

# Jesuíno do Monte Carmelo (1764-1819)

Matinas do menino Jesus

Restauração e transcrição: Lenita Waldige Mendes Nogueira

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

flauta, clarineta, trompa, oficleide, trombone, coro, violino, viola,  
violoncelo  
(*flute, clarinet, horn, ophicleide, 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](#)

[Oficleide](#)

[Trombone](#)

[Soprano](#)

[Contralto](#)

[Tenor](#)

[Baixo](#)

[Violino I](#)

[Violino II](#)

[Viola](#)

[Violoncelo](#)

127 p.



MUSICA BRASILIS

# Matinas do menino Jesus

Restauração e transcrição de  
Lenita W. M. Nogueira

Jesuíno do Monte Carmelo

## Invitatório

Andante

*f* *f*

## Responsório 1º

Andante

*f* *f*

Mais

*f* *f*

**Moderato**

29 Verso *f*

32 *p*

35

38

41 *f*

43 Mais *f*

49

53 *f* Fine

59 *p* D.S. al Fine

# Responsório 2º

Andante

*f*

4

8

13

*f*

2

*Fine*

Moderato

Verso

21

*f*

23

*p*

26

28

30

33

*f*

*D.S. al Fine*

## Responsório 3º

**Andante**

*f* *f*

5

9

11 *f*

18 *f*

**Moderato**

Verso

25 *f* *p*

29 *tr*

33 *tr*

37 *f*

44 *f* *Fine*

**Moderato**

*D.S. al Fine*

51 *p*

**Responsório 4º**

**Andante**

*f*

4 *f*

7

10 *f*

13

19 *Fine*

**Moderato**

Verso

25 *f*

29 *p*

33 *D.S. al Fine*

## Responsório 5º

Andante

8

Moderato

17

Fine

Verso

Moderato

27

33

*p*

38

*f*

*tr*

*D.S. al Fine*

## Responsório 6º

Andante

4

9

*f*

15

**Moderato**

Verso  
22

*f*

26

*p*

30

34

38

*tr*

42

*f*

48

*Fine*

**Moderato**

*D.S. al Fine*

55

*p* *f*



## Responsório 7º

**Andante**

*f* *f*

4

8

12 *f*

17

21 *f* *Fine*

**Moderato**  
Verso

26 *f*

30 *p*

34

38 *D.S. al Fine* *f*

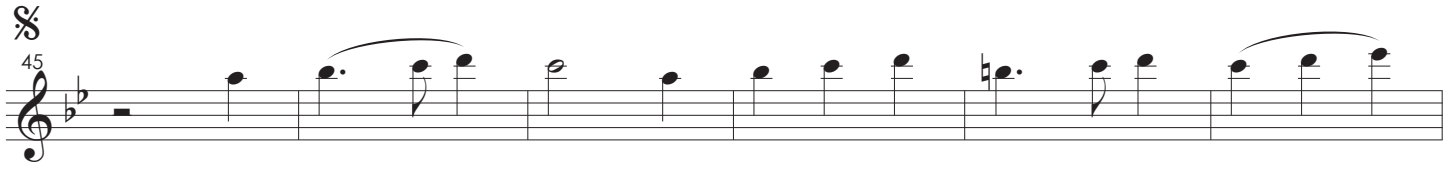
# Responsório 8º

Andante

Moderato

Verso a duo

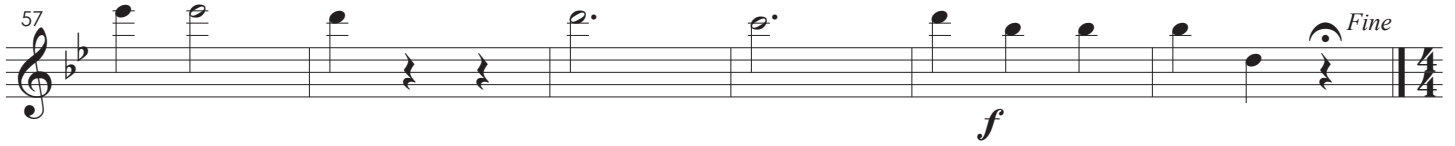
45



51

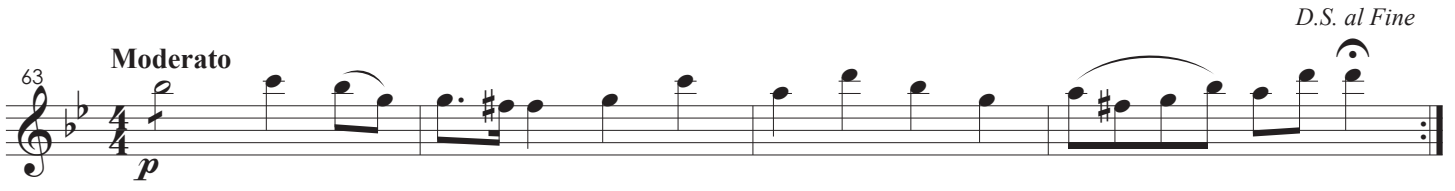


57



63

Moderato



# Matinas do menino Jesus

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Jesuíno do Monte Carmelo

Andante

## Invitatório

4

*f* *f*

## Responsório 1º

5

8

11

15

23

*f* *f* *f*

Moderato 14

43

50

56

*f* *f*

*Fine* 3 *D.S. al Fine*

Responsório 2 $^{\circ}$ 

Musical score for Responsório 2 $^{\circ}$ . The score is written for Clarinet 1 in B-flat major and 2/4 time. It consists of four staves of music. The first staff begins with a dynamic marking of *f*. The second staff starts at measure 5. The third staff starts at measure 8 and includes a double bar line with a fermata and a measure rest marked with a '2'. The fourth staff starts at measure 15 and includes markings for *Fine*, *Moderato*, a measure rest marked with a '15', and *D.S. al Fine*.

Responsório 3 $^{\circ}$ 

Musical score for Responsório 3 $^{\circ}$ . The score is written for Clarinet 1 in B-flat major and 2/4 time. It consists of seven staves of music. The first staff begins with a dynamic marking of *f*. The second staff starts at measure 5. The third staff starts at measure 9. The fourth staff starts at measure 13 and includes a double bar line with a fermata and a measure rest marked with a '2'. The fifth staff starts at measure 21 and includes markings for *Moderato*, a measure rest marked with a '12', and a change in time signature to 3/4. The sixth staff starts at measure 37 and includes a dynamic marking of *f* and a double bar line with a fermata and a measure rest marked with a '2'. The seventh staff starts at measure 45 and includes markings for *Fine*, *Moderato*, a measure rest marked with a '3', and *D.S. al Fine*.

### Responsório 4<sup>o</sup>

Musical score for Responsório 4<sup>o</sup>. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of five staves of music. The first staff begins with a forte (*f*) dynamic. The second staff starts at measure 5. The third staff starts at measure 9 and includes a repeat sign and a change to a 3/4 time signature. The fourth staff starts at measure 13 and includes a measure rest for 4 measures. The fifth staff starts at measure 21 and includes a measure rest for 12 measures. The piece concludes with a *Fine* marking and a *D.S. al Fine* instruction.

### Responsório 5<sup>o</sup>

Musical score for Responsório 5<sup>o</sup>. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of three staves of music. The first staff begins with a forte (*f*) dynamic. The second staff starts at measure 8 and includes a repeat sign and a change to a 2/4 time signature. The third staff starts at measure 16 and includes measure rests for 2 measures, a forte (*f*) dynamic, and a change to a 3/4 time signature. The piece concludes with a *Fine* marking and a *D.S. al Fine* instruction.

### Responsório 6<sup>o</sup>

Musical score for Responsório 6<sup>o</sup>. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of two staves of music. The first staff begins with a forte (*f*) dynamic. The second staff starts at measure 4 and concludes with a 2/4 time signature.

9 *f* 4

21 *Moderato* 20 *f*

46 4 *Fine* *Moderato* 3 *D.S. al Fine*

### Responsório 7º

*f* *tr* *f*

5 2

12 *f* 3

21 *Moderato* *Fine* 15 *D.S. al Fine*

### Responsório 8º

*f* *f*

5

11 2

20

Musical staff 20-26: Treble clef, 4/4 time signature. Measures 20-26. Dynamics: *f*.

27

**Moderato**

17

Musical staff 27-34: Treble clef, 4/4 time signature. Measure 27 has a fermata. Measure 28 has a section symbol. Measures 29-34. Dynamics: *f*.

51

2

Musical staff 51-57: Treble clef, 4/4 time signature. Measure 51 has a fermata. Measure 52 has a section symbol. Measures 53-57. Dynamics: *f*.

58

*Fine* **Moderato** *D.S. al Fine*

3

Musical staff 58-64: Treble clef, 4/4 time signature. Measures 58-63. Measure 64 has a section symbol. Dynamics: *f*.



Clarineta 2 em Si<sub>b</sub>

# Matinas do menino Jesus

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## Invitatório

Jesuíno do Monte Carmelo

**Andante**

Musical notation for the Invitatório section, starting with a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The music begins with a forte (*f*) dynamic. The first staff contains measures 1-3, and the second staff contains measures 4-6. The piece concludes with a repeat sign.

## Responsório 1º

Musical notation for the Responsório 1º section, starting with a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The music begins with a forte (*f*) dynamic. The first staff contains measures 1-4, the second staff measures 5-7, the third staff measures 8-10, the fourth staff measures 11-14, the fifth staff measures 15-22, the sixth staff measures 23-42, the seventh staff measures 43-49, and the eighth staff measures 50-55. The piece concludes with a forte (*f*) dynamic, a "Fine" marking, a 3-measure rest, and a "D.S. al Fine" marking.

### Responsório 2º

Musical score for Responsório 2º. It consists of six staves. The first two staves are in treble clef with a key signature of two sharps (F# and C#). The first staff starts with a forte (*f*) dynamic. The third staff is in bass clef with a key signature of two sharps and a 2/4 time signature, starting with a forte (*f*) dynamic. The fourth staff is in treble clef with a key signature of two sharps and a 2/4 time signature, marked **Moderato**. The fifth staff is in treble clef with a key signature of two sharps and a 4/4 time signature, marked *Fine* and **15**. The sixth staff is in treble clef with a key signature of two sharps and a 4/4 time signature, marked *D.S. al Fine* and **2**.

### Responsório 3º

Musical score for Responsório 3º. It consists of seven staves. The first two staves are in treble clef with a key signature of three sharps (F#, C#, and G#). The first staff starts with a forte (*f*) dynamic. The third staff is in treble clef with a key signature of three sharps and a 3/4 time signature. The fourth staff is in treble clef with a key signature of three sharps and a 3/4 time signature, marked **2**. The fifth staff is in treble clef with a key signature of three sharps and a 4/4 time signature, marked **Moderato** and **12**. The sixth staff is in bass clef with a key signature of three sharps and a 3/4 time signature, marked *f* and **2**. The seventh staff is in treble clef with a key signature of three sharps and a 4/4 time signature, marked **Moderato**, *Fine*, and **3**, and *D.S. al Fine*.

### Responsório 4 $^{\circ}$

Musical score for Responsório 4 $^{\circ}$  in G major (one sharp) and 4/4 time. The score consists of five staves. The first staff begins with a forte (*f*) dynamic. The second staff starts at measure 5. The third staff starts at measure 9 and includes a repeat sign and a change to 3/4 time. The fourth staff starts at measure 13 and includes a four-measure rest. The fifth staff starts at measure 21 and includes a *Fine* marking, a *Moderato* tempo change, a 12-measure rest, and a *D.S. al Fine* instruction.

### Responsório 5 $^{\circ}$

Musical score for Responsório 5 $^{\circ}$  in G major (one sharp) and 3/4 time. The score consists of three staves. The first staff begins with a forte (*f*) dynamic. The second staff starts at measure 8 and includes a *Moderato* tempo change. The third staff starts at measure 16 and includes a *Fine* marking, a *Moderato* tempo change, a 16-measure rest, and a *D.S. al Fine* instruction.

### Responsório 6 $^{\circ}$

Musical score for Responsório 6 $^{\circ}$  in G major (one sharp) and 4/4 time. The score consists of two staves. The first staff begins with a forte (*f*) dynamic. The second staff starts at measure 4.

9 *f* 4

21 *Moderato* 20 *f*

46 *Moderato* *Fine* 3 *D.S. al Fine*

### Responsório 7º

*f* *tr* *f*

5 2

12 *f* 3

21 *Moderato* *Fine* 15 *D.S. al Fine*

### Responsório 8º

*f* *f*

5

11 2

20

*f*

**Moderato**

27

17

*f*

51

2

*f*

58

*Fine* **Moderato** *D.S. al Fine*

3

*f*

# Matinas do menino Jesus

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Jesuíno do Monte Carmelo

Andante

## Invitatório

Musical notation for the Invitatório section, starting with a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The tempo is marked *Andante*. The music begins with a forte (*f*) dynamic. The first staff contains measures 1-3, and the second staff contains measures 4-6. The piece concludes with a repeat sign.

