



**Instituto Politécnico de Lisboa**

**Escola Superior de Música de  
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**Aspectos de interpretação nas *Flores de musica* de  
Manuel Rodrigues Coelho:  
uma análise dos cinco versos sobre *Ave maris stella*.**

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Mestrado em Música

Agosto de 2016

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*In memoriam*  
*Jacques van Oortmerssen*

## Agradecimentos

Ao Professor João Vaz, pela sugestão e orientação do tema do projecto, assim como pela disponibilidade demonstrada na inúmera troca de ideias ao longo do meu percurso pela Escola Superior de Música de Lisboa.

Ao Professor António Esteireiro, pelo encorajamento e estímulo ao longo deste trabalho e pelo apoio na revisão do relatório.

À Maria e Isaac, pela discussão do tópico e pela inestimável ajuda no recital de projecto.

À classe de Órgão da ESML, em especial à Beatriz e Carole, pelo envolvimento e dedicação no projecto Manuel Rodrigues Coelho.

À Jacinta, por todo o apoio e *feedback* durante a minha caminhada, e pela leitura e discussão deste trabalho.

Ao *Topo*, em especial ao Francisco e à Magui, por todo o apoio, desafiando-me a nunca ficar pelo médio.

À Rita, pela constante inspiração e ajuda.

À minha família, especialmente aos meus pais, que acompanham ininterruptamente o meu percurso e que foram o suporte indispensável na concretização deste projecto.

## **Resumo**

Os “Cinco versos sobre os passos do cantochão de *Ave maris stella*” são um conjunto único de peças dentro de *Flores de Musica*. Na obra de Manuel Rodrigues Coelho, estes versos são os únicos compostos sobre fragmentos de um hino. Coloca-se a questão de conhecer a utilização desses fragmentos no desenvolvimento do discurso musical nestes versos. Este relatório de projecto artístico analisa, tematicamente, os cinco versos sobre o *Ave maris stella*. É igualmente feita uma comparação entre alguns elementos do prefácio de *Flores de musica* e capítulos do tratado espanhol *Arte de tañer fantasia*, de Frey Tomas de Santa Maria. O resultado do cruzamento entre os dois documentos é aplicado ao longo do concerto que integra este projecto.

## **Palavras-chave**

*Flores de musica*, Manuel Rodrigues Coelho, *Ave maris stella*, versos, órgão, *Arte de tañer fantasia*, Tomas de Santa Maria, práticas historicamente informadas

## **Abstract**

The “Cinco versos sobre os passos do cantochão de *Ave maris stella*” are a unique set of pieces within *Flores de musica*. In the work of Manuel Rodrigues Coelho, these are the only verses composed on fragments of a hymn. The subject is to acknowledge how these fragments are used in the development of the musical speech. A thematical analysis of the five verses of *Ave maris stella* is included in this report. In addition, elements of the *Flores de musica* preface are compared with selected chapters from the Spanish treatise *Arte de tañer fantasia*, by Frey Tomas de Santa Maria. The result of crossing these two documents is applied throughout this project’s concert.

## **Key-words**

*Flores de musica*, Manuel Rodrigues Coelho, *Ave maris stella*, verses, organ, *Arte de tañer fantasia*, Tomas de Santa Maria, *performance practice*

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*\*Este trabalho não obedece às regras do novo acordo ortográfico.*

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## INTRODUÇÃO

A 11 de Março de 2014 recebi um contacto via e-mail de Pieter van Dijk, professor de Órgão do Conservatório de Amesterdão (CvA), a convidar-me para um concerto na St. Laurenskerk, em Alkmaar (Holanda), igreja onde aquele é organista titular. Este recital estava inserido no ciclo “*Cheesemarket Concerts*”, destinado a turistas, e dava oportunidade a que alguns alunos da Classe de Órgão do CvA pudessem participar.

O recital consistia em 45 minutos de música, sendo sugerido ao intérprete que utilizasse os dois órgãos da igreja: o mais pequeno, construído por Jacob van Covelens em 1511, e o grande órgão, construído por Jacobus Caltus van Hagerbeer em 1645, e mais tarde remodelado interiormente por Frans Caspar Schnitger, em 1723.

O meu programa correspondente ao órgão Hagerbeer/Schnitger foi rapidamente escolhido, tendo sido preenchido por música de Dieterich Buxtehude e Johann Sebastian Bach. No entanto, várias dúvidas persistiram sobre o que tocar no órgão van Covelens.

Em conversa com Pieter van Dijk, professor de Metodologia de Ensino, e Jacques van Oortmerssen, professor de Órgão, ambos sugeriram que escolhesse uma peça de Manuel Rodrigues Coelho. Tendo já completado grande parte do programa com as peças de Buxtehude e Bach, resolvi escolher, para tocar no órgão Van Covelens, versos de Kyrie de *Flores de musica*<sup>1</sup>, obra composta por Manuel Rodrigues Coelho (ca. 1555 – ca. 1647) e publicada em 1620.

Esta escolha foi influenciada por Antoine Sibertin-Blanc, por anteriormente já me ter deparado com diversos programas de concerto em que o antigo titular da Sé de Lisboa interpretou versos de Kyrie de Coelho<sup>2</sup>. Optei por tocar três versos de Kyrie do sexto tom,

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<sup>1</sup> COELHO, Manuel Rodrigues. 1620. *Flores de musica, pera o instrumento de tecla & harpa*. Lisboa: Pedro Craesbeek.

<sup>2</sup> “Kyrios do 1ºtom, 5 versos” foram interpretados no Concerto de Órgão e Trompete, por Antoine Sibertin-Blanc e Pedro Monteiro respectivamente, inserido no VIII Festival Internacional de Órgão de Lisboa (2005), na Igreja de Santo António de Lisboa. “Kyrie, 5 versículos do 5º tom” e “Kyrie, 5 versículos do 1º tom”, de Manuel Rodrigues Coelho, interpretados a 8 de Dezembro de 1991, na Igreja Paroquial de Nossa Senhora da Ajuda em Lisboa, por Antoine Sibertin-Blanc (Órgão), Diogo Freitas Branco Pais (Clarinete) e Liliane Bízineche (Contralto).

por B – fá – negro. Tinha poucas referências auditivas da música de Coelho e, apesar de ter consciência de que a ornamentação era uma das ferramentas a utilizar, desconhecia de que modo o fazer. Estava familiarizado com o conceito das práticas historicamente informadas e da leitura de tratados e fontes da época para completar uma linguagem musical não descrita pela partitura. No entanto, fiquei intrigado pelo meu pouco conhecimento sobre uma obra emblemática do património musical português.

Por essa altura tinha adquirido o livro “*Historical Performance Practice in Organ Playing*”<sup>3</sup>, de Jan Laukvik. Este contém um excelente resumo das diversas práticas organísticas europeias, desde o início do barroco até ao período clássico. Na parte B do livro, “*Stylist variations in interpretation*”, Laukvik divide o primeiro capítulo, “*Music of the early and high baroque period*”, em sub-capítulos atribuídos a cada região. No sub-capítulo I.5, “*Spain – Portugal*”, Manuel Rodrigues Coelho e *Flores de musica* são referidos apenas uma vez<sup>4</sup>, sendo igualmente essa a única referência a qualquer obra portuguesa. Se, por um lado, isso revela algum reconhecimento da obra no panorama internacional, por outro justifica o aprofundamento do estudo que a obra merece. Laukvik refere o tratado espanhol *Arte de tañer fantasia*<sup>5</sup> (Valladolid, 1565), de Frei Tomás de Santa Maria, como uma das mais importantes fontes de informação sobre a música para tecla no barroco ibérico. Depois de ter discutido este tópico e a sua importância com Jacques van Oortmerssen, Pieter van Dijk e Isaac Alonso de Molina, professor de música renascentista no Conservatório de Haia, compreendi que ler este tratado seria um passo fundamental para tentar encontrar mais respostas relativamente à música ibérica da transição entre o século XVI e XVII. O *facsimile* do tratado encontrava-se facilmente na internet, e a sua leitura directa, ou seja, sem recorrer a qualquer transcrição moderna, revelou-se bastante acessível. A 20 de Março de 2015 realizei um recital de Órgão no Instituto Gregoriano de Lisboa (IGL), inserido na IV Semana Aberta, onde incluí a peça *Hexachord Fantasia*, de Jan Pieterszoon Sweelinck (1562-1621). Previamente tinha

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<sup>3</sup> Jon LAUKVIK. 1996. *Historical Performance Practice in Organ Playing*. Vol. 1. Stuttgart: Carus Verlag.

<sup>4</sup> *Idem, ibidem*, p. 207

<sup>5</sup> SANTA MARIA, Tomás de. *Libro llamado Arte de tañer Fantasia*. Valladolid: Francisco Fernandez de Cordua, 1565.

tocado e discutido o meu programa com António Esteireiro, professor de Órgão do IGL e da Escola Superior de Música de Lisboa (ESML), que referiu que *Flores de Musica* partilhava da mesma riqueza das obras do compositor holandês.

O início do estudo da música de Manuel Rodrigues Coelho surgiu com João Vaz, professor de Órgão da ESML. Tudo começou quando nos encontramos em Junho de 2015, em Alkmaar, por ocasião do festival bienal de Órgão desta cidade holandesa. Mencionei-lhe que estava a ler o tratado de Santa Maria, tendo João Vaz referido que isso constituiria um auxiliar importante para a performance da música de Coelho e para o entendimento do seu prefácio. Indicou-me que estaria também disponível um *facsimile* de *Flores de Musica* na internet.

Chegado a casa, após o nosso encontro, rapidamente fui à procura da obra. Desconhecia o prefácio mas, quando o li, fiquei imediatamente com a sensação de que o texto introdutório de Coelho assemelhava-se a uma continuação ou resumo de diversas partes do tratado *Arte de tañer fantasia*, apesar da diferença temporal de aproximadamente 50 anos.

A 8 de Julho de 2015 iniciava-se, na Igreja de S. Vicente de Fora, uma *masterclass* de Órgão com José Luís González Uriol, dedicada ao repertório ibérico. No primeiro dia deste mini-curso, quando questionado sobre a música de Coelho, Uriol indicou, de imediato, a necessidade de se estudar o tratado de Santa Maria. Na verdade, pediu para que alguém levasse, para o dia seguinte, a versão facsimilada de *A Arte de tañer fantasia*. No dia 9 de Julho, lemos algumas passagens do tratado para depois tentarmos aplicar a informação adquirida nas peças que tocávamos. Era mais uma confirmação de que este era o caminho a percorrer.

A 12 de Setembro de 2015, pela ocasião dos 250 anos do Órgão de S. Vicente de Fora, participei na tarde de concertos *non-stop*. Interpretei obras de Manuel Rodrigues Coelho, mas somente depois me terem sido sugeridas por João Vaz, nomeadamente o primeiro e o segundo verso sobre os passos do cantochão do Ave Maris Stella, e o terceiro verso do primeiro tom.

Apesar do verso ser tecnicamente mais exigente, os dois versos (de cinco) sobre *Ave maris stella* despertaram-me maior curiosidade. Em toda a obra de *Flores de Musica*, estes eram os únicos versos sobre um hino, os quais colocavam algumas questões. De que forma

tinha Coelho estruturado estes cinco versos? Como é que tinha sido utilizado o cantochão de Ave Maris Stella na concepção das suas obras?

A estas duas perguntas juntavam-se outras, mais globais, sobre as peças: Quais os ornamentos a usar? Qual o tempo a seguir? Haveria dedilhações específicas? Quais as registações? Foram estas questões que estiveram na génese deste trabalho.

A busca de respostas para esta problemática, assim como a necessidade de projectar e divulgar a música antiga portuguesa, e em especial a música de Manuel Rodrigues Coelho, como justificadamente merece, constituiu deste modo a motivação fundamental quer para o meu recital de mestrado, quer para o relatório de projecto que seguidamente se apresenta.

## CAPÍTULO I – CINCO VERSOS SOBRE OS PASSOS DO CANTOCHÃO DE AVE MARIS STELLA

“Para sacar provecho de las obras, quando se pusieren cinco cosas, se han de notar. La primera, es entender de rayz la invencion y artificio que llevaren los passos, y assi mesmo la respõsion de las bozes, (...), en lo qual todo consiste el arte de las cosas, solo el arte es el que haze maestro, y de aqui viene, que todos los que en sus officios ignoran el arte, son imperfectos.

Frei Tomás de Santa Maria, *Arte de tañer Fantasia*

Em 1959, a Fundação Galouste Gulbenkian lançava *Flores de musica: pera o instrumento de tecla & harpa : Manuel Rodrigues Coelho*, Volume I, da colecção *Portugaliae Musica*<sup>6</sup>. Tratava-se da primeira edição moderna portuguesa da obra do antigo tangedor da Capela Real. A edição tinha sido efectuada pelo musicólogo Macario Santiago Kastner, que dedicou grande parte da sua vida ao estudo da música antiga ibérica para tecla. Em 1961 era publicado, pelos mesmos intervenientes, *Flores de musica : pera o instrumento de tecla & harpa : Manuel Rodrigues Coelho [Livro de composições sobre temas litúrgicos]*, Volume II<sup>7</sup>. É neste segundo volume que se encontra a transcrição moderna dos “cinco versos sobre os passos do cantochão de *Ave maris stella*”. No prefácio do Volume II, Kastner refere por uma vez os versos sobre *Ave maris stella*.

Nos Cinco Versos sobre os passos do cantochão de *Ave Maris Stella*, o mestre de Elvas ainda teceu discursos musicais sobre fragmentos desta melodia gregoriana, circundando o seu material temático duma grande profusão de desenhos instrumentos em estilo imitativo e contrapontado.<sup>8</sup>

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<sup>6</sup> Macario Santiago KASTNER, ed. 1959. *Flores de musica: pera o instrumento de tecla & harpa : Manuel Rodrigues Coelho*. Vol. I. Lisboa: Fundação Calouste Gulbenkian.

<sup>7</sup> *idem*, ed. 1961. *Flores de musica: pera o instrumento de tecla & harpa : Manuel Rodrigues Coelho*. Vol. II. Lisboa: Fundação Calouste Gulbenkian.

<sup>8</sup> *idem*, ed. 1998 *Flores de musica: pera o instrumento de tecla & harpa : Manuel Rodrigues Coelho*. Vol. II. Lisboa: Fundação Calouste Gulbenkian. pp. VIII

Embora haja um reconhecimento da singularidade dos cinco versos apresentados por Coelho, nunca se encontra uma detalhada análise do processo criativo. Essa mesma análise permitiria a comparação com o tratamento dado por outros compositores, em obras contemporâneas de *Flores de musica*, ao hino *Ave maris stella* e entender possíveis diferenças e características do compositor português.

Para o começo do estudo dos versos, é necessário identificar o cantochão do hino que serviu de base para os versos. Nos “4 *Ave maris stella* sobre o cantochão de semibreves em cada voz”, Coelho adiciona o texto do hino ao *cantus firmus*.

Ex. 1: Manuel Rodrigues Coelho, *Ave maris stella* sobre o cantochão no tenor, cc. 1-8.



No hino sobre o cantochão do tiple e no hino sobre o cantochão do baixo, Coelho faz uma repetição das expressões *porta* e *caeli porta*, respectivamente.

Ex. 2: Rodrigues Coelho, *Ave maris stella* sobre o cantochão do tiple, cc. 19-27.



Ex. 3: Rodrigues Coelho, *Ave maris stella* sobre o cantochão do baixo, cc. 35-46.



A repetição do texto, em vez de elaborar melodicamente sobre a sílaba final, indica que provavelmente estas linhas poderiam ser cantadas.

No hino sobre o cantochão do tiple e no hino sobre o cantochão do tenor, a melodia começa em ré e denominaremos “autêntica”. Nas restantes duas obras, hino sobre o cantochão do baixo e no hino sobre o cantochão do alto, a melodia começa em lá e denominaremos “plagal”, pois o intervalo entre as duas primeiras notas é uma quarta perfeita em vez de uma quinta perfeita. Os exemplos 4 e 5 demonstram as melodias do hino, de onde se retiraram as repetições das expressões atrás mencionadas.

**Ex. 4: Hino *Ave maris stella*, versão “autêntica”**

A - ve Ma - ris stel - - - la, De - i ma - ter al - ma,

at - que sem - per vir - - go, fe - lix cae - li por - ta.

**Ex. 5: Hino *Ave maris stella*, versão “plagal”.**

A - ve Ma - ris stel - - - la, De - i ma - ter al - ma,

at - que sem - per vir - - go, fe - lix cae - li por - ta.

## 1.1. Verso I

Defina-se a1 e a2 como sendo o excerto da melodia do hino que compreende as palavras *Ave maris* e metade de *stella*, nas versões “autêntica” e “plagal”, respectivamente.

Ex. 6: Excertos *Ave maris stella* e definição de a1 e a2.

a1

A - ve Ma - ris stel - - - la,

a2

A - ve Ma - ris stel - - - la,

No primeiro verso, a melodia do tenor, entre os compassos 1 e 4, é a mesma linha melódica de a1, tendo apenas a alteração de dó sustenido. A entrada do tiple no compasso 6 volta a citar a1, com os mesmos valores rítmicos do tenor e com as mesmas alterações de solfa, como assinalado no exemplo 7.

Ex. 7: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso I, cc. 1-9.

[f. 164v]

a1

[f. 165]

6 a1

Poderia ser argumentado que as restantes notas do tenor, nos compassos 4 e 5, também pertencem ao excerto melódico *Ave maris stella* anteriormente apresentado, alargando o conjunto de notas que definem a1. No entanto, a entrada do motivo a2 no baixo, no compasso 9, seguindo a ritmização usada no tenor e no tiple, juntamente com a linha melódica no compasso 12, vem suportar a definição anterior.

