Nazareth

55 peças do
pianista brasileiro



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Ernesto Nazareth

Biografia

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A música brasileira, ainda embrionária, assumiu um desenvolvimento sem precedentes no período do Segundo Reinado quando é criada a Academia Imperial de Música e Ópera Nacional. Mário de Andrade afirma que esta foi a fase de "maior brilho exterior da vida musical brasileira". Mal os primeiros pianos aportaram no Brasil, em 1855, pelas mãos do francês Pedro Guidon, organista da Capela Imperial, e poucos anos depois já apresentávamos uma galeria de excelentes pianistas compositores.

Ernesto Julio de Nazareth nasceu em 20 de março de 1863, sob os ideais igualitários e de liberdade que assolaram o país na segunda metade do século XIX e culminaram na Abolição da Escravatura e na Instauração da República. Nascia também, na mesma época, banhada pelas águas nacionalistas do nosso litoral, a música brasileira, que já em 1870 começava a dar seus sinais de maturidade.

Carioca, filho de Carolina Augusta da Cunha Nazareth e Vasco Lourenço da Silva Nazareth, nasceu no morro do Nhéco, posterior Morro do Pinto, na Cidade Nova, bairro que viria a ser o reduto de alguns dos maiores nomes da música brasileira, como Donga, Pixinguinha, João da Baiana e Tia Ciata. Sua mãe, boa pianista que era, o fez herdeiro do gosto pela música e pelo instrumento. D. Carolina morreu quando o pequeno Ernesto, ou Ernestinho, como era chamado, contava apenas 10 anos. O desenvolvimento da técnica e da cultura musical ficaram sob a orientação de Eduardo Madeira, amigo da família, passando depois para as mãos do francês Lucien Lambert, futuro membro honorário do Instituto Nacional de Música.

Em 1877, com 14 anos, compôs sua primeira música, a polca-lundu Você bem sabe, editada pela Casa Arthur Napoleão & Cia. Fundada no Rio em 1868 pelo português de mesmo nome, esta Casa era um ponto de encontro da elite musical da corte brasileira e foi onde Nazareth tomou conhecimento dos grandes nomes nacionais da época: Alberto Nepomuceno, Francisco Braga, Henrique Oswald, Leopoldo Miguez, e outros.

Há quem diga que combinando elementos da polca, da havaneira e do lundu, surgiu um dos primeiros gêneros da música brasileira, o tango, ao qual Nazareth fazia questão de acrescentar "genuinamente brasileiro", para que não se confundisse com o argentino, que aliás, a história provou ter sido registrado depois do nosso. (A primeira música registrada como tango é Olhos Matadores, de 1871, do maestro e compositor Henrique Alves de Mesquita, bem anterior ao tango Buenos Aires, registrado em 1880 na Argentina.) Foi Nazareth quem deixou marcada na história a presença do tango brasileiro.

Seu primeiro sucesso foi a polca Não caio n'outra, composta e impressa em 1881. Era o próprio compositor que divulgava suas peças, pois dependia da venda das partituras para sobreviver. Por isso, trabalhou como pianista demonstrador nas Casas Vieira Machado e Cia (1894), Mozart (1913) e na Casa Carlos Gomes (1919). Tocou também na sala de espera do antigo Cine Odeon, no Rio de Janeiro (1910), motivo de inspiração para uma de suas mais famosas peças. Voltou a trabalhar no Odeon em 1917, chegando a fazer parte da orquestra do Maestro Andreozzi, na qual Villa-Lobos tocava violoncelo &emdash em 1921 Villa-Lobos dedicaria a Nazareth o seu Choros nº1, para violão.

Foi no Odeon que conheceu Rubinstein, Mignone e o adido cultural francês Darius Milhaud. Este último fez um balanço crítico do que havia de mais representativo na música dos modernos da época, mas concluiu que os brasileiros tinham muita influência européia, excetuando-se Marcelo Tupinambá e o "genial" Nazareth. São suas palavras: "a riqueza rítmica, a fantasia indefinidamente renovada, a verve, a vivacidade, a invenção melódica de uma imaginação prodigiosa, que se encontram em cada obra desses dois mestres, fazem deles a glória e a preciosidade da Arte Brasileira". Algumas composições de Nazareth apresentam sutíl influência de Chopin, um dos autores de sua preferência, o que não o privou de inaugurar uma forma brasileira de tocar e compor, tornando-se um dos primeiros pilares de sustentação da nossa música.

A obra de Nazareth, acima de tudo, é música instrumental de primeira qualidade e virou repertório pianístico obrigatório, seja ele dito "erudito" ou "popular". Suas músicas, inspiradas nas serestas, no ambiente musical das ruas, refletem os conjuntos dos chorões, com seus oficleides, flautas e violões. Apanhei-te Cavaquinho, por exemplo, é uma delícia de choro em que o piano representa com perfeição este instrumento de 4 cordas.

Abominava quem chamava de maxixes suas composições e fazia questão de imprimir aos tangos um ritmo menos vivo que os dos maxixes mais populares das gafieiras da Cidade Nova. Em algumas partituras, orientava o executante com uma frase impressa no alto da página: "tocar lentamente". Maxixe ou tango? Seria Nazareth um compositor erudito ou popular? Desde os tempos de Mário de Andrade esta questão já era tema para longas discussões e motivo de disparates. Alguns musicólogos afirmavam que sua música era "popular na forma, mas de conteúdo erudito". Na verdade, Nazareth viveu numa época em que só o fato de ser pianista já o colocava fora da denominação popular, pois o piano era instrumento nobre.

Esta confusão custou-lhe um episódio no mínimo embaraçoso no dia 16 de dezembro de 1922, durante um Festival de Música Moderna. Convidado pelo Maestro Luciano Gallet a tocar pela primeira vez um recital somente com composições suas no Instituto Nacional de Música, Nazareth precisou, do alto de seus quase 60 anos e em estado avançado de surdez, de garantia policial para executar o programa que estava previsto (Brejeiro, Nenê e Turuna), debaixo de protestos contra "aquela música baixa" que ousava tocar dentro de um templo erudito.

Influenciados por Milhaud e Mário de Andrade, os modernistas iniciaram o movimento para trazer de volta à tona o nome de Nazareth. Suas músicas chegaram a ter lançamentos simultâneos, por editoras diferentes. Mas os tempos de glória haviam passado e o compositor que se via a partir do episódio de 1922 era a expressão de Lamentos, Máguas, Resignação e Marcha Fúnebre. Neste período morre sua esposa, D. Theodora Amália de Meirelles Nazareth, com quem casou-se em 1886, e também sua filha. A vivacidade das composições de Nazareth até 1919 dá lugar a um compositor angustiado e solitário.

Em 1930 chegou a gravar quatro peças como solista na Odeon, que lançou Apanhei-te Cavaquinho e Escovado, arquivando Turuna e Nenê. Em 1932 editou sua última composição, o tango Gaúcho. Neste mesmo ano, em viagem a Montevidéo, Nazareth entrou em série crise nervosa. Dizem que no auge do delírio, o compositor sentou-se ao piano de uma casa de música e falou aos presentes: "Eu posso estar louco, mas ainda toco melhor que vocês!".

Em janeiro de 1933, diagnosticada sua sífilis, foi internado na Colônia Juliano Moreira, em Jacarepaguá, de onde fugiu no ano seguinte. Seu corpo foi encontrado sem vida no dia 4 de fevereiro de 1934, afogado numa represa situada nos fundos do

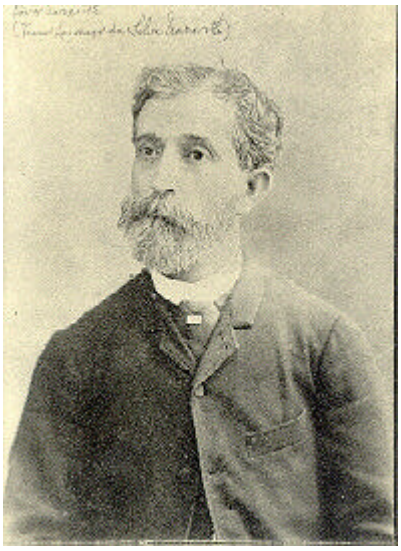
manicômio. O provável suicídio de Ernesto Nazareth foi um sinal dos tempos vindouros, tempo do ostracismo imposto à sua música dentro do panorama de uma música brasileira em transformação.
Andréa Ribeiro Alves (jornalista e produtora)

Segredos da infância



Ernesto Júlio Nazareth nasceu no Rio de Janeiro em 20 de março de 1863, no Morro do Nheco, hoje Cidade Nova. Desde menino, Nazareth conviveu com a música. No piano de sua mãe, D. Carolina, ou nos saraus familiares, as polcas, valsas e modinhas eram freqüentes. Com a mãe, ele aprendeu os primeiros acordes de Chopin, Mozart e Beethoven, além das polcas, um grande modismo na época.

Com a morte de sua mãe em 1873, passou a ser educado por seu pai, Vasco Lourenço da Silva Nazareth, um modesto funcionário da Alfandêga, que, ao sair para o trabalho, deixava o pequeno Ernesto recluso em casa o dia inteiro.

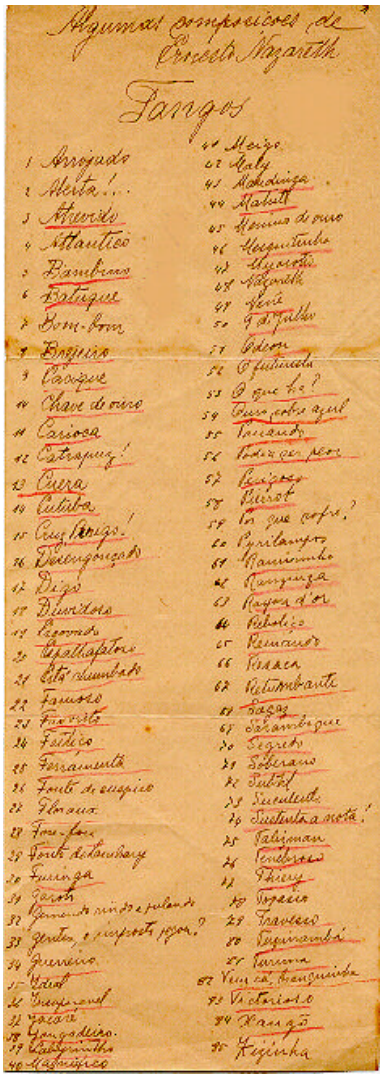


Vasco Nazareth, o pai.

Eduardo Madeira, um jovem pianista amador, foi contratado para dar continuidade à educação musical de Ernesto, que fazia enormes progressos e se revelava um autodidata. Com 14 anos compôs sua primeira música, a polca *Você Bem Sabe*, dedicada a seu pai e editada no mesmo ano pela Casa Arthur Napoleão.

Aos 17 anos, participou de um recital ao lado de vários músicos famosos, como o grande flautista Viriato Figueira da Silva. Compôs *Gentes! O imposto pegou?* e *Gracieta*. Em 1878, compôs a valsa *O Nome dela* e o tango *Cruz, Perigo!* Por essa época, Ernesto se sentia cada vez mais atraído pelas rodas de choro e, respondendo à polca do chorão Viriato, compôs *Não Caio Noutra*.

Polcas e tango


Algumas composições de Ernesto Nazareth

Tangos

1 Arrojado
2 Alerta!...
3 Atrevido
4 Atlantico
5 Bambino
6 Batuque
7 Bom-Bom
8 Brejeiro
9 Carioca
10 Chave de ouro
11 Carioca
12 Catraquez!
13 Cuera
14 Cutiba
15 Cruz Vermelha!
16 Desengonçado
17 Digo
18 Divertos
19 Escomodo
20 Espalhafatoso
21 Este chumbado
22 Faceiro
23 Favorito
24 Fatidico
25 Ferramenta
26 Fonte de enguico
27 Floraux
28 Fon-fon
29 Fonte de saudade
30 Furunga
31 Garoto
32 Gemendo sinto e pulando
33 Gente, o respeito peço?
34 Gueixeiro
35 Gaúl
36 Guayamul
37 Gaúcho
38 Gangadeiro
39 Gaturaminha
40 Harmonico
41 Maxixe
42 Maly
43 Mokaninga
44 Matuti
45 Harmonia de ouro
46 Hesperitudo
47 Myosotis
48 Nazareth
49 Nené
50 O gallo
51 Odeon
52 O futurista
53 O que ha?
54 Ouro sobre azul
55 Tuicando
56 Todos os meus
57 Recreio
58 Turiot
59 Vo que cofre?
60 Pyrilampo
61 Ramalhete
62 Rampuza
63 Raios d'or
64 Rubelio
65 Remanso
66 Roseira
67 Retumbante
68 Sagas
69 Sabaneguer
70 Segredo
71 Soberano
72 Sultan
73 Sucudente
74 Suduta a nota!
75 Talisman
76 Tenebroso
77 Thiery
78 Tupaco
79 Travesso
80 Tupinambá
81 Turuna
82 Vem cá, brasileirinho
83 Victorioso
84 Xangô
85 Xiquinha

Lista de Tangos de Nazareth
elaborada pelo próprio compositor
(Coleção Andrade Murici)

No Rio de Janeiro de 1880 quase tudo era importado da Europa, das penas de bico de pato às pautas musicais, incluindo idéias e modismos. Pela Alfandêga circulavam instrumentos musicais, violas, pratos, compositores, maestros e companhias que aqui chegavam para temporadas de óperas de Bellini, Rossini, Verdi e Carlos Gomes...Na cidade também eram frequentes as sociedades musicais como o Club Haydn e o Club Rossini em São Cristóvão, no qual Ernesto Nazareth fez sua primeira apresentação em público em 1886. A cidade incorporava o hábito dos concertos, destacando sempre a presença de algum pianista europeu: Gottschalk, Arthur Napoleão, Teodoro Ritter...

O Rio de Janeiro importava novos passos e marcações das danças de salão. Os mestres de baile, que ensinavam em domicílio, eram muito requisitados. A valsa foi uma das primeiras danças em que os pares se enlaçavam e, por isso mesmo, escandalizou até as cortes européias



Capa do Álbum de Música para Dança
Ed. Bevilacqua & C.

Em meados do século XIX, originária da Polônia, trazida por Mr. Felipe Caton, a *polca* estreava na cidade, no Teatro São Pedro. Pelo seu aspecto brejeiro e alegre, muitos acreditavam que o novo ritmo surgira nos vaudevilles de Paris. O Jornal do Comércio assim noticiava: *"A polca é mais uma importação que vem da França, furtada dos direitos apesar de toda a fiscalização da Alfandêga..."* Pouco tempo depois, surgiam nos salões e teatros a mazurka, a redowa e a varsoviana. Outro ritmo que estourava nos salões cariocas era o *tango*; não o tango argentino, mas a fusão "à brasileira" da habanera com o andamento da polca e às vezes do maxixe que resultava num ritmo mais brejeiro e alegre (Horta, Luiz Paulo Dicionário de Música. RJ: Zahar, 1985).

Ernesto Nazareth rejeitava a designação "popular" de maxixe para as suas músicas, preferindo a denominação "tango brasileiro". Os tangos se tornaram a marca principal do compositor, entre os mais famosos estão *Odeon*, *Brejeiro* e *Sertaneja*.



Nazareth em seu carro - São Paulo 1926

Crises em penca

Em 1886, ao se casar com Teodora Amália de Meireles, Nazareth se viu diante de uma grande responsabilidade. Para manter-se financeiramente, na modesta casa no bairro de São Cristóvão, ele passou a dar aulas particulares de piano, tocar em bailes, lojas e cinemas. Os filhos foram chegando: Eulina, Dinis, Maria de Lourdes e Ernestinho.

Em 1893, frente às dificuldades financeiras, o compositor vendeu os direitos do tango *Brejeiro*, por 50 mil réis, à Casa Vieira Machado. A música fez um sucesso enorme no Brasil e na Europa, sendo incluída no repertório da Guarda Republicana de Paris.



Em 1907, Nazareth foi nomeado para o cargo de escriturário do Tesouro Nacional; porém, não chegou a ser efetivado por não ter prestado concurso público. Em 1918, morreu sua filha Maria de Lourdes, vítima da gripe espanhola. Com o falecimento de sua esposa em 1929 o a saúde do compositor começou a ficar instável, passando a apresentar os primeiros sintomas de depressão, que mais tarde seriam caracterizados como "loucura".



Nazareth em 1905

Apesar das crises, continuou a se apresentar em público. A convite de amigos viajou, em1926, para apresentações no Teatro Municipal e no Conservatório de São Paulo que atraíram grande público. Nesta ocasião, o compositor foi presenteado com um piano: "Ao ilustre compositor Ernesto Nazareth, seus admiradores de São Paulo". Em 1930, foi o primeiro compositor a fazer parte da programação da Rádio Sociedade. Em 1932, apresentou, pela primeira vez, um recital só de músicas de sua autoria no Estúdio Nicolas e, neste mesmo ano, a convite de admiradores, realizou uma tournée pelo sul do país.


STUDIO NICOLAS

AUDIÇÃO
DO
COMPOSITOR BRASILEIRO

Ernesto Nazareth

DEDICADA À
IMPRENSA CARIOCA, À
ASSOCIAÇÃO RIO GRANDENSE
E A SEUS AMIGOS

VESPERAL
ÀS 17 HORAS

Rio de Janeiro, 5 - I - 1932

RUA ALCINDO GUANABARA, 5 - 2º and.


CENTRO DE SCIENCIAS, LETRAS E ARTES

(Iniciativa de um grupo de socios)

CONCERTO

DO PIANISTA - COMPOSITOR BRASILEIRO

ERNESTO NAZARETH

Creador do
tango brasileiro

SABBADO, 17 DE JULHO DE 1926
AS 20 HORAS



O Cinema Odeon, na época, situava-se na esquina da rua Sete de Setembro com a av. Rio Branco

No Cinema Odeon

Por volta de 1920, Nazareth foi trabalhar na Casa Carlos Gomes, na Rua Gonçalves Dias. A função do pianista era executar músicas para serem vendidas. O depoimento de José de Oliveira, o "Juca", companheiro de piano de Nazareth na loja, ilustra bem esse período:

Naquele tempo a única maneira de conhecer as novidades musicais era através dos pianistas que as casas contratavam para as "demonstrações" ...Não havia rádio, os discos eram raros e o cinema mudo. Isso obrigava o público a fazer música em casa...As pessoas escolhiam as partituras, ouvindo o pianista da casa. Lembro algumas meninas pretensiosas que gostavam de fazer demonstrações técnicas na frente de Nazareth. O mestre era muito exigente e não admitia que suas músicas fossem maltratadas. Quase sempre mandava suspender a execução, lançando o seu habitual:

Assim não se toca Nazareth !

Nos teatros, hotéis de luxo e cinemas também aconteciam concorridos recitais. As primeiras salas de cinema ofereciam aos espectadores, enquanto a sessão não começava, breves concertos com grandes instrumentistas da época. Por volta de 1924, Nazareth foi contratado para tocar na sala de espera de um dos melhores cinemas da cidade, o Odeon**.**



Os espectadores chegavam ao cinema com uma hora de antecedência, a fim de assistirem além de Ernesto Nazareth, a pequena Orquestra do Maestro Andreozzi, da qual era violoncelista Heitor Villa-Lobos. *"Ali, Nazareth de fraque e colarinho duro, executou durante 4 anos, peças de Chopin, Liszt, Beethoven e naturalmente as de sua autoria"* (Vasconcelos, Ary Panorama da Música Popular Brasileira na Belle Époque. p. 85).

É desse período o tango ***Odeon***, uma de suas mais famosas composições.

Estas Maluco outra vez...

Em 1932, o estado de saúde de Nazareth se agravou, a surdez no ouvido direito o deixava apático e ele passou a sofrer de problemas emocionais, sendo internado no Instituto Neuro-Psiquiátrico da Praia Vermelha.



Em 1933, foi transferido para a Colônia Juliano Moreira em Jacarepaguá. Nesse mesmo ano, segundo relato de Mozart de Araújo, que o visitara em fevereiro, Nazareth lhe contara que havia composto uma marcha que iria "abafar" naquele carnaval: ***Estás maluco outra vez.***(Vasconcelos, Ary *Panorama da Música Popular Brasileira na Belle Époque.* p. 86)

No dia 1º de fevereiro de 1934, passeando (ou fugindo?) da Colônia, Nazareth se perdeu pelas matas de Jacarepaguá. Foi encontrado morto três dias depois próximo à Cachoeira dos Ciganos.

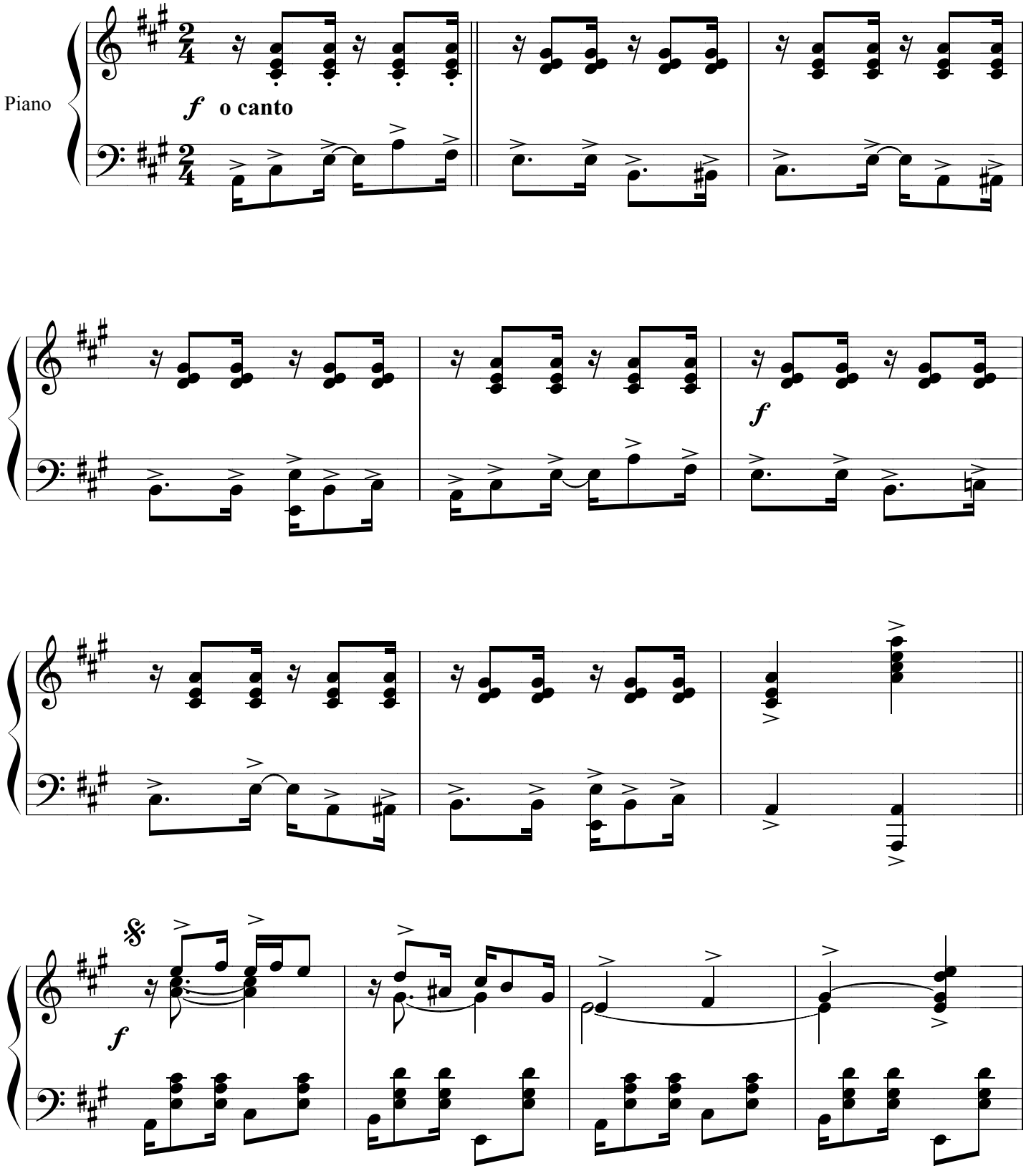
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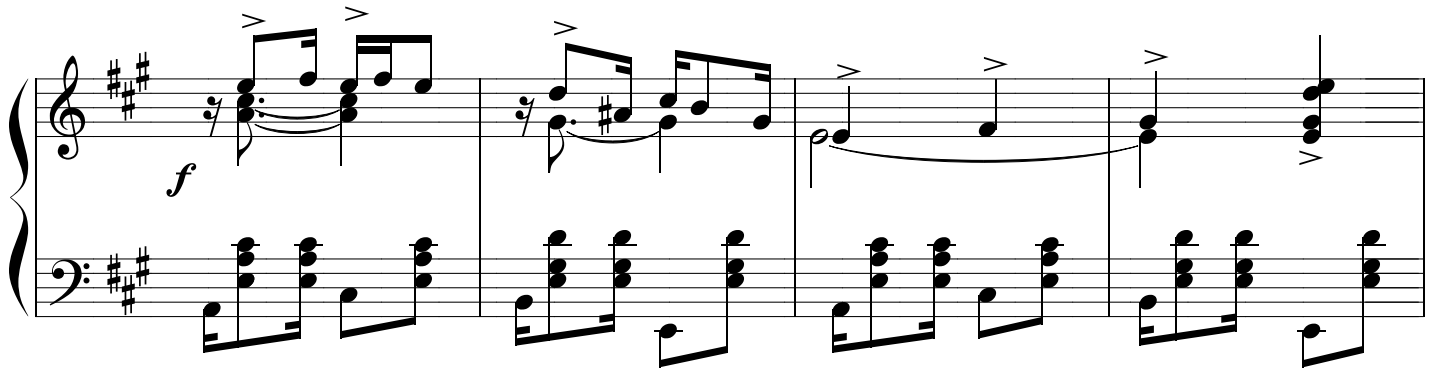
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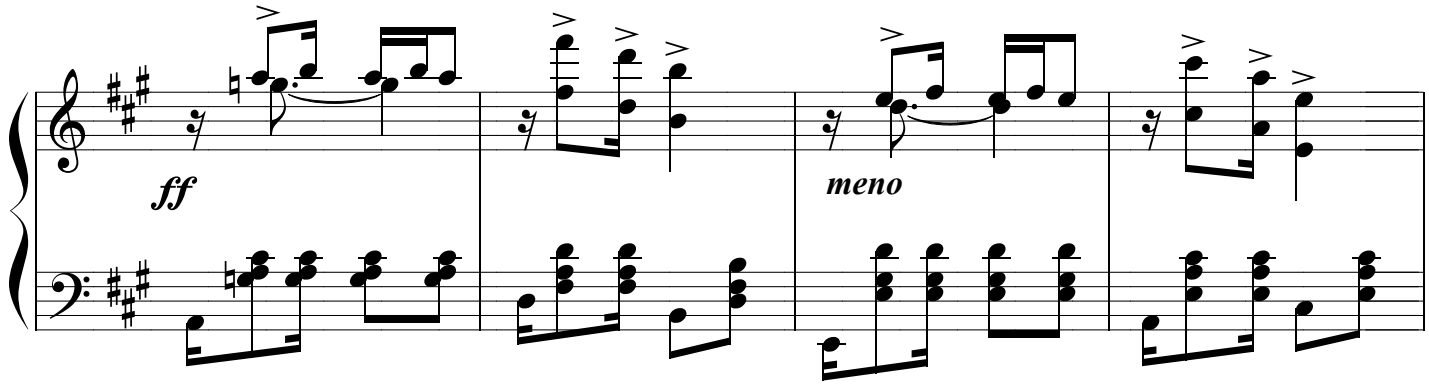
1922
SAMBA PARA O CARNAVAL

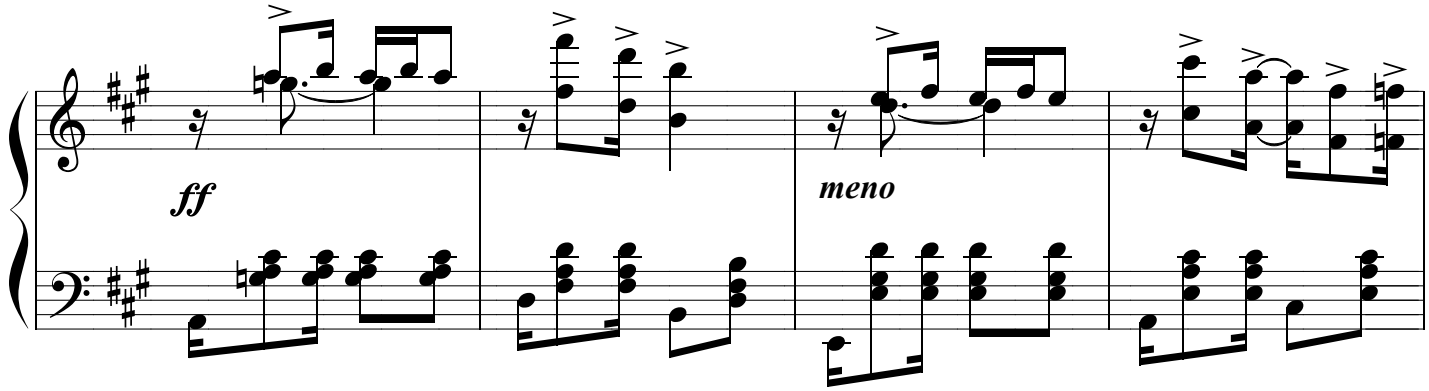
Ernesto Nazareth

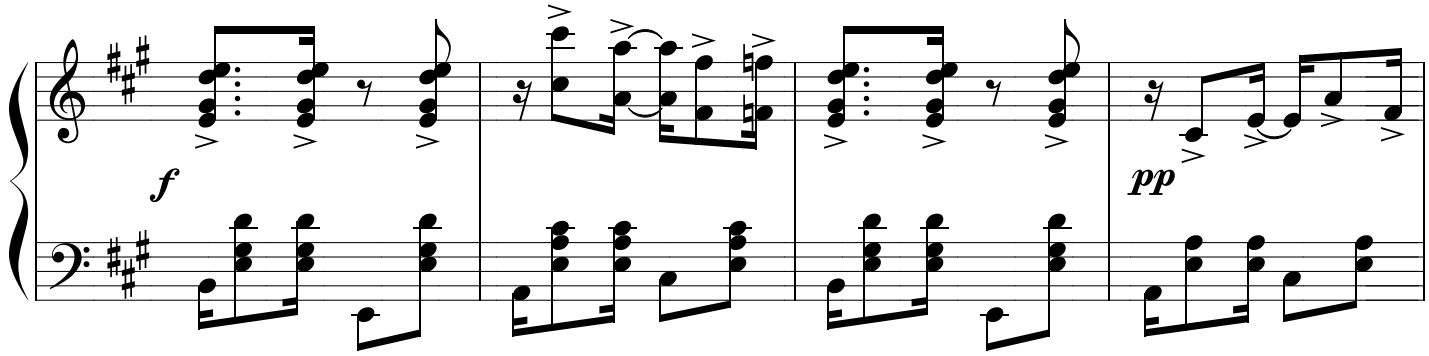


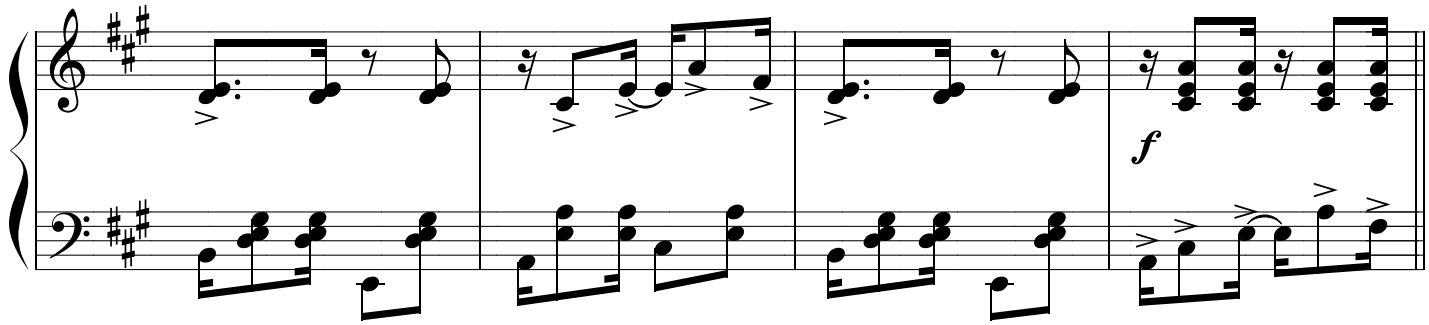
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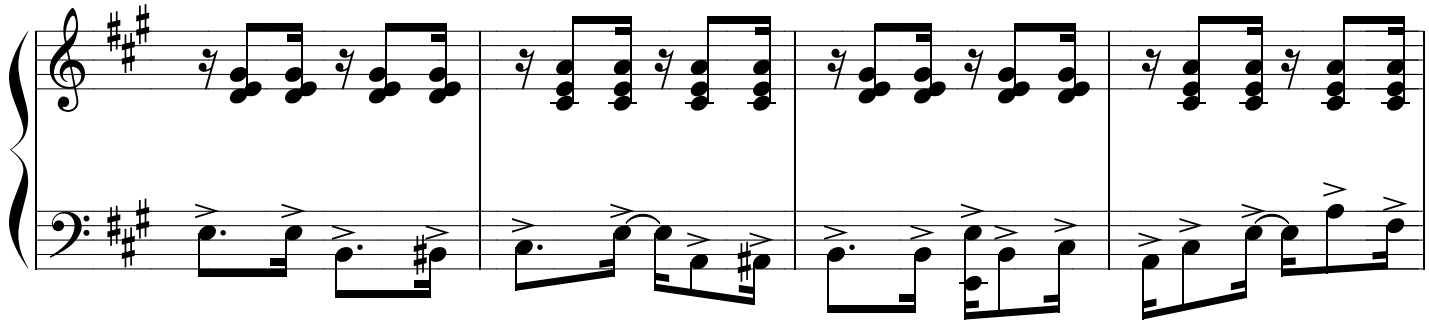

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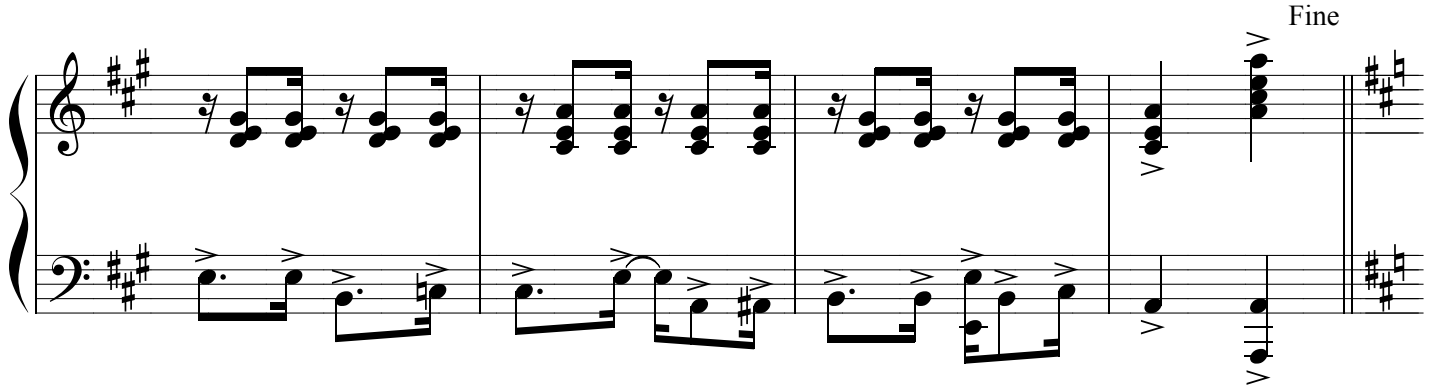

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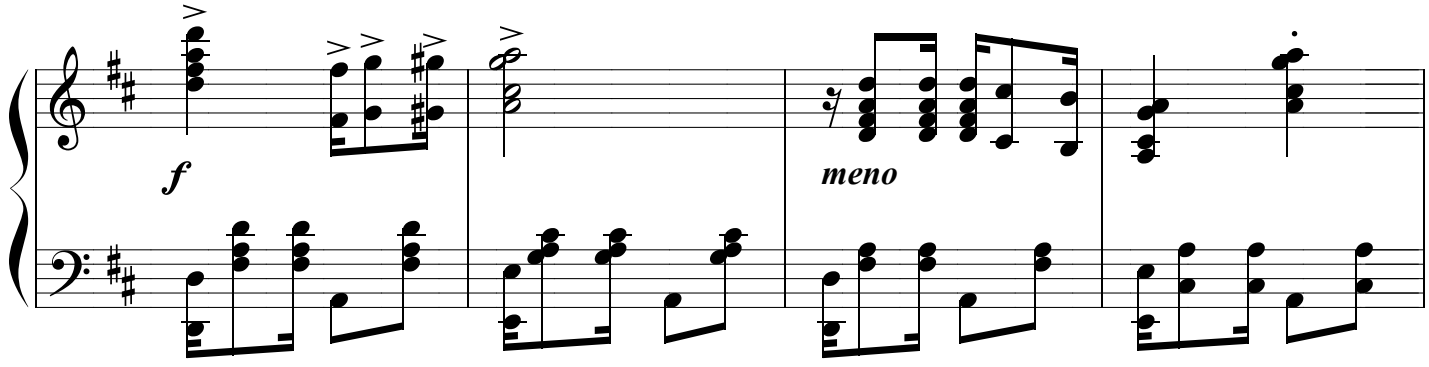

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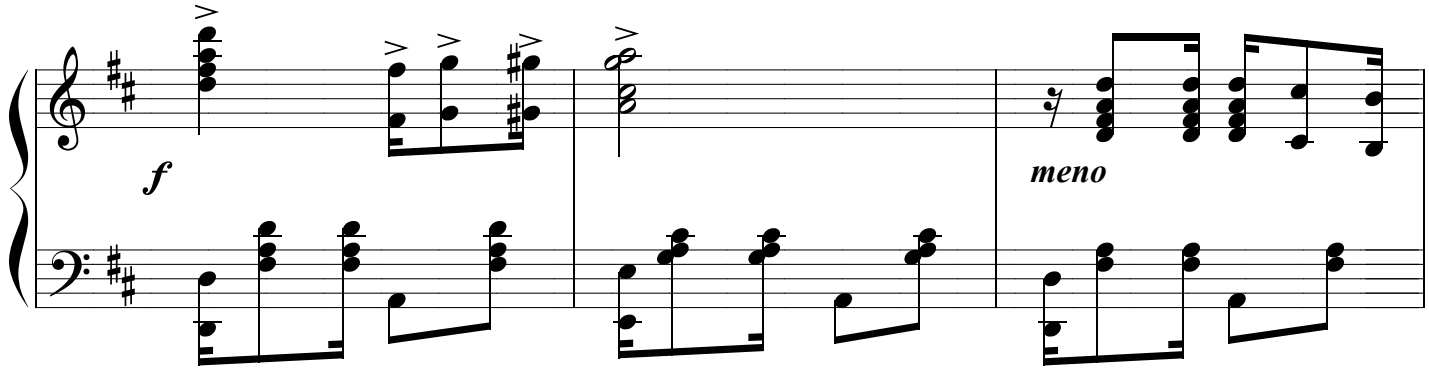


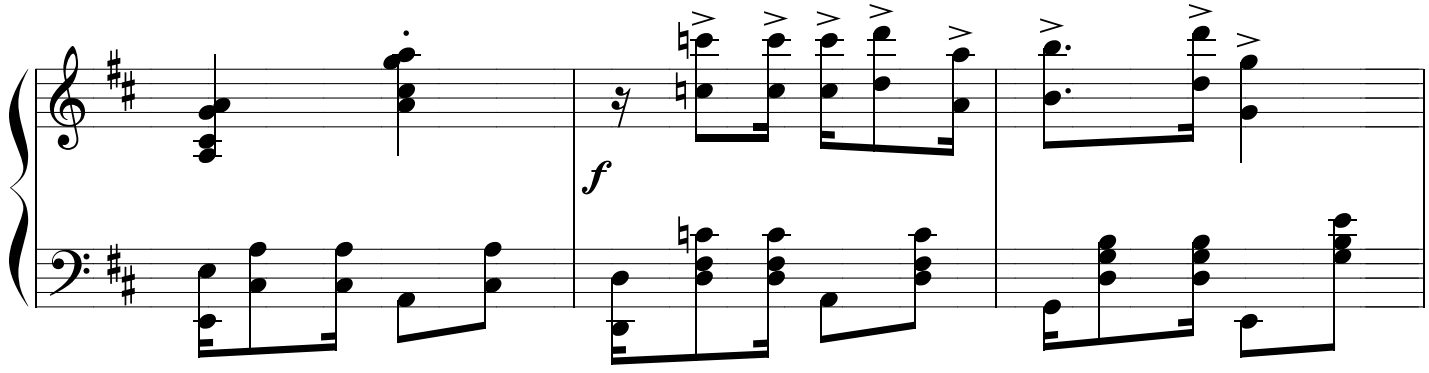


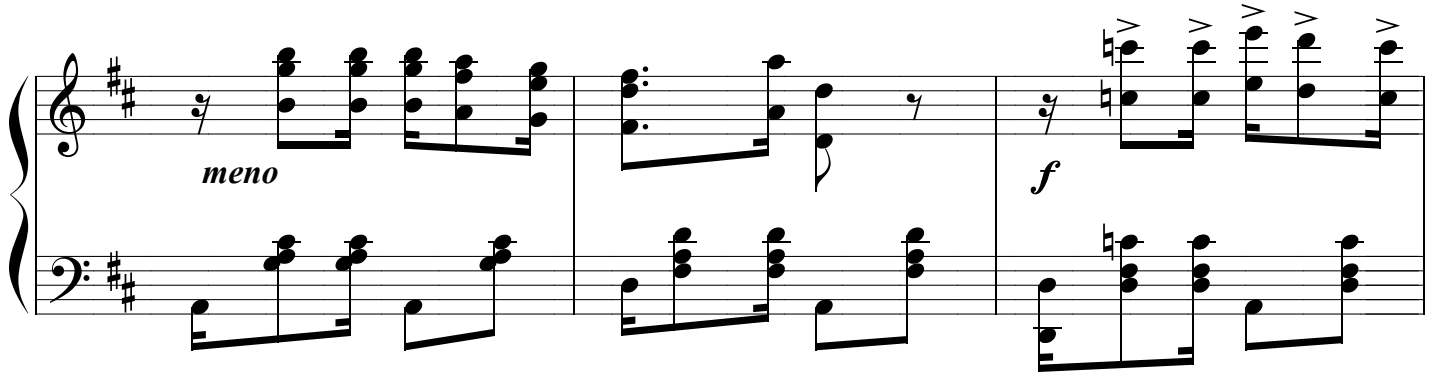


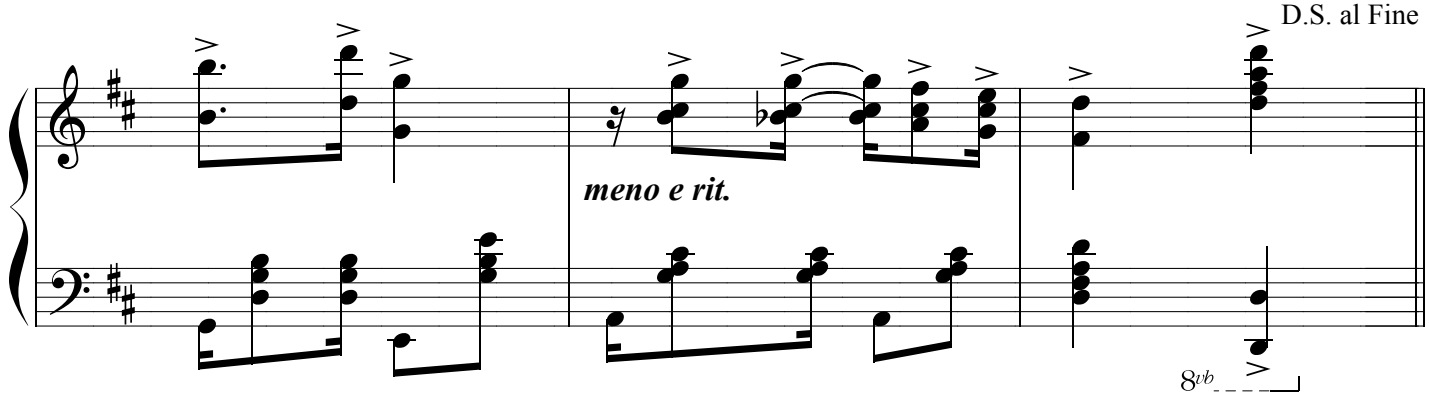


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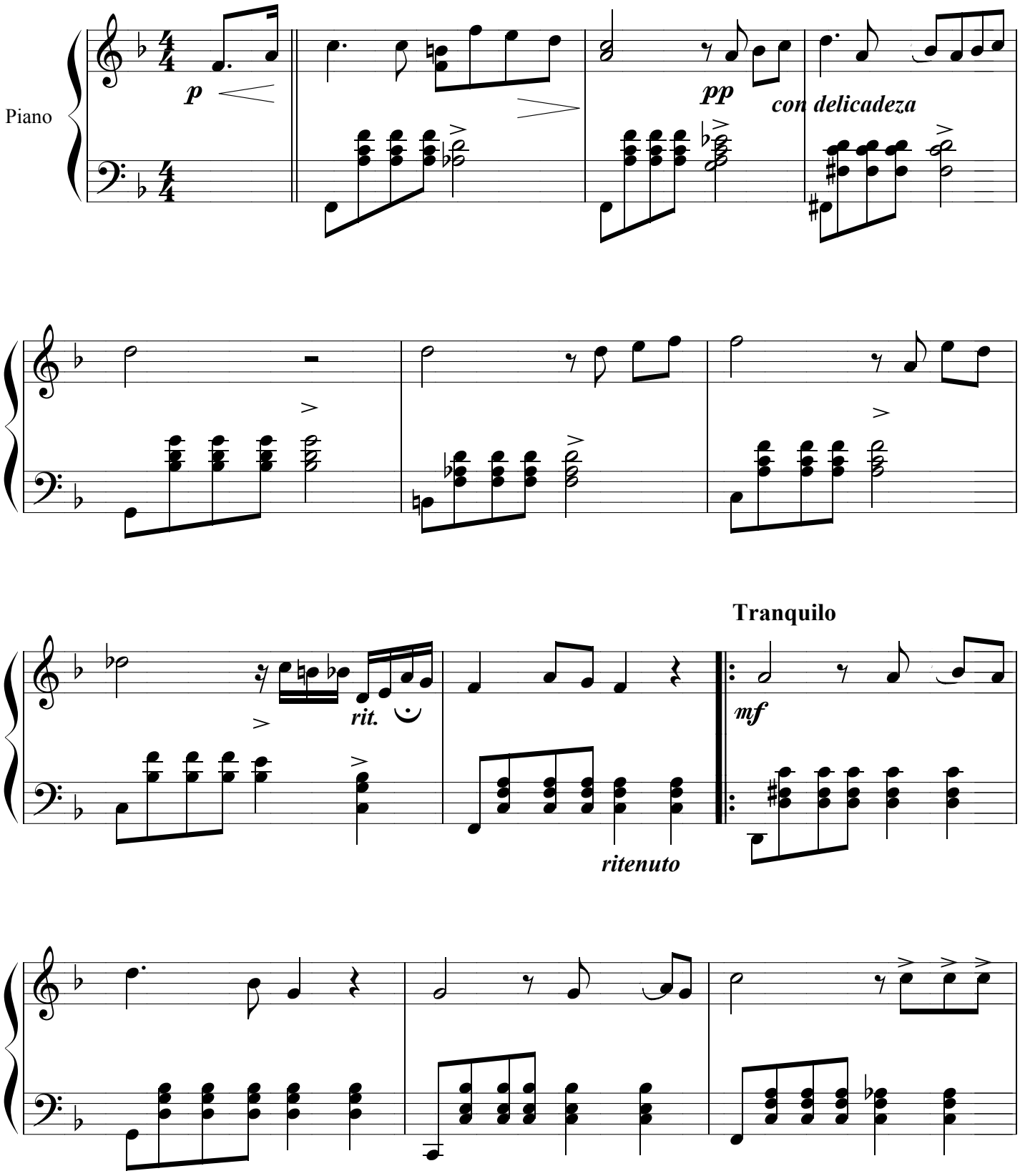

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meno
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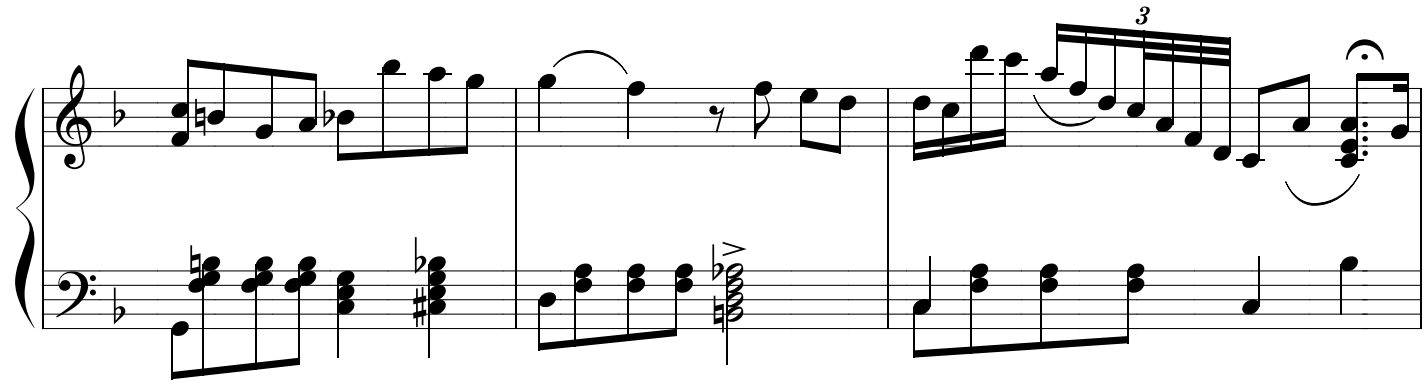

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meno e rit.
8vb

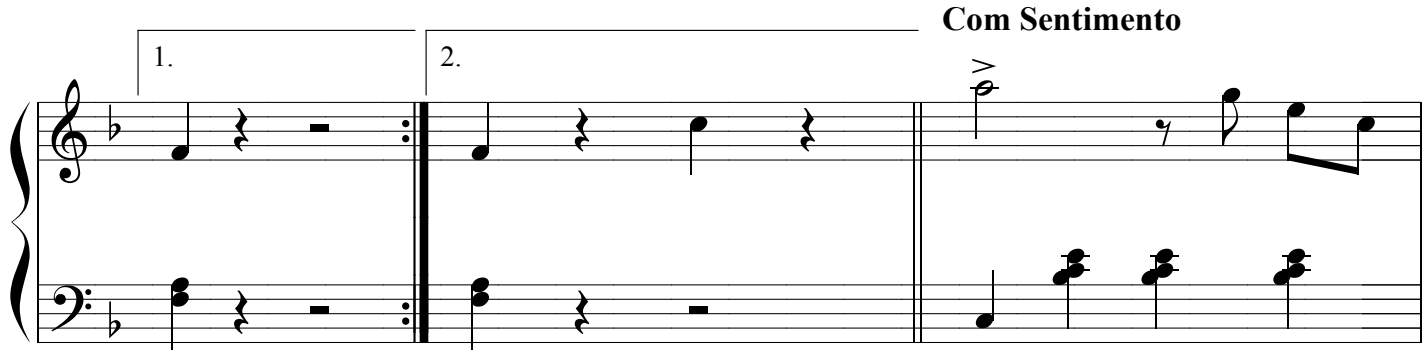
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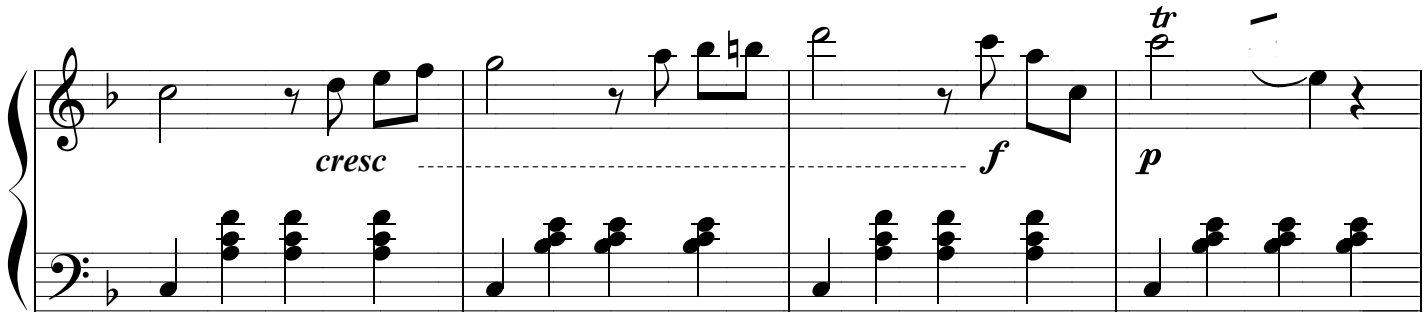
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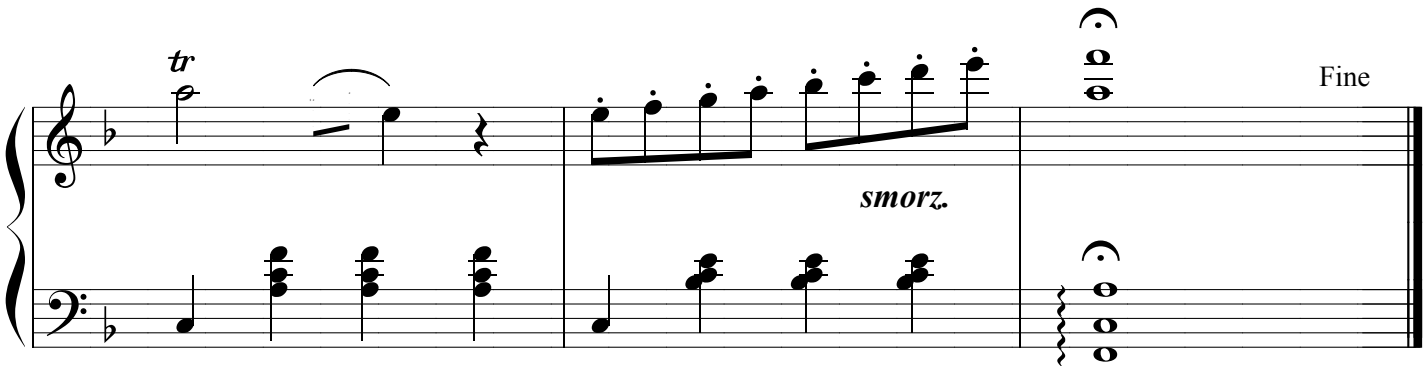


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3


Com Sentimento
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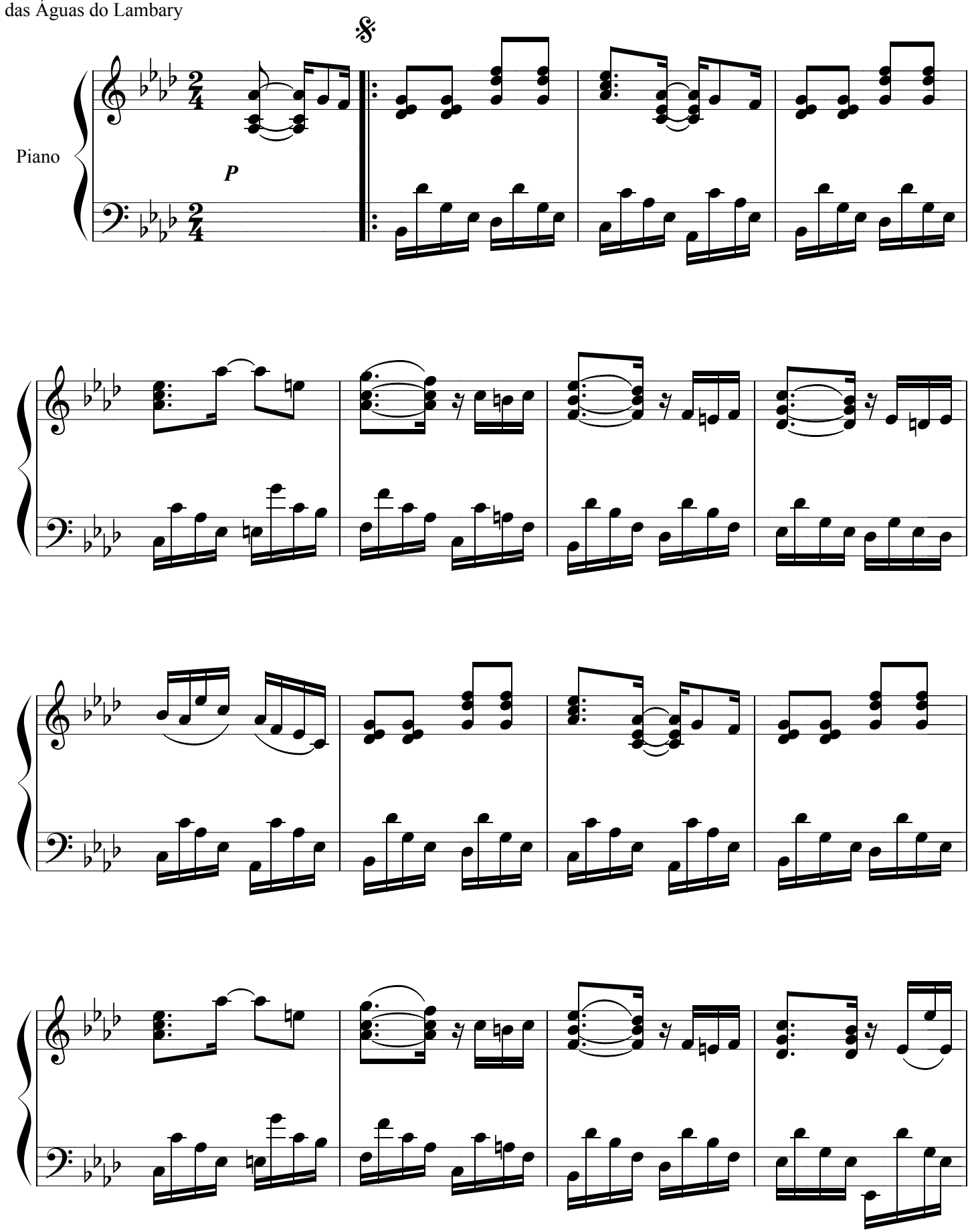

tr
smorz.
Fine

A FONTE DO LAMBARY

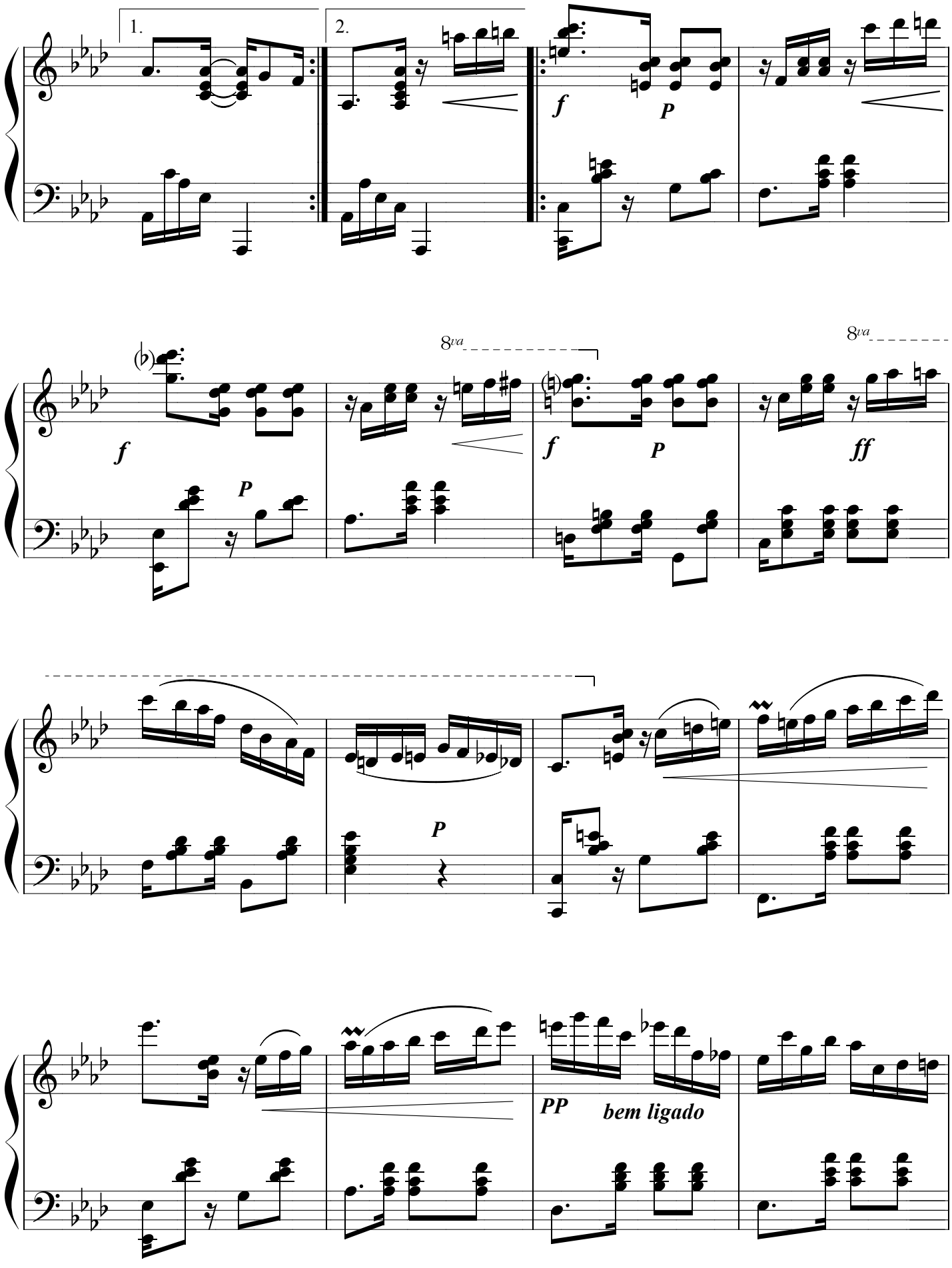
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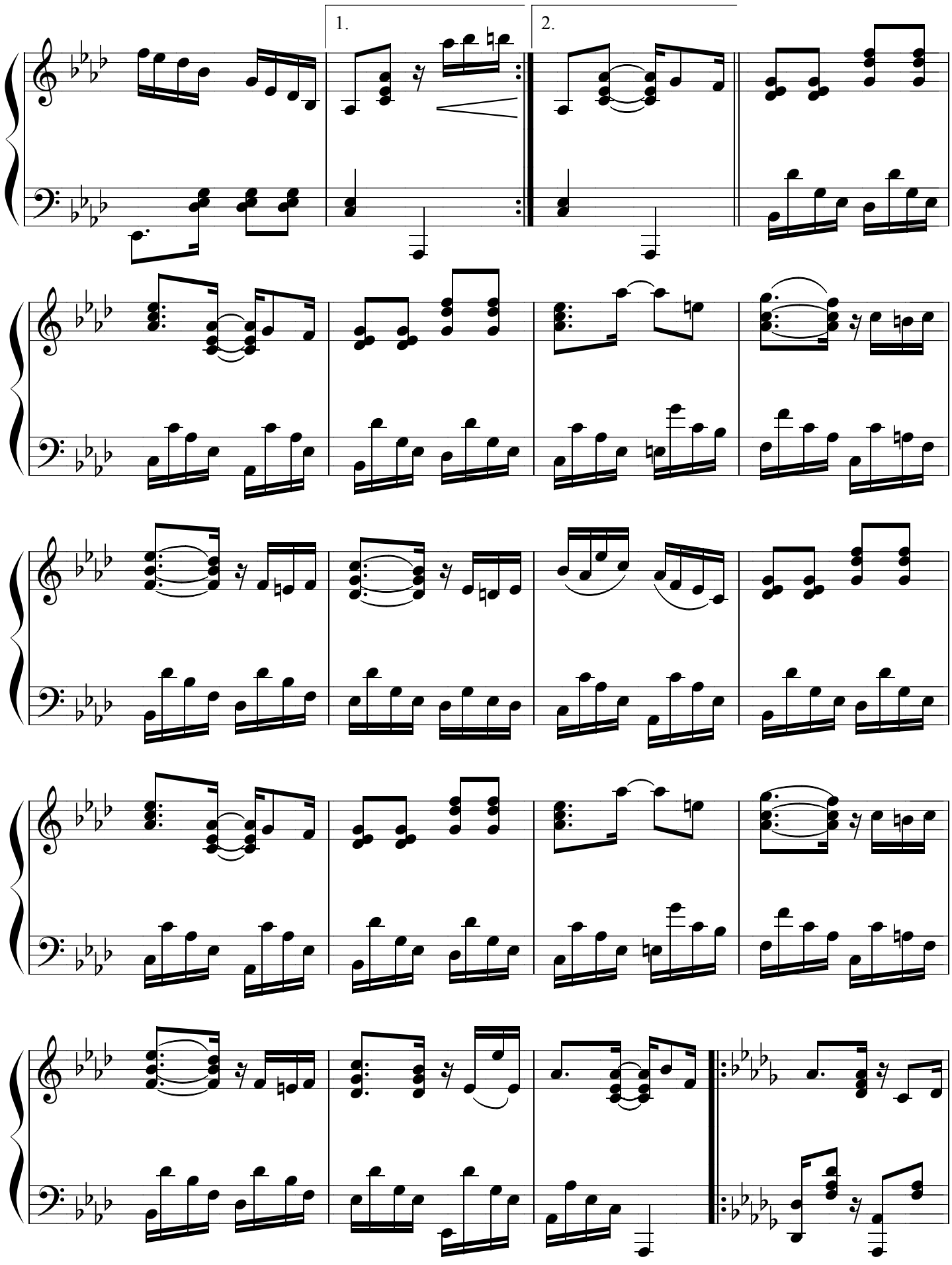
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das Águas do Lambary

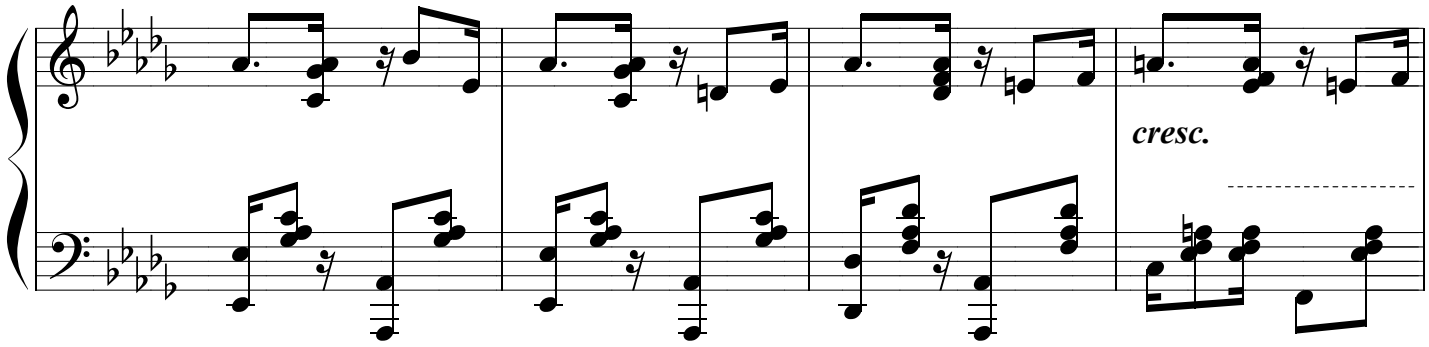
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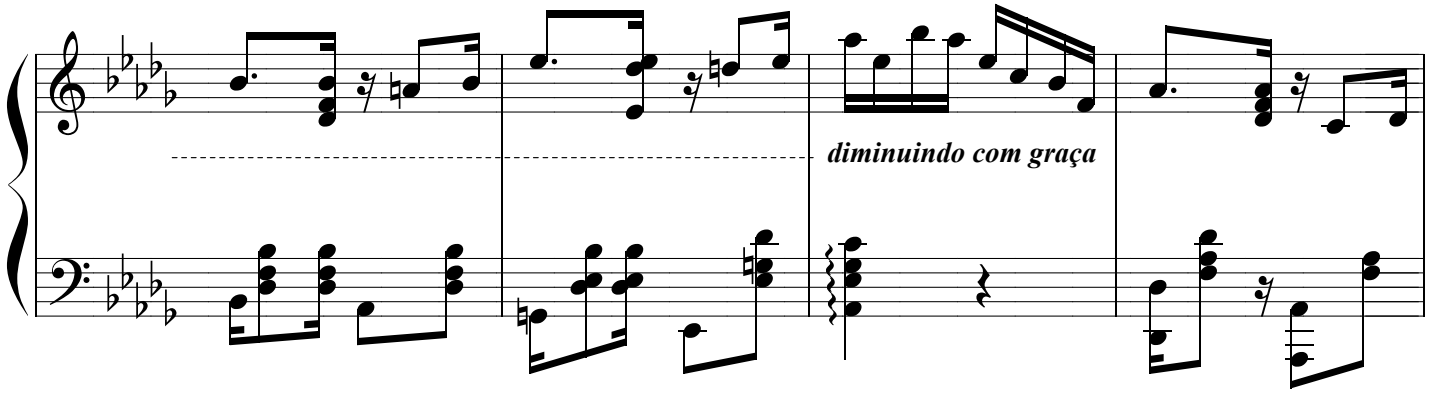


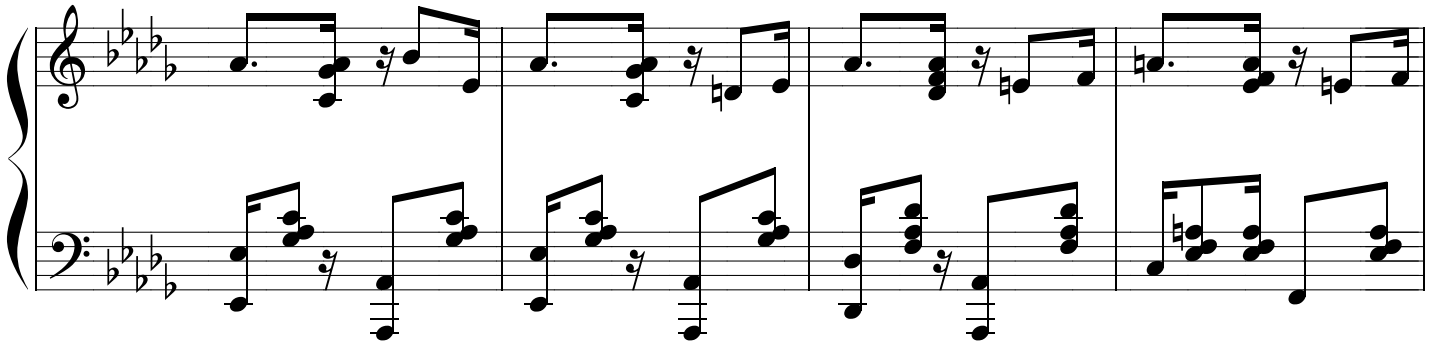
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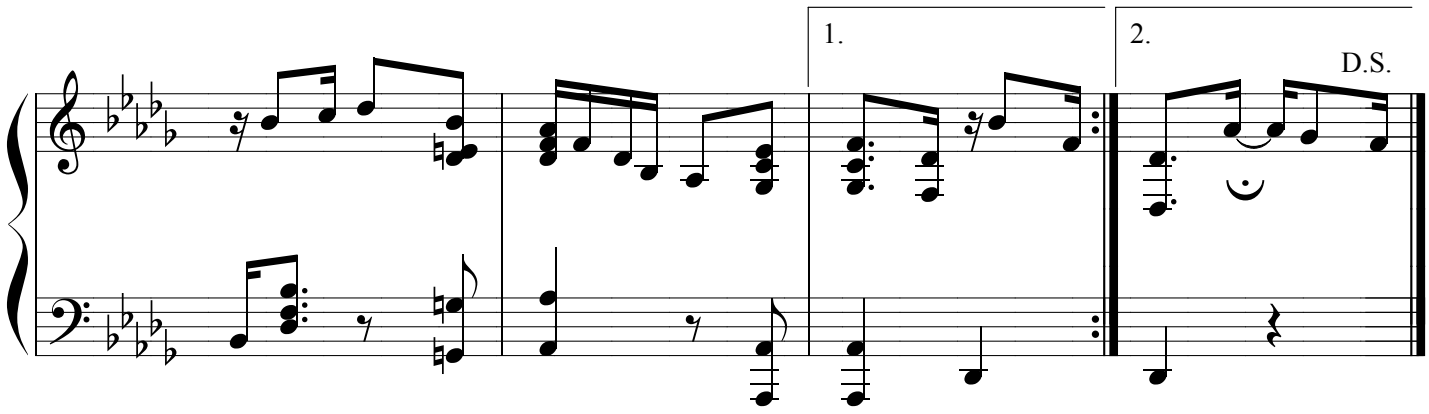

1.
2.
f
P
8va
f
P
f
P
ff
P
PP
bem ligado


1.
2.







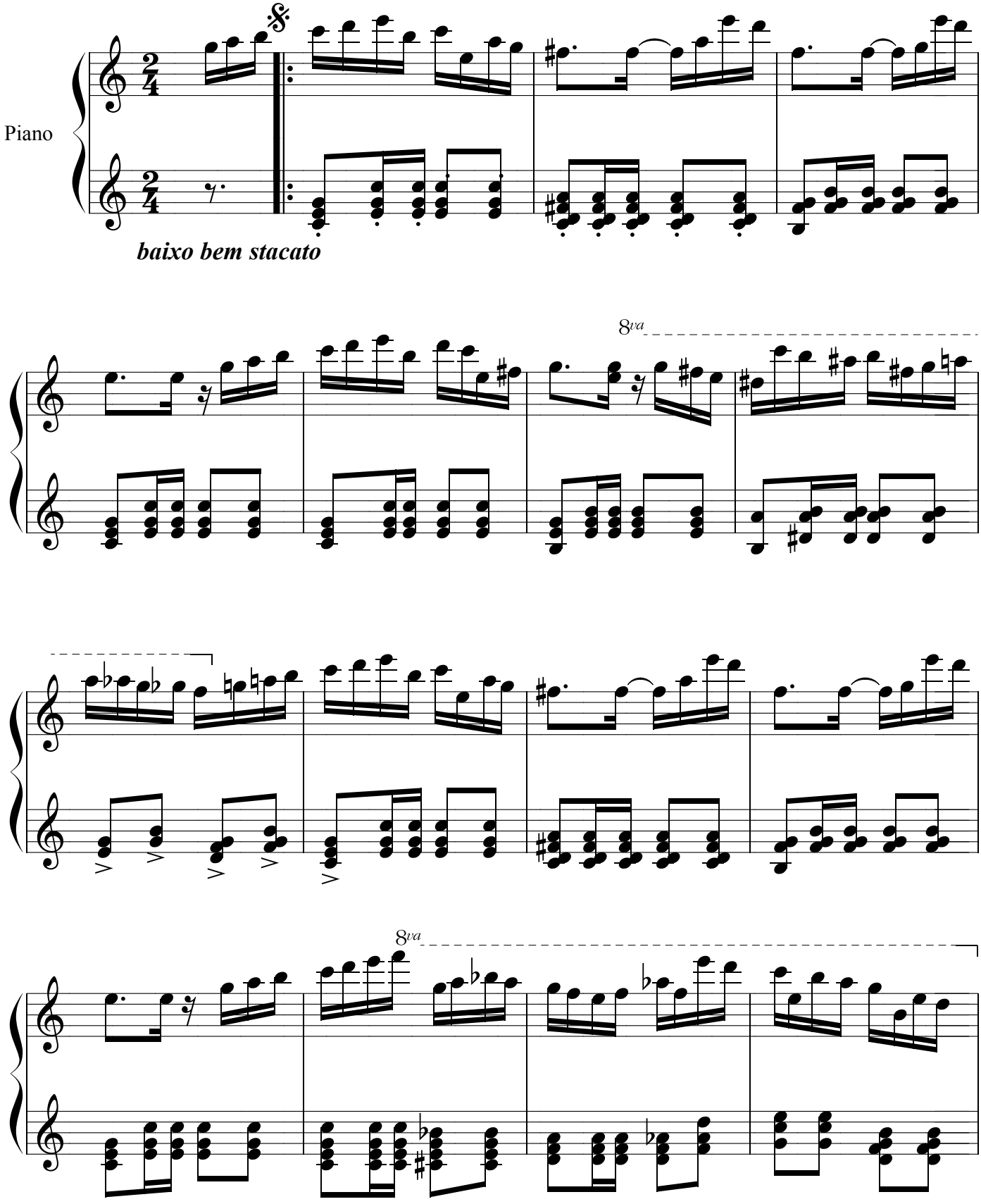


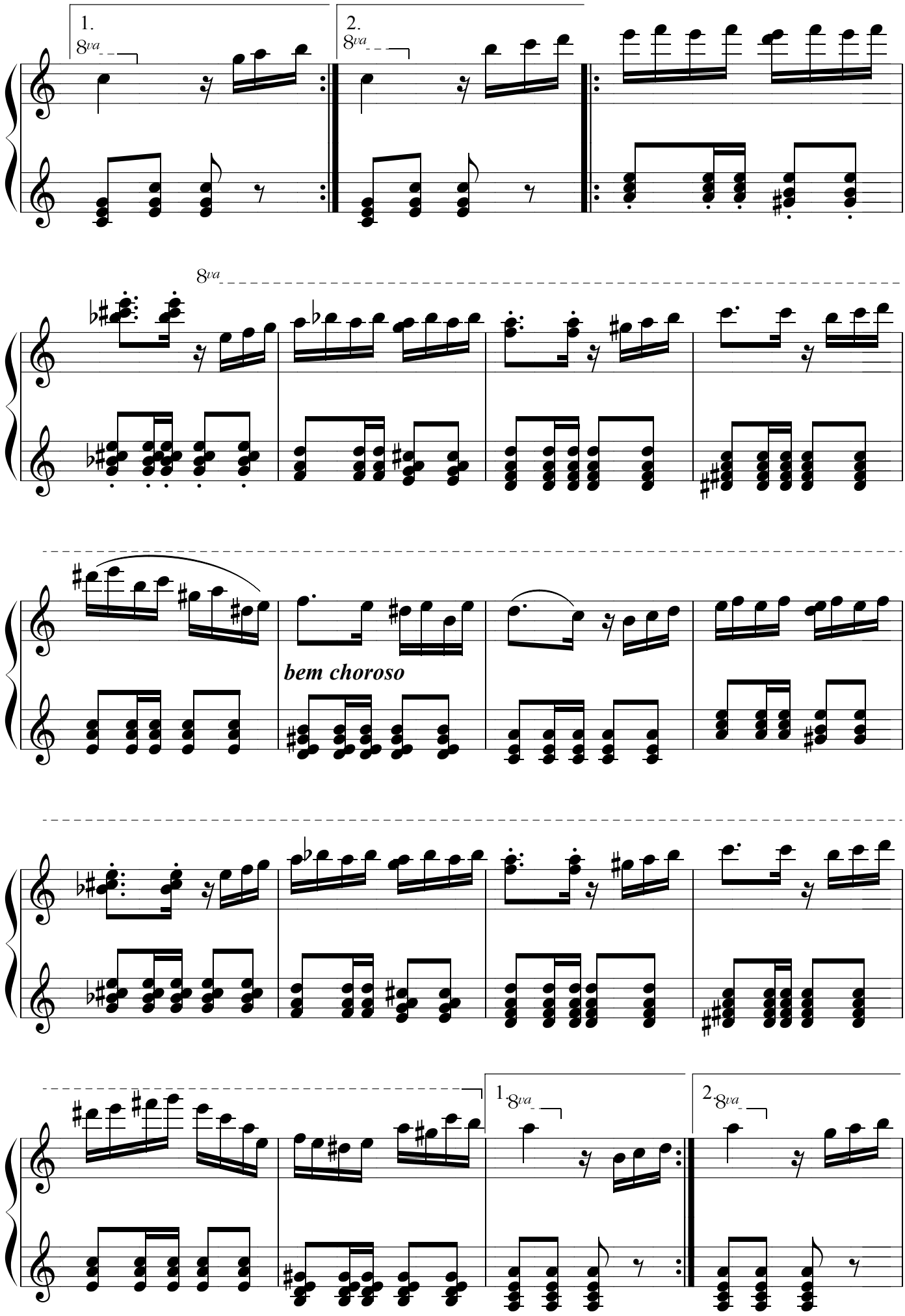
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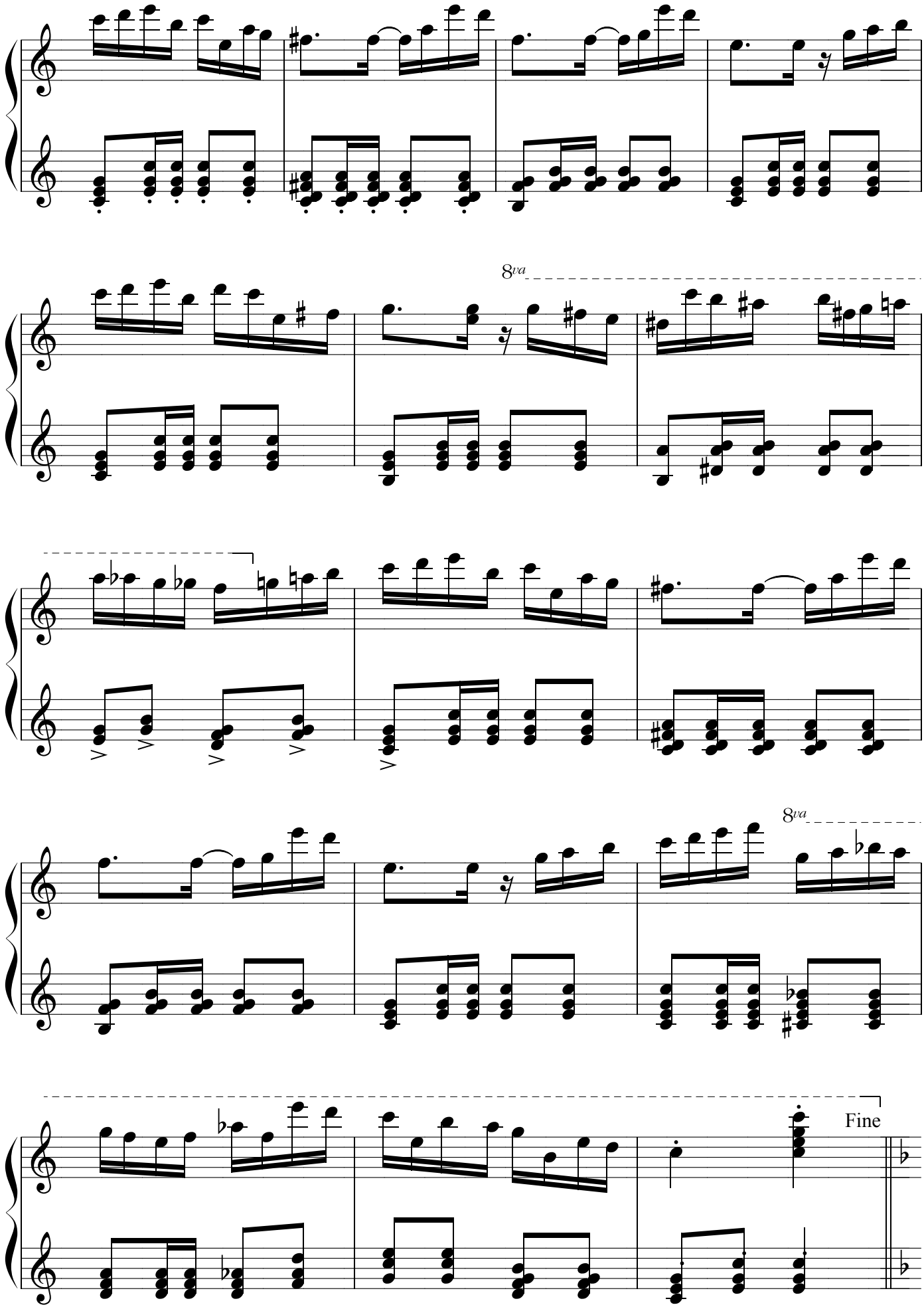
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POLKA PARA PIANO

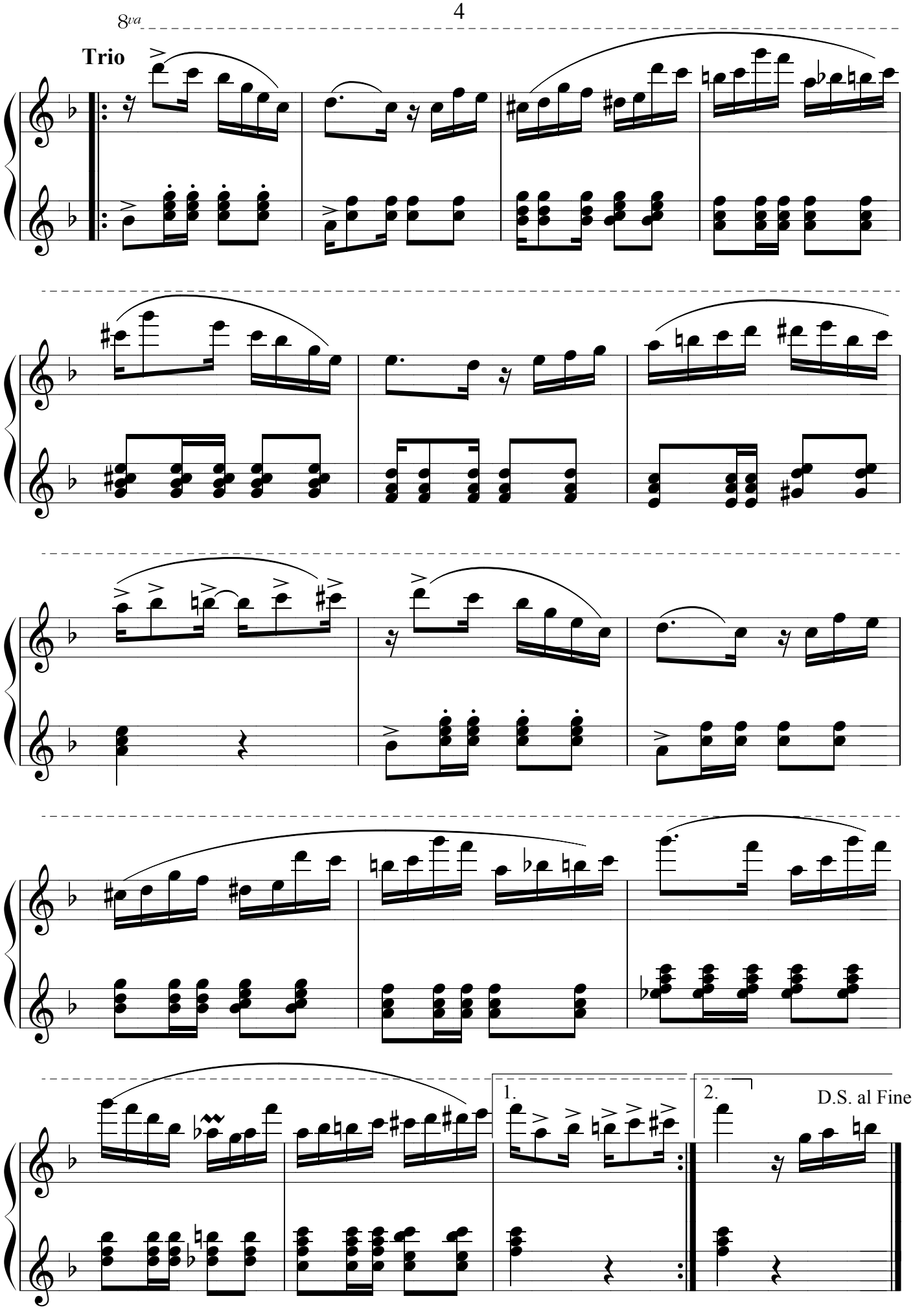
Oferecido ao glorioso rancho
carnavalesco do mesmo nome

Ernesto Nazareth



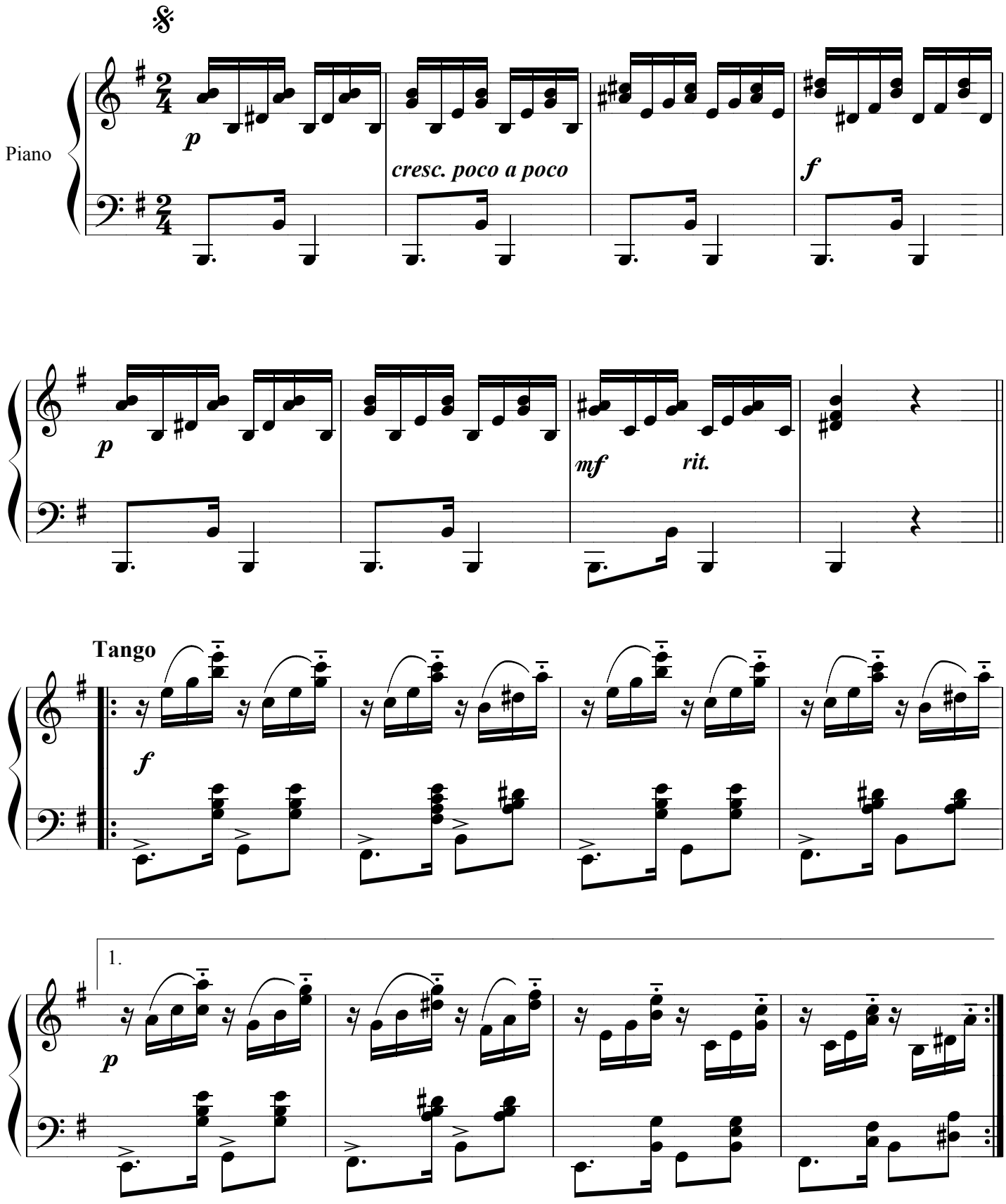

1.
8va
2.
8va
8va
bem choroso
1.
8va
2.
8va


8va
8va
Fine

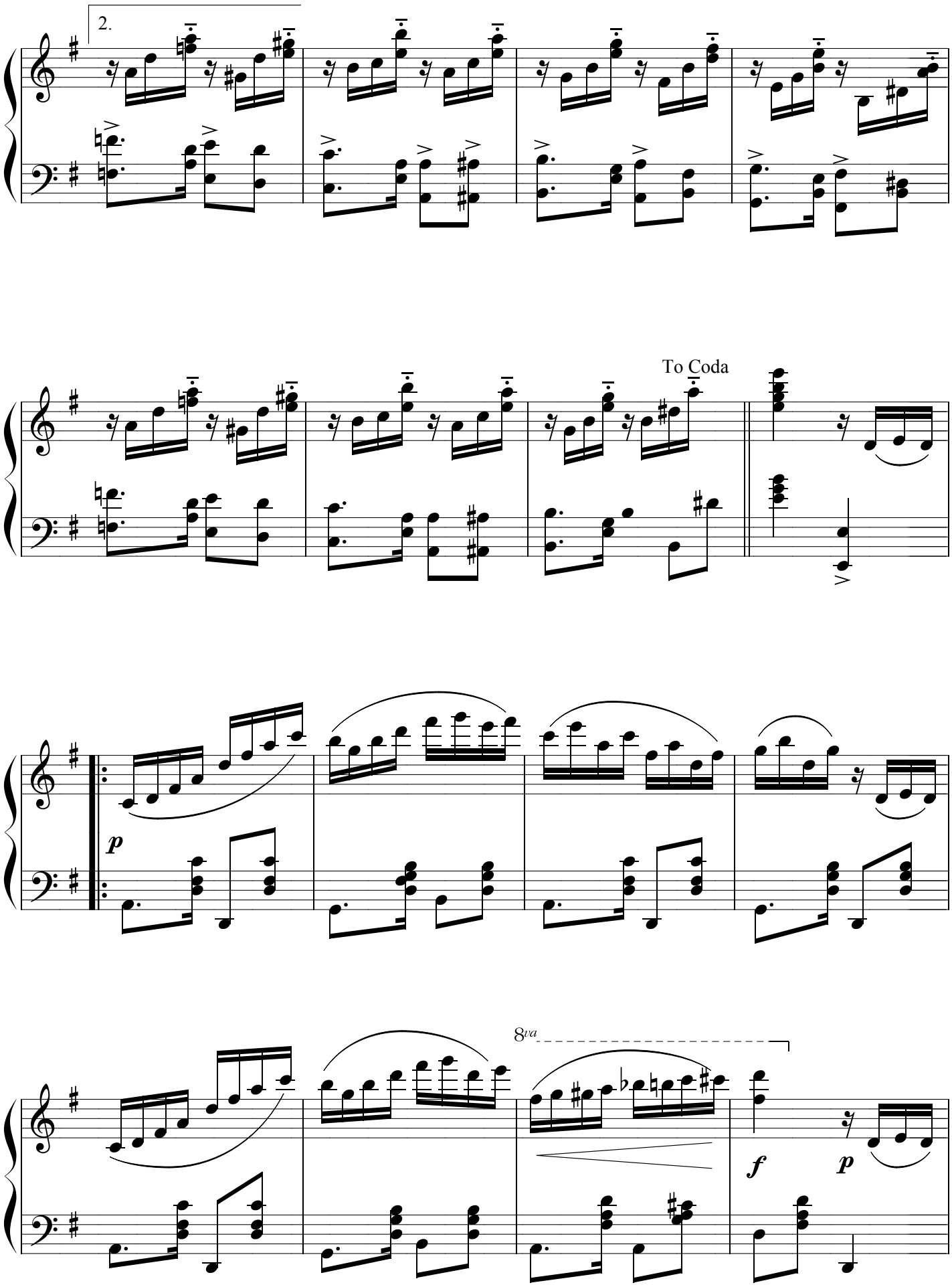

8va
Trio
1.
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D.S. al Fine

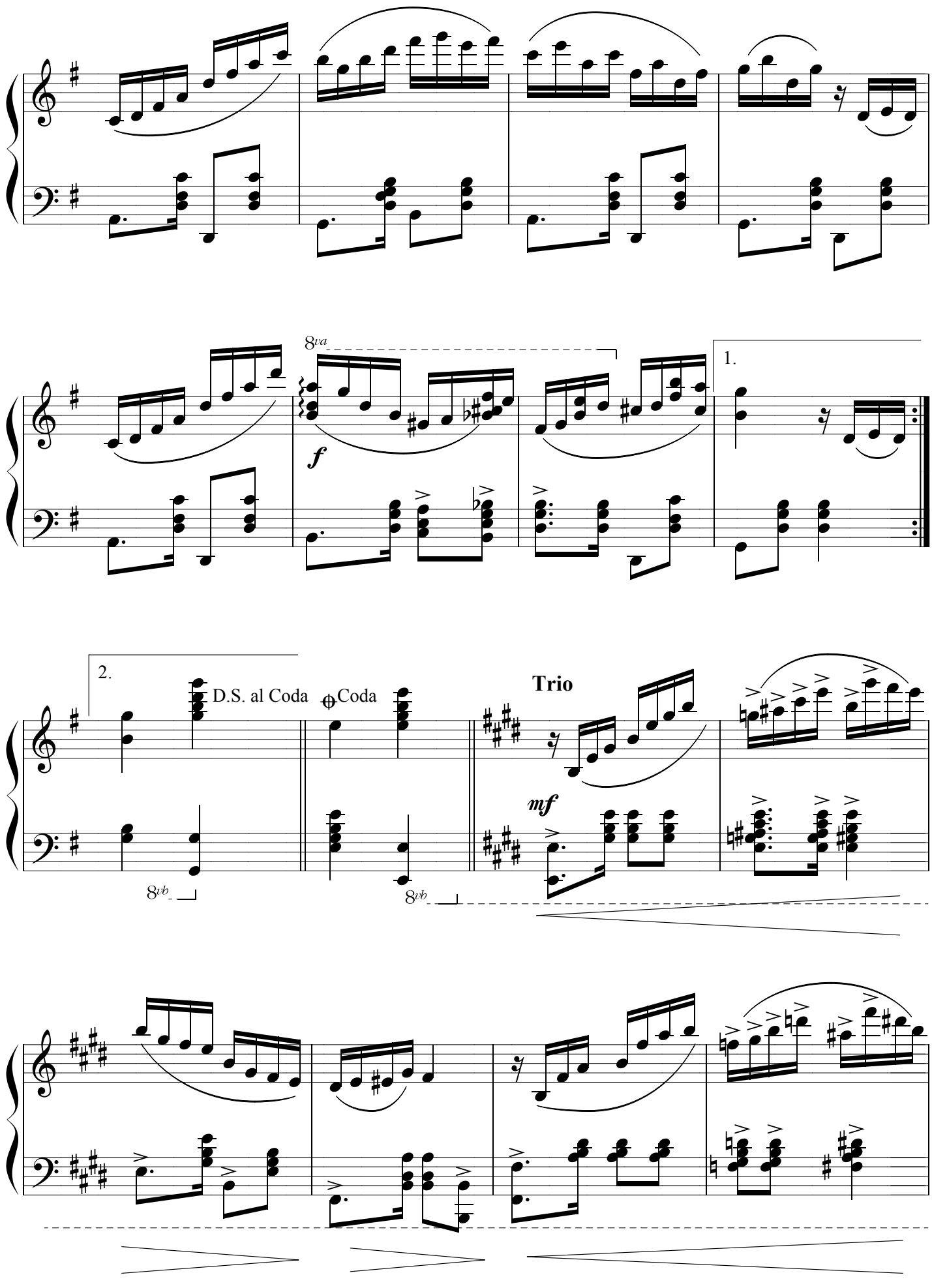
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TANGO

Ernesto Nazareth

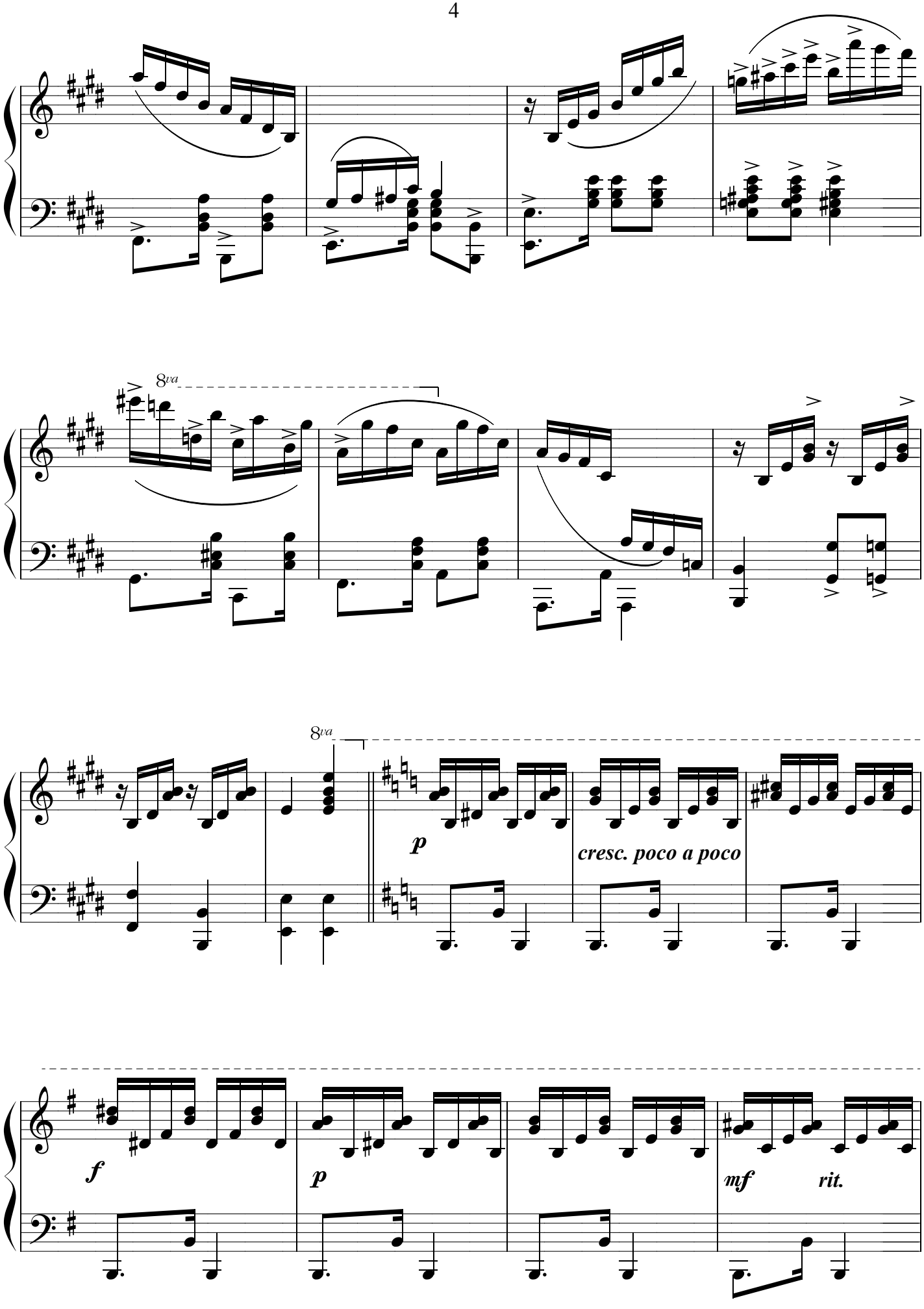


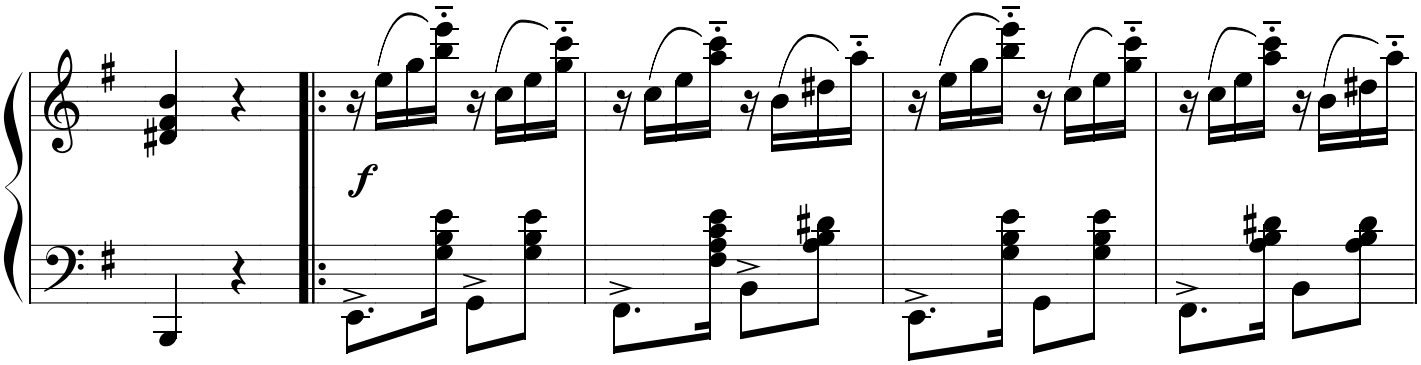
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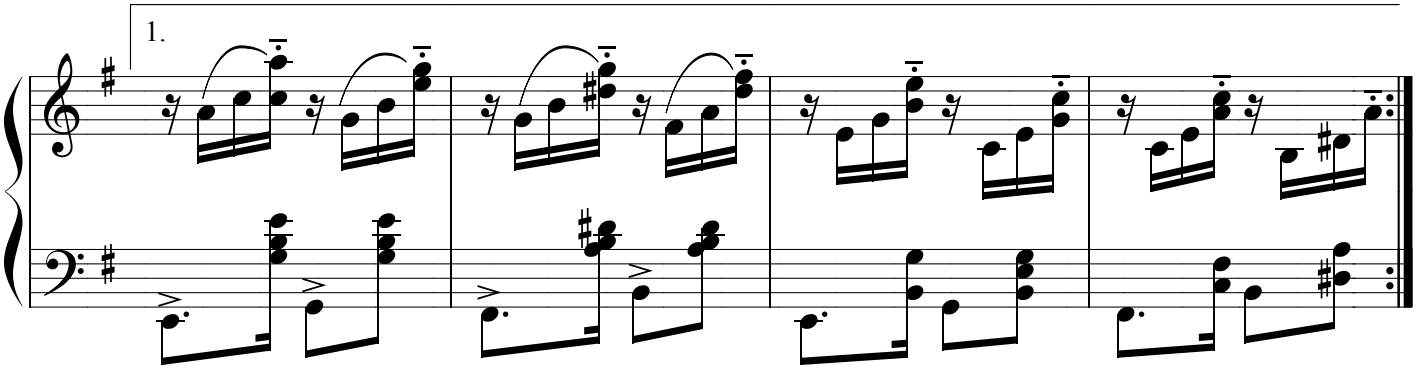

2.
To Coda
p
8va
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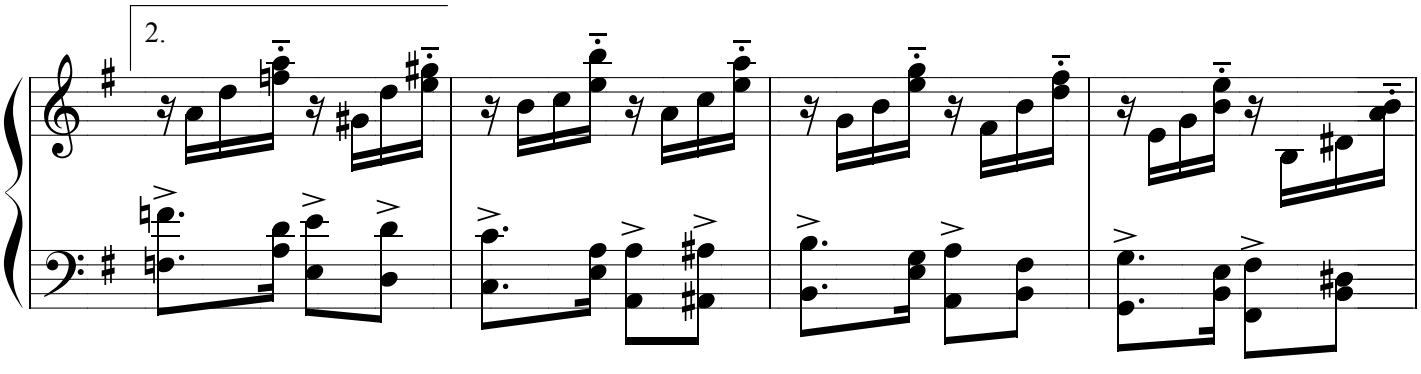


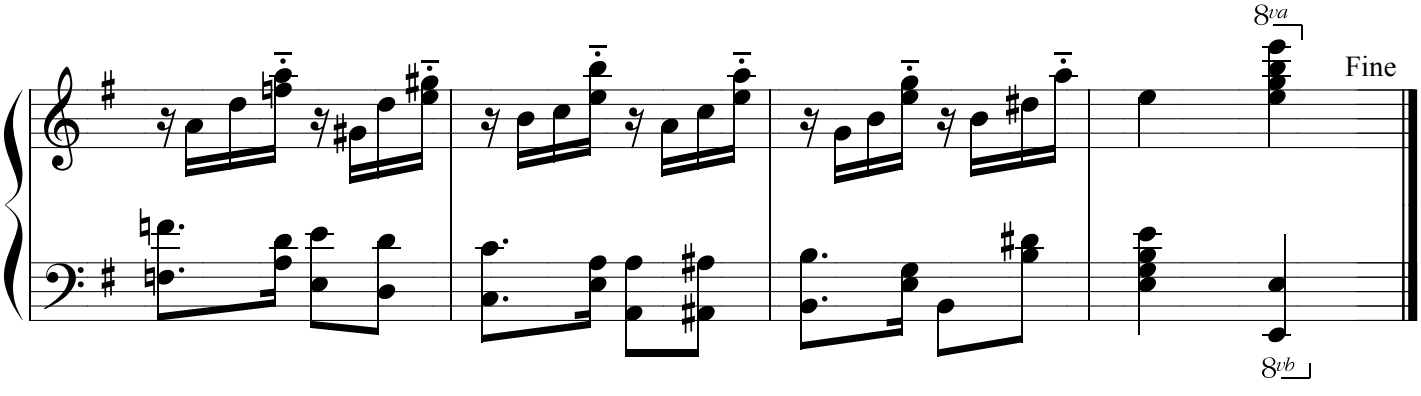
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8va
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p
cresc. poco a poco
f
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mf
rit.









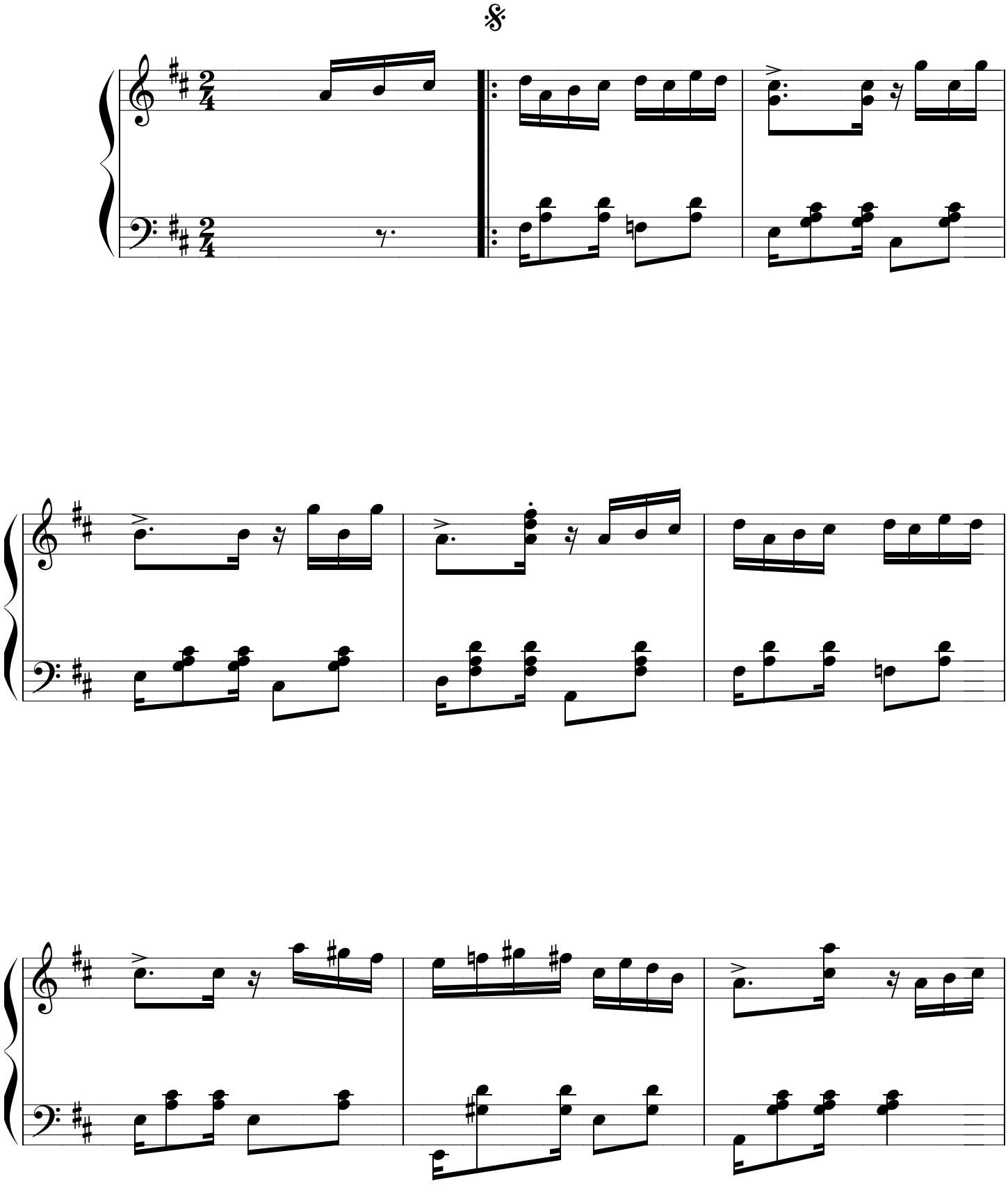
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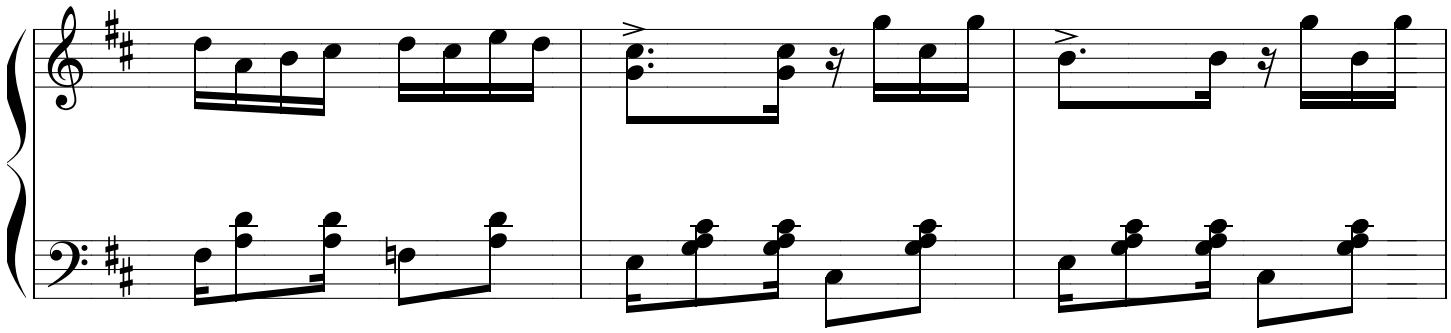
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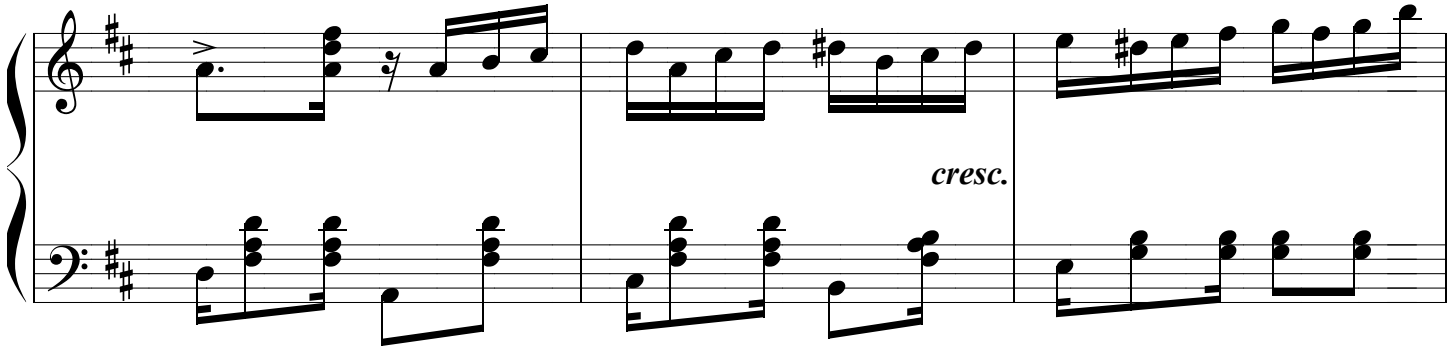
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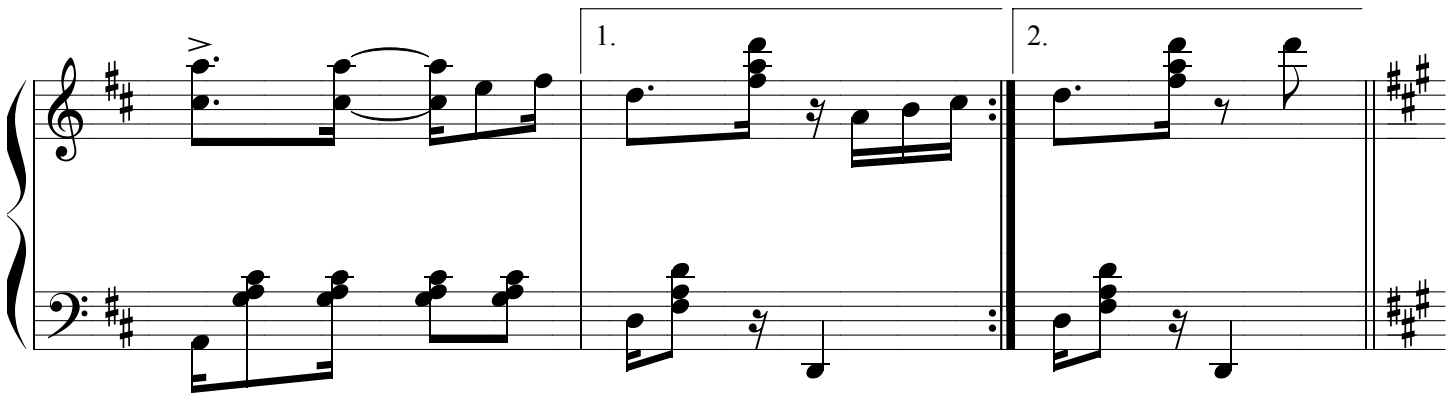
Dedicada ao seu aniversário
Levindo de Araújo

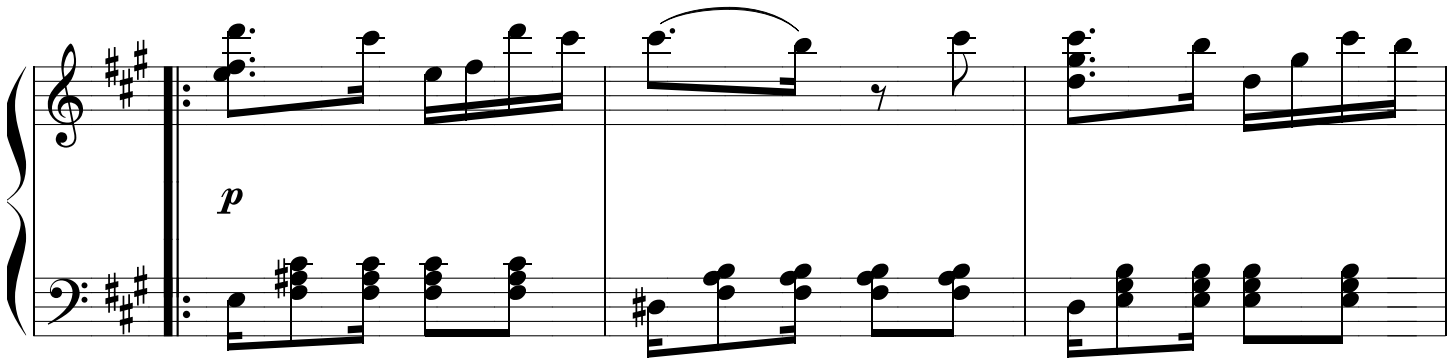
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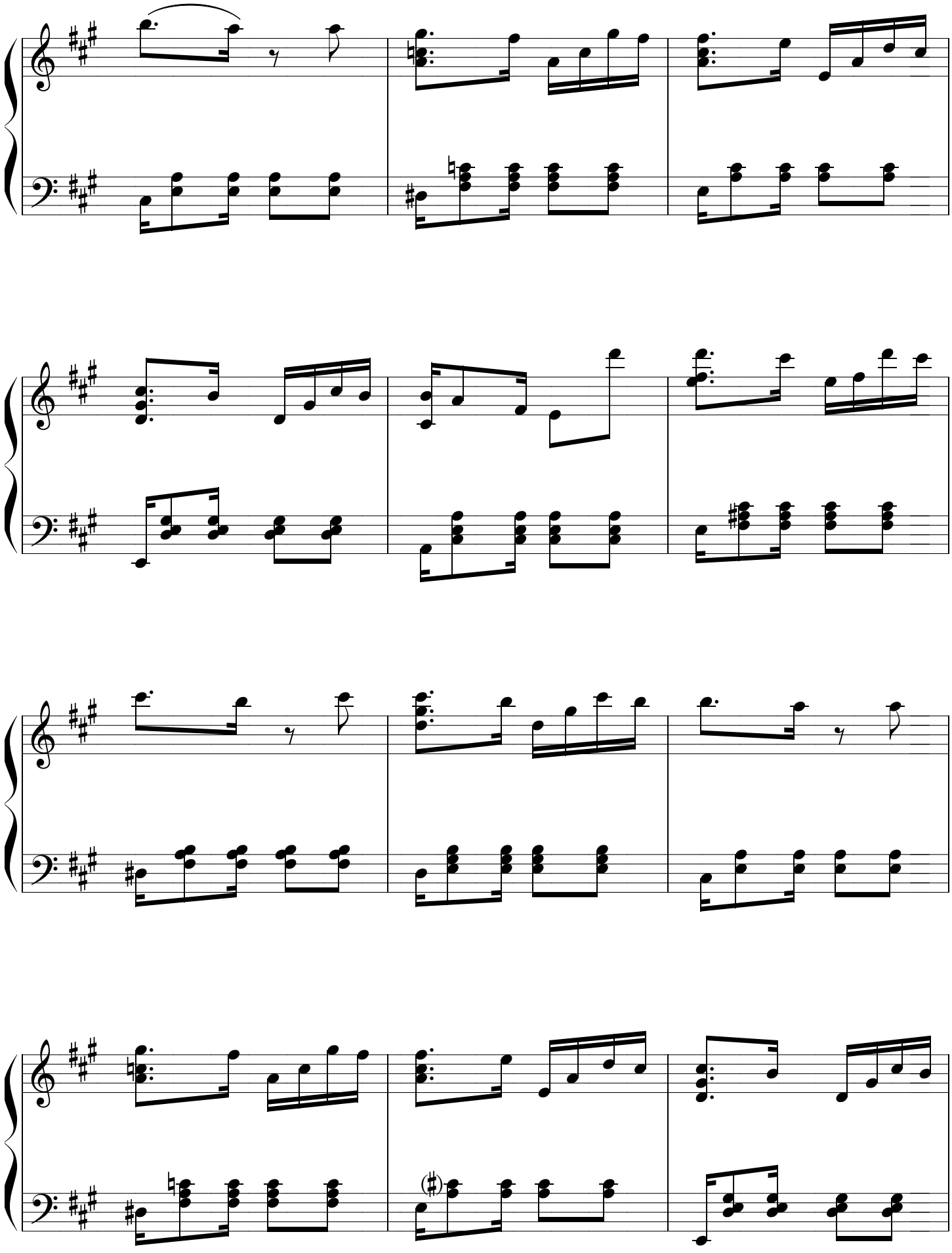


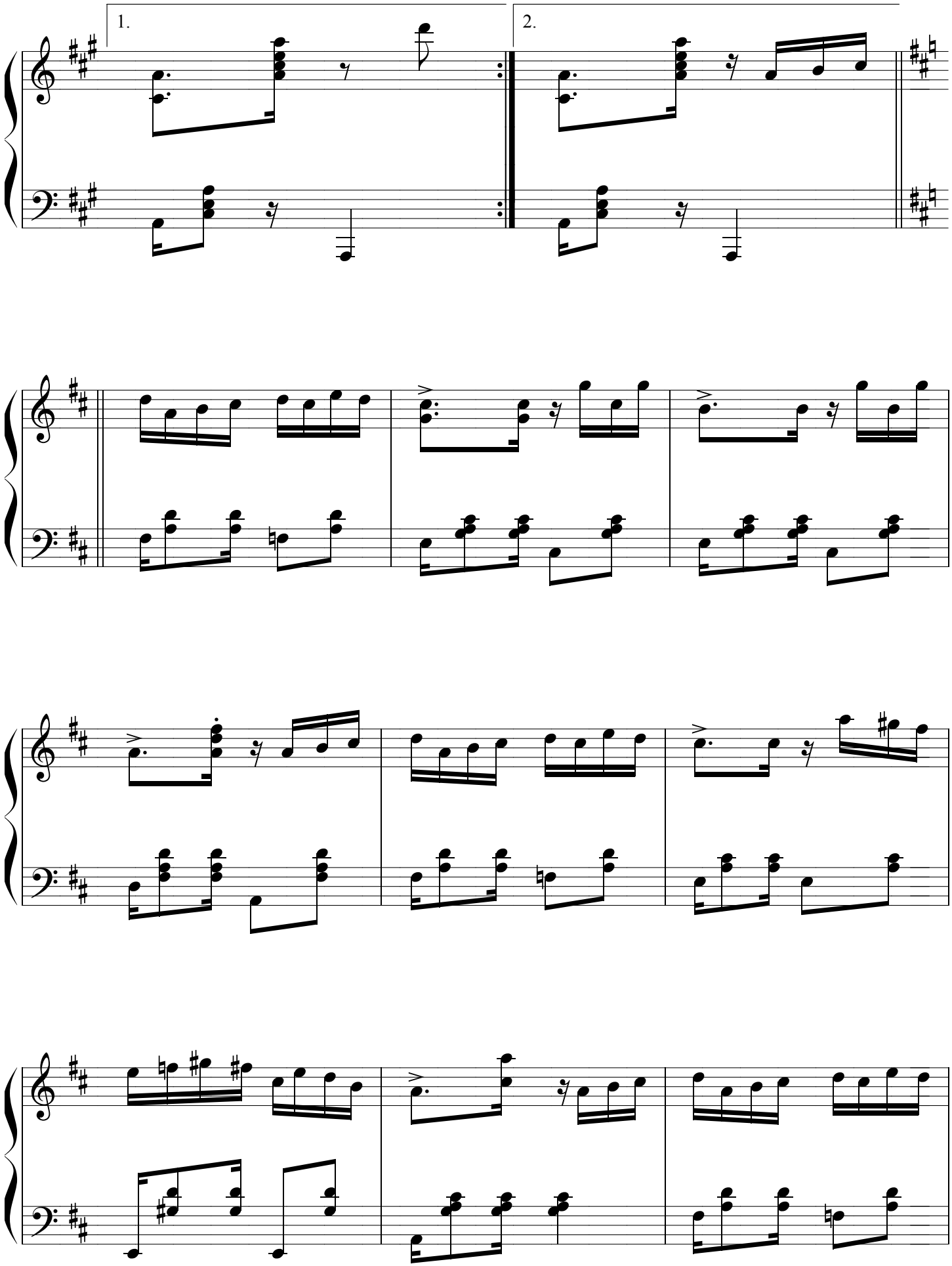


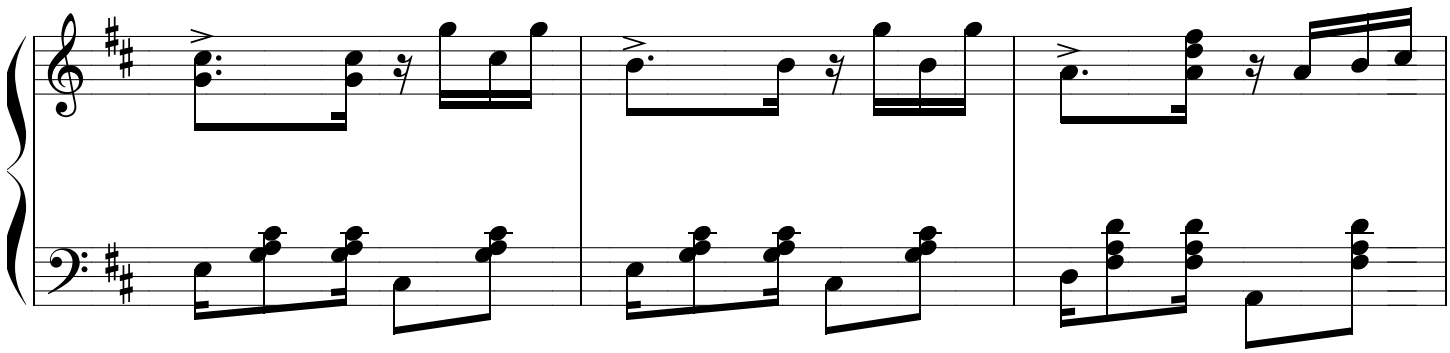

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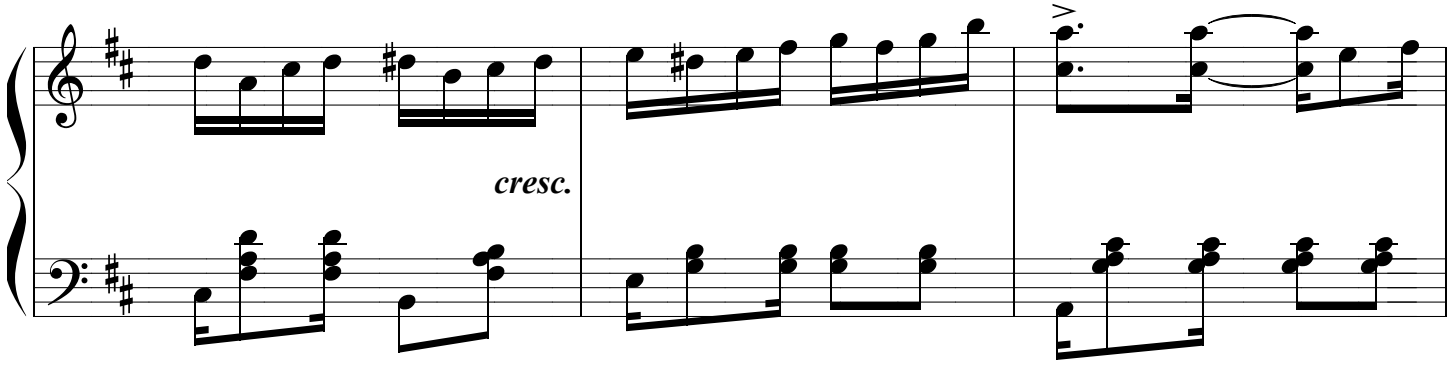

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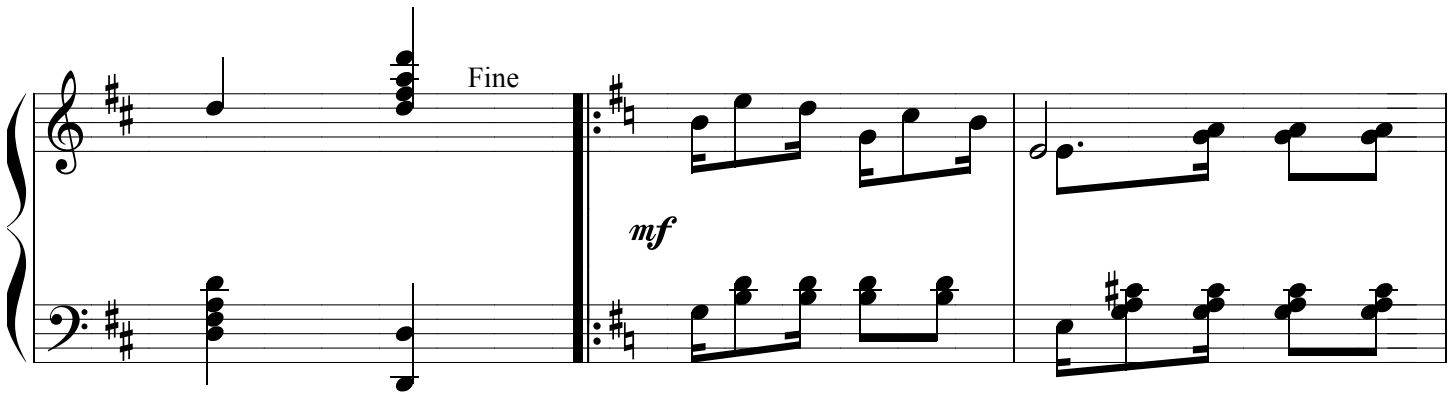

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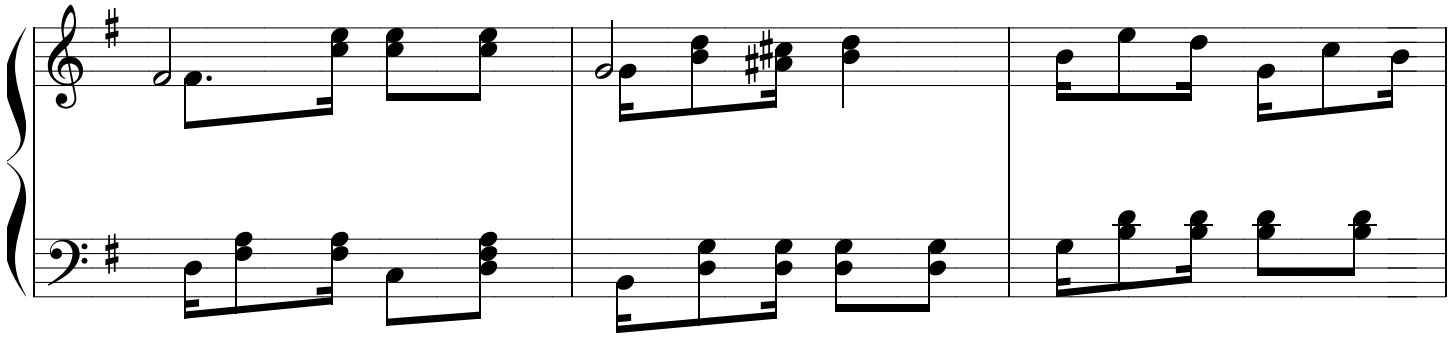


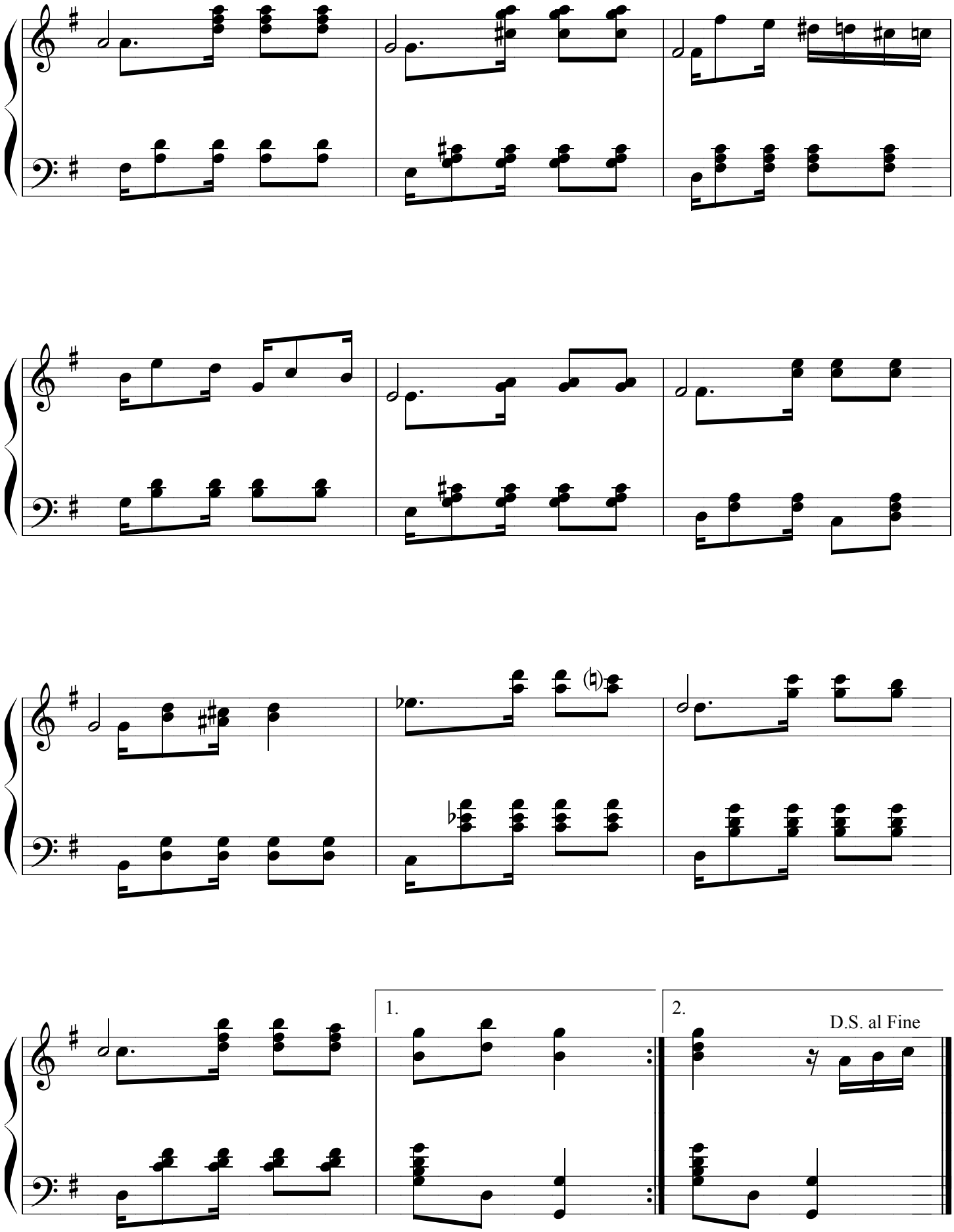

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cresc.


