

*Ostinnam*

*Grade Domeyo*

*All. Con molto spirito*

*Ostinnam par tem e*

*Le git si bi Ma ri a* *qua non non*

*au fe re tur* *qua non non au fe re - tur ab*

*e - - a* *qua non non au fe*

*re tur* *qua non au fe re - - - tur*

*ab e - - - - a* *ab e - - - -*

*a* *qua non non au fe re tur non au fe re*

*- - - - tur ab e a non au fe re - - tur ab*

*e - a* *Ma ri a*

*non au fe re tur non non*



ver. 5.<sup>a</sup>  
196

*f* *Duo* *14*  
non non Mari a

*Solo*  
O pti mam par tē e se git si bi Ma ri

*f* *3*  
a qua non non au fe

*2* *Duo*  
re tur non au fe re

*f* *2* *Duo*  
tur non non au fe

re - - - - - tur non non au fe re -

- - - - - tur ab - - - - - e - - - - -

- - - - - a ab e - - - - -

*2*  
a *v. v. f.*

Empty musical staves at the bottom of the page.

*no*  
 non non Ma ri a non a u se  
*no*  
 re tur non non Ma ri a  
 Op ti mam par tem e Le git quæ non a u se  
 re tur ab e - - - - - a non  
 non non non

*Fini*

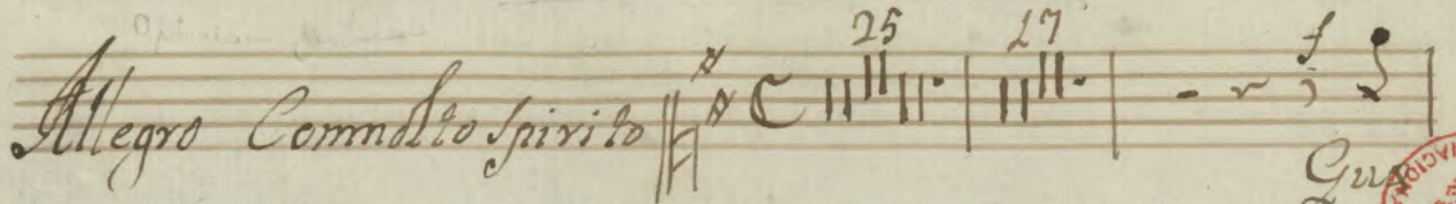




Sexteto

Soprano 1º Repieno

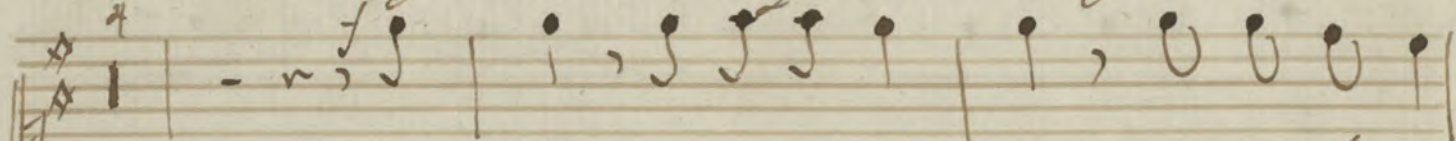
Grade Domeyo

*Allegro Con molto spirito* 

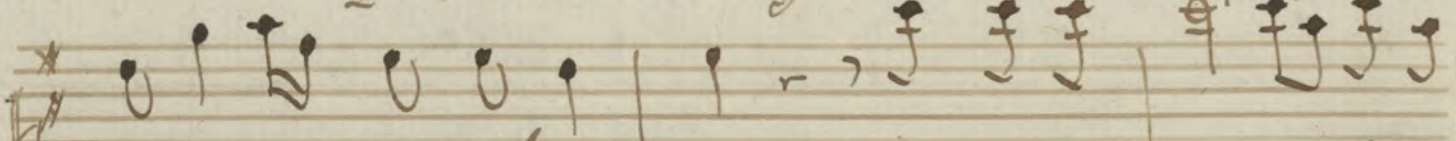




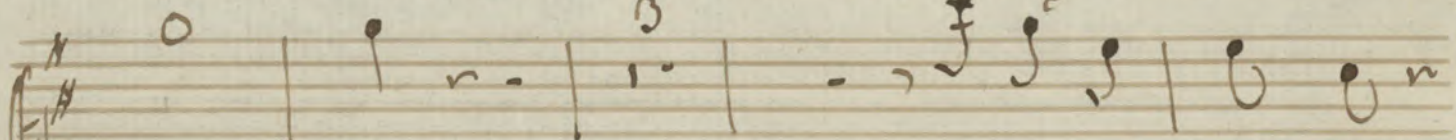
non non au fe re tur que non au fe re tur



