

Jesuíno do Monte Camelo (1764-1819)

Ladainha de Nossa Senhora (1827)

Transcrição: Lenita Waldige Mendes Nogueira

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

Duas clarinetas, trombone, coro, dois violinos, baixo contínuo
(*two clarinets, trombone, choir, two violins, continuo*)

Partes:

[Clarinetas 1](#)

[Clarinetas 2](#)

[Trombone](#)

[Soprano](#)

[Alto](#)

[Tenor](#)

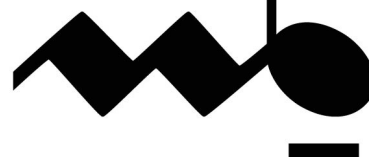
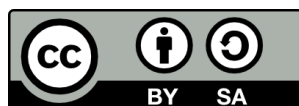
[Baixo](#)

[Violino I](#)

[Violino II](#)

[Baixo contínuo](#)

41 p.



MUSICA BRASILIS

Ladainha de Nossa Senhora

Transcrição de
Lenita Waldige Mendes Nogueira

Jesuíno do Monte Carmelo
1827

Andante

f

4

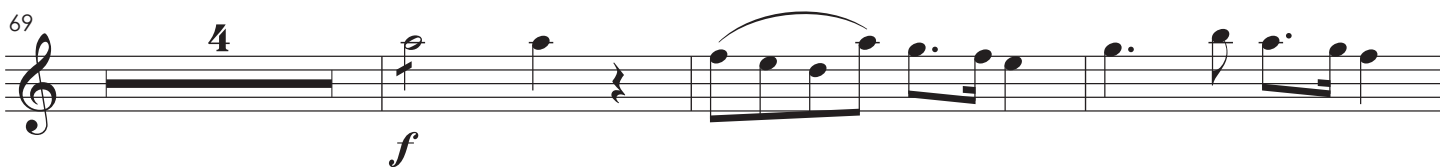
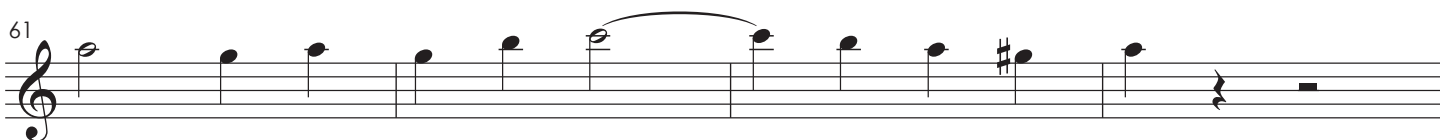
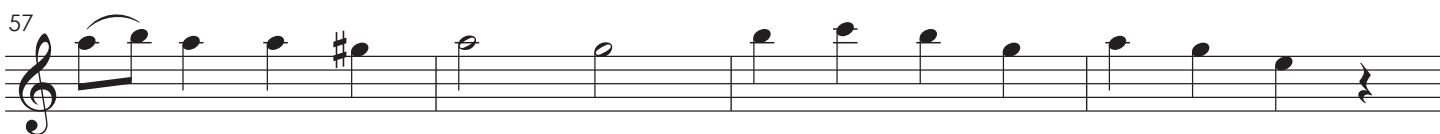
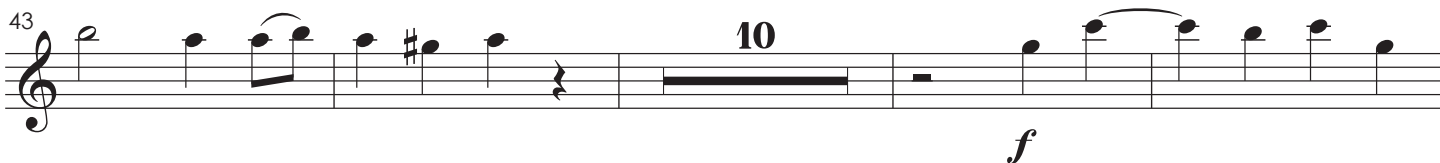
8 *f*

