

254  
Responsorio 8<sup>o</sup>.

Das Mannas do Santissimo Natal.

que compoz

Para o Real Convento de S. Clara

O M. R. P. M. Fr. Francisco de S. Boa:

Ventura.

Porto. A<sup>o</sup> de 1770

A Companhia de = Verbum Caro = p. Supplicij Rebelay, mas o Orgão g<sup>do</sup> sempre fica do  
obrig.

This page contains a handwritten musical score for a church service. It consists of ten systems of music, each with a vocal line and an organ accompaniment. The vocal lines are written in a single staff with a treble clef and a key signature of one sharp (F#). The organ accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef, both with a key signature of one sharp. The music is written in a clear, legible hand, with various note values, rests, and articulation marks. The paper shows signs of age, including some staining and a small 'x' mark near the bottom left.

This image shows a page of handwritten musical notation on aged paper. The score consists of ten staves, arranged in five pairs. The notation is dense and includes various musical symbols such as notes, rests, and accidentals. There are several annotations in the score, including the word "org." written above certain notes on the third staff, and the number "3" written at the end of the eighth and tenth staves. The handwriting is in dark ink, and the paper shows signs of age, including some staining and discoloration. The overall appearance is that of a historical manuscript or a composer's draft.



Leg. A. do 3.º

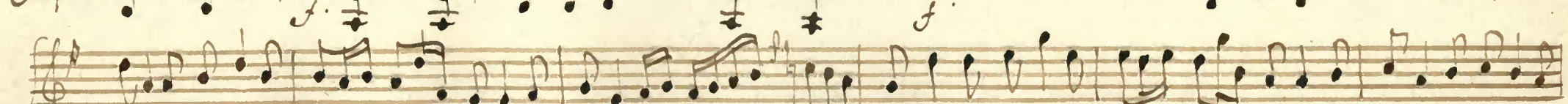
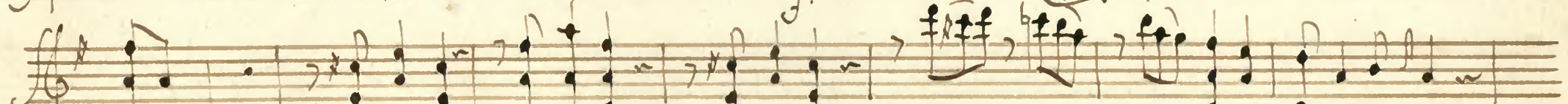
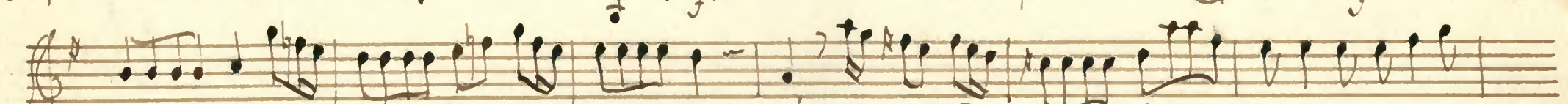

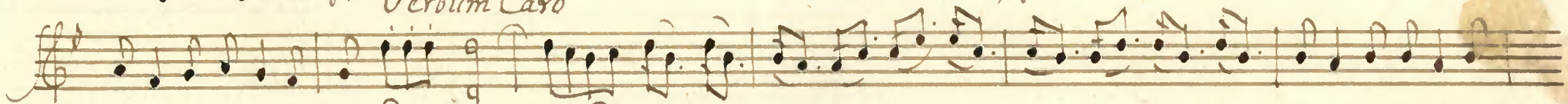
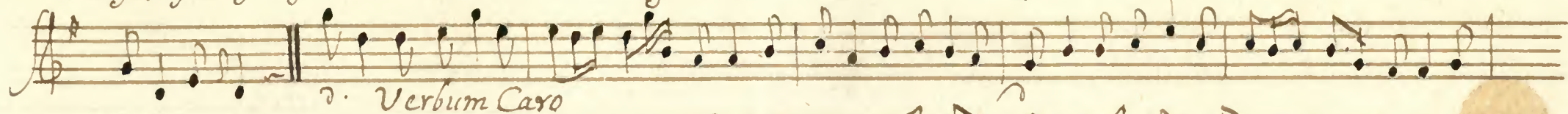
Violino 1.º

2.º Q.º 3.º N.

Violino Pr.º

ferma

*Allegro con Spirito*



Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff continues the melodic line. The third staff features a *f* dynamic marking and a *ferma* instruction. The fourth staff includes *m.f.*, *f. y.*, and *f. y.* markings. The fifth staff contains *f. y.*, *f.*, and *f. y.* markings, along with a *Sub. alla foga* instruction. The score concludes with a double bar line and a repeat sign.

*George Frideric*





*See page 131a*



A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f.*, *mf.*, and *dy.*. A large, dense scribble of ink covers a portion of the fourth staff. The paper shows signs of age, including foxing and staining.

*Carl Czerny*

Handwritten musical score on four staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f.* and *f. g.*. The piece concludes with a double bar line and the instruction *Segue Sub.* written in cursive.

A series of multiple staves of handwritten musical notation, which is significantly faded and mostly illegible. The word *Coro* is faintly visible in the center of the page. On the right side, there are several vertical musical staves, possibly for figured bass or a different instrument part.

