

Luciano Gallet (1893–1931)

Moderato e Allegro

Revisão: Barrozo Netto

piano  
(*piano*)

7 p.



MUSICA BRASILIS

# EDIÇÃO ACADÊMICA

REPERTÓRIO ADOPTADO  
NO CURSO DE PIANO DO  
INSTITUTO NACIONAL DE MÚSICA  
COM REVISÃO, DEDILHADO, PEDAL  
E OUTRAS INDICAÇÕES  
DE  
**BARROZO NETTO**

LUCIANO GALLET



MODERATO E ALLEGRO

CASA  
ARTHUR NAPOLEÃO  
FUNDADA EM 1868  
ESTABELECIMENTO DE  
PIANOS E MÚSICAS

SAMPAIO  
ARAÚJO & C<sup>ª</sup>  
CAIXA POSTAL 536  
AV. RIO BRANCO, 122  
RIO DE JANEIRO

## 'Moderato e Allegro'

## MODERATO

LUCIANO GALLET

Moderato assai

PIANO.

*p* tenuto *cresc. poco*

Calmo (♩ = 52)

*p* molto - suave

*cresc.*

*sempre legato*

*mf*

*5 ced.*

*p tempo*

Signal de *Fin.*

First system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with slurs and fingerings (1, 2, 3, 4, 5). Dynamics include *cresc.* and *mf*. The instruction *mais intenso* is present.

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings (1, 2, 3, 4, 5, 6, 7). The left hand has a bass line with slurs and fingerings (1, 2, 3, 4, 5, 6). Dynamics include *cedendo*, *dim.*, and *rall. p*.

Poco più animato

Third system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with slurs and fingerings (1, 2, 3, 4, 5). Dynamics include *tempo* and *meno p*.

Fourth system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with slurs and fingerings (1, 2, 3, 4, 5). Dynamics include *mf* and *animando*.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a *cresc.* marking. The right hand features a series of chords and melodic lines with fingerings such as 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The left hand has a steady accompaniment with fingerings like 1, 3, 1, 2, 4, 1, 2, 3, 5. The system concludes with a *brilhante* marking and a *mais f* dynamic.

Second system of musical notation. The right hand continues with complex chordal textures and melodic fragments, including a *mais f* dynamic. The left hand features a *ff rall.* section. The system ends with a *fff* dynamic and a *dim.* marking.

1º TEMPO

Third system of musical notation, marked *1º TEMPO*. It begins with a *p* dynamic and a *suave* instruction. The right hand has a melodic line with fingerings like 2, 1, 1, 2, 3, 1, 2, 5. The left hand has a steady accompaniment with fingerings like 5, 2, 3, 1, 2, 5. The system concludes with the instruction *red. como 1ª vez* and a *sempre legato* marking.

Fourth system of musical notation. It begins with a *cresc.* marking and a *mf* dynamic. The right hand features a melodic line with fingerings like 5-4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The left hand has a steady accompaniment with fingerings like 2, 1, 2, 3, 2, 5, 3, 2, 1, 1. The system concludes with a *dim.* marking.

*p* *cresc.*

*mf* *mais intenso* *cedendo*

*dim.* *rall.* *(meno mosso)* *p*

*p* *cresc. poco* *m.e.* *m.d.* *p* *rall. assai* *ten. PP* *ppp* *Tre corde* *Una corda*

- ataque subito o Allegro

# ALLEGRO

Allegro vivo (♩ = 144)

PIANO.

*mf* *pp* *mf* *pp* *dim.* *p*

(Um pouco marcado o canto)

*pp* *mf* *pp*

*pp* *cresc.* *p*

*mp* *m.e.* *cresc. poco* *m.e.*

\* - A oitava só para o desenho superior.

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(revista e dedilhada por Barrozo Netto) professor no Instituto Nacional de Musica

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