

Henrique Eulálio Gurjão (1834-1885)

Idalia

Ópera – Ato I

Edição: Jonas Arraes

Editoração: Debora Jordana

Revisão: Victor Dantas

Instituição: Biblioteca do Museu da Universidade Federal do Pará

Fundo: Vicente Salles

orquestra
(*orchestra*)

Partes:

[Flautim](#)

[Flauta 1-2](#)

[Clarineta em Sib 1-2](#)

[Fagote 1-2](#)

[Trompas em Fá 1-2](#)

[Trompetes em Sib 1-2](#)

[Trombones 1-2-3](#)

[Tímpanos](#)

[Vozes](#)

[Violino I](#)

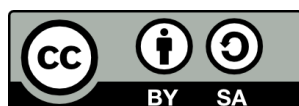
[Violino II](#)

[Viola](#)

[Violoncelo](#)

[Contrabaixo](#)

535 p.



MUSICA BRASILIS

Flautim

Idalia

Ópera - Ato I

1. Introduzione e Coro Di Donzelle

Henrique Eulálio Gurjão

Andante Pastoral
29 40 3 10 1. 2. 10



2. Andante

Andante 5



9

13

17

21

25

29

33

37

meno mosso

40

45

49

53

57

72

76

Strella vivo assai

82

109

116

122

3. Duetto per soprano e basso

Allegretto

9

12

24

39

14

Andante

12

f

67

71

p

12

86

f

p

90

f

p

mf

94

2

99

6

Detailed description: This is a musical score for a flute part. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegretto'. The score is divided into measures, with some measures containing rests. There are several dynamic markings: 'f' (forte) at measures 39, 86, and 90; 'p' (piano) at measures 71 and 86; and 'mf' (mezzo-forte) at measure 90. A change in tempo to 'Andante' occurs at measure 39, indicated by a double bar line and a change in the key signature to two flats (Bb). The score ends with a double bar line at measure 99.

4. Recitativo e Coro

Recitativo
6

Allegretto

pp

10

14

17

21

25

28

6

5. Recitativo e terzetto per baritone e basso

Andante grazioso

7 16

26

32 9

45

50

56 **Larghetto** 12/8 2

67 2

72

76 **ff**

79 **p**

81

84

ff

87

90

92

95

mf

98

100

6. Cavatina per soprano

Allegro 28 **rall.** **Andante sostenuto** 8

40 **atempo** 21 4 **Allegro**

69 **Allegro Moderato** 7 6 6

80 11 **To Coda**

93 2

98 **D.S. al Coda**

101 **Piu vivo**

106

7. Coro de Cacciatori

Allegro quasi andante

The musical score is written for a single flute in G major (one sharp) and 6/8 time. It consists of ten staves of music, each beginning with a measure number and a fingering or articulation instruction. The dynamics range from *f* (forte) to *ff* (fortissimo) and *p* (piano). The score includes various rhythmic figures such as eighth notes, sixteenth notes, and triplets, as well as rests and slurs. The key signature has one sharp (F#) and the time signature is 6/8.

5 *f*

11 *f*

20 *ff*

32 *p*

39

45

52

56 *p*

62

68 6

78 6

83

86

92

99

104

108

113

131

rit. - - -
Allegro molto e sperdendosi

8. Recitativo e Romanza per tenore

Andante **4** **Andantino** **23** **Andante molto sostenuto** **62** **4**

9. Recitativos

a piacere **Allegro**

3

2

12 **a piacere** **atempo** di dentro in contanze

7 4 3 3

28 **rit.** **a piacere** **atempo** **a piacere**

4 8 2.

47 **meno mosso** **atempo** **Andantino** **ff**

11 5 4 7 18

95 **ff**

107 **Allegro vivo** **allarg.** **allarg. atempo** **15** **allarg.**

7

137 **atempo** **46** **allarg.** **atempo** **Piu vivo** **ff**

3

193

202

10. Allegretto

Allegretto 48 **Andante mosso 25** **43** **Andante molto 37**

The musical notation for exercise 10 consists of three segments on a single staff. The first segment is in treble clef, key of A major (three sharps), and common time (C), with a duration of 48. The second segment is in treble clef, key of A major (three sharps), and 9/8 time, with a duration of 25. The third segment is in treble clef, key of A major (three sharps), and 3/4 time, with a duration of 43. The final segment is in treble clef, key of A major (three sharps), and common time (C), with a duration of 37. Each segment is separated by a double bar line with repeat dots.

11. Finale

Largo 21 **8** **13**

The musical notation for exercise 11 consists of three segments on a single staff. The first segment is in treble clef, key of B-flat major (two flats), and common time (C), with a duration of 21. The second segment is in treble clef, key of B-flat major (two flats), and common time (C), with a duration of 8. The third segment is in treble clef, key of B-flat major (two flats), and common time (C), with a duration of 13. Each segment is separated by a double bar line with repeat dots.

Flauta 1

Idalia

Ópera - Ato I

1. Introduzione e Coro Di Donzelle

Henrique Eulálio Gurjão

Andante Pastoral

9

17

27

30

35

39

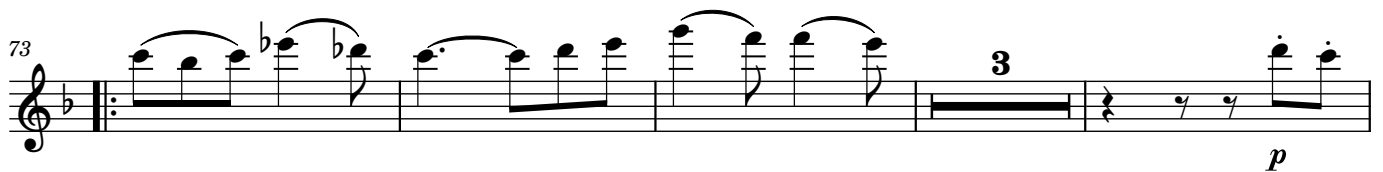
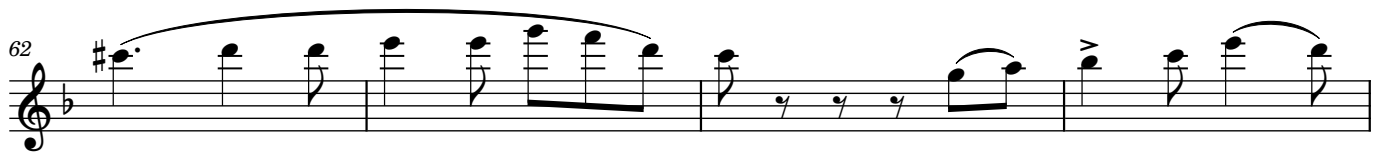
44

48

52

molto legato

molto legato



2. Andante

Andante
5

f *p*

9

f

15

21

27

33

meno mosso

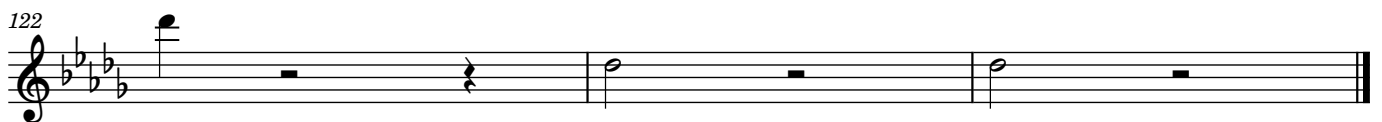
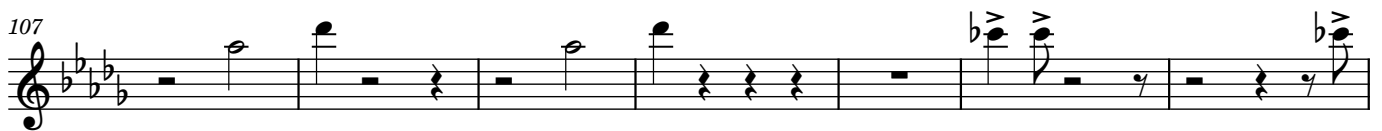
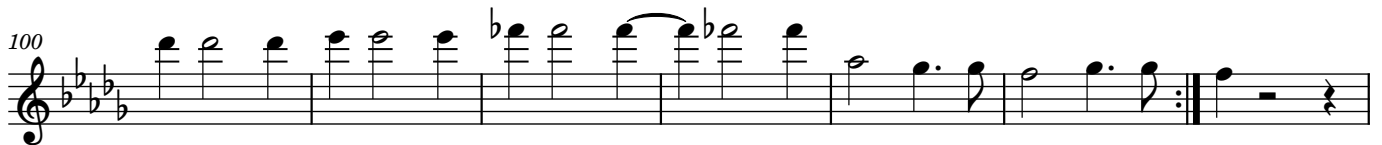
39

44

49

53

59



3. Duetto per soprano e basso

Allegretto

7

13

20

28

35

43

47 **Andante**

67

71

86

f

p

f

p

Musical score for Flute 1, measures 90-99. The score is written in treble clef. Measure 90 starts with a dynamic marking of *f*. Measures 91-92 have a dynamic marking of *p*. Measure 93 has a dynamic marking of *mf*. The music features various melodic lines with slurs and accents. Measure 99 ends with a fermata and a final measure containing a '5' indicating a quintuplet.

4. Recitativo e Coro

Musical score for Flute 1, measures 6-29. The score is written in treble clef. Measure 6 is marked **Recitativo** and **6**. Measure 7 is marked **Allegretto**. The key signature changes from C major to B-flat major. The dynamic marking *pp* is present. The music consists of several melodic lines with slurs and accents. Measure 29 ends with a fermata and a final measure containing a '4' indicating a quadruplet.

5. Recitativo e terzetto per baritone e basso

Andante grazioso

7 16

27

33

39

45

51 **Larghetto**

57

60

63

66

69

Musical score for Flute 1, measures 73-99. The score is written in treble clef with a key signature of one flat (B-flat). The music features various dynamics and articulations:

- Measures 73-76: First system, featuring melodic lines with slurs and accents.
- Measures 77-80: Second system, starting with a *ff* dynamic and ending with a *p* dynamic.
- Measures 81-83: Third system, melodic continuation.
- Measures 84-86: Fourth system, featuring a *ff* dynamic and accents.
- Measures 87-92: Fifth system, first ending (1.) and second ending (2.) with accents.
- Measures 93-94: Sixth system, first ending (1.) with accents.
- Measures 95-98: Seventh system, second ending (2.) with a *mf* dynamic.
- Measures 99: Eighth system, concluding with a double bar line and a *2* marking.

6. Cavatina per soprano

Allegro 28 **rall.**

32 **Andante sostenuto**

36 **atempo** 4 4

48 5

57 4 4

67 **Allegro**

70 **Allegro Moderato** 3 2

77 6 3 3 3 3 3 6

80 3 3 3 3 3 3 3

83 2 6 3 3

87 6 3 3 3 3 3

90 To Coda

92

96

99 D.S. al Coda

Piu vivo
101

105

108

7. Coro de Cacciatori

Allegro quasi andante

The musical score is written for Flute 1 in a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. It consists of ten staves of music, each starting with a measure number. The tempo is marked 'Allegro quasi andante'. The score includes various dynamics: *f* (forte), *p* (piano), and *ff* (fortissimo). Fingerings are indicated by numbers 1-5 above notes. There are several slurs and accents throughout the piece. The score ends with a final measure containing a '6' below it, likely indicating a finger number.

79

6

84

90

98

105

111

11 2

128

pp

135

Allegro molto e sperdendosi rit. 4

8. Recitativo e Romanza per tenore

Andante $\frac{4}{4}$ **Andantino** $\frac{22}{20}$ **Andante molto sostenuto** $\frac{20}{8}$

49

55

60

63

66

69

72

80

86

93

9. Recitativos

a piacere **Allegro**

3

8

a piacere **atempo**
di dentro in contanze

16

7

3 3 3 3

28

rit.----- **a piacere** **atempo**

4 8

a piacere

44

meno mosso

11

59

primo atempo 5 **a piacere** 4

68

atempo **Andantino**

3 18

mf

93

4

102

Allegro vivo

ff **allarg.**----- **atempo**

110

7 **allarg.**----- *mf*

122

8

135 **allarg.** - - - **atempo**

Musical staff 135-140: Treble clef, key signature of three sharps (F#, C#, G#). The staff begins with a fermata over a whole note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. The tempo marking **allarg.** is above the first measure, and **atempo** is above the second measure. The staff ends with a whole note G4.

141 **23**

Musical staff 141-145: Treble clef, key signature of three sharps. The staff begins with a fermata over a whole note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. The tempo marking **23** is above the first measure. The staff ends with a whole note G4.

169

Musical staff 169-172: Treble clef, key signature of three sharps. The staff begins with a fermata over a whole note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. The staff ends with a whole note G4.

173 **allarg.** -

Musical staff 173-183: Treble clef, key signature of three sharps. The staff begins with a fermata over a whole note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. The tempo marking **allarg.** is above the first measure. The staff ends with a whole note G4.

184 **atempo**

Musical staff 184-187: Treble clef, key signature of three sharps. The staff begins with a fermata over a whole note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. The tempo marking **atempo** is above the first measure. The staff ends with a whole note G4.

188 **Piu vivo**
ff

Musical staff 188-195: Treble clef, key signature of three sharps. The staff begins with a double bar line, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. The tempo marking **Piu vivo** is above the first measure, and **ff** is below the first measure. The staff ends with a double bar line.

196

Musical staff 196-199: Treble clef, key signature of three sharps. The staff begins with a fermata over a whole note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. The staff ends with a whole note G4.

200

Musical staff 200-203: Treble clef, key signature of three sharps. The staff begins with a fermata over a whole note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. The staff ends with a whole note G4.

