

Alberto Nepomuceno (1865–1920)

A despedida (1903)

Op. 31, N° 2

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voz, orquestra de cordas
(*voice, string orchestra*)

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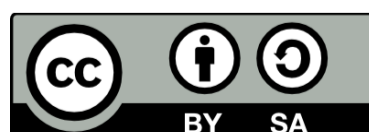
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MUSICA BRASILIS

A despedida

Poesia de
Carlos Magalhães de Azevedo

Alberto Nepomuceno

Com ternura (M.M. ♩ = c. 60)

Não me co - ro - es, Al - ma que - ri - da, de ro - sas o_en -

5

can - to da ju - ven - tu - de é e - fê - me - ro; e a mi - nha é qua - se ex - tin - ta. Tam -

8

bém não me co-ro - es de lou - ros; a gló - ri_a não fa - la ao co-ra - ção, nem o ou - ve.

12

Pas - sa lon - gín - qua_e frí - a. Co - ro - a-me des he - ras, que_a - bra - çam as gra - ves ru - í - nas.

16

São da_hu - mil - da - de sím - bo - lo e da tris - te - za e - ter - na...

4

20-23

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Musical staff with a whole rest for 4 measures, labeled "4" and "1-4".

Musical staff with a whole rest for 3 measures, labeled "3" and "5-7".

Musical staff starting at measure 8, with dynamics *f* and *p*, and the instruction "con sord.".

Musical staff with dynamics *pp* and *cresc.*, and a measure rest for 2 measures labeled "2" and "12-13".

Musical staff starting at measure 16, with dynamics *f* and *p espressivo*, and the instruction "1. solo (senza sord.)".

Musical staff starting at measure 20, with dynamics *f* and *p*, and a triplet of eighth notes.

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4
1-4

3
5-7

8 con sord.

f *p*

2
12-13 *pp* *cresc.*

16

f *p*

4
20-23

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4

1-4

3

5-7

8

con sord.

pp *f* *p* *cresc.*

12

pp *cresc.*

16

f *p*

20

f *p* *pp* *ppp*

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Com ternura (M.M. ♩ = c. 60)

con sord.

Measures 1-4 of the piece. The music is in bass clef, 2/4 time, and B-flat major. It features a series of chords with eighth notes, all marked with a piano (*p*) dynamic. The notes are grouped with slurs.

Measures 5-7. Measure 5 starts with a dynamic of piano (*p*). Measure 6 has a dynamic of mezzo-forte (*mf*). Measure 7 has a dynamic of mezzo-forte (*mf*). The music continues with chords and slurs.

Measures 8-11. Measure 8 starts with a dynamic of pianissimo (*pp*). Measure 9 has a dynamic of forte (*f*). Measure 10 has a dynamic of piano (*p*) with a crescendo (*cresc.*). Measure 11 has a dynamic of piano (*p*). The music features slurs and accents.

Measures 12-15. Measure 12 starts with a dynamic of pianissimo (*pp*). Measure 13 has a dynamic of pianissimo (*pp*). Measure 14 has a dynamic of pianissimo (*pp*). Measure 15 has a dynamic of pianissimo (*pp*) with a crescendo (*cresc.*). The music consists of eighth notes.

Measures 16-19. Measure 16 starts with a dynamic of mezzo-forte (*mf*). Measure 17 has a dynamic of mezzo-forte (*mf*). Measure 18 has a dynamic of piano (*p*). Measure 19 has a dynamic of piano (*p*). The music includes a "solo" marking and slurs.

Measures 20-23. Measure 20 starts with a dynamic of piano (*p*). Measure 21 has a dynamic of piano (*p*). Measure 22 has a dynamic of piano (*p*). Measure 23 has a dynamic of piano (*p*). The music features a triplet of eighth notes in measure 22 and a fermata in measure 23.

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Com ternura (M.M. ♩ = c. 60)
con sord.

p

5

mf

8

pp *f* *p* *cresc.*

12

pp *cresc.*

16

f *p*

20

f *p* unis.

A despedida

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Alberto Nepomuceno

Com ternura (M.M. ♩ = c. 60)

11

1-11

4

12-15

2 pizz.

16-17

f *pp*

20 arco pizz.

f *p* *ppp*