**Ex. 8: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso I, cc. 9-12.**

Nas duas entradas do motivo a1, previamente referidas, existe igualmente um motivo *b* numa outra voz. Este motivo surge no baixo, no compasso 1, e no alto, no compasso 8, com diferentes terminações. Embora não aparente ser inspirado em a1 ou noutra parte do hino, a utilização deste motivo *b* confere aos primeiros dez compassos uma maior coesão motívica.

**Ex. 9: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso I, cc. 1-9**

Nos compassos 11 e 12, Coelho parece usar as colcheias de *a* como um motivo mais pequeno, *c*, de desenvolvimento, com ênfase no baixo e tenor. Este motivo torna-se mais evidente nos compassos seguintes, nomeadamente nos compassos 15 e 16, onde o baixo apresenta *c* integrado numa sequência com outras figuras. Entre os compassos 17 e 19, o motivo *c* é invertido – *c'*, numa mudança para um carácter descendente, por oposição aos compassos 14 a 17.

**Ex. 10: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso I, cc. 11-19.**

The image displays three systems of musical notation for a piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The first system (measures 11-13) shows a bass line with a recurring eighth-note motif labeled 'c'. The second system (measures 14-16) continues this motif, with the label 'c' appearing below the bass line. The third system (measures 17-19) shows the motif inverted, labeled 'c'', indicating a descending character. The treble clef part of the score provides harmonic support with chords and melodic fragments.

No compasso 20 o tenor introduz um novo motivo, a2'. Este motivo é idêntico melodicamente a a2, embora apresente uma nova disposição rítmica nas duas primeiras notas. A primeira semibreve de a2, lá, é substituída por uma semínima, e a segunda semibreve, ré, transforma-se num ritmo pontuado. O baixo apresenta o mesmo motivo no compasso 24, contudo a primeira nota é uma mínima ao invés da semínima apresentada pelo tenor. Este pormenor pode indicar que a intenção do compositor era realçar o ritmo pontuado. O tiple apresenta a1' no compasso 27, sendo a cadência igual à do compasso 9, na mesma voz.

**Ex. 11: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso I, cc. 20-29.**

No compasso 30, Coelho muda de hexacórdio ao introduzir si bemol. Apresenta igualmente o último motivo, d, que usará como material temático até ao final do verso. Os motivos melódicos a1 e a2 não voltam a ser citados.

**Ex. 12: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso I, cc. 29-33.**

## 1.2. Verso II

Defina-se a1 e a2 como sendo o excerto do hino da metade da palavra *stella*, nas versões autêntica e plagal, respectivamente.

Ex. 13: Definição de a1 e a2 no Verso II.

The image shows two musical staves. The top staff is in treble clef and contains the notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A bracket labeled 'a1' spans from the second note (B4) to the eighth note (F4). Below the staff are the lyrics 'A - ve Ma - ris stel - - - la,'. The bottom staff is in bass clef and contains the notes A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. A bracket labeled 'a2' spans from the second note (B3) to the eighth note (F3). Below the staff are the lyrics 'A - ve Ma - ris stel - - - la,'.

No verso II, a melodia do tiple, entre os compassos 1 e 5, é a mesma linha melódica de a1, tendo apenas a alteração de sol sustenido. O alto apresenta um motivo b1, cujo salto inicial parece ser inspirado na versão “plagal” de *Ave maris stella*. No entanto, e ao contrário do verso anterior, a entrada da terceira voz não cita a1 ou a2. No compasso 5, o tenor copia o motivo b1, embora transposto (b2). Nesse mesmo compasso, o tiple parece invocar o início de b2. Contudo, o desfaseamento do salto de quarta perfeita e a alteração na melodia faz com que surjam terceiras paralelas entre o tenor e o tiple.

Ex. 14: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso II, cc. 1-8.

The image shows two systems of piano accompaniment. The first system consists of two staves (treble and bass clef) with four measures. The top staff has notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A bracket labeled 'a1' spans from the second note (A4) to the eighth note (F4). The bottom staff has notes G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. A bracket labeled 'b1' spans from the second note (A3) to the eighth note (F3). The second system also consists of two staves with four measures. The top staff has notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A bracket labeled 'a1' spans from the second note (A4) to the eighth note (F4). The bottom staff has notes G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. A bracket labeled 'b2' spans from the second note (A3) to the eighth note (F3). A measure number '5' is written above the first note of the top staff in the second system.

O motivo a1 aparece no compasso 9, no tenor e no tiple, com valores mais rápidos. A escolha do ritmo pontuado e das colcheias remete igualmente para o motivo b. Esta pequena imitação canónica, associado às glosas dos compassos 11 a 13, aparece como transição para a entrada do motivo a1, compasso 14, no tenor.

**Ex. 15: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso II, cc. 9-14.**

The image shows two systems of musical notation for piano accompaniment. The first system begins at measure 9 and the second at measure 12. In the first system, a bracket labeled 'a1' spans measures 9 and 10 in both the treble and bass staves. In the second system, another bracket labeled 'a1' is placed under the bass staff in measure 12, indicating a rhythmic motif.

A forma rítmica de a1 no tenor, nos compassos 14 a 19, é parecida com a1 do tiple nos compassos 1 a 5. O baixo cita b1, à semelhança do alto no início do verso, embora com uma ligeira diferença na terminação. O alto tem o mesmo desenho rítmico que o baixo, desenhando assim terceiras paralelas no compasso 15 (ver exemplo 16), como ocorrera no compasso 6 entre o tiple e o tenor (ver exemplo 14). O tiple parece citar as quatro primeiras notas de b2, com diferentes valores rítmicos.

**Ex. 16: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso II, cc. 14-21.**

The image shows two systems of musical notation for piano accompaniment. The first system begins at measure 14 and the second at measure 18. In the first system, a bracket labeled 'a1' is placed under the bass staff in measure 14, indicating a rhythmic motif.

No compasso 16, o tiple cita um motivo transposto de b1, designado por b3. A alteração rítmica da primeira nota, colcheia antecedida de pausa de colcheia, gera uma nova disposição do motivo no compasso. O intervalo de quarta perfeita não encaixa com a segunda mínima do compasso, ficando o motivo deslocado ritmicamente. No compasso 18, num estilo semelhante ao compasso 14, o tiple parece citar as quatro primeiras notas de b3, com diferentes valores rítmicos. O intervalo de segunda menor, designado por c, existente entre a terceira e a quarta nota da família de motivos b é usado como material de desenvolvimento nos compassos 19 a 21. A técnica de usar material temático como elemento de transição já tinha sido empregue no primeiro verso (ver exemplo 10, motivo c e c' do 1º verso).

**Ex. 17: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso II, cc. 14-21.**

No compasso 27 inicia-se uma pequena secção a duas vozes. O alto e o tiple citam as melodias de b1 e b2, respectivamente.

**Ex. 18: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso II, cc. 27-31.**

No compasso 31, o tenor usa o motivo b2, com diferentes alterações rítmicas. O baixo responde no compasso 35, com o motivo b1 e usando a mesma disposição rítmica que o

tenor. No compasso 37 o baixo e o alto desenham a mesma linha melódica em terceiras paralelas, como acontecera previamente.

**Ex. 19: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso II, cc. 31-38.**

A reinvenção do material temático de b continua no compasso 39. O tiple, citando b2 em valores longos nas primeiras 3 notas, é acompanhado por uma glosa no baixo. É o próprio tiple que responde à glosa do baixo, com uma glosa nos compassos 43 a 45.

**Ex. 20: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso II, cc. 39-45.**

À semelhança dos compassos 19-21 (ver Ex. 17), Coelho utiliza, nos compassos 54-56, o motivo c como material de desenvolvimento. Entre os compassos 52 e 61 são usadas mais frequentemente entradas em *stretto*, designados por d.

**Ex. 21: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso II, cc. 52-61.**

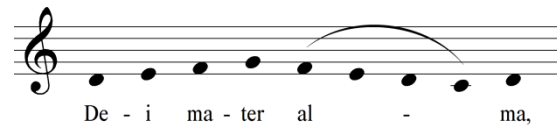
The image displays two systems of musical notation for piano accompaniment. The first system, starting at measure 52, consists of five measures. A bracket labeled 'd' spans measures 54 and 55, indicating a stretto entry. The second system, starting at measure 57, consists of five measures. Brackets labeled 'd' span measures 59-60 and 60-61, indicating stretto entries. The notation includes treble and bass clefs, various note values, rests, and dynamic markings.

### 1.3. Verso III

Defina-se a1 e a2 como sendo o excerto do hino das palavras *Dei mater alma*, nas versões “autêntica” e “plagal”, respectivamente.

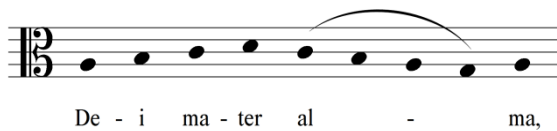
Ex. 22: Definição de a1 e a2 no verso III.

a1



De - i ma - ter al - ma,

a2



De - i ma - ter al - ma,

No início do terceiro verso, o alto apresenta o motivo a1, embora com a alteração de fá sustenido e repetição da sequência descendente sol-ré. No compasso 7, o tiple surge com o motivo a2, seguindo a mesma configuração rítmica empregue pelo alto, contudo sem a repetição melódica.

Ex. 23: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso III, cc. 1-11.



Nas duas entradas dos motivos da família a do exemplo 22, existe igualmente um motivo b. No compasso 1, o tenor apresenta b1. Nos compassos 7 e 12, no alto e o no baixo respectivamente, surge o motivo b2. O uso do intervalo de 4ª perfeita no início dos motivos b1 e b2 remete para o motivo homónimo do segundo verso (ver exemplo 14). A variação sobre fá sustenido e dó sustenido, em b1 e b2 respectivamente, remete também para o motivo b do primeiro verso (ver Ex. 8).

No compasso 11 reconhece-se, na glosa de colcheias do tiple, o motivo d do primeiro verso (ver Ex. 12).

**Ex. 24: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso III, cc. 1-11.**

No compasso 20, Coelho cria uma sequência ascendente de colcheias que se divide entre a voz do baixo, alto e tenor, induzindo aumento de tensão. No compasso 22, o movimento passa a ser descendente, e Coelho recorre à repetição de um pequeno excerto rítmico dos motivos b, designado por c, como material de desenvolvimento. A tensão só é resolvida no compasso 29, com a entrada de uma variante de a1 na voz do tenor.

**Ex. 25: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso III, cc. 20-29.**

The image shows a musical score for two systems of music. The first system starts at measure 20 and ends at measure 24. The second system starts at measure 25 and ends at measure 29. The music is written for a grand staff (treble and bass clefs). The key signature has one sharp (F#). The time signature is 8/8. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A specific motif 'c' is marked above a note in measure 24.

A combinação do salto de quarta perfeita dos motivos b com o motivo c gera um motivo c'. Na referida entrada da variação de a1, no compasso 29, a descida sol-ré é substituída por c'. Este motivo continua a ser usado no compasso 32, no alto, e numa variação rítmica ao longo do tiple, entre os compassos 33 e 36.

**Ex. 26: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso III, cc. 29-37.**

The image shows a musical score for two systems of music. The first system starts at measure 29 and ends at measure 33. The second system starts at measure 34 and ends at measure 37. The music is written for a grand staff (treble and bass clefs). The key signature has one sharp (F#). The time signature is 8/8. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A specific motif 'c'' is marked above a note in measure 33.

Este motivo adquire principal destaque nos compassos 44 a 46. O tiple surge, no compasso 44, com o motivo c', com uma nota a anteceder o salto de quarta perfeita. O facto de começar no mi, nota mais aguda do verso, surge como oposição ao carácter descendente que preencheu os compassos anteriores. O motivo a2 surge, pela última vez, no tenor ao compasso 44.

**Ex. 27: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso III, cc. 41-46.**

Musical score for Ex. 27, measures 41-46. The score is written for piano in a grand staff (treble and bass clefs). Measure 41 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass clef accompaniment consists of chords: G4-B4, G4-B4, G4-B4, and G4-B4. A bracket above the treble staff spans measures 43-46, indicating a melodic phrase: G4, A4, B4, C5, B4, A4, G4, F#4.

Ao compasso 50, o compositor introduz um novo motivo, com ritmo pontuado, que contrasta com os motivos atrás apresentados, mantendo-se até ao final do verso.

**Ex. 28: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso III, cc. 47-54.**

Musical score for Ex. 28, measures 47-54. The score is written for piano in a grand staff (treble and bass clefs). Measure 47 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment consists of chords: G4-B4, G4-B4, G4-B4, and G4-B4. The score continues for measures 48-54, showing a complex melodic and harmonic development.

## 1.4. Verso IV

Defina-se a1 e a2 como sendo o excerto do hino das palavras *atque semper virgo*, nas versões “autêntica” e “plagal”, respectivamente.

Ex. 29: Definição de a1 e a2 no verso IV.

The image shows two musical staves. The top staff is in treble clef and contains the melody for 'at - que sem - per vir - - go,' with a slur over the notes for 'virgo'. This version is labeled 'a1'. The bottom staff is in bass clef and contains the same melody for 'at - que sem - per vir - - go,' also with a slur over 'virgo'. This version is labeled 'a2'.

O alto apresenta o motivo a1, com uma versão ornamentada sobre mi e fá correspondentes em a1 à palavra *virgo*. Ao motivo a1, o tenor responde com um motivo b1, onde é reconhecível o motivo d do verso I. No compasso 5, enquanto o alto expõe a palavra *virgo*, o tiple surge com uma versão reduzida de b1, e o tenor parece citar parte de um motivo a que se designaria por a3. Este motivo seria a transposição para sol do início do motivo a1 e a2.

Ex. 30: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso IV, cc. 1-9.

The image shows two systems of piano accompaniment. The first system consists of five measures. The right hand has whole notes, and the left hand has eighth-note patterns. Motif 'a1' is indicated in the first measure, 'b1' in the fifth measure, and 'a3' with a bracket under the last two measures. The second system consists of four measures, continuing the piano accompaniment with similar rhythmic patterns.

No compasso 9, Coelho sobrepõe o motivo a1 e a2 no alto, usando a última nota de a1 como a nota inicial de a2. O baixo surge com uma transposição do motivo b1, designado por b2. Durante os compassos 9 a 18, usa duas secções de b como material de desenvolvimento. Primeiro o motivo d do verso I, nos compassos 12 e 13, e depois a ornamentação da escala ascendente de b, nos compassos 14 a 16.

**Ex. 31: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso IV, cc. 9-18.**

The musical score for Ex. 31 is presented in two systems. The first system covers measures 9 to 12. In measure 9, the alto part (treble clef) features motif a1, which then transitions into motif a2. The basso part (bass clef) introduces motif b2. The second system covers measures 13 to 18, showing further development of motif b2 in both parts.

O motivo a1 volta a surgir no tenor, ao compasso 19. Neste compasso o alto surge com uma variação de b2, pois a nota inicial é dó, ao invés de lá como apresentado pelo baixo no compasso 9. Logo após o motivo b2, o alto desenvolve-se numa sequência de colcheias. O uso de conjuntos de quatro ou oito colcheias torna-se mais comum, embora a sua utilização se assemelhe a variação melódica do que a um novo uso motivico. É igualmente a primeira vez ao longo dos quatro versos analisados que, depois de definidos os motivos a e b, existe uma utilização simultânea de a1-b2.

**Ex. 32: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso IV, cc. 19-26.**

The musical score for Ex. 32 is presented in two systems. The first system covers measures 19 to 22. In measure 19, the alto part (treble clef) features motif a1, and the basso part (bass clef) features motif b2. The second system covers measures 23 to 26, showing the development of these motifs in both parts.

O motivo a2 surge no tiple, ao compasso 31. O baixo apresenta o motivo a2, embora as duas primeiras notas estejam na mesma oitava. Ainda antes de terminar a linha melódica a2 do tiple, o alto surge no compasso 40 com a2. Nesse compasso não existe nenhuma voz a citar algum motivo b1 ou b2, embora o conjunto de colcheias no baixo seja repetido pelas restantes duas vozes.

Ex. 33: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso IV, cc. 31-43.

No compasso 49, e logo após a conclusão da linha melódica de a2 do alto, o motivo a2 surge no baixo, embora a nota inicial não esteja presente.

Ex. 34: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso IV, cc. 48-56.

Ao compasso 55, o tiple reaparece, com motivo a2. Entre os compassos 58 e 63, o baixo apresenta glosas que contribuem para o embelezamento do discurso musical, sem recurso a nenhum material temático usado até então.

**Ex. 35: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso IV, cc. 55-64.**

The image shows a musical score for two systems of music. The first system starts at measure 55 and ends at measure 64. The second system starts at measure 60 and ends at measure 64. The music is written for a grand staff (treble and bass clefs). The first system has a melodic line in the treble clef and a bass line in the bass clef. The second system has a melodic line in the treble clef and a bass line in the bass clef. The music is in a 3/4 time signature. The key signature has one sharp (F#). The first system has a measure rest in the treble clef at measure 58. The second system has a measure rest in the treble clef at measure 63. The music is marked with 'a2' in the first system and 'al' in the second system.

No compasso 70, o motivo a1 surge no tenor, com ornamentação sobre as notas de *virgo*. Esta ornamentação faz parte da sequência de colcheias iniciada no compasso 70 e que passa pelas quatro vozes. Não existe nenhuma referência aos motivos da família b.

**Ex. 36: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso IV, cc. 70-77.**

The image shows a musical score for two systems of music. The first system starts at measure 70 and ends at measure 77. The second system starts at measure 74 and ends at measure 77. The music is written for a grand staff (treble and bass clefs). The first system has a melodic line in the treble clef and a bass line in the bass clef. The second system has a melodic line in the treble clef and a bass line in the bass clef. The music is in a 3/4 time signature. The key signature has one sharp (F#). The first system has a measure rest in the treble clef at measure 71. The second system has a measure rest in the treble clef at measure 75. The music is marked with 'al' in the second system.

O aumento da tensão gerada no compasso 77 em diante, através da sequência ascendente de colcheias, culmina com o fá agudo no tiple, nota mais aguda até ao momento, no

compasso 81. É igualmente nesse compasso que o tenor introduz um novo motivo, designado por d.

