

Jesuíno do Monte Carmelo (1764-1819)

Laudate pueri

Restauração e transcrição: Lenita Waldige Mendes Nogueira

Instituição: Museu Carlos Gomes
Centro de Ciências, Letras e Artes (Campinas)

flauta, clarineta, trompa, trombone, coro, violino, viola, violoncelo
(*flute, clarinet, horn, trombone, choir, violin, viola, cello*)

Partes:

[Flauta](#)

[Clarineta 1 em Si \$\flat\$](#)

[Clarineta 2 em Si \$\flat\$](#)

[Trompa 1 em Fá](#)

[Trompa 2 em Fá](#)

[Trombone 1](#)

[Trombone 2](#)

[Soprano](#)

[Alto](#)

[Tenor](#)

[Baixo](#)

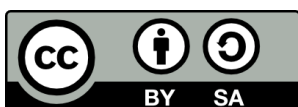
[Violino I](#)

[Violino II](#)

[Viola](#)

[Violoncelo](#)

31 p.



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Jesuíno do Monte Carmelo

Andantino

5

10

15

20

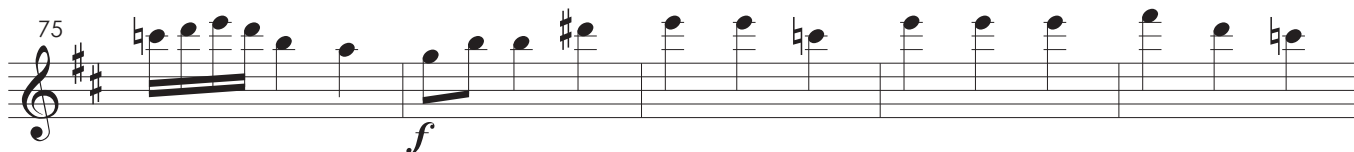
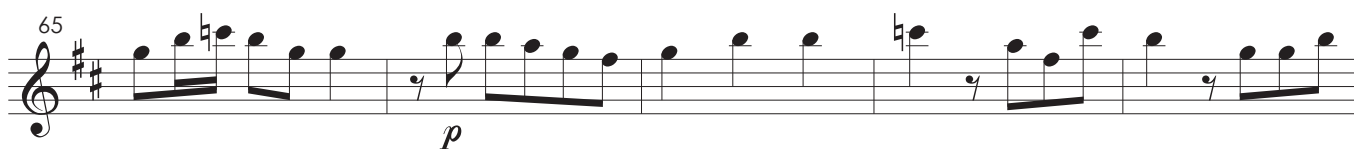
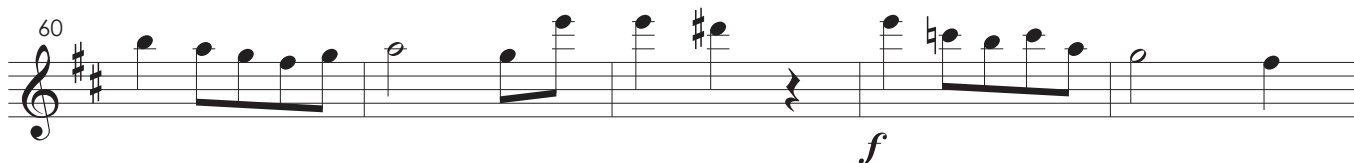
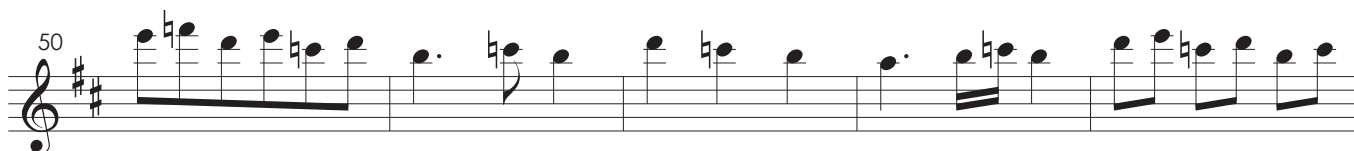
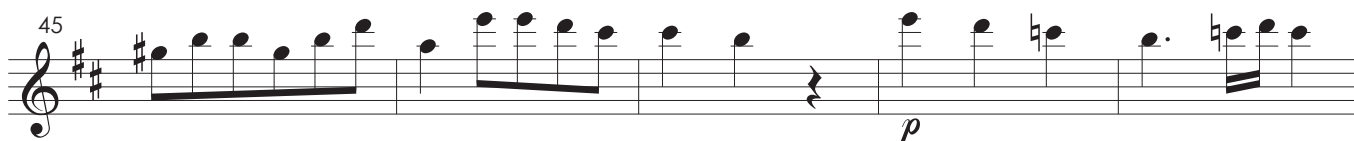
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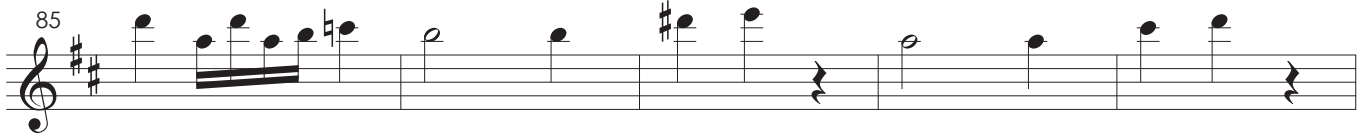
35

