

José Maurício Nunes Garcia (1767-1830)

Ulissea - Drama eroico (1809)
CPM 229

Texto: Miguel Antônio de Barros (1772-1827)
Edição: Sérgio Dias
Revisão: Bruno Bokelmann

Edição realizada a partir de manuscrito pertencente à Biblioteca do Palácio Ducal de Vila Viçosa, Portugal.

soprano, coro, orquestra
(*soprano, choir, orchestra*)

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

101 p.

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Patrocínio

Realização



MINISTÉRIO DA
CULTURA



MUSICA BRASILIS

Ulissea

(Drama eroico)

CPM 229

José Maurício Nunes Garcia
(1767-1830)

Flautas I, II

Agitato

p *f* *p*

7

f *ff*

15

24

31

39

f

51

f *p*

60

f

68

p *f*

77

83

Recitado

(Gênio de Portugal)

[Recitativo] Larghetto

Flautas I, II

p

4

f 15

Coro das ninfas

(Cena 3)

Majestozo

Flautas I, II

7

12

20

29

38

48

56

Aria

(Gênio de Portugal)

Flautas I, II

Maestozo

3 16

22

f *p*

29

f

35

10 *f*

50

2 8 *p* *p*

58

f *p* 3 2

68

f *p* *p* 4

81

p *cresc.*

87

f 16

108

p *f* *p*

115

f *sfz* *p*

130

f *p*

137

p *f*

149

f *p*

152

f *p* *f* *p*

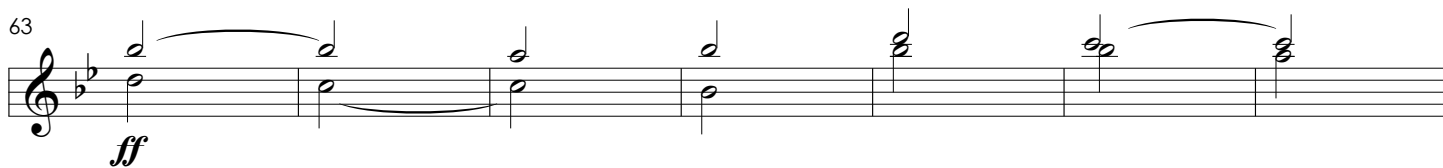
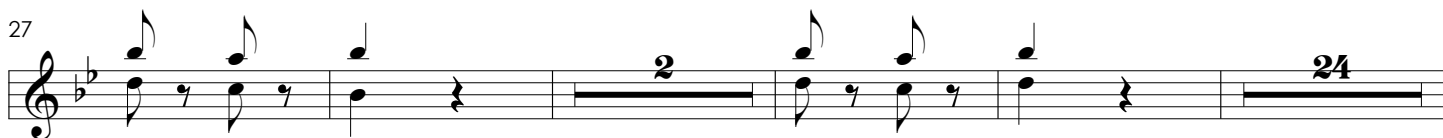
161

f *p* *sfz* **Attaca**

Finale

(com coro acompanhando a voz)

Flautas I, II



Ulissea

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Agitato

Clarinetas I, II
em Dó

Musical notation for Clarinetas I, II in D major, measures 1-8. The music is in 2/4 time and features a dynamic range from piano (*p*) to forte (*f*).

Musical notation for Clarinetas I, II in D major, measures 9-17. The music is in 2/4 time and features a dynamic range from fortissimo (*ff*) to forte (*f*).

Musical notation for Clarinetas I, II in D major, measures 18-25. The music is in 2/4 time and features a dynamic range from piano (*p*) to forte (*f*).

Musical notation for Clarinetas I, II in D major, measures 26-33. The music is in 2/4 time and features a dynamic range from piano (*p*) to forte (*f*).

Musical notation for Clarinetas I, II in D major, measures 34-41. The music is in 2/4 time and features a dynamic range from piano (*p*) to forte (*f*).

Musical notation for Clarinetas I, II in D major, measures 42-50. The music is in 2/4 time and features a dynamic range from piano (*p*) to forte (*f*).

Musical notation for Clarinetas I, II in D major, measures 51-58. The music is in 2/4 time and features a dynamic range from forte (*f*) to piano (*p*).

Musical notation for Clarinetas I, II in D major, measures 59-65. The music is in 2/4 time and features a dynamic range from forte (*f*) to piano (*p*).

Musical notation for Clarinetas I, II in D major, measures 66-73. The music is in 2/4 time and features a dynamic range from piano (*p*) to forte (*f*).

74



Musical staff for measures 74-80. The key signature has two flats (B-flat and E-flat). The staff contains several chords and a few melodic fragments.

81



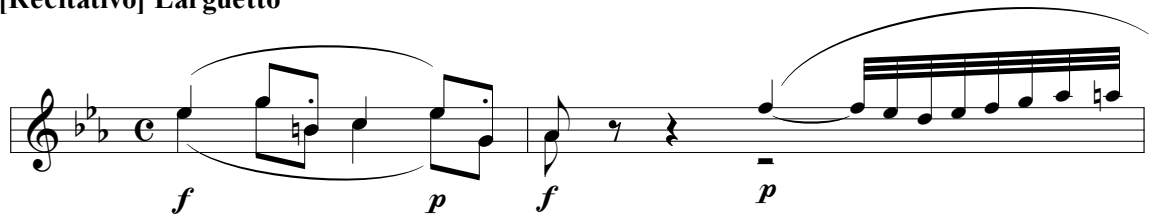
Musical staff for measures 81-87. It features a series of chords in measures 81-84, followed by eighth-note runs in measures 85-86, and a final chord in measure 87.

Recitado

(Gênio de Portugal)

[Recitativo] Larghetto

Clarinetas I, II
em Dó



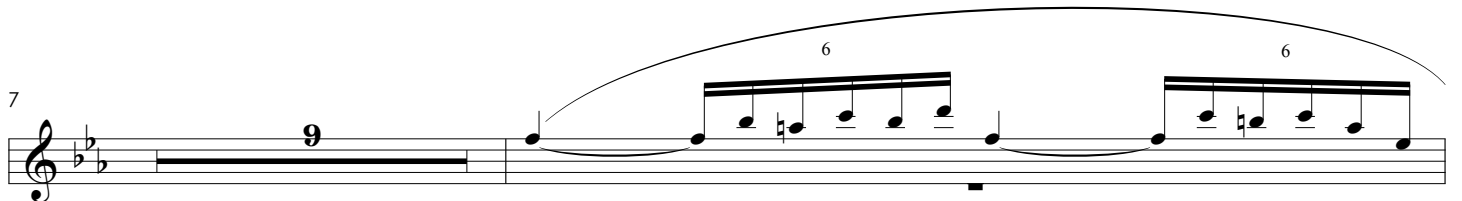
Musical staff for measures 1-2. Measure 1 contains a half note chord (F3, A2, C3) with a forte (*f*) dynamic. Measure 2 contains a half note chord (G2, B2, D3) with a piano (*p*) dynamic. Measure 3 contains a half note chord (A2, C3, E3) with a forte (*f*) dynamic. Measure 4 contains a half note chord (B2, D3, F3) with a piano (*p*) dynamic. A slur covers measures 1-4.

3



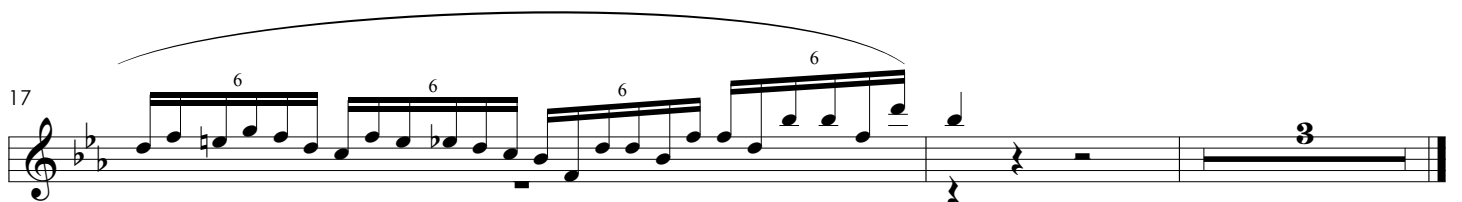
Musical staff for measures 3-6. Measure 3 contains a half note chord (C3, E3, G3) with a forte (*f*) dynamic. Measure 4 contains a half note chord (D3, F3, A3) with a forte (*f*) dynamic. Measure 5 contains a half note chord (E3, G3, B3) with a forte (*f*) dynamic. Measure 6 contains a half note chord (F3, A3, C4) with a forte (*f*) dynamic. A slur covers measures 3-6.

7



Musical staff for measures 7-10. Measure 7 contains a half note chord (G3, B3, D4) with a forte (*f*) dynamic. Measure 8 contains a half note chord (A3, C4, E4) with a forte (*f*) dynamic. Measure 9 contains a half note chord (B3, D4, F4) with a forte (*f*) dynamic. Measure 10 contains a half note chord (C4, E4, G4) with a forte (*f*) dynamic. A slur covers measures 7-10.

17



Musical staff for measures 17-20. Measure 17 contains a half note chord (D4, F4, A4) with a forte (*f*) dynamic. Measure 18 contains a half note chord (E4, G4, B4) with a forte (*f*) dynamic. Measure 19 contains a half note chord (F4, A4, C5) with a forte (*f*) dynamic. Measure 20 contains a half note chord (G4, B4, D5) with a forte (*f*) dynamic. A slur covers measures 17-20.

Coro das ninfas

(Cena 3)

Clarinetas I, II
em Dó

Majestozo

6

18

27

31

39

48

55

Aria

(Gênio de Portugal)

Maestozo

Clarinetas I, II
em Dó

Musical staff 1: Clarinet I, II in D major, measures 1-6. Dynamics: *sfz*, *p*, *f*.

Musical staff 2: Clarinet I, II in D major, measures 7-10.

Musical staff 3: Clarinet I, II in D major, measures 11-14.

Musical staff 4: Clarinet I, II in D major, measures 15-17.

Musical staff 5: Clarinet I, II in D major, measures 18-20.

Musical staff 6: Clarinet I, II in D major, measures 21-26. Dynamics: *f*, *p*.

Musical staff 7: Clarinet I, II in D major, measures 27-33. Dynamics: *f*.

Musical staff 8: Clarinet I, II in D major, measures 34-38.

Musical staff 9: Clarinet I, II in D major, measures 39-43.