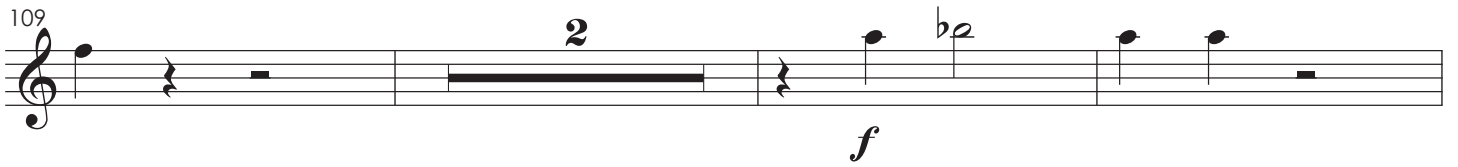
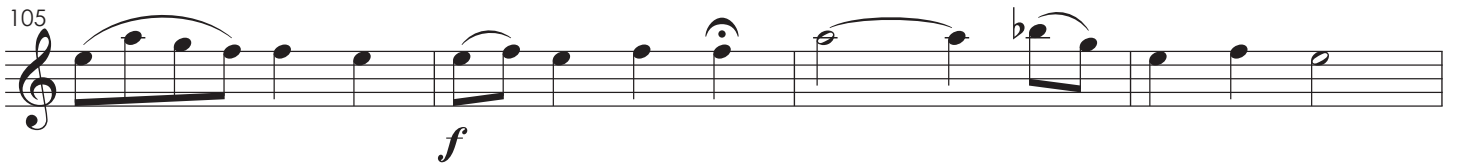
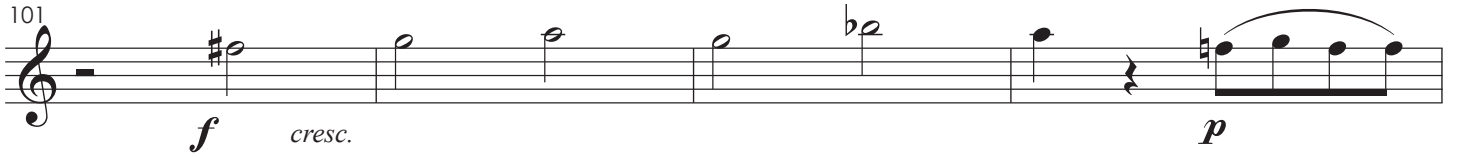
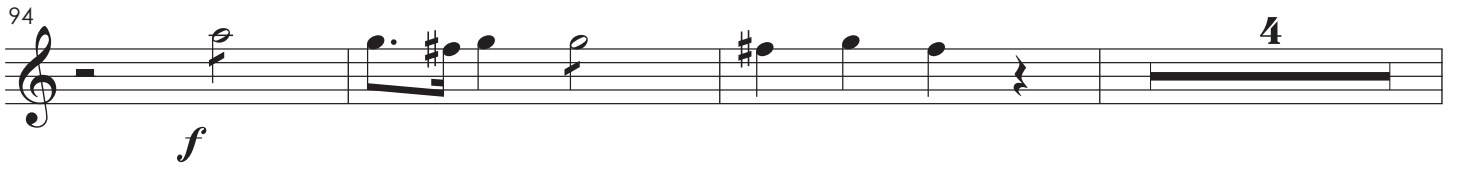
13

17 *f*

24

31 *f*





Ladainha de Nossa Senhora

Transcrição de
Lenita Waldige Mendes Nogueira

Jesuíno do Monte Carmelo
1827

Andante

f

4

tr

8

2

f

13

17

3

f

23

5

31

f

Musical staff 1: Treble clef, measures 35-38. Contains eighth and quarter notes with slurs.

Musical staff 2: Treble clef, measures 39-42. Contains eighth and quarter notes with slurs.

Musical staff 3: Treble clef, measures 43-46. Measure 44 has a fermata with "10" above it. Measure 46 has a dynamic marking *f*.

Musical staff 4: Treble clef, measures 56-59. Contains quarter and eighth notes with slurs.

Musical staff 5: Treble clef, measures 60-63. Contains quarter and eighth notes with slurs.

Musical staff 6: Treble clef, measures 65-68. Contains quarter and eighth notes with slurs.

Musical staff 7: Treble clef, measures 69-72. Measure 69 has a fermata with "4" above it. Measure 71 has a dynamic marking *f*.

Musical staff 8: Treble clef, measures 76-79. Contains quarter and eighth notes with slurs.

Musical staff 9: Treble clef, measures 80-83. Contains quarter and eighth notes with slurs.