Fine
mf

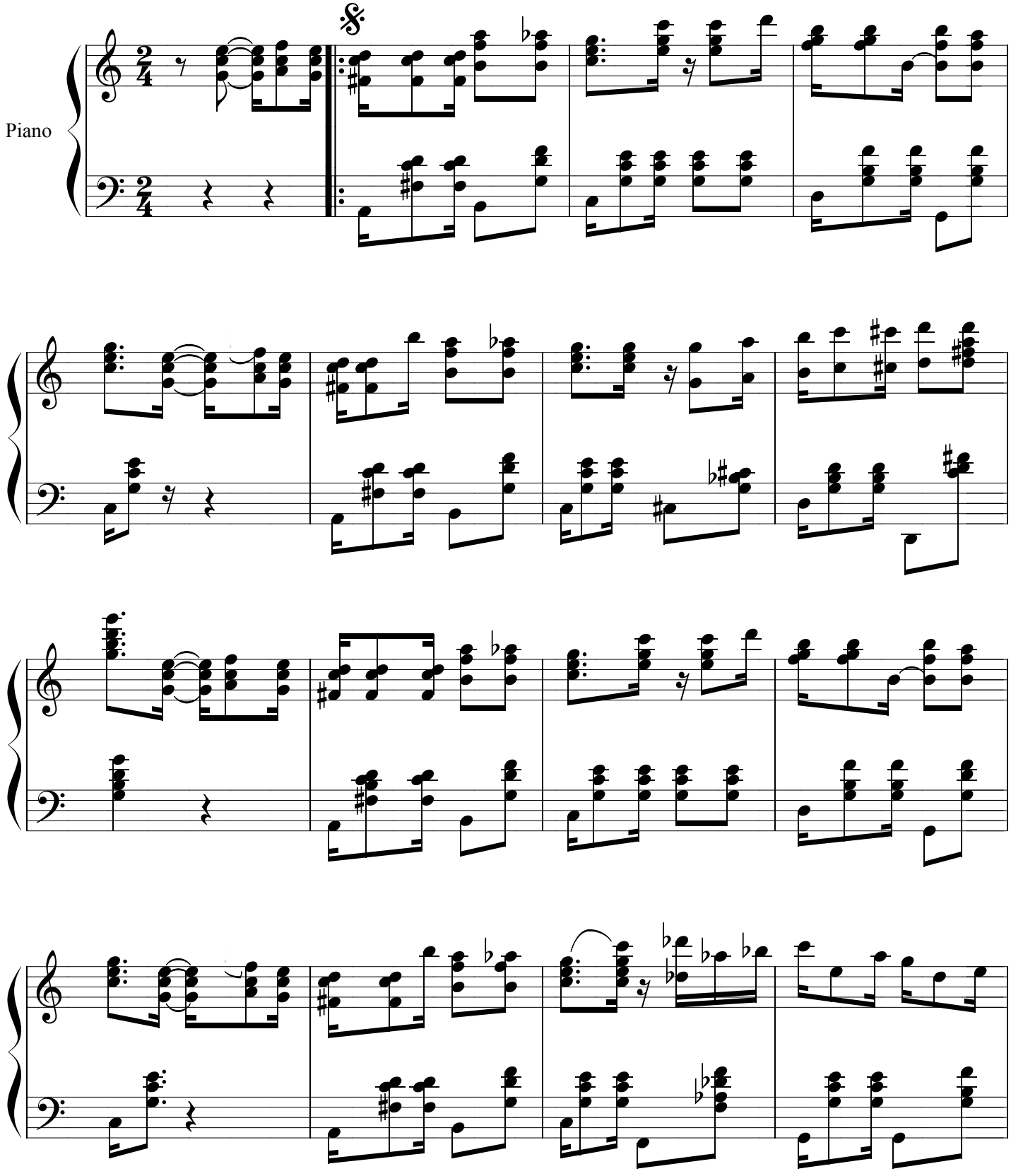



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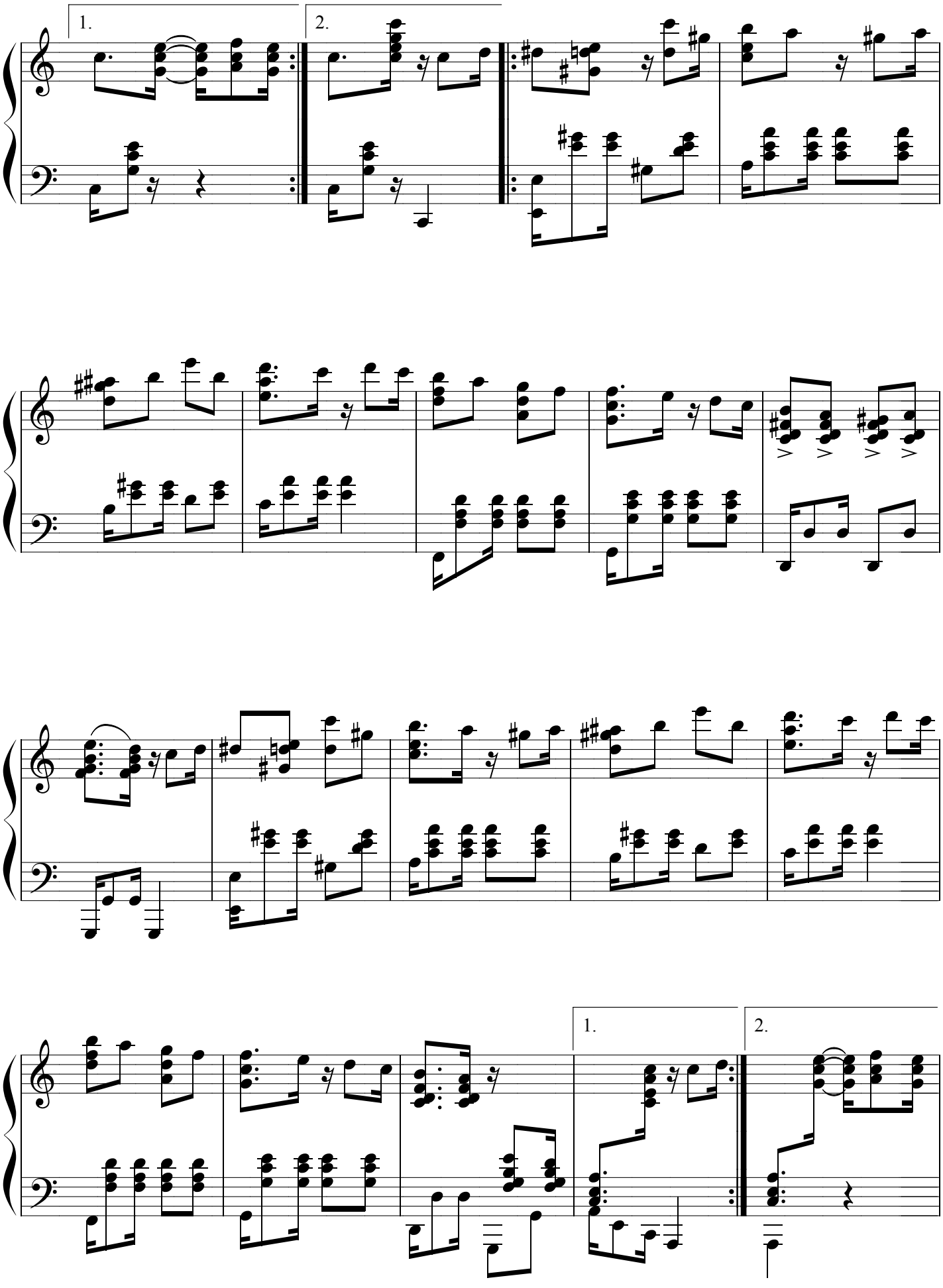
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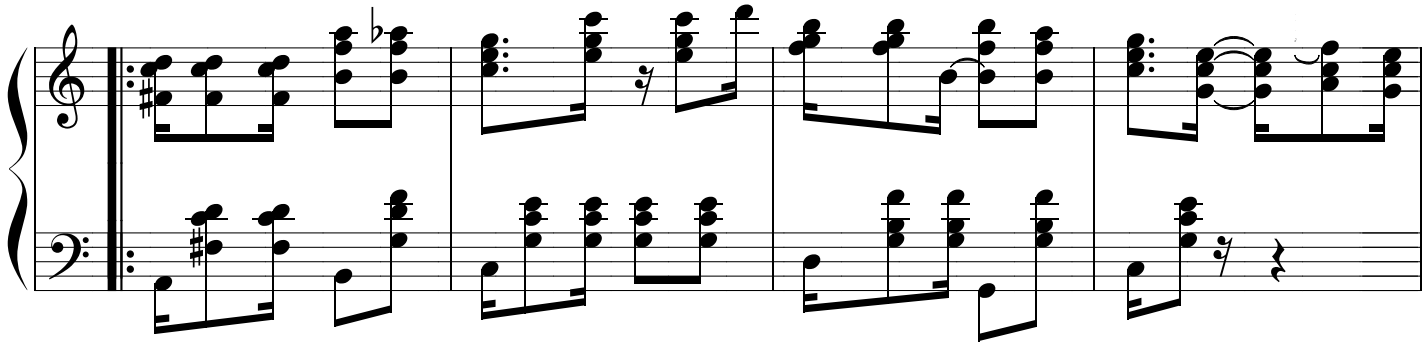
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Sra. D. Maria Leonor Amado

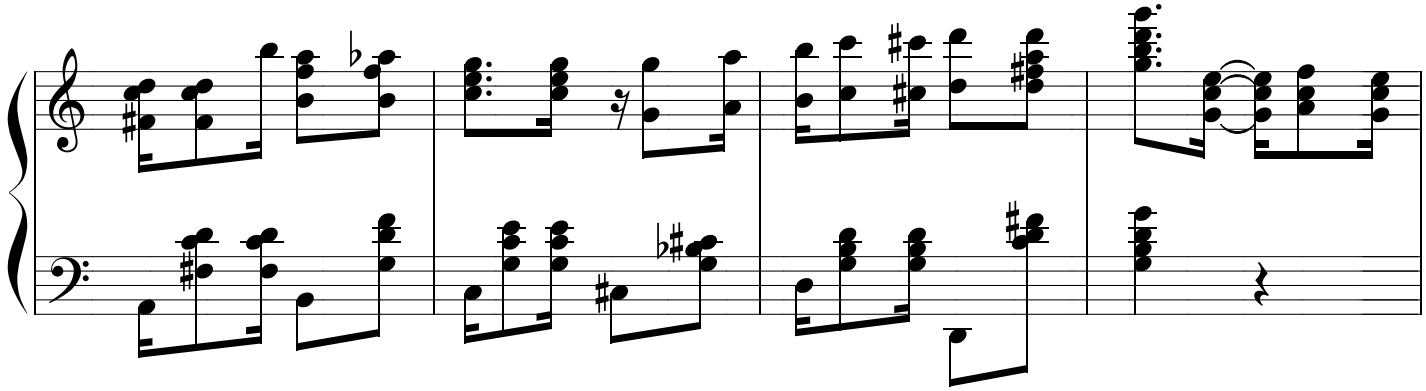
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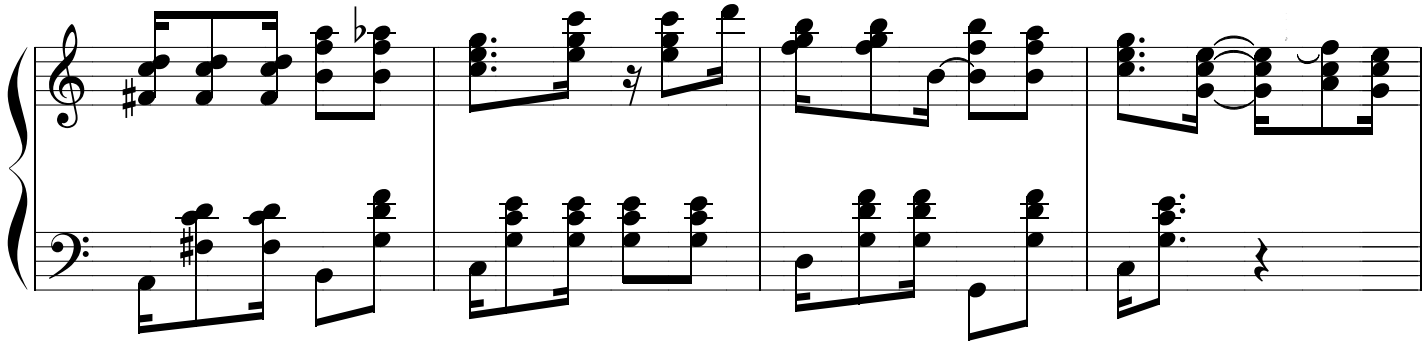


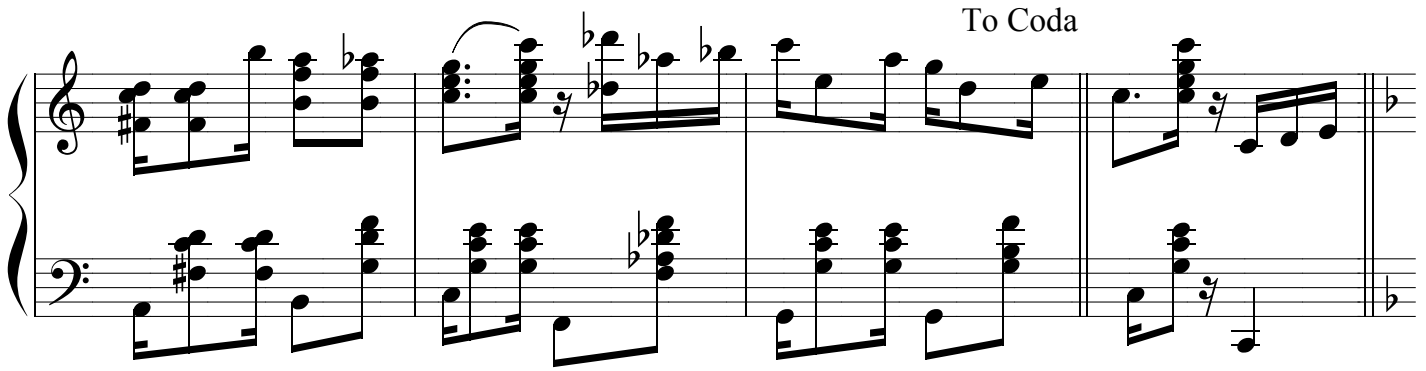
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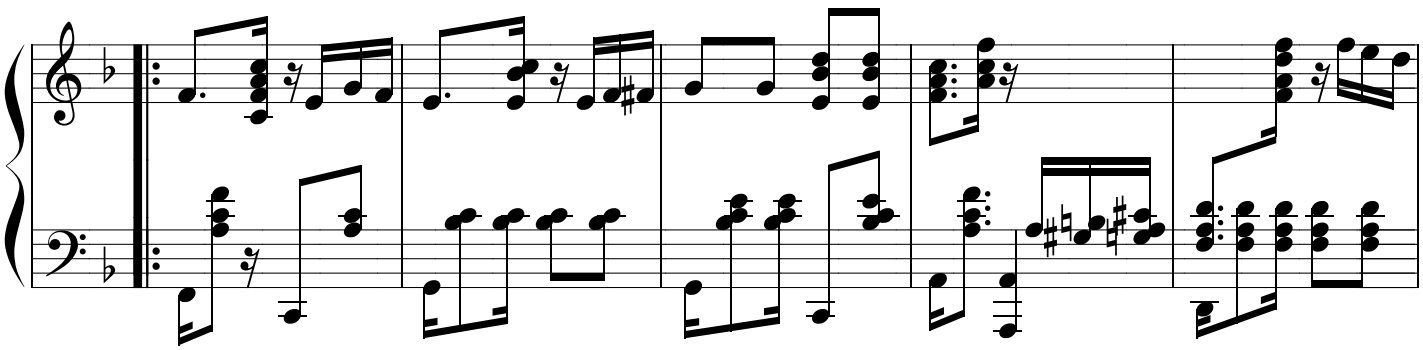


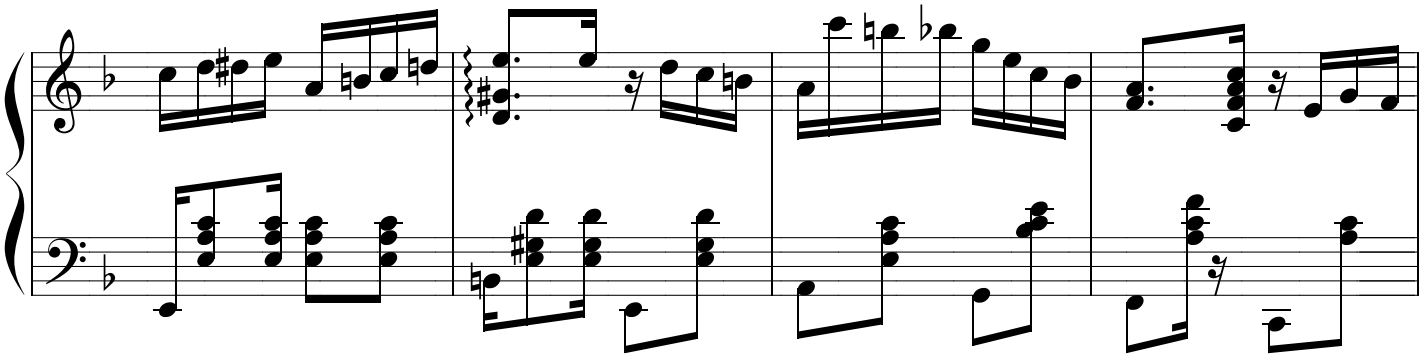


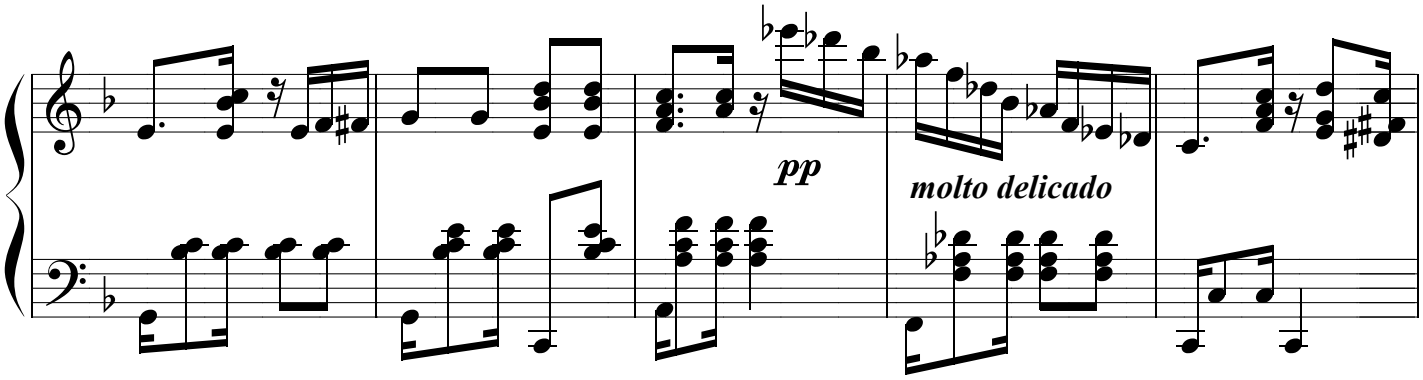


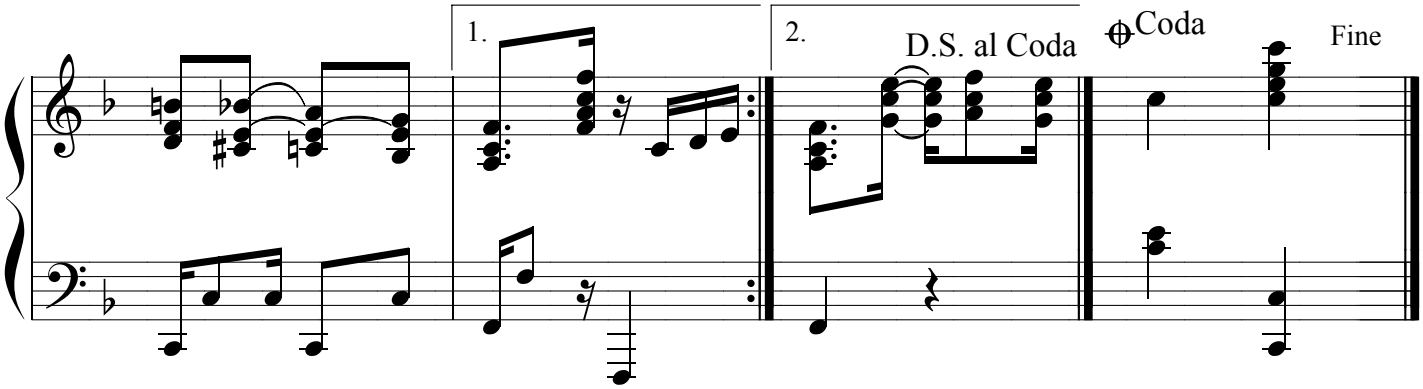
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Trio





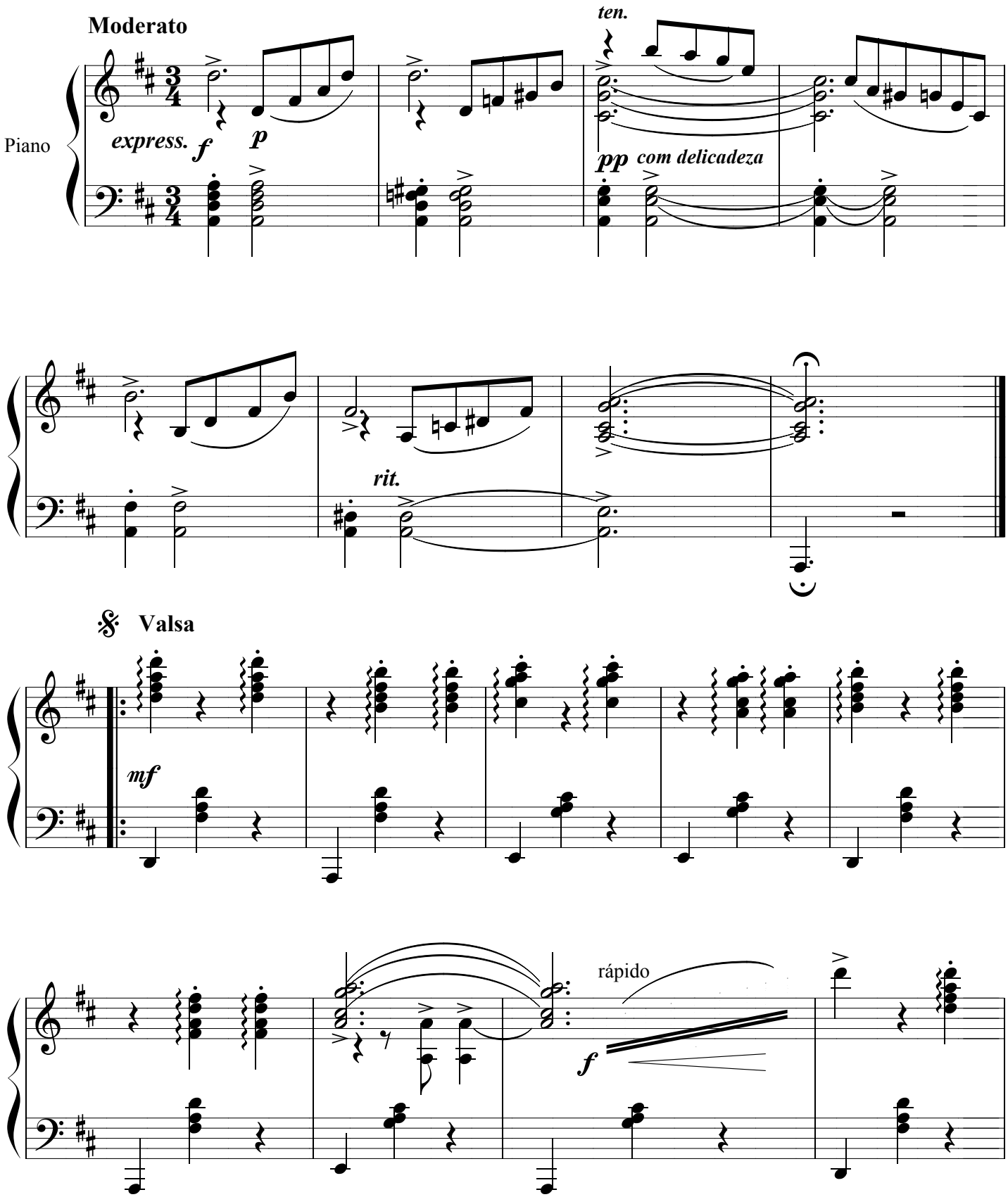




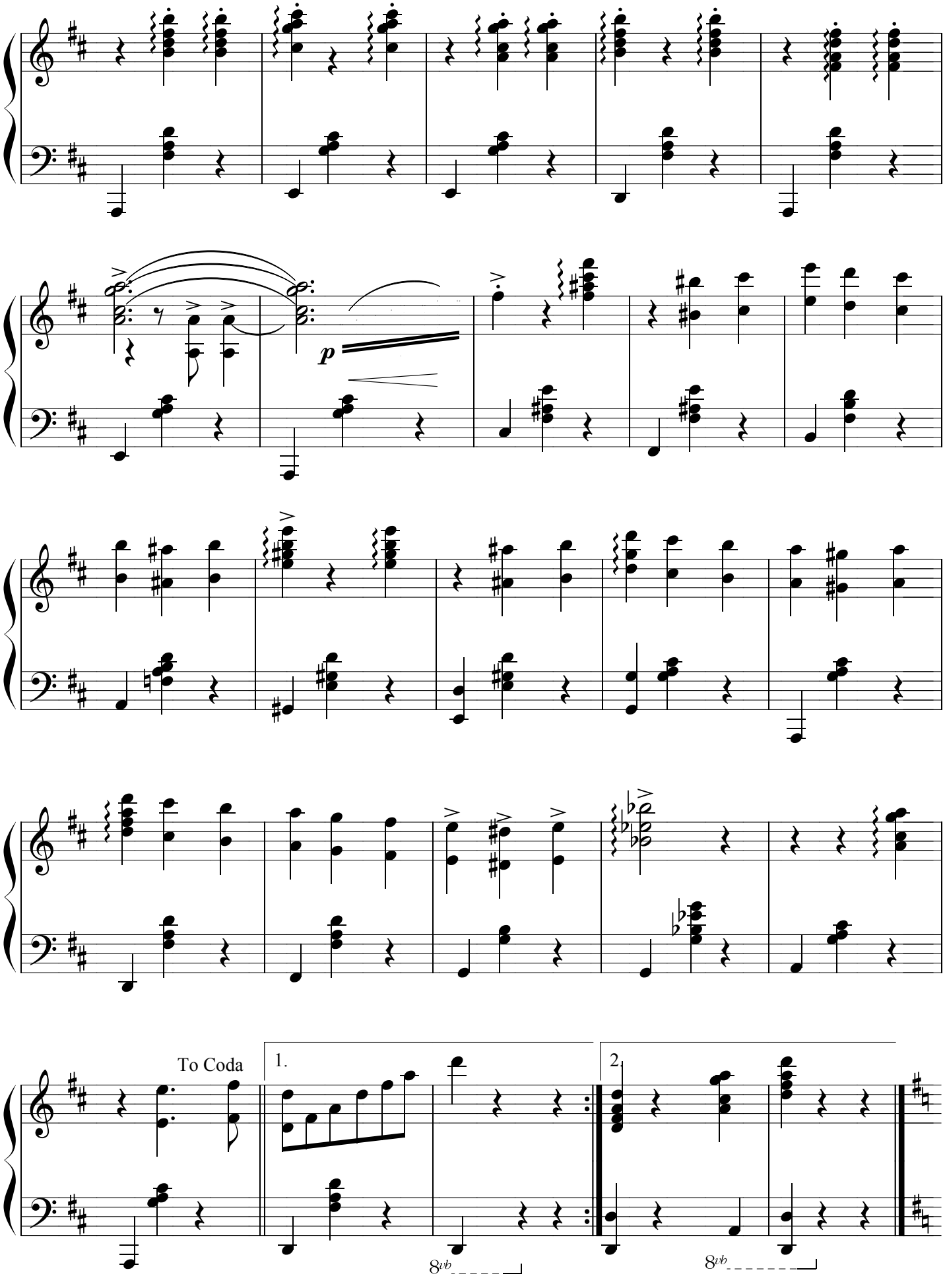
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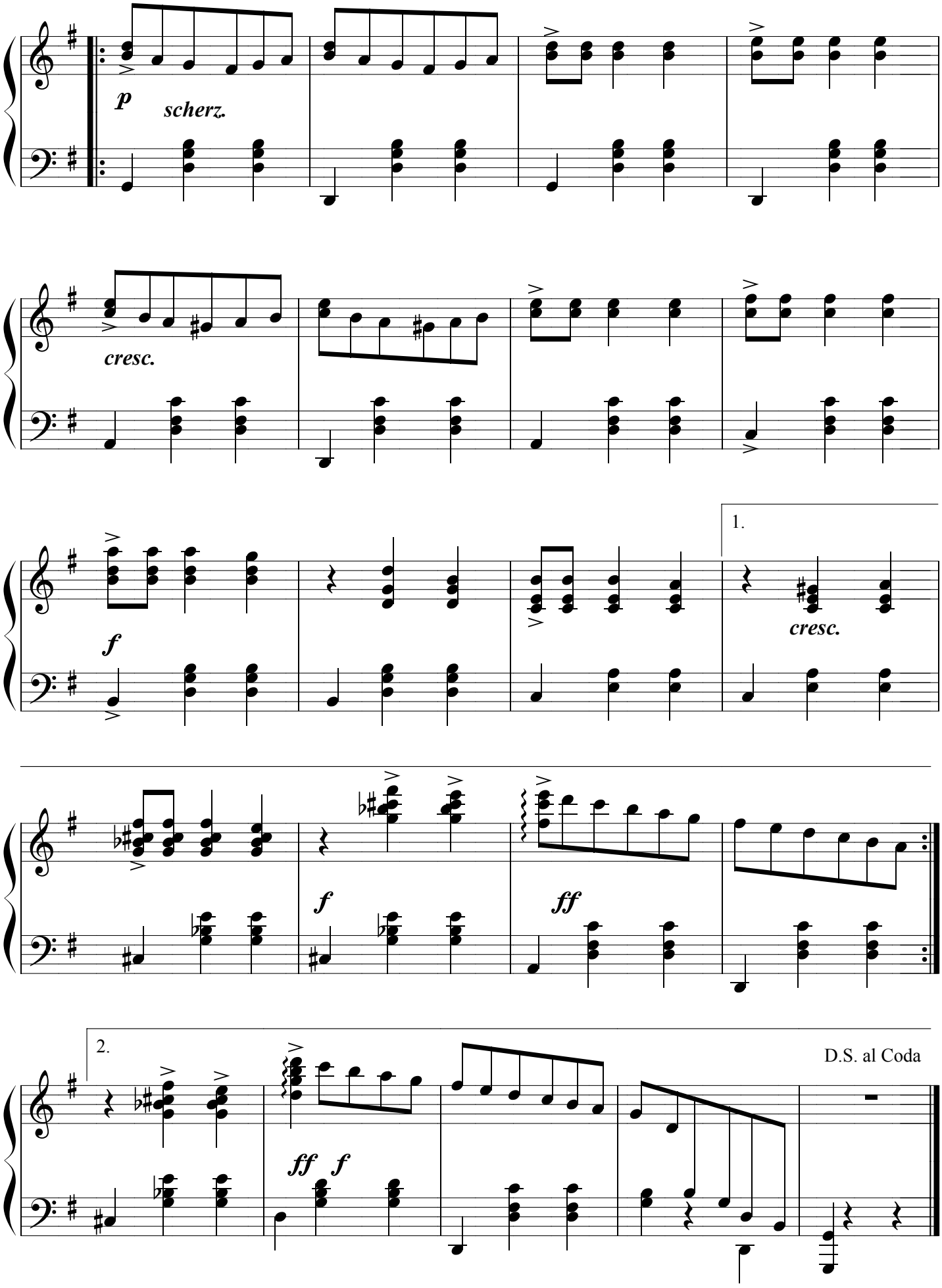
Extraida do Tango Brejeiro
pelo próprio autor

Ernesto Nazareth



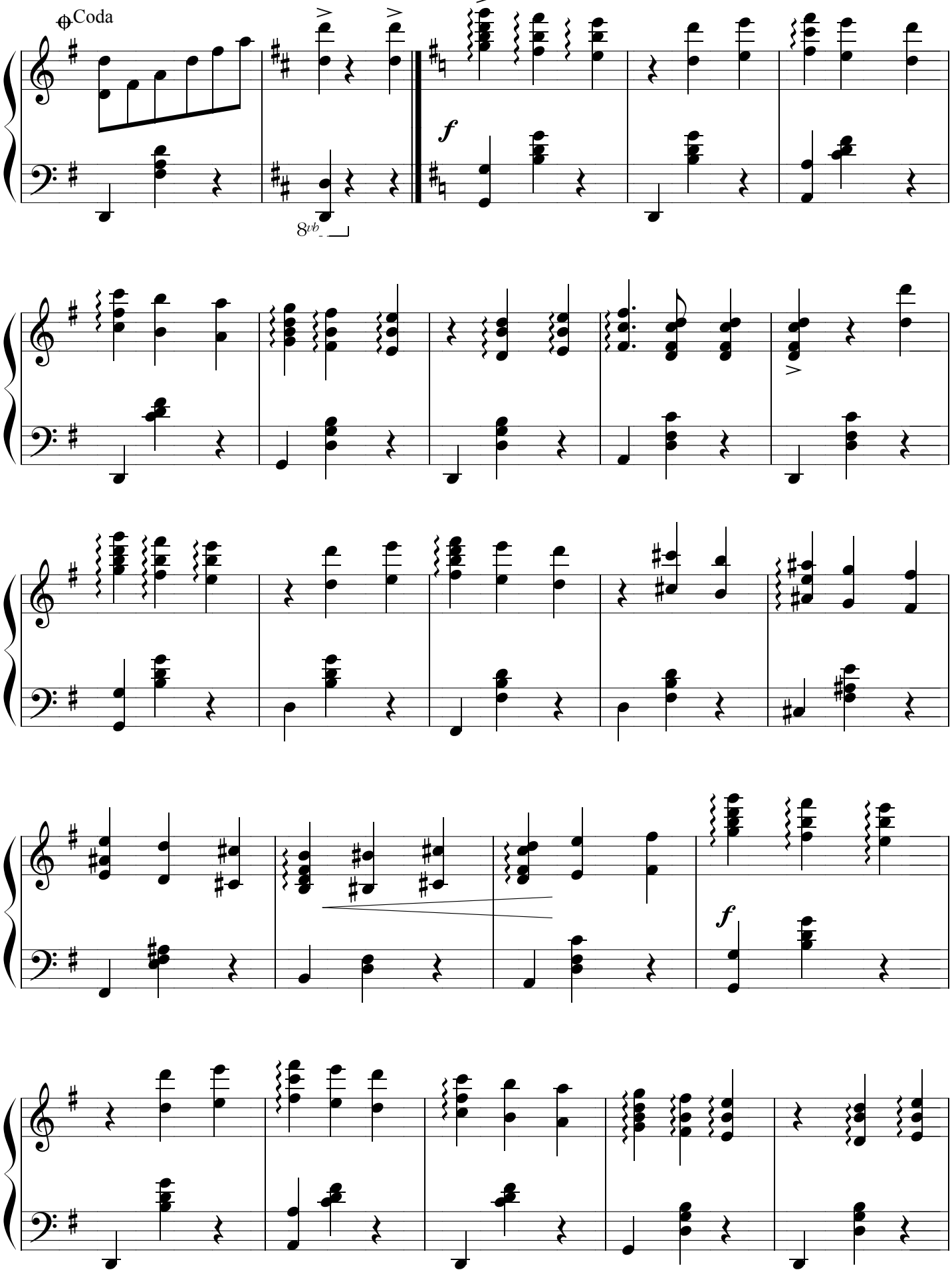
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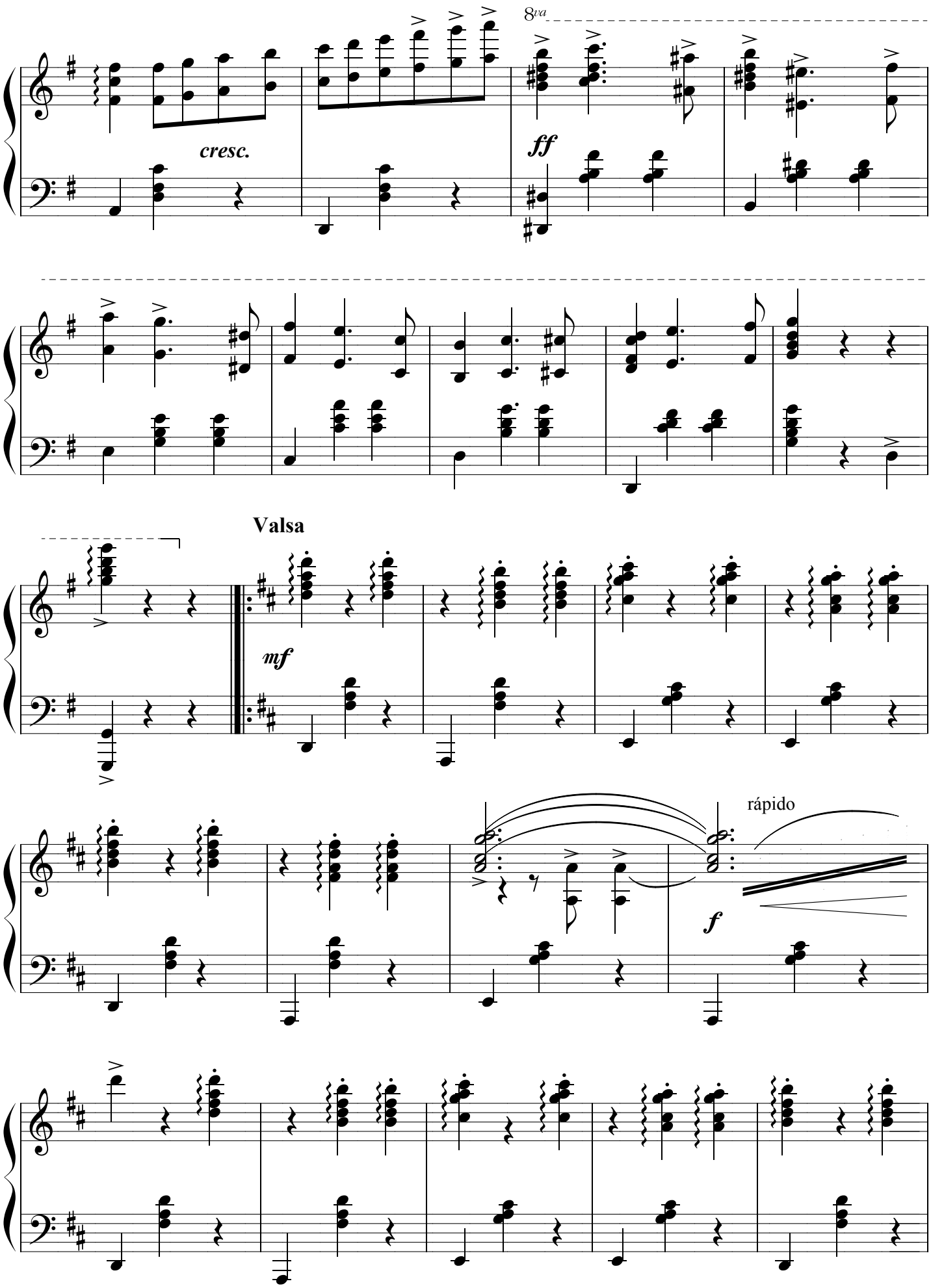

p
To Coda
1.
2.
8vb
8vb



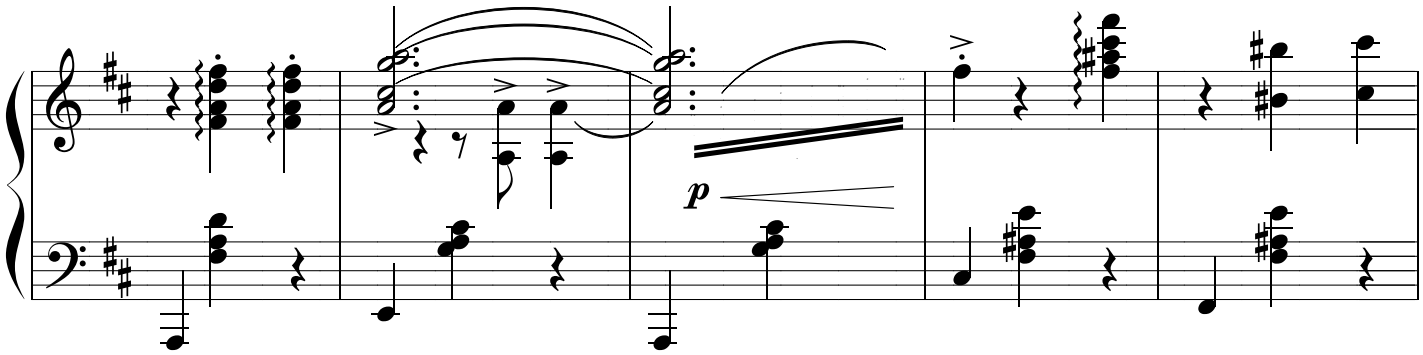
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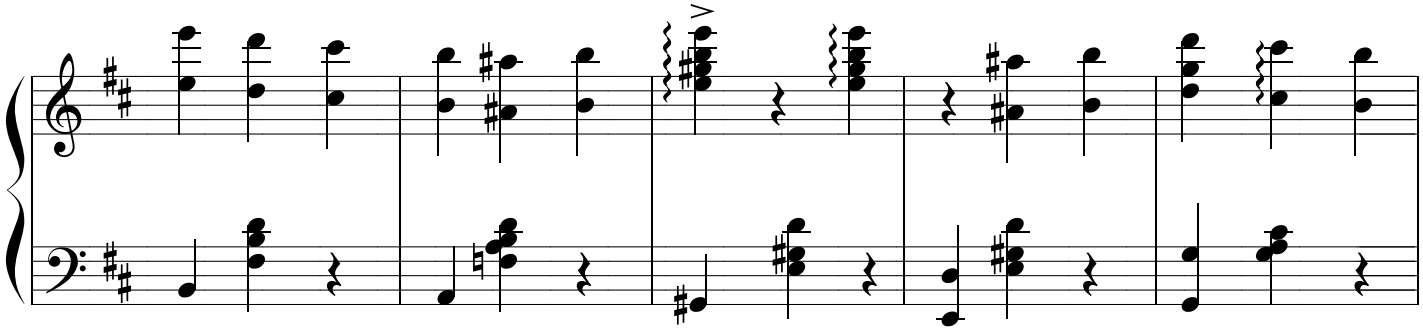
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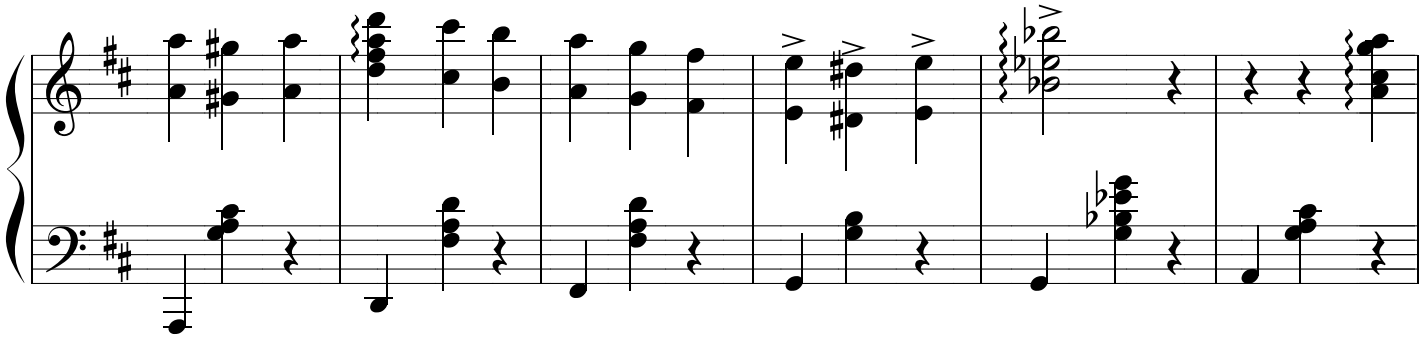


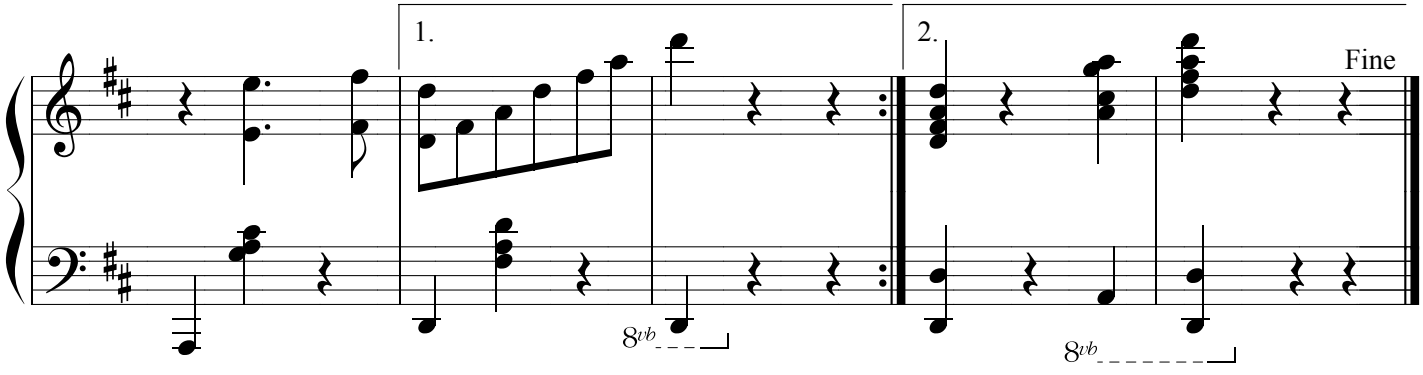


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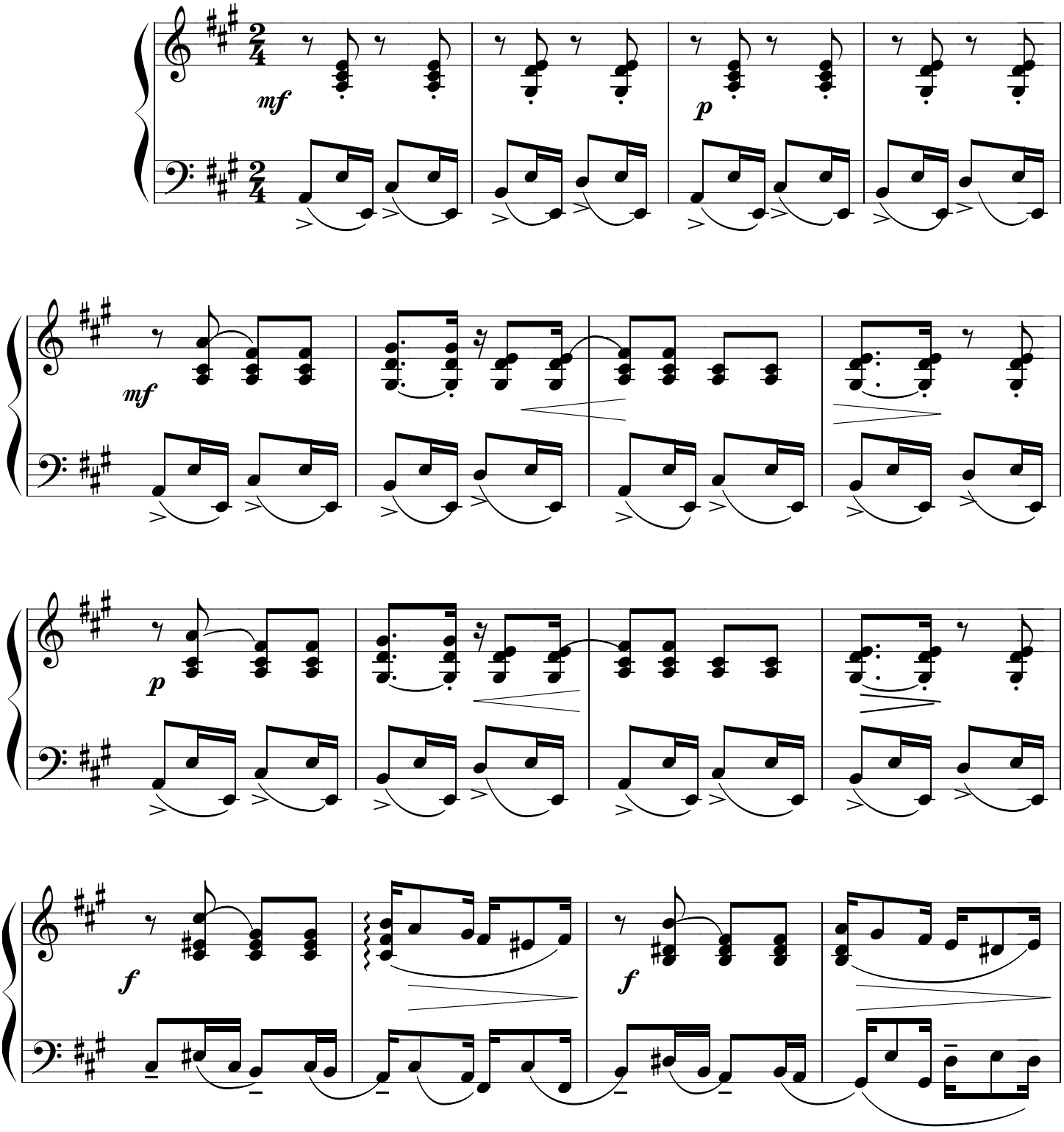


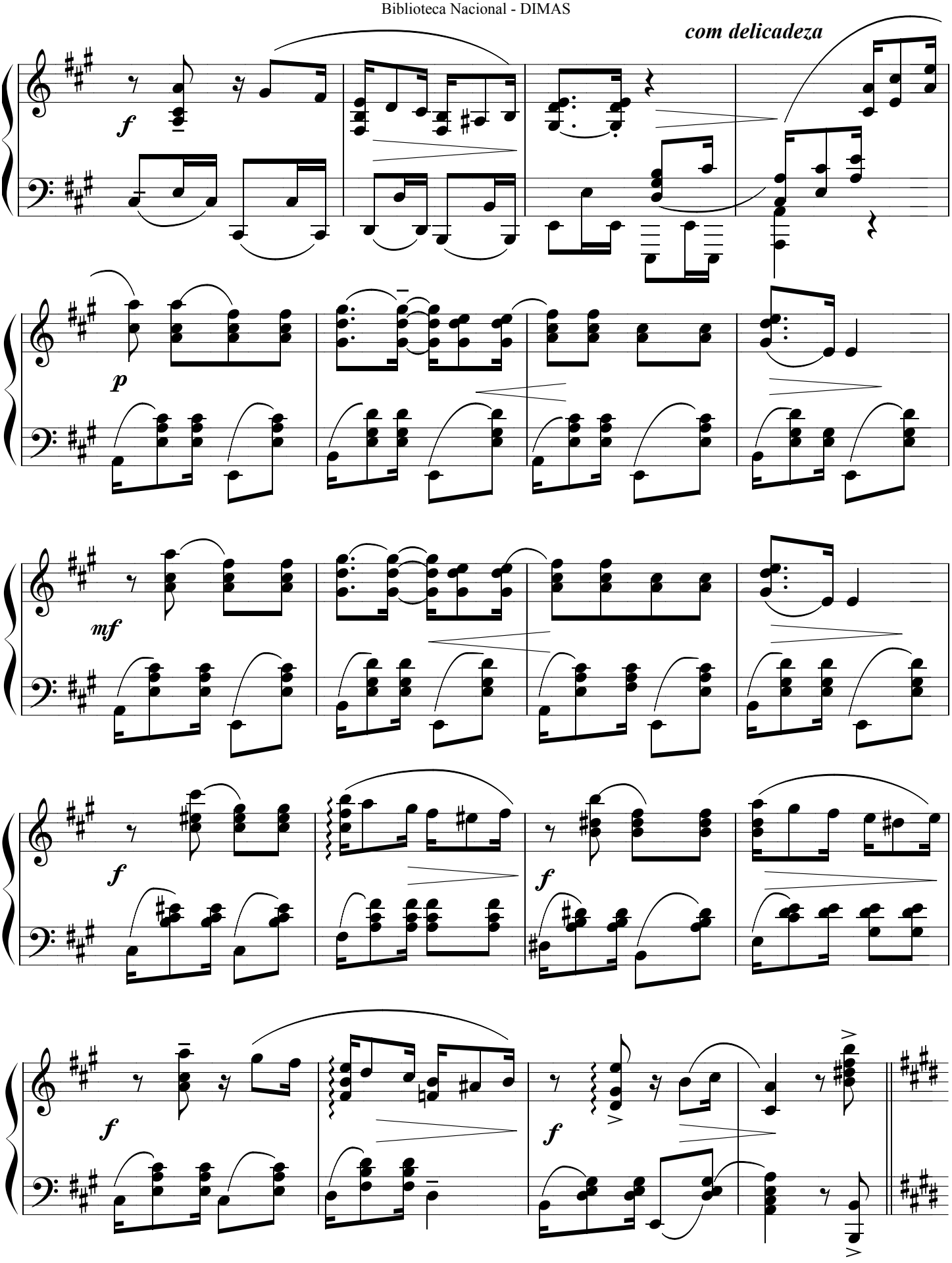

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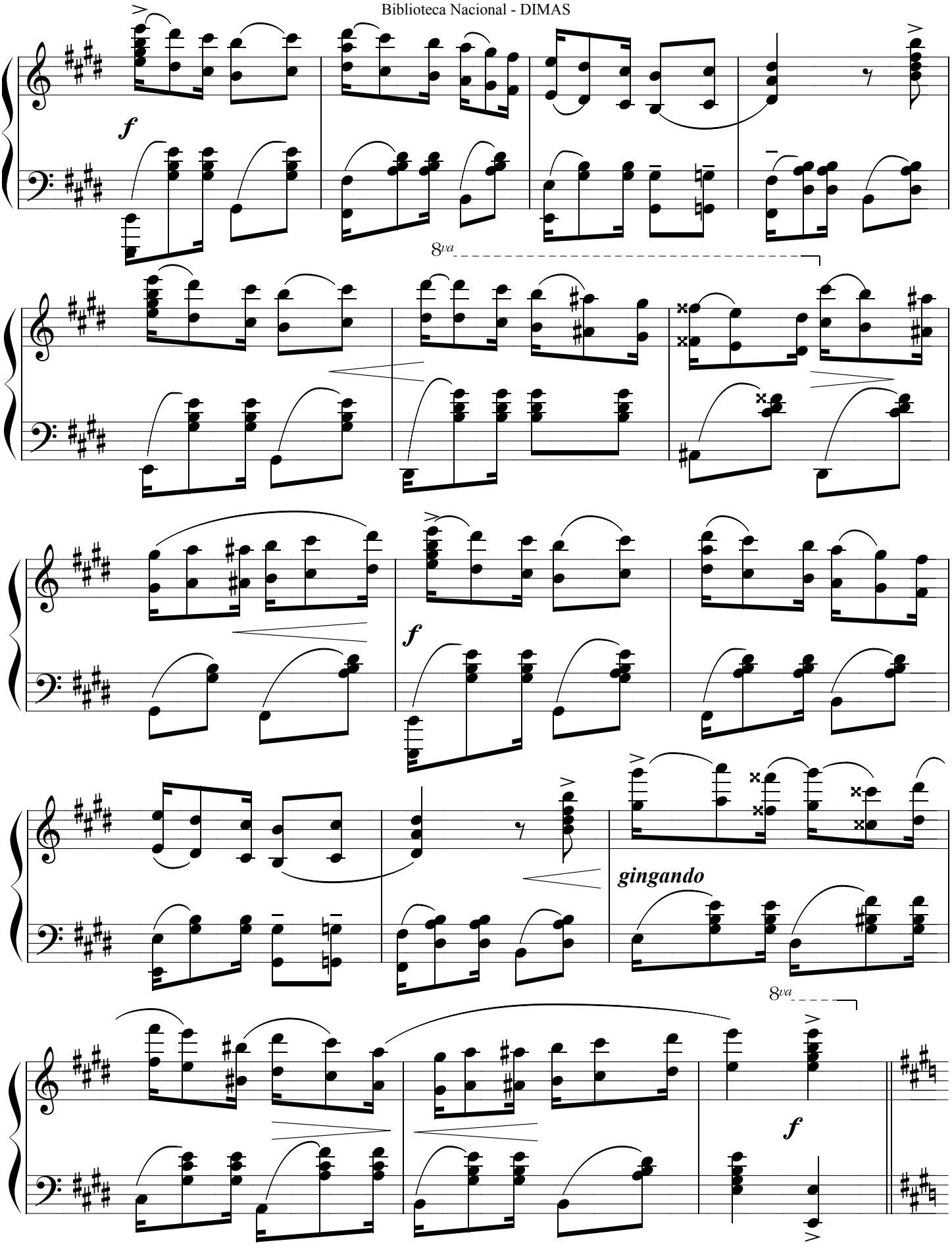
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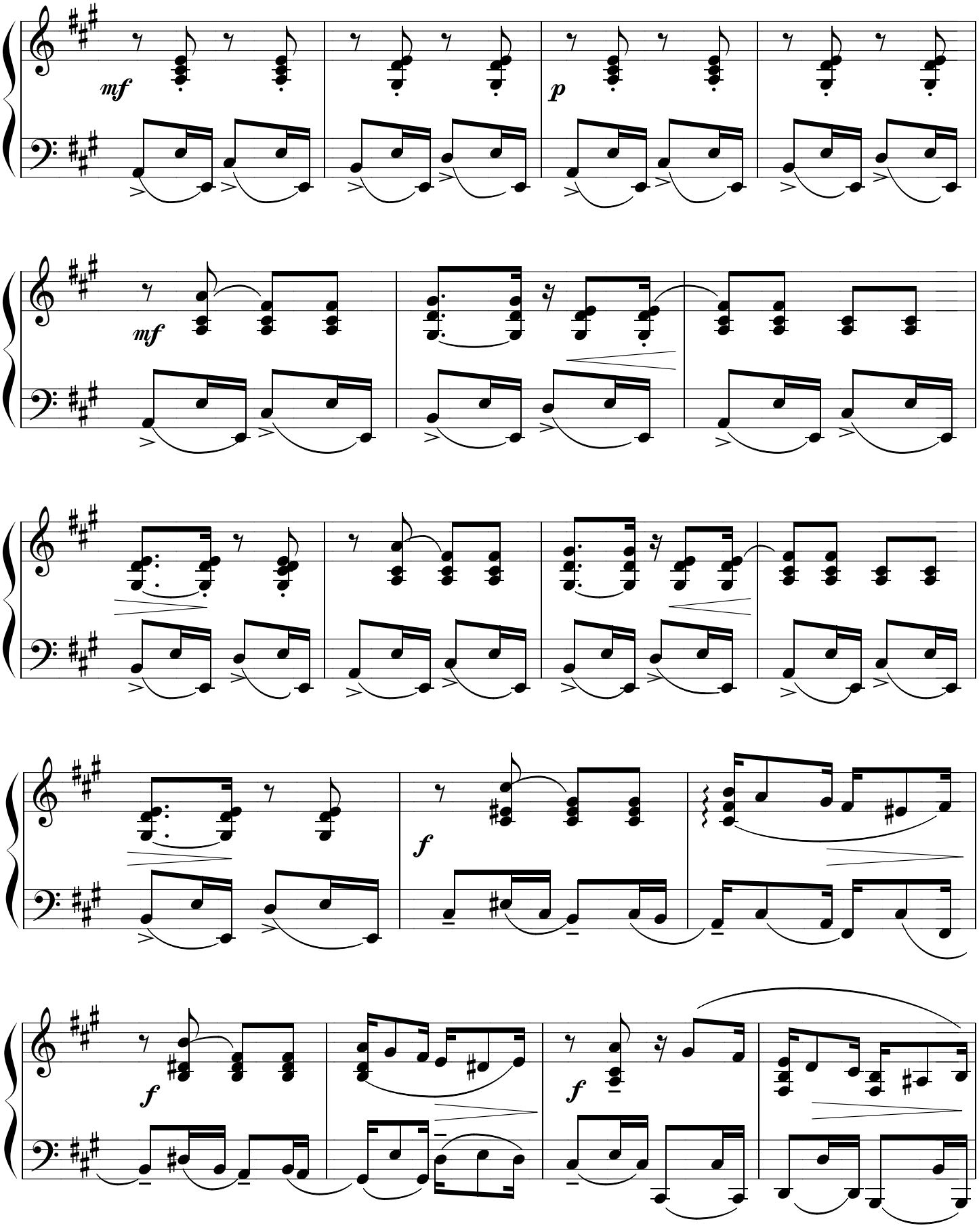
Ernesto Nazareth



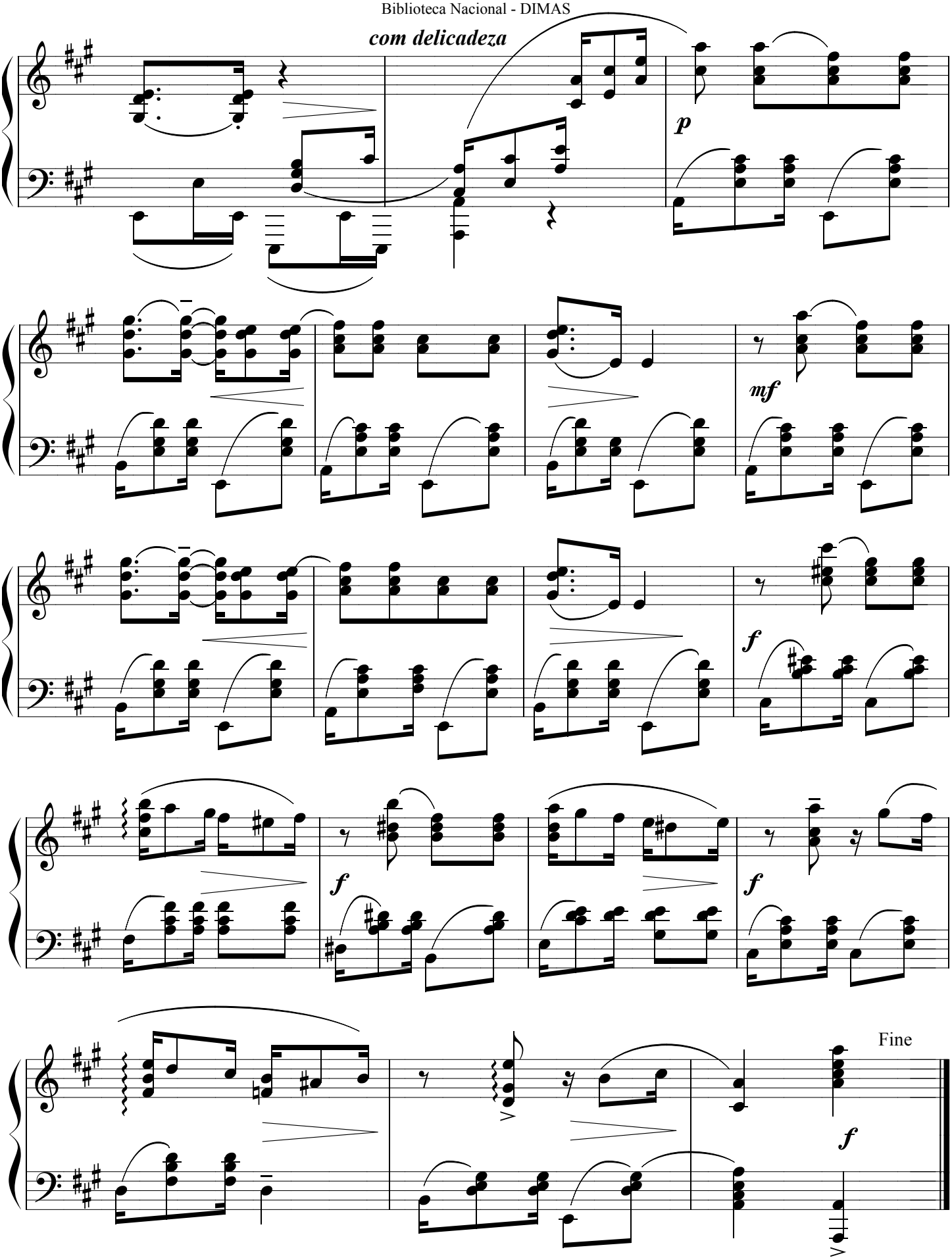

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Biblioteca Nacional - DIMAS



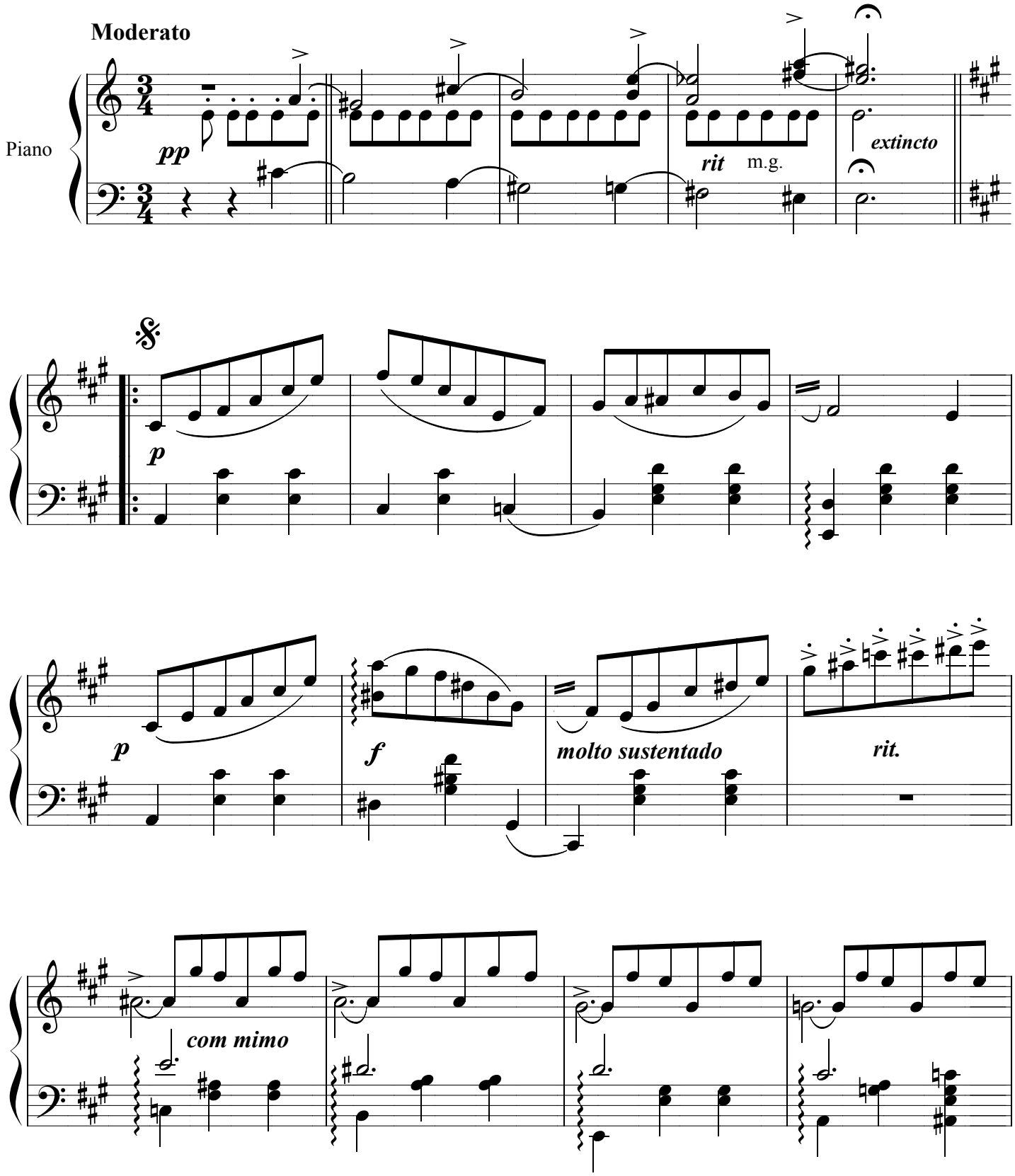

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Biblioteca Nacional - DIMAS

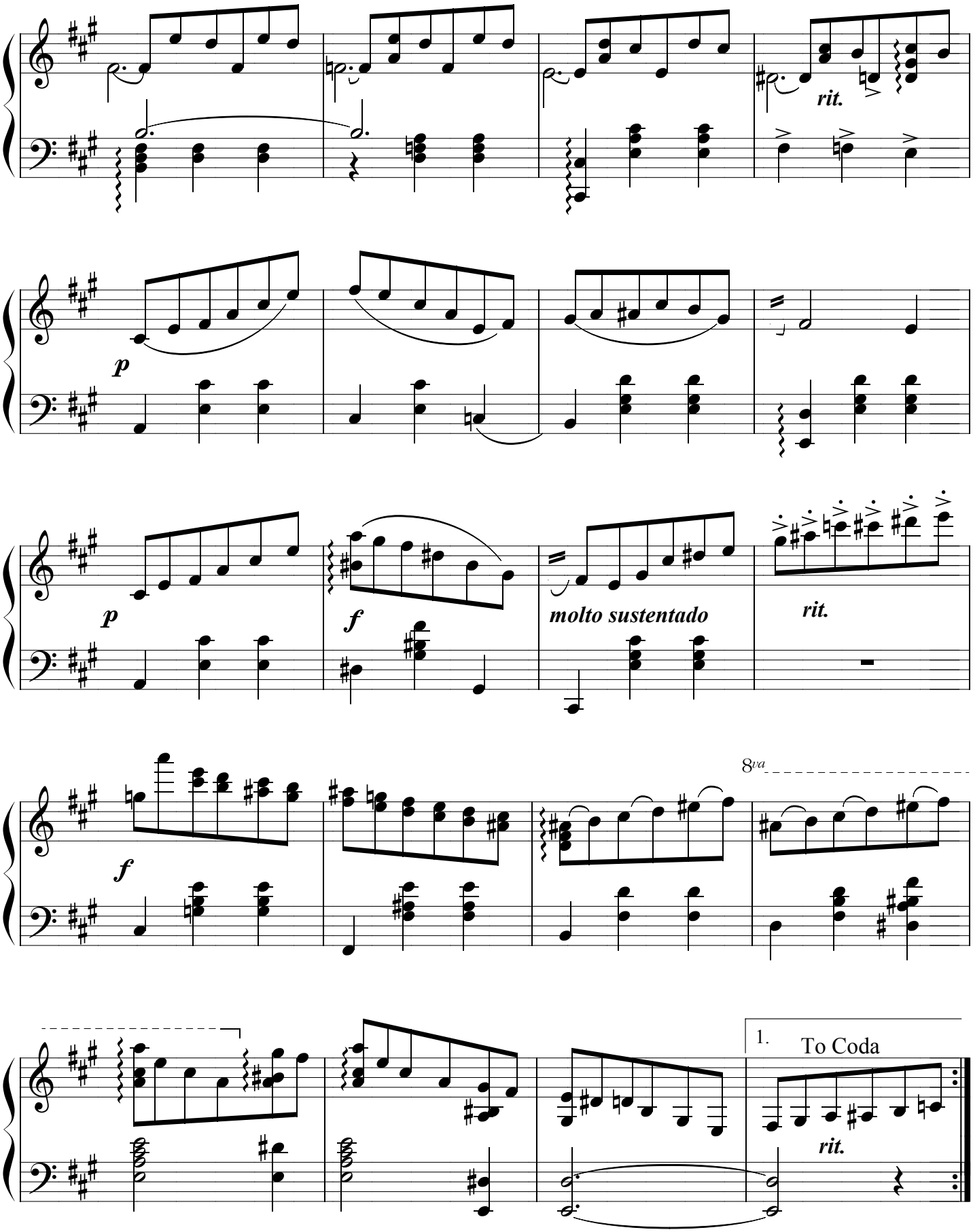


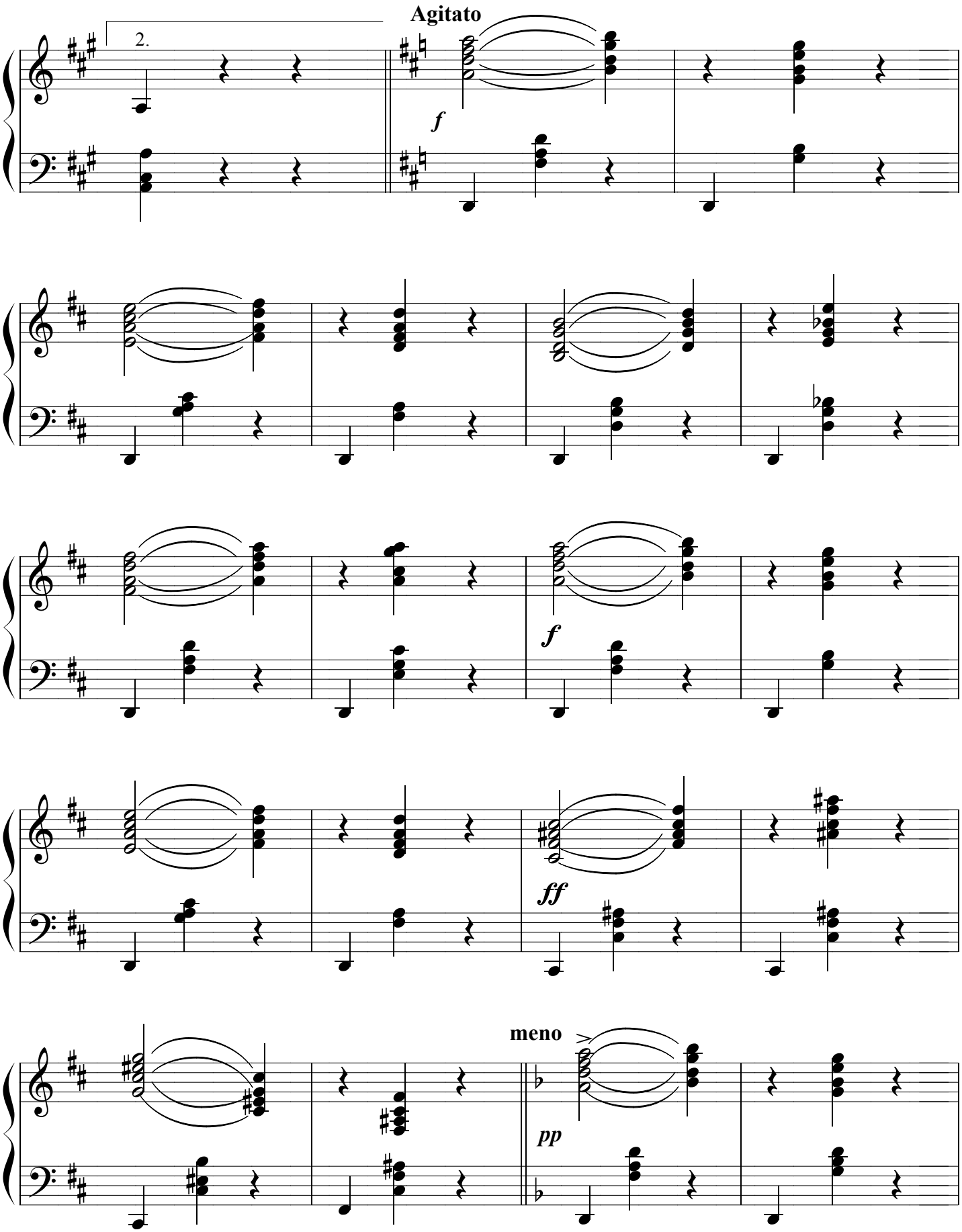
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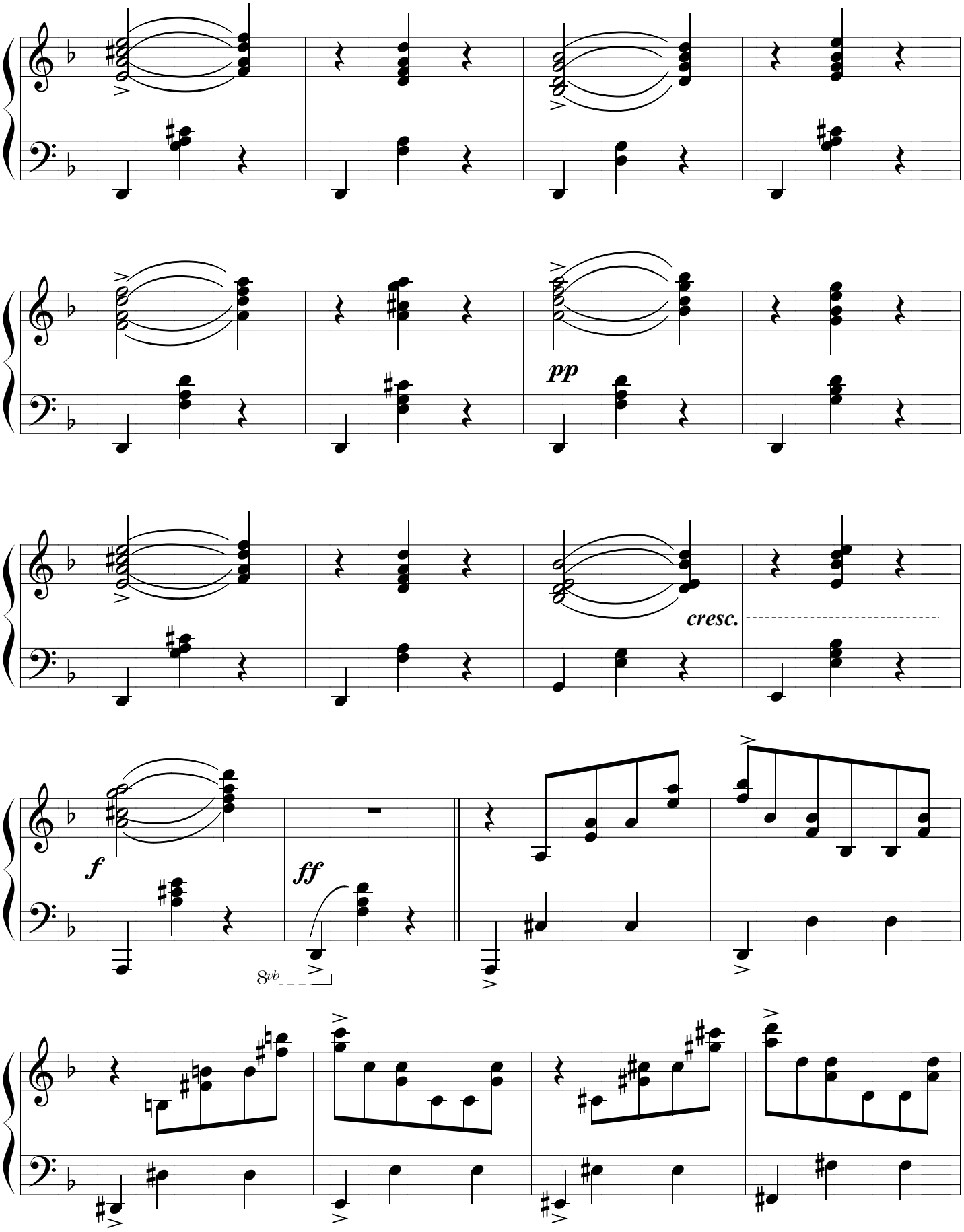
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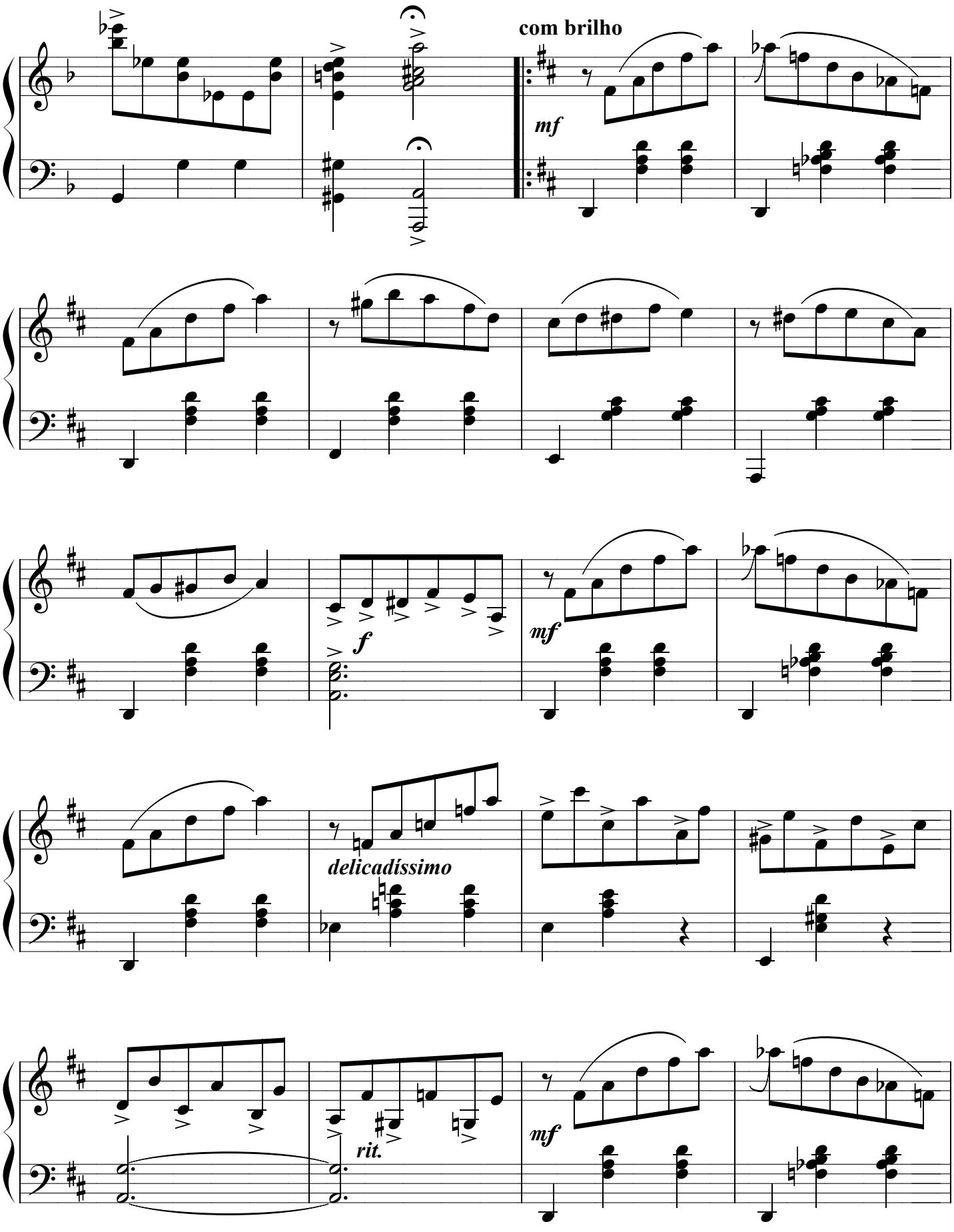


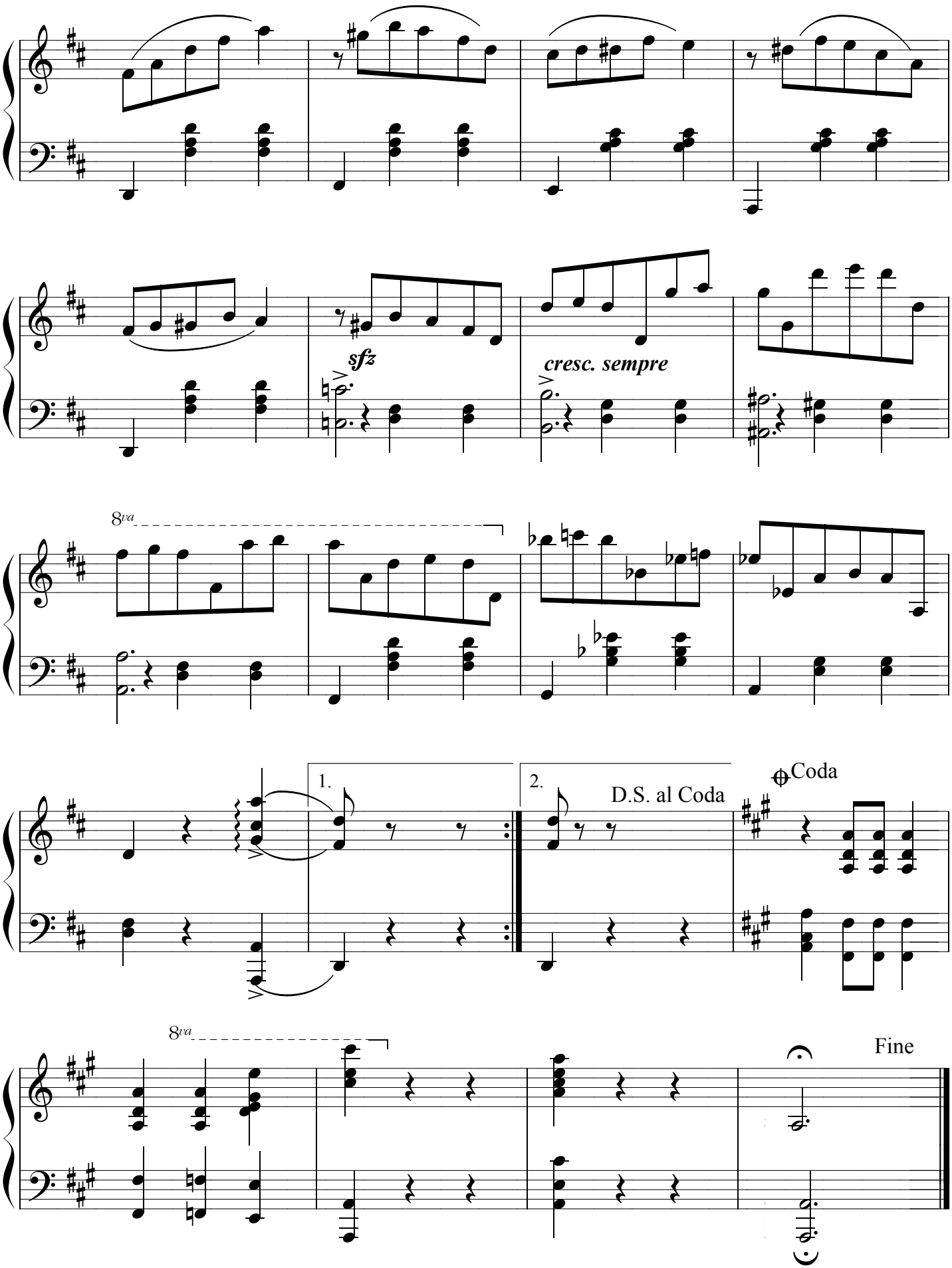
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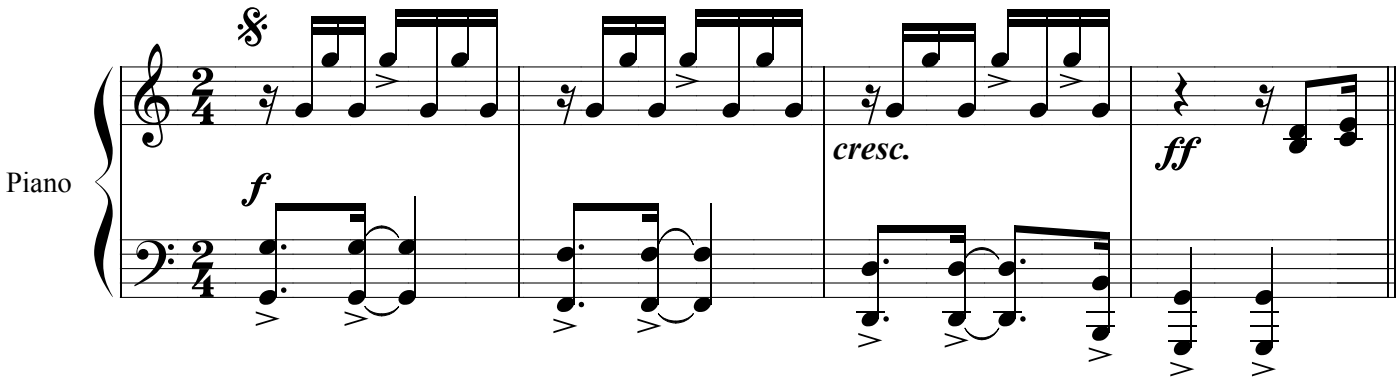

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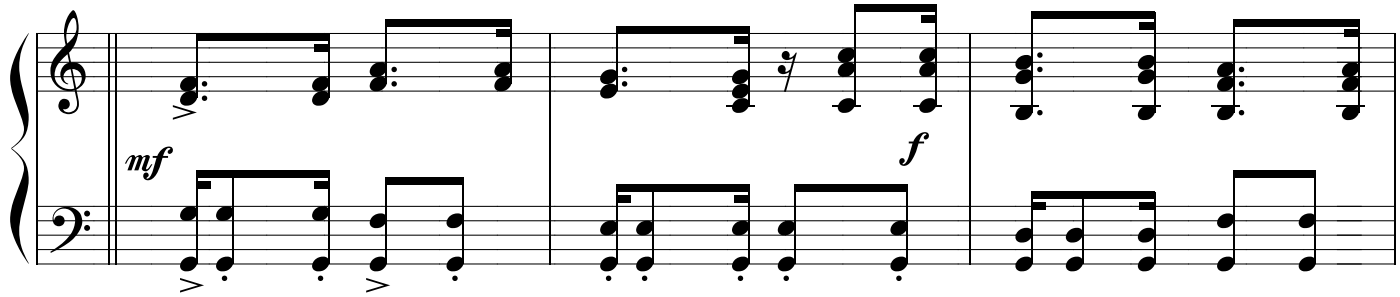
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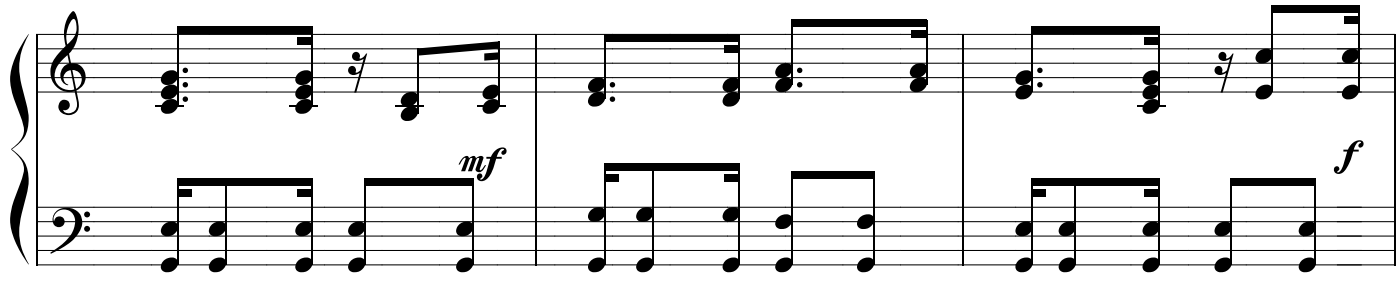
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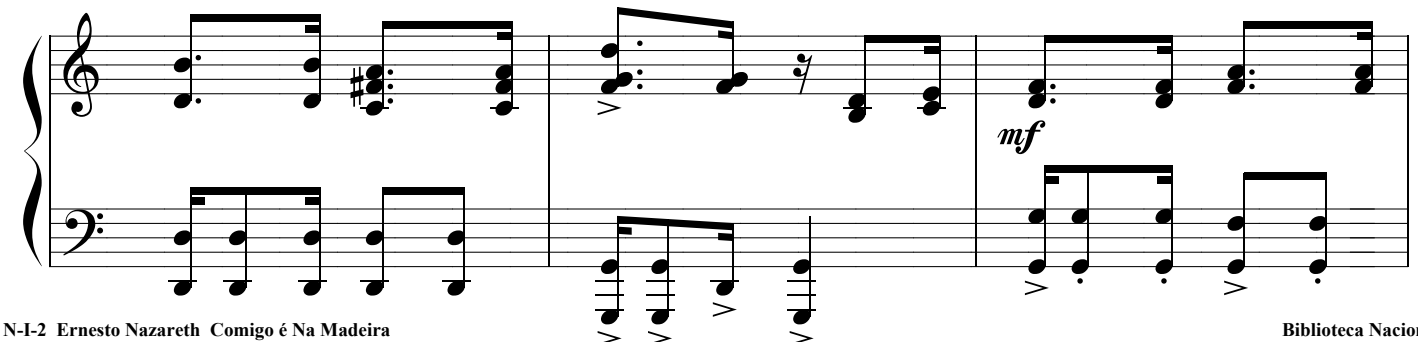
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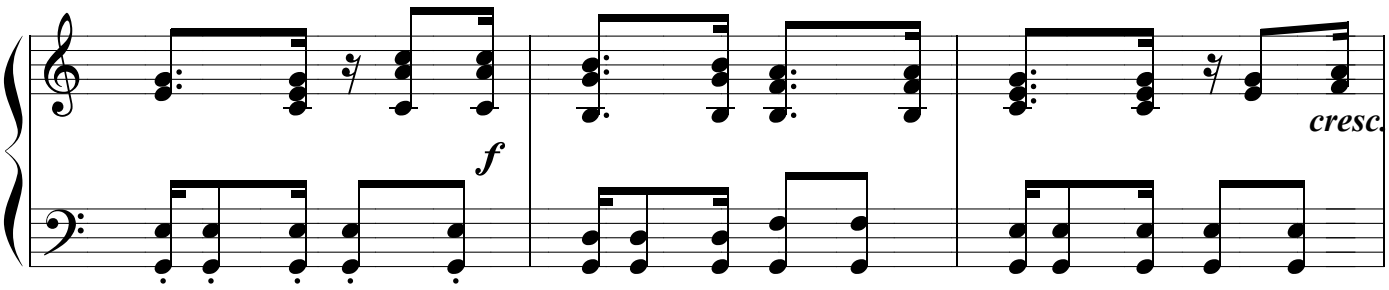
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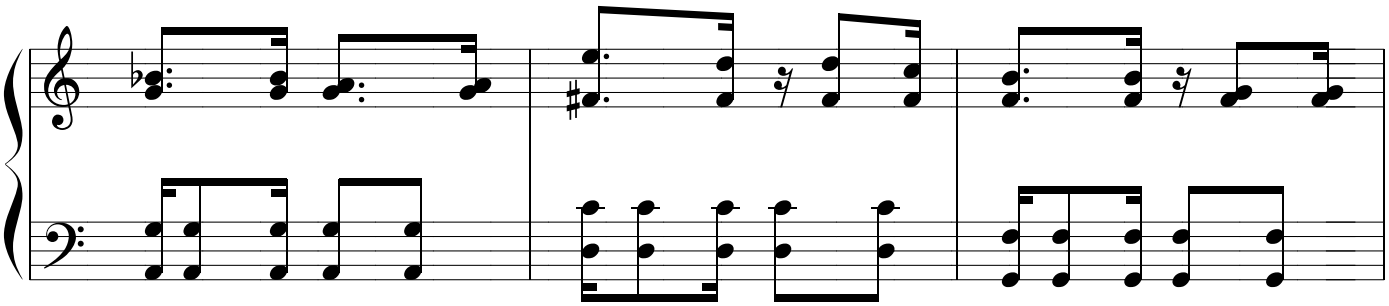




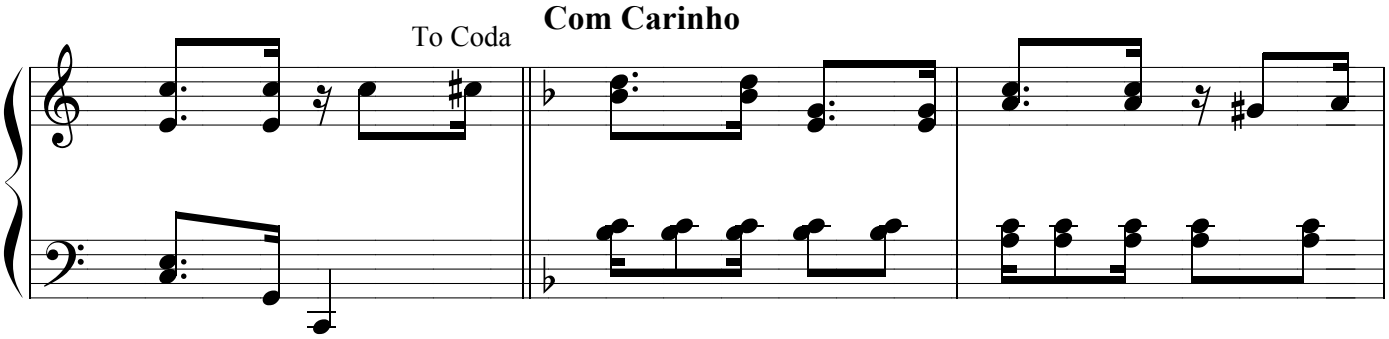


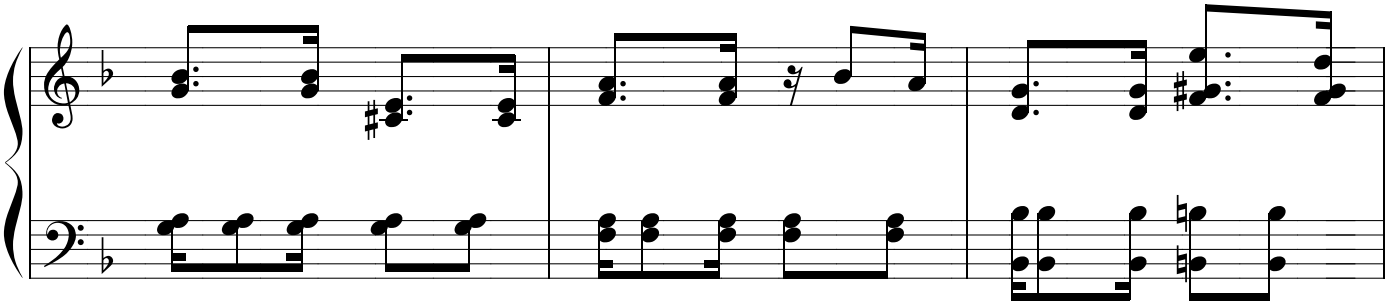
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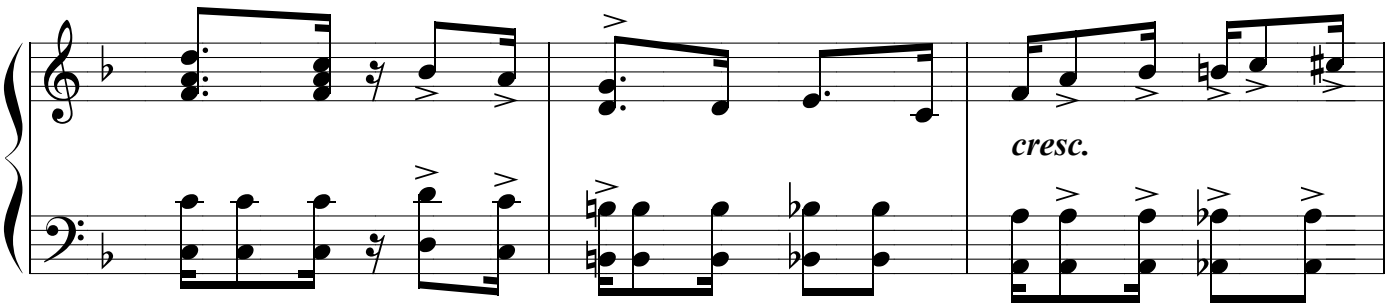


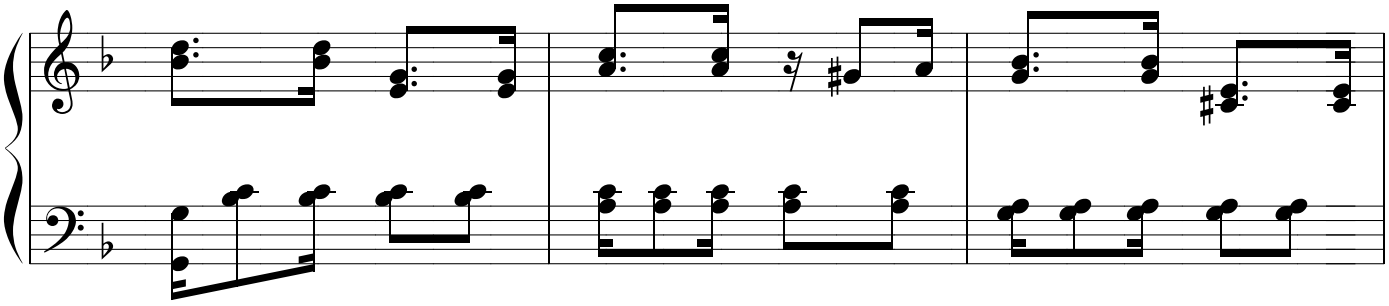


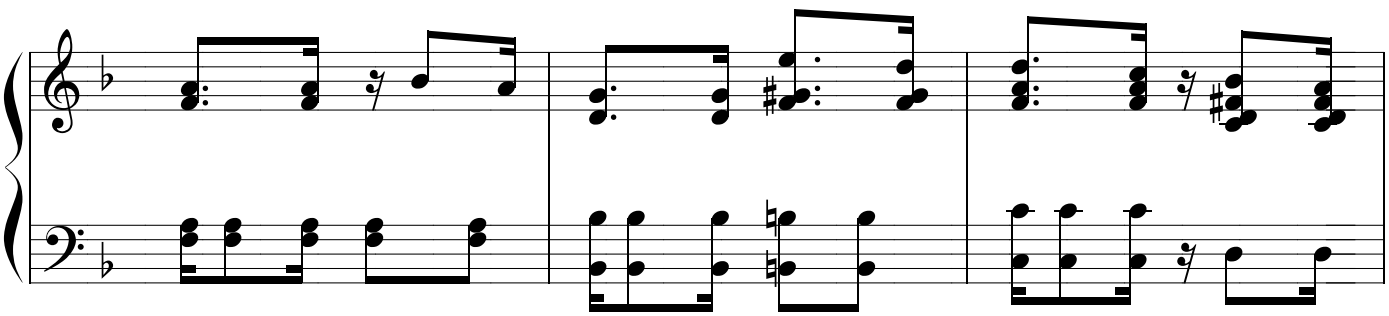
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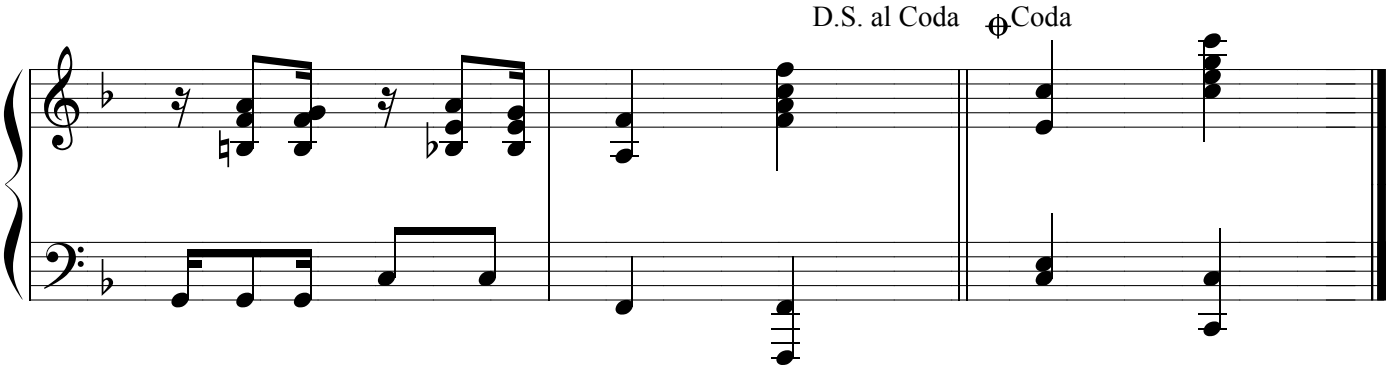





cresc.



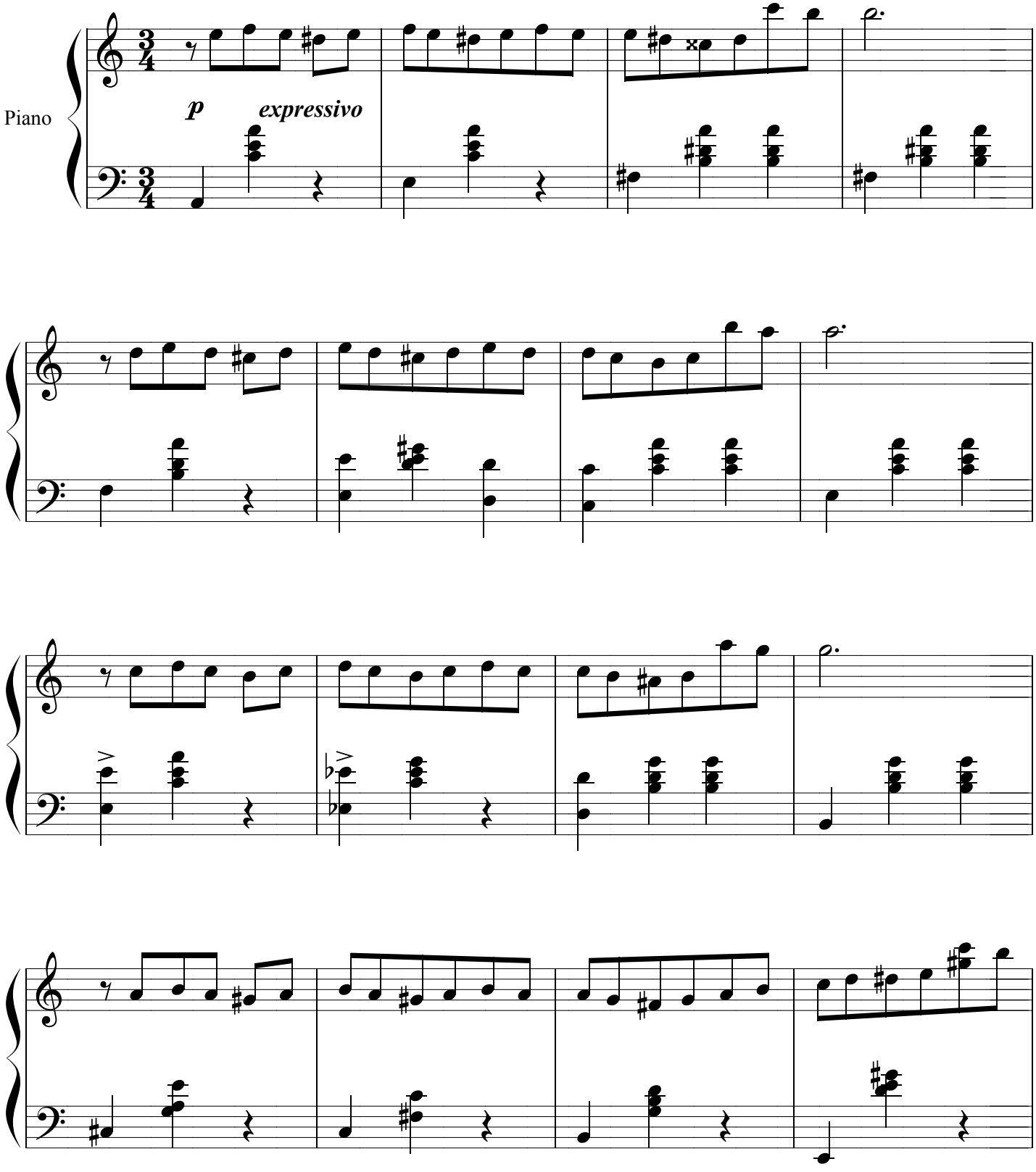



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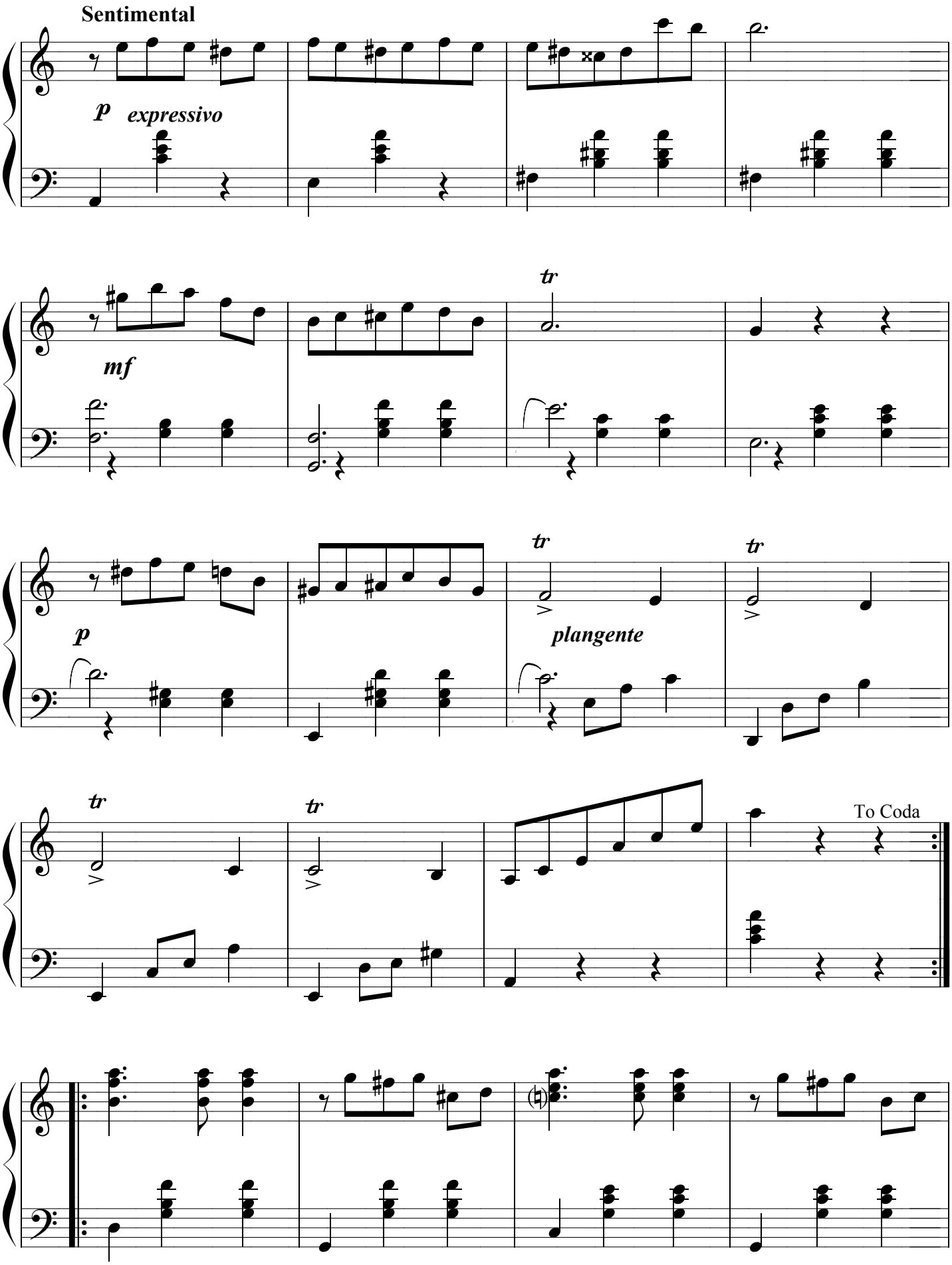
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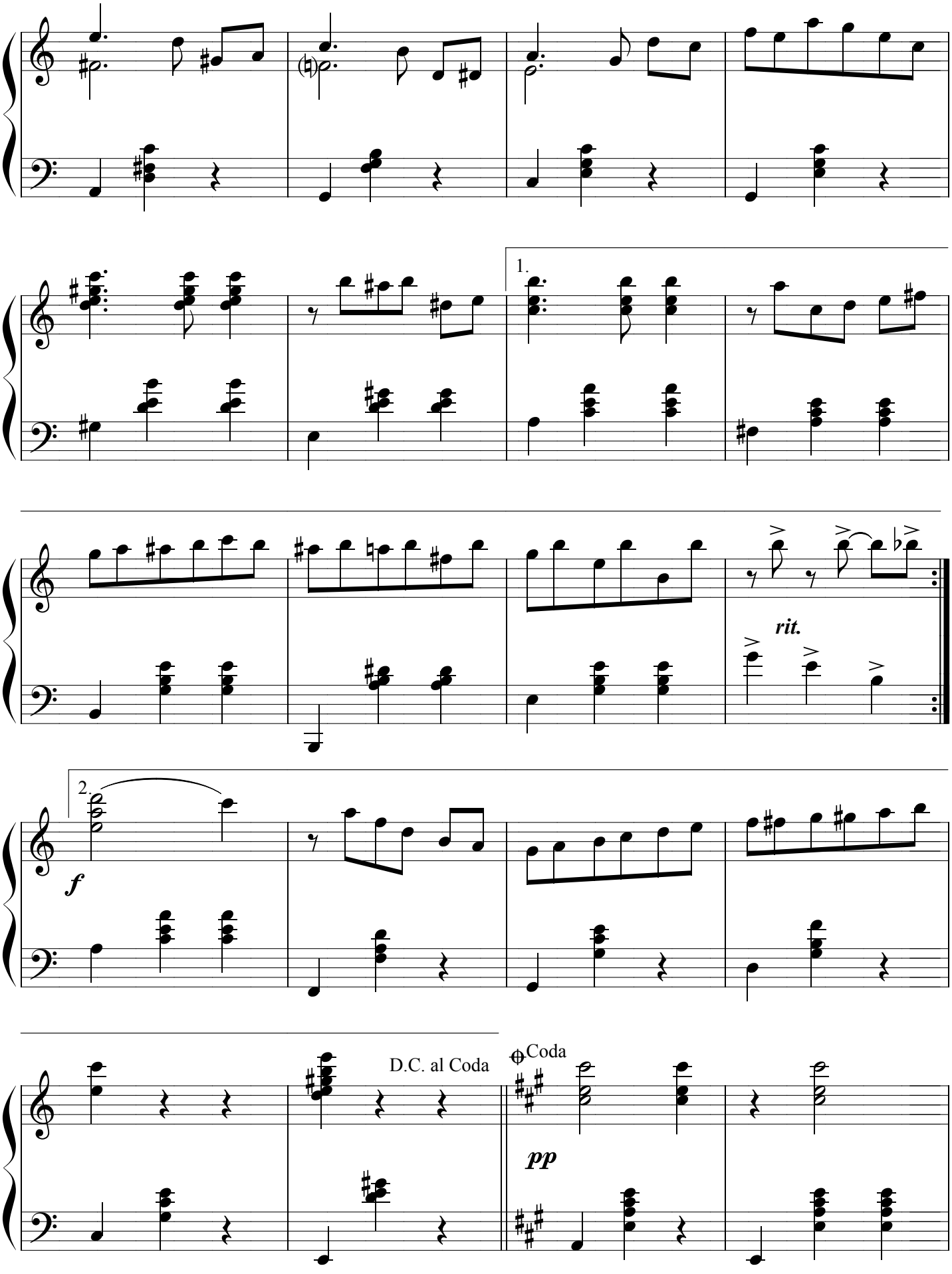
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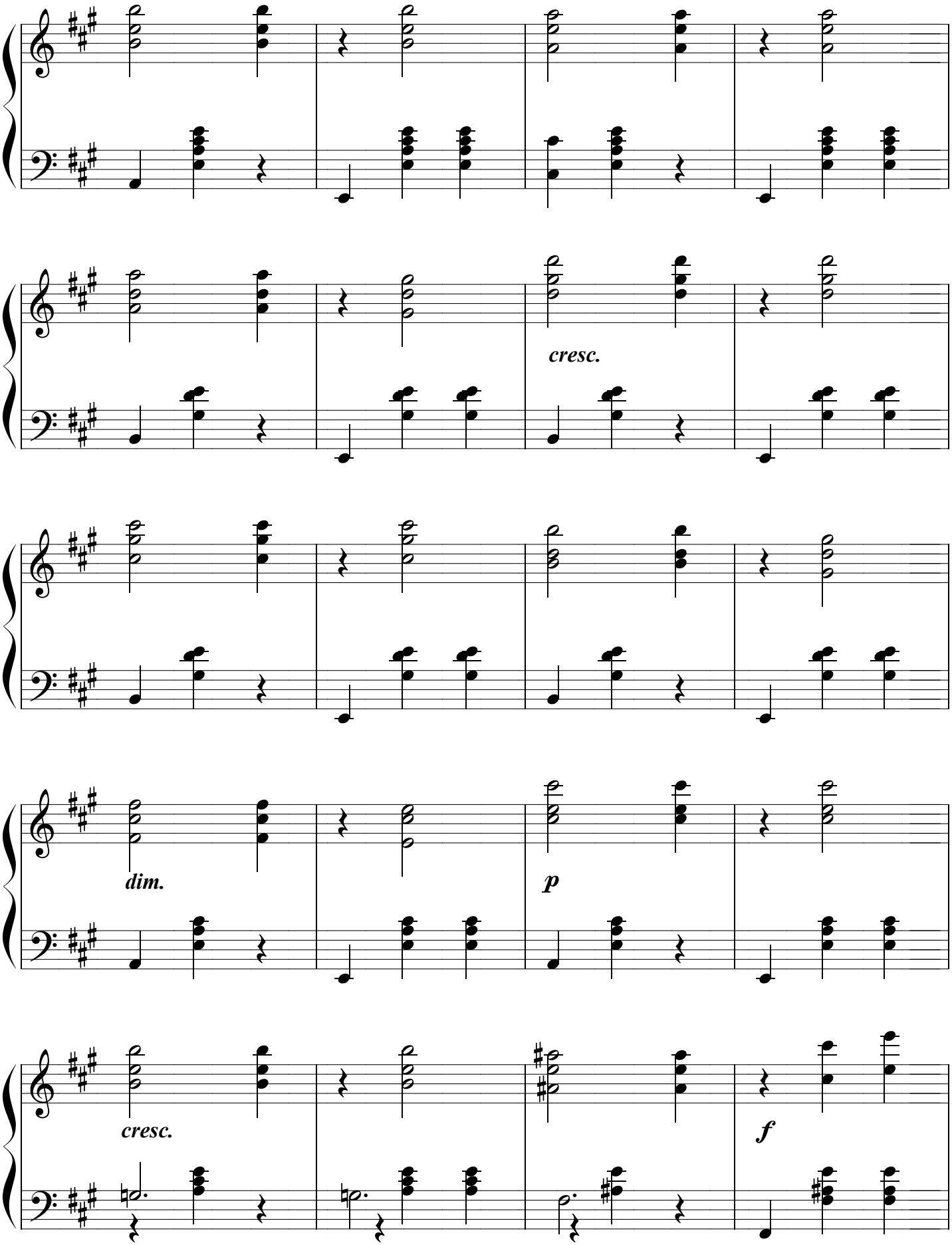
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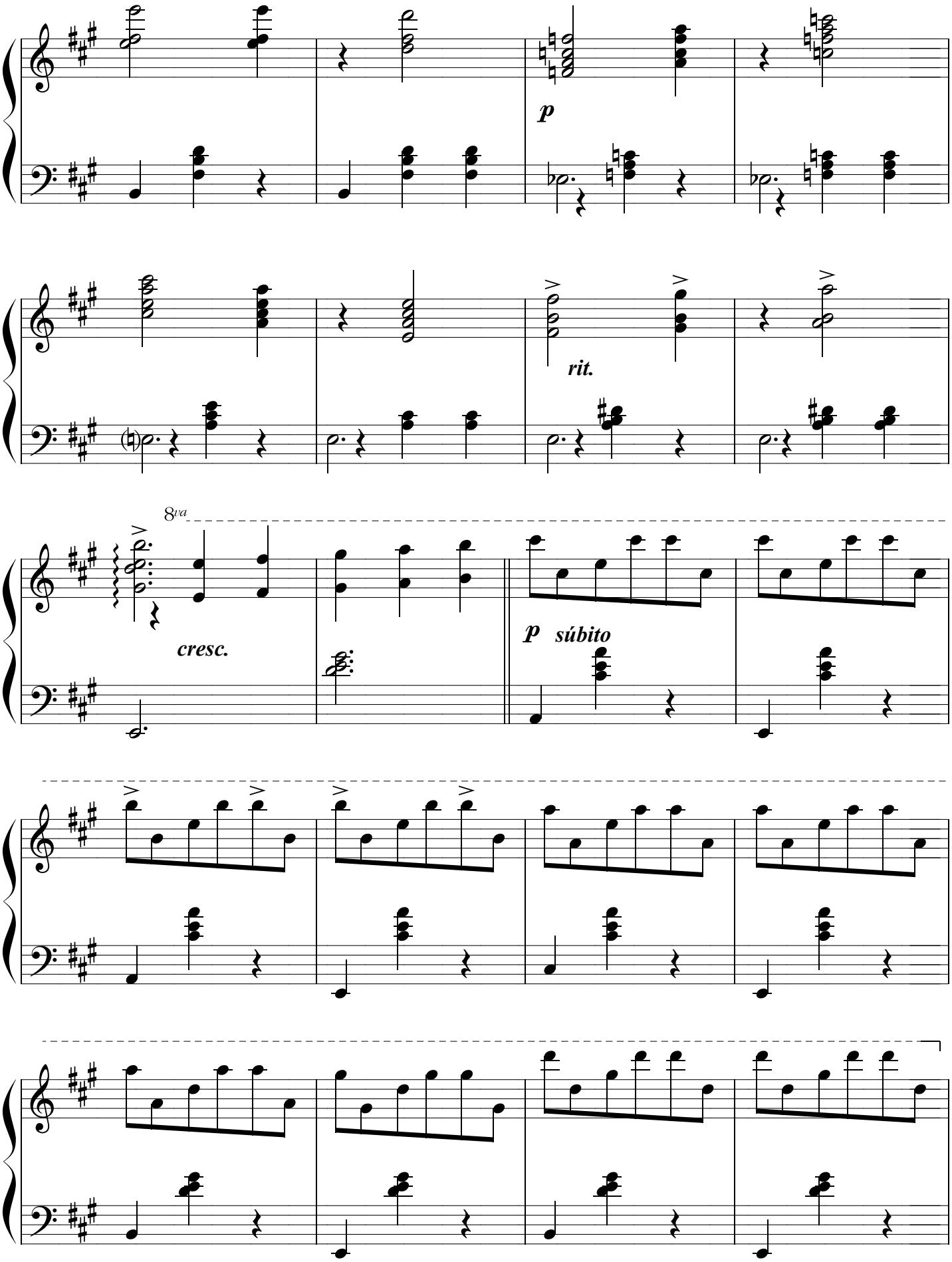


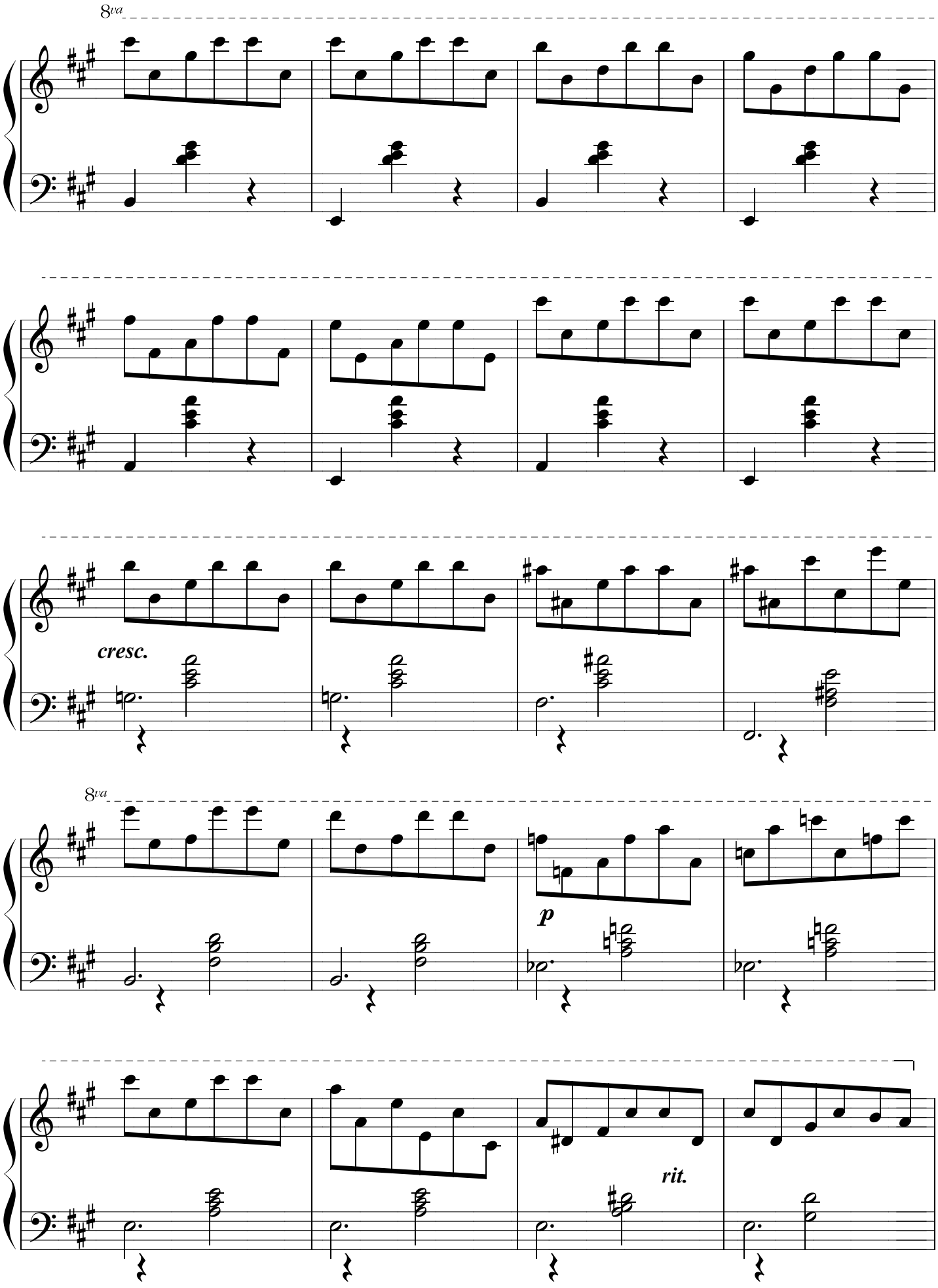
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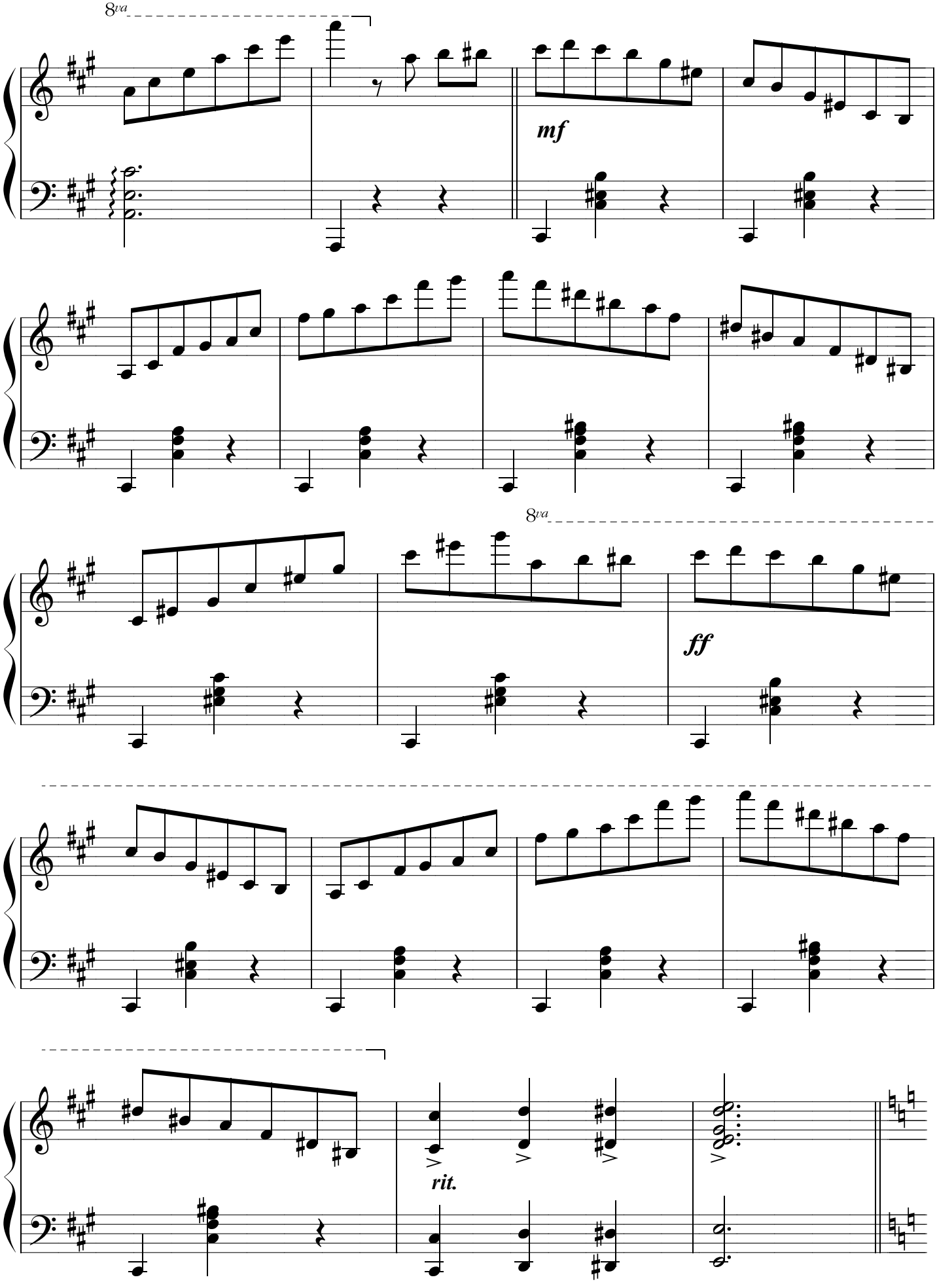

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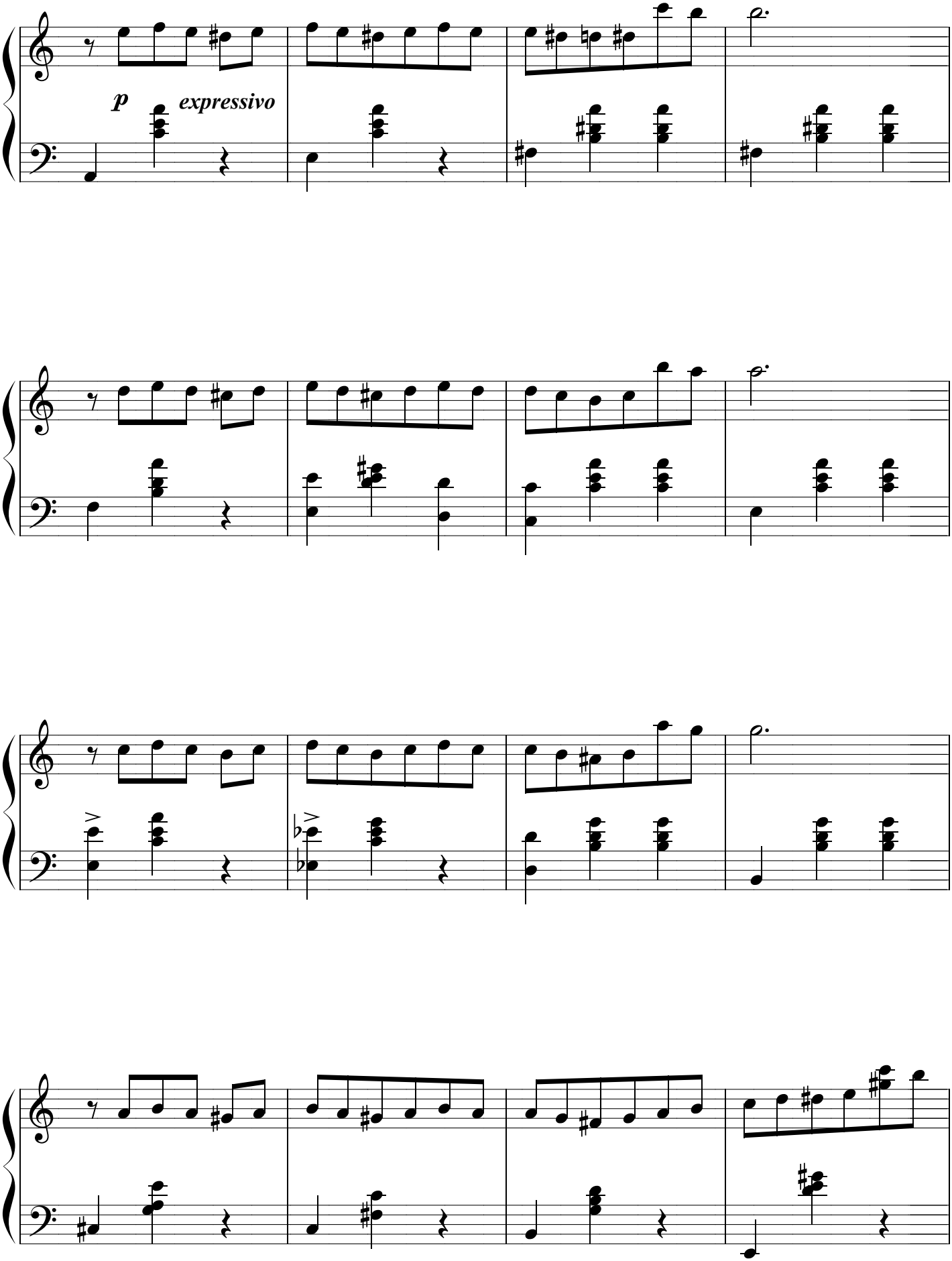

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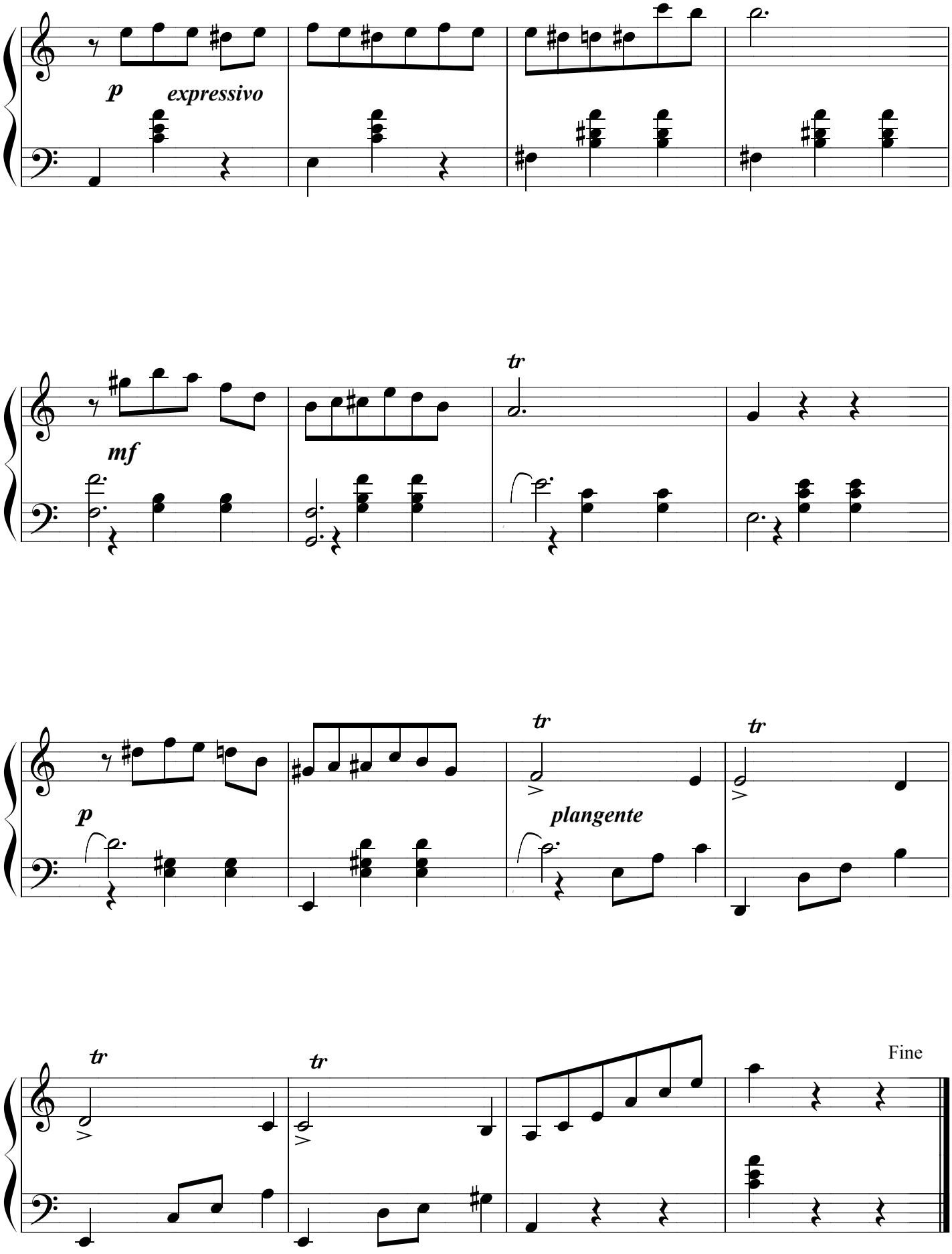

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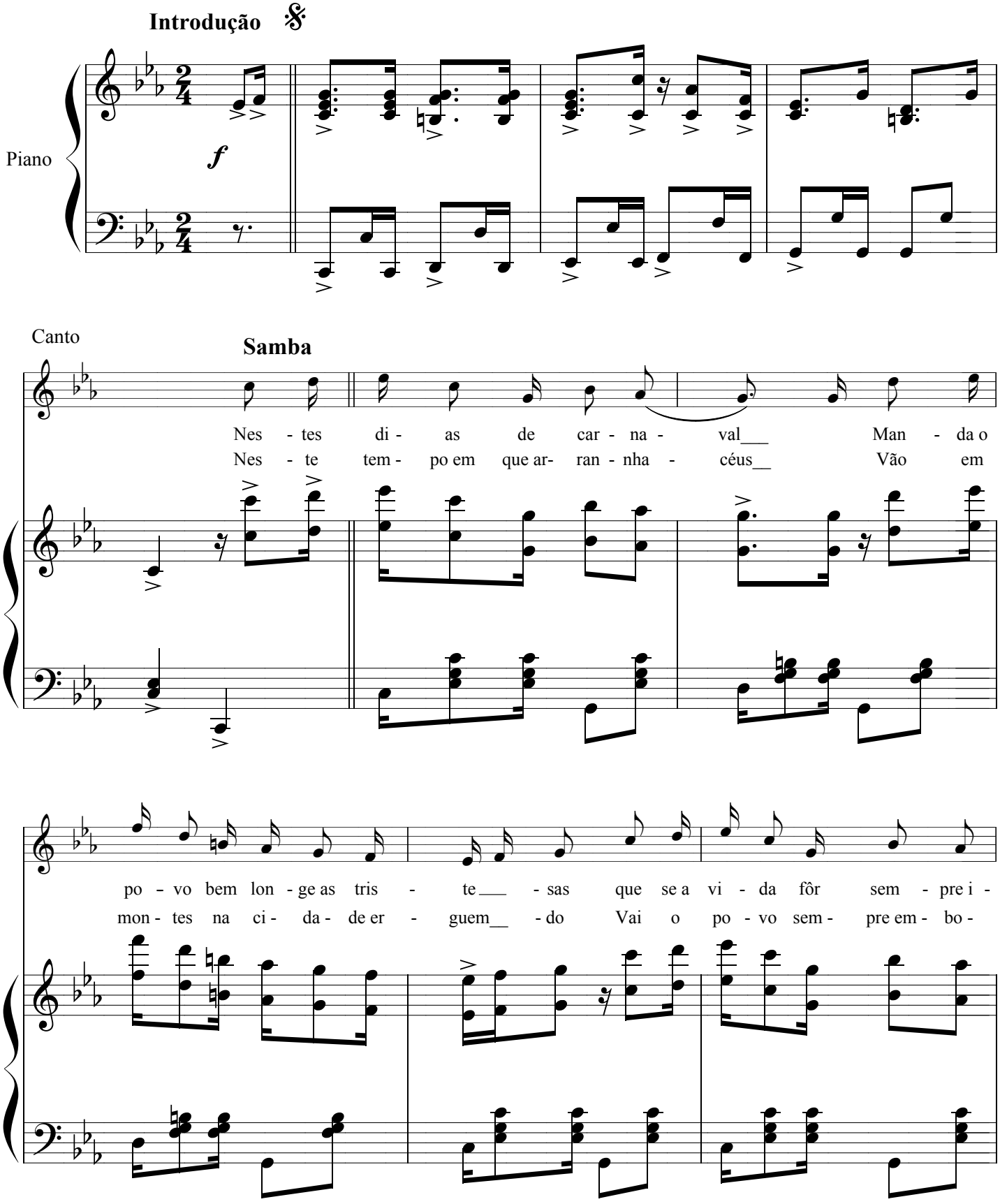
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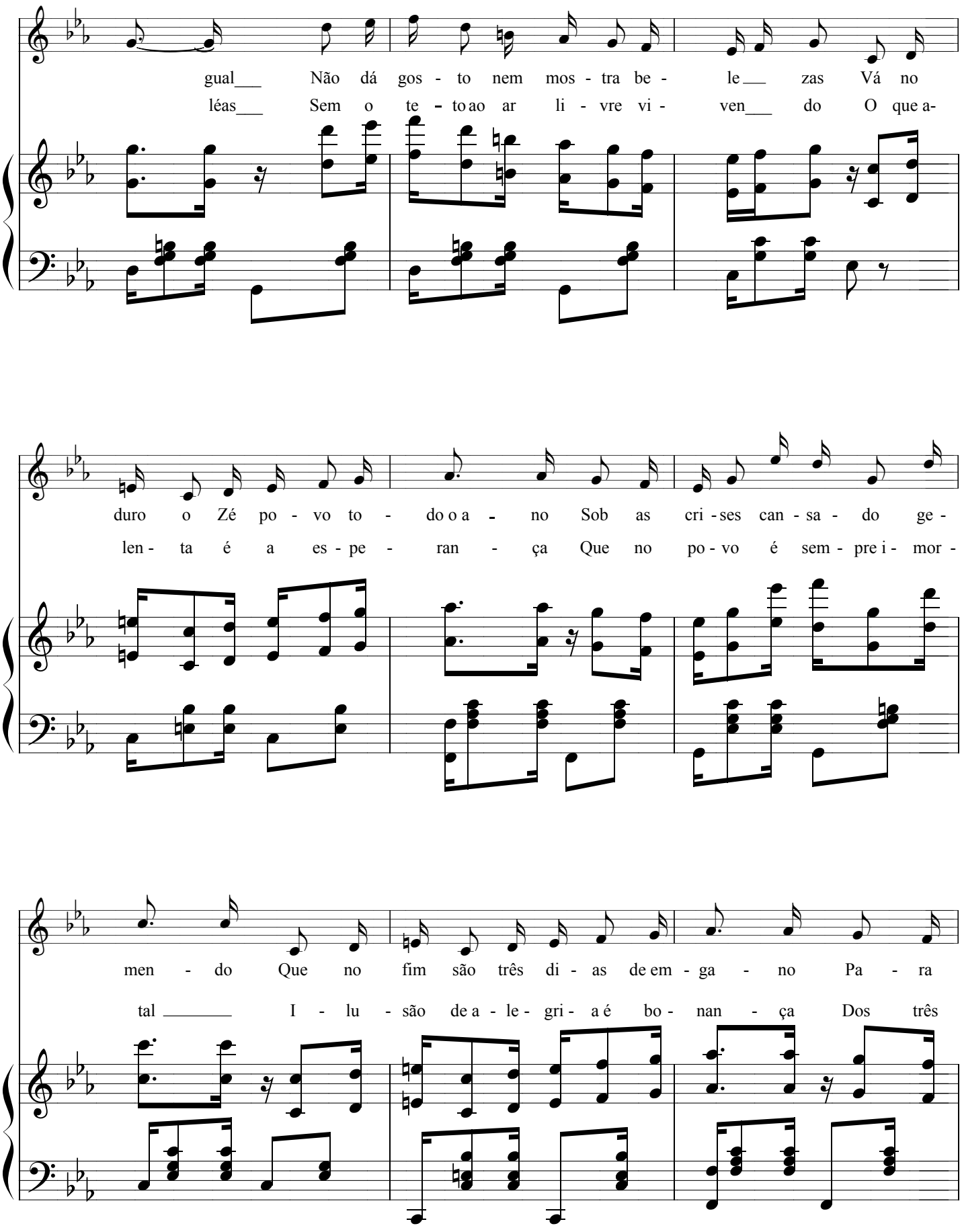
CRISES EM PENCA!...