f

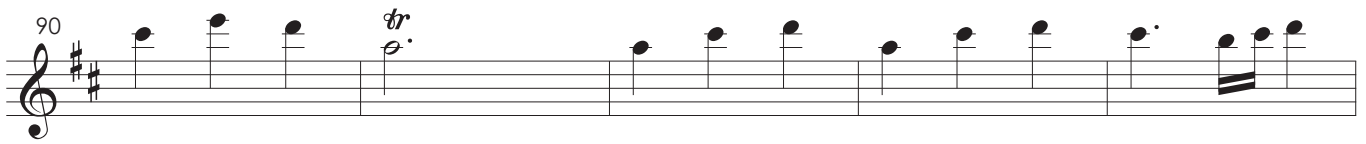
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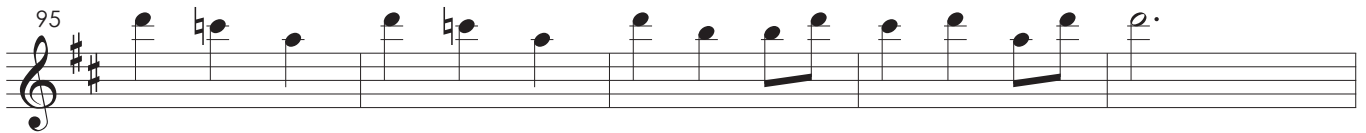
85



