

# Francisco Braga (1868-1945)

Trio para violino, violoncelo e piano (1930)

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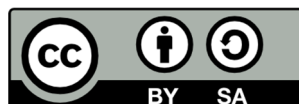
violino, violoncelo, piano  
(*violin, cello, piano*)

Partes:

Violino

Violoncelo

89 p.



MUSICA BRASILIS

# Trio

Para piano, violino e violoncelo

Francisco Braga

- | -

The musical score is divided into three systems. The first system (measures 1-3) is marked *Andante* and *fpp*. The Violino part has a treble clef and a key signature of two flats. The Violoncelo part has a bass clef. The Piano part has a grand staff with treble and bass clefs. The second system (measures 4-6) continues the *Andante* tempo. The Violino part has a treble clef. The Violoncelo part has a bass clef. The Piano part has a grand staff. The third system (measures 7-10) is marked *accell.* and **1 Allegro non troppo**. The Violino part has a treble clef. The Violoncelo part has a bass clef. The Piano part has a grand staff with triplets in the right hand and a *cedez* marking in the left hand.

11

VI. *pizz.*

Vc.

Pno.

14

VI. *arco*

Vc. *pizz.* *calmo arco*

Pno. *dim.* *calmo* *p*

17

VI. *p*

Vc. *p*

Pno. *cresc.*

2

20

VI. *a tempo*

Vc. *cedez*

Pho. *cedez*

23

VI.

Vc.

Pho.

26

VI. *mf* *stacc.*

Vc. *cedez*

Pho. *mf* *p*

Poco più mosso

29

VI. *p*

Vc. *f*

Pho. *p*

Sua

Poco più mosso

32

VI. *p*

Vc. *f*

Pho. *f* *p*

4

35

VI. *p*

Vc. *p*

Pho. *f* *p*

4

38

VI.

Vc.

Pno.

*cedez*

Musical score for measures 38-40. The Violin (VI.) and Cello (Vc.) parts feature melodic lines with slurs and accents. The Piano (Pno.) part features a triplet accompaniment. The word "cedez" is written below the piano part.

41

VI.

Vc.

Pno.

*grazioso*

Musical score for measures 41-42. The Violin (VI.) and Cello (Vc.) parts have rests followed by melodic entries. The Piano (Pno.) part continues with triplet accompaniment. The word "grazioso" is written below the cello part.

43

VI.

Vc.

Pno.

*grazioso*

*col. canto*

Musical score for measures 43-44. The Violin (VI.) and Cello (Vc.) parts feature melodic lines with slurs and accents. The Piano (Pno.) part features a triplet accompaniment. The word "grazioso" is written below the violin part, and "col. canto" is written above the piano part.

45 **5** *rall.* **Meno**  
VI. *espressivo*  
Vc. *p*  
Pno. *rall.* **Meno**  
*dim.* *p*

49 *poco rit.* **6** **a tempo**  
VI. *3*  
Vc. *3*  
Pno. *poco rit.* **6** **a tempo**  
*col. canto*  
*3* *6* *6* *6*

52 *3*  
VI. *3*  
Vc. *espress.*  
Pno. *6* *6* *3* *3* *3* *3*

54

VI.

Vc.

Pno.

*cedez*

57 **7** a tempo

VI.

Vc.

Pno.

*poco agitato*

**7** a tempo

*agitato*

59

VI.

Vc.

Pno.



61 *f* *poco rall.* *dim.* **8** *a tempo*

VI.  
Vc.  
Pno.

64 *cedez* *cedez* *cedez*

VI.  
Vc.  
Pno.

67 *a tempo* *dim.* *p* **9** *Tempo I*

*a tempo* *dim.* *p* **9** *Tempo I*

VI.  
Vc.  
Pno.

70

VI. *mf* *poco a poco cresc.*

Vc. *mf* *poco a poco cresc.*

Pno. *poco a poco cresc.*

73

VI. *affrett.* *cresc.* *poco rit.*

Vc. *affrett.* *poco rit.*

Pno. *affrett. cresc.*

76

VI. *f* *a tempo* *pizz.* *arco*

Vc. *f* *a tempo* *pizz.* *arco*

Pno. *a tempo*

79

VI.

Vc.

Pno.

*cedez.*

82

**10 Calmo**

VI.

Vc.

Pno.

*p*

85

VI.

Vc.

Pno.

*cresc.*

88

VI.

Vc.

Pno.

*dim.*

*cedez*

*dim.*

*cedez*

*dim.*

*cedez*

91

11 a tempo

VI.

Vc.

Pno.

*p*

*p*

11 a tempo

*p*

96

VI.

Vc.

Pno.

*mf*

*mf*

*ritorna poco a poco al*

*ritorna poco a poco al*

*cresc.*

12 I° Tempo

99

VI.

Vc.

Pho.

102

VI. pizz. arco

Vc. pizz.

Pho.

105

VI.

Vc. calmo arco p

Pho. calmo dim.

108 *cedez*

VI.

Vc.

Pno.

111 *a tempo*

VI.

Vc.

Pno.

113 *cedez* **13** *a tempo* *grazioso* *f*

VI.

Vc.

Pno.

116

VI. *poco rall.* *p* *f* *Poco più mosso*

Vc. *p* *f* *Poco più mosso*

Pno. *dim.* *poco rall.* *Poco più mosso*

119

VI. *f*

Vc. *f*

Pno. *f* *8va*

122

VI. *f* *calmo*

Vc. *dim.* *calmo*

Pno. *f* *8va* *p calmo*

14

125

VI.

Vc.

Pno.

