



*Tipte 4.º*

*Hymno das Vespertinas do*

*Espirito Santo*

*1770*

# Tiple 1.º

## Principia o Coro, e depois segue

*And.º mod.º*

11

Qui di - ce ris pa

ra cli tus Altis - si - mi - do - num

De - i fons vi -vus i - gnis

cha ri - tas et Spi - ri - ta

lis un - cti o et spi - ri

ta lis et spi - ri - ta lis un - cti o

et - spi - ri - ta lis et spi - ri



*Dolce:*

ta lis un cti o un - cti o un cti

o.

*Coro e Segue*

*Allegretto*

Ac. cen de lu men

sen si bus in fun de a mo rem

cor di bus in fir ma nos tri -

cor po ris vir tu te fir mans di - ctans

per pe ti in fir ma

in fir ma in fir ma nos tri nos tri

cor po - ris

in fir - ma nos tri cor po ris  
 vir tu - te fir mans per pe ti  
 fir mans per pe ti fir mans  
 per pe ti fir mans per pe ti fir mans  
 per - pe ti per - pe ti per - pe  
 ti.

*Coro e Segue*

*Adagio* *sotto voce*  
 Per te sci a mus da  
*sotto voce*  
 Pa trem Nos ca mus at que  
 Fi li um nos ca mus nos ca mus nos



ca mus et que Fi - li um.

*Allegretto*

Te u tri us que

Spi ritus cre da mus om ni tem po re cre

da mus om ni tem - po re cre da

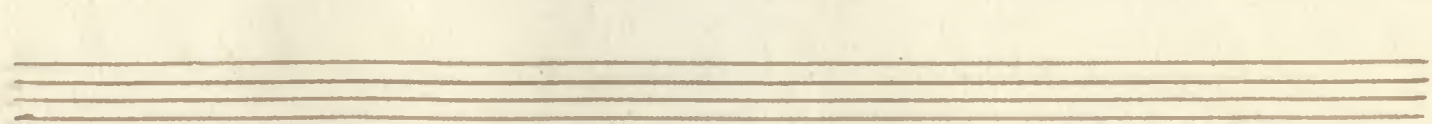
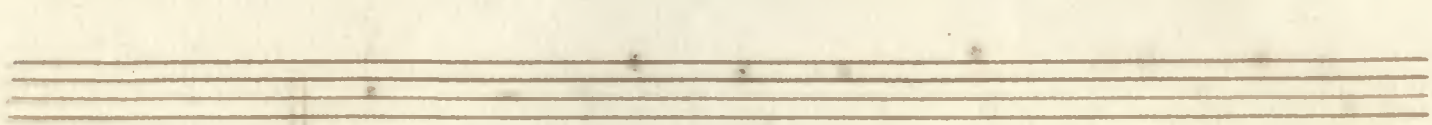
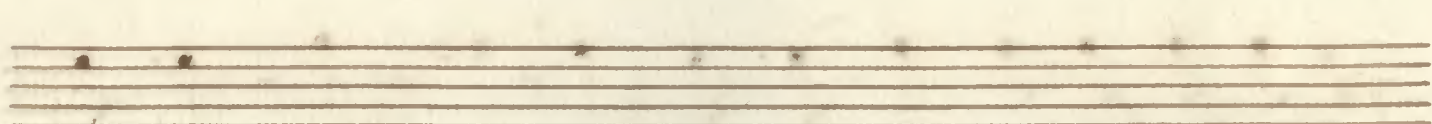
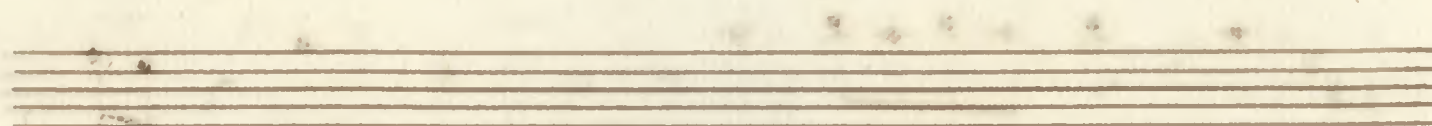
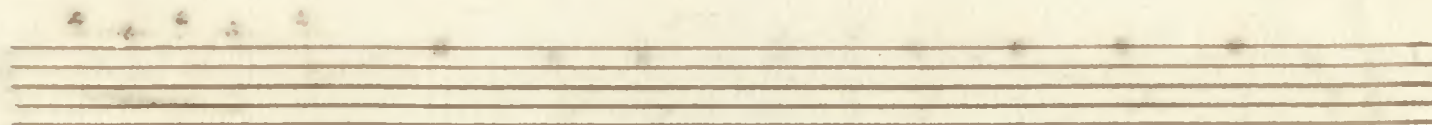
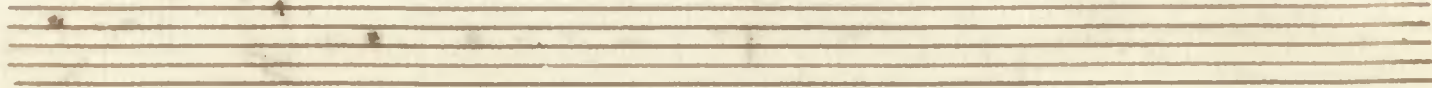
mus cre da - - mus cre da mus cre

da - - - mus cre da mus om ni tem - po

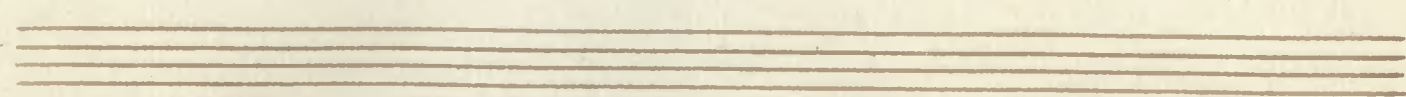
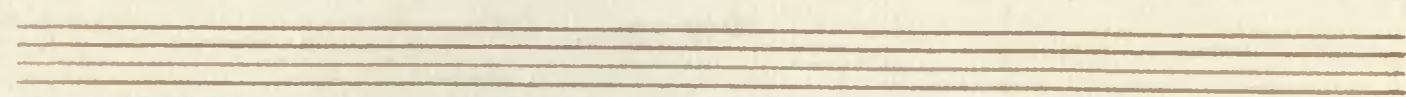
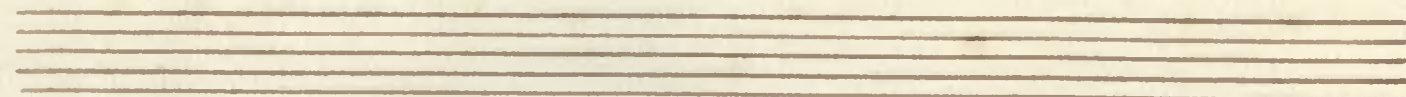
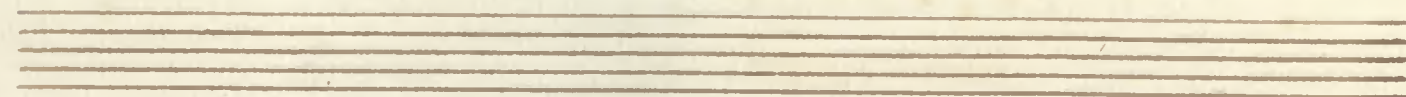
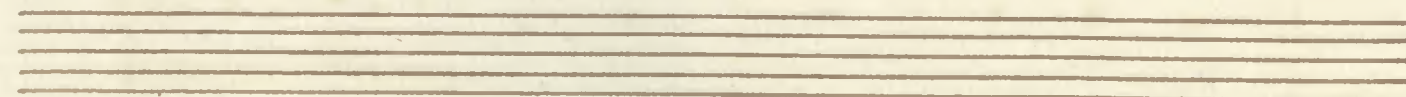
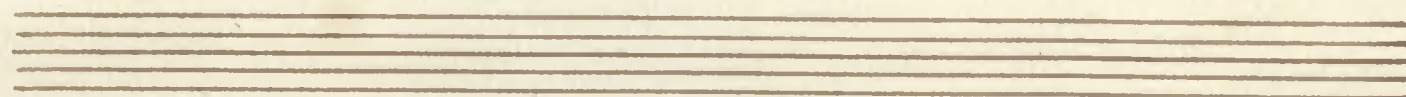
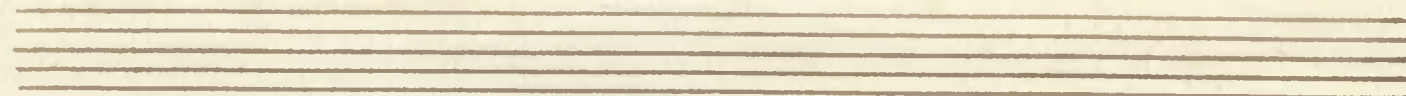
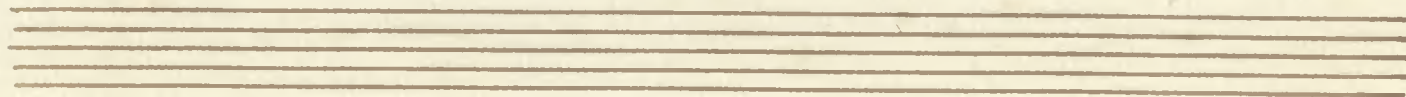
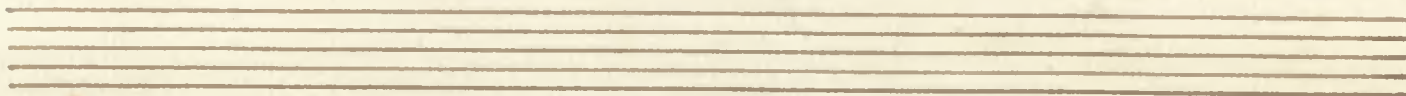
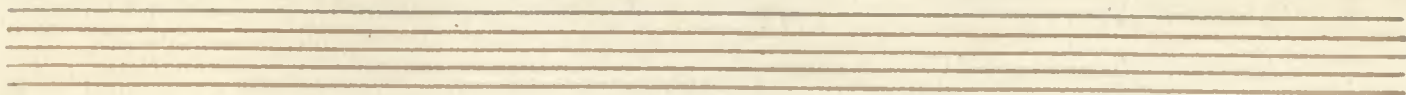
re cre da mus cre da - - - mus cre

