

# Ladainhas

a 3 vozes  
M.M. 255//3

Francisco de São Boaventura<sup>1</sup>  
1785

Violino I *f p p f f f ff f ass.*

Violino II *f p p f f f ff f ass.*

Soprano 1°  
ky - ri - e e - le - i - son Chris - te e - le - i - son e -

Soprano 2°  
Chris - te e - le - i - son ky - ri - e e -

Basso  
ky - ri - e e - le - i - son e -

Órgão  
palheta oblig.

Violoncelo *f p p f f f ass.*

Vno. I *f p f p f f ff f*

Vno. II *f p f p f f ff f*

Sop. 1°  
-le - i - son Chris - te au - di - nos Chris - te ex au - di -

Sop. 2°  
-le - i - son Chris - te au - di - nos Chris -

Bas.  
-le - i - son Chris - te ex au - di -

Órg.  
oblig

Vc. *p p f f*

Por ordem da Exma. Sra. D. Anna Felicia, Digníssima Mestra da Capella do  
Real Mosteiro de São Bento. Compôs o muito Reverendo Padre Mestre Frei Francisco de São Boaventura

11

Vno. I *ff*

Vno. II *ff*

Sop. 1<sup>o</sup> *solo*  
nos ex\_au - di - nos Pa - ter de coe - lis De - us

Sop. 2<sup>o</sup> *solo*  
te ex\_au - di - nos spi - ri - tus San - cte

Bas. *solo*  
nos ex\_au - di - nos Fi - li - Re - dem - ptor mun - di De -

Órg.

Vc.

16

Vno. I *f* *f ass.* *f*

Vno. II *f ass.*

Sop. 1<sup>o</sup> *f*  
San - cta tri - ni - tas u - nus De - us mi - se - re - re

Sop. 2<sup>o</sup> *ossia*  
De - us San - cta  
*f*  
De - us San - cta tri - ni - tas u - nus De - us mi - se - re - re

Bas. *f*  
us San - cta tri - ni - tas u - nus De - us mi - se - re - re no - bis

Órg. *flautado*

Vc. *f ass.*

21

Vno. I *f ass* *p* *f* *p* *f*

Vno. II *f ass* *p* *f* *p* *f*

Sop. 1º mi - se - re - re no - bis San - cta Ma - ri - a in - ter

Sop. 2º mi - se - re - re no - bis San - cta De - i

Bas. mi - se - re - re no - bis

Órg.

Vc. *f ass.* *p* *p*



26

Vno. I *f* *ff* *f* *ff* *f* *ff* *f*

Vno. II *f* *ff* *f* *ff* *f* *ff* *f*

Sop. 1º ce - de pro e - a in - ter - ce - de pro e - a

Sop. 2º ge - ni - trix in - ter - ce - de in - ter - ce - de pro e - a

Bas. San - cta vir - go vir - gi - num in - ter - ce - de pro e - a

Órg. *palheta*

Vc. *f* *f* *f ass* *f*

30

Vno. I *f*

Vno. II *f*

Sop. 1<sup>o</sup> San - cte Jo - ha - nes

Sop. 2<sup>o</sup> San - cte Ga - bri - el San - cte

Bas. San - cte Mi - cha - el San - cte Ra - pha - el San - cte Jo -

Órg.

Vc.

33

Vno. I *f*

Vno. II *f*

Sop. 1<sup>o</sup> San - cte Ste - pha - ne in - ter - ce - di - te pro e - a

Sop. 2<sup>o</sup> Pe - tre in - ter - ce - di - te pro e - a

Bas. seph San - cte Pau - le in - ter - ce - di te pro e - a

Órg.

Vc. *f*

37

Vno. I *p* *p* *f* *p*

Vno. II *p* *p* *p*

Sop. 1<sup>o</sup> duo  
San - cte\_ Pla - ci - de San - cte Mar-ti - ne San-cte Il - de - fon -

Sop. 2<sup>o</sup>  
San - cte\_ Pla - ci - de San - cte Mar-ti - ne San-cte Il - de - fon -

Bas.  
in-ter-ce - de pro e - a in-ter-ce - de pro e - a

Órg.

