

Arthur Napoleão (1843-1925)

Formosa

Opus 65

Valsa de concerto

Dedicatória: à son éminent ami F. Planté.

piano
(*piano*)

14 p.



MUSICA BRASILIS

ARTHUR NAPOLEÃO

COMPOSIÇÕES PARA PIANO

- Op. 2 *Luca* — Andante final
 › 3 *Les Huguenots* — Grande fantasia
 › 6 *Carnaval* — Fantasia vénitienne
 › 10 *Toujours!* (*Agora e Sempre*) — Réverie
 › 12 *Grand galop de concert*
 › 17 *A Caprichosa* — Polka de concerto
 › 18 *La Traviata* — Grande fantasia de concert
 › 19 *A Brasileira* — Marcha
 › 21 *Le Tourbillon* — 2^{me} Galop de concert
 › 22 *Miserere du Trovatore* — Transcription
 › 23 *Sur les bords du Plata*
 › 24 *Atlanta* — Souvenir du Maranhão
 › 25 *Luisa Miller* — Grande fantasia
 › 26 *Faust* — Grand caprice sur la Valse
 › 27 *Pensée poétique*
 › 28 *Africaine* — Grande fantasia de concert
 › 30 *Arco di Sant'Anna* — Grande fantasia
 › 31 *Feu-Follet* — Mazurka de concert
 › 33 *Barbe-Bleue* — Fantaisie
 › 34 *La Belle Hélène* — Fantaisie de concert
 › 35 *Remorso vivo* — Abertura
 › 36 *Les Bavards* — Fantaisie
 › 37 *Murmures du Tage*
 › 38 *Ancienne étude*
 › 40 *Guillaume Tell* — Grande fantasia de concert
 › 46 *Dis-moi...* — Pensée intime
 › 47 *Teus olhos* — Polka
 › 48 *Recordações de Petropolis* — Polka
 › 49 *A Carinhosa* — Polka
 › 50 *Il Guarany* — Grande fantasia de concert
 › 51 *Les Jongleurs* — Caprice Brésilien
 › 53 *Polonaise de concert*
 › 54 *Rêve de Bonheur* — Mazurka-caprice
 › 56 *Grand scherzo*
 › 57 *La Charmeuse* — Caprice impromptu
 › 58 *Ricordo di Napoli* — Ballade
 › 59 *Soirées intimes*: 12 morceaux; en recueil
 N° 1 *Ma pensée* — Romance sans paroles
 › 2 *Pressentiment* — Nocturne
 › 3 *Tarantelle*
 › 4 *Confidense*
 › 5 *Réverie*
 › 6 *Menuet*
 › 7 *Aveu* — Nocturne
 › 8 *Marche de nuit*
 › 9 *Tendresse*
 › 10 *Mazurka*
 › 11 *Barcarolle*
 › 12 *Légende*
 › 60 *Souvenir de Jeunesse*
 › 64 *Les Étincelles* — Impromptu scherzo
 › 65 *Formosa* — Valse de concerto
 › 66 *Ricordo di Napoli* — Romance variée

- Op. 67 *Soirées de Rio*: 2^{me} Suite de morceaux, recueil
 N° 1 *Chant d'adieu*
 › 2 *Une Fleur*
 › 3 *Govotte Impériale*
 › 4 *Nocturne dramatique*
 › 5 *Tarantelle*
 › 6 *Le Rêve*
 › 7 *Heroïde*
 › 8 *Berceuse*
 › 9 *La Fougère*
 › 68 *Idéale* — Caprice-valse
 › 69 *Nuit à Séville* (*Recordações de Fafe*) — Sérénade
 › 70 *Fantaisie mélancolique*
 › 71 *Romance et Habanera*
 › 72 *Schiavo*, opera de Carlos Gomes — Transcription
 › 74 *Réveuse* — Valse mélancolique
 › 75 *Enchantement* — Valse impromptu
 › 78 *Les Sylphes* — N° 1, Fragment de Ballet
 › › › 2, Caprice féérique
 › 90 *18 Études pour virtuose*, "adoptados no 9^o anno do Instituto Nacional de Musica":
 N° 1 *Aux pieds d'Omphale*
 › 2 *Course au clocher*
 › 3 *Ronde des Elfes*
 › 4 *Au Foyer*
 › 5 *Danse des Fanteches* 1^{re} Suite
 › 6 *Duo d'amour*
 › 7 *Pressentiment*
 › 8 *L'Ondine et le Poète*
 › 9 *Nouveau Trémolo*
 › 10 *Sérénade portugaise*
 › 11 *Papillone*
 › 12 *Rêve d'une Fée*
 › 13 *Joyeux Souvenir*
 › 14 *Adamastor* 2^{me} Suite
 › 15 *Près d'un ruisseau*
 › 16 *Peines du cœur*
 › 17 *Une nuit sur le Tage*
 › 18 *Cavalcade*