90



95



Andante moderato

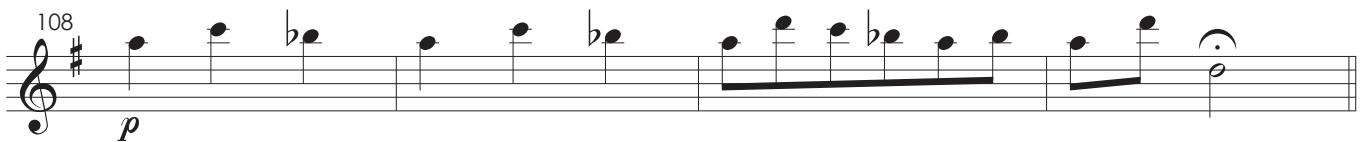
100



104



108

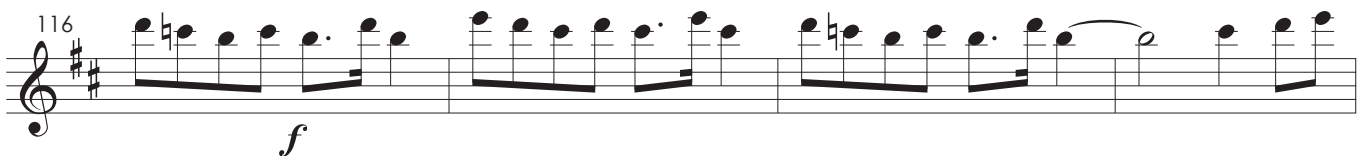


Allegretto andante

112



116



120



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4 *f*

4 *f*

9 17

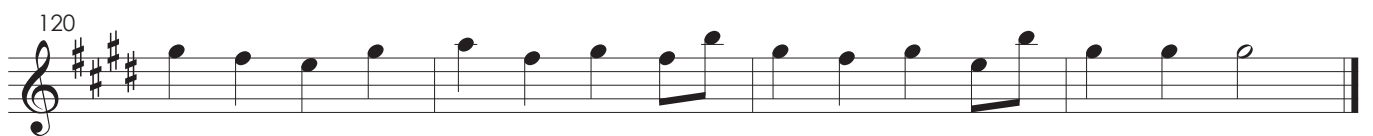
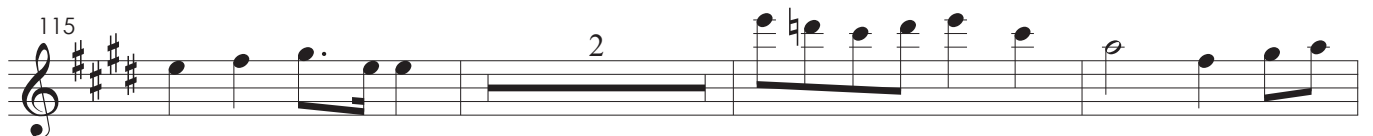
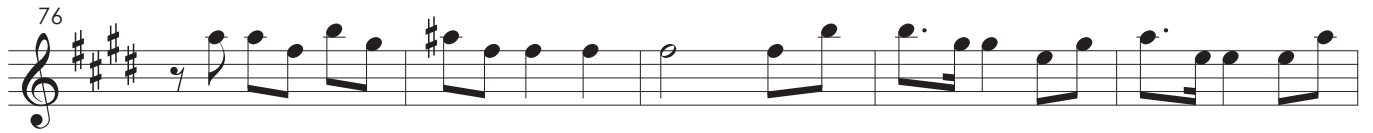
30 *f*

34

38 15 *f*

57

62 *f* 10



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4

9

17

30

34

38

15

57

62

10

f

f

f

f

f

f

f

f

76

81

85

88

99

108

112

115

120

p

f

8

6

2

Detailed description: This is a musical score for Clarinet 2 in B-flat 3, covering measures 76 to 120. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music consists of a single melodic line. Measure 76 starts with a quarter rest followed by a quarter note G5. Measures 77-80 continue with a series of quarter notes: A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5. Measure 81 begins with a quarter note D5, followed by quarter notes E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Measure 82 has a quarter note D6, a quarter rest, and a quarter note E6. Measure 83 features a quarter note F#6, a quarter note G6, and a quarter note A6. Measure 84 has a quarter note B6, a quarter note C7, and a quarter note D7. Measure 85 starts with a quarter note E7, followed by quarter notes F#7, G7, A7, B7, C8, B7, A7, G7, F#7, E7. Measure 86 has a quarter note D7, a quarter note C7, and a quarter note B7. Measure 87 has a quarter note A7, a quarter note G7, and a quarter note F#7. Measure 88 begins with a quarter note E7, followed by quarter notes D7, C7, B7, A7, G7, F#7, E7, D7, C7, B7, A7, G7, F#7, E7. Measure 89 has a quarter note D7, a quarter note C7, and a quarter note B7. Measure 90 has a quarter note A7, a quarter note G7, and a quarter note F#7. Measure 91 has a quarter note E7, a quarter note D7, and a quarter note C7. Measure 92 has a quarter note B6, a quarter note A6, and a quarter note G6. Measure 93 has a quarter note F#6, a quarter note E6, and a quarter note D6. Measure 94 has a quarter note C6, a quarter note B5, and a quarter note A5. Measure 95 has a quarter note G5, a quarter note F#5, and a quarter note E5. Measure 96 has a quarter note D5, a quarter note C5, and a quarter note B4. Measure 97 has a quarter note A4, a quarter note G4, and a quarter note F#4. Measure 98 has a quarter note E4, a quarter note D4, and a quarter note C4. Measure 99 starts with a quarter note B3, followed by quarter notes A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, 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G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, 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G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282

Laudate pueri

Transcrição e restauração de
Lenita Waldige Mendes Nogueira

Jesuíno do Monte Carmelo

5

10

43

f

57

2

63

10

f

77

82

87

9

99

6

p

Musical notation for measures 99-100. Measure 99 contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Measure 100 contains a half note C5, a quarter note B4, a quarter note A4, and a half note G4. A six-measure rest is indicated above the staff in measure 100, and the dynamic marking *p* is placed below the staff.

