

Alberto Nepomuceno (1865–1920)

Ária de Héstia (1898)

“Trocas então a pedra inerte”, da ópera Artemis

Editoração: Thiago Rocha

voz, orquestra
(voice, orchestra)

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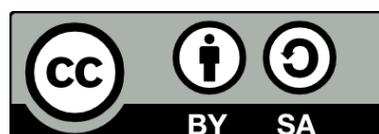
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Ária de Héstia

"Trocas então a pedra inerte", da ópera Artemis

Alberto Nepomuceno

Moderato assai **13** **7** **6** *stringendo*

29 *a tempo* **5** *stringendo* *a tempo* **f** **f**

37 **Andante** **2** **1.** **2** **p**

43 *a tempo* **2** **1.** **5** **p** *più mosso*

52 **1.** **4** **f** **3** **3**

59 **3** **3** **3** **3** **3**

65 **9** **1.** **10**

88 **a2** *cresc.* **f** **a2** **f** **a2**

92 **ff** **a2**

Ária de Héstia

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Moderato assai

4

5 1. *fp* *p* *sf*

10 *accel.*

14 1. *p* *sf*

18 1.

22 1. *p*

27 *stringendo* *a tempo* *f* *p* *stringendo* *a tempo*

32 1. *f*

37 **Andante** 2 1. *p* 2

Detailed description: This is a musical score for Oboe 1, titled 'Ária de Héstia' from the opera 'Artemis' by Alberto Nepomuceno. The score is in 4/4 time and begins with a 'Moderato assai' tempo. It consists of eight staves of music. The first staff shows a whole rest for 4 measures. The second staff starts at measure 5 with a first ending (1.) marked *fp*, followed by a crescendo to *p* and a decrescendo to *sf*. The third staff, starting at measure 10, is marked *accel.* and features a wide intervallic leap. The fourth staff (measure 14) has a first ending (1.) marked *p* and *sf*. The fifth staff (measure 18) continues the melodic line with a first ending (1.). The sixth staff (measure 22) has a first ending (1.) marked *p*. The seventh staff (measure 27) is marked *stringendo* and *a tempo*, with dynamics *f*, *p*, *stringendo*, and *a tempo*. The eighth staff (measure 32) has a first ending (1.) marked *f*. The final staff (measure 37) is marked **Andante** and 3/4 time, with a first ending (1.) marked *p* and a second ending (2.).