Finale

(com coro acompanhando a voz)

Clarinetas I, II
em Dó

p *cresc.*

p *cresc.*

ritardando *a tempo*

ritardando *a tempo*

piu mosso *ff*

Ulissea

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Clarinetas I, II
em Si \flat

Agitato

p *f* *p* *f*

9

ff

18

26

34

42

f

51

f *p*

59

f

66

p *f*

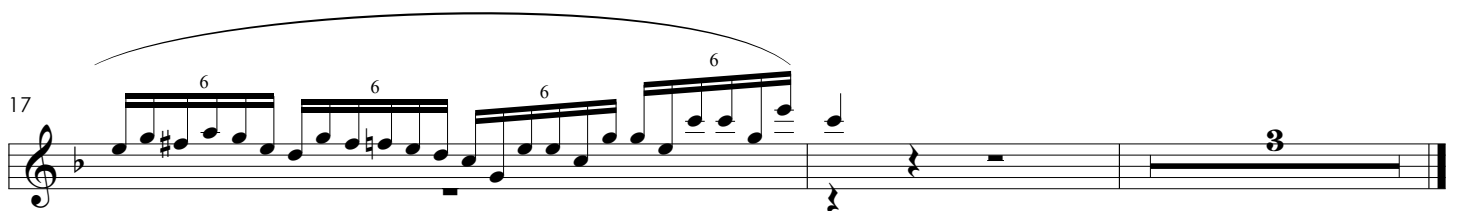
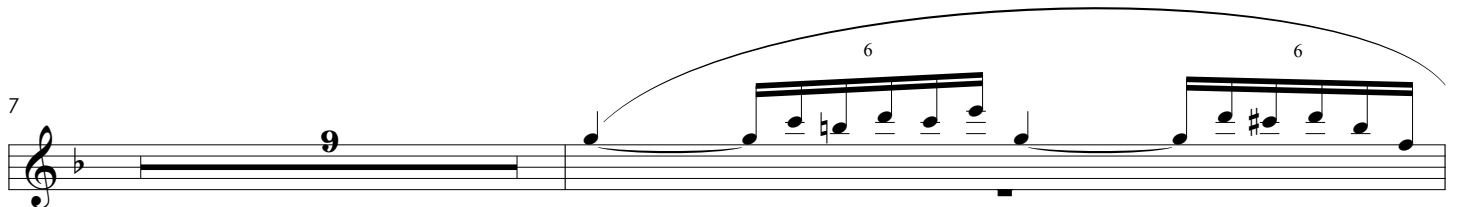
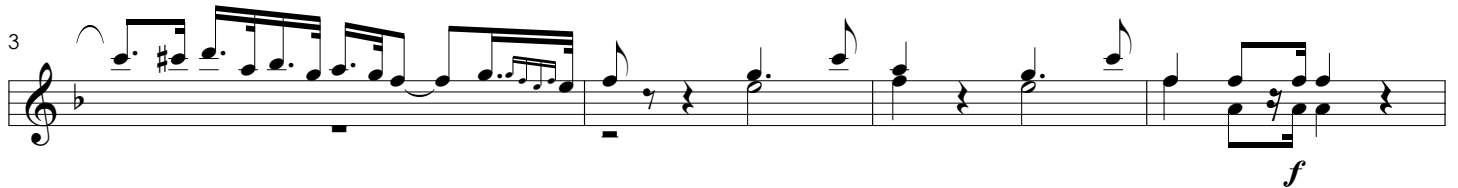


Recitado

(Gênio de Portugal)

[Recitativo] Larghetto

Clarinetas I, II
em Si b



Coro das ninfas

(Cena 3)

Majestozo

Clarinetas I, II
em Si b

6

18

27

31

39

48

55

Aria

(Gênio de Portugal)

Maestozo

Clarinetas I, II
em Si \flat

Musical notation for the first staff of the Aria, measures 1-6. It features a treble clef, common time signature, and dynamic markings *sfz*, *p*, and *f*.

Musical notation for the second staff of the Aria, measures 7-10. It features a treble clef and common time signature.

Musical notation for the third staff of the Aria, measures 11-14. It features a treble clef and common time signature.

Musical notation for the fourth staff of the Aria, measures 15-17. It features a treble clef and common time signature.

Musical notation for the fifth staff of the Aria, measures 18-20. It features a treble clef and common time signature.

Musical notation for the sixth staff of the Aria, measures 21-26. It features a treble clef, common time signature, and dynamic markings *f* and *p*.

Musical notation for the seventh staff of the Aria, measures 27-33. It features a treble clef, common time signature, and dynamic marking *f*.

Musical notation for the eighth staff of the Aria, measures 34-42. It features a treble clef, common time signature, and a flat accidentals.

Musical notation for the ninth staff of the Aria, measures 43-48. It features a treble clef, common time signature, and a flat accidentals.

47 *f*

53 *p* *p* *f*

65 *f* *p* *f*

70 *p*

73 *p*

77 *f*

81 *tr* *p*

87 *f* *b* *f*

104 *f* *p* *f*

113 *f* *p* *f*

119

123

127

sfz *p*

131

f

136

p

141

147

151

156

f *p* *f* *p*

162

sfz

Attaca

Finale

(com coro acompanhando a voz)

Clarinetas I, II
em Si \flat

p *cresc.*

7 *p* *cresc.*

15

25

35 *ritardando* *a tempo*

43

50 *ritardando* *a tempo*

60 *piu mosso* *ff*

69

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Agitato

Trompas I, II
em Fá

Measures 1-7: Musical notation for Trompas I, II in F major. The music is in 2/4 time and features a dynamic range from piano (*p*) to forte (*f*).

Measures 8-17: Musical notation for Trompas I, II in F major. The music continues with dynamic markings and includes a fermata over measure 15.

Measures 18-25: Musical notation for Trompas I, II in F major. The music continues with dynamic markings and includes a fermata over measure 25.

Measures 26-33: Musical notation for Trompas I, II in F major. The music continues with dynamic markings and includes a fermata over measure 33.

Measures 34-41: Musical notation for Trompas I, II in F major. The music continues with dynamic markings and includes a fermata over measure 41.

Measures 42-50: Musical notation for Trompas I, II in F major. The music continues with dynamic markings and includes a fermata over measure 50.

Measures 51-58: Musical notation for Trompas I, II in F major. The music continues with dynamic markings and includes a fermata over measure 58.

Measures 59-65: Musical notation for Trompas I, II in F major. The music continues with dynamic markings and includes a fermata over measure 65.

Measures 66-73: Musical notation for Trompas I, II in F major. The music continues with dynamic markings and includes a fermata over measure 73.

74

81

Recitado

(Gênio de Portugal)

[Recitativo] Larghetto

Trompas I, II
em Fá

4

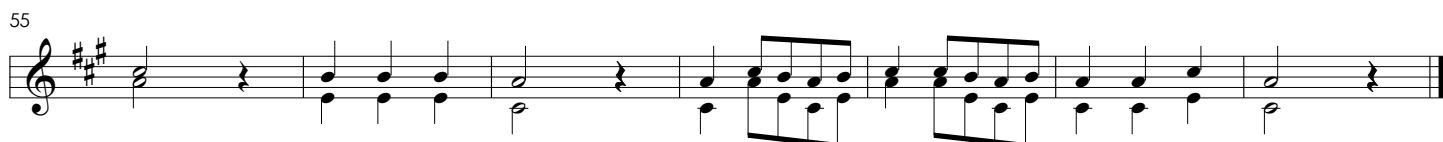
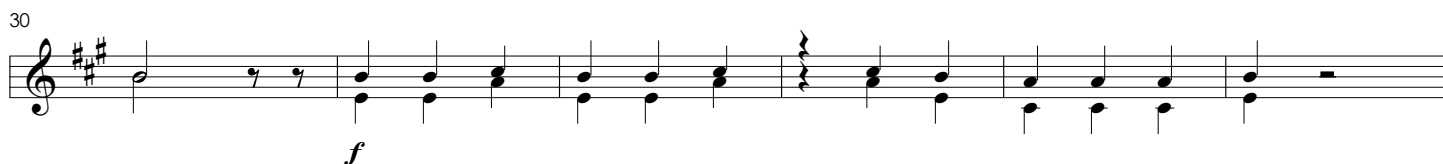
7

Coro das ninfas

(Cena 3)

Majestozo

Trompas I, II
em Fá



Aria

(Gênio de Portugal)

Maestozo

Trompas I, II
em Fá

Musical staff 1: Treble clef, key signature of one flat, common time. Measures 1-4 contain melodic lines with dynamics *sfz* and *p*. Measure 5 is a whole rest with a fermata and the number 19 above it.

Musical staff 2: Treble clef, key signature of one flat, common time. Measures 6-12 contain chords and a melodic line with dynamics *f* and *p*. Measure 13 is a whole rest with a fermata and the number 7 above it.

Musical staff 3: Treble clef, key signature of one flat, common time. Measures 14-20 contain chords and a melodic line with dynamics *f*. Measure 21 is a whole rest with a fermata and the number 10 above it.

Musical staff 4: Treble clef, key signature of one flat, common time. Measures 22-28 contain chords and a melodic line with dynamics *f*. Measure 29 is a whole rest with a fermata and the number 4 above it.

Musical staff 5: Treble clef, key signature of one flat, common time. Measures 30-32 contain a melodic line with dynamics *p*. Measures 33-34 are whole notes with a fermata.

Musical staff 6: Treble clef, key signature of one flat, common time. Measures 35-41 contain a melodic line with dynamics *f*. Measure 42 is a whole rest with a fermata and the number 7 above it. Measure 43 is a whole note with dynamics *f*. Measure 44 is a whole rest with a fermata and the number 11 above it.

Musical staff 7: Treble clef, key signature of one flat, common time. Measures 45-51 contain chords and a melodic line with dynamics *p*.

86

Musical staff 86-91. The staff contains six measures. The first measure has a whole rest. The second measure has a quarter note G4. The third measure has a half note chord of G4 and Bb4, marked with a forte *f* dynamic. The fourth and fifth measures have half note chords of G4 and Bb4. The sixth measure has a quarter note G4, a quarter note chord of G4 and Bb4, and a quarter rest.

92

Musical staff 92-112. A long horizontal line with the number 21 above it, indicating a 21-measure rest.

113

Musical staff 113-117. The staff contains five measures. The first measure has a quarter note G4, marked with a forte *f* dynamic. The second measure has a quarter rest, marked with a piano *p* dynamic. The third measure has a whole rest. The fourth measure has a quarter note G4, a quarter note chord of G4 and Bb4, and a quarter rest, marked with a forte *f* dynamic. The fifth measure has a quarter note chord of G4 and Bb4, a quarter note chord of G4 and Bb4, and a quarter rest.

118

Musical staff 118-127. A long horizontal line with the number 10 above it, indicating a 10-measure rest.

128

Musical staff 128-132. The staff contains five measures. The first measure has a quarter note G4, marked with a sforzando *sfz* dynamic. The second measure has a quarter rest, marked with a piano *p* dynamic. The third measure has a whole rest. The fourth measure has a quarter note G4, a quarter note chord of G4 and Bb4, and a quarter rest, marked with a forte *f* dynamic. The fifth measure has a quarter note chord of G4 and Bb4, a quarter note chord of G4 and Bb4, and a quarter rest.