Vc. *p* *f* *p*

42

Vno. I *f* *f* *p* *f* *p*

Vno. II *f* *p* *f* *p*

Sop. 1<sup>o</sup> *f* *p* *f* *p*  
-se in-ter-ce - de pro e - a San-cte Pa - ter

Sop. 2<sup>o</sup> *p* *f* *p* *f* *p* *f* *p*  
-se in-ter-ce - de pro e - a solo San-cte Pa - ter nos - ter Be - ne -

Bas. *f* *p* *f* *p* *f* *p* *f* *p*  
in-ter ce - de pro e - a San-cte Pa - ter nos - ter Be - ne - di -

Órg. flautado

Vc. *f* *f* *p* *f* *p* *f* *p* *f* *p*

47

Vno. I *f p f p f p f p p*

Vno. II *f p f p p*

Sop. 1<sup>o</sup> no - ster Be - ne - di - cte in - ter - ce - de pro\_ e - a duo

Sop. 2<sup>o</sup> di - cte in - ter - ce - de pro e - a San - cte\_ Mau -

Bas. cte in - ter - ce - de pro e - a pro\_ e - a San - cte\_ Mau -

Órg. palheta

Vc. *f p f p f p p*

52

Vno. I *f p f p f*

Vno. II *p f p f*

Sop. 1<sup>o</sup> in - ter - ce - de pro e - am in - ter - ce - de pro e - am in - ter - ce - de pro

Sop. 2<sup>o</sup> - re San - cte Ber - nar - de San - cta Ma - ri - a Ma - gda - le - ne

Bas. re San - cte Ber - nar - de San - cta Ma - ri - a Ma - gda - le - ne

Órg.

Vc. *f p f p f*

57

Vno. I *p* *f* *f* *p* *f* *p* *f* *p*

Vno. II *p* *f* *f* *p* *f* *p* *f* *p*

Sop. 1º e - a in-ter-ce - de pro e - a om-nes San-cti in - ter - ce-di-te

Sop. 2º San - cta Scho-las - ti - ca in-ter-ce-de de pro e - a om-nes San - cti

Bas. San - cta Scho-las - ti - ca in-ter-ce-de de pro e - a om-nes San-cti in - ter -

Órg.

Vc. *p* *f* *f* *p* *f* *p* *f* *p*

62

Vno. I *f* *f* *f* *p* *p* *p*

Vno. II *f* *p* *f*

Sop. 1º pro\_e - a pro e - a pro - pi - ti - us es - to par -

Sop. 2º in - ter - ce-di-te pro\_e - a pro - pi - ti - us es - to

Bas. ce-di te pro - e - a Pro - pi - ti - us es -

Órg.

Vc. *f* *p* *f* *p* *f* *f* *f* *p* *f* *p* *f* *p* *f*

67

Vno. I

Vno. II

Sop. 1<sup>o</sup>

Sop. 2<sup>o</sup>

Bas.

Órg.

Vc.

*p* *f* *f* *f*

*p* *f*

- ce e - am Do - mi-ne

*p*

par - ce e-am Do - mi-ne

*f* *assai* *p* *f*

to par-ce e - am Do - mi-ne ad in - si - di - is di -

Órg.

Vc.

*p* *f* *p* *f* *f* *f*

---

71

Vno. I

Vno. II

Sop. 1<sup>o</sup>

Sop. 2<sup>o</sup>

Bas.

Órg.

Vc.

*f* *p* *p* *f* *p*

*f* *p* *f* *p*

solo

Li - be-ra e-am Do - - mi-ne ab\_ o - mni imun-di - ti - a men -

Li - be-ra e-am Do - - mi-no

a - bo - li Li - be-ra e-am Do - mi-ne

Órg.

Vc.

*f*



76

Vno. I *f*

Vno. II *f*

Sop. 1<sup>o</sup>  
tis et cor - po - ris

Sop. 2<sup>o</sup>  
Li - be-ra e-am Do - mi-ne

Bas.  
Li - be-ra e-am Do - mi - ne a - da - mna - ti - o - ne per -

Órg.

Vc. *f*

80

Vno. I

Vno. II

Sop. 1<sup>o</sup>  
Li - be - ra e - am Do - mi - ne

Sop. 2<sup>o</sup>  
Li - be - ra e - am Do - mi - ne a ce - ci - ca - te cor -

Bas.  
pe - tu - a Li - be-ra e - am Do - mi - ne

Órg.

