

# Henrique Alves de Mesquita (1830-1906)

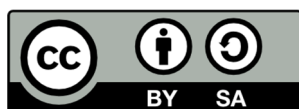
Maya (1885)

Polca

Editoração: Bruno Bokelmann

piano  
(*piano*)

3 p.



MUSICA BRASILIS

# Maya

## Polca

Henrique Alves de Mesquita

1885

### Introdução: Allegro

Piano

*f* *ten. molto*

The introduction is in 2/4 time, marked Allegro. It begins with a piano (Piano) dynamic and a forte (*f*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The piece concludes with a *ten. molto* marking.

### 6 Movimento de Polca molto moderato

*p* *cresc.*

The first movement is in 2/4 time, marked *Movimento de Polca molto moderato*. It begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The melody is in the right hand, and the bass line is in the left hand.

*rall. con espress.* *ten. molto* *cresc.*

The second movement is in 2/4 time, marked *rall. con espress.* (rallentando con espressione). It includes a *ten. molto* marking and a crescendo (*cresc.*). The melody is in the right hand, and the bass line is in the left hand.

*rall. con espress.* *ten. molto* *ff*

The third movement is in 2/4 time, marked *rall. con espress.*. It includes a *ten. molto* marking and a fortissimo (*ff*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The piece concludes with a first ending (1) and a second ending (2).

*animato*

The fourth movement is in 2/4 time, marked *animato*. It features a series of chords in the right hand and a bass line in the left hand.

27

dim. *p* *ff*

Measures 27-30: Treble clef contains a melodic line with slurs and accents. Bass clef contains a harmonic accompaniment with chords and moving lines. Dynamics include *dim.*, *p*, and *ff*. There are also hairpins and accents.

31

Measures 31-34: Treble clef continues the melodic line with slurs and accents. Bass clef continues the harmonic accompaniment with chords and moving lines. Dynamics include *p* and *ff*. There are also hairpins and accents.

35

dim. *p* *rall.* 3

Measures 35-38: Treble clef continues the melodic line with slurs and accents. Bass clef continues the harmonic accompaniment with chords and moving lines. Dynamics include *dim.*, *p*, and *rall.*. There is a triplet of 3 notes in measure 38. There are also hairpins and accents.

39

3 3 *accel.* *rall.* *ten.* *a tempo*

Measures 39-43: Treble clef features triplet markings (3) and dynamic markings *accel.*, *rall.*, *ten.*, and *a tempo*. Bass clef continues the harmonic accompaniment with chords and moving lines. There are also hairpins and accents.

44

1 2 *rall. con espress.* *ff*

Measures 44-47: Treble clef continues the melodic line with slurs and accents. Bass clef continues the harmonic accompaniment with chords and moving lines. Dynamics include *rall. con espress.* and *ff*. There are also hairpins and accents. First and second endings are indicated by numbers 1 and 2.

**Trio**

50

*dolce con espress.*

55

*animato*

8va

*crescendo*

60

*string. molto*

**ff** *allarg.*

*dim.*

66

*ten. molto*

*allarg. con espress.*

*dim.*

**D.S. al Coda**

72

*rall. con espress.*

*rall.*

*vivo*

**Fine**