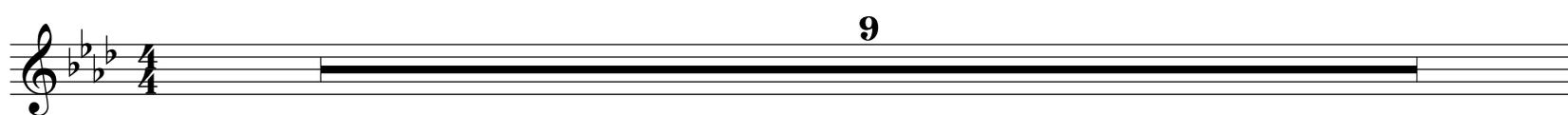
Ária de Héstia

“Trocas então a pedra inerte”, da ópera Artemis

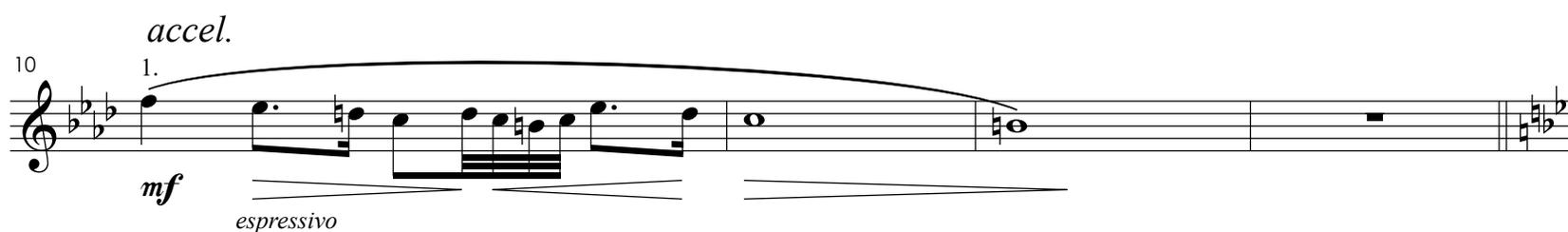
Alberto Nepomuceno

Moderato assai

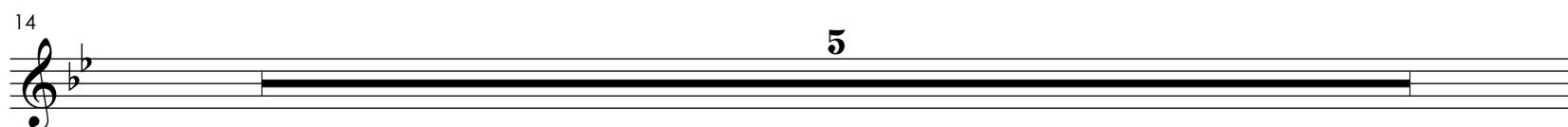
9



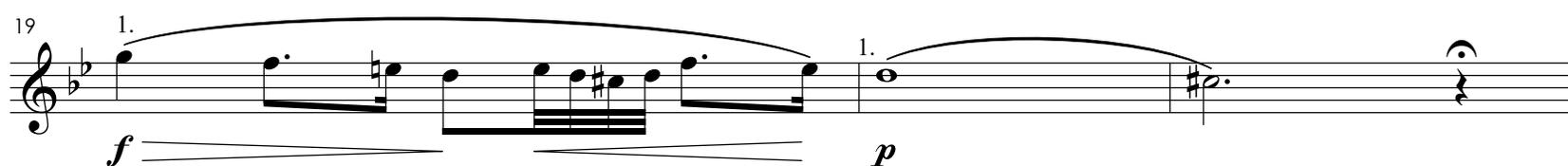
10 *accel.*
1. *mf* *espressivo*



14 5



19 1. *f* *p*



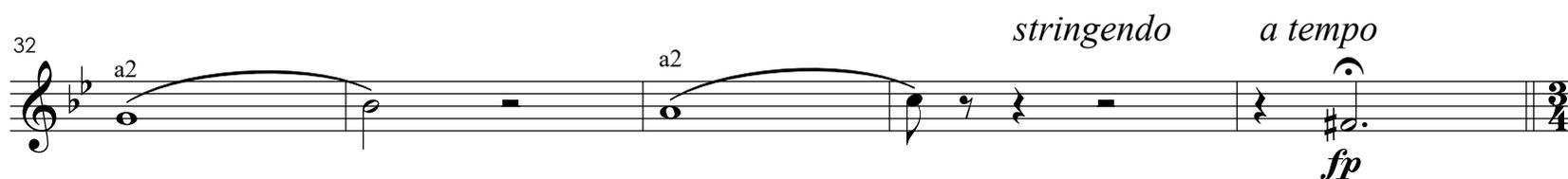
22 a2 *p* a2



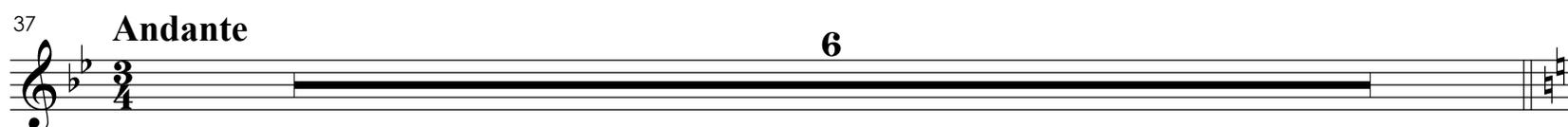
27 *stringendo a tempo* a2 *p*



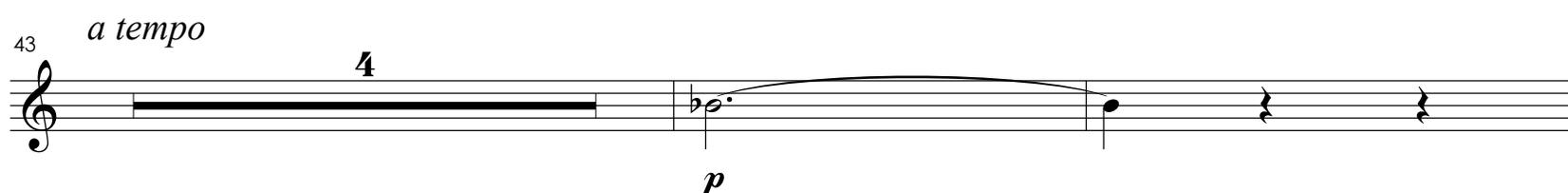
32 a2 a2 *stringendo a tempo* *fp*



37 **Andante** 6



43 *a tempo* 4 *p*



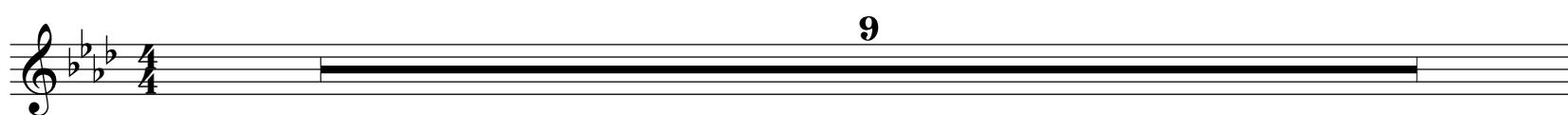
Ária de Héstia

"Trocas então a pedra inerte", da ópera Artemis

Alberto Nepomuceno

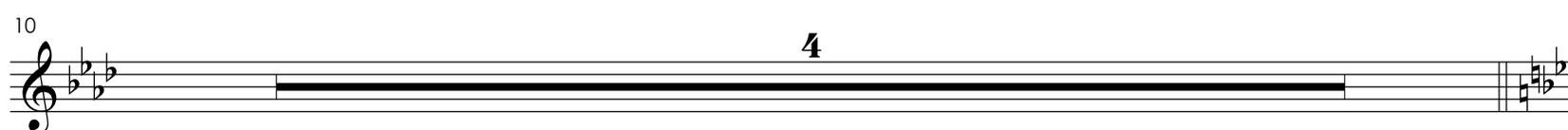
Moderato assai

9



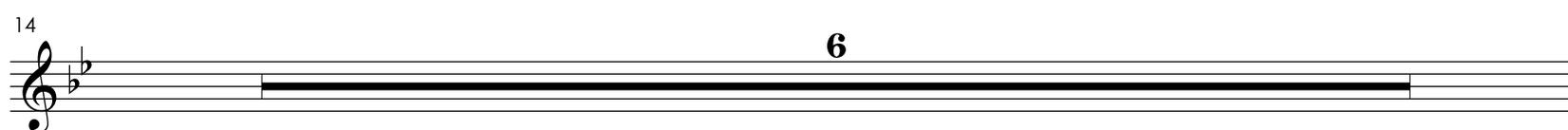
10

4



14

6

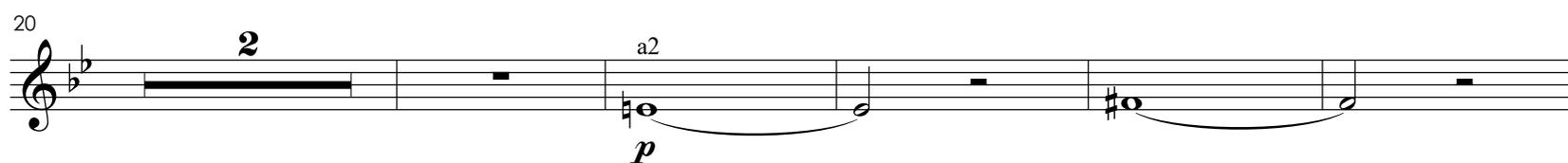


20

2

a2

p



27

stringendo a tempo

p

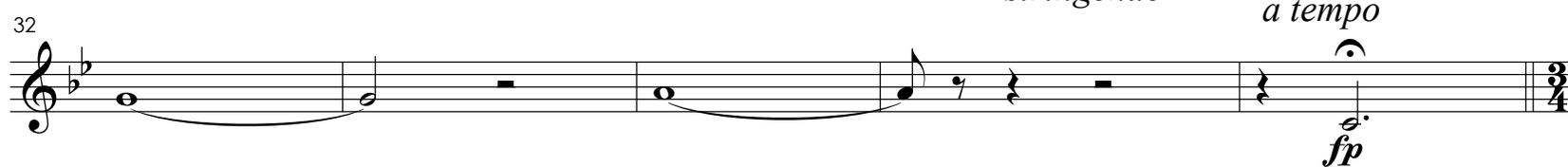
stringendo



32

a tempo

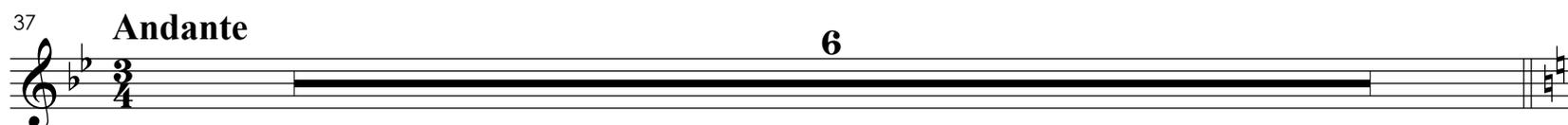
fp



37

Andante

6

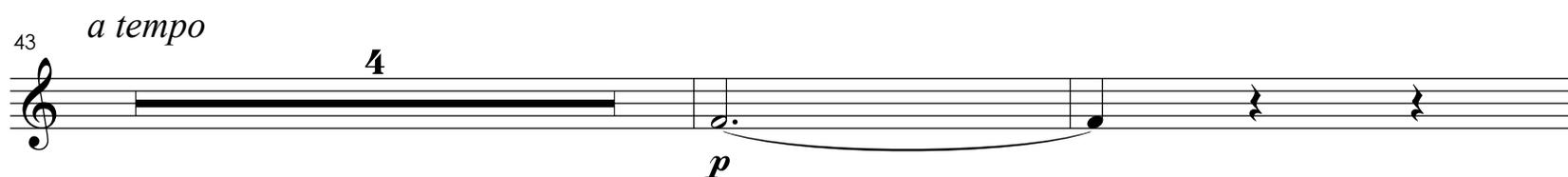


43

a tempo

4

p



49

5



Ária de Héstia

"Trocas então a pedra inerte", da ópera Artemis

Alberto Nepomuceno

Moderato assai

4

5

fp *p*

10

mf *accel.*

14

p *sf*

19

mf *a tempo* 14

37