Cadence pour la 2^{me} Rhapsodie de Liszt
 Hymno do Alto Jurud
 do Estado do Espirito Santo
 Hymno-marcha dedicado ao "Centro da Lavoura e Comercio"

PIANO A 4 MÃOS

- Op. 47^{bis} *Teus lindos olhos* — Polka de concerto
 › 48^{bis} *Recordações de Petropolis* — Polka de concerto
 › 61 *Camões* — Marcha heroica
 › 62 1^{re} Suite d'Orchestre, transcrita par l'auteur
 › 63 *Ballade romantique*
 › 73 *Estrella Chilena* — Valsa brilhante

2 PIANOS A 4 MÃOS

- Op. 50^{bis} *Il Guarany* — Grande fantasia de concert

A son éminent ami F. Planté

FORMOSA

VALESE DE CONCERT.

ARTHUR NAPOLÉON, Op. 65

All^o vivo

PIANO

The musical score is written for piano and consists of four systems of music. The first system is marked "All^o vivo" and "PIANO". It features a treble and bass clef with a 3/4 time signature. The first system includes a piano (p) dynamic marking, a triplet of eighth notes, and a forte (f) dynamic marking. The second system continues the piece with a piano (p) dynamic marking and a forte (f) dynamic marking. The third system includes a piano (p) dynamic marking and a forte (f) dynamic marking. The fourth system includes a piano (p) dynamic marking and a forte (f) dynamic marking. The score concludes with a fermata and a repeat sign.



Musical score system 1, featuring a treble and bass clef. The treble clef contains a melodic line with fingerings 1 3 3 and 2 3 3. The bass clef contains a harmonic accompaniment. The dynamic marking is *p* and the performance instruction is *murmurando simili.*



Musical score system 2, continuing the piece with a treble and bass clef. The treble clef contains a melodic line, and the bass clef contains a harmonic accompaniment.



Musical score system 3, continuing the piece with a treble and bass clef. The treble clef contains a melodic line, and the bass clef contains a harmonic accompaniment.



Musical score system 4, continuing the piece with a treble and bass clef. The treble clef contains a melodic line, and the bass clef contains a harmonic accompaniment.



Musical score system 5, continuing the piece with a treble and bass clef. The treble clef contains a melodic line, and the bass clef contains a harmonic accompaniment.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music features a steady eighth-note melody in the treble and a bass line with chords and eighth notes.

Second system of musical notation, continuing the piece with similar rhythmic patterns in both hands.

Third system of musical notation, showing a more complex texture with sixteenth-note runs in the treble.

Fourth system of musical notation, featuring a dense texture with many sixteenth notes in the treble and a bass line with chords.

OSSIA

Alternative notation (Ossia) for the previous system, marked *rapido* and *ff*. It features a very fast sixteenth-note run in the treble.

Fifth system of musical notation, marked *molto r/z* and *brillante*. It includes a *ff* dynamic marking and features a dense texture with many sixteenth notes in the treble.

The musical score consists of seven systems of two staves each. The notation includes various dynamics, articulations, and performance instructions.

- System 1:** Standard piano notation with chords and melodic lines.
- System 2:** Similar to System 1, with more complex chordal textures.
- System 3:** Features a *p glissando in tempo* instruction in the right hand, followed by *pp legg e scherzoso*. Includes fingering numbers (5, 4, 3, 2, 1) and an 8-measure rest.
- System 4:** Includes *<fz*, *p con grazia*, and *fz*. Features intricate fingering patterns (5 2 4 1, 3 2 5 1 4 2 5, 4 2) and an 8-measure rest.
- System 5:** Includes *fz* and *brillante*. Features fingering patterns (3 2 5 1 4 2 5, 4 2) and an 8-measure rest.
- System 6:** Includes *f*, *mg.*, *m.d.*, and *poco rit.*. Features an 8-measure rest.