110

f

Musical notation for measures 110-111. Measure 110 contains a half note G4, a quarter note A4, and a half note B4 with a fermata. Measure 111 contains a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4. The dynamic marking *f* is placed below the staff.

114

4

Musical notation for measures 114-115. Measure 114 contains a half note G4, a quarter rest, a quarter note A4, a quarter rest, and a half note B4. Measure 115 contains a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4. A four-measure rest is indicated above the staff in measure 115.

121

Musical notation for measures 121-122. Measure 121 contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a half note B3. Measure 122 contains a half note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, and a half note A2. The piece ends with a double bar line.

Laudate pueri

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Jesuíno do Monte Carmelo

5

10

43

f

57

2

63

10

f

77

82

87

9

Laudate pueri

Transcrição e restauração de
Lenita Waldige Mendes Nogueira

Jesuíno do Monte Carmelo

The musical score is written for Trombone 1 in a 3/4 time signature with a key signature of two sharps (F# and C#). The piece consists of nine staves of music. The first staff begins with a forte (*f*) dynamic. The second staff starts at measure 6. The third staff starts at measure 12 and includes a 17-measure rest. The fourth staff starts at measure 34. The fifth staff starts at measure 40 and includes a 7-measure rest. The sixth staff starts at measure 52 and features a piano (*p*) dynamic followed by a forte (*f*) dynamic. The seventh staff starts at measure 58 and features a forte (*f*) dynamic. The eighth staff starts at measure 64 and includes a 10-measure rest. The ninth staff starts at measure 79.

85

7

97

f

6

108

p

f

113

f

117

f

121

f

Laudate pueri

Transcrição e restauração de
Lenita Waldige Mendes Nogueira

Jesuíno do Monte Carmelo

The musical score is written for Trombone 2 in the key of D major (two sharps) and 3/4 time. It consists of eight staves of music. The first staff begins with a forte (*f*) dynamic. The second staff is marked with a '6' above the first measure. The third staff has a measure rest of 17 measures, followed by a forte (*f*) dynamic. The fourth staff has a measure rest of 34 measures. The fifth staff has a measure rest of 40 measures, followed by a piano (*p*) dynamic. The sixth staff has a measure rest of 52 measures. The seventh staff has a measure rest of 58 measures. The eighth staff has a measure rest of 62 measures, followed by a forte (*f*) dynamic, and ends with a measure rest of 10 measures.