SAMBA BRASILEIRO CARNAVALESCO
PARA 1930

Ernesto Nazareth



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gual___ Não dá gos - to nem mos - tra be - le___ zas Vá no
léas___ Sem o te - to ao ar li - vre vi - ven___ do O que a-
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len - ta é a es - pe - ran - ça Que no po - vo é sem - pre i - mor -
men - do Que no fim são três di - as de em - ga - no Pa - ra
tal _____ I - lu - são de a - le - gri - a é bo - nan - ça Dos três

To Coda

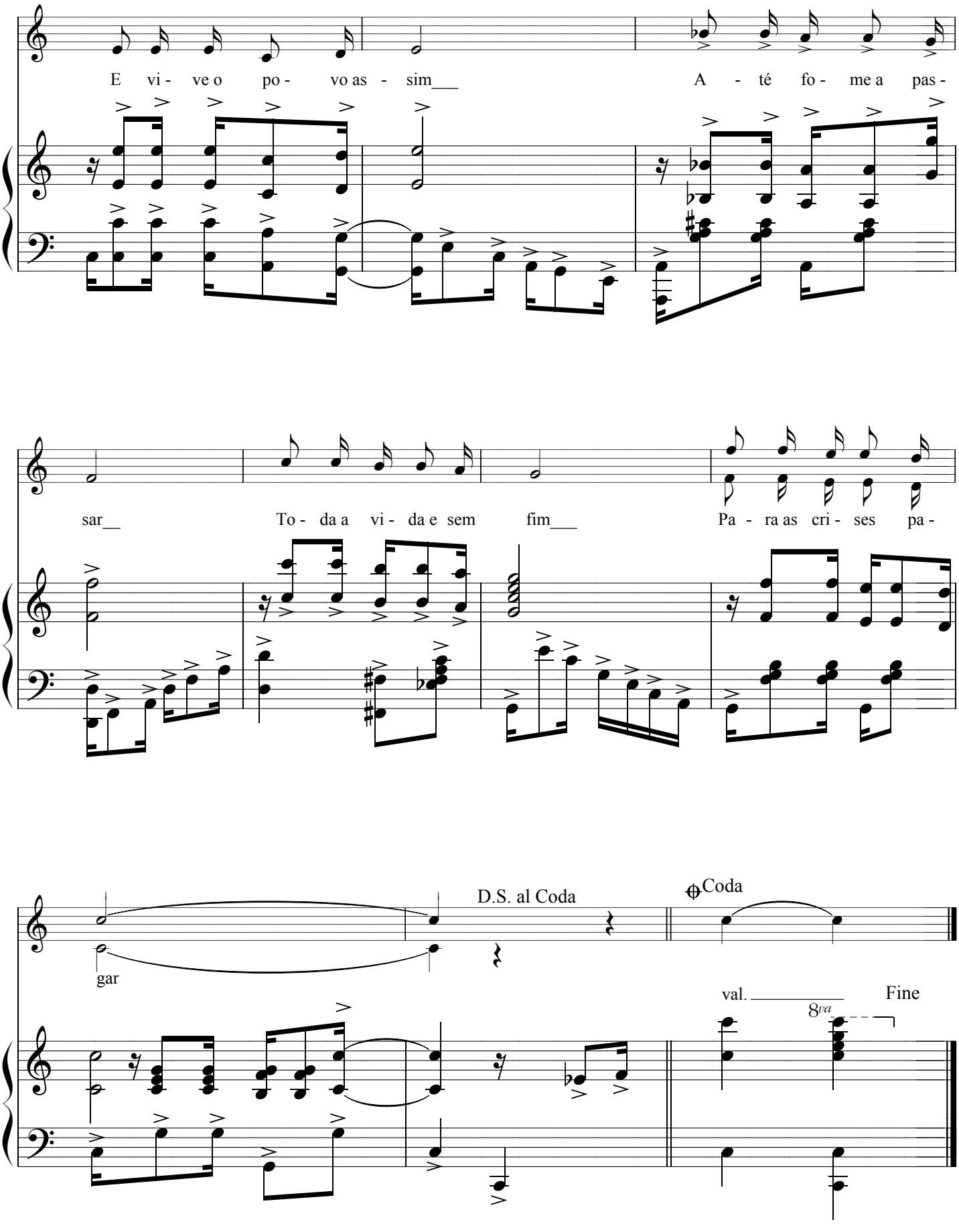
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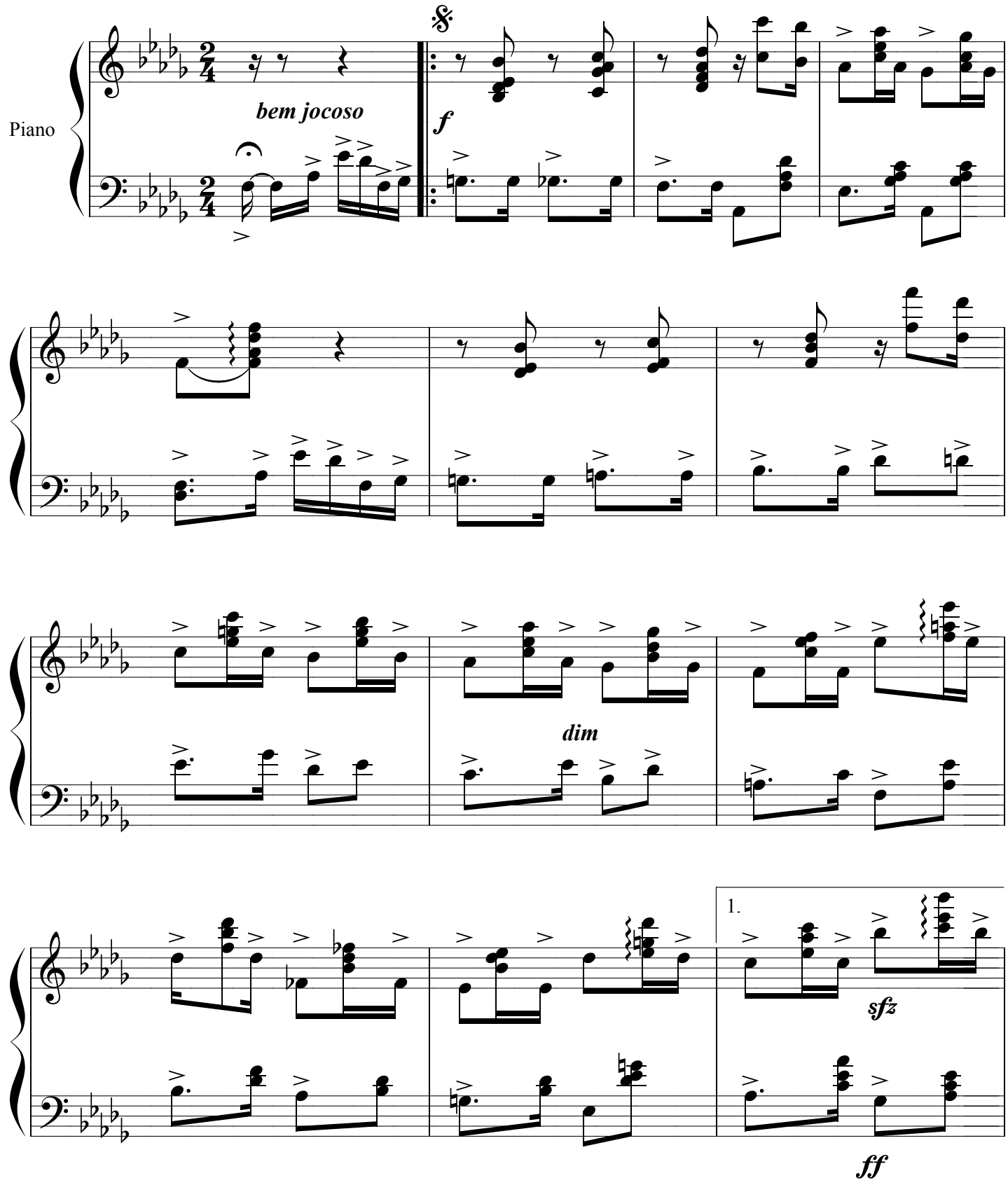
é___ O Zé po - vo mar - char___


E vi - ve o po - vo as - sim___
A - té fo - me a pas -
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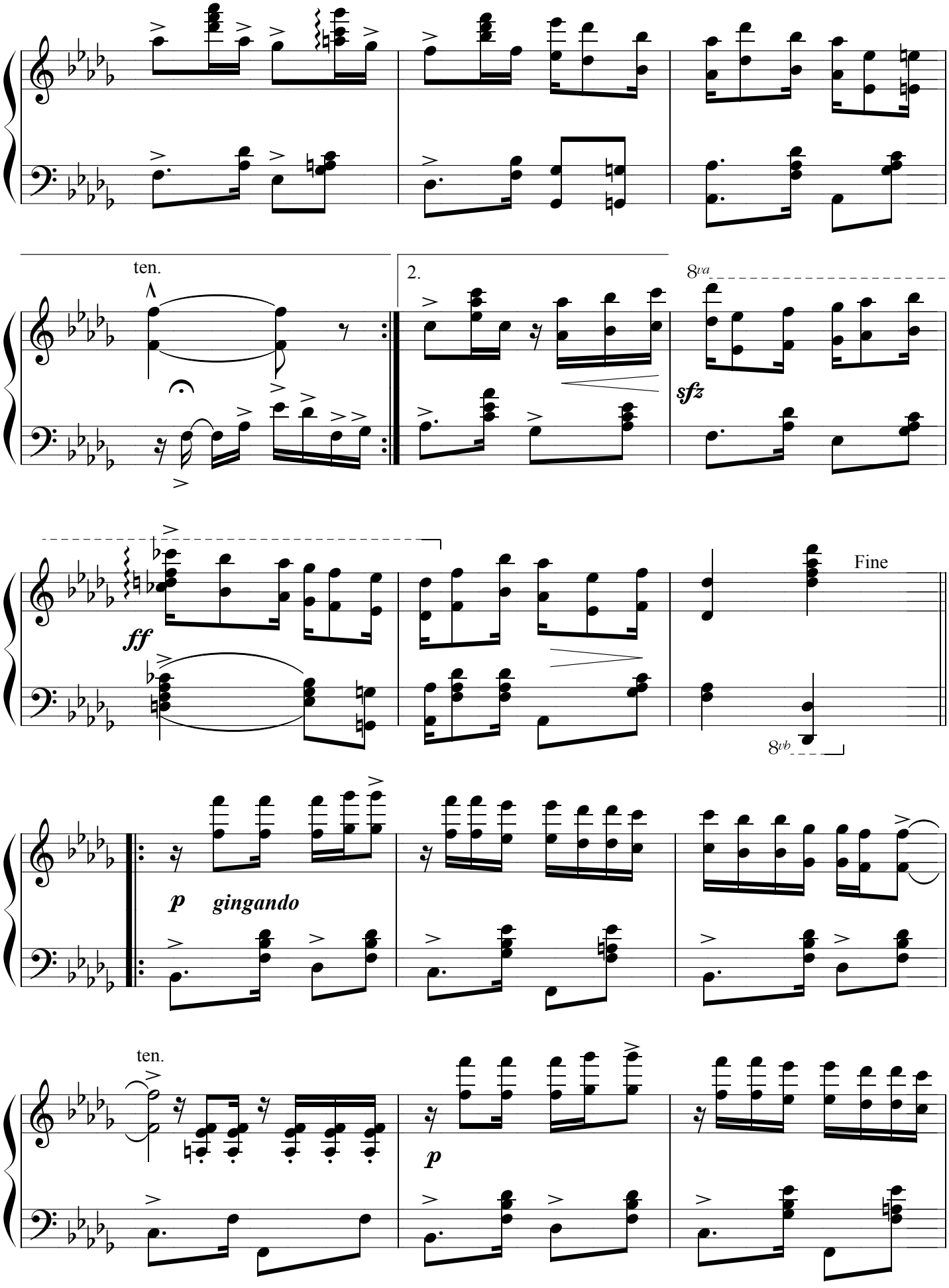
CRUZEIRO
TANGO PARA PIANO

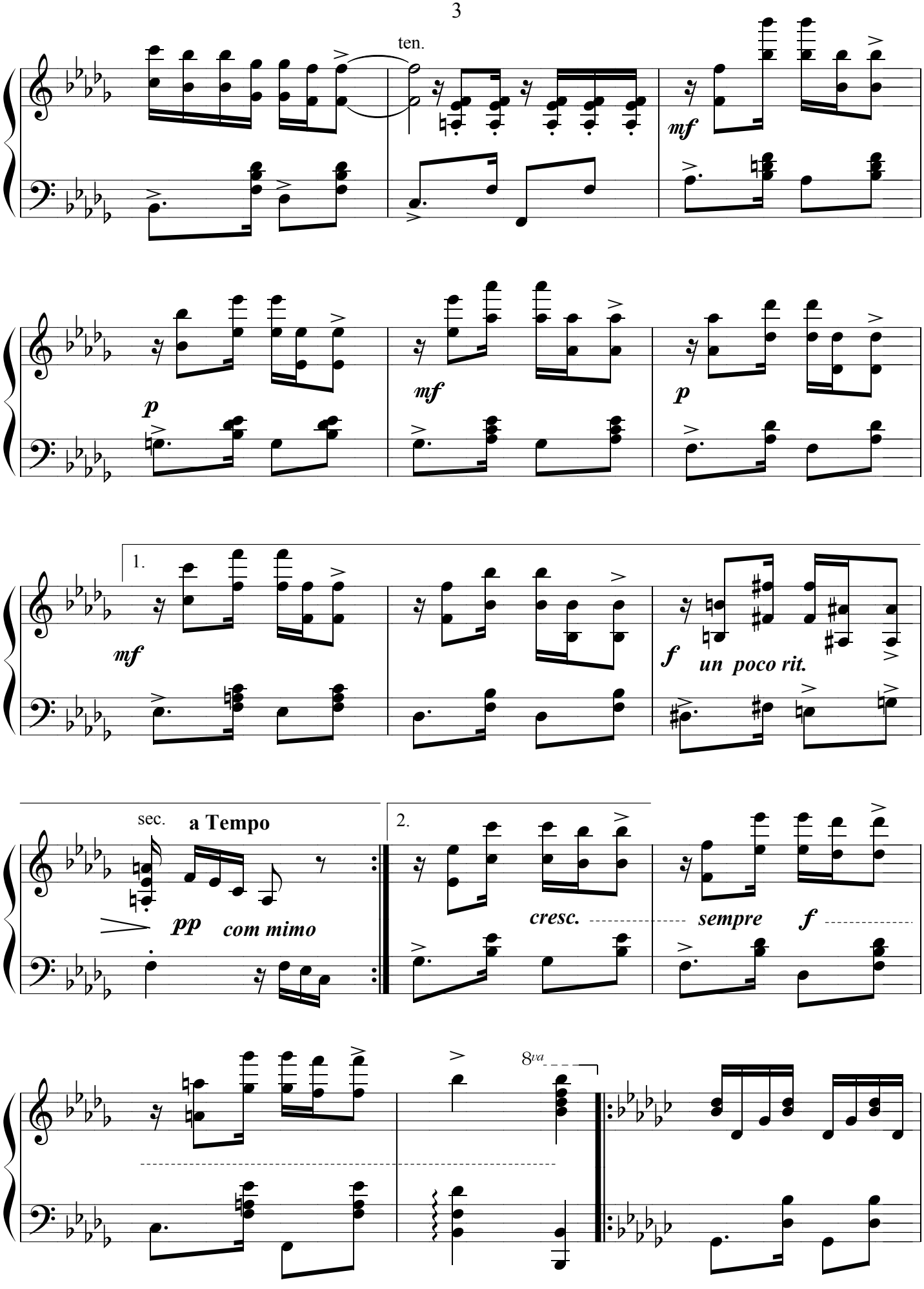
Ao prezado amigo
José Camaz

Ernesto Nazareth

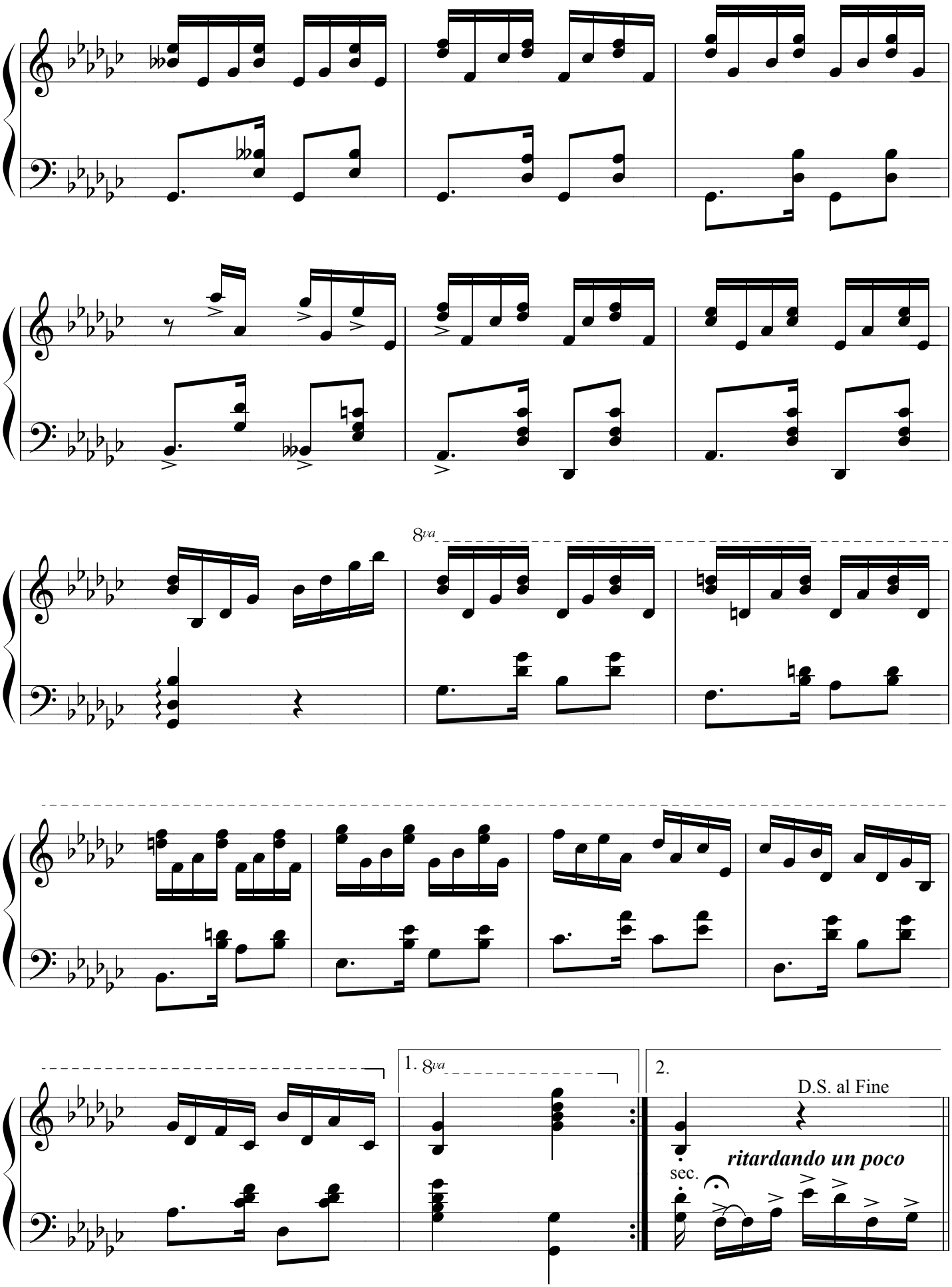


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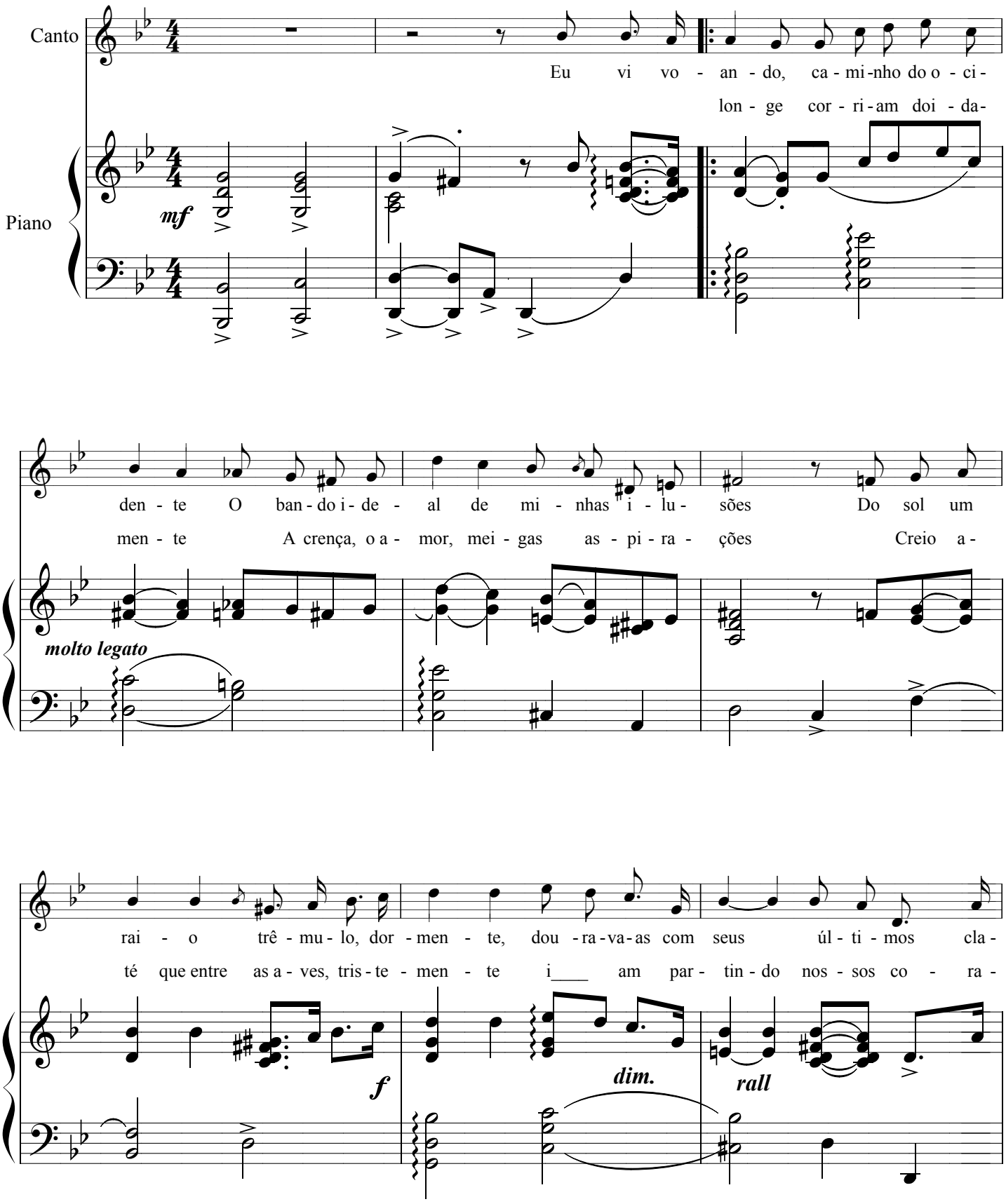
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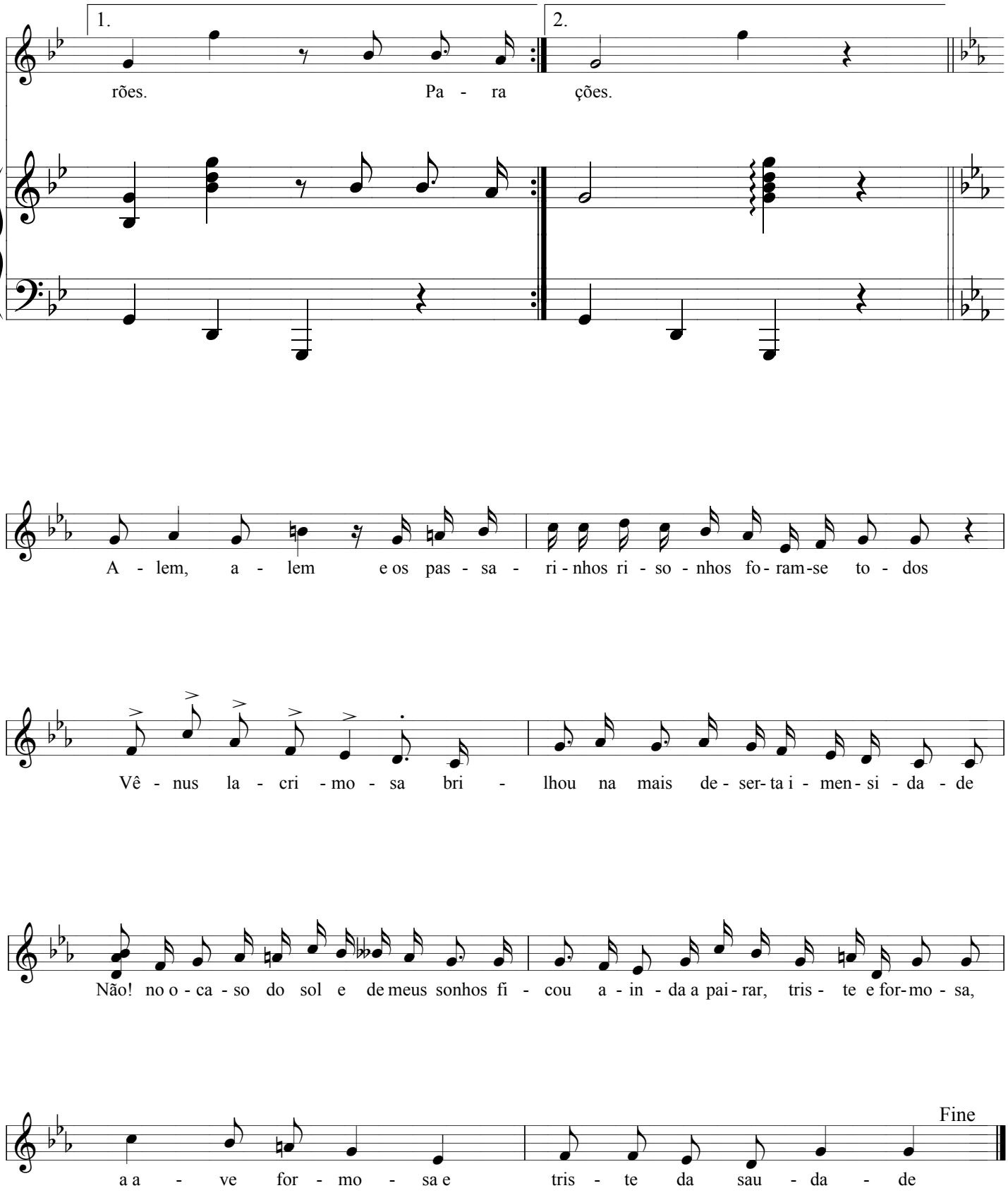
DE TARDE

Música de Ernesto Nazareth
Letra de Augusto de Lima

Introdução



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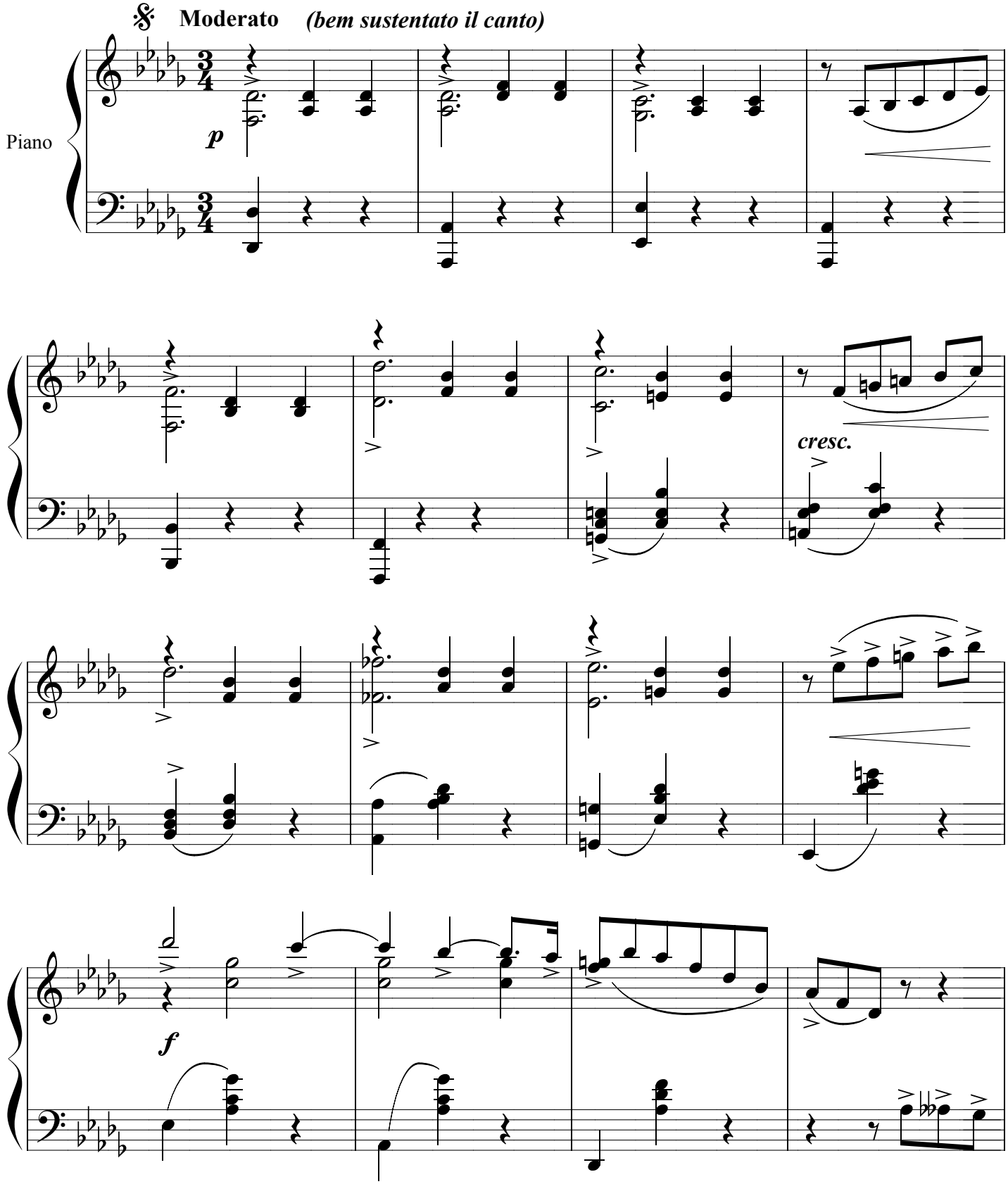
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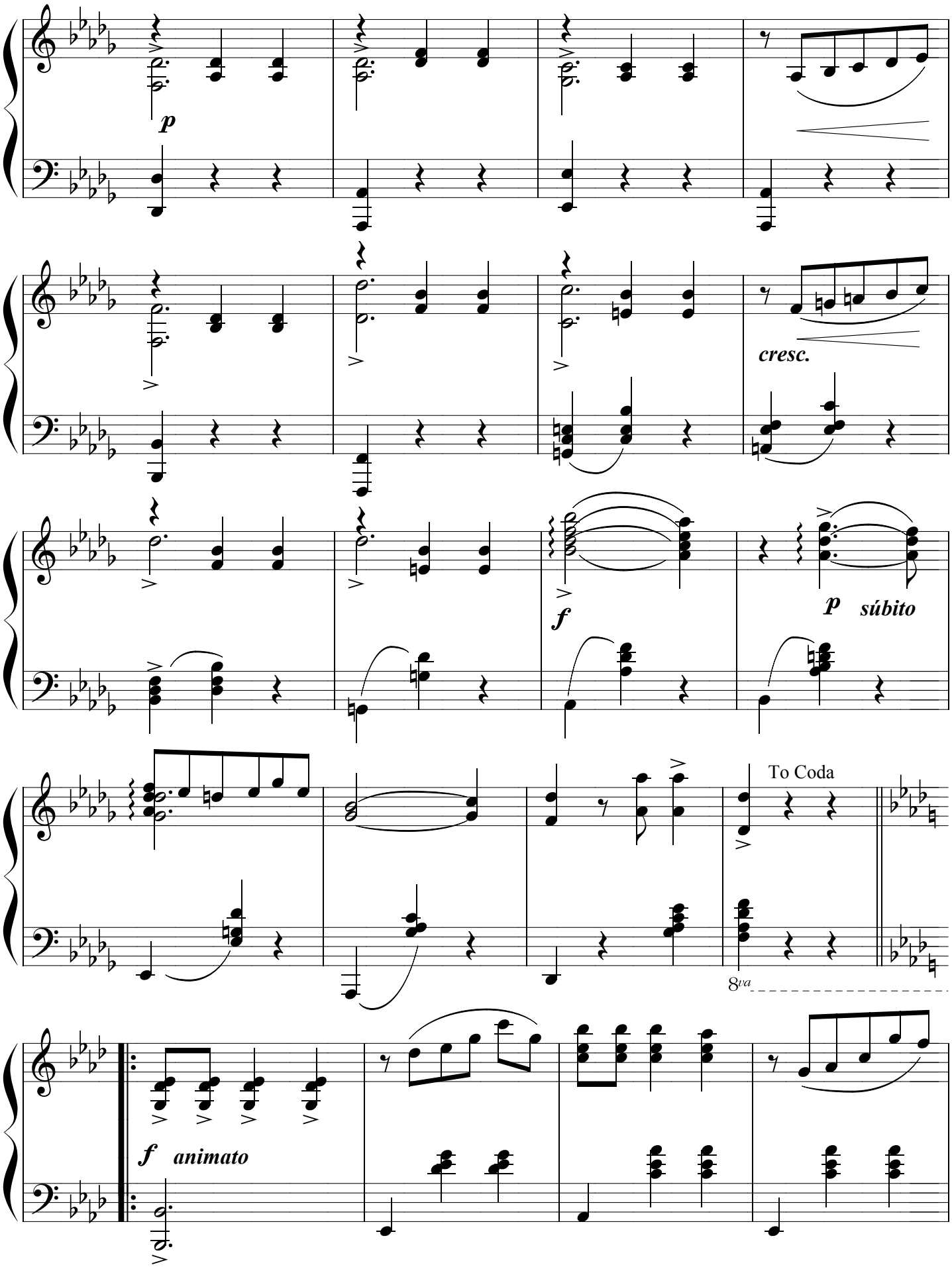
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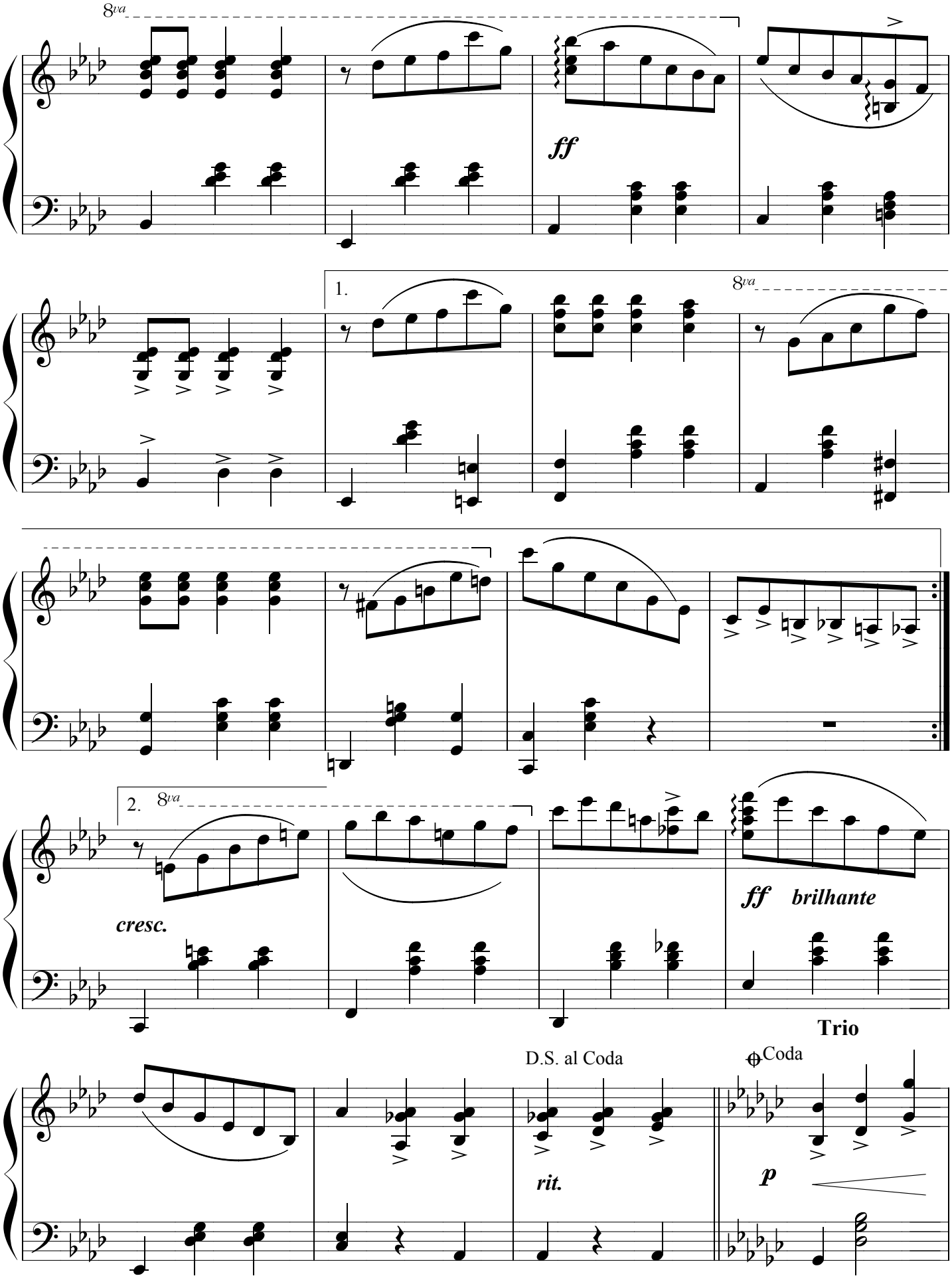
A sua querida esposa
Theodora Amalia
de Meirelles Nazareth

Ernesto Nazareth

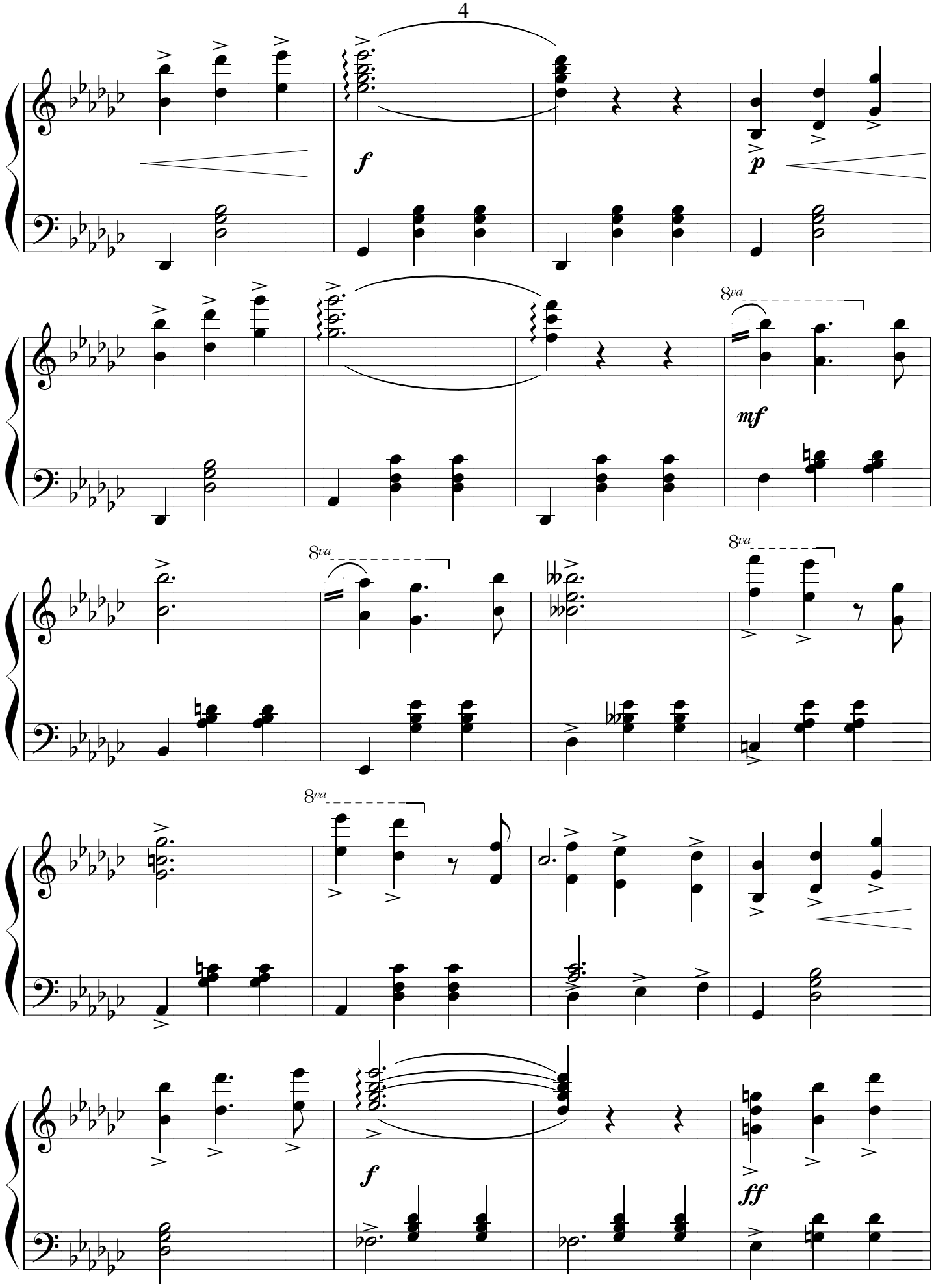


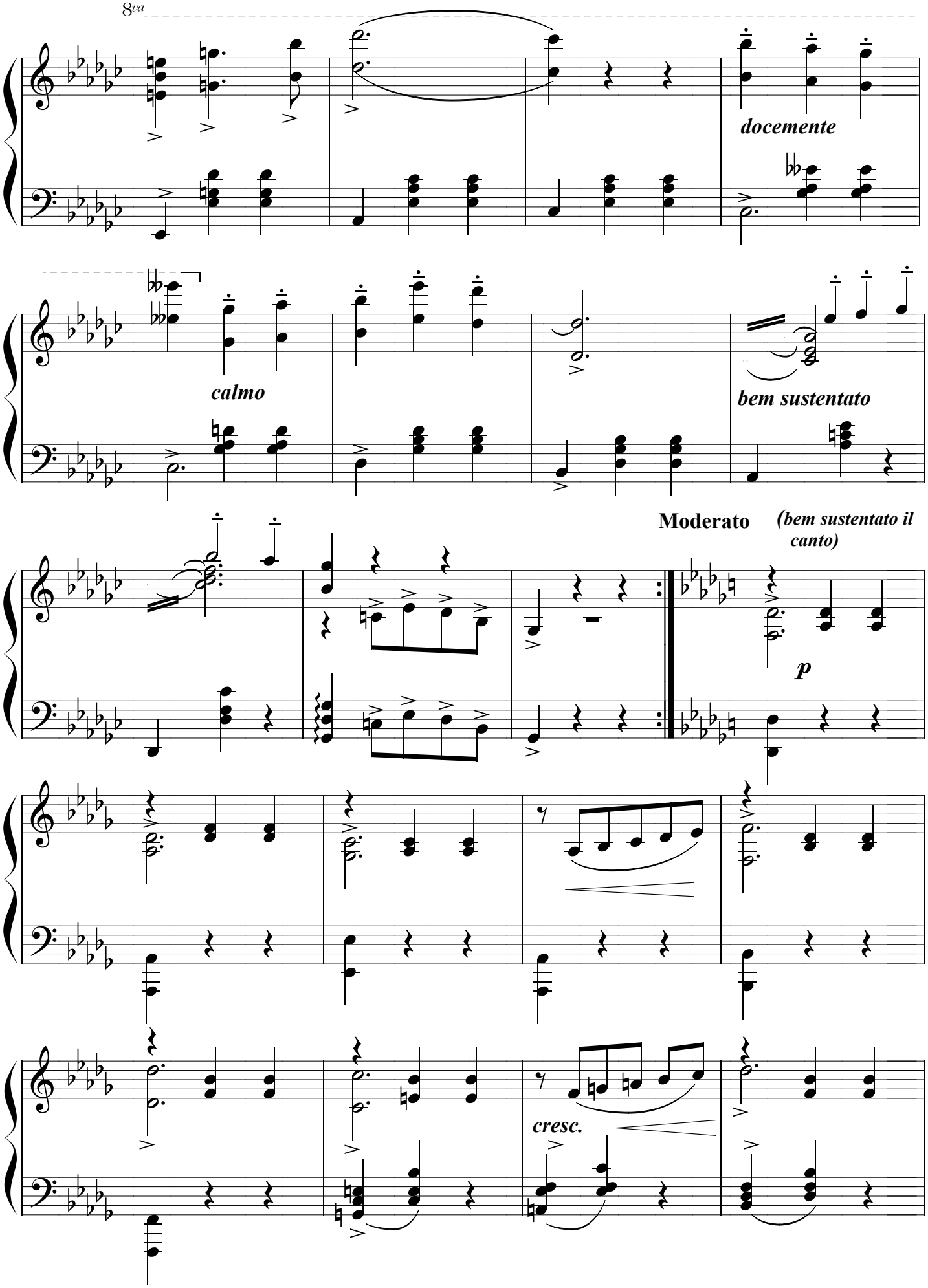
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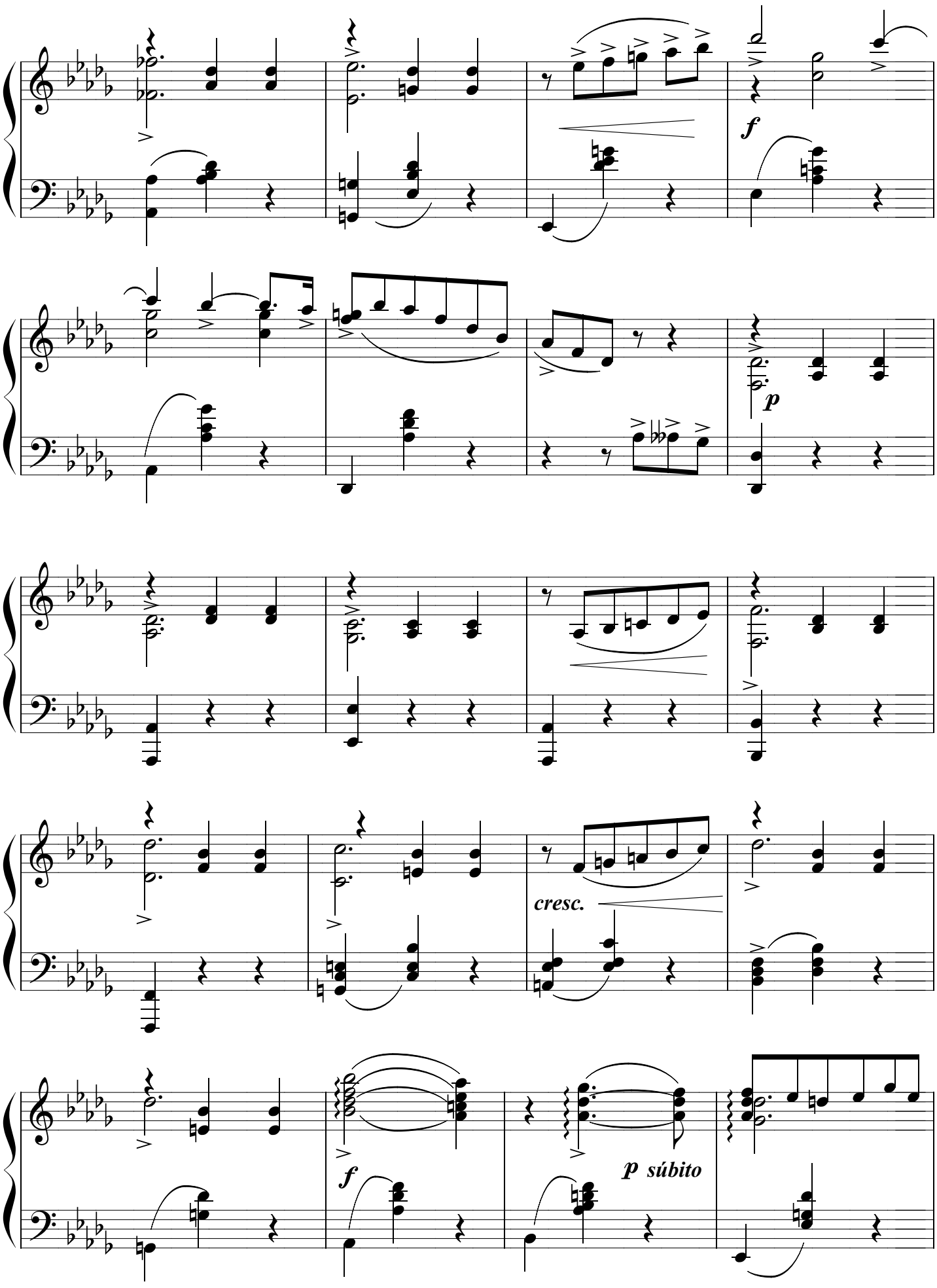


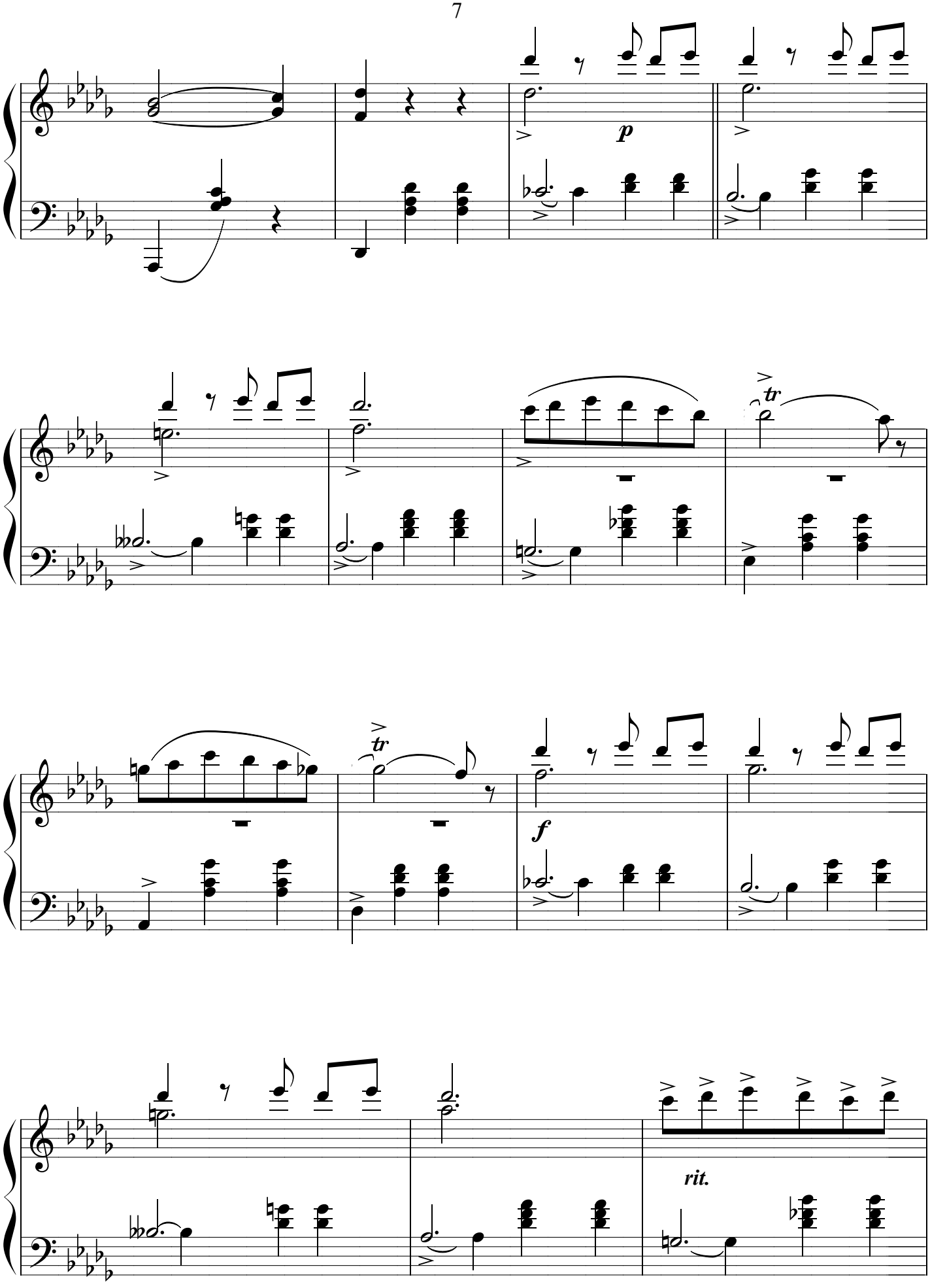
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ff

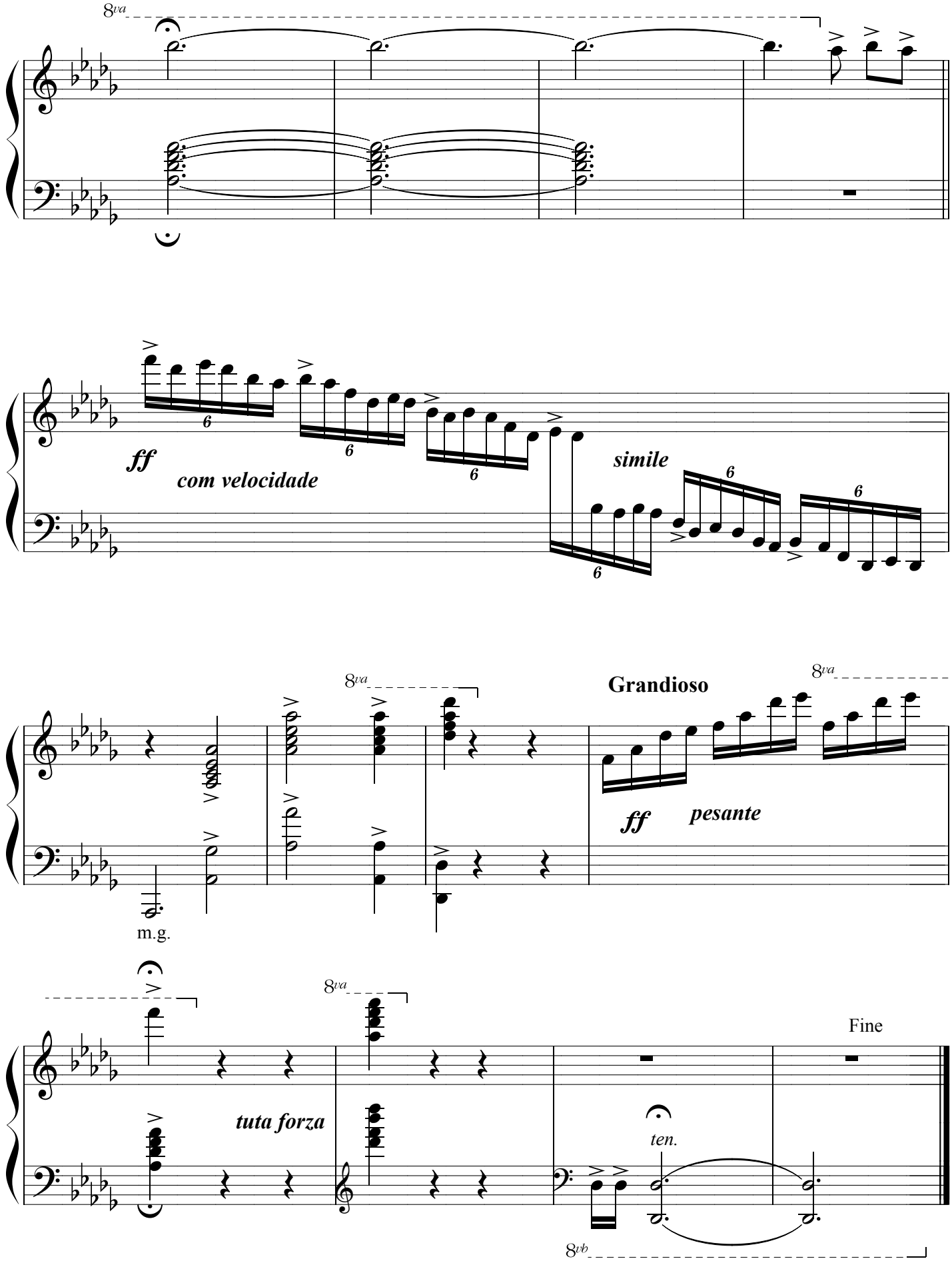


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f
p
cresc.
f
p súbito



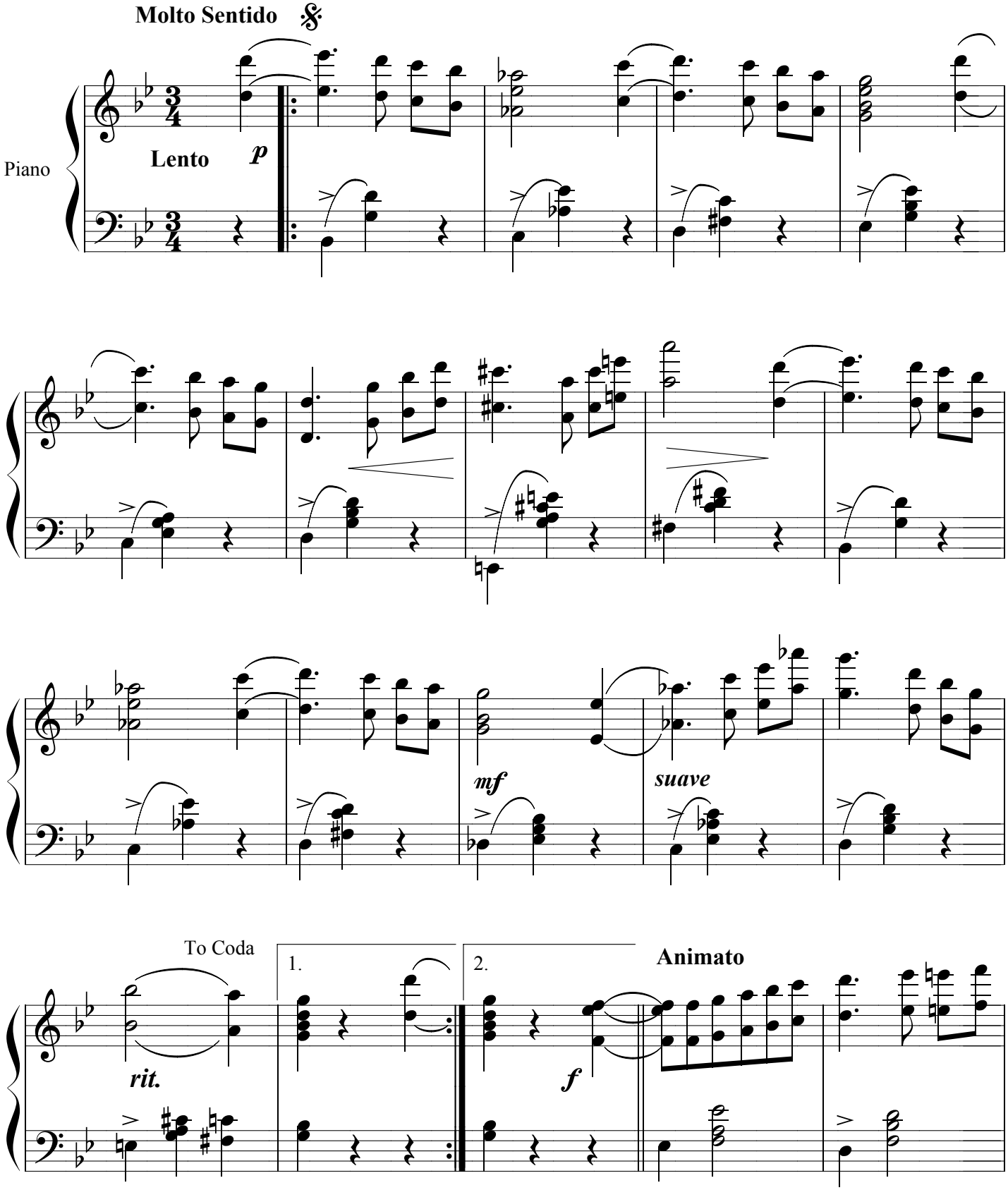
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8va
ff
com velocidade
simile
8va
Grandioso
8va
ff
pesante
m.g.
8va
tuta forza
Fine
ten.
8vb

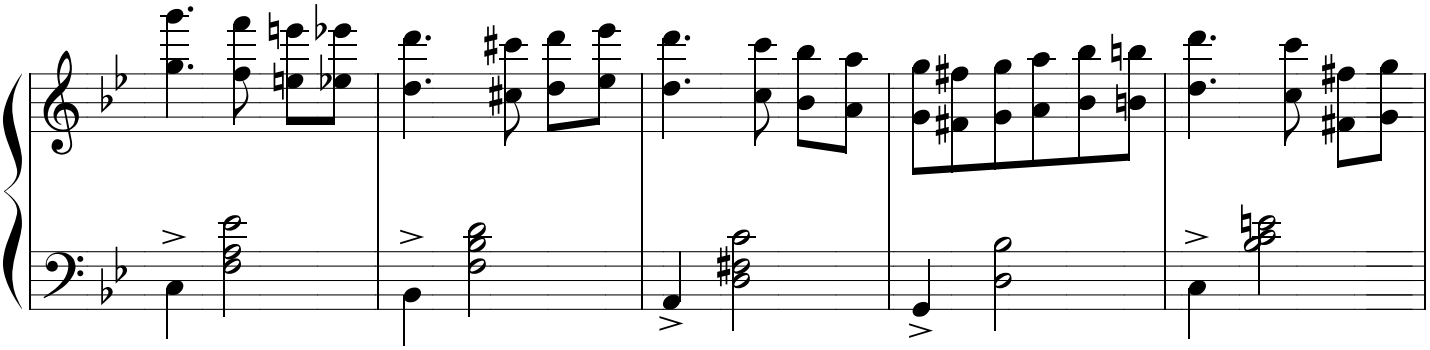
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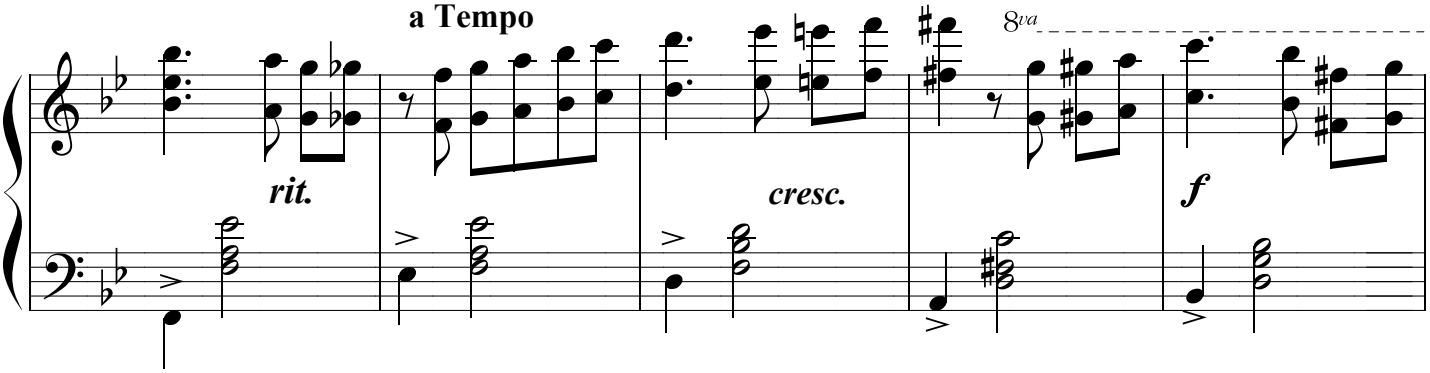
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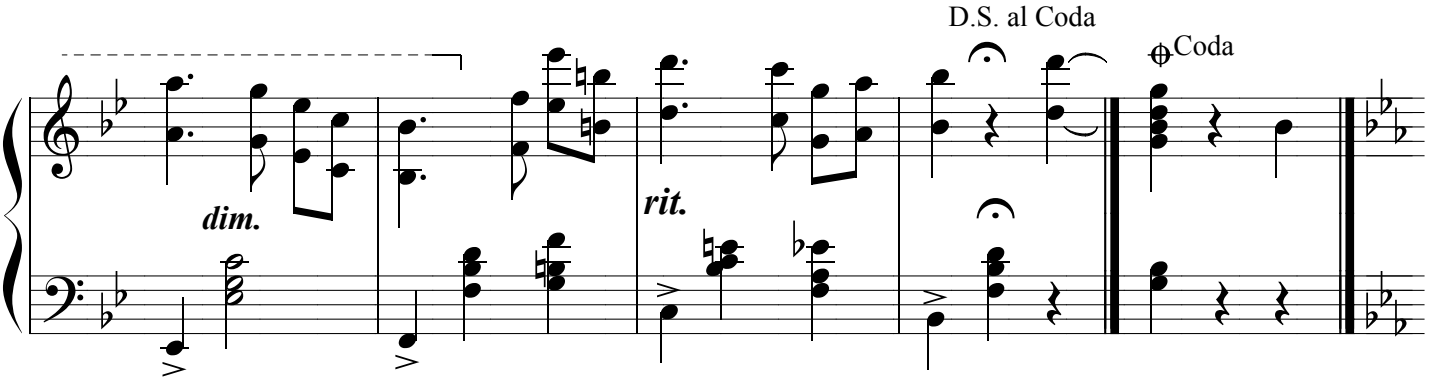
Ernesto Nazareth

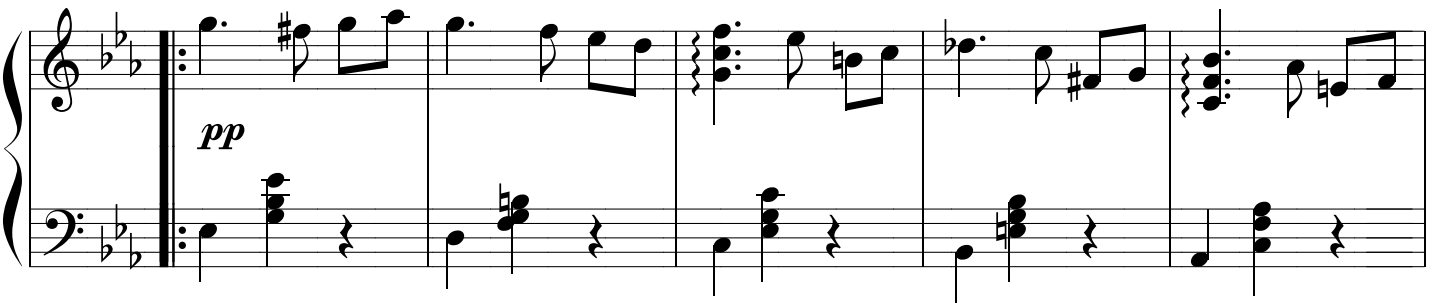


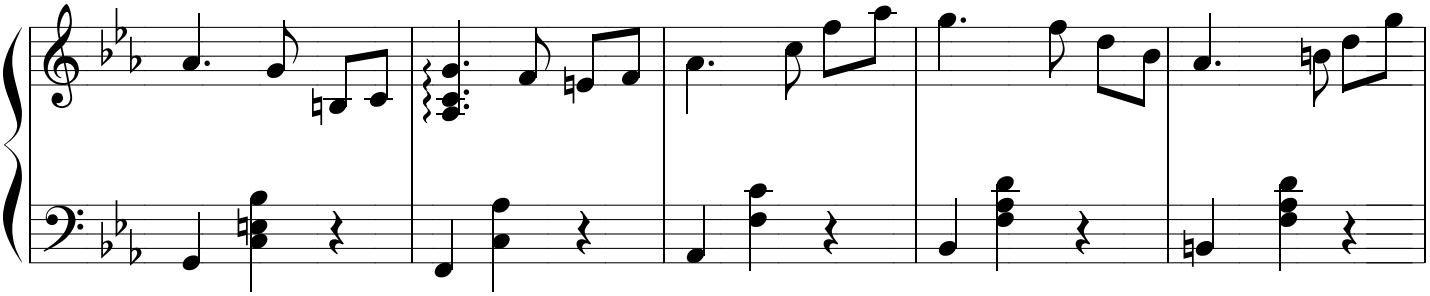
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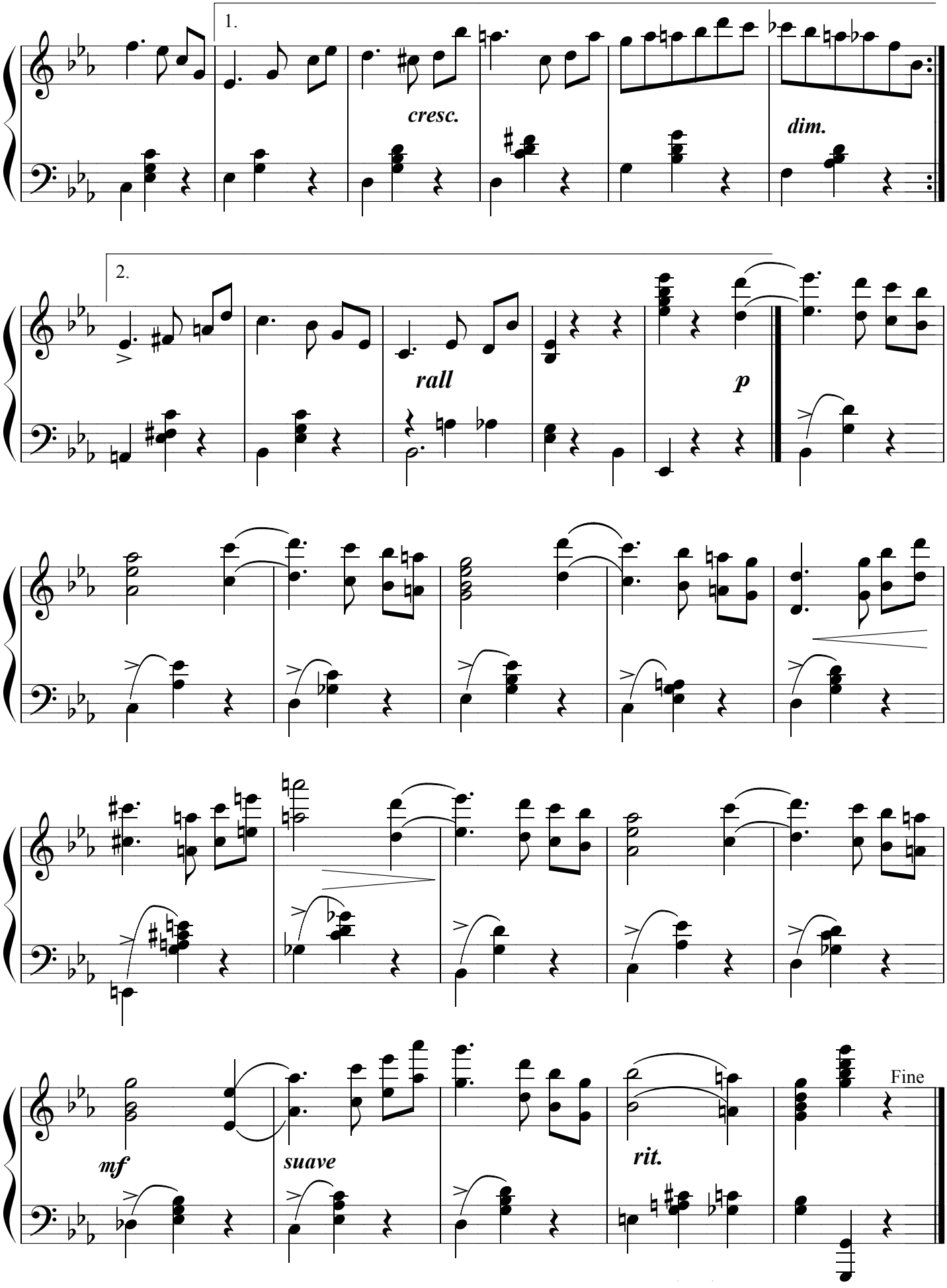



a Tempo
8va
rit.
cresc.
f


D.S. al Coda
Coda
dim.
rit.

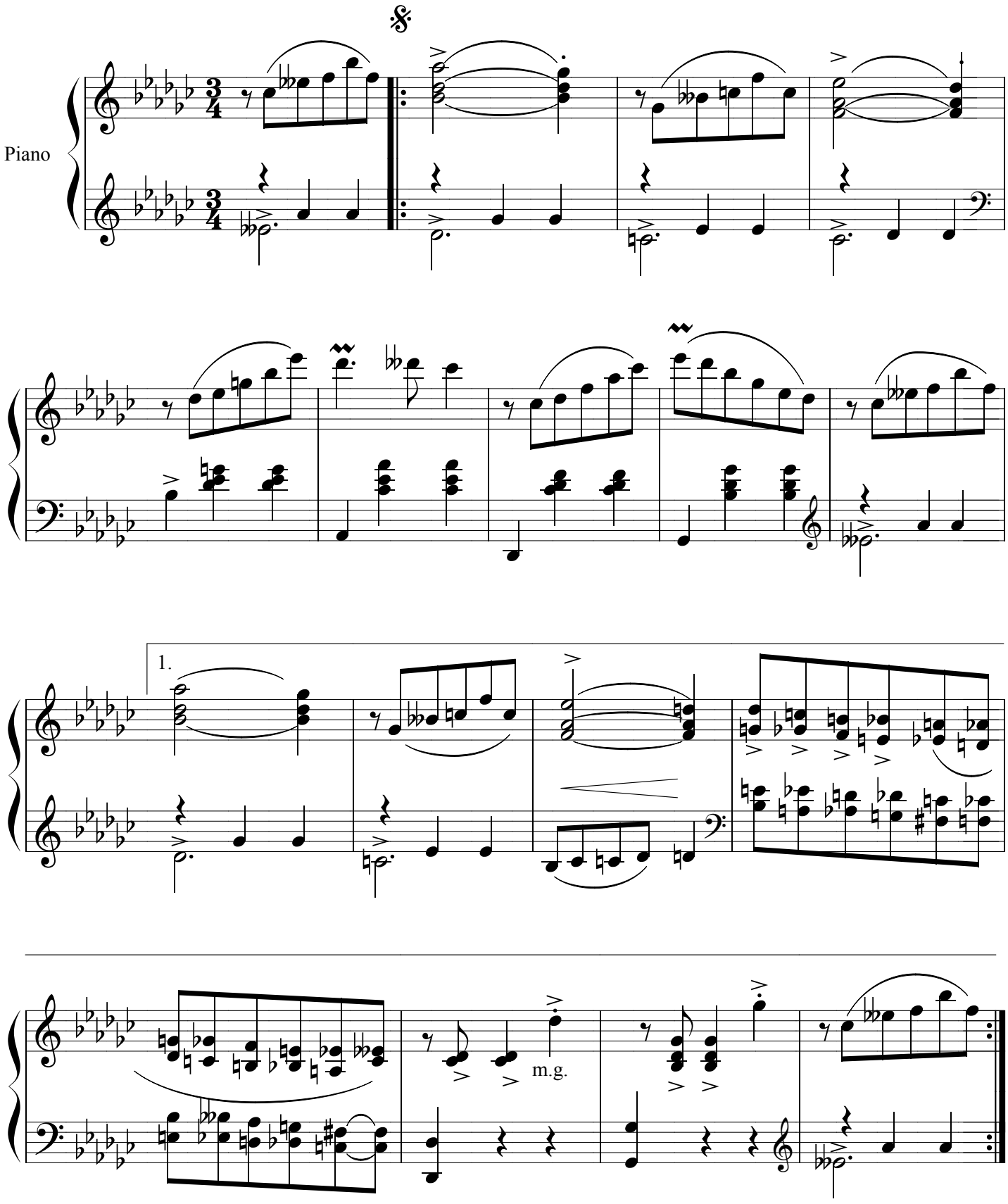

Molto Expressivo
pp



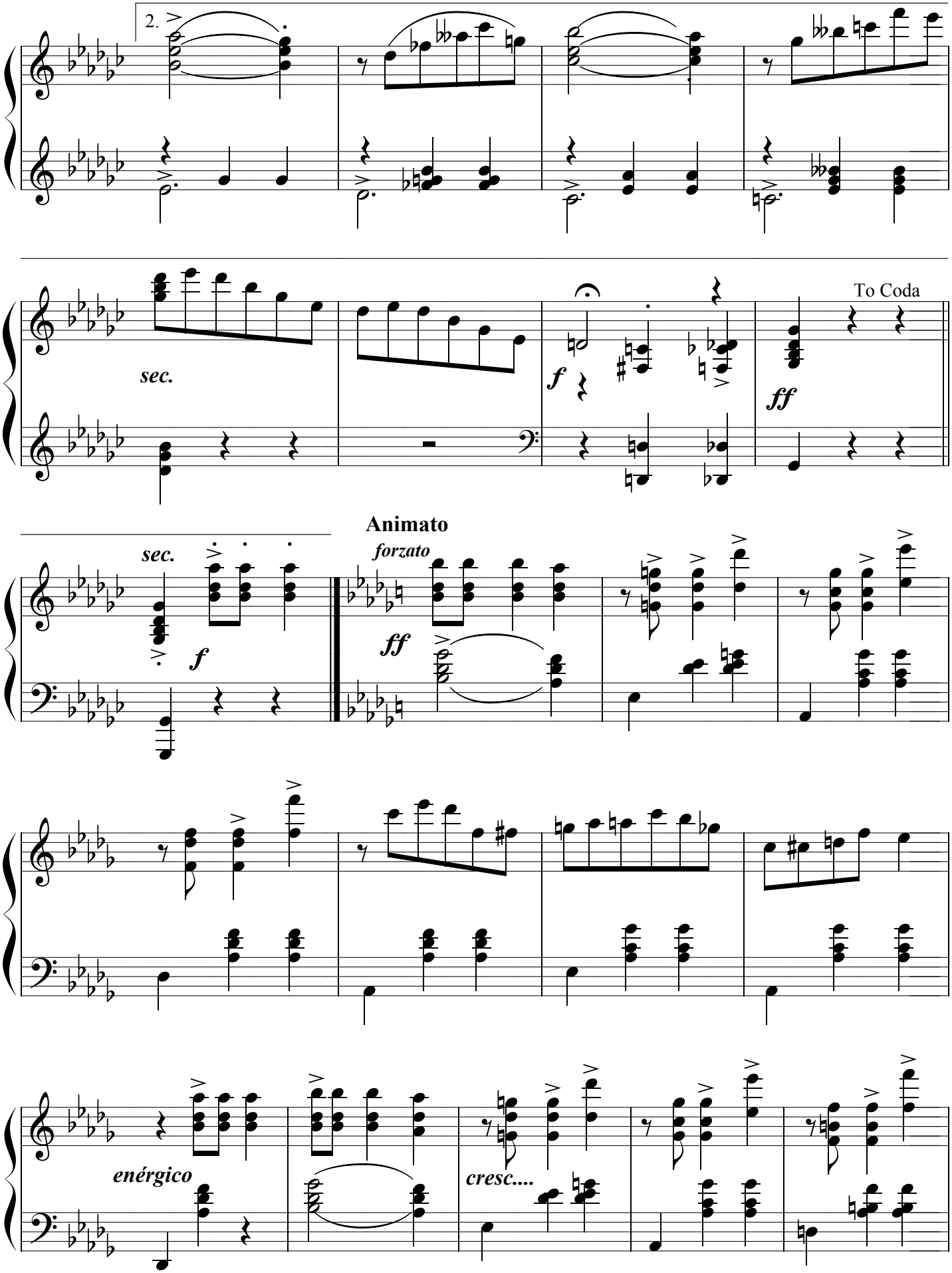

1.
cresc.
dim.
2.
rall
p
mf
suave
rit.
Fine

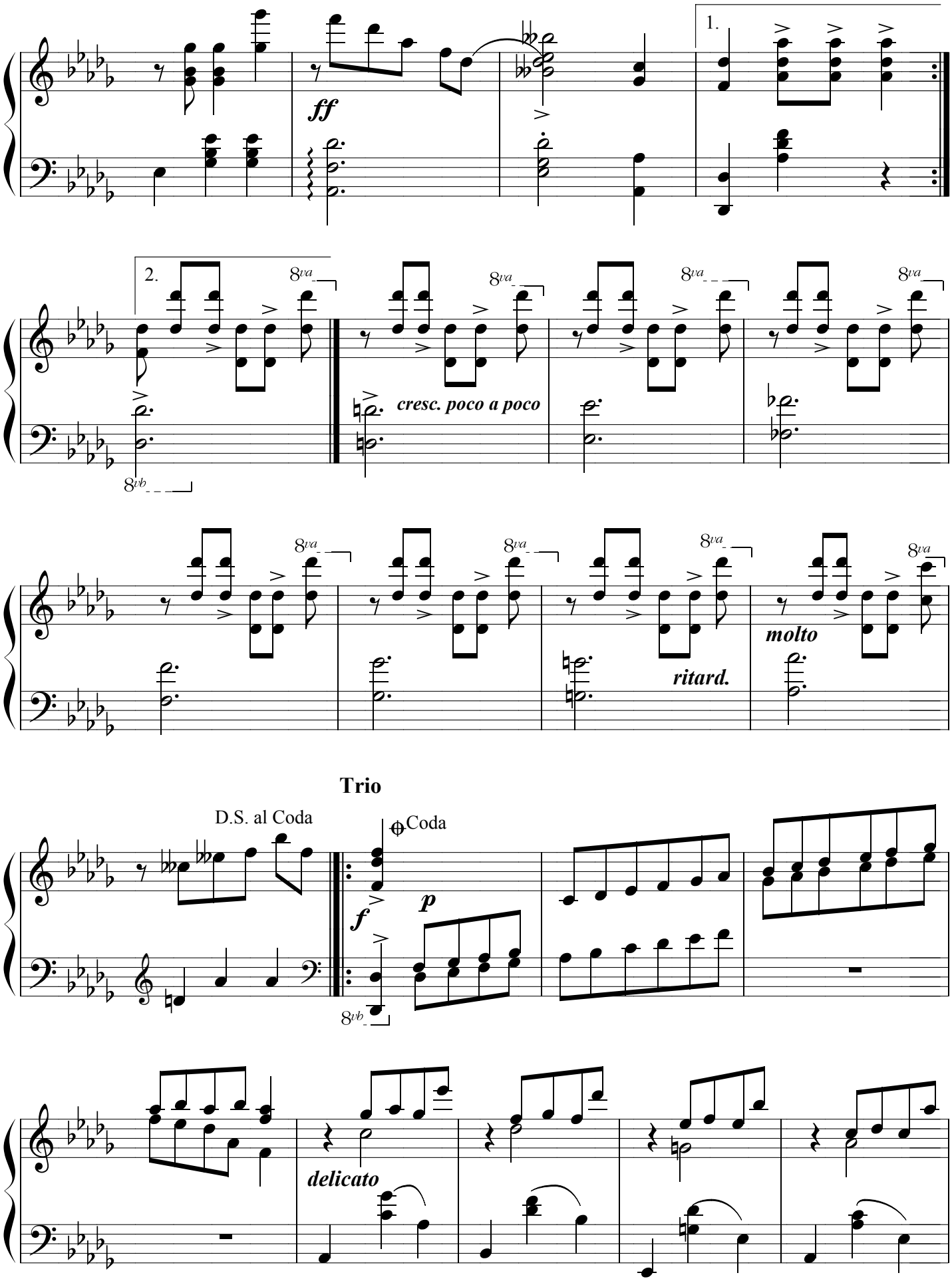
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VALSA NOVA

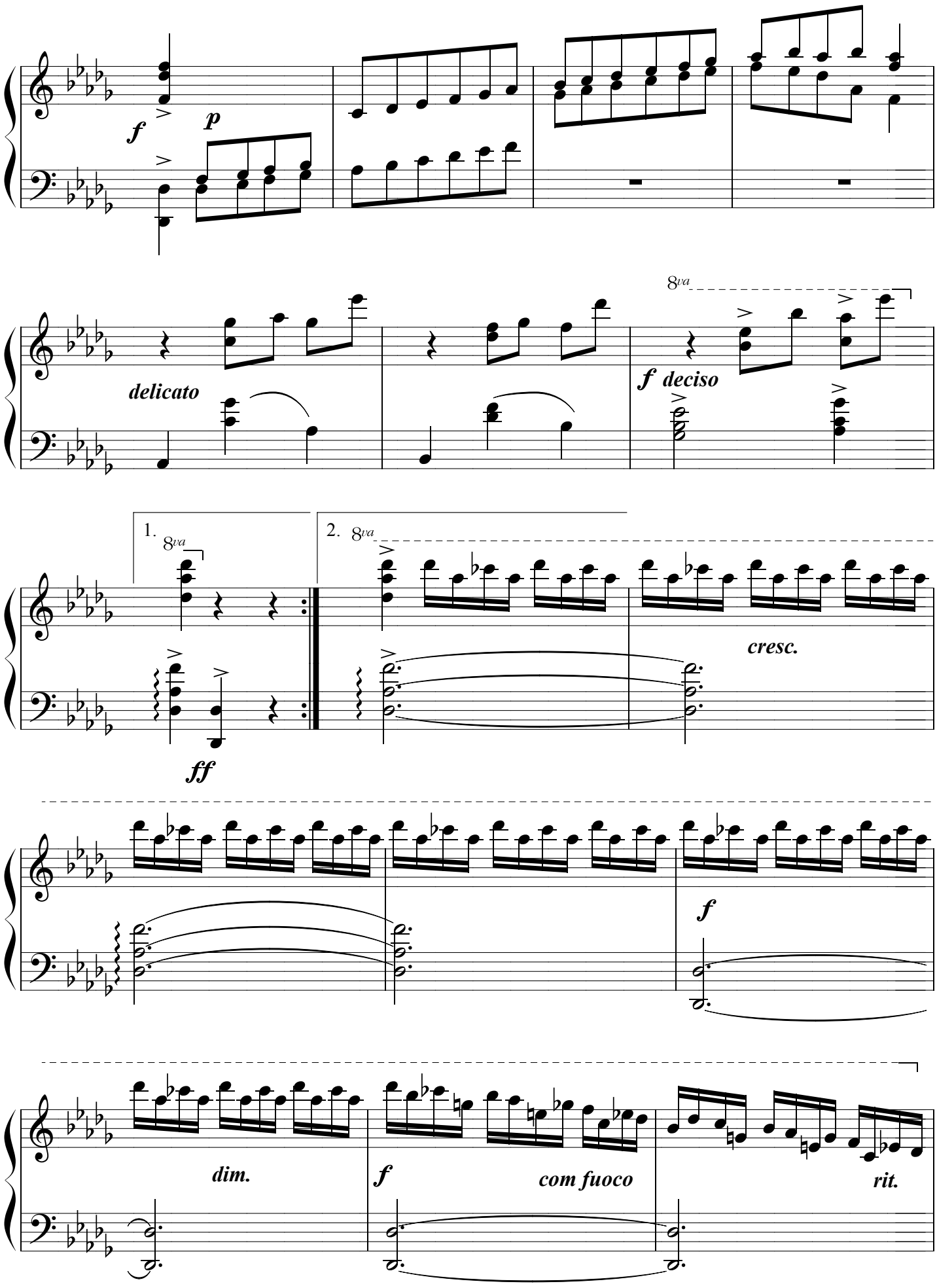
Ernesto Nazareth

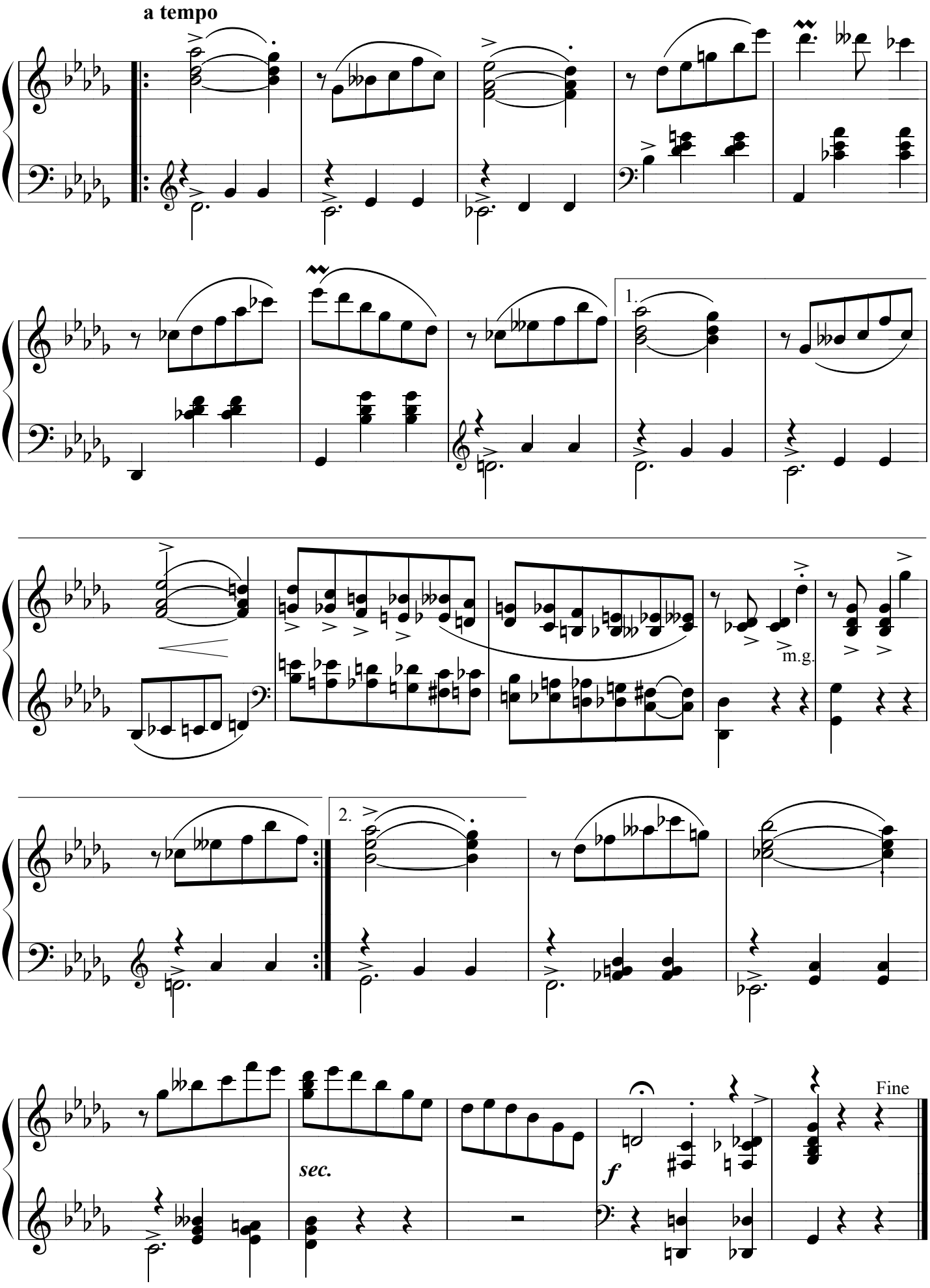


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2.
sec.
f
To Coda
ff
Animato
sec.
f
forzato
ff
enérgico
cresc....


1.
ff
2.
8va
8vb
cresc. poco a poco
molto
ritard.
Trio
D.S. al Coda
Coda
f
p
delicato

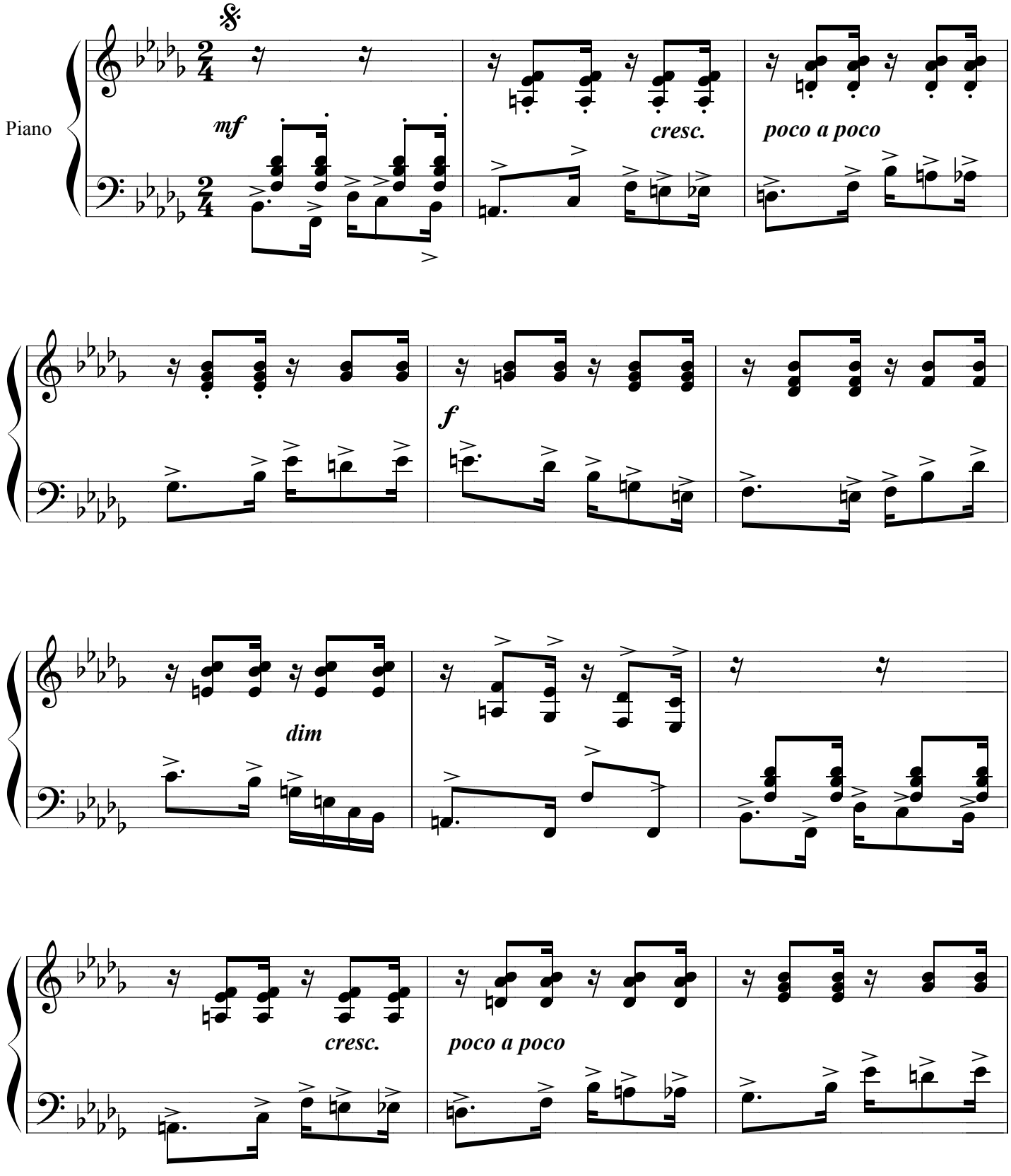

f
p
delicato
8va
f deciso
1.
8va
2.
8va
cresc.
ff
f
dim.
f
com fuoco
rit.



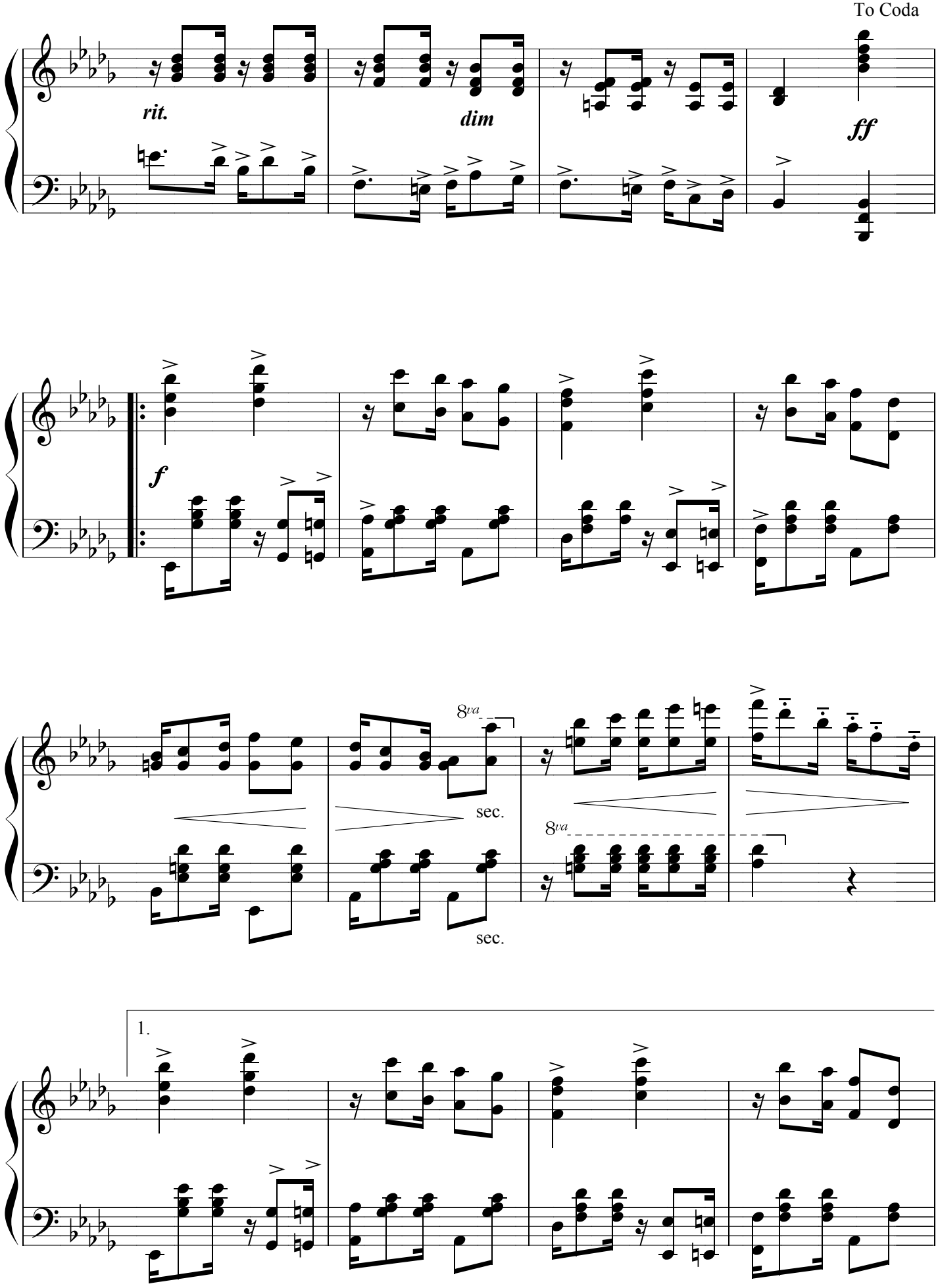
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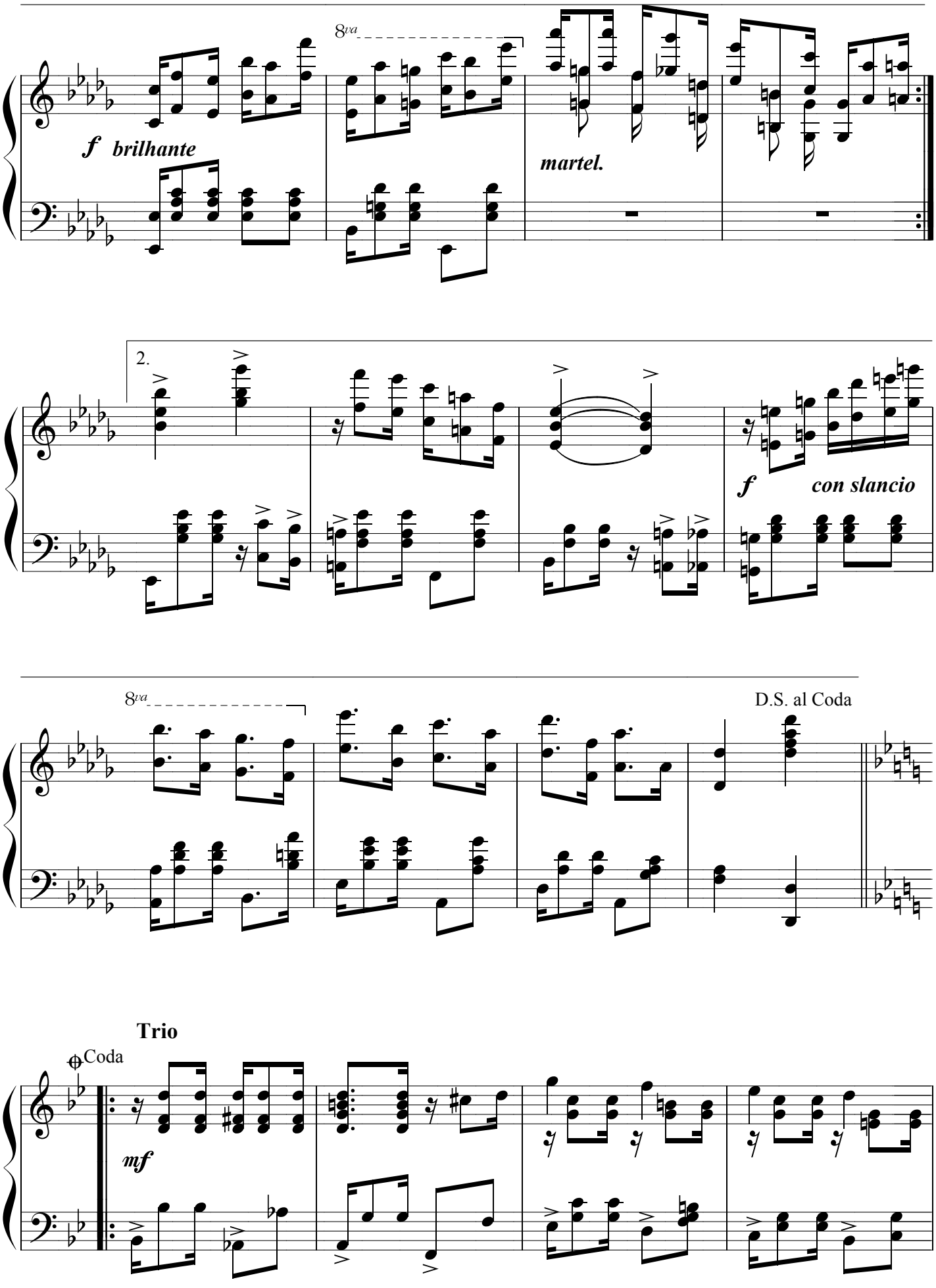
ENCANTADOR
TANGO BRASILEIRO

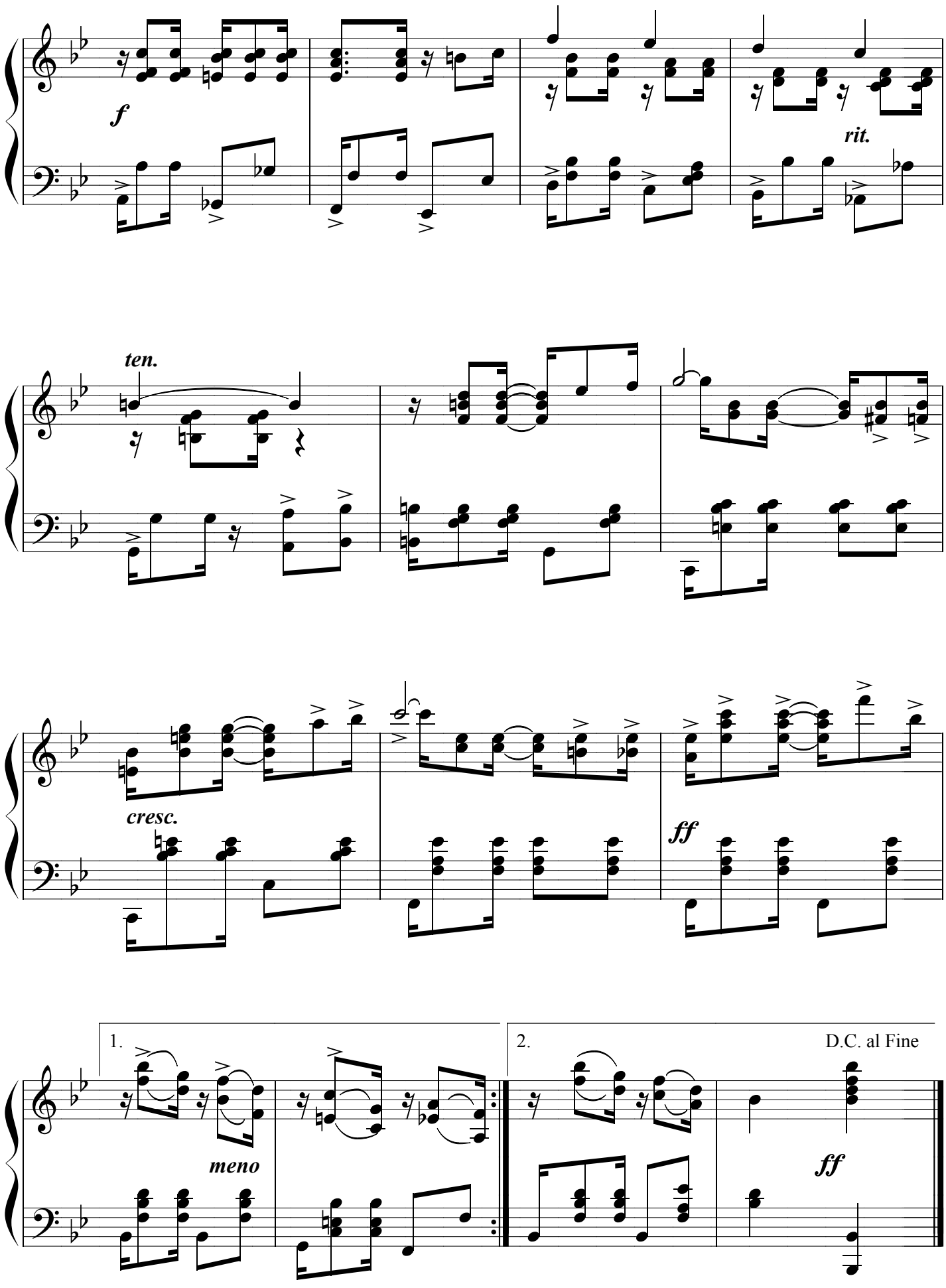
Ernesto Nazareth



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To Coda
rit.
dim
ff
f
8va
sec.
8va
sec.
1.

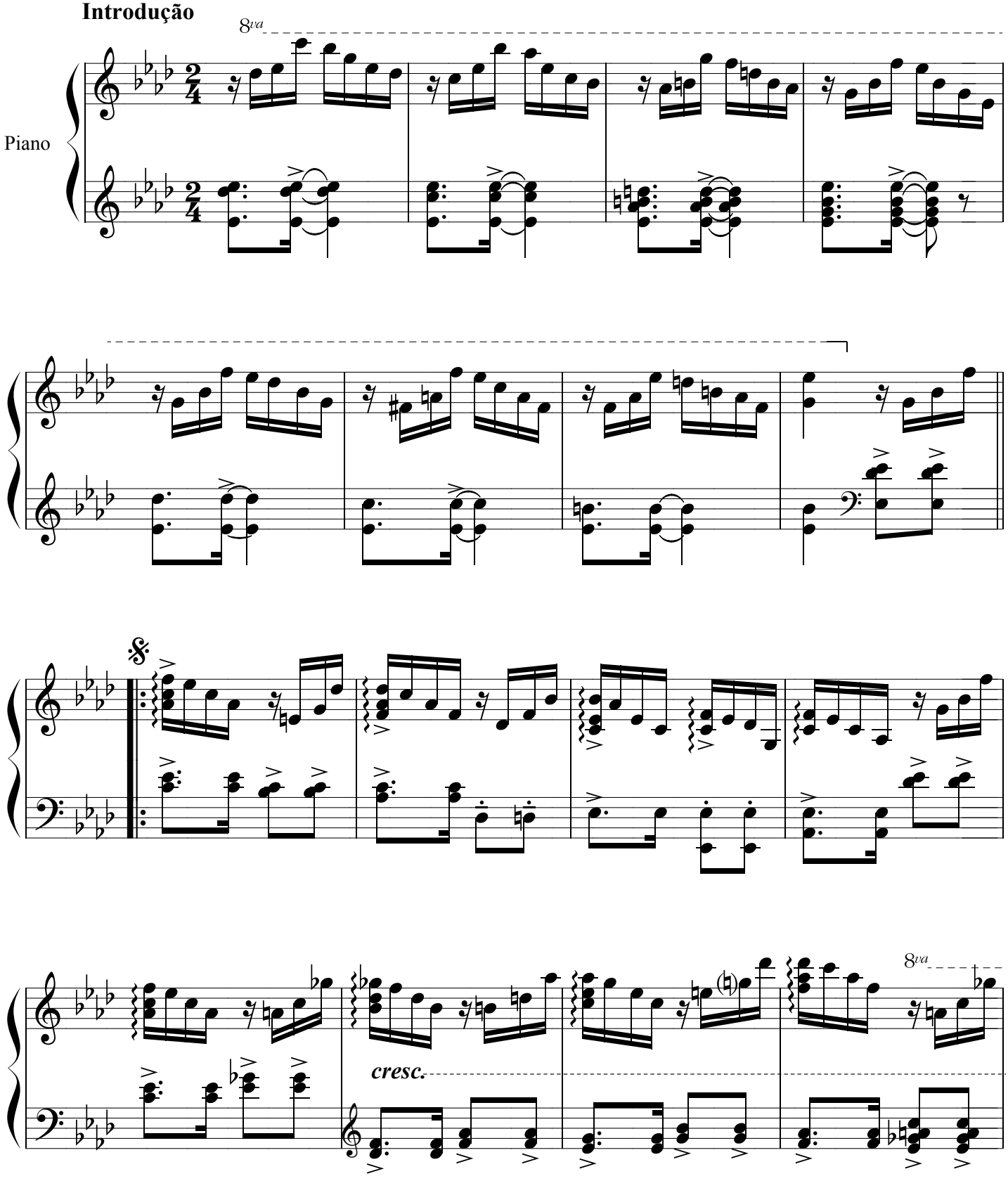

8va
f brilhante
martel.
2.
f con slancio
8va
D.S. al Coda
Trio
Coda
mf


f
rit.
ten.
cresc.
ff
1.
meno
2.
D.C. al Fine
ff

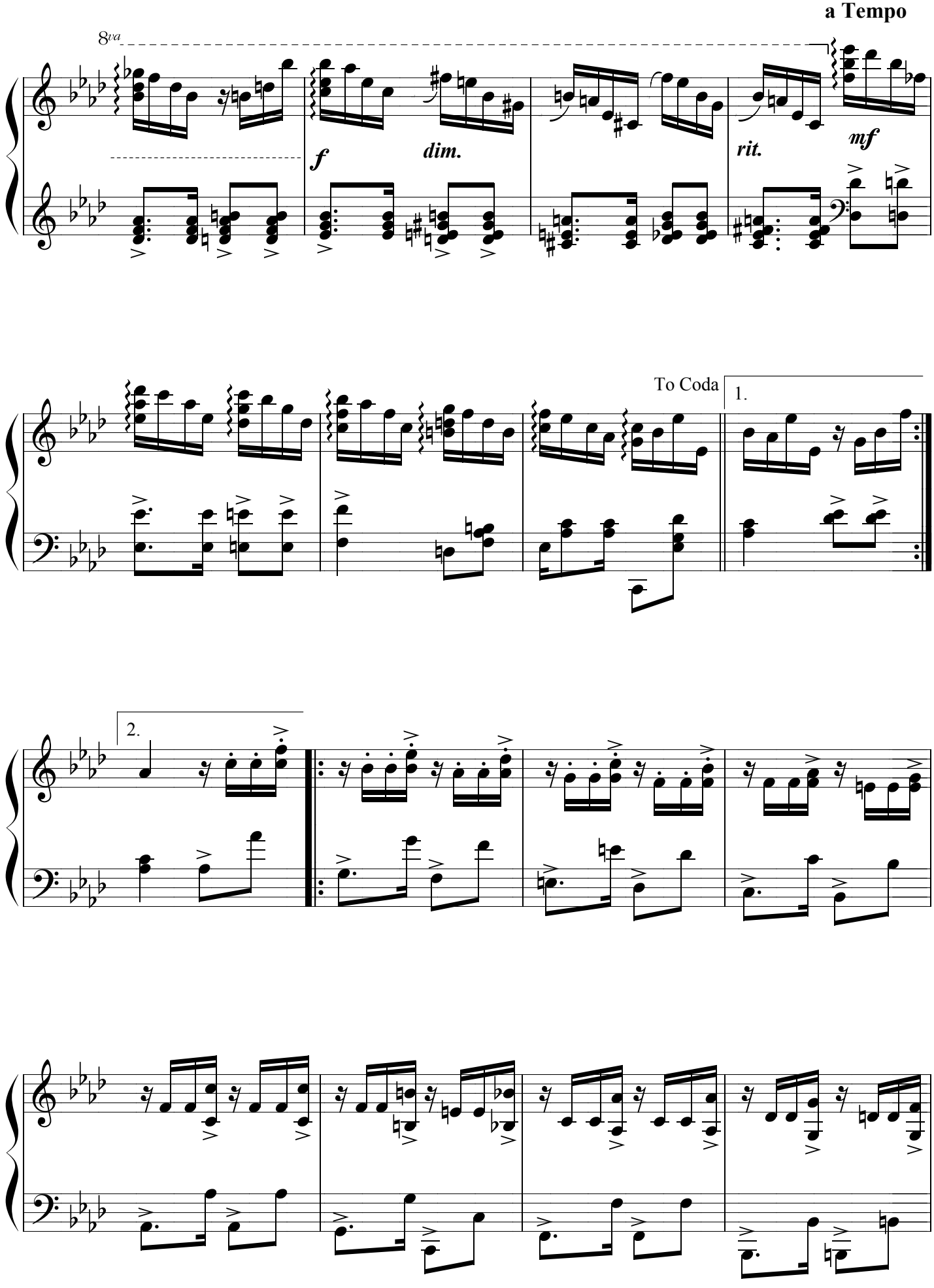
ENSIMESMADO
TANGO

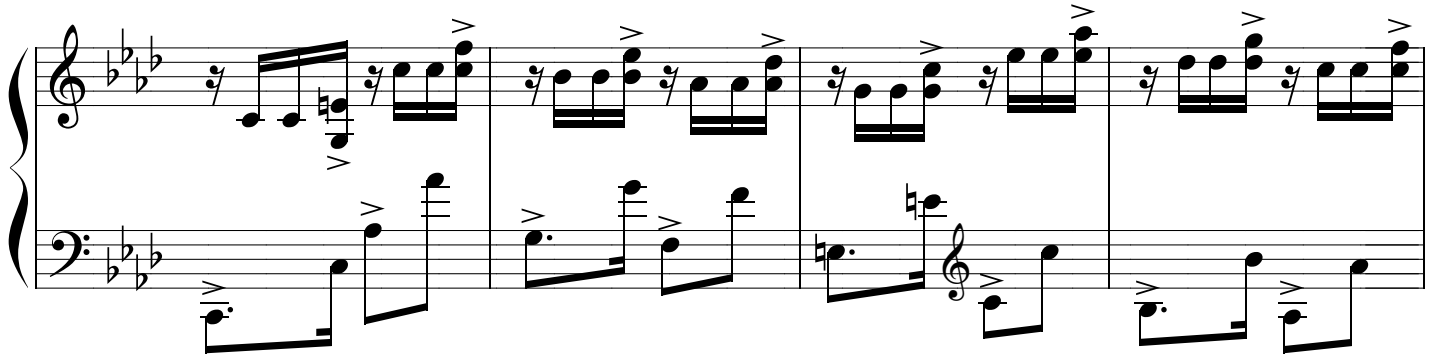
Ernesto Nazareth

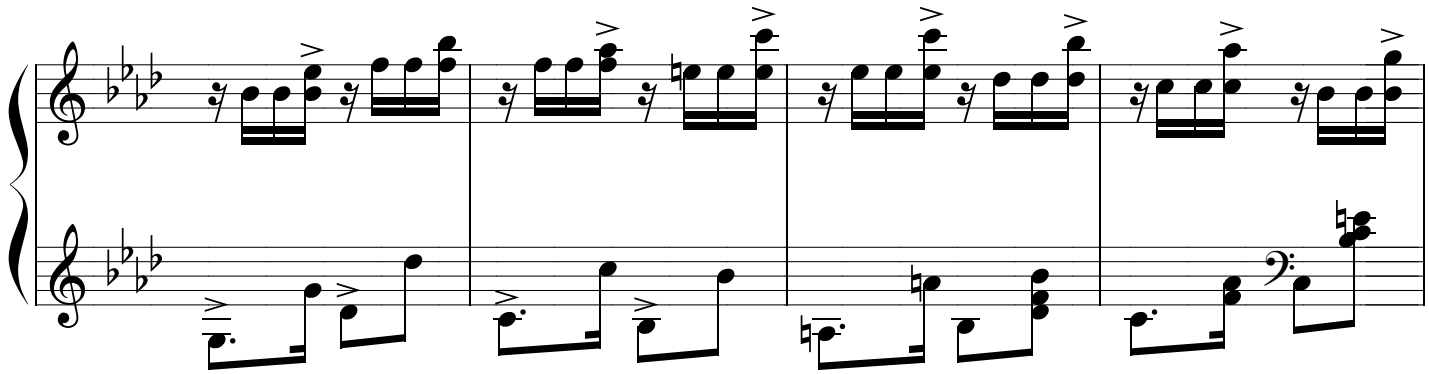
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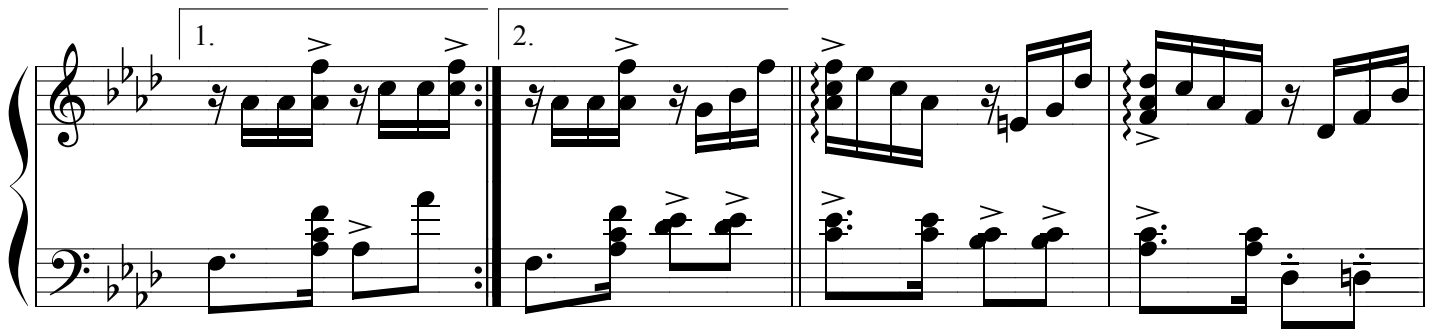


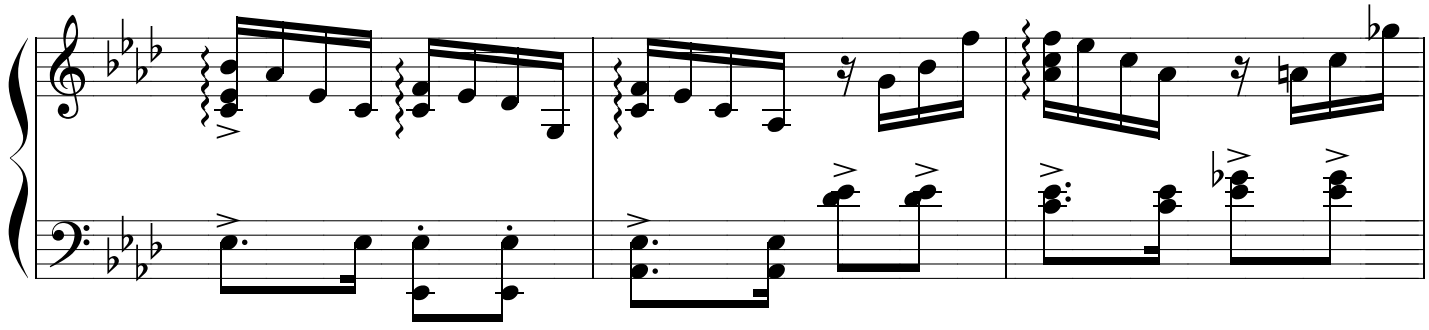
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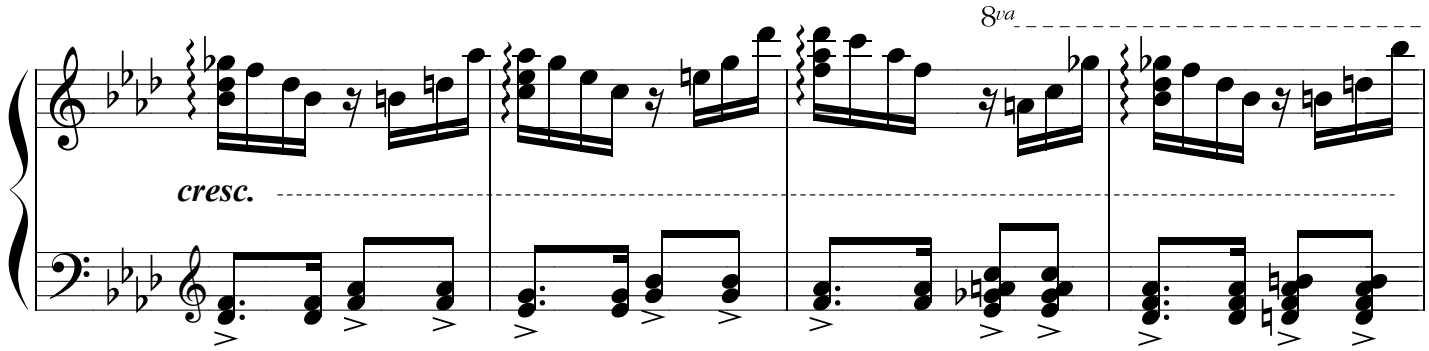

a Tempo
8va
f
dim.
rit.
mf
To Coda
1.
2.

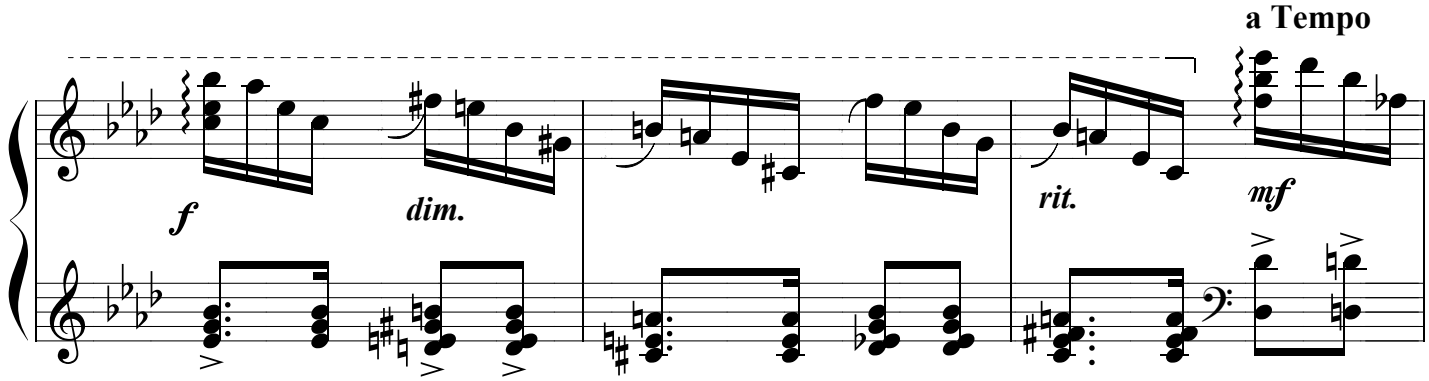


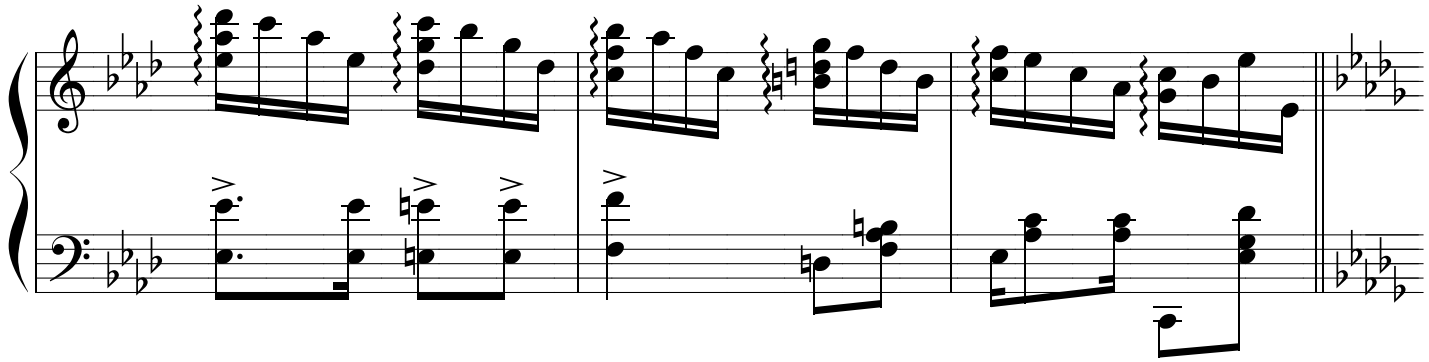


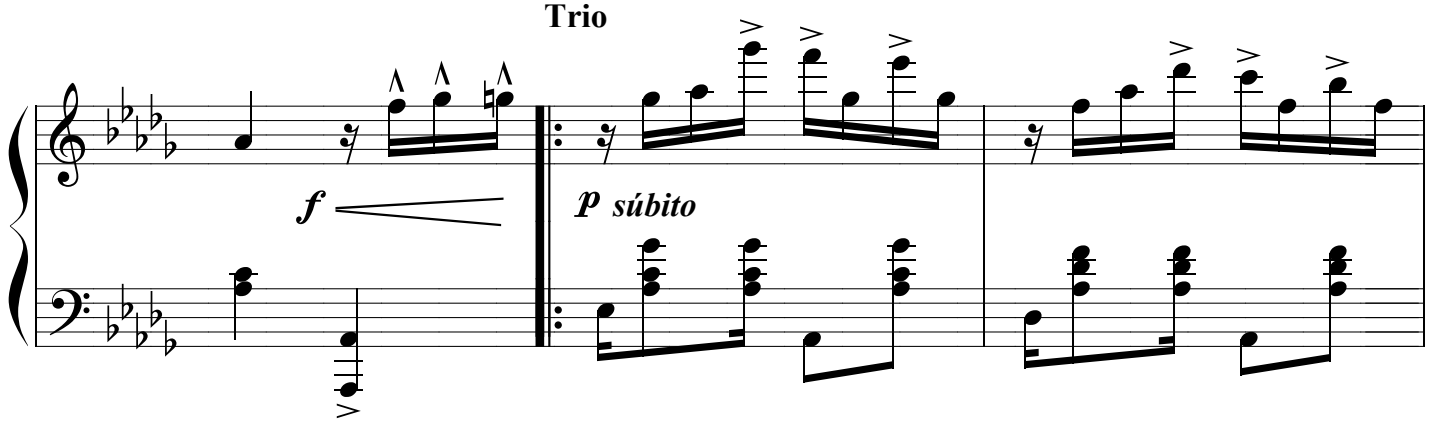

1.
2.

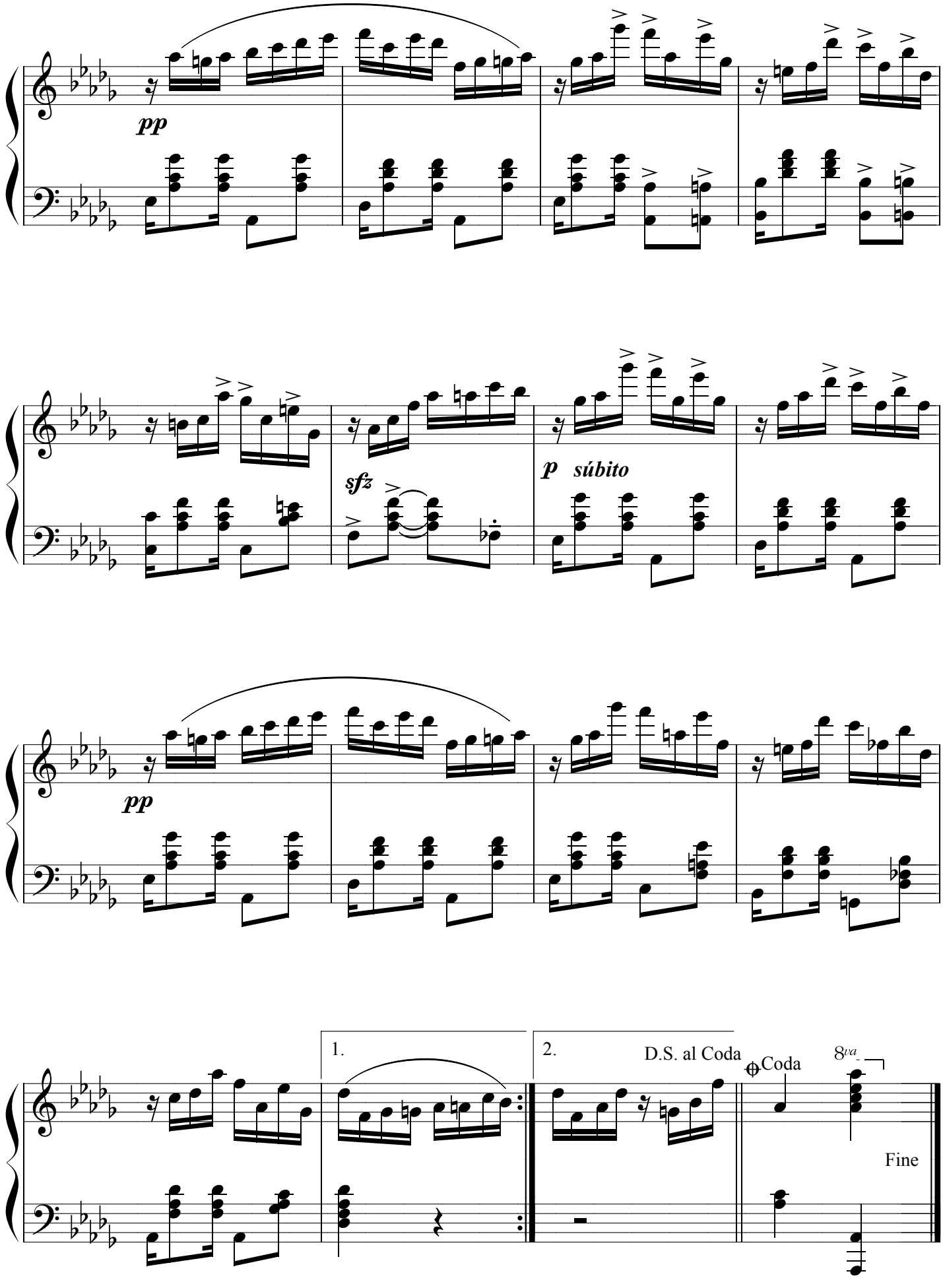



8va
cresc.


a Tempo
f
dim.
rit.
mf




Trio
f
p súbito



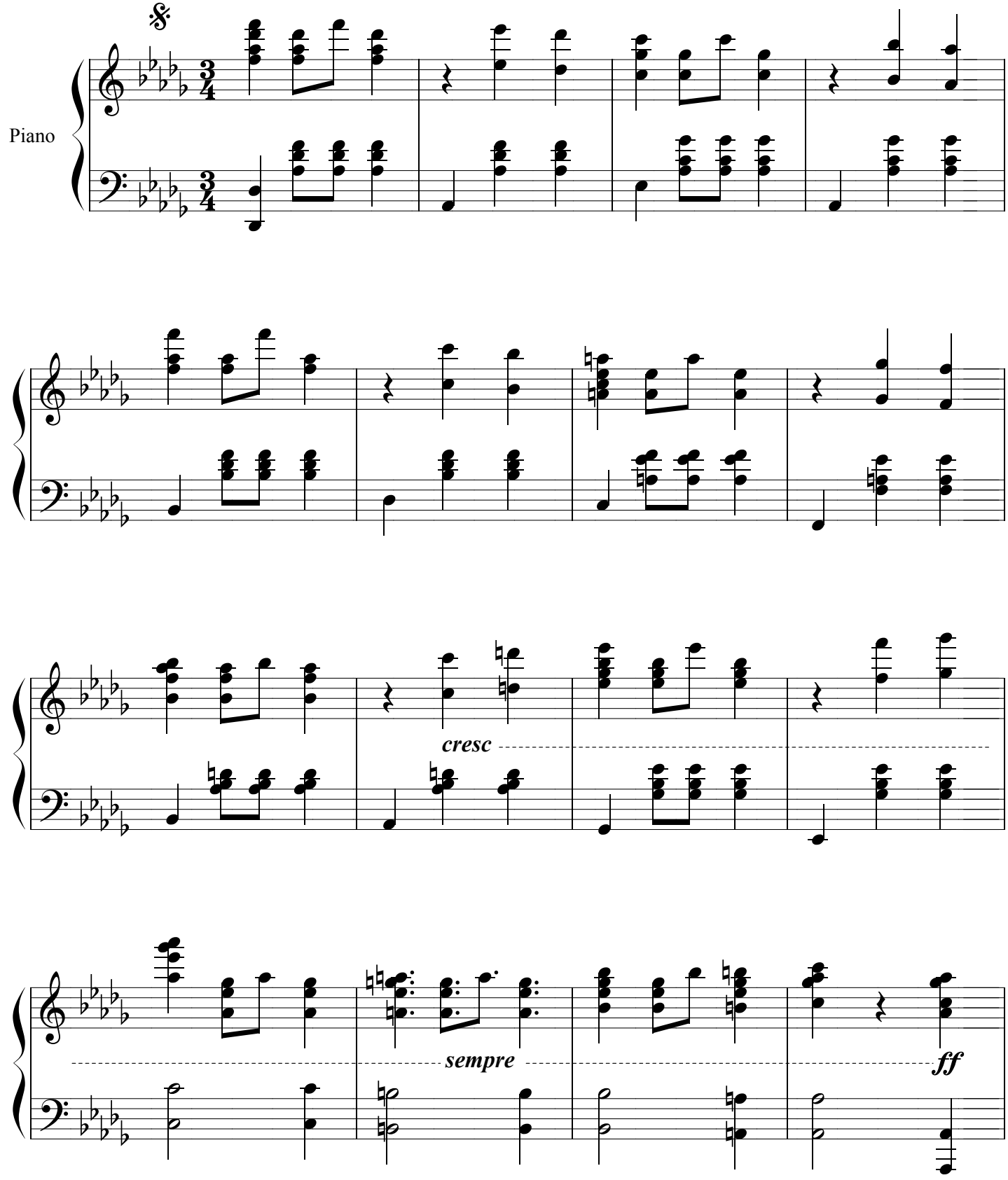
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ESPANHOLITA
VALSA TRISTE

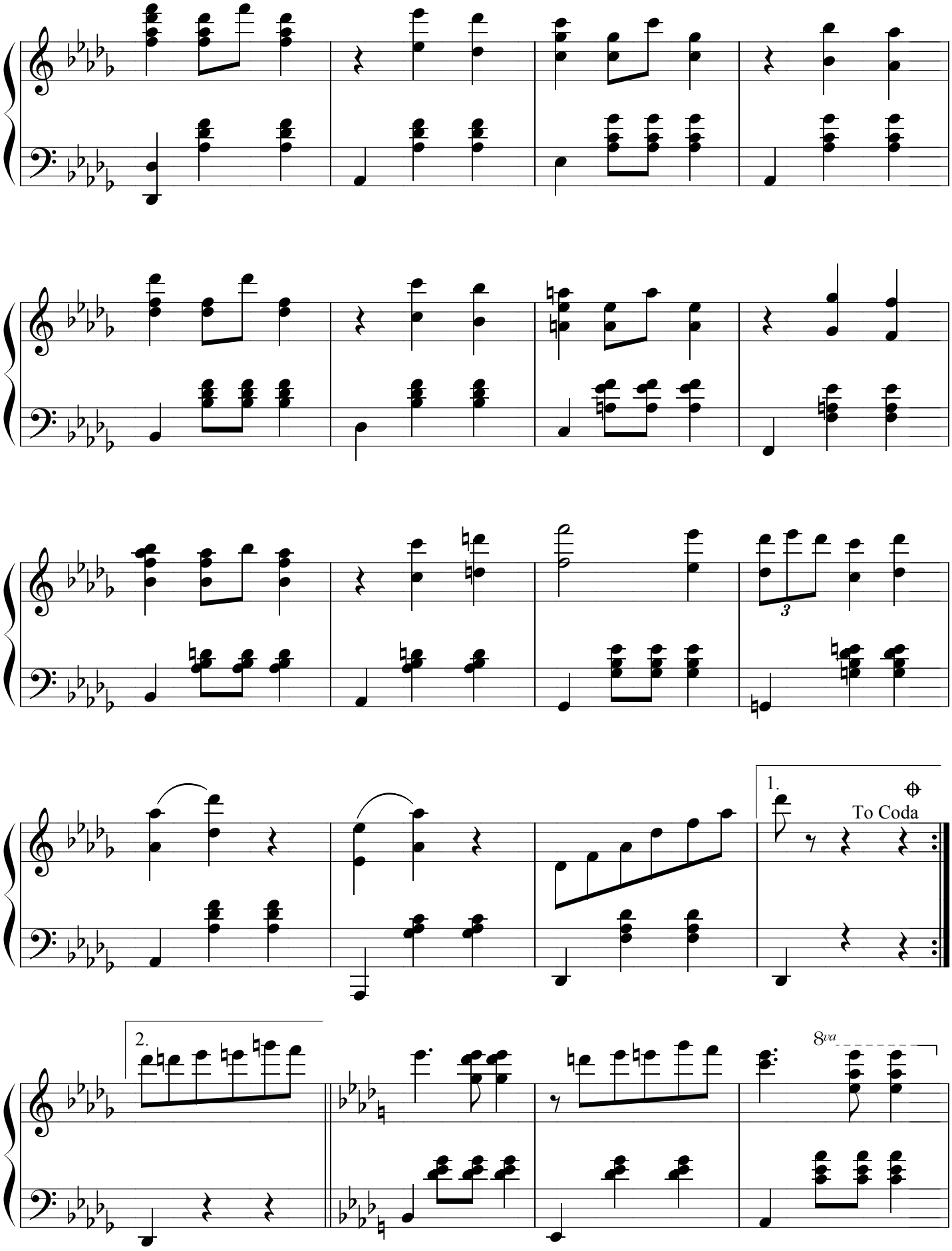
Ao distinto Luis Leal

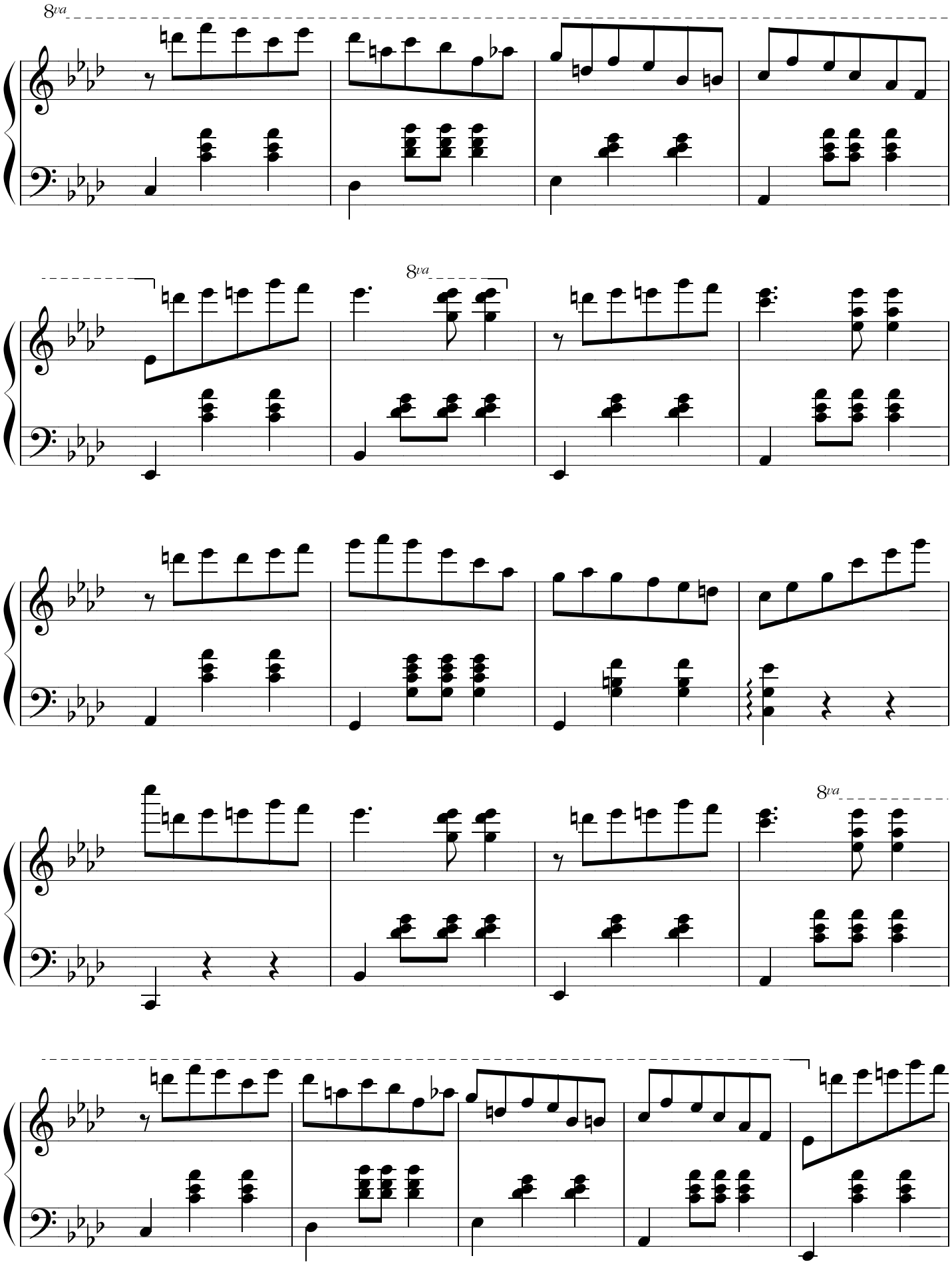
Ernesto Nazareth

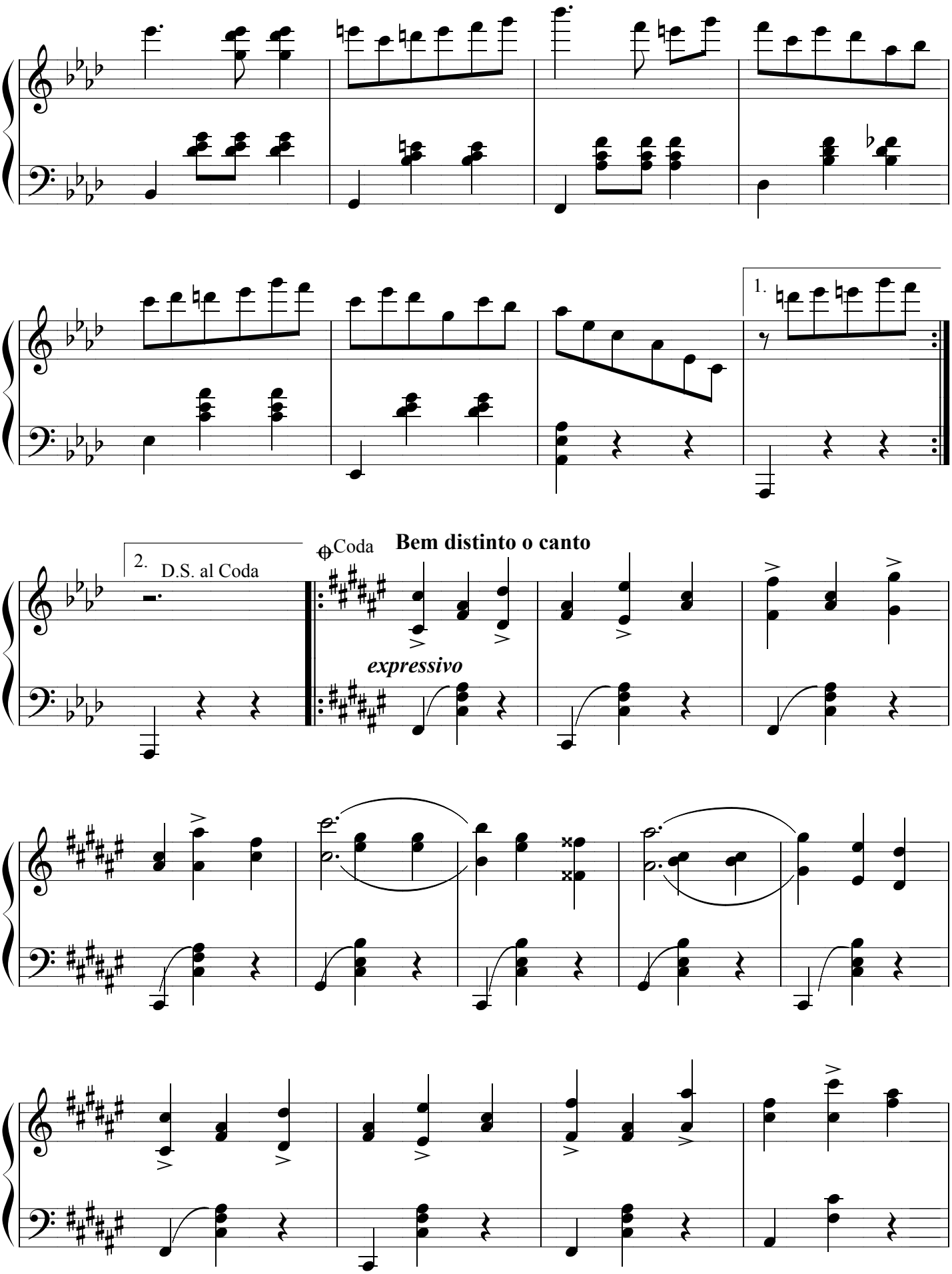
Com Bravura

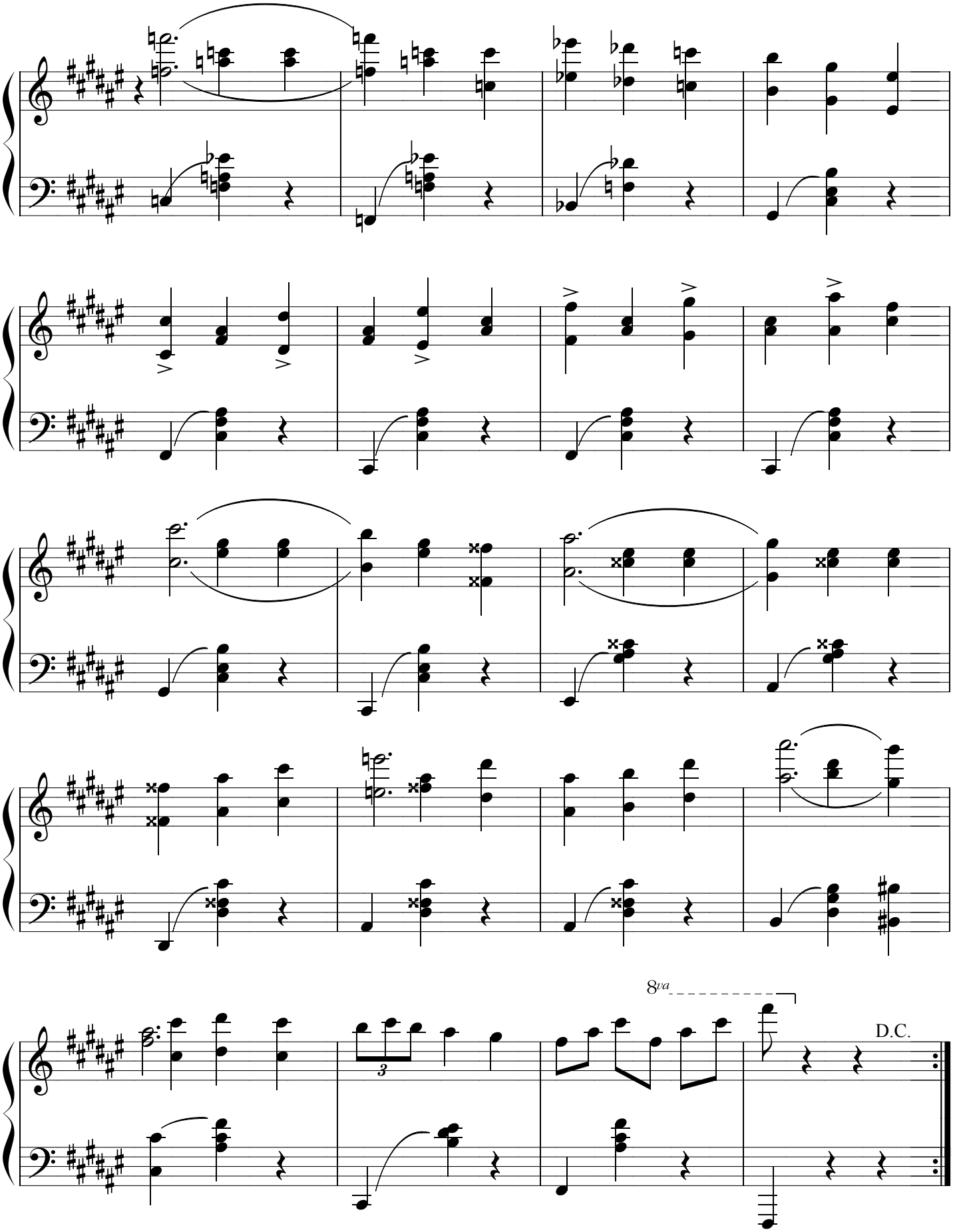


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1.
To Coda
2.
8va


8va
8va
8va


1.
2.
D.S. al Coda
Coda
Bem distinto o canto
expressivo

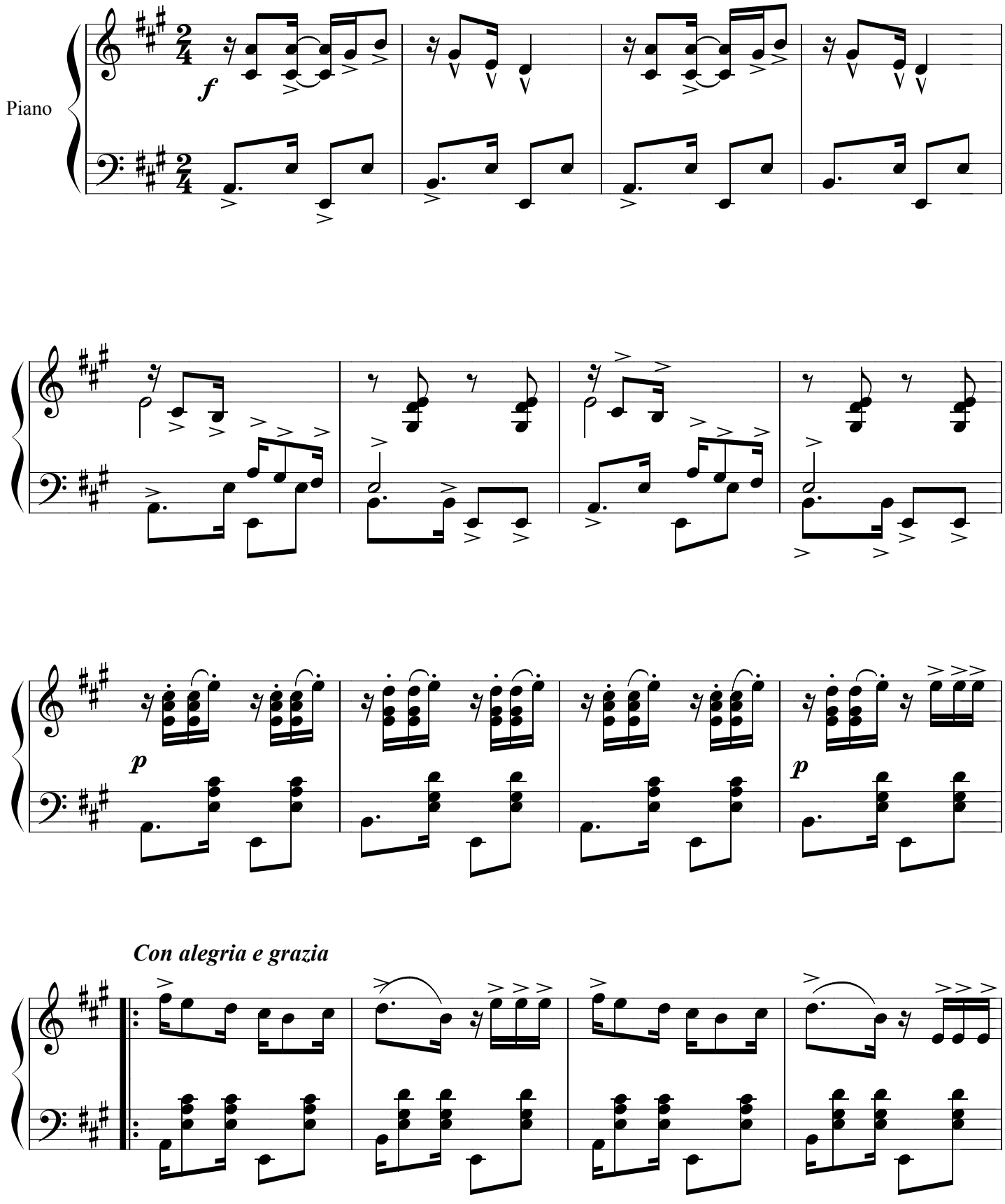


N.R.: O autor não indica o Fim.