*[Faint, illegible handwritten musical notation on five staves]*

*George S. ...*

*[Six blank musical staves]*

*Andante Largo*  $\text{H}^{\text{c}}$   $\frac{3}{4}$

*Gloria Patri*

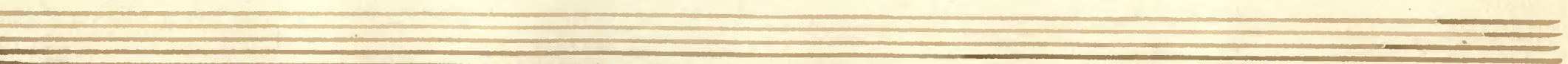
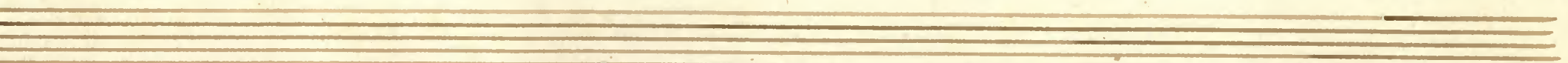
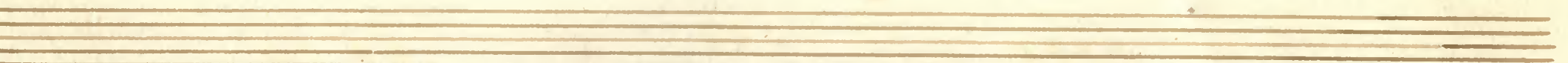
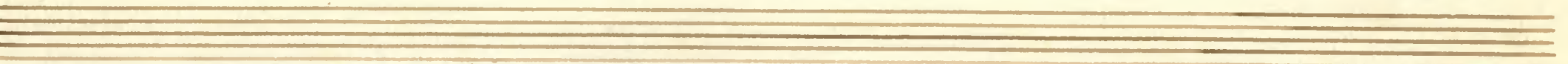
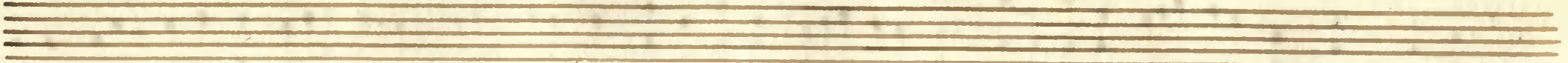
29 *Segue*

*Andante con moto e molto Spirito*  $\text{H}^{\text{c}}$   $\frac{6}{8}$

*Et vidimus*

A handwritten musical score consisting of three staves. The top staff contains a melodic line with various note values and rests. The middle staff features a more complex rhythmic pattern with many beamed notes. The bottom staff contains a series of chords and rhythmic patterns, with some notes beamed together. The notation is in brown ink on aged, yellowed paper. There are several instances of the marking "f.g." (forte/gusto) written above the notes in the middle and bottom staves. The piece concludes with a double bar line and a final chord in the bottom staff.

*Fine*



X



A handwritten musical score on ten staves. The notation consists of black dots (notes) placed on the lines and spaces of the staves. The first staff begins with a treble clef. The second staff begins with a bass clef. The third staff contains the handwritten text "Soprano" in a cursive script, positioned over the notes. The fourth staff contains the handwritten text "BAND" in a cursive script, also positioned over the notes. The remaining staves continue with musical notation. The paper is aged and shows some staining.

*Solo // Adagio di molto*

*Omnia*

*f.*

*f.*

*f.*

*f.*

*f.*

*f.*

*f.*

*f.*

*f.*

*f.*

*f.*

*f.g.*

*f.*

*f.g.*

*f.g.*

A handwritten musical score consisting of ten staves. The notation includes various note values, rests, and dynamic markings such as *f.* and *f. g.*. The score concludes with a double bar line and the word *Segue* written in a decorative cursive hand. The paper shows signs of age, including some staining and foxing.

*Segue*

*Segue fino*

*And con moto di molto spirito*  $\text{C}:\#$   $\frac{6}{8}$  *Et vidimus* *f.*

*Adagio Largo*  $\text{C}:\#$   $\frac{3}{4}$  *f.* *f.* *f. r. f.* *f.*

*Gloria Patri &c.*

*Segue*

Handwritten musical score for the first system, consisting of three staves. The top staff contains a melodic line with various note values and rests. The middle staff begins with a double bar line, followed by the word *Segue* in cursive, then *And. con moto* in a smaller hand, and the word *E vidimus* in a larger hand. The bottom staff continues the musical notation with notes and rests.

Handwritten musical score for the second system, consisting of three staves. The top staff continues the melodic line with notes and rests. The middle staff contains notes and rests, with a dynamic marking *f.* (forte) appearing. The bottom staff continues the musical notation, ending with a double bar line and the number 15.

*Fine*



Segt. R. do 3. N.º

Soprano Pr.

254/14

*ff* *con spirito*

Verbum ca-ro fac-tum

est fac-tum est

et ha-bi-ta-vit in-no-

bis et ha-bi-ta-vit et ha-bi-tavit in no- bis

Verbum caro fac-tum est et ha-bi-ta-

vit in-no-bis Verbum caro fac-tum est et ha-bi-

ta vit in-no-bis Verbum caro ha-bi-tavit in no-

-bis ha-bi-tavit in no-bis Verbum ca-ro fac-

-tum est fac-tum est Verbum Ca-ro fac-tum est

fac-tum est Verbum ca-ro fac-tum est Verbum

Ca-ro fac-tum est et ha-bi-ta

*f. 25.*  
 vit in no bis habita -  
 vit in no bis in nobis verbum  
*Solo voce*  
 in nobis habi ta vit in no bis.

*Segue Sub.*

*And. con moto di molto spiritoso*  
 Et vidimus  
 gloriam e - jus gloriam quasi u - ni geni ti a' Pa -  
*Is.*  
 tris plenum gra - ti a - et ve ri -  
 ta - tis plenum gra - ti a - et ve - ri ta - tis plenum  
 gra ti a - et ve ri ta - tis gloriam e - jus quasi u - ni  
 ge - ni ti a' Pa - tris a' Pa - tris



*tre plenu' gra-ti & et veri ta -*  
*tis vidimus glo - riam ejus gloriam*  
*quasi v-ni geniti a Pa - tre plenum*  
*gra-ti & et veri ta - tis et ve-ri ta tis*  
*plenum gra-ti & et veri ta - tis plenum gra-ti & et ve-ri ta -*  
*tis plenum gra-ti & et ve-ri ta -*  
*ve-ri ta - tis.*

*1<sup>o</sup> Solo Tacet, doppio a L. Segno*

*Gloria a 3. Tacet, doppio a L. Segno*

Empty musical staves.

gloria Fi li o et spi ri tu i sanc to glo — ri a

Leg. A. D. 3. N.