10. Allegretto

Allegretto

24

27

30

7

ff

41

2

f

46

49

Andante mosso

3

mf

56

3

62

67

3

ff

74

79

85

90

p

95

99

107

Andante molto

123

128

f

133

137

dim.

13

11. Finale

Largo 9

13

ff

17

22

27

31

35

39

Flauta 2

Idalia

Ópera - Ato I

1. Introdução e Coro Di Donzelle

Henrique Eulálio Gurjão

Andante Pastoral

3

9

17

27

33

39

45

51

57

63

69

77

83

89

2. Andante

95

3. Duetto per soprano e basso

4. Recitativo e Coro

5. Recitativo e terzetto per baritone e basso

Andante grazioso **Larghetto**

7 48 25 7 1. 2. 2.

1. 93 2 8

Detailed description: This block contains two staves of musical notation. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). It features a 7-measure rest, followed by a 48-measure rest under the tempo marking 'Andante grazioso'. This is followed by a 25-measure rest under 'Larghetto', then a 7-measure rest, and two first/second endings. The second staff starts at measure 93 with a treble clef, a key signature of one flat (F-flat), and a common time signature. It contains a 2-measure rest followed by an 8-measure rest.

6. Cavatina per soprano

Allegro **rall.** **Andante sostenuto** **atempo**

28 8 22

62 **Allegro** **Allegro Moderato** **To Coda** **D.S. al Coda**

4 3 22 8

Piu vivo

101 11

Detailed description: This block contains three staves of musical notation. The first staff starts with a treble clef, a key signature of three flats, and a common time signature. It includes an 'Allegro' section (28 measures), a 'rall.' section, and an 'Andante sostenuto atempo' section (8 measures). The second staff starts at measure 62 with a treble clef, a key signature of one flat, and a common time signature. It includes an 'Allegro' section (4 measures), an 'Allegro Moderato' section (3 measures), a 'To Coda' section (22 measures), and a 'D.S. al Coda' section (8 measures). The third staff starts at measure 101 with a treble clef, a key signature of two sharps (F-sharp, C-sharp), and a common time signature. It includes a 'Piu vivo' section (11 measures).

7. Coro de Cacciatori

Allegro quasi andante

84 27 11 12

Allegro molto e sperdendosi **rit.** 4

Detailed description: This block contains two staves of musical notation. The first staff starts with a treble clef, a key signature of three flats, and a 6/8 time signature. It includes sections of 84, 27, 11, and 12 measures. The second staff starts at measure 136 with a treble clef, a key signature of one flat, and a 4/4 time signature. It includes an 'Allegro molto e sperdendosi' section (4 measures) followed by a 'rit.' section and another 4-measure section.

8. Recitativo e Romanza per tenore

Andante 4 Andantino 23 Andante molto sostenuto 62 4

9. Recitativos

a piacere 3 Allegro 12 a piacere 7 atempo 7 rit. di dentro in contanze 4 a piacere 8 a piacere 5 meno mosso 11

59 a piacere primo atempo 5 4 7 Andantino 34 Allegro vivo 8 allarg. atempo 15

135 allarg. atempo 46 allarg. atempo Piu vivo 3 8 9

10. Allegretto

Allegretto 36

40

47 Andante mosso 25

74 43 Andante molto 37

11. Finale

Largo 9

13 *ff*

17

22

27 3

31

35

39

Detailed description: This is a musical score for Flute 2, titled '11. Finale'. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The tempo is marked 'Largo'. The score consists of eight staves of music, numbered 9 through 40. The first staff (measures 9-12) begins with a whole rest, followed by a series of eighth notes. The second staff (measures 13-16) starts with a triplet of eighth notes and includes a fortissimo (*ff*) dynamic marking. The third staff (measures 17-21) continues with eighth notes and slurs. The fourth staff (measures 22-26) features a repeat sign at the beginning and includes a triplet of eighth notes. The fifth staff (measures 27-30) contains a triplet of eighth notes and ends with a double bar line. The sixth staff (measures 31-34) is filled with eighth notes and slurs. The seventh staff (measures 35-38) includes a complex passage with many beamed eighth notes and slurs. The eighth staff (measures 39-40) concludes with a long slur over two measures and ends with a double bar line.

Clarineta 1 em Si b

Idalia

Ópera - Ato I

1. Introduzione e Coro Di Donzelle

Henrique Eulálio Gurjão

Andante Pastoral

9

17

26

30

39

45

51

60

65

69

73 *cresc.*

77 *f p*

81 1.

84 2.

91

Detailed description: This block contains the first system of the musical score, spanning measures 69 to 91. It is written for Clarinet 1 in B-flat major. The key signature has one sharp (F#). The time signature is common time (C). The music consists of six staves. The first staff (measures 69-72) features eighth-note patterns with slurs. The second staff (measures 73-76) includes a crescendo hairpin and a dynamic marking of *cresc.*. The third staff (measures 77-80) shows a dynamic shift from *f* to *p*. The fourth staff (measures 81-83) contains a first ending bracket. The fifth staff (measures 84-90) contains a second ending bracket. The sixth staff (measures 91) concludes the system with a double bar line.

2. Andante

Andante 5

f p

9 *f*

15

21

27

Detailed description: This block contains the second system of the musical score, spanning measures 1 to 27. It is written for Clarinet 1 in B-flat major. The key signature has two flats (Bb, Eb). The time signature is common time (C). The music consists of five staves. The first staff (measures 1-8) begins with a tempo marking of *Andante* and a 5-measure rest, followed by a dynamic marking of *f*. The second staff (measures 9-14) starts with a dynamic marking of *f*. The third staff (measures 15-20) continues the melodic line. The fourth staff (measures 21-26) continues the melodic line. The fifth staff (measures 27) concludes the system with a double bar line.

33

39 **meno mosso**

44

48

51

54

57

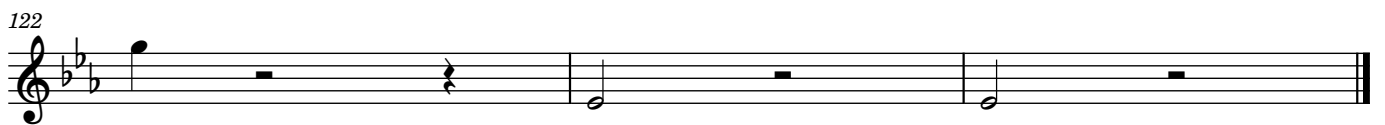
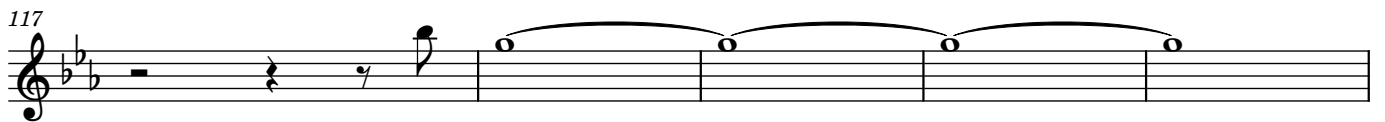
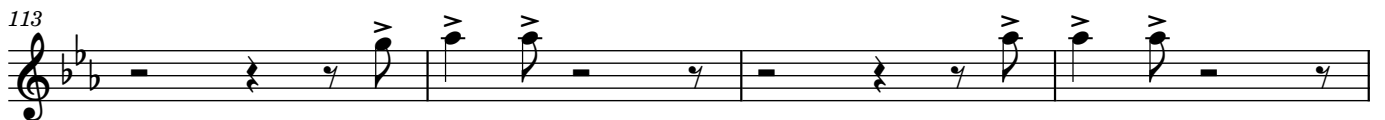
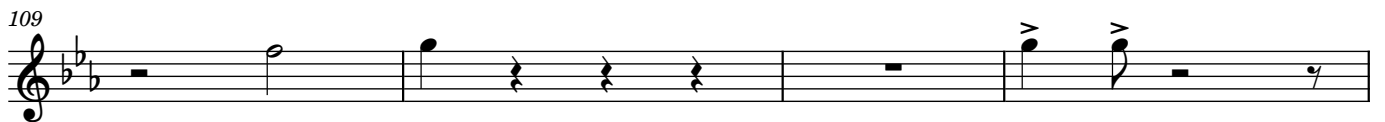
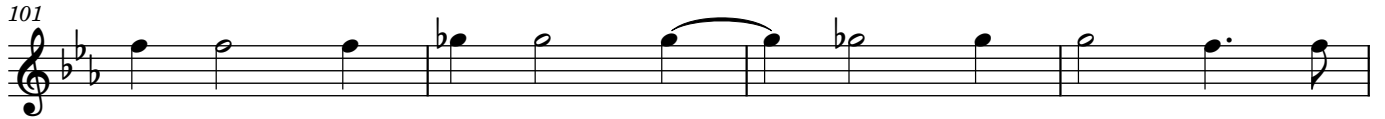
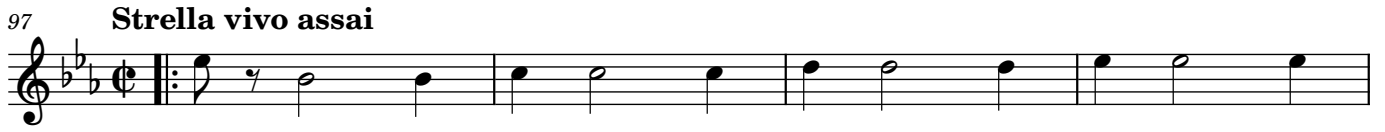
63

69

75

81

87



3. Duetto per soprano e basso

Allegretto



23



Musical staff 23-30: Treble clef, key signature of three sharps (F#, C#, G#). Measure 23 starts with a whole note chord of F# and C#. Measure 24 has a quarter note G# and a quarter rest. Measure 25 has a quarter note A and a quarter rest. Measure 26 has a quarter note B and a quarter rest. Measure 27 has a quarter note C and a quarter rest. Measure 28 has a quarter note D and a quarter rest. Measure 29 has a quarter note E and a quarter rest. Measure 30 has a quarter note F# and a quarter rest.

31



Musical staff 31-38: Treble clef, key signature of three sharps. Measure 31 has a quarter note G# and a quarter rest. Measure 32 has a quarter note A and a quarter rest. Measure 33 has a quarter note B and a quarter rest. Measure 34 has a quarter note C and a quarter rest. Measure 35 has a quarter note D and a quarter rest. Measure 36 has a quarter note E and a quarter rest. Measure 37 has a quarter note F# and a quarter rest. Measure 38 has a quarter note G# and a quarter rest.

39



Musical staff 39-46: Treble clef, key signature of three sharps. Measure 39 has a quarter note G# and a quarter rest. Measure 40 has a quarter note A and a quarter rest. Measure 41 has a quarter note B and a quarter rest. Measure 42 has a quarter note C and a quarter rest. Measure 43 has a quarter note D and a quarter rest. Measure 44 has a quarter note E and a quarter rest. Measure 45 has a quarter note F# and a quarter rest. Measure 46 has a quarter note G# and a quarter rest.

54 **Andante**



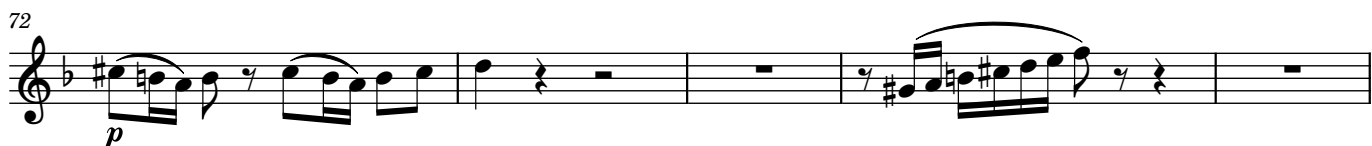
Musical staff 54-67: Treble clef, key signature of one flat (Bb). Measure 54 has a quarter note Bb and a quarter rest. Measure 55 has a quarter note C and a quarter rest. Measure 56 has a quarter note D and a quarter rest. Measure 57 has a quarter note E and a quarter rest. Measure 58 has a quarter note F and a quarter rest. Measure 59 has a quarter note G and a quarter rest. Measure 60 has a quarter note Ab and a quarter rest. Measure 61 has a quarter note Bb and a quarter rest. Measure 62 has a quarter note C and a quarter rest. Measure 63 has a quarter note D and a quarter rest. Measure 64 has a quarter note E and a quarter rest. Measure 65 has a quarter note F and a quarter rest. Measure 66 has a quarter note G and a quarter rest. Measure 67 has a quarter note Ab and a quarter rest.

68



Musical staff 68-75: Treble clef, key signature of one flat. Measure 68 has a quarter note Bb and a quarter rest. Measure 69 has a quarter note C and a quarter rest. Measure 70 has a quarter note D and a quarter rest. Measure 71 has a quarter note E and a quarter rest. Measure 72 has a quarter note F and a quarter rest. Measure 73 has a quarter note G and a quarter rest. Measure 74 has a quarter note Ab and a quarter rest. Measure 75 has a quarter note Bb and a quarter rest.

72



Musical staff 72-76: Treble clef, key signature of one flat. Measure 72 has a quarter note Bb and a quarter rest. Measure 73 has a quarter note C and a quarter rest. Measure 74 has a quarter note D and a quarter rest. Measure 75 has a quarter note E and a quarter rest. Measure 76 has a quarter note F and a quarter rest.

77



Musical staff 77-86: Treble clef, key signature of one flat. Measure 77 has a quarter note Bb and a quarter rest. Measure 78 has a quarter note C and a quarter rest. Measure 79 has a quarter note D and a quarter rest. Measure 80 has a quarter note E and a quarter rest. Measure 81 has a quarter note F and a quarter rest. Measure 82 has a quarter note G and a quarter rest. Measure 83 has a quarter note Ab and a quarter rest. Measure 84 has a quarter note Bb and a quarter rest. Measure 85 has a quarter note C and a quarter rest. Measure 86 has a quarter note D and a quarter rest.