Cantabile

Poco meno mosso



Tempo

poco rit.



Tempo

p con grazia



s

p



8

f *ff rit.* *p* **Più mosso**

This system shows the beginning of a piece. The right hand starts with a series of chords, marked with a forte (*f*) dynamic. The tempo is marked **Più mosso**. The left hand plays a rhythmic accompaniment. The system concludes with a *ff rit.* (fortissimo, ritardando) marking and a piano (*p*) dynamic.

m.d. *m.g.* *sf* *m.y.* *sf* 8

This system features a melodic line in the right hand with slurs and dynamic markings. The left hand provides a steady accompaniment. Dynamics include *m.g.* (mezzo-giochiato), *sf* (sforzando), and *m.y.* (mezzo-yato).

8 8 8 8 *poco cres* *p* 5

This system continues the melodic development in the right hand. It includes a *poco cres* (poco crescendo) marking and a piano (*p*) dynamic. The left hand accompaniment is consistent.

8 8

This system shows a more active right hand with repeated rhythmic patterns. The left hand accompaniment remains steady.

8-4 *mano sopra.* *f* *2/4* *rapido* *trillo* *lungo* *edim.*

This system features a *mano sopra.* (mano sopra) marking and a *f* (forte) dynamic. The tempo is marked *rapido* in 2/4 time. The right hand includes a *trillo* (trill) and a *lungo edim.* (long and decrescendo) marking. The left hand accompaniment is marked with a piano (*p*) dynamic.

8-
p scintillante

1 2 4 1 2 4

This system shows the first two staves of a musical score. The upper staff features a melodic line with a dotted eighth note followed by a sixteenth note, and a slur over a group of notes. The lower staff has a rhythmic accompaniment with a pattern of eighth notes. Fingerings are indicated above the notes in the upper staff.

8-
scintillante

This system continues the musical notation from the first system, showing the continuation of the melodic and rhythmic lines.

8-
m.f.
brillante
f > p

This system includes a dynamic marking of *m.f.* and a hairpin crescendo labeled *brillante*. The dynamic shifts from *f* to *p* in the latter part of the system.

8-
f

This system shows the continuation of the piece, with a dynamic marking of *f* and a hairpin decrescendo.

legg.
Poco meno
con passione

This system features a dynamic marking of *legg.* (leggiero) and a tempo marking of *Poco meno*. The performance instruction *con passione* is also present.

This page of musical notation is for a piano piece, likely in the key of B-flat major or D-flat major (two flats). It consists of five systems of staves, each with a treble and bass clef. The notation includes various musical markings and performance instructions:

- System 1:** Features a melodic line in the treble clef and a supporting bass line. A dynamic marking *fz* is present.
- System 2:** Continues the melodic and bass lines. A dynamic marking *poco affr.* is present.
- System 3:** Shows a more complex texture with multiple voices in both hands. A dynamic marking *fz* is present.
- System 4:** Includes a dynamic marking *fz* and a performance instruction *poco affr.*. The notation features large slurs and accents.
- System 5:** Begins with a measure marked with a circled '8'. It includes a dynamic marking *f ben marcato* and a performance instruction *assai rit.*. The piece concludes with the instruction *col. sua*.

1º Tempo

p *murmurando*
simiti.

The musical score consists of five systems, each with a treble and bass staff. The first system is marked '1º Tempo' and includes the performance instruction 'p murmurando simiti.' The melody in the right hand is a continuous eighth-note line, while the left hand provides a harmonic accompaniment with chords and moving lines. The key signature has two flats, and the time signature is 4/4.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth notes and quarter notes. The bass clef contains a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble clef shows a melodic line with some chromatic movement. The bass clef provides a steady accompaniment.

Third system of musical notation. The treble clef features a more active melodic line with sixteenth notes. The bass clef continues with a consistent accompaniment.

Fourth system of musical notation. The treble clef has a melodic line with some rests. The bass clef accompaniment remains consistent.

Fifth system of musical notation, the final system on the page. The treble clef has a melodic line with some rests. The bass clef accompaniment includes a crescendo hairpin and the marking *molto fz*. The system ends with a double bar line and repeat signs.