App. Solo

Carina

*Alleg. agitato di molto* 18 2

*Omnia*

*Omnia per- ipsum per- ipsum per ip sum facta*

*Sunt per ipsum facta*

*f Sine ipso factu est*

*nihil*

*Omnia per ipsum fac*

*ta Sunt*

*per ipsum*

*per ipsum*

*facta Sunt omnia*

*per ipsum*

*per ip- sum fac*

*ta Sunt omnia*

*per ipsum fac*

*ta Sunt per ipsum*

fac ta sunt et sine ipso

factum est nihil Per ipsum omnia et sine

ipso nihil omnia omnia per-

ipsum per ipsum per ipsum facta sunt per ipsum

facta sunt et sine ipso factu' est nihil omnia per'

ipsum per ipsum facta sunt et sine ipso factu' est

nihil Omnia per ipsum fac ta

sunt per ipsum per ipsum facta sunt omnia

per ipsum per ipsum fac ta sunt omnia

per ipsum fac ta sunt omnia

Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes with rests, indicating a melodic line.

Handwritten musical notation on a single staff, continuing the melodic line with various note values and rests.

Handwritten musical notation on a single staff, including a measure with a fermata over a note.

Handwritten musical notation on a single staff, with lyrics written below the notes.

ta Sine ip-so nihil per ip-sum

Handwritten musical notation on a single staff, with lyrics written below the notes.

omnia omnia-facta sunt per- ipsum

Handwritten musical notation on a single staff, with lyrics written below the notes.

per ipsum facta sunt omnia fac

Handwritten musical notation on a single staff, with lyrics written below the notes.

ta sunt per ipsum fac ta sunt

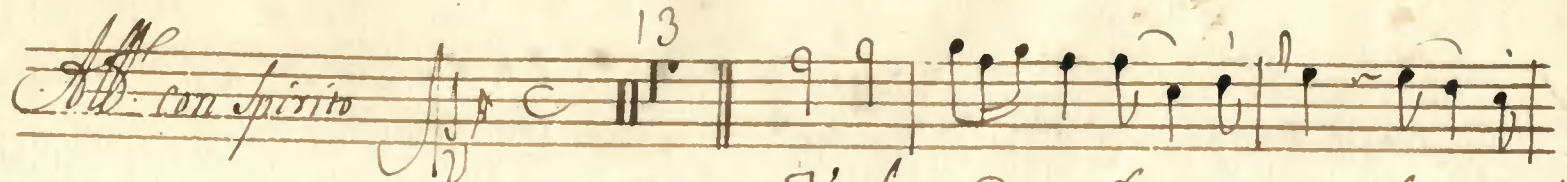
Handwritten musical notation on a single staff, with lyrics written below the notes.

fac ta sunt et sine ipso factu est nihil.

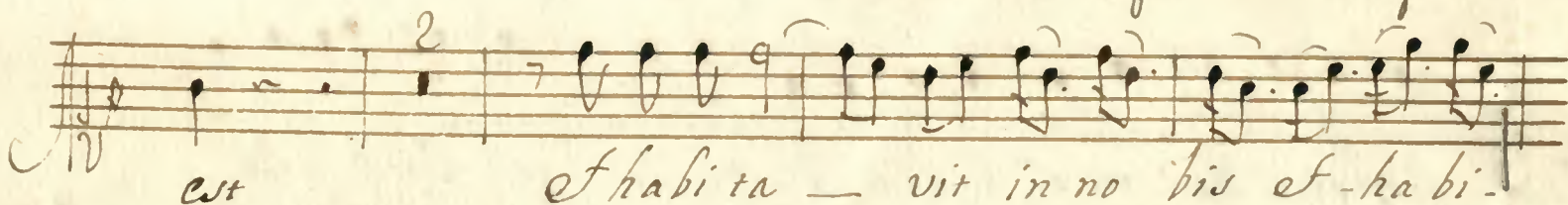
Handwritten musical notation on a single staff, with lyrics written below the notes.

Handwritten musical notation on a single staff, with lyrics written below the notes.

In sum-

*All. con spirito* 

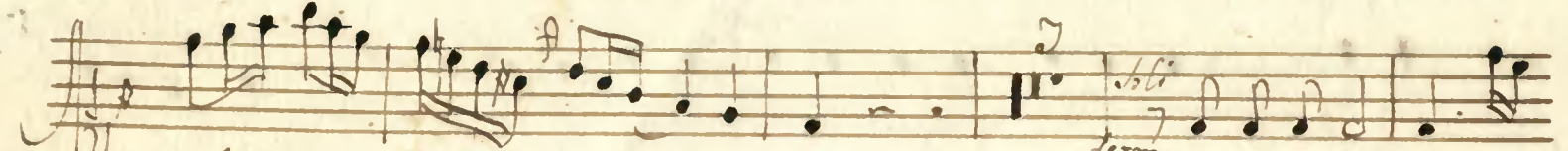
Verbum Ca-ro fac-tum est fac-tum



est et ha-bi-ta-vit in no-bis et ha-bi-



vit et ha-bi-tavit in no-bis Verbum Ca-ro-



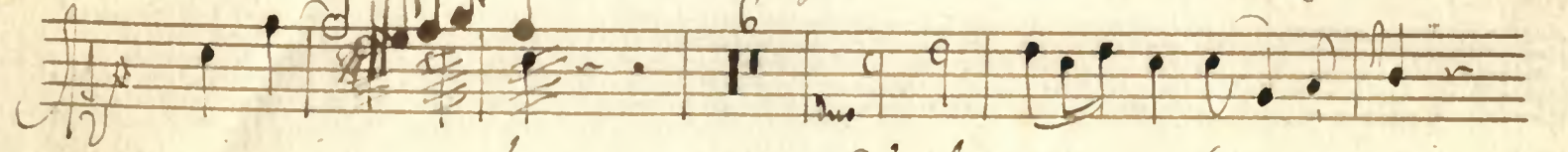
fac-tum et ha-bi-ta-vit in-



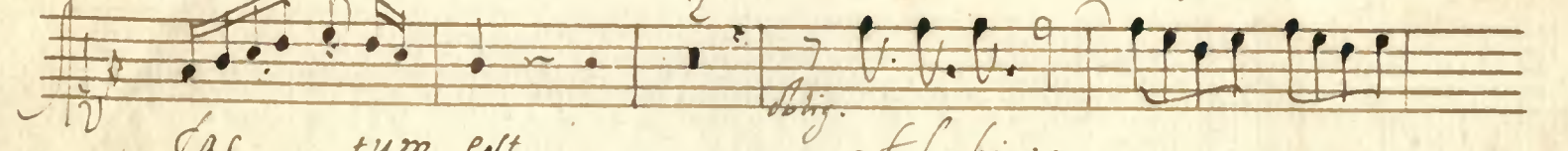
no-bis Verbum Caro factum est et ha-bi-ta



