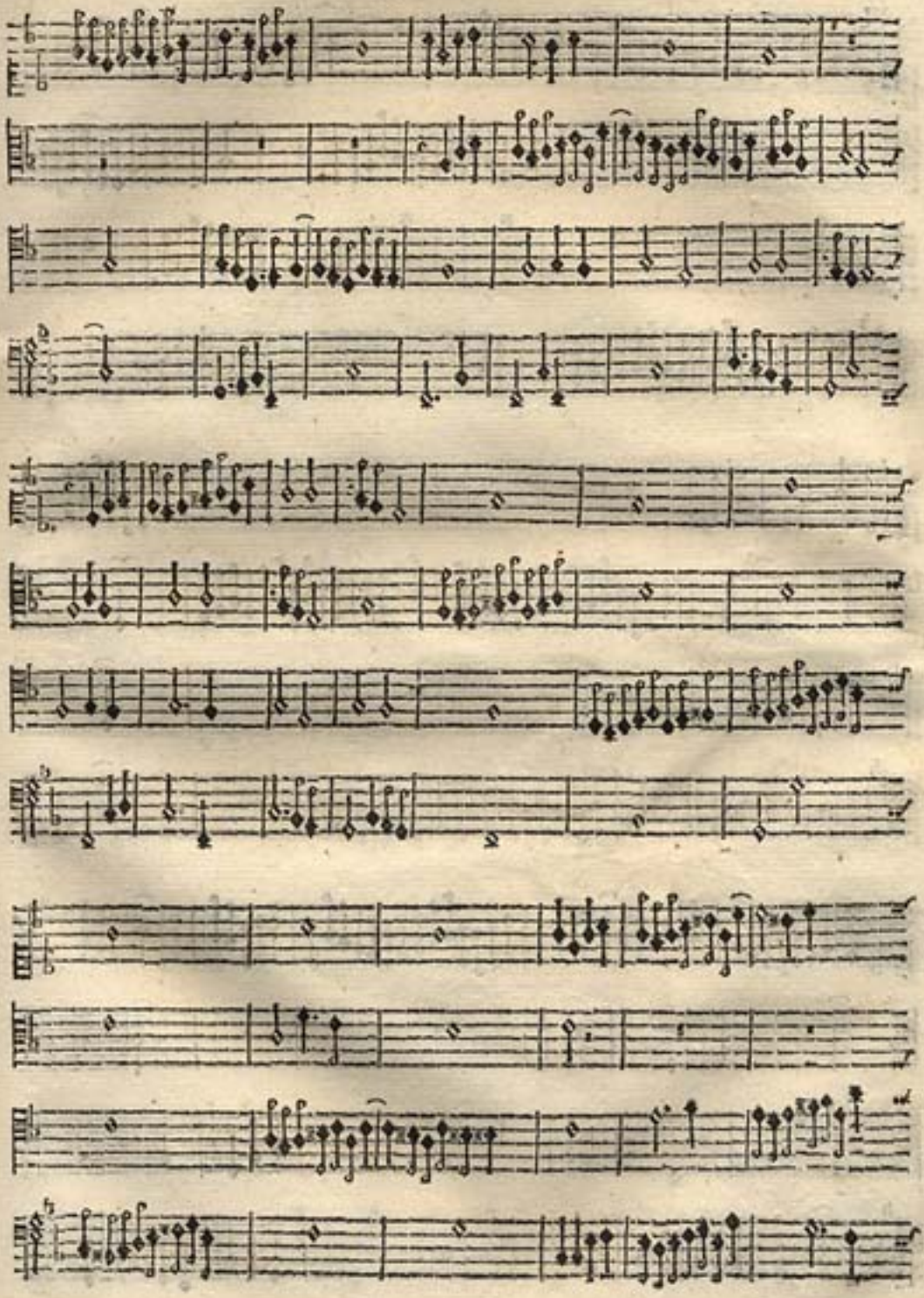


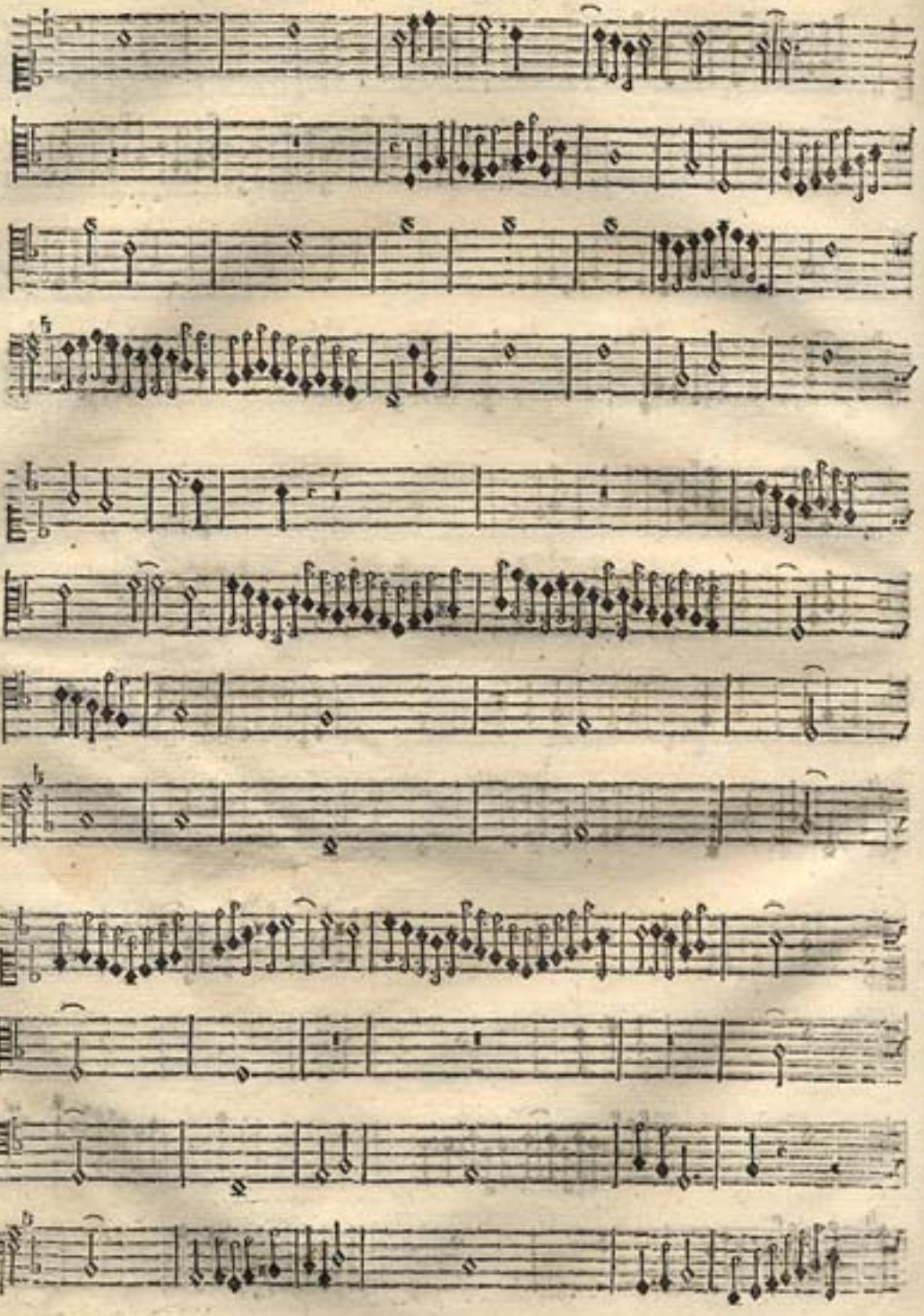
Segundo tento do mesmo tom.

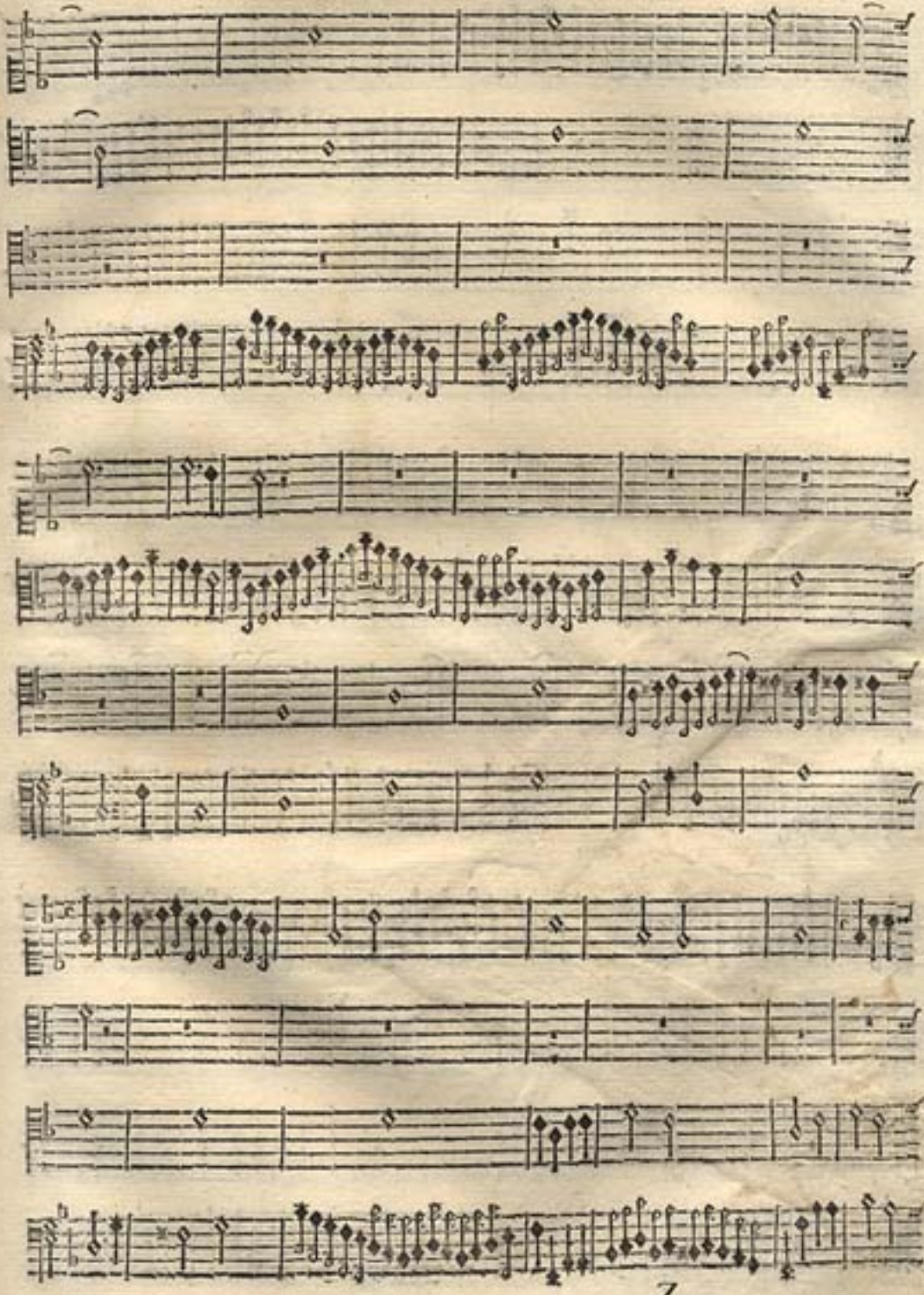


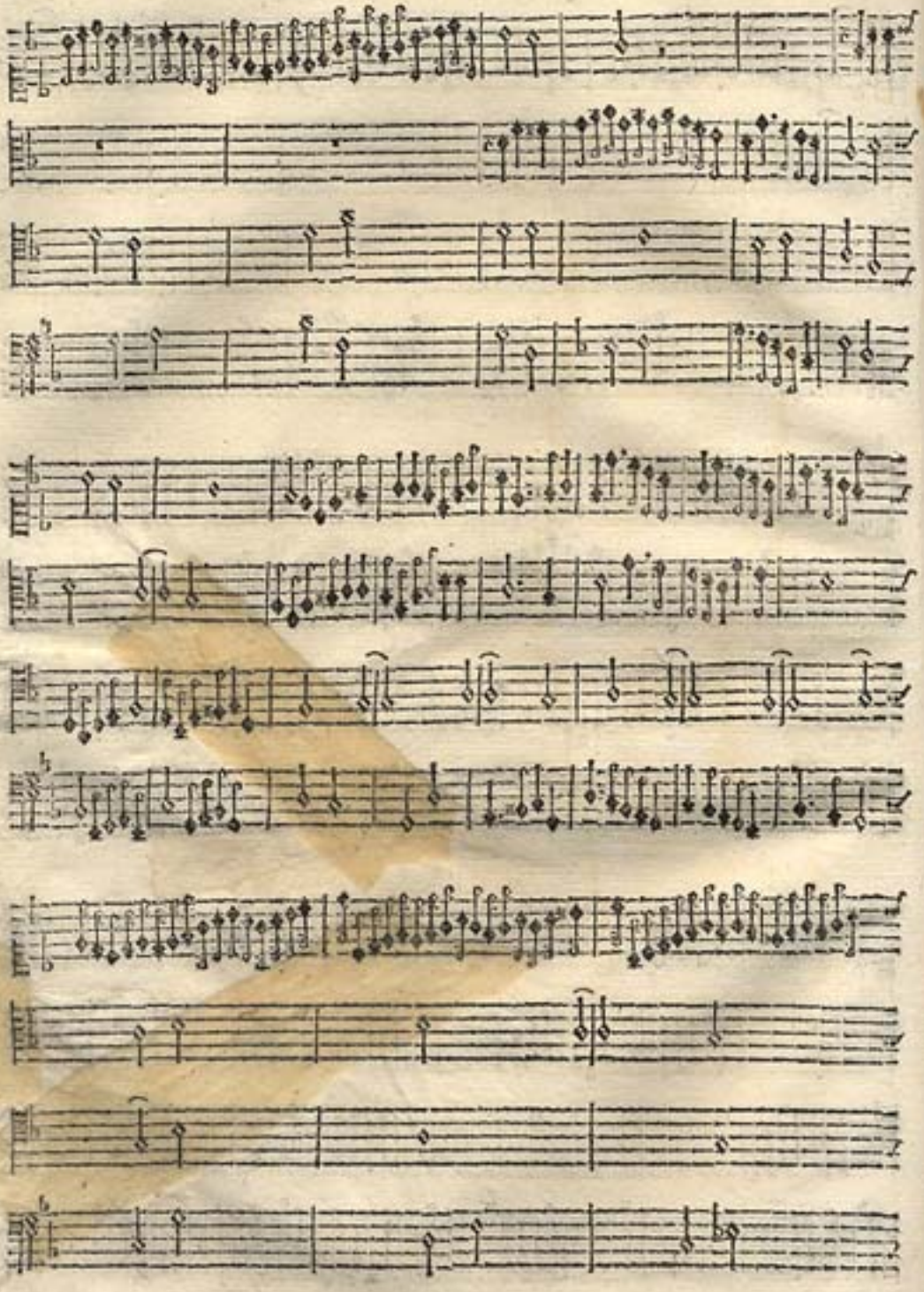


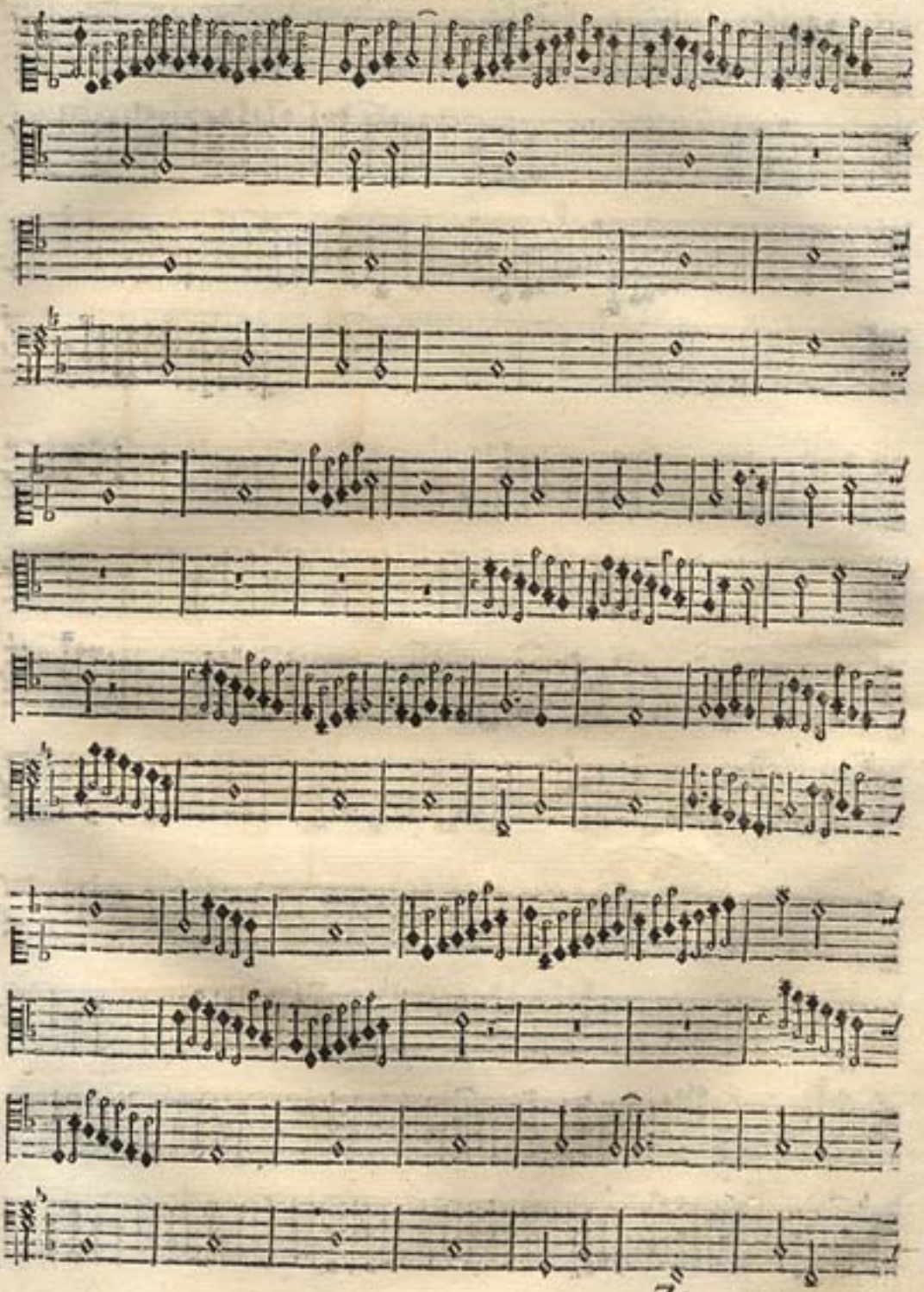


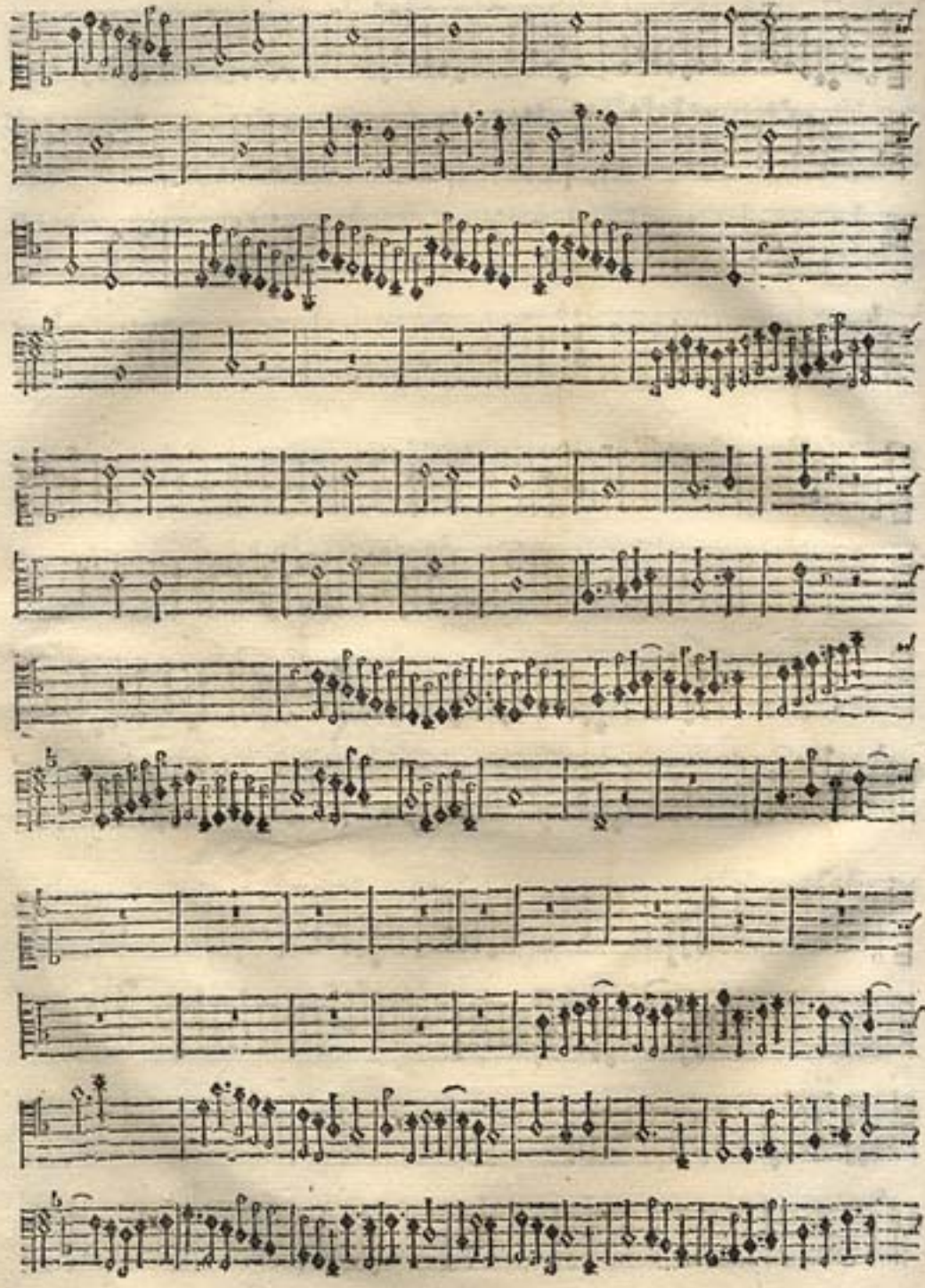


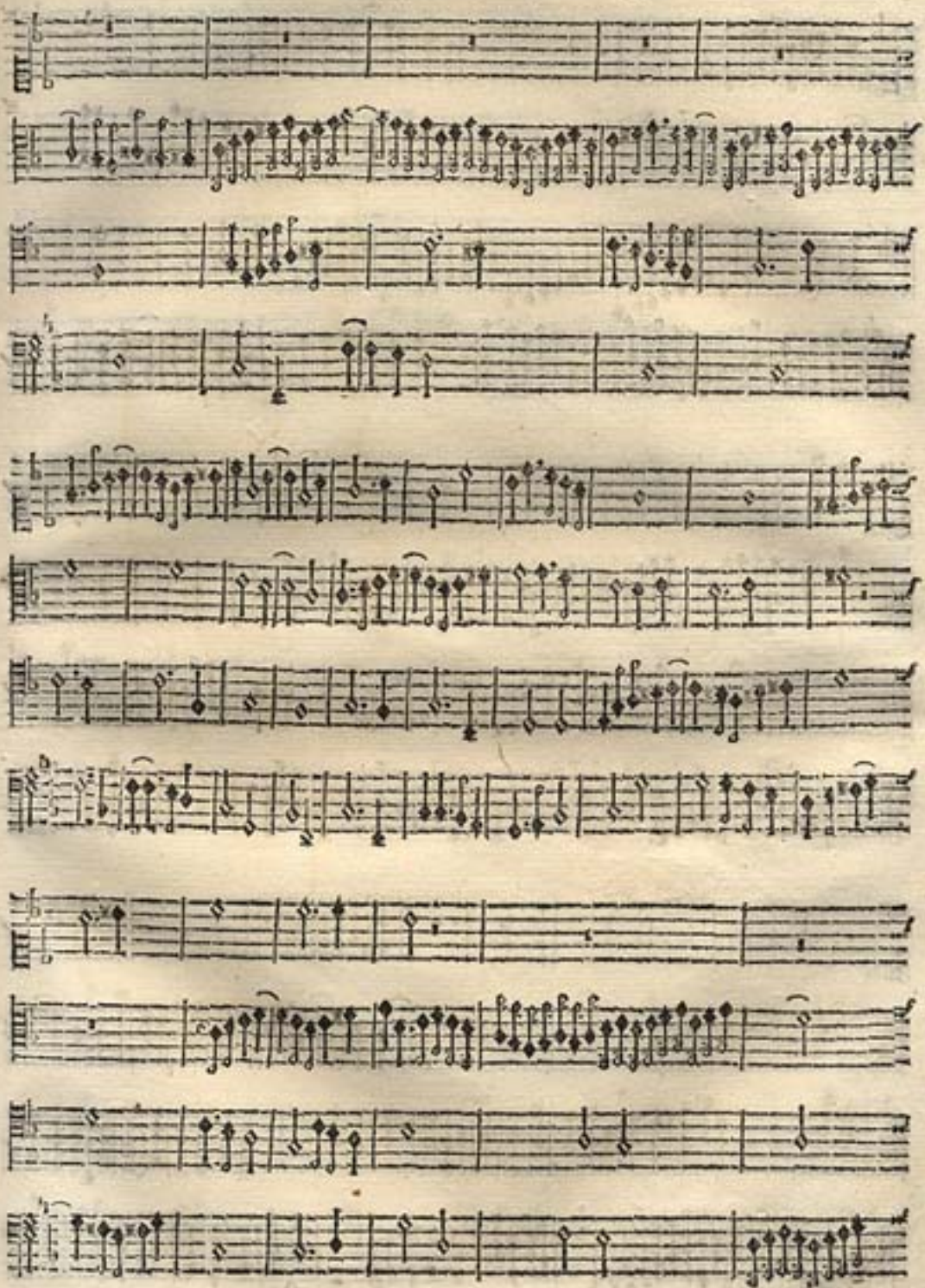


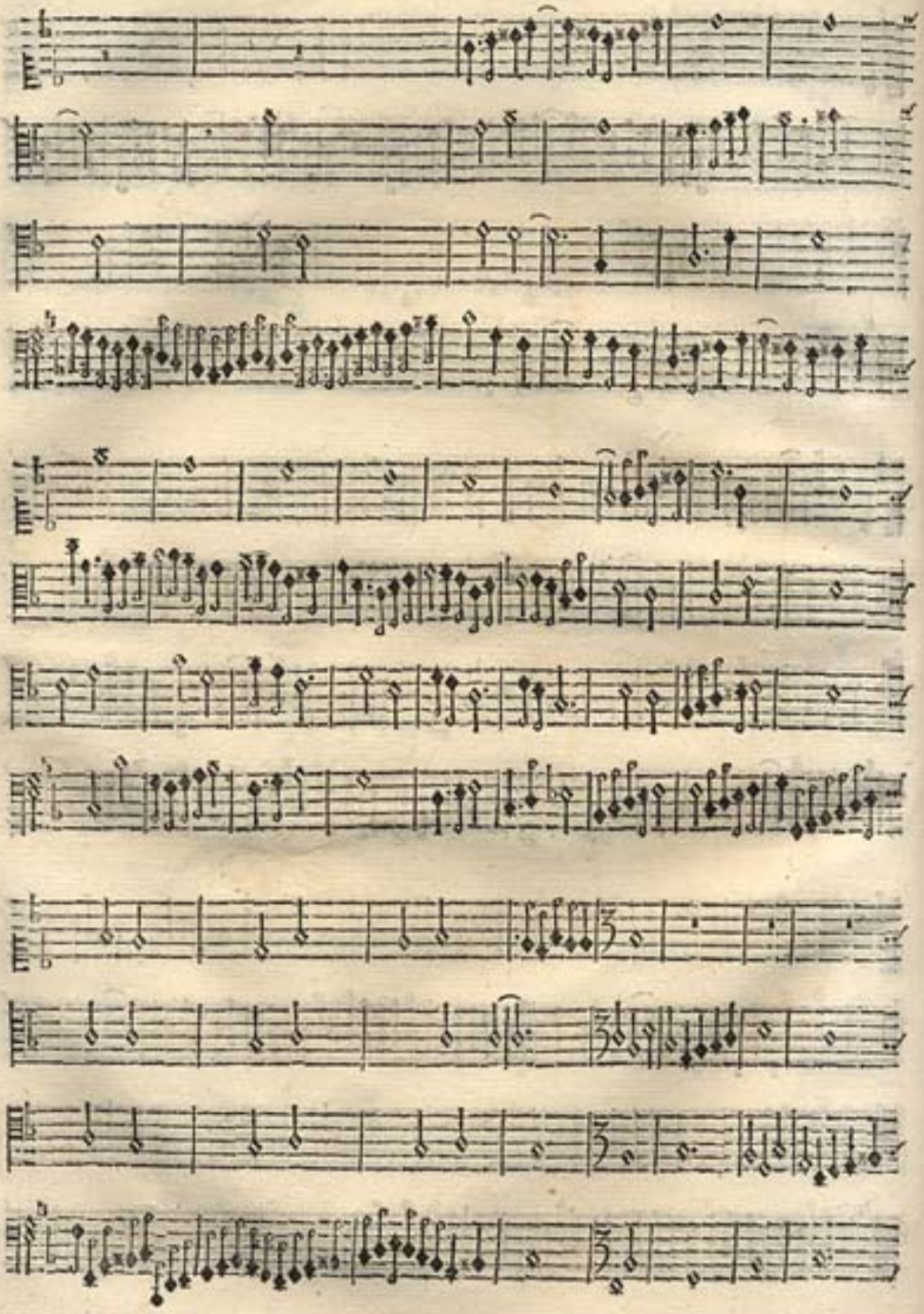


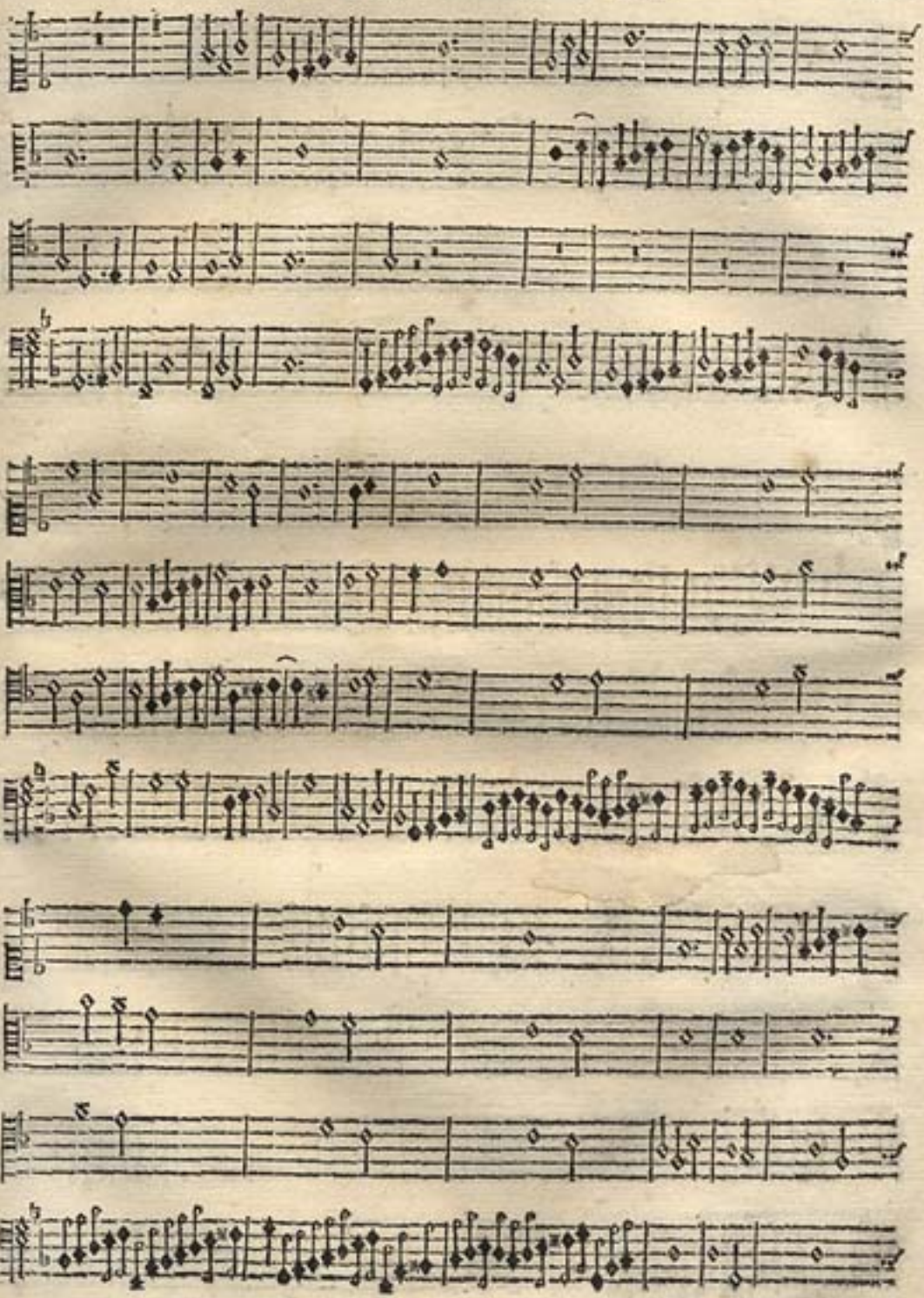


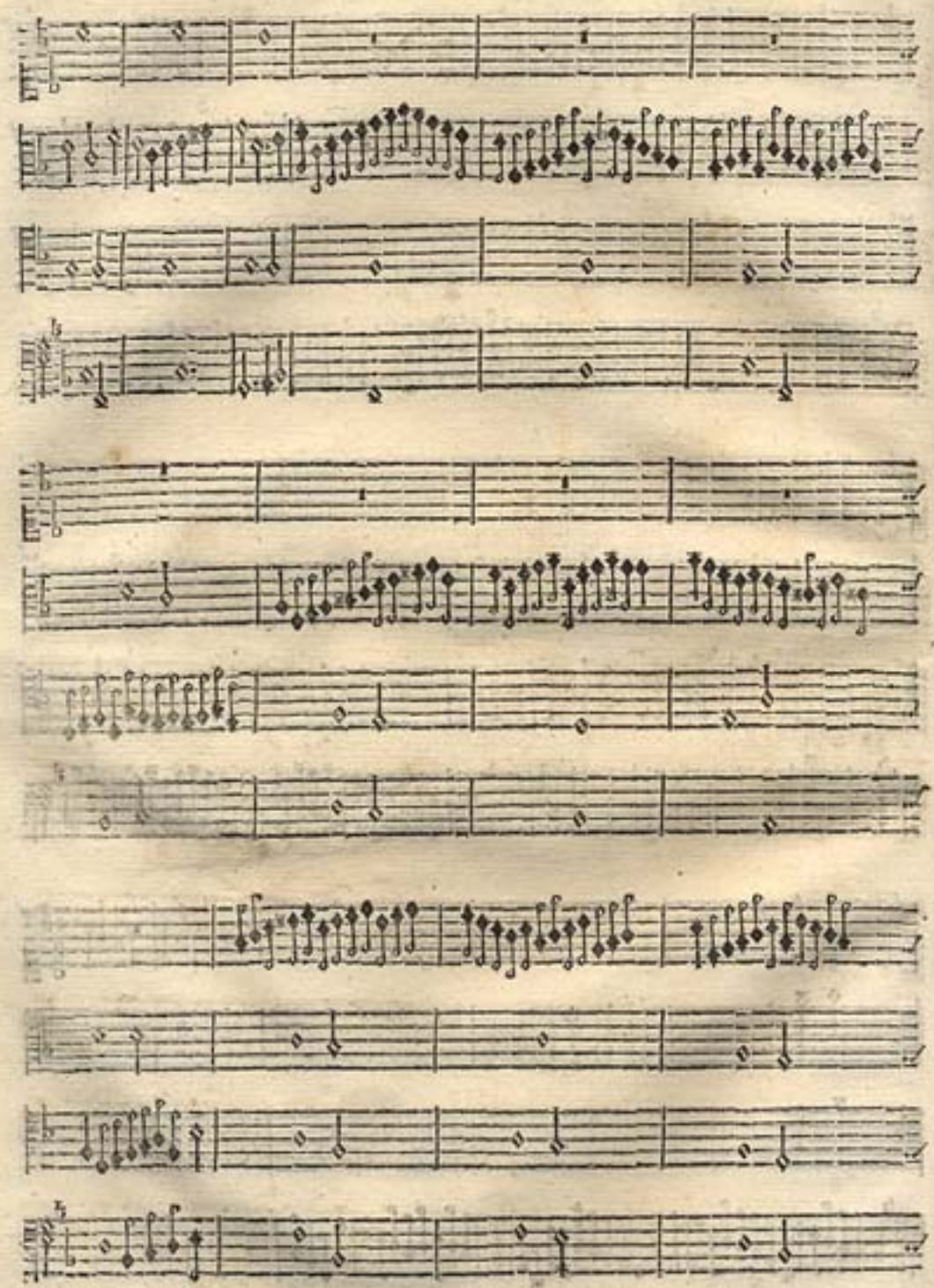


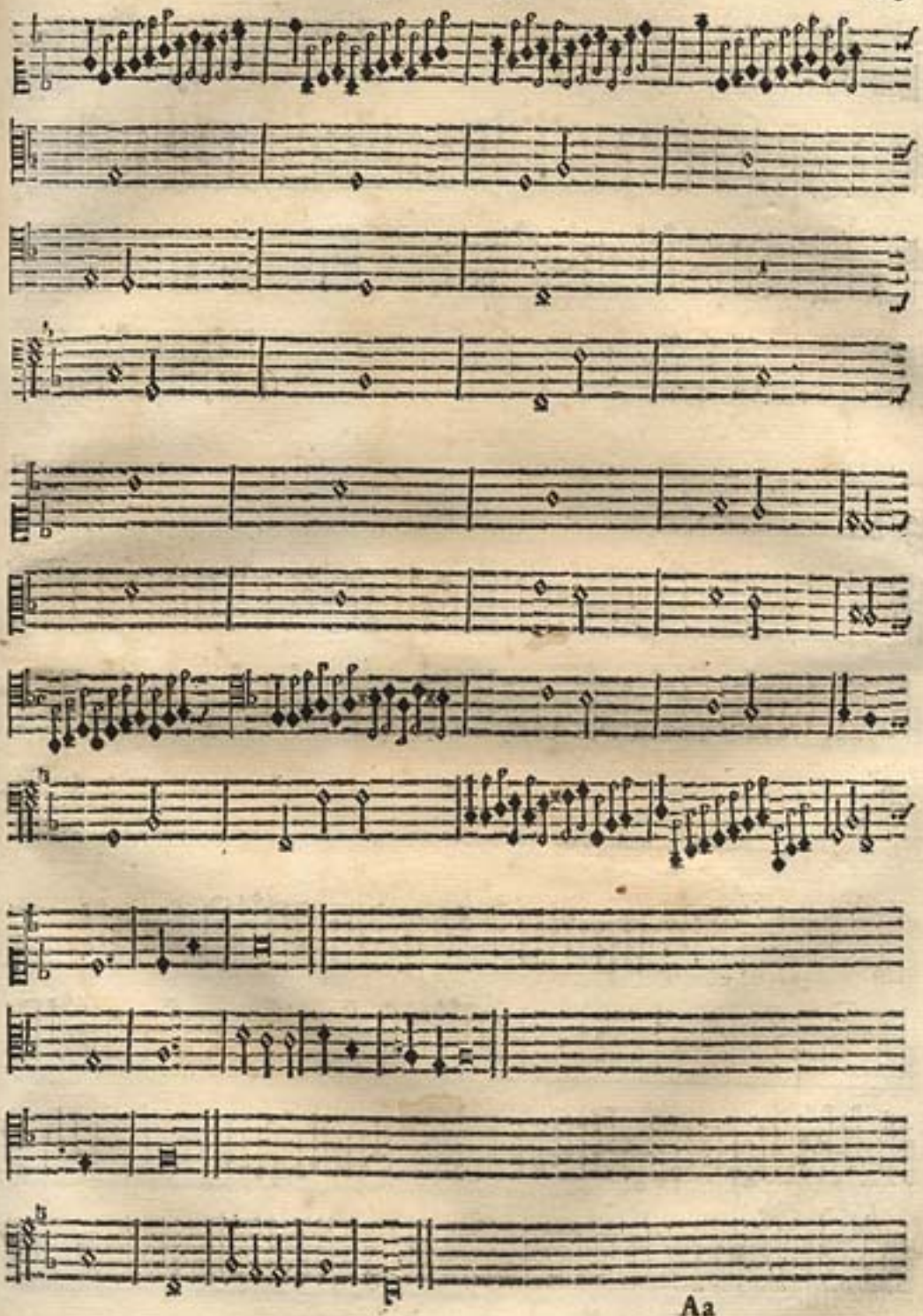




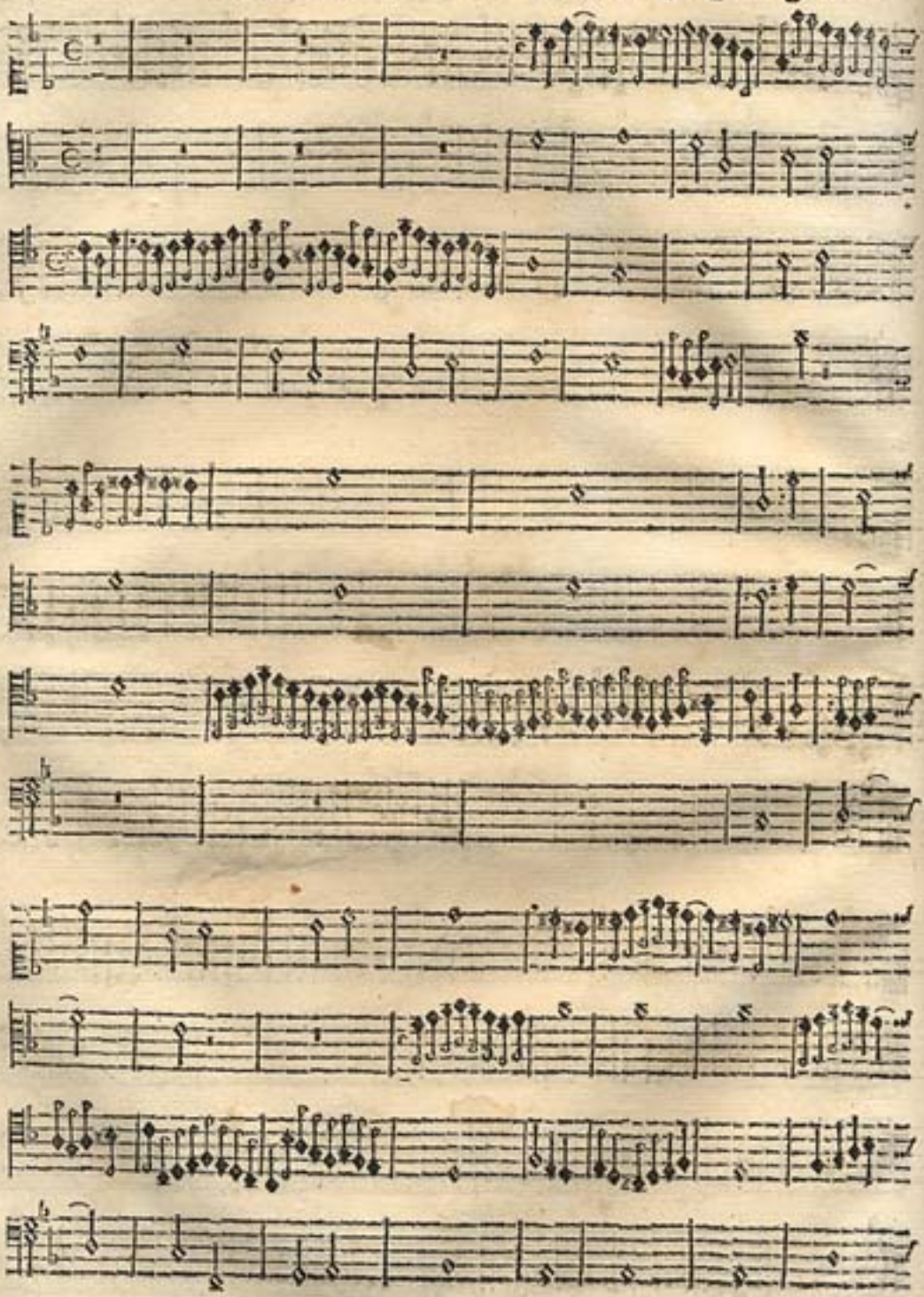


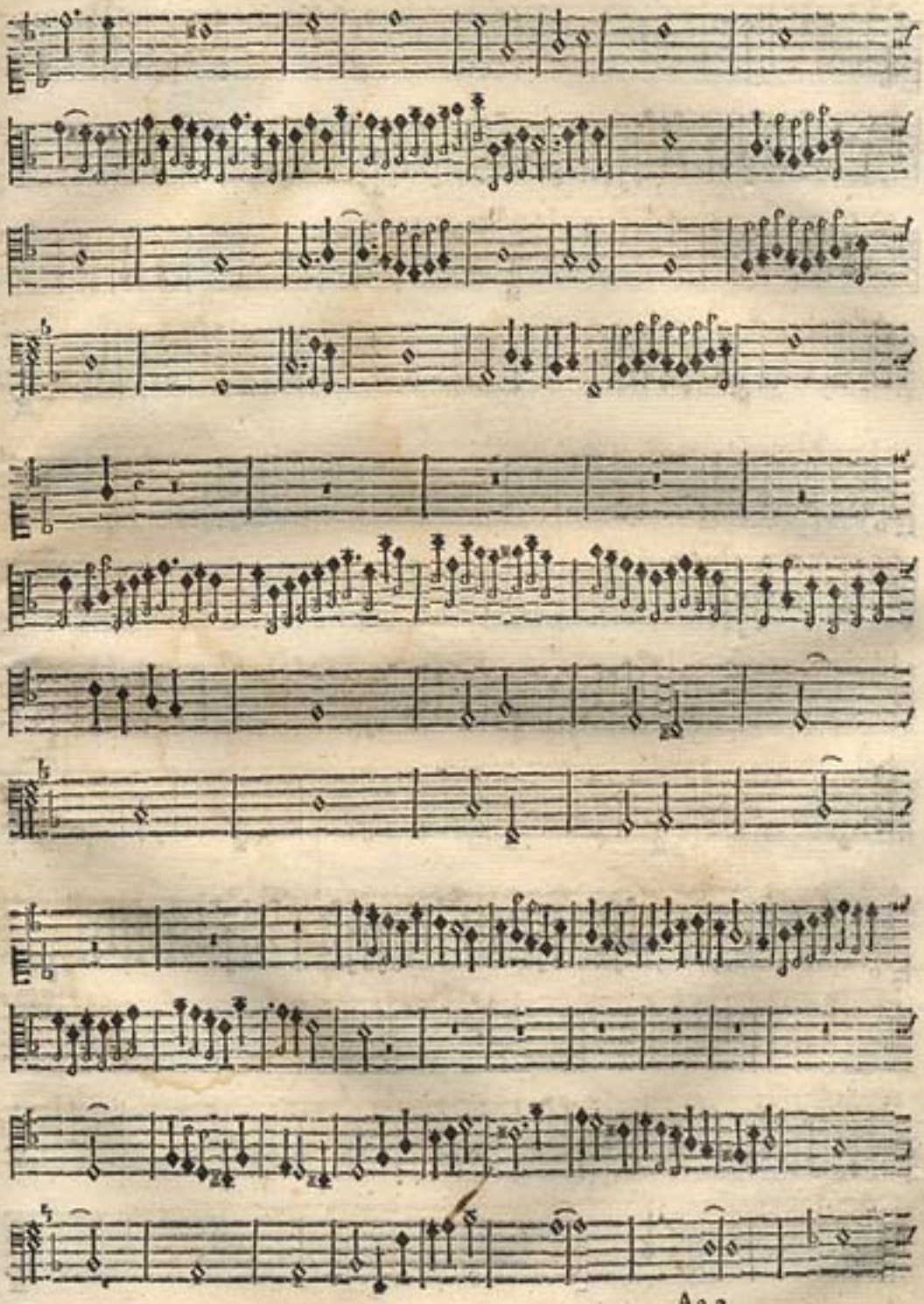


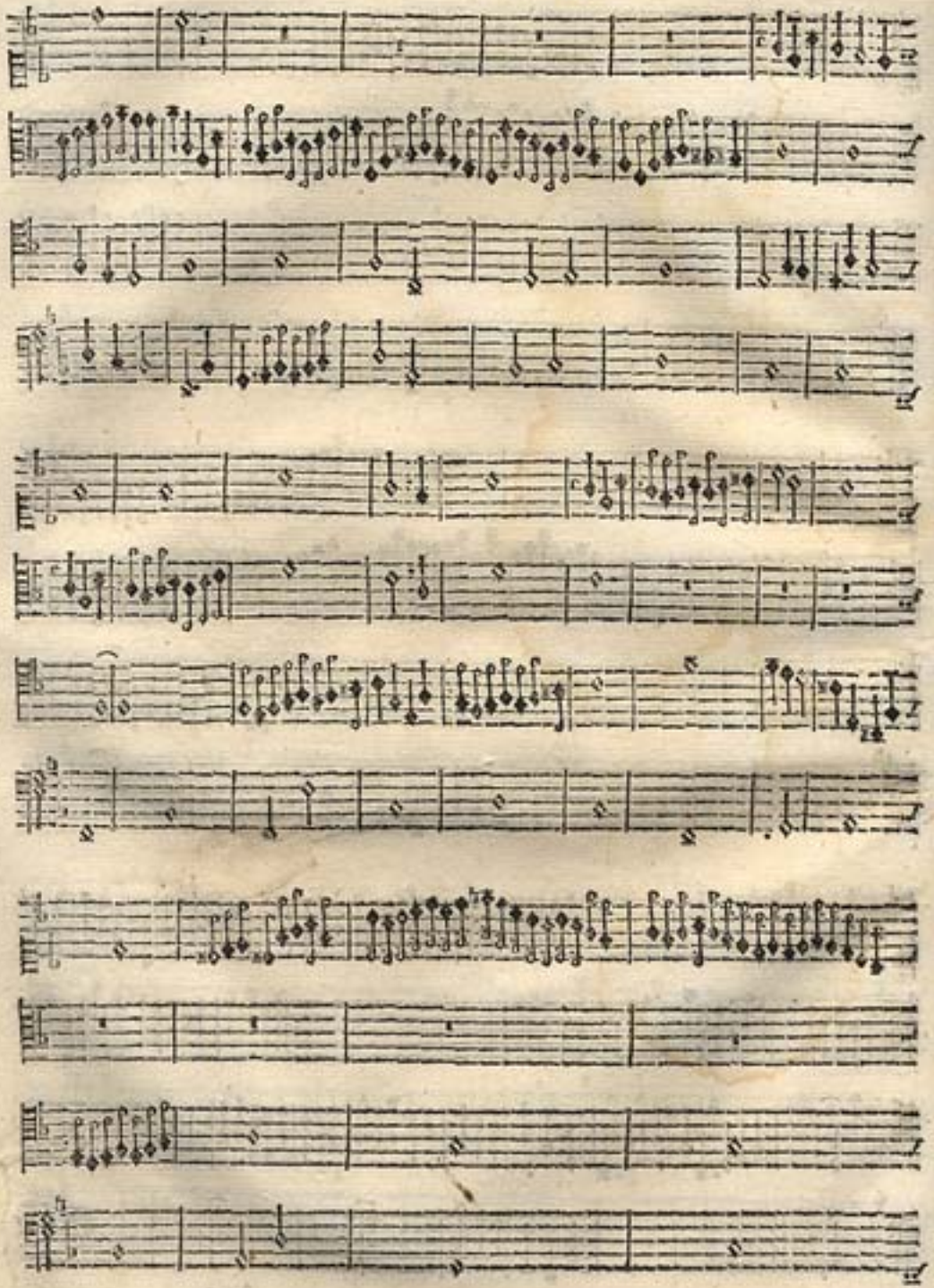


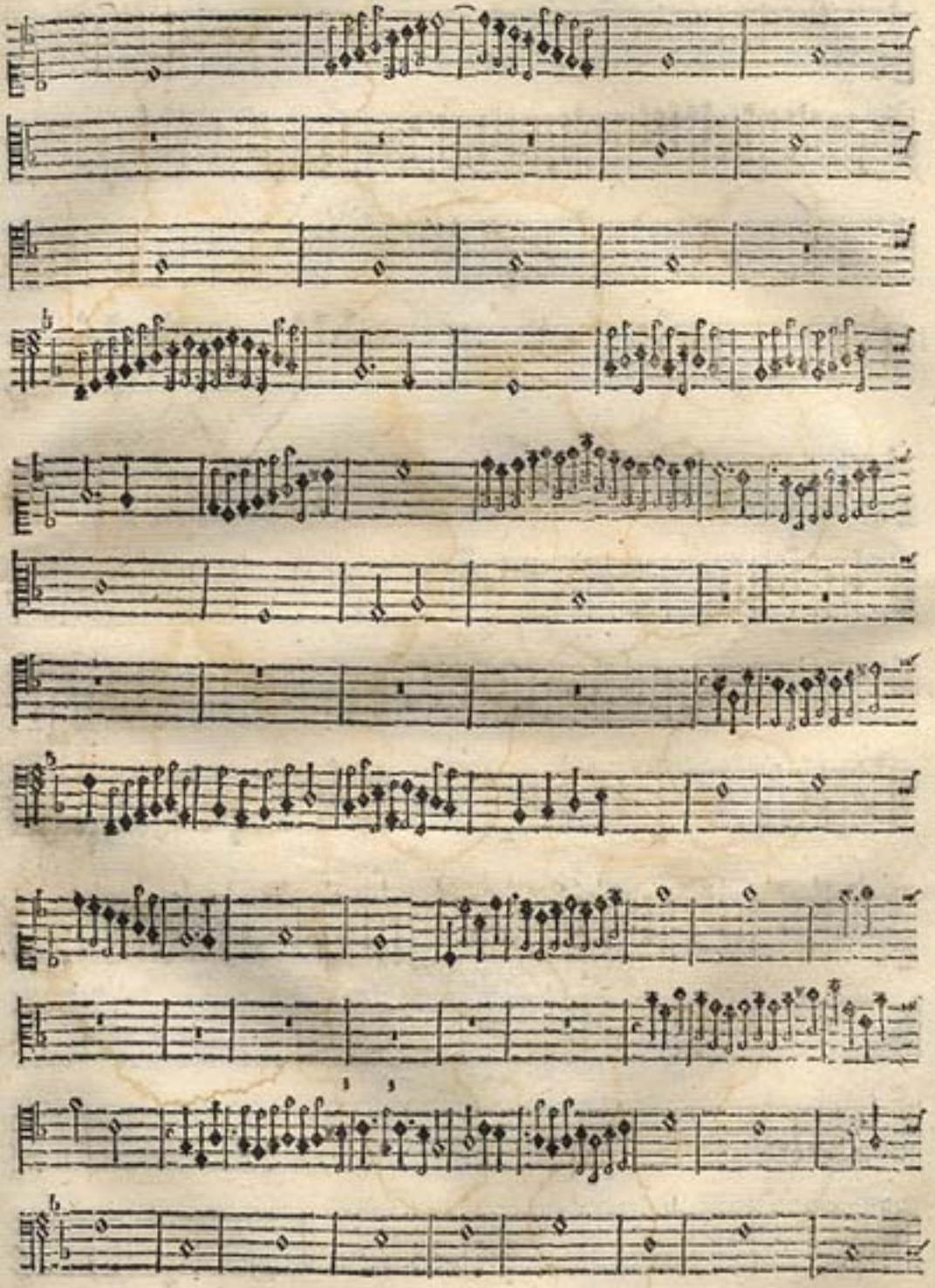


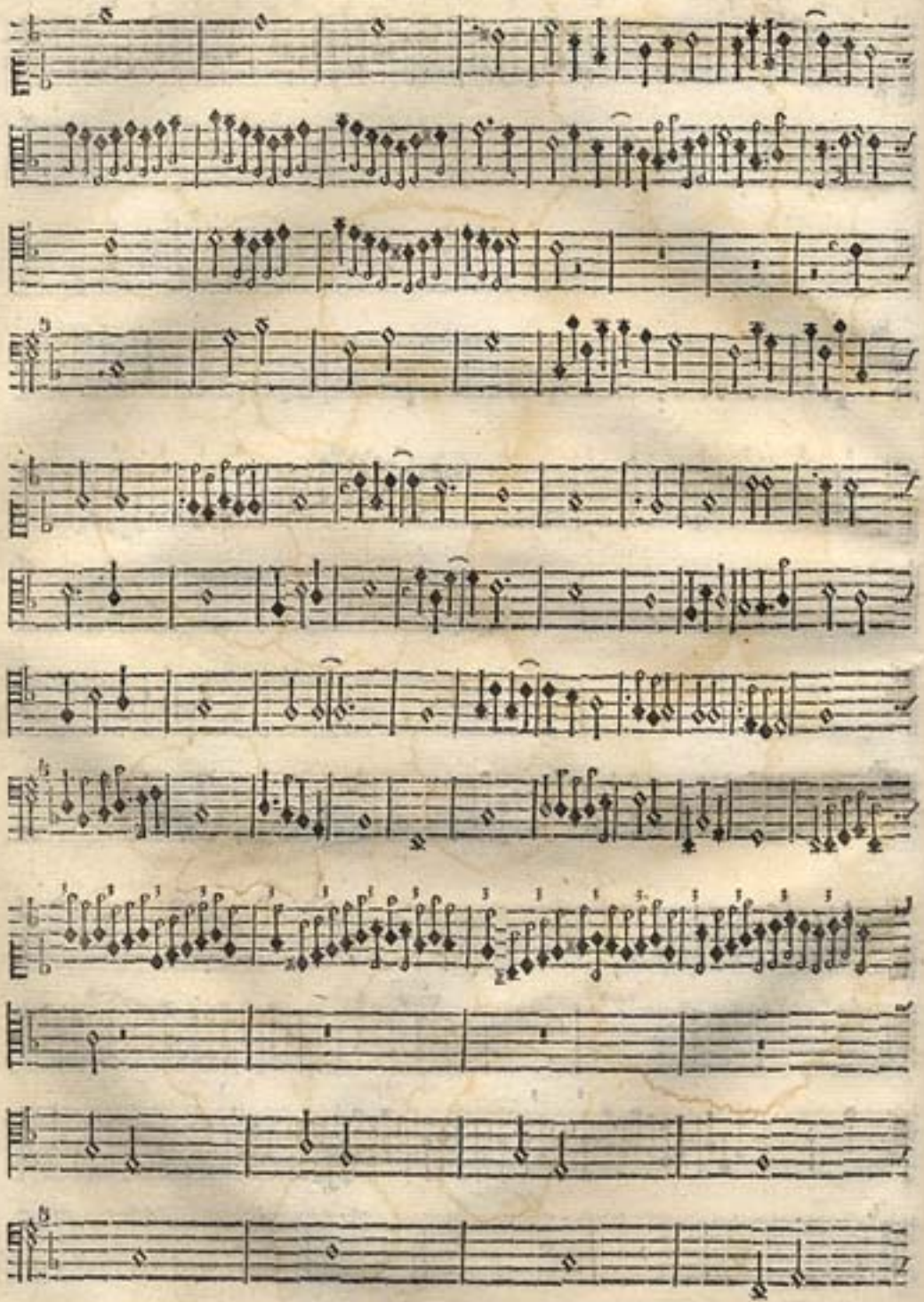
Terceiro tento do meſmo tom. De Manoel Rodrigues Coelho.

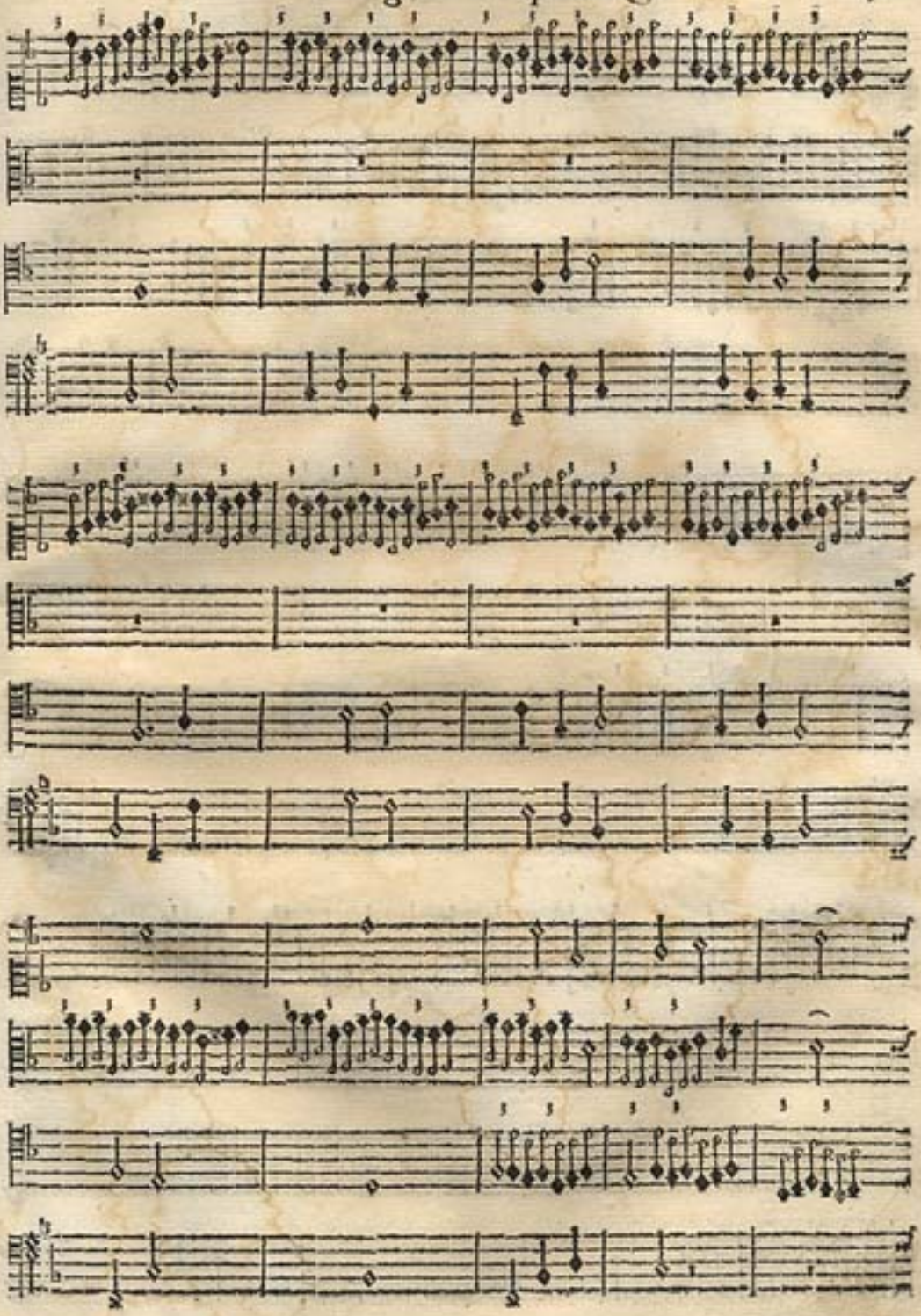


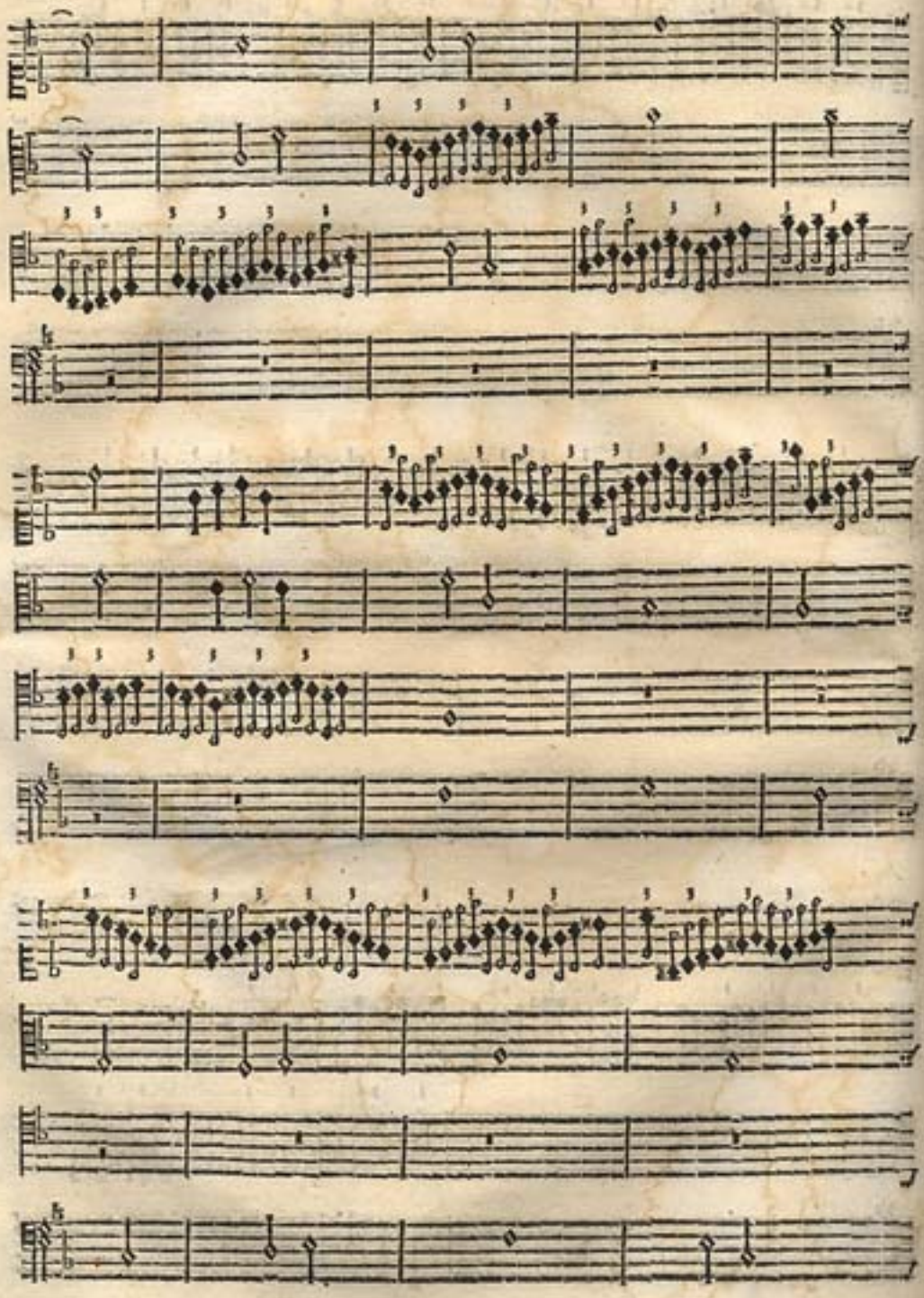


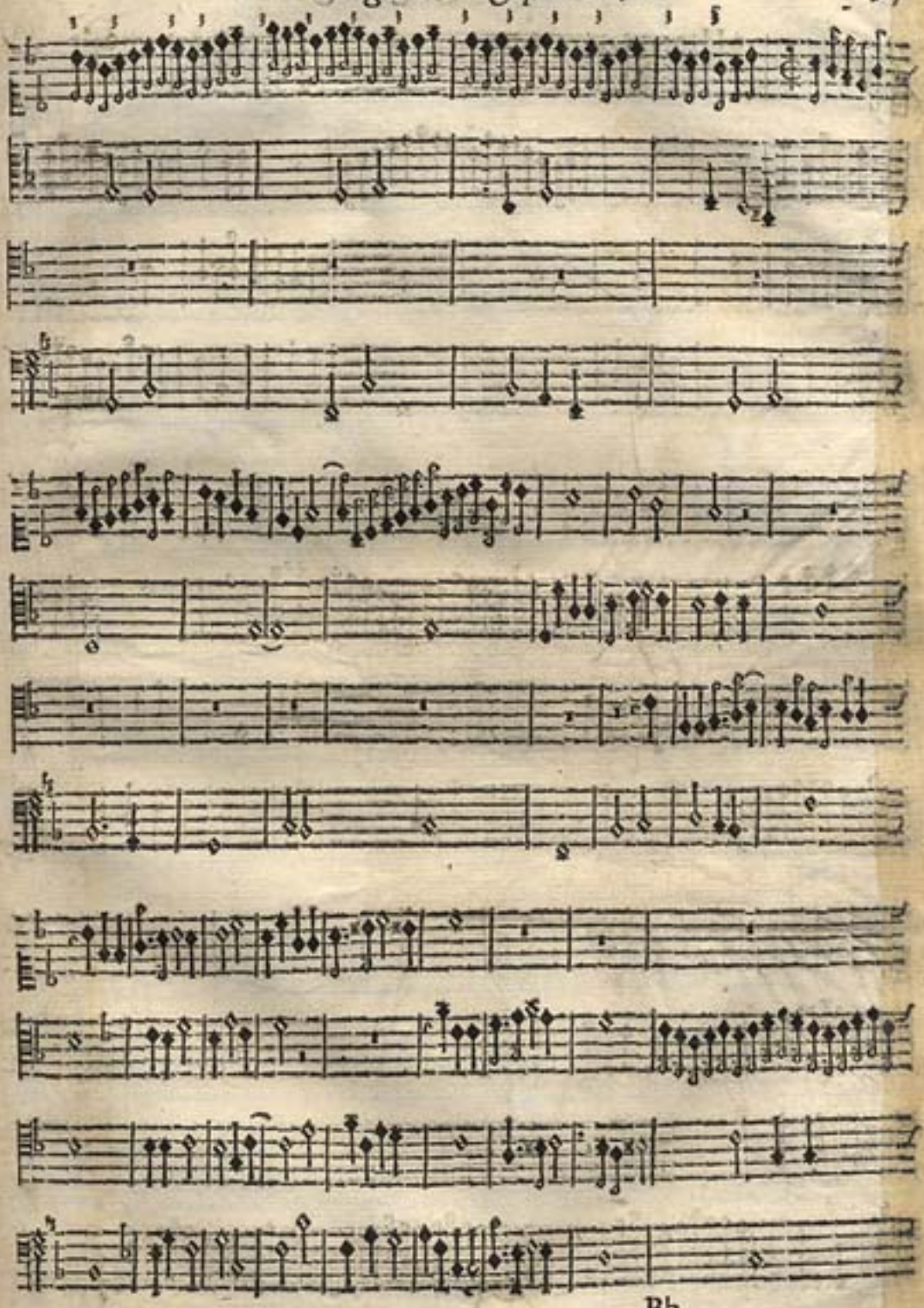


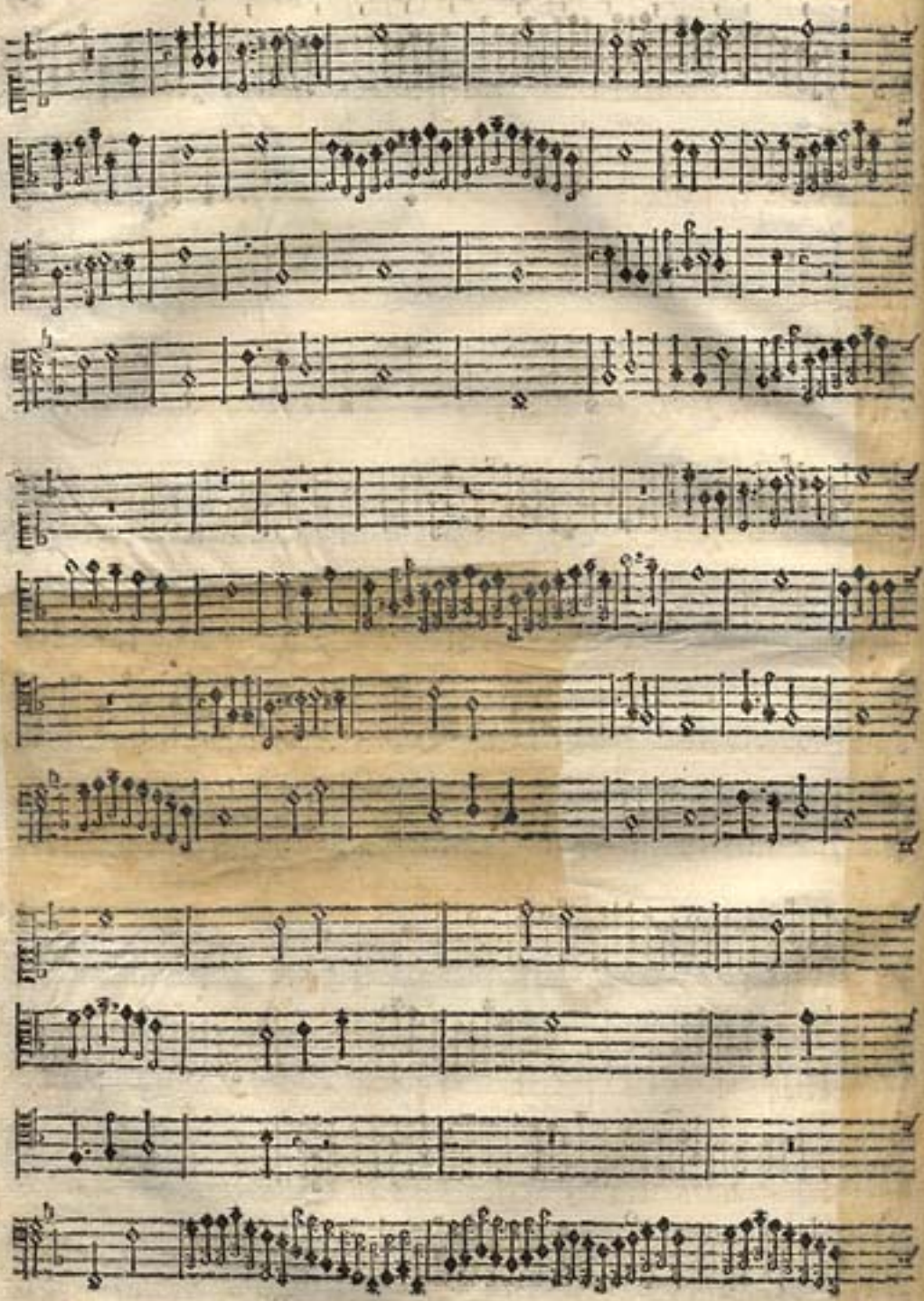


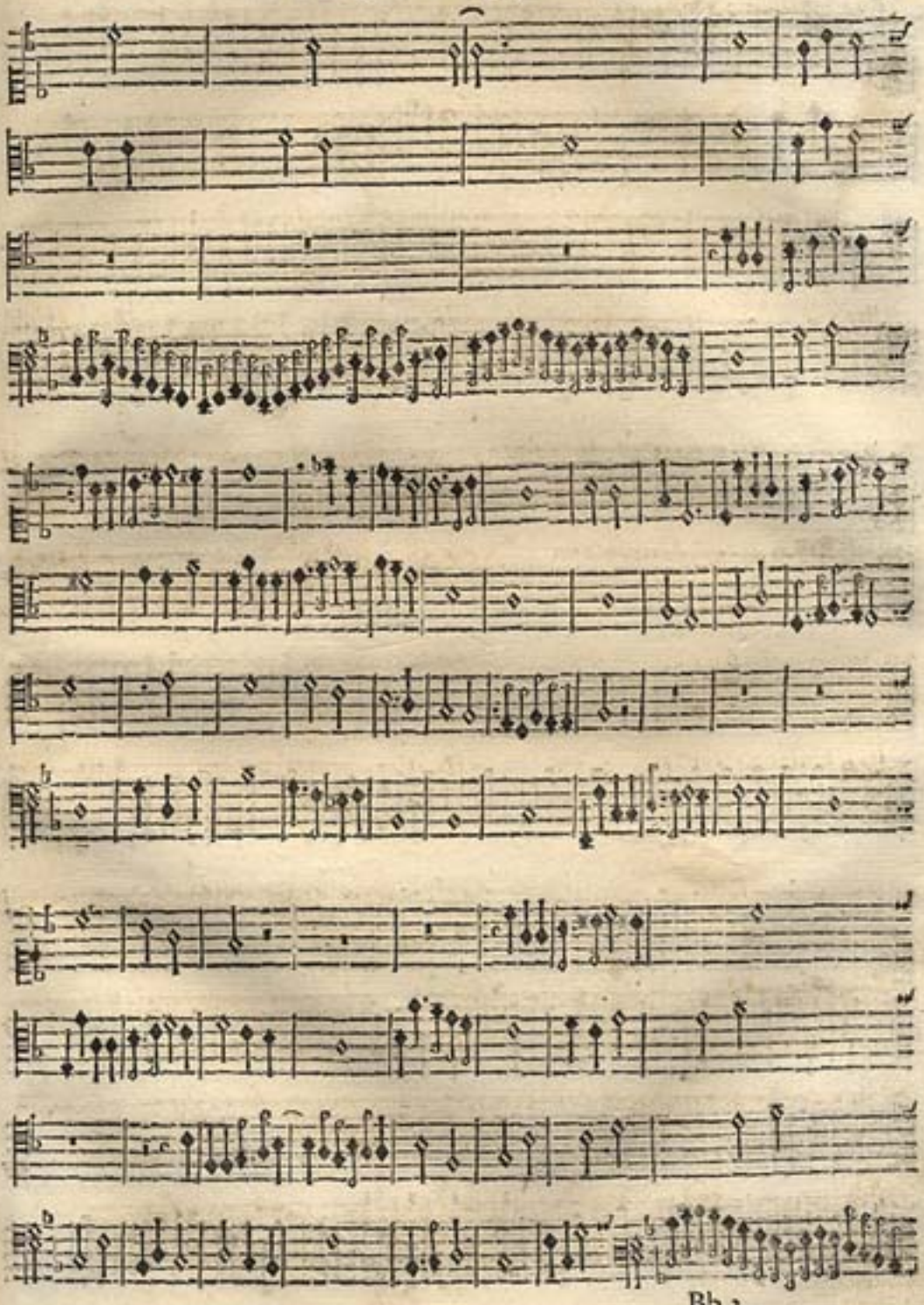


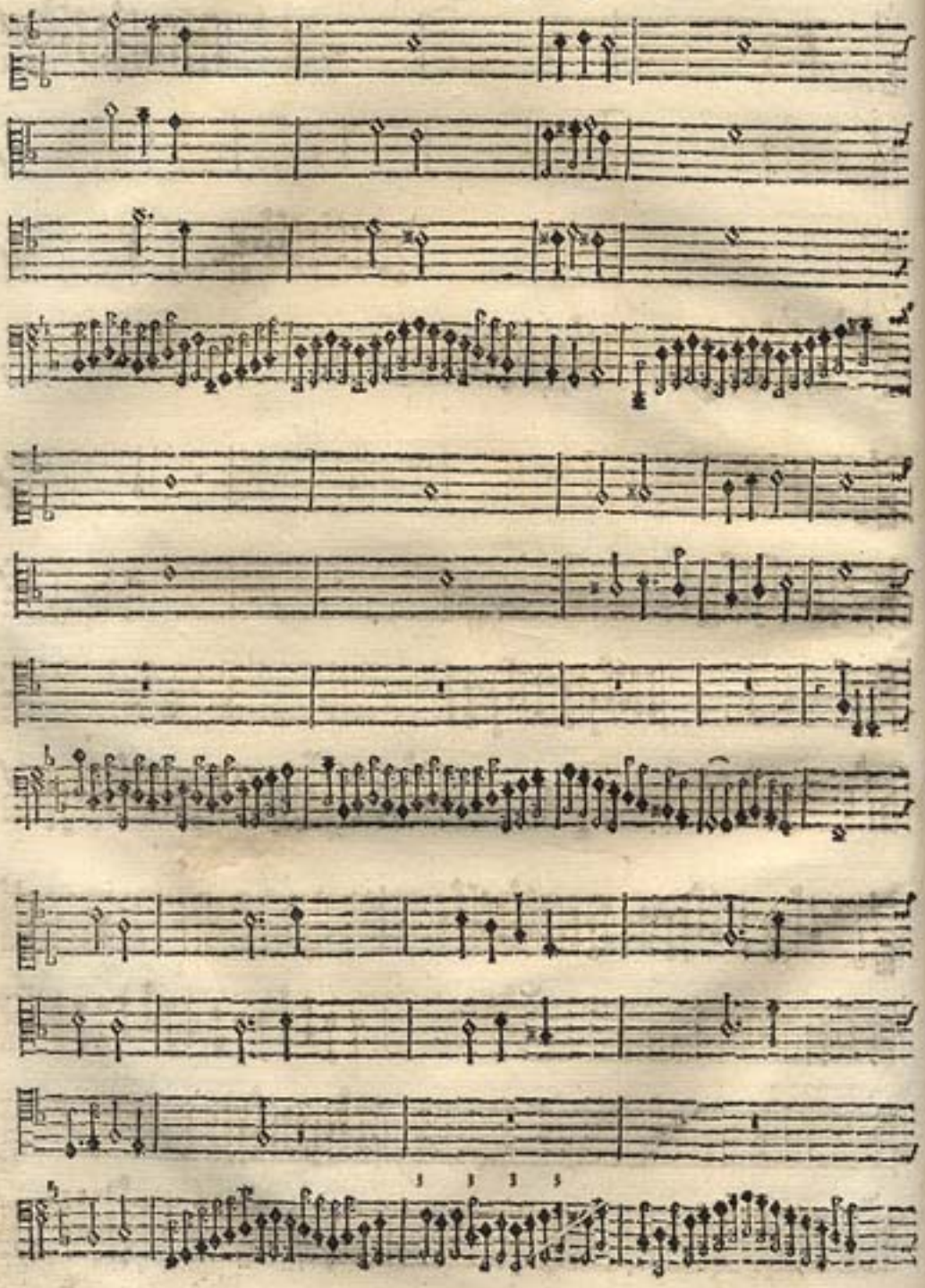


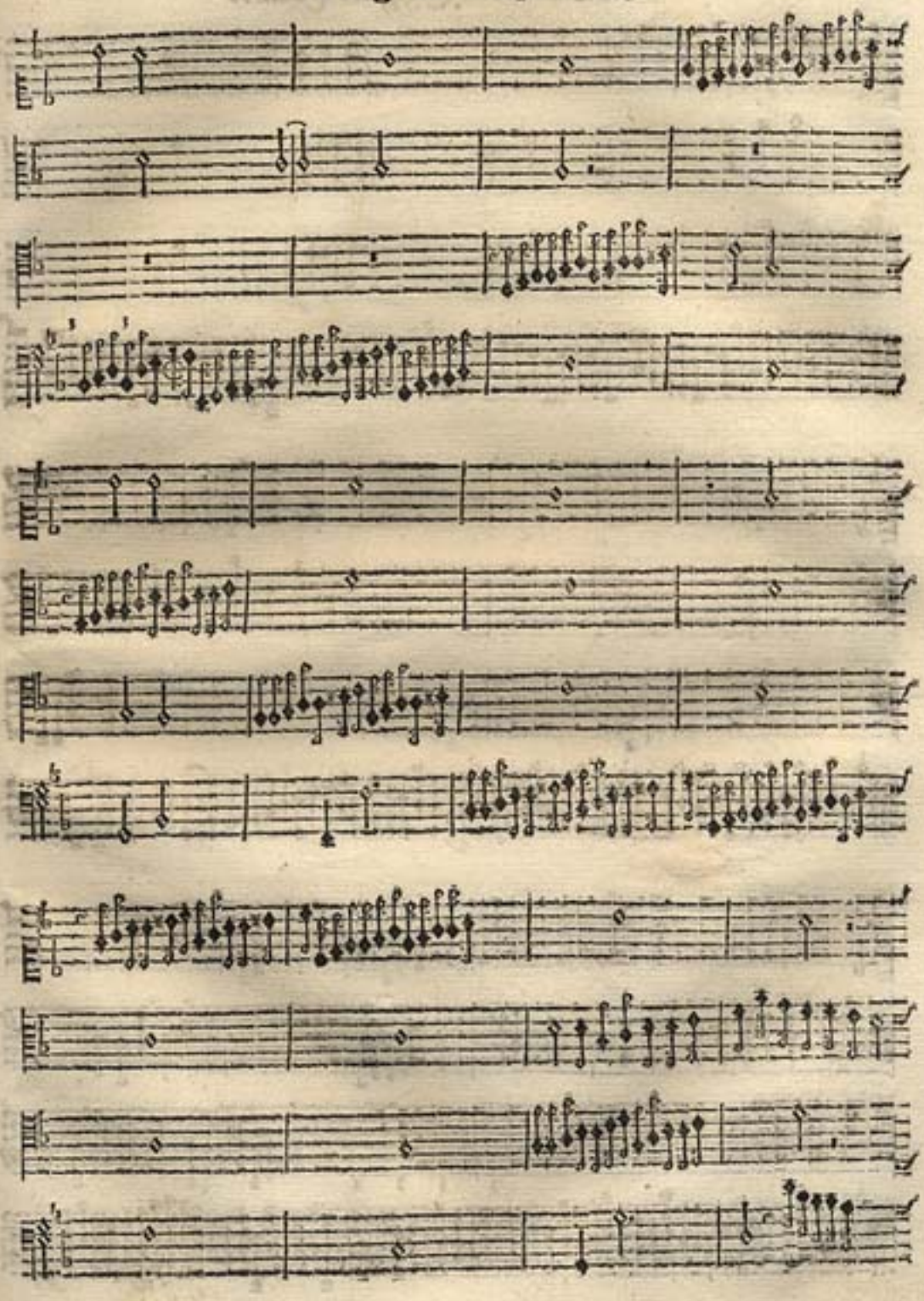


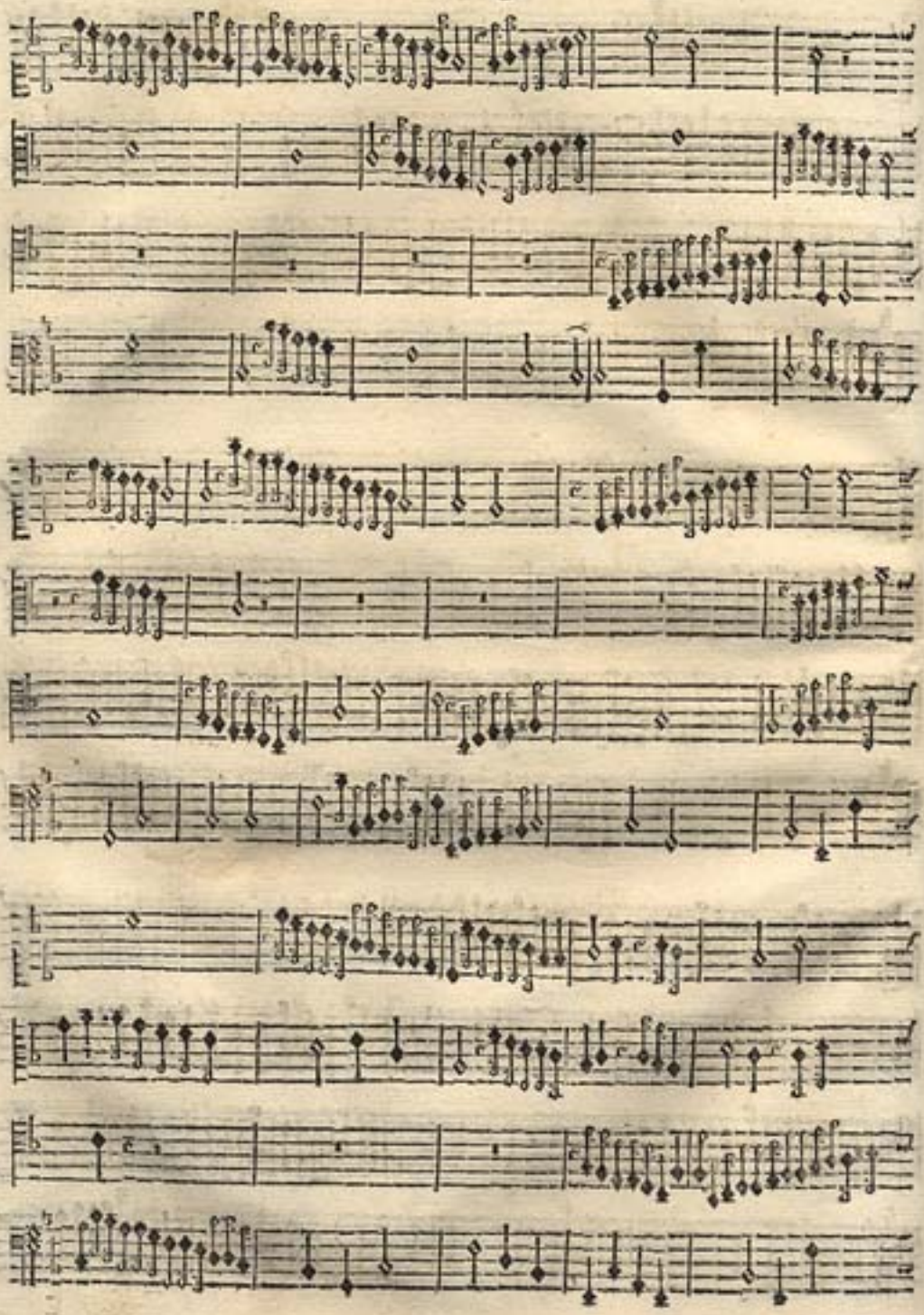


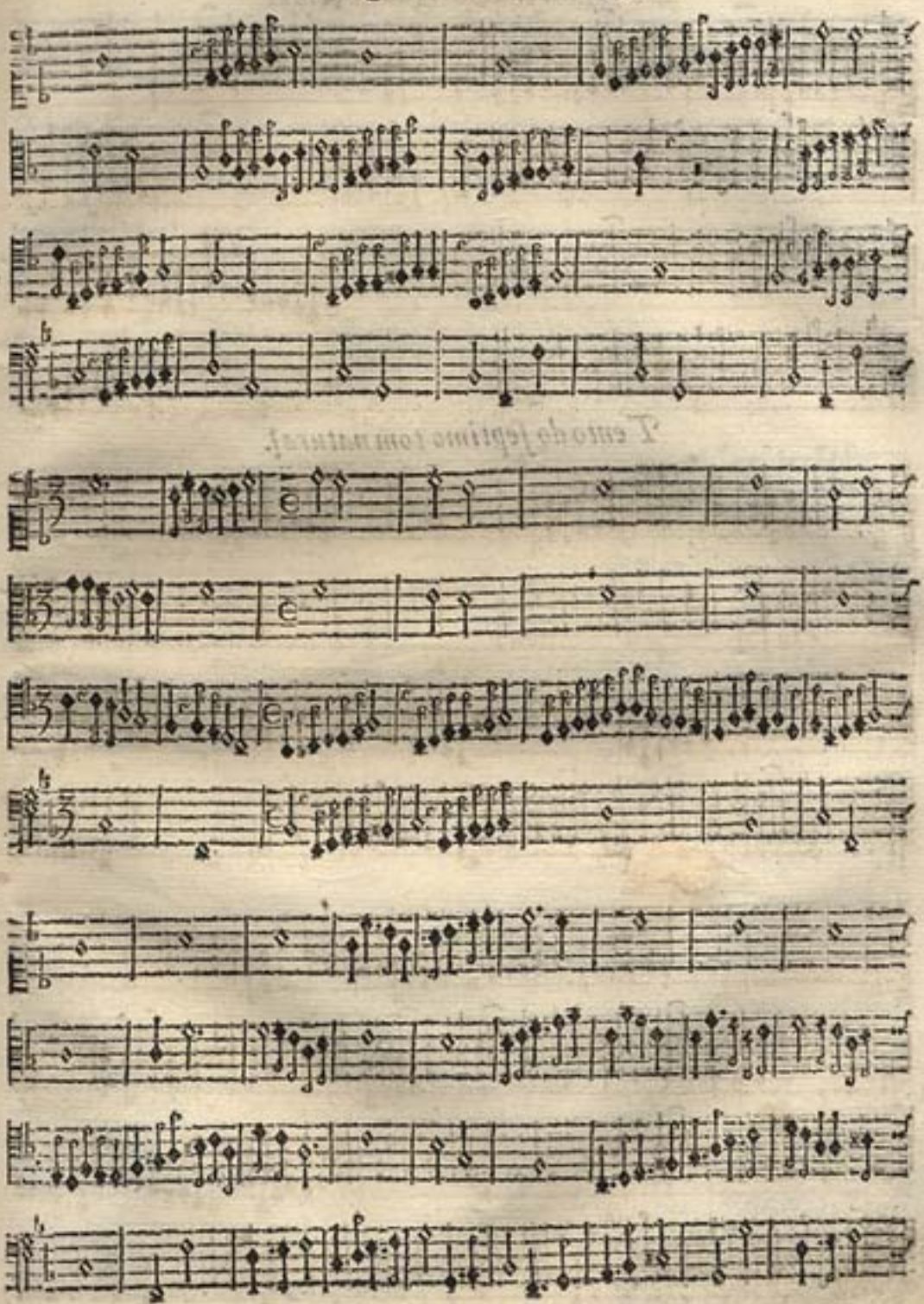


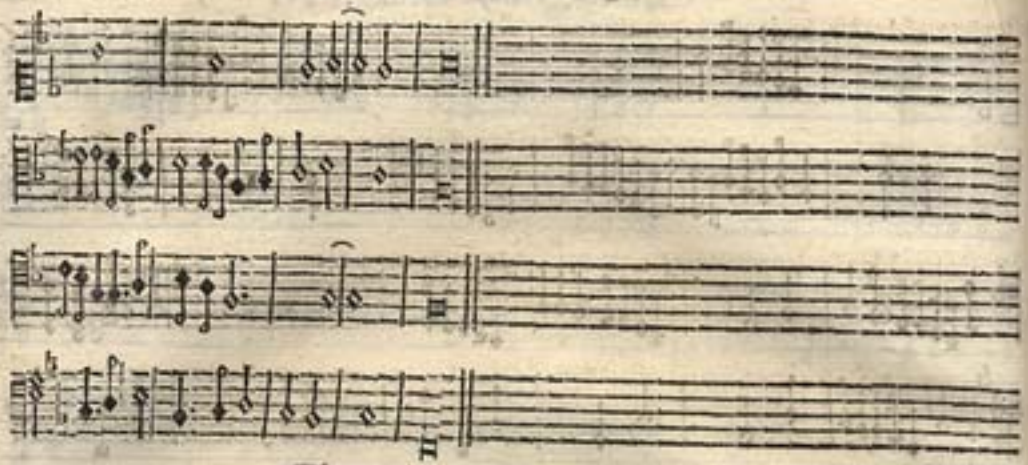












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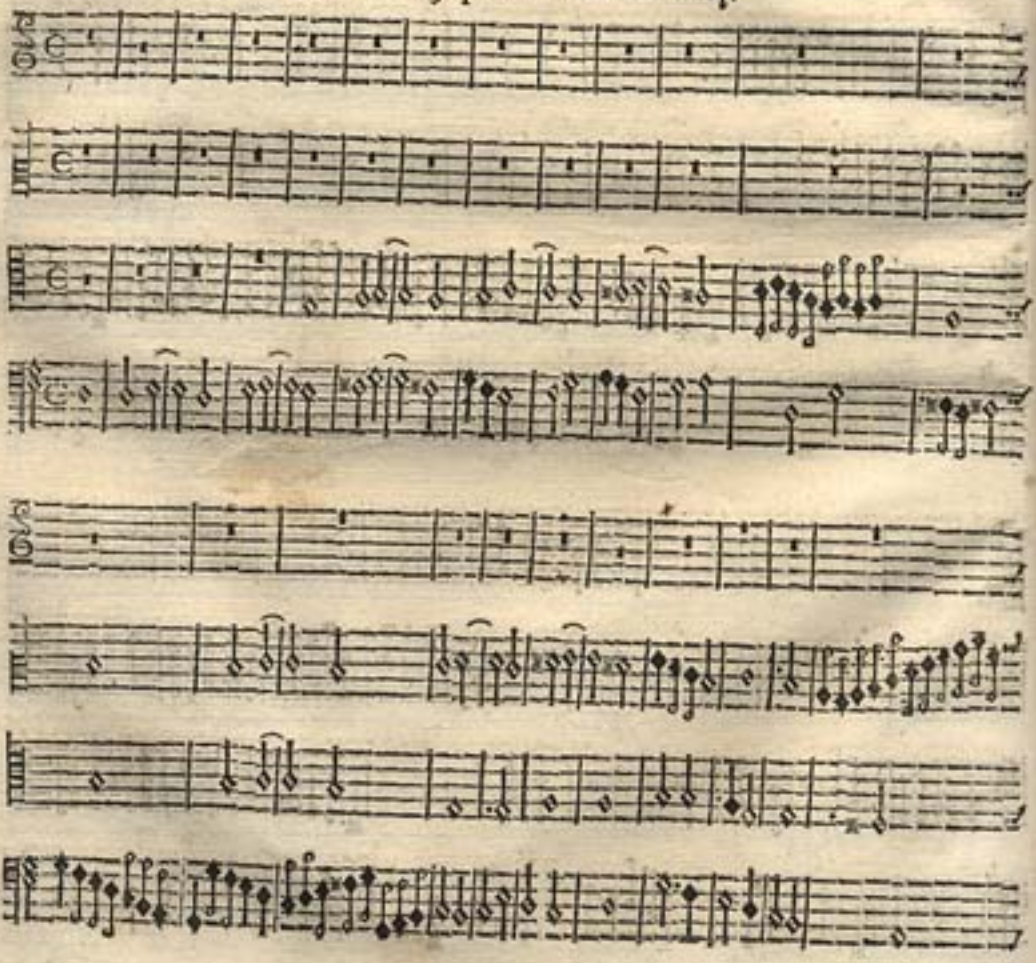
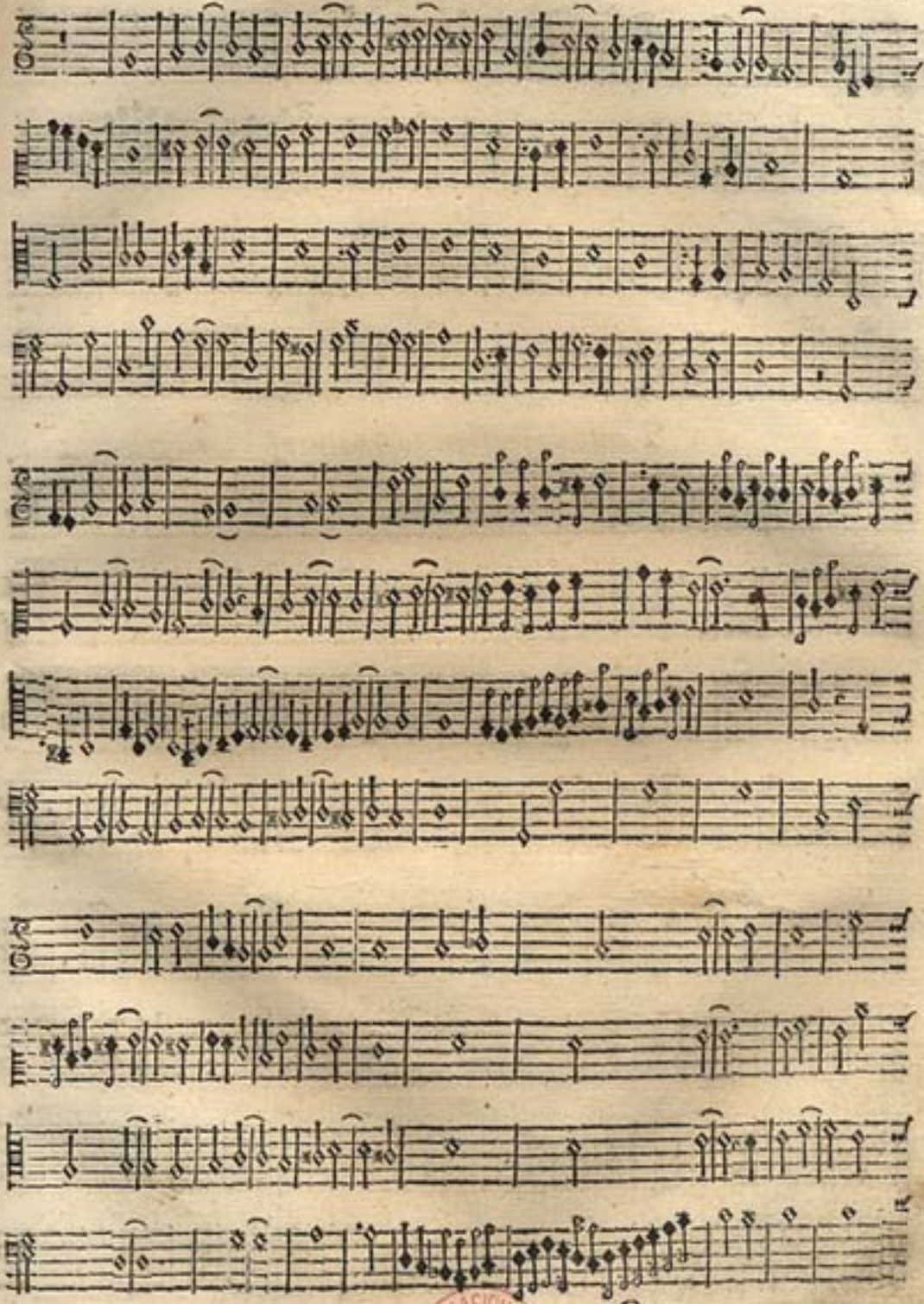
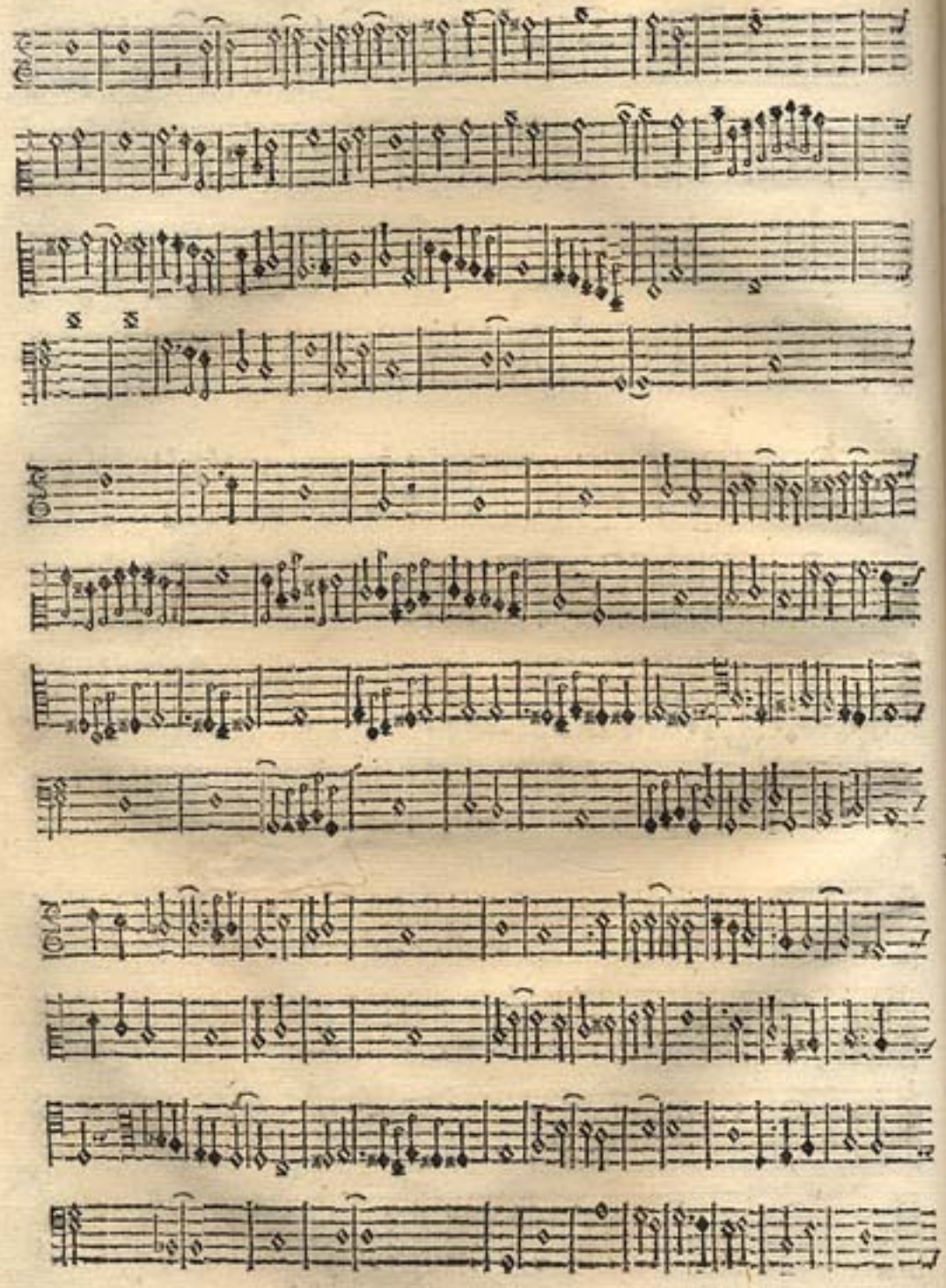
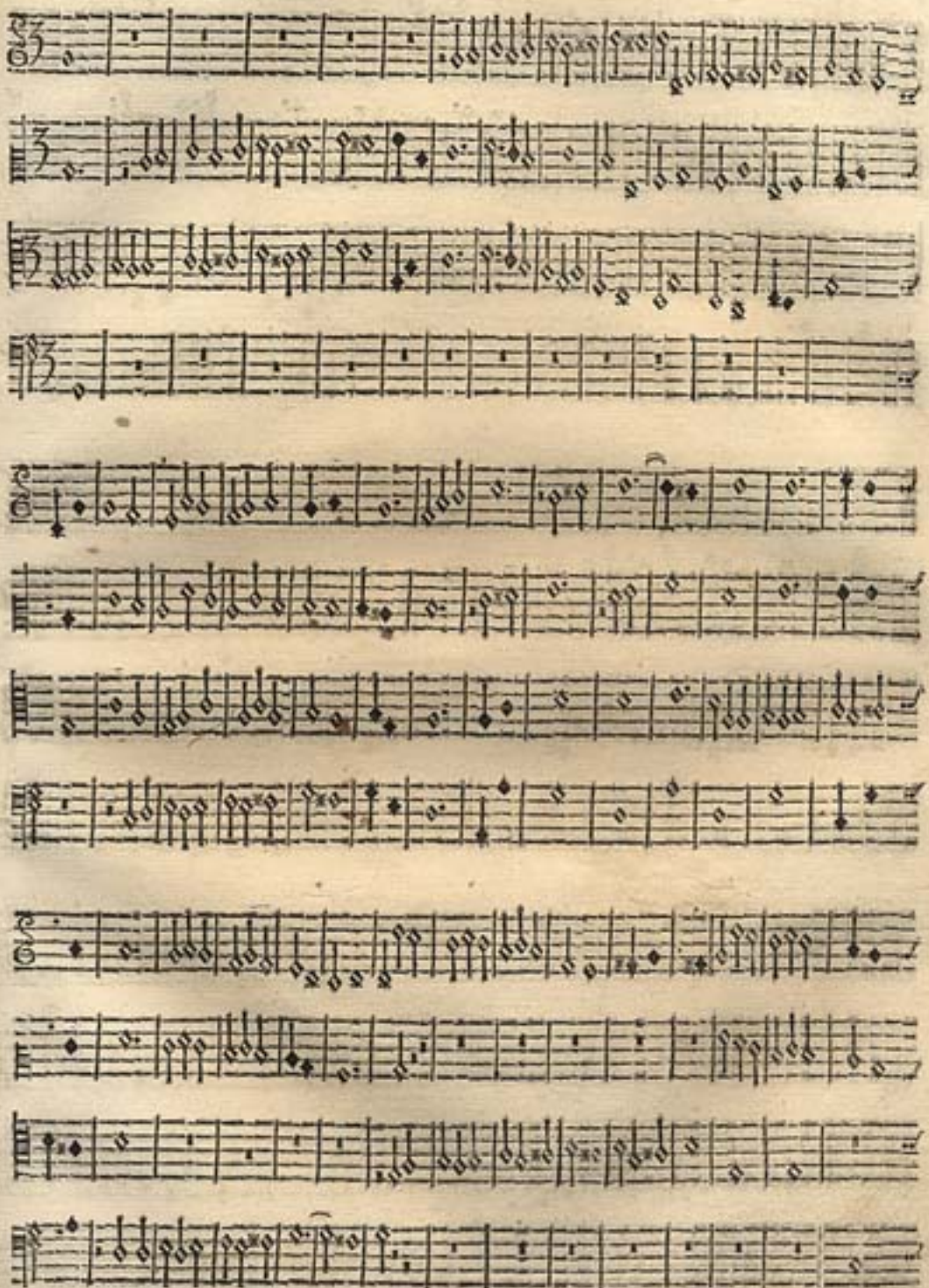
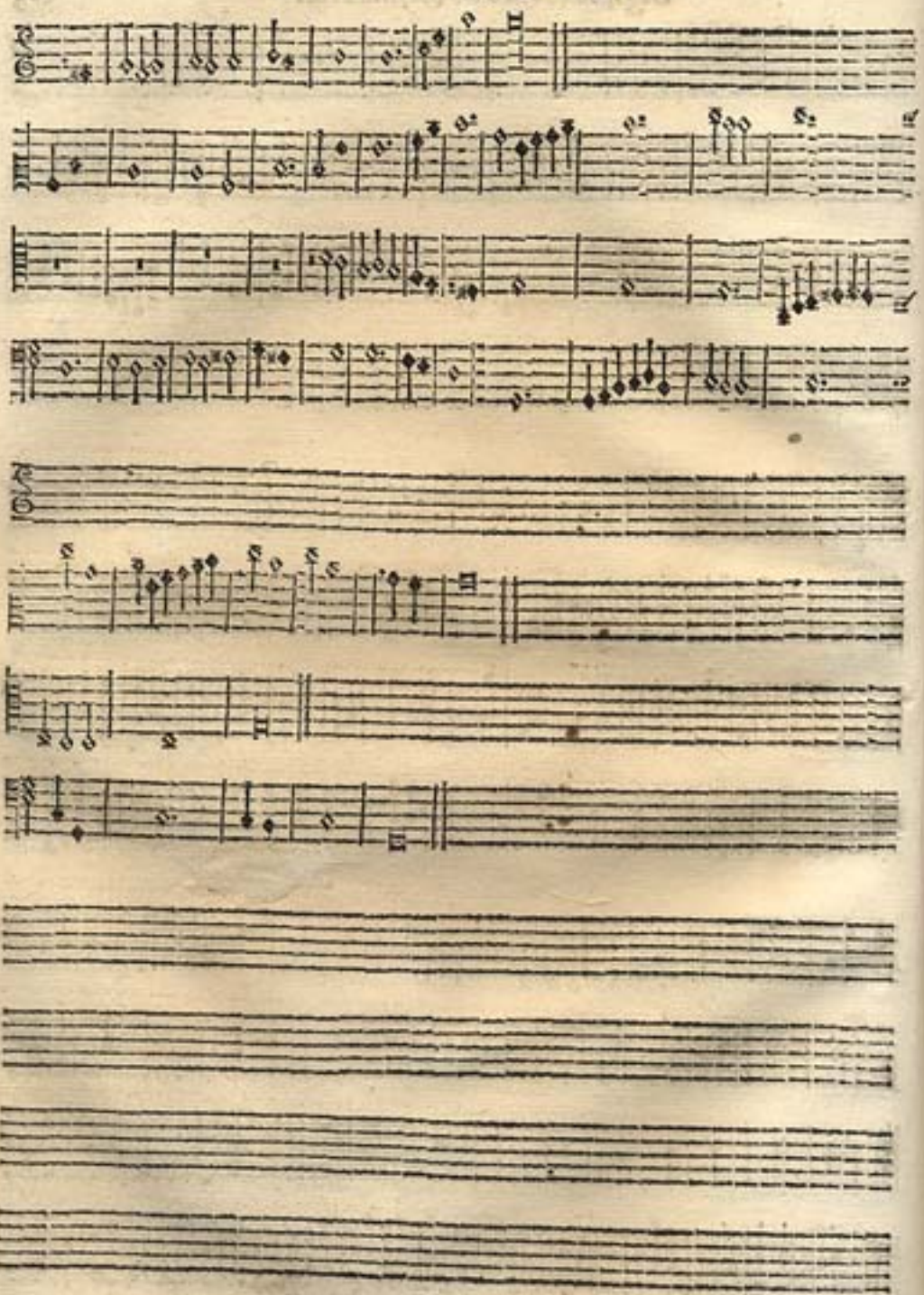
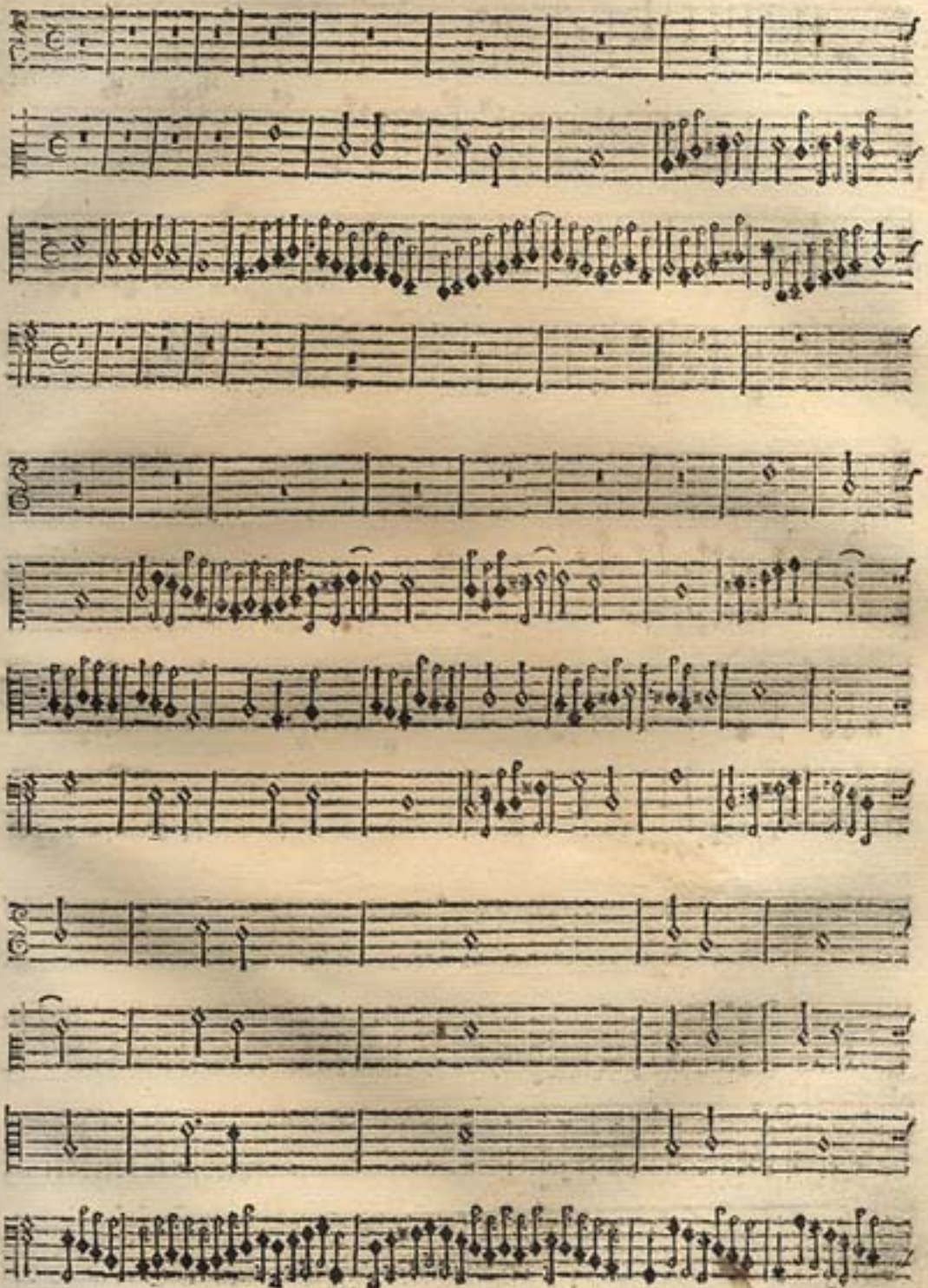