Vc. *f*

84

Vno. I *f* *p* *p* *p*

Vno. II *f* *p* *p*

Sop. 1<sup>o</sup> Li - be - ra e-am Do - mi - ne per mis - te - ri - um San - ctæ in-car-na - ti -

Sop. 2<sup>o</sup> dis Li - be-ra e-am Do - mi - ne per mis - te - ri - um San - ctæ in-car-na - ti -

Bas. Li - be - ra e-am Do - mi - ne per mis - te - ri - um in-car

Órg. Flautado

Vc. *f*

89

Vno. I *p* *p*

Vno. II *p* *p*

Sop. 1<sup>o</sup> o - nis\_ tu - ae Li - be - ra e - am Do - mi - ne per pas - si - o - nem tu -

Sop. 2<sup>o</sup> o - nis\_ tu - ae Li - be - ra e - am Do - mi - ne per\_ pas - si - o - nem tu -

Bas. na - ti - o - nis tu - ae Li - be - ra e - am Do - mi - ne per - pas - si - o - nem tu -

Órg. palheta

Vc. *p*

95

Vno. I *f*

Vno. II *p* *f*

Sop. 1<sup>o</sup> am Li - be-ra e-am Do-mi - ne *solo f*

Sop. 2<sup>o</sup> am Li - be-ra e-am Do - mi - ne per glo-ri - o - sam res-sur-re - *solo f* cti - o -

Bas. am Li - be-ra e-am Do - mi - ne Li - be - ra

Órg.

Vc. *f* *p*

99

Vno. I *p* *p* *f*

Vno. II *p* *p*

Sop. 1<sup>o</sup> *solo f* per ad mi - ra - bi - le as - cen-si - o - - - - - nem tu-am

Sop. 2<sup>o</sup> - - - - - nem tu-am Li - be - ra e - am Do-mi - ne

Bas. e - am Do-mi - ne *f* per - ad - ven-tum

Órg.

Vc. *p* *f*

103

Vno. I

Vno. II

Sop. 1º

Sop. 2º

Bas.

Órg.

Vc.

Li - be - ra e - am Do - mi - ne in di - e ju - di - ci

Li - be - ra e - am Do - mi - ne in di - e ju - di - ci

Spi - ri - tus San - cti Pa - ra - cli - ti Li - be - ra e am Do - mi - ne in di - e ju - di - ci

flautado

*f* *p* *p* *p*

109

Vno. I

Vno. II

Sop. 1º

Sop. 2º

Bas.

Órg.

Vc.

i Li - be - ra e - am Do - mi - ne pec - ca - to - res te ro - ga - mus au - di - nos

i Li - be - ra Li - be - ra e - am Do - mi - ne pec - ca - to - res te ro - ga - mus au - di - nos

i Li - be - ra e - am Do - mi - ne pec - ca - to - res te ro - ga - mus au - di - nos et

*f* *f* *f* *f* *f* *f*

114

Vno. I

Vno. II

Sop. 1<sup>o</sup>

te ro - ga - mus au - di - nos

Sop. 2<sup>o</sup>

te ro ga - mus au - di - nos et o - cu - los mi - se - ri - cor - di - a tu -

Bas.

pa - cem e - i do - nes te ro ga - mus au - di - nos

Órg.

Vc.

*f*

119

Vno. I

Vno. II

Sop. 1<sup>o</sup>

te ro - ga - mus au - di - nos et ob - se - qui - um ser - vi -

Sop. 2<sup>o</sup>

a su - per e - am de - du - ce - re di - gne - ris te ro - ga - mus au - di - nos

Bas.

te ro - ga - mus au - di - nos

Órg.

Vc.

*f*

solo

124

Vno. I

Vno. II

Sop. 1<sup>o</sup>

Sop. 2<sup>o</sup>

Bas.

Órg.

Vc.

*p*

*f*

*f*

solo

tu-tis tu - a ra-ti-o - na - bi-le fa - ci-as te ro - ga-mus au-di-nos Ut men - tes e -

te ro - ga-mus au-di-nos

te ro - ga-mus au-di-nos

*f*

*f*

129

Vno. I

Vno. II

Sop. 1<sup>o</sup>

Sop. 2<sup>o</sup>

Bas.