## Responsório 1º

Musical notation for the Responsório 1º section, starting with a treble clef, key signature of one flat (Bb), and a 4/4 time signature. The tempo is marked *Andante*. The music begins with a forte (*f*) dynamic. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, the fourth staff measures 13-16, the fifth staff measures 17-20, and the sixth staff measures 21-24. The piece concludes with a repeat sign.

Moderato

Musical notation for the Moderato section, starting with a treble clef, key signature of one flat (Bb), and a 4/4 time signature. The tempo is marked *Moderato*. The music begins with a forte (*f*) dynamic. The first staff contains measures 25-28, the second staff measures 29-32, the third staff measures 33-36, and the fourth staff measures 37-40. The piece concludes with a repeat sign.

## Responsório 2º

Musical score for Responsório 2º, Trompa 1 em Fá. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The second staff starts at measure 5. The third staff starts at measure 8, includes a repeat sign, and has a dynamic marking of *f*. The fourth staff starts at measure 15, includes a *Fine* marking, a *Moderato* tempo marking, and a *D.S. al Fine* instruction. The score concludes with a double bar line and repeat dots.

## Responsório 3º

Musical score for Responsório 3º, Trompa 1 em Fá. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a dynamic marking of *f*. The second staff starts at measure 5. The third staff starts at measure 9, includes a *f* dynamic marking, and a 3/4 time signature. The fourth staff starts at measure 13, includes a *Moderato* tempo marking. The fifth staff starts at measure 21, includes a *f* dynamic marking, and a 3/4 time signature. The sixth staff starts at measure 37, includes a repeat sign, a *f* dynamic marking, and a *Moderato* tempo marking. The seventh staff starts at measure 45, includes a *Fine* marking, a *Moderato* tempo marking, and a *D.S. al Fine* instruction. The score concludes with a double bar line and repeat dots.

### Responsório 4º

Musical score for Responsório 4º, Trompa 1 em Fá. The score consists of five staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first staff begins with a forte (*f*) dynamic. The second staff also begins with *f*. The third staff includes a repeat sign and a forte (*f*) dynamic. The fourth staff continues the melody. The fifth staff concludes with a *Fine* marking, a *Moderato* tempo change, a 12-measure rest, and a *D.S. al Fine* instruction.

### Responsório 5º

Musical score for Responsório 5º, Trompa 1 em Fá. The score consists of three staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first staff begins with a forte (*f*) dynamic. The second staff includes a repeat sign and a *Moderato* tempo change. The third staff concludes with a *Fine* marking, a *Moderato* tempo change, a 16-measure rest, and a *D.S. al Fine* instruction.

### Responsório 6º

Musical score for Responsório 6º, Trompa 1 em Fá. The score consists of two staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The first staff begins with a forte (*f*) dynamic. The second staff concludes with a *Fine* marking and a 2/4 time signature change.



Musical notation for the first system, starting at measure 9. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music begins with a forte (*f*) dynamic. A triplet of eighth notes is marked with a '3' above it. The system concludes with a series of sixteenth notes.

Musical notation for the second system, starting at measure 21. It includes a **Moderato** tempo marking. The system contains a repeat sign with a first ending bracket labeled '20'. The time signature changes from 2/4 to 3/4. The music ends with a forte (*f*) dynamic.

Musical notation for the third system, starting at measure 46. It features a triplet of eighth notes. The system concludes with a *Fine* marking, a **Moderato** tempo marking, a 3/4 time signature, and a *D.S. al Fine* instruction.

### Responsório 7º

Musical notation for the first system of the Responsório 7º. It starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The music begins with a forte (*f*) dynamic and includes a fermata.

Musical notation for the second system of the Responsório 7º, starting at measure 5. It continues with the same key signature and time signature, featuring a series of eighth notes.

Musical notation for the third system of the Responsório 7º, starting at measure 11. It includes a repeat sign with a first ending bracket labeled '2'. The time signature changes to 2/4. The system concludes with a forte (*f*) dynamic and a 4-measure rest.

Musical notation for the fourth system of the Responsório 7º, starting at measure 21. It features a **Moderato** tempo marking. The system includes a *Fine* marking, a 15-measure rest, and a *D.S. al Fine* instruction.

### Responsório 8º

Musical notation for the first system of the Responsório 8º. It starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The music begins with a forte (*f*) dynamic and includes a fermata.

Musical notation for the second system of the Responsório 8º, starting at measure 5. It features a 2-measure rest and a fermata.

Musical notation for the third system of the Responsório 8º, starting at measure 11. It includes a 4-measure rest and a 2-measure rest.

20

Musical staff 20-26: Treble clef, key signature of one flat (Bb). Measures 20-26. Measure 20: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 21: quarter rest, quarter note D5, quarter note E5, quarter note F5. Measure 22: quarter note G5, quarter rest, quarter rest. Measure 23: quarter note G5, quarter note F5, quarter note E5, quarter note D5. Measure 24: quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Measure 25: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 26: quarter note C4, quarter note B3, quarter note A3, quarter note G3. Dynamics: *f* (forte) starting at measure 24.

Moderato

27

Musical staff 27-32: Treble clef, key signature of one flat (Bb). Measures 27-32. Measure 27: whole rest, marked with **17**. Measure 28: whole rest, marked with a fermata and a double bar line. Measure 29: whole rest, marked with a double bar line. Measure 30: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 31: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 32: quarter note G5, quarter note F5, quarter note E5, quarter note D5. Dynamics: *f* (forte) starting at measure 30.

53

Musical staff 53-57: Treble clef, key signature of one flat (Bb). Measures 53-57. Measure 53: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 54: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 55: whole rest, marked with **2**. Measure 56: whole rest, marked with a fermata. Measure 57: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5.

58

Musical staff 58-63: Treble clef, key signature of one flat (Bb). Measures 58-63. Measure 58: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 59: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 60: quarter note G5, quarter note F5, quarter note E5, quarter note D5. Measure 61: quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Measure 62: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 63: quarter note C4, quarter note B3, quarter note A3, quarter note G3. Dynamics: *f* (forte) starting at measure 60. Markings: *Fine* above measure 61, **Moderato** above measure 62, **3** above measure 62, *D.S. al Fine* above measure 63. A double bar line is present between measures 61 and 62.

# Matinas do menino Jesus

Restauração e transcrição de  
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Jesuíno do Monte Carmelo

Andante

Invitatório

Musical notation for the Invitatório section, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is Andante. The music begins with a forte (f) dynamic. Measure 1 contains a quarter rest, followed by quarter notes G4, A4, B4, and C5. Measure 2 contains a quarter rest, followed by quarter notes D5, C5, B4, and A4. Measure 3 contains a quarter rest, followed by quarter notes G4, F#4, and E4. Measure 4 contains a quarter rest, followed by quarter notes D4, C4, and B3, ending with a fermata over the final note.

Responsório 1º

Musical notation for the Responsório 1º section, measures 5-56. The key signature changes to one flat (Bb), and the time signature is 4/4. The tempo is Moderato. The music begins with a forte (f) dynamic. Measure 5 contains a quarter rest, followed by quarter notes G4, F#4, E4, and D4. Measure 6 contains a quarter rest, followed by quarter notes C4, B3, and A3. Measure 7 contains a quarter rest, followed by quarter notes G3, F3, and E3. Measure 8 contains a quarter rest, followed by quarter notes D3, C3, and B2. Measure 9 contains a quarter rest, followed by quarter notes A2, G2, and F2. Measure 10 contains a quarter rest, followed by quarter notes E2, D2, and C2. Measure 11 contains a quarter rest, followed by quarter notes B1, A1, and G1. Measure 12 contains a quarter rest, followed by quarter notes F1, E1, and D1. Measure 13 contains a quarter rest, followed by quarter notes C1, B0, and A0. Measure 14 contains a quarter rest, followed by quarter notes G0, F0, and E0. Measure 15 contains a quarter rest, followed by quarter notes D0, C0, and B0. Measure 16 contains a quarter rest, followed by quarter notes A0, G0, and F0. Measure 17 contains a quarter rest, followed by quarter notes E0, D0, and C0. Measure 18 contains a quarter rest, followed by quarter notes B0, A0, and G0. Measure 19 contains a quarter rest, followed by quarter notes F0, E0, and D0. Measure 20 contains a quarter rest, followed by quarter notes C0, B0, and A0. Measure 21 contains a quarter rest, followed by quarter notes G0, F0, and E0. Measure 22 contains a quarter rest, followed by quarter notes D0, C0, and B0. Measure 23 contains a quarter rest, followed by quarter notes A0, G0, and F0. Measure 24 contains a quarter rest, followed by quarter notes E0, D0, and C0. Measure 25 contains a quarter rest, followed by quarter notes B0, A0, and G0. Measure 26 contains a quarter rest, followed by quarter notes F0, E0, and D0. Measure 27 contains a quarter rest, followed by quarter notes C0, B0, and A0. Measure 28 contains a quarter rest, followed by quarter notes G0, F0, and E0. Measure 29 contains a quarter rest, followed by quarter notes D0, C0, and B0. Measure 30 contains a quarter rest, followed by quarter notes A0, G0, and F0. Measure 31 contains a quarter rest, followed by quarter notes E0, D0, and C0. Measure 32 contains a quarter rest, followed by quarter notes B0, A0, and G0. Measure 33 contains a quarter rest, followed by quarter notes F0, E0, and D0. Measure 34 contains a quarter rest, followed by quarter notes C0, B0, and A0. Measure 35 contains a quarter rest, followed by quarter notes G0, F0, and E0. Measure 36 contains a quarter rest, followed by quarter notes D0, C0, and B0. Measure 37 contains a quarter rest, followed by quarter notes A0, G0, and F0. Measure 38 contains a quarter rest, followed by quarter notes E0, D0, and C0. Measure 39 contains a quarter rest, followed by quarter notes B0, A0, and G0. Measure 40 contains a quarter rest, followed by quarter notes F0, E0, and D0. Measure 41 contains a quarter rest, followed by quarter notes C0, B0, and A0. Measure 42 contains a quarter rest, followed by quarter notes G0, F0, and E0. Measure 43 contains a quarter rest, followed by quarter notes D0, C0, and B0. Measure 44 contains a quarter rest, followed by quarter notes A0, G0, and F0. Measure 45 contains a quarter rest, followed by quarter notes E0, D0, and C0. Measure 46 contains a quarter rest, followed by quarter notes B0, A0, and G0. Measure 47 contains a quarter rest, followed by quarter notes F0, E0, and D0. Measure 48 contains a quarter rest, followed by quarter notes C0, B0, and A0. Measure 49 contains a quarter rest, followed by quarter notes G0, F0, and E0. Measure 50 contains a quarter rest, followed by quarter notes D0, C0, and B0. Measure 51 contains a quarter rest, followed by quarter notes A0, G0, and F0. Measure 52 contains a quarter rest, followed by quarter notes E0, D0, and C0. Measure 53 contains a quarter rest, followed by quarter notes B0, A0, and G0. Measure 54 contains a quarter rest, followed by quarter notes F0, E0, and D0. Measure 55 contains a quarter rest, followed by quarter notes C0, B0, and A0. Measure 56 contains a quarter rest, followed by quarter notes G0, F0, and E0, ending with a fermata over the final note. The section concludes with a 'Fine' marking and a 'D.S. al Fine' instruction.

## Responsório 2º

Musical score for Responsório 2º, Trompa 2 em Fá. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The second staff starts at measure 5. The third staff starts at measure 8 and includes a double bar line with a fermata and a measure rest marked with a '2'. The fourth staff starts at measure 15 and includes markings for *Fine*, *Moderato*, a measure rest marked with a '15', and *D.S. al Fine*. The time signature changes from 2/4 to 3/4 at the end of the piece.

## Responsório 3º

Musical score for Responsório 3º, Trompa 2 em Fá. The score consists of seven staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a dynamic marking of *f*. The second staff starts at measure 5. The third staff starts at measure 9 and includes a time signature change to 3/4. The fourth staff starts at measure 13 and includes a measure rest marked with a '2'. The fifth staff starts at measure 21 and includes markings for *Moderato*, a measure rest marked with a '12', a section symbol (§), and a dynamic marking of *f*. The sixth staff starts at measure 38 and includes a measure rest marked with a '2'. The seventh staff starts at measure 46 and includes markings for *Fine*, *Moderato*, a measure rest marked with a '3', and *D.S. al Fine*. The time signature changes from 2/4 to 3/4 at the end of the piece.

### Responsório 4º

Musical score for Responsório 4º, Trompa 2 em Fá. The score consists of five staves of music. The key signature is three sharps (F#, C#, G#). The first staff starts with a dynamic marking of *f*. The second staff also starts with *f*. The third staff begins at measure 9 and includes a repeat sign and a dynamic marking of *f*. The fourth staff begins at measure 13. The fifth staff begins at measure 21 and includes dynamic markings of *Fine*, *Moderato*, and *D.S. al Fine*, along with a measure rest of 12. The time signature changes from 4/4 to 3/4 at the end of the piece.