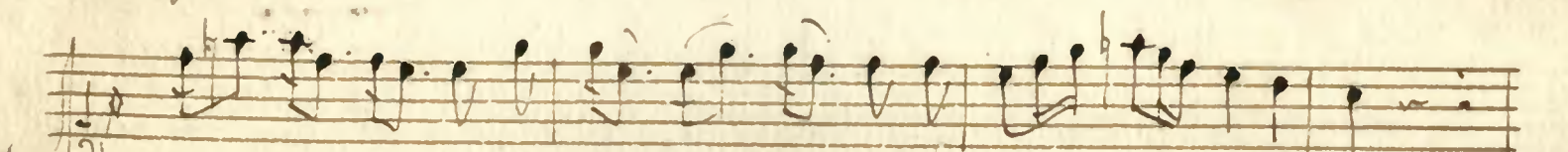
bis Verbum Caro fac-tum est et ha-bi-ta-vit in



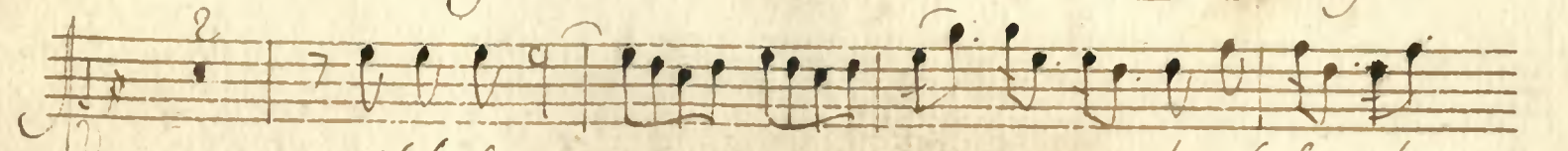
no-bis Verbum Ca-ro fac-tum est



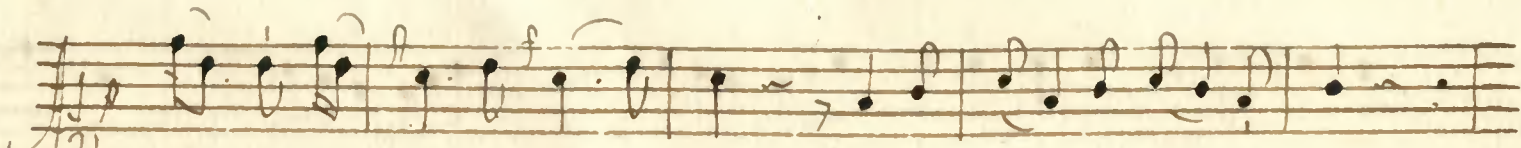
fac-tum est et ha-bi-ta



vit-in-no-bis et ha-bi-ta-vit in no-bis



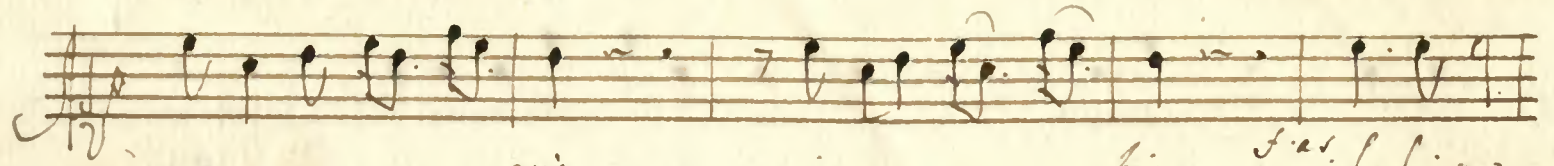
et ha-bi-ta-vit in-no-bis et ha-bi-



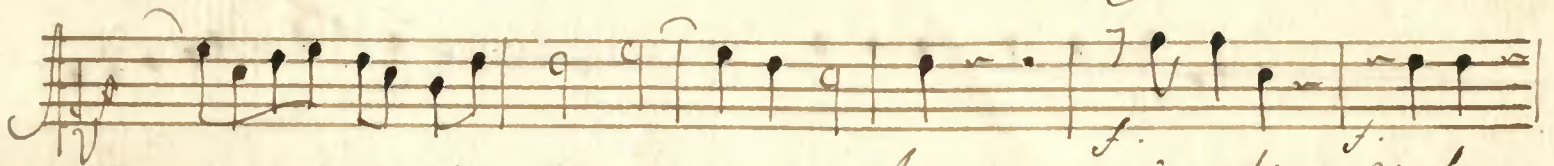
ta vit in no bis Verbum ca-ro fac-tum est