**Ex. 37: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso IV, cc. 77-83.**

The image shows two systems of musical notation for piano accompaniment. The first system, starting at measure 77, consists of a treble staff with a G-clef and a bass staff with an F-clef. The treble staff contains a series of eighth notes and a half note, while the bass staff has a similar rhythmic pattern with some accidentals. The second system, starting at measure 81, also has a treble and bass staff. The treble staff features a half note followed by quarter notes, with a 'd' written below the first note. The bass staff continues with eighth notes and quarter notes.

A parte inicial do motivo d é muito semelhante a motivos do *Terceiro Ave Maris Stella* sobre o canto-chão do tenor e do *Quarto Ave Maris stella* sobre o cantochão do baixo.

**Ex. 38: Rodrigues Coelho, *Terceiro Ave maris stella* sobre o cantochão do tenor, cc. 3-5.**

The image shows a single system of musical notation for piano accompaniment. It consists of a treble staff with a C-clef and a bass staff with an F-clef. The treble staff contains a series of notes with lyrics 'A - ve - Ma' written below them. The bass staff has a simple accompaniment pattern.

**Ex. 39: Rodrigues Coelho, *Quarto Ave maris stella* sobre o cantochão do baixo, cc. 6-7.**

The image shows a single system of musical notation for piano accompaniment. It consists of a treble staff with a C-clef and a bass staff with an F-clef. The treble staff contains a series of notes with the word 'Ste' written below them. The bass staff has a simple accompaniment pattern.

Ao contrário dos anteriores versos, onde a introdução de novo material temático ocorre relativamente cedo, no quarto verso Coelho continua a usar intensivamente a exposição temática das palavras associadas ao verso. Praticamente na mesma extensão que a totalidade do terceiro verso (oitenta e três compassos), onde o novo tema surgiu no compasso 39, Coelho desenvolve a sua composição continuamente sobre o *cantus firmus* de *atque semper virgo*. É com este novo material temático que a peça se desenrola até ao final.

## 1.5. Verso V

Defina-se a1 e a2 como sendo o excerto do hino das palavras *felix caeli porta*, nas versões “autêntica” e “plagal”, respectivamente.

Ex. 40: Definição de a1 e a2 no verso V.

The image shows two musical staves. The top staff is in treble clef and contains the notes for the phrase "fe - lix cae - li por - ta." with a slur over the last three notes. The bottom staff is in bass clef and contains the same notes for the phrase "fe - lix cae - li por - ta." with a slur over the last three notes.

Ao contrário dos quatro inícios anteriores, a primeira nota do quinto verso não pertence a nenhum motivo a1 ou a2. O tenor apresenta, no primeiro compasso, o motivo b1, que engloba cinco compassos. Este motivo termina ao mesmo tempo que o motivo a1, apresentado pelo alto no segundo compasso.

Ex. 41: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso V, cc. 1-9.

The image shows two systems of musical notation for piano accompaniment. The first system consists of four measures. The bass line has a slur labeled 'b1' under it. The treble line has a slur labeled 'a1' over it in the third measure. The second system consists of five measures, starting with a measure number '5' above the treble clef. The bass line has a slur under it in the first measure of this system.

No compasso 7, o tiple apresenta a3, uma versão em sol dos motivos a previamente definidos. A sua entrada foi precedida pelo alto, no compasso 6, no que se poderia designar por b2. No entanto, o terceiro compasso deste motivo difere significativamente do desenho melódico de b1, pelo que apenas se considerará como uma variação.

**Ex. 42: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso V, cc. 6-13.**

Musical score for Ex. 42, measures 6-13. The score is written for piano in two staves (treble and bass clef). Measure 6 is marked with a '6' above the treble staff. Measure 10 is marked with a '10' above the treble staff. A bracket labeled 'a3' spans measures 7, 8, and 9. A bracket labeled 'b2' spans measures 12 and 13. The music features a mix of eighth and sixteenth notes in the bass line and quarter notes in the treble line.

No compasso 13, o baixo apresenta b2. O desenho melódico é a transposição de b1, exceptuando uma ligeira variação nas últimas duas colcheias da sequência. No compasso seguinte o tenor inicia o motivo a3.

**Ex. 43: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso V, cc. 13-20.**

Musical score for Ex. 43, measures 13-20. The score is written for piano in two staves (treble and bass clef). Measure 13 is marked with a '13' above the treble staff. Measure 17 is marked with a '17' above the treble staff. A bracket labeled 'a3' spans measures 15, 16, and 17. A bracket labeled 'b2' spans measures 13, 14, and 15. The music features a mix of eighth and sixteenth notes in the bass line and quarter notes in the treble line.

A transição entre o fim do motivo a3, no compasso 18, e a entrada do motivo b1 no tiple, é feita através do recurso de glosas. O primeiro conjunto, em colcheias, ocorre nos compassos 18 e 19. O segundo conjunto, com maior variedade rítmica que o anterior, preenche o alto nos compassos 20 e 21. Os compassos 22 e 23 fazem a cadência, citando as primeiras quatro notas de b1 no tenor, com o alto a fazer terceiras paralelas.

Ex. 44: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso V, cc. 18-25.

A entrada de b1 no tiple, no compasso 24, “anuncia” a entrada de um motivo a. Assim sucede, no compasso 25, com o baixo a ter o motivo a3. Após a cadência no compasso 29, o alto surge com um novo motivo rítmico, com uso das linhas melódicas dos motivos a. Esta nova família de motivos designar-se-á por a’. Uma das características do motivo a é as três ou quatro primeiras notas da linha melódica de a serem semínimas. O alto aparenta citar a2’, sendo a primeira vez que a linha melódica a2 surge neste verso (exemplo 39). No entanto, a linha melódica de a2 só é citada, *ipsis verbis*, pelo motivo a2’ do tenor, no compasso 35.

Ex. 45: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso V, cc. 24-32.

A secção iniciada pelos motivos a' estende-se até ao compasso 48. A sequência do uso de a' é contínuo, inclusivamente em paralelismos de terceira. Pode-se denominar a linha do alto paralela a a2', iniciada no compasso 35, como a4', transposição em dó de a'.

**Ex. 46: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso V, cc. 32-40.**

The musical score for Ex. 46 consists of two systems of piano accompaniment. The first system, measures 32-35, is in a treble clef and shows a melodic line with notes marked (a1') and a3'. The second system, measures 36-40, is in a treble clef and shows a melodic line with notes marked a4' and a1', and a bass clef with notes marked a2' and a2'.

No compasso 48 inicia-se uma nova secção com base em três motivos de colcheias. O primeiro é usado como ornamentação das linhas melódicas lá-mi, no alto, e ré-lá, no tenor.

**Ex. 47: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso V, cc. 48-54.**

The musical score for Ex. 47 consists of two systems of piano accompaniment. The first system, measures 48-50, and the second system, measures 51-54, feature complex rhythmic patterns in both treble and bass clefs.

No compasso 57, no alto, encontra-se o segundo motivo de colcheias, figura motívica ornamentação descendente, sendo recíproco do carácter da ideia anterior.

**Ex. 48: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso V, cc. 56-60.**



O último motivo encontra-se na transição entre os compassos 61 e 63.

**Ex. 49: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso V, cc. 60-63.**



Até ao início da secção ternária, no compasso 76, Coelho desenvolve o dialogo entre motivos ascendentes e descendentes. São exemplo disso os compassos 71 e 72, no alto, com a glosa ascendente e o motivo descendente atrás referido.

**Ex. 50: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso V, cc. 71-73.**



No compasso 76 inicia-se a secção ternária. Na obra *Flores de musica*, as secções ternárias são específicas dos tentos: dos vinte e quatro tentos compostos por Coelho, quinze possuem secções de proporção tripla. O quinto verso sobre os passos do canto-chão de Ave Maris Stella é a única obra que, não sendo um tento, incluiu uma secção ternária. Edite Rocha, na sua tese de doutoramento “*Manuel Rodrigues Coelho: Problemas de Interpretação*”<sup>9</sup> refere:

O quinto verso sobre os passos do canto-chão da Ave Maris Stella (31e) é uma peça bastante particular das *Flores de Musica* onde, à semelhança do tento 16, se encontram motivos rítmicos pontuados contrastando com os rítmicos de hemíola<sup>10</sup>.

Existem dois motivos nesta secção. O primeiro surge no início do compasso 76.

**Ex. 51: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso V, cc. 75-80.**

The image displays two systems of musical notation for a piano accompaniment. The first system, labeled with measure 75, consists of three measures. The first measure has a treble clef and a bass clef, with a 3/8 time signature. The second measure has a treble clef and a bass clef, with a 3/8 time signature. The third measure has a treble clef and a bass clef, with a 3/8 time signature. The second system, labeled with measure 78, also consists of three measures. The first measure has a treble clef and a bass clef, with a 3/8 time signature. The second measure has a treble clef and a bass clef, with a 3/8 time signature. The third measure has a treble clef and a bass clef, with a 3/8 time signature.

<sup>9</sup> ROCHA, Edite Maria Oliveira da. *Manuel Rodrigues Coelho “Flores de música.” Problemas de Interpretação*, Ph.D., Aveiro, Universidade de Aveiro, 2010.

<sup>10</sup> *Idem, ibidem*, p. 279

O segundo motivo é de carácter rítmico, pontuado, melodicamente variável. Surge pela primeira vez no tiple, compasso 82.

**Ex. 52: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso V, cc. 81-83.**

Musical score for Ex. 52, measures 81-83. The score is in 3/8 time and consists of two staves: a treble clef staff and a bass clef staff. Measure 81 shows a melodic line in the treble staff starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, and a quarter note F#5. The bass staff has a whole note chord of G2, B2, and D3. Measure 82 shows a melodic line in the treble staff starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note D5. The bass staff has a whole note chord of G2, B2, and D3. Measure 83 shows a melodic line in the treble staff starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note D5. The bass staff has a whole note chord of G2, B2, and D3.

Existem duas hemíolas ao longo de toda a secção ternária.

**Ex. 53: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso V, cc. 83-84.**

Musical score for Ex. 53, measures 83-84. The score is in 3/8 time and consists of two staves: a treble clef staff and a bass clef staff. Measure 83 shows a melodic line in the treble staff starting with a quarter note G4, followed by eighth notes A4, B4, and a quarter note C5. The bass staff has a whole note chord of G2, B2, and D3. Measure 84 shows a melodic line in the treble staff starting with a quarter note G4, followed by eighth notes A4, B4, and a quarter note C5. The bass staff has a whole note chord of G2, B2, and D3.

**Ex. 54: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso V, cc. 94-96.**

Musical score for Ex. 54, measures 94-96. The score is in 3/8 time and consists of two staves: a treble clef staff and a bass clef staff. Measure 94 shows a melodic line in the treble staff starting with a quarter note G4, followed by eighth notes A4, B4, and a quarter note C5. The bass staff has a whole note chord of G2, B2, and D3. Measure 95 shows a melodic line in the treble staff starting with a quarter note G4, followed by eighth notes A4, B4, and a quarter note C5. The bass staff has a whole note chord of G2, B2, and D3. Measure 96 shows a melodic line in the treble staff starting with a quarter note G4, followed by eighth notes A4, B4, and a quarter note C5. The bass staff has a whole note chord of G2, B2, and D3.

## CAPÍTULO II – QUESTÕES DE PERFORMANCE PRACTICE

### 2.1. *Flores de musica e o tratado Arte de tañer fantasia*

Escreve Manuel Rodrigues Coelho, no “Prólogo da obra aos tangedores” de *Flores de musica*:

ADVERTENCIAS PARTICULARES

para se tangerem estas obras com perfeição.

NAM he minha intenção querer neste capitulo (em que faço algumas advertencias) dar rezões, & documentos para principiantes, ensinandolhe como se deve tanger, com que dedos, & com que ar. A causa he, porque quem procurar aver este livro pelo menos deve ser não principiante, mas arzeado tangedor, que aos principiantes logo se lhe pratica o ar, & graça no tanger com o modo que devem ter no por dos dedos. Servirão pois estas advertencias seguintes somente para os que tem já algum uso desta Arte de tanger, & quiserem continuar, & aproveitarse desta Musica.

Ainda antes de listar as suas advertências, Manuel Rodrigues Coelho refere que *Flores de Musica* é uma obra para “arzeado tangedor”, necessitando o músico de ter “uso desta Arte de tanger”. Não sendo a intenção do compositor em fornecer “documentos para principiantes, ensinando-lhe como se deve tanger, como que dedos & com que ar”, Coelho parece remeter, entre outros, para o tratado *Arte de tañer fantasia*, de Frei Tomás de Santa Maria, impresso em Valladolid no ano de 1565. No “Prologo Al pio Lector”, refere Santa Maria:

En esta primeira parte procederemos por las cosas mas faciles, y mas claras comenzando delos signos, pues nuestro principal intento, solamente es enseñar a los nuevos profesores deste arte, a los quales es necessario yr disponiendo, poco a poco con las cosas mas claras, y mas ligeras, para las cosas mayores, y no cõ las cosas arduas (...).<sup>11</sup>

A leitura deste tratado espanhol pode ser um elemento preponderante no estudo de

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<sup>11</sup> SANTA MARIA, *Arte de tañer...*, Prologo Al pio Lector

questões de *performance practice* na música de Coelho. Algumas das ligações entre *Arte de tañer fantasia* e *Flores de musica* são abordadas na tese de doutoramento de Edite Rocha.

No entanto, pela quantidade de informação que fornece ao leitor e pela facilidade de leitura do *facsimile*, o estudo do tratado de Frey Tomás de Santa Maria deve ser um caminho a percorrer para quem quiser aprofundar o entendimento não só da música de Coelho, mas de aspectos mais amplos da música para tecla ibérica entre meados do século XVI e XVII. Foi esta ideia que esteve na génese da apresentação “*Tañer com fantasia e primor - A ornamentação no tratado Arte de tañer fantasia (1565), de Frei Tomás de Santa Maria*”, efectuada no âmbito do projecto “Manuel Rodrigues Coelho” da classe de Órgão da ESML no 2º semestre do ano lectivo 2015/2016, sob a orientação do professor João Vaz.<sup>12</sup> A apresentação começou pela descrição das “*Ocho condiciones, que se requieren para tañer las obras com perfection, y primor*”<sup>13</sup>, do tratado espanhol<sup>14</sup>. Refere Santa Maria:

Las condiciones que assi adornan la musica, se reduzen a ocho. La primera esta tañer a Compas. La segunda, poner bien las manos. La tercera herir bien las teclas, La quarta tañer com limpieça y distinction. La quinta correr bien las manos a una parte y a outra, esto es, subiendo hazia parte superior, y baxando hazia la parte inferior. La sesta herir com dedos cõunientes. La septima, tañer com buen ayre. La octava, hazer buenos redobles y quiebros.<sup>15</sup>

Rocha faz a comparação entre as advertências de Coelho e as condições de Santa Maria (ver tabela 1), fazendo uma análise detalhada de cada “item” do prefácio de *Flores de*

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<sup>12</sup> O projecto teve a sua conclusão com um concerto pela classe de Órgão da ESML na Igreja de S. Vicente de Fora, dia 14 de Maio de 2016, inserido no VI Ciclo de concertos de Órgão. O programa de concerto foi dedicado somente a peças de *Flores de Musica*.

<sup>13</sup> SANTA MARIA, *Arte de Tañer...*, “Tabla dela primera parte”.

<sup>14</sup> A restante apresentação consistiu em ler directamente passagens do *facsimile* onde Santa Maria descreve as diferentes ornamentações possíveis.

<sup>15</sup> SANTA MARIA, *Arte de Tañer...*, cap. 13, f. 36v

*Música*. Neste trabalho serão abordadas questões de Ornamentação, Glosa e Andamento, em junção com o tratado espanhol.

**Tabela 1: Lista comparativa entre as advertências de Coelho e Santa Maria<sup>16</sup>**

<i>Flores de Música</i> (Lisboa, 1620)	<i>Arte de Tañer Fantasia</i> (Valladolid, 1565)
1. Postura das mãos 2. Ornamentação 3. Glosa 4. Andamento “a compasso” 5. “Ar” das peças e 6. Aspectos práticos da escrita	1. “tañer a Compas. 2. poner bien las manos 3. herir bien las teclas. 4. tañer com limpieça y distinction. 5. correr bien las manos a una parte y a outra, esto es, subiendo hazia la parte superior, y baxando hazia la parte inferior 6. herir com dedos convenientes. 7. tañer com buen ayre 8. hazer buenos redobles y quiebros

Algumas recomendações são coincidentes entre as duas obras, como se pode observar na tabela 2. O tratado de Santa Maria contém igualmente as indicações que Coelho indica serem *para principiantes*, e, portanto, exclui do seu prefácio.

**Tabela 2: Relação entre as advertências de Coelho e Santa Maria**

<i>Flores de musica</i> (Lisboa, 1620)	<i>Arte de tañer fantasia</i> (Valladolid, 1565)
1. Postura das mãos	2. poner bien las manos
2. Ornamentação	8. hazer buenos redobles y quiebros
3. Glosa	
4. Andamento “a compasso”	1. tañer a Compas
5. “Ar” das peças	7. tañer com buen ayre
6. Aspectos práticos da escrita	
<i>“que aos principiantes logo se lhe pratica o ar, &amp; graça no tanger com o modo que devem ter no por dos dedos”</i>	3. herir bien las teclas. 4. tañer com limpieça y distinction. 5. correr bien las manos a una parte y a outra, esto es, subiendo hazia la parte superior, y baxando hazia la parte inferior 6. herir com dedos convenientes.

<sup>16</sup> ROCHA, *Manuel Rodrigues Coelho...*, p. 100

## 2.2. Ornamentação e Glosas

Na segunda advertência, Coelho escreve:

O segundo que aduirto seja, que se há de quebrar com a mão esquerda, & direita, todas as vezes q for possível.