87



Musical staff 87-91: Treble clef, key signature of three sharps. Measure 87 has a quarter note F# and a quarter rest. Measure 88 has a quarter note G# and a quarter rest. Measure 89 has a quarter note A and a quarter rest. Measure 90 has a quarter note B and a quarter rest. Measure 91 has a quarter note C and a quarter rest.

92



Musical staff 92-95: Treble clef, key signature of three sharps. Measure 92 has a quarter note F# and a quarter rest. Measure 93 has a quarter note G# and a quarter rest. Measure 94 has a quarter note A and a quarter rest. Measure 95 has a quarter note B and a quarter rest.

96



Musical staff 96-100: Treble clef, key signature of three sharps. Measure 96 has a quarter note F# and a quarter rest. Measure 97 has a quarter note G# and a quarter rest. Measure 98 has a quarter note A and a quarter rest. Measure 99 has a quarter note B and a quarter rest. Measure 100 has a quarter note C and a quarter rest.

101



Musical staff 101-105: Treble clef, key signature of three sharps. Measure 101 has a quarter note F# and a quarter rest. Measure 102 has a quarter note G# and a quarter rest. Measure 103 has a quarter note A and a quarter rest. Measure 104 has a quarter note B and a quarter rest. Measure 105 has a quarter note C and a quarter rest.

4. Recitativo e Coro

Recitativo **6** **Allegretto**

pp

11

17

23

30

5. Recitativo e terzetto per baritone e basso

5 **Andante grazioso**

10

16

22

29

34

38

42

47

51

56 **Larghetto**

59

62

66

70

74

79

83

86 *ff*

90

93 1. 2. *mf*

98

101

6. Cavatina per soprano

Allegro
10

27 *rall.*

32 **Andante sostenuto**

38 *rit.* **atempo**

44

51

56

65

Allegro \S **Allegro Moderato**

74

80

85

89

To Coda

93

97

D.S. al Coda

101

Piu vivo

106

7. Coro de Cacciatori

Allegro quasi andante

5

f

11

f *p*

21

ff

29

p

36

42

2

49

54

58

62

68

74 Musical staff 74-79. Key signature: one flat (Bb). Measure 74 starts with a dotted quarter note. Measures 75-76 contain sixteenth-note runs. Measures 77-79 feature sixteenth-note runs with a '6' above the staff, indicating a sextuplet.

80 Musical staff 80-85. Key signature: one flat (Bb). Measure 80 starts with a quarter rest. Measures 81-85 contain sixteenth-note runs and eighth-note patterns.

86 Musical staff 86-91. Key signature: two sharps (F# and C#). Measure 86 starts with a quarter rest. Measures 87-91 contain sixteenth-note runs and eighth-note patterns.

92 Musical staff 92-99. Key signature: two sharps (F# and C#). Measure 92 starts with a quarter rest. Measures 93-99 contain sixteenth-note runs and eighth-note patterns.

100 Musical staff 100-103. Key signature: two sharps (F# and C#). Measure 100 starts with a quarter rest. Measures 101-103 contain sixteenth-note runs.

104 Musical staff 104-107. Key signature: two sharps (F# and C#). Measure 104 starts with a quarter rest. Measures 105-107 contain sixteenth-note runs.

108 Musical staff 108-112. Key signature: two sharps (F# and C#). Measure 108 starts with a quarter rest. Measures 109-112 contain sixteenth-note runs and eighth-note patterns.

113 Musical staff 113-128. Key signature: two sharps (F# and C#). Measure 113 starts with a quarter rest. Measures 114-128 contain sixteenth-note runs and eighth-note patterns. A '11' is written above the staff in measure 113.

129 Musical staff 129-135. Key signature: two sharps (F# and C#). Measure 129 starts with a quarter rest. Measures 130-135 contain sixteenth-note runs and eighth-note patterns. A 'pp' dynamic marking is present in measure 132.

136 **Allegro molto e sperdendosi** Musical staff 136-139. Key signature: two sharps (F# and C#). Measure 136 starts with a quarter rest. Measures 137-139 contain sixteenth-note runs and eighth-note patterns.

140 **rit.** Musical staff 140-143. Key signature: two sharps (F# and C#). Measure 140 starts with a quarter rest. Measures 141-143 contain sixteenth-note runs and eighth-note patterns. A 'ppp' dynamic marking is present in measure 140. A '2' is written above the staff in measure 143.

8. Recitativo e Romanza per tenore

Andante 4 Andantino 12 7 Andante molto

29 10

46 7

58

63

67

71

75 7

88

91

9. Recitativos

a piacere **Allegro**

3

9

atempo
di dentro in contanze

a piacere 7

3

27

3

rit. - - - - -

31

a piacere **atempo** 4

42

a piacere

ff

48

meno mosso **primo atempo** 11

64

a piacere **atempo** 4

mf

3

75

Andantino 18

4

101

ff

105

109 **Allegro vivo** **7** **allarg.** *mf*

119 **allarg.** **atempo**

125 **8** **allarg.**

137 **atempo**

141 **16**

166 **2** **2**

173

180 **allarg.** **atempo**

188 **Piu vivo** **ff**

196

202

10. Allegretto

Allegretto 8

14 9

26

30 7 *ff*

40 *p* *f*

46

Andante mosso 4 *mf*

57 3

63

67

71 *ff*

74

79

85

90

99

107

119

128

134

139

148

p

Andante molto

f

ppp

dim.---

11. Finale

Largo

Musical score for Clarinet 1 in B-flat, Finale, measures 1-38. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Largo'. The score consists of eight staves of music. Measure 11 includes a fortissimo (*ff*) dynamic marking. Measure 27 includes a triplet of eighth notes. Measure 34 includes accents (>) over the final notes. The piece concludes with a double bar line at the end of measure 38.

Clarinetta 2 em Si b

Idalia

Ópera - Ato I

1. Introduzione e Coro Di Donzelle

Henrique Eulálio Gurjão

Andante Pastoral

9

17

27

39

51

62

69

76

82

88

2. Andante

Andante
5

10

16

22

28

34

40 **meno mosso**

44

48

52

57

62

66

70

76

82

88

94

97 **Strella vivo assai**

102

106

114

122

3. Duetto per soprano e basso

Allegretto

9

11

26

2

4

37

15

54

Andante

12

69

74

12

90

96

2

102

4. Recitativo e Coro

Recitativo
6

Allegretto

10

14

18

22

26

30

5. Recitativo e terzetto per baritone e basso

5

8 **Andante grazioso**

12

16



Musical staff 16-19: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 16-19 contain eighth and sixteenth notes with various articulations.

20



Musical staff 20-23: Treble clef, key signature of three sharps. Measures 20-23 continue the melodic line with eighth and sixteenth notes.

24



Musical staff 24-27: Treble clef, key signature of three sharps. Measures 24-27 continue the melodic line with eighth and sixteenth notes.

28



Musical staff 28-31: Treble clef, key signature of three sharps. Measures 28-31 continue the melodic line with eighth and sixteenth notes.

32



Musical staff 32-35: Treble clef, key signature of three sharps. Measures 32-35 continue the melodic line. Measure 35 contains a whole note with a '6' above it, indicating a sextuplet.

41



Musical staff 41-43: Treble clef, key signature of three sharps. Measures 41-43 continue the melodic line with eighth and sixteenth notes.

44



Musical staff 44-47: Treble clef, key signature of three sharps. Measures 44-47 continue the melodic line with eighth and sixteenth notes.

48



Musical staff 48-51: Treble clef, key signature of three sharps. Measures 48-51 continue the melodic line. Measure 51 contains a whole note with a '5' above it, indicating a quintuplet. The staff ends with a double bar line and a key signature change to two sharps (F#, C#).

56 **Larghetto**



Musical staff 56-58: Treble clef, key signature of two sharps, 12/8 time signature. Measures 56-58 feature a triplet of eighth notes with accents.

59



Musical staff 59-61: Treble clef, key signature of two sharps, 12/8 time signature. Measures 59-61 continue the triplet eighth note pattern with accents.

62



Musical staff 62-64: Treble clef, key signature of two sharps, 12/8 time signature. Measures 62-64 continue the triplet eighth note pattern. Measure 64 features a half note with a slur.

65



Musical staff 65-67: Treble clef, key signature of two sharps, 12/8 time signature. Measures 65-67 continue the melodic line with half notes and quarter notes.

68

71

74

78

81

84

87

90

93

95

99

6. Cavatina per soprano

Allegro

27 **rall.** **Andante sostenuto**

35 **rit.** **atempo**

41 **2**

51

57 **4**

67 **Allegro** **To Coda** **Allegro Moderato** **22**

93 **3**

97 **D.S. al Coda**

101 **Piu vivo**

106 **3**

7. Coro de Cacciatori

Allegro quasi andante

5

11 5

20 5

33 9

45 2

51

55

58 7

68

73

78

82

86

91

95

99

103

108

113

129

136 **Allegro molto e sperdendosi**

140 **rit.** - - - - - **2**

8. Recitativo e Romanza per tenore

The musical score is written for Clarinet 2 in B-flat. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked **Andante**. The first system contains two measures, with a measure rest of 4 measures indicated above the staff. The tempo then changes to **Andantino**, and the second system contains 12 measures, with a measure rest of 12 measures indicated above the staff.

Measure 17 is the start of a new section. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is **Andante**. The first system contains 8 measures, with a measure rest of 8 measures indicated above the staff. The key signature changes to two sharps (F# and C#) at the end of the system.

Measure 28 is the start of a new section. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo is **Andante molto sostenuto**. The first system contains 8 measures, with a measure rest of 8 measures indicated above the staff.

Measure 34 is the start of a new section. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is **Andante**. The first system contains 26 measures, with a measure rest of 26 measures indicated above the staff.

Measure 63 is the start of a new section. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is **Andante**. The first system contains 8 measures, with a measure rest of 8 measures indicated above the staff.

Measure 66 is the start of a new section. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is **Andante**. The first system contains 8 measures, with a measure rest of 8 measures indicated above the staff.

Measure 69 is the start of a new section. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is **Andante**. The first system contains 8 measures, with a measure rest of 8 measures indicated above the staff.

Measure 72 is the start of a new section. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is **Andante**. The first system contains 8 measures, with a measure rest of 8 measures indicated above the staff.

Measure 75 is the start of a new section. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is **Andante**. The first system contains 14 measures, with a measure rest of 14 measures indicated above the staff.

Measure 91 is the start of a new section. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is **Andante**. The first system contains 8 measures, with a measure rest of 8 measures indicated above the staff.

9. Recitativos

a piacere
3
Allegro

8

13

a piacere
7
atempo
di dentro in contanze
2

29
rit. ----- **a piacere**
4 **atempo**

36

42
a piacere

48
meno mosso
11 **primo atempo**

64
a piacere
4 **atempo** **7** **Andantino** **17**

93

97
4

105

109 **Allegro vivo** 8 **allarg. - -** **allarg. - -** **atempo** 15

135 **allarg. -** **atempo** 21

161

166 17 **allarg. - - -** **atempo** 3

188 **Piu vivo**

196

200

10. Allegretto

Allegretto 8 3

16 21

41

Andante mosso

47

55

62

67

72

81

94

104

Andante molto

128

133

139

148

11. Finale

Largo

Fagote 1

Idalia

Ópera - Ato I

1. Introduzione e Coro Di Donzelle

Henrique Eulálio Gurjão

Andante Pastoral

Musical score for Bassoon 1, measures 1-84. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 6/8. The tempo is marked 'Andante Pastoral'. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Measures 1-8: Includes a triplet of eighth notes.

Measures 9-16: Includes a slur over a sequence of notes.

Measures 17-25: Includes two triplet markings over eighth notes.

Measures 26-31: Includes slurs and accents over eighth notes.

Measures 30-41: Consists of a series of dotted half notes.

Measures 42-53: Consists of a series of dotted half notes.

Measures 54-63: Consists of a series of dotted half notes.

Measures 64-72: Consists of a series of dotted half notes.

Measures 73-78: Consists of a series of dotted half notes.

Measures 79-83: Includes dynamic markings *f* and *p*, and a first ending bracket labeled '1.'.

Measures 84-88: Includes a second ending bracket labeled '2.'.

2. Andante

Andante $\frac{5}{4}$

f *p*

9

f

13

17

21

26

32

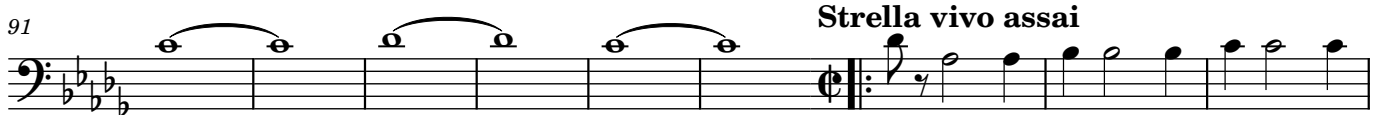
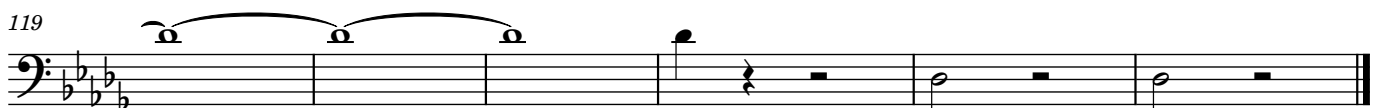
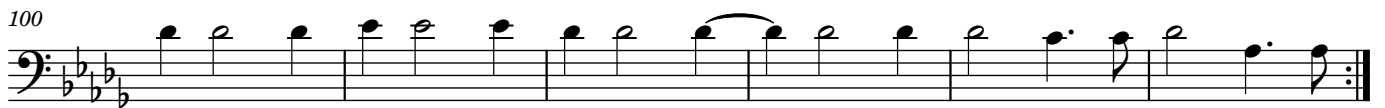
37

meno mosso

40

49

54

**Strella vivo assai**

3. Duetto per soprano e basso

Allegretto

Musical staff 1: Bass clef, key signature of two sharps (F# and C#), common time signature (C). The staff contains a sequence of eighth notes and rests.