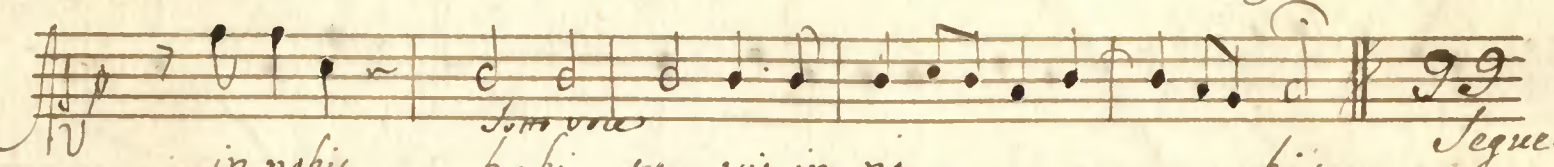
et habi ta



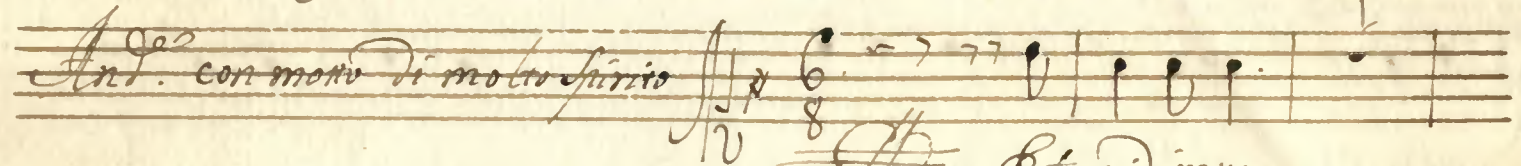
vit in no bis habi ta



vit in no bis in nobis Verbum



in nobis <sup>Sim vna</sup> habi ta vit in no bis. *Segue Subl.*

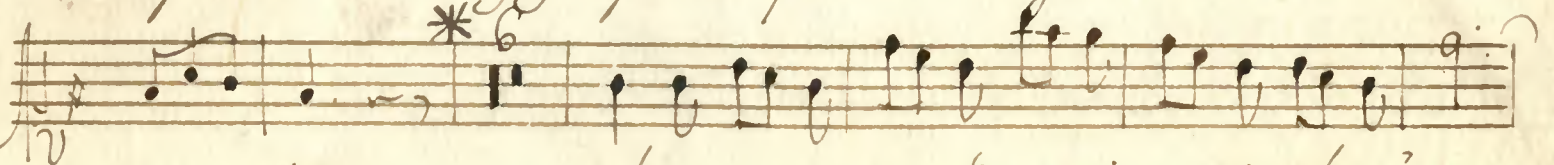


*And. con moto di molto furio*

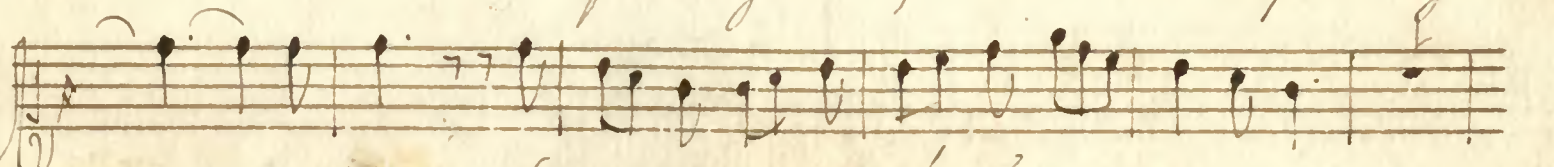
Et vidimus



gloriam e - jus gloriam quasi V-ni geni ti a Pa



tre plenum gra ti a, et ve-ri ta-tis ple nu' gra-



ti a et ve-ri ta-tis ple nu' gra - ti a

*Segue Aria*

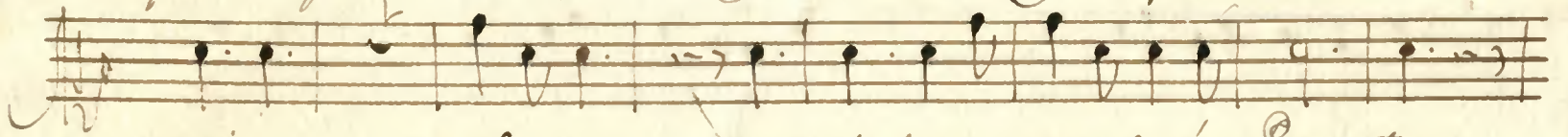




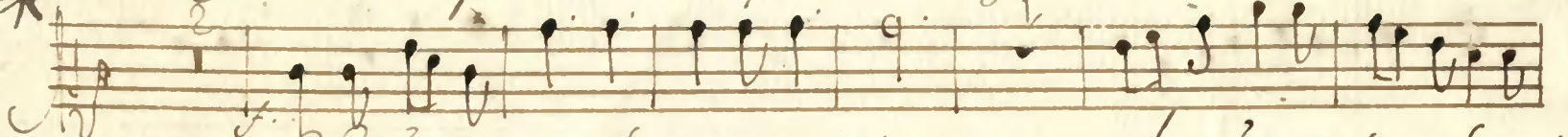
quasi v-ni geni ti á Pa — — — — — tre



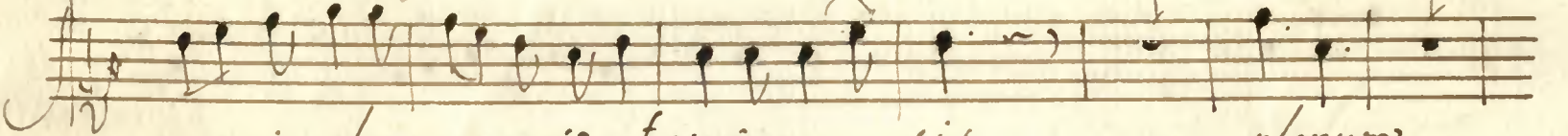
plenu' gratia, et veri ta tis vidimus glo — — riam



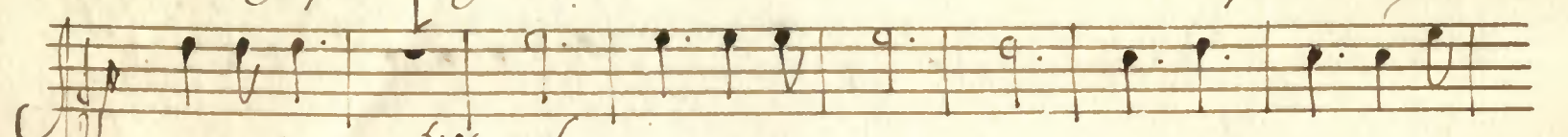
ejus gloriam quasi Uni geni ti á Pa — tre



