

José Maurício Nunes Garcia (1767-1830)

O triunfo da América (1809)
CPM 228

Texto: Gastão Fausto da Câmara Coutinho (1772-1852)
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soprano, coro, orquestra
(*soprano, choir, orchestra*)

- I. Ária - América
- II. Coro que se há de cantar dentro
- III. Coro final do drama

Partes cavadas:

Flautas I, II
Clarinetas em dó I, II
Trompas em fá I, II
Trompetes em dó I, II
Vozes
Violinos I
Violinos II
Violas
Baixo
Redução

68 p.

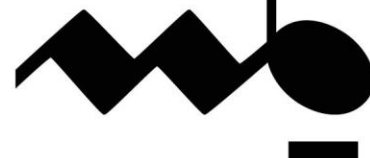
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Patrocínio

Realização



MINISTÉRIO DA
CULTURA



MUSICA BRASILIS

O triunfo da américa

Ária - América
(1809)

José Maurício Nunes Garcia
(1767-1830)

Andante sostenuto

Flautas I, II

p

5

f sfz sfz p

9

sfz f

13

sfz

17

f

20

sfz f

Allegretto grazioso

23

f

31
fl Musical staff for flute, measures 31-38. Measure 31 has a 4-measure rest. Dynamics include *sfz* and *p*.

39
fl Musical staff for flute, measures 39-45. Dynamics include *p*.

46
fl Musical staff for flute, measures 46-52. Dynamics include *p*.

53
fl Musical staff for flute, measures 53-64. Measure 53 has a 3-measure rest, measure 64 has a 5-measure rest. Dynamics include *f*.

65
fl Musical staff for flute, measures 65-69. Dynamics include *f* and *p*.

70
fl Musical staff for flute, measures 70-75. Dynamics include *f*.

76
fl Musical staff for flute, measures 76-80. Dynamics include *f*.

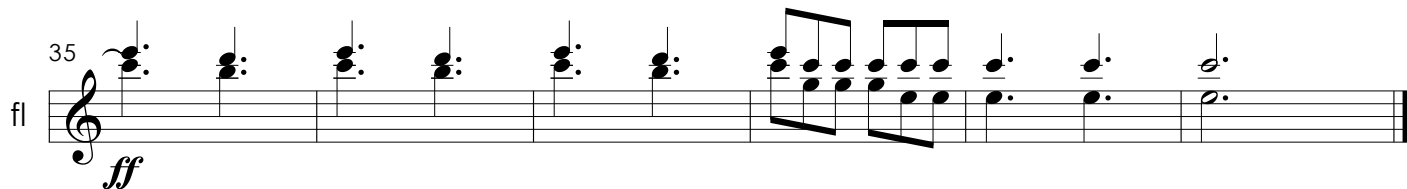
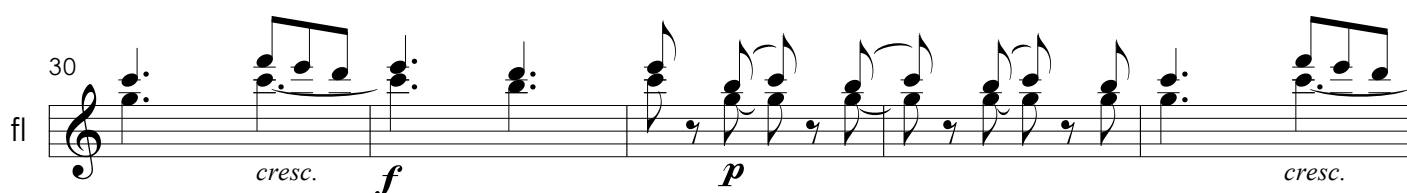
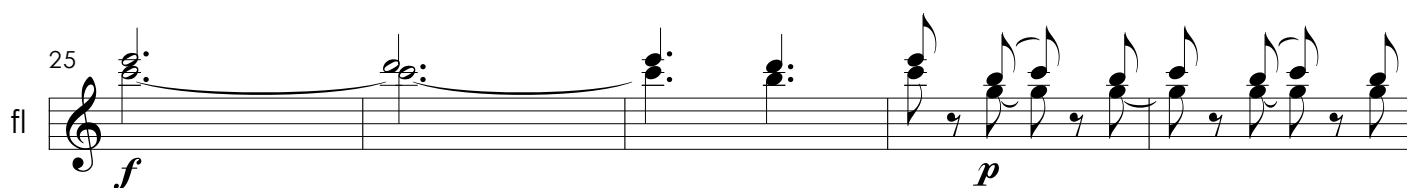
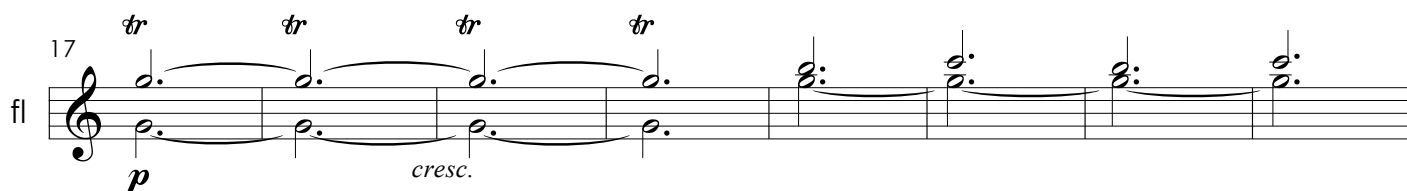
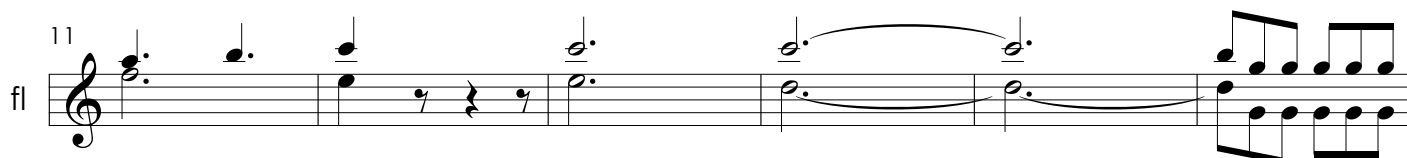
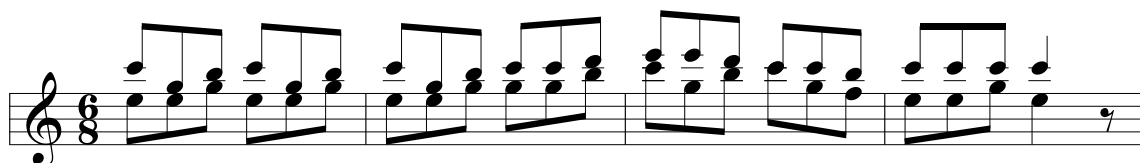
81
fl Musical staff for flute, measures 81-88. Dynamics include *p* and *f*.

O triunfo da américa

Coro que se há de cantar dentro

Allegro vivo

Flautas I, II



O triunfo da américa

Coro final do drama

Allegro non molto

Flautas I, II

f

8

fl

15

fl

24

fl

p

p

34

fl

p

p

42

fl

p

p

50

fl

f

Detailed description: The musical score is for Flutes I and II, measures 1 through 50. It is written in 2/4 time. The first staff (measures 1-4) starts with a forte (*f*) dynamic. The second staff (measures 5-8) is marked 'fl' and includes a measure rest. The third staff (measures 9-14) is also marked 'fl'. The fourth staff (measures 15-23) is marked 'fl' and includes a measure rest. The fifth staff (measures 24-33) is marked 'fl' and includes a measure rest and a 4-measure rest. The sixth staff (measures 34-41) is marked 'fl' and includes a measure rest. The seventh staff (measures 42-49) is marked 'fl' and includes a measure rest. The eighth staff (measures 50-53) is marked 'fl' and includes a measure rest. Dynamics include *f*, *p*, and *f*. Articulations include slurs, accents, and breath marks.