7

Musical staff 2: Continuation of the eighth-note sequence from staff 1.

11

Musical staff 3: Continuation of the eighth-note sequence, featuring a fermata and a double bar line with a '2' above it.

19

Musical staff 4: Continuation of the eighth-note sequence.

23

Musical staff 5: Continuation of the eighth-note sequence, ending with a fermata and a double bar line with a '2' above it.

28

Musical staff 6: Continuation of the eighth-note sequence.

33

Musical staff 7: Continuation of the eighth-note sequence.

37

Musical staff 8: Continuation of the eighth-note sequence, featuring a fermata and a double bar line with a '4' above it.

45

Musical staff 9: Continuation of the eighth-note sequence, ending with a fermata and a double bar line with a '6' above it.

Andante

54

Musical staff 10: Bass clef, key signature of two flats (Bb and Eb), common time signature (C). The staff contains a sequence of half notes with a fermata and a double bar line with a '2' above it.

59

Musical staff 11: Continuation of the half-note sequence from staff 10.

64 *cres molto*

68 *p*

74 *cres molto*

86 *f* *p*

90 *f* *p* *mf*

95

99

103

4. Recitativo e Coro

Recitativo
6

Allegretto

pp

11

15

19

23

27

31

5. Recitativo e terzetto per baritone e basso

5

Andante grazioso

10

14

18

22

26

30

39

46

52

Larghetto

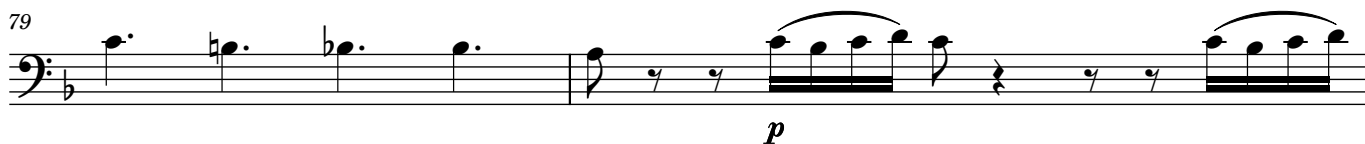
56

58

60

63

67



6. Cavatina per soprano

Allegro

5

9 **3**

15

19

23

27

30 **rall.** **Andante sostenuto**

34

40 **atempo** **3**

47

53

60

65

Allegro

Allegro Moderato

70

78

9 To Coda

93

96

99

D.S. al Coda **Piu vivo**

104

108

7. Coro de Cacciatori

Allegro quasi andante

5

f

10

p

15

f *p*

20

25

ff *ff*

30

3

36

p *3*

42

2

48

54

p

60

3

Detailed description: This is a musical score for Bassoon 1, titled '7. Coro de Cacciatori' by Henrique Eulálio Gurjão. The tempo is 'Allegro quasi andante'. The score consists of ten staves of music, numbered 5 through 60. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The music features various dynamics including *f* (forte), *p* (piano), and *ff* (fortissimo). There are several rests, slurs, and articulation marks. Rehearsal marks 2, 3, and 3 are present. The score ends at measure 60.

68 **6**



78 **2**



86



94



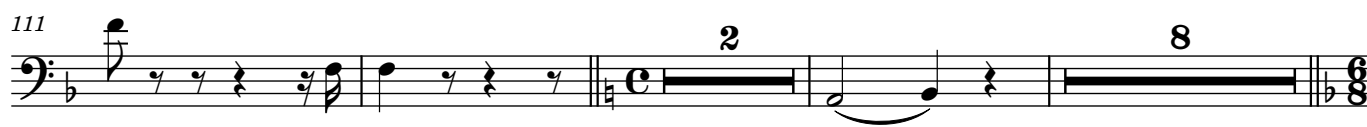
101



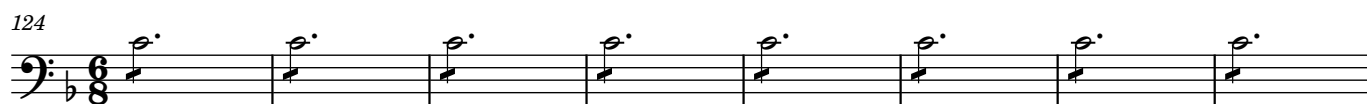
106



111 **2** **8**



124



132 **Allegro molto e sperdendosi**

pp



140 **rit.** - - - - -

ppp

2



8. Recitativo e Romanza per tenore

Andante **Andantino**

4 **12** **7**

Andante molto sostenuto

28 **8**

40

48

54 **3**

62

66

70

74

81

87 **3**

9. Recitativos

a piacere
3 **Allegro**

8

13 **a piacere** 7

23 **atempo**
di dentro in contanze 5 **rit.** a piacere

32 **atempo**
3 8 **a piacere**
ff

48 **meno mosso**
11 **primo atempo**

64 **a piacere**
4 **atempo**
mf 3

75 **Andantino**
17

97 4 *ff*

109 **Allegro vivo**
4 **allarg.** - -

119 **allarg.** -
atempo
mf 5

130 *allarg. - -*

137 *atempo* 5

146 5

157

165

173 5 *allarg. -*

185 *atempo* *Piu vivo* *ff*

191

199

10. Allegretto

Allegretto

6

14

20

38

42

46

Andante mosso

49

58

64

69

74

ff

p

f

mf

ff

80

85

90

p

97

104

117

Andante molto

129

f 3

134

140

dim. 4 *ppp*

11. Finale

Largo 8

14 *ff*

18

22

27

30

34

39

Detailed description: This is a musical score for Bassoon 1, titled '11. Finale'. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It begins with a 'Largo' tempo marking and a first ending bracket labeled '8'. The first line shows measures 1-13. The second line starts at measure 14 with a fortissimo (*ff*) dynamic and features a series of eighth notes with accents. The third line continues from measure 18. The fourth line starts at measure 22 with a repeat sign. The fifth line starts at measure 27. The sixth line starts at measure 30. The seventh line starts at measure 34. The eighth line starts at measure 39 and ends with a double bar line. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fagote 2

Idalia

Ópera - Ato I

1. Introdução e Coro Di Donzelle

Henrique Eulálio Gurjão

Andante Pastoral

Musical score for Bassoon 2, measures 1-84. The score is in bass clef, 6/8 time, and B-flat major. It begins with a 3-measure rest. The tempo is marked 'Andante Pastoral'. The score consists of ten staves of music. Measures 12, 21, and 30 contain triplets. Measures 81 and 84 contain first and second endings, respectively. The score ends with a double bar line.

2. Andante

Andante 5

9

13

17

21

26

32

37

meno mosso

44

51

56

61



Four measures of music in bass clef, key of B-flat major (two flats), and 3/4 time. Each measure contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.

65



Four measures of music in bass clef, key of B-flat major, and 3/4 time. Each measure contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.

69



Five measures of music in bass clef, key of B-flat major, and 3/4 time. Measures 69-72 contain eighth notes (G2, A2, B2, C3, D3, E3, F3, G3). Measure 73 contains a whole note G2.

74



Six measures of music in bass clef, key of B-flat major, and 3/4 time. Measures 74-75 contain quarter notes (G2, A2). Measures 76-77 contain quarter notes (B2, C3). Measures 78-79 contain quarter notes (D3, E3).

80



Five measures of music in bass clef, key of B-flat major, and 3/4 time. Measure 80 contains quarter notes (G2, A2). Measure 81 contains a quarter rest. Measures 82-84 contain eighth notes (G2, A2, B2, C3, D3, E3, F3, G3).

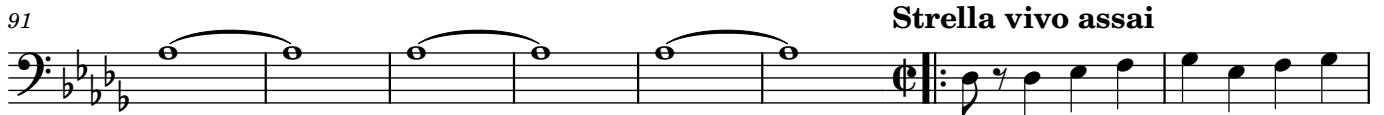
85



Six measures of music in bass clef, key of B-flat major, and 3/4 time. Measures 85-89 contain eighth notes (G2, A2, B2, C3, D3, E3, F3, G3). Measure 90 contains a whole note G2.

91

Strella vivo assai



Eight measures of music in bass clef, key of B-flat major, and 3/4 time. Measures 91-94 contain quarter notes (G2, A2, B2, C3) with slurs. Measure 95 contains a double bar line and a common time signature. Measures 96-98 contain quarter notes (G2, A2, B2).

99



Seven measures of music in bass clef, key of B-flat major, and 3/4 time. Measures 99-101 contain quarter notes (G2, A2, B2, C3). Measures 102-103 contain quarter notes (D3, E3) with slurs. Measure 104 contains a quarter note (F3). Measure 105 contains a quarter note (G3).

106



Seven measures of music in bass clef, key of B-flat major, and 3/4 time. Measures 106-107 contain quarter notes (G2, A2). Measures 108-109 contain quarter notes (B2, C3). Measures 110-112 contain eighth notes (D3, E3, F3, G3) with accents.

113



Six measures of music in bass clef, key of B-flat major, and 3/4 time. Measures 113-114 contain eighth notes (D3, E3) with accents. Measures 115-116 contain quarter notes (F3, G3) with accents. Measures 117-118 contain quarter notes (A2, B2). Measure 119 contains a quarter note (C3).

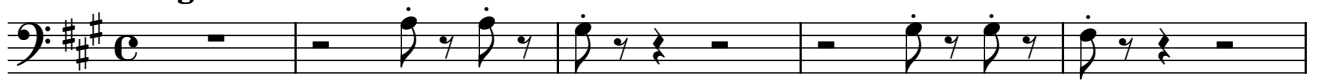
120



Five measures of music in bass clef, key of B-flat major, and 3/4 time. Measures 120-121 contain quarter notes (G2, A2, B2, C3). Measure 122 contains a quarter rest. Measures 123-124 contain quarter notes (D3, E3).

3. Duetto per soprano e basso

Allegretto



6



11



17



22



26



33



38



Andante



62



68





4. Recitativo e Coro

Recitativo
6

Allegretto



pp



5. Recitativo e terzetto per baritone e basso

5 **Andante grazioso**

10

16

20

24

31

42

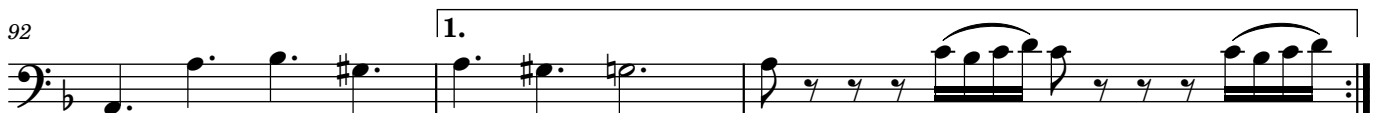
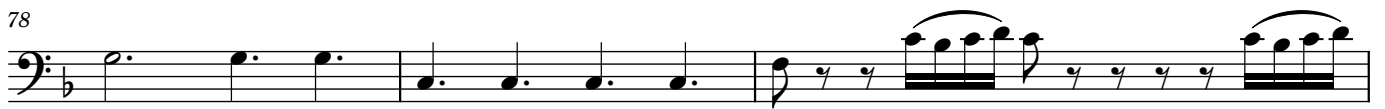
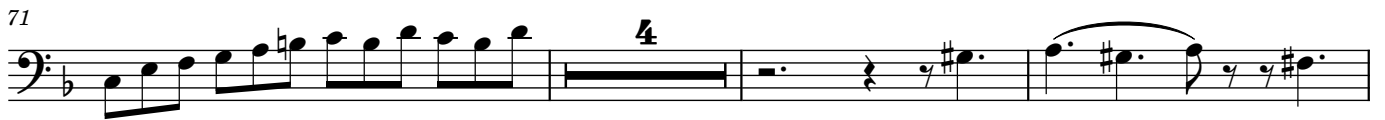
52

Larghetto

56

58

60



6. Cavatina per soprano

Allegro

5

9

16

21

25

28

32 **Andante sostenuto**

37

40 **atempo**

58

3

rall. - - - -

5

10

Detailed description: This is a musical score for Bassoon 2, titled '6. Cavatina per soprano'. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with the tempo marking 'Allegro'. The piece consists of several staves of music. The first staff (measures 1-4) features a melodic line with eighth and sixteenth notes. The second staff (measures 5-8) continues with similar rhythmic patterns. The third staff (measures 9-15) includes a triplet of eighth notes. The fourth staff (measures 16-20) shows a continuation of the melodic line. The fifth staff (measures 21-24) features a more complex rhythmic pattern with slurs. The sixth staff (measures 25-27) continues with slurred notes. The seventh staff (measures 28-31) includes a 'rall.' (ritardando) marking and ends with a double bar line. The eighth staff (measures 32-36) is marked 'Andante sostenuto' and features a slower, more sustained melodic line. The ninth staff (measures 37-39) continues this slower tempo. The tenth staff (measures 40-43) is marked 'atempo' (ad libitum) and includes a quintuplet of eighth notes. The eleventh staff (measures 44-57) continues the 'atempo' section with various rhythmic values and slurs. The twelfth staff (measures 58-60) concludes the piece with a few final notes.

