

Henrique Oswald (1852–1931)

Elegia heróica a A. Nepomuceno

HO00057

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voz, coro, orquestra
(*voice, choir, orchestra*)

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MUSICA BRASILIS

Harmonium

Elegia heróica a Alberto Nepomuceno

Poesia de
Coelho Netto

Henrique Oswald

Muito lento (♩.=♩)

The first system of the musical score consists of two staves, treble and bass clef, in the key of D major (three sharps). The time signature is 6/8. The piece begins with a forte (*ff*) dynamic. The melody in the treble clef features dotted rhythms and eighth-note patterns, while the bass clef provides a steady accompaniment with eighth notes. There are two fermatas in the bass line, each marked with a '2' below it. The system concludes with a piano (*p*) dynamic.

The second system continues the piece from measure 6 to measure 10. It features a piano (*pp*) dynamic. The treble clef has a melodic line with a fermata over measures 7 and 8. The bass clef continues with a steady accompaniment. The system ends at measure 10.

The third system begins with a first ending bracket labeled '1' at the start. It contains measures 11 through 16. The treble clef has a melodic line with a fermata over measures 12 and 13. The bass clef continues with a steady accompaniment. The system ends at measure 16.

The fourth system contains measures 17 through 20. It begins with a fermata over measure 17. The treble clef has a melodic line with a fermata over measures 18 and 19. The bass clef continues with a steady accompaniment. The system ends at measure 20 with a *dim.* (diminuendo) marking.

2

rit.

26

30

p

3

40

p

4

46

p

f

50

ff

5

Musical score for measure 5, featuring piano and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part starts with a fortissimo (*ff*) dynamic. The bass part has a steady eighth-note accompaniment. The piano part includes a *dim.* (diminuendo) marking and a *rit.* (ritardando) marking starting at measure 60. The piece concludes with a triplet of eighth notes in both hands, marked *pp* (pianissimo).

6

Musical score for measure 6, featuring piano and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part begins with a triplet of eighth notes, followed by a *f* (forte) dynamic and a *cresc.* (crescendo) marking. The bass part has a steady eighth-note accompaniment. The piece concludes with a fortissimo (*ff*) dynamic.

Piano

Elegia heróica a Alberto Nepomuceno

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Coelho Netto

Henrique Oswald

Muito lento (♩ = ♩)

The first system of the musical score is in 6/8 time and consists of two staves. The key signature has three sharps (F#, C#, G#). The first staff begins with a fortissimo (*ff*) dynamic and features a series of chords and eighth notes, with some notes marked with accents (>) and slurs. The second staff has a piano (*p*) dynamic and contains a melodic line with eighth notes and slurs. Both staves include fingering numbers '2'.

The second system of the musical score consists of two staves. The first staff begins with a pianissimo (*pp*) dynamic and contains a series of chords. The second staff features a melodic line with eighth notes and slurs. Measure numbers 6 and 10 are indicated above the staves.

The third system of the musical score consists of two staves. The first staff begins with a first ending bracket labeled '1' and contains a series of chords. The second staff features a melodic line with eighth notes and slurs. Measure numbers 1 and 10 are indicated above the staves.

The fourth system of the musical score consists of two staves. The first staff features a melodic line with eighth notes and slurs, starting with a measure number of 18. The second staff contains a bass line with eighth notes and slurs.

The fifth system of the musical score consists of two staves. The first staff features a melodic line with eighth notes and slurs, starting with a measure number of 20. The second staff contains a bass line with eighth notes and slurs.

2 *rit.*

26 *p*

3 40

4

46 *p* *f*

50

5

ff

58

dim.

60 *rit.*

p

6

allargando

cresc. molto

ff

65

Canto (solo)

Elegia heróica a Alberto Nepomuceno

Poesia de
Coelho Netto


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Muito lento (♩. = ♩) *f*



Vi - ves den-tro da mor - te

1



Tua al-ma que no_ar - dor da_ins - pi - ra - ção, se ma - ni - fes - ta - va em me - lo - di - as

15



co - mo_a re - si - na es - sen - cia da ar - vo - re se dis - sol - ve em a - ro - ma no thu -

18



ry - bu - lo, e sur - ge nos hym - nos e poe - mas que dei - xas - te.