*p*

*cresc.*

Detailed description: This system covers measures 125 to 127. The Violin (VI.) part begins with a rest in measure 125, followed by a melodic line with slurs and accents. The Viola (Vc.) part has a rest in measure 125 and then a melodic line starting in measure 126, marked with a piano (*p*) dynamic. The Piano (Pno.) part features a complex accompaniment with triplets in both hands, marked with a piano (*p*) dynamic and a crescendo (*cresc.*) hairpin.

128

VI.

Vc.

Pno.

*cedez*

*p*

*cedez*

*cresc.*

Detailed description: This system covers measures 128 to 130. The Violin (VI.) part continues its melodic line with slurs. The Viola (Vc.) part has a melodic line with a *cedez* (bend) marking and a piano (*p*) dynamic. The Piano (Pno.) part continues with triplets, marked with a piano (*p*) dynamic, *cedez* markings, and a crescendo (*cresc.*) hairpin.

131

VI.

Vc.

Pno.

*dim.*

Detailed description: This system covers measures 131 to 133. The Violin (VI.) part continues with a melodic line. The Viola (Vc.) part has a melodic line with a *dim.* (diminuendo) marking. The Piano (Pno.) part continues with triplets, marked with a piano (*p*) dynamic and a diminuendo (*dim.*) hairpin.



133

VI. *poco rit.*

Vc. *dim.*

Phno. *poco rit.*  
*col. canto dim.*

15 a tempo

136

VI. *a tempo*

Vc. *a tempo*

Phno. *p legato*

15 a tempo

139

VI. *cedez a tempo*

Vc. *p*

Phno. *cedez*

*a tempo*

*dim.*

142 *a tempo*

VI.

Vc.

Pho. *p legato*

145 16

VI.

Vc. *agitato*  
*p*

Pho. *agitato*

147

VI.

Vc.

Pho.

149

VI.

Vc.

Pno.

*f*

151

VI.

Vc.

Pno.

*cedez* **a tempo**

*dim.*

**17**

**a tempo**

*dim. cedez*

154

VI.

Vc.

Pno.

*cresc.*

*cresc.*

156

VI. *cedez* **18** *Meno mosso*

Vc. *cedez* **18** *Meno mosso*

Pno. *cedez* **18** *Meno mosso*

158

VI.

Vc.

Pno.

160

VI.

Vc.

Pno.

162

VI. *allarg.*

Vc. *allarg.*

Pno. *allarg.*

164

VI. *a tempo*

Vc. *a tempo*

Pno. *a tempo*

*dim.*

166

*poco rall.* **19** *Allegro*

VI. *f*

Vc. *f*

Pno. *f*

169

VI.

Vc.

Pno.

3

Andante

172

VI.

Vc.

Pno.

*fp*

*fp*

Andante

*mf*

*p*

Andante

176

VI.

Vc.

Pno.

*pp*

*dim.*

*dim.*

*dim.*

- || -

Allegretto spiritoso

Violino *p*

Violoncello *p*

Piano *p*

*poco rit.**a tempo*

6

VI. *poco rit.* *a tempo*

Vc. *poco rit.* *a tempo*

Pno. *cedez* *p*

12

*poco rit.*

VI. *cresc.* *poco rit.*

Vc. *cresc.* *poco rit.*

Pno. *cresc.* *p.*

17 *a tempo*

VI. *p*

Vc.

Pno.

23 *poco rit.*  $\Theta$  *ao Fim*

VI. *p*

Vc.

Pno.

28 *rit.* *a tempo*

VI. *p*

Vc.

Pno.



34

VI. *rit.*

Vc. *pizz.*

Pno. *rit.*

*pizz.* **Fim**

39

VI. *Cantabile*  
*p dolcissimo*

Vc. *dolcissimo*

Pno. *Cantabile*

45

VI. *cedez a 2ª vez*

Vc. *cedez a 2ª vez*

Pno. *cedez a 2ª vez*

50

VI.

Vc.

Pno.

55

VI.

Vc.

Pno.

*cedez*

*dim.*

*a tempo*

*p*

*cedez*

*col. canto*

*p*

60

VI.

Vc.

Pno.

1.

1.

VI. 64 *allarg.* *cedez*

Vc. *allarg.* *cedez*

Pno. *allarg.* *cedez*

VI. 69 *a tempo* *cedez*

Vc. *a tempo* *cedez*

Pno. *a tempo* *cedez*

VI. 73 *a tempo* *rit.* *D. C. al.*

Vc. *a tempo* *rit.* *D. C. al.*

Pno. *a tempo* *rit.* *D. C. al.*

*pizz.*

- III -  
Lundú

**Larghetto**

Violino

Violoncelo

*molto espressivo*

**Larghetto**

Piano

*p calmo e legato*

3

VI.

Vc.

Pno.

6

VI.

Vc.

Pno.

*cedez*

*cedez*

8

VI. *p* *espressivo*

Vc. *p*

Pno. *cedez*

1

10

VI.

Vc.

Pno.

12

VI.

Vc.

Pno.

Detailed description: This is a page of a musical score for a piano trio. It contains measures 8 through 12. The score is written for Violin (VI.), Violoncello (Vc.), and Piano (Pno.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 8: Violin has a whole rest followed by a half note G4, quarter note A4, and quarter note Bb4, all under a slur. Dynamics are *p* and *espressivo*. Violoncello has a whole note G2, quarter note A2, and quarter note Bb2, all under a slur. Dynamics are *p*. Piano has a complex texture with chords and moving lines in both hands. A fermata is placed over the first measure. Dynamics are *cedez*. A first ending bracket labeled '1' covers measures 8-9. Measure 9: Violin continues with a half note C5, quarter note D5, and quarter note E5, all under a slur. Violoncello continues with a half note C4, quarter note D4, and quarter note E4, all under a slur. Piano continues with similar textures. Measure 10: Violin has a half note F5, quarter note G5, and quarter note A5, all under a slur. Violoncello has a half note F3, quarter note G3, and quarter note A3, all under a slur. Piano continues. Measure 11: Violin has a half note Bb5, quarter note C6, and quarter note D6, all under a slur. Violoncello has a half note Bb2, quarter note C3, and quarter note D3, all under a slur. Piano continues. Measure 12: Violin has a half note E6, quarter note F6, and quarter note G6, all under a slur. Violoncello has a half note E2, quarter note F2, and quarter note G2, all under a slur. Piano continues. The page ends with a double bar line and a fermata over the final measure.