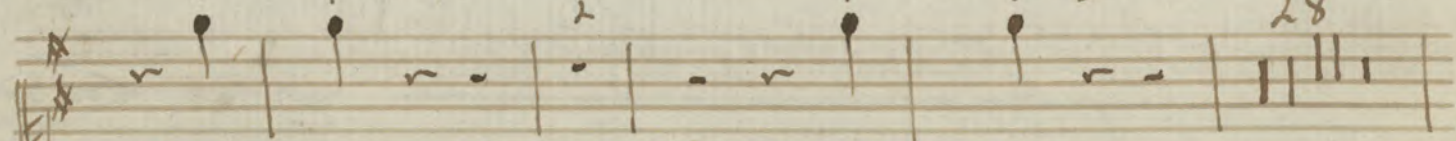
que non non au fe re tur non au fe re



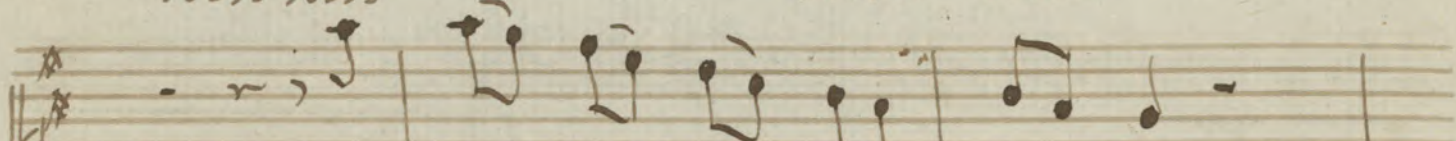
tur ab e a non au fe re - tur ab



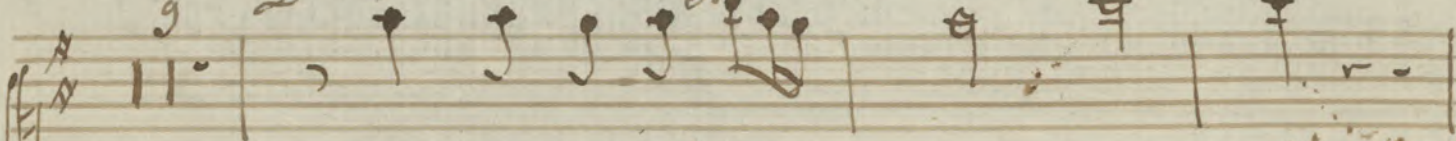
e a non au fe re tur



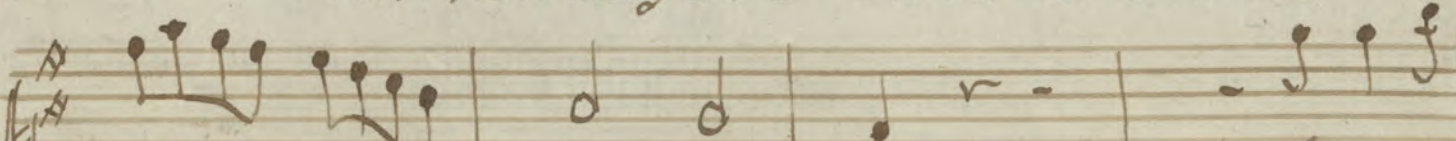
non non non non



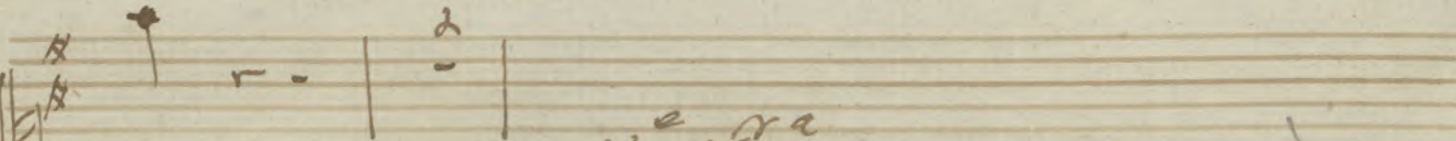
que non au fe re - - - - - tur



non non au fe re - - - - - tur



ab - - e - - - - - a ab e - -



a v. v. v. v.

2/1796

non non non au se re tur

non non opti mam par tem e

Le git que non au se re tur ad e

a non non non non

*Fini*

*Allegro Con molto Spirito*

O primam partē e  
Le git si bi Ma ri a quā non non au fe

re tur quā non non au fe re tur ab e - -

a quā non non au fe

re tur non au fe re - - - tur

ab e - - - - a ab e - - - -

a quā non au fe re tur quā non au fe

re tur ab e - - a non au fe re - tur ab

e - - - - a Ma ri a  
non au fe re tur non non

A. t. v.

n. e. t.

n. t.

n. t.

A. t.



ve. pa  
196





*f* *non non* *Maria non au fe* *rit. n. t.*

*rit. n. t.* *re tur non non* *Maria*

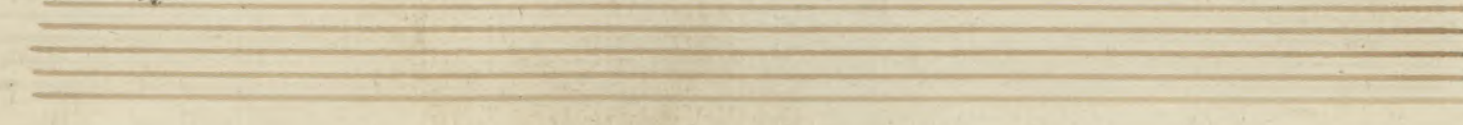
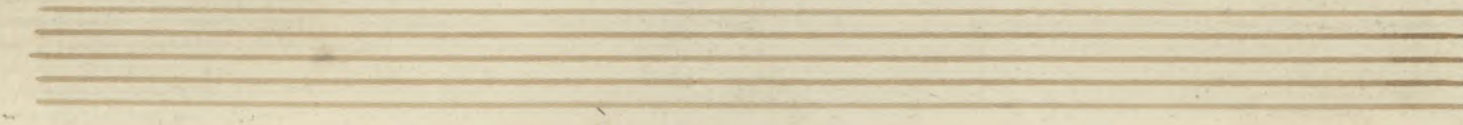
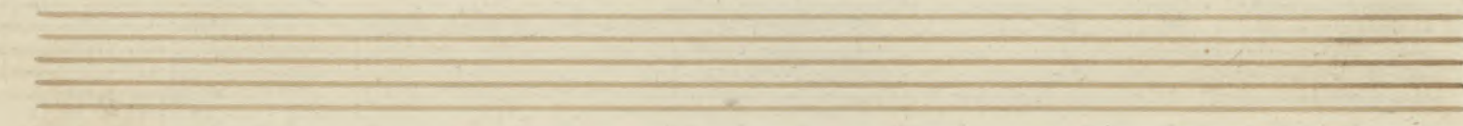
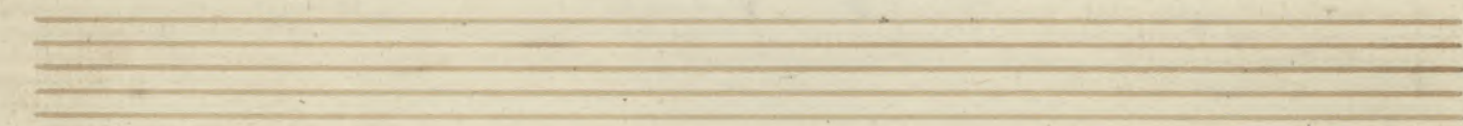
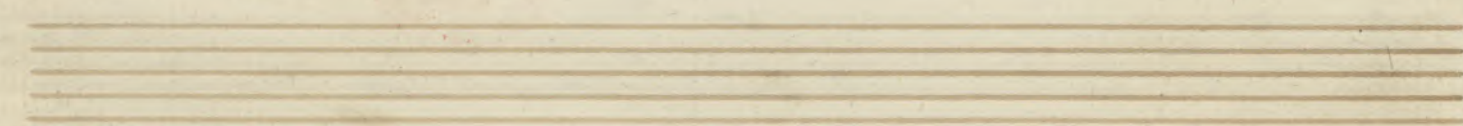
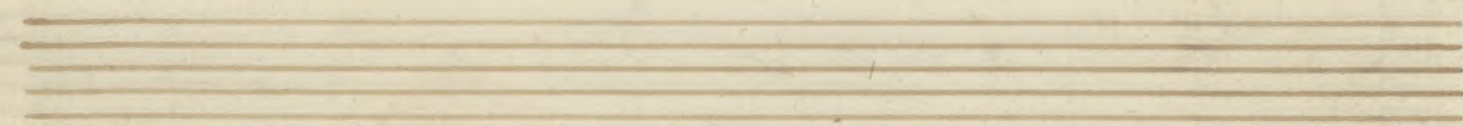
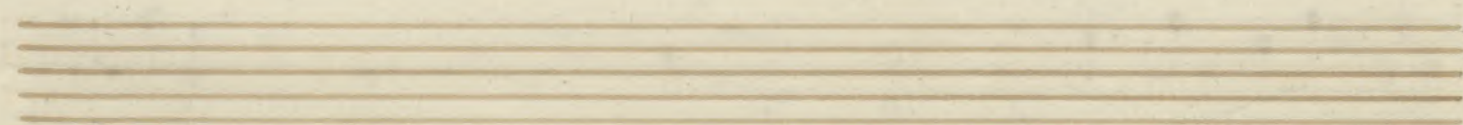
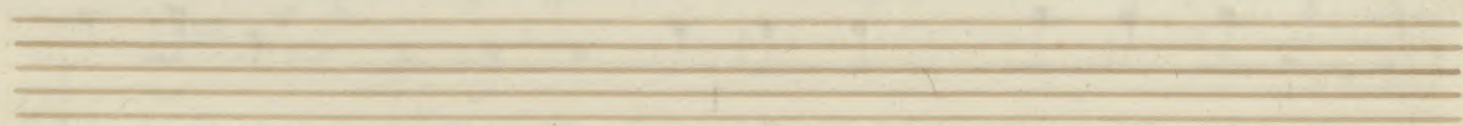
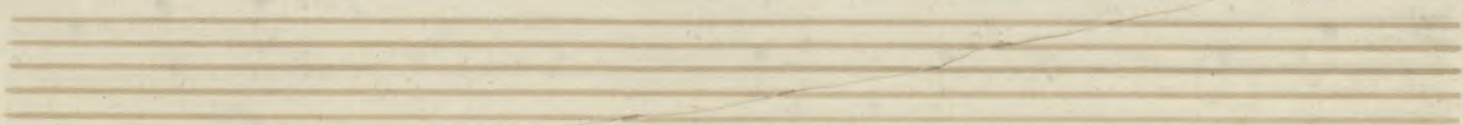
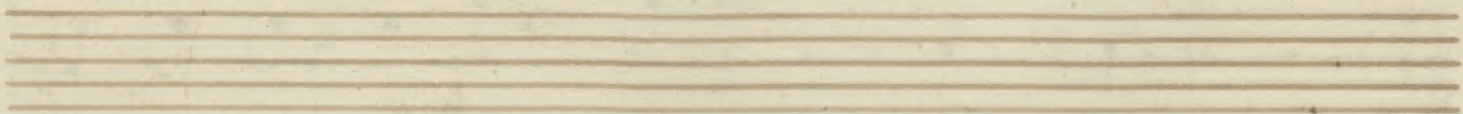
*Opti mam par tem e Le git quo non au fe*