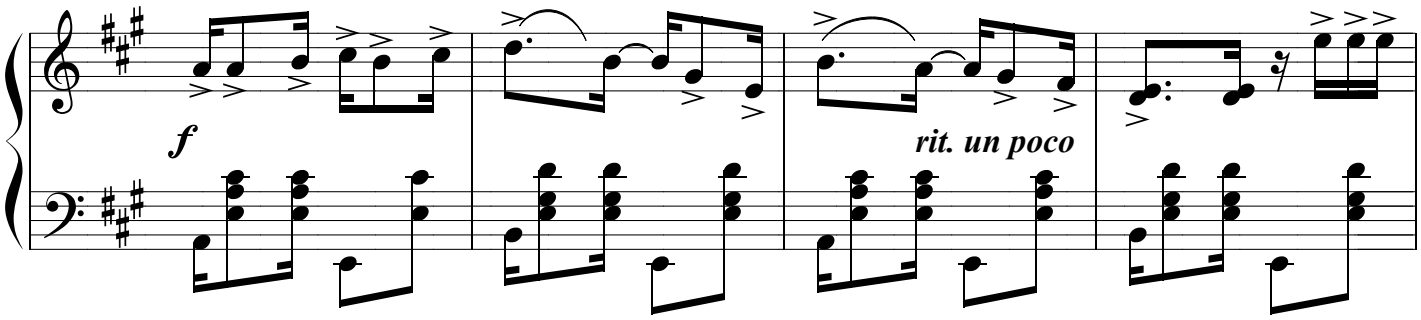
FADO BRASILEIRO

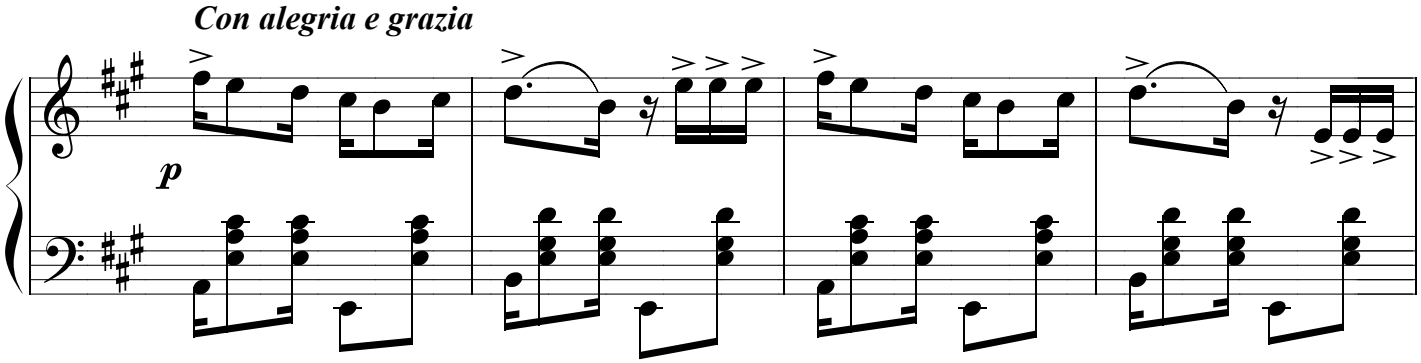
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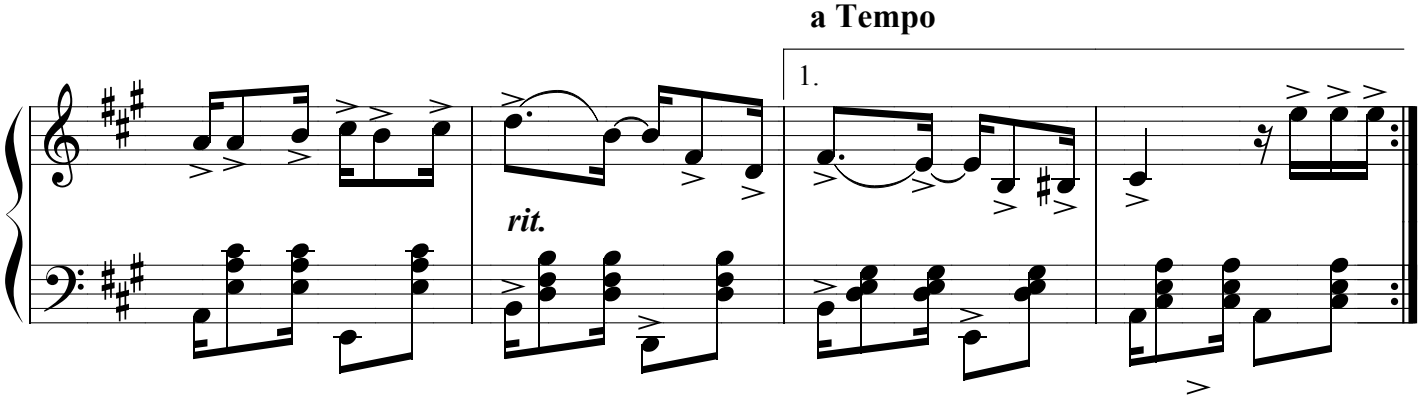
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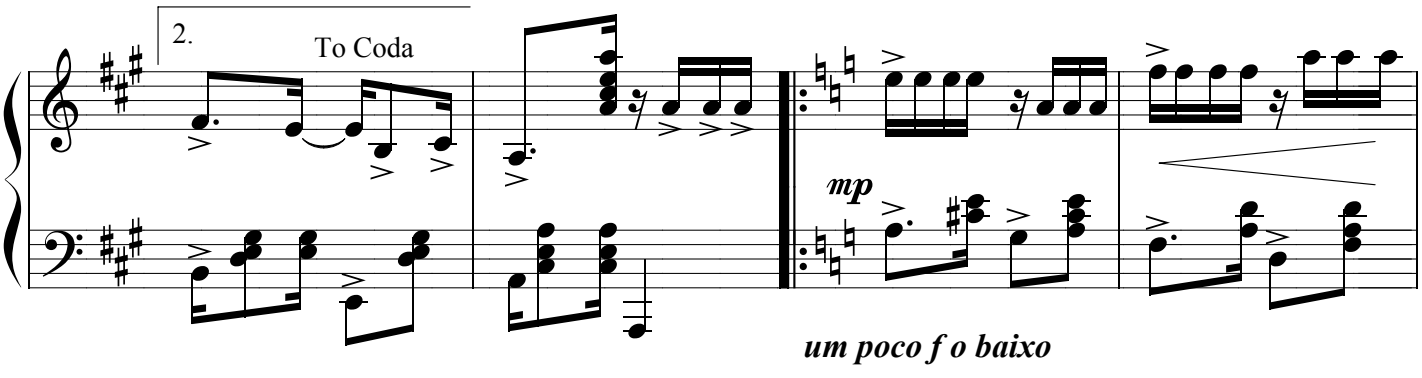


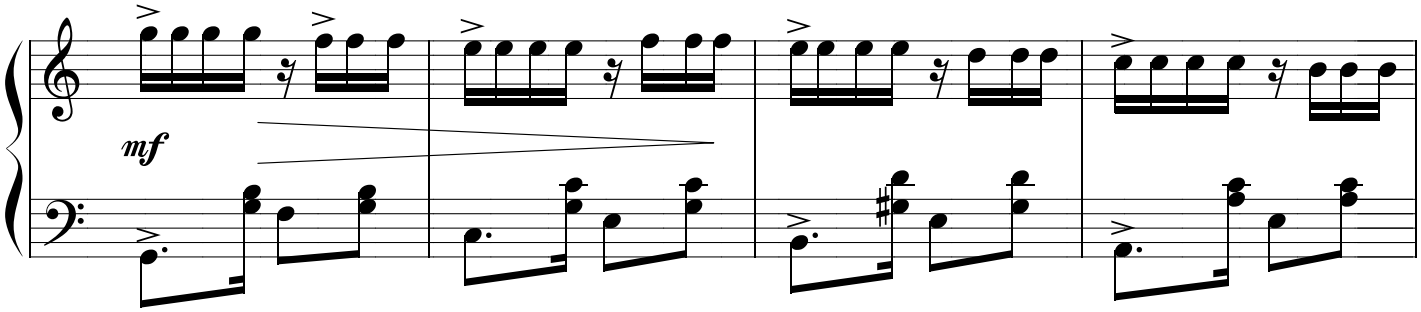
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f
rit. un poco

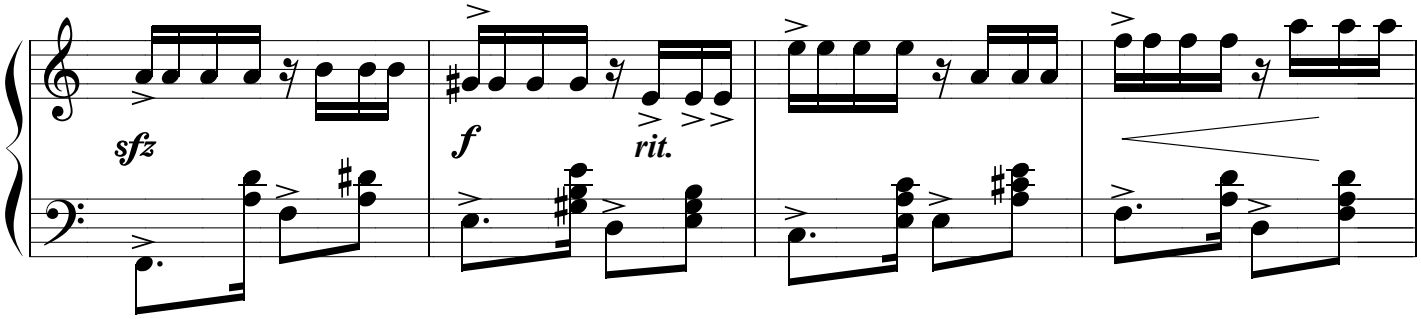

Con alegria e grazia
p

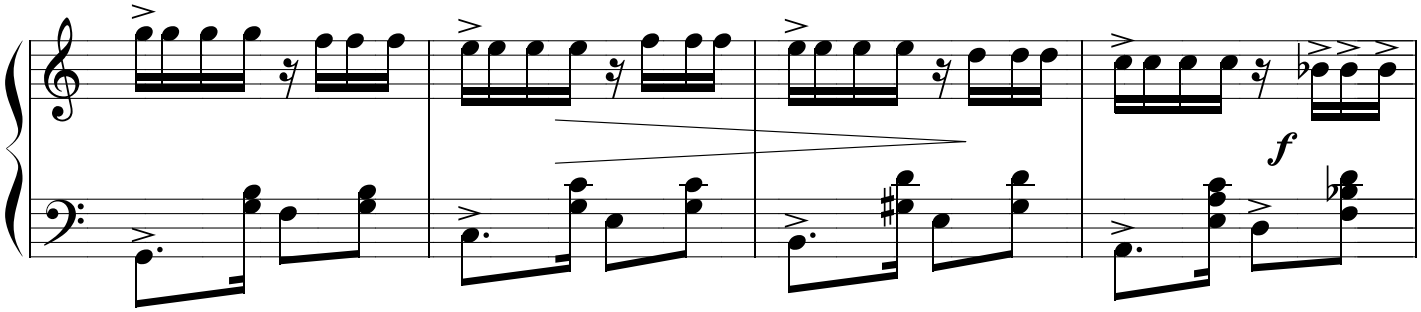

a Tempo
1.
rit.

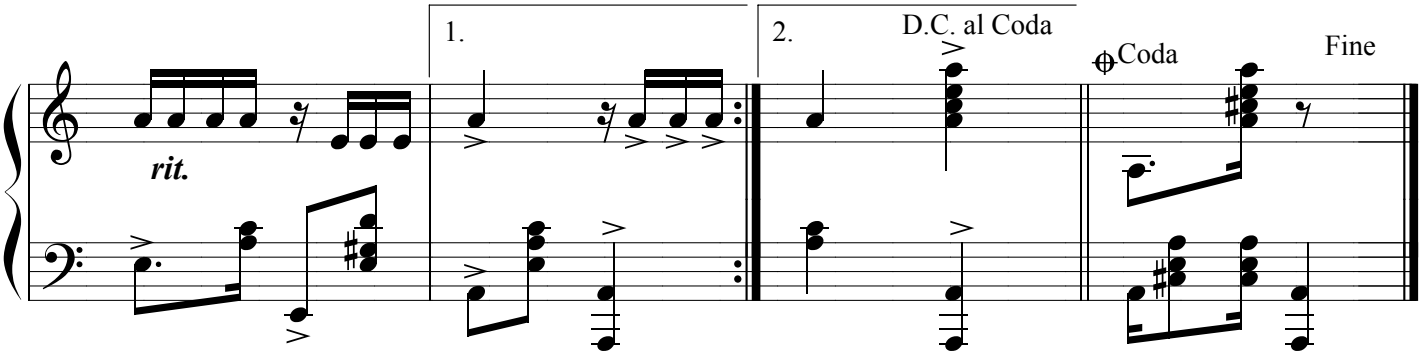

2.
To Coda
mp
um poco f o baixo



a Tempo





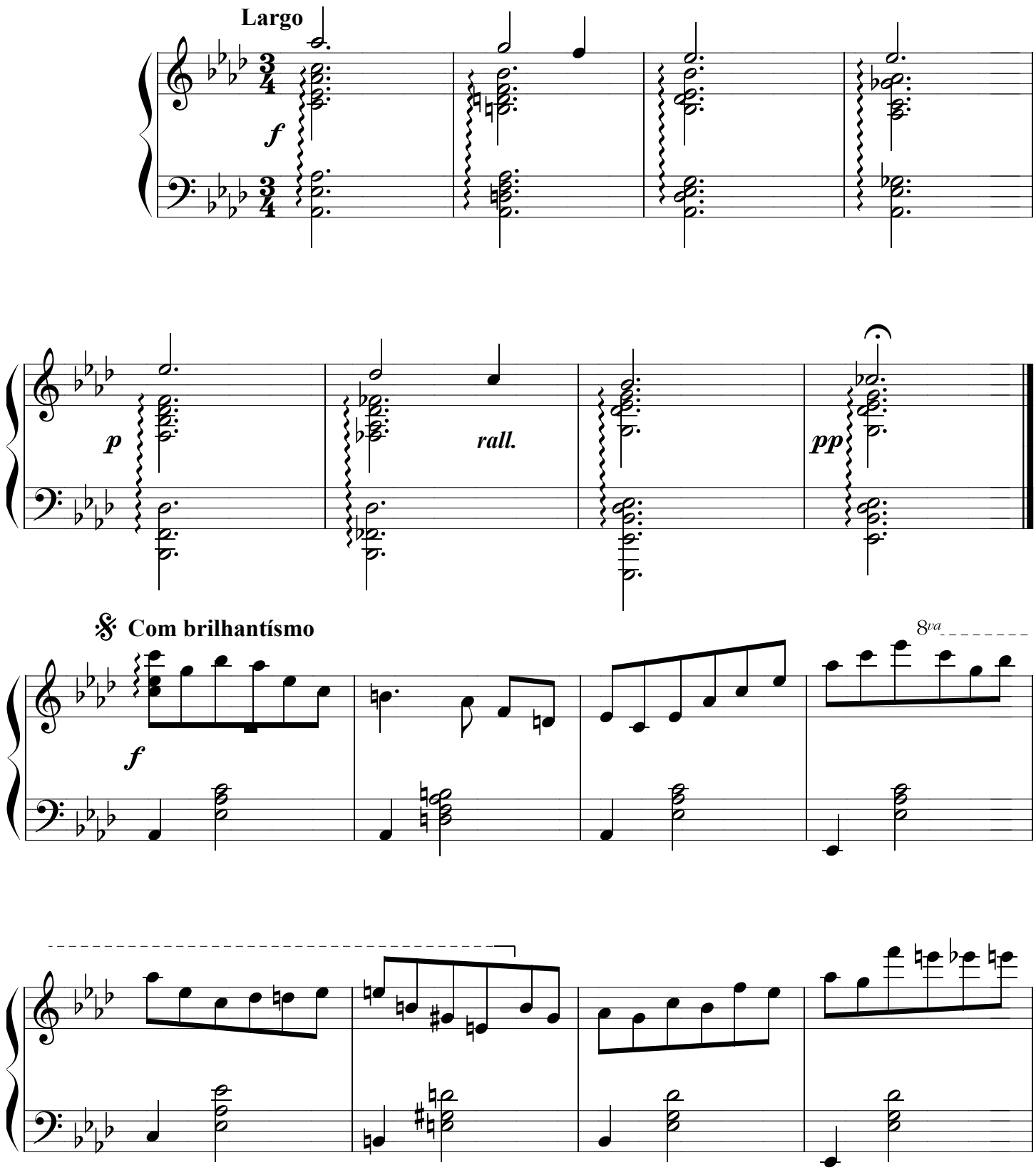


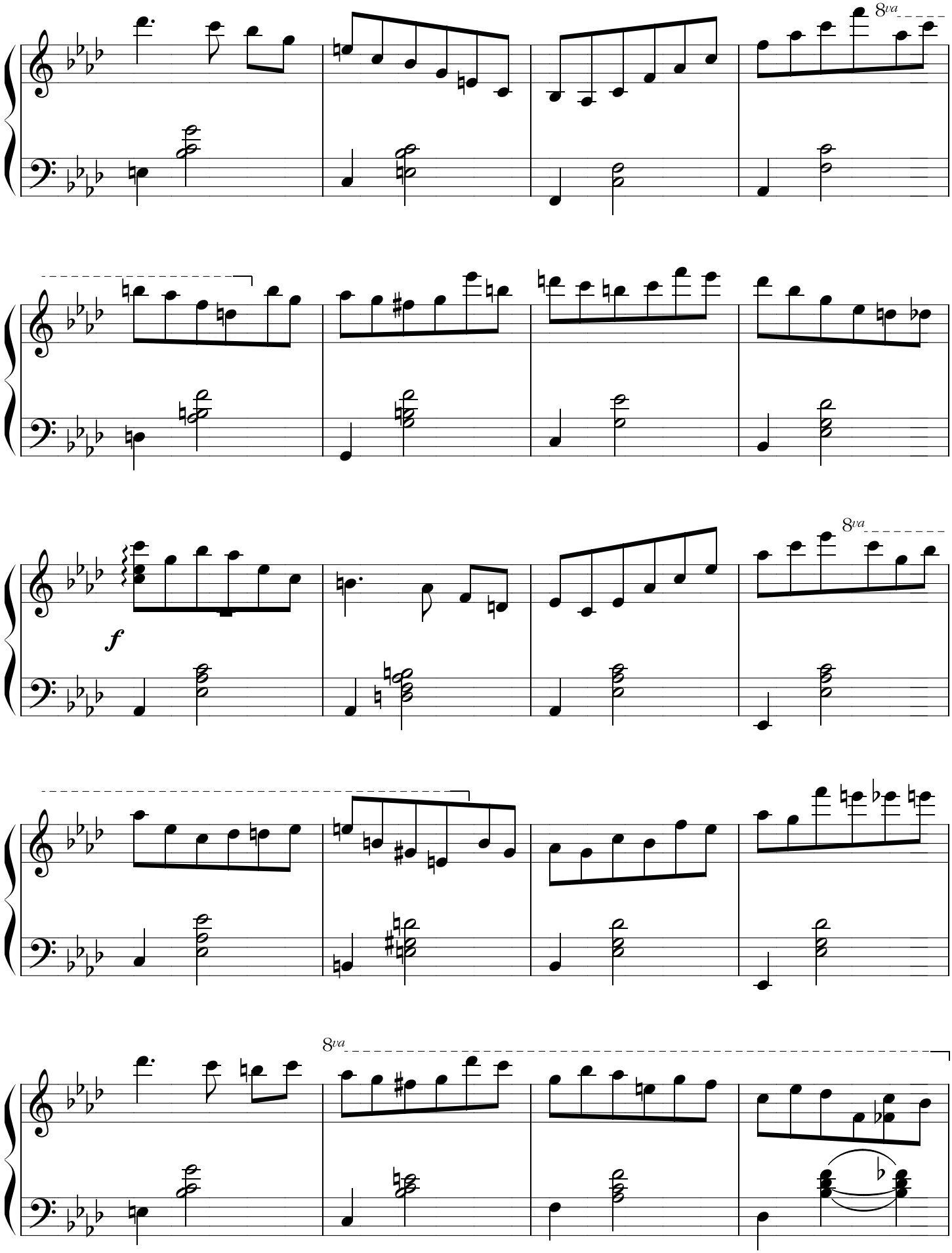
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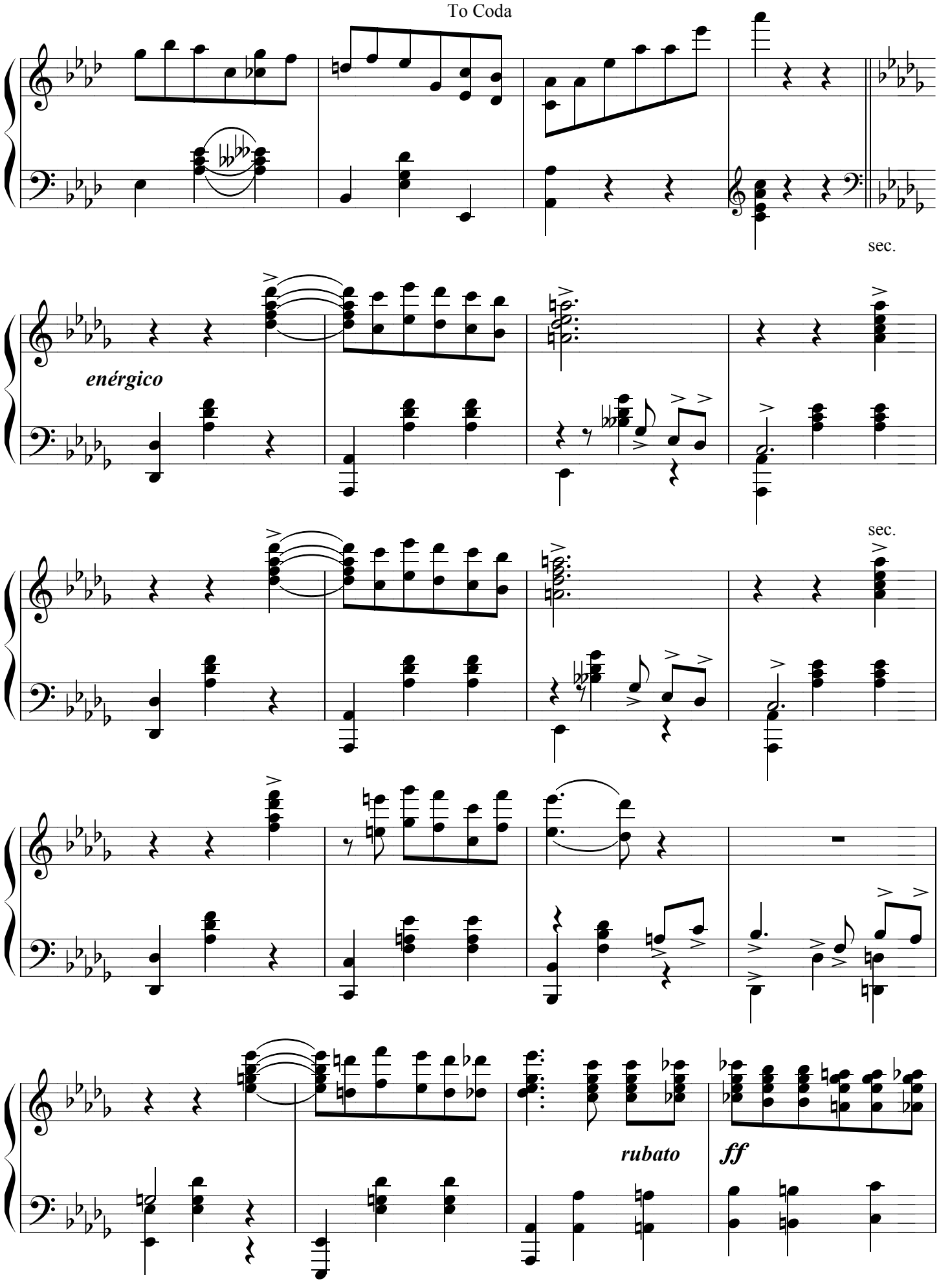
Valsa Brilhante Moderna

Ernesto Nazareth

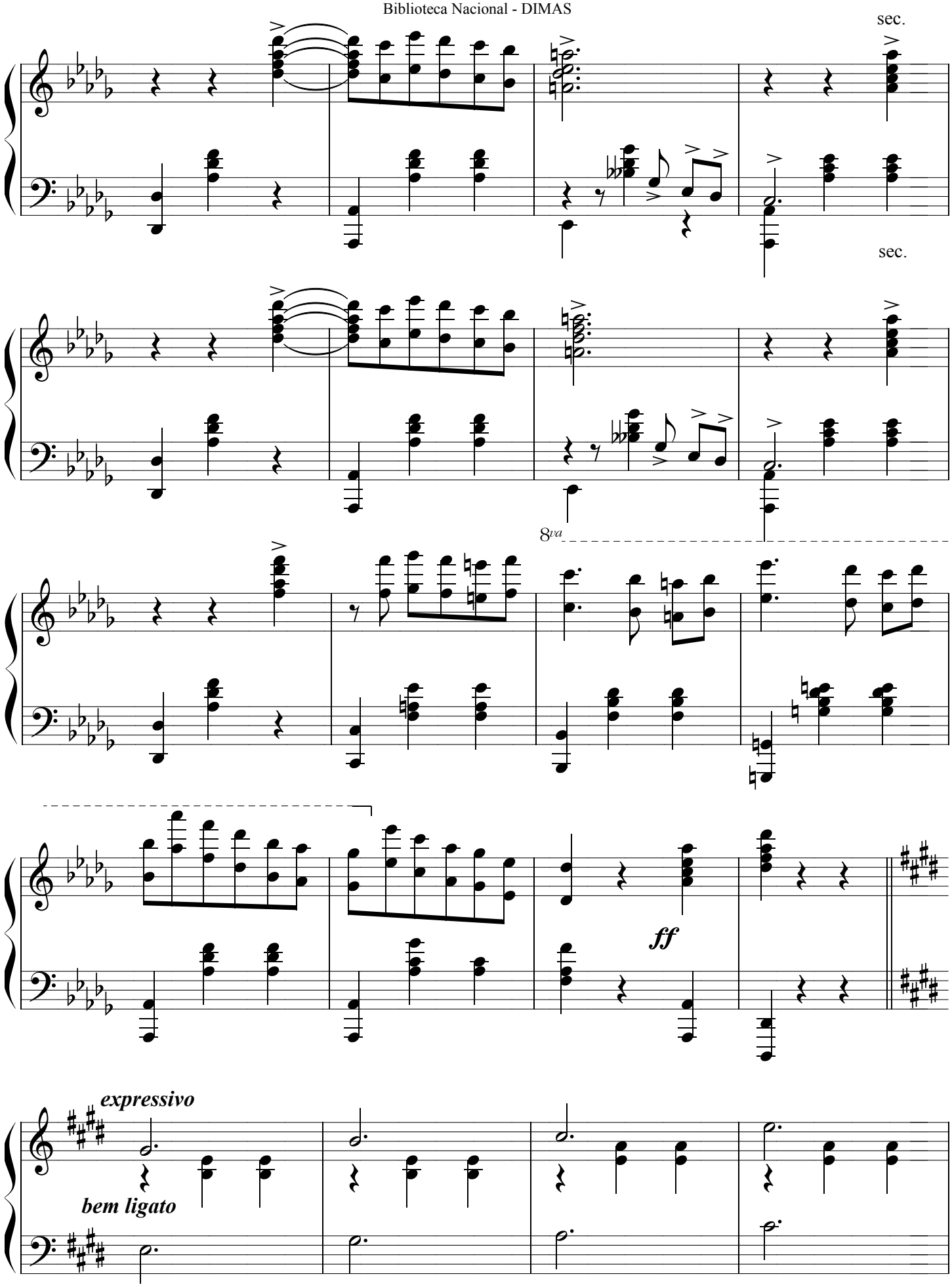
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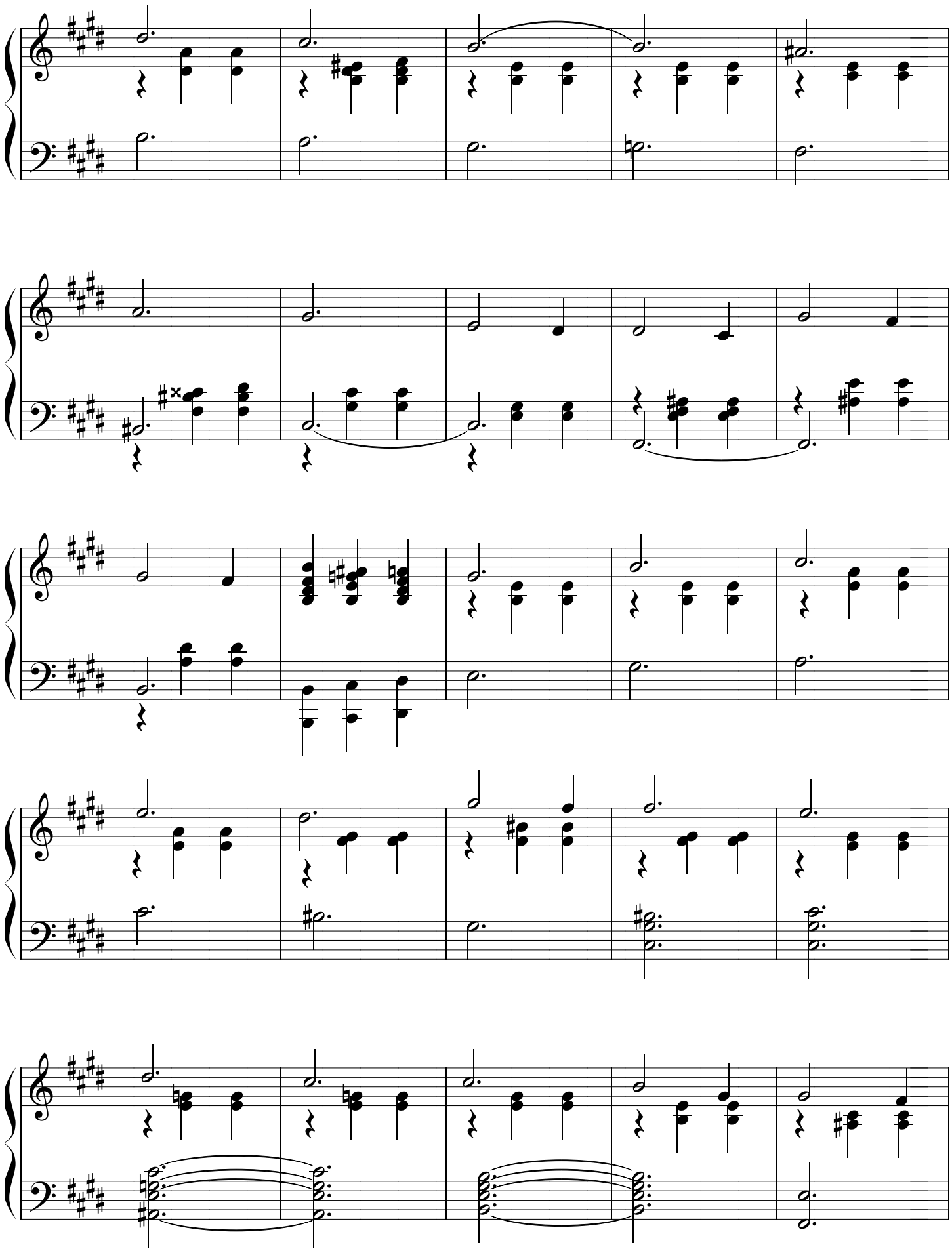



8va
8va
f
8va

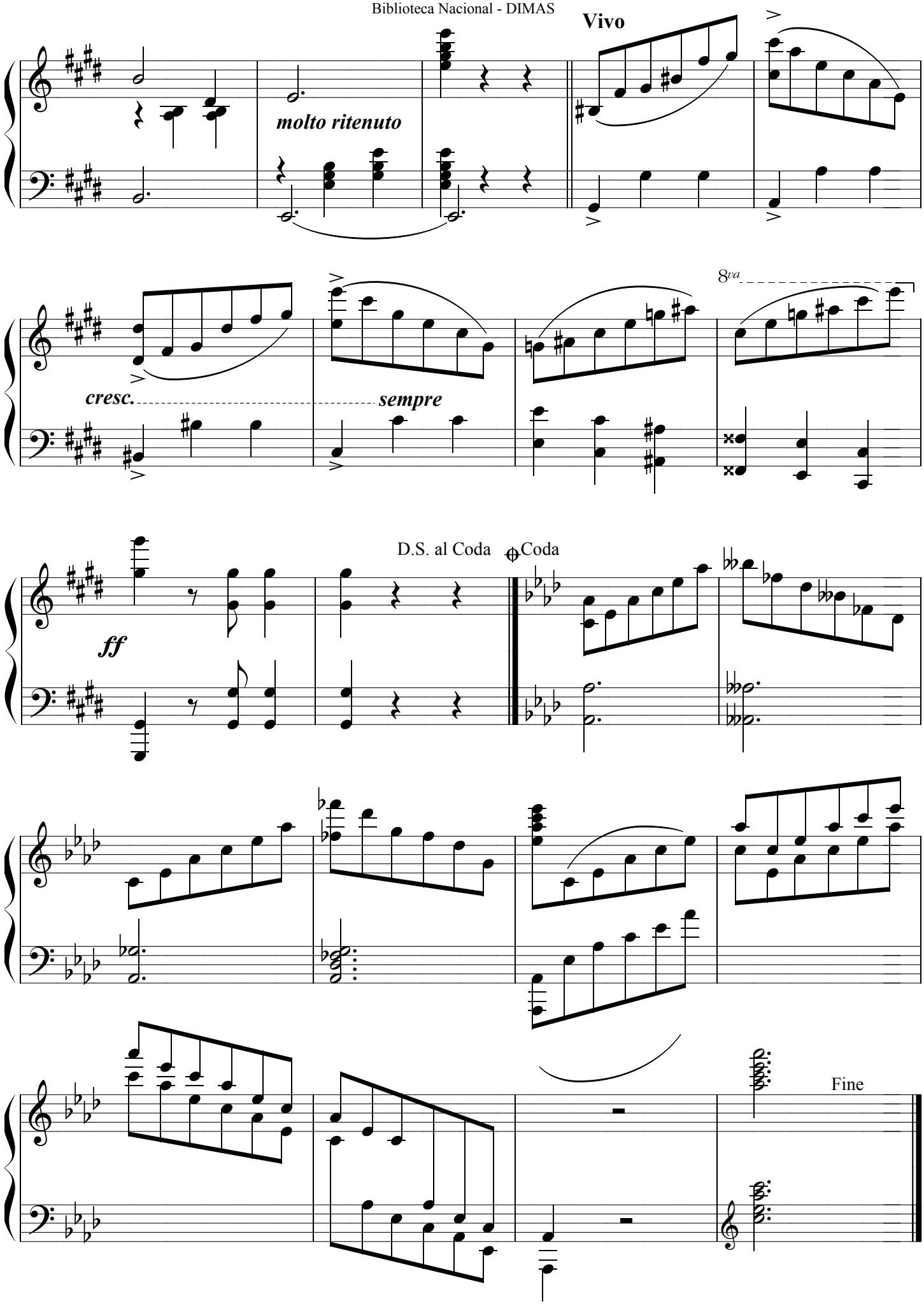

To Coda
sec.
enérgico
sec.
rubato
ff

Biblioteca Nacional - DIMAS





Biblioteca Nacional - DIMAS

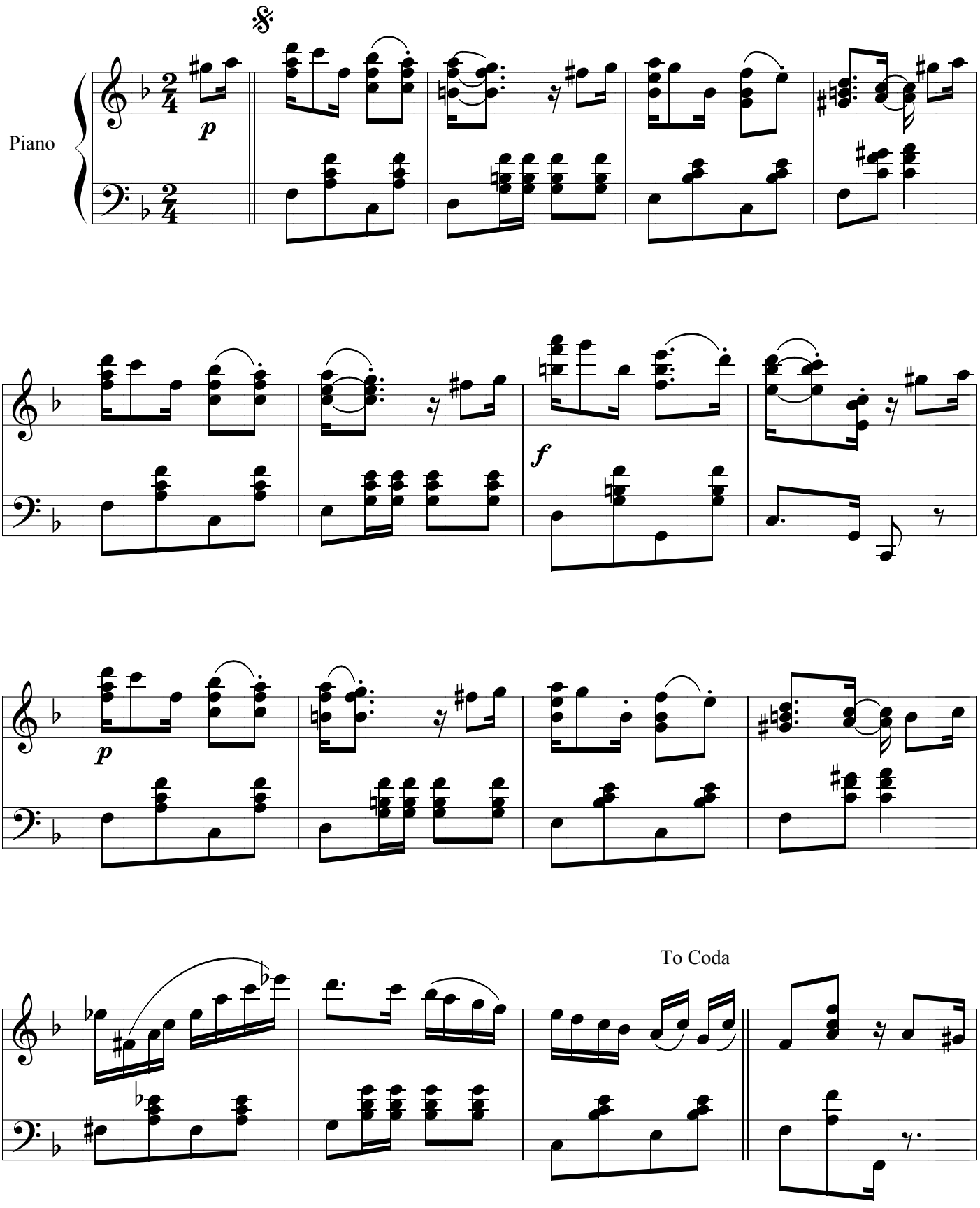


GENTES! O IMPOSTO PEGOU?

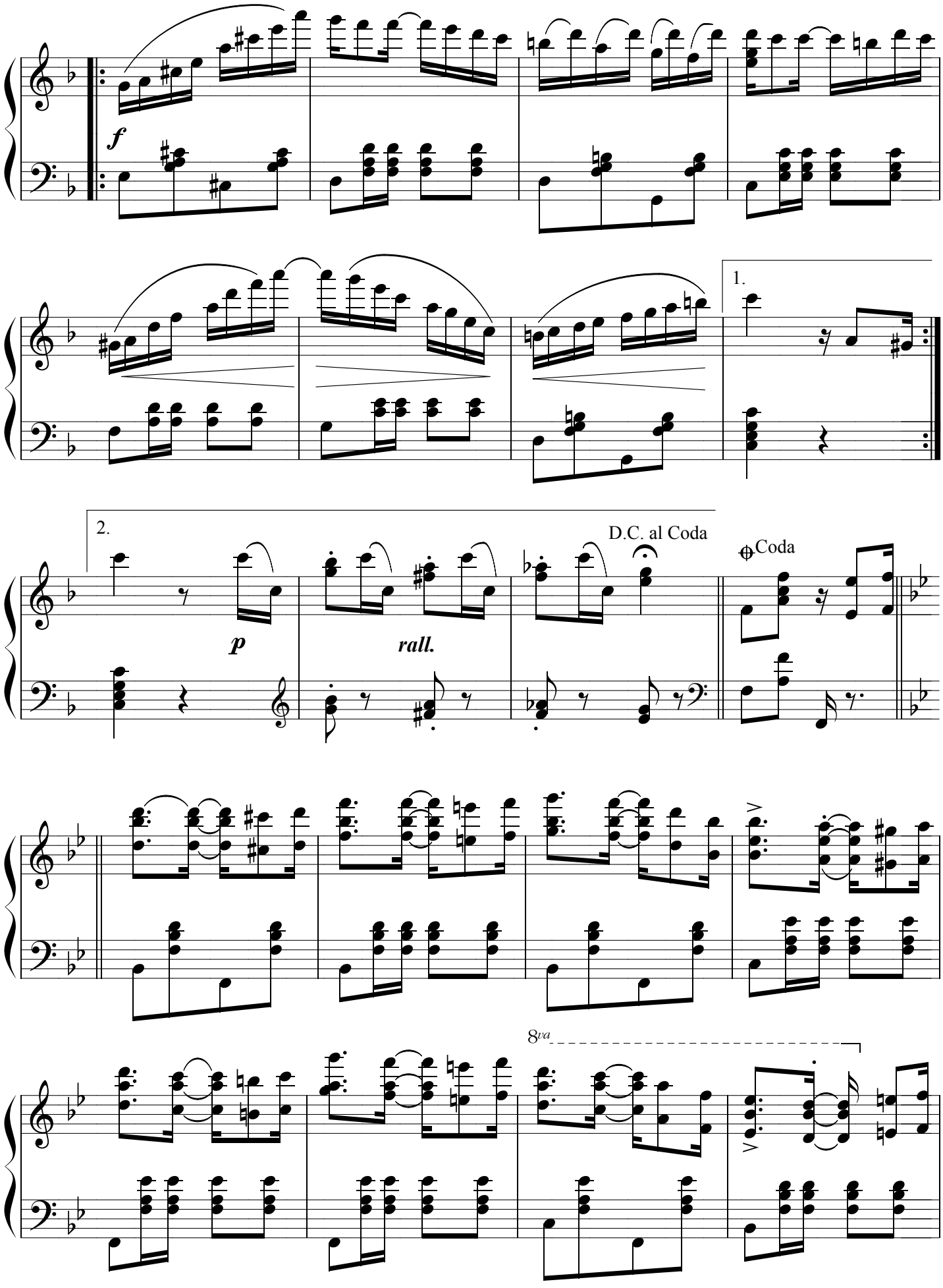
POLKA

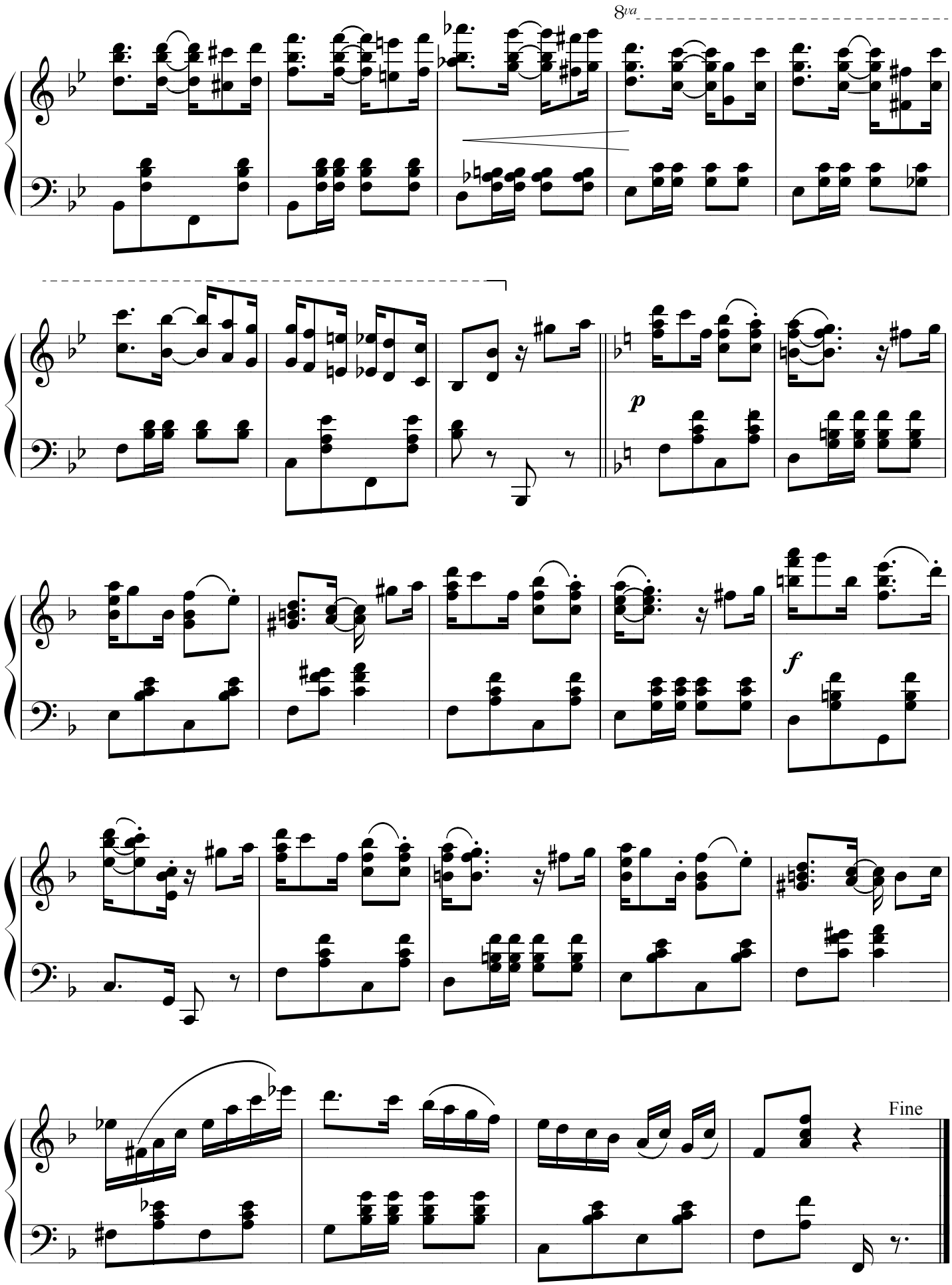
Oferecido ao amigo
Raymundo Pereira

Ernesto Nazareth



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f
1.
2.
p
rall.
D.C. al Coda
Coda
8va

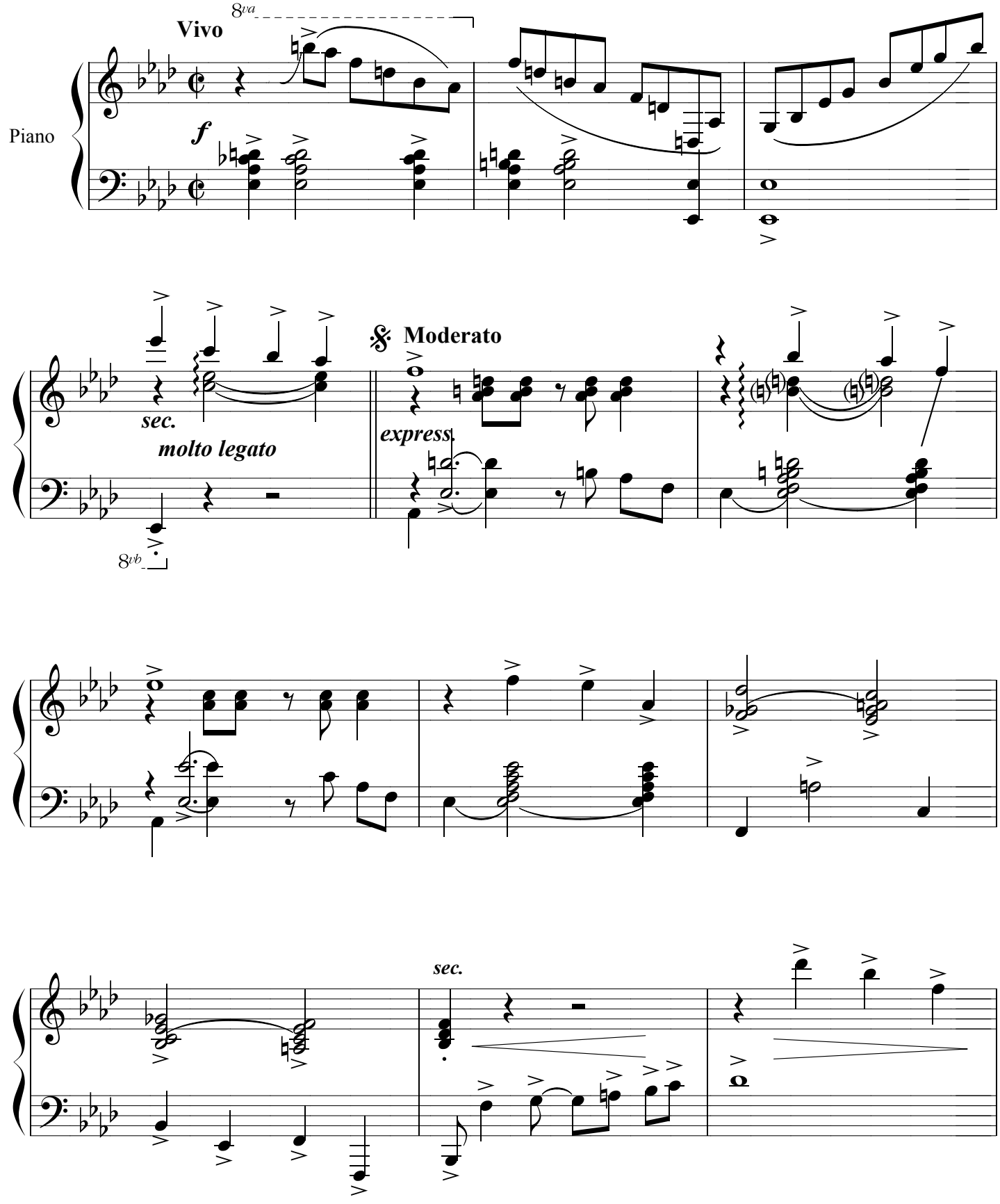


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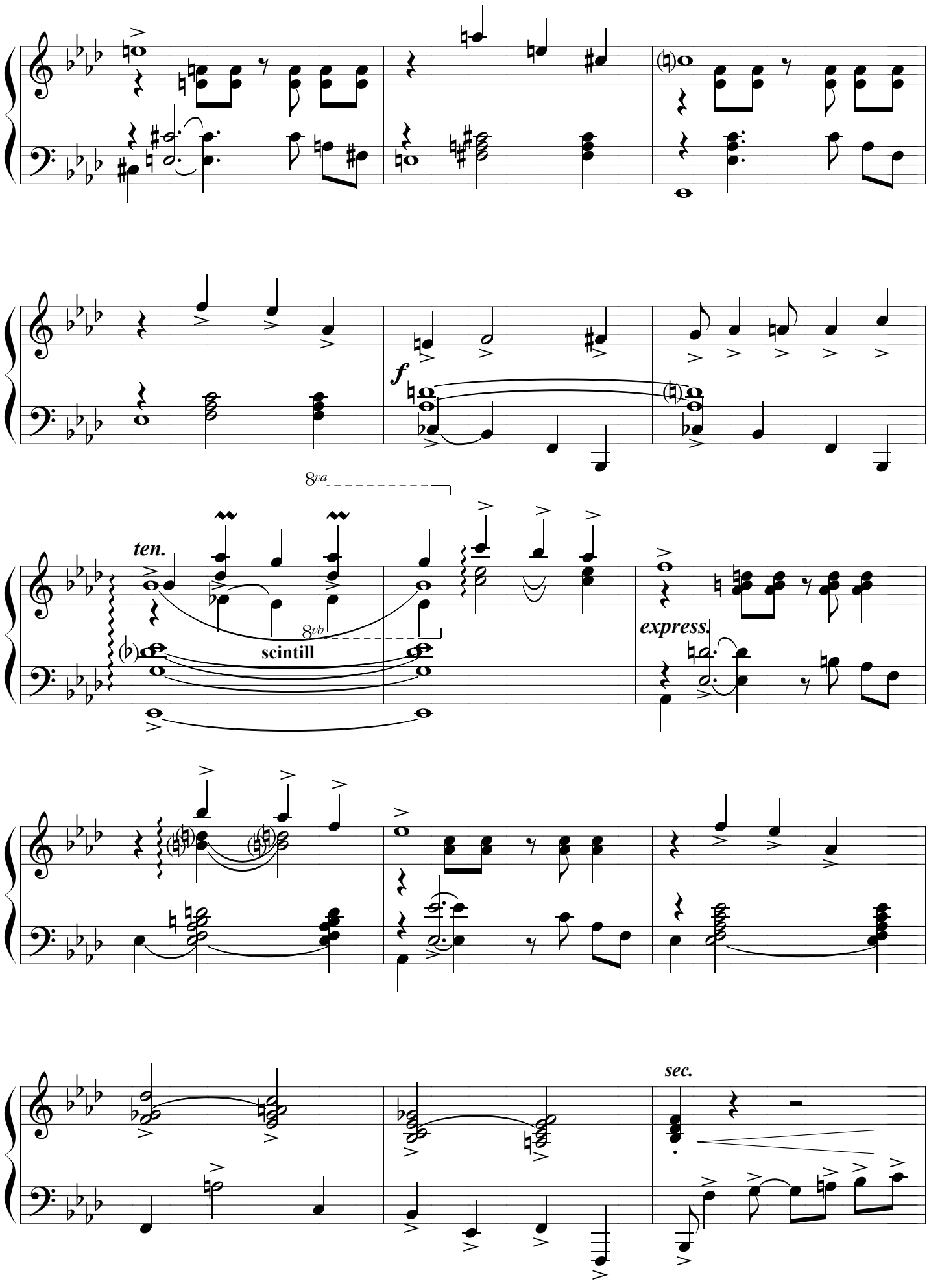
IF I AM NOT MISTAKEN
(SE NÃO ME ENGANO)
FOX-TROT

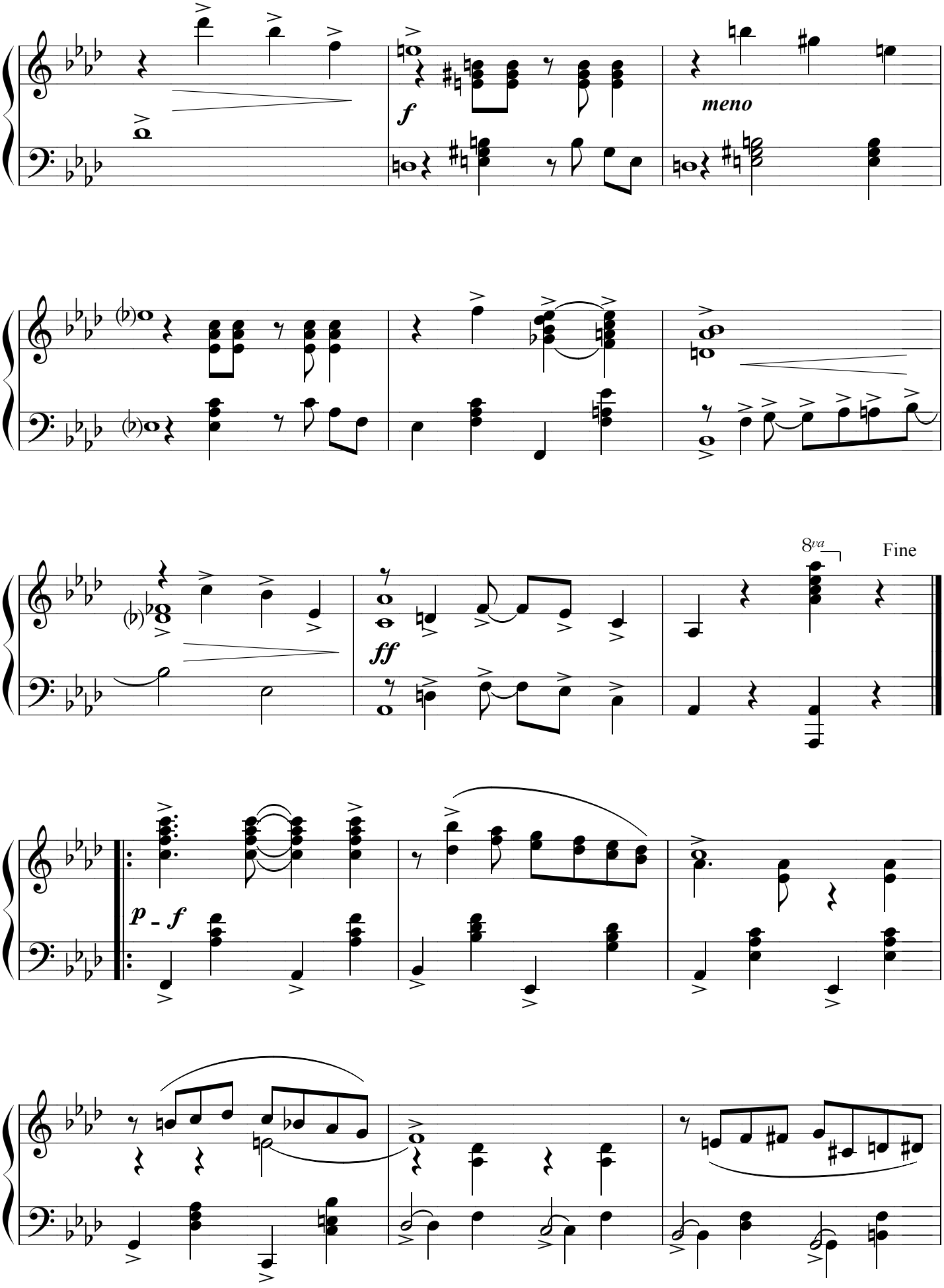
Dedicado às minhas discípulas

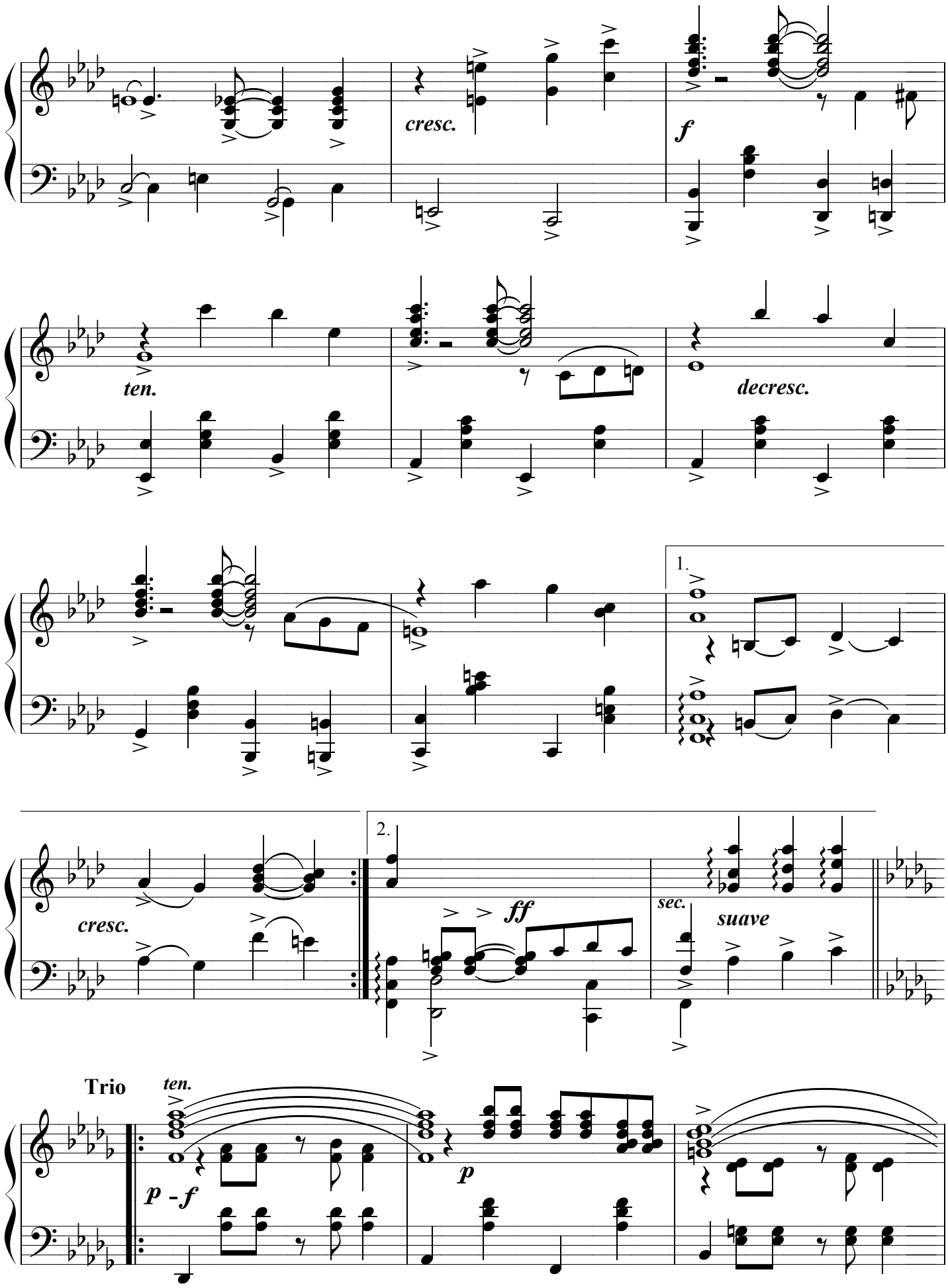
Ernesto Nazareth

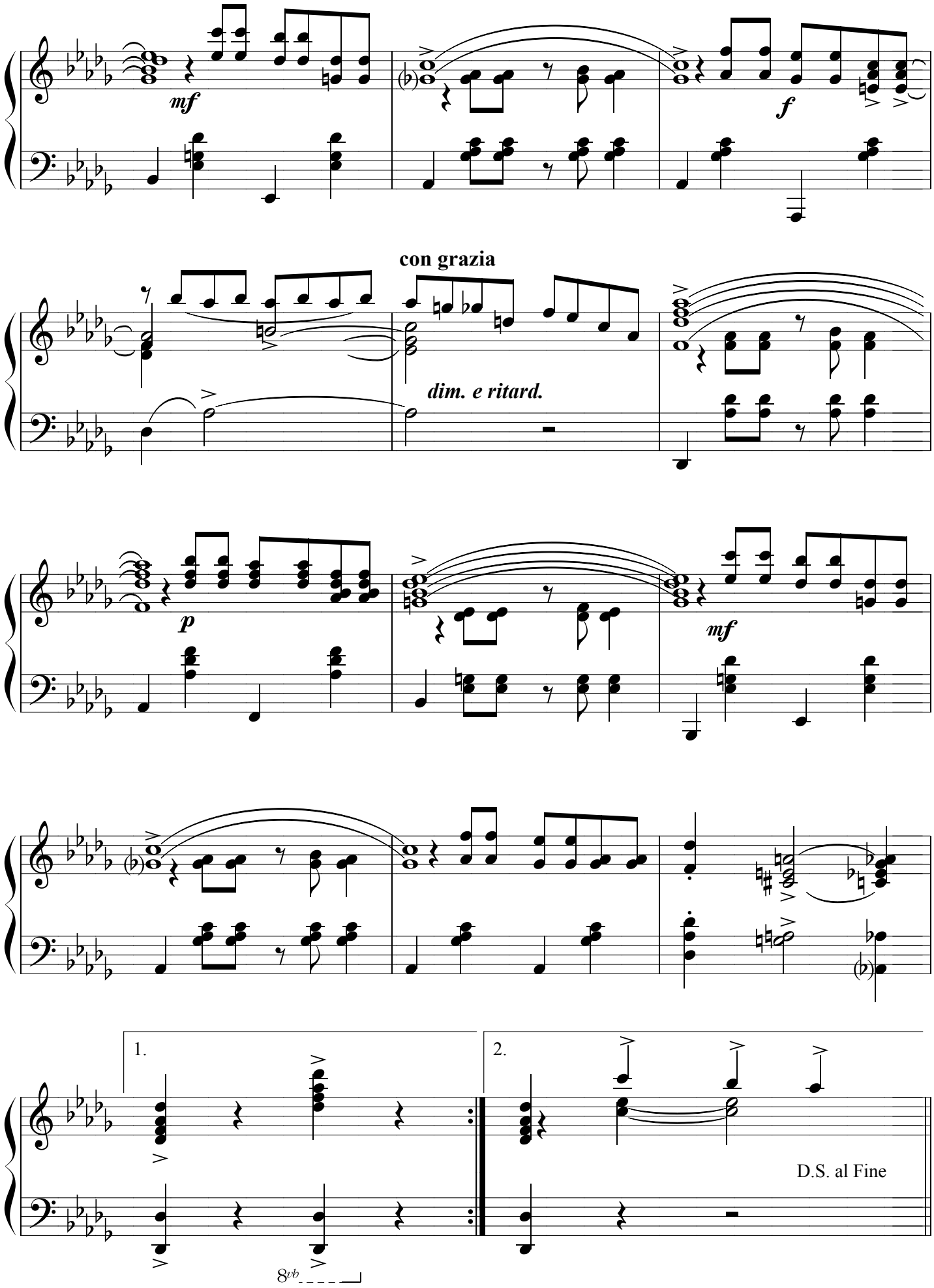


Divisão de Música e Arquivo Sonoro Biblioteca Nacional


f
8va
ten.
8vb
scintill
express.
sec.


f
meno
ff
8va
Fine
p - f

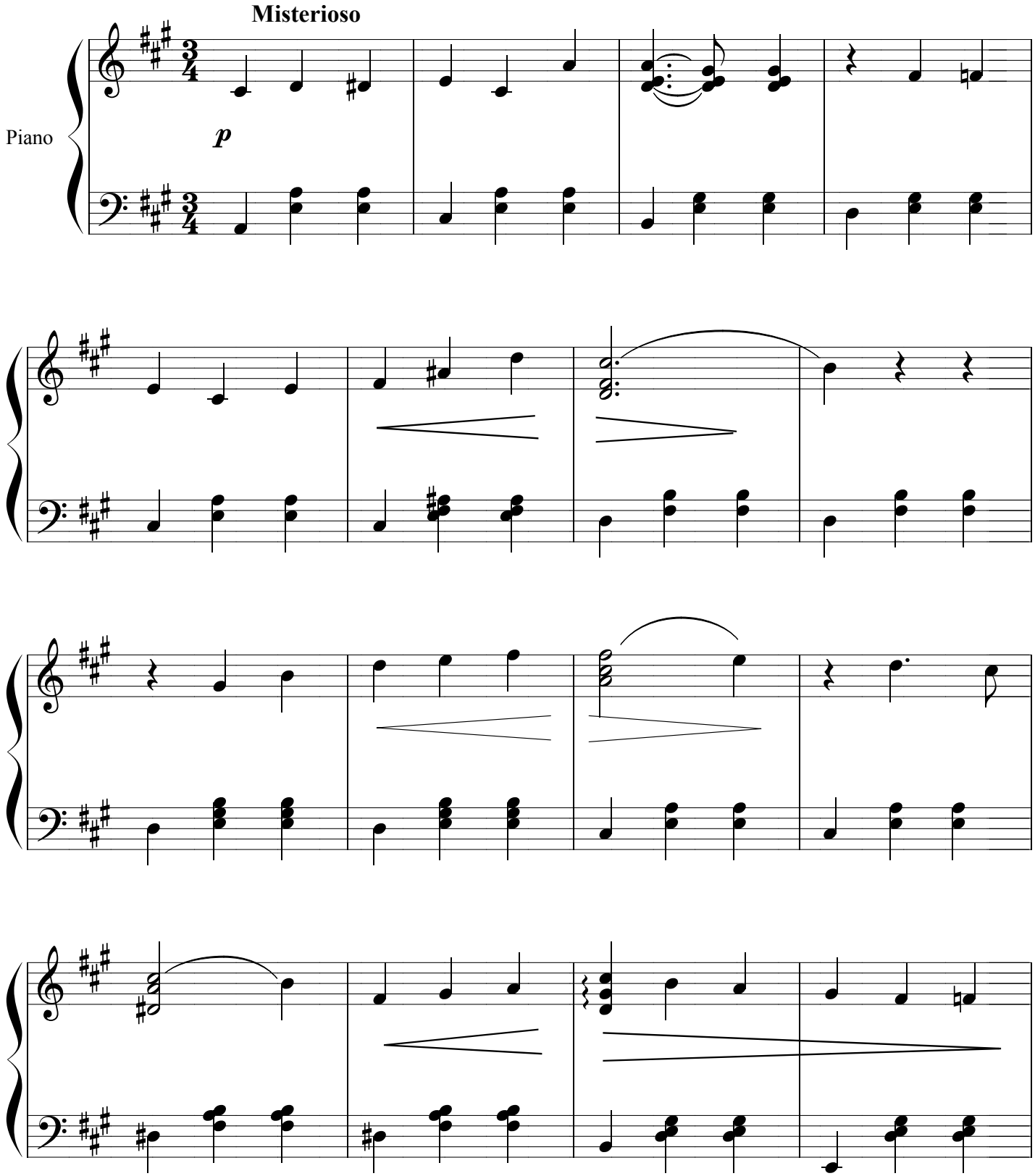

cresc.
f
ten.
decresc.
1.
2.
cresc.
ff
sec.
suave
Trio
ten.
p - f
p


mf
f
con grazia
dim. e ritard.
p
mf
1.
2.
D.S. al Fine
8vb

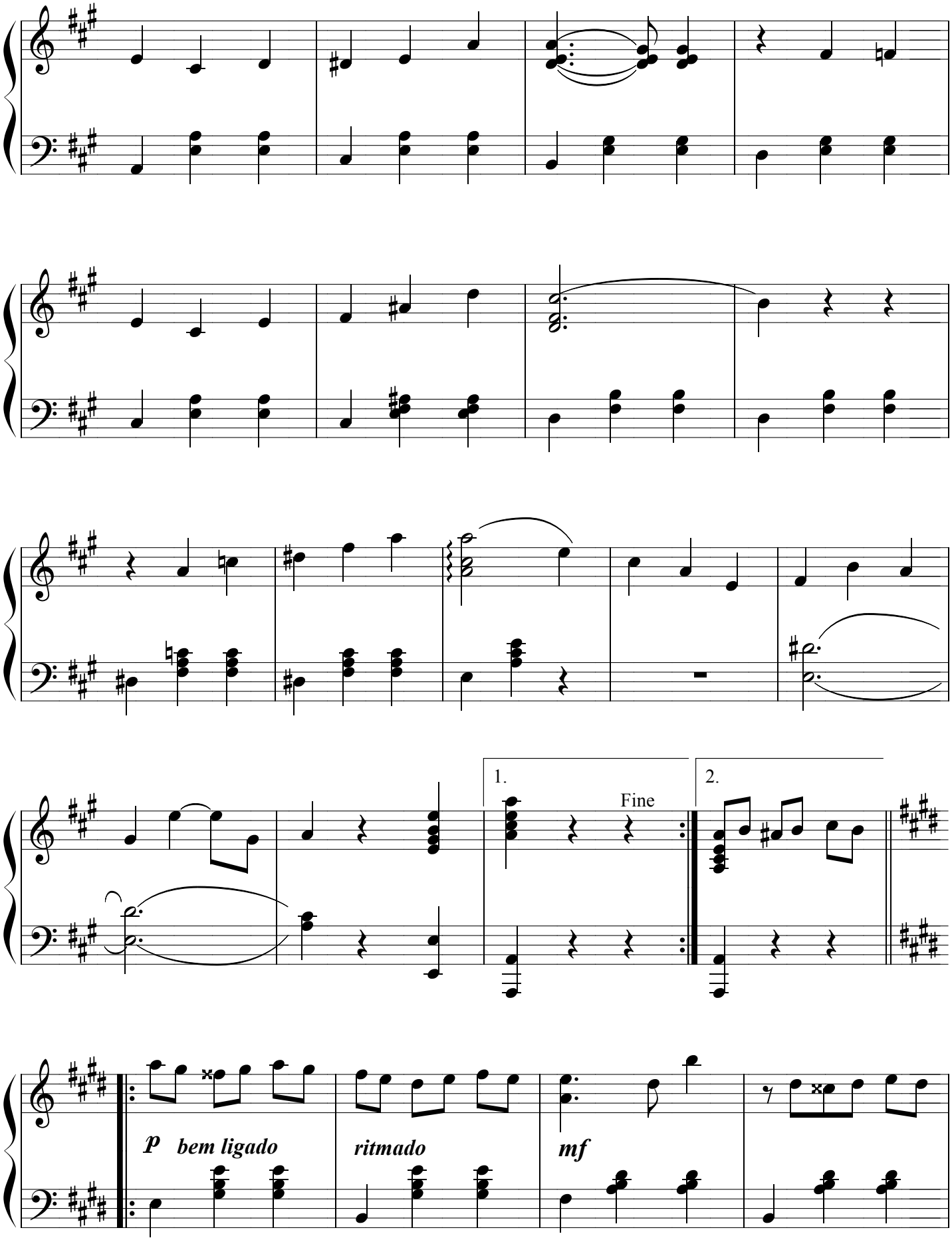
JULITA
VALSA

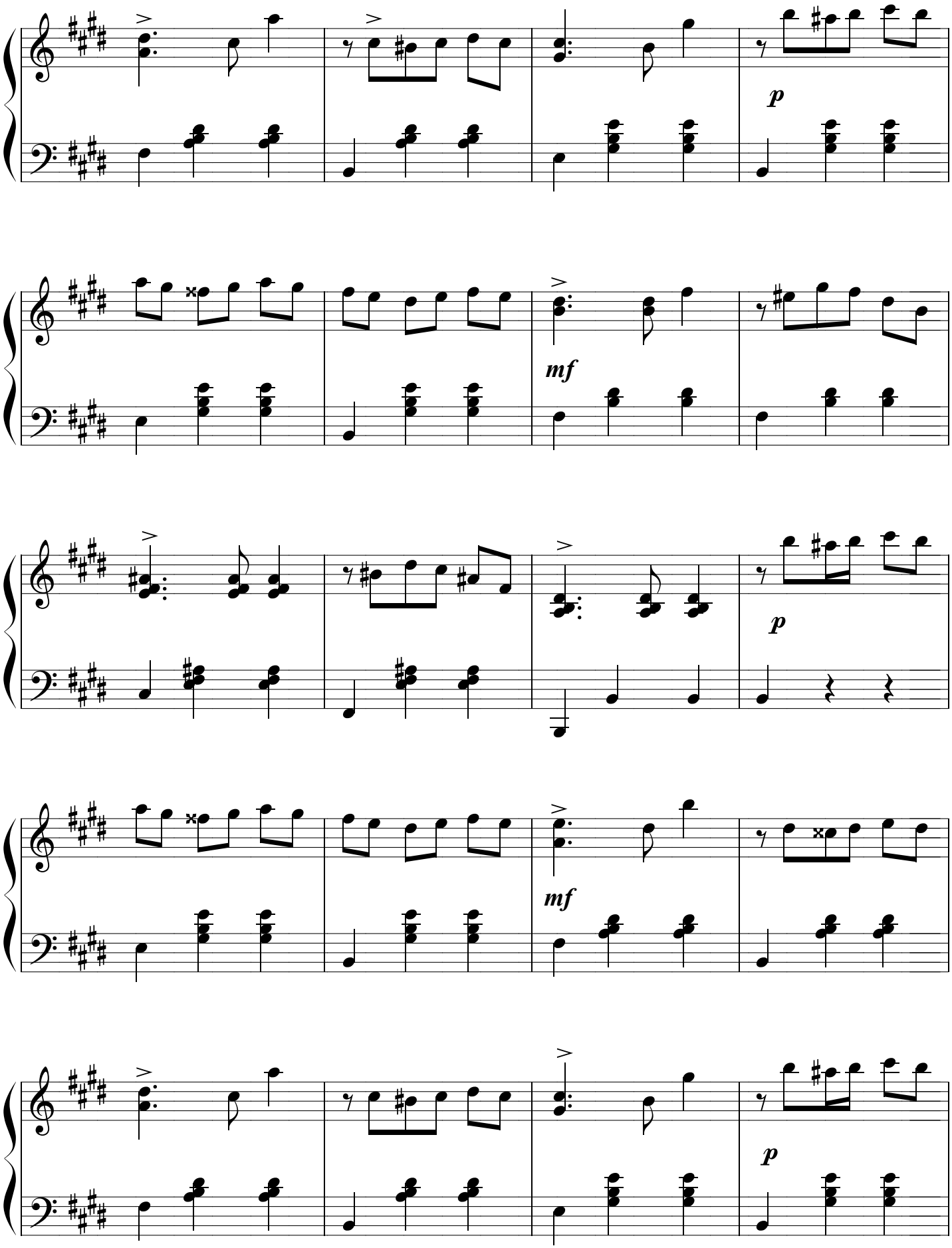
Oferecido ao amigo
Luiz Jacinto F. Campos

Ernesto Nazareth

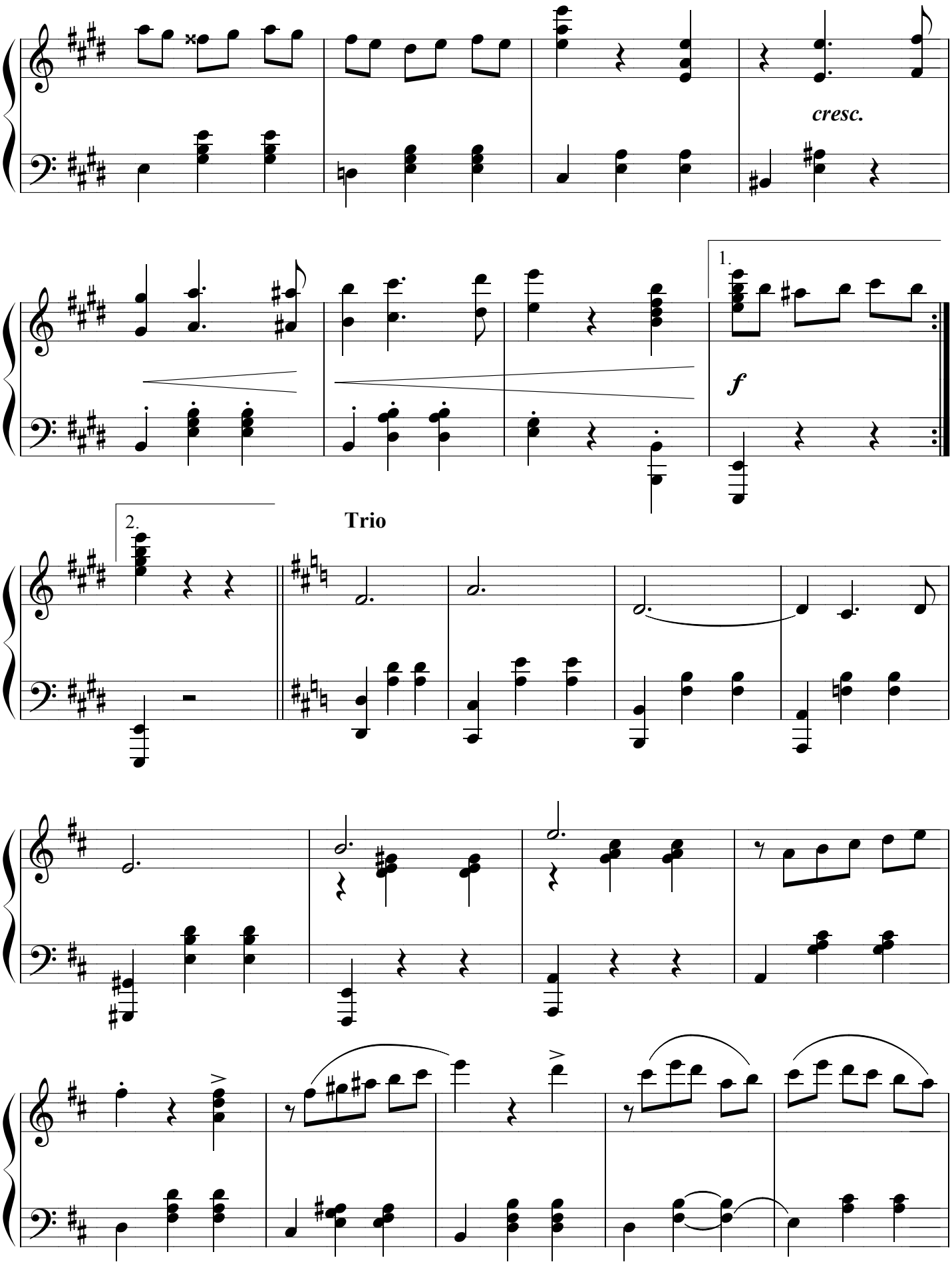


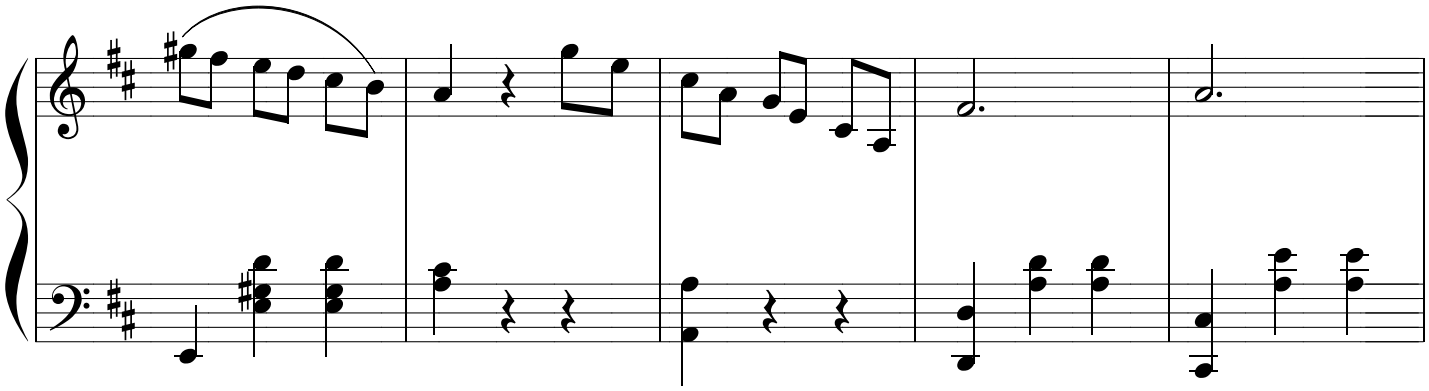
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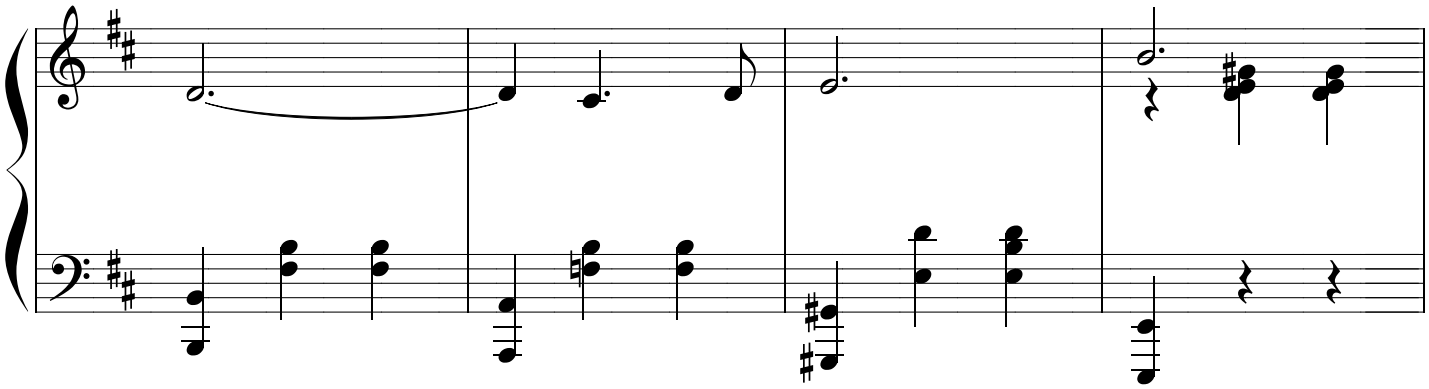

1.
Fine
2.
p bem ligado
ritmado
mf

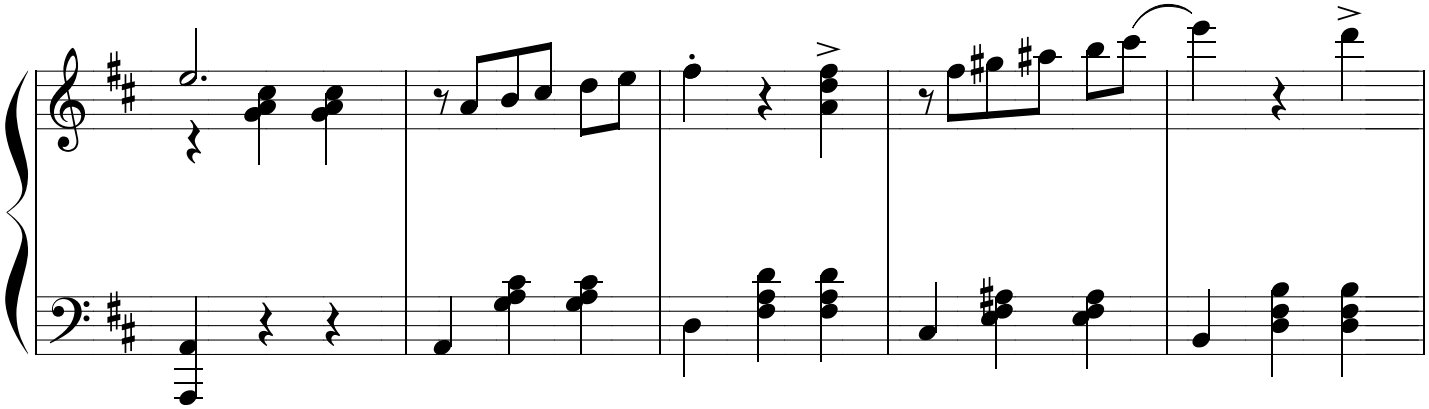


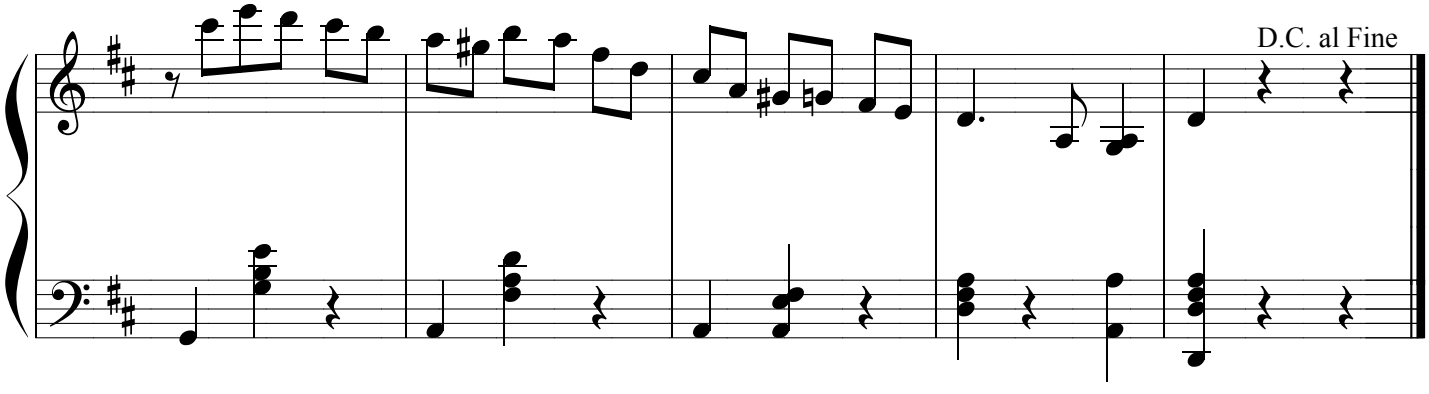
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cresc.
1.
f
2.
Trio







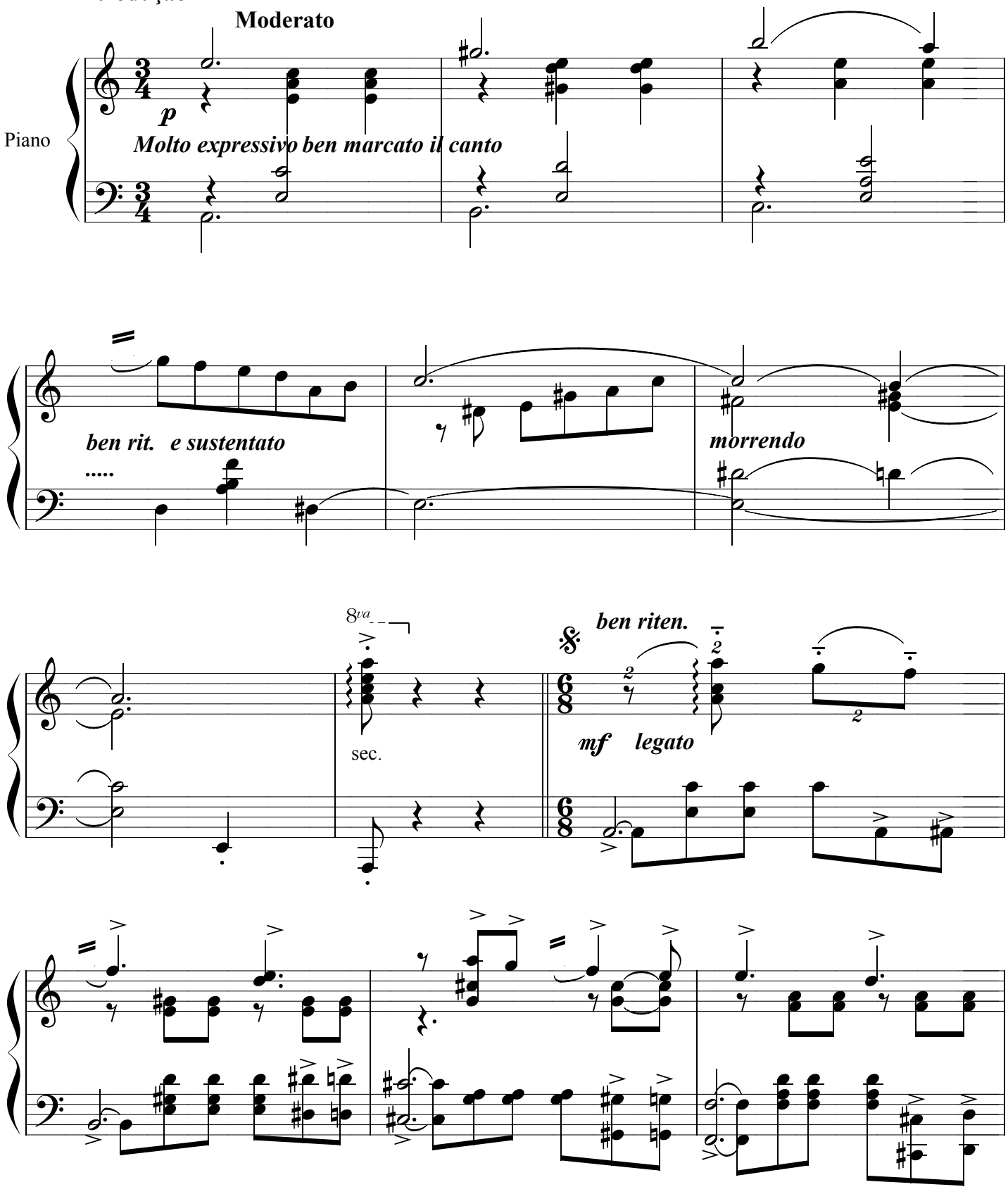

D.C. al Fine

LAMENTOS
MEDITAÇÃO SENTIMENTAL

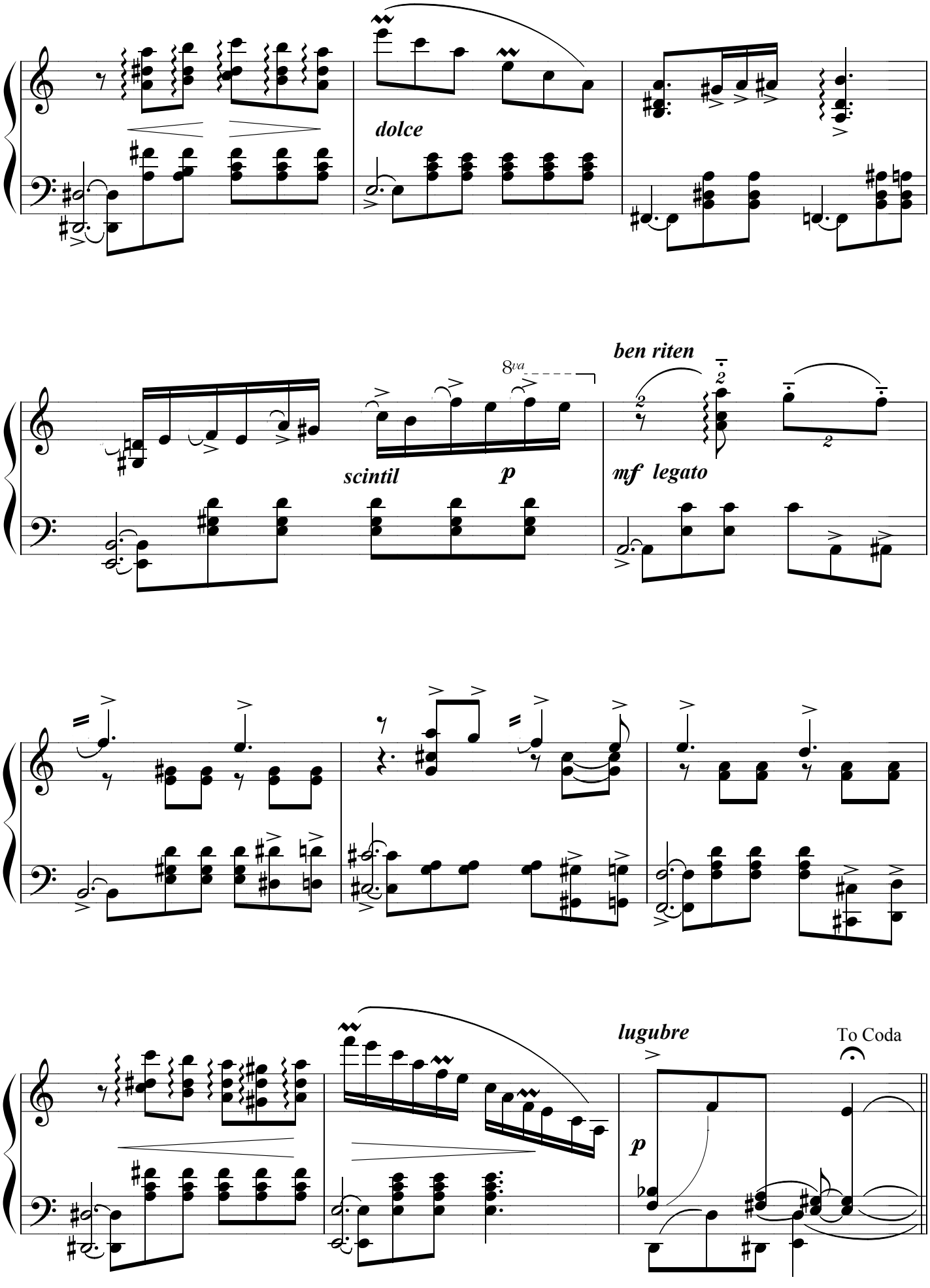
À memória de sua querida e inesquecível filha
Maria de Lourdes Nazareth. (Marietta)

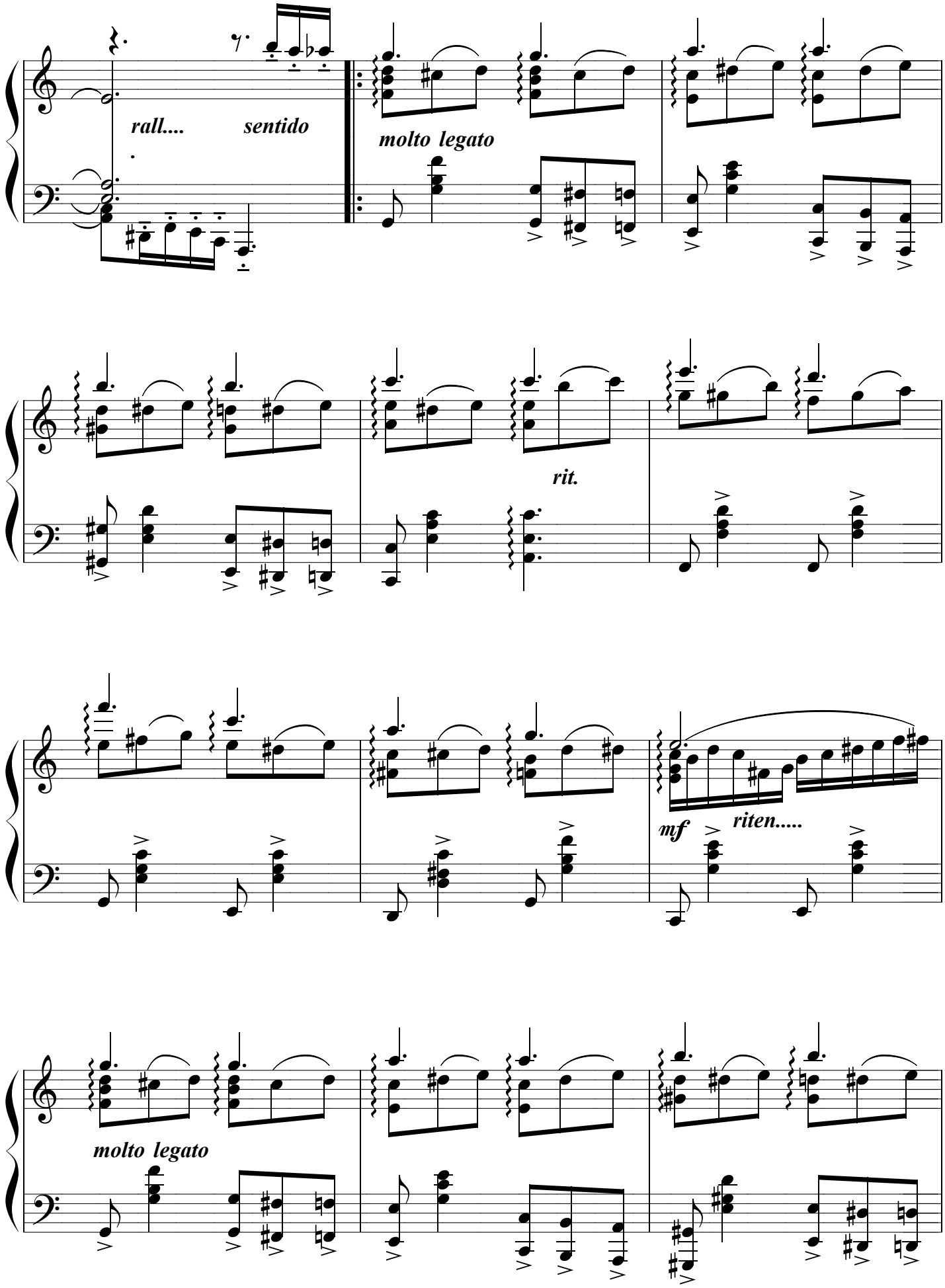
Ernesto Nazareth

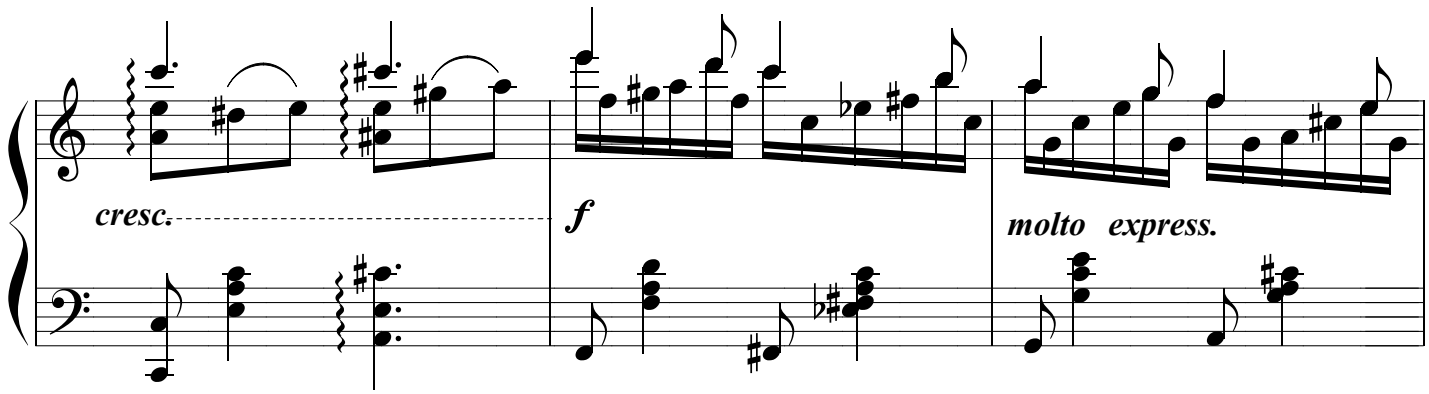
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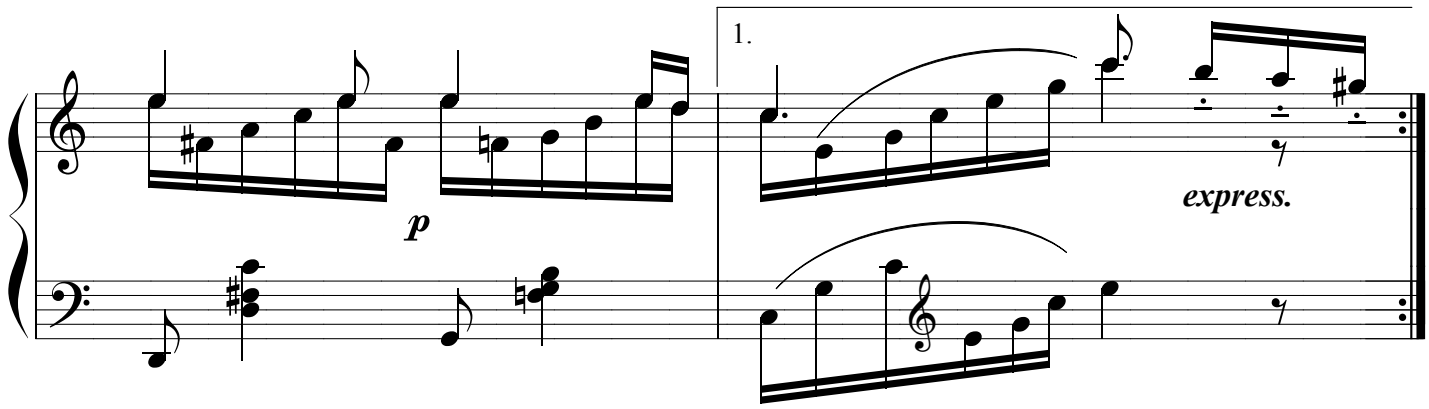


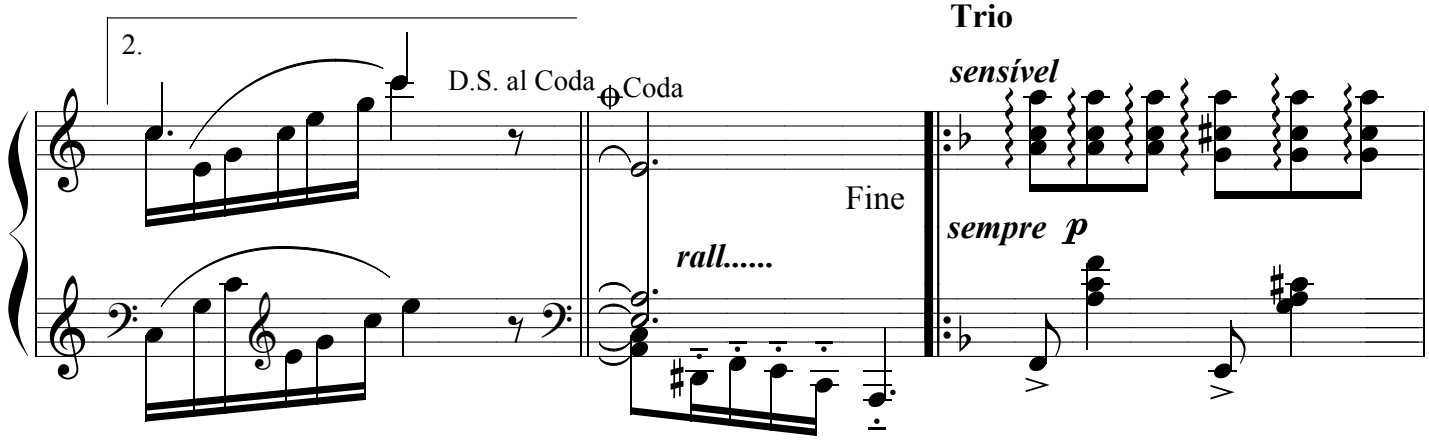
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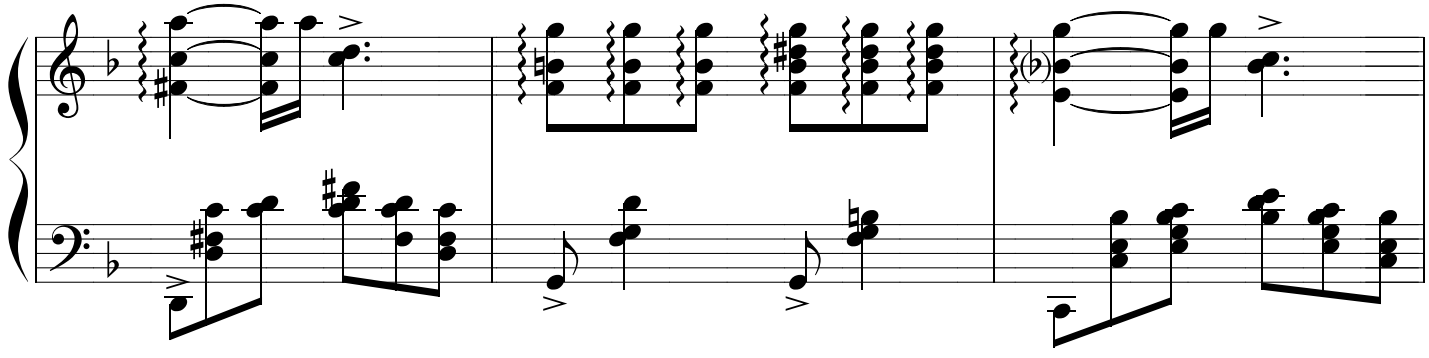

dolce
8va
scintil
p
ben riten
mf legato
lugubre
p
To Coda

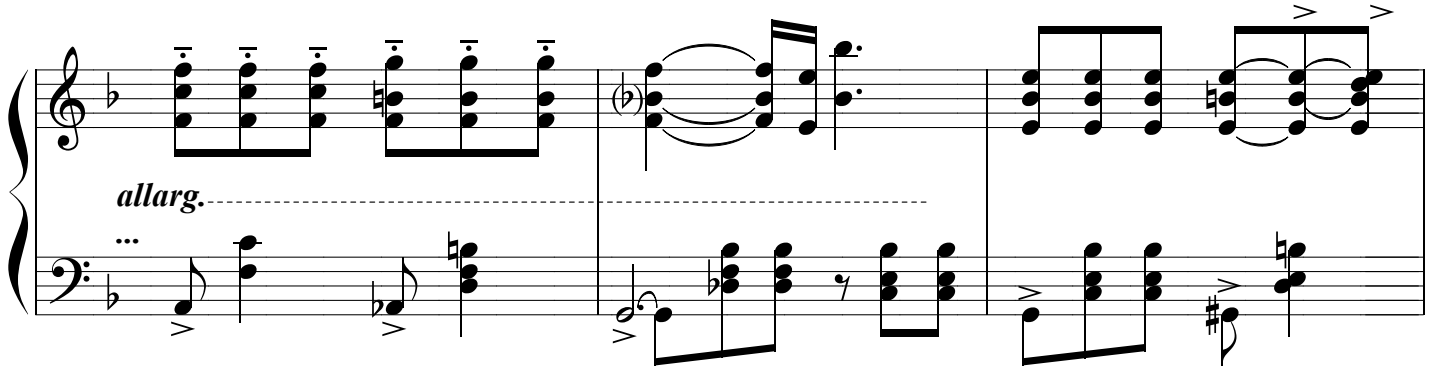

rall....
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molto legato
rit.
mf
riten.....
molto legato

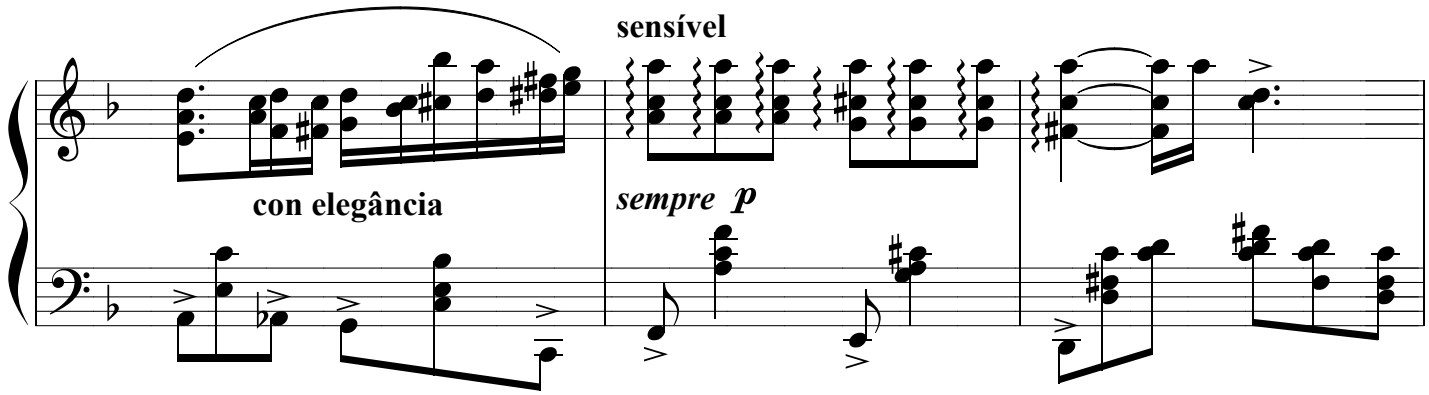

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molto express.

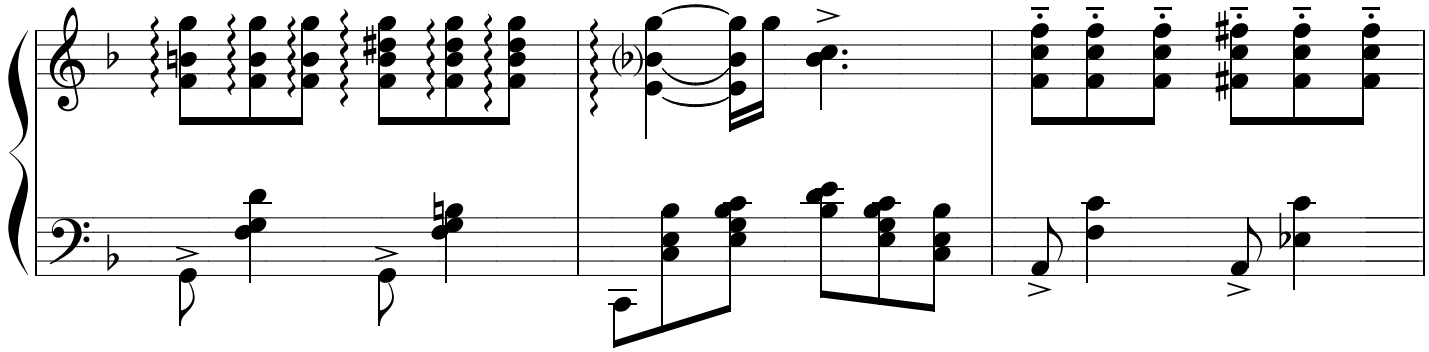

p
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express.

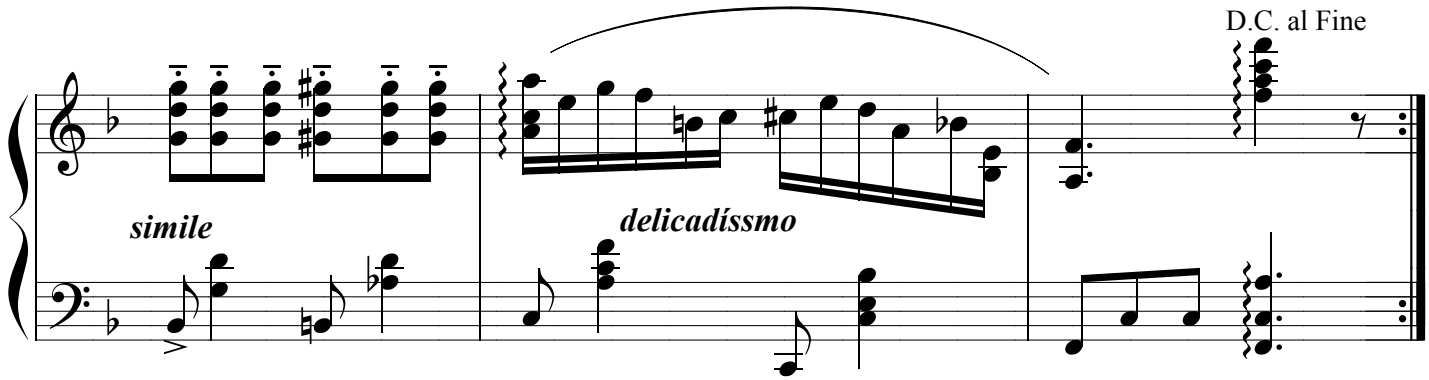

2.
D.S. al Coda
Coda
Fine
rall.....
Trio
sensível
sempre p




allarg.

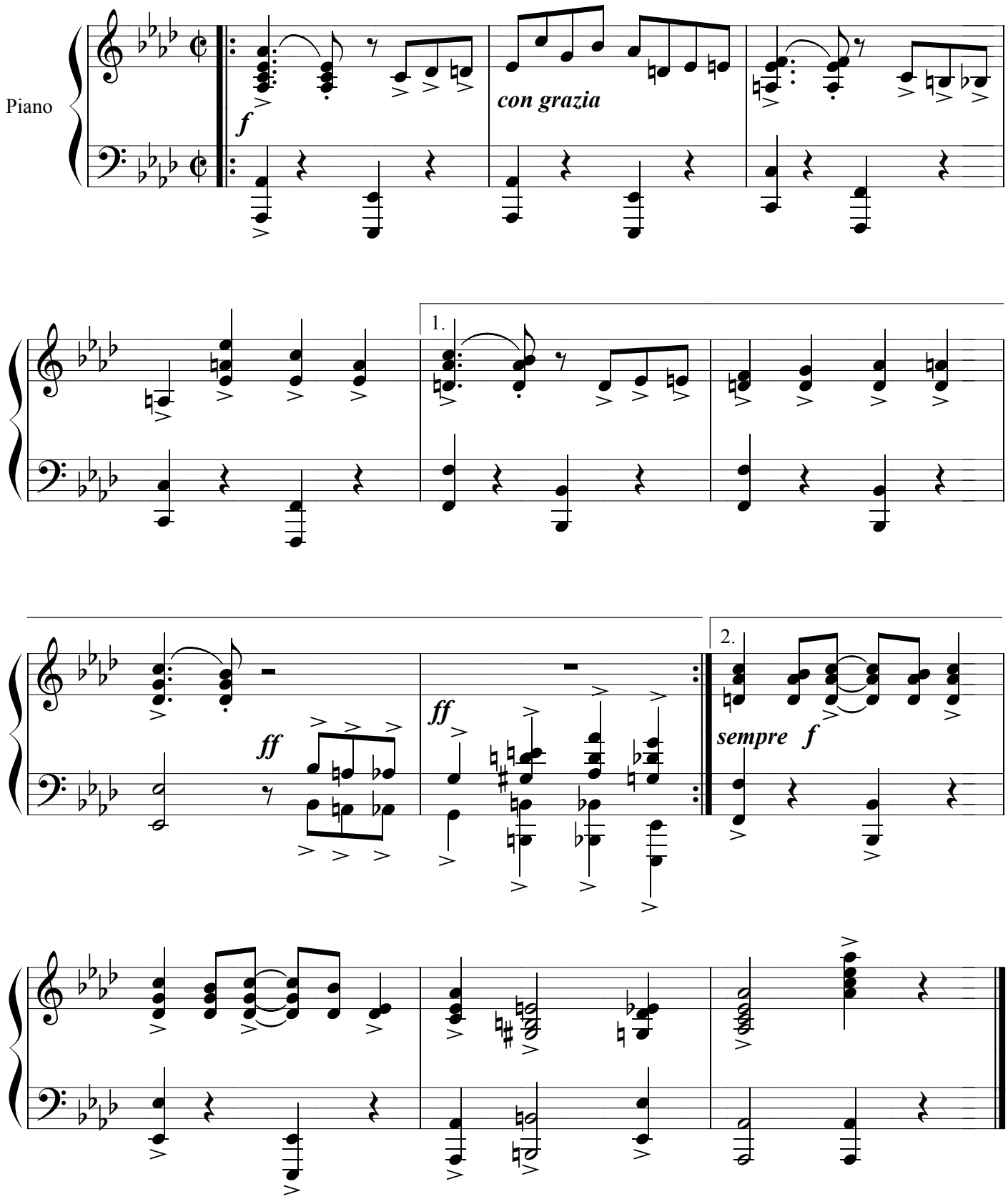

sensível
con elegância
sempre p




D.C. al Fine
simile
delicadíssmo

LITTLE BOY
FOX-TROT

Ernesto Nazareth Filho



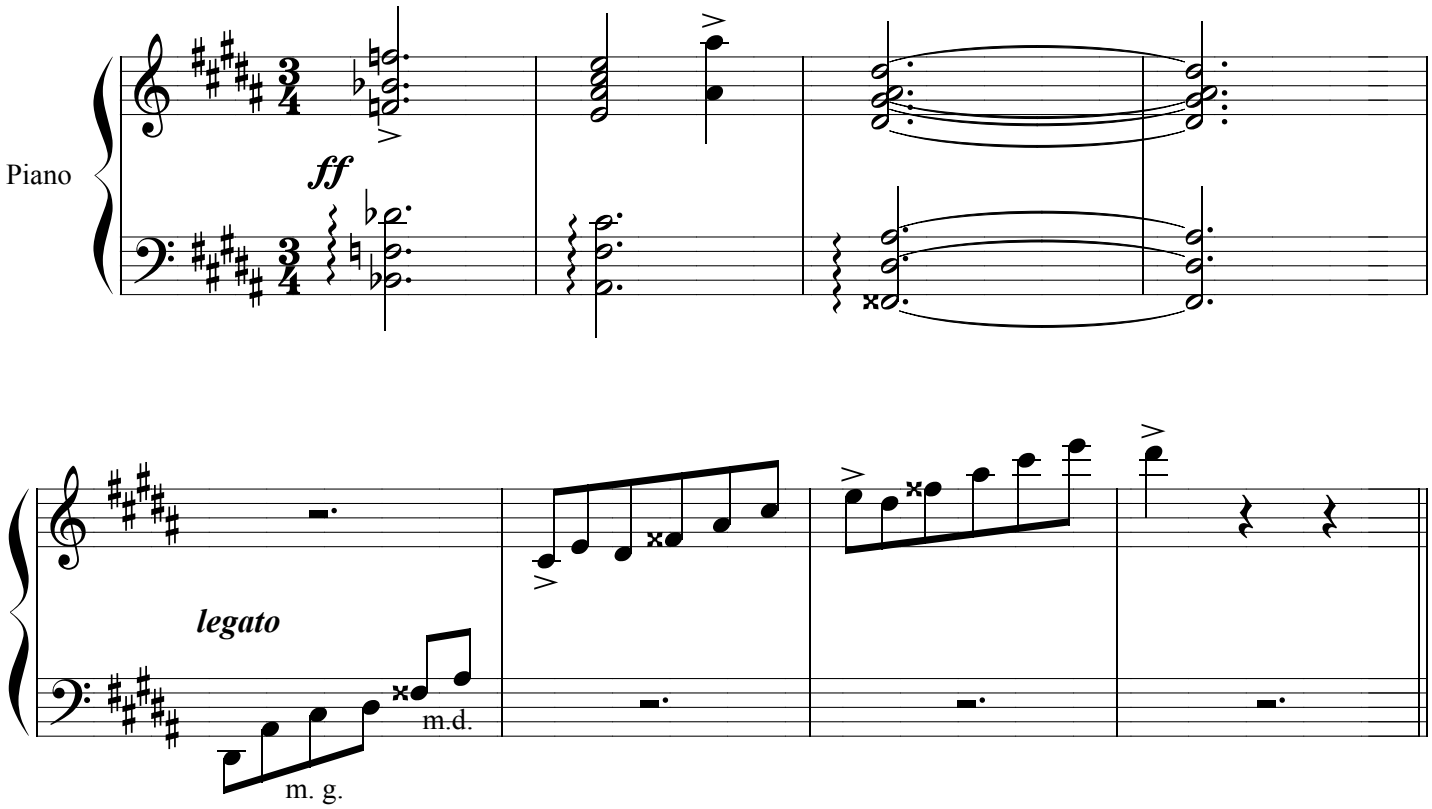
Biblioteca Nacional Divisão de Música

MÁGOAS

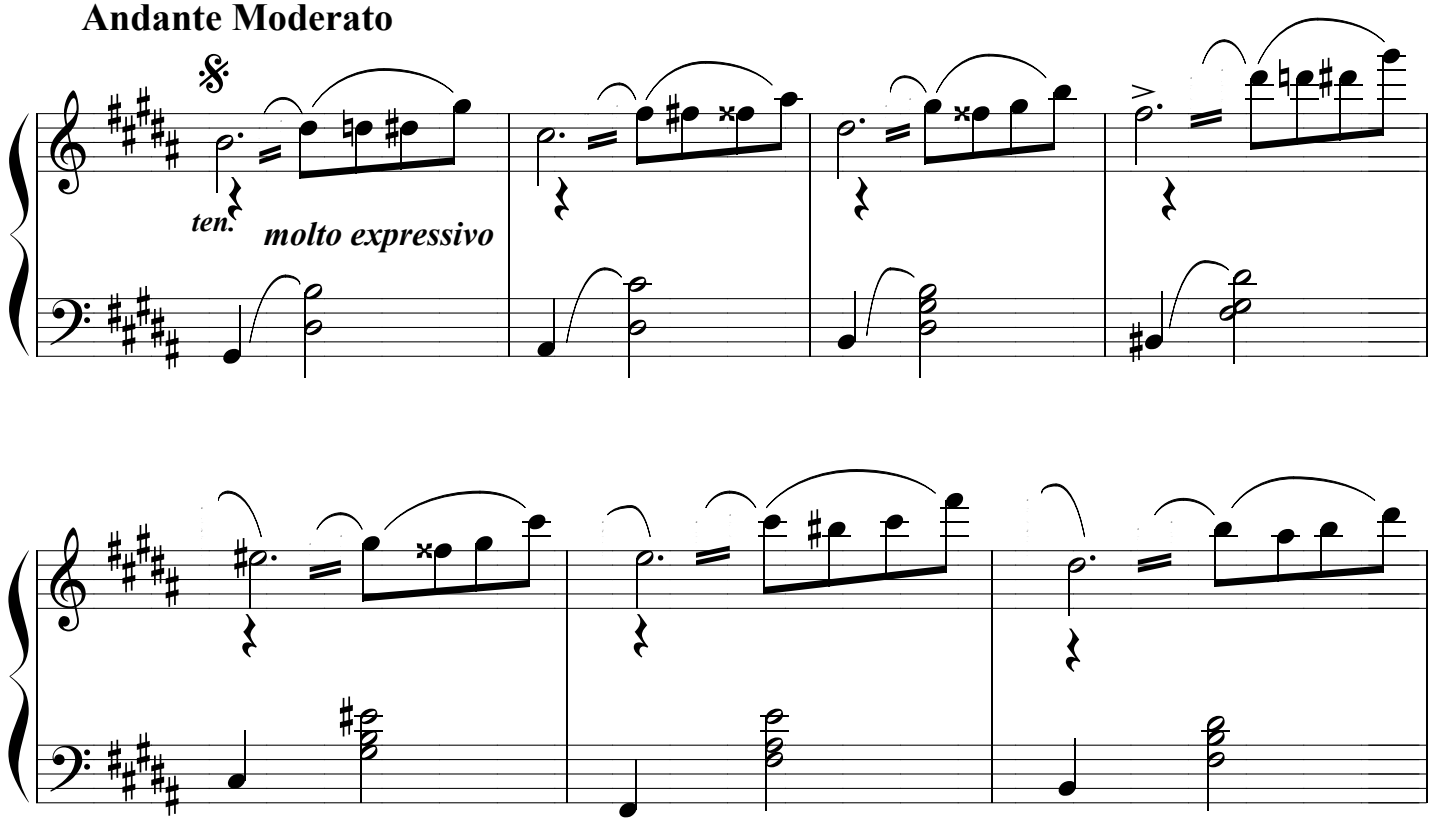
Ernesto Nazareth

Introdução

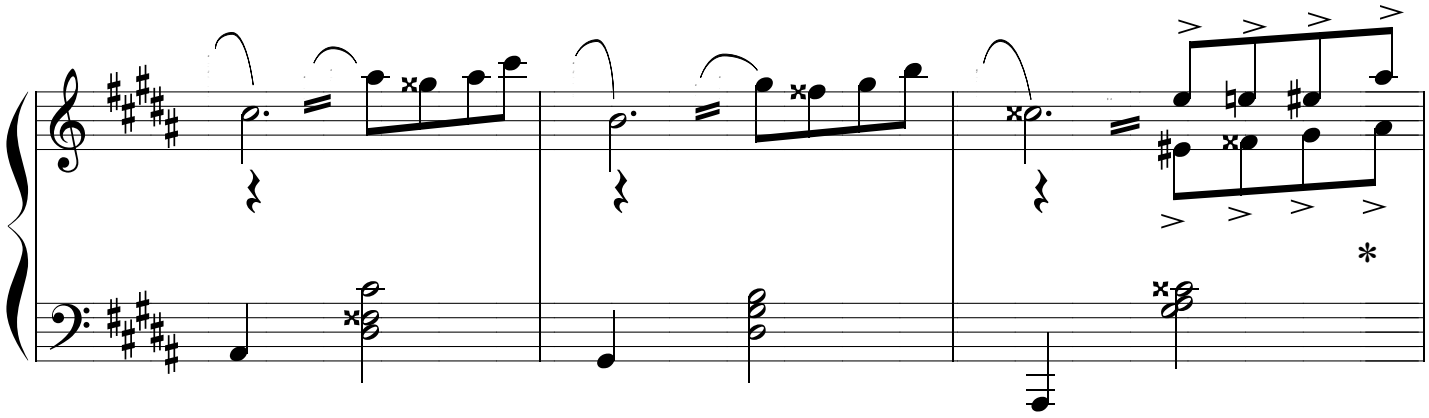
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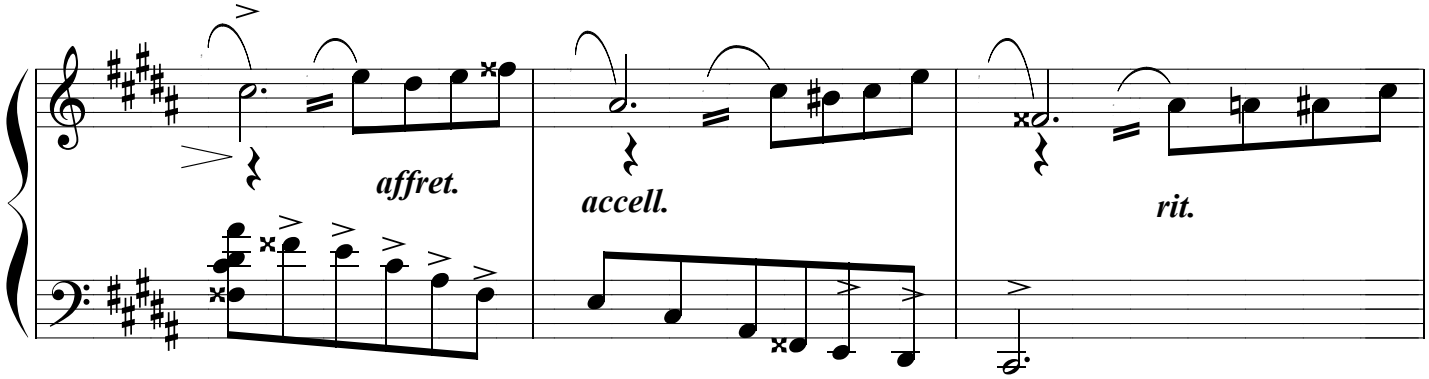


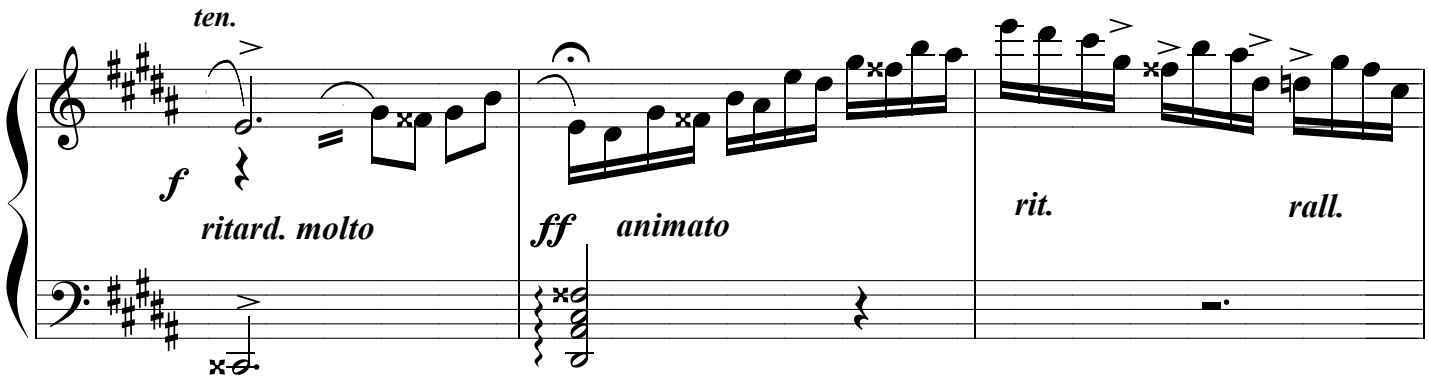
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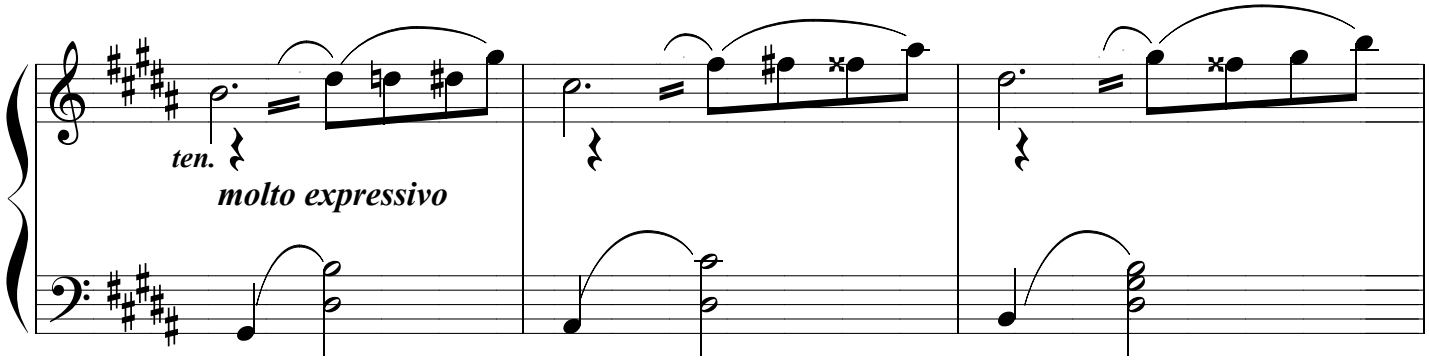


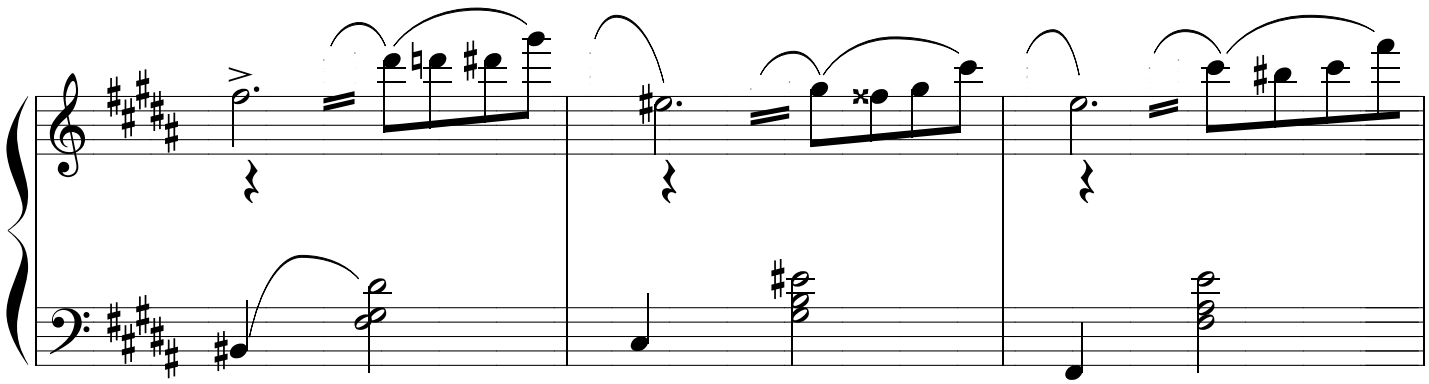
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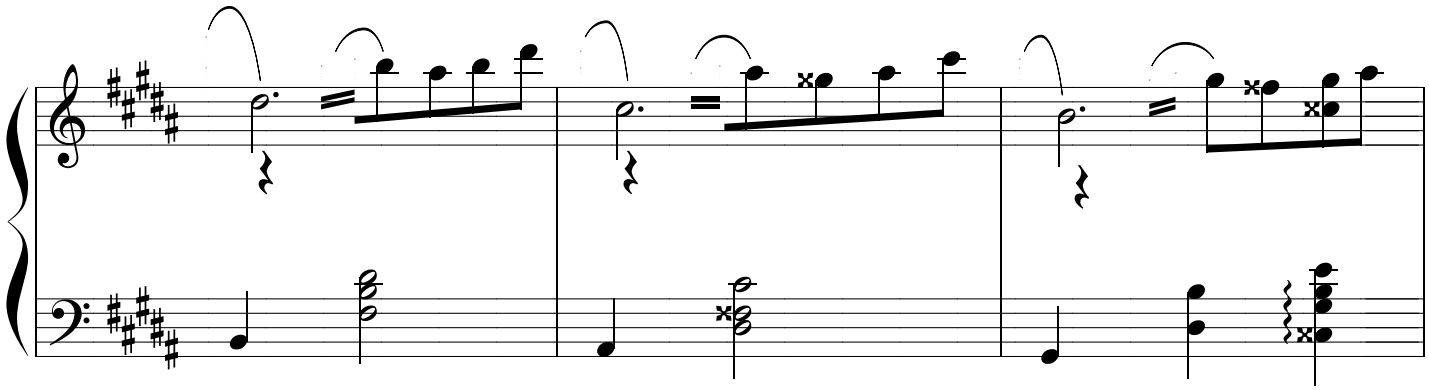


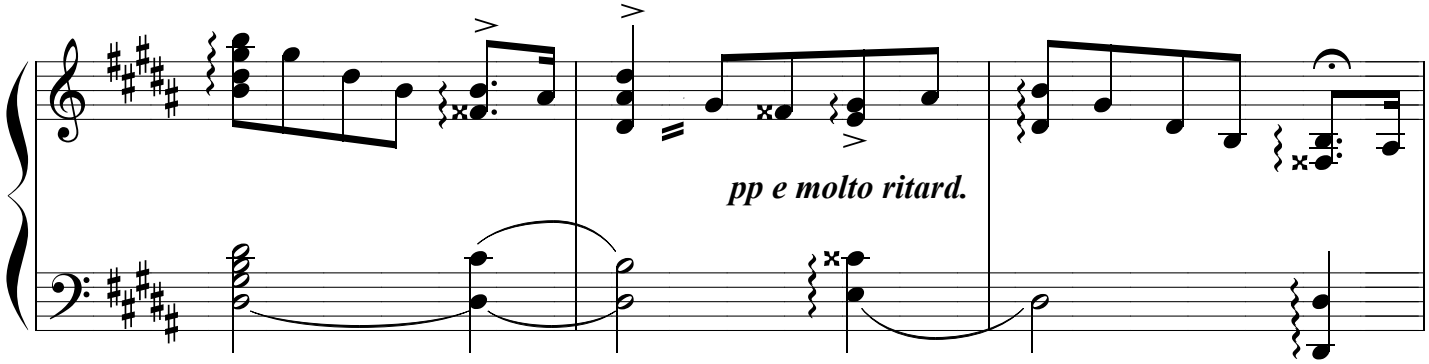

affret.
accell.
rit.