da mus om ni tem - po re om ni tem po

re om ni tem po re



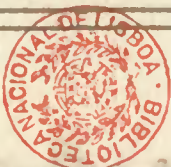








*Tiple 2.*



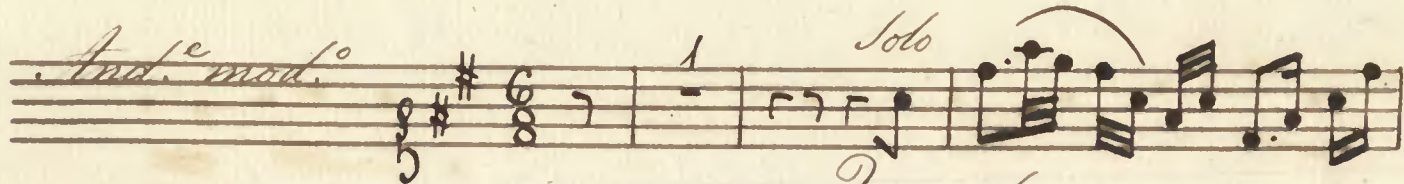
*Obrigado*

*Hymno do Espirito S.<sup>to</sup>*

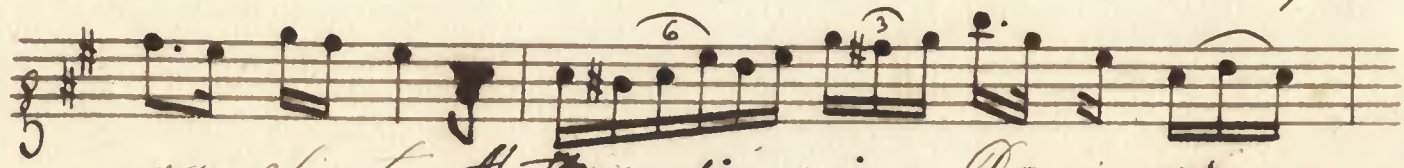
~~2/528~~

Triples 2<sup>o</sup>

Principia o Coro, e depois segue

*And. mod.<sup>o</sup>*  *Solo*

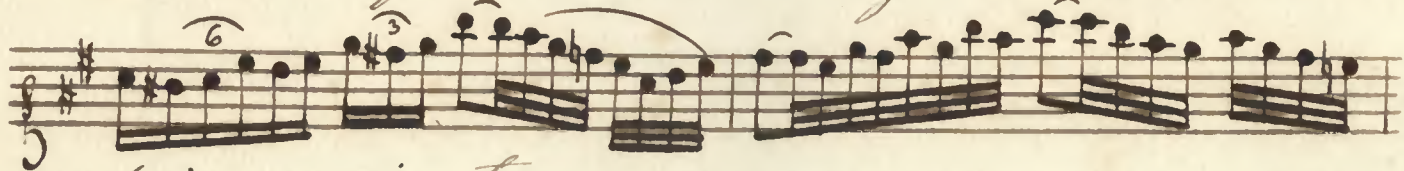
Lui di - ce ris pa -



ra cli tus ~~tu~~ - si mi - Do - mus



De - i fons vi - vus i - gnis cha - ri - tas et



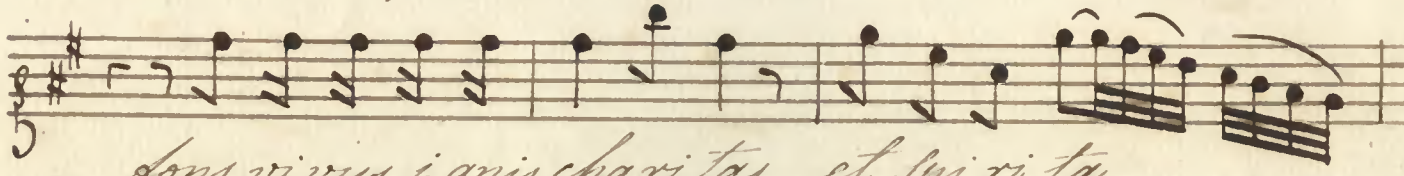
spi - ri - ta



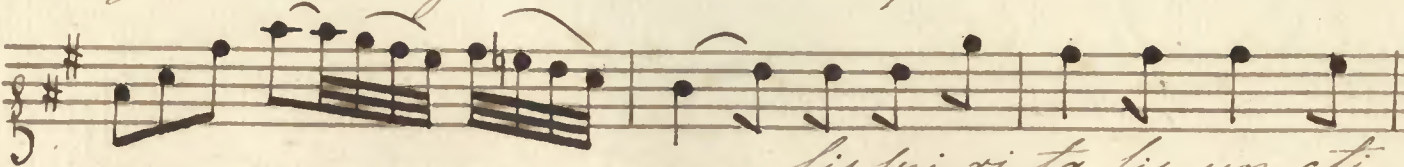
lis un - cti -



o qui di - ce ris Pa - ra cli tus



fons vi - vus i - gnis cha - ri - tas et spi - ri - ta



lis spi - ri - ta lis un - cti



o et Spi-ri-talis et Spi-ri

ta-lis un cti o et Spi-ri

ta-lis un cti o un cti-

o.

*Coro, segue*

*Allegretto* Ac-cen-de lu-men

sen-si-bus in-fun-de a-mo-rem cor-di-bus

in-fir-ma-no-stri cor-po-ris vir-tu-te fir-mans

per-pe-ti ac-cen-de ac-cen-de

in-fun-de in-fun-de in-fir-ma



*Solo*

in fir ma in fir - ma nos - - tri  
 cor po - ris vir tu - te fir - - mans  
 per pe ti in fir ma vir tu te fir mans  
 per pe ti in fir - ma nos tri  
 cor po ris vir tu - te fir mans per pe ti vir  
 tu te fir - mans per pe ti  
 fir - mans per pe ti fir mans per pe ti fir mans  
 per - - - pe - ti per pe ti per pe  
 ti.

