

Francisco Ferreira de Araújo Silva (c. 1870)

Constancia

Grande valsa impromptu de concerto

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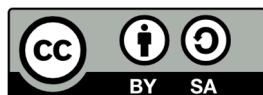
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piano
(*piano*)

11 p.



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MUSICA BRASILIS

Constancia

Grande valsa impromptu de concerto

Francisco Ferreira de Araújo Silva

Poco vivo

Piano

mf con fuoco

ff

8

dim.

p

sfz

15

mf

p

22

sfz

27

sfz

f

8^{va}

33

mf *sfz*

41

dim. *p*

48

mf *p*

55

legato ma leggiero

poco cresc.

61

f *p*

65

dolce *mf* *cresc.*

Musical score for measures 65-70. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment of chords and single notes. Dynamics include *dolce*, *mf*, and *cresc.*

71

f *p*

Musical score for measures 71-76. The right hand continues with a melodic line, and the left hand has a steady accompaniment. Dynamics include *f* and *p*.

77

p *com sentimento*

Musical score for measures 77-82. A first ending bracket is present. The right hand has a melodic line with a fermata. Dynamics include *p* and *com sentimento*.

83

mf *cresc.*

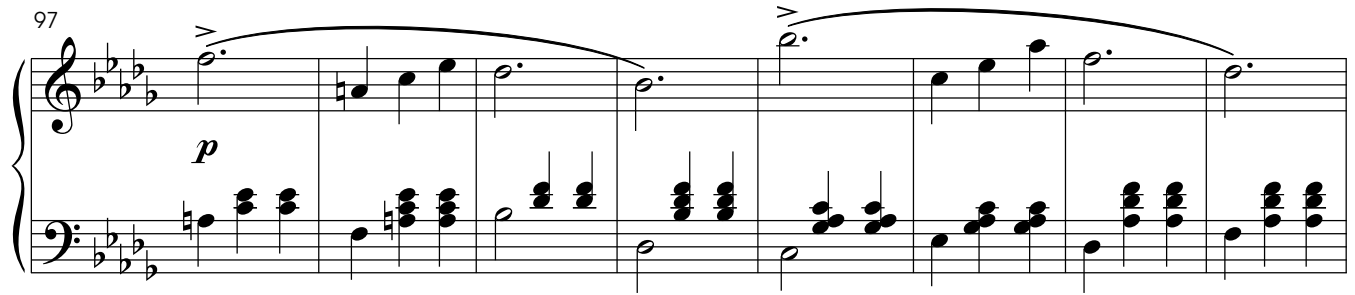
Musical score for measures 83-90. The right hand has a melodic line with a fermata. Dynamics include *mf* and *cresc.*

91

p

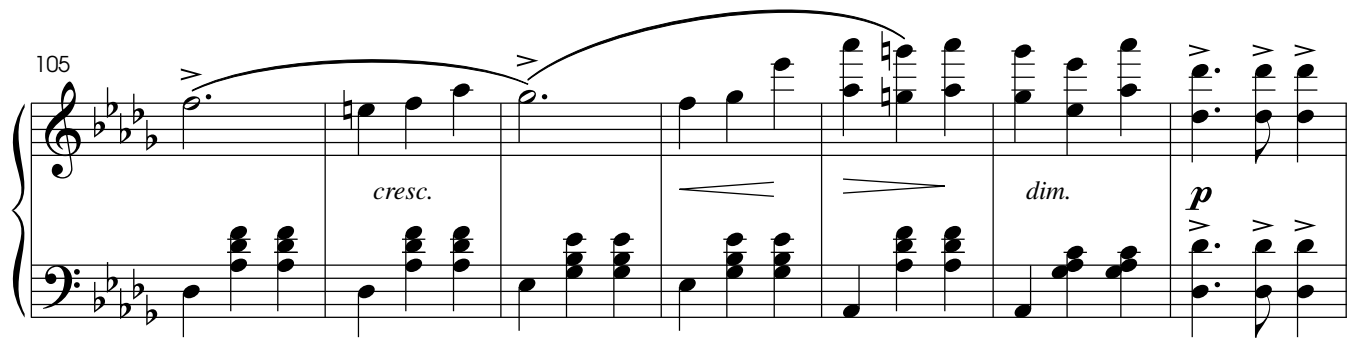
Musical score for measures 91-96. The right hand has a melodic line with a fermata and a triplet. Dynamics include *p*.