Andante 6 *a tempo* 14 *più mosso* *f*

59

29

92

ff

Ária de Héstia

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Moderato assai

4

5

f *p*

10

accel.

mf

14

a2

p *sf*

18

p

22

14

a tempo

fp

37

Andante

4

rit.

dolce

43

a tempo

6

49

p

2

4

Ária de Héstia

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Moderato assai

4

5

f *p*

10

accel.

mf

14

a2

p *sf*

18

p

22

14

a tempo

fp

37

Andante

2.

p *rit.*

43

a tempo

6

49

2

p *p cresc.*

54 *più mosso*

59 2.

64

71 *meno mosso*

86

92

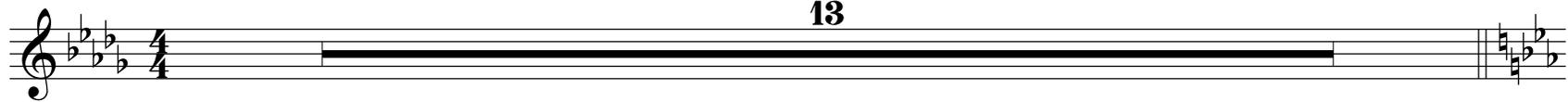
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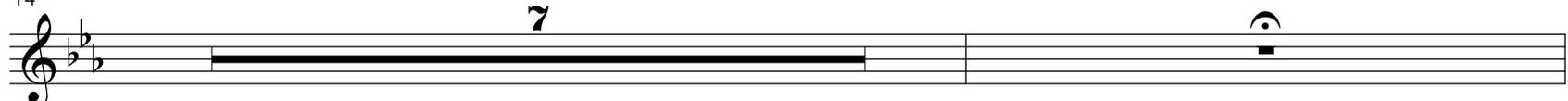
Moderato assai

13



14

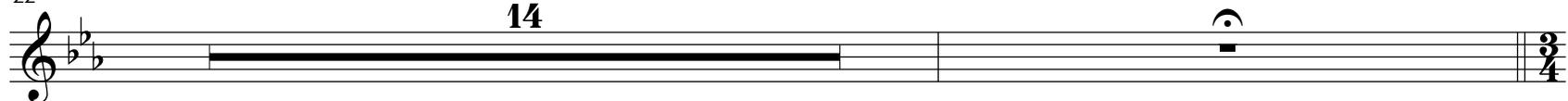
7



22

14

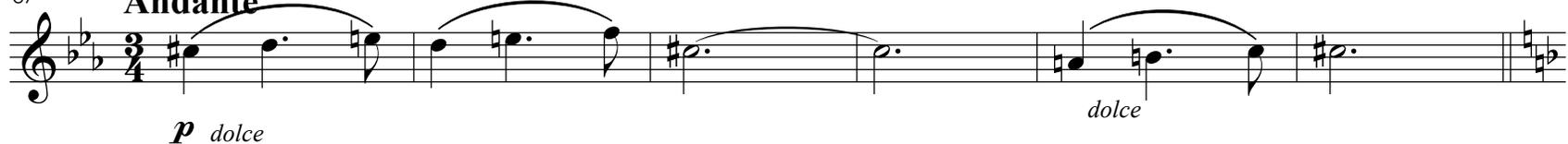
a tempo



37

Andante

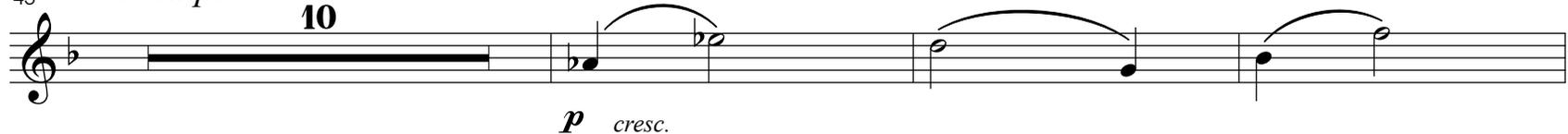
rit.



43

a tempo

10



56

più mosso

1.

3

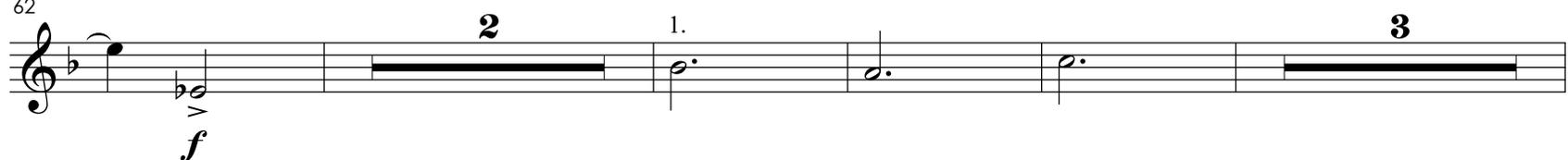


62

2

1.

3

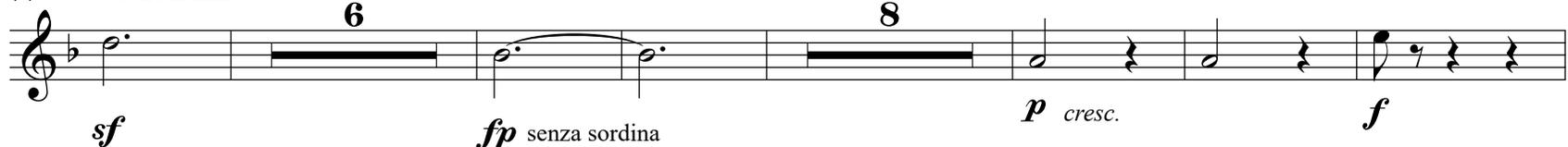


71

con sordina *meno mosso*

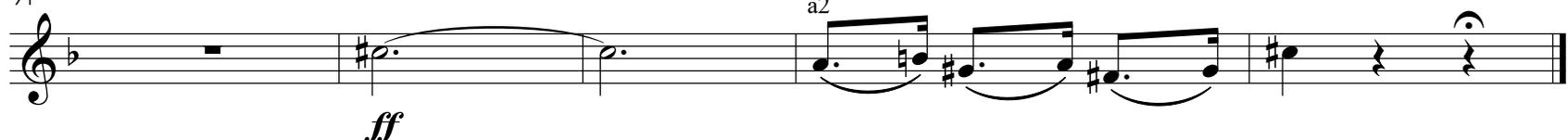
6

8



91

a2



Ária de Héstia

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Moderato assai *9* *accel.* *4*

14 *6*

22 *2* *11* *a tempo*

37 **Andante** *rit.*
p *dolce*

43 *a tempo* *10*
p cresc.