63

67 **Allegro**

70 **Allegro Moderato** To Coda

92

97 D.S. al Coda

101 **Piu vivo**

105

109

7. Coro de Cacciatori

Allegro quasi andante

5

11

16

23

38

51

57

66

77

82

86

Detailed description: This is a musical score for Bassoon 2, titled '7. Coro de Cacciatori' by Henrique Eulálio Gurjão. The tempo is 'Allegro quasi andante'. The score begins at measure 5 and consists of ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The music features various rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as accents and slurs. Measure numbers 5, 11, 16, 23, 38, 51, 57, 66, 77, 82, and 86 are indicated at the start of their respective staves. The notation includes a variety of articulations and phrasing marks.

96

105

112

11

132

136

Allegro molto e sperdendosi

140

rit. - - - - -

8. Recitativo e Romanza per tenore

Andante
4

Andantino
12

8

Andante molto sostenuto

28

12

4

52

3

16

4

80

3

90

9. Recitativos

a piacere
3 **Allegro**

9

16 **a piacere** 7 **atempo** di dentro in contanze 5 **rit.** - - - - **a piacere**

32 **atempo** 3 8 **a piacere**

48 **meno mosso** 11 **primo atempo** **a piacere** 4

68 **atempo** 3

75 **Andantino** 26

109 **Allegro vivo** 5 **allarg.** **allarg. atempo**

122 5

134 **allarg.** **atempo** 5

146 5

161 **13**

181 **allarg. - - atempo**

188 **Piu vivo**

196

201

10. Allegretto

Allegretto

6

11 **3** **2**

18

24 **15**

42

45

49 **Andante mosso**
4

58 15

77

85 3

93 2

101

109 **Andante molto**
8 12

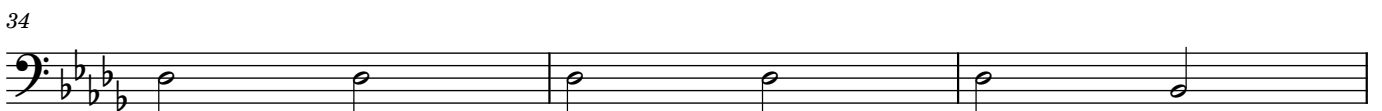
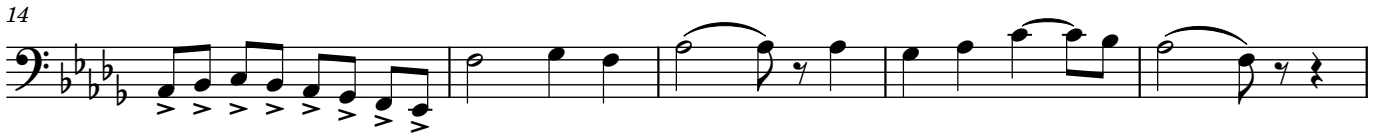
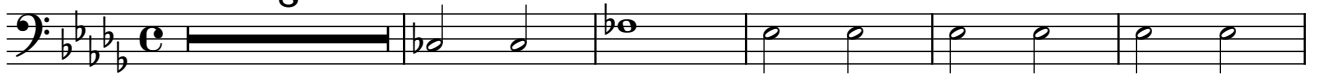
133

139

149

11. Finale

Largo 8



Trompa 1 em F \acute{a}

Idalia

Ópera - Ato I

1. Introduzione e Coro Di Donzelle

Henrique Eulálio Gurjão

Andante Pastoral

Musical staff with treble clef and 6/8 time signature. Above the staff are five fingerings: 4, 5, 5, 5, 5. The staff contains five measures of whole notes, each with a thick black bar underneath it.

26

Musical staff with treble clef. It begins with a measure rest, followed by four measures of half notes: G4, A4, B4, C5. The fifth measure contains a quarter note G4, a quarter rest, and a quarter note G4.

31

Musical staff with treble clef. Above the staff are three fingerings: 3, 4, 4. The first three measures contain whole notes with thick black bars underneath. The fourth measure is a measure rest. The fifth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The sixth measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The seventh measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The eighth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The ninth measure contains a quarter note A3, a quarter note G3, and a quarter note F3. The tenth measure contains a quarter note E3, a quarter note D3, and a quarter note C3.

48

Musical staff with treble clef. It begins with a measure rest, followed by four measures of half notes: G4, A4, B4, C5. The fifth measure contains a quarter note G4, a quarter rest, and a quarter note G4.

52

Musical staff with treble clef. Above the staff are four fingerings: 2, 4, 4, 2. The first four measures contain whole notes with thick black bars underneath. The fifth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The sixth measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The seventh measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The eighth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The ninth measure contains a quarter note A3, a quarter note G3, and a quarter note F3. The tenth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The dynamic marking *f* is placed below the staff.

65

Musical staff with treble clef. It begins with a measure rest, followed by four measures of half notes: G4, A4, B4, C5. The fifth measure contains a quarter note G4, a quarter rest, and a quarter note G4. The dynamic marking *p* is placed below the staff.

73

Musical staff with treble clef. It begins with a measure rest, followed by four measures of half notes: G4, A4, B4, C5. The fifth measure contains a quarter note G4, a quarter rest, and a quarter note G4.

79

Musical staff with treble clef. It begins with a measure rest, followed by four measures of half notes: G4, A4, B4, C5. The fifth measure contains a quarter note G4, a quarter rest, and a quarter note G4. The dynamic marking *f* is placed below the first measure and *p* below the second measure. The first ending bracket is above the last two measures.

84

Musical staff with treble clef. It begins with a measure rest, followed by four measures of half notes: G4, A4, B4, C5. The fifth measure contains a quarter note G4, a quarter rest, and a quarter note G4. The second ending bracket is above the last two measures.

89

Musical staff with treble clef. It begins with a measure rest, followed by four measures of half notes: G4, A4, B4, C5. The fifth measure contains a quarter note G4, a quarter rest, and a quarter note G4.

2. Andante

Andante
5

10

15

20

25

31

36

40 **meno mosso**

45

50

55



3. Duetto per soprano e basso

Allegretto

9

13

23

34

39

Andante

54

63

72

87

96

www.musicabrasilis.org.br

4. Recitativo e Coro

Recitativo **6** **Allegretto**

10

14

18

22

26

30

pp

5. Recitativo e terzetto per baritone e basso

7 **Andante grazioso**
16 2

31

42

49 2

56 **Larghetto**
12

74 *ff* *dim.*

80 *p*

83 *ff*

87 1. 2.

93 1. 2. 8

6. Cavatina per soprano

Allegro

4

9

15

19

24

rall. _

32 **Andante sostenuto**

7

2

atempo

44

53

63

Allegro

Allegro Moderato

3

3

81

9

To Coda

93

Musical notation for measures 93-95, featuring a continuous eighth-note triplet pattern.

96

Musical notation for measures 96-98, continuing the eighth-note triplet pattern.

99

⊖
D.S. al Coda **Piu vivo**

Musical notation for measures 99-101, including the instruction **D.S. al Coda Piu vivo** and a Coda symbol.

102

Musical notation for measures 102-104, continuing the eighth-note triplet pattern.

105

Musical notation for measures 105-107, continuing the eighth-note triplet pattern with accents in measure 107.

108

Musical notation for measures 108-110, concluding the piece.

7. Coro de Cacciatori

Allegro quasi andante

7

11 **3**

18 **3**

24

28 **ff**

33 **3**
p

42 **2**

48

54

59 **p**

65 5

Musical staff 65-76: Treble clef, key signature of two flats (B-flat, E-flat). Measure 65 starts with a whole rest, followed by eighth notes G4, A4, B4. Measure 66 has a half note B4, then eighth notes G4, F4. Measure 67 has eighth notes E4, D4, C4, B3. Measure 68 has a whole rest, then eighth notes G3, F3. Measure 69 has a whole rest, then eighth notes E3, D3. Measure 70 has a whole rest, then eighth notes C3, B2. Measure 71 has a whole rest, then eighth notes A2, G2. Measure 72 has a whole rest, then eighth notes F2, E2. Measure 73 has a whole rest, then eighth notes D2, C2. Measure 74 has a whole rest, then eighth notes B1, A1. Measure 75 has a whole rest, then eighth notes G1, F1. Measure 76 has a whole rest, then eighth notes E1, D1.

77

Musical staff 77-82: Treble clef, key signature of two flats. Measure 77: eighth notes G4, A4, B4. Measure 78: eighth notes C5, B4, A4. Measure 79: eighth notes G4, F4, E4. Measure 80: eighth notes D4, C4, B3. Measure 81: eighth notes A3, G3, F3. Measure 82: eighth notes E3, D3, C3.

83

Musical staff 83-85: Treble clef, key signature of two flats. Measure 83: eighth notes G4, A4, B4. Measure 84: eighth notes C5, B4, A4. Measure 85: eighth notes G4, F4, E4.

86 2

Musical staff 86-91: Treble clef, key signature of two flats. Measure 86: eighth notes G4, A4, B4. Measure 87: eighth notes C5, B4, A4. Measure 88: eighth notes G4, F4, E4. Measure 89: eighth notes D4, C4, B3. Measure 90: eighth notes A3, G3, F3. Measure 91: eighth notes E3, D3, C3.

92

Musical staff 92-98: Treble clef, key signature of two flats. Measure 92: eighth notes G4, A4, B4. Measure 93: eighth notes C5, B4, A4. Measure 94: eighth notes G4, F4, E4. Measure 95: eighth notes D4, C4, B3. Measure 96: eighth notes A3, G3, F3. Measure 97: eighth notes E3, D3, C3. Measure 98: eighth notes B2, A2, G2.

99

Musical staff 99-106: Treble clef, key signature of two flats. Measure 99: eighth notes G4, A4, B4. Measure 100: eighth notes C5, B4, A4. Measure 101: eighth notes G4, F4, E4. Measure 102: eighth notes D4, C4, B3. Measure 103: eighth notes A3, G3, F3. Measure 104: eighth notes E3, D3, C3. Measure 105: eighth notes B2, A2, G2. Measure 106: eighth notes F2, E2, D2.

107

Musical staff 107-112: Treble clef, key signature of two flats. Measure 107: eighth notes G4, A4, B4. Measure 108: eighth notes C5, B4, A4. Measure 109: eighth notes G4, F4, E4. Measure 110: eighth notes D4, C4, B3. Measure 111: eighth notes A3, G3, F3. Measure 112: eighth notes E3, D3, C3.

113 2 8

Musical staff 113-123: Treble clef, key signature of one sharp (F#), common time. Measure 113: whole note F#4. Measure 114: whole note G4. Measure 115: whole note A4. Measure 116: whole note B4. Measure 117: whole note C5. Measure 118: whole note B4. Measure 119: whole note A4. Measure 120: whole note G4. Measure 121: whole note F#4. Measure 122: whole note E4. Measure 123: whole note D4.

124 2 2

Musical staff 124-131: Treble clef, 6/8 time signature. Measure 124: eighth notes G4, A4, B4. Measure 125: eighth notes C5, B4, A4. Measure 126: eighth notes G4, F4, E4. Measure 127: eighth notes D4, C4, B3. Measure 128: eighth notes A3, G3, F3. Measure 129: eighth notes E3, D3, C3. Measure 130: eighth notes B2, A2, G2. Measure 131: eighth notes F2, E2, D2.

132

Musical staff 132-135: Treble clef, common time. Measure 132: whole note G4. Measure 133: whole note A4. Measure 134: whole note B4. Measure 135: whole note C5.

136 **Allegro molto e sperdendosi** **rit.** - - - - -

Musical staff 136-141: Treble clef, common time. Measure 136: eighth notes G4, A4, B4. Measure 137: eighth notes C5, B4, A4. Measure 138: eighth notes G4, F4, E4. Measure 139: eighth notes D4, C4, B3. Measure 140: eighth notes A3, G3, F3. Measure 141: eighth notes E3, D3, C3.