76



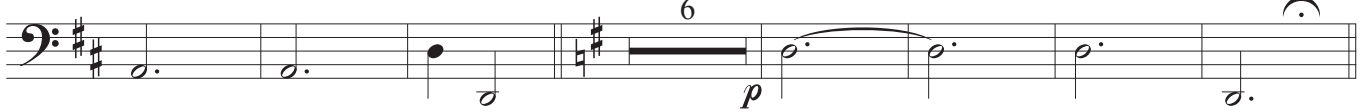
82



89



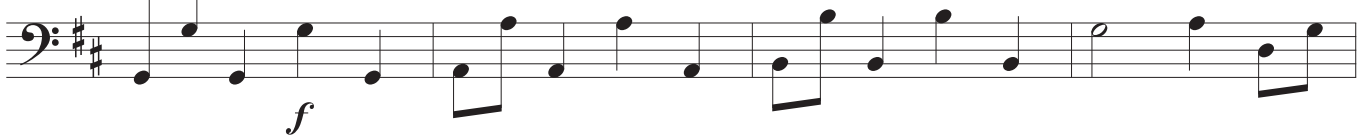
99



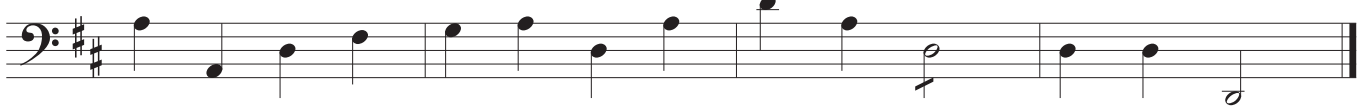
112



116



120



Laudate pueri

Transcrição e restauração de
Lenita Waldige Mendes Nogueira

Jesuíno do Monte Carmelo

3
f Lau - da - te pu - e - ri Do - mi - num,

7
lau - da - te, lau - da - te, lau - da - te no - mem

11
Do - mi - ni. *solo* A so - lis

23
or - tu us - que ad oc - ca - sum, lau -

26
da - bi - le no - mem, no - mem Do - mi -

30
tutti ni. Ex - cel - sus su - per om - nes

33
gen - tes Do - mi - nus, et su - per

36
cae - los glo - ri - a e - jus, glo - ri - a e - jus.

41 *p* 7

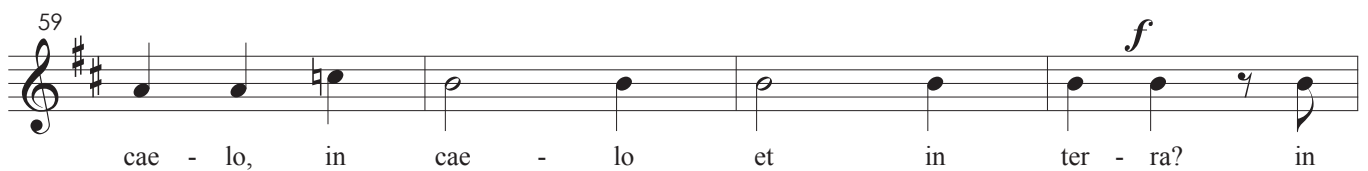
 et hu - mi - li - a, et hu -

51

 mi - li - a, et hu - mi - li - a, et hu -

55 *f*

 mi - li - a, et hu - mi - li - a res - pi - cit in

59 *f*

 cae - lo, in cae - lo et in ter - ra? in

63 *tutti* 10

 coe - lo et in ter - ra? Ut col - lo - cet

77

 e - um cum prin - ci - pi - bus, cum prin - ci - pi - bus, cum prin -

80

 ci - pi - bus, cum prin - ci - pi - bus po - pu - li su - i, po - pu - li

83

 su - - - i. Qui ha - bi - ta - re, ha - bi -

86

 ta - re fa - cit, ha - bi - ta - re fa - cit

90

 ste - ri - lem in do - mo, ma - trem fi - li - o - rum,

95

ma - trem fi - li - o - rum, fi - li - o - rum lae -

99

tan - - - tem. *p* Glo - ri - a, glo - ri - a Pa - tri,

105

Pa - tri, et Fi - li - o, et Fi - li - o, et Spi -

109

ri - tu - i Sanc - to. *f* Si - cut e - rat in prin -

113

ci - pi - o, et nunc, et nunc, et nunc, et nunc et sem - per,

116

et in sae - cu - la, et in sae - cu - la,

118

et in sae - cu - la sae - cu - lo - rum. A - men, a - men,

121

a - men, a - men, a - men, a - men.

55 *f*

mi - li - a, et hu - mi - li - a res - pi - cit in

59 *f*

cae - lo, in cae - lo et in ter - ra? in

63

coe - lo et in ter - - - ra?

66 *solo*

Sus - ci - tans a ter - ra, ter - ra

69

in - no - pem, a ter - ra in - no - pem, et - de

72

ster - co - re e - ri - gens pau - pe - rem, et

75 *tutti*

eri - gens pau - pe - rem. Ut col - lo - cet

77

e - um cum prin - ci - pi - bus, cum prin - ci - pi - bus, cum prin -

80

ci - pi - bus, cum prin - ci - pi - bus po - pu - li su - i, po - pu - li

83

su - - - i. Qui ha - bi - ta - re, ha - bi -

86

ta - re fa - cit, ha - bi - ta - re

89

fa - cit ste - ri - lem in do - mo, ma - trem

93

fi - li - o - rum, ma - trem fi - li -

97

o - rum, fi - li - o - rum lae - tan - - - tem.

102

et Spi - ti - tu - i Sanc - to.