84

94

f

101

f *cresc.* *p*

105

f

108

f

114

117

121

124

f

35

38

42

55

59

63

67

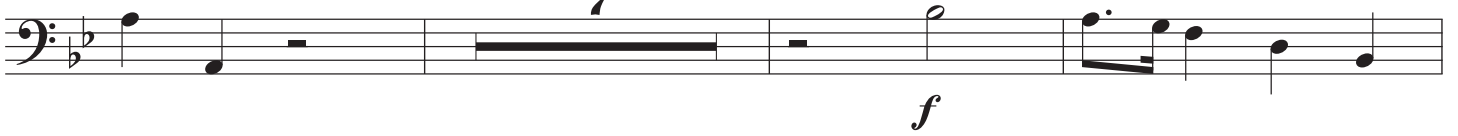
74

78

82



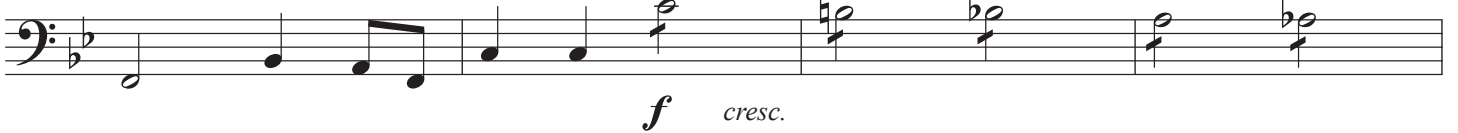
86



96



100



104



108



113



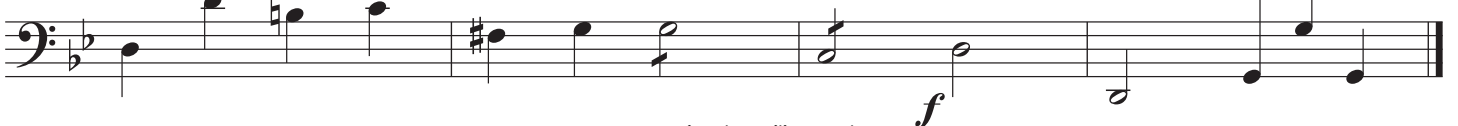
116



120



123




Soprano

Ladainha de Nossa Senhora

Transcrição de
Lenita Waldige Mendes Nogueira

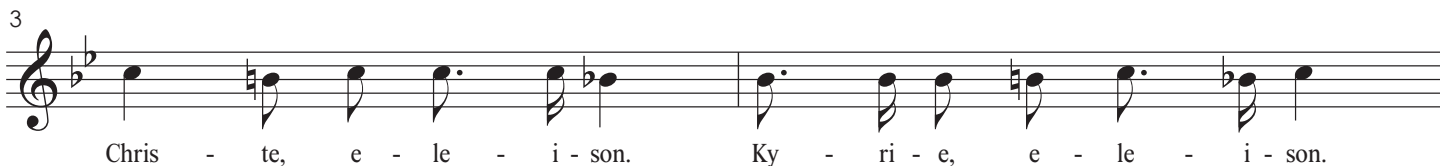
Jesuino do Monte Carmelo
1827

Andante



f Ky - ri - e, Ky - ri - e, e - le - i - son.

3



Chris - te, e - le - i - son. Ky - ri - e, e - le - i - son.

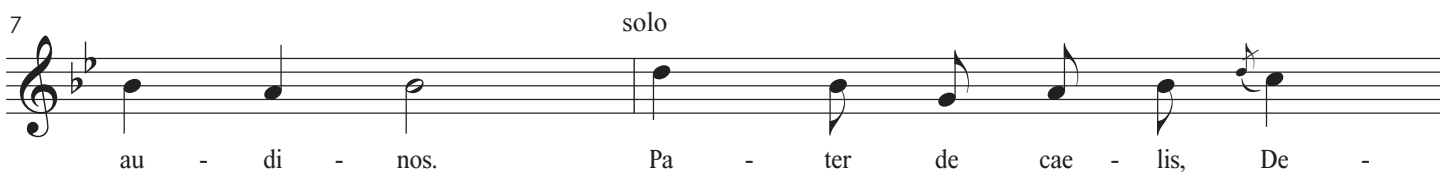
5



Chris - te, ex - au - di - nos. Chris - te, Chris - te ex -

7

solo



au - di - nos. Pa - ter de cae - lis, De -

9

tutti



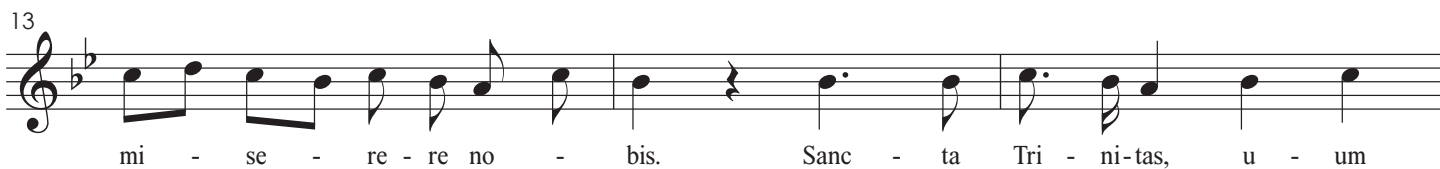
us, Fi - li, Re - demp - tor mun - di. De - us. *f* Spi - ri - tui

11



Sanc - te, De - us, mi - se - re - re no - bis,

13



mi - se - re - re no - bis. Sanc - ta Tri - ni - tas, u - um

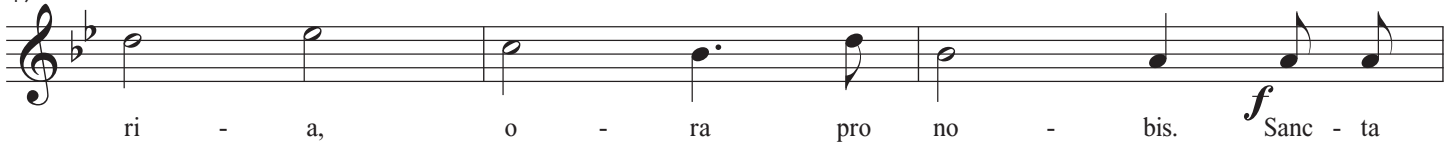
16

cresc.



De - us, mi - se - re - re no - bis. *p* Sanc - ta Ma -

Ladainha de Nossa Senhora - Jesuíno do Monte Carmelo - Soprano

2
19

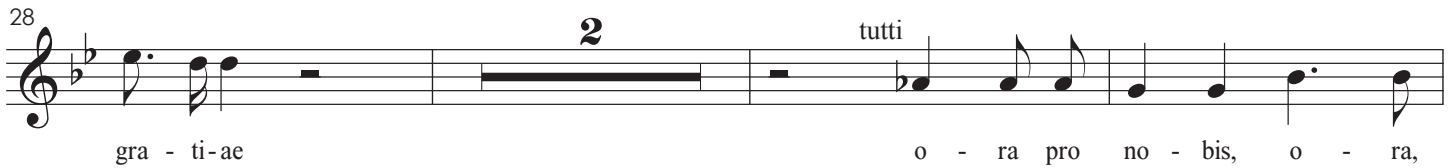
22



25



28



33



36



39



42



45



48

prae - di - can - da, o - ra pro no - bis, o - ra, o - ra pro

51

no - bis..

55

Spe - cu - lum jus - ti - ti - ae,

57

Se - des sa - pi - en - ti - ae, Cau - sa nos - trae lae - ti - ti - ae, o -

60

ra pro no - bis, o - ra pro no - bis. Vas

63

spi - ri - tu - a - le, Vas ho - no - ra - bi - le, Vas in - sig - ne de -

66

vo - ti - o - nis, o - ra, o - ra pro no - bis.