133

Musical staff 133-148. A long horizontal line with the number 16 above it, indicating a 16-measure rest.

149

Musical staff 149-152. The staff contains four measures. The first measure has a quarter note G4, a quarter rest, and a quarter rest. The second measure has a quarter note chord of G4 and Bb4, a quarter rest, and a quarter rest. The third measure has a whole note chord of G4 and Bb4. The fourth measure has a quarter note G4, a quarter rest, and a quarter rest.

Attaca

153

Musical staff 153-164. A long horizontal line with the number 12 above it, indicating a 12-measure rest.

Finale

(com coro acompanhando a voz)

Trompas I, II
em Fá

p cresc.

9

cresc.

19

sfz

27

sfz

38

sfz

53

sfz

62 *piu mosso*

ff

69

Ulissea

(Drama eroico)

CPM 229

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(1767-1830)

Agitato

Trompetes I, II
em Dó

Musical notation for Trompetes I, II in D major, measures 1-8. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The notation includes dynamic markings *f* and *p*. Measure 1 has a fermata over the first two notes. Measures 3, 5, and 7 contain sixteenth-note patterns.

Musical notation for Trompetes I, II in D major, measures 9-17. The notation includes dynamic markings *f* and *p*. Measures 11, 13, and 15 contain fermatas.

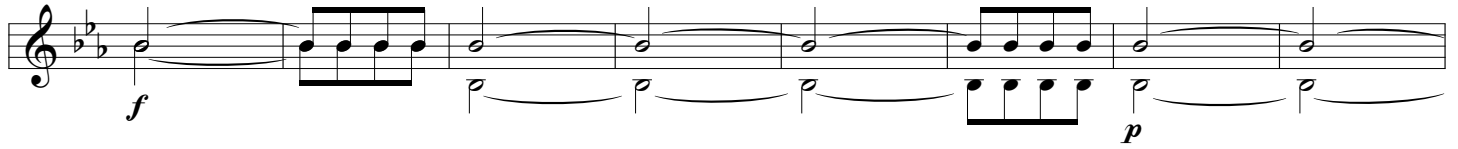
Musical notation for Trompetes I, II in D major, measures 18-25. The notation includes dynamic markings *f* and *p*. Measures 21, 23, and 25 contain fermatas.

Musical notation for Trompetes I, II in D major, measures 26-33. The notation includes dynamic markings *f* and *p*. Measures 29, 31, and 33 contain fermatas.

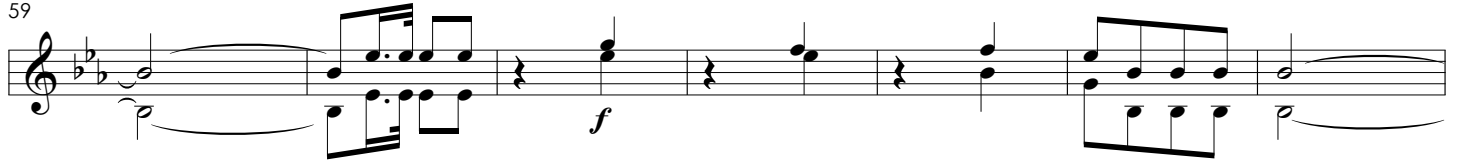
Musical notation for Trompetes I, II in D major, measures 34-41. The notation includes dynamic markings *f* and *p*. Measures 37, 39, and 41 contain fermatas.

Musical notation for Trompetes I, II in D major, measures 42-49. The notation includes dynamic markings *f* and *p*. Measures 45, 47, and 49 contain fermatas.

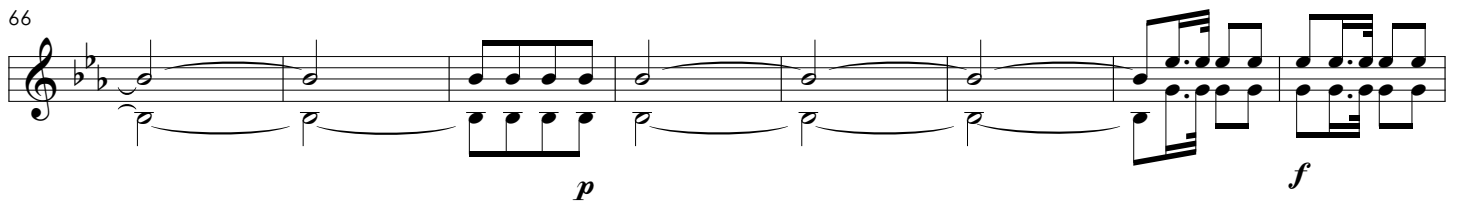
51



59



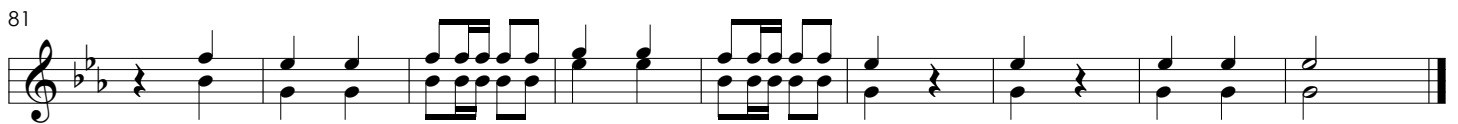
66



74



81



Coro das ninfas

(Cena 3)

Majestozo

Trompetas I, II
em Dó

9

19

30

35

40

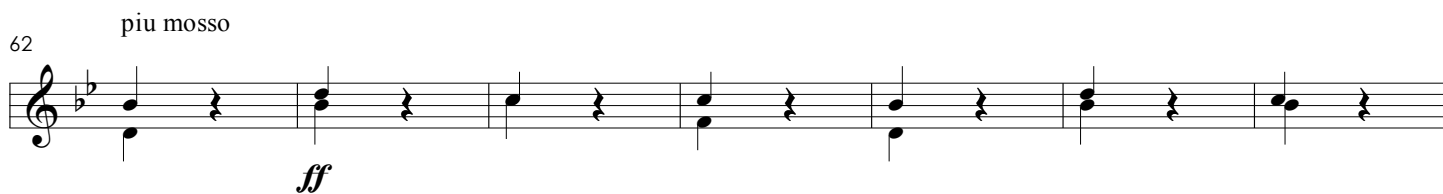
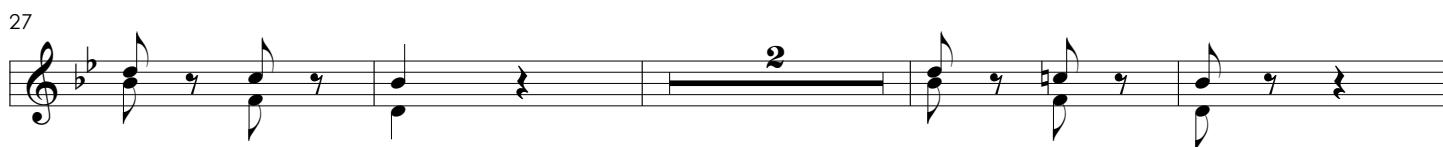
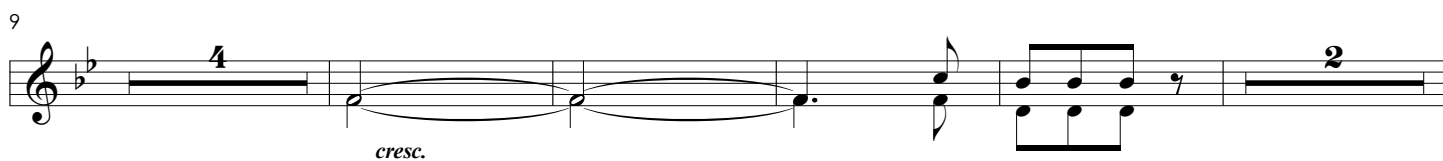
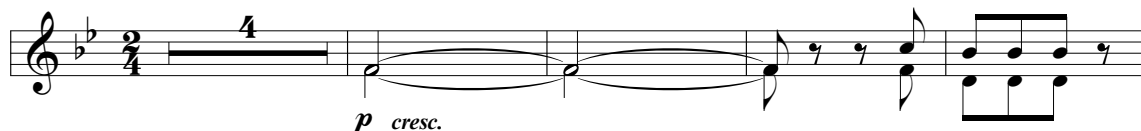
51

57

Finale

(com coro acompanhando a voz)

Trompetes I, II
em Dó



Ulissea

(Drama eroico)

CPM 229

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(1767-1830)

Agitato

Gênio de Portugal

Agitato

Soprano I
Ir - mans ter - rí - veis, por - ção le -

Soprano II
Ir - mans ter - rí - veis, por - ção le -

Contralto
Ir - mans ter - rí - veis, por - ção le -

Tenor
Ir - mans ter - rí - veis, por - ção le -

S I
thal, bra - ve - je_a guer - ra, bra - ve - je_a guer - ra,

S II
thal, bra - ve - je_a guer - ra, bra - ve - je_a guer - ra,

C
thal, bra - ve - je_a guer - ra, bra - ve - je_a guer - ra,

T
thal, bra - ve - je_a guer - ra, bra - ve - je_a guer - ra,

SI
bra - ve - je_a guer-ra, bra - ve - je_a guer-ra em Por - tu - gal,

SII
bra - ve - je_a guer-ra, bra - ve - je_a guer-ra em Por - tu - gal,

C
bra - ve - je_a guer-ra, bra - ve - je_a guer-ra em Por - tu - gal,

T
bra - ve - je_a guer-ra, bra - ve - je_a guer-ra em Por - tu - gal,

SI
bra - ve - je_a guer-ra, bra - ve - je_a guer-ra em Por - tu - gal, bra - ve - je_a

SII
bra - ve - je_a guer-ra, bra - ve - je_a guer-ra em Por - tu - gal, bra - ve - je_a

C
bra - ve - je_a guer-ra, bra - ve - je_a guer-ra em Por - tu - gal, bra - ve - je_a

T
bra - ve - je_a guer-ra, bra - ve - je_a guer-ra em Por - tu - gal, bra - ve - je_a

SI
guer-ra em Por - tu - gal, bra - ve - je_a guer-ra, bra - ve - je_a guer-ra em Por - tu -

SII
guer-ra em Por - tu - gal, bra - ve - je_a guer-ra, bra - ve - je_a guer-ra em Por - tu -

C
guer-ra em Por - tu - gal bra - ve - je_a guer-ra, bra - ve - je_a guer-ra em Por - tu -

T
guer-ra em Por - tu - gal, bra - ve - je_a guer-ra, bra - ve - je_a guer-ra em Por - tu -

gênio

A mol - le Paz as fú - ri - as pre - são*

SI gal. de na - da val(e),

SII gal. de na - da val(e),

C gal. de na - da val(e),

T gal. de na - da val(e),

SI guer - ra fa - tal, as fú - ri - as pre - são guer - ra fa - tal.