112

Si - cut e - rat in prin - ci - pi-o, et nunc, et nunc, et nunc, et

115

nunc et sem - per, et in sae - cu - la, et in sae - cu - la,

118

et in sae - cu - la sae - cu - lo - rum. A - men, a - men

121

a - men, a - men, a - men, a - men.

Tenor

Laudate pueri

Transcrição e restauração de
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Jesuíno do Monte Carmelo

3
f
Do - mi - num,

7
8
lau - da - te, lau - da - te, lau - da - te no - mem

11
8
duo
Do - mi - ni. Sit no - men Do - mi - ni be - ne -

16
8
dic - tum, ex hoc nunc, et us - que in

21
8
solo
sae - cu - lum. A so - lis or - tu

24
8
us - que ad oc - ca - sum, lau - da - bi - le

27
8
no - men, no - men Do - mi -

30
8
ni. Ex - cel - sus su - per om - nes gen - tes, et

35

su - per cae - los glo - ri - a e - jus, glo - ri - a

39

e - jus. et hu - mi - li - a,

50

et hu - mi - li - a, et hu - mi - li - a

54

et hu - mi - li - a et hu - mi - li - a

58

res - pi - cit in cae - lo, in cae - lo et in

62

ter - ra? in coe - lo et in ter - ra?

66

Ut col - lo - cet e - um cum prin -

78

ci - pi - bus, cum prin - ci - pi - bus, cum prin -

80

ci - pi - bus cum prin - ci - pi - bus po - pu - li su - i, po - pu - li

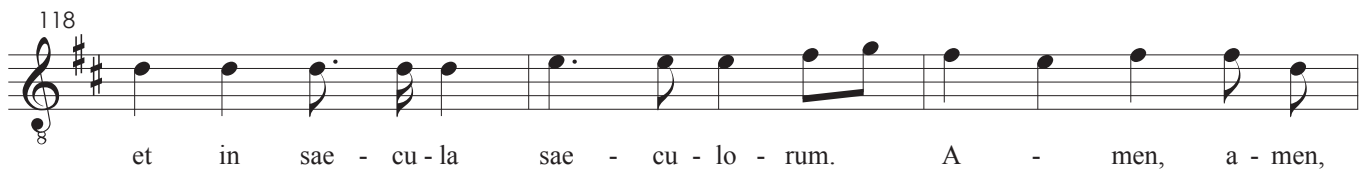
115



nunc et sem - per, et in sae - cu - la, et in sae - cu - la,

Detailed description: This block contains the first line of musical notation, measures 115 to 117. It is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The time signature is 8/8. The melody consists of quarter and eighth notes with lyrics underneath.

118



et in sae - cu - la sae - cu - lo - rum. A - men, a - men,

Detailed description: This block contains the second line of musical notation, measures 118 to 120. It continues the melody from the previous line, ending with a double bar line. The lyrics are 'et in sae - cu - la sae - cu - lo - rum. A - men, a - men,'.

121



a - men, a - men, a - men, a - men.

Detailed description: This block contains the third line of musical notation, measures 121 to 123. It continues the melody, ending with a double bar line. The lyrics are 'a - men, a - men, a - men, a - men.'.

Laudate pueri

Transcrição e restauração de
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Jesuíno do Monte Carmelo

3
f Lau - da - te pu - e - ri Do - mi - num,

7
lau - da - te, lau - da - te, lau - da - te no - mem

11
17
Do - mi - ni. Ex - cel - sus

32
su - per om - nes gen - tes Do - mi - nus, et

35
su - per cae - los glo - ri - a -

38
solo
e - jus, glo - ri - a e - jus. Qui si - cut

42
Do - mi - nus De - us nos - ter, De - us

44
nos - ter, qui in al - tis, in al - tis ha - bi - tat, in al - tis

47 *p*

ha - bi - tat, et hu - mi - li - a, et hu -

51

mi - li - a, et hu - mi - li - a, et hu -

55 *f*

mi - li - a, et hu - mi - li - a res - pi - cit in

59

cae - lo, in cae - lo et in

62 *f*

ter - ra? in coe - lo et in ter - ra?