Rocha<sup>17</sup> estabelece a ligação entre o verbo “quebrar” referido por Coelho e as práticas da época na Península Ibérica. É provável que o compositor português se refira a um conceito mais amplo de ornamentação ao invés de se restringir apenas ao elemento ornamental homónimo designado por Santa Maria. Em *Arte de tañer fantasia*, pode-se observar como o ornamento “quebro”, designação espanhola de “quebrar”, tem diversas formas (ver Tabela 3). O tratadista espanhol descreve uma lista de ornamentos possíveis de serem usados pelos tangedores, e respectivos detalhes. A regularidade de utilização dos ornamentos é igualmente abordada no tratado (Tabela 3 – “Observações”).

A sua utilização torna-se uma componente fundamental na performance da música de Coelho. Refere Santa Maria, no capítulo 19, “Modo de hazer los redobles y queibros”:

Estas maneras de Redobles y Queibros, y la otra manera de Queibro de Minimás, que se hazen juntamente com Tono y Semitono, son muy nuevos y muy galanos, los cuales causan tanta gracia y melodia en la musica, que la leuantan en tantos grados, y a tanto contentamento para los oydos, que parece otra cosa distincta de lo que se tañe sin ellos, y por tanta, com mucha razon se deue usar siempre dellos, y no delos otros, por quanto son antiguos e y no graciosos.







A observação de Santa Maria permite compreender a mudança de estilo que ocorria na ornamentação, com a distinção entre elementos *nuevos* e *galanos*, em contraste com *antiguos* e *no graciosos*. É também importante observar, neste parágrafo, que se Santa Maria reconhece a distinção entre o uso de determinada ornamentação em detrimento de

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<sup>17</sup> ROCHA, *Manuel Rodrigues Coelho...*, p. 163

outra, “parece otra cosa distinta de lo que se tañe sin ellos”, o mesmo se pode deduzir acerca da não-utilização de ornamentação ou a sua incorrecta utilização. A segunda advertência de Coelho adquire assim uma especial importância, pois se a ornamentação for aplicada de maneira exaustiva ao longo de *Flores de musica*, haverá consequentemente uma alteração de estética e será *cosa distinta*.

Tabela 3: Indicações de ornamentação em *Arte de tañer fantasia* <sup>18</sup>

Ornamento	Exemplo	Valores rítmicos em que se aplicam	Intervalos das notas do ornamento	Observações
Redoble		Semibreves	Tom e meio-tom	Não fazer muito longo <sup>19</sup>
Redoble (Variante)		Semibreves	Tom e meio-tom	Não fazer muito longo
Quebro Reyterado		Mínimas		Aplicar sempre que possível <sup>20</sup>
Quebro Reyterado (Variante)		Mínimas		Aplicar sempre que possível
Quebro Senzillo (ou de Semínimas)		Semínimas	Tom ou meio-tom	Aplicar alternadamente <sup>21</sup>
Quebro de Mínimas		Mínimas	Tom superior e meio-tom inferior	Aplicar sempre que possível

<sup>18</sup> SANTA MARIA, *Arte de tañer...*, cap. 19, f.46v – f.48

<sup>19</sup> “Y tengase auiso, que los Redobles en ninguna manera se han de hazer muy largos, por quanto causan fealdad en la musica”, *idem, ibidem*, cap. 19, f. 47

<sup>20</sup> “Los Quebros reyterados se hazen en todas las Mínimas, que se hieren con dedos que se pueden hazer (...)”, *idem, ibidem*, cap. 19, f. 47

<sup>21</sup> “(...) mas los Senzillos no se hazen en todas las Seminimas, pero en la una si, y en la otra no, y desta manera todas.”, *idem, ibidem*, cap. 19, f.47

Na terceira advertência, Coelho refere:

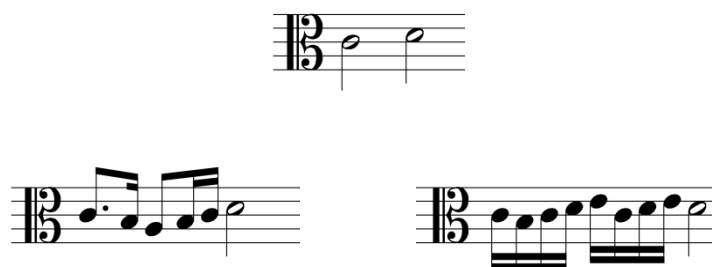
O terceiro aviso, que a grosa da mão esquerda & direita toda há de ser igual, de modo, que não soe uma tecla mais do que a outra, & darse ha igualdade as minimas, corcheas, & semicorchea.

Sobre o conceito de glosar, Rocha indica:

A arte de Glosar (denominação ibérica para diminuir, variar melodicamente, fazer *passagi* ou *fioriturae*, como transição de uma nota à seguinte e característica técnica de “quebrar” notas de valores mais longos em pequenas *fioriturae* (...), foi uma prática amplamente difundida em especial na primeira metade do século XVI, como requisito essencial para a interpretação de obras *intavoladas* e, conseqüentemente, das obras de carácter polifónico.<sup>22</sup>

*Arte de tañer fantasia* apresenta três páginas com inúmeras possibilidades de glosas que, segundo o seu autor, são “las mejores maneras de glosas que ouiere, assi para unisonar, como para subir y baxar segunda, tercera, quarta, quinta, sexta, septima, octava”. O Ex. 55 é a demonstração elementar do que é a aplicação de uma glosa.

**Ex. 55: Duas formas possíveis, imagens de baixo, de glosar a figura melódica inicial, imagem de cima, como sugerido por Santa Maria.**



<sup>22</sup> ROCHA, *Manuel Rodrigues Coelho...*, p. 127

Prática comum entre os tangedores da época de Coelho, a arte de glosar esteve na origem da minha intabulação do motete *Domine mihi lavas pedes*, de Frei Manuel Cardoso (1566 – 1650), para o recital de Mestrado. A escolha desta peça teve dois motivos: um relativo ao compositor, e outro relativo ao número de vozes na obra. No conjunto de licenças que constituem o início da *Flores de Música*, Frei Manuel Cardoso escreve:

Vi a Musica deste livro por mo pedir o Autor delle. Achey nelle muita variedade de passos, grosa excellente, & airosa, as falsas em seu lugar, muy bem acompanhadas: & e em tudo me parece digno, assi de seu Auctor, como de ser impresso, pera proueito dos que delle tiuerem noticia. Dada no Carmo de Lisboa oje 21 de Julho de 1617.<sup>23</sup>

Manuel Rodrigues Coelho refere o organista e compositor carmelita no final de *Prologo aos tangedores*:

E aduirto que algumas destas cousas andarão por fora, que não faltaria quem mas levasse, ou em lições apprendesse, as quais eu não conheço por minhas, pois não são revistas por mim, nem reconhecidas & examinadas pello Reuerendo padre frey Manoel Cardoso, religioso de Nossa Senhora do monte do Carmo, cujo parecer nesta materia deue sô bastar por muitos por sua singular erudição<sup>24</sup>.

A ligação entre Frei Manuel Cardoso e Manuel Rodrigues Coelho é evidente, havendo uma admiração do tangedor da Capela Real pelo organista e compositor do Carmo<sup>25</sup>. É possível especular que Coelho tivesse conhecimento da obra de Cardoso, e esse foi o primeiro motivo para integrar uma composição polifónica de Frei Manuel Cardoso no recital deste projecto.

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<sup>23</sup> COELHO, *Flores de Musica...*, Licenças

<sup>24</sup> COELHO, *Flores de Música...* “Prólogo”

<sup>25</sup> José Augusto ALEGRIA, *Frei Manuel Cardoso compositor português – 1566-1650*. Lisboa, Biblioteca Breve, 1983.

O segundo motivo foi a referência de Manuel Rodrigues Coelho, no seu prefácio, ao número de vozes em *Flores de Música*:

(...) porque tudo o que passa no instrumento de quatro não serue, por quãto o instrumento não declara mais, & passando daqui tudo fica parecendo o mesmo, o que não he nas vozes humanas.<sup>26</sup>

Ou seja, dado o extenso repertório de Cardoso, teria que seleccionar uma peça para quatro vozes, pois assim cumpriria o requisito acima exposto por Coelho.

A terceira advertência de Coelho, referente a glosas, encontra paralelo no tratado espanhol, capítulo 24 “Del glosar las obras”, onde Santa Maria indica:

Para glosas las obras, se ha de aduertir, que solamente se hazen glosas en tres figuras, que son Semibreues, Mínimas, y Seminimas, aunque las menos vezes en las Seminimas. Para bien glosar una obra, dos cosas se han de notar. La una es que si ser pudiere todas las bozes ygualmente lleven glosas, esto es, que tanta glosa lleve una boz como outra.

As glosas aplicadas por Coelho têm, na sua maioria, um preenchimento de semibreve ou mínima.

**Ex. 56: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso I, cc. 35 e 36.**



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<sup>26</sup> *Idem, ibidem.*

Ex. 57: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso IV, cc. 67-68.

Musical score for Ex. 57, measures 67-68. The score is in common time (C) and consists of two staves. The right hand (treble clef) begins at measure 67 with a melodic line of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a whole note chord of G4 and B4 in measure 68. The left hand (bass clef) has a whole rest in measure 67 and a melodic line of eighth notes in measure 68: G3, A3, B3, C4, B3, A3, G3.

É notória, na música de Coelho, a preocupação em não concentrar a glosa apenas numa voz, embora seja mais concreta a distinção apenas entre mão esquerda e mão direita (ver exemplos 59 e 60). Esta característica da alternância da glosa na mão esquerda e direita é bastante visível no *Segundo tento do oitavo tom*. Dos compassos 152 a 176 a mão direita tem uma enorme linha melódica baseada em semicolcheias, à qual a mão esquerda, pela voz do baixo, responde entre os compassos 177 e 186. Encontram-se igualmente glosas de tercinas nas composições de Coelho, como demonstram os compassos 139 a 149 do *Segundo tento do quarto tom*.

Ex. 58: Rodrigues Coelho, *Cinco versos sobre Ave maris stella*, Verso IV, cc. 66-69.

Musical score for Ex. 58, measures 66-69. The score is in common time (C) and consists of two staves. The right hand (treble clef) has a melodic line of eighth notes in measure 66: G4, A4, B4, C5, B4, A4, G4. This is followed by a whole note chord of G4 and B4 in measure 67, a whole note chord of G4, B4, and D5 in measure 68, and a whole note chord of G4, B4, and D5 in measure 69. The left hand (bass clef) has a whole rest in measure 66 and a melodic line of eighth notes in measure 67: G3, A3, B3, C4, B3, A3, G3. In measure 68, it has a whole rest, and in measure 69, it has a melodic line of eighth notes: G3, A3, B3, C4, B3, A3, G3.

Ex. 59: Rodrigues Coelho, *Terceiro tento do quarto tom*, cc. 37-43

Musical score for Ex. 59, measures 37-43. The score is in common time (C) and consists of two staves. The right hand (treble clef) has a melodic line of eighth notes in measure 37: G4, A4, B4, C5, B4, A4, G4. This is followed by a whole note chord of G4 and B4 in measure 38, a whole note chord of G4, B4, and D5 in measure 39, a melodic line of eighth notes in measure 40: G4, A4, B4, C5, B4, A4, G4, and a whole note chord of G4 and B4 in measure 41. The left hand (bass clef) has a whole rest in measure 37 and a melodic line of eighth notes in measure 38: G3, A3, B3, C4, B3, A3, G3. In measure 39, it has a whole rest, and in measure 40, it has a melodic line of eighth notes: G3, A3, B3, C4, B3, A3, G3. In measure 41, it has a whole rest, and in measure 42, it has a melodic line of eighth notes: G3, A3, B3, C4, B3, A3, G3. In measure 43, it has a whole rest.

Em *Domine mihi lavas pedes*, depois de transcrita a polifonia para órgão, procedeu-se à aplicação de glosas. Houve uma preferência para glosar uma voz em ocasiões em que as vozes complementares tivessem valores longos (semínimas, mínimas ou semibreves), como é igualmente característico de *Flores de musica*.

**Ex. 60: Lado esquerdo, excerto do motete *Domine Mihi lavas pedes*. Lado direito, o mesmo excerto, com glosa no baixo.**

The image displays two musical staves for the left hand of an organ, starting at measure 15. Both staves are in a key with one flat (B-flat) and a common time signature. The upper staff in both versions contains a series of chords: a triad of G2, B2, and D3 in the first measure, followed by a triad of G2, B2, and D3 in the second measure, and a triad of G2, B2, and D3 in the third measure. The lower staff in the left version shows a simple accompaniment with a half note G2 in the first measure, a half note B2 in the second measure, and a half note D3 in the third measure. The lower staff in the right version features a complex glosa in the bass line, consisting of a series of sixteenth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, 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D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G36

### 2.3. Dedilhação

Apesar de Coelho referir que não pretende dar indicações de como se deve tanger e com que dedos, a primeira advertência refere-se à postura das mãos:

E assi o primeiro que aqui aduirto he que se hão de trazer as mãos bem sobre as teclas, por ser assi mais fermoso o tanger: & de maneira se hão de trazer sobre ellas, que quasi se não vejam debaixo das mãos.

O facto de Coelho não fornecer indicações para principiantes e no entanto a sua primeira advertência ser relativamente à postura das mãos, indica o quão preponderante o autor de *Flores de musica* considera ser este detalhe para o resultado final da sua música. Naturalmente que a observação de Coelho está correlacionada aos instrumentos e mecânica com que o tangedor da Capela Real lidava diariamente, sendo questionável se influenciará hoje em dia a execução da sua música, devido à enorme variedade de instrumentos que dispomos. É também importante notar que a primeira advertência incide sobre um aspecto técnico. No tratado *Arte de tañer fantasia*, a importância deste factor é demonstrado através de quatro capítulos:

Capítulo 14 – “*Modo de poner bien las manos en las teclas*”, capítulo 15 – “*Modo de herir las teclas*”, capítulo 16 – “*Modo de tañer con limpieza y distinction de bozes*”, capítulo 17 – “*Modo de correr las manos ala parte superior, y ala parte inferior*”. Todos estes capítulos encontram-se, como atrás referido, dentro das “*ocho condiciones que se requieren para tañer com toda perfection y primor*”. Dentro de oito condições necessárias para tocar com perfeição, cinco são de teor técnico.

Na quinta condição, capítulo 18 - “*Herir com dedos conuenientes*”<sup>27</sup>, Santa Maria explica ao detalhe as inúmeras dedilhações aplicáveis. Dos cinco capítulos referidos, a dedilhação é o factor que poderá influenciar a estética da música de Coelho na actualidade, pois a sistematização de um conjunto de normas e padrões de dedilhação conferem à música



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<sup>27</sup> SANTA MARIA, *A Arte de Tañer...*, f. 39-45







uma uniformização de articulação. Uma compilação destas indicações encontra-se nas tabelas 4 e 5. Das primeiras indicações de Santa Maria referentes a dedilhação, destacam-se:

- Evitar tocar Semínimas ou Colcheias consecutivas com o mesmo dedo, excepto quando não houver outra opção.
- As Semibreves devem ser tocadas, tanto quanto possível, com o dedo 3, no caso da mão direita, e com 2 e 3 na mão esquerda.
- As Mínimas devem ser tocadas, tanto quanto possível, com os dedos 2 e 3, em ambas as mãos.

**Tabela 4: Indicações de dedilhação da mão esquerda segundo *Arte de tañer fantasia***

Semínimas	Ascendente: 3 e 2, começando com o 3	
	Descendente: 3 e 4, começando com o 3	
Colcheias ou semicolcheias	Ascendente: 4, 3, 2 e 1	
	Descendente: 1, 2, 3, e 4	

**Tabela 5:** Indicações de dedilhação da mão direita segundo *Arte de tañer fantasia*

Semínimas e Colcheias	Ascendente	3 e 4	
		3 e 4, mas começar com o 2	
		3 e 4, mas as duas primeiras notas são tocadas com 1 e 2.	
	Descendente	3 e 2 (preferencialmente com semínimas)	
		3, 2 e 1 (preferencialmente com colcheias)	
		4, 3, 2 e 1 (repete-se esta sequência, embora por vezes depois do 1 possa vir o 2 ou 3)	

No entanto, e apesar de ser bastante detalhado nas inúmeras possibilidades de dedilhação existentes, Santa Maria faz uma importante observação:

Muchas vezes los dedos se mezclan de otras muchas maneras, de las cuales no se pueden poner reglas, por ser tantas, lo qual queda al arbitrio de cada uno, segun la necesidad se ofresciere, y meor se amañare.<sup>28</sup>

<sup>28</sup> SANTA MARIA, *A Arte de tañer...*, f. 41

## 2.4. Tempo

O tempo é um dos principais factores que diferenciam a performance da música de Coelho. Um tempo lento pode desvirtuar o conceito de glosa, por exemplo, ou um tempo demasiado rápido pode não permitir o uso ornamentos. Santa Maria introduz, em “Avisos para llevar bien el compas que esta sin capitulo” o conceito de *compasso* e *medio compasso* (metade do compasso). Refere o frade espanhol:

Quanto al compas, que es como fundamento del canto de Organo, por quãto siempre estriva en el, sea mucho de notar que la llave y gobierno de toda la musica, assi del câtar como del tañer, es el compas y medio compas (...) <sup>29</sup>

Ao compasso e medio compasso associa-se um “golpe” abaixo e acima, respectivamente. Santa Maria refere-se a um movimento de braço ou mão vertical, que marca o tempo. Um último conselho encerra o capítulo:

Damos or consejo a los nuevos tañedores, que la principal cuenta tegan com el medio compas (el qual como dicho es) siempre hiere en alto, y desta manera no podran dexar de tañer a compas co todo el rigor que se requiere, porque por experiencia vemos que todos los que no tañen a compas, peccan en el medio compas. <sup>30</sup>

Na lista de advertências de *Flores de musica*, Coelho refere:

O quarto aviso que o que se ouver de tanger, se tanja algum tâto de vagar, & e não com pressa, mas muito a compasso, asi de grossa, como de outra solfa, porque desta maneira o que se tirar parecerà melhor.