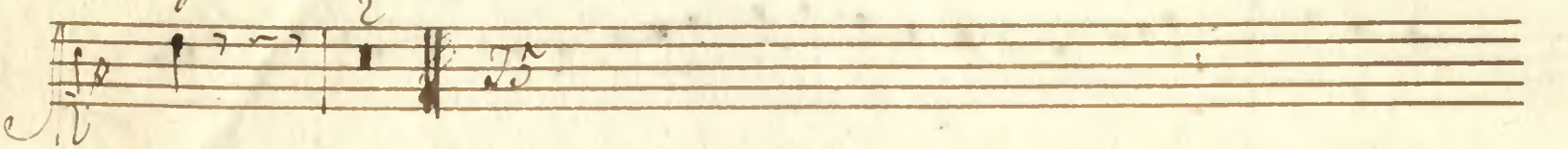
Plenu' gra-tia, et veri ta tis plenu' gratia, et veri



ta tis plenum gratia, et veri ta — tis plenum



gratia f. g. et ve - ri ta



*1<sup>o</sup>* Solo Curo, doppo al Segno *2<sup>o</sup>*

Segue a 3.

*Handwritten musical notation on a staff with lyrics: gloria*

*Handwritten musical notation on a staff with lyrics: gloria*

*Handwritten musical notation on a staff with lyrics: gloria*

*Handwritten musical notation on a staff with lyrics: gloria*

*Handwritten musical notation on a staff with lyrics: - ri a*

*Blank musical staff*

*Blank musical staff*

*Blank musical staff*

*Blank musical staff*

*Blank musical staff*

*Allegro con spirito*

Verbum Ca-ro fac-tum est

fac-tum est

et habi ta — vit — in — no — bis — et

ha — bi — ta — vit, et habi tabit in no — bis Ver-bum ca — ro

fac — tum est

*ferm.* et habi ta vit in no —

— bis Verbum Caro fac — tum — est habi tavit in no bis

et habi ta vit in no — bis.