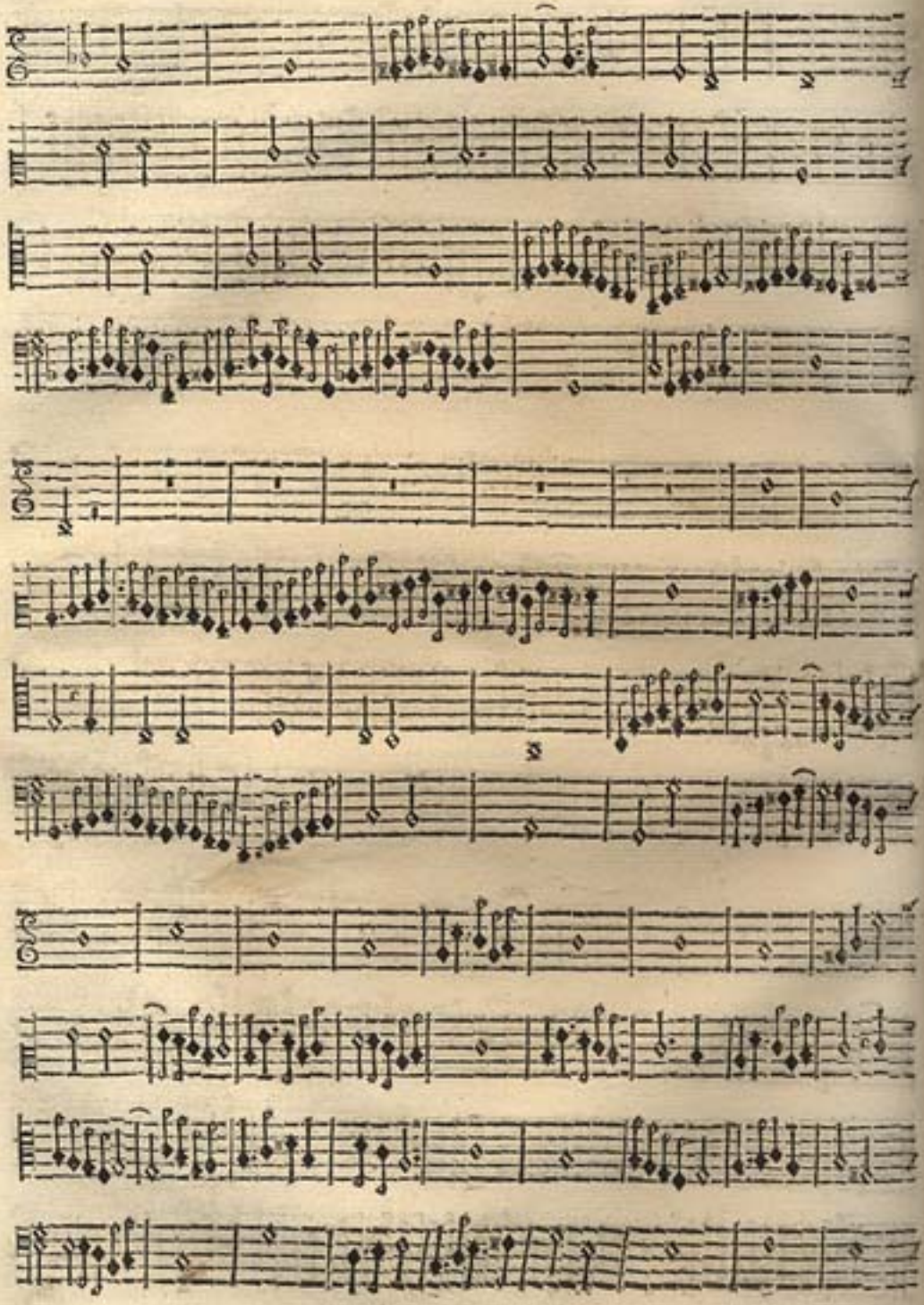


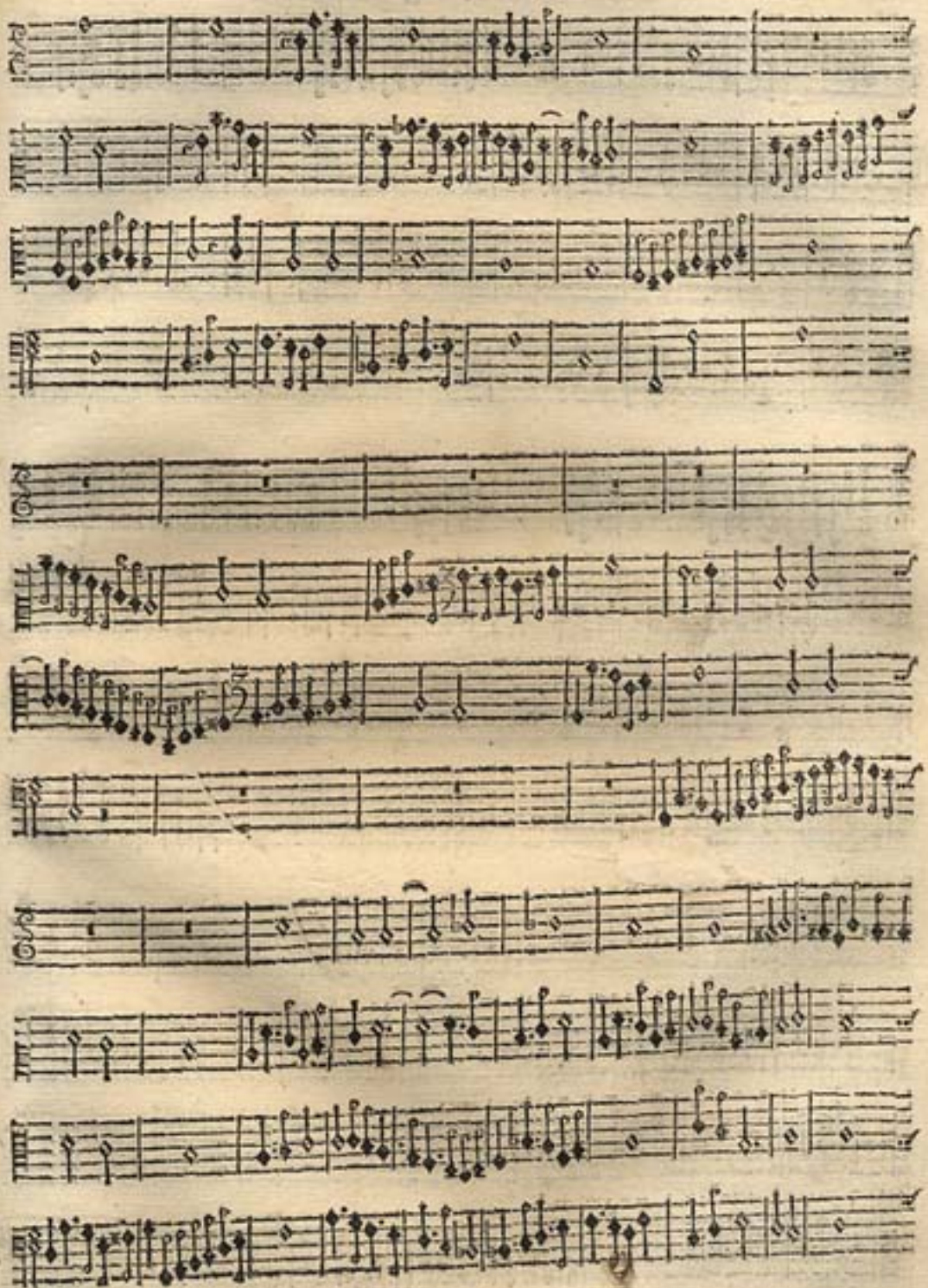


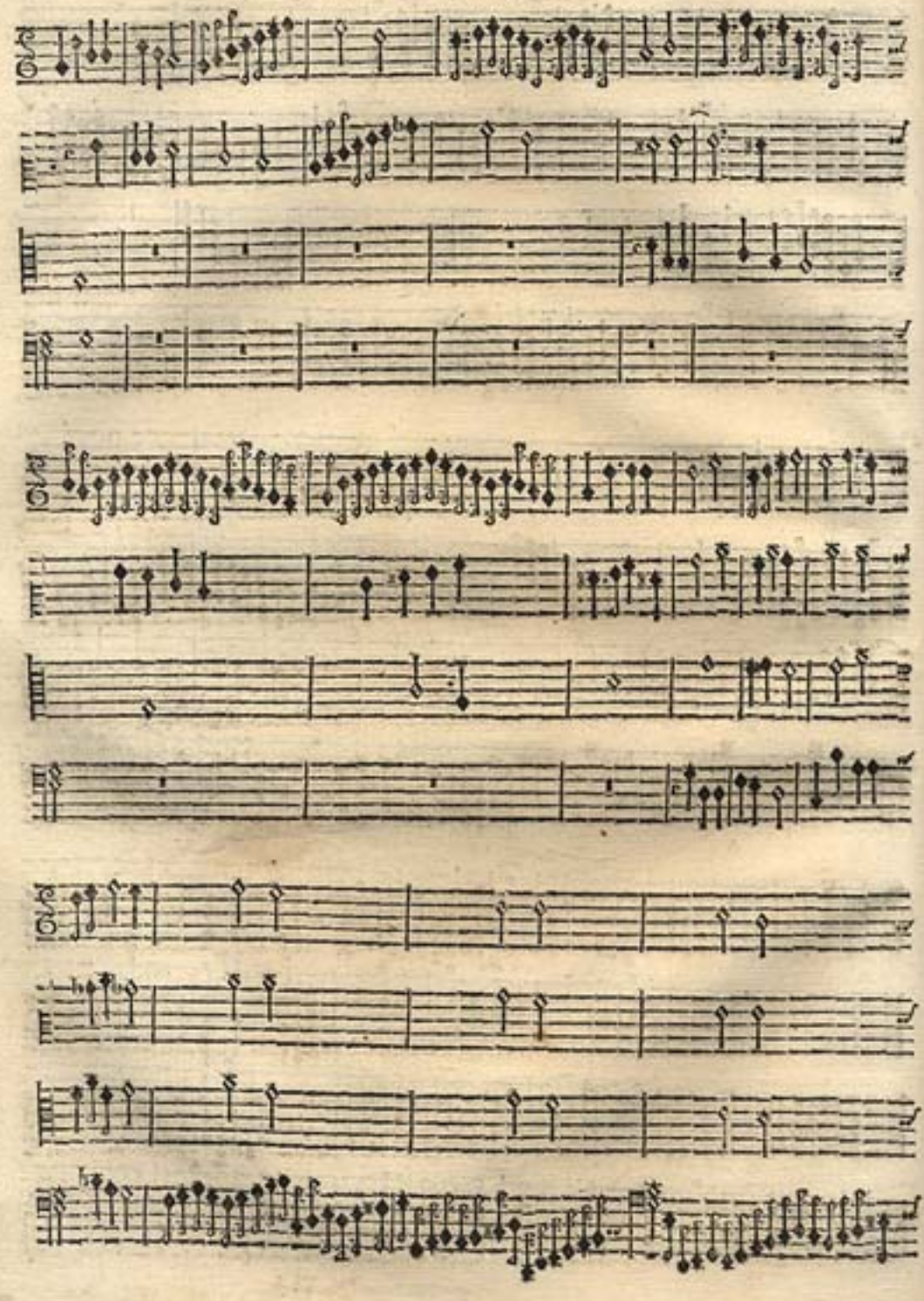


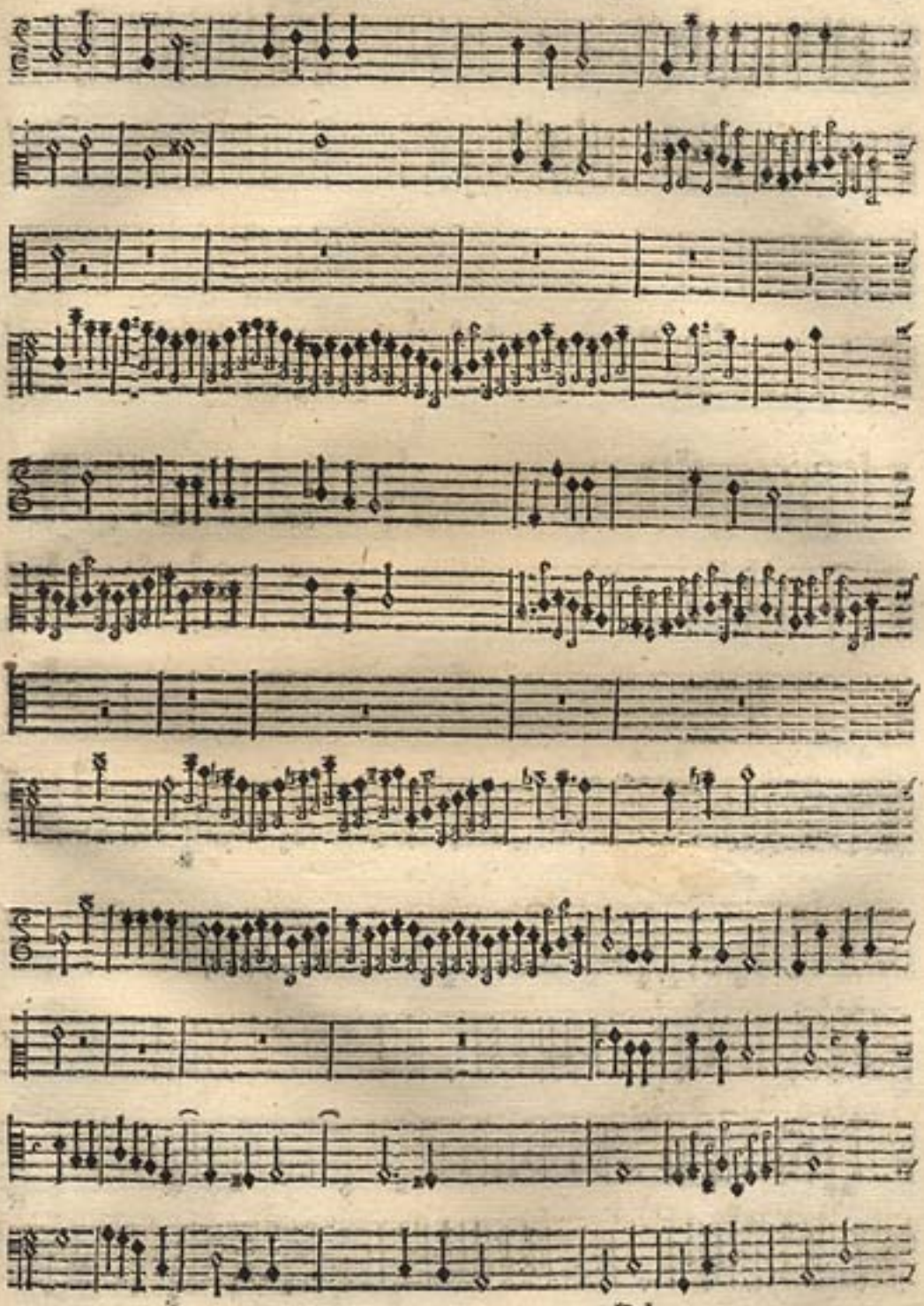


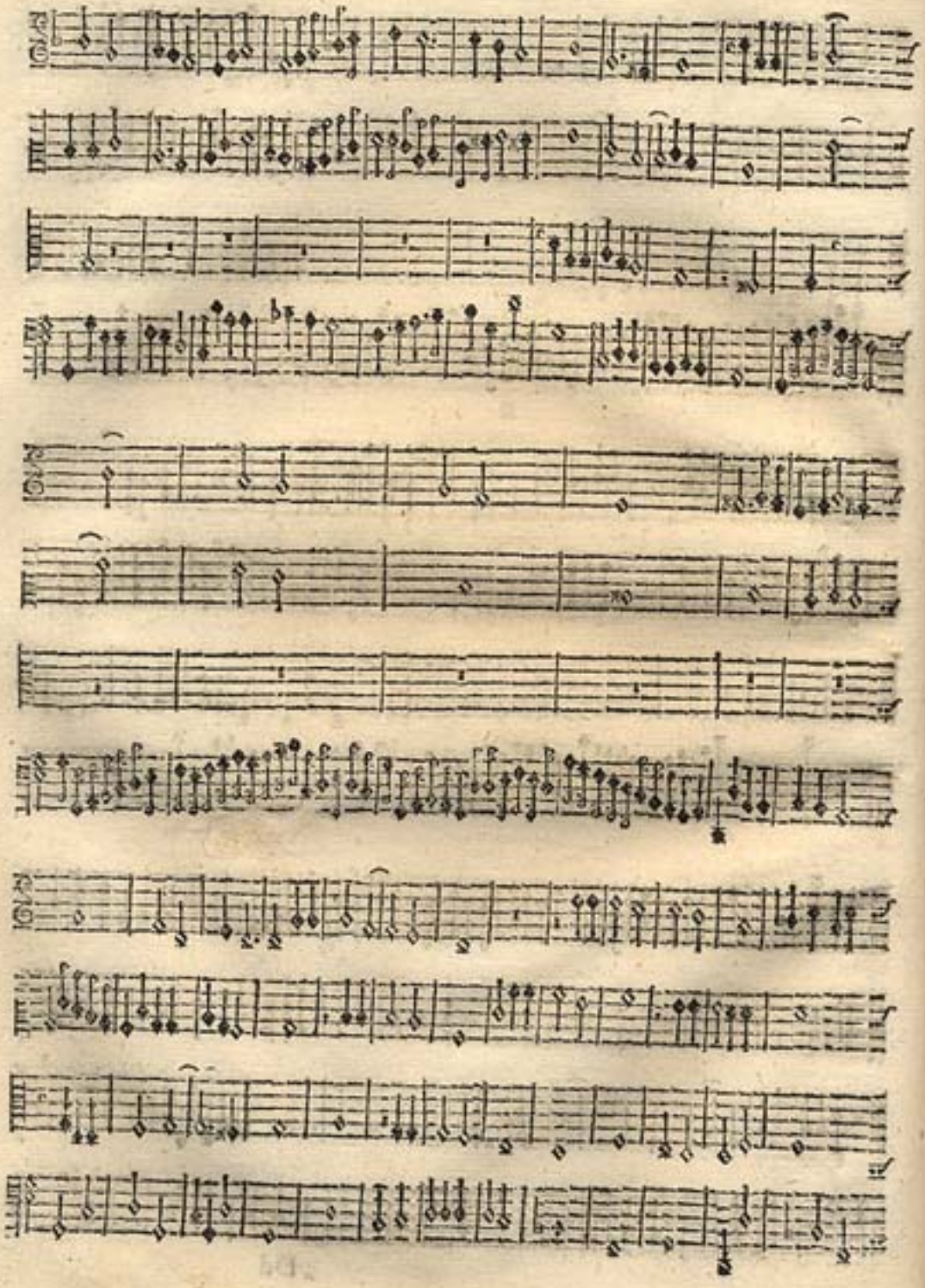


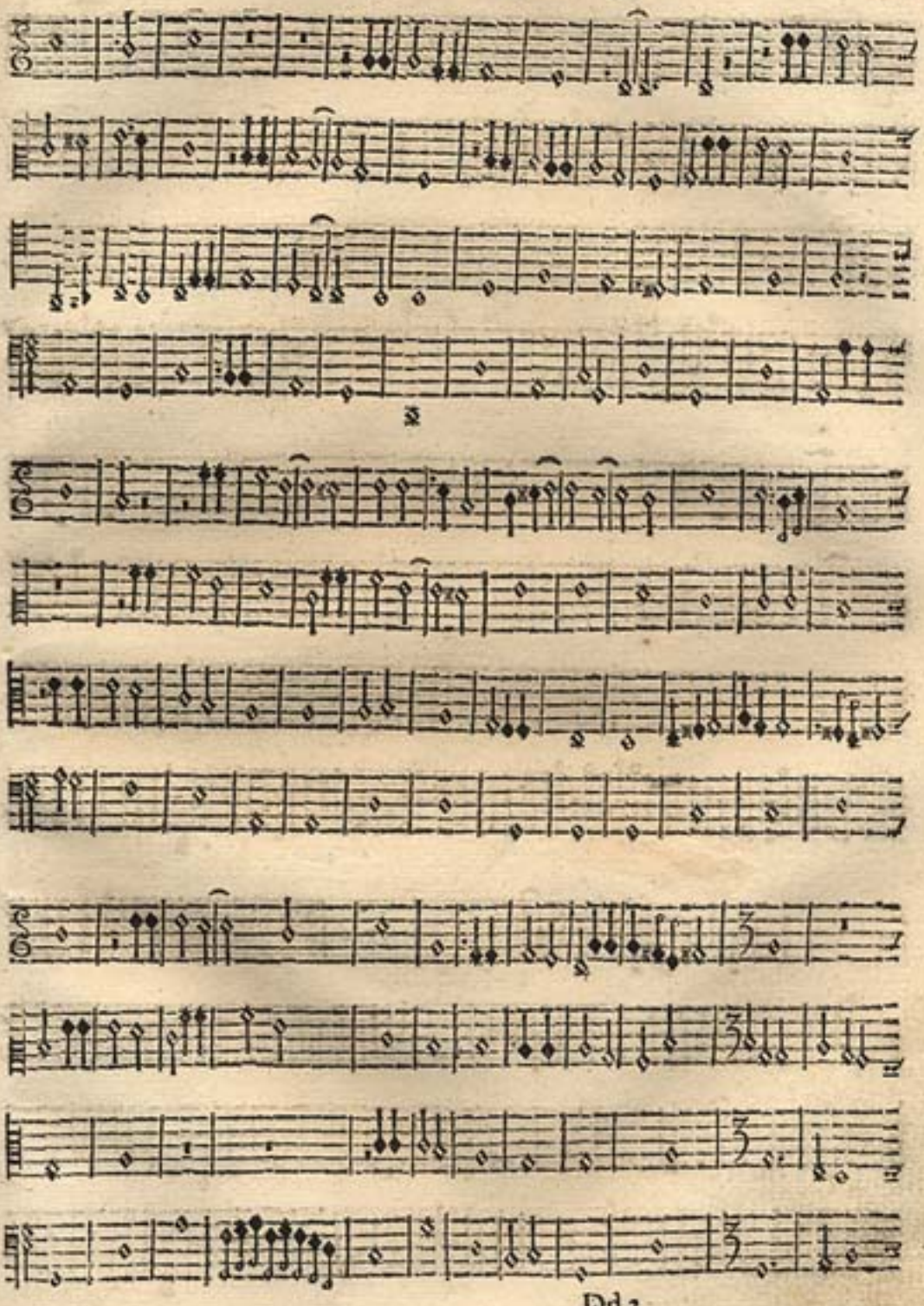


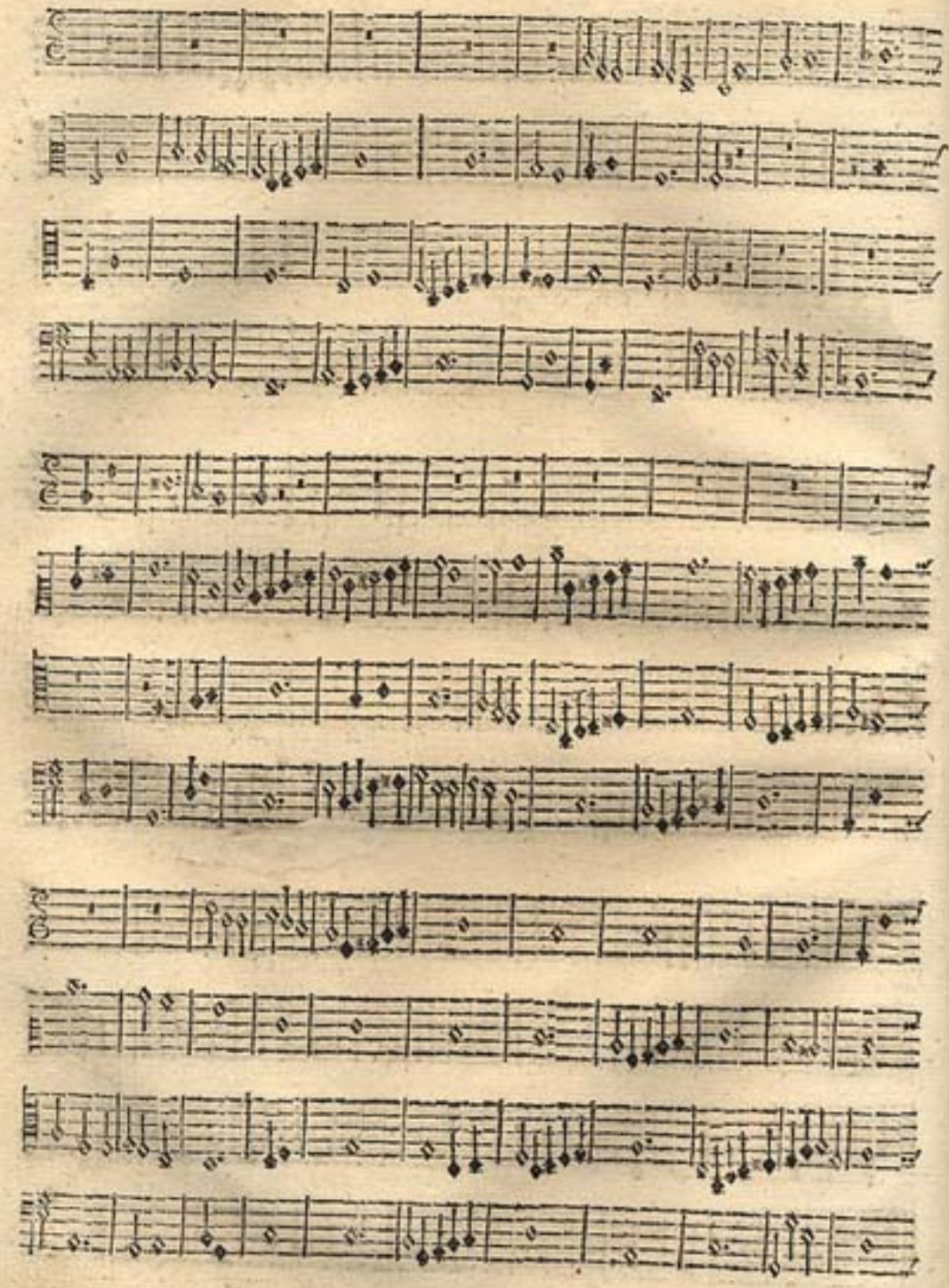


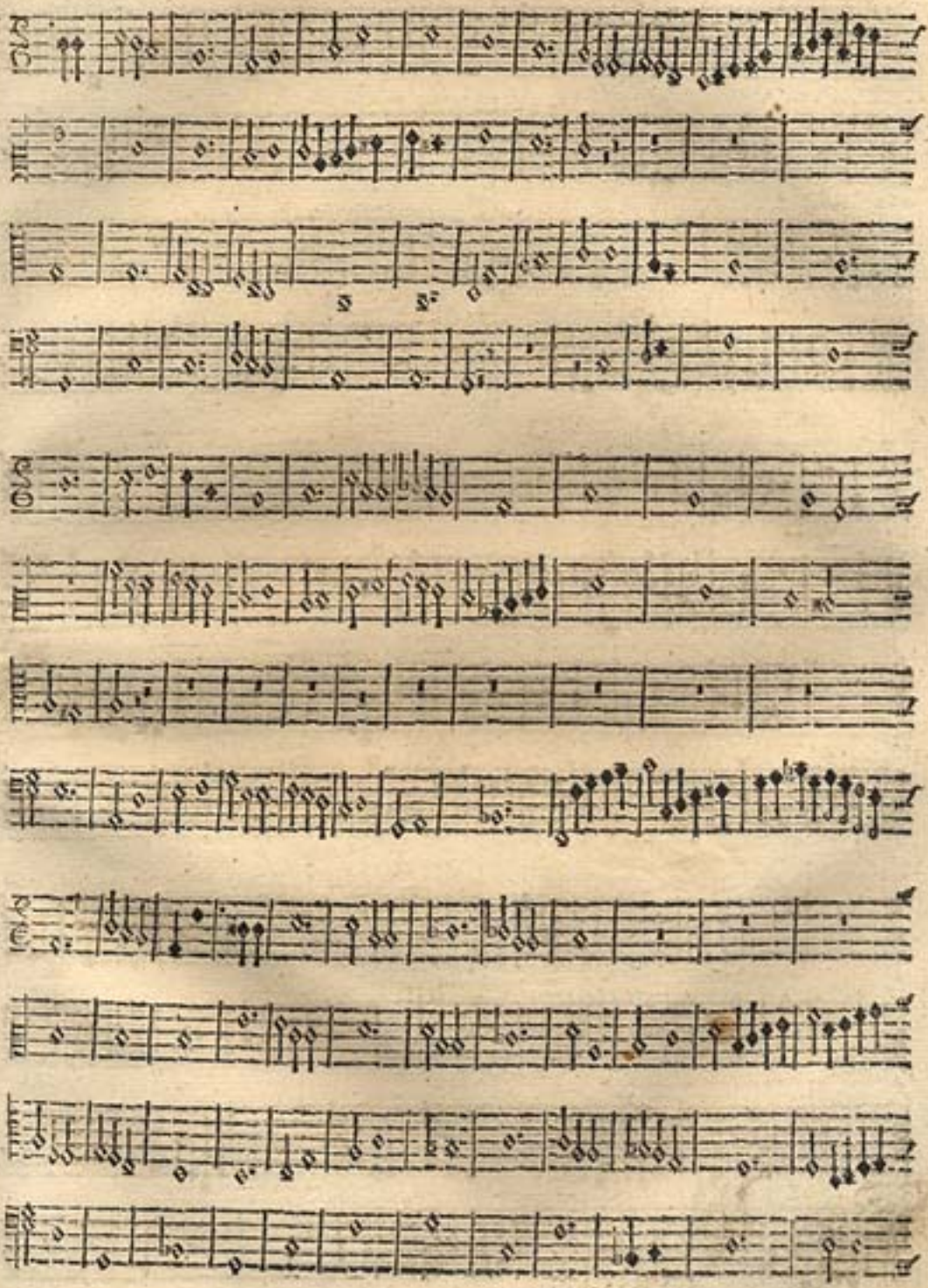


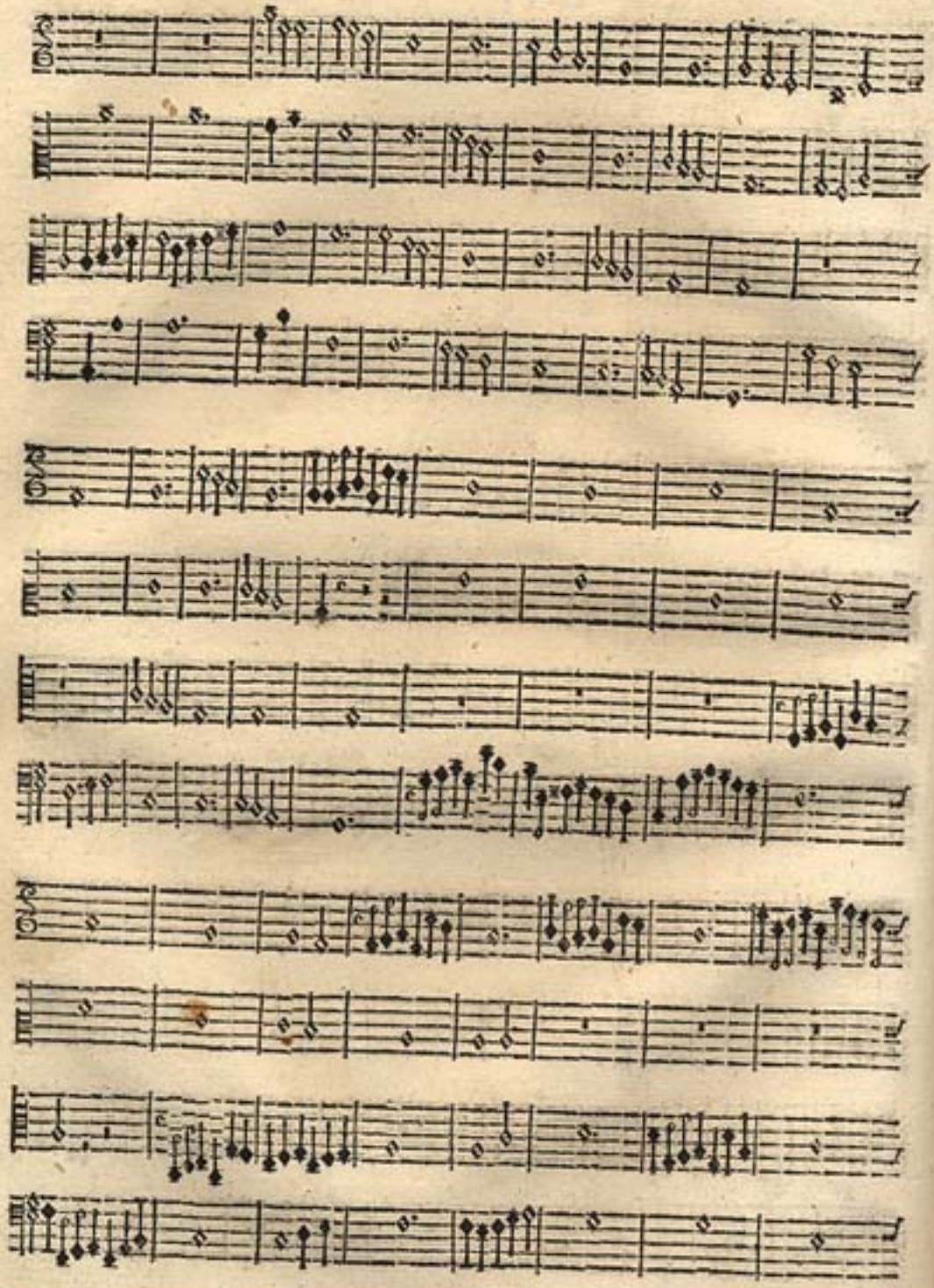


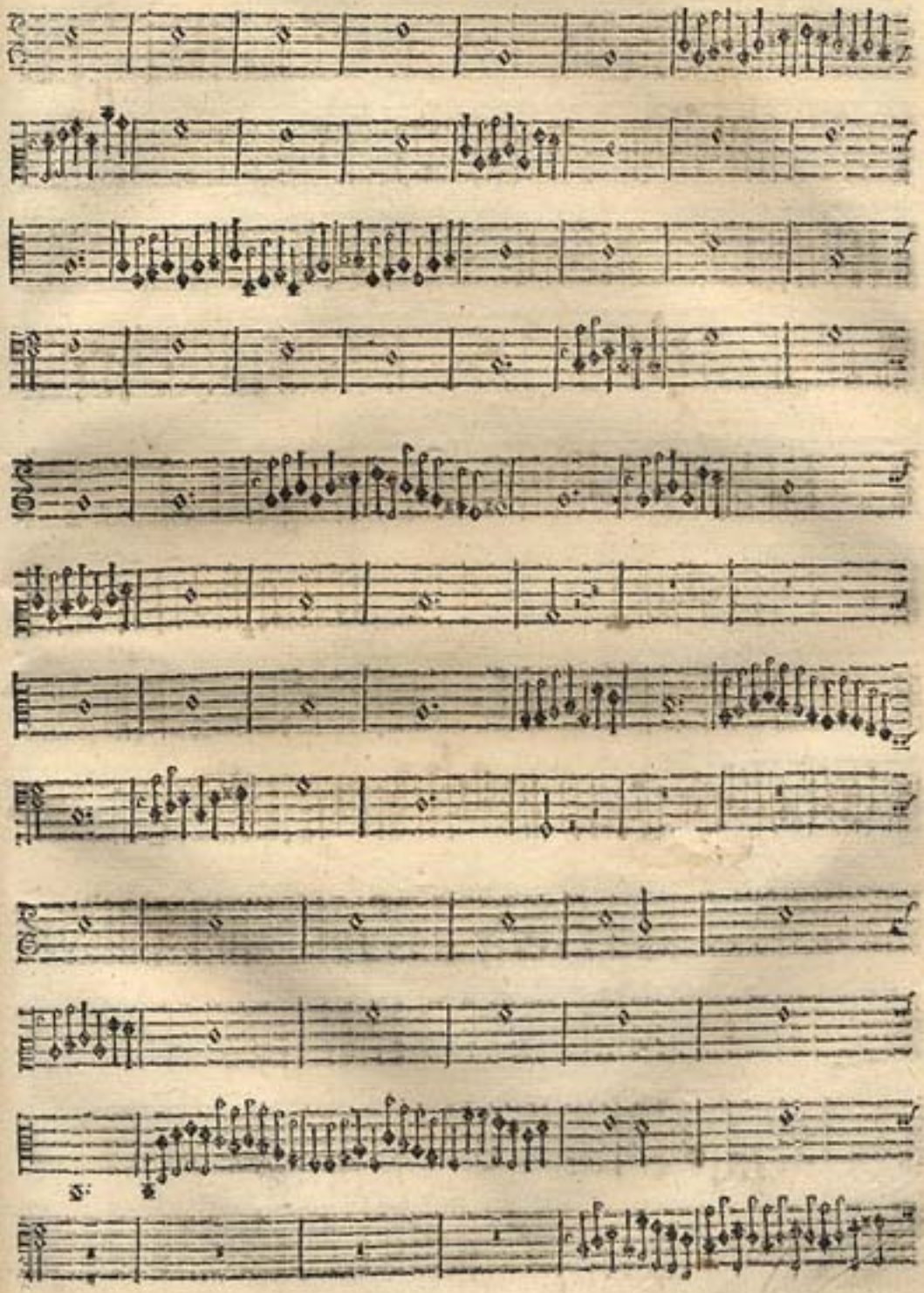


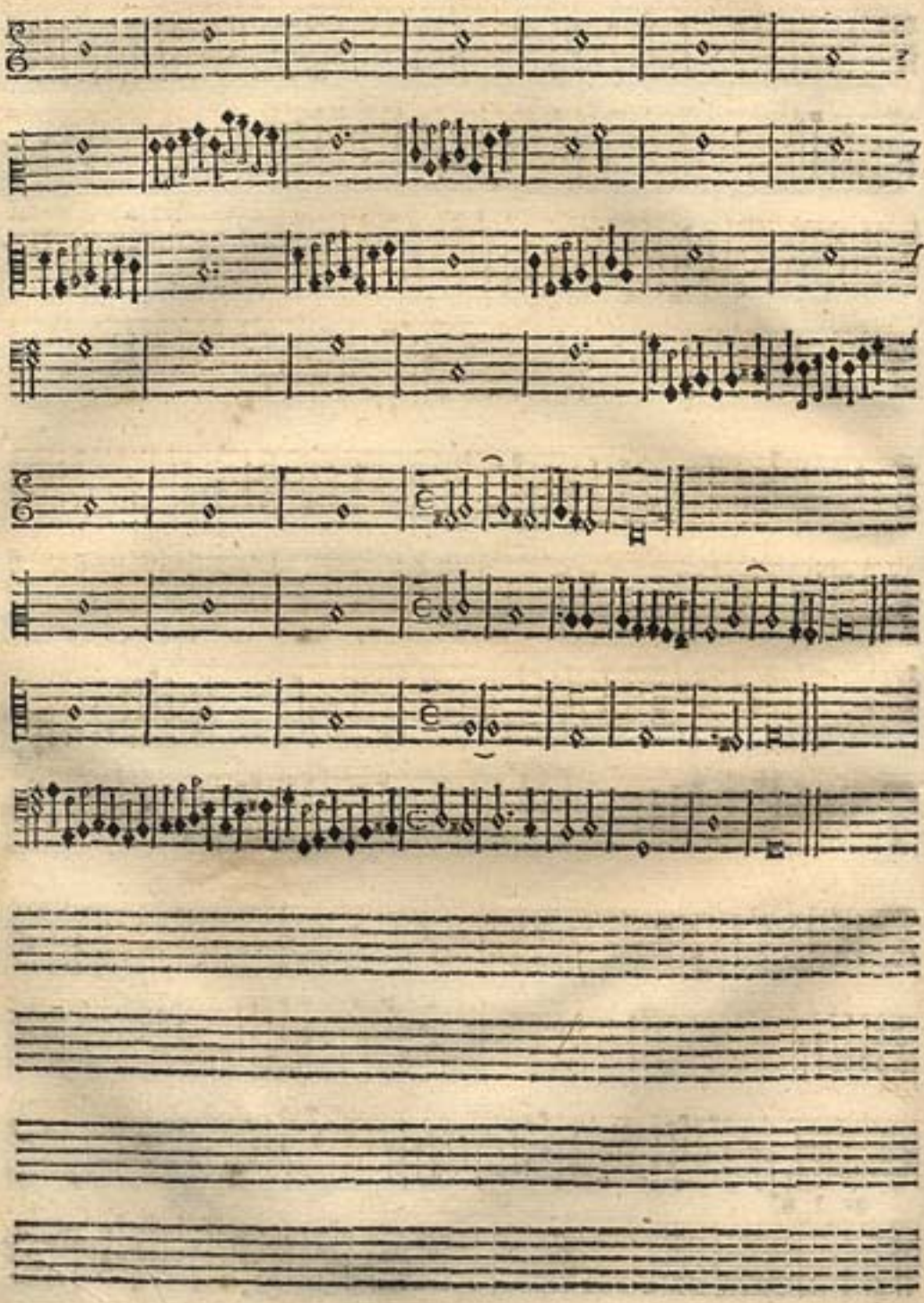


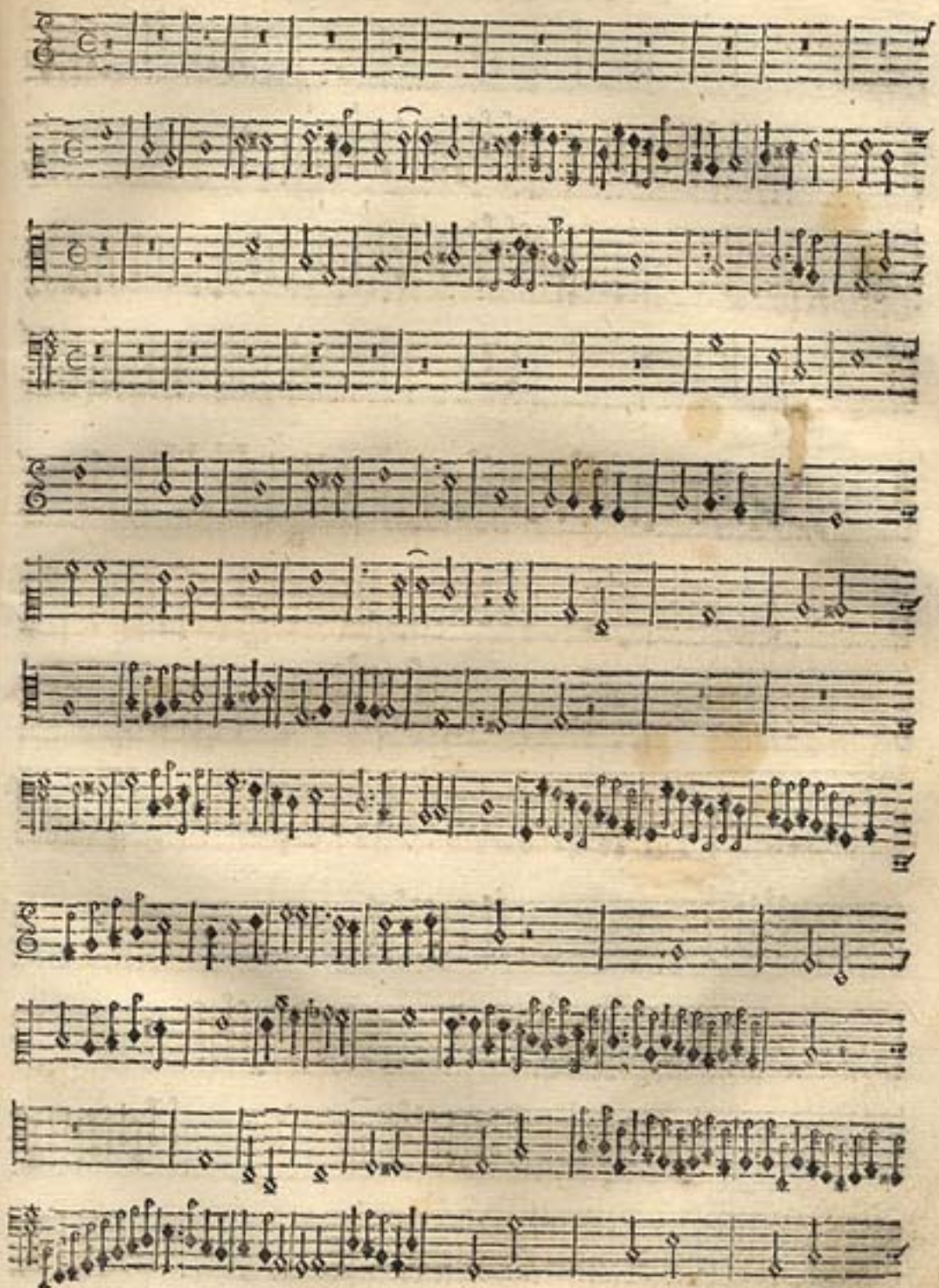


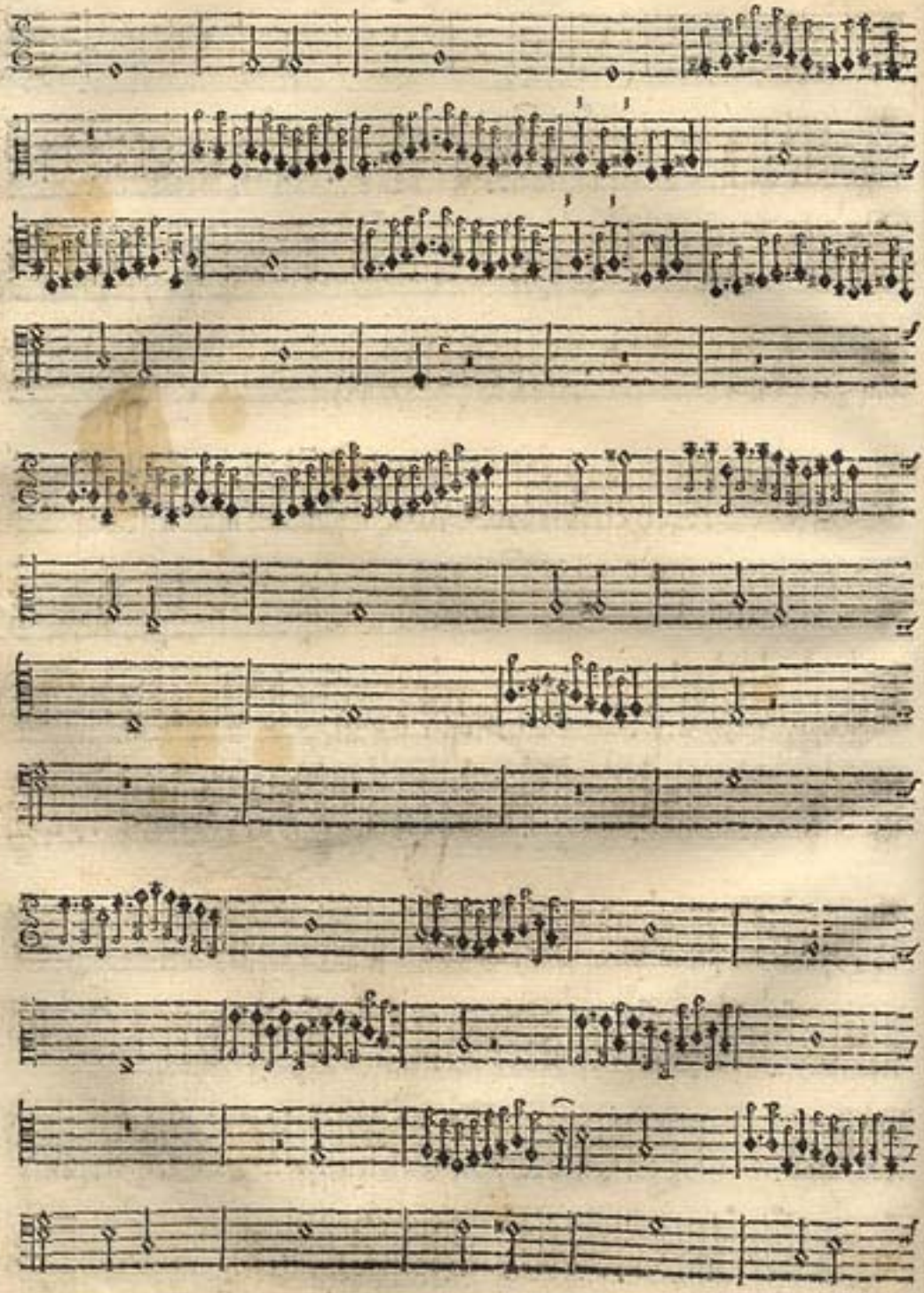


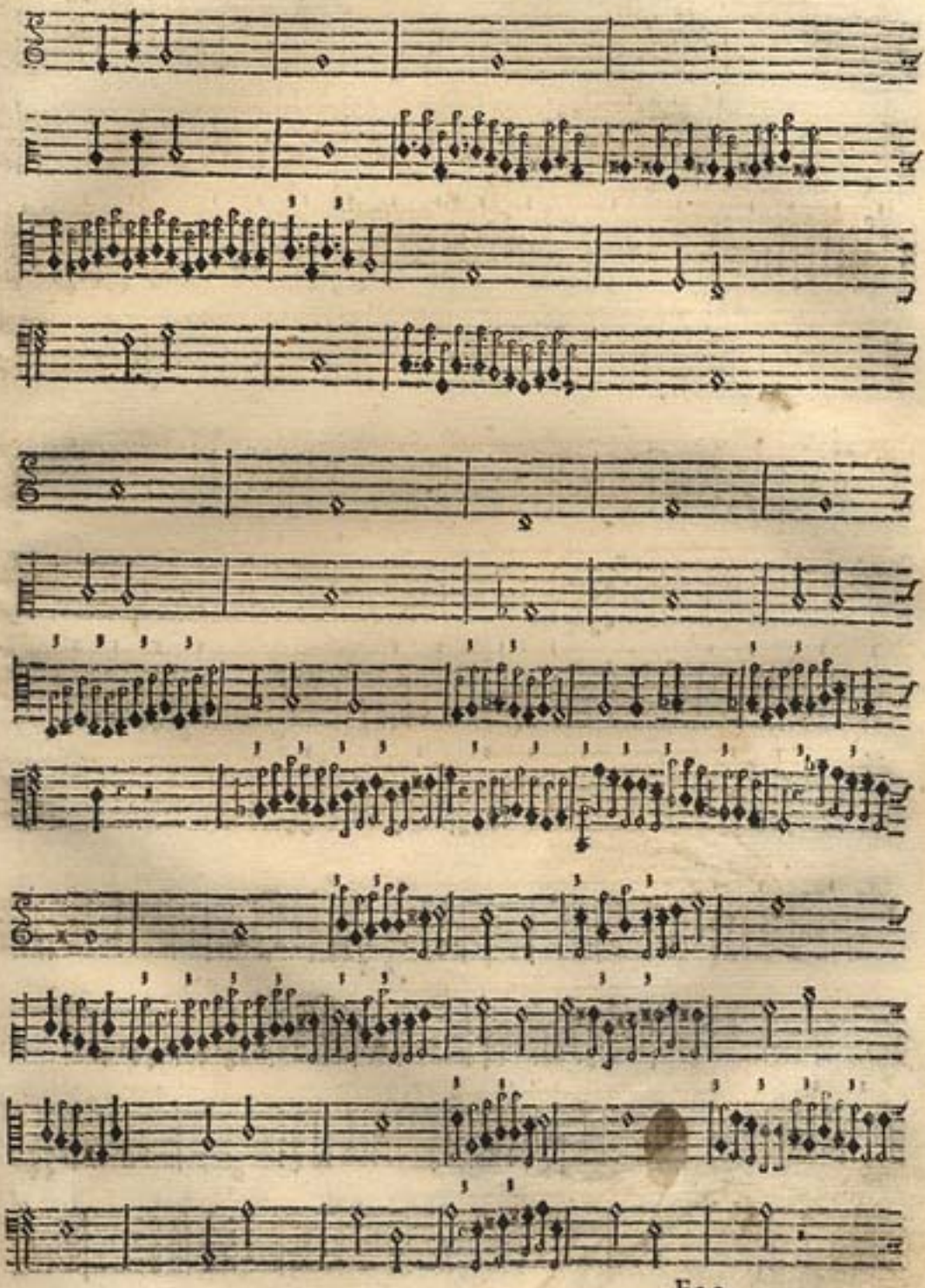


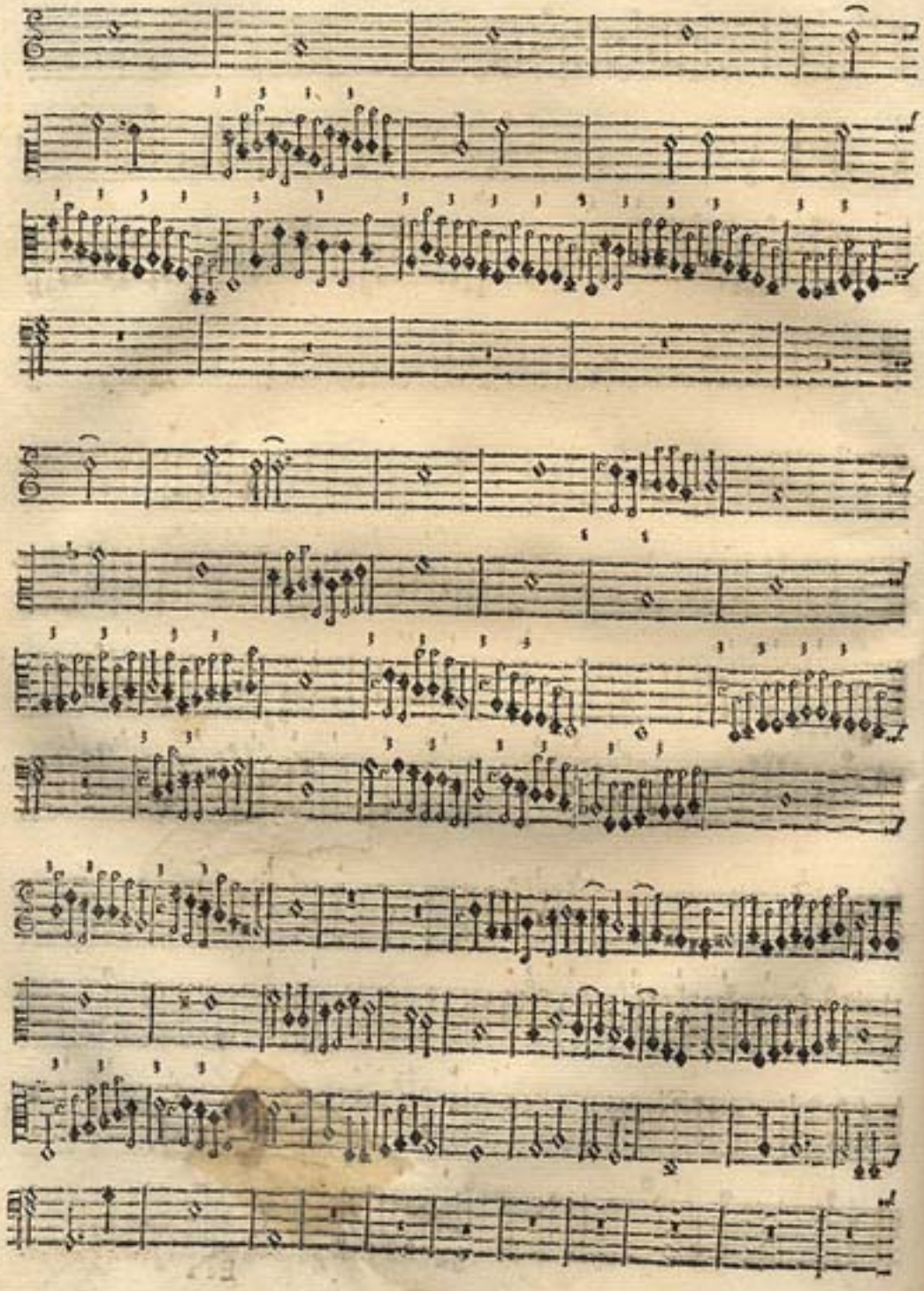


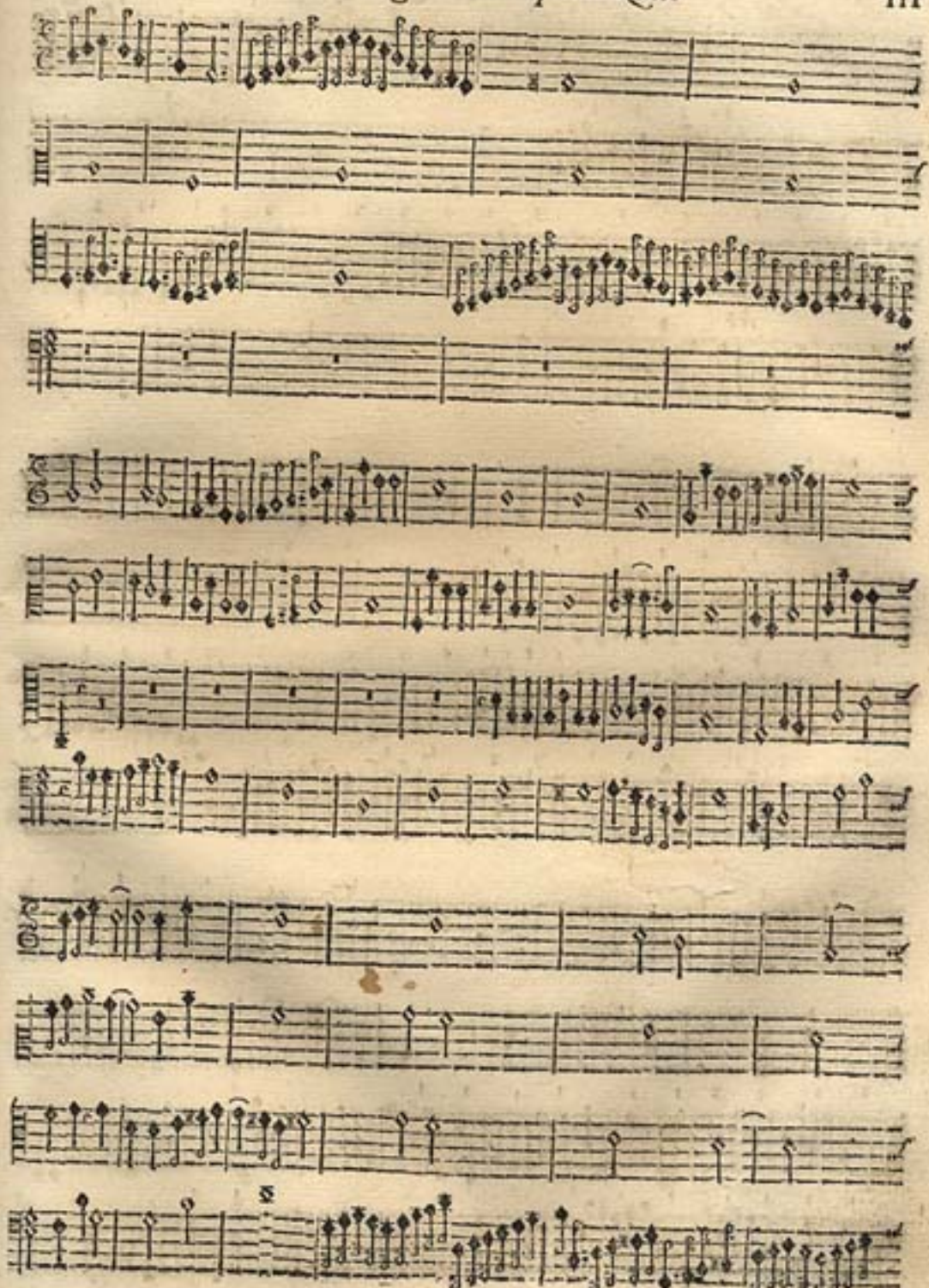


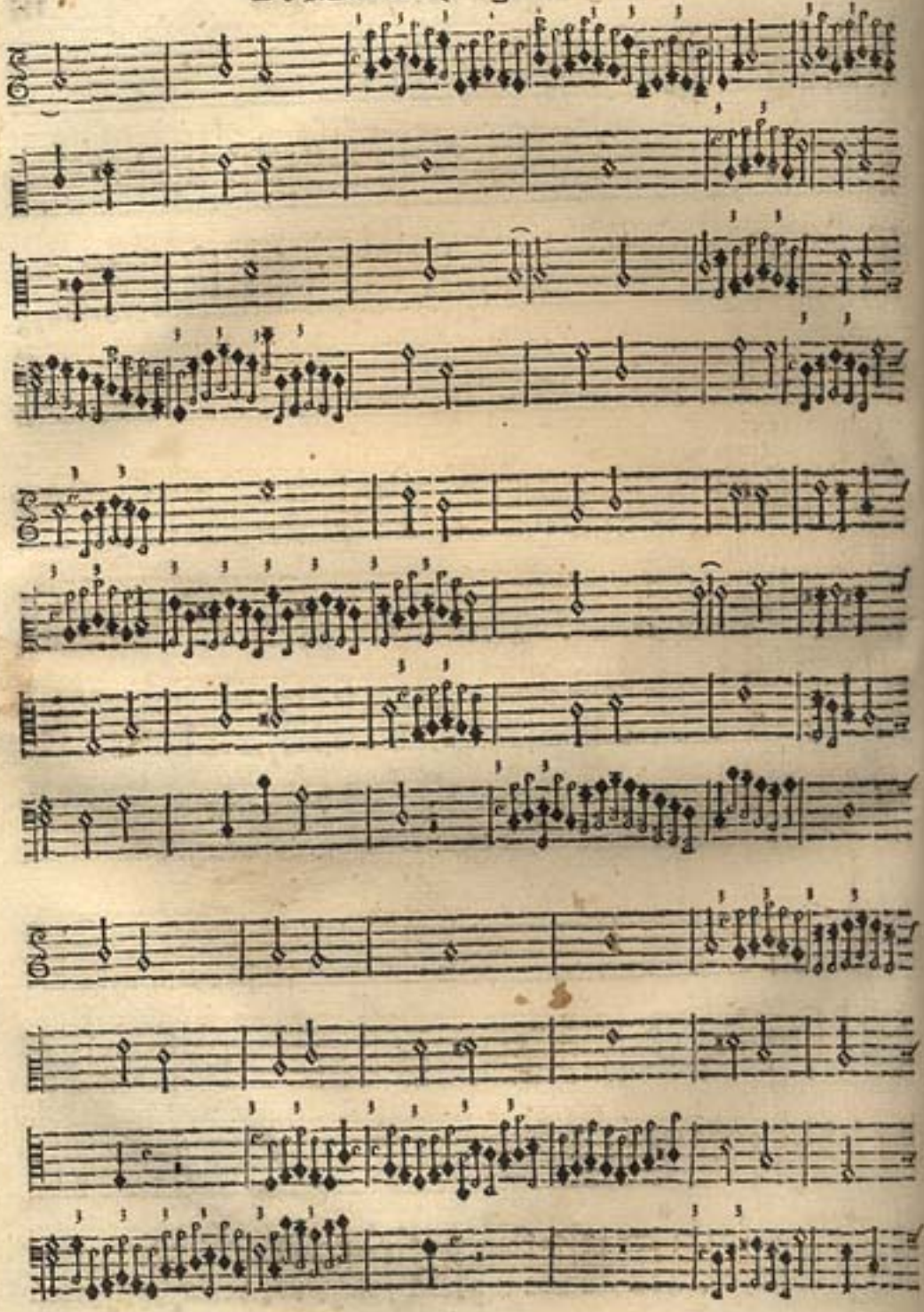


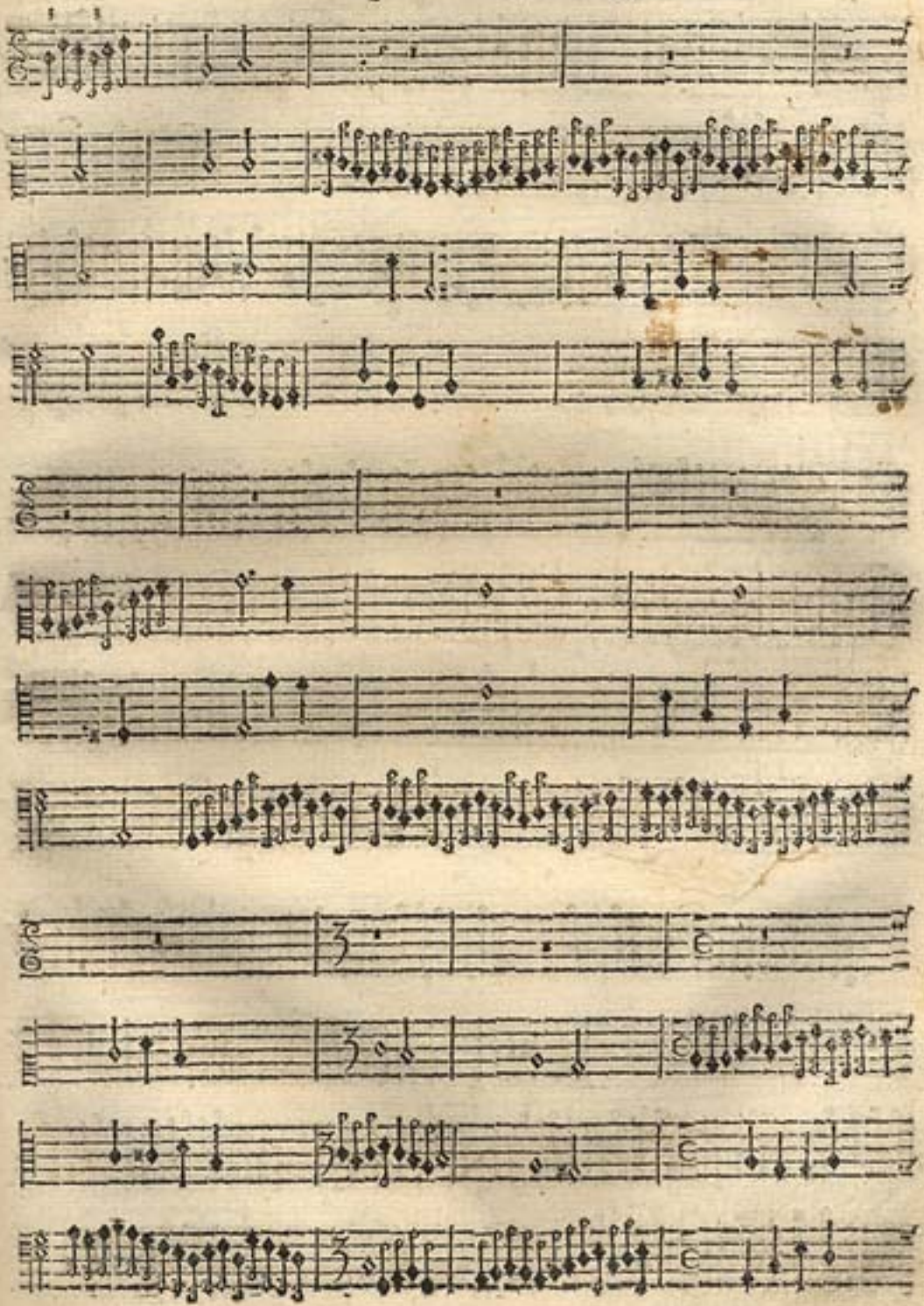


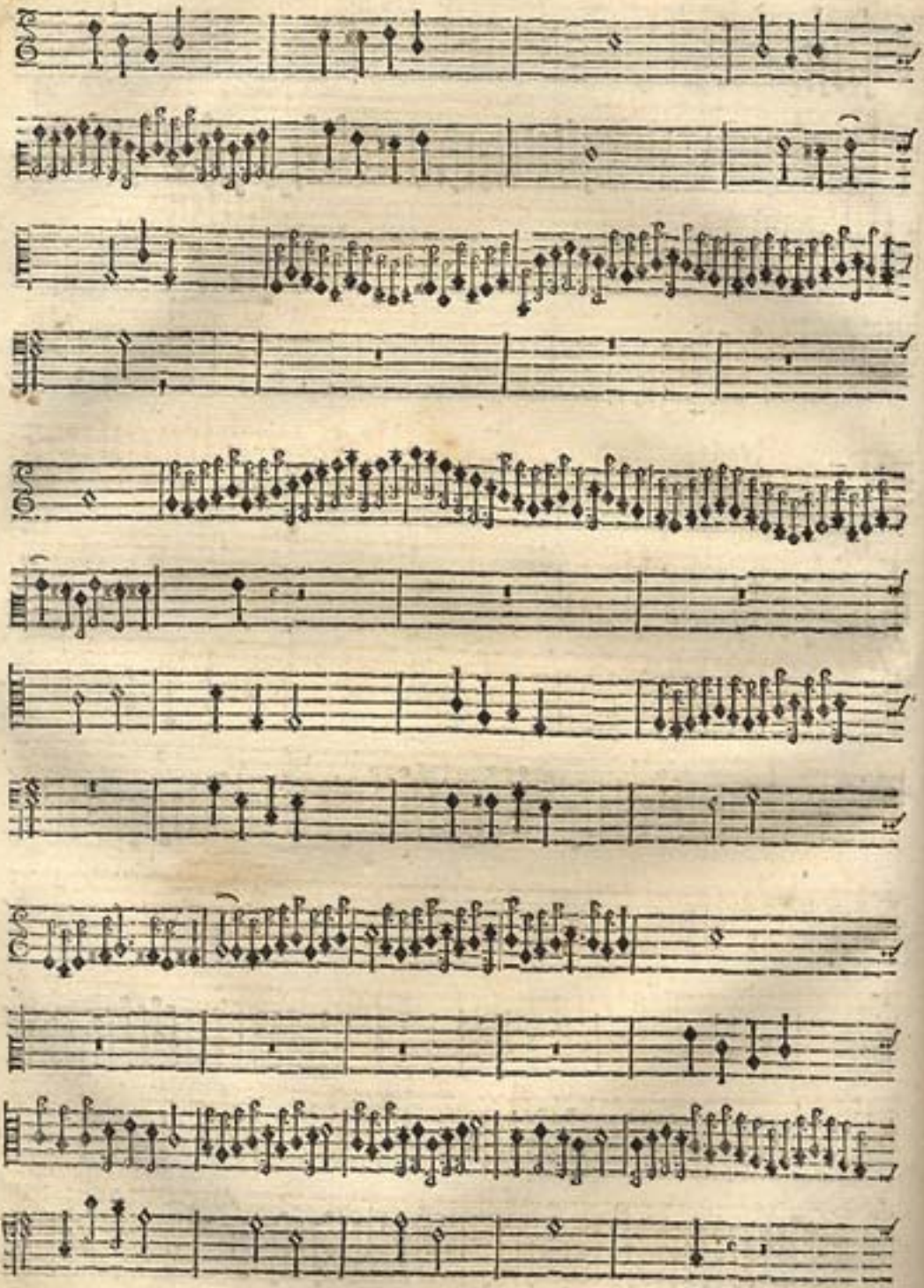


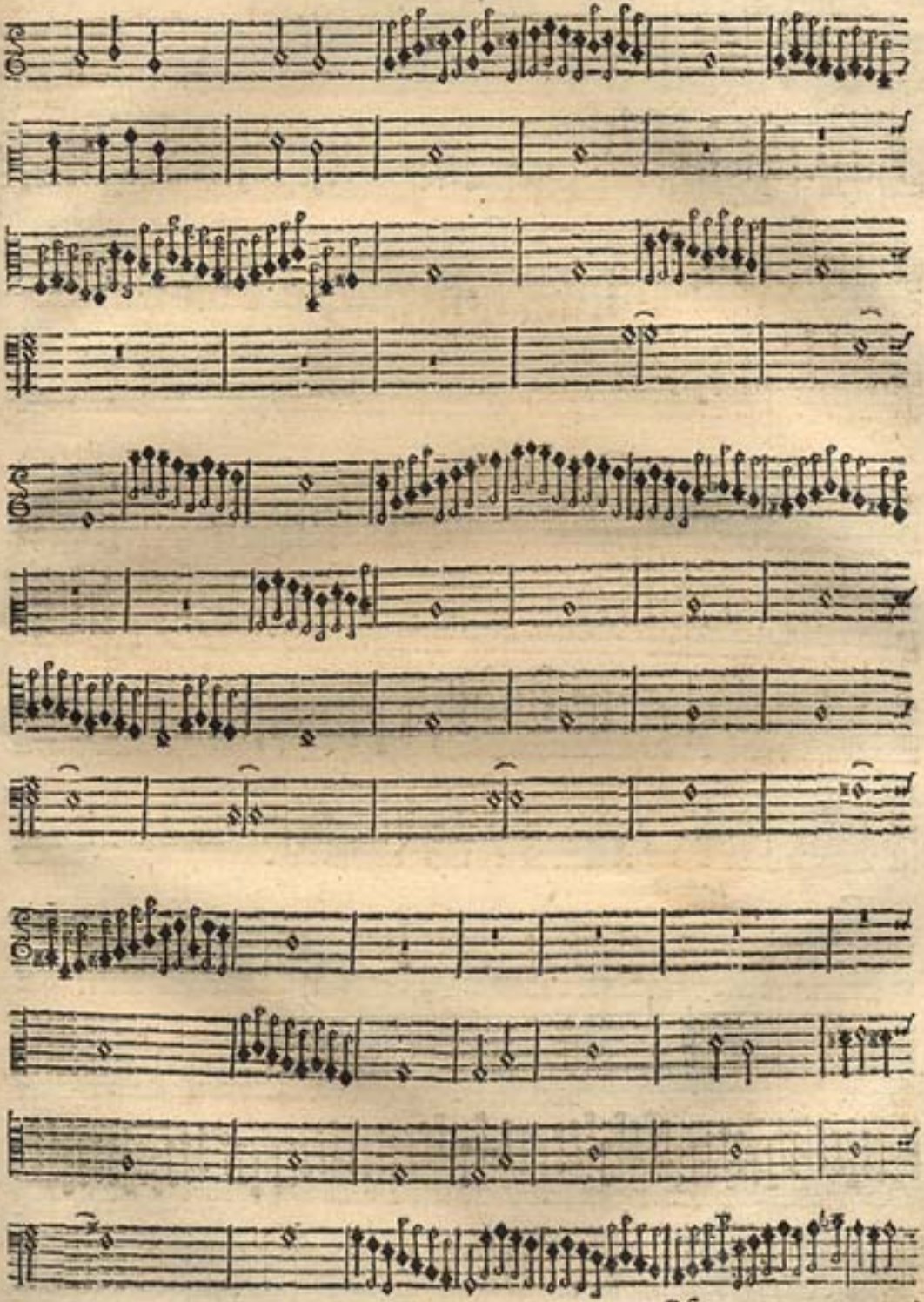


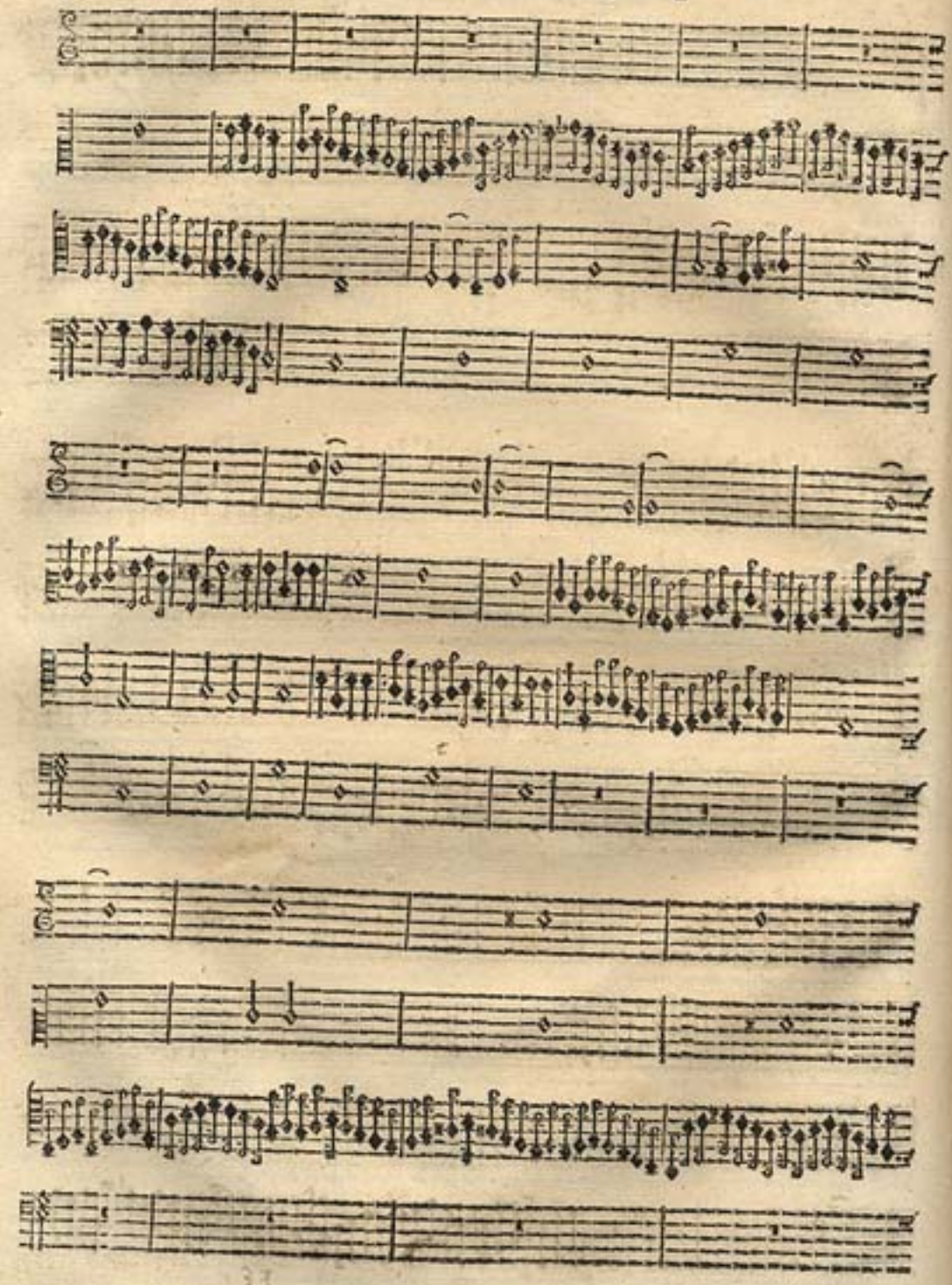


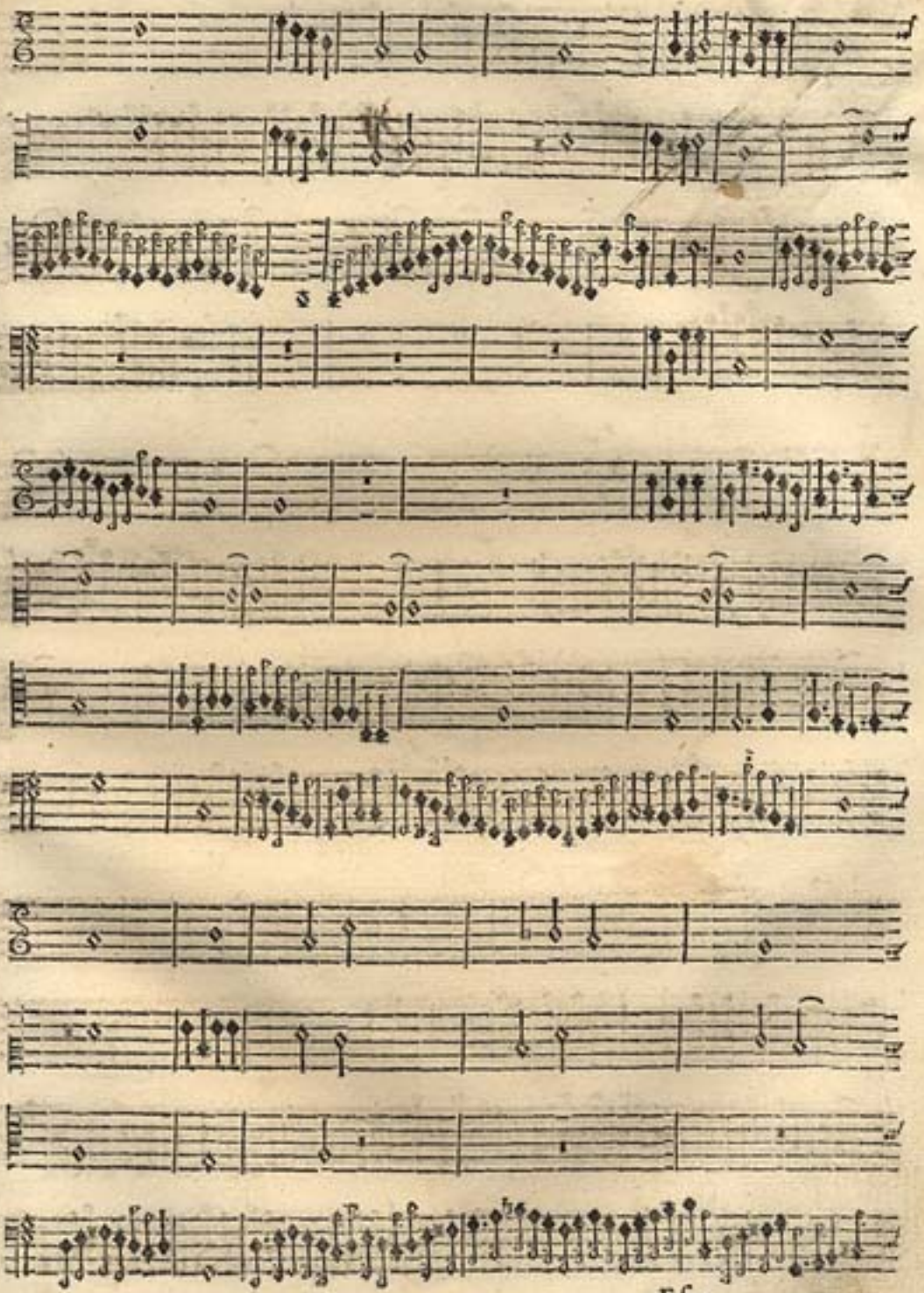


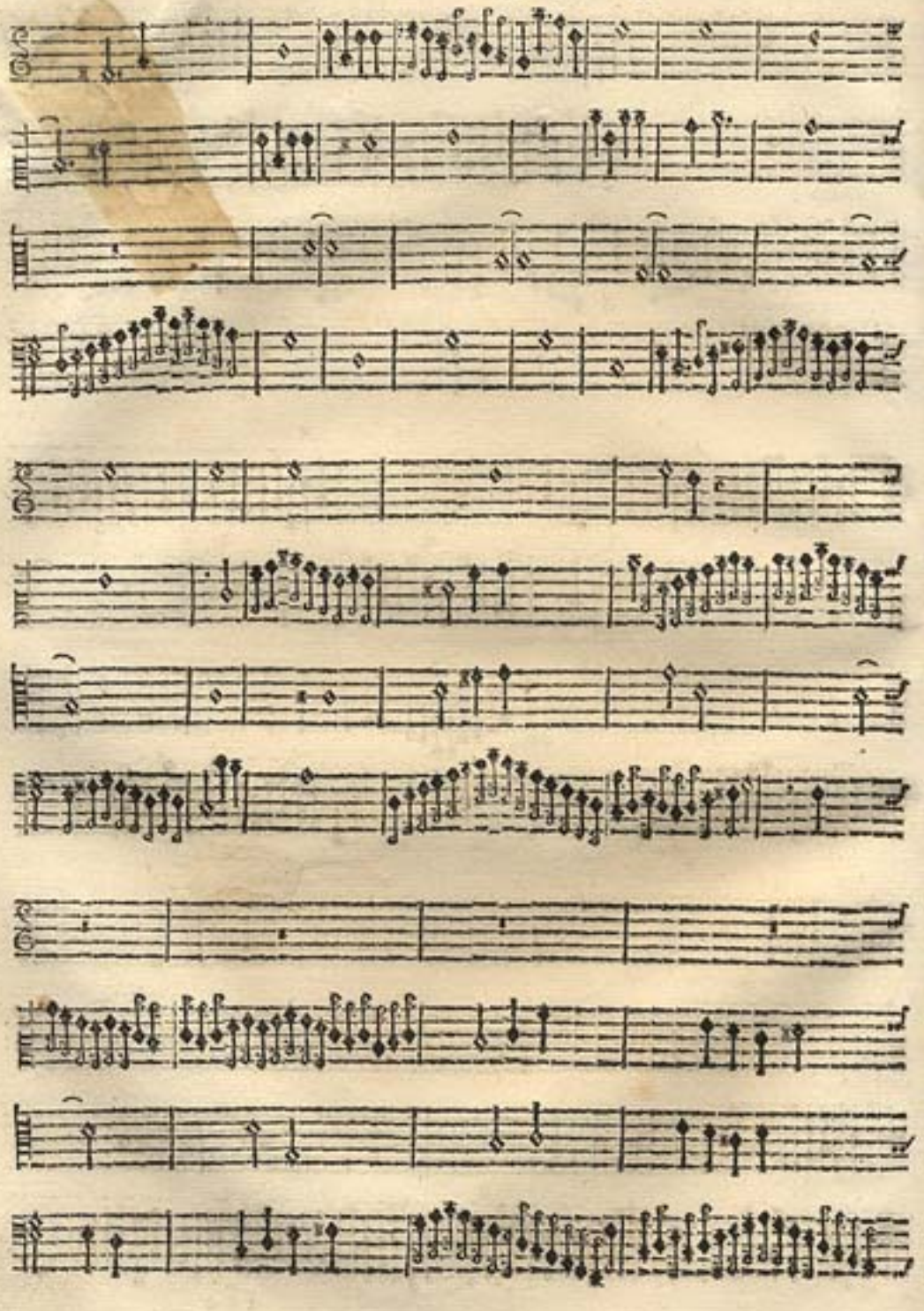


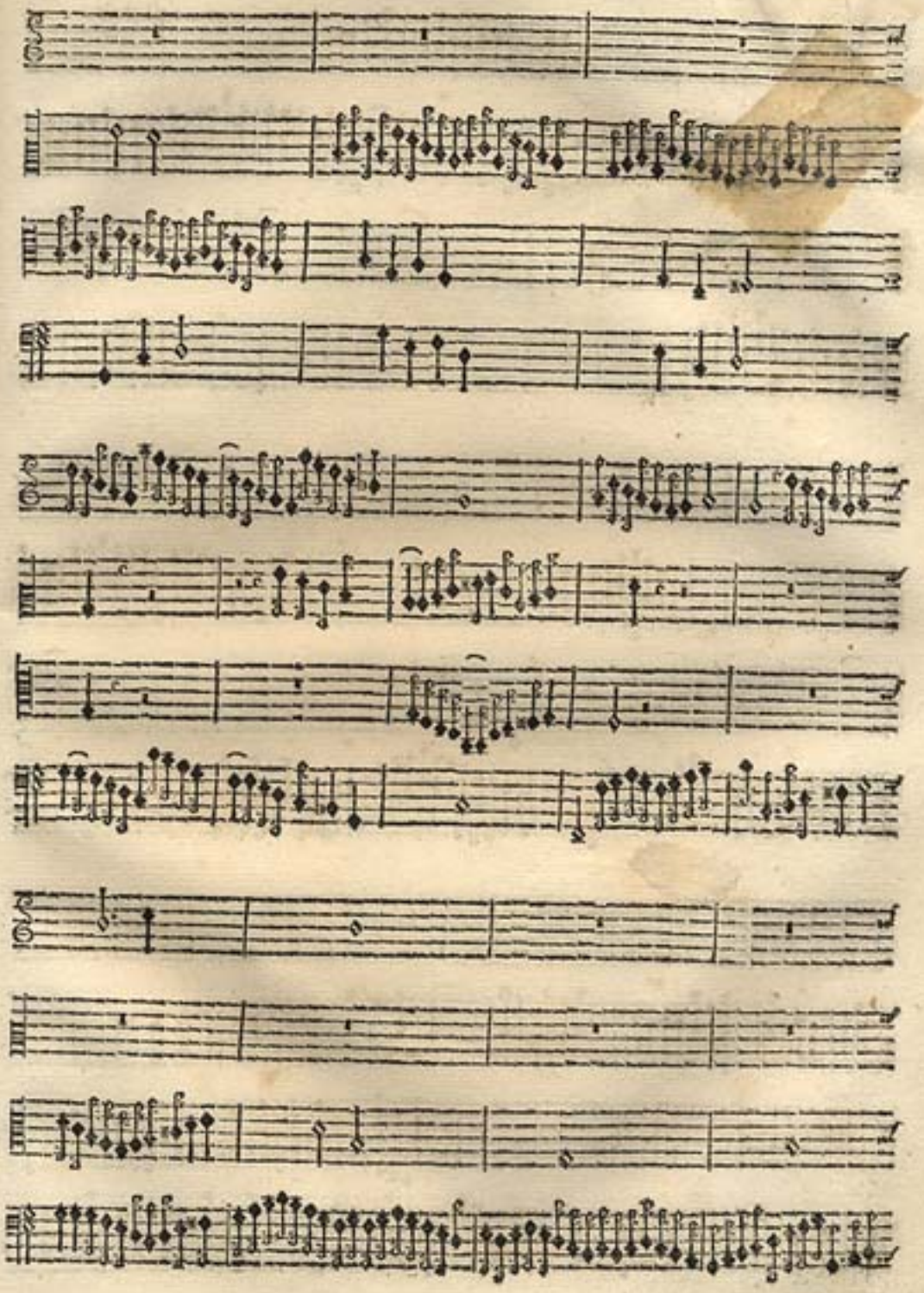


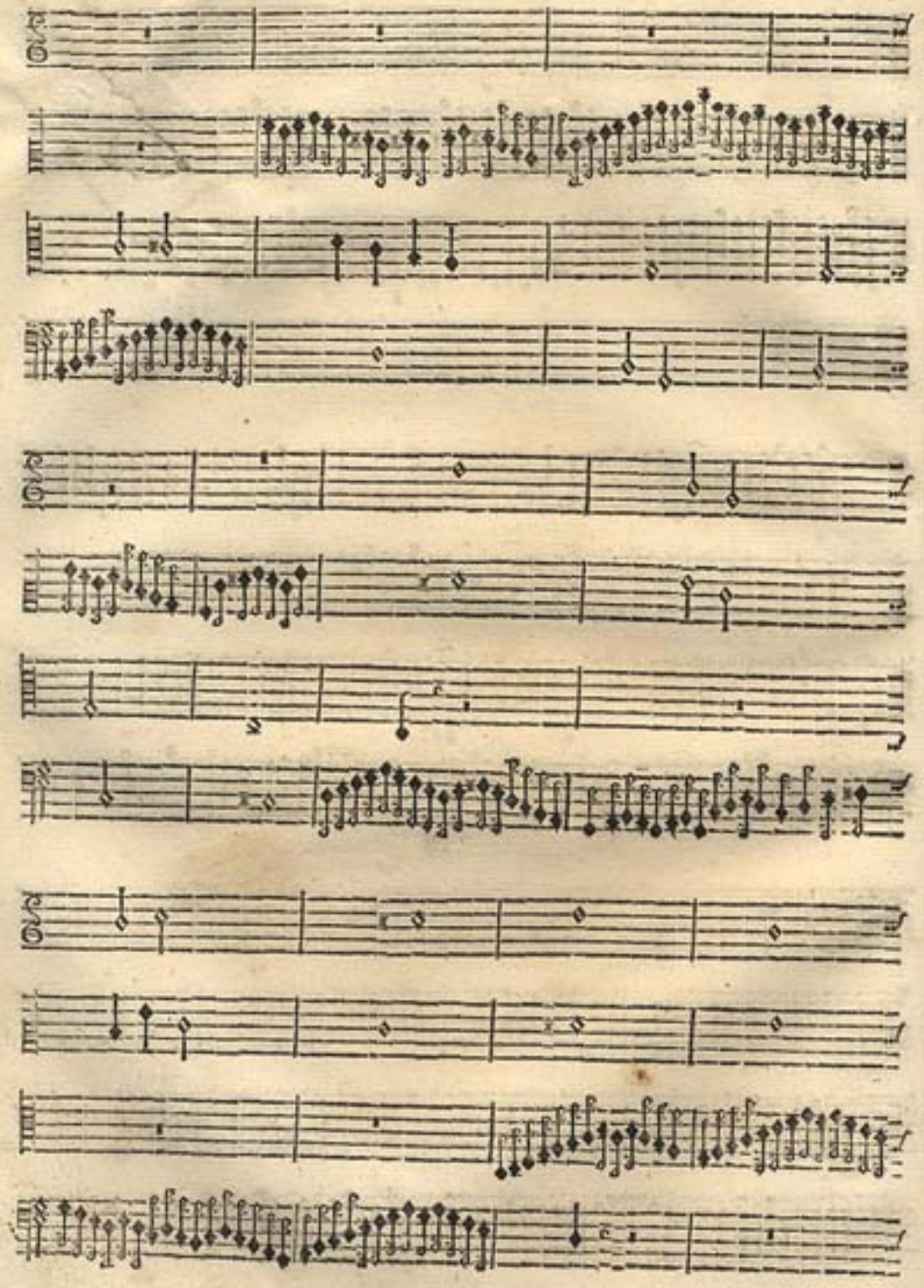


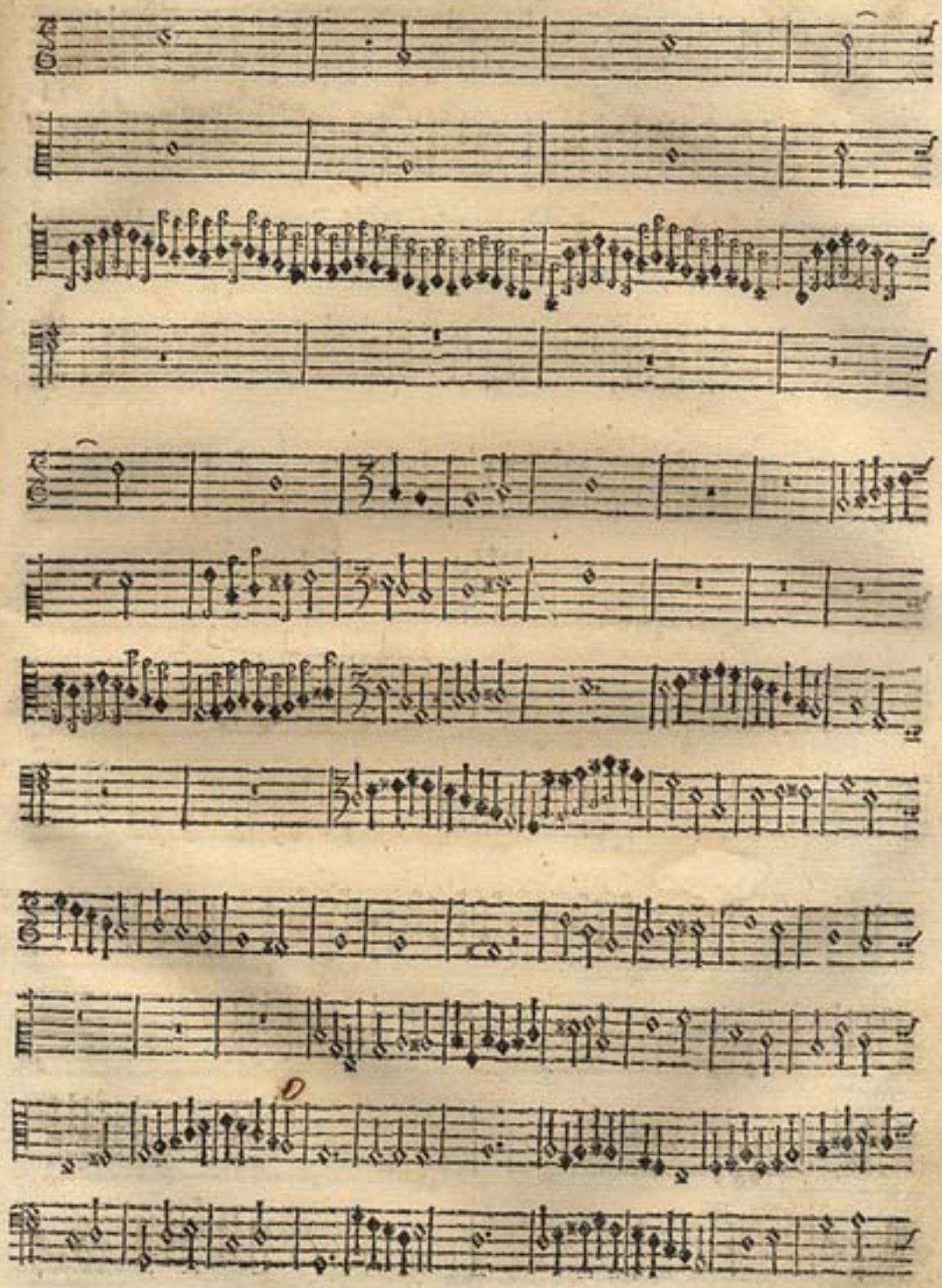


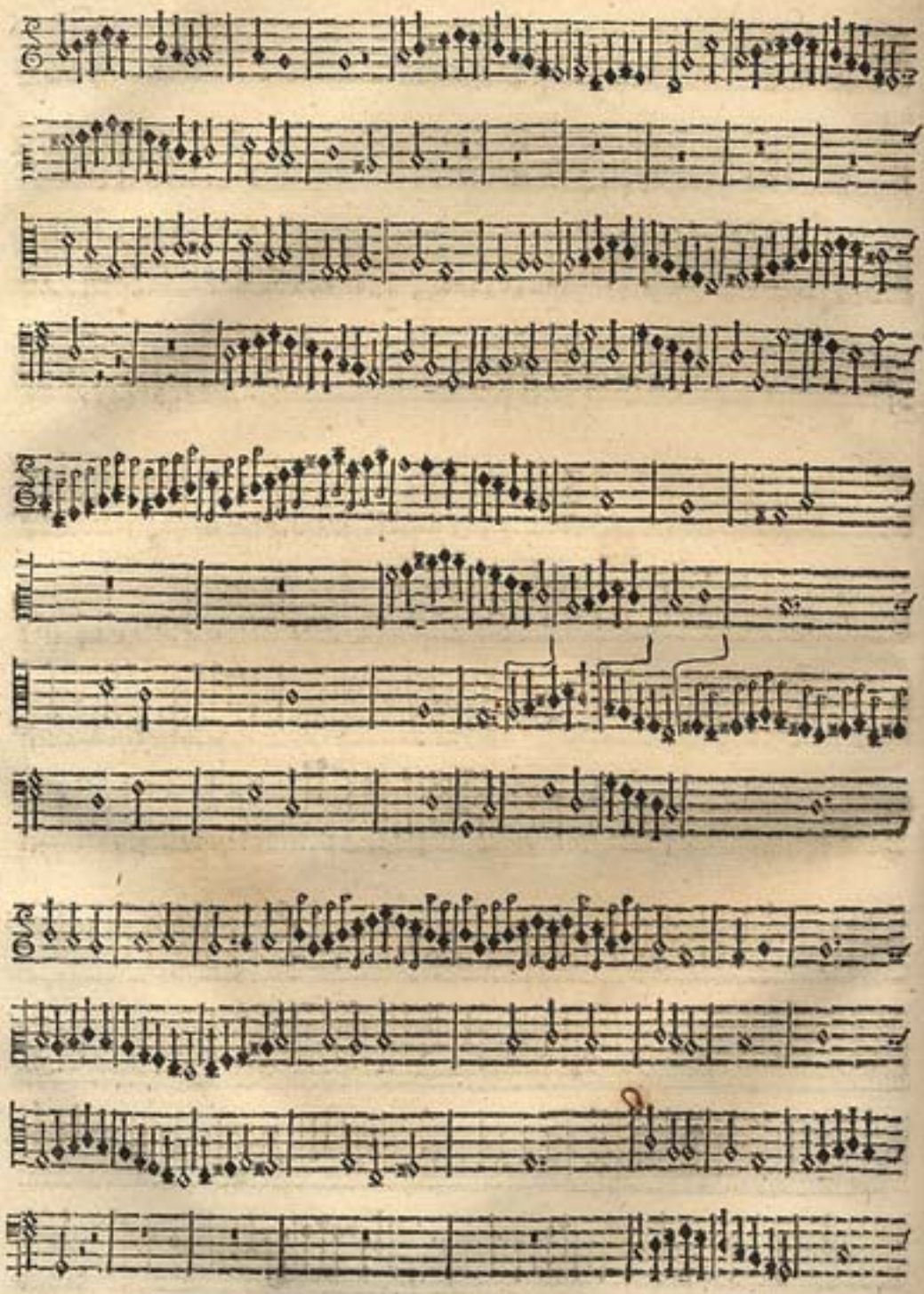


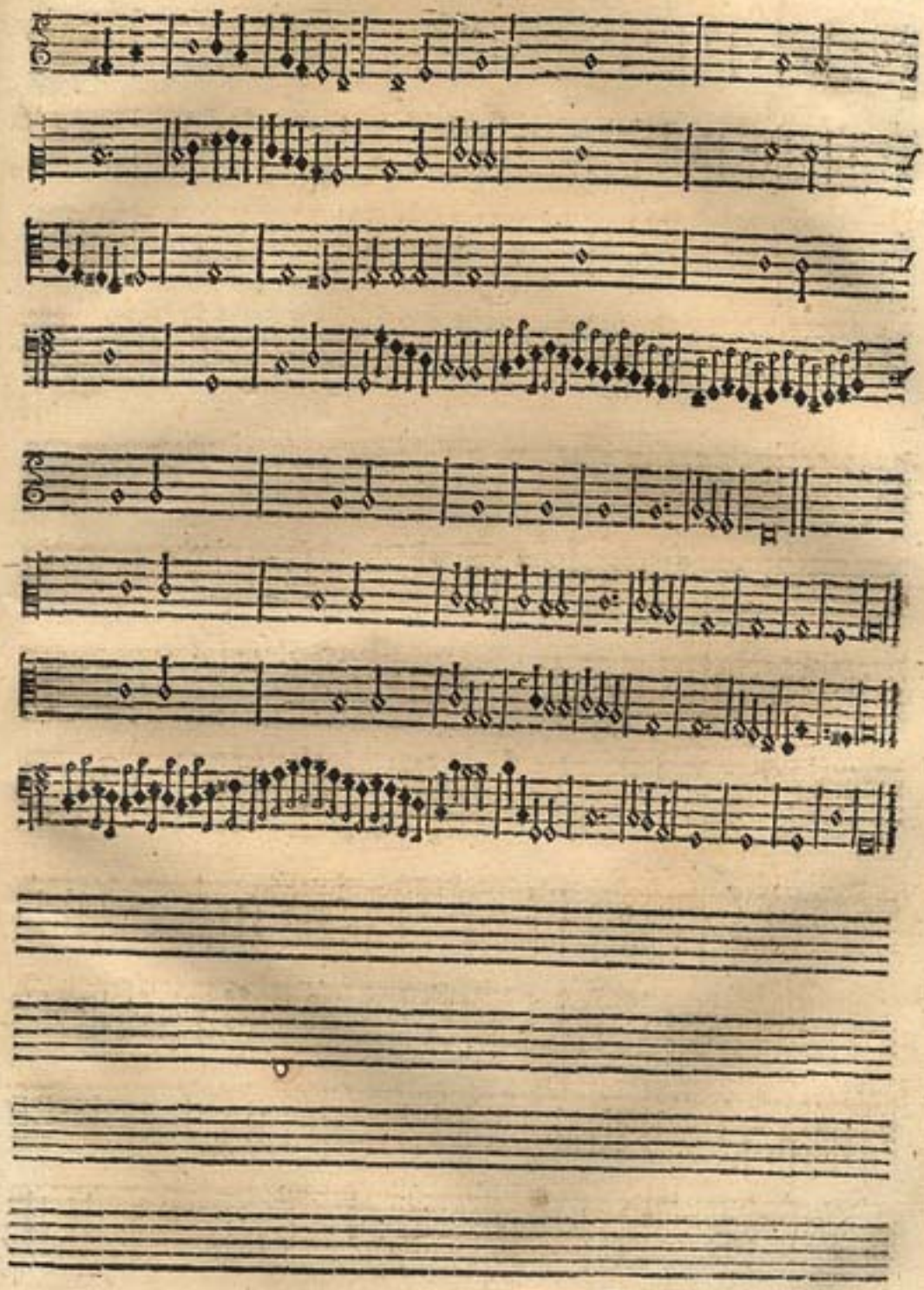




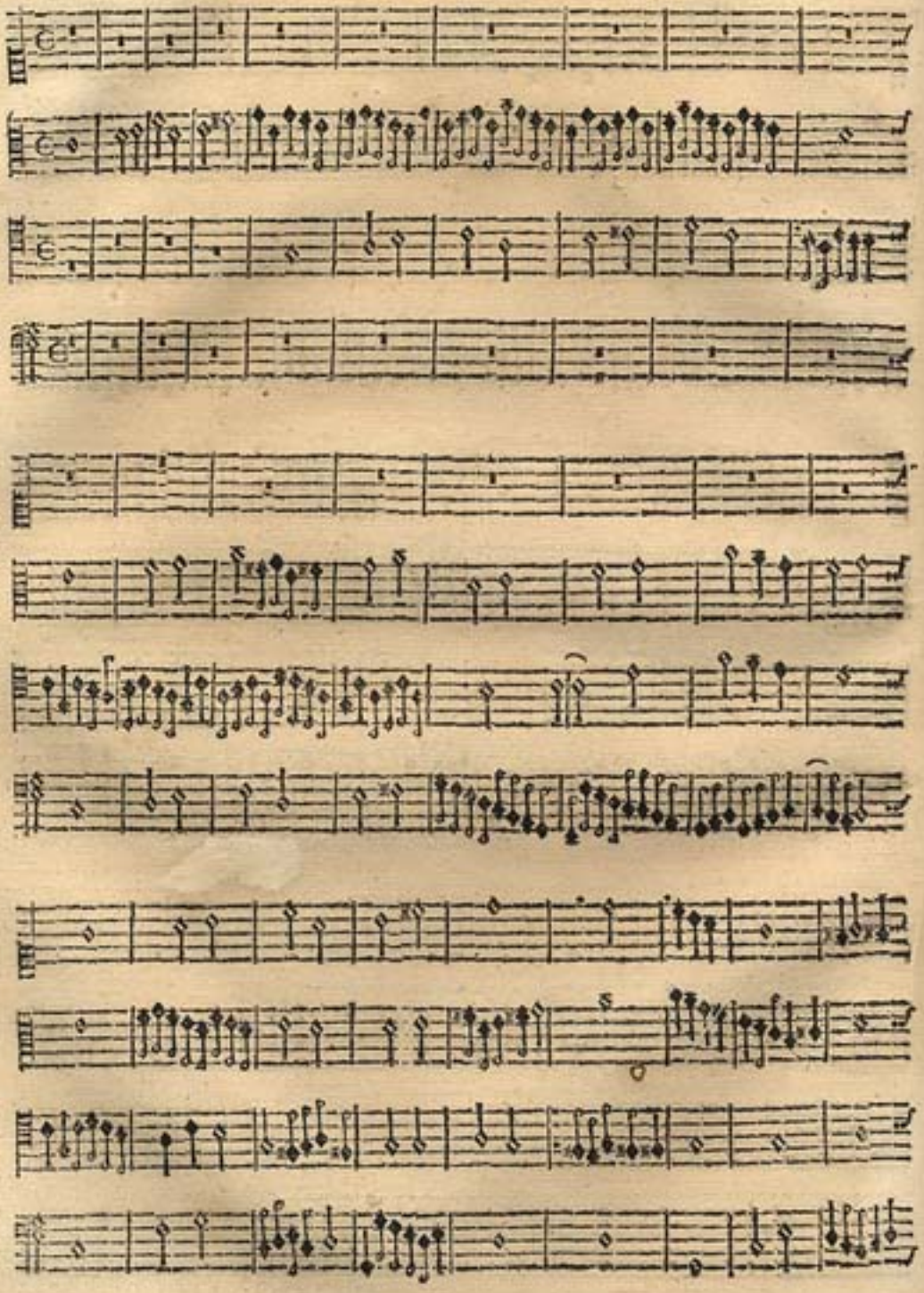


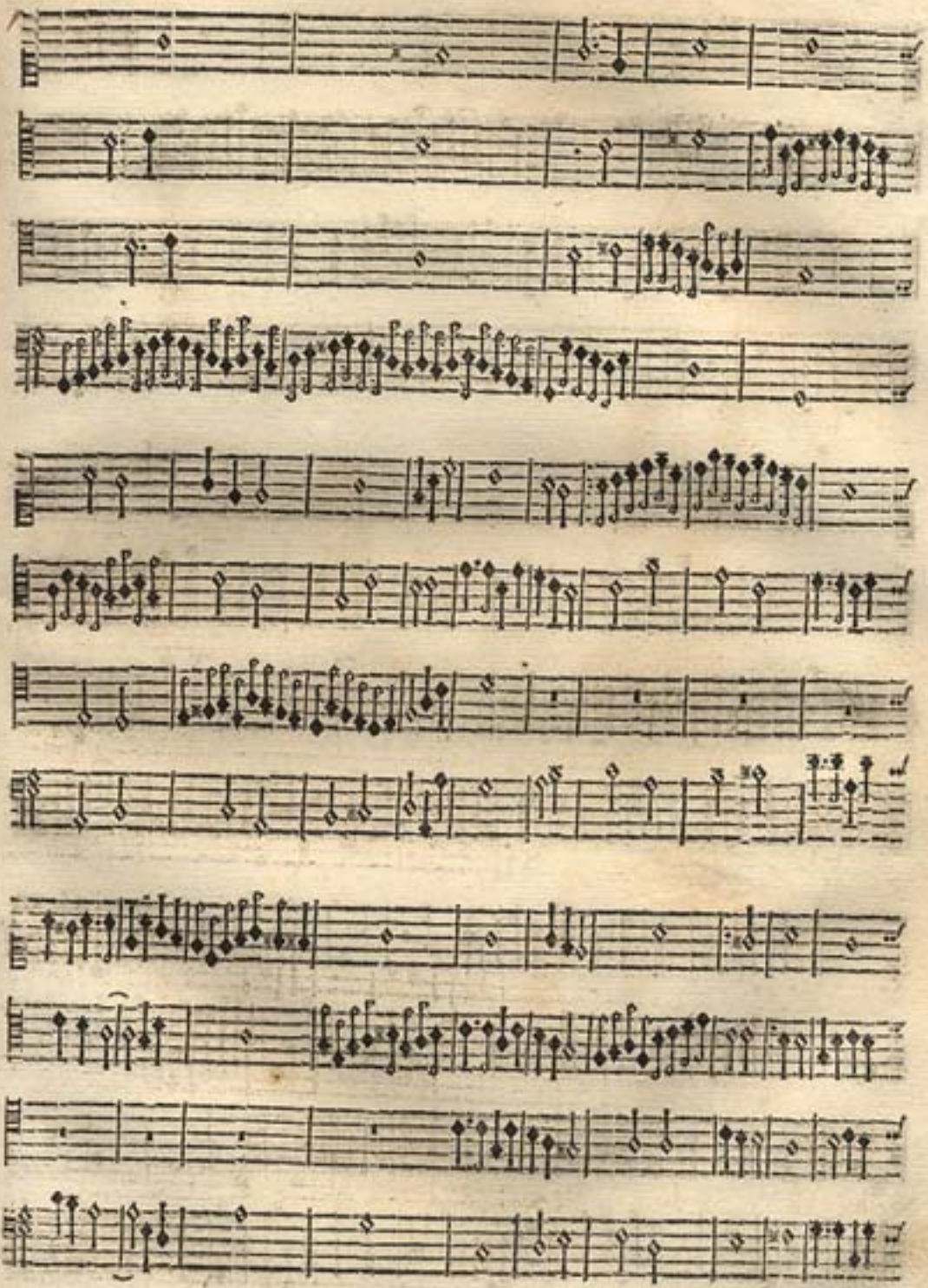


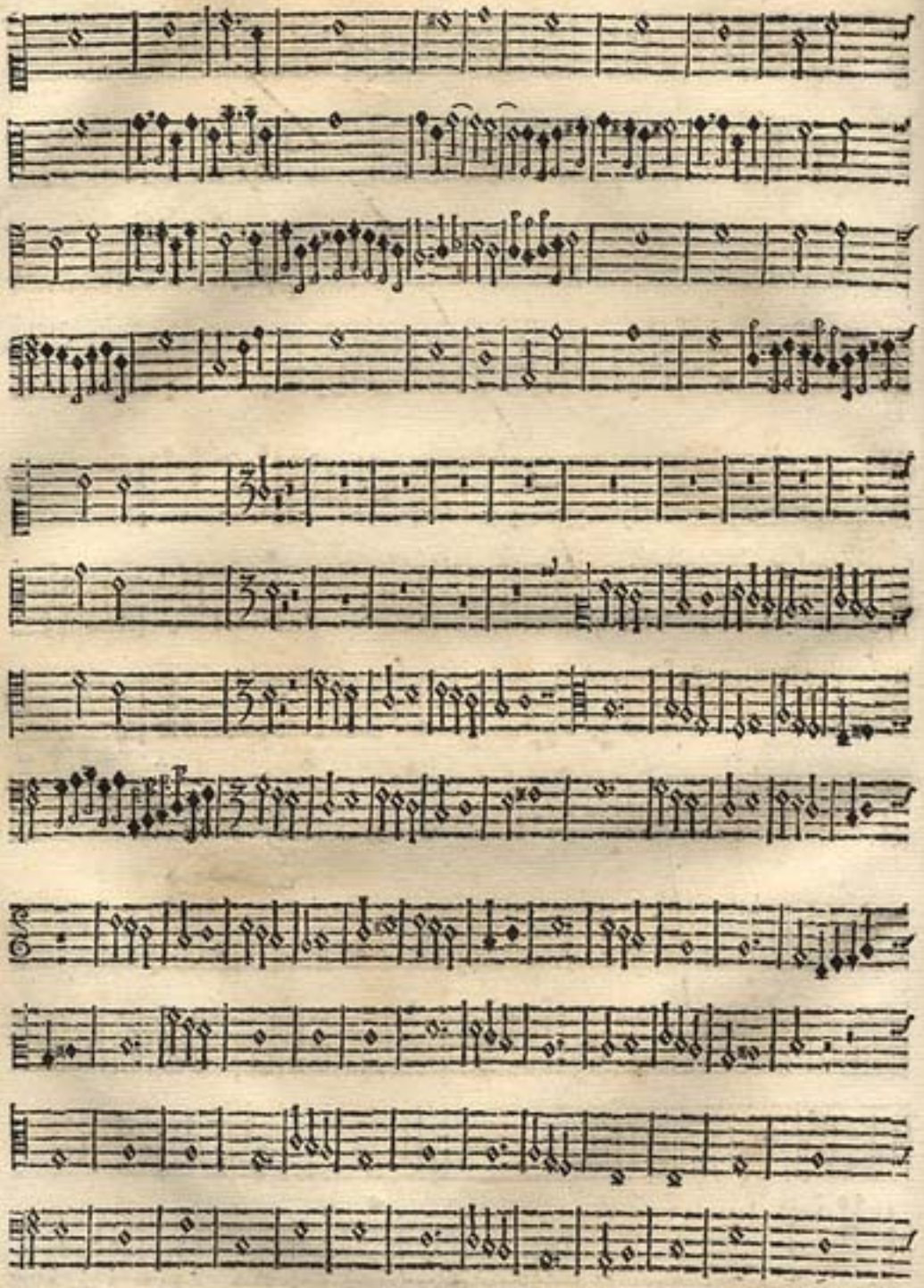


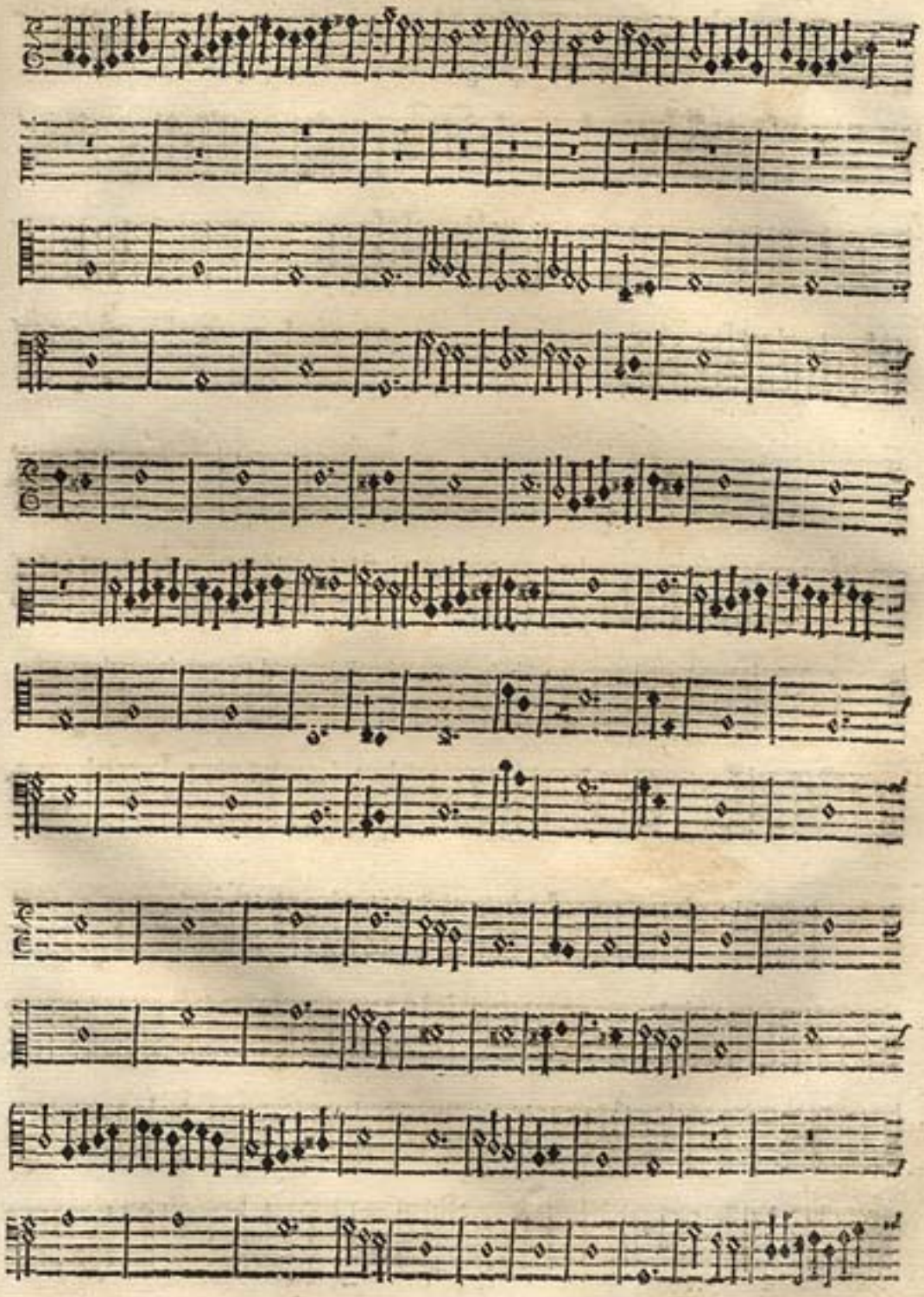


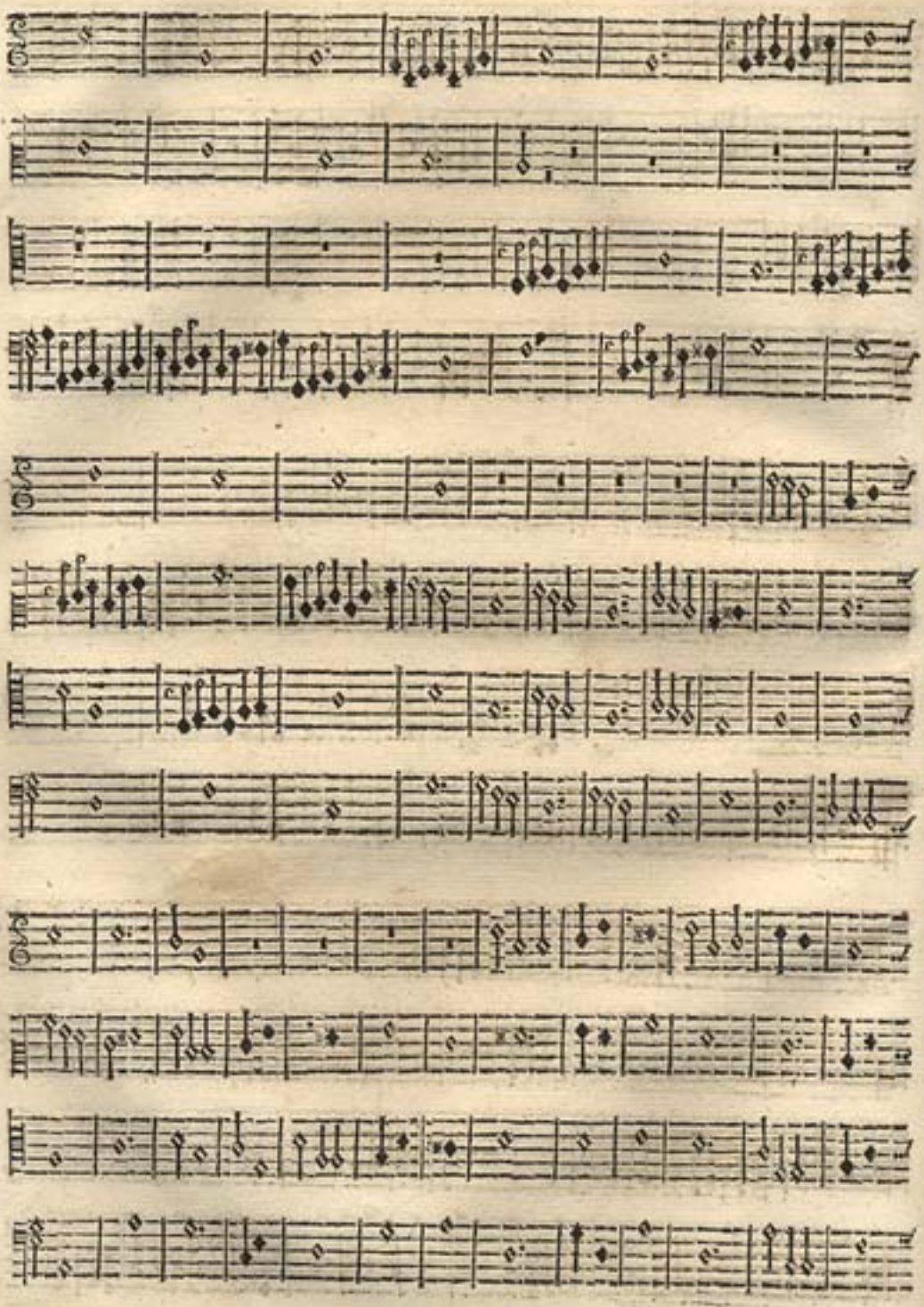
Tento do oytauo tom natural. De Manoel Rodrigues Coelho

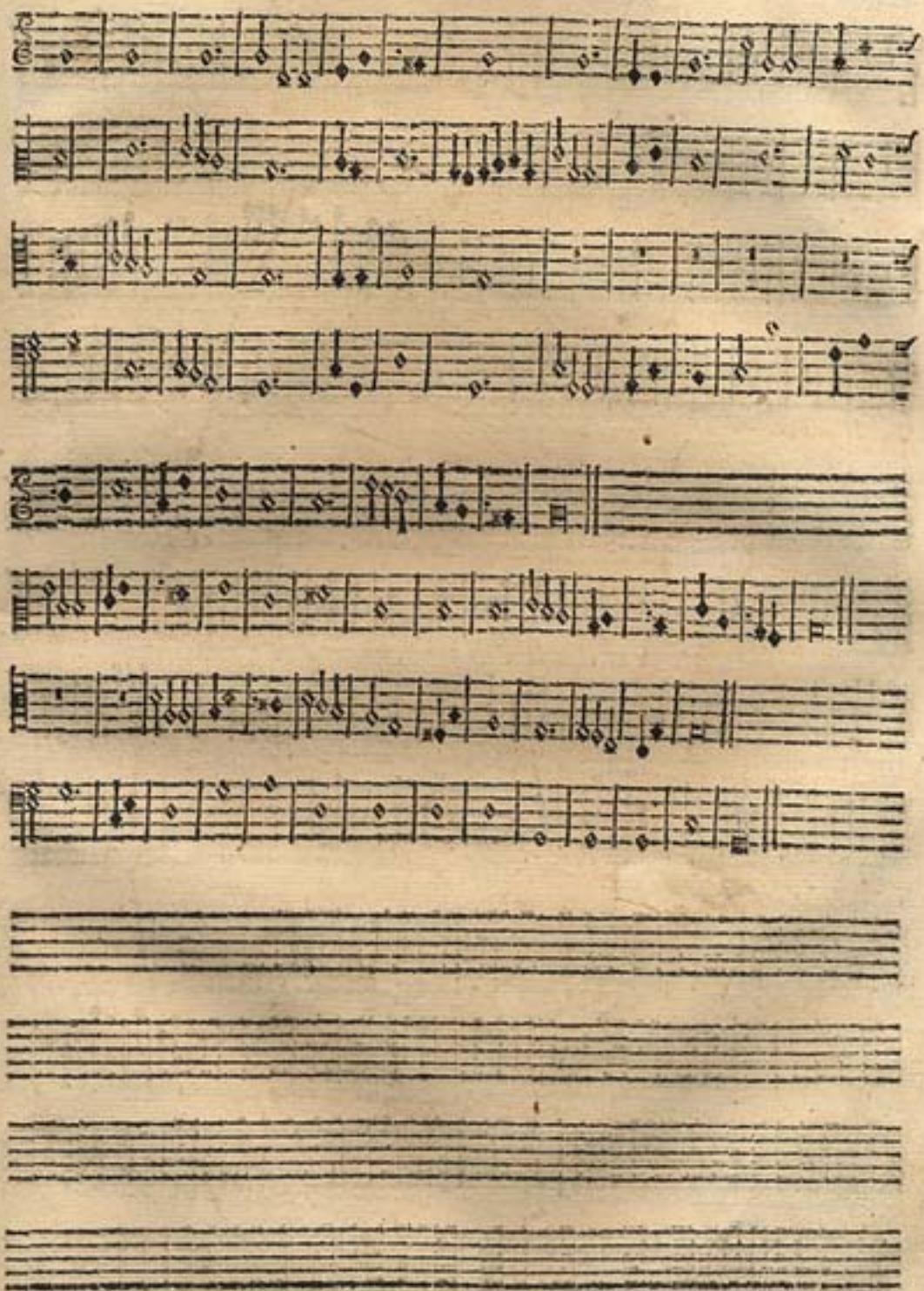




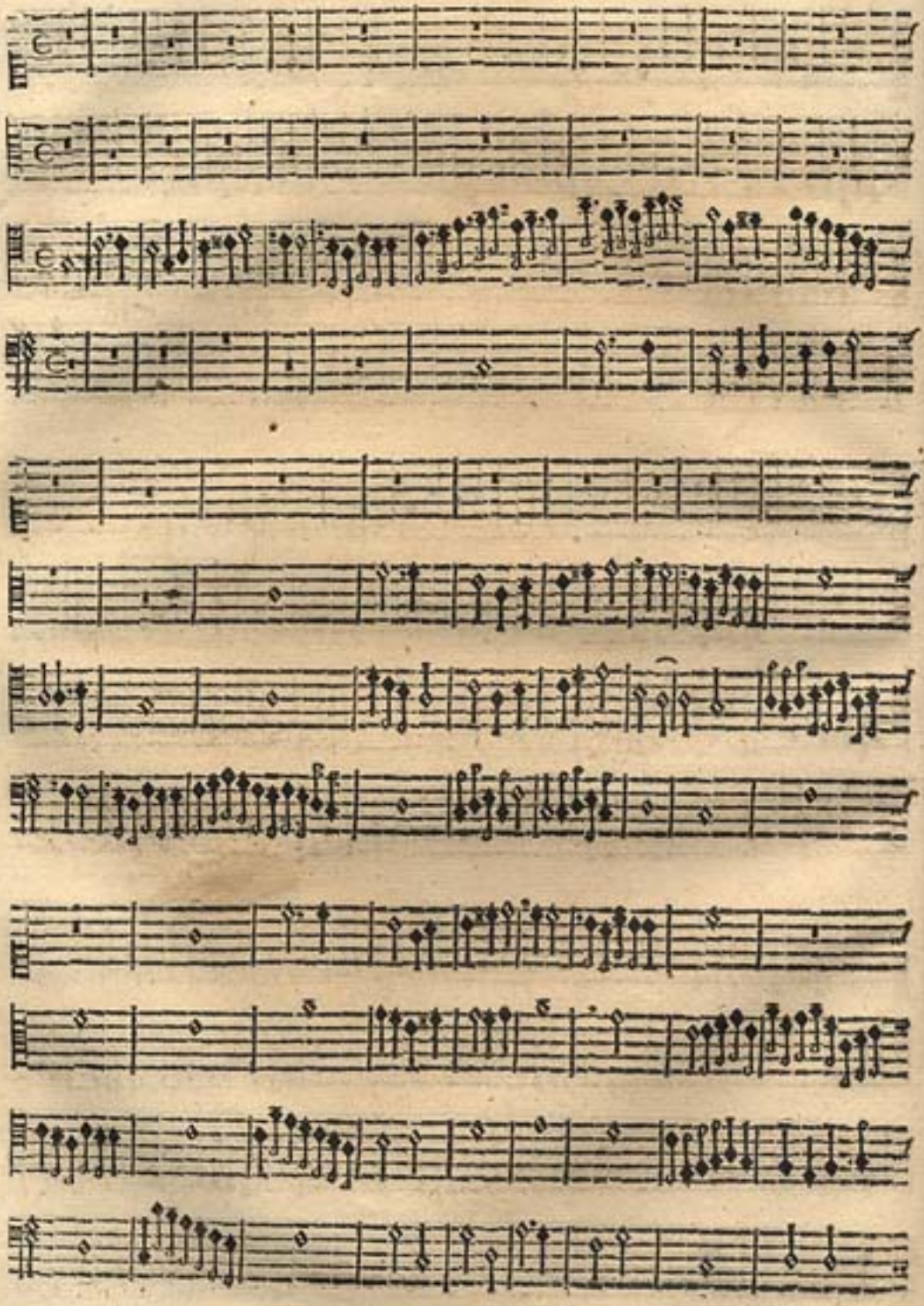


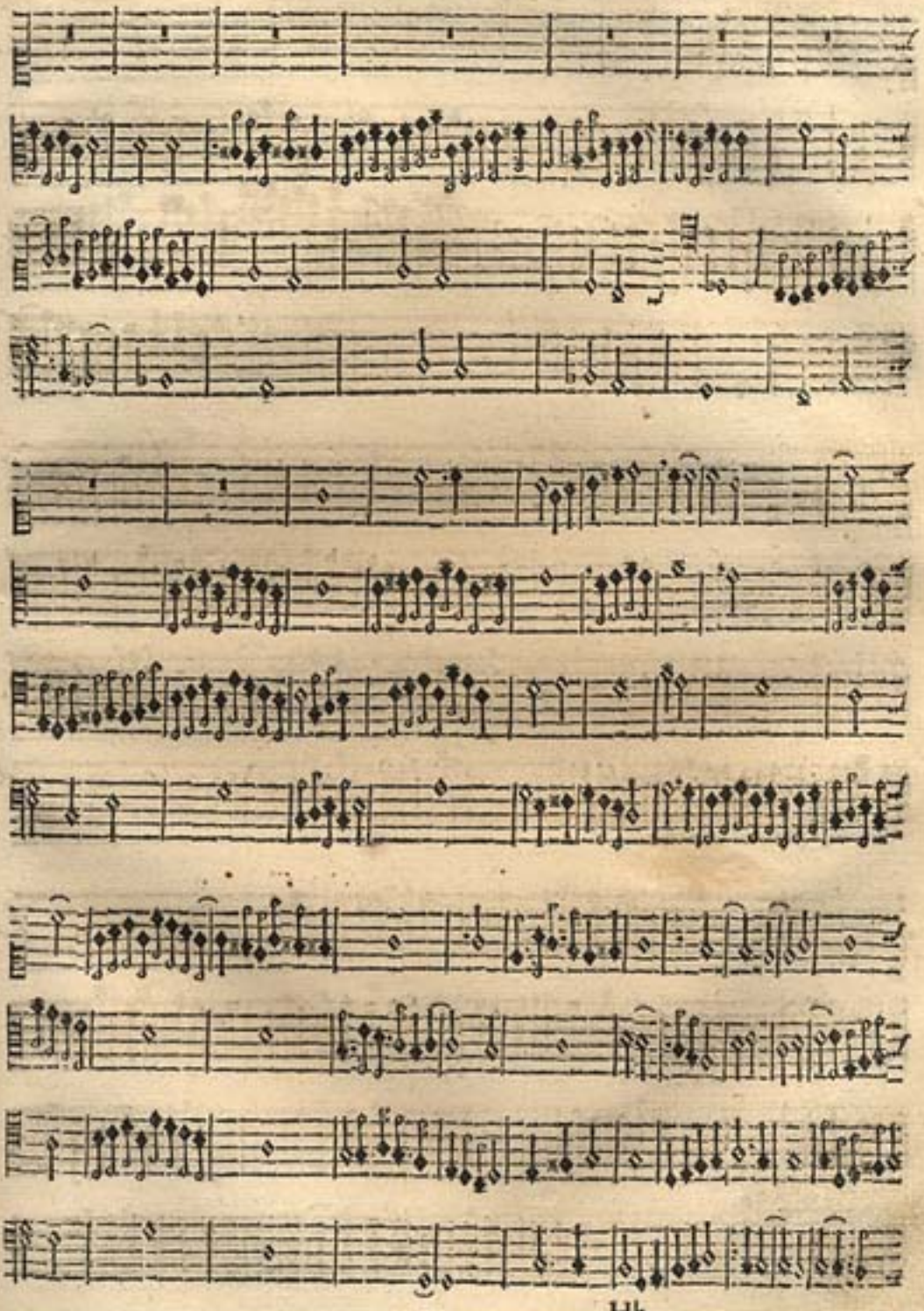


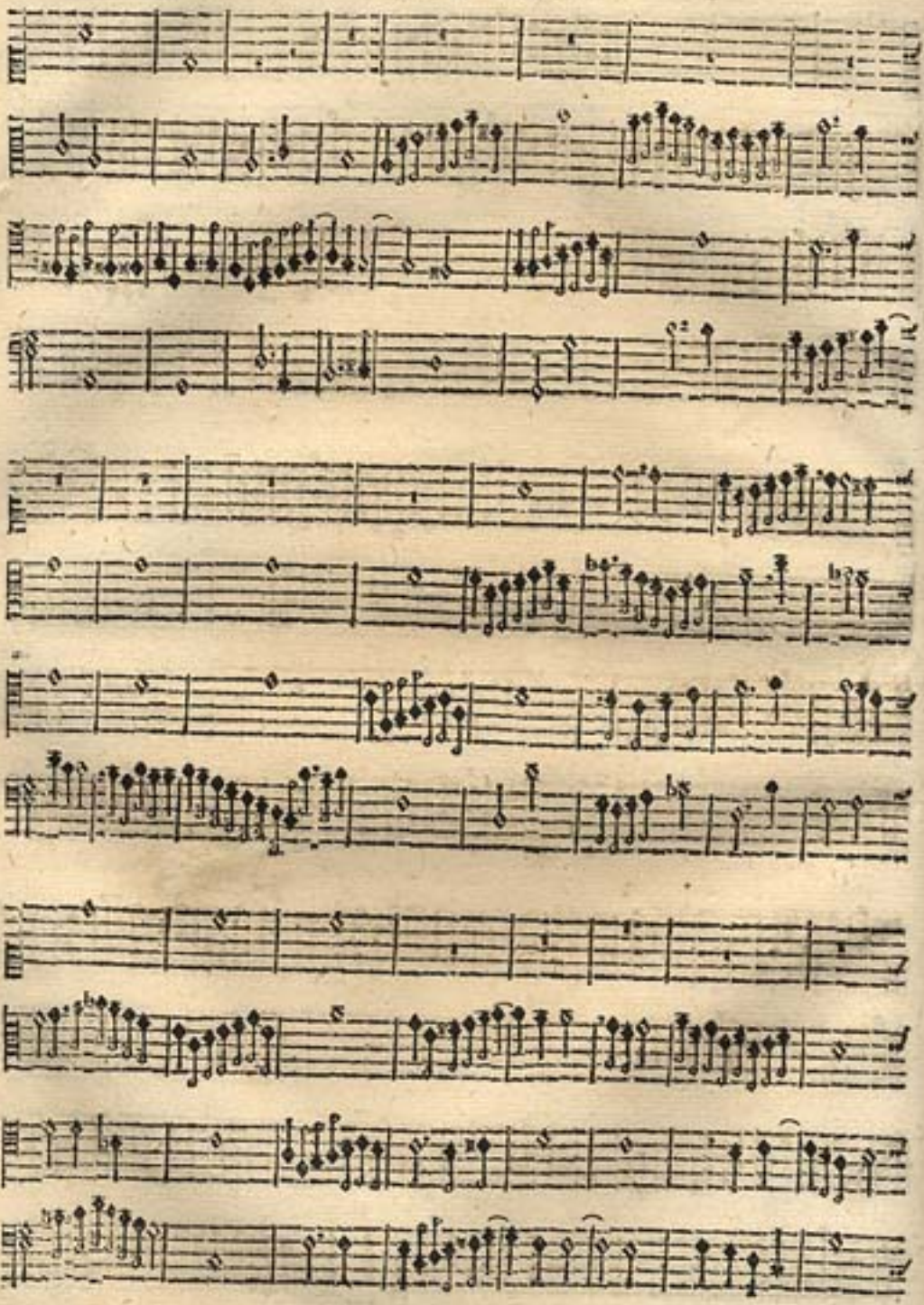


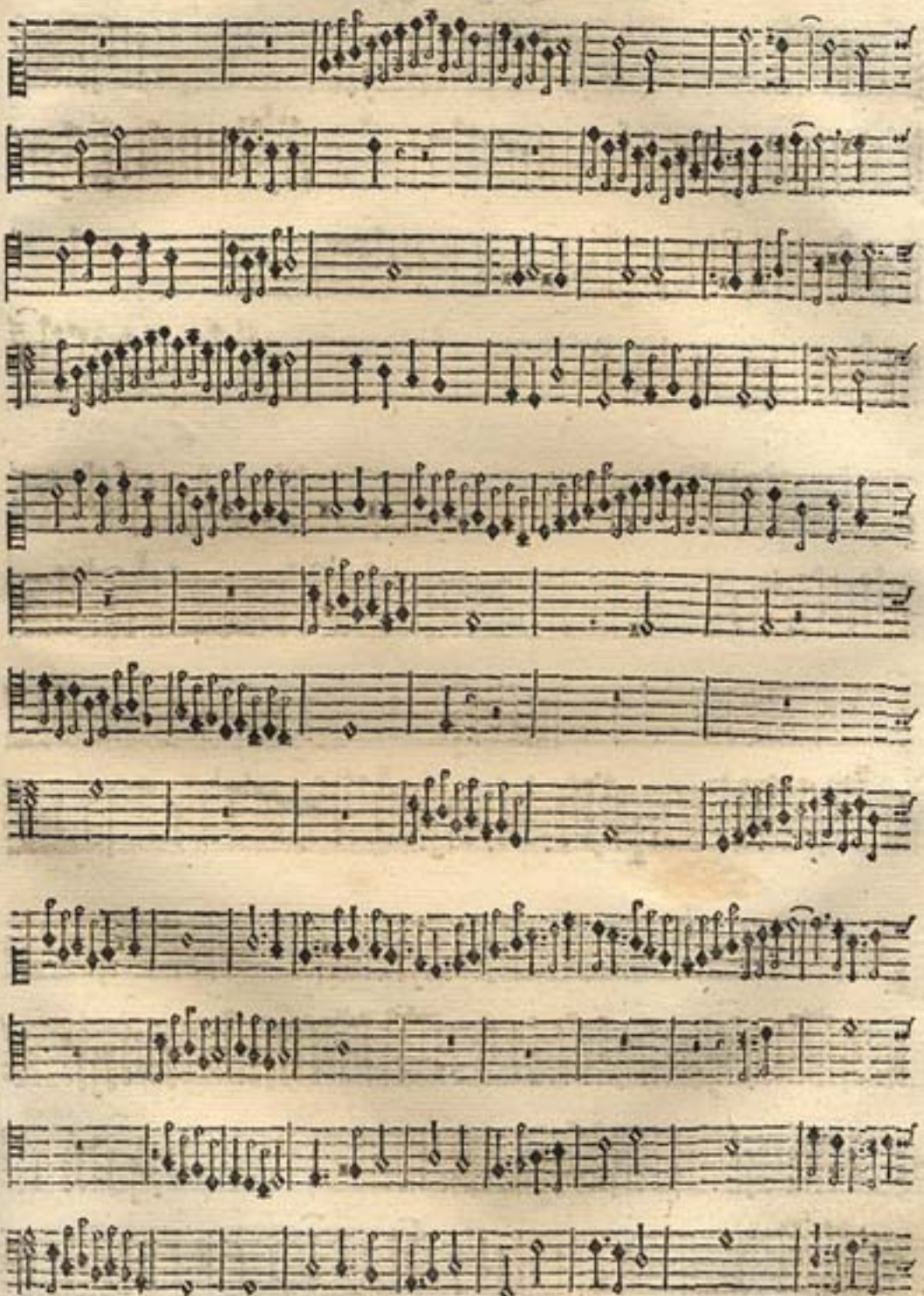


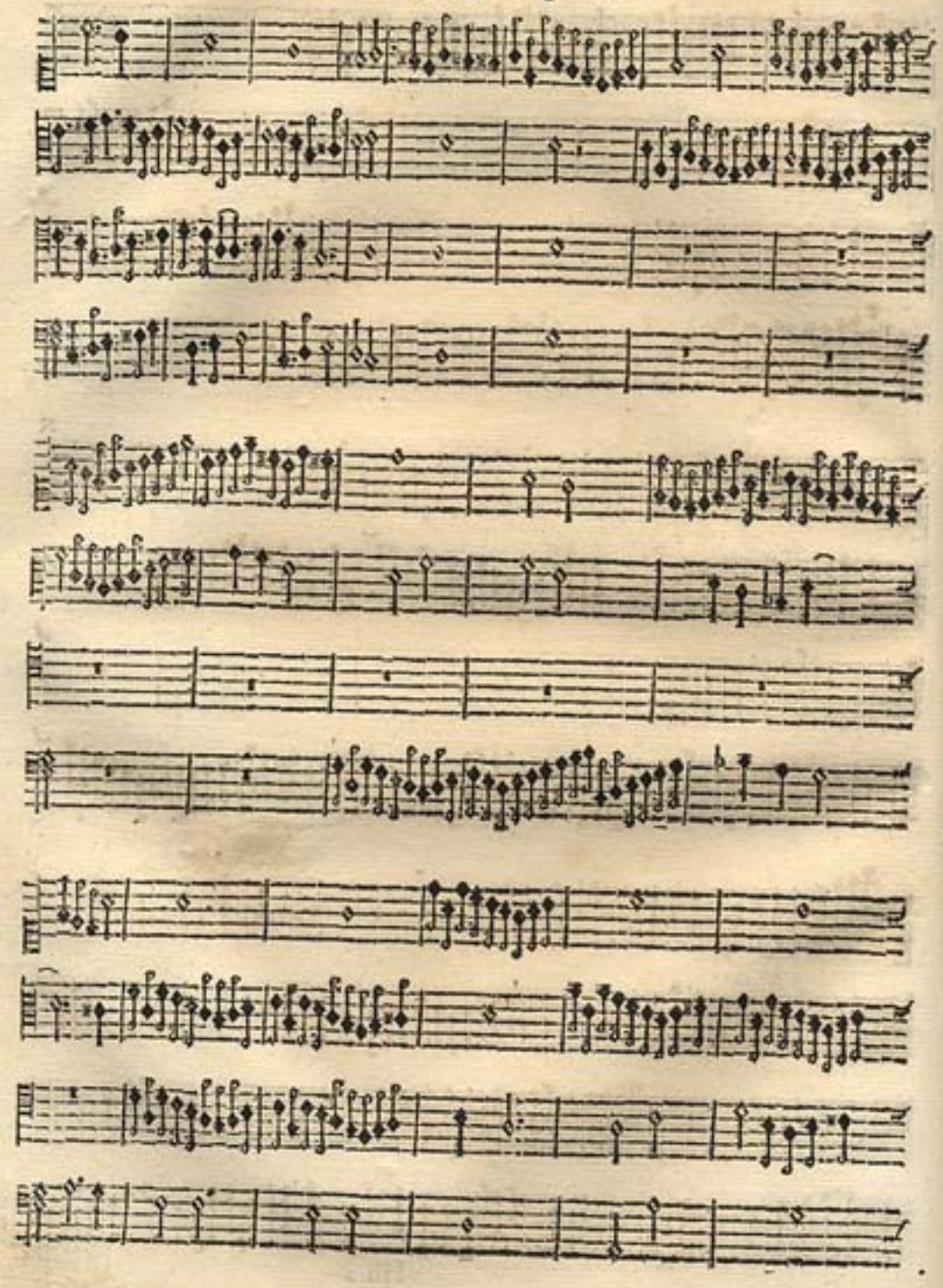
2 Tento do meſmo tom. De Manoel Rodrigues Coelho.

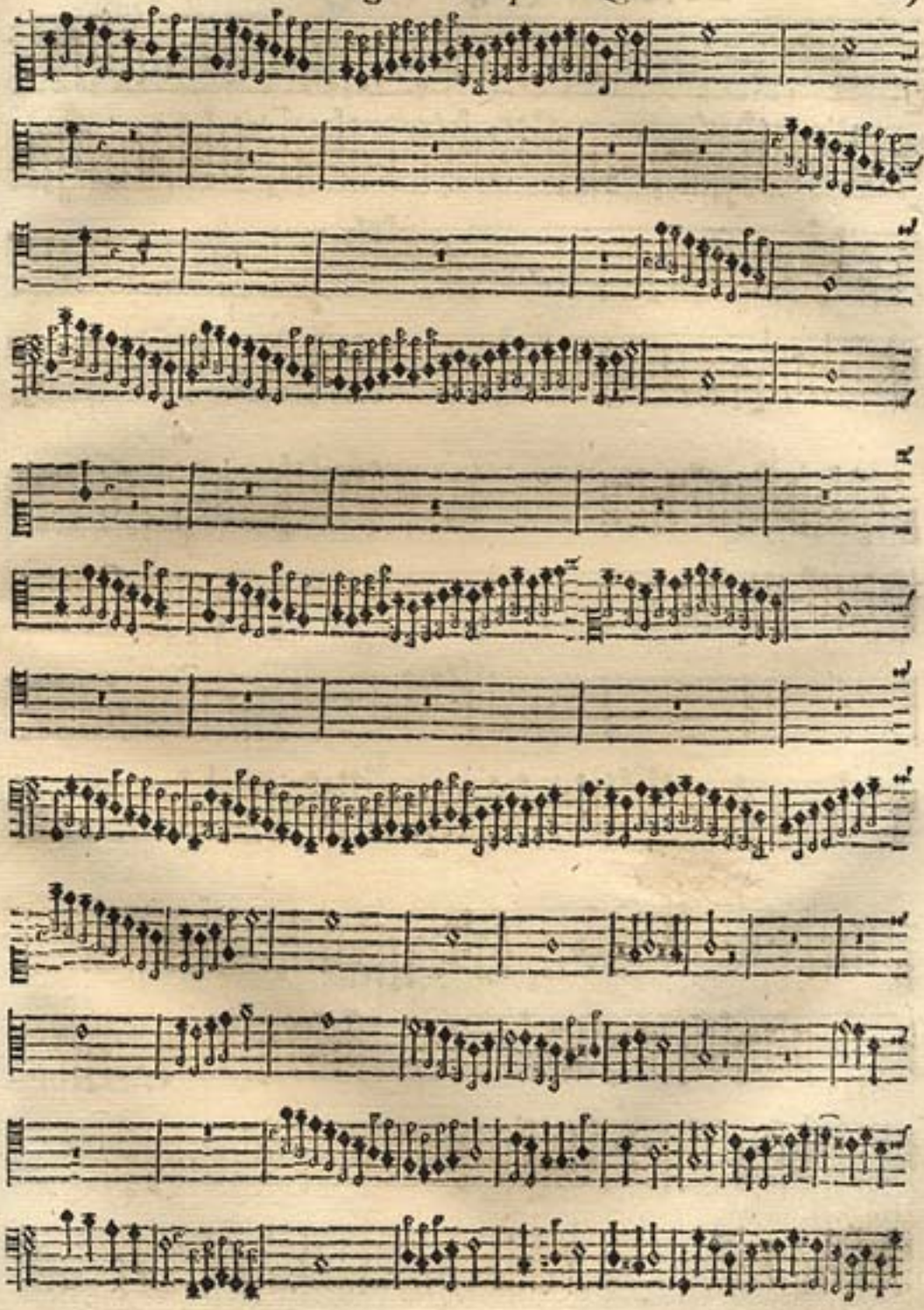


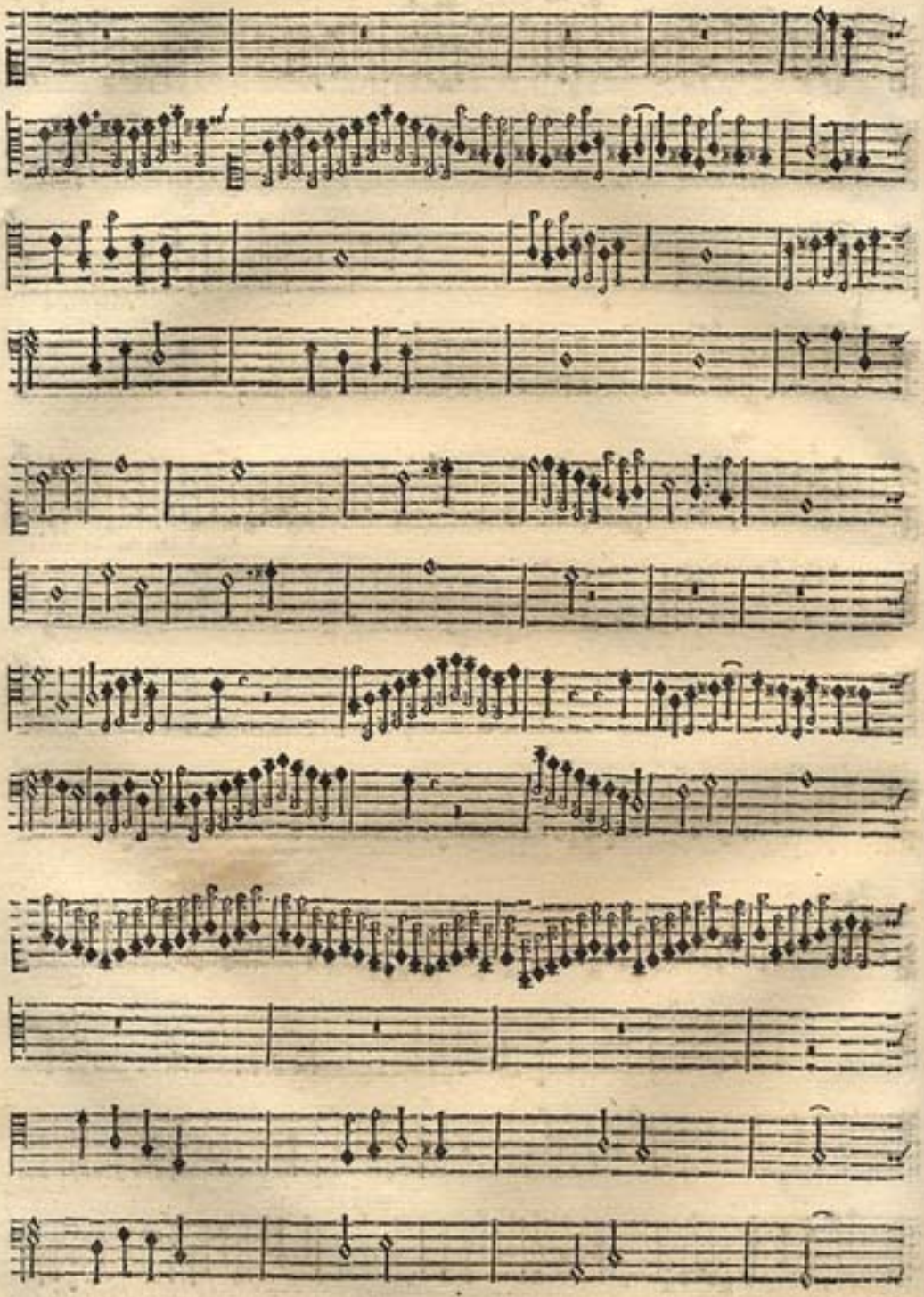


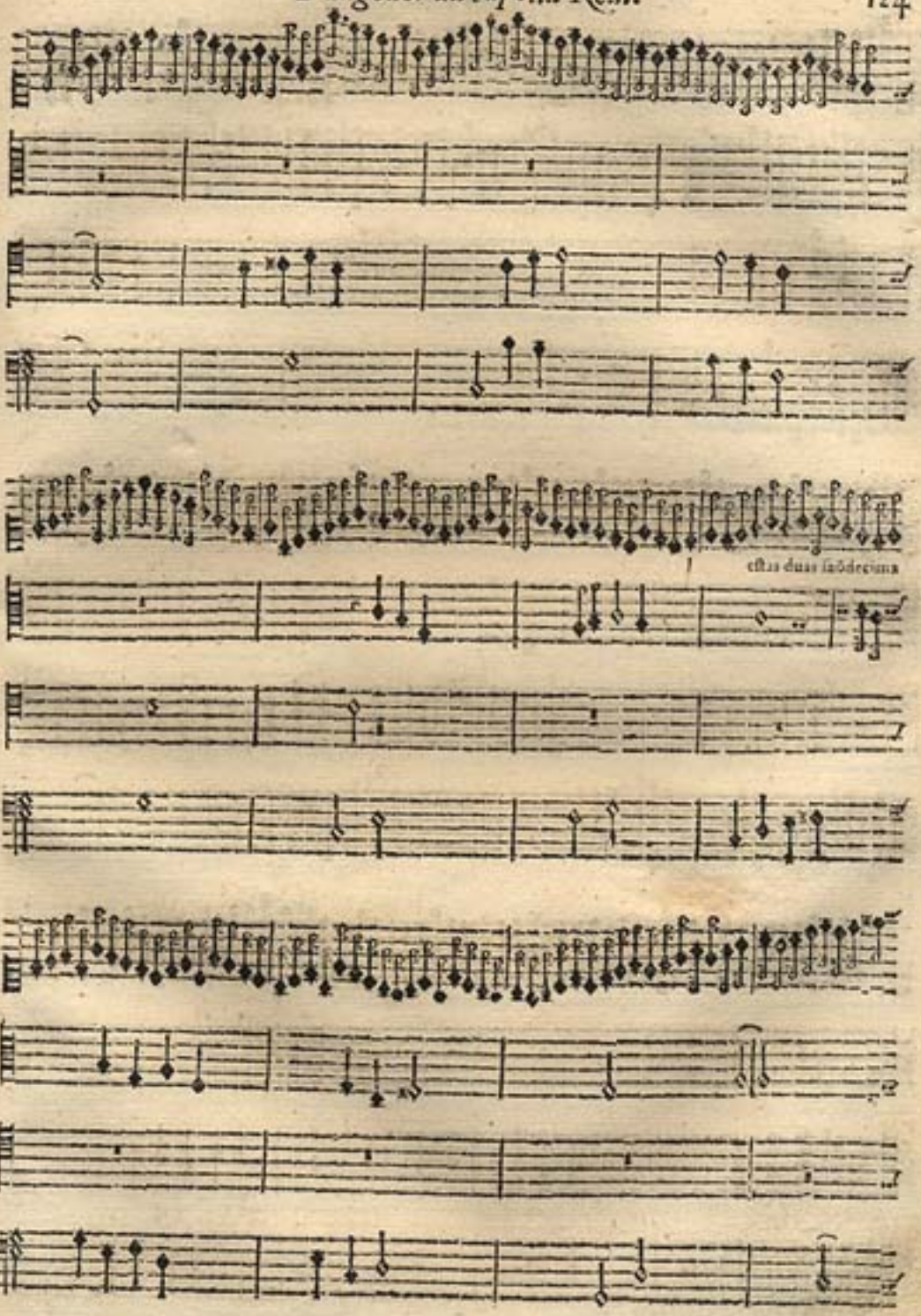








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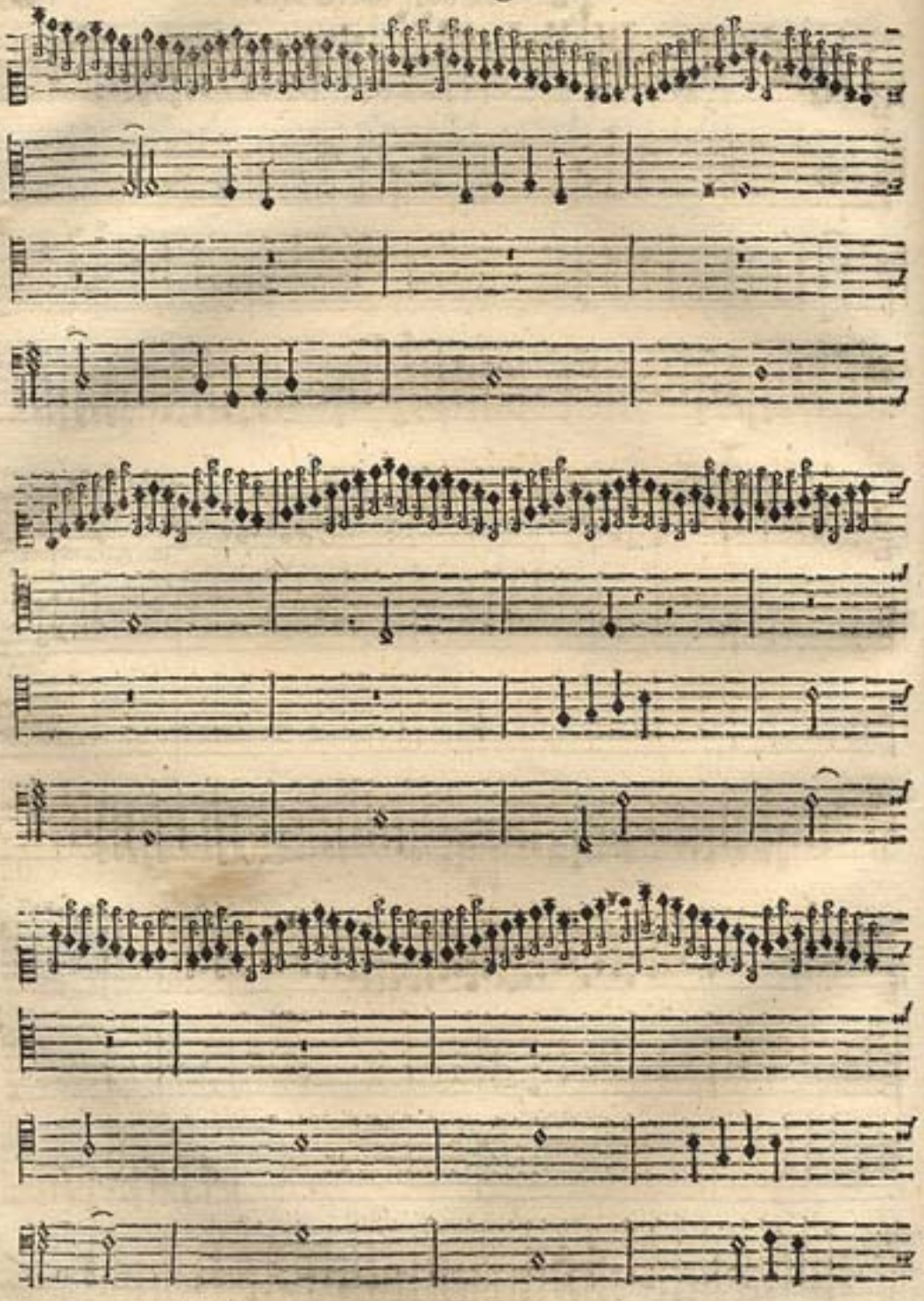
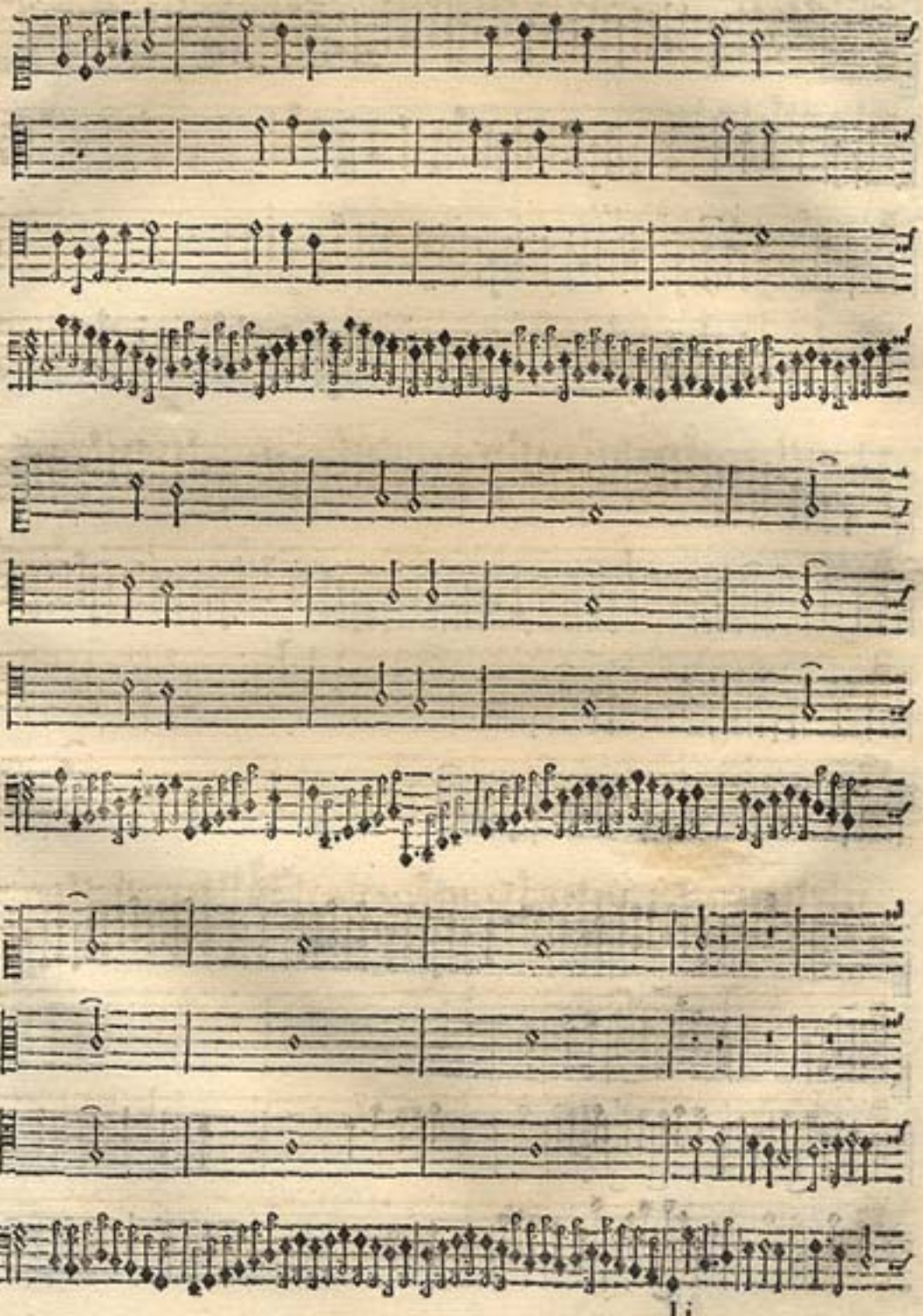
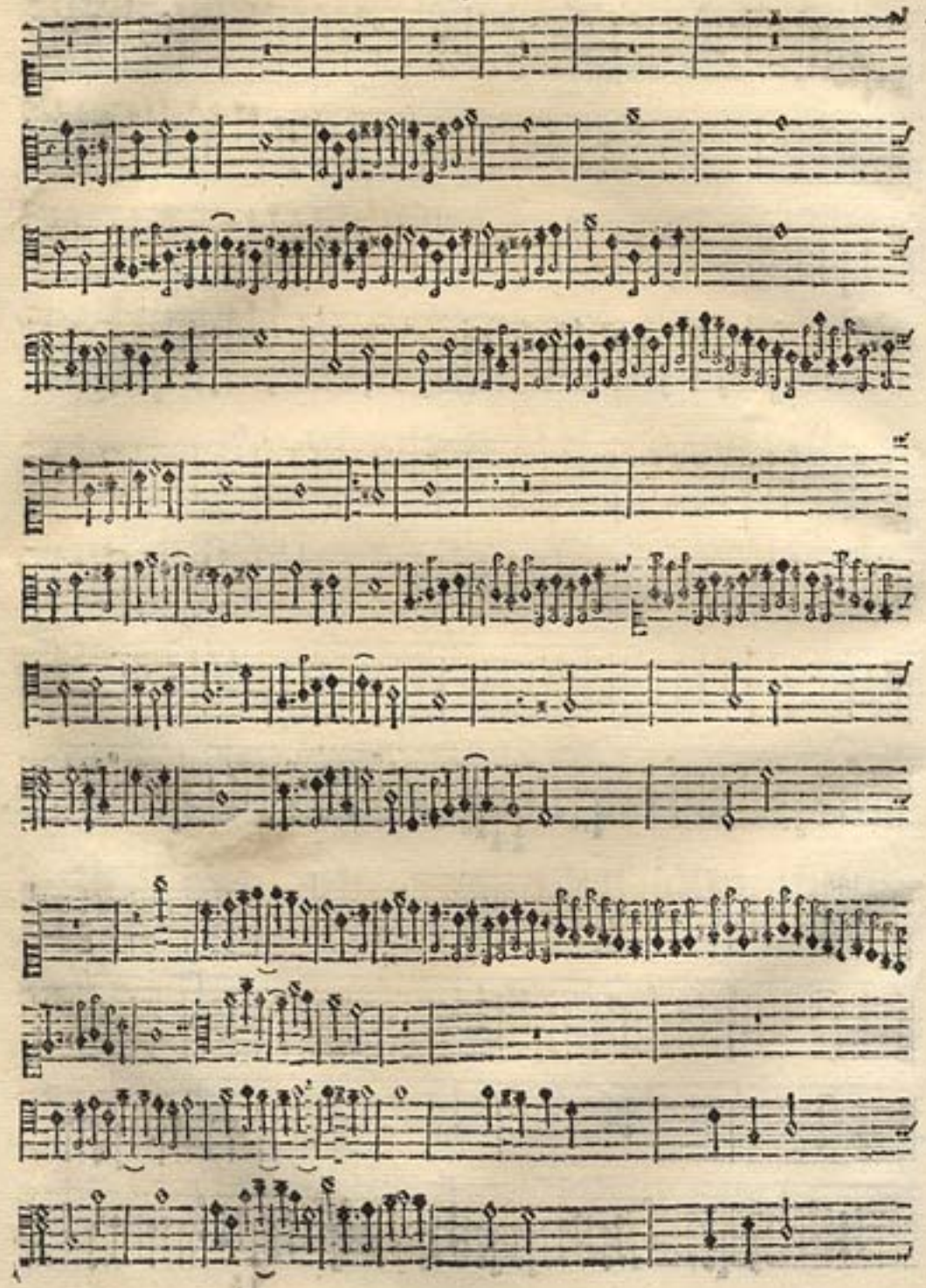
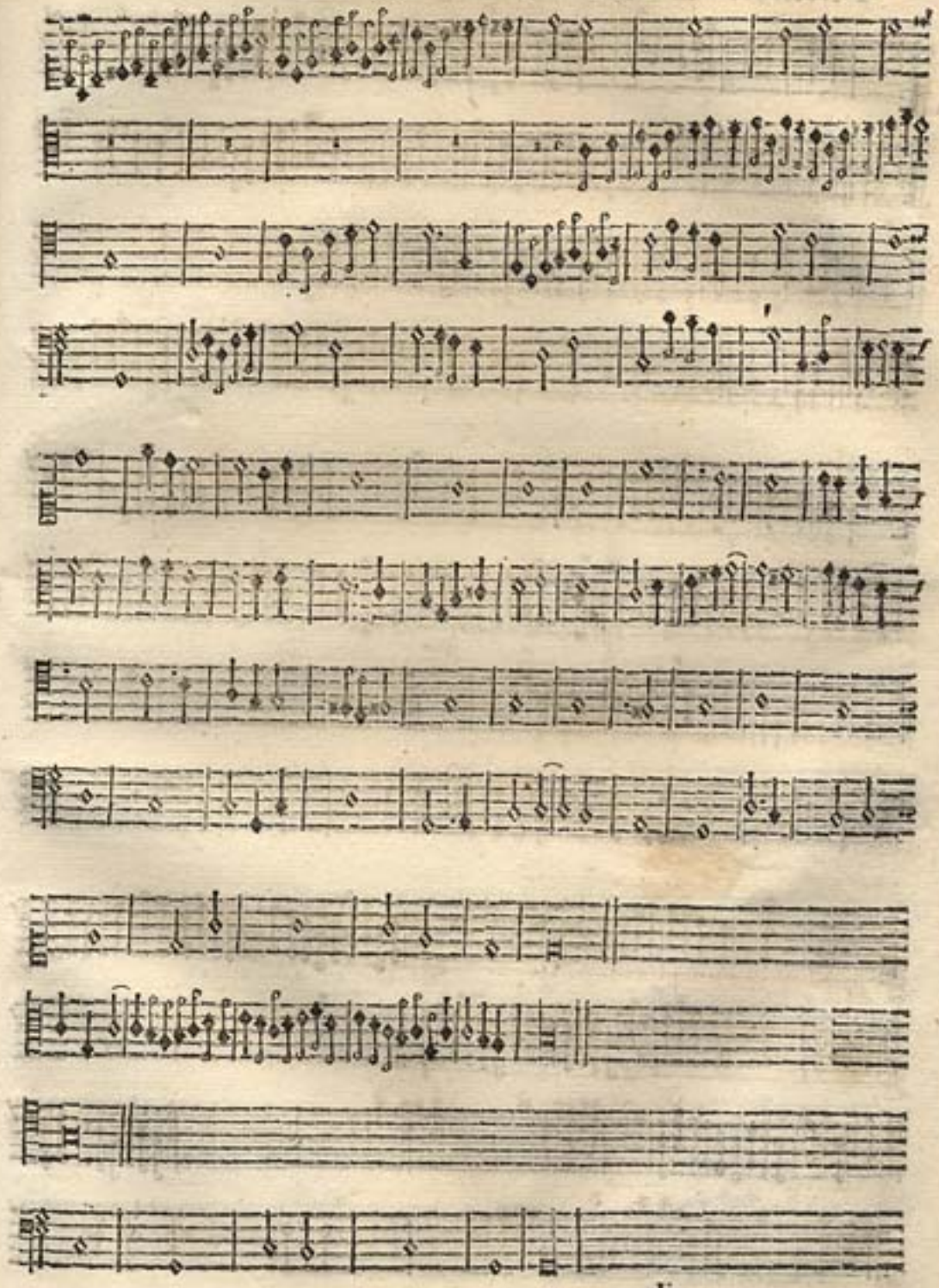
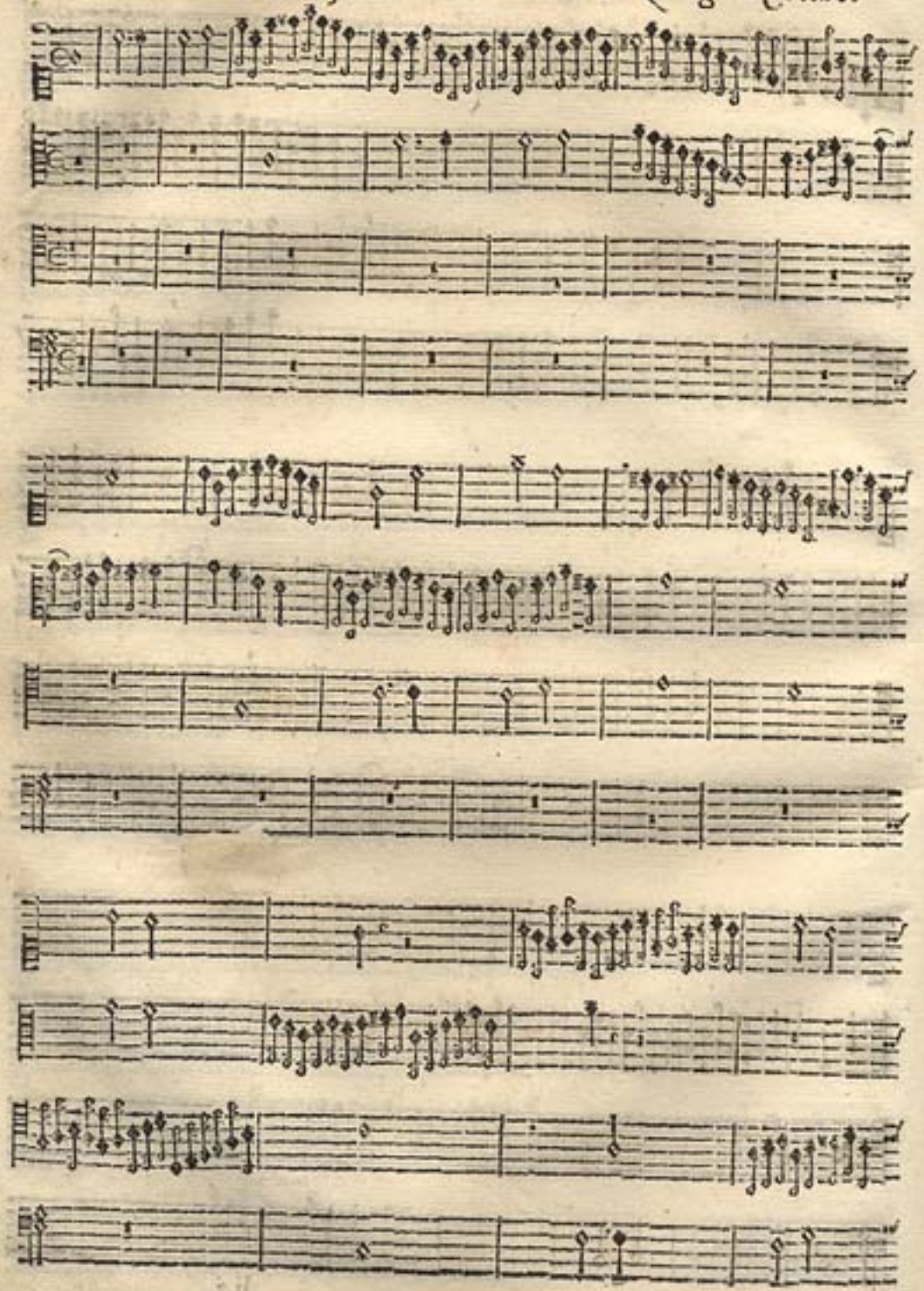


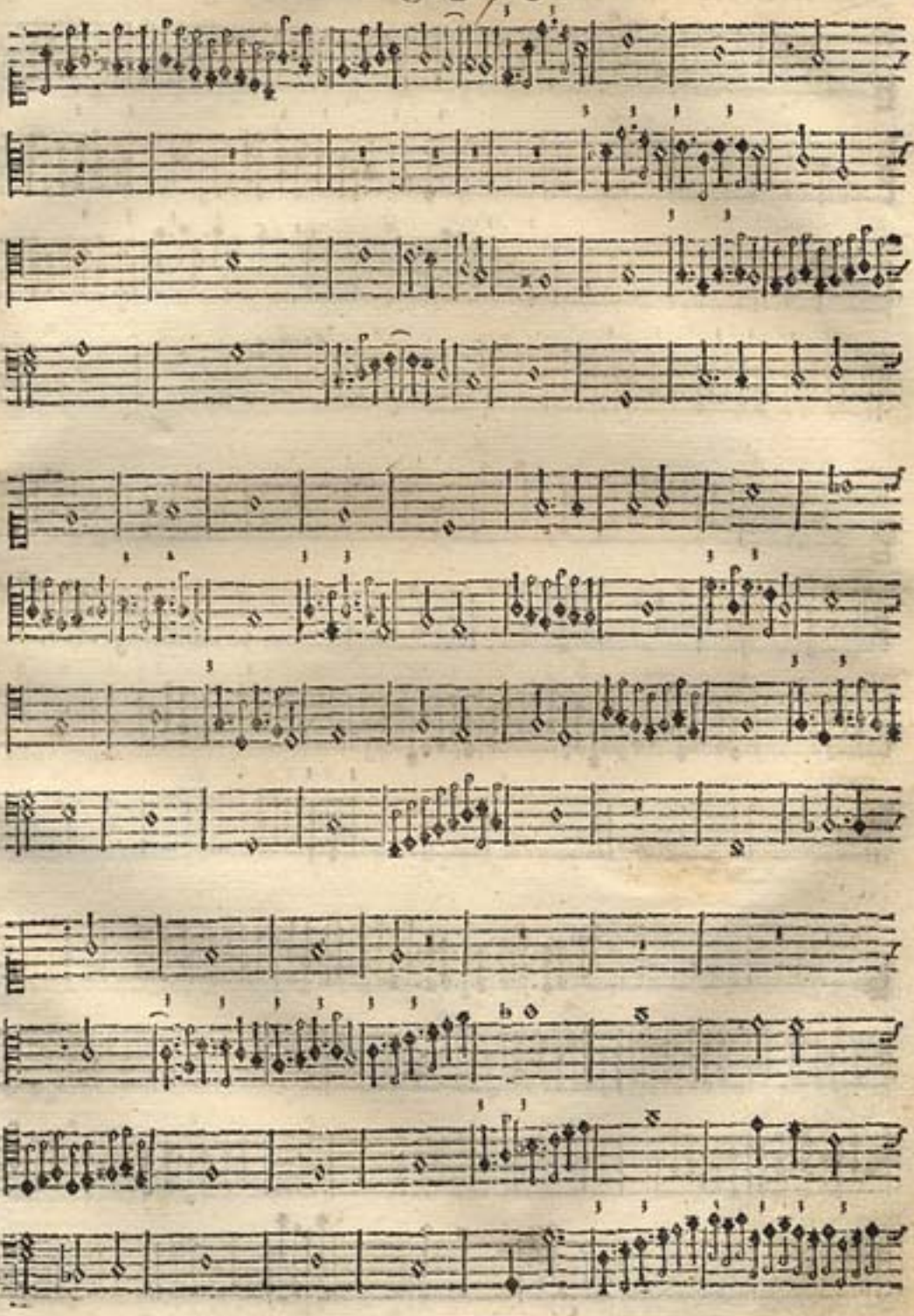


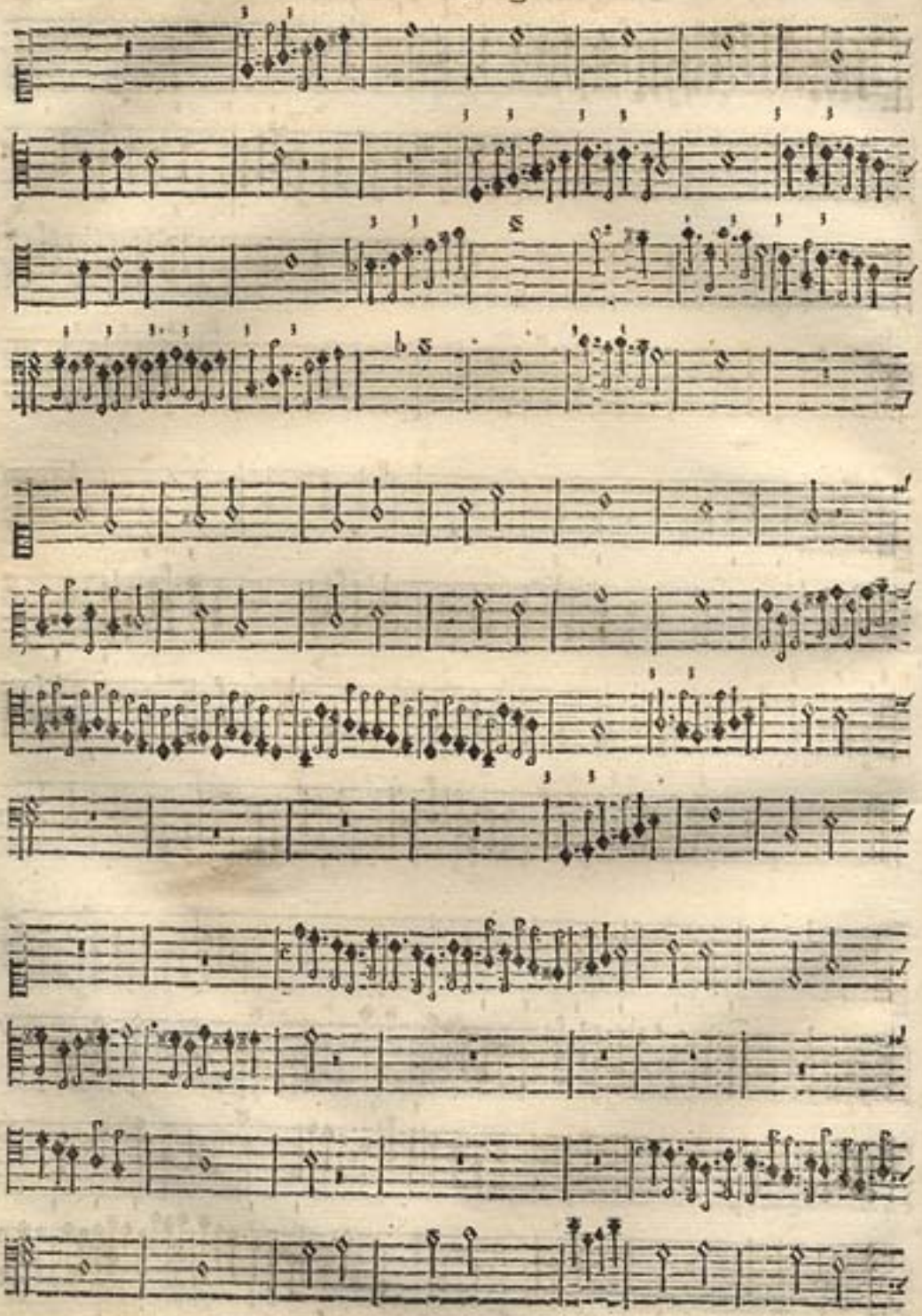


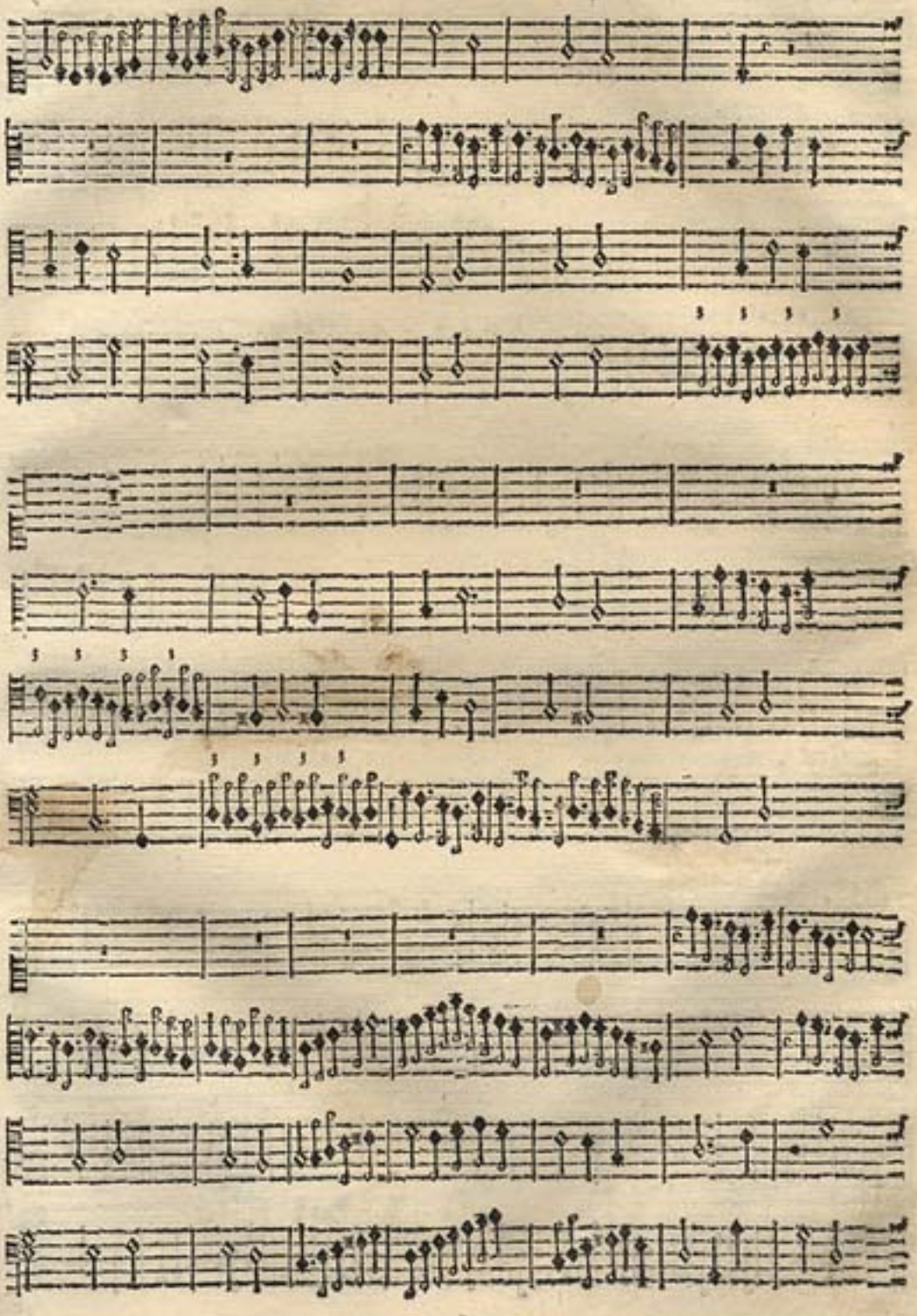


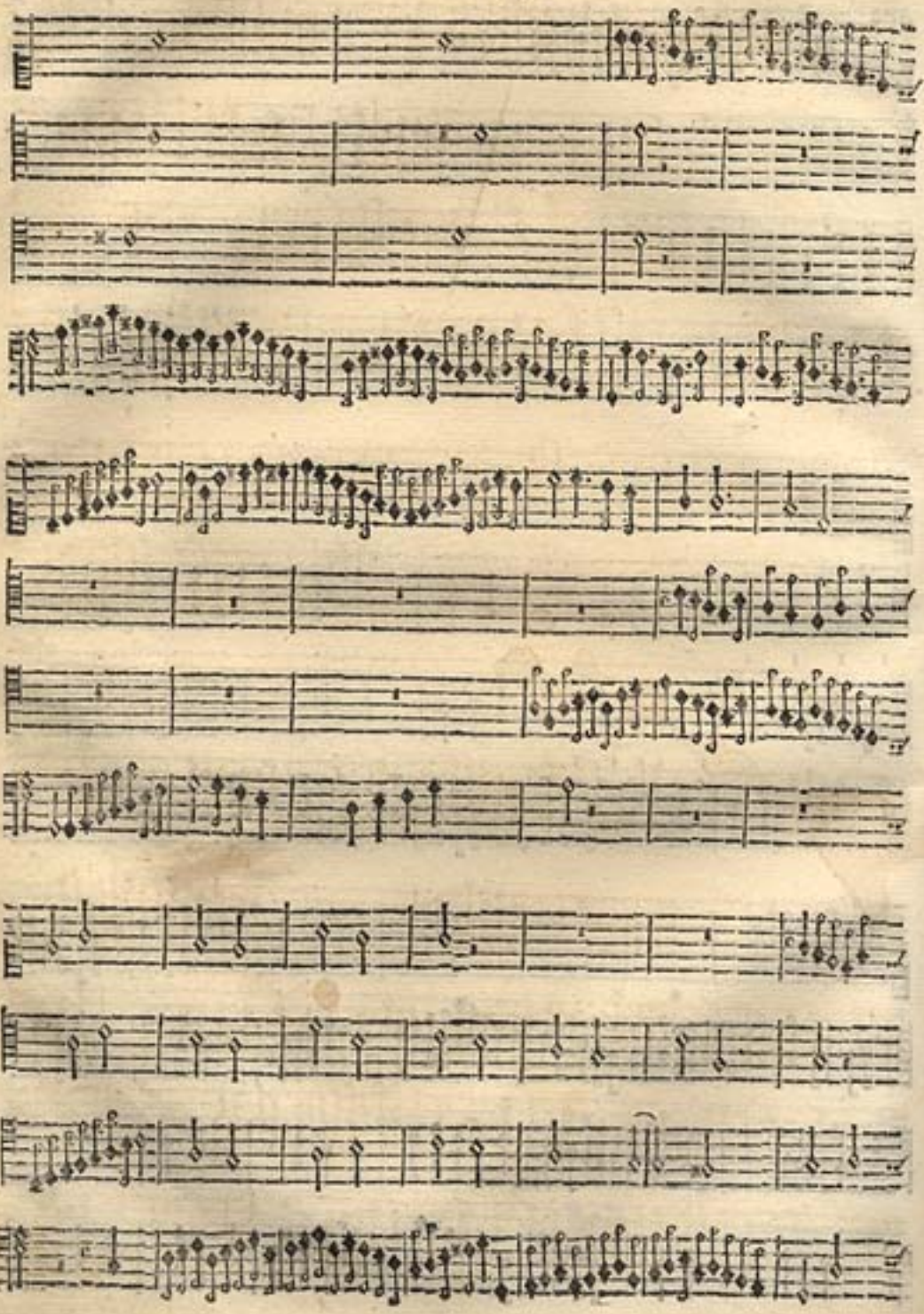
Terceiro tento do mesmo tom. De Manoel Rodrigues Coelho.