2



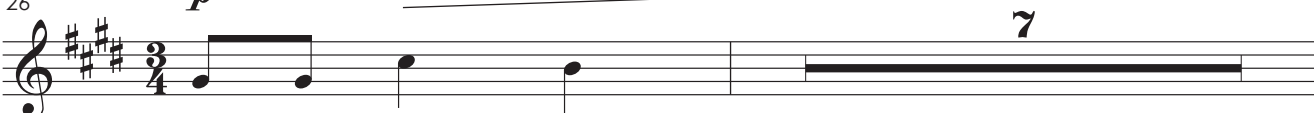
Não po - de_a mor - te, pren - der - te em seu si - lên - cio lú - gu - bre,

24



Es - tas com - vos - co, pre - sem - te, o ge - nio har -

26



mo - ni - o - so.

3**4**

46

**5****6***allargando*

Elegia heróica a Alberto Nepomuceno

Poesia de Coelho Netto

Henrique Oswald

Muito lento (♩ = ♩) *f*

Canto (solo) 10

Vi - ves den - tro da mor - te

Soprano 1

Soprano 2

Contralto 1

Contralto 2

1

Canto

Tua al-maque no ar - dor da ins - pi - ra - ção, se ma - ni - fes - ta - va em me - lo - di - as

Canto

co - mo a re - si - na es - sen - cia da ar - vo - re se dis - sol - ve em a - ro - ma no thu -

Canto

ry - bu - lo, e sur - ge nos hym - nos e poe - mas que dei - xas - te.

2

Canto

Não po - de a mor - te, pren - der - te em seu si - lên - cio lú - gu - bre,

Canto

rit.

Es - tas com - vos - co, pre - sem - te, o ge - nio har -

26 *p*

Canto

mo - ni - o - so.

S 1 *p*

Co - mo Or - pheu, que as bac - chan-tes tru - ci - da - ram, e

S 2 *p*

Co - mo Or - pheu, que as bac - chan-tes tru - ci - da - ram, e

C 1 *p*

Co - mo Or - pheu, que as bac - chan-tes tru - ci - da - ram, e

C 2 *p*

Co - mo Or - pheu, que as bac - chan-tes tru - ci - da - ram, e

30

Canto

S 1

mor - to_a-in - da in - vo - cam a sua a - ma - da_Eu - ry - di - ce.

S 2

mor - to_a-in - da in - vo - cam a sua a - ma - da_Eu - ry - di - ce.

C 1

mor - to_a-in - da in - vo - cam a sua a - ma - da_Eu - ry - di - ce.

C 2

mor - to_a-in - da in - vo - cam a sua a - ma - da_Eu - ry - di - ce.

3

S 1
Tu, da_e-ter - ni - da - de aon-de_as - sis - tes pe - lo que dei -

S 2
Tu, da_e-ter - ni - da - de aon-de_as - sis - tes pe - lo que dei -

C 1
Tu, da_e-ter - ni - da - de aon-de_as - sis - tes pe - lo que dei -

C 2
Tu, da_e-ter - ni - da - de aon-de_as - sis - tes pe - lo que dei -

38 40

S 1
xas - tes, es - sen - cia da tua al - ma.

S 2
xas - tes, es - sen - cia da tua al - ma.

C 1
xas - tes, es - sen - cia da tua al - ma.

C 2
xas - tes, es - sen - cia da tua al - ma.

4

S 1
Can-tas e can-ta - is e-ter - na - men - te de - li - cian-do os

S 2
Can-tas e can-ta - is e-ter - na - men - te de - li - cian-do os

C 1
Can-tas e can-ta - is e-ter - na - men - te de - li - cian-do os

C 2
Can-tas e can-ta - is e-ter - na - men - te de - li - cian-do os

46

S 1
co - ra - ções glo - ri - fi - can - do_a Pa - tria

S 2
co - ra - ções glo - ri - fi - can - do_a Pa - tria em cu - jo_a -

C 1
co - ra - ções glo - ri - fi - can - do_a Pa - tria em cu - jo_a -

C 2
co - ra - ções glo - ri - fi - can - do_a Pa - tria

50

S 1
em cu - jo_a - mor te_ ins - pi - ras - te.

S 2
mor _____ te_ ins - pi - ras - te.

C 1
mor _____ te_ ins - pi - ras - te.

C 2
em cu - jo_a - mor te_ ins - pi - ras - te.

5

S 1
ff
Sal - ve! Can - tos e - ter - no cu - ja voz

S 2
ff
Sal - ve! Can - tos e - ter - no cu - ja voz

C 1
ff
Sal - ve! Can - tos e - ter - no cu - ja voz

C 2
ff
Sal - ve! Can - tos e - ter - no cu - ja voz

rit.

p

58

S 1

se le - van - ta no si - lên - cio on - de tu - do se ca - la.

S 2

se le - van - ta no si - lên - cio on - de tu - do se ca - la.