142

Musical staff 142-145: Treble clef, common time. Measure 142: whole note G4. Measure 143: whole note A4. Measure 144: whole note B4. Measure 145: whole note C5.

pppp

8. Recitativo e Romanza per tenore

Andante **4** **Andantino** **10** **10**

28 **Andante molto sostenuto**

34 **6**

49 **2** **3** **8**

68 **3**

76 **2**

86 **3**

9. Recitativos

a piacere **3** **Allegro**

9

a piacere **7** **atempo** **di dentro in contanze** **5** **rit.** - - - - -

31 **a piacere** Corni di dentro Orquestra, Corni **atempo** 8

43 **a piacere** **meno mosso** 11 **primo atempo** 5

ff **atempo**

64 **a piacere** 4 **Andantino** 29 3

mf

104 *ff*

109 **Allegro vivo** 4 **allarg. -** **atempo**

mf

120 5

135 **allarg.** **atempo** 5

149 5 7

167 5

178 **allarg.** **atempo**

188 **Piu vivo** *ff*

198

10. Allegretto

Allegretto

6

11 3 2

20 3 10

39 *ff* 2

44 *f*

49 **Andante mosso** 4 *mf*

57

65

69 *ff*

74

83 *p* 9

101 **Andante molto**

122 **3** *f*³ **3** **3**

132 **3** **3** **3** **3** **3** **3**

138 **3** **13** *dim.*

11. Finale

Largo **8**

15

22

30

34

38

Trompa 2 em Fá

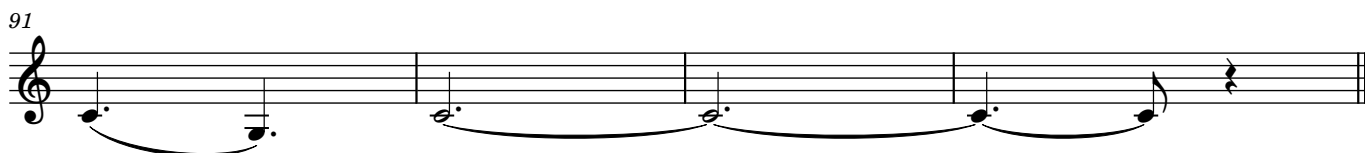
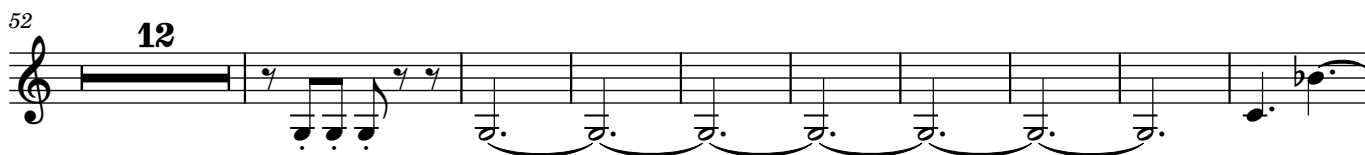
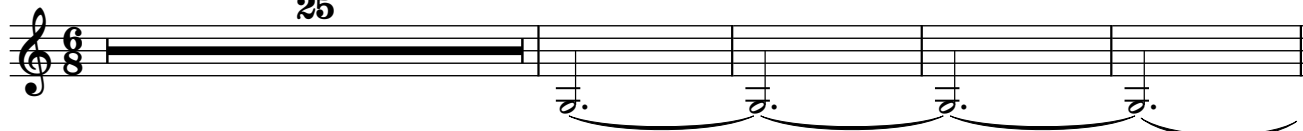
Idalia

Ópera - Ato I

1. Introduzione e Coro Di Donzelle

Henrique Eulálio Gurjão

Andante Pastoral
25



2. Andante

Andante
5

11

15

19

24

31

36

40 **meno mosso**

44

49

54



3. Duetto per soprano e basso

Allegretto

5



10

6



21



26

6



36



43

11

Andante



62

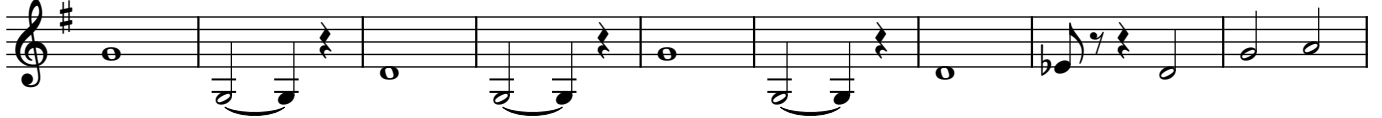


71

8



86



95

7



4. Recitativo e Coro

Recitativo
6

Allegretto

pp

11

16

21

27

32

5. Recitativo e terzetto per baritone e basso

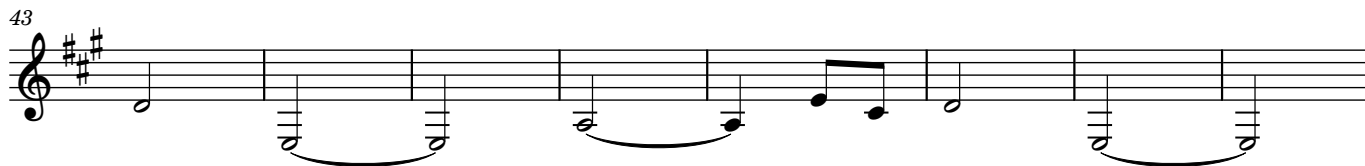
Andante grazioso
16

2

28

35

43



Musical staff 43-50: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of notes with slurs and ties, indicating a melodic line.

51



Musical staff 51-55: Treble clef, key signature of two sharps. The staff contains notes with slurs and ties, ending with a double bar line and a fermata. A '2' is written above the final measure, and a '12/8' time signature is indicated at the end.

Larghetto

56



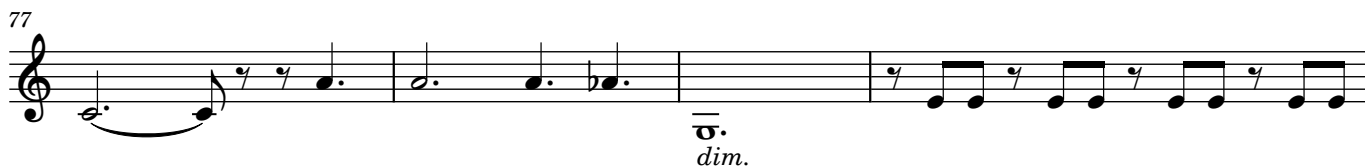
Musical staff 56-61: Treble clef, 12/8 time signature. The tempo marking 'Larghetto' is placed above the staff. The staff contains notes with slurs and ties, starting with a fermata. A '12' is written above the first measure.

72



Musical staff 72-76: Treble clef. The staff contains notes with slurs and ties, including a fermata over a measure.

77



Musical staff 77-80: Treble clef. The staff contains notes with slurs and ties, including a fermata. The marking 'dim.' is written below the staff.

81



Musical staff 81-83: Treble clef. The staff contains a series of notes with slurs and ties, starting with a repeat sign.

84



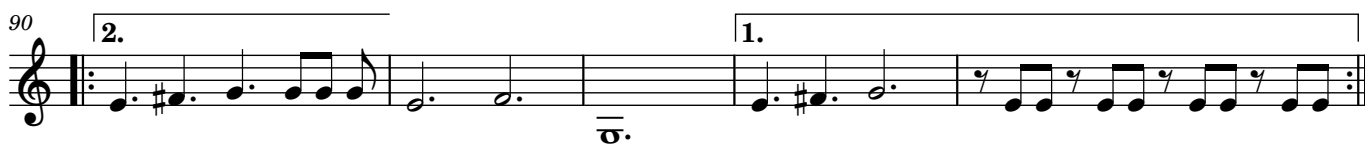
Musical staff 84-85: Treble clef. The staff contains a series of notes with slurs and ties.

86



Musical staff 86-88: Treble clef. The staff contains notes with slurs and ties, including a first ending bracket labeled '1.' and a fermata.

90



Musical staff 90-94: Treble clef. The staff contains notes with slurs and ties, including first and second ending brackets labeled '1.' and '2.' and a fermata.

95



Musical staff 95-98: Treble clef. The staff contains notes with slurs and ties, including a second ending bracket labeled '2.' and a fermata. An '8' is written above the final measure.

6. Cavatina per soprano

Allegro $\frac{4}{4}$

8

13 **2**

19

24

30 **rall.** **Andante sostenuto** **7** **atempo** **2**

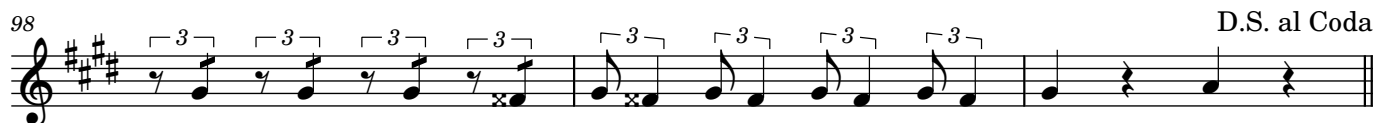
42 **5**

53 **4**

63 **Allegro**

Allegro Moderato **3** **17** **To Coda**

92 **3** **3** **3** **3** **3** **3** **3** **3**



7. Coro de Cacciatori

Allegro quasi andante



52

58

65

77

83

87

102

110

124

Allegro molto e sperdendosi

139

rit. - - - - -

8. Recitativo e Romanza per tenore

Andante $\frac{4}{4}$ **Andantino** $\frac{23}{23}$ **Andante molto sostenuto** $\frac{6}{8}$

33 **6**

45 **2**

54 **3** **16**

77 **2**

87 **3**

9. Recitativos

a piacere $\frac{3}{4}$ **Allegro** $\frac{3}{4}$

9

a piacere **atempo**
di dentro in contanze **rit. - - - -**

16 **7** **5**

31 **a piacere** **atempo** **8**

43 **a piacere**

48 **meno mosso** 11 **primo atempo** 5 **a piacere** 4

68 **atempo** 3 **Andantino** 29

104

109 **allarg.** **Allegro vivo** 8 **allarg. atempo** 15 **allarg.** **atempo** 46

183 **allarg.** **atempo** 3 **Piu vivo**

196

202

10. Allegretto

Allegretto

8

3

16

11

10

39

2

44

Andante mosso

49

4

58

3

65

69

74

82

11

101

Andante molto

109 8 4 4 3

130 3 3 3 3 3 3

136 3 3 3 13

11. Finale

Largo

8

14

18

22

26

30

35

Trompete 1 em Sib

Idalia

Ópera - Ato I

1. Introduzione e Coro Di Donzelle

Henrique Eulálio Gurjão

Andante Pastoral

4 5 5 5 5 5

30 4 4 4 4 4 4 4 4 2

64 *f* 4 3

73 3 *f*

80 *p* 1. 2. 10

2. Andante

Andante 5

11 *f* *f*

15 *f*

20 *f*



86

Musical notation for measure 86, starting at measure 86. The staff shows a sequence of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5.

89

Musical notation for measure 89, starting at measure 89. The staff shows a sequence of half notes: G4, A4, Bb4, C5, D5, E5, F5, G5.

97 **Strella vivo assai**

Musical notation for measure 97, starting at measure 97. The staff shows a sequence of notes: quarter note G4, eighth rest, quarter note Bb4, quarter notes C5, D5, E5, F5, G5.

102

Musical notation for measure 102, starting at measure 102. The staff shows a sequence of notes: quarter note G4, quarter notes A4, Bb4, C5, D5, E5, F5, G5, quarter note G4, quarter note F5, quarter note E5, quarter note D5.

106

Musical notation for measure 106, starting at measure 106. The staff shows a sequence of notes: quarter note G4, quarter rest, eighth note Bb4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5.

112

Musical notation for measure 112, starting at measure 112. The staff shows a sequence of notes: quarter note G4, quarter note Bb4, quarter rest, eighth note Bb4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5.

118

Musical notation for measure 118, starting at measure 118. The staff shows a sequence of half notes: G4, A4, Bb4, C5, D5, E5, F5, G5.

3. Duetto per soprano e basso

Allegretto

4

9

19

24

32

36

39

54

87

96

11 *cres molto* **3** **15**

f *f* *f*

3 **4**

f *p*

7

4. Recitativo e Coro

Recitativo
6

Allegretto

pp

12

20

27

6

5. Recitativo e terzetto per baritone e basso

Andante grazioso

8

21

22

Larghetto

56

21

ff

p

5

86

ff

1.

90

2.

1.

94

2.

8

6. Cavatina per soprano

**Andante sostenuto
atempo**

Allegro 28 **rall. -** **8** **3**

43

15 **4**

67 **Allegro**

To Coda

Allegro Moderato 22 **2** **3** **3** **3**

70

97 **D.S. al Coda**

Piu vivo

101

106

7. Coro de Cacciatori

Allegro quasi andante

5 **f**

11 **f** **5** **ff**

26 **3** **p**

37 **3**

46 **4**

57 **3**
p

67 **3**

77

84 **2** **2**

92

99

106

112 **2** **8** **2**

127 **2** **4**

rit. - - -
Allegro molto e sperdendosi

136 **4**
pppp

8. Recitativo e Romanza per tenore

Andante $\frac{4}{4}$ **Andantino**

9

14

19 **6**

28 **Andante molto sostenuto** **31** **30** **4**

9. Recitativos

a piacere **Allegro**

10

16 **a piacere** **7** **atempo** **di dentro in contanze** **7** **rit. - - - -** **a piacere** **4** **atempo** **8**

43 **a piacere** **meno mosso** **11**

59 **ff** **primo atempo** **5** **a piacere** **4** **atempo** **mf**

70 **3**

75 **Andantino** **29**

ff

109 **Allegro vivo** **7** **allarg. - - -** **allarg. - - -** **atempo**

120 **15** **allarg. - - - - -**

136 **atempo** **46** **allarg. -** **atempo**

186

188 **Piu vivo**

ff

193

196

200

10. Allegretto

Allegretto 38 **ff** 2

44 **f**

49 **Andante mosso** 24 **ff**

77

82

88 11

104

109 **Andante molto** 8 3 3 3 3

123 3 3 3 **f**

132 3 3

136 3 3 **14** *dim.*

11. Finale

Largo 7

11

15

19

22

27

30

34

38

ff

3

Trompete 2 em Sib

Idalia

Ópera - Ato I

1. Introduzione e Coro Di Donzelle

Henrique Eulálio Gurjão

Andante Pastoral

29 34 5 3 5

79 *f* *p* 1. 2. 10

2. Andante

Andante

5

11

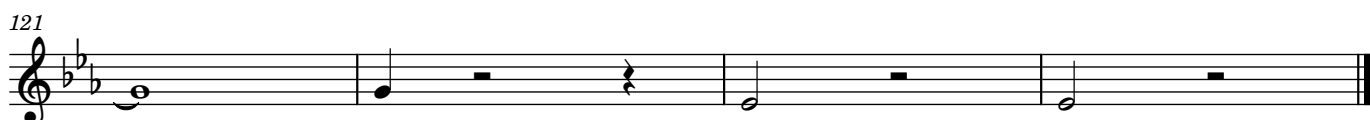
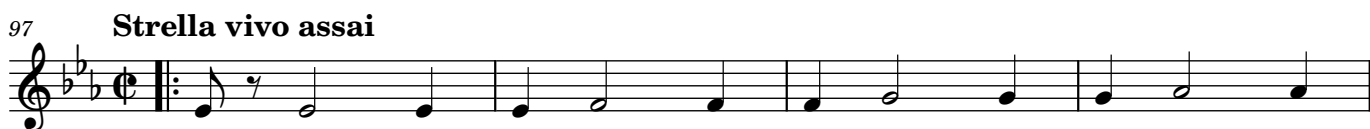
17

