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LYRA DE APOLLO

4.ª SERIE - N.º 4

JORNAL DE MUZICA

QUE CONTEM

*Fantezias
Variaçoens, Contradansas, Valsas,
Polhas e outras Peças*

Extrahidas das Operas que mais agradarem no Theatro
de S. Carlos

para Piano

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Lithographica e Armazem de Muzica
DE
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Rua nova do Almada N.º 66 e 67

AS QUATRO NAÇÕES

POLKA

Introdução

Musical notation for the introduction, consisting of two staves (treble and bass) in a 2/4 time signature with a key signature of one sharp (F#). The melody is primarily in the treble clef, while the bass clef provides a steady accompaniment.

Musical notation for the first system of the polka, consisting of two staves (treble and bass) in a 2/4 time signature with a key signature of one sharp (F#).

Polka

Musical notation for the second system of the polka, consisting of two staves (treble and bass) in a 2/4 time signature with a key signature of one sharp (F#). A first ending bracket labeled "1ª" is present at the end of the system.

Musical notation for the third system of the polka, consisting of two staves (treble and bass) in a 2/4 time signature with a key signature of one sharp (F#). A second ending bracket labeled "2ª" is present at the end of the system.

Musical notation for the fourth system of the polka, consisting of two staves (treble and bass) in a 2/4 time signature with a key signature of one sharp (F#).

Musical notation for the fifth system of the polka, consisting of two staves (treble and bass) in a 2/4 time signature with a key signature of one sharp (F#). A first ending bracket labeled "1ª" is present at the end of the system.

2^a

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. A bracket above the first measure is labeled '2^a'. The music features a complex melodic line in the treble and a supporting bass line with chords and moving lines.

The second system continues the musical piece. It features a treble clef on top and a bass clef on the bottom. The melody in the treble staff is highly active with many sixteenth notes, while the bass staff provides a steady accompaniment with chords and eighth notes.

The third system of music shows a continuation of the piece. The treble staff has a melodic line with some slurs, and the bass staff continues with a rhythmic accompaniment of chords and eighth notes.

Coda

The fourth system is labeled 'Coda' on the left. It features a 2/4 time signature. The music is written for treble and bass clefs. The treble staff has a melodic line with eighth notes, and the bass staff has a steady accompaniment of chords.

The fifth system continues the musical piece. It features a treble clef on top and a bass clef on the bottom. The melody in the treble staff is active with eighth notes, and the bass staff provides a steady accompaniment with chords and eighth notes.

The sixth and final system of music on this page. It features a treble clef on top and a bass clef on the bottom. The piece concludes with a final chord in the treble and a sustained bass line.

Valtz

A Incognita

WALTZ

tr tr tr

tr tr

Fim DC.

CANZONE ALLA SPAGNOLA

Neil'Opera I. FALSI MONETARI

del M^o LAURO ROSSI

ALLEGRO.

The first system of the piano introduction consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and eighth notes. The key signature has two flats (B-flat and E-flat) and the time signature is 3/8.

The second system continues the piano introduction. The right hand features a more active melodic line with sixteenth notes and eighth notes, and the left hand continues with a steady accompaniment of chords and eighth notes.

The first system of the vocal line begins with a treble clef and a key signature of two flats. The lyrics are: *Io fat la son dal la na tu ra che non so che sia pa u*
Tal dom a mim dec a na tu ra Que nun ca sei o que e tre mer

The piano accompaniment for the first vocal system consists of two staves. The right hand plays a series of chords, and the left hand plays a rhythmic accompaniment of eighth notes.

The second system of the vocal line continues with the lyrics: *ra. ed u no Scioc co cre de ra*
E as sen tou a tal fi gu ra

The piano accompaniment for the second vocal system consists of two staves. The right hand plays chords, and the left hand continues with the eighth-note accompaniment.

rinforzando. *smorzando.* *rall.*

che An net ta qui rac chiu sa An net ta tre me ra ah
 Que es tan do a qui se cha da An ni ca ha de ce der Ah

col canto

con grazia

con as tu zia e fur be ri a sal var ni spe ro, e
 Com as tu cia e mui to ti no Sal var me es pe ro Em

risoluto *con molta grazia*

schi avo al pie mi sia il cor piu al te ro ah i che un bel vi
 vex de amo o tal mo fi no Es cravo o que ro Ah Pois lin do

rall.

set to che un bel vi set to sveglia un vul ca no un vul ca no in pel to che un sos pi ret lo un sos pi
 ro sto Pois lin do ros to da mo da en tra no gos to Et a mais d'um to lo Et a mais d'um

ret...to sve...glia un vul...ca no un vul...ca no in...pei...to sve...glia un vul...ca...no un vul...ca no in...
 to...lo fax vol...tas dar ao mi...o...lo fax vol...tas dar ao mi...

pet...to che un sos...pi...rello un sor...ri...set...to a...mo...re de...sta ah...i
 o...lo E a mais d'un to...lo E a mais d'un to...lo fax vol...tas dar ao mi...olo a...i

rall.

leggeramente

Se un uomo a man...te vuole a mo...re d' una do...net ta in co...
 Se un paio a...man te a mor ex...i ge De bal de el le se af fli

re Se mai si van la sba glie rà
 ge El me nos se de ve ga bar

rinforzando sol chi cede al la fi...ne alla fi...ne pia ce rà ah
smorzando *rall* Pois com a gu a na bo ca ha de ha de ha de fi car ah
col canto

con grazia mai noi don ne fat...te si a mo di tal ma nie ra che sola a chi vin...
 Nós mu lhe res o brar sa be mos de tal ma nei ra Que só a quem ven...

*Con molta grazia**rall.*

cia mo diam la ban die ra ah i che un bel vis set to che un bel vi set lo sveglia un vul
ce mos damos a ban dei ra al i Pois lin do ros to Pois lin do ros to da mo da

ca no un vulca no in pet to che un sos pi ret to un sos pi ret to sveglia un vul ca no un vol ca no in
en tra no gos to E a mais d'um to lo E a mais d'um to lo fax vol tas dar ao mi

pet to sveglia un vul ca no un vul ca no in pet to che un sos pi ret to un sor ri
o lo fax vol tas dar ao mi o lo E a mais d'um to lo E a mais d'um

set to a mo re de sta ah i ah i ah i.
to lo fax vol tas dar ao mi o lo a i a i a i.