69

Ro - sa mys - ti - ca, Tur - ris da - vi - di - ca,

72

Tur - ris e - bur - ne - a, Do - mus au - re - a, Fe - de - ris ar - ca,

Ladainha de Nossa Senhora - Jesuíno do Monte Carmelo - Soprano

4
76


Ia - nu - a cae - li, Ste - la ma - tu - ti - na, Sa - lus in - fir -

79



mo - rum, o - ra pro no - bis. Re -

82



fu - gi-um pec - ca - to - um, Con - so - la - trix af - flic -

85

solo



to - rum, o - ra pro no - bis. Au - xi - li - um chris - ti - a - no - rum.

88

4



o - ra pro no - bis. Re - gi - na pro - phe -

94

tutti



ta - rum, o - ra, o - ra, o - ra pro no - bis.

97

4



Re - gi - na mar - ti - rum, Re - gi - na con - fes -

103



so - rum, Re - gi - na vir - gi - num, Re - gi - na sanc -

105



to - rum — om - ni - um, o - ra pro no - bis, o - ra pro —

108

solo

no - bis. Ag - nus De - i, qui tol - lis pec -

111

tutti

ca - ta mun - di, par - ce no - bis, Do - mi-ne, par - ce

114

no - bis, Do - mi - ne. Ag - nus De - i, qui tol - lis, qui tol - lis pec -

117

ca - ta, pec-ca - ta mun - di, ex - au - di nos, Do - mi-ne, ex -

120

au - di - nos, Do - mi - ne. Ag - nus De - i, qui

122

tol - lis pec - ca - ta mun - di, mi - se - re re

124

no - bis, mi - se - re - re - no - bis.

Alto

Ladainha de Nossa Senhora

Transcrição de
Lenita Waldige Mendes Nogueira

Jesuíno do Monte Carmelo
1827

Andante

f Ky - ri - e, Ky - ri - e, e - le - i - son.

3

Chris - te, e - le - i - son. Ky - ri - e, e - le - i - son.

5

Chris - te, ex - au - di - nos. Chris - te, Chris - te ex -

7

au - di - nos. *solo* Fi - li, Re - demp - tor mun - di.

10

De - us. *f* Spi - ri - tui Sanc - te, De - us,

12

mi - se - re - re no - bis, mi - se - re - re no -

14

bis. Sanc - ta Tri - ni - tas, u - um

16

De - us, mi - se - re - re no - bis. *p* Sanc - ta Ma -

ri - a, o - ra pro no - bis. *f* Sanc - ta

De - i Ge - ni - trix, Sanc - ta Vir - go vir - gi - num,

o - ra, o - ra pro no - bis.

2 *solo*
Ma - ter pu - ri - si - ma, Ma - ter cas -

tutti
tis - si - ma, o - ra pro no - bis, o - ra pro no - bis, o - ra,

o - ra pro no - bis. Ma - ter in - vi - o - la - ta,

Ma - ter in te - me - ra - ta, Ma - ter a - ma - bi - lis, Ma - ter

ad - mi - ra - bi - lis, Ma - ter Cre - a - to - ris, Ma - ter Sal - va -

to - ris, o - ra, o - ra pro no - bis..

45 **2** solo

Vir - go prae - di - can - da,

49

o - ra pro no - bis, o - ra, o - ra pro no - bis..

52 **3** tutti

Spe - cu - lum jus - ti - ti - ae,

57

Se - des sa - pi - en - ti - ae, Cau - sa nos - trae lae - ti - ti - ae, o -

60

ra pro no - bis, o - ra pro no - bis. Vas

63

spi - ri - tu - a - le, Vas ho - no - ra - bi - le, Vas in - sig - ne de -

66

vo - ti - o - nis, o - ra, o - ra no - bis.

69 solo

Ro - sa mys - ti - ca, Tur - ris da - vi - di - ca,

73 tutti

Tur - ris e - bur - ne - a, Do - mus au - re - a, Fe - de - ris ar - ca,

Ia - nu - a cae - li, Ste - la ma - tu - ti - na, Sa - lus in - fir -

79

mo - rum, o - ra pro no - bis. Re -

82

fu - gi - um pec - ca - to - um, Con - so - la - trix af - flic -

85

to - rum, o - ra pro no - bis. **5**

92

solo Re - gi - na *tutti* pro - phe - ta - rum, o - ra,

95

o - ra o - ra pro no - bis. **4** Re - gi - na

102

mar - ti - rum, Re - gi - na con - fes - so - rum, Re - gi - na

104

vir - gi - num, Re - gi - na sanc - to - rum om - ni - um,

106

o - ra pro no - bis, o - ra pro no - bis. **2**

112




par - ce no - bis, Do - mi - ne, par - ce no - bis, Do - mi -

115



ne. Ag - nus De - i, qui tol - lis, qui tol - lis pec - ca - ta, pec - ca - ta

118



mun - di, ex - au - di nos, Do - mi - ne, ex au - di - nos, Do - mi -

121



ne. Ag - nus Dei - i, qui tol - lis pec - ca - ta mun -

123



di, mi - se - re re no - bis, mi - se - re - re no - bis.