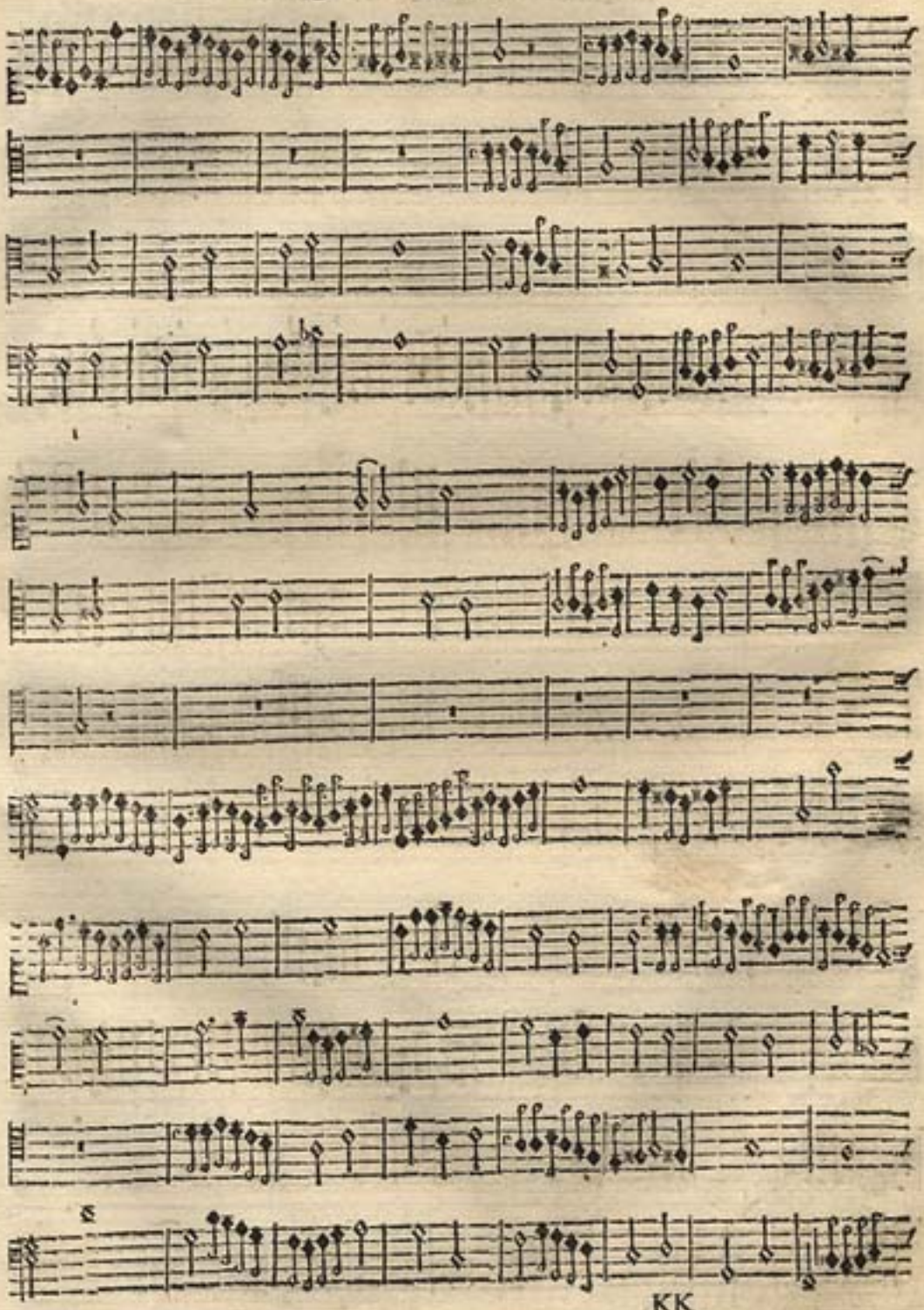


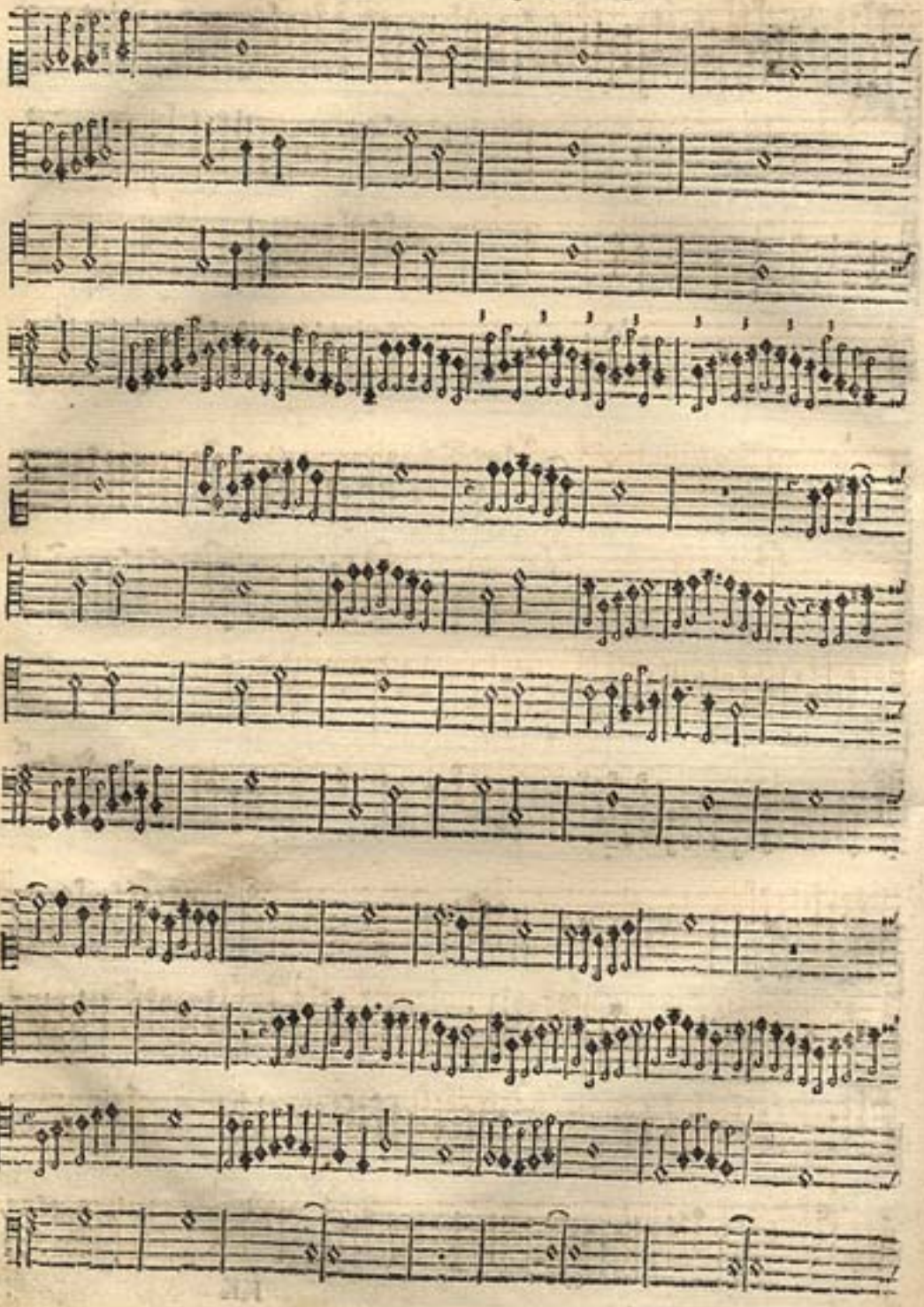


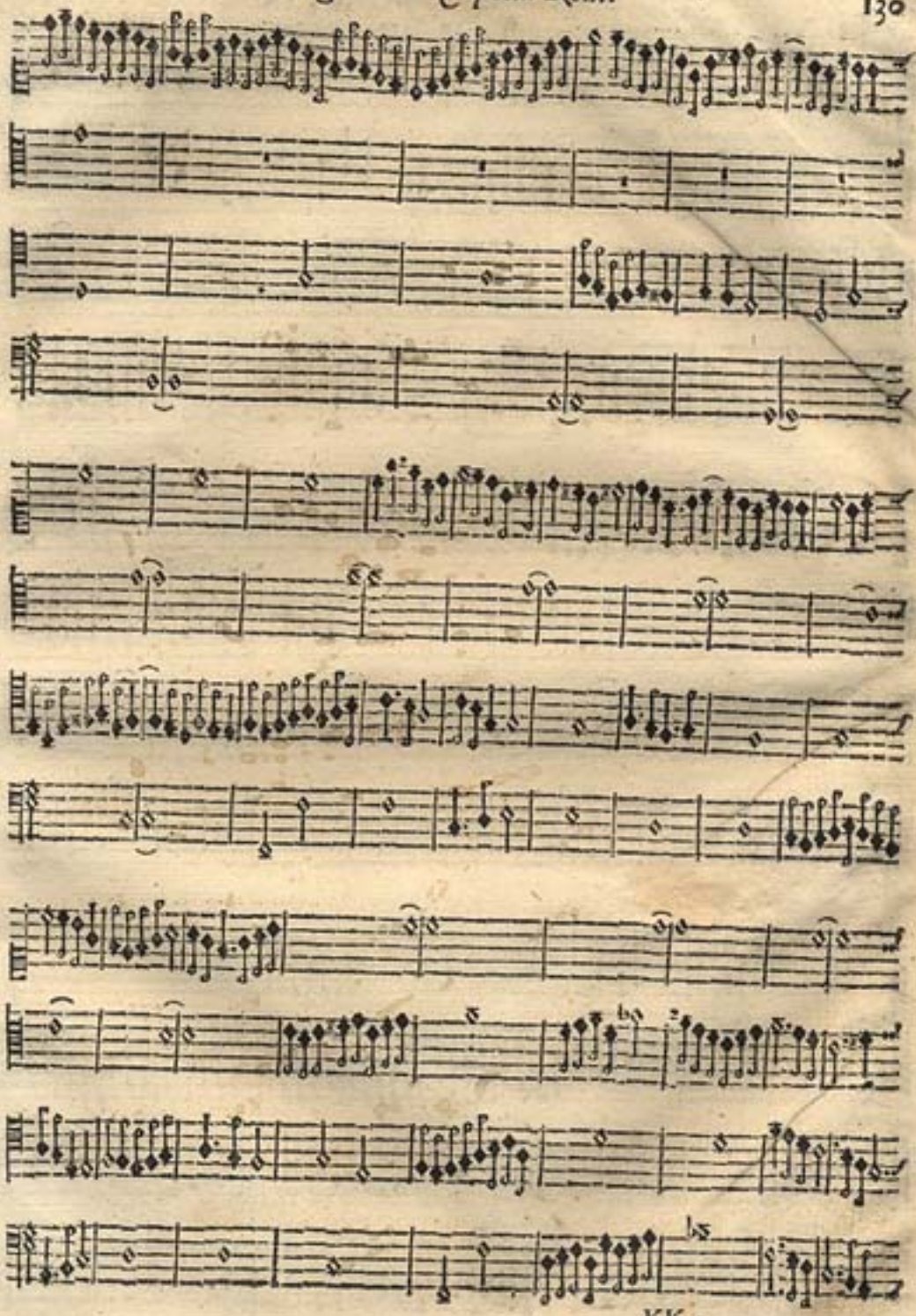


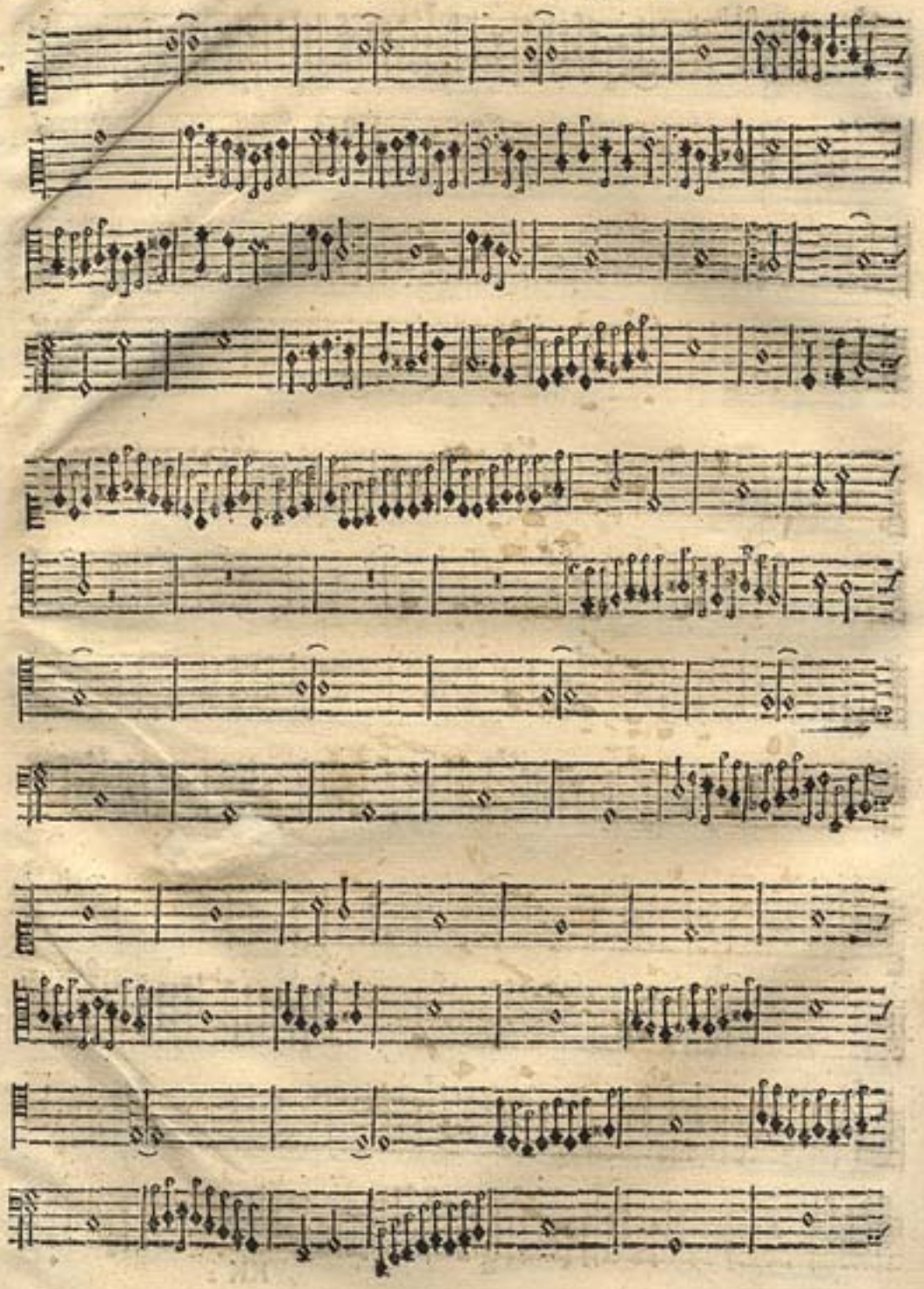


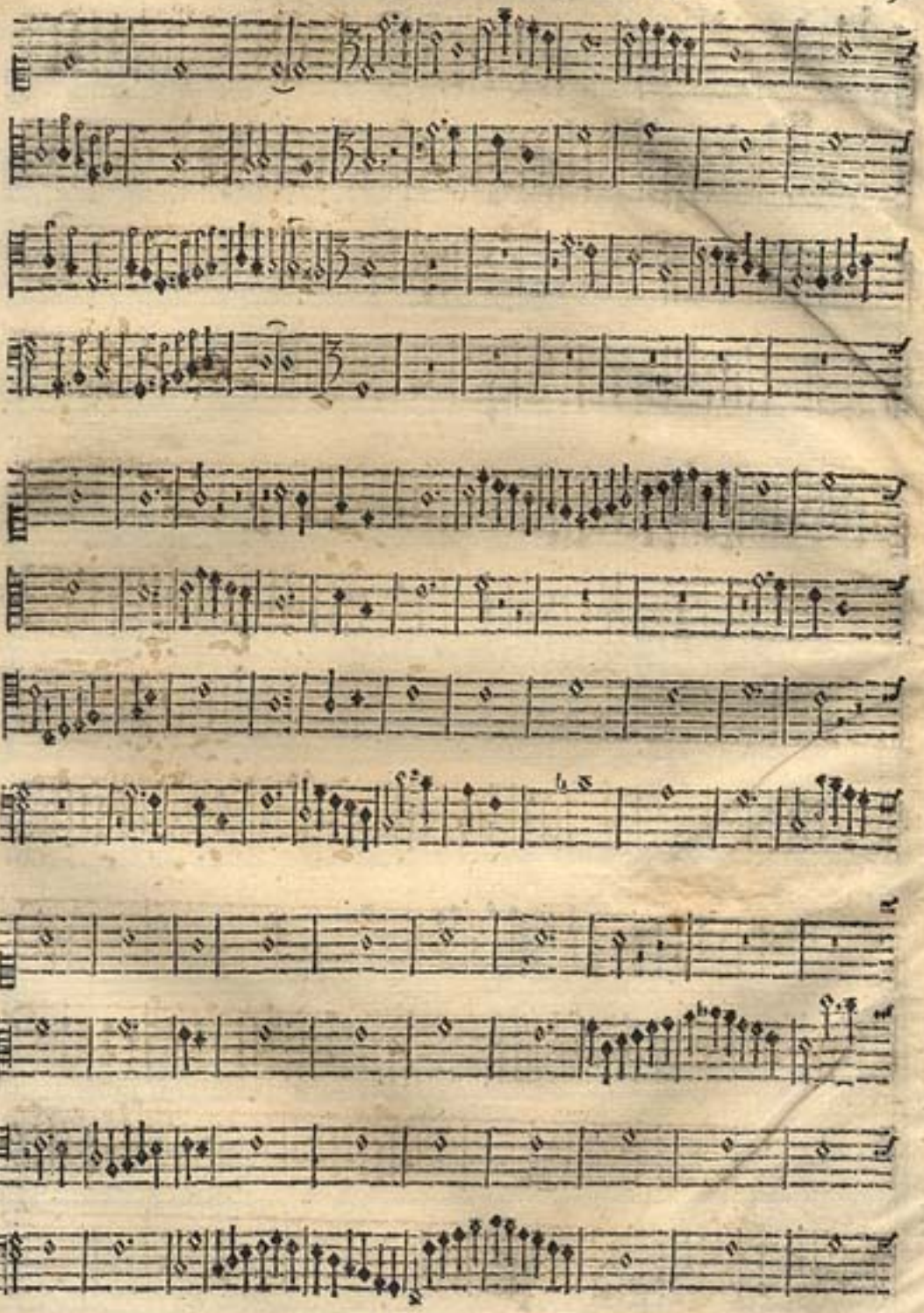


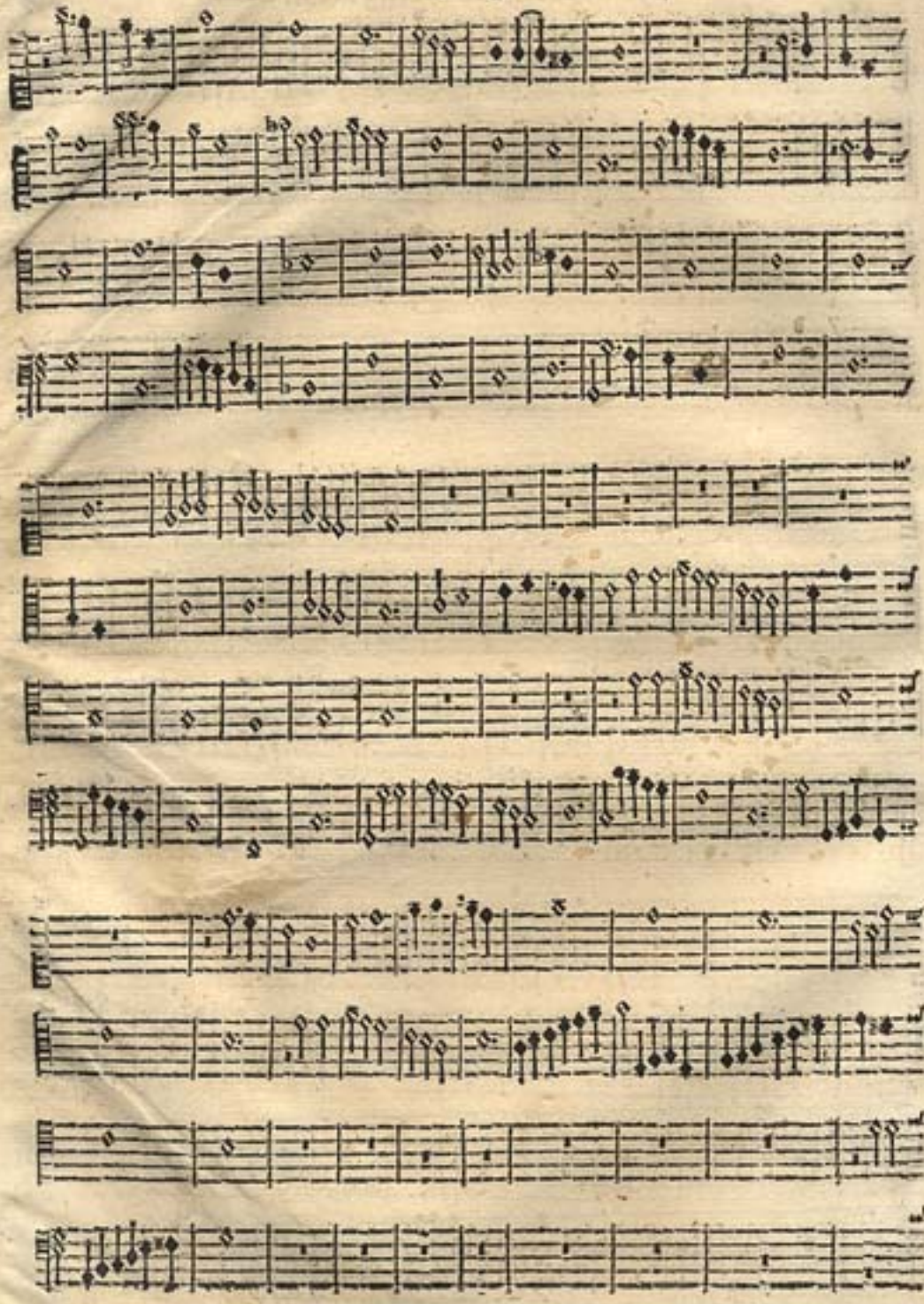


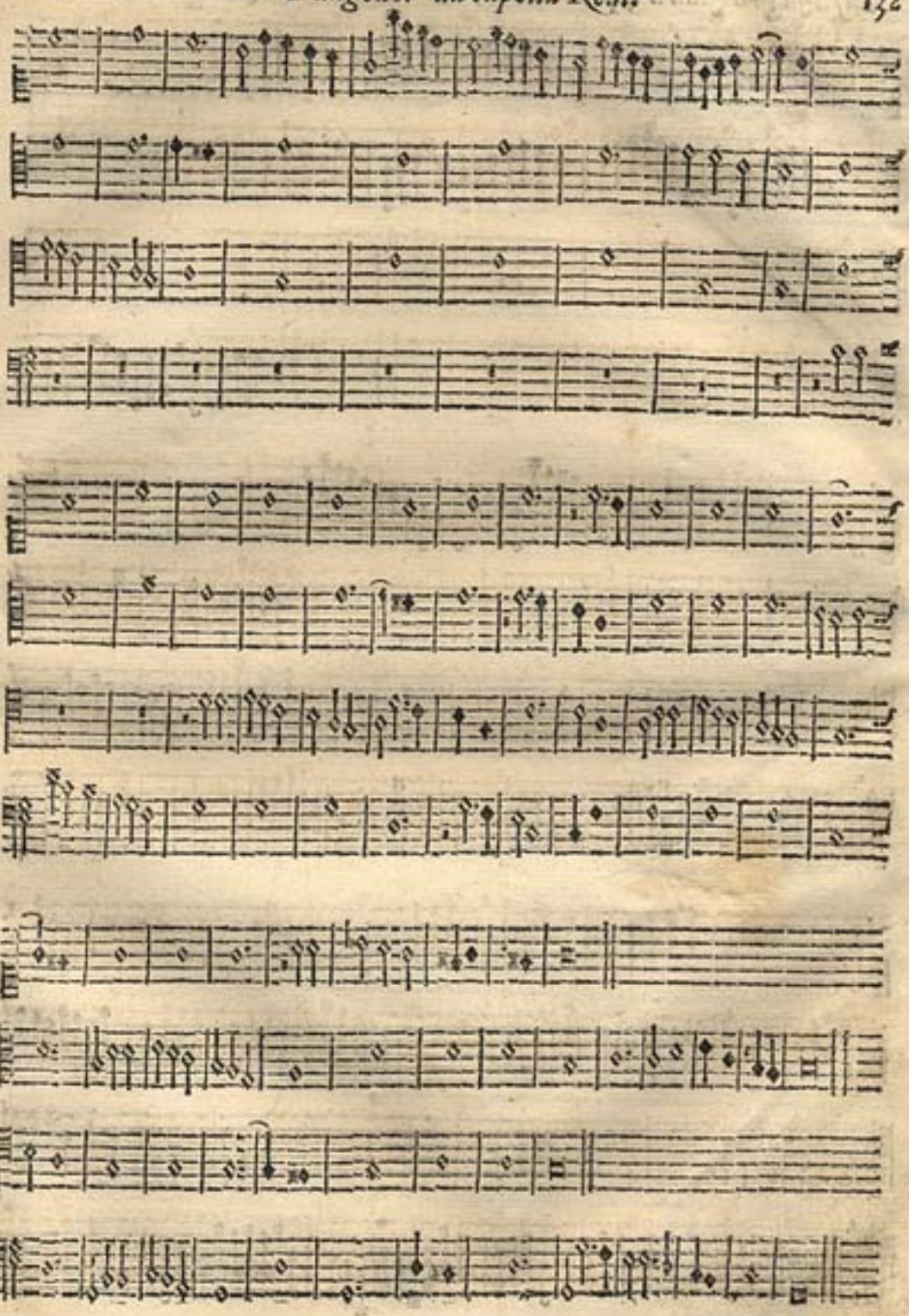




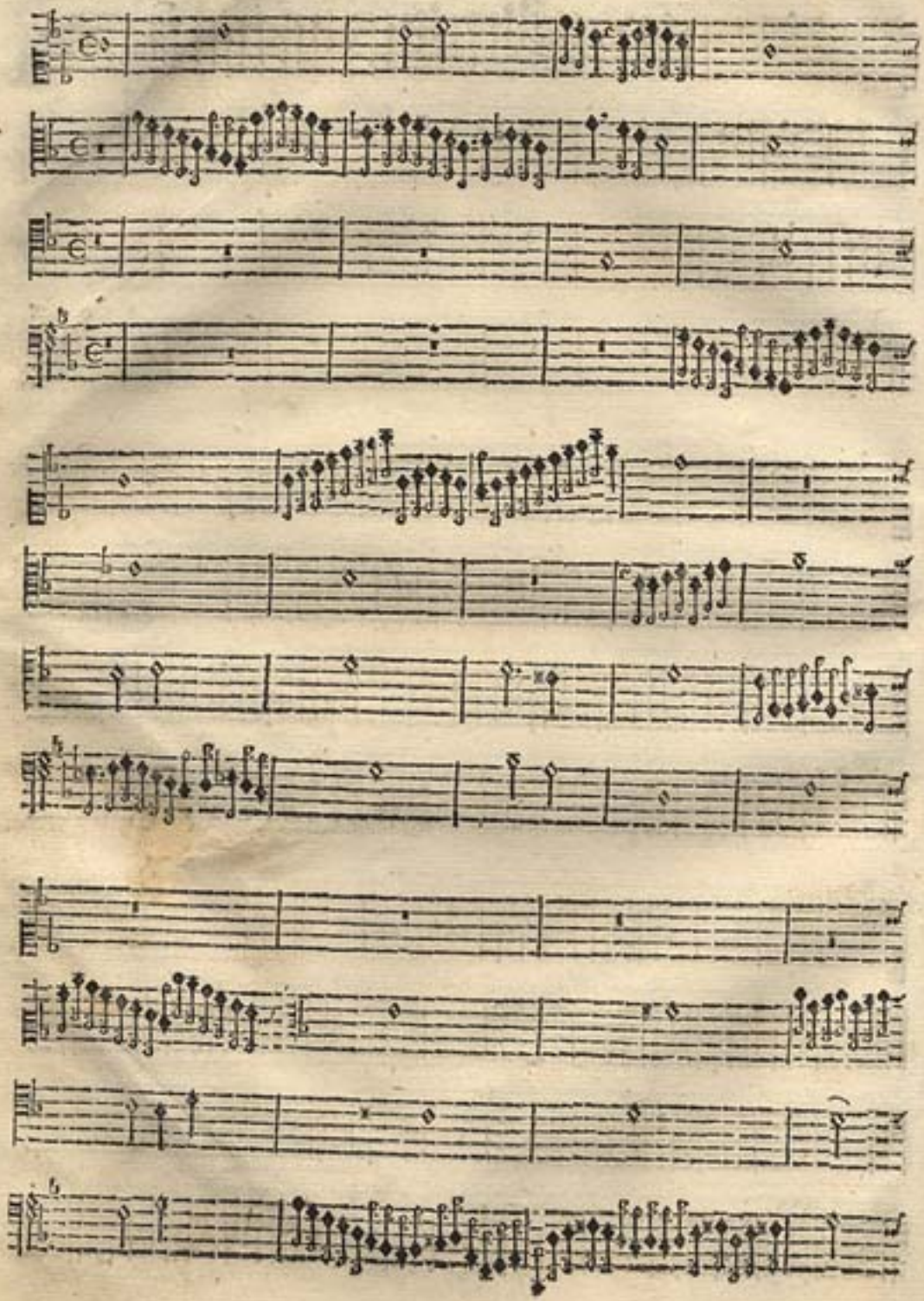


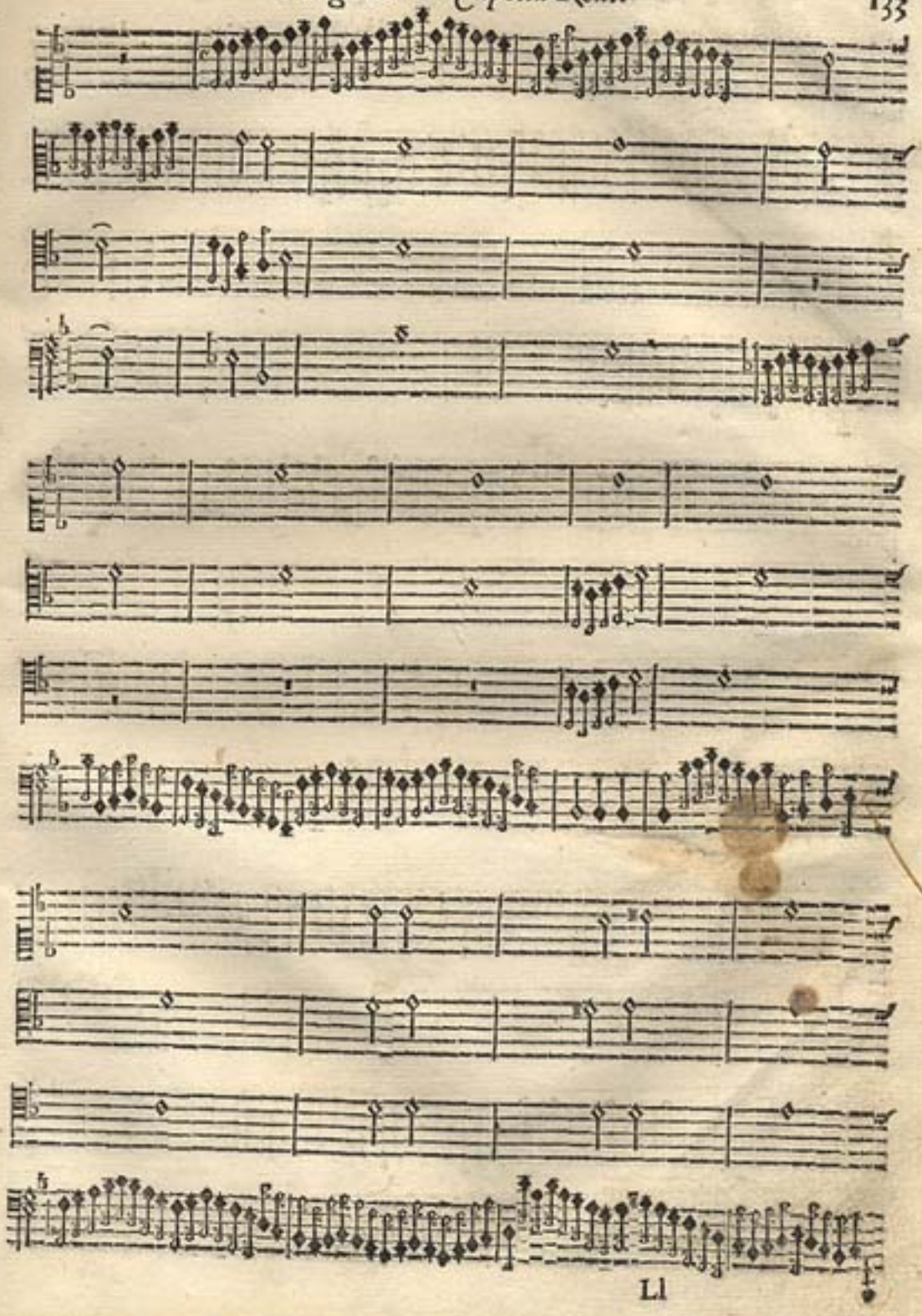


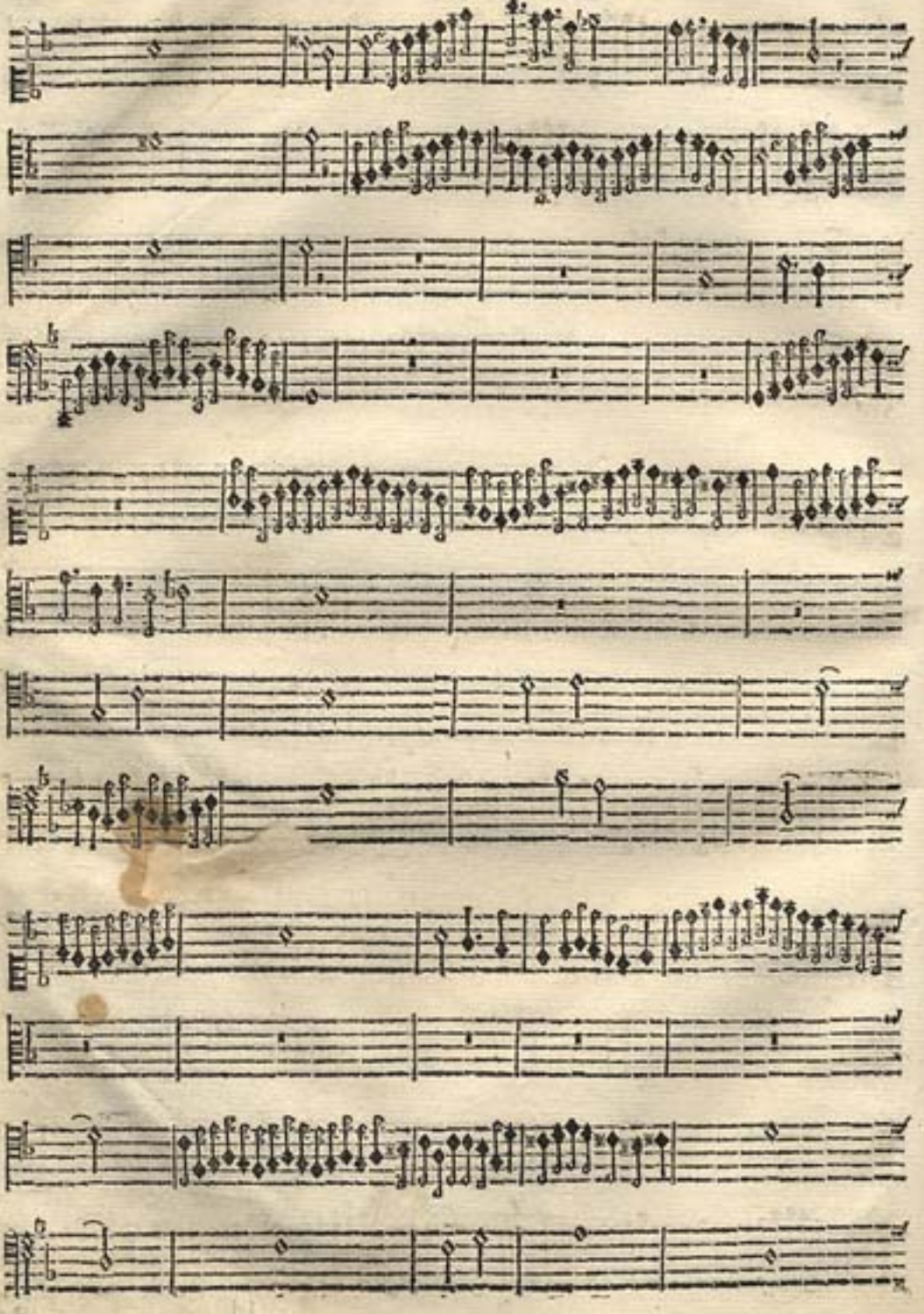


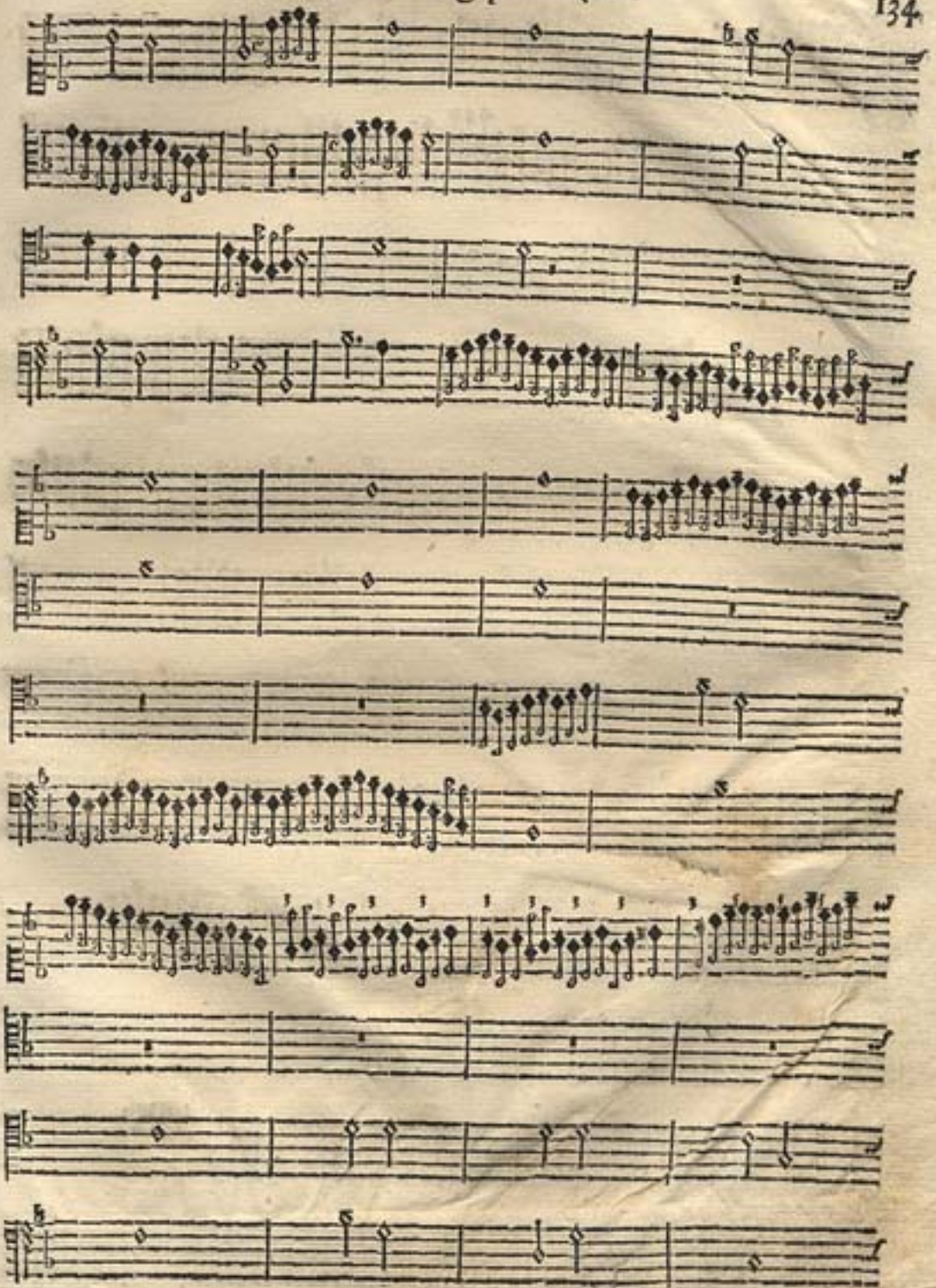


Susana grozada a 4. sobre a de 5. De Manoel Rodrigues Coelho.

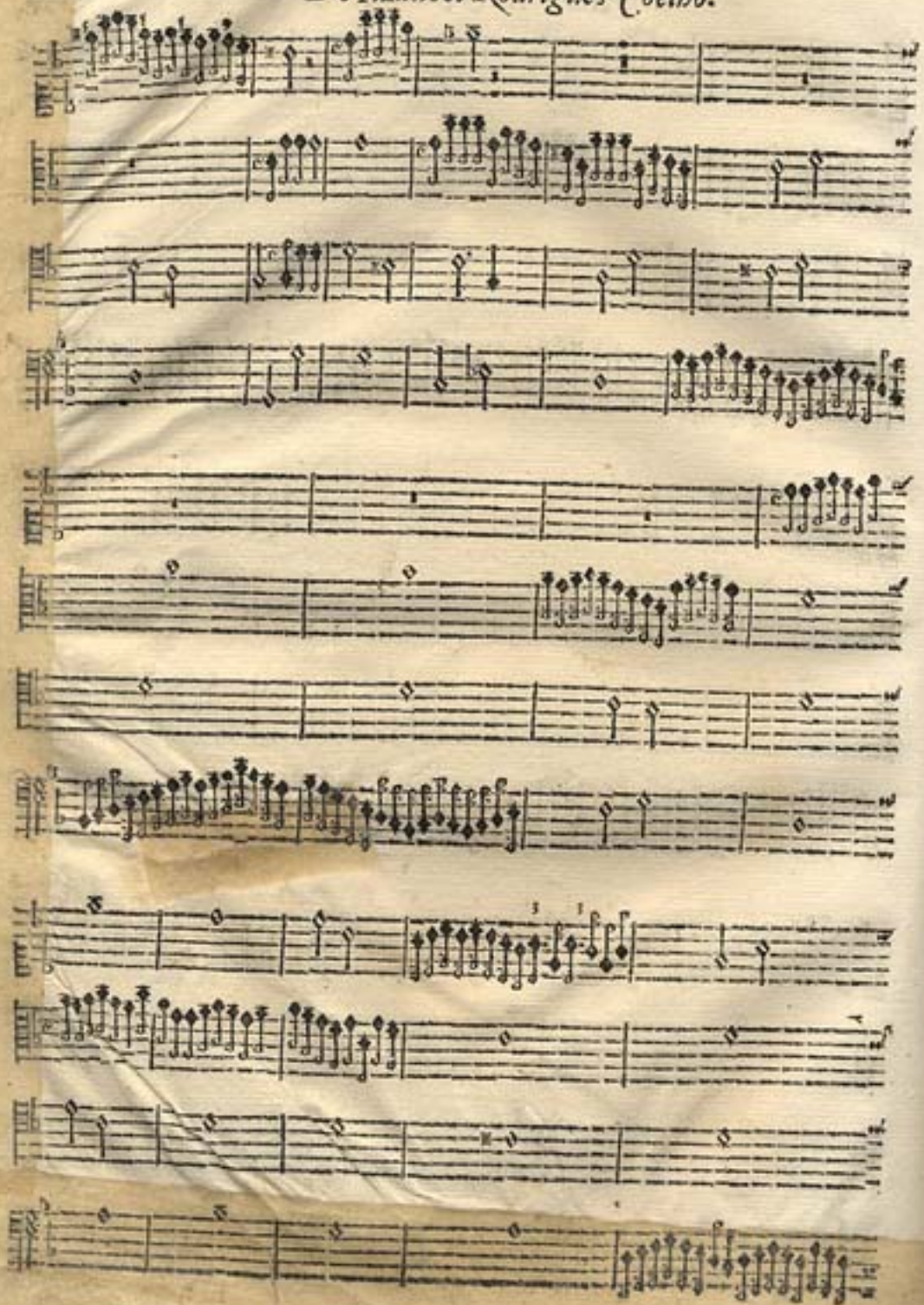


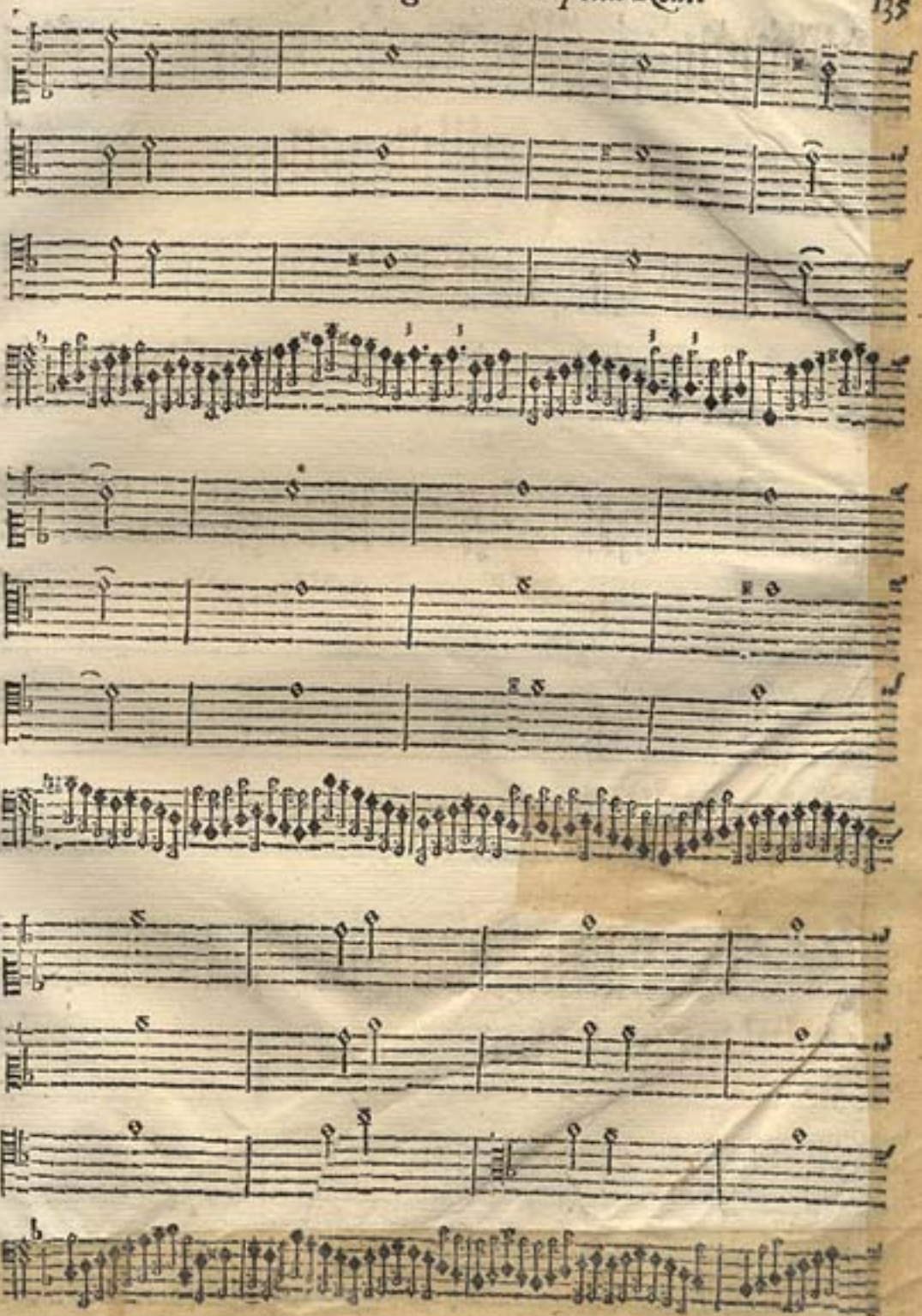


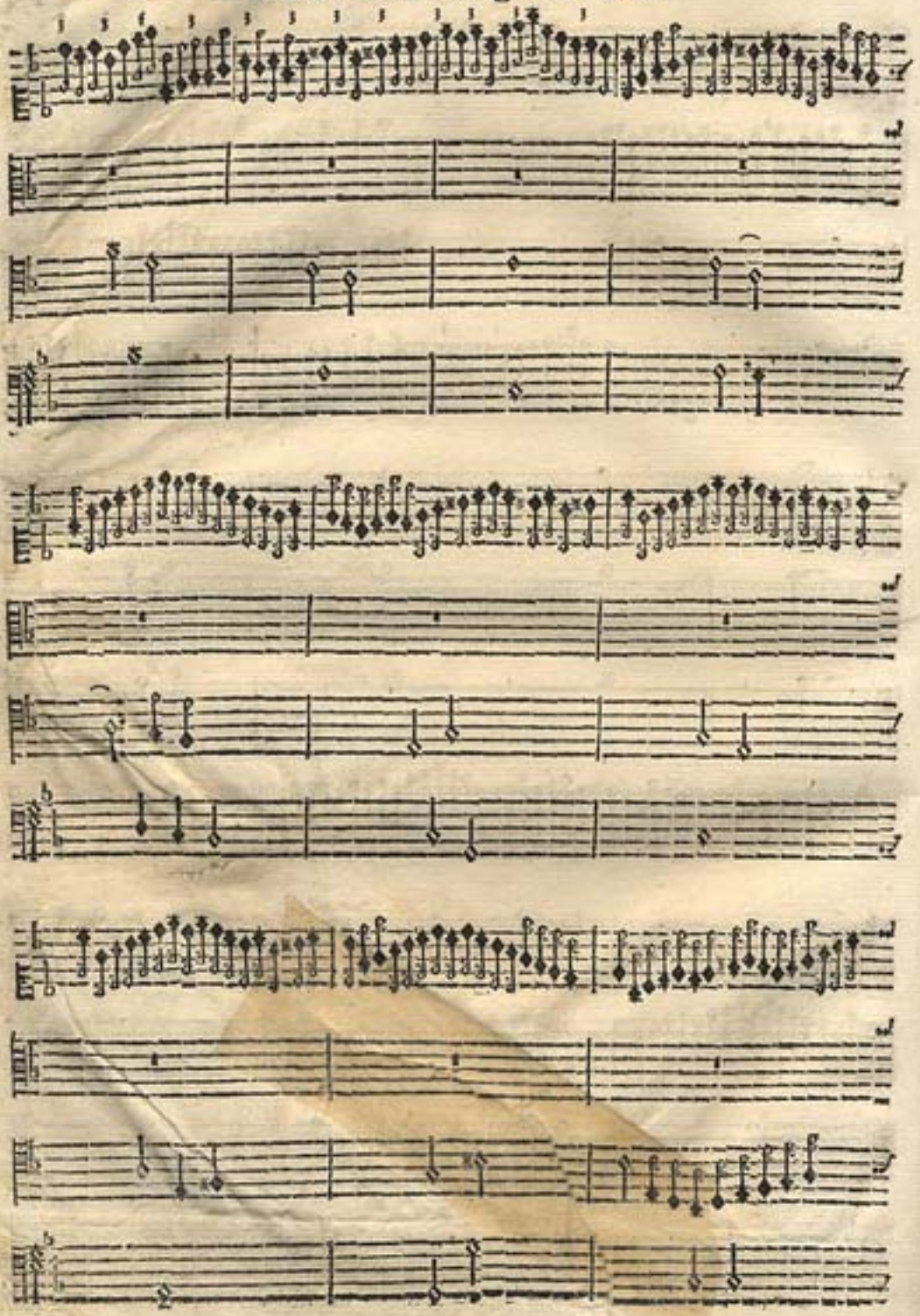


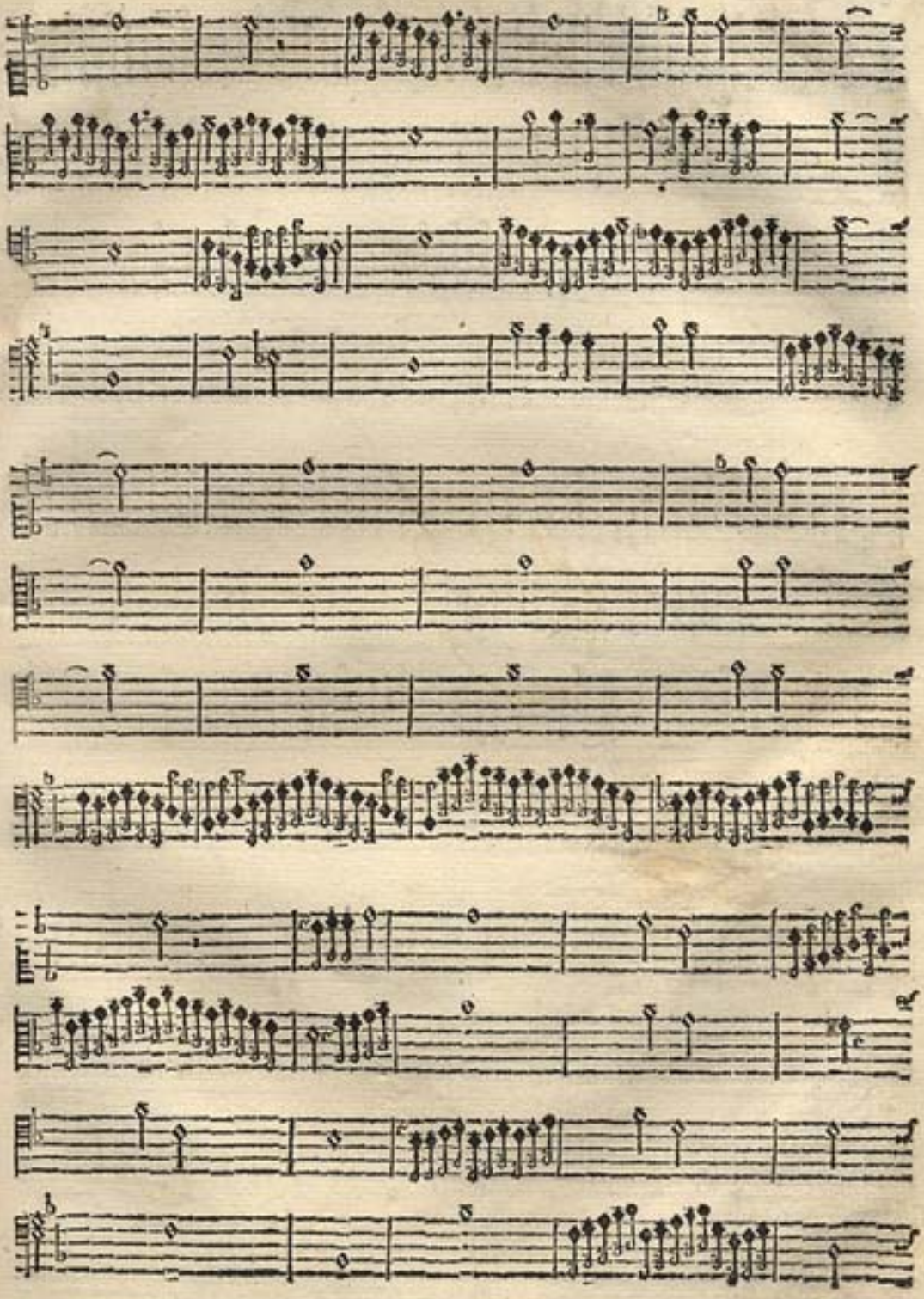


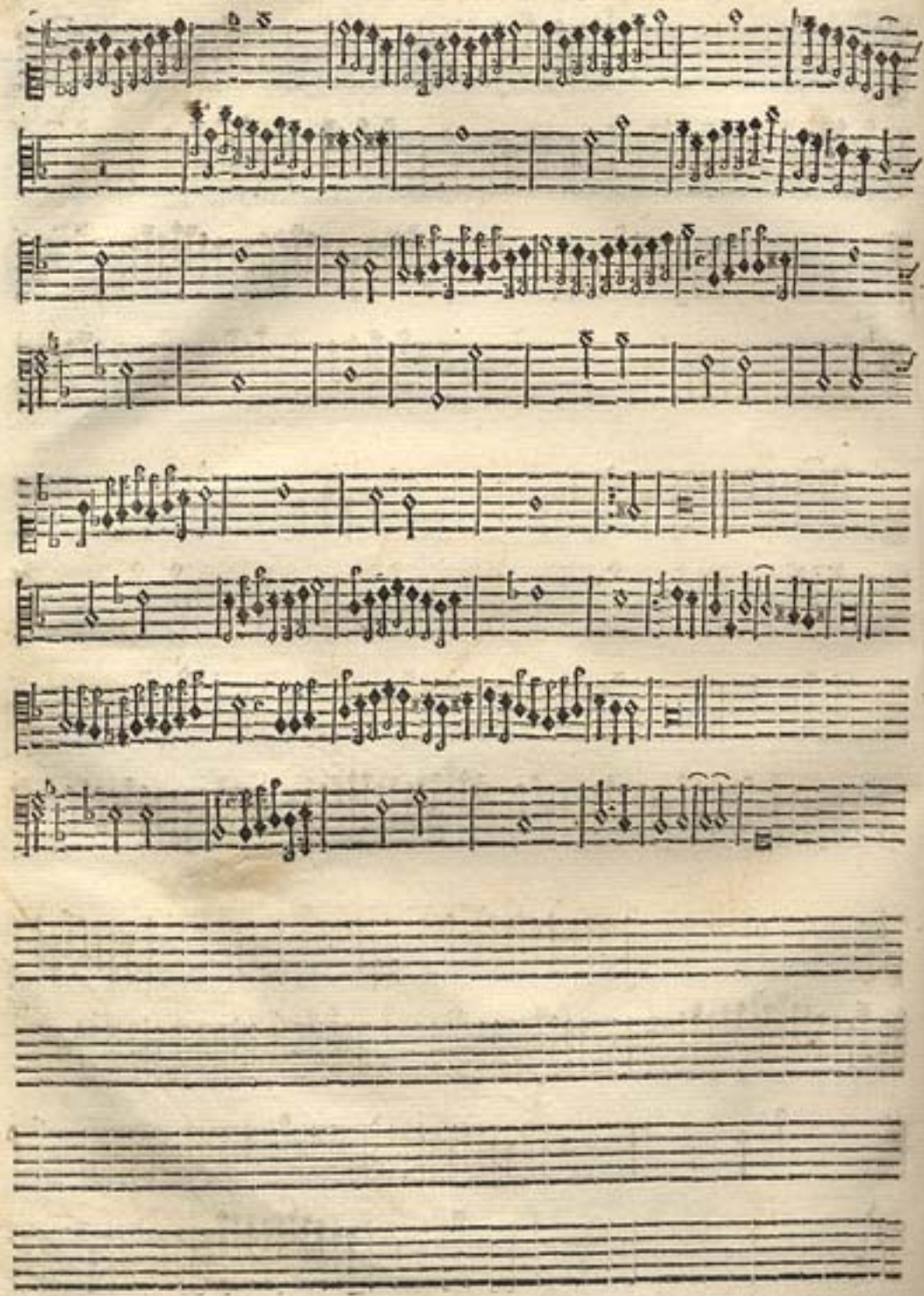
De Manoel Rodrigues Coelho.



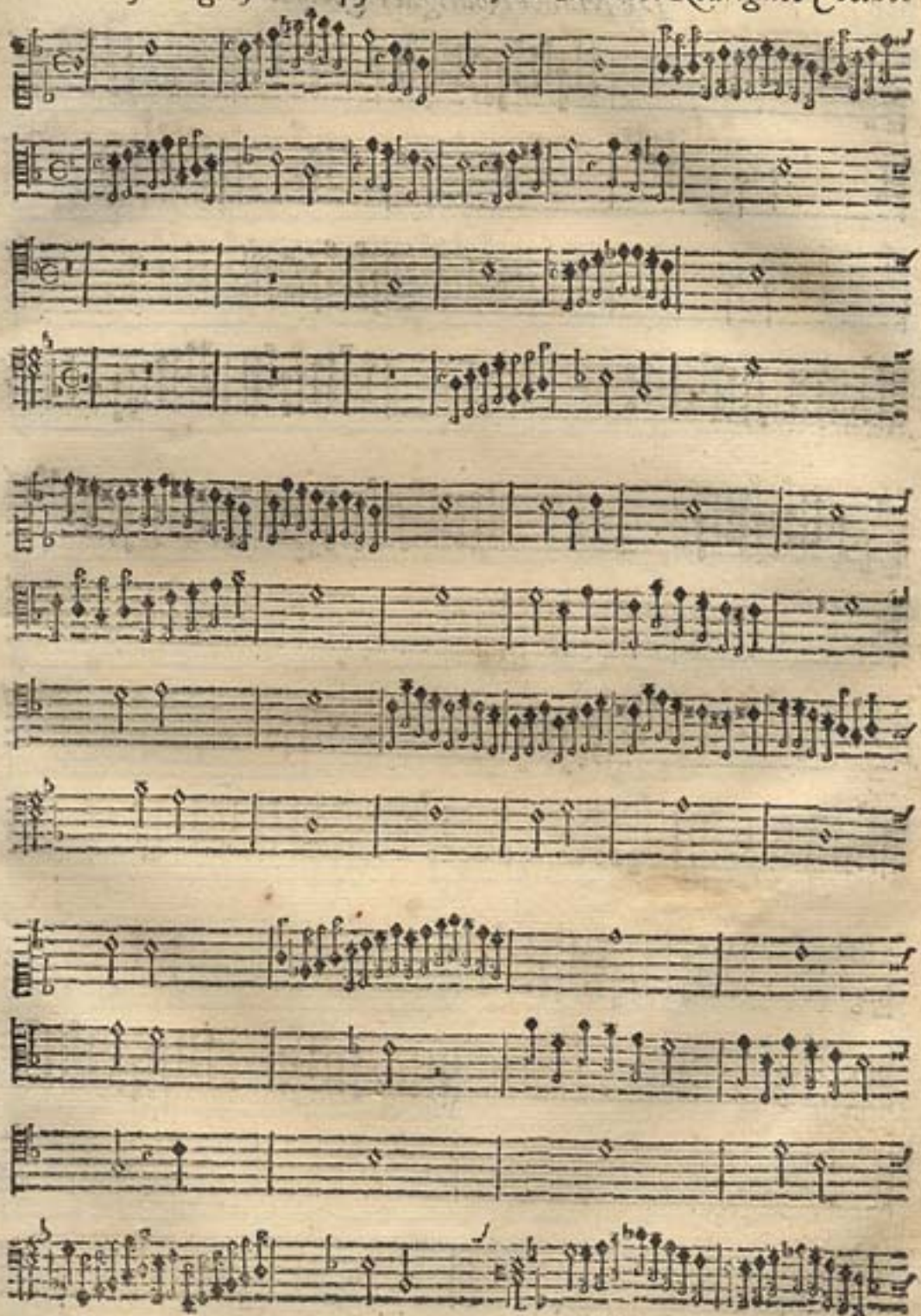


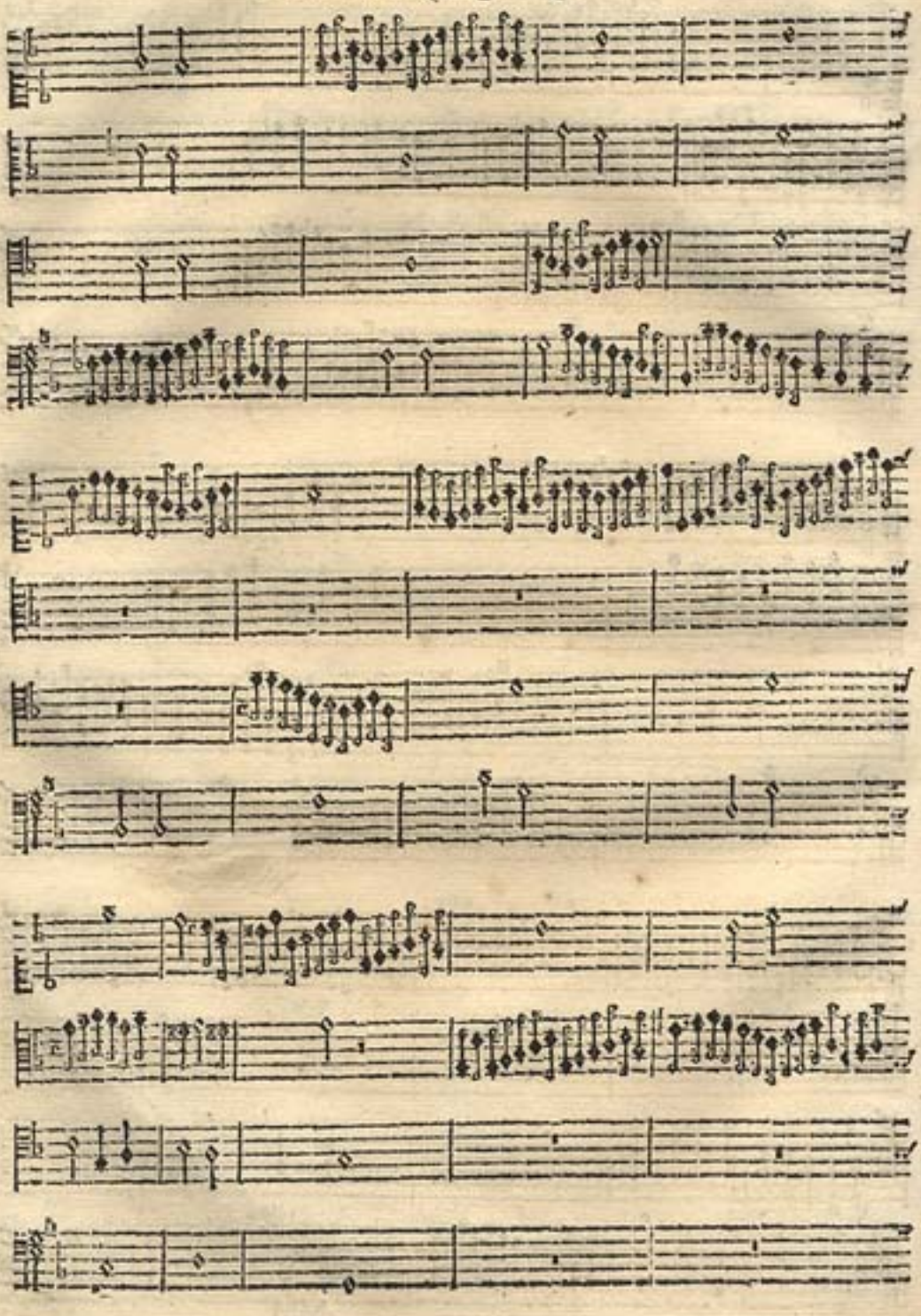


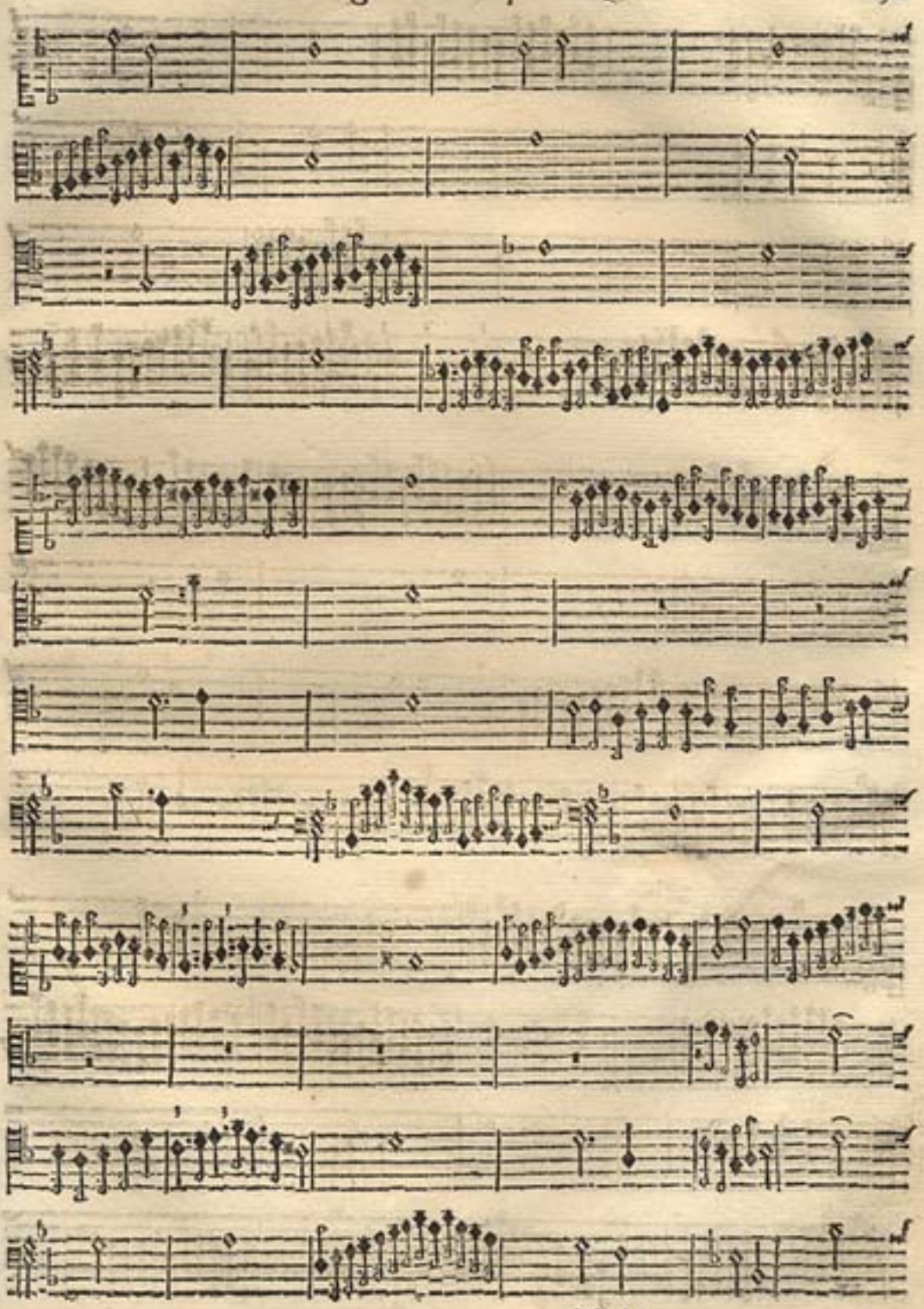




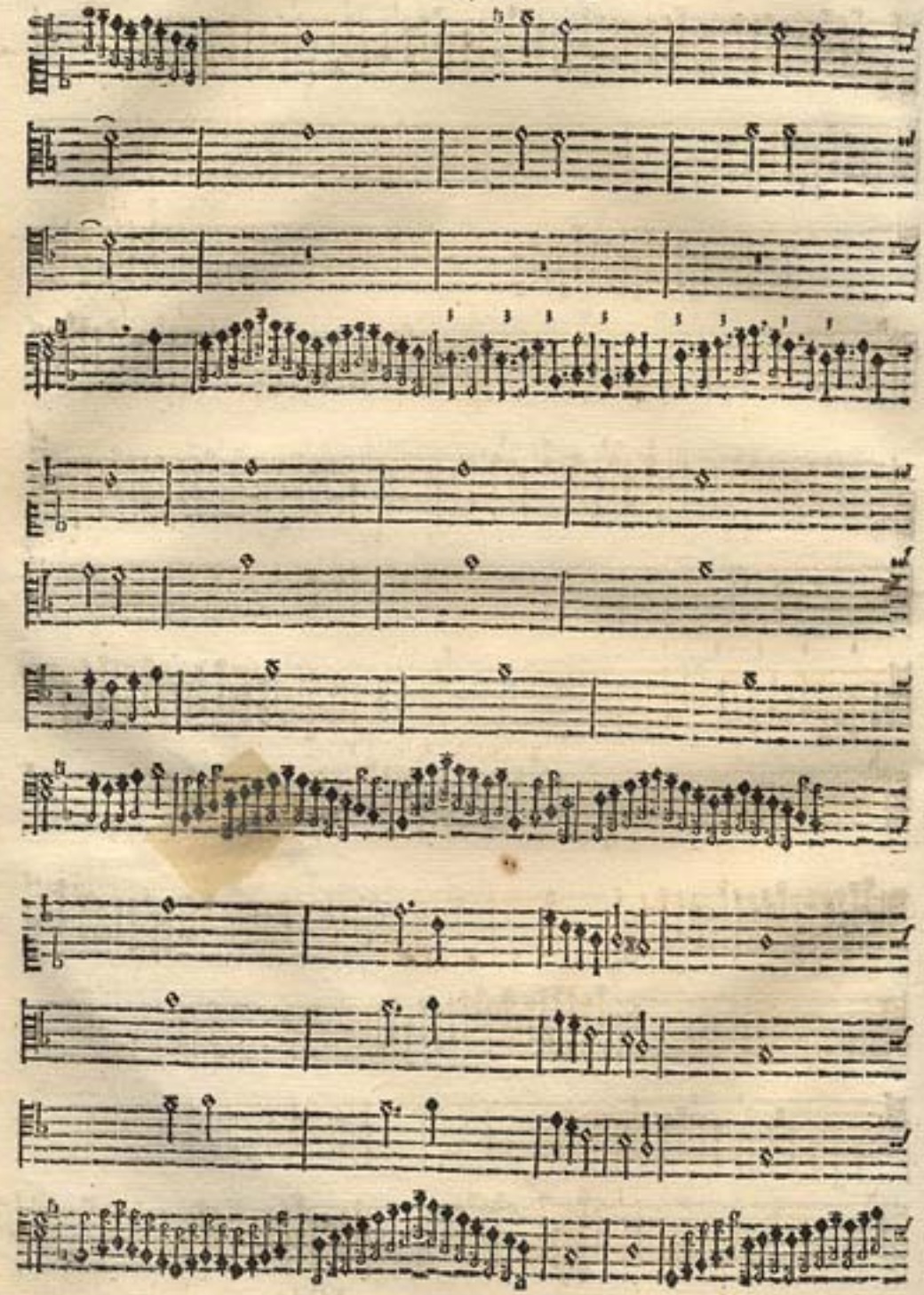
Outra Susana grosada a 4. sobre a de 5. de Manoel Rodrigues Coelho.

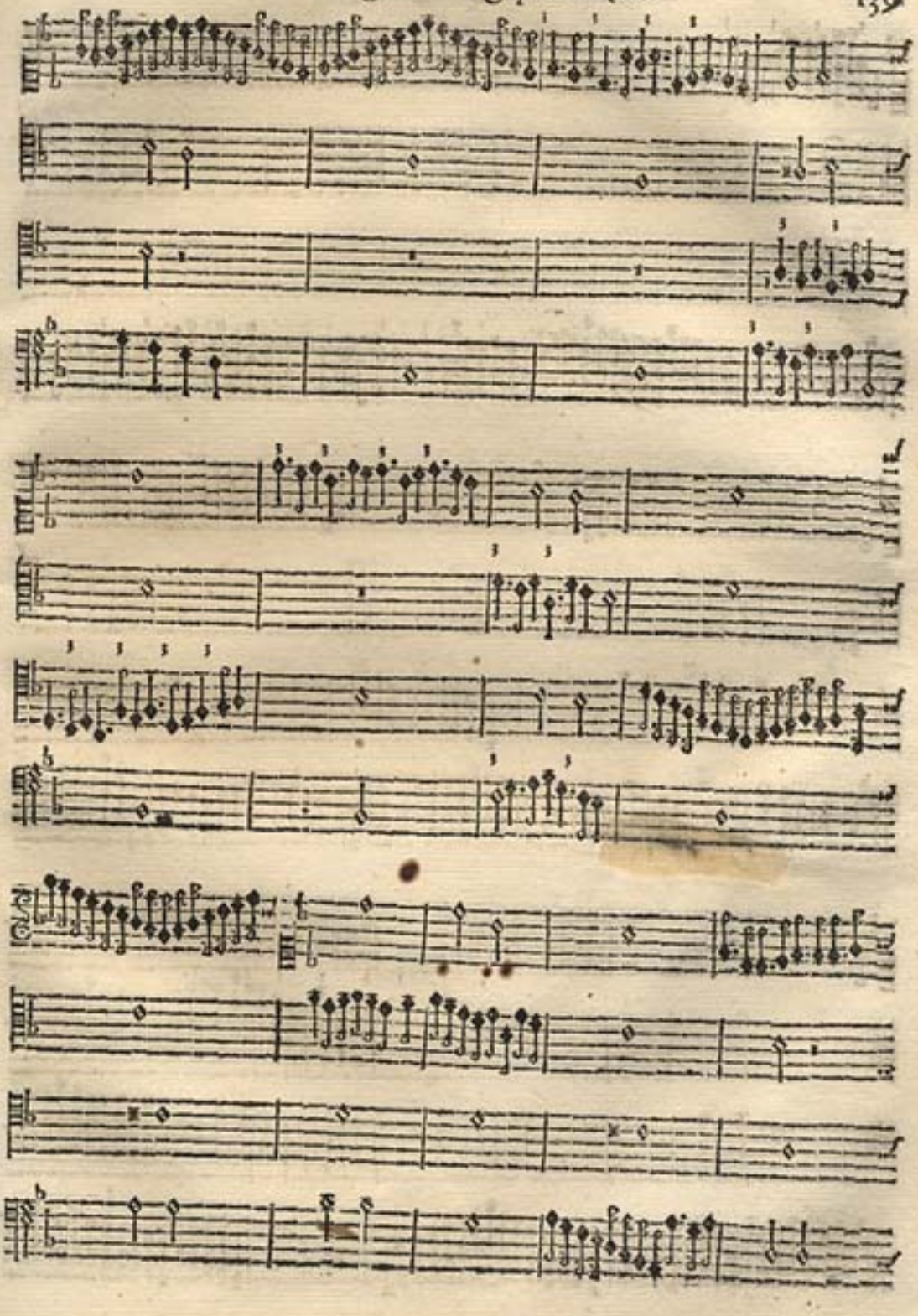




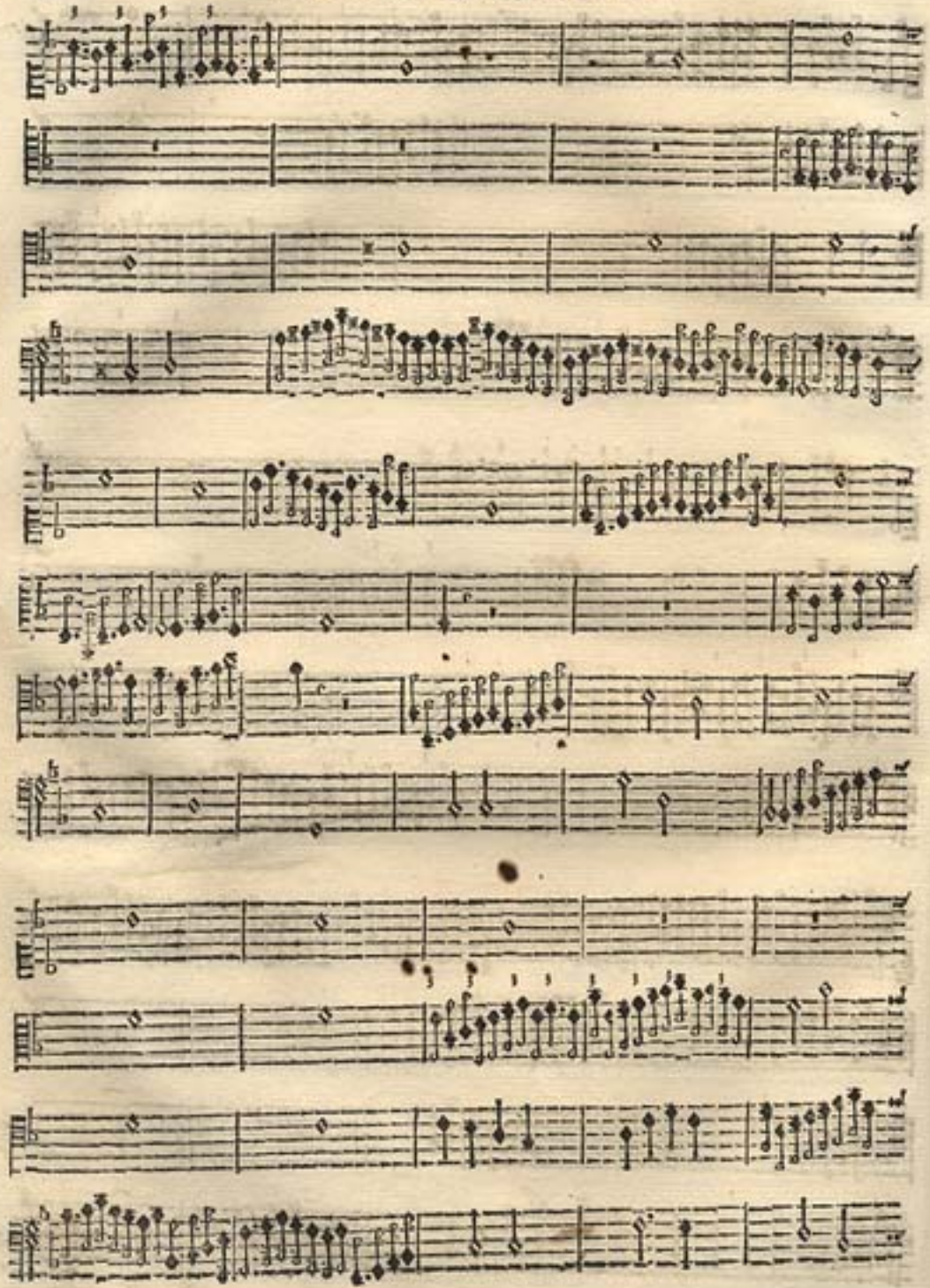


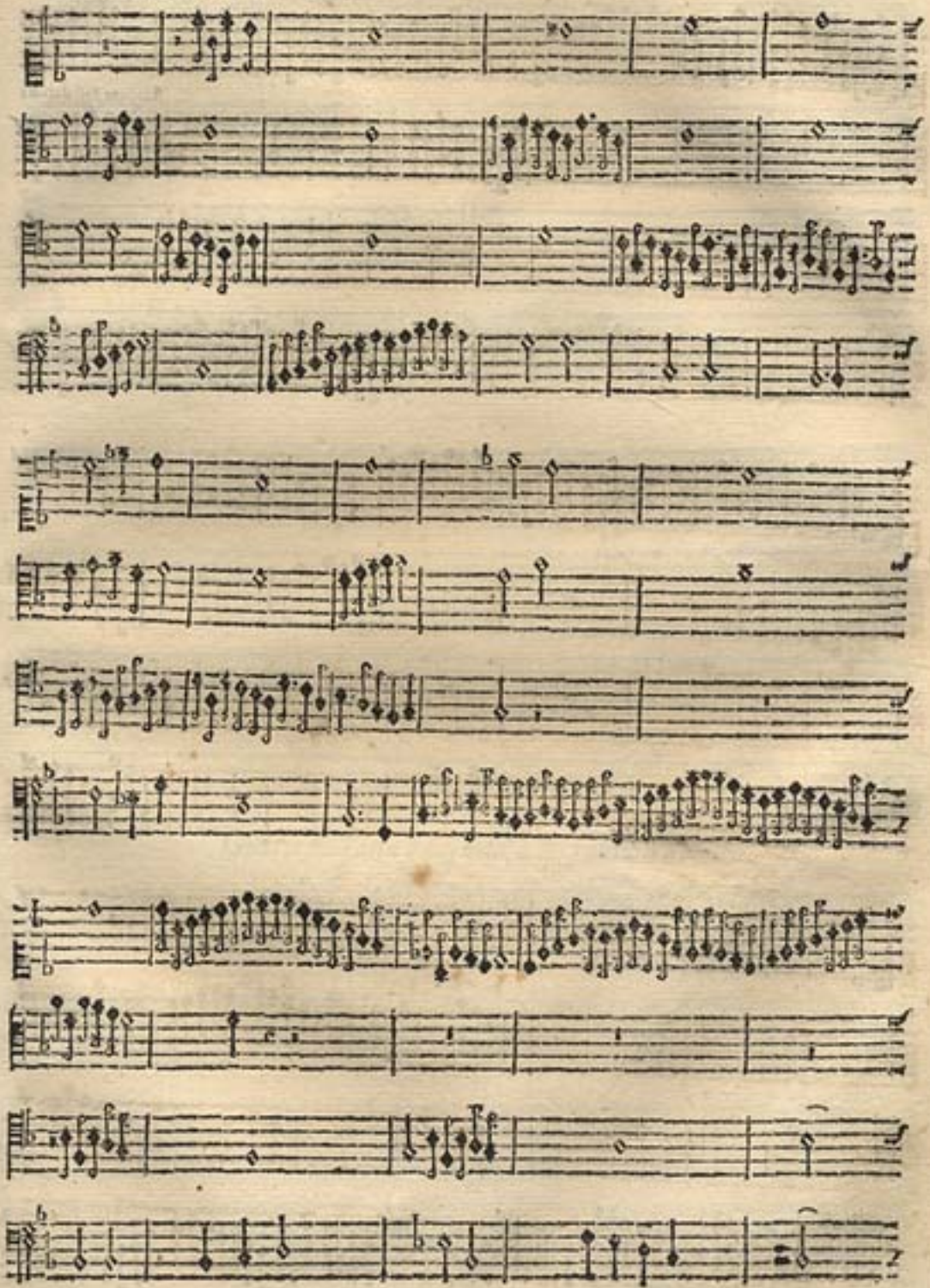
De Manoel Rodrigues Coelho.



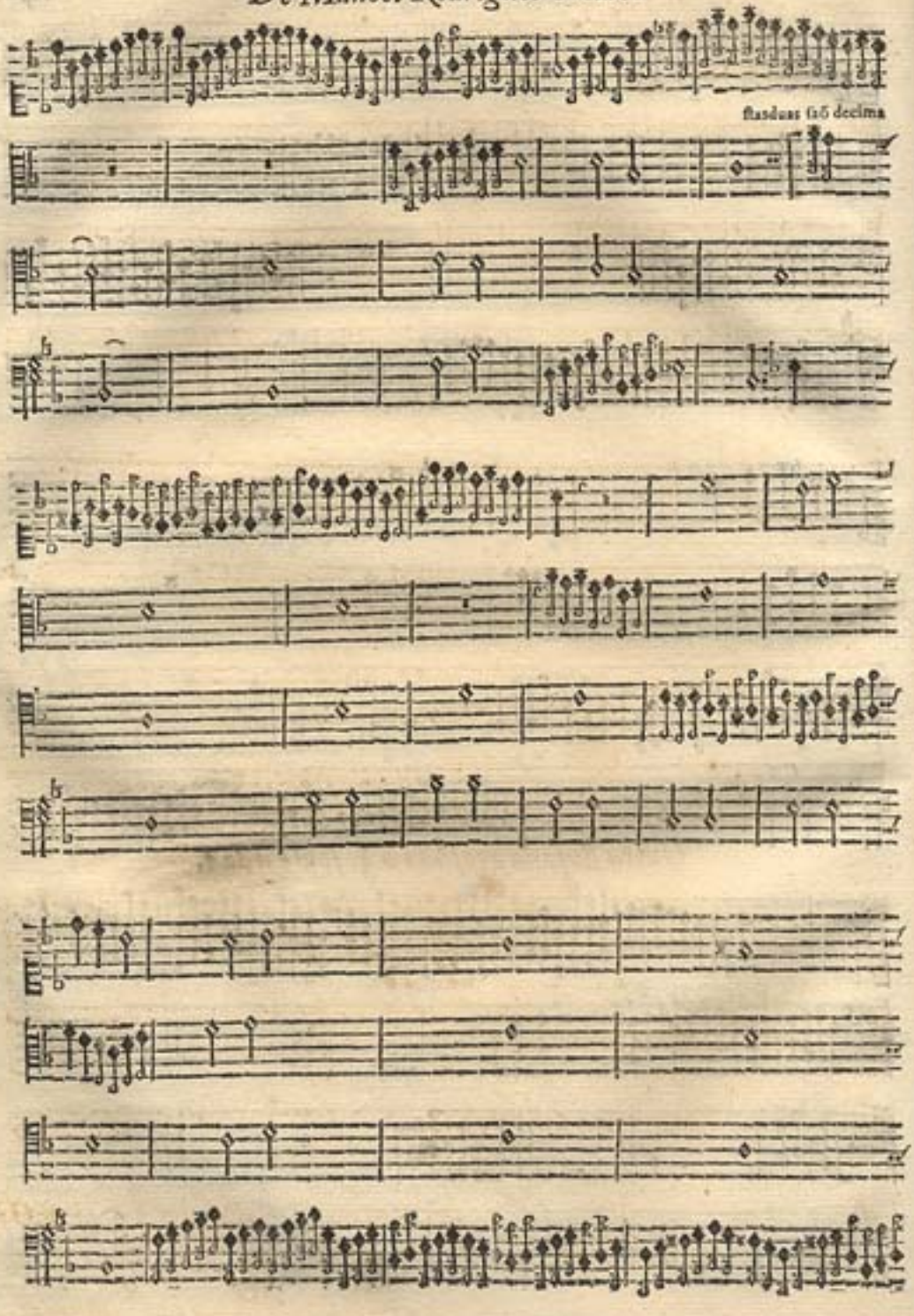


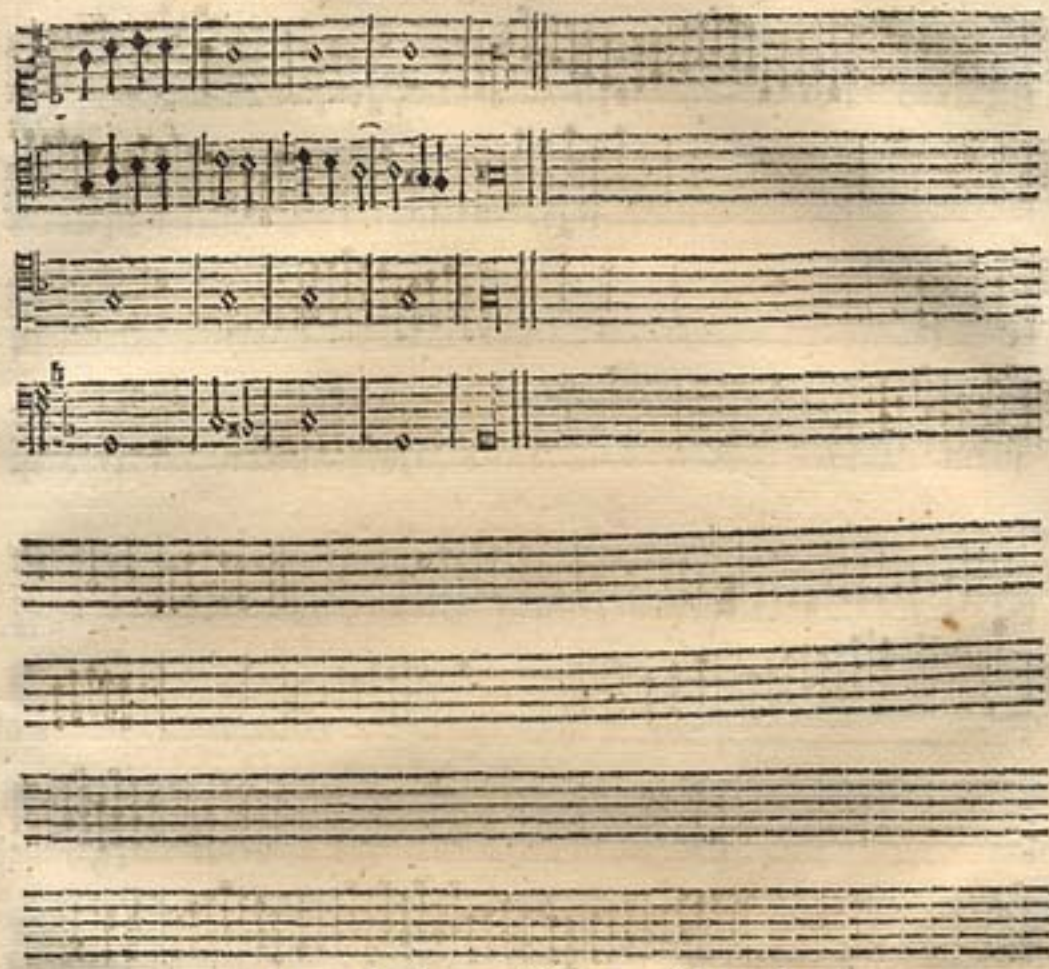
De Manoel Rodrigues Coelho.



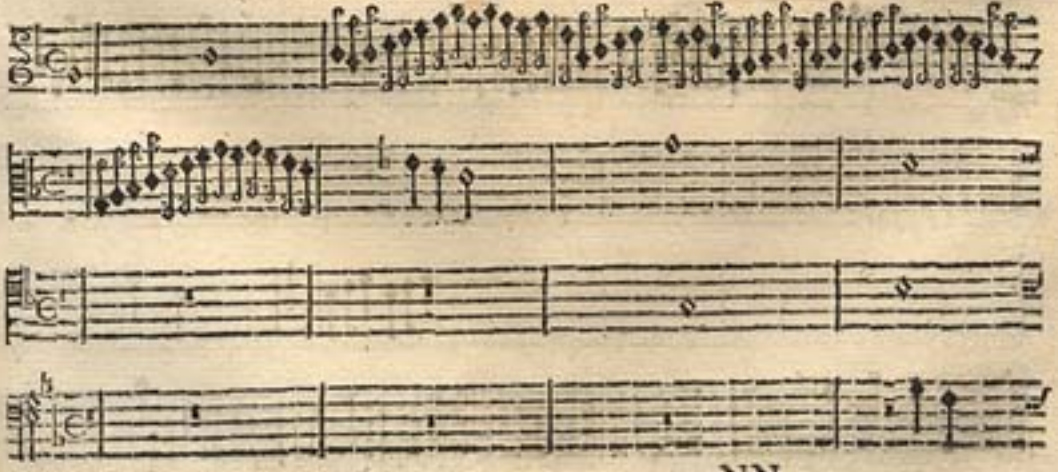


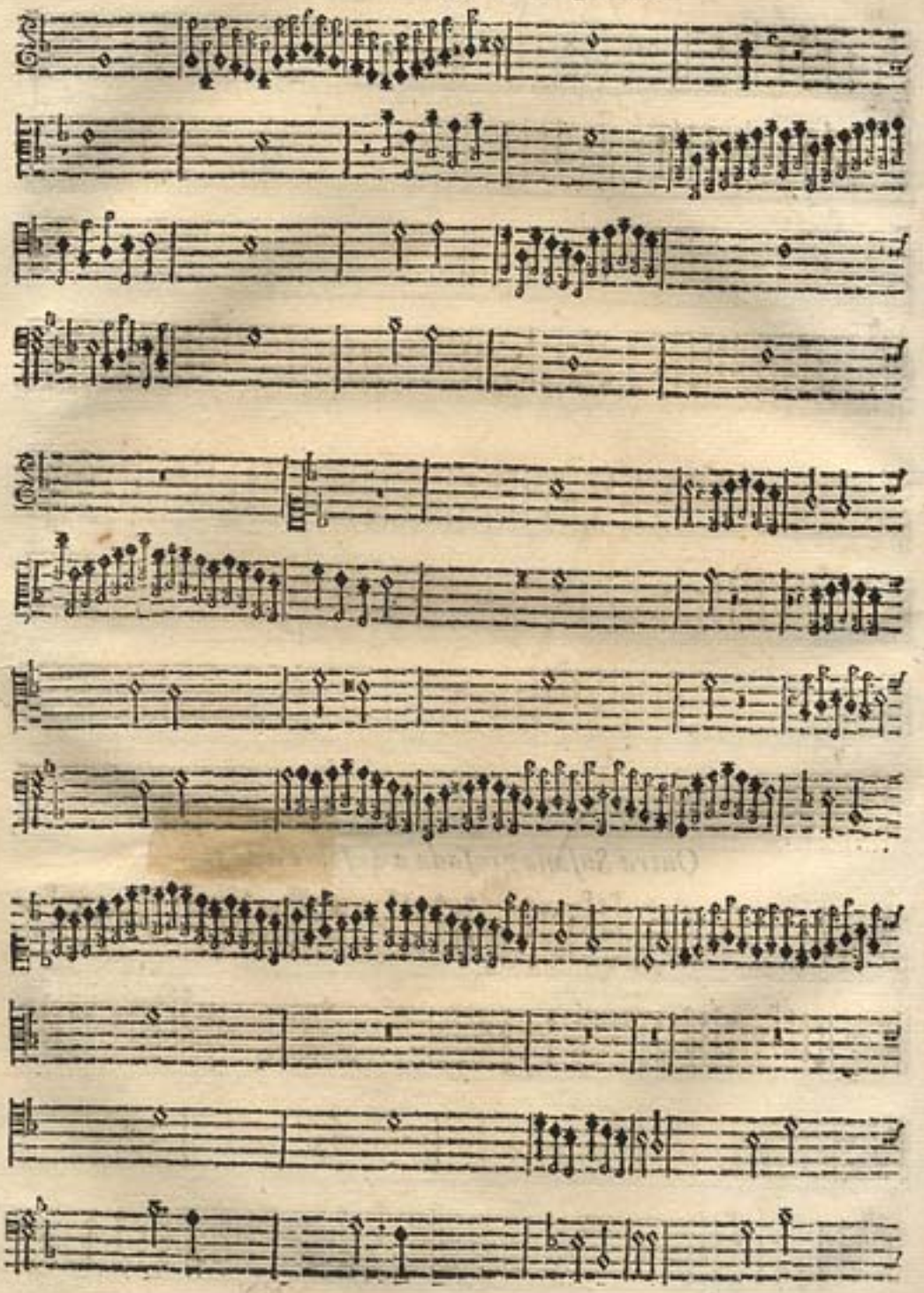
De Manoel Rodrigues Coelho.

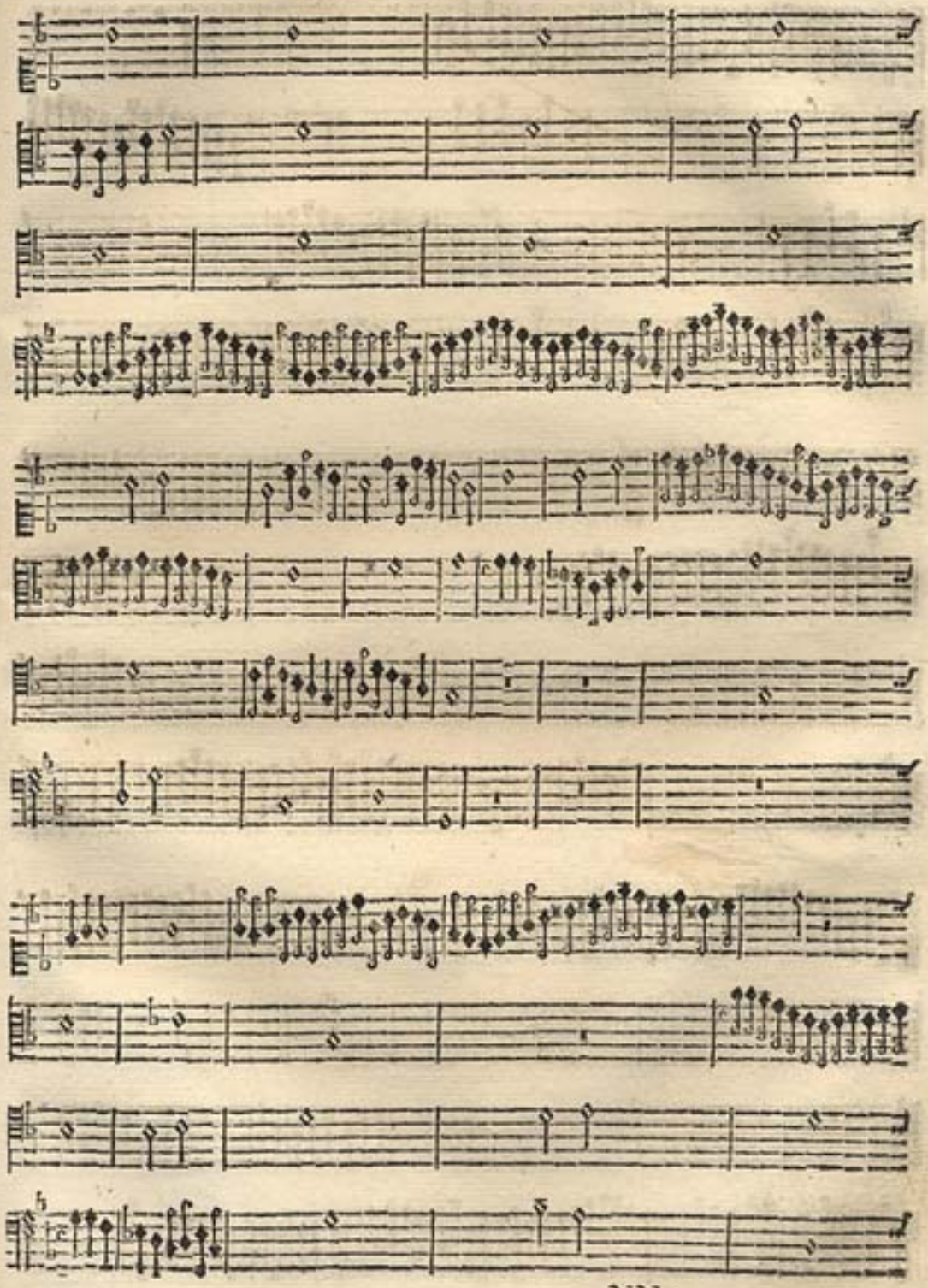


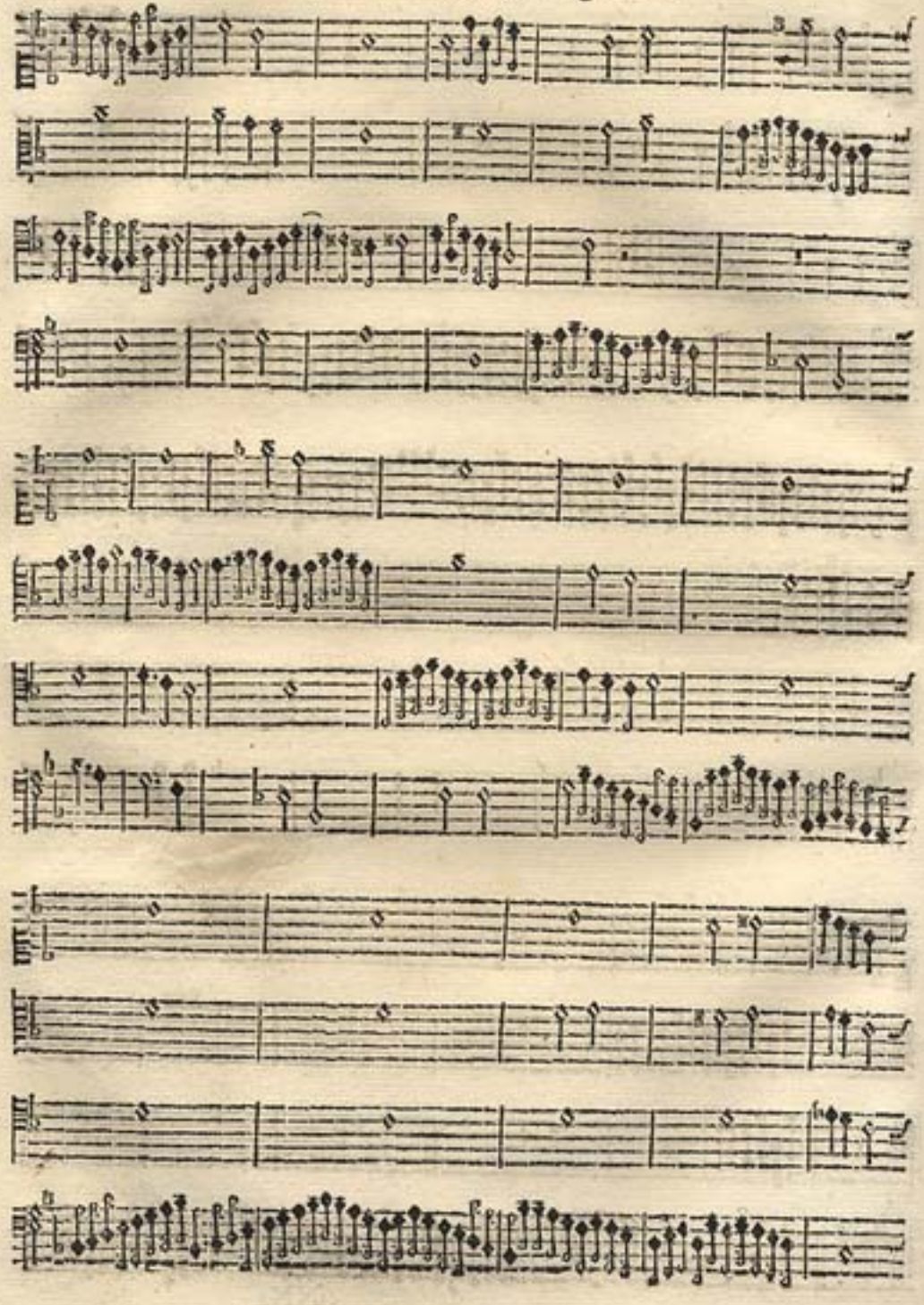


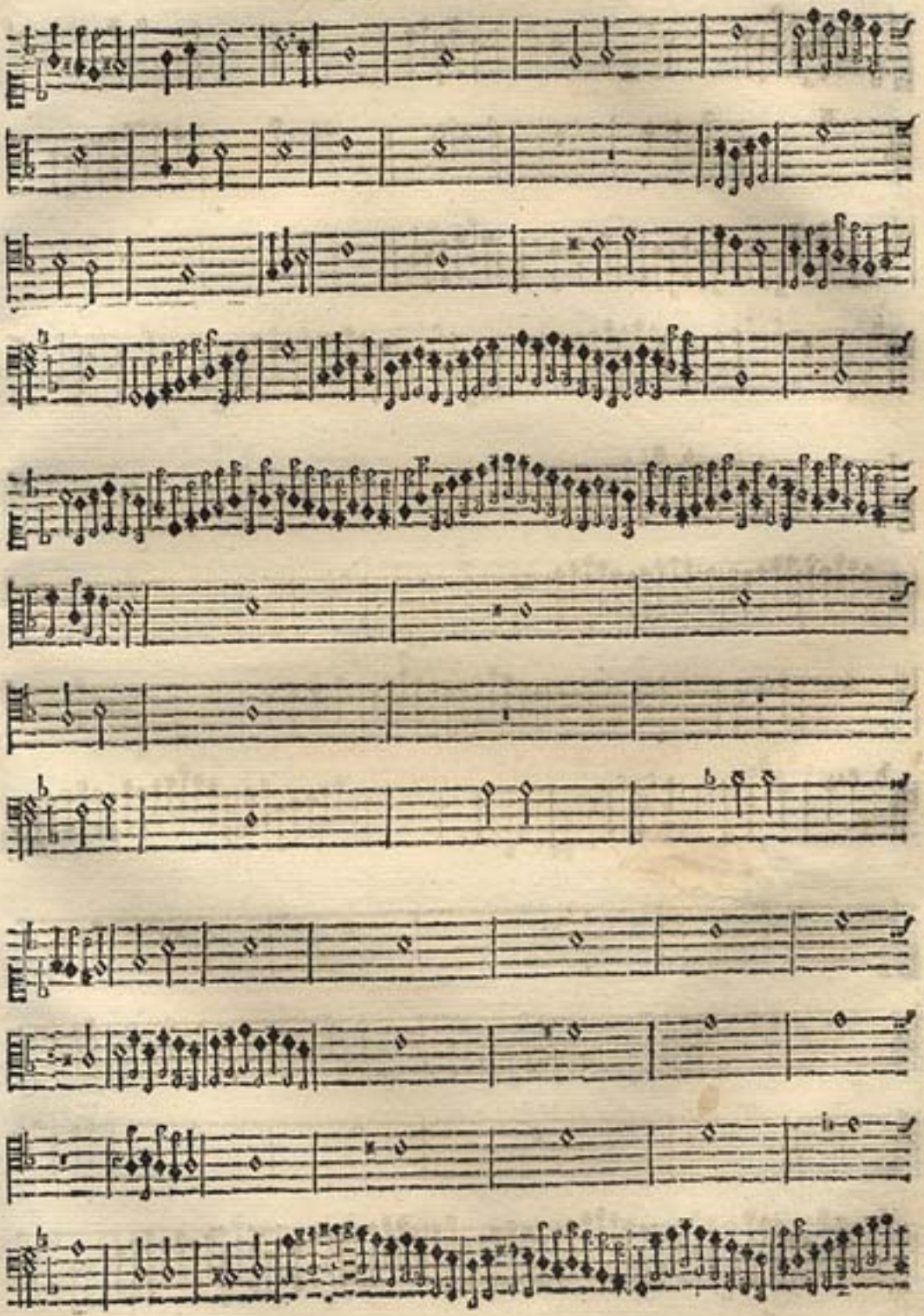
Outra Suſana groſada a 4. ſobre a de 5.

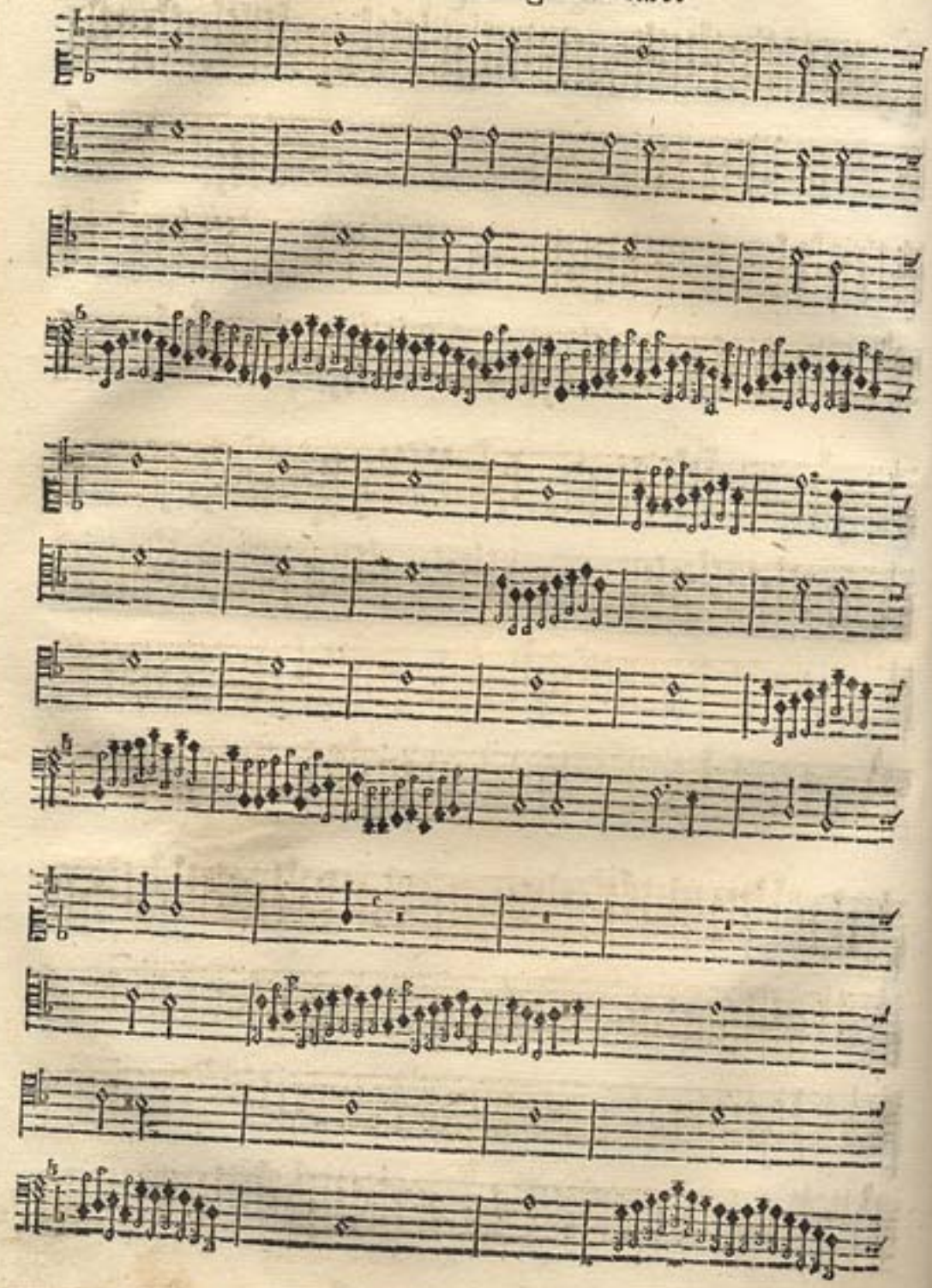


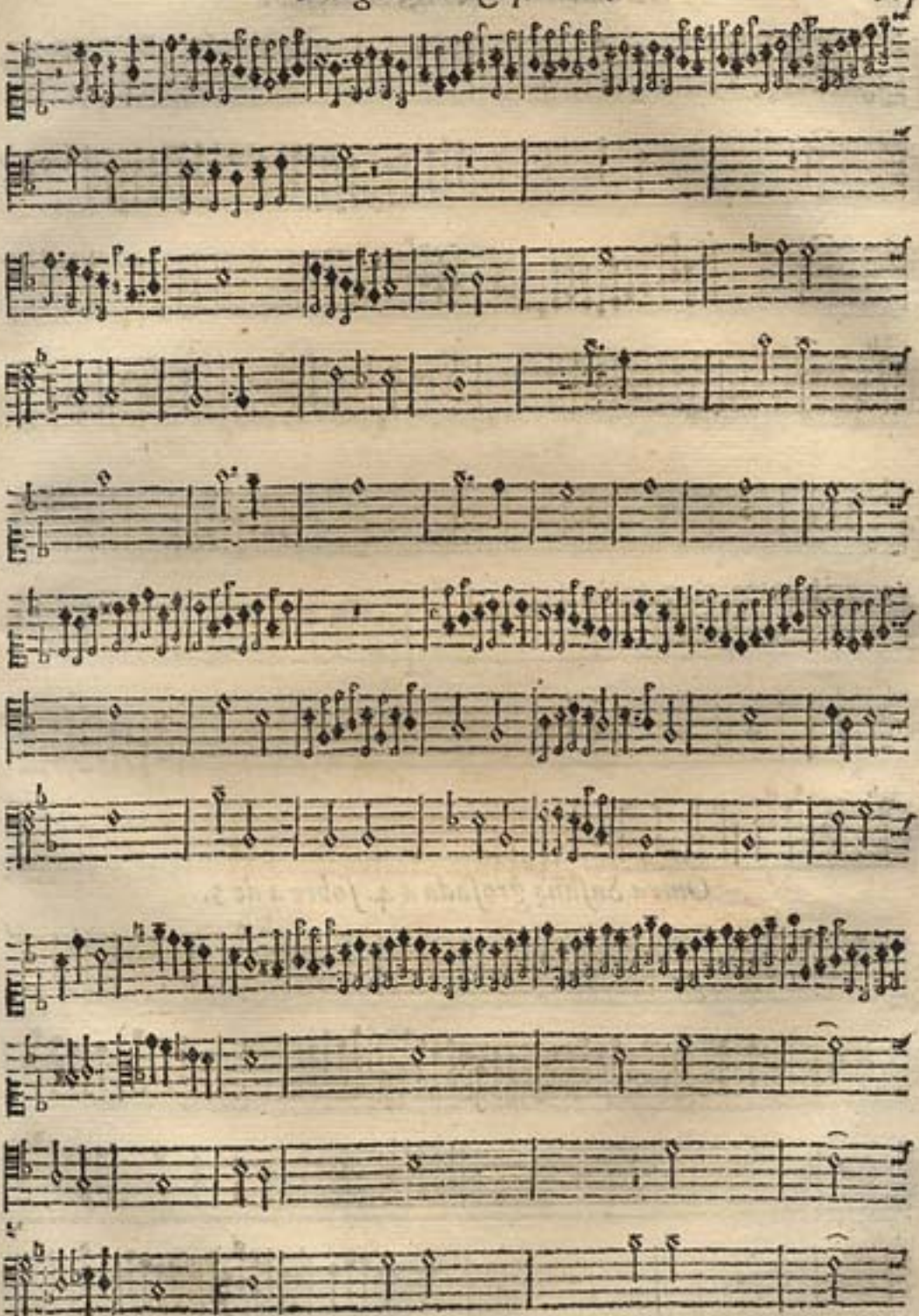


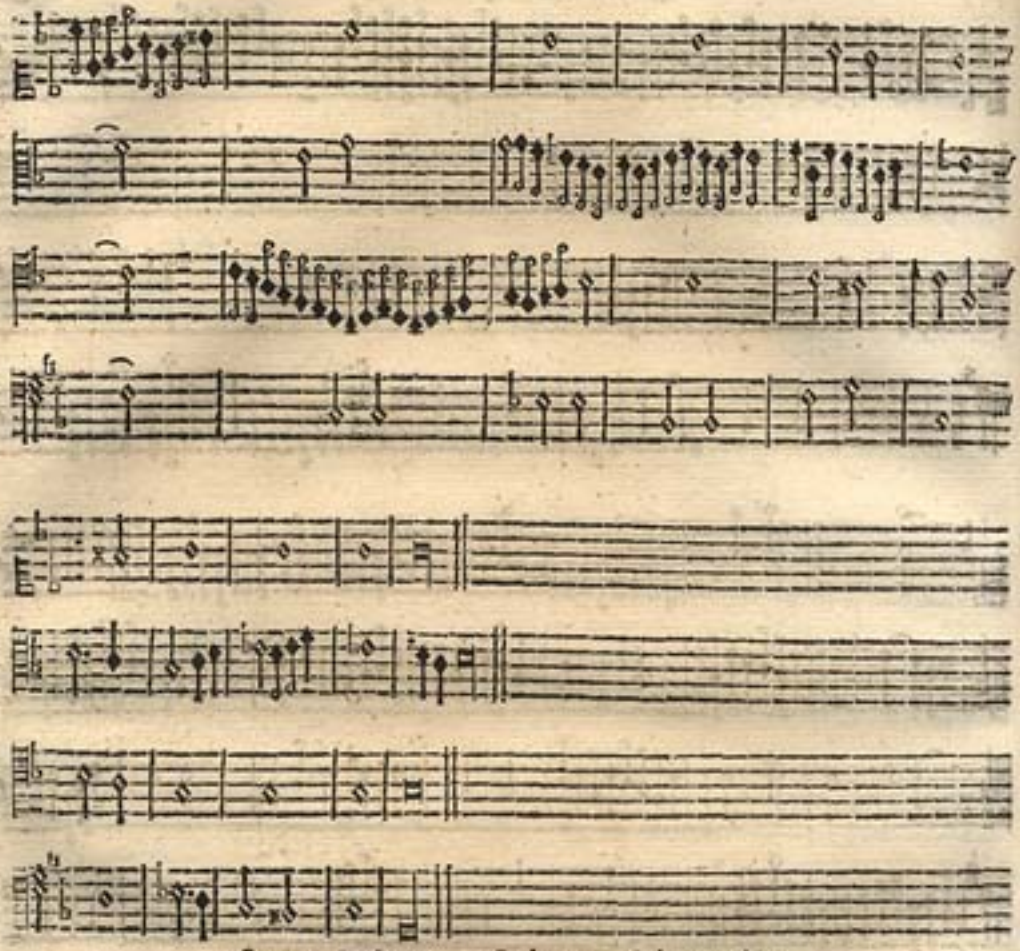




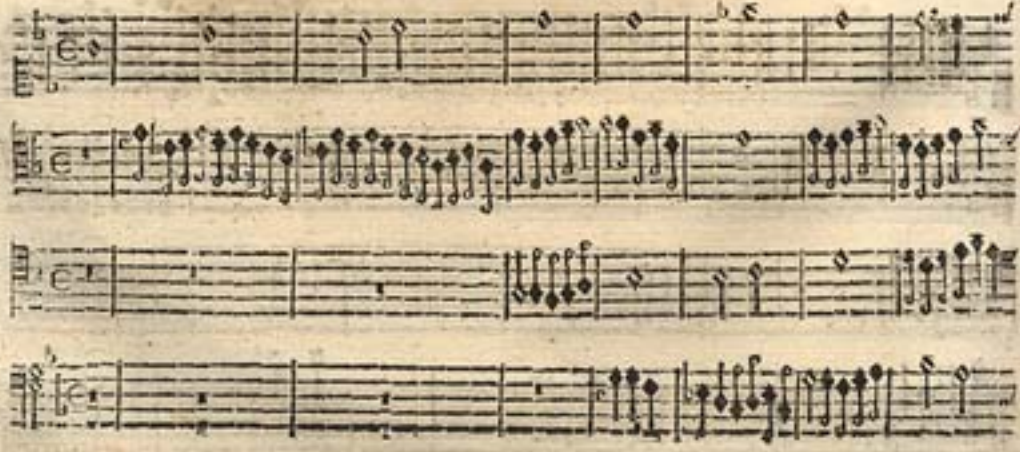


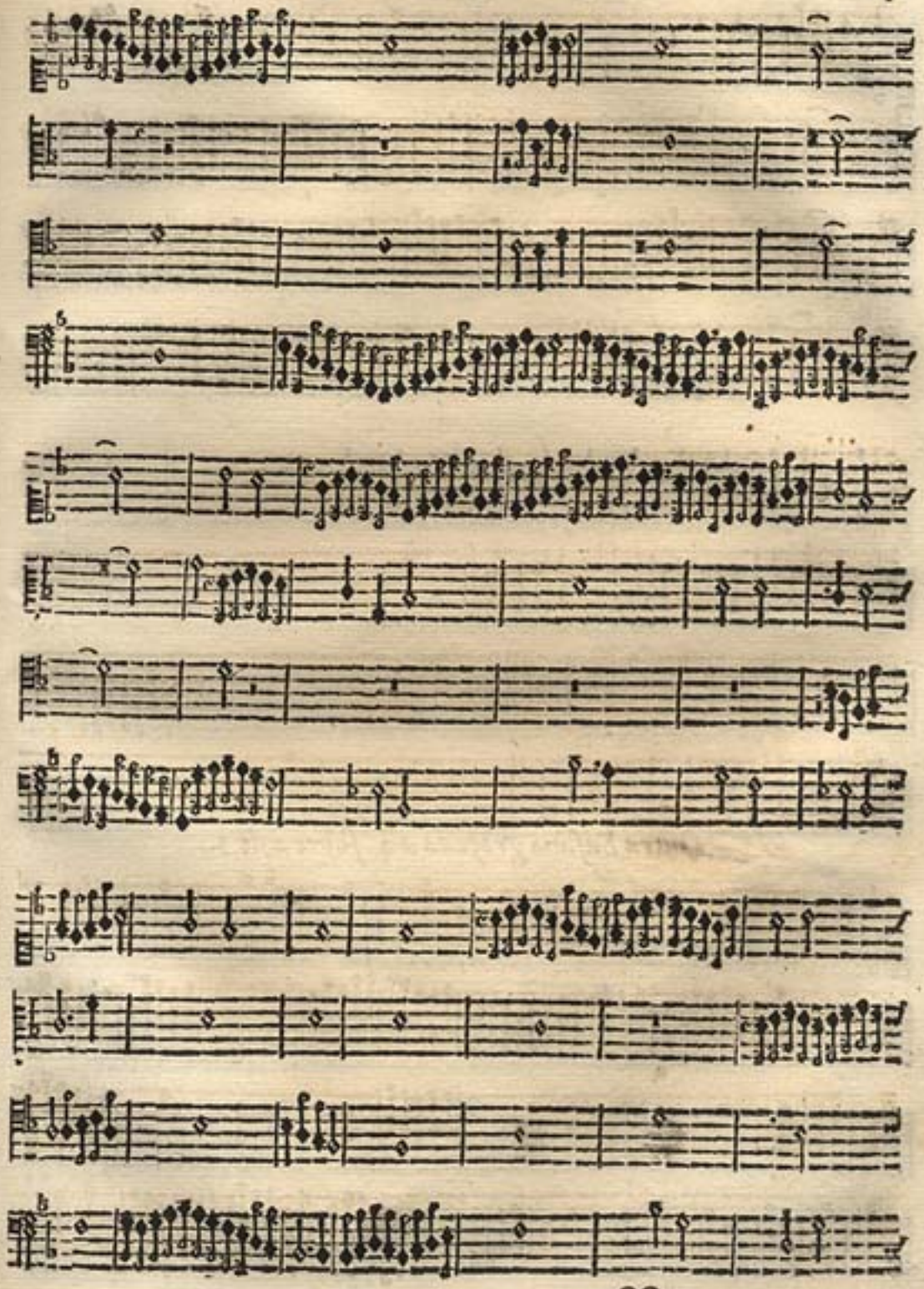


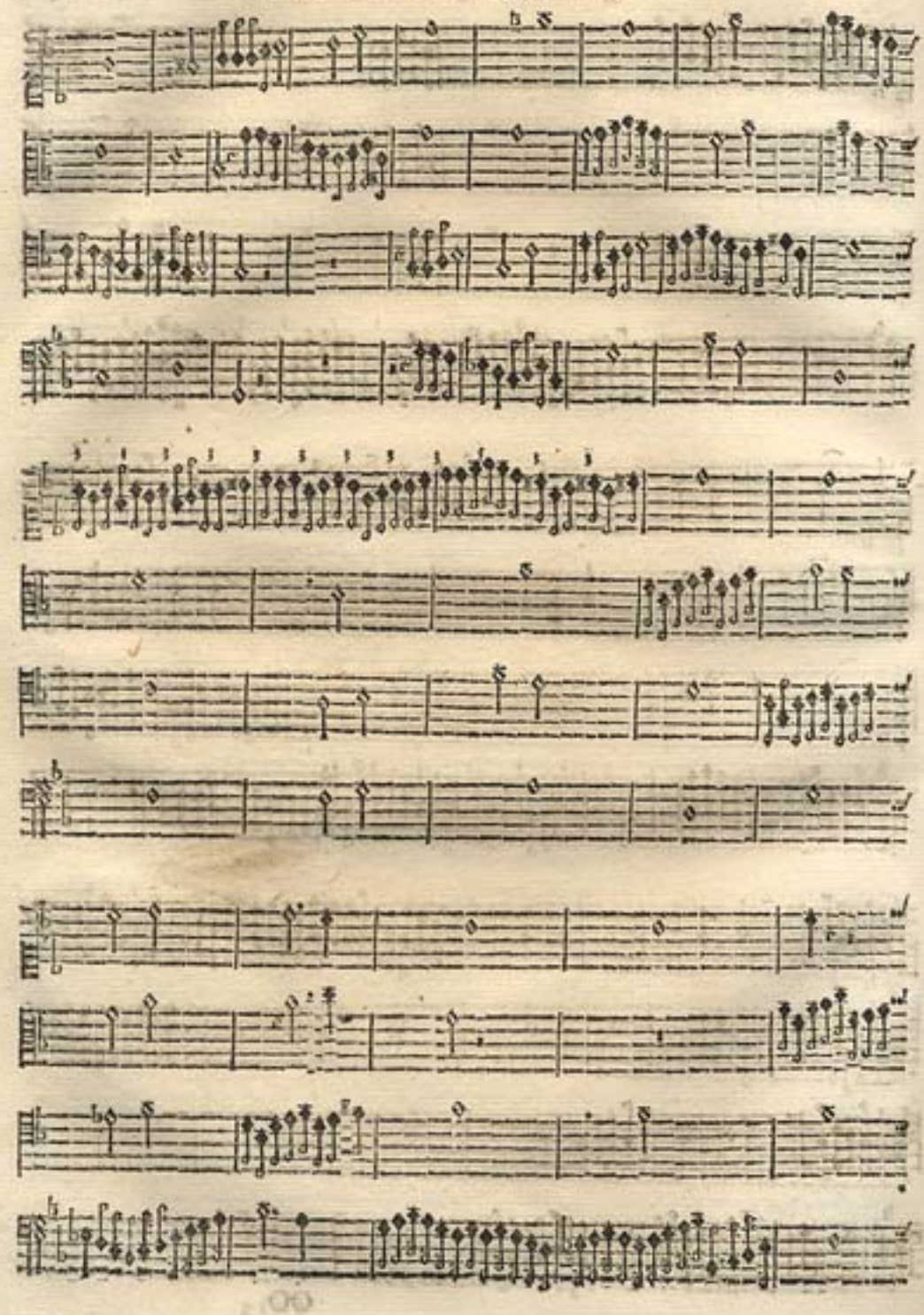


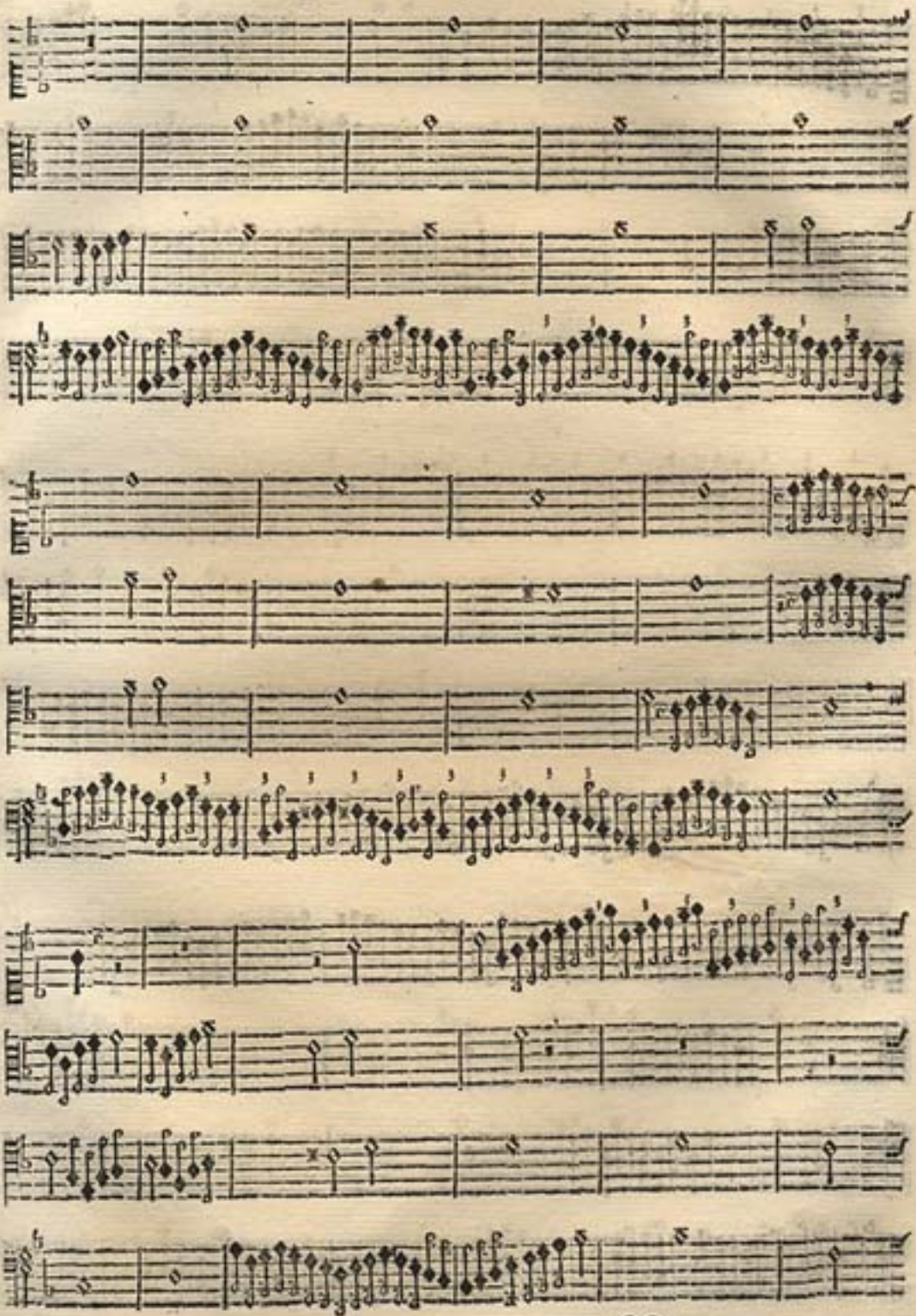


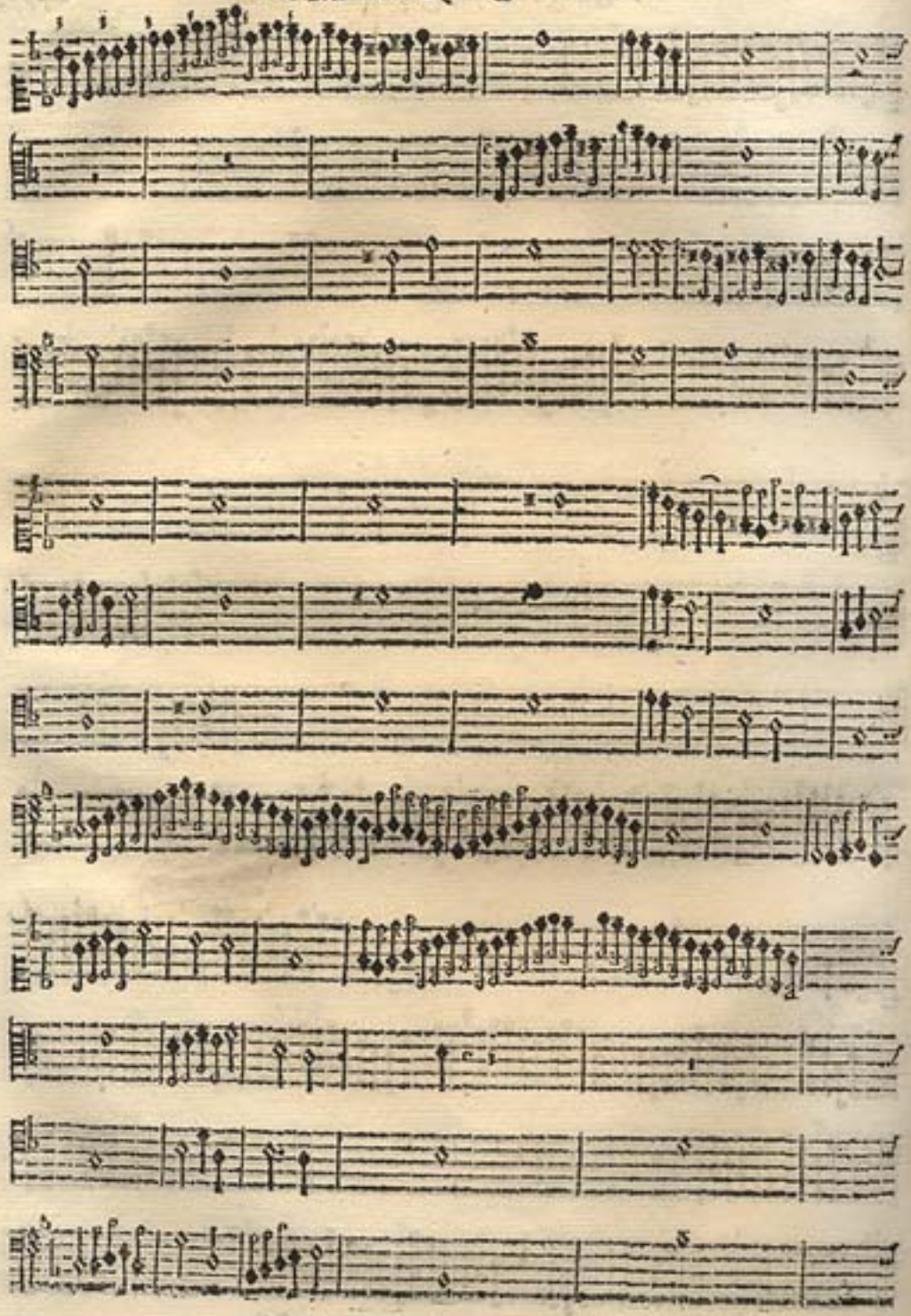
Outra Suſana groſada a 4. ſobre a de 5.