56 *più mosso* *f*

62 *con sordina* *meno mosso* *6*
f *sf*

78 *8*
fp senza sordina *p cresc.* *f*

91 *a2* *ff*

Ária de Héstia

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Moderato assai

13

14

7

22

14

a tempo

37

Andante

2

43

a tempo

14

più mosso

3.

60

65

3.

3

con sordina

72

meno mosso

6

8

a2

91

a2

Ária de Héstia

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Moderato assai

9

10 *accel.* 4

14 6

22 2 11 *a tempo*

37 **Andante** 2

43 *a tempo* 14 *più mosso* 3.

61 6 *con sordina* *sf*

72 *meno mosso* 6 *senza sordina* 8 a2 *p* *cresc.* *f*

91 a2 *ff*

Trompete 1 em B \flat

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13

14

7

22

14

a tempo

37

Andante

6

43

a tempo

49

92

ff

a2

Trompete 2 em B \flat

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13

14

7

22

14

a tempo

37

Andante

6

43

a tempo

49

92

ff

a2

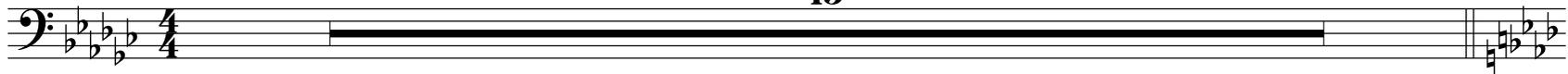
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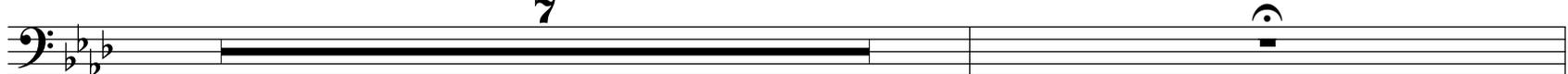
Moderato assai

13



14

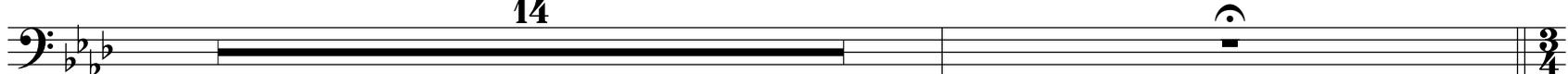
7



22

14

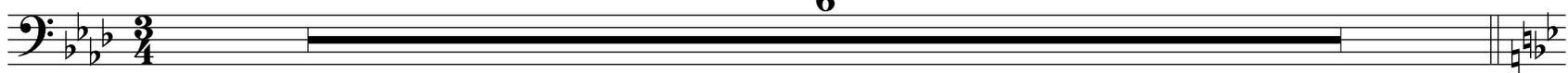
a tempo



37

Andante

6



43

a tempo

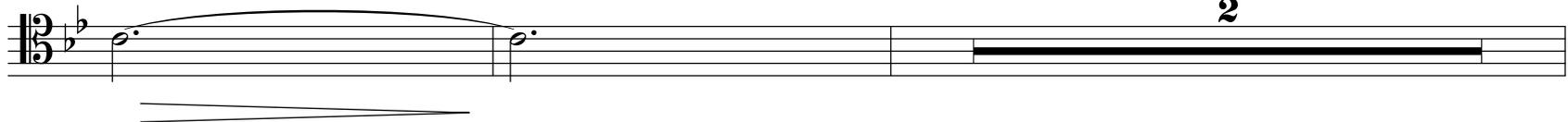
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19



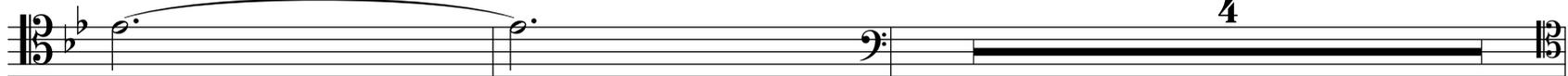
82

2



86

4



92

ff



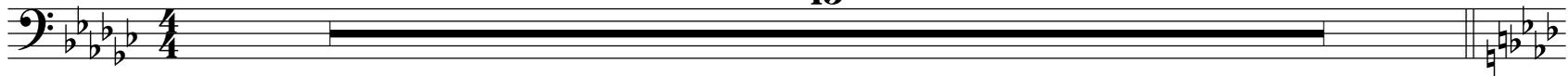
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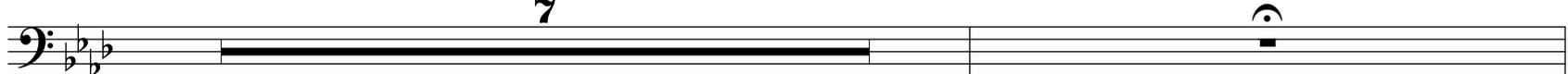
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14

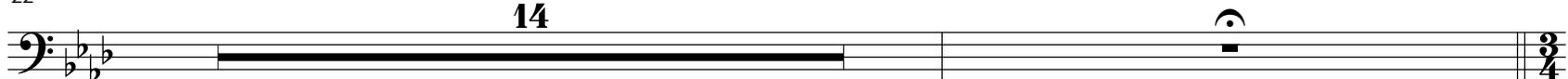
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22

14

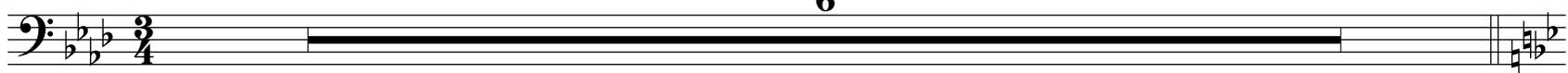
a tempo



37

Andante

6



43

a tempo

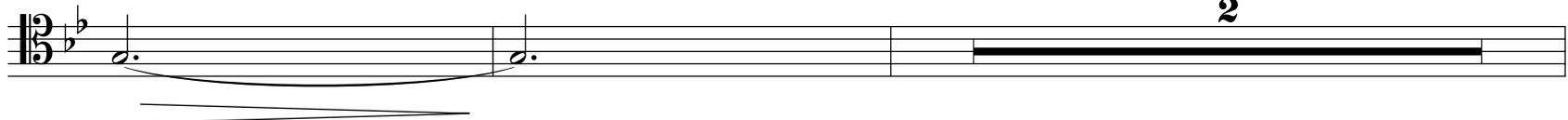
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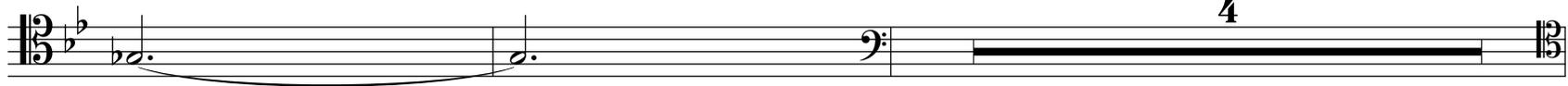
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2