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<sup>29</sup> SANTA MARIA, *Arte de tañer...*, f. 7v

<sup>30</sup> *Idem, ibidem*, f. 8v

Não é possível obter, tanto do prefácio do compositor português como do tratado *Arte de tañer fantasia*, qualquer indicação que permita traduzir em tempo metronómico. No entanto, é evidente que a música é para ser contada preferencialmente ao compasso, designação imutável desde o tempo de Santa Maria até à modernidade, ou à metade do compasso. Outro pequeno detalhe relativamente ao tempo encontra-se no capítulo de ornamentação de *Arte de Tañer Fantasia*, “*Redobles y Quiebros*”:

La causa por los quiebros que se hazen en Seminimas son Senzillos y no reysterados, es por el poco detenimiento de tiempo que ay en las Seminimas, y por esta mesma razon, no se hazen Quiebros en las Corcheas, ni en las Semicorcheas.<sup>31</sup>

A questão de compasso está igualmente interligada com o conceito de proporção e transição entre um tempo binário e um tempo ternário. A complexidade deste tópico e o espaço disponível não permitem uma abordagem mais profunda neste trabalho. Este assunto é desenvolvido na tese de doutoramento já referida de Edite Rocha, nomeadamente no Capítulo IV - “Buen-Ayre e questões rítmicas”, pp. 231-239.

## 2.5. Instrumentação e Registação

Uma das questões abordadas nas práticas historicamente informadas é a instrumentação e registação usada em obras deste período. Manuel Rodrigues Coelho declara a sua obra “para instrumento de Tecla & Harpa” e, no entanto, o seu prólogo é dedicado aos “tangedores & professores do instrumento de Tecla”<sup>32</sup>. No que se refere aos instrumentos de tecla, a textura e escrita musical de Coelho não evidenciam nenhuma peça que fosse para órgão com registos partidos. Tratavam-se, portanto, de órgãos com teclado inteiro<sup>33</sup>.

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<sup>31</sup> *Idem, ibidem*, f. 47

<sup>32</sup> ROCHA, *Manuel Rodrigues Coelho...*, p. 293

<sup>33</sup> *Idem, ibidem*, p. 296

A dificuldade em conhecer os instrumentos que Coelho teria ao seu dispor, nomeadamente no caso do órgão, torna-se maior devido ao facto de não ter sobrevivido, em Portugal, nenhum instrumento original desse mesmo período.<sup>34</sup> O órgão do coro alto da Sé de Évora é apontado como exemplo de um instrumento renascentista<sup>35</sup>, mas a sua constituição original (1562) foi alterada posteriormente. O teclado e o someiro, por exemplo, são de 1760, ano em que o organeiro italiano Pascoal Oldovini fez uma considerável intervenção no órgão<sup>36</sup>. Relativamente ao teclado, era provável que a nota mais grave do teclado original fosse Fá<sup>37</sup>. Oldovini alterou igualmente o someiro do órgão, impossibilitando saber qual a registação original do século XVI. Resta tentar estabelecer uma ligação, tal como efectuada entre o tratado de Santa Maria e o prefácio de Coelho, entre a organaria espanhola e a organaria portuguesa durante esse período, a fim de encontrar semelhanças em uso e registação. Neste aspecto, a utilização de diferentes *consorts* de instrumentos em práticas *alternatim*<sup>38</sup> suporta a possibilidade de diferentes registações de órgão, nomeadamente quando usado igualmente em *alternatim*.

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<sup>34</sup> Um estudo mais profundo nos órgãos do século XVI e XVII de Lisboa poderá fornecer novas indicações sobre os instrumentos com que possivelmente Manuel Rodrigues Coelho teria contactado. Por exemplo, em informação retirada do sítio:

[http://www.monumentos.pt/Site/APP\\_PagesUser/SIPA.aspx?id=2616](http://www.monumentos.pt/Site/APP_PagesUser/SIPA.aspx?id=2616) (consultada a 20 de Julho de 2015), sabe-se que no ano de 1639, no Convento de Nossa Senhora da Luz (Carnide, Lisboa), houve um “concerto do órgão (1\$200)”.

<sup>35</sup> ROCHA, *Manuel Rodrigues Coelho...*, p. 298

<sup>36</sup> VENTE, M. A. e FLENTROP, D. A., *The Renaissance organ of Évora Cathedral, Portugal*, Evora Organ Yearbook.

<sup>37</sup> *idem, ibidem*

<sup>38</sup> João Pedro d’ALVARENGA, ‘On Performing Practices in Mid- to Late-Sixteenth-Century Portuguese Church Music: The *Cappella* of Évora Cathedral’, *Early Music*, 43/1 (2015), pp. 3-21

## CONCLUSÃO

A análise dos cinco versos sobre *Ave maris stella* revelou ser um elemento fundamental para o estudo e *performance* deste conjunto de peças. Em diversas passagens e recorrendo somente a uma abordagem auditiva, a compreensão das figuras motívicas *a* tornava-se muito difícil. Em secções cujo contraponto se movia homorritmicamente, era praticamente impossível detectar a figura motívica do verso, *a1* ou *a2* geralmente, caso estivesse numa voz interior. A análise permitiu identificar os motivos nas suas diversas formas rítmicas. Permitiu igualmente entender a riqueza das variações temáticas sobre este hino, feitas por Coelho. A fragmentação estruturada do hino, ao longo dos cinco versos, possibilita atribuir uma simples designação a estas composições, tal como indicado na tabela seguinte:

**Tabela 6: Associação dos versos com os fragmentos do hino.**

Verso I	<i>Ave Maris</i>
Verso II	<i>Stella</i>
Verso III	<i>Dei mater alma</i>
Verso IV	<i>atque semper virgo</i>
Verso V	<i>felix caeli porta</i>

A leitura do tratado de Santa Maria e a ligação ao prefácio de Coelho forneceram também mais ferramentas para a *performance* de obras de *Flores de musica*. A diversa ornamentação referida em *Arte de tañer fantasia* obrigou a repensar passagens, reflectir sobre qual o ornamento a usar. Por outro lado, a sugestão de dedilhações *standard*, para determinadas passagens, facilitou o estudo das peças e ajudou a uniformizar articulações.

Em particular nos cinco versos, o entendimento dos motivos e o estudo da ornamentação passaram a estar interligados. Procura-se usar a ornamentação não só como embelezamento, mas igualmente como elemento de ajuda no destaque aos motivos referidos. Passou a haver uma maior preponderância em associar a ornamentação às linhas melódicas do hino. Por outro lado, tornou-se mais natural glosar vozes que não possuíam nenhum elemento melódico em particular.

A aplicação de diversos elementos estilísticos à obra de Coelho permite não só enriquecer a música, como entender a pouca informação que a partitura somente transmite. A investigação das práticas historicamente informadas é uma necessidade em absoluto para tentar revelar e aproximar a escrita musical à estética musical vigente na época de Manuel Rodrigues Coelho.

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## **ANEXOS**

# Cinco versos sobre os passos do cantochão de Ave maris stella

Manuel Rodrigues Coelho

[f. 164v]

**I**

5

[f. 165]

9

13

17

The image shows a musical score for five verses of the Ave maris stella cantochão. The score is written in a grand staff (treble and bass clefs) with a common time signature (C). The key signature has one sharp (F#). The score is divided into five systems, each starting with a measure number (1, 5, 9, 13, 17) and a page reference in brackets ([f. 164v] and [f. 165]). The first system is marked with a large Roman numeral 'I'. The music consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The piano part features a steady eighth-note accompaniment in the bass line and chords in the treble line. The vocal line is a simple melody with some grace notes and rests.

Cinco versos sobre os passos  
do cantochão de Ave maris stella

21

Musical score for measures 21-25. The piece is in G major (one sharp) and 4/4 time. Measure 21 features a treble clef with a half note G4 and a bass clef with a half note G2. Measure 22 has a treble clef with a half note A4 and a bass clef with a half note G2. Measure 23 has a treble clef with a half note B4 and a bass clef with a half note G2. Measure 24 has a treble clef with a half note C5 and a bass clef with a half note G2. Measure 25 has a treble clef with a half note D5 and a bass clef with a half note G2.

26

Musical score for measures 26-30. Measure 26 has a treble clef with a half note E5 and a bass clef with a half note G2. Measure 27 has a treble clef with a half note F5 and a bass clef with a half note G2. Measure 28 has a treble clef with a half note G5 and a bass clef with a half note G2. Measure 29 has a treble clef with a half note A5 and a bass clef with a half note G2. Measure 30 has a treble clef with a half note B5 and a bass clef with a half note G2.

31

[f. 165v]

Musical score for measures 31-34. Measure 31 has a treble clef with a half note C6 and a bass clef with a half note G2. Measure 32 has a treble clef with a half note D6 and a bass clef with a half note G2. Measure 33 has a treble clef with a half note E6 and a bass clef with a half note G2. Measure 34 has a treble clef with a half note F6 and a bass clef with a half note G2.

35

Musical score for measures 35-38. Measure 35 has a treble clef with a half note G6 and a bass clef with a half note G2. Measure 36 has a treble clef with a half note A6 and a bass clef with a half note G2. Measure 37 has a treble clef with a half note B6 and a bass clef with a half note G2. Measure 38 has a treble clef with a half note C7 and a bass clef with a half note G2.

39

Musical score for measures 39-42. Measure 39 has a treble clef with a half note D7 and a bass clef with a half note G2. Measure 40 has a treble clef with a half note E7 and a bass clef with a half note G2. Measure 41 has a treble clef with a half note F7 and a bass clef with a half note G2. Measure 42 has a treble clef with a half note G7 and a bass clef with a half note G2.

Cinco versos sobre os passos  
do cantochão de Ave maris stella

43

System 1: Measures 43-46. Treble clef, bass clef. Key signature: one flat (B-flat). Measure 43: Treble has a whole rest, bass has a quarter note G2. Measure 44: Treble has a half note G2, bass has a quarter note G2. Measure 45: Treble has a half note G2, bass has a quarter note G2. Measure 46: Treble has a half note G2, bass has a quarter note G2. A fermata is placed over the G2 in the treble of measure 46.

47

System 2: Measures 47-50. Treble clef, bass clef. Key signature: one flat (B-flat). Measure 47: Treble has a half note G2, bass has a quarter note G2. Measure 48: Treble has a half note G2, bass has a quarter note G2. Measure 49: Treble has a half note G2, bass has a quarter note G2. Measure 50: Treble has a half note G2, bass has a quarter note G2. A fermata is placed over the G2 in the treble of measure 50.

[f. 166]

II

System 3: Measures 51-54. Treble clef, bass clef. Key signature: one flat (B-flat). Measure 51: Treble has a half note G2, bass has a quarter note G2. Measure 52: Treble has a half note G2, bass has a quarter note G2. Measure 53: Treble has a half note G2, bass has a quarter note G2. Measure 54: Treble has a half note G2, bass has a quarter note G2. A fermata is placed over the G2 in the treble of measure 54.

5

System 4: Measures 55-58. Treble clef, bass clef. Key signature: one flat (B-flat). Measure 55: Treble has a half note G2, bass has a quarter note G2. Measure 56: Treble has a half note G2, bass has a quarter note G2. Measure 57: Treble has a half note G2, bass has a quarter note G2. Measure 58: Treble has a half note G2, bass has a quarter note G2. A fermata is placed over the G2 in the treble of measure 58.

9

System 5: Measures 59-62. Treble clef, bass clef. Key signature: one flat (B-flat). Measure 59: Treble has a half note G2, bass has a quarter note G2. Measure 60: Treble has a half note G2, bass has a quarter note G2. Measure 61: Treble has a half note G2, bass has a quarter note G2. Measure 62: Treble has a half note G2, bass has a quarter note G2. A fermata is placed over the G2 in the treble of measure 62.

Cinco versos sobre os passos  
do cantochão de Ave maris stella

12

15

20 [f. 166v]

25

30

Cinco versos sobre os passos  
do cantochão de Ave maris stella

35

Musical score for measures 35-38. The piece is in G major (one sharp) and 3/4 time. Measure 35 starts with a treble clef and a G4 chord. The bass line features a steady eighth-note accompaniment. The melody in the treble clef consists of quarter and eighth notes, with a fermata over the final note of the system.

39

Musical score for measures 39-41. Measure 39 begins with a treble clef and a G4 chord. The bass line continues with eighth notes. The treble clef has a whole note chord in measure 39, followed by a half note chord in measure 40, and a whole note chord in measure 41. The bass line features a continuous eighth-note pattern.

42

[f. 167]

Musical score for measures 42-44. Measure 42 starts with a treble clef and a G4 chord. The bass line has a steady eighth-note accompaniment. The treble clef features a complex rhythmic pattern of eighth and sixteenth notes. A dynamic marking of [f. 167] is placed above the first measure. The system ends with a fermata over the final note.

45

Musical score for measures 45-49. Measure 45 begins with a treble clef and a G4 chord. The bass line continues with eighth notes. The treble clef has a whole note chord in measure 45, followed by a half note chord in measure 46, and a whole note chord in measure 47. The bass line features a continuous eighth-note pattern.

50

Musical score for measures 50-54. Measure 50 starts with a treble clef and a G4 chord. The bass line has a steady eighth-note accompaniment. The treble clef features a complex rhythmic pattern of eighth and sixteenth notes. The system ends with a fermata over the final note.

Cinco versos sobre os passos  
do cantochão de Ave maris stella

55

60

65

[f. 167v]

70

74

Cinco versos sobre os passos  
do cantochão de Ave maris stella

III

6

11

16 [f. 168]

21

Cinco versos sobre os passos  
do cantochão de Ave maris stella

26

Musical score for measures 26-30. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes, and a dotted quarter note. The bass staff provides harmonic support with chords and moving lines, including a prominent F# in the second measure.

31

Musical score for measures 31-35. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth notes and quarter notes. The bass staff has a more active line with eighth notes and quarter notes, providing a rhythmic foundation.

36

Musical score for measures 36-40. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with quarter and eighth notes. The bass staff features a more active line with eighth notes and quarter notes, providing a rhythmic foundation.

41

Musical score for measures 41-45. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with quarter and eighth notes. The bass staff features a more active line with eighth notes and quarter notes, providing a rhythmic foundation.

46 [f. 168v]

Musical score for measures 46-50. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with quarter and eighth notes. The bass staff features a more active line with eighth notes and quarter notes, providing a rhythmic foundation. The notation includes a reference to '[f. 168v]' above the staff.

Cinco versos sobre os passos  
do cantochão de Ave maris stella

51

Musical notation for measures 51-54. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 8/8. Measure 51 features a treble staff with a half note chord and a bass staff with a half note chord. Measures 52-54 show more complex rhythmic patterns in both staves, including eighth and sixteenth notes.

55

Musical notation for measures 55-58. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 8/8. Measures 55-58 show a continuous flow of eighth notes in the treble staff, with the bass staff providing a steady accompaniment of quarter notes.

59

Musical notation for measures 59-62. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 8/8. Measures 59-62 show a treble staff with a series of eighth notes, while the bass staff has a more sparse accompaniment with some rests.

63

Musical notation for measures 63-66. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 8/8. Measures 63-66 show a treble staff with eighth notes and a bass staff with a rhythmic accompaniment of eighth notes.

67

Musical notation for measures 67-70. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 8/8. Measures 67-70 show a treble staff with eighth notes and a bass staff with a rhythmic accompaniment of eighth notes.

Cinco versos sobre os passos  
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72 [f. 169]

Musical score for measures 72-74. The piece is in G major (one sharp) and 3/4 time. Measure 72 features a treble clef with a half note G4 and a bass clef with a half note G2. Measure 73 has a treble clef with a half note A4 and a bass clef with a half note A2. Measure 74 has a treble clef with a half note B4 and a bass clef with a half note B2. The key signature changes to G minor (two flats) starting in measure 75.

75

Musical score for measures 75-77. Measure 75 has a treble clef with a half note C5 and a bass clef with a half note C2. Measure 76 has a treble clef with a half note D5 and a bass clef with a half note D2. Measure 77 has a treble clef with a half note E5 and a bass clef with a half note E2. The key signature changes to G major (one sharp) starting in measure 78.

78

Musical score for measures 78-80. Measure 78 has a treble clef with a half note F5 and a bass clef with a half note F2. Measure 79 has a treble clef with a half note G5 and a bass clef with a half note G2. Measure 80 has a treble clef with a half note A5 and a bass clef with a half note A2. The key signature changes to G minor (two flats) starting in measure 81.

81

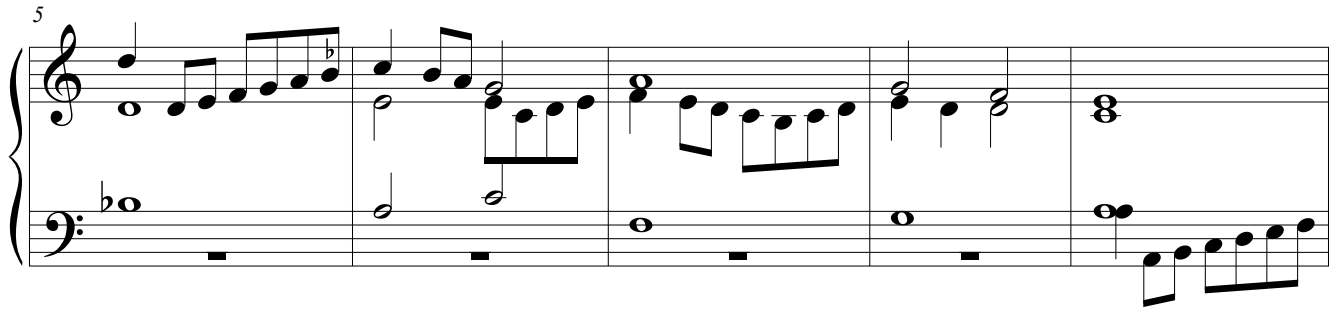
Musical score for measures 81-83. Measure 81 has a treble clef with a half note B4 and a bass clef with a half note B2. Measure 82 has a treble clef with a half note C5 and a bass clef with a half note C2. Measure 83 has a treble clef with a half note D5 and a bass clef with a half note D2. The key signature changes to G major (one sharp) starting in measure 84.