58

fl

f *f*

67

fl

f

74

fl

f

79

fl

f

85

fl

ff

O triunfo da américa

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Andante sostenuto

Clarinetas I, II
(em Dó)

4

9

13

17

20

23

Cl

30

Cl

sfz

38

Cl

sfz

47

Cl

2

55

Cl

62

Cl

68

Cl

f

76

Cl

81

Cl

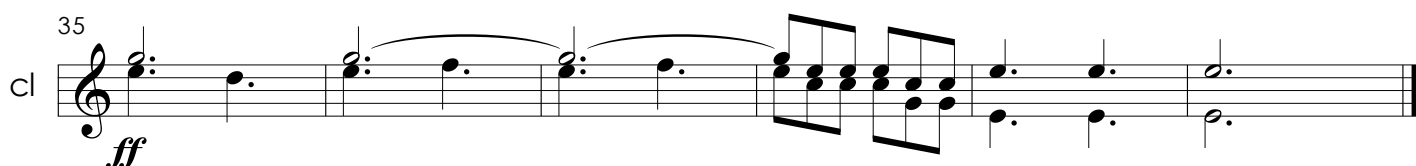
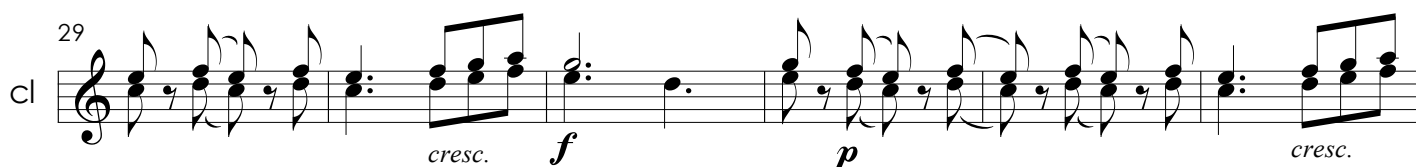
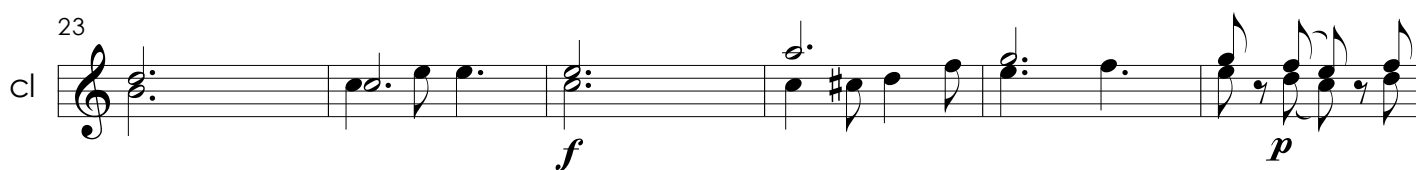
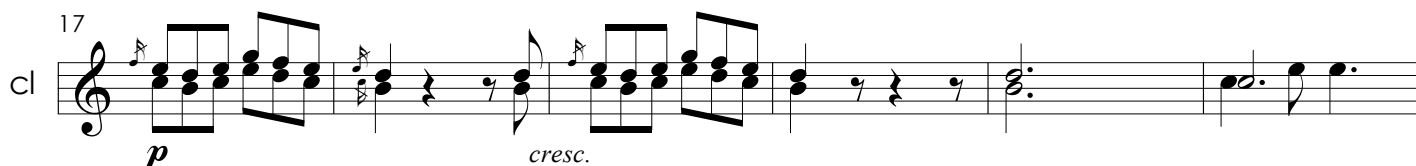
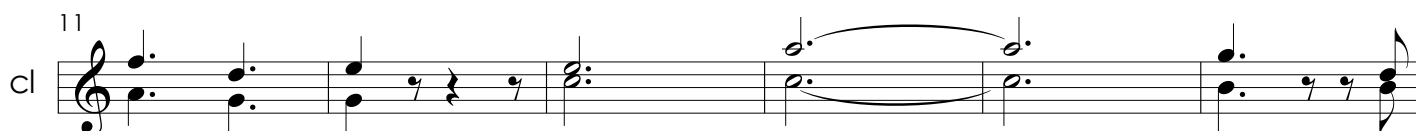
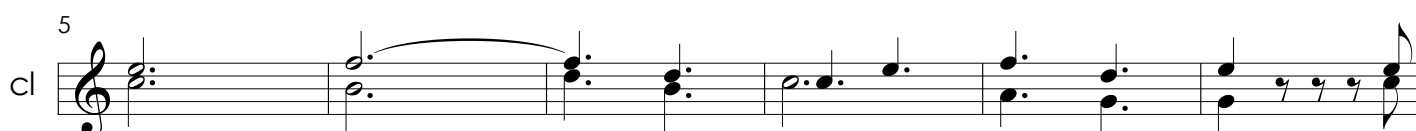
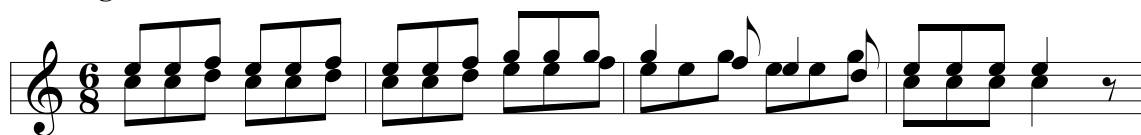
p *f*

O triunfo da américa

Coro que se há de cantar dentro

Allegro vivo

Clarinetas I, II
em Dó



O triunfo da américa

Coro final do drama

Allegro non molto

Clarinetas I, II
em Dó

7

14

21

33

41

53

64

71

77

85

f

pp

f

p

f

ff

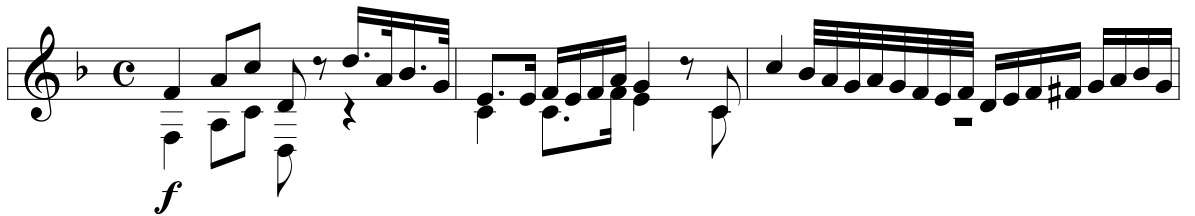
O triunfo da américa

Ária - América
(1809)

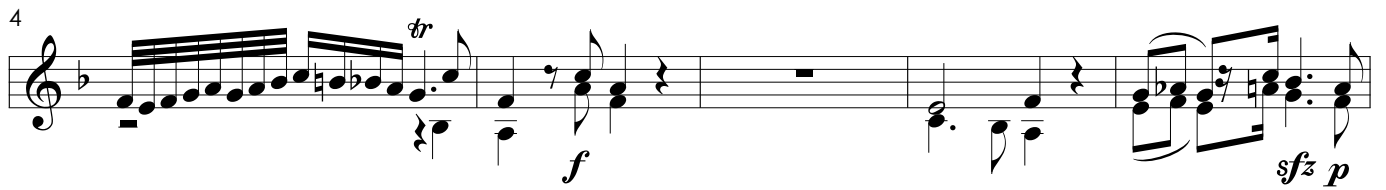
José Maurício Nunes Garcia
(1767-1830)

Andante sostenuto

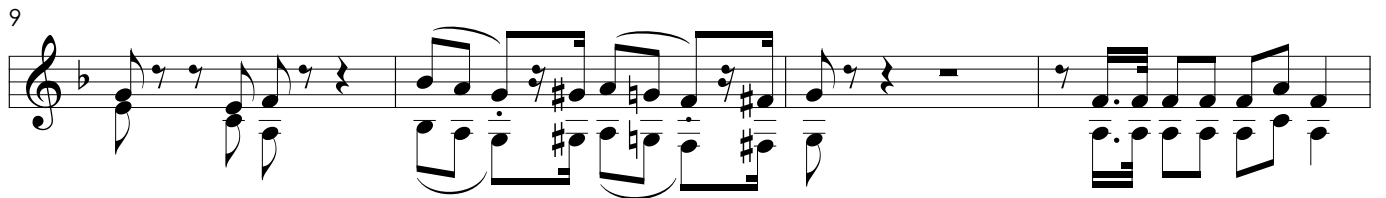
Clarinetas I, II
(em si b)