24

30

36 **meno mosso**

46



3. Duetto per soprano e basso

Allegretto

5

9

13

6

23

26

6

36

41

11

Andante

11

67

3

15

3

4

95

7

4. Recitativo e Coro

Recitativo **6** **Allegretto** **2**

15

22

26 **7**

5. Recitativo e terzetto per baritone e basso

Andante grazioso **21**

Larghetto **22** **22**

7

34

81 **7** **1. 2** **2.** **2** **1. 2** **2.** **8**

6. Cavatina per soprano

Allegro 28 **rall.** - -

Andante sostenuto atempo
32 8 3 15

62 **Allegro** 4

Allegro Moderato 70 22 **To Coda** 2 3 3 3 3

96 3

D.S. al Coda Piu vivo 100 3 3 3 3 3 3 3 3

104 3 3 3 3 3 3 3 3

108

7. Coro de Cacciatori

Allegro quasi andante

5

11

26

37

52

60

68

81

86

101

107

113

136

Allegro molto e sperdendosi

rit. - - - - -

8. Recitativo e Romanza per tenore

Andante **Andantino** **Andante molto sostenuto**

9. Recitativos

a piacere **Allegro**

10

16

a piacere **atempo** **di dentro in contanze** **rit.** **a piacere** **atempo**

43

a piacere

48

a piacere

meno mosso **primo atempo** **atempo** **Andantino**

104

109 **Allegro vivo** 8 **allarg.** **allarg. atempo** 15 **allarg.**

137 **atempo** 46 **allarg.** **atempo**

188 **Piu vivo**

196

203

10. Allegretto

Allegretto 38 2

44

49 **Andante mosso** 24 3

80 3

88 11 13

117 **Andante molto** 3 3 3 3 3 3

125 **3** **3** **3** **3**

Musical staff 125-133: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains six measures. Measures 125, 127, 129, and 131 each begin with a triplet of eighth notes. Measures 126, 128, 130, and 132 contain eighth notes and rests. Measure 133 ends with a quarter note and a repeat sign.

134 **3** **3**

Musical staff 134-137: Treble clef, key signature of three sharps. The staff contains four measures. Measure 134 starts with a quarter rest followed by eighth notes. Measure 135 has a triplet of eighth notes. Measure 136 has a quarter note and a quarter rest. Measure 137 has a triplet of eighth notes and a quarter note.

138 **3** **14**

Musical staff 138-141: Treble clef, key signature of three sharps. The staff contains four measures. Measure 138 has a quarter rest and a triplet of eighth notes. Measure 139 has a quarter note and a quarter rest. Measure 140 is a whole rest. Measure 141 is a whole rest with a repeat sign.

11. Finale

Largo **13**

Musical staff 13-17: Treble clef, key signature of two flats (Bb, Eb), common time (C). The staff contains five measures. Measure 13 is a whole note. Measure 14 has a quarter note and a quarter rest. Measure 15 has a quarter note and a quarter rest. Measure 16 has a quarter note and a quarter rest. Measure 17 has a quarter note and a quarter rest.

18

Musical staff 18-21: Treble clef, key signature of two flats. The staff contains four measures. Measure 18 has a quarter note and a quarter rest. Measure 19 has a quarter note and a quarter rest. Measure 20 has a quarter note and a quarter rest. Measure 21 has a quarter note and a quarter rest.

22

Musical staff 22-26: Treble clef, key signature of two flats. The staff contains five measures. Measure 22 is a whole rest. Measure 23 has a quarter note and a quarter rest. Measure 24 has a quarter note and a quarter rest. Measure 25 has a quarter note and a quarter rest. Measure 26 has a quarter note and a quarter rest.

27 **3**

Musical staff 27-29: Treble clef, key signature of two flats. The staff contains three measures. Measure 27 has a quarter note and a quarter rest. Measure 28 has a quarter note and a quarter rest. Measure 29 has a quarter note and a quarter rest.

30

Musical staff 30-35: Treble clef, key signature of two flats. The staff contains six measures. Measure 30 is a whole rest. Measure 31 has a quarter note and a quarter rest. Measure 32 has a quarter note and a quarter rest. Measure 33 has a quarter note and a quarter rest. Measure 34 has a quarter note and a quarter rest. Measure 35 has a quarter note and a quarter rest.

36

Musical staff 36-41: Treble clef, key signature of two flats. The staff contains six measures. Measure 36 has a quarter note and a quarter rest. Measure 37 has a quarter note and a quarter rest. Measure 38 has a quarter note and a quarter rest. Measure 39 has a quarter note and a quarter rest. Measure 40 has a quarter note and a quarter rest. Measure 41 has a quarter note and a quarter rest.

Trombone 1

Idalia

Ópera - Ato I

1. Introdução e Coro Di Donzelle

Henrique Eulálio Gurjão

Andante Pastoral

Musical score for Trombone 1, first system (measures 1-81). The score is in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. It consists of six staves of music. The first two staves are whole rests with fingerings 4, 5, 5, 5, 5, 5 above them. The third staff begins with a dynamic marking of *f* and contains eighth notes. The fourth staff has a dynamic marking of *f* and includes a crescendo hairpin and a dynamic marking of *p*. The fifth staff includes first and second endings. The sixth staff ends with a dynamic marking of *f* and a ten-measure rest.

2. Andante

Musical score for Trombone 1, second system (measures 10-18). The score is in bass clef with a key signature of three flats (B-flat, E-flat, and A-flat) and a time signature of common time (C). It consists of three staves of music. The first staff begins with a dynamic marking of *f* and includes a five-measure rest. The second and third staves contain eighth notes. The second staff has a dynamic marking of *f* at the end.

22

Musical staff for measures 22-25 in bass clef with a key signature of three flats. The staff contains eighth notes and rests.

26

Musical staff for measures 26-30 in bass clef with a key signature of three flats. The staff contains eighth notes and rests.

31

Musical staff for measures 31-35 in bass clef with a key signature of three flats. The staff contains eighth notes and rests, including a whole rest in measure 32.

36

Musical staff for measures 36-39 in bass clef with a key signature of three flats. The staff contains eighth notes.

40 **meno mosso**

Musical staff for measures 40-43 in bass clef with a key signature of three flats. The staff contains eighth notes, and the tempo marking "meno mosso" is placed above the staff.

44

Musical staff for measures 44-48 in bass clef with a key signature of three flats. The staff contains eighth notes.

49

Musical staff for measures 49-52 in bass clef with a key signature of three flats. The staff contains eighth notes and rests.

53

Musical staff for measures 53-57 in bass clef with a key signature of three flats. The staff contains eighth notes and rests, including a whole rest in measure 55.

58

Musical staff for measures 58-61 in bass clef with a key signature of three flats. The staff contains eighth notes.

62

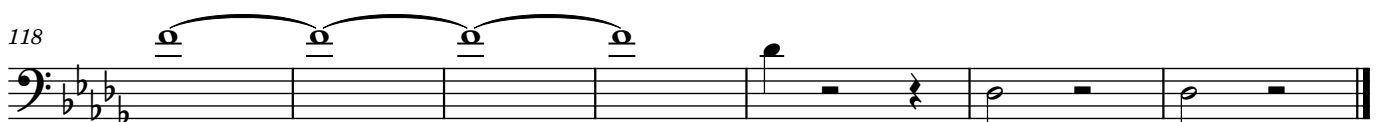
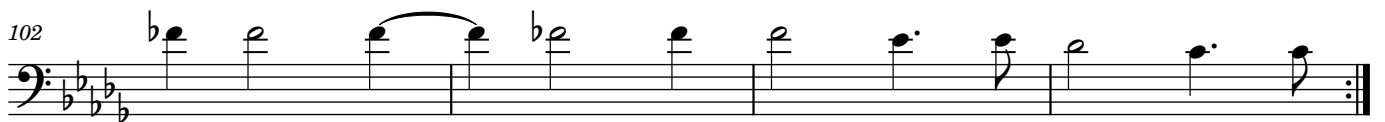
Musical staff for measures 62-65 in bass clef with a key signature of three flats. The staff contains eighth notes.

66

Musical staff for measures 66-69 in bass clef with a key signature of three flats. The staff contains eighth notes.

70

Musical staff for measures 70-73 in bass clef with a key signature of three flats. The staff contains eighth notes and rests.



3. Duetto per soprano e basso

Allegretto

9 11 *p*

26 11 10

Andante

53 12 3 15 *f* *f*

86 3 4 *f* *f* *p*

99 7

4. Recitativo e Coro

Recitativo **Allegretto**

6 8

15

23

29 6

5. Recitativo e terzetto per baritone e basso

8 **Andante grazioso** 21 22

56 **Larghetto** 21 *ff* *p*

81 5 1.

90 2.

93 1. 2. 8

6. Cavatina per soprano

Allegro 28 **rall.** - -

32 **Andante sostenuto** 8 **atempo** 22 4

67 **Allegro**

70 **Allegro Moderato** 22 **To Coda** 2

3 3 3 3

96

99 D.S. al Coda **Piu vivo**

103

108

7. Coro de Cacciatori

Allegro quasi andante

5 *f*

11 *f* *ff*

26 *p*

37

52

59 *p*

73

Musical staff for measures 73-80. The key signature has three flats (B-flat, E-flat, A-flat). The staff contains eighth and quarter notes with various rests.

81

Musical staff for measures 81-87. It begins with a half rest, followed by eighth and quarter notes.

88

Musical staff for measures 88-94. It features eighth and quarter notes with some rests.

95

Musical staff for measures 95-102. It contains eighth and quarter notes with some slurs.

103

Musical staff for measures 103-110. It features eighth and quarter notes with slurs.

110

Musical staff for measures 110-123. It includes a double bar line, a common time signature, and rests labeled with the numbers 2 and 8.

124

Musical staff for measures 124-131. It includes a double bar line, a common time signature, and a rest labeled with the number 2.

132

rit. - - - -
Allegro molto e sperdendosi

Musical staff for measures 132-139. It includes a double bar line, a common time signature, and rests labeled with the numbers 3, 4, and 4.

8. Recitativo e Romanza per tenore

Andante **Andantino** **Andante molto sostenuto**

4 **23** **62** **4**

Musical staff for measures 4, 23, 62, and 4. It includes a double bar line, a common time signature, and rests.

9. Recitativos

a piacere
3 **Allegro**

12

16 **a piacere** 7 **atempo** di dentro in contanze 7 **rit.** - **a piacere** 4 **atempo** 8 **a piacere**

45 **meno mosso** 11 **ff** **a piacere primo atempo** 5 4

68 **atempo** 3 **Andantino** 29 *mf*

104 *ff* **Allegro vivo**

110 7 **allarg.** **atempo** 15 **allarg.** **atempo** 46 **allarg.**

185 **atempo** **Piu vivo** *ff*

194

196

201

10. Allegretto

Allegretto 38 *ff* 2

44 *f*

Andante mosso 24 *ff* 5

83 16 13 **Andante molto** 11

128 *f* 3 3 3 3

135 3 3 *dim.* 14

11. Finale

Largo 13 *ff*

20

28

36

Trombone 2

Idalia

Ópera - Ato I

1. Introdução e Coro Di Donzelle

Henrique Eulálio Gurjão

Andante Pastoral

4 5 5 5 5 5 4 4 4 4

46 4 4 4 4 2 *f* 4 3

73 3

83 1. 2. 10

2. Andante

Andante

5

10

14

18

22

27



33



37



40

meno mosso

44



48



52



57



62



66



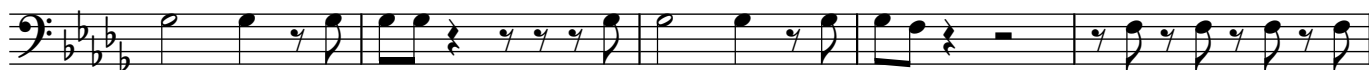
70



74



78



83



87



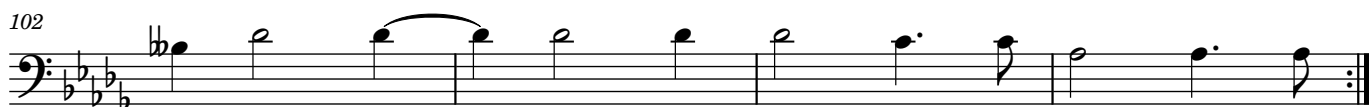
91



95

**97 Stella vivo assai**

102



106



113



121



3. Duetto per soprano e basso

Allegretto

10

11

26

11

43

11

Andante

12

3

15

86

3

4

99

7

4. Recitativo e Coro

Recitativo
6

Allegretto

15

23

27

6

5. Recitativo e terzetto per baritone e basso

8 **Andante grazioso** 21 22

56 **Larghetto** 21

81 5 1.

90 2. 1.