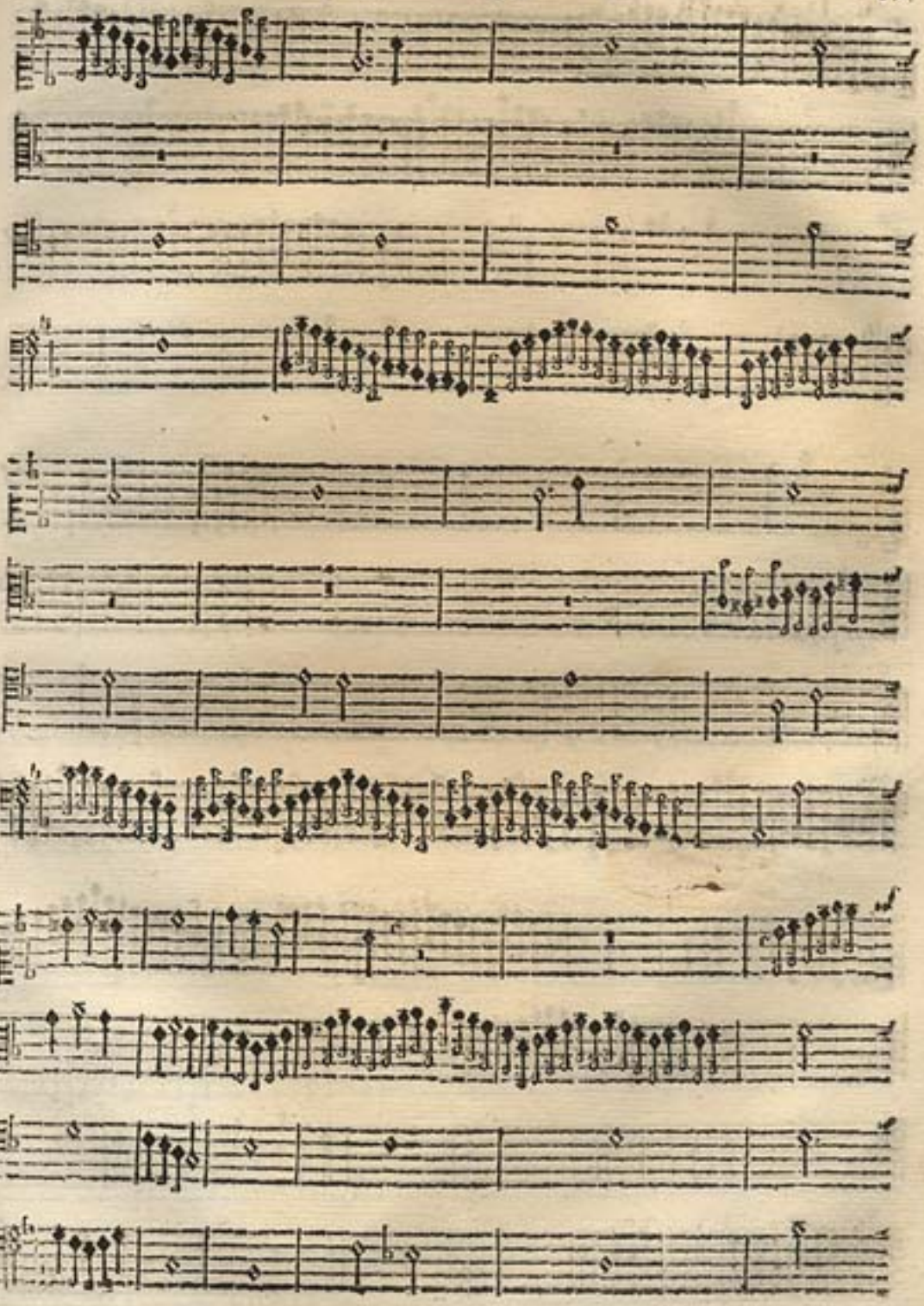


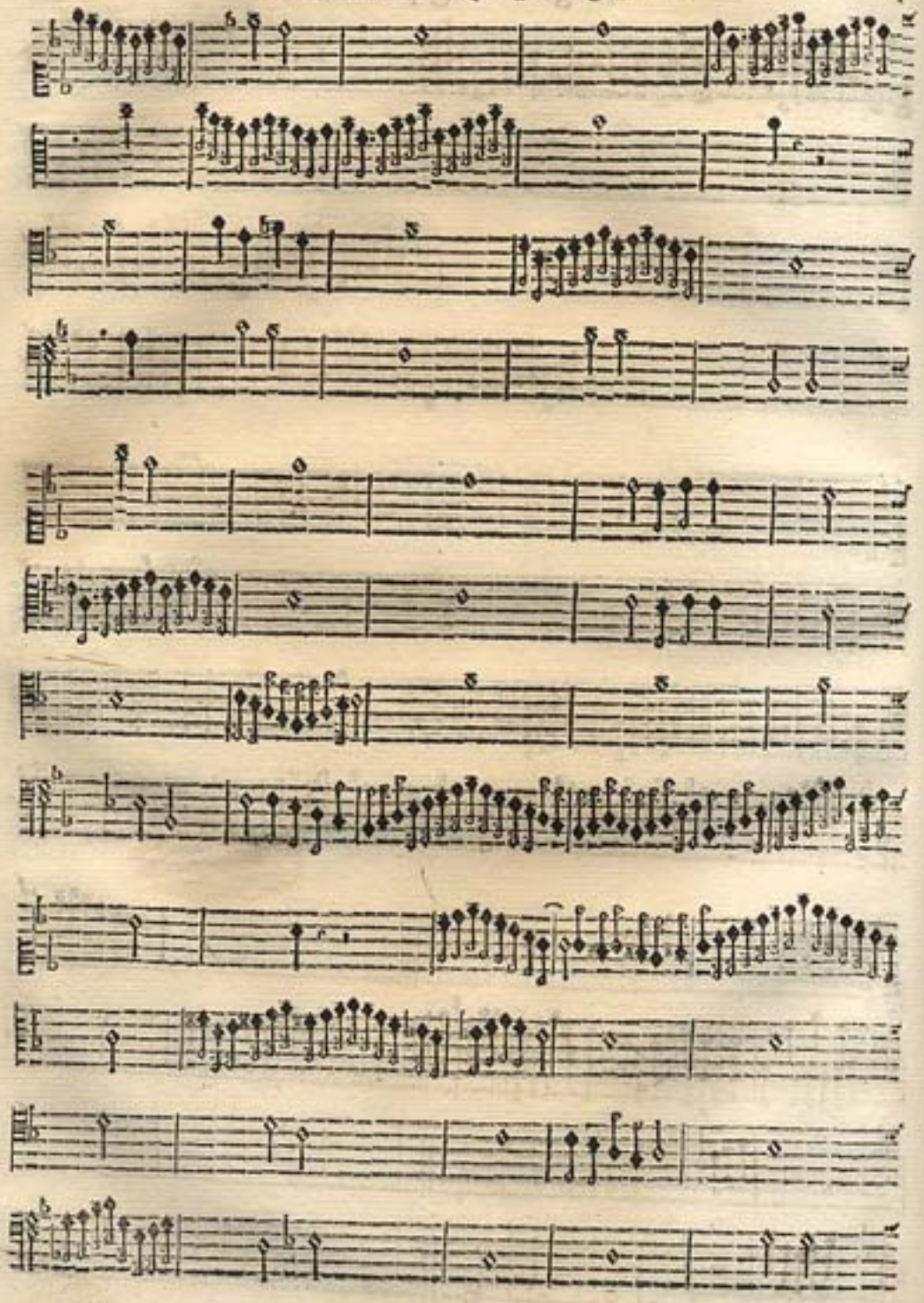


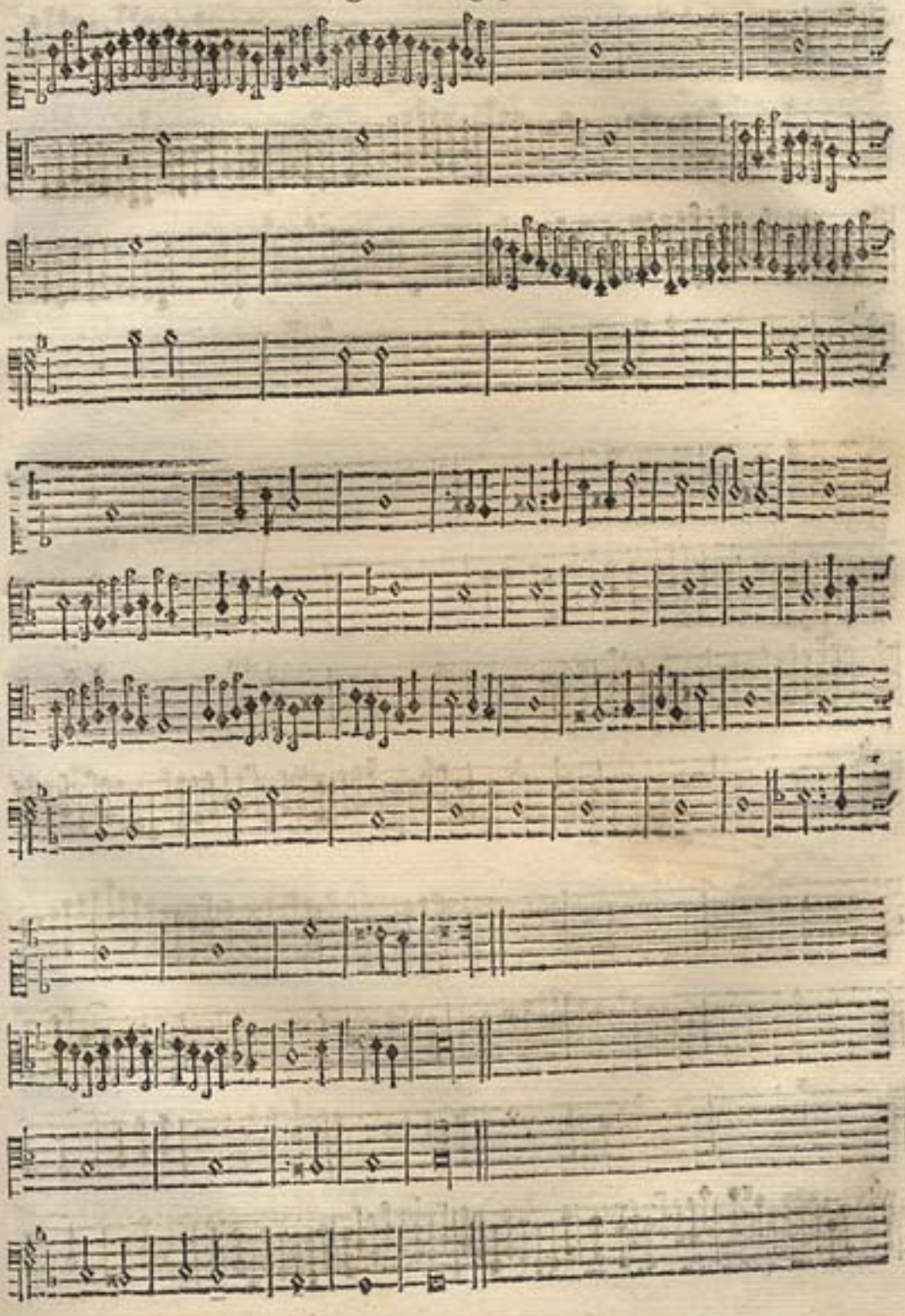




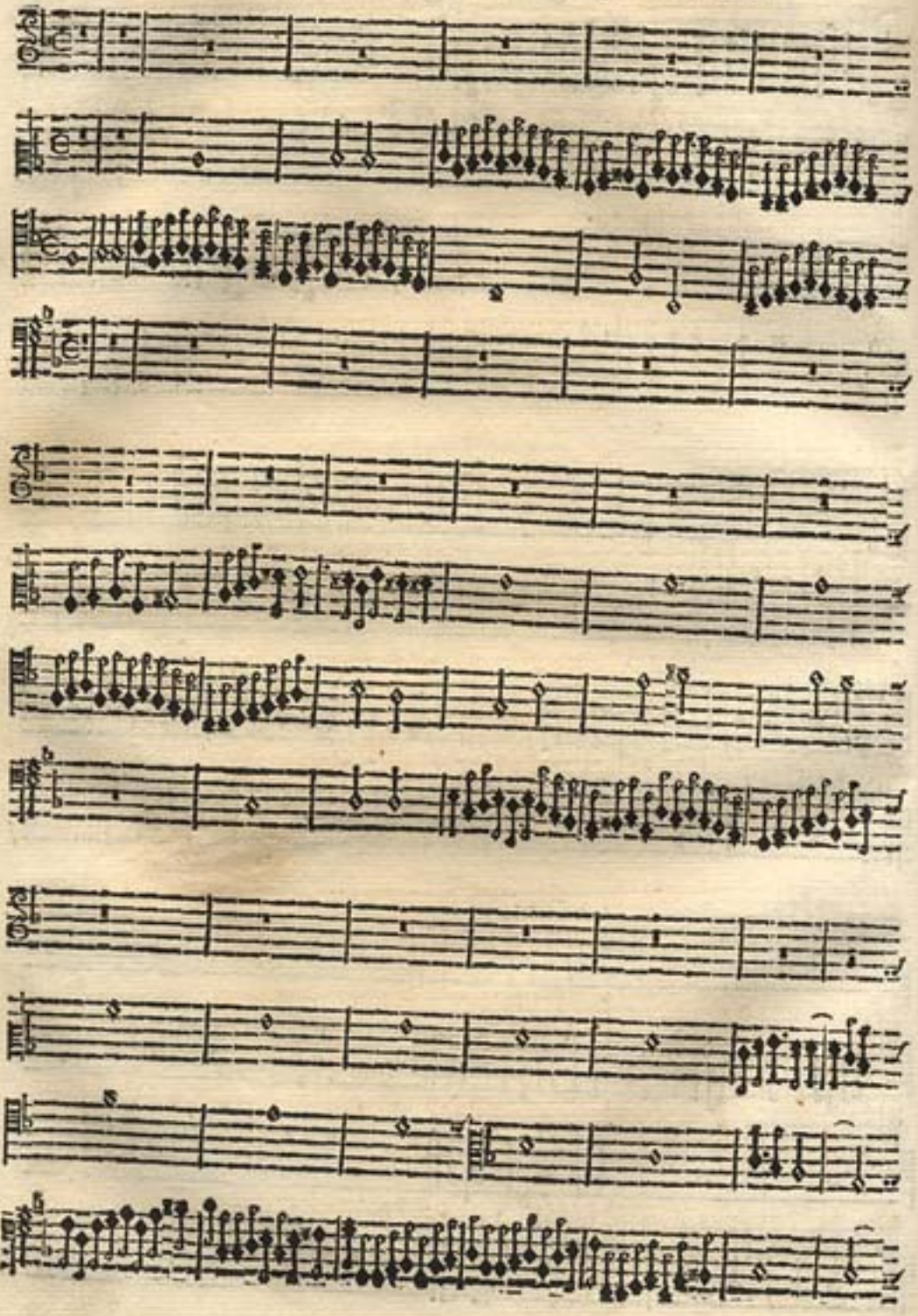


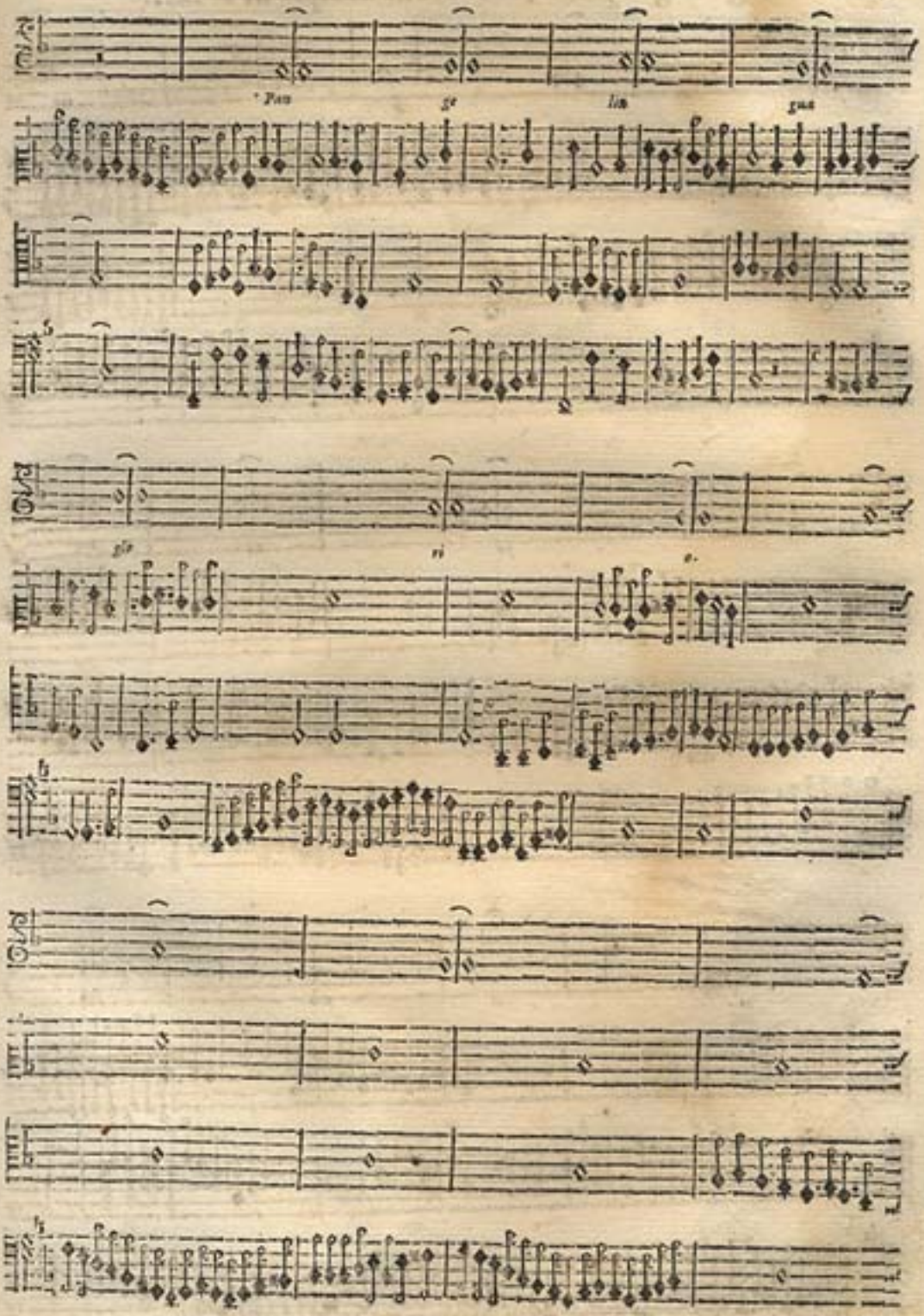






Pange lingua ſobre o canto chão do tiple de breues.

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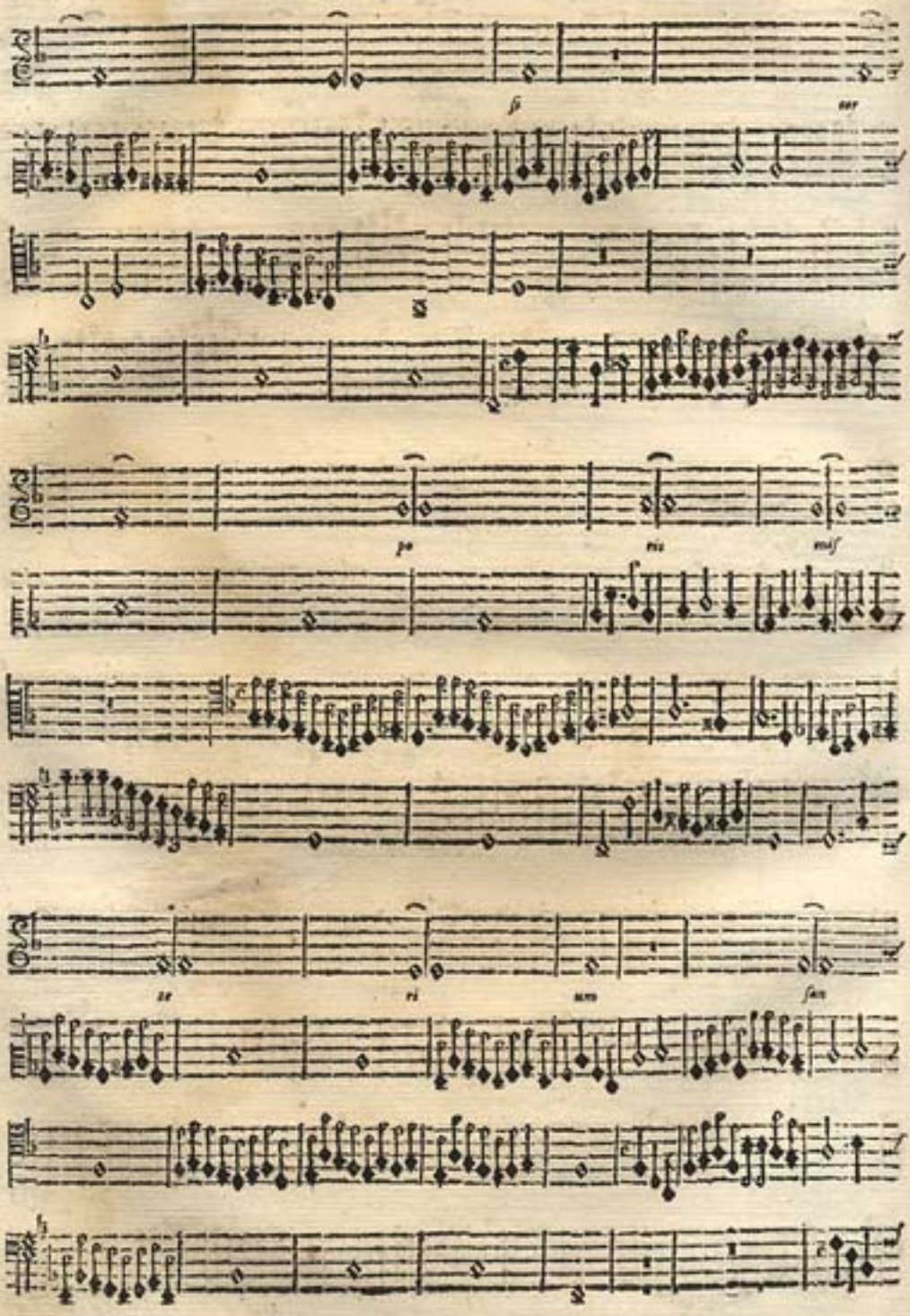

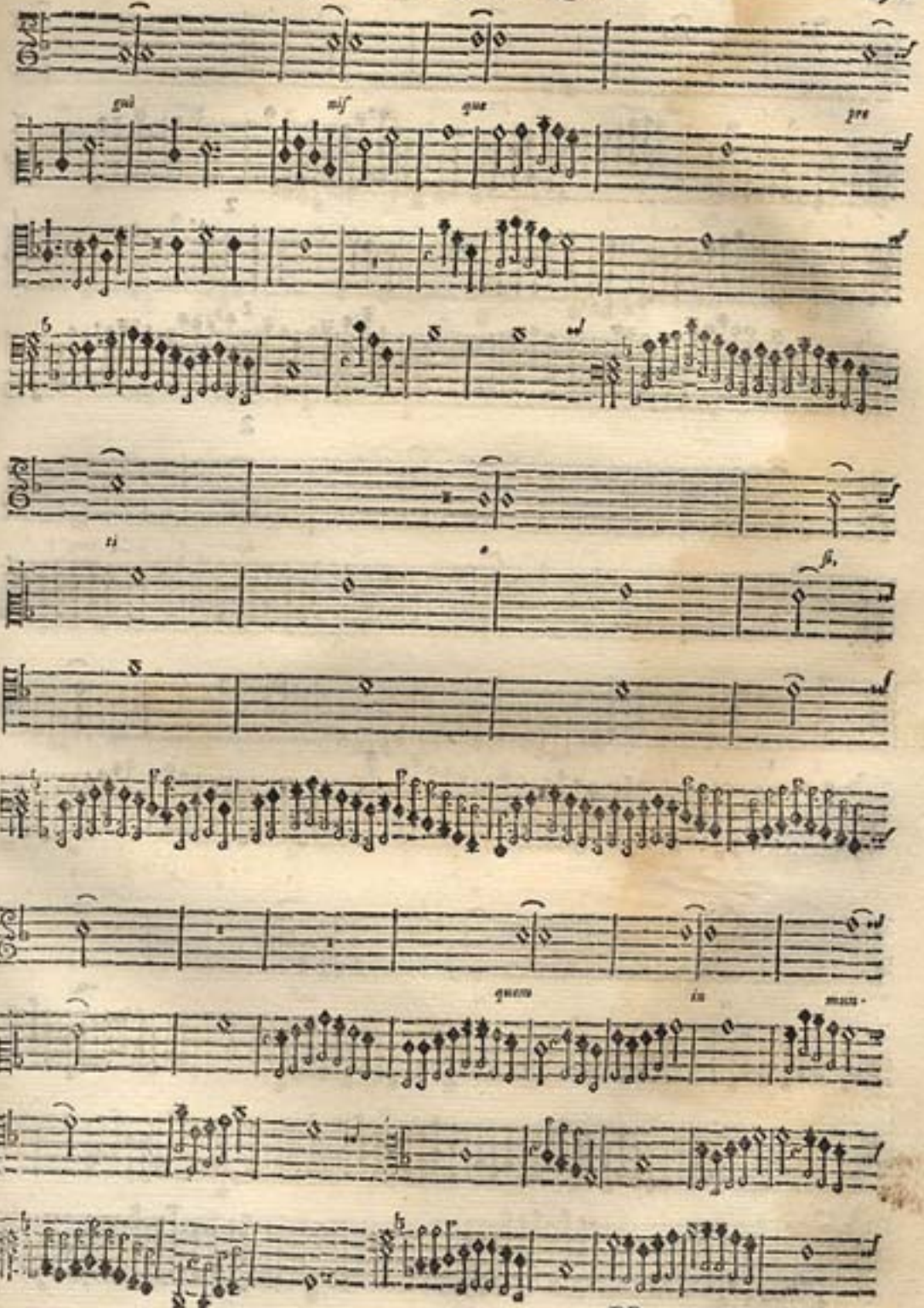
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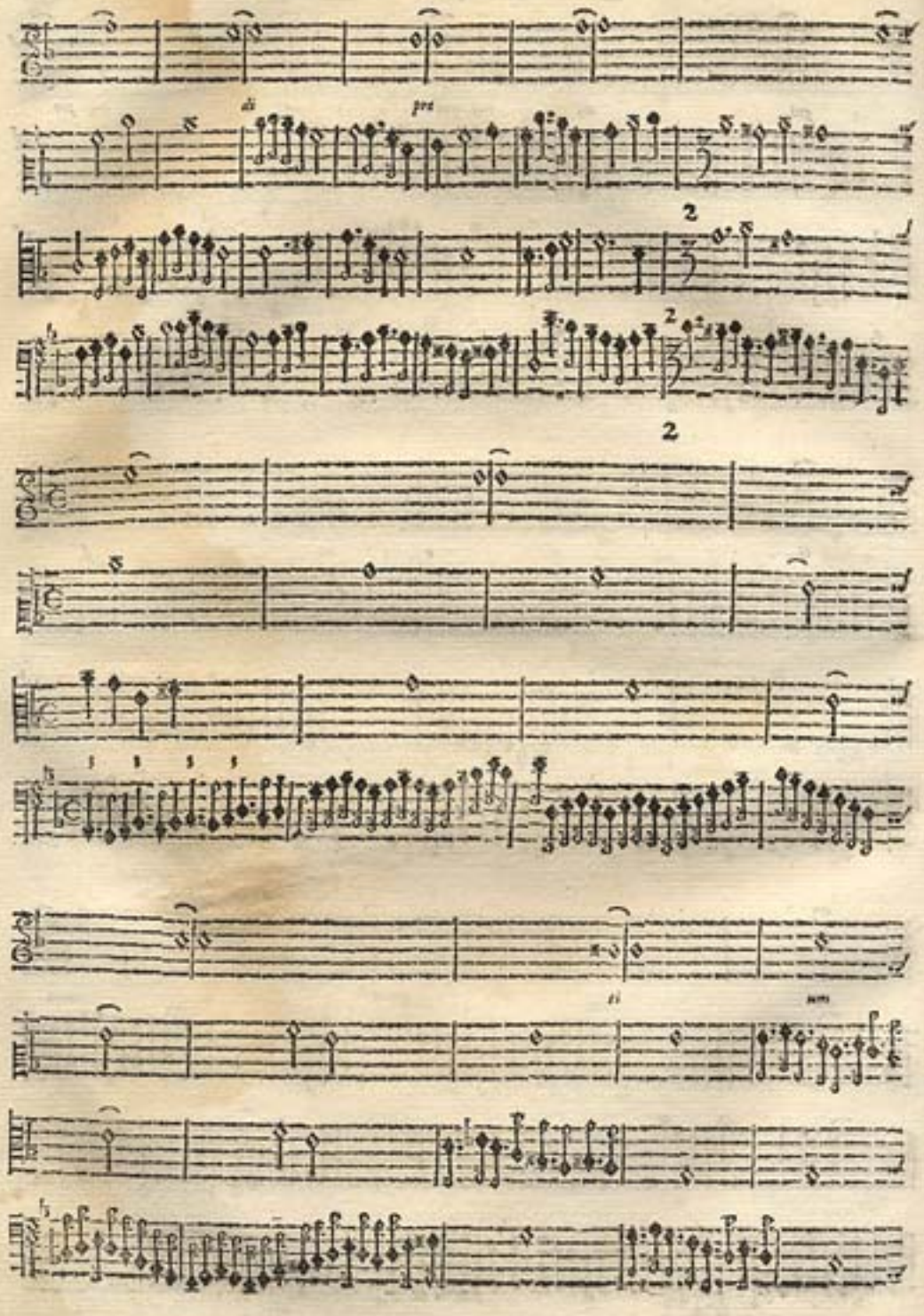
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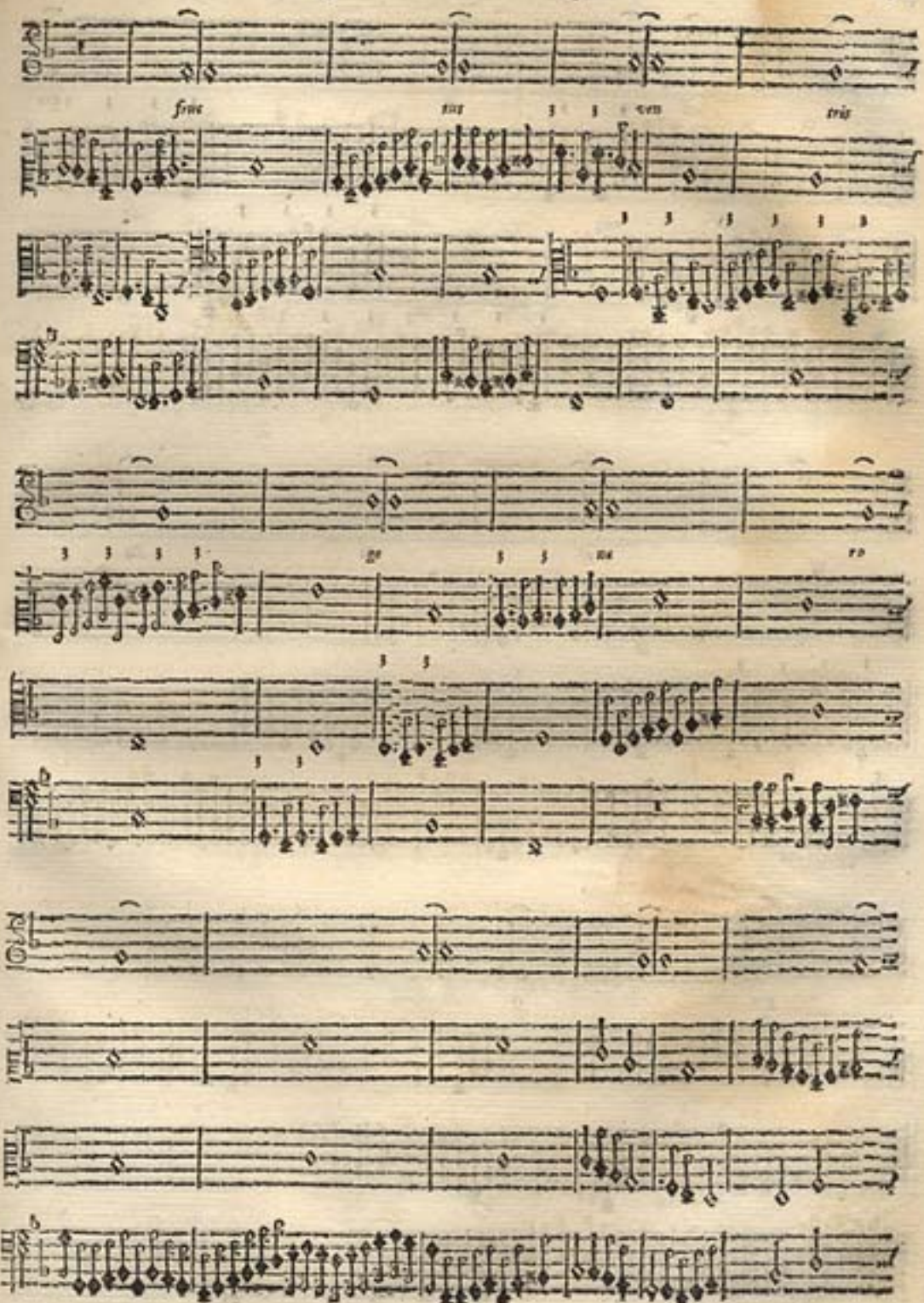

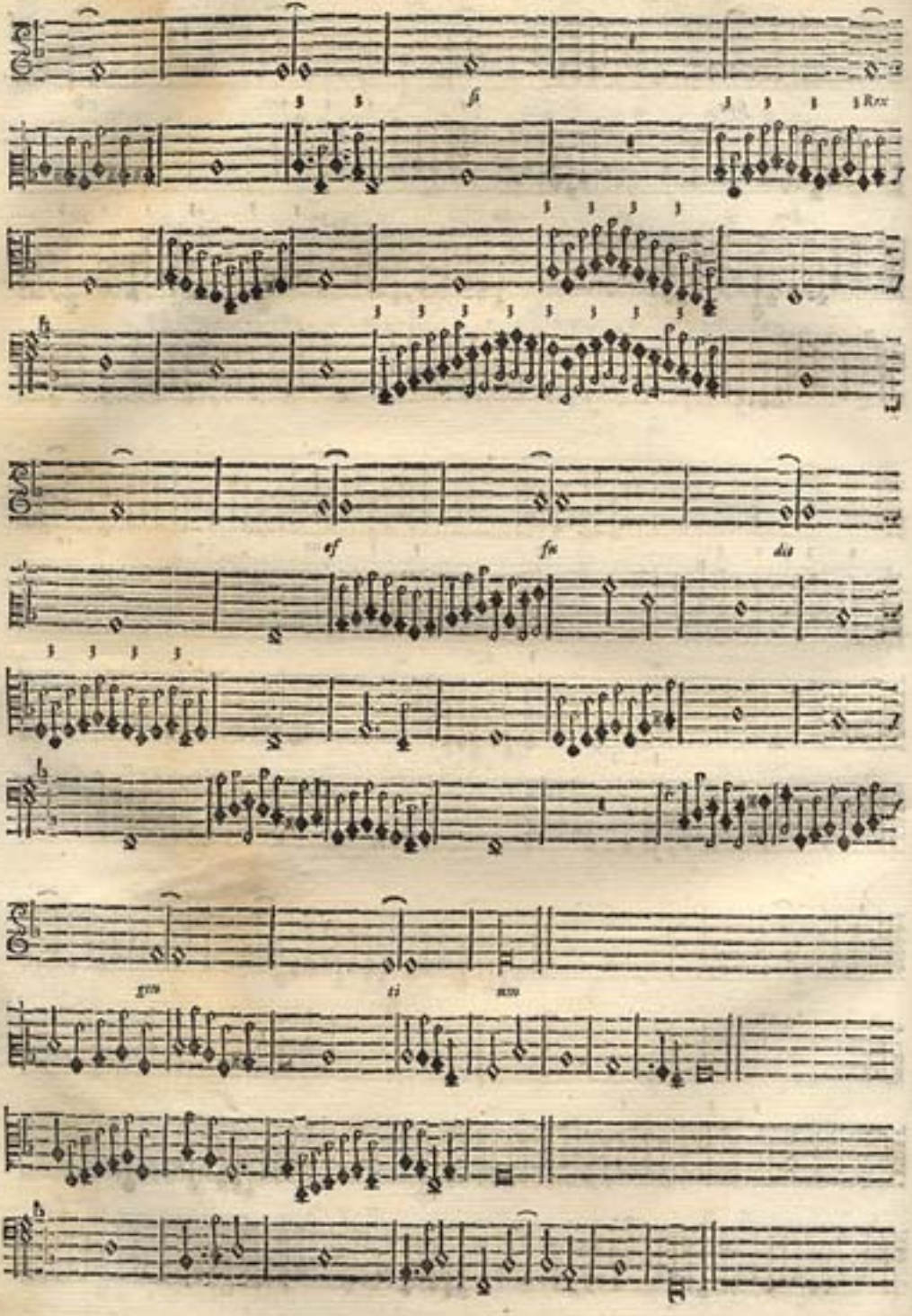

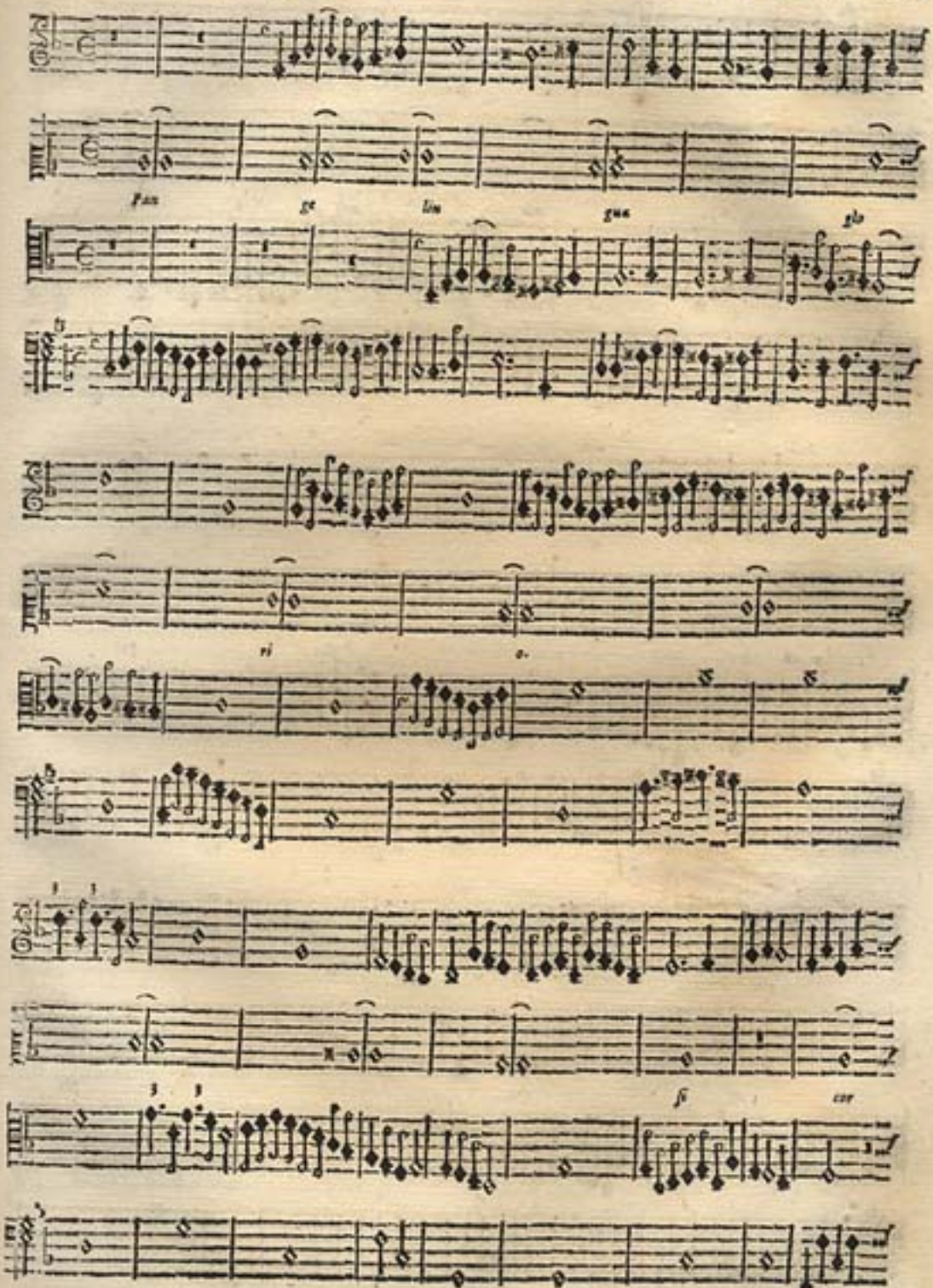
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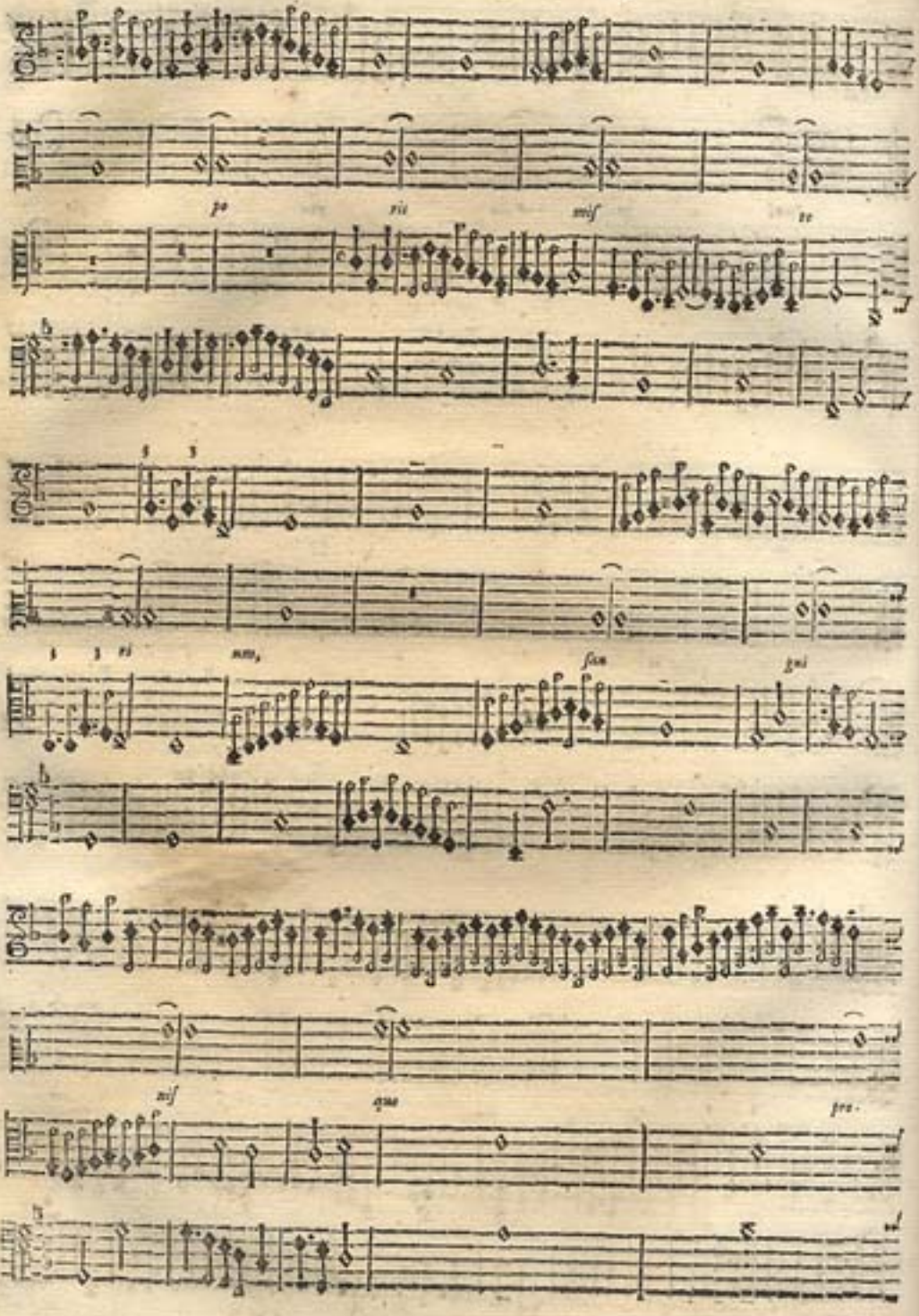
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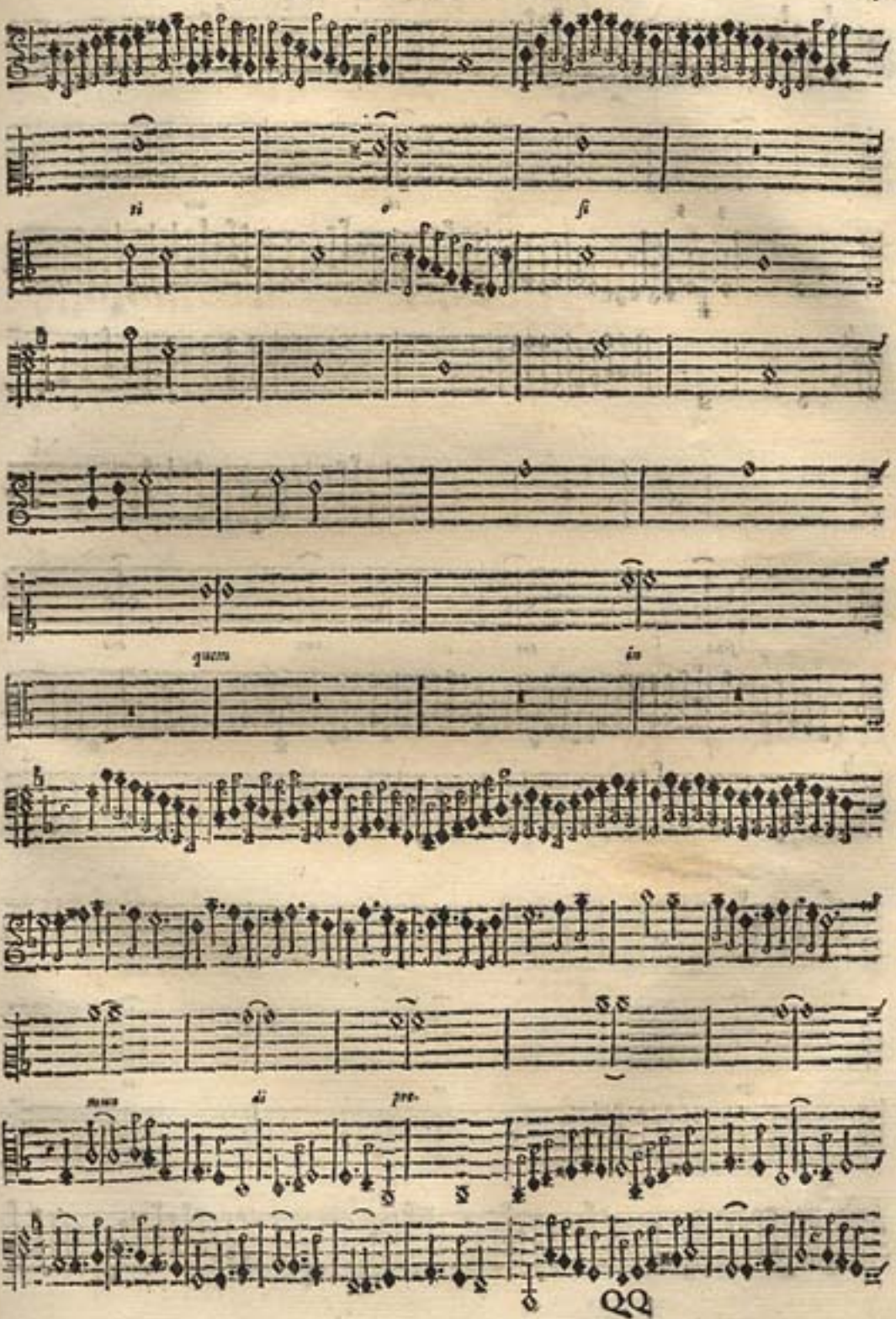
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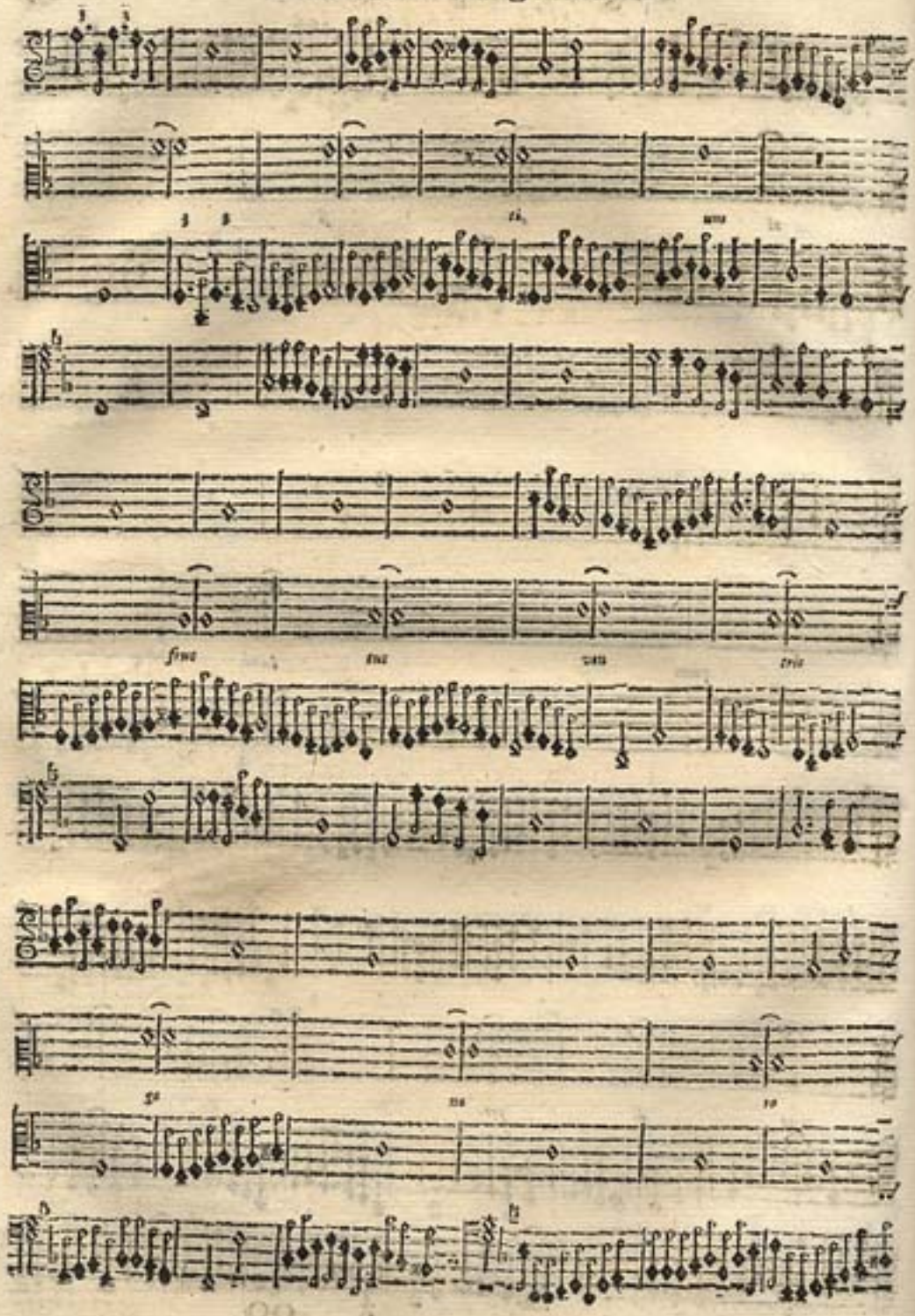

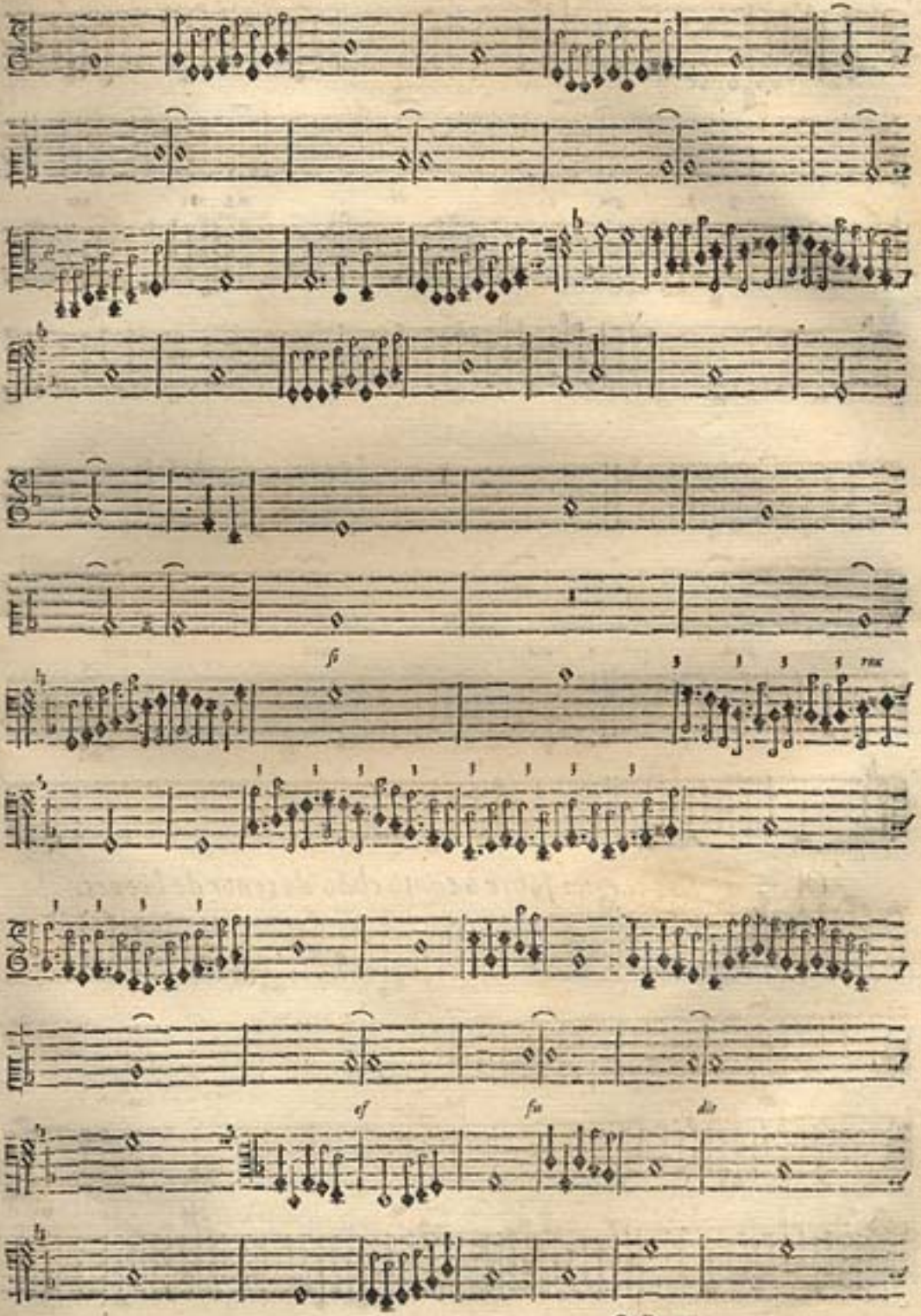
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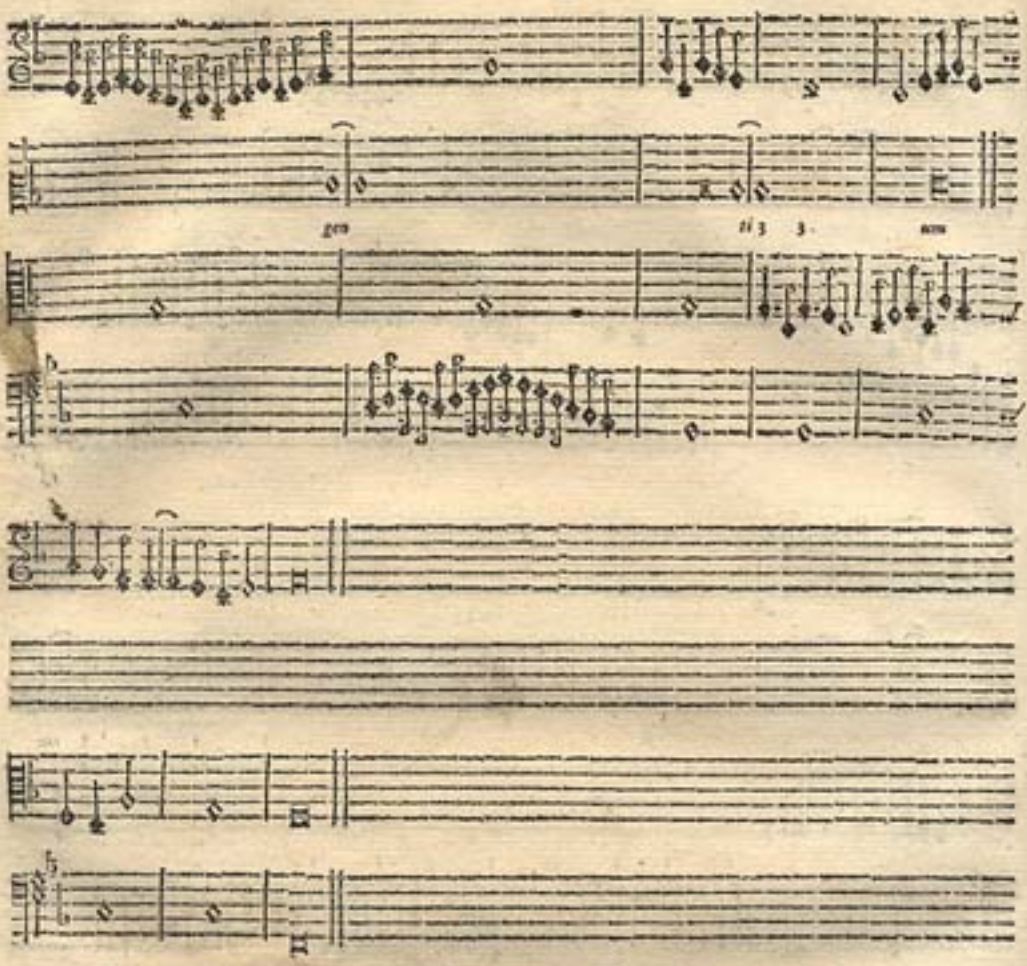
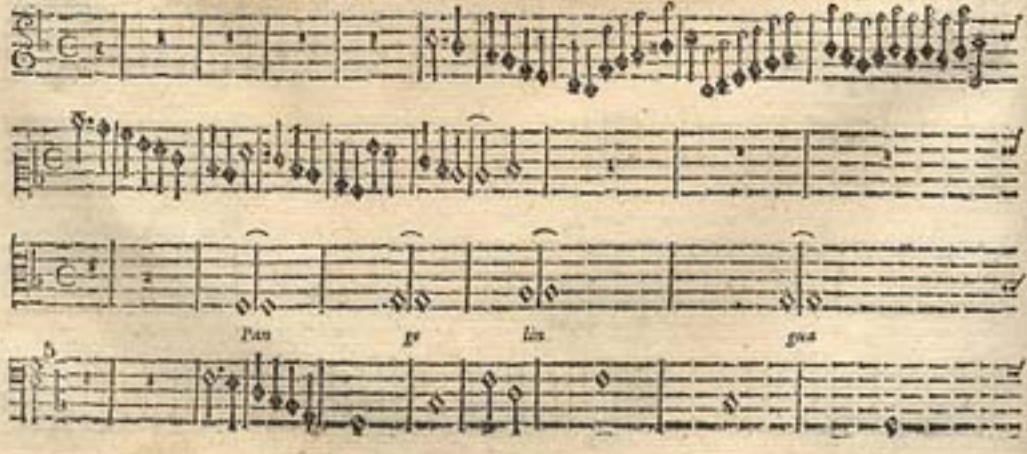
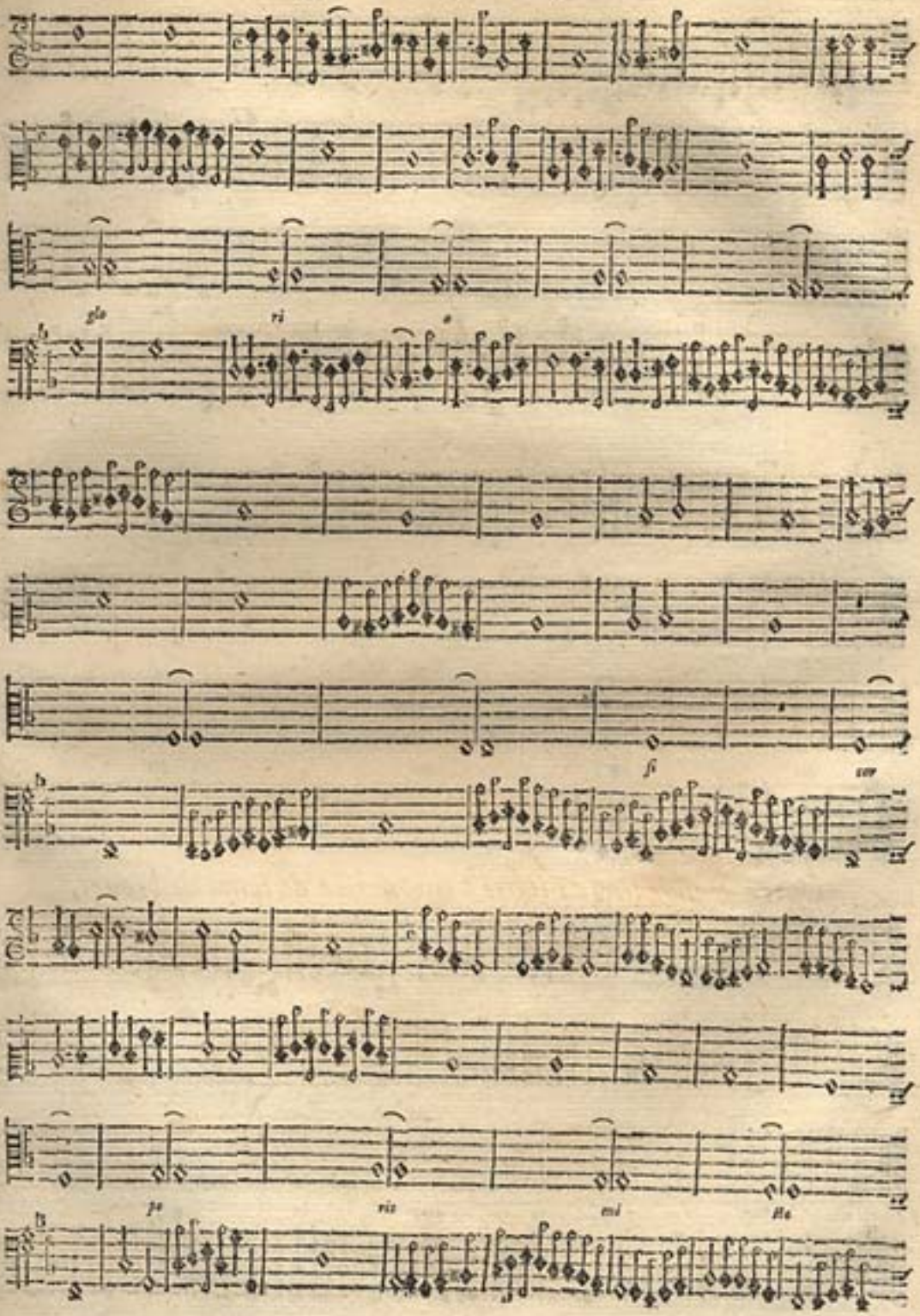


Outra Pange lingua sobre o canto chão do tenor de breues.

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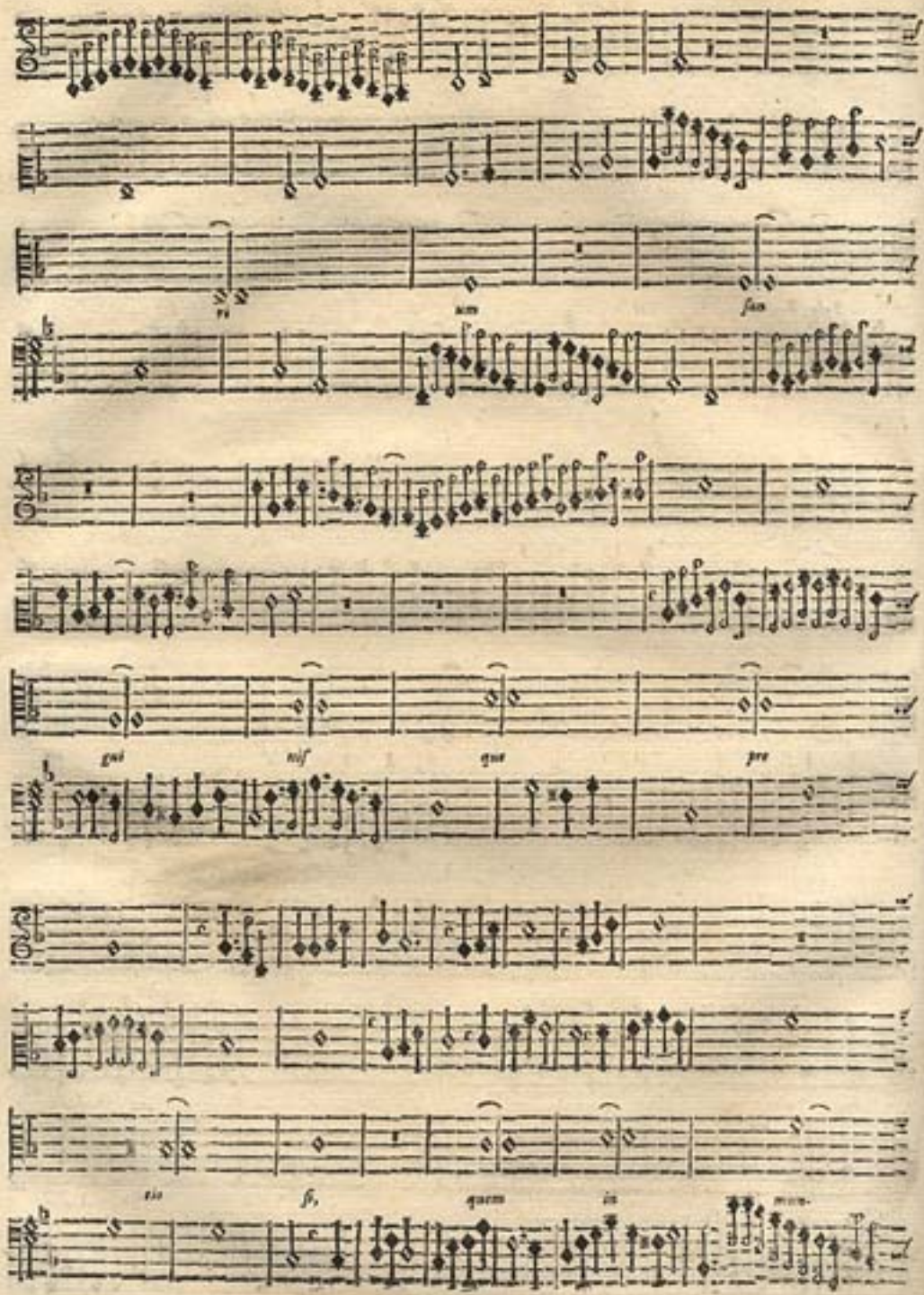

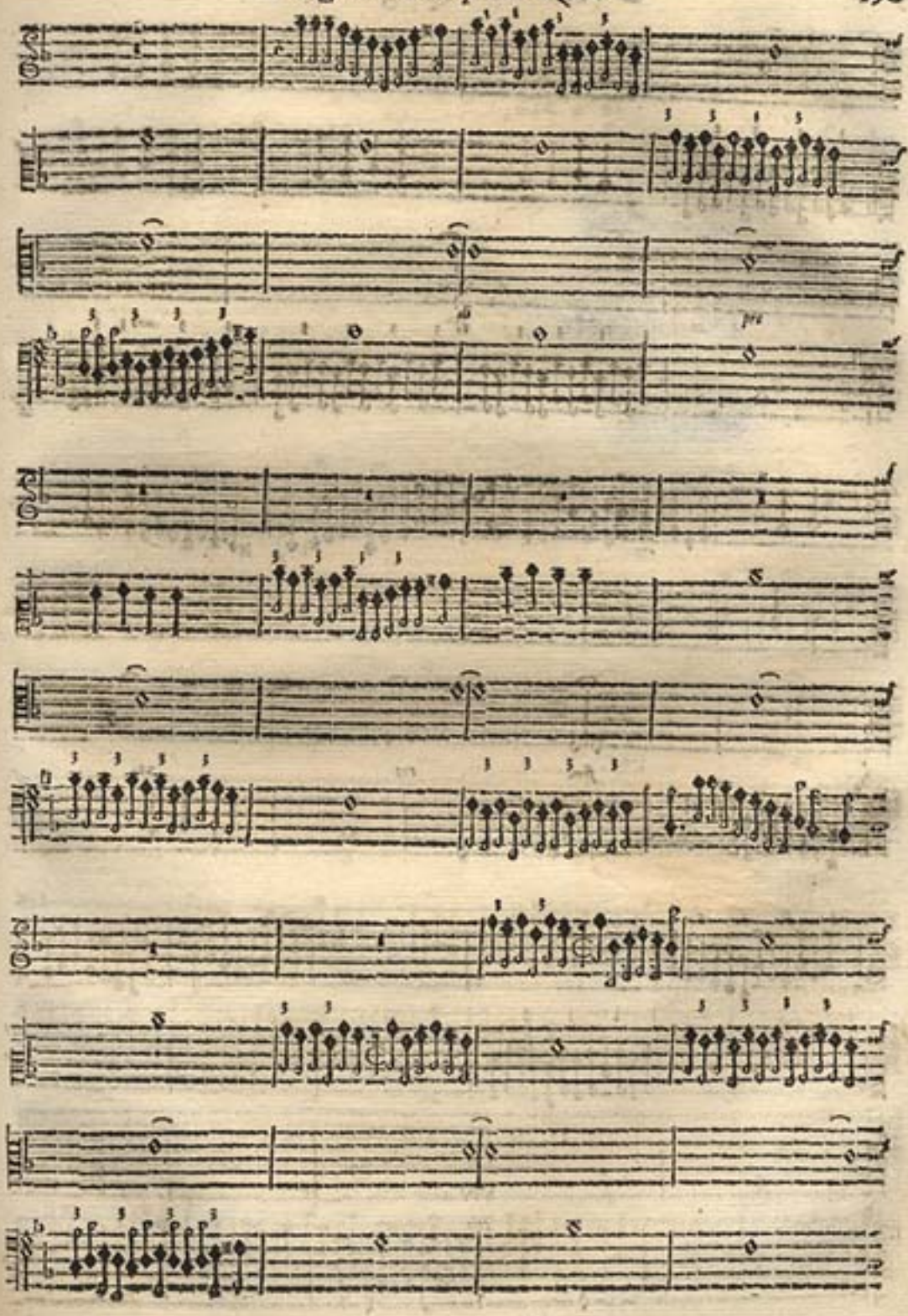

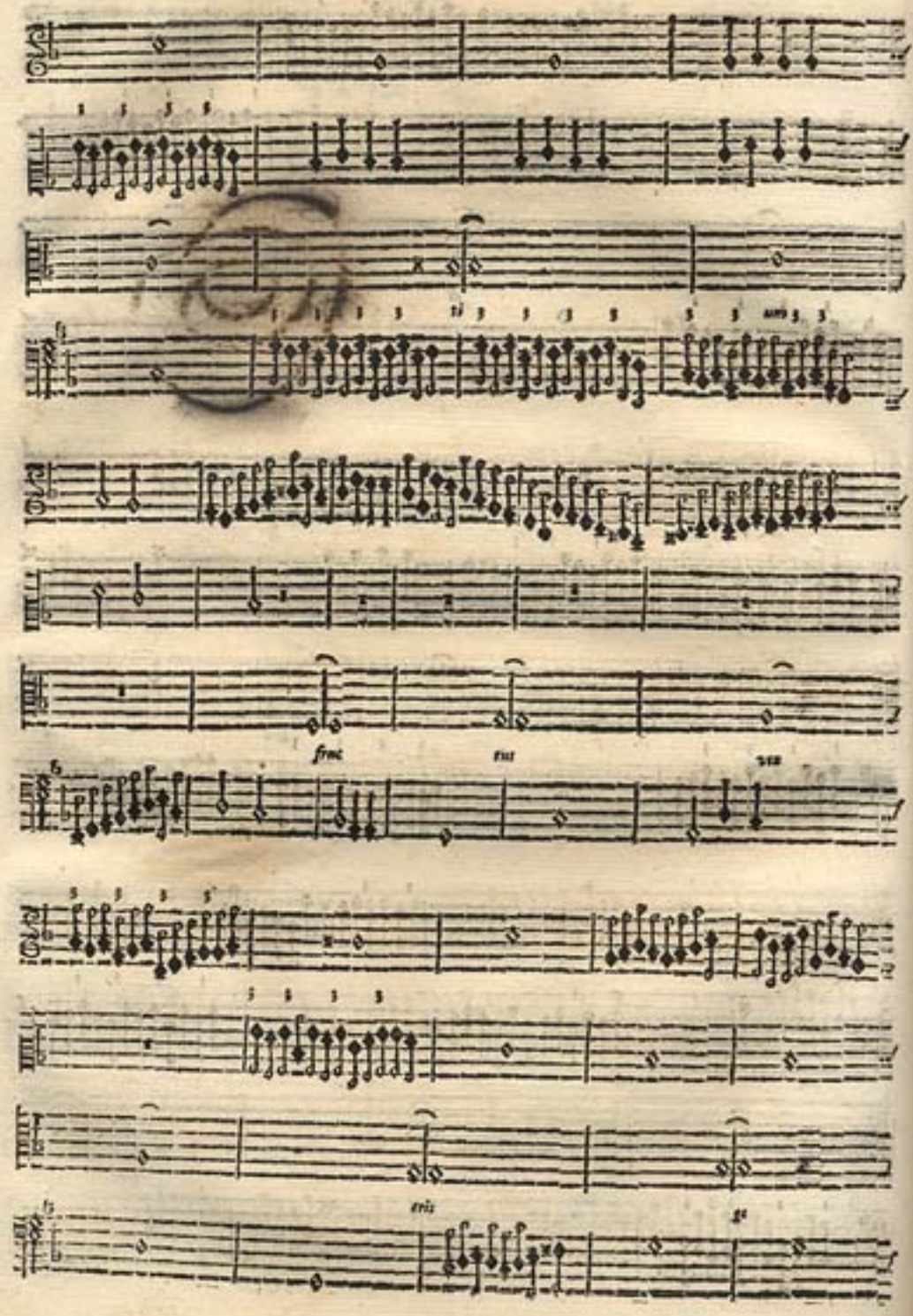
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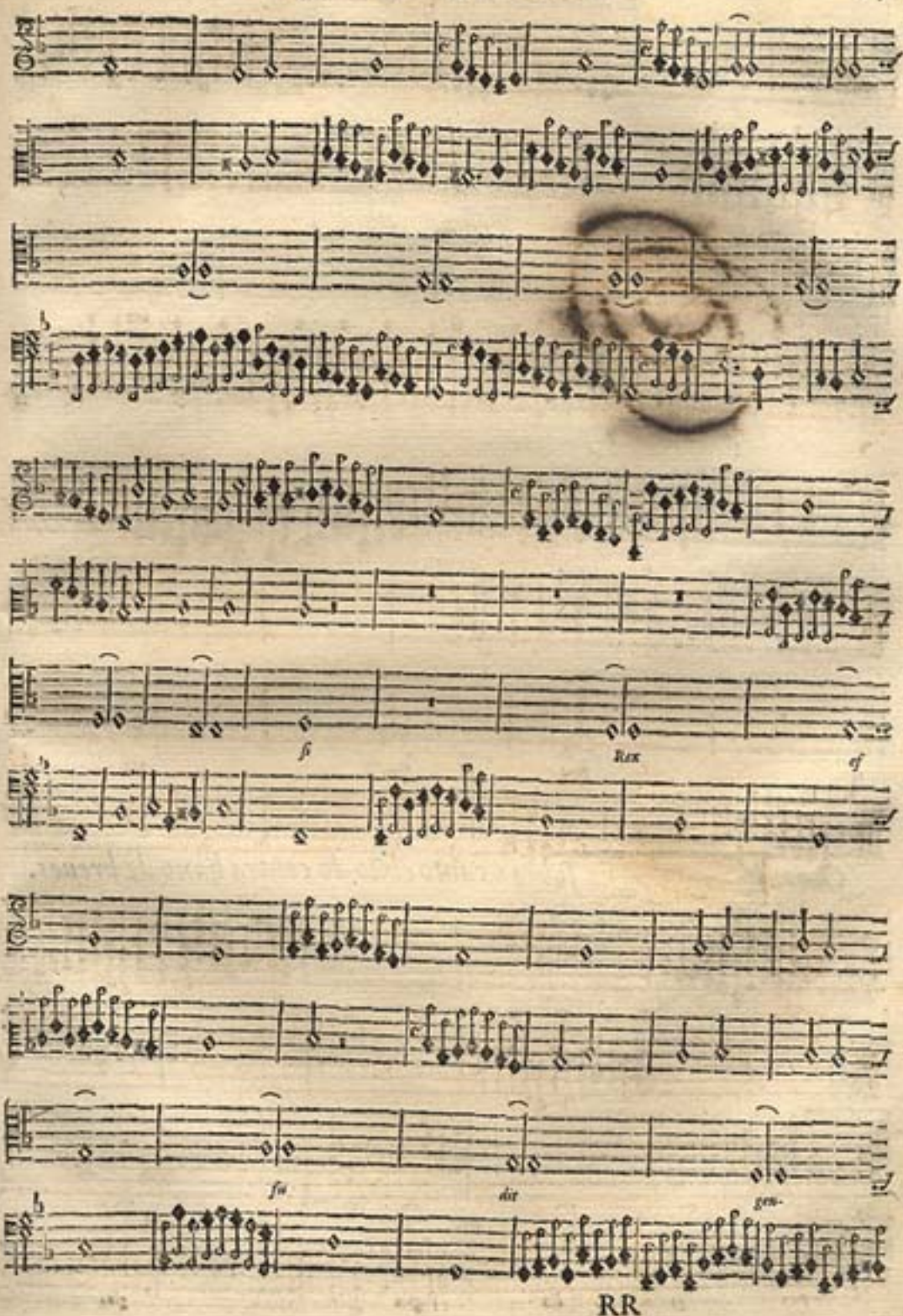
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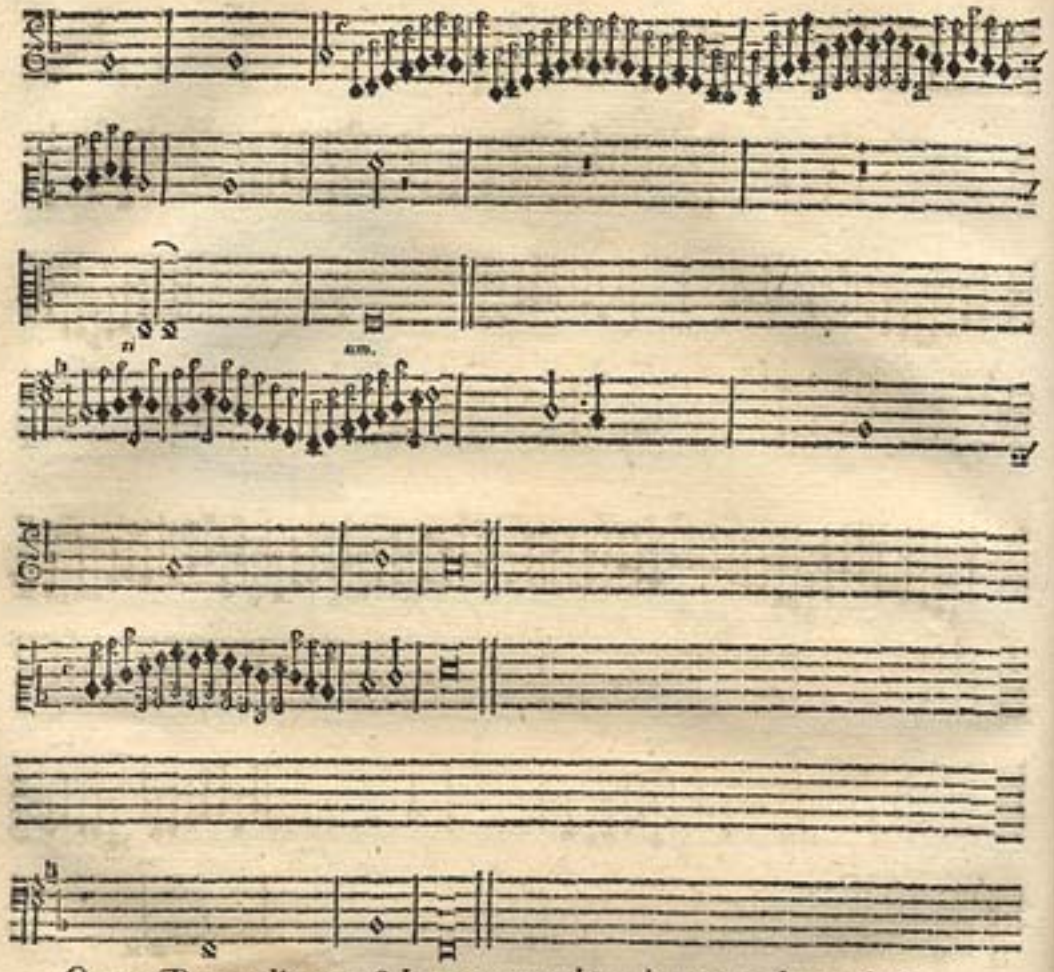
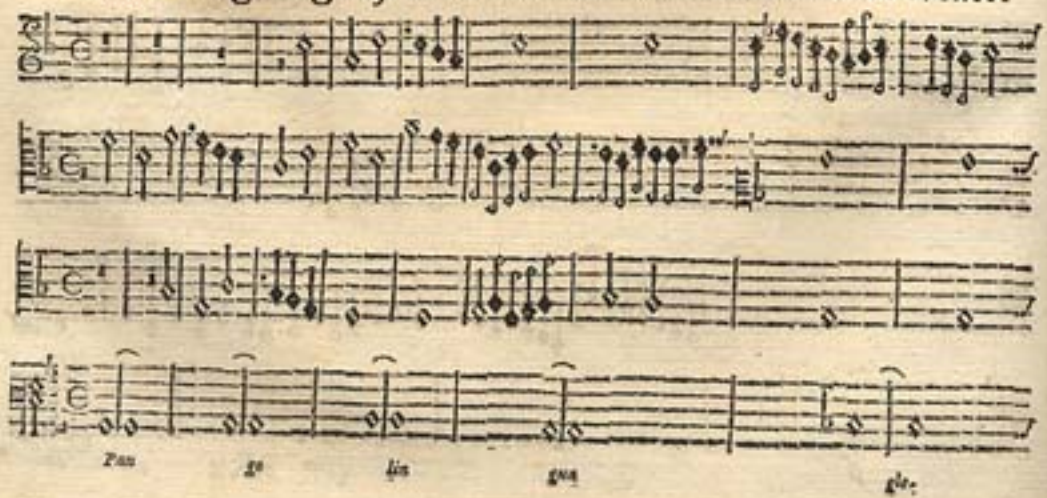
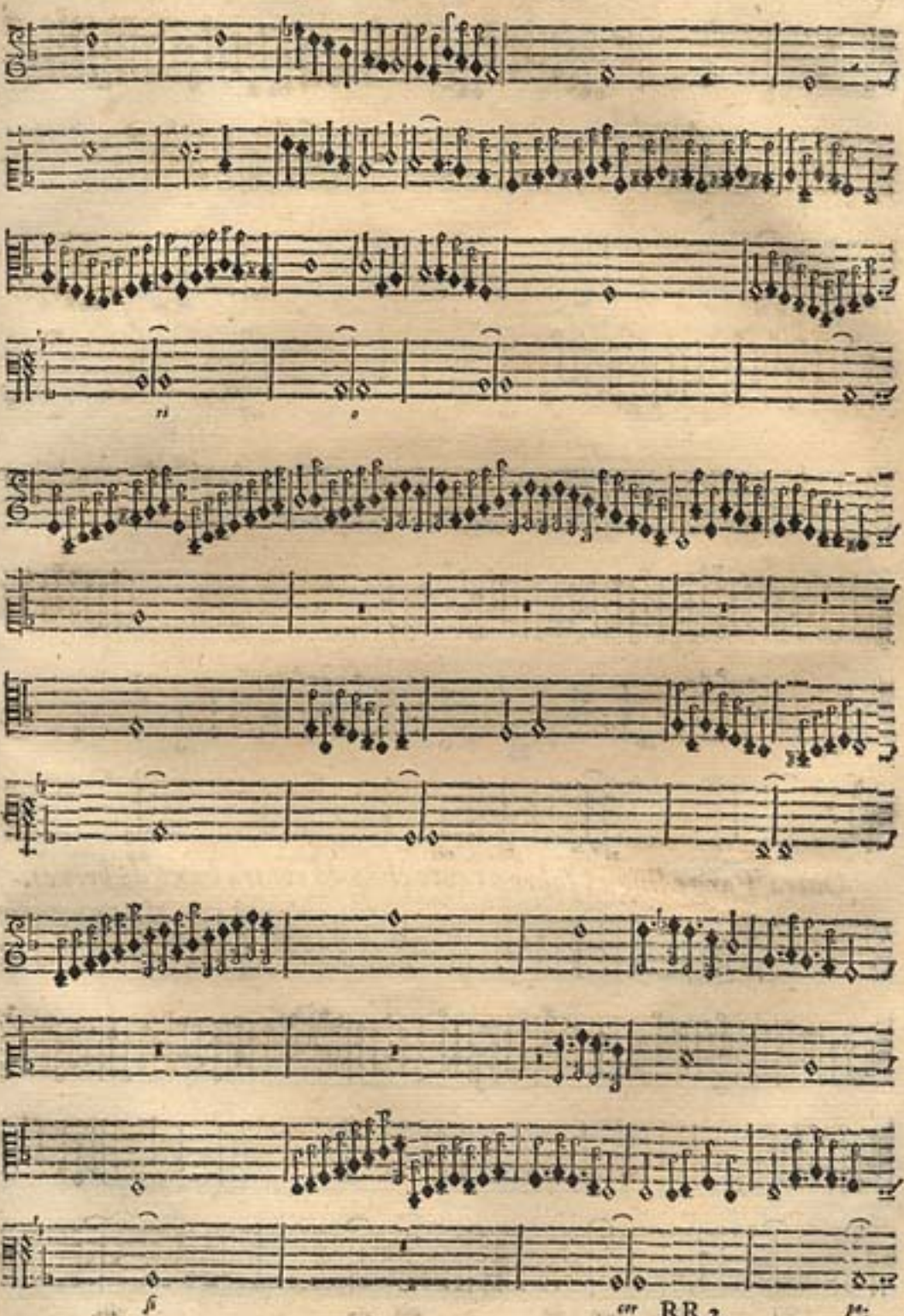
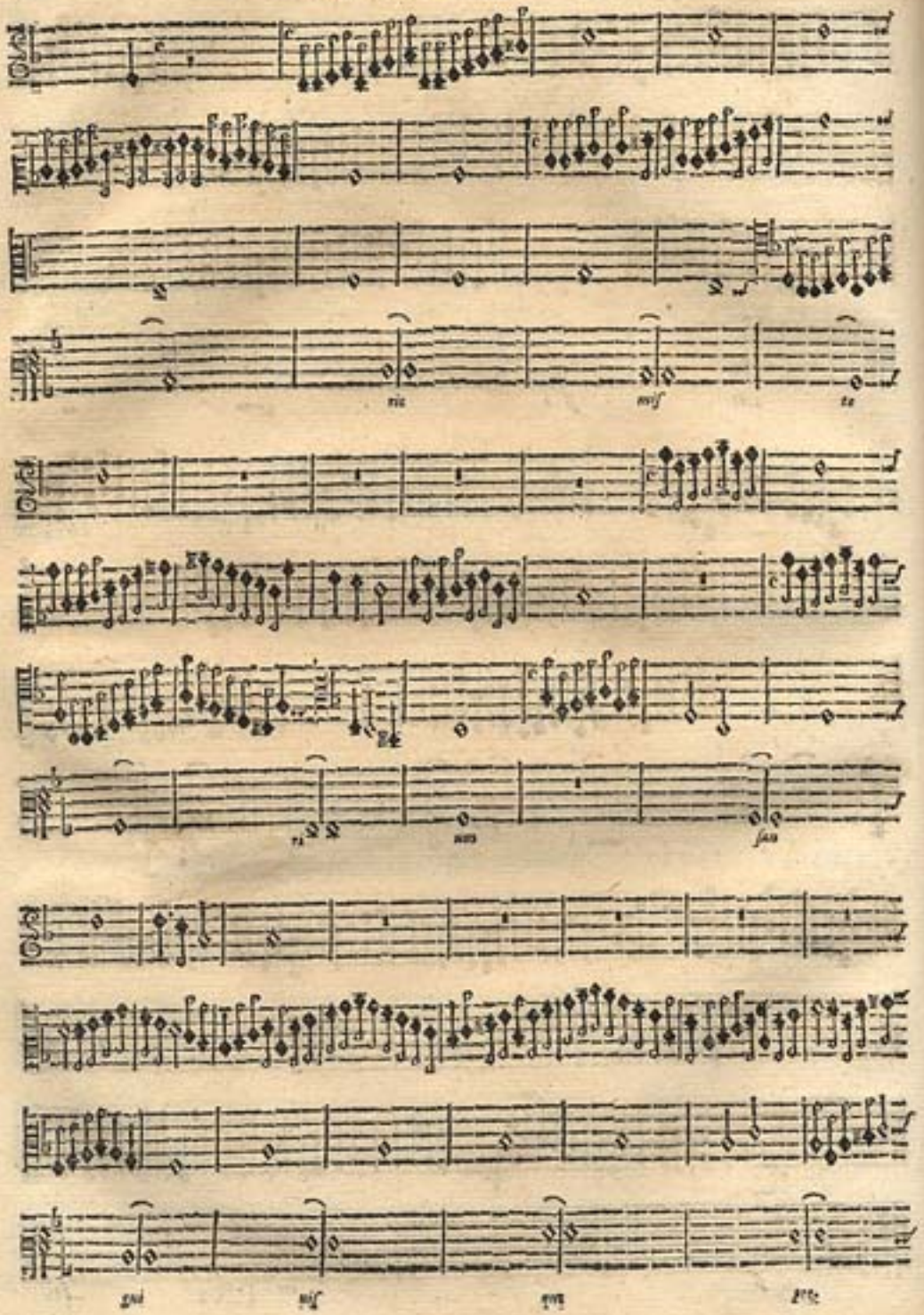
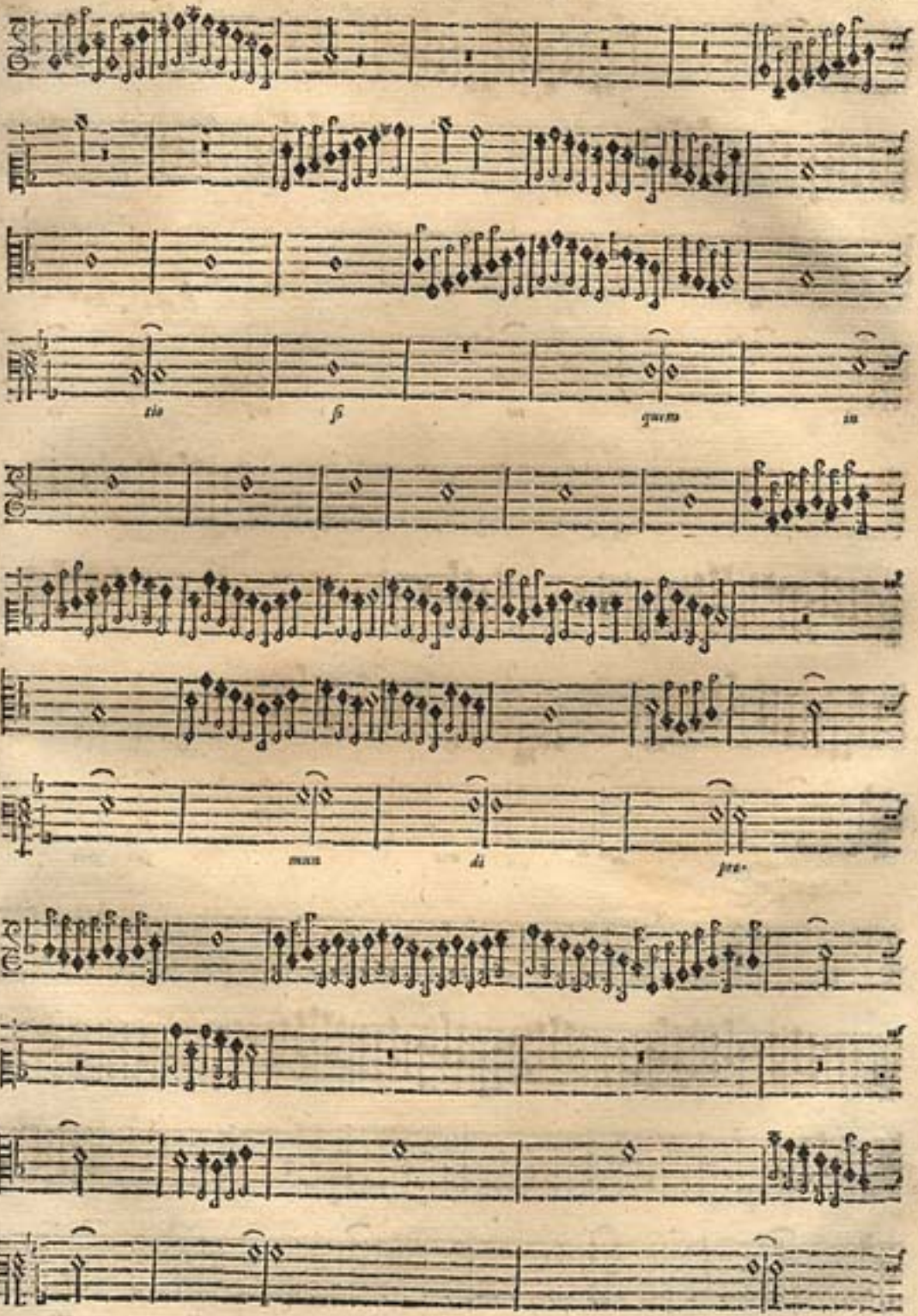


Outra Pange lingua sobre o canto chão do contra baxo de breues.





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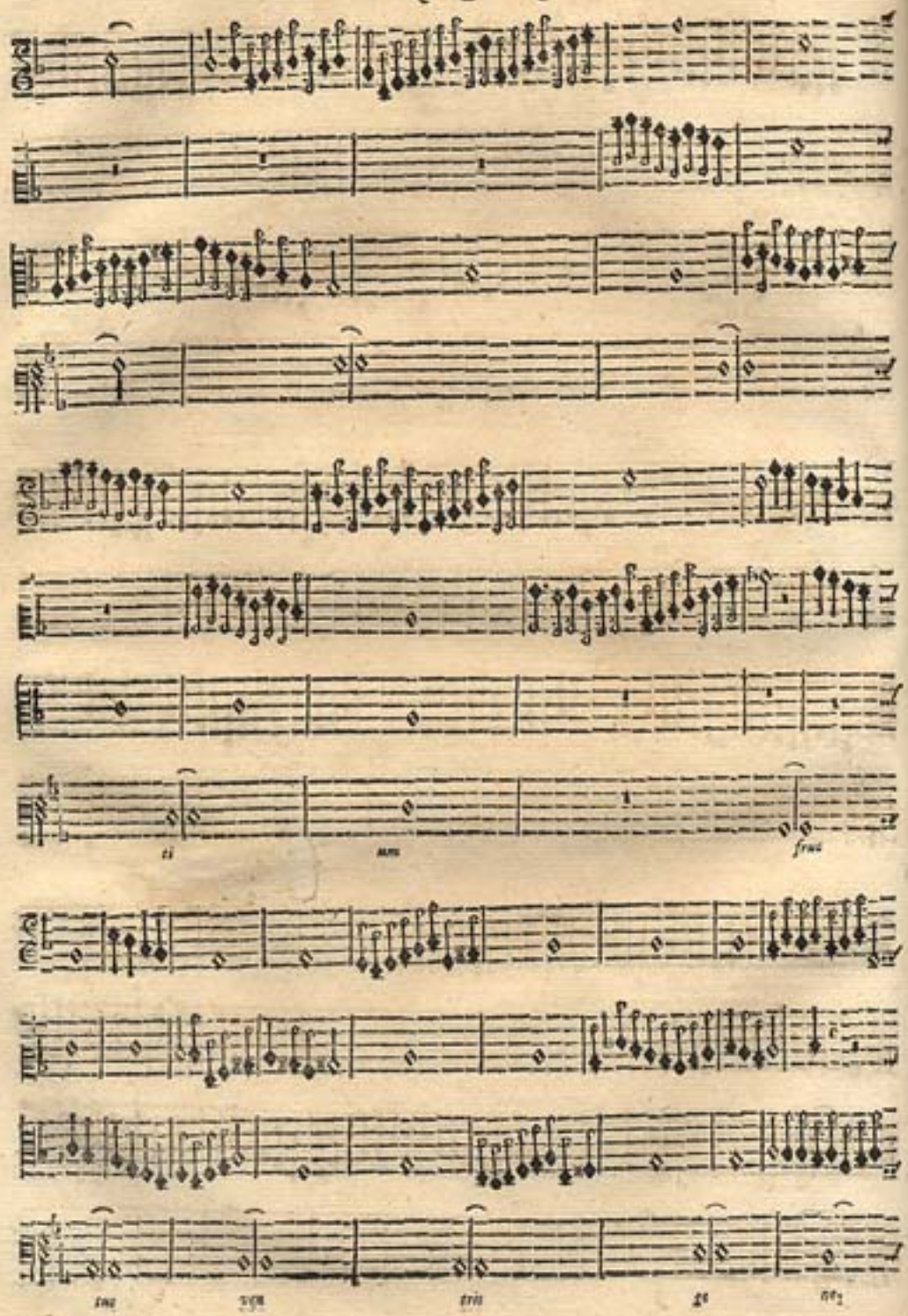
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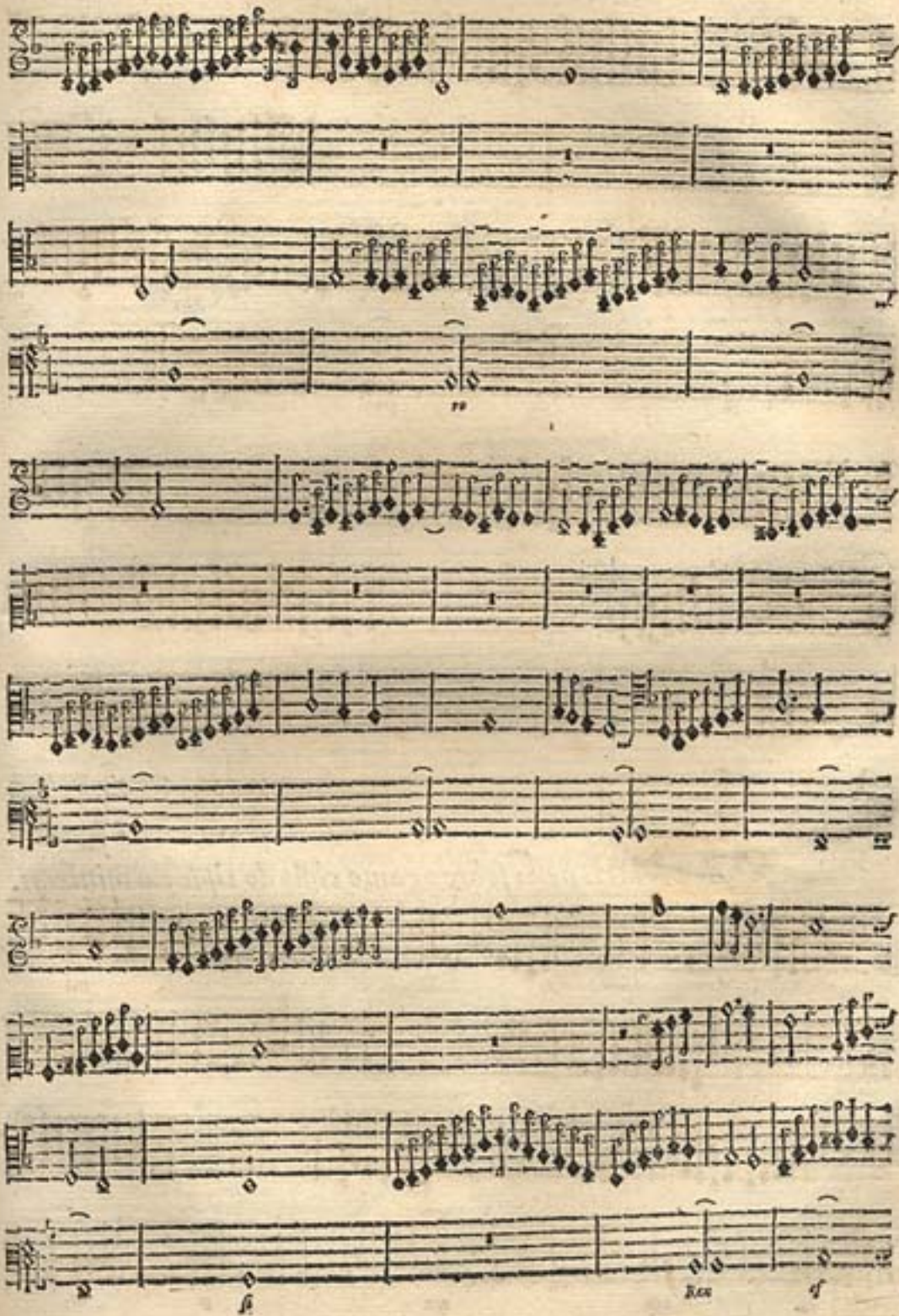
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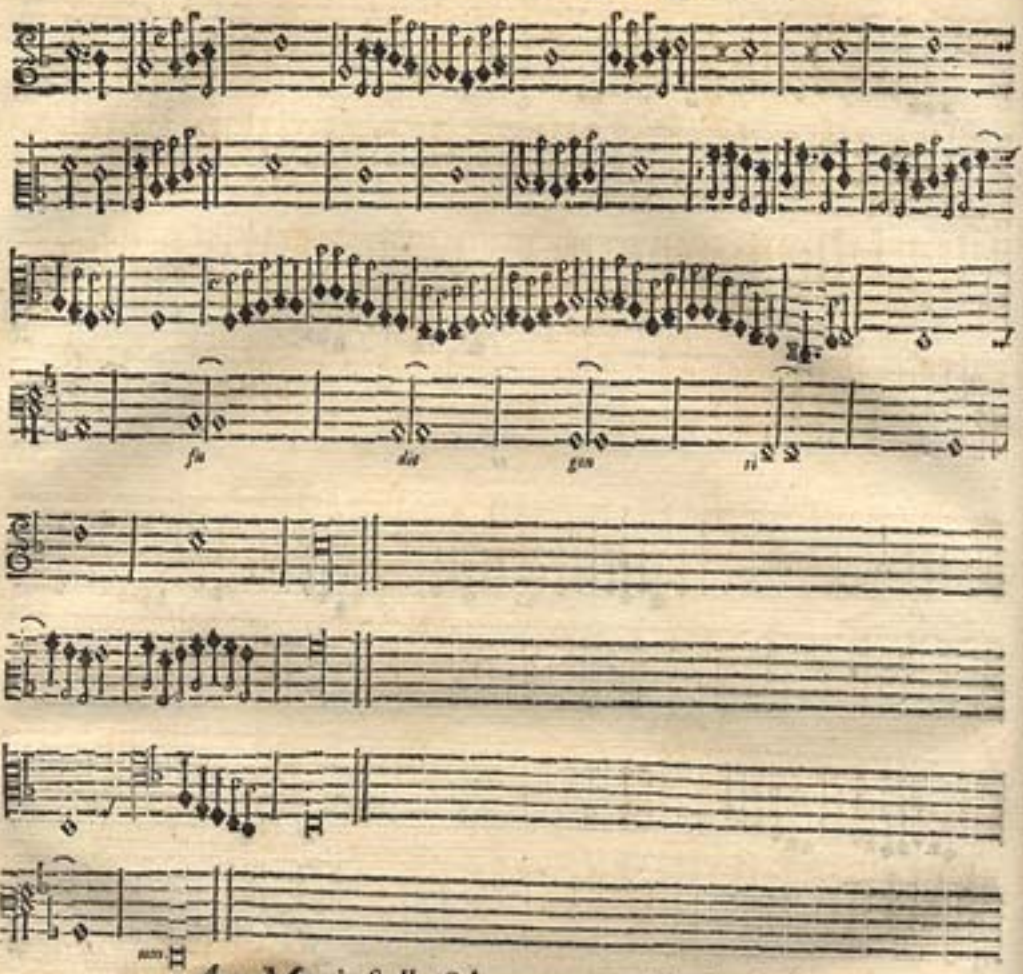
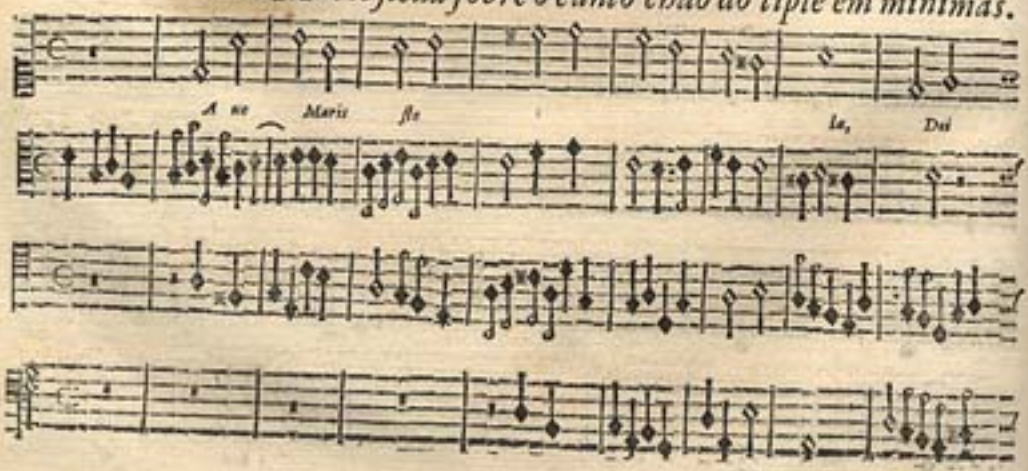
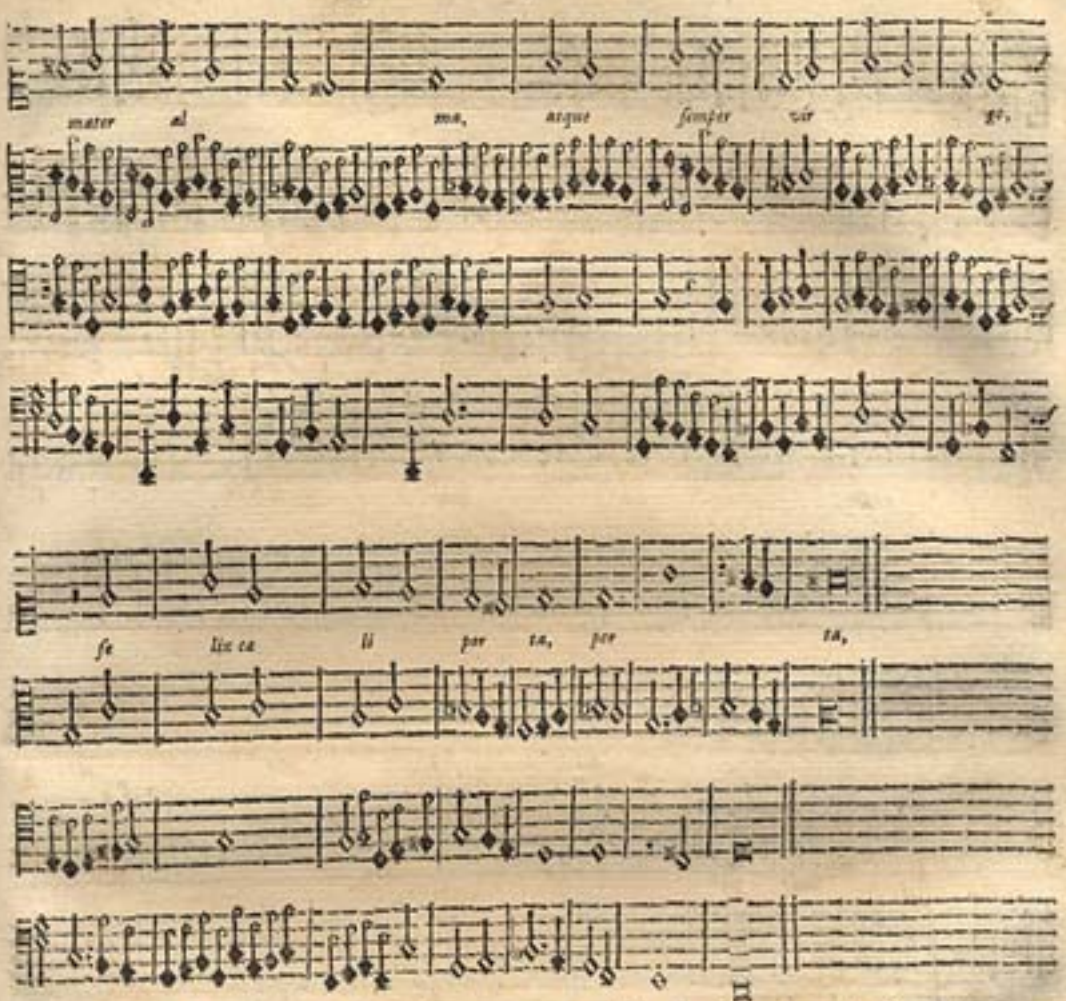


Aue Maris ſtella ſobre o canto chão do tiple em minimas.





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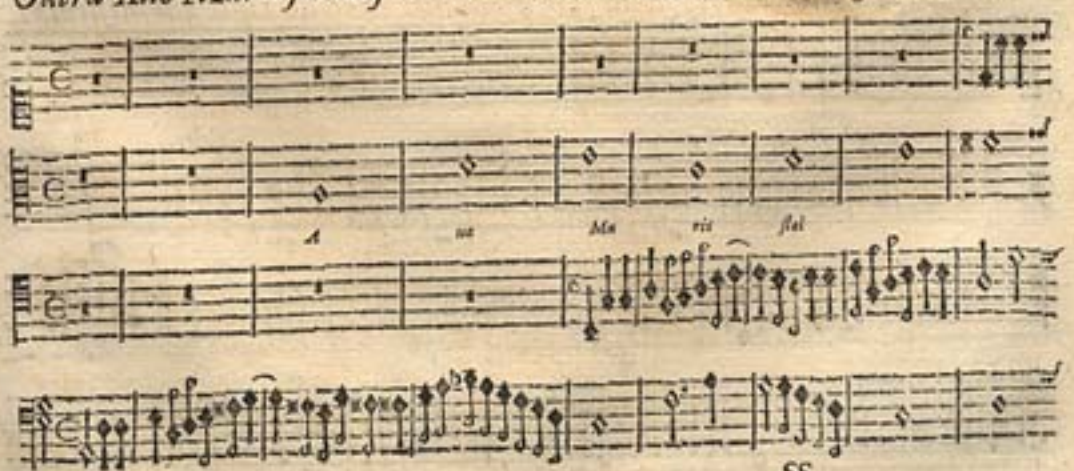

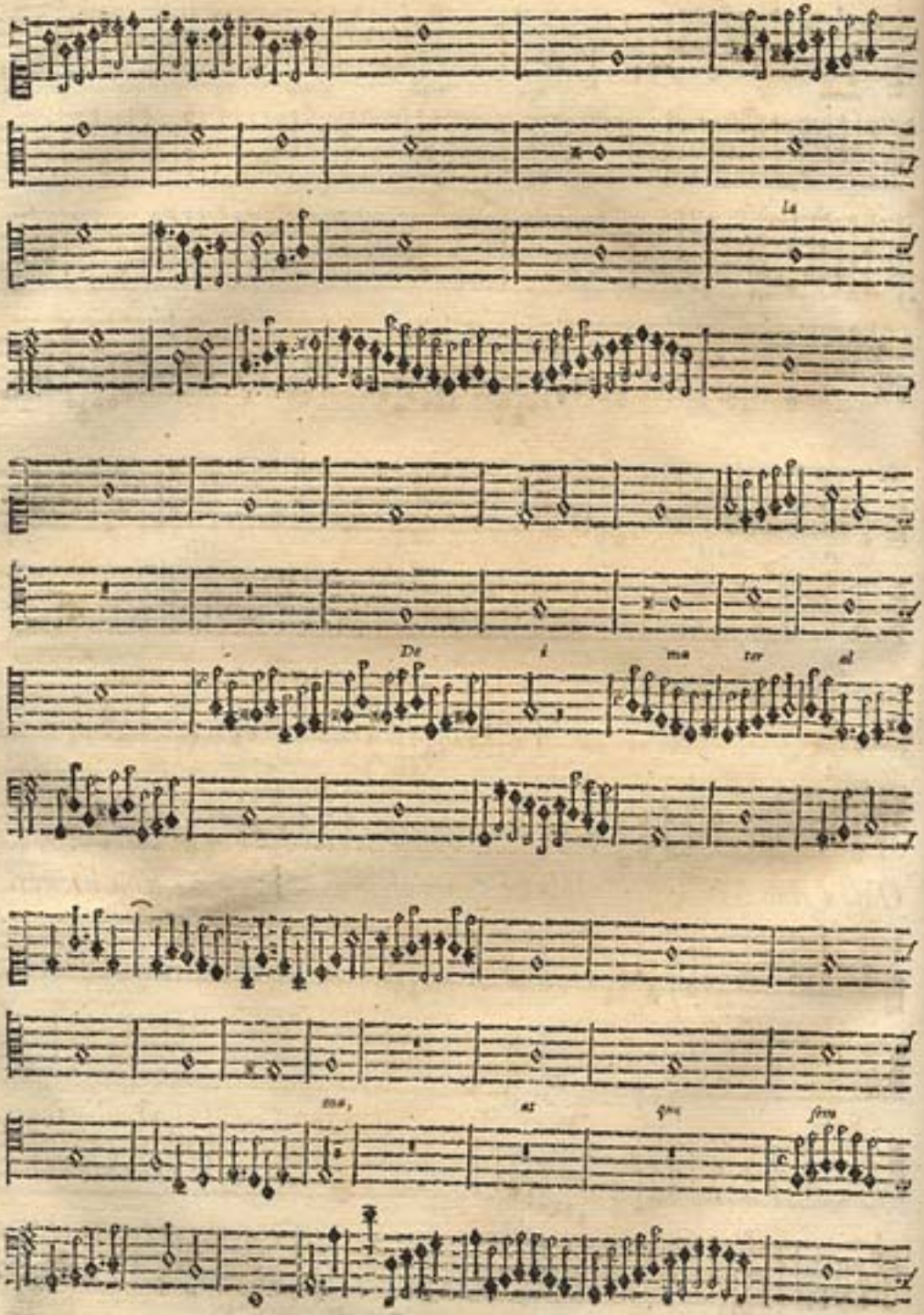
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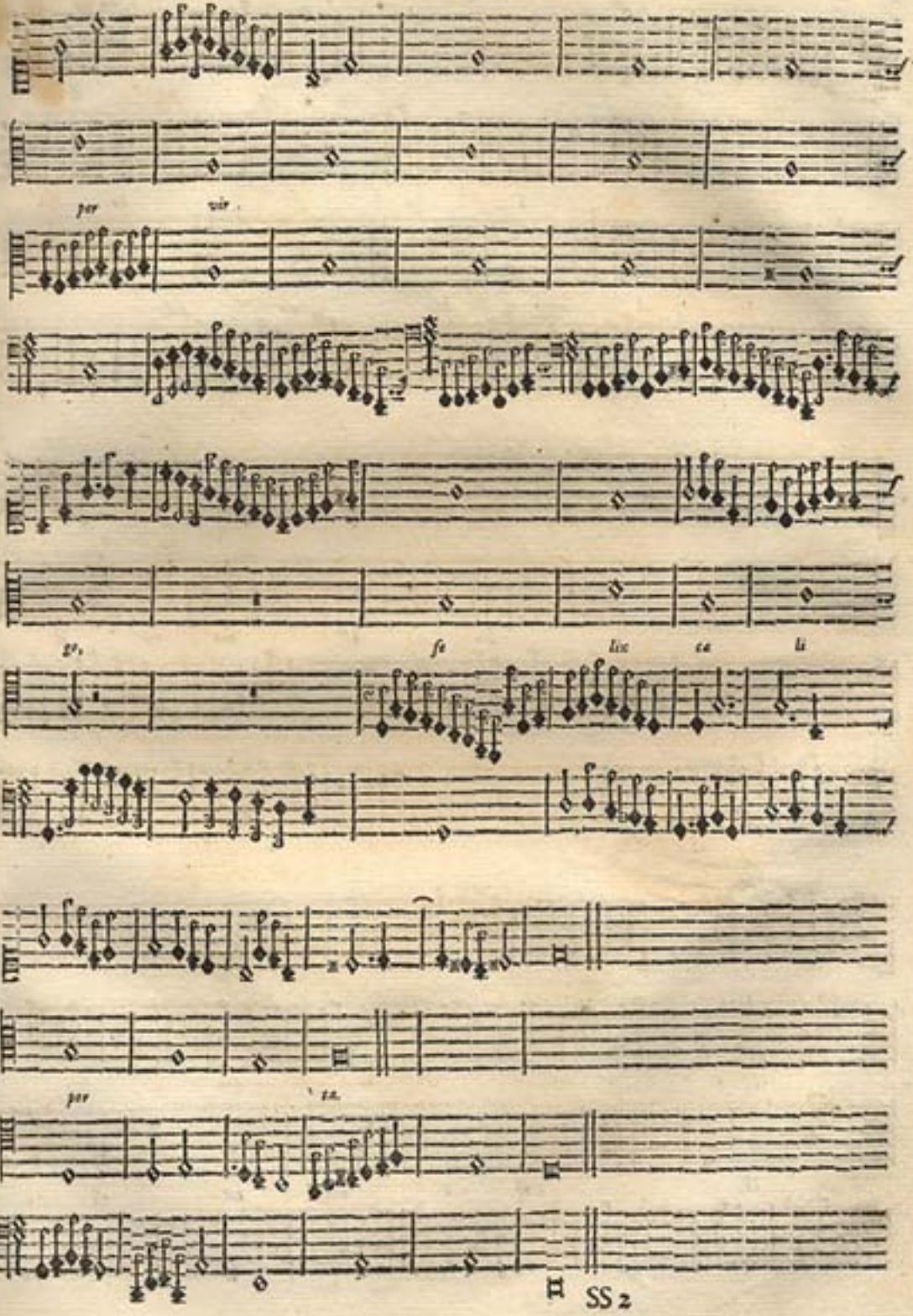
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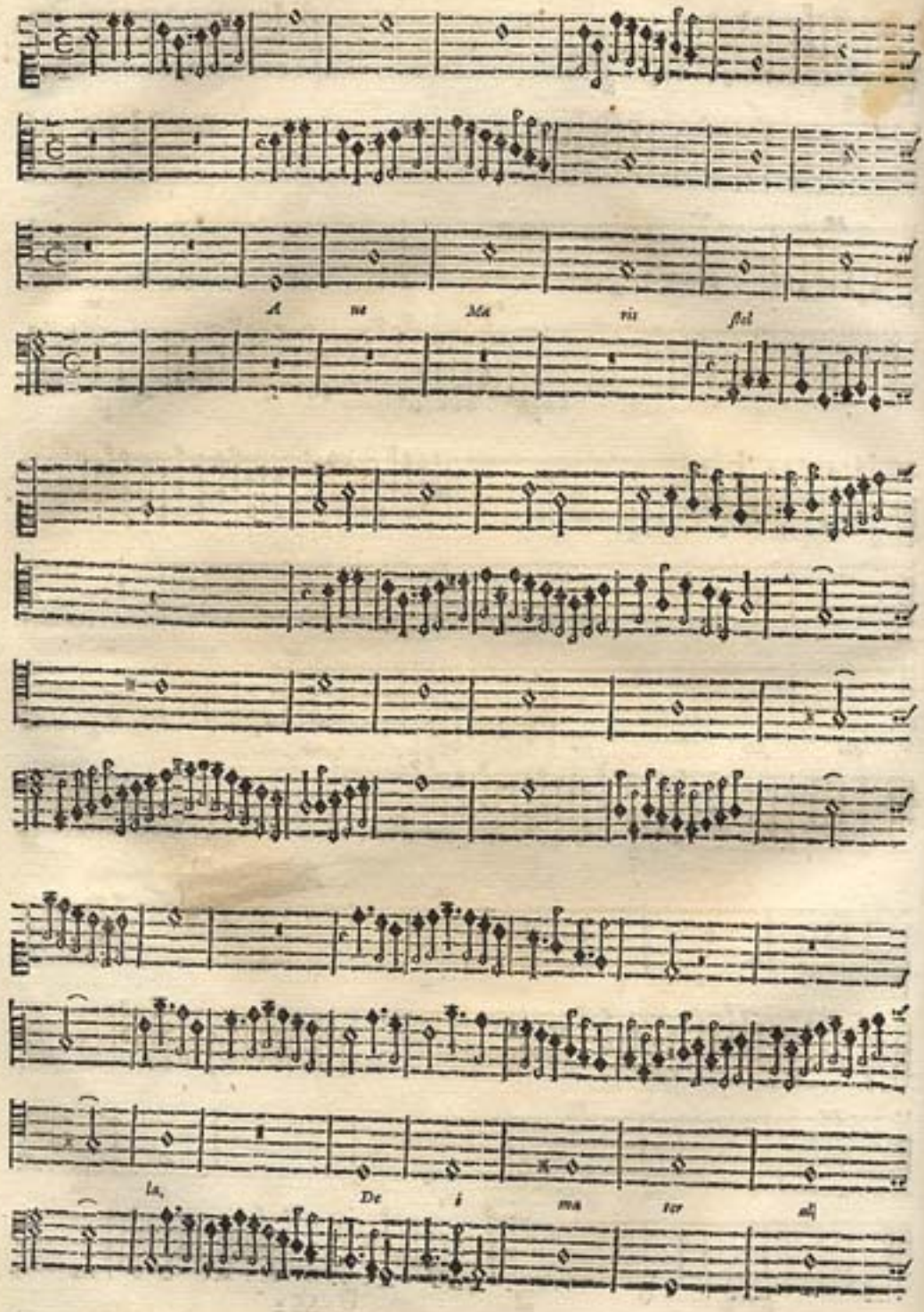
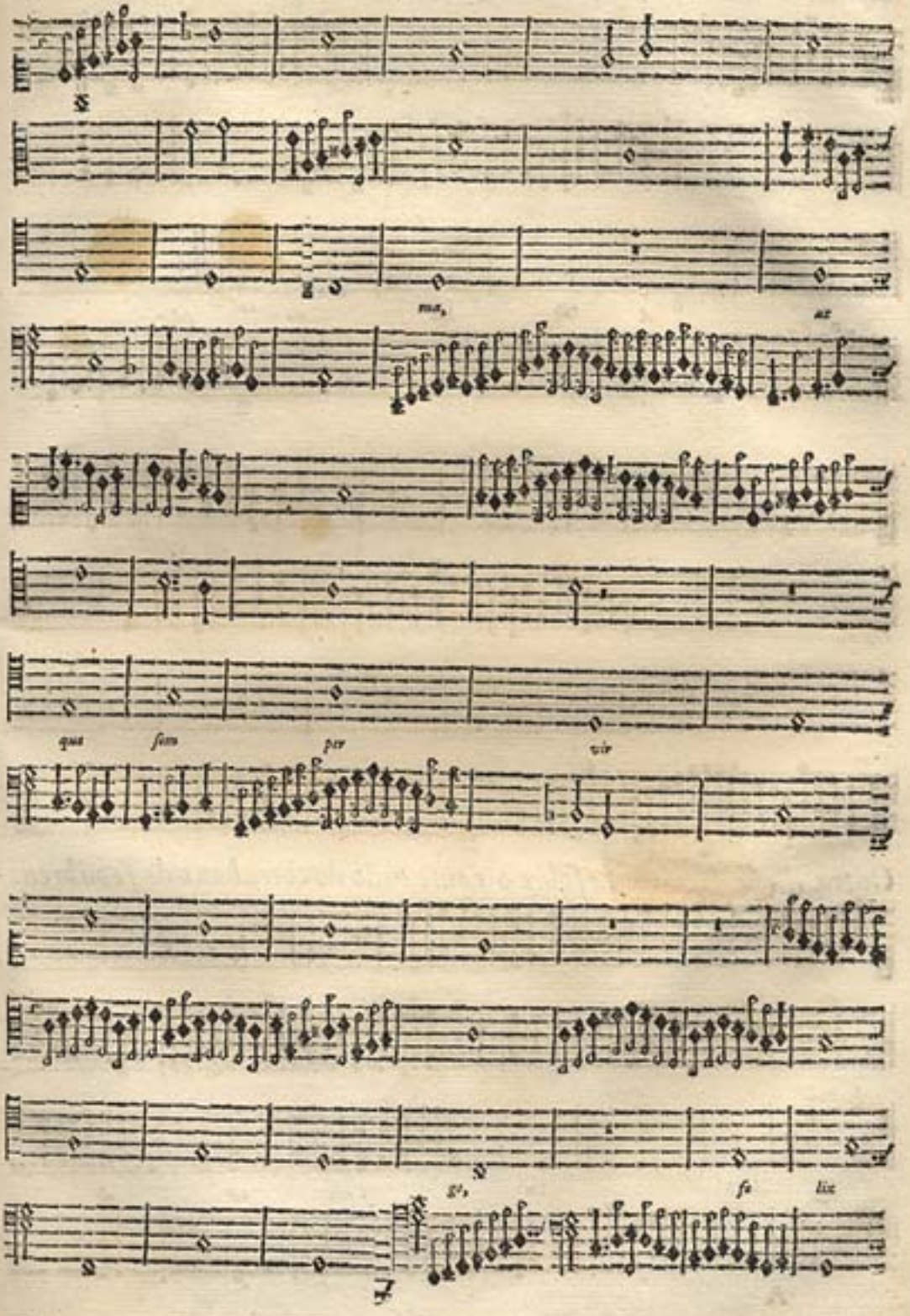
Outra Aue Maris stella sobre o canto chão do tenor de semibreues.

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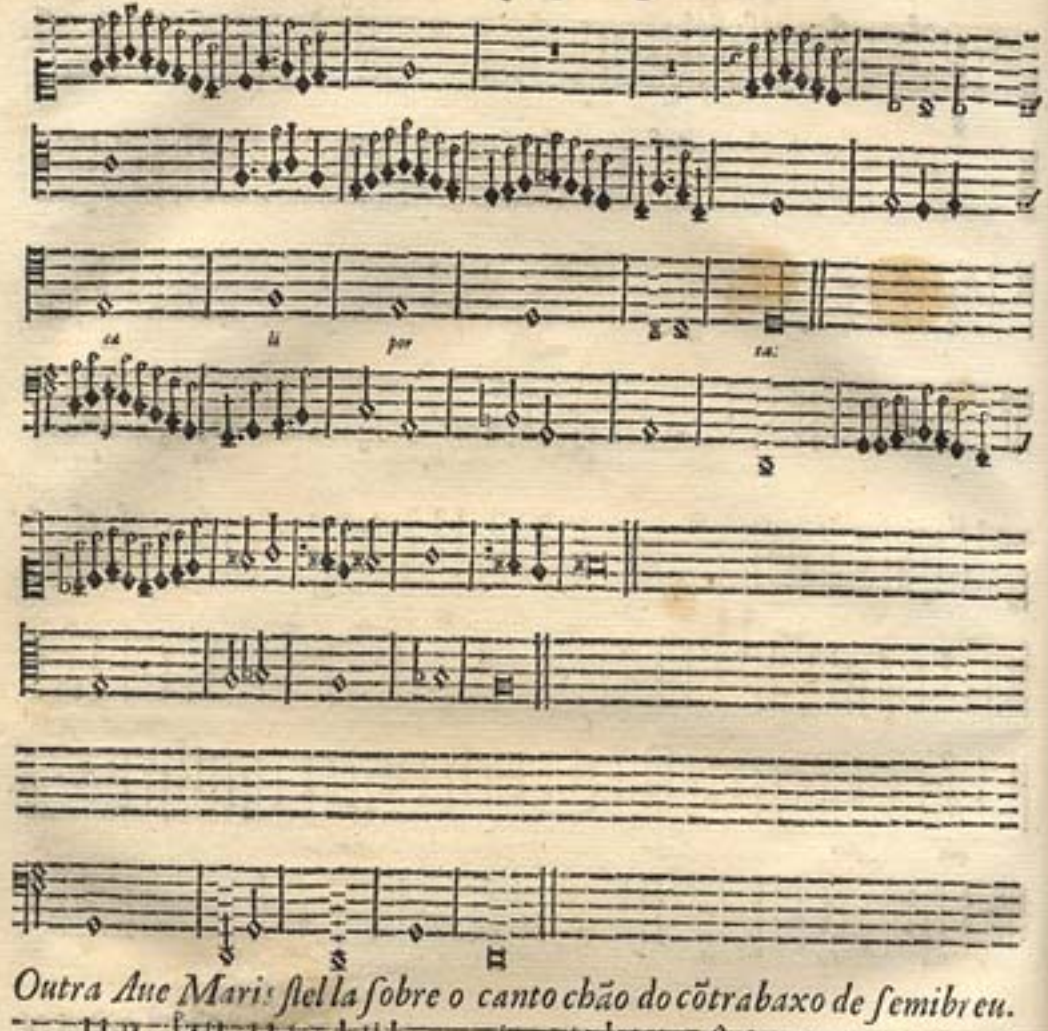
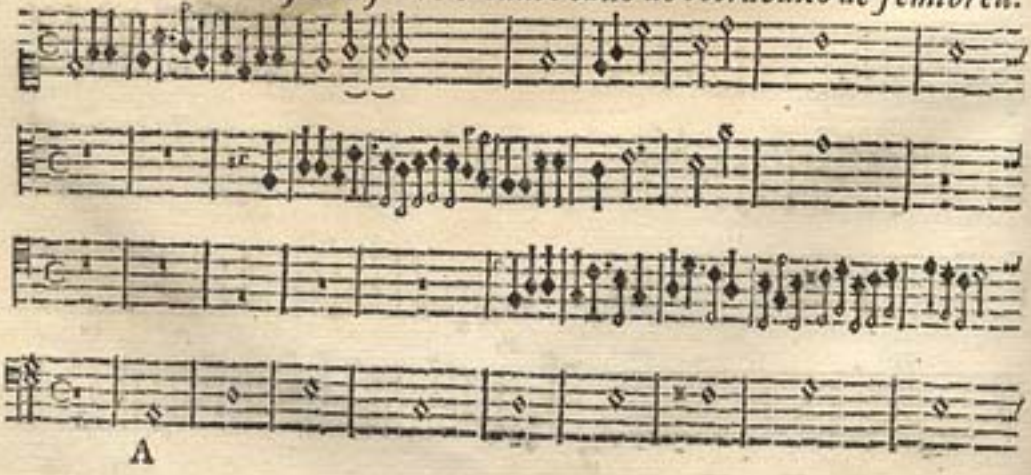
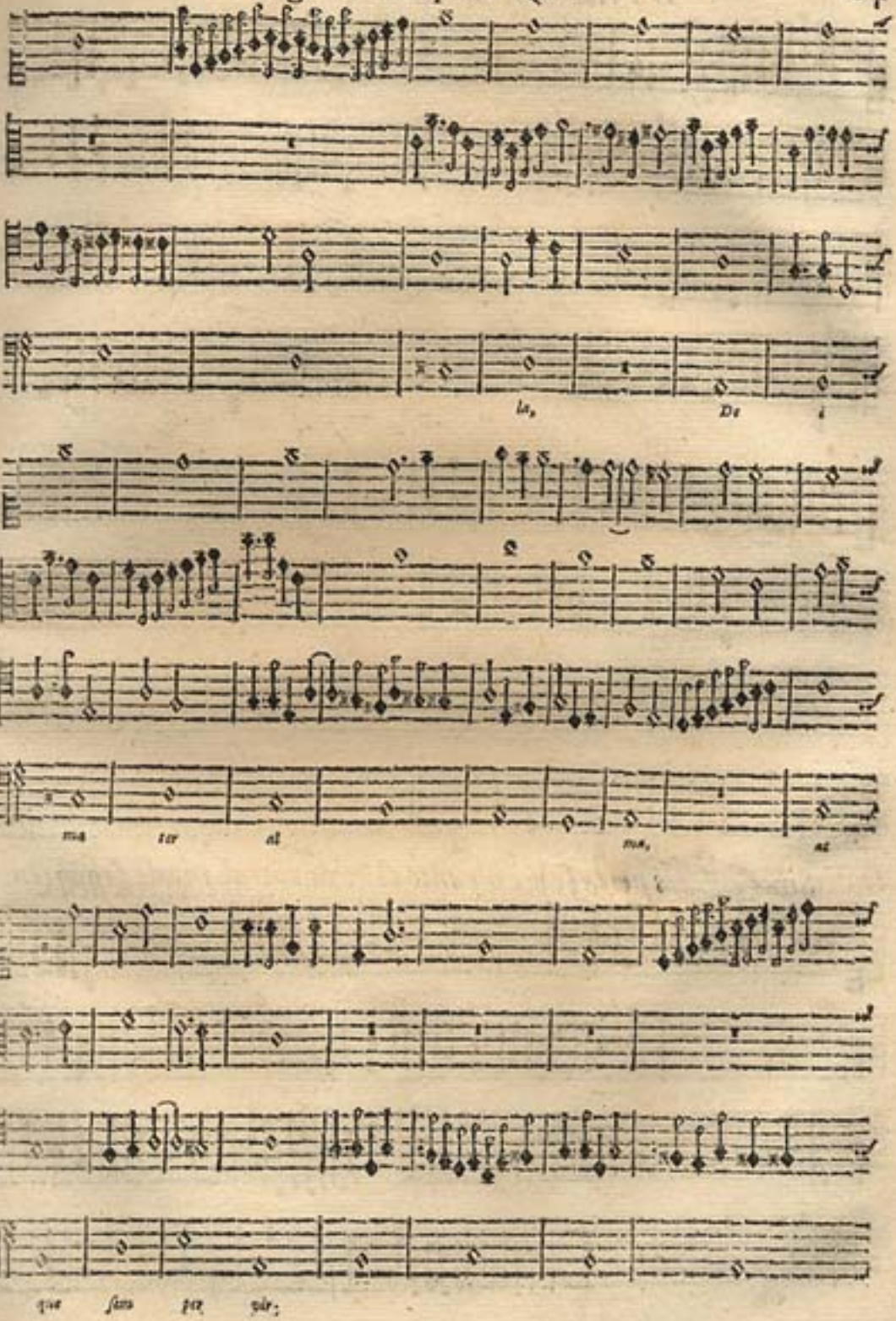


Outra Aue Maris ſtella ſobre o canto chão do cõtrabaxo de ſemibreu.

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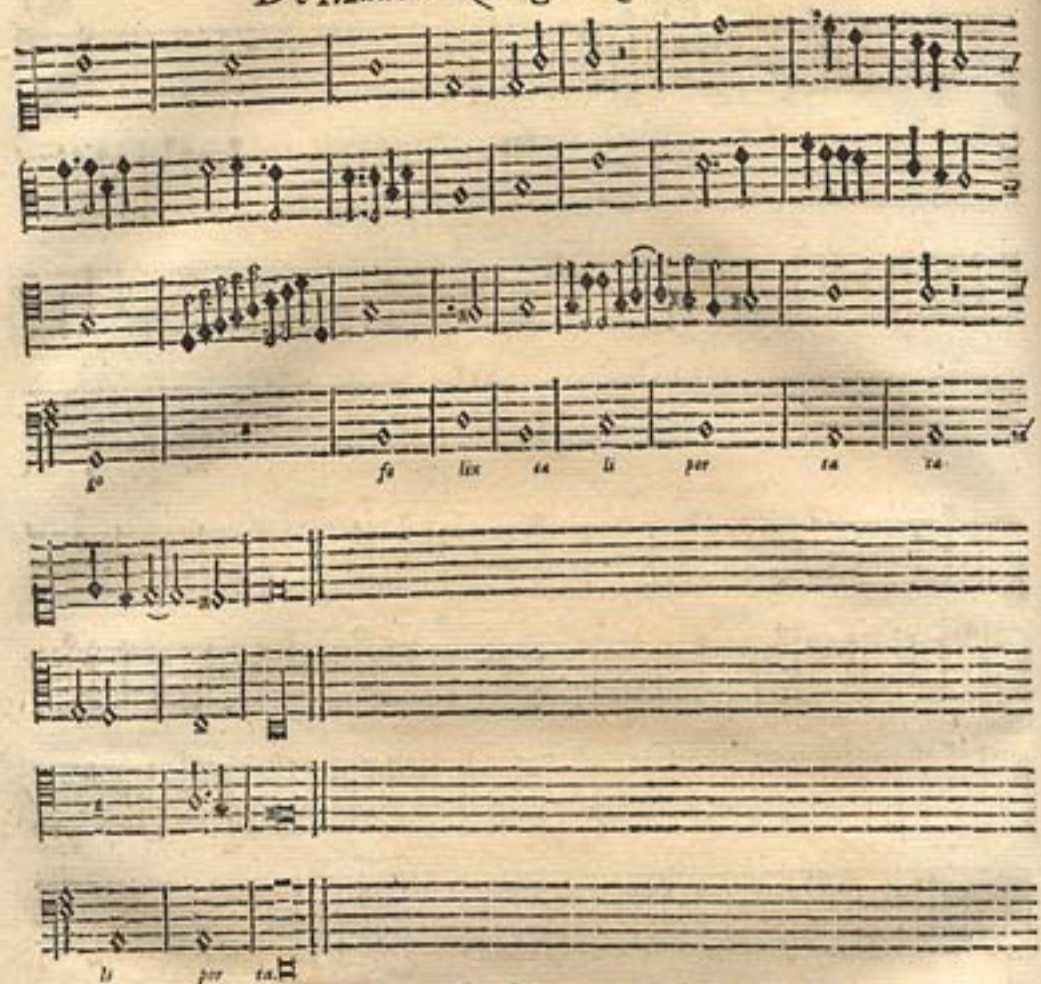
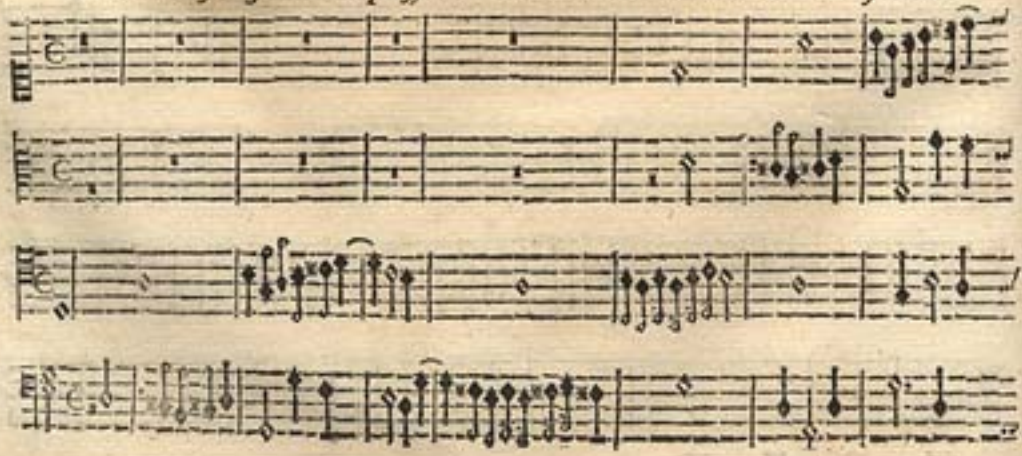
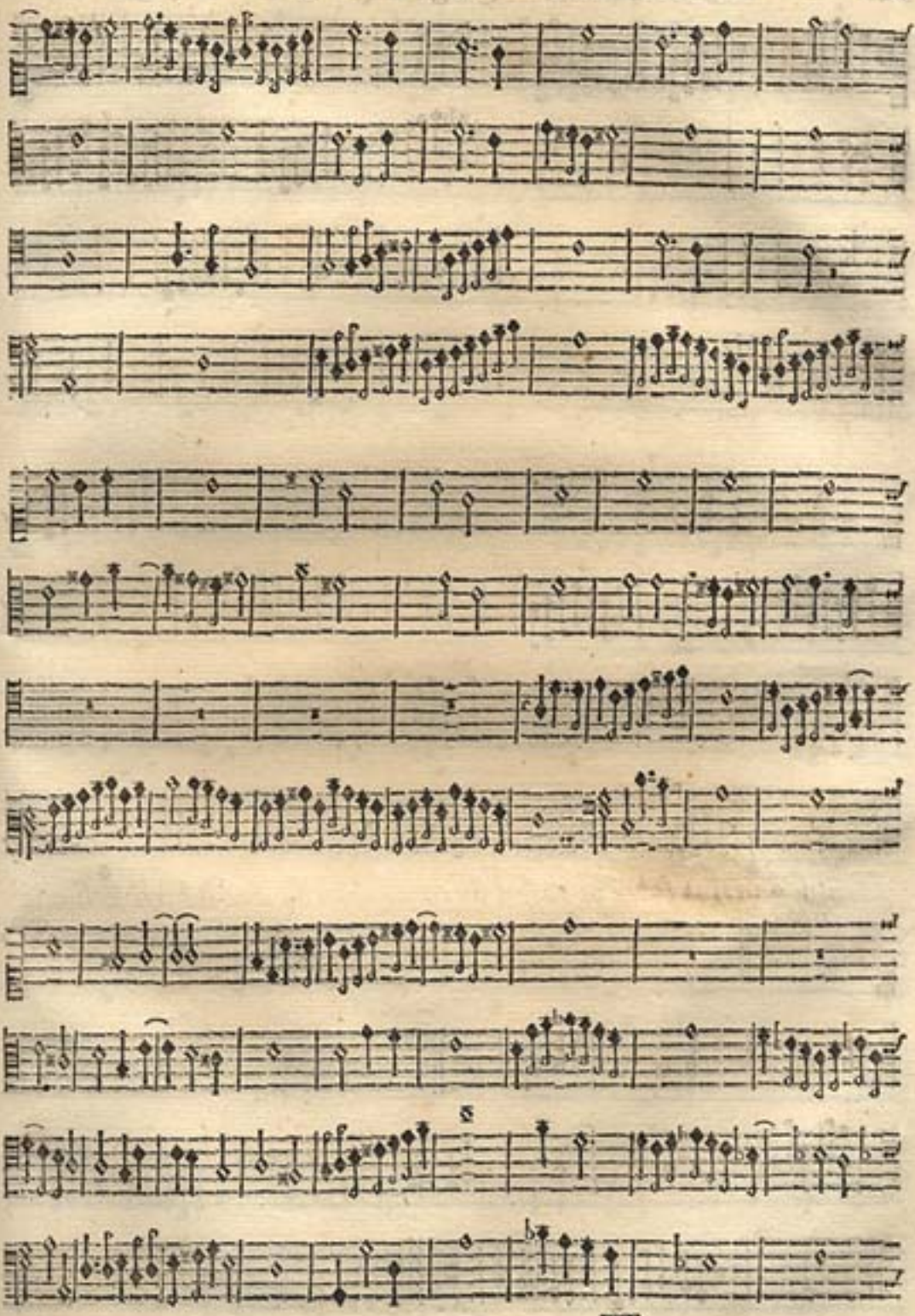
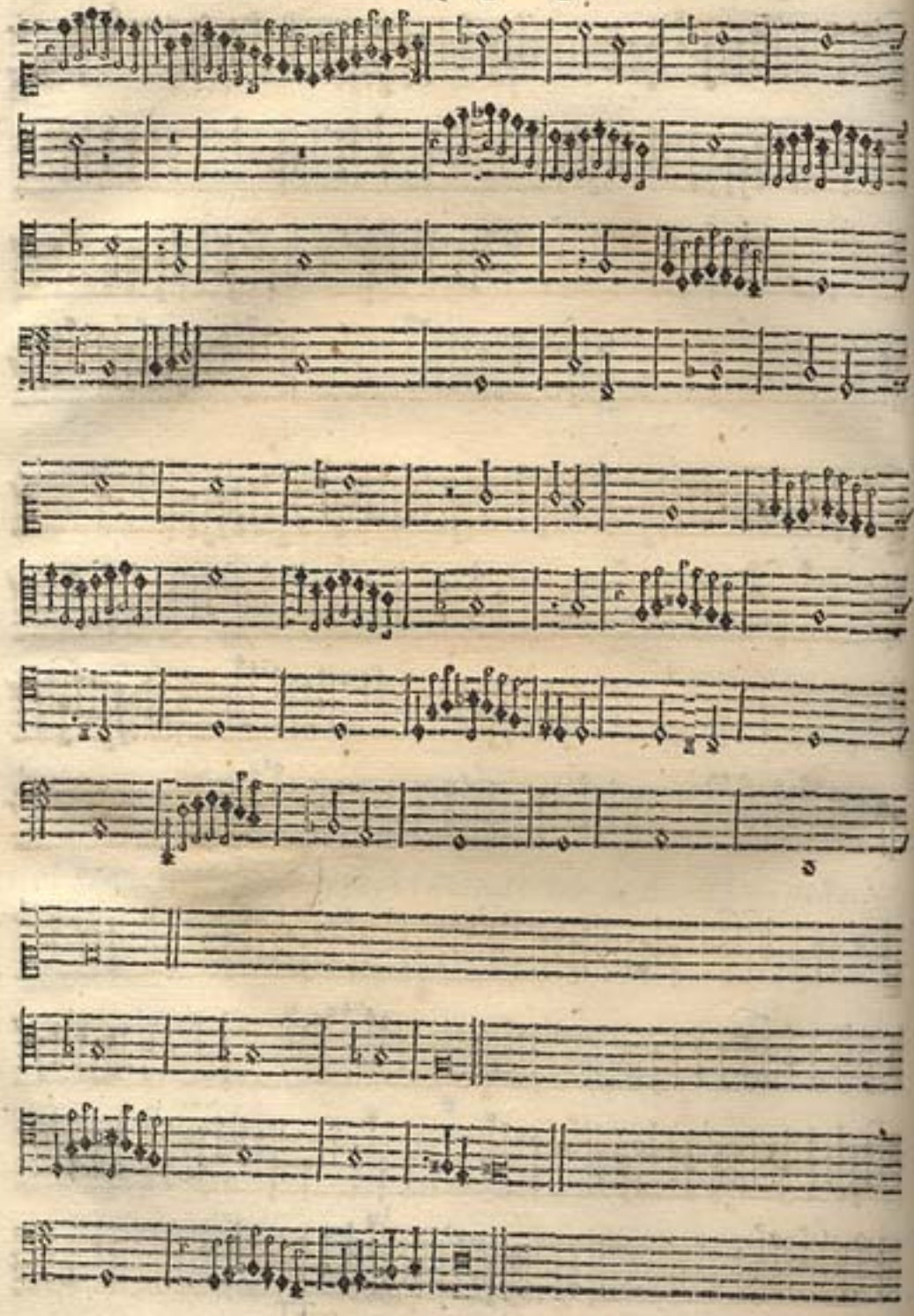
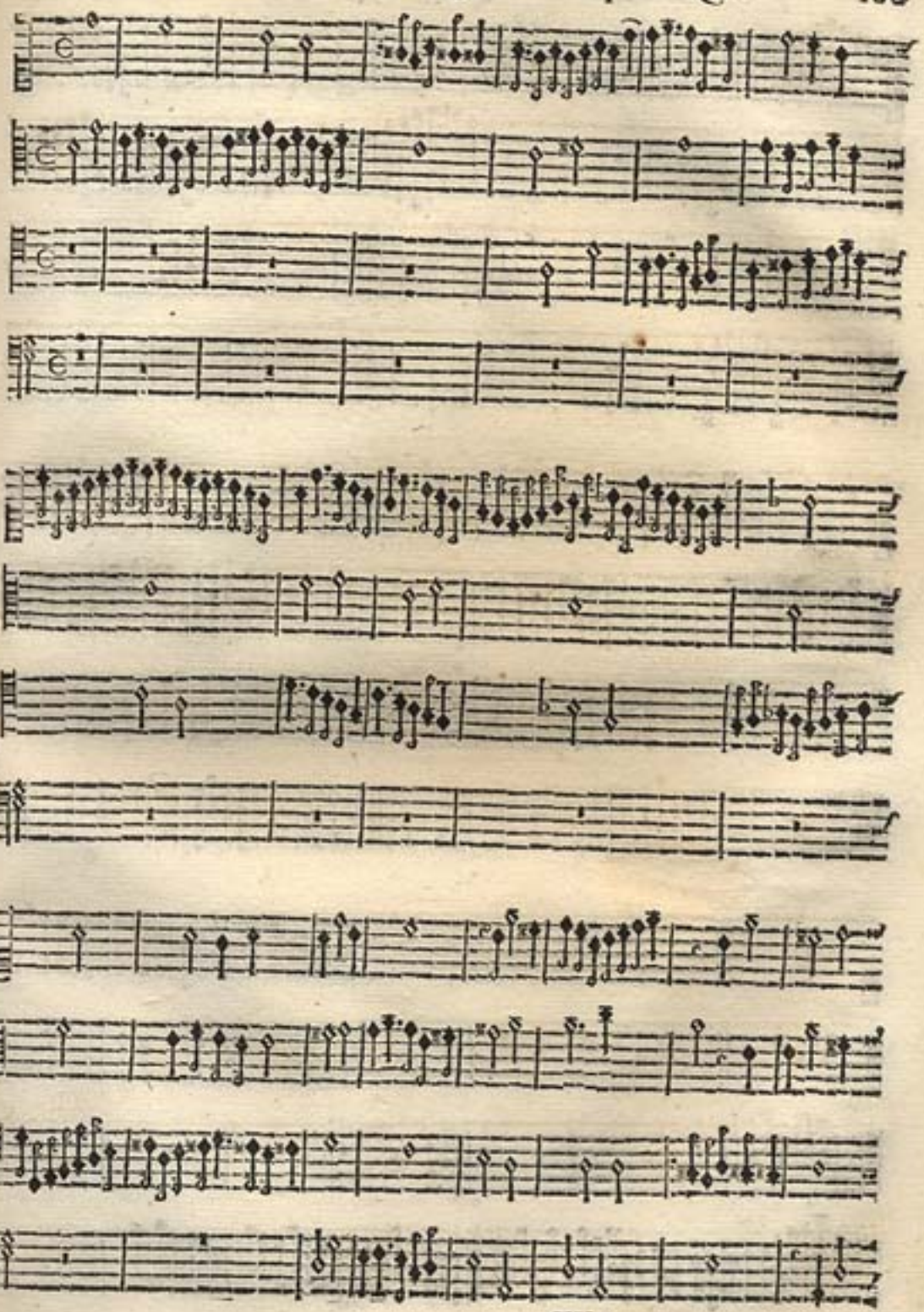


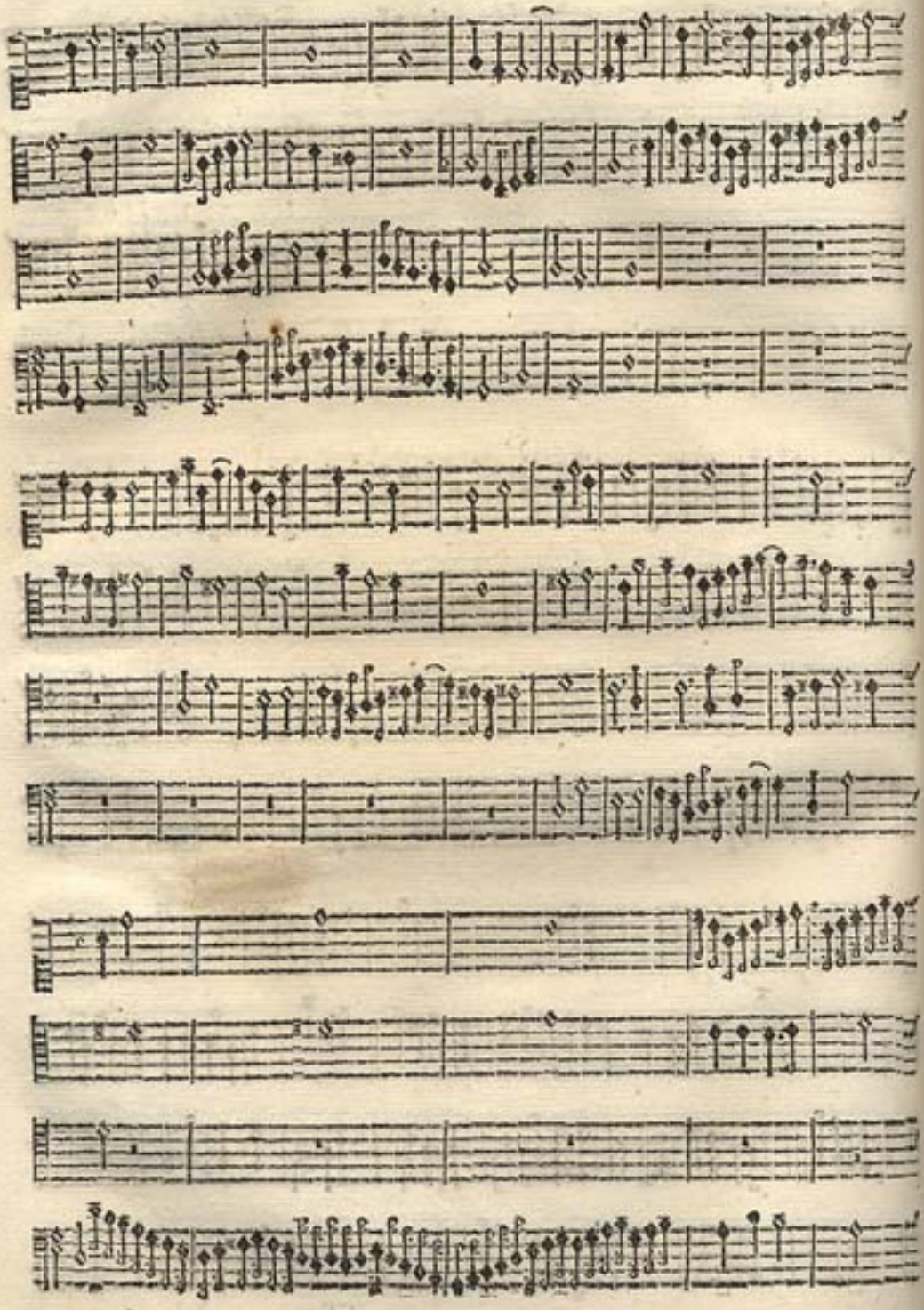
Sinco verſos ſobre os paſſos do canto chão de Aue Maris ſtella.