14

VI. *p*

Vc. *pp*

Pno. *pp* *mf*

17

VI. *f* *dim.*

Vc. *f* *dim.*

Pno. *f* *dim.*

20

VI. *dolce*

Vc. *p*

Pno. *p*

VI. 22

Vc.

Pno.

VI. 24

Vc.

Pno.

*rall.* **3** a tempo

*dim.* *cedez*

*rall.* **3** a tempo

*dim.* *cedez*

VI. 26

Vc.

Pno.

*rit.* *a tempo*

*p* *levemente*

28

VI.

Vc.

Pno.

30

VI.

Vc.

Pno.

*a tempo*

*rit.*

*cedez*

*grazioso*

*a tempo*

*rit.*

32

VI.

Vc.

Pno.

*cresc.*

*rubato*

*cresc.*

4

4



34

VI. *a tempo*  
*rit.*

Vc. *dim.* *p espressivo*  
*a tempo*

Pno. *rit.* *p*  
*8<sup>va</sup>*

36

VI. *cresc.*

Vc. *loco*

Pno. *loco*

38

VI. *8<sup>va</sup>*

Vc.

Pno. *5*

Detailed description: This is a page of a musical score for a piano trio. It features three staves: Violin (VI.), Violoncello (Vc.), and Piano (Pno.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into measures 34 through 41. Measure 34 is the first measure shown. The Violin part starts with a rest, followed by a melodic line with a 'rit.' (ritardando) marking. The Violoncello part begins with a 'dim.' (diminuendo) marking, followed by a melodic line with a 'p espressivo' (piano, expressive) marking. The Piano part features a complex texture with triplets and a 'rit.' marking. A dashed line labeled '8<sup>va</sup>' (octave) is present above the piano part. Measures 36-41 continue the development of these themes. The Violin part has a 'cresc.' (crescendo) marking. The Violoncello part has a 'loco' (loco) marking. The Piano part continues with 'loco' markings and triplets. Measure 38 has a '5' in a box above the Violin staff, and measure 41 has a '5' in a box above the Piano staff. The page number '32' is in the top left, and the title 'Trio para piano, violino e violoncelo - Francisco Braga' is at the top center.

40 *loco*

VI.

Vc.

Pno.

*dim. cedez*

*dim.*

42

VI.

Vc.

Pno.

6 Tempo I

44

VI.

Vc.

Pno.

*p*

*p*

*legato*

47

VI.

Vc.

Pno.

50

VI.

Vc.

Pno.

*cedez*

*cedez*

52

VI.

Vc.

Pno.

*espressivo*

7

7

54

VI.

Vc.

Pno.

56

VI.

Vc.

Pno.

*cedez*

*cedez*

*cedez*

59

VI.

Vc.

Pno.

61

VI. *cresc.* *dim.*

Vc. *cresc.*

Pno. *cresc.*

63

VI. *dolciss.* *rall.* *ppp*

Vc. *rall.*

Pno. *col. canto* *pp*

*ped.*

## - IV -

Allegretto

Violino

Violoncelo

Piano

Allegretto

4

VI.

Vc.

Pno.

8

VI.

Vc.

Pno.

*f*

*f*

*f*

*dim.*

*dim.*

*f*

*dim.*

VI. <sup>12</sup>

Vc.

Pno.

*f*

*p*

*f*

*dim.*

*f*

VI. <sup>16</sup>

Vc.

Pno.

*f*

*p*

*f*

*p*

*cresc.*

1

VI. <sup>21</sup>

Vc.

Pno.

*cresc.*

*f*

*f*

*p*

25

VI. *cedez*

Vc. *dolce*

Pno. *cedez*

*a tempo* *pizz.*

29

VI. *cresc.*

Vc. *cresc.* *arco*

Pno. *cresc.*

*2* *pizz.*

*2* *p*

33

VI. *arco*

Vc. *pizz.* *arco*

Pno. *p*



37

VI. *p* *rall.* *dim.*

Vc. *p* *dolce* *dim.* *rall.*

Pno. *p* *dolce* *dim.*

41

VI. *p* *rubato*

Vc. *p* *rubato*

Pno. *p* *rubato*

46

VI. *rubato*

Vc. *rubato*

Pno. *rubato*

Detailed description: This page of a musical score for a piano trio (piano, violin, and cello) by Francisco Braga, measures 37 to 46. The score is written in G major and 3/4 time. It features three systems of staves. The first system (measures 37-40) shows the violin (VI.) with a melodic line starting at measure 37, marked *p* and *rall.*, ending with a triplet and *dim.* The cello (Vc.) provides a harmonic accompaniment, marked *p* and *dolce*, with *dim.* and *rall.* markings. The piano (Pno.) part consists of chords and arpeggiated figures, marked *p* and *dolce*, with *dim.* markings. The second system (measures 41-45) features a violin rest in measure 41, indicated by a box with the number 3. The cello and piano parts continue with complex rhythmic patterns, including triplets and arpeggios, marked *p* and *rubato*. The third system (measures 46-49) shows the violin re-entering with a melodic line marked *rubato*. The cello and piano parts continue with their respective textures, marked *rubato*.

51 *poco rit.*

VI. *f* *dim.*

Vc. *f* *p*

Pno. *mf dim.* *p* *pp*

57 **4** a tempo

VI.

