

Jesuíno do Monte Carmelo (1764-1819)

Paixão de domingo de ramos

Restauração e Transcrição: Lenita Waldige Mendes Nogueira

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

coro, baixo contínuo
(*choir, continuo*)

Partes:

[Soprano](#)

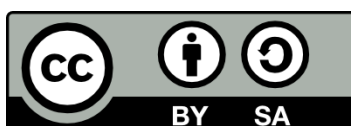
[Alto](#)

[Tenor](#)

[Baixo](#)

[Baixo contínuo](#)

20 p.



MUSICA BRASILIS

Soprano

Paixão de domingo de ramos

Transcrição e restauração de
Lenita Waldige Mendes Nogueira

Jesuíno do Monte Carmelo

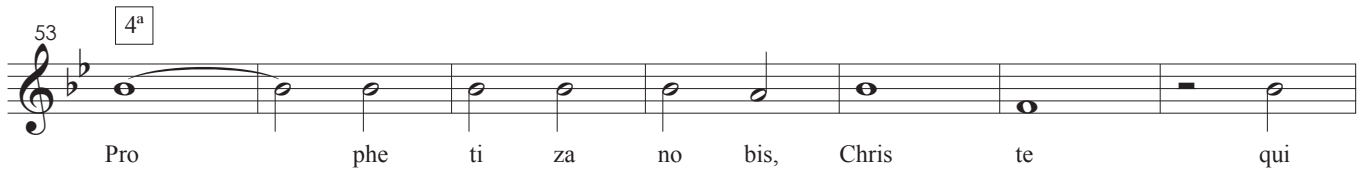
Adagio

Pa si o Pa si o Do mi ni nos
tri Je su Chris ti se cun dum Ma thae um
se cun dum Ma thae um

Turbas

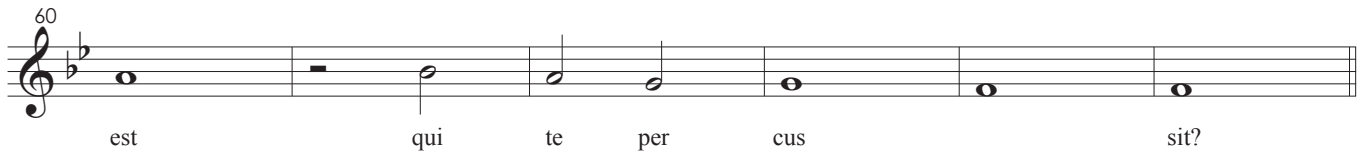
1^a Allegro
Non in die fes to ne for
te tu mul tus fi e ret in po pu lo.
2^a
Hic di xit: pos sum des tru e re
34
tem plum De i, et post tri du um reae
41
di fi ca re il lud
3^a
47
Re us est mor tus.

53 4^a



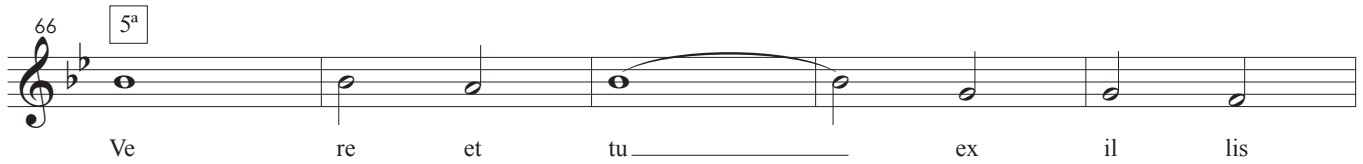
Pro phe ti za no bis, Chris te qui

60



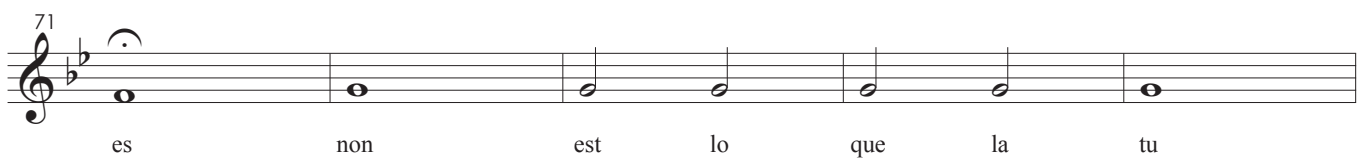
est qui te per cus sit?