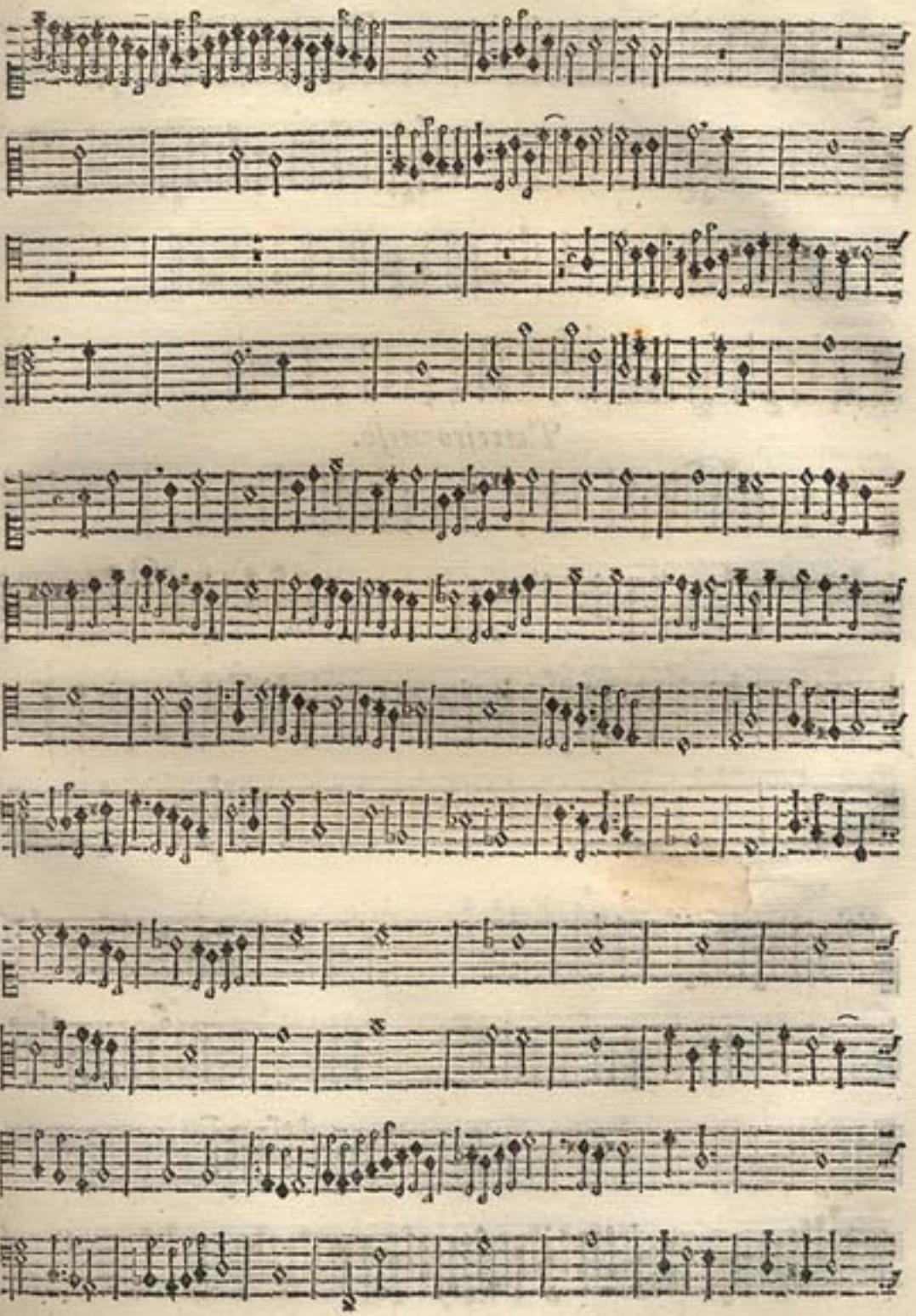


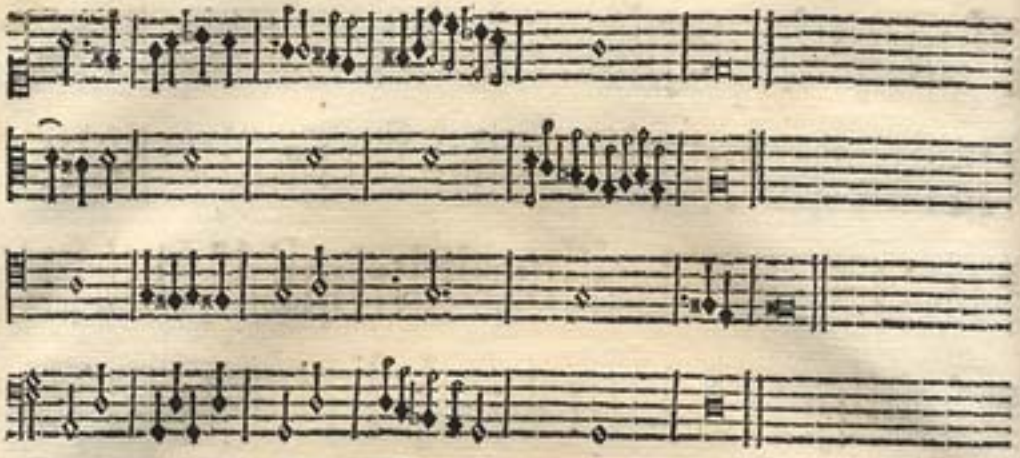




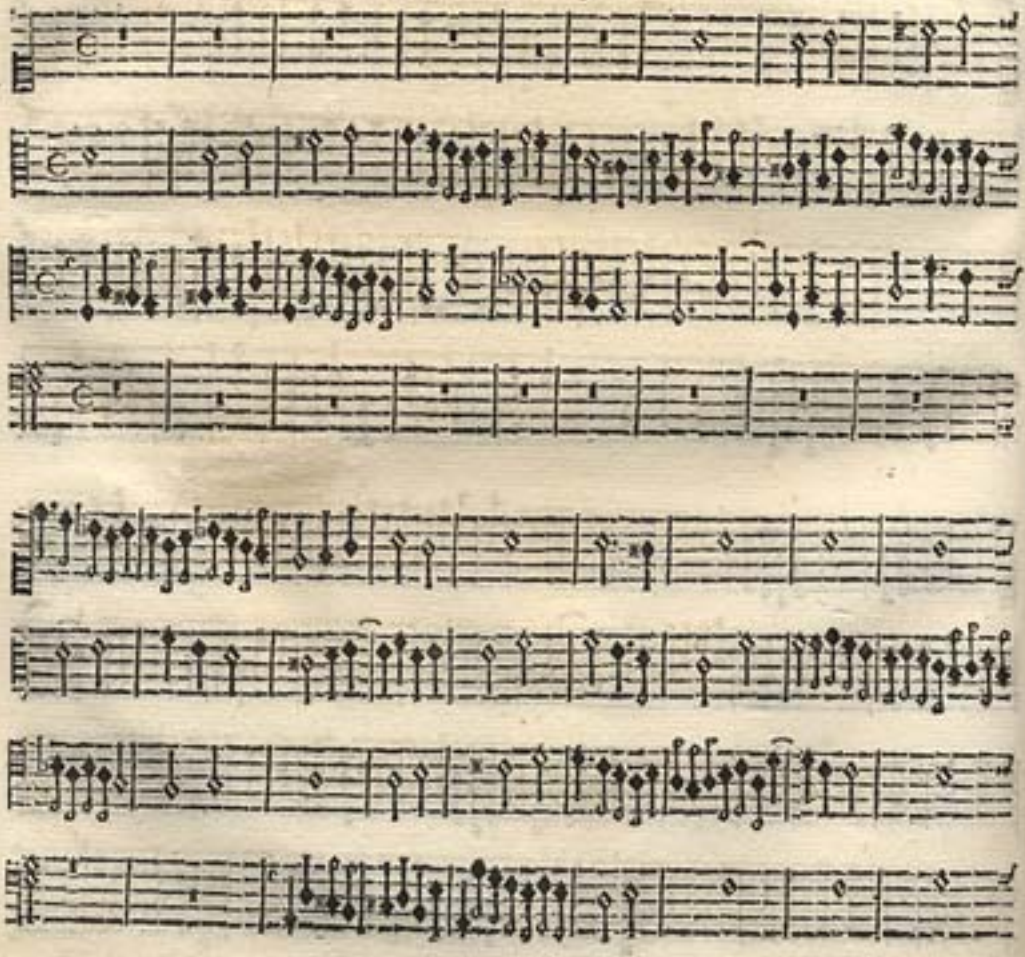


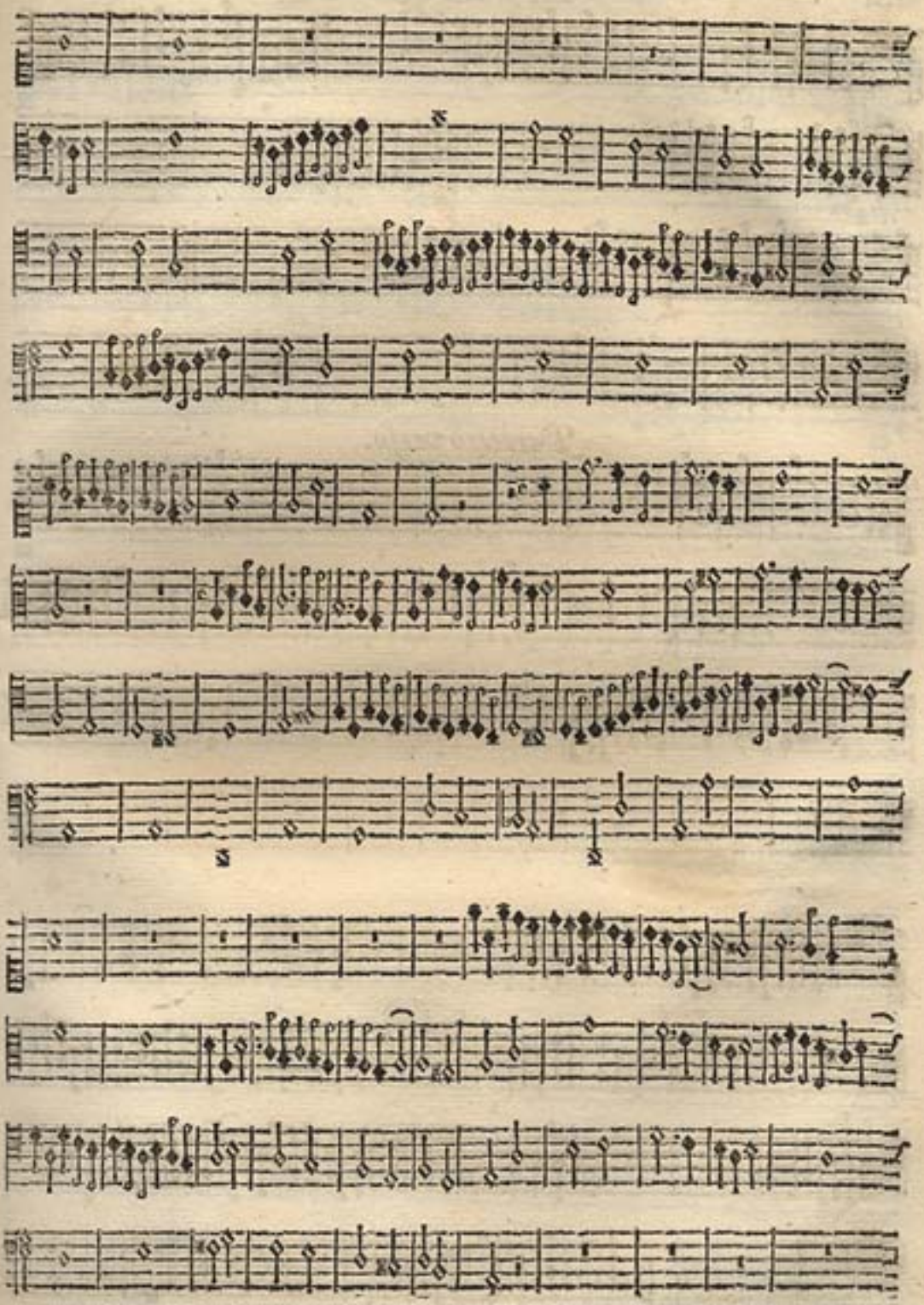


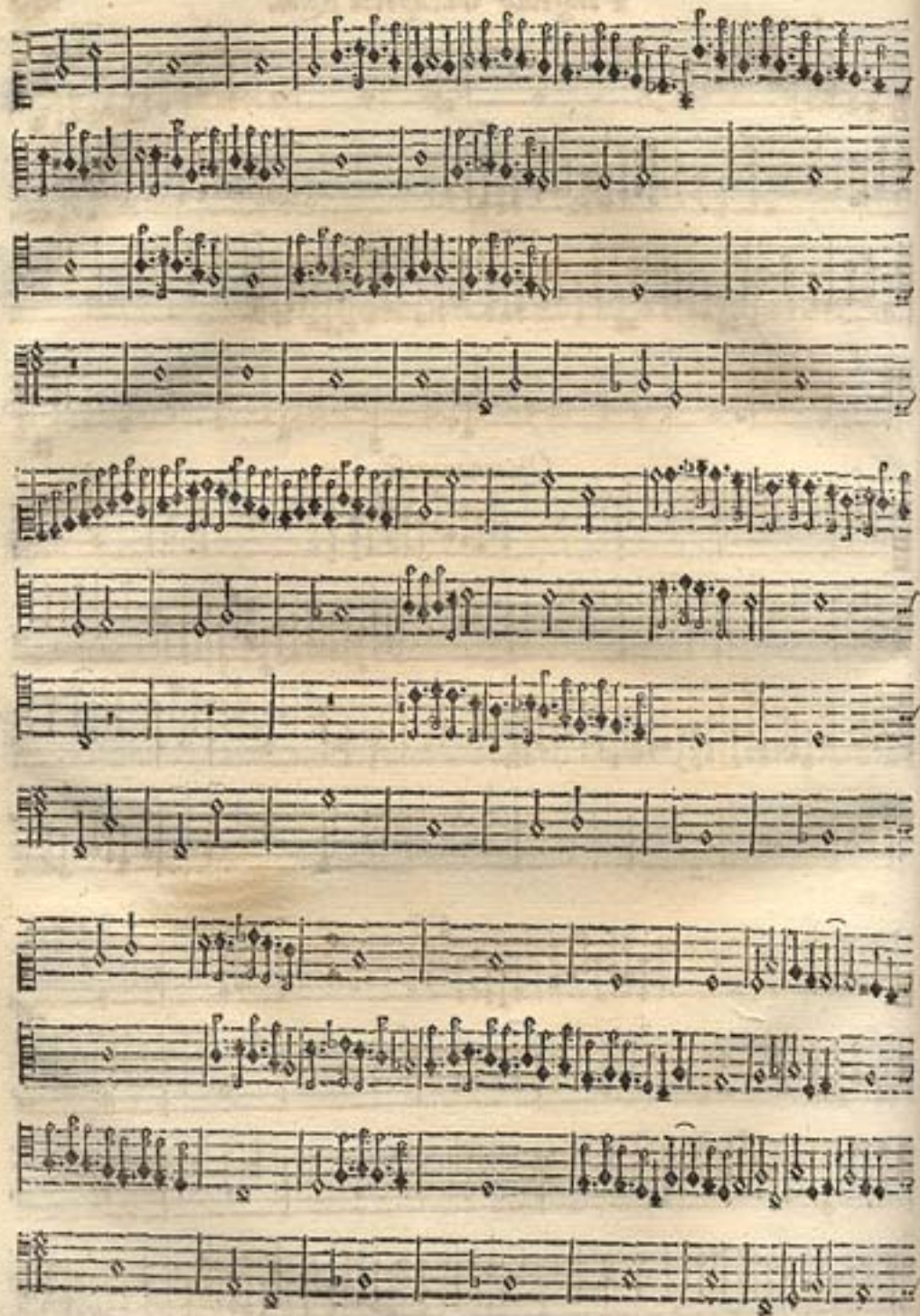


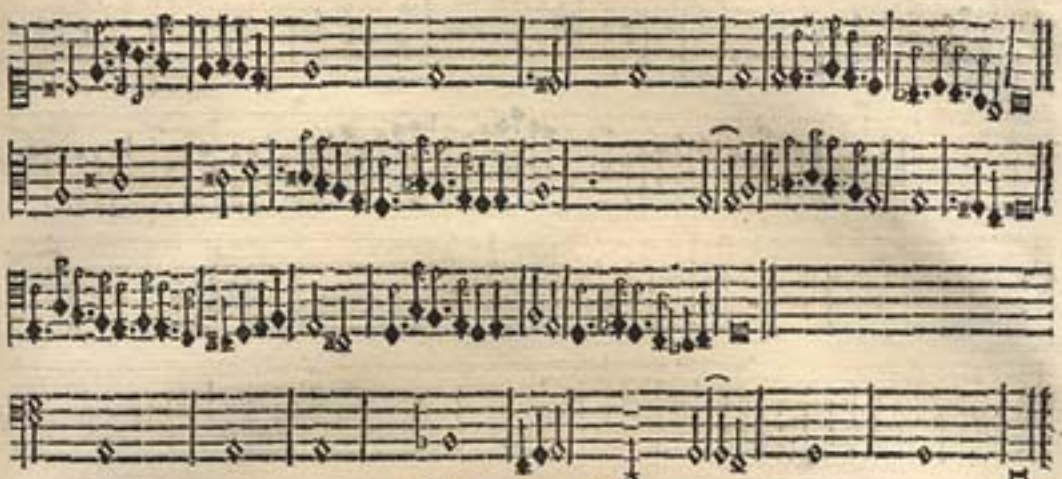


Terceiro verso.

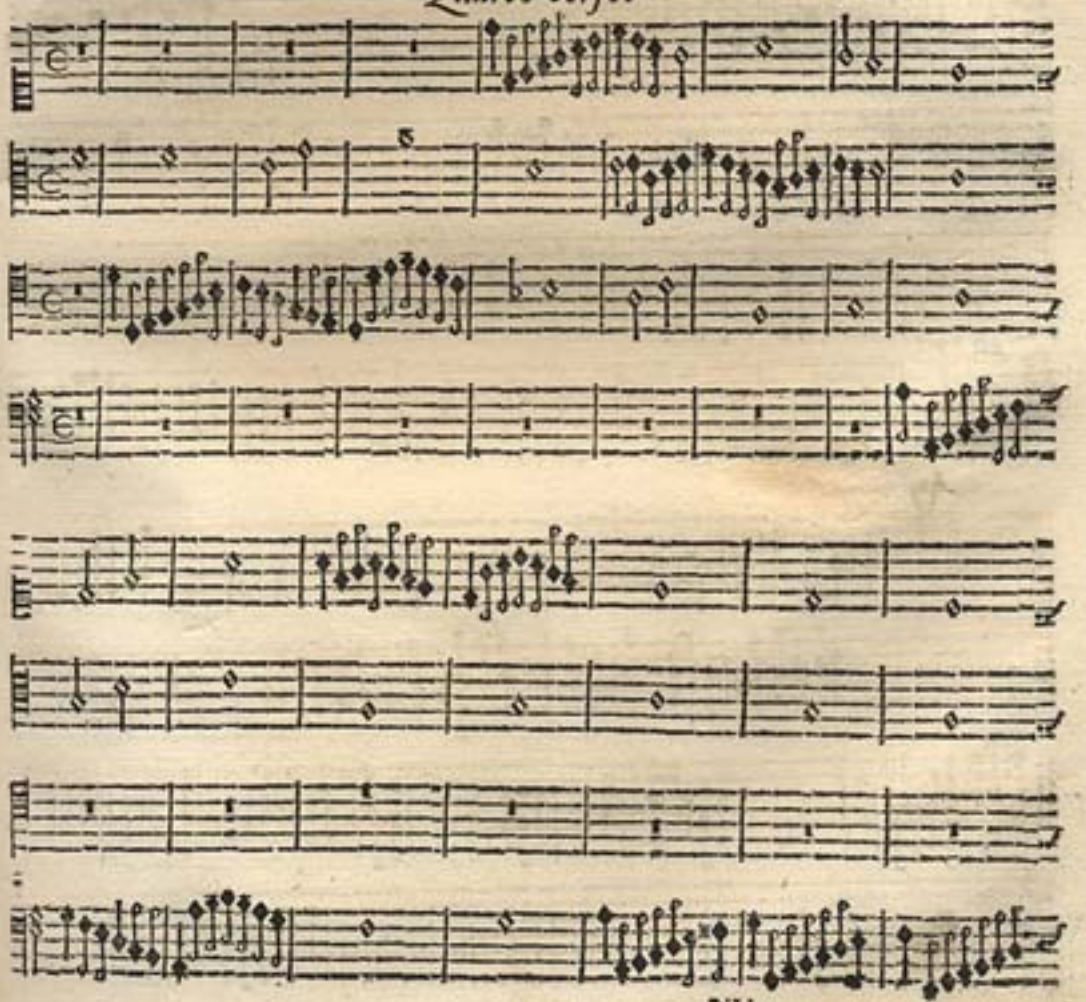


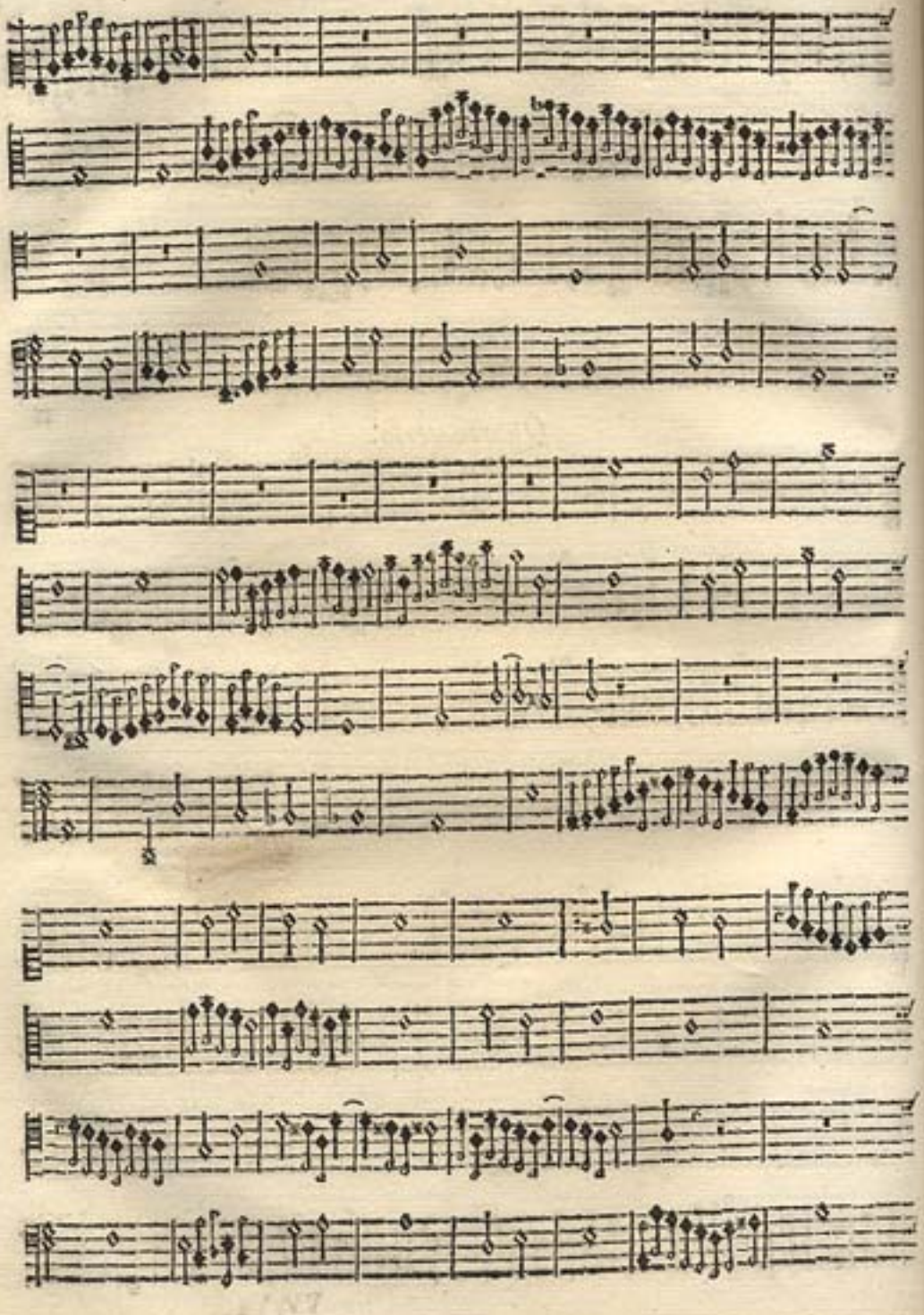


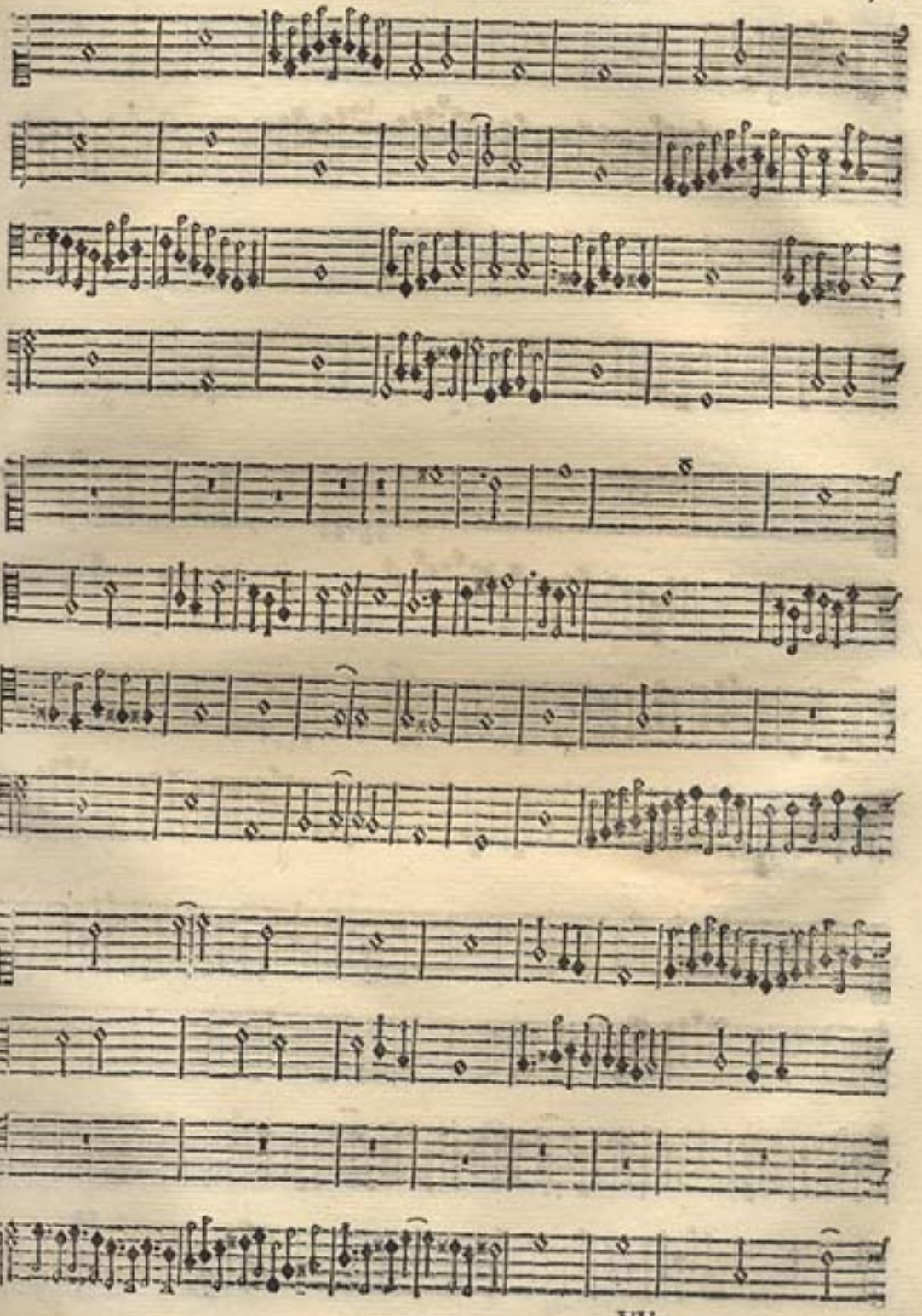


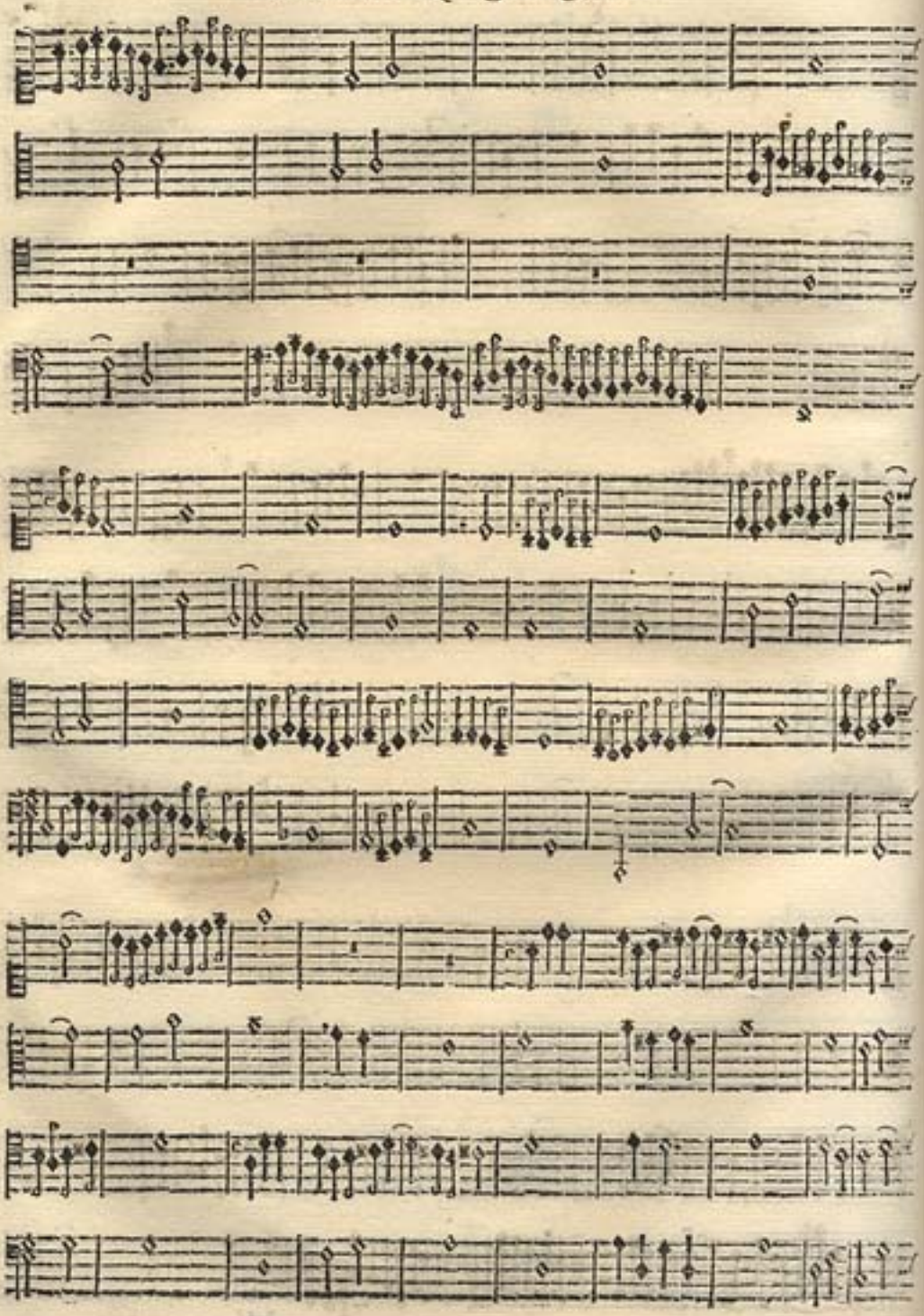


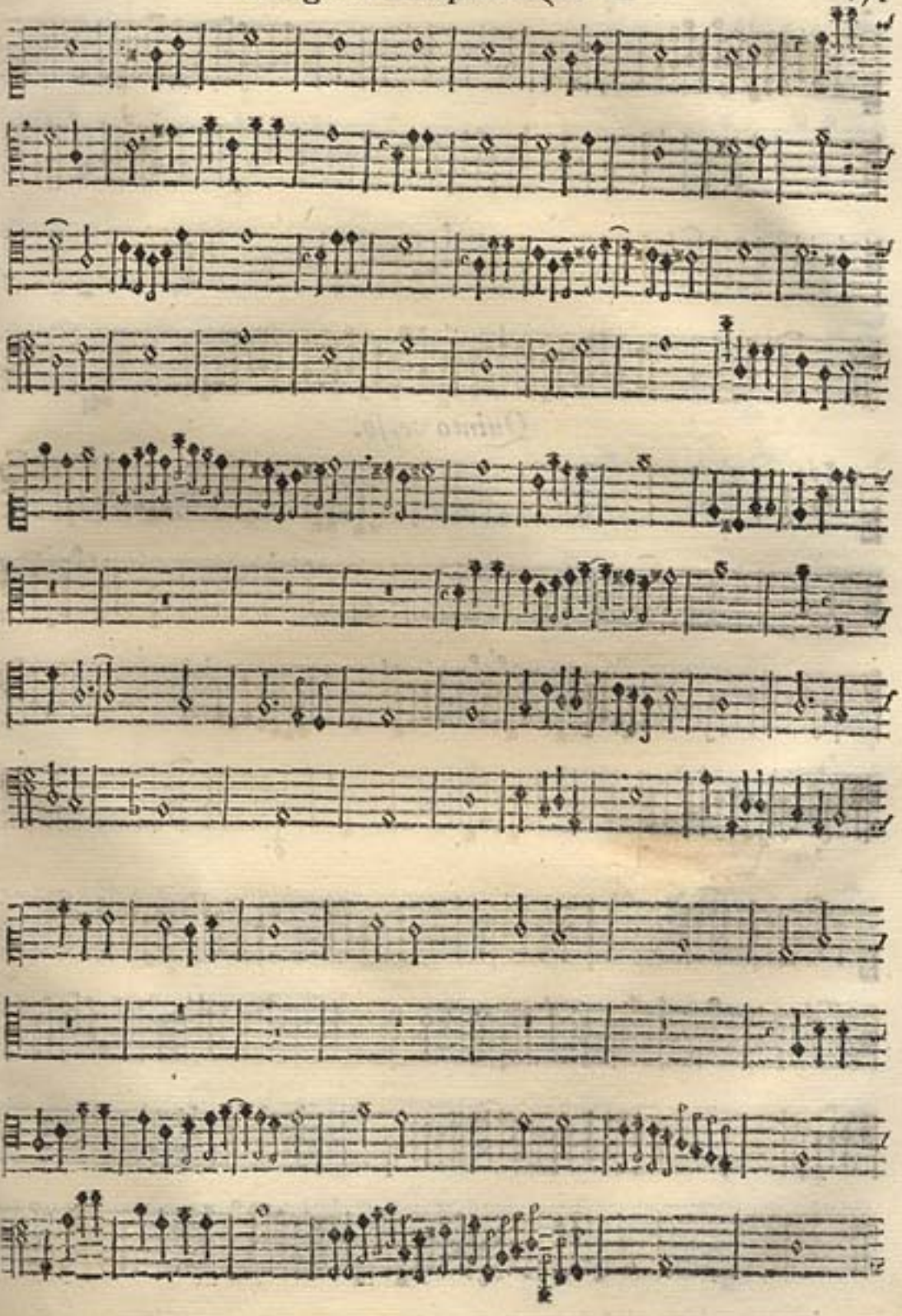
Quarto verſo.



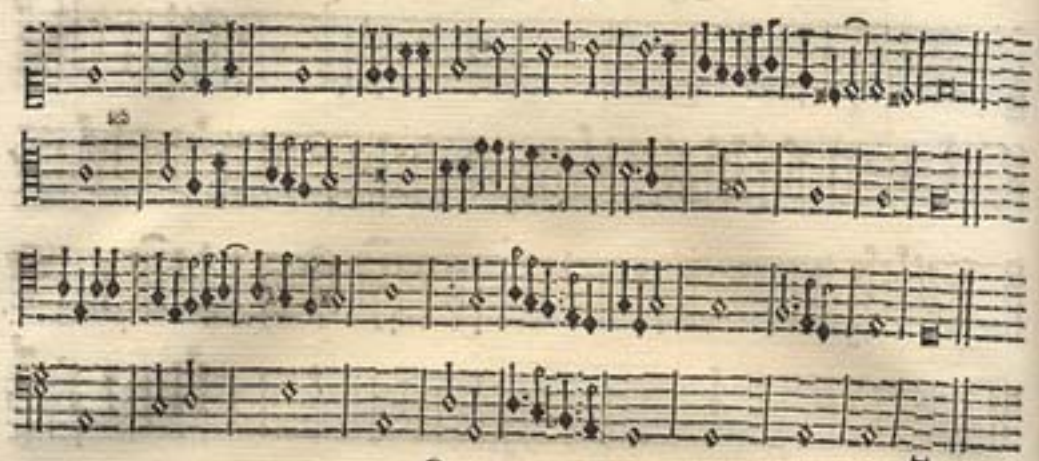




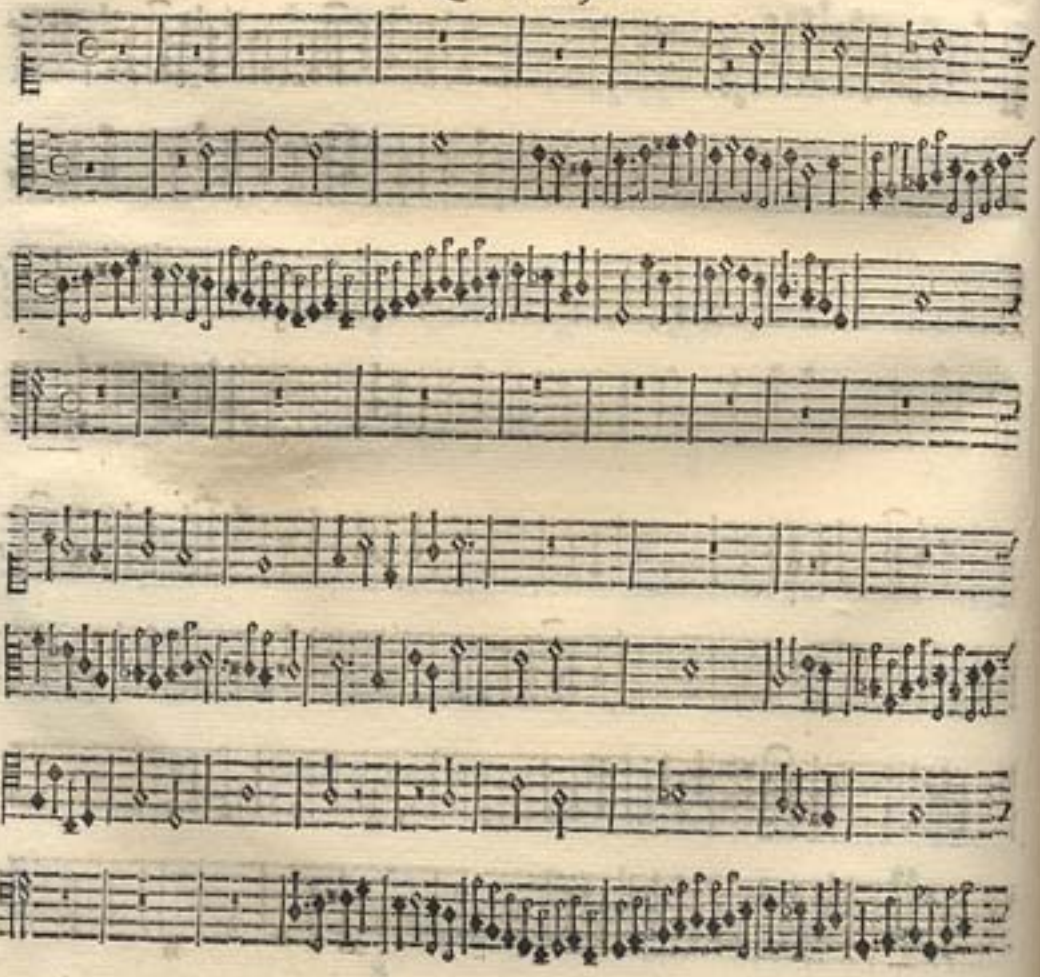


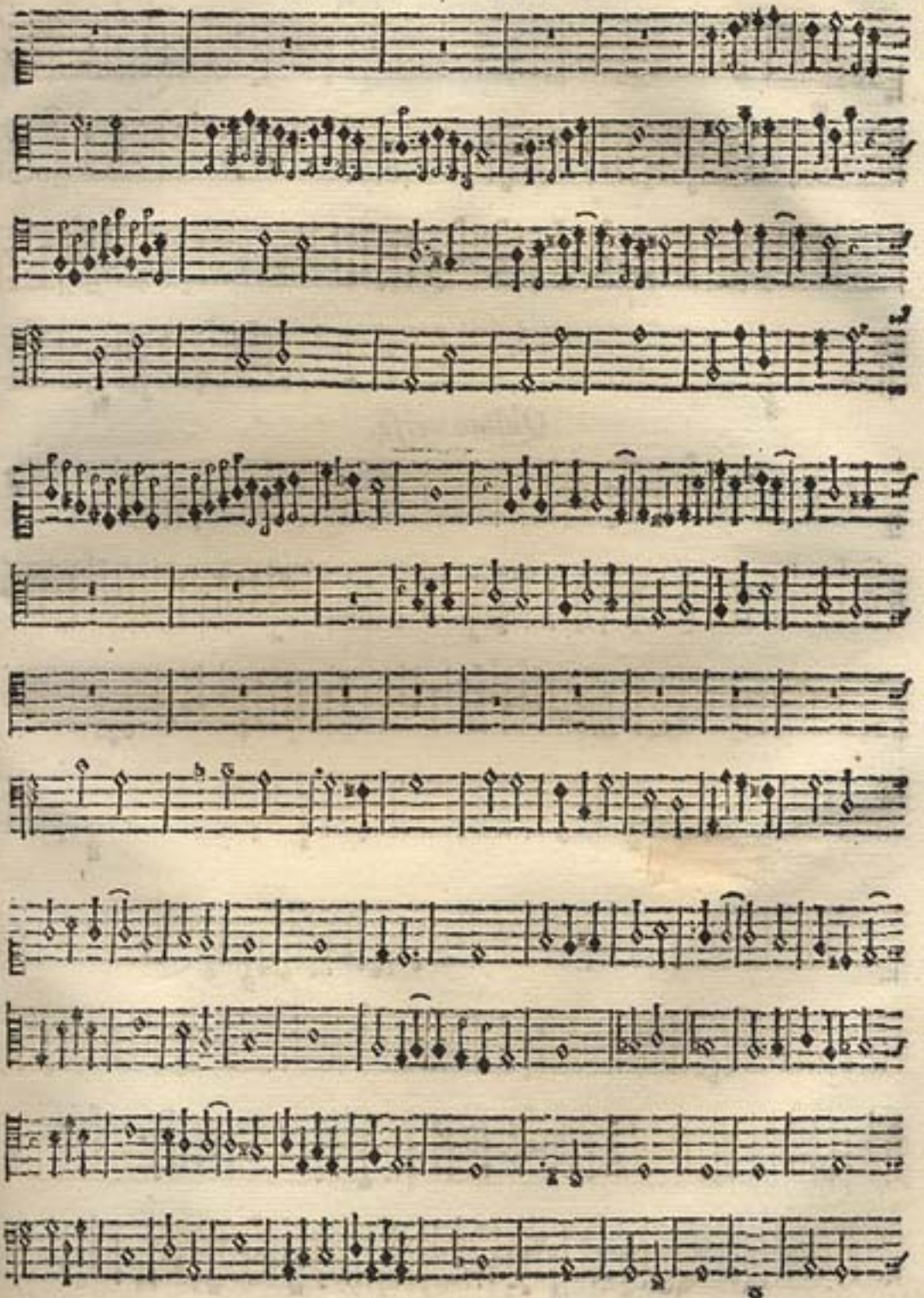


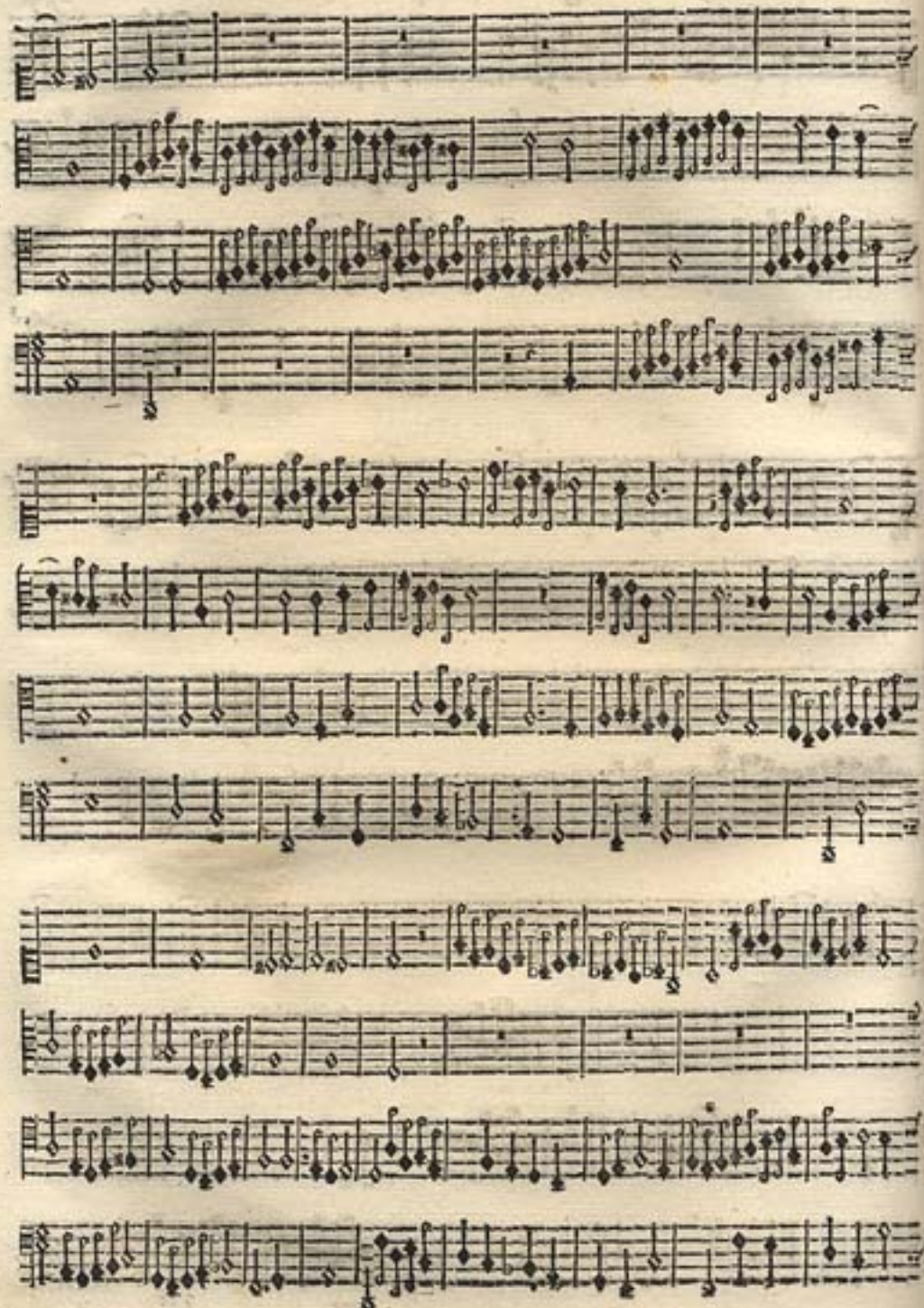
De Manoel Rodrigues Coelho.

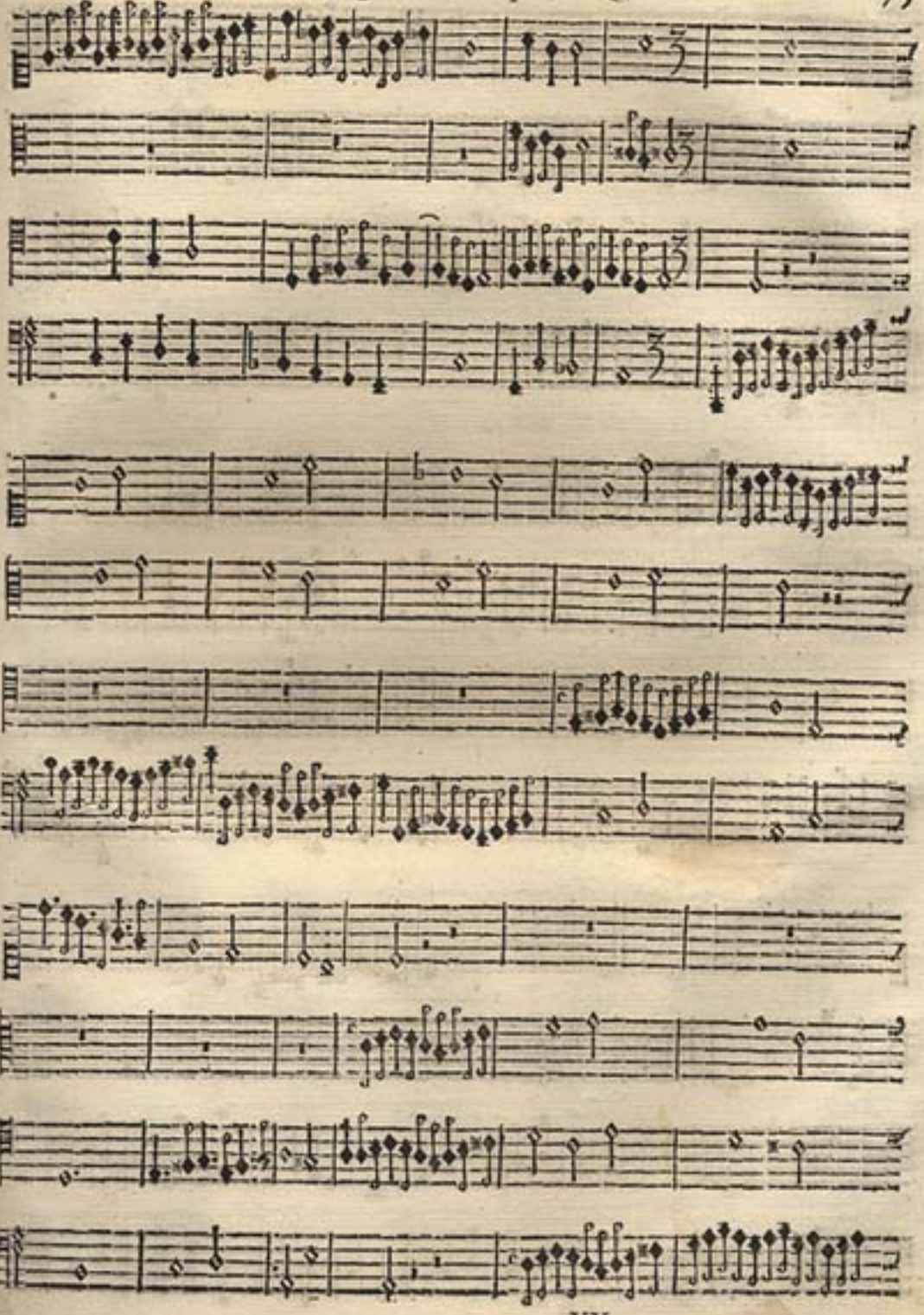


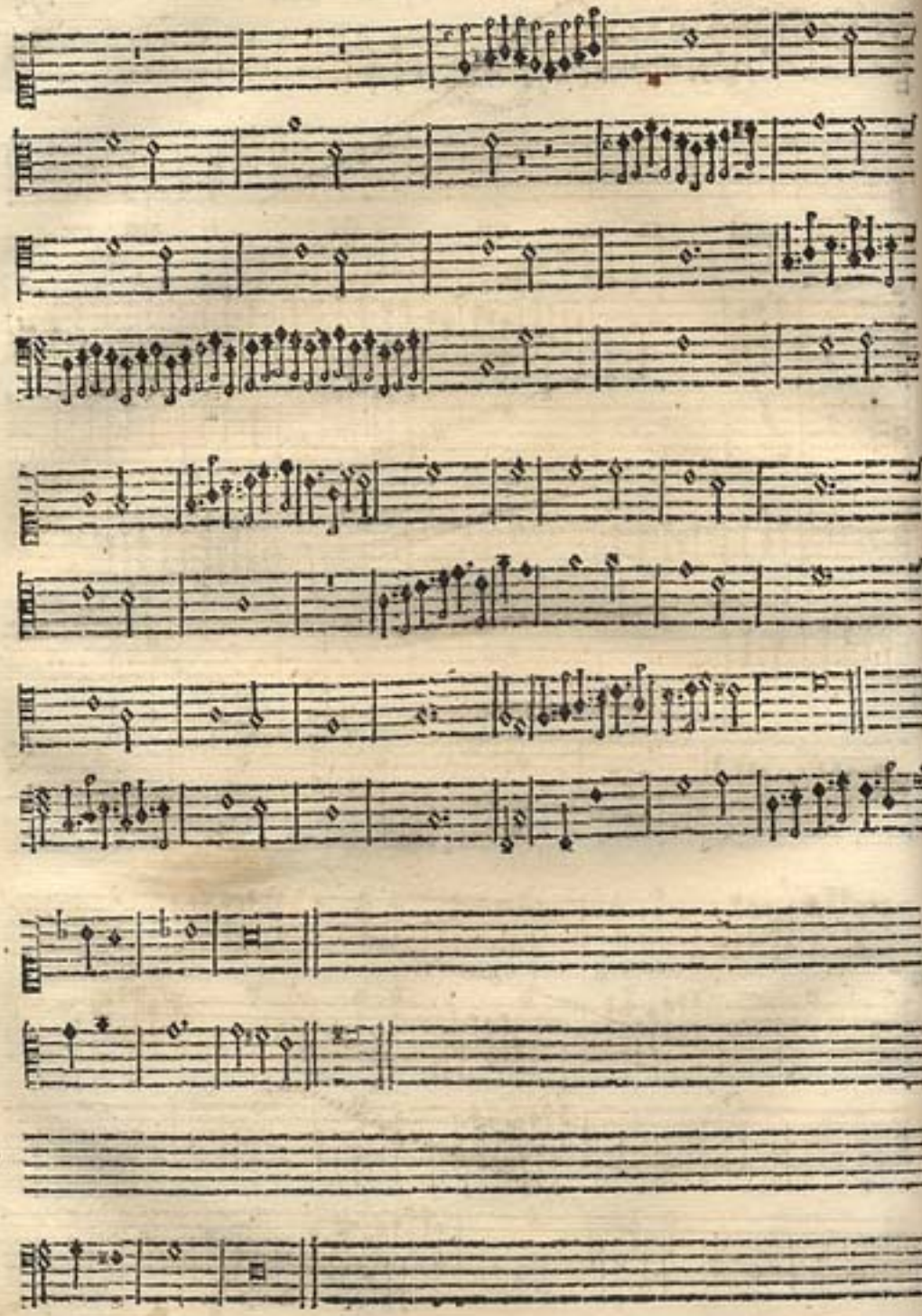
Quinto verso.





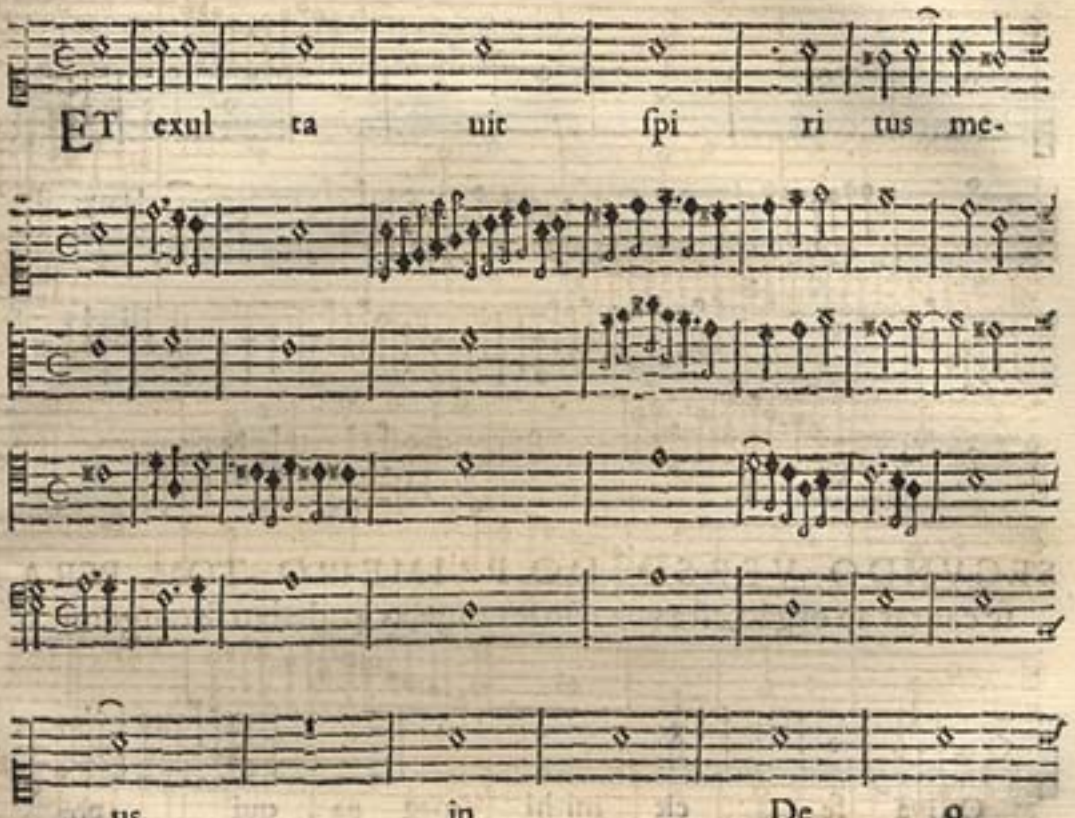


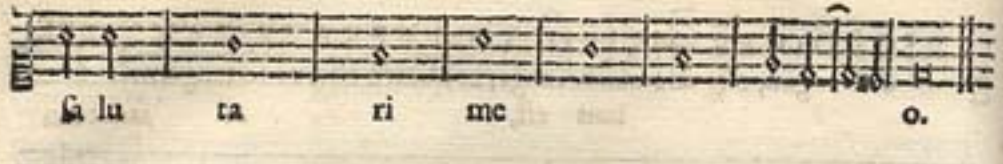


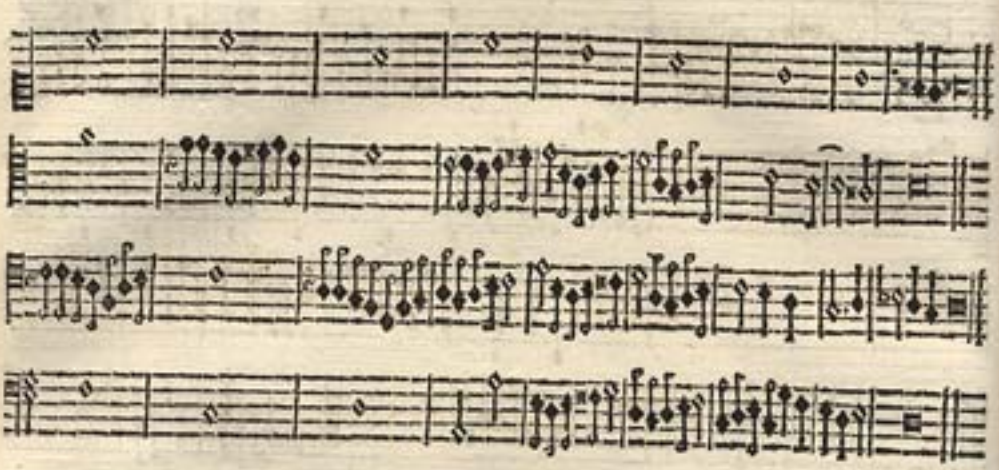


VERSOS DO PRIMEIRO TOM PERA SE CANTAREM

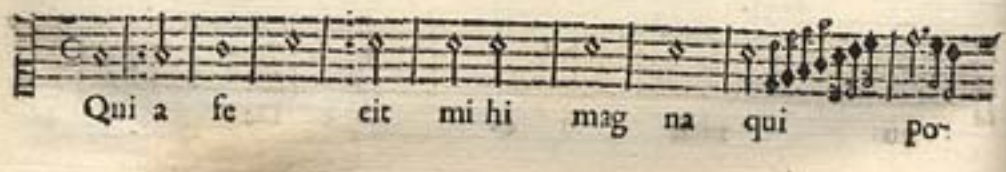
ao orgão, esta voz não se tange, as quatro abaixo se tangem.

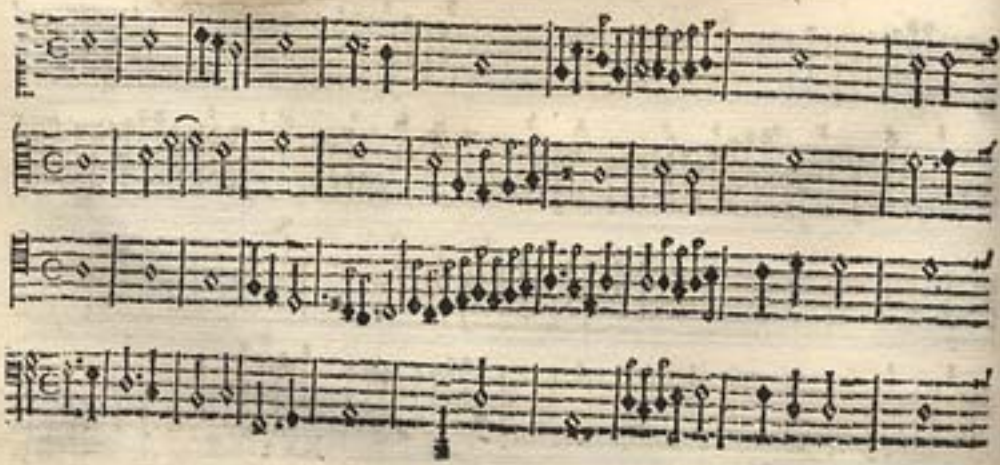


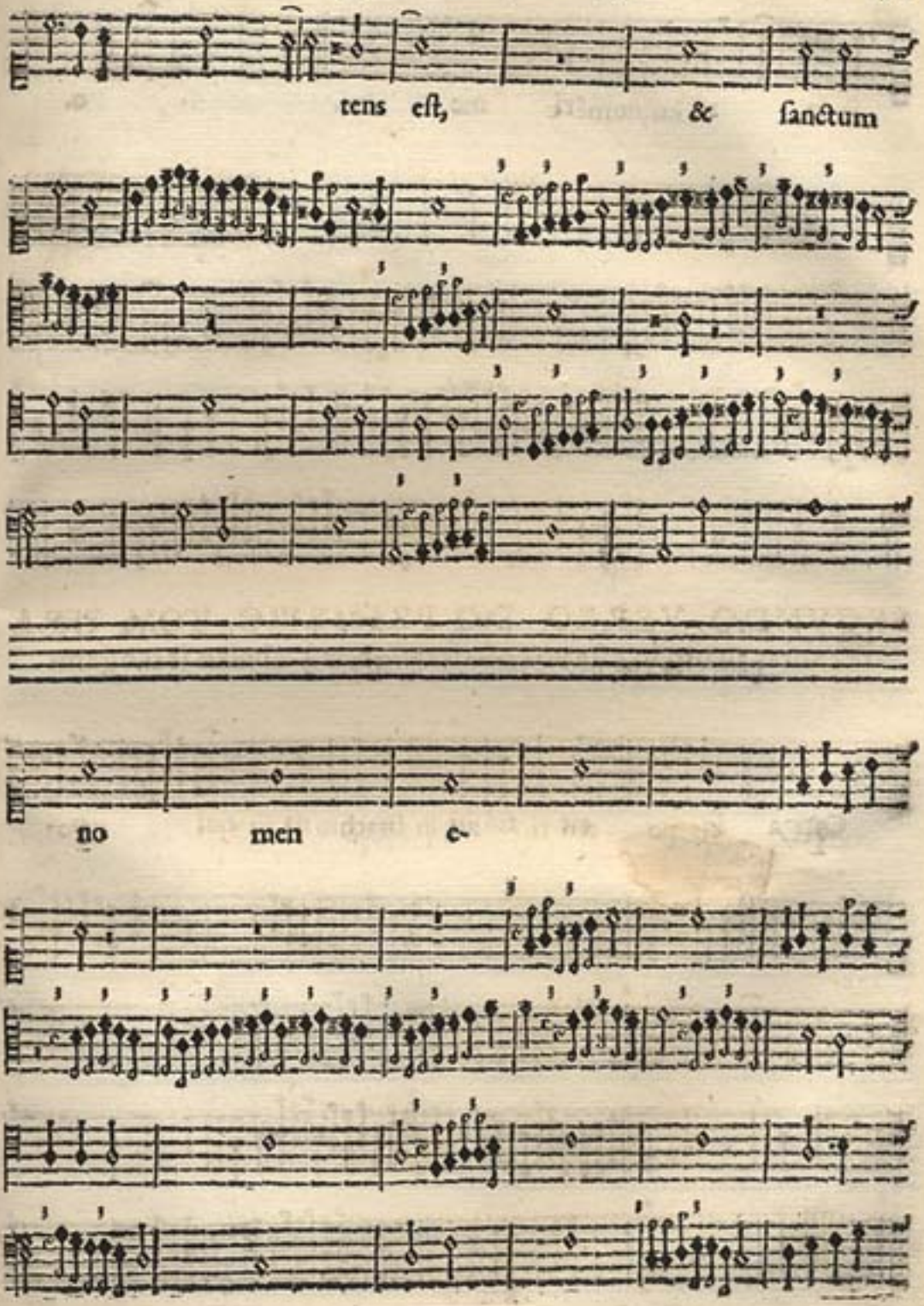




SEGVNDO VERSO DO PRIMEIRO TOM, PERA ſe cantar ao orgão, eſta voz não ſe tange, as 4. abaixo ſe tangem.



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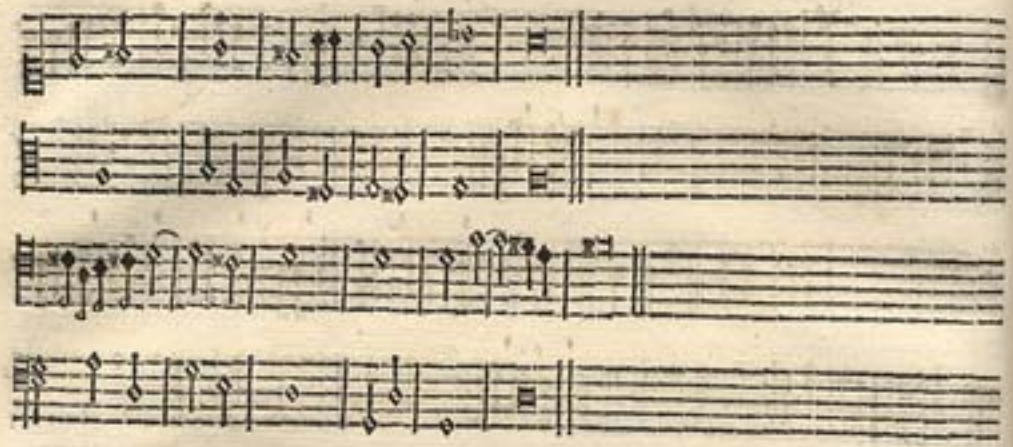
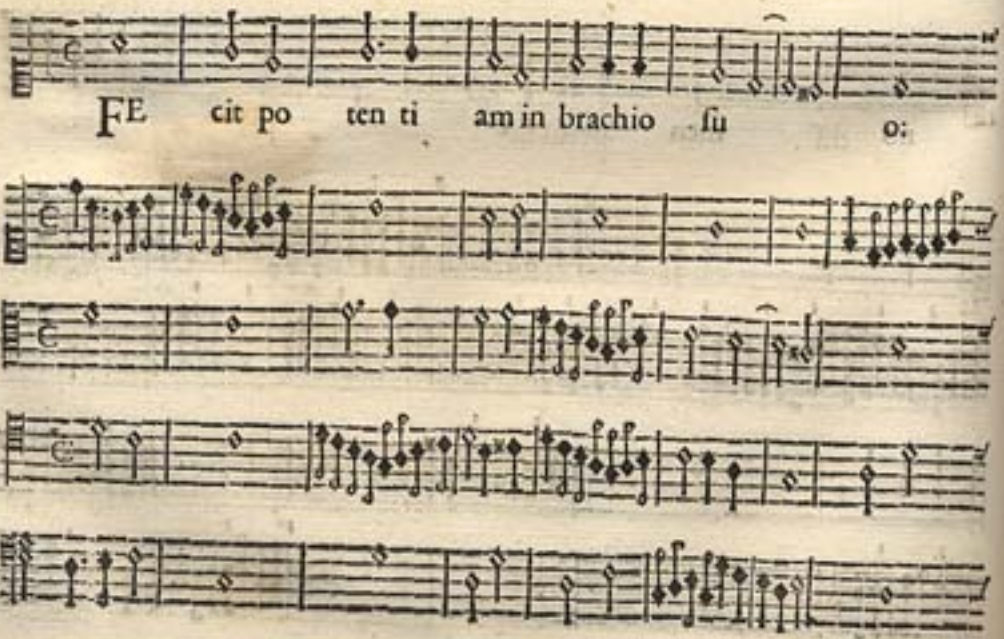
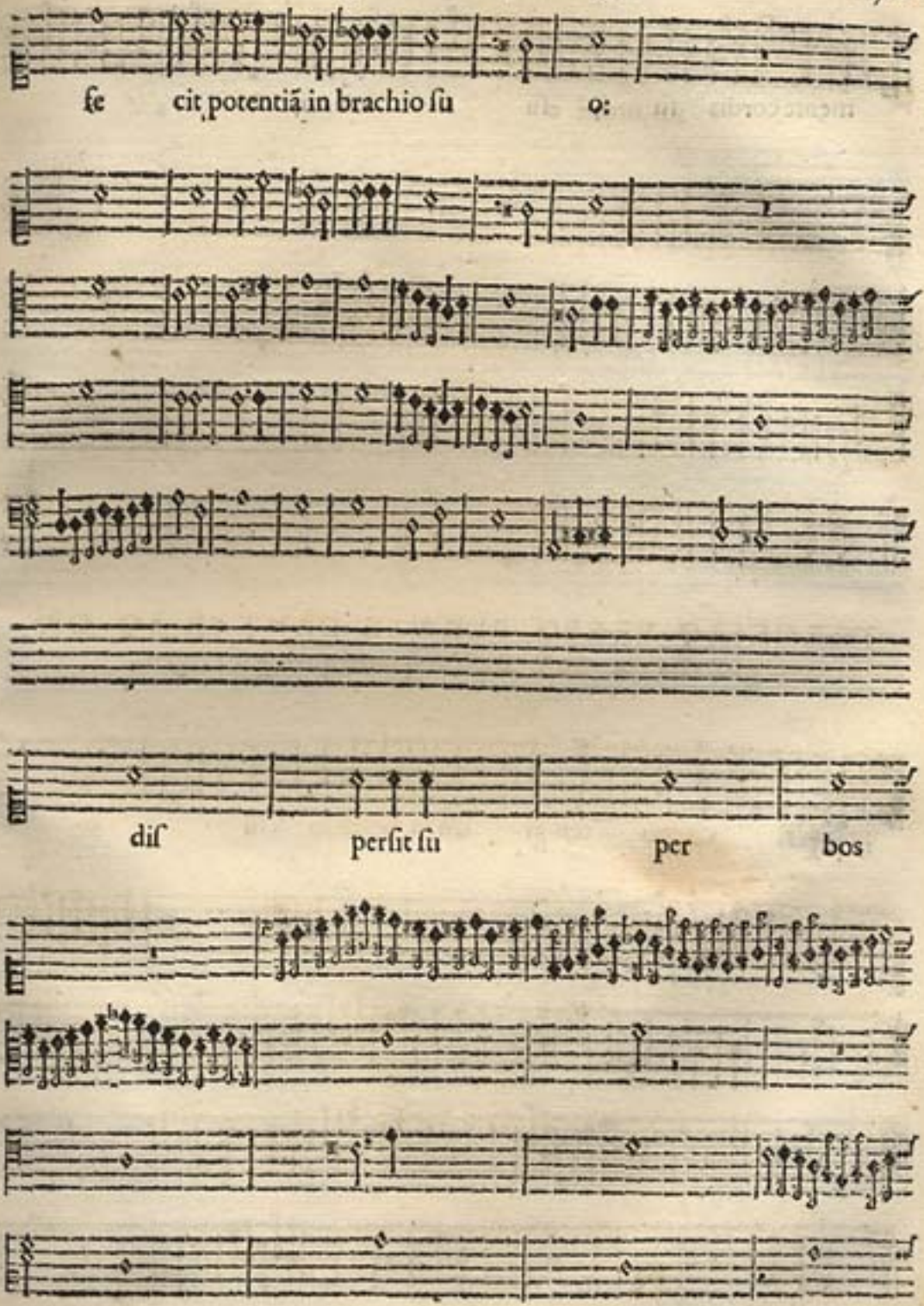


TERCEIRO VERSO PERA SE CANTAR AO ORgão, eſta voz não ſe tange, as quatro abaixo ſe tangem.

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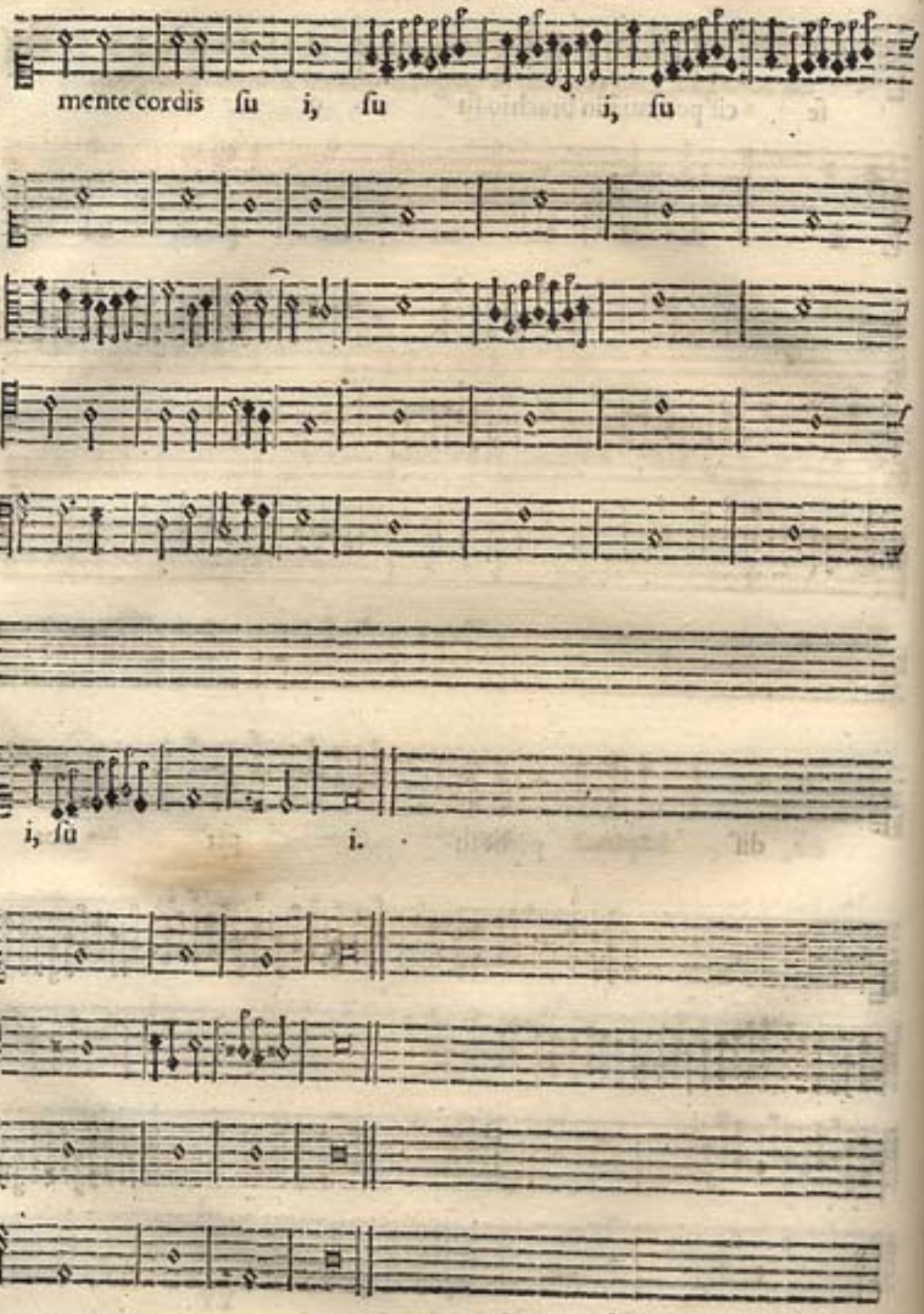
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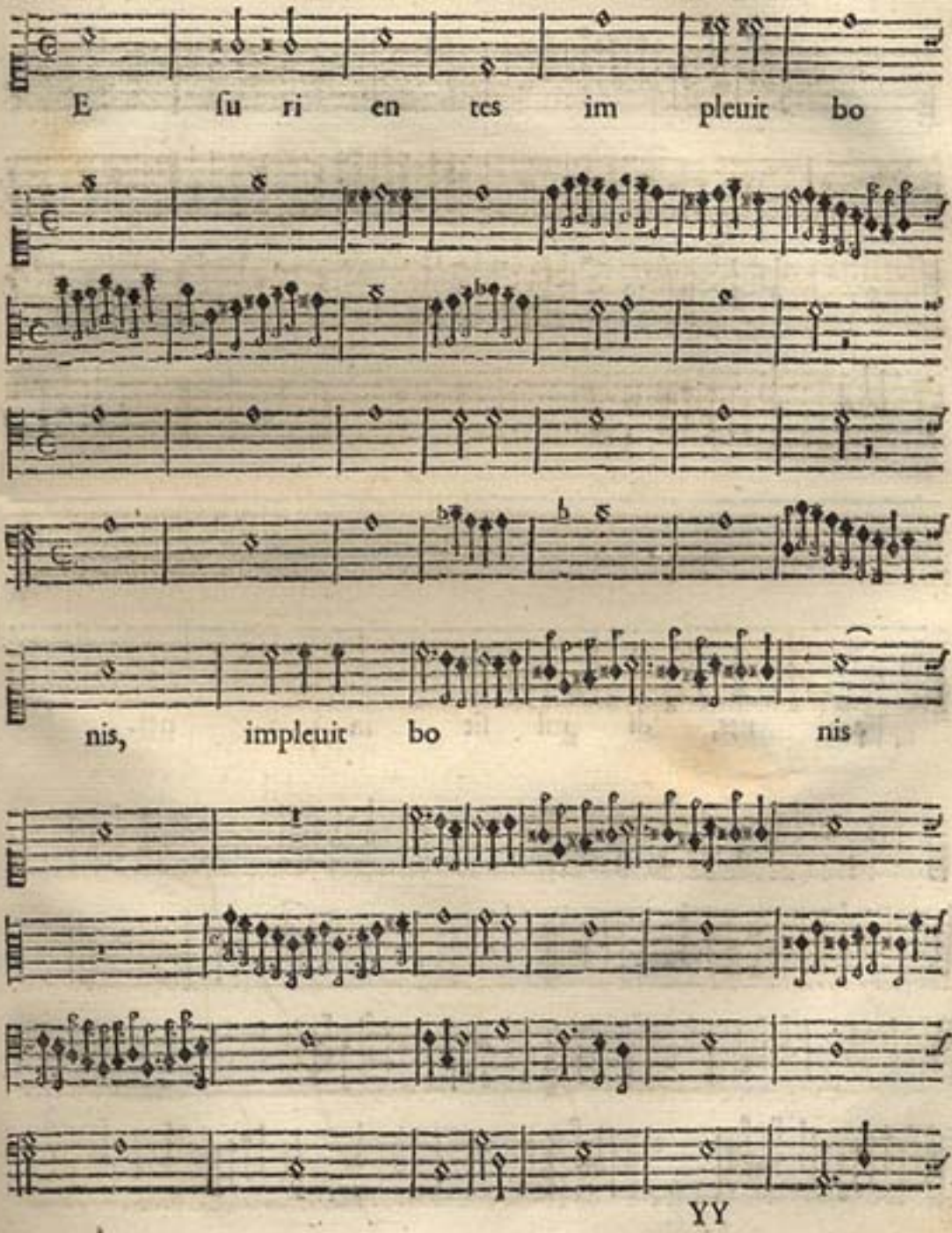

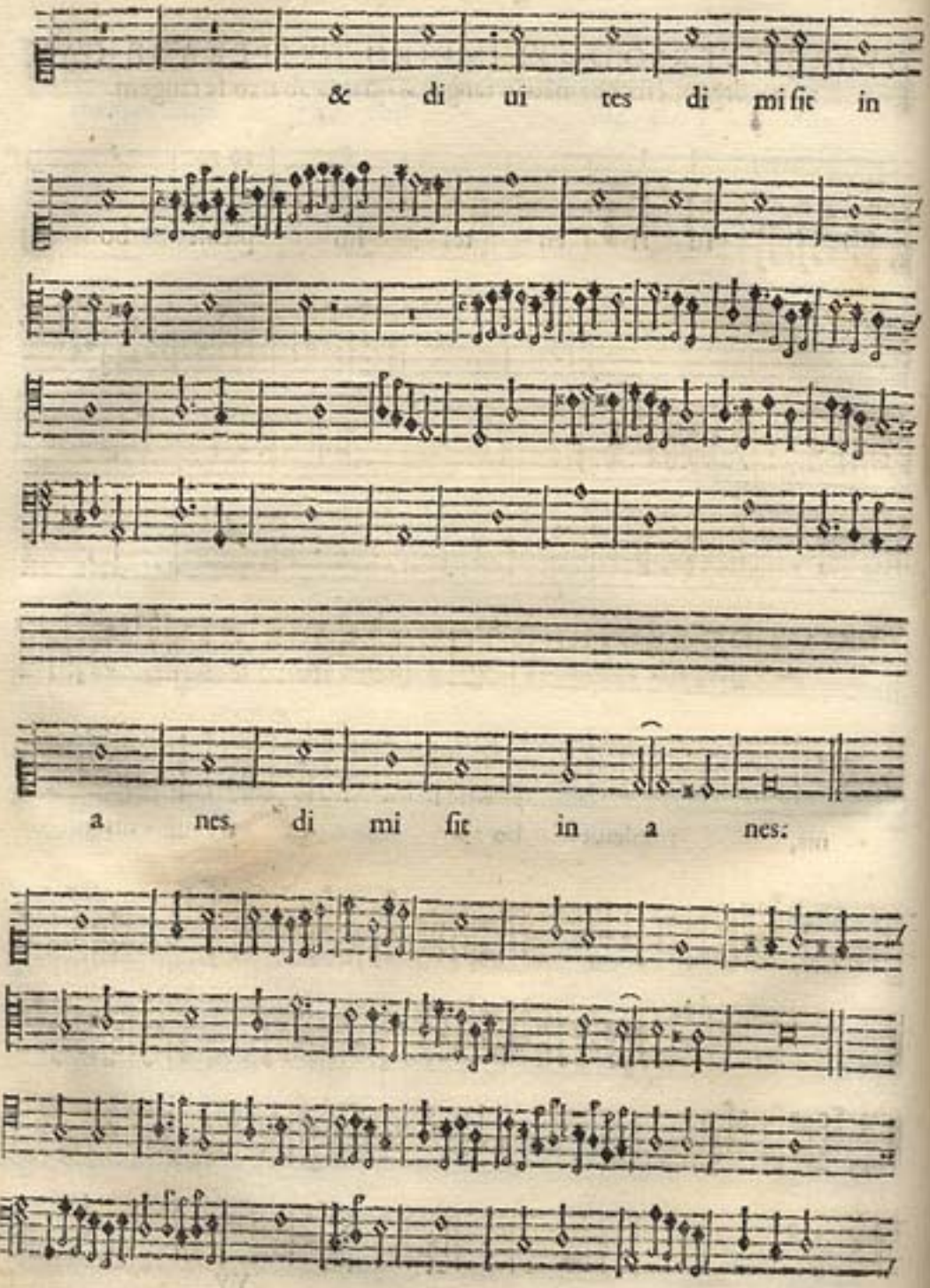
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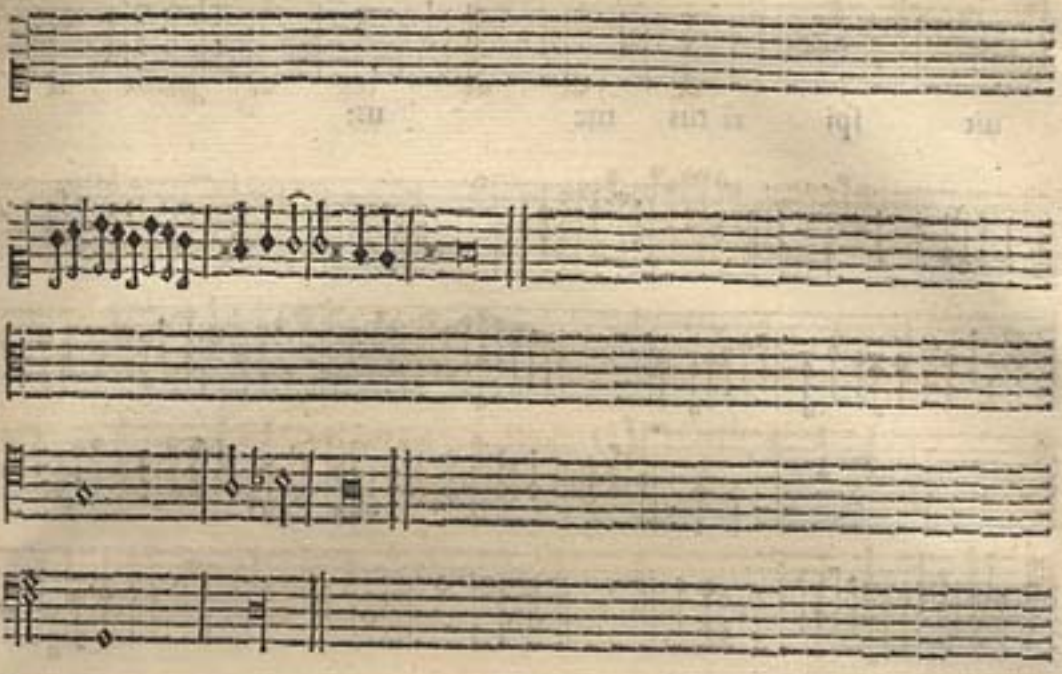
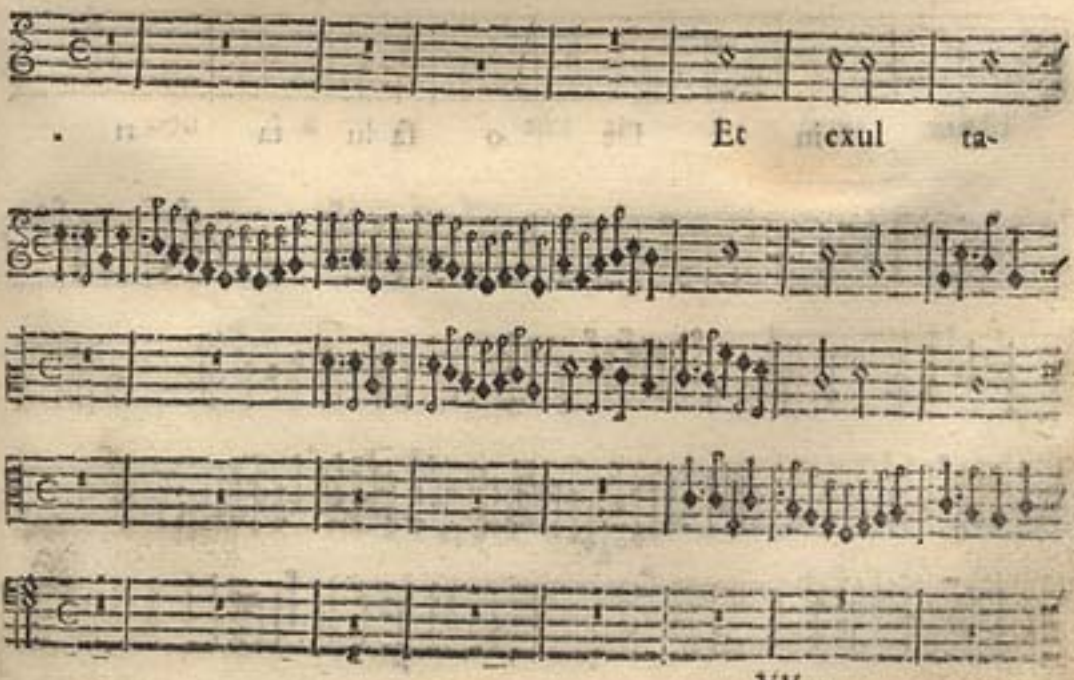
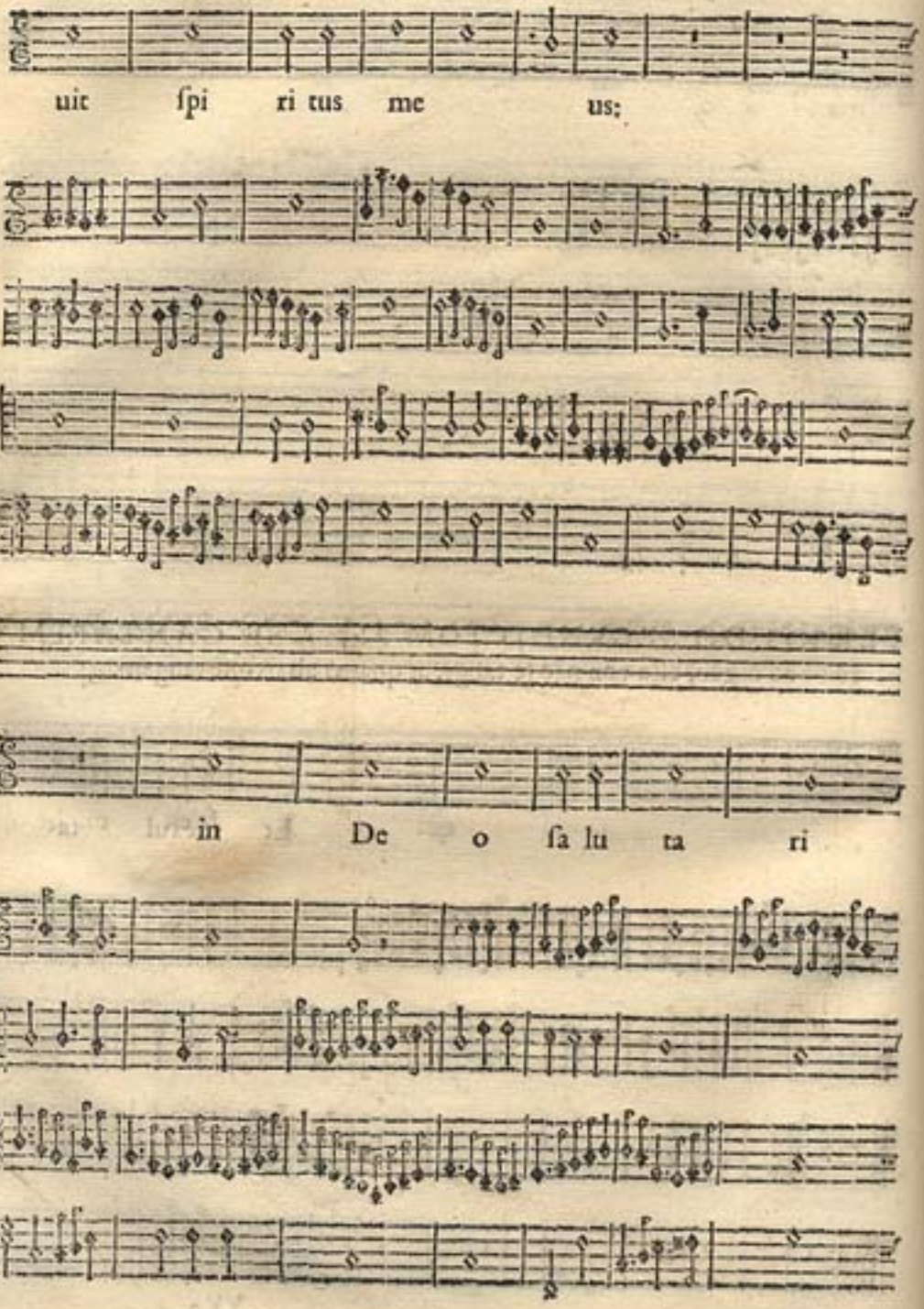


VERSOS DO SEGVNDO TOM PERA SE CANTAREM ao orgão, eſta voz não ſe tange, as quatro abaixo ſe tangem.

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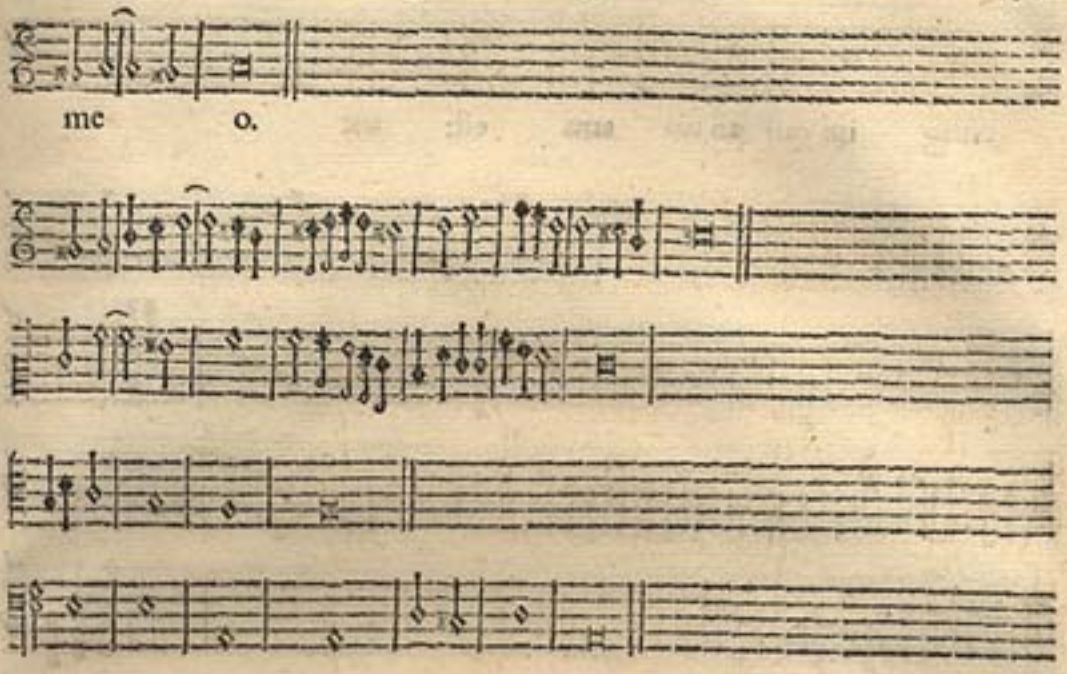
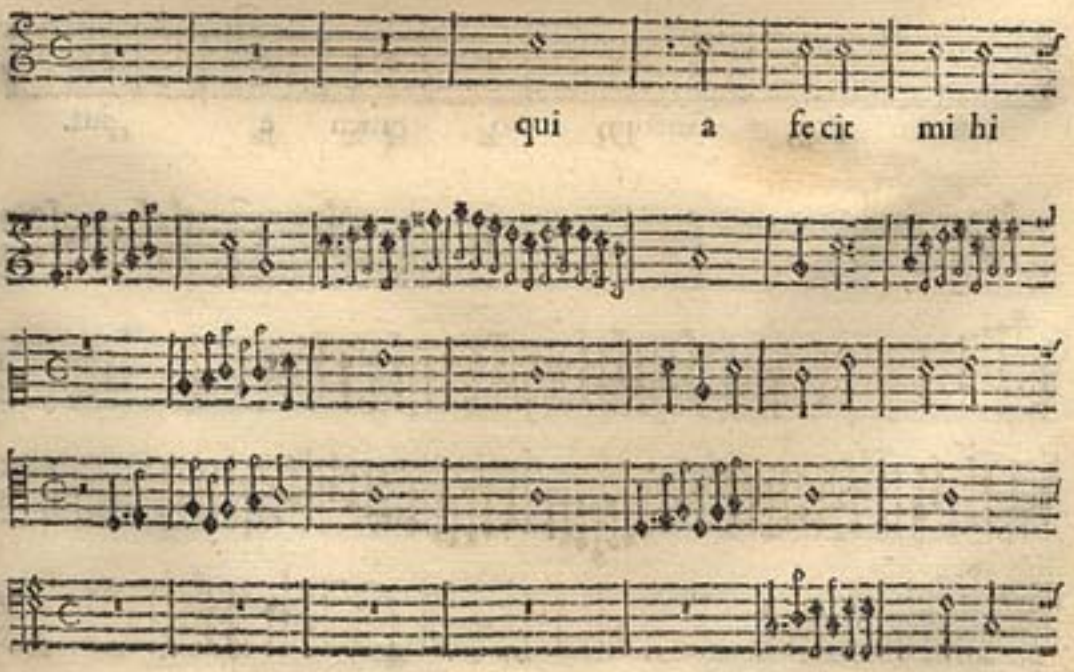
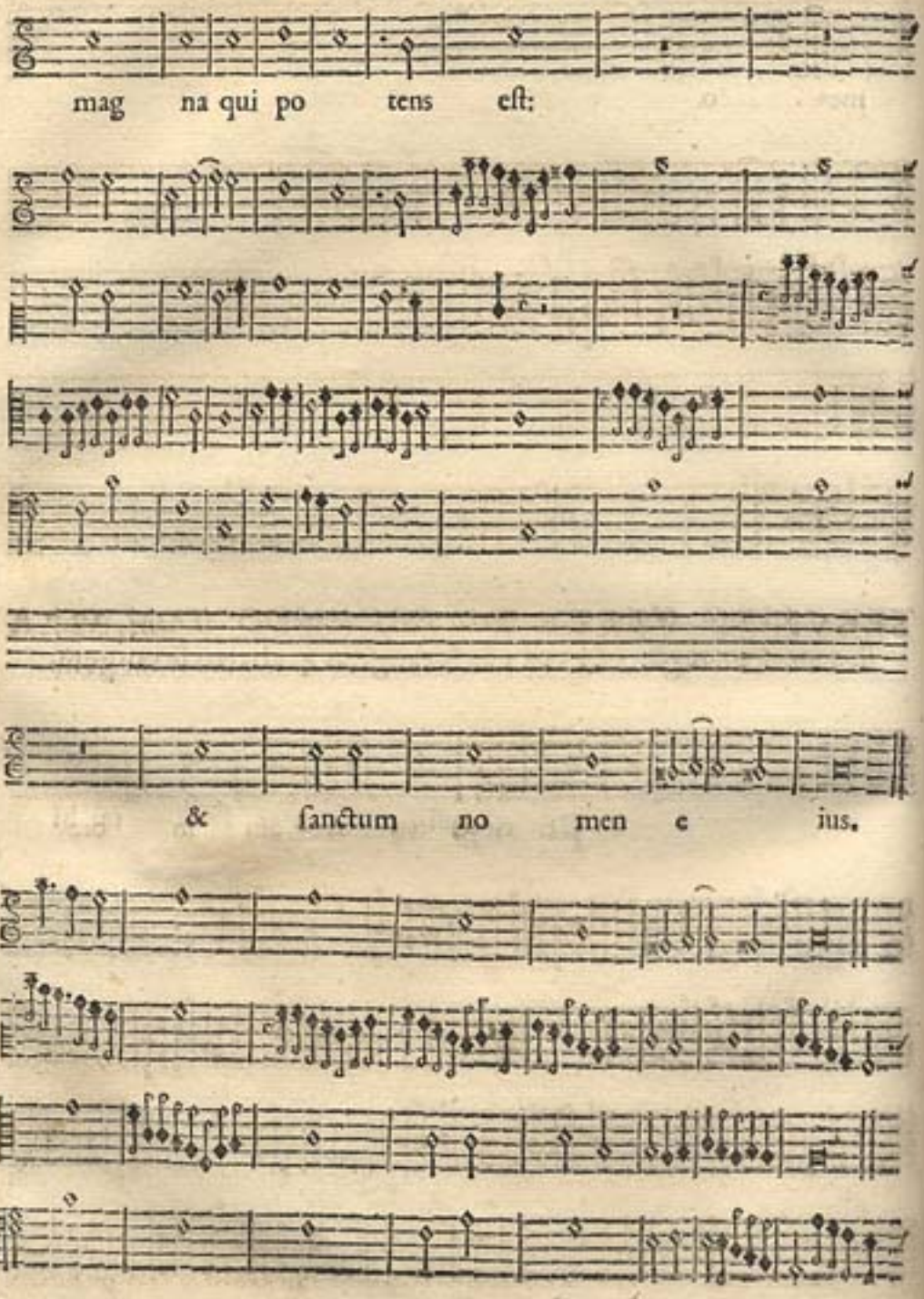


SEGVNDO VERSO DO SEGVNDO TOM, PERA se cantar ao orgão, esta voz não se tange, as 4. abaixo se tangem.

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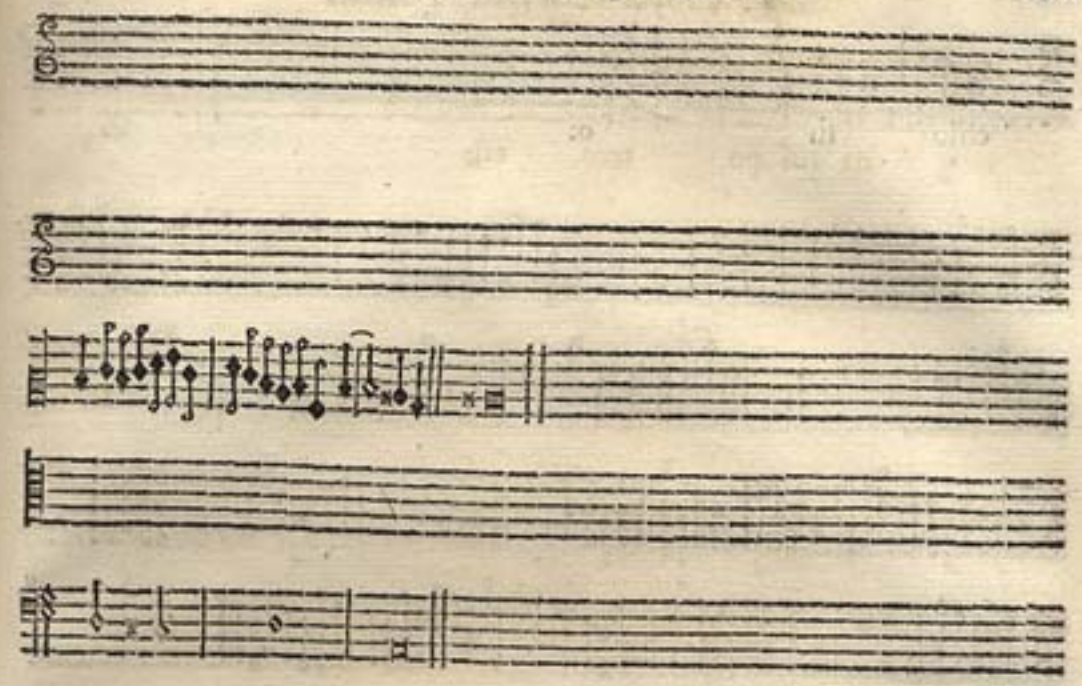
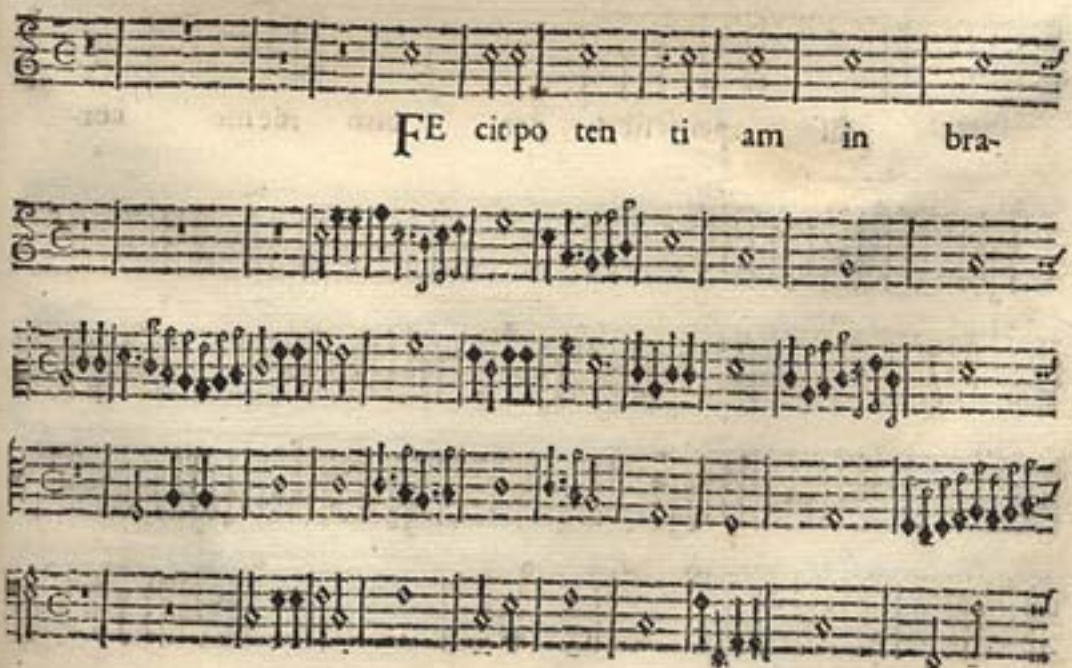
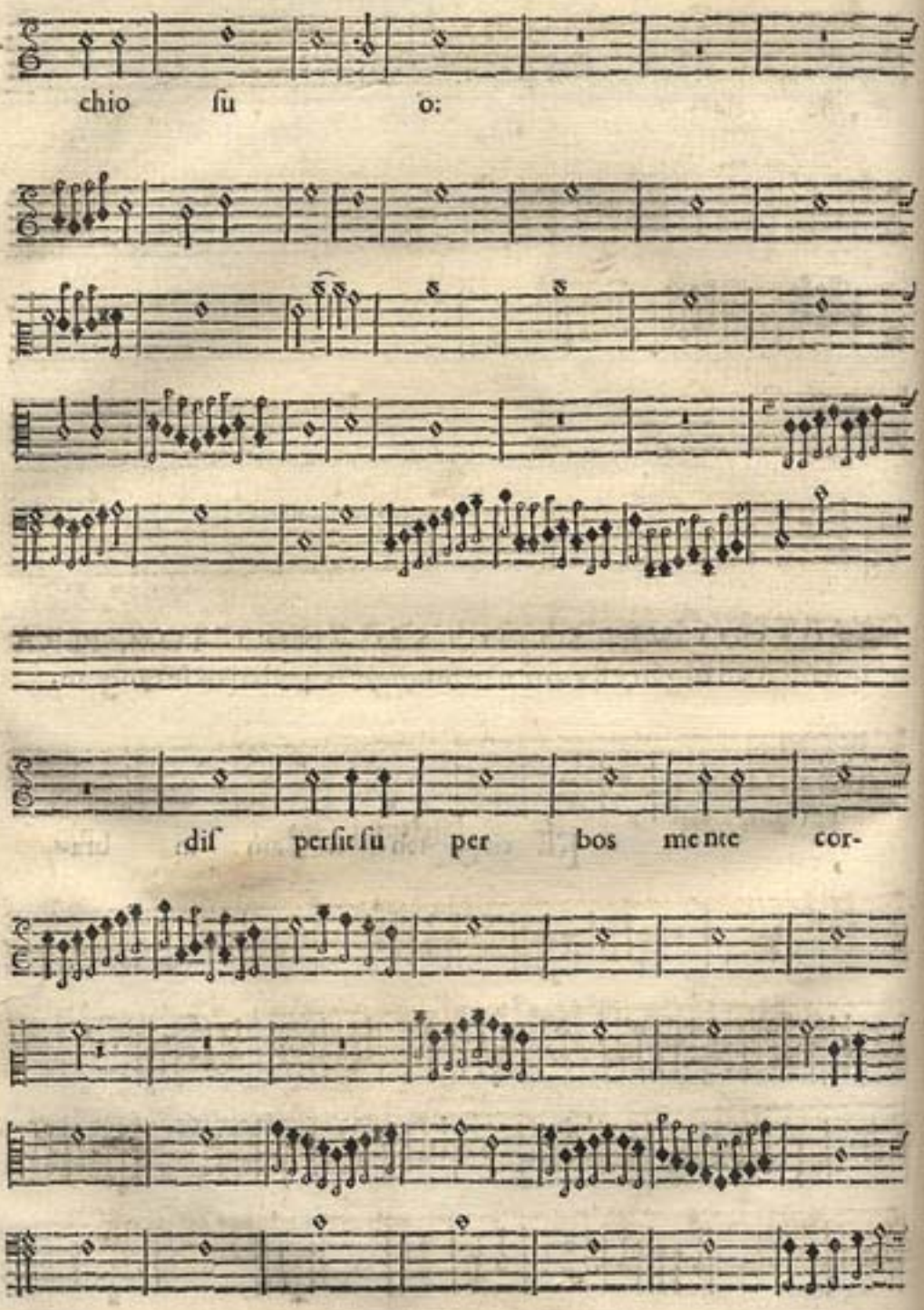


TERCEIRO VERSO DO SEGVNDO TOM, PERA se cantar ao orgão, esta voz não se tange, as 4. abaixo se tangem.

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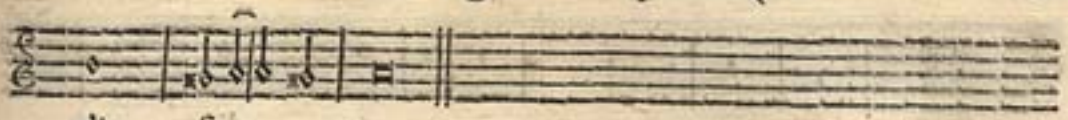
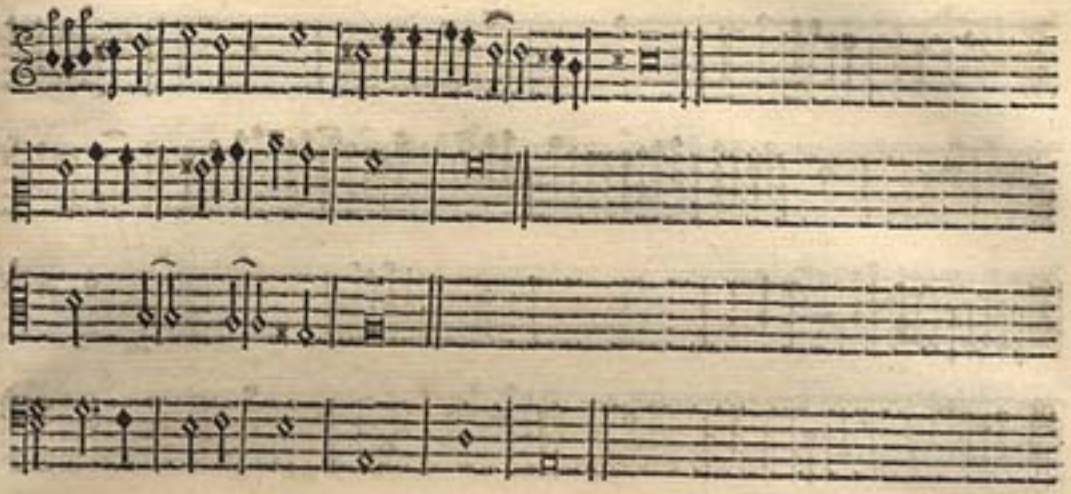
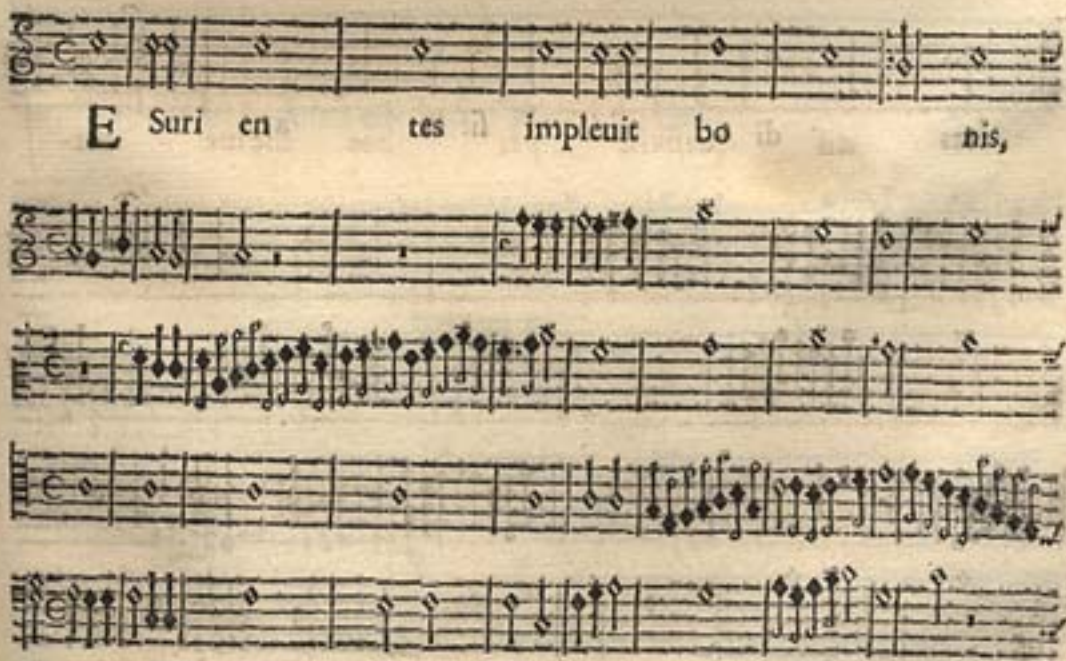
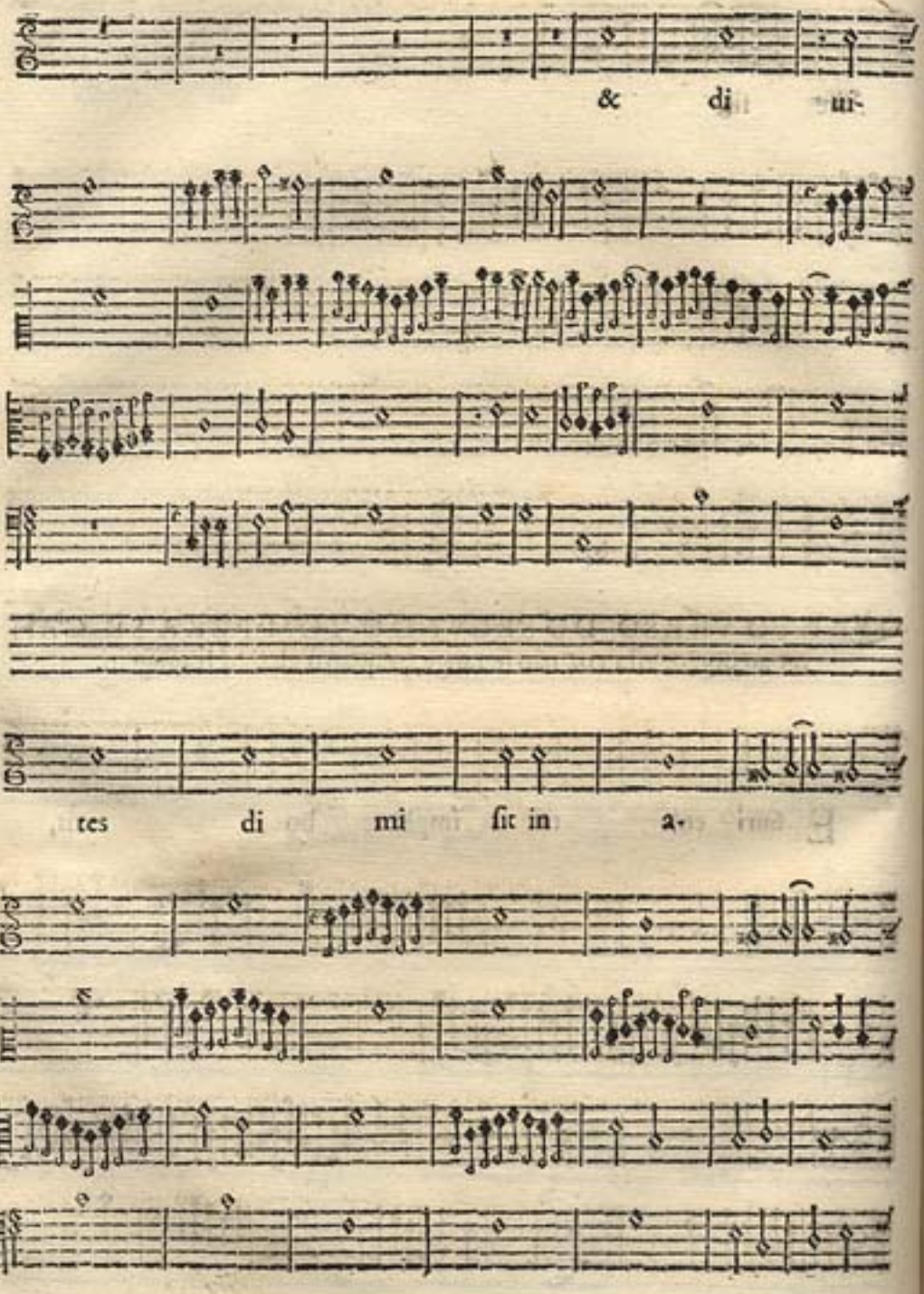




QVARTO VERSO DO SEGVNDO TOM PERA SE CANtar ao orgão, eſta voz não ſe tange, as quatro abaixo ſe tangem.

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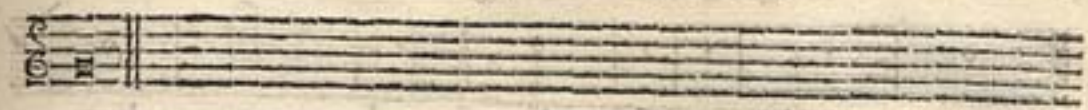

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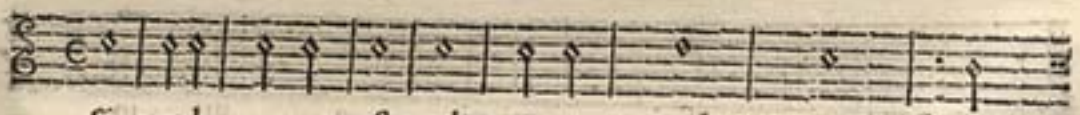
VERSOS DO TERCEIRO TOM PERA SE CANTAR

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



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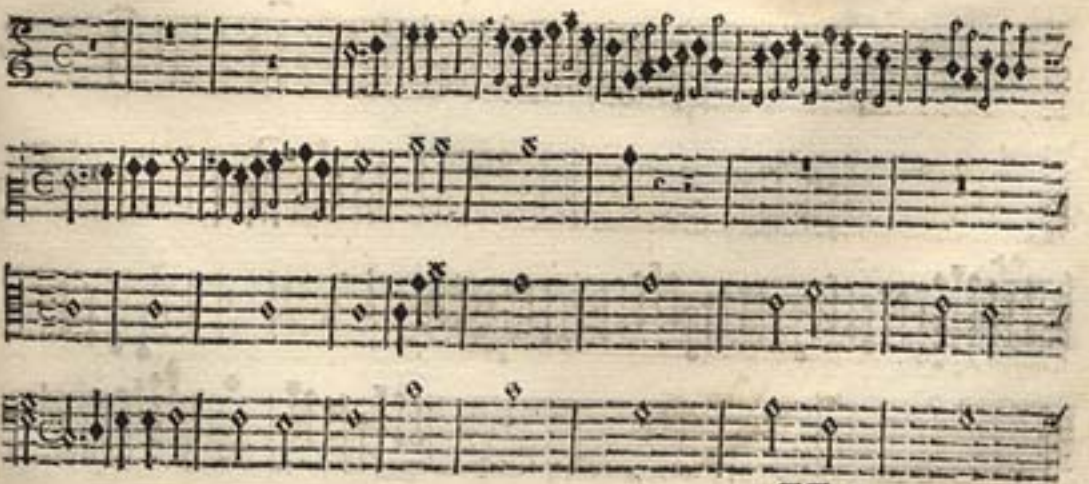

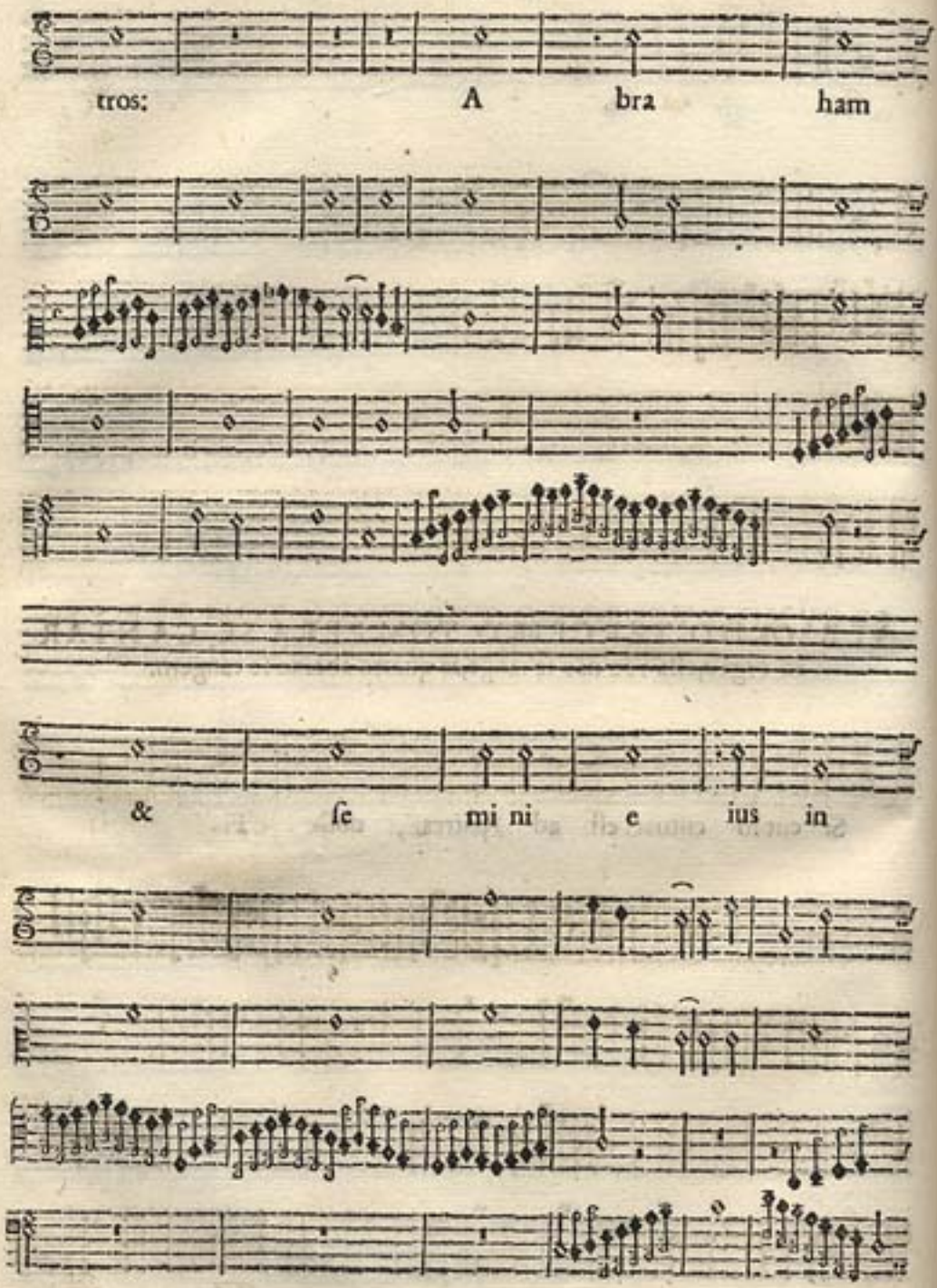
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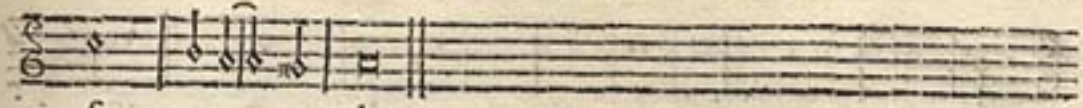

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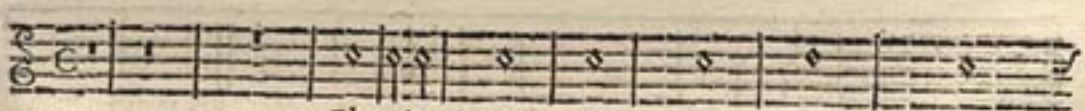

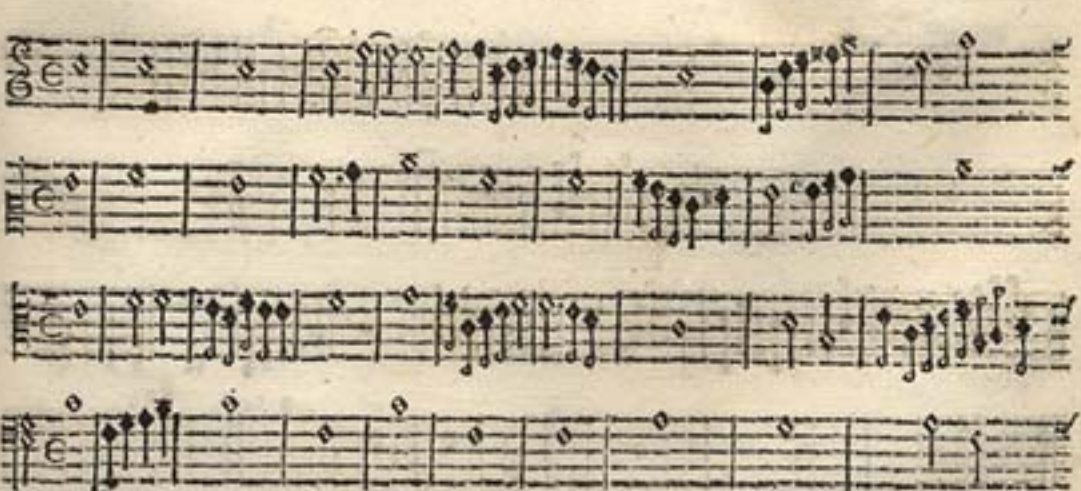

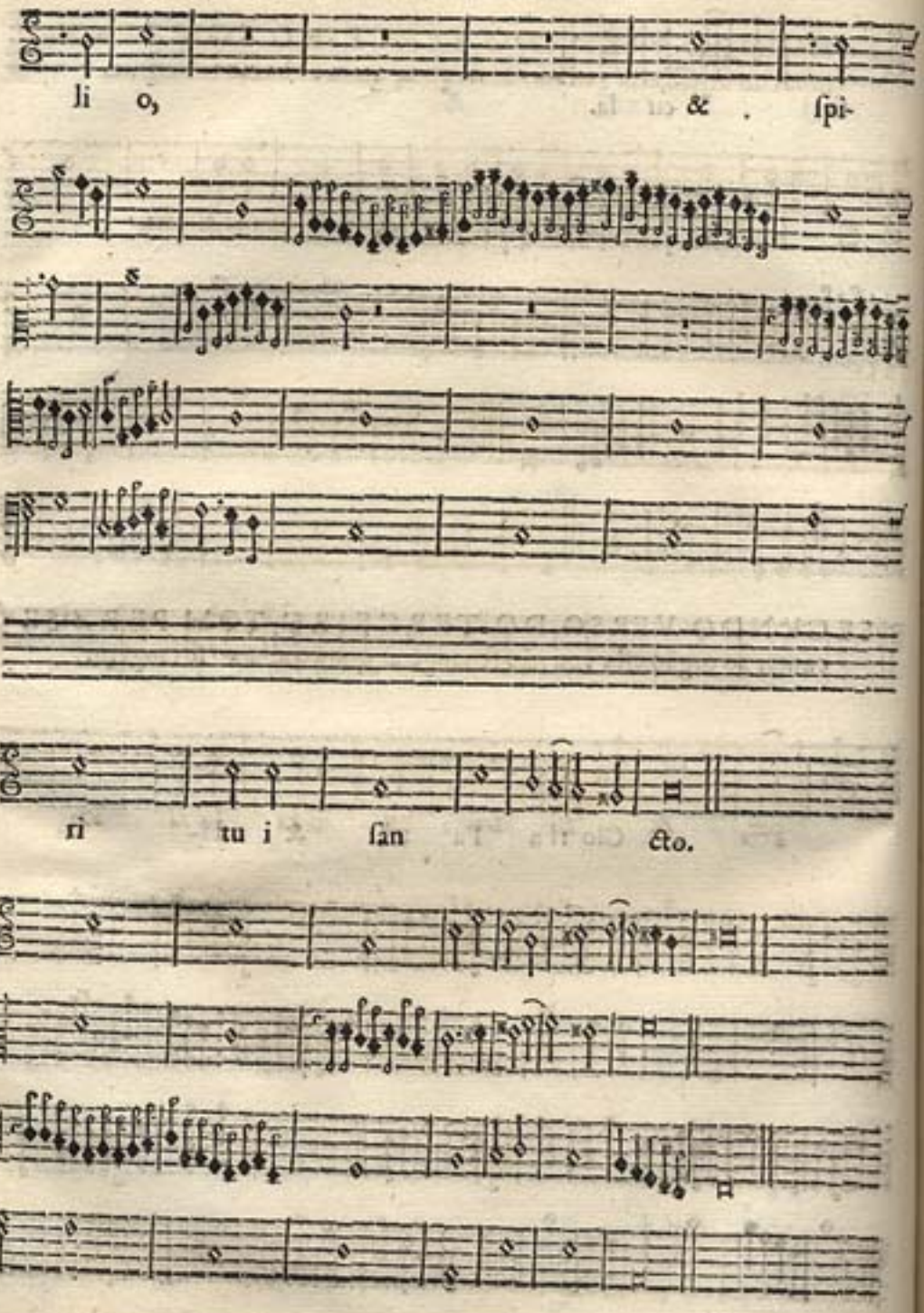
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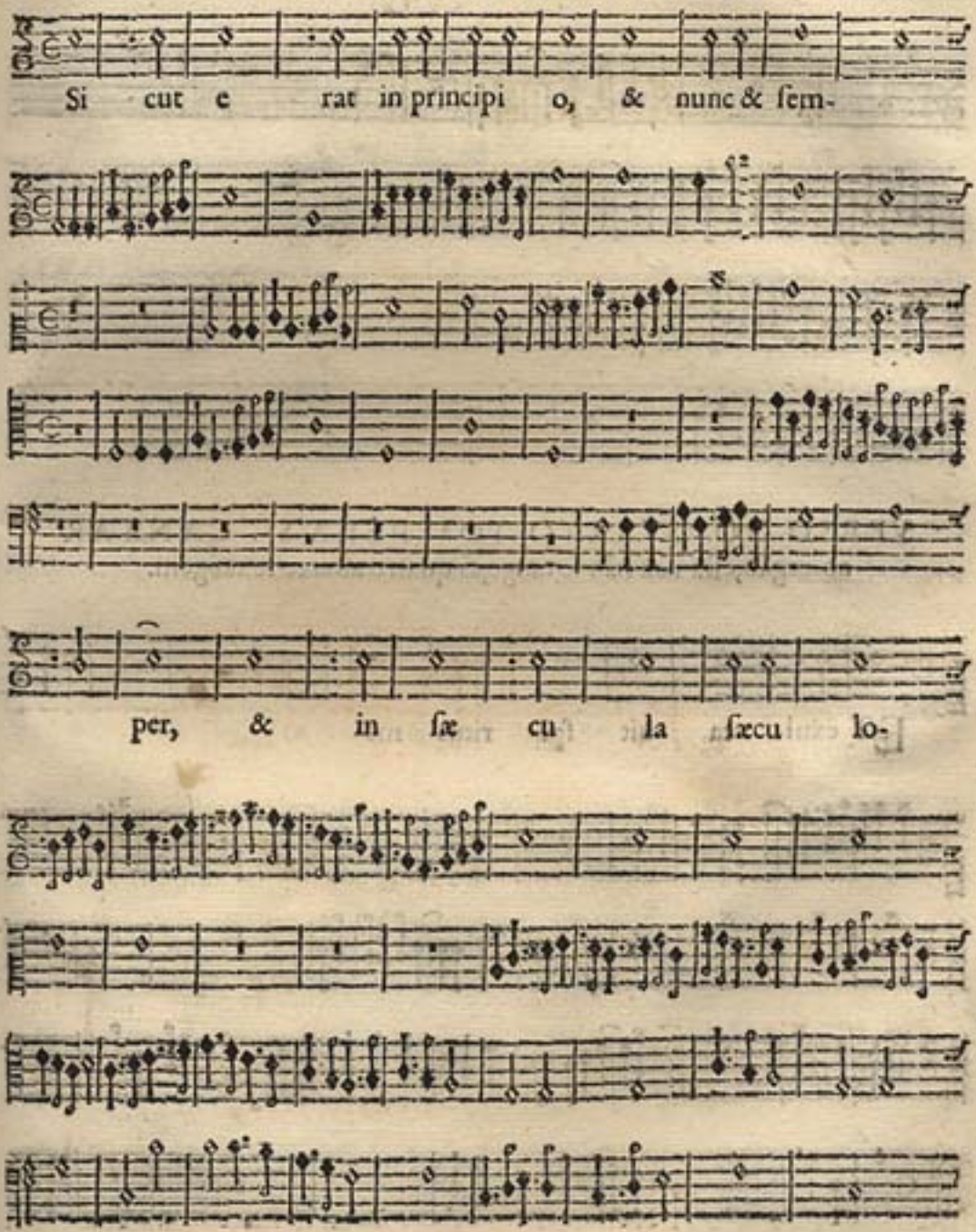

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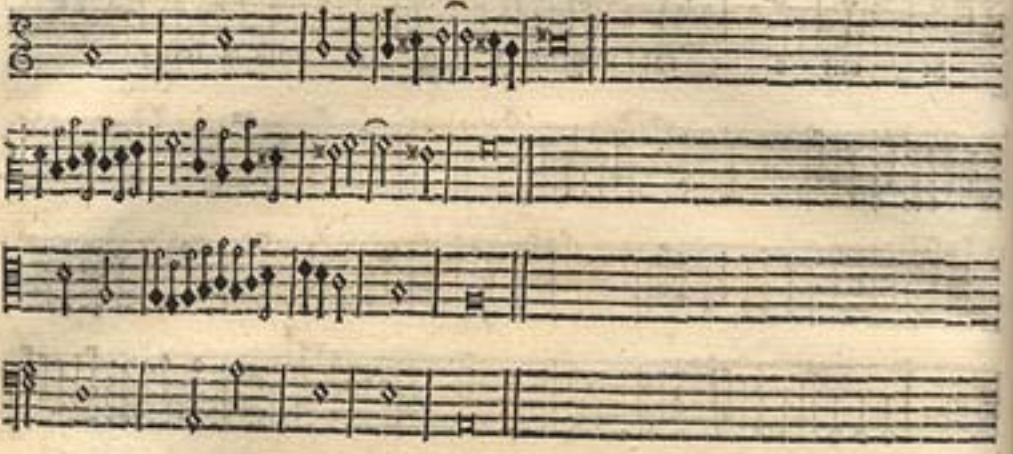
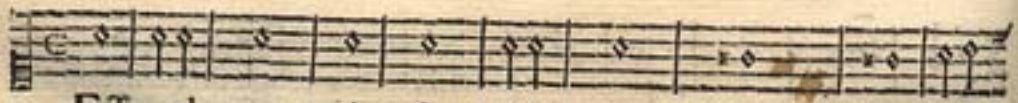


VERSO DO QVARTO TOM PERA SE CANTAR

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



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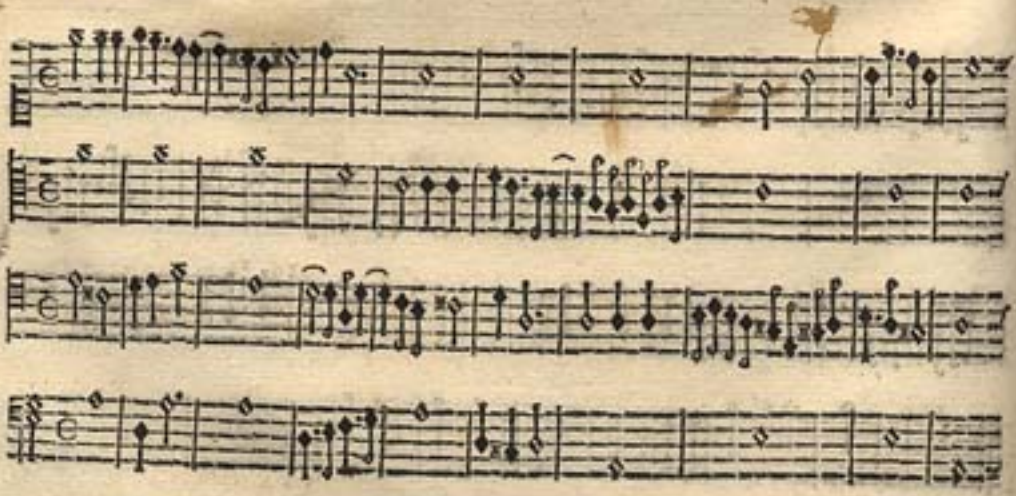

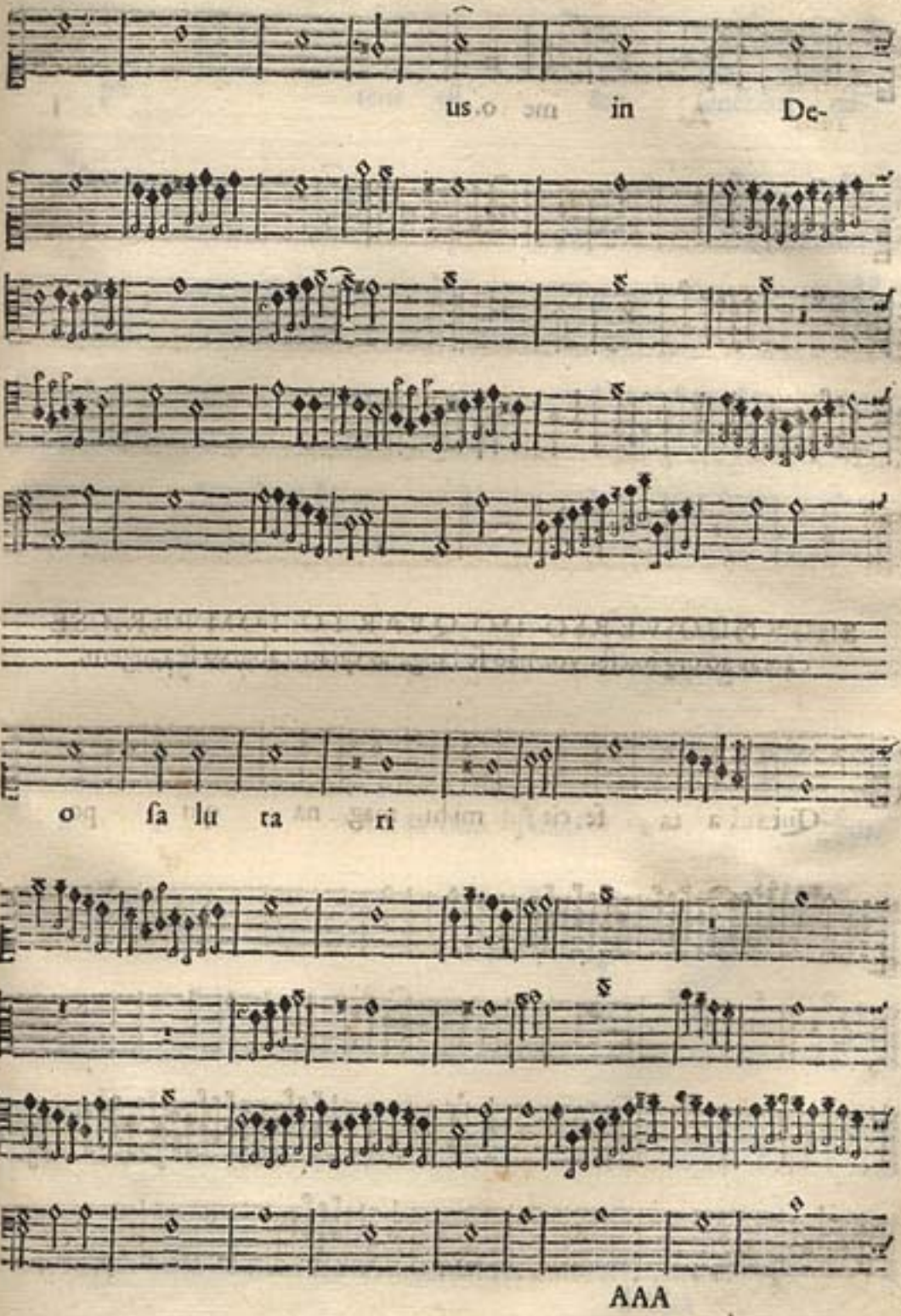
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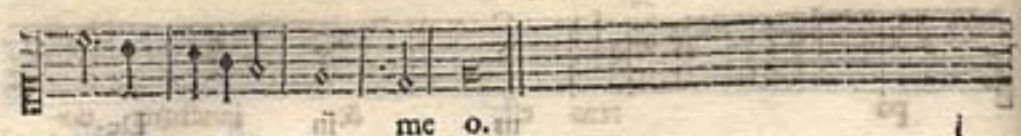
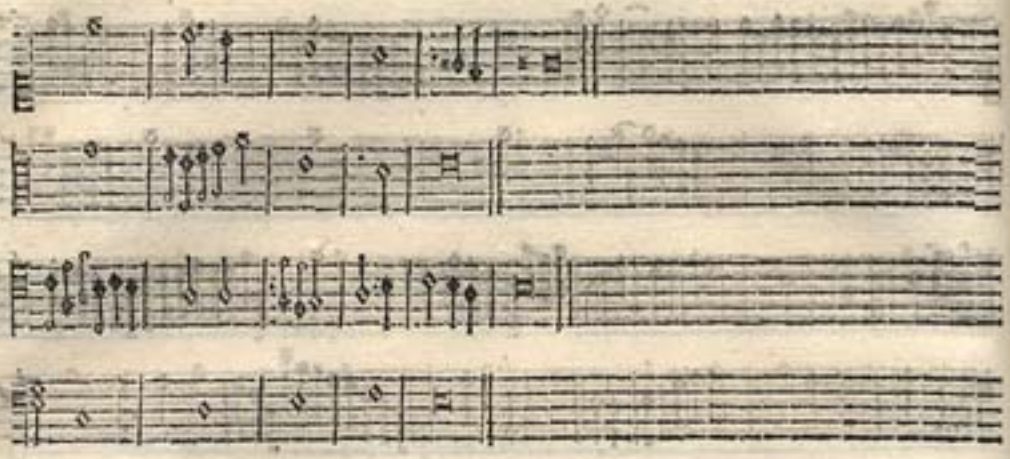
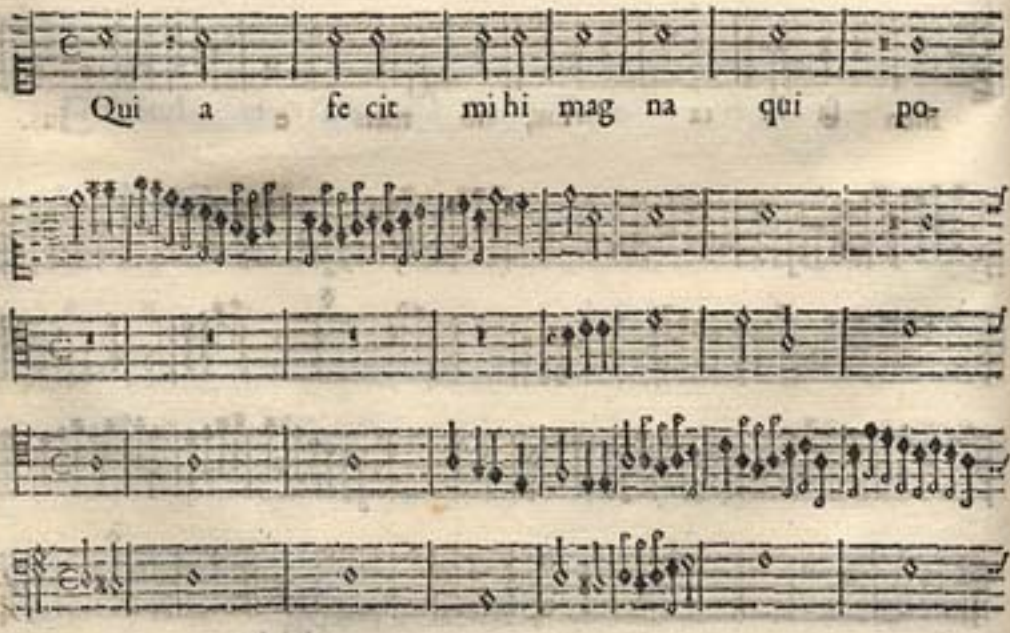
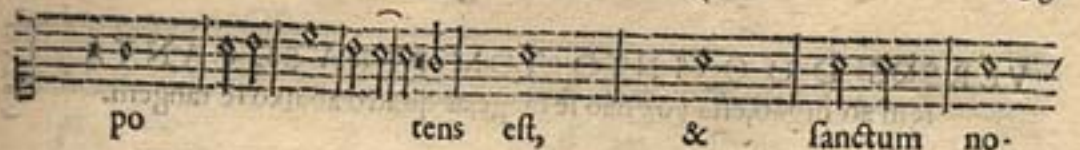




SEGVNDO VERSO DO QVARTO TOM PERA SE cantar ao orgão, esta voz não se tange as quatro abaixo se tangem.