Tenor

Ladainha de Nossa Senhora

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Jesuíno do Monte Carmelo
1827

Andante

f Ky - ri - e, Ky - ri - e, e - le - i - son.
Chris - te, e - le - i - son. Ky - ri - e, e - le - i - son.
Chris - te, au - di - nos. Chris - te, Chris - te ex -
au - di - nos. **2** *f* **tutti** Spi - ri - tui
Sanc - te, De - us, mi - se - re - re no - bis, mi - se - re - re no -
bis. Sanc - ta Tri - ni - tas, u - um De - us, mi - se - re - re
no - bis. *p* Sanc - ta Ma - ri - a,
o - ra pro no - bis. *f* Sanc - ta De - i Ge - ni - trix,

23

Sanc - ta Vir - go vir - gi-num, o - ra, o - ra pro no - bis.

26

o - ra pro no - bis, o - ra,

33

o - ra pro no - bis. Ma - ter in - vi - o - la - ta,

36

Ma - ter in te - me - ra - ta, Ma - ter a - ma - bi - lis, Ma - ter

39

ad - mi - ra - bi - lis, Ma - ter Cre - a - to - ris, Ma - ter Sal - va -

42

to - ris, o - ra, o - ra pro no - bis..

45

Spe - cu - lum jus - ti - ti - ae,

57

Se - des sa - pi - en - ti - ae, Cau - sa nos - trae lae - ti - ti - ae, o -

60



ra pro no - bis, o - ra pro no - bis. Vas spi - ri - tu - a - le, Vas

64



ho - no - ra - bi - le, Vas in - sig - ne de - vo - ti - o - nis,

67



o - ra, o - ra pro no - bis.

73 *tutti*



Tur - ris e - bur - ne - a, Do - mus au - re - a, Fe - de - ris ar - ca,

76



Ia - nu - a cae - li, Ste - la ma - tu - ti - na, Sa - lus in - fir -

79



mo - rum, o - ra pro no - bis. Re - fu - gi - um pec - ca -

83



to - um, Con - so - la - trix af - flic - to - rum, o - ra pro

86 *solo*



no - bis. Re - gi - na an - ge -

lo - rum, an - ge - lo - rum, Re - gi - na

pa - tri - ar - ca rum, o - ra pro no - bis.

tutti
o - ra, o - ra, o - ra no - bis.

4
Re - gi - na mar - ti - rum, Re - gi - na con - fes -

so - rum, Re - gi - na vir - gi - num, Re - gi - na sanc -

to - rum om - ni - um, o - ra pro no - bis, o - ra pro

no - bis.

par - ce no - bis, Do - mi - ne, par - ce no - bis, Do - mi -

115

ne. Ag - nus De - i, qui tol - lis, qui tol - lis pec -

117

ca - ta, pec - ca - ta mun - di, ex - au - di nos, Do - mi - ne, ex

120

au - di - nos, Do - mi - ne. Ag - nus De - i, qui

122

tol - lis pec - ca - ta mun - di, mi - se - re re

124

no - bis, mi - se - re - re - no - - - bis.

Ladainha de Nossa Senhora

Transcrição de
Lenita Waldige Mendes Nogueira

Jesuíno do Monte Carmelo
1827

Andante

f Ky - ri - e, Ky - ri - e, e - le - i - son.

3 Chris - te, e - le - i - son. Ky - ri - e, e - le - i - son.

5 Chris - te, ex - au - di - nos. Chris - te, Chris - te ex -

7 au - di - nos. **2** *tutti*
f Spi - ri tui

11 Sanc - te, De - us, mi - se - re - re no - bis, mi - se - re - re no -

14 bis. Sanc - ta Tri - ni - tas, u - um De - us, mi - se - re - re

17 *cresc.*
p no - bis. Sanc - ta Ma - ri - a,

20 o - ra no - bis. *f* Sanc - ta De - i Ge - ni - trix,




Sanc - ta Vir - go vir - gi-num, o - ra, o - ra pro no - bis.

26

5

tutti



o - ra no - bis, o - ra,

33



o - ra pro no - bis. Ma - ter in - vi - o - la - ta,

36




Ma - ter in te - me - ra - ta, Ma - ter a -

38




ma - bi - lis, Ma - ter ad - mi - ra - bi - lis,

40



Ma - ter Cre - a - to - ris, Ma - ter Sal - va -

42



to - ris, o - ra, o - ra pro no - bis..

45

6

solo



Vir - go po - tens, Vir - go

53



cle - mens, Vir - go fi - de - lis, o - ra pro -

55

tutti

no - bis Spe - cum lum jus - ti - ti - ae

57

se - des sa - pi - en - ti - ae, Cau - sa nos - trae lae -

59

ti - ti - ae, o - ra pro no - bis, o - ra pro

62

no - bis. Vas spi - ri - tu - a - le, Vas ho - no - ra - bi -

65

le, Vas in - sig - ne de - vo - ti - o - nis, o - ra, o - ra pro no - bis.

69

solo

o - ra pro no - bis. o - ra - pro no - bis.

73

tutti

Tur - ris e - bur - ne - a, Do - mus au - re - a, Fe - de - ris ar - ca,

76

la - nu - a cae - li, Ste - la ma - tu - ti - na, Sa - lus in - fir -

79

mo - rum, o - ra pro no - bis. Re -



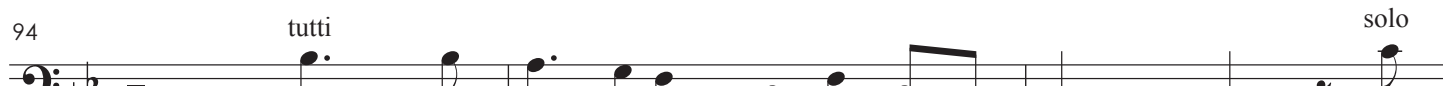
fu - gi - um pec - ca - to - um, Con - so - la - trix af - flic -

85



to - rum, o - ra pro no - bis.