86

4



92

ff



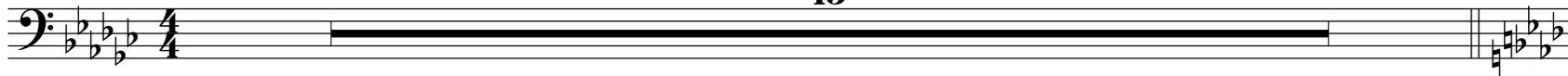
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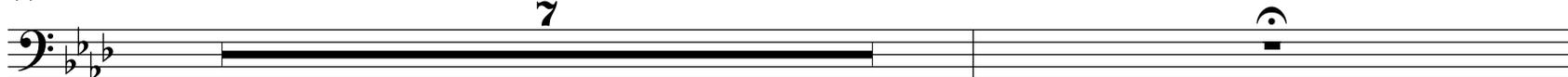
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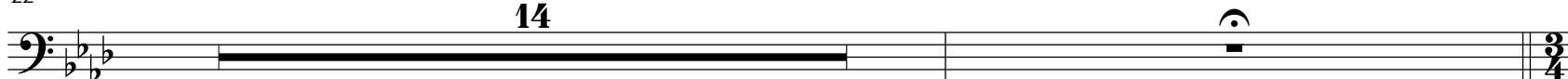
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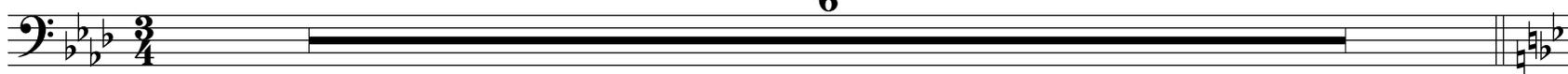
a tempo



37

Andante

6



43

a tempo

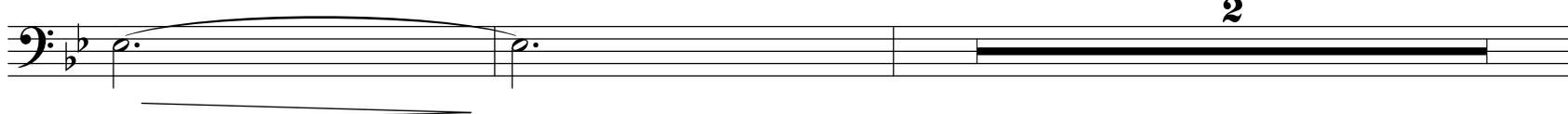
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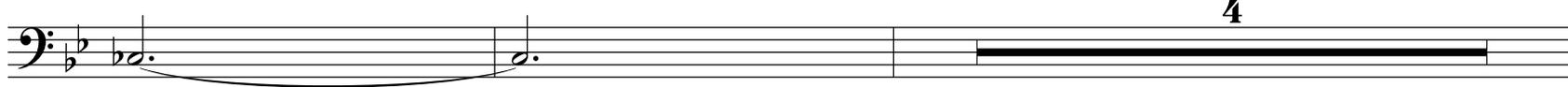
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2



86

4



92

ff



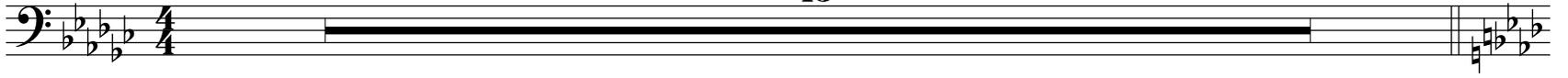
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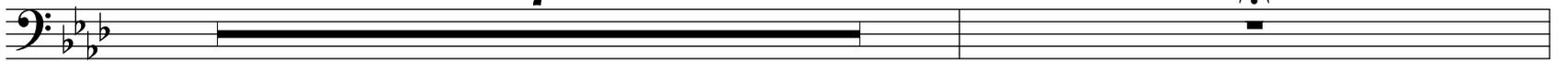
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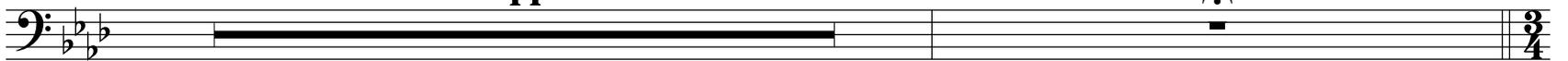
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22

14

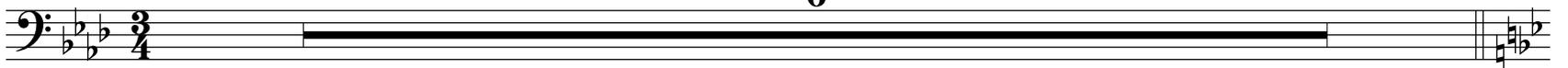
a tempo



37

Andante

6



43

a tempo

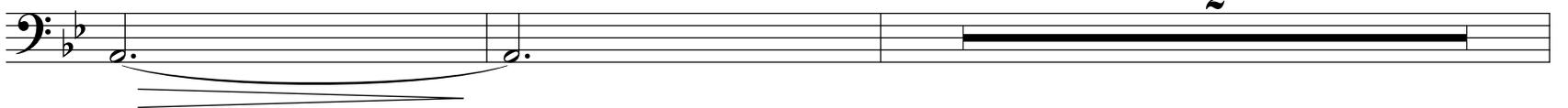
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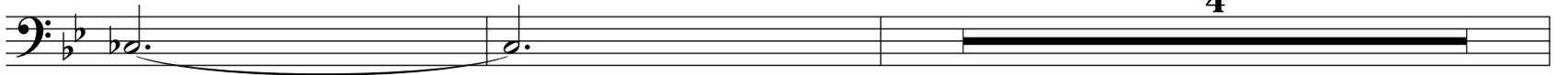
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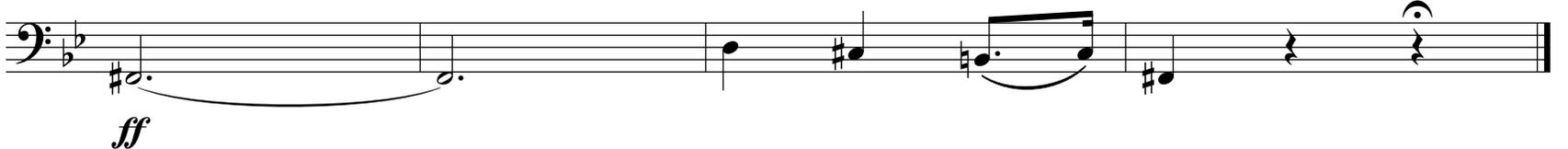
86