### Responsório 5º

Musical score for Responsório 5º, Trompa 2 em Fá. The score consists of three staves of music. The key signature is three sharps (F#, C#, G#). The first staff starts with a dynamic marking of *f* and includes a measure rest of 6. The second staff begins at measure 11 and includes a dynamic marking of *Moderato*. The third staff begins at measure 16 and includes dynamic markings of *Moderato*, *Fine*, and *D.S. al Fine*, along with measure rests of 2 and 16. The time signature changes from 3/4 to 2/4 at the end of the piece.

### Responsório 6º

Musical score for Responsório 6º, Trompa 2 em Fá. The score consists of two staves of music. The key signature is one sharp (F#). The first staff starts with a dynamic marking of *f*. The second staff begins at measure 4 and ends with a double bar line and a repeat sign. The time signature changes from 4/4 to 2/4 at the end of the piece.

Moderato

### Responsório 7º

### Responsório 8º

20

*f*

26

**Moderato**

17

49

4

2

59

*f*

*Fine*

**Moderato**

3

*D.S. al Fine*

# Matinas do menino Jesus

Restauração e transcrição de  
Lenita W. M. Nogueira

Jesuíno do Monte Carmelo

## Invitatório

Andante

4

## Responsório 1º

5

9

13

21



29 **Moderato**

*f*

33

38

*f*

§

43

*f*

51

*f* *Fine*

59

*p* *D.S. al Fine*

## Responsório 2º

*f* *f*

4

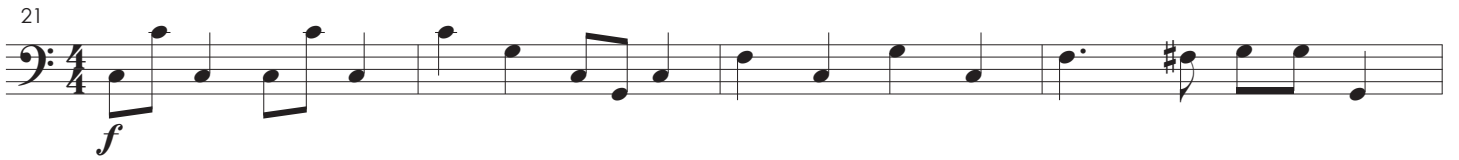
§

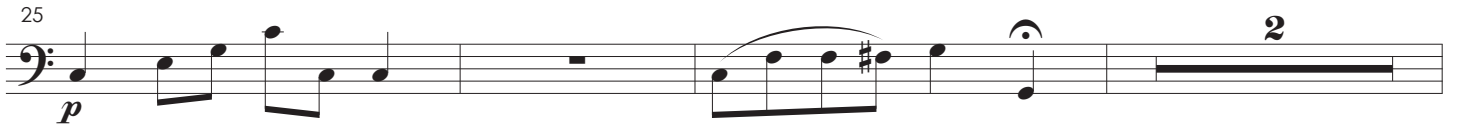
8

*f*

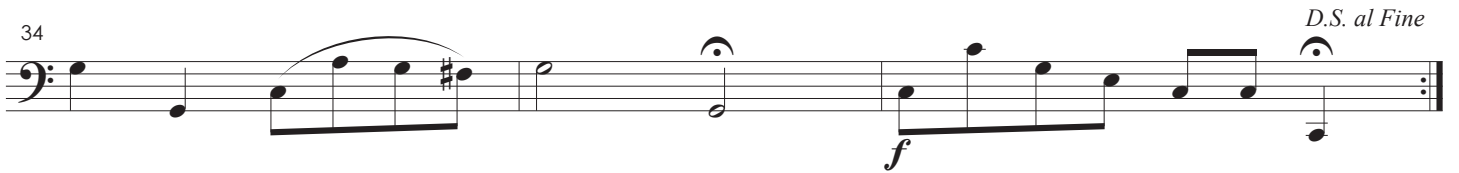
14  *Fine*

**Moderato**

21  *f*

25  *p* **2**

30 

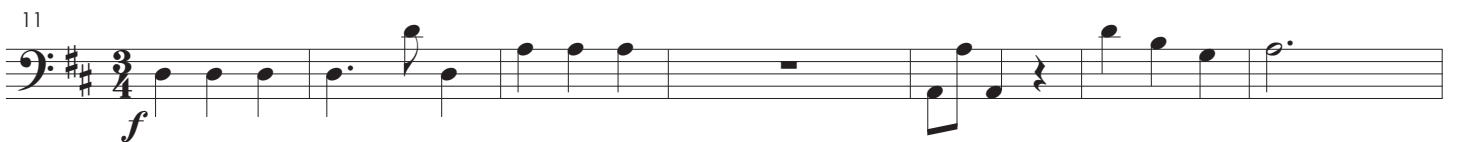
34  *f* *D.S. al Fine*

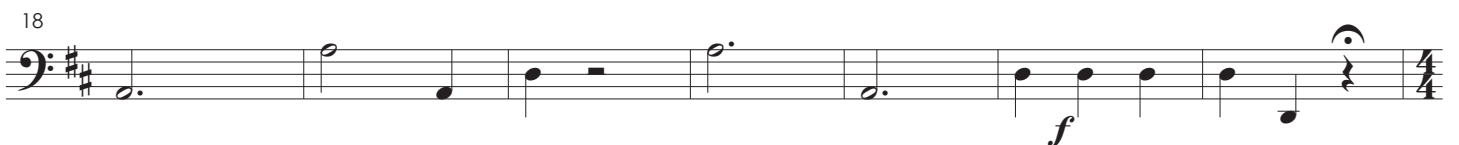
**Responsório 3º**

 *f* *f*

5 

9 

11  *f*

18  *f*

25 **Moderato**

29

34

37

44

**Moderato**

*D.S. al Fine*

51

### Responsório 4º

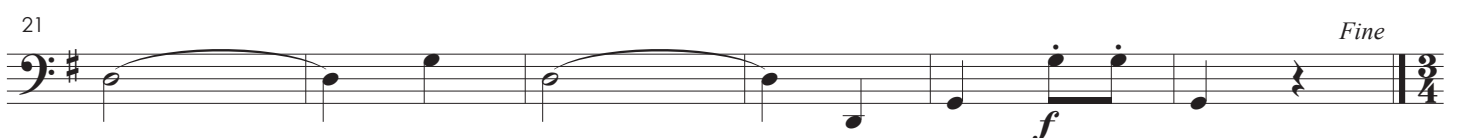
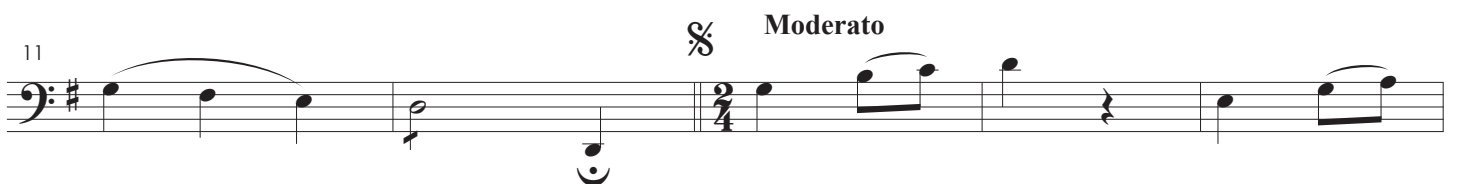
4

7

10



Responsório 5º



Moderato

27

32

37

D.S. al Fine

Responsório 6º

4

8

15

Moderato

22

26

34

41

*f*

47

*Fine*

**Moderato**

55

*p*

*f*

*D.S. al Fine*

### Responsório 7º

*f*

5

9

12

*f*

17

21

*f*

*Fine*

26 Moderato

Responsório 8º

Moderato

27 *f*

30

34 *p*

38

42

45 **2**

51

57 *f* *Fine*

Moderato

*D.S. al Fine*

63 *p*



# Matinas do menino Jesus

Restauração e transcrição de  
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Jesuíno do Monte Carmelo

## Invitatório

Andante

Musical notation for the Invitatório section, measures 1-4. The music is in bass clef, key of D major (two sharps), and 4/4 time. It begins with a forte (*f*) dynamic. The melody consists of quarter and eighth notes, with a fermata over the final note of the first line. The second line starts at measure 4 and ends with a double bar line and repeat dots.

## Responsório 1º

Musical notation for the Responsório 1º section, measures 5-21. The music is in bass clef, key of B minor (two flats), and 2/4 time. It begins with a forte (*f*) dynamic. The melody consists of quarter and eighth notes, with various rests and phrasing. The section ends at measure 21 with a double bar line and repeat dots.

29 **Moderato** 14  $\text{C}$

46

52

57 *Fine* 3 *D.S. al Fine*

### Responsório 2º

*f* *f*

4

$\text{C}$  8 3 *f*

**Moderato**

16 *Fine* 15 *D.S. al Fine*

### Responsório 3º

*f* *f*

5

9

12

19

25

Moderato

43

49

Moderato


Fine


D.S. al Fine

Responsório 4º

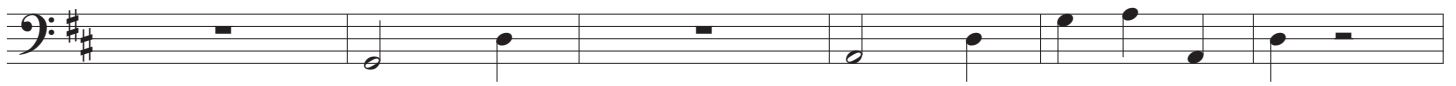
4

8

11  *f*



15




21 *Fine* **Moderato** **12** *D.S. al Fine*




### Responsório 5º


37 *f*



5




10  **Moderato**



15 **2**



22 *Fine* **Moderato** **16** *D.S. al Fine*



### Responsório 6º

43 *f*



3

7

13

**Moderato**

19

42

46

52

**Responsório 7º**

58

4

8

11

*f*

4

18

21

*f*

*Fine*

**Moderato**

25

15

*D.S. al Fine*

## Responsório 8º

41

*f*

3

*f*

6

11

2

17

2

22

*f*

**Moderato**

26 **17**

Musical staff for measures 26-42. Measure 26 starts with a bass clef, a key signature of one flat (B-flat), and a common time signature. A fermata is placed over the first measure, with the number '17' written above it. A repeat sign is placed at the beginning of measure 27. The staff continues with notes in measures 28-42.

48 **2**

Musical staff for measures 48-54. Measure 48 starts with a fermata, with the number '2' written above it. The staff continues with notes in measures 49-54.

55 **2** *f*

Musical staff for measures 55-60. Measure 55 starts with a fermata, with the number '2' written above it. The staff continues with notes in measures 56-60, ending with a dynamic marking of *f*.

61 *Fine* **Moderato** **3** *D.S. al Fine*

Musical staff for measures 61-66. Measure 61 starts with a fermata, with the word 'Fine' written above it. A double bar line follows. The staff then changes to a 4/4 time signature and continues with notes in measures 62-66. A fermata is placed over the final measure, with the number '3' written above it. The staff ends with the instruction 'D.S. al Fine'.

# Matinas do menino Jesus

Restauração e transcrição de  
Lenita W. M. Nogueira

Jesuíno do Monte Carmelo

## Invitatório

Andante

*f*

Chris - tus na - tus est na - tus est no - bis: Ve - ni - te, a - do - re - mus, ve - ni - te, a - do - re - mus.

## Responsório 1º

*f*

Ho - di - e no - bis cae - lo - rum, no - bis cae - lo - rum, cae - lo - rum Rex de Vir - gi - ne na - sci di - gna - tus est, ut ho - mi - nem per - di - tum ad cae - les - ti - a - reg - na re - vo - ca - ret: Gau - det e - xer - ci - tus An - ge - lo - rum, An - ge - lo - rum: qui - a sa - lus ae - ter - na hu - ma - no ge - ne - ri ap - pa - ru - it, a - pa - ru - it.



29 **Moderato** **3** *solo*

Glo - ri - a, glo - ri - a in ex - cel - sis

34 De - o, et in ter - ra pax in ter - ra pax ho -

37 mi - ni - bus bo - nae, bo - nae vo - lun -

39 ta - tis, vo - lun - ta - tis, vo - lun - ta -

42 *f tutti*

tis. Gau - det e - xer - ci - tus An - ge -

46 lo - rum, An - ge - lo - rum: qui - a sa - lus ae - ter - na

51 hu - ma - no ge - ne - ri ap - pa - ru -

54 *Fine* *p*

it, a - pa - ru - it. Glo - ri - a Pa - tri, et

60 *D.S. al Fine*

Fi - li - o, et Spi - ri - tu - i San - to.