SII guer - ra fa - tal, as fú - ri - as pre - são guer - ra fa - tal.

C guer - ra fa - tal, as fú - ri - as pre - são guer - ra fa - tal.

T guer - ra fa - tal, as fú - ri - as pre - são guer - ra fa - tal.

SI As fú - rias pre - são guer - ra fa - tal, as fú - ri - as

SII AS fú - rias pre - são guer - ra fa - tal, as fú - ri - as

C As fú - rias pre - são guer - ra fa - tal, as fú - ri - as

T As fú - rias pre - são guer - ra fa - tal, as fú - ri - as

SI
pre - são guer-ra fa - tal. As fú - rias

SII
pre - são guer-ra fa - tal. As fú - rias

C
pre - são guer-ra fa - tal. As fú - rias

T
pre - são guer-ra fa - tal. As fú - rias

SI
pre - são guer - ra fa - tal, as fú - rias pre - são, as fú - rias pre - são

SII
pre - são guer - ra fa - tal, as fú - rias pre - são, as fú - rias pre - são

C
pre - são guer - ra fa - tal, as fú - rias pre - são, as fú - rias pre - são

T
pre - são guer - ra fa - tal, as fú - rias pre - são, as fú - rias pre - são

SI
guer-ra fa - tal, guer-ra fa - tal, guer-ra fa - tal.

SII
guer-ra fa - tal, guer-ra fa - tal, guer-ra fa - tal.

C
guer-ra fa - tal, guer-ra fa - tal, guer-ra fa - tal.

T
guer-ra fa - tal, guer-ra fa - tal, guer-ra fa - tal.

Recitado

(Gênio de Portugal)

Gênio de Portugal



Os di - as que de hor - ror tor - na - va a



guer - ra já Lí - zi - a não af - feição Do an - ti - go Por - tu - gal o ceo des - ter - ra. Tei -



mo - sa frau - de ím - pia e o bár - ba - ro po - der da ty - ra - ni - a.* -



Po - dem ri - cos bai - xeis en - trar no Té - jo e os lu - sos la - vra - do - res



os cam - pos cul - ti - var a seu de - se - jo, - que da dis - cór - dia o mons - tro fu - ri -



bun - do já res - pei - ta o se - nhor do no - vo mun - do.

Coro das ninfas

(Cena 3)

Majestozo

Soprano I

Soprano II

Contralto

Tenor

E - xul - ta Ul - lys - se - a, que o man - dão teus fa - dos; e -

E - xul - ta Ul - lys - se - a, que o man - dão teus fa - dos;

E - xul - ta Ul - lys - se - a, que o man - dão teus fa - dos; e -

E - xul - ta Ul - lys - se - a, que o man - dão teus fa - dos;

S I

S II

C

T

xul - ta Ullys - se - a, que o man - dão teus fa - dos; ex -

ex -

xul - ta Ullys - se - a, que o man - dão teus fa - dos; ex -

ex -

S I
ul - ta, Ul - lys se - a, que, o man - dão teus fa - dos; teus fer - ros pe - za - dos, teus

S II
ul - ta, Ul - lys se - a, que, o man - dão teus fa - dos; teus fer - ros pe - za - dos, teus

C
ul - ta, Ul - lys se - a, que, o man - dão teus fa - dos; teus fer - ros pe - za - dos, teus

T
ul - ta, Ul - lys se - a, que, o man - dão teus fa - dos; teus fer - ros pe - za - dos, teus

S I
fer - ros pe - za - dos se vão des - li - gar. Teus

S II
fer - ros pe - za - dos se vão des - li - gar. Teus

C
fer - ros pe - za - dos se vão des - li - gar. Teus

T
fer - ros pe - za - dos se vão des - li - gar. Teus

S I
fer - ros pe - za - dos se vão des - li - gar, se vão des - li - gar, se

S II
fer - ros pe - za - dos se vão des - li - gar, se vão des - li - gar, se

C
fer - ros pe - za - dos se vão des - li - gar, se vão des - li - gar, se

T
fer - ros pe - za - dos se vão des - li - gar, se vão des - li - gar, se

S I
vão des - li - gar. Do vil cap - ti - vei - ro teus

S II
vão des - li - gar. Do vil cap - ti - vei - ro teus fi - lhos a -

C
vão des - li - gar. Do vil cap - ti - vei -

T
vão des - li - gar.

f

SI
fi - lhos a - ma - dos e teus a - li - a - dos e teus a - li -

SII
ma - dos e teus a - li - a - dos e teus a - li -

C
ro e teus a - li - a - dos te vão res - ga - tar, e teus a - li -

T
e teus a - li -

SI
a - dos te vão res - ga - tar, te vão res - ga - tar, te vão res - ga -

SII
a - dos te vão res - ga - tar, te vão res - ga - tar, te vão res - ga -

C
a - dos te vão res - ga - tar, te vão res - ga - tar, te vão res - ga -

T
a - dos te vão res - ga - tar, te vão res - ga - tar, te vão res - ga -

SI
tar, te vão res - ga - tar. **4**

SII
tar, te vão res - ga - tar. **4**

C
tar, te vão res - ga - tar. **4**

T
tar, te vão res - ga - tar. **4**

Aria

(Gênio de Portugal)

Maestozo

Gênio de Portugal

Nin - fas do Té - jo.a -

26

mê - no, nin - fas do Té - jo, do Té - jo.a - mê - no, do Mon -

32

de - go, e do Doi - ro, Sol - tai as tran - ças de

37

oi - ro, sol - tai as tran - ças de oi - ro, sol - tai

42

46

as tran - ças de oi - ro fo - ra do vi - tre - o lar.

52

E vós Na - pe - as bel - las que in - da tre - mer, tre -

57

mer com - tem - plo cor - rei da Glo - ria,oo Tem plo, vin - de sa - cri - fi -

62

car

65

68

vin - de sa - cri - fi - car,

71

E vós Na - pe - as bel - las, que in - da tre - mer con -

76

tem - plo cor - rei da Glo - ri - a, ao Tem - plo, vin - de sa -

80

cri - fi - car, vin - de

84

sa - cri - fi - car.

93

Nin - fas do Te - jo, a - mê - no do Mon - de - go do Doi - ro, sol - tai as tran - ças doi - ro, sol -

99

tai as tran - ças de oi - ro fo - ra do vi - treo lar, fo - ra do vi - treo

104

lar. Nin - fas do Té - jo a - mê - no, Nin - fas do Té - jo, do

111

Té - jo a - mê - no, do Mon - de - go, e do Doi - ro.

117

Sol - tai as tran - ças de oi - ro, sol - tai as tran - ças de oi - ro, sol - tai

123

127



as tran - ças de oi - ro fo - ra do vi - tre - o lar.

132



E vós Na - pe - as bel - las, que in -

138



da tre - mer con - tem - plo cor - rei da Glo - ria ao Tem - plo,

142




vin - de sa - cri - fi - car. e vós Na - pe - as bel - las que in - da tre - mer con -

148




tem - plo cor - rei da Glo - ria, ao Tem - plo, cor - rei da Glo - ria

152



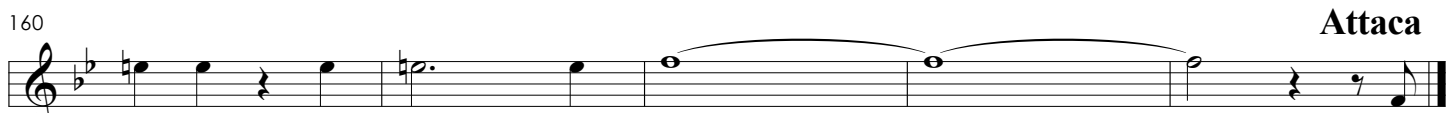
a - - - o Tem - plo e -

156



vin - de sa - cri - fi car, e - de sa - cri - fi car, e

160



vin - de sa - cri - fi - car. **Attaca** Tra -

Finale

(com coro acompanhando a voz)

Gênio de Portugal

zei lin-das ca - pel - las. De mil chei-ro-sas flo-res

Soprano

Tra - zei lin - das ca - pel - las* de

Alto

Tra - zei lin - das ca - pel - las de

Tenor

Tra - zei lin - das ca - pel - las de

Baixo

Tra - zei lin - das ca - pel - las de

7

G

e vin - de os ven - ce - do - res com el - las co - ro - ar.

S

mil chei - ro - sas flo - res e

A

mil chei - ro - sas flo - res e

T

mil chei - ro - sas flo - res e

B

mil chei - ro - sas flo - res e

13

G Tra - zeí, tra - zeí lin - das ca - pel - las,

S vinde os ven - ce - do - res com el - las co - ro - ar. Tra - zeí lin - das ca - pel - las,

A vinde os ven - ce - do - res com el - las co - ro - ar. Tra - zeí lin - das ca - pel - las,

T vinde os ven - ce - do - res com el - las co - ro - ar. Tra - zeí lin - das ca - pel - las,

B vinde os ven - ce - do - res com el - las co - ro - ar. Tra - zeí lin - das ca - pel - las,

21

G de mil, de mil chei - ro - sas flo - res e vin - de os ven - ce - do - res com el - las co - ro -

S de mil chei - ro - sas flo - res e vin - de os ven - ce -

A de mil chei - ro - sas flo - res e vin - de os ven - ce -

T de mil chei - ro - sas flo - res e vin - de os ven - ce -

B de mil chei - ro - sas flo - res e vin - de os ven - ce -

28

G ar, e vin - de os ven - ce - do - res com el - las co - ro - ar

S do - res com el - las co - ro - ar, e

A do - res com el - las co - ro - ar, e

T do - res com el - las co - ro - ar, e

B do - res com el - las co - ro - ar, e

34

G *ritardando* Vin -
 a tempo

S
vin - de co - ro - ar.

A
vin - de co - ro - ar.

T
8
vin - de co - ro - ar.

B
vin - de co - ro - ar.

41

G de com el - las co - ro - ar.

S
Vin - de co - - - ro - ar. E vin - de

A
Vin - de co - - - ro - ar. E vin - de

T
8
Vin - de co - - - ro - ar. E vin - de

B
Vin - de co - - - ro - ar. E vin - de

47

G *ritardando*
 a tempo

S
co - ro - ar.

A
co - ro - ar.

T
8
co - ro - ar.

B
co - ro - ar.

53

G
Vin - de com el - las - co - ro - ar. E vin - de_os ven - ce - do -

S
Vin - de co - - - ro - ar.

A
Vin - de co - - - ro - ar.

T
8
Vin - de co - - - ro - ar.

B
Vin - de co - - - ro - ar.