94



tutti o - ra, o - ra, o - ra no - bis. *solo* Re -

97



gi - na a - pos - to - lo - rum, a - pos - to -

99



lo - rum, o - ra pro no - bis, o - ra pro

101



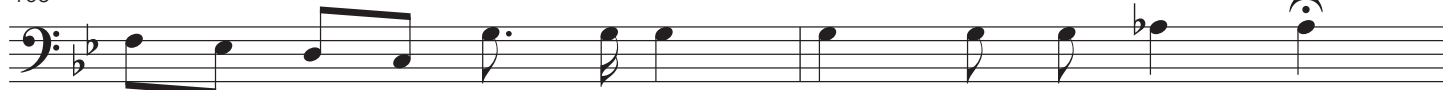
tutti no - bis. Re - gi - na mar - ti - rum, Re - gi - na con - fes -

103



so - rum, Re - gi - na vir - gi - num, Re - gi - na sanc -

105



to - rum om - ni - um, o - ra pro no - bis,

107



o - ra pro no - bis.

110

2

par - ce no - bis, Do - mi-ne, par - ce

114

no - bis, Do - mi - ne. Ag - nus De - i, qui

116

tol - lis, qui tol - lis pec - ca - ta, pec - ca - ta

118

mun - di, ex - au - di nos, Do - mi - ne, ex -

120

au - di - nos, Do - mi - ne. Ag - nus De - i, qui

122

tol - lis pec - ca - ta mun - di, mi - se - re re

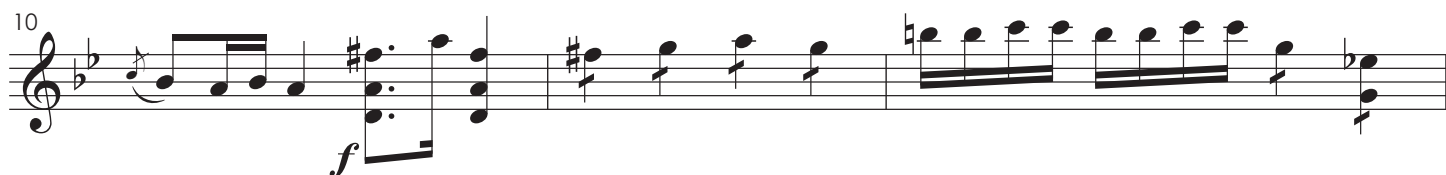
124

no - bis, mi - se - re - no - bis.

Ladainha de Nossa Senhora

Transcrição de
Lenita Waldige Mendes NogueiraJesuino do Monte Carmelo
1827

Andante



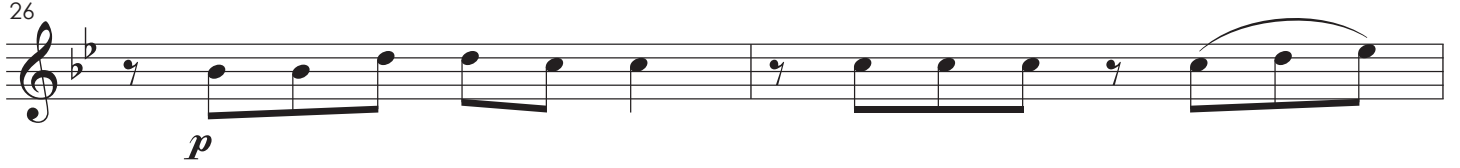
2

Ladainha de Nossa Senhora - Jesuino do Monte Carmelo - Violino I

23



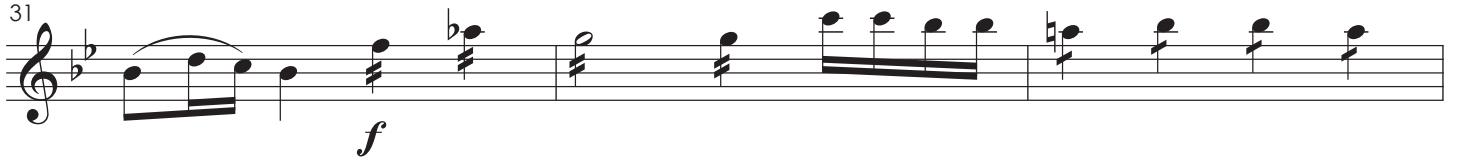
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28



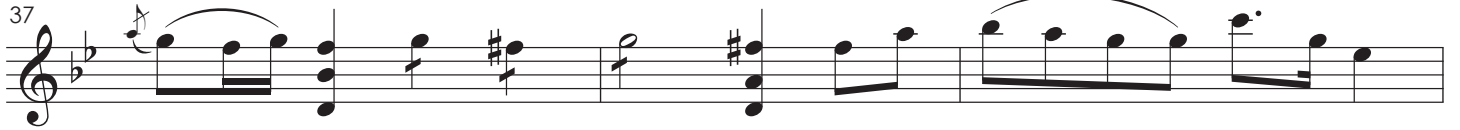
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34