Vc.

Pno. *cresc.* *mf*

*8vb*

62 *rall.*

VI.

Vc. *dim.* *rall.*

Pno. *pp* *rall.*

66 *a tempo*

VI.

Vc.

Pno.

*pp*

70 *rit.* *pizz.* *arco* *p* **5** *a tempo*

Vc.

*pizz.* *arco*

Pno.

*rit.* *pp* **5** *a tempo*

74 *pizz.* *arco* *pizz.*

Vc.

*pizz.* *arco* *pizz.*

Pno.

*p*

78 VI. arco *p*

Vc. arco

Pno. *p*

6

82 VI. *pp*

Vc.

Pno. *dim.* *pp*

85 VI. *dim.*

Vc.

Pno. *f dim.*

7

89

VI. *pizz.* *p*

Vc. *pizz.* *arco* *p*

Pno. *p* *fp*

93

VI. *rit. dim.*

Vc. *rit. dim.*

Pno. *p* *pp* *rit.* *p*

97 **8** Poco meno

VI.

Vc.

Pno. *dolce* *dim.*

101

VI. *p* **a tempo**

Vc. *p* *a piacere* *dim.*

Pno. *pp* **a tempo**

9 **a tempo**

105

VI. *cedez*

Vc. *cedez*

9 **a tempo**

Pno. *p* *rubato*

109

VI. *cedez*

Vc. *cedez*

Pno. *cedez*

114

VI.

Vc.

Pno.

*f*

*f*

*f*

*p*

*f*

118

VI.

Vc.

Pno.

*allargando*

*ff*

*f*

*allargando*

*ff*

*allargando*

*ff*

*p*

*f*

10 Tempo I

10 Tempo I

123

VI.

Vc.

Pno.

*f*

*dim.*

*p*

*f*

*p*

128

VI.

Vc.

Pno.

132

VI.

Vc.

Pno.

*f*

*cresc.*

*f*

*p*

136

VI.

Vc.

Pno.

*poco rit.*

**11**

*pizz.*

*arco*

*f*

*p*

*pizz.*

*arco*

*f*

*p*

*cresc.*

*f*

*p*

*dim.*



140

VI. *pizz.* *p* *f* *arco*

Vc. *pizz.* *p* *f* *arco*

Pno.

144

VI. *f*

Vc. *dolce* *f*

Pno. *f*

148

VI. *p*

Vc. *pizz.* *p*

Pno.

12

12

152

VI. *p*

Vc. arco *p*

Pno. *cresc.*

156

VI. *calmo*

Vc. *p*

Pno. *calmo*

159

VI. *rit.* **13** *a tempo* *dim.*

Vc. *p* *rubato*

Pno. *rit.* **13** *a tempo*

163

VI. *p*

Vc.

Pno.

167

VI. *rubato*

Vc.

Pno. *dim.*

171

VI. *f* *dim.*

Vc. *f* *dim.* *p* *pizz.* *arco*

Pno. *f* *dim.*

Detailed description of the musical score: The score is for a Trio for Piano, Violin, and Cello. It consists of three systems of music, each with three staves. The first system (measures 163-166) features a Violin part with a *p* dynamic and a Cello part with triplets. The Piano part has a complex texture with triplets and chords. The second system (measures 167-170) shows the Violin part with a *rubato* marking and a *dim.* dynamic. The Cello part is mostly silent. The Piano part continues with triplets and a *dim.* dynamic. The third system (measures 171-174) features a Violin part with a *f* dynamic and a *dim.* dynamic. The Cello part has a *f* dynamic, a *dim.* dynamic, and a *p* dynamic, with markings for *pizz.* and *arco*. The Piano part has a *f* dynamic and a *dim.* dynamic. The key signature is one sharp (F#) and the time signature is 3/4.

176 *poco rit.* 14 **a tempo**

VI.

Vc.

Pno. *poco rit.* 14 **a tempo**  
*p* *dim.* *pp* *sempre pp*

180

VI.

Vc.

Pno.

184 *rall.* **a tempo**

VI. *cedez* *f*

Vc. *f*

Pno. *cedez* *rall.* *loco* **a tempo**

188

VI.

Vc.

Pno.

*dim.*

*dim.*

8<sup>va</sup>-----

192

VI.

Vc.

Pno.

*rall.*

**15** a tempo

pizz. arco

pizz. arco

pizz. arco

*rall.*

8<sup>va</sup>-----

**15** a tempo

*p*

196

VI.

Vc.

Pno.

pizz. arco

pizz. arco

pizz. arco

pizz. arco

*p*

*f*

*f*

*p*

*f*

*f*

200 *poco rit.* **a tempo**

VI. *ff* *p*

Vc.

Pno. *poco rit.* **a tempo** *dim.*

203 *poco rit.* **16** **a tempo**

VI. *p*

Vc. *p* *f*

Pno. *poco rit.* **16** **a tempo** *p* *f*

207

VI. *espress.*

Vc. *mf espress.*

Pno.

211

VI. *dim.*

Vc. *dim.*

Pno. *cedez*

215

VI. *rit.* *a tempo* *rall.*  
*p.* *poco accell.* *dim.*

Vc. *rit.* *a tempo* *rall.*  
*p.* *poco accell.* *dim.*

Pno. *rit.* *a tempo* *rall.*  
*p.* *poco accell.* *dim.*

220

17 **Tempo I**

VI. *cresc. accell.* *ff*

Vc. *f* *cresc. accell.* *ff*

Pno. *f* *cresc. accell.* *ff*

17 **Tempo I**

# Trio

Para piano, violino e violoncelo

Violino

Francisco Braga

- | -

Andante

Musical notation for measures 1-5. The piece begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The first four measures consist of a series of chords, each marked with a fermata. The fifth measure begins a melodic line with a series of eighth notes and a slur. The dynamic marking *fpp* is placed below the first measure.