## Responsório 2º

**2** *f*

Ho - di - e no - bis de cae - lo pax ve - ra de -

5 scen - dit, pax ve - ra, pax ve - ra de - scen - dit:

8 *f*

Ho - di - e per - to - tum - mun -

12 dum mel - li - flu - i fac - ti, fac - ti

16 sunt cae - - - - - li. *Fine*

21 **Moderato** 15 *D.S. al Fine*

### Responsório 3º

3 *f*

Quem vi - dis - tis pas - to - res? di - ci - te,

6 an - nun - ci - a - te - no - bis, in ter - ris, in

8 ter - ris, in ter - ris, in ter - ris, in ter - ris quis ap -

10 pa - ru - it? *f* Na - tum vi - di - mus,

13 et cho - ros An - ge - lo - rum col - lau -

16 dan - tes Do - - - - - mi -

20 num, Do - mi - num.

25 **Moderato** 12  $\frac{3}{4}$  *f*

Na - tum vi - di - mus, et cho - ros An - ge -

41 lo - rum col - lau - dan - tes Do - - - - mi - num, \_\_\_\_\_

47 *Fine* **Moderato** *p*

Do - mi - num. Glo - ri - a Pa - tri, et

52 *D.S. al Fine*

Fi - li - o, et Spi - ri - tu - i San - - - - cto.

### Responsório 4º

$\frac{2}{4}$  *f*

O mag - num mys - te - ri - um,

5 et ad - mi - ra - bi - le sa - cra - men - tum, ut a - ni - ma - li -

8 a vi - de - rent Do - mi - num na - tum, ja - cen - tem in prae - se - pi -

11  $\frac{3}{4}$  *f*

o: Be - a - ta Vir - go, cu - jus

15 vis - ce - ra me - ru - e - runt por - ta - re

19 Do - mi - num Chris - tum, Do - mi - num Chris -

23 *Fine* **Moderato** 12 *D.S. al Fine*

tum.

## Responsório 5º

4 *f*

Be - a - ta De - i ge - ni - trix Ma - ri -

9

a, cu - jus vis - ce - ra in - ta - cta per - ma - nent:

13 *Moderato* *f*

Ho - di - e ge - nu - it

17

Sal - va - to - rem sae - cu - li,

21

Sal - va - to - rem sae - cu - li.

26 *Fine* **Moderato** 5 *solo*

Be - a - ta, quae

34

cre - di - dit, quae cre - di - dit: quo - ni - am per - fec - ta

37

sunt om - ni - a, quae dic - ta sunt e - i a

40 *tr* *D.S. al Fine*

Do - mi - no, a Do - mi - no.

## Responsório 6º

2 *f*



San - cta - et im - ma - cu - la - ta vir - gi - ni -

5



tas, qui - bus te lau - di - bus ef - fe - ram, ne - sci - o, ef - fe - ram

8 *f*



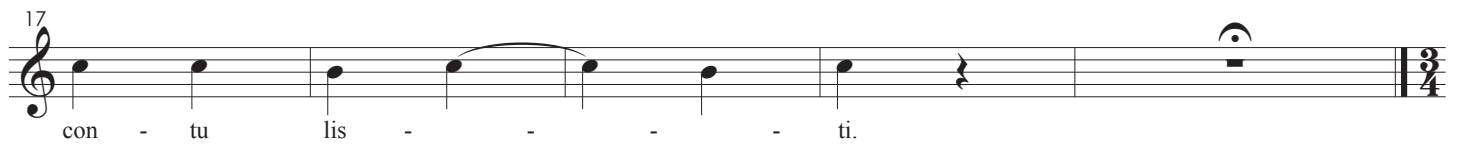
ne - sci - o: Qui - a quem cae - li ca - pe - re non

12



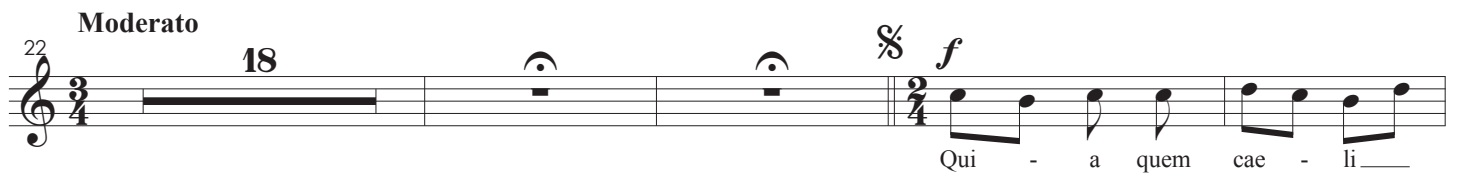
pot - e - rant, tu - o gre - mi - o con - tu lis - ti,

17



con - tu lis - ti.

**Moderato**  
22 **18** *f*



Qui - a quem cae - li

44



ca - pe - re non pot - e - rant, tu - o gre - mi - o

48 *Fine*



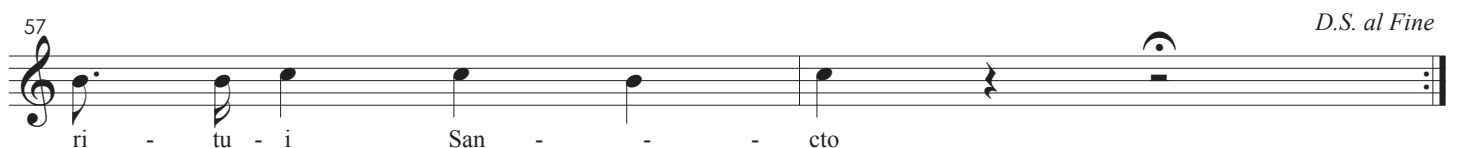
con - tu lis - ti, con - tu lis - ti.

**Moderato**  
55 *p*



Glo - ri - a Pa - tri, et Fi - li - o, et Spi -

57 *D.S. al Fine*



ri - tu - i San - cto

## Responsório 7º

*f*  
Be - a - ta vis - ce-ra Ma - ri - ae Vir - gi-nis,

5  
quae por - ta - ve - runt ae - ter - ni Pa - tris Fi - li-um: et be - a - ta

8  
u - be - ra, quae la - cta - ve - runt Chris - tum Do - mi - num:

*f*  
12  
Qui ho - di - e qui ho - di - e pro sa - lu - te

16  
mun - di de Vir - gi - ne nas - ci dig - na - tus

20  
est, dig - na - tus est, dig - na - tus est. *Fine*

26 **Moderato** 15 *D.S. al Fine*

## Responsório 8º

**3** *f*  
Ver - bum ca - ro fac - tum est, et ha - bi - ta - vit, et

7  
ha - bi - ta - vit in no - bis: Et vi - di - mus

11  
glo - ri - am e - jus, glo - ri - am qua - si

15  
U - ni - ge - ni - ti a Pa - tre, ple - num

19  
gra - ti - ae et ve - ri - ta - tis, ve - ri -

23  
ta - - - - - tis.

27 **Moderato** *7* *solo*  
Om - ni - a per ip - sum fac - ta

37  
sunt, et si - ne ip - so fac - tum est ni - hil, si - ne

41  
ip - so fac - tum est ni - hil, fac - tum est ni - hil.

45 *tutti*  
Et vi - di - mus glo - ri - am e - jus,

49  
glo - ri - am qua - si U - ni - ge - ni - ti a

53  
Pa - tre, ple - num gra - ti - ae et ve - ri -

57 *Fine*  
ta - tis, ve - ri - ta - tis.

63 **Moderato** *p*  
Glo - ri - a Pa - tri, et Fi - li - o, et Spi -

65 *D.S. al Fine*  
ri - tu - i sanc - to.

# Matinas do menino Jesus

Restauração e transcrição de  
Lenita W. M. Nogueira

Jesuíno do Monte Carmelo

## Invitatório

Andante

Chris - tus na - tus est na - tus est no - bis: Ve - ni - te, a - do - re - mus, ve - ni - te, a - do - re - mus.

## Responsório 1º

Ho - di - e no - bis cae - lo - rum, no - bis cae - lo - rum, cae - lo - rum Rex de Vir - gi - ne na - sci di - gna - tus est, ut ho - mi - nem per - di - tum ad cae - les - ti - a - reg - na re - vo - ca - ret: Gau - det e - xer - ci - tus An - ge - lo - rum, An - ge - lo - rum: qui - a sa - lus ae - ter - na hu - ma - no ge - ne - ri ap - pa - ru - it, a - pa - ru - it.



29 **Moderato** 14  $\frac{2}{4}$  *f*

Gau - det e - xer - ci - tus An - ge -

46

lo - rum, An - ge - lo - rum: qui - a sa - lus ae - ter - na

51

hu - ma - no ge - ne - ri ap - pa - ru -

54 *Fine* 3 *D.S. al Fine*

it, a - pa - ru - it.

## Responsório 2º

2 *f*

Ho - di - e no - bis de cae - lo pax ve - ra de -

5

scen - dit, pax ve - ra de - scen - dit:

8 *f*

Ho - di - e per to - tum mun - dum mel - li - flu - i

14

fac - ti, fac - ti sunt cae -

19 *Fine* **Moderato** 15 *D.S. al Fine*

li.

# Responsório 3º

3 *f*

Quem vi - dis - tis pas - to - res? di - ci - te,

6 an - nun - ci - a - te no - bis, in ter - ris, in

8 ter - ris, in ter - ris, in ter - ris, in ter - ris quis ap -

10 pa - ru - it? *f* Na - tum vi - di - mus,

13 et cho - ros An - ge - lo - rum col - lau -

16 dan - tes Do - mi - num,

21 *Moderato* 2 *solo* Do - mi - num. Di - ci - te,

28 quid - nam vi - dis - tis? et an - nun - ti - a - te,

30 et an - nun - ti - a - te Chris - ti na - ti - vi -

32 ta - tem, na - ti - vi - ta - tem, na - ti - vi - ta -

34 tem, na - ti - vi - ta - tem.

37 *f tutti*

Na - tum vi - di - mus, et cho - ros An - ge - lo - rum col - lau -

42

dan - tes Do - - - - - mi - num, Do - mi - num.

**Moderato**

50 *Fine* *p*

Glo - ri - a Pa - tri, et Fi - li - o, et Spi -

53 *D.S. al Fine*

ri - tu - i San - - - - - cto.

**Responsório 4º**

2 *f*

O mag - num mys - te - ri - um,

5

et ad - mi - ra - bi - le sa - cra - men - tum, ut a - ni - ma - li -

8

a vi - de - rent Do - mi - num na - tum, ja - cen - tem in prae - se - pi -

11 *f*

o: Be - a - ta Vir - go, cu - jus

15

vis - ce - ra me - ru - e - runt por - ta - re

19

Do - mi - num Chris - tum, Do - mi - num Chris -

23 *Fine* **Moderato** **12** *D.S. al Fine*

tum.

### Responsório 5º

**4** *f*

Be - a - ta De - i ge - ni - trix Ma - ri -

9

a, cu - jus vis - ce - ra in - ta - cta per - ma - nent:

**Moderato**  
13 *f*

Ho - di - e ge - nu - it Sal - va -

18

to - rem — sae - cu - li, Sal - va - to - rem

**Moderato**  
23 *Fine* **16** *D.S. al Fine*

sae - cu - li.

### Responsório 6º

**2** *f*

San - cta - et im - ma - cu - la - ta vir - gi - ni -

5

tas, qui - bus te lau - di - bus ef - fe - ram, —

7

ne - sci - o, ef - fe - ram ne - sci - o:

9 *f*

Qui - a quem cae - li ca - pe-re non pot - e-rant, tu - o gre - mi-o

15

con - tu lis - ti, con - tu lis - - - ti.

**Moderato**

22 **18**

Qui - a quem cae - li

44

ca - pe-re non pot - e-rant, tu - o gre - mi-o con - tu

49 **Moderato** *Fine* *p*

lis - ti, con - tu lis - - - ti. Glo - ri - a Pa - tri, —

56 *D.S. al Fine*

Fi - li - o, et Spi - ri - tu - i San - cto

## Responsório 7º

*f*

Be - a - ta vis - ce-ra Ma - ri - ae Vir - gi - nis,

5

quae — por - ta - ve - runt ae - ter - ni Pa - tris Fi - li - um: et be - a - ta —

8

u - be-ra, quae la - cta - ve - runt Chris - tum Do - mi - num:

**12** *f*  
 Qui ho - di - e ho - di - e pro sa - lu - te  
**16**  
 mun - di de Vir - gi - ne nas - ci dig - na - tus  
**20** *Fine* **Moderato** **5**  
 est, dig - na - tus est, dig - na - tus est.  
**31** *p solo*  
 Di - es san - ti - fi - ca - tus il - lu - xit  
**34**  
 no - bis: ve - ni - te, Gen - tes, et a - do -  
**37** *tr*  
 ra - te, a - do - ra - te Do - mi - num, Do  
**40** *D.S. al Fine*  
 - - - mi - - - num.

