

Henrique Oswald (1852–1931)

Elegia heróica a A. Nepomuceno

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voz, coro, orquestra
(*voice, choir, orchestra*)

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MUSICA BRASILIS

Elegia heróica a Alberto Nepomuceno

Poesia de
Coelho Neto

Henrique Oswald

Muito lento (♩. = ♩)

Musical notation for measures 1-5. The score is in G major (one sharp) and 3/4 time. It features a piano introduction with a forte (*ff*) dynamic in the first measure, transitioning to piano (*p*) by the fifth measure. The right hand plays a melodic line with accents and slurs, while the left hand provides a harmonic accompaniment with slurs and fingerings (e.g., '2').

Musical notation for measures 6-10. The score continues with a piano (*pp*) dynamic. The right hand features a melodic line with slurs and a key signature change to E major (two sharps) in measure 10. The left hand continues with a harmonic accompaniment.

Musical notation for measures 11-16. The score continues with a piano (*pp*) dynamic. The right hand features a melodic line with slurs and a key signature change to E major (two sharps) in measure 11. The left hand continues with a harmonic accompaniment.

Musical notation for measures 17-20. The score continues with a piano (*pp*) dynamic. The right hand features a melodic line with slurs and a key signature change to E major (two sharps) in measure 17. The left hand continues with a harmonic accompaniment. A *dim.* (diminuendo) marking is present in measure 20.

2

rit.

26

30

p

3

40

p

4

46

p

f

50

ff

5

ff *dim.* *dim.* 60 *rit.* 3 3 3

6

allargando 3 3 3 *f cresc.* *ff*

Piano

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The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The tempo is marked 'Muito lento' with a note equal to a quarter note. The dynamics range from fortissimo (ff) to piano (p). The music features a series of chords and melodic lines, with some notes marked with accents and slurs. There are also some double bar lines and fermatas.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The dynamics range from pianissimo (pp) to piano (p). The music features a series of chords and melodic lines, with some notes marked with accents and slurs. There are also some double bar lines and fermatas.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The dynamics range from piano (p) to fortissimo (ff). The music features a series of chords and melodic lines, with some notes marked with accents and slurs. There are also some double bar lines and fermatas.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The dynamics range from piano (p) to fortissimo (ff). The music features a series of chords and melodic lines, with some notes marked with accents and slurs. There are also some double bar lines and fermatas.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The dynamics range from piano (p) to fortissimo (ff). The music features a series of chords and melodic lines, with some notes marked with accents and slurs. There are also some double bar lines and fermatas.

2 *rit.*

26 *p*

3

4

46 *p* *f*

50

5

ff

Measures 5-57: This system contains measures 5 through 57. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a *ff* dynamic. The right hand features a series of chords, many with a *v* (accents) above them. The left hand has a steady bass line with some triplets. The system ends with a fermata over a chord in the right hand.

58

60 *rit.*

dim. *p*

Measures 58-64: This system contains measures 58 through 64. It starts with a *dim.* dynamic and a *p* dynamic. The right hand has a melodic line with a long note at measure 60. The left hand features several triplet patterns. The system concludes with a *rit.* marking and a fermata over a chord.

6

allargando

cresc. molto

ff

Measures 65-71: This system contains measures 65 through 71. It begins with an *allargando* marking and a *cresc. molto* dynamic. The right hand has a melodic line with triplet markings. The left hand has a bass line with triplet markings. The system ends with a *ff* dynamic and a fermata over a chord.

65

Measures 72-78: This system contains measures 72 through 78. It features a series of chords in the right hand, some with a *v* (accents) above them. The left hand has a steady bass line. The system ends with a fermata over a chord.

Canto (solo)

Elegia heróica a Alberto Nepomuceno

Poesia de
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Muito lento (♩. = ♩) *f*

Vi - ves den-tro da mor - te

1

Tua al-ma que no ar - dor da ins - pi - ra - ção, se ma - ni - fes - ta - va em me - lo - di - as

15

co - mo a re - si - na es - sen - cia da ar - vo - re se dis - sol - ve em a - ro - ma no thu -

18

ry - bu - lo, e sur - ge nos hym - nos e poe - mas que dei - xas - te.

2

Não po - de a mor - te, pren - der - te em seu si - lên - cio lú - gu - bre,

24

rit.

Es - tas com - vos - co, pre - sem - te, o ge - nio har -

26

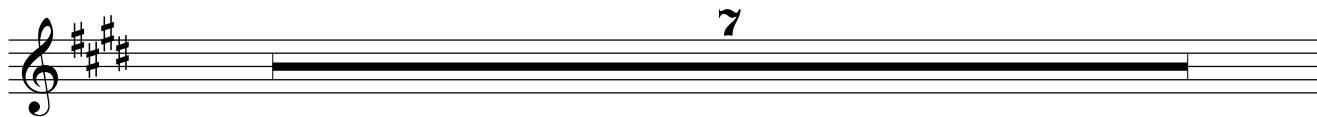
p

mo - ni - o - so.