59

G
res com el - las co - ro - ar. com el las co - ro -

S
com el - las co - ro - ar. E vin - de_os ven - ce - do - res com el - las co - ro -

A
com el - las co - ro - ar. E vin de_os ven - ce - do - res com el - las - co - ro -

T
8
com el - las co - ro - ar. E vin de_os ven - ce - do - res com el - las co - ro -

B
com el - las co - ro - ar. E vin de_os ven - ce - do - res com el - las co - ro -

66

G
ar com el - las co - ro - ar.

S
ar, e vin - de_os ven - ce - do - res com el - las co - ro - ar.

A
ar, e vin - de_os ven - ce - do - res com el - las - co - ro - ar.

T
8
ar, e vin - de_os ven - ce - do - res com el - las co - ro - ar.

B
ar, e vin - de_os ven - ce - do - res com el - las co - ro - ar.

Ulissea

(Drama eroico)

CPM 229

José Maurício Nunes Garcia
(1767-1830)

Agitato

Violino I

p *f*

5

p *f*

11

ff

16

21

26

31

36

41

p

46

f *p*

51

f *b*

56

p *f*

61

f

66

p

71

f

76

f

81

f

86

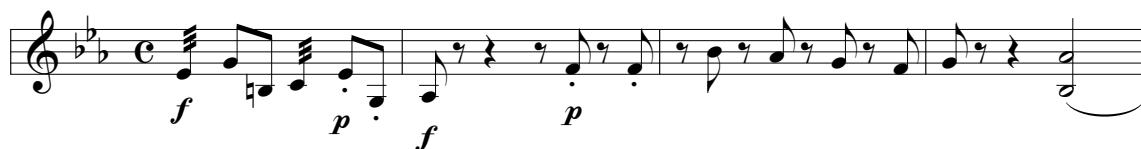
f

Recitado

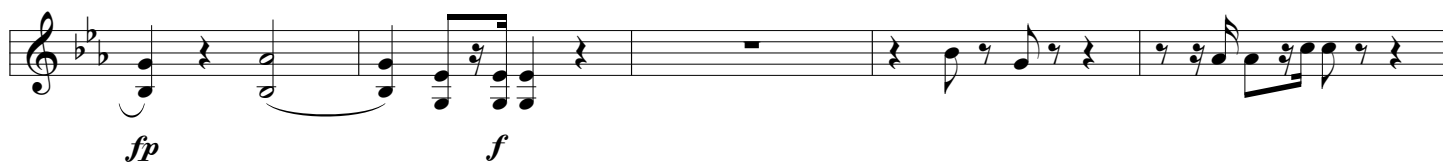
(Gênio de Portugal)

[Recitativo] Larghetto

Violino I



5



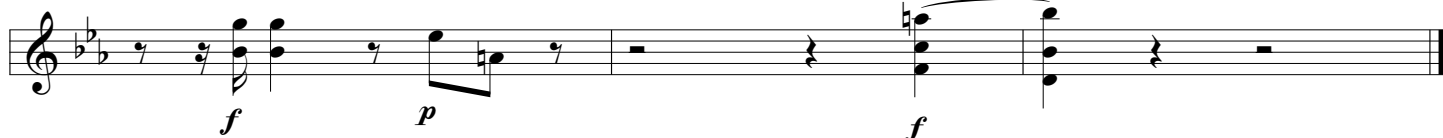
10



14



19

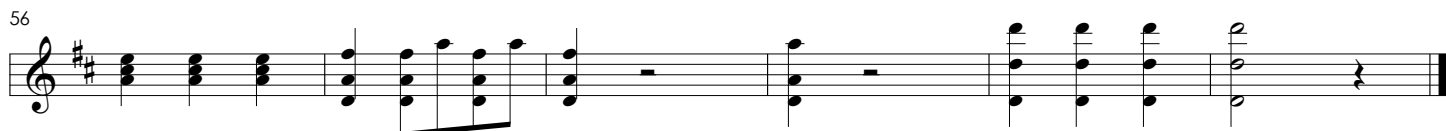
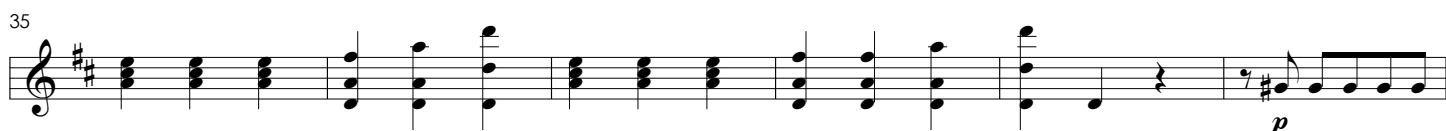


Coro das ninfas

(Cena 3)

Majestozo

Violino I



Aria

(Gênio de Portugal)

Violino I

Maestozo

sfz *p* *f*

5

fp

11

fp *fp*

17

22

f

26

p

31

f

36

p

43

fp

Musical staff 49-53. The staff begins with a dynamic marking of *f* (forte) and a trill on the first note. It then transitions to a dynamic marking of *p* (piano) for the remainder of the staff.

Musical staff 54-58. The staff starts with a dynamic marking of *sfz* (sforzando) and a *p* (piano) dynamic marking. It features a series of eighth-note patterns.

Musical staff 59-63. The staff begins with a dynamic marking of *f p f p* (forte piano forte piano), indicating alternating dynamics. It contains a sequence of eighth-note figures.

Musical staff 64-68. The staff features a series of eighth-note patterns, ending with a dynamic marking of *f* (forte) on the final note.

Musical staff 69-72. The staff begins with a rapid sixteenth-note passage, followed by a dynamic marking of *sfz* (sforzando) and a *p* (piano) dynamic marking.

Musical staff 73-78. The staff contains a series of eighth-note patterns, with a dynamic marking of *sfz* (sforzando) and a *p* (piano) dynamic marking.

Musical staff 79-82. The staff features a series of eighth-note patterns, with a dynamic marking of *cresc.* (crescendo) indicating an increase in volume.

Musical staff 83-87. The staff begins with a dynamic marking of *p* (piano) and a rapid sixteenth-note passage, followed by a *cresc.* (crescendo) and a *f* (forte) dynamic marking.

Musical staff 88-90. The staff features a series of eighth-note patterns, with a dynamic marking of *p* (piano) and a *f* (forte) dynamic marking.

Musical staff 91-96. The staff begins with a dynamic marking of *dolce* (dolce) and a *pp* (pianissimo) dynamic marking. It features a series of eighth-note patterns.

Musical staff 97-100. The staff features a series of eighth-note patterns, with dynamic markings of *sfz* (sforzando) and *p* (piano).

104

Musical staff 104: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a sequence of notes with rests. Dynamic markings include *f* (forte) and *p* (piano).

111

Musical staff 111: Treble clef, key signature of two flats. The staff contains a sequence of notes with rests. Dynamic markings include *f* (forte) and *p* (piano).

117

Musical staff 117: Treble clef, key signature of two flats. The staff contains a sequence of notes with rests. Dynamic marking includes *p* (piano).

123

Musical staff 123: Treble clef, key signature of two flats. The staff contains a sequence of notes with rests.

127

Musical staff 127: Treble clef, key signature of two flats. The staff contains a sequence of notes with rests. Dynamic markings include *sfz* (sforzando), *p* (piano), and *f* (forte).

132

Musical staff 132: Treble clef, key signature of two flats. The staff contains a sequence of notes with rests. Dynamic markings include *p* (piano), *sfz* (sforzando), and *p* (piano).

137

Musical staff 137: Treble clef, key signature of two flats. The staff contains a sequence of notes with rests. Dynamic markings include *sfz* (sforzando) and *p* (piano).

143

Musical staff 143: Treble clef, key signature of two flats. The staff contains a sequence of notes with rests. Dynamic marking includes *p* (piano).

149

Musical staff 149: Treble clef, key signature of two flats. The staff contains a sequence of notes with rests.

154

Musical staff 154: Treble clef, key signature of two flats. The staff contains a sequence of notes with rests. Dynamic markings include *sfz* (sforzando) and *p* (piano).

160

Musical staff 160: Treble clef, key signature of two flats. The staff contains a sequence of notes with rests. Dynamic markings include *sfz* (sforzando) and *p* (piano). The staff ends with a double bar line.

Attaca

Finale

(com coro acompanhando a voz)

Violino I



p *cresc.*

8



p *cresc.* *p*

18



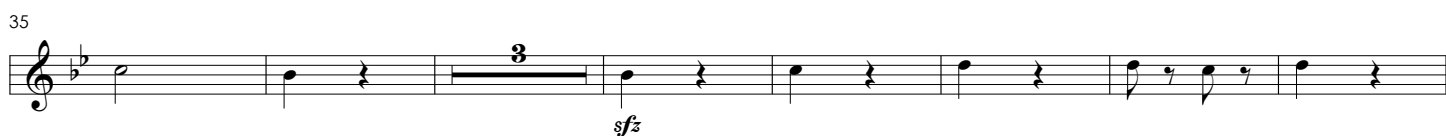
sfz *p* *sfz*

27



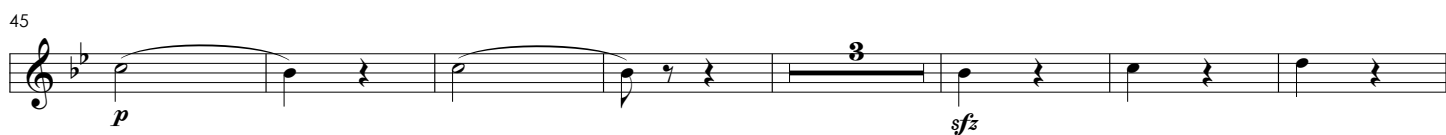
p

35



sfz

45



p *sfz*

55



f

62 *piu mosso*



ff

69



Ulissea

(Drama eroico)

CPM 229

José Maurício Nunes Garcia
(1767-1830)

Violino II




5



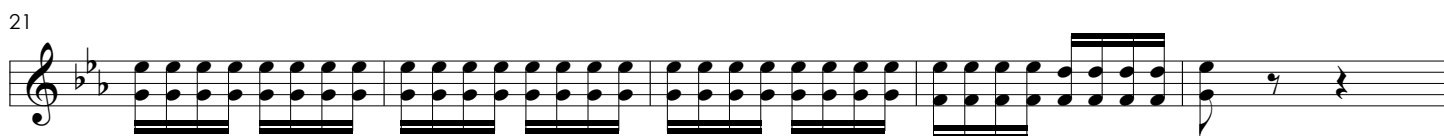
11



16




21



26



31



36



41



46



51



56



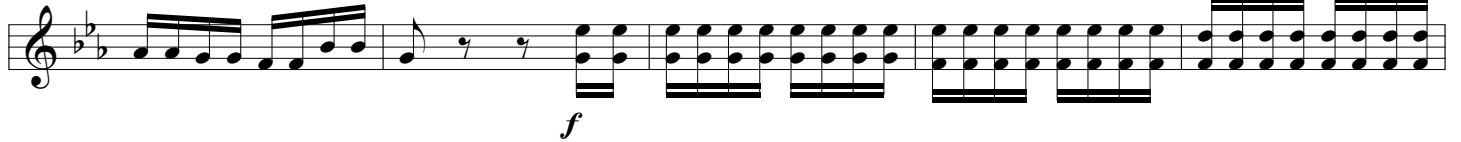
61



66



71



76



81



86



Recitado

(Gênio de Portugal)

[Recitativo] Larghetto

Violino II

Musical notation for Violino II, measures 1-4. The staff is in G major (one flat) and common time. It features a recitativo style with dynamic markings of forte (f) and piano (p).