Órg.

Vc.

jus ad coe-les - ti-a de-si - de - ri-a e - ri-gas te ro-ga-mus au-di-nos

te ro-ga-mus au-di-nos

te ro-ga-mus au-di-nos et re-gu

*f*

solo

*f*

133

Vno. I

Vno. II

Sop. 1º

Sop. 2º

Bas.

Órg.

Vc.

*f*

*f*

*f*

*f*

*f*

te ro-ga-mus au - di - nos

te ro-ga-mus au - di - nos et quod

la - ri-bus dis - ci-pi - nis ins-tru - e-re di-gne - ris te ro-ga-mus au - di - nos

137

Vno. I

Vno. II

Sop. 1º

Sop. 2º

Bas.

Órg.

Vc.

*f*

te ins-pi-ran - te pro mit - tit te ad-ju-van - te per - fi - ci-at te ro

141

Vno. I *f*

Vno. II *f*

Sop. 1º *f*  
te ro-ga-mus au-di-nos

Sop. 2º *f*  
ga-mus te ro-ga-mus au-di-nos

Bas. *f*  
te ro-ga-mus au-di-nos

Órg. *f*  
flautado

Vc. *f*

*p*

146

Vno. I *f p f p*

Vno. II

Sop. 1º *f p f p*  
par-ce no - bis Do - mi-ne

Sop. 2º  
no - bis Do - mi - ne

Bas. *f p f p*  
par-ce no - bis Do - mi-ne

Órg.

Vc. *f p f p f p f p*

*p*

*solo*  
A-gnus De - i qui tol - lis pec-ca - ta\_ mun-di ex-au-di ex



151

Vno. I

Vno. II

Sop. 1<sup>o</sup>

Sop. 2<sup>o</sup>

Bas.

Órg.

Vc.

*f p f p f p f p*

au di-nos Do - mi-ne

*f p f p*

ex\_au - di - nos Do-mi-ne

*f p f p*

solo

ex\_ au - di - nos\_ Do-mi-ne A-gnus De - i qui tol - lis pec-ca - ta\_ mun-di mi - se

*f p f p f p f p f p f*

156

Vno. I

Vno. II

Sop. 1<sup>o</sup>

Sop. 2<sup>o</sup>

Bas.

Órg.

Vc.

*f p f p f p*

*f p f p f p*

*f p f p*

*p f p*

*p f p*

*f p*

*f p*

*f p*

*f p*

*f p*

*f p*

*f p*

*f p*

*f p*

mi - se - re - re no - bis mi - se - re - - re\_ no - bis

mi - se - re - re no - bis mi - se - re - - re\_ no - bis

re - re no - bis mi - se - re - re\_ no - bis

palheta

*p f p*

*p f p*

*p f p*

*f*

161

Vno. I *f* *p* *ff* *p* *f* *f* *ff*

Vno. II *f* *p* *ff* *p* *f* *f* *ff*

Sop. 1<sup>o</sup> ky - ri - e e - le - i - son Chris - te e -

Sop. 2<sup>o</sup> Chris - te e - le - i - son

Bas. ky - ri - e e -

Órg. oblig.

Vc. *p* *p* *f*

165

Vno. I *f* *ff* *f ass*

Vno. II *f* *ff* *f ass*

Sop. 1<sup>o</sup> le - i - son e - le - i - son

Sop. 2<sup>o</sup> ky - ri - e e - le - i - son

Bas. le - i - son e - le - i - son

Órg.

Vc. *f* *f ass*

# Ladainhas

a 3 vozes

M.M. 255//3

F. de São Boaventura

1785

Violino I

5

9

13

16

20

24

28

31

34

*f* *p* *p* *f* *f*

*f* *ff* *f ass.* *f* *p* *f* *p*

*f* *f* *ff* *f* *ff*

*f* *f ass.* *f*

*f ass.*

*p* *f* *p* *f* *f* *ff* *f* *ff*

*f* *ff* *f*

*f* *f*

*f* *f* *p*

38

*p f p f*

43

*f p f p f p f p*

48

*f p f p f p f*

53

*p f p f p*

58

*f f p f p f p*

63

*f f f p p p*

68

*p f f f f p*

73

*p f p*

77

*f f*

80

*f p*

83

*f p*

87 *p* *p*

92 *p* *p* *f*

97 *p*

101 *p* *f*

105 *f* *p*

109 *f* *f*

113

117

121 *f* *f* *f*

125 *p* *f*

129

The musical score is written for Violino I in G major (one sharp) and 4/4 time. It consists of ten staves of music, numbered 87 to 129. The dynamics range from piano (*p*) to forte (*f*). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A large watermark 'Trascripción de estudio Projeeto ALEMUS' is visible across the middle of the page.