*re tur as e a non non*

*non non*



*Finij*



Sextetto Soprano 2° Lepieno Grade Domeyo

Optimum parte

*Allegro Con molto spirito*



25 28

Guo non non au fe

re tur non au fe re tur

guo non au fe re tur guo non au fe

re tur ab e - - - a non au fe re - tur ab

e - - - - - a non au fe re tur

non non non non

non non au - - fe re tur

guo non non au fe re tur

v. v. p. a

1796

non non auferetur ab

e a ab e

a non non non auferetur

re tur non non Optimum

par tem e Legit quod non auferetur ab

e a non non nan non

Optimum partem

Texte

Soprano

Prima do 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup>

5 / 9621



Handwritten musical score with lyrics. The lyrics are: non non Ma ri a non au fe re tur non non Op ti mam par tem e Le git si bi Ma ri a quae non non au fe re tur quae non non au fe re - tur ab e - " - " - " a non au - fe - " - " re tur e Le git si bi Mari - a e Le git si bi quae non non au fe re tur ve v r e.



*duo* *veni mo*  
non au fe re - - - - - tur

*duo*  
non non - au fe re - - - - - tur

non non au fe re tur ab - e - a

ab e - - a *duo* Ma ri a

non au fe re tur non non

*duo*  
non non Ma ri a

Op tim a par te e Leg it qu o non au fe re tur

ab e - - - - a non non non

non. *Fini*



Sexteto Soprano e piano Grade Doçgão pequeno

Optima parte

*Allegro Conmolto Spirito*



25 10

Optima partem e legit

sibi e legit sibi e legit sibi Mari

a

qua non non auferetur

qua non auferetur non auferetur abe-

a non auferetur ab e-lla

non non non auferetur

non non non auferetur

re tur

qua non non auferetur

vera

1796  
9/6

A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including quarter notes, eighth notes, and rests. A fermata is placed over a note in the final measure.

non non aufer e - - - - - utur

A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including quarter notes, eighth notes, and rests.

a be - a non aufer

A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including quarter notes, eighth notes, and rests.

re tur non non non non

A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including quarter notes, eighth notes, and rests.

Optimam partē e Legit quod non aufer re tur

A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including quarter notes, eighth notes, and rests.

ab e - - - a non non non non

A series of seven empty musical staves, each with a five-line structure, occupying the lower half of the page.

Optimum parta

lutech

gajo

frade du ordo frequent

1796  
7

*Allegro Con molto Spirito*



25 10

*Opti mam par-tem e legit*

*Sibi e legit Sibi e legit Sibi Mari-*

*a quenon non au fe re tur quæ*

*non au fe re tur quæ non au fe re tur*

*ab e a quæ non au fe re tur*

*quæ non non au fe re - tur ab e - - - - -*

*a non au fe re tur ab e a*

*non non Ma ri a non au fe*

*re tur non non*

12

*f.* non non au - - fe re tur *Mari*

*a* quod non non au fe re tur

*f.* quod non non au fe re tur non non au fe re

*4* tur non non au fe re tur ab e - -

non au fe re tur ab

*f.* e a non au fe re tur non non

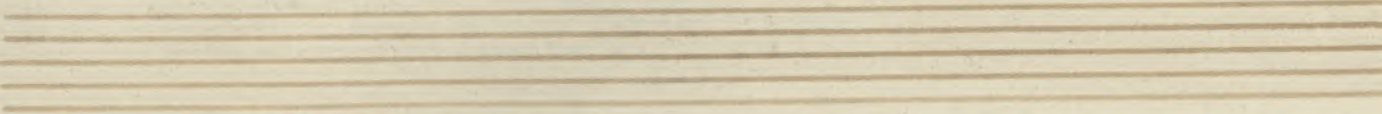
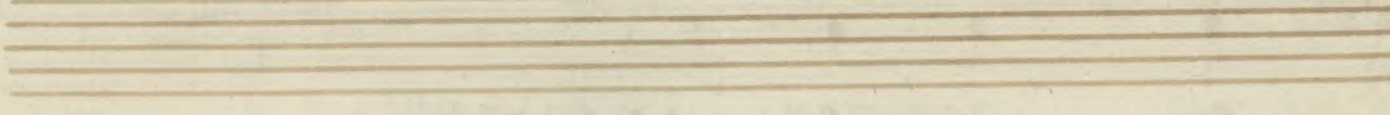
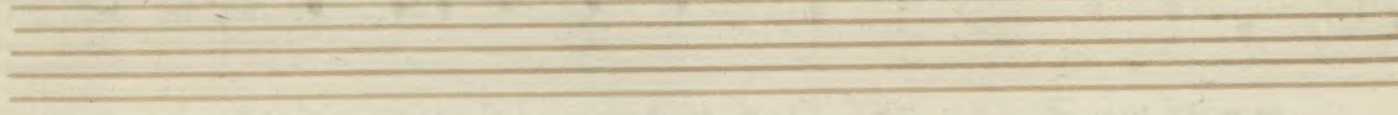
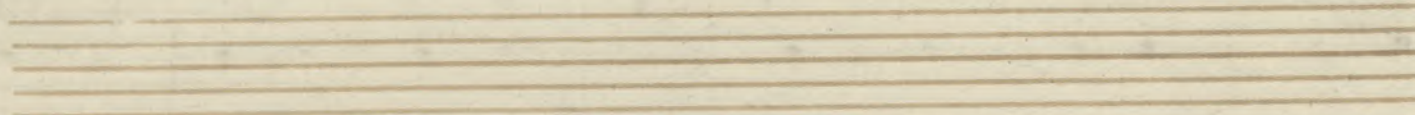
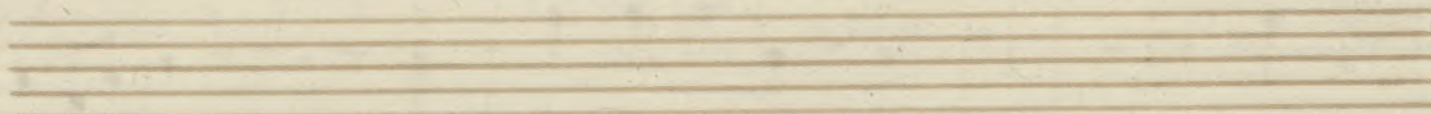
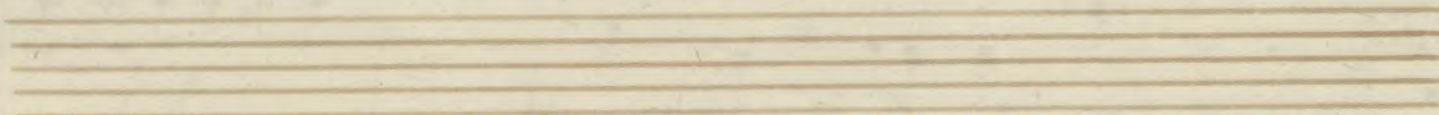
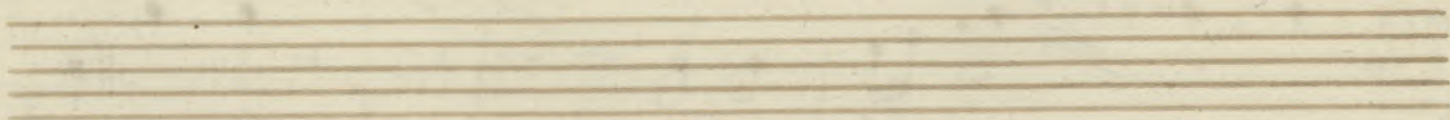
*to* non au fe re tur non non *Optimam*