5

Musical notation for Violino II, measures 5-8. The staff continues with dynamic markings of fortissimo piano (fp) and forte (f).

10

Musical notation for Violino II, measures 9-13. The staff features a series of chords and dynamic markings of fortissimo piano (fp) and forte (f).

14

Musical notation for Violino II, measures 14-18. The staff includes a piano (p) dynamic marking and a sequence of chords.

19

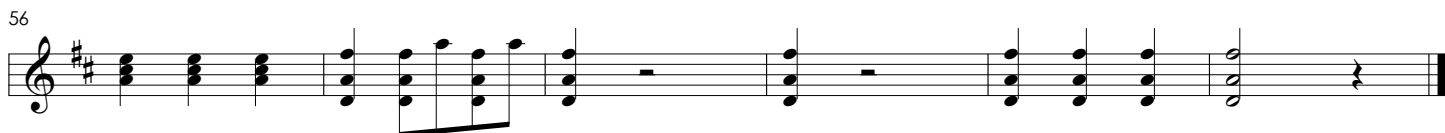
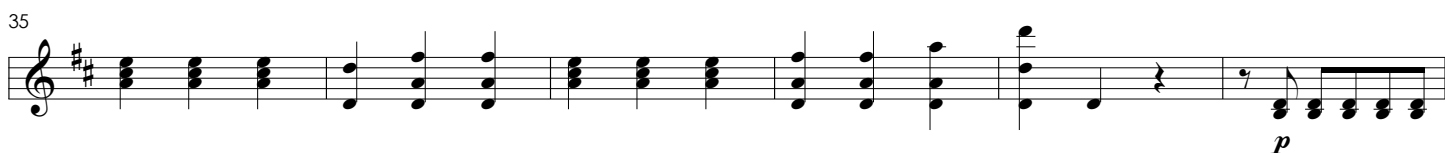
Musical notation for Violino II, measures 19-22. The staff concludes with dynamic markings of forte (f) and piano (p).

Coro das ninfas

(Cena 3)

Majestozo

Violino II



104

Musical staff 104: Treble clef, key signature of two flats. The staff contains a sequence of notes with rests. Dynamic markings include *f* and *p*. There are slurs over some of the notes.

111

Musical staff 111: Treble clef, key signature of two flats. The staff contains a sequence of notes with rests. Dynamic markings include *f* and *p*. There are slurs over some of the notes.

117

Musical staff 117: Treble clef, key signature of two flats. The staff contains a sequence of notes with rests. Dynamic marking includes *p*. There are slurs over some of the notes.

123

Musical staff 123: Treble clef, key signature of two flats. The staff contains a sequence of notes with rests.

127

Musical staff 127: Treble clef, key signature of two flats. The staff contains a sequence of notes with rests. Dynamic markings include *sfz* and *p*. There are slurs over some of the notes.

132

Musical staff 132: Treble clef, key signature of two flats. The staff contains a sequence of notes with rests. Dynamic markings include *p* and *sfz*. There are slurs over some of the notes.

137

Musical staff 137: Treble clef, key signature of two flats. The staff contains a sequence of notes with rests. Dynamic markings include *sfz* and *p*. There are slurs over some of the notes.

143

Musical staff 143: Treble clef, key signature of two flats. The staff contains a sequence of notes with rests. Dynamic marking includes *p*. There are slurs over some of the notes.

149

Musical staff 149: Treble clef, key signature of two flats. The staff contains a sequence of notes with rests.

154

Musical staff 154: Treble clef, key signature of two flats. The staff contains a sequence of notes with rests. Dynamic markings include *sfz* and *p*. There are slurs over some of the notes.

160

Musical staff 160: Treble clef, key signature of two flats. The staff contains a sequence of notes with rests. Dynamic markings include *sfz* and *p*. There are slurs over some of the notes.

Finale

(com coro acompanhando a voz)

Violino II



8



18



27



35



45



55



piu mosso

62



69



Ulissea

(Drama eroico)

CPM 229

José Maurício Nunes Garcia
(1767-1830)

Agitato

Viola

p *f*

5

p *f*

11

ff

16

21

26

31

36

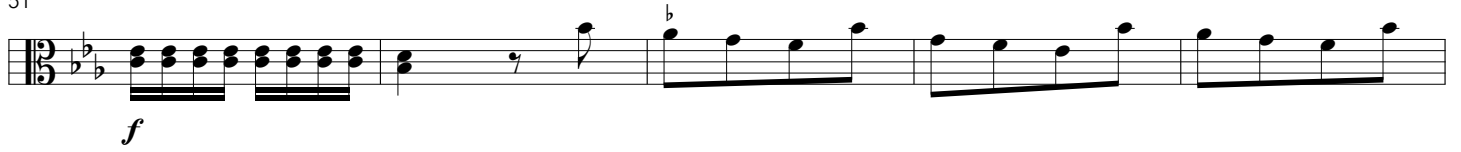
41

p

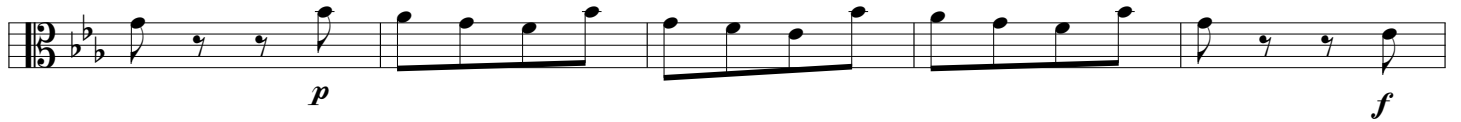
46



51



56



61



66



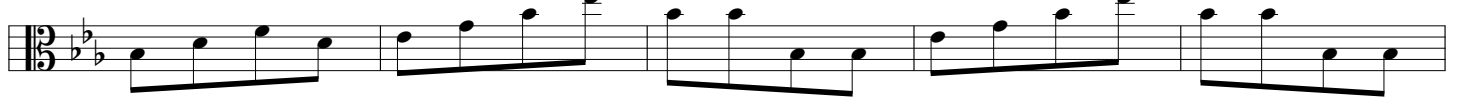
71



76



81



86



Recitado

(Gênio de Portugal)

Viola

f *p* *f* *p*

5

fp *f*

10

fp *f*

14

p

19

f *p* *f*

Coro das ninfas

(Cena 3)

Majestozo

Viola



7



14



21



29



35



41



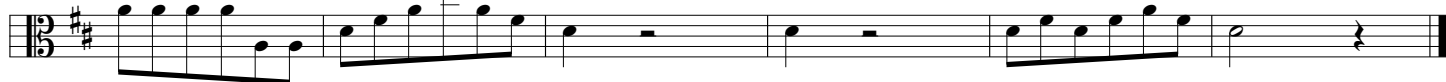
46



51



56



Aria

(Gênio de Portugal)

Viola

sfz *p* *f*

5

fp

11

fp *fp*

17

22

f

26

p

31

f

36

p

43

fp

49

49

55

55

59

59

64

64

69

69

73

73

78

78

83

83

88

88

93

93

99

99

104

Musical staff 104: Bass clef, key signature of one flat. The staff contains a sequence of notes with dynamic markings *f* and *p*.

111

Musical staff 111: Bass clef, key signature of one flat. The staff contains a sequence of notes with dynamic markings *f*, *p*, and *f*.

117

Musical staff 117: Bass clef, key signature of one flat. The staff contains a sequence of notes with a dynamic marking *p*.

123

Musical staff 123: Bass clef, key signature of one flat. The staff contains a sequence of notes.

127

Musical staff 127: Bass clef, key signature of one flat. The staff contains a sequence of notes with dynamic markings *sfz*, *p*, and *f*.

132

Musical staff 132: Bass clef, key signature of one flat. The staff contains a sequence of notes with dynamic markings *p*, *sfz*, and *p*.

137

Musical staff 137: Bass clef, key signature of one flat. The staff contains a sequence of notes with dynamic markings *sfz* and *p*, followed by a double bar line with a fermata and the number 2.

142

Musical staff 142: Bass clef, key signature of one flat. The staff contains a sequence of notes with a dynamic marking *p*.

148

Musical staff 148: Bass clef, key signature of one flat. The staff contains a sequence of notes.

153

Musical staff 153: Bass clef, key signature of one flat. The staff contains a sequence of notes with dynamic markings *sfz*, *p*, *sfz*, and *p*.

159

Musical staff 159: Bass clef, key signature of one flat. The staff contains a sequence of notes with dynamic markings *sfz*, *p*, and *sfz*.

Finale

(com coro acompanhando a voz)

Viola

p *cresc.*

8

p *cresc.*

17

p *sfz* *p* *sfz*

26

p

35

sfz

45

p *sfz*

55

f

62 *piu mosso*

ff

69

Ulissea

(Drama eroico)

CPM 229

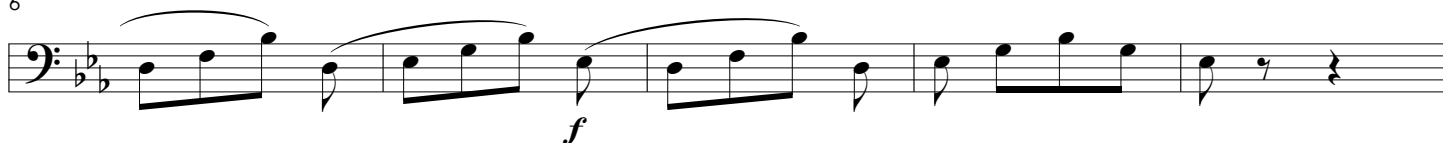
José Maurício Nunes Garcia
(1767-1830)