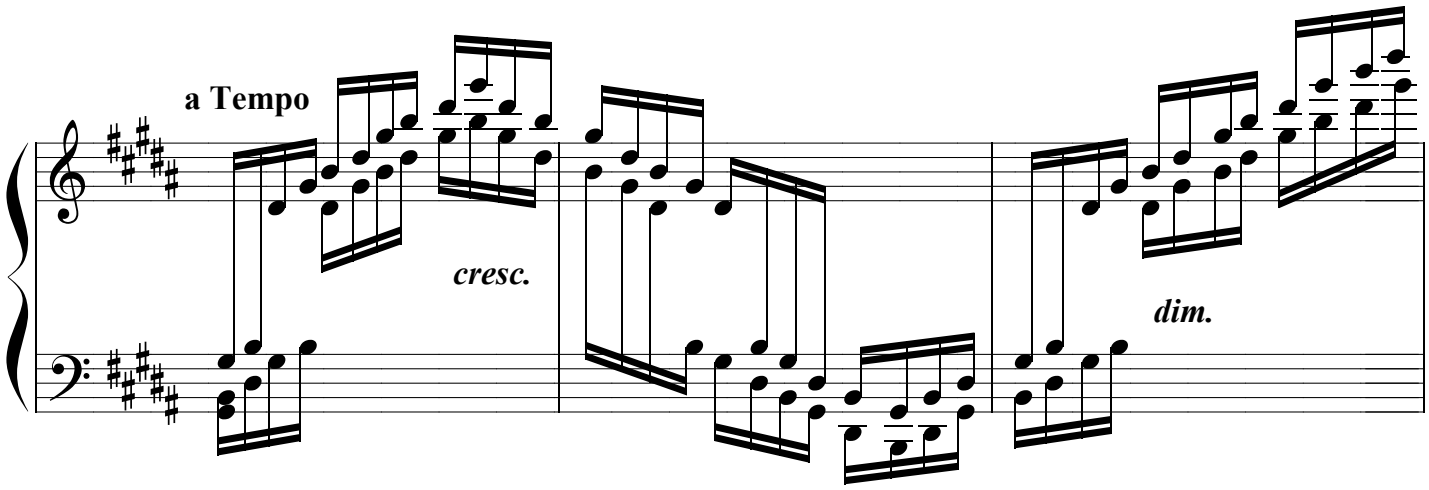

ten.
f
ritard. molto
ff
animato
rit.
rall.

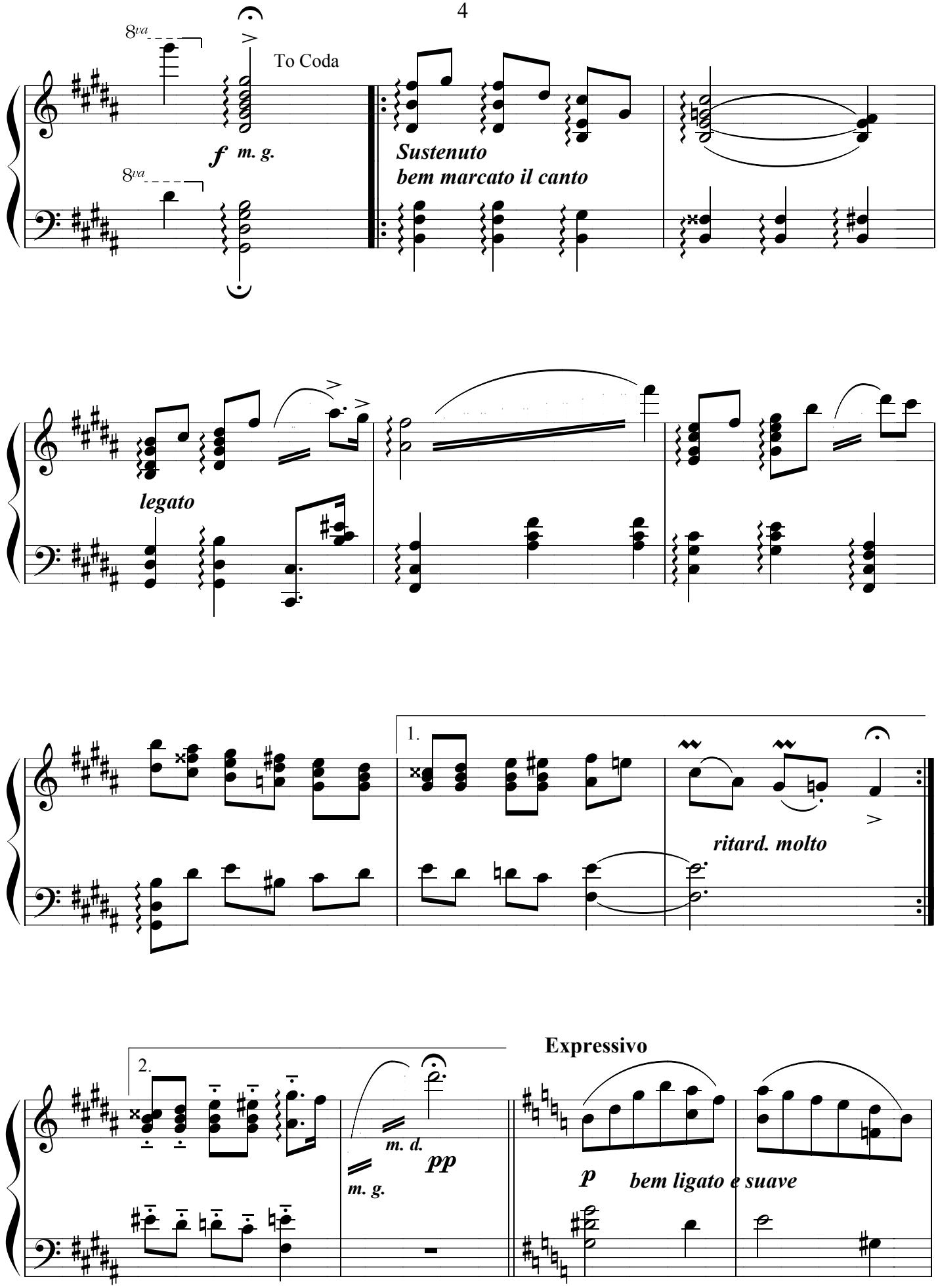

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molto expressivo

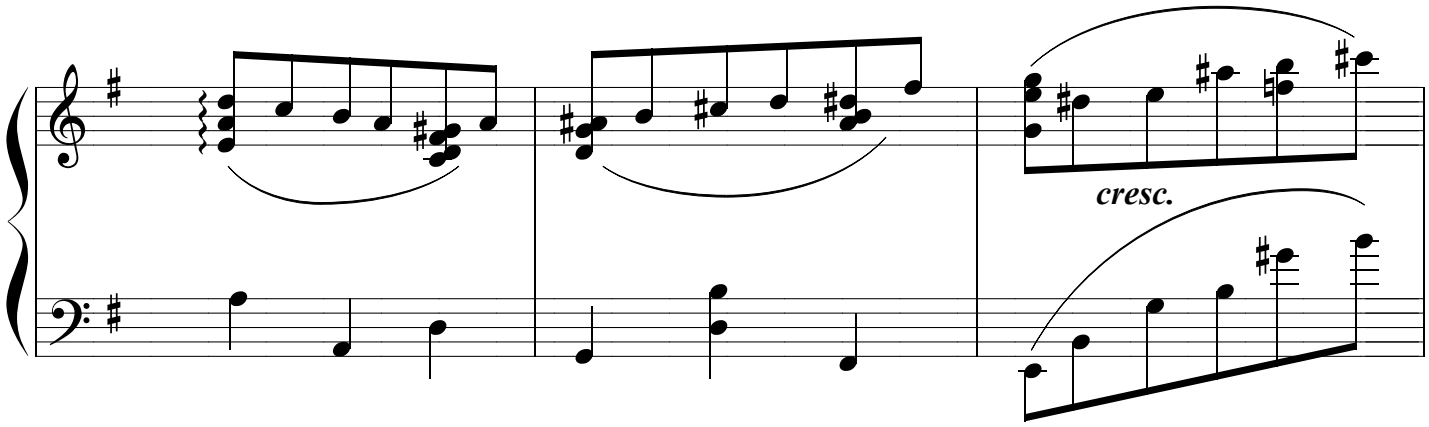


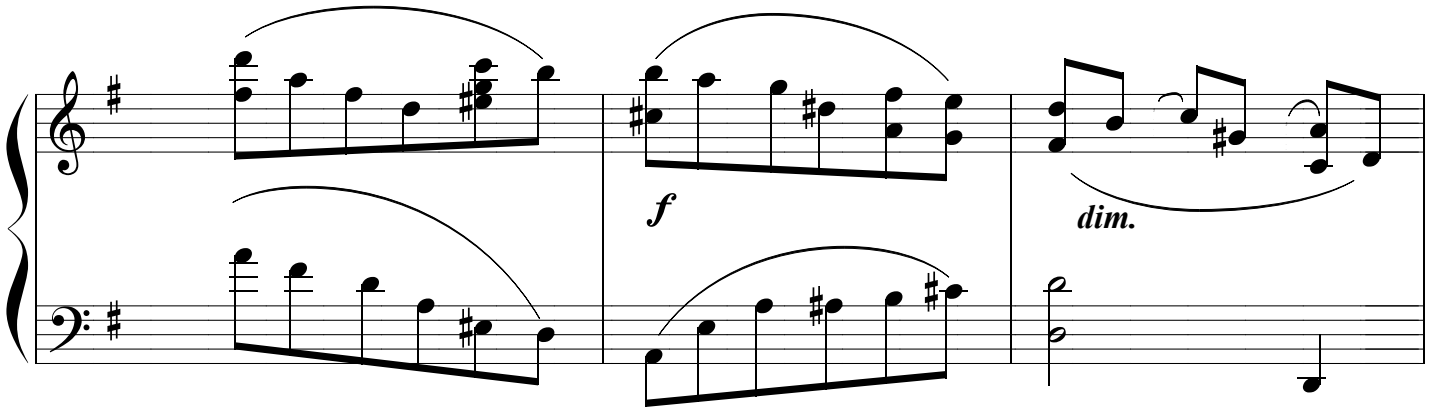


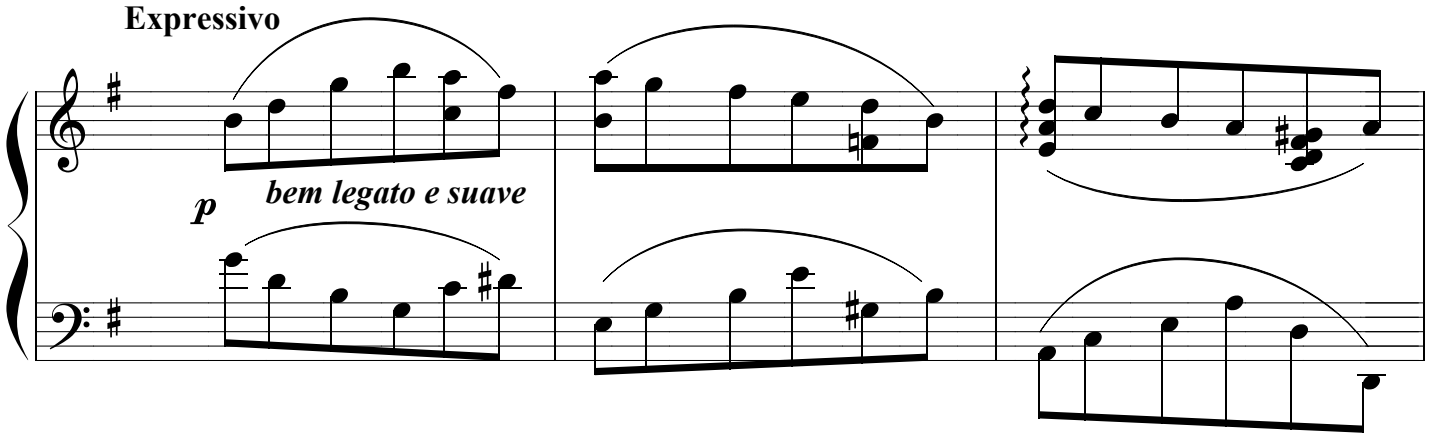

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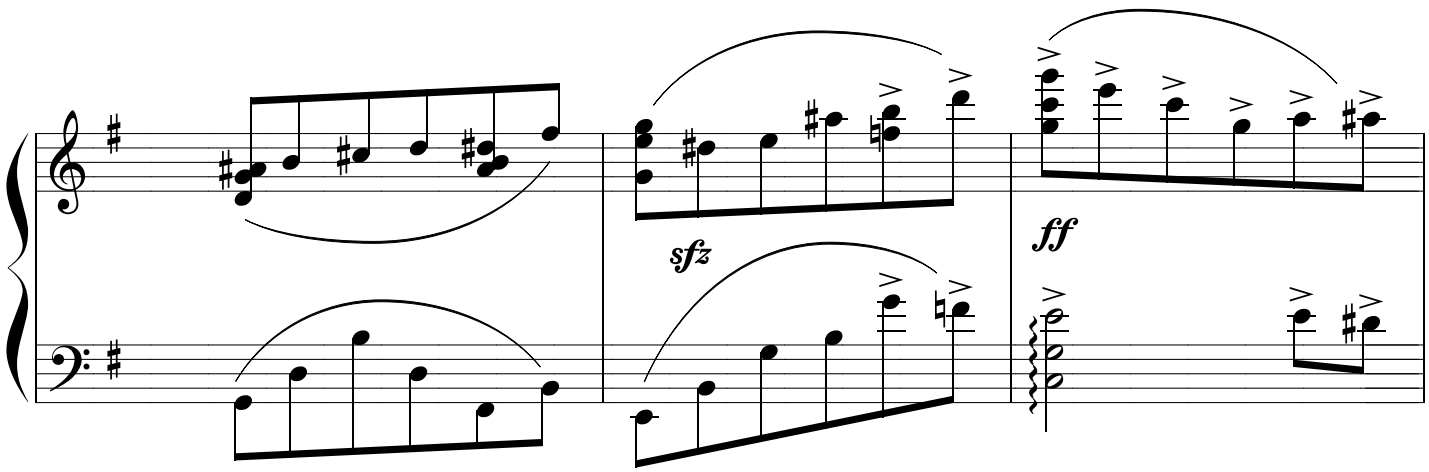

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dim.

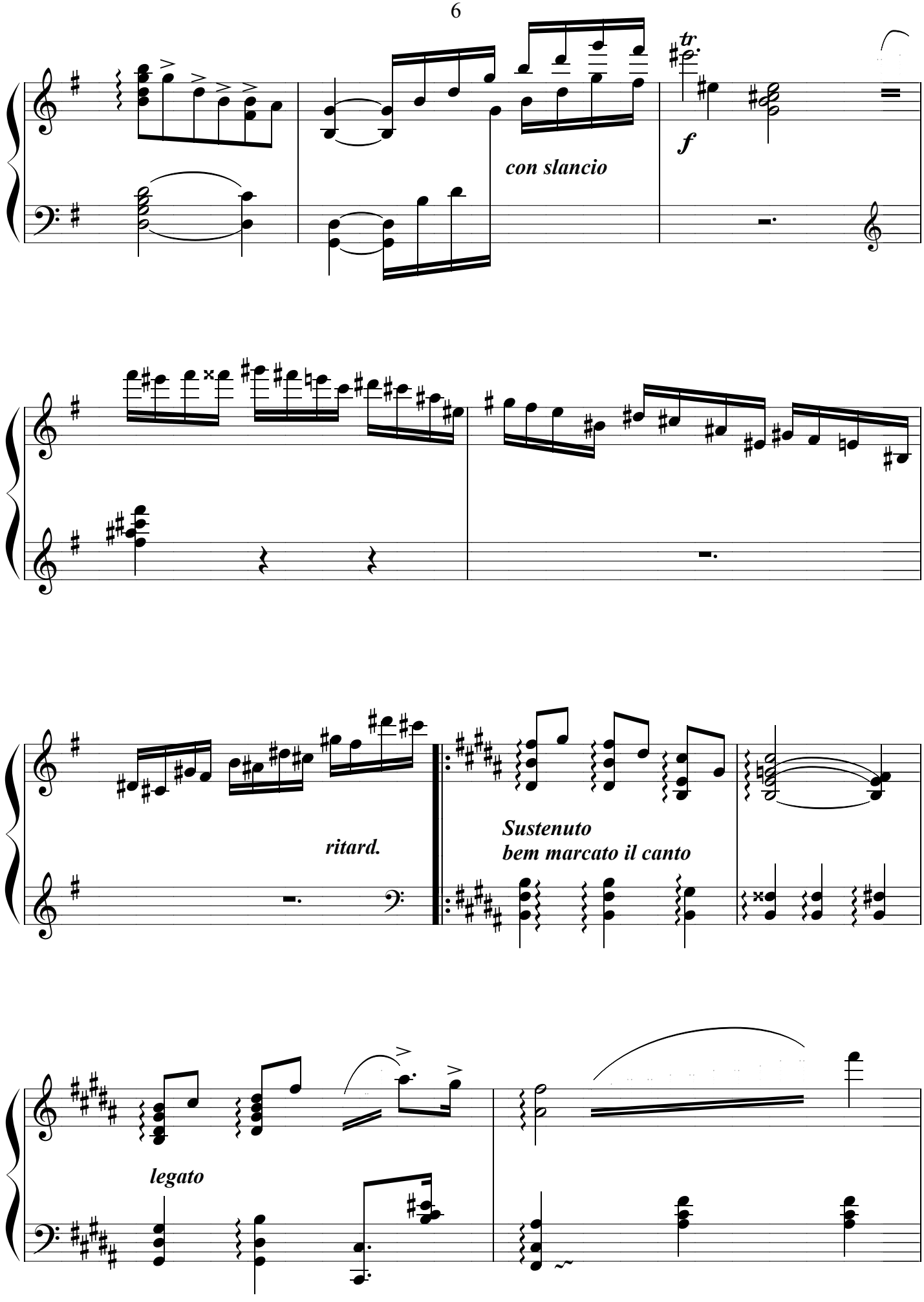

8va
To Coda
f m. g.
8va
Sustenuto
bem marcato il canto
legato
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ritard. molto
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m. g.
Expressivo
p bem ligato e suave

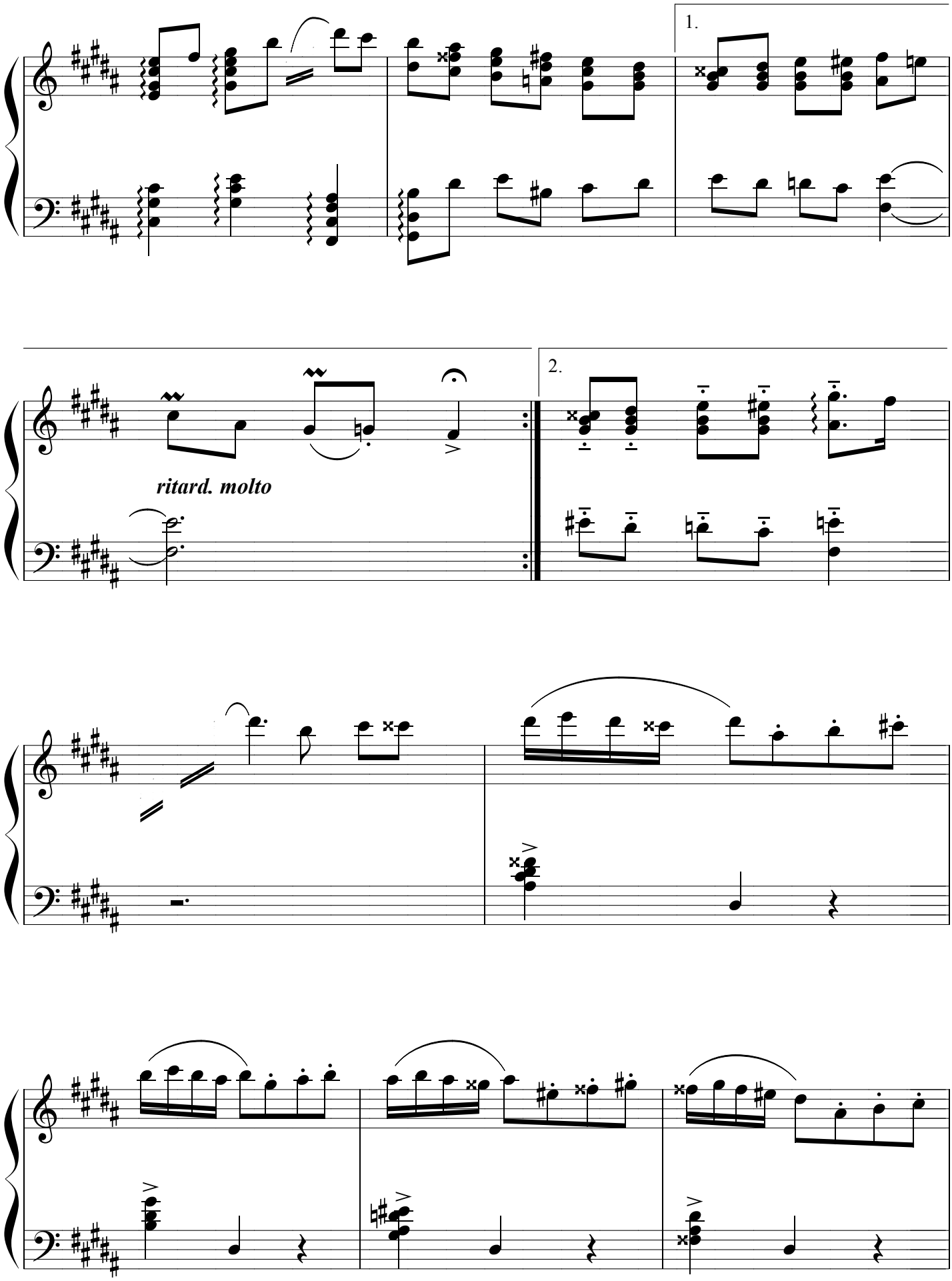

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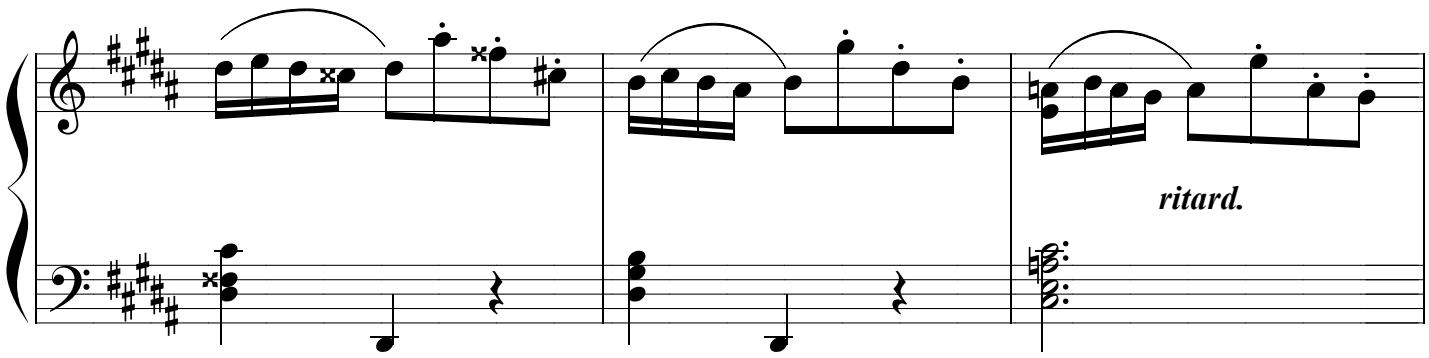

Expressivo
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bem legato e suave

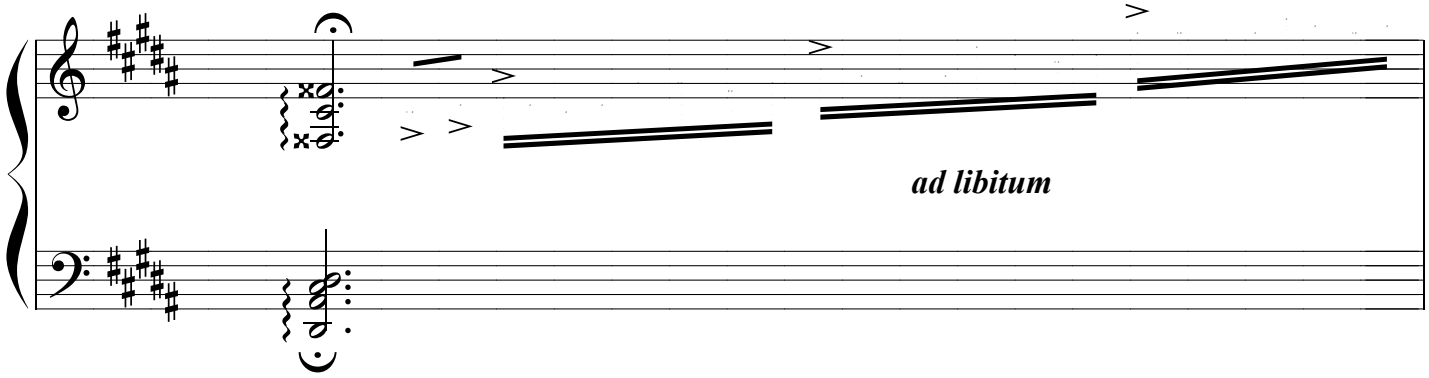

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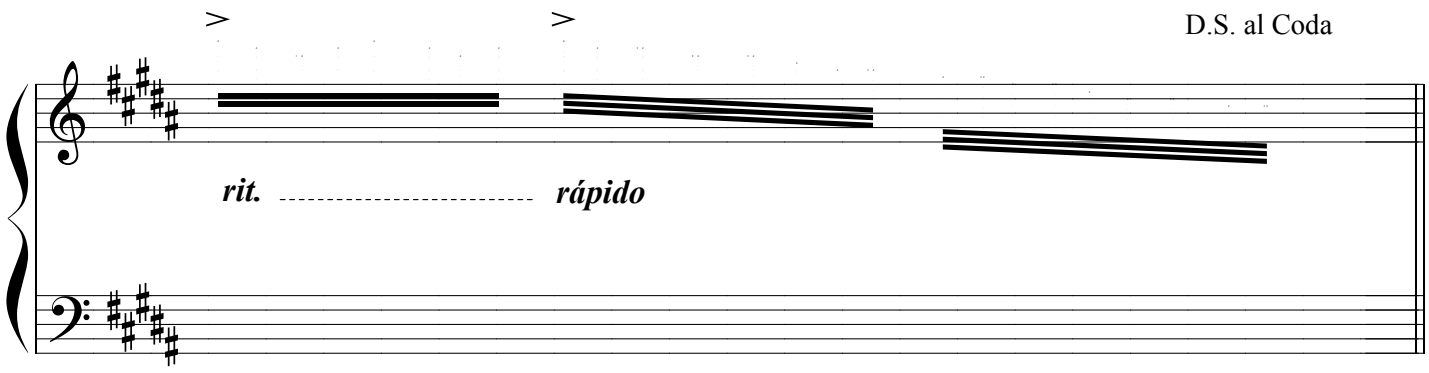

tr.
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con slancio
ritard.
Sustenuto
bem marcato il canto
legato

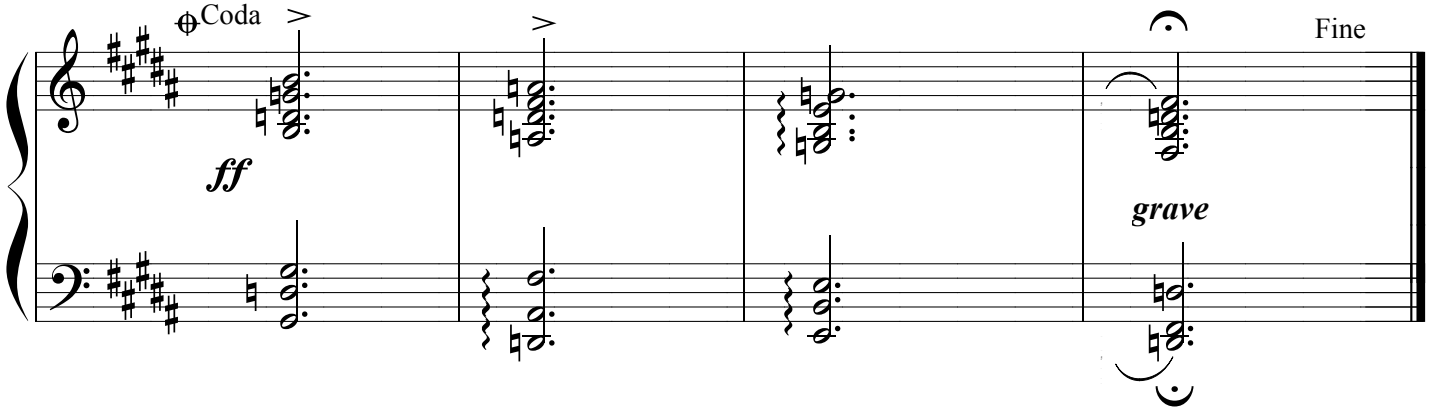


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ritard.


ad libitum

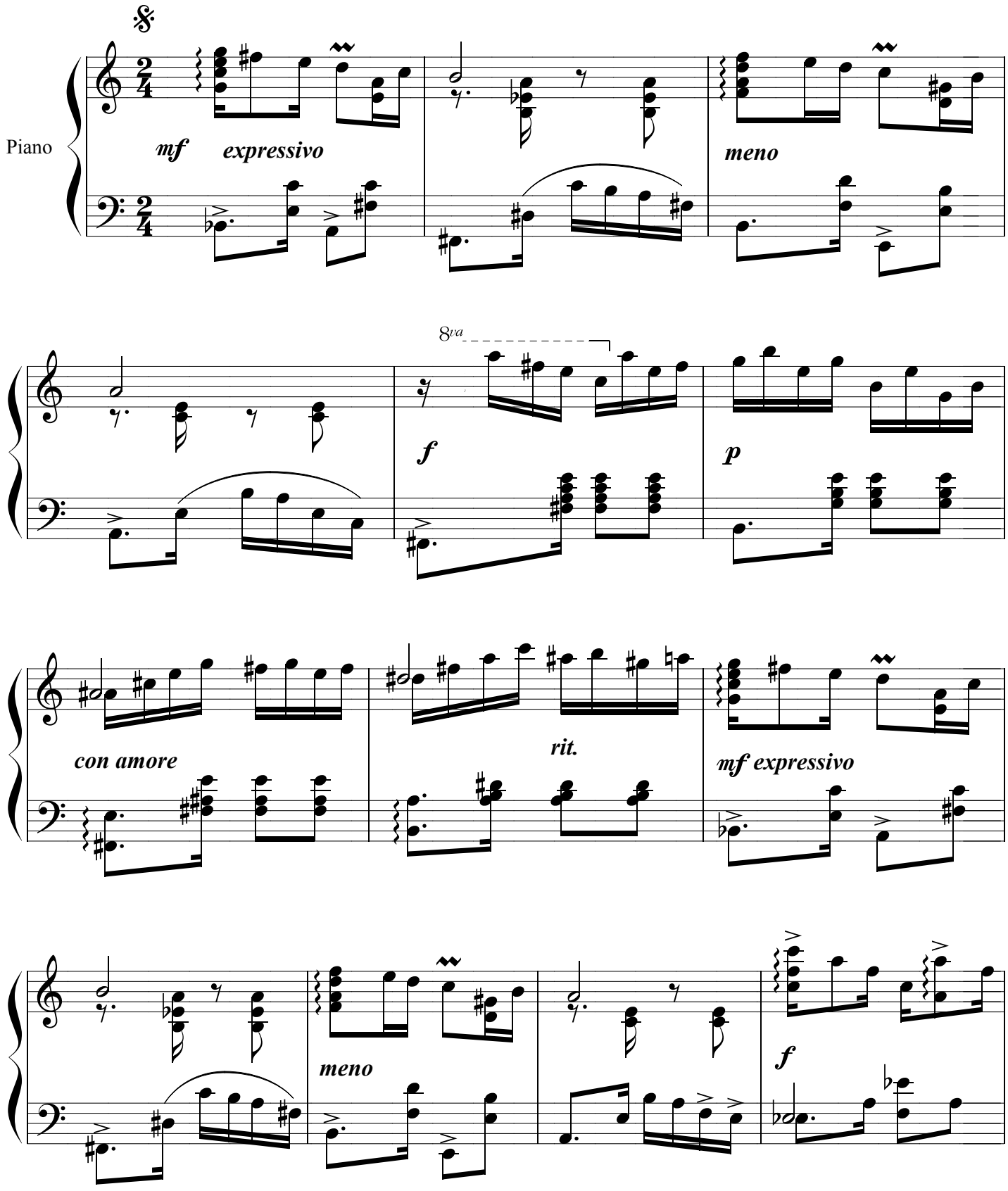

D.S. al Coda
rit.
rápido


Coda
ff
Fine
grave

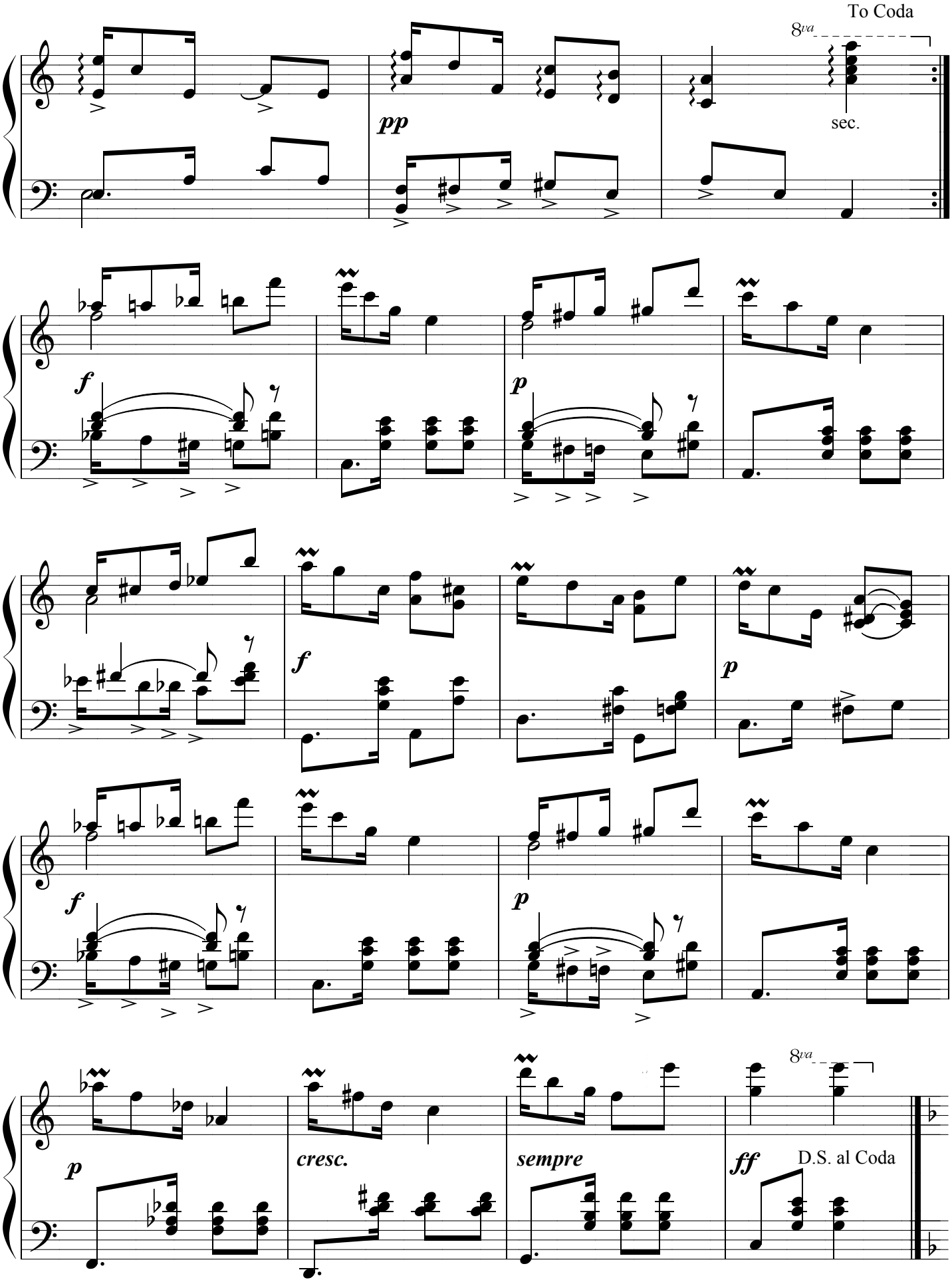
MALY
TANGO PARA PIANO

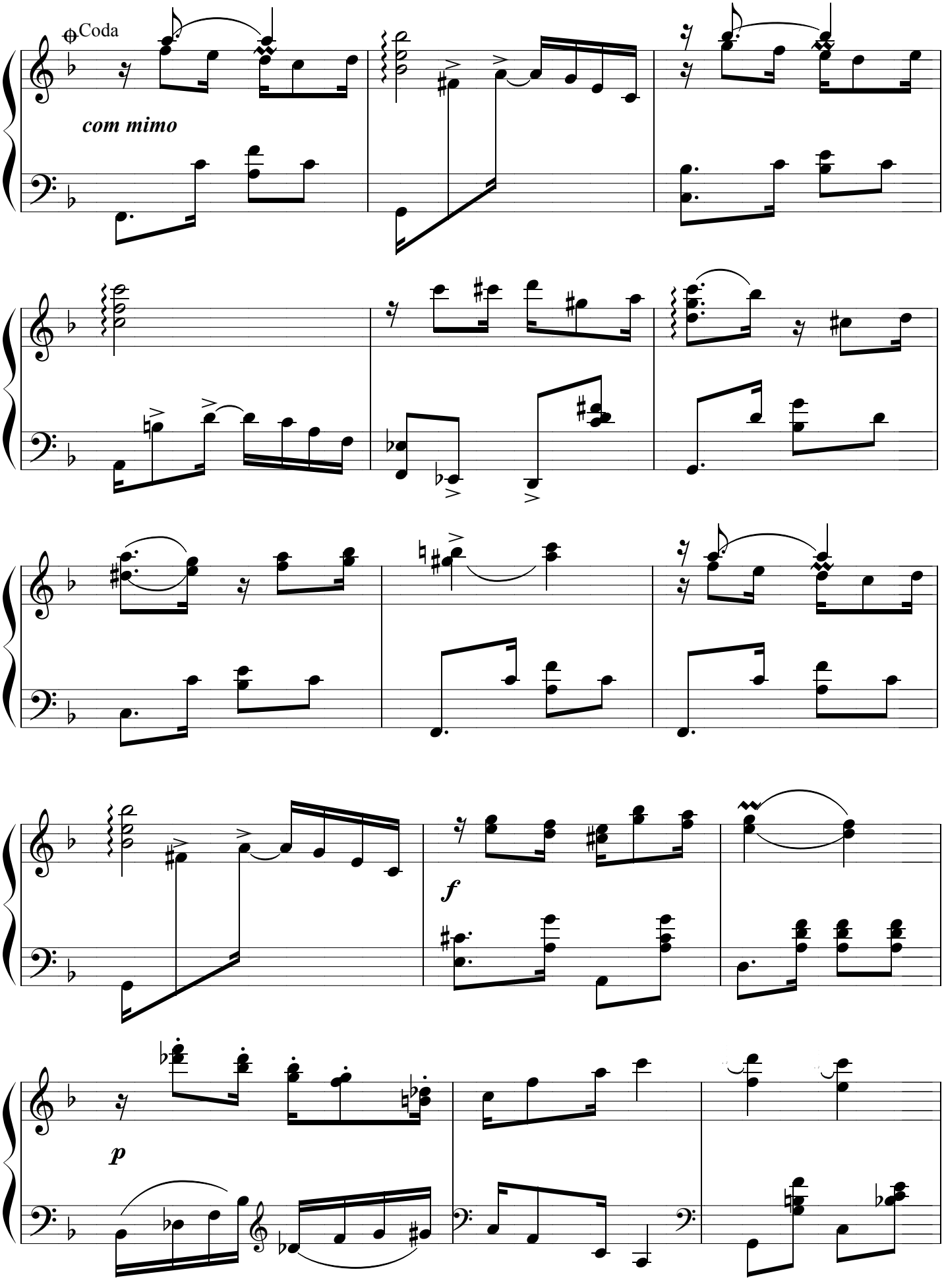
Dedicado a minha
sobrinha Maly Leal

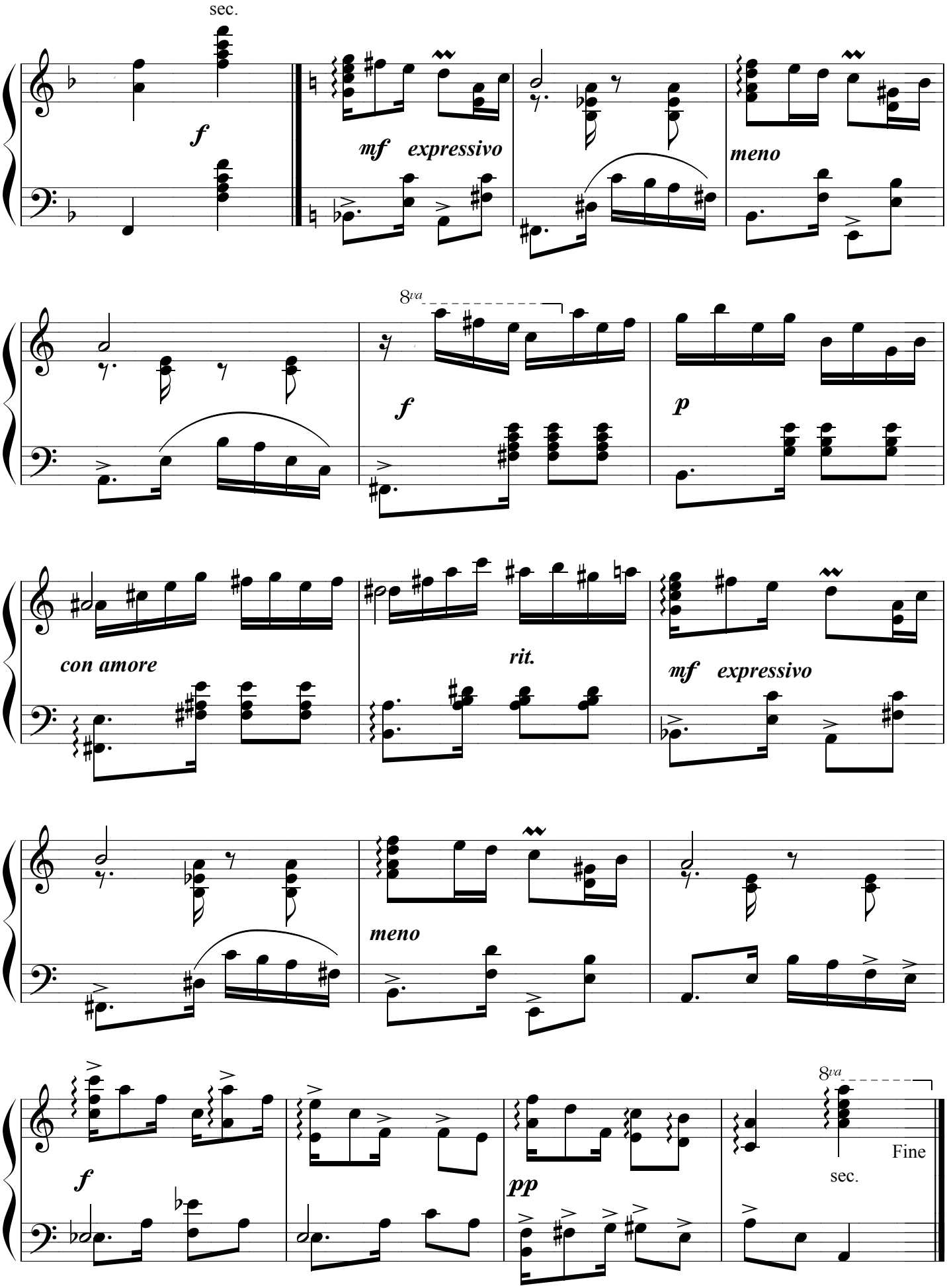
Ernesto Nazareth



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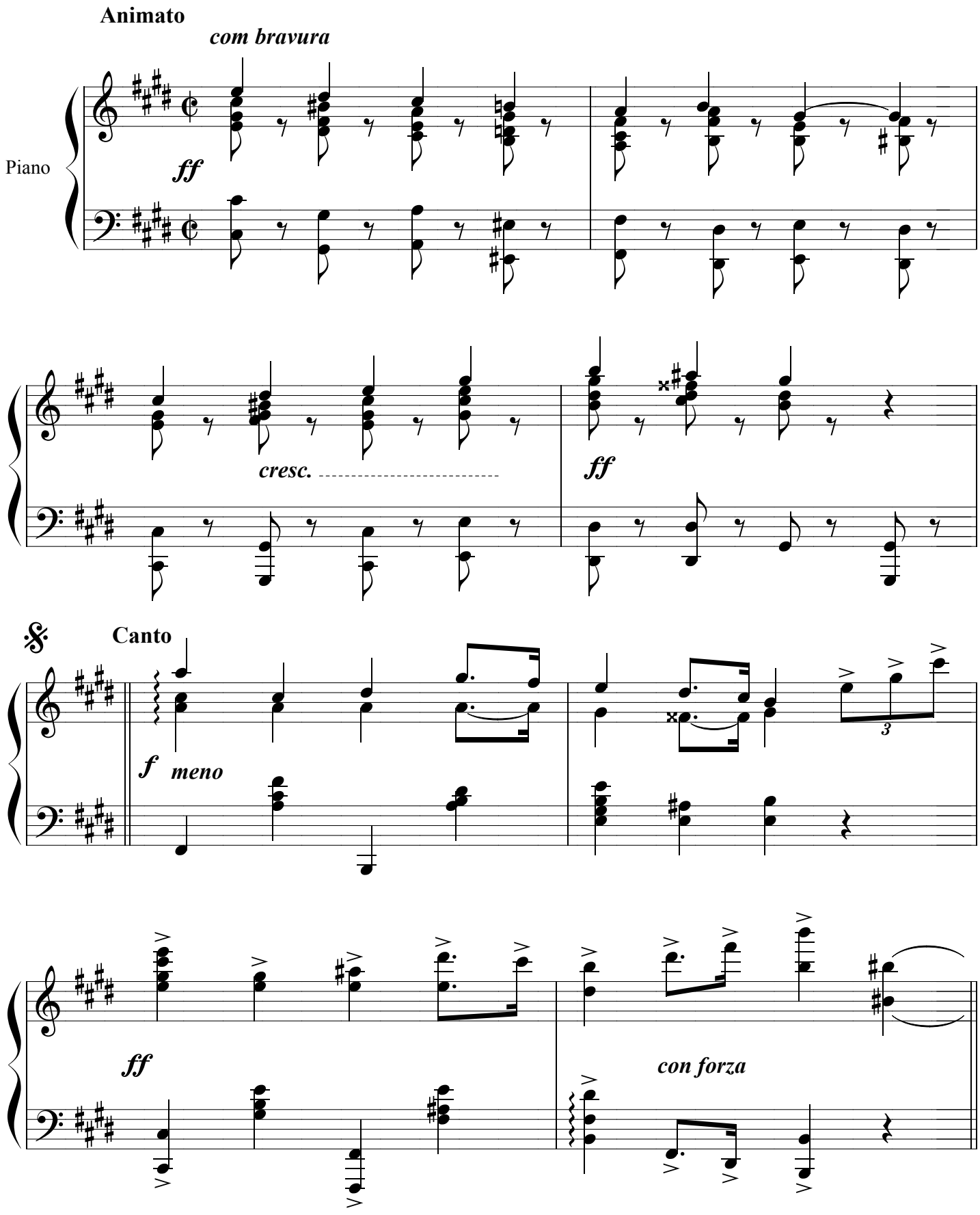

To Coda
8va
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sec.
f
p
f
p
f
p
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cresc.
sempre
8va
ff
D.S. al Coda


Coda
com mimo
f
p

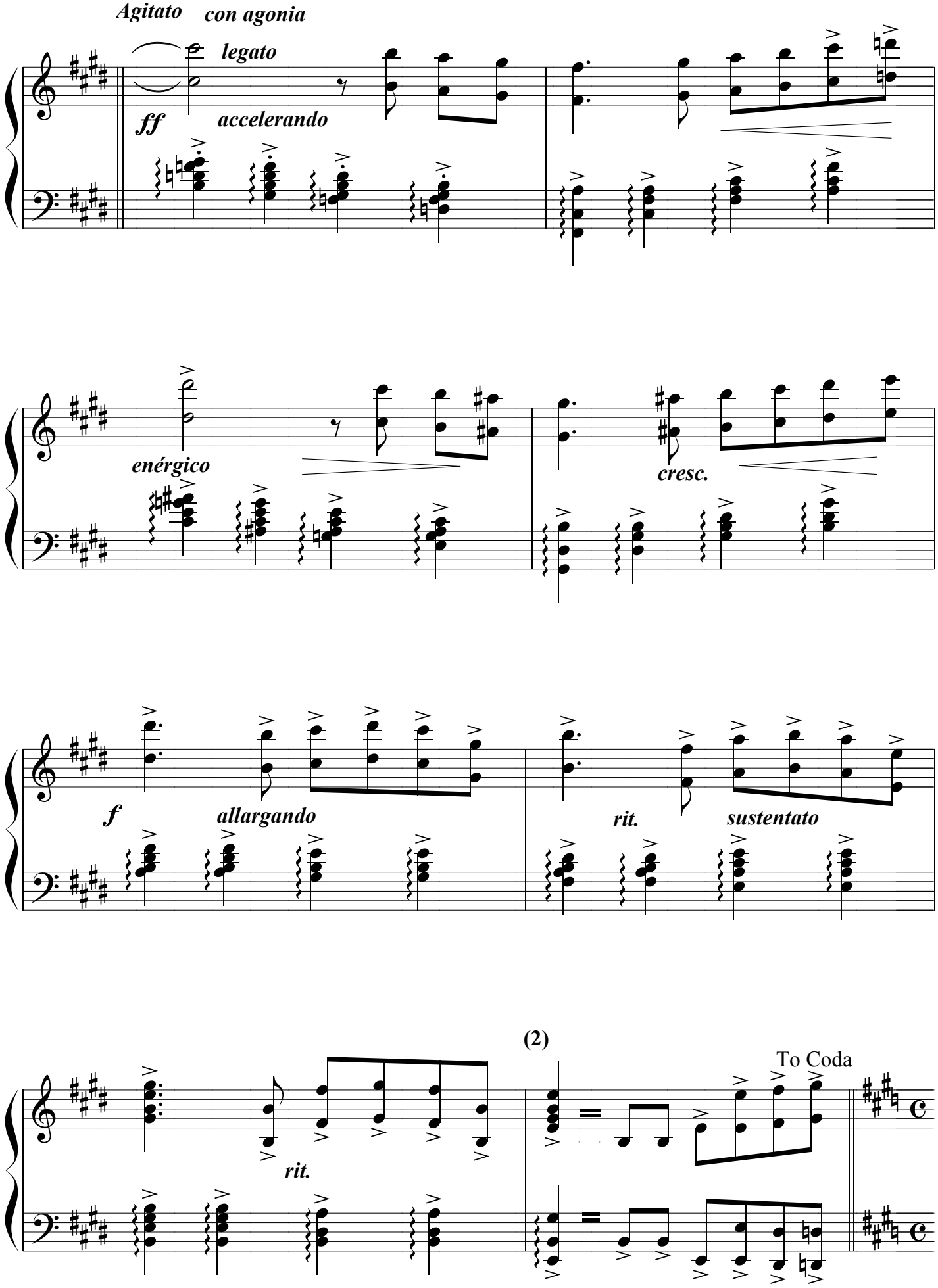

sec.
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mf expressivo
meno
8va
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p
con amore
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mf expressivo
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pp
Fine
sec.

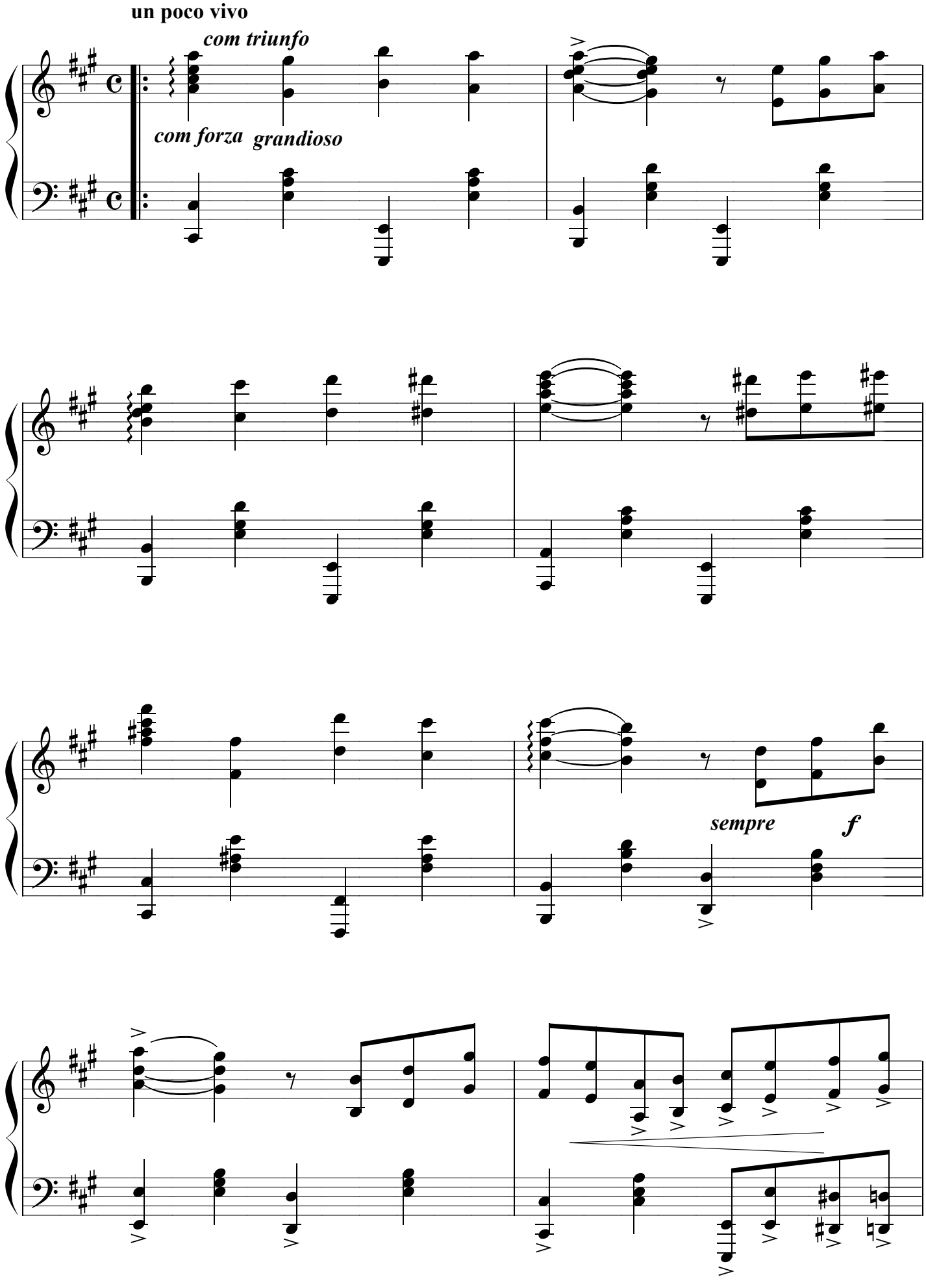
MARCHA HERÓICA
AOS DEZOITO DO FORTE

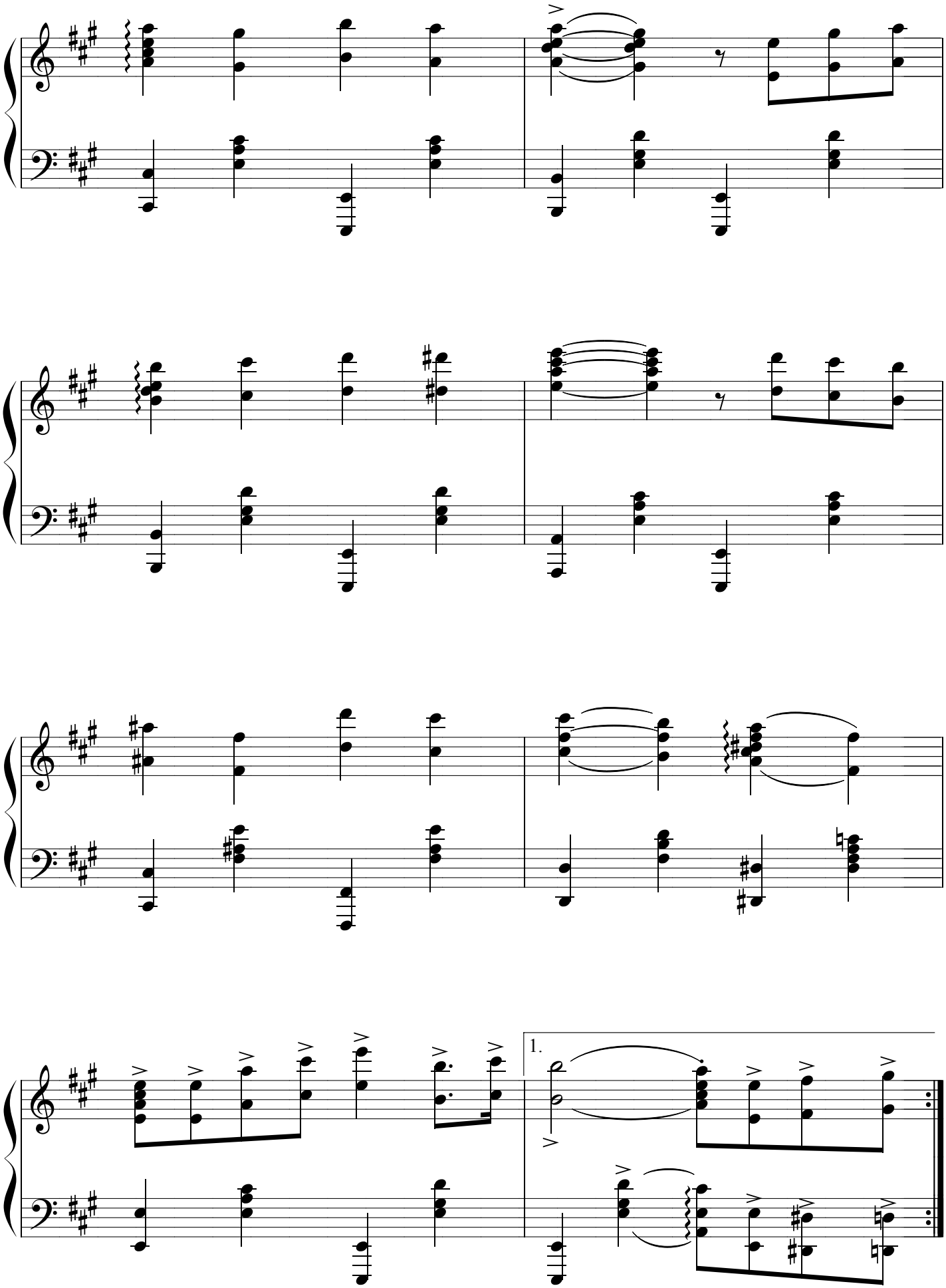
Ernesto Nazareth



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Agitato
con agonia
legato
ff
accelerando
enérgico
cresc.
f
allargando
rit.
sustentato
(2)
rit.
To Coda


un poco vivo
com triunfo
com forza
grandioso
sempre
f


1.

(1)

2.

ff

cresc.

sec.

D.S. al Coda

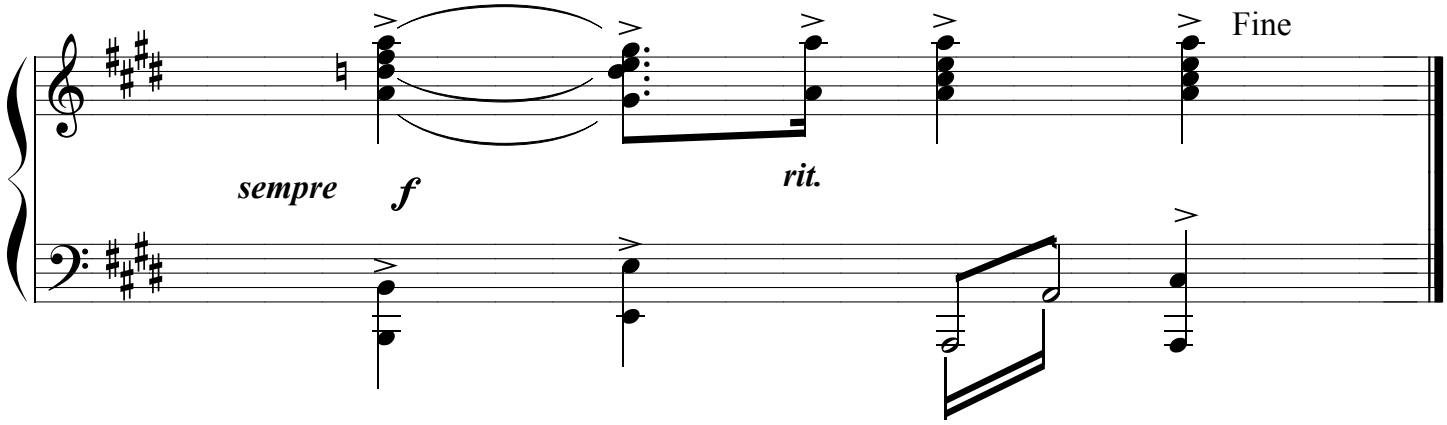
Coda

ff

3

ff

pesante



1

Imortais heróis do forte
Arautos desta vitória ! ...
Super-homens que na morte
Mais vos levantais na glória !

2

Nesta epopéia que grandiosa surgiu
Belos talentos que a pátria os uniu
Bem fortes em seus ideais
Com força enfrentando os seus rivais
Depois de tanta luta, e luta sem igual
Por fim tombaram todos, triunfando este ideal.

3

Na pátria fica bem escrito
O sacrifício dos heróis
Que eram dezoito os devotados
Brilhantes, firmes, belos sóis !
Agora temos que enobrecê-los
Seus belos feitos e missão
Mostrando ao mundo que os belos feitos
Abriram luz no caminho a esta nação.

N.R.: (A) Como o autor não definiu a forma final da música, deduziu-se que:

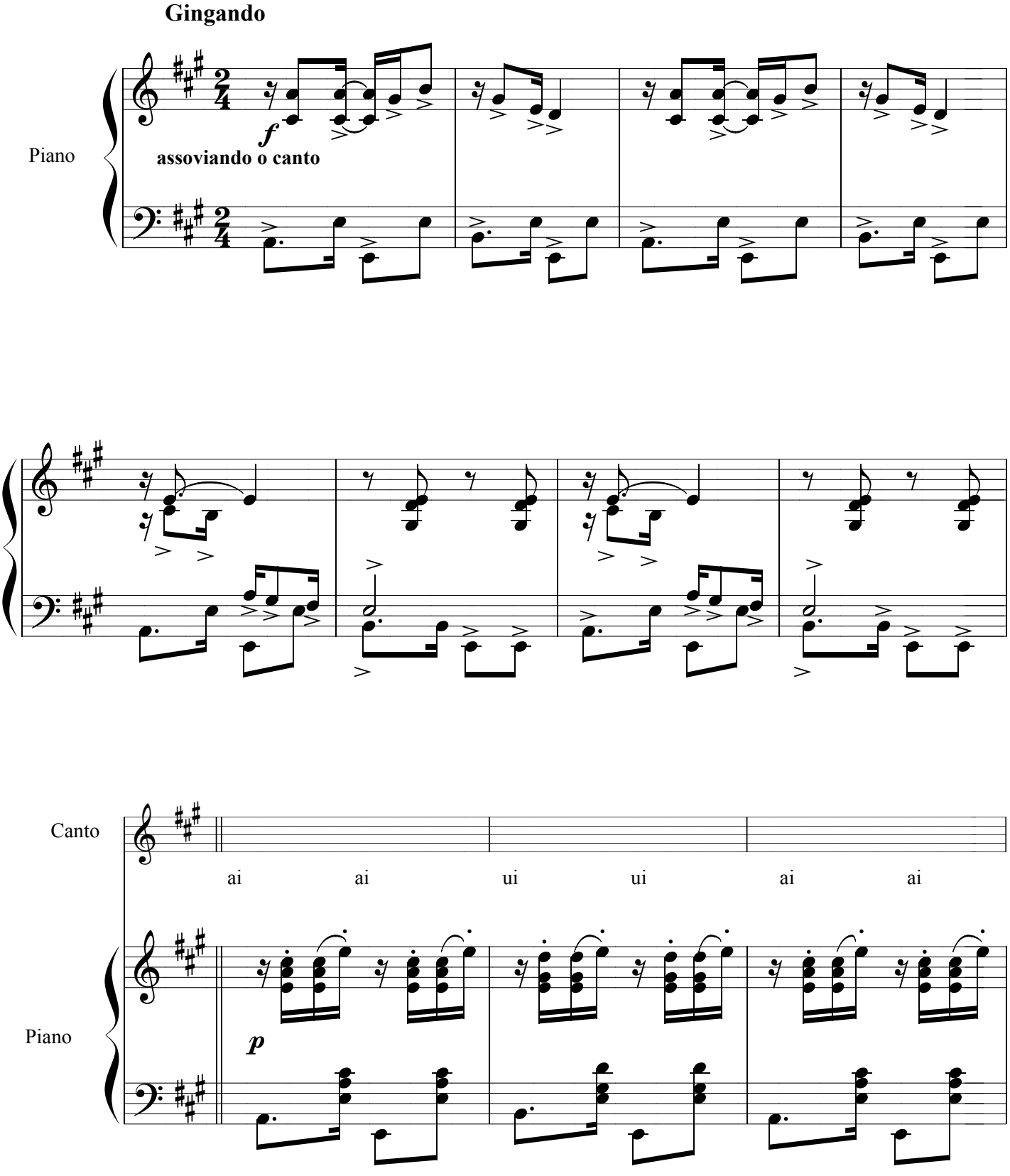
(1) Após a casa 2 (comp. 33) ficam inceridos os quatro compassos seguintes (34, 35, 36 e 37) ;
(2) Depois da volta ao canto, a ida ao final deve partir do compasso 16.

(B) O autor não da o posicionamento das vozes no canto.

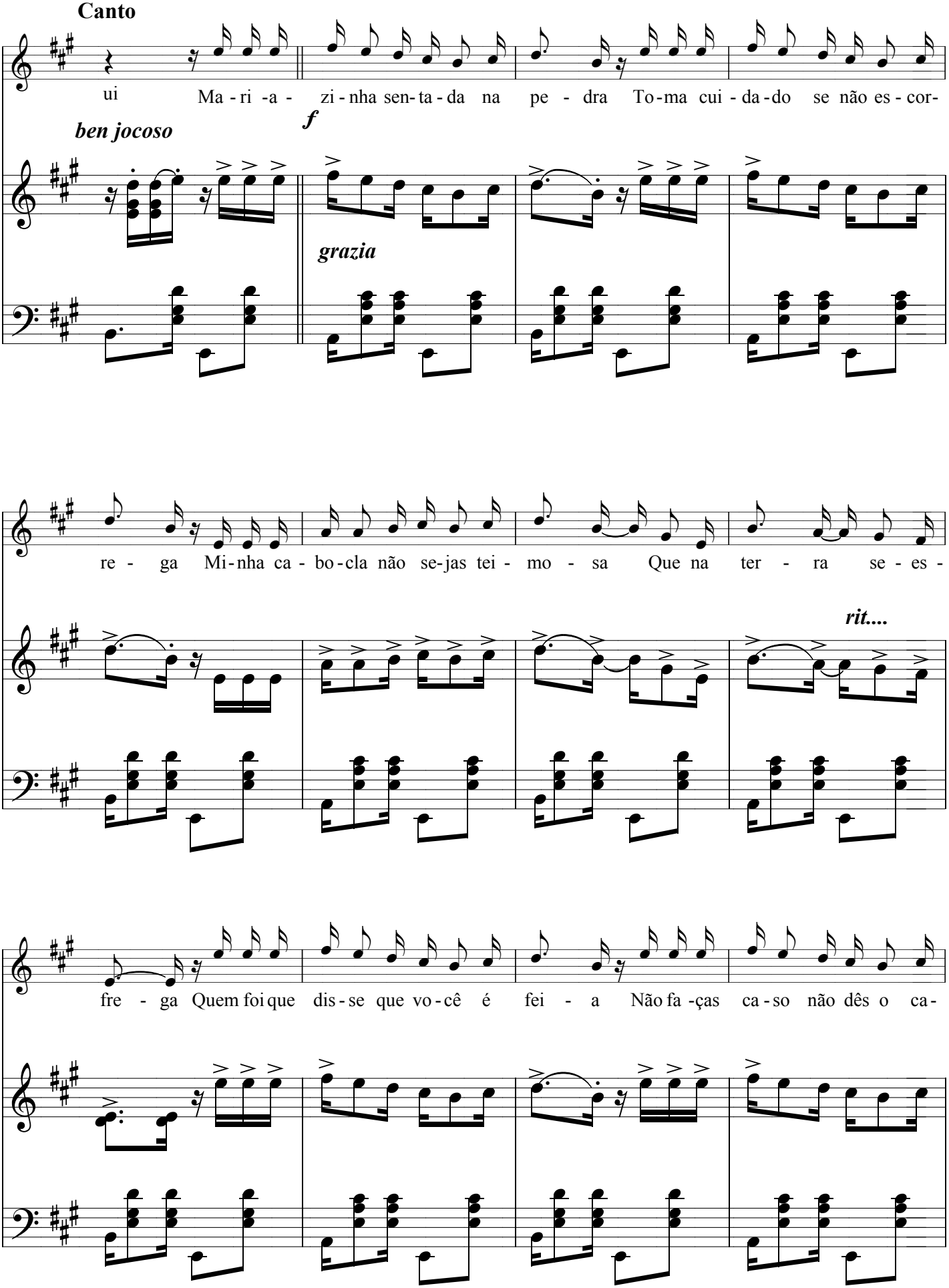
MARIAZINHA SENTADA NA PEDRA !...
SAMBA CARNAVALESCO

Ao Povo Brasileiro

Ernesto Nazareth



Divisão de Música e Arquivo Sonoro Biblioteca Nacional


Canto
ui Ma - ri - a - zi - nha sen - ta - da na pe - dra To - ma cui - da - do se não es - cor -
ben jocoso
f
grazia
re - ga Mi - nha ca - bo - cla não se - jas tei - mo - sa Que na ter - ra se - es -
rit....
fre - ga Quem foi que dis - se que vo - cê é fei - a Não fa - ças ca - so não dês o ca -

va - co Tu - do é in - tri - ga de gen - te mal - do - sa com ca -

rit.

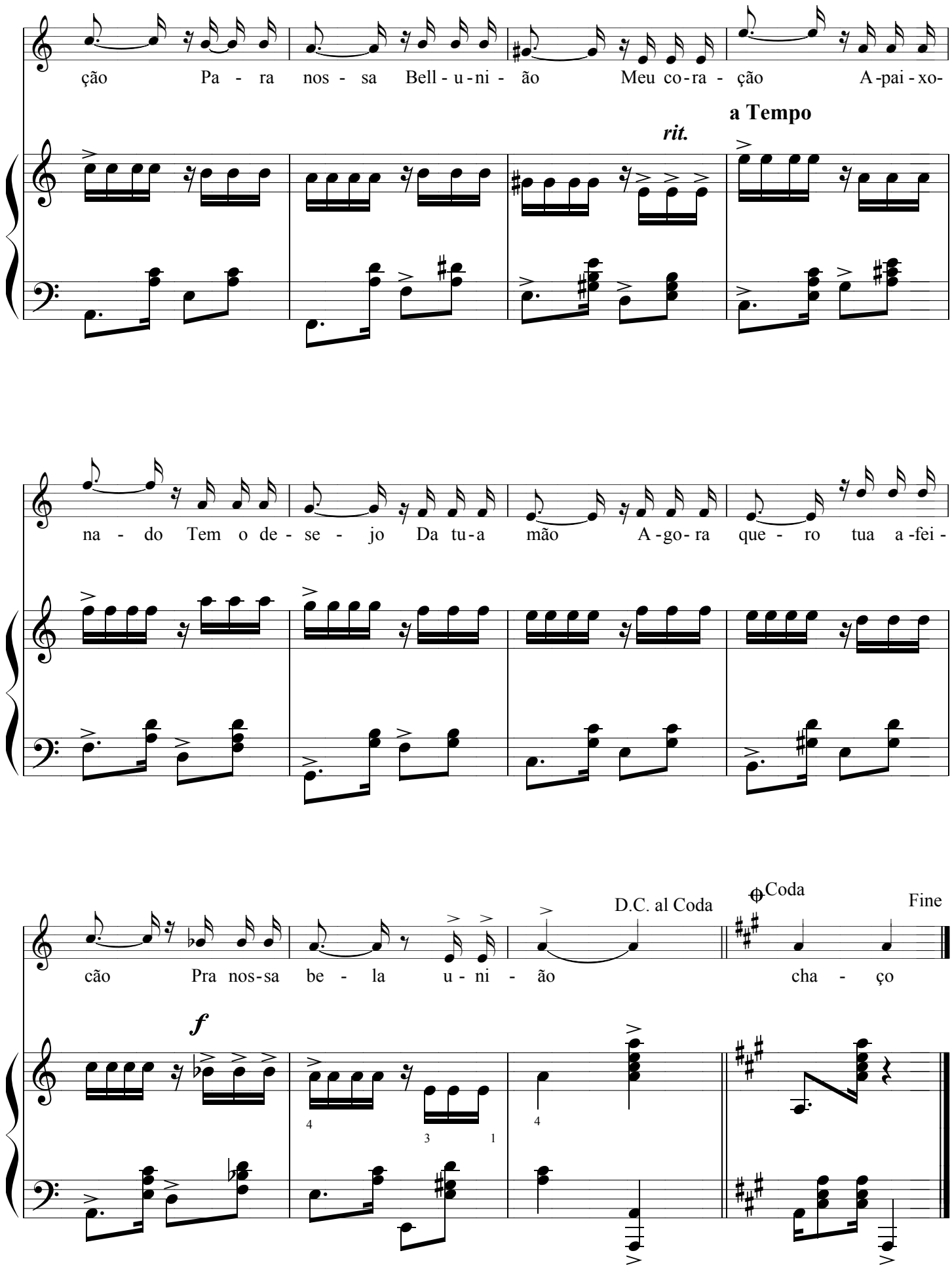
To Coda

tin - ga no ca - cha - ço Meu co - ra - ção A - pai - xo -

mf

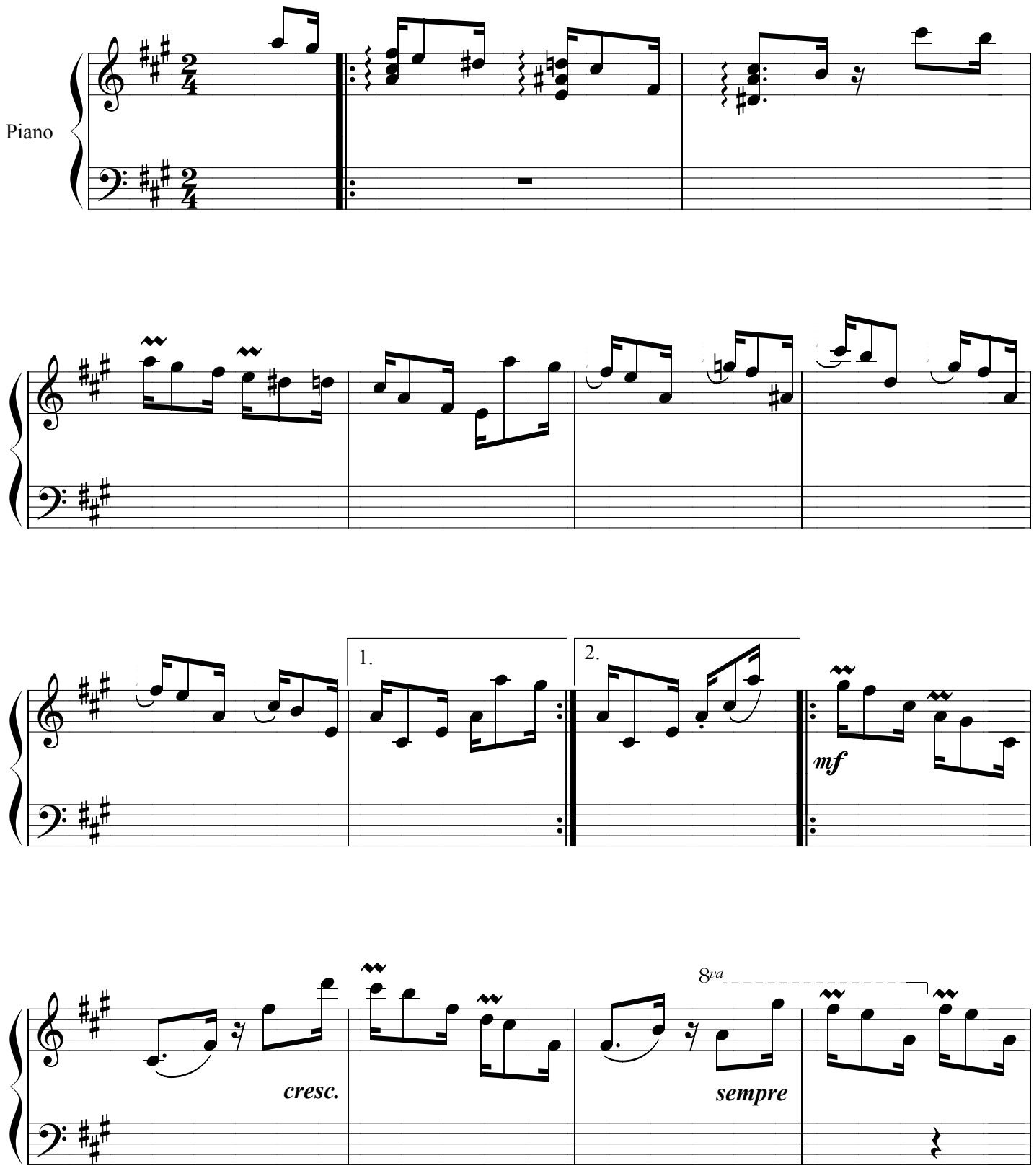
un poco f o baixo

na - do Tem o de - se - jo da tu - a mão A - go - ra que - ro Tua a - fei -

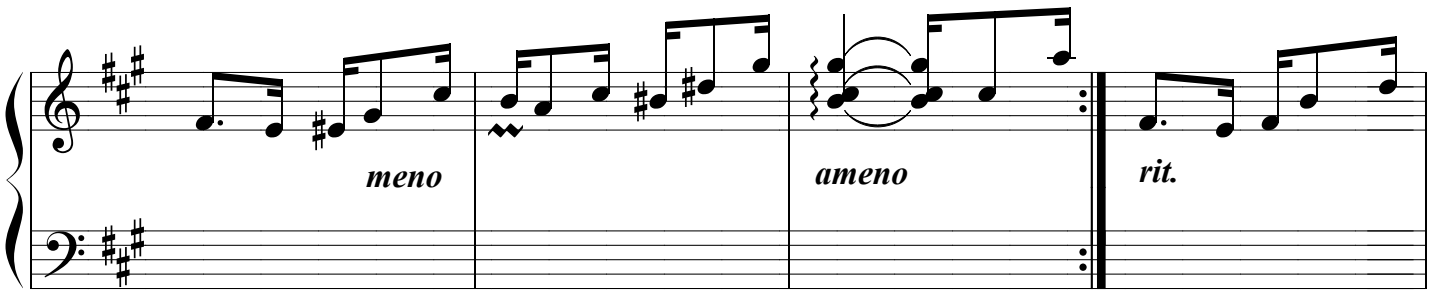

ção Pa - ra nos - sa Bell - u - ni - ão Meu co - ra - ção A - pai - xo-
rit.
a Tempo
na - do Tem o de - se - jo Da tu - a mão A - go - ra que - ro tua a - fei -
cão Pra nos - sa be - la u - ni - ão
D.C. al Coda
Coda
Fine
cha - ço
f

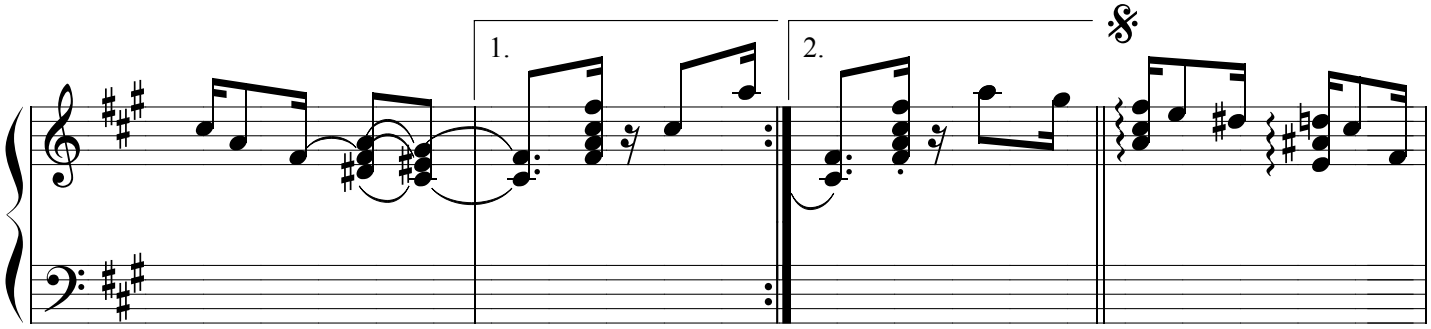
MEIGO
TANGUINHO NOVO

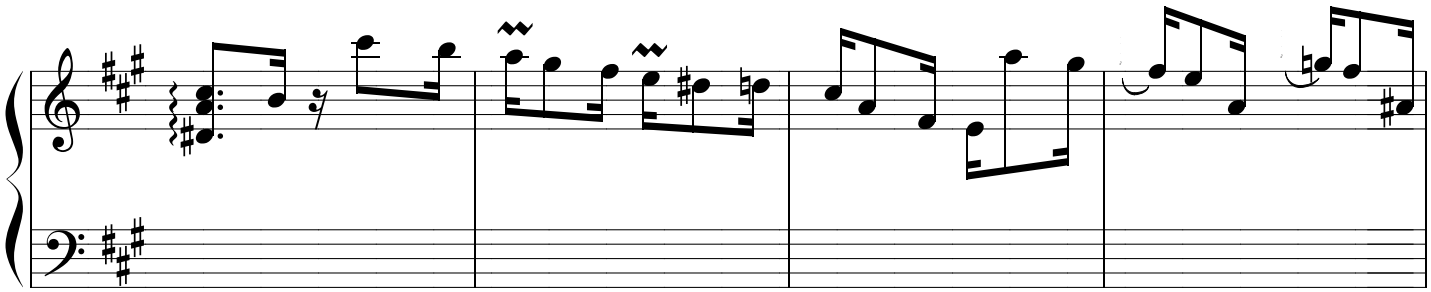
Ernesto Nazareth

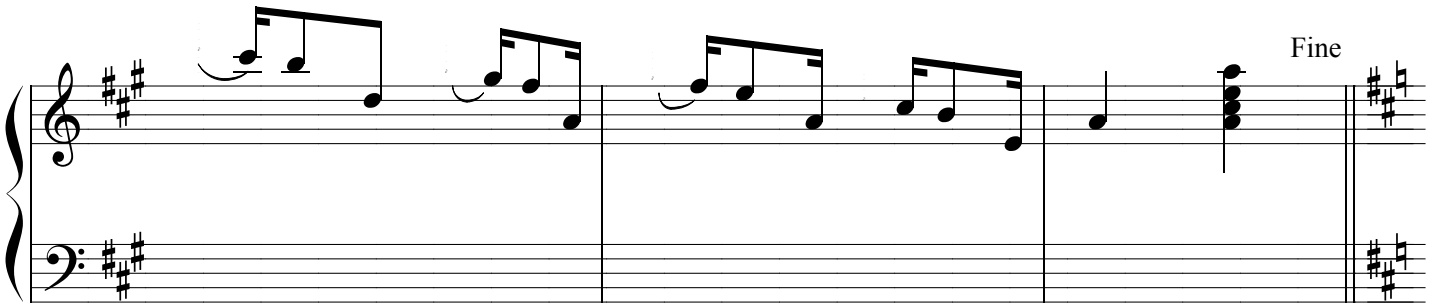


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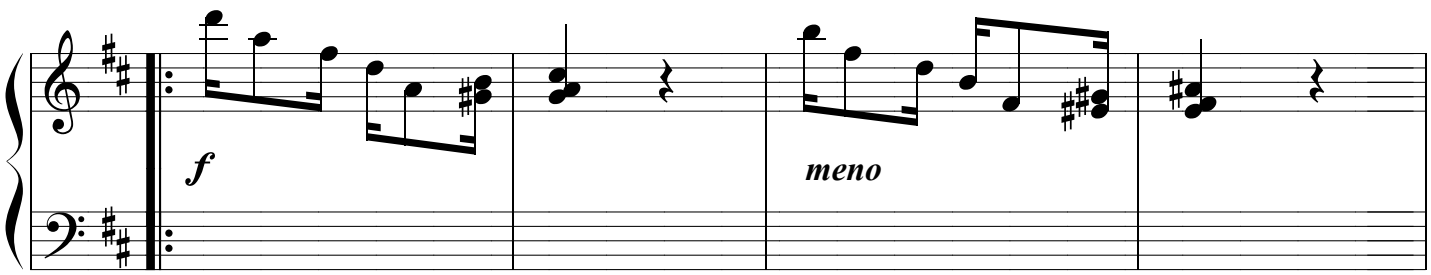


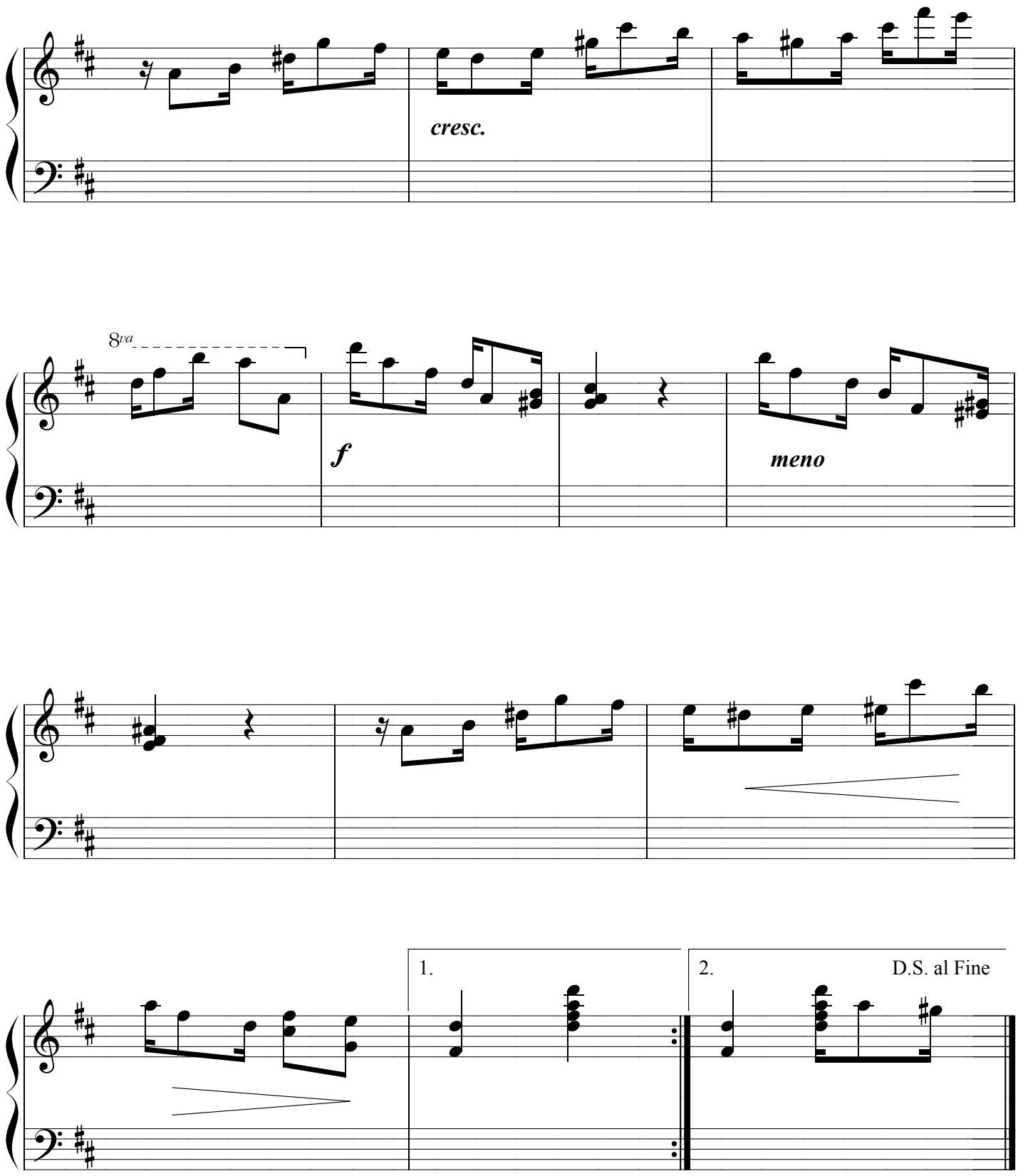






Trio





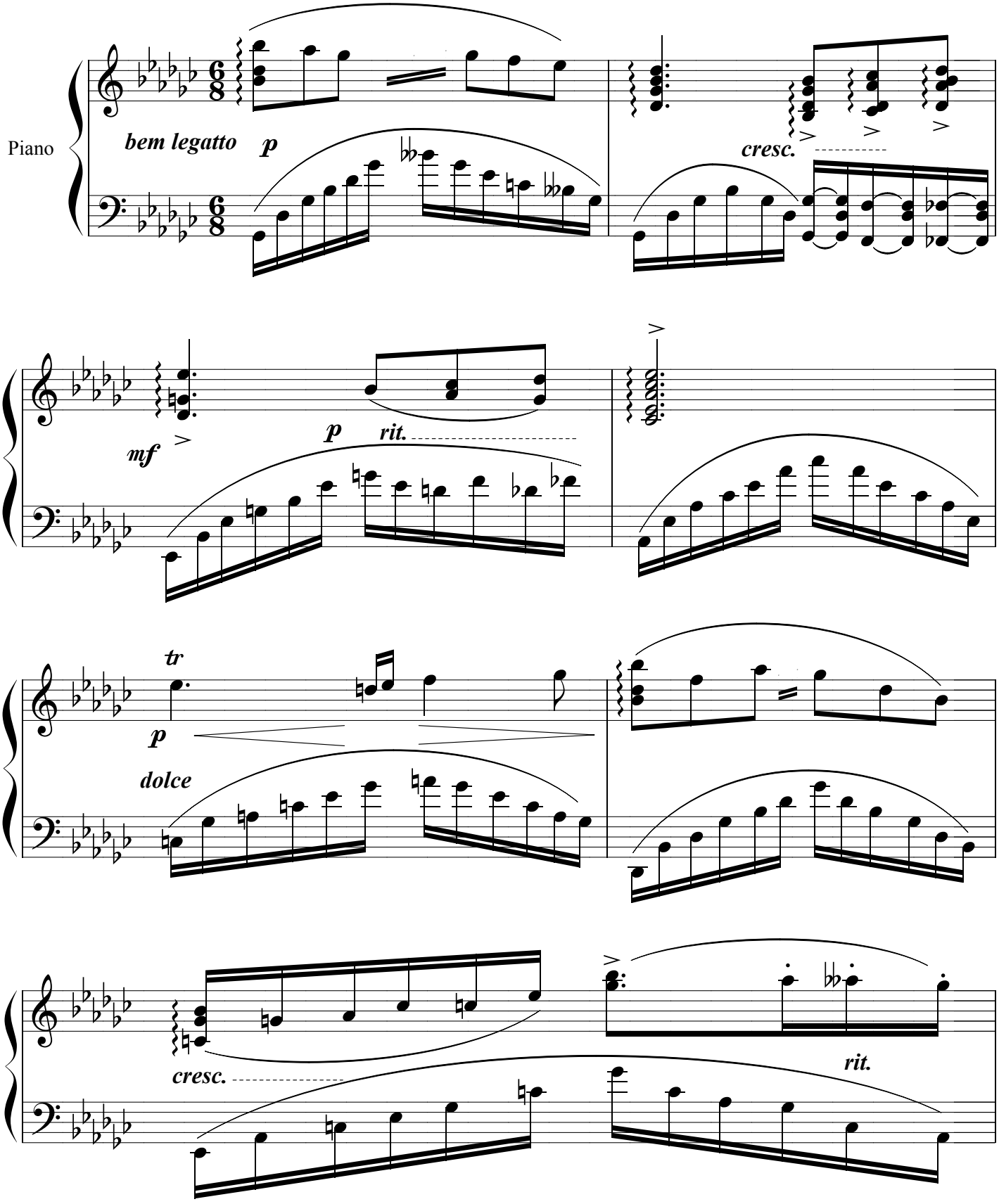
N.R.: Não consta do original a mão esquerda.

NOCTURNO OP.1
(IPANEMA 24 DE NOVEMBRO DE 1920)

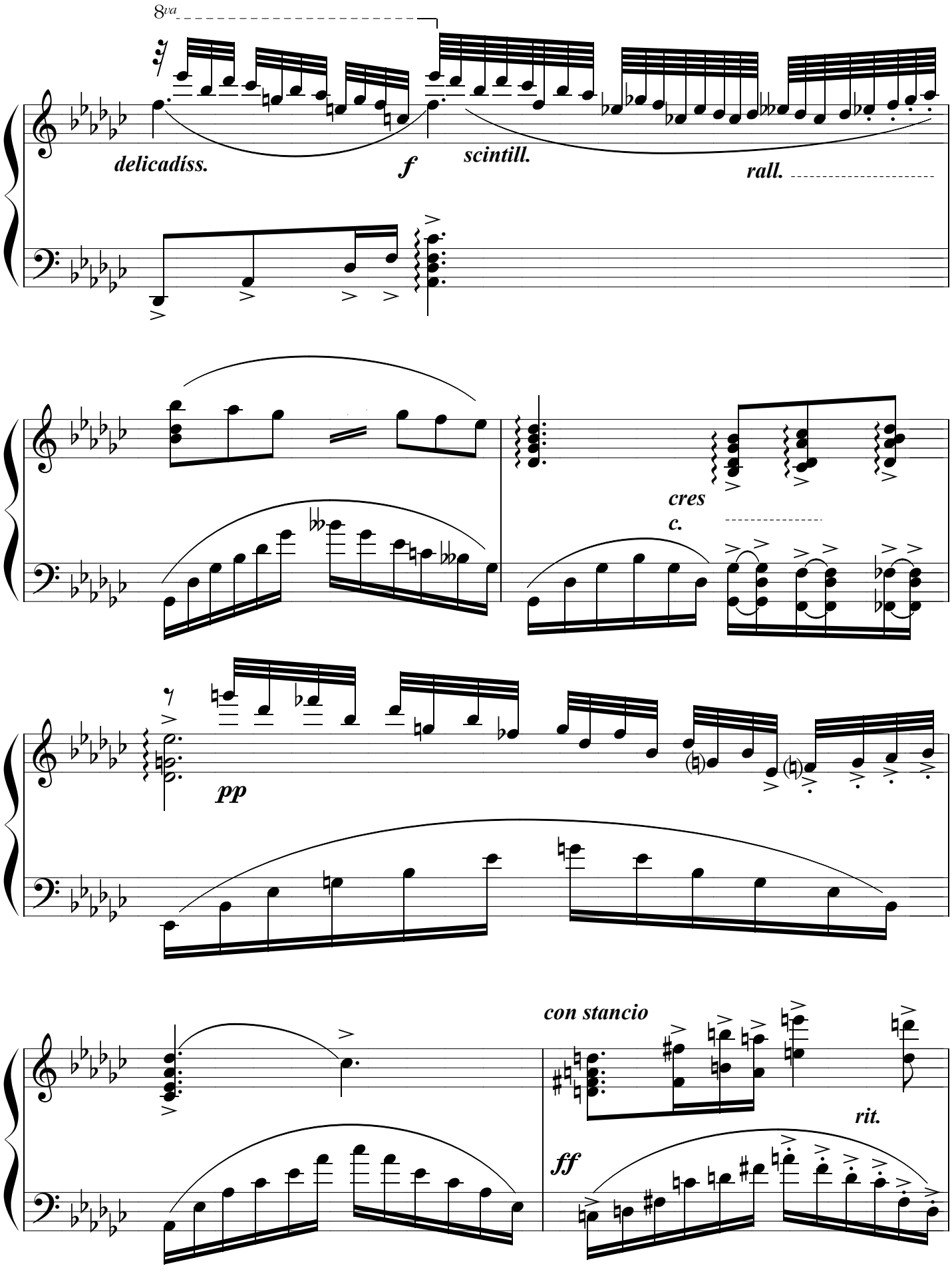
Aos queridos amigos Numa
e Ette Corrêa de Carvalho

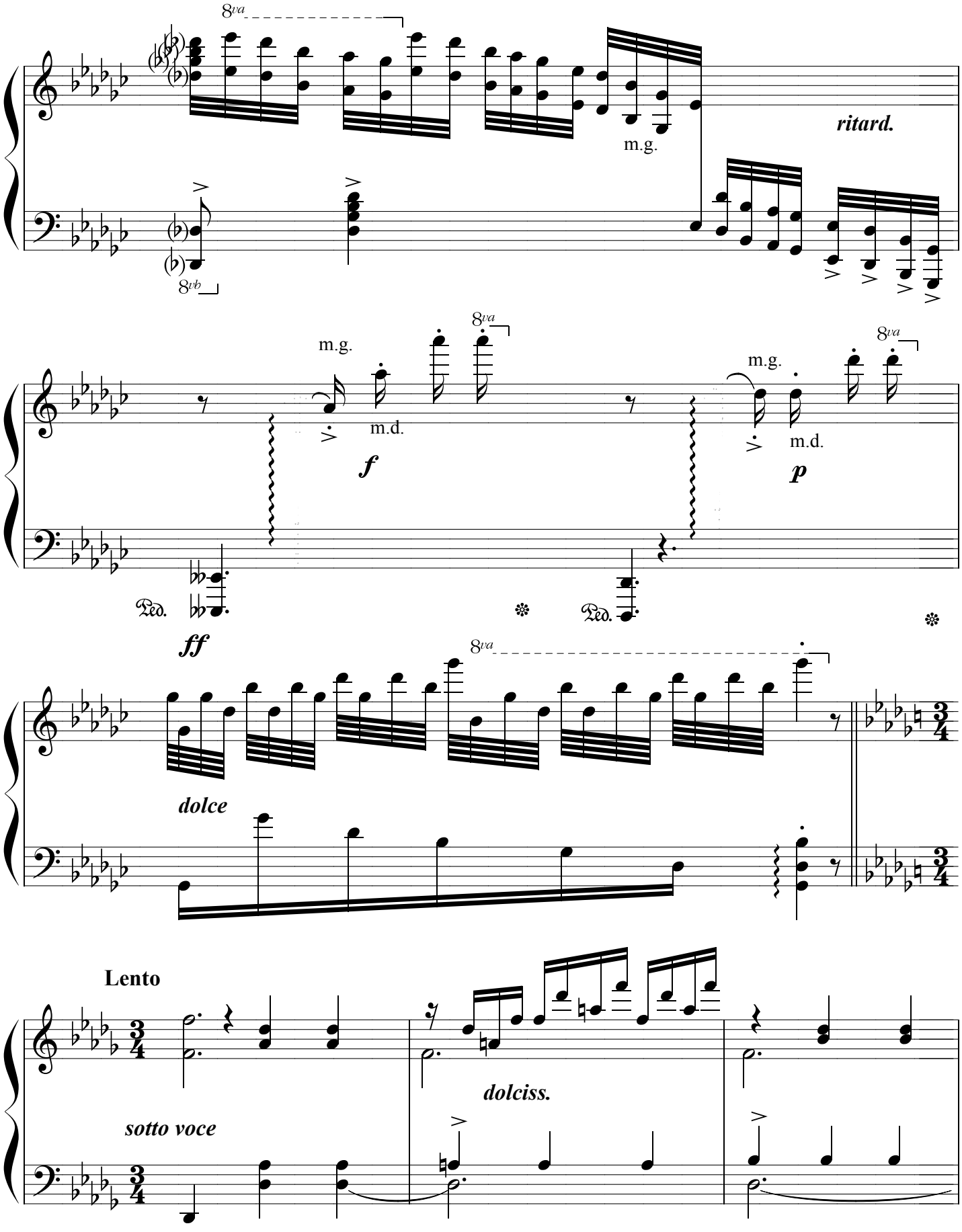
Ernesto Nazareth

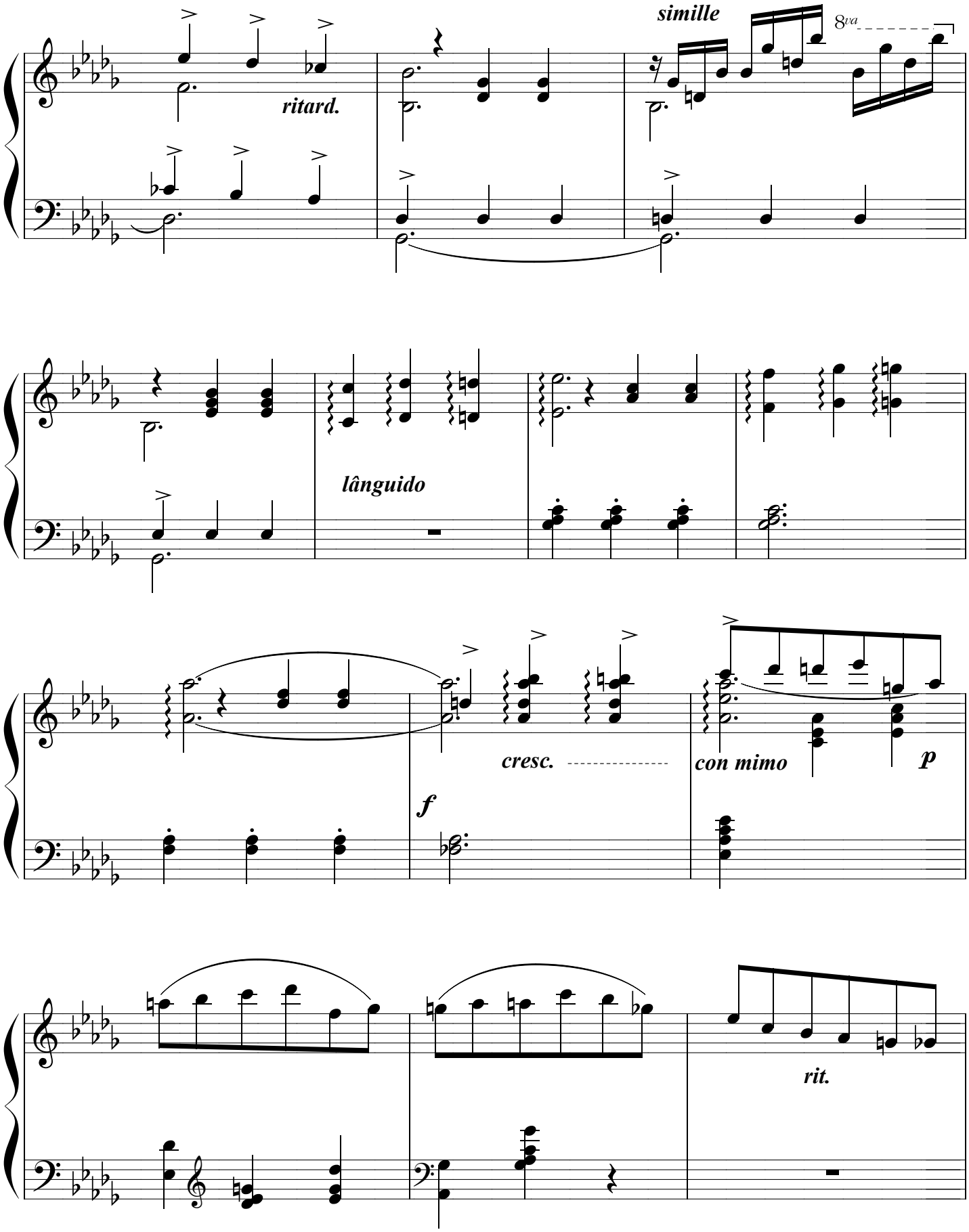
Express. e Molto Moderato

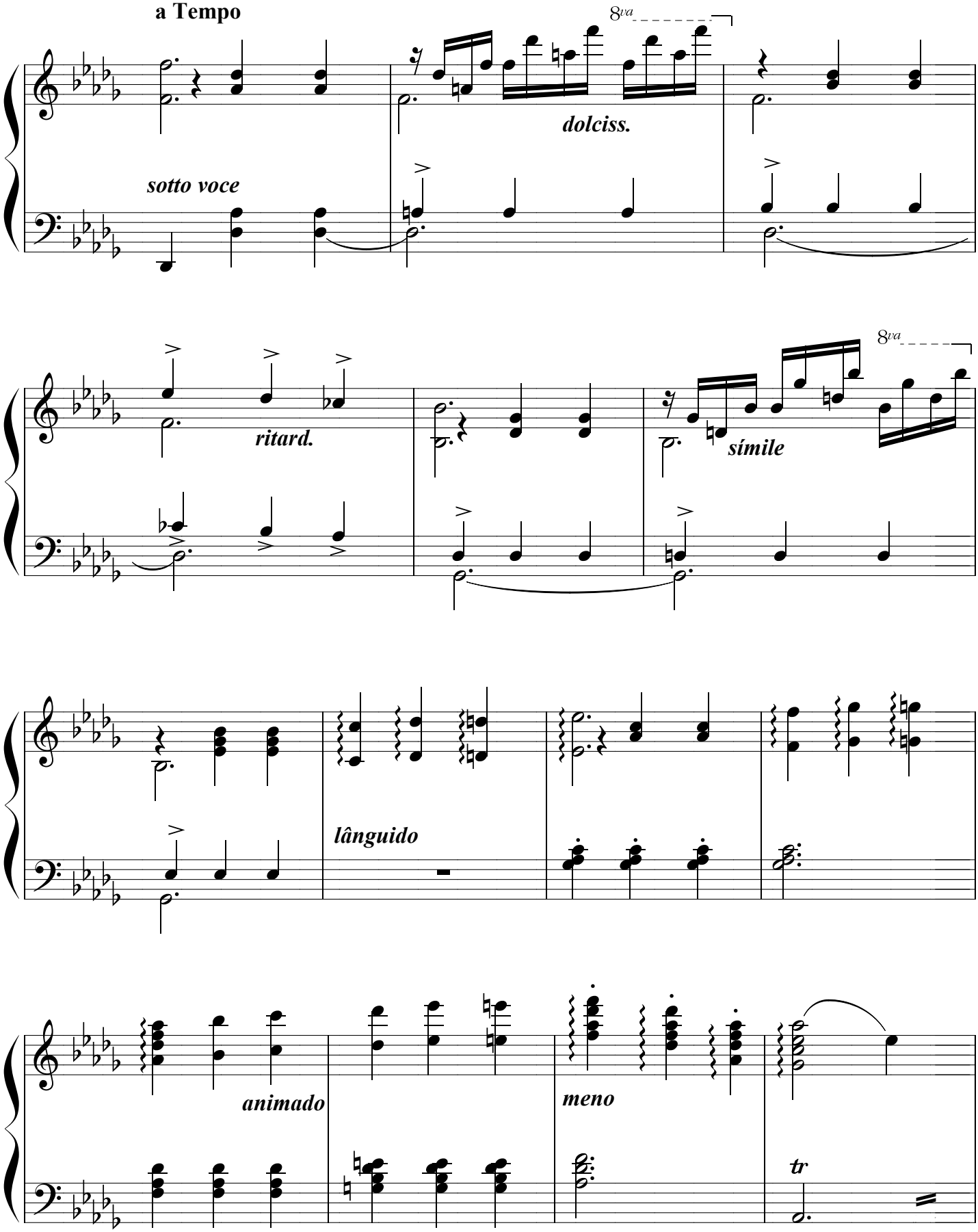


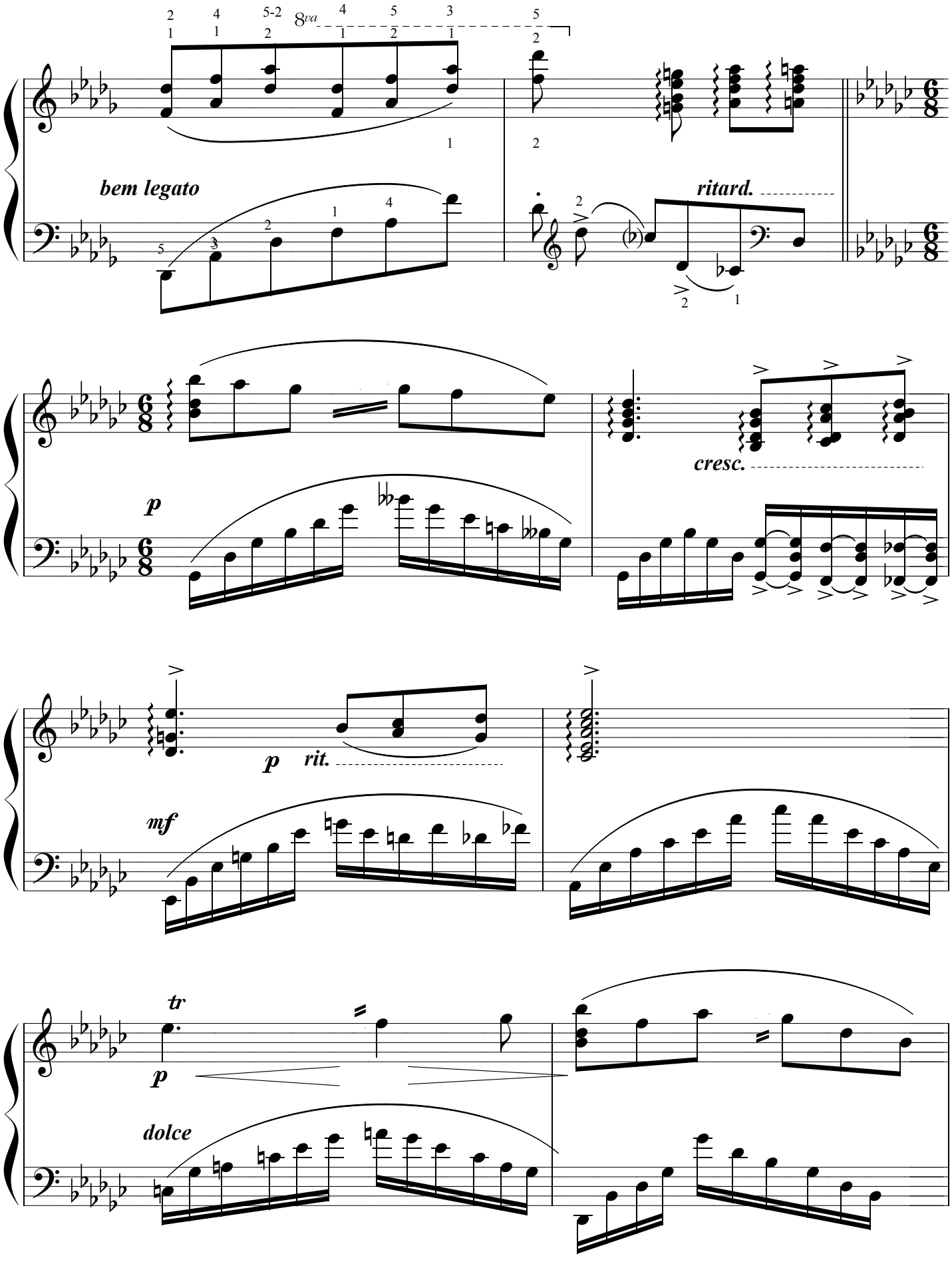
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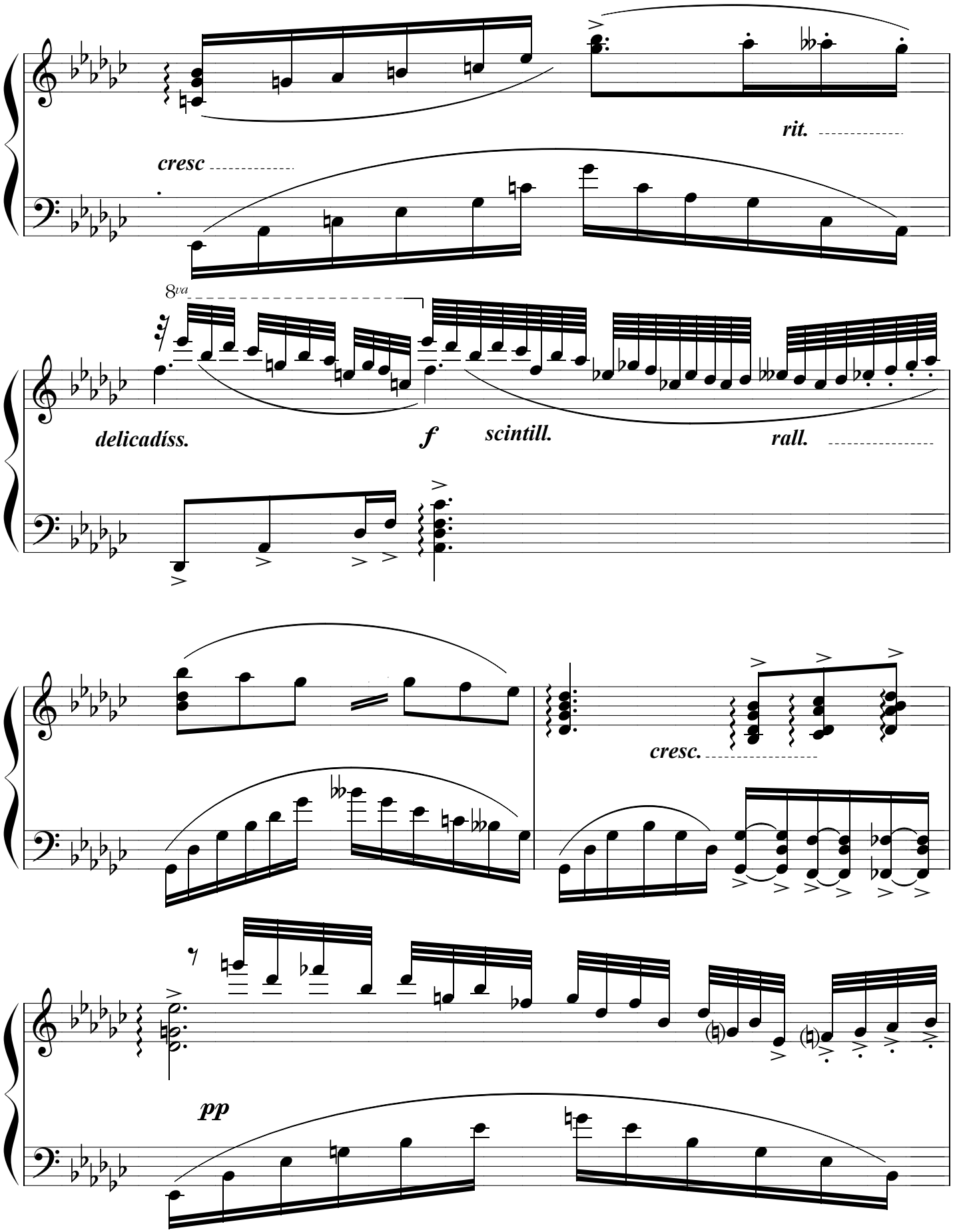

8va
delicadíss.
f
scintill.
rall.
cres
c.
pp
con stancio
rit.
ff

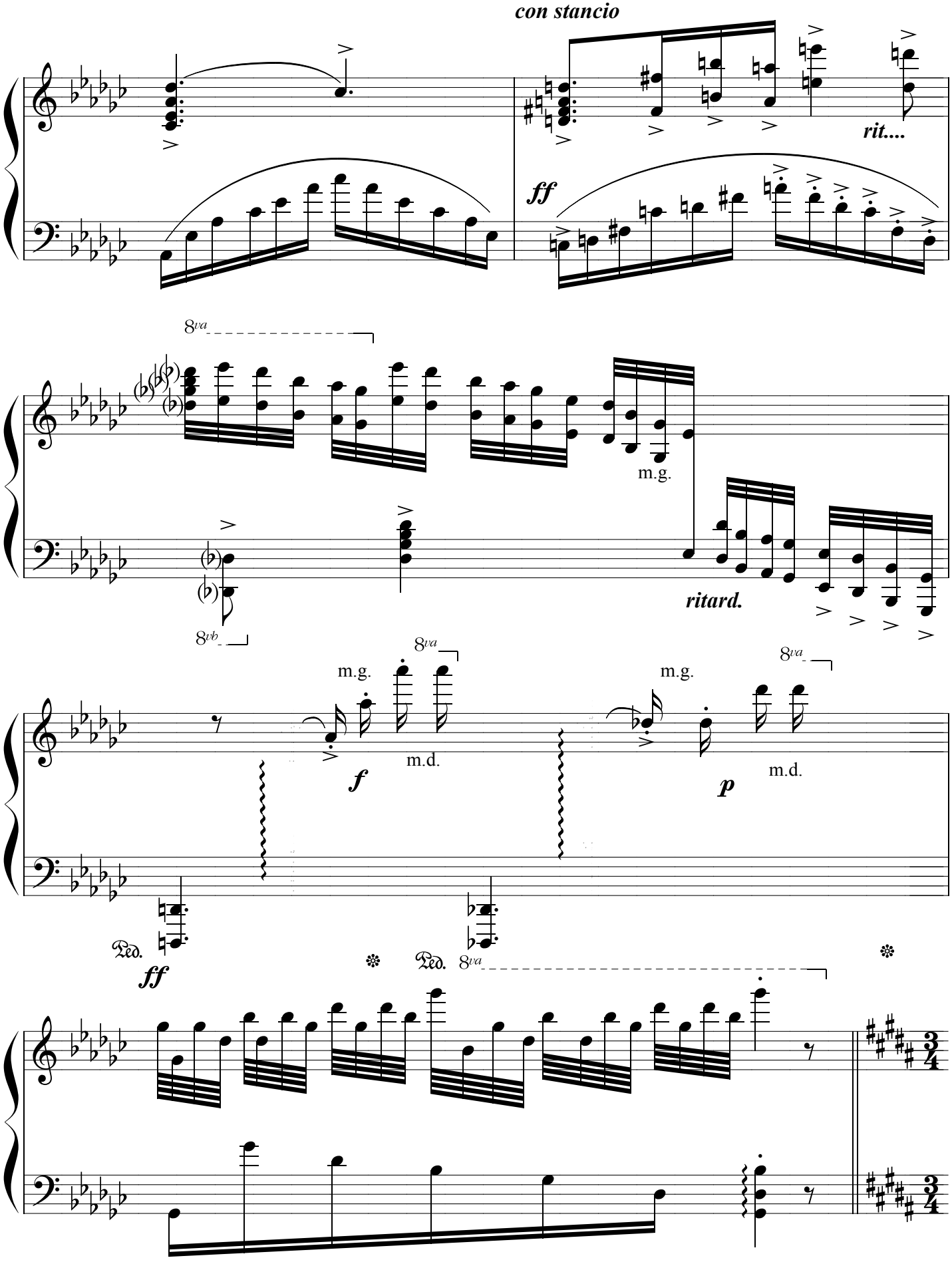

8va
ritard.
m.g.
8vb
m.g.
m.d.
f
p
Ped.
ff
dolce
Lento
sotto voce
dolciss.

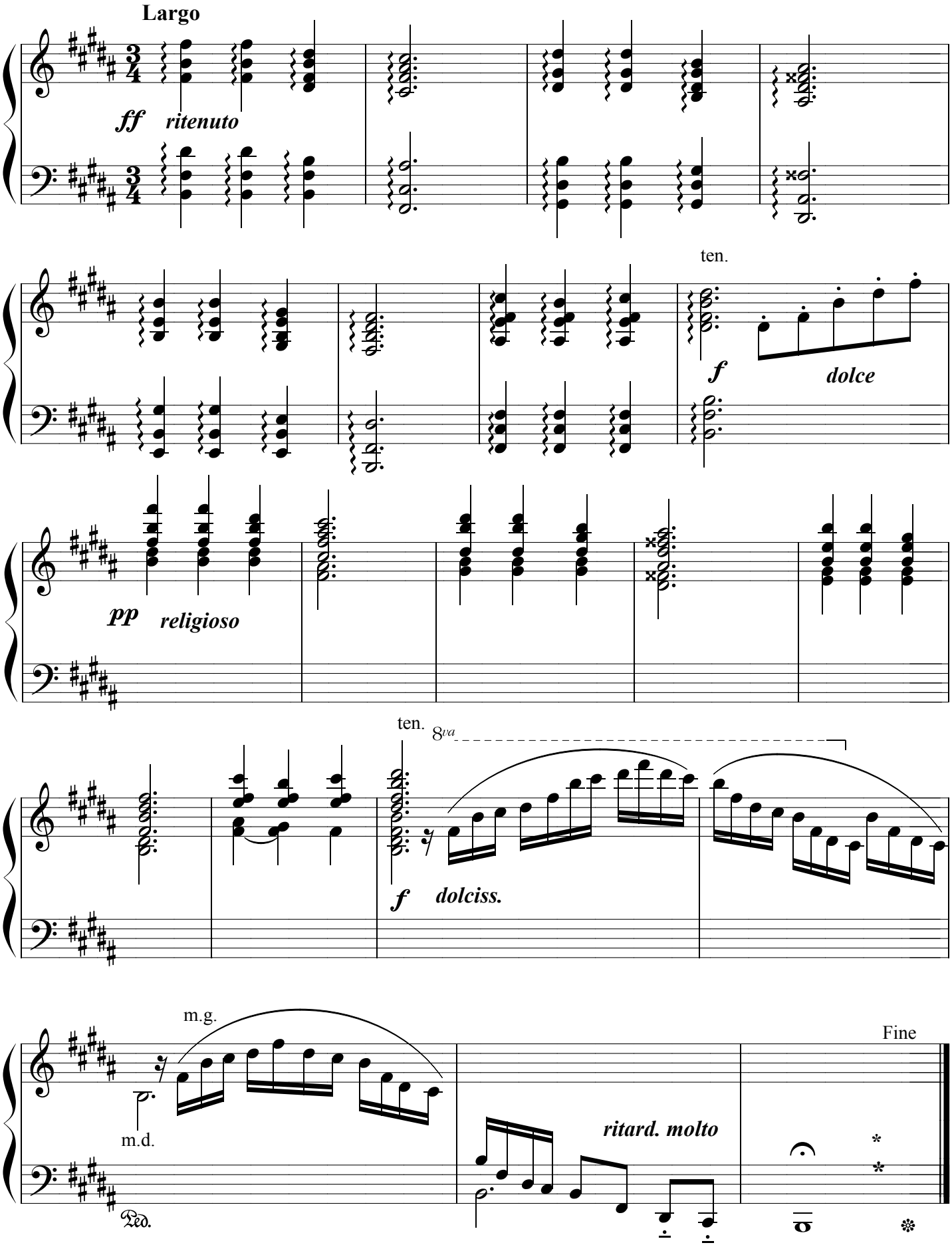

simille
8va
ritard.
lânguido
cresc.
con mimo
p
f
rit.


a Tempo
8va
dolciss.
sotto voce
ritard.
8va
símile
lânguido
animado
meno
tr


8va
bem legato
ritard.
p
cresc.
p
rit.
mf
tr
p
dolce
scintill.


rit.
cresc
8va
delicadíss.
f
scintill.
rall.
cresc.
pp


con stancio
rit....
ff
8va
8vb
m.g.
ritard.
m.g.
m.d.
f
m.g.
m.d.
p
Ped.
ff
Ped.
8va

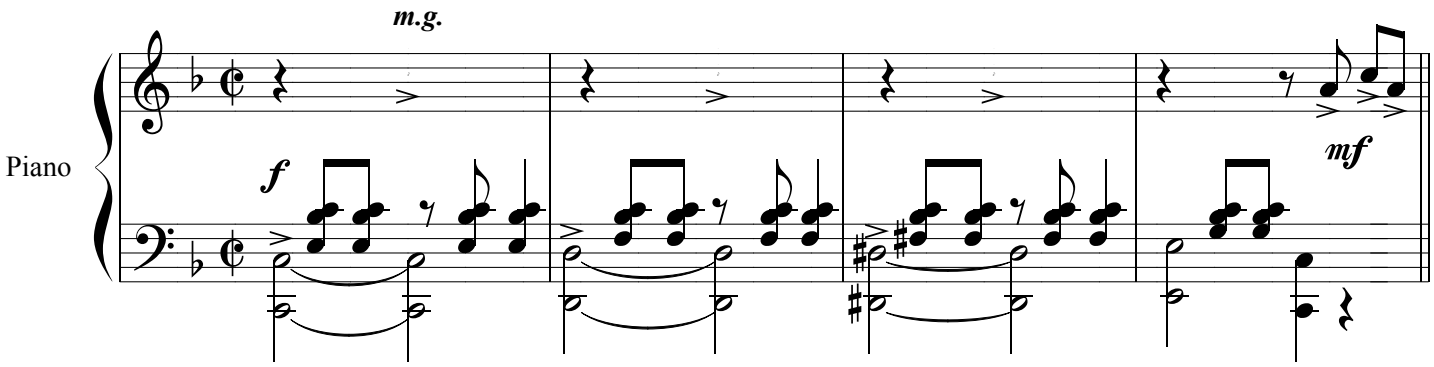


N. A. : Também se pode finalizar na 1o. parte.

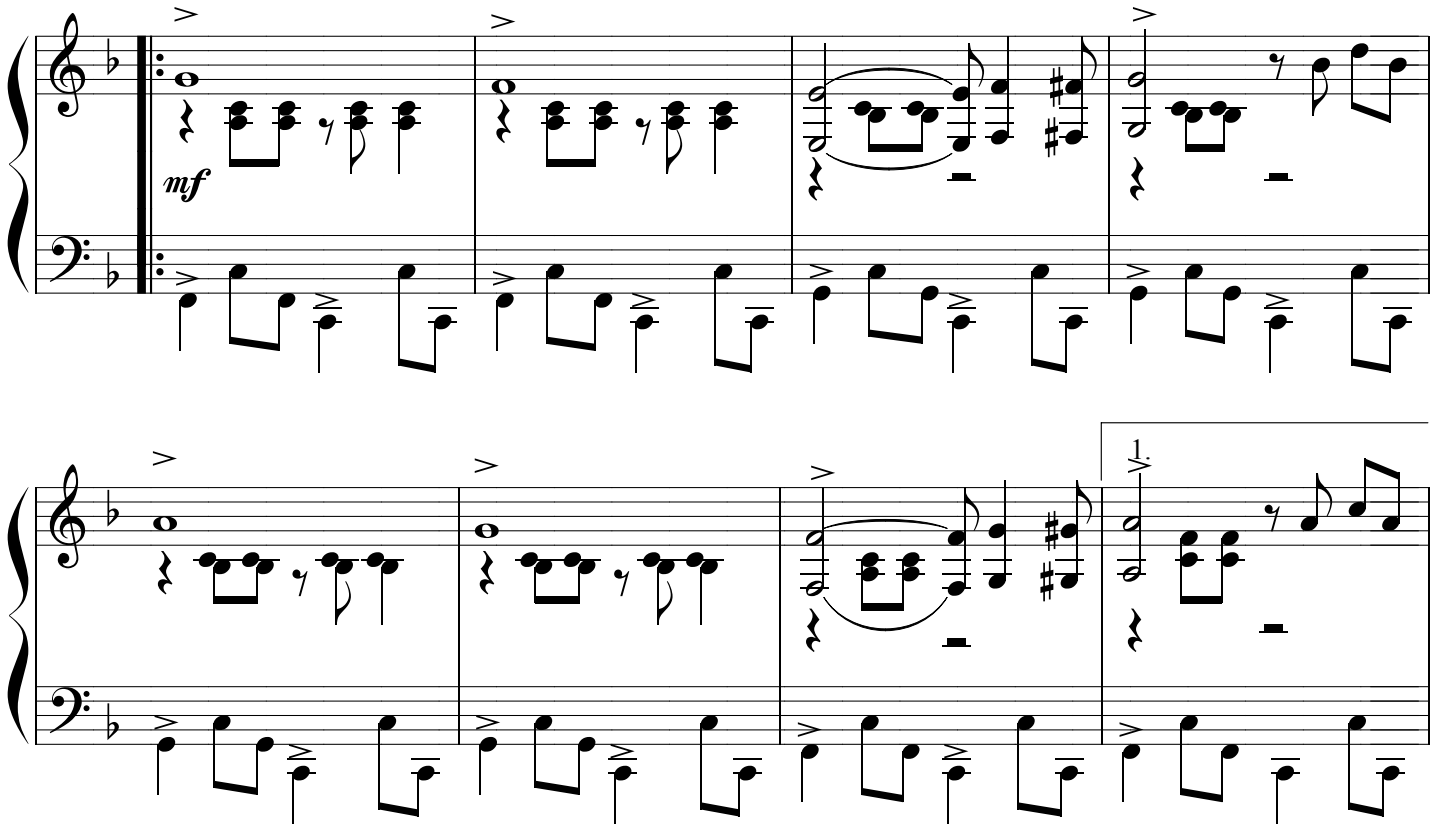
NOVE DE MAIO

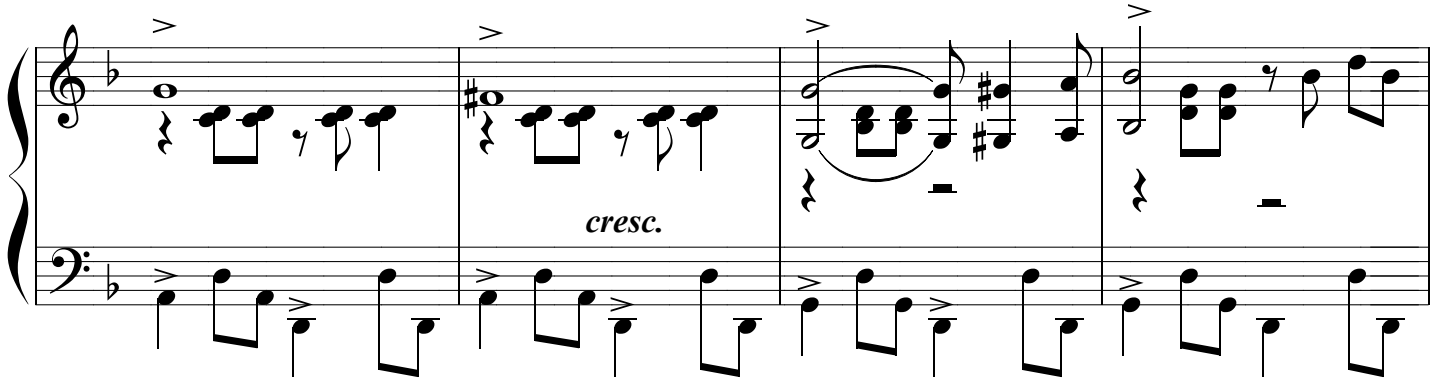
Ernesto Nazareth

Introdução

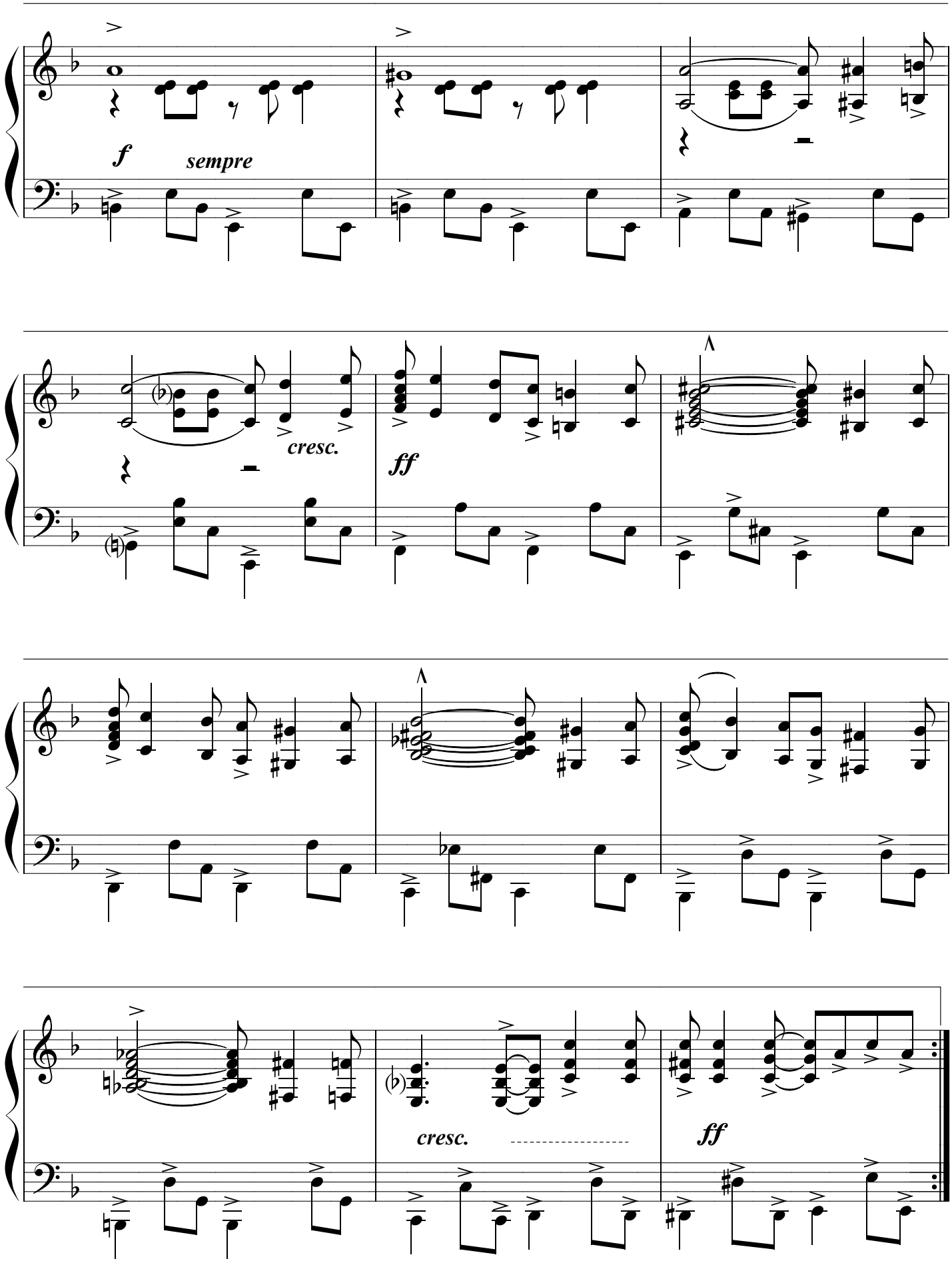


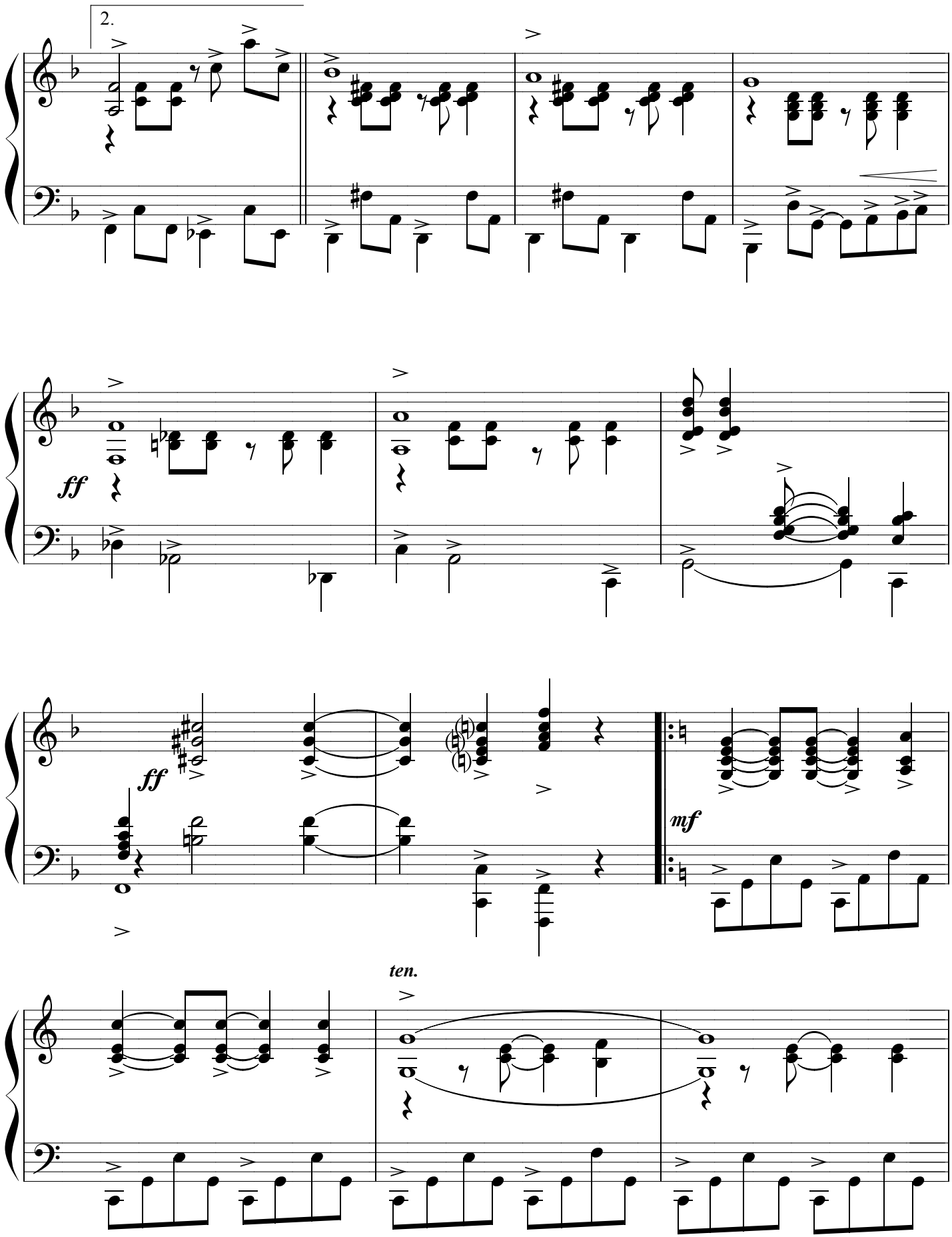
Fox-Trot

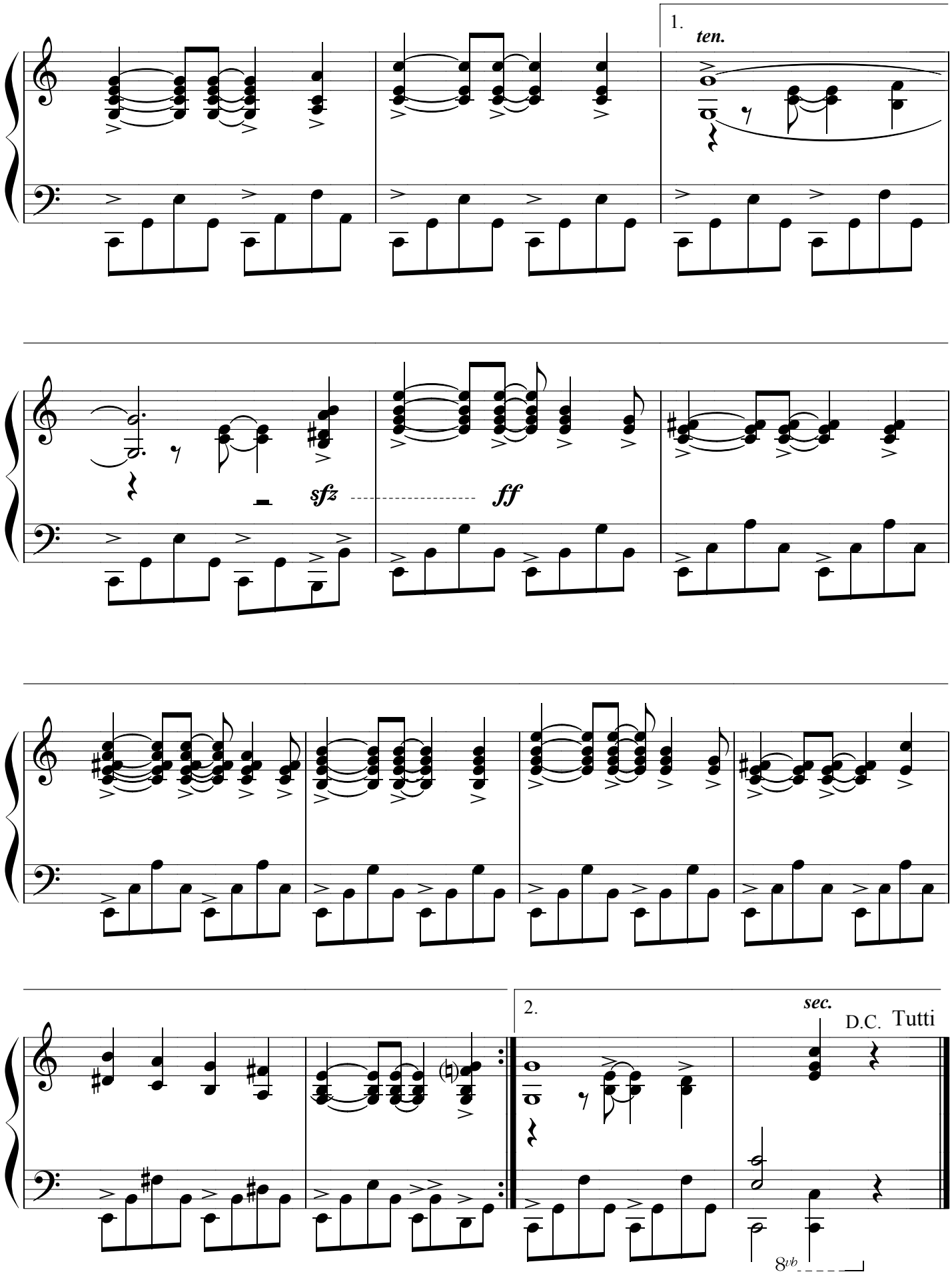




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f
sempre
cresc.
ff
cresc.
ff

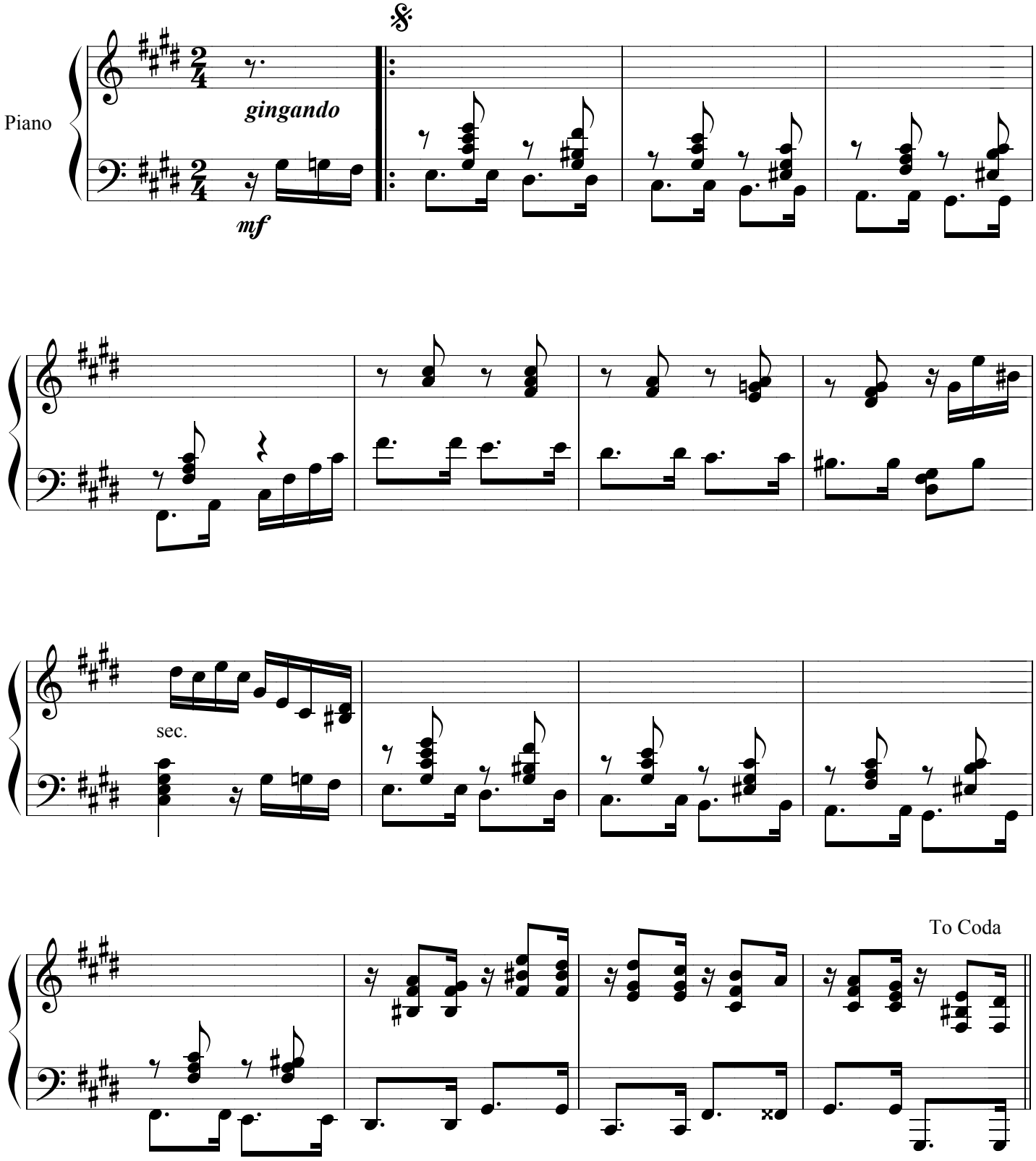

2.
ff
ff
mf
ten.