66 *tutti*

Ut col - lo - cet e - um cum prin -

78

ci - pi - bus, cum prin - ci - pi - bus, cum prin - ci - pi - bus, cum prin -

81

ci - pi - bus po - pu - li su - i, po - pu - li su -

84

i. Qui ha - bi - ta - re ha - bi - ta - re

87

fe - cit, ha - bi - ta - re fe - cit

90

ste - ri - lem in do - mo, ma - trem

93

fi - li - o - rum, ma - trem fi - li -

97

o - rum, fi - li - o - rum lae - tan - tem.

102

et Spi - ri - tu - i Sanc - to.

112

Si - cut e - rat in prin - ci - pi - o, et nunc, et

114

nunc, et nunc, et nunc et sem - per,

116

et in sae - cu - la, et in sae - cu - la, -

118

et in sae - cu - la sae - cu - lo - rum. A - men, a - men,

121

a - men, a - men, a - men, a - men.

Laudate pueri

Transcrição e restauração de
Lenita Waldige Mendes Nogueira

Jesuíno do Monte Carmelo

4

9

13

19

24

29

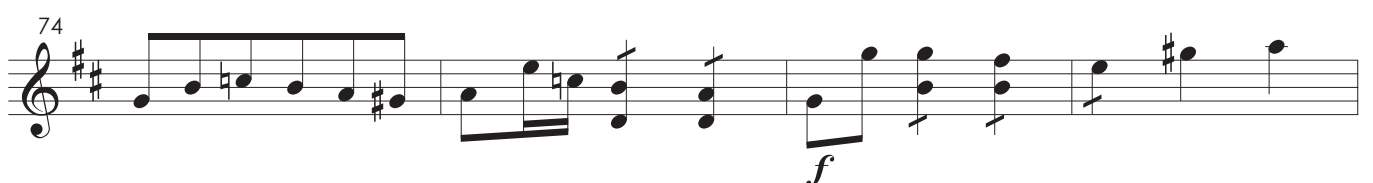
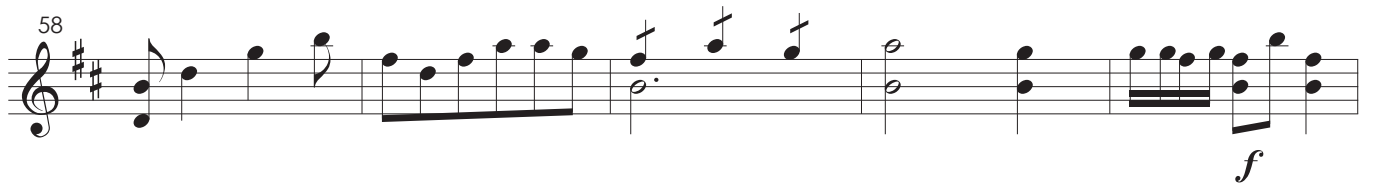
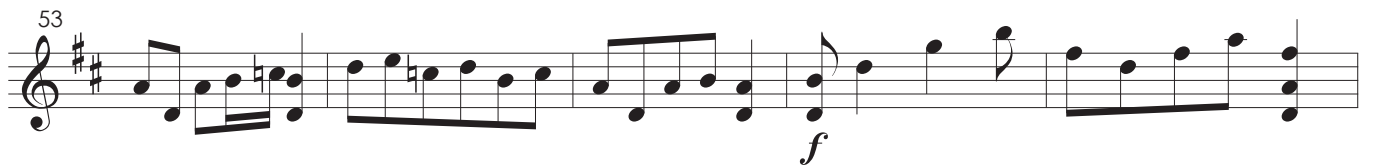
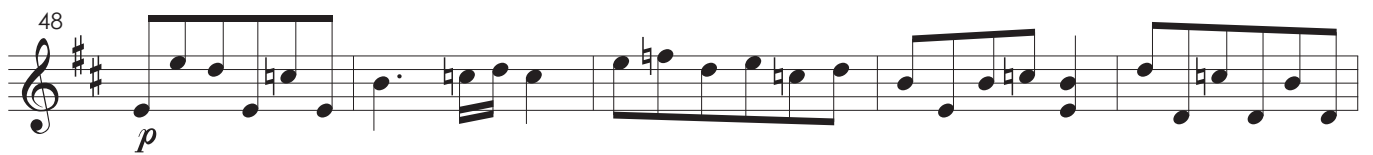
f