Musical notation for measures 6-10. Measure 6 starts with a melodic line. Measure 7 contains a fermata. Measure 8 begins a new melodic phrase. Measure 9 has a fermata. Measure 10 ends with a melodic line. The dynamic marking *accell.* is placed above measure 7, and a first ending bracket labeled '1' spans measures 8-10. The tempo marking **Allegro non troppo** is placed above measure 8.

Musical notation for measures 11-14. Measure 11 continues the melodic line. Measure 12 has a fermata. Measure 13 has a fermata. Measure 14 ends with a melodic line. The dynamic marking *pizz.* is placed above measure 13, and the marking *arco* is placed above measure 14.

Musical notation for measures 15-18. Measure 15 continues the melodic line. Measure 16 has a fermata. Measure 17 has a fermata. Measure 18 ends with a melodic line. The dynamic marking *calmo* is placed above measure 17, and the marking *p* is placed below measure 18.

Musical notation for measures 19-21. Measure 19 starts with a melodic line. Measure 20 has a fermata. Measure 21 ends with a melodic line. A second ending bracket labeled '2' spans measures 19-21. The dynamic marking *cedez* is placed below measure 21.

Musical notation for measures 22-24. Measure 22 starts with a melodic line. Measure 23 has a fermata. Measure 24 ends with a melodic line. The tempo marking **a tempo** is placed above measure 22.

Musical notation for measures 25-28. Measure 25 starts with a melodic line. Measure 26 has a fermata. Measure 27 has a fermata. Measure 28 ends with a melodic line. A third ending bracket labeled '3' spans measures 27-28. The dynamic marking *mf* is placed below measure 26, and the marking *stacc.* is placed above measure 28.



Poco più mosso

29 *p* 3 3 3 3 3 3 3 3 3 3 3

32 3 3 3 3 3 3 3 3 3 3 3

35 **4** 3 3 *p*

38 *cedez*

42 *grazioso*

45 **5** *rall.* **Meno** *espressivo*

49 *poco rit.* **6** *a tempo* 3 3

52 3 3 3 3 3 3

56 **7** *a tempo* 1 3 3 1

60 *poco rall.* **a tempo**

*f* *dim.*

63 **8**

66 **a tempo**

*cedez* *mf* *dim.*

69 **9** **Tempo I**

*<p* *mf* *mf*

72

*poco a poco cresc.* *affrett.* *cresc.*

75 *poco rit.* **a tempo**

*f* *f* *f* *pizz.* *arco*

78

80

*cedez*

82 **10** Calmo

*p*

87

*dim.*

90 **11** a tempo

*cedez* *p*

95 *ritorna poco a poco al* **12** I° Tempo

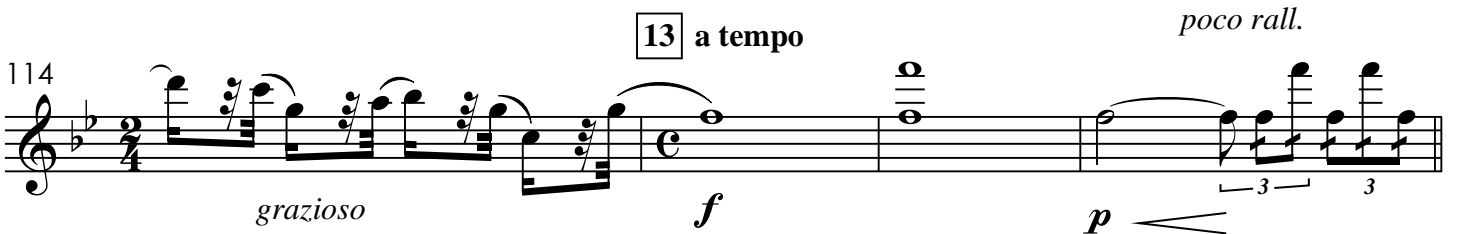
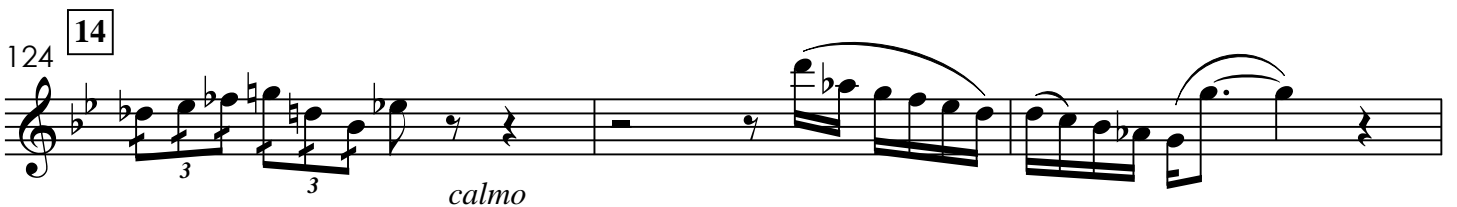
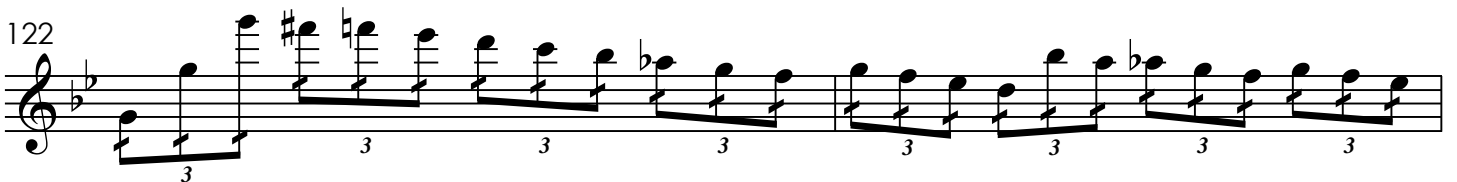
*mf*