Responsório 8º

**2** *f tutti*  
 Ver - bum ca - ro fac - tum est, et  
**6**  
 ha - bi - ta - vit, et ha - bi - ta - vit in no - bis:

9

Et vi - di - mus glo - ri - am e - jus, glo - ri - am qua - si

15

U - ni - ge - ni - ti a Pa - tre, ple - num

19

gra - ti - ae et ve - ri - ta - tis, ve - ri -

23

**Moderato**

ta - - - tis.

45

Et vi - di - mus glo - ri - am e - jus,

49

glo - ri - am qua - si U - ni - ge - ni - ti a

53

Pa - tre, ple - num gra - ti - ae et ve - ri -

57

- ta - - - tis, ve - ri - ta - - - tis.

62

**Moderato**

*Fine* ***p***

Glo - ri - a Pa - tri, et Fi - li - o, et Spi -

65

ri - tu - i sanc - - - to. *D.S. al Fine*

Tenor

# Matinas do menino Jesus

Restauração e transcrição de  
Lenita W. M. Nogueira

Jesuíno do Monte Carmelo

## Invitatório

Andante

Chris - tus na - tus est na - tus est no - bis: Ve - ni - te, a - do -  
re - mus, ve - ni - te, a - do - re - - - mus.

## Responsório 1º

Ho - di - e no - bis lo - rum, no - bis cae -  
lo - rum, cae - lo - rum Rex de Vir - gi - ne  
na - sci di - gna - tus est, ut ho - mi - nem  
per - di - tum ad cae - les - ti - a - reg - na  
re - vo - ca - - - ret: Gau - det e -  
xer - ci - tus An - ge - lo - rum, An - ge - lo - rum: qui - a  
sa - lus ae - ter - na hu - ma - no ge - ne - ri ap -  
pa - ru - it, a - pa - ru - it.



29 **Moderato** **14**  $\frac{2}{4}$  *f*

8 Gau - det e - xer - ci - tus An - ge -

46 lo - rum, An - ge - lo - rum: qui - a sa - lus ae - ter - na

51 hu - ma - no ge - ne - ri ap - pa - ru - it, a -

55 pa - ru - it. *Fine* *p* Glo - ri - a Pa - tri, et

60 Fi - li - o, et Spi - ri - tu - i San - to. *D.S. al Fine*

## Responsório 2º

**2** *f*

8 Ho - di - e no - bis de cae - lo pax ver - ra, pax

5 ve - ra de - scen - dit, des - cen - dit de - scen - dit:

$\frac{2}{4}$  *f*

8 Ho - di - e per to - tum mun -

12 dum mel - li - flu - i fac - ti, fac - ti

16 sunt cae - li. *Fine*

**Moderato**

21 **4** *solo*  
 Ho - di - e il - lu - xit no -  
 8  
 27 bis, il - lu - xit no - bis di - es re - demp - ti - o - nis  
 29 no - vae re - pa - ra - ti - o - nis an - ti - quae,  
 8  
 31 fe - li - ci - ta - tis ae - ter - nae,  
 8  
 33 fe - li - ci - ta - tis ae - ter - nae, ae -  
 8  
 35 ter - nae. *D.S. al Fine*

**Responsório 3º**

**3** *f tutti*  
 Quem vi - dis - ti pas -  
 8  
 5 to - res? di - ci - te, an - nun - ci - a - te  
 8  
 7 no - bis, in ter - ris, in ter - ris, in ter - ris, in  
 8  
 9 ter - ris, in ter - ris quis ap - pa - ru - it?  
 8

11 *f*

8 Na - tum vi - di - mus, et cho - ros An - ge - lo - rum col - lau -

16

8 dan - tes Do - - - - - mi -

20

8 num, Do - mi - num.

25 **Moderato** 12 *f*

8 Na - tum vi - di - mus, et cho - ros An - ge -

41

8 lo - rum col - lau - dan - tes Do - - - - - mi - num,

47 **Moderato** *Fine* *p*

8 Do - mi - num. Glo - ri - a Pa - tri, et

52 *D.S. al Fine*

8 Fi - li - o, et Spi - ri - tu - i San - - - - - cto.

### Responsório 4º

2 *f*

8 O mag - num mys - te - ri - um,

5

8 et ad - mi - ra - bi - le sa - cra - men - tum, ut a - ni - ma - li -

8  

  
 a vi - de - rent Do - mi - num na - tum ja - cen - tem in prae - se - pi -  
 11  


  
 o: Be - a - ta Vir - go, cu - jus  
 15  

  
 vis - ce - ra me - ru - e - runt por - ta - re  
 19  

  
 Do - mi - num Chris - tum, Do - mi - num Chris -  
 23  

  
 - - tum.  
*Fine Moderato 12 D.S. al Fine*

## Responsório 5º

8  

  
 Be - a - ta De - i ge - ni - trix Ma - ri -  
 9  

  
 a, cu - jus vis - ce - ra in - ta - cta per - ma - nent:  
 13  

  
 Ho - di - e ge - nu - it  
 17  

  
 Sal - va - to - rem sae - cu - li, Sal -  
 21  

  
 - va - to - rem sae - cu - li.  
 26  

  
*Fine Moderato 16 D.S. al Fine*

## Responsório 6º

2 *f*

Sanc - cta - et im - ma - cu - la - ta vir - gi - ni -

5

tas, qui - bus te lau - di - bus ef - fe - ram, ne - sci - o, ef - fe - ram

8 *f*

ne - sci - o: Qui - a quem cae - li ca - pe - re non

12

pot - e - rant, tu - o gre - mi - o con - tu lis - ti,

17 *Moderato* 4

con - tu lis - ti.

26 *p solo*

Be - ne - di - cta tu in mu - li - e - ri - bus,

30

in mu - li - e - ri - bus, et be - ne - dic - tus

34

fru - ctus ven - tris, fruc - tus ven - tris,

38 *tr*

ven - tris tu - i, ven - tris tu - i.

42 *f tutti*

Qui - a quem cae - li ca - pe - re non

45

pot - e - rant, tu - o gre - mi - o con - tu

49 *Fine*

lis - ti, con - tu lis - ti.

**Moderato**

55 *p*

Glo - ri - a Pa - tri, et Fi - li - o, et Spi -

*D.S. al Fine*

57

ri - tu - i San - cto

**Responsório 7º**

*f*

Be - a - ta vis - ce-ra Ma - ri - ae Vir - gi-nis,

5

quae por - ta - ve - runt ae - ter - ni Pa - tris Fi - li - um: et be - a - ta

8

u - be-ra, quae la - cta - ve - runt Chris - tum Do - mi - num:

12 *f*

Qui ho - di - e qui ho - di - e pro sa - lu - te

16  
8  
mun - di de Vir - gi - ne nas - ci dig - na - tus

20  
8  
est, dig - na - tus est, dig - na - tus est. *Fine*

26 **Moderato** 15 *D.S. al Fine*

## Responsório 8º

3 *f*  
8  
Ver - bum ca - ro fac - tum est, et ha - bi - ta - vit, et

7  
8  
ha - bi - ta - vit in no - bis: Et vi - di - mus

11  
8  
glo - ri - am e - jus, glo - ri - am qua - si

15  
8  
U - ni - ge - ni - ti a Pa - tre, ple - num

19  
8  
gra - ti - ae et ve - ri - ta - tis, ve - ri -

23 **Moderato** 7  
8  
ta - - - - - tis.

34 *solo*

Om - ni - a per ip - - - sum fac - ta

37

sunt, et si - ne ip - so fac - tum est ni - hil, si - ne

41

ip - so fac - tum est ni - hil, fac - tum est ni - hil.

45 *tutti*

Et vi - di - mus glo - ri - am e - jus,

49

glo - ri - am qua - si U - ni - ge - ni - ti a

53

Pa - tre, ple - num gra - ti - ae et ve - ri -

57

- ta - tis, ve - ri - ta - - - - - tis.

**Moderato**

62 *Fine* *p*

Glo - ri - a Pa - tri, et Fi - li - o, et Spi -

65 *D.S. al Fine*

ri - tu - i sanc - - - - - to.



# Matinas do menino Jesus

Restauração e transcrição de  
Lenita W. M. Nogueira

Jesuíno do Monte Carmelo

## Invitatório

Andante

*f*

Chris - tus na - tus est na - tus est no - bis: Ve - ni - te, a - do - re - mus, ve - ni - te, a - do - re - mus.

## Responsório 1º

*f*

Ho - di - e no - bis cae - lo - rum, no - bis cae - lo - rum, cae - lo - rum Rex de Vir - gi - ne na - sci di - gna - tus est, ut ho - mi - nem per - di - tum ad cae - les - ti - a - reg - na re - vo - ca - ret: Gau - det e - xer - ci - tus An - ge - lo - rum, An - ge - lo - rum: qui - a sa - lus ae - ter - na hu - ma - no ge - ne - ri ap - pa - ru - it, a - pa - ru - it.

29 **Moderato** 14  $\frac{2}{4}$  *f*



Gau - det e - xer - ci - tus An - ge -

46



lo - rum, An - ge - lo - rum: qui - a sa - lus ae - ter - na

51



hu - ma - no ge - ne - ri ap - pa - ru - it, a -

55 *Fine* *p*



pa - ru - it. Glo - ri - a Pa - tri, et

60 *D.S. al Fine*



Fi - li - o, et Spi - ri - tu - i San - to.

## Responsório 2º

2 *f*



Ho - di - e no - bis de cae - lo pax ve - ra, pax

5



ve - ra de - scen - dit, de - scen - dit de - scen - dit.

8 *f*



Ho - di - e per to - tum mun - dum mel - li - flu - i

14



fac - ti, fac - ti sunt cae -

19 *Fine* **Moderato** 15 *D.S. al Fine*



li.

3 *f*

Quem vi - dis - ti pas - to - res? di - ci - te,

6

an - nun - ci - a - te no - bis, in ter - ris, in

8

ter - ris, in ter - ris, in ter - ris, in ter - ris quis ap -

10

pa - ru - it? *f* Na - tum vi - di - mus,

13

et cho - ros An - ge - lo - rum col - lau -

16

dan - tes Do - - - - mi - num,

21

Do - mi - num. **Moderato** 12

37 *f*

Na - tum vi - di - mus, et cho - ros An - ge - lo - rum col - lau -

42

dan - tes Do - - - - mi - num, Do - mi - num.

50 **Moderato** *Fine* *p*

Glo - ri - a Pa - tri, et Fi - li - o, et Spi -

53 *D.S. al Fine*

ri - tu - i San - - - - cto.

## Responsório 4º

2 *f*

O mag - num mys - te - ri - um,

5

et ad - mi - ra - bi - le sa - cra - men - tum, ut a - ni - ma - li -

8

a vi - de - rent Do - mi - num na - tum, ja - cen - tem in prae - se - pi -

11

o: Be - a - ta Vir - go, cu - jus

15

vis - ce - ra me - ru - e - runt por - ta - re

19

Do - mi - num Chris - tum, Do - mi - num Chris - - -

24 *Fine* **Moderato** 4 *f*

tum. A - ve, Ma - ri - a,

30

A - ve, Ma - ri - a, gra - ti - a, gra - ti - a

32

ple - na: Do - mi - nus te - cum, Do - mi - nus te - cum, Do - mi - nus,

35 *tr* *D.S. al Fine*

Do - mi - nus, Do - mi - nus te - cum.

## Responsório 5º

4 *f tutti*

Be - a - ta De - i ge - ni - trix Ma - ri -

9

a, cu - jus vis - ce - ra in - ta - cta per - ma - nent:

13 *Moderato f*

Ho - di - e ge - nu - it Sal - va -

18

to - rem sae - cu - li, Sal - va - to - rem

23 *Fine Moderato 16* *D.S. al Fine*

sae - cu - li.

## Responsório 6º

2 *f tutti*

San - cta - et im - ma - cu - la - ta vir - gi - ni -

5

tas, qui - bus te lau - di - bus ef - fe - ram,

7 *f*

ne - sci - o, ef - fe - ram ne - sci - o: Qui - a quem

10

cae - li ca - pe - re non pot - e - rant, tu - o gre - mi - o

15

con - tu lis - ti, con - tu lis - ti.

22 **Moderato**

20

**f**

Qui - a quem cae - li

44



ca - pe - re non pot - e - rant, tu - o gre - mi - o con - tu

**Moderato**

49



lis - ti, con - tu lis - ti. Glo - ri - a Pa - tri, et

56



Fi - li - o, et Spi - ri - tu - i San - cto

## Responsório 7º



Be - a - ta vis - ce - ra Ma - ri - ae Vir - gi - nis,

5



quae por - ta - ve - runt ae - ter - ni Pa - tris Fi - li - um: et be - a - ta

8



u - be - ra, quae la - cta - ve - runt Chris - tum Do - mi - num:

12



Qui ho - di - e qui ho - di - e pro sa - lu - te

16



mun - di de Vir - gi - ne nas - ci dig - na - tus

20 **Moderato** *D.S. al Fine*

est, dig - na - tus est, dig - na - tus est.