4



92

ff



Ária de Héstia

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Moderato assai

4/4 *pp*

1 2 3 4

5 9

14 22

36 *a tempo*

37 42

37 *Andante* 6

38 42

43 *a tempo* 49

92 *ff*

93 94 95 96

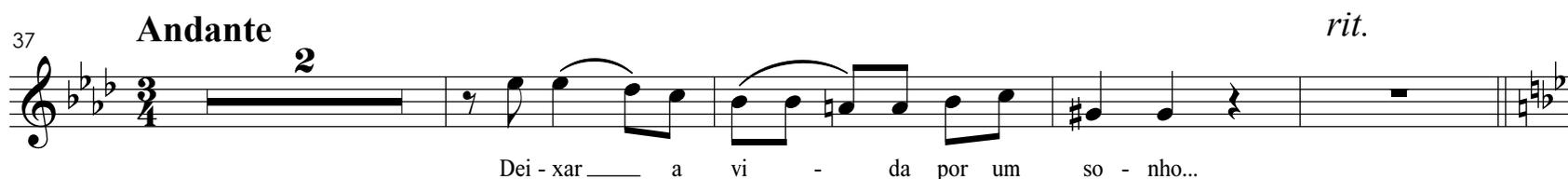
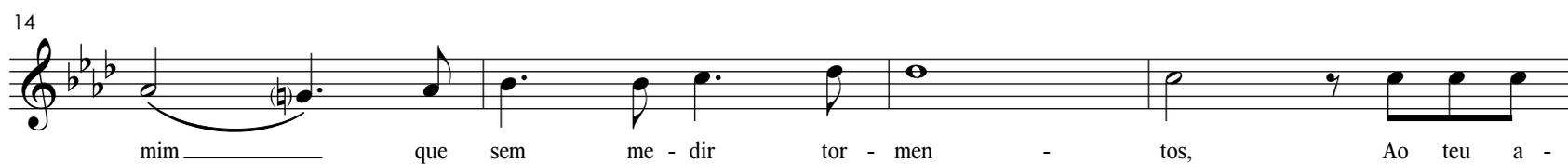
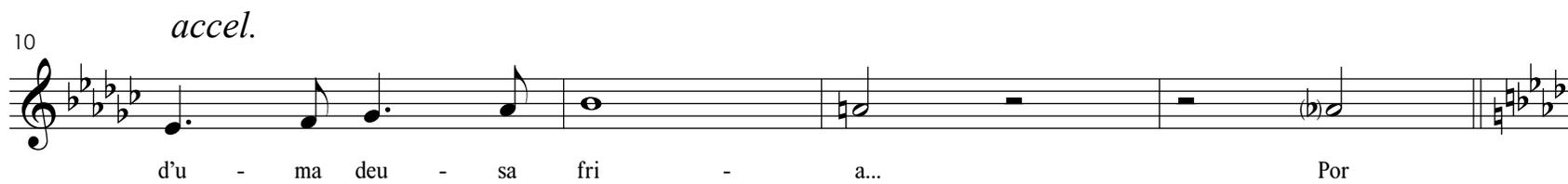
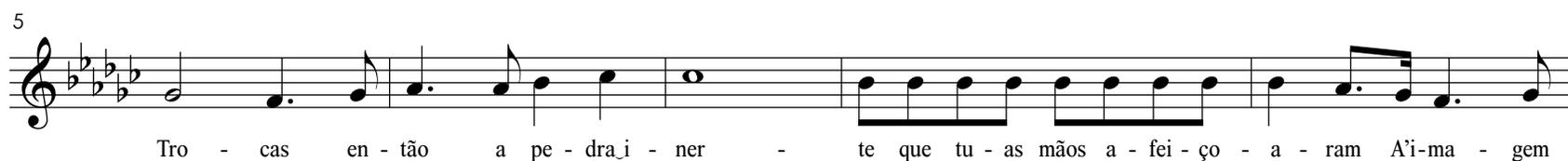
Ária de Héstia

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Alberto Nepomuceno

Moderato assai

4



43 *a tempo*

Se fos - se deu - sa es - sa fi - gu - ra Cer - to que_a - go - ra_el - la fa -

49

ri - a Com que_a ra - zão - te_il - lu - mi - nas - se E'

più mosso

54

pe - dra! E_a pro - va_é que não sen - te Uma a - go - ni - a que con -

59

vul - sa Bran - da, ex - as - pe - ra co - mo_es - po - sa,

64

De - pre - ca e cho - ra co - mo mãe. _____

70 *meno mosso*

Im - pas - si - vel e mu - da an - te_a_a - go - ni - a, Ha de ser an - te_o_a - mor _____

76

mu - da e_im - pas - si - vel, Cho - ra_lhe_aos pés as tu - as a - mar - gu - ras,

82

Bus - ca - lhe_o sei - o si - len - ci - o - so_e fri - o Has de_en - con -

87

trar a_i - ner - te_e tó - ci - ta A mes - ma pe - dra_o mes - mo blo - co.