*Coro, e Segue.*



*Adagio*  $\frac{3}{4}$  *Sotto voce*  
 Per te sci a mus da

*Sotto voce*  
 Pa trem Nos ca mus at que

Fi li um nos ca mus nos ca mus nos

ca mus at que Fi li um

*Allegretto* *Solo*  
 Te u tri us que Spi ri tus

cre da mus om ni tem po re cre

da mus cre da mus cre da

mus om ni tem po

mus om ni tem po

mus om ni tem po

re *f.* cre da mus cre da mus cre da

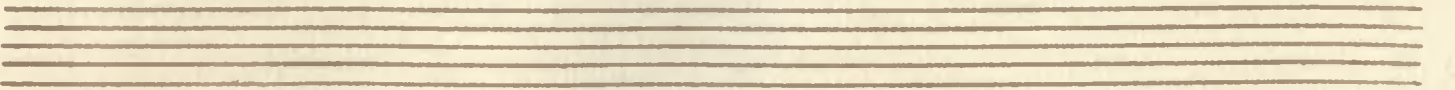
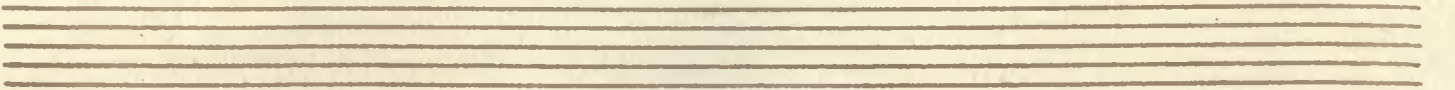
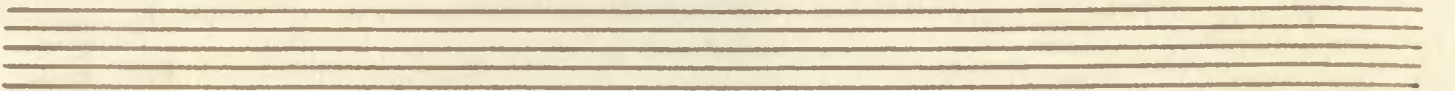
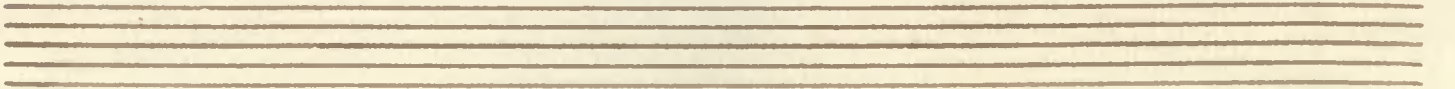
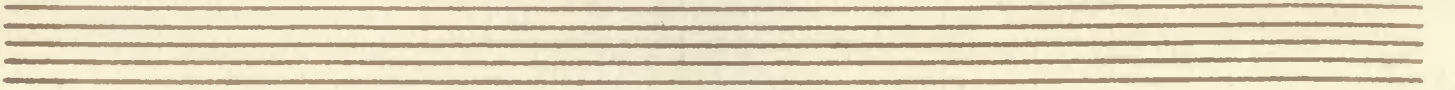
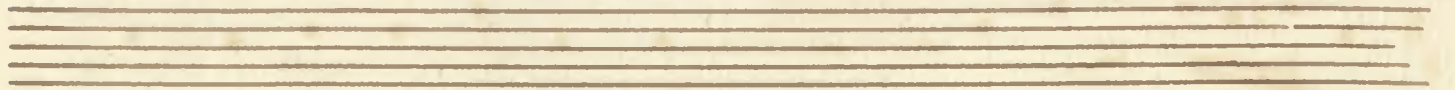
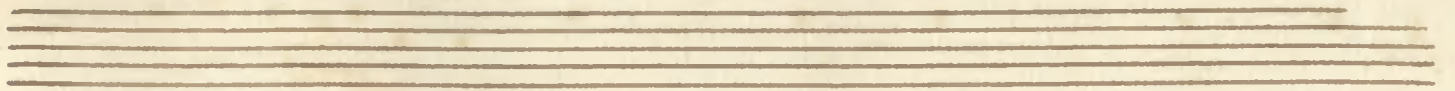
mus cre da mus om ni tem po

re cre da - - - mus cre

da mus om ni tem po re om ni tem po -

re om ni tem po - re.









Tiple 3.<sup>o</sup>

Hymno das Vesperas do

Espirito Santo



~~279~~

# Tipte 3<sup>o</sup>

Principia o Coro, e depois segue

*And.<sup>te</sup> mod.<sup>o</sup>*

11

Qui di ce ris pa

ra cli tus do num Dei Al tis si mi

fons vi vus i gnis cha ri tas et spi ri

ta - lis spi - ri ta lis un cti

o et spi ri ta - lis un cti

o *f* et spi ri ta - lis un cti

o un cti o un - cti o

Coro e segue



*Allegretto*  $\frac{8}{8}$

*Ac cen de lu men*

*sen si bus in fun de a mo rem*

*cor di bus in fir ma nos tri*

*cor po ris vir tu te di ctans*

*per pe ti in fir ma*

*in fir ma in fir ma nos tri nos tri*

*cor po ris in fir - ma*

*nos tri cor po ris vir tu - te fir mans*

*per pe ti vir tu te fir - mans*

*per pe ti*



fir - mans per pe ti fir mans per pe  
 ti fir mans per pe ti per pe -  
 ti per pe - ti

*Coro e segue*

*Adagio*  $\frac{3}{4}$  *Sotto voce*

Per te sci a mus da  
 Pa trem Nos ca mus at que  
 Fi li um nos ca mus nos ca mus nos  
 camus at que Fi - li um

*Allegretto*  $\frac{5}{4}$

Te u tri us que  
 spi - ri tus cre da - mus om ni -



tem - po re cre da - - - mus om ni

tem - po re *f* cre da - mus cre da - - -

mus cre da - - - - mus cre

da mus om ni tem - po - re cre -

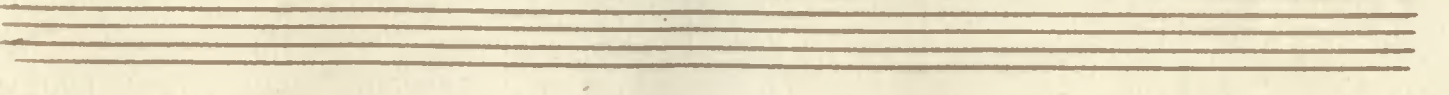
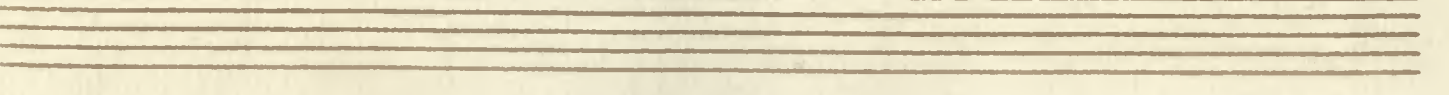
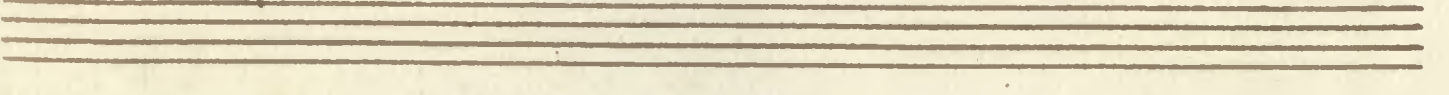
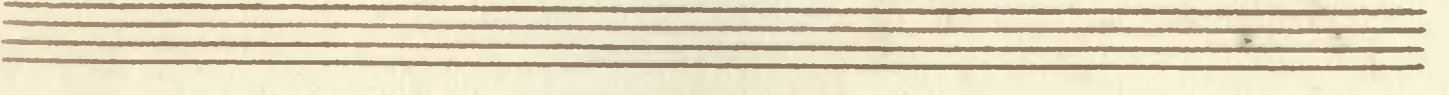
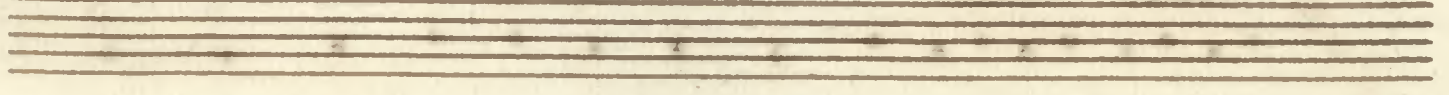
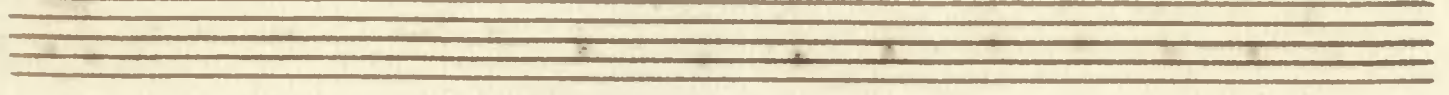
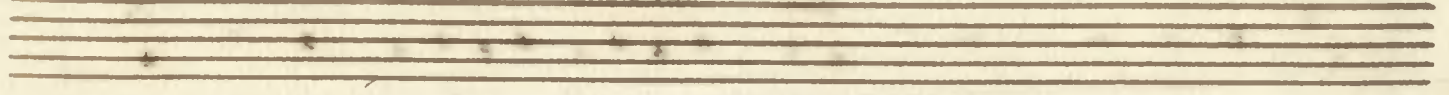
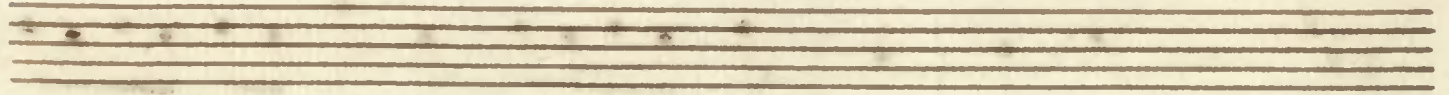
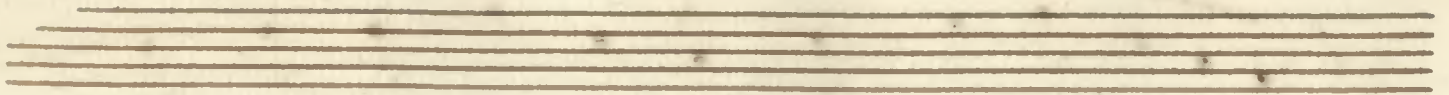
da - - - - mus cre da mus om ni tem - - po