100

*pizz.*

103 arco

*calmo*

**Poco più mosso**

127

130

133

135

*poco rit.* 15 *a tempo*

138

*cedez* *a tempo*

*a tempo*

142

145

16

149 17 *cedez*  
*dim.*  
*f*

152 **a tempo** *cedez*  
*cresc.* *f*

18 **Meno mosso**

157

163 **a tempo** *poco rall.*  
*allarg.* *dim.*

19 **Allegro**

167 *f*

**Andante**

170 *fp*

176 *dim.*

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**Allegretto spiritoso**

*p*

*poco rit.* **a tempo**

6

11 *poco rit.*

*cresc.*

**a tempo**

17 *p*

22 *poco rit.* **ao Fim**

1

*p*

28 *rit.* **a tempo**

*p*

33

1. 2.

*rit.*

**Fim**

*pizz.*



**Cantabile**

39

*p dolcissimo*

45

*cedez a 2ª vez*

50

*cedez*

55

*dim. p*

61

*allarg.*

66

*cedez a tempo*

72

*cedez a tempo rit. D. C. al.*

- III -  
Lundú

**Larghetto**

**1**

8

*p* *espressivo*

12

*p*

16

*f* *dim.*

**2**

20

*dolce* *dim.* *rall.*

**3** **a tempo**

25

*cedez* *rit.* *a tempo*

**4**

5 1

34

*a tempo* *rit.*

37 5 *8va*-----  
*cresc.*

40 *loco*  
*dim. cedez*

6 **Tempo I**  
 44 *p*

48 *cedez*

7  
 52 *espressivo*

57 *cedez*

8 *rall.* *8va*-----  
 61 *cresc. dim. dolciss.*

## - IV -

## Allegretto

Musical score for Violino, measures 1-23. The score is in 3/4 time, key of D major, and marked *Allegretto*. The first measure (measure 1) starts with a forte (*f*) dynamic and features a series of chords and eighth notes. Measures 2-5 continue with similar rhythmic patterns, including accents (^) and a *f* dynamic. Measure 6 begins with a melodic line of eighth notes, marked *dim.* (diminuendo). Measures 7-8 continue this melodic line. Measure 9 features a melodic line with a *f* dynamic. Measure 10 is a whole rest. Measure 11 is a whole note chord. Measure 12 is a whole rest. Measure 13 is a whole note chord. Measure 14 is a whole rest. Measure 15 is a whole note chord. Measure 16 is a whole rest. Measure 17 is a whole note chord. Measure 18 is a whole note chord, marked *f* and *pizz.* (pizzicato). Measure 19 is a whole note chord, marked *p* (piano). Measure 20 is a whole note chord, marked *pizz.*. Measure 21 is a whole note chord. Measure 22 is a whole note chord, marked *cresc.* (crescendo). Measure 23 is a whole note chord, marked *arco* (arco) and *f*, with a *cedez* (cedez) instruction.

**a tempo**

27 *pizz.*

*cresc.*

Detailed description: Musical staff 27-30. Treble clef, key signature of one sharp (F#). Measure 27 starts with a quarter note G4, followed by a quarter rest, then a quarter note B4. Measure 28 has a quarter note D5, quarter rest, quarter note B4. Measure 29 has a quarter note G4, quarter rest, quarter note B4. Measure 30 has a quarter note F#4, quarter rest, quarter note B4. The piece is marked *pizz.* and *cresc.*

31 **2** *pizz.*

*arco*

Detailed description: Musical staff 31-34. Treble clef, key signature of one sharp (F#). Measure 31 has a quarter note G4, quarter note A4, quarter note B4. Measure 32 has a quarter note C5, quarter note B4, quarter note A4. Measure 33 has a quarter note G4, quarter note F#4, quarter note E4. Measure 34 has a quarter note D4, quarter note C4, quarter note B3. The piece is marked *pizz.* and *arco*. A box with the number 2 is above measure 31.

35

*p*

Detailed description: Musical staff 35-37. Treble clef, key signature of one sharp (F#). Measure 35 has a quarter note G4, quarter note A4, quarter note B4. Measure 36 has a quarter note C5, quarter note B4, quarter note A4. Measure 37 has a quarter note G4, quarter note F#4, quarter note E4. The piece is marked *p*. Slurs and hairpins are present under the notes.

38 *rall.*

*dim.*

Detailed description: Musical staff 38-40. Treble clef, key signature of one sharp (F#). Measure 38 has a quarter note G4, quarter note A4, quarter note B4. Measure 39 has a quarter note C5, quarter note B4, quarter note A4. Measure 40 has a quarter note G4, quarter note F#4, quarter note E4. The piece is marked *rall.* and *dim.*. Triplet markings are present over the notes in measure 40.

41 **3**

*rubato*

Detailed description: Musical staff 41-47. Treble clef, key signature of one sharp (F#). Measure 41 has a quarter note G4, quarter note A4, quarter note B4. Measure 42 has a quarter note C5, quarter note B4, quarter note A4. Measure 43 has a quarter note G4, quarter note F#4, quarter note E4. Measure 44 has a quarter note D4, quarter note C4, quarter note B3. Measure 45 has a quarter note G4, quarter note A4, quarter note B4. Measure 46 has a quarter note C5, quarter note B4, quarter note A4. Measure 47 has a quarter note G4, quarter note F#4, quarter note E4. The piece is marked *rubato*. A box with the number 3 is above measure 41. Triplet markings are present over the notes in measure 41.