### Responsório 8º

3 *f*

Ver - bum ca - ro fac - tum est, et

6

ha - bi - ta - vit, et ha - bi - ta - vit in no - bis:

9

Et vi - di - mus glo - ri - am e - jus, glo - ri - am qua - si

15

U - ni - ge - ni - ti a Pa - tre, ple - num

19

gra - ti - ae et ve - ri - ta - tis, ve - ri -

23 **Moderato**

ta - - - tis.

45

Et vi - di - mus glo - ri - am e - jus,

49

glo - ri - am qua - si U - ni - ge - ni - ti a





# Matinas do menino Jesus

Restauração e transcrição de  
Lenita W. M. Nogueira

Jesuíno do Monte Carmelo

## Invitatório

Andante

4

## Responsório 1º

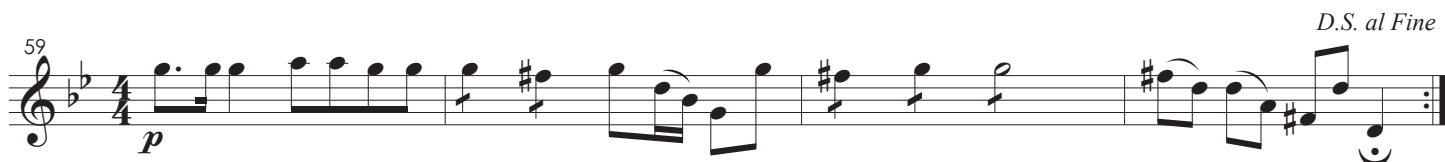
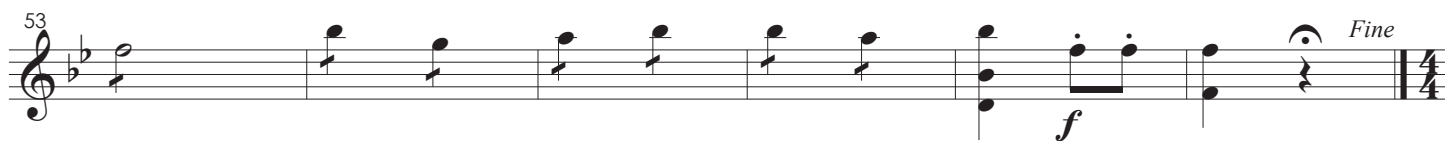
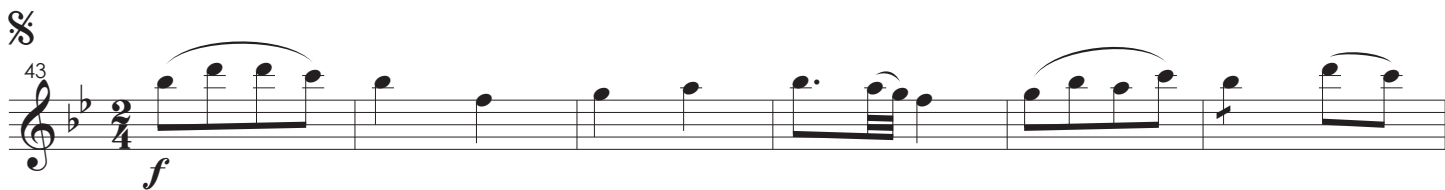
5

9

13

20

## Moderato



# Responsório 2º

*f*

3

6

11

15

*Moderato*

21

*f*

23

25

*p*

28

31

*p*

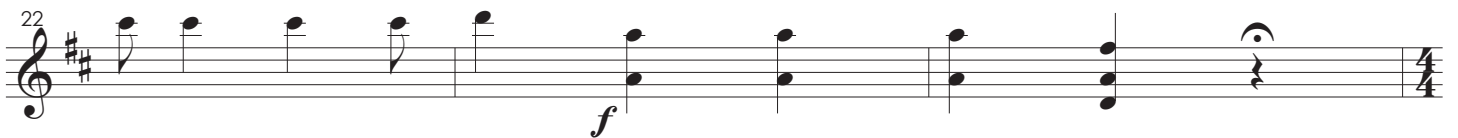
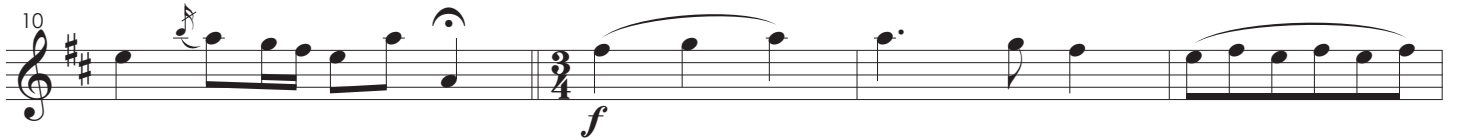
34

*f*

*Fine*

*D.S. al Fine*

## Responsório 3º



**Moderato**



27 *p*

31 *tr*

34 *f*

37 *f*

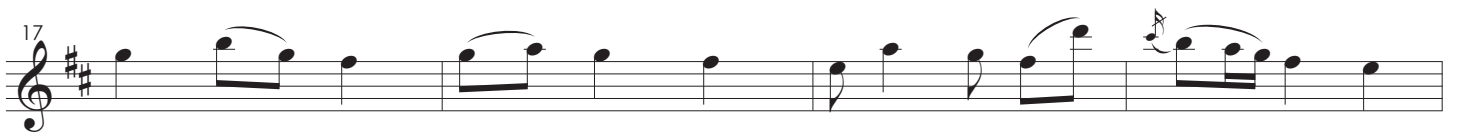
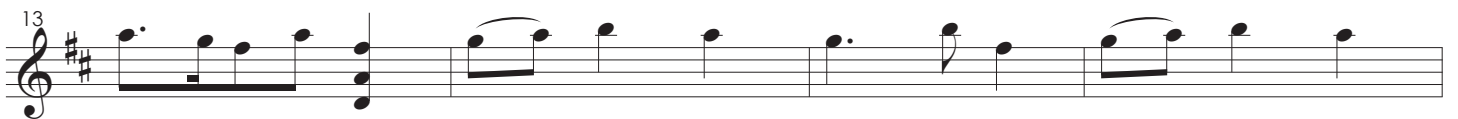
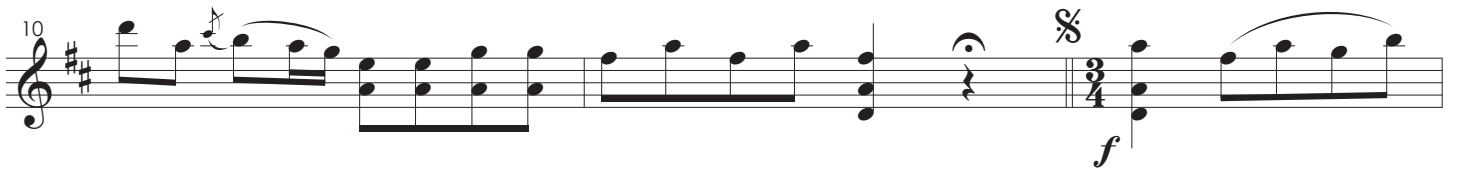
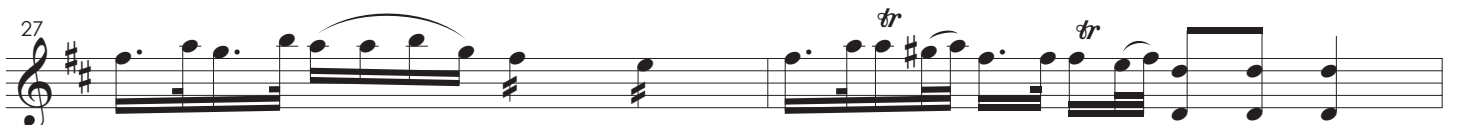
41

45

49 *f* **Moderato** *Fine*

53 *D.S. al Fine*

## Responsório 4º

**Moderato**

29 *p*

31

34 *D.S. al Fine*

### Responsório 5º

*f*

3 *f*

6

9

*Moderato*  
13

20 *Fine*

## Moderato

Musical score for Violino I, Moderato, measures 27-42. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The dynamics range from *f* (forte) to *p* (piano). The piece concludes with *D.S. al Fine*.

Measures 27-30: *f*

Measures 33-36: *p*

Measures 39-42: *f* *D.S. al Fine*

## Responsório 6º

Musical score for Responsório 6º, measures 1-7. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The dynamics are marked *f* (forte).

Measures 1-7: *f*



9 *f*

15

Moderato

22 *f*

25 *p*

28

32

36

39 *f*

42 *f*

49 *Fine*

Moderato

D.S. al Fine

55 *p* *f*

# Responsório 7º

1

3

5

7

9

12

17

21

## Moderato

26

28

31 *p*

35

38 *f* *D.S. al Fine*

### Responsório 8º

*f*

3 *f* *f*

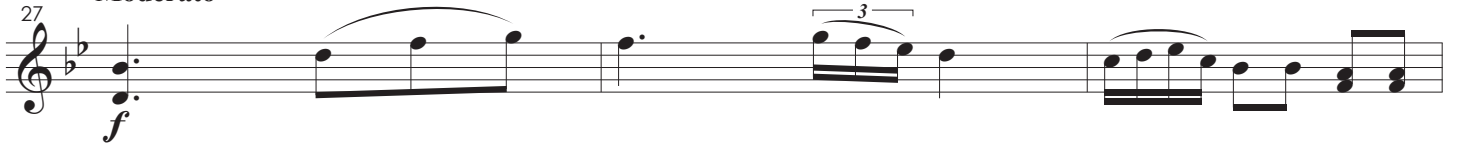
5

9

16

21 *f*

Moderato

27 *f* 

30 

33 *f* *p* 

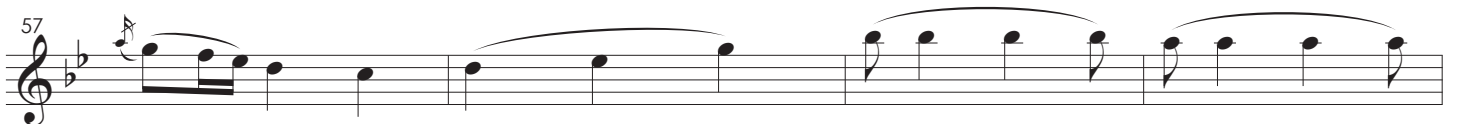
37 

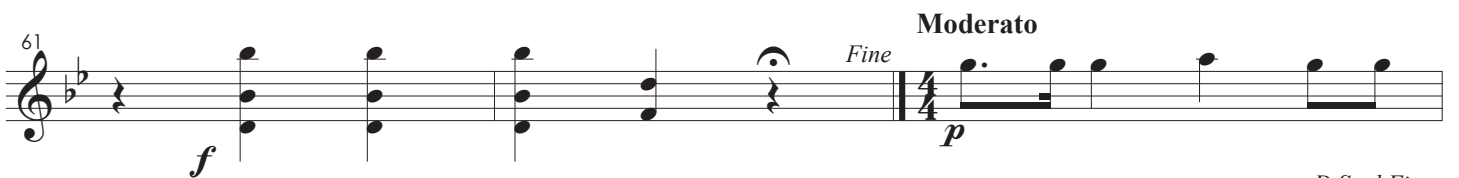
40 

43 

46 

52 

57 

61 *f* *Moderato* *Fine* *p* 

64 *D.S. al Fine* 

# Matinas do menino Jesus

Restauração e transcrição de  
Lenita W. M. Nogueira

Jesuíno do Monte Carmelo

## Invitatório

Andante

4

## Responsório 1º

5

9

13

20

Moderato

29 *f*

32 *p*

35 *p*

38

41 *f*

43 *f*

49

53 *f* Fine

59 *p* D.S. al Fine

## Responsório 2º

3

6

11

15

**Moderato**

21

23

25

28

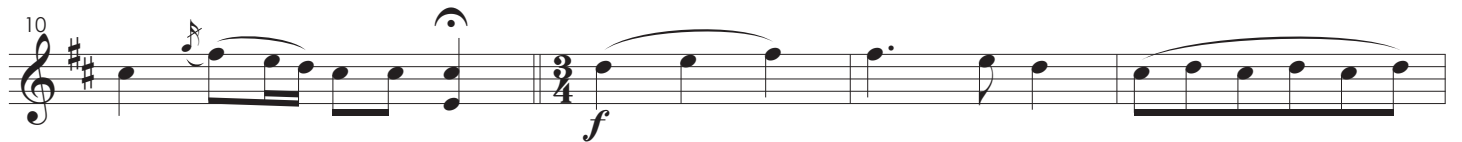
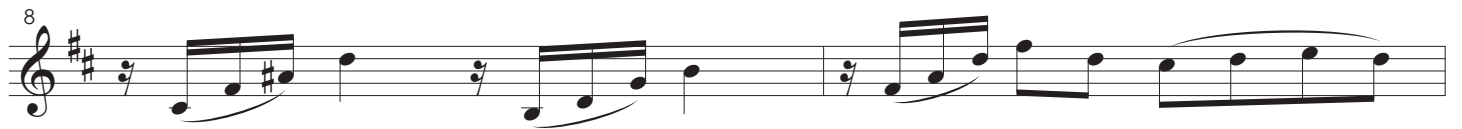
31