re om ni tempo re om ni tem po

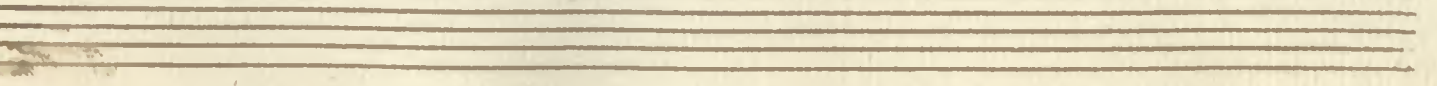
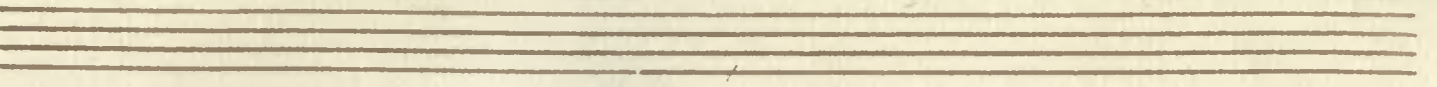
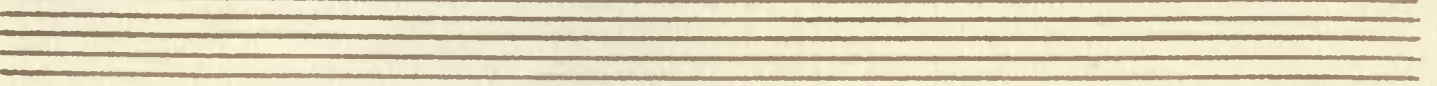
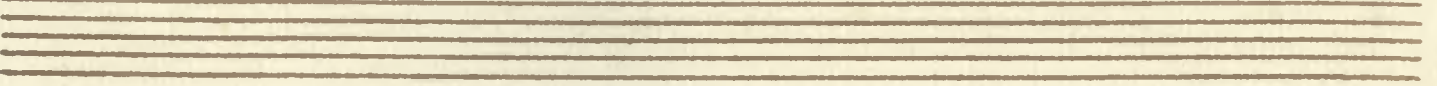
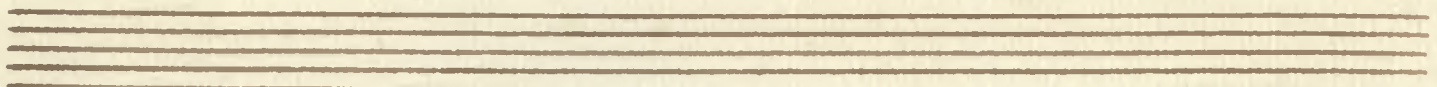
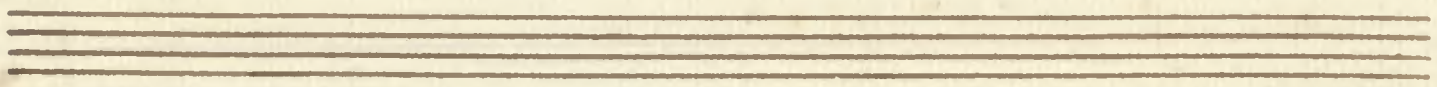
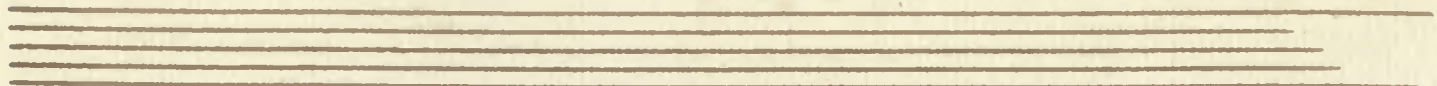
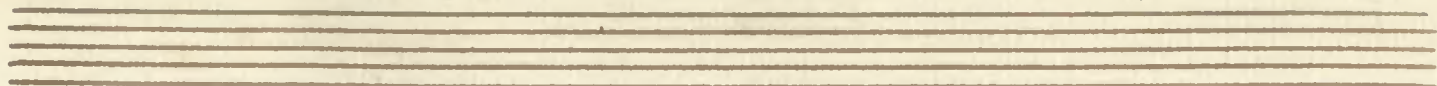
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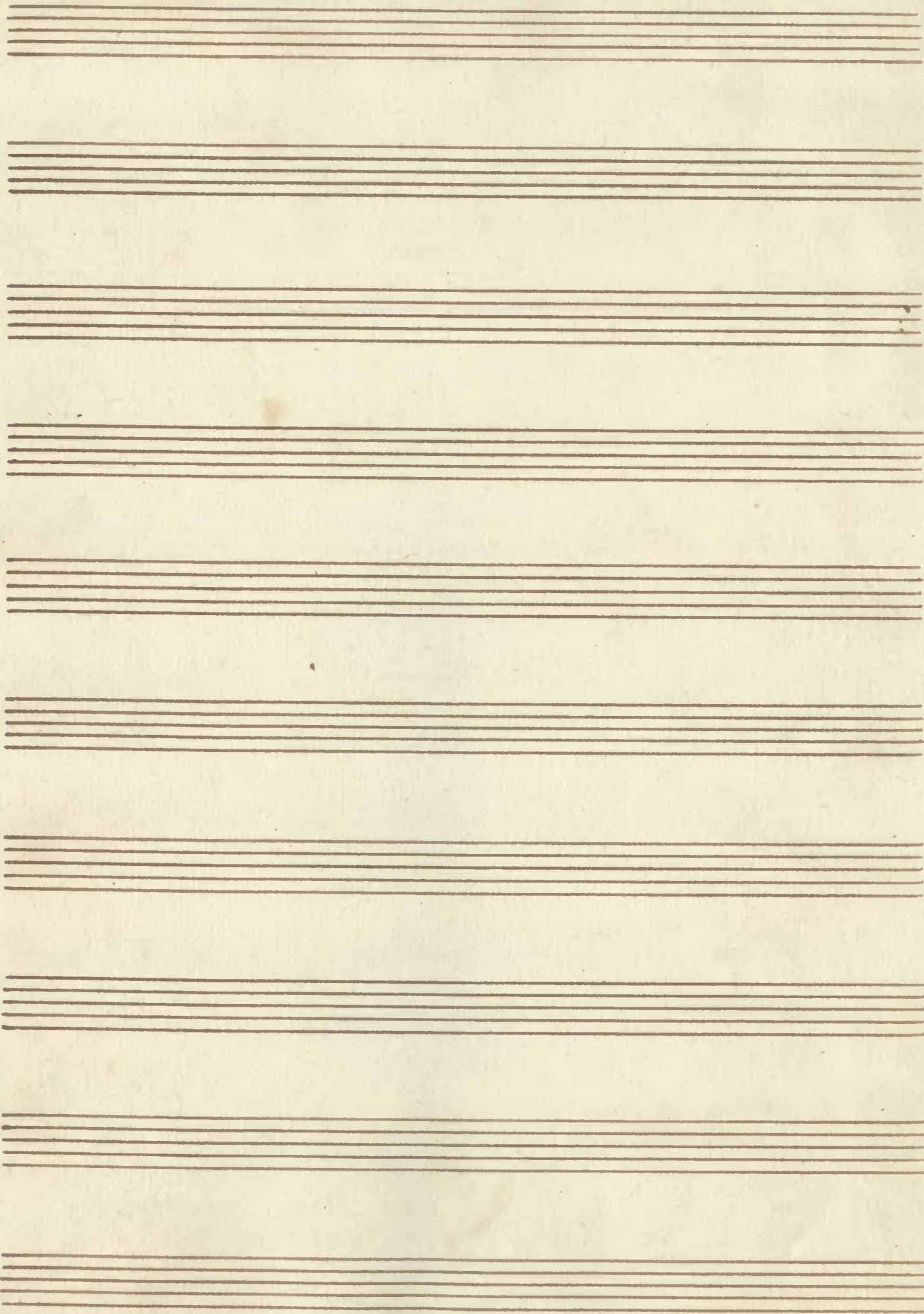