49

Detailed description: Musical staff 49-52. Treble clef, key signature of one sharp (F#). Measure 49 has a quarter note G4, quarter note A4, quarter note B4. Measure 50 has a quarter note C5, quarter note B4, quarter note A4. Measure 51 has a quarter note G4, quarter note F#4, quarter note E4. Measure 52 has a quarter note D4, quarter note C4, quarter note B3. The piece is marked *f*. Slurs and hairpins are present under the notes.

53 *poco rit.* **4** *a tempo*

*f* *dim.*

Detailed description: Musical staff 53-56. Treble clef, key signature of one sharp (F#). Measure 53 has a quarter note G4, quarter note A4, quarter note B4. Measure 54 has a quarter note C5, quarter note B4, quarter note A4. Measure 55 has a quarter note G4, quarter note F#4, quarter note E4. Measure 56 has a quarter note D4, quarter note C4, quarter note B3. The piece is marked *poco rit.* and *a tempo*. A box with the number 4 is above measure 55. Triplet markings are present over the notes in measure 53. The piece is marked *f* and *dim.*

65 *rall.* **1** **a tempo**

70 *rit.* **5** **a tempo**  
pizz. arco  
*p*

74 pizz.

77 arco pizz. **6**

81 arco  
*p*

84 *pp*

87 **7** pizz.  
*dim.*

92 *p*

95 *rit.* **8** **Poco meno**  
*dim.* **3**

101 *a tempo*

*p*

105 **9** *a tempo*

*cedez*

109

*cedez*

114

*f* *f*

120 *allargando* **10** *Tempo I*

*ff* *f* *f*

125

*dim.*

129

132

*f* *cresc.* *f*

11

138 pizz. arco pizz. *f* *p* *p*

142 arco *f*

145 *f*

149 12 *p*

153 *p*

156 *calmo*

159 *rit.* 13 a tempo *dim.* 4



166

*p* *rubato*

170

*f*

174

*poco rit.* **14** *a tempo*

*dim.* *p*

183

*rall.* *a tempo*

*cedez* *f*

188

*rall.* *pizz.*

*dim.*

**15** *a tempo*

193 *arco*

196

*pizz.* *arco* *pizz.* *arco*

*p* *f* *f*

200 *poco rit.* **a tempo**

*ff* *p*

203 *poco rit.*

*p*

206 **16** **a tempo**

*espress.*

212 *rit.* **a tempo**

*dim.* *p* *p* *p* *p*

218 *rall.* **17** **Tempo I**

*poco accell.* *dim.* *dim.*

222

*cresc. accell.* *ff*

# Trio

Para piano, violino e violoncelo

Violoncelo

Francisco Braga

- | -

Andante

*fpp*

5

8 *accel.* **1** Allegro non troppo

13 *pizz.* **1**

16 *arco* *p*

**2** 19 *a tempo* *cedez*

23

25

3

Poco più mosso

*cedez*  
**f**

31

35

4

**p**

39

*cedez*

42

*grazioso*

44

5

*rall.*

**p**

Meno

*poco rit.*

6 a tempo

51

*espress.*

7 a tempo

55

*cedez* *poco agitato*

58

poco rall. 8 a tempo

61

*f* *dim.*

a tempo

65

*cedez* *dim.*

9 Tempo I

69

*mf* *poco a poco cresc.*

poco rit.

73

*affrett.*

**a tempo**

*pizz.*

*arco*

76

79

*cedez*

**10 Calmo**

82

*> p*

87

*dim.*

**11 a tempo**

90

*cedez*

*p*

*ritorna poco a poco al* **12 I° Tempo**

96

*mf*

*pizz.*

101

**1**

105 arco *p*



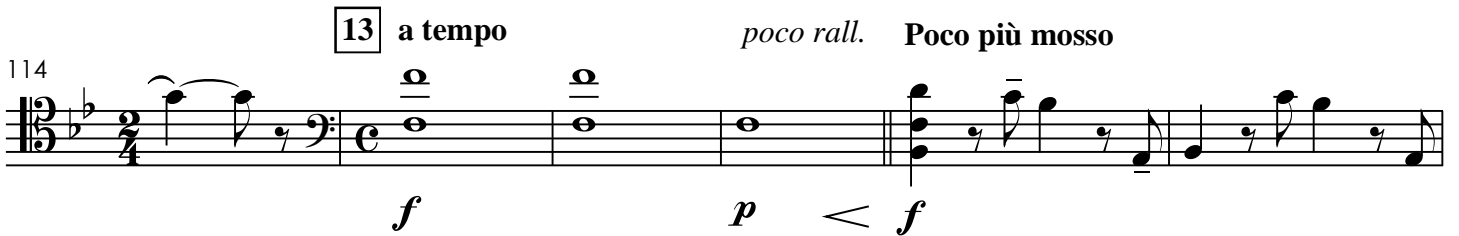
109 *cedez a tempo*




112 *cedez*



114 **13** *a tempo* *poco rall.* **Poco più mosso**  
*f p < f*



120 **14** *dim.*



125 *p*



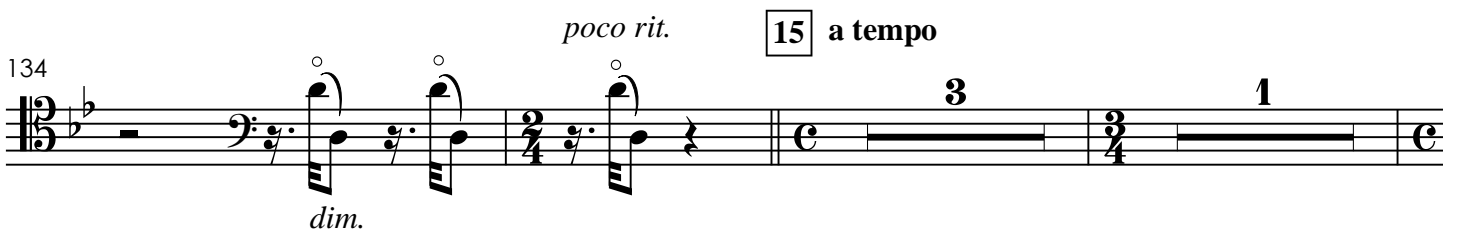
129 *cedez p*



132 *dim.*



134 *poco rit.* **15** *a tempo*  
*dim.* 3 1



140 **a tempo**

Musical staff 140-143. Bass clef, common time signature. Starts with a half note G2, then a series of eighth notes with triplets. Dynamic marking *p* is present.