66 5^a



Ve re et tu ex il lis

71



es non est lo que la tu

76



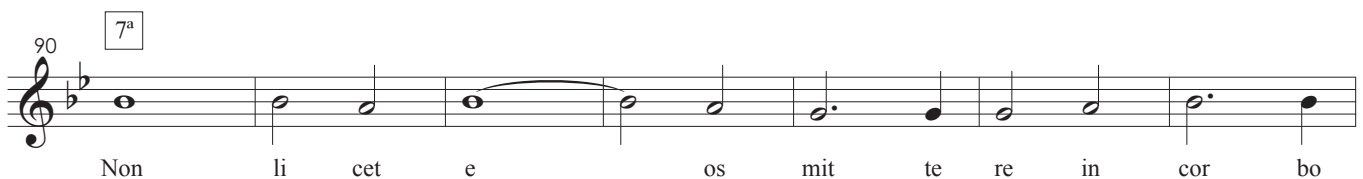
a ma ni fes tum te fa cit.

83 6^a



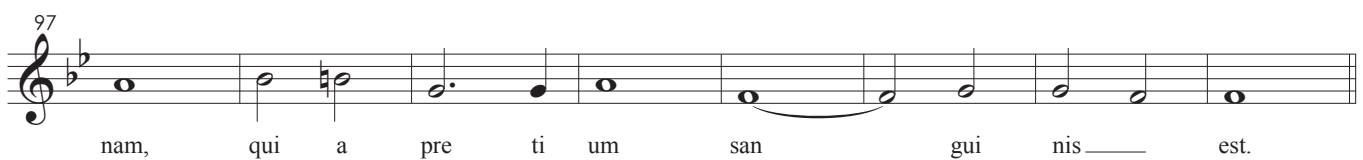
Quid ad nos? Tu vi de ris.

90 7^a



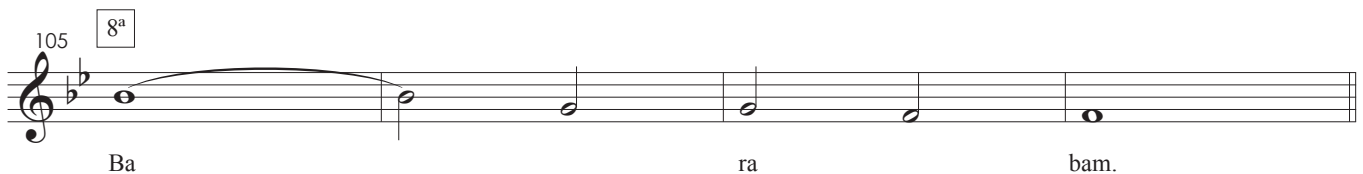
Non li cet e os mit te re in cor bo

97



nam, qui a pre ti um san gui nis est.

105 8^a



Ba ra bam.

109 9^a



Cru ci fi ga tur.

115 10ª

Cru ci fi ga tur.

121 11ª

San guis e ius su per nos et

128

su per fi li os nos tros.

134 12ª

A ve, Rex Iu dae o rum.

141 13ª

Vah, qui des tru is tem plum De

147

i, et in i du o il lud

153

reae di fi cas sal vat te met

159

ip sum. Si Fi li us De i

165

es, des cen de de cru ce.