f

p

f

tr





115

p *f*

118

f

121

f

Laudate pueri

Transcrição e restauração de
Lenita Waldige Mendes Nogueira

Jesuíno do Monte Carmelo

4

9

13

19

24

29

f

f

p

p

f

33

37

42

46

50

55

59

63

68

Musical score for Violino II, measures 73-96. The score is written in treble clef with a key signature of two sharps (F# and C#). The music consists of ten staves of notation. Measure 73 begins with a treble clef, a key signature of two sharps, and a common time signature. The first staff contains measures 73-74, featuring a series of eighth notes with accents. The second staff (measures 75-77) includes a dynamic marking of *f* (forte) and features a series of eighth notes with accents. The third staff (measures 78-80) continues the eighth-note pattern. The fourth staff (measures 81-82) shows a continuation of the eighth-note pattern. The fifth staff (measures 83-84) features a series of eighth notes with accents. The sixth staff (measures 85-86) continues the eighth-note pattern. The seventh staff (measures 87-88) features a series of eighth notes with accents. The eighth staff (measures 89-90) continues the eighth-note pattern. The ninth staff (measures 91-92) features a series of eighth notes with accents. The tenth staff (measures 93-94) continues the eighth-note pattern. The eleventh staff (measures 95-96) features a series of eighth notes with accents.

99

p

103

106

p

109

112

f

114

116

p *f*

118

f

121

p

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6

12

18

24

30

35

40

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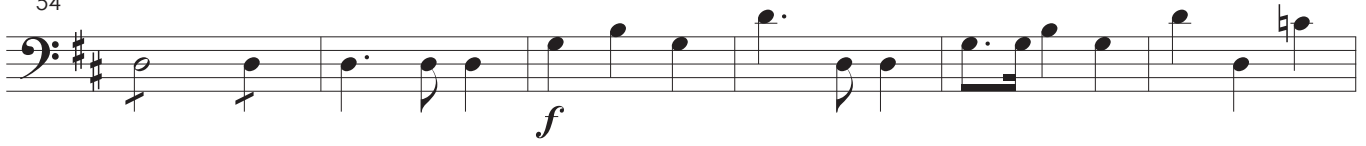
Jesuíno do Monte Carmelo

The musical score is written for Cello in the bass clef, with a key signature of two sharps (D major) and a 3/4 time signature. The piece consists of ten staves of music, each beginning with a measure number. The first staff starts with a forte (*f*) dynamic. The second and third staves continue with various rhythmic patterns. The fourth staff begins with a piano (*p*) dynamic. The fifth staff features a triplet of eighth notes. The sixth staff starts with a piano (*p*) dynamic. The seventh staff continues with eighth-note patterns. The eighth staff begins with a piano (*p*) dynamic. The ninth staff continues with eighth-note patterns. The tenth staff concludes the piece with a final cadence.

48



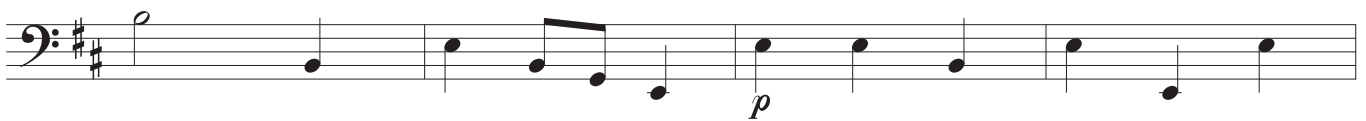
54



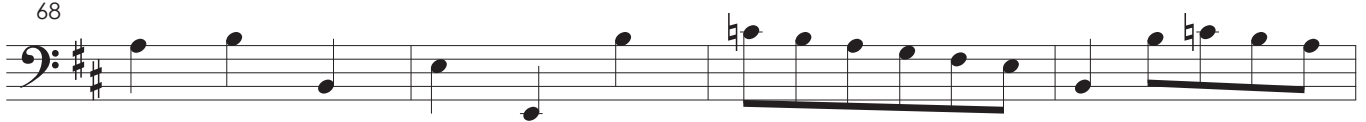
60



64



68



72



76



80



84