144 **16** *agitato*

Musical staff 144-147. Bass clef, common time signature. Rapid eighth notes with triplets. Dynamic marking *p* is present. Hairpins indicate dynamics.

148 **17**

Musical staff 148-151. Bass clef, common time signature. Rapid eighth notes with triplets. Dynamic marking *f* is present. Hairpins indicate dynamics.

152 **a tempo**

Musical staff 152-156. Bass clef, common time signature. Eighth notes with triplets. Dynamic marking *f* is present. Hairpins indicate dynamics. Ends with a fermata and the instruction *cedez*.

**18** **Meno mosso**

Musical staff 157-162. Bass clef, 3/4 time signature. Quarter notes and eighth notes. Dynamic marking *f* is present.

163 **a tempo** *poco rall.*

Musical staff 163-166. Bass clef, common time signature. Quarter notes with triplets. Dynamic markings *allarg.* and *dim.* are present.

**19** **Allegro**

Musical staff 167-169. Bass clef, common time signature. Rapid eighth notes. Dynamic marking *f* is present.

Musical staff 170-171. Bass clef, common time signature. Eighth notes. Ends with a fermata.

**Andante**

Musical staff 172-176. Bass clef, common time signature. Wide intervals and eighth notes. Dynamic marking *fp* is present.

Musical staff 177-180. Bass clef, common time signature. Eighth notes and quarter notes. Dynamic marking *dim.* is present.



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## Allegretto spiritoso

1

*p*

6

*poco rit.* **a tempo**

12

*cresc.* **a tempo** *poco rit.*

18

*poco rit.*

24

⊘ *ao Fim*

28

*rit.* **a tempo**

34

*pizz.* *rit.* **Fim** *pizz.*

39 **Cantabile**  
 1  
*dolcissimo*  
*cedez a 2ª vez*

47  
*cedez*

52  
*cedez* **a tempo**  
 3 3 3 3 3  
*dim.*

57  
*cedez*

64  
*allarg.* *cedez*

69  
**a tempo**  
*cedez*

73  
**a tempo** *rit.* *pizz.* **D. C. al.**

- III -  
Lundú

Larghetto

*molto espressivo*

5

*cedez* *p*

10

15

*pp* *f* *dim.*

20

*p* *rall.*

25

*a tempo* *rit.* *a tempo* *cedez*

29

*rit.* *a tempo* *cedez* *grazioso*

32 4 rit.

*cresc.* *rubato* *dim.*

35 *a tempo* 5

*p espressivo*

39

42 6 **Tempo I**

47

*cedez*

52 7

56

*cedez*

60

*cresc.*

63 8 *rall.*

## - IV -

## Allegretto

Musical notation for measures 1-4 of the cello part. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a forte (*f*) dynamic and features a series of chords and eighth notes.

Musical notation for measures 5-8 of the cello part. The music continues with eighth notes and some slurs.

Musical notation for measures 9-12 of the cello part. The music features slurs and a change in dynamics.

Musical notation for measures 13-17 of the cello part. Measure 13 starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. A fermata is present in measure 17.

Musical notation for measures 18-22 of the cello part. Measure 18 is marked with a first ending bracket (1) and a forte (*f*) dynamic. The music alternates between pizzicato (*pizz.*) and arco (*arco*) playing, with a piano (*p*) dynamic.

Musical notation for measures 23-26 of the cello part. Measure 23 is marked with a forte (*f*) dynamic and arco (*arco*). The music concludes with a dolce (*dolce*) dynamic.

27 **a tempo**  
pizz.

cresc.

31 2 arco pizz.

35 arco

*p* *p* dolce

38 *rall.* 3

*dim.* *p rubato*

42

45 51

52 *poco rit.* 4 **a tempo**

*f* *p* *poco rit.* **a tempo**

61

*dim.*

65 *rall.* **a tempo**

69 *rit.* **5** **a tempo** pizz. arco

74 pizz. arco pizz.

78 **6** arco

82

86 **7** pizz.

90 arco *p*

94 *rit.*

8 Poco meno **8** *a tempo*

97 *p* *a piacere*

9 a tempo

104 *dim.*

108

112 *f* *f*

10 Tempo I

119 *allargando* *ff*

123

127

132 **2**



11

138 pizz. arco *f* *p* pizz. *p*

143 arco *f* 1 dolce *f*

148 pizz. *p* 12

153 arco *p*

157 *p*

160 rit. 13 a tempo *p* rubato

164 3 3 3 4

171 pizz. arco *f* *dim. p* poco rit. 1

14 a tempo 187 *f*

189 *rall.* *pizz.*

*dim.*

**15** *a tempo*

193 *arco* *pizz. arco*

*p*

196 *pizz. arco* *pizz.* *arco* *pizz.* *arco*

*p*

200 *poco rit.* *a tempo*

*p*

204 *poco rit.* **16** *a tempo*

*p* *f* *mf espress.*

209 *dim.*

215 *rit.* *a tempo* *rall.* **17** *Tempo I*

*poco accell.* *dim.* *f*

221 *cresc. accell.*

*ff*