172 14ª

A li os sal vos fe cit se ip sum non

180

po test sal vum fa ce re: i Rex Is ra el

188

est, des cen dat nunc de cru ce, et cre di

196

mus e i: con fi dit in De o

204

li be ret nunc, si vult e um; di xit e

212

nim: qui a Fi li us De i sum.

218 15^a

E li am vo cat is te.

223 16^a

Si ne vi de a mus an ve ni at E

229

li as li be rans e um.

235 **Adagio**

Ve re Fi li us De i

240

e rat, e rat is te.

Alto

Paixão de domingo de ramos

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Jesuíno do Monte Carmelo

Adagio

Pa si o Pa si o Do mi ni — nos
tri Je su Chris ti se cun dum Ma thae um
se cun dum Ma thae um

Turbas

Non — in die — fes to ne for
te tu mul tus fi e ret in po pu lo.
Hic di xit: po sum des tru e re
tem plum De i, et post tri du um reae
di fi ca re il lud
Re us est mor tus.

53 4^a

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235 **Adagio**

Ve re Fi li us De i

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e rat, e rat is te.

Tenor

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Jesuíno do Monte Carmelo

Adagio

8 Pa si o Pa si o Do mi ni nos

5 tri Je su Chris ti se cun dum Ma thae um

10 se cun dum Ma thae um

Detailed description: This block contains the first three staves of the Adagio section. Each staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The lyrics are written below the notes, with some words split across lines. The music is characterized by a slow tempo and a solemn mood.

Turbas

13 1ª Non in die fes to ne for

20 te tu mul tus fi e ret in po pu lo.

27 2ª Hic di xit: po sum des tru e re

34 tem plum De i, et post tri du um reae

41 di fi ca re il lud

47 3ª Re us est mor tus.

Detailed description: This block contains the Turbas section, which is marked with a 2/2 time signature. It consists of seven staves of music. The first staff (measures 13-19) is marked with a first ending bracket (1ª). The second staff (measures 20-26) continues the text. The third staff (measures 27-33) is marked with a second ending bracket (2ª). The fourth staff (measures 34-40) continues the text. The fifth staff (measures 41-46) continues the text. The sixth staff (measures 47-54) is marked with a third ending bracket (3ª). The lyrics are written below the notes, with some words split across lines. The music is characterized by a faster tempo and a more agitated mood.

53 4^a

Pro phe ti za no bis, Chris te qui

60

est qui te per cus sit?

66 5^a

Ve re et tu ex il lis

71

es non est lo que la tu

76

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E li am vo cat is _____ te.

223 16^a

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229

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235 **Adagio**

Ve re Fi li us De i _____

240

e rat, e rat is te.

Paixão de domingo de ramos

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Jesuíno do Monte Carmelo

Adagio

Pa si o Pa si o Do mi ni nos

5 tri Je su Chris ti se cun dum Ma thae um

10 se cun dum Ma thae um

Turbas

13 ^{1^a} Non in die fes to ne for

20 te tu mul tus fi e ret in po pu lo.

27 ^{2^a} Hic di xit: po sum des tru e re

34 tem plum De i, et post tri du um reae

41 di fi ca re il lud

47 ^{3^a} Re us est mor tus.

53 4^a



Pro phe ti za no bis, Chris te qui

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est qui te per cus sit?

66 5^a



Ve re et tu ex il lis

71



es non est lo que la tu

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a ma ni fes tum te fa cit.

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Quid ad nos? Tu vi de ris.

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159

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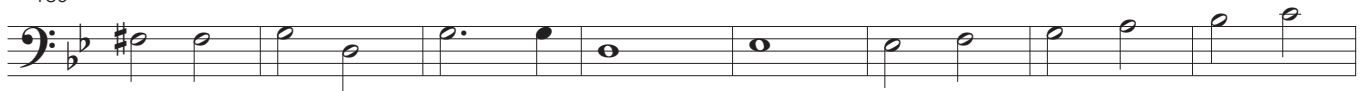
165

es, des cen de de cru ce.