4



9



13



17



20



23

Cl

30

Cl

38

Cl

47

Cl

55

Cl

62

Cl

68

Cl

76

Cl

81

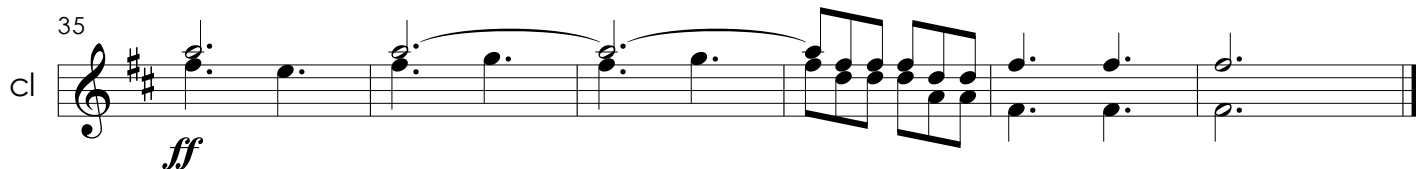
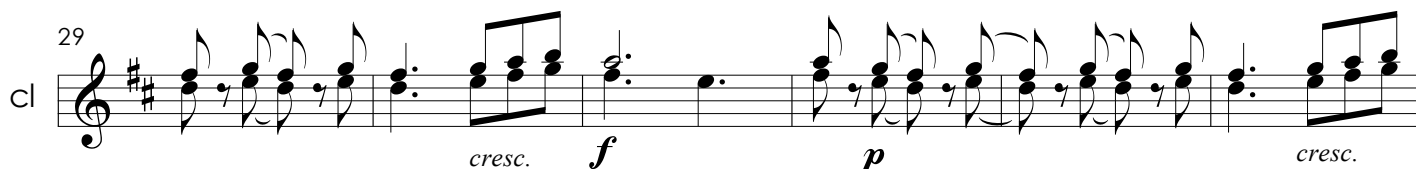
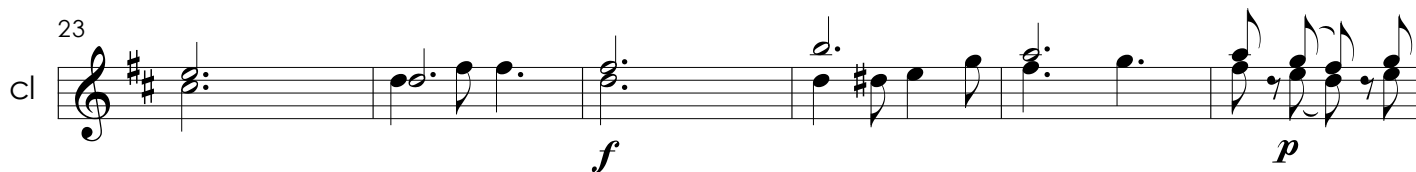
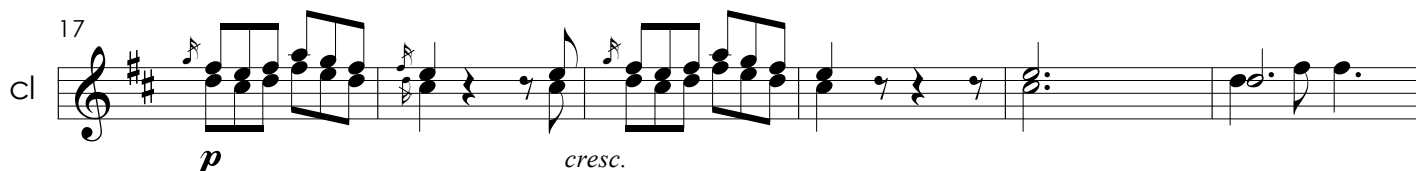
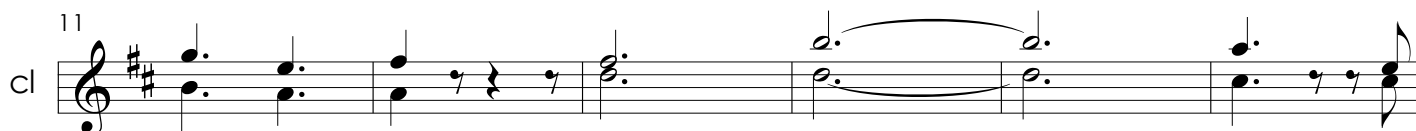
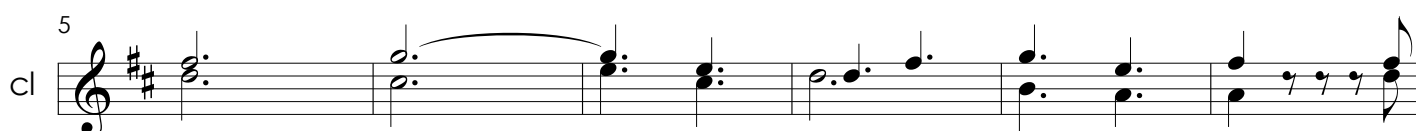
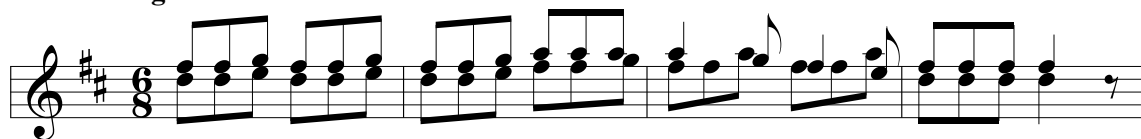
Cl

O triunfo da américa

Coro que se há de cantar dentro

Allegro vivo

Clarinetas I, II
em si b



O triunfo da américa

Coro final do drama

Allegro non molto

Clarinetas I, II
em si b

f

7

14

21

pp

33

41

f *p*

53

64

71

77

85

ff

O triunfo da américa

Ária - América
(1809)

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(1767-1830)

Andante sostenuto

Trompas I, II
(em Fá)

Musical notation for Trompas I, II (em Fá) from measure 1 to 5. The key signature has two flats (Bb, Eb) and the time signature is common time (C). The notation includes dynamic markings: *f* (forte) at the beginning, *p* (piano) in the second measure, and *f* (forte) at the end.

6

Musical notation for Trompas I, II (em Fá) from measure 6 to 11. The notation includes dynamic markings: *sfz* (sforzando) and *p* (piano).

12

Musical notation for Trompas I, II (em Fá) from measure 12 to 18. The notation includes a dynamic marking: *f* (forte).

19

Musical notation for Trompas I, II (em Fá) from measure 19 to 22. The notation includes a dynamic marking: *f* (forte).

Allegretto grazioso

23

Musical notation for Trompas I, II (em Fá) from measure 23 to 32. The key signature changes to one flat (Bb) and the time signature changes to 2/4. The notation includes a dynamic marking: *f* (forte).

33

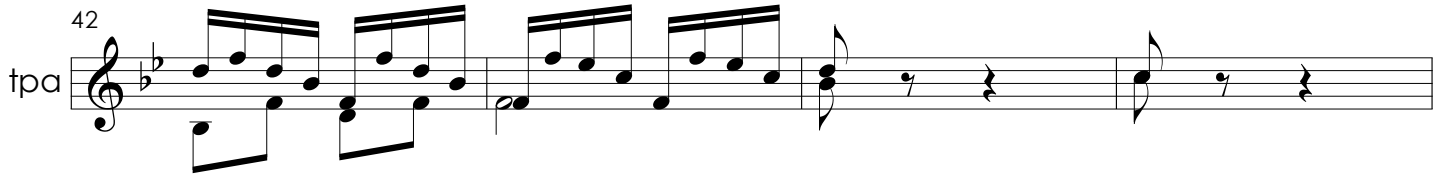
Musical notation for Trompas I, II (em Fá) from measure 33 to 36. The notation includes a dynamic marking: *f* (forte).