1.
ten.
sfz
ff
2.
sec.
D.C.
Tutti
8vb

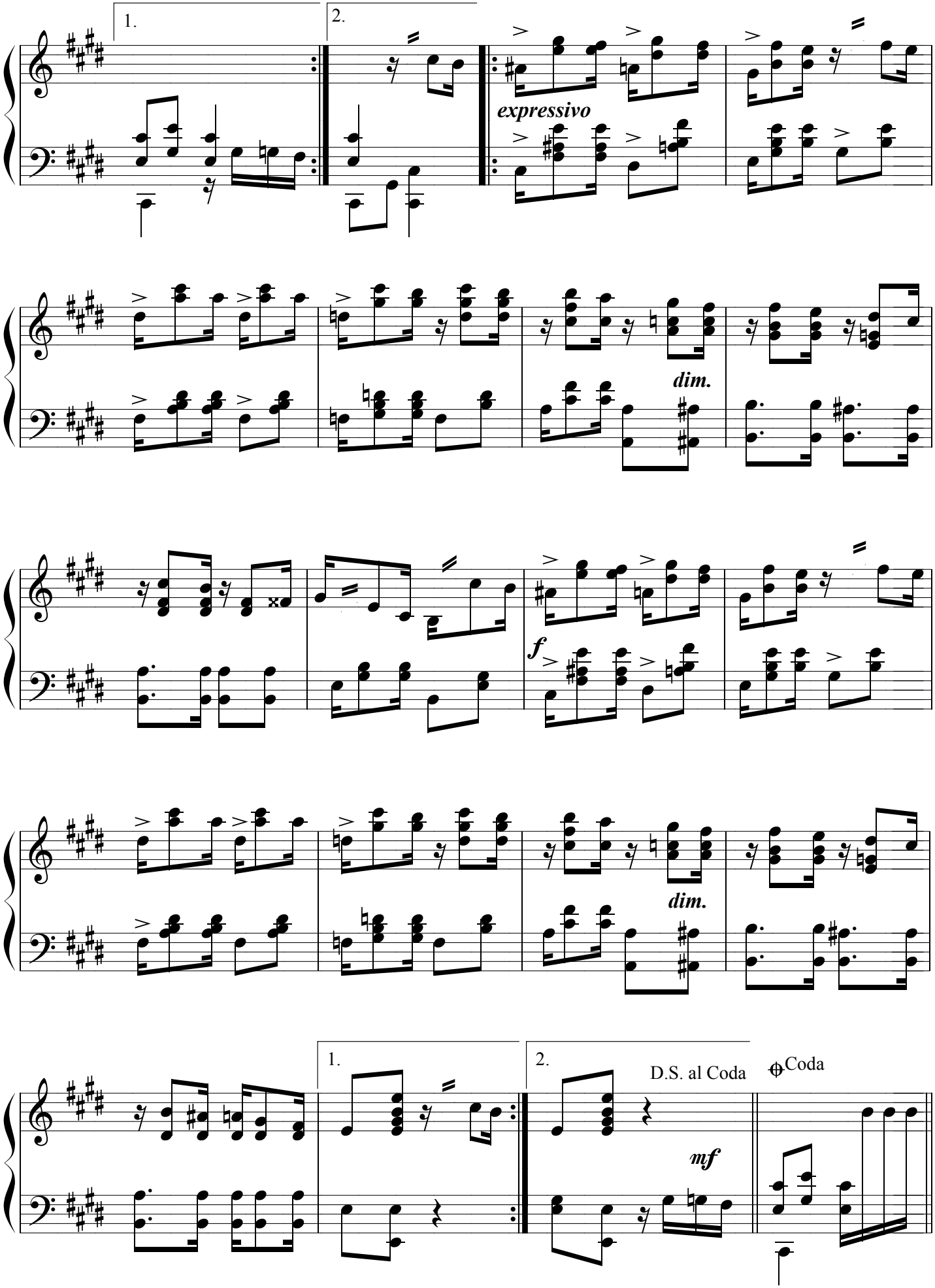
ODEON
TANGO PARA PIANO

Dedicado à distinta
empresa Zambelli

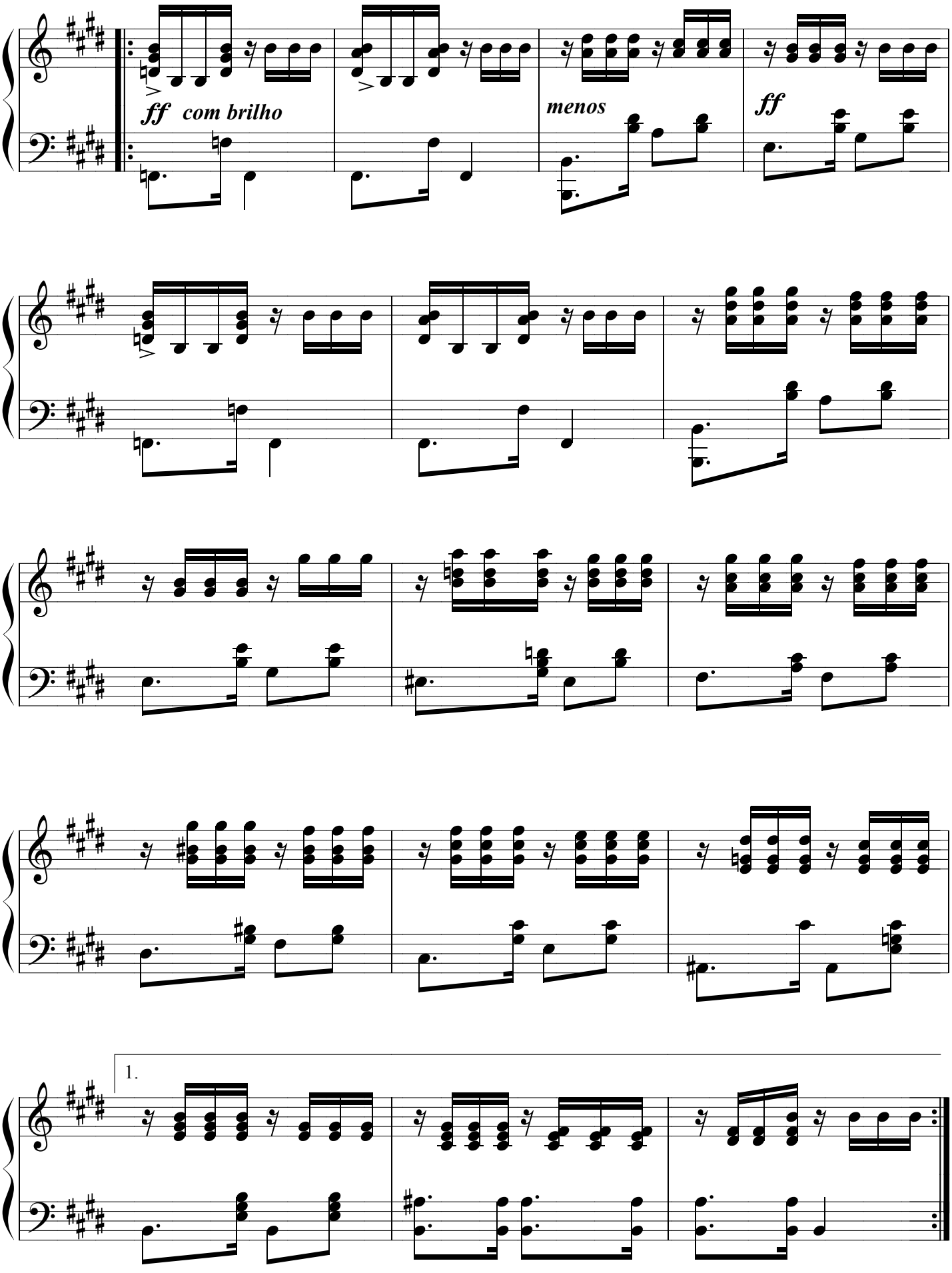
Ernesto Nazareth



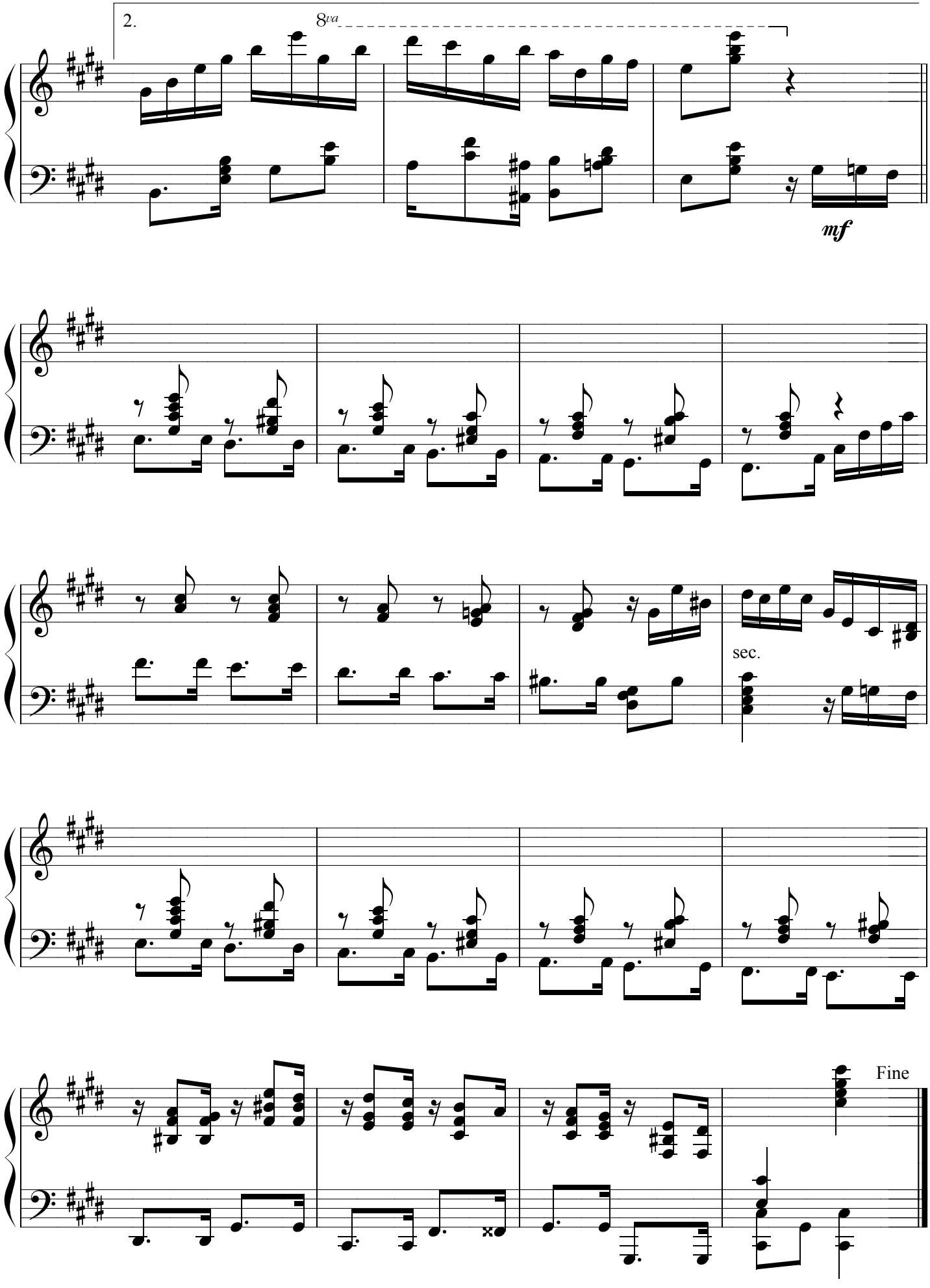
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1.
2.
expressivo
dim.
f
dim.
1.
2.
D.S. al Coda
Coda
mf

Trio

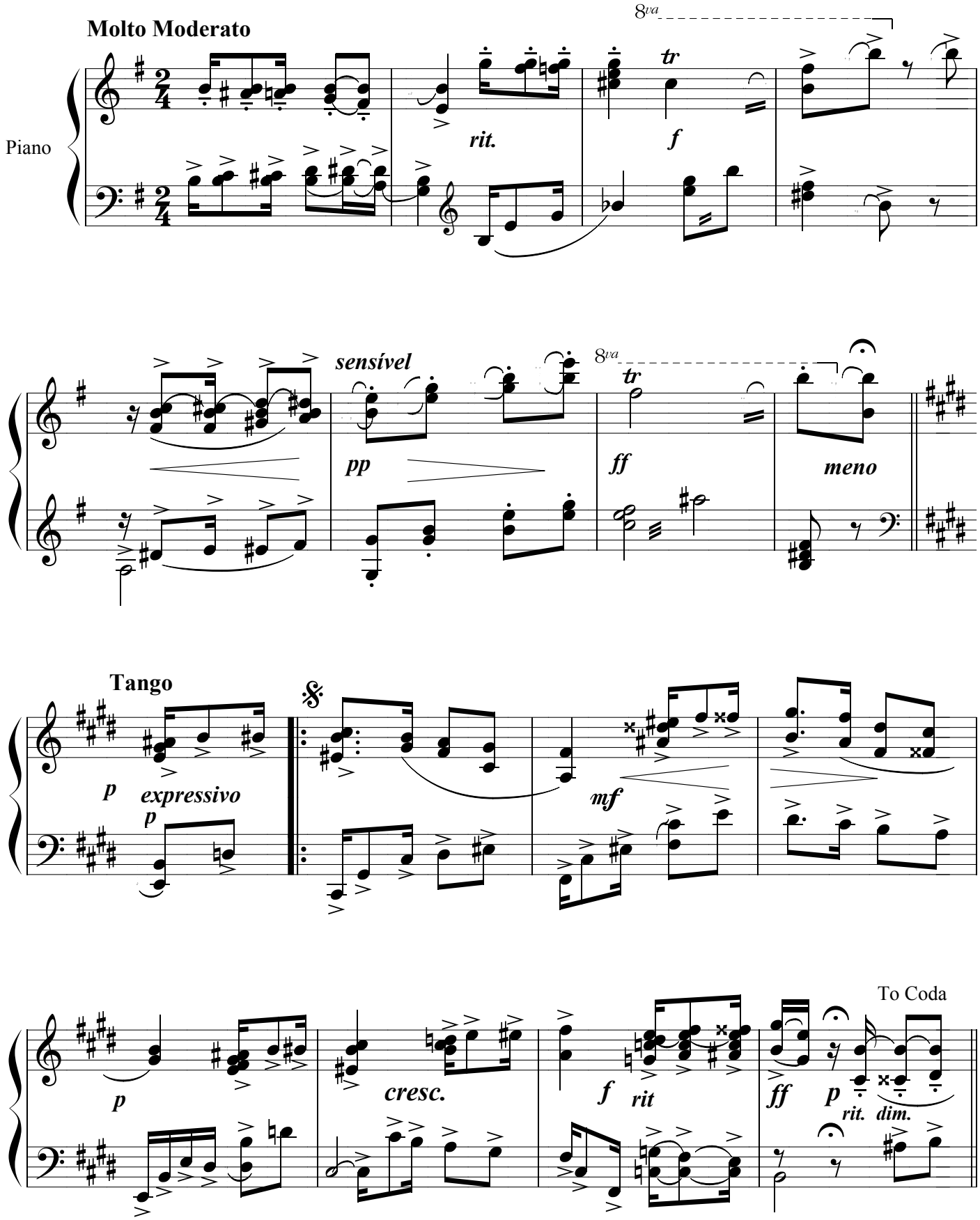


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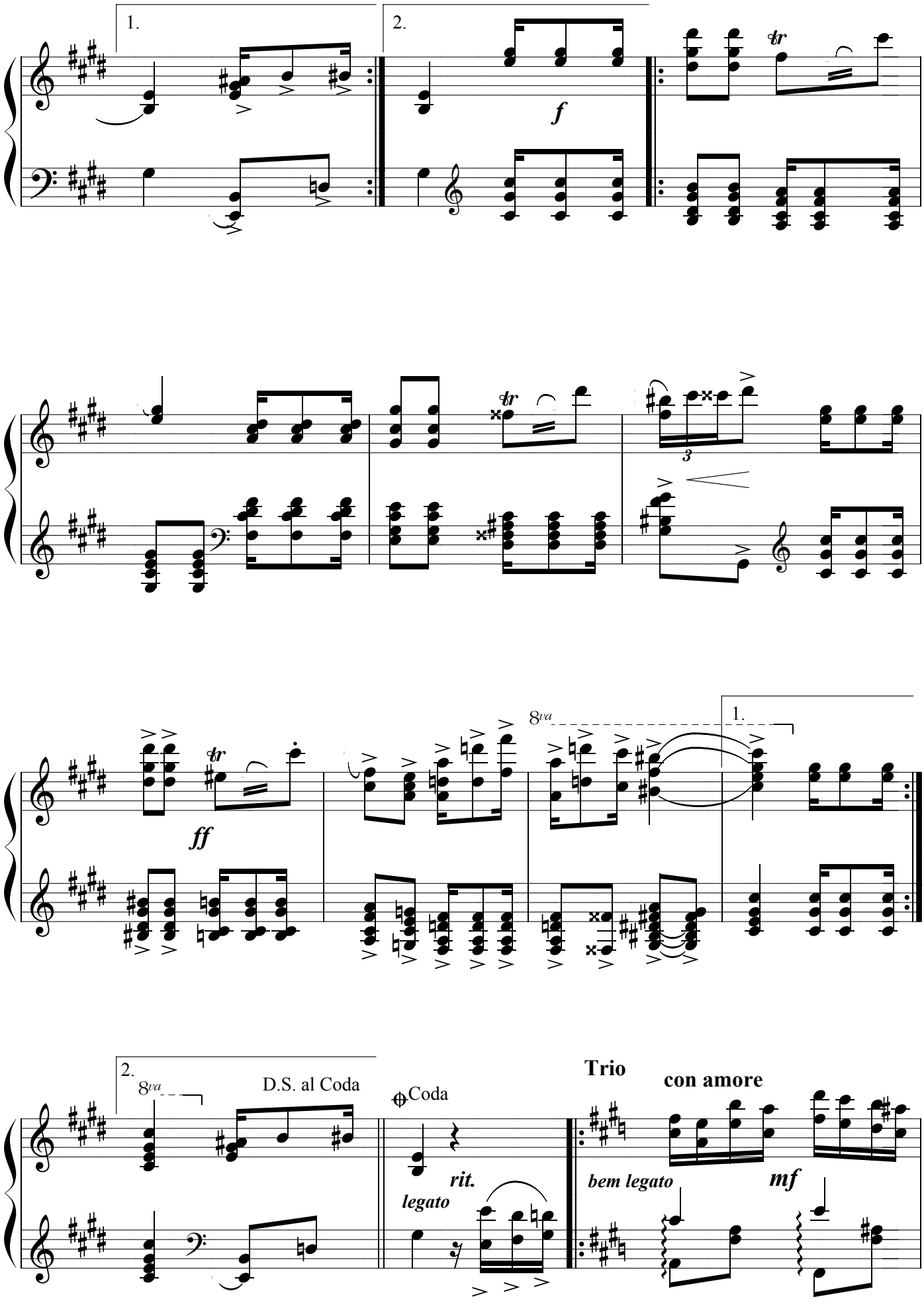

2.
8va
mf
sec.
Fine

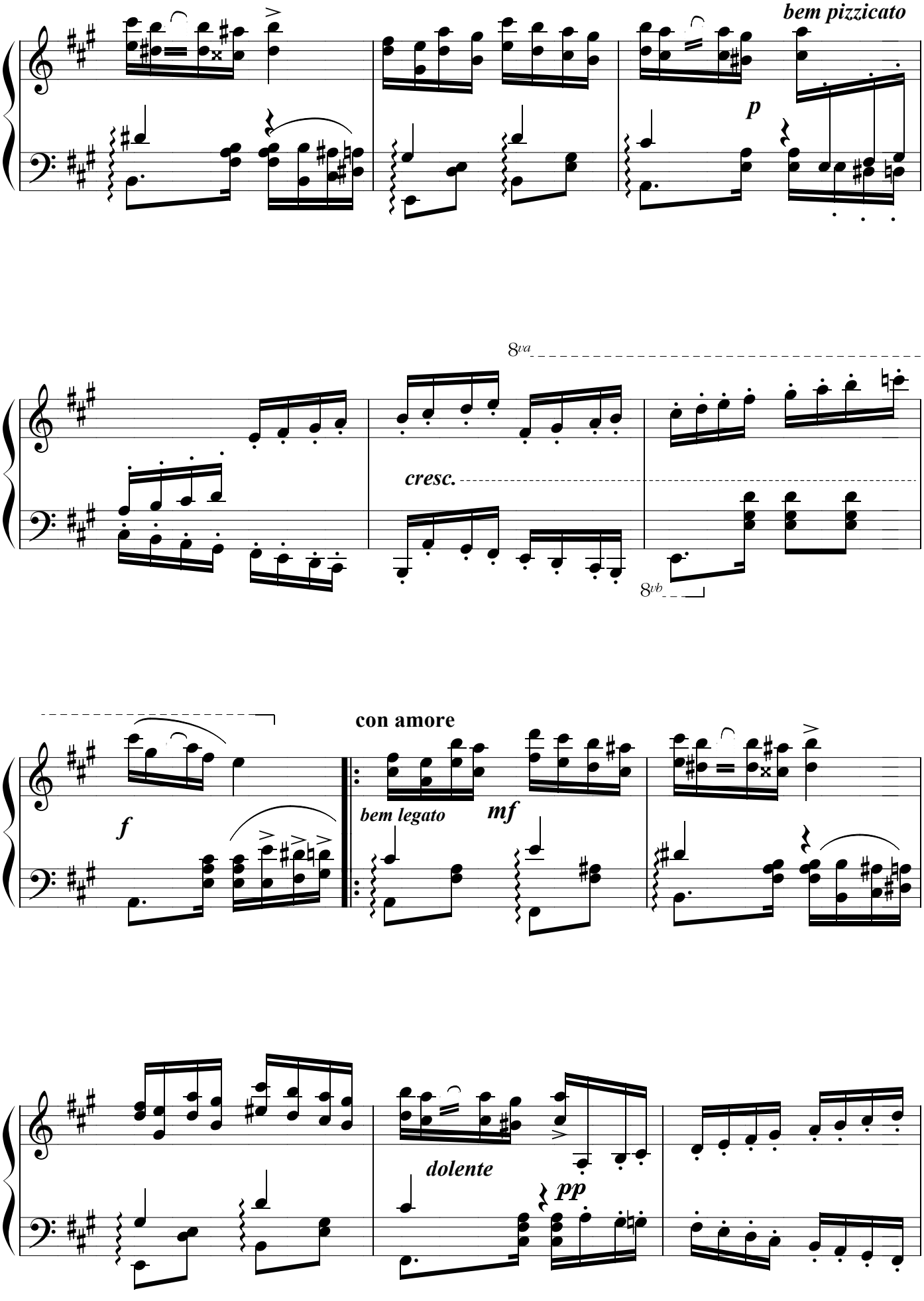
O FUTURISTA
TANGO

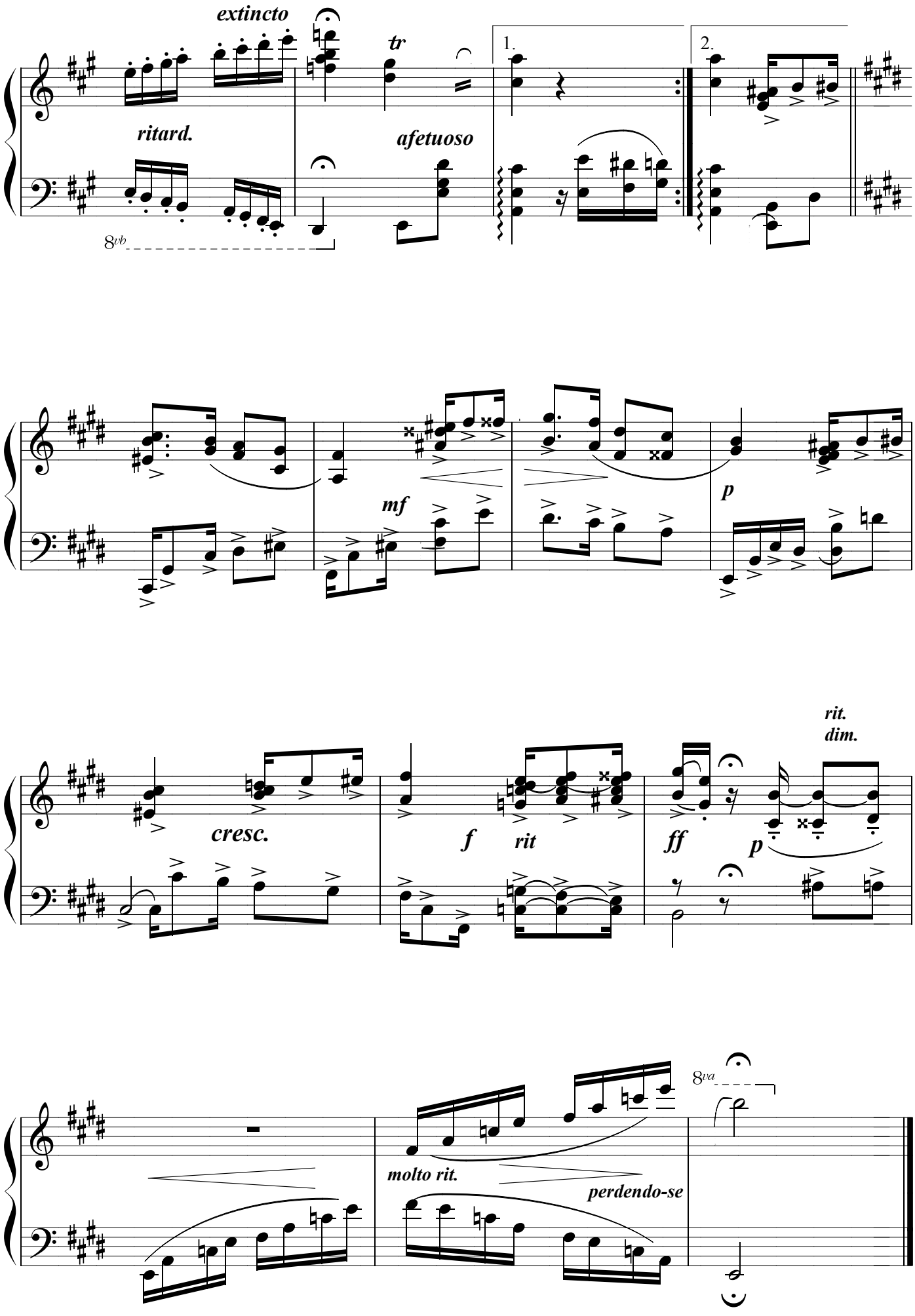
Ernesto Nazareth



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1.
2.
f
tr
tr
3
ff
tr
8va
1.
2.
8va
D.S. al Coda
Coda
rit.
legato
Trio
con amore
bem legato
mf


bem pizzicato
p
8va
cresc.
8vb
f
con amore
bem legato
mf
dolente
pp


extincto
tr
1.
2.
ritard.
afetuoso
8vb
mf
p
cresc.
f
rit
ff
p
rit.
dim.
molto rit.
perdendo-se
8va

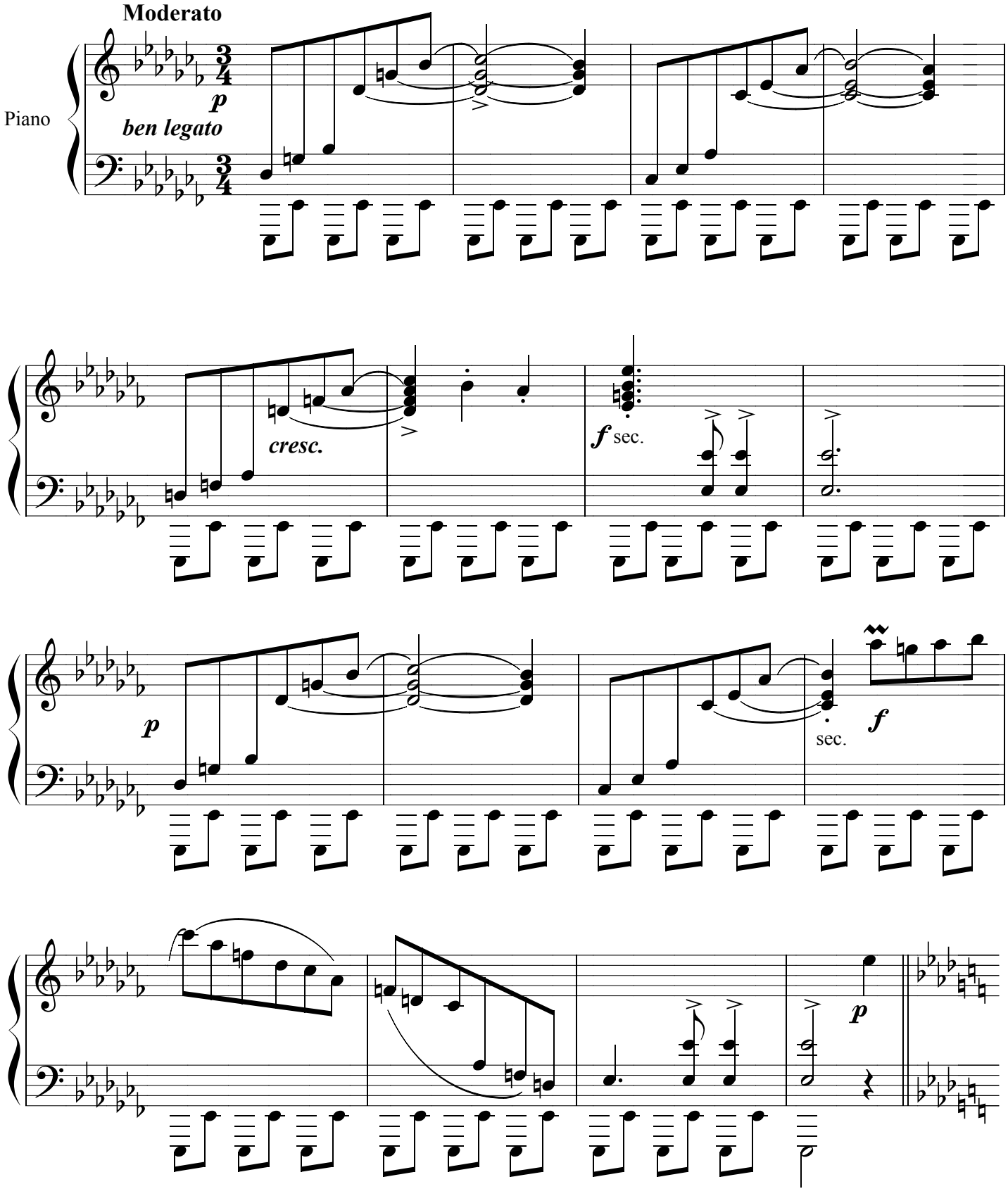
O NOME DELA

GRANDE VALSA BRILHANTE

COMPOSTA AOS 15 ANOS DE IDADE

Dedicada a seu primo e amigo
Dr Mario Nazareth
(Desde à infância)

Ernesto Nazareth



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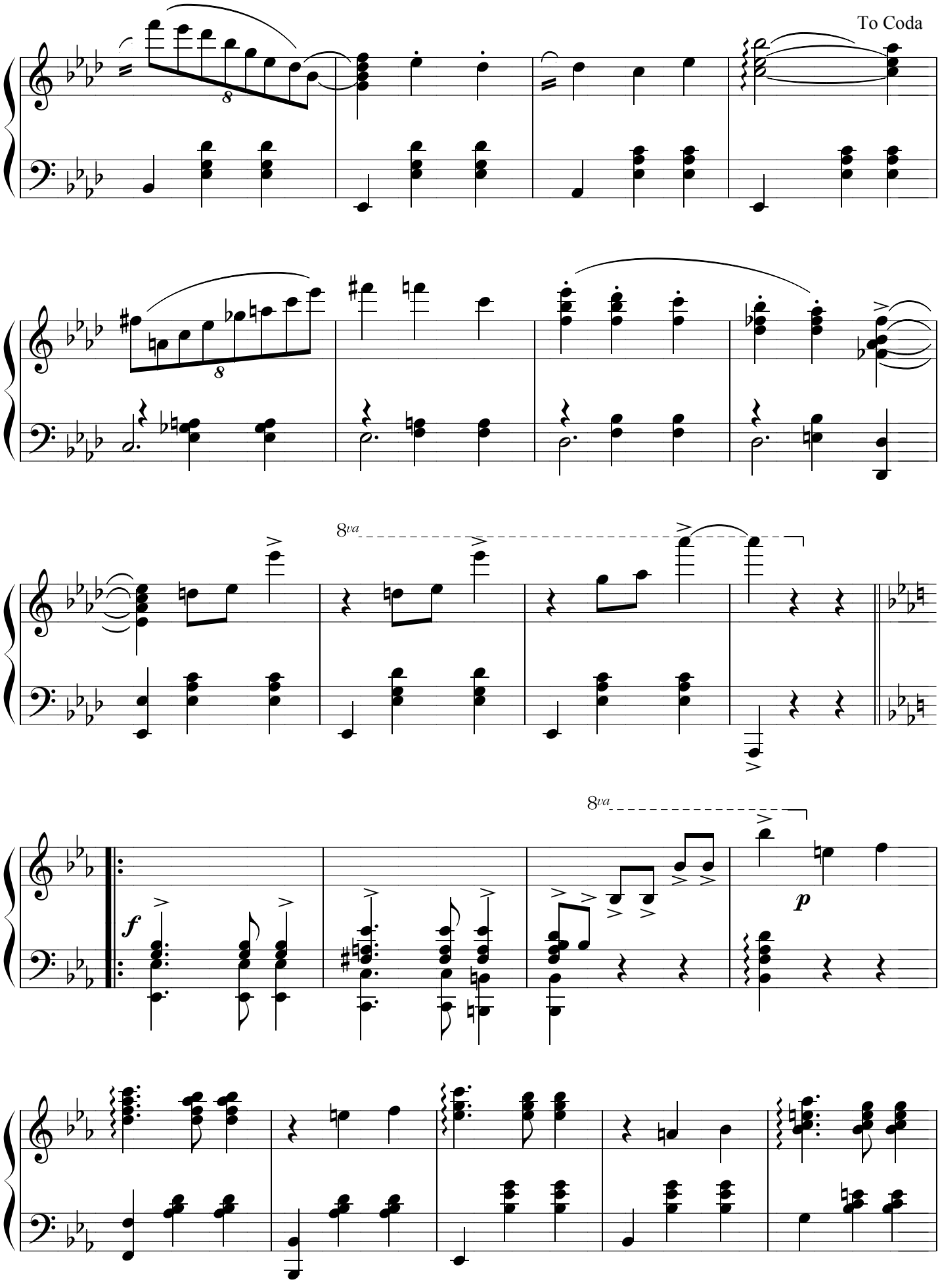
Valse

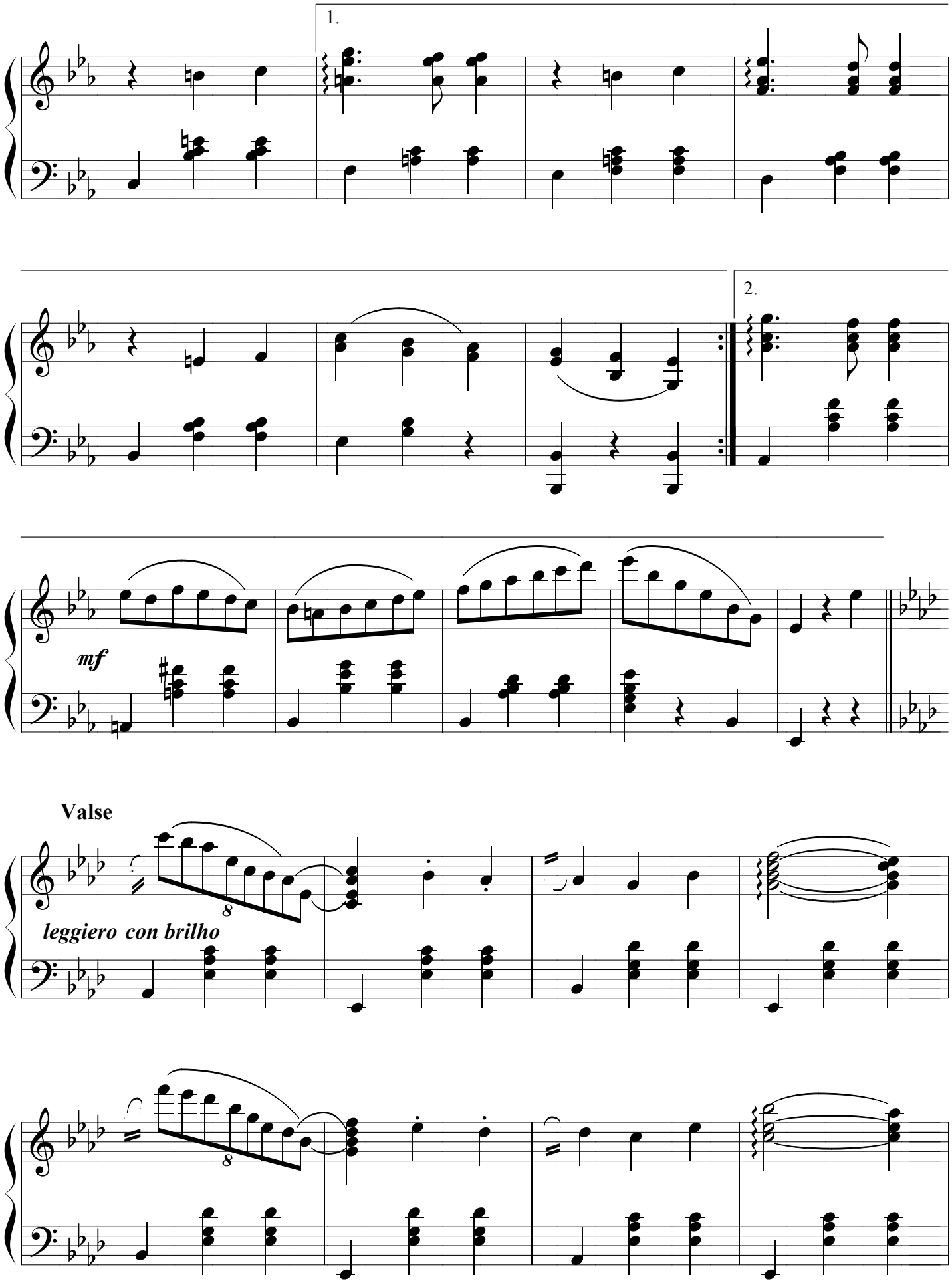
leggiero con brilho

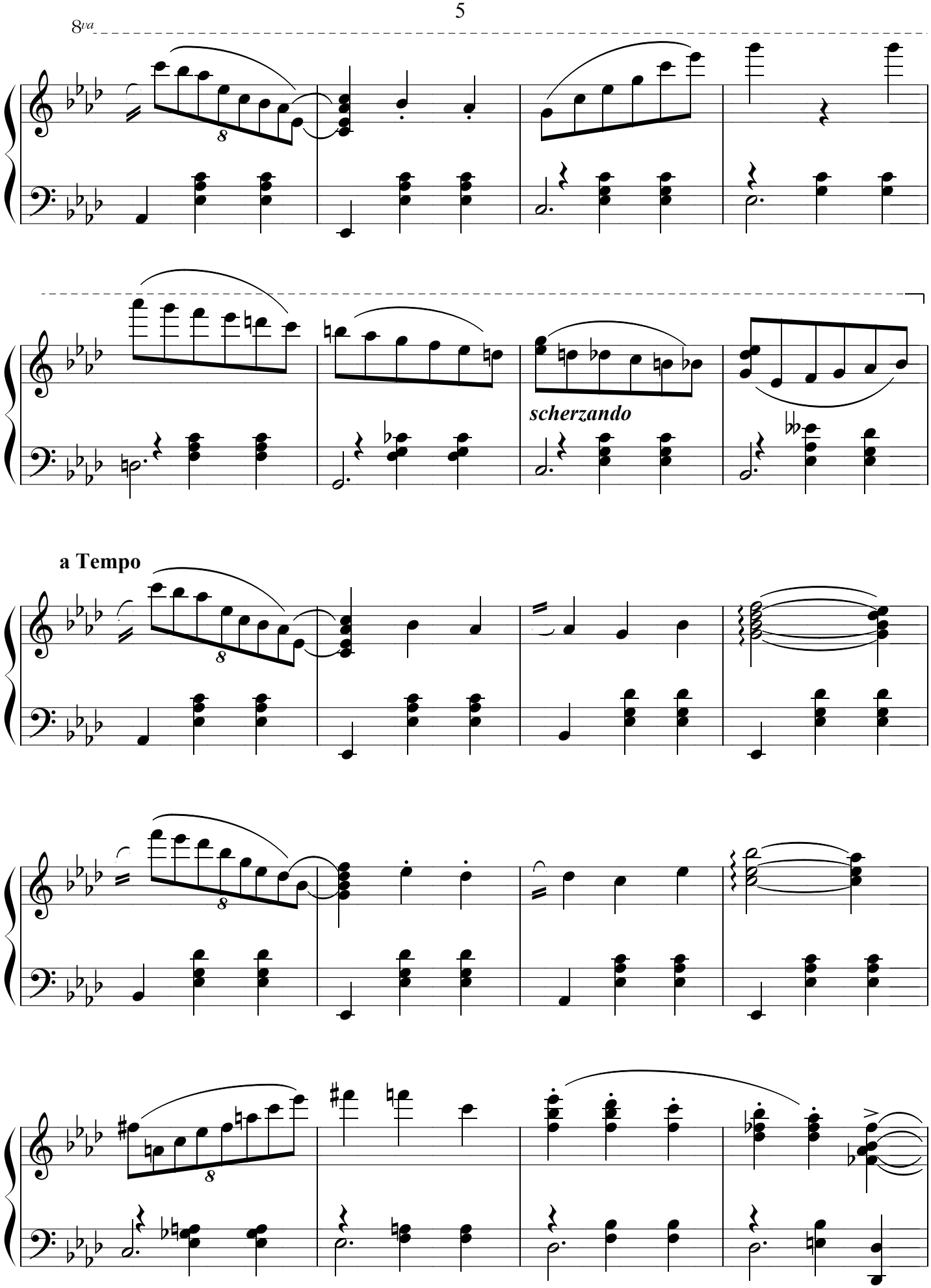
8va

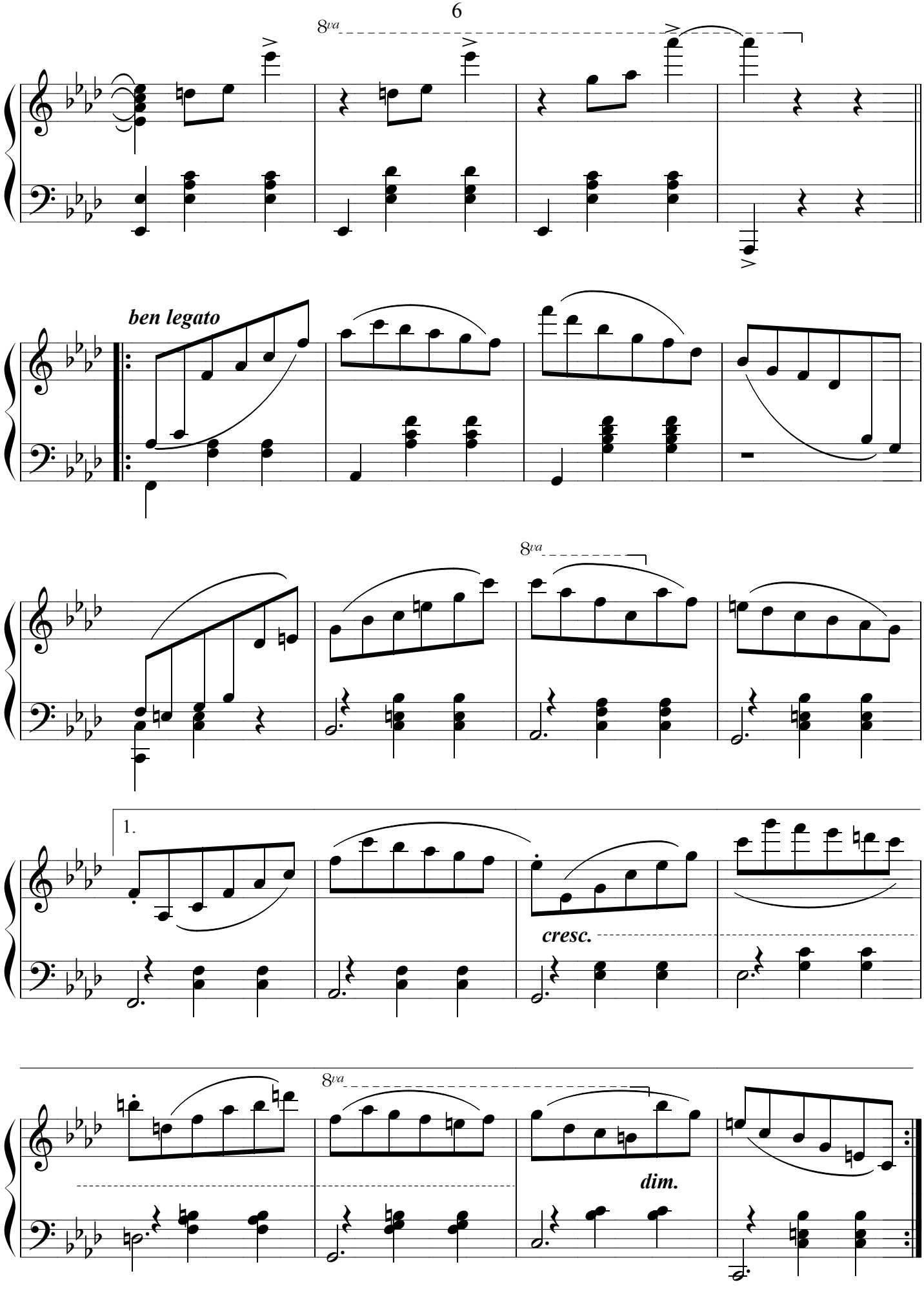
scherzando

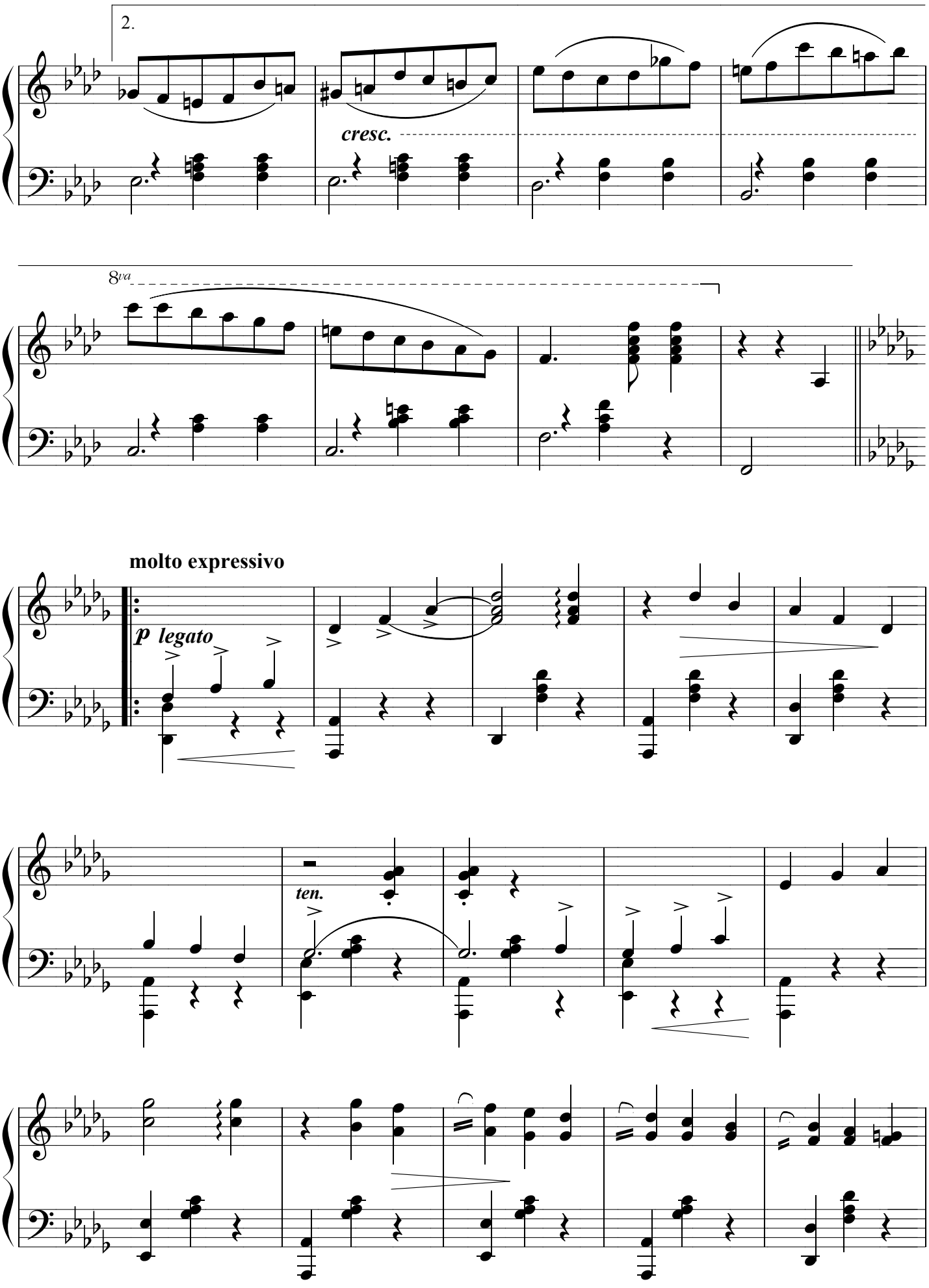
a Tempo

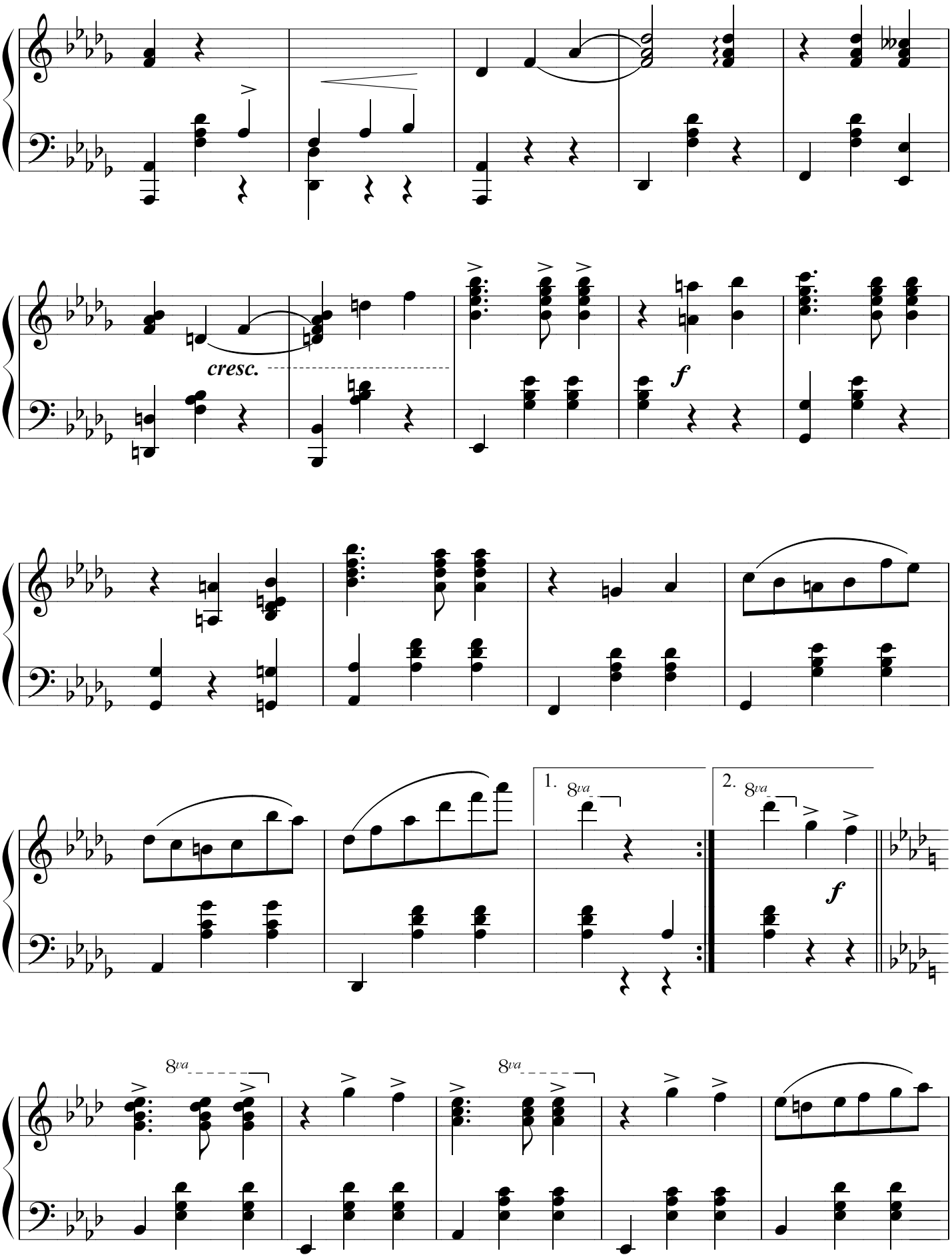

To Coda
8va
8va
f
p

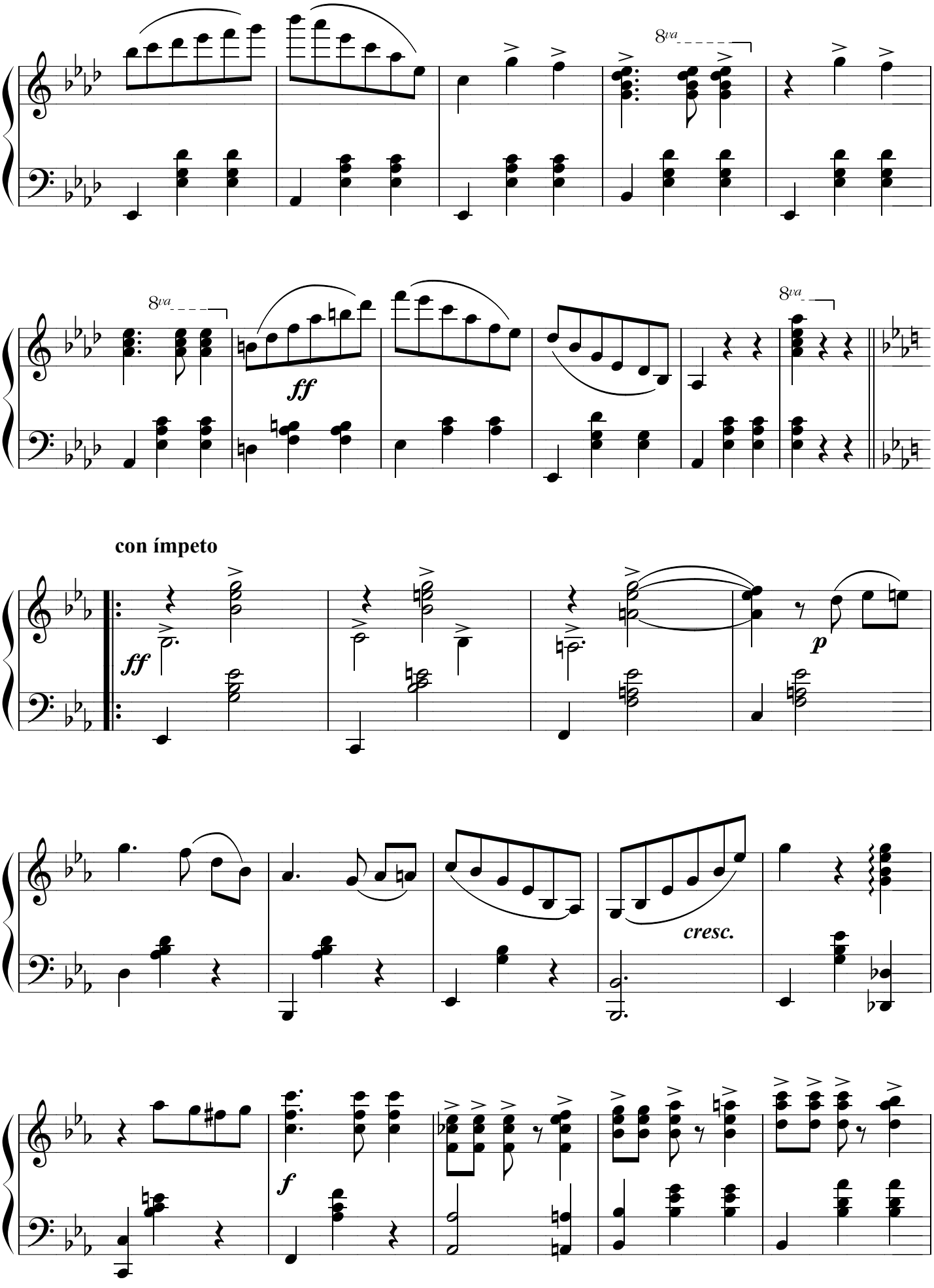

1.
2.
mf
Valse
leggiero con brilho

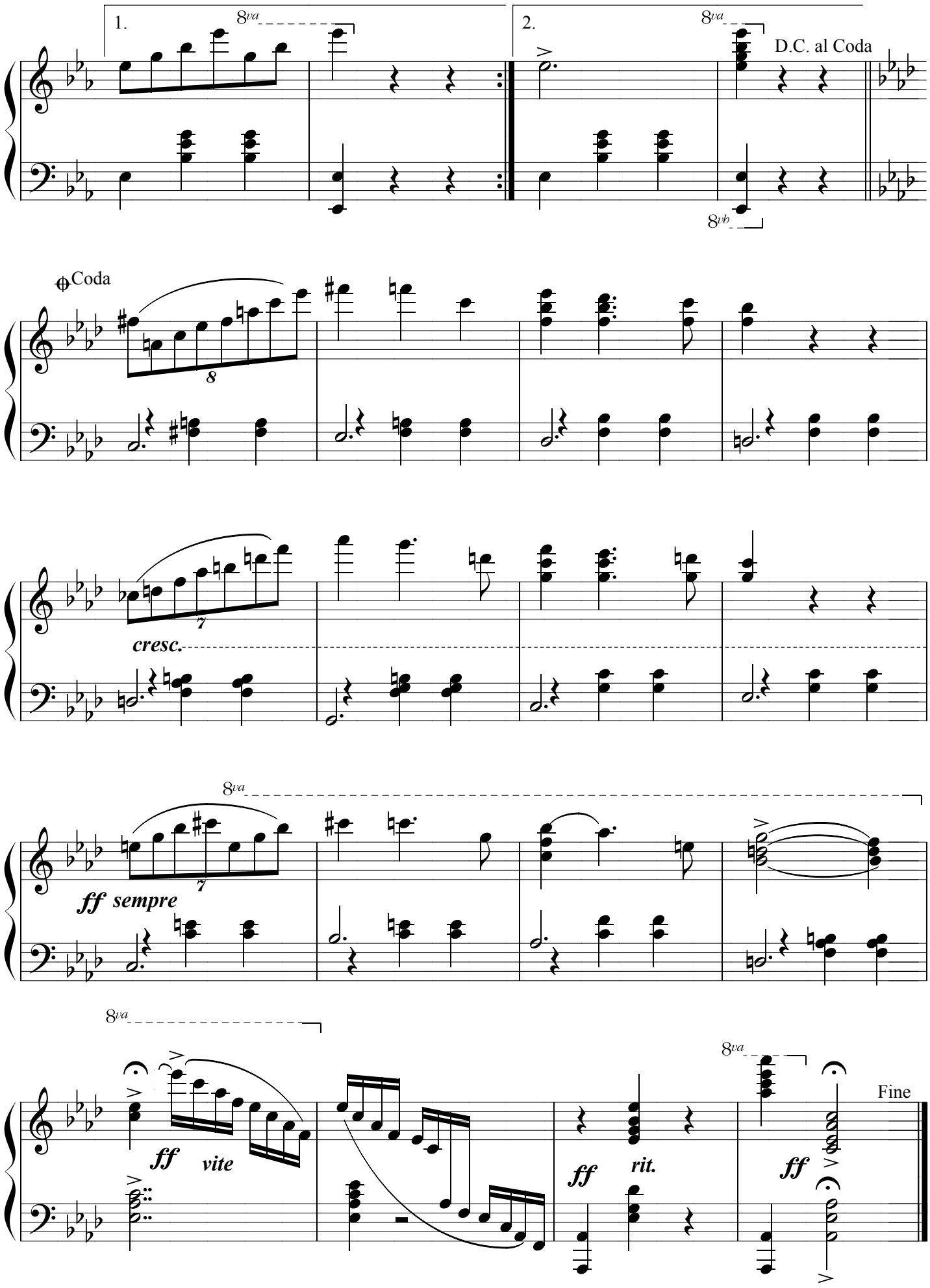

8va
scherzando
a Tempo


8va
ben legato
8va
1.
cresc.
8va
dim.


2.
cresc.
8va
molto expressivo
p legato
ten.


cresc.
f
1. 8va
2. 8va
f
8va
8va

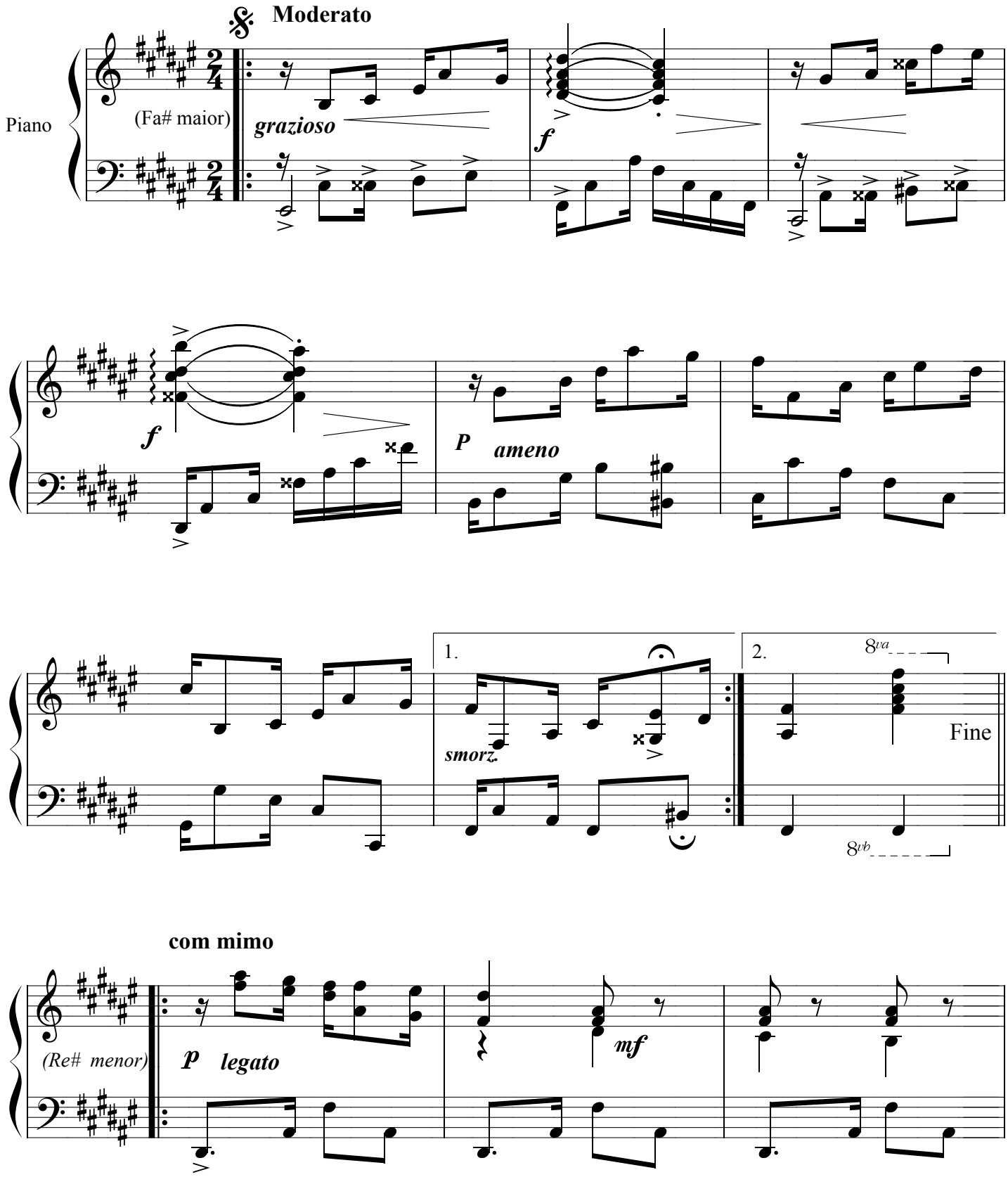

8va
8va
ff
8va
con ímpeto
ff
p
cresc.
f


1.
8va
2.
8va
D.C. al Coda
8vb
Coda
8
cresc.
7
8va
ff sempre
7
8va
ff vite
ff rit.
8va
ff
Fine

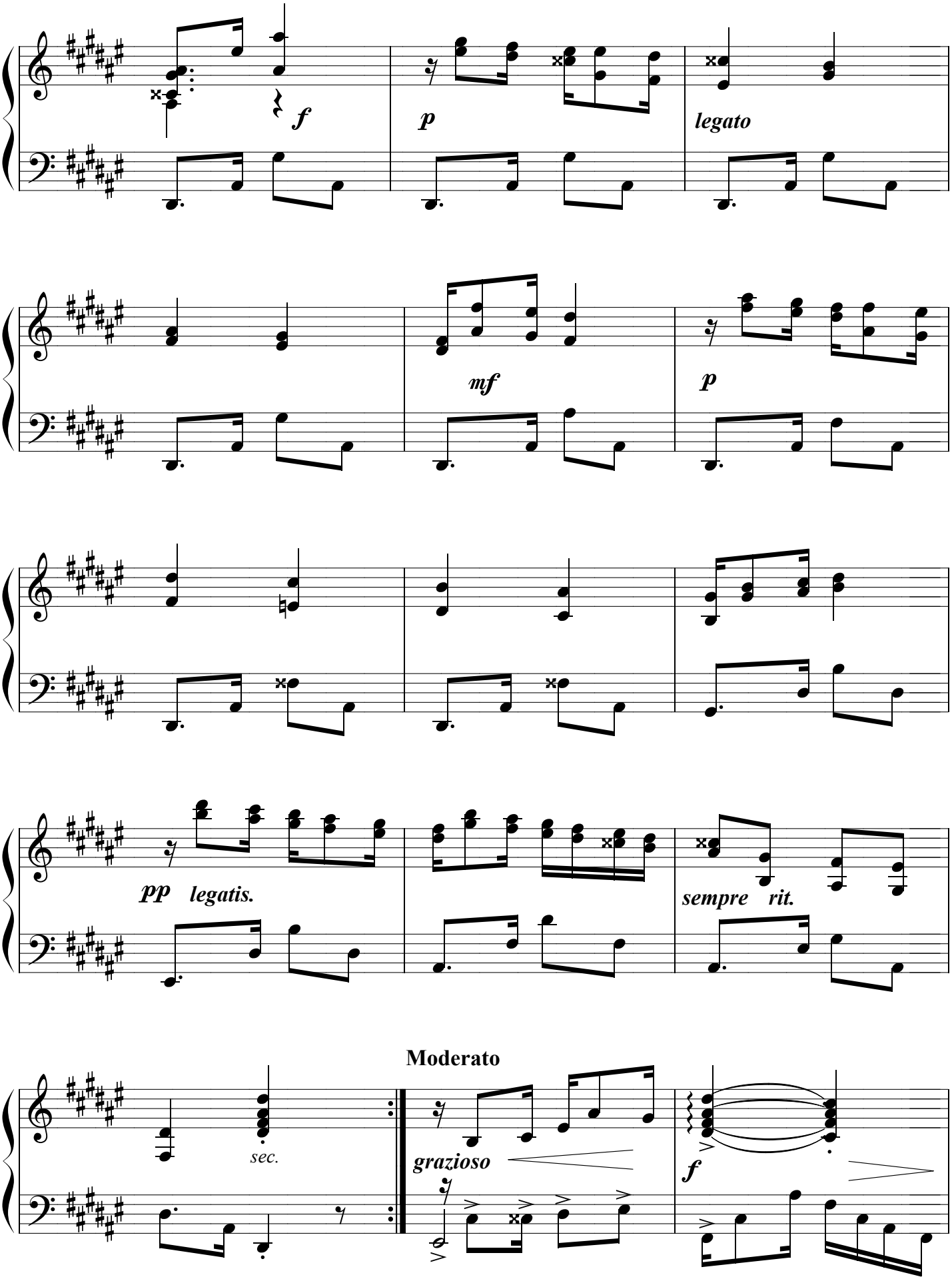
PARAISO
TANGO - ESTILO MILONGA

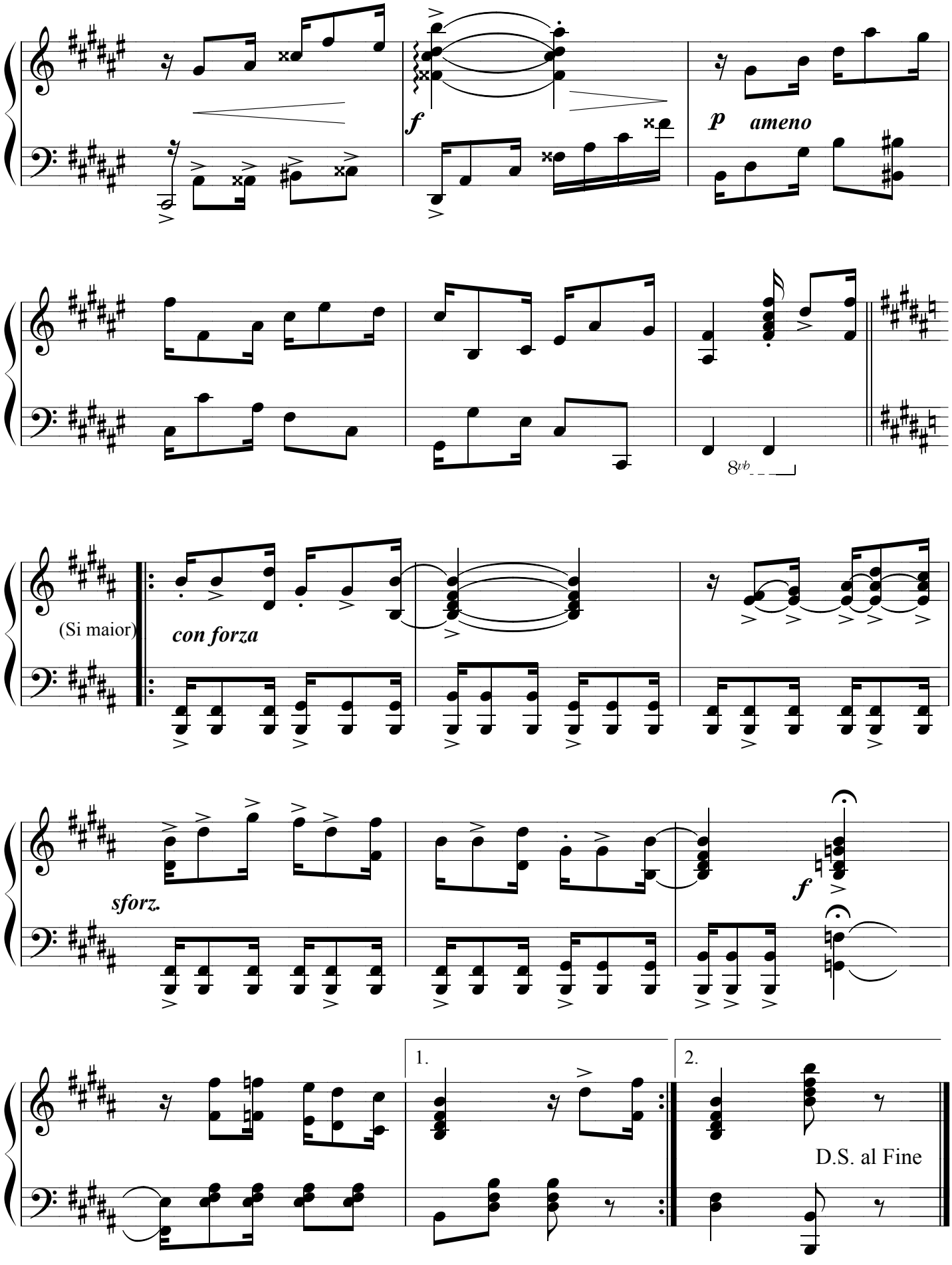
Dedicada ao prezado amigo
Jacintto Silva

Ernesto Nazareth



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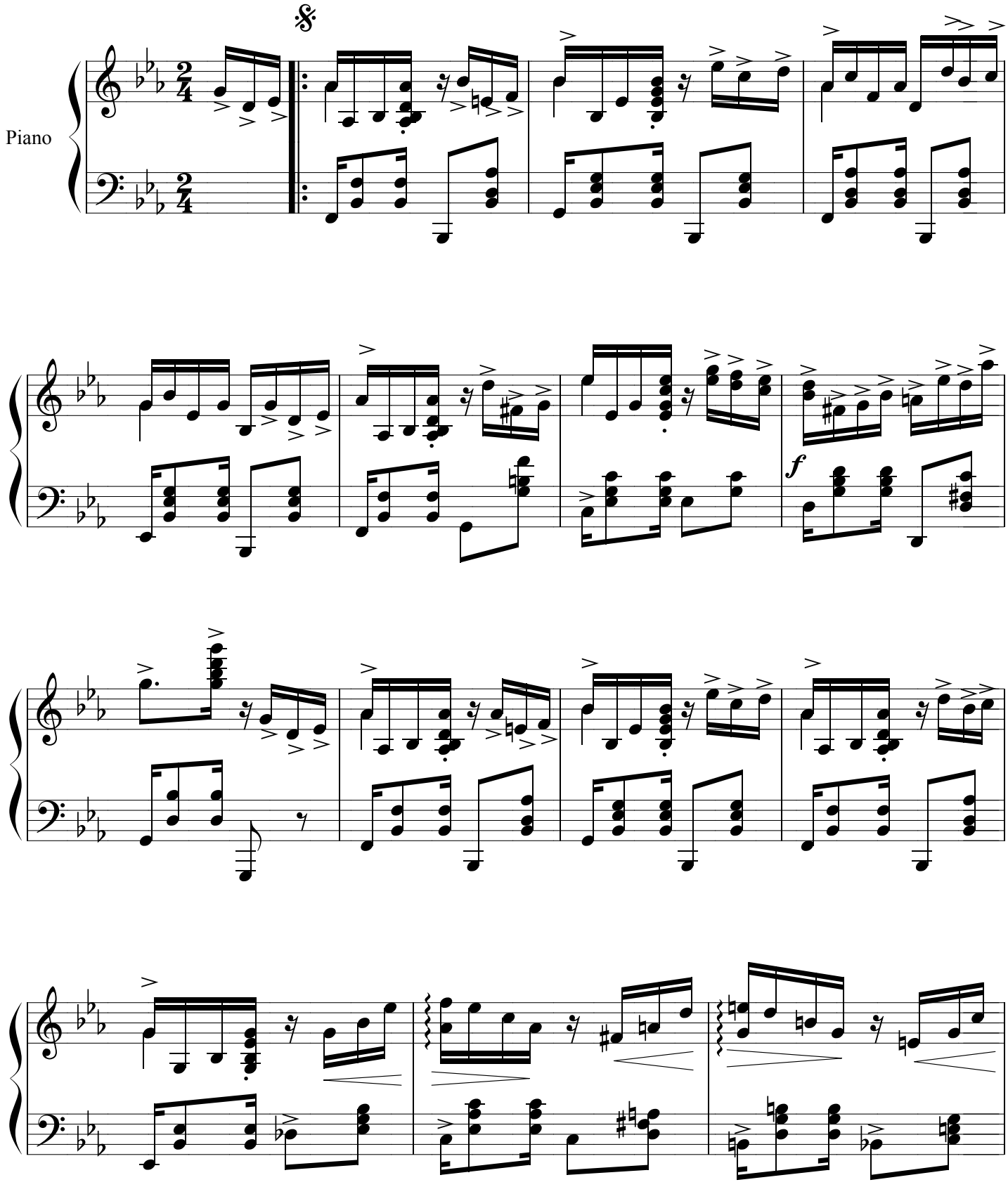

f
p
legato
mf
p
pp legatis.
sempre rit.
Moderato
sec.
grazioso
f


f
p ameno
8vb
(Si maior)
con forza
sforz.
f
1.
2.
D.S. al Fine

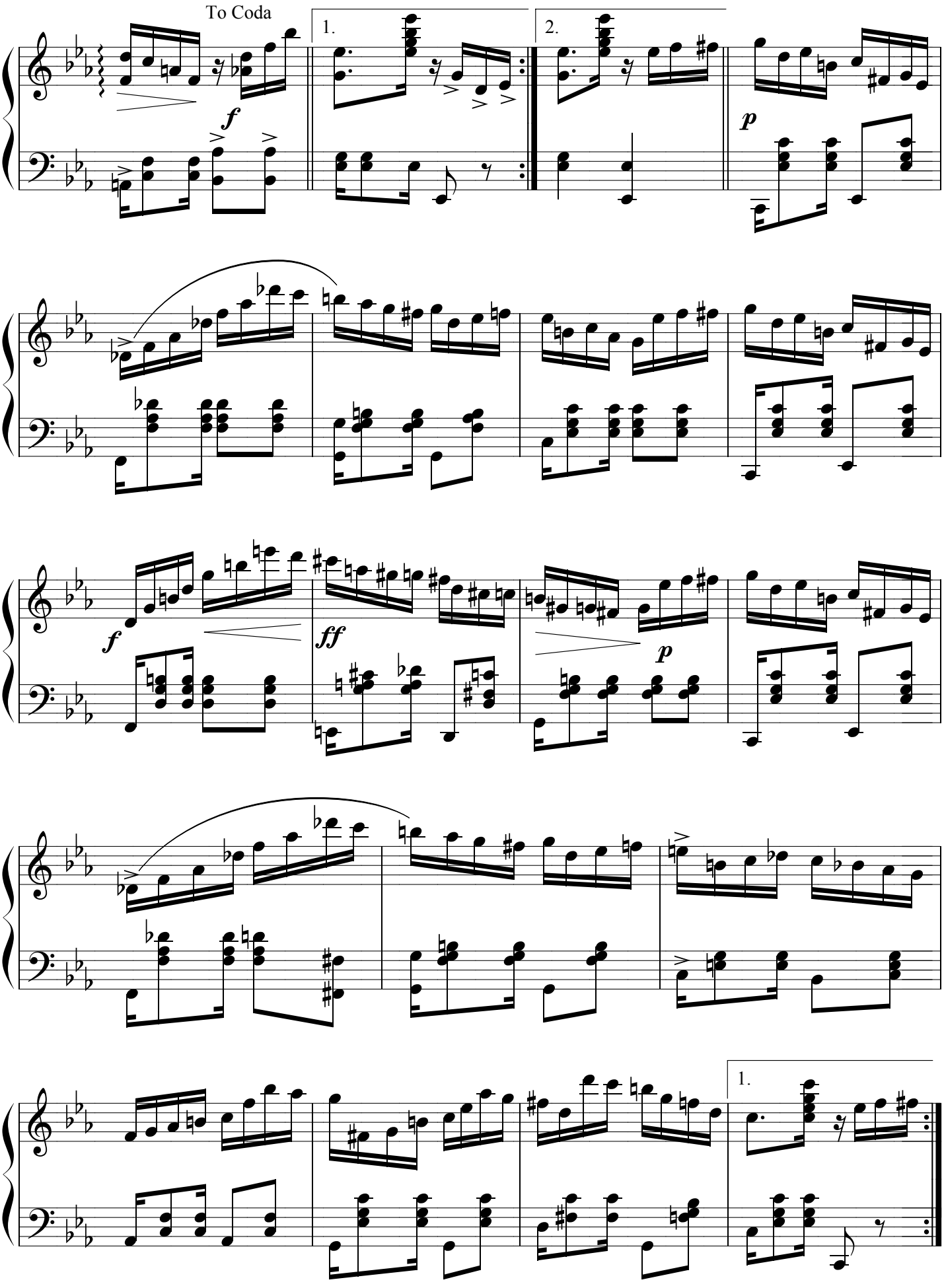
PINGUIM

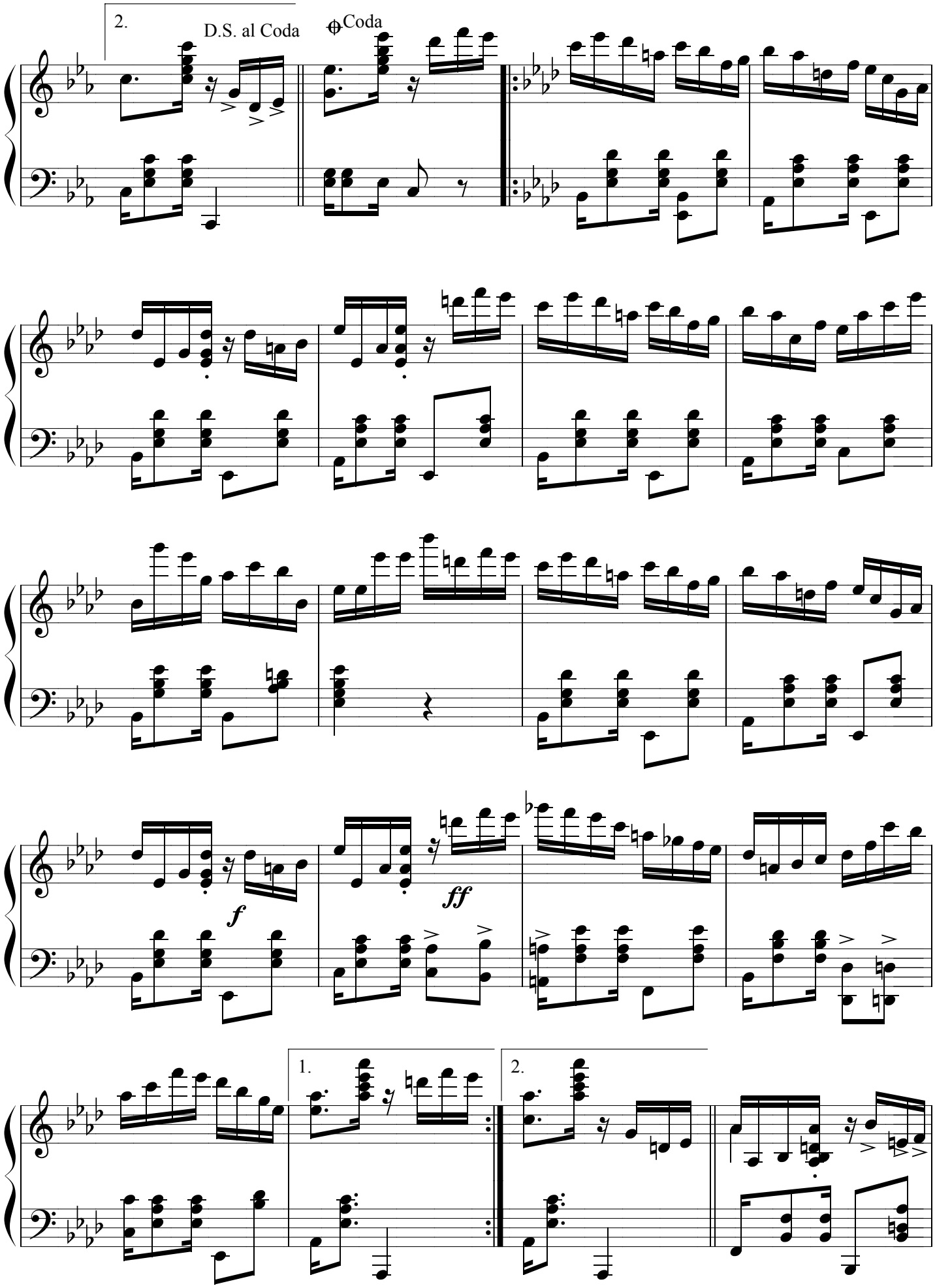
Dedicado ao amigo
Oscar Rocha

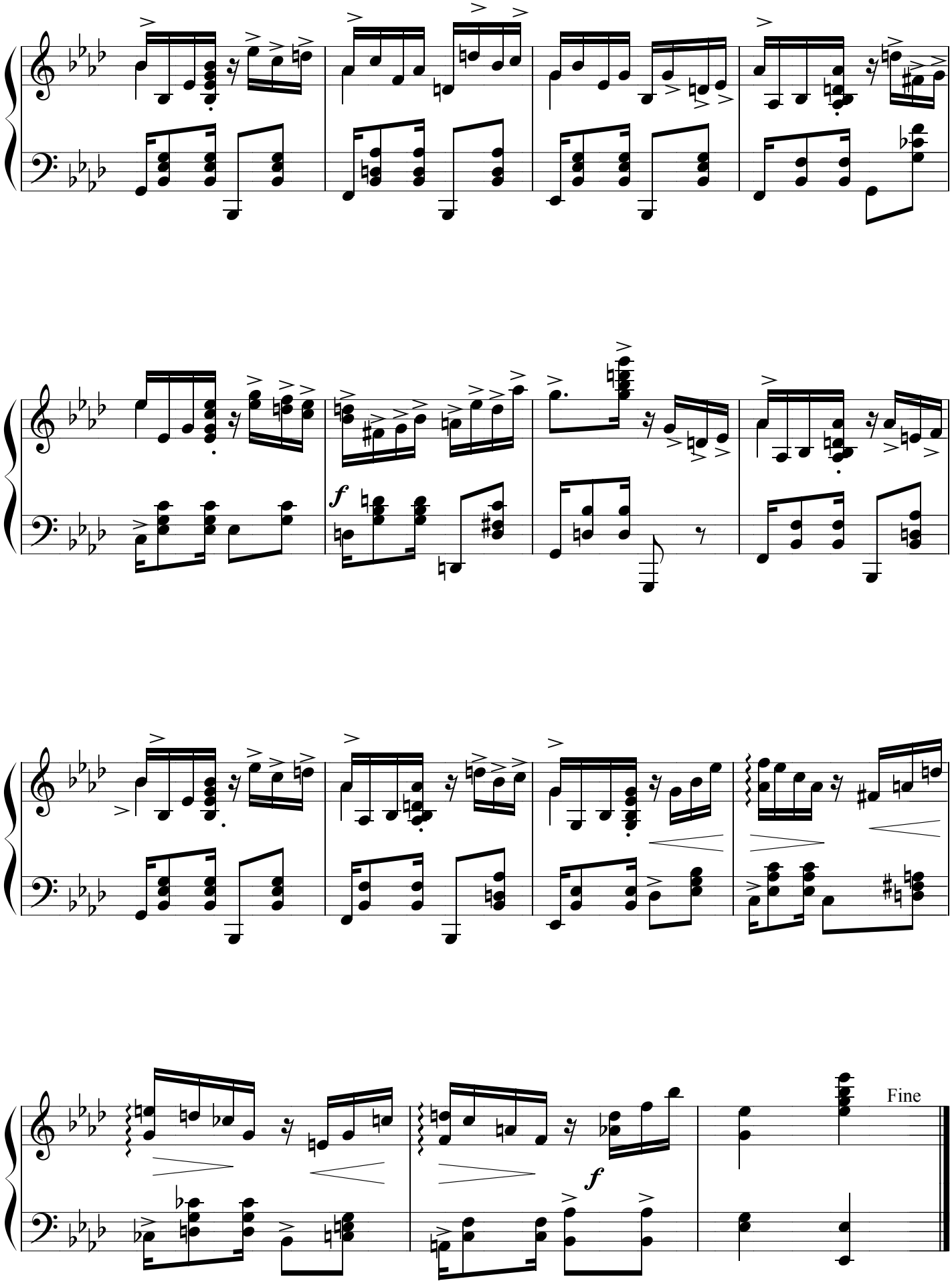
Ernesto Nazareth



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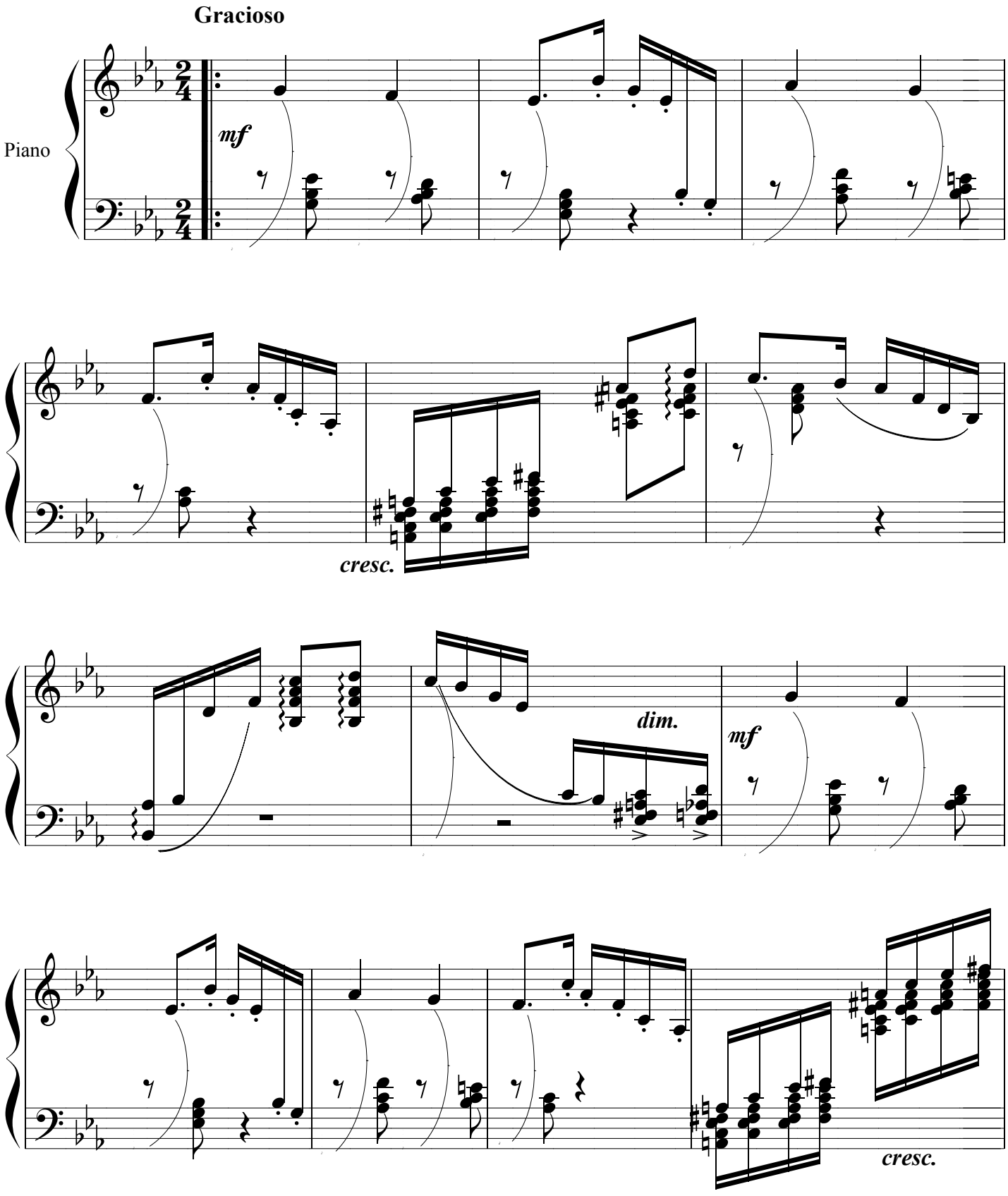

To Coda
1.
2.
f
p
f
ff
p
1.


2.
D.S. al Coda
Coda
f
ff
1.
2.

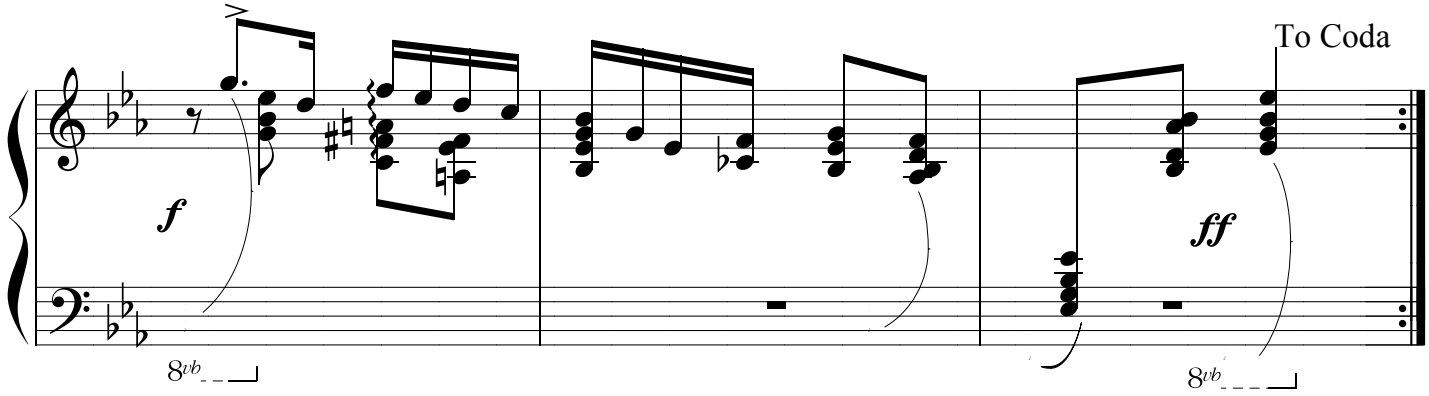

f
f
Fine

POLKA PARA MÃO ESQUERDA

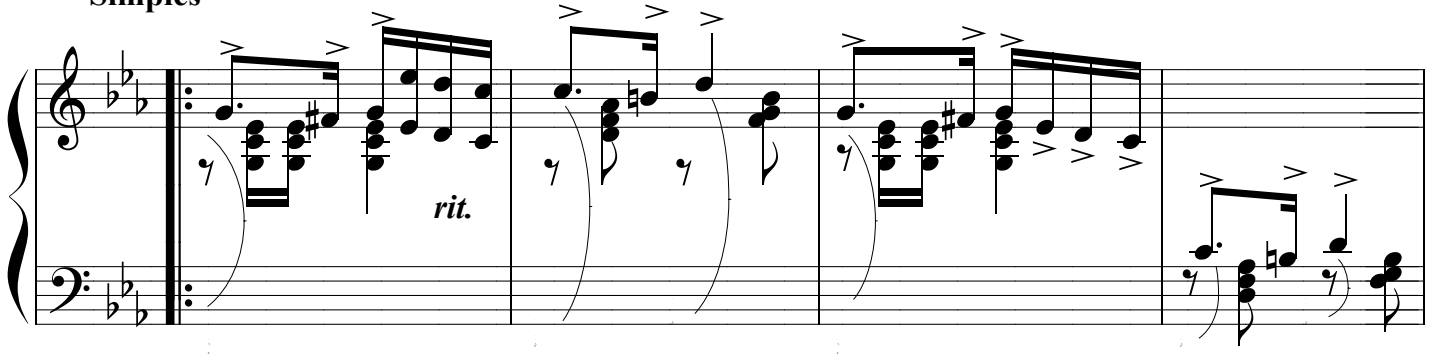
Ernesto Nazareth

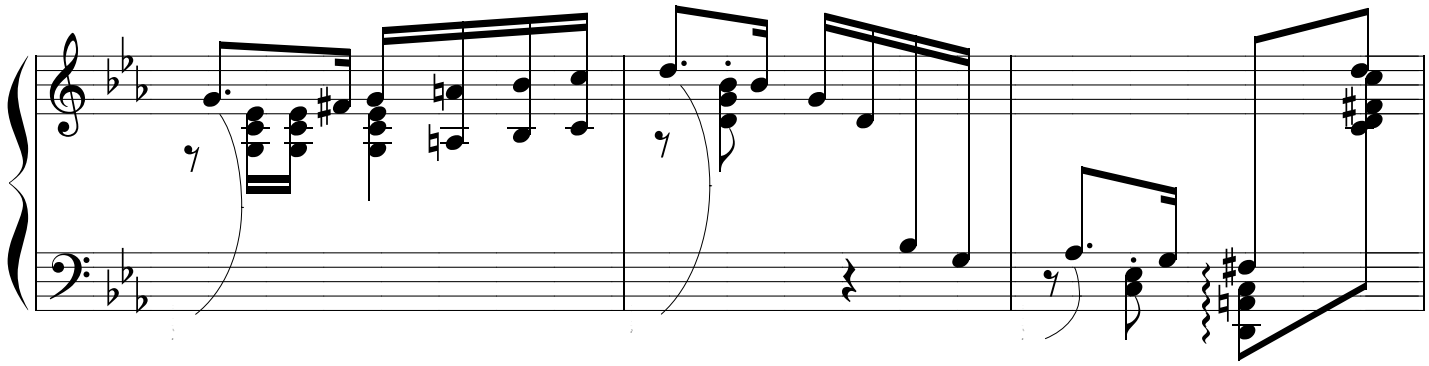


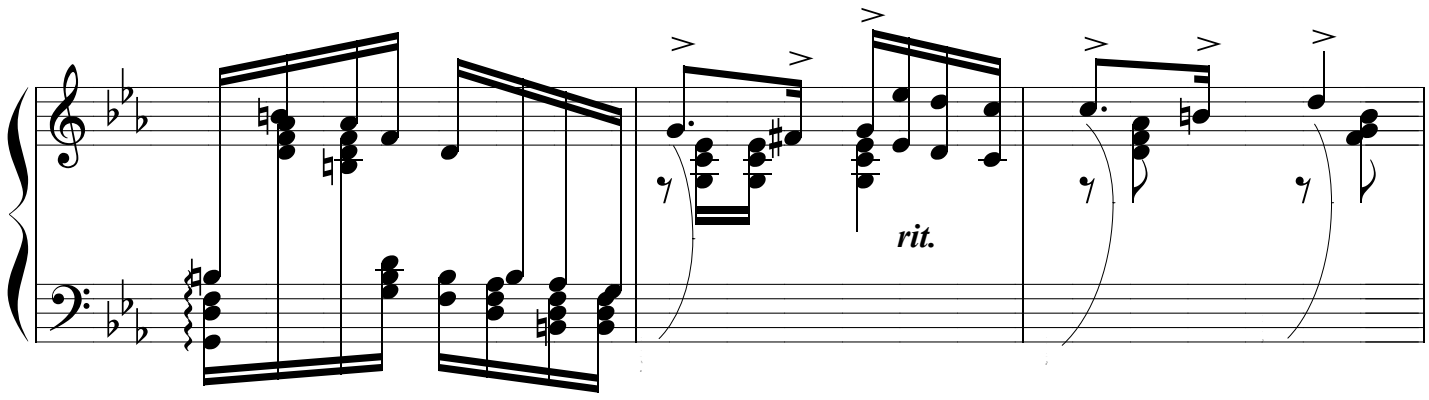
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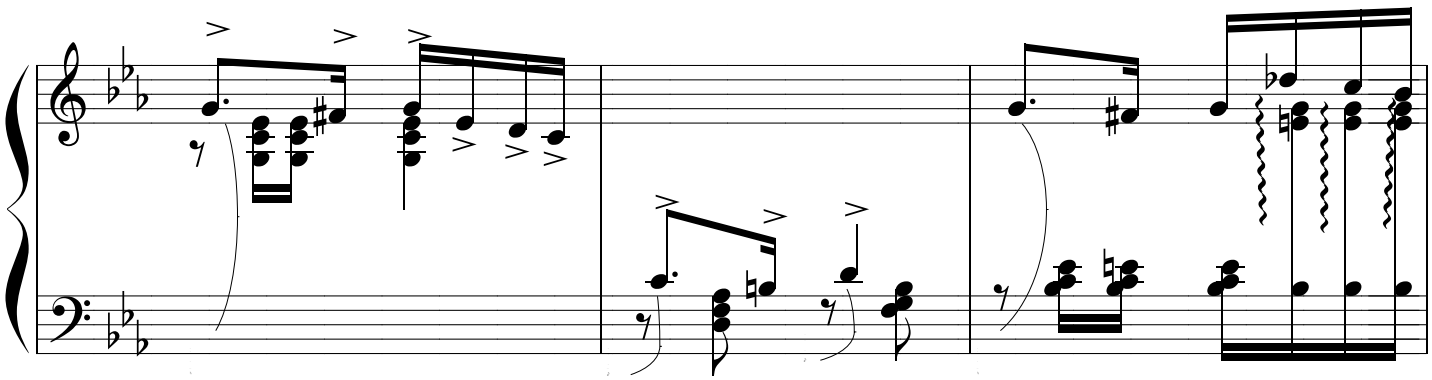


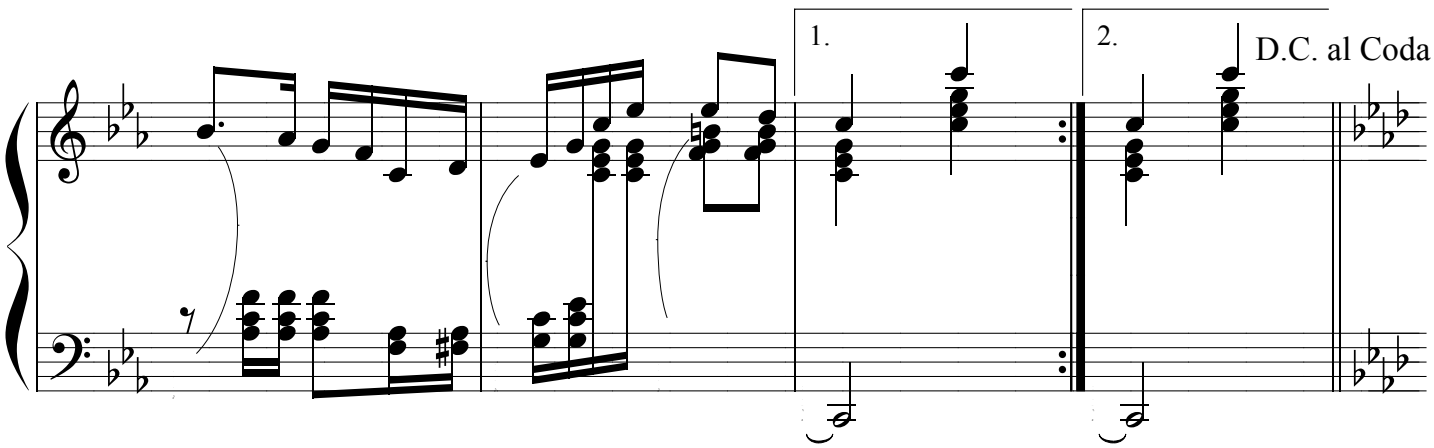
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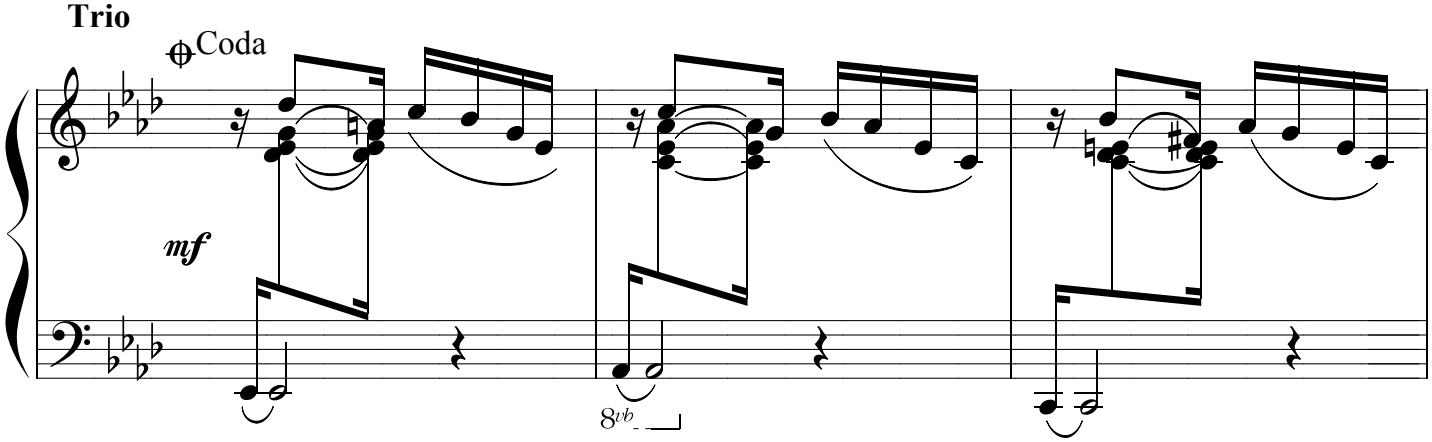


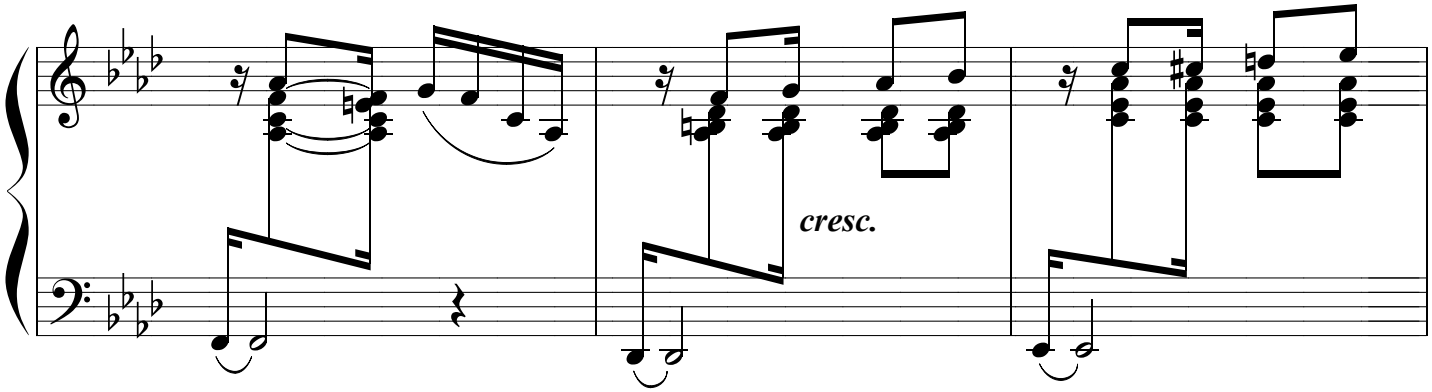


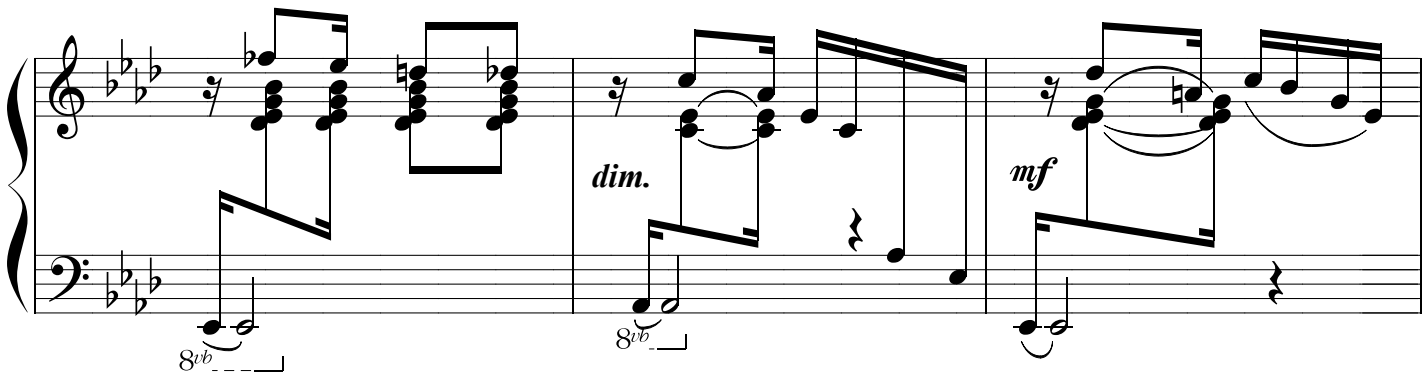


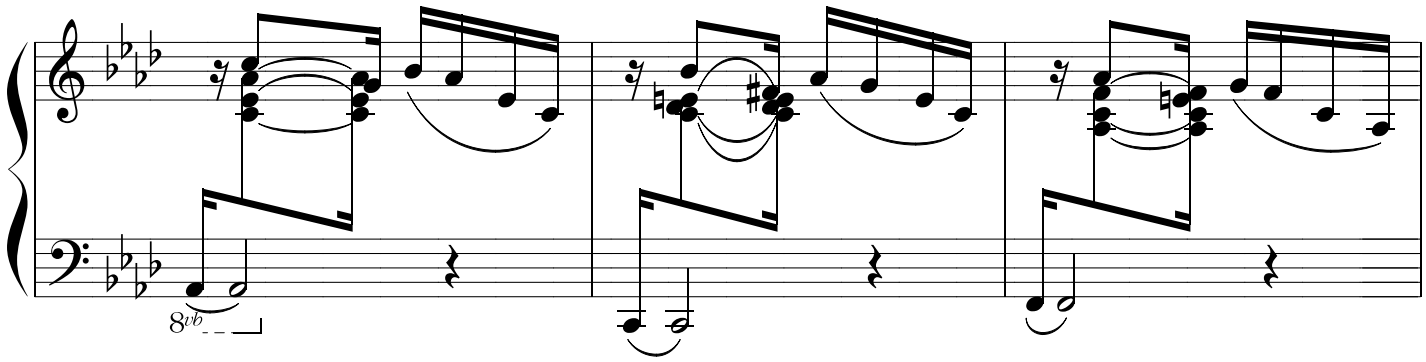


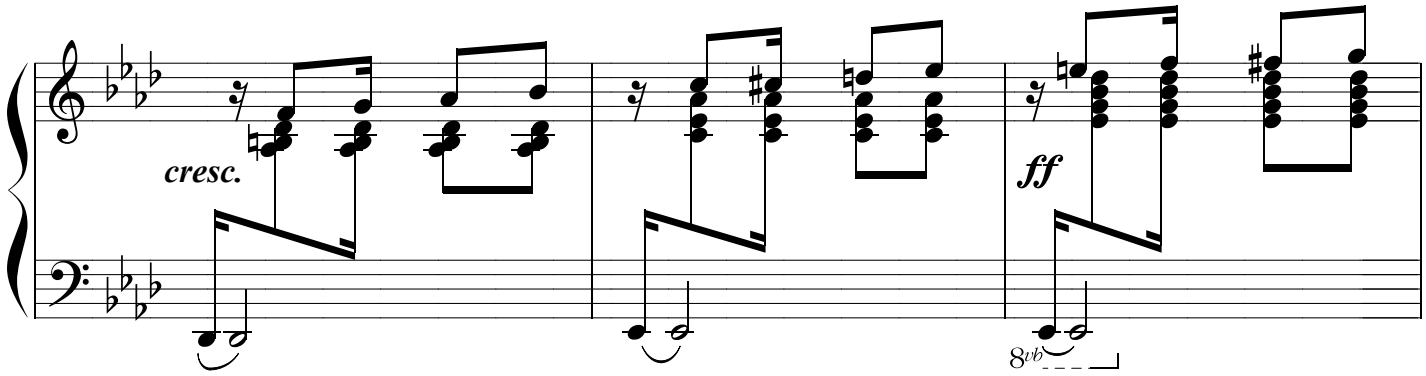
Trio

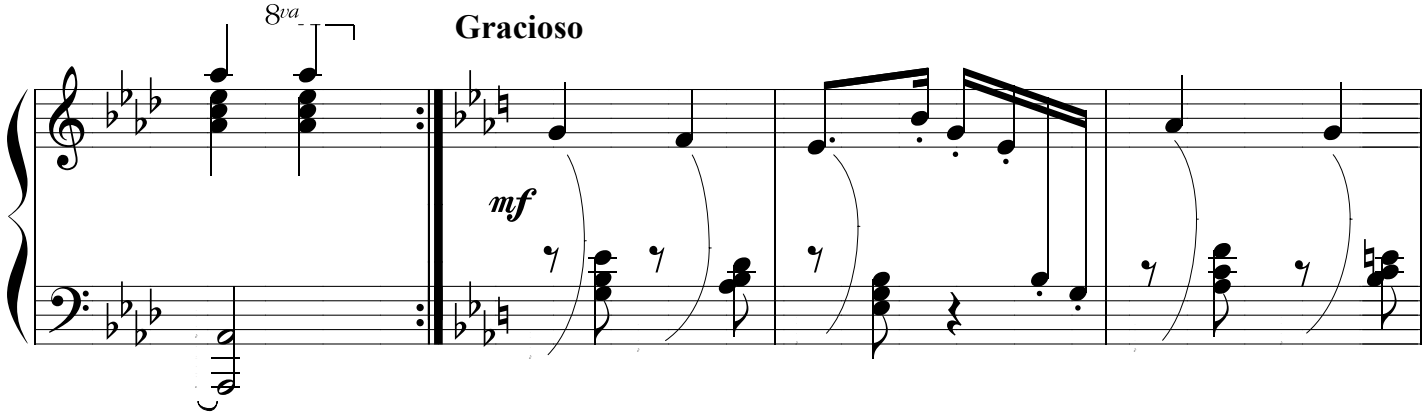


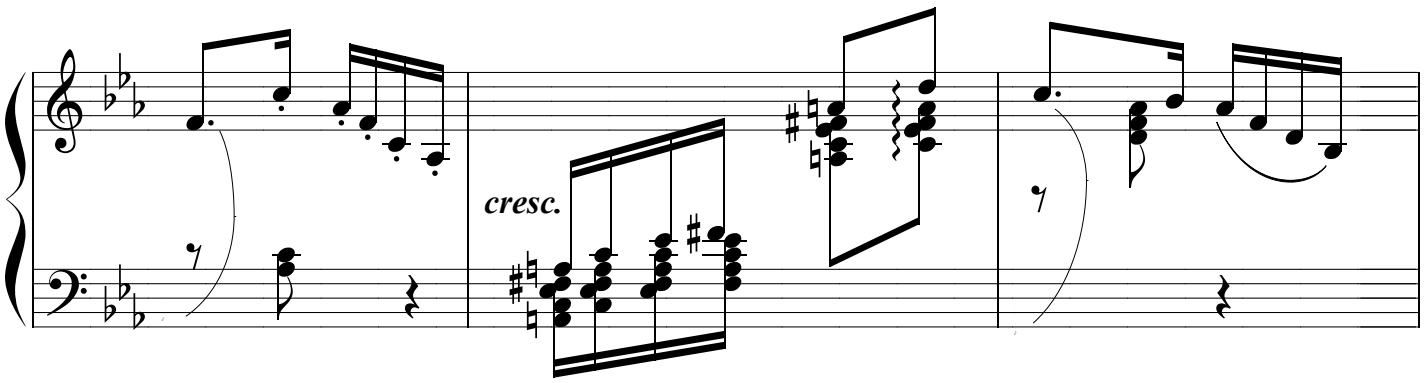


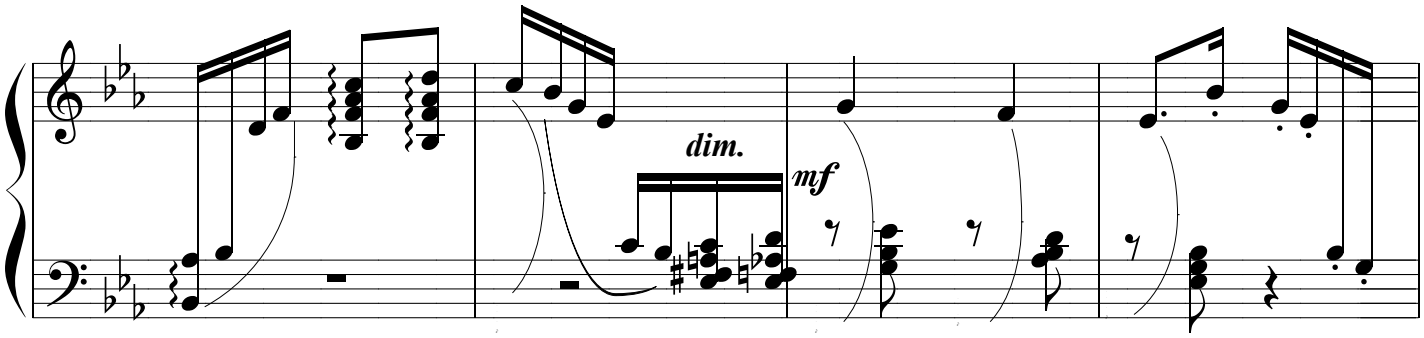

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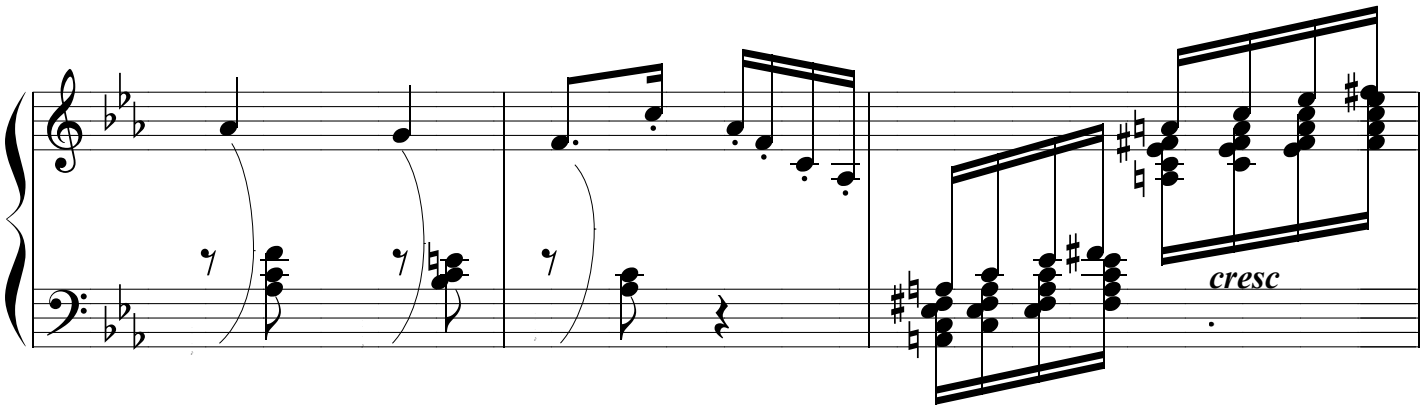


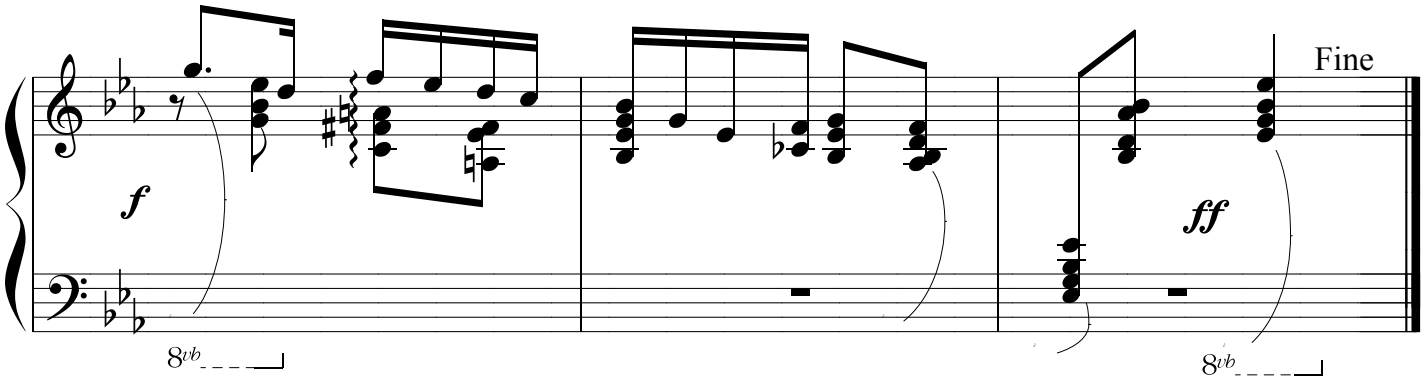

cresc.
ff


Gracioso
mf


cresc.


dim.
mf

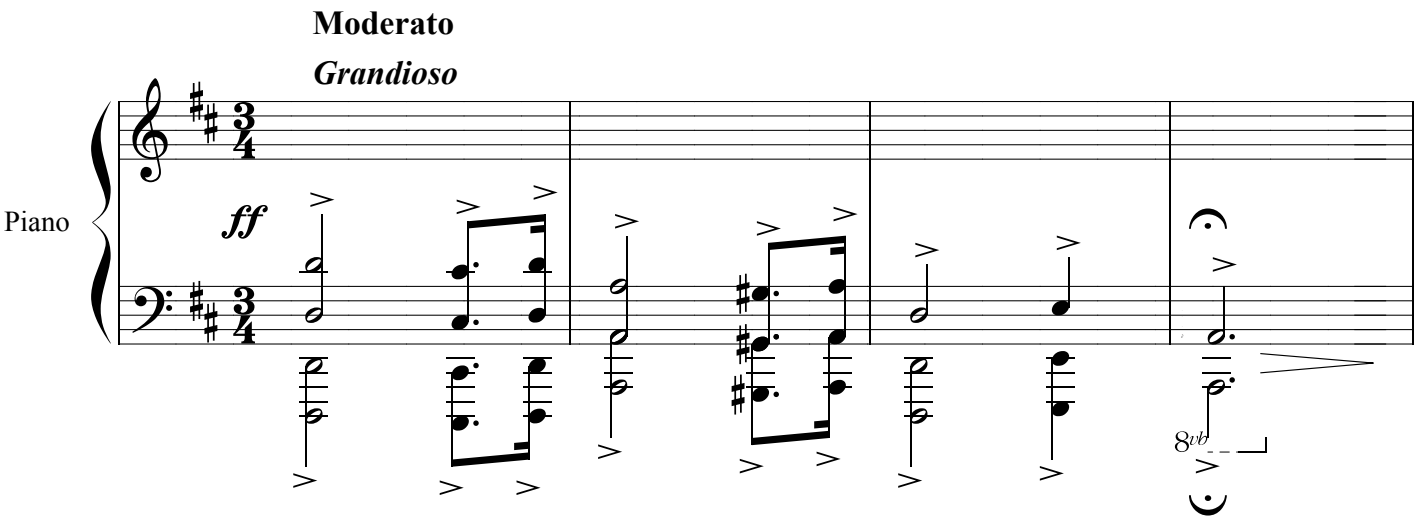

cresc

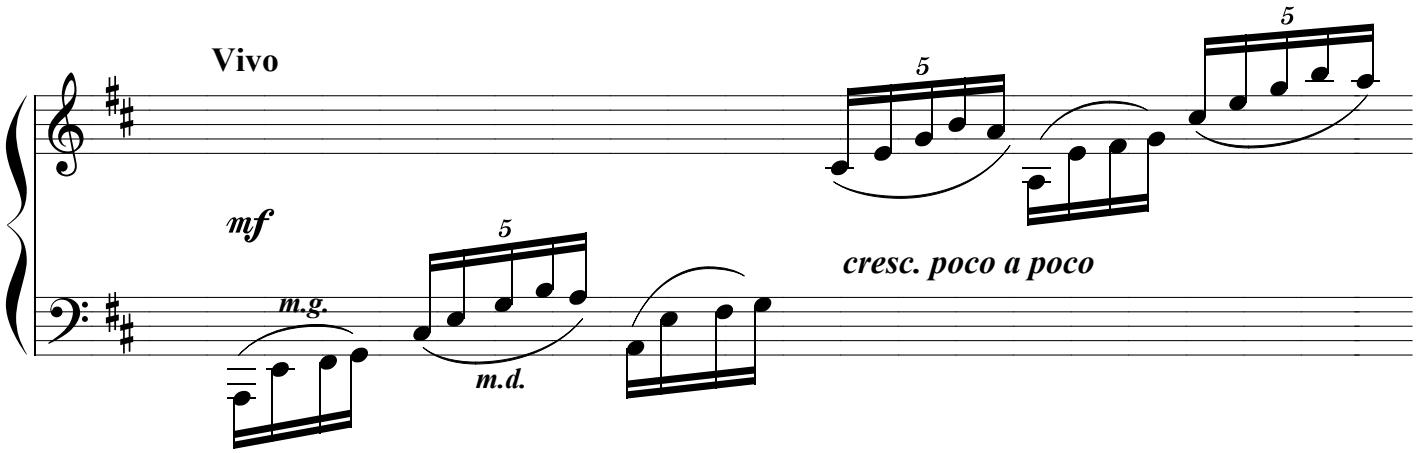

f
8vb
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Fine

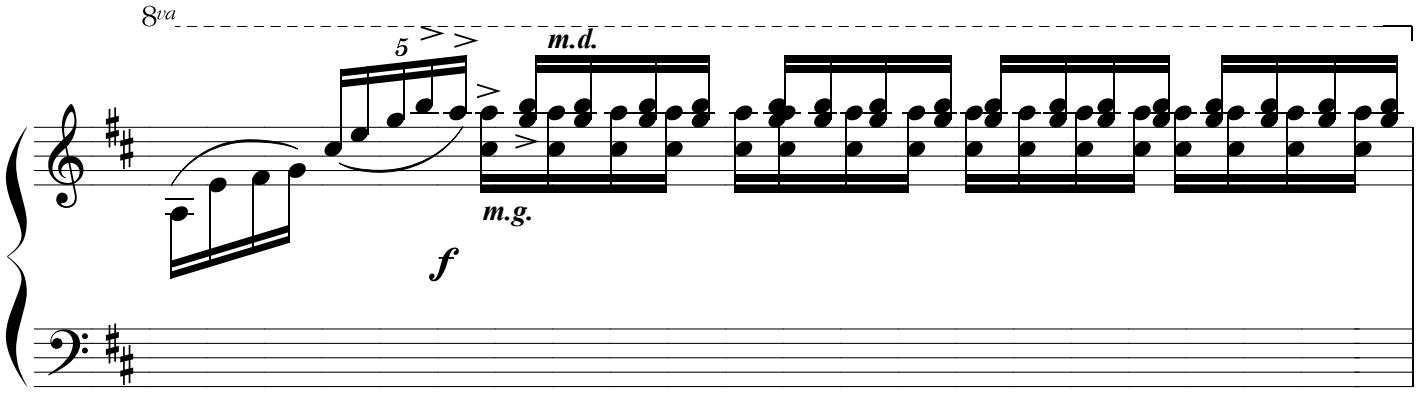
POLONEZA

Ernesto Nazareth

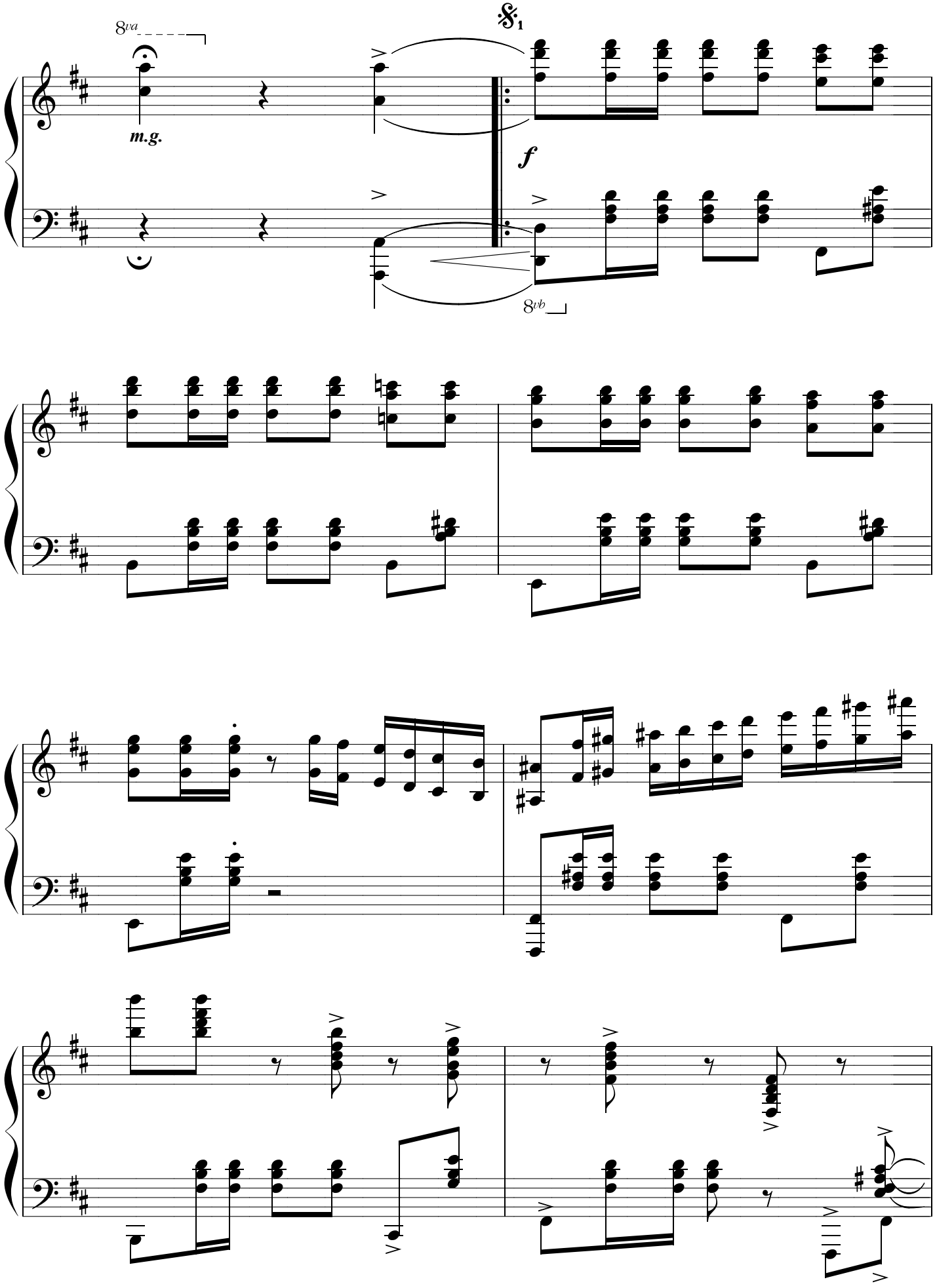
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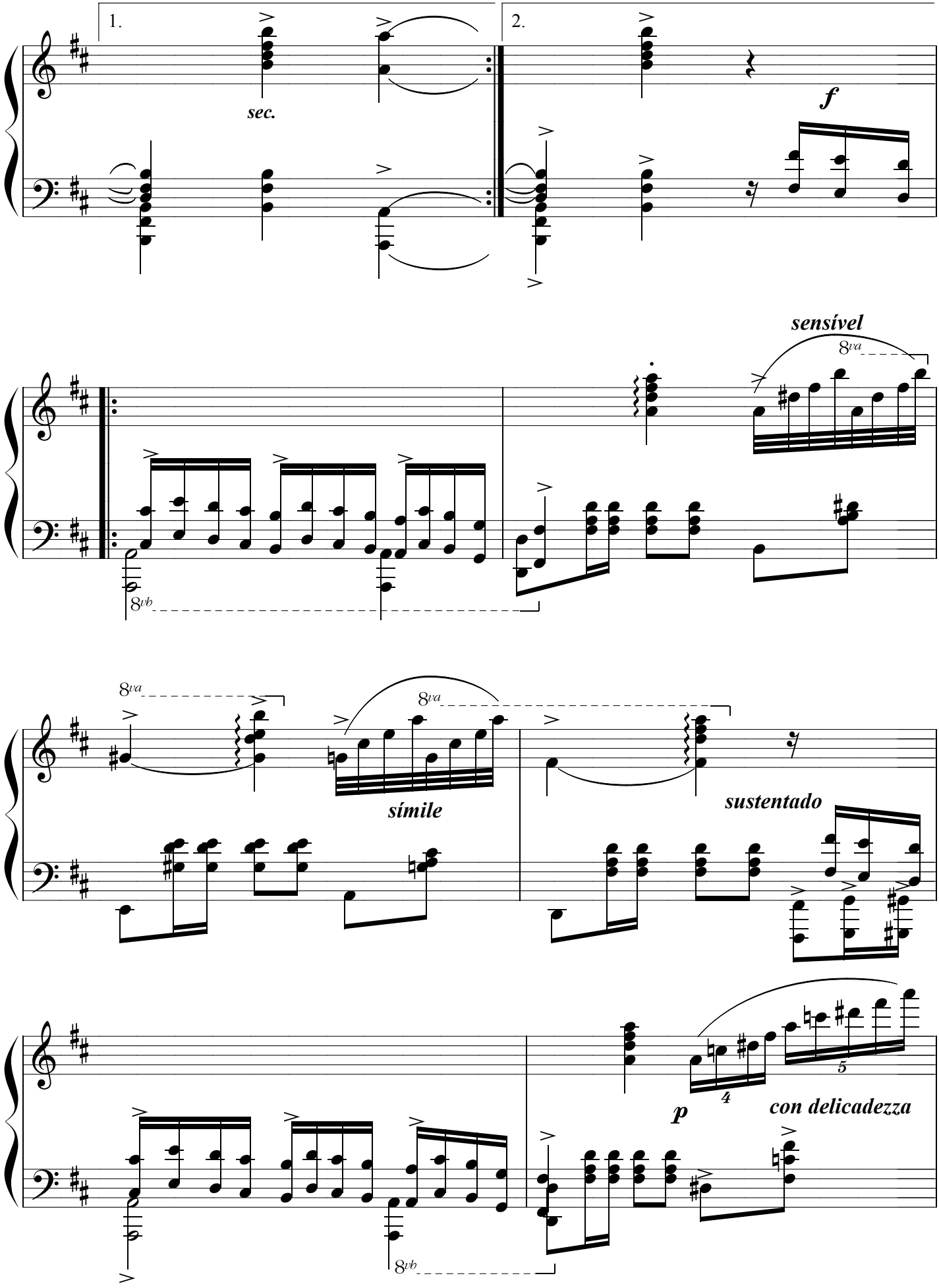