C 1

se le - van - ta no si - lên - cio on - de tu - do se ca - la.

C 2

se le - van - ta no si - lên - cio on - de tu - do se ca - la.

p

p

p

6 *allargando*

S 1

Gló-ria, ao teu no-me, a teu ge-nio, a tua ar - te. Gló - ria! Gló - ria!

S 2

Gló-ria, ao teu no-me, a teu ge-nio, a tua ar - te. Gló - ria! Gló - ria!

C 1

Gló-ria, ao teu no-me, a teu ge-nio, a tua ar - te. Gló - ria! Gló - ria!

C 2

Gló-ria, ao teu no-me, a teu ge-nio, a tua ar - te. Gló - ria! Gló - ria!

Violino I

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Muito lento (♩. = ♩.)

ff

5 *p* *molto espressivo* *solo*

1

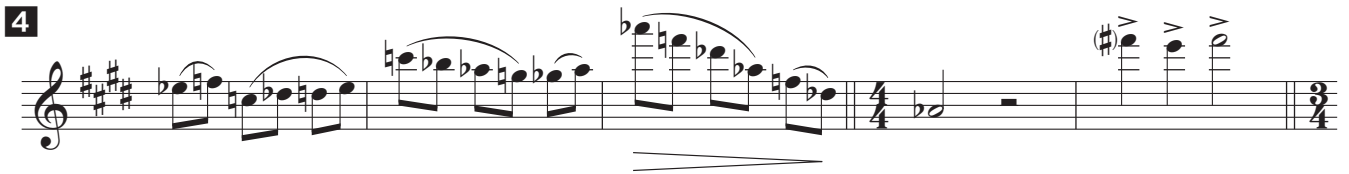
17 *p*

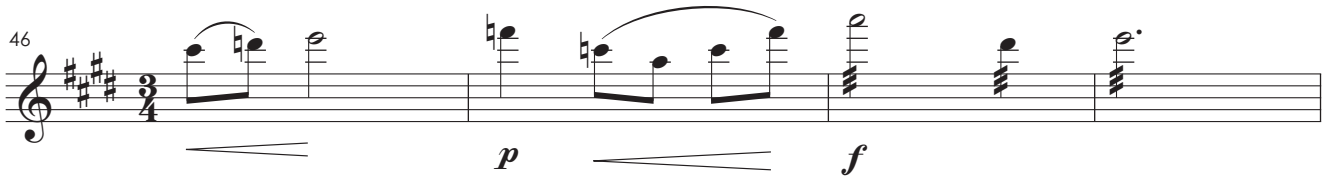
2 *rit.*

26 *p* *cresc.*

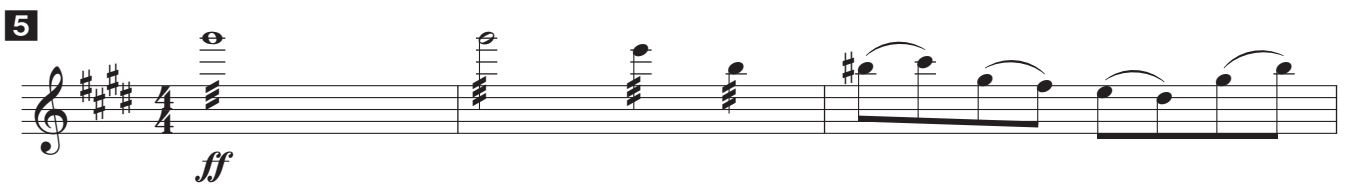
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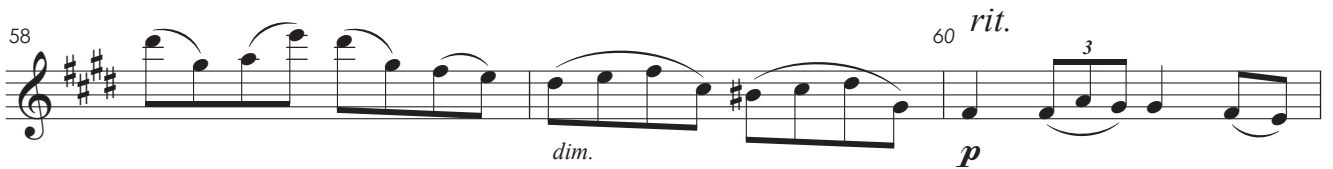
38 

4 

46 

50 

5 

58 

6 *allargando* 

65 

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Muito lento (♩ = ♩)

Musical notation for measures 1-7. The piece is in 6/8 time with a key signature of three sharps (F#, C#, G#). It begins with a forte (*ff*) dynamic. The notation includes accents, slurs, and a fermata over the final measure (7).