tpa 38

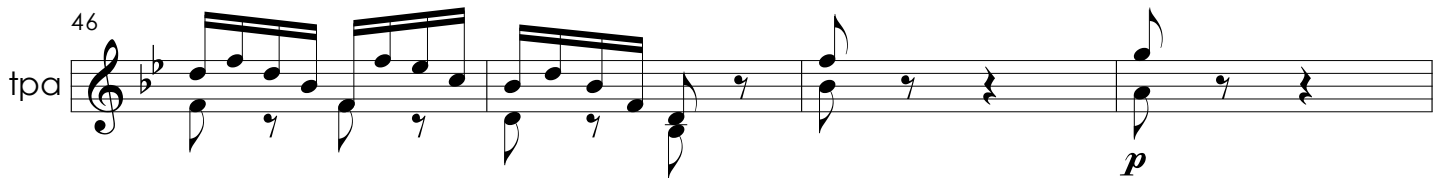


p

tpa 42



tpa 46



p

tpa 50



f

tpa 65



f *p* *f*

tpa 71



p

tpa 81



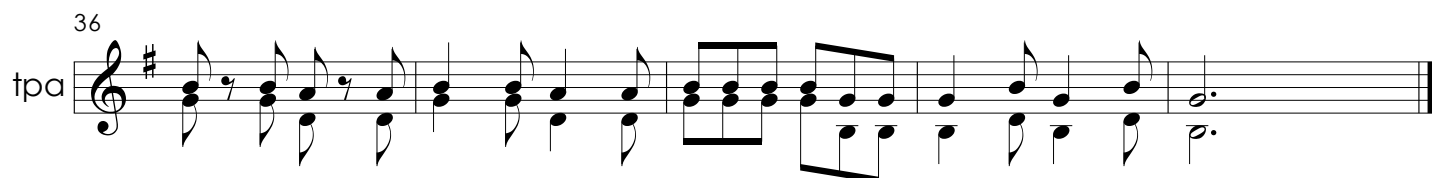
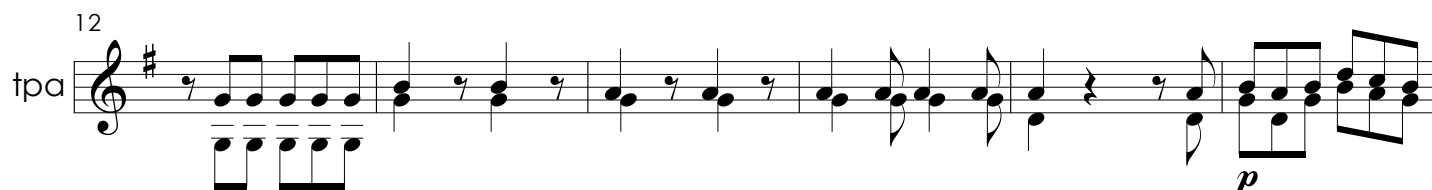
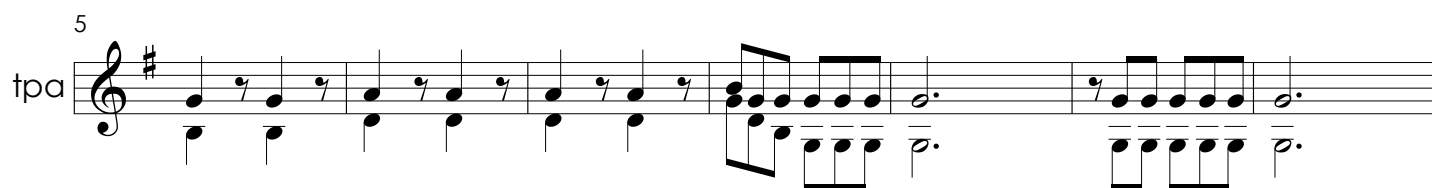
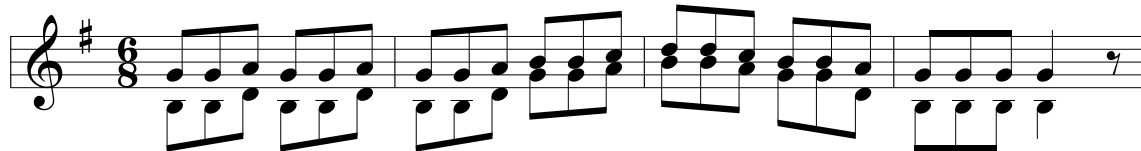
f

O triunfo da américa

Coro que se há de cantar dentro

Allegro vivo

Trompas I, II
em Fá



O triunfo da américa

Coro final do drama

Allegro non molto

Trompas I, II
em Fá

f

8

tpa

16

tpa

27

tpa

31

tpa

p *f* *f*

41

tpa

f *f*

64

tpa

f

70

tpa

77

tpa

84

tpa

ff

O triunfo da américa

Ária - América
(1809)

José Maurício Nunes Garcia
(1767-1830)

Andante sostenuto

Trompetes I, II
(em Dó)

6

18

23

46

53

65

71

80

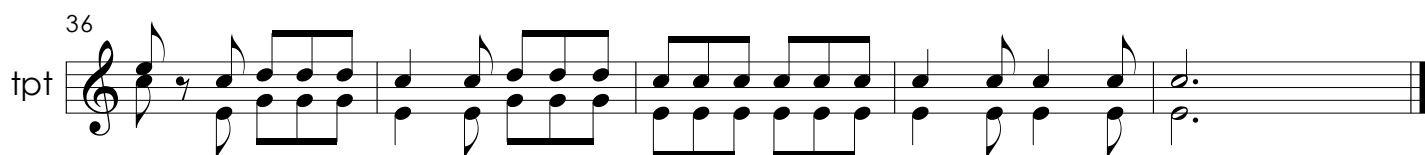
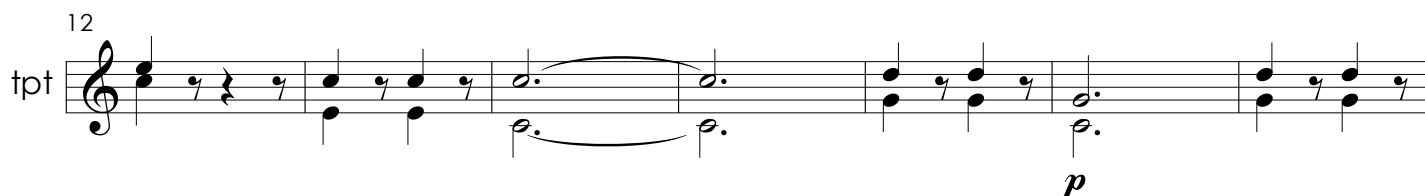
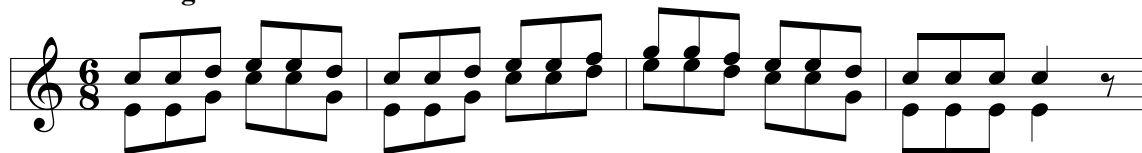
f *p* *f* *f* *p* *f* *f* *f*

O triunfo da américa

Coro que se há de cantar dentro

Allegro vivo

Trompetes I, II
em Dó



O triunfo da américa

Coro final do drama

Allegro non molto

Trompetas I, II
(em Dó)

f

7

tpt

14

tpt

21

tpt

43

tpt

66

tpt

71

tpt

77

tpt

84

tpt

ff

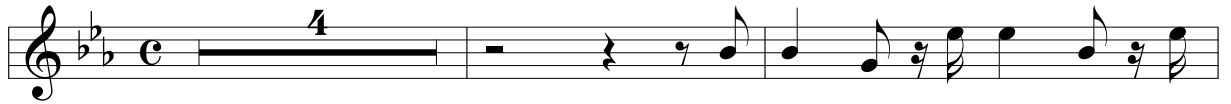
O triunfo da américa

Ária - América
(1809)

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(1767-1830)

Andante sostenuto

América
soprano



A ne - gros dis-gos - tos, pun -



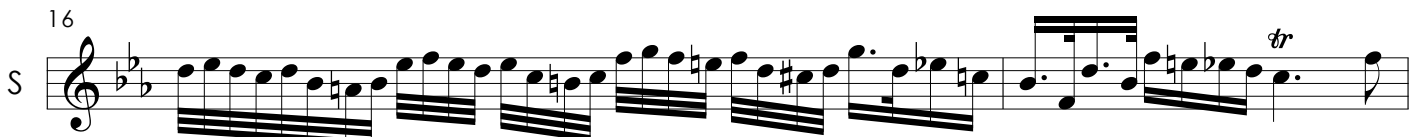
gen - tes fa - di-gas, a ne - gros dis-gos - tos, pun-gen - tes fa - di-gas, a



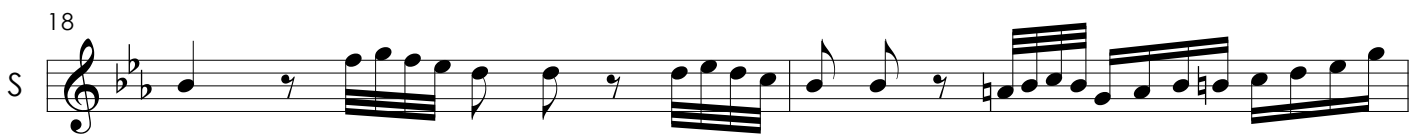
ne - gros dis-gos - tos, pun-gen-tes fa-di - fa - di-gas pro -



mes - sas a - mi - gas vão ho - je dar fim, pro -



mes - sas a - mi - gas vão ho - je dar



fim pro - mes - sas - a - mi - gas vão ho - je

20

S

dar fim.

22

Allegretto grazioso

S

Re - nas - cem ou doi - ro i - da - des a - mi - gas.

27

S

i - da - des a - mi - gas.

35

S

Oh Prín - ci - pe a - bri - gas teos fa - dos as - sim.

43

S

Oh Prín - ci - pe a - bri - gas teos fa - dos as - sim. Oh

48

S

Prín - ci - pe a - bri - gas teos fa

53

S

- dos teos fa - dos, teos

58

S

fa - dos as - sim. Oh Prín - ci - pe_a - bri - gas teos fa -

64

f

S

dos, teos fa - dos, teos fa - dos as - sim, teos

69

S

fa - dos as - sim, teos fa - dos as - sim.

12

O triunfo da américa

Coro que se há de cantar dentro

Soprano

Contralto

Tenor

Baixo

Oh! Prín - ci - pe Re - gen - te, Oh!

Oh! Prín - ci - pe Re - gen - te, Oh!

Oh! Prín - ci - pe Re - gen - te, Oh!

Oh! Prín - ci - pe Re - gen - te, Oh!

7

S

C

T

B

Prín - ci - pe Re - gen - te, o ceo mol - dou tua al - ma, o ceo mol - dou tua

Prín ci pe Re gen te, o ceo mol - dou tua al - ma, o ceo mol - dou tua

Prín ci pe Re gen te o ceo mol - dou tua al - ma, o ceo mol - dou tua

Prín ci pe Re gen te, o ceo mol - dou tua al - ma, o ceo mol - dou tua

12

S al - ma. Tu vens co - lher a pal - ma, que o ceo te quis guar - dar. Tu *p*

C al - ma. Tu vens co - lher a pal - ma, que o ceo te quis guar - dar. Tu *p*

T 8 al - ma. Tu vens co - lher a pal - ma, que o ceo te quis guar - dar.