partem e Le - git quod non au fe re tur ab e

*f.* a non non non non.

*Finij*





Sextetto

Basso completo

Grade do organo pequeno

*Op. 100*  
Allegro Con molto Spirito

25 20

Optimam partem e legit  
 sibi e legit sibi e legit sibi Ma  
 ri - - - a quae non auferetur  
 quae non auferetur ab e  
 a quae non auferetur quae  
 non non auferetur ab e - - - -  
 a non auferetur ab e - a  
 non non non auferetur  
 non non

22

vevra

8/1796

5  
non non au - fe re tur que

non non au fe re tur que non non au fe

re tur non non au fe re tur



non non au fe re tur ab e - - - - -

non au fe re - tur ab e a

non au fe re tur non non non au fe

re tur non non Op ti mam part e

Le git que non au fe re tur ab e a

non non non non



Optimum forte

Lept.

Alpian

frus de hys pando

6. / 1796  
9

Allegro con molto Spirito



25 11

Opti mam partē e legit sibi

e legit sibi Mari - - a qua

non non au fe re - tur quon non non au fe

re - tur quon non au fe re - - - tur

ab e - - - - - a ab e - - - - -

a quon non non au fe re tur quon non au fe re -

tur ab e a non au fe re - - - - - tur ab e

- - - - - a non au fe re tur non

non non au fe re tur non non Maria



Handwritten musical score for three staves. The first staff contains the lyrics "non non Maria Op timam". The second staff contains "par tem e Le git quon au fe re tur as e". The third staff contains "-i-v-u-a non non non non". The music is written in a cursive style with various note values and rests.

non non Maria Op timam  
 par tem e Le git quon au fe re tur as e  
 -i-v-u-a non non non non

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

Sexteto Soprano Tenor Orgão grande

Optima parte

# Allegro Con molto Spirito



25 22

Optimam partem e Legit sibi

e Legit sibi Mari - - a

quæ non non auferetur quæ non non

auferetur quæ non auferetur ad e

a non auferetur ad e

a non auferetur non

non non auferetur non

non non auferetur

ve v'ra

1796 / 10

Handwritten musical score on aged paper. The score consists of seven staves of music with lyrics written below. The lyrics are in French and Latin. The music is written in a cursive style with various note values and rests. There are some markings above the notes, possibly indicating fingerings or breath marks. The lyrics are: "gus non non au fe re tur non non", "au fe re - tur ab e - - a ab e - -", "a non au fe re tur non non", "non non Op ti mam par tem e", "Le git gus non au fe re tur ab e - - - - -", and "a non non non non." The word "Finis" is written in a decorative script at the end of the score.

gus non non au fe re tur non non  
au fe re - tur ab e - - a ab e - -  
a non au fe re tur non non  
non non Op ti mam par tem e  
Le git gus non au fe re tur ab e - - - - -  
a non non non non.

*Finis*

Optimum parte.

Textus

Diff.

part. also & read

1796  
11

Sexteto

Ballo

Grade doorgad grande



*Allegro con molto spirito*

25 22

*Opti mam par tem e Legit*

*Si bi e Legit si bi Ma - ri - a*

*duo*

*quæ non non au fe re - tur quæ*

*ferma*

*non au fe re tur quæ non au fe re tur*

*ab e a quæ non au fe*

*re tur quæ non non au fe re - - - - - tur ab e*

*a*

*quæ non au fe re tur ab e - a*

*non au fe re tur non non*

*duo*

*non au fe re tur non non Maria*



10 5  
non non au - fe re tur Mari -

a quæ non non au fe re tur

non non au fe re tur non non

au fe re tur ab e a non au fe

re - tur ab e a non au fe re tur

non non non au fe re tur non

non Op ti mam partem e Legit quæ

non au fe re tur ab e - - - a non

non non non



Faint, illegible text on a page of ruled paper. The text is mirrored across the page, suggesting bleed-through from the reverse side. The lines are evenly spaced and run horizontally across the page.



Soprano

Opera

Basso

Grave do Agnus Griade

Allegro Con moto Largo

1796  
12

3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

~~Allegro Con moto~~ *Andante*  
De ti non nos tem e le gith bi  
Ma - ri a que non non

au fe re - sus que non au fe re sus  
que non au fe re sus que non au fe re sus

ne sus ab e a que non au fe re sus  
que non au fe re sus que non au fe re sus

au fe re - sus e a que non au fe re sus  
que non au fe re sus que non au fe re sus

non au fe re sus que non au fe re sus  
que non au fe re sus que non au fe re sus

non Ma ri a que non au fe re sus  
que non au fe re sus que non au fe re sus

non Ma ri a que non au fe re sus  
que non au fe re sus que non au fe re sus

au fe re sus que non au fe re sus  
que non au fe re sus que non au fe re sus

au fe re sus que non au fe re sus  
que non au fe re sus que non au fe re sus



*non* *au* *te* *re* *hu* *ab* *e* *an* *non* *au* *te* *re* *tu* *as*  
*non* *non* *non* *au* *te* *re* *tu* *as* *non* *non* *non*  
*non* *si* *non* *nos* *sem* *le* *git* *que* *non* *au* *te* *re* *tu* *as* *ab*  
*non* *non* *non* *non* *non*