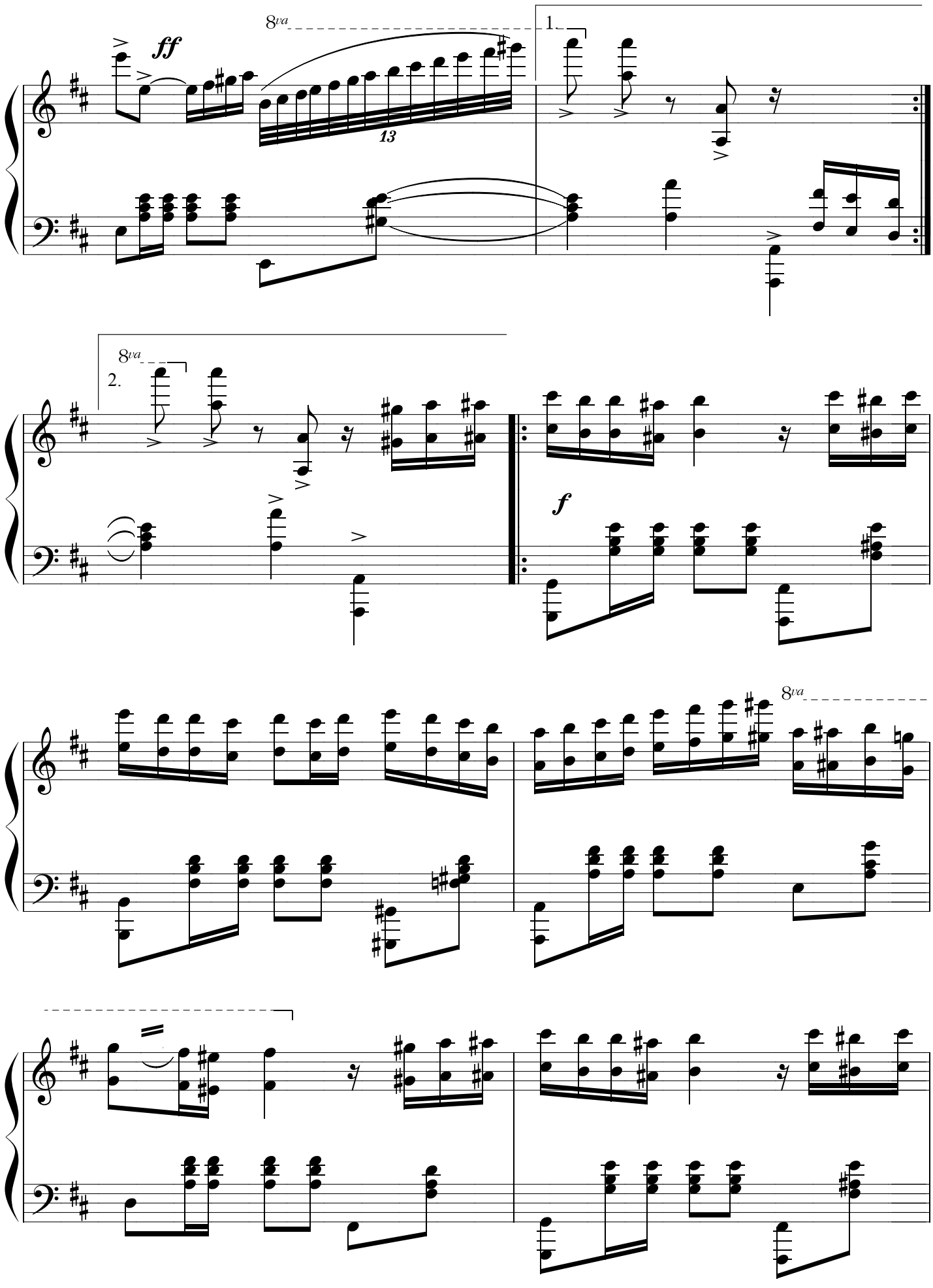


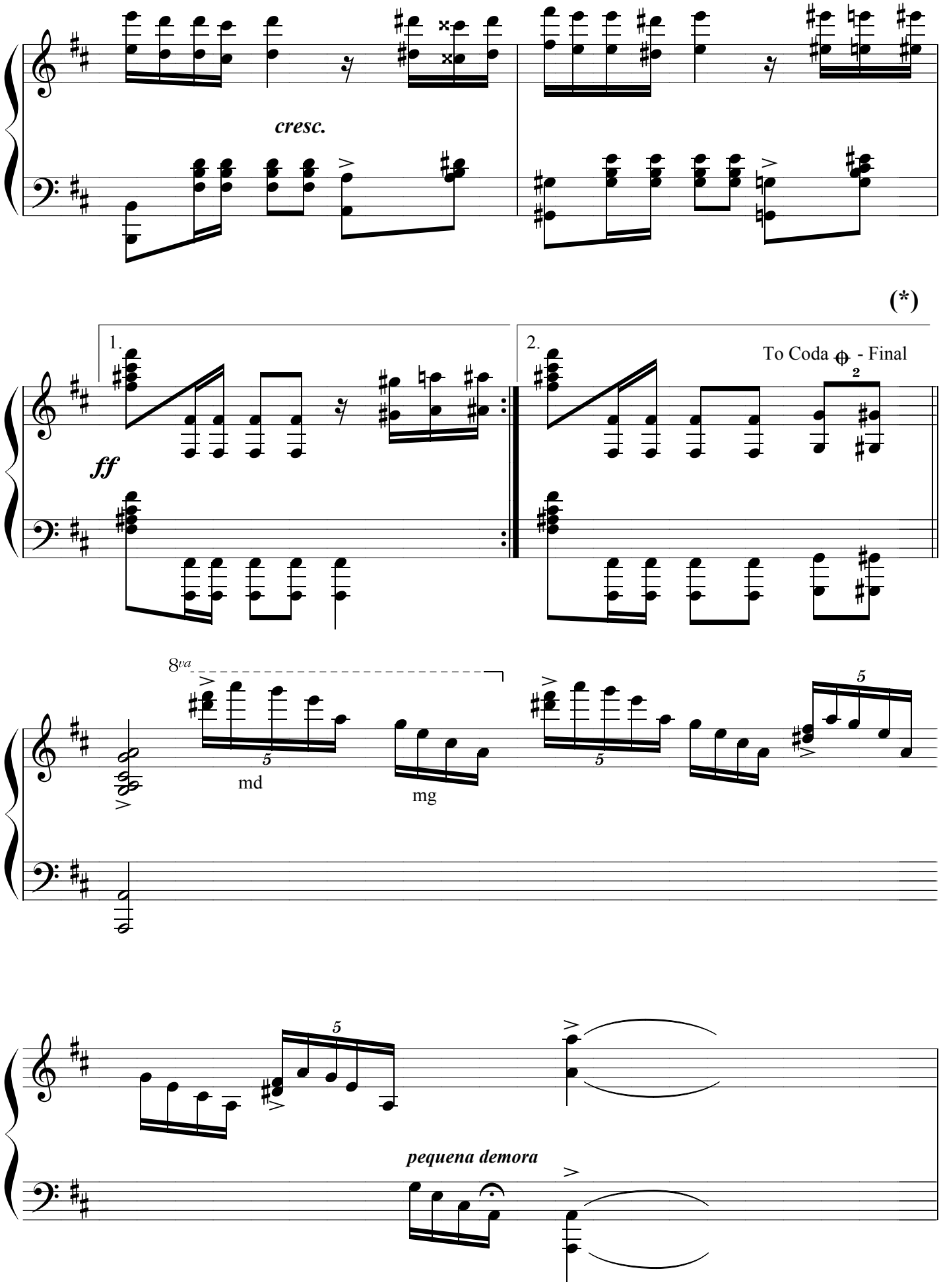


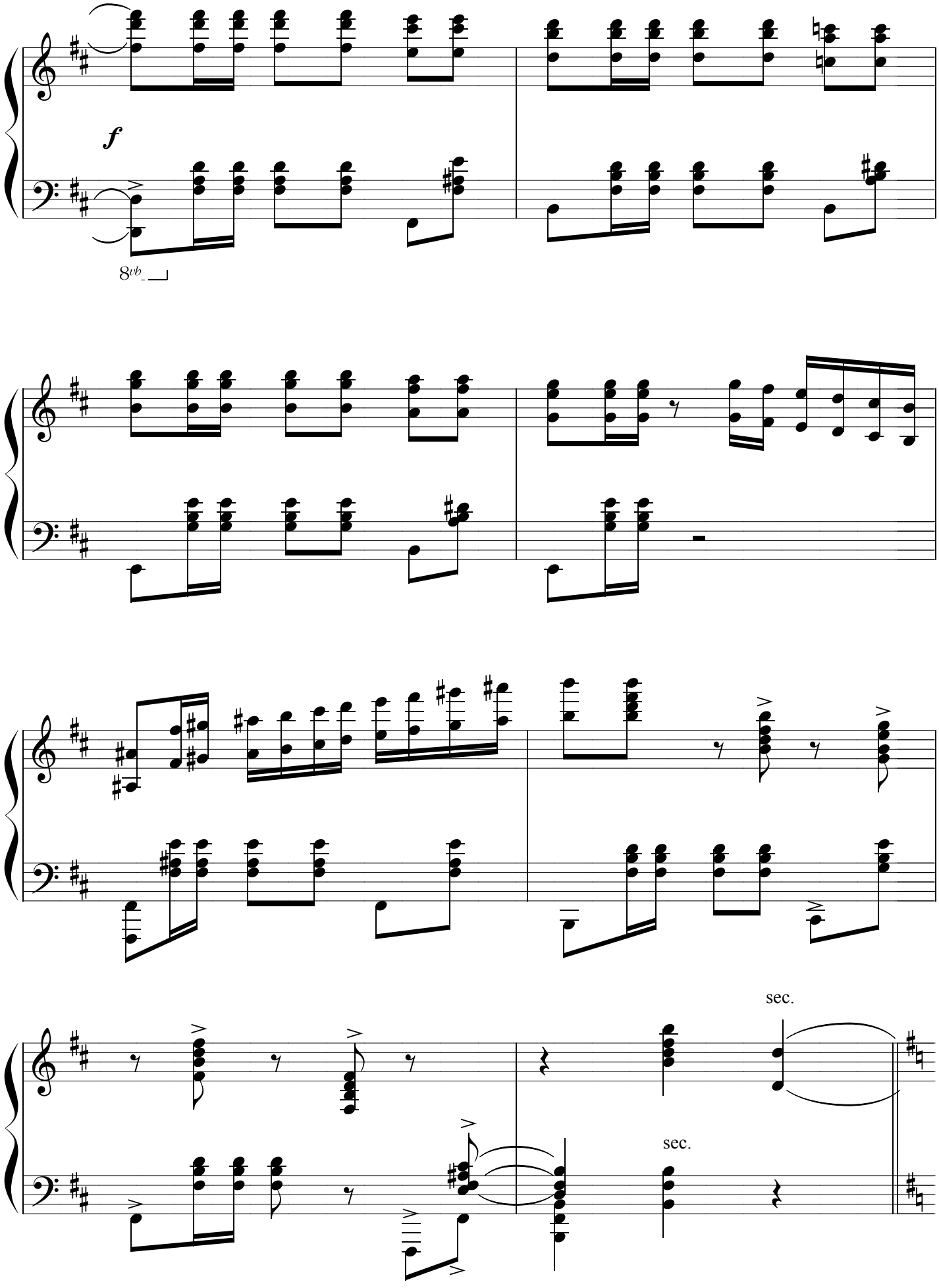
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8va
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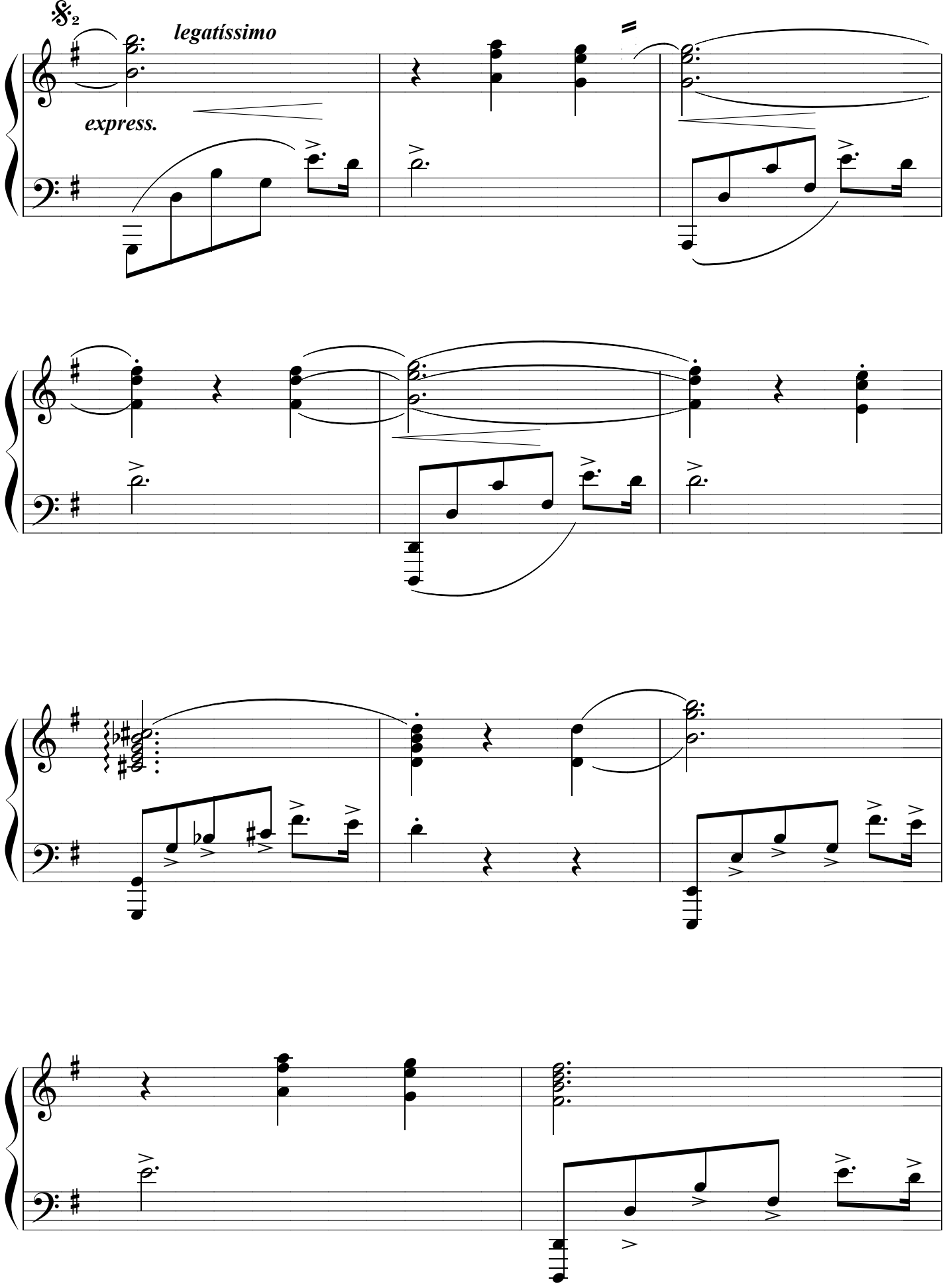

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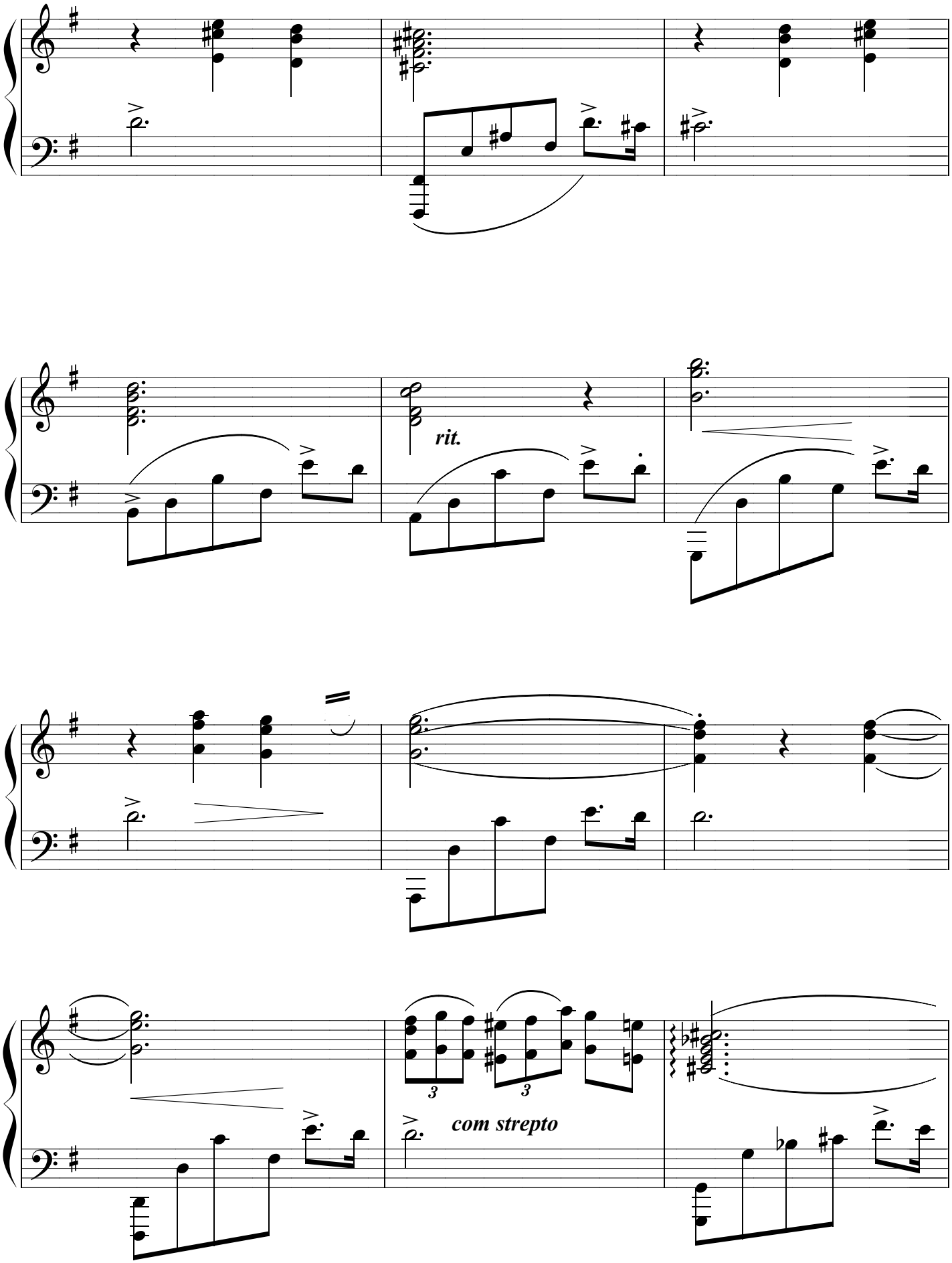

8va
1.
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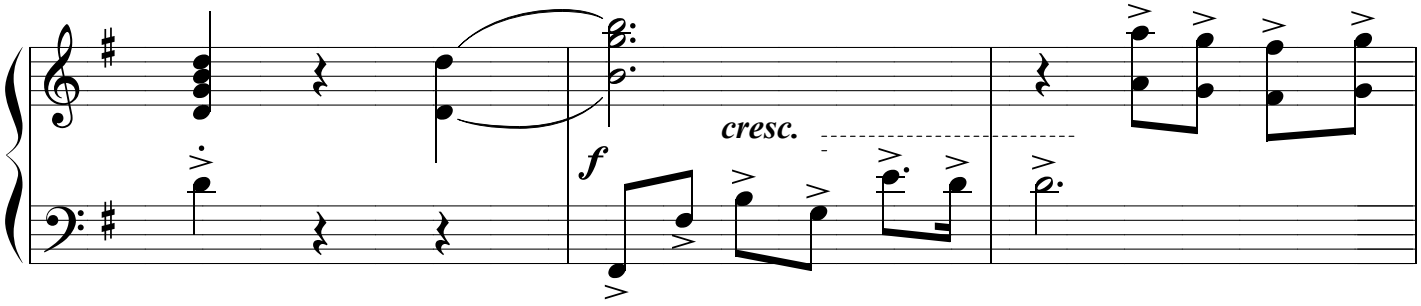

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To Coda - Final
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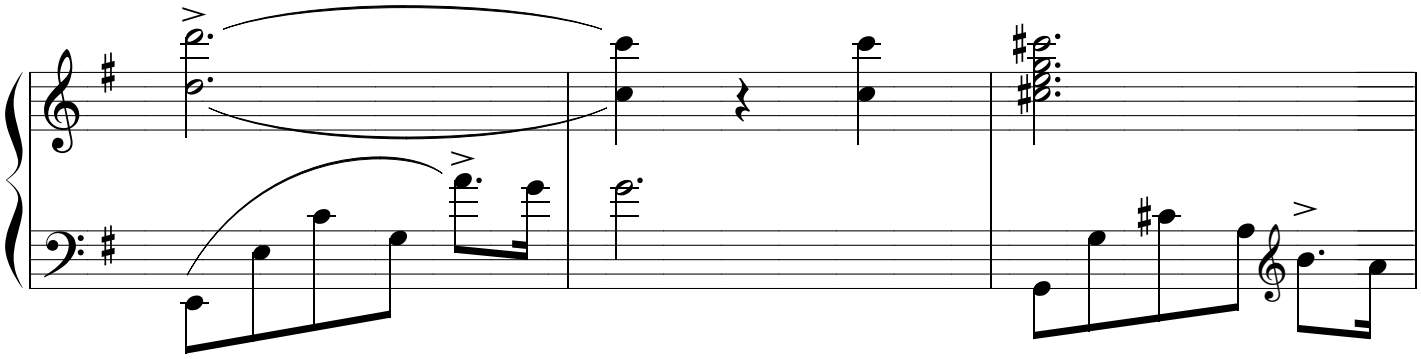

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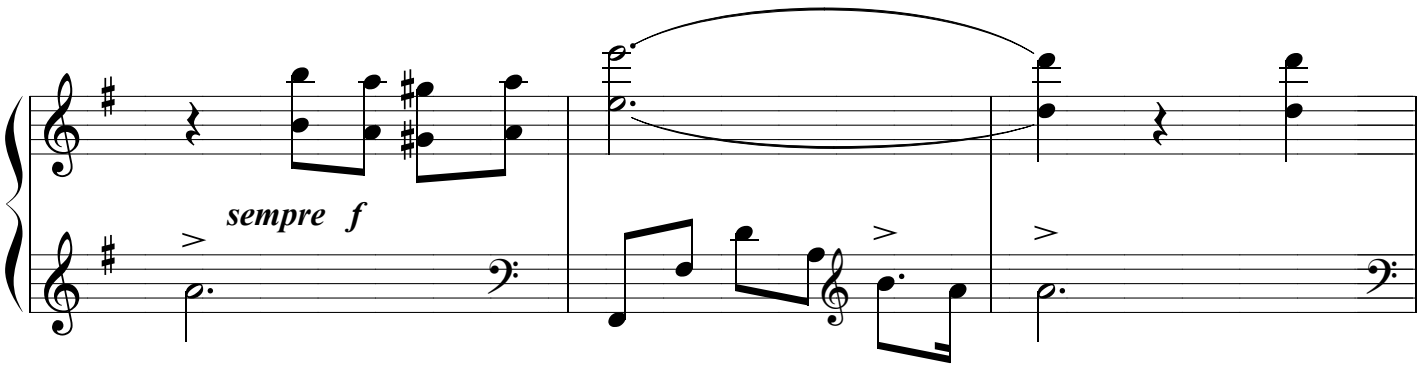
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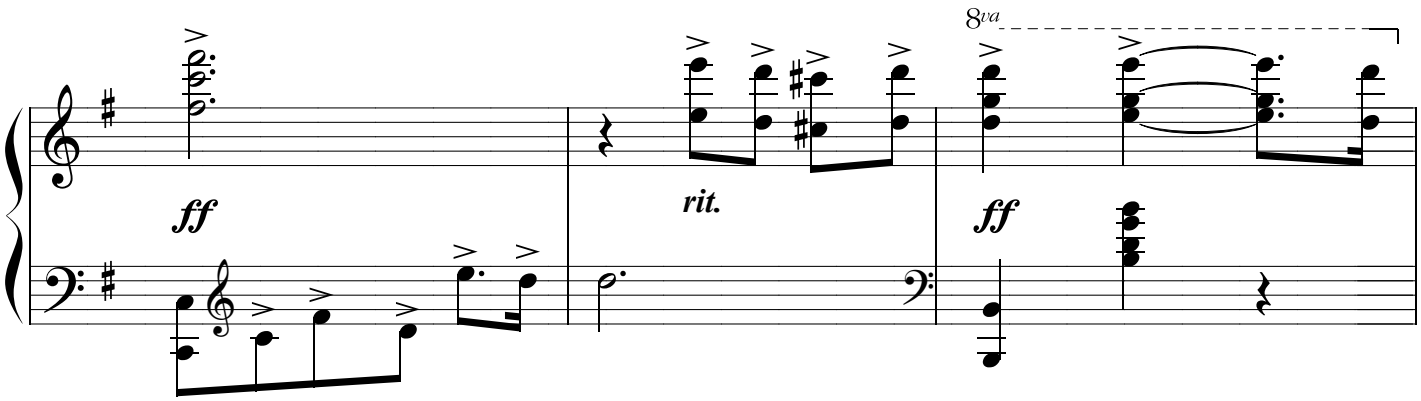


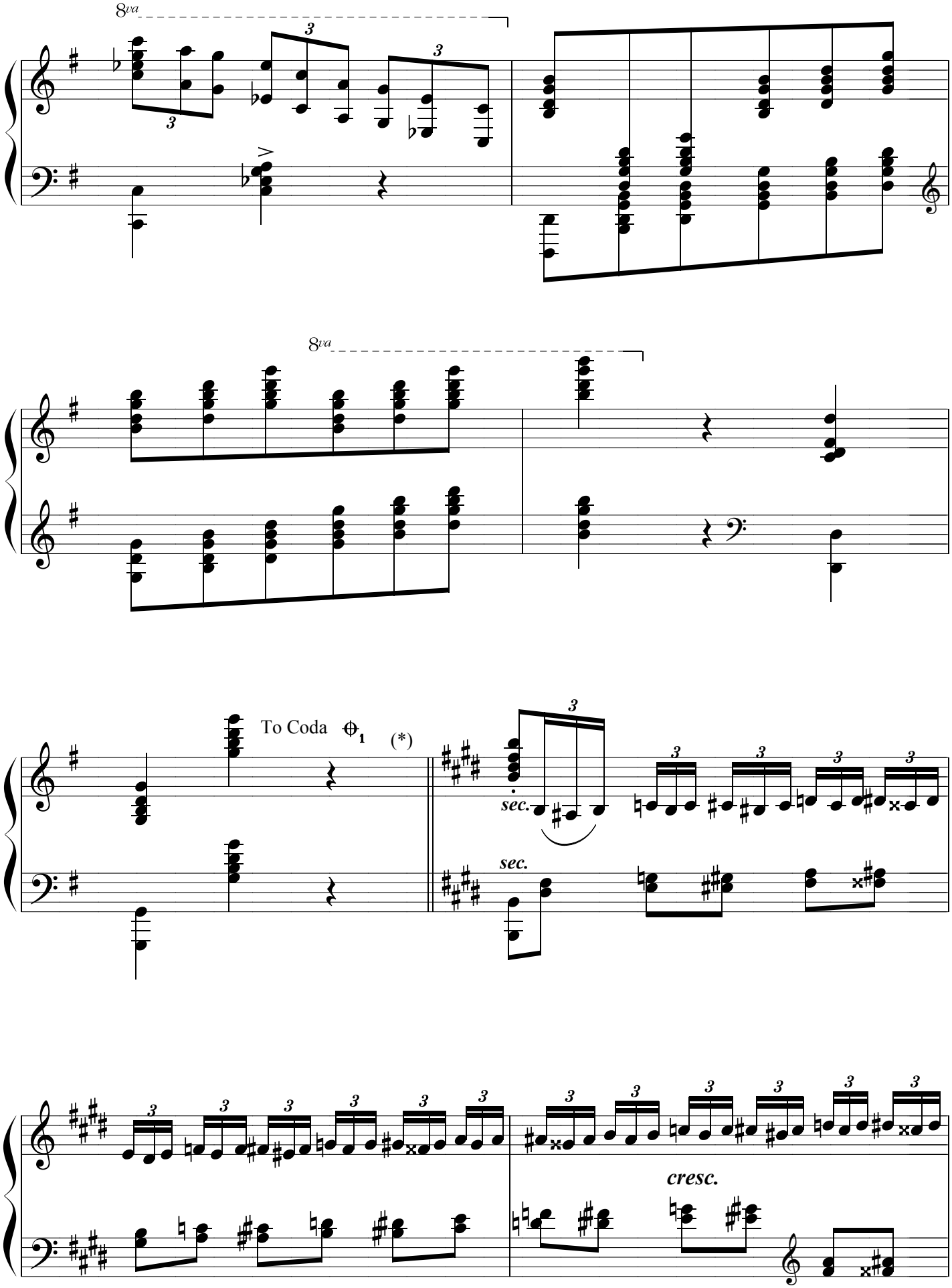

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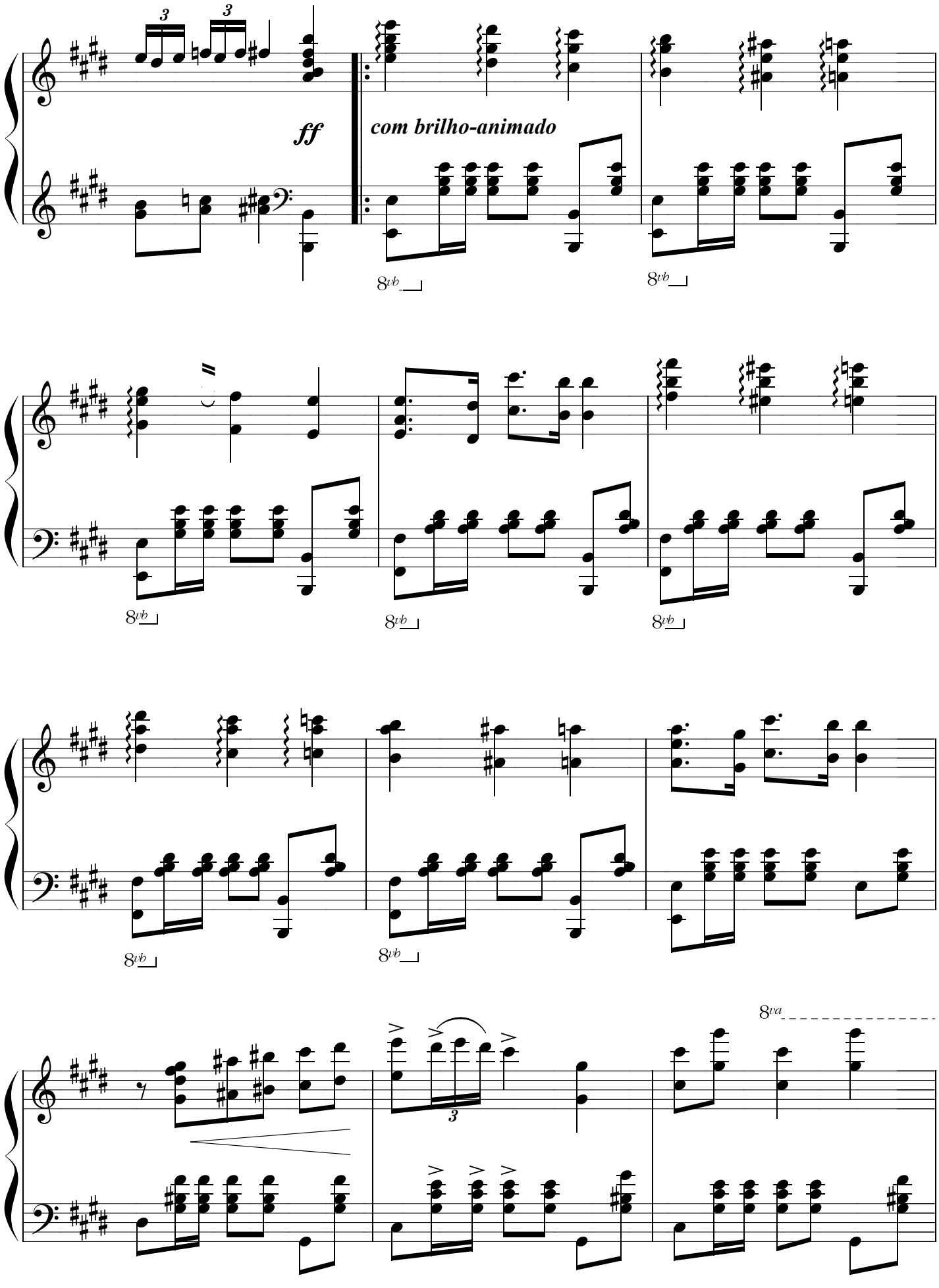

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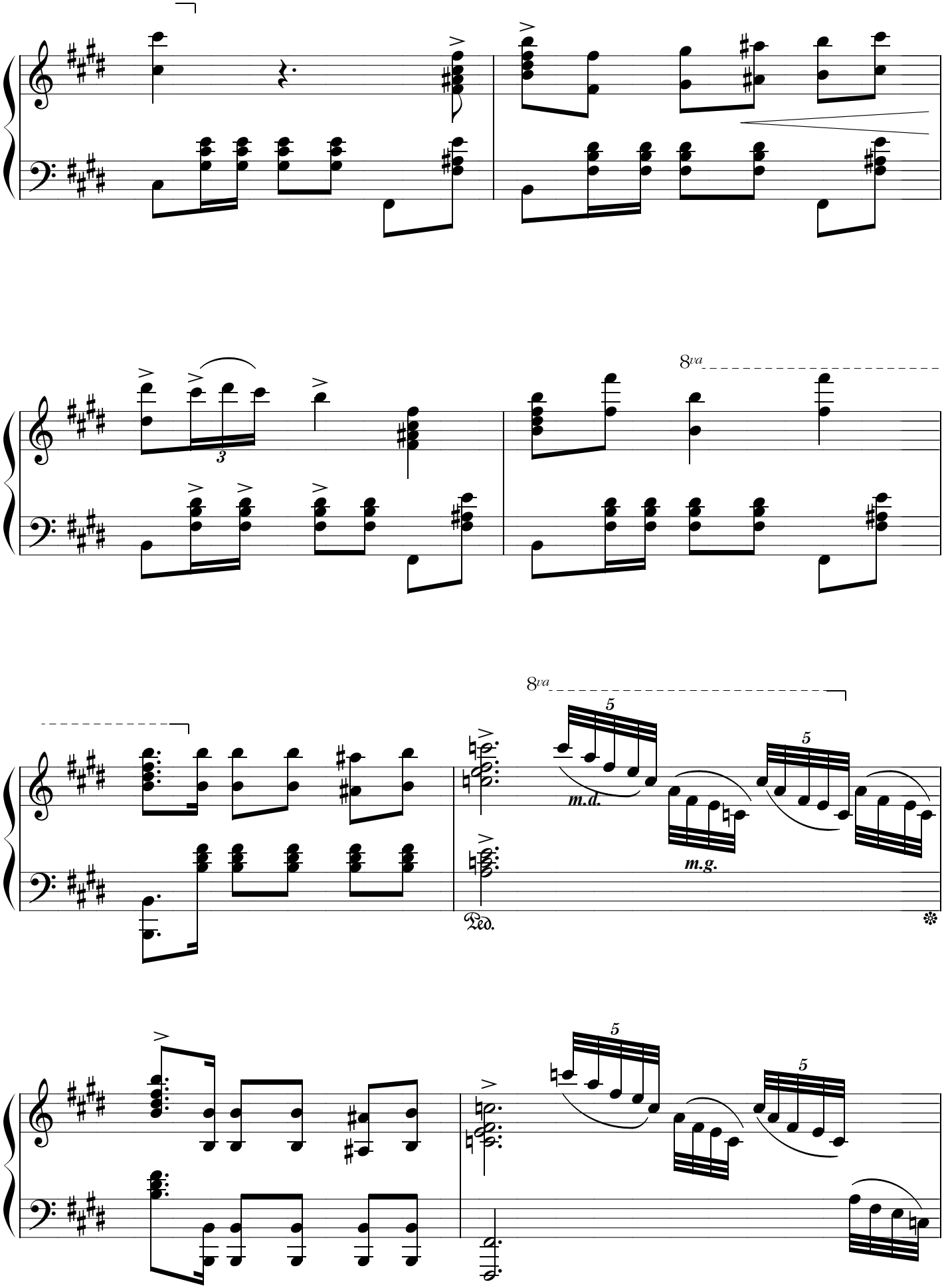


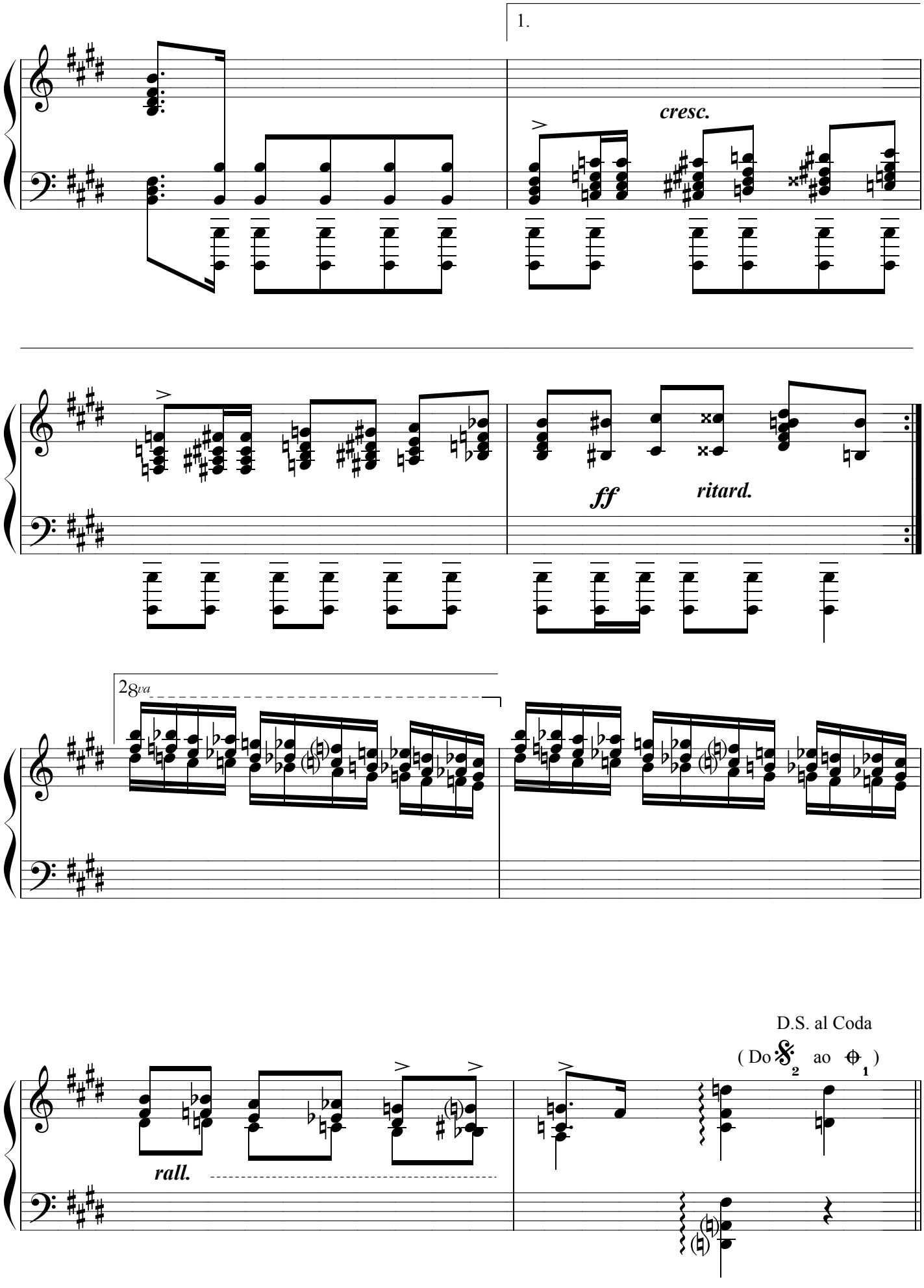

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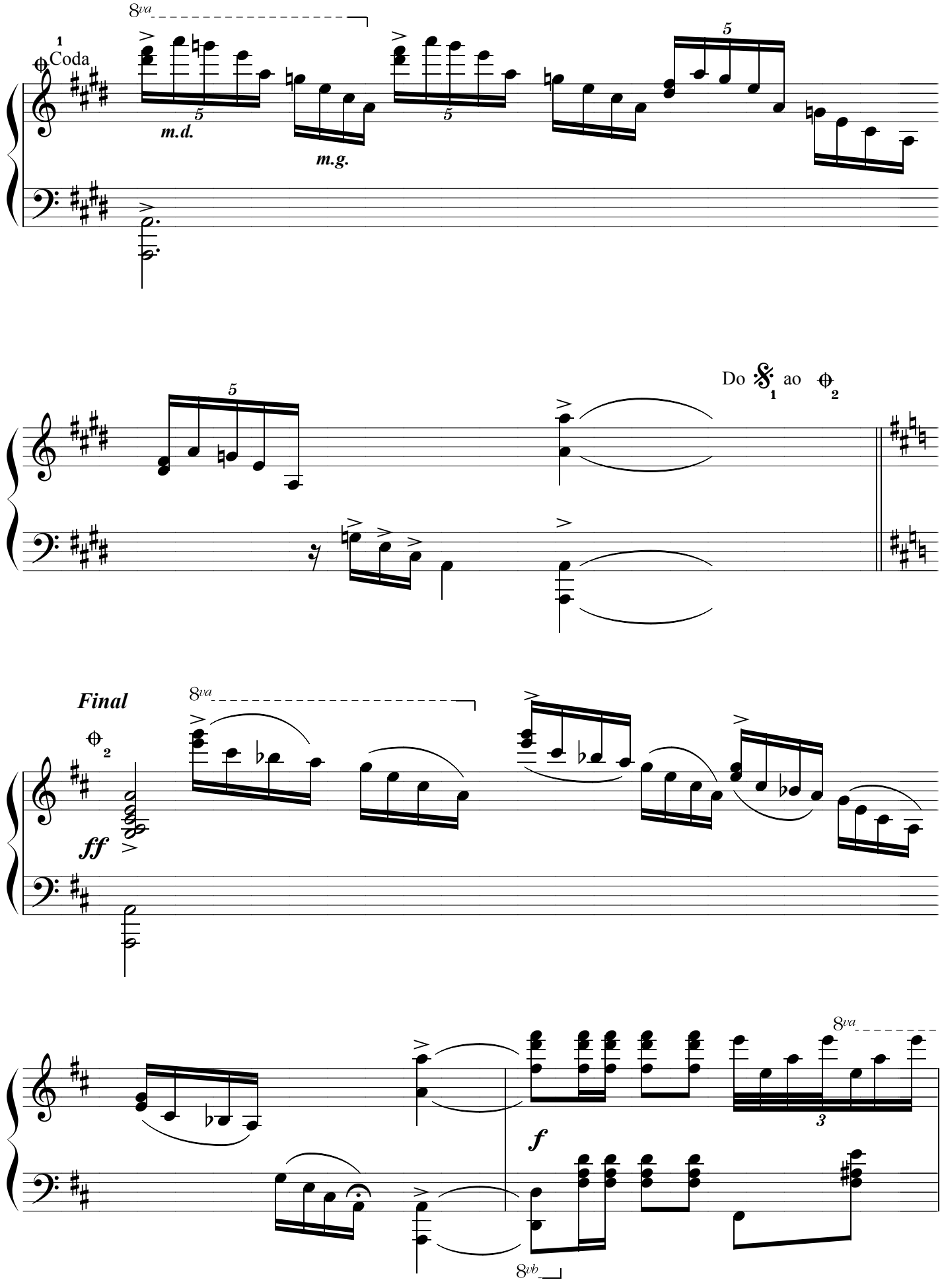

8va
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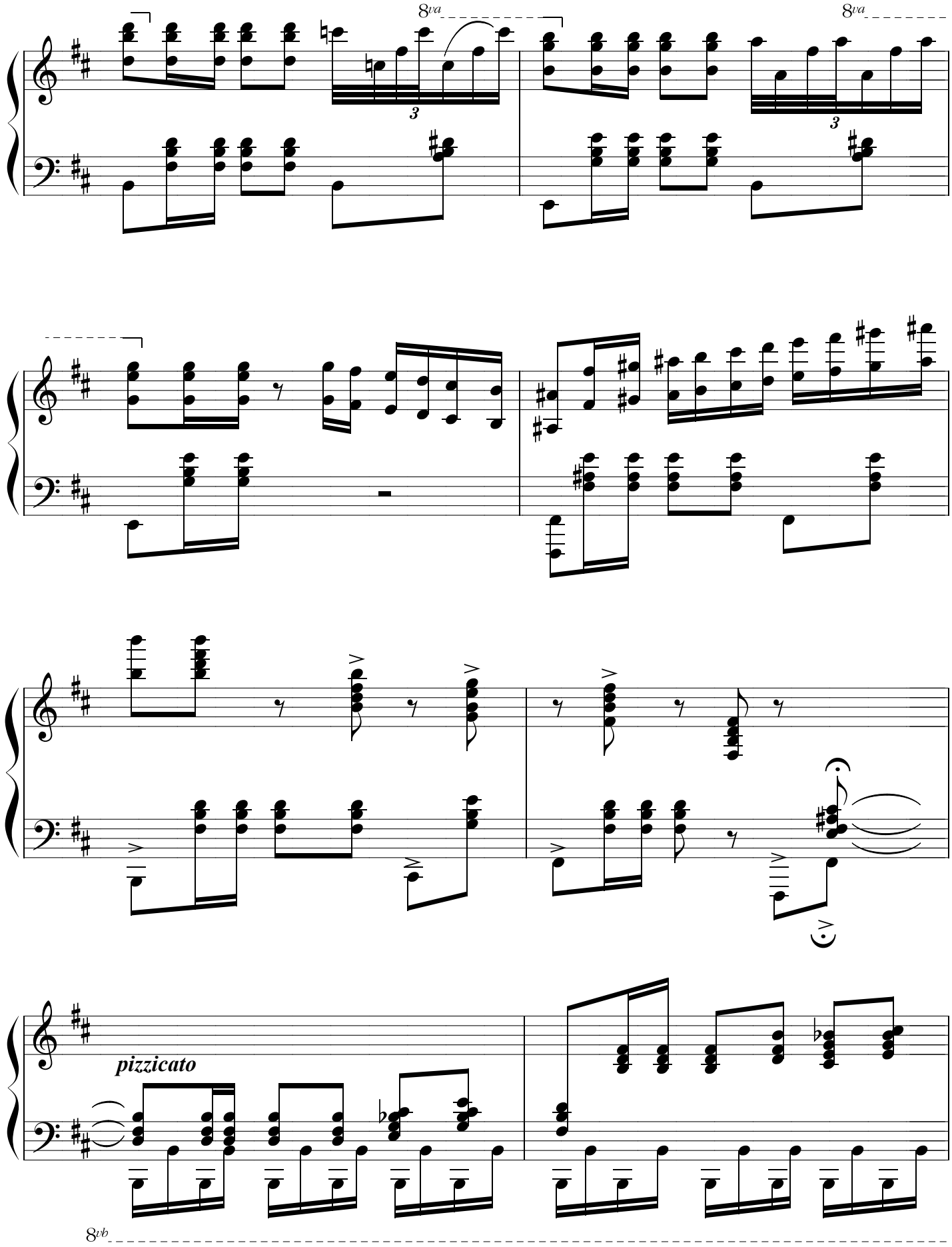

8va
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To Coda
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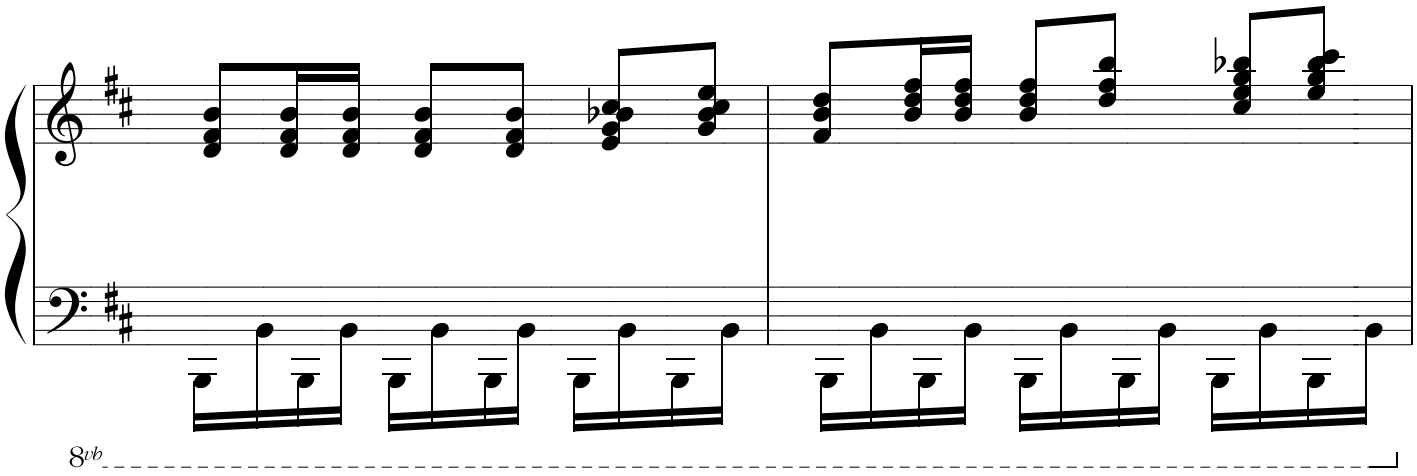

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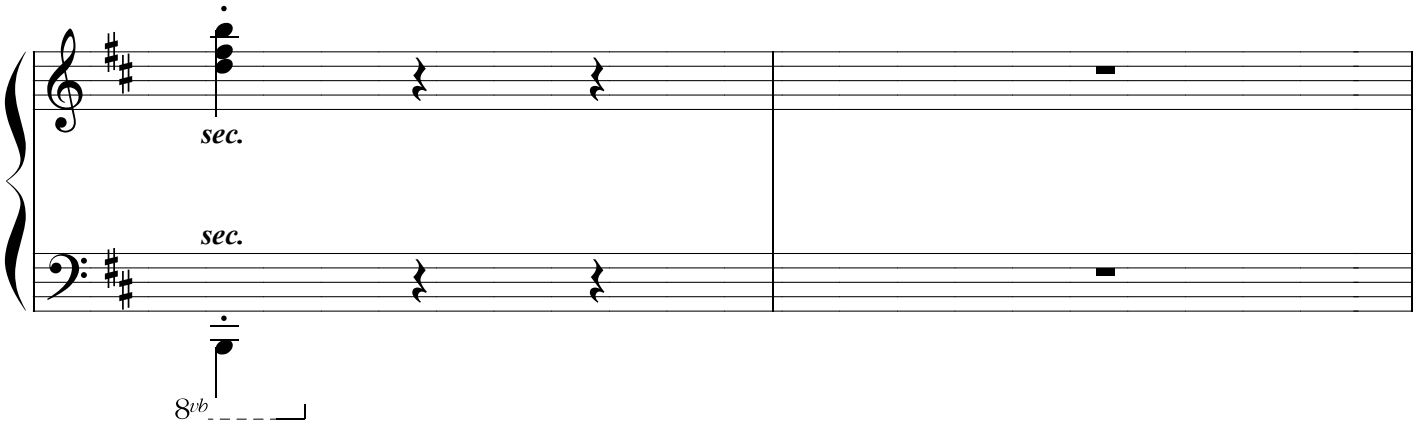

8va
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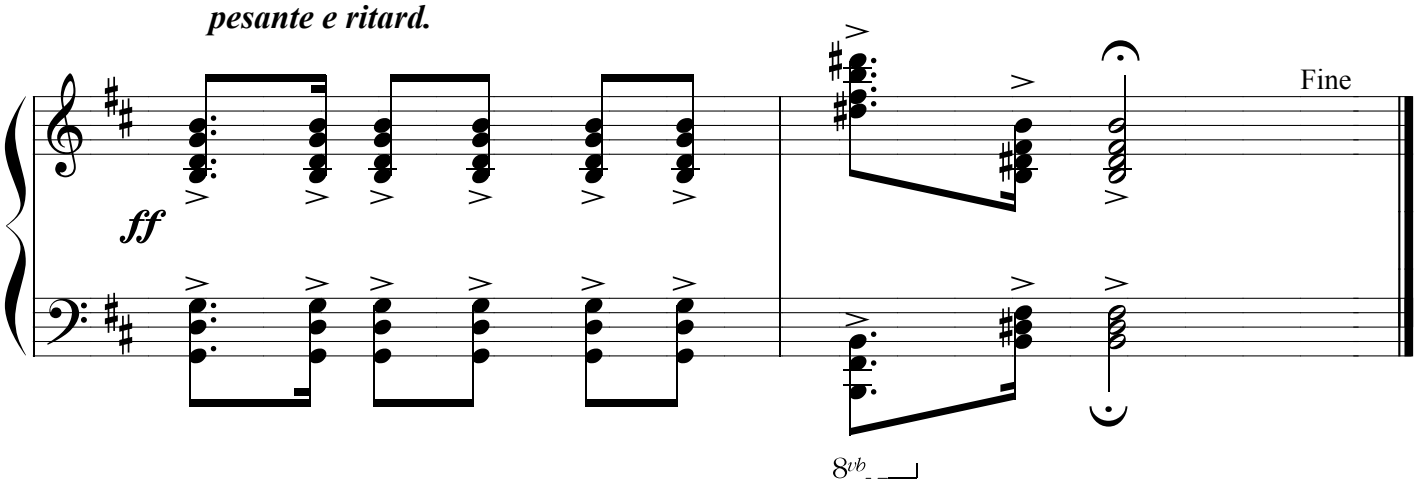

1.
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ritard.
2 8va
D.S. al Coda
(Do 𝄋2 ao 𝄋1)
rall.


8va
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Coda
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Do 1 ao 2
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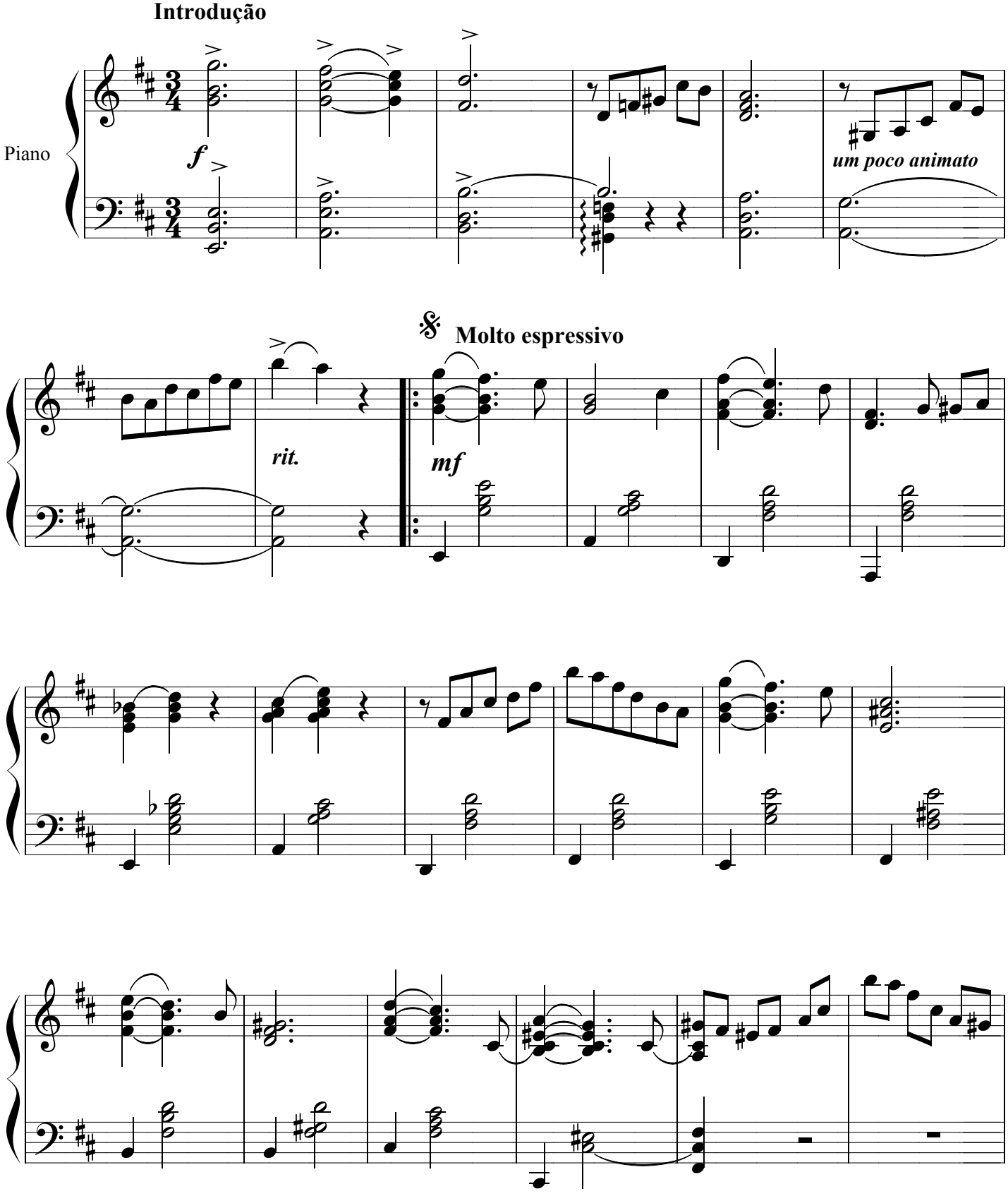




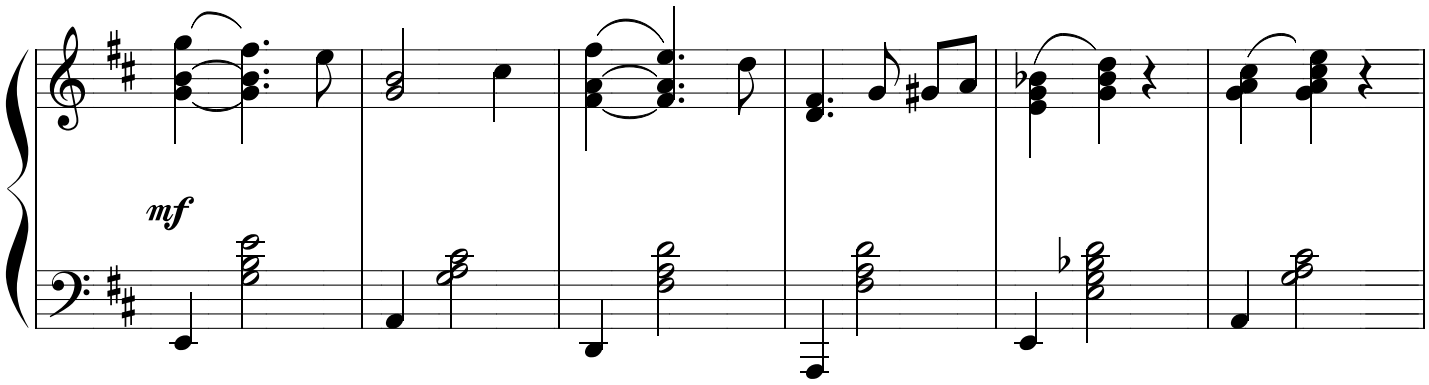
N.R. : O autor indica duas passagens de final; tanto no compasso 36 (*) como no compasso 88 (*) .

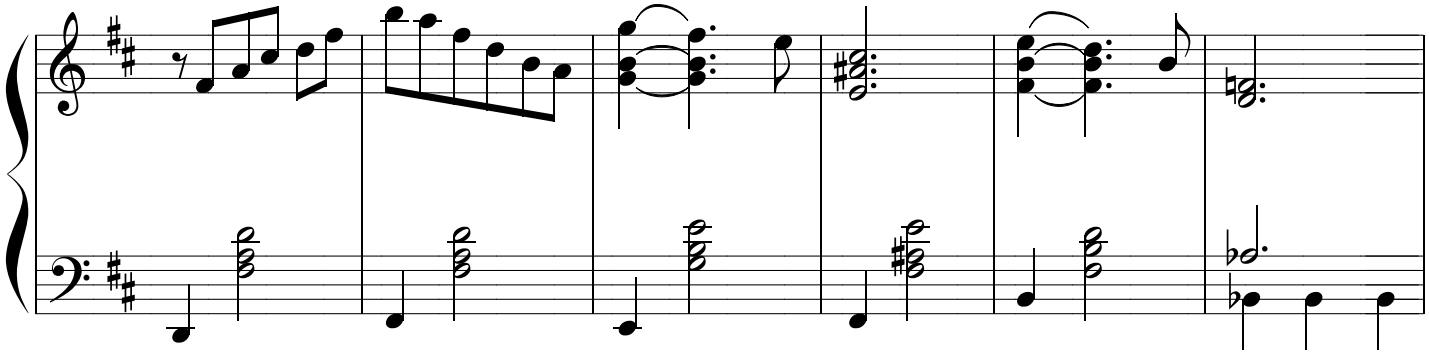
PRIMOROSA
VALSA

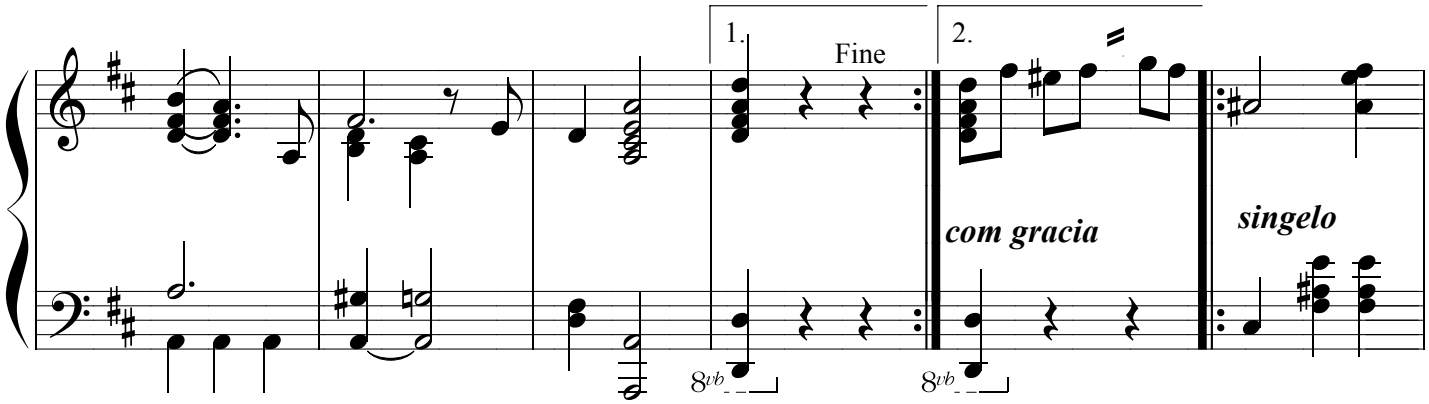
Ernesto Nazareth

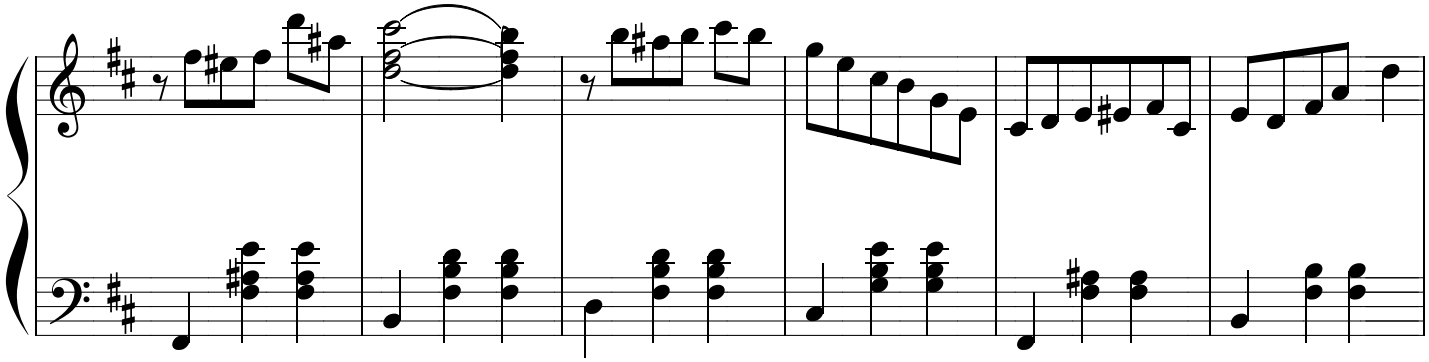


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1.
Fine
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singelo
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1.

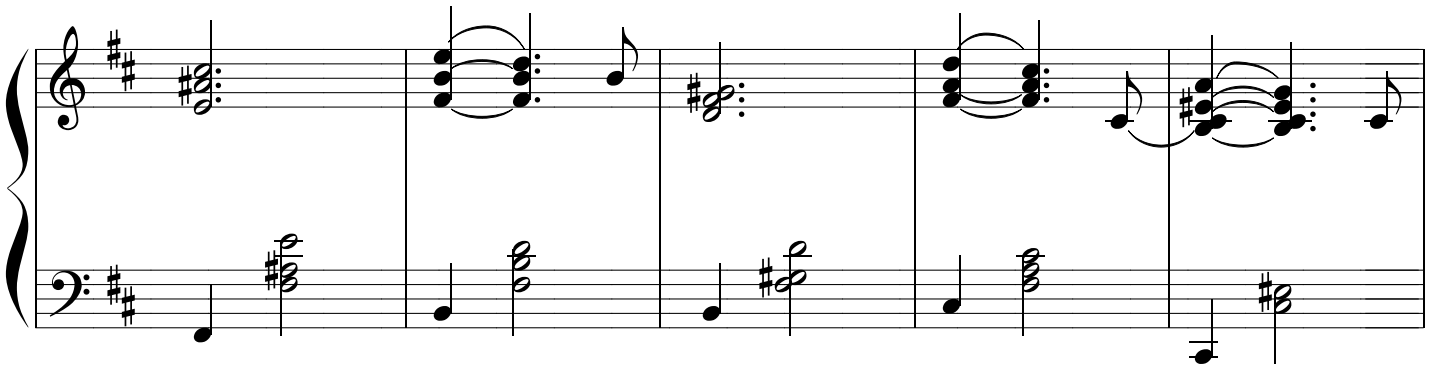
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8vb

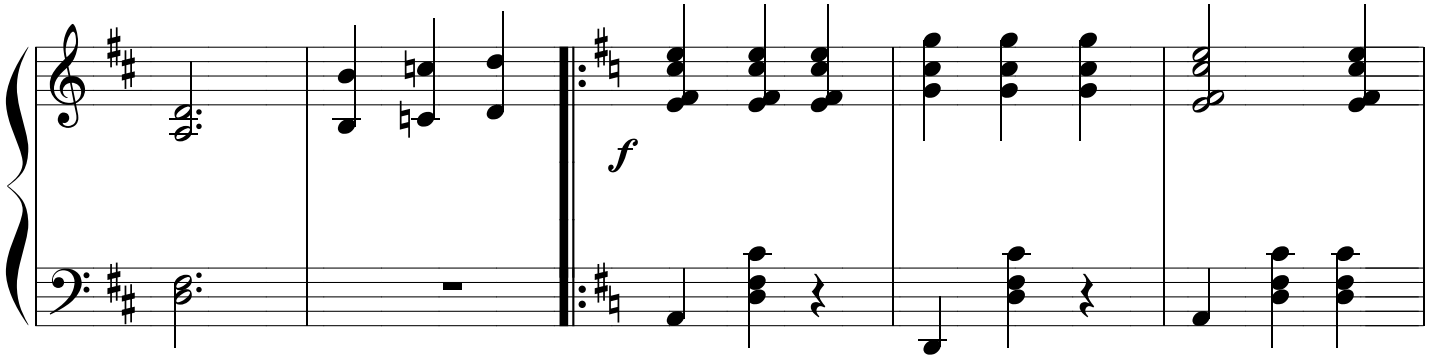
Molto expressivo

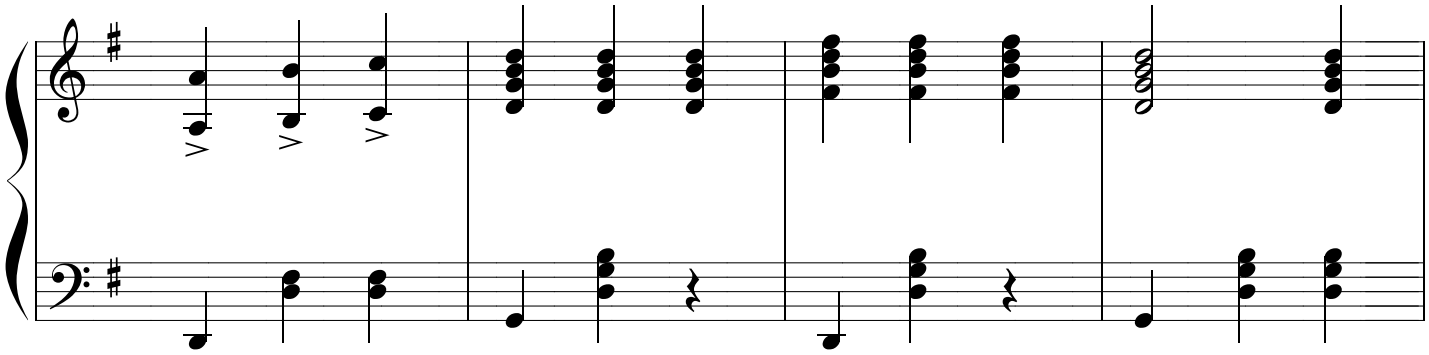
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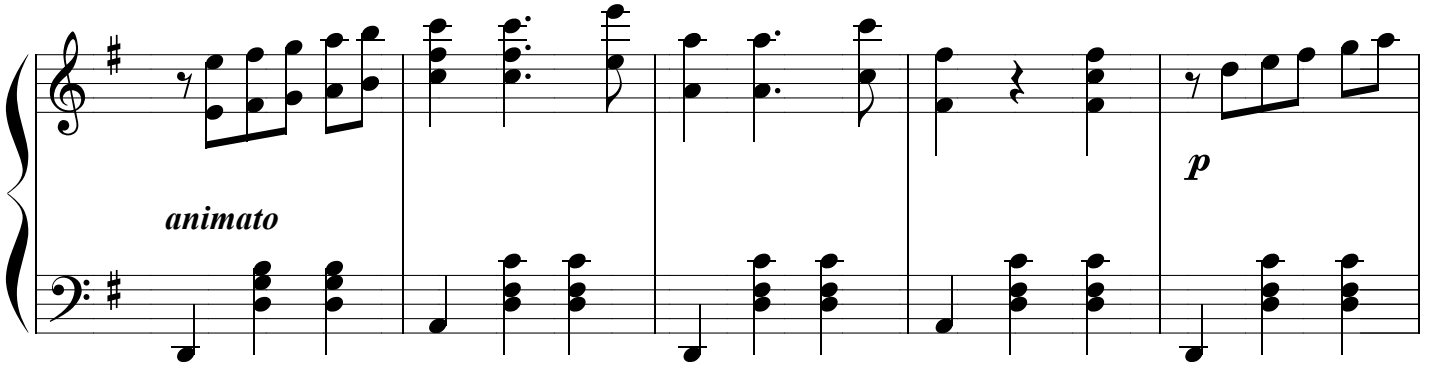
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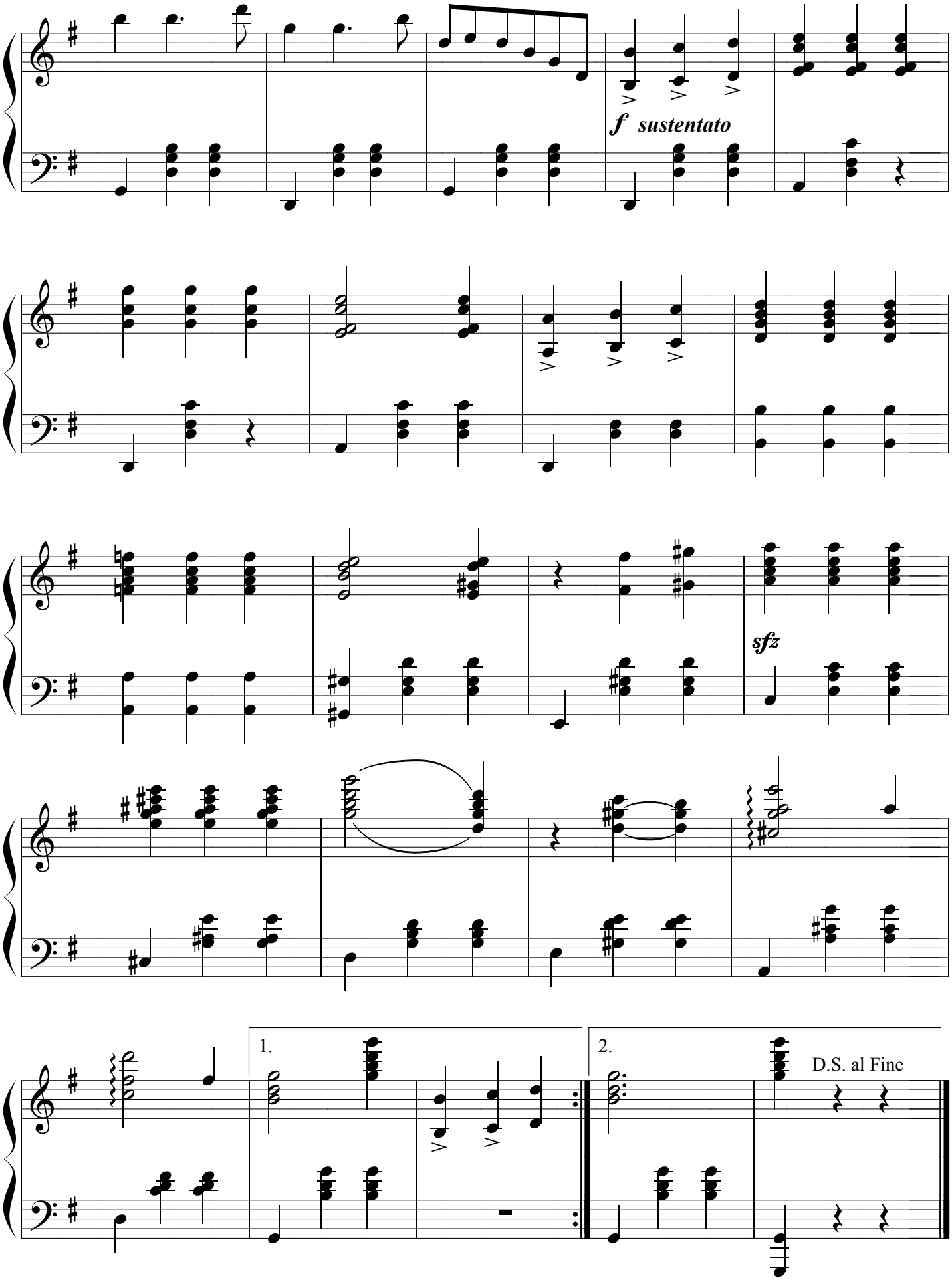


Trio



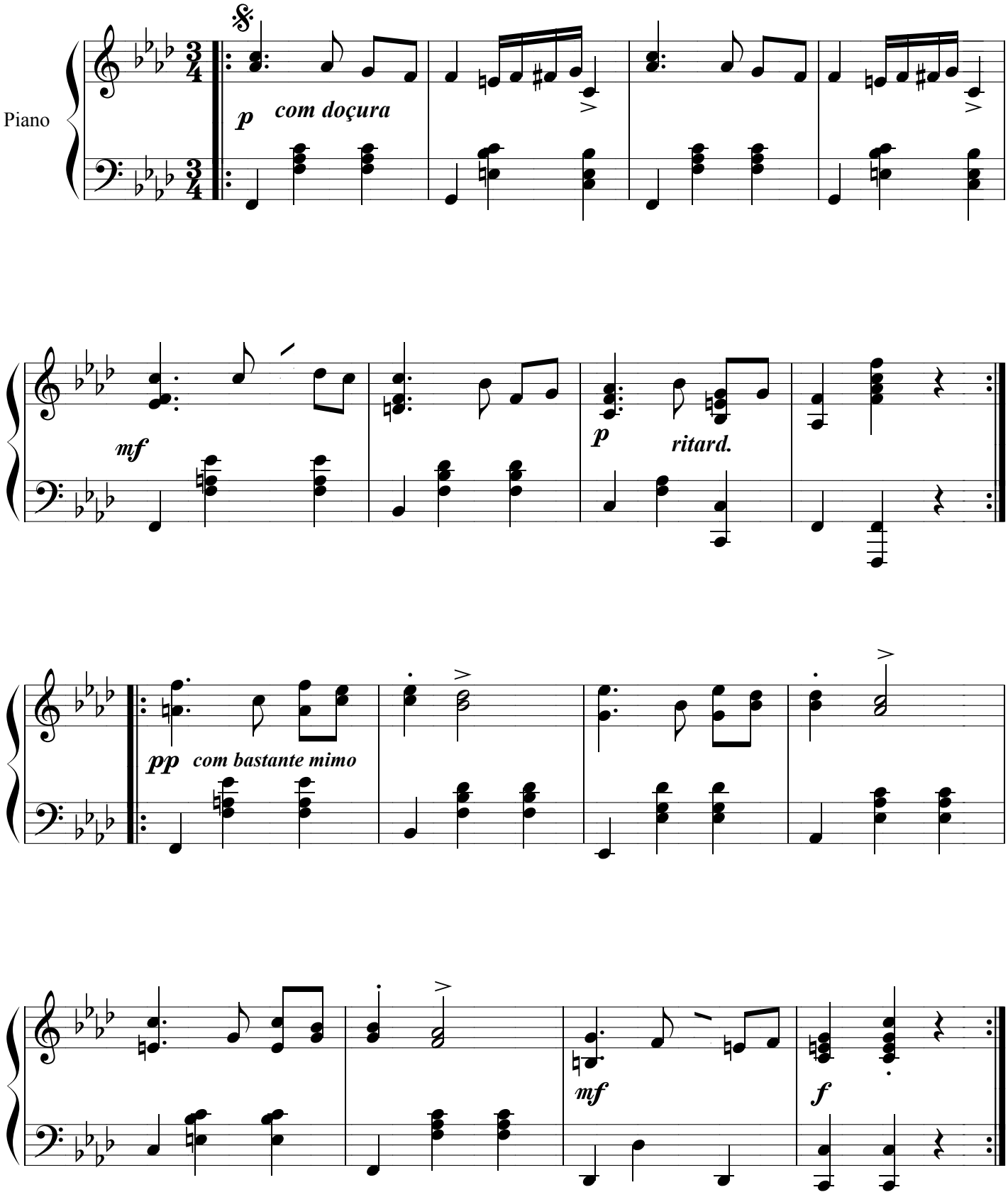




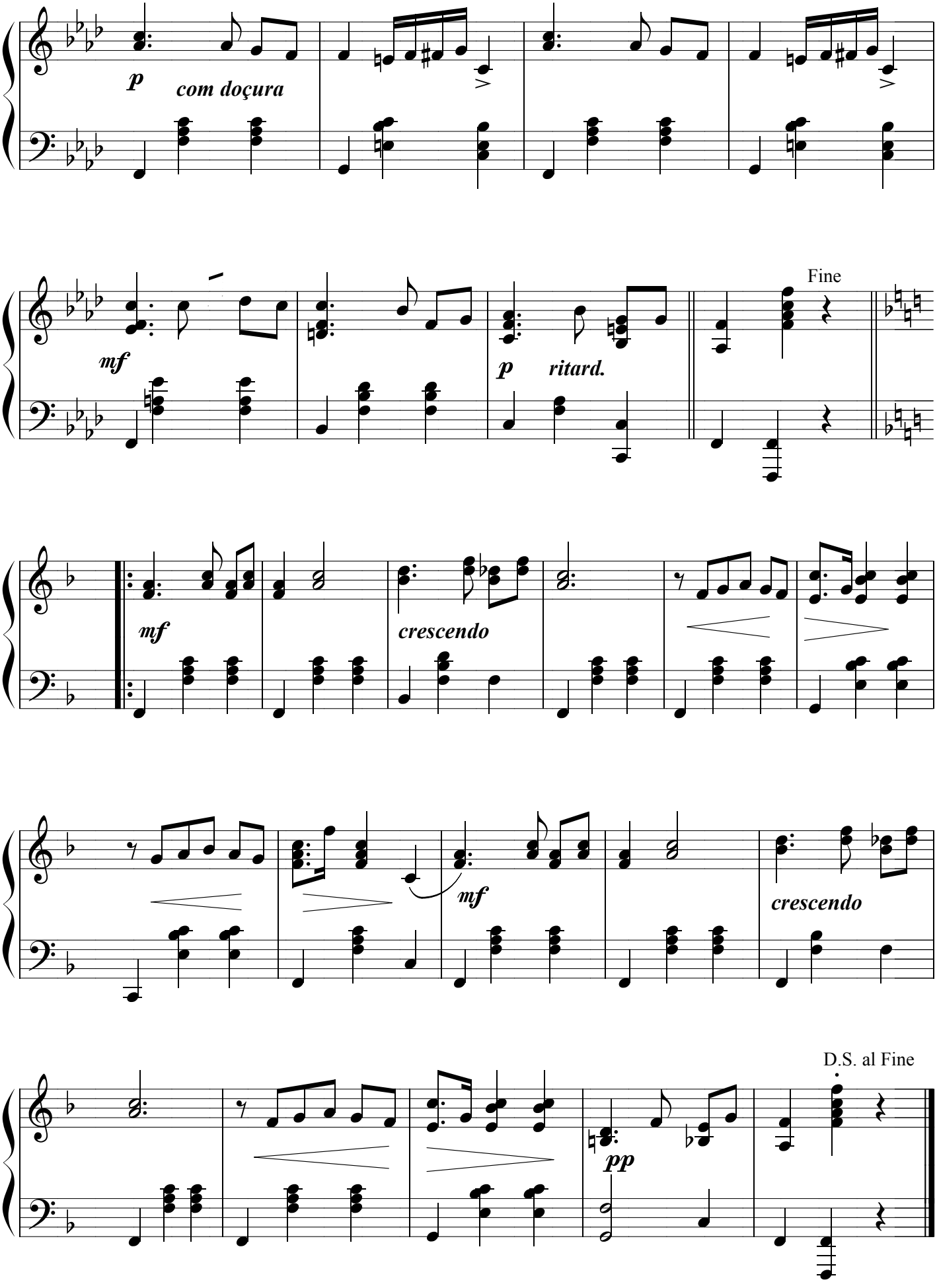

f sustentato
sfz
1.
2.
D.S. al Fine

RECORDAÇÕES DO PASSADO

Ernesto Nazareth



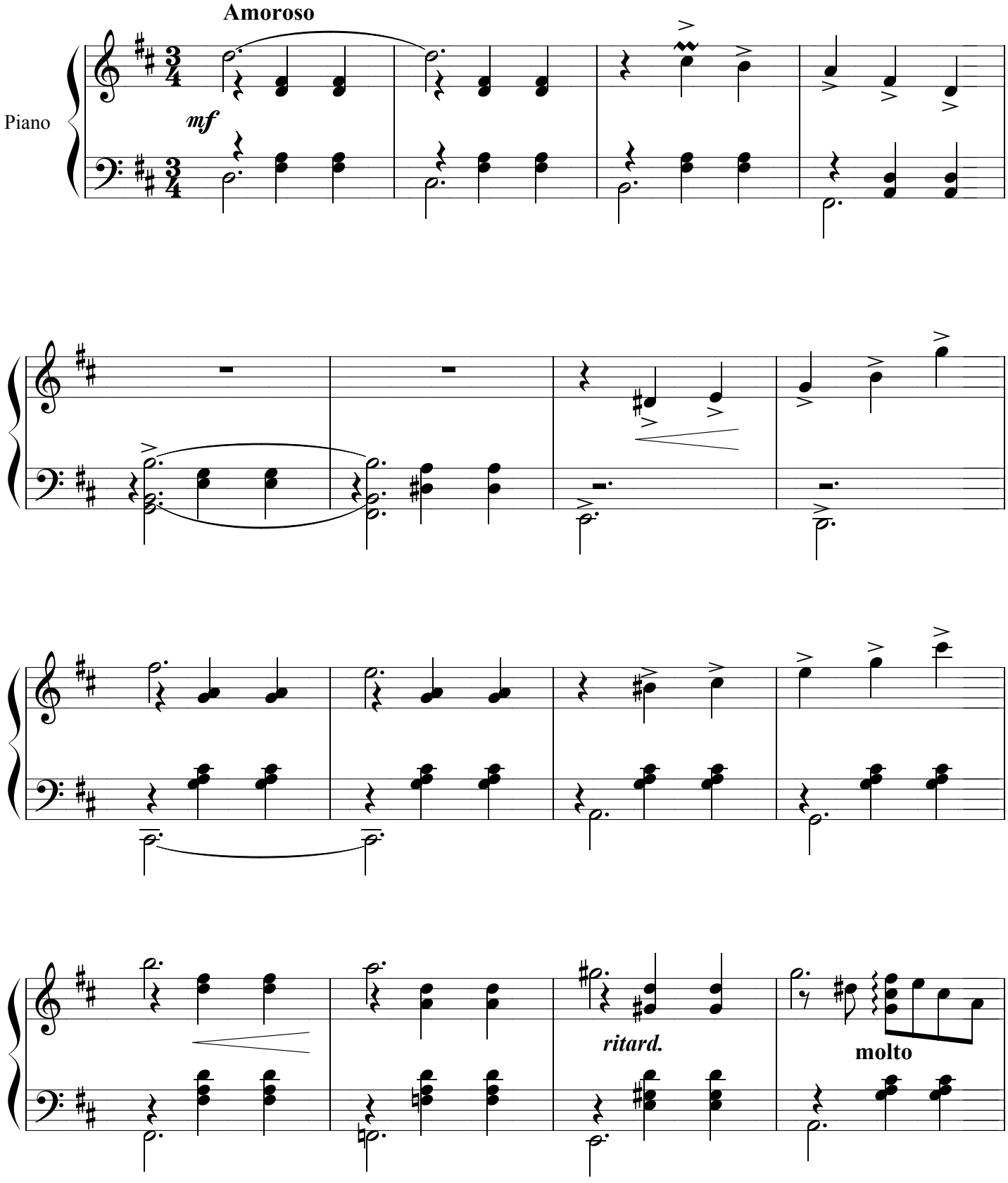
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p
com doçura
mf
p
ritard.
Fine
mf
crescendo
mf
crescendo
D.S. al Fine
pp

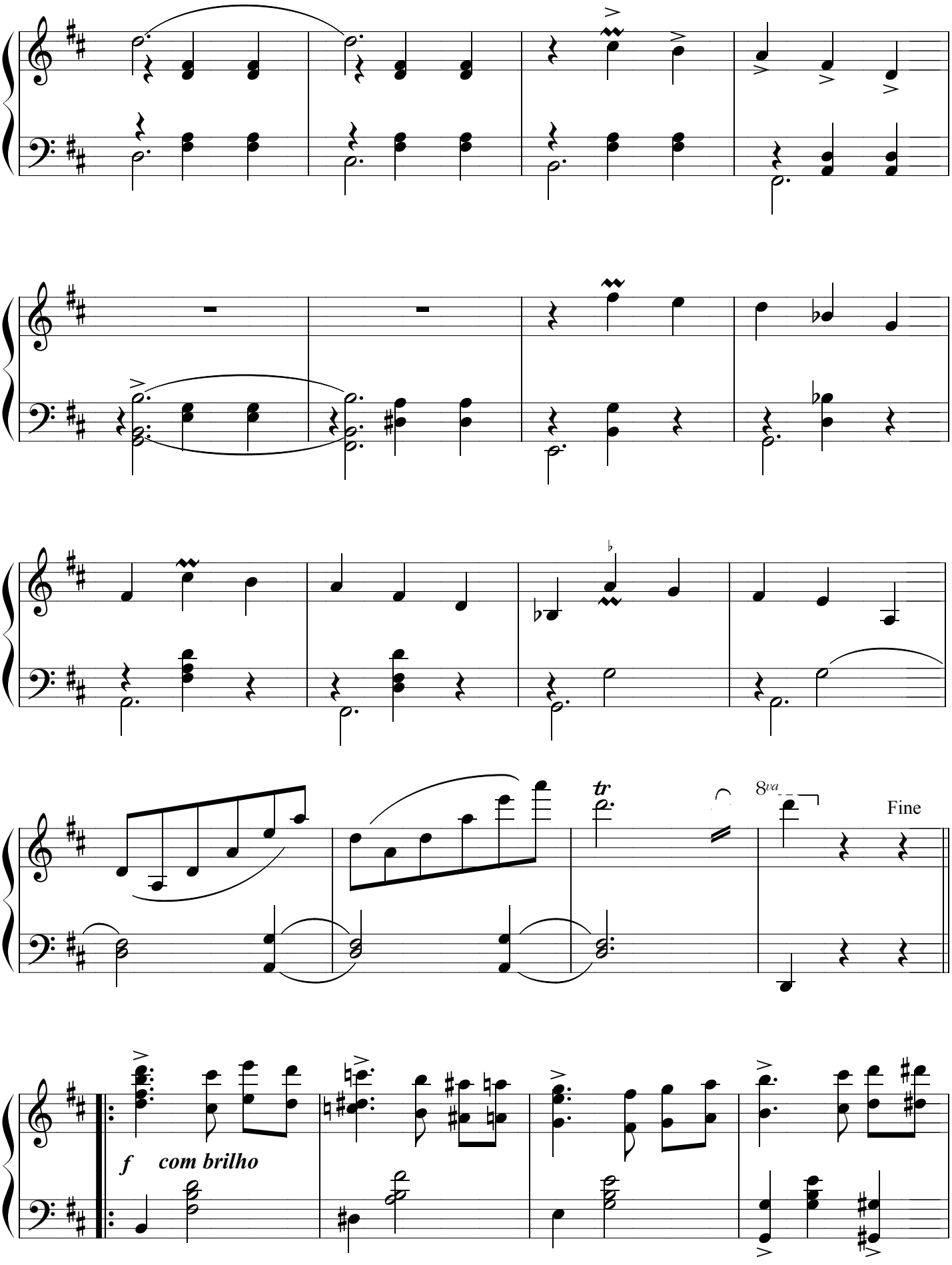
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VALSA LENTA

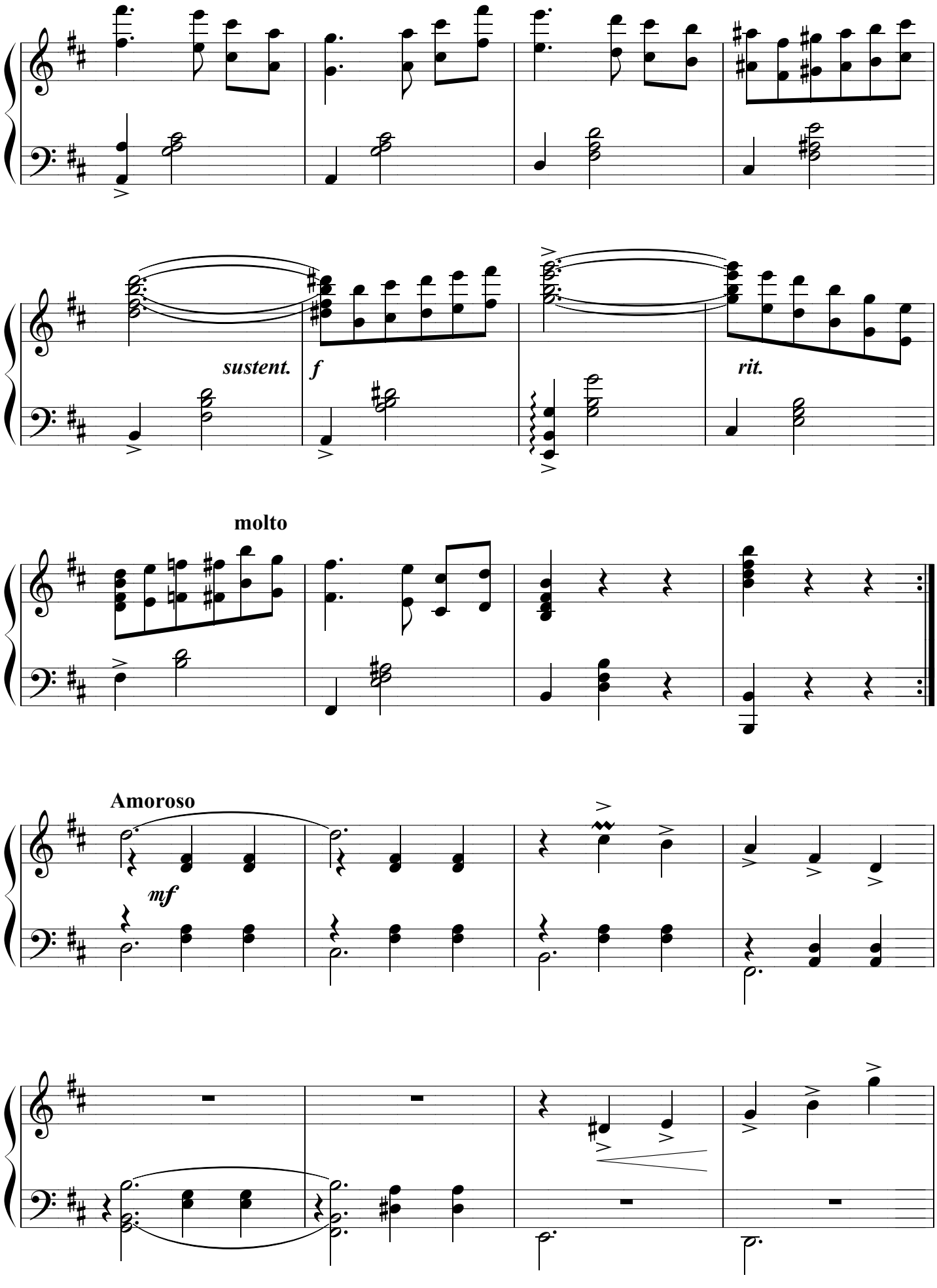
Junho de 1930

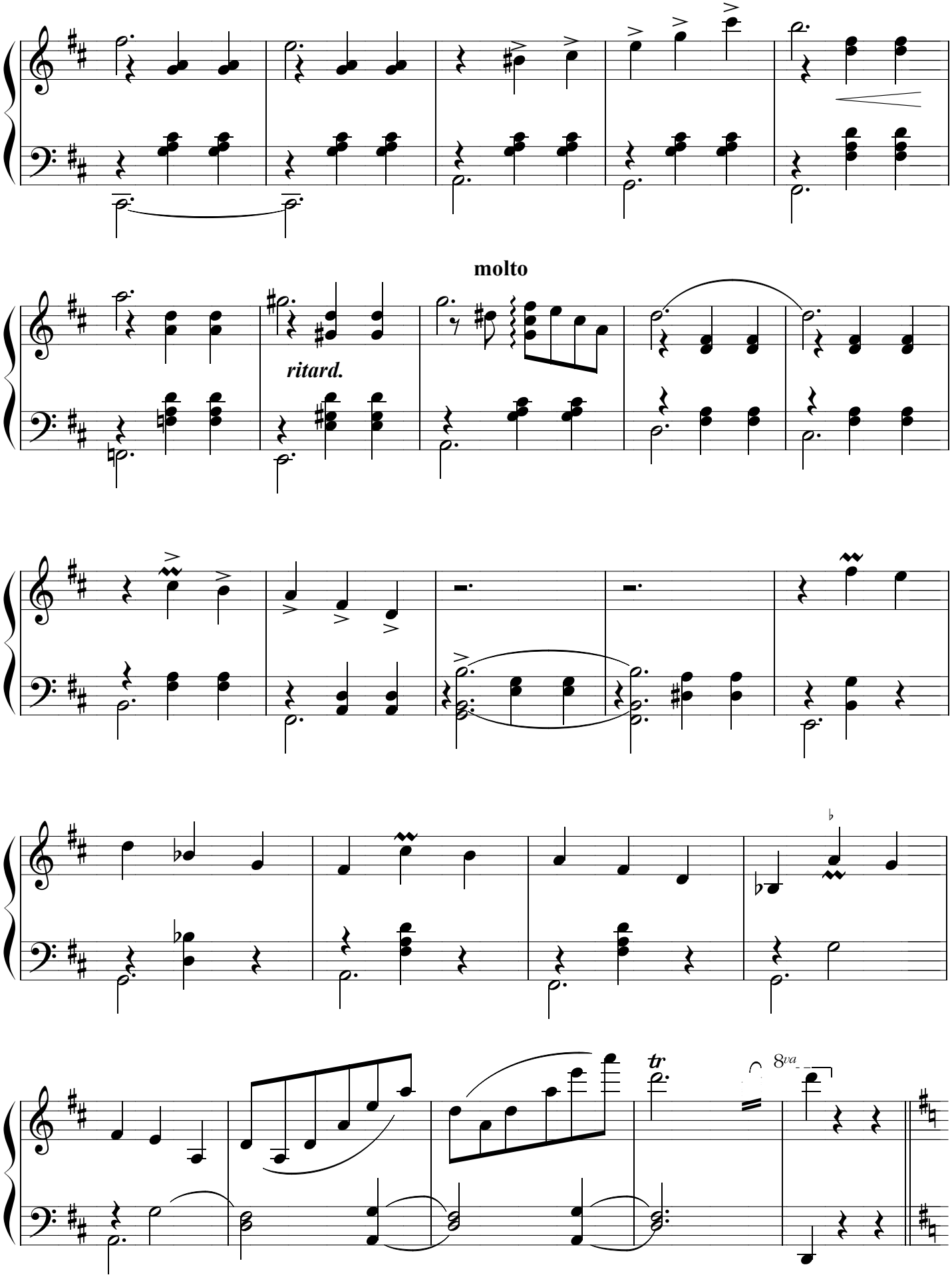
Ernesto Nazareth

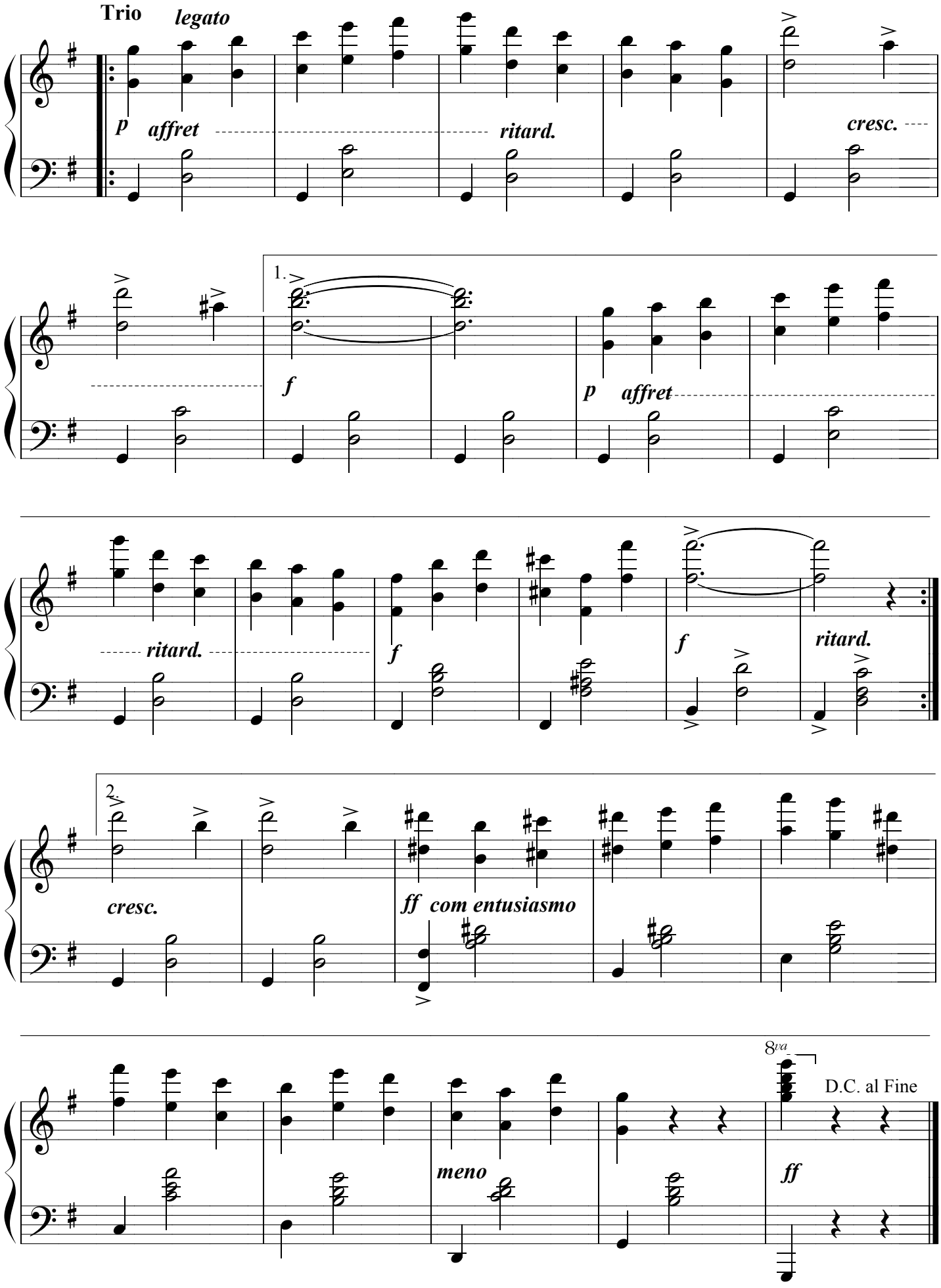


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tr
8va
Fine
f com brilho


sustent.
f
rit.
molto
Amoroso
mf

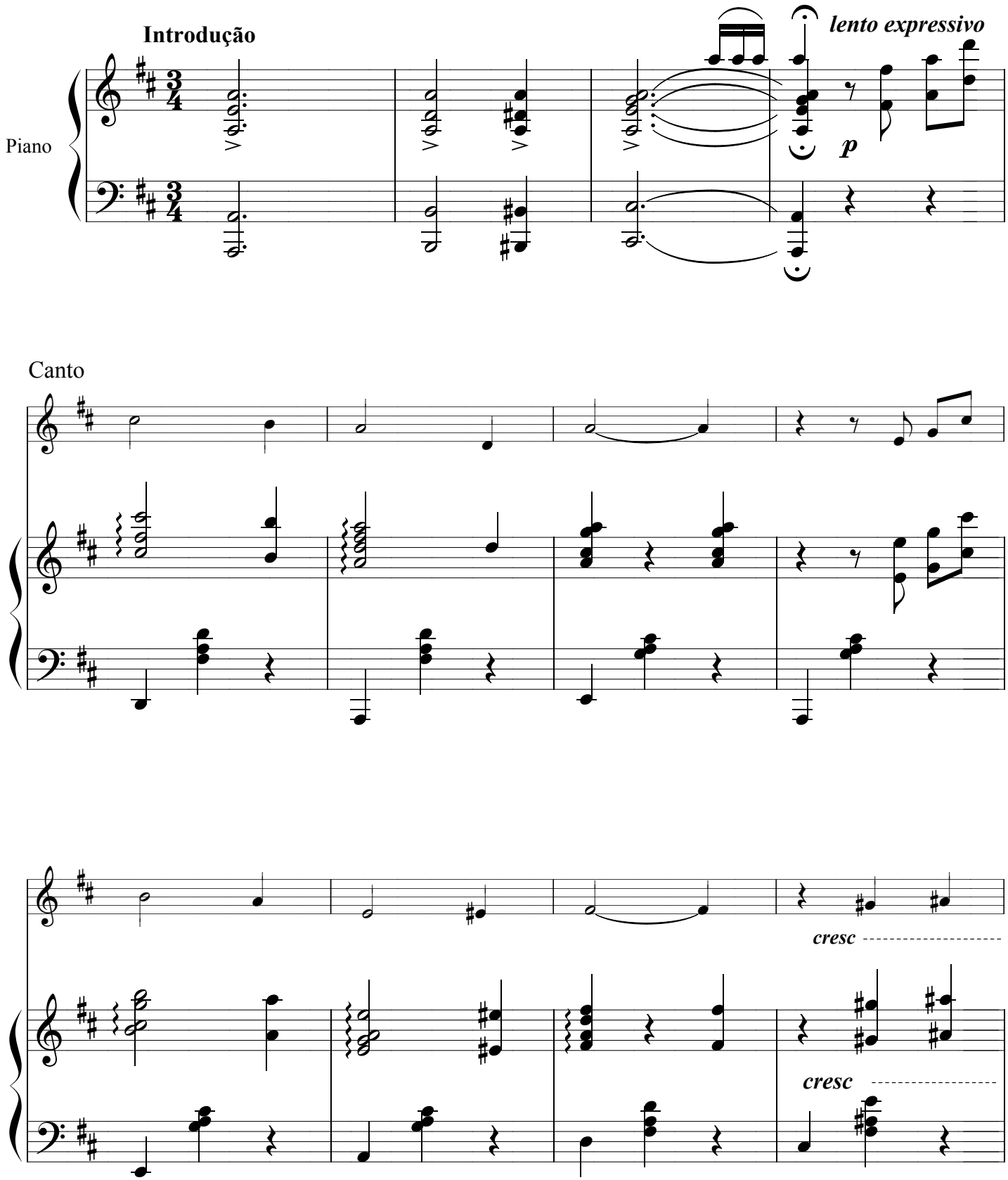

molto
ritard.
tr
8va


Trio
legato
p affret
ritard.
cresc.
1.
f
p affret
ritard.
f
f
ritard.
2.
cresc.
ff com entusiasmo
8va
meno
ff
D.C. al Fine

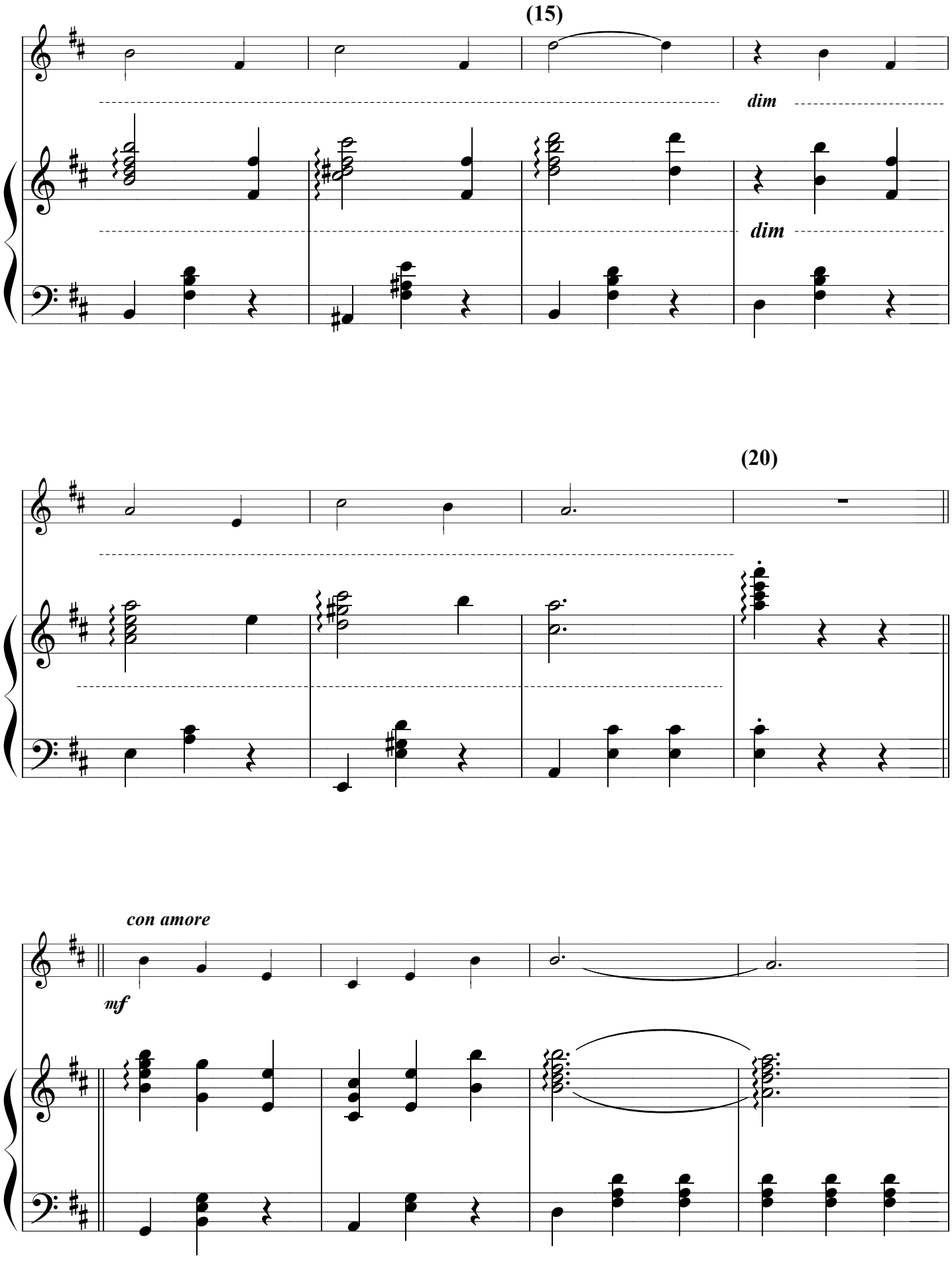
ROSA MARIA
VALSA LENTA

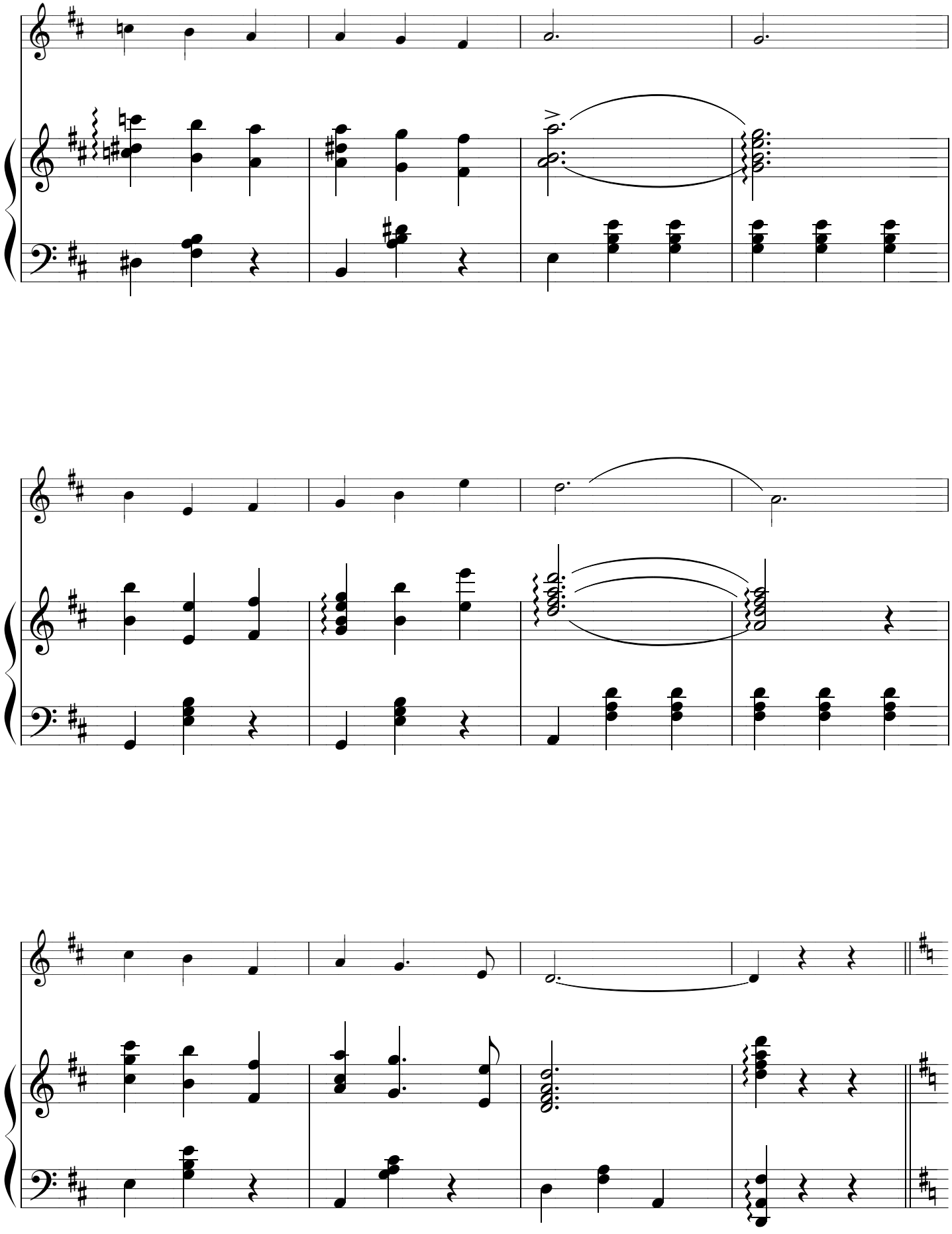
Dedicada a encantadora Rosa Maria

Ernesto Nazareth

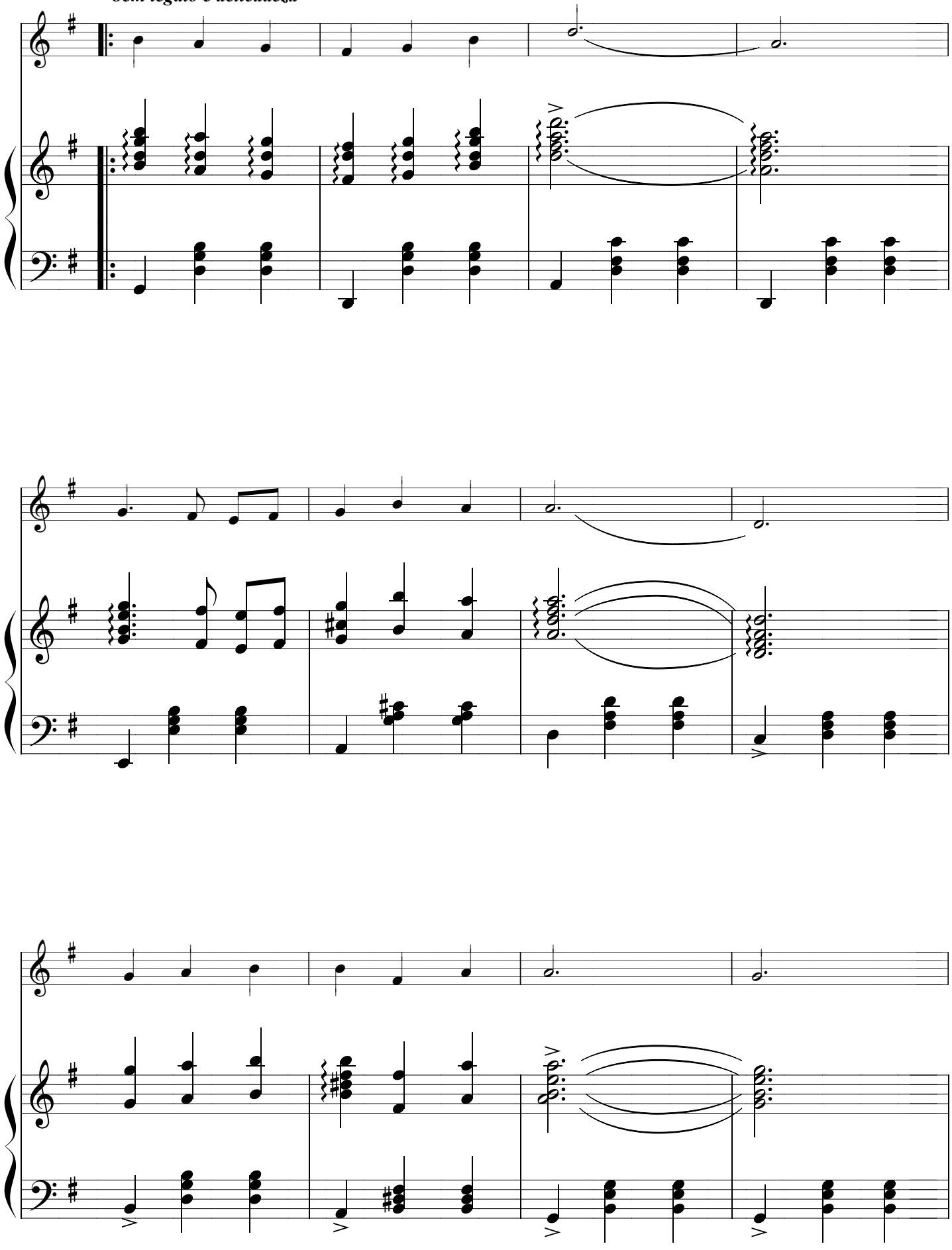


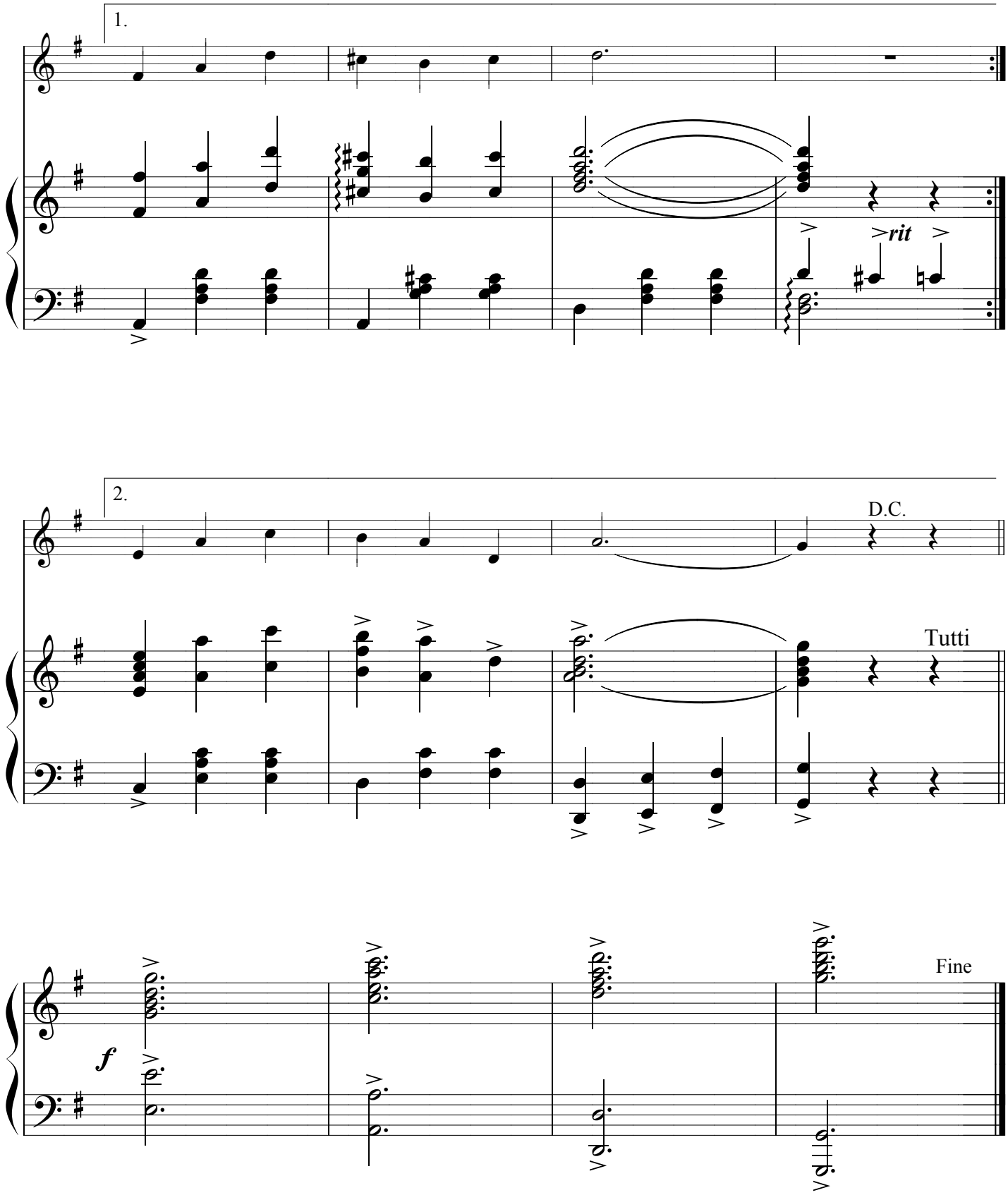
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(15)
dim
dim
(20)
con amore
mf



bem legato e delicadeza

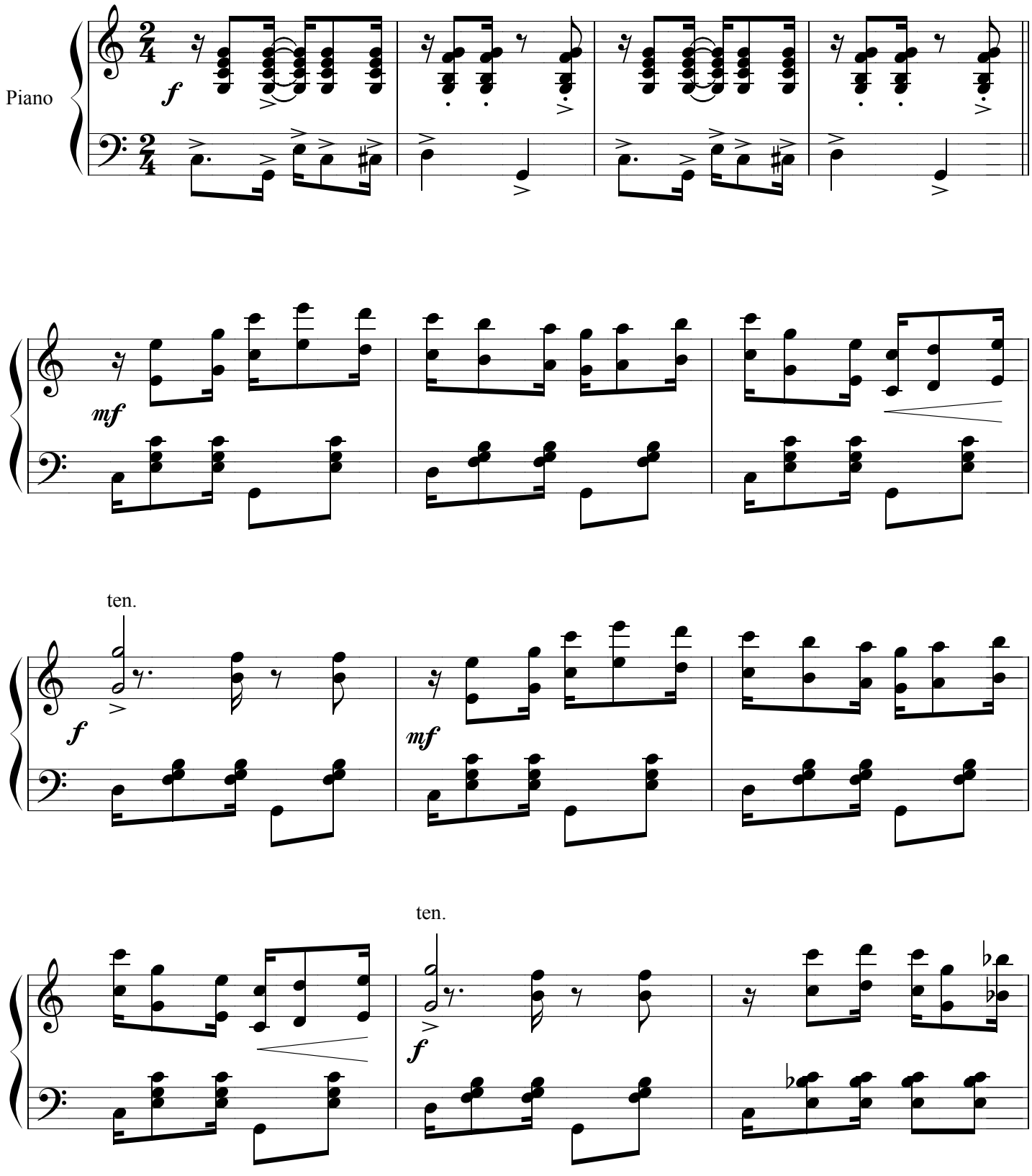




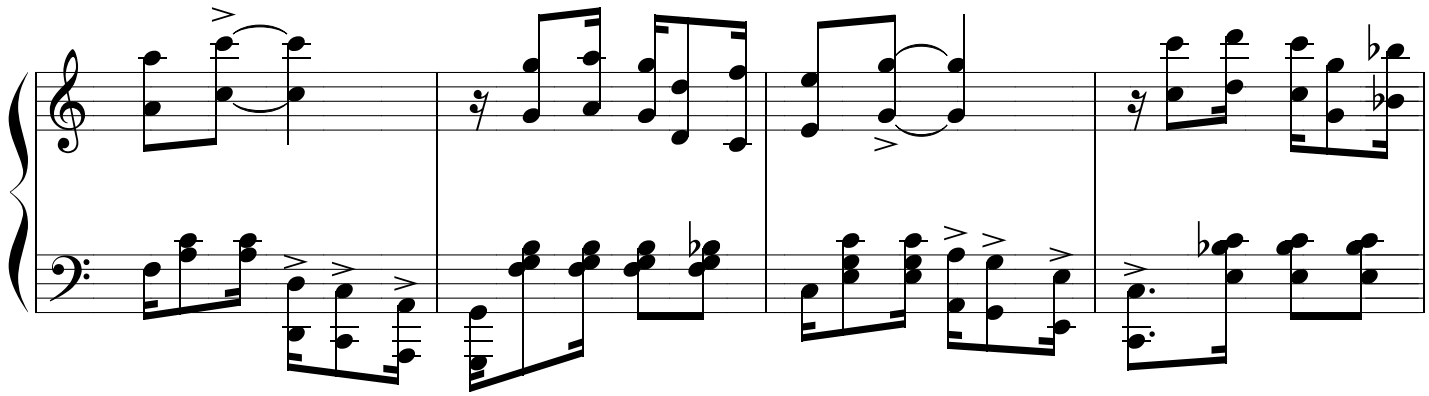
N.R.: No original, consta apenas um esboço da letra dos compassos 15 a 20.

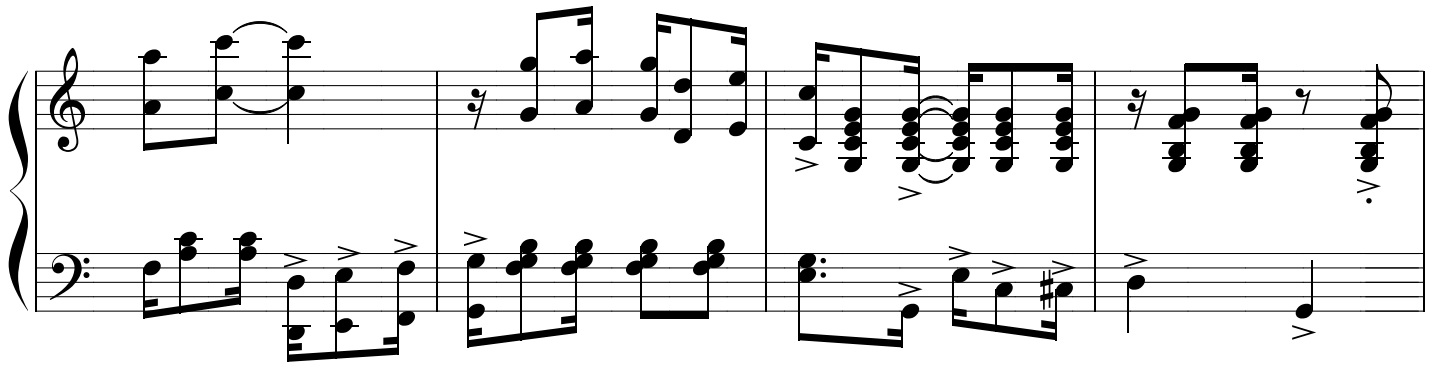
SAMBA CARNAVALESCO

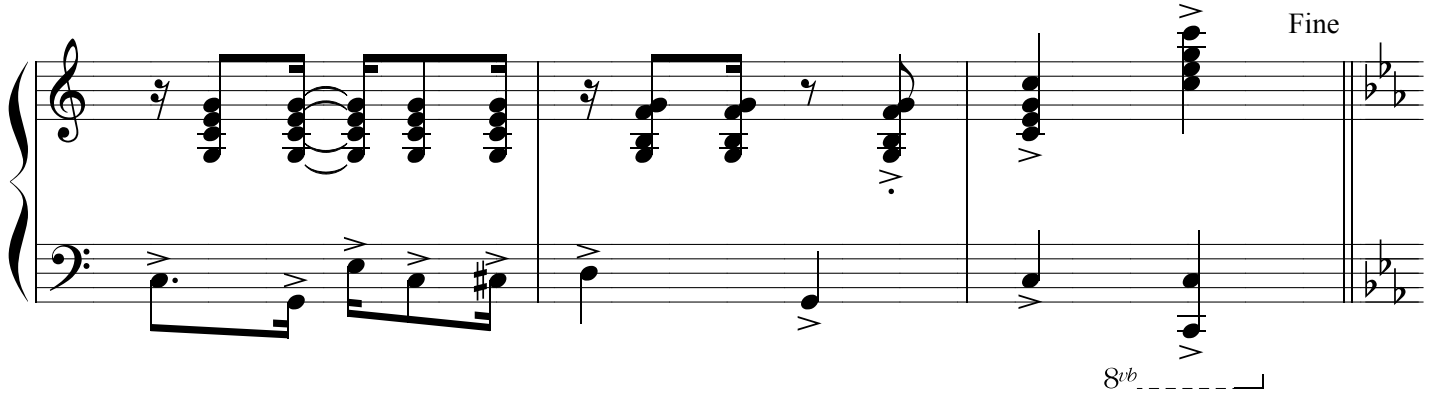
Ernesto Nazareth

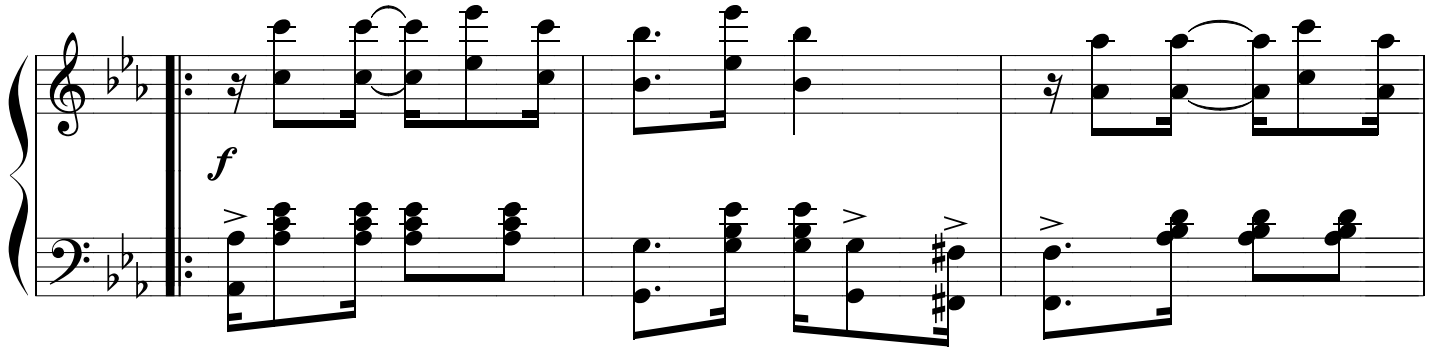


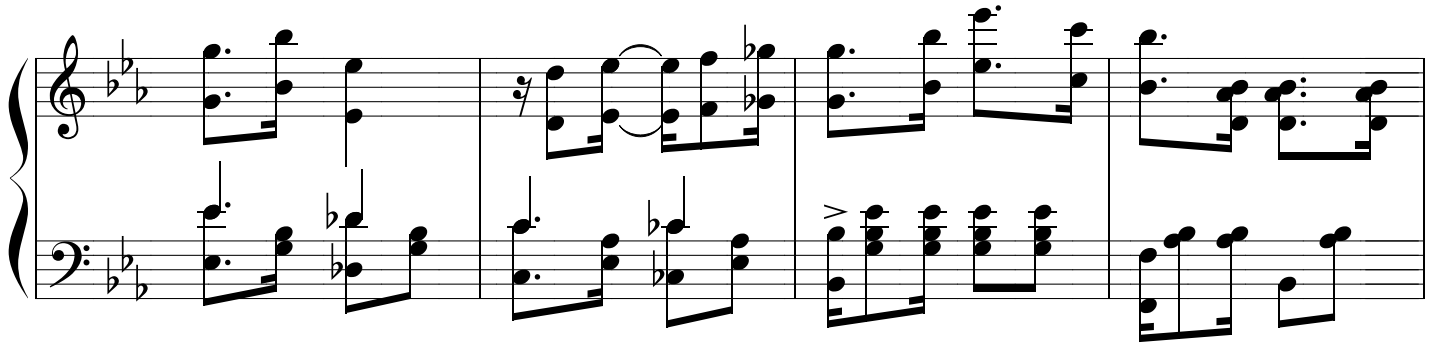
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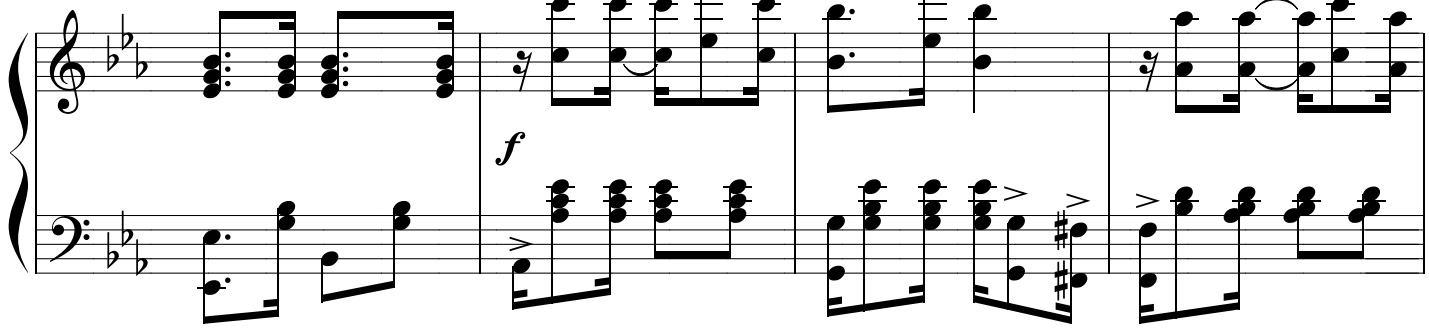


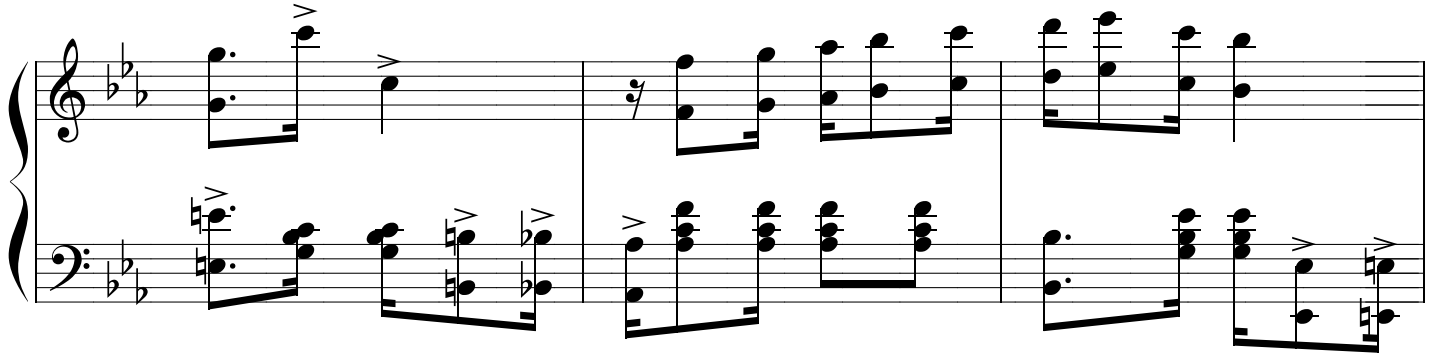


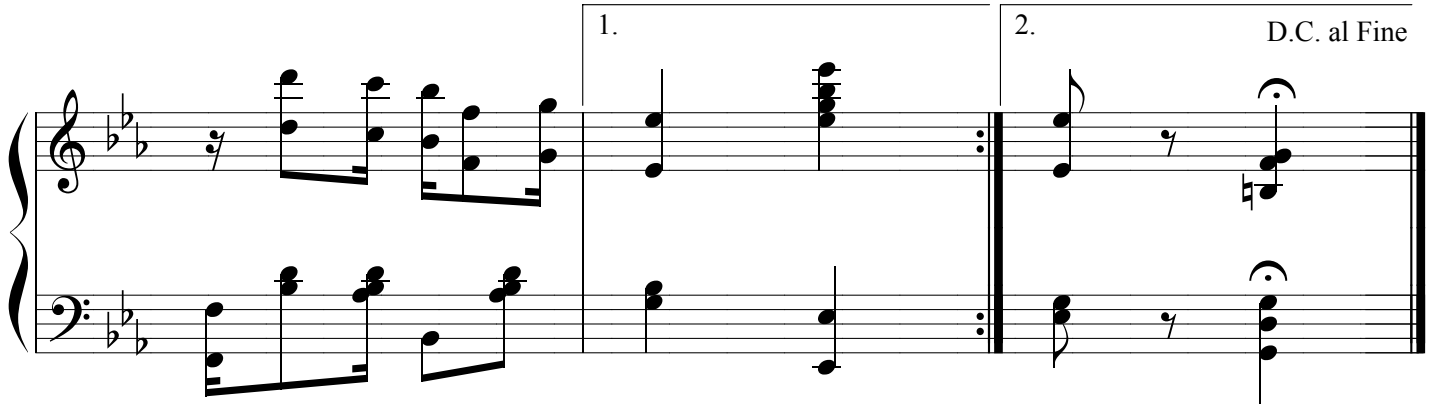

Fine
8vb


f




f



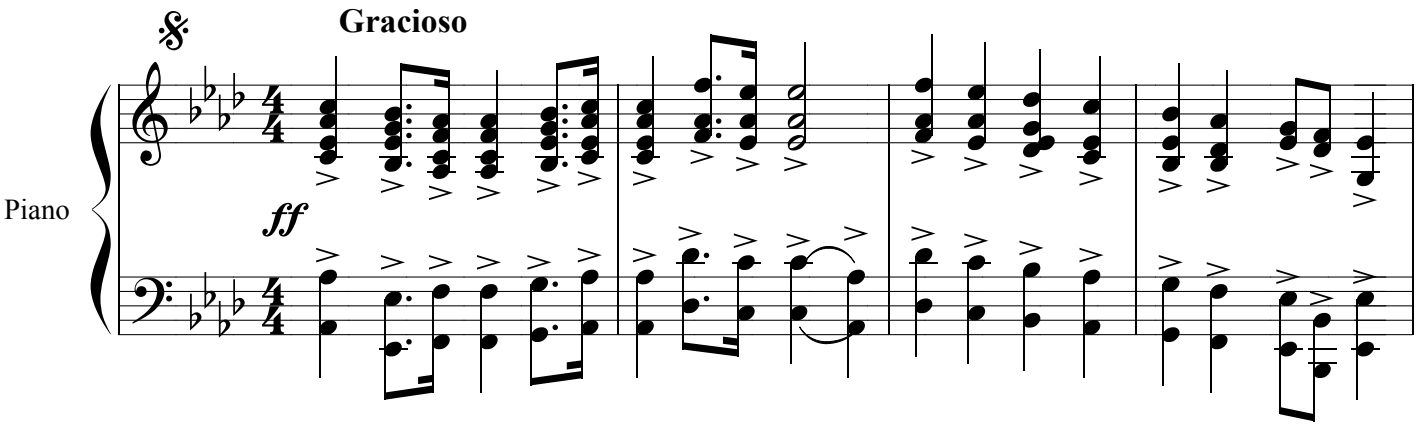

1.
2.
D.C. al Fine

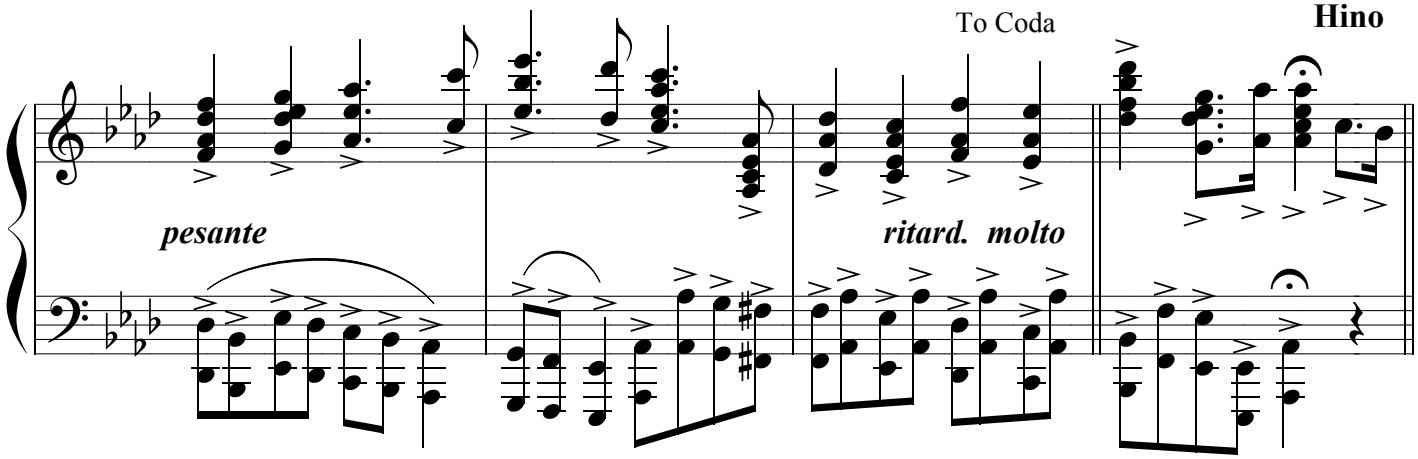
SAUDAÇÃO
HINO

Ao Sr. Prefeito
Alaor Prata

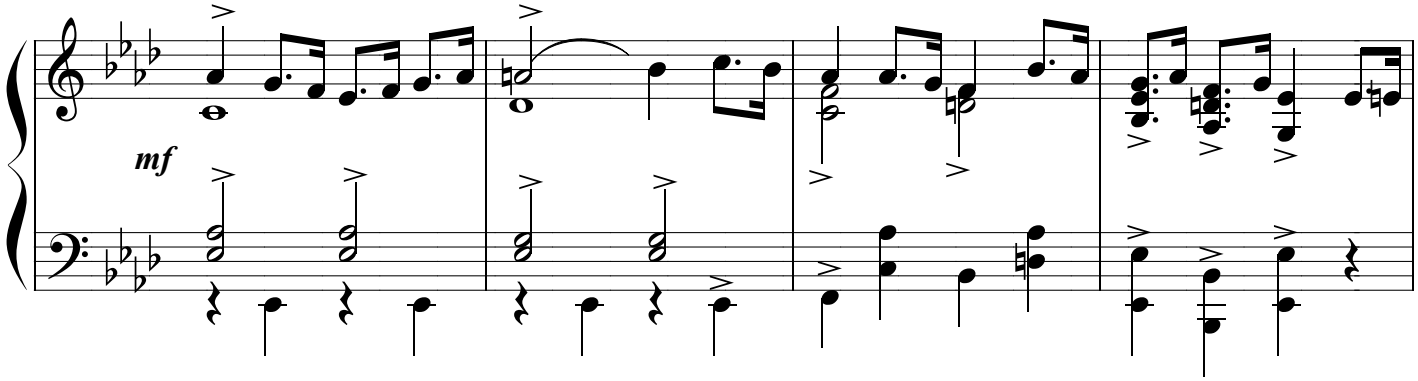
Música de Ernesto Nazareth
Letra de Maria M. Mendes Teixeira

Introdução

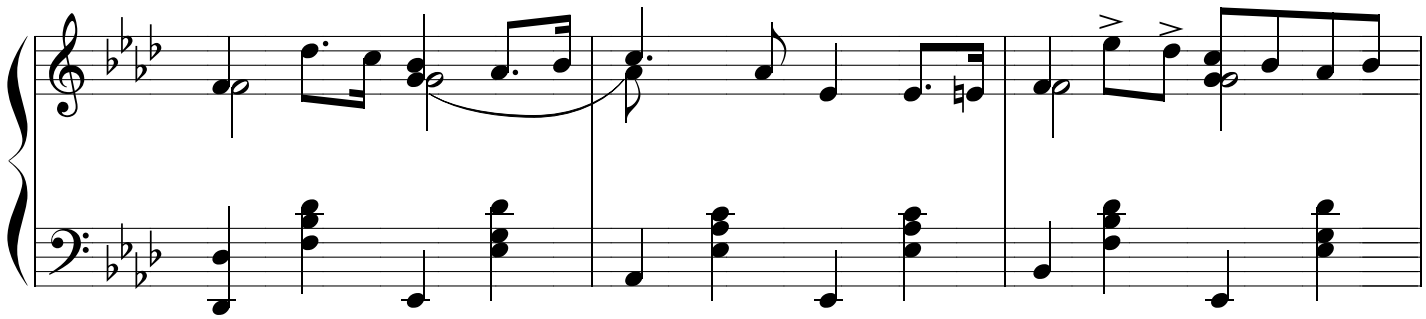


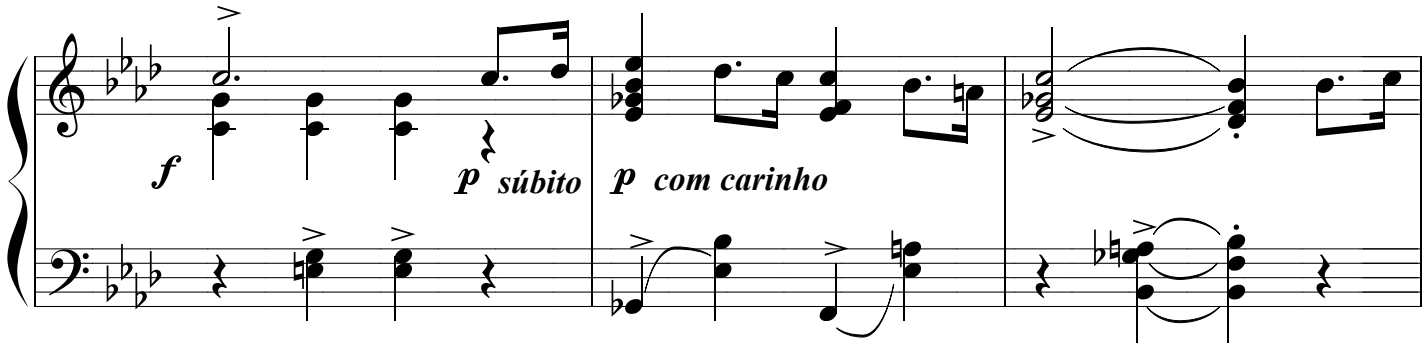


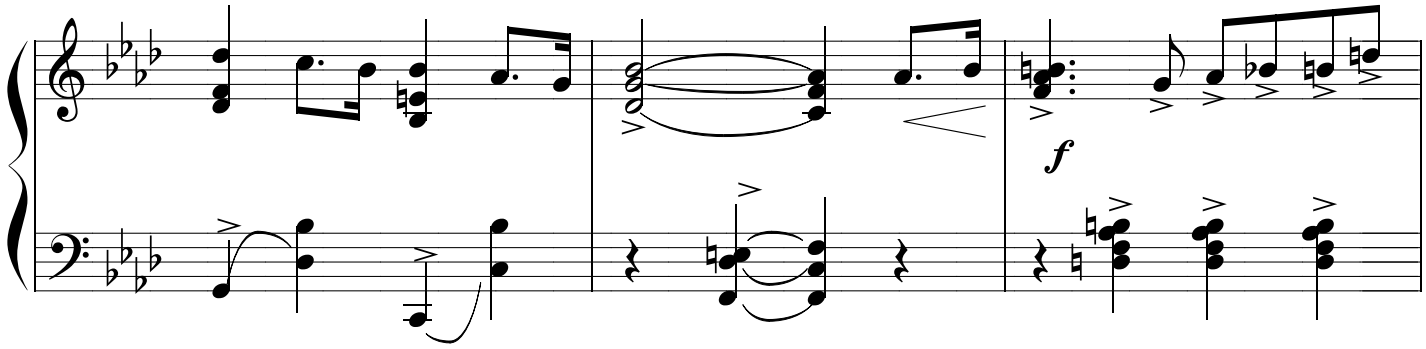
Andantino marcial

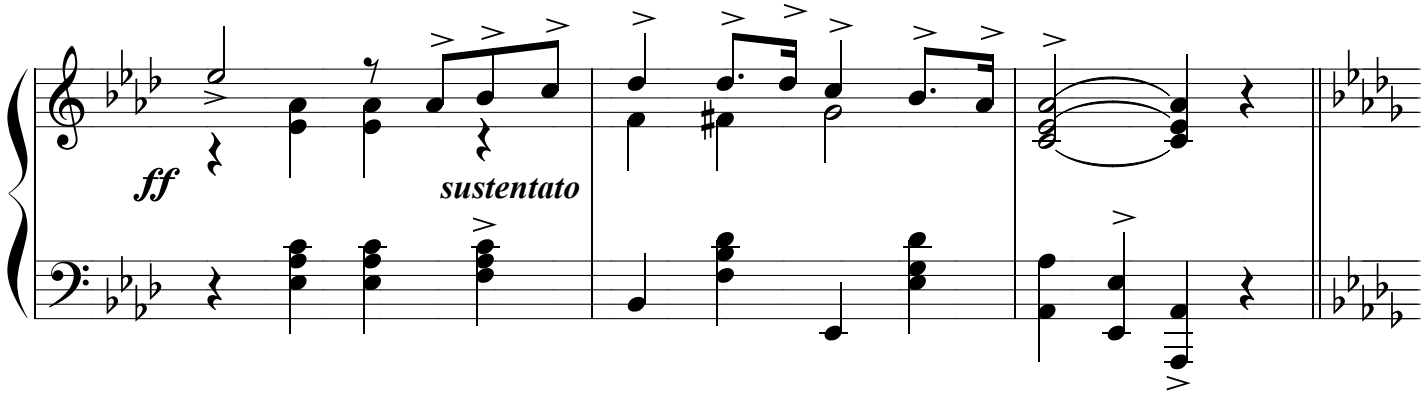


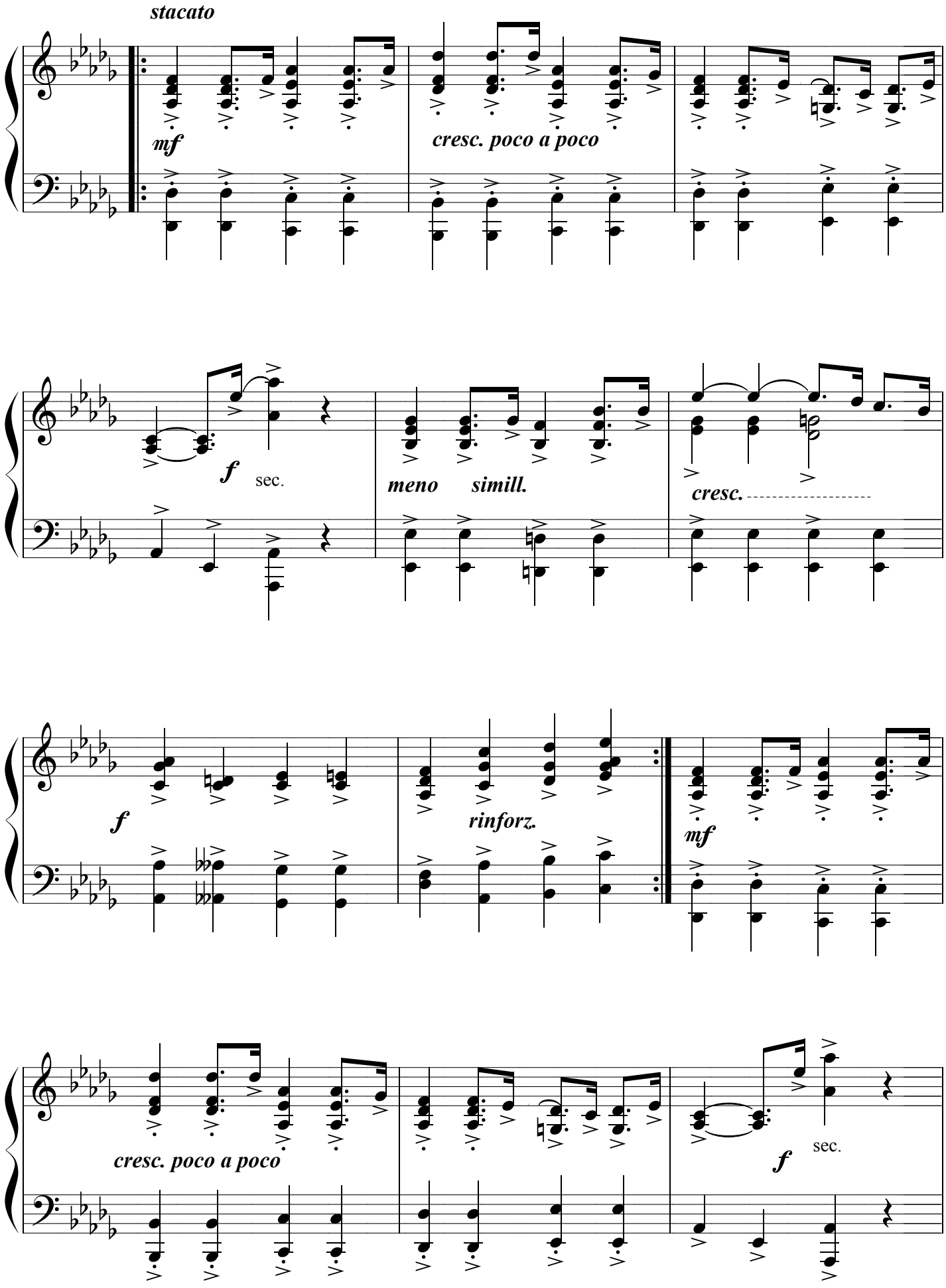
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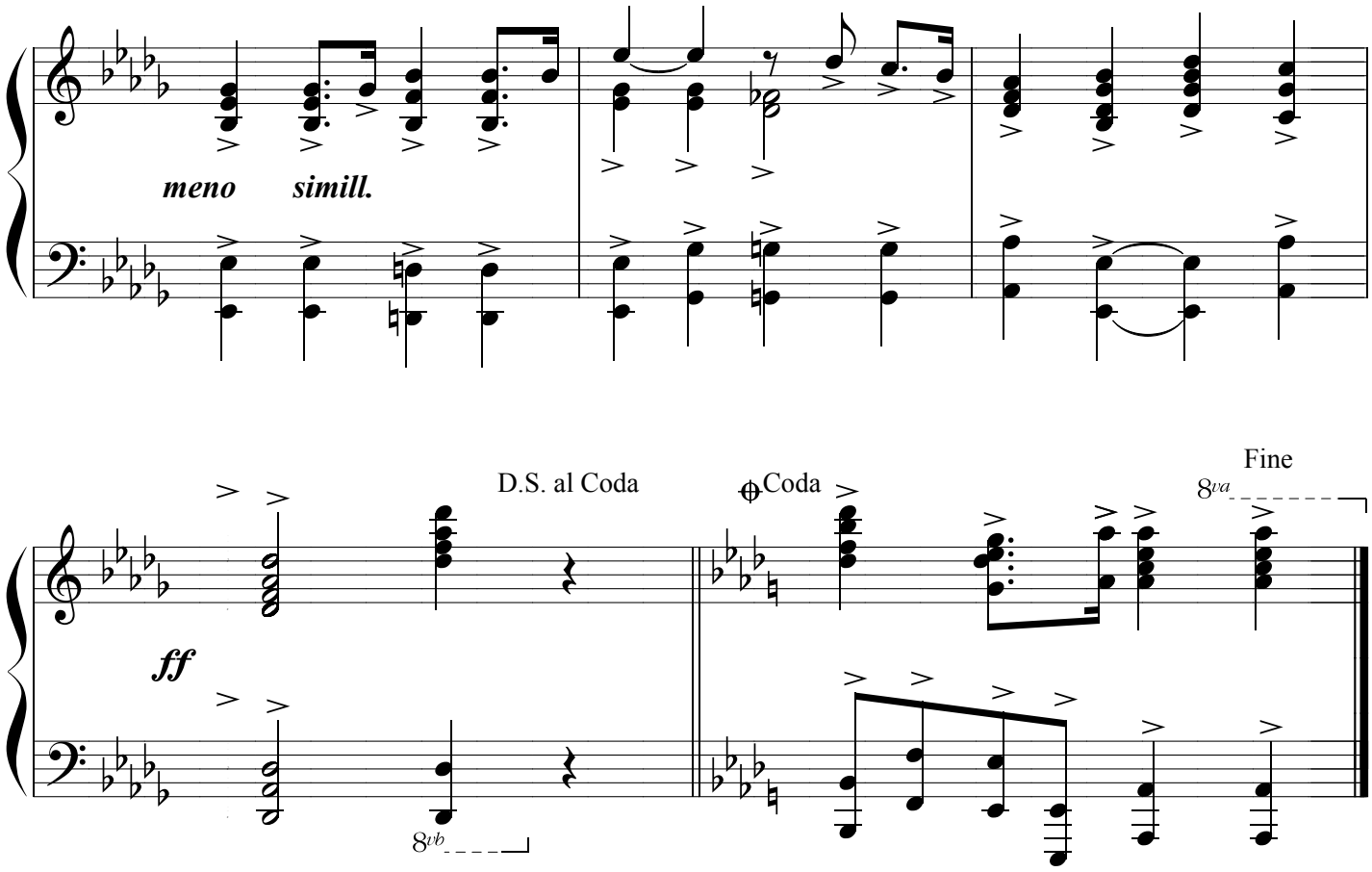



f
p súbito
p com carinho


f


ff
sustentato


stacato
mf
cresc. poco a poco
f
sec.
meno simill.
cresc.
f
rinforz.
mf
cresc. poco a poco
f
sec.