Violino I

133

*f*

Musical staff 133: Treble clef, key signature of one sharp (F#). The staff begins with a whole rest, followed by a series of chords and eighth notes. A dynamic marking of *f* (forte) is placed below the staff.

137

Musical staff 137: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with slurs, ending with a quarter note.

140

*f*

Musical staff 140: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with slurs, ending with a quarter note. A dynamic marking of *f* (forte) is placed below the staff.

143

*f p f p*

Musical staff 143: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with slurs, ending with a quarter note. Dynamic markings *f p f p* are placed below the staff.

148

Musical staff 148: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with slurs, ending with a quarter note.

152

Musical staff 152: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with slurs, ending with a quarter note.

156

*f p f p f p p f p p f p*

Musical staff 156: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with slurs, ending with a quarter note. Dynamic markings *f p f p f p p f p p f p* are placed below the staff.

160

*f f p ff p f*

Musical staff 160: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with slurs, ending with a quarter note. Dynamic markings *f f p ff p f* are placed below the staff.

164

*f ff f ff f ass*

Musical staff 164: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with slurs, ending with a quarter note. Dynamic markings *f ff f ff f ass* are placed below the staff.

# Ladainhas

a 3 vozes

M.M. 255//3

F. de São Boaventura

1785

Violino II

5

9

13

17

21

25

29

32

35

*f* *p* *p* *f* *f*

*f* *ff* *f ass.* *f* *p* *f* *p*

*f* *f* *ff* *f* *ff*

*f ass.*

*f ass.* *p* *f*

*p* *f* *f* *ff* *f* *ff* *f*

*ff* *f* *f*

*f*

*f* *f* *p*

Musical score for Violino II, measures 39 to 80. The score is written in treble clef with a key signature of one sharp (F#). The music features various dynamics and articulations.

Measures 39-42: *p*

Measures 43-47: *f p f p*

Measures 48-52: *f p f p p*

Measures 53-56: *p f p f*

Measures 57-61: *p f f f p f p*

Measures 62-65: *f p f*

Measures 66-69: *p f*

Measures 70-72: *f p*

Measures 73-76: *f p*

Measures 77-79: *f*

Measures 80-81: *f*



83

*f* *p*

87

*p*

92

*p* *p* *p* *f*

97

*p*

101

*p*

105

109

*f*

113

117

121

*f* *f*

125

129

Musical staff 129: Treble clef, key signature of one sharp (F#), starting with a common time signature. The melody consists of eighth and sixteenth notes, with some rests.

133

Musical staff 133: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed below the staff.

137

Musical staff 137: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

140

Musical staff 140: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed below the staff.

143

Musical staff 143: Treble clef, key signature changes to two flats (Bb, Eb). The melody continues with eighth and sixteenth notes.

148

Musical staff 148: Treble clef, key signature of two flats (Bb, Eb). The melody continues with eighth and sixteenth notes. Dynamic markings *f p f p f p f p* are placed below the staff.

153

Musical staff 153: Treble clef, key signature of two flats (Bb, Eb). The melody continues with eighth and sixteenth notes. Dynamic markings *f p f p* are placed below the staff.

157

Musical staff 157: Treble clef, key signature of two flats (Bb, Eb). The melody continues with eighth and sixteenth notes. Dynamic markings *f p p f p p f p f* are placed below the staff.

161

Musical staff 161: Treble clef, key signature changes to one sharp (F#). The melody continues with eighth and sixteenth notes. Dynamic markings *f p ff p f f ff* are placed below the staff.

165

Musical staff 165: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. Dynamic markings *f ff f<sup>ass</sup>* are placed below the staff.