34

*Fine*

*D.S. al Fine*

## Responsório 3º



Moderato

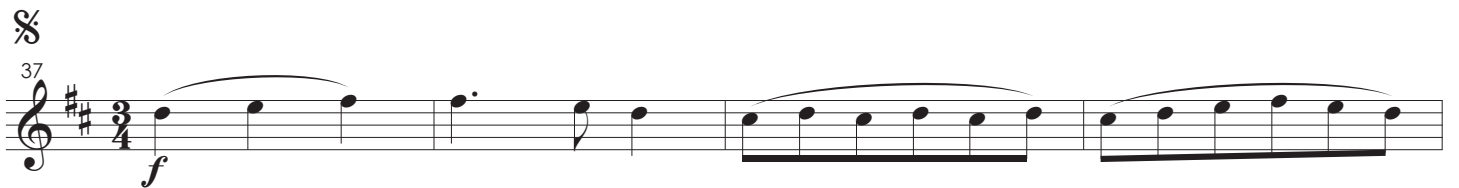




27 

31 

34 

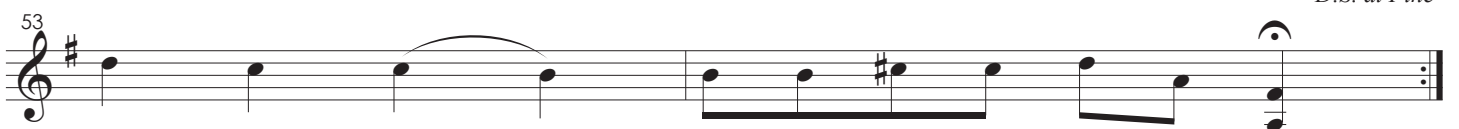
37 

41 

45 

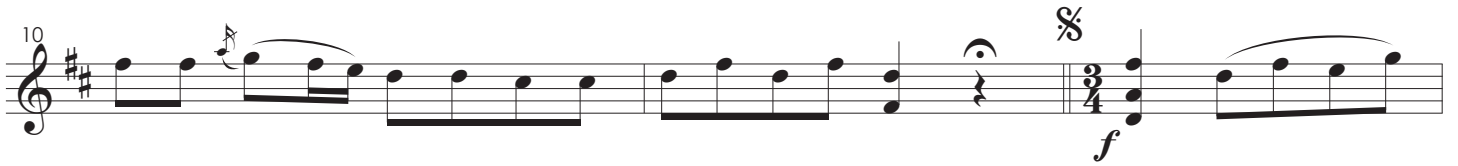
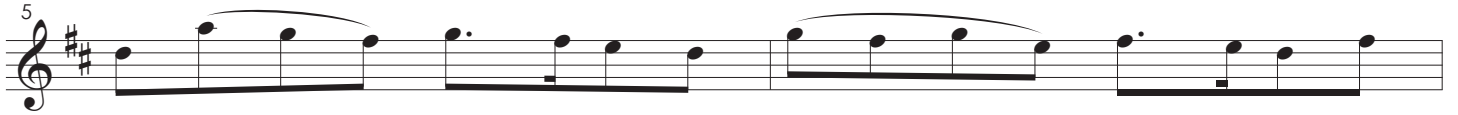
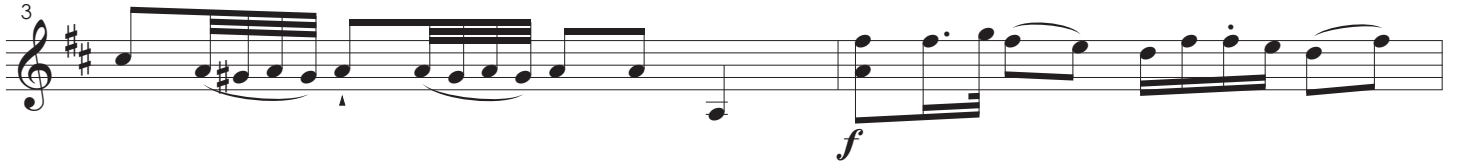
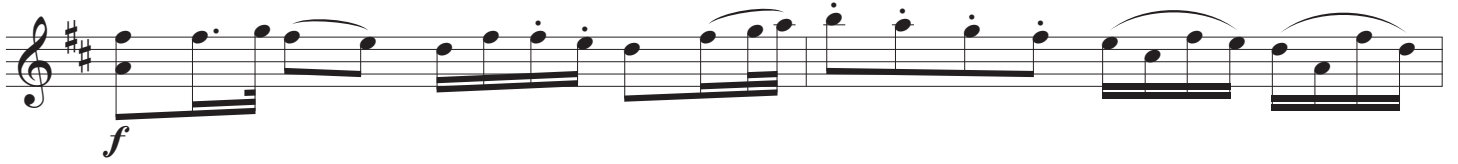
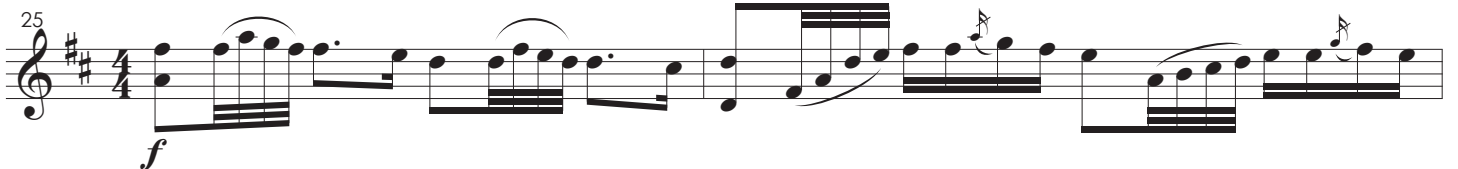
**Moderato**

49 

53 

*D.S. al Fine*

## Responsório 4º

**Moderato**

29 *p*

31

35 *D.S. al Fine*

Responsório 5º

*f*

3 *f*

6

9

**Moderato**

13

20 *f* *Fine*

## Moderato

Musical score for Violino II, Moderato, measures 27-42. The score is in treble clef, key of D major (two sharps), and 3/4 time. It begins with a forte (*f*) dynamic at measure 27. The melody features eighth and sixteenth notes with various phrasings and slurs. Measure 33 starts with a piano (*p*) dynamic. The piece concludes at measure 42 with a double bar line and the instruction *D.S. al Fine*.

## Responsório 6º

Musical score for Responsório 6º, measures 1-7. The score is in treble clef, key of D major (two sharps), and 4/4 time. It begins with a forte (*f*) dynamic at measure 1. The melody consists of eighth and sixteenth notes with slurs. The piece ends at measure 7 with a double bar line and a 2/4 time signature change.

9 *f*

15

**Moderato**

22 *f*

25 *p*

28

32

36

39 *f*

42 *f*

49 *Fine*

**Moderato**

*D.S. al Fine*

55 *p* *f*

### Responsório 7º

Musical staff 1, starting with a treble clef, key signature of two sharps (F# and C#), and a dynamic marking of *f*. The staff contains a series of eighth and sixteenth notes, some beamed together, with slurs over groups of notes.

Musical staff 2, starting with a treble clef, key signature of two sharps, and a dynamic marking of *f*. The staff continues the melodic line with various rhythmic values and slurs.

Musical staff 3, starting with a treble clef, key signature of two sharps. The staff continues the melodic line.

Musical staff 4, starting with a treble clef, key signature of two sharps. The staff continues the melodic line.

Musical staff 5, starting with a treble clef, key signature of two sharps. The staff continues the melodic line.

Musical staff 6, starting with a treble clef, key signature of two sharps, and a dynamic marking of *f*. The staff continues the melodic line.

Musical staff 7, starting with a treble clef, key signature of two sharps. The staff continues the melodic line.

Musical staff 8, starting with a treble clef, key signature of two sharps, and a dynamic marking of *f*. The staff continues the melodic line, ending with a *Fine* marking and a double bar line.

**Moderato**

Musical staff 9, starting with a treble clef, key signature of two sharps, and a dynamic marking of *f*. The staff continues the melodic line.

Musical staff 10, starting with a treble clef, key signature of two sharps, and a trill marking (*tr*). The staff continues the melodic line.

31 *p*

35

38 *f* *D.S. al Fine*

Responsório 8º

*f*

3 *f*

5

9

16

21 *f*

**Moderato**

27 **Moderato**

30

33 **f** **p**

37

40

43 *tr*

46

52

57

61 **f** **Moderato** *Fine* **p**

64 *D.S. al Fine*



# Matinas do menino Jesus

Restauração e transcrição de  
Lenita W. M. Nogueira

Jesuíno do Monte Carmelo

## Invitatório

Andante

Musical notation for the Invitatório section, measures 1-4. The piece is in 4/4 time, key of D major, and marked Andante. It begins with a forte (f) dynamic. The first staff contains measures 1-3, and the second staff contains measure 4, which ends with a repeat sign.

## Responsório 1º

Musical notation for the Responsório 1º section, measures 5-20. The piece is in 2/4 time, key of D major, and marked Andante. It begins with a forte (f) dynamic. The first staff contains measures 5-8, the second staff contains measures 9-12, the third staff contains measures 13-16, and the fourth staff contains measures 17-20, which ends with a repeat sign.

## Moderato

29

*f*

32

*p*

35

*p*

38

41

*f*

43

*f*

49

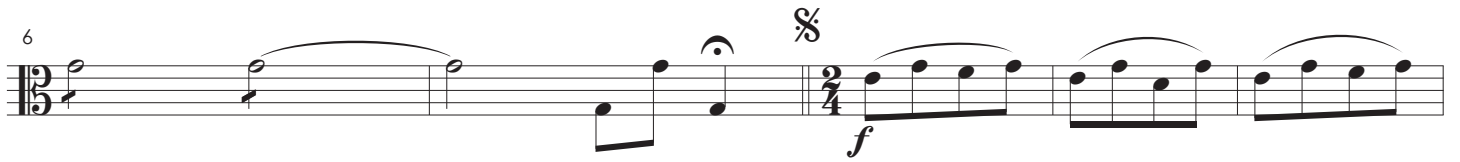
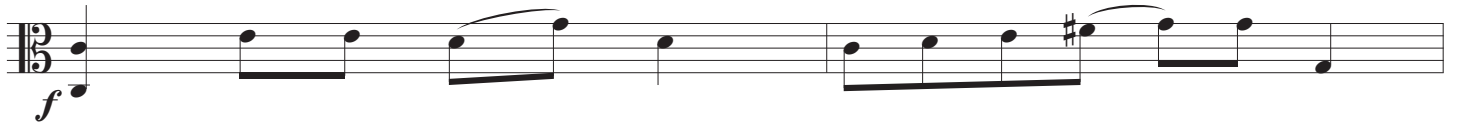
53

*f* *Fine*

59

*p* *D.S. al Fine*

# Responsório 2º



**Moderato**



# Responsório 3º

1

3

5

8

10

14

19

22

25 **Moderato**

27

*p*

31

*>*

34

*f*

37

*f*

41

45

49

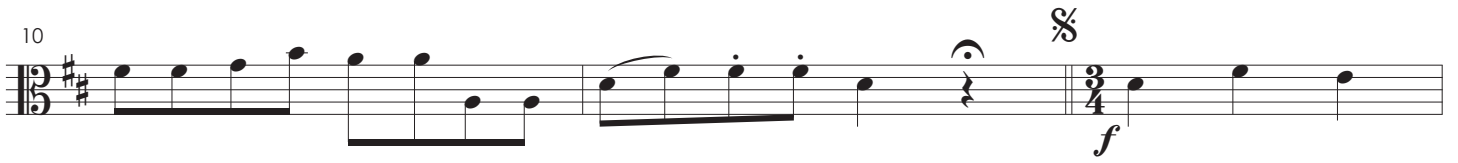
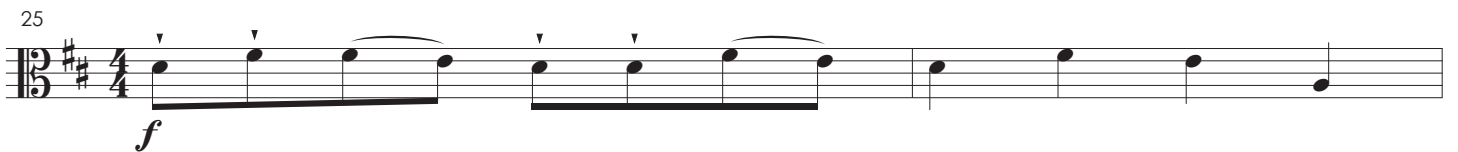
Moderato