I Parte

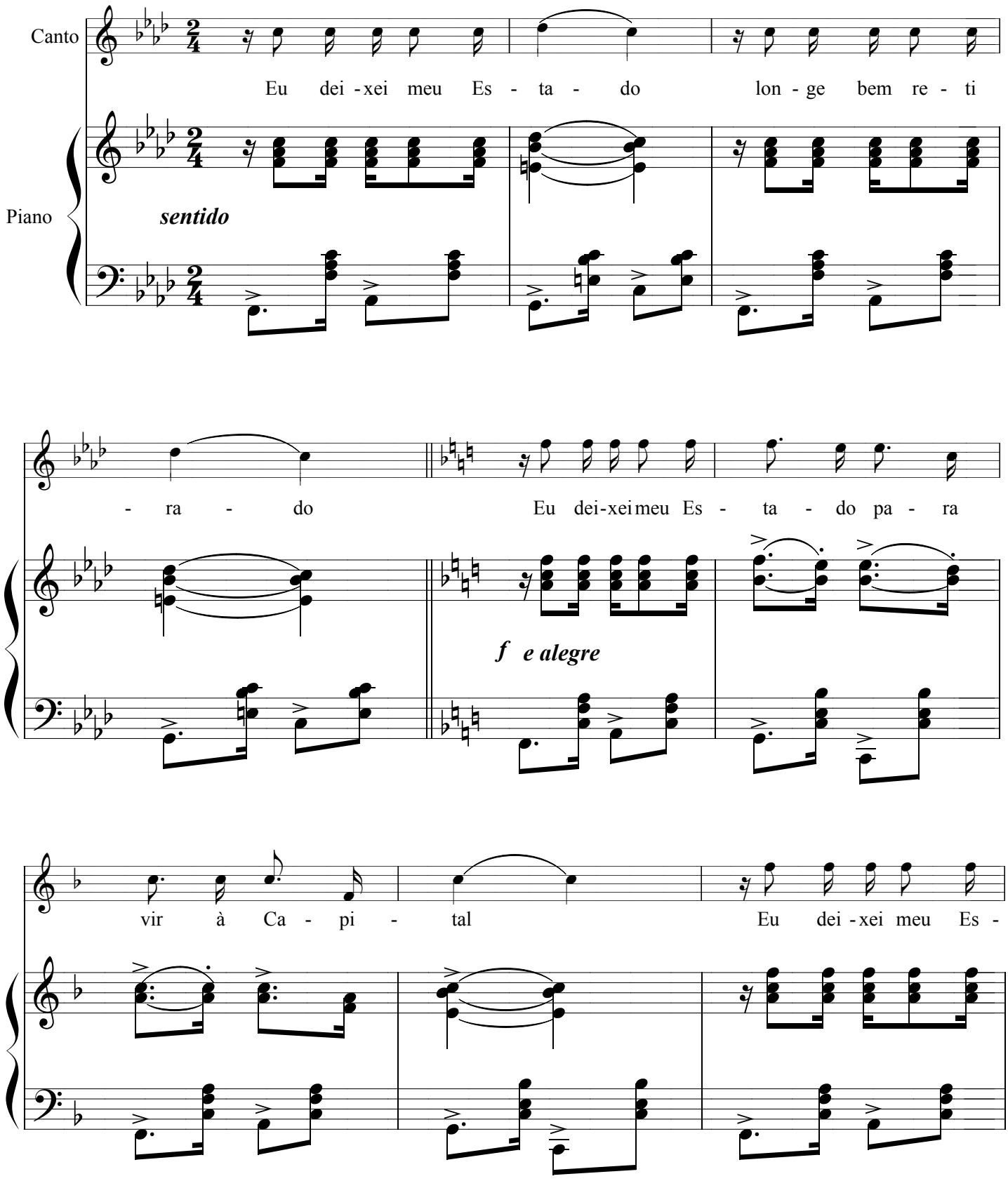
Ante a honra, senhor, desta presença□ □No inau

II Parte□ □

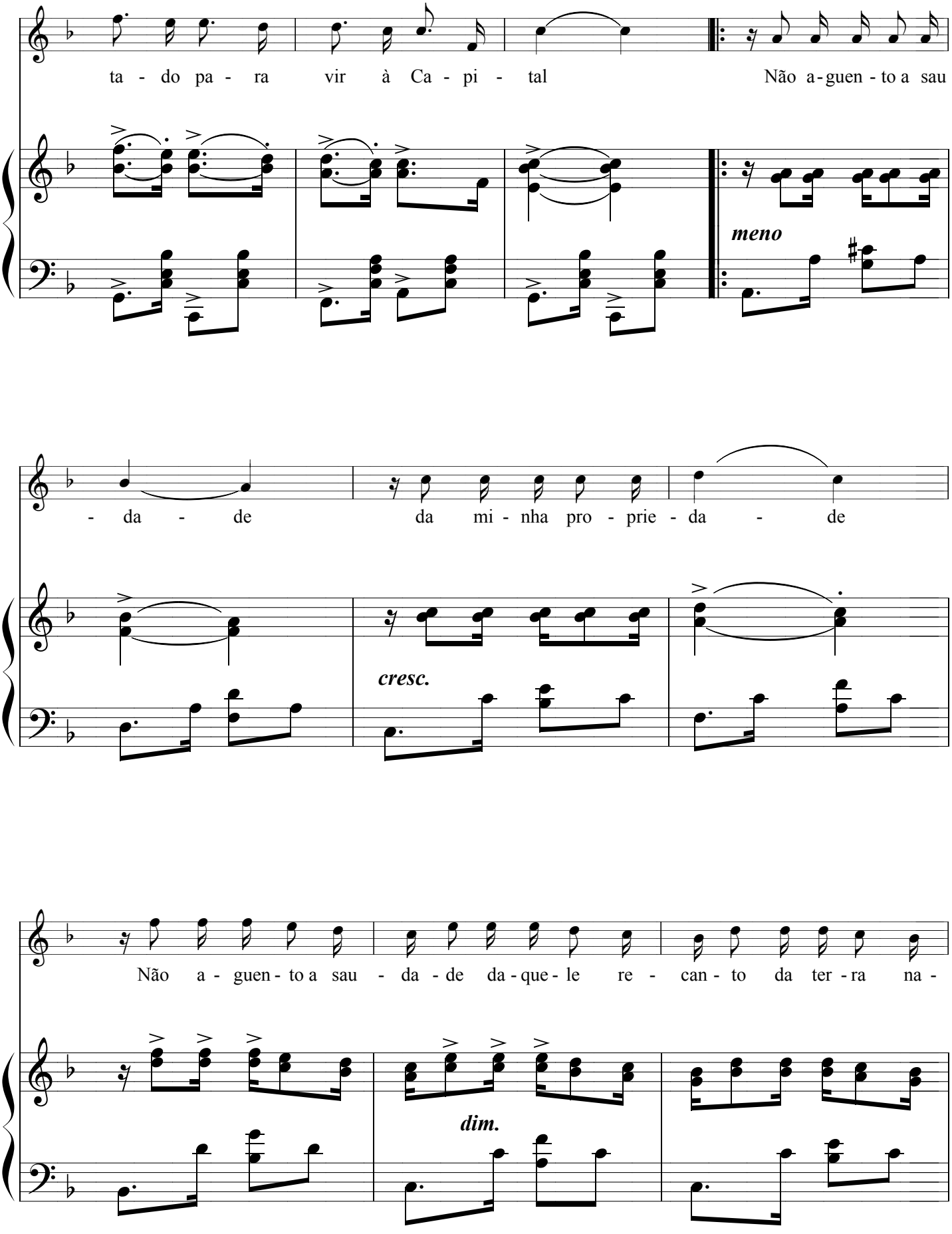
te a honra, senhor, desta presença□ □No inaudit
Há de certo, tanto merecer
Que no fulgor de brilhante era
Em luz vosso nome havemos ver.

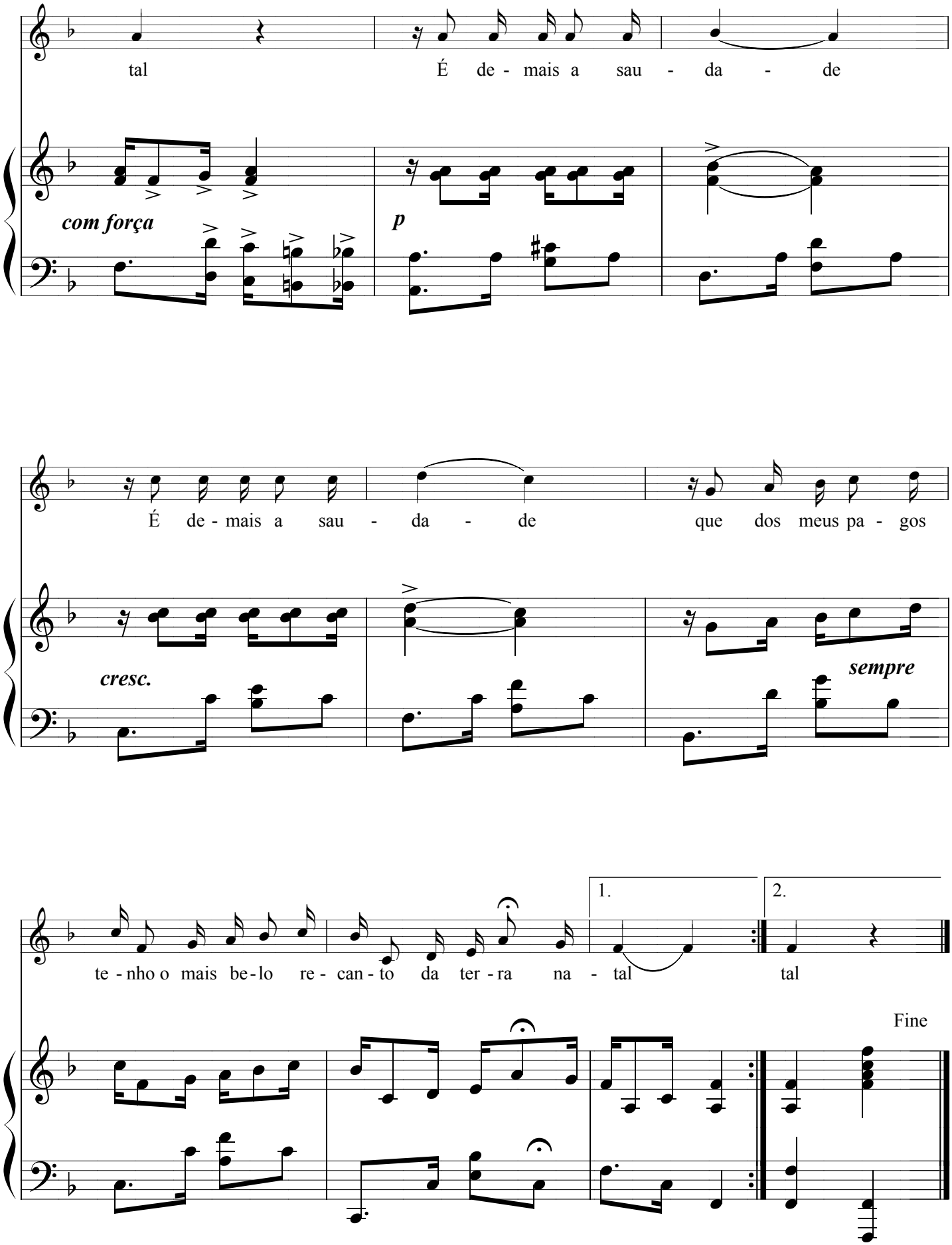
SAUDADES DOS PAGOS
CANÇÃO

Ernesto Nazareth



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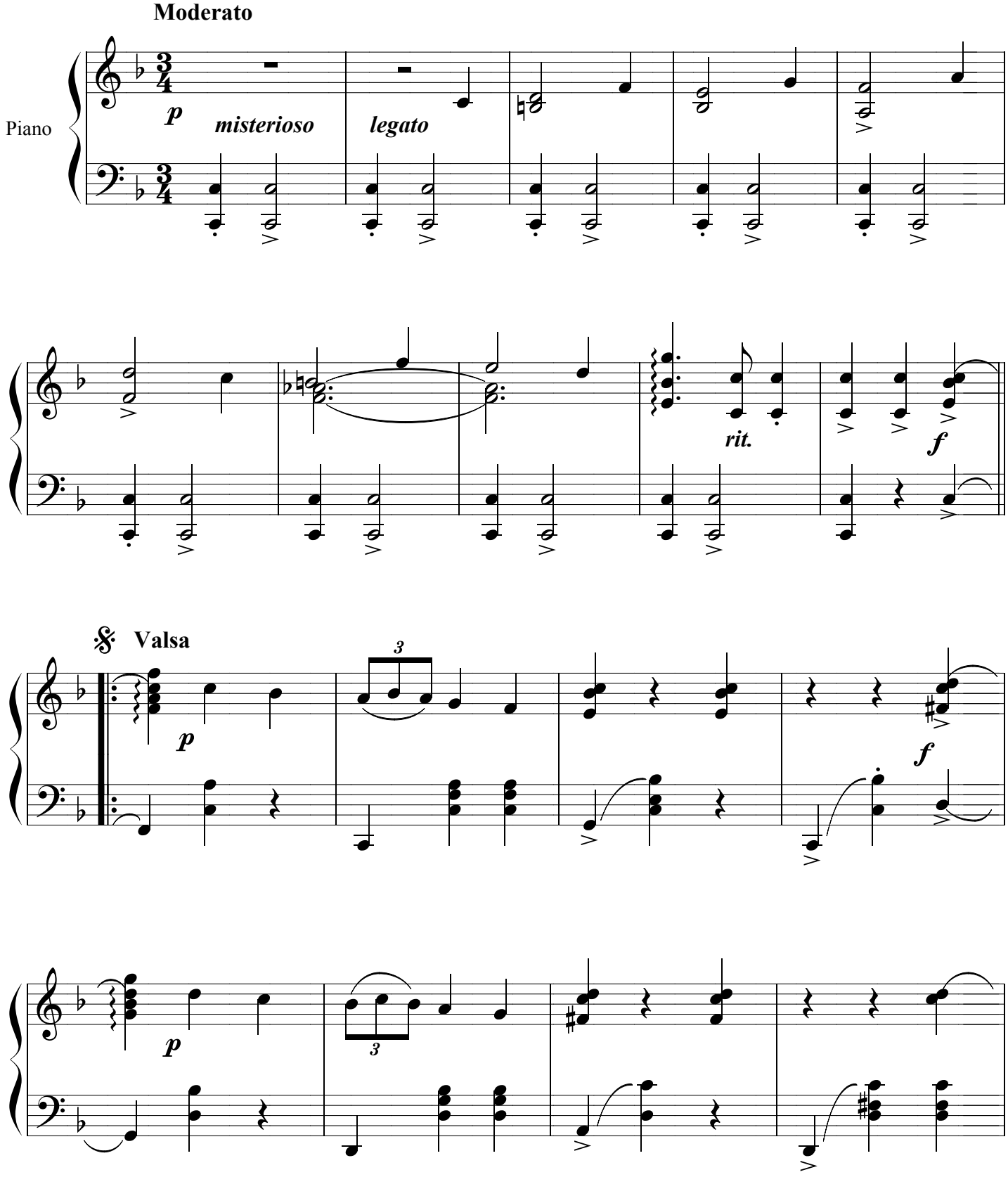

ta - do pa - ra vir à Ca - pi - tal Não a-guen - to a sau
meno
- da - de da mi - nha pro - prie - da - de
cresc.
Não a - guen - to a sau - da - de da - que - le re - can - to da ter - ra na -
dim.


tal
É de - mais a sau - da - de
com força
p
É de - mais a sau - da - de
que dos meus pa - gos
cresc.
sempre
te - nho o mais be - lo re - can - to da ter - ra na - tal
1.
2.
tal
Fine

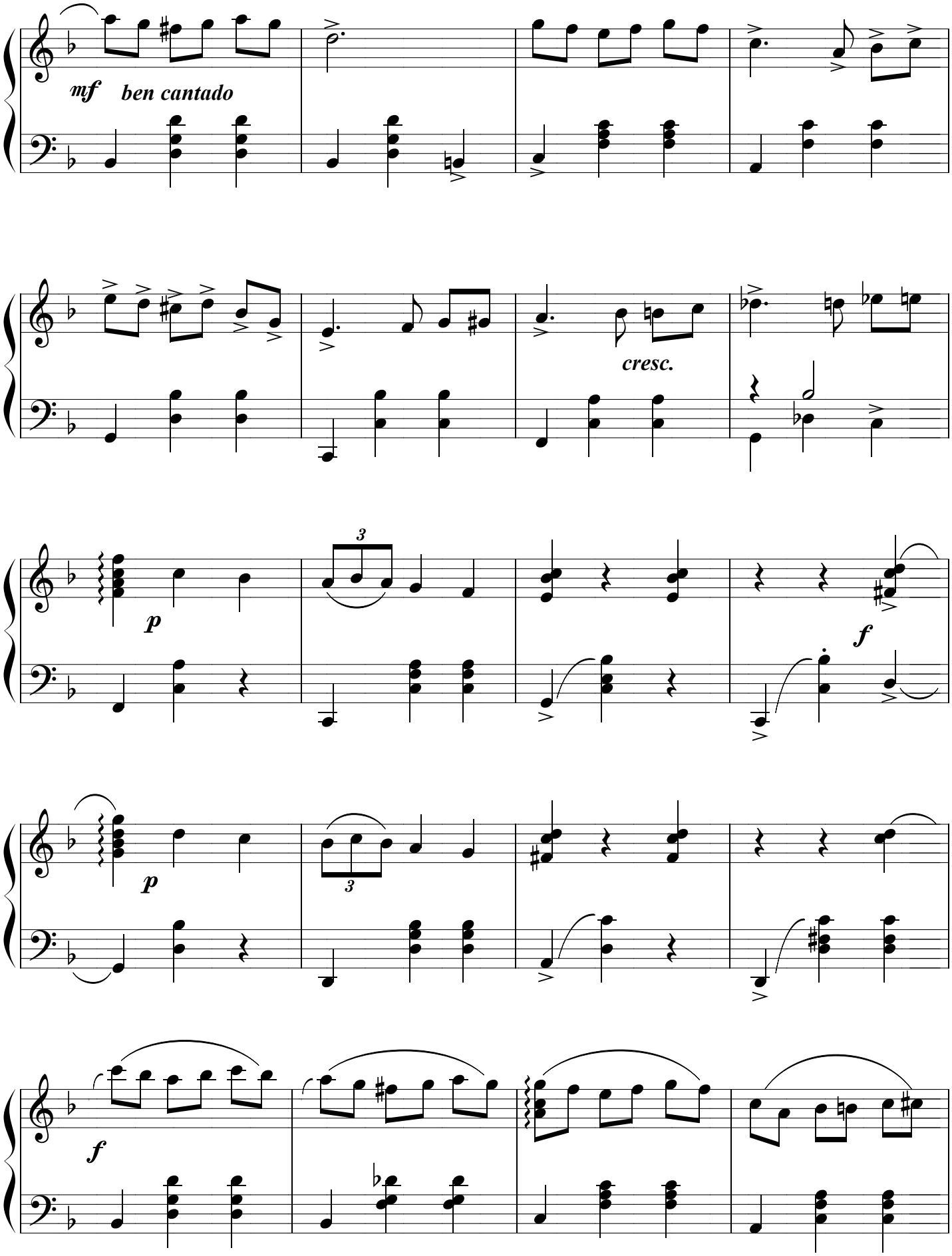
SEGREDOS DA INFÂNCIA
VALSA

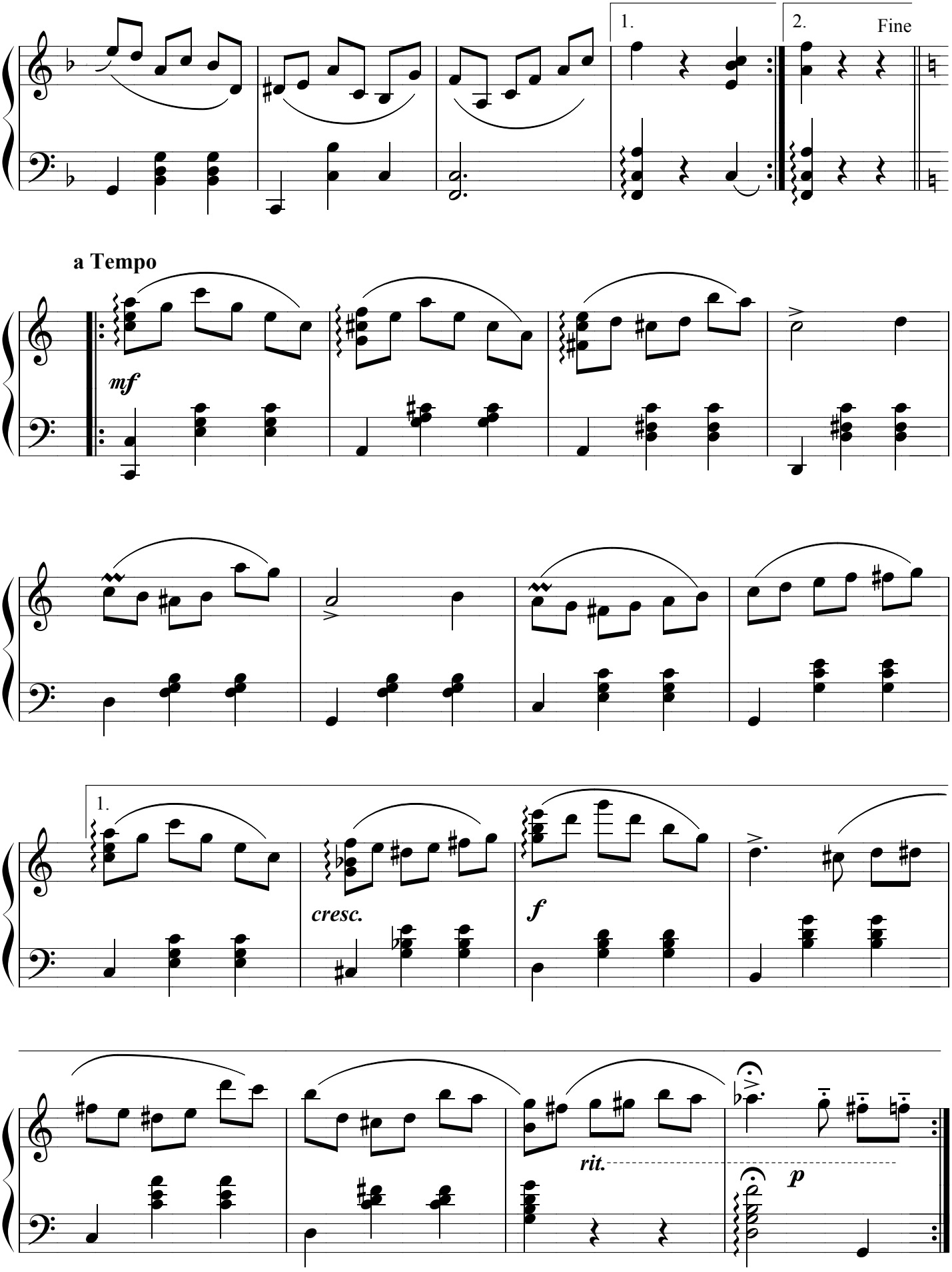
Ernesto Nazareth

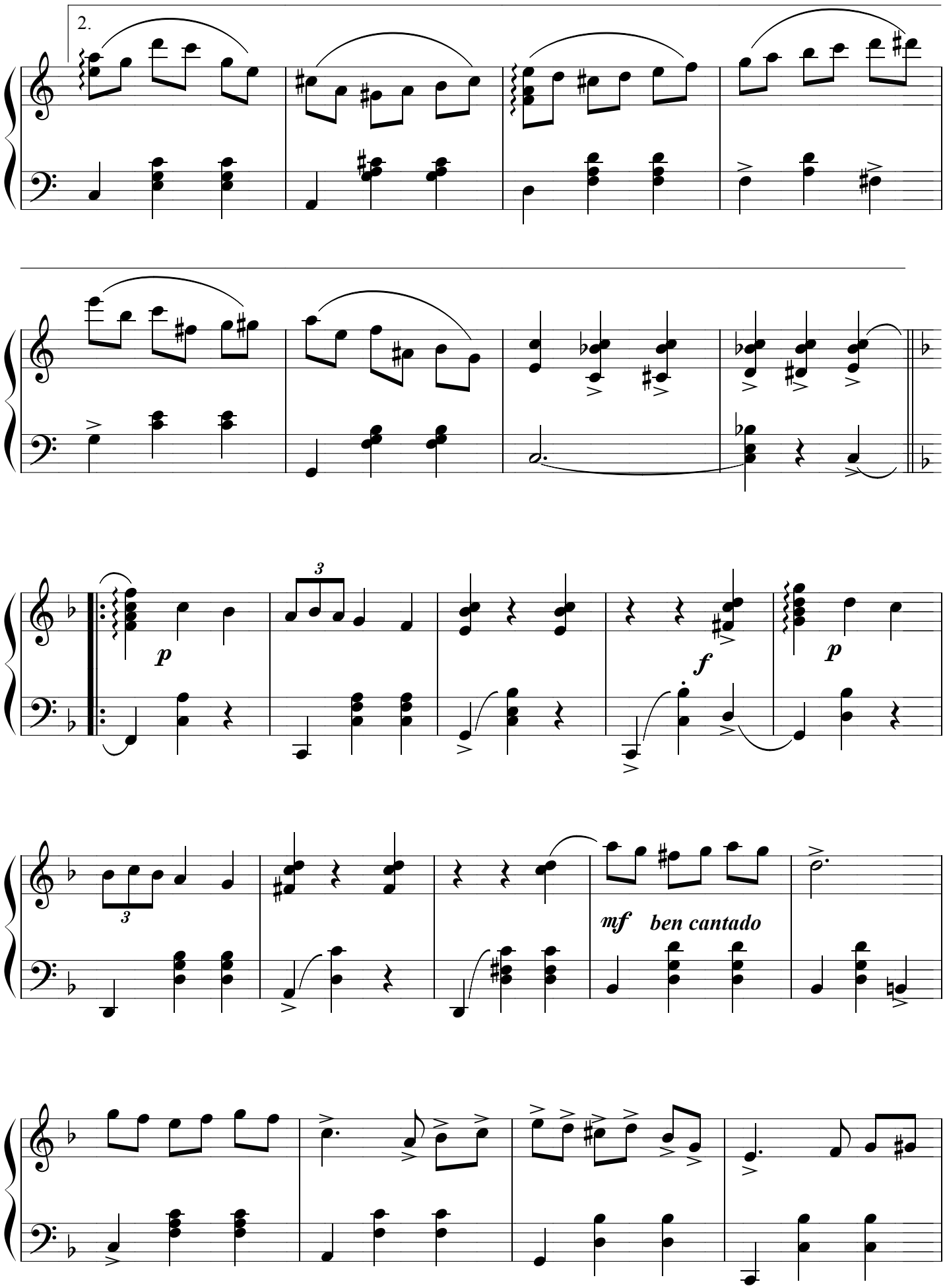
Introdução

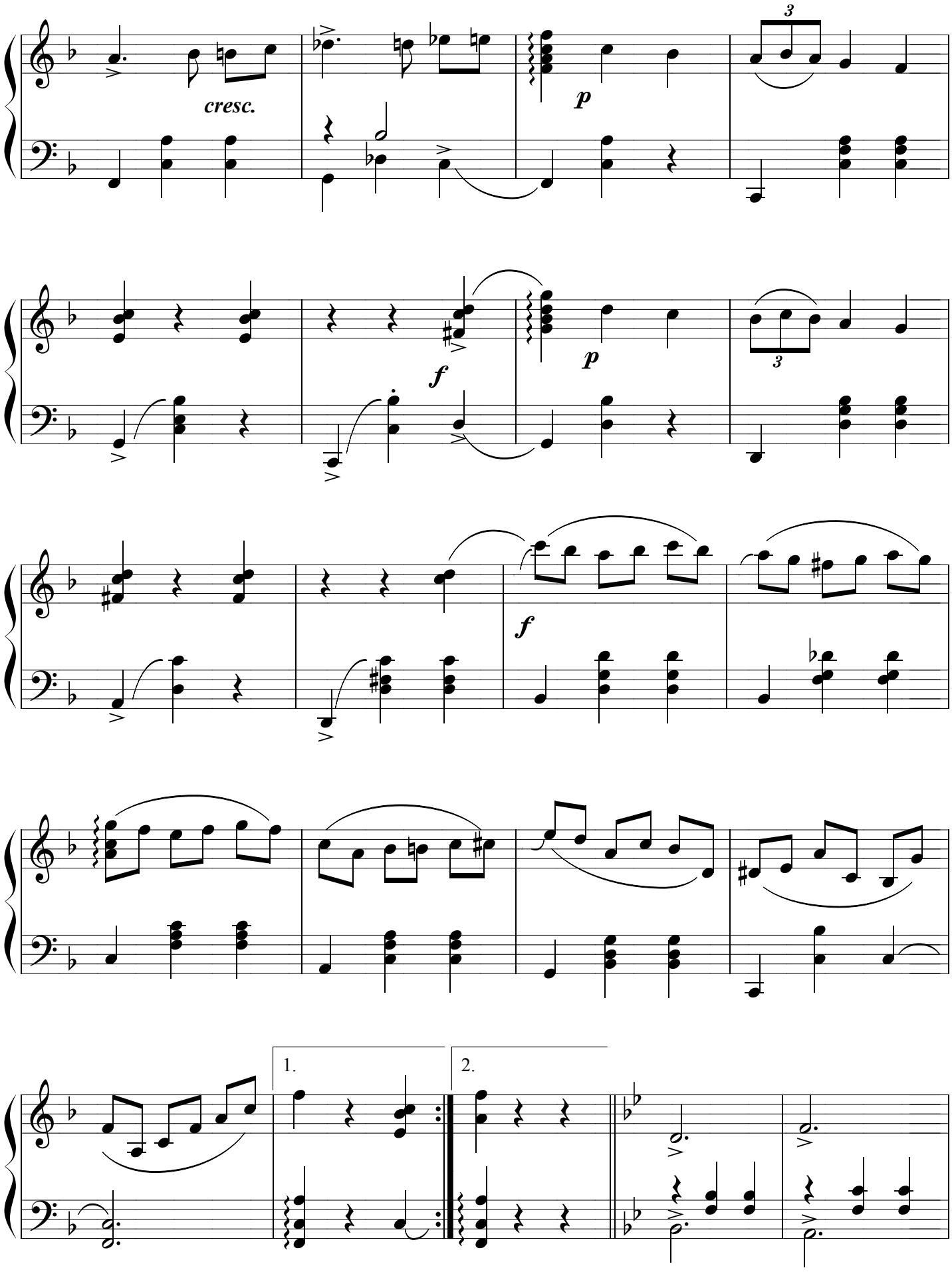


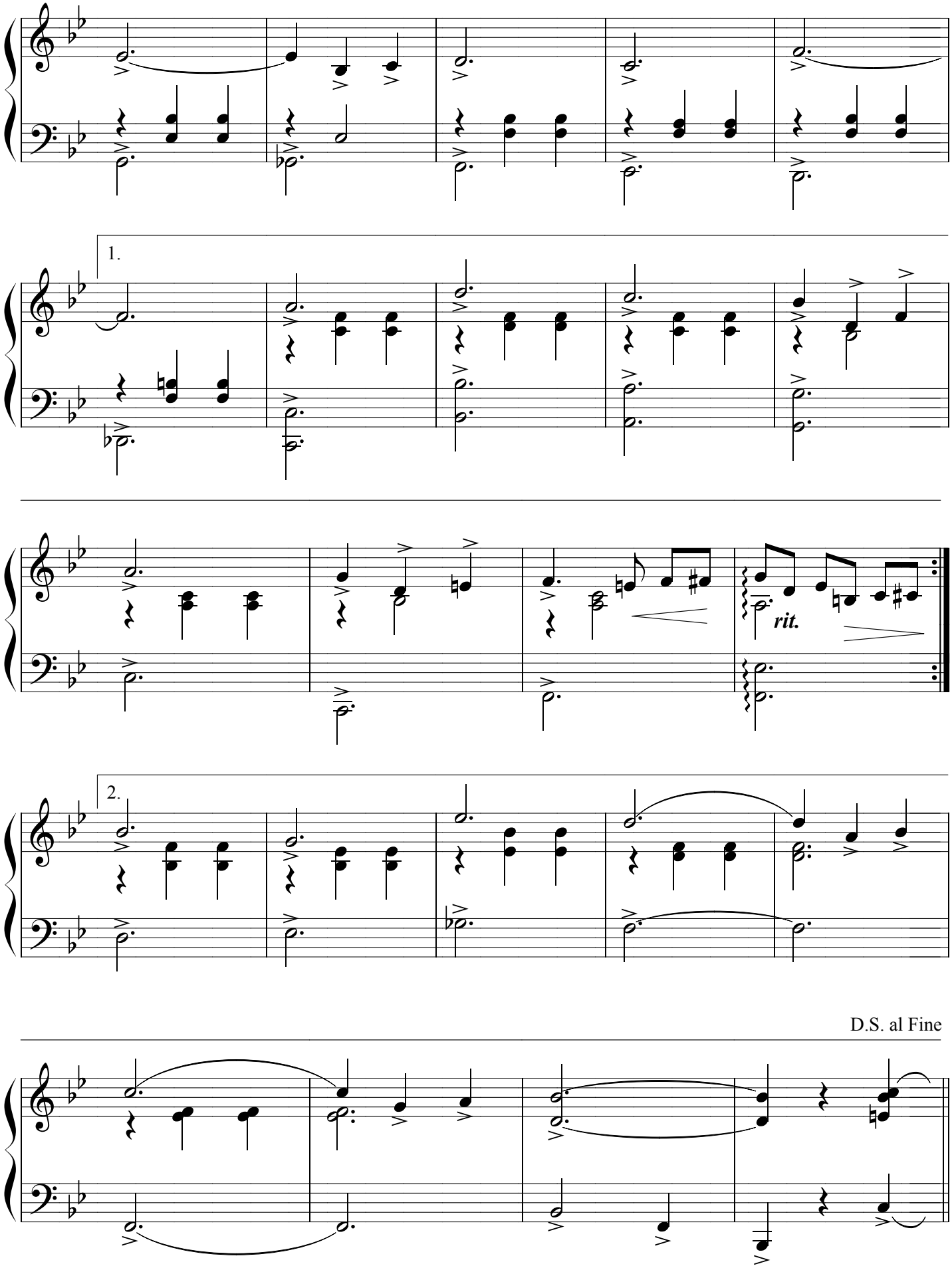
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mf ben cantado
cresc.
p
3
f
p
3
f


1.
2.
Fine
a Tempo
mf
1.
cresc.
f
rit.
p


2.
p
3
f
p
3
mf
ben cantado

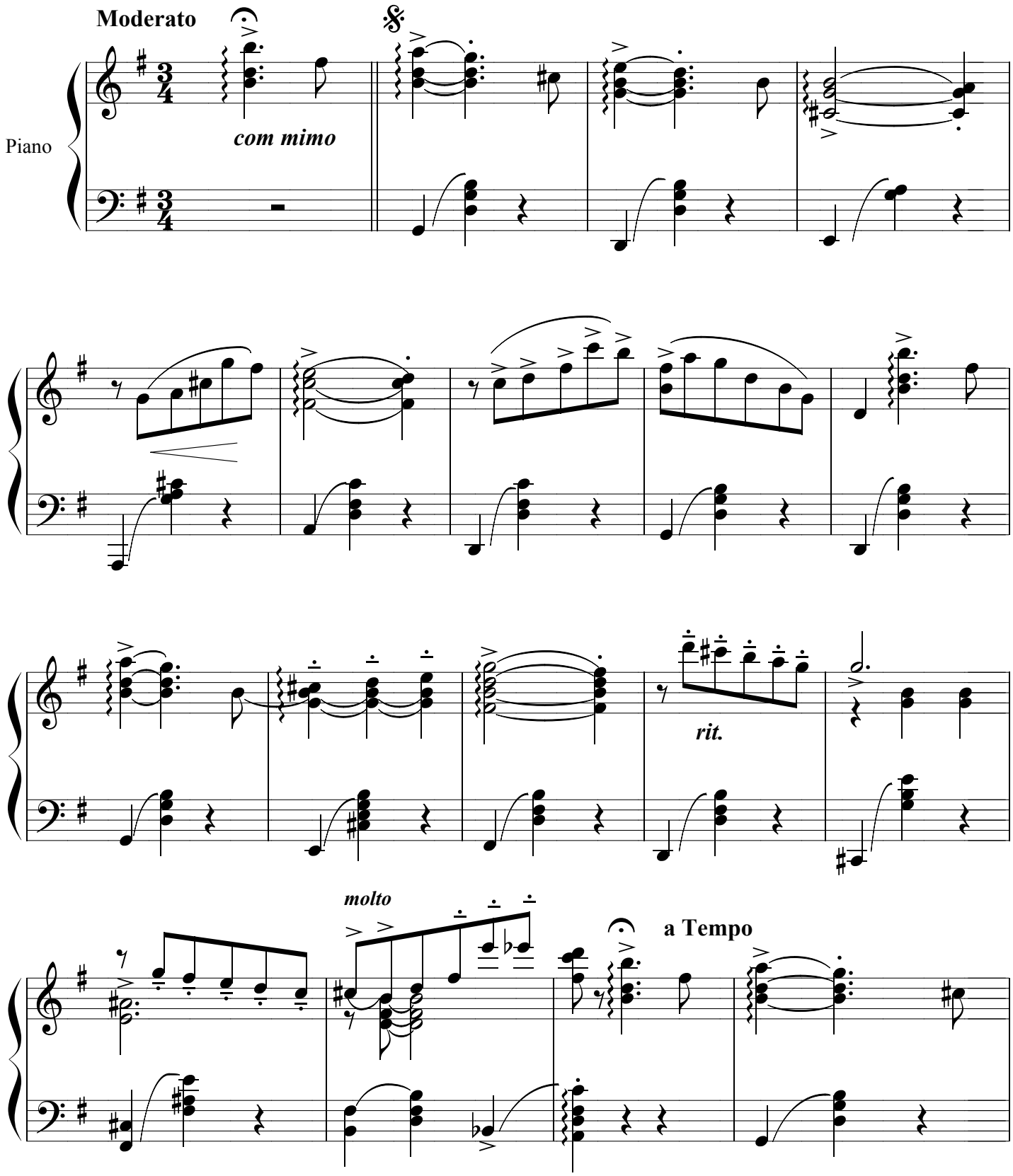

cresc.
p
3
f
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f
1.
2.


1.
rit.
2.
D.S. al Fine

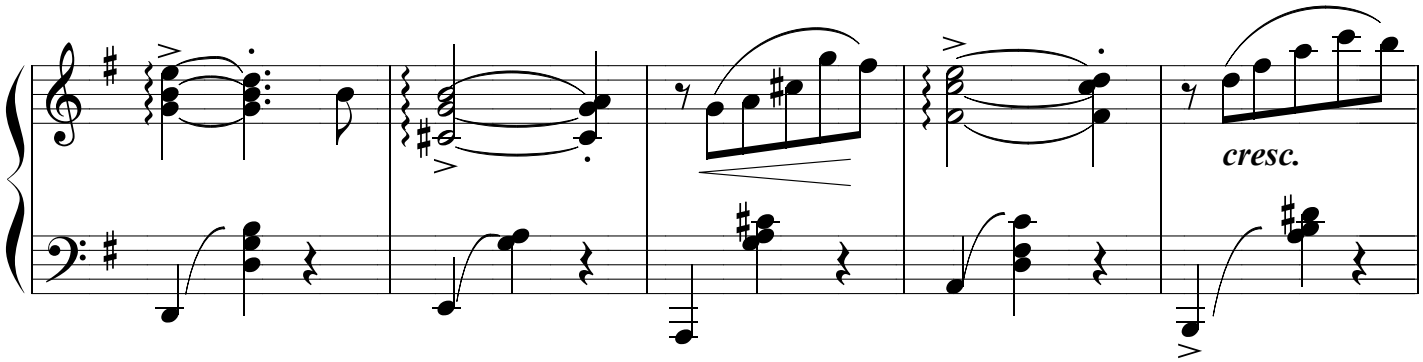
SENTIMENTOS D'ALMA
VALSA PARA PIANO

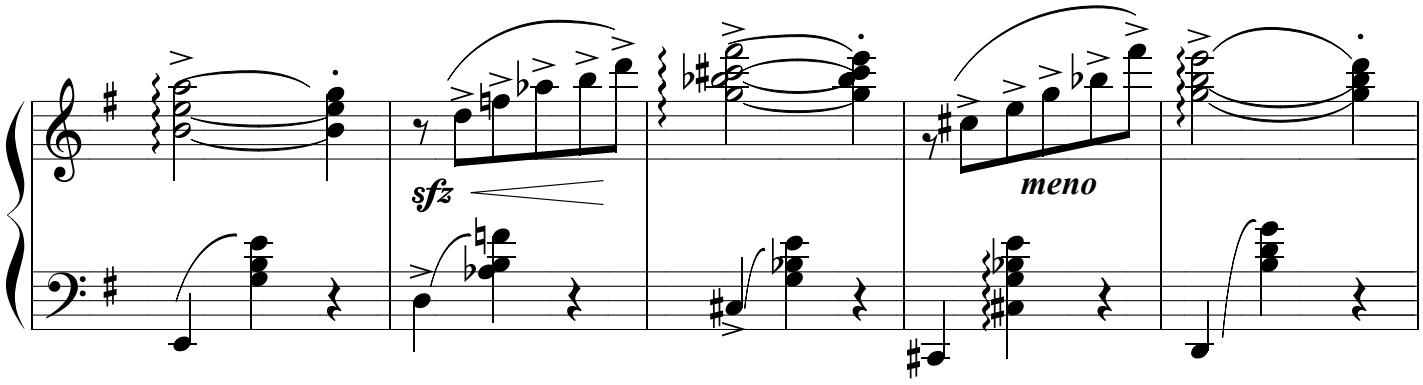
Dedicada à distinta Família do
Dr. Aristides Leblobac, como
prova de estima e gratidão.

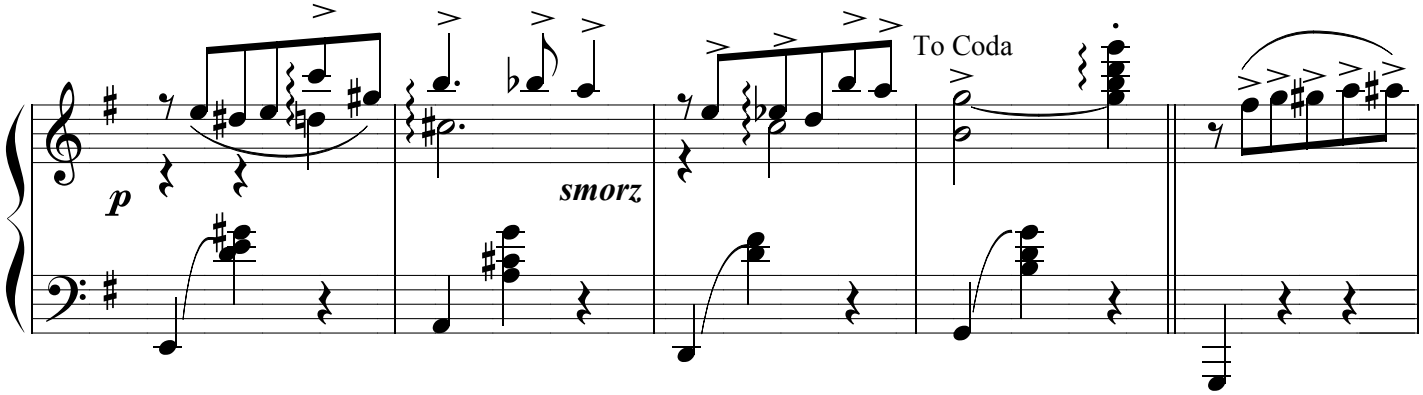
Ernesto Nazareth

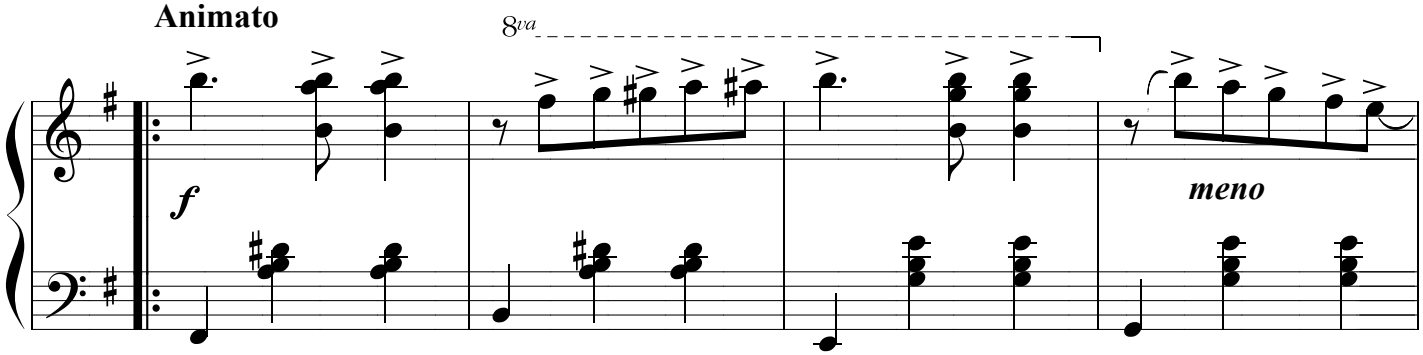


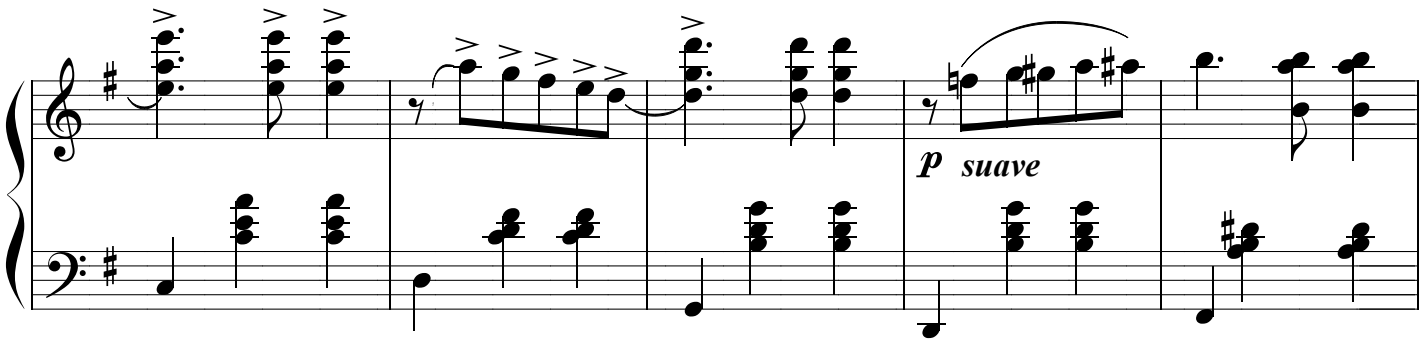
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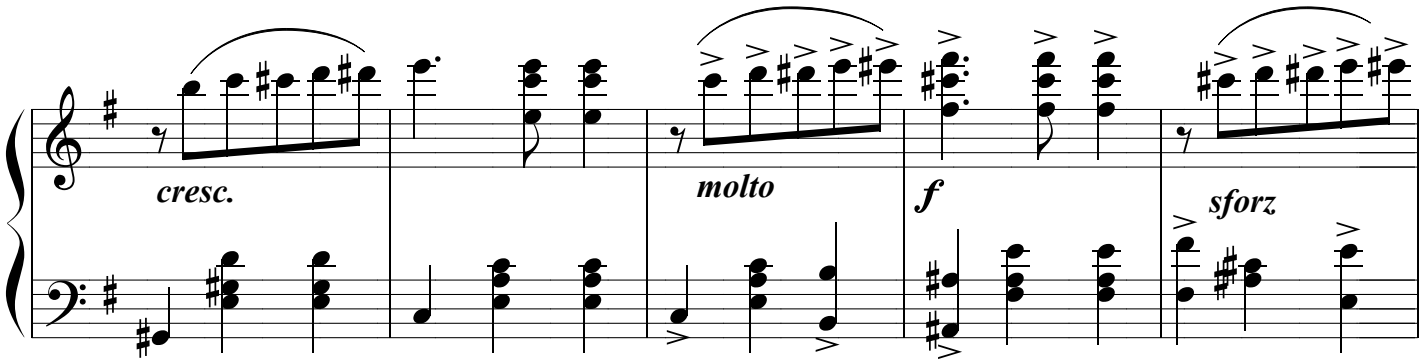

cresc.

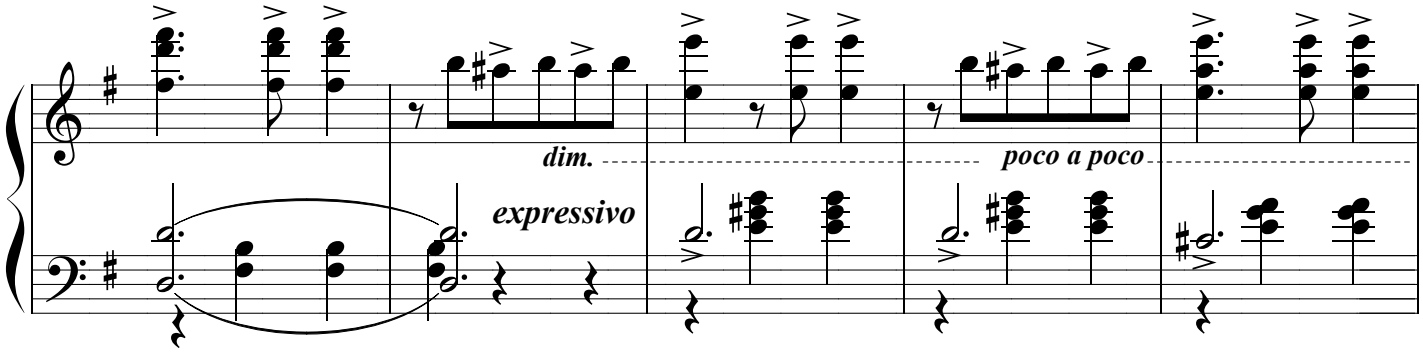

sfz
meno

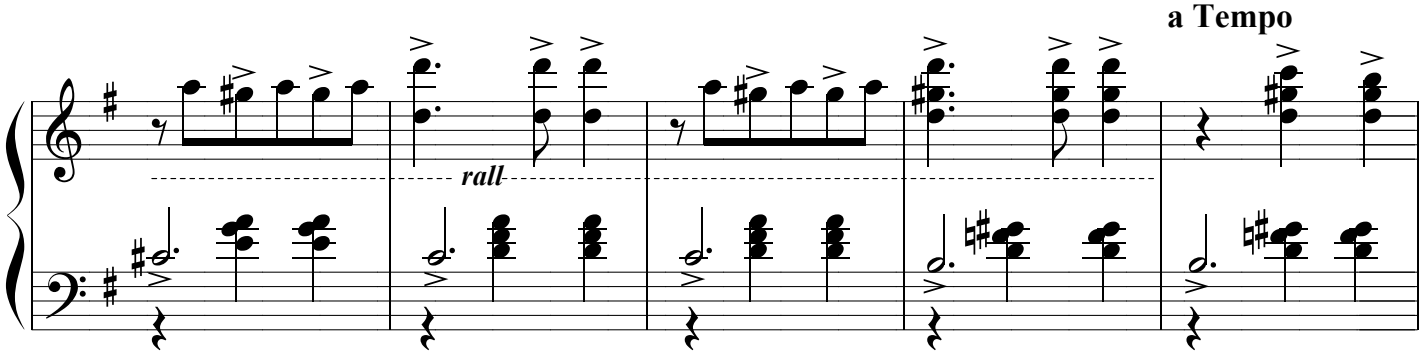

p
smorz
To Coda


Animato
8va
f
meno

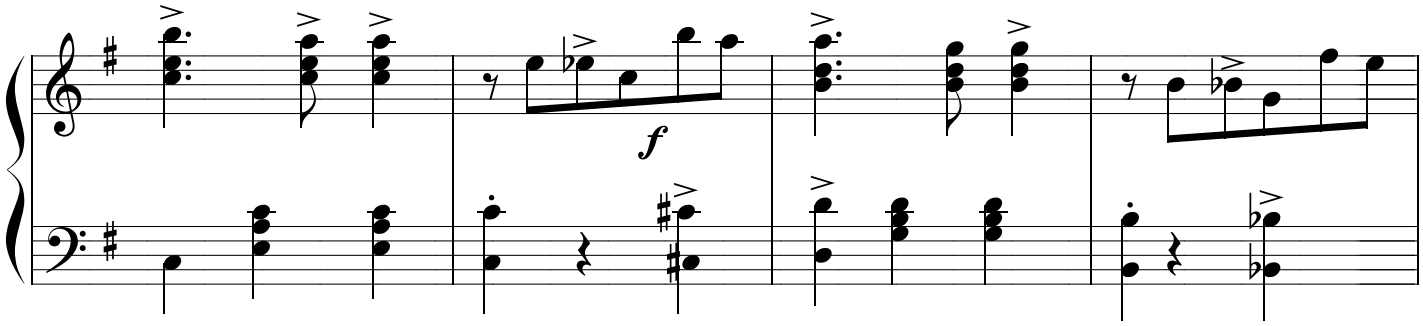


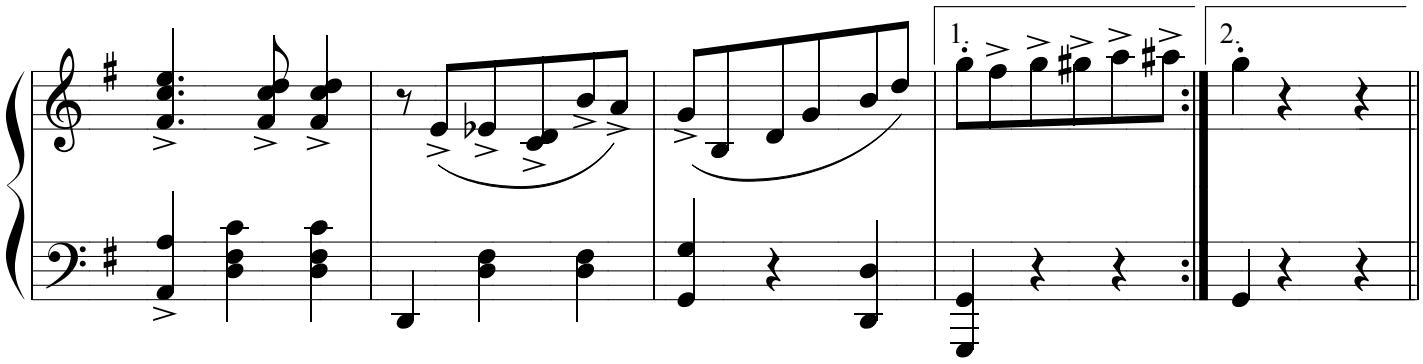


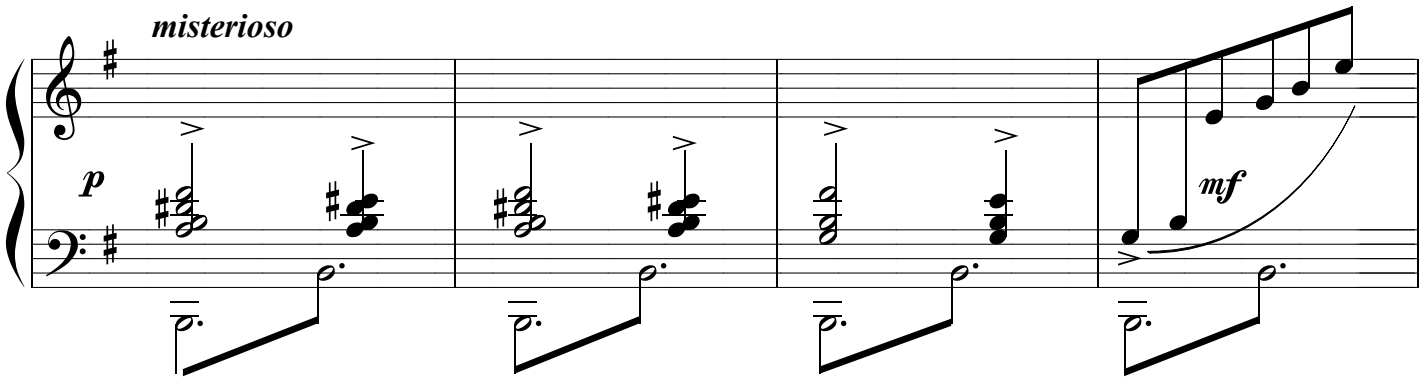


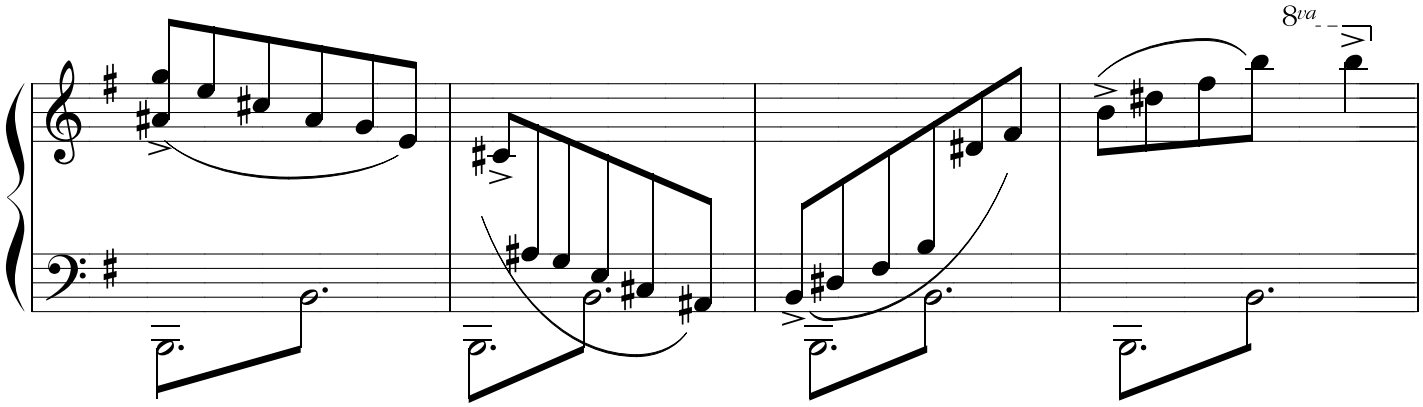


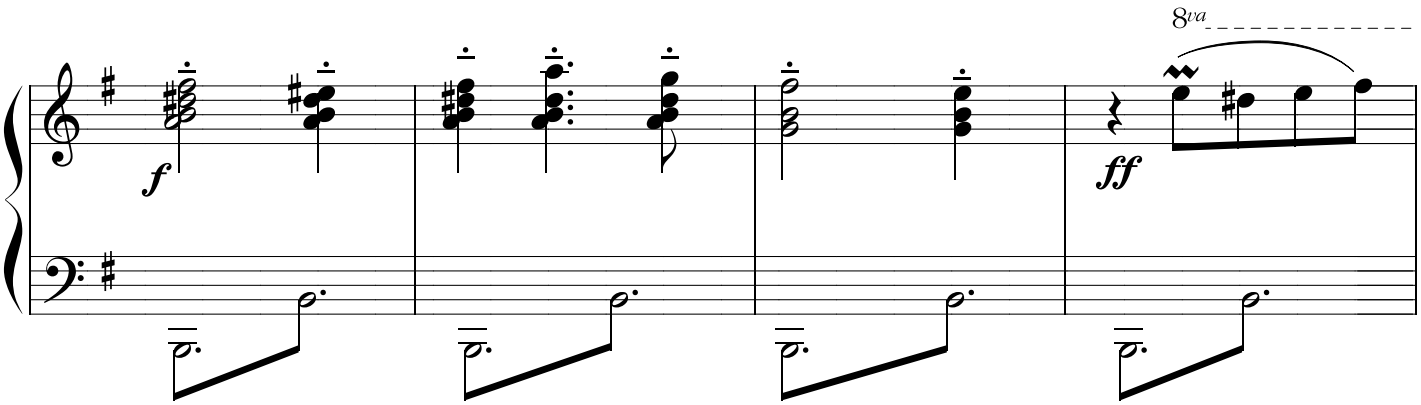
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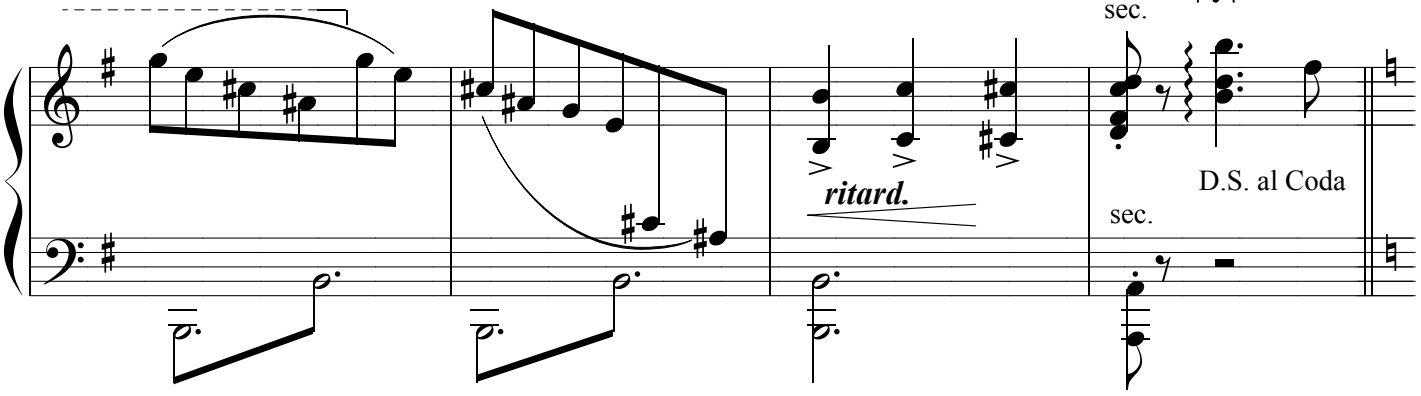

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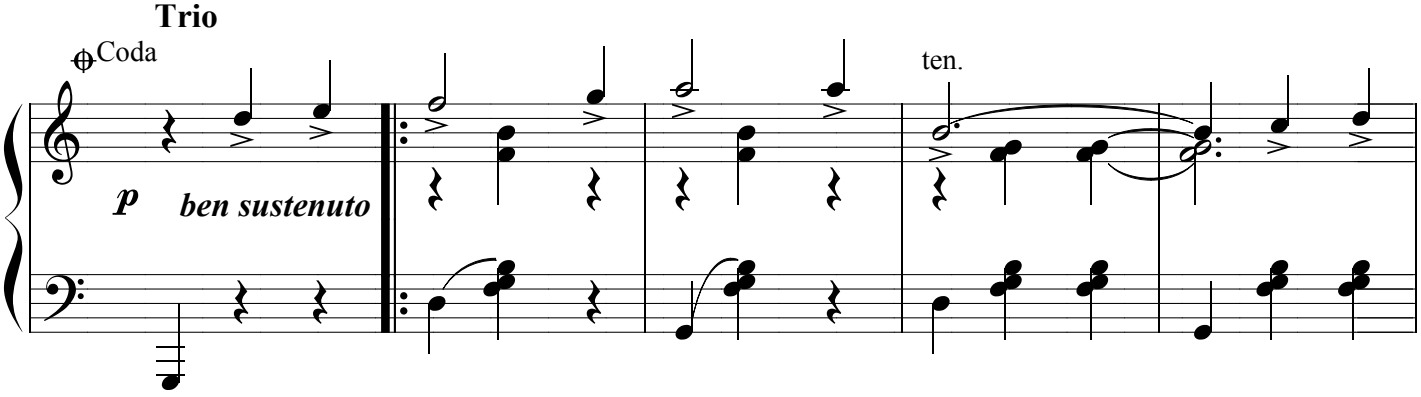

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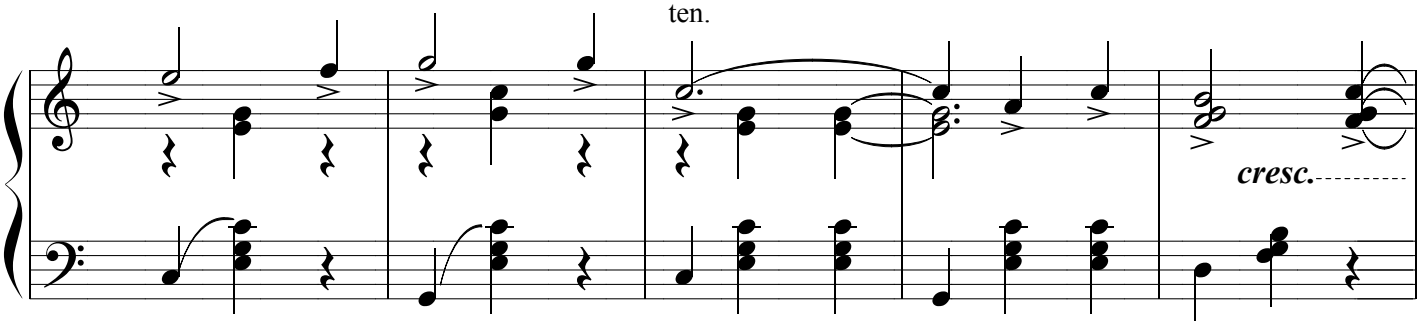

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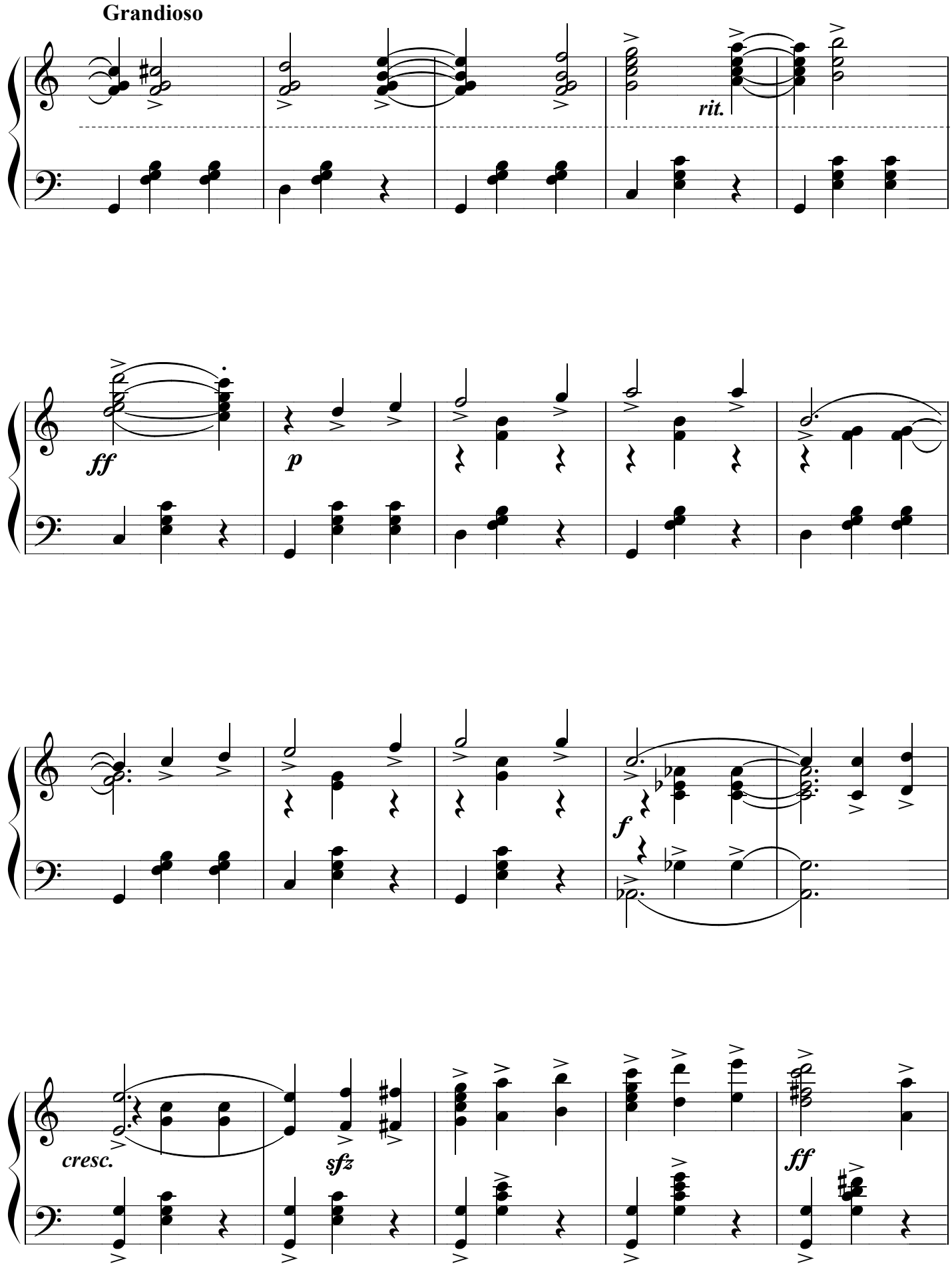

8va

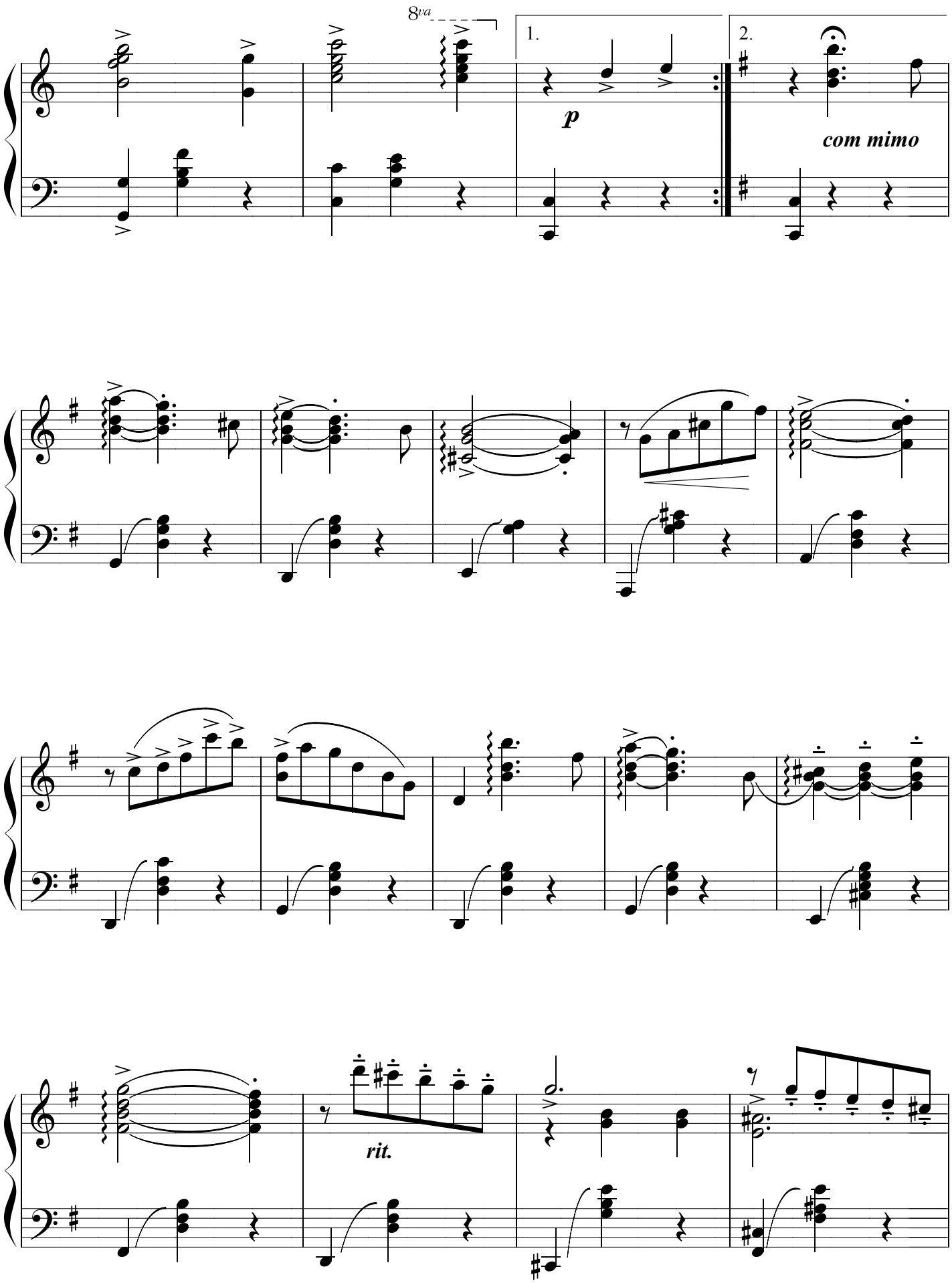

8va
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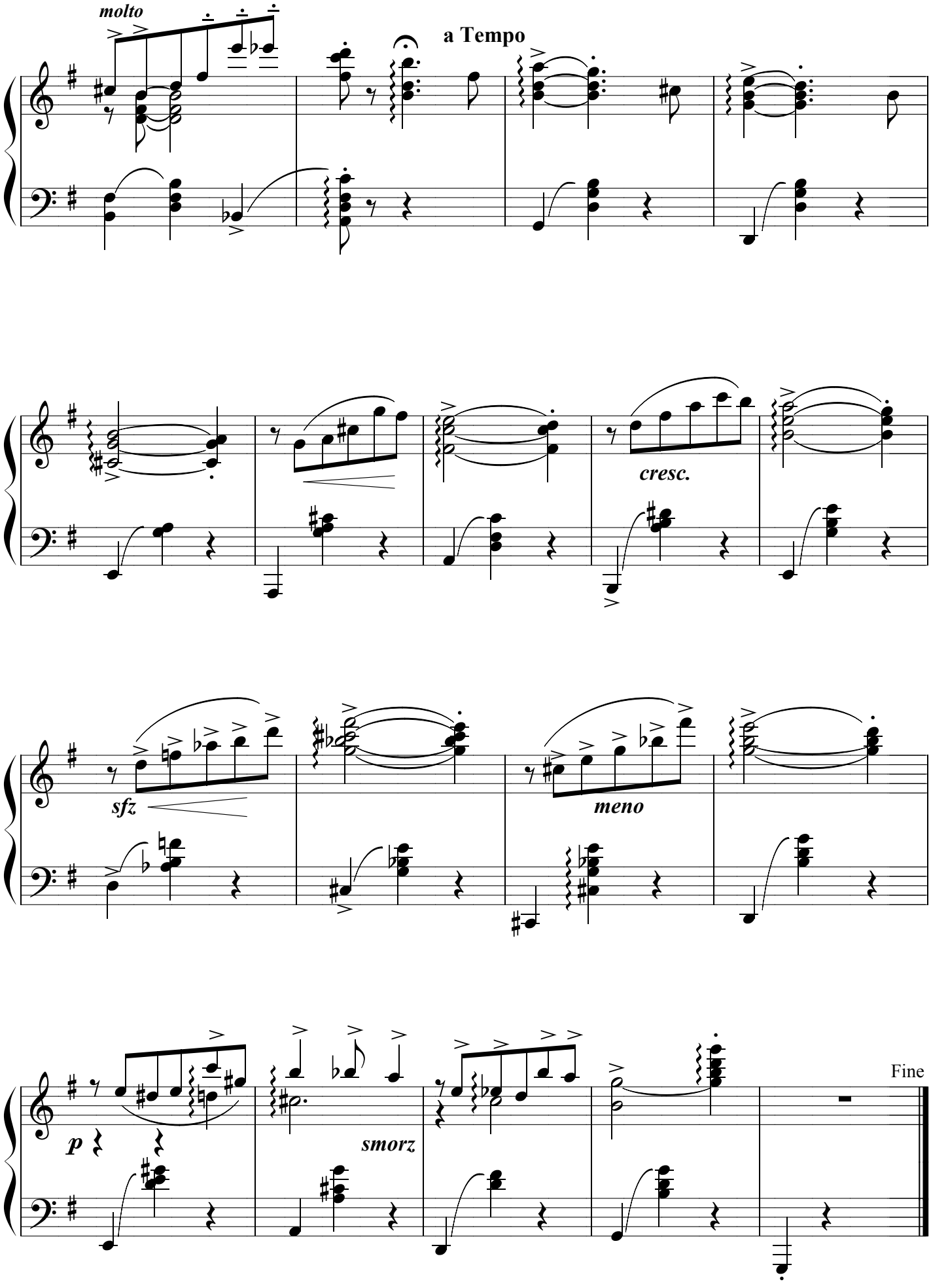

sec.
ritard.
D.S. al Coda
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Trio
Coda
p
ben sustenuto
ten.


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cresc.

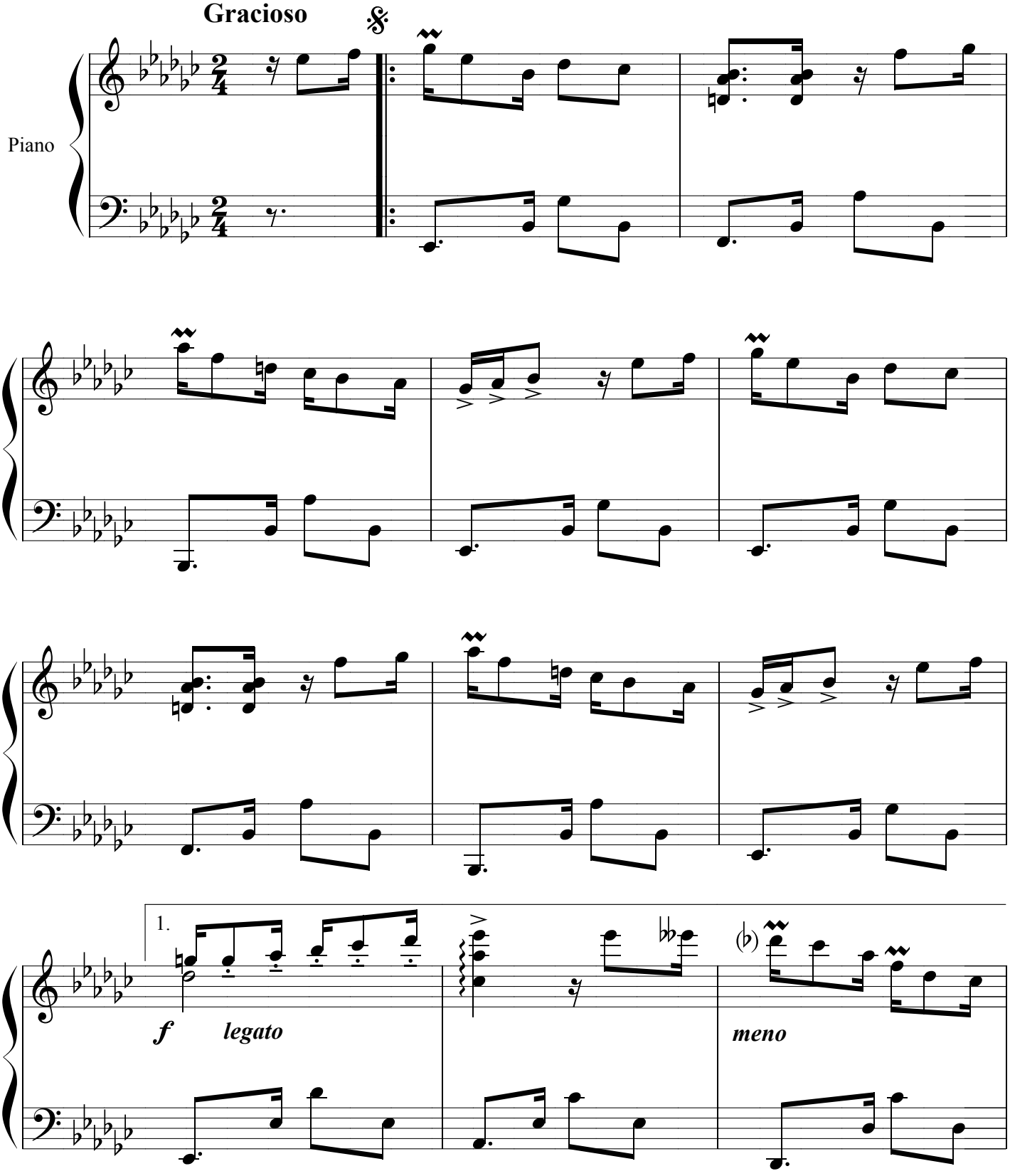

Grandioso
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cresc.
sfz
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8va
1.
2.
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com mimo
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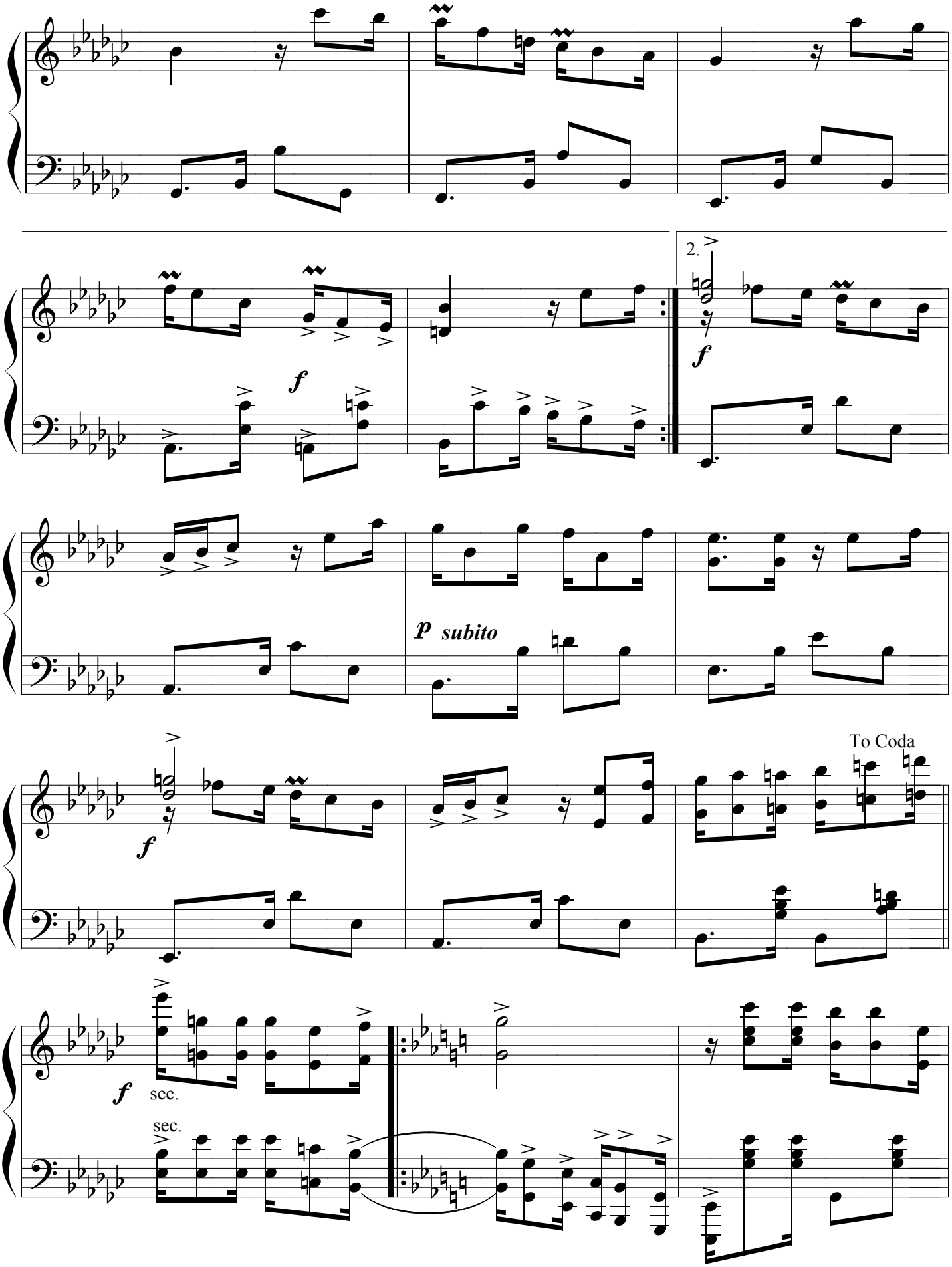

molto
a Tempo
cresc.
sfz
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p
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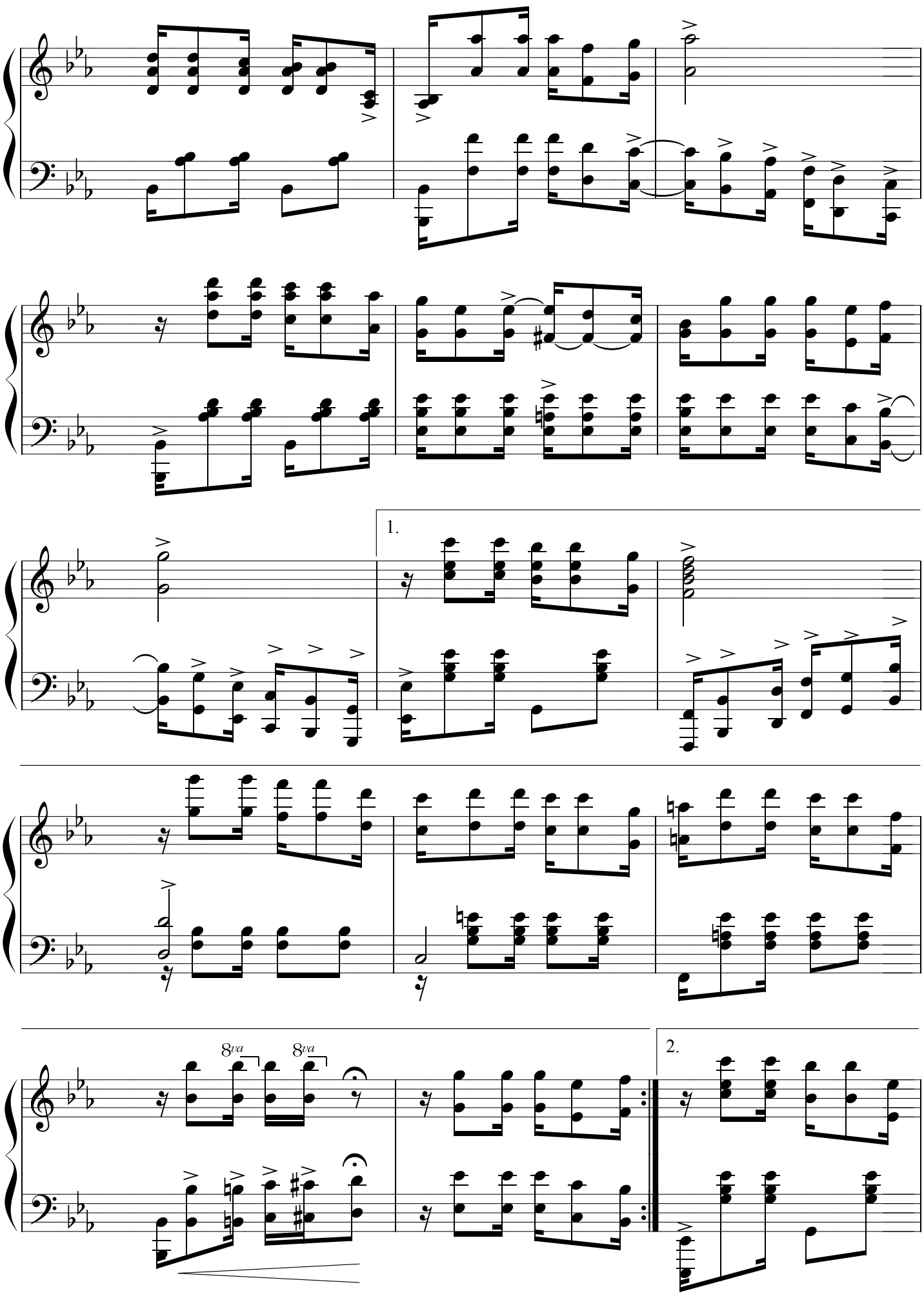
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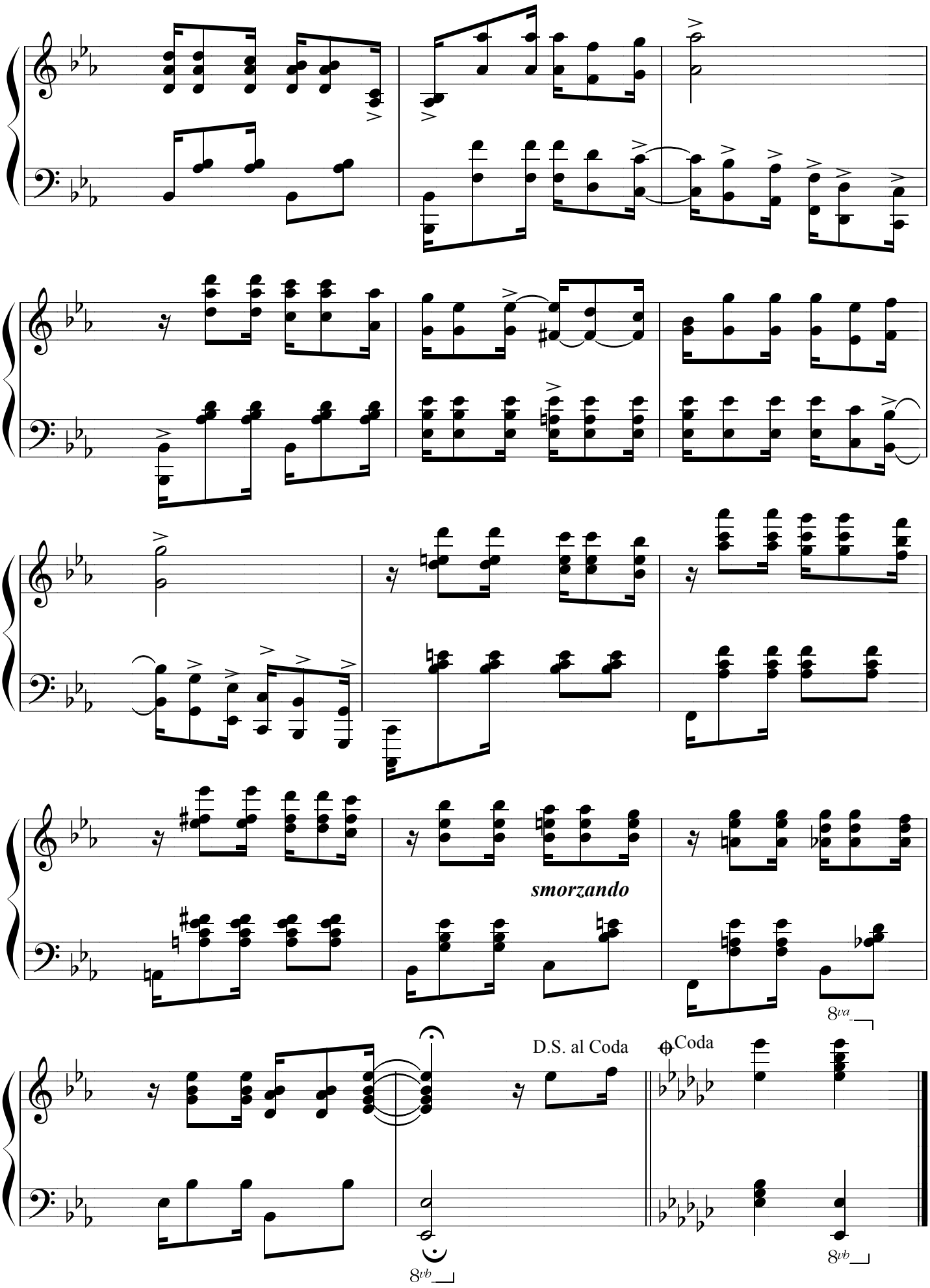
Ernesto Nazareth



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2.
f
f
p subito
To Coda
f
f
sec.
sec.

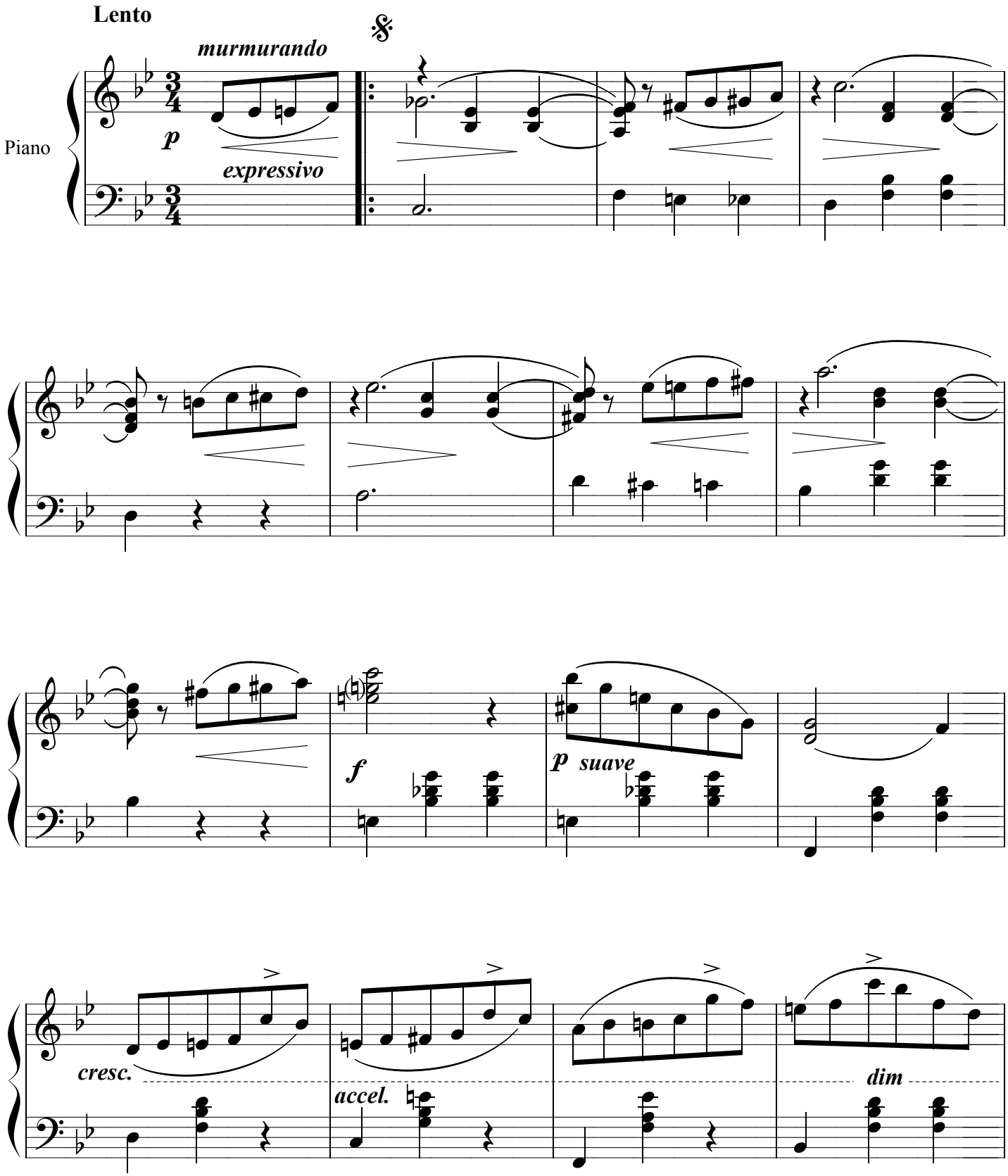

1.
8va
8va
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smorzando
8va
D.S. al Coda
Coda
8vb
8vb

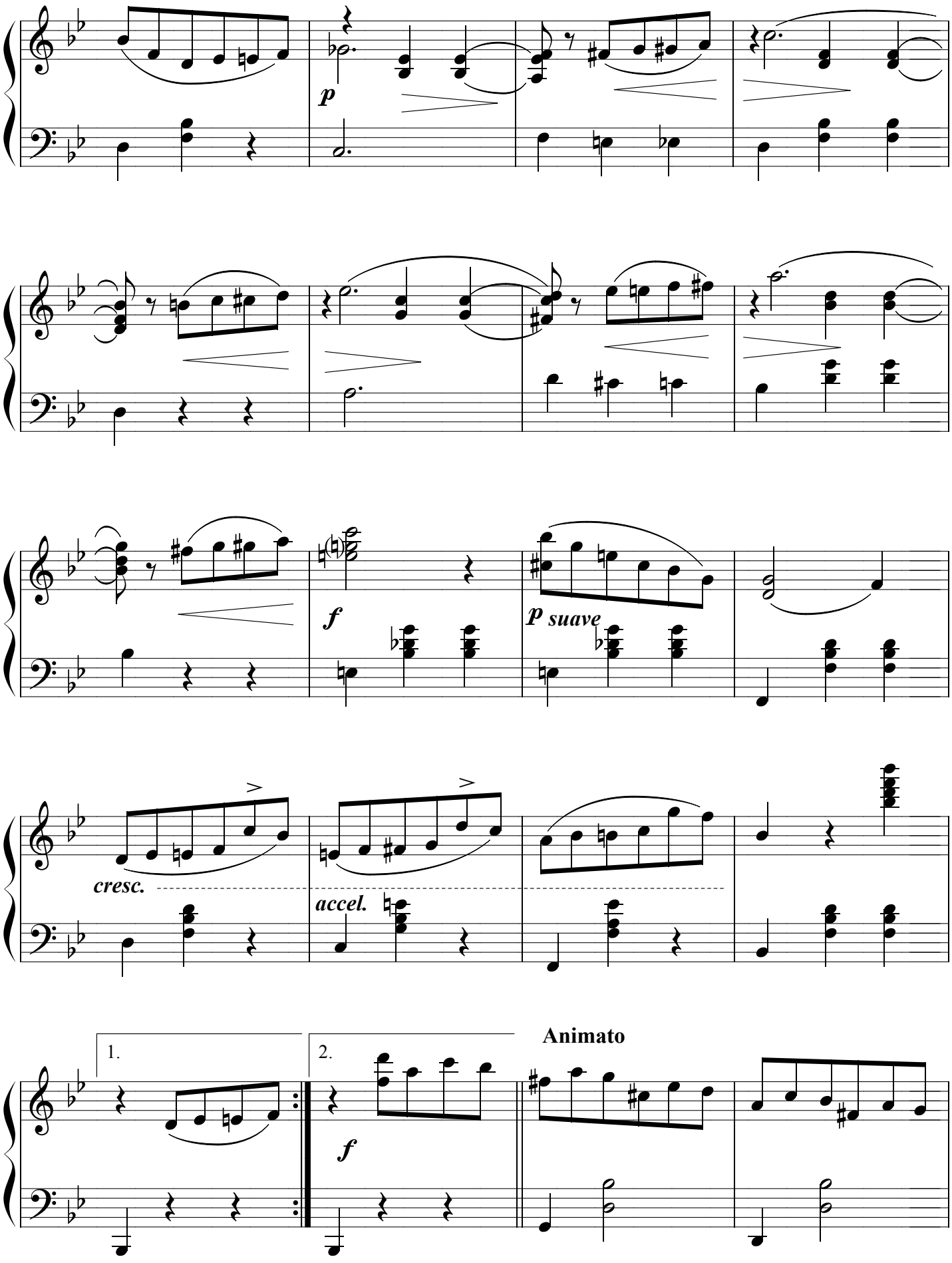
TURBILHÃO DE BEIJOS
VALSA LENTA

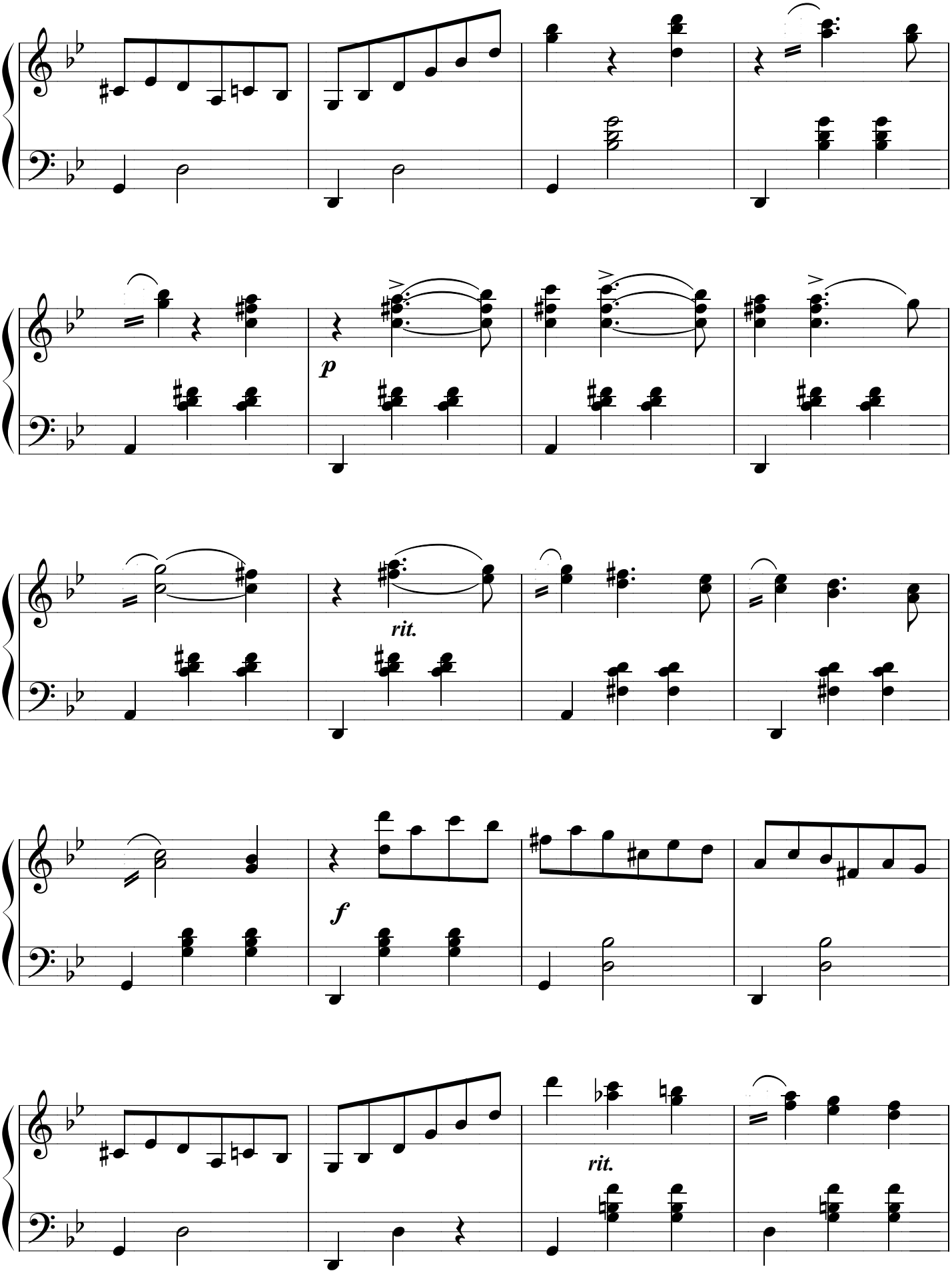
Dedicada ao ilustre amigo
Dr. Benevenuto de Paula Fonseca

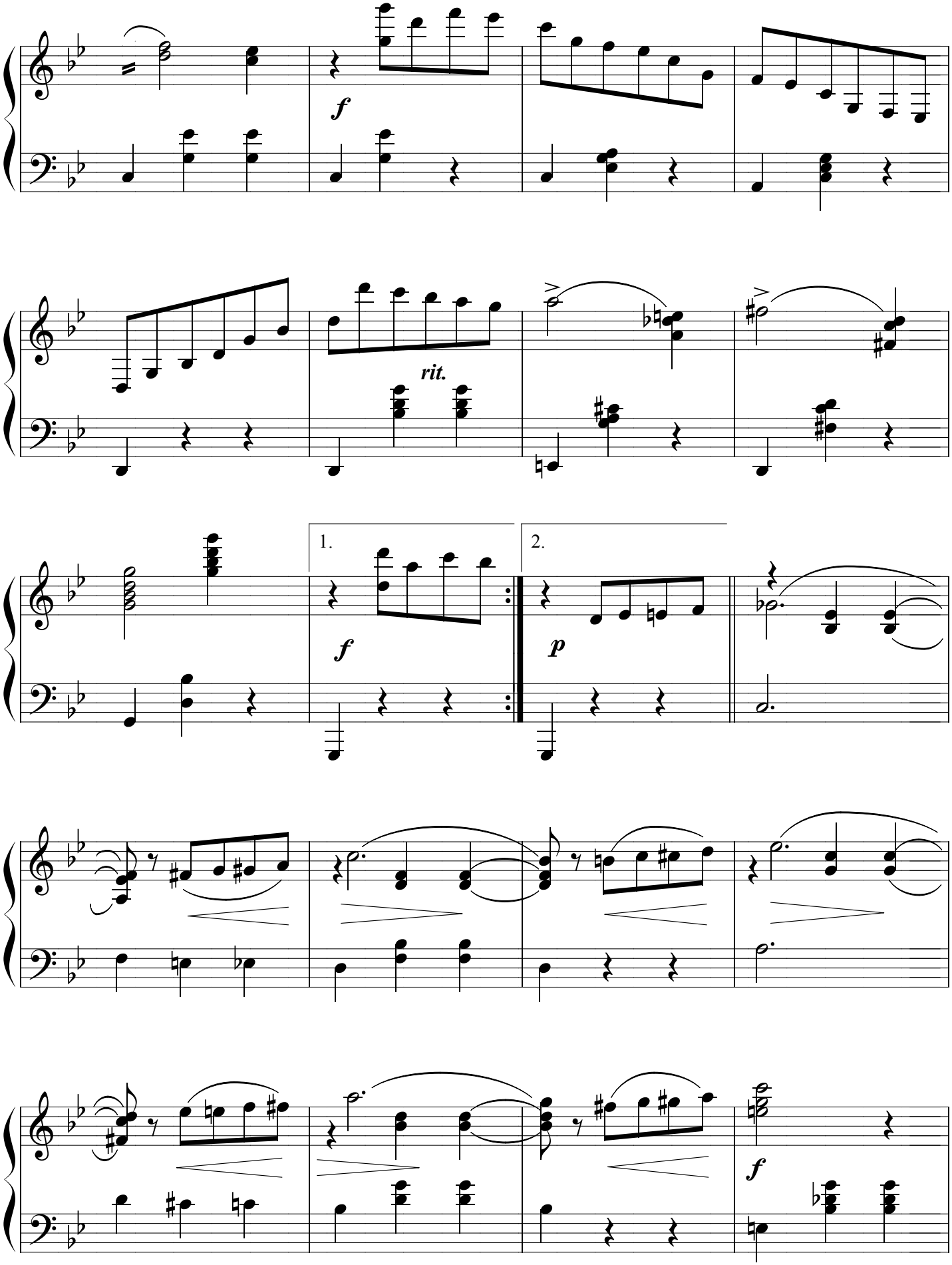
Ernesto Nazareth

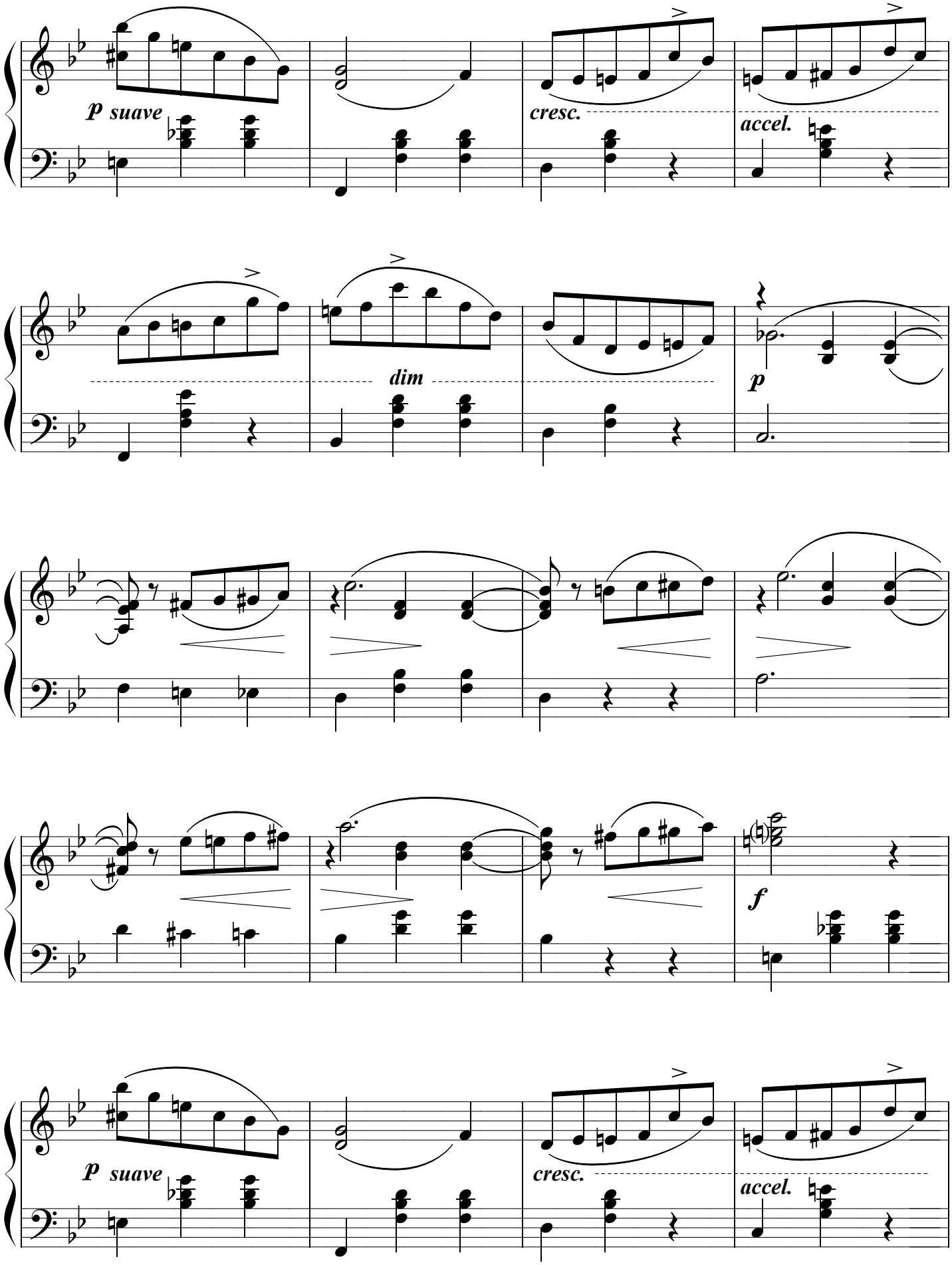


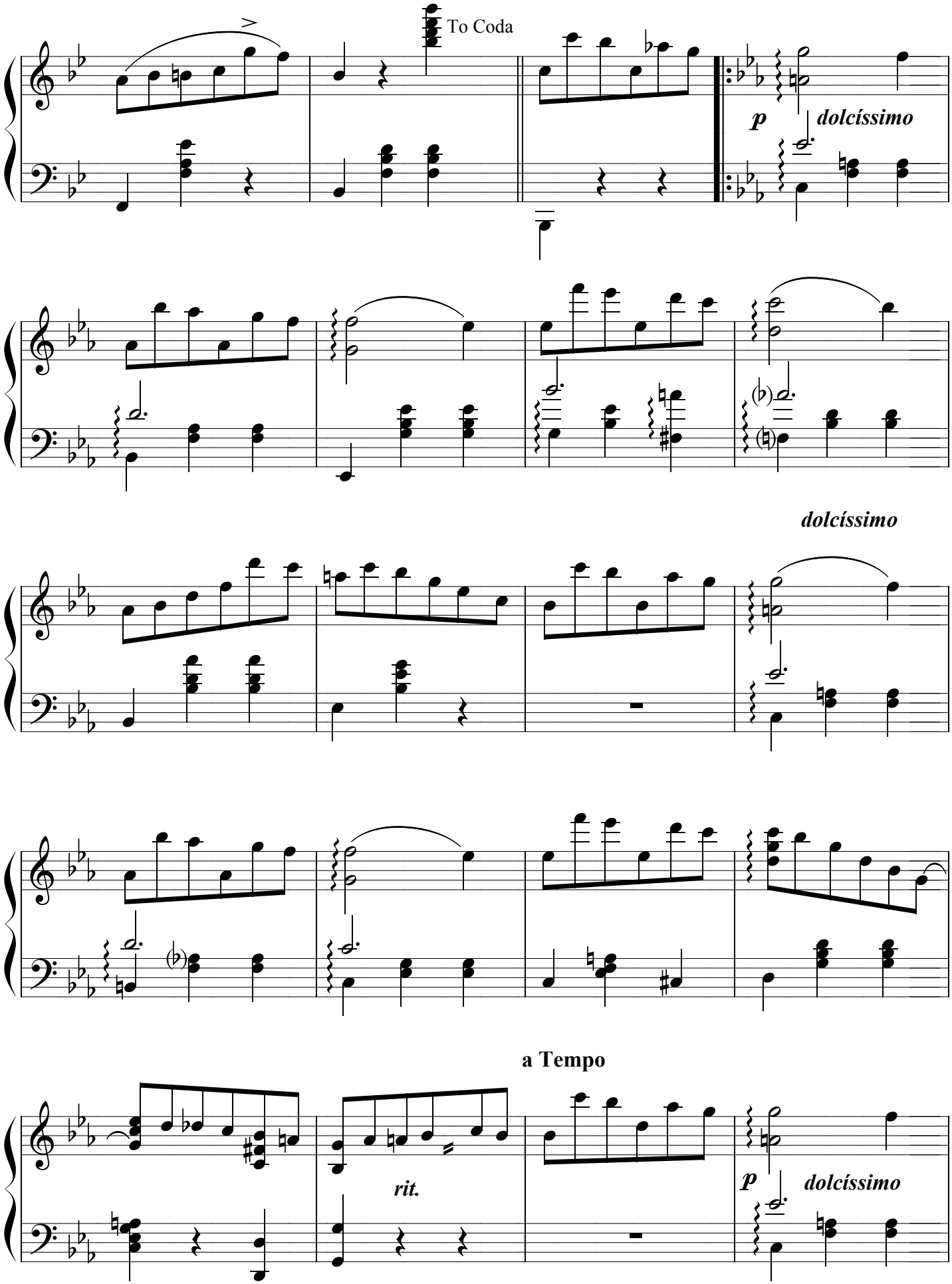
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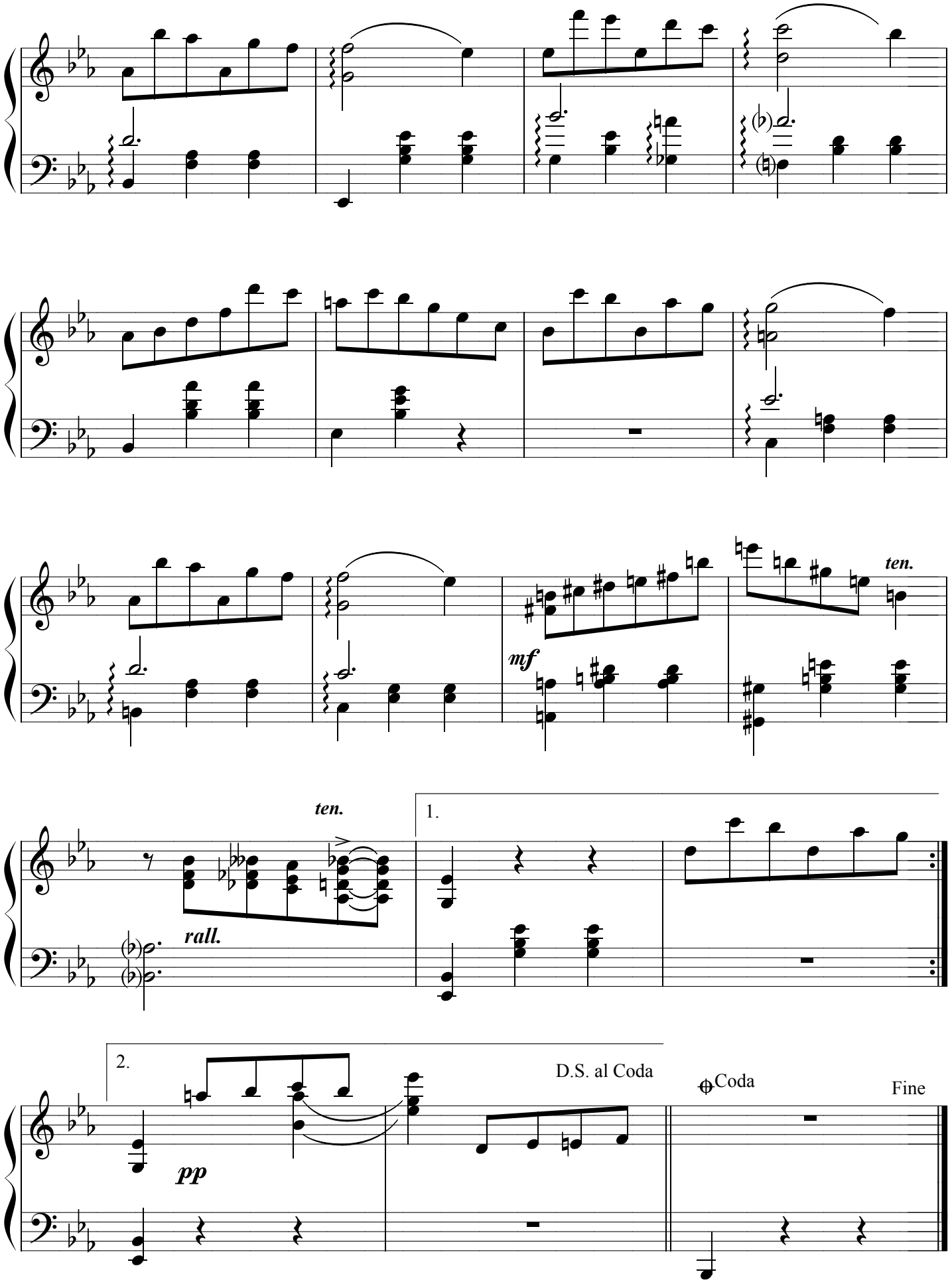

p
f
p suave
cresc.
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f
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p
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p suave
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p
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p suave
cresc.
accel.


To Coda
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dolcíssimo
dolcíssimo
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pp
D.S. al Coda
Coda
Fine

VICTÓRIA
MARCHA

Aos Aliados

Música de Ernesto Nazareth
Letra de José Moniz de Fragão

Introdução

Piano

ff

Canto

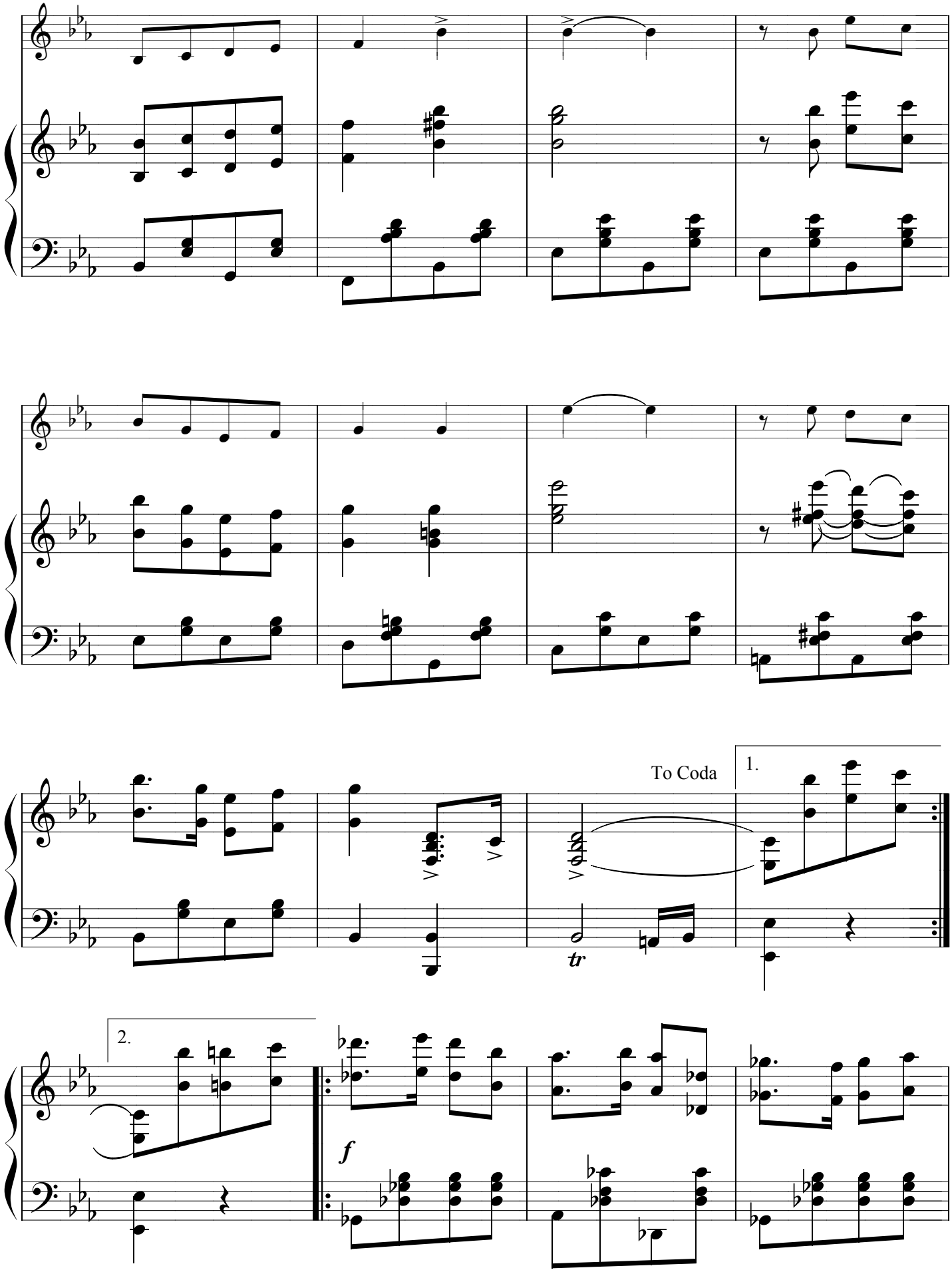
cresc.

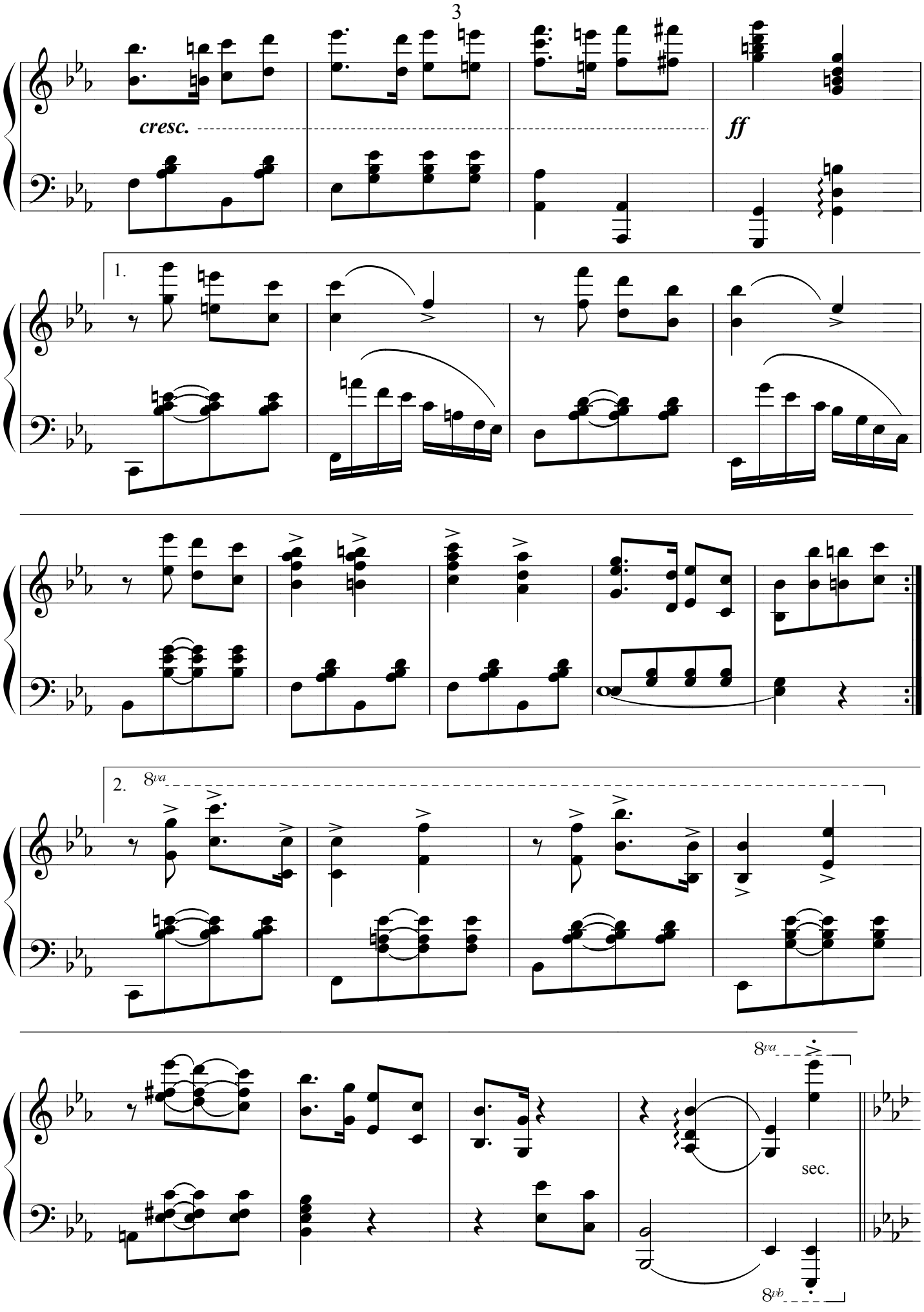
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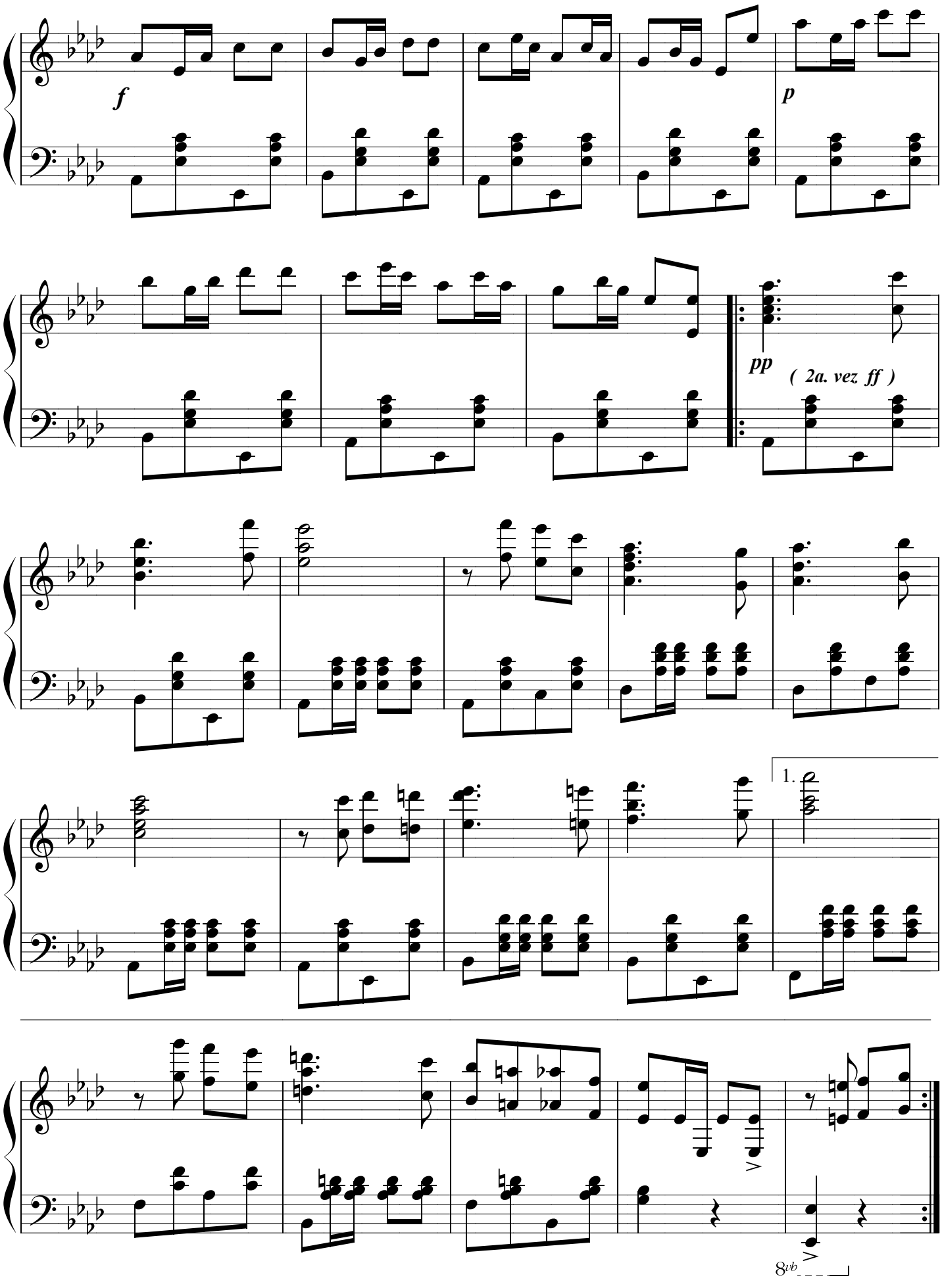
8vb

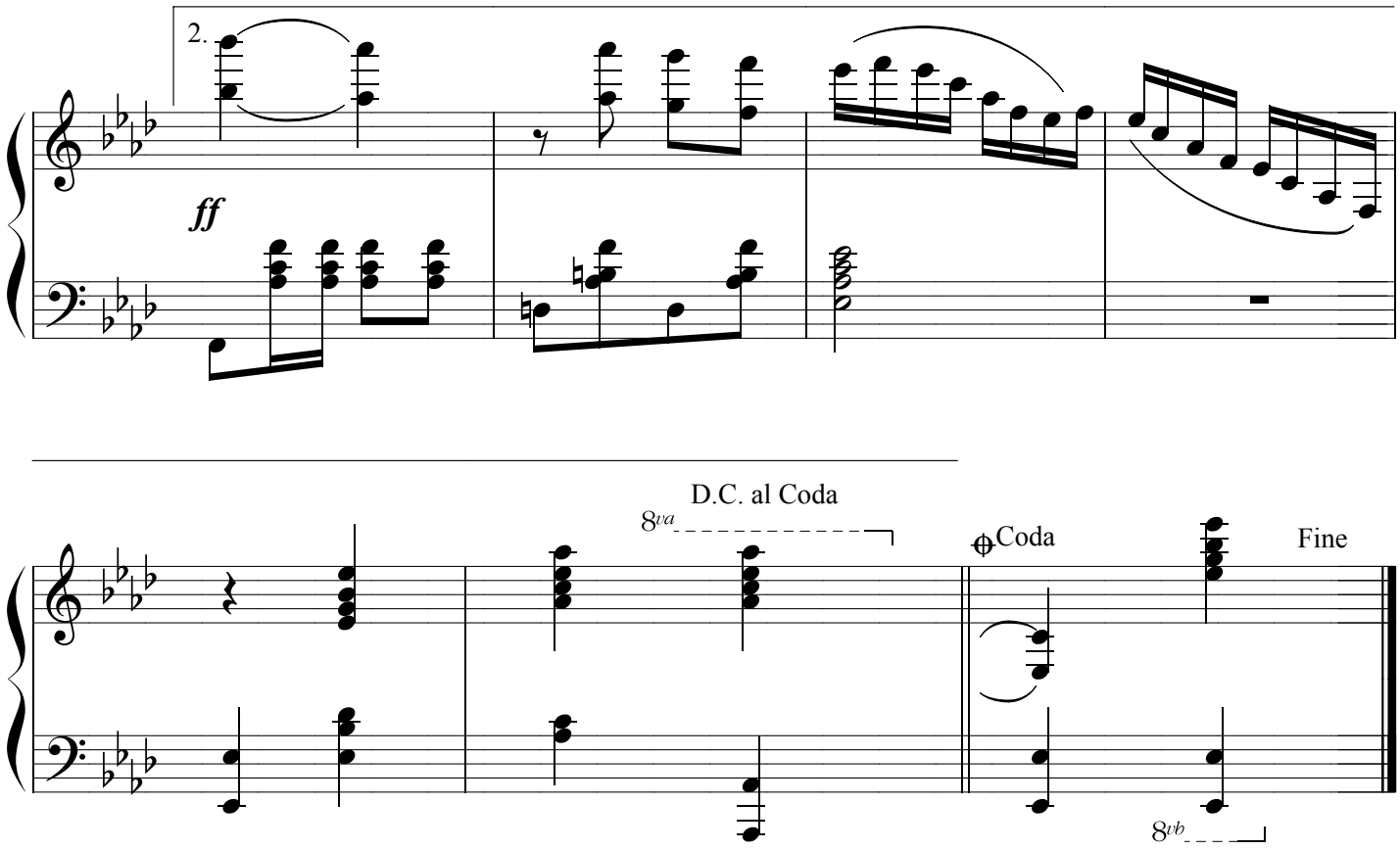
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To Coda
1.
2.
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f
p
pp
(2a. vez ff)
1.
8vb



I Parte

Já resoou lá no campo aliado,
Nas regiões cheias de sangue e glória,
Um grito por mil bocas proclamado
Que nos previne a hora da Vitória.

E quando ouvimos todos nós vibramos,
O repetimos com calor ardente;
E nossa pátria também sublimamos
E sublimamos também nossa gente!

II Parte

Contra a razão já hoje em dia,
Não tem valor a tirania!

E conseguimos a batalhar,
A paz do mundo assegurar!

Estribilho

Avante! Avante! Avante!
Era este o grito ao combate,
Pois, nesta causa triunfante,
Nossa divisa era vencer!
Possui valor, possui firmeza
Quem lutar, com força e glória,
Consegue alto e com nobreza
Soltar um brado de vitória!

I Parte

O mundo inteiro que se vê defenso,
Contra o tirano do povo alemão,
Nesta vitória deve ter o incenso,
Que lhe perfume e suba o coração.

N.R.: O autor não dá indicação do posicionamento da letra, e apenas no primeiros compassos indica a linha do canto.

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