

~~45~~ BA 4/32 ~~42~~ 49

mae 6-55



AS

# TRES ROCAS DE CRYSTAL

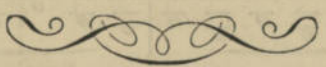
MAGICA EM 3 ACTOS DE ARISTIDES ABRANCHES

3

PEÇAS CARACTERISTICAS

CANTADAS PELA EXIMIA ACTRIZ

# ANNA PEREIRA



- N.º 1 **PALADILHE** ..... MANDOLINATA ..... Rs. 600
- N.º 2 **HERNANDEZ** ..... SEVILLANAS ..... » 400
- N.º 3 **WEKERLIN** ..... TYROLEZA ..... » 300



SASSETTI & C.<sup>A</sup>

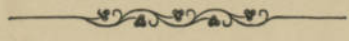
56-Rua Nova do Carmo-56

LISBOA



NR  
544149

# TYROLEZA



POESIA DE ARISTIDES ABRANCHES.

TRANSCRIPÇÃO MUSICAL DE J. B. WEKERLIN.

Andantino con moto.

PIANO

The piano introduction consists of six measures. The right hand features a melody with accents on the first and fifth notes of each measure. The left hand plays a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

The first vocal line shows the beginning of the melody, starting with a whole rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4.

1.<sup>a</sup> Quan - do meu foi teu co-ra-ção tu - do p'ra mim sor-ria en-tão!  
 2.<sup>a</sup> Tra - his - te in - gra-ta com ri-gor o mais sin - ce-ro e puro a-mor!

The piano accompaniment for the first vocal line starts with a forte (sf) dynamic. It features a melody in the right hand and a bass line in the left hand. The dynamics change to piano (p) after the first measure.

The second vocal line continues the melody with a series of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4.

Ho - - je po - - rém que o teu a-mor tro - - cas-te por o - - - dio sem fim, es - - tal - - la  
 Já pa - - ra mim o - lhos não tens, nem pa - ra mim si - - quer sor-ris; e só des-

The piano accompaniment for the second vocal line continues with a melody in the right hand and a bass line in the left hand, maintaining the same rhythmic pattern as the first line.

*cresc.*

minh'al-ma de dor!.. não ha ven - - tu - ra pa - ra mim! Sem for - ças pa - ra mais sof - frer ...  
pre - zos e des - dens dar - de - - jam teus o - lhos gen - tis! Sem for - ças pa - ra mais sof - frer ...

OSSIA

la la la \_\_\_\_\_ la la \_\_\_ a la la la \_\_\_\_\_ la

*rall.*

só me res - - ta mor - rer!  
quem me de - - ra mor - rer!

la la la \_\_\_\_\_ la la \_\_\_ la la la la \_\_\_\_\_ la

*pp*  
*rall.*

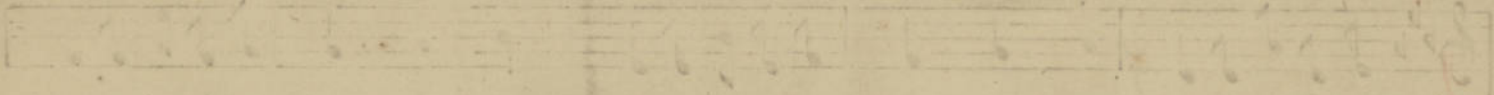
*p*

la \_\_\_ a la la la la la la la la \_\_\_ a a a a la \_\_\_ la \_\_\_ la \_\_\_ la.

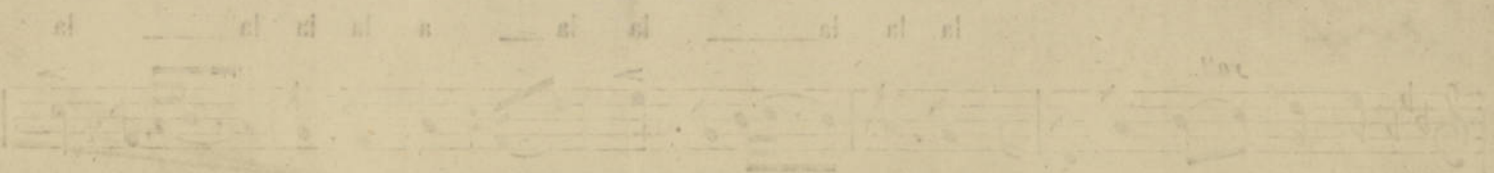
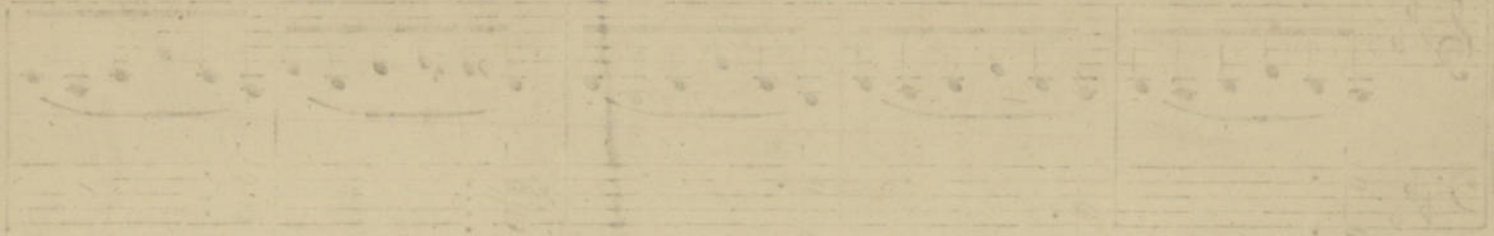
la \_\_\_ la la la la la la la la la \_\_\_ la \_\_\_ la \_\_\_ la \_\_\_ la \_\_\_ la \_\_\_ la.

*rit.*

*pp* *a tempo.*



qui nos a deu...  
qui nos a deu...  
qui nos a deu...  
qui nos a deu...



qui nos a deu...  
qui nos a deu...  
qui nos a deu...  
qui nos a deu...