Empty musical staves at the bottom of the page.













*Basso*

*Hymno das Vesperas do*

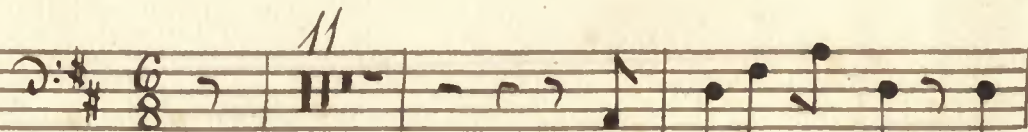
*Espirito Santo*

~~A 129~~

Basso

Principia o Coro e de puis segue

*And.<sup>te</sup> mod.<sup>o</sup>*



*Qui di ce ris pa*



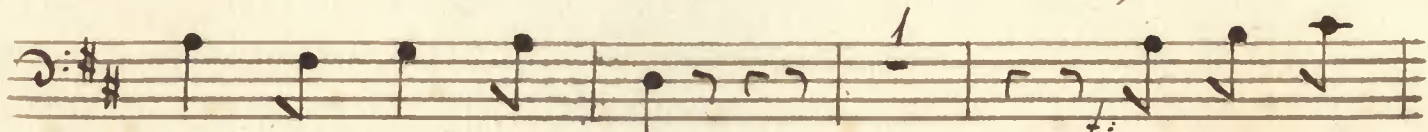
*ra cli tus Al tissi mi Do - nun De - i*



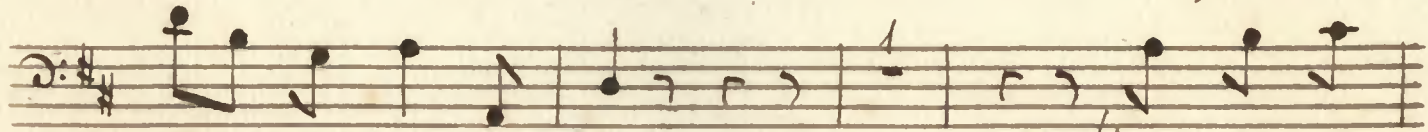
*fons vi vus i gnis cha ri tas et spi - ri*



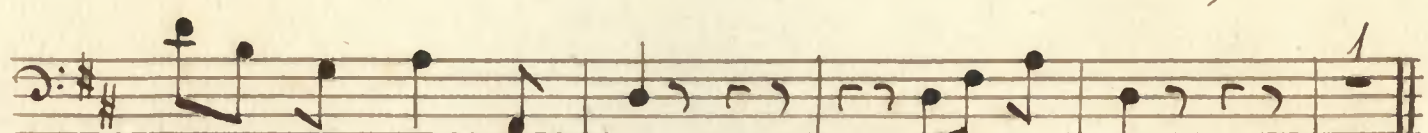
*ta - lis spi ri*



*ta lis un cti o et spi ri*



*ta - lis un cti o et spi ri*



*ta - lis un cti o un cti o*

Coro e segue



*Allegretto*  $\text{G}^{\#}$   $\text{C}$   $\text{||}$

Ac cen de lu men

sen si bus in fun de a mo rem

cor di bus in fir ma in

fir ma in fir ma in fir

ma in fir ma nos tri nos tri

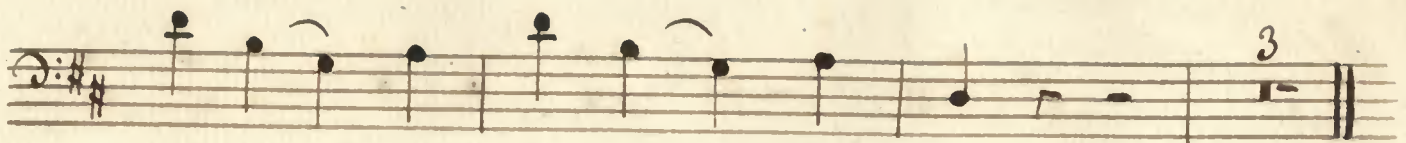
cor po ris in fir ma nos tri

cor po ris vir tu te fir mans per pe ti

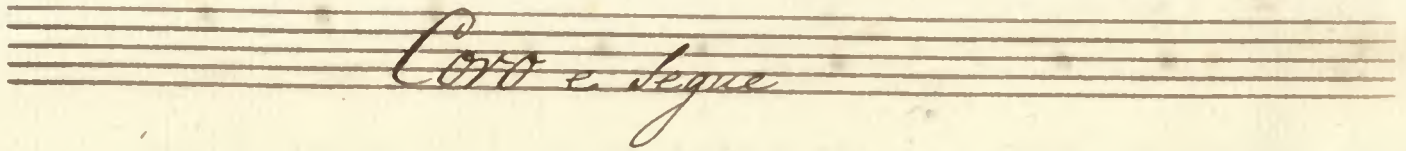
vir tu te fir - mans per pe ti

fir - mans per pe ti vir tu te

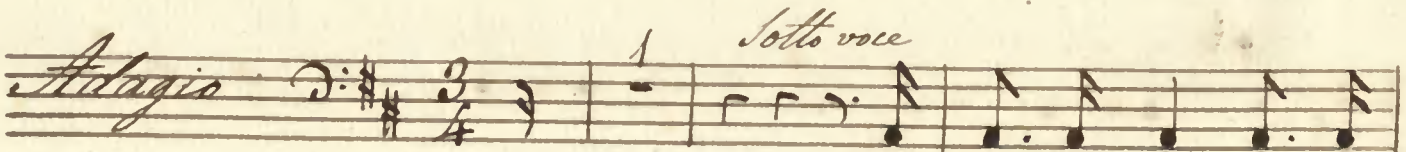
fir mans per pe ti vir tu te fir mans per pe