# Ladainhas

Órgão

a 3 vozes  
M.M. 255//3

F. de São Boaventura  
1785

Musical notation for measures 1-5. The score is in G major (one sharp) and common time (C). The right hand (treble clef) is marked 'palheta' and the left hand (bass clef) is marked 'oblig.'. The music features a rhythmic pattern of eighth and sixteenth notes with rests.

Musical notation for measures 6-10. The score continues in G major and common time. The right hand (treble clef) is marked 'oblig.'. The music continues with the established rhythmic pattern.

Musical notation for measures 11-13. The score continues in G major and common time. The music continues with the established rhythmic pattern.

Musical notation for measures 14-17. The score continues in G major and common time. The right hand (treble clef) is marked 'flautado' and features triplets (indicated by a '3' above the notes). The left hand (bass clef) also features triplets (indicated by a '3' below the notes).

22

Musical notation for measures 22-26. The system consists of a treble and bass clef. The key signature has one sharp (F#). Measure 22 starts with a whole rest in the treble and a half note G2 in the bass. Measures 23-26 show a melodic line in the treble and a bass line with some rests and accidentals.

27

Musical notation for measures 27-31. The system consists of a treble and bass clef. The key signature has one sharp (F#). Measure 27 starts with a half note G2 in the treble and a half note G2 in the bass. The word "palheta" is written above the bass line in measure 28. Measures 29-31 show a melodic line in the treble and a bass line with some rests and accidentals.

32

Musical notation for measures 32-35. The system consists of a treble and bass clef. The key signature has one sharp (F#). Measures 32-35 show a melodic line in the treble and a bass line with some rests and accidentals.

36

Musical notation for measures 36-40. The system consists of a treble and bass clef. The key signature has one sharp (F#). Measures 36-40 show a melodic line in the treble and a bass line with some rests and accidentals.

41

Musical notation for measures 41-45. The system consists of a treble and bass clef. The key signature has one sharp (F#). Measure 41 starts with a whole rest in the treble and a half note G2 in the bass. The word "flautado" is written above the bass line in measure 44. Measures 42-45 show a melodic line in the treble and a bass line with some rests and accidentals.

46

Musical notation for measures 46-50. The system consists of a treble and bass clef. The key signature has one sharp (F#). Measures 46-50 show a melodic line in the treble and a bass line with some rests and accidentals.

50

palheta

55

60

65

72

81

Flautado

Órgão

90

palheta

2

96

101

flautado

106

113

121

128

Musical notation for measures 128-134. Treble and bass staves. Measure 128 has a triplet of eighth notes in both staves. Measures 129-134 show various rhythmic patterns including eighth and sixteenth notes.

135

Musical notation for measures 135-142. Treble and bass staves. Measure 135 has a triplet of eighth notes in both staves. Measures 136-142 show various rhythmic patterns including eighth and sixteenth notes.

143

Musical notation for measures 143-150. Treble and bass staves. Measure 143 has a 'flautado' marking. Measures 144-150 show various rhythmic patterns including eighth and sixteenth notes.

151

Musical notation for measures 151-156. Treble and bass staves. Measures 151-156 show various rhythmic patterns including eighth and sixteenth notes.

157

Musical notation for measures 157-163. Treble and bass staves. Measure 157 has a 'palheta' marking. Measure 158 has a '3' marking. Measure 163 has an 'oblig.' marking.

164

Musical notation for measures 164-169. Treble and bass staves. Measures 164-169 show various rhythmic patterns including eighth and sixteenth notes.