Sexteto Basso completo organo grande

*Allegro Con molto Spirito*



25 11

Op ti mam par tem e Legit

Si bi e Legit si bi Ma - ri - a

3

quæ non au fe re tur quæ non au fe

re tur *ferma* ab e a quæ non au fe

re tur quæ non non au fe re - - tur ab e

a quæ non au fe re tur ab e a

3

non au fe re tur non non 11

non au fe re tur non non

Ver. Gra

1796

non non au - - fe re tur <sup>6</sup> que

non non au fe re tur <sup>4 5</sup> non non au fe re

tur, ab . e a <sup>A</sup> non au fe re tur

non non non au fe re tur non

non *Optimam partem e Legit que*

non au fe re tur ab e - - - - - ia non

non non non *Fini*



*William Johnson*

*William Johnson*

*June 11*

*1. M*



*1996*

*114*

*Allegro con molto spirito*

The musical score is written on ten staves. The first staff begins with the title *Allegro con molto spirito*. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings are placed throughout the piece: *p* (piano) appears at the beginning of the first staff and in the fourth, sixth, seventh, and eighth staves; *mf* (mezzo-forte) appears in the second, third, and fifth staves; *f* (forte) appears in the third, fourth, and sixth staves; and *fiss* (fissile) appears at the end of the first and eighth staves. There are also some markings that look like "voz" or "vz" in the second and third staves. The piece concludes with a final *fiss* marking on the eighth staff.



A handwritten musical score consisting of ten staves. The notation is dense, featuring many beamed notes and slurs. Dynamics include *ff*, *f*, *mf*, *p*, and *ff*. There are also markings such as *Cre. 117* and *mf*. The score is written in brown ink on aged paper.



*Dirig*



Oboon parts

21020

Chimam pattem B. 1796

*Allo. Con molto spirito*



A handwritten musical score consisting of ten staves. The notation is in a single system, likely for a piano or similar instrument. The music is written in a style characteristic of the late 18th or early 19th century. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics used are *p.* (piano), *mf.* (mezzo-forte), and *f.* (forte). The music features a mix of melodic lines and more complex, rhythmic passages. The first staff begins with a treble clef and a key signature of one sharp. The notation is dense, with many notes and rests. The piece concludes with a final cadence on the tenth staff, followed by three empty staves.

*William Lawrence*

*Op. 101*

*John*

*201*



*1796*  
*16*

*Allgemeinbelehren für die*

A handwritten musical score consisting of ten staves. The notation is dense, featuring many beamed notes and rests. The music is written in a single system across the staves. Dynamic markings such as *f*, *mf*, *ff*, and *pp* are scattered throughout. The word *Segue* is written at the bottom left of the page.

*Segue*

A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, slurs, and dynamic markings such as *f*, *mf*, *p*, and *ff*. The music is written in a cursive, historical style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes beamed together and some slurs. The piece concludes with a double bar line and a fermata on the final note of the tenth staff.

*Allegro*







Jefferson 2nd Form

The image shows ten horizontal musical staves, each consisting of five lines. The staves are arranged vertically. Faint pencil markings are visible on several staves, including a series of vertical lines on the second staff from the top, and some scattered dots and short lines on other staves. A red circular stamp is visible on the fourth staff from the top. The paper is aged and shows some discoloration.

As per

1996

*Orgão grande Compalheta*

*Allegro Con molto spirito*

Handwritten musical score for Organ and Compadilha. The score consists of ten staves. The top staff is for the Organ (Orgão grande) and the bottom staff is for the Compadilha. The music is in 2/4 time and features a lively, rhythmic melody. The organ part includes several chords and arpeggios, while the Compadilha part has a more melodic line with some grace notes. The tempo is marked 'Allegro Con molto spirito'. There are some markings like 'adagio' and 'lento' on some staves, possibly indicating changes in tempo or dynamics. The notation includes various note values, rests, and articulation marks.



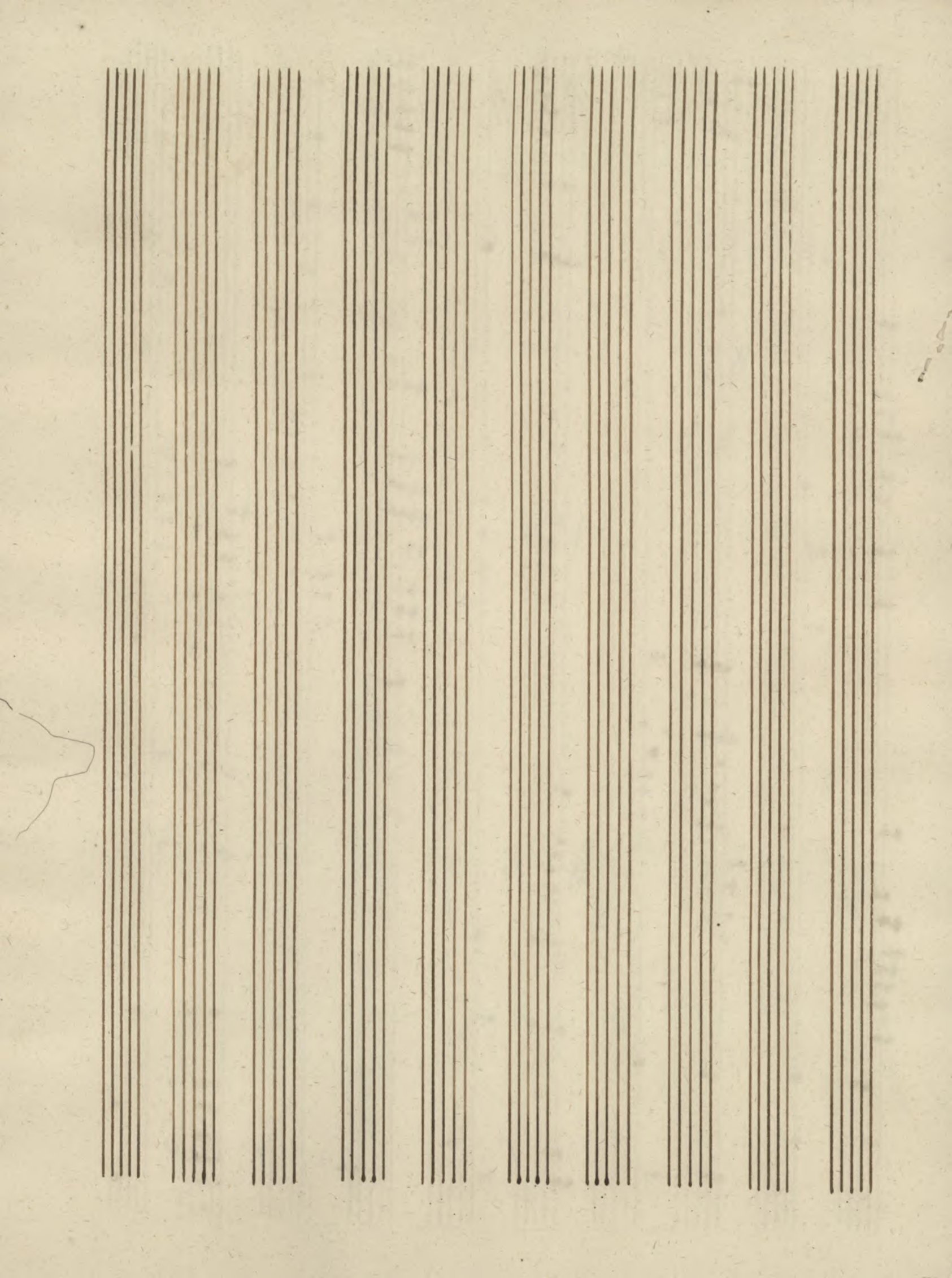
Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is marked *allegro*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A red circular stamp is located at the bottom center of the page.