ti per - pe ti per - pe ti



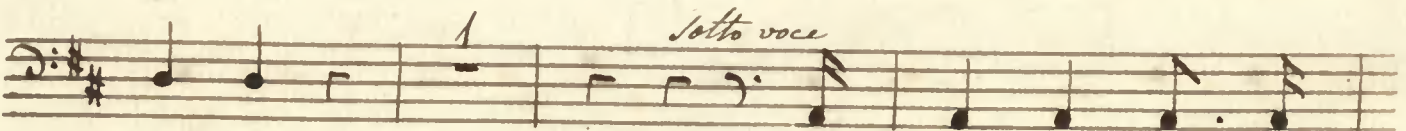
Coro e segue



Adagio

Sotto voce

Per te sci a mus da



Sotto voce

Pa trem

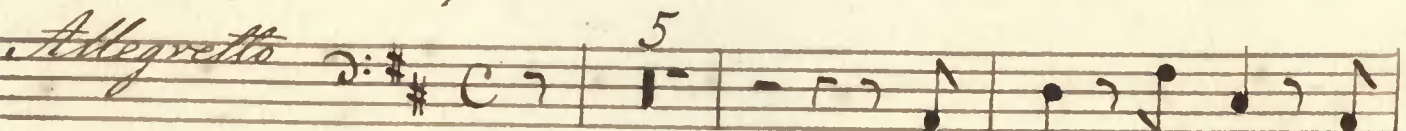
Nos ca mus at que



Fi li um nos ca mus nos ca mus nos



ca mus at que Fi li um



Allegretto

5

Te u tri us que



spi ri tu cre da mus om ni tem po re cre



da mus om ni tem - po re *f* cre da

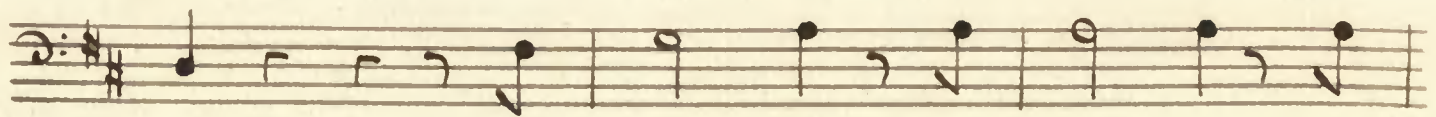


mus cre da mus *p* cre da mus cre





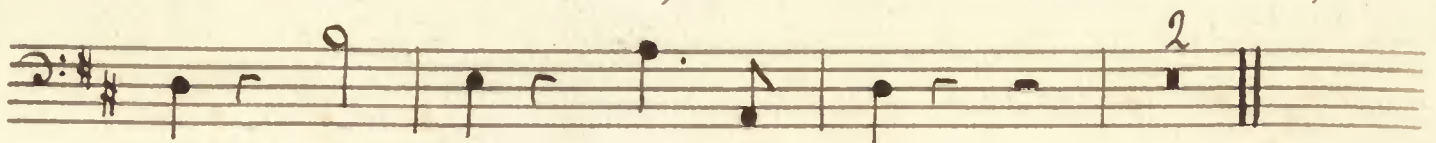
da mus cre da mus om ni tem po



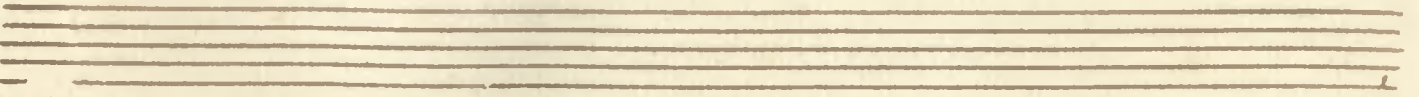
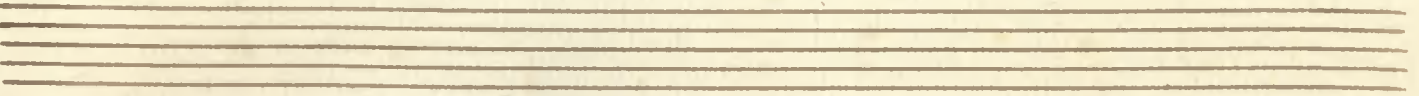
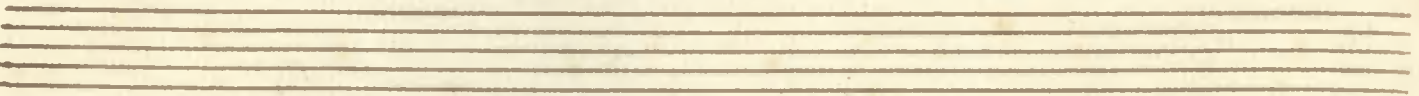
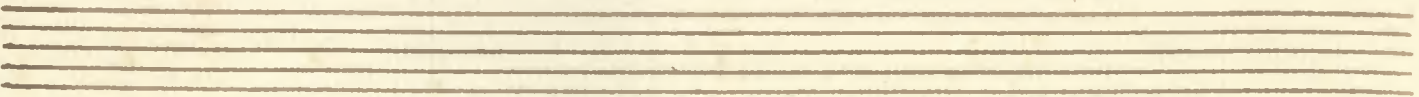
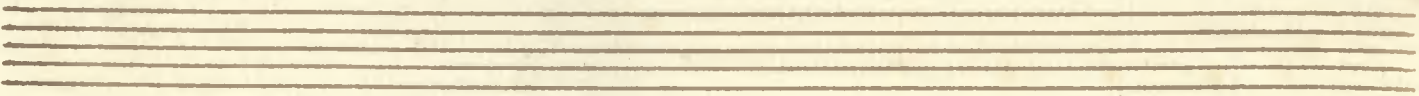
re cre da mus cre da mus cre

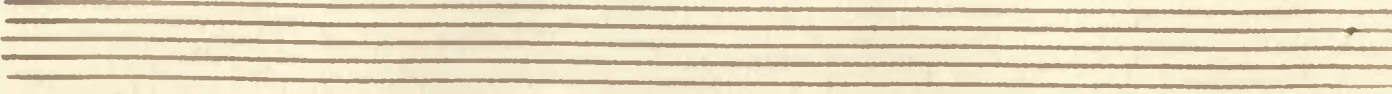
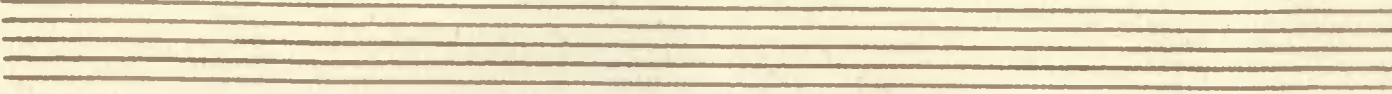
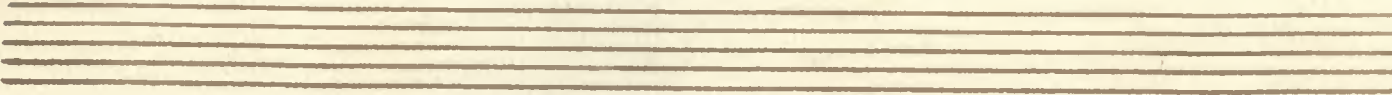
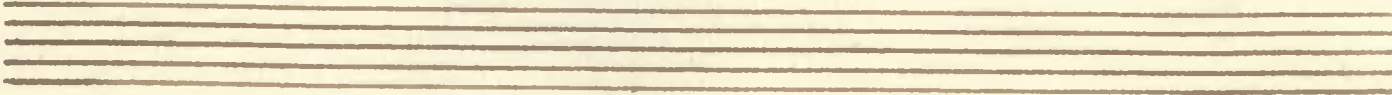
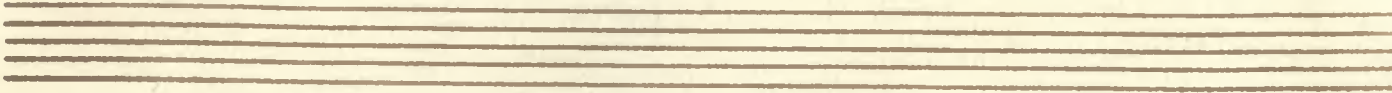
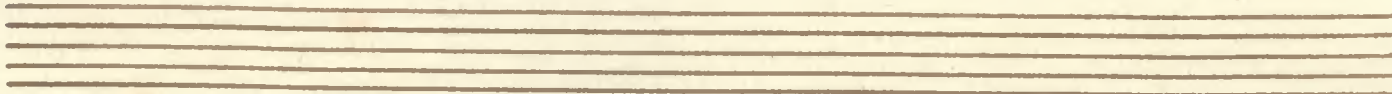
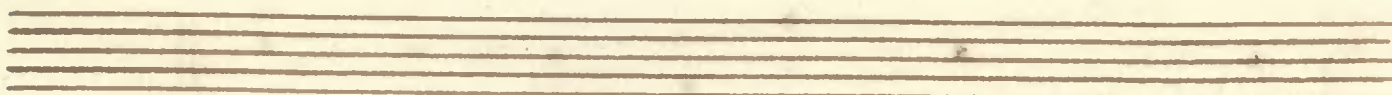
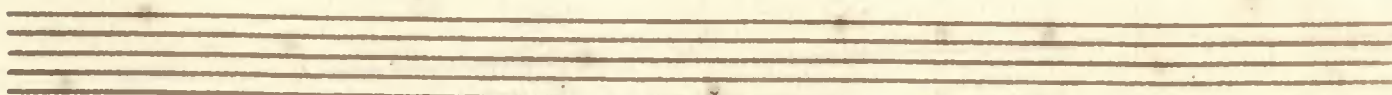
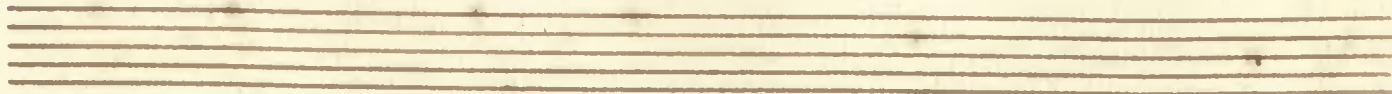
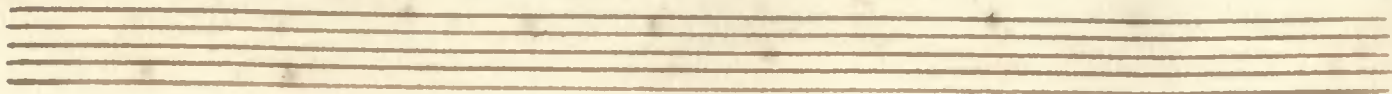