93

2

Ária de Héstia

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Moderato assai

13 7



22 *p* *cresc.*



27 *stringendo* *a tempo* *ff* *p*

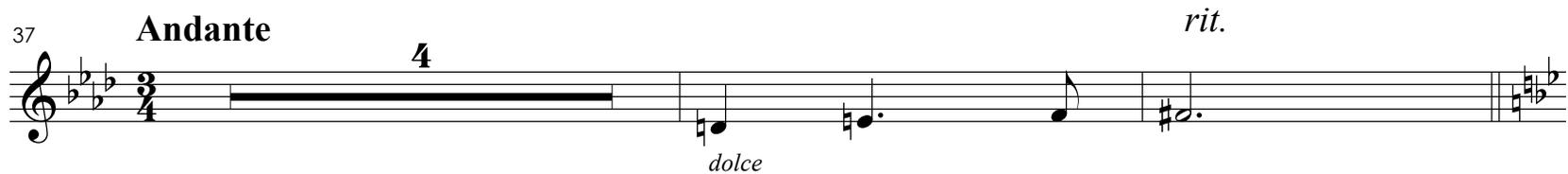


32 *stringendo* *a tempo* *f* *fp* *arco*



37 **Andante** *rit.* *dolce*

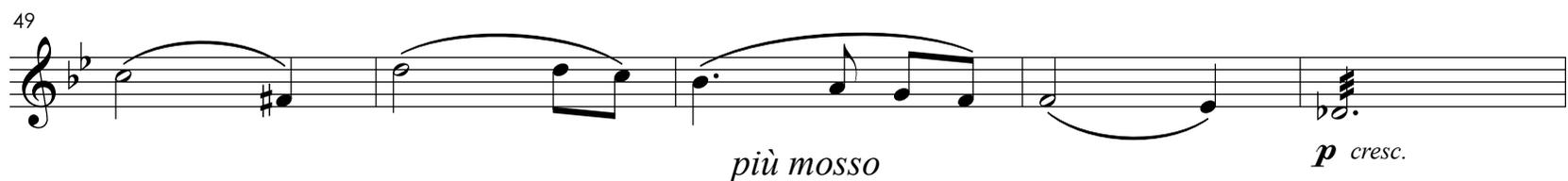
4



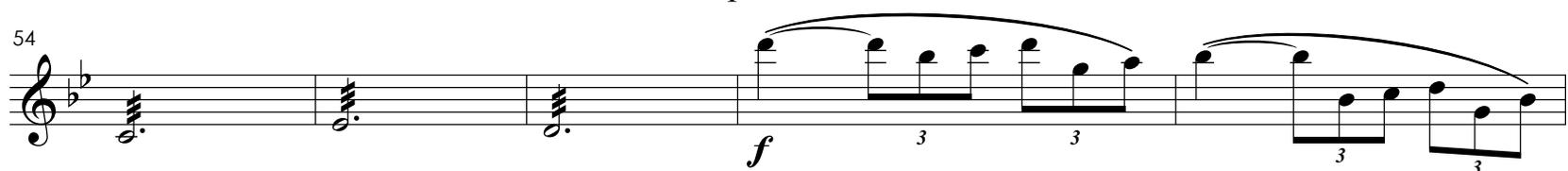
43 *a tempo* *p*



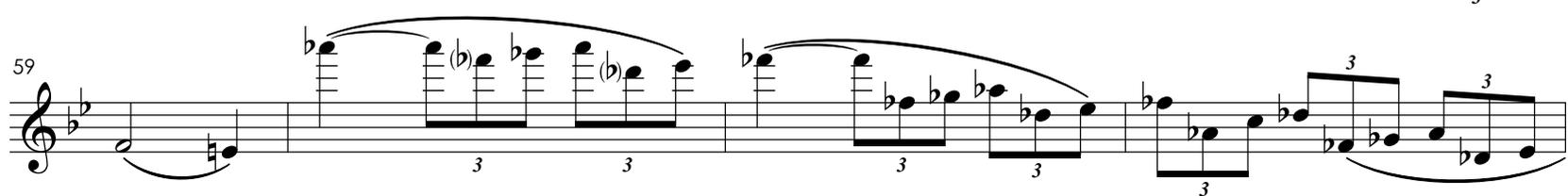
49 *più mosso* *p cresc.*



54 *f* 3 3 3 3



59 3 3 3 3 3



63 3 3 3



meno mosso

68 **4**
p

75
cresc. *fp*

80
cresc.

85 **3**
p *cresc.* *f*

92
ff

Ária de Héstia

“Trocas então a pedra inerte”, da ópera Artemis

Alberto Nepomuceno

Moderato assai

13 7

22

p *cresc.*

27

pizz. *stringendo* *a tempo* *arco* *ff* *p*

32

pizz. *stringendo* *a tempo* *arco* *f* *fp*

37

Andante

4

dolce *rit.*

43

a tempo

p

49

p *cresc.*

54

più mosso

f

59

f

63

f

meno mosso

68 **4**
p

75
fp

80
cresc.

84
p cresc.

89
f

92
ff

Ária de Héstia

"Tocas então a pedra inerte", da ópera Artemis

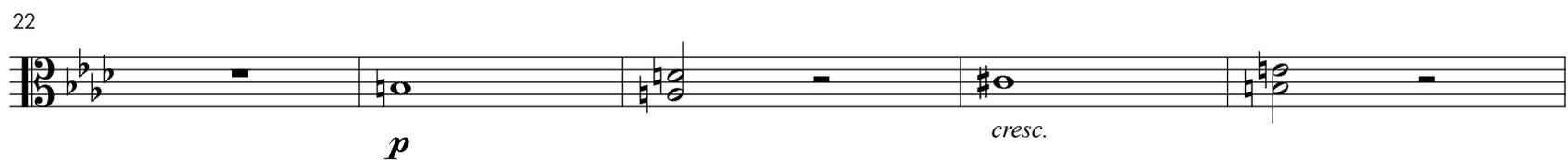
Alberto Nepomuceno

Moderato assai

13 7

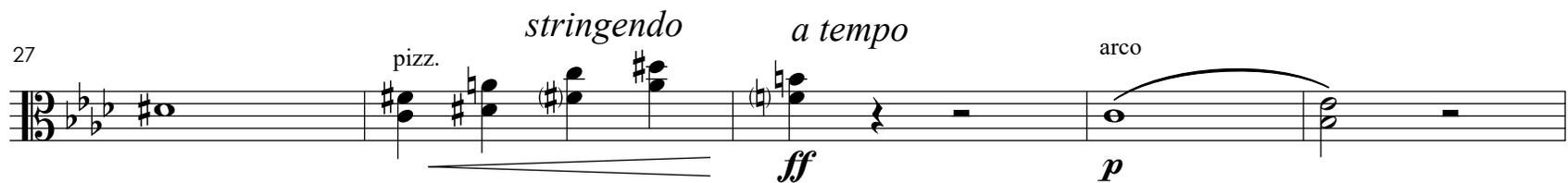


22



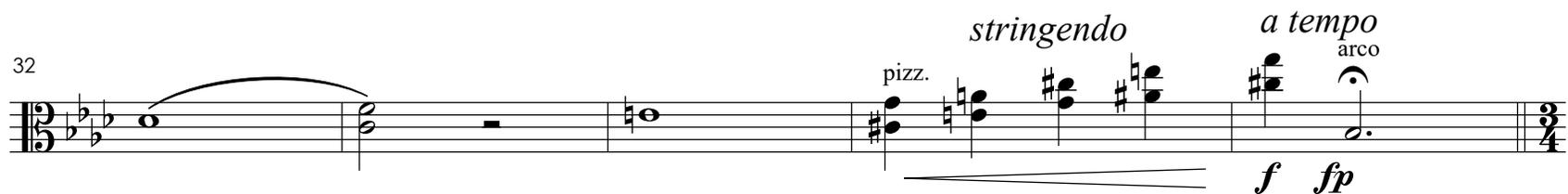
27

pizz. *stringendo* *a tempo* arco



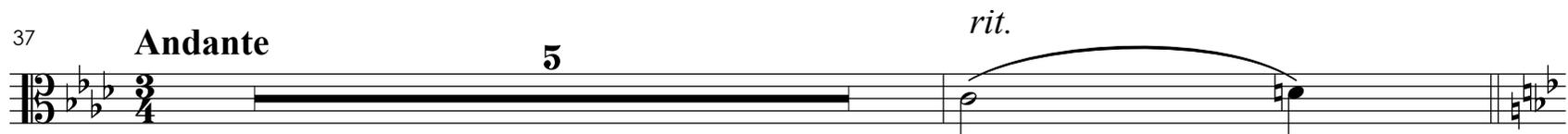
32

pizz. *stringendo* *a tempo* arco



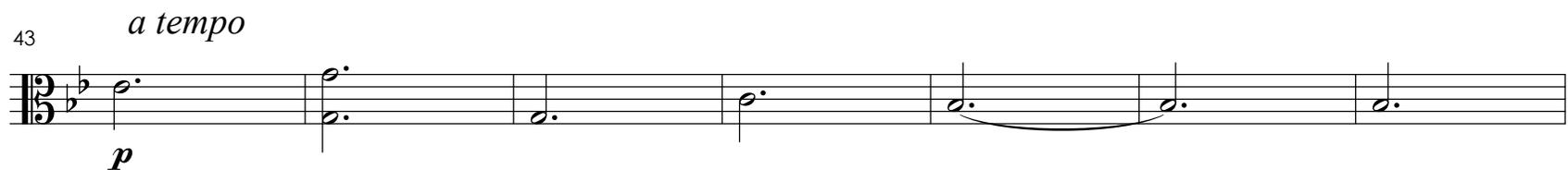
37

Andante 5 rit.