This image shows a page of handwritten musical notation on ten staves. The notation is written in brown ink on aged, yellowish paper. The staves are arranged vertically. The first staff on the right begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. There are several markings that appear to be fingerings or performance instructions, such as 'A', 'B', 'C', 'D', 'E', 'F', 'G', 'H', 'I', 'J', 'K', 'L', 'M', 'N', 'O', 'P', 'Q', 'R', 'S', 'T', 'U', 'V', 'W', 'X', 'Y', 'Z'. There are also some red markings, possibly indicating specific notes or measures. The notation is dense and appears to be a complex piece of music, possibly a study or a short composition. The handwriting is somewhat irregular, suggesting it was written by hand.

This image shows a page of handwritten musical notation on ten staves. The notation is written in brown ink and includes various musical symbols such as notes, rests, and beams. The score is organized into two systems of five staves each. The first system (top five staves) contains the main body of the music, with the word *Adagio* written in the second staff. The second system (bottom five staves) concludes the piece with the word *Finis* written in the second staff. A red circular stamp is located in the bottom right corner of the page, containing the text "BIBLIOTECA NACIONAL DE LISBOA".











*William L. ...*

*Dr. ...*



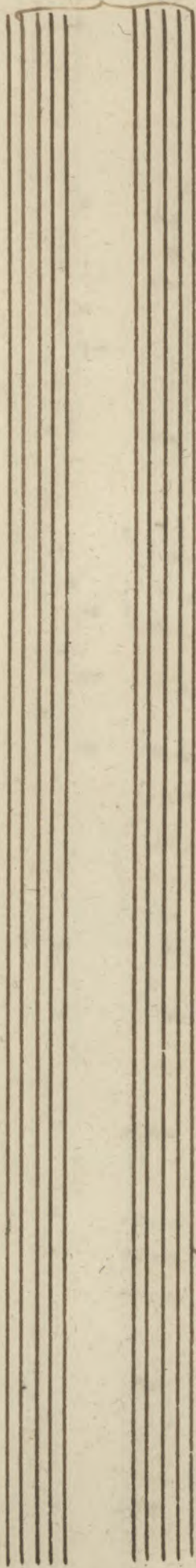
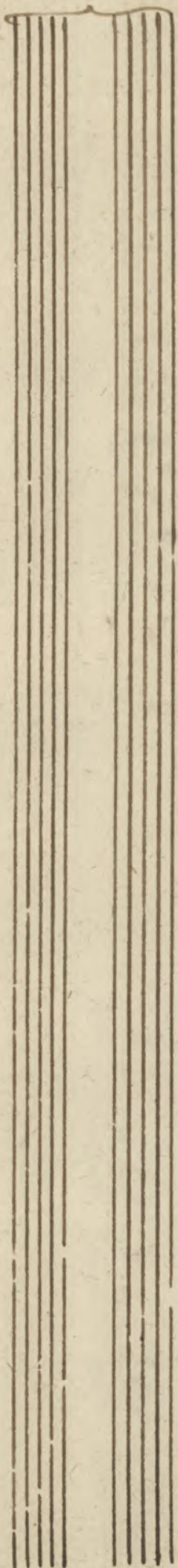
~~1896~~  
18

*no. de la obra*

*Orgão Pequeno Clarão*

*Alllegro Comodo Spirito*

A handwritten musical score for Organ, consisting of ten staves. The notation is in a historical style, likely from the 17th or 18th century. The score begins with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as "Alllegro Comodo Spirito". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of complex chordal textures, particularly in the lower staves, which may represent the organ's manual or pedalboard parts. The handwriting is clear and legible, with some ink bleed-through visible from the reverse side of the page.



*Fig. 1ra*



*mao gisizora arda vjguorla maw / 7. d'uprisio vidonacho*

This image shows a page of handwritten musical notation on ten staves. The notation is written in brown ink on aged, yellowish paper. The music is organized into two systems of five staves each. The top staff of each system begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several instances of beamed sixteenth notes and groups of notes enclosed in brackets. The handwriting is fluid and characteristic of 18th or 19th-century manuscript notation. The page concludes with a double bar line on the bottom staff.

A handwritten musical score consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains the marking *al tempo*. The third staff features a *ppp* marking. The fourth staff includes a *ppp* marking. The fifth staff concludes with the instruction *2<sup>a</sup> v. l. presto*. The manuscript shows signs of age, with some ink bleed-through and a red circular stamp at the bottom right.

*al tempo*

*ppp*

*ppp*

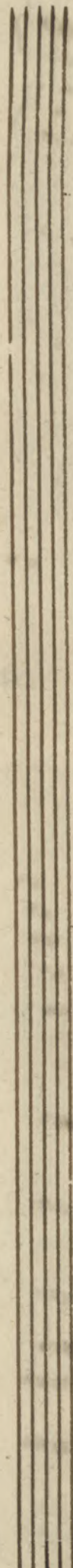
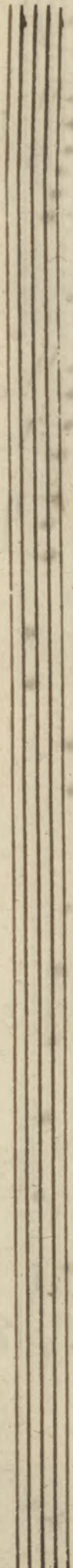
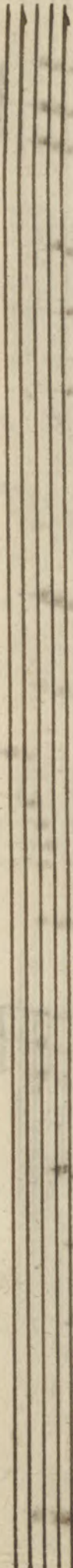
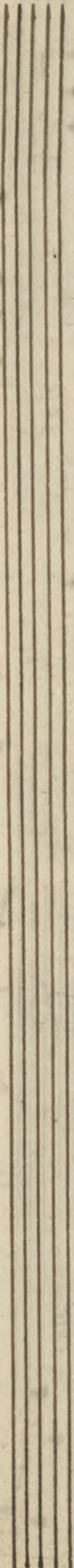
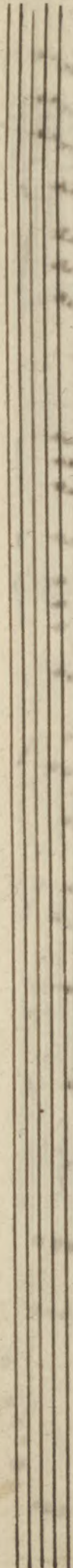
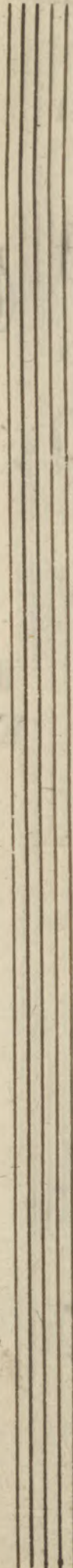
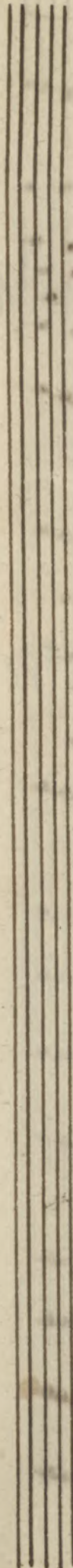
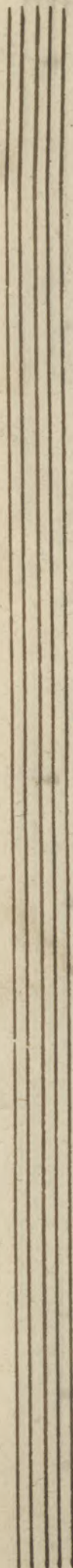
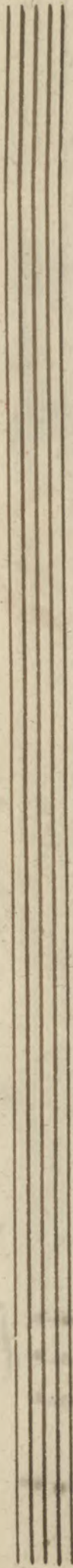
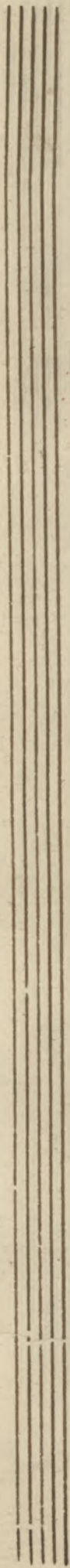
*2<sup>a</sup> v. l. presto*