Agitato

Baixo



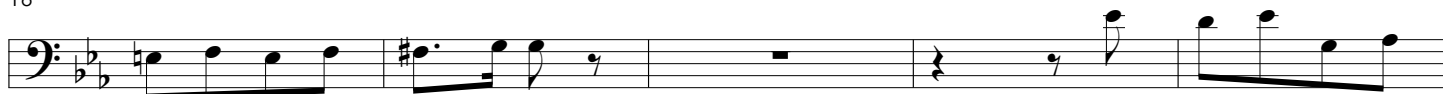
6



11



16



21



26



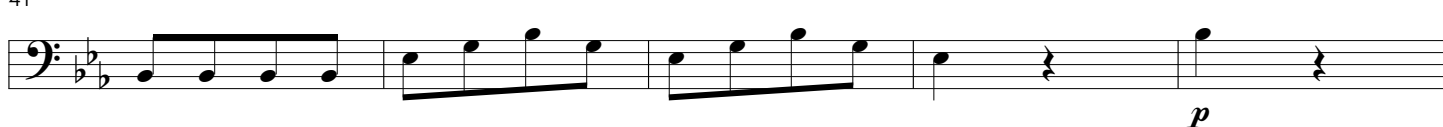
31



36



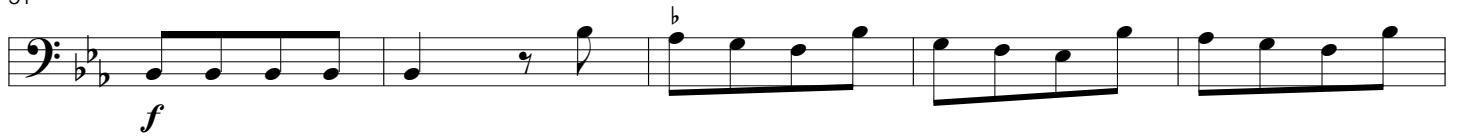
41



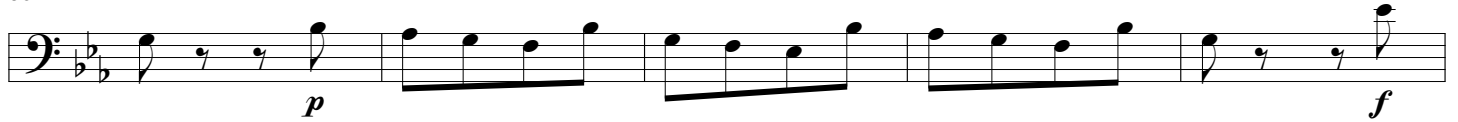
46



51



56



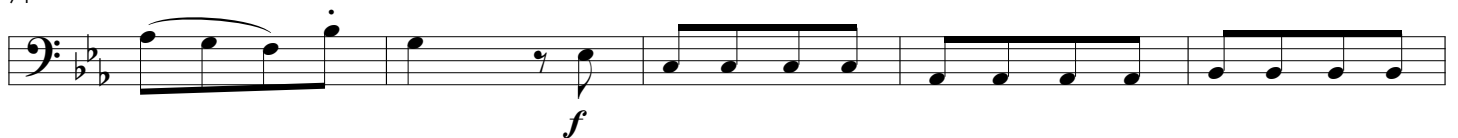
61



66



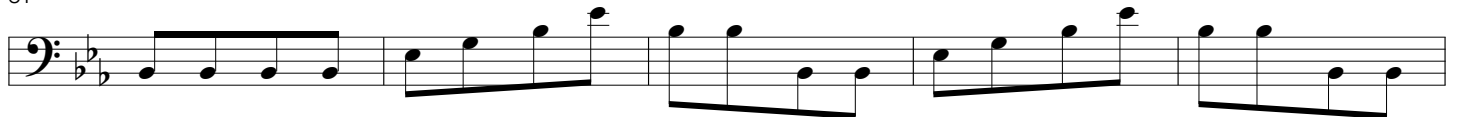
71



76



81



86



Recitado

(Gênio de Portugal)

[Recitativo] Larghetto

Baixo

f *p* *f* *p*

4

fp *f*

8

fp

12

f

15

p

19

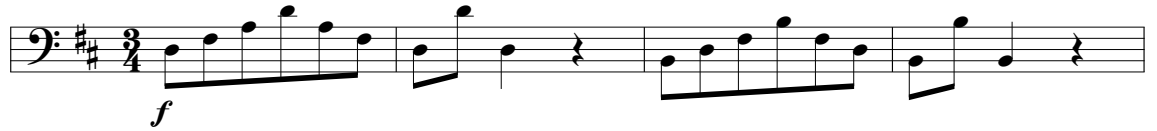
f *p* *f*

Coro das ninfas

(Cena 3)

Majestozo

Baixo



Aria

(Gênio de Portugal)

Maestozo

Baixo

Musical staff for Baixo, measures 1-4. Dynamics: *sfz*, *p*, *f*.

5

Vc.

Vc. e Cb

Musical staff for Vc. and Vc. e Cb, measures 5-11. Dynamics: *fp*.

12

Musical staff for Vc. and Vc. e Cb, measures 12-16. Dynamics: *fp*, *fp*.

17

Musical staff for Vc. and Vc. e Cb, measures 17-20.

21

Musical staff for Vc. and Vc. e Cb, measures 21-25. Dynamics: *f*.

26

Musical staff for Vc. and Vc. e Cb, measures 26-30. Dynamics: *p*.

31

Musical staff for Vc. and Vc. e Cb, measures 31-35. Dynamics: *f*.

36

Musical staff for Vc. and Vc. e Cb, measures 36-42. Dynamics: *p*.

43

Musical staff for Vc. and Vc. e Cb, measures 43-48. Dynamics: *fp*.

Musical staff 49-53. Bass clef, key signature of two flats. Measures 49-53. Dynamics: *f* (measures 49-50), *p* (measures 51-53).

Musical staff 54-58. Bass clef, key signature of two flats. Measures 54-58. Dynamics: *sfz* (measures 54-55), *p* (measures 56-58).

Musical staff 59-63. Bass clef, key signature of two flats. Measures 59-63. Dynamics: *f* (measures 59-60), *p* (measures 61-63).

Musical staff 64-68. Bass clef, key signature of two flats. Measures 64-68. Dynamics: *f* (measures 64-65), *p* (measures 66-68).

Musical staff 69-72. Bass clef, key signature of two flats. Measures 69-72. Dynamics: *sfz* (measures 69-70), *p* (measures 71-72).

Musical staff 73-77. Bass clef, key signature of two flats. Measures 73-77. Dynamics: *sfz* (measures 73-74), *p* (measures 75-77).

Musical staff 78-82. Bass clef, key signature of two flats. Measures 78-82. Dynamics: *cresc.* (measures 78-82).

Musical staff 83-87. Bass clef, key signature of two flats. Measures 83-87. Dynamics: *p* (measures 83-84), *cresc.* (measures 85-86), *f* (measures 87).

Musical staff 88-92. Bass clef, key signature of two flats. Measures 88-92. Dynamics: *p* (measures 88-92).

Musical staff 93-98. Bass clef, key signature of two flats. Measures 93-98. Dynamics: *pp* (measures 93-98).

Musical staff 99-103. Bass clef, key signature of two flats. Measures 99-103. Dynamics: *sfz* (measures 99-100), *p* (measures 101-102), *sfz* (measures 103).

104 *Vc. solo* *tutti*
 vlc II e Bassi *f* *p*

111 *f* *p* *f*

117 *p*

123

127 *sfz* *p* *f*

132 *p* *sfz* *p*

137 *sfz* *p* **2**

143 *Vlc.* *col basso* *p*

149 *due celli solo* *col basso*
 basso

153 *cello solo* *altri celli col basso* *sfz* *p* *sfz* *p*

159 *tutti* *sfz* *p* *sfz*

Finale

(com coro acompanhando a voz)

Baixo

p *cresc.*

9

p *cresc.* *p*

18

sfz *p* *sfz*

27

p

35

sfz

45

p *sfz*

55

f

62 *piu mosso*

ff

69

Ulissea

(Drama eroico)

CPM 229

José Maurício Nunes Garcia

Gênio de Portugal

Soprano I

Soprano II

Contralto

Tenor

Agitato

p *f*

rí - veis, por - ção le - thal,

rí - veis, por - ção le - thal,

rí - veis, por - ção le - thal,

rí - veis, por - ção le - thal,

5

p *f*

bra - ve - je, a guer - ra, bra -

bra - ve - je, a guer - ra, bra -

bra - ve - je, a guer - ra, bra -

bra - ve - je, a guer - ra, bra -

10

ff

ve - je, a guer - ra, bra - ve - je, a guer - ra, bra -

ve - je, a guer - ra, bra - ve - je, a guer - ra, bra -

ve - je, a guer - ra, bra - ve - je, a guer - ra, bra -

ve - je, a guer - ra, bra - ve - je, a guer - ra, bra -

16

ve - je, a guer - ra em Por - tu - gal, bra -

ve - je, a guer - ra em Por - tu - gal, bra -

ve - je, a guer - ra em Por - tu - gal, bra -

ve - je, a guer - ra em Por - tu - gal, bra -

22

ve - je,a guer - ra, bra - ve je,a guer - ra em Por - tu -

27

gal, bra - ve - je,a guer - ra em Por - tu - gal, bra -

gal, bra - ve - je,a guer - ra em Por - tu - gal, bra -

gal, bra - ve - je,a guer - ra em Por - tu - gal, bra -

gal, bra - ve - je,a guer - ra em Por - tu - gal, bra -

32

ve - je,a guer - ra, bra - ve - je,a guer - ra em Por - tu -

ve - je,a guer - ra, bra - ve - je,a guer - ra em Por - tu -

ve - je,a guer - ra, bra - ve - je,a guer - ra em Por - tu -

ve - je,a guer - ra, bra - ve - je,a guer - ra em Por - tu -

37

A musical score for the first system. It features a vocal line at the top with the lyrics "A mol - le Paz". Below it are four staves for voices, each with the lyrics "gal. de na - da". At the bottom is a piano accompaniment with two staves. The piano part includes dynamic markings *p* and *f*. The system is numbered 42.

A musical score for the second system. It features a vocal line at the top with the lyrics "as fú - ri - as pre - são*". Below it are four staves for voices, each with the lyrics "val(e), guer - ra fa - tal, as fú - ri - as pre - são". At the bottom is a piano accompaniment with two staves. The piano part includes dynamic markings *p* and *f*. The system is numbered 48.

guer - ra fa - tal. As
 guer - ra fa - tal. AS
 guer - ra fa - tal. As
 guer - ra fa - tal. As

55

fú - rias pre - são guer - ra fa - tal, as fú - ri - as
 fú - rias pre - são guer - ra fa - tal, as fú - ri - as
 fú - rias pre - são guer - ra fa - tal, as fú - ri - as
 fú - rias pre - são guer - ra fa - tal, as fú - ri - as

61

pre - são guer - ra fa - tal.
 pre - são guer - ra fa - tal.
 pre - são guer - ra fa - tal.
 pre - são guer - ra fa - tal.