B al - ma. Tu vens co - lher a pal - ma, que o ceo te quis guar - dar.

17

S vens co - lher a pal - ma, que o *cresc.* ceo te quis guar - dar. Oh! Prín - ci - pe Re -

C vens co - lher a pal - ma, que o *cresc.* ceo te quis guar - dar. Oh! Prín - ci - pe Re -

T 8 *p* A pal - ma, *cresc.* guar - dar. Oh! Prín - ci - pe Re -

B *p* A pal - ma, *cresc.* guar - dar. Oh! Prín - ci - pe Re -

22

S gen - te, o ceo mol - dou tua al - ma. Tu *f* vens co - lher a pal - ma, que o

C gen - te, o ceo mol - dou tua al - ma. Tu *f* vens co - lher a pal - ma, que o

T 8 gen - te, o ceo mol - dou tua al - ma. Tu *f* vens co - lher a pal - ma, que o

B gen - te, o ceo mol - dou tua al - ma. Tu *f* vens co - lher a pal - ma, que o

27

S
ce o te quis guar - dar. *p* Tu vens co - lher a pal - ma que o *cresc.* ce o te *f* quis guar -

C
ce o te quis guar - dar. *p* Tu vens co - lher a pal - ma que o *cresc.* ce o te *f* quis guar -

T
8 ce o te quis guar - dar. *p* Tu vens co - lher a pal - ma que o *cresc.* ce o te *f* quis guar -

B
ce o te quis guar - dar. *p* Tu vens co - lher a pal - ma que o *cresc.* ce o te *f* quis guar -

32

S
dar. Tu vens co - lher a pal - ma, que o *cresc.* ce o te *ff* quis guar -

C
dar. Tu vens co - lher a pal - ma, que o *cresc.* ce o te *ff* quis guar -

T
8 dar. Tu vens co - lher a pal - ma, que o *cresc.* ce o te *ff* quis guar -

B
dar, Tu vens co - lher a pal - ma, que o *cresc.* ce o te *ff* quis guar -

36

S
dar, te quis guar - dar, te quis guar - dar. **2**

C
dar, te quis guar - dar, te quis guar - dar. **2**

T
8 dar, te quis guar - dar, te quis guar - dar. **2**

B
dar, te quis guar - dar, te quis guar - dar. **2**

O triunfo da américa

Coro final do drama

Allegro non molto

América soprano

Soprano

Contralto

Tenor

Baixo

f Sal - ve di - to - so Prín - ci - pe a - má - vel

f Sal - ve di - to - so Prín - ci - pe a - má - vel

f Sal - ve di - to - so Prín - ci - pe a - má - vel

f Sal - ve di - to - so Prín - ci - pe a - má - vel

7

S

C

T

B

que_em tro-no_es tá - vel vens re-pou - sar. Sal - ve di - to - so

que_em tro-no_es tá - vel vens re-pou - sar. Sal - ve di - to - so

que_em tro-no_es tá - vel vens re-pou - sar. Sal - ve di - to - so

que_em tro-no_es - tá - vel vens re-pou - sar. Sal - ve di - to - so

13

S
Prín - ci - pe a - má - vel que em tro - no es - tá - vel vens re - pou -

C
Prín - ci - pe a - má - vel que em tro - no es - tá - vel vens re - pou -

T
Prín - ci - pe a - má - vel que em tro - no es - tá - vel vens re - pou -

B
Prín - ci - pe a - má - vel que em tro - no es - tá - vel vens re - pou -

18

S
sar, que em tro - no es - tá - vel vens re - pou - sar.

C
sar, que em tro - no es - tá - vel vens re - pou - sar.

T
sar, que em tro - no es - tá - vel vens re - pou - sar.

B
sar, que em tro - no es - tá - vel vens re - pou - sar.

23

am
Sal - ve di - to - so Prín - ci - pe a - má - vel, que em tro - no es -

S
Sal - ve,

C
Sal - ve,

T
Sal - ve,

B
Sal - ve,

28

am

tá - vel vens re - pou - sar vens re - pou - sar

S

di - to - so Prín - ci - pe a - má - vel

C

di - to - so Prín - ci - pe a - má - vel

T

di - to - so Prín - ci - pe a - má - vel

B

di - to - so Prín - ci - pe a - má - vel

33

am

não mais te lem - bram rai - vo - sa guer - ra,

37

am

rai - vo - sa guer - ra, mons - tros da ter - ra, fú - rias do mar.

S

que em tro - no es tá - vel vens re - pou - sar vens re - pou - sar.

C

que em tro - no es tá - vel vens re - pou - sar vens re - pou - sar.

T

que em tro - no es tá - vel vens re - pou - sar, vens re - pou - sar.

B

que em tro - no es - tá - vel vens re - pou - sar, vens re - pou - sar.

43

am

ju - cun - do in - cen - so que en - gros - sa os a -

S

C

T

B

p Sal - ve

p Sal - ve

p Sal - ve

p Sal - ve

48

am

res, os

S

C

T

B

di - to - so Prín - ci - pe,

di - to - so - Prín - ci - pe,

di - to - so Prín - ci - pe,

di - to - so Prín - ci - pe,

52

am

a - res nos teos al - ta - res

S

C

T

B

Prín - ci - pe a - má - vel

Prín - ci - pe a - má - vel

Prín - ci - pe a - má - vel

Prín - ci - pe a - má - vel

57

vi - mos quei - mar, nos teos al - ta -
 em tro - no_es - tá -
 em tro - no_es - tá -
 em tro - no_es - tá -
 em tro - no_es - tá -

61

res vi - mos quei - mar.
 vel vens re - pou - sar.
 vel vens re - pou - sar.
 vel vens re - pou - sar.
 vel vens re - pou - sar.

66

Sal - ve di - to - so Prín - ci - pe a - má - vel que em tro - no_es - tá - vel
 Sal - ve di - to - so Prín - ci - pe a - má - vel que em tro - no_es - tá - vel
 Sal - ve di - to - so Prín - ci - pe a - má - vel que em tro - no_es - tá - vel
 Sal - ve di - to - so Prín - ci - pe a - má - vel que em tro - no_es - tá - vel

72

S
vens re-pou-sar. Sal-ve di-to-so Prín-ci-pe a-má-vel,

C
vens re-pou-sar. Sal-ve di-to-so Prín-ci-pe a-má-vel,

T
vens re-pou-sar Sal-ve di-to-so Prín-ci-pe a-má-vel,

B
vens re-pou-sar Sal-ve di-to-so Prín-ci-pe a-má-vel,

78

S
que_em tro-no_es tá-vel vens re-pou-sar, que_em tro-no_es tá-vel

C
que_em tro-no_es tá-vel vens re-pou-sar, que_em tro-no_es tá-vel

T
que_em tro-no_es tá-vel vens re-pou-sar, que_em tro-no_es tá-vel

B
que_em tro-no_es - tá-vel vens re-pou-sar, que_em tro-no_es - tá-vel

84

ff

S
vens re-pou-sar, vens re-pou-sar, vens re-pou-sar.

C
vens re-pou-sar, vens re-pou-sar, vens re-pou-sar.

T
vens re-pou-sar, vens re-pou-sar, vens re-pou-sar.

B
vens re-pou-sar, vens re-pou-sar, vens re-pou-sar.

O triunfo da américa

Ária - América
(1809)

José Maurício Nunes Garcia
(1767-1830)

Andante sostenuto

Violino I

Musical notation for Violino I, measures 1-3. The first measure starts with a forte (*f*) dynamic, followed by piano (*p*) and sfz *p* dynamics.

4

Musical notation for Violino I, measures 4-5. The first measure starts with piano (*p*) dynamic, followed by sfz dynamic.

8

Musical notation for Violino I, measures 6-7. The first measure starts with sfz *p* dynamic, followed by sfz *p*, sfz *p*, and sfz *p* dynamics.

12

Musical notation for Violino I, measures 8-9. The first measure starts with piano (*p*) dynamic, followed by sfz and *p* dynamics.

16

Musical notation for Violino I, measures 10-11. The first measure starts with piano (*p*) dynamic, followed by forte (*f*) and *p* dynamics.

20

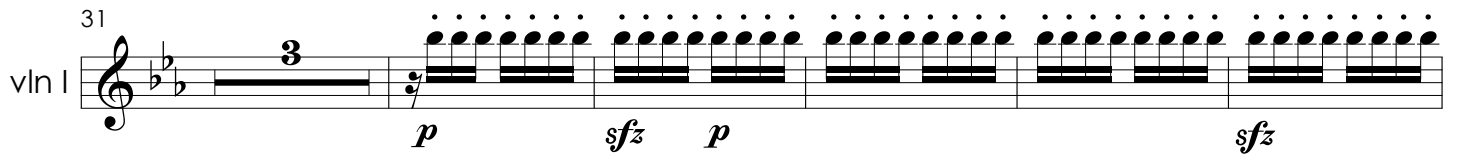
Musical notation for Violino I, measures 12-13. The first measure starts with sfz *p* dynamic, followed by forte (*f*) dynamic.