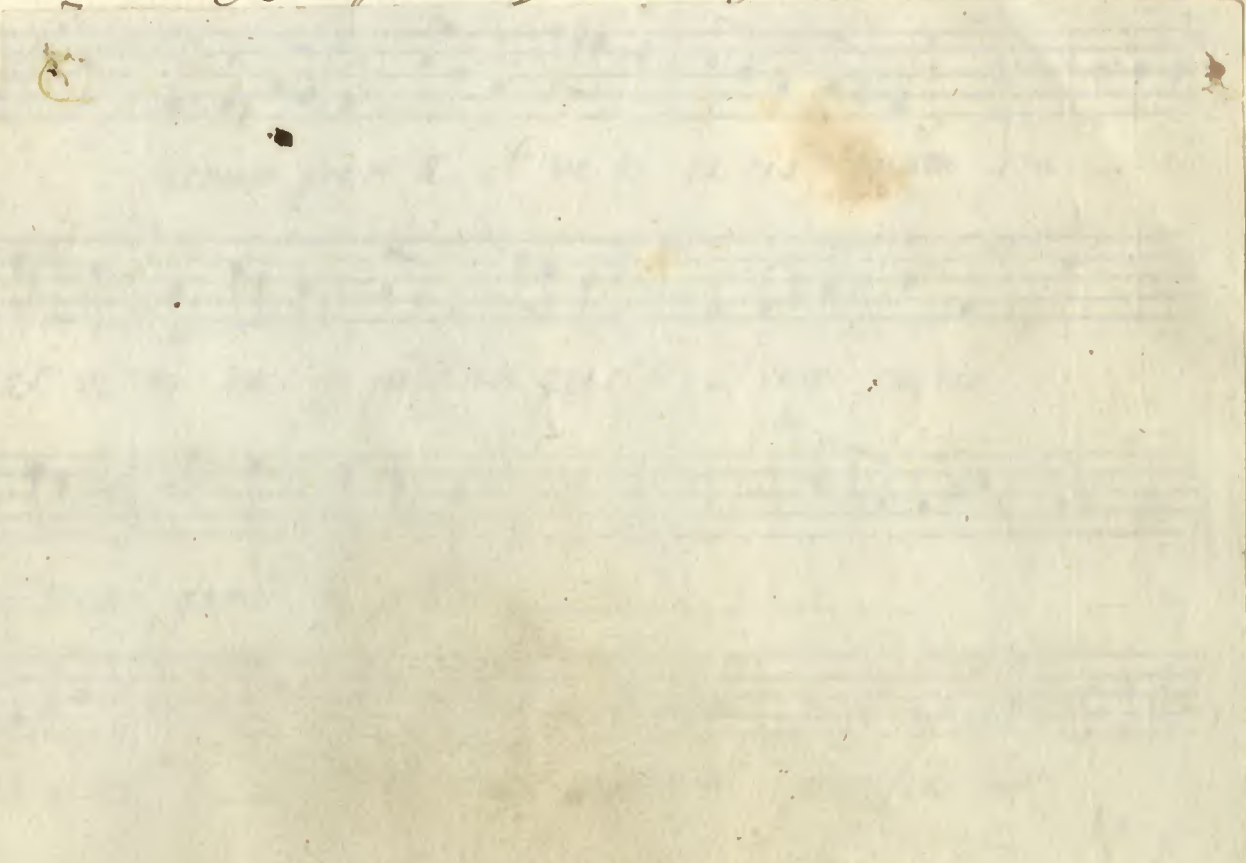
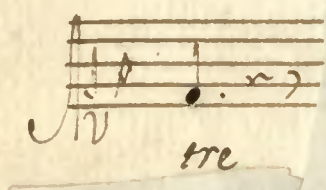
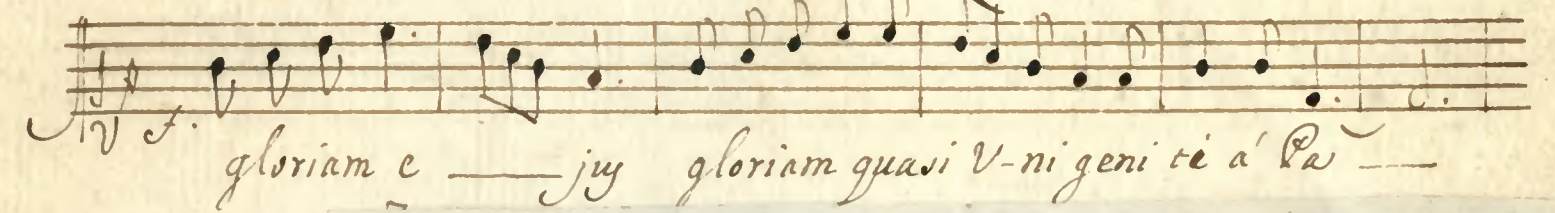
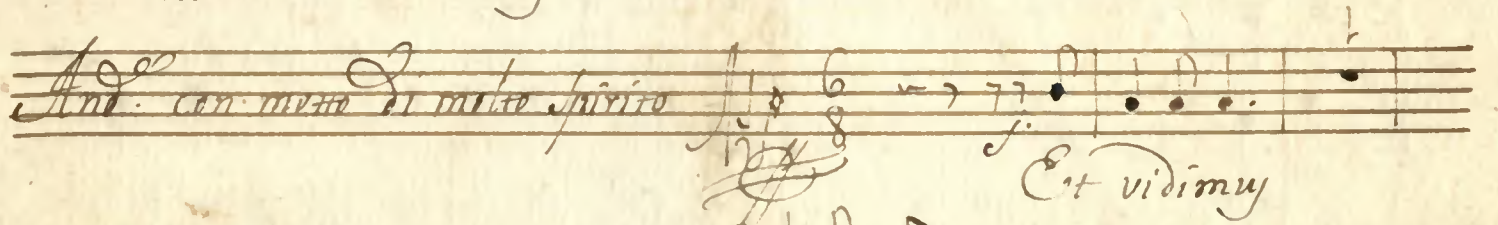
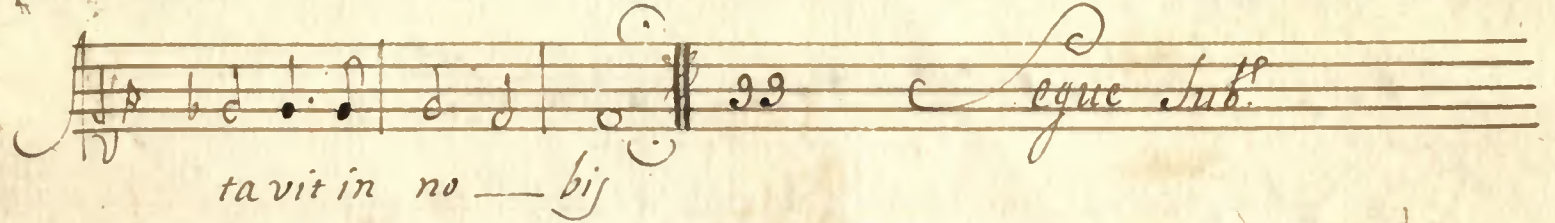
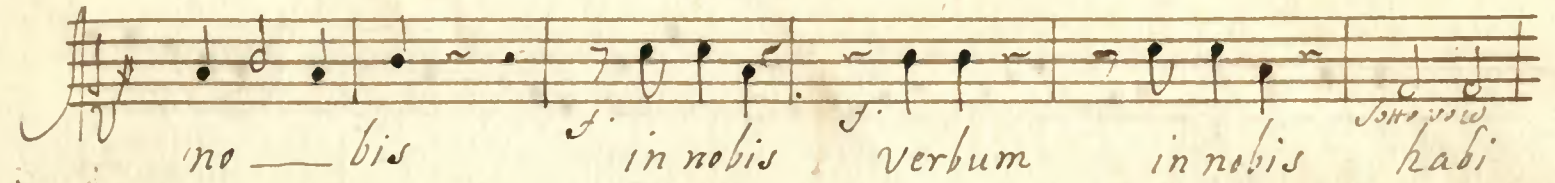
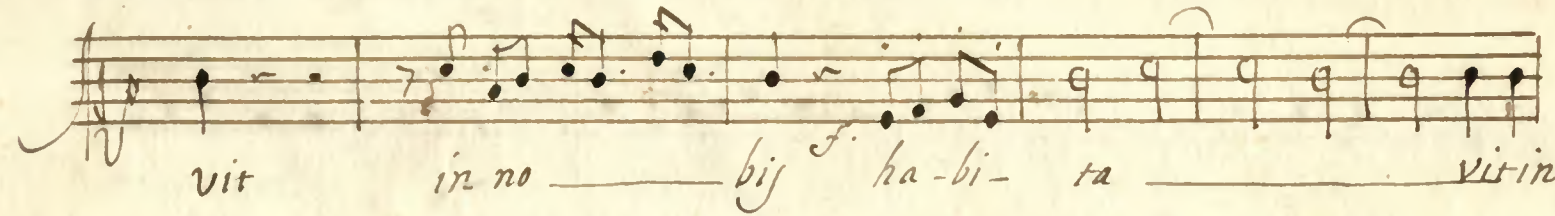
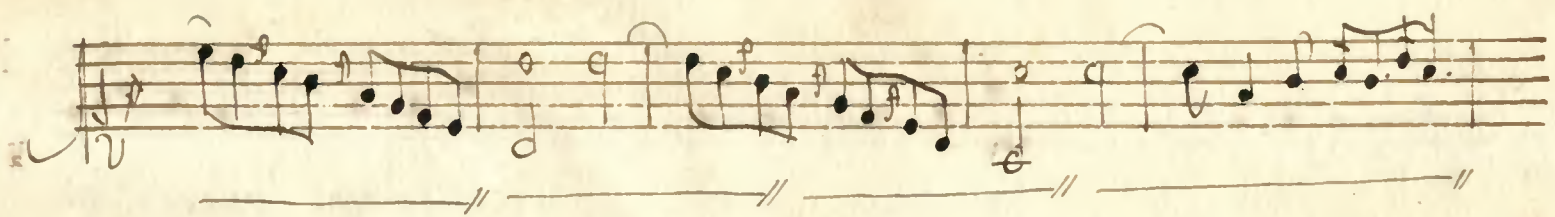
Verbum Ca-ro fac-tum est fac-tum est et habi ta —

vit — in — no — bis et ha — bi — tavit in no — bis.