2

Elegia heróica a Alberto Nepomuceno – Henrique Oswald – Canto (solo)

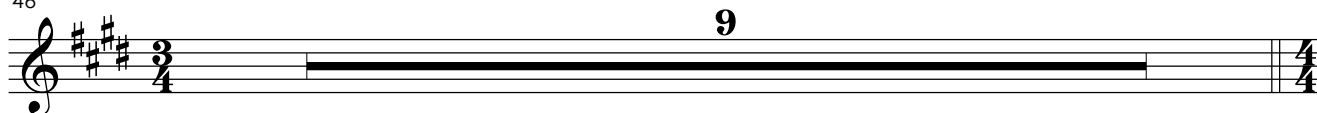
3



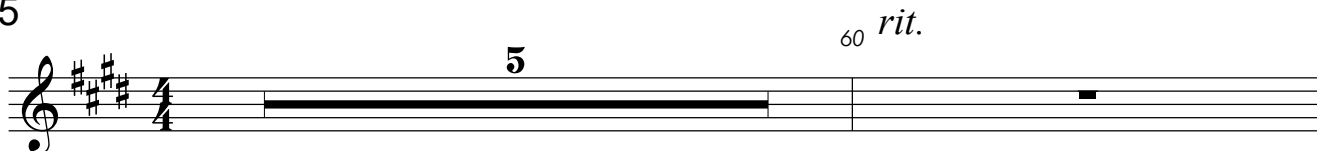
4



46



5



6

allargando



Elegia heróica a Alberto Nepomuceno

Poesia de
Coelho Neto

Henrique Oswald

Muito lento (♩ = ♩) *f*

Canto (solo) 10

Vi - ves den - tro da mor - te

Soprano 1

Soprano 2

Contralto 1

Contralto 2

1

Canto

Tua al-maque no ar - dor da ins - pi - ra - ção, se ma - ni - fes - ta - va em me - lo - di - as

15

Canto

co - mo a re - si - na es - sen - cia da ar - vo - re se dis - sol - ve em a - ro - ma no thu -

18

20

Canto

ry - bu - lo, e sur - ge nos hym - nos e poe - mas que dei - xas - te.

2

Canto

Não po - de a mor - te, pren - der - te em seu si - lên - cio lú - gu - bre,

24

rit.

Canto

Es - tas com - vos - co, pre - sem - te, o ge - nio har -

26 *p*

Canto

mo - ni - o - so.

S 1 *p*

Co - mo Or - pheu, que as bac - chan-tes tru - ci - da - ram, e

S 2 *p*

Co - mo Or - pheu, que as bac - chan-tes tru - ci - da - ram, e

C 1 *p*

Co - mo Or - pheu, que as bac - chan-tes tru - ci - da - ram, e

C 2 *p*

Co - mo Or - pheu, que as bac - chan-tes tru - ci - da - ram, e

30

Canto

S 1

mor - to_a-in - da in - vo - cam a sua a - ma - da_Eu - ry - di - ce.

S 2

mor - to_a-in - da in - vo - cam a sua a - ma - da_Eu - ry - di - ce.

C 1

mor - to_a-in - da in - vo - cam a sua a - ma - da_Eu - ry - di - ce.

C 2

mor - to_a-in - da in - vo - cam a sua a - ma - da_Eu - ry - di - ce.

3

S 1
Tu, da_e-ter - ni - da - de aon-de_as - sis - tes pe - lo que dei -

S 2
Tu, da_e-ter - ni - da - de aon-de_as - sis - tes pe - lo que dei -

C 1
Tu, da_e-ter - ni - da - de aon-de_as - sis - tes pe - lo que dei -

C 2
Tu, da_e-ter - ni - da - de aon-de_as - sis - tes pe - lo que dei -

38 40

S 1
xas - tes, es - sen - cia da tua al - ma.

S 2
xas - tes, es - sen - cia da tua al - ma.

C 1
xas - tes, es - sen - cia da tua al - ma.

C 2
xas - tes, es - sen - cia da tua al - ma.

4

S 1
Can-tas e can-ta - is e-ter - na - men - te de - li - cian-do os

S 2
Can-tas e can-ta - is e-ter - na - men - te de - li - cian-do os

C 1
Can-tas e can-ta - is e-ter - na - men - te de - li - cian-do os

C 2
Can-tas e can-ta - is e-ter - na - men - te de - li - cian-do os

46

S 1
co - ra - ções glo - ri - fi - can - do_a Pa - tria

S 2
co - ra - ções glo - ri - fi - can - do_a Pa - tria em cu - jo_a -

C 1
co - ra - ções glo - ri - fi - can - do_a Pa - tria em cu - jo_a -

C 2
co - ra - ções glo - ri - fi - can - do_a Pa - tria

50

S 1
em cu - jo_a - mor te_ ins - pi - ras - te.

S 2
mor _____ te_ ins - pi - ras - te.

C 1
mor _____ te_ ins - pi - ras - te.

C 2
em cu - jo_a - mor te_ ins - pi - ras - te.