172 14^a

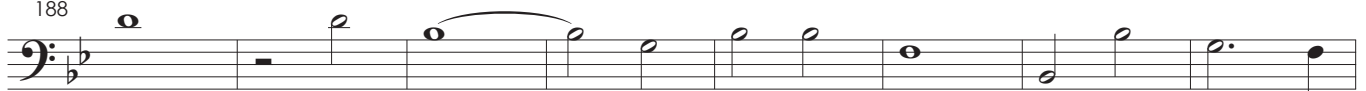
A li os sal vos fe cit se ip sum non

180




po test sal vum fá ce re: i Rex ___ Is ra el ___

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196



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li be ret nunc, si vult ___ e um; di xit e

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218

15^a



E li am vo cat is te.

223

16^a


Si ne vi de a mus an ve ni at E


229



li as li be rans ___ e um.


Adagio

235



Ve re Fi li us De i

240



e rat, e rat is te.

Paixão de domingo de ramos

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Jesuíno do Monte Carmelo

Adagio



7



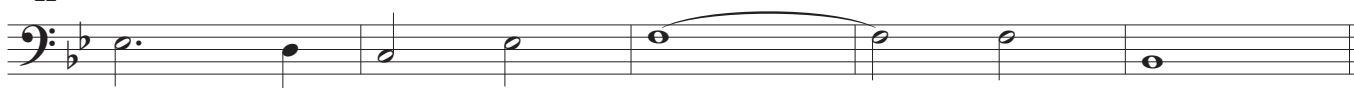
13

1ª

Turbas

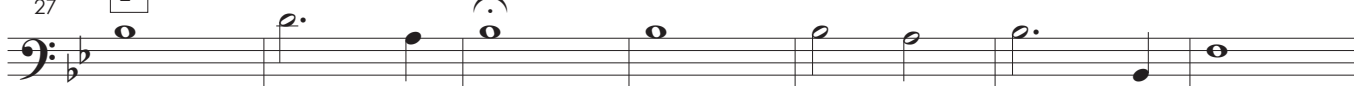


22



27

2ª



34

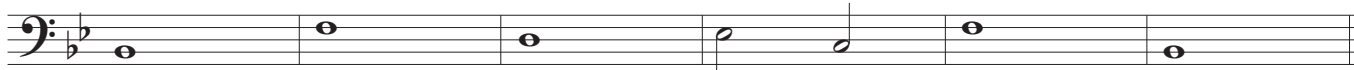


41



47

3ª



53

4ª



60



66 5^a



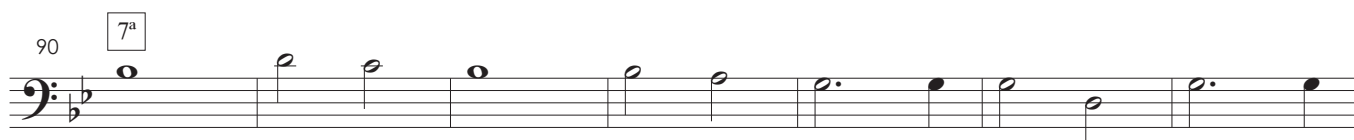
74



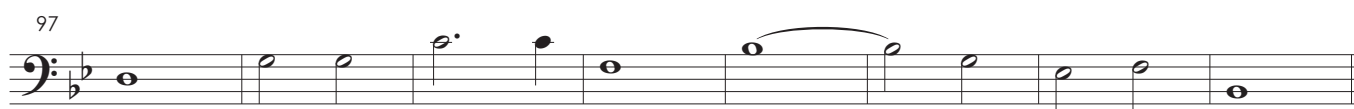
83 6^a



90 7^a



97



105 8^a



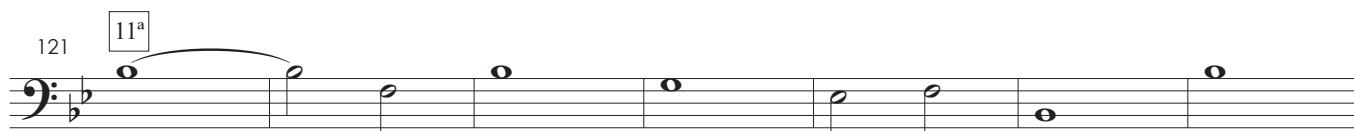
109 9^a



115 10^a



121 11^a



128



134 12^a



141 13ª



Musical staff for measure 141, starting with a bass clef and a key signature of one flat. The staff contains a sequence of notes: a whole note G2, a whole rest, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, and a quarter note D1.

150



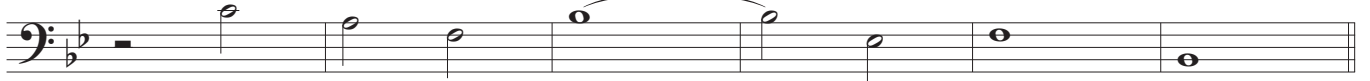
Musical staff for measure 150, starting with a bass clef and a key signature of one flat. The staff contains a sequence of notes: a whole note G2, a whole note F2 (with a slur over the next two notes), a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, and a quarter note E1.

158




Musical staff for measure 158, starting with a bass clef and a key signature of one flat. The staff contains a sequence of notes: a whole note G2, a whole note F2 (with a slur over the next two notes), a quarter note E2, a quarter rest, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, and a quarter note E1.

166



Musical staff for measure 166, starting with a bass clef and a key signature of one flat. The staff contains a sequence of notes: a whole rest, a quarter note G2, a quarter note F2 (with a slur over the next two notes), a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F1.

172 14ª