Con fuoco

p

ff

ossia

ff

volante

mf

The image displays a musical score for piano, organized into four systems of staves. The first system begins with the tempo marking 'Con fuoco' and a piano (*p*) dynamic. The second system features a forte (*ff*) dynamic and a crescendo hairpin. The third system includes an 'ossia' section with a double forte (*ff*) dynamic. The fourth system contains a 'volante' section with triplets and a mezzo-forte (*mf*) dynamic. The score is written in a key with two flats and a 3/4 time signature.

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes a forte (*f*) dynamic marking and various musical notations such as notes, rests, and slurs.

Second system of musical notation, continuing the piece with complex chordal textures and melodic lines in both hands.

Third system of musical notation, showing a more active bass line with eighth-note patterns and a steady accompaniment in the treble.

Fourth system of musical notation, marked with a forte (*ff*) dynamic. It features a prominent eighth-note pattern in the bass and a melodic line in the treble, with a first ending bracket labeled '8'.

Fifth system of musical notation, concluding the piece with a forte (*ff*) dynamic. It includes a first ending bracket labeled '1' and ends with a double bar line and the word 'Fine' written vertically.

Composições de HEITOR VILLA-LOBOS

PIANO

Zôé - Opera em 3 actos, *Bailado Infernal*
 Carnaval das Crianças - Collecção de 8 peças

- Nº 1 - O Ginete do Pierrozinho
- 2 - O Chicote do Diabinho
- 3 - A máfia de Pierrete
- 4 - Os guizos do Dominózinho
- 5 - As peripécias do Trapeirozinho
- 6 - As traquinices do mascarado migoon
- 7 - A gaita de um precóce fantasiado
- 8 - A folia de um blóco infantil (4 mãos)

Chôros Nº 2

Cirandas - Collecção de 16 peças para piano sobre temas populares brasileiros

- Nº 1 - Therezinha de Jesus
- 2 - A Condessa
- 3 - Senhora Dona Sancha
- 4 - O Cravo brigou com a rosa
- 5 - Pobre cego
- 6 - Passa, passa, gavião
- 7 - Xô, Xô, passarinho
- 8 - Vamos atraz da serra Calunga
- 9 - Fui no Tôrô
- 10 - O pintor de Cannahy
- 11 - N'este rua, n'esta rua
- 12 - Olha o passarinho Dominé
- 13 - A' procura de uma agulha
- 14 - A canôa virou
- 15 - Que lindo olhos
- 16 - Cô cô cô

Cirandinhas - Collecção de 9 peças feitas para piano, sobre temas populares brasileiros de rodas infantis.

- Nº 1 - Zangou-se o cravo com a rosa
- 2 - Adeus, bella morena!
- 3 - Vamos Maninha
- 4 - Olha aquella menina
- 5 - Senhora Pastora
- 6 - Cae, cae balão
- 7 - Todo o mundo passa
- 8 - Vamos ver a mulatinha
- 9 - Carneirinho, carneirão

Danças características AFRICANAS

Collecção de 3 peças

- Nº 1 - Farrapos
- 2 - Kankukus
- 3 - Kankikis

Fianadeira

Gato e o rato (O) - Op. 65 Nº 3

(das *Fabulas características*)

Historias da Carochinha - Nº 1 - Collecção de 4 peças

- Nº 1 - No palacio encantado
- 2 - A cortezia do principesinho
- 3 - E o pastorzinho cantava
- 4 - E a princesinha dançava

Ibéricarabé - Op. 40

Lenda do Caboclo (A)

Ondalando - Estudo

Prôlo do Babé - Nº 1 - *Lá Famille da Bêbê* - Collecção de 8 peças

- Nº 1 - Branquinha - A boneca de louça
- 2 - Moreninha - A boneca de massa
- 3 - Caboclinha - A boneca de barro
- 4 - Mulatinha - A boneca de borracha
- 5 - Negrinha - A boneca de pão
- 6 - A pobresinha - A boneca de trapo
- 7 - O Polichinello
- 8 - Trucha - A boneca de pano