23

Allegretto grazioso

Musical notation for Violino I, measures 14-15. The first measure starts with piano (*p*) dynamic.

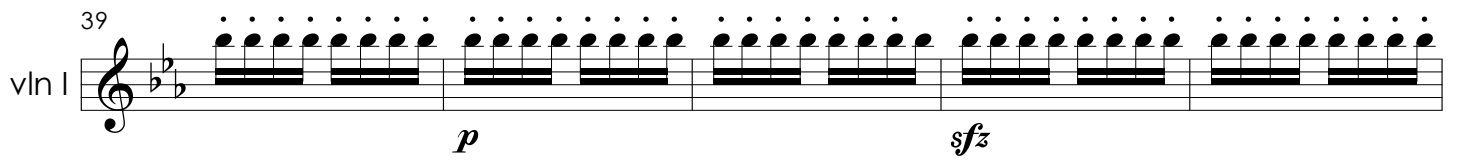
vln I



31

p *sfz* *p* *sfz*

vln I



39

p *sfz*

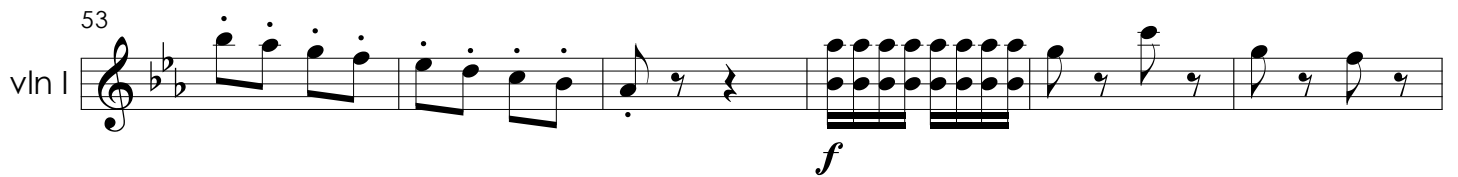
vln I



44

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

vln I



53

f

vln I



59

p

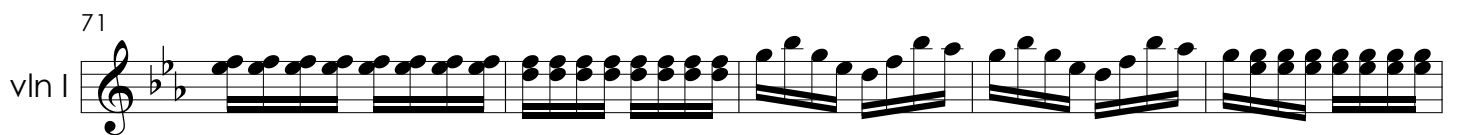
vln I



65

f *p* *f*

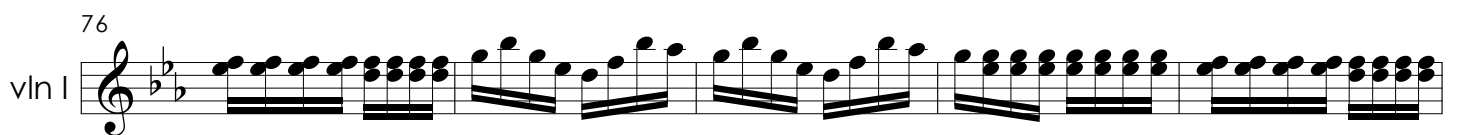
vln I



71

f

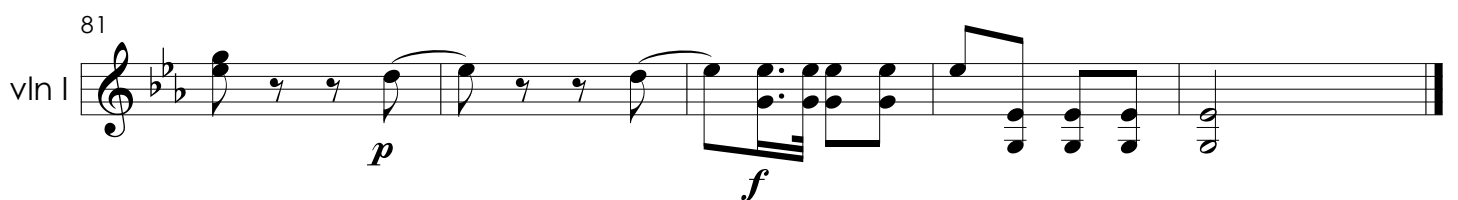
vln I



76

f

vln I



81

p *f*

O triunfo da américa

Coro que se há de cantar dentro

Allegro vivo

Violino I

vln I

vln I

vln I

vln I

vln I

vln I

vln I

O triunfo da américa

Coro final do drama

Allegro non molto

Violino I

6

12

17

21

26

33

40

47

54

61
vln I

f

66
vln I

71
vln I

75
vln I

79
vln I

83
vln I

ff

87
vln I

O triunfo da américa

Ária - América
(1809)

José Maurício Nunes Garcia
(1767-1830)

Andante sostenuto

Violino II

f *p* *sfz p*

4

f *p* *sfz* *sfz p*

9

sfz p sfz p sfz p

12

f *p* *sfz* *p*

16

f *p*

20

sfz p *f* *sfz*

23

Allegretto grazioso

p

31

sfz *p* *sfz*

39

vln II

p *sfz* *f* *p*

46

vln II

f *p*

53

vln II

f

59

vln II

p

65

vln II

f *p* *f*

70

vln II

74

vln II

78

vln II

81

vln II

p *f*

O triunfo da américa

Coro que se há de cantar dentro

Allegro vivo

Violino II

vln II

8

vln II

13

vln II

18

vln II

23

vln II

28

vln II

33

vln II

37

O triunfo da américa

Coro final do drama

Allegro non molto

Violino II

f

6

11

15

19

23

p

30

cresc. *p*

36

f *p* *f*

40

p *f* *p*

43

vln II

49

vln II

55

vln II

f *p* *f* *p*

61

vln II

f

66

vln II

71

vln II

75

vln II

78

vln II

81

vln II

85

vln II

ff

89

vln II

O triunfo da américa

Ária - América
(1809)

José Maurício Nunes Garcia
(1767-1830)

Andante sostenuto

Viola

f p sfz p

5

f p sfz sfz p

9

sfz p sfz p

11

sfz p f p

15

sfz p f p

19

sfz p f

23 Allegretto grazioso

viola

p

31

vla

sfz *p* *sfz*

39

vla

p *sfz* *f* *p*

46

vla

f *p*

53

vla

f

65

vla

f *p* *f*

70

vla

75

vla

79

vla

p *f*

O triunfo da américa

Coro que se há de cantar dentro

Allegro vivo

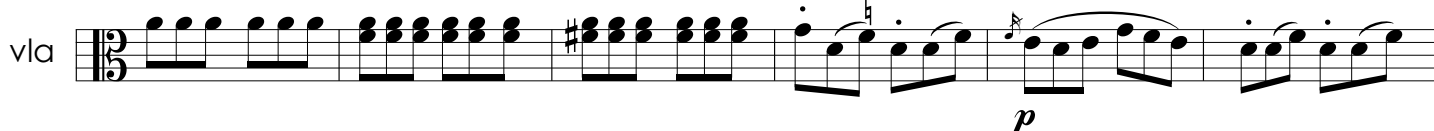
Viola



8



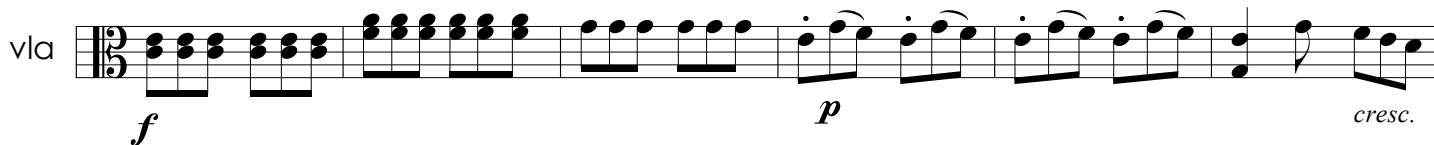
13



19



25



31



36



O triunfo da américa

Coro final do drama

Allegro non molto

Viola

f

6

vla

11

vla

16

vla

21

vla

p

26

vla

31

vla

cresc. *p*

36

vla

f *p* *f* *p*

41

vla

f *p*

46



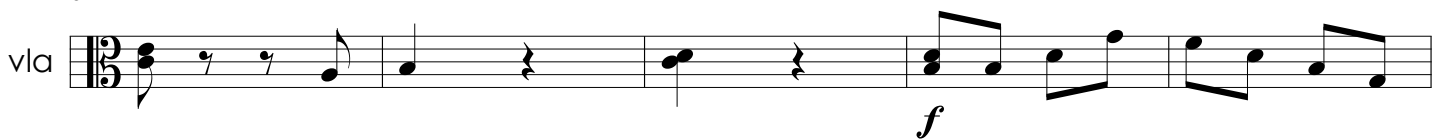
51



56



61



66



71



76



81



85



89



O triunfo da américa

Ária - América
(1809)