IV

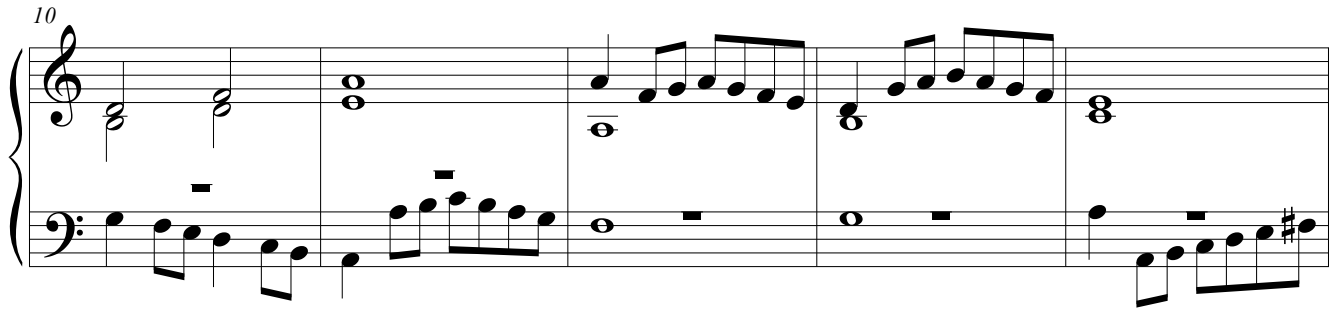
Musical score for measures 84-87. Measure 84 has a treble clef with a half note E5 and a bass clef with a half note E2. Measure 85 has a treble clef with a half note F5 and a bass clef with a half note F2. Measure 86 has a treble clef with a half note G5 and a bass clef with a half note G2. Measure 87 has a treble clef with a half note A5 and a bass clef with a half note A2. The key signature changes to G minor (two flats) starting in measure 88.

Cinco versos sobre os passos  
do cantochão de Ave maris stella

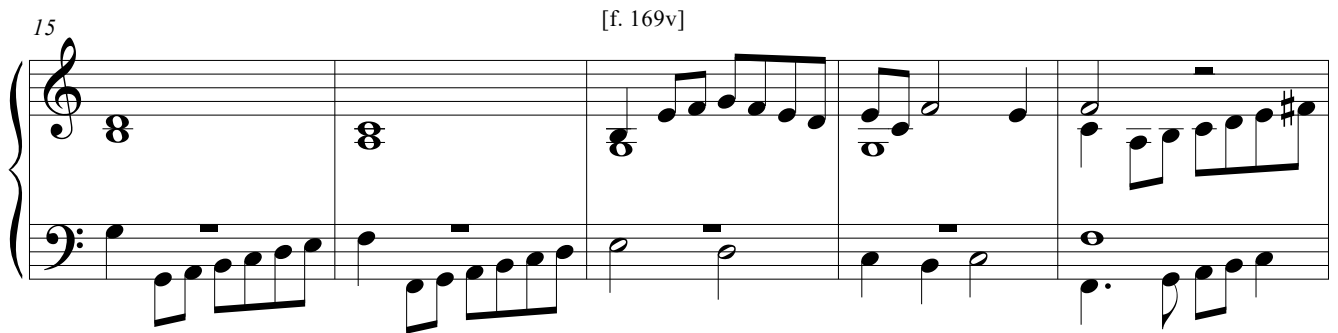
5



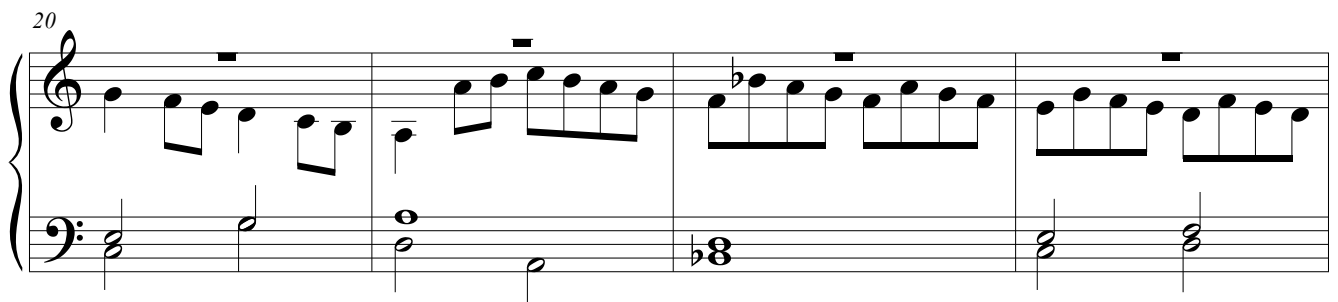
10



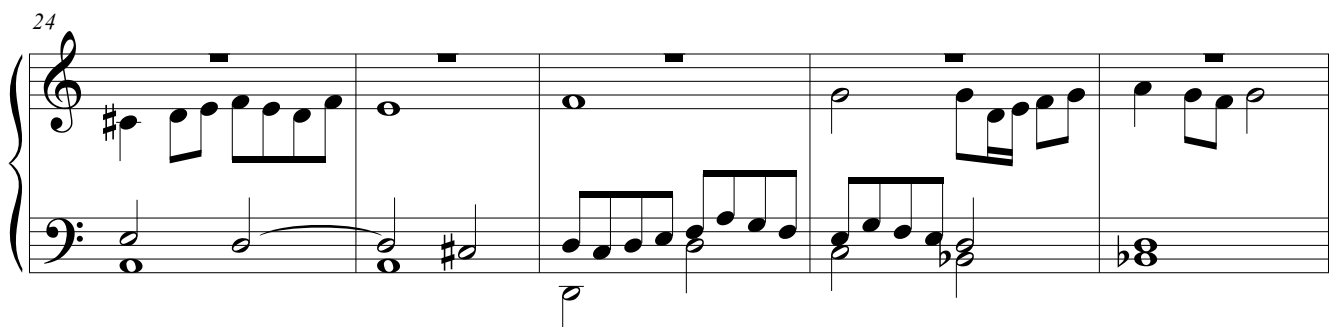
15 [f. 169v]



20



24



Cinco versos sobre os passos  
do cantochão de Ave maris stella

29

Musical score for measures 29-33. The piece is in 8/8 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a bass line with quarter and eighth notes. The key signature has one sharp (F#).

34

Musical score for measures 34-38. The right hand continues the melodic line with eighth notes and quarter notes. The left hand features a rhythmic pattern of eighth notes. The key signature has one sharp (F#).

39

[f. 170]

Musical score for measures 39-42. The right hand has a melodic line with eighth notes and quarter notes. The left hand features a bass line with quarter and eighth notes. The key signature has one sharp (F#).

43

Musical score for measures 43-46. The right hand has a melodic line with eighth notes and quarter notes. The left hand features a bass line with quarter and eighth notes. The key signature has one sharp (F#).

47

Musical score for measures 47-50. The right hand has a melodic line with eighth notes and quarter notes. The left hand features a bass line with quarter and eighth notes. The key signature has one sharp (F#).

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51

Musical score for measures 51-56. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a series of eighth notes and quarter notes, ending with a half note. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern and some longer notes.

57

Musical score for measures 57-60. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with quarter and eighth notes. The bass staff has a more active accompaniment with a continuous eighth-note pattern.

61

Musical score for measures 61-65. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with some rests and quarter notes. The bass staff continues with a rhythmic accompaniment of eighth notes.

66

[f. 170v]

Musical score for measures 66-68. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with eighth-note patterns. The bass staff has a steady eighth-note accompaniment.

69

Musical score for measures 69-74. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with quarter and eighth notes. The bass staff has a rhythmic accompaniment of eighth notes.

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73

Musical score for measures 73-76. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 6/8. Measure 73 starts with a treble staff chord and a bass staff eighth-note pattern. Measures 74-75 feature a long melodic line in the treble staff with a slur, and the bass staff continues with eighth notes. Measure 76 ends with a treble staff chord and a bass staff chord.

77

Musical score for measures 77-80. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 6/8. Measure 77 starts with a treble staff chord and a bass staff eighth-note pattern. Measures 78-79 feature a long melodic line in the treble staff with a slur, and the bass staff continues with eighth notes. Measure 80 ends with a treble staff chord and a bass staff chord.

81

Musical score for measures 81-85. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 6/8. Measure 81 starts with a treble staff chord and a bass staff eighth-note pattern. Measures 82-83 feature a long melodic line in the treble staff with a slur, and the bass staff continues with eighth notes. Measures 84-85 feature a more complex melodic line in the treble staff with a slur, and the bass staff continues with eighth notes.

86

[f. 171]

Musical score for measures 86-90. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 6/8. Measure 86 starts with a treble staff eighth-note pattern and a bass staff chord. Measures 87-88 feature a long melodic line in the treble staff with a slur, and the bass staff continues with eighth notes. Measure 89 features a treble staff chord and a bass staff eighth-note pattern. Measure 90 ends with a treble staff chord and a bass staff chord.

91

Musical score for measures 91-95. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 6/8. Measure 91 starts with a treble staff chord and a bass staff eighth-note pattern. Measures 92-93 feature a long melodic line in the treble staff with a slur, and the bass staff continues with eighth notes. Measures 94-95 feature a more complex melodic line in the treble staff with a slur, and the bass staff continues with eighth notes.

Cinco versos sobre os passos  
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96

101

106

111

[f. 171v]

116

Cinco versos sobre os passos  
do cantochão de Ave maris stella

121

V

5

10

15

Cinco versos sobre os passos  
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19 [f. 172]

Musical score for measures 19-22. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 19 starts with a half note G4 in the treble and a half note G2 in the bass. Measure 20 features a quarter note G4, quarter note A4, quarter note B4, and quarter note C5 in the treble, with a half note G2 and half note A2 in the bass. Measure 21 has a quarter note D5, quarter note E5, quarter note F5, and quarter note G5 in the treble, with a half note B1 and half note C2 in the bass. Measure 22 contains a quarter note A5, quarter note B5, quarter note C6, and quarter note D6 in the treble, with a half note D2 and half note E2 in the bass.

23

Musical score for measures 23-27. Measure 23 begins with a half note G4 in the treble and a half note G2 in the bass. Measure 24 has a quarter note A4, quarter note B4, quarter note C5, and quarter note D5 in the treble, with a half note G2 and half note A2 in the bass. Measure 25 features a quarter note E5, quarter note F5, quarter note G5, and quarter note A5 in the treble, with a half note B1 and half note C2 in the bass. Measure 26 has a quarter note B5, quarter note C6, quarter note D6, and quarter note E6 in the treble, with a half note D2 and half note E2 in the bass. Measure 27 contains a quarter note F6, quarter note G6, quarter note A6, and quarter note B6 in the treble, with a half note F2 and half note G2 in the bass.

28

Musical score for measures 28-32. Measure 28 starts with a half note G4 in the treble and a half note G2 in the bass. Measure 29 has a quarter note A4, quarter note B4, quarter note C5, and quarter note D5 in the treble, with a half note G2 and half note A2 in the bass. Measure 30 features a quarter note E5, quarter note F5, quarter note G5, and quarter note A5 in the treble, with a half note B1 and half note C2 in the bass. Measure 31 has a quarter note B5, quarter note C6, quarter note D6, and quarter note E6 in the treble, with a half note D2 and half note E2 in the bass. Measure 32 contains a quarter note F6, quarter note G6, quarter note A6, and quarter note B6 in the treble, with a half note F2 and half note G2 in the bass.

33

Musical score for measures 33-38. Measure 33 begins with a half note G4 in the treble and a half note G2 in the bass. Measure 34 has a quarter note A4, quarter note B4, quarter note C5, and quarter note D5 in the treble, with a half note G2 and half note A2 in the bass. Measure 35 features a quarter note E5, quarter note F5, quarter note G5, and quarter note A5 in the treble, with a half note B1 and half note C2 in the bass. Measure 36 has a quarter note B5, quarter note C6, quarter note D6, and quarter note E6 in the treble, with a half note D2 and half note E2 in the bass. Measure 37 contains a quarter note F6, quarter note G6, quarter note A6, and quarter note B6 in the treble, with a half note F2 and half note G2 in the bass. Measure 38 has a quarter note C7, quarter note D7, quarter note E7, and quarter note F7 in the treble, with a half note G2 and half note A2 in the bass.

39

Musical score for measures 39-42. Measure 39 starts with a half note G4 in the treble and a half note G2 in the bass. Measure 40 has a quarter note A4, quarter note B4, quarter note C5, and quarter note D5 in the treble, with a half note G2 and half note A2 in the bass. Measure 41 features a quarter note E5, quarter note F5, quarter note G5, and quarter note A5 in the treble, with a half note B1 and half note C2 in the bass. Measure 42 has a quarter note B5, quarter note C6, quarter note D6, and quarter note E6 in the treble, with a half note D2 and half note E2 in the bass.

Cinco versos sobre os passos  
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44 [f. 172v]

Musical score for measures 44-48. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). Measure 44 starts with a treble clef and a bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The bass line is primarily composed of quarter notes and eighth notes.

49

Musical score for measures 49-52. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 49 starts with a treble clef and a bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The bass line is primarily composed of quarter notes and eighth notes.

53

Musical score for measures 53-56. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 53 starts with a treble clef and a bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The bass line is primarily composed of quarter notes and eighth notes.

57

Musical score for measures 57-60. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 57 starts with a treble clef and a bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The bass line is primarily composed of quarter notes and eighth notes.

61

Musical score for measures 61-64. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 61 starts with a treble clef and a bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The bass line is primarily composed of quarter notes and eighth notes.

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65

Musical score for measures 65-69. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 65 features a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). Measure 66 has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). Measure 67 has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). Measure 68 has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). Measure 69 has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3).

70 [f. 173]

Musical score for measures 70-73. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 70 has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). Measure 71 has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). Measure 72 has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). Measure 73 has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3).

74

Musical score for measures 74-77. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 74 has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). Measure 75 has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). Measure 76 has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). Measure 77 has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3).

78

Musical score for measures 78-80. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 78 has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). Measure 79 has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). Measure 80 has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3).

81

Musical score for measures 81-84. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 81 has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). Measure 82 has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). Measure 83 has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). Measure 84 has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3).

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85

Musical score for measures 85-87. The piece is in 3/4 time. Measure 85 features a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. Measures 86 and 87 continue the melodic and rhythmic patterns.

88 [f. 173v]

Musical score for measures 88-90. Measure 88 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measures 89 and 90 continue the melodic and rhythmic patterns.

91

Musical score for measures 91-94. Measure 91 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measures 92, 93, and 94 continue the melodic and rhythmic patterns.

95

Musical score for measures 95-99. Measure 95 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measures 96, 97, 98, and 99 continue the melodic and rhythmic patterns.

100

Musical score for measures 100-103. Measure 100 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measures 101, 102, and 103 continue the melodic and rhythmic patterns.

# Kirios do sexto tom por b fa

[f. 230]

**I**

Measures 1-5: Treble clef has whole rests. Bass clef has a half note G2, a half note F2, a quarter note G2, a quarter note F2, and a quarter note E2.

6

Measures 6-9: Treble clef has whole notes G2, F2, E2, and D2. Bass clef has a quarter note G2, eighth notes F2-G2, quarter notes F2-G2, eighth notes F2-G2, quarter notes E2-F2, eighth notes E2-F2, quarter notes D2-E2, eighth notes D2-E2, and a quarter note D2.

10

Measures 10-14: Treble clef has whole notes G2, F2, E2, and D2. Bass clef has a quarter note G2, eighth notes F2-G2, quarter notes F2-G2, eighth notes F2-G2, quarter notes E2-F2, eighth notes E2-F2, quarter notes D2-E2, eighth notes D2-E2, and a quarter note D2.

15

Measures 15-18: Treble clef has a half note G2, a half note F2, a half note E2, and a half note D2. Bass clef has a quarter note G2, eighth notes F2-G2, quarter notes F2-G2, eighth notes F2-G2, quarter notes E2-F2, eighth notes E2-F2, quarter notes D2-E2, eighth notes D2-E2, and a quarter note D2.

19

Measures 19-22: Treble clef has a half note G2, a half note F2, a half note E2, and a half note D2. Bass clef has a quarter note G2, eighth notes F2-G2, quarter notes F2-G2, eighth notes F2-G2, quarter notes E2-F2, eighth notes E2-F2, quarter notes D2-E2, eighth notes D2-E2, and a quarter note D2.

Kirios do sexto tom por b fa

23 [f. 230v]

Musical score for measures 23-26. The piece is in B-flat major (two flats) and 4/4 time. Measure 23 starts with a treble clef and a bass clef. The treble staff has a whole rest, while the bass staff has a half note G2. Measure 24: Treble has a half note G4, bass has a half note G2. Measure 25: Treble has a half note A4, bass has a half note G2. Measure 26: Treble has a half note B4, bass has a half note G2.

27

Musical score for measures 27-31. Measure 27: Treble has a half note C5, bass has a half note G2. Measure 28: Treble has a half note D5, bass has a half note G2. Measure 29: Treble has a half note E5, bass has a half note G2. Measure 30: Treble has a half note F5, bass has a half note G2. Measure 31: Treble has a half note G5, bass has a half note G2.

32

Musical score for measures 32-35. Measure 32: Treble has a half note A5, bass has a half note G2. Measure 33: Treble has a half note B5, bass has a half note G2. Measure 34: Treble has a half note C6, bass has a half note G2. Measure 35: Treble has a half note D6, bass has a half note G2. The system ends with a double bar line and repeat signs (II) in both staves.