5

S 1
ff
Sal - ve! Can - tos e - ter - no cu - ja voz

S 2
ff
Sal - ve! Can - tos e - ter - no cu - ja voz

C 1
ff
Sal - ve! Can - tos e - ter - no cu - ja voz

C 2
ff
Sal - ve! Can - tos e - ter - no cu - ja voz

rit.

p

58

S 1

se le - van - ta no si - lên - cio on - de tu - do se ca - la.

S 2

se le - van - ta no si - lên - cio on - de tu - do se ca - la.

C 1

se le - van - ta no si - lên - cio on - de tu - do se ca - la.

C 2

se le - van - ta no si - lên - cio on - de tu - do se ca - la.

p

p

p

6 *allargando*

S 1

Gló-ria, ao teu no-me, a teu ge-nio, a tua ar - te. Gló - ria! Gló - ria!

S 2

Gló-ria, ao teu no-me, a teu ge-nio, a tua ar - te. Gló - ria! Gló - ria!

C 1

Gló-ria, ao teu no-me, a teu ge-nio, a tua ar - te. Gló - ria! Gló - ria!

C 2

Gló-ria, ao teu no-me, a teu ge-nio, a tua ar - te. Gló - ria! Gló - ria!

Violino I

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Muito lento (♩. = ♩.)

ff

2

2

5

solo

p molto espressivo

4

3

1

p

17

20

2

3

rit.

3/4

26

p

30

cresc.

3

38 Musical notation for measures 38-40. Measure 38 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody consists of eighth and quarter notes with slurs. Measure 40 begins with a piano (*p*) dynamic marking.

4 Musical notation for measures 41-44. Measure 41 continues the melodic line. Measure 42 has a dynamic marking of *p*. Measure 43 features a slur over a group of notes. Measure 44 ends with a 3/4 time signature and a dynamic marking of *p*.

46 Musical notation for measures 45-48. Measure 45 starts with a treble clef, a key signature of three sharps, and a 3/4 time signature. The melody is marked with a piano (*p*) dynamic. Measure 48 ends with a forte (*f*) dynamic marking.

50 Musical notation for measures 49-52. Measure 49 starts with a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody consists of quarter and eighth notes.

5 Musical notation for measures 53-56. Measure 53 starts with a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody is marked with a fortissimo (*ff*) dynamic.

58 Musical notation for measures 57-60. Measure 57 starts with a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody is marked with a piano (*p*) dynamic. Measure 60 includes a *rit.* (ritardando) marking and a triplet of eighth notes.

6 Musical notation for measures 61-64. Measure 61 starts with a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody is marked with an *allargando* (slowing down) instruction and a *cresc.* (crescendo) marking. Measure 64 ends with a fortissimo (*ff*) dynamic marking.

65 Musical notation for measures 65-68. Measure 65 starts with a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody consists of quarter and eighth notes.

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Muito lento (♩ = ♩)

1

17

2

26

3

38

40

4

4

46

46

p *f*

50

50

5

5

ff

58

58

dim. *p* *60 rit.*

6

6

allargando *cresc.* *ff*

65

65

Viola

Elegia heróica a Alberto Nepomuceno

Poesia de
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Henrique Oswald

Muito lento (♩ = ♩)

Musical notation for measures 1-9. The piece is in 6/8 time and A major. It begins with a forte (*ff*) dynamic and features a series of eighth notes with accents. A first ending bracket labeled '2' covers measures 5-6, and a second ending bracket labeled '4' covers measures 7-9. The dynamic shifts to piano (*p*) at the end of measure 9.

Musical notation for measures 10-11. Measure 10 starts with a piano (*p*) dynamic and features a half note with an accent. Measure 11 contains a four-measure rest.

Musical notation for measures 12-17. This section consists of a continuous eighth-note accompaniment pattern.

Musical notation for measures 18-23. Measure 18 has a piano (*p*) dynamic and includes a four-measure rest. Measure 20 features a half note with an accent. Measure 23 ends with a *dim.* (diminuendo) marking.

Musical notation for measures 24-25. Measure 24 starts with a piano (*p*) dynamic and continues the eighth-note accompaniment. Measure 25 features a *rit.* (ritardando) marking.

Musical notation for measures 26-27. Measure 26 begins with a piano (*p*) dynamic and a *rit.* marking. The time signature changes to 3/4. Measure 27 contains a seven-measure rest.

Musical notation for measures 28-29. Measure 28 starts with a piano (*p*) dynamic and a *rit.* marking. The time signature changes to 3/4. Measure 29 contains a seven-measure rest.

3

2 40

4

46

p *f*

50

5

ff

58

60 *rit.* *p*

6

allargando

cresc. *ff*

65

Violoncelo

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ff *p* *pp* *p* *rit.* *p*

6 10 17 20 24 26 30 3

3

4

46

50

5

58

6

allargando

65

Contrabaixo

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Muito lento (♩.=♩)

p *pp*

7 10

1

19 20

2 *rit.*

p

26 30

p

3 40

4

46

54

5

60

6

allargando