José Maurício Nunes Garcia
(1767-1830)

Andante sostenuto

Baixo

f *p* *sfz* *p*

4

bx

f *p* *sfz*

8

bx

sfz *p* *sfz* *p* *sfz* *p*

12

bx

f *p* *sfz* *p*

16

bx

f *p*

20

bx

sfz *p* *f*

23

Allegretto grazioso

bx

p

29

bx

sfz *p*

38

bx

sfz *p*

42

bx *sfz* *f* *p*

46

bx *f* *p*

50

bx **3**

56

bx *f* **5**

65

bx *f* *p*

68

bx *f*

72

bx

76

bx

80

bx *p*

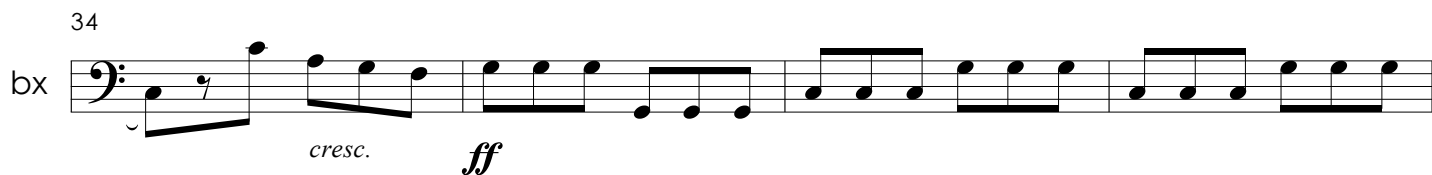
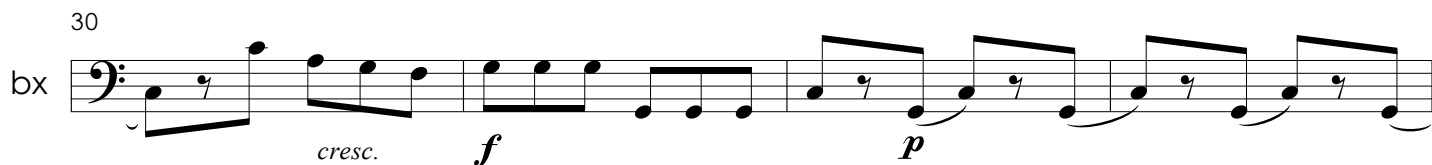
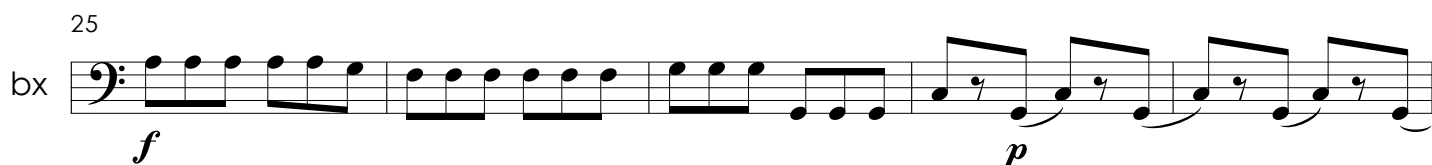
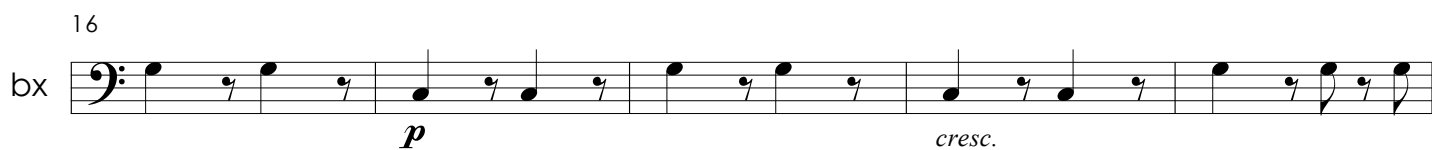
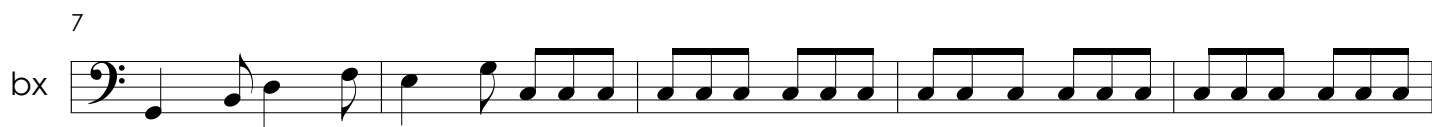
83

bx *f*

O triunfo da américa

Coro que se há de cantar dentro

Allegro vivo



O triunfo da américa

Coro final do drama

Allegro non molto

Baixo

6

bx

13

bx

18

bx

23

bx

pp

29

bx

cresc. *p*

34

bx

f *f* *p*

39

bx

f *p* *f* *p*

Detailed description: This is a musical score for a Bass (Baixo) part in 2/4 time. The tempo is marked 'Allegro non molto'. The score consists of eight staves of music. The first staff is labeled 'Baixo' and starts with a dynamic marking of *f*. The subsequent staves are labeled 'bx' and are numbered 6, 13, 18, 23, 29, 34, and 39. The dynamics vary throughout the piece, including *pp* (pianissimo) at measure 23, *cresc.* (crescendo) at measure 29, and alternating *f* (forte) and *p* (piano) markings in the final staves. The music features a mix of eighth and quarter notes, with some rests and slurs.

43



47



53



58



63



68



73



78



83



89



O triunfo da américa

Ária - América
(1809)

José Maurício Nunes Garcia
(1767-1830)

América
soprano

Piano

f *p* *sfz* *p*

S

f

A ne - gros dis - gos - tos, pun -

tr

f *p*

S

gen - tes fa - di - gas, a ne - gros dis - gos - tos, pun - gen - tes fa - di - gas, a

sfz *sfz* *p*

6 12

10 *f*

S ne - gros dis - gos - tos, pun - gen - tes fa - di - fa - di - gas

10 6 12 6 *sfz p sfz p sfz p f*

13

S pro - mes - sas a - mi - gas vão ho - je dar fim, pro -

13 *p sfz p*

16

S mes - sas a - mi - gas vão ho - je dar fim pro - mes - sas - a -

16 *tr*

19 *f*

S mi - gas vão ho - je dar fim.

22 *Allegretto grazioso*

S Re - nas - cem ou doi - ro i - da - des a -

22 *Allegretto grazioso*

p

26

S mi - gas. i - da - des a - mi - gas.

26

31

S

31

p

Detailed description: This system covers measures 31 to 34. The Soprano part (S) is mostly silent, with a few notes in measure 34. The Piano part features a rhythmic accompaniment with eighth and sixteenth notes. Dynamics include a piano (*p*) marking in measure 34.

35

S

Oh Prin - ci - pe a - bri - gas

35

sfz *p* *p* *sfz*

Detailed description: This system covers measures 35 to 38. The Soprano part has lyrics: "Oh Prin - ci - pe a - bri - gas". The Piano part has a complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand. Dynamics include *sfz* (sforzando) and *p* (piano).

39

S

teos ta - dos as - sim.

39

p *sfz*

Detailed description: This system covers measures 39 to 42. The Soprano part has lyrics: "teos ta - dos as - sim.". The Piano part continues with similar textures to the previous system. Dynamics include *p* (piano) and *sfz* (sforzando).

43

S Oh Prín - ci - pe a - bri - gas teos fa - dos as - sim. Oh

43

f *p*

48

S Prín - ci - pe a - bri - gas teos fa -

48

f *p*

53

S dos teos fa - dos, teos

53

f *p*

58

S

fa - dos as - sim. Oh Prín - ci - pe a - bri - gas teos fa

58

p

64

S

f

dos, teos fa - dos, teos fa - dos as - sim, teos

64

f *p* *f*

69

S

fa - dos as - sim, teos fa - dos as -

69

73

S

sim.

Musical score for Soprano (S) and Piano. The Soprano part begins at measure 73 with a single note (G4) and a fermata, marked *sim.* The Piano part consists of three measures (73-75) with a rhythmic accompaniment. The right hand plays chords in a steady eighth-note pattern, while the left hand plays a bass line with eighth notes and rests.