# Ladainhas

a 3 vozes

M.M. 255//3

F. de São Boaventura

1785

Violoncelo

*f* *p* *p* *f* *f* *f ass.*

6

*p* *p* *f* *f*

11

16

*f ass*

21

*f ass.* *p* *p*

26

*f* *f* *f ass* *f*

30

34

*f* *p* *f*

39

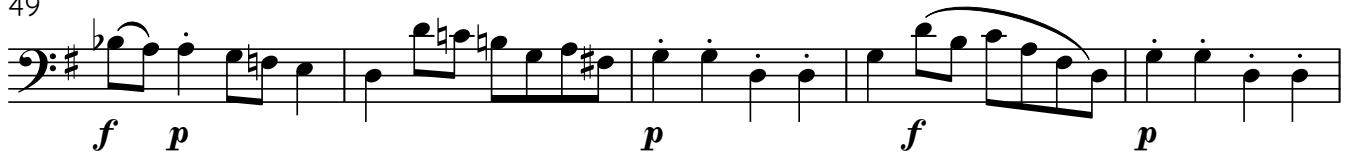
*p* *f*

44

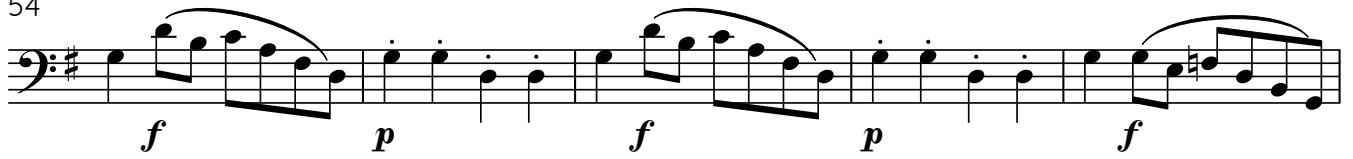
*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*



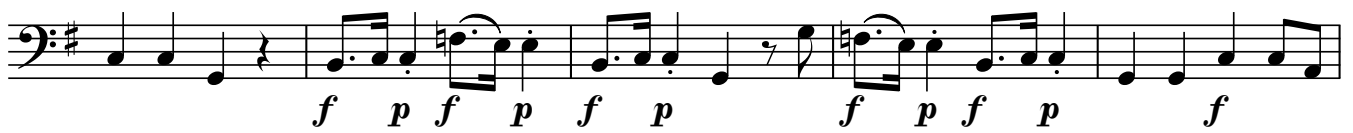
49



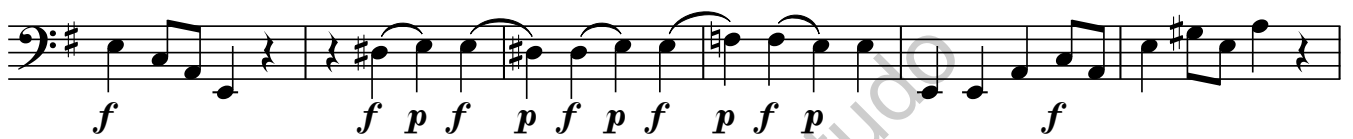
54



59



64



70



75



80



84



89



95



99



103

Musical staff 103: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes and quarter notes. A dynamic marking *p* is placed below the staff towards the end.

109

Musical staff 109: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes and quarter notes. Dynamic markings *f* are placed below the staff at two points.

114

Musical staff 114: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes and quarter notes. A dynamic marking *f* is placed below the staff.

119

Musical staff 119: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes and quarter notes. A dynamic marking *f* is placed below the staff.

124

Musical staff 124: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes and quarter notes. A dynamic marking *f* is placed below the staff.

129

Musical staff 129: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes and quarter notes. A dynamic marking *f* is placed below the staff.

133

Musical staff 133: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes and quarter notes. A dynamic marking *f* is placed below the staff.

138

Musical staff 138: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes and quarter notes. A dynamic marking *f* is placed below the staff.

143

Musical staff 143: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes and quarter notes. Dynamic markings *p* and *f* are placed below the staff.

148

Musical staff 148: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes and quarter notes. Dynamic markings *p* and *f* are placed below the staff.

152

Musical staff 152: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes and quarter notes. Dynamic markings *f* and *p* are placed below the staff.

157

Musical staff 157-160. Bass clef, key signature of one flat (B-flat). The staff contains four measures of music. The first measure has a dynamic marking of *p f p*. The second measure has a dynamic marking of *p f p*. The third measure has a dynamic marking of *p f p*. The fourth measure has a dynamic marking of *f*. The music consists of eighth and quarter notes with slurs and accents.

161

Musical staff 161-164. Bass clef, key signature of one sharp (F-sharp). The staff contains four measures of music. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *f*. The music consists of eighth and quarter notes with slurs and accents.

165

Musical staff 165-168. Bass clef, key signature of one sharp (F-sharp). The staff contains four measures of music. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *f<sup>ass</sup>*. The music consists of eighth and quarter notes with slurs and accents.

Transcrição de estudo  
Projeto AEMUS