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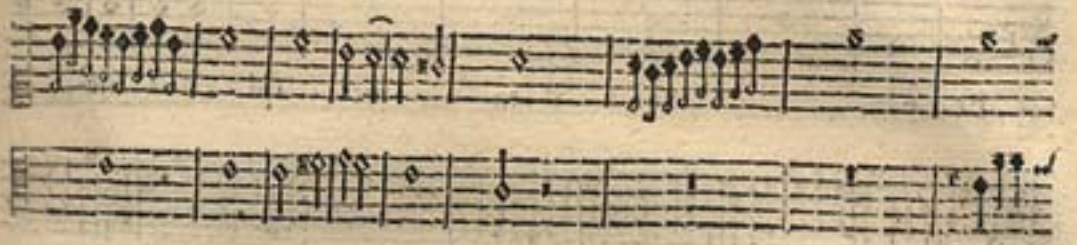

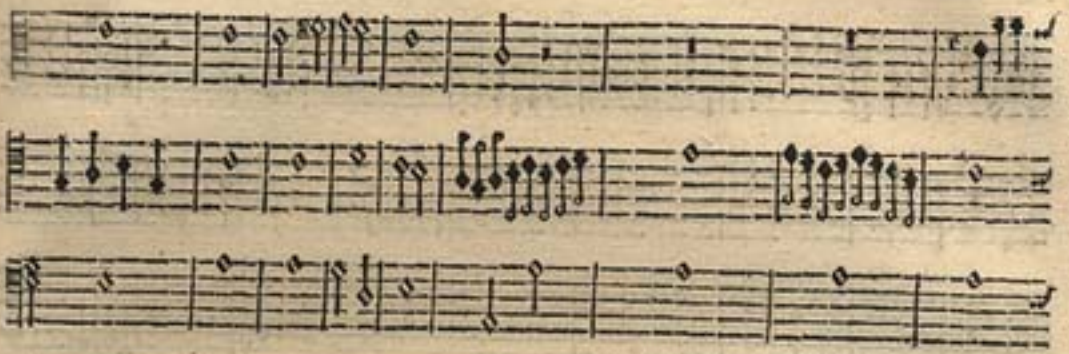

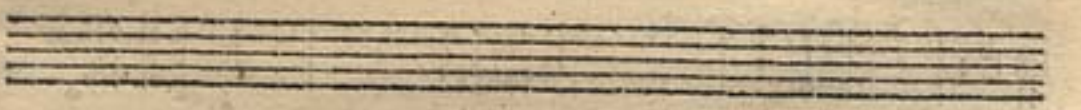

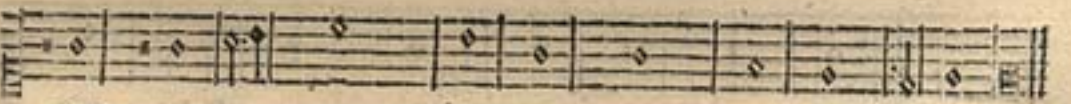
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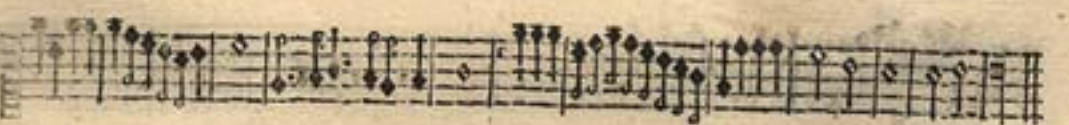
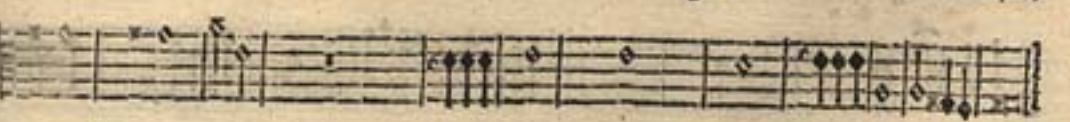
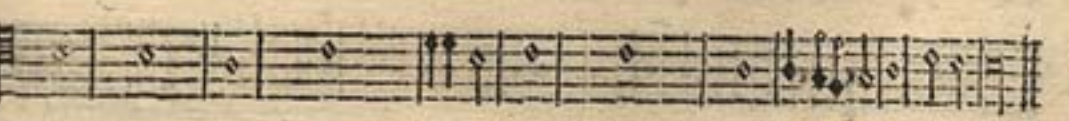
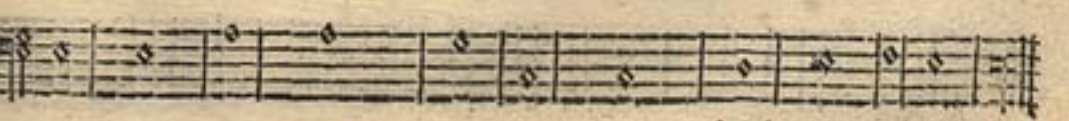
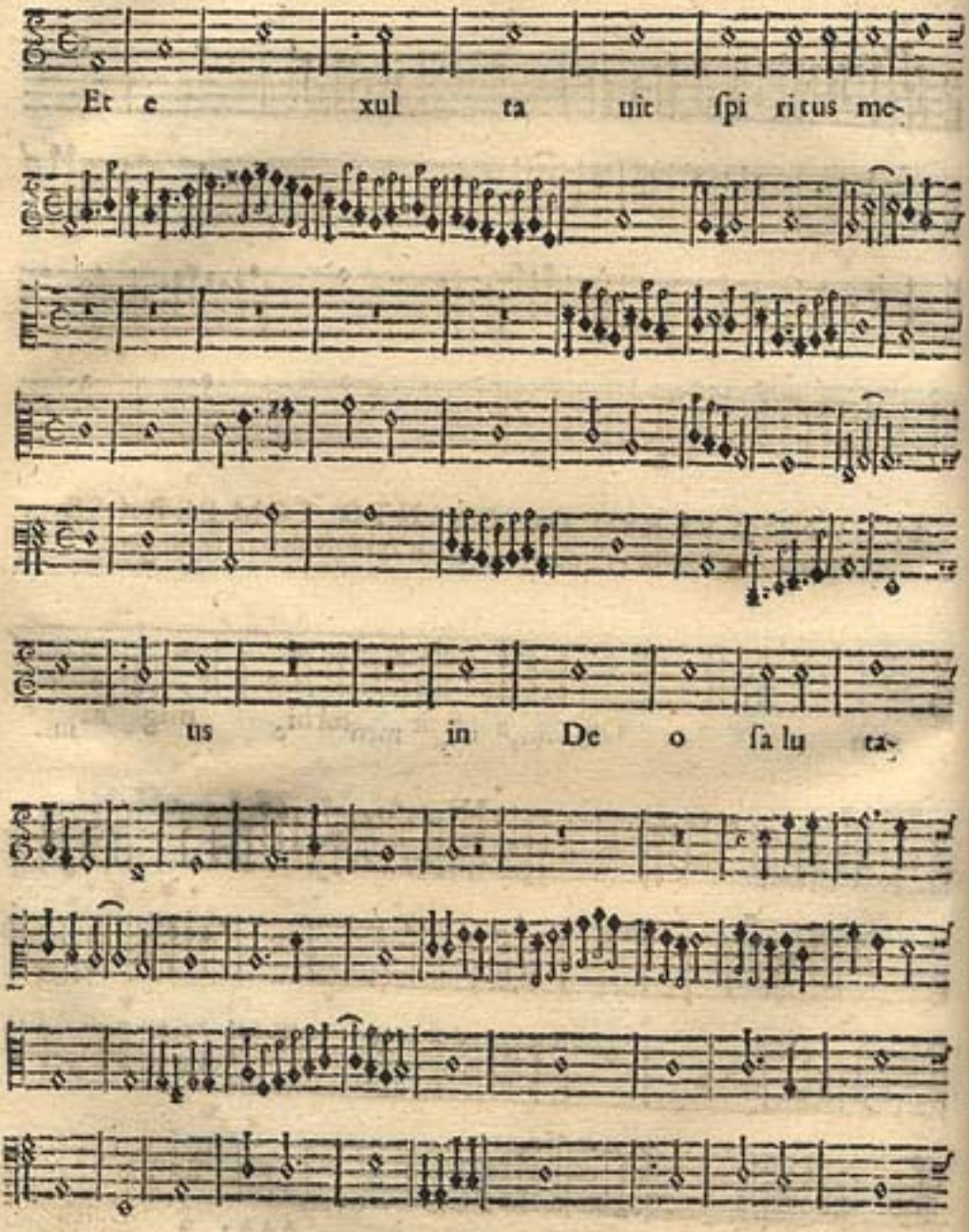


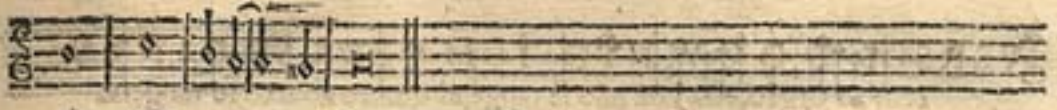


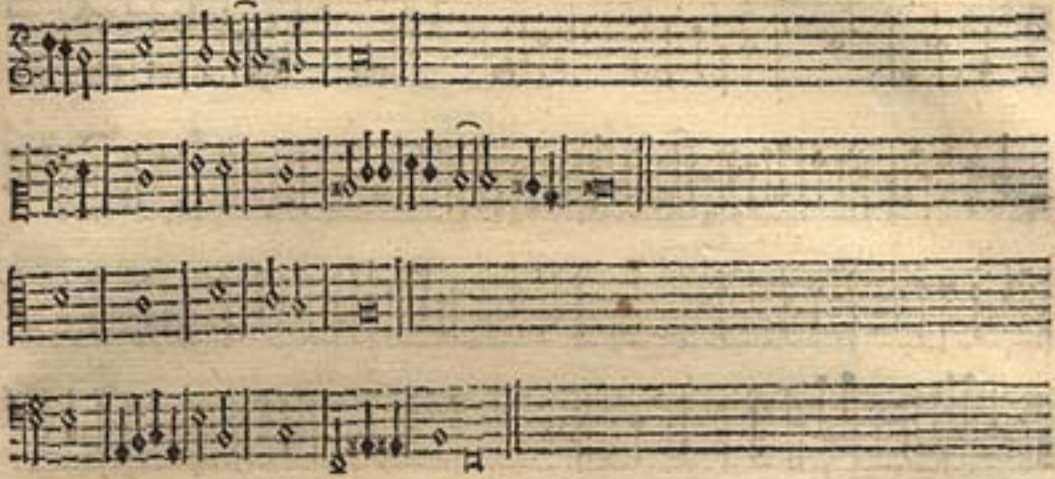




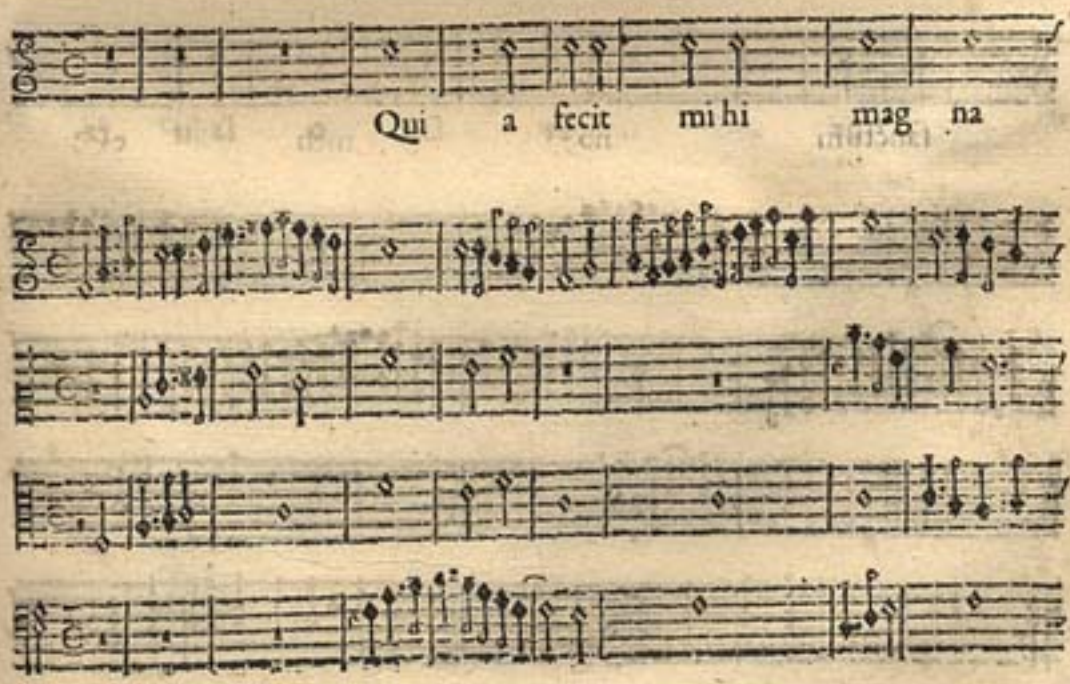
VERSOS DO QVINTO TOM PERA SE CANTAREM AO ORGÃO, ESTA VOZ NÃO SE TANGE, AS QUATRO ABAIXO SE TANGEM.

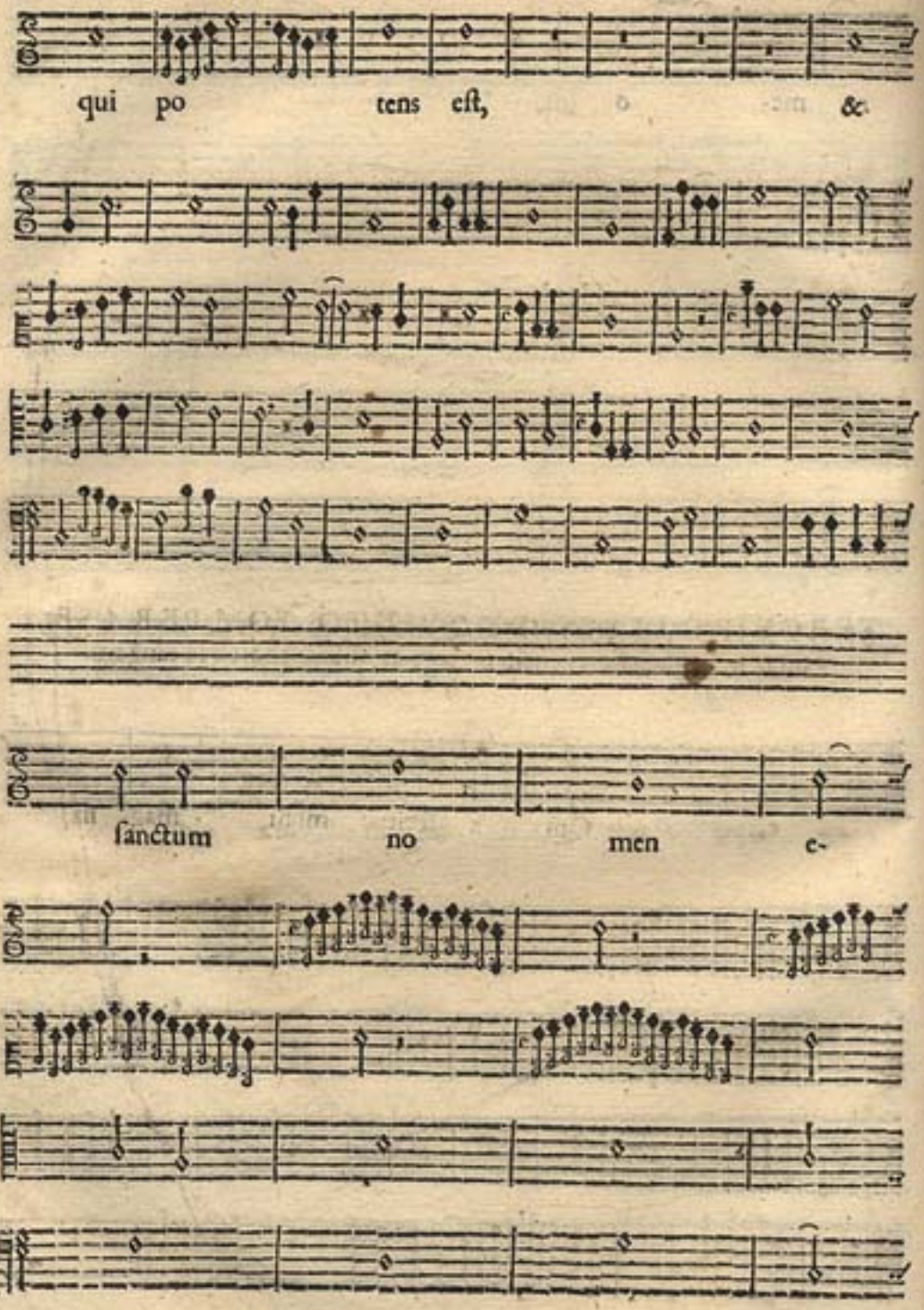






SEGVNDO VERSO DO QVINTO TOM PERA SE cantar ao orgão, esta voz não se tange as quatro abaixo se tangem.

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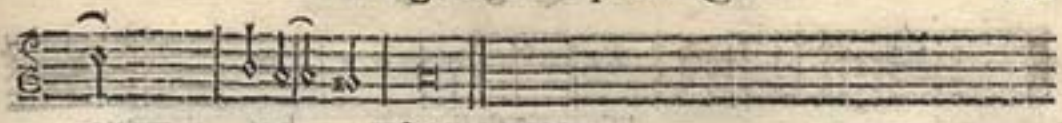
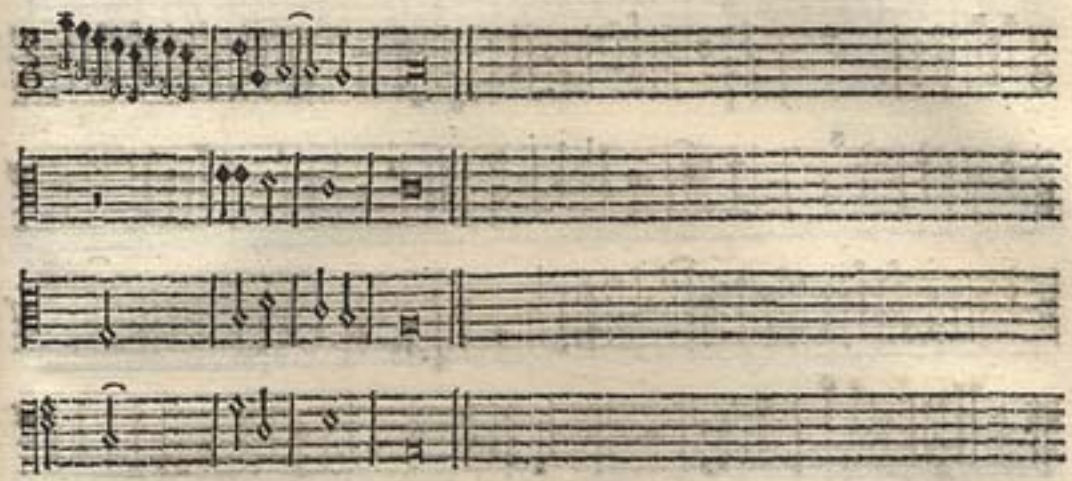
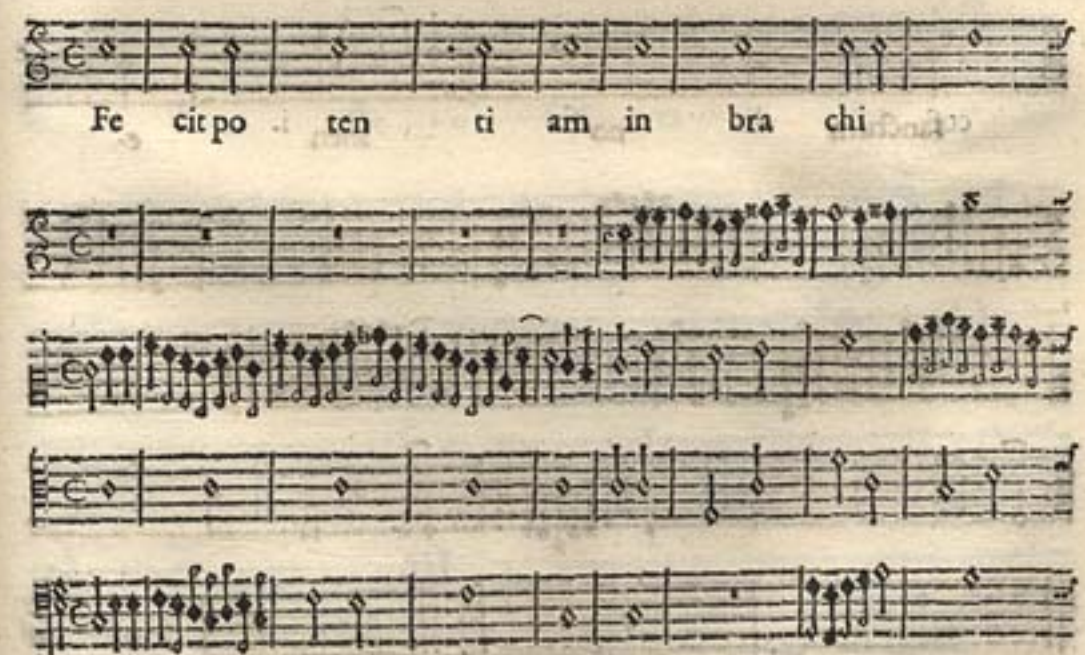
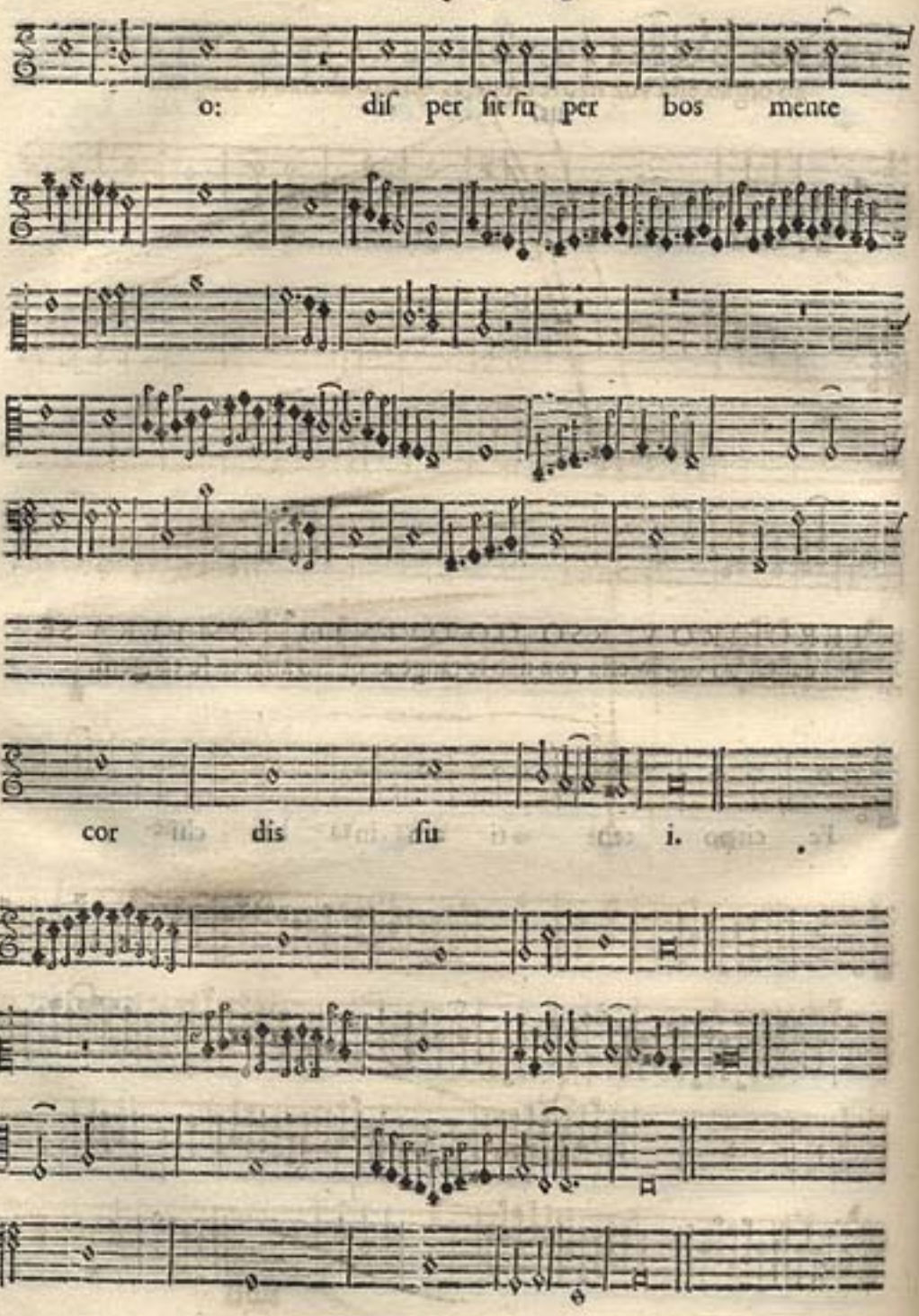




TERCEIRO VERSO DO QVINTO TOM PERA SE cantar ao orgão, esta voz não se tange, as quaro abaixo se tangem.

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VERSOS DO SESTO TOM PERA SE CANTAREM

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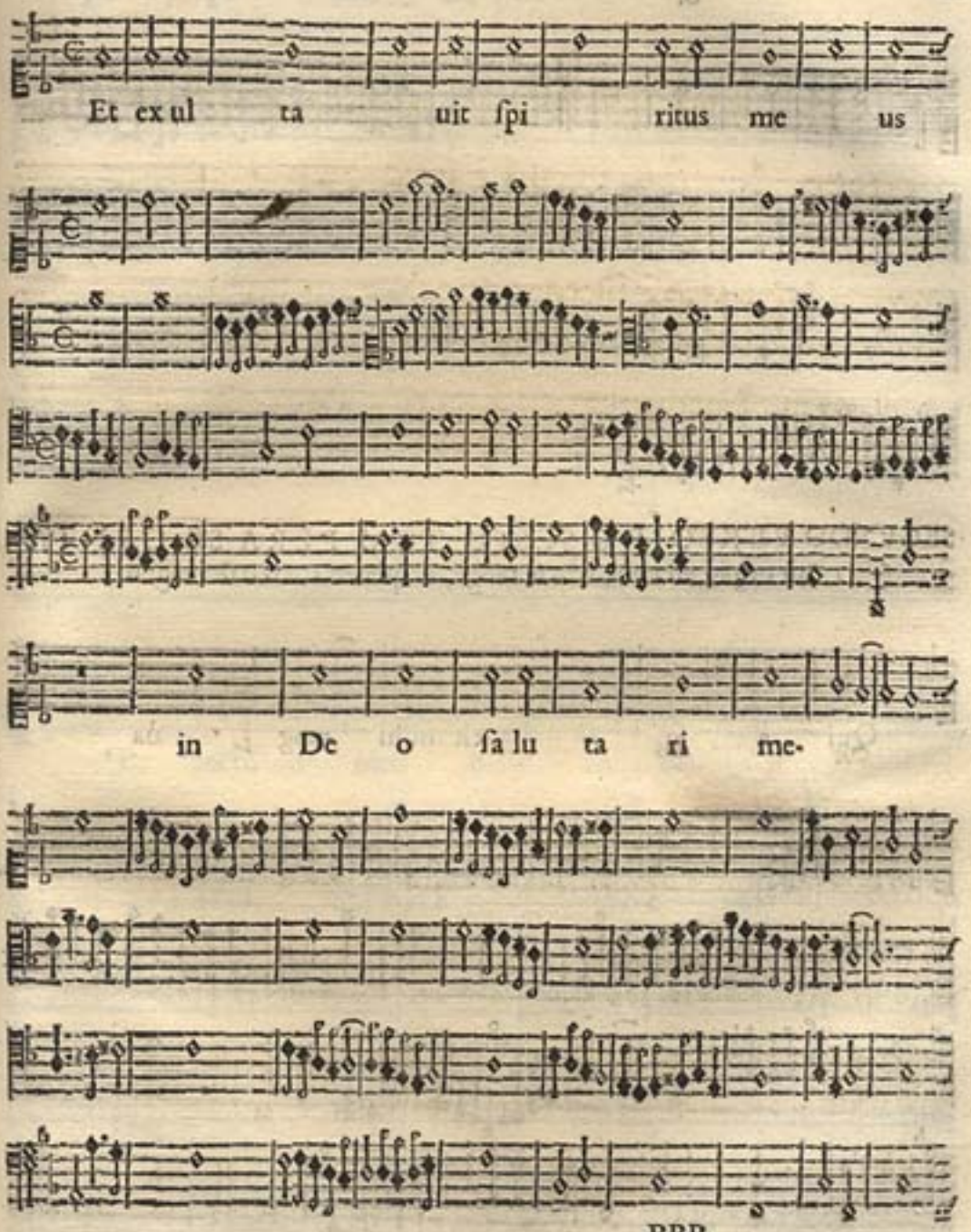
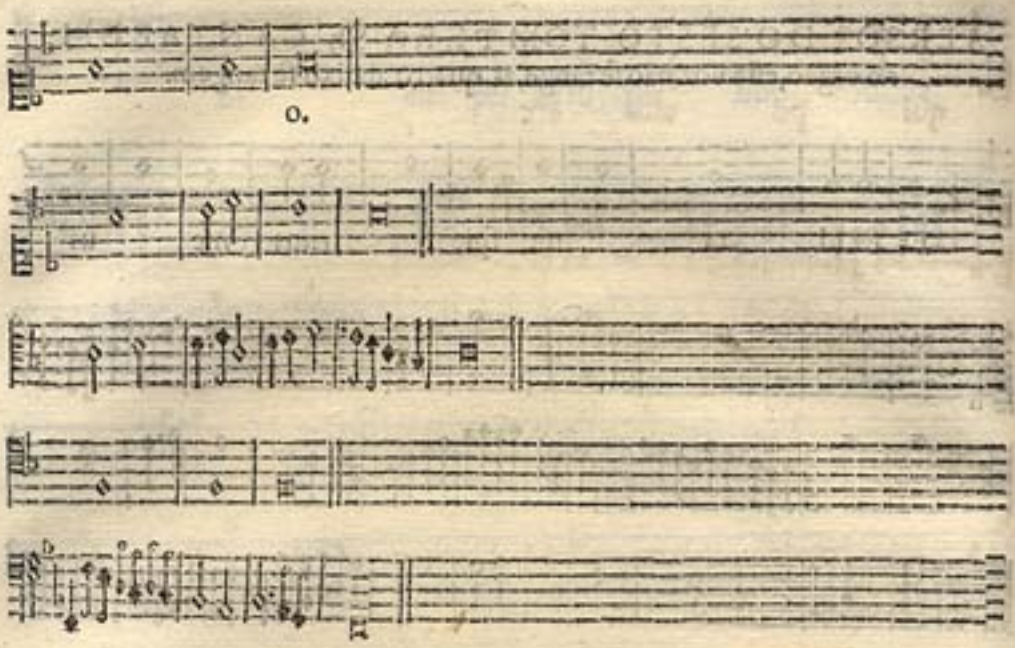
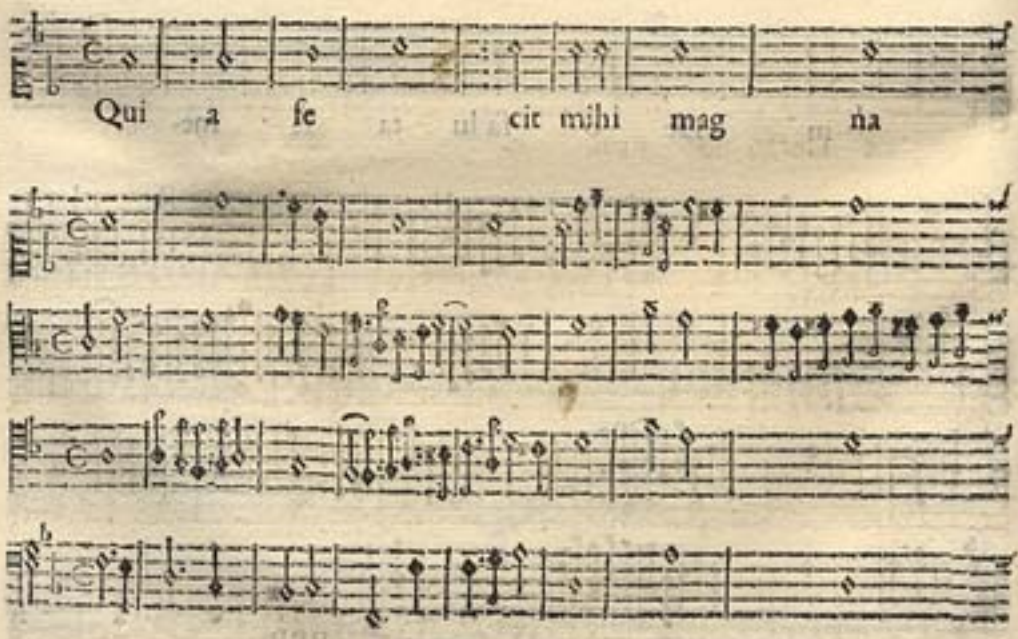
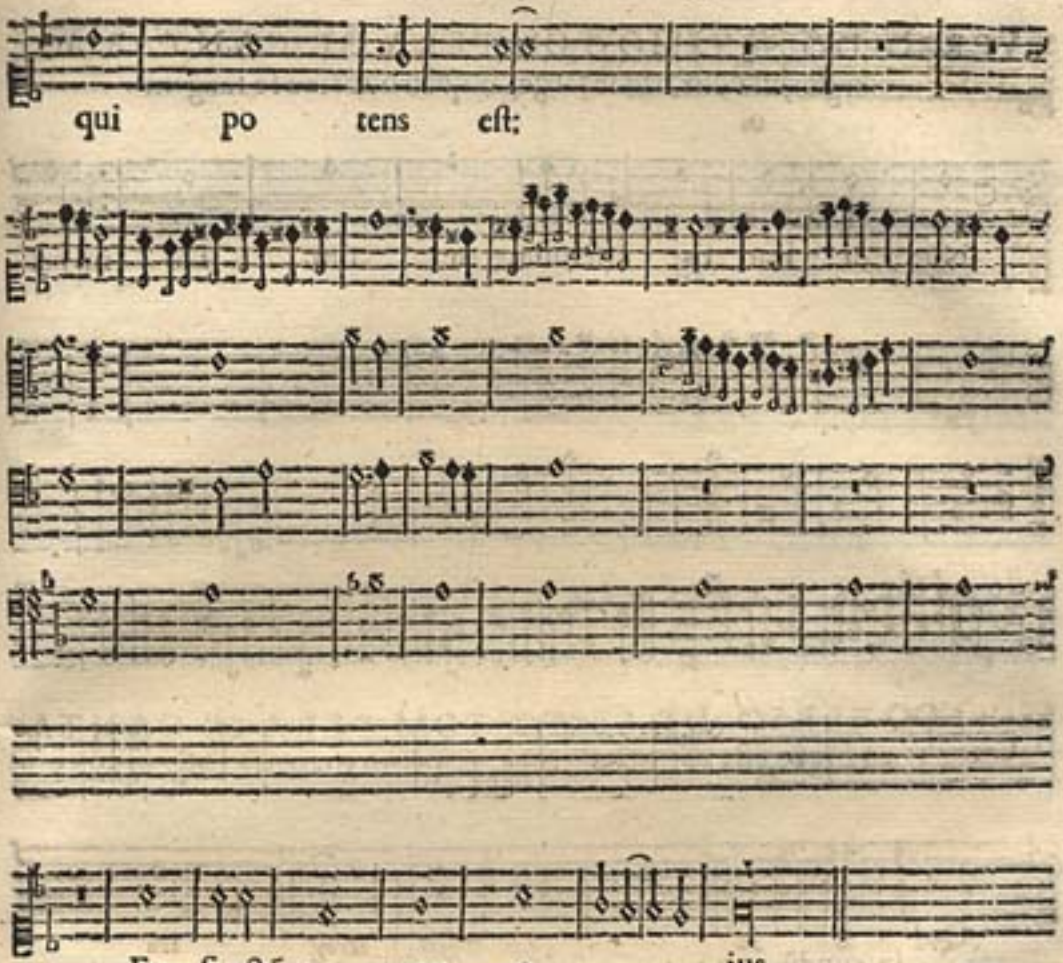




SEGVNDO VERSO DO SESTO TOM PERA SE CANTAR ao orgão, esta voz não se tange, as quatro abaixo se tangem

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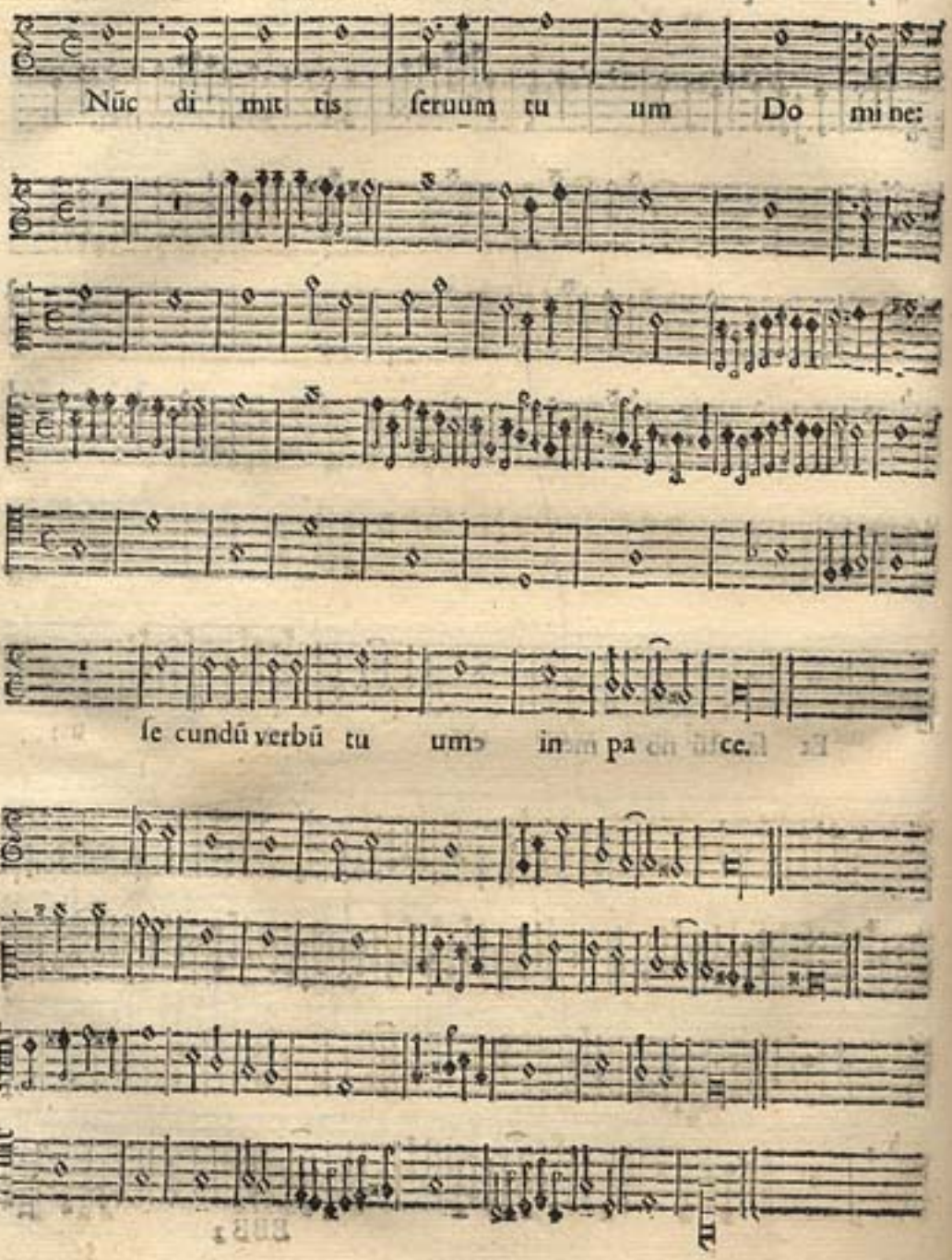
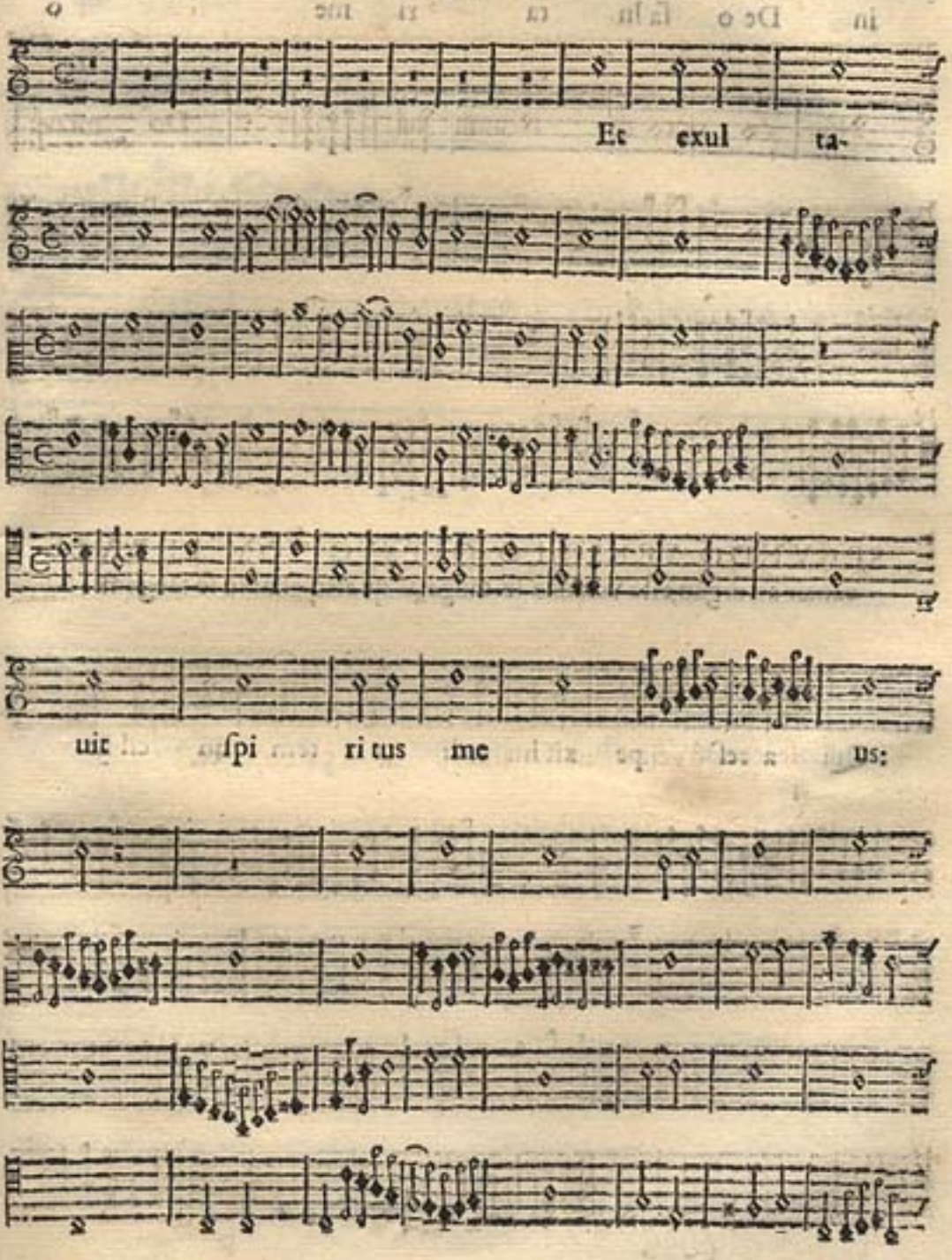
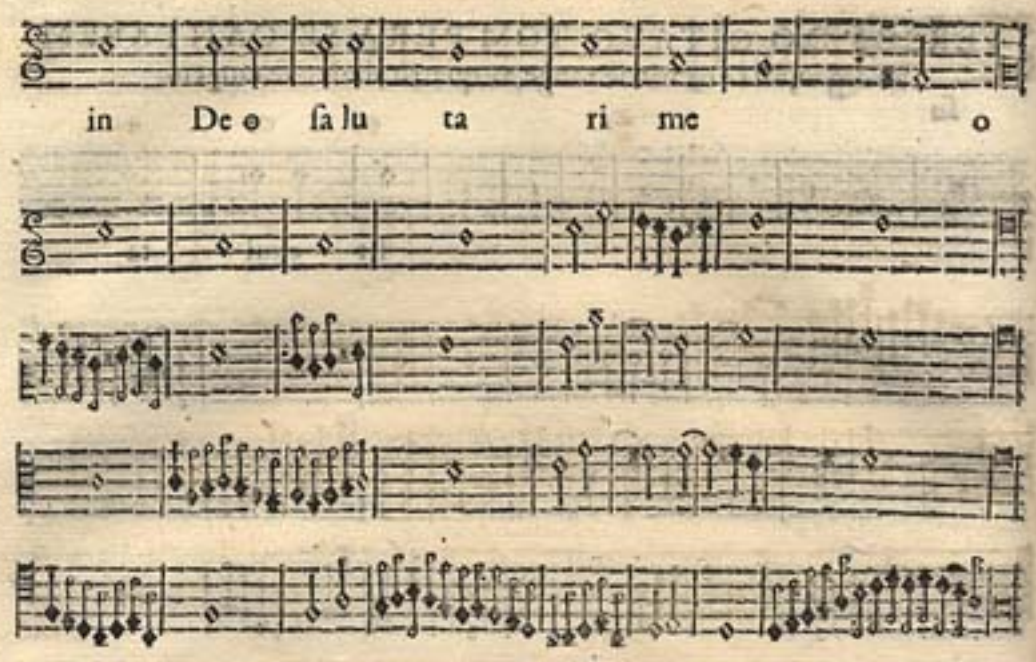
VERSO DO SETIMO TOM PERA SE CANTAR AO orgão, esta voz não se tange, as quatro abaixo se tangem



VERSOS DO OITAVO TOM PERA SE CANTAREM

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





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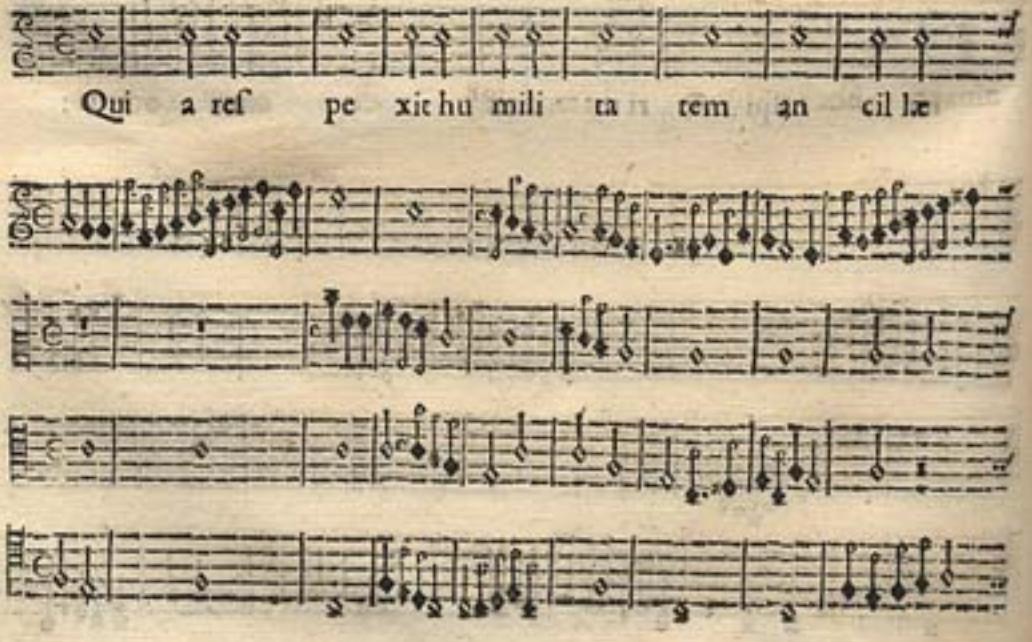

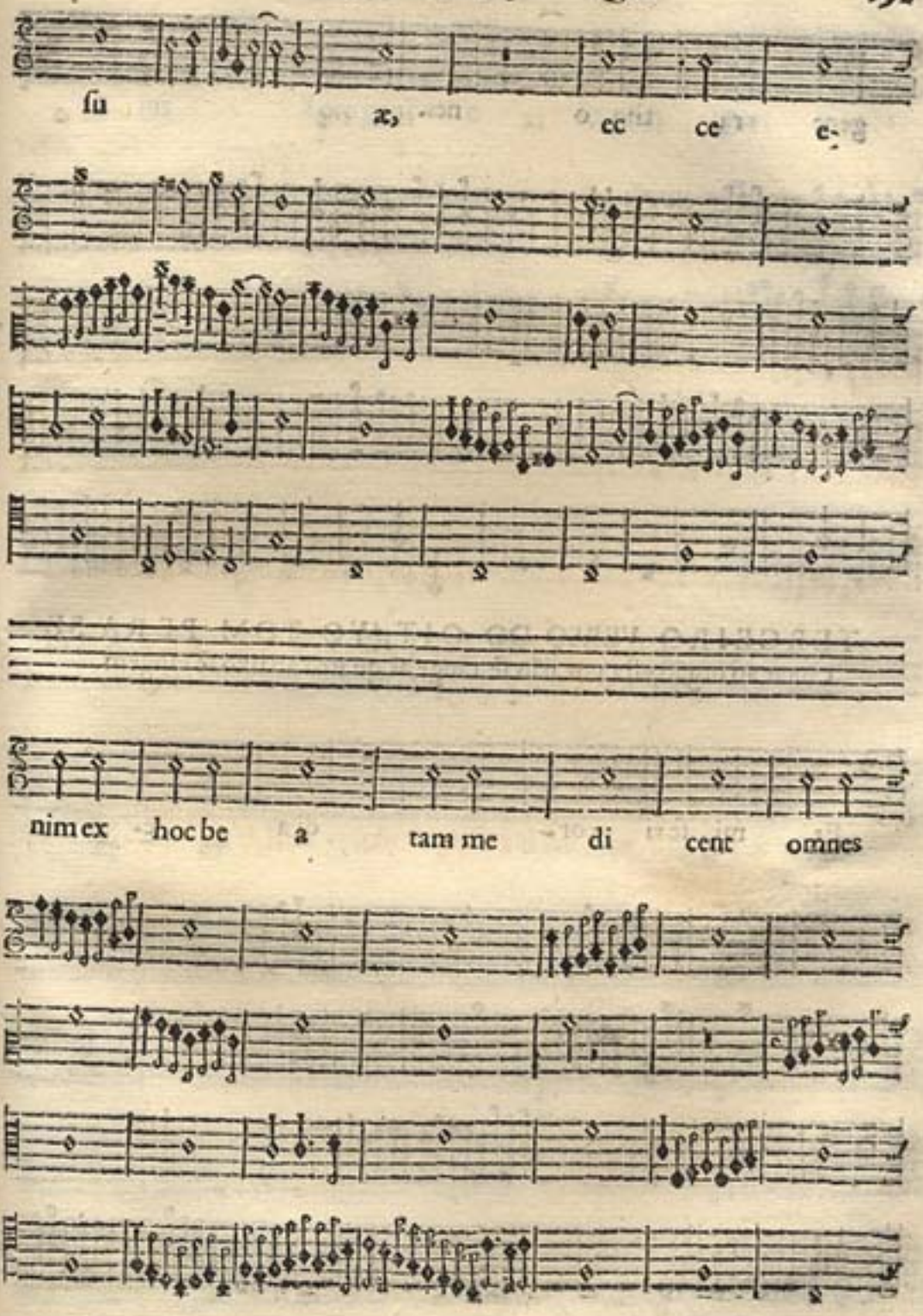
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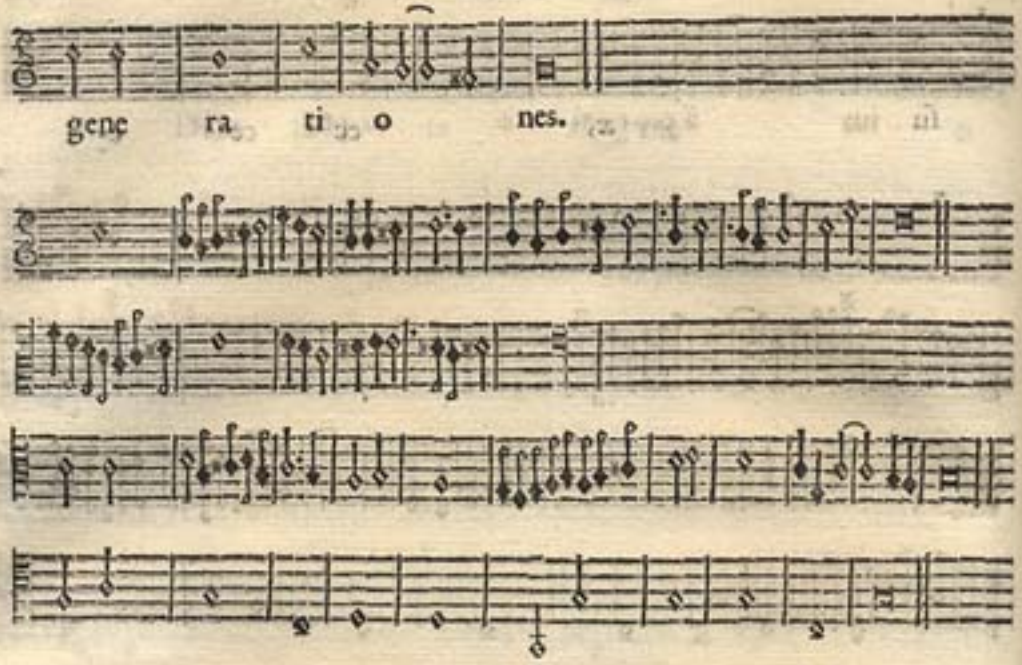
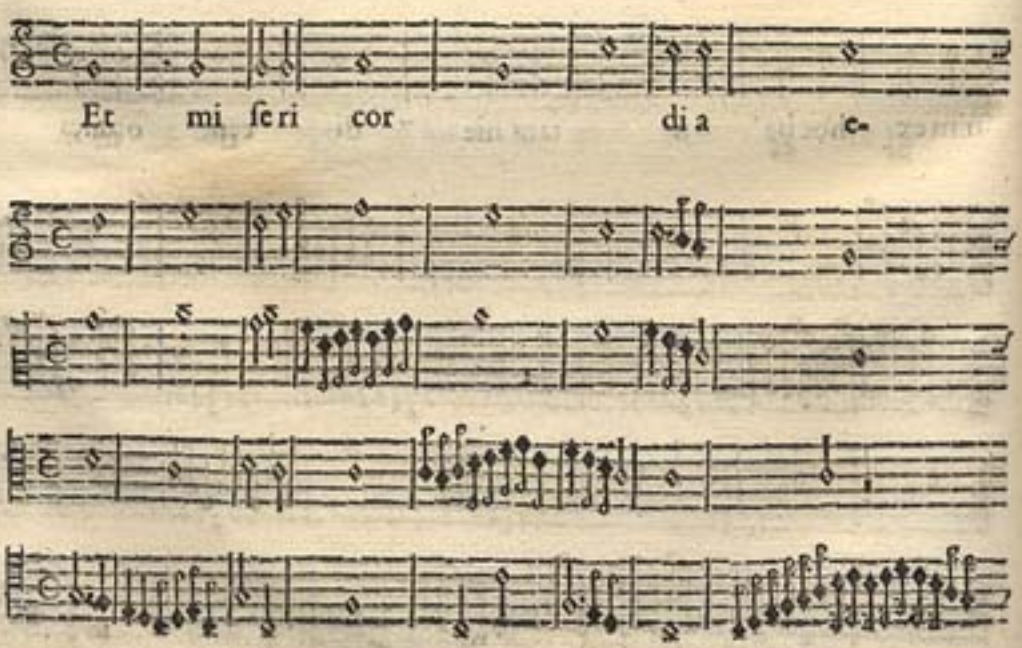
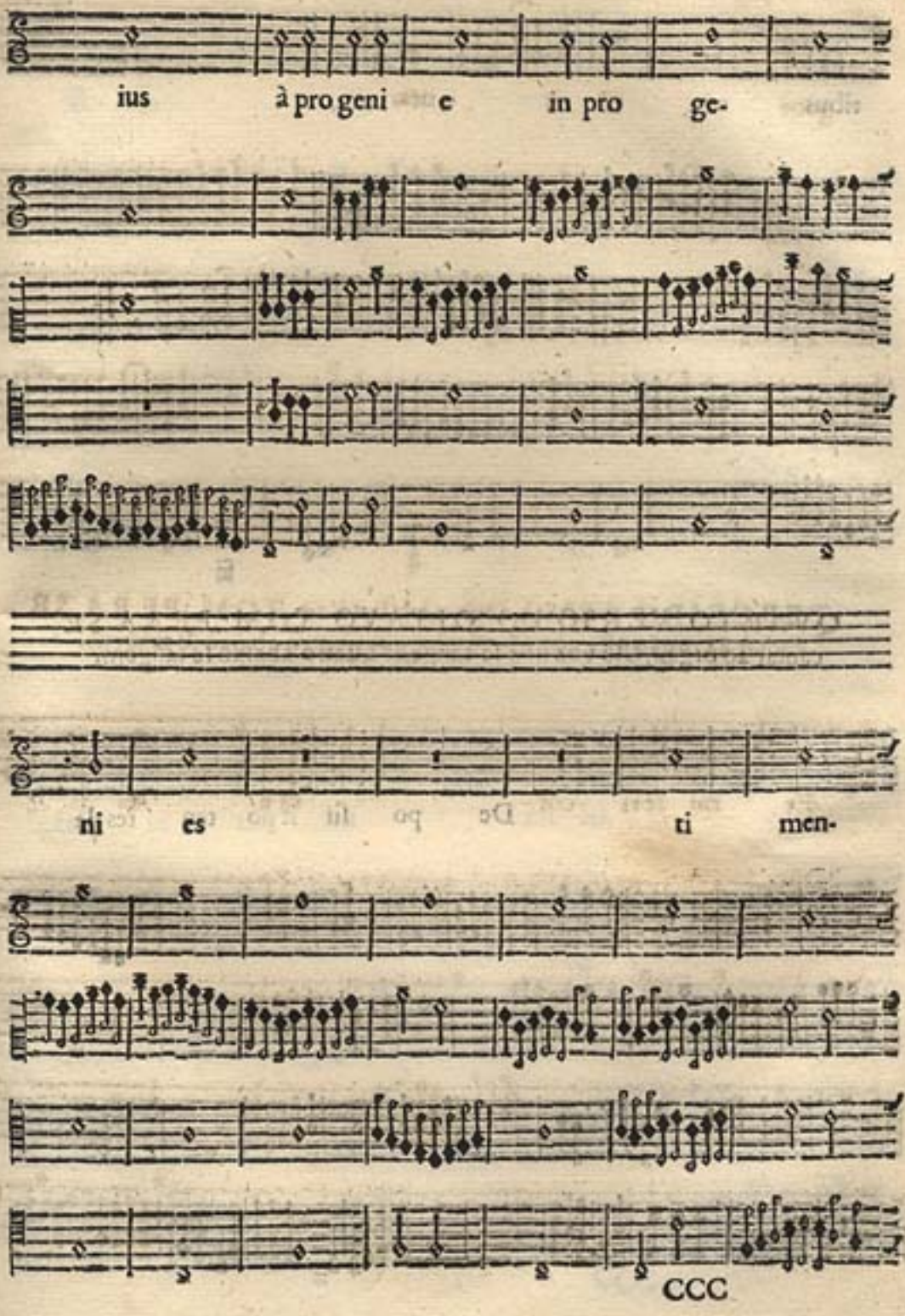


TERCEIRO VERSO DO OITAVO TOM PERA SE cantar ao orgão, esta voz não se tange, as quatro abaixo se tangem.

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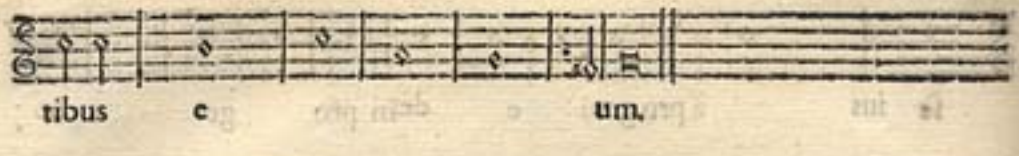
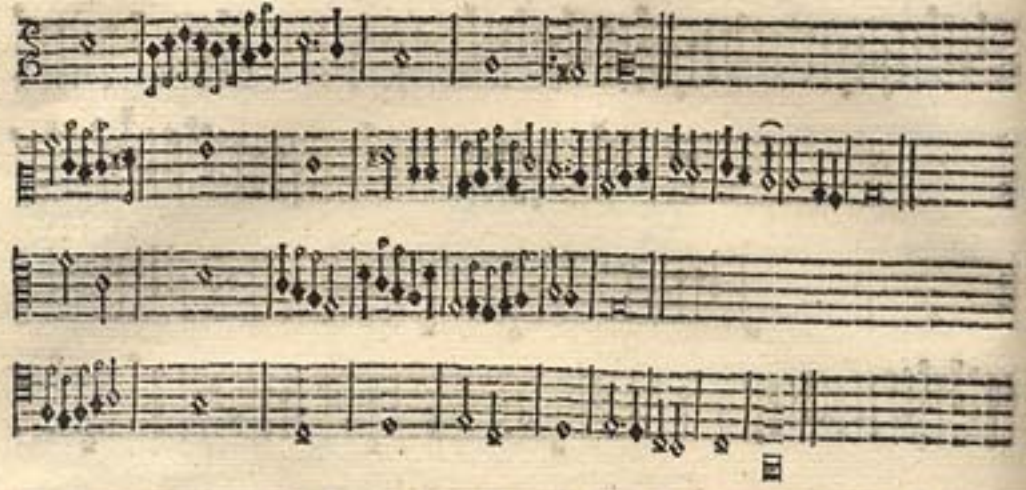
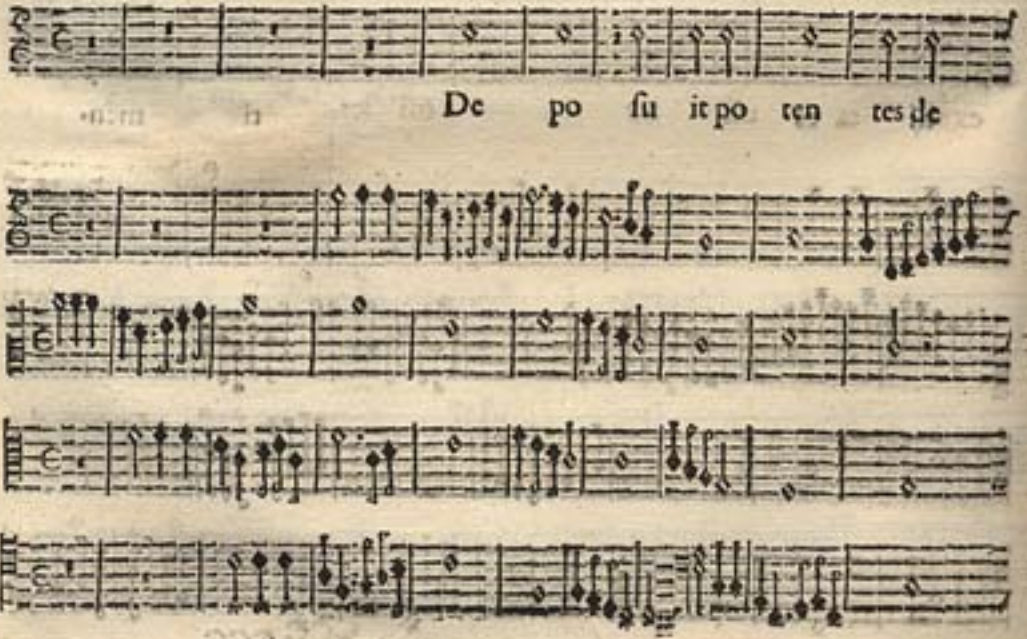
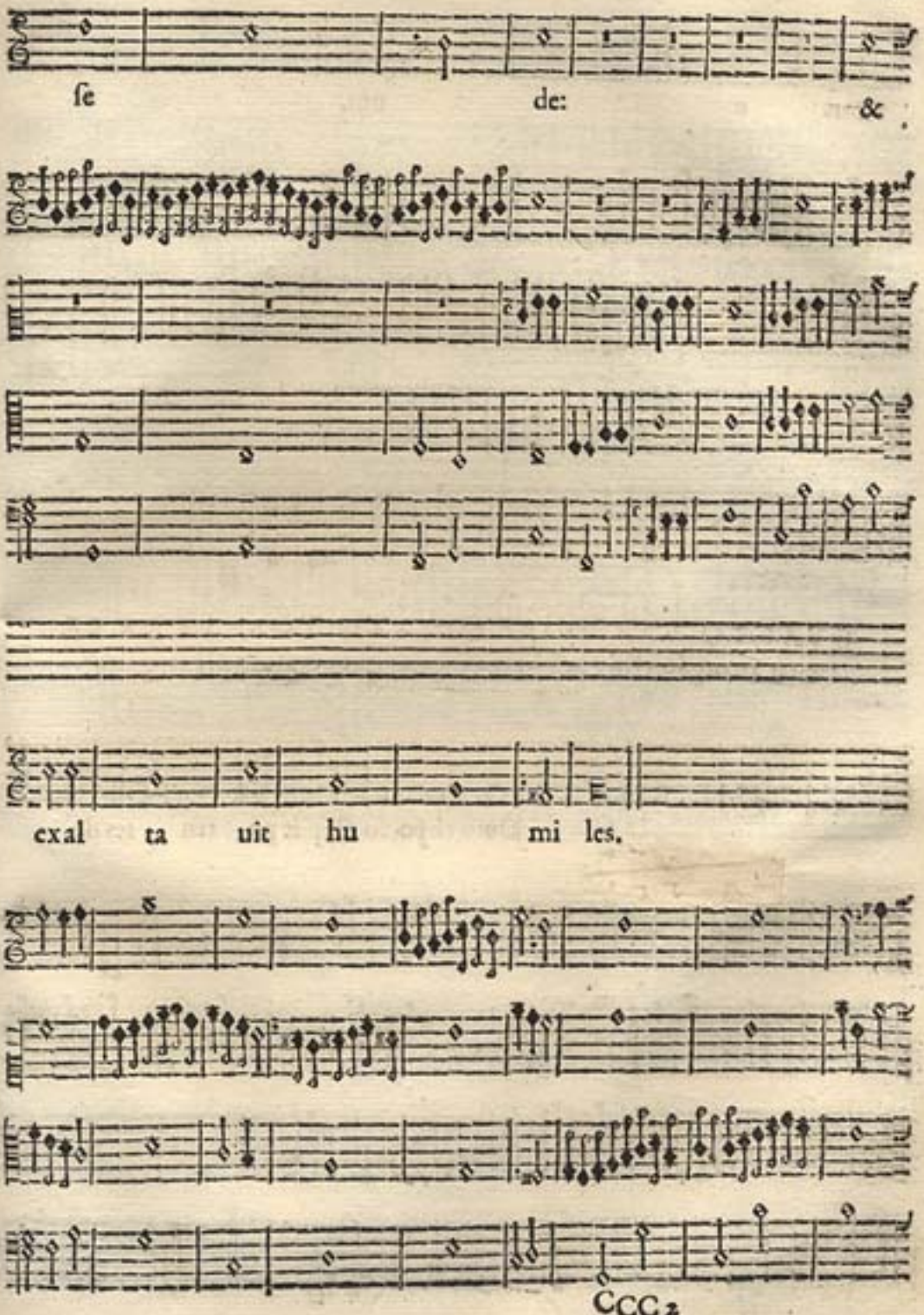




QVARTO VERSO DO OITAVO TOM PERA SE cantar ao orgão, esta voz não se tange, as quatro abaixo se tangem.

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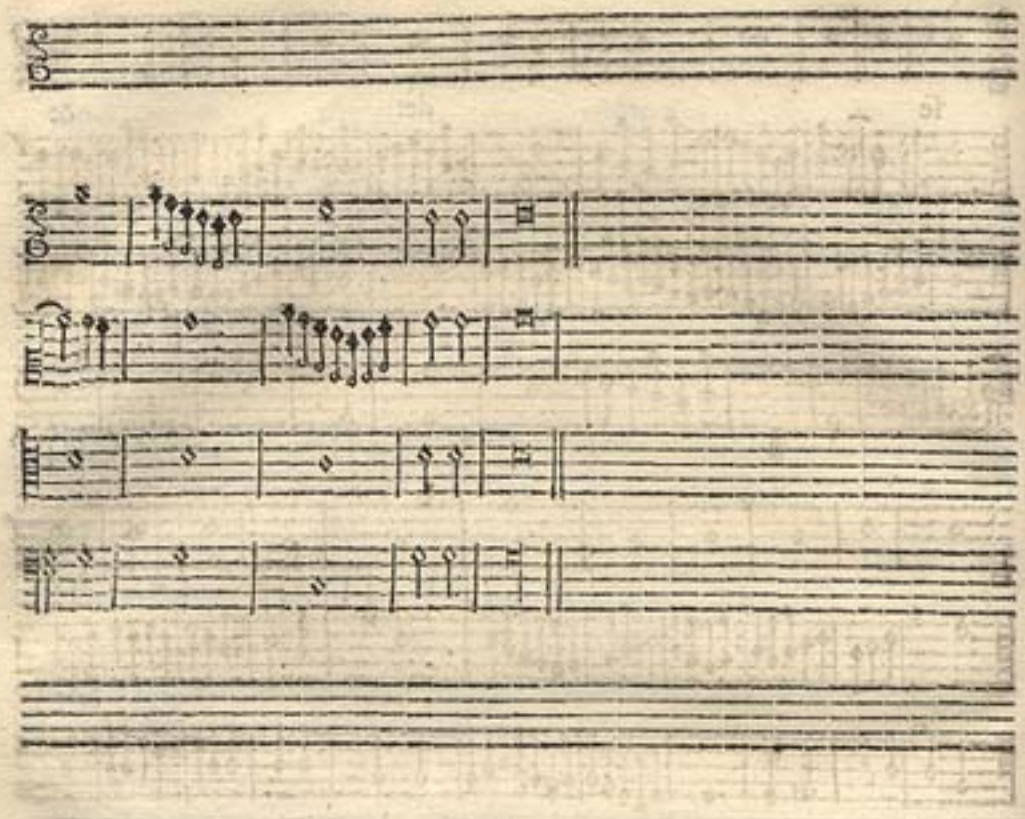
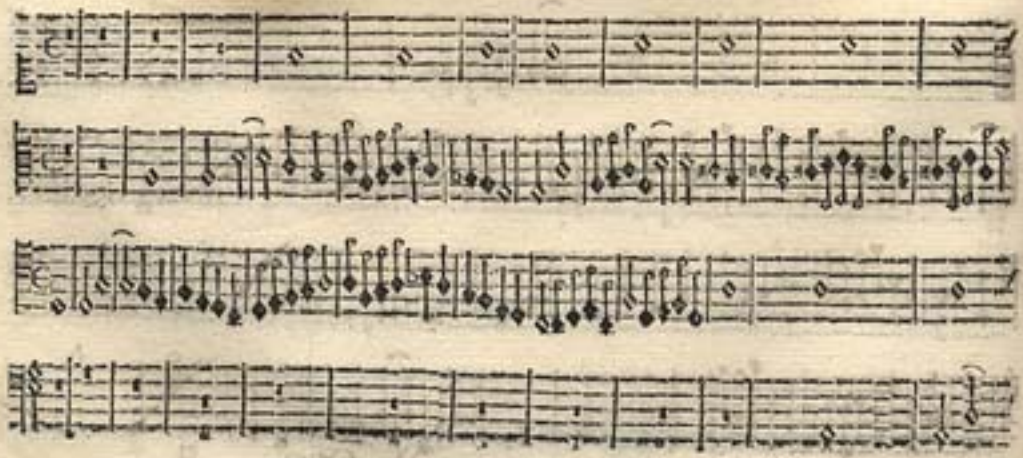
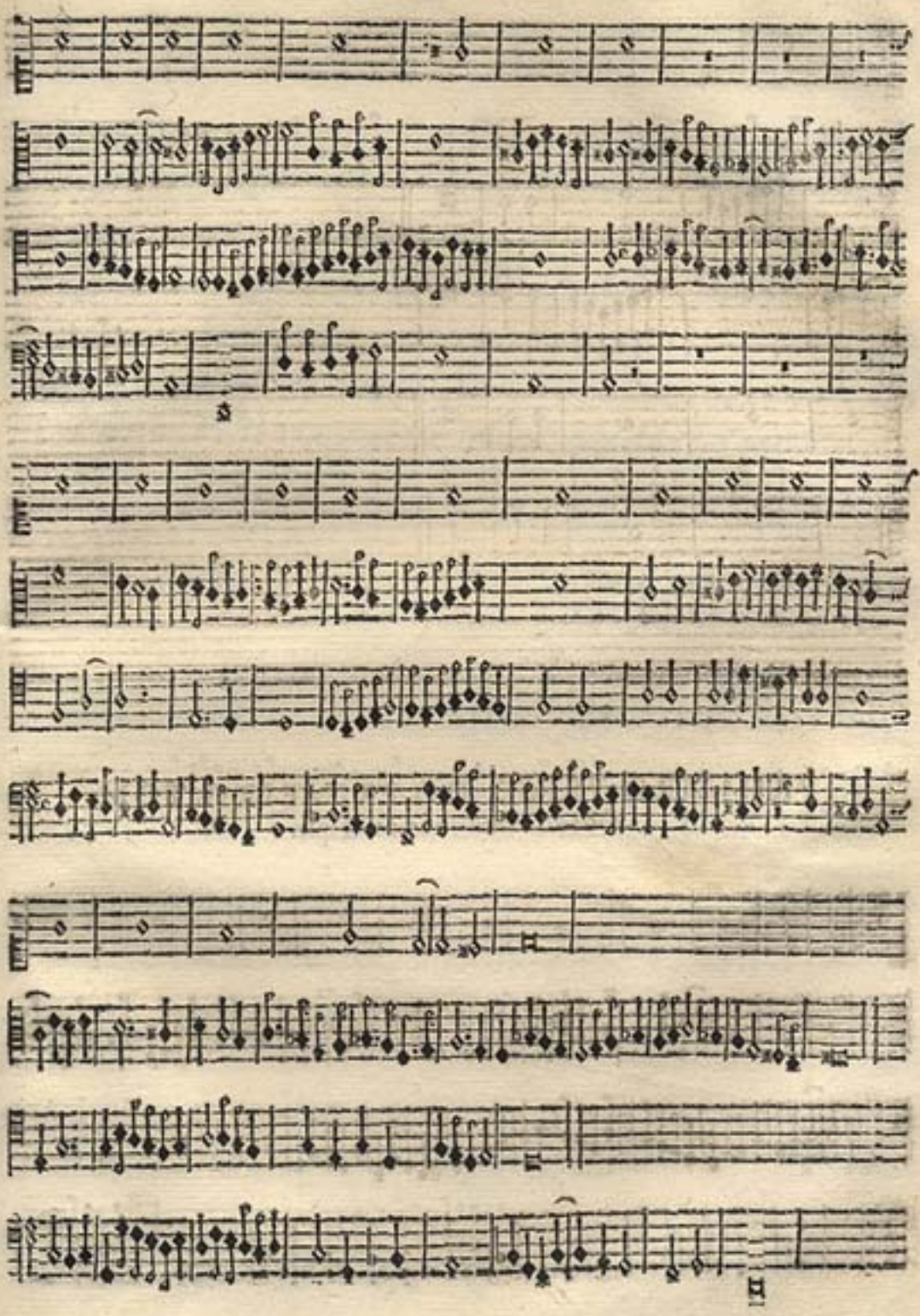
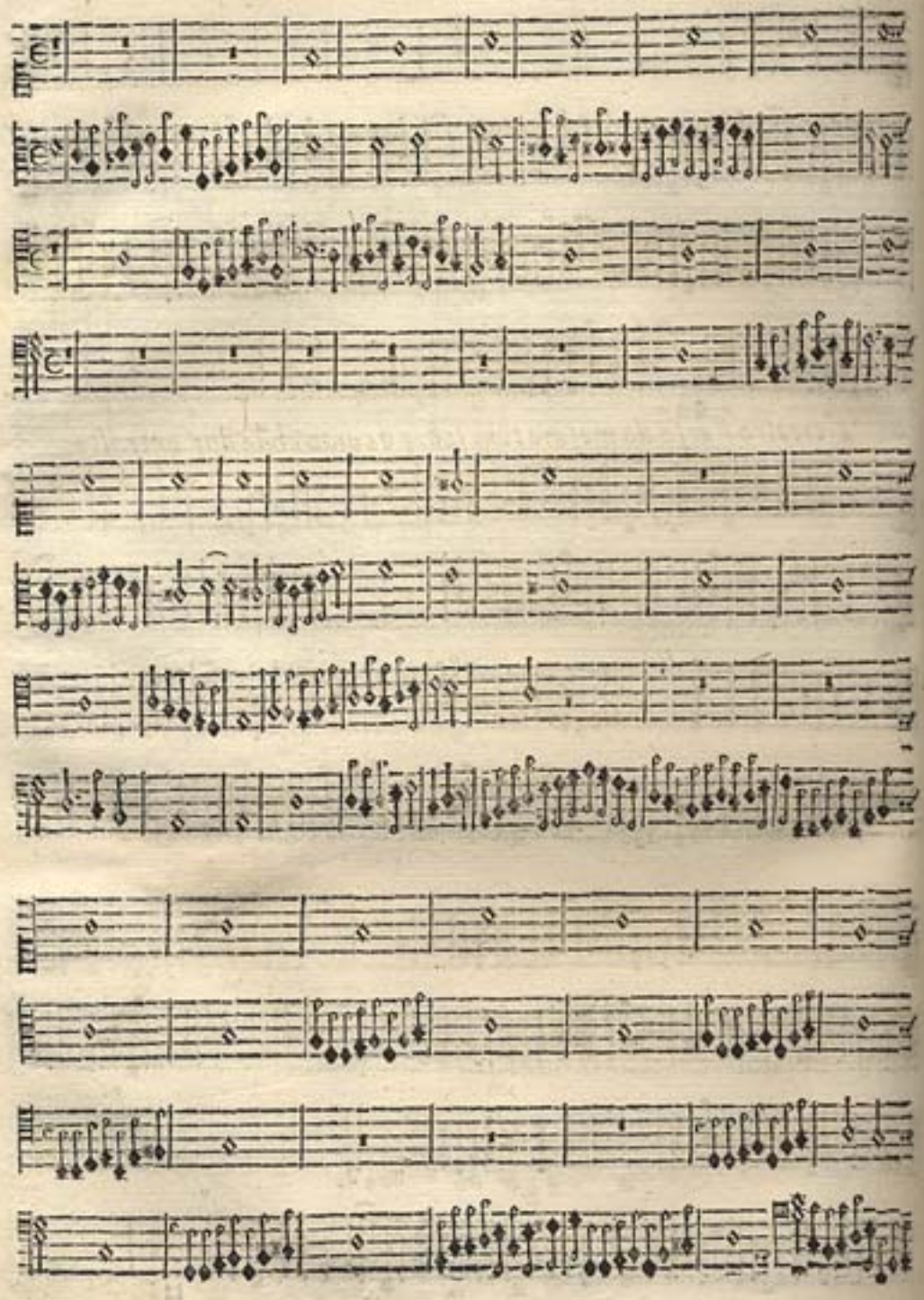


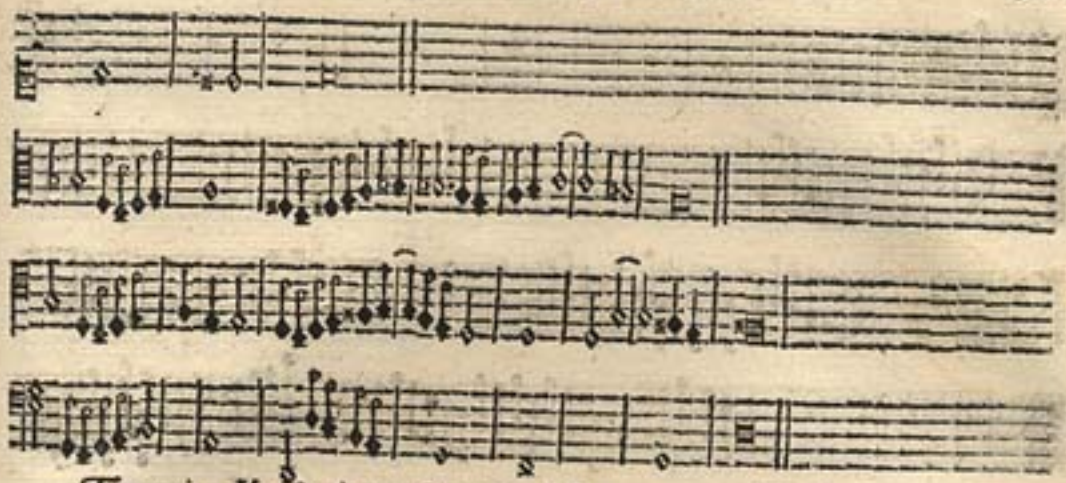
PRIMEIRO VERSO DO PRIMEIRO TOM
sobre o canto chão do Tiple.



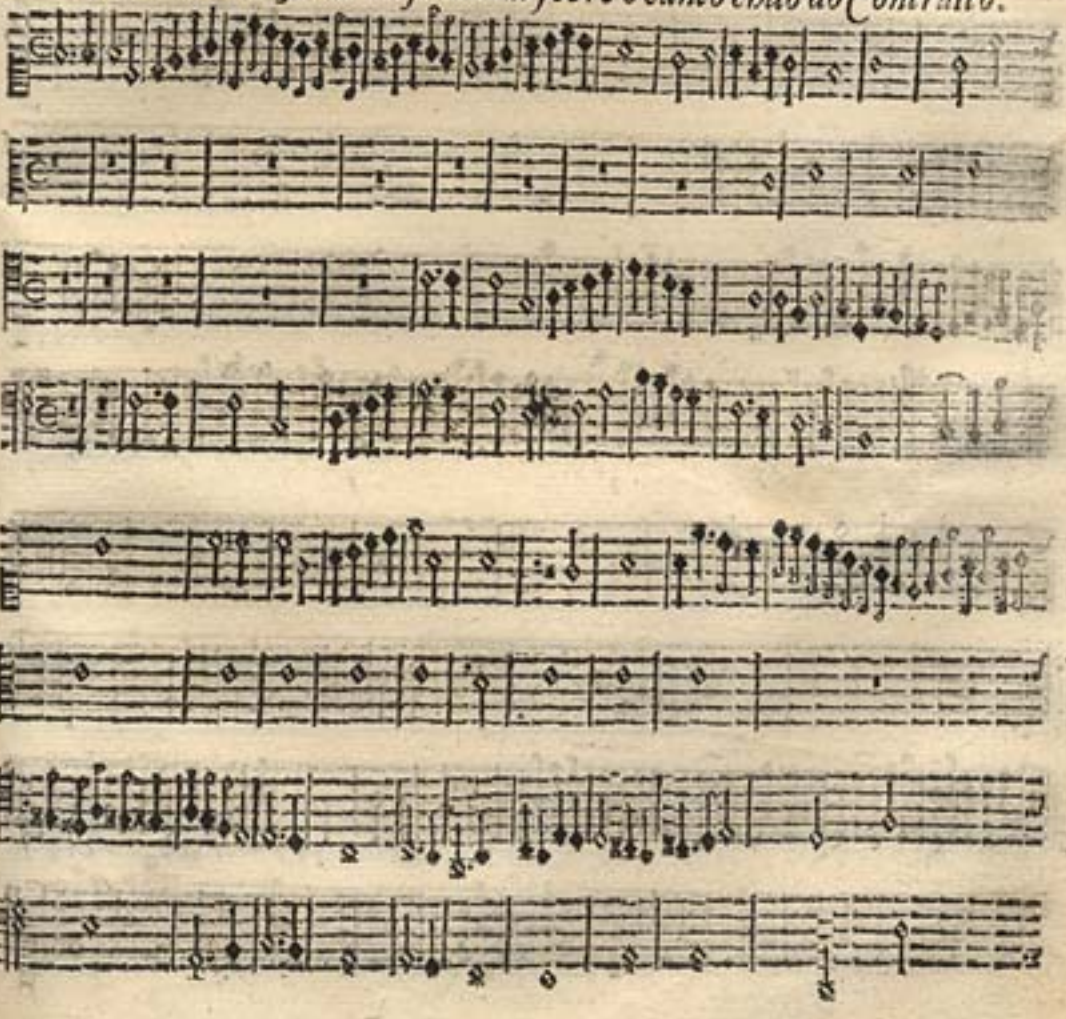


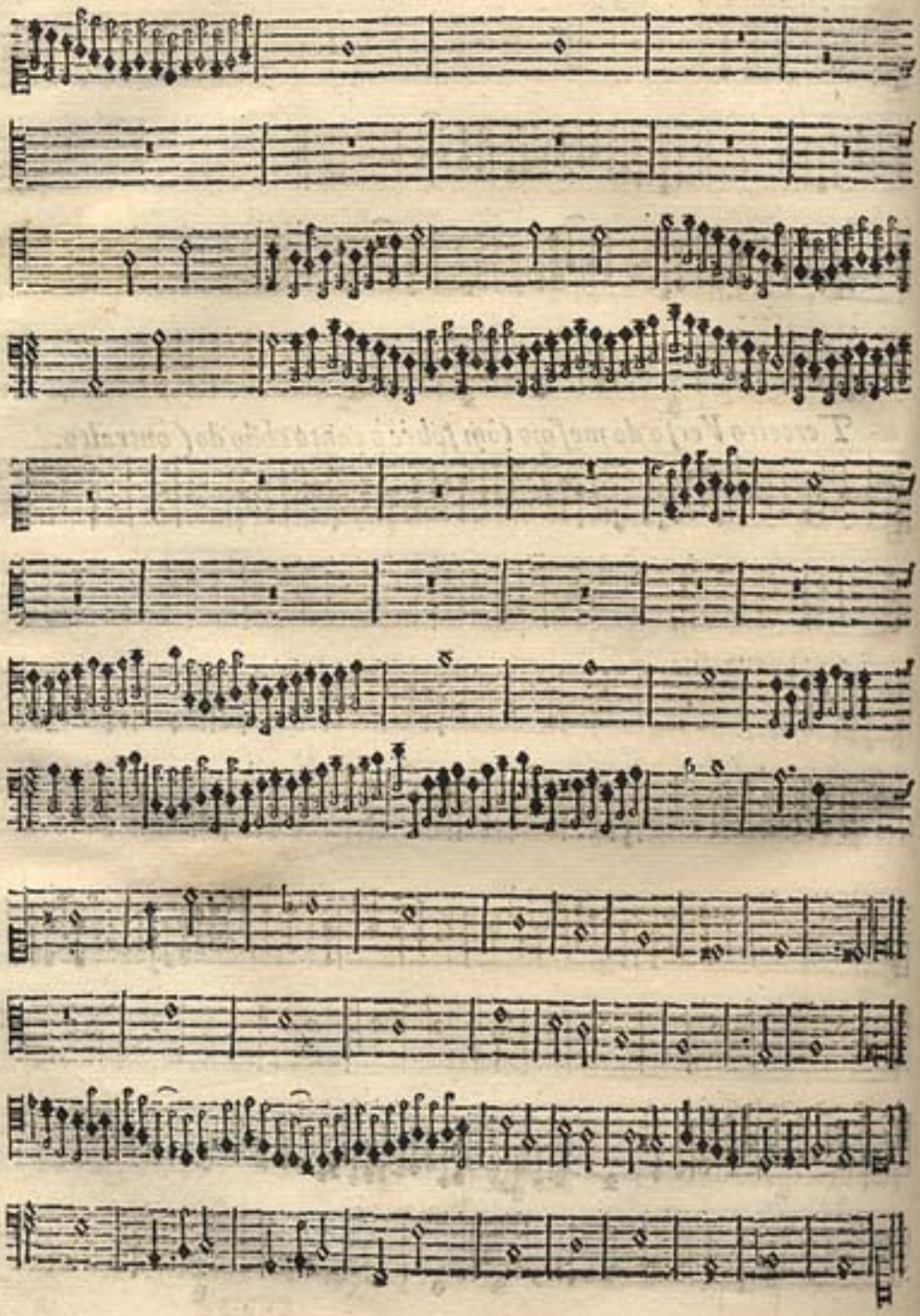
Outro do meſmo tom ſobre o meſmo tiple.

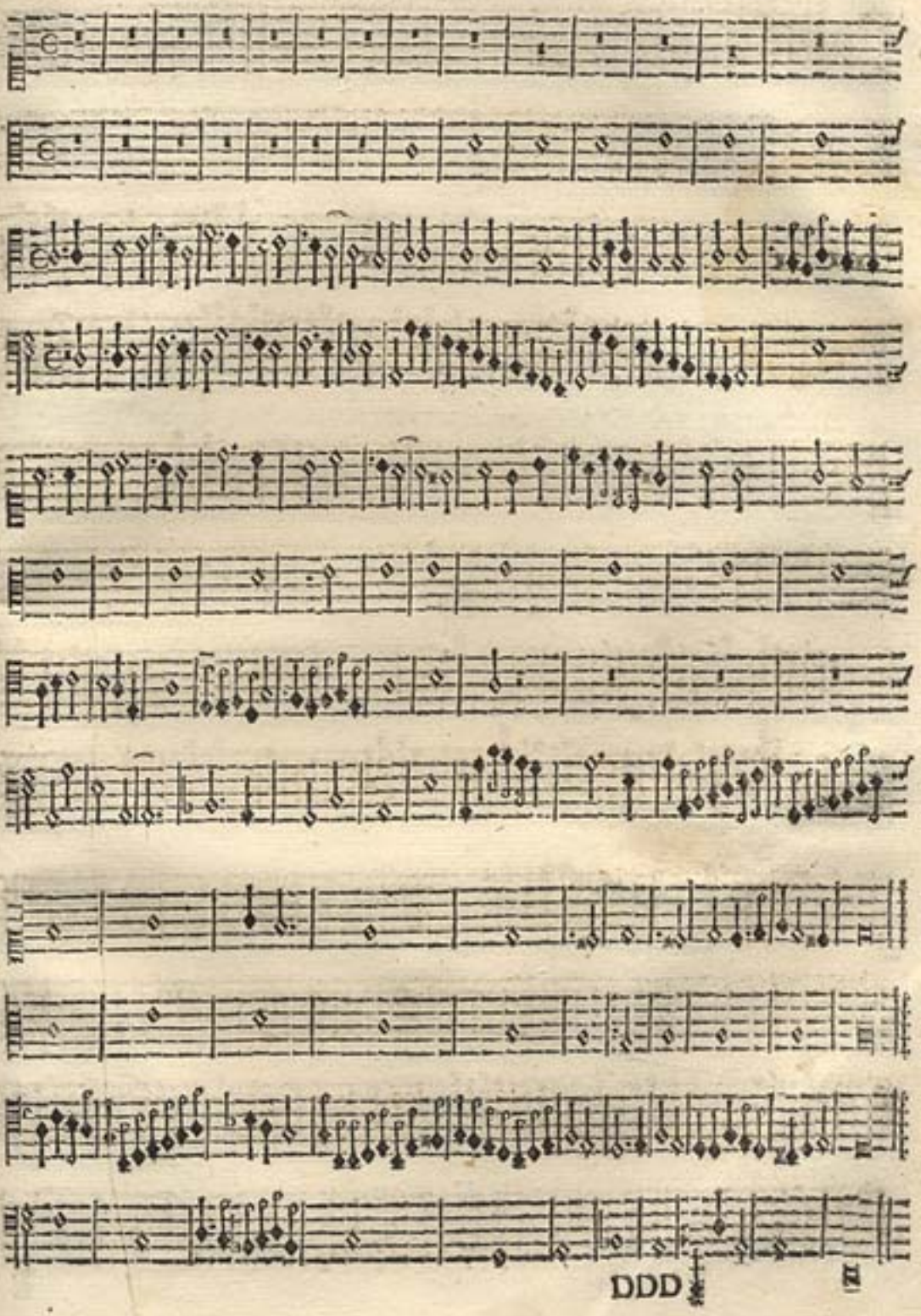




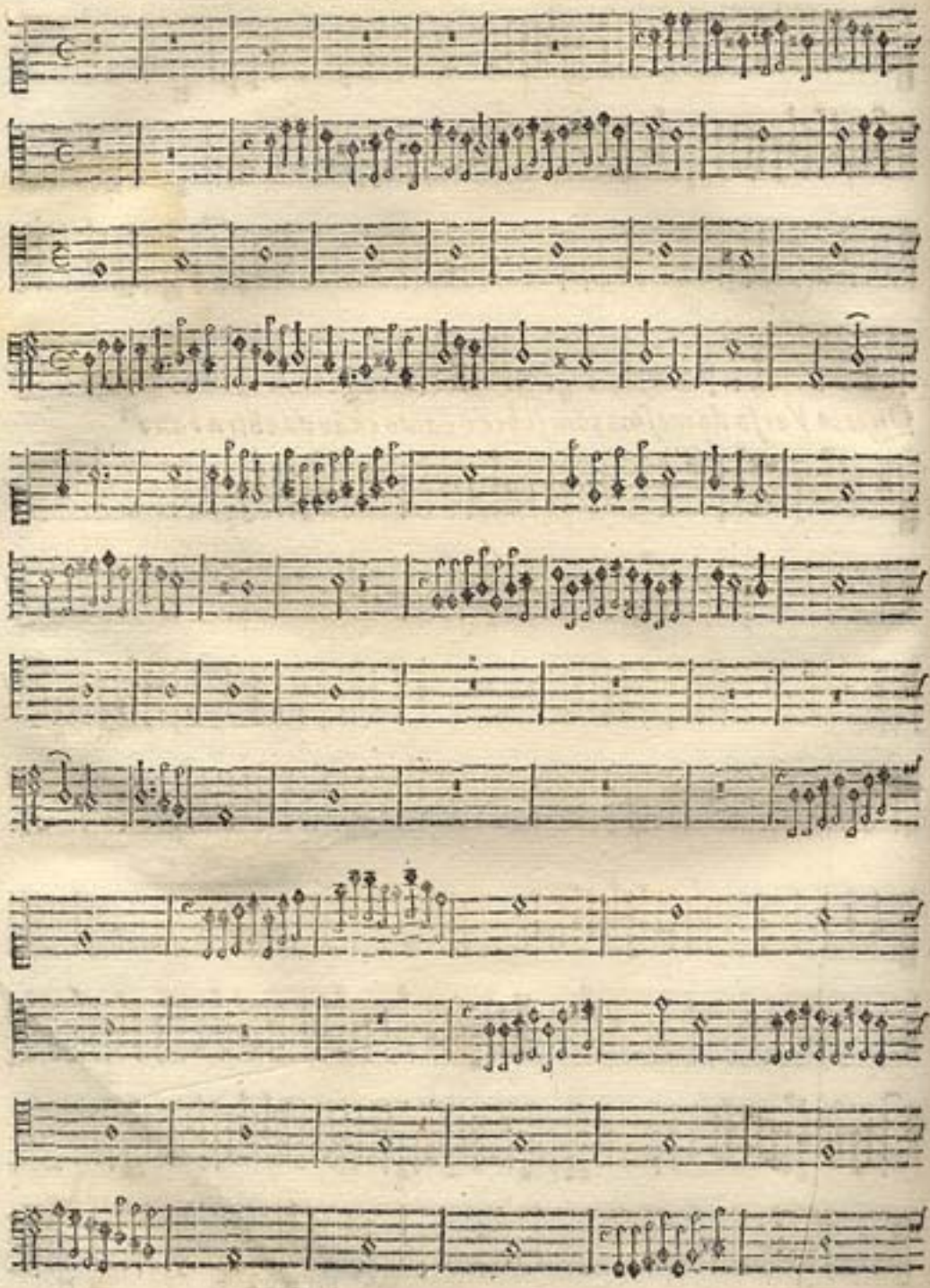
Terceiro Verſo do meſmo tom ſobre o canto chão do Contralto.

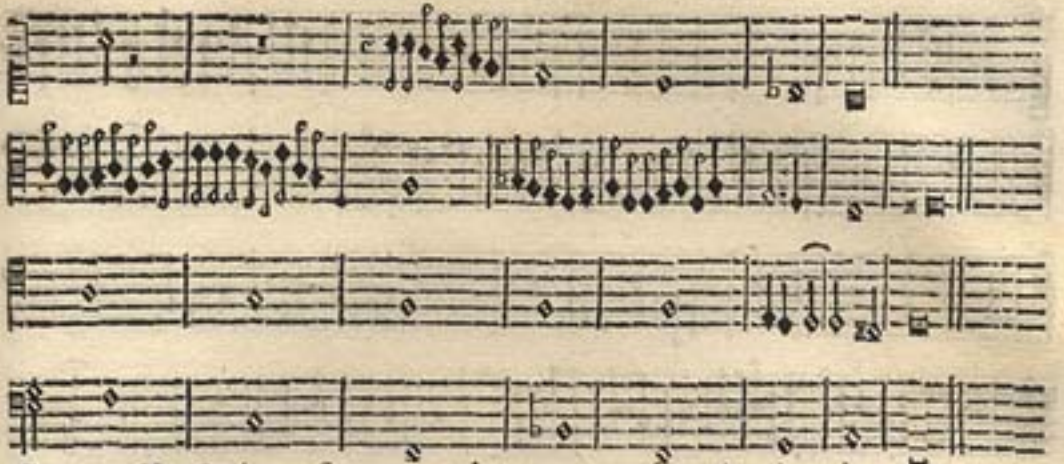




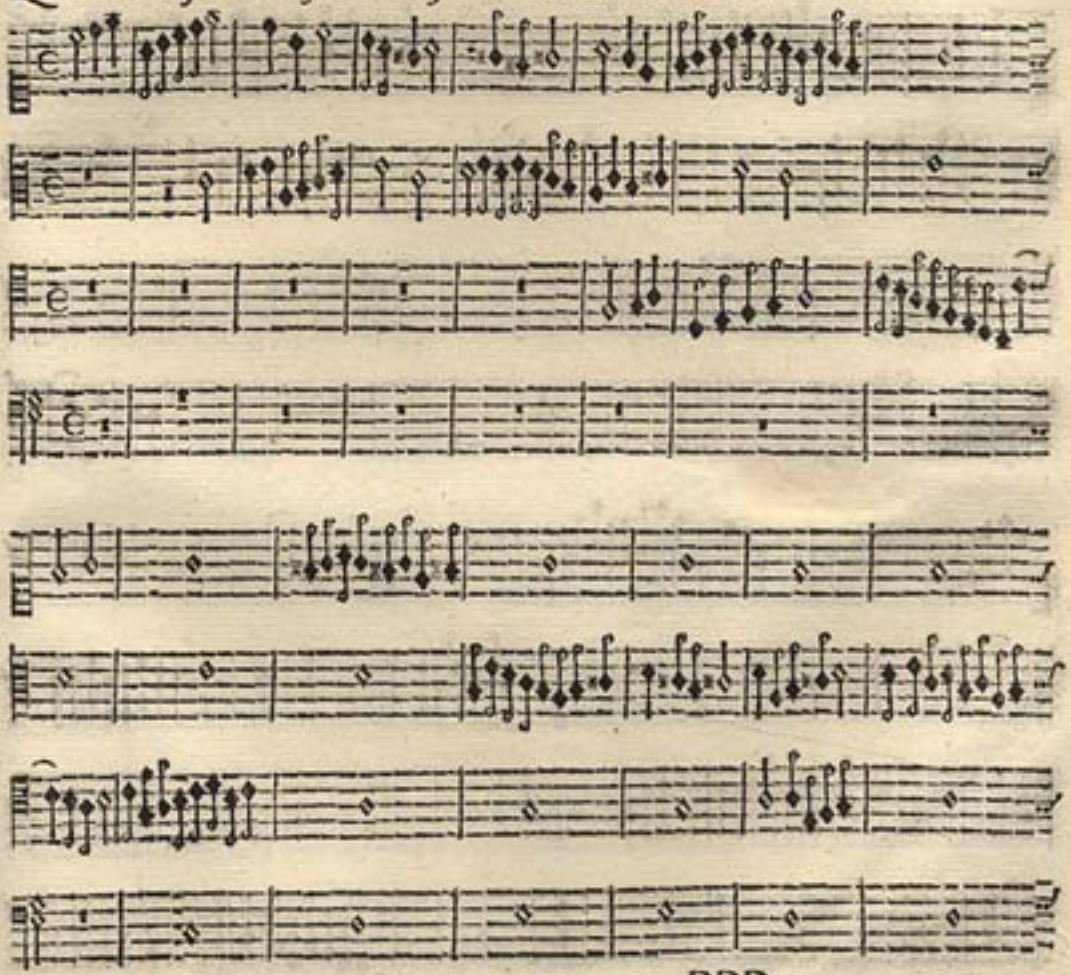


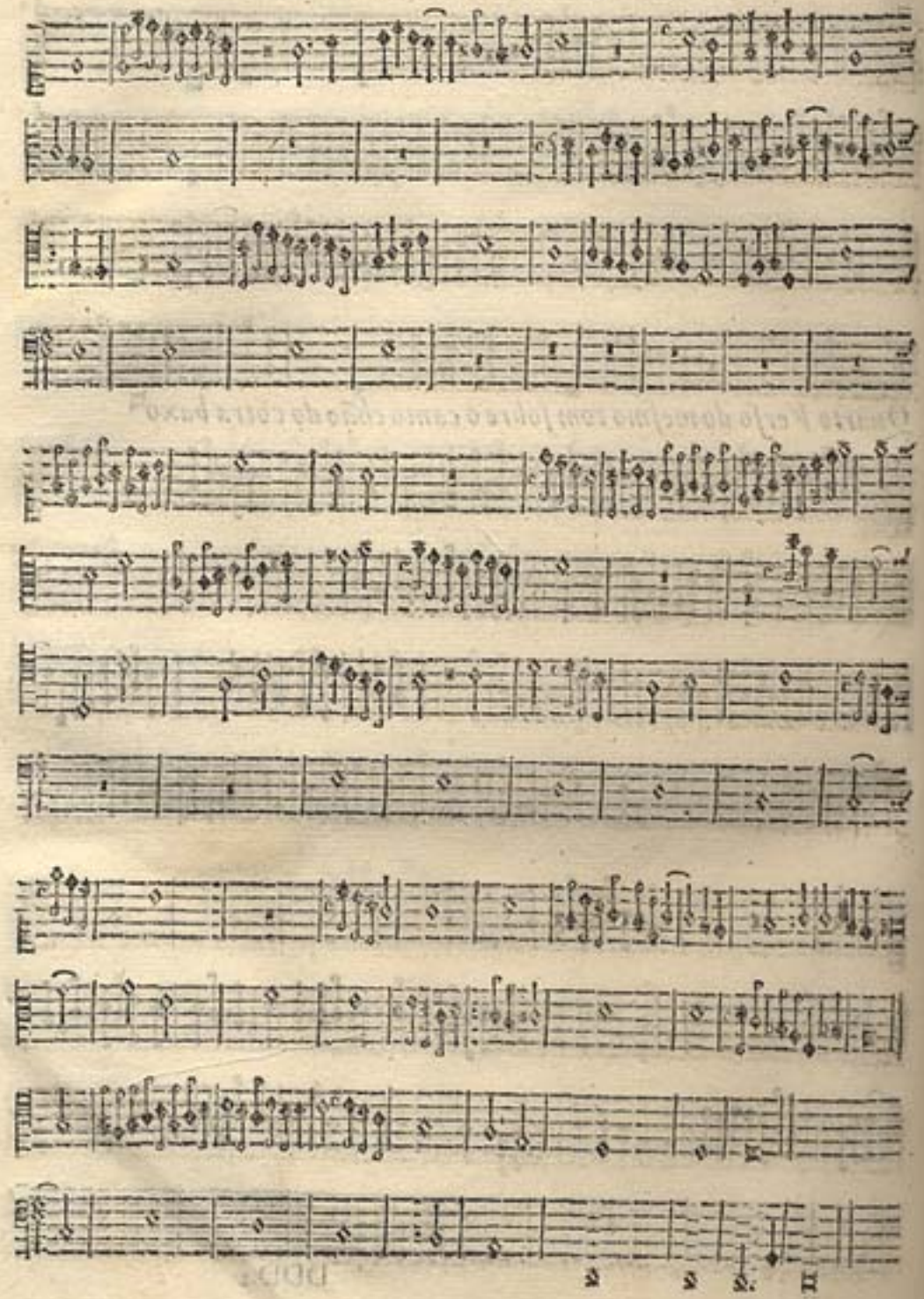
Terceiro Verso do mesmo tom sobre o canto chão do tenor.

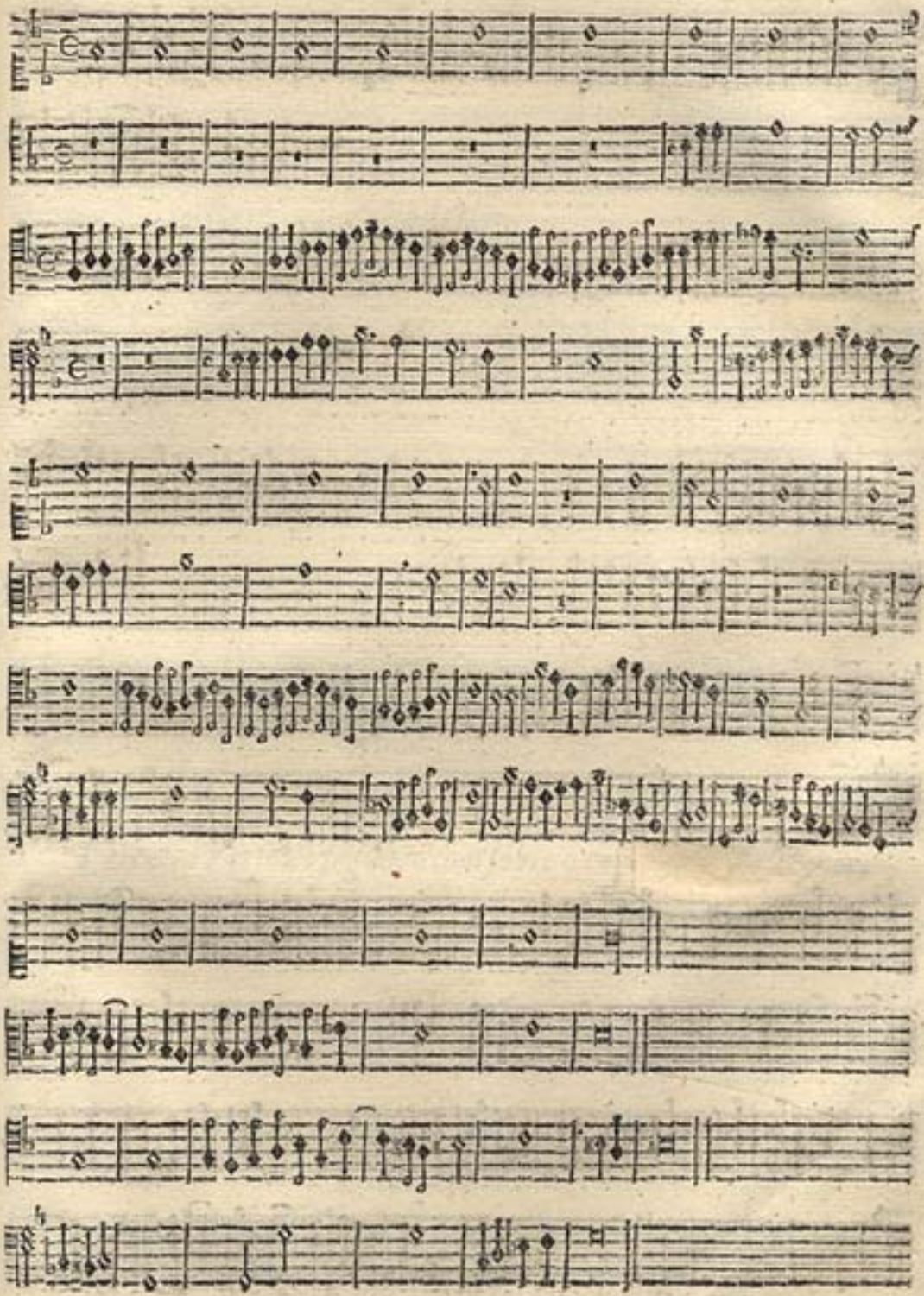




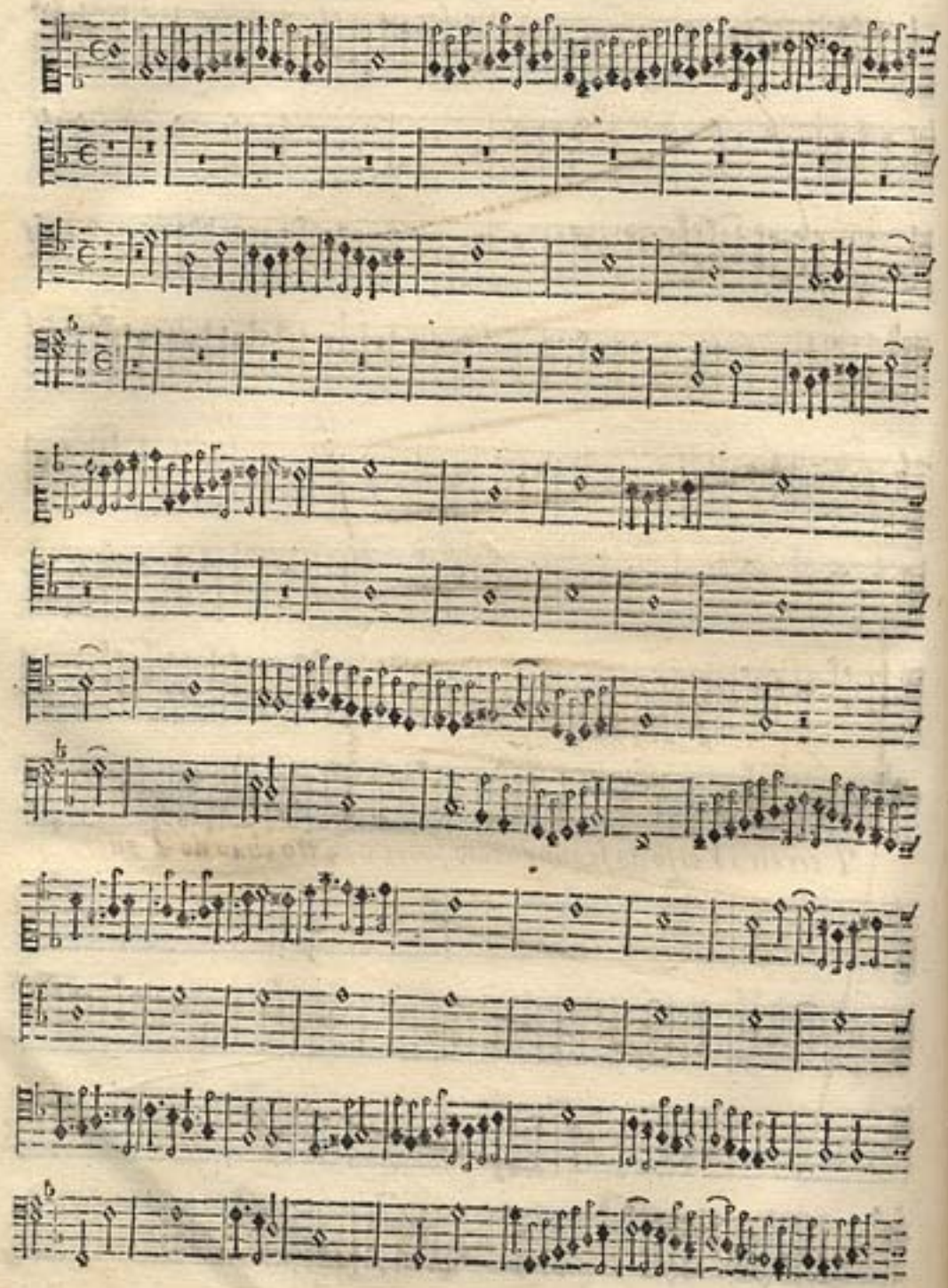
Quarto Verſo do meſmo tom ſobre o canto chão do cõtra baxo

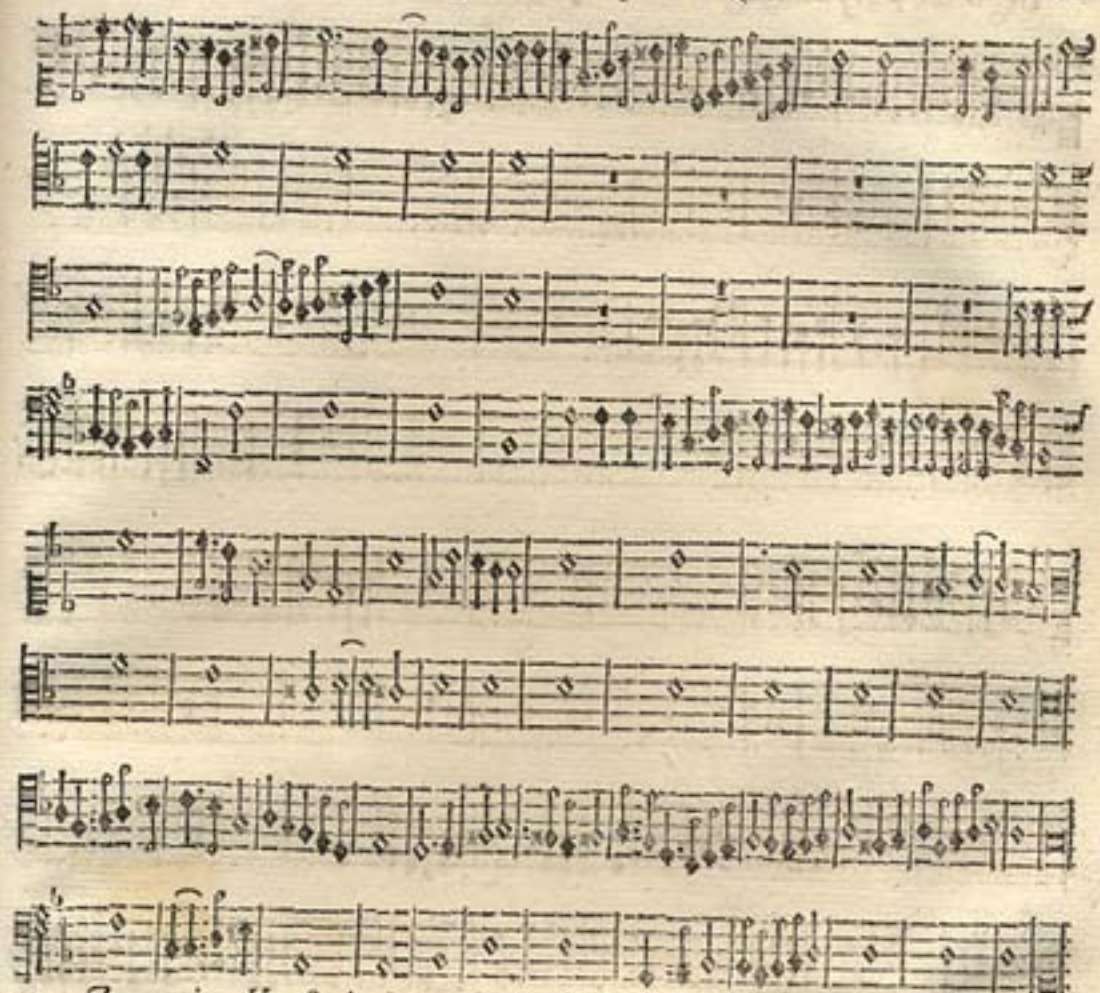




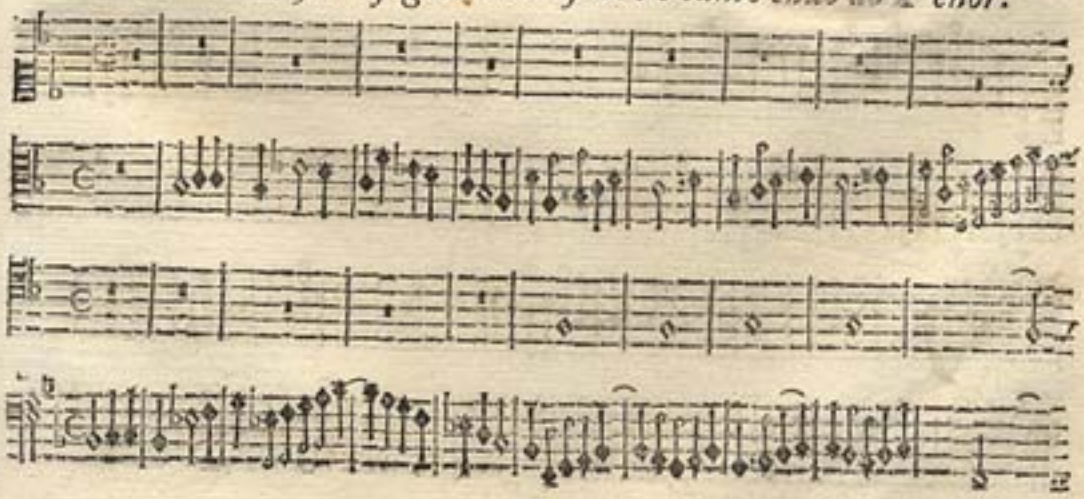


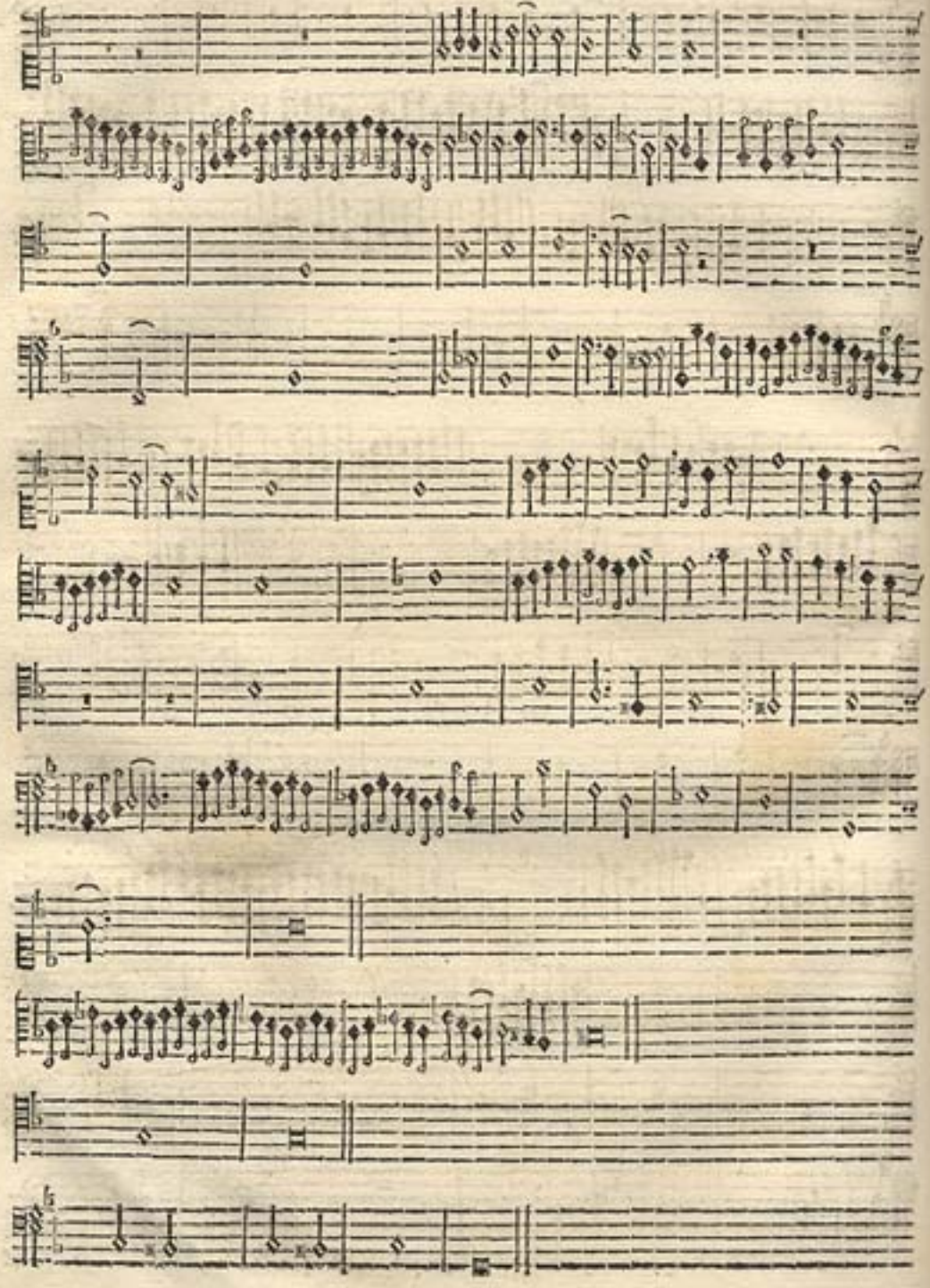
Segundo Verſo do ſegundo tom ſobre o canto chão do contralto.

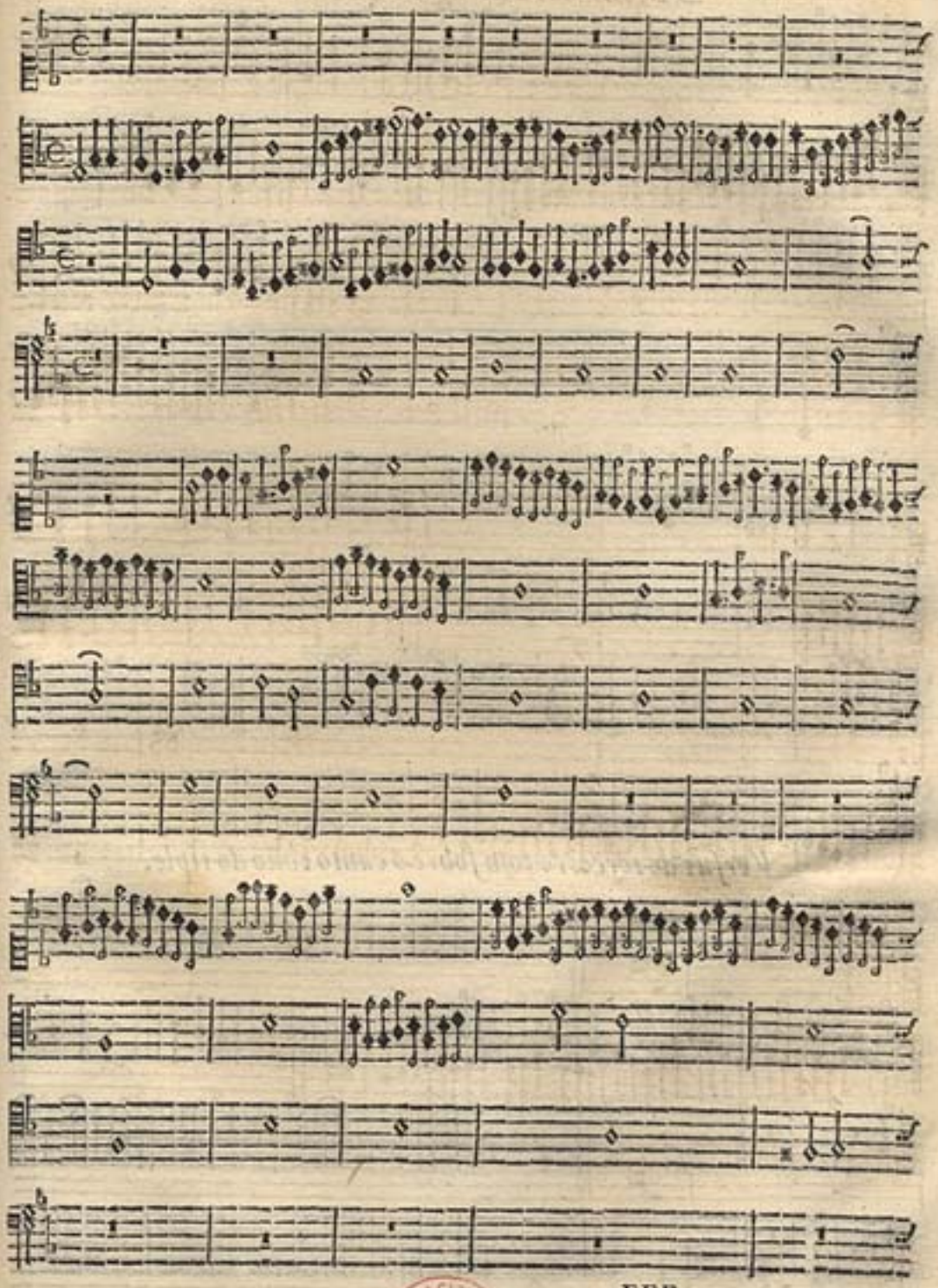


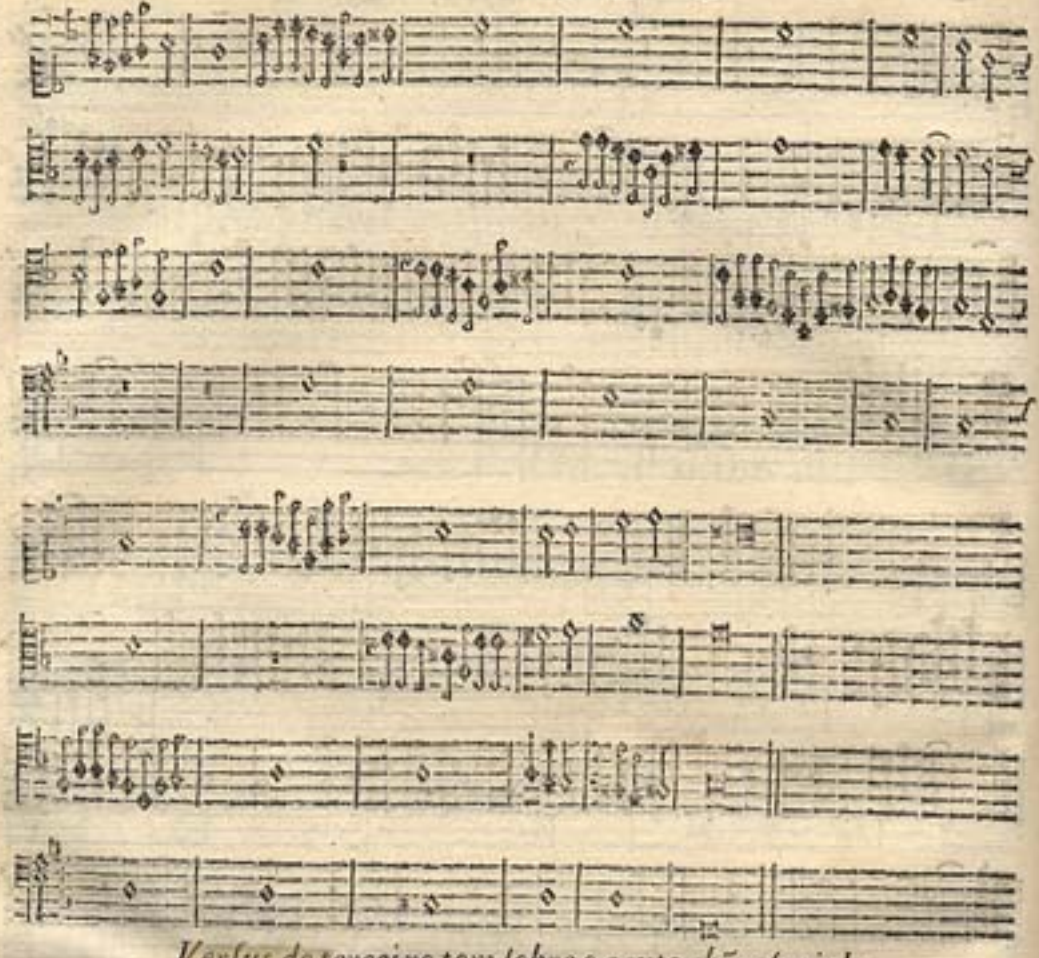


Terceiro Verso do segundo tom sobre o canto chão do Tenor.

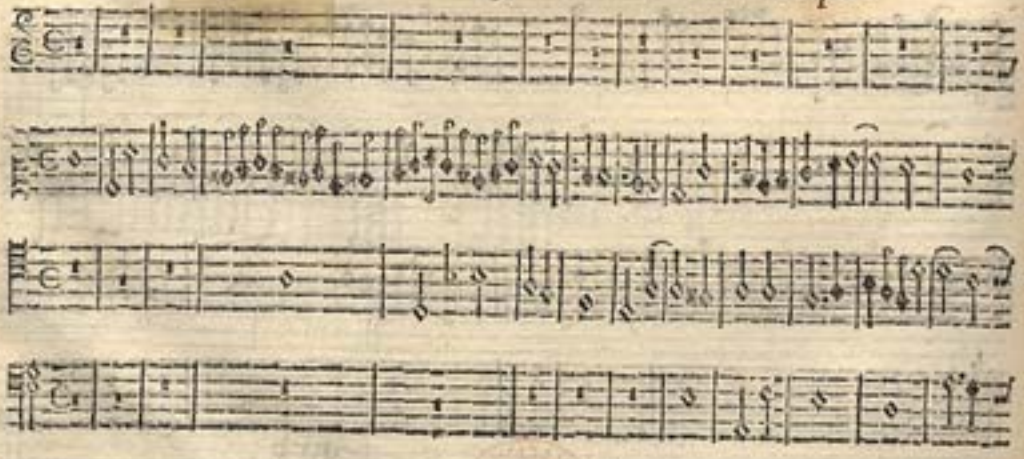


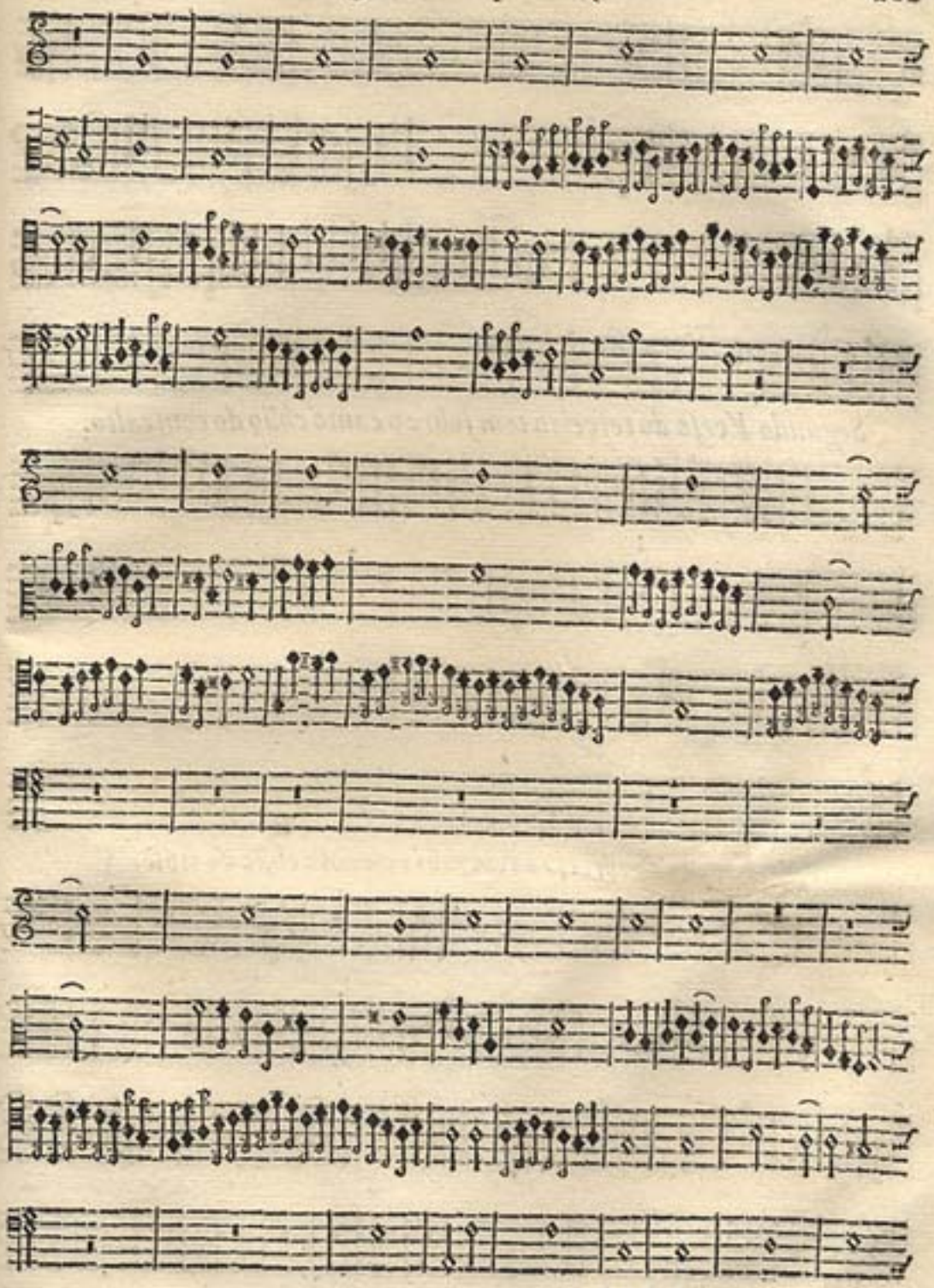


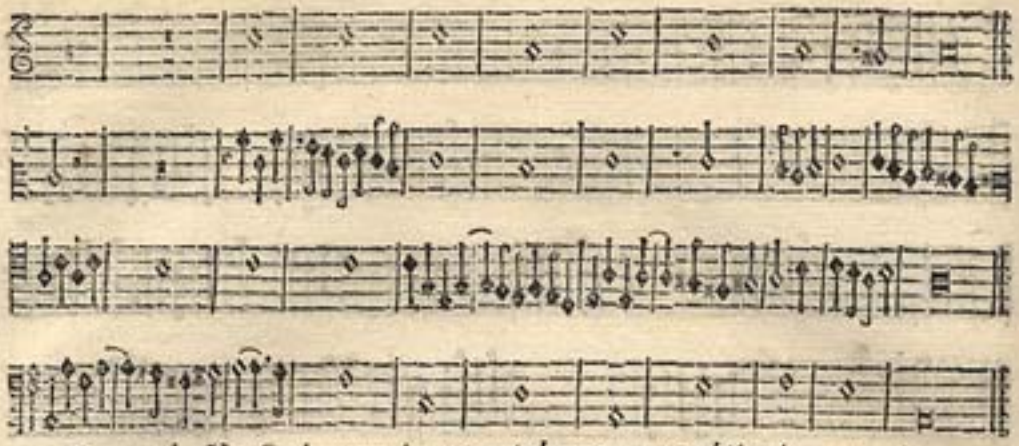




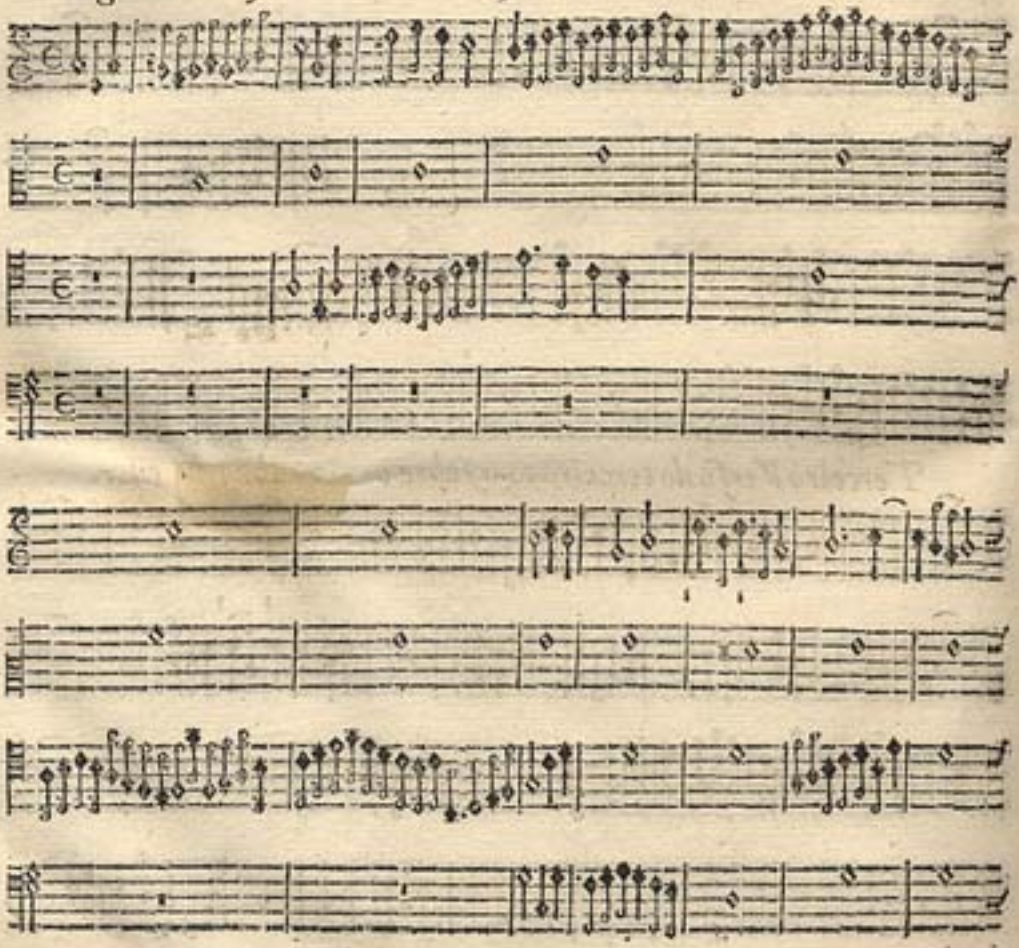
Versus do terceiro tom sobre o canto chão do tiple.