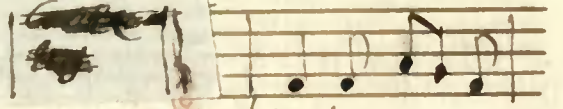
et habi ta — vit in — no — bis et ha — bi — ta vit in

no bis

*oblig.* Verbu' ca — ro fac-tum est et habi ta



*Confortum ... quae.*



geni ti a — Pa — tre

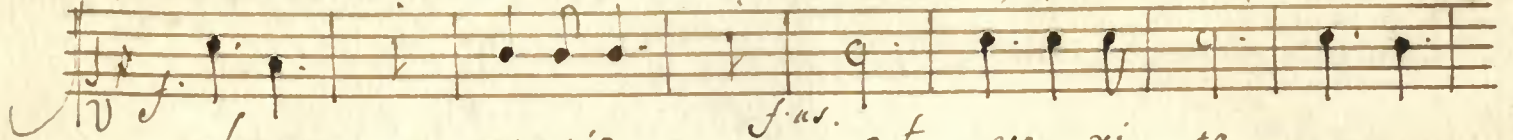
*f.* plenum gra-ti



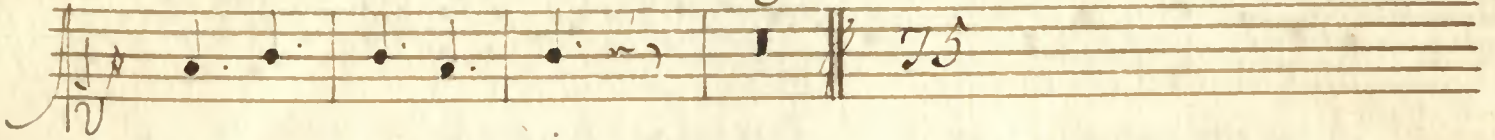
a, et veri ta — // — // — tis plenu' grati



a. et veri ta-tij plenu' gra-tia et veri ta tis.



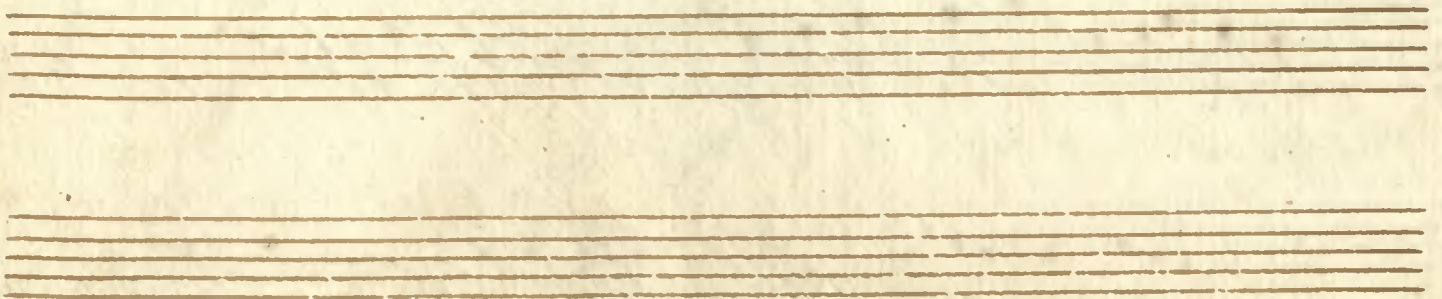
plenum gratia *f. us.* et ve-ri ta —



— tis.

*ff* Solo Cae't, edoq' al Segno *ff*

Segue



*gloria Pa. magna*  
*gloria be. do gloria Pa. & C. in excelsis*  
*lento gloria Pa. in excelsis Deo gloria*  
*Lento gloria be. do gloria Pa. & C. in excelsis*

*glo* ———

Five sets of empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

13 *Duo*

*All. con spirito*

Verbum ca-ro fac-tum est fac-tum

*2*

est et habi ta-vit in-no-bis. et ha-bi-

ta-vit et ha-bi ta vit in no — bis ver-bum caro fac —

tum est. *f.* et habita vit in. no — bis

*f.* et habita vit in. no — bis

*a. p. +* bis habi ta vit in no — bis *6 Duo* Verbum ca-ro fac-tum

*3* est fac — tum est et habi ta — vit in nobis

*2* Verbum ca-ro fac-tum est fac-tum est et habi

ta — vit in nobis *ferma* et habi ta vit in no bis, et habi

ta vit in no bis *f.* et habi ta —

vit in no — bis ha — bi ta — vit in

no — bis in nobis verbum in nobis

*John voice*  
habi ta vit in no — bis. *Segue Sub.*

*And. con moto di molto spirito* *et vidimus gloriam*

e — jus gloriam quasi v-ni geni ti a Pa — tre

Plenu' grati & — et ve-ri ta-tis plenum gra — ti

& quasi v-ni geni ti-a Pa — tre

plenu' gra-ti &, et veri ta — tis

*f.* vidimus *f.* gloriam ejus gloriam quasi uni

geni ti a Pa tre. *Segue Sub.*



Plenu' gratia et veritas plenū gratia et veri-  
 ta-tij plenū gra-tia et ve-ri ta-tis *f.* plenum  
 gratia *f. y.* et veri-tas

2. Solo tacet edoppo al Segno *f.*  
 Segue

Adagio  
 gloria gloria

gloria et spiritui Sancto gloria gloria

29. al Segno *f.*