[f. 230v]

II

Musical score for measures 36-39, marked with a Roman numeral II. Measure 36: Treble has a half note E5, bass has a half note G2. Measure 37: Treble has a half note F5, bass has a half note G2. Measure 38: Treble has a half note G5, bass has a half note G2. Measure 39: Treble has a half note A5, bass has a half note G2.

6

Musical score for measures 40-43. Measure 40: Treble has a half note B5, bass has a half note G2. Measure 41: Treble has a half note C6, bass has a half note G2. Measure 42: Treble has a half note D6, bass has a half note G2. Measure 43: Treble has a half note E6, bass has a half note G2.

Kirios do sexto tom por b fa

11

Measures 11-15 of the Kirios. The piece is in a minor key with a flat key signature. The right hand features a melodic line with some rests, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. A flat sign is present at the end of the system.

16

Measures 16-20 of the Kirios. The right hand continues the melodic development with a long slur over measures 16 and 17. The left hand maintains a steady accompaniment.

21 [f. 231]

Measures 21-25 of the Kirios. Measure 21 is marked with a forte dynamic [f. 231]. The right hand has a more active melodic line with eighth notes, and the left hand features a prominent eighth-note accompaniment.

26

Measures 26-29 of the Kirios. The right hand has a melodic line with some chromaticism, and the left hand continues with a rhythmic accompaniment.

30

Measures 30-33 of the Kirios. The right hand has a melodic line with a slur over measures 30 and 31. The left hand has a long slur over measures 30 and 31. The piece concludes with a double bar line and repeat signs in both hands.



Kirios do sexto tom por b fa

24

Musical score for measures 24-28. The piece is in B-flat major (two flats) and 4/4 time. Measure 24 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measures 25-28 continue the melodic and harmonic development.

29

Musical score for measures 29-32. The treble clef part has a melodic line with some rests, while the bass clef part continues with a consistent eighth-note accompaniment. Measure 32 ends with a double bar line.

33

Musical score for measures 33-36. Measure 33 begins with a melodic flourish in the treble. Measures 34-36 show a more complex texture with chords and moving lines in both staves. The piece concludes with a double bar line and a sharp sign (#) below the bass staff.

[f. 232]

IV

Musical score for measures 37-40, marked with a Roman numeral IV. The treble clef part has a melodic line with some rests, while the bass clef part continues with a consistent eighth-note accompaniment. Measure 40 ends with a double bar line.

5

Musical score for measures 41-45. The treble clef part has a melodic line with some rests, while the bass clef part continues with a consistent eighth-note accompaniment. Measure 45 ends with a double bar line.

Kirios do sexto tom por b fa

10

Musical score for measures 10-14. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

15

Musical score for measures 15-19. The right hand continues the melodic development with some chromaticism, and the left hand features a more active bass line with eighth-note patterns.

20

Musical score for measures 20-24. The texture becomes more complex with overlapping lines in both hands, including some chromatic passages.

25

Musical score for measures 25-28. The right hand has a more active role with eighth-note runs, while the left hand provides a steady accompaniment.

[f. 232v]

29

Musical score for measures 29-33. The piece concludes with a final cadence in the right hand and a sustained bass line in the left hand.

Kirios do sexto tom por b fa

34

Musical score for measures 34-38. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 34 features a treble staff with a series of eighth notes and a bass staff with a whole note. Measures 35-38 continue with similar rhythmic patterns, including a dashed line in measure 37 connecting notes between the two staves.

39

Musical score for measures 39-43. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 39 features a treble staff with a series of eighth notes and a bass staff with a whole note. Measures 40-43 continue with similar rhythmic patterns, including a dashed line in measure 41 connecting notes between the two staves.

V

Musical score for measures 44-48, labeled with a large 'V'. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 44 features a treble staff with a series of eighth notes and a bass staff with a whole note. Measures 45-48 continue with similar rhythmic patterns, including a dashed line in measure 46 connecting notes between the two staves.

6

Musical score for measures 49-53. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 49 features a treble staff with a series of eighth notes and a bass staff with a whole note. Measures 50-53 continue with similar rhythmic patterns, including a dashed line in measure 51 connecting notes between the two staves.

10

Musical score for measures 54-58. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 54 features a treble staff with a series of eighth notes and a bass staff with a whole note. Measures 55-58 continue with similar rhythmic patterns, including a dashed line in measure 56 connecting notes between the two staves.

Kirios do sexto tom por b fa

15

Musical score for measures 15-19. The piece is in a minor key (one flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

20 [f. 233]

Musical score for measures 20-23. Measure 20 begins with a forte dynamic marking [f. 233]. The right hand has a melodic line with a dotted quarter note, and the left hand features a rhythmic pattern of eighth notes.

24

Musical score for measures 24-29. The right hand continues with a melodic line, and the left hand has a rhythmic pattern of eighth notes.

30

Musical score for measures 30-34. The right hand has a melodic line with a dotted quarter note, and the left hand features a rhythmic pattern of eighth notes. The piece concludes with a double bar line.

# Versos do primeiro tom

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

[F. 174]

**I**

Et e - xul - ta - vit

5

Spi - ri - tus me -

9

us in

Versos do primeiro tom

13 [f. 174v]

De o Sa - lu - ta -

17

ri me - - - -

21

o.

Versos do primeiro tom

**II**

Qui - a fe - - - - cit

6

mi - hi mag - na qui

10 [f. 175]

po - - - - - tens

Versos do primeiro tom

14

est, et

17

Sanc - tum no - tum men

20

e

Versos do primeiro tom

24 [f. 175v]

Musical score for measures 24-26. The system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "ius, no - men". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a melodic line in the right hand and a bass line in the left hand, with some notes connected by slurs and dashed lines indicating ties or phrasing.

27

Musical score for measures 27-29. The system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (Bb) and a common time signature. The lyrics are "e - - - - - ius. -". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a melodic line in the right hand and a bass line in the left hand, with some notes connected by slurs and a repeat sign at the end of the system.

Musical score for measures 30-33. The system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (Bb) and a common time signature. The lyrics are "Fe - cit po ten ti am in". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a melodic line in the right hand and a bass line in the left hand, with some notes connected by slurs. A large Roman numeral "III" is placed to the left of the piano part.

Versos do primeiro tom

5 [f. 176]

bra chi o su - o: fe -

10

cit po - ten - ti - am in bra - chi - o Su - - -

16

o: dis - - -

Versos do primeiro tom

19

per sit - su per

21 [f. 176v]

bos men - te cord - dis Su - i,

26

Su - - - i, Su - - -

Versos do primeiro tom

30

i, Su - - - - - i.

[f. 177]

IV

E - su - ri - en - tes

5

im ple - vit bo

Versos do primeiro tom

8

nis, im - ple - vit bo - - -

12 [f. 177v]

nis

16

et di vi tes

Versos do primeiro tom

21

di mi sit in a nes

26

di mi sit in a -

31

nes.

# Segundo tento do mesmo tom

[por b mol]

[f. 20]

Musical notation for measures 20-24. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). Measure 20 has a whole rest in the treble and a whole note B-flat in the bass. Measure 21 has a whole note D-flat in the treble and a whole note B-flat in the bass. Measure 22 has a whole note E-flat in the treble and a whole note B-flat in the bass. Measure 23 has a whole note F in the treble and a whole note B-flat in the bass. Measure 24 has a whole note G in the treble and a whole note B-flat in the bass.

6

Musical notation for measures 25-29. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). Measure 25 has a quarter note G in the treble and a quarter note B-flat in the bass. Measure 26 has a quarter note A in the treble and a quarter note B-flat in the bass. Measure 27 has a quarter note B in the treble and a quarter note B-flat in the bass. Measure 28 has a quarter note C in the treble and a quarter note B-flat in the bass. Measure 29 has a quarter note D in the treble and a quarter note B-flat in the bass.

11

Musical notation for measures 30-34. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). Measure 30 has a quarter note E in the treble and a quarter note B-flat in the bass. Measure 31 has a quarter note F in the treble and a quarter note B-flat in the bass. Measure 32 has a quarter note G in the treble and a quarter note B-flat in the bass. Measure 33 has a quarter note A in the treble and a quarter note B-flat in the bass. Measure 34 has a quarter note B in the treble and a quarter note B-flat in the bass.

15 [f. 20v]

Musical notation for measures 35-39. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). Measure 35 has a quarter note C in the treble and a quarter note B-flat in the bass. Measure 36 has a quarter note D in the treble and a quarter note B-flat in the bass. Measure 37 has a quarter note E in the treble and a quarter note B-flat in the bass. Measure 38 has a quarter note F in the treble and a quarter note B-flat in the bass. Measure 39 has a quarter note G in the treble and a quarter note B-flat in the bass.

20

Musical notation for measures 40-44. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). Measure 40 has a quarter note A in the treble and a quarter note B-flat in the bass. Measure 41 has a quarter note B in the treble and a quarter note B-flat in the bass. Measure 42 has a quarter note C in the treble and a quarter note B-flat in the bass. Measure 43 has a quarter note D in the treble and a quarter note B-flat in the bass. Measure 44 has a quarter note E in the treble and a quarter note B-flat in the bass.

Segundo tento do mesmo tom

25

Musical score for measures 25-30. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 25 starts with a treble staff containing a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D). Measure 26 has a treble staff with a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D). Measure 27 has a treble staff with a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D). Measure 28 has a treble staff with a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D). Measure 29 has a treble staff with a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D). Measure 30 has a treble staff with a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D).

31

Musical score for measures 31-35. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 31 has a treble staff with a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D). Measure 32 has a treble staff with a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D). Measure 33 has a treble staff with a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D). Measure 34 has a treble staff with a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D). Measure 35 has a treble staff with a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D).

36

Musical score for measures 36-40. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 36 has a treble staff with a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D). Measure 37 has a treble staff with a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D). Measure 38 has a treble staff with a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D). Measure 39 has a treble staff with a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D). Measure 40 has a treble staff with a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D).

41

Musical score for measures 41-44. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 41 has a treble staff with a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D). Measure 42 has a treble staff with a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D). Measure 43 has a treble staff with a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D). Measure 44 has a treble staff with a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D).

45

Musical score for measures 45-48. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 45 has a treble staff with a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D). Measure 46 has a treble staff with a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D). Measure 47 has a treble staff with a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D). Measure 48 has a treble staff with a half note chord (B-flat, D) and a bass staff with a half note chord (B-flat, D).

Segundo tento do mesmo tom

49 [f. 21]

Musical score for measures 49-53. The piece is in a minor key with one sharp (F#) and one flat (Bb). Measure 49 starts with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The notation includes various accidentals and dynamic markings.

54

Musical score for measures 54-57. The treble staff features a melodic line with eighth notes and a sixteenth-note run in measure 57. The bass staff continues the accompaniment with chords and moving lines. The key signature remains consistent with the previous system.

58

Musical score for measures 58-61. Measures 58 and 59 show a more active treble staff with sixteenth-note patterns. The bass staff maintains a steady accompaniment. The notation includes slurs and various note values.

62

Musical score for measures 62-65. The treble staff has a melodic line with eighth notes and a sixteenth-note run. The bass staff features a prominent sixteenth-note accompaniment in the first two measures. The key signature remains consistent.

66

Musical score for measures 66-69. The treble staff contains a melodic line with eighth notes and a sixteenth-note run. The bass staff provides a harmonic accompaniment with chords and moving lines. The notation includes slurs and various note values.

Segundo tento do mesmo tom

71 [f. 21v]

74

79

84

88

Segundo tento do mesmo tom

92 [f. 22]

Musical score for measures 92-95. The piece is in B-flat major (one flat). Measure 92 starts with a whole note chord in the right hand and a half note in the left hand. Measure 93 features a half note chord in the right hand and a half note in the left hand. Measure 94 has a whole note chord in the right hand and a half note in the left hand. Measure 95 contains a whole note chord in the right hand and a half note in the left hand. The left hand has a rhythmic pattern of eighth notes.

96

Musical score for measures 96-100. Measure 96 has a half note chord in the right hand and a half note in the left hand. Measure 97 features a half note chord in the right hand and a half note in the left hand. Measure 98 has a whole note chord in the right hand and a half note in the left hand. Measure 99 contains a whole note chord in the right hand and a half note in the left hand. Measure 100 has a whole note chord in the right hand and a half note in the left hand. The left hand has a rhythmic pattern of eighth notes.

101

Musical score for measures 101-105. Measure 101 has a half note chord in the right hand and a half note in the left hand. Measure 102 features a half note chord in the right hand and a half note in the left hand. Measure 103 has a whole note chord in the right hand and a half note in the left hand. Measure 104 contains a whole note chord in the right hand and a half note in the left hand. Measure 105 has a whole note chord in the right hand and a half note in the left hand. The left hand has a rhythmic pattern of eighth notes.

106

Musical score for measures 106-110. Measure 106 has a half note chord in the right hand and a half note in the left hand. Measure 107 features a half note chord in the right hand and a half note in the left hand. Measure 108 has a whole note chord in the right hand and a half note in the left hand. Measure 109 contains a whole note chord in the right hand and a half note in the left hand. Measure 110 has a whole note chord in the right hand and a half note in the left hand. The left hand has a rhythmic pattern of eighth notes.

111

Musical score for measures 111-115. Measure 111 has a half note chord in the right hand and a half note in the left hand. Measure 112 features a half note chord in the right hand and a half note in the left hand. Measure 113 has a whole note chord in the right hand and a half note in the left hand. Measure 114 contains a whole note chord in the right hand and a half note in the left hand. Measure 115 has a whole note chord in the right hand and a half note in the left hand. The left hand has a rhythmic pattern of eighth notes.

Segundo tento do mesmo tom

115 [f. 22v]

Musical score for measures 115-119. The piece is in a minor key (one flat) and 2/4 time. Measure 115 starts with a treble clef chord of F4 and C5, and a bass clef eighth-note pattern. Measure 116 features a treble clef chord with a sharp sign and a bass clef eighth-note pattern. Measure 117 has a treble clef chord with a sharp sign and a bass clef eighth-note pattern. Measure 118 has a treble clef chord with a sharp sign and a bass clef eighth-note pattern. Measure 119 has a treble clef chord with a sharp sign and a bass clef eighth-note pattern.

120

Musical score for measures 120-123. The piece is in a minor key (one flat) and 2/4 time. Measure 120 has a treble clef chord of F4 and C5, and a bass clef eighth-note pattern. Measure 121 has a treble clef chord of F4 and C5, and a bass clef eighth-note pattern. Measure 122 has a treble clef chord of F4 and C5, and a bass clef eighth-note pattern. Measure 123 has a treble clef chord of F4 and C5, and a bass clef eighth-note pattern.

124

Musical score for measures 124-127. The piece is in a minor key (one flat) and 2/4 time. Measure 124 has a treble clef chord of F4 and C5, and a bass clef eighth-note pattern. Measure 125 has a treble clef chord of F4 and C5, and a bass clef eighth-note pattern. Measure 126 has a treble clef chord of F4 and C5, and a bass clef eighth-note pattern. Measure 127 has a treble clef chord of F4 and C5, and a bass clef eighth-note pattern.

128

Musical score for measures 128-132. The piece is in a minor key (one flat) and 2/4 time. Measure 128 has a treble clef chord of F4 and C5, and a bass clef eighth-note pattern. Measure 129 has a treble clef chord of F4 and C5, and a bass clef eighth-note pattern. Measure 130 has a treble clef chord of F4 and C5, and a bass clef eighth-note pattern. Measure 131 has a treble clef chord of F4 and C5, and a bass clef eighth-note pattern. Measure 132 has a treble clef chord of F4 and C5, and a bass clef eighth-note pattern.

133

Musical score for measures 133-137. The piece is in a minor key (one flat) and 2/4 time. Measure 133 has a treble clef chord of F4 and C5, and a bass clef eighth-note pattern. Measure 134 has a treble clef chord of F4 and C5, and a bass clef eighth-note pattern. Measure 135 has a treble clef chord of F4 and C5, and a bass clef eighth-note pattern. Measure 136 has a treble clef chord of F4 and C5, and a bass clef eighth-note pattern. Measure 137 has a treble clef chord of F4 and C5, and a bass clef eighth-note pattern.

Segundo tento do mesmo tom

138 [f. 23]

Musical score for measures 138-142. The piece is in a minor key (one flat). Measure 138 starts with a treble clef and a bass clef. The melody in the treble clef begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a half note G3 and a half note Bb3. Measures 139-142 continue with a melodic line in the treble clef and a supporting bass line. Measure 142 ends with a sharp sign indicating a key change to a major key.

143

Musical score for measures 143-147. The piece is now in a major key (two sharps). The melody in the treble clef features a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a half note G3 and a half note B4. Measures 144-147 continue with a melodic line in the treble clef and a supporting bass line. Measure 147 ends with a sharp sign indicating a key change to a major key.

148

Musical score for measures 148-152. The piece is now in a major key (two sharps). The melody in the treble clef features a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a half note G3 and a half note B4. Measures 149-152 continue with a melodic line in the treble clef and a supporting bass line. Measure 152 ends with a sharp sign indicating a key change to a major key.

153

Musical score for measures 153-158. The piece is now in a major key (two sharps). The melody in the treble clef features a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a half note G3 and a half note B4. Measures 154-158 continue with a melodic line in the treble clef and a supporting bass line. Measure 158 ends with a sharp sign indicating a key change to a major key.

159

Musical score for measures 159-163. The piece is now in a major key (two sharps). The melody in the treble clef features a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a half note G3 and a half note B4. Measures 160-163 continue with a melodic line in the treble clef and a supporting bass line. Measure 163 ends with a sharp sign indicating a key change to a major key.

Segundo tento do mesmo tom

164

Musical score for measures 164-168. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 164 starts with a treble clef staff containing a series of eighth notes and a bass clef staff with a whole note chord. The piece concludes with a double bar line.