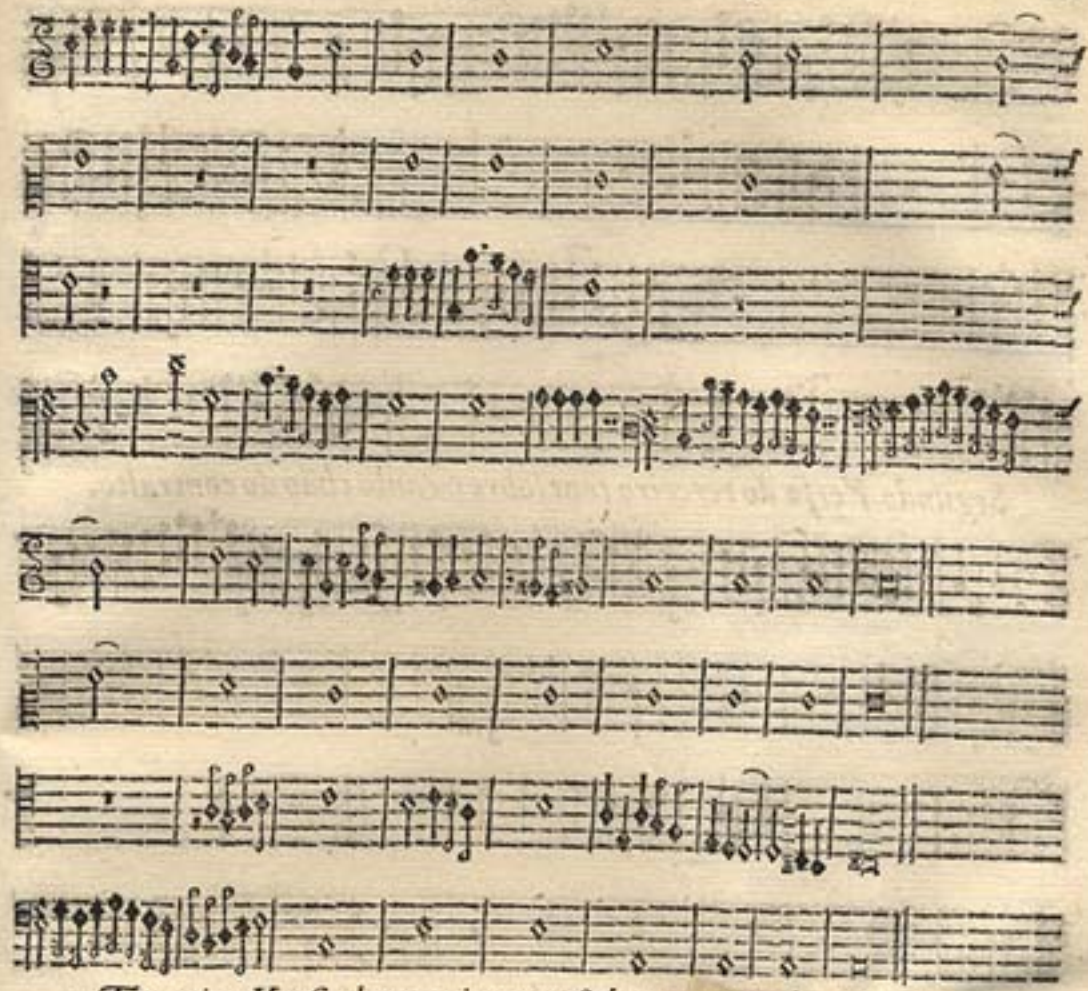




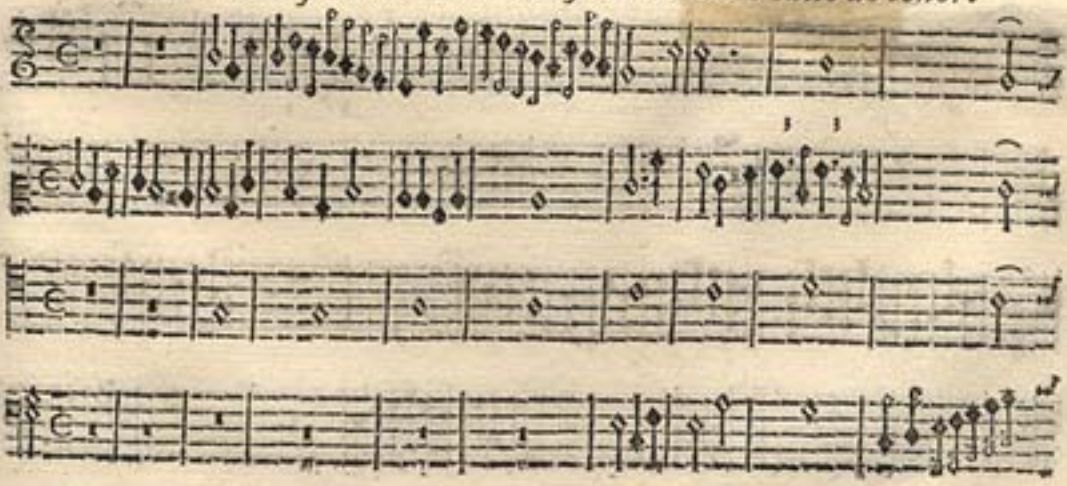


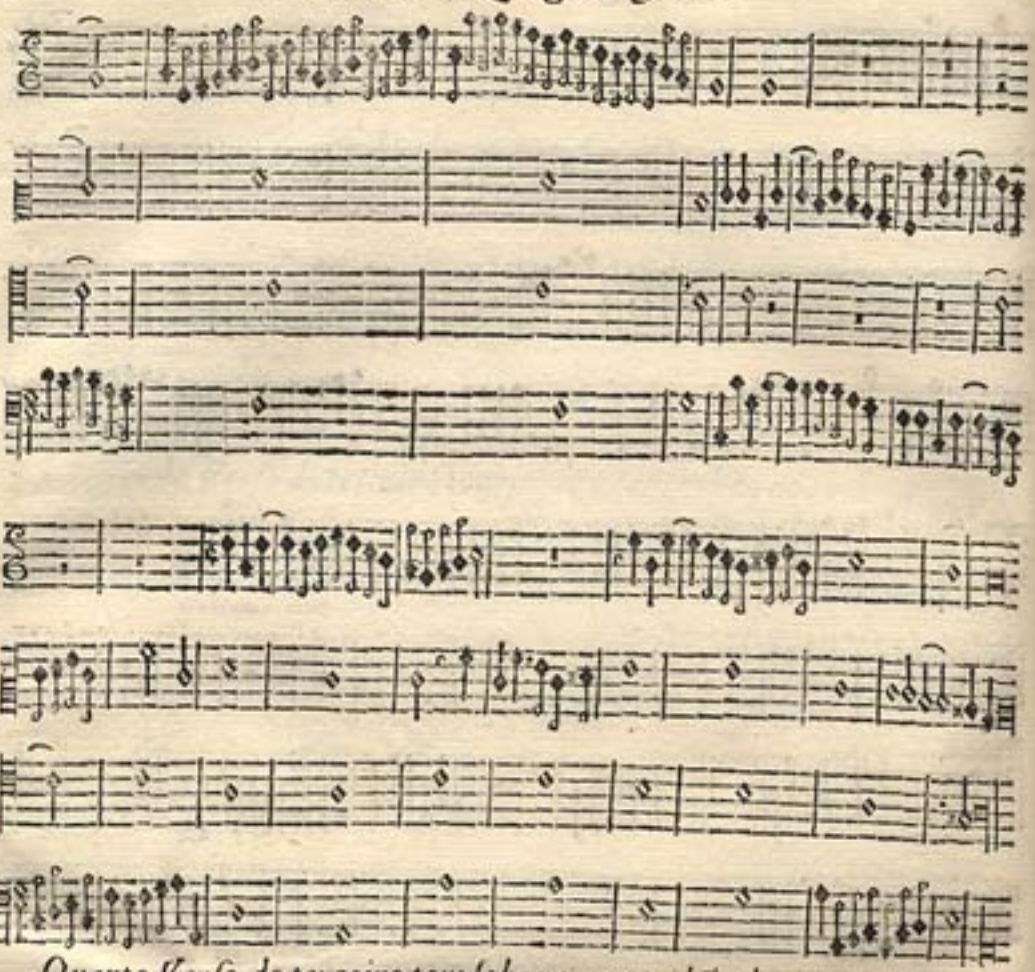
Segundo Verſo do terceiro tom ſobre o canto chão do contralto.



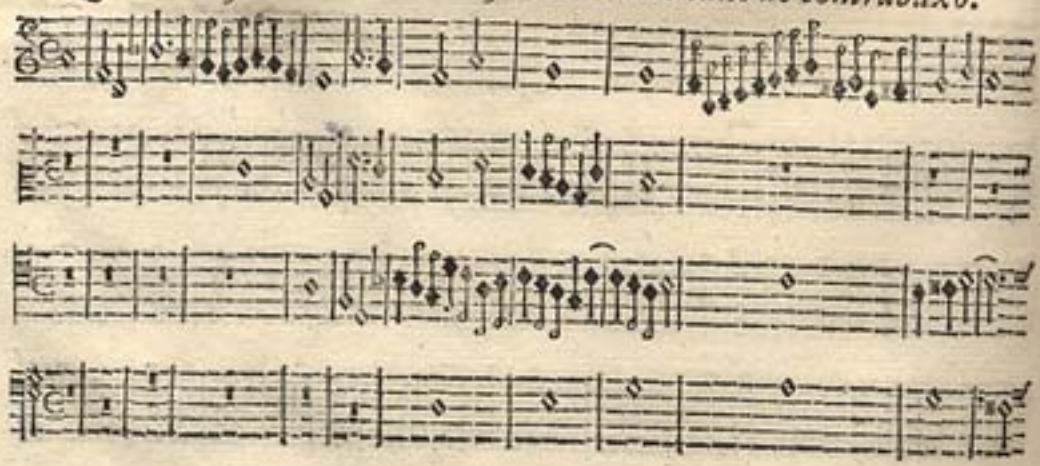


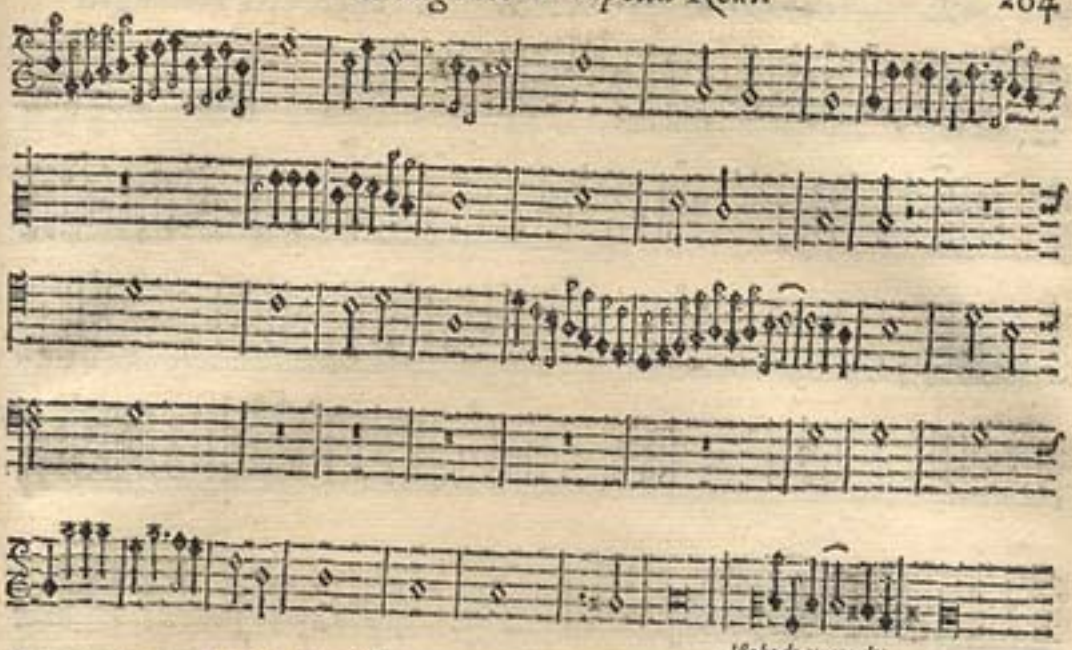
Terceiro Verſo do terceiro tom ſobre o canto chão do tenor.



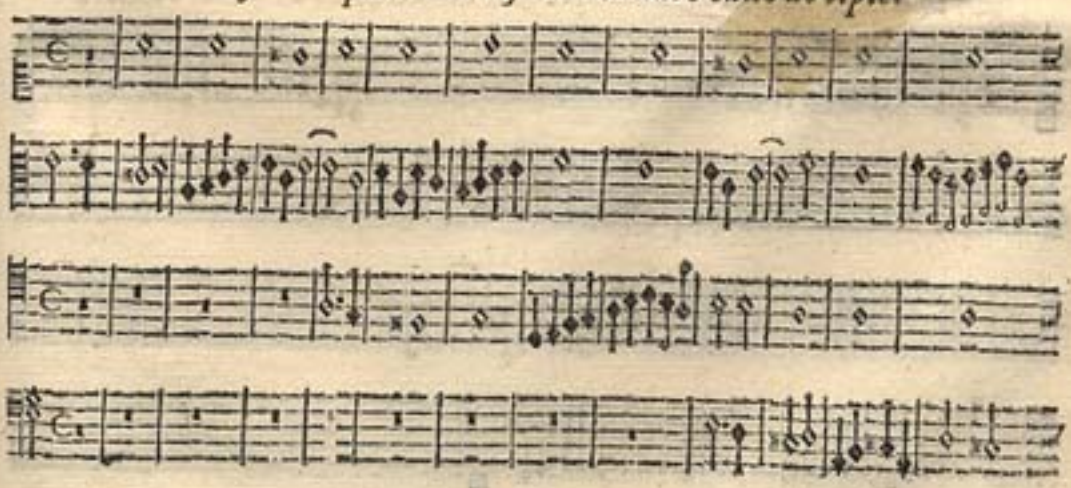


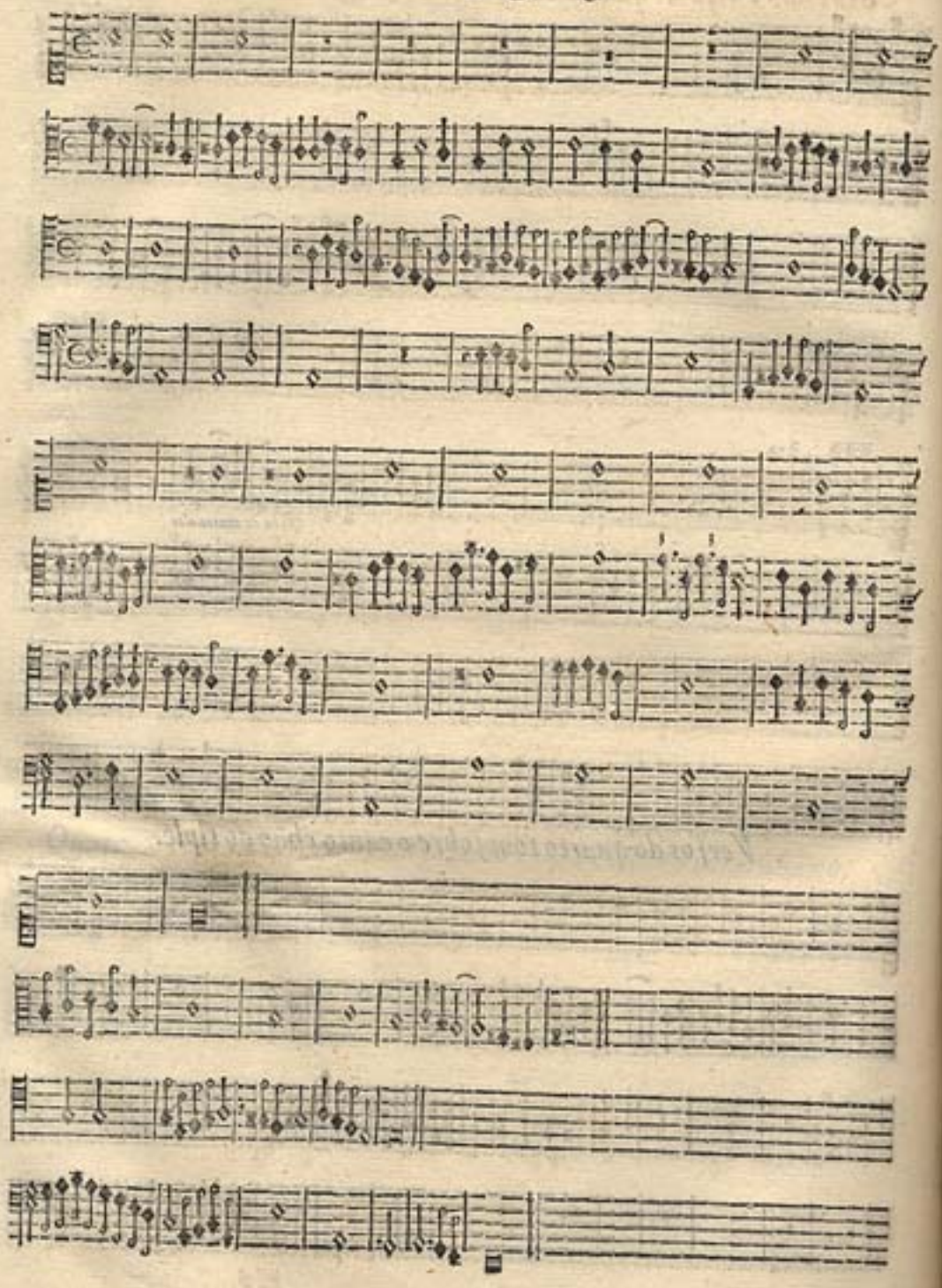
Quarto Verſo do terceiro tom ſobre o canto chão do contrabaxo.

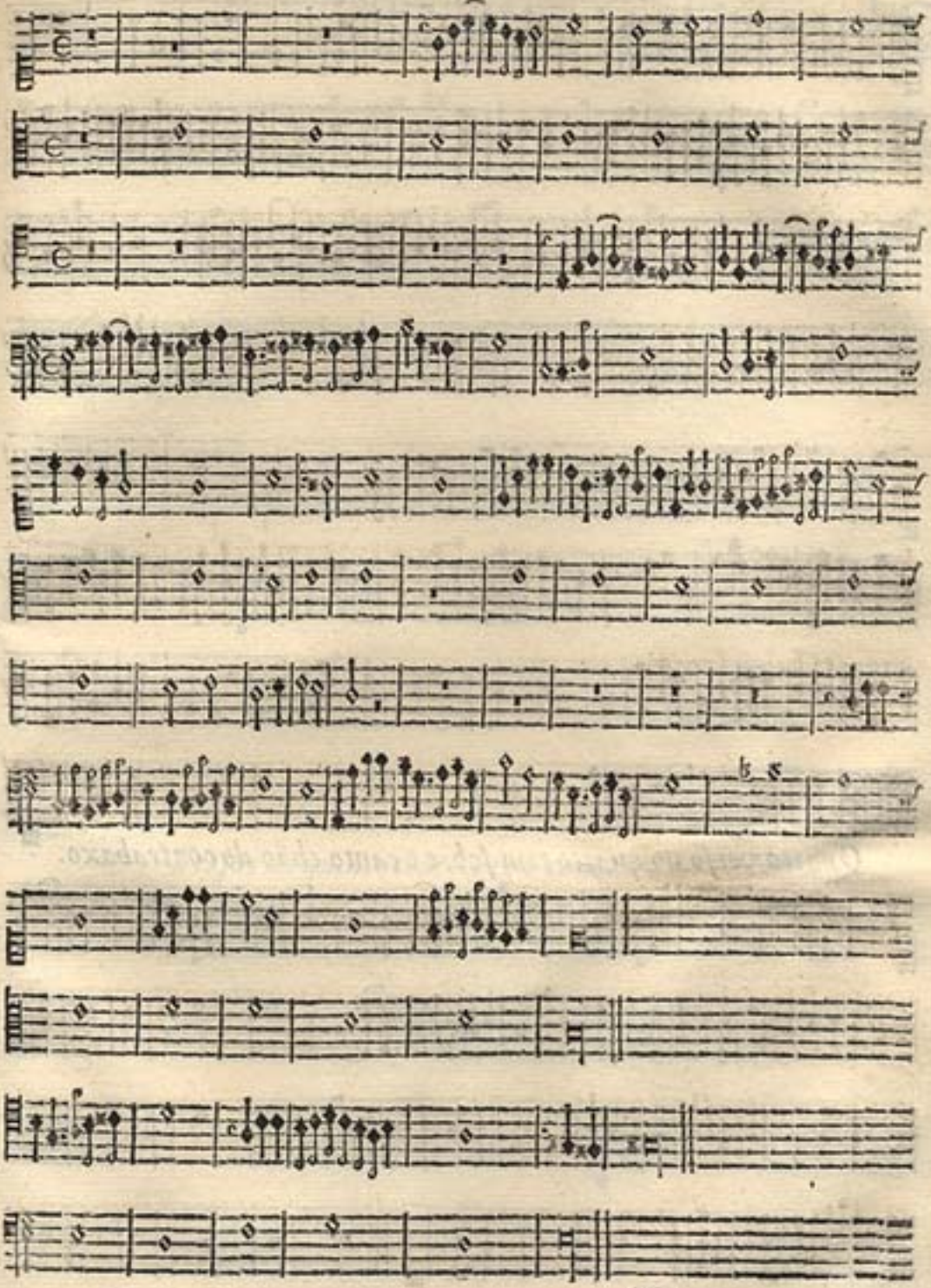




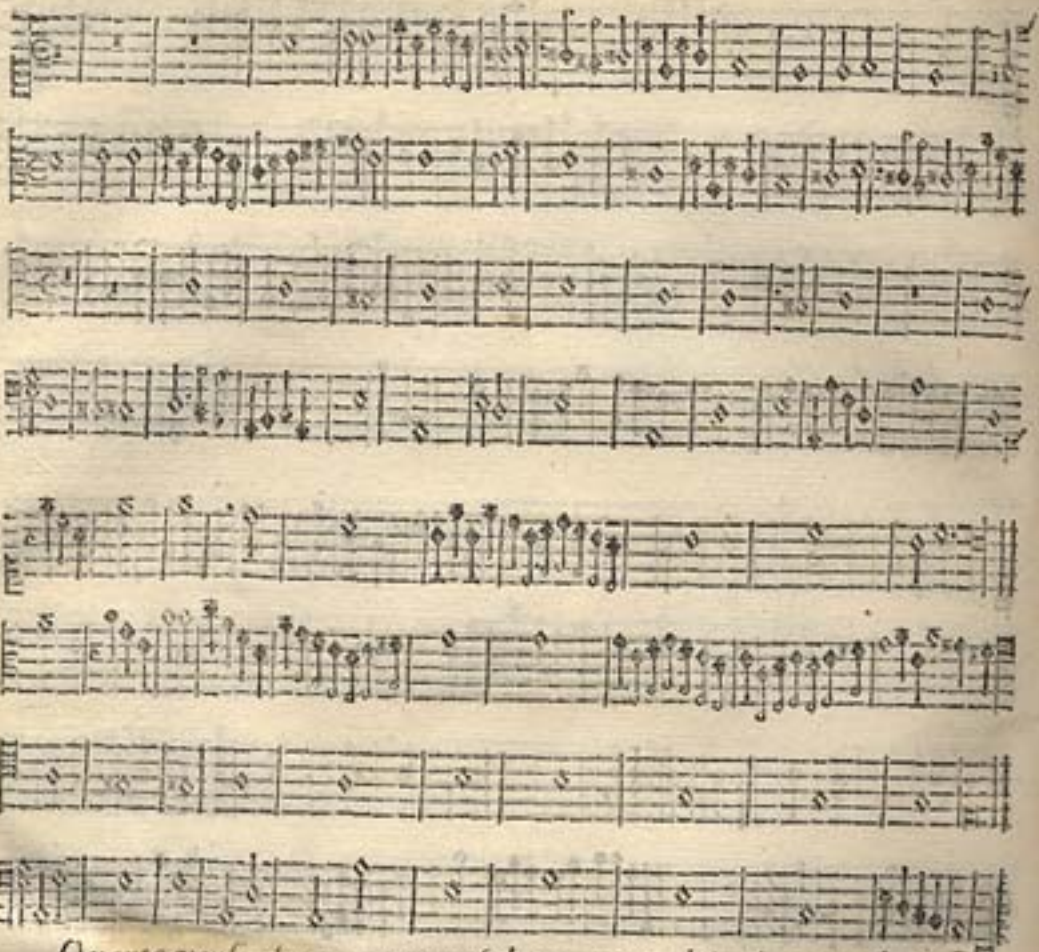
Versos do quarto tom sobre o canto chão do tiple.



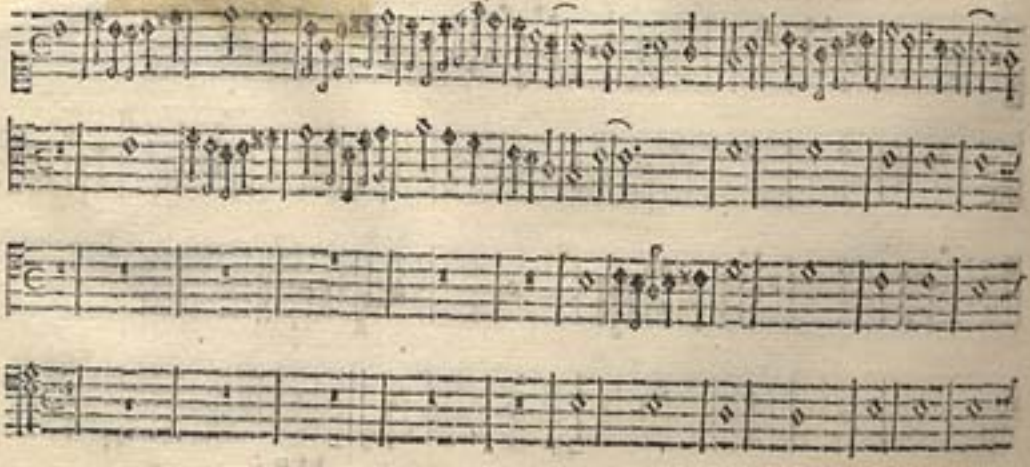


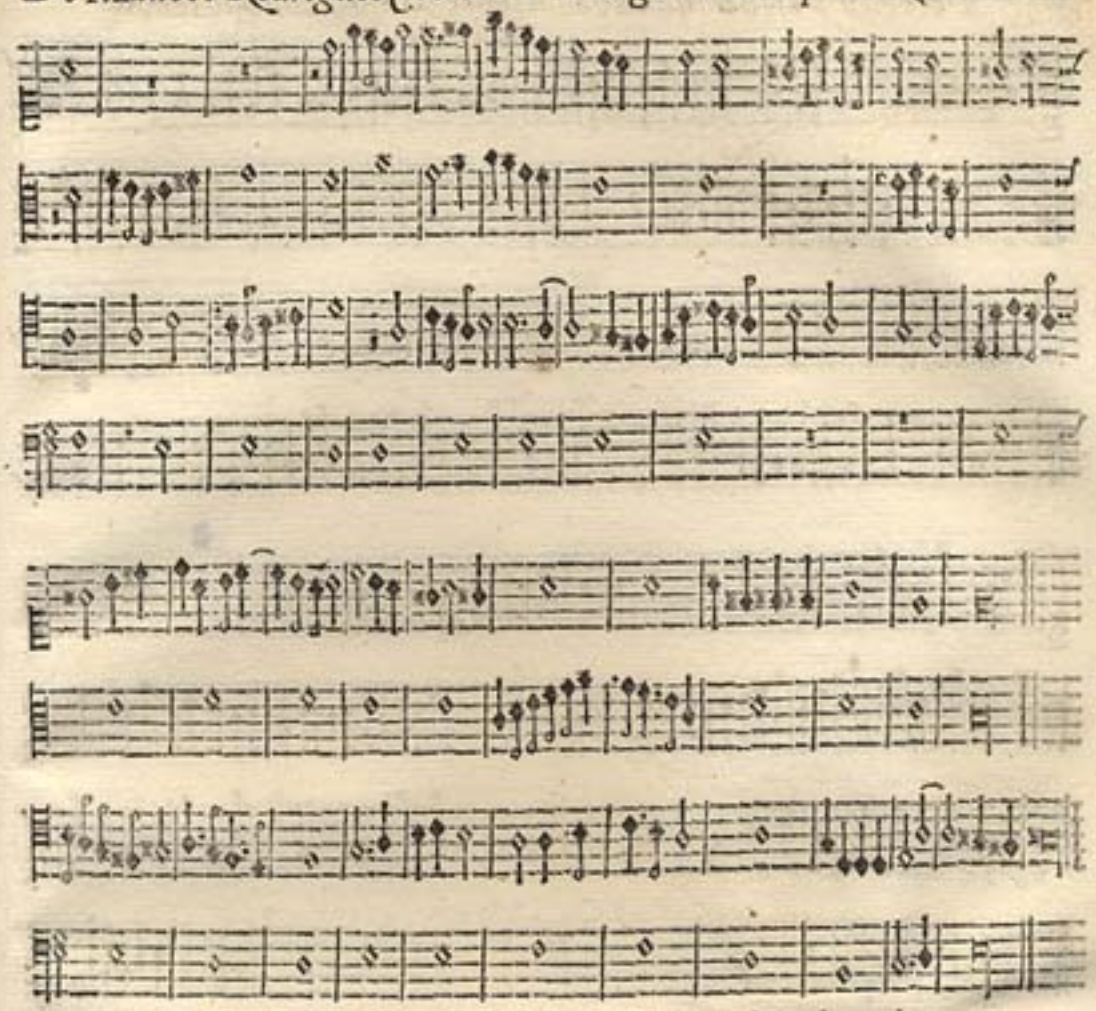


Terceiro Verſo do quarto tom ſobre o canto chão do tenor.

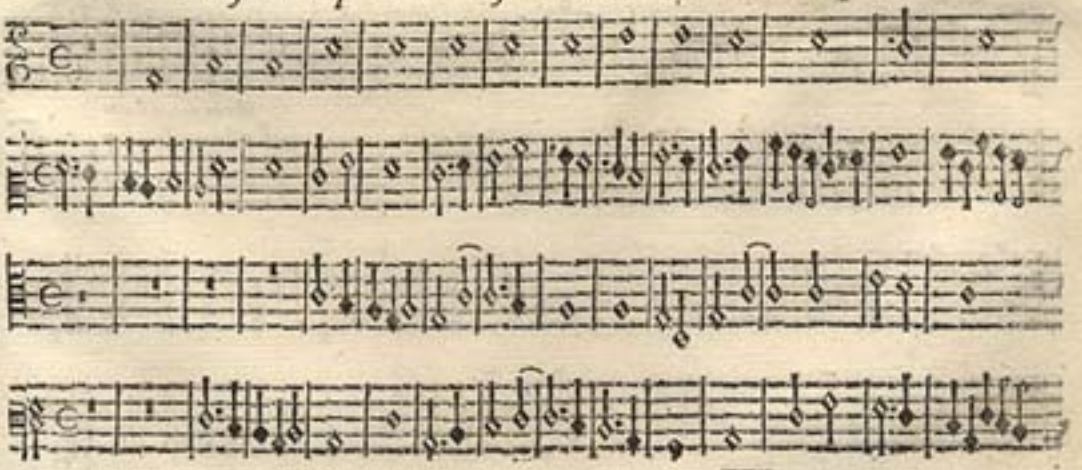


Quarto verſo do quarto tom ſobre o canto chão do contrabaxo.

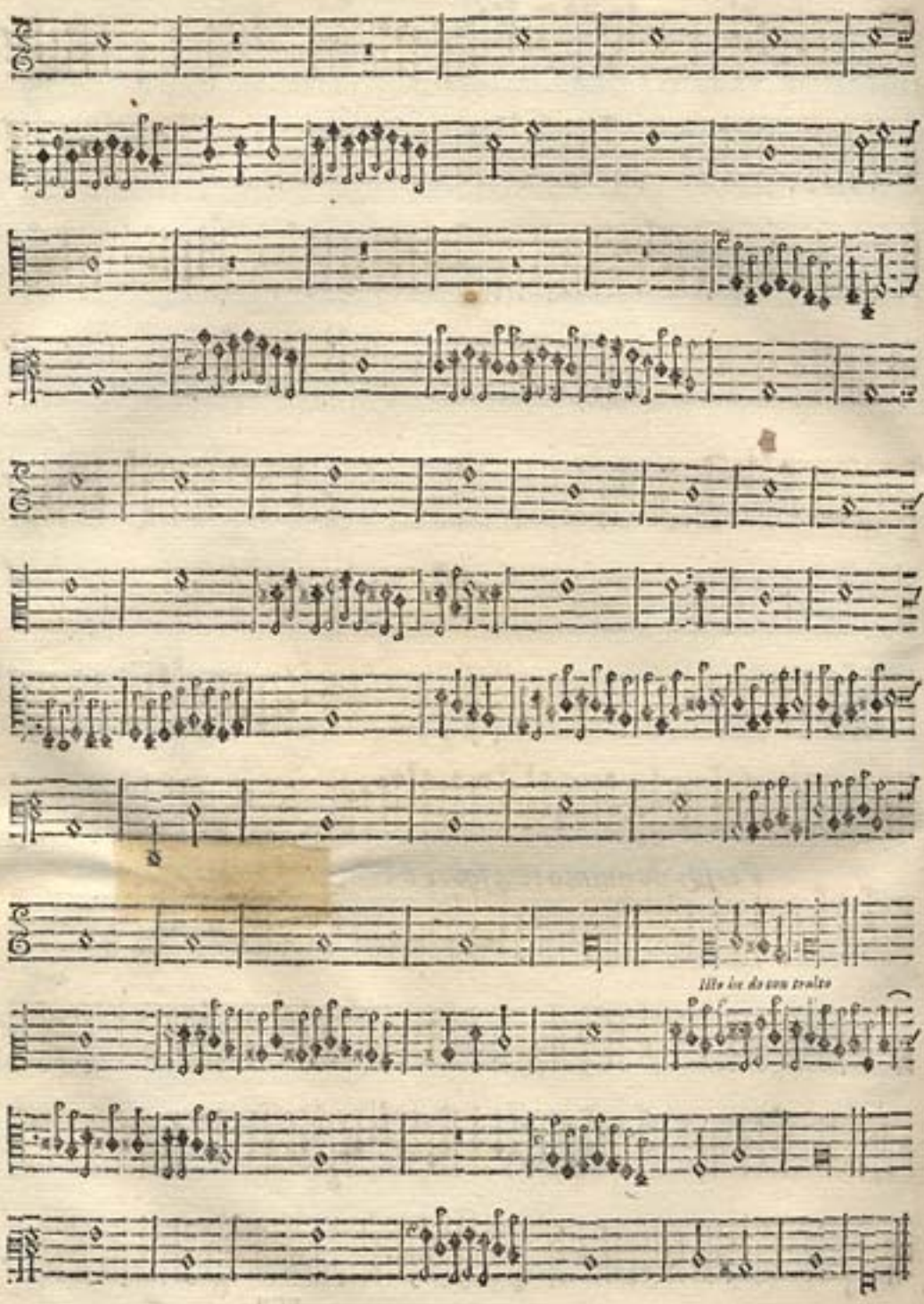


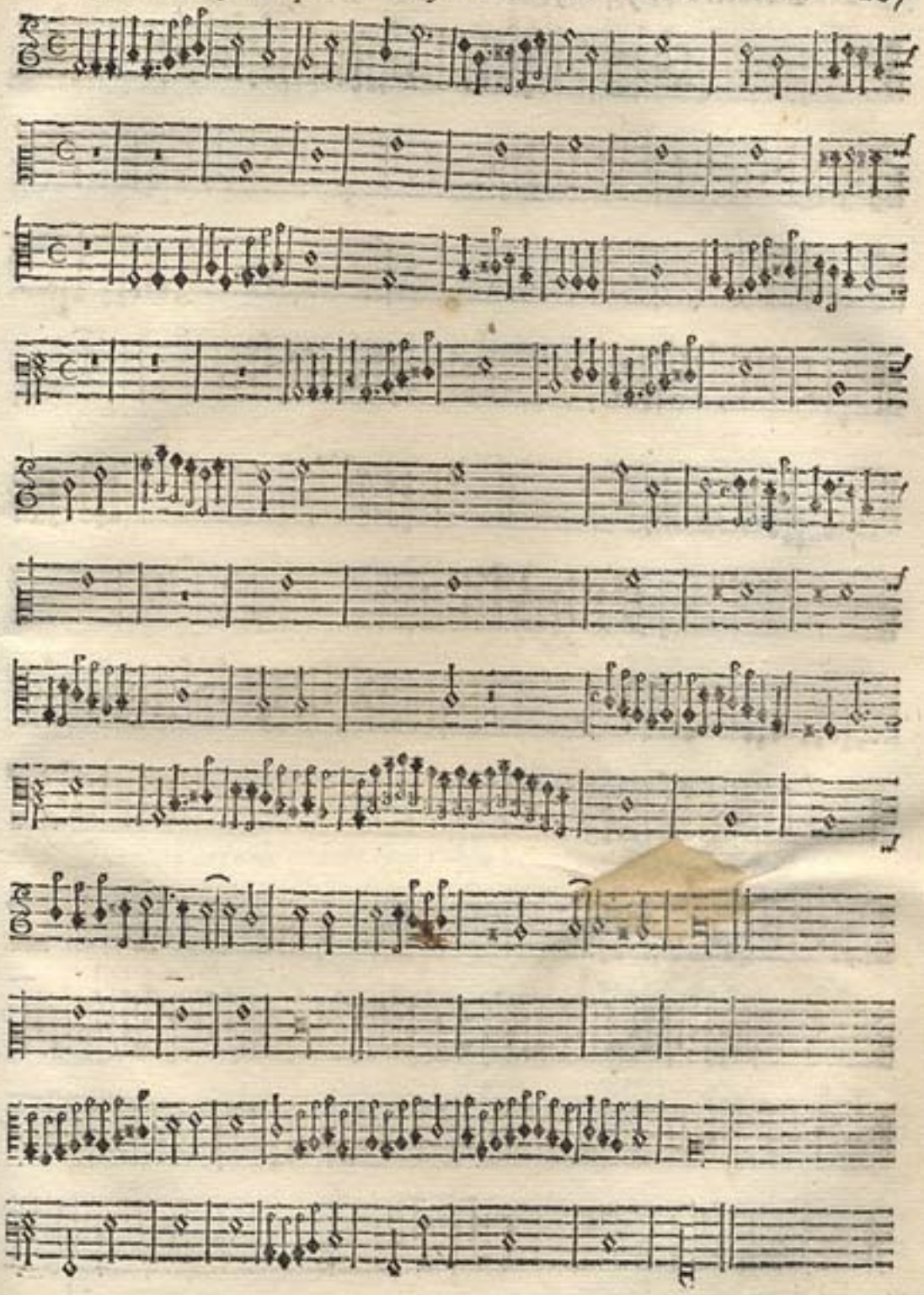


Versos do quinto tom sobre o canto chão do tiple.



De Manoel Rodrigues Coelho. Tangedor da capella Real.





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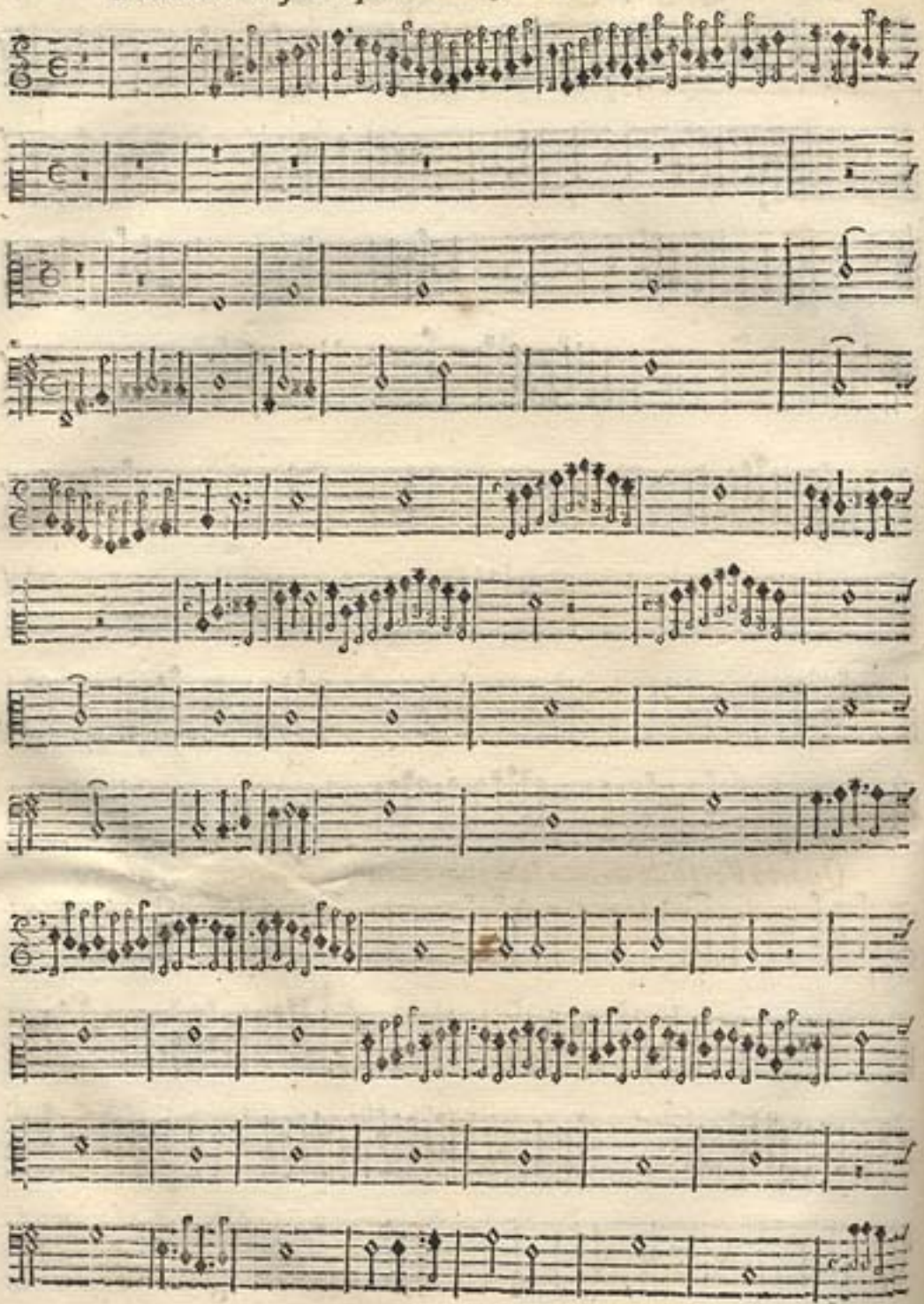
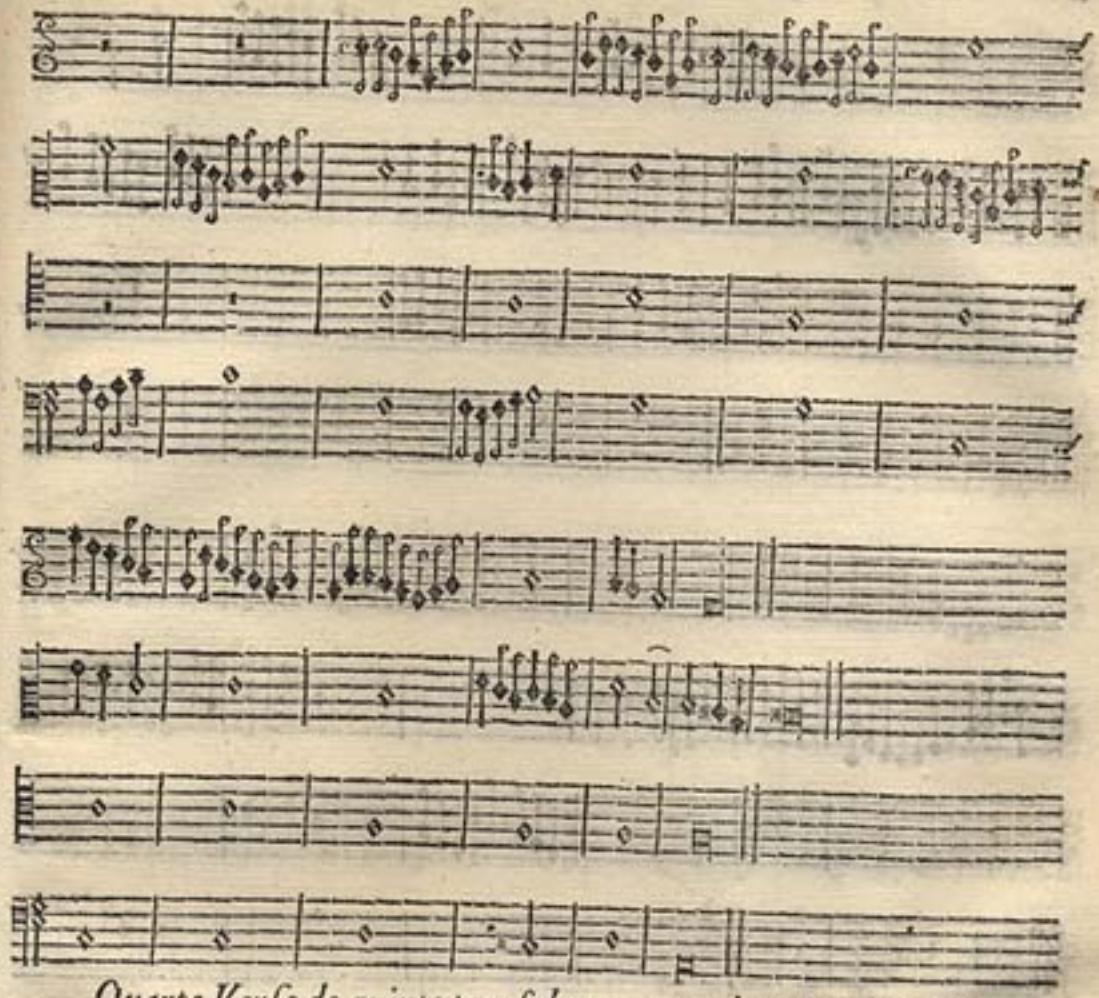
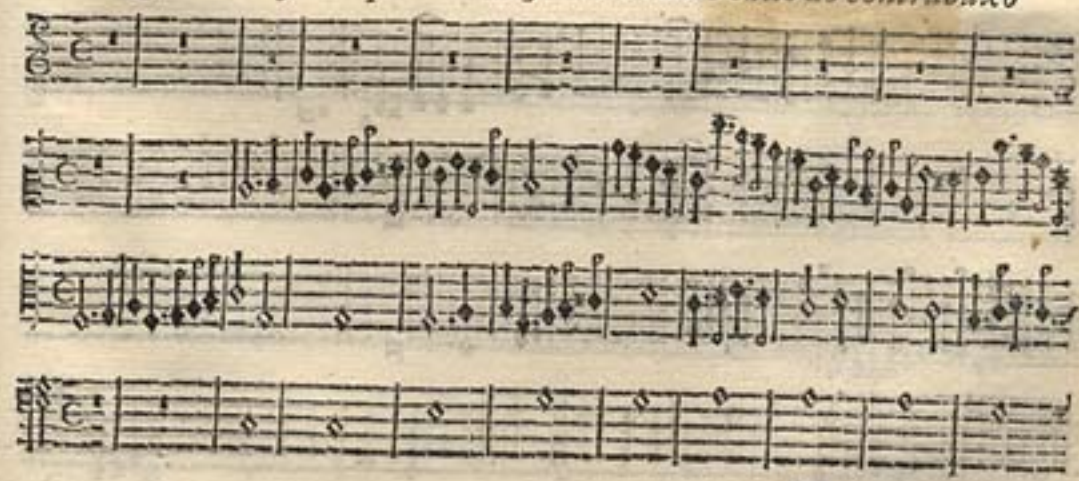
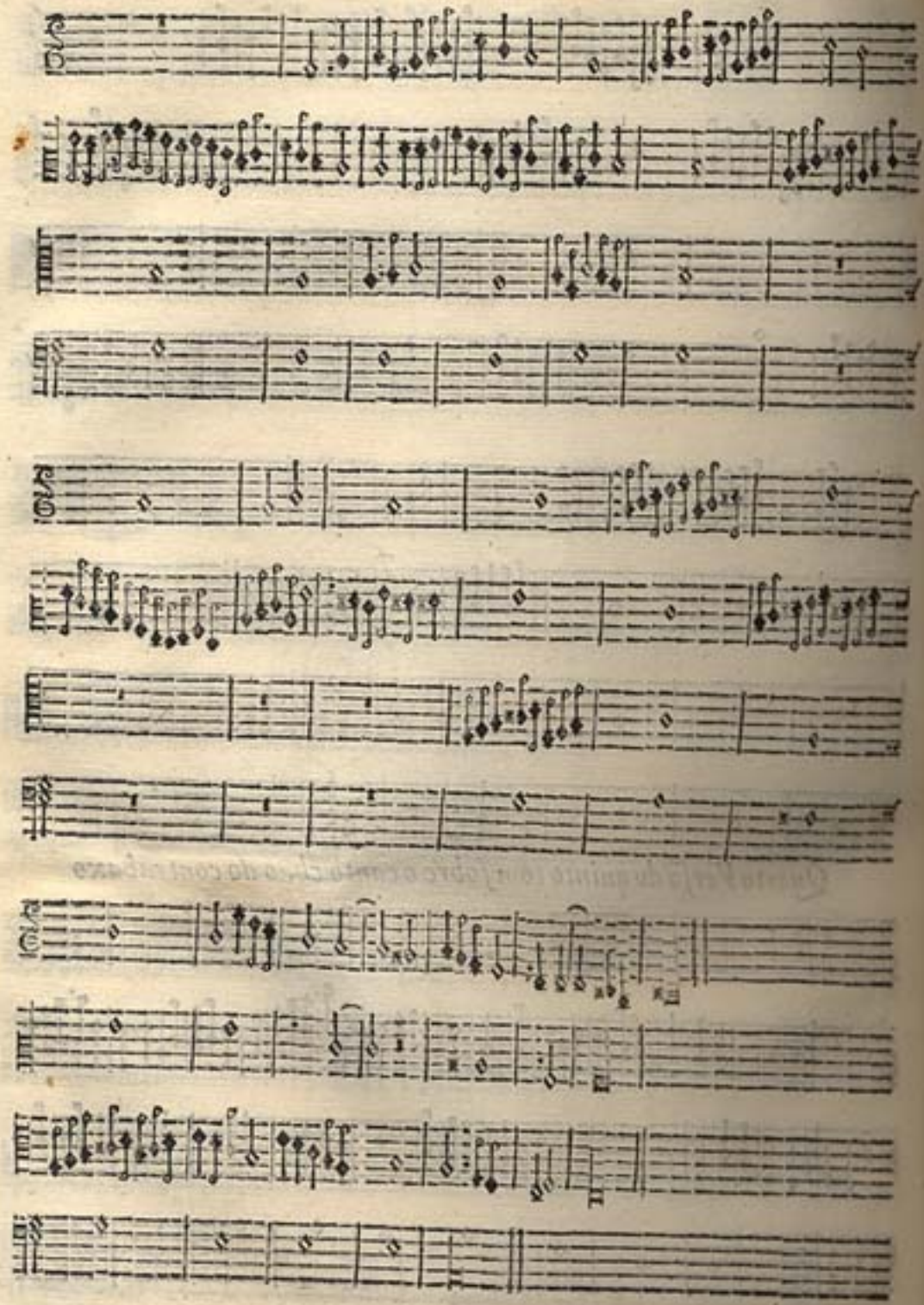
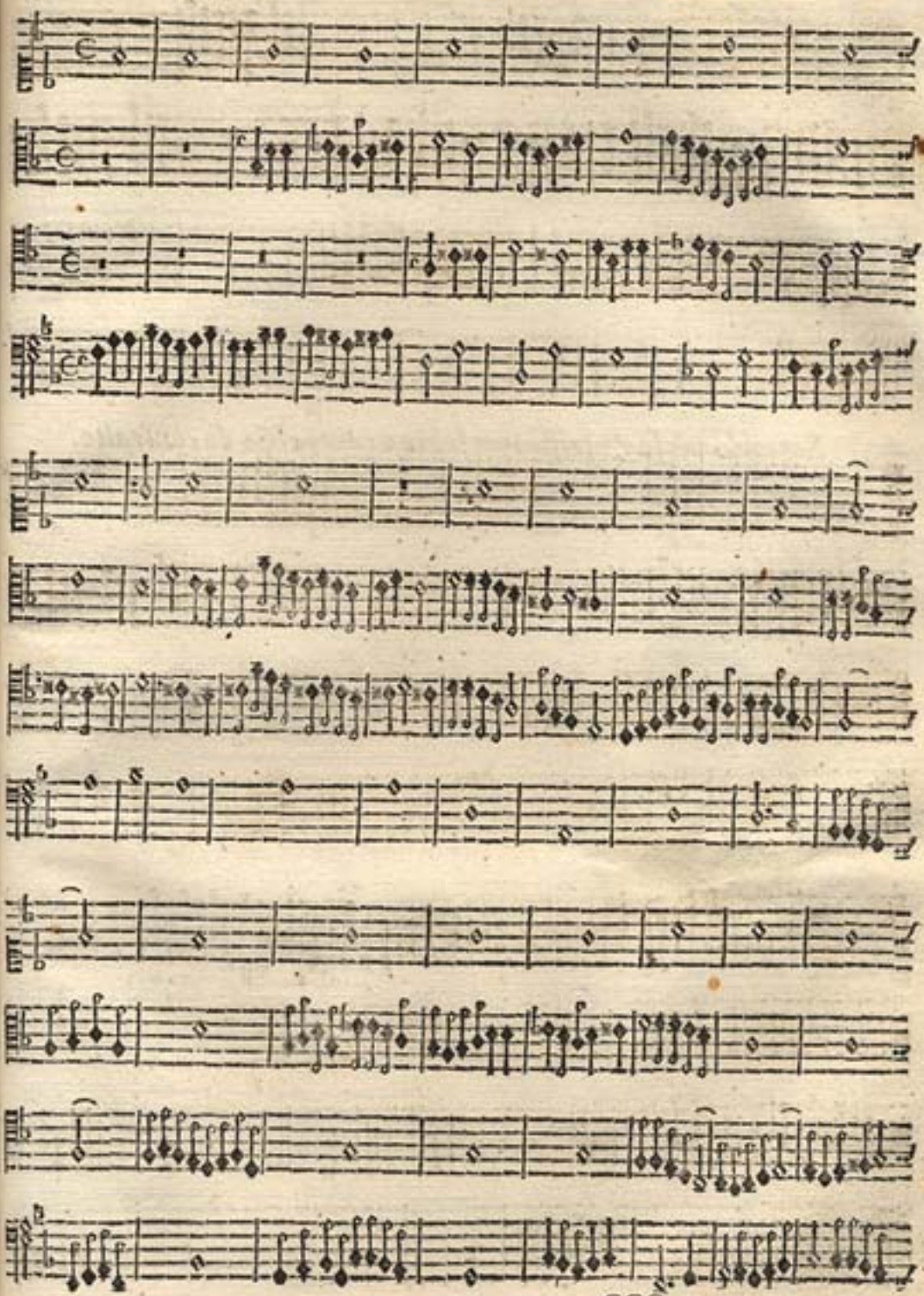


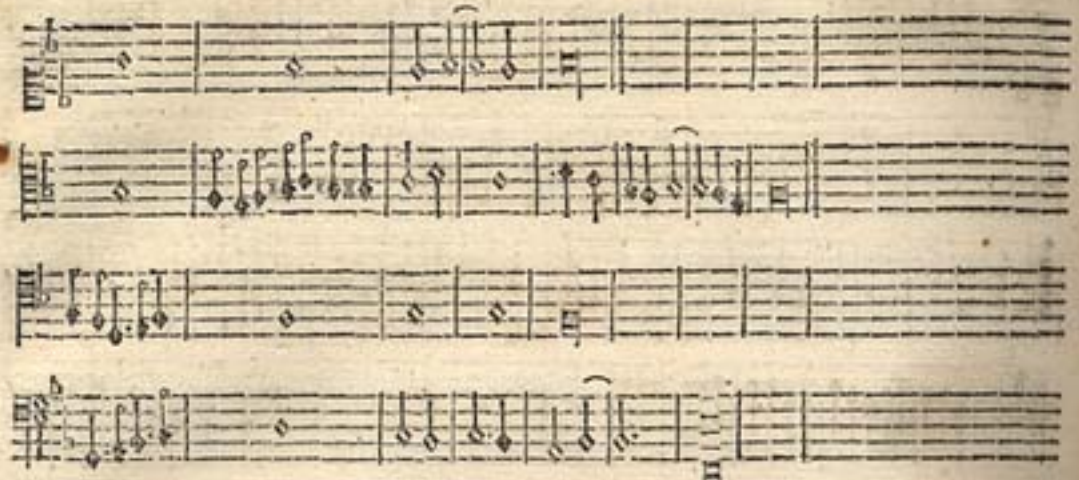


Quarto Verſo do quinto tom ſobre o canto chão do contrabaxo

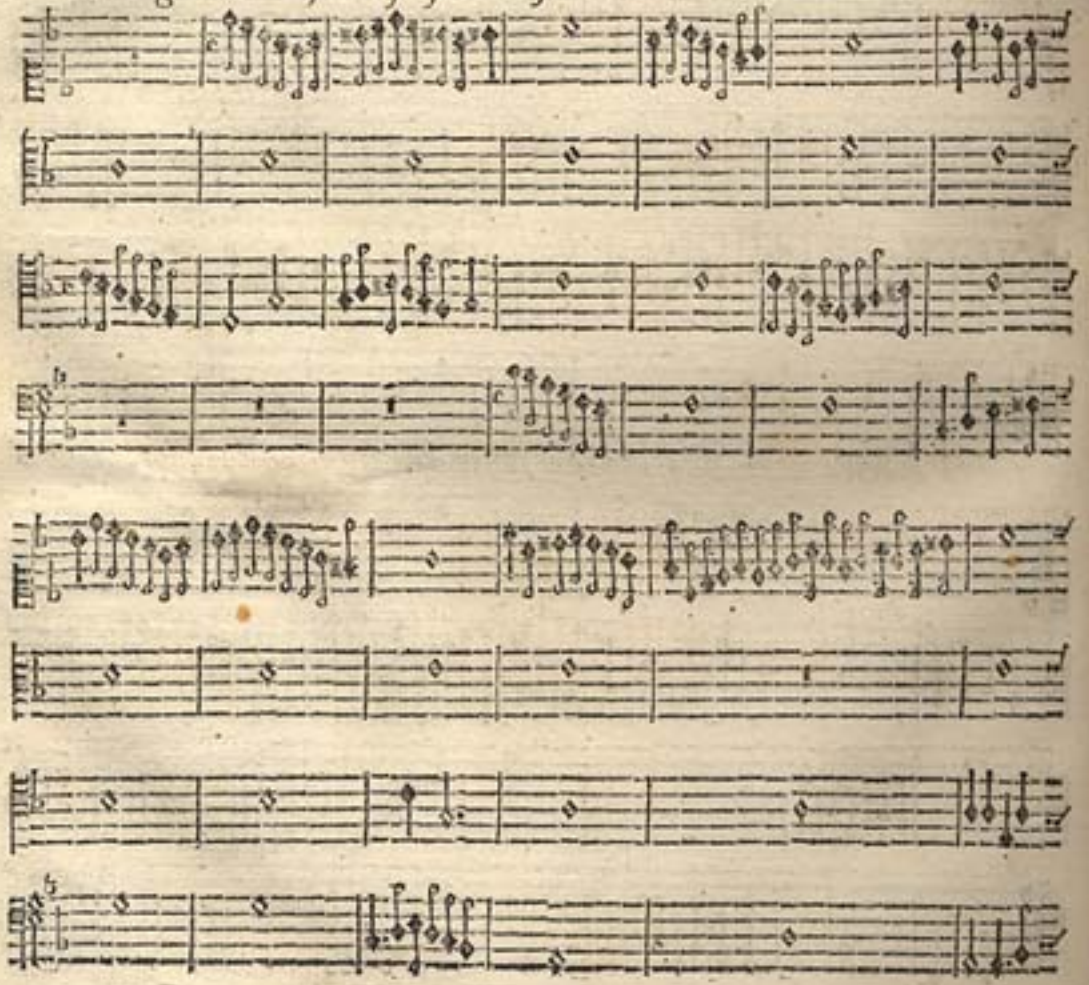


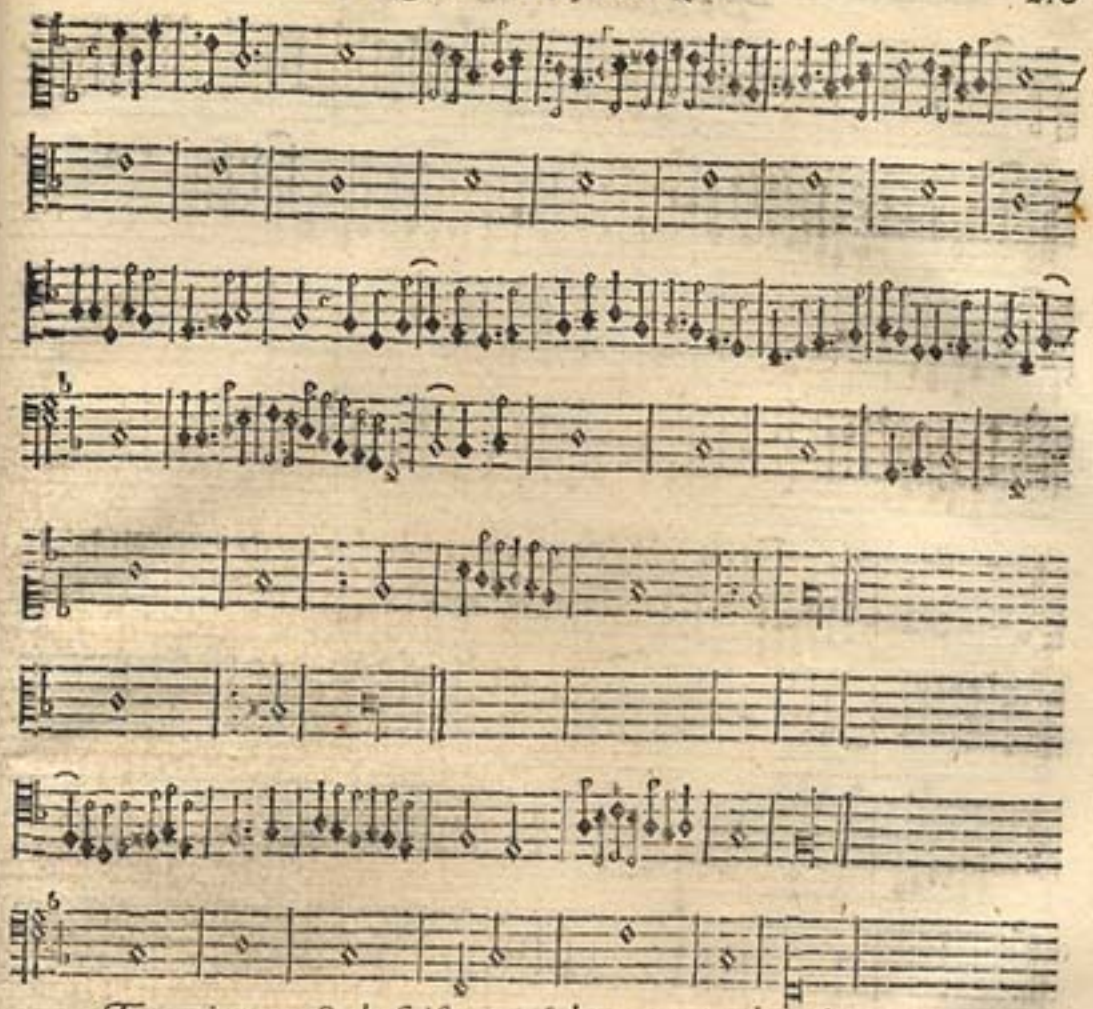






Segundo verso do seisto tom sobre o canto chão do contralto.





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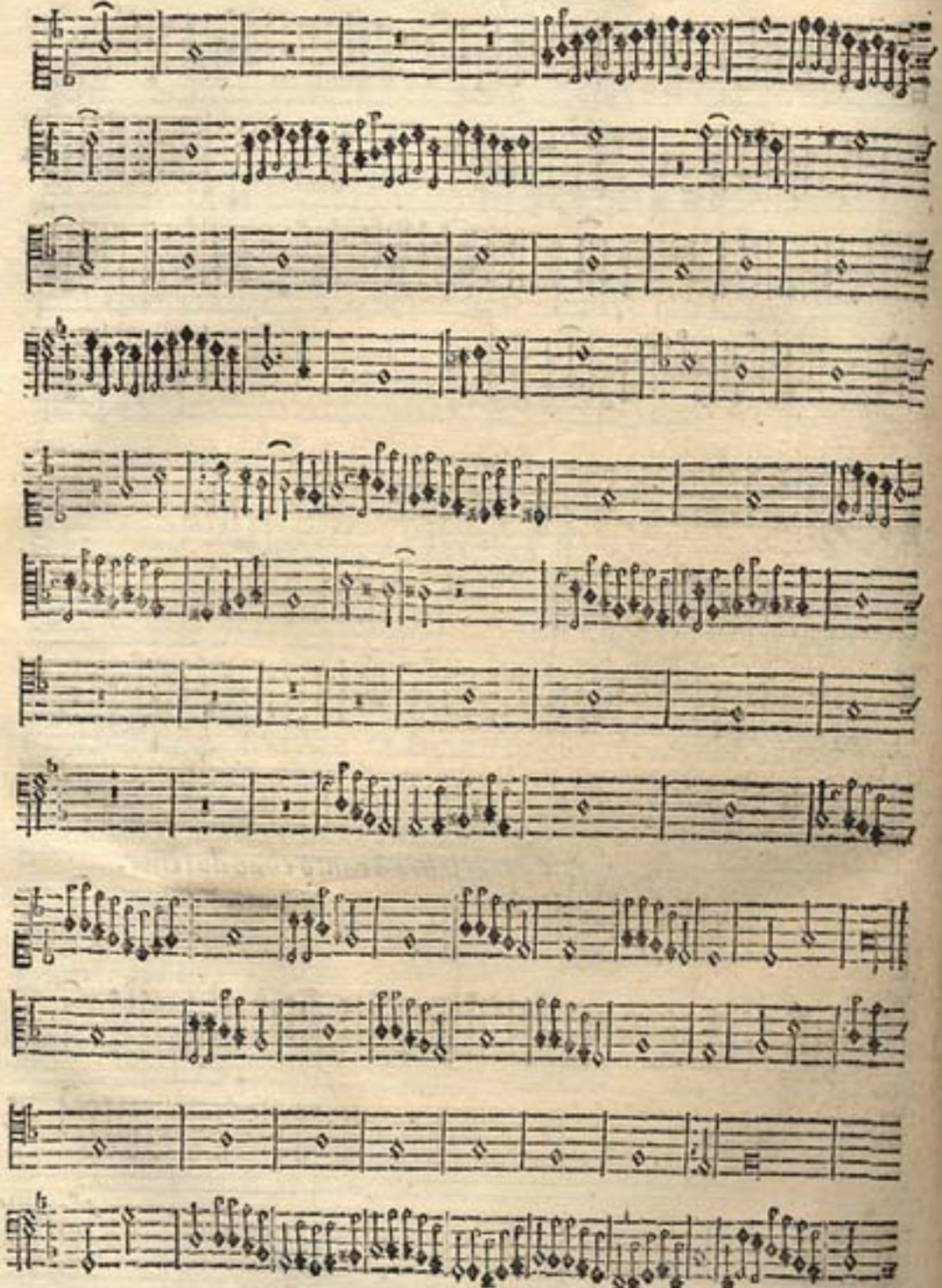
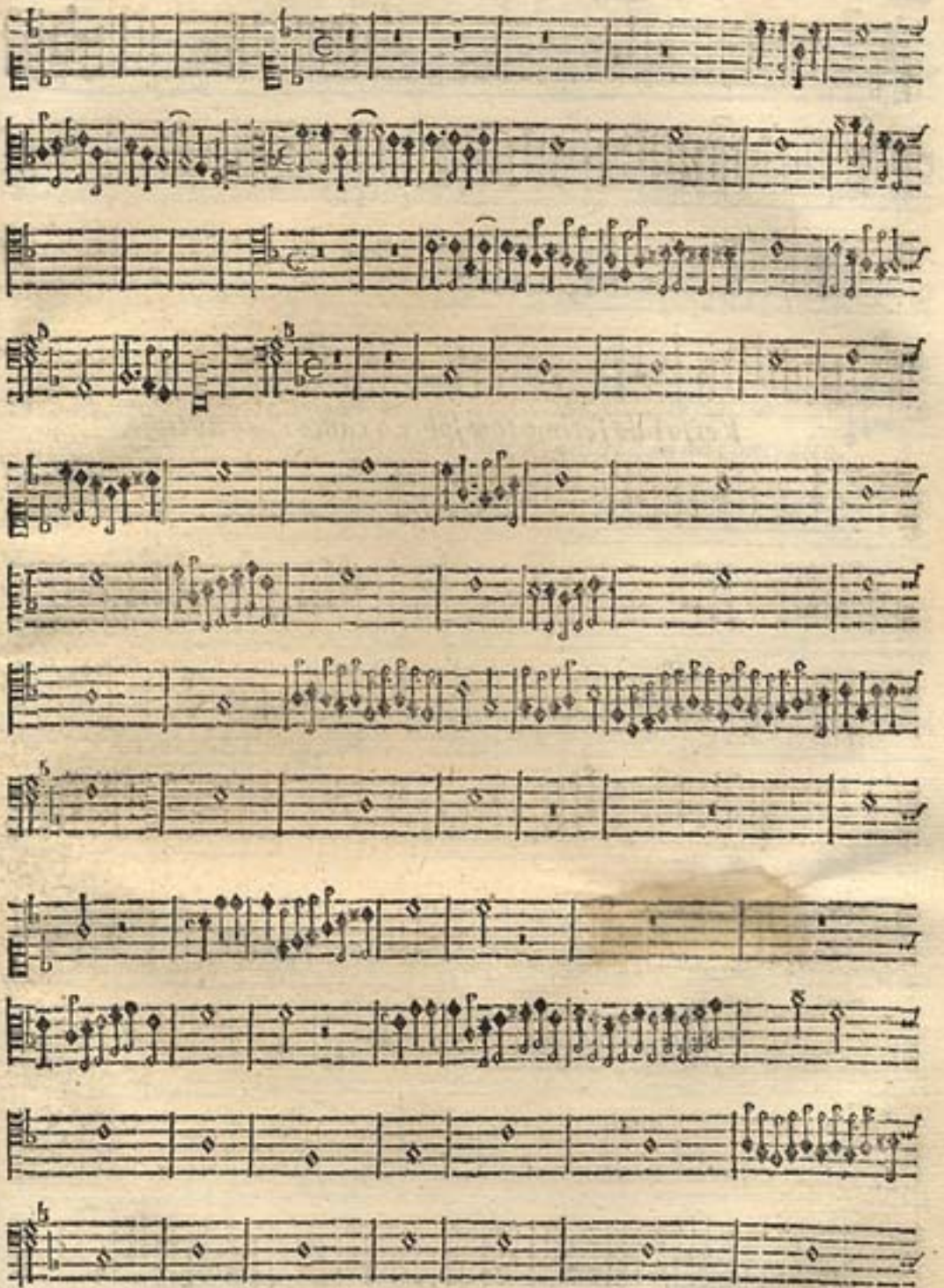
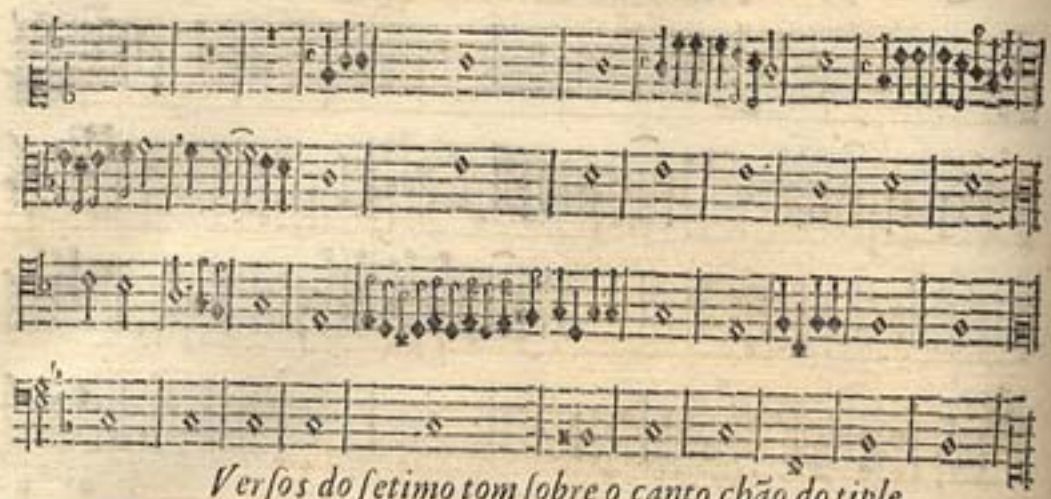
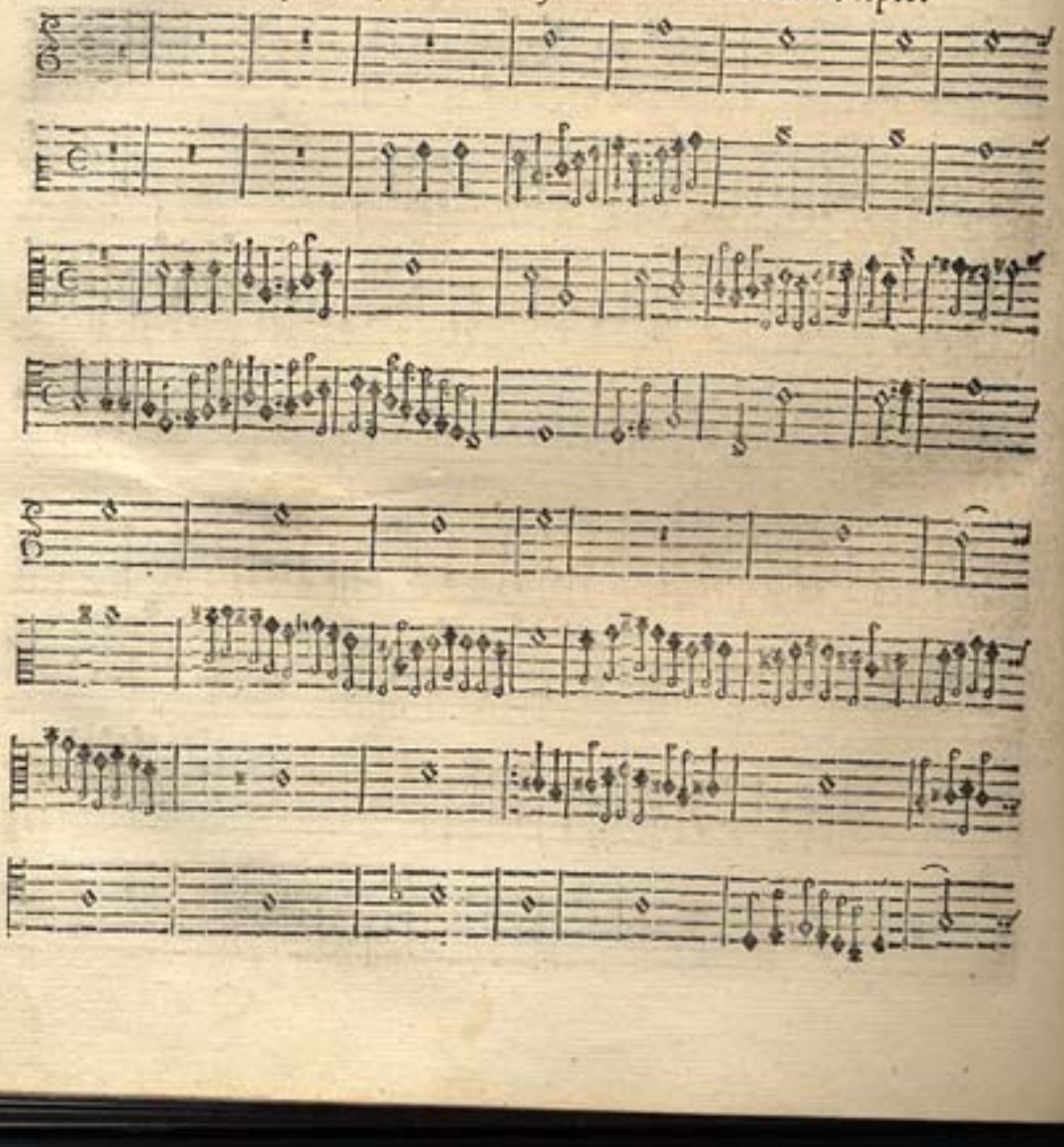
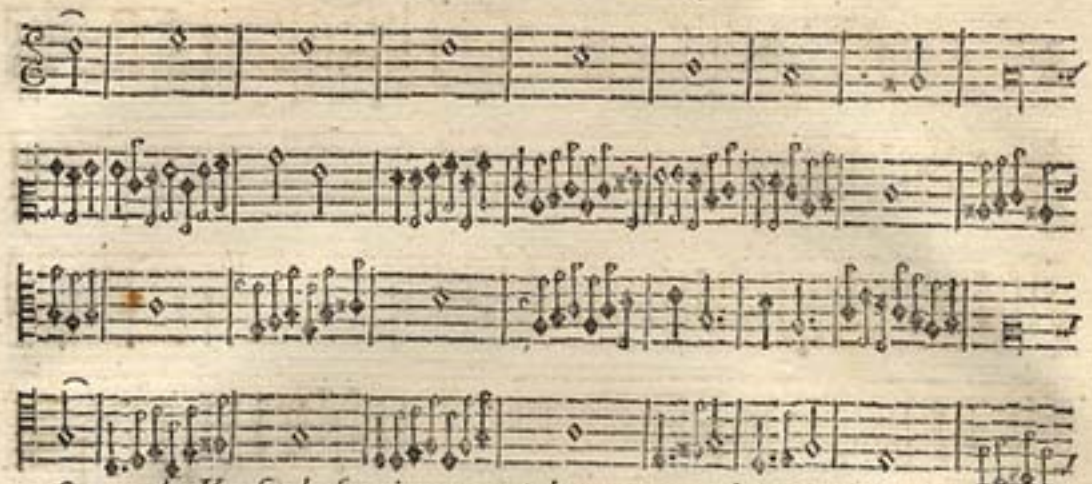




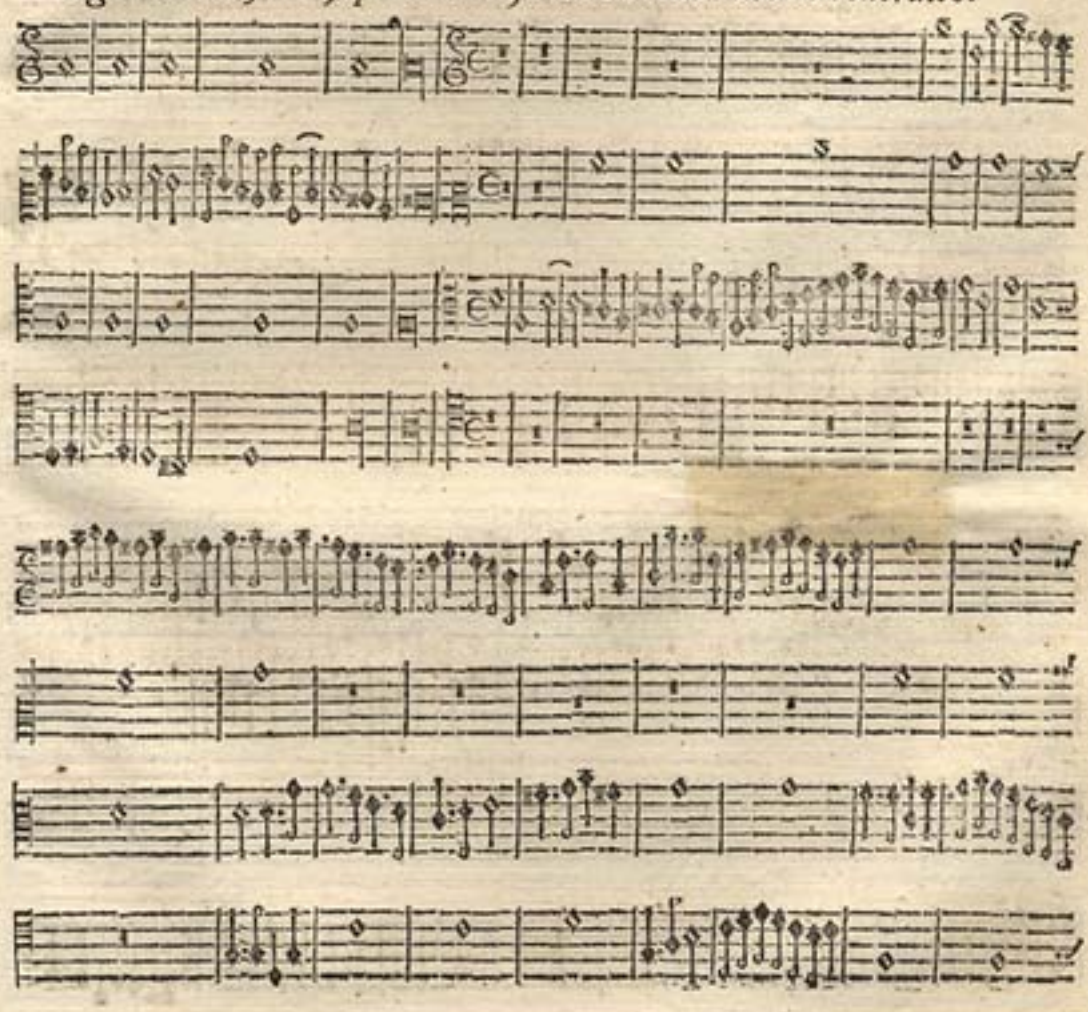


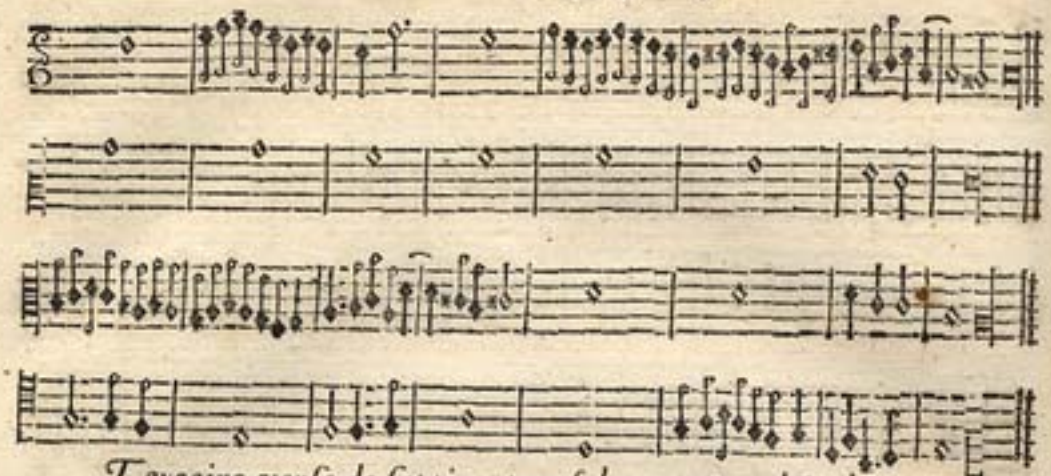
Versos do setimo tom sobre o canto chão do tiple.



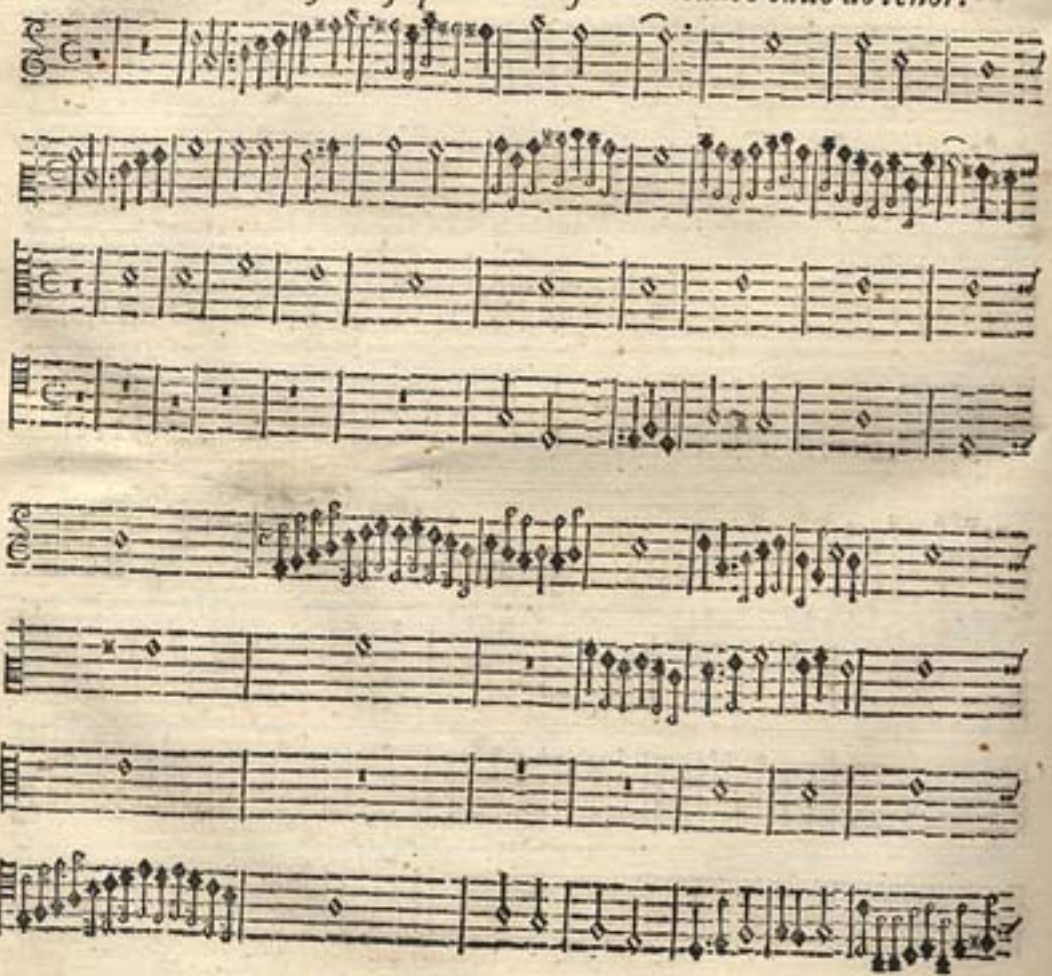


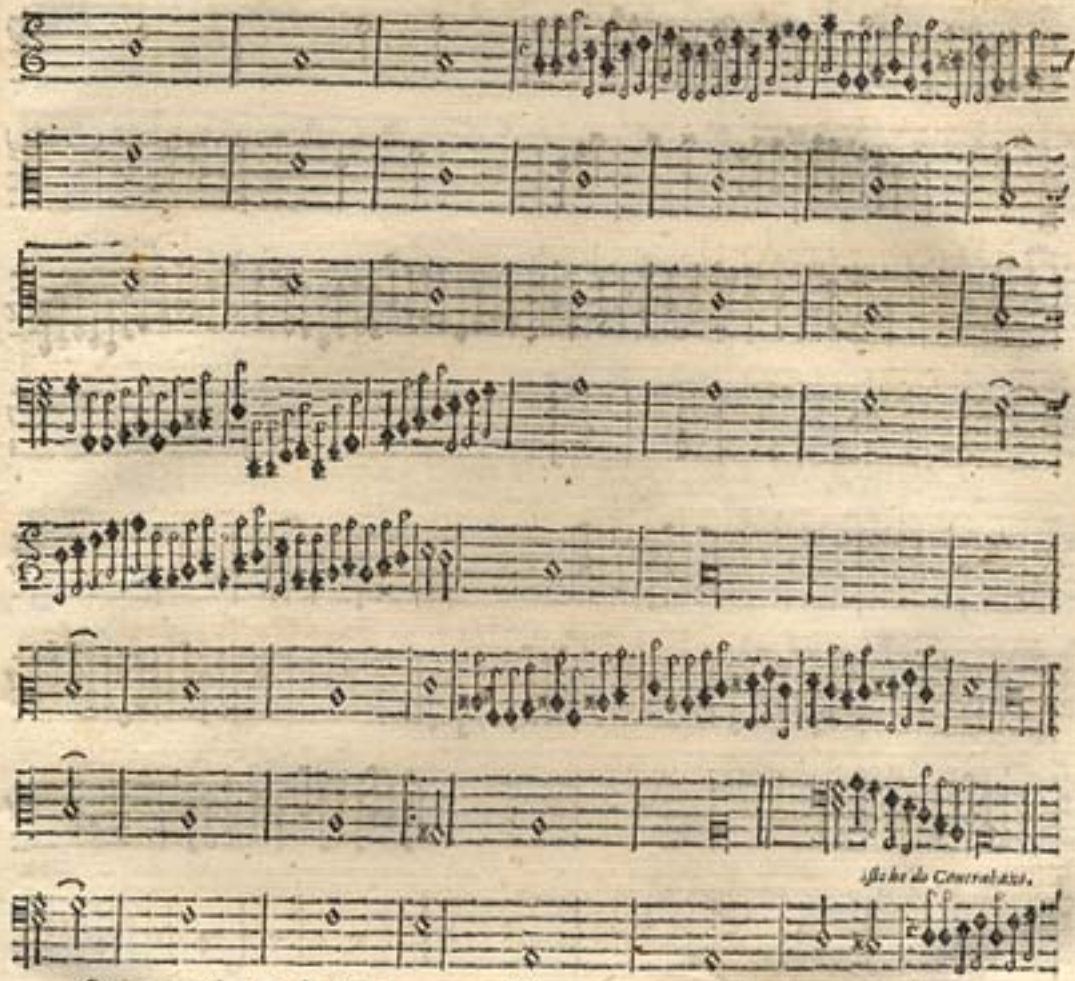
Segundo Verso do septimo tom sobre o canto chão do contralto.



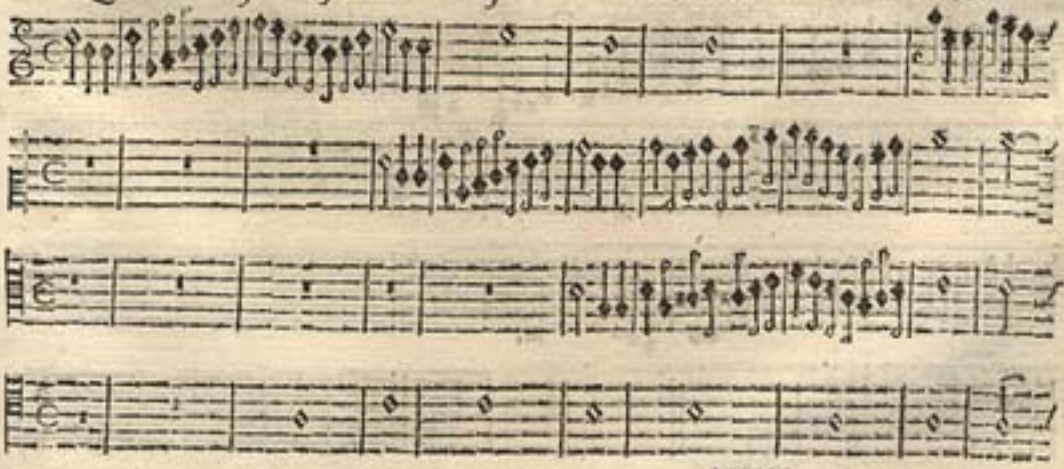


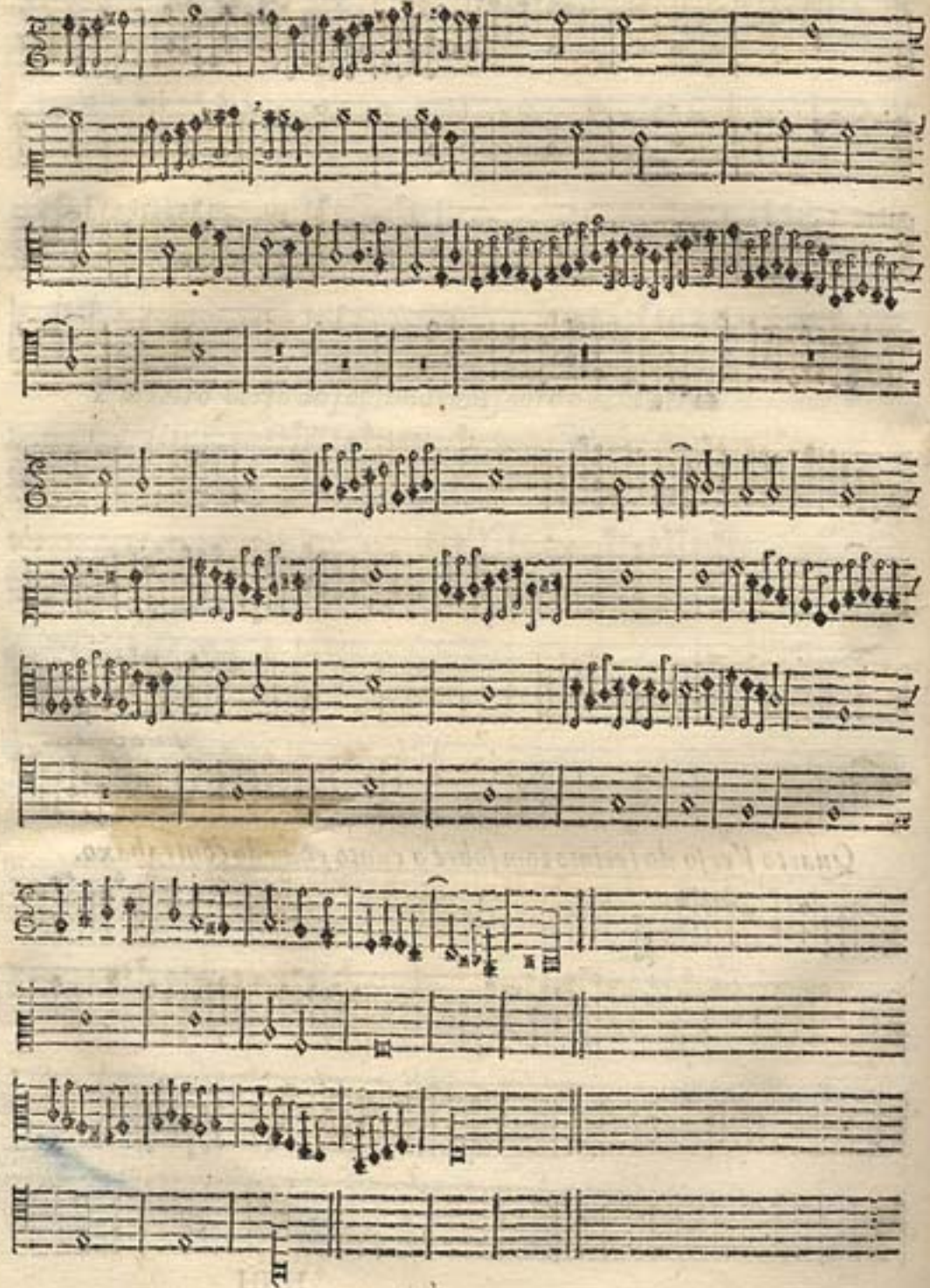
Terceiro verso do septimo tom sobre o canto chão do tenor.

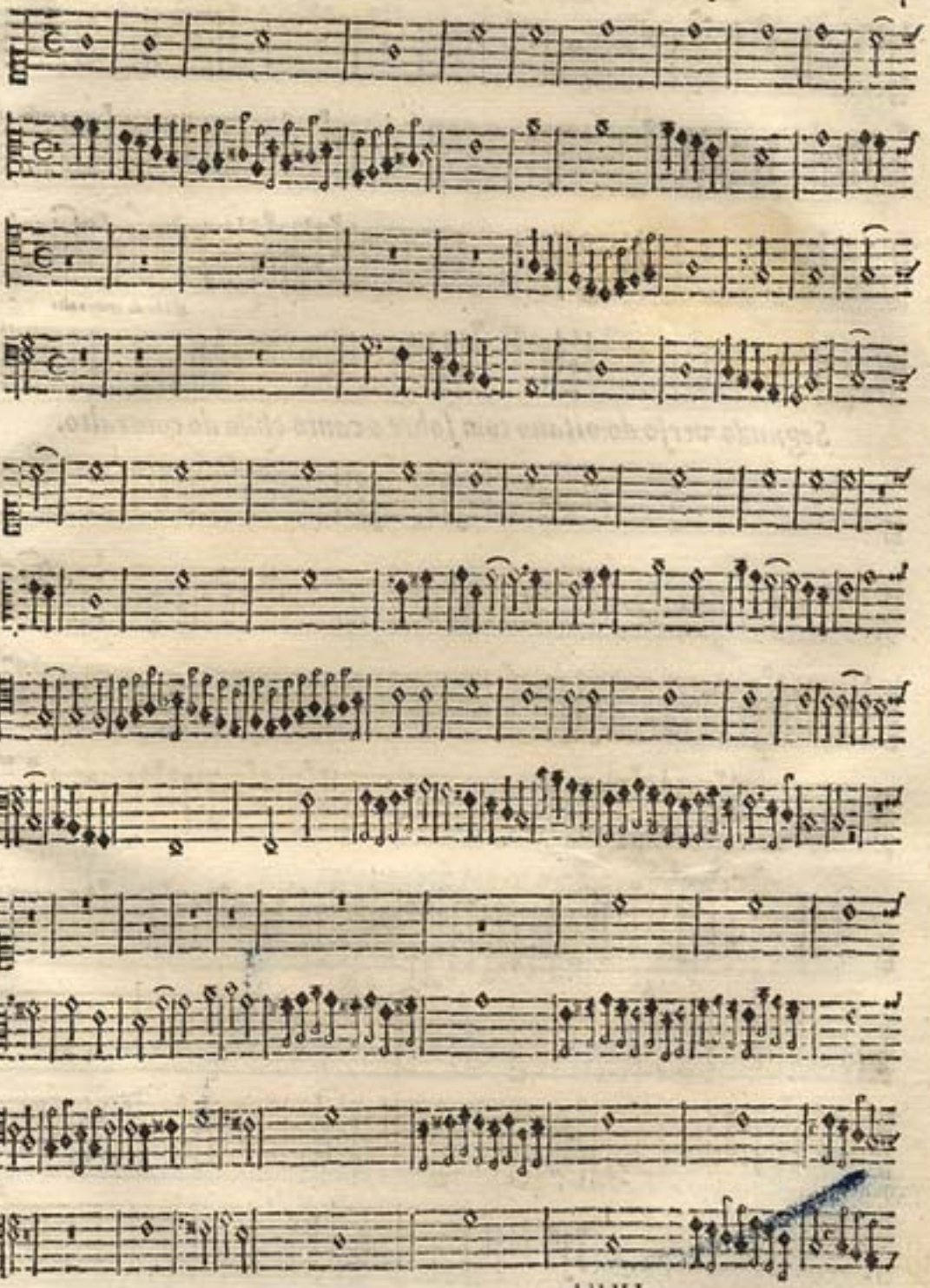


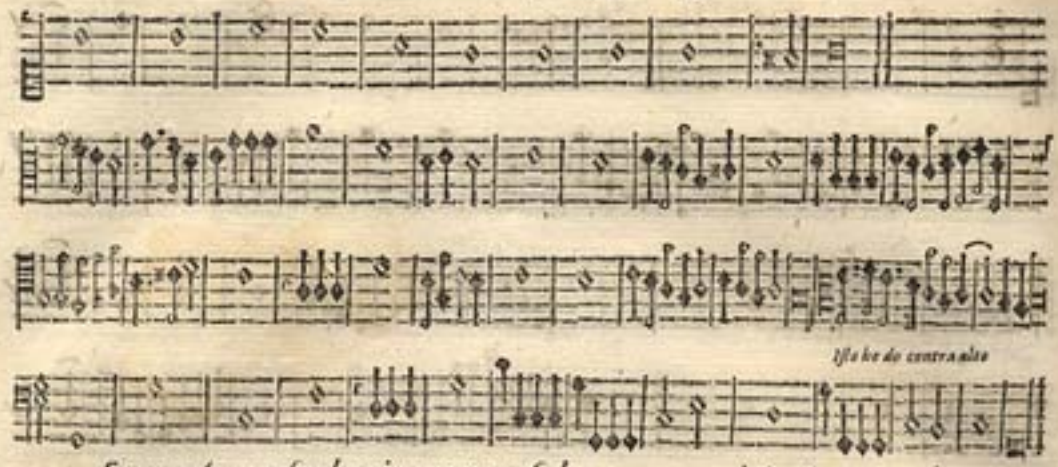


Quarto Verso do setimo tom sobre o canto chão do contrabaxo.

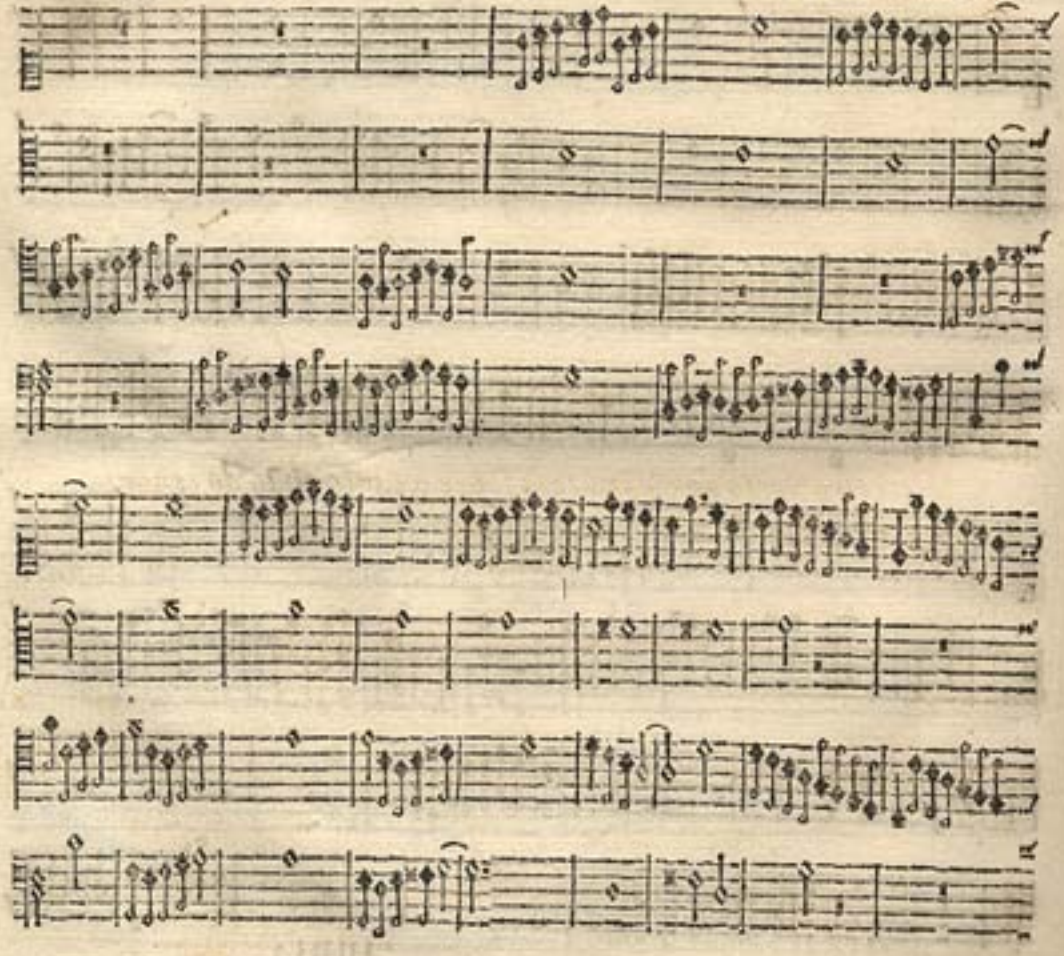


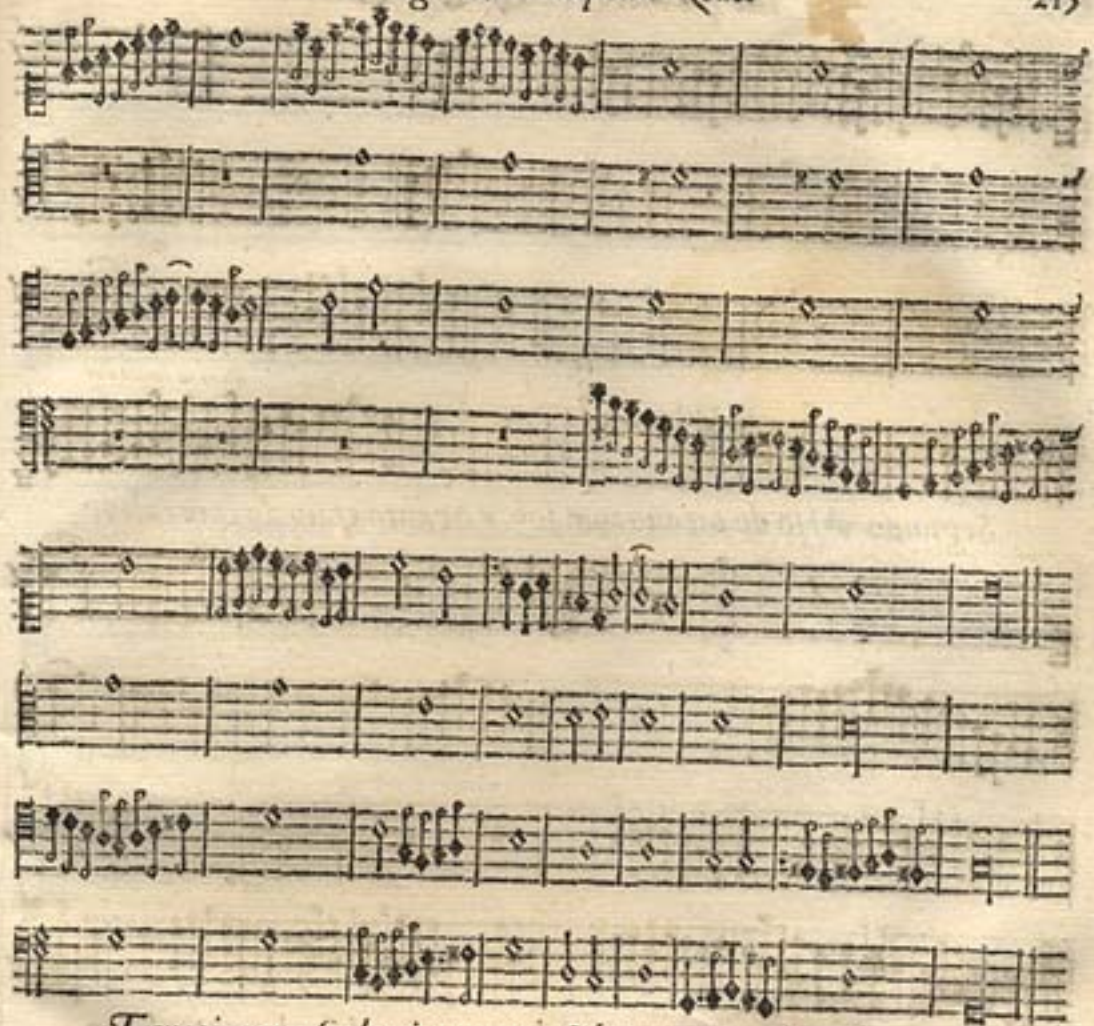




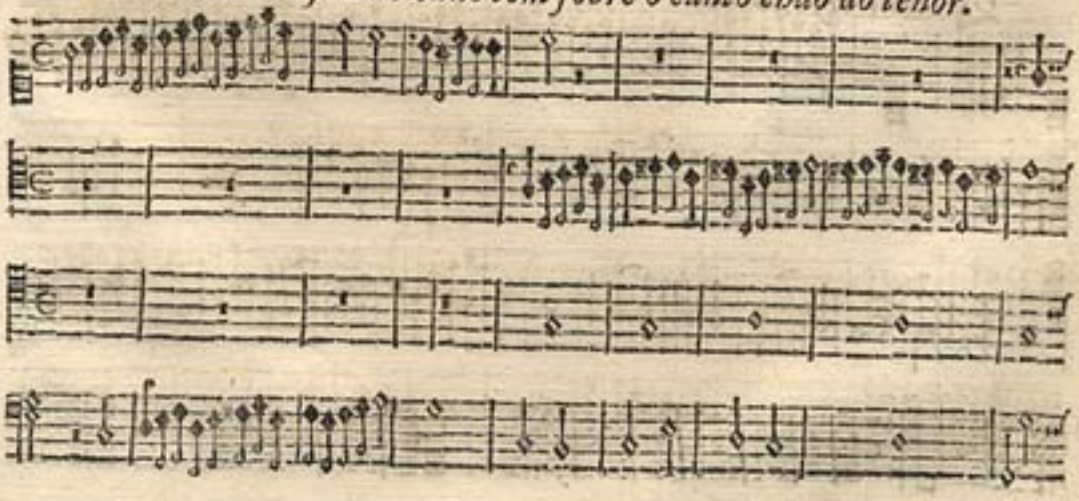


Segundo verſo do oitauo tom ſobre o canto chão do contralto.

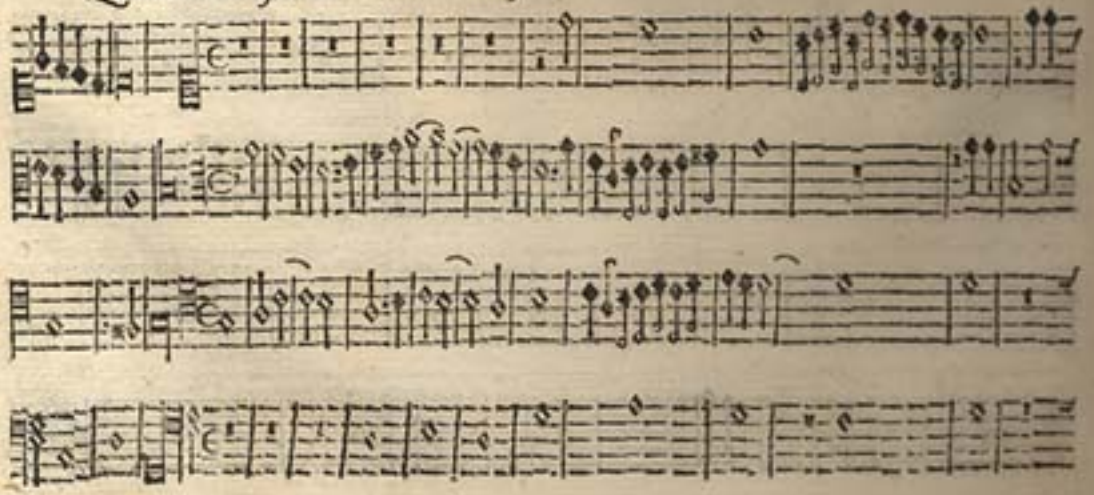


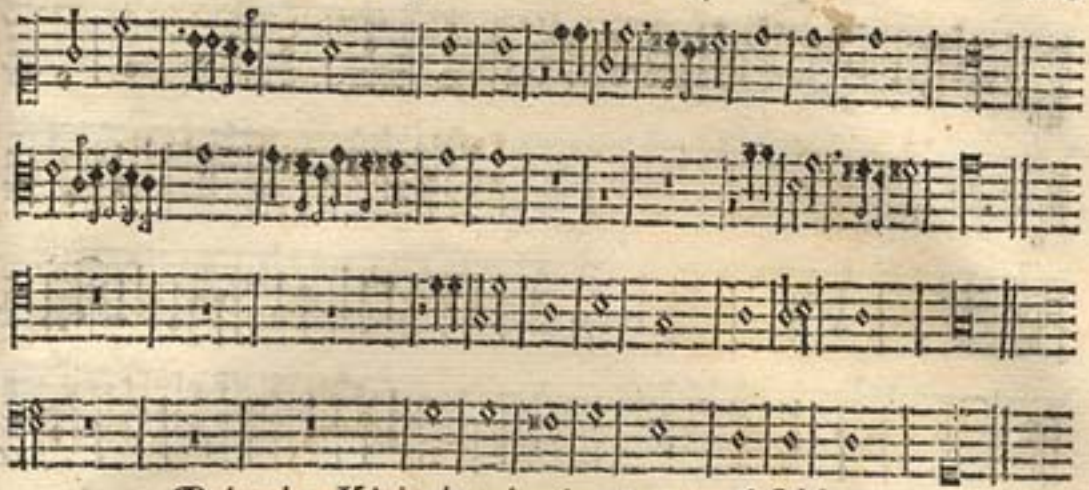


Terceiro verſo do oitauo tom ſobre o canto chão do tenor.

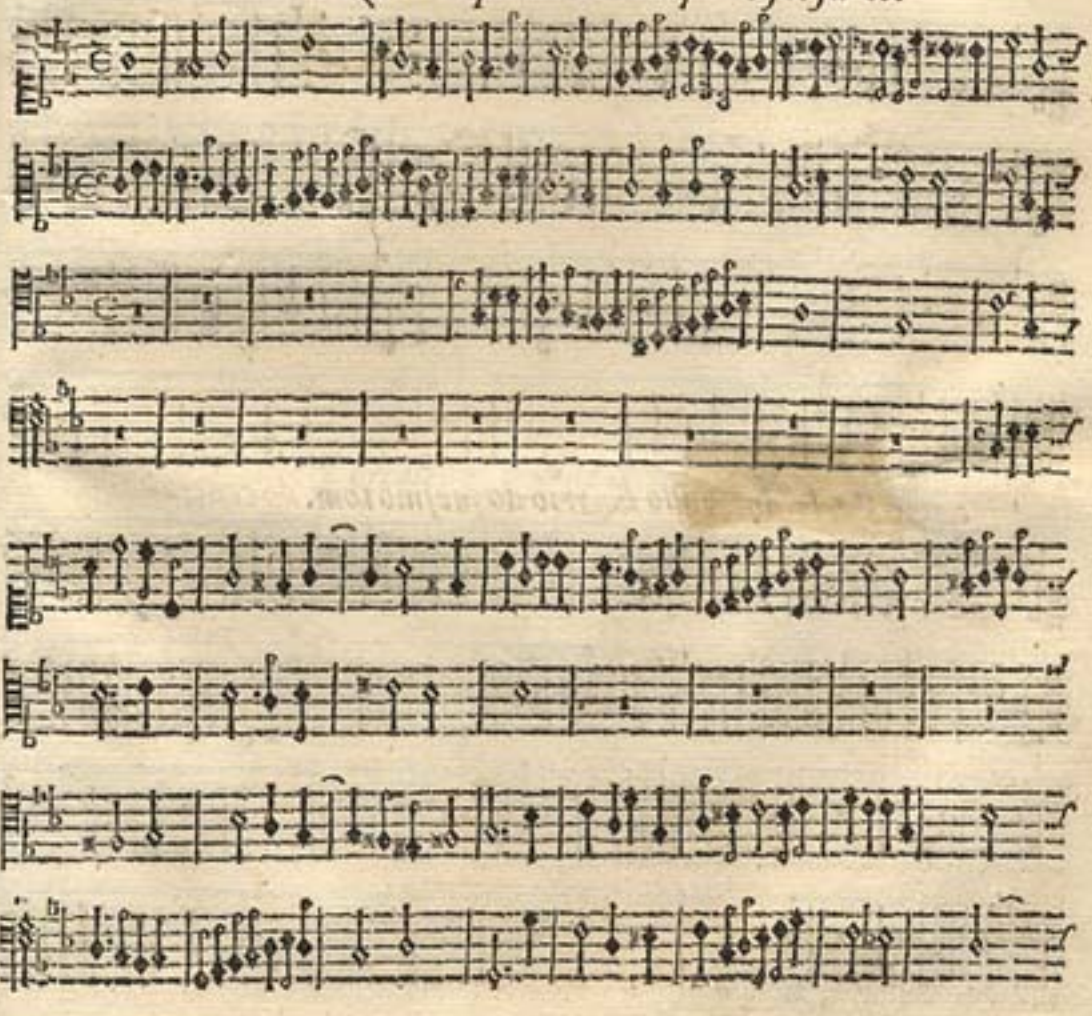


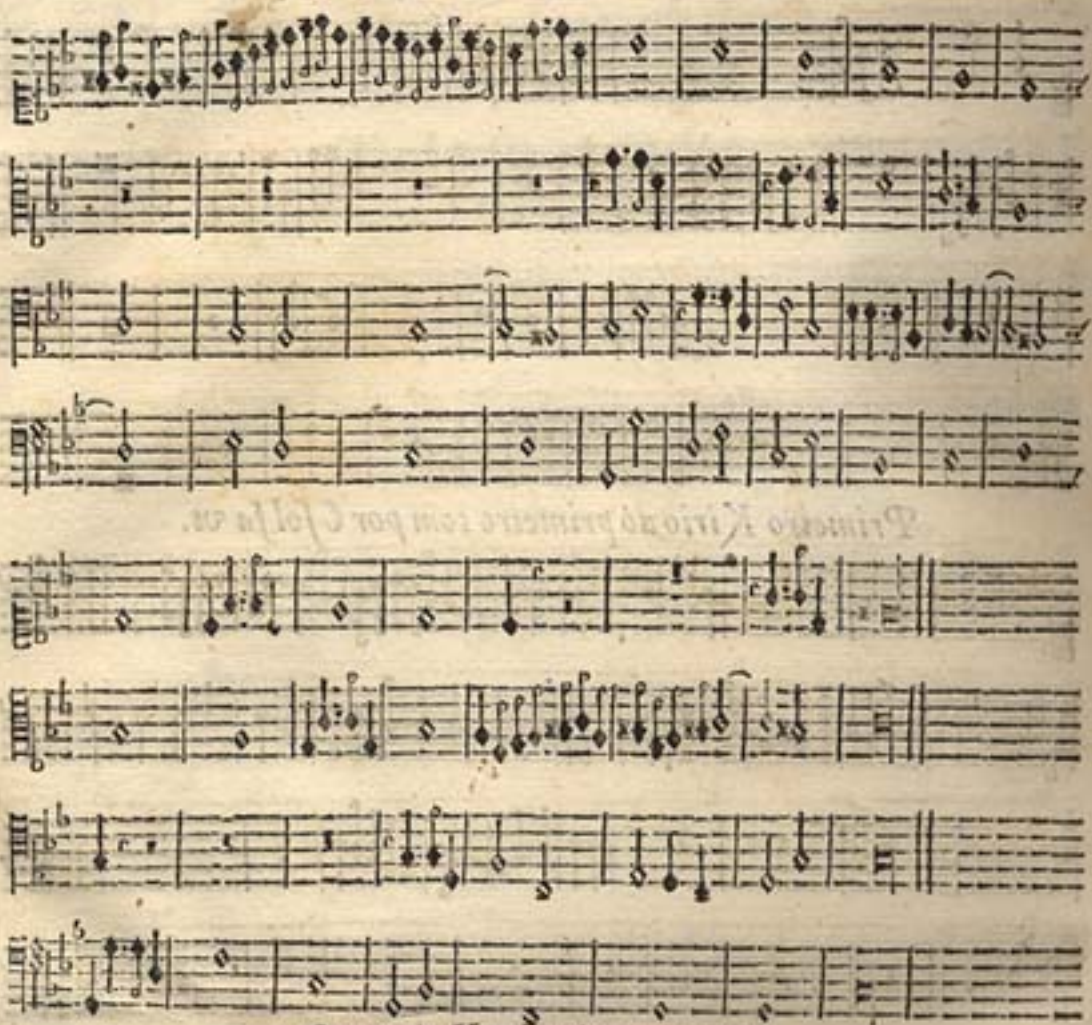
Quarto Verſo do oitauo tom ſobre o canto chão do contrabaxo.



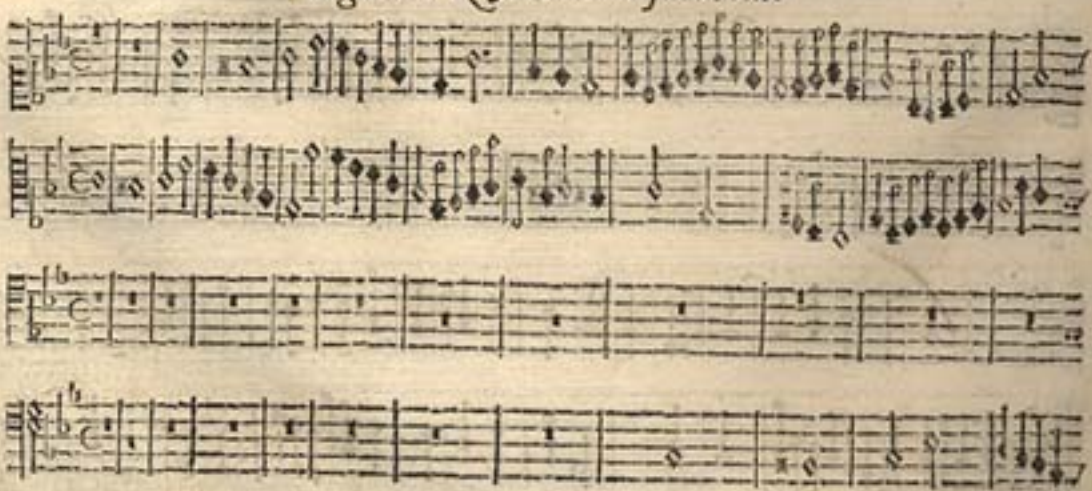


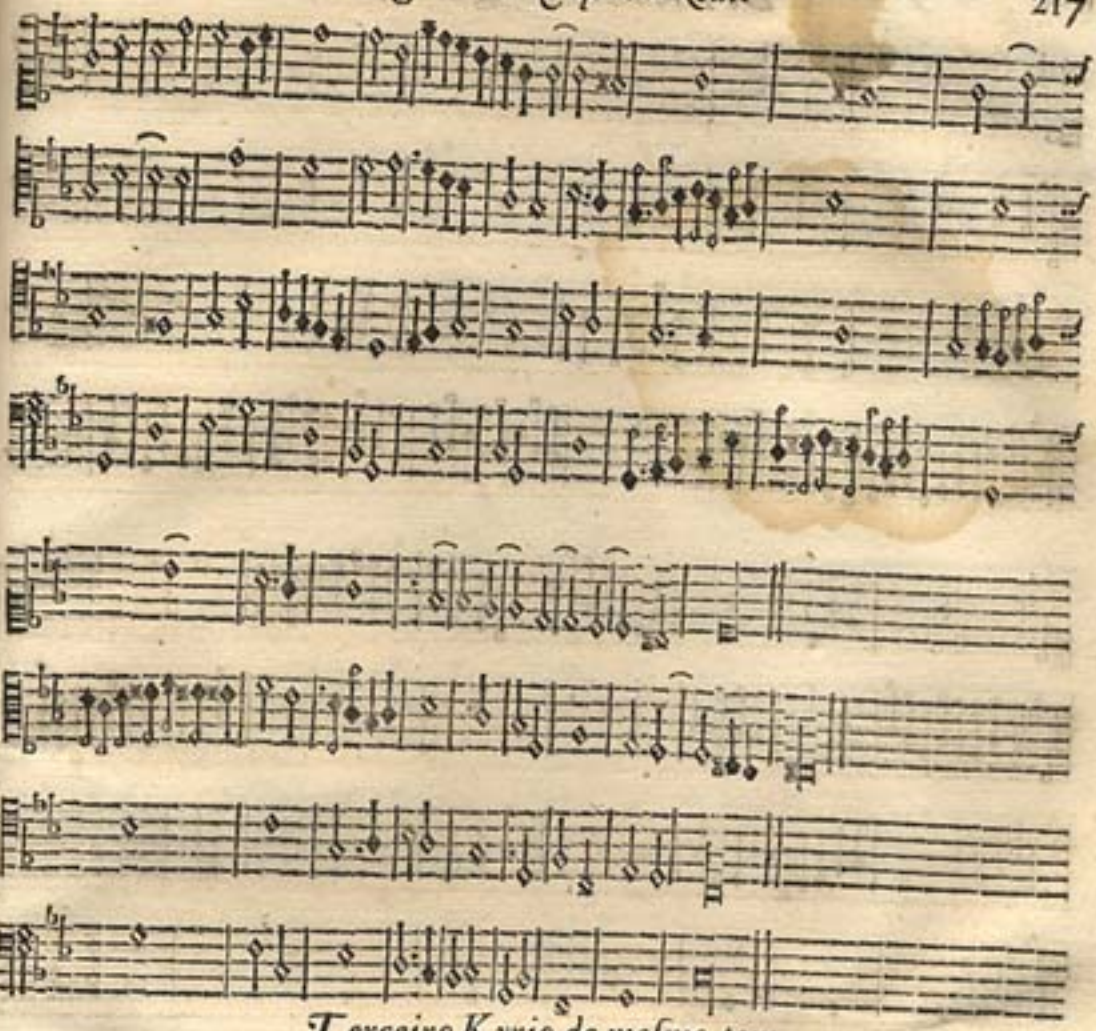
Primeiro Kirio do primeiro tom por C sol fa vt.



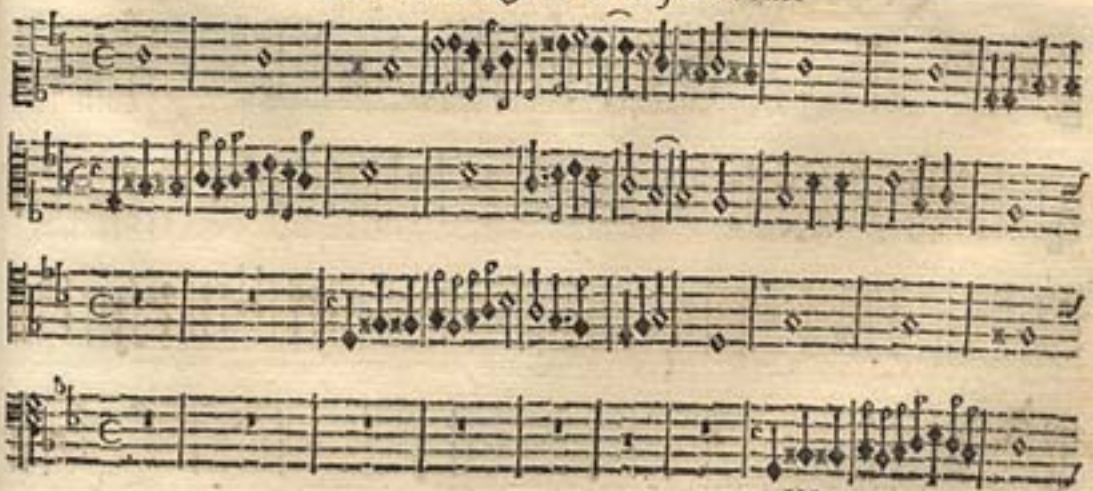


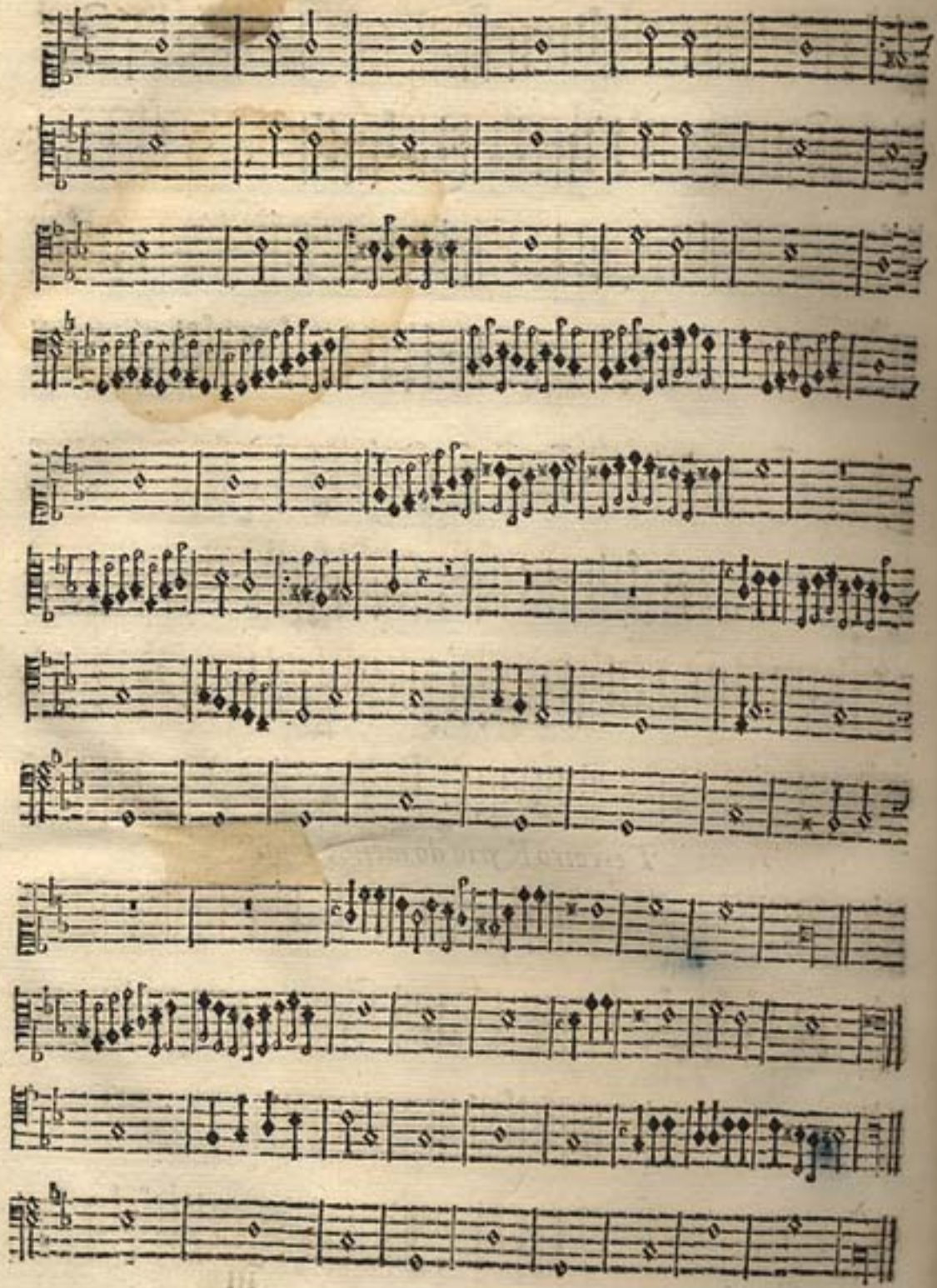
Segundo Kyrio do meſmo tom.

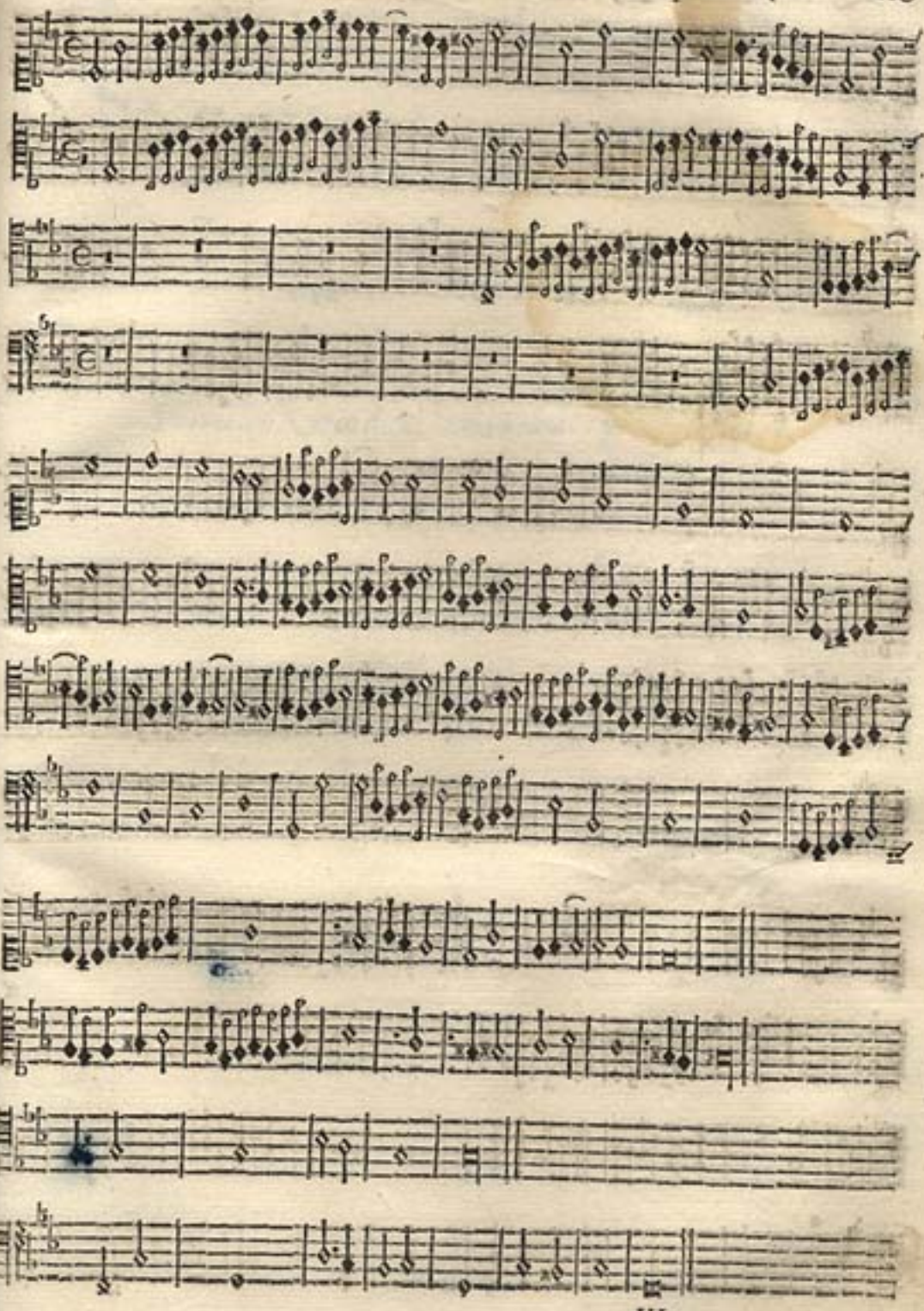




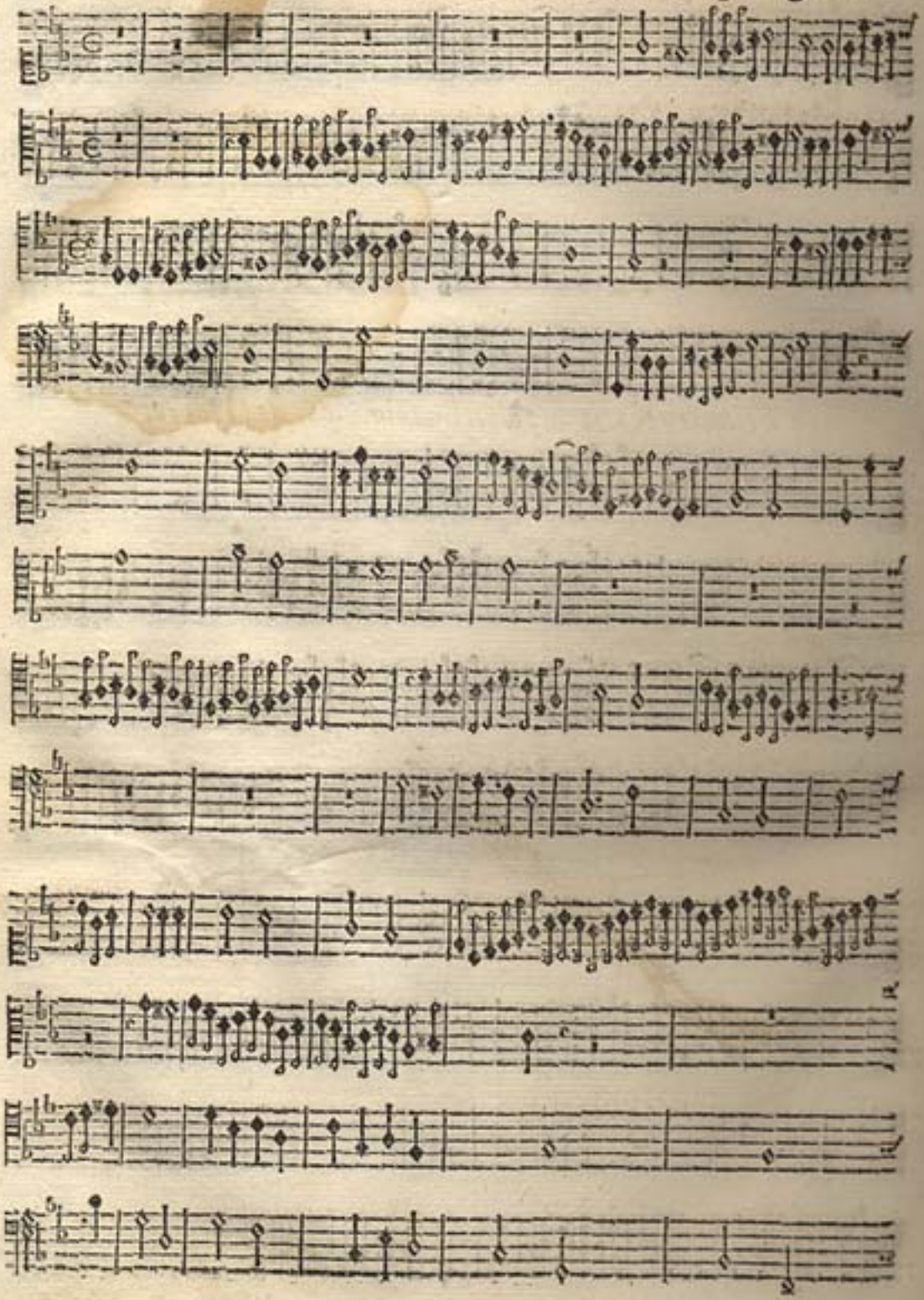
Terceiro Kyrio do meſmo tom.

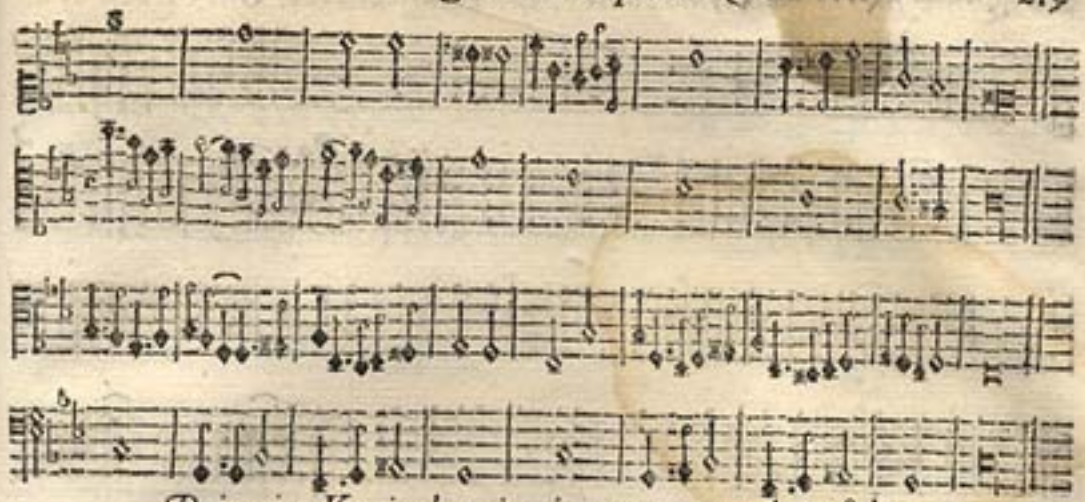




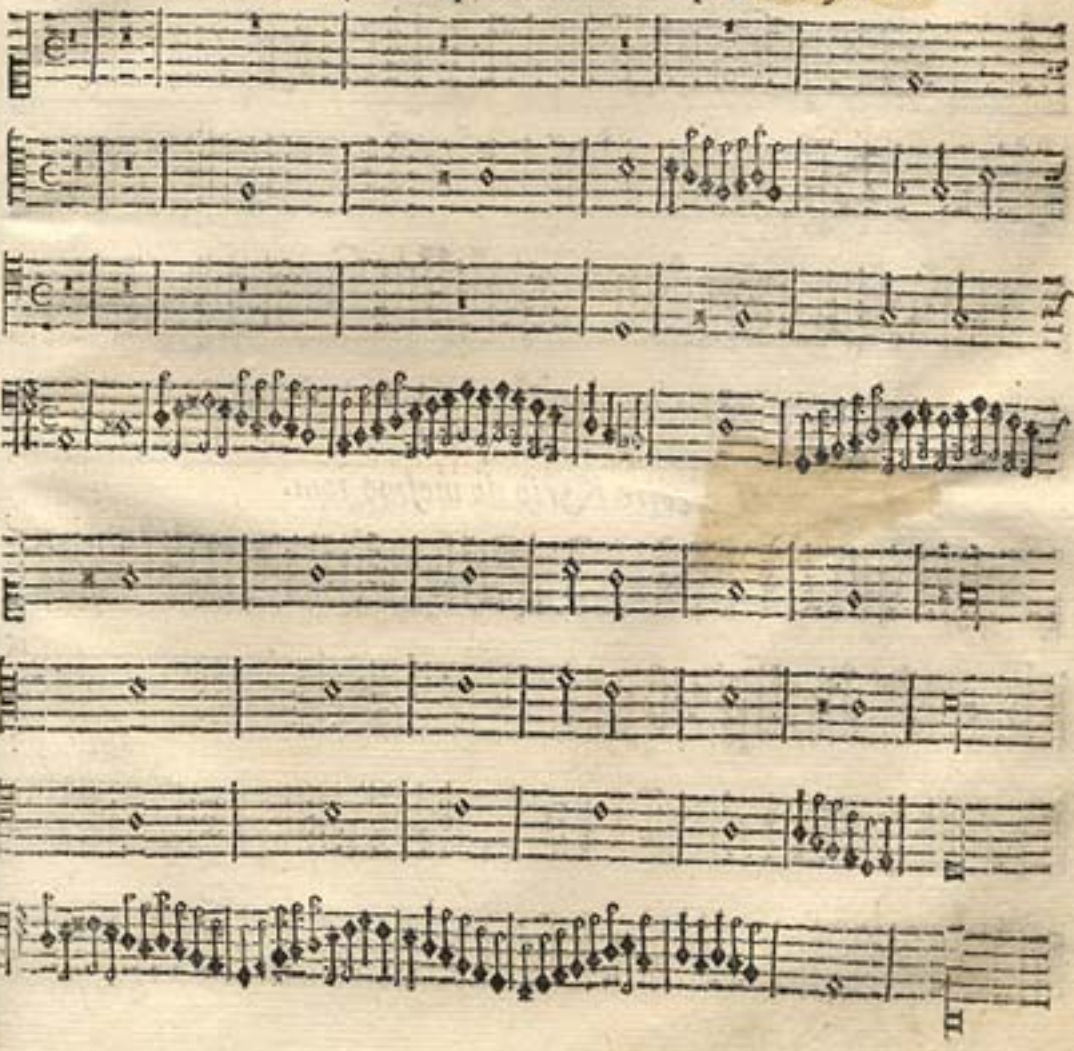


Quinto Kirio do meſmo tom. De Manoel Rodrigues Coelho.

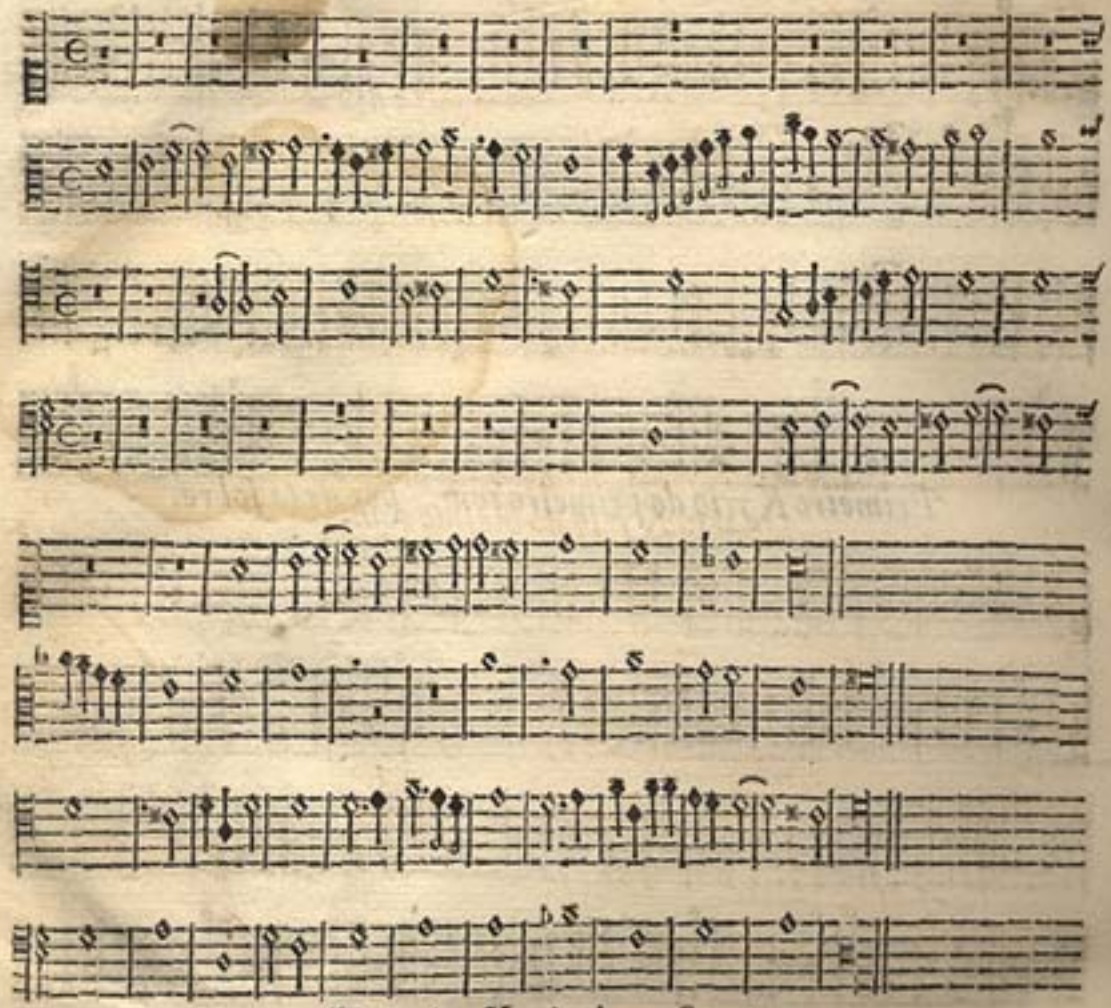




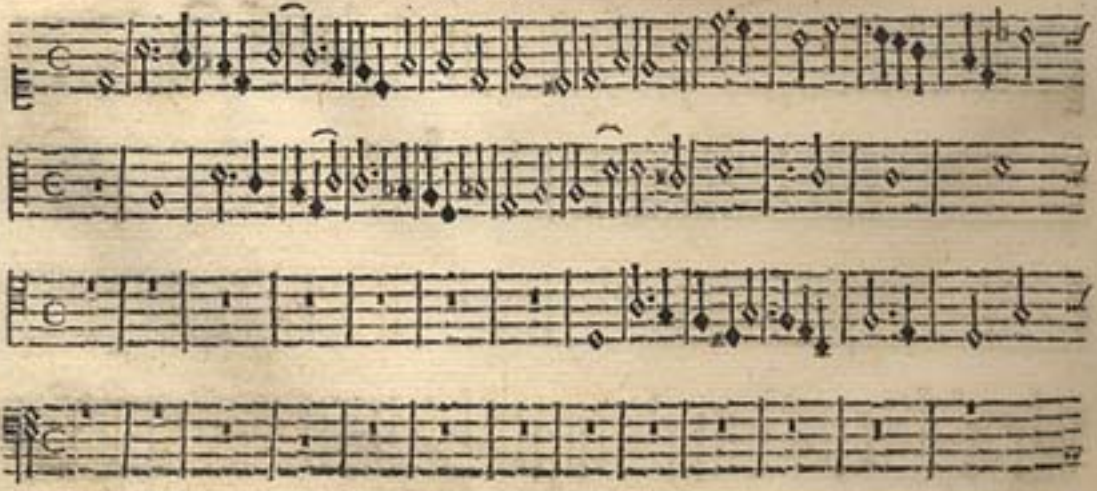
Primeiro Kyrio do primeiro tom. por de la sol re.

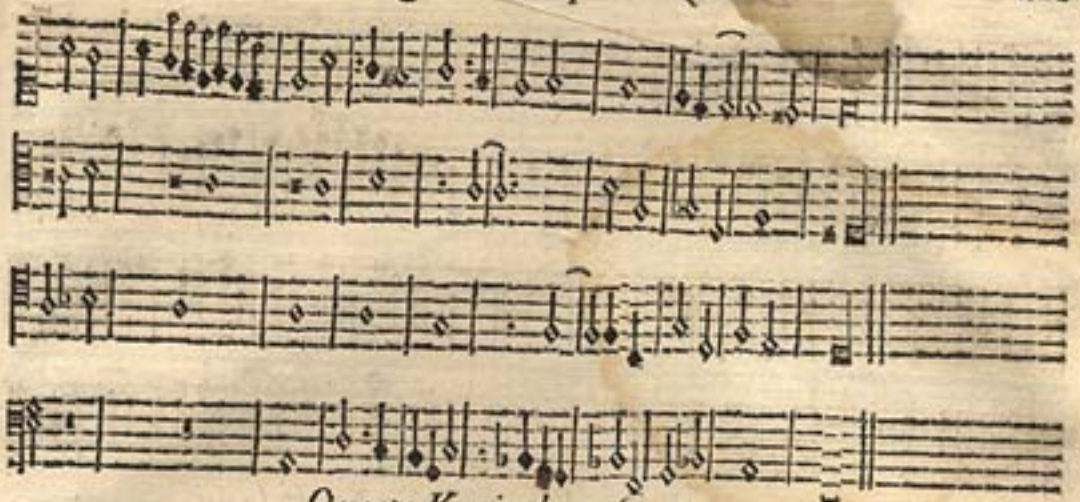


Segundo Kirio do meſmo tom. *De Manoel Rodrigues Coelho.*

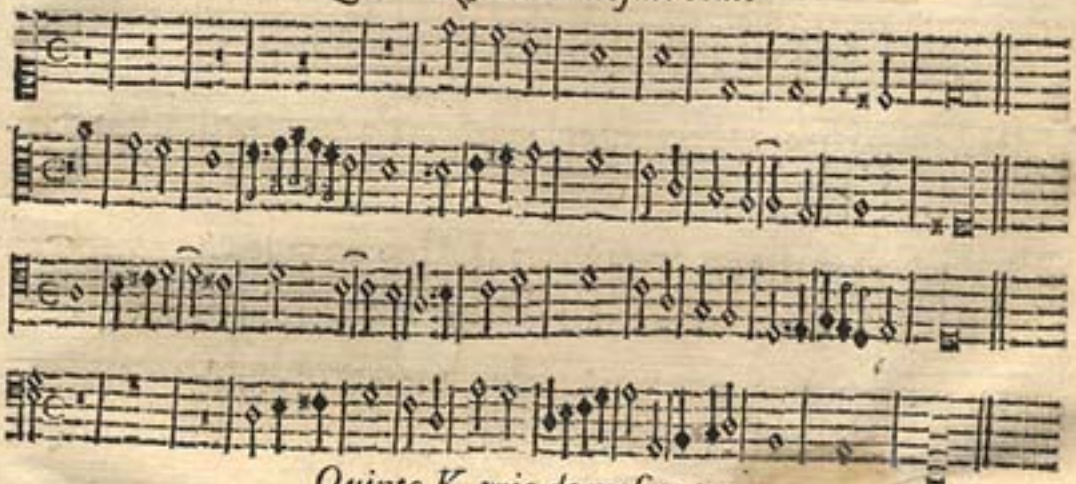


Terceiro Kyrio do meſmo tom.