Musical staff for measure 172, starting with a bass clef and a key signature of one flat. The staff contains a sequence of notes: a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter rest, a quarter note F1, and a quarter note E1.

179



Musical staff for measure 179, starting with a bass clef and a key signature of one flat. The staff contains a sequence of notes: a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, and a quarter note E1.

186



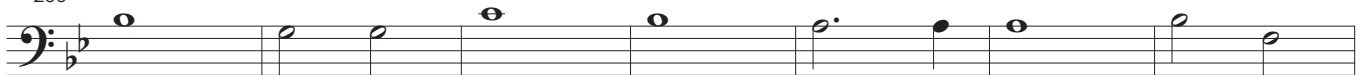
Musical staff for measure 186, starting with a bass clef and a key signature of one flat. The staff contains a sequence of notes: a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, and a quarter note E1.

193



Musical staff for measure 193, starting with a bass clef and a key signature of one flat. The staff contains a sequence of notes: a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, and a quarter note E1.

200



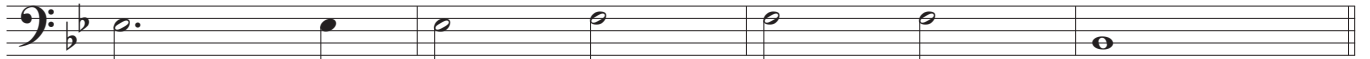
Musical staff for measure 200, starting with a bass clef and a key signature of one flat. The staff contains a sequence of notes: a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, and a quarter note E1.

207



Musical staff for measure 207, starting with a bass clef and a key signature of one flat. The staff contains a sequence of notes: a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, and a quarter note E1.

214



Musical staff for measure 214, starting with a bass clef and a key signature of one flat. The staff contains a sequence of notes: a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, and a quarter note E1.

218 15ª



Musical staff for measure 218, starting with a rest followed by a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3.

223 16ª



Musical staff for measure 223, starting with a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

229



Musical staff for measure 229, starting with a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

235 **Adagio**



Musical staff for measure 235, marked **Adagio**. It features a long note G2 with a slur over it, followed by a sequence of notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

239



Musical staff for measure 239, starting with a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.