169 [f. 23v]

Musical score for measures 169-172. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 169 begins with a treble clef staff containing a whole note chord and a bass clef staff with a whole note chord. The piece concludes with a double bar line.

173

Musical score for measures 173-177. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 173 starts with a treble clef staff containing a whole note chord with a sharp sign and a bass clef staff with a whole note chord. The piece concludes with a double bar line.

178

Musical score for measures 178-182. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 178 starts with a treble clef staff containing a whole note chord and a bass clef staff with a whole note chord. The piece concludes with a double bar line.

183

Musical score for measures 183-187. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 183 starts with a treble clef staff containing a whole note chord and a bass clef staff with a whole note chord. The piece concludes with a double bar line.

Segundo tento do mesmo tom

188

Musical score for measures 188-192. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 188 starts with a treble staff containing a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). Measures 189-192 show a melodic line in the treble staff and a supporting bass line in the bass staff.

193

Musical score for measures 193-197. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 193 starts with a treble staff containing a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). Measures 194-197 show a melodic line in the treble staff and a supporting bass line in the bass staff.

198 [f. 24]

Musical score for measures 198-202. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 198 starts with a treble staff containing a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). A dynamic marking [f. 24] is present above measure 198. Measures 199-202 show a melodic line in the treble staff and a supporting bass line in the bass staff.

203

Musical score for measures 203-207. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 203 starts with a treble staff containing a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). Measures 204-207 show a melodic line in the treble staff and a supporting bass line in the bass staff.

208

Musical score for measures 208-212. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 208 starts with a treble staff containing a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). Measures 209-212 show a melodic line in the treble staff and a supporting bass line in the bass staff.

Segundo tento do mesmo tom

213

Musical score for measures 213-217. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). Measure 213 starts with a whole rest in the treble and a quarter note in the bass. Measures 214-217 feature a melodic line in the treble with various intervals and a bass line with chords and single notes.

218

Musical score for measures 218-222. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measure 218 begins with a half note in the treble and a quarter note in the bass. Measures 219-222 continue with melodic and harmonic development in both staves.

223

Musical score for measures 223-226. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measure 223 starts with a half note in the treble and a quarter note in the bass. Measures 224-226 show a melodic line in the treble and a bass line with chords and single notes.

227

Musical score for measures 227-230. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measures 227-230 feature a treble staff with whole rests and a bass staff with a sequence of notes and chords.

231 [f. 24v]

Musical score for measures 231-234. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measure 231 starts with a whole rest in the treble and a quarter note in the bass. Measures 232-234 show a treble staff with whole rests and a bass staff with chords and notes.

Segundo tento do mesmo tom

235

Musical score for measures 235-238. The piece is in a key with one flat (B-flat major or D minor) and a common time signature. Measure 235 features a treble clef with a whole note chord of B-flat and D, and a bass clef with a whole note chord of B-flat and D. Measure 236 has a treble clef with a whole note chord of B-flat and D, and a bass clef with a half note chord of B-flat and D. Measure 237 has a treble clef with a whole note chord of B-flat and D, and a bass clef with a half note chord of B-flat and D. Measure 238 has a treble clef with a whole note chord of B-flat and D, and a bass clef with a half note chord of B-flat and D.

239

Musical score for measures 239-242. The piece is in a key with one flat (B-flat major or D minor) and a common time signature. Measure 239 features a treble clef with a half note chord of B-flat and D, and a bass clef with a half note chord of B-flat and D. Measure 240 has a treble clef with a half note chord of B-flat and D, and a bass clef with a half note chord of B-flat and D. Measure 241 has a treble clef with a half note chord of B-flat and D, and a bass clef with a half note chord of B-flat and D. Measure 242 has a treble clef with a half note chord of B-flat and D, and a bass clef with a half note chord of B-flat and D.

243

Musical score for measures 243-246. The piece is in a key with one flat (B-flat major or D minor) and a common time signature. Measure 243 features a treble clef with a half note chord of B-flat and D, and a bass clef with a half note chord of B-flat and D. Measure 244 has a treble clef with a half note chord of B-flat and D, and a bass clef with a half note chord of B-flat and D. Measure 245 has a treble clef with a half note chord of B-flat and D, and a bass clef with a half note chord of B-flat and D. Measure 246 has a treble clef with a half note chord of B-flat and D, and a bass clef with a half note chord of B-flat and D.

247

Musical score for measures 247-249. The piece is in a key with one flat (B-flat major or D minor) and a common time signature. Measure 247 features a treble clef with a half note chord of B-flat and D, and a bass clef with a half note chord of B-flat and D. Measure 248 has a treble clef with a half note chord of B-flat and D, and a bass clef with a half note chord of B-flat and D. Measure 249 has a treble clef with a half note chord of B-flat and D, and a bass clef with a half note chord of B-flat and D.

250

Musical score for measures 250-253. The piece is in a key with one flat (B-flat major or D minor) and a common time signature. Measure 250 features a treble clef with a half note chord of B-flat and D, and a bass clef with a half note chord of B-flat and D. Measure 251 has a treble clef with a half note chord of B-flat and D, and a bass clef with a half note chord of B-flat and D. Measure 252 has a treble clef with a half note chord of B-flat and D, and a bass clef with a half note chord of B-flat and D. Measure 253 has a treble clef with a half note chord of B-flat and D, and a bass clef with a half note chord of B-flat and D.

Segundo tento do mesmo tom

254

Musical score for measures 254-257. The piece is in B-flat major. Measure 254: Treble clef has a whole rest, bass clef has a dotted half note B-flat. Measure 255: Treble clef has a dotted half note B-flat, bass clef has a dotted half note B-flat. Measure 256: Treble clef has a whole rest, bass clef has a dotted half note B-flat. Measure 257: Treble clef has a dotted half note B-flat, bass clef has a dotted half note B-flat.

258 [f. 25]

Musical score for measures 258-261. Measure 258: Treble clef has a dotted half note B-flat, bass clef has a dotted half note B-flat. Measure 259: Treble clef has a dotted half note B-flat, bass clef has a dotted half note B-flat. Measure 260: Treble clef has a dotted half note B-flat, bass clef has a dotted half note B-flat. Measure 261: Treble clef has a dotted half note B-flat, bass clef has a dotted half note B-flat.

262

Musical score for measures 262-265. Measure 262: Treble clef has a dotted half note B-flat, bass clef has a dotted half note B-flat. Measure 263: Treble clef has a dotted half note B-flat, bass clef has a dotted half note B-flat. Measure 264: Treble clef has a dotted half note B-flat, bass clef has a dotted half note B-flat. Measure 265: Treble clef has a dotted half note B-flat, bass clef has a dotted half note B-flat.

266

Musical score for measures 266-269. Measure 266: Treble clef has a dotted half note B-flat, bass clef has a dotted half note B-flat. Measure 267: Treble clef has a dotted half note B-flat, bass clef has a dotted half note B-flat. Measure 268: Treble clef has a dotted half note B-flat, bass clef has a dotted half note B-flat. Measure 269: Treble clef has a dotted half note B-flat, bass clef has a dotted half note B-flat.

270

Musical score for measures 270-273. Measure 270: Treble clef has a dotted half note B-flat, bass clef has a dotted half note B-flat. Measure 271: Treble clef has a dotted half note B-flat, bass clef has a dotted half note B-flat. Measure 272: Treble clef has a dotted half note B-flat, bass clef has a dotted half note B-flat. Measure 273: Treble clef has a dotted half note B-flat, bass clef has a dotted half note B-flat.

Segundo tento do mesmo tom

274

Musical score for measures 274-277. The piece is in a minor key (one flat) and 3/4 time. Measure 274: Treble clef has a half note G4, quarter note A4, quarter note Bb4. Bass clef has a half note G3, quarter note A3, quarter note Bb3. Measure 275: Treble clef has a whole note chord Gb4-Bb4. Bass clef has a half note G3, quarter note A3, quarter note Bb3. Measure 276: Treble clef has a half note G4, quarter note A4, quarter note Bb4. Bass clef has a half note G3, quarter note A3, quarter note Bb3. Measure 277: Treble clef has a whole note chord G4-Bb4. Bass clef has a half note G3, quarter note A3, quarter note Bb3.

278

Musical score for measures 278-281. Measure 278: Treble clef has a half note G4, quarter note A4, quarter note Bb4. Bass clef has a half note G3, quarter note A3, quarter note Bb3. Measure 279: Treble clef has a half note chord Gb4-Bb4, quarter note G4. Bass clef has a half note G3, quarter note A3, quarter note Bb3. Measure 280: Treble clef has a half note chord Gb4-Bb4, quarter note G4 with a sharp sign (#). Bass clef has a half note G3, quarter note A3, quarter note Bb3. Measure 281: Treble clef has a whole rest. Bass clef has a whole rest. The system ends with a double bar line.

# Domine tu mihi lavas pedes

## Intabulação

Frei Manuel Cardoso

Intabulação de André Ferreira

The first system of music consists of two staves, treble and bass clef, in a common time signature (C). The key signature has one flat (B-flat). The melody in the treble clef begins with a whole note G4, followed by quarter notes A4, Bb4, and C5. The bass clef accompaniment starts with a dotted quarter note G3, followed by quarter notes A3, Bb3, and C4. The system concludes with a final cadence in the treble clef.

The second system of music starts at measure 6. The treble clef features a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment consists of quarter notes: G3, A3, Bb3, C4. The system ends with a half note chord in the treble clef.

The third system of music starts at measure 11. The treble clef has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment consists of quarter notes: G3, A3, Bb3, C4. The system concludes with a half note chord in the treble clef.

The fourth system of music starts at measure 17. The treble clef has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment consists of quarter notes: G3, A3, Bb3, C4. The system concludes with a half note chord in the treble clef.

The fifth system of music starts at measure 22. The treble clef has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment consists of quarter notes: G3, A3, Bb3, C4. The system concludes with a half note chord in the treble clef.

Domine tu mihi lavas pedes

27

Musical score for measures 27-31. The piece is in G minor (one flat) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together, and some chords. The left hand provides a harmonic accompaniment with chords and moving lines. Measure 27 starts with a treble clef, a key signature of one flat, and a common time signature.

32

Musical score for measures 32-37. The right hand continues the melodic development with some rests and sustained notes. The left hand has a more active bass line with eighth notes and chords. Measure 32 starts with a treble clef, a key signature of one flat, and a common time signature.

38

Musical score for measures 38-42. The right hand has a more intricate melodic line with many sixteenth notes. The left hand continues with a steady accompaniment. Measure 38 starts with a treble clef, a key signature of one flat, and a common time signature.

43

Musical score for measures 43-47. The right hand features a melodic line with some grace notes and slurs. The left hand has a consistent accompaniment. Measure 43 starts with a treble clef, a key signature of one flat, and a common time signature.

48

Musical score for measures 48-52. The right hand has a melodic line with some slurs and ties. The left hand continues with a steady accompaniment. Measure 48 starts with a treble clef, a key signature of one flat, and a common time signature. The piece ends with a double bar line in measure 52.

# Domine tu mihi lavas pedes

## *Intabulação glosada*

The first system of music consists of two staves, treble and bass clef, in a common time signature (C). The key signature has one flat (B-flat). The melody in the treble clef begins with a whole note G4, followed by quarter notes A4, Bb4, and C5. The bass clef accompaniment starts with a dotted quarter note G3, followed by quarter notes A3, Bb3, and C4. The system concludes with a final cadence in the treble clef.

The second system begins at measure 6. The treble clef features a melodic line with eighth and sixteenth notes, including a trill on G4. The bass clef provides a rhythmic accompaniment with eighth and sixteenth notes. The system ends with a half note G4 in the treble clef.

The third system starts at measure 10. The treble clef continues the melodic development with various intervals and rests. The bass clef accompaniment remains active with rhythmic patterns. The system concludes with a half note G4 in the treble clef.

The fourth system begins at measure 15. The treble clef has a more complex melodic line with sixteenth notes and trills. The bass clef accompaniment features a prominent sixteenth-note pattern. The system ends with a half note G4 in the treble clef.

The fifth system starts at measure 18. The treble clef melody continues with eighth and sixteenth notes. The bass clef accompaniment is primarily composed of quarter and eighth notes. The system concludes with a half note G4 in the treble clef.

Domine tu mihi lavas pedes

22

Musical score for measures 22-26. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 22 starts with a whole rest in the treble and a half note G2 in the bass. The melody in the treble staff moves through several notes, including a sharp sign (F#) in measure 24. The bass line provides a steady accompaniment with quarter and eighth notes.

27

Musical score for measures 27-31. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 27 begins with a whole rest in the treble and a half note G2 in the bass. The treble staff features a melodic line with some grace notes and slurs. The bass line continues with a rhythmic accompaniment.

32

Musical score for measures 32-37. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 32 starts with a whole rest in the treble and a half note G2 in the bass. The treble staff has a melodic line with a sharp sign (F#) in measure 34. The bass line has a steady accompaniment.

38

Musical score for measures 38-41. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 38 begins with a whole rest in the treble and a half note G2 in the bass. The treble staff has a melodic line with a sharp sign (F#) in measure 39. The bass line features a more active accompaniment with eighth notes.

42

Musical score for measures 42-45. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 42 starts with a whole rest in the treble and a half note G2 in the bass. The treble staff has a melodic line with a sharp sign (F#) in measure 43. The bass line has a steady accompaniment.

Domine tu mihi lavas pedes

47

Musical score for measures 47-49. The piece is in G minor (one flat) and 3/4 time. Measure 47 features a treble clef with a melodic line starting on G4, moving to A4, B4, and C5, with a slur over the last two notes. The bass clef has a simple accompaniment of quarter notes: G3, F3, E3. Measure 48 continues the treble line with D5, C5, B4, and A4, with a slur over the last two notes. The bass clef has quarter notes: D3, C3, B2. Measure 49 has a treble clef with a whole note chord of G4 and B4, and a bass clef with a whole note chord of G3 and B2. A sharp sign (#) is placed above the treble clef staff.

50

Musical score for measures 50-52. Measure 50 has a treble clef with a melodic line starting on G4, moving to A4, B4, and C5, with a slur over the last two notes. The bass clef has a simple accompaniment of quarter notes: G3, F3, E3. Measure 51 continues the treble line with D5, C5, B4, and A4, with a slur over the last two notes. The bass clef has quarter notes: D3, C3, B2. Measure 52 has a treble clef with a whole note chord of G4 and B4, and a bass clef with a whole note chord of G3 and B2. A sharp sign (#) is placed above the treble clef staff.

## Critérios Editoriais

As durações das figuras, as barras de compassos e as ligaduras foram mantidas como no original. Os acidentes editoriais são colocados em formato mais pequeno, sobre a nota. As colcheias são agrupadas segundo a convenção. Nas cadências, a duração das notas finais segue a duração da voz com a nota mais longa. A numeração dos versos de *Magnificat* é feita sequencialmente, apesar de apenas representarem os versos pares do hino.

### *1º Verso sobre os passos do cantochão de Ave maris stella.*

Início no fôlio 164, com a inscrição “Sinco versos sobre os passos do cantochão de Ave Maris stella”

- c. 23 No original, o tenor tem ré sustenido, ao invés de dó sustenido. As últimas duas notas desta voz são duas semínimas.

### *Verso II*

Início no fôlio 166, com a inscrição “Segundo verso.”

- c. 56 O tiple tem si bemol e dó sustenido seguidos, no original.

### *Verso III*

Início no fôlio 167v, com a inscrição “Terceiro verso.”

- c. 7 No alto, a última nota é si sustenido.

### *Verso IV*

Início no fôlio 169, com a inscrição “Quarto verso.”

- c. 9 A primeira nota do baixo é uma colcheia, no original.  
c. 17 No *facsimile*, o tiple tem clave de dó na segunda linha, embora o contraponto corresponda a clave de dó na primeira.  
c. 108 O tiple apresenta clave de dó na segunda linha, embora o contraponto corresponda a clave de dó na primeira.

### *Kirios do Sexto tom por b fa*

IV – Início no fôlio 232, com a inscrição “Quarto Kyrio do mesmo tom.”

- c. 21 Segunda nota do baixo é ilegível

*Versos do primeiro tom pera se cantarem ao órgão, esta voz não se tange, as quatro abaixo se tagem.*

2 verso, “*Quia fecit mihi magna*” – Início no fôlio 174v, sem inscrição.

- c. 20 A última nota do alto é uma mínima, no original.
- c. 21 A quarta nota do alto é uma colcheia, no original.

*Segundo tento do mesmo tom [por b mol]*

Início no fôlio 20, com a inscrição “*Segundo tento do mesmo tom*”.

- c. 19 O tiple tem mínima com ponto no original, não completando o compasso.
- c. 58 O ponto da última nota do alto é impercetível.
- c. 84 O tiple possui ponto de aumentação para a nota do compasso anterior.
- c. 105 O alto é uma mínima com ponto no original, não completando o compasso.
- c. 130 A primeira nota do alto é um ponto no original, não completando o compasso.
- c. 131 A nota do alto é uma mínima com ponto, não completando o compasso.
- c. 134 A nota do baixo é uma mínima com ponto, não completando o compasso.
- c. 155 A nota do alto é uma mínima com ponto, não completando o compasso.

## **Programa de Recital**

Igreja de S. Vicente de Fora, Lisboa

Manuel Rodrigues Coelho (ca. 1555 – ca. 1647)

Cinco versos sobre os passos do cantochão de *Ave Maris stella*\*

Kirios do sexto tom por b fa\*

Frei Manuel Cardoso (1560 – 1650)

*Domine tu Mihi lavas pedes*

André Ferreira (1989) / Frei Manuel Cardoso

*Domine tu Mihi lavas pedes* - Intabulação

Manuel Rodrigues Coelho

*Magnificat* do primeiro tom\*

Segundo tento do mesmo tom [*por b mol*]

\*em *alternatim*

**Ensemble Ars Lusitana**

**Isaac Alonso de Molina, Direcção**

**André Ferreira, Órgão**