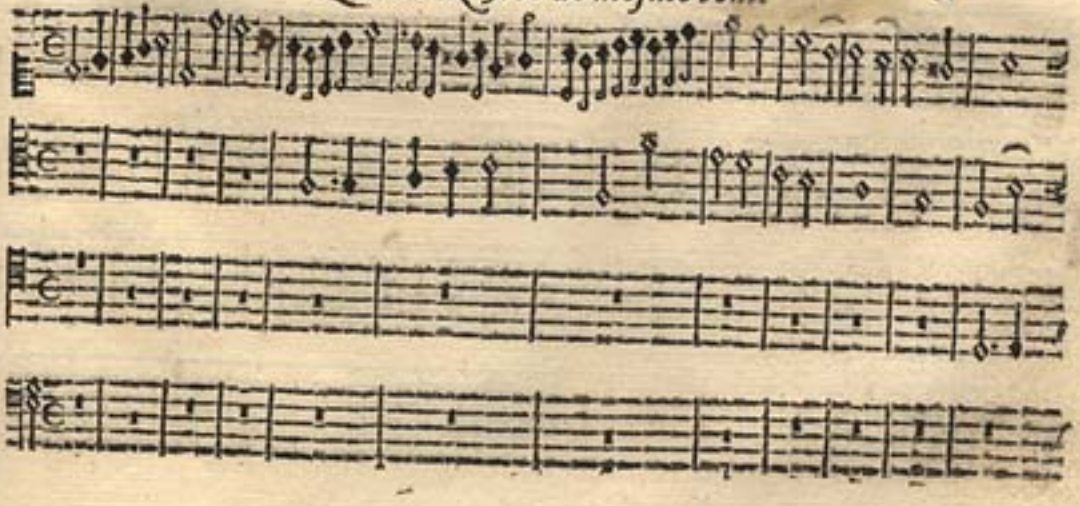


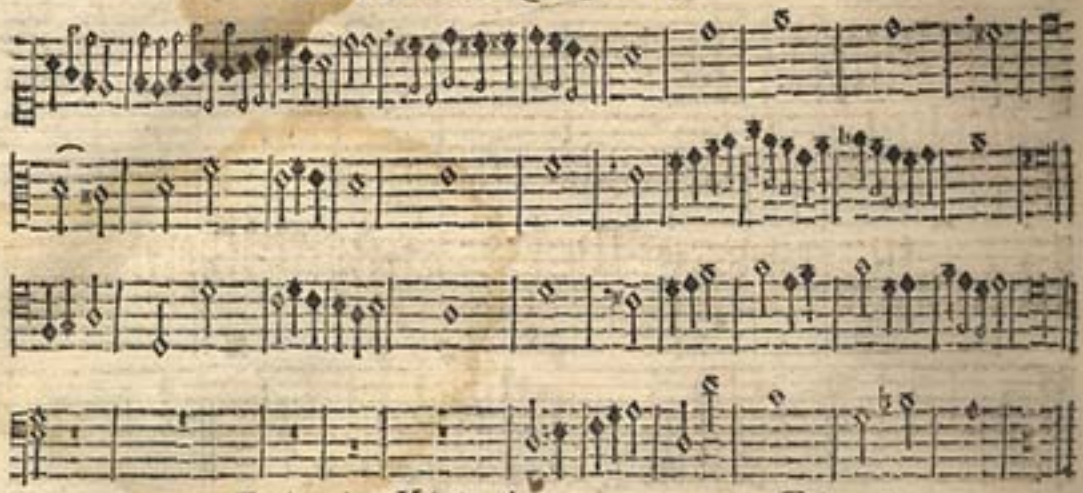


Quarto Kyrio do meſmo tom.

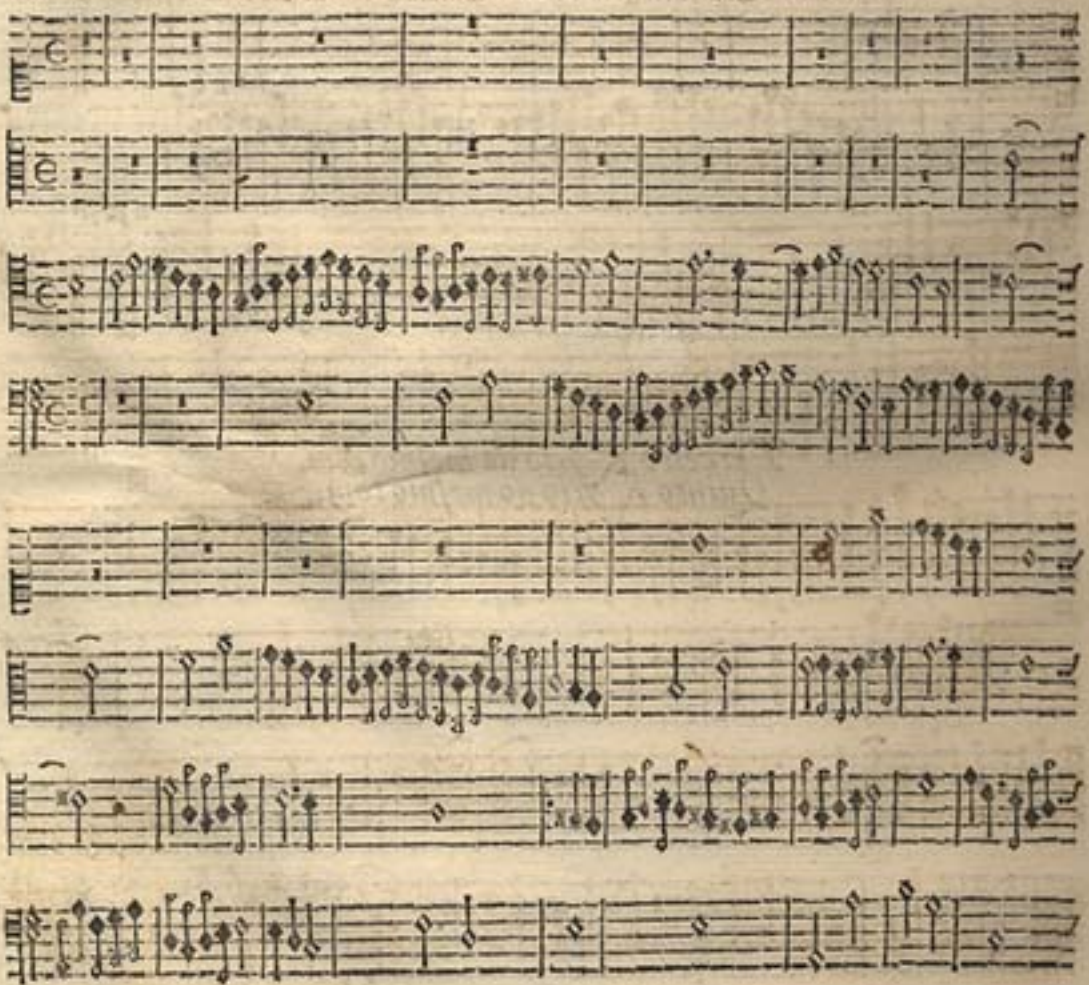


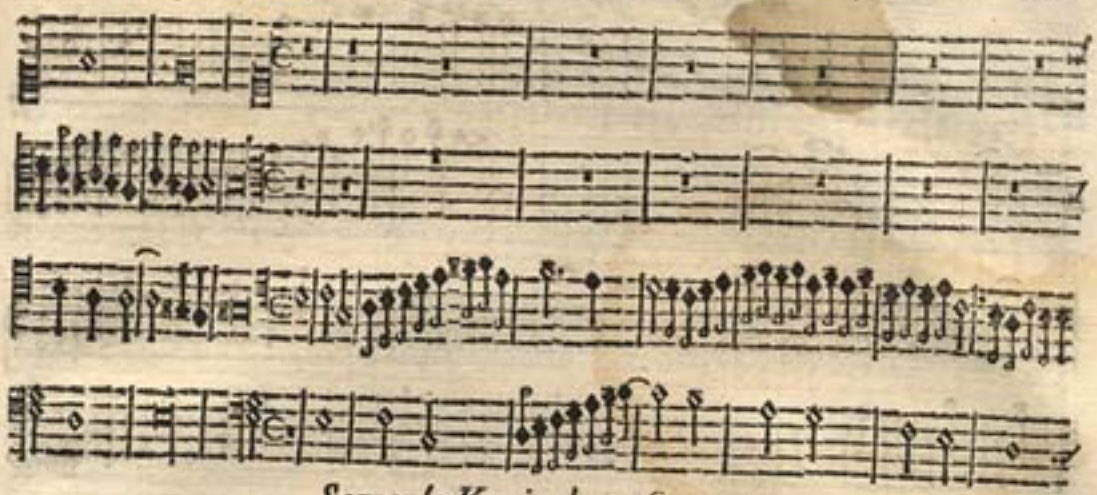
Quinto Kyrio do meſmo tom.



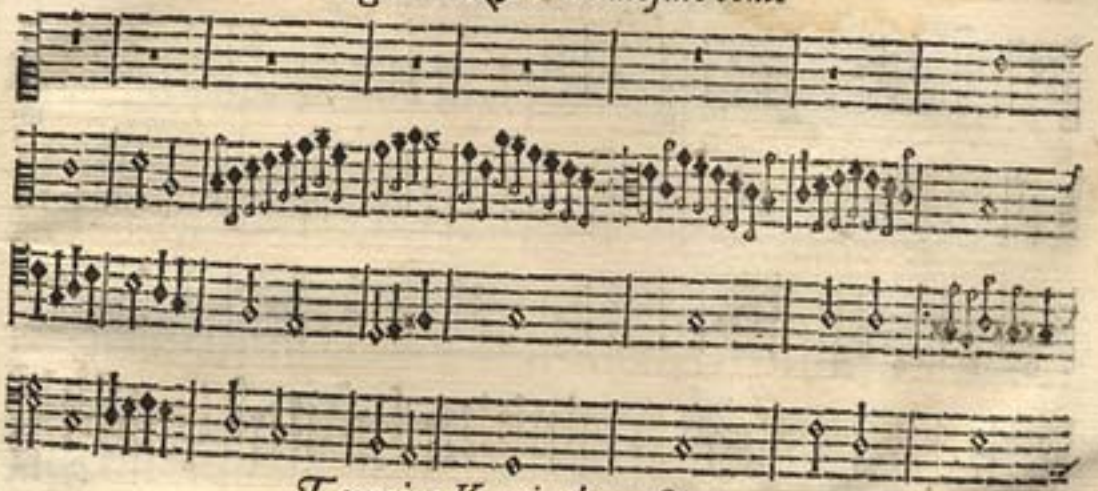


Primeiro Kirio do quarto tom por E la mi.

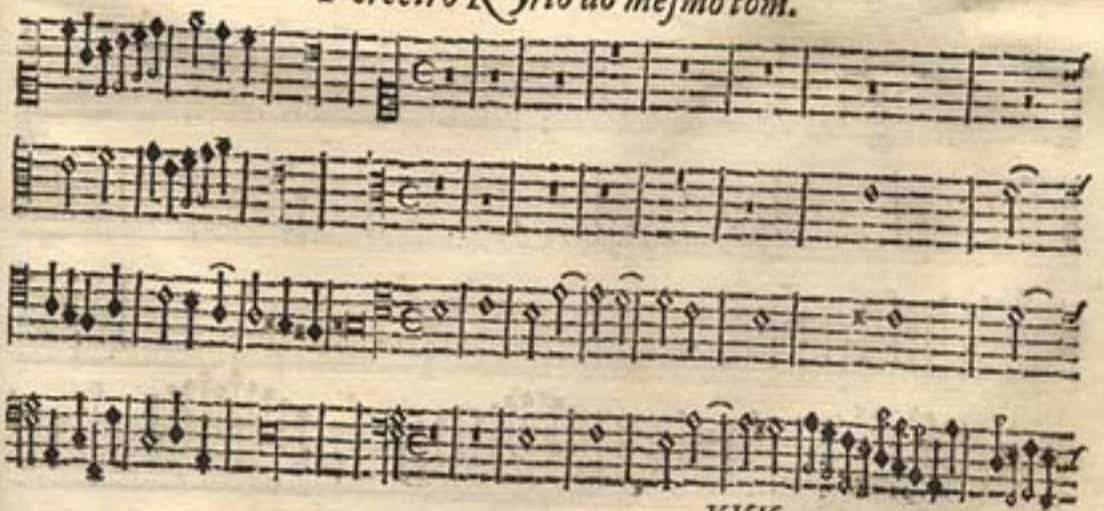


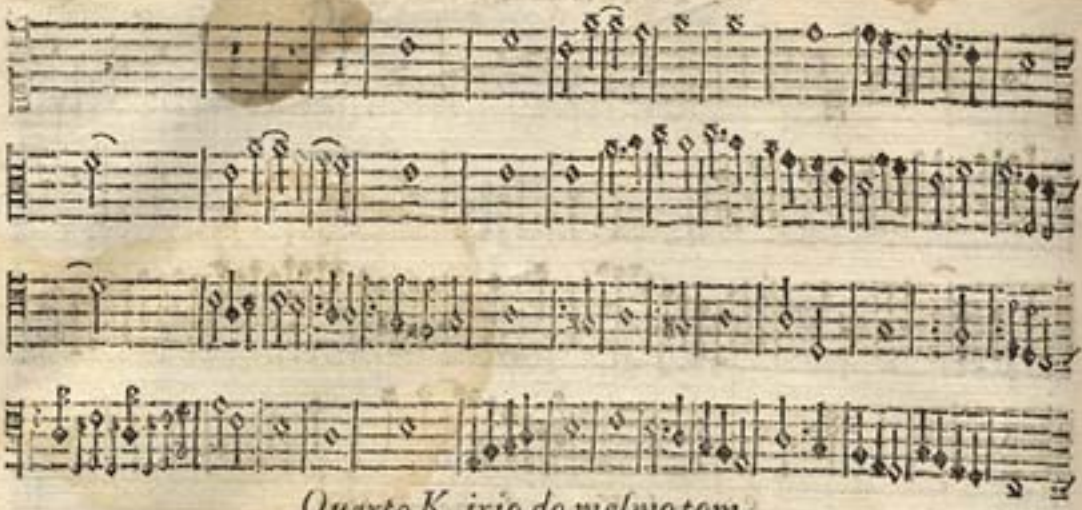


Segundo Kyrio do meſmo tom.

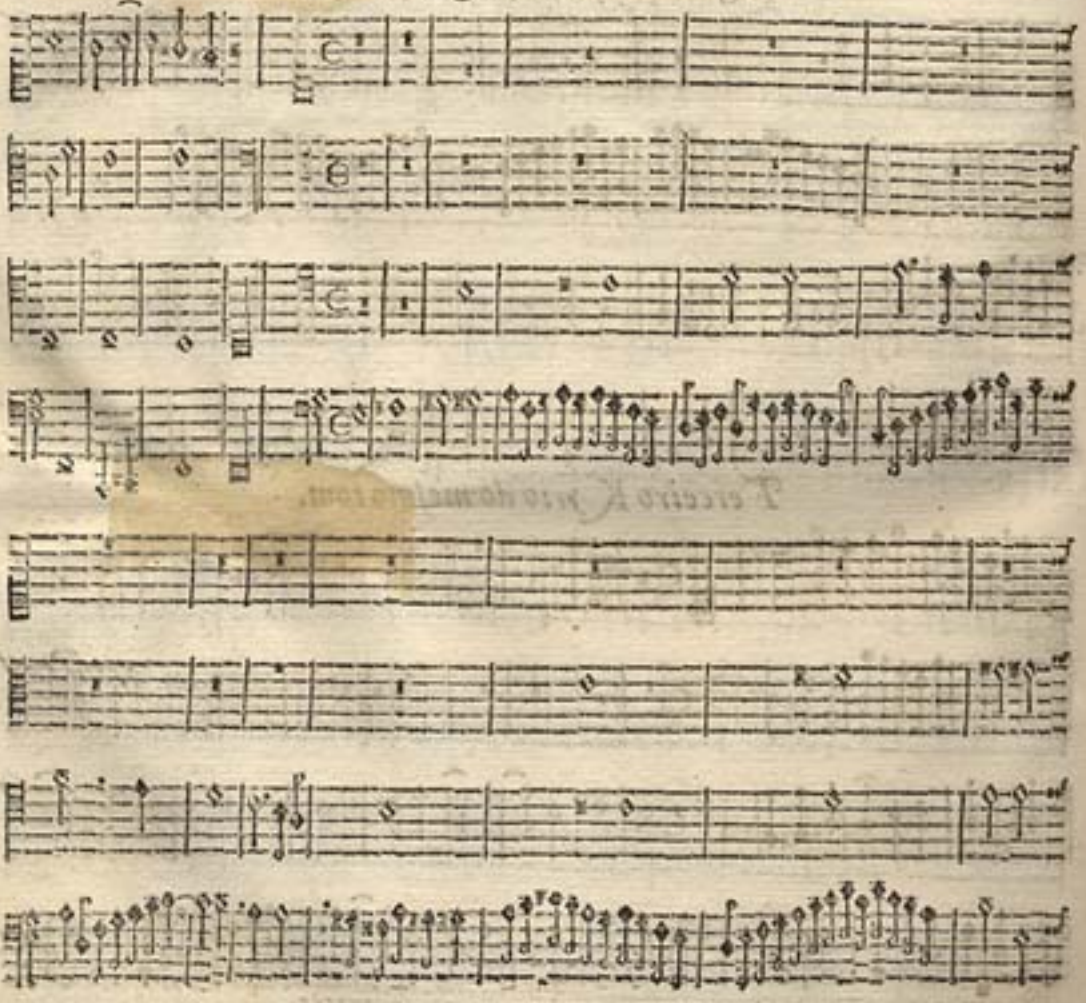


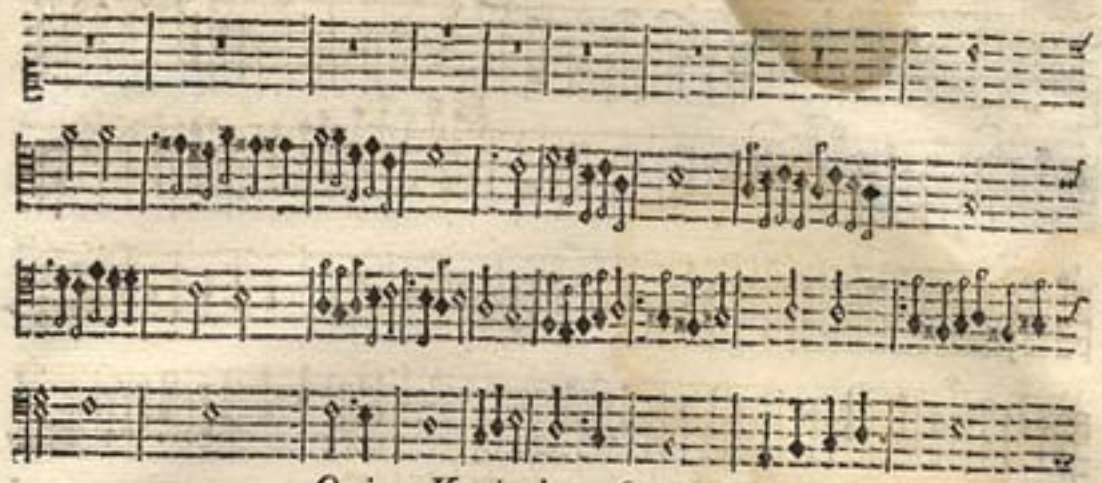
Terceiro Kyrio do meſmo tom.



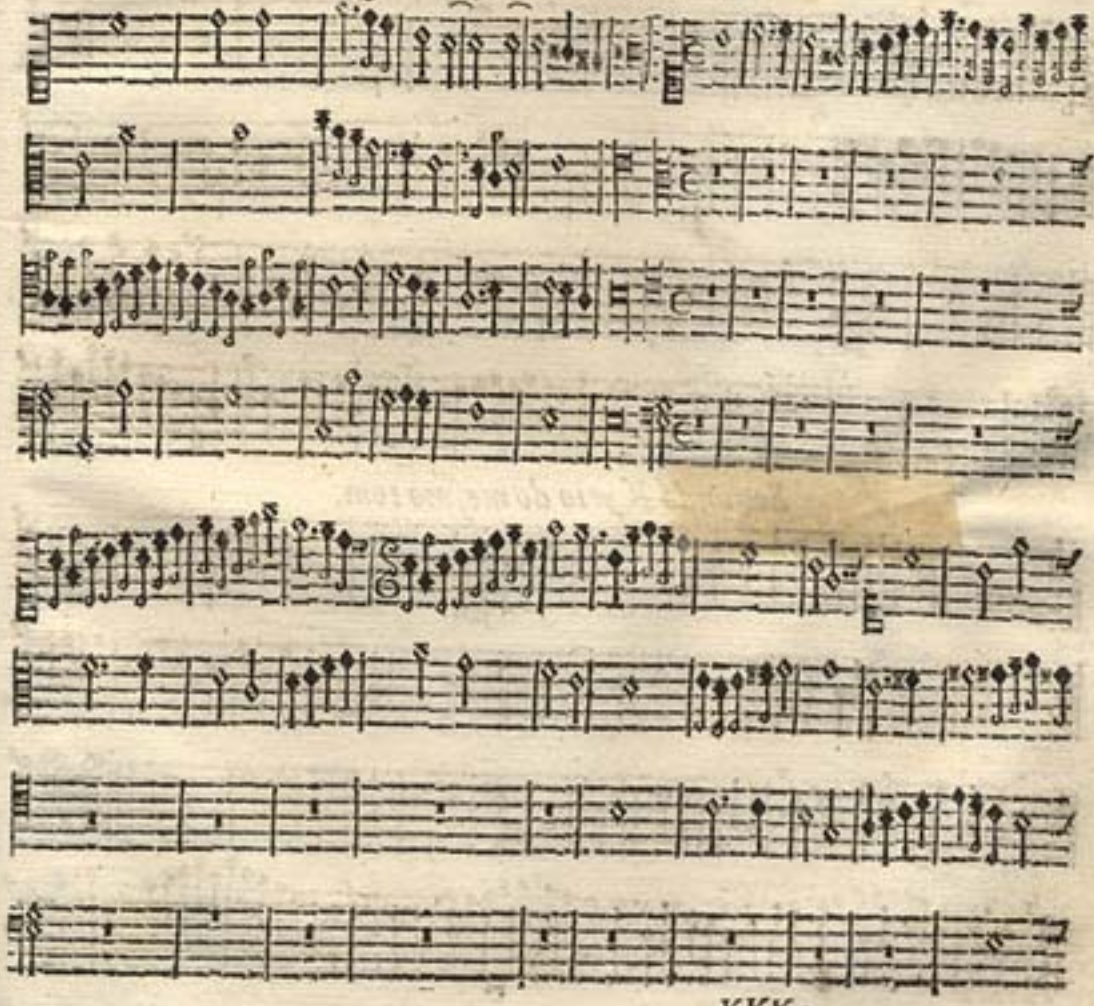


Quarto Kirio do meſmo tom.

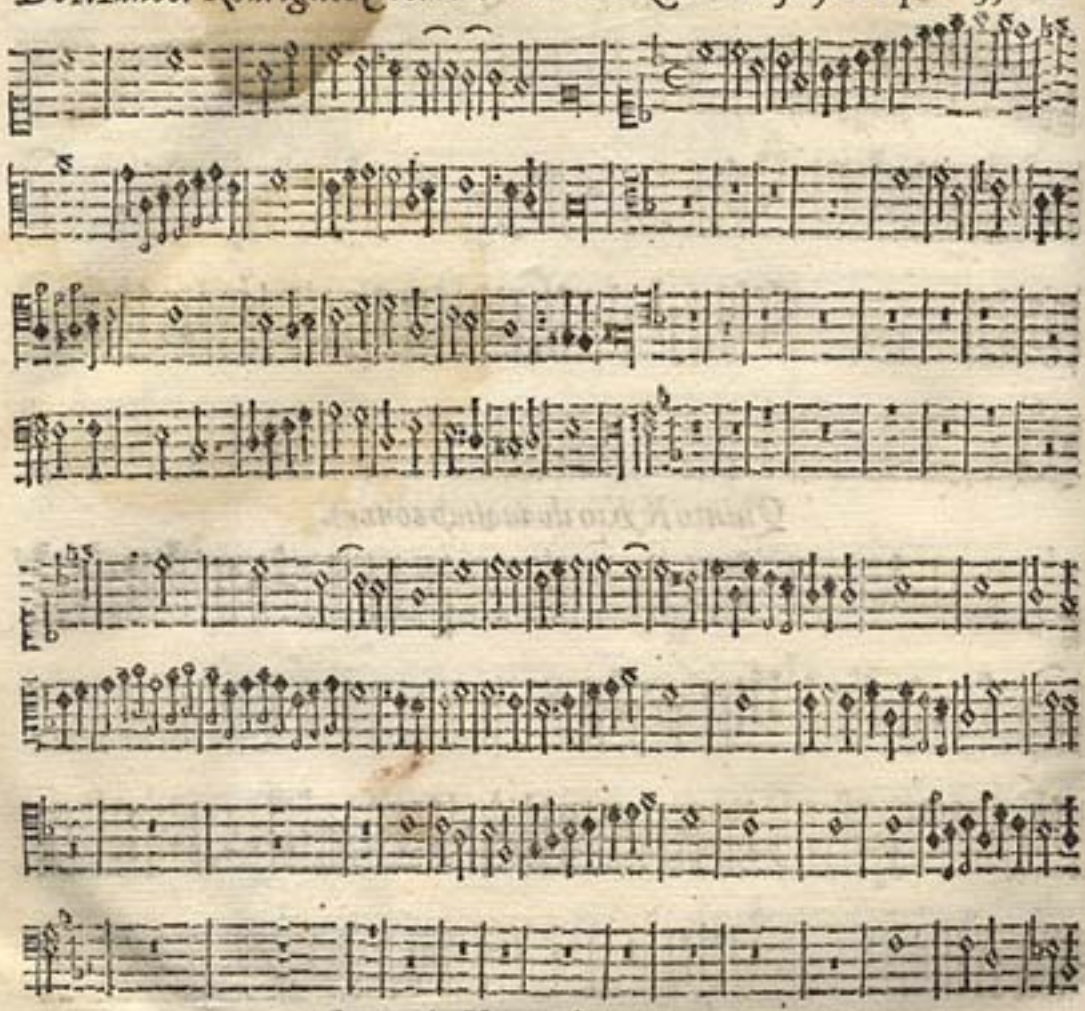




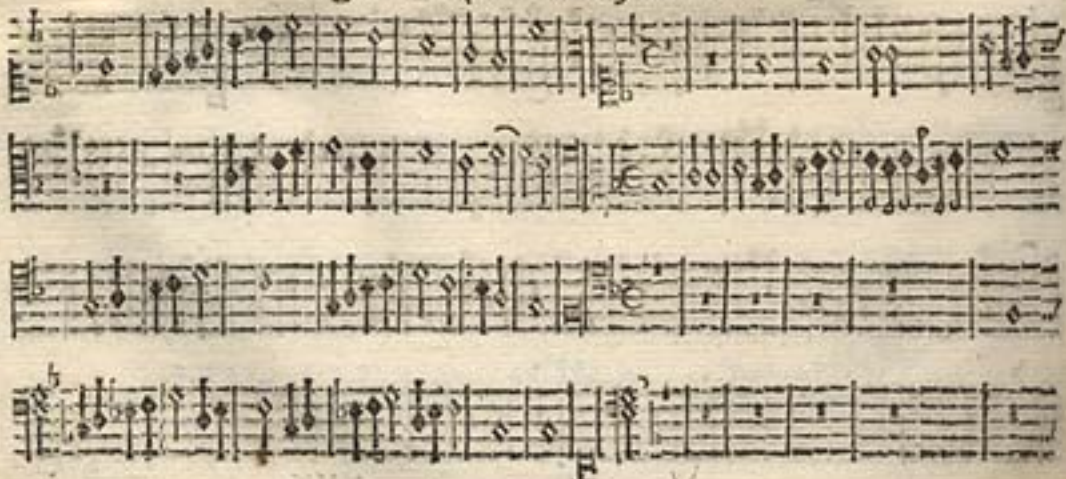
Quinto Kyrio do meſmo tom.

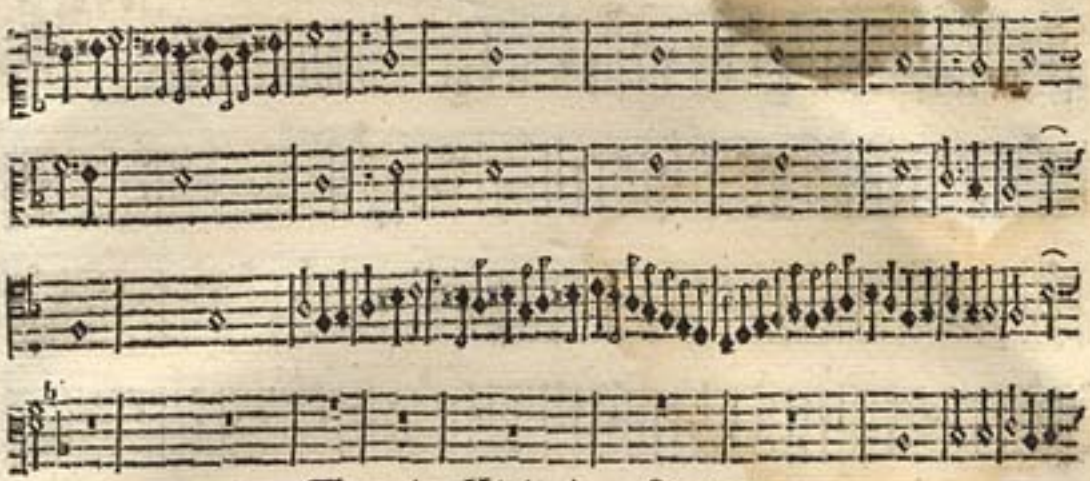


De Manoel Rodrigues Coelho. Primeiro Kirio do seisto tõ. por ffavt

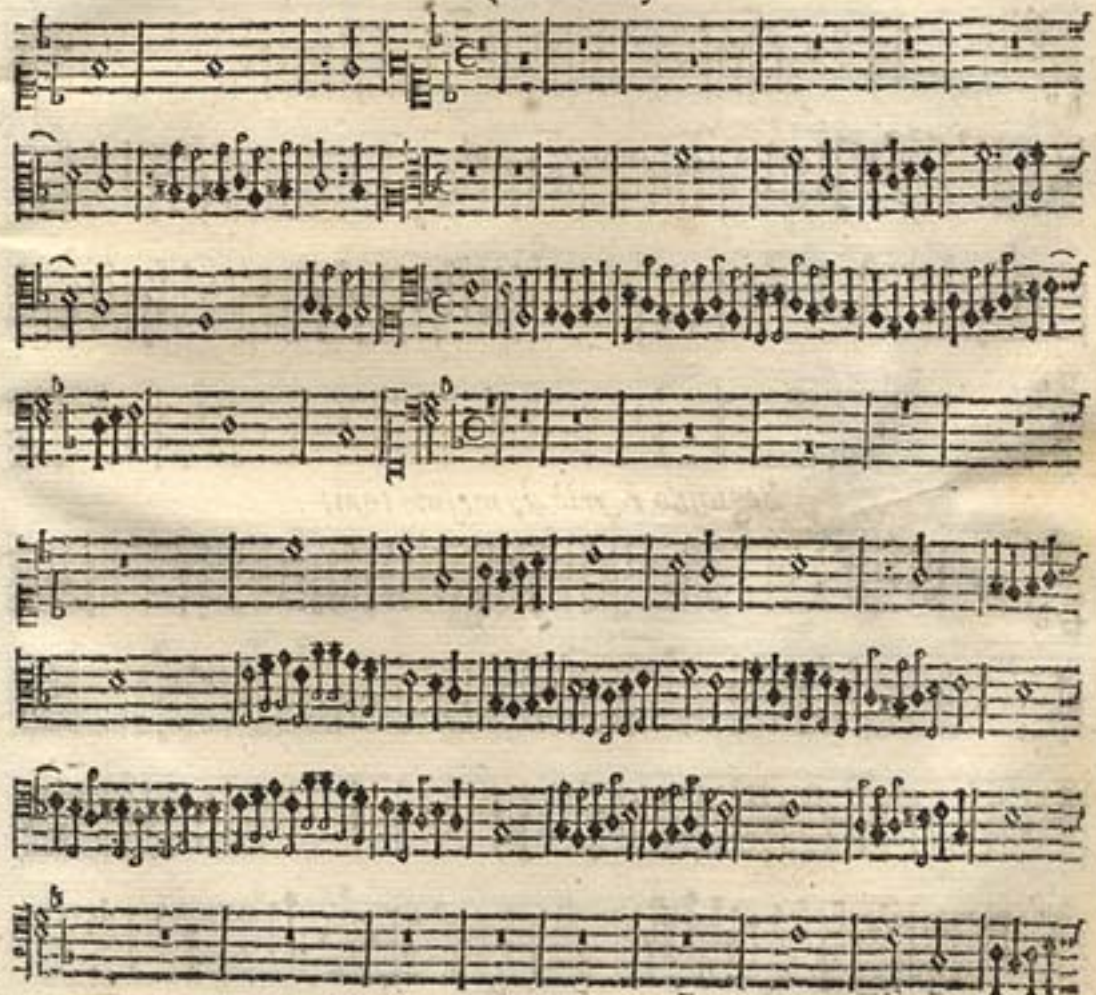


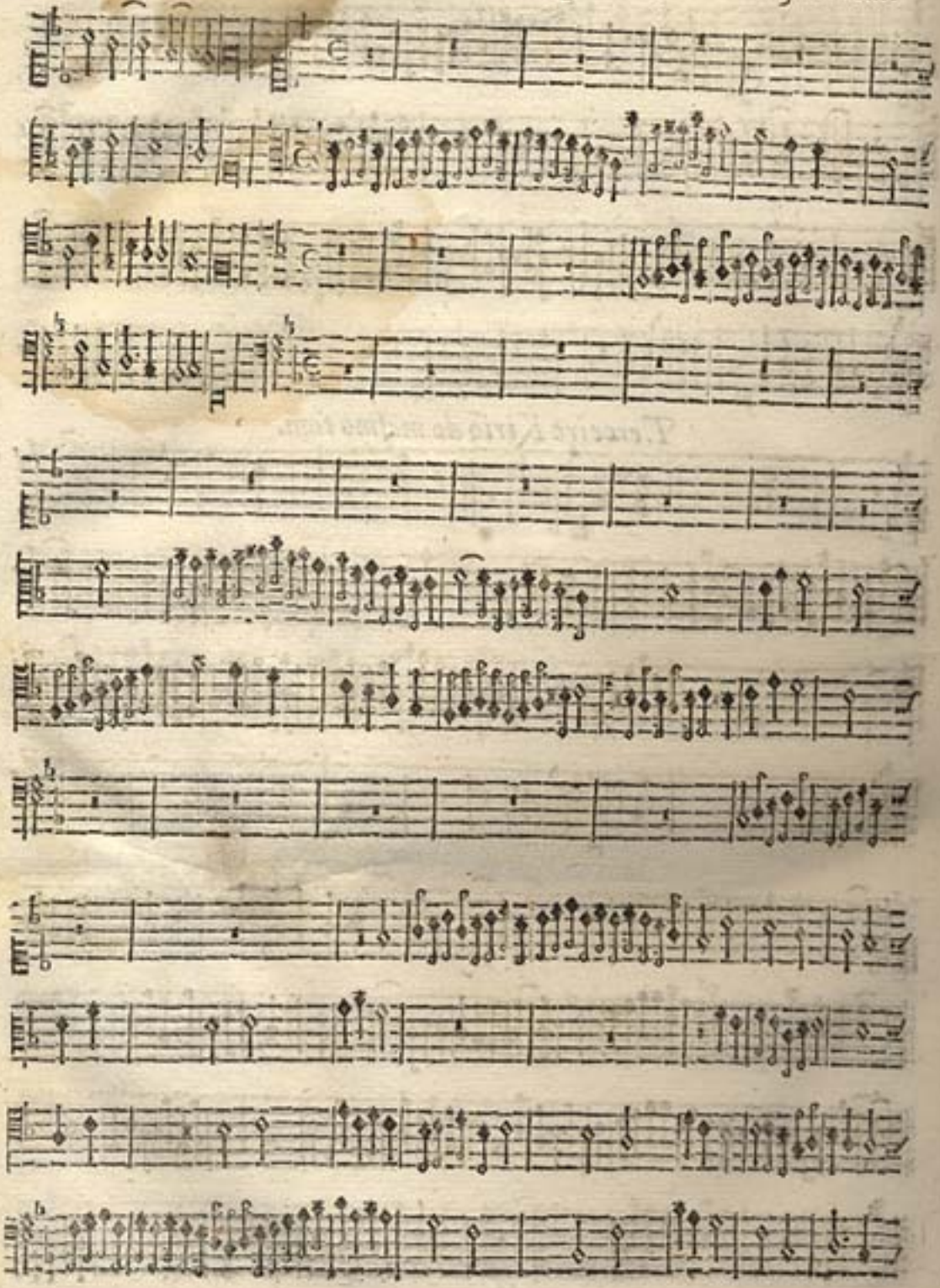
Segundo Kyrio do meſmo tom.

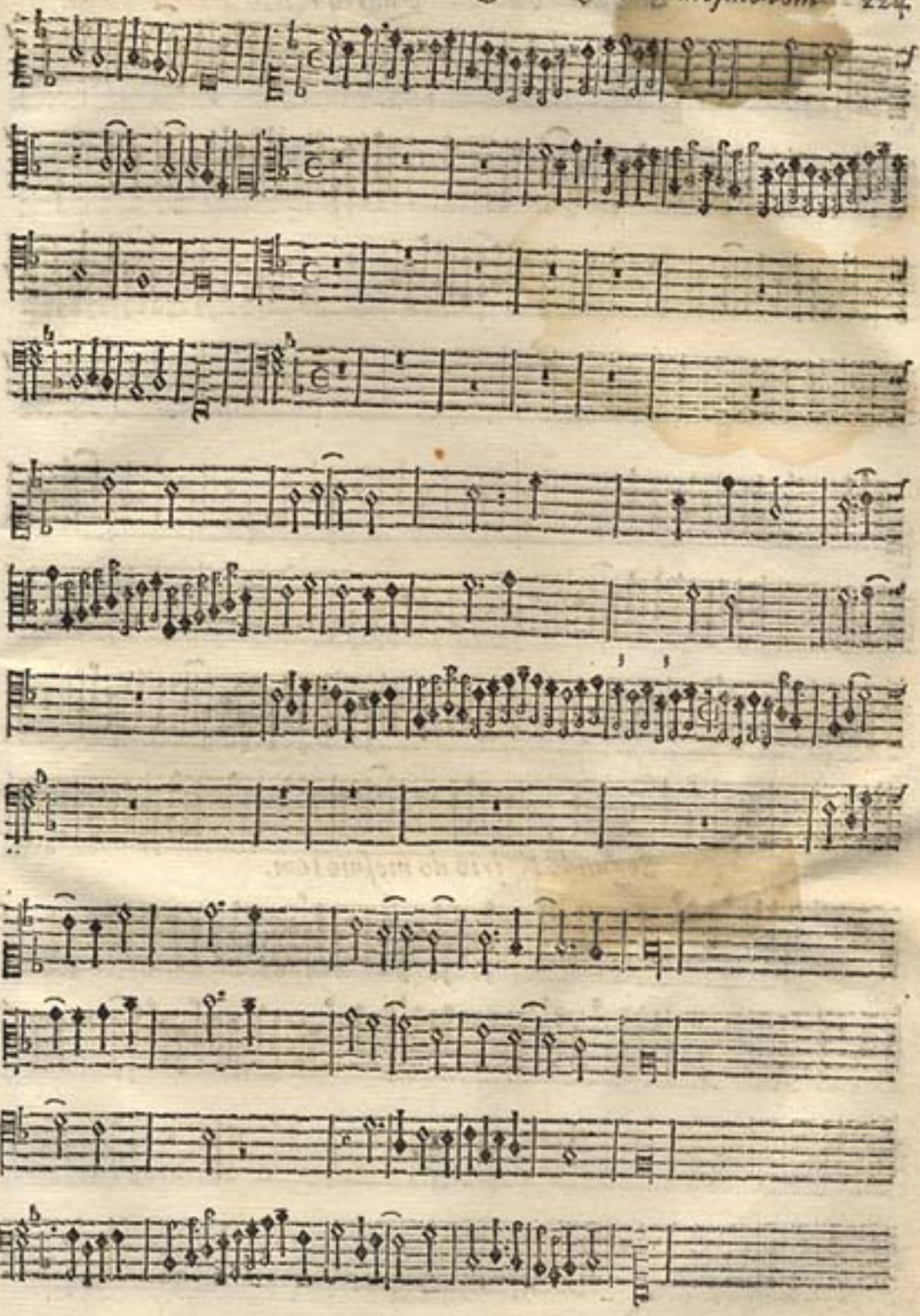




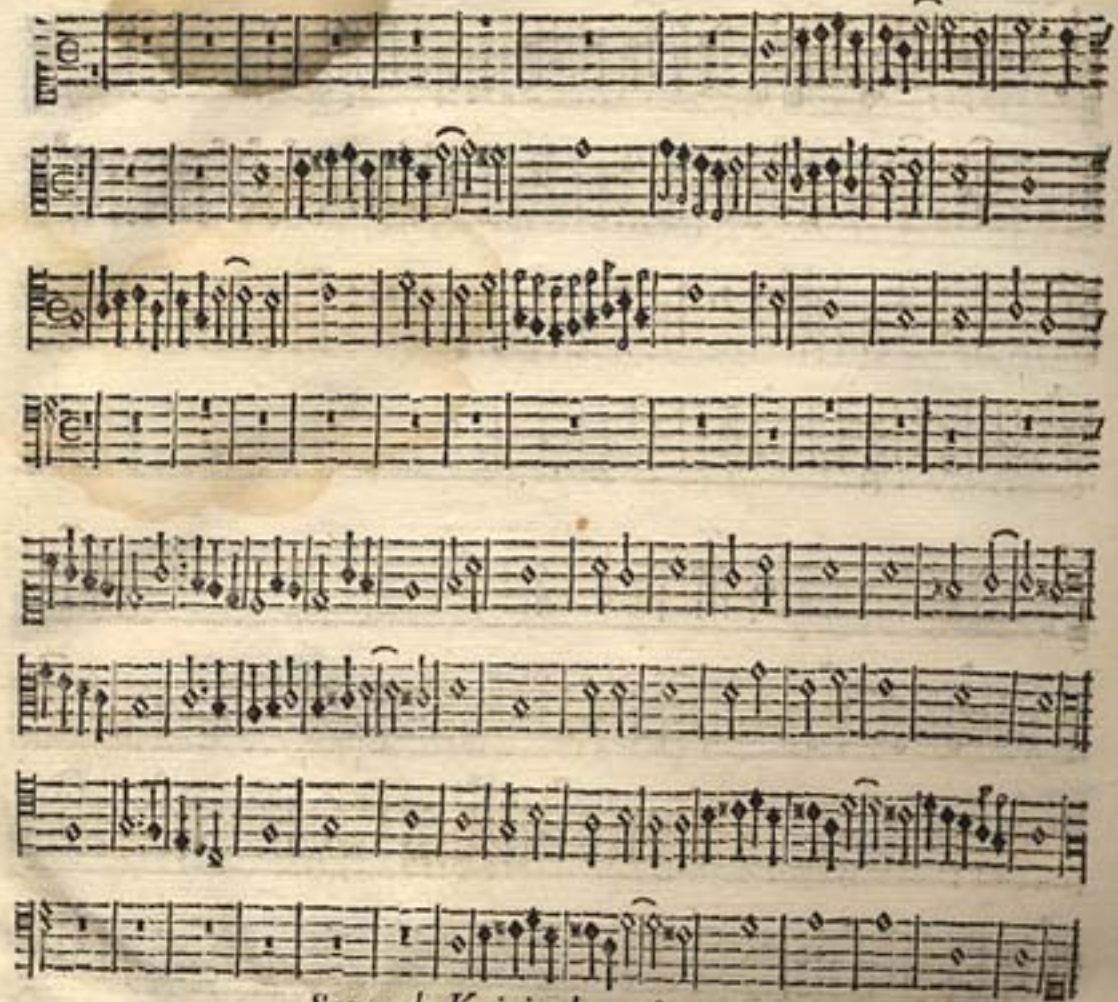
Terceiro Kirio do meſmo tom.



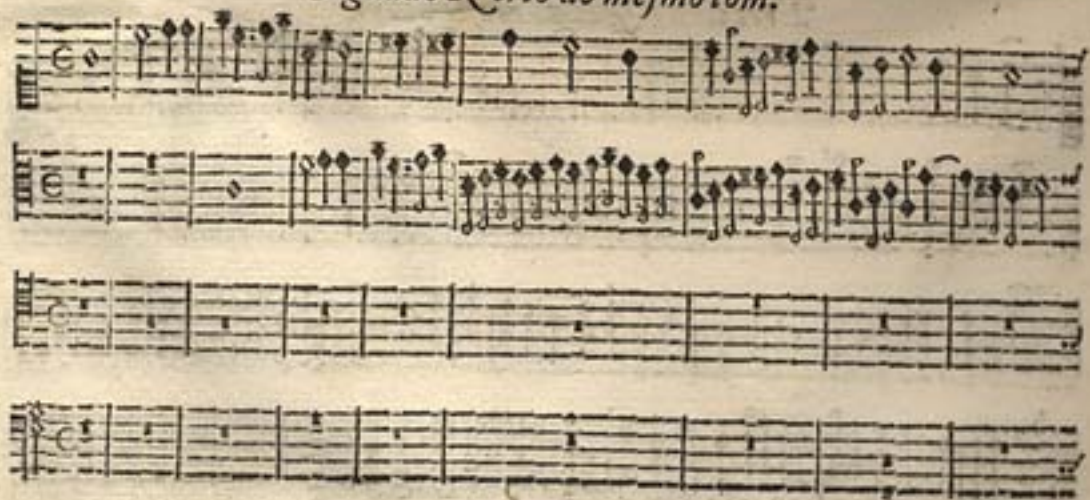


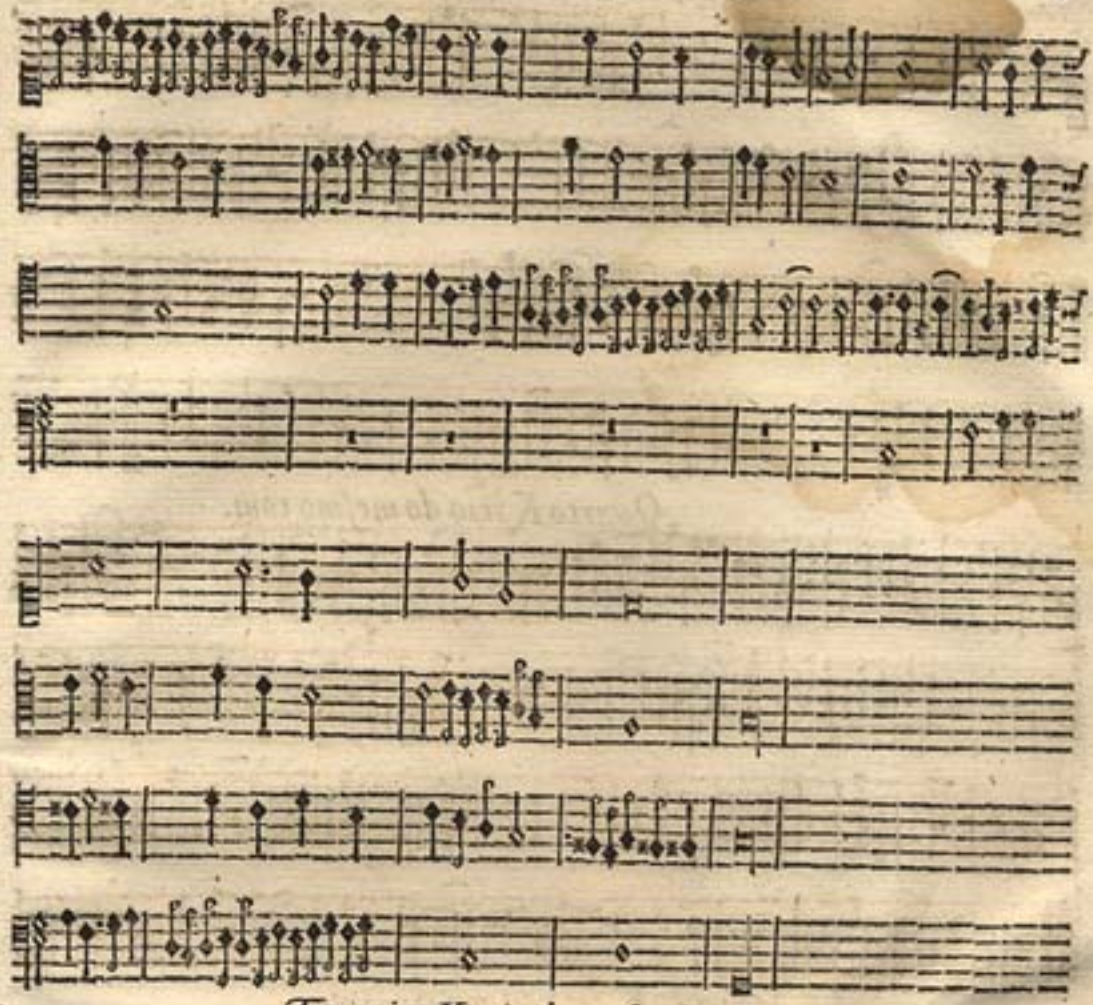


De Manoel Rodrigues Coelho. Primeiro Kyrio do 8.tõ por g sol reut

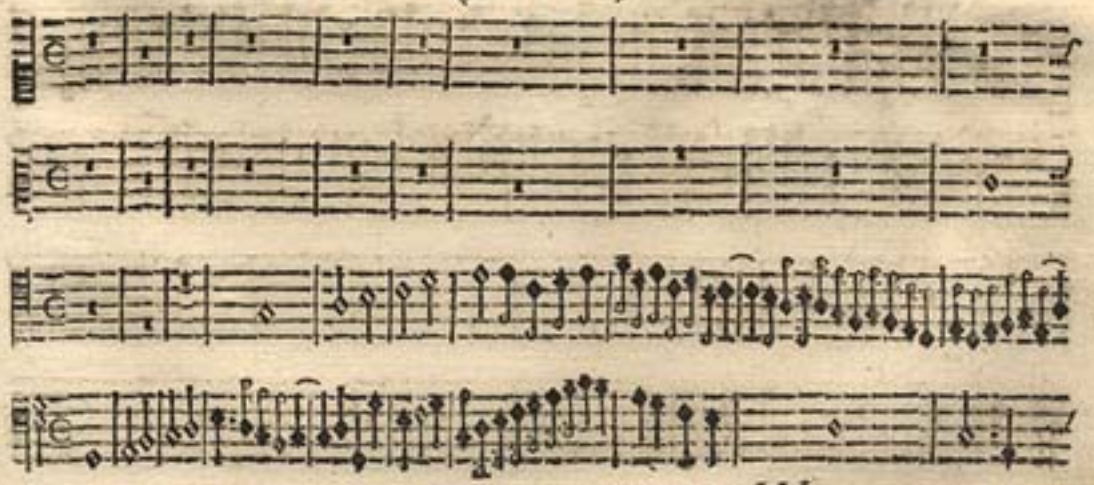


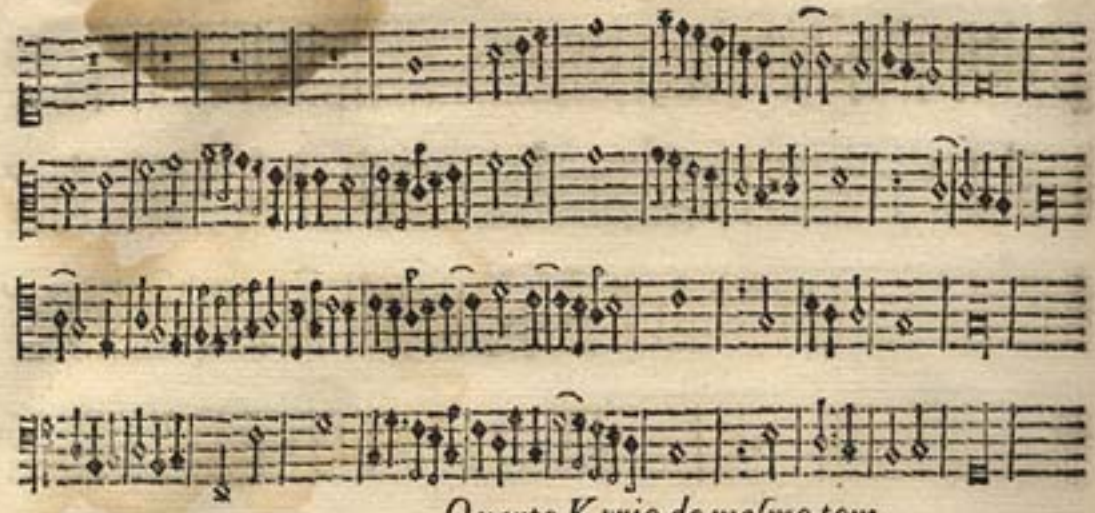
Segundo Kirio do meſmo tom.



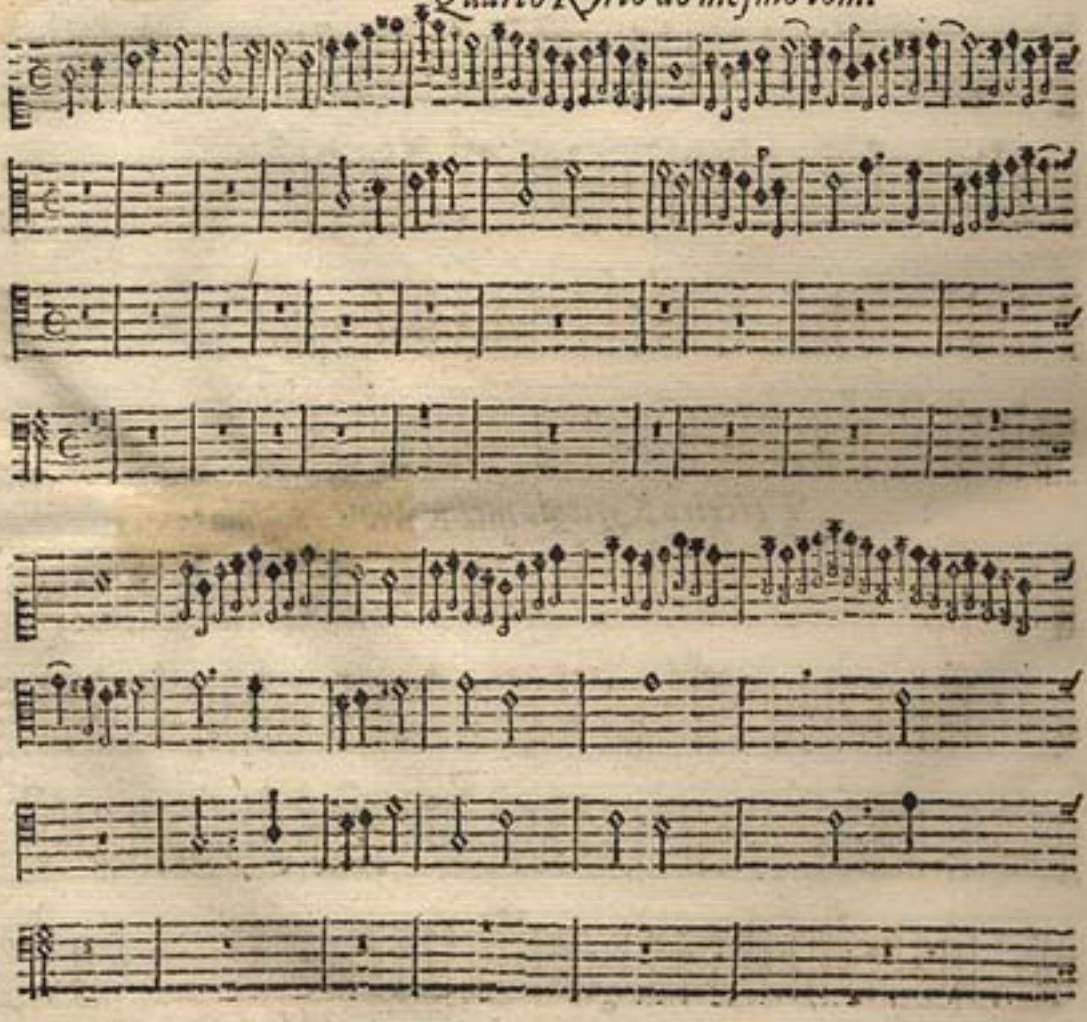


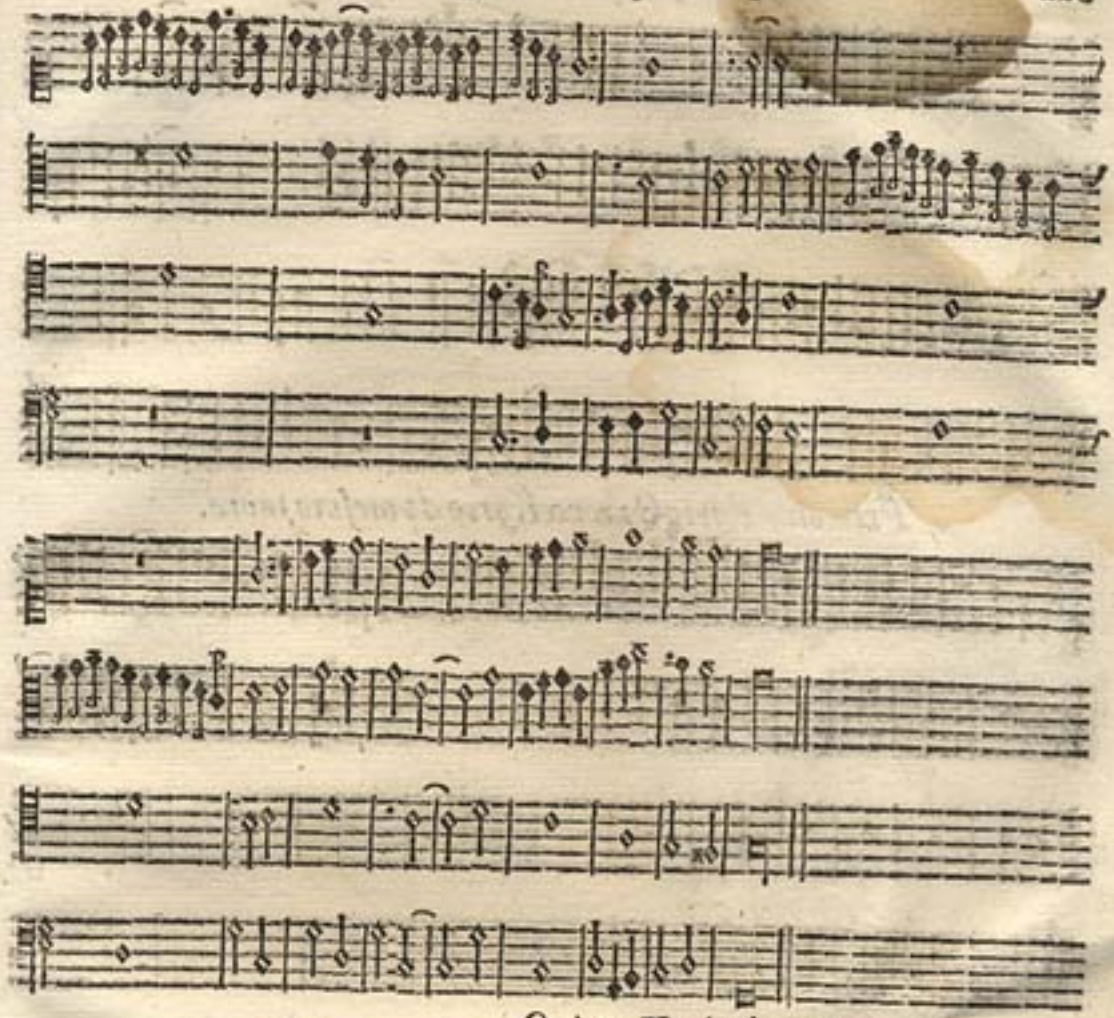
Terceiro Kyrio do meſmo tom.



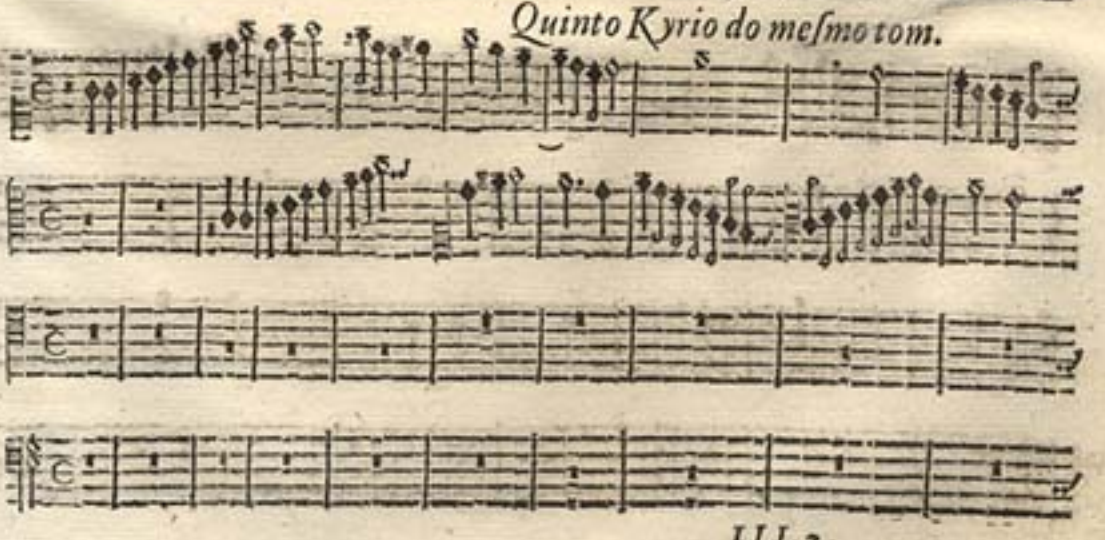


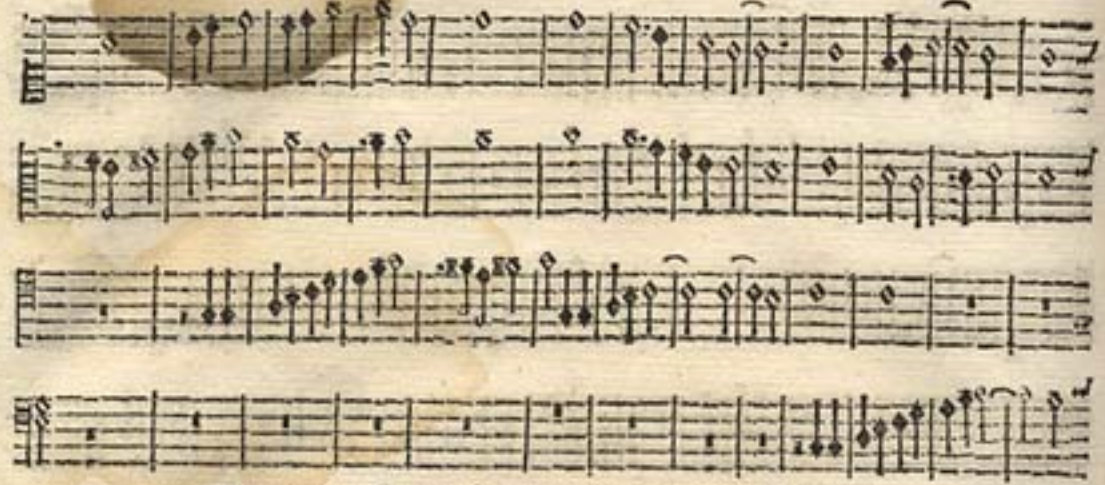
Quarto Kyrio do meſmo tom.



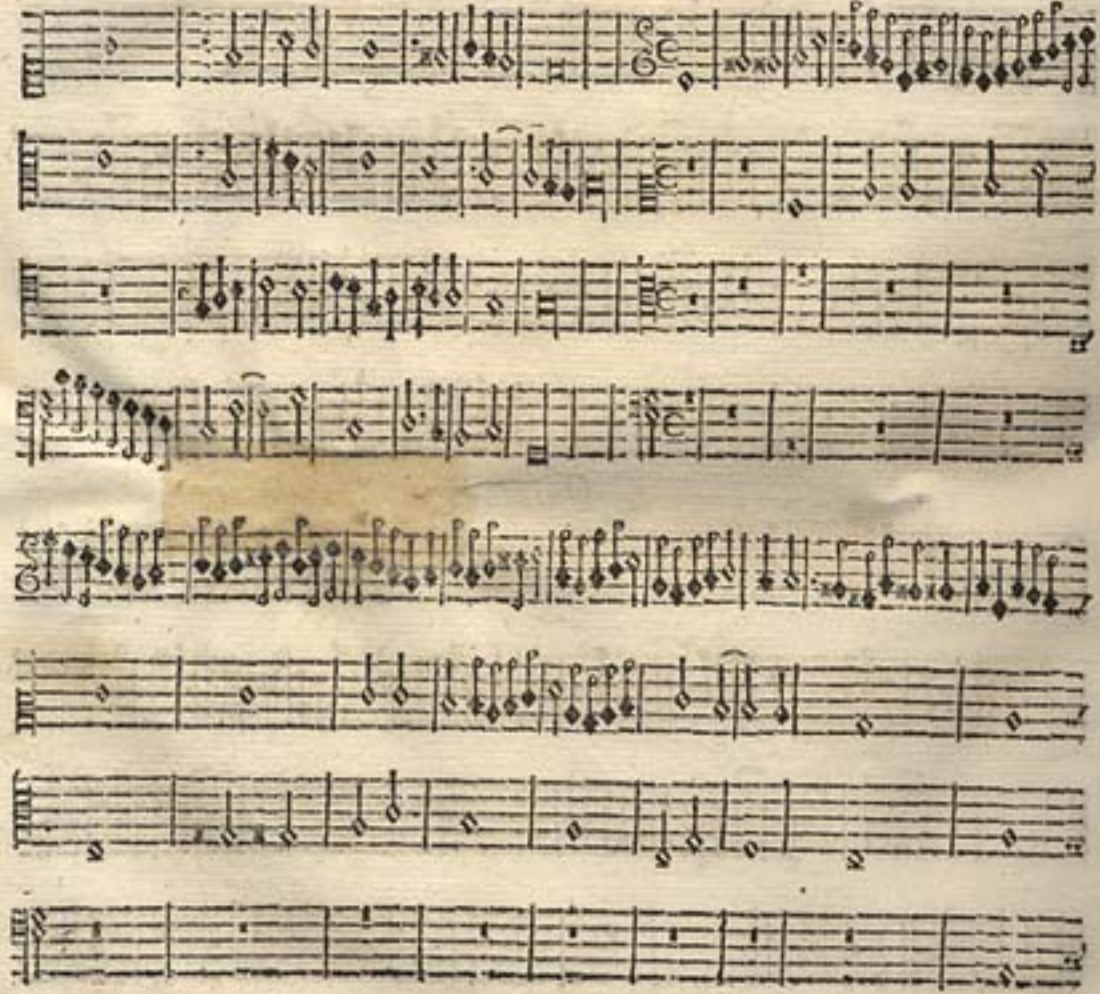


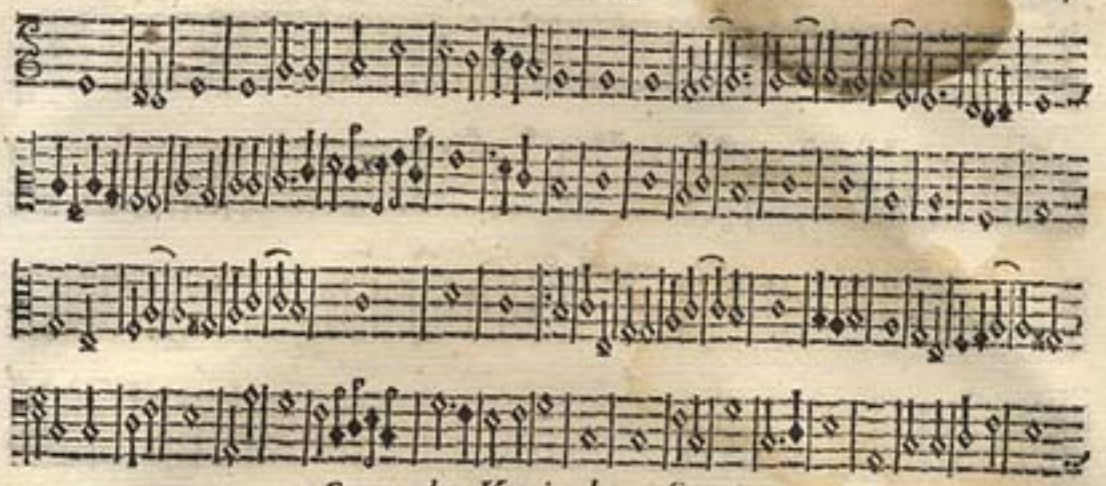
Quinto Kyrio do meſmo tom.



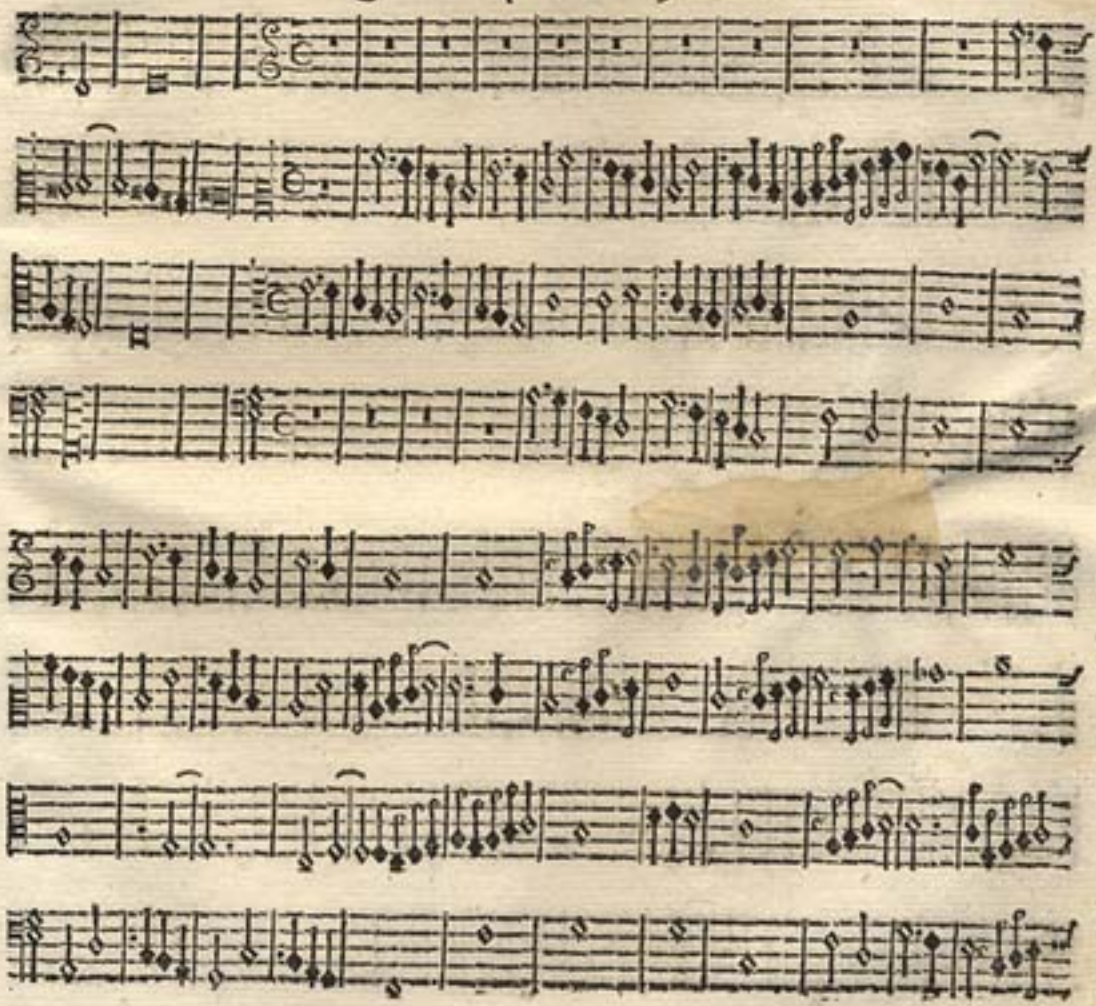


Primeiro Kirio do terceirotom. por E la mi re.

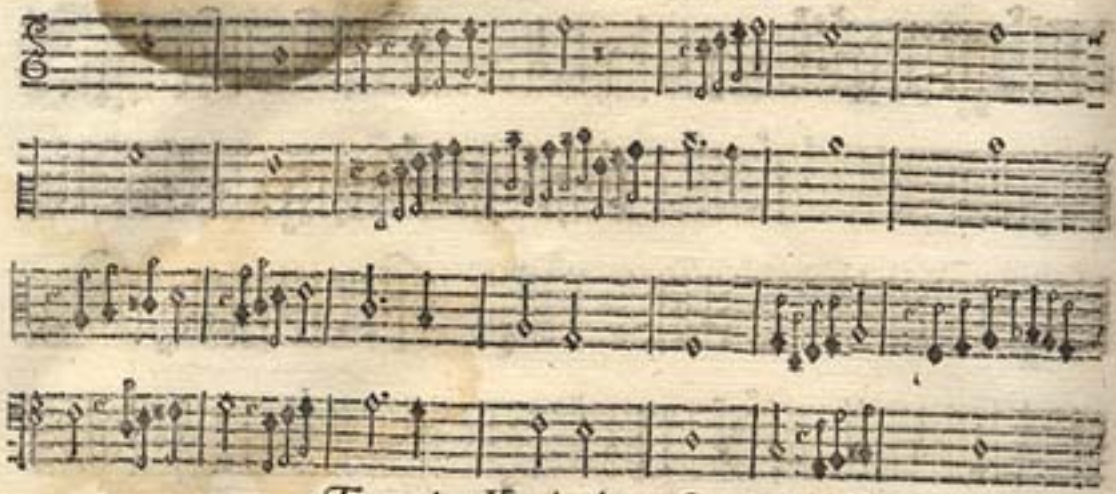




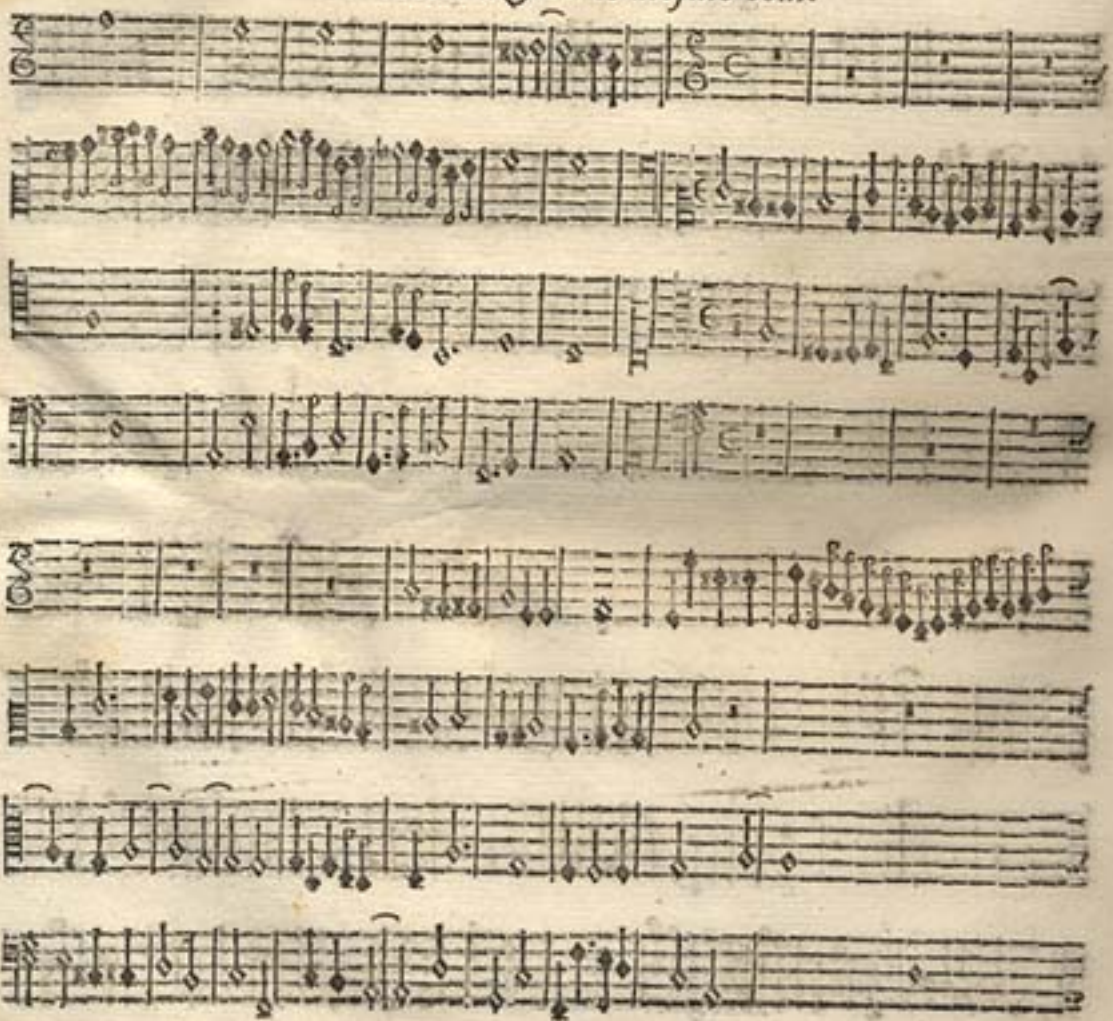
Segundoo Kyrio do meſmo tom.

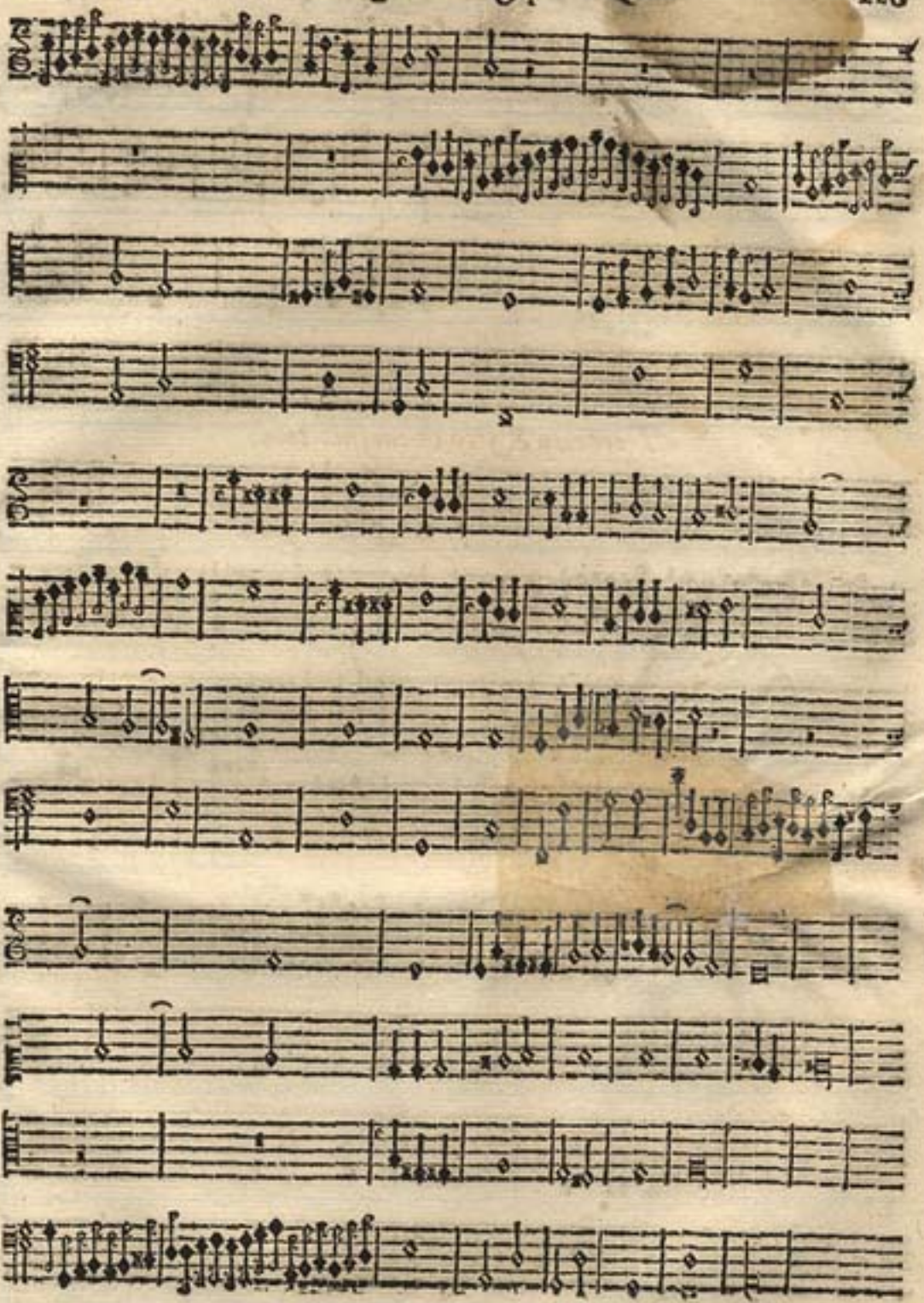


De Manoel Rodrigues Coelho.

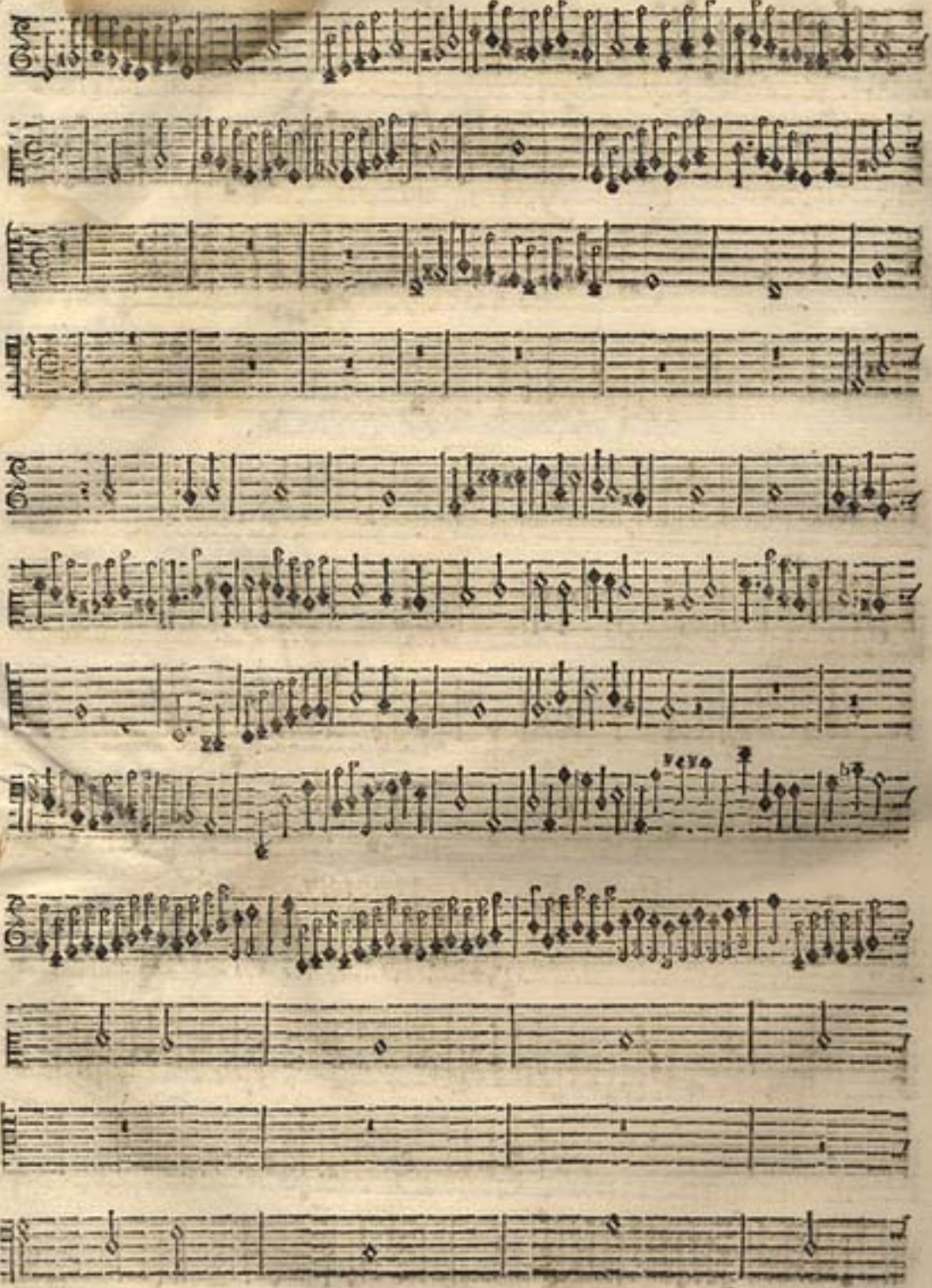


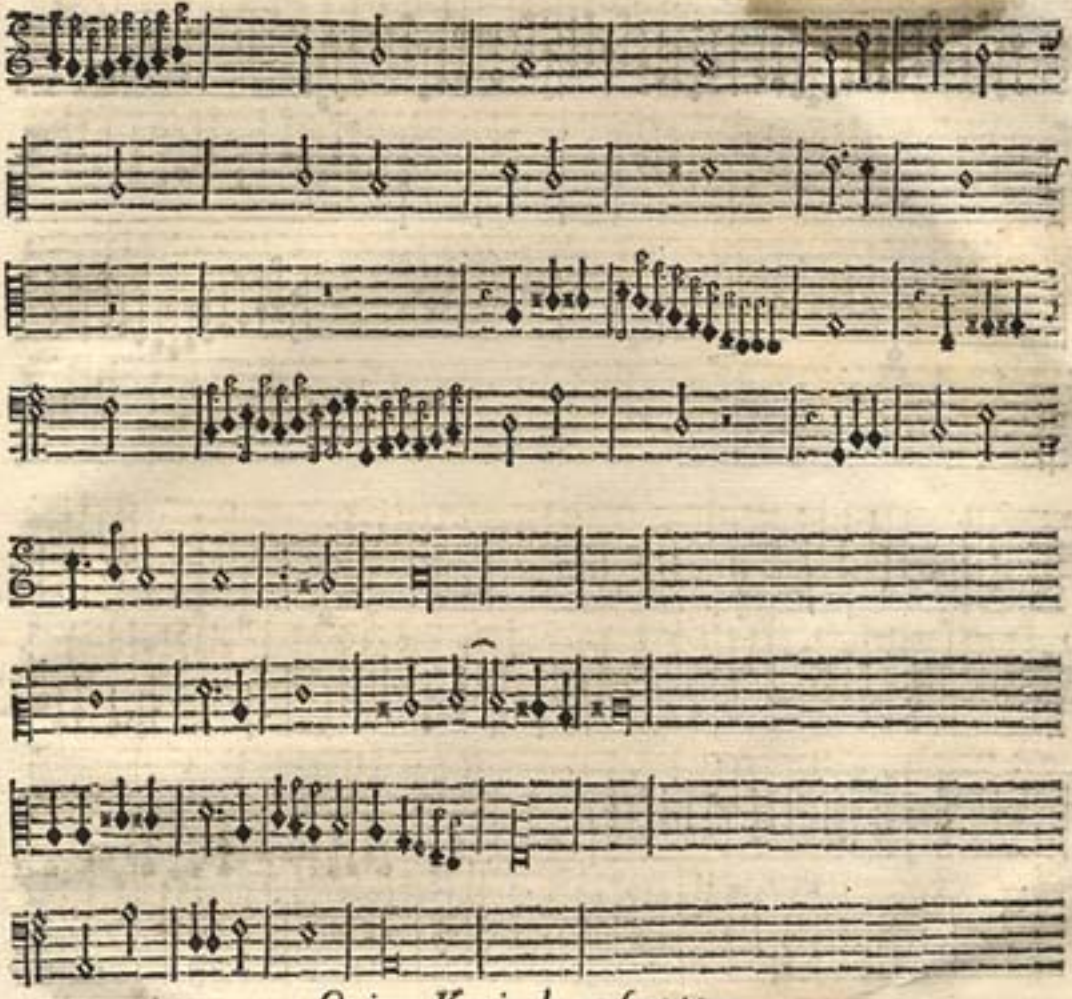
Terceiro Kyrio do meſmo tom.



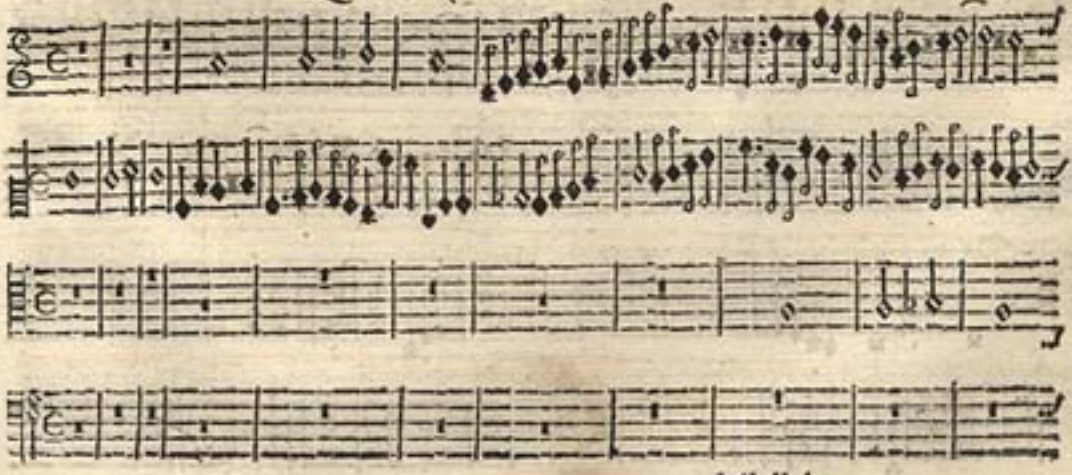


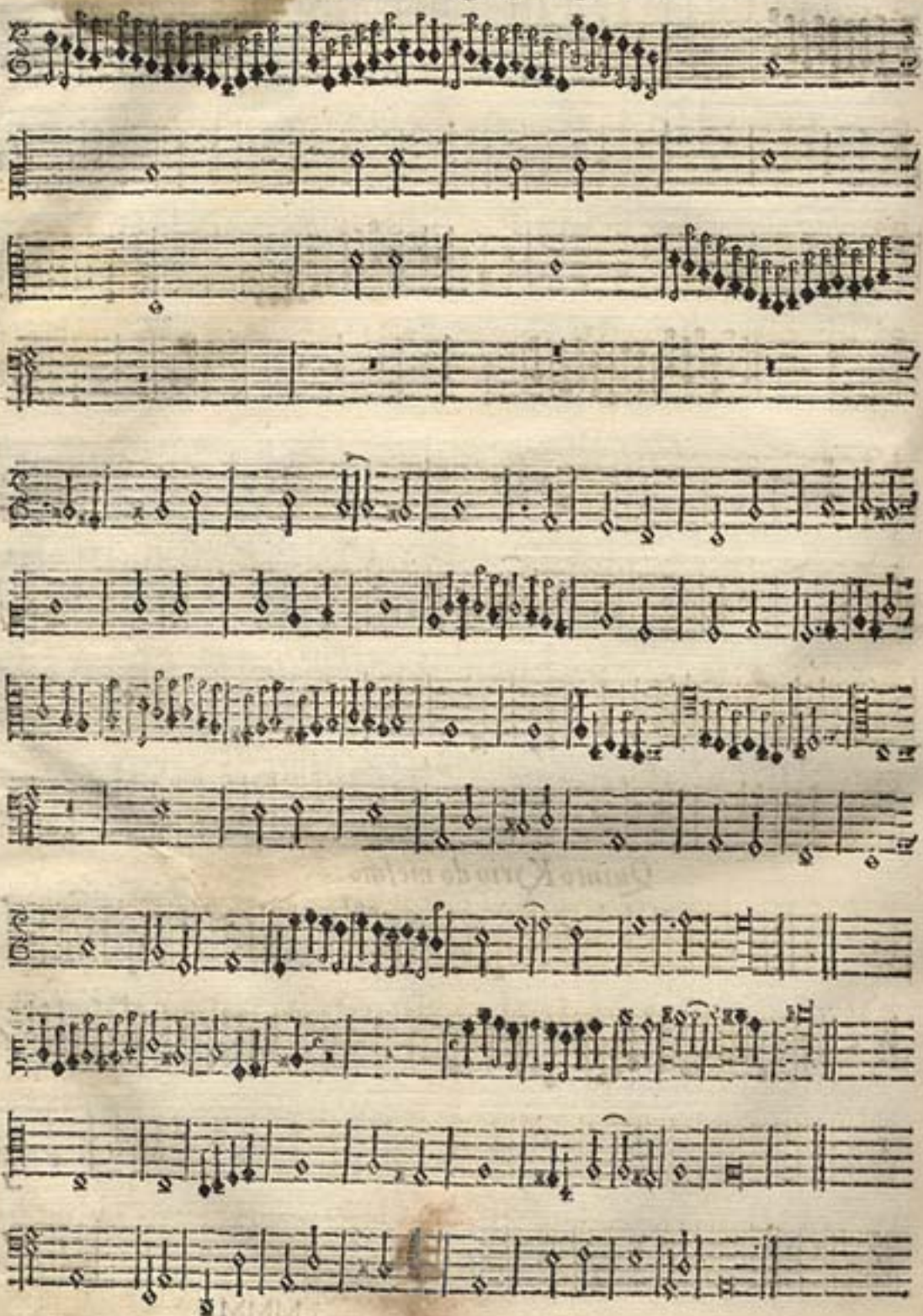
De Manoel Rodrigues Coelho. *Quarto Kirio domesmo tom.*

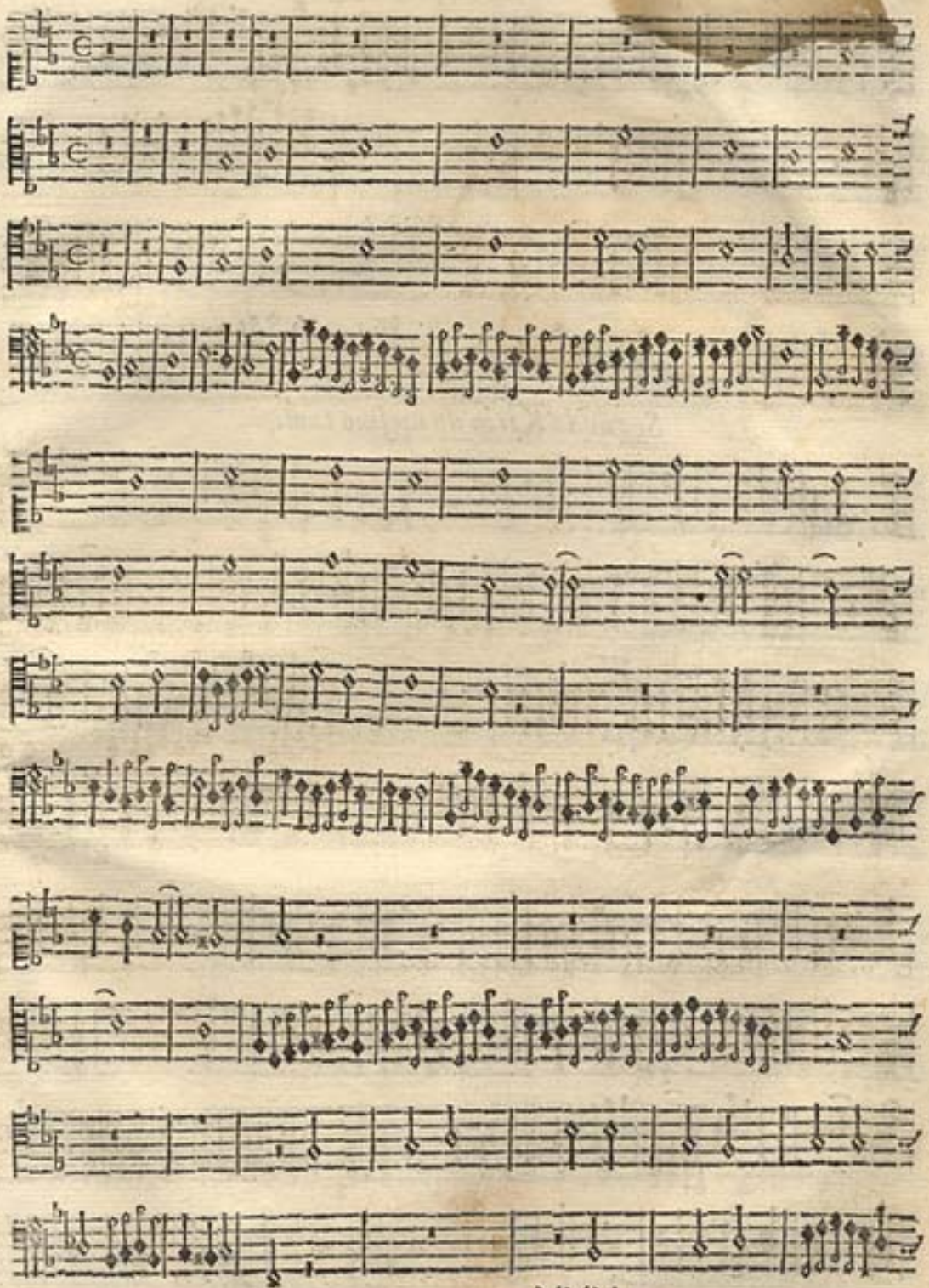


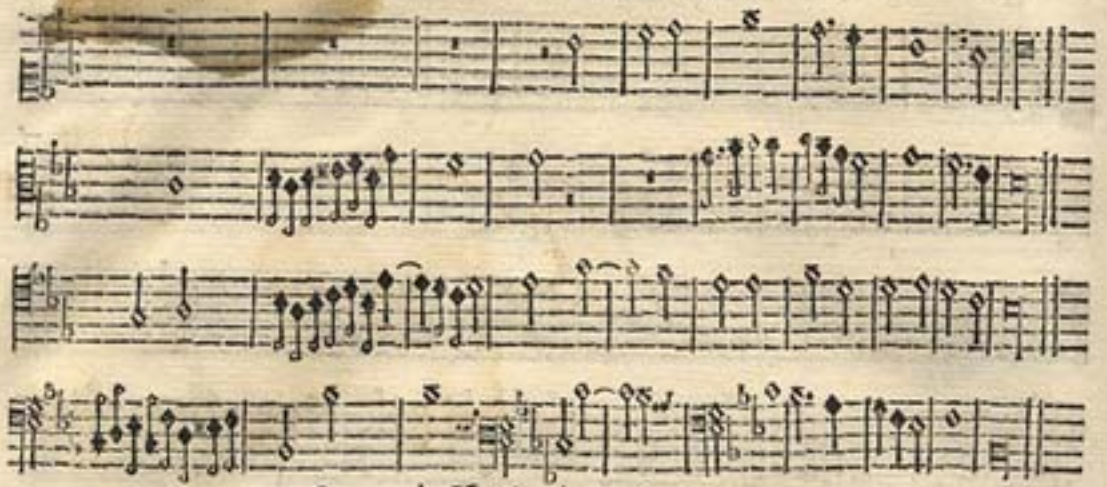


Quinto Kyrio do meſmo tom.

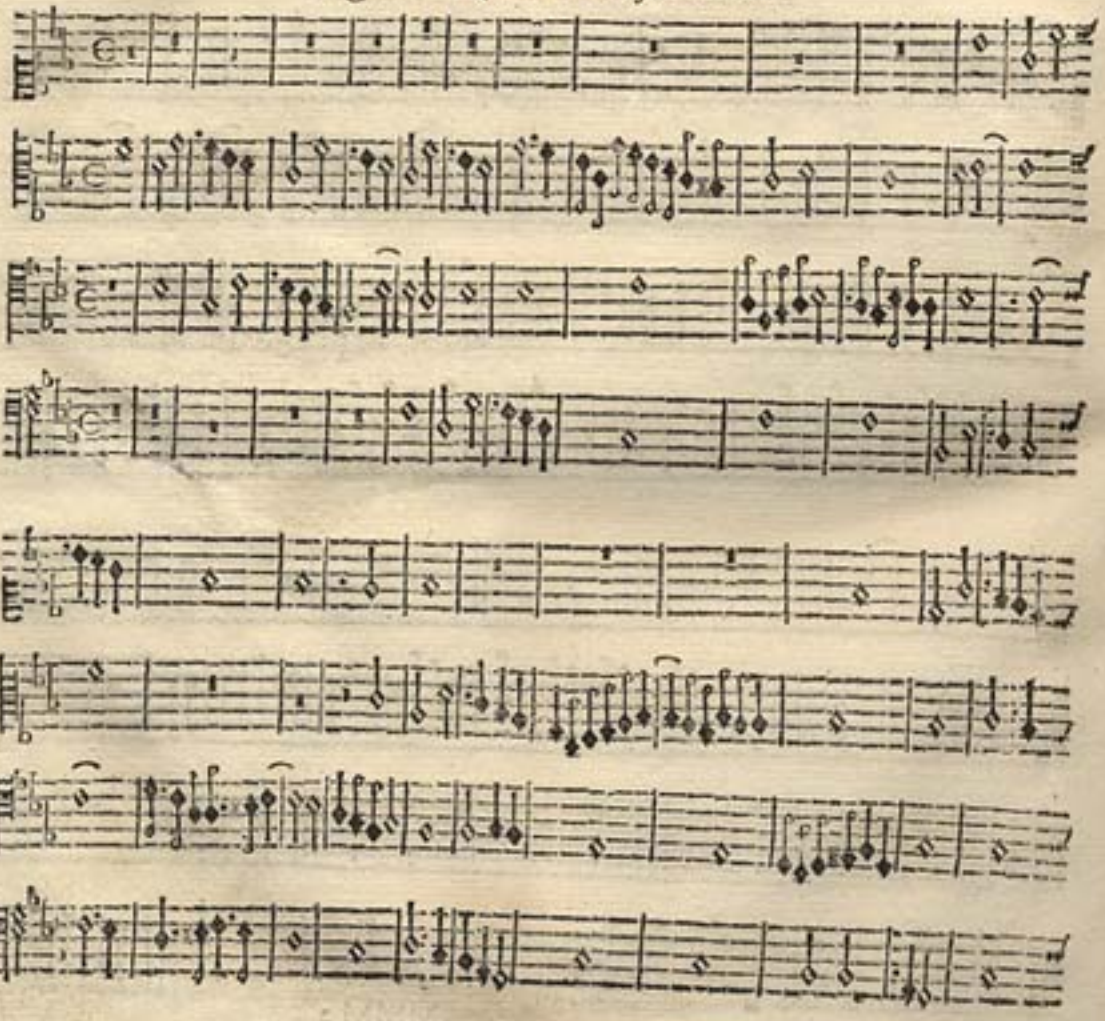


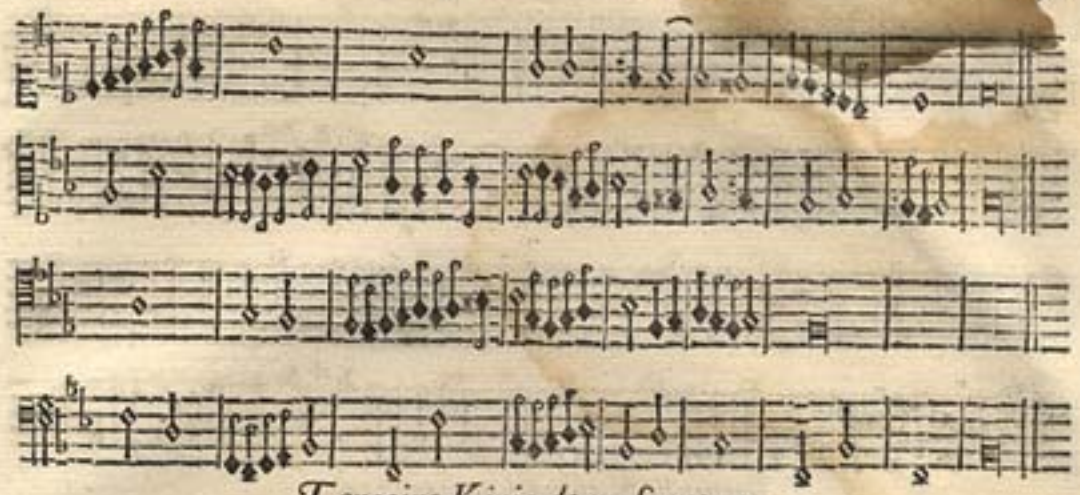




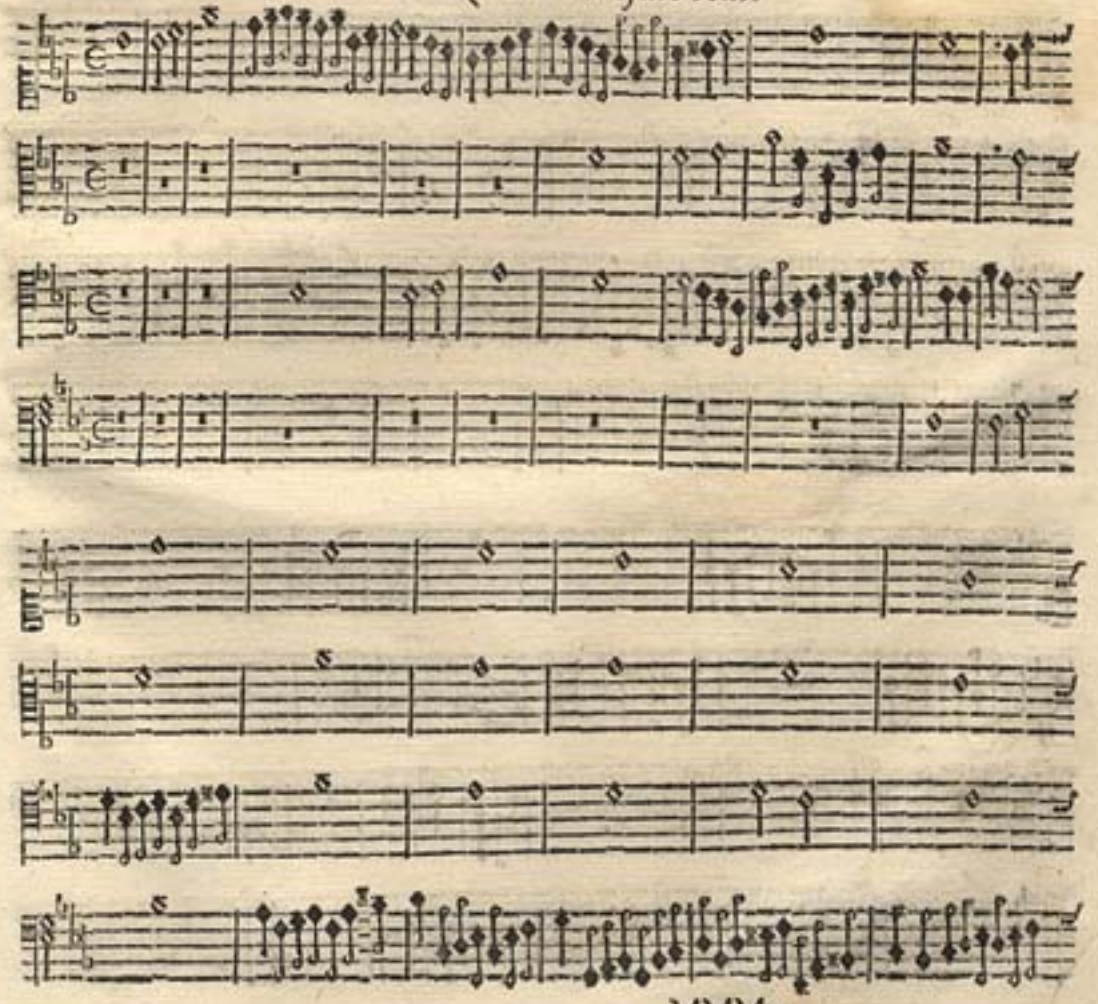


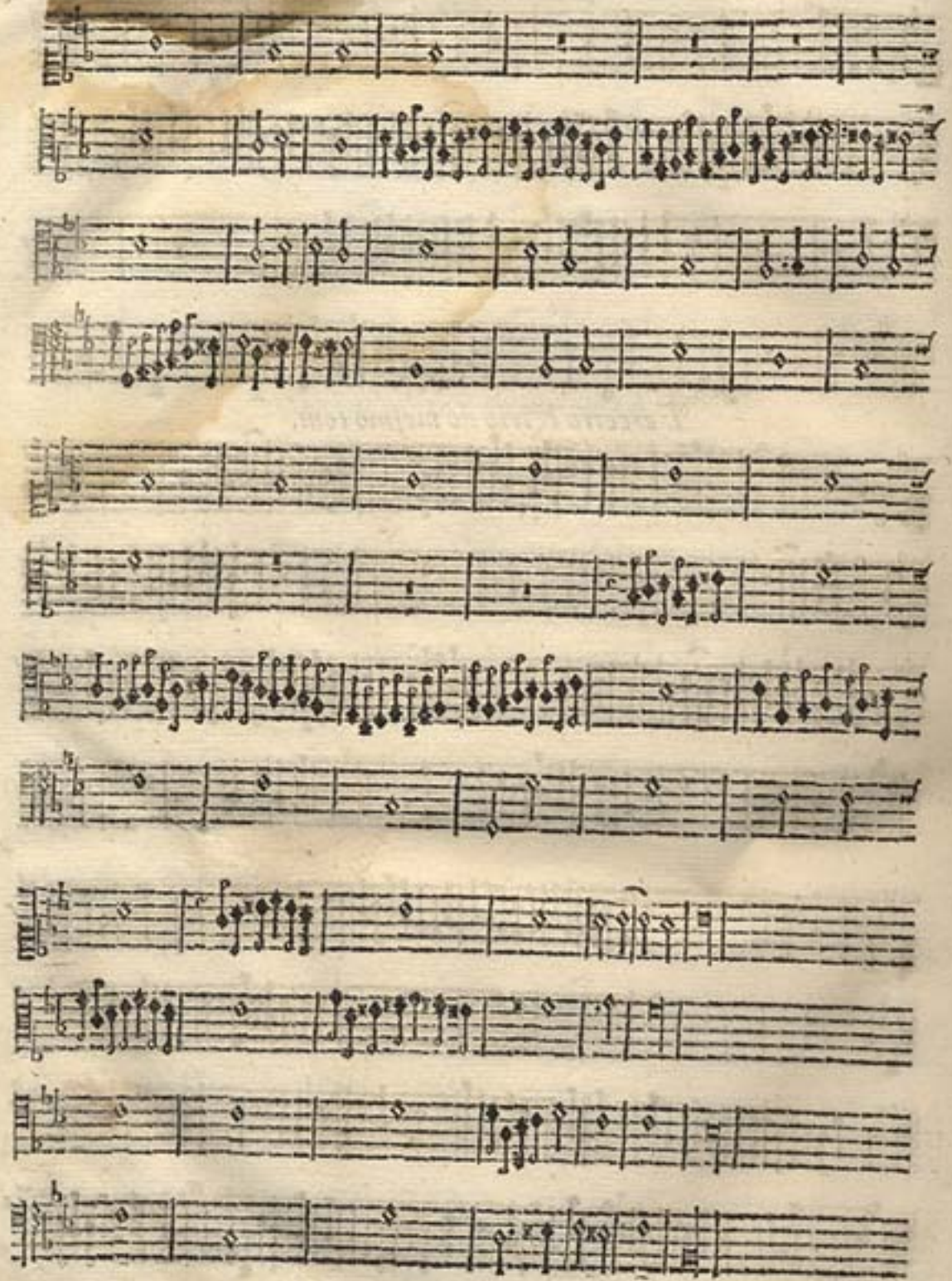
Segundo Kirio do meſmo tom.

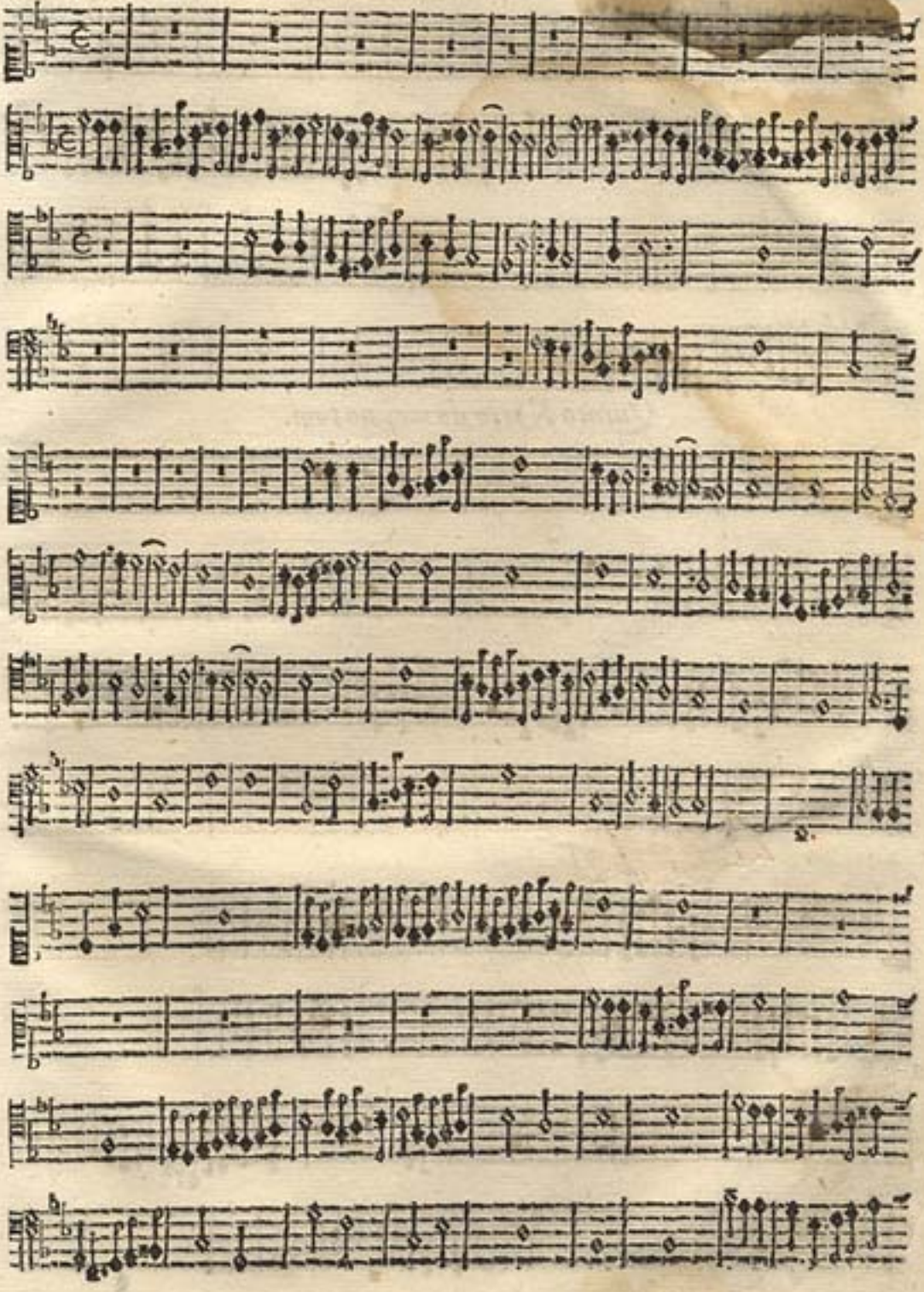




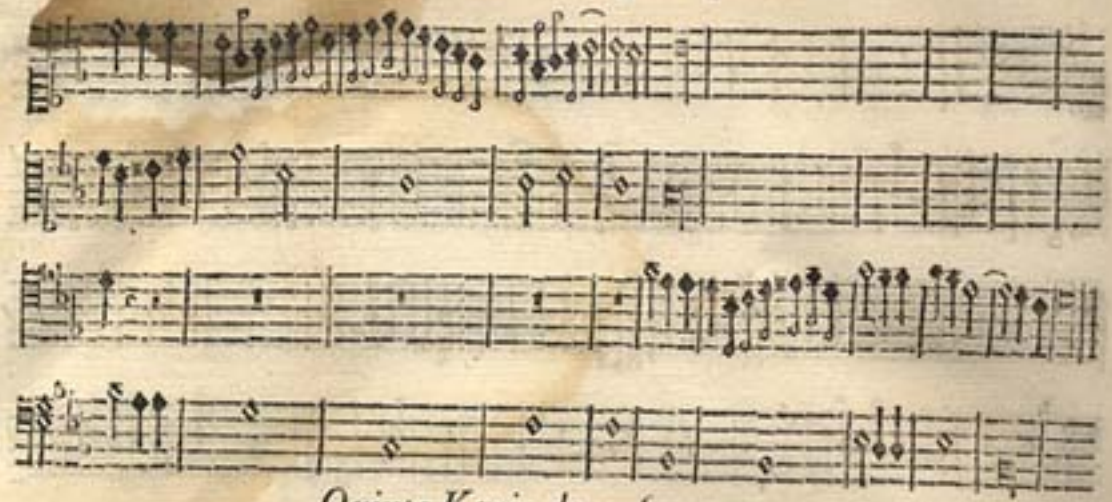
Terceiro Kirio do meſmo tom.



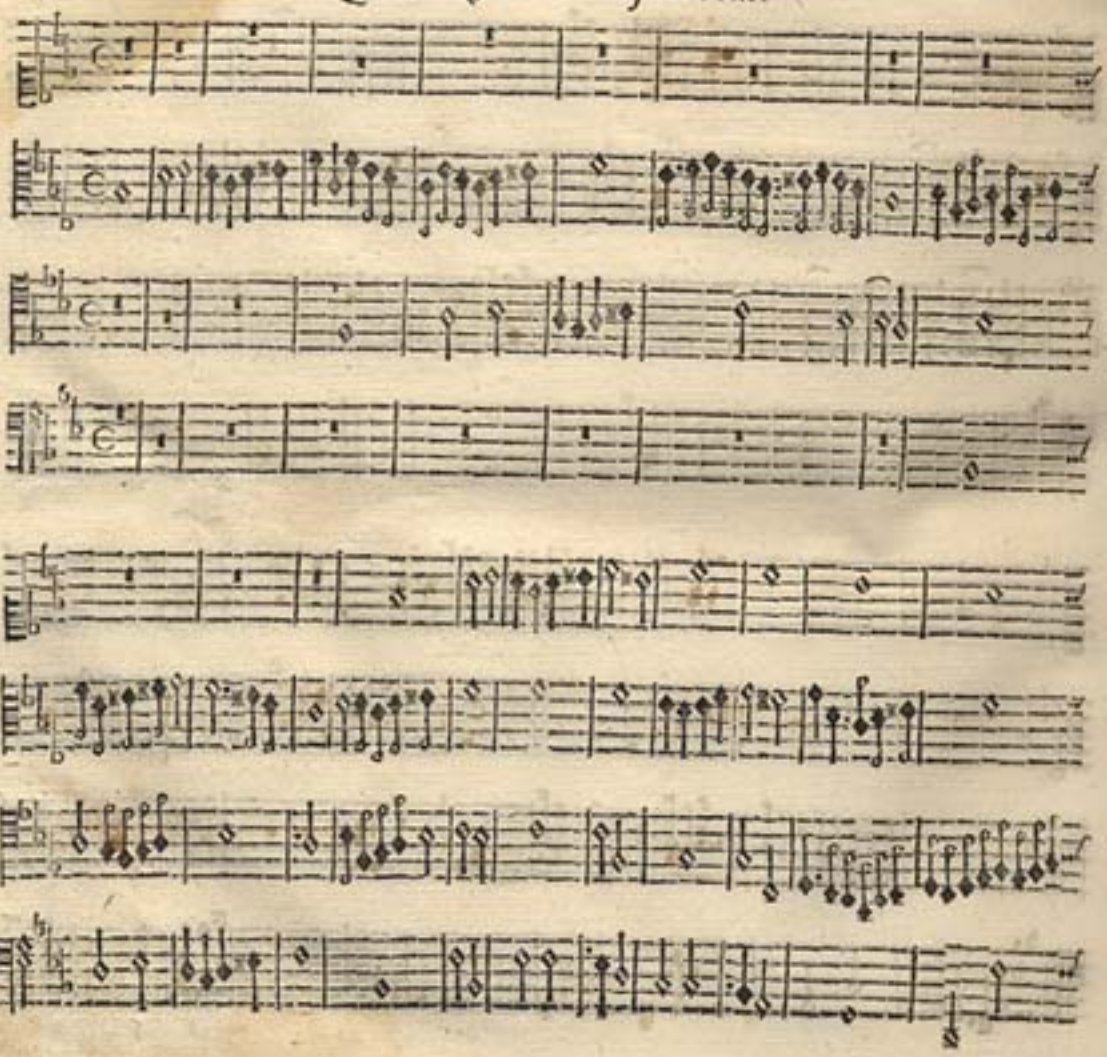


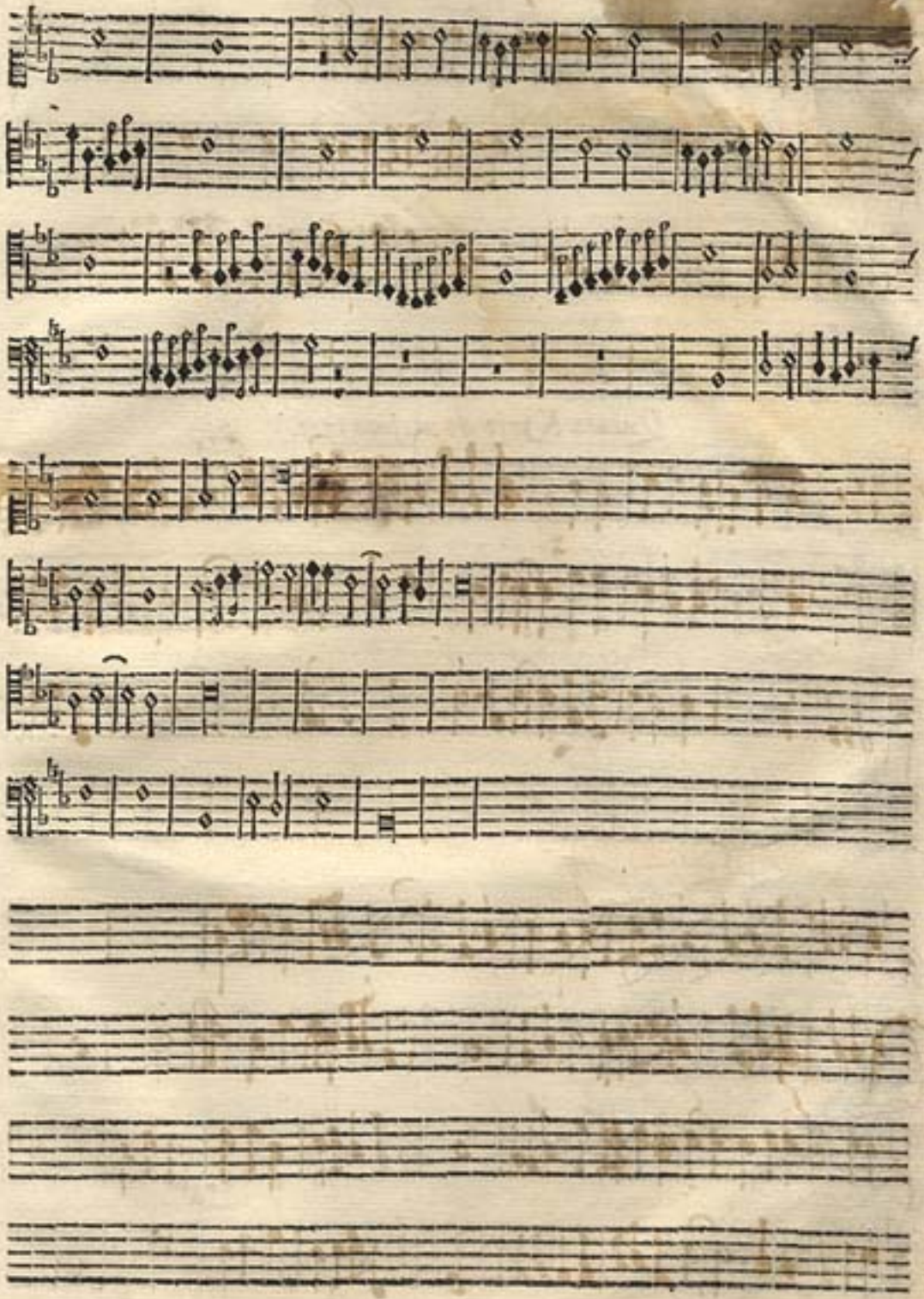


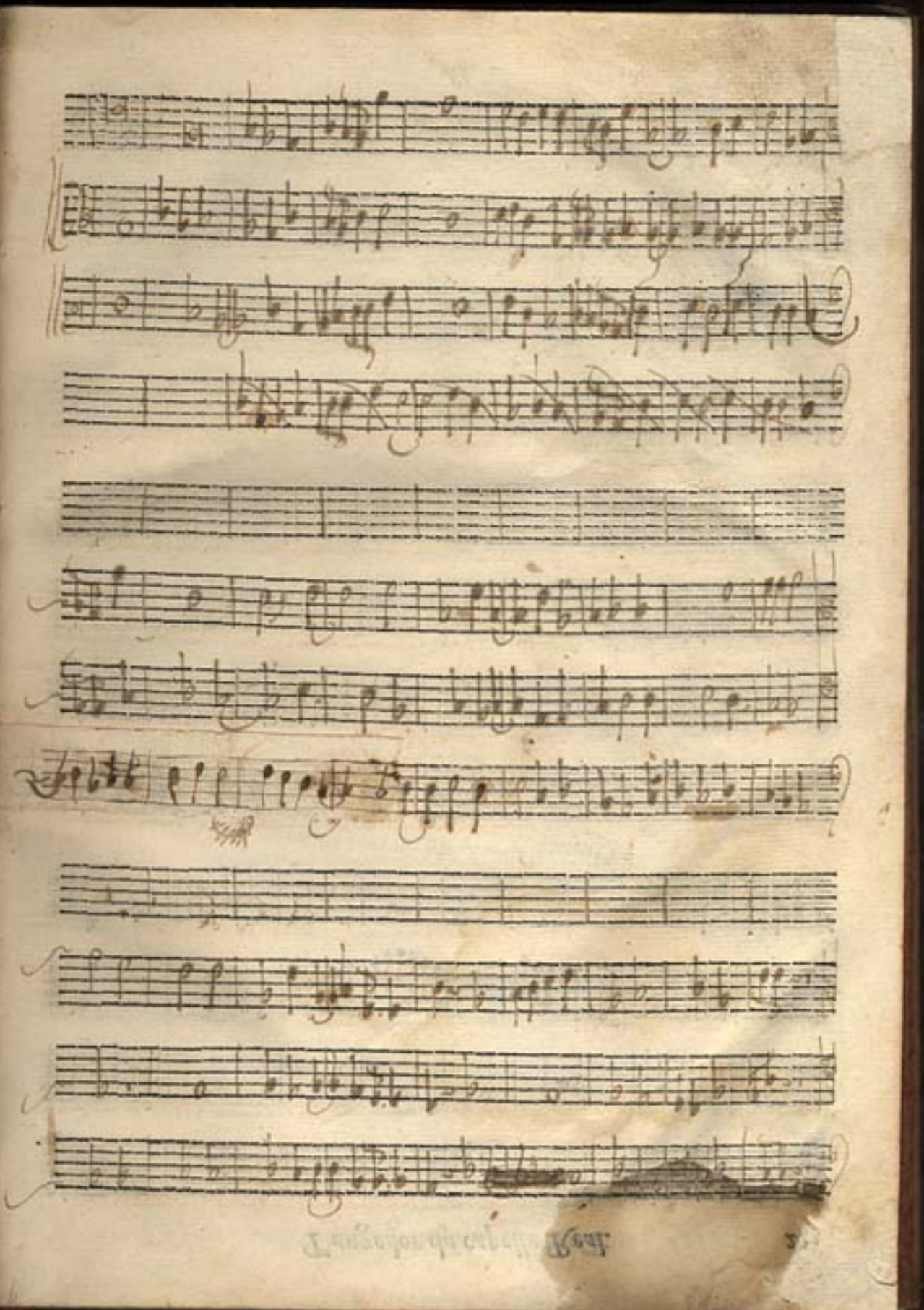
De Manoel Rodrigues Coelho.

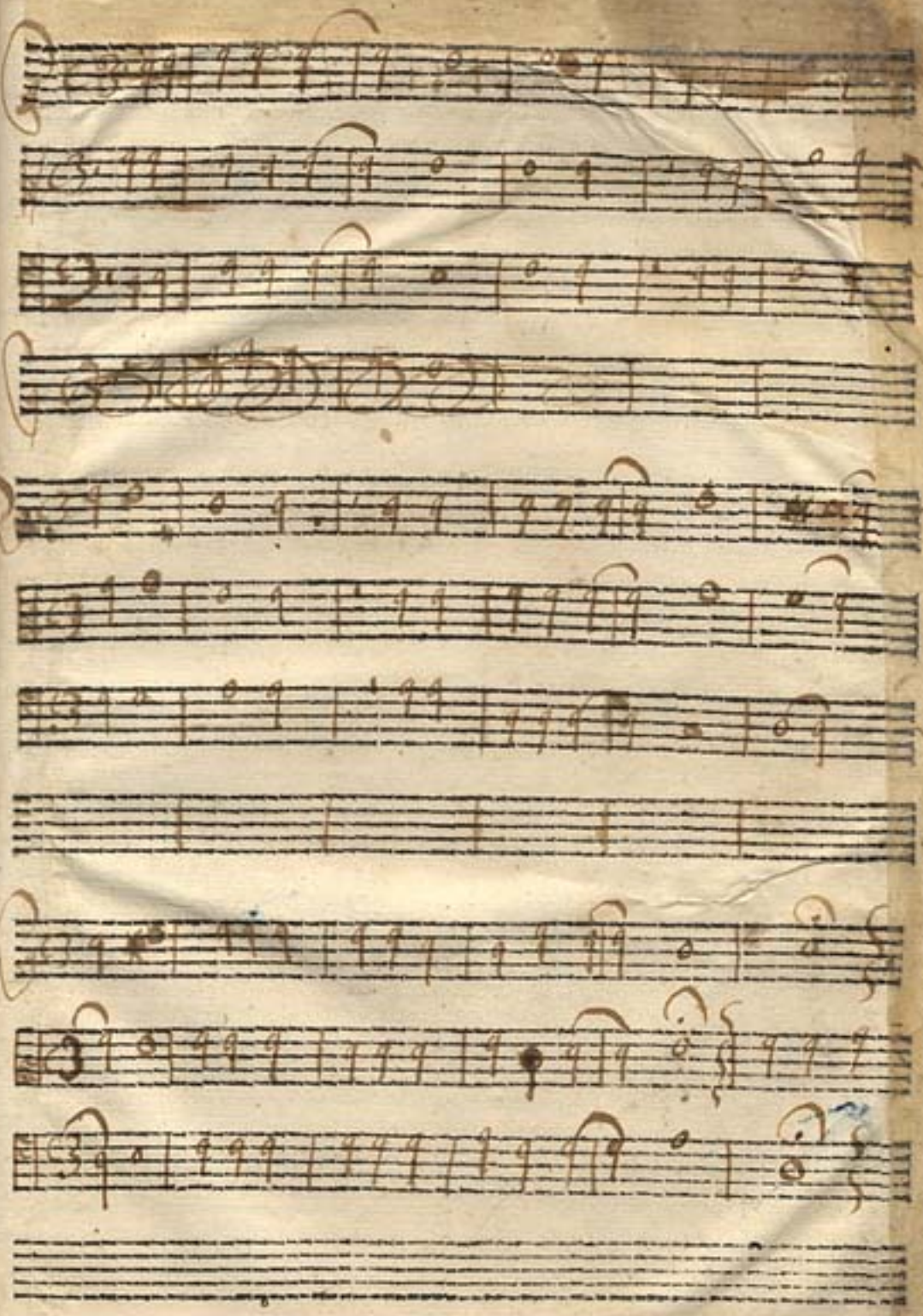


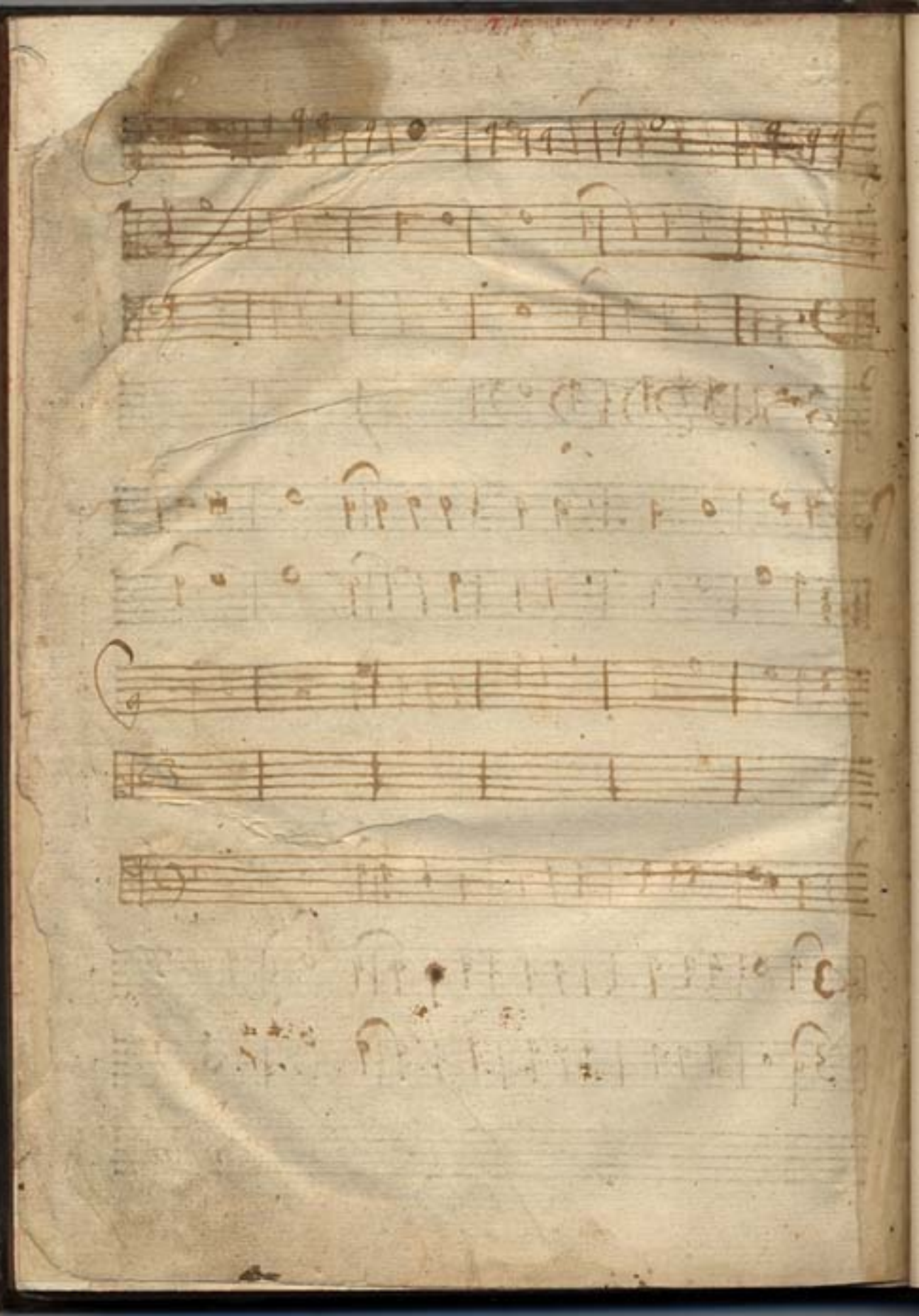
Quinto Kyrio do meſmo tom.











TABOADA DO QVE CONTEM EM SI este liuro de Flores de Musica.

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Segundo Kyrio do mesmo tom. 221
Terceiro Kyrio do mesmo tom. 221
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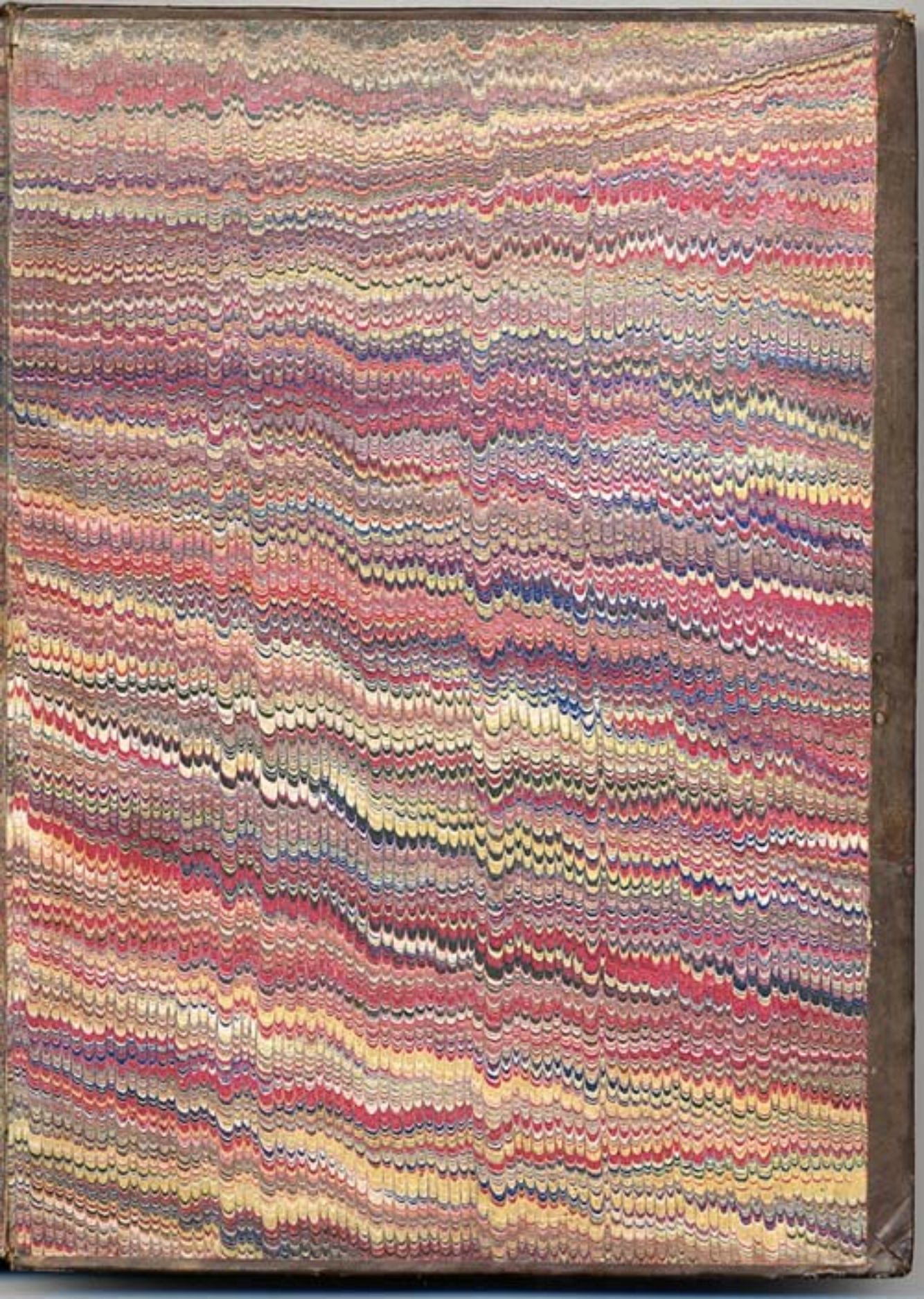
Quarto Kyrio do mesmo tom. 228
Quinto Kyrio do mesmo tom. 229
Primeiro Kyrio do sexto tom por b fa negro. 230
Segundo Kyrio do mesmo tom. 230
Terceiro Kyrio do mesmo tom. 231
Quarto Kyrio do mesmo tom. 232
Quinto Kyrio do mesmo tom. 232

Sejão dadas graças a Christo Redemptor nosso, & a sua santissima mãy Senhora nossa.

Erratas.

As 15. folhas, na volta, nas quatro pautas derradeiras ne contrabaxo aos cinco compasses fazer hũa minima que está em fa, sol.
As 24. fol. na volta, nas derradeiras quatro pautas ne derradeiro comp. ne tiple, hũa cerchea q. está ne derradeiro espaço de baxo, á de estár ne derradeiro de sima.
As 46. na volta nas derradeiras quatro pautas ne contrabaxo, aos cinco comp. por hũa semínima que está em sol pela em fa.
As 48. na volta nas quatro pautas de mêo, ne contralto aos dous comp. mudar hum semibreue que está em fa, pôlo em mi.
As 50. nas quatro pautas primeiras ne contrabaxo, no derradeiro comp. por hũa semínima, que está em fa, pela em sol.
As 52. na volta das primeiras quatro pautas ne contrabaxo, aos quatro compasses fazer a primeira branca, e a derradeira nigra.
As 53. nas 4. pautas de meio, aos 3 comp. de tip. hum semibreue que está em fá, pelo em re.
As 54. na volta nas derradeiras quatro pautas, no primeiro comp. do tenor a derradeira figura tirala, e pela diante em fa.
As 55. nas quatro pautas de meio aos sete compasses de contrabaxo, hũa minima q. está em mi, pela em re.
As 57. nas primeiras quatro pautas no tiple, no primeiro compasse, por a segunda semínima que está em mi, pela em fa.
As 58. na volta nas quatro pautas de meio no tiple, aos cinco compasses hũa seminima que está em mi pela em fa.
As 64. nas primeiras quatro pautas ne contrabaxo mudar a clave na linha de meio.
As 64. nas quatro pautas de meye no primeiro compasse do tiple, mudar e segundo re em mi, e e mi em re leye abaxo.
As 66. nas derradeiras quatro pautas aos quatro compasses ne contrabaxo subir hũa cerchea que está em re, pela em mi.
As 67. nas derradeiras quatro pautas ne contralto, aos tres compasses hũa semínima q. está em fa, abaxala em mi.
As 73. nas derradeiras quatro pautas, no primeiro comp. ne contrabaxo, por hum semibreue que está em la, abaxalo em fa.
As 77. nas quatro pautas de meye ne tenor, no derradeiro comp. a segunda figura q. está ne espaço de sima, pela ne espaço debaxo.
As 82. nas primeiras 4. pautas ne contrabaxe aos quatro compasses tirar a primeira q. está em sol, e pela diante ne mesmo sol.
As 87. na volta nas 4. pautas de meye ne cõtrabaxo, aos tres compasses mudar hũa seminima q. está em lá, e pela abaxo em fa.
As 90. nas primeiras quatro pautas ne tiple ao segundo comp., dizer mi ut re, mi fa.
As 93. nas 4. pautas de mêe ne contrabaxo, aos tres comp. por a quarta q. está ne espaço debaxo, pela lege ne segundo espaço asima.
As 100. nas quatro pautas do meye no tiple no derradeiro compasse hũa minima que está em fa pela em mi.
As 103. nas quatro pautas de meye ne contrabaxe aos 5. compasses por a quarta figura em mi.
Aos 104. na volta nas quatro pautas de meio ne contrabaxo aos quatro compasses, por duas seminimas q. estão em re, pelas em mi.
Aos 106. na volta nas quatro pautas de meye, ne contrabaxo aos tres compasses, por hum semibreue que está em fa pelo em sol.
As 119. nas derradeiras quatro pautas ne contrabaxo aos 12. compasses, por duas minimas q. estão em ut, pelas asim em mi.
As 123. na volta nas quatro pautas derradeiras ne tiple, aos 2. comp., dizer re ut re mi fa, pondo e mi que está em baxo, pelo em sima.
As 129. nas primeiras 4. pautas ne contrabaxe aos 4. compasses, por a terceira figura em la, e a 4ª em fa, e a minima subila em re.
As 147. nas 4. pautas derradeiras ne contralto, ne 1º compasse na volta da folha, por hũa minima q. está na linha de mêe pela na de sima.
As 154. na volta nas derradeiras 4. pautas ne cõtralto aos 5. compassos, por a segunda figura fora da linha de baxo.
As 155. na volta das derradeiras quatro pautas ne contrabaxo aos 9 compasses por a primeira figura que está em fa, subila em re.
As 157. nas derradeiras quatro pautas no tiple, aos 4. compasses mudar um semibreue que está em ut, subile a sima em mi.
As 161. nas primeiras 4. pautas ne contralto, no 1º comp. a quarta figura abaxala em ut.
As 161. na volta nas derradeiras 4. pautas ne contrabaxo aos dous compasses pôr a segunda figura no espaço debaxo.
As 163. na volta das quatro pautas derradeiras ne contrabaxo aos dez comp. por hum semibreue que está em mi, pelo em fa.
As 172. nas primeiras quatro pautas ne cõtrabaxo aos seis compasses, por hũa minima que está em fa, subila a re.
As 207. nas derradeiras quatro pautas aos cinco compasses ne tiple, a terceira colchea que está em ut, subila em re.
As 214. nas derradeiras quatro pautas aos dez compasses no tiple, por um semibreue q. está em mi, pelo acima em fa.
As 220. nas quatro pautas primeiras ne contrabaixo aos 6. compasses, por a terceira negra, que está em re, pela em ut.
As 229. na volta nas derradeiras 4. pautas ne contrabaixo, aos 5. compasses, mudar a segunda minima, q. está em sol, abaxala em fa.
As 232. nas derradeiras 4. pautas ne tenor aos neue compasses, a segunda figura q. está em mi, pela abaxo em re.

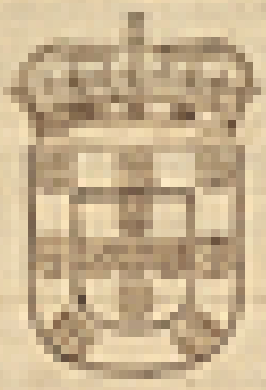


FLORES DE MVSICA:

PERA O INSTRVMENTO DE Tecla, & Harpa.

Compostas por o Padre Manoel Rodrigues Cardoso Capellão de seruiço de sua Magestade, aprendedor de Tecla de seu Real Capella de Lisboa, natural da cidade de Viana.

DEDICADO A S. C. R. MAGESTADE del Rey Phelippe terceiro das Hispanhas.



Com licença da Mesa do Santo Officio da Inquisição, Ordinario de Paço.

EM LISBOA:

Na officina de Pedro Craesbeeck.

Anno DCCCXX.