*f* *Fine* *p*

53

*D.S. al Fine*

## Responsório 4º

**Moderato**

29



31

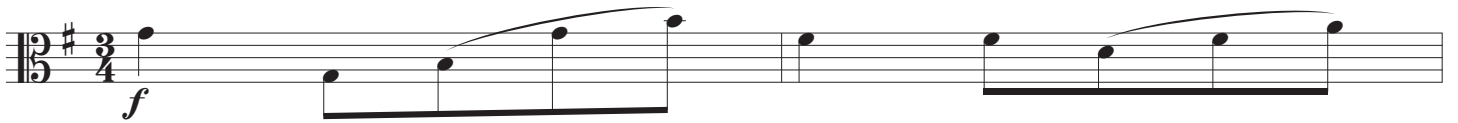


34



*D.S. al Fine*

### Responsório 5º



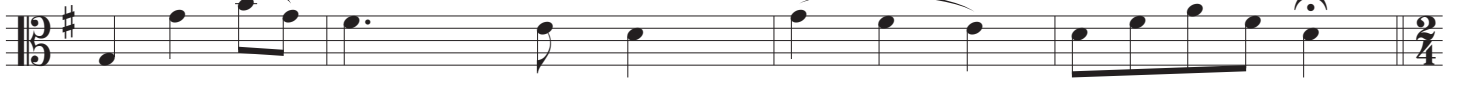
3



6



9

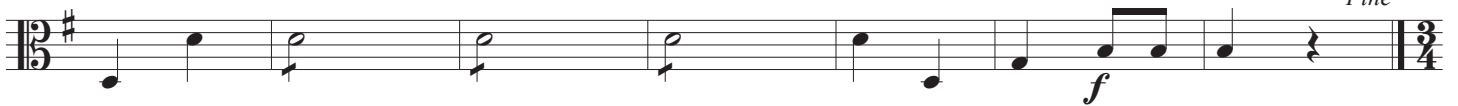


**Moderato**

13



20



*Fine*

## Moderato

27

30

33

36

39

*D.S. al Fine*

42

*f*

## Responsório 6º

1

*f*

3

*f*

5

7



9

15

**Moderato**

22

25

28

32

36

39

42

49

**Moderato**

*D.S. al Fine*

55

# Responsório 7º

3

*f*

3

*f*

5

*f*

7

*f*

9

*f*

12

*f*

17

*f*

21

*f*

*Fine*

## Moderato

26

*f*

28

*f*

31

Moderato

27

30

33

37

40

43

46

52

57

61

64

# Matinas do menino Jesus

Restauração e transcrição de  
Lenita W. M. Nogueira

Jesuíno do Monte Carmelo

## Invitatório

Andante

4

## Responsório 1º

5

9

13

20

## Moderato

29 *f*

32 *p*

35 *p*

38

41 *f* *f*

44

49

53 *f* *Fine*

59 *p* *>* *D.S. al Fine*

# Responsório 2º

4

4

7

11

15

**Moderato**

21

23

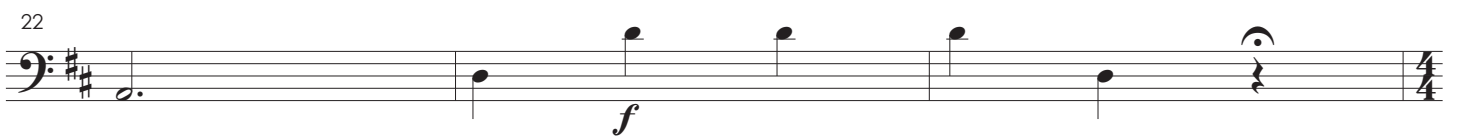
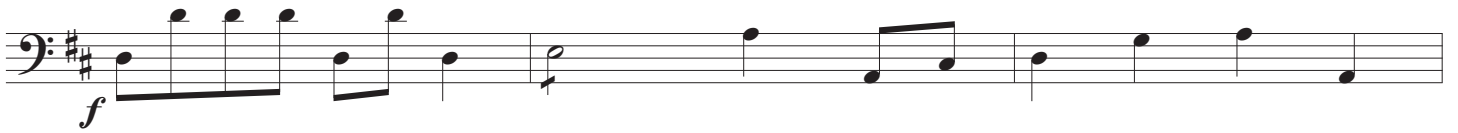
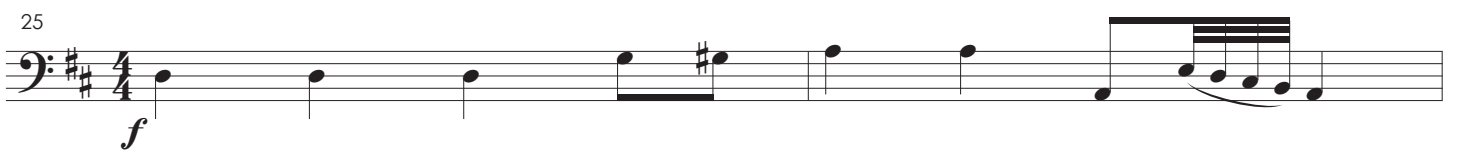
25

28

31

34

## Responsório 3º

**Moderato**



31

34

37

41

45

49

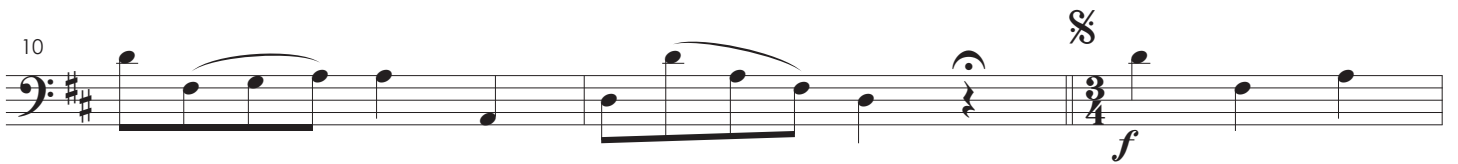
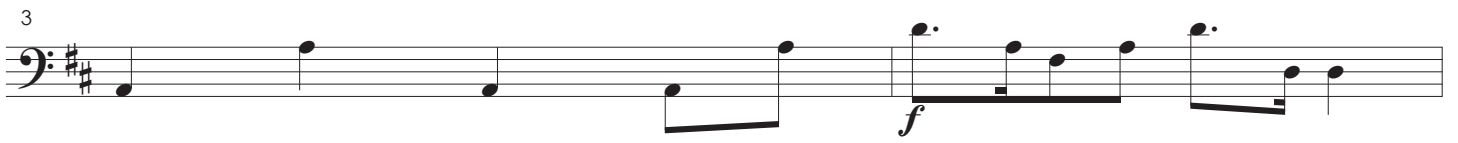
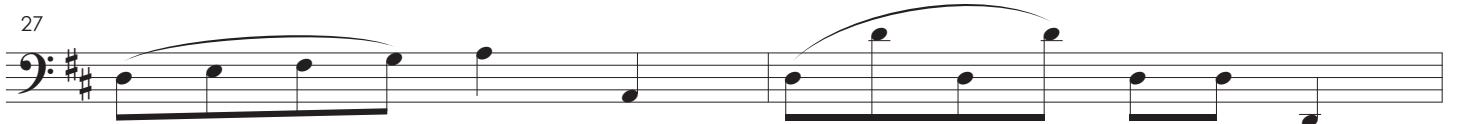
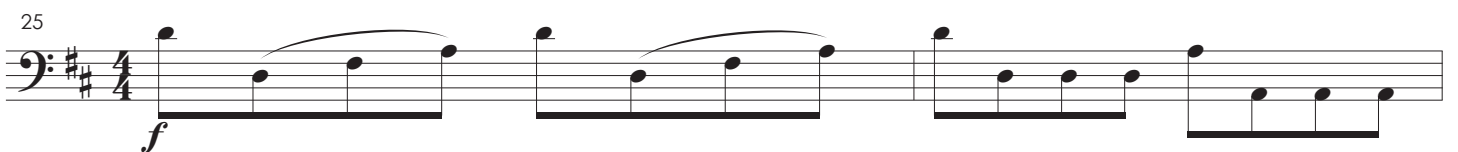
*Fine*

**Moderato**

53

*D.S. al Fine*

## Responsório 4º

**Moderato**

29

*p*

31

34

*D.S. al Fine*

### Responsório 5º

*f*

3

*f*

6

10

**Moderato**

13

20

*f*

*Fine*

Moderato

27 *f*

30

33 *p*

36

39

42 *f*

*D.S. al Fine*

Responsório 6º

*f*

3 *f*

5

7

9 *f*

15

**Moderato**

22 *f*

25 *p*

28

32

36

39 *f*

42 *f*

49 *Fine*

**Moderato**

*D.S. al Fine*

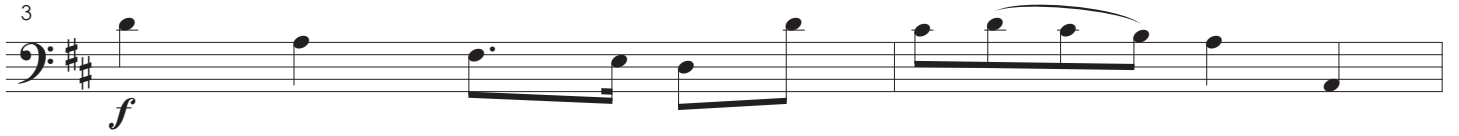
55 *p* *f*

# Responsório 7º

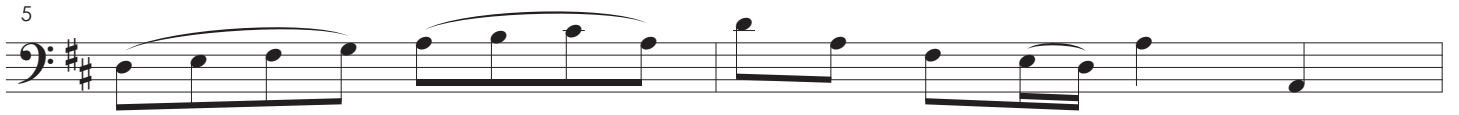
3



3



5



7



9



12



17




21



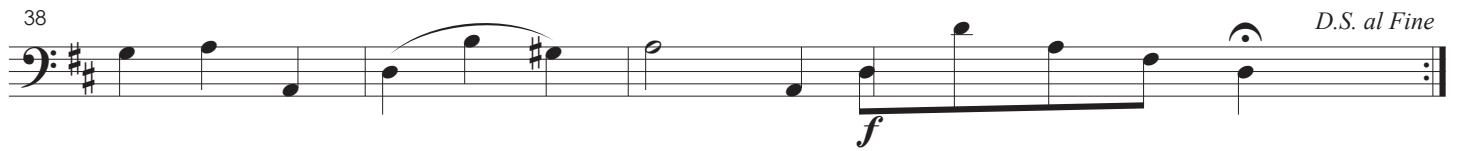
## Moderato

26

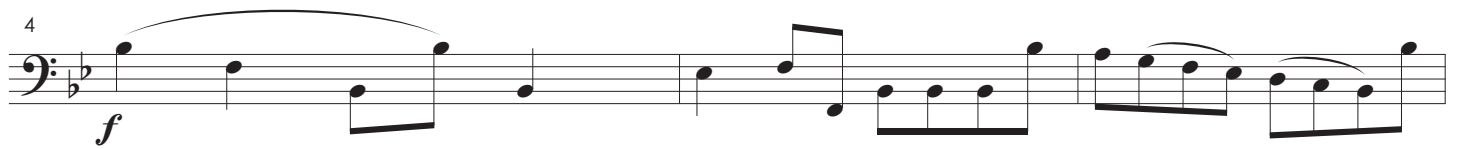
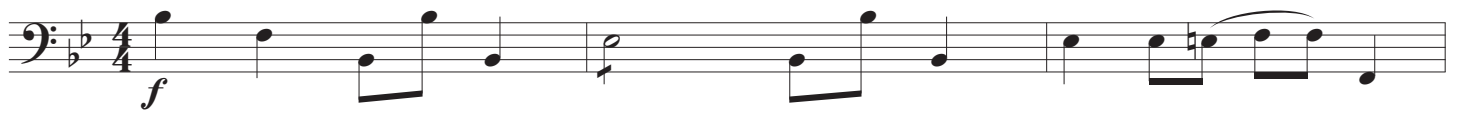


28





## Responsório 8º



27

Moderato

30

33

37

40

44

48

52

57

61

64