1

Musical notation for measures 8-16. Measure 8 contains a fermata. The notation includes slurs and a dynamic marking of *mf* at the beginning of measure 17.

Musical notation for measures 17-25. The notation includes slurs and a dynamic marking of *mf* at the beginning of measure 17.

2

Musical notation for measures 26-35. The notation includes slurs, a dynamic marking of *mf*, and a *rit.* (ritardando) marking. The time signature changes to 3/4 at the end of measure 35.

Musical notation for measures 36-45. The notation includes slurs, a dynamic marking of *p*, and a *cresc.* (crescendo) marking.

3

Musical notation for measures 46-55. The notation includes slurs and a dynamic marking of *pp* at the beginning of measure 46.

Musical notation for measures 56-60. The notation includes slurs and a dynamic marking of *pp* at the beginning of measure 56.

4

41 42 43 44 45

46

46 47 48 49

50

50 51 52 53 54

5

55 56 57

58

58 59 60 61

6

allargando

62 63 64

65

65 66 67 68 69

Viola

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Muito lento (♩. = ♩)

Musical notation for measures 1-9. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The piece begins with a forte (*ff*) dynamic. Measure 1 has an accent (>) over the first note. Measures 2-3 have accents (>) over the first notes. Measure 4 has a slur over the first two notes and a '2' below. Measures 5-6 have slurs over the first two notes and a '2' below. Measure 7 has a slur over the first two notes and a 'p' dynamic. Measure 8 has a slur over the first two notes. Measure 9 has a '4' above the staff.

Musical notation for measures 10-12. Measure 10 has a 'p' dynamic. Measure 11 has a slur over the first two notes and a '4' below. Measure 12 has a slur over the first two notes.

Musical notation for measures 13-17. Measure 13 has a '1' in a black box above the staff. Measures 14-17 consist of eighth-note patterns with slurs.

Musical notation for measures 18-23. Measure 18 has a '18' above the staff. Measure 19 has a slur over the first two notes and a '4' below. Measure 20 has a '20' above the staff. Measure 21 has a slur over the first two notes. Measure 22 has a slur over the first two notes and a 'dim.' dynamic. Measure 23 has a slur over the first two notes.

Musical notation for measures 24-25. Measure 24 has a 'p' dynamic. Measure 25 has a slur over the first two notes.

Musical notation for measures 26-27. Measure 26 has a '24' above the staff. Measure 27 has a 'rit.' dynamic. The piece ends with a 3/4 time signature.

Musical notation for measure 28. Measure 28 has a '26' above the staff. The piece ends with a '7' above the staff and a 3/4 time signature.

3

2 40

4

44 45 46

46

p *f*

50

5

ff

58

dim. *rit.* *p*

6

allargando

cresc. *ff*

65

Violoncelo

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Muito lento (♩. = ♩)

ff *p*

6 10

pp

1

17 20

p

24 *rit.*

26 30 **3**

p

3

3 40

4

46

46

p *f*

50

55

5

ff *marcato*

58

60 *rit.*
dim. *p*

6 *allargando*

ff

65

Contrabaixo

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Muito lento (♩.=♩)

6/8

p *pp*

7 10

1

19 20

19 20

2

p *rit.*

3/4

26 30

p

3

40

p

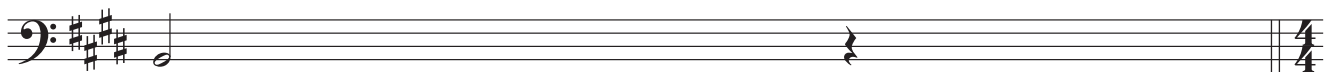
4



46



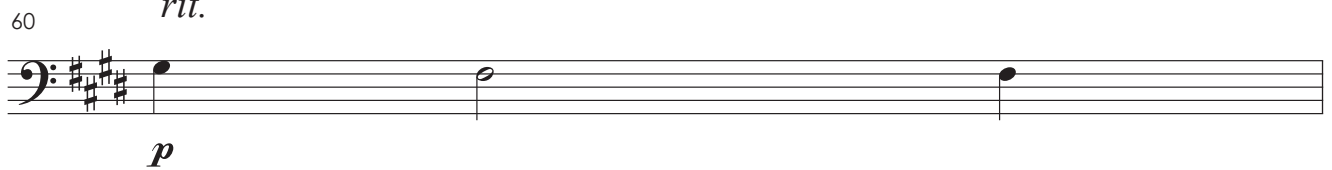
54



5



60



6

allargando