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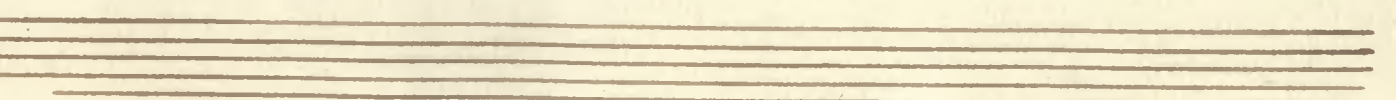
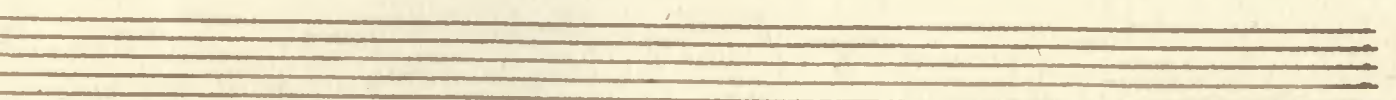
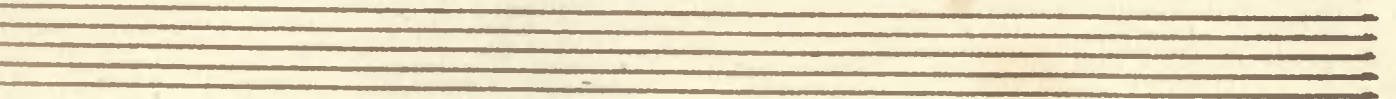
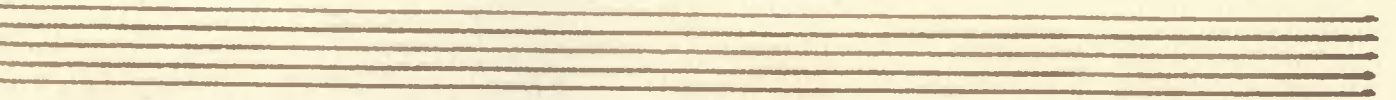
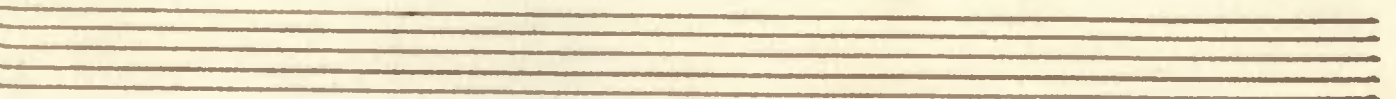
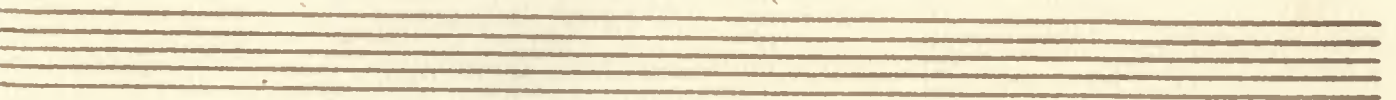
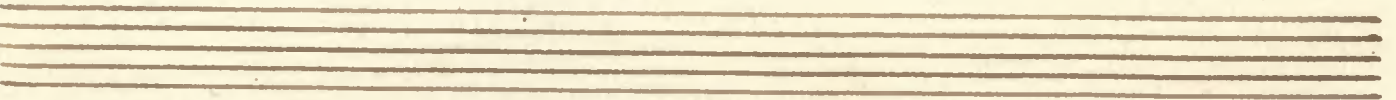
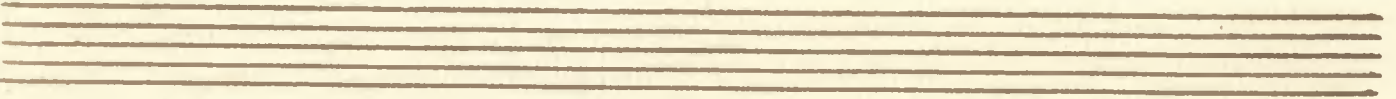
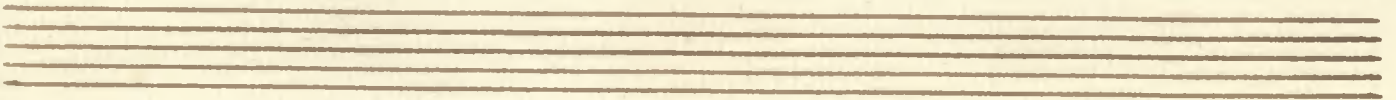


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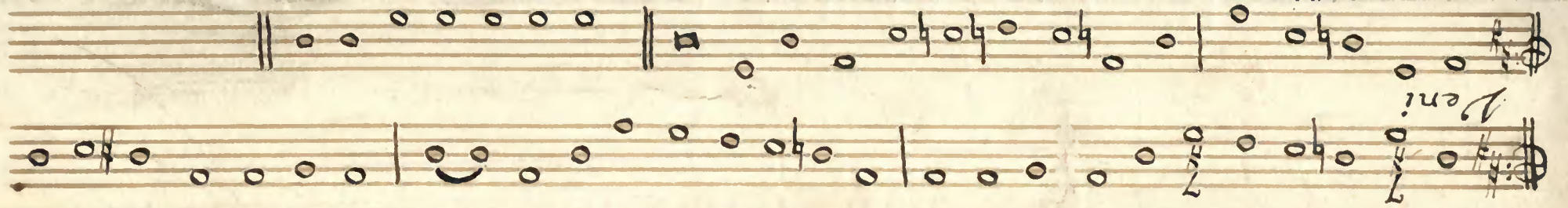












*Orgão 1.º*



*Hymno das Vigílias do  
Espírito Santo*

*279*



*Coro. 1.<sup>o</sup>*

Handwritten musical score for Coro. 1.º. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features a series of chords in the treble staff and a simple bass line in the bass staff.

Handwritten musical score system consisting of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features a series of chords in the treble staff and a simple bass line in the bass staff.

Handwritten musical score system consisting of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features a series of chords in the treble staff and a simple bass line in the bass staff.

*Musica. 2.<sup>o</sup>*

Handwritten musical score for Musica. 2.º. It consists of a single treble clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features a melodic line with various note values and rests.

*And. mod.<sup>o</sup>*

Handwritten musical score for And. mod.º. It consists of a single bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features a bass line with various note values and rests.

Handwritten musical score system consisting of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features a melodic line in the treble staff and a bass line in the bass staff. A triplet of eighth notes is marked with a '3' above it.



First system of handwritten musical notation, consisting of two staves with treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features various rhythmic values and rests.

Second system of handwritten musical notation, continuing the piece with similar notation and clefs.

Third system of handwritten musical notation, showing further development of the musical theme.

Fourth system of handwritten musical notation, featuring more complex rhythmic patterns.

Fifth system of handwritten musical notation, concluding the page with dense musical notation.



Handwritten musical notation for the first system, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in a key with two sharps (F# and C#). The music features complex rhythmic patterns with many slurs and accents, suggesting a fast or intricate piece.

Handwritten musical notation for the second system, continuing the complex rhythmic patterns from the first system. It consists of two staves in treble and bass clefs, maintaining the two-sharp key signature.