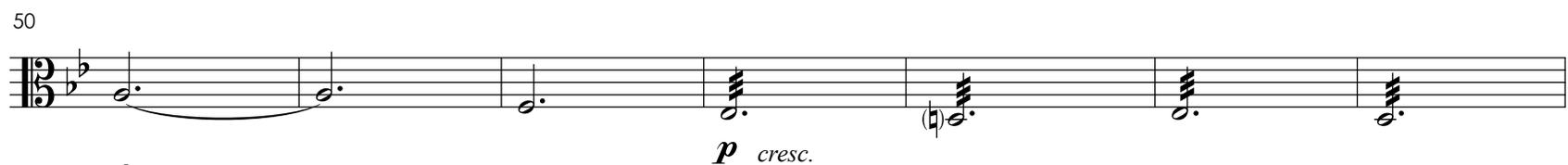
43

a tempo



50

p cresc.



57

più mosso

f



63

fp



71 *meno mosso*

Musical staff 71: Bass clef, key signature of one flat (B-flat), 2/4 time signature. The staff contains five measures. The first measure has a whole rest. The second measure starts with a piano (*p*) dynamic and a crescendo hairpin. The notes are: B-flat (quarter), G (quarter), F (quarter), E (quarter), D (quarter). The staff ends with a decrescendo hairpin.

Musical staff 76: Bass clef, key signature of one flat. The staff contains six measures. The notes are: D (quarter), C (quarter), B-flat (quarter), A (quarter), G (quarter), F (quarter). Dynamics include *fp* (fortissimo piano) and *cresc.* (crescendo).

Musical staff 82: Bass clef, key signature of one flat. The staff contains six measures. The notes are: D (quarter), C (quarter), B-flat (quarter), A (quarter), G (quarter), F (quarter). Dynamics include *fp* and *cresc.*

Musical staff 88: Bass clef, key signature of one flat. The staff contains six measures. The notes are: D (quarter), C (quarter), B-flat (quarter), A (quarter), G (quarter), F (quarter). Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte).

Musical staff 92: Bass clef, key signature of one flat. The staff contains six measures. The notes are: D (quarter), C (quarter), B-flat (quarter), A (quarter), G (quarter), F (quarter). Dynamics include *ff* (fortissimo).

Ária de Héstia

"Trocas então a pedra inerte", da ópera Artemis

Alberto Nepomuceno

Moderato assai

pizz.

p

6

5 pizz.
p

14

6

22

pizz.
p *cresc.*

27

stringendo a tempo
pizz.
ff *p*

32

stringendo a tempo
arco
f

37

Andante
4 arco div.
dolce

43

a tempo
p

49

p *cresc.*

più mosso

54

Musical staff 54-58. Bass clef, key signature of two flats. Measure 54: quarter note G2, quarter note G2. Measure 55: quarter note G2, quarter note G2. Measure 56: quarter note G2, quarter note G2. Measure 57: quarter rest, quarter note G2. Measure 58: quarter note G2, quarter note G2. Dynamic *f* is placed below measure 58.

59

Musical staff 59-63. Bass clef, key signature of two flats. Measure 59: quarter note G2, quarter note G2. Measure 60: quarter note G2, quarter note G2. Measure 61: quarter note G2, quarter note G2. Measure 62: quarter note G2, quarter note G2. Measure 63: quarter rest.

64

Musical staff 64-69. Bass clef, key signature of two flats. Measure 64: quarter note G2, quarter note G2. Measure 65: quarter note G2, quarter note G2. Measure 66: quarter note G2, quarter note G2. Measure 67: quarter note G2, quarter note G2. Measure 68: quarter note G2, quarter note G2. Measure 69: quarter note G2, quarter note G2. Dynamic *fp* is placed below measure 69.

meno mosso

70

Musical staff 70-75. Bass clef, key signature of two flats. Measure 70: quarter note G2, quarter note G2. Measure 71: quarter rest. Measure 72: quarter note G2, quarter note G2. Measure 73: quarter note G2, quarter note G2. Measure 74: quarter note G2, quarter note G2. Measure 75: quarter note G2, quarter note G2. Dynamic *p* is placed below measure 72.

76

Musical staff 76-81. Bass clef, key signature of two flats. Measure 76: quarter note G2, quarter note G2. Measure 77: quarter note G2, quarter note G2. Measure 78: quarter note G2, quarter note G2. Measure 79: quarter note G2, quarter note G2. Measure 80: quarter note G2, quarter note G2. Measure 81: quarter note G2, quarter note G2. Dynamics *cresc.* are placed below measures 76 and 81. Dynamic *fp* is placed below measure 79.

82

Musical staff 82-86. Bass clef, key signature of two flats. Measure 82: quarter note G2, quarter note G2. Measure 83: quarter note G2, quarter note G2. Measure 84: quarter note G2, quarter note G2. Measure 85: quarter note G2, quarter note G2. Measure 86: quarter note G2, quarter note G2. A hairpin crescendo symbol is placed below the staff.

87

Musical staff 87-91. Bass clef, key signature of two flats. Measure 87: quarter note G2, quarter note G2. Measure 88: quarter note G2, quarter note G2. Measure 89: quarter note G2, quarter note G2. Measure 90: quarter note G2, quarter note G2. Measure 91: quarter rest. Dynamics *p* and *cresc.* are placed below measure 88. Dynamic *f* is placed below measure 90.

92

Musical staff 92-96. Bass clef, key signature of two flats. Measure 92: quarter note G2, quarter note G2. Measure 93: quarter note G2, quarter note G2. Measure 94: quarter note G2, quarter note G2. Measure 95: quarter note G2, quarter note G2. Measure 96: quarter note G2, quarter note G2. Dynamic *ff* is placed below measure 92.

Ária de Héstia

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Alberto Nepomuceno

Moderato assai

5

pizz.
p

5

5

11

pizz.
p

14

6

22

pizz.
p *cresc.*

27

stringendo a tempo
pizz.
ff *p*

32

stringendo a tempo
pizz.
ff *p*
stringendo a tempo
arco
f

37 **Andante** **6**

43 *a tempo* **14** *più mosso*

59

64 **3**

72 *meno mosso*

76

82

87

92