Simplex Collectanea - Collecção de 3 peças

- Nº 1 - Valsa mystica
- 2 - N'um berço encantado
- 3 - Rhodante

Δ Suíte Floral - Op. 97 - Collecção de 3 peças

- Nº 1 - Idyllo na rêde
- 2 - Uma camponeza cantadeira
- 3 - Alegria na horta

1ª Suíte Infantil - Collecção de 5 peças

Nº 1 - Bailando (*Movimento de Minueto più animato*)

- 2 - Néné vai dormir (*Andante melancolico*)

- 3 - Artimanhas (*Allegretto quasi Allegro*)

- 4 - Reflexões (*Allegro*)

- 5 - No balanço (*Allegro non troppo*)

2ª Suíte Infantil - Collecção de 4 peças

Nº 1 - Allegro

- 2 - Andantino

- 3 - Allegretto

- 4 - Allegro non troppo

Valsa Scherzo - Op. 17

CANTO E PIANO

EM PORTUGUEZ

Canção da terra - poesia de Ronald de Carvalho, para côro feminino e piano, vozes separadas

Cantiga de roda - Sobre temas populares brasileiros, para côro feminino e piano, vozes separadas.

As Crianças - Canção, com côro

Cascavel (A)

Cegonha (A)

Confidencia

Epigrammas ironicos sentimentaes - Collecção de 4 peças

Nº 1 - Eis a vida

- 2 - Inutil epigrama

- 3 - Sonho de uma noite de verão

- 4 - Epigrama IV

Festim Pagão

Historietas - Collecção de 6 peças

Nº 1 - Solidão

- 3 - O novelozinho de linha

os Nº 2, 4, 5 e 6 em francez

Imagem - Longa Collectanea

Louco

Mal Secreto

Miniaturas - Collecção de 6 peças

Nº 1 - Chromo (Nº 2)

- 2 - A Viola

- 3 - Chromo (Nº 3)

- 4 - Sonho

- 5 - Japonezas

- 6 - Sino de Aldeia

Noite de Luar

Perversidade - Longa Collectanea

Pudor - Longa Collectanea

Sereastas

Nº 1 - Pobre cego

- 2 - O anjo da guarda

- 3 - Canção de folha morta

- 4 - Saudades de minha vida

- 5 - Modinha

- 6 - Na paz do outomno

- 7 - Cantiga do viuvo

- 8 - Canção de um crepusculo caricioso

- 9 - Abril

- 10 - Desejo

- 11 - Redondilha

- 12 - Realejo

Δ Sertão no Estio - Cantico brasileiro

Tempos atraz - Collecção brasileira

Tristeza - Collecção brasileira

Verdade - Longa Collectanea

Virgem (A)

EM FRANCEZ

Epigrammas ironicos e sentimentaes

Nº 1 - Voilà la vie

- 2 - Inutile épigramme

- 3 e 4 em portuguez

Flour Faucé - Op. 18

Historietas - Collecção de 6 peças

Nº 1 - Solitude

- 2 - Lune d'Octobre

- 3 - Un petit peloton de fil

- 4 - Hermone et les bergers

- 5 - Jouis sans retard, car vite s'écoule la vie

- 6 - Le Marché

Image - Longa Collectanea

Mères (Les) - Op. 45

Oiseau (L') - Op. 10

Perversité - Longa Collectanea

Pudeur - , ,

Vérité - , ,

EM ITALIANO

Bove (II) - com Violoncello

Nome di Maria (II)

EM HESPAÑHOL

Amor y Perfidia - Canção

CANTO E HARMONIUM

EM LATIM

Ave Maria (Nº 19) Soprano

Ave Maria (Nº 6)

VIOLINO E PIANO

Canto do Cyano Negro (O) - Extrahido do Naufragio de Klionikos

Elegie

Improviso (melodia)

Mariposa na luz (A) - Nº 3 de - Os martyrios dos insectos.

VIOLONCELLO E PIANO

Berceuse - Op. 50

Canto do Cyano Negro (O) - Extrahido do Naufragio de Klionikos (ou Violino)

Capriccio - Op. 49

Elegie (ou Violino)

Pequena Suíte - Collecção de 6 peças

Nº 1 - Romancete

- 2 - Legendaria

- 3 - Harmonias soltas

- 4 - Fugato (all'antica)

- 5 - Melodia

- 6 - Gavote scherzo

Preludio em la bemol, op. 20 n. 2

Senhar - Op. 14