Handwritten musical notation for the third system, marked "Coro. 3." in the treble staff. This system shows a change in texture with more sustained notes and chords. It consists of two staves in treble and bass clefs, maintaining the two-sharp key signature.

Handwritten musical notation for the fourth system, continuing the sustained textures from the previous system. It consists of two staves in treble and bass clefs, maintaining the two-sharp key signature.

Handwritten musical notation for the fifth system, concluding the piece with sustained textures. It consists of two staves in treble and bass clefs, maintaining the two-sharp key signature.



*Musica 4.*

*Allegretto*

This is a handwritten musical score for a piece titled "Musica 4." in the tempo "Allegretto". The score is written on ten systems of staves, each system consisting of a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings. The first system shows the beginning of the piece with a treble clef staff containing a melodic line and a bass clef staff with a bass line. The subsequent systems continue the development of the piece, with the treble staff often featuring more complex rhythmic patterns and the bass staff providing a steady accompaniment. The handwriting is clear and legible, typical of a composer's manuscript.



The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a sequence of notes, including eighth and sixteenth notes, with some slurs and accidentals. The lower staff is in bass clef with the same key signature, featuring a few notes and rests, including a measure with a flat symbol (b) and a circled '20'.

The second system continues the musical piece. The upper staff shows more complex rhythmic patterns with slurs and ties. The lower staff features a series of notes with stems, some of which are slanted, and includes a circled '20'.

The third system of notation shows further development of the melody in the upper staff, with various note values and slurs. The lower staff continues with notes and rests, including a circled '20'.

The fourth system features slanted stems in the upper staff, possibly indicating a specific performance technique. The lower staff contains notes and rests, with a circled '20'.

The fifth and final system on the page concludes the musical notation. It features various note values, slurs, and accidentals in both staves, with a circled '20' in the lower staff.



Handwritten musical notation for the first system. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and accidentals (sharps). The bass staff provides a harmonic accompaniment with chords and single notes.

Handwritten musical notation for the second system. The treble staff continues the melodic line with slurs and accidentals. The bass staff features chords and a few accidentals, including a flat.

Handwritten musical notation for the third system. The treble staff is filled with a dense texture of chords and notes, while the bass staff continues with a steady accompaniment.

Handwritten musical notation for the fourth system. The treble staff has a complex melodic line with many slurs and accidentals. The bass staff has a few notes and rests, including a slash indicating a rest.

Handwritten musical notation for the fifth system. The treble staff begins with a chord and ends with a double bar line. The bass staff also begins with a chord and ends with a double bar line.



*Coro. 5.º*

*Musica 6.º*

*Adagio*



*Allegretto*  
3

This is a handwritten musical score for a piece titled "Allegretto". The score is written on six systems of two staves each, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature consists of two sharps (F# and C#), and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' in a circle) and double bar lines with repeat signs. The notation is clear and legible, with some ink bleed-through visible from the reverse side of the page.



Handwritten musical notation for the first system, consisting of a treble and bass staff. The treble staff features a melodic line with two triplet markings (indicated by a '3' above a bracket) and various rhythmic values. The bass staff provides a harmonic accompaniment with chords and single notes.

Handwritten musical notation for the second system, consisting of a treble and bass staff. The treble staff contains a complex melodic passage with sixteenth-note runs and sixteenth-note chords, marked with a '6' above a bracket. The bass staff continues the accompaniment with chords and some melodic fragments.

Handwritten musical notation for the third system, consisting of a treble and bass staff. The treble staff features a melodic line with sixteenth-note runs and chords, marked with a '6' above a bracket. The bass staff includes chords and rests, with three double bar lines at the end of the system.

Handwritten musical notation for the fourth system, consisting of a treble and bass staff. The treble staff has a melodic line with sixteenth-note chords and rests. The bass staff has a melodic line with sixteenth-note chords and rests, ending with three double bar lines.

Four empty musical staves at the bottom of the page, consisting of two treble clef staves and two bass clef staves.



*Coro. 4.º*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music is written in a style where notes are often beamed together in groups, suggesting a rhythmic pattern. The first staff begins with a double bar line and a repeat sign. The notation includes various note values and rests.

The second system continues the musical piece with two staves. It maintains the D major key signature. The notation features a mix of eighth and sixteenth notes, often beamed together. There are several rests throughout the system. The system concludes with a double bar line.

The third system continues the musical piece with two staves. The notation is consistent with the previous systems, featuring beamed notes and rests. A sharp sign (#) is visible above a note in the upper staff towards the end of the system. The system ends with a double bar line.

*Amen*

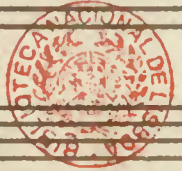
The fourth system concludes the piece with the word "Amen" written in a cursive hand below the first staff. The notation on both staves is sparse, consisting of a few notes and rests, leading to a final double bar line. The key signature remains D major.

Two empty musical staves are located at the bottom of the page, consisting of five lines each, without any notation.





*Organo. 2.<sup>o</sup>*



*Himno das Vesperas do  
Espirito Santo*

*2709*  
*6*

*Coro. 1.<sup>o</sup>*

*Allegro 2.<sup>o</sup>*

*And.<sup>o</sup> mod.<sup>o</sup>*



This image shows a handwritten musical score on aged paper, consisting of two systems of two staves each. The music is written in G major, indicated by two sharps (F# and C#) in the key signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several instances of fingerings, with the number '1' appearing above notes in the right hand of the first system. The score concludes with a double bar line on the final staff. In the bottom right corner, there is a handwritten signature that appears to be 'P. S.'.



*Coro. 3.º*

First system of musical notation for Coro. 3.º, consisting of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The music features chords in the treble and single notes in the bass.

Second system of musical notation for Coro. 3.º, continuing the two-staff arrangement with chords and single notes.

Third system of musical notation for Coro. 3.º, continuing the two-staff arrangement with chords and single notes.

*Musica 4.º*

*Allegretto*

First system of musical notation for Musica 4.º, featuring a treble staff with a melodic line and a bass staff with chords. The tempo is marked *Allegretto*. The key signature remains two sharps.

Second system of musical notation for Musica 4.º, continuing the melodic and harmonic development in the treble and bass staves.



Handwritten musical notation for the first system. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with quarter and eighth notes. The key signature has two sharps (F# and C#).

Handwritten musical notation for the second system. The treble staff features a triplet of eighth notes. The bass staff also contains a triplet of eighth notes. The notation includes various accidentals and rests.

Handwritten musical notation for the third system. The treble staff has a complex melodic line with many beamed notes and slurs. The bass staff has a corresponding accompaniment with many beamed notes and slurs.

Handwritten musical notation for the fourth system. The treble staff includes a first finger marking '1' and several slurs. The bass staff also has a first finger marking '1' and slurs. The notation is dense with notes and rests.

Handwritten musical notation for the fifth system. The treble staff concludes with a first finger marking '1'. The bass staff also concludes with a first finger marking '1'. The notation includes various notes and rests.

Handwritten musical notation for the first system, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings such as '1'.

Handwritten musical notation for the second system, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings such as '1'.

Handwritten musical notation for the third system, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings such as '1'.

Four empty musical staves at the bottom of the page, consisting of four sets of five-line staves without any notation.



*Coro. 5.*

Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in the key of D major (two sharps). The music consists of chords and single notes.

Handwritten musical notation for the second system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in the key of D major (two sharps). The music consists of chords and single notes.

Handwritten musical notation for the third system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in the key of D major (two sharps). The music consists of chords and single notes.

Handwritten musical notation for the fourth system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in the key of D major (two sharps). The music consists of chords and single notes.

Two empty musical staves with a handwritten signature "J. L." in the bottom right corner.

*Musica 6.*

*Adagio.*

*Allegretto*



This is a handwritten musical score for piano, consisting of seven systems of two staves each. The music is written in G major (one sharp) and 3/4 time. The notation includes various melodic lines, chords, and dynamic markings such as 'f' and '1'. The score concludes with a double bar line in the final system.

*P. L.*

*Coro. 4.º*

Handwritten musical notation for the first system, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The music consists of chords and single notes.

Handwritten musical notation for the second system, continuing the piece with treble and bass staves.

Handwritten musical notation for the third system, continuing the piece with treble and bass staves.

*Amen*

Handwritten musical notation for the fourth system, concluding with the word "Amen" written in the treble staff.