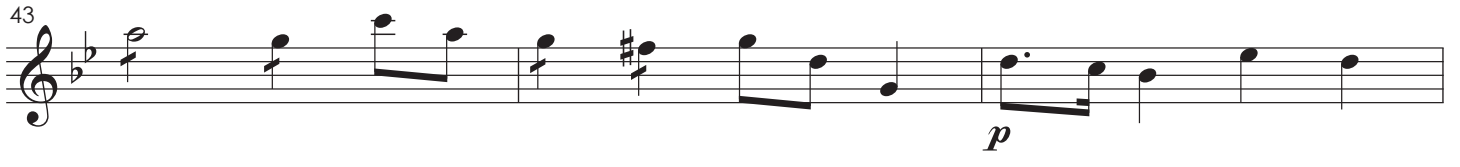
37



40



43



46





89

Musical staff 89: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a series of eighth and sixteenth notes, some beamed together, with a few slurs and accents.

93

Musical staff 93: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes. Dynamic markings *f* and *p* are present below the staff.

97

Musical staff 97: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes, with some slurs and accents.

101

Musical staff 101: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes. Dynamic markings *cresc.* and *f* are present below the staff.

105

Musical staff 105: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes, with some slurs and accents. Dynamic marking *f* is present below the staff.

109

Musical staff 109: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes, with some slurs and accents. Dynamic markings *p* and *f* are present below the staff.

113

Musical staff 113: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes, with some slurs and accents.

117

Musical staff 117: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes, with some slurs and accents.

121

Musical staff 121: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes, with some slurs and accents.

123

Musical staff 123: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes, with some slurs and accents, ending with a double bar line.

Ladainha de Nossa Senhora

Transcrição de
Lenita Waldige Mendes Nogueira

Jesuíno do Monte Carmelo
1827

Andante

Musical staff 1, measures 1-3. Treble clef, key signature of two flats (B-flat and E-flat), common time signature. The music begins with a forte (*f*) dynamic. The first measure contains a half note chord (F4, B-flat4) followed by a half note chord (A4, D5). The second measure contains a half note chord (C5, F5) followed by a half note chord (E4, A4). The third measure contains a half note chord (G4, B-flat4) followed by a half note chord (A4, D5).

Musical staff 2, measures 4-6. Treble clef, key signature of two flats, common time. The music continues with a half note chord (C5, F5) followed by a half note chord (E4, A4). The fourth measure contains a half note chord (G4, B-flat4) followed by a half note chord (A4, D5). The fifth measure contains a half note chord (C5, F5) followed by a half note chord (E4, A4). The sixth measure contains a half note chord (G4, B-flat4) followed by a half note chord (A4, D5).

Musical staff 3, measures 7-9. Treble clef, key signature of two flats, common time. The music continues with a half note chord (C5, F5) followed by a half note chord (E4, A4). The seventh measure contains a half note chord (G4, B-flat4) followed by a half note chord (A4, D5). The eighth measure contains a half note chord (C5, F5) followed by a half note chord (E4, A4). The ninth measure contains a half note chord (G4, B-flat4) followed by a half note chord (A4, D5). A piano (*p*) dynamic marking is present at the start of the eighth measure.

Musical staff 4, measures 10-12. Treble clef, key signature of two flats, common time. The music continues with a half note chord (C5, F5) followed by a half note chord (E4, A4). The tenth measure contains a half note chord (G4, B-flat4) followed by a half note chord (A4, D5). The eleventh measure contains a half note chord (C5, F5) followed by a half note chord (E4, A4). The twelfth measure contains a half note chord (G4, B-flat4) followed by a half note chord (A4, D5). A forte (*f*) dynamic marking is present at the start of the tenth measure.

Musical staff 5, measures 13-15. Treble clef, key signature of two flats, common time. The music continues with a half note chord (C5, F5) followed by a half note chord (E4, A4). The thirteenth measure contains a half note chord (G4, B-flat4) followed by a half note chord (A4, D5). The fourteenth measure contains a half note chord (C5, F5) followed by a half note chord (E4, A4). The fifteenth measure contains a half note chord (G4, B-flat4) followed by a half note chord (A4, D5).

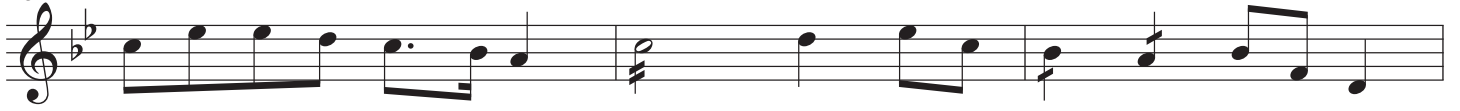
Musical staff 6, measures 16-18. Treble clef, key signature of two flats, common time. The music continues with a half note chord (C5, F5) followed by a half note chord (E4, A4). The sixteenth measure contains a half note chord (G4, B-flat4) followed by a half note chord (A4, D5). The seventeenth measure contains a half note chord (C5, F5) followed by a half note chord (E4, A4). The eighteenth measure contains a half note chord (G4, B-flat4) followed by a half note chord (A4, D5). A piano (*p*) dynamic marking is present at the start of the seventeenth measure, and a crescendo (*cresc.*) marking is present at the start of the eighteenth measure.