76

Musical score for Piano, measures 76-78. The right hand continues with a rhythmic accompaniment of chords. The left hand plays a bass line with eighth notes and rests.

79

p

Musical score for Piano, measures 79-81. The right hand continues with a rhythmic accompaniment. The left hand plays a bass line. The piece concludes with a piano (*p*) dynamic marking.

82

f

Musical score for Piano, measures 82-84. The right hand continues with a rhythmic accompaniment. The left hand plays a bass line. The piece concludes with a forte (*f*) dynamic marking.

O triunfo da américa

Coro que se há de cantar dentro

Allegro vivo

Soprano

Contralto

Tenor

Baixo

Piano

Oh! Prín - ci - pe Re - gen - te, Oh!

Oh! Prín - ci - pe Re - gen - te, Oh!

Oh! Prín - ci - pe Re - gen - te, Oh!

Oh! Prín - ci - pe Re - gen - te, Oh!

Allegro vivo

7

Prín - ci - pe Re - gen - te, o ceo mol - dou tua al - ma, o ceo mol - dou tua al - ma. Tu

Prín ci pe Re gen te, o ceo mol - dou tua al - ma, o ceo mol - dou tua al - ma. Tu

Prín ci pe Re gen te o ceo mol - dou tua al - ma, o ceo mol - dou tua al - ma. Tu

Prín ci pe Re gen te, o ceo mol - dou tua al - ma, o ceo mol - dou tua al - ma. Tu

7

13

vens co-lher a pal-ma, que,o ceo te quis guar-dar. Tu vens co-lher a pal-ma, que,o ceo te quis guar-dar.

vens co-lher a pal-ma, que,o ceo te quis guar-dar. Tu vens co-lher a pal-ma, que,o ceo te quis guar-dar.

vens co-lher a pal-ma, que,o ceo te quis guar-dar. A pal-ma, guar-cresc.

vens co-lher a pal-ma, que,o ceo te quis guar-dar. A pal-ma, guar-cresc.

13

p *cresc.*

20

- dar. Oh! Prín-ci-pe Re-gen-te, o ceo mol-dou tua al-ma. Tu vens co-lher a pal-ma, que,o

- dar. Oh! Prín-ci-pe Re-gen-te, o ceo mol-dou tua al-ma. Tu vens co-lher a pal-ma, que,o

dar. Oh! Prín-ci-pe Re-gen-te, o ceo mol-dou tua al-ma. Tu vens co-lher a pal-ma, que,o

dar. Oh! Prín-ci-pe Re-gen-te, o ceo mol-dou tua al-ma. Tu vens co-lher a pal-ma, que,o

20

f

27

ce o te quis guar - dar. Tu vens co - lher a pal - ma que, o ce o te quis guar - dar. Tu vens co - lher a pal -

p *cresc.* *f* *p*

27

p *cresc.* *f* *p*

34

ma, que, o ce o te quis guar - dar, te quis guar - dar, te quis guar - dar.

cresc. *ff*

34

cresc. *ff*

O triunfo da américa

Coro final do drama

Allegro non molto

América soprano

Soprano

Contralto

Tenor

Baixo

f Sal - ve di - to - so Prín - ci - pe a - má - vel

f Sal - ve di - to - so Prín - ci - pe a - má - vel

f Sal - ve di - to - so Prín - ci - pe a - má - vel

f Sal - ve di - to - so Prín - ci - pe a - má - vel

f Sal - ve di - to - so Prín - ci - pe a - má - vel

Allegro non molto

7

que, em tro - no, es - tá - vel vens re - pou - sar. Sal - ve di - to - so Prín - ci - pe a -

que, em tro - no, es - tá - vel vens re - pou - sar. Sal - ve di - to - so Prín - ci - pe a -

que, em tro - no, es - tá - vel vens re - pou - sar. Sal - ve di - to - so Prín - ci - pe a -

que, em tro - no, es - tá - vel vens re - pou - sar. Sal - ve di - to - so Prín - ci - pe a -

7

14

má - vel que,em tro - no,es - tá - vel vens re - pou - sar, que,em tro - no,es -
 má - vel que,em tro - no,es - tá - vel vens re - pou - sar, que,em tro - no,es -
 má - vel que,em tro - no,es - tá - vel vens re - pou - sar, que,em tro - no,es -
 má - vel que,em tro - no,es - tá - vel vens re - pou - sar, que,em tro - no,es -

14

20

Sal - ve di - to - so Prín - ci - pe a - má - vel,
 tá - vel vens re - pou - sar. Sal - ve,
 tá - vel vens re - pou - sar. Sal - ve,
 tá - vel vens re - pou - sar. Sal - ve,
 tá - vel vens re - pou - sar. Sal - ve,

20

27

que,em tro - no,es - tá - vel vens re - pou - sar vens re - pou - sar não mais te
 di - to - so Prín - ci - pe a - má - vel
 di - to - so Prín - ci - pe a - má - vel
 di - to - so Prín - ci - pe a - má - vel
 di - to - so Prín - ci - pe a - má - vel

27

34

lem - bram rai - vo - sa guer - ra, rai - vo - sa guer - ra, mons - tros da
que, em tro - no, es - tá - vel vens re - pou -
que, em tro - no, es - tá - vel vens re - pou -
que, em tro - no, es - tá - vel vens re - pou -
que, em tro - no, es - tá - vel vens re - pou -

Detailed description: This block contains the vocal score for measures 34 through 38. It features five staves: a vocal line and four piano accompaniment staves. The vocal line includes lyrics in Portuguese. The piano accompaniment consists of chords and melodic lines in the right and left hands.

34

f *p* *f*

Detailed description: This block shows the piano accompaniment for measures 34 through 38. It consists of two staves: a treble clef staff and a bass clef staff. The music includes dynamic markings of *f* (forte) and *p* (piano). The right hand has a melodic line with slurs, while the left hand provides harmonic support with chords and moving lines.

40

ter - ra, fú - rias do mar. ju - cun - do in - cen - so que en - gros - sa os
sar vens re - pou - sar. *p* Sal -
sar vens re - pou - sar. *p* Sal -
sar, vens re - pou - sar. *p* Sal -
sar, vens re - pou - sar. *p* Sal -

Detailed description: This block contains the vocal score for measures 40 through 44. It features five staves: a vocal line and four piano accompaniment staves. The vocal line includes lyrics in Portuguese. The piano accompaniment consists of chords and melodic lines in the right and left hands. Dynamic markings of *p* (piano) are present.

40

p *f* *p*

Detailed description: This block shows the piano accompaniment for measures 40 through 44. It consists of two staves: a treble clef staff and a bass clef staff. The music includes dynamic markings of *p* (piano) and *f* (forte). The right hand has a melodic line with slurs, while the left hand provides harmonic support with chords and moving lines.

46

a - ve - di - to - so - Prín - ci - pe, res, os
 ve - di - to - so - Prín - ci - pe,
 ve - di - to - so - Prín - ci - pe,
 ve - di - to - so - Prín - ci - pe,

46

52

a - res nos teos al - ta - res vi - mos quei - mar,
 Prín - ci - pe a - má - vel
 Prín - ci - pe a - má - vel
 Prín - ci - pe a - má - vel
 Prín - ci - pe a - má - vel

52

59

nos teos al - ta - res vi - mos quei - mar.
em tro - no, es - tá - vel vens re - pou - sar.
em tro - no, es - tá - vel vens re - pou - sar.
em tro - no, es - tá - vel vens re - pou - sar.

59

66

Sal - ve di - to - so Prín - ci - pe a - má - vel que, em tro - no, es - tá - vel vens re - pou -
Sal - ve di - to - so Prín - ci - pe a - má - vel que, em tro - no, es - tá - vel vens re - pou -
Sal - ve di - to - so Prín - ci - pe a - má - vel que, em tro - no, es - tá - vel vens re - pou -
Sal - ve di - to - so Prín - ci - pe a - má - vel que, em tro - no, es - tá - vel vens re - pou -

66

73

- sar. Sal - ve di - to - so Prín - ci - pe a - má - vel, que,em tro - no,es -
 sar. Sal - ve di - to - so Prín - ci - pe a - má - vel, que,em tro - no,es -
 sar Sal - ve di - to - so Prín - ci - pe a - má - vel, que,em tro - no,es -
 sar Sal - ve di - to - so Prín - ci - pe a - má - vel, que,em tro - no,es -

73

79

tá - vel vens re - pou - sar, que,em tro - no,es - tá - vel vens re - pou -
 tá - vel vens re - pou - sar, que,em tro - no,es - tá - vel vens re - pou -
 tá - vel vens re - pou - sar, que,em tro - no,es - tá - vel vens re - pou -
 tá - vel vens re - pou - sar, que,em tro - no,es - tá - vel vens re - pou -

79

85

sar, vens re - pou - sar, vens re - pou - sar,
 sar, vens re - pou - sar, vens re - pou - sar,
 sar, vens re - pou - sar, vens re - pou - sar,
 sar, vens re - pou - sar, vens re - pou - sar.

85

ff