97



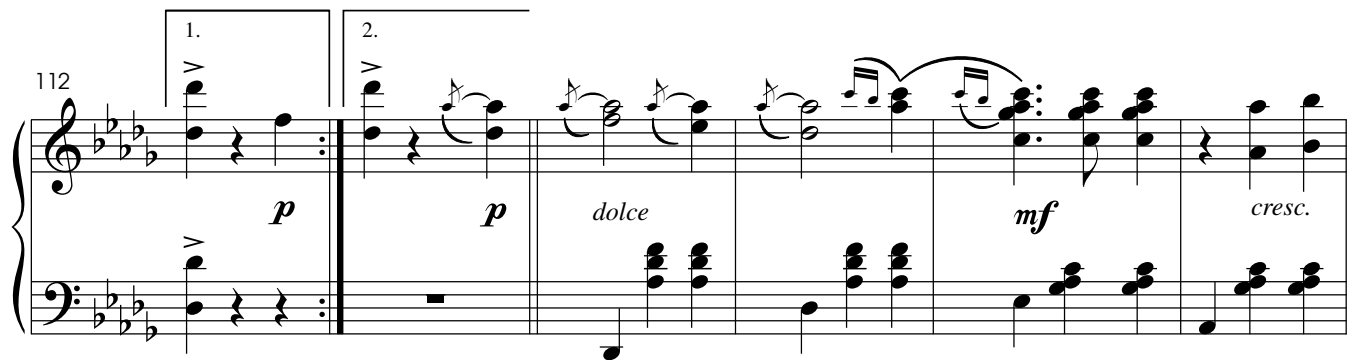
p

105



cresc. *dim.* *p*

112



1. 2.
p *p* *dolce* *mf* *cresc.*

118



f *p*

124



mf *f*

130

mf con fuoco

sfz

138

dim.

p

sfz

144

mf

p

150

sfz

156

sfz

f

8va-

162

mf *sfz*

170

dim. *p* *sfz*

176

mf *p*

183

legato ma leggero

poco cresc.

188

poco cresc.

192

Musical score for measures 192-196. The piece is in a minor key with a key signature of three flats. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and single notes. Dynamics include *f* and *p*. A repeat sign is present at the end of measure 195.

197

Musical score for measures 197-203. The right hand continues the melodic development with slurs and ties. The left hand maintains a steady accompaniment. A dynamic marking of *p* is visible at the end of measure 203.

204

Musical score for measures 204-210. The right hand features a long, sweeping melodic line with slurs and ties. The left hand accompaniment consists of chords and moving lines. Dynamics include *f* and *p*. A first ending (1.) and second ending (2.) are marked at the end of measure 210.

211

Musical score for measures 211-216. The right hand has a more static, chordal texture. The left hand accompaniment is more active. The instruction *com grazia* is written above the first measure. Dynamics include *f* and *p*.

217

Musical score for measures 217-223. The right hand continues with a melodic line, and the left hand provides harmonic support. Dynamics include *f* and *p*.

224

mf

230

cresc.

1. *8va*

2. *8va*

f p f p

236

243

mf

249

f p

8va

(8^{va}) -----

255

mf *cresc.*

261

f

266

ff *ff*

271

ff

(8^{va}) -----

275

ff

Presto

280 *8va*
f

286 *cresc.*

8va
293 *f*

Presto

300 *f sempre cresc.*

Prestissimo

305 *ff* *fff*

311

8va- *8va-*

ff f *fff* ff f

This system contains six measures of music. The first measure is marked *ff* and has an *8va-* marking above it. The second measure is marked *f* and also has an *8va-* marking above it. The third measure is marked *fff*. The fourth measure is marked *ff*. The fifth measure is marked *f*. The sixth measure is also marked *f*. The music consists of chords and some melodic lines in both staves.

317

ff *fff*

This system contains seven measures of music. The first measure is marked *ff*. The second measure has a *fff* marking. The third and fourth measures have rests. The fifth measure has a *fff* marking. The sixth measure has a rest. The seventh measure is marked *fff* and ends with a fermata. The music consists of chords and some melodic lines in both staves.