Musical staff 7, measures 19-21. Treble clef, key signature of two flats, common time. The music continues with a half note chord (C5, F5) followed by a half note chord (E4, A4). The nineteenth measure contains a half note chord (G4, B-flat4) followed by a half note chord (A4, D5). The twentieth measure contains a half note chord (C5, F5) followed by a half note chord (E4, A4). The twenty-first measure contains a half note chord (G4, B-flat4) followed by a half note chord (A4, D5). A forte (*f*) dynamic marking is present at the start of the nineteenth measure.

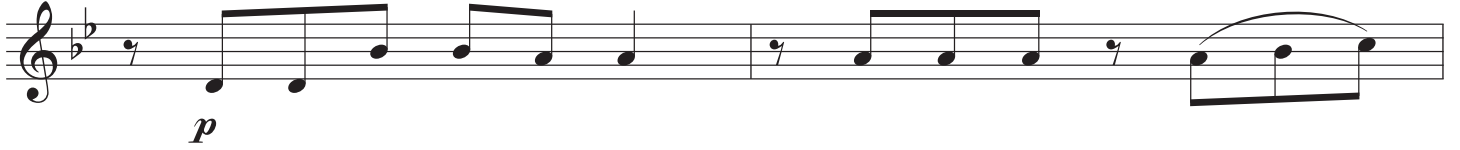
2

Ladainha de Nossa Senhora - Jesuíno do Monte Carmelo - Violino II

23



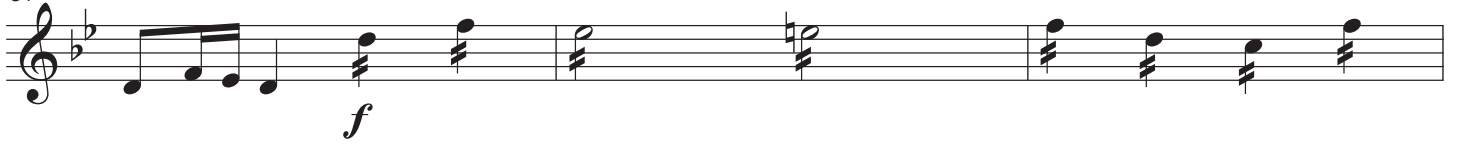
26



28



31



34



37



40



43



46



49

53 *f*

58

63

68 *p*

73 *f*

77

81

85 *p*

89



93



97



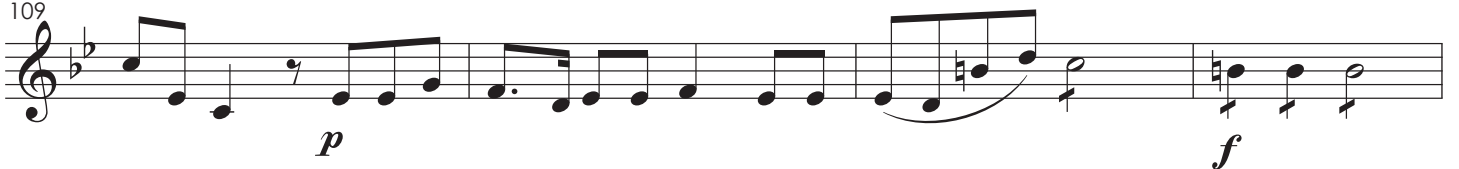
101



105



109



113



117



121



123



Ladainha de Nossa Senhora

Transcrição de
Lenita Waldige Mendes Nogueira

Jesuíno do Monte Carmelo
1827

Andante

f

4

7

p

10

f

13

16

p *cresc.*

19

f

22

Musical staff 1: Bass clef, key signature of two flats. The staff begins with a piano (*p*) dynamic marking. The melody consists of quarter and eighth notes.

Musical staff 2: Bass clef, key signature of two flats. The staff begins with a forte (*f*) dynamic marking. The melody features eighth-note runs and slurs.

Musical staff 3: Bass clef, key signature of two flats. The staff continues the melody with eighth-note runs and slurs.

Musical staff 4: Bass clef, key signature of two flats. The staff continues the melody with eighth-note runs and slurs.

Musical staff 5: Bass clef, key signature of two flats. The staff ends with a piano (*p*) dynamic marking. The melody consists of quarter and eighth notes.

Musical staff 6: Bass clef, key signature of two flats. The staff continues the melody with quarter and eighth notes.

Musical staff 7: Bass clef, key signature of two flats. The staff continues the melody with eighth-note runs and slurs.

Musical staff 8: Bass clef, key signature of two flats. The staff begins with a forte (*f*) dynamic marking. The melody features eighth-note runs and slurs.

Musical staff 9: Bass clef, key signature of two flats. The staff continues the melody with eighth-note runs and slurs.

Musical staff 10: Bass clef, key signature of two flats. The staff continues the melody with eighth-note runs and slurs.

107

Musical staff 107: Bass clef, key signature of two flats (B-flat and E-flat). The staff contains a sequence of notes: a half note G2, 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, and a quarter note F1. A dynamic marking *p* is placed below the final note.

110

Musical staff 110: Bass clef, key signature of two flats. The staff contains a sequence of notes: a half note G2, 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, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, and a quarter note F0. A dynamic marking *f* is placed below the staff.

114

Musical staff 114: Bass clef, key signature of two flats. The staff contains a sequence of notes: a half note G2, 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, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, and a quarter note F0.

118

Musical staff 118: Bass clef, key signature of two flats. The staff contains a sequence of notes: a half note G2, 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, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, and a quarter note F0.

122

Musical staff 122: Bass clef, key signature of two flats. The staff contains a sequence of notes: a half note G2, 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, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, and a quarter note F0. The staff ends with a double bar line.