This image shows a page of handwritten musical notation on ten staves. The notation is written in brown ink on aged, slightly yellowed paper. The music is organized into two systems of five staves each. The first system begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several instances of beamed sixteenth notes, suggesting a fast or intricate passage. The second system continues the piece, featuring similar rhythmic patterns and some larger note values. The handwriting is clear and consistent throughout the page.

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *pp*, *ppp*, *ppp<sup>o</sup>*, and *ppp<sup>o</sup> cresc.*. The score is written in a cursive style on aged paper.







Oldman's paper

1/16

Supra

~~1796~~  
179

Basso

Allegro Con molto Spirito Op. 41

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic style characteristic of the early 19th century. Dynamics include *f*, *ff*, *mf*, *p*, and *f*. Articulations such as accents and slurs are used throughout. A *ferma* is placed over the end of the fourth staff. The notation includes various note values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line on the tenth staff.



A handwritten musical score consisting of ten staves. The notation includes various note values, rests, and dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo). The score is written in a cursive style. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of slurs and accents. The final staff ends with a double bar line and the word *fin* written below it.

*fin*





Optimamente  
Meno con molto spirito

Orgão Solo

tudo diferente de outros Orgãos, feito com 20

1796  
20



Handwritten musical score for Organ Solo, consisting of 11 staves of music. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The score is written in a historical style, likely from the late 18th or early 19th century. The music is organized into measures by vertical bar lines, with some measures containing multiple beams of notes. The overall appearance is that of a working manuscript or a composer's draft.

A handwritten musical score consisting of five staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The score is written in a historical style, possibly from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is complex, with many beamed notes and rests. The second staff contains a section marked "forna" with a large fermata symbol above it. The third staff has a large "2" written below it. The fourth and fifth staves continue the musical notation with various note values and rests. The paper shows signs of age, including some staining and discoloration.

Handwritten musical score on five staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The score is written in a historical style, possibly from the 17th or 18th century. The notation is written in black ink on aged, slightly yellowed paper. The staves are connected by large, decorative brackets on the left side. The music appears to be a complex piece, possibly a sonata or a concerto, given the density of the notation and the use of multiple staves. The notation includes many sixteenth and thirty-second notes, suggesting a fast tempo. There are also some larger notes and rests interspersed throughout. The overall appearance is that of a well-used manuscript, possibly from a composer's working draft or a performer's edition.



See

Handwritten musical score for three staves. The top staff contains a vocal line with lyrics. The middle staff contains a complex keyboard accompaniment with many sixteenth notes. The bottom staff contains a bass line with fewer notes. The music is written in a historical style with a treble clef and a key signature of one sharp (F#).

Quem quies vos oblat. deest 3<sup>o</sup>. Ergo. pomha e adpe dicitur 2<sup>o</sup> qant, centas regular  
 a que he compm. sora depholitione, que sis deha vromate, pot teri pama.

Five empty musical staves.



All.<sup>o</sup> con molto sp.<sup>to</sup>

Sup. 1.<sup>o</sup> Grade de mezo

25

Dici te Fi li & di ci te Fi li & si on  
 Ec ce Rex tu us ve nit. ve nit ti bi man su e  
 tus non e rit tris tis non e rit Rex tu us  
 ve nit man su e tus non e rit  
 tris tis non non non e rit tris tis ne que tur  
 bu len tus ne que tur bu len tus  
 Rex tu us non e rit tris tis non non non  
 non man su e tus *duo* *solo* Dici te Fi li & di ci te Fi li  
 & si on non e rit non e rit tris tis  
 Rex tu us ve nit ti bi non e rit  
 tris tis non non e rit tris tis non e rit  
 ne que tur bu len tus non e rit non



1796  
 21

*duo*  
non Rex tu us ne que turbu lentus non non  
*duo*  
man su e tus non e rit tris tu ne que ~~ne que~~ turbu len/  
tus non non non non

Empty musical staves for accompaniment.

All.<sup>o</sup> con molto sp.

Sop: 2<sup>o</sup>

Grave do meio

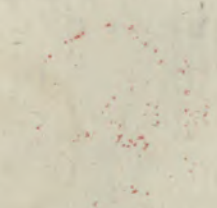
25 3 Solo

Di ci ta bi li e di - ci ta fi - li e si - on  
 Ec ce Rex tu us ve - nit ve nit ti bi - man - su e - tus  
 non e rit tris ti non e rit Rex tu us ve - - rit  
 man - su e - tus non e rit tris ti non e rit  
 non e rit tris ti ne - que tur bu len - - tus ne que tur bu -  
 len - - tus Rex tu us non e rit tris ti non  
 non non non non man su e tus non non e - rit tur bu -  
 lentus ve - nit ti bi Rex tu - us - ve - nit -  
 ti - bi Rex tu us ve - nit ti - - bi non non e rit  
 tris - ti non non e rit tris - ti non e - rit ne - que tur - bu -  
 len - tus non e - rit non non Rex tu us  
 ne que tur bu lentus non non man su e tus non e rit



1796  
22

Aris tis neque turbu len — — tes non non non non



All.<sup>o</sup> Con molto sp.<sup>to</sup>

Sup:

1.<sup>a</sup> Grade

Coro escuro

25 10

Non e rit tris-tis neque turbu lentus  
 non e rit tris-tis ne — que turbu lentus Rex tu us  
 ve — nit fi — bi non e rit tris — tis non e — rit  
 Rex tu us ve nit fi — bi ve — nit fi —  
 bi ne — que tur — bu len — tus neque turbu lentus non  
 e rit tris-tis neque — turbu len — tus turbu len — tus  
 non non Rex tu us neque turbu lentus non non  
 Dicit e fi-li & di-cite fi-li & si-on  
 Ec ce Rex tu us — ve — nit venit fi — man — su e —  
 tus non e — rit — tur — bu — lentus ec — ce — Rex — tu us venit fi —  
 bi man — su — e — tus di — cite fi li &  
 Si — on ve nit manu e — neque



1796  
 22

turbu len — tus *f.* neque turbu len — tus  
non e rit tris ti <sup>duo</sup> Alex tu us non e rit tris ti *f.* non  
non *f.* non non ve nit ti bi *f.* non e rit tris ti  
*f.* neque turbu len — — — tus *f.* non non non non

Handwritten musical score consisting of ten empty staves, likely for a second voice or instrument.