66

As fú - rias pre - são guer - ra fa - tal, as

As fú - rias pre - são guer - ra fa - tal, as

As fú - rias pre - são guer - ra fa - tal, as

As fú - rias pre - são guer - ra fa - tal, as

72

f

fú - rias pre - são, as fú - rias pre - são guer - ra fa -

fú - rias pre - são, as fú - rias pre - são guer - ra fa -

fú - rias pre - são, as fú - rias pre - são guer - ra fa -

fú - rias pre - são, as fú - rias pre - são guer - ra fa -

77

tal, guer - ra fa - tal, guer - ra fa - tal,

tal, guer - ra fa - tal, guer - ra fa - tal,

tal, guer - ra fa - tal, guer - ra fa - tal,

tal, guer - ra fa - tal, guer - ra fa - tal,

82

Recitado

(Gênio de Portugal)

Gênio de
Portugal

[Recitativo] Larghetto

f *p* *p*

f *p*

Os di-as que de-hor-ror tor-na-va,a guer-ra já Lí-zi-a não

fp *f*

af - feião Do,an - ti - go Por - tu - gal o ceo des - ter - ra. Tei - mo - sa frau - de im - pia e,o bár - ba - ro po -

fp

der da ty - ra - ni - a.* - Po - dem ri - cos bai - xeis en - trar no Té - jo e os lu - sos la - vra - do - res

12

f

f

Detailed description: This system contains the first three measures of the piece. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in a grand staff. Measure 12 is marked at the beginning of the piano part. The piano part features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. Dynamics include a forte (*f*) marking in the second measure.

os cam-pos cul-ti-var a seu de - se-jo.

15

p

f

f

Detailed description: This system contains measures 15 through 17. The vocal line continues with the lyrics. The piano part features a prominent sixteenth-note figure in the treble clef, marked with a '6' (sixteenth notes) and a dynamic of piano (*p*). The bass line provides a steady accompaniment. Dynamics include piano (*p*) and forte (*f*) markings.

que da dis - cór - dia, o mors - tro fu - ri - bun - do já res - pei - tai o se - nhar do no - vo mun - do.

18

f

p

f

Detailed description: This system contains the final three measures of the piece. The vocal line concludes with the lyrics. The piano part features chords in the treble clef and a bass line. Dynamics include forte (*f*) and piano (*p*) markings.

Coro das ninfas

(Cena 3)

Soprano I

Soprano II

Contralto

Tenor

Piano

Musical score for Soprano I, Soprano II, Contralto, Tenor, and Piano. The score is in 3/4 time and D major. The vocal parts are mostly silent, with some notes at the end of the first system. The piano part features a melody in the right hand and a bass line in the left hand, marked with a forte *f* dynamic.

Musical score for Soprano I, Soprano II, Contralto, Tenor, and Piano. The score is in 3/4 time and D major. The vocal parts are mostly silent, with some notes at the end of the first system. The piano part features a melody in the right hand and a bass line in the left hand, marked with a piano *p* dynamic. The right hand melody includes a section marked *f* and a section marked *cresc.*

xul - ta, U - lys - se - a, que, o man - dão teus fa - das; e - xul - ta Ulyss - se - a,
 xul - ta, U - lys - se - a, que, o man - dão teus fa - das;
 xul - ta, U - lys - se - a, que, o man - dão teus fa - das; e - xul - ta Ulyss - se - a,
 xul - ta, U - lys - se - a, que, o man - dão teus fa - das;

f *p*

que, o man - dão teus fa - das; ex - ul - ta, U - lys - se - a, que, o
 ex - ul - ta, U - lys - se - a, que, o
 que, o man - dão teus fa - das; ex - ul - ta, U - lys - se - a, que, o
 ex - ul - ta, U - lys - se - a, que, o

15

f

man - dão teus fa - das; teus fer - ros pe - za - das, teus fer - ros pe -
 man - dão teus fa - das; teus fer - ros pe - za - das, teus fer - ros pe -
 man - dão teus fa - das; teus fer - ros pe - za - das, teus fer - ros pe -
 man - dão teus fa - das; teus fer - ros pe - za - das, teus fer - ros pe -

21

p

za - dos se vão des - li - gar. Teus

za - dos se vão des - li - gar. Teus

za - dos se vão des - li - gar. Teus

za - dos se vão des - li - gar. Teus

26

fer - ros pe - za - dos se vão des - li - gar, se vão des - li -

fer - ros pe - za - dos se vão des - li - gar, se vão des - li -

fer - ros pe - za - dos se vão des - li - gar, se vão des - li -

fer - ros pe - za - dos se vão des - li - gar, se vão des - li -

31

gar, se vão des - li - gar. Do

gar, se vão des - li - gar. Do vil cap - ti -

gar, se vão des - li - gar. Do

gar, se vão des - li - gar.

36

vĩ cap - ti - veí - ro teus fi - lhos a - ma - dos e teus a - li -
 veí - ro teus fi - lhos a - ma - dos e teus a - li -
 vñ cap - ti - veí - ro teus a - li - a - dos te

41

cresc.

a - dos e teus a - li - a - dos te vñ res - ga -
 a - dos e teus a - li - a - dos te vñ res - ga -
 vñ res - ga - tar, e teus a - li - a - dos te vñ res - ga -
 e teus a - li - a - dos te vñ res - ga -

46

f

tar, te vñ res - ga - tar, te vñ res - ga - tar, te
 tar, te vñ res - ga - tar, te vñ res - ga - tar, te
 tar, te vñ res - ga - tar, te vñ res - ga - tar, te
 tar, te vñ res - ga - tar, te vñ res - ga - tar, te

51

vão res - ga - tar.

vão res - ga - tar.

vão res - ga - tar.

vão res - ga - tar.

56

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Aria

(Gênio de Portugal)

Gênio de Portugal

Maestozo

Piano

sfz *p* *f*

5

fp

9

12

fp *fp*

16

20

f

24

Nin - fas do Té - jo a - mé - no, nin - fas do Té - jo, do

24

p

29

Té - jo a - mé - no, do Mon - de - go, e do

29

34

Dai - ra. Sol - tai as tran - ças de oi - ra, sol - tai as tran - ças de

34

f

p

39

oi - ra, sol - tai

39

44

as tran - ças de ai - ro fo - ra do

44

fp

48

vi - tre - o lar.

48

f *p*

52

E vós Na - pe - as bel - las que in - da tre - mer, tre -

52

p *sfz* *p*

57

mer com - tem - plo car - rei da Glo - ria, ao Tern plo, vin - de sa - cri - fi -

57

f p *f p*

62

car

62

66

66

70

70

74

74

78

78

81

81

vin - de sa - cri - fi -

car. E vós Na - pe - as bel - las,

que in - da tre - mer con - tem - plo cor - rei da Glo - ri - a, ao

Tem - plo, vin - de sa -

cri - fi - car, vin - de

f

p sfz p

p sfz p

cresc.

84

sa - - - - - cri - - - - - fi - - - - -

p

cresc.

tr *tr*

87

car.

87

f

90

90

dolce *p*

93

Nin - fas do Te - ja - a - mê - no do Mon - de - go do Dai ra, sal - tai as tran - ças dai - ra, sal -

93

pp

99

tai as tran - ças de ai - ro fo - ra do vi - treo lar, fo - ra do vi - treo lar.

99

sfz *p* *sfz* *p*

105

Nin - fas do té - jo a - mê - no, Nin - fas do

105

110

Té - jo do té - jo a - mê - no, do Mon -

110

110

114

de - ga, e do Da - ra. Sol -

114

114

118

tai as tran - ças de ai - ra, sol - tai as tran - ças de ai - ra, sol -

118

118

122

tai

122

126

as tran - ças de ai - ro fo - ra do

126

sfz *p*

130

vi - tre - o lar.

130

f *p*

134

E vós Na - pe - as bel - las, que in -

134

p *sfz* *p*

sfz *p*

138

da tre - mer con - tem - plo car - rei da Glo - ria ao tem - plo,

138

p *sfz* *p*

sfz *p*

142

vin - de sa - cri - fi - car. e vós Na - pe - as

142

p

146

bel - las que in - da tre - mer can - tem - plo cor - rei da Glo - ria, ao

150

Tem - plo cor - rei da Glo - ria a

150

153

o Tem - plo e - vin - de sa - cri - fi

153

157

car, e - de sa - cri - fi car, e - vin - de sa -

157

161

cri - fi - car. Tra ..

161

Finale

(com coro acompanhando a voz)

Gênio de Portugal

zei lin - das ca - pel - las. De mil chei - ro - sas flo - res

Soprano

Tra - zei lin - das ca -

Alto

Tra - zei lin - das ca -

Tenor

Tra - zei lin - das ca -

Baixo

Tra - zei lin - das ca -

Piano

p

cresc.

6

e vin - de os ven - ce - do - res com el - las co - ro - ar.

pel - las* de mil chei - ro - sas flo - res e

pel - las de mil chei - ro - sas flo - res e

pel - las de mil chei - ro - sas flo - res e

pel - las de mil chei - ro - sas flo - res e

6

p

13

Tra - zeí, tra -
vin - de os ven - ce - do - res com el - las co - ro - ar. Tra -
vin - de os ven - ce - do - res com el - las co - ro - ar. Tra -
vin - de os ven - ce - do - res com el - las co - ro - ar. Tra -
vin - de os ven - ce - do - res com el - las co - ro - ar. Tra -

cresc. *p*

19

zei lin - das ca - pel - las, de mil, de mil chei - ro - sas flo - res e
zeí lin - das ca - pel - las, de mil chei - ro - sas flo - res
zeí lin - das ca - pel - las, de mil chei - ro - sas flo - res
zeí lin - das ca - pel - las, de mil chei - ro - sas flo - res
zeí lin - das ca - pel - las, de mil chei - ro - sas flo - res

sfz *p* *sfz*

25

vin - de os ven - ce - do - res com el - las co - ro - ar, e vin - de os ven - ce - do - res com
e vin - de os ven - ce - do - res com el - las
e vin - de os ven - ce - do - res com el - las
e vin - de os ven - ce - do - res com el - las
e vin - de os ven - ce - do - res com el - las

sfz

31

el - las co - ro - ar,
co - ro - ar, e vin - de co - ro - ar.
co - ro - ar, e vin - de co - ro - ar.
co - ro - ar, e vin - de co - ro - ar.
co - ro - ar, e vin - de co - ro - ar.

31

p

37

Vin - de com el - las
Vin - de co -
Vin - de co -
Vin - de co -
Vin - de co -

37

ritardando *sfz* *a tempo*

43

co - ro - ar.
ro - ar. E vin - de co - ro -
ro - ar. E vin - de co - ro -
ro - ar. E vin - de co - ro -
ro - ar. E vin - de co - ro -

43

p

48

48

ritardando

a tempo

sfz

54

54

f

60

60

piu mosso

ff

66

ar com el - las co - ro - ar.
 ar, e vin - de os ven - ce - do - res com el - las co - ro - ar.
 ar, e vin - de os ven - ce - do - res com el - las co - ro - ar.
 ar, e vin - de os ven - ce - do - res com el - las co - ro - ar.
 ar, e vin - de os ven - ce - do - res com el - las co - ro - ar.

66

71