Allo. con molto sp.<sup>to</sup>

Basso 1<sup>a</sup> grade

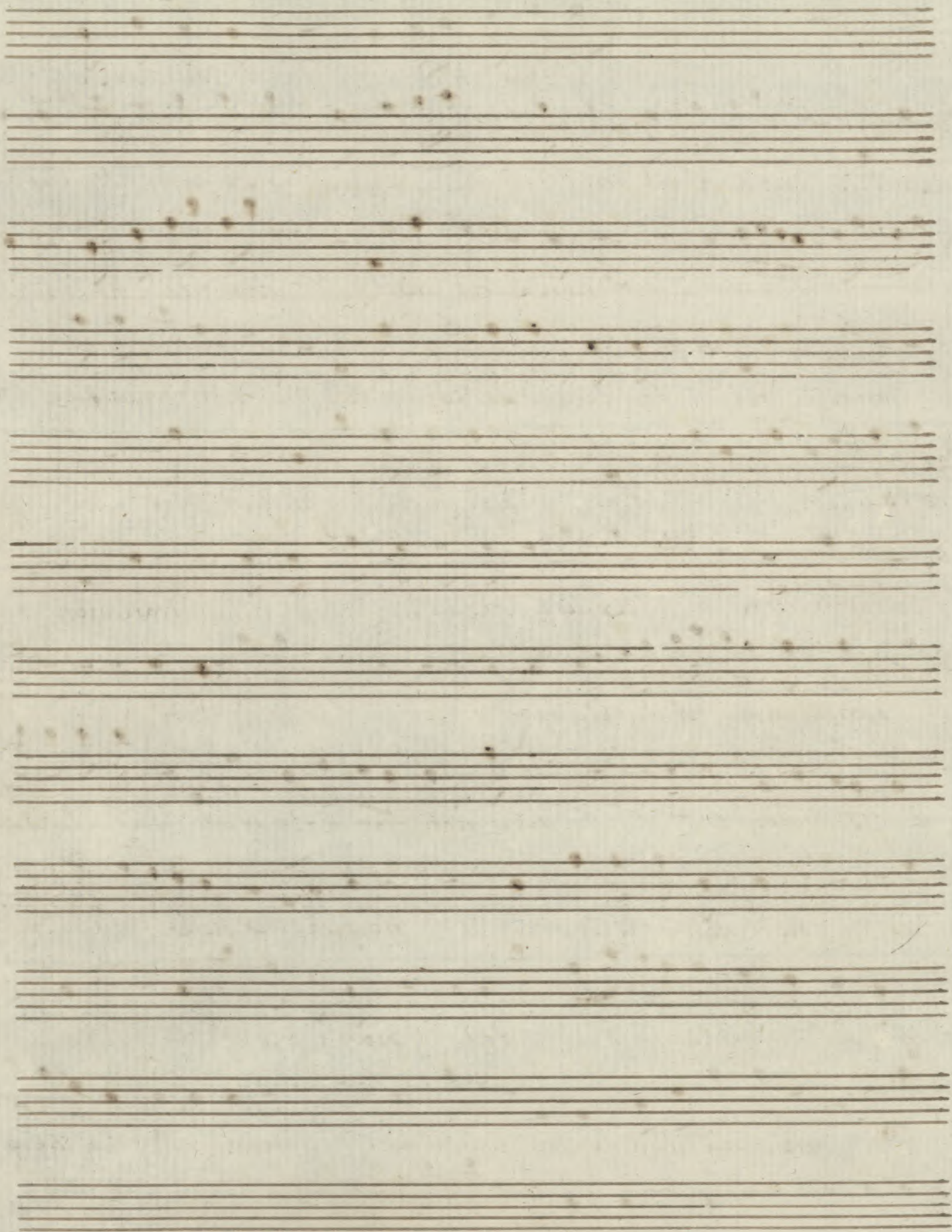
do Coro scuro

25 10

Non-erit tris-tis ne-que turbu-<sup>duo</sup>len-  
 tus non-erit tris-tis ne-que turbu-  
 len-tus non non-erit tris-tis  
 Ve-nit-ti-bi non-erit tris-tis non non-erit tris-tis  
 non-erit ne-que turbu-<sup>ferma</sup>len-tus non non-erit  
 ne-que turbu-<sup>4</sup>len-tus non-erit turbu-  
 len-tus non non-<sup>duo</sup>erit tris-tis ne-que turbu-  
 len-tus non non-  
 non non-erit-turbu-<sup>3</sup>len-tus Venit-ti-bi non  
 erit turbu-<sup>f.</sup>len-tus non non non-erit tris-tis ne-que turbu-  
 len-tus non non-erit tris-tis ne-que-turbu-  
 len-tus non-erit tris-tis non  
 non ne-que turbu-<sup>f.</sup>len-tus non non non-erit tris-tis ne-que  
 turbu-<sup>f.</sup>len-tus non non non non



1796  
21





All.<sup>o</sup> Con molto *ff*.

Sop: 2.<sup>a</sup> Grade do Orgão grande

25 12

Non e rit tristis non e rit tristis ne quaturbu-  
 lentus turbulen-tus ecce Rex tu-us-ve-nit  
 non erit tri-ti non e-rit Rex tu us ve nit ti-  
 bi ve-nit ti-bi ne-que turbu lentus non  
 non neque turbu lentus non e rit tri-ti neque tur- bu len-  
 tus non e rit tristis non non  
 neque turbu lentus non non ve nit ti-bi **D**ici te fi-li-a  
 Di-ci te fi-li-a si-on ecce Rex tu us ve-nit ve nit  
 ti-bi-man-su e-tus non e-rit tur-bu-lentus  
 Rex tu - us venit man su e - tus non e-rit - tris-ti non e-rit  
 ve nit man su e - - - tus ne que - turbulen -  
 tus ne que turbulen - - - tus non e rit tris-tis



25  
 1796

*Duo*  
Plex tuus non e rit tristi non non non

*Duo*  
non ve rit tibi non e rit tristi Inque turbu- len

fus non non non non

Empty musical staves for accompaniment or further notation.

Basso 2<sup>a</sup> grade do Organ 9<sup>de</sup>

25

22

Non-erit tristis neque turbulens  
 non-erit tristis neque turbulens ecce rex tuus  
 venit non erit tristis non erit tristis  
 non erit neque turbulens non non non turbulens  
 tus neque turbulens non erit tristis non  
 non neque turbulens non non venit tibi  
 non non erit turbulens mansuetus non erit turbu-  
 lentus non non erit tristis neque turbulens non erit  
 rit neque turbulens non erit  
 tristis non non non erit non non  
 non erit tristis neque turbulens non non non

non



1796