95 2. 8

6. Cavatina per soprano

Allegro 28 **rall.** - -

32 **Andante sostenuto** 8 **atempo** 22

63 4 **Allegro**

70 **Allegro Moderato** 22 **To Coda** 2

95

99 D.S. al Coda

♩
101 **Piu vivo**

107

7. Coro de Cacciatori

Allegro quasi andante

5

11

20

31

39

45

56

62 **3** **5**

73

80

86

92

100

107 **2**

115 **8** **2**

131 **3**

136 **Allegro molto e sperdendosi** **4** **rit.** **4**

8. Recitativo e Romanza per tenore

Andante **Andantino** **Andante molto sostenuto**

4 **23** **62** **4**

9. Recitativos

a piacere
3 **Allegro**

9 **a piacere** 7 **atempo rit.** di dentro in contanze 7

31 **a piacere** 4 **atempo** 8 **a piacere**

45 **meno mosso** 11 **primo atempo** 5

64 **a piacere** 4 **atempo** 3

75 **Andantino** 29

109 **Allegro vivo** 8 **allarg.** - - **atempo** 15

135 **allarg.** **atempo** 46 **allarg.** **atempo**

188 **Piu vivo**

197

10. Allegretto

Allegretto 38

44

49 **Andante mosso** 24

83 16 13 **Andante molto** 11

128 3 3 3 3

135 3 3 14

11. Finale

Largo 13

20

28

36

Trombone 3

Idalia

Ópera - Ato I

1. Introduzione e Coro Di Donzelle

Henrique Eulálio Gurjão

Andante Pastoral

29 34 5 3 5

79

f *p*

1. 2. 10

2. Andante

Andante 5

10

14

18

22

26

30

33



37



40 **meno mosso**



44



48



53



57



62



66



70



74



78



83



87



91



94

**97 Strella vivo assai**

101



106



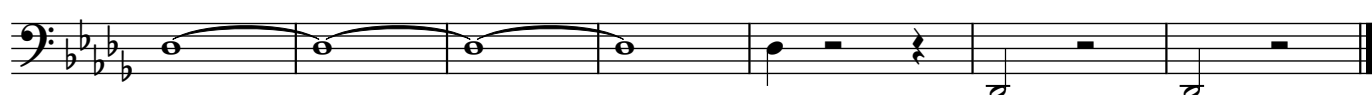
110



114



118



3. Duetto per soprano e basso

Allegretto

9 11

p

26 11 10

53 **Andante** 12 3 15

f *f*

86 3 4 *p*

99 7

4. Recitativo e Coro

Recitativo 6 **Allegretto**

11

17

25 6

5. Recitativo e terzetto per baritone e basso

7 **Andante grazioso** 21

34 **Larghetto** 22 21 *ff*

80 *p* 5 *ff* 1.

89 2.

93 1. 2. 8

6. Cavatina per soprano

Allegro 28 *rall.* - -

32 **Andante sostenuto** 8 *atempo* 22 4

67 **Allegro**

70 **Allegro Moderato** 22 *To Coda* 2 3 3 3 3

96

99

D.S. al Coda



101 **Piu vivo**

105

108

7. Coro de Cacciatori

Allegro quasi andante

5

f

11

f

25

ff

36

p

45

57

p

66 **10**

Musical staff 66-75 in bass clef, key of B-flat major. It begins with a 10-measure rest.

82

Musical staff 82-88 in bass clef, key of B-flat major. It contains several measures of eighth and quarter notes.

89

Musical staff 89-95 in bass clef, key of B-flat major. It contains several measures of eighth and quarter notes.

96

Musical staff 96-103 in bass clef, key of B-flat major. It contains several measures of eighth and quarter notes.

104

Musical staff 104-110 in bass clef, key of B-flat major. It contains several measures of eighth and quarter notes.

111 **2 2 8 2**

Musical staff 111-127 in bass clef, key of B-flat major. It features rests of 2, 2, 8, and 2 measures, followed by musical notation.

128 **3**

Musical staff 128-135 in bass clef, key of B-flat major. It features a 3-measure rest followed by musical notation.

136 **Allegro molto e sperdendosi rit. 4 4**

Musical staff 136-142 in bass clef, key of B-flat major. It features rests of 4 measures, a ritardando section, and another 4-measure rest.

8. Recitativo e Romanza per tenore

Andante 4 **Andantino 23** **Andante molto sostenuto 62** **4**

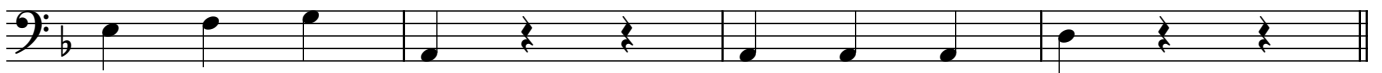
Musical staff for section 8 in bass clef, key of B-flat major. It features rests of 4, 23, 62, and 4 measures.

9. Recitativos

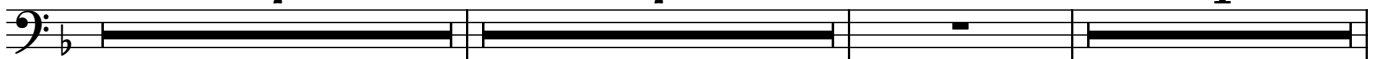
a piacere
3 **Allegro**



12



16 **a piacere** 7 **atempo**
di dentro in contanze 7 **rit.** - - - - **a piacere** 4



35 **atempo** 8 **a piacere**



48 **meno mosso** 11 **primo atempo** 5 **a piacere** 4



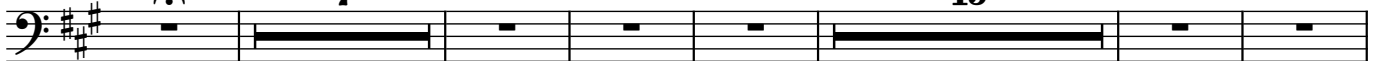
68 **atempo** 3



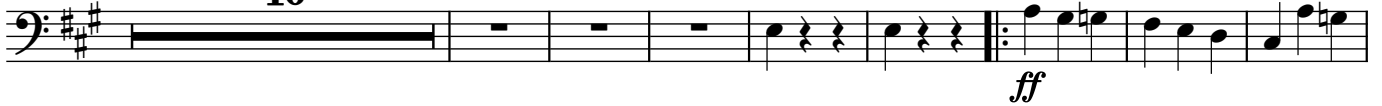
75 **mf**
Andantino 29



109 **Allegro vivo** 7 **allarg.** **allarg. atempo** 15 **allarg.**



137 **atempo** 46 **allarg.** **atempo** **Piu vivo**



10. Allegretto

Allegretto **38**

ff

44 *f*

49 **Andante mosso** **24** *ff* **5**

83 **16** **13**

117 **Andante molto** **14**

139 **14** *dim.*

11. Finale

Largo **13**

ff

20

28

36

Timpano

Idalia

Ópera - Ato I

1. Introduzione e Coro Di Donzelle

Henrique Eulálio Gurjão

Andante Pastoral

4 5 5 5 5 5

30

4 4 4 4 4 4 4 4 3

65

ppp

73

3 2

f

82

1. 2. 10

pp

2. Andante

Andante

5 2 31

40

meno mosso

3 2

48

9 33 3

97

Strella vivo assai

102

106

112

118

3. Duetto per soprano e basso

Allegretto 51 **Andante** 32 22

4. Recitativo e Coro

Recitativo 6 **Allegretto** 29

5. Recitativo e terzetto per baritone e basso

Andante grazioso 7 48 **Larghetto** 25

81 7 1. 2 2. 2 1. 2 2. 8

6. Cavatina per soprano

Allegro 28 **rall.** - - -

32 **Andante sostenuto** 8 **atempo** 22

63 **Allegro** 4 **Allegro Moderato** 3 22 **To Coda** \emptyset **D.S. al Coda** 8 **Piu vivo** 11

7. Coro de Cacciatori

Allegro quasi andante 27

33 36

78 8 27 11

124 **Allegro molto e sperdendosi** 12 4 4 **rit.** - - - - -

8. Recitativo e Romanza per tenore

Andante 4 **Andantino** 23 **Andante molto sostenuto** 62 4

9. Recitativos

a piacere **3** **Allegro** **12** **a piacere** **7** **atempo** **di dentro in contanze** **7**

30 **rit.** **a piacere** **4** **atempo** **8** **a piacere** **5** **meno mosso** **11**

59 **primo atempo** **5** **a piacere** **4** **atempo** **7** **Andantino** **29**

104 **ff**

109 **Allegro vivo** **7** **allarg.** **atempo** **allarg.**

120 **15** **allarg.** **atempo** **46** **allarg.**

184 **atempo** **3** **Piu vivo** **8** **9**


10. Allegretto

Allegretto 48 **Andante mosso** 25 43 **Andante molto** 37



11. Finale

Largo 13



18



22



30



34



38



Idalia

Ópera - Ato I

1. Introduzione e Coro Di Donzelle

Henrique Eulálio Gurjão

Andante Pastoral

29

The musical score is arranged in a grand staff format with ten individual staves. The first seven staves are for instrumental parts: Idalia (treble clef), Elisa (treble clef), Rodolfo (treble clef with an 8va marking), Um Pajem (treble clef with an 8va marking), Gonsalvo (bass clef), Rodrigo (bass clef), and Soprano 1 (treble clef). The last three staves are for vocal parts: Soprano 2 (treble clef), Tenor (treble clef with an 8va marking), and Baixo (bass clef). Each staff begins with a measure rest followed by a double bar line and the number 29. The Soprano 1, 2, and Tenor parts have lyrics: "Dai pla-ci-di ri - po - si Deh! sur-gia a bella I -". The key signature is one flat (Bb) and the time signature is 6/8.

35

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1
da - li - a Il dì vie - ni a be - ar il dì vie - ni a be - ar il dì vie - ni a be -

S 2
da - li - a Il dì vie - ni a be - ar il dì vie - ni a be - ar il dì vie - ni a be -

T
da - li - a Il dì vie - ni a be - ar il dì vie - ni a be - ar il dì vie - ni a be -

B
il dì vie - ni a be - ar il dì vie - ni a be -

41

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1
ar il dì vie-ni a be - ar il dì a be - ar

S 2
ar il dì vie-ni a be - ar

T
ar il dì vie-ni a be - ar vie-ni

B
ar il dì vie-ni a be - ar

49

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1
il dì a be - ar Dei tuoi pen - sie - ri co - sì Dei

S 2
Dei tuoi pen - sie - ri co - sì Dei

T
Dei tuoi pen - sie - ri co - sì Dei

B
vie - ni

55

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1
ca - ri so gni l'i - do - lo nel sol po - tra - i mi - rar nel sol po - tra - i mi - rar dei

S 2
ca - ri so gni l'i - do - lo nel sol po - tra - i mi - rar nel sol po - tra - i mi - rar dei

T
ca - ri so gni l'i - do - lo nel sol po - tra - i mi - rar nel sol po - tra - i mi - rar dei

B
nel sol po - tra - i mi - rar dei

61

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1
ca - ri so_gni l'i - do - lo po - traipo - trai mi - rar No non vi - de fiore a - pri__ le sì

S 2
ca - ri so_gni l'i - do - lo po - traipo - trai mi - rar

T
ca - ri so_gni l'i - do - lo po - traipo - trai mi - rar No non vi - de fiore a - pri__ le sì

B
ca - ri so_gni l'i - do - lo po - traipo - trai mi - rar

67

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1
 pu_ ro sì gen - tí le È il piú bel fio-re I - da lia che i cam-pi vag- gheg - giar nó non

S 2
 nó non

T
 pu_ ro sì gen - tí le È il piú bel fio-re I - da lia che i cam-pi vag- gheg - giar no non

B

73

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

vi- di fi-o-re_A-pril nònon vi-di fiore A pri-le sì pu-ro sì pu-ro sì gen-

vi- di fi-o-re_A-pril nònon vi-di fiore A pri-le sì pu-ro sì pu-ro sì gen-

vi- di fi-o-re_A-pril nònon vi-di fiore A pri-le sì pu-ro sì pu-ro sì gen-

79 1.

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1
 tile è *p*più bel più bel fior che i-cam-pi vag-gheg-gian nò non

S 2
 gen -- ti - le l'et *p*più bel fio-re i-cam-pi vag-gheg-gian nò non

T
f til è *p*più bel più bel fior più bel fior i-cam-pi vag-gheg-gian nò non

B
f til è *p*più bel più bel fior più bel fior

84 **2.**

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1
gian e_il più bel fior bel fior che i cam - pi vag - ghe-ggiar e_il più bel fior bel

S 2
gian e_il più bel fior bel fior che i e_il più bel fior bel

T
gian e_il più bel fior bel fior che i cam-pi vag-gheg giar e_il più bel fior bel

B

90

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1
fior che i cam - pi vag - gheg - gian

S 2
fior

T
fior che i cam - pi vag - ghe gian

B

2. Andante

Andante

The musical score is for a ten-part vocal ensemble. It consists of ten staves, each for a different voice part: Idalia, Elisa, Rodolfo, Um Pajem, Gonsalvo, Rodrigo, Soprano 1, Soprano 2, Tenor, and Baixo. The key signature is one flat (Bb) and the time signature is common time (C). The tempo is marked 'Andante'. The lyrics are written below the Gonsalvo staff.

Idalia

Elisa

Rodolfo

Um Pajem

Gonsalvo

Rodrigo

Soprano 1

Soprano 2

Tenor

Baixo

Grave è ques-to can-to e mi ra-pi-sce il cor ma più gra - di-to mi scen-de-

5

Idal

Elis

Rodol

Um P

Gons

ri - a del-le mie pu-gne il can - to

Rodri

S 1

Qual

S 2

Qual

T

Qual

B

Qual

9

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

f

nem bo di pol_ ve da lun_ gi ro - tan - do a fog_ gia di nu_ be al

f

nem bo di pol_ ve da lun_ gi ro - tan - do a fog_ gia di nu_ be al

f

nem bo di pol_ ve da lun_ gi ro - tan - do a fog_ gia di nu_ be al

f

nem bo di pol_ ve da lun_ gi ro - tan - do a fog_ gia di nu_ be al

15

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

ci-el parche sa - glia È'il Sir__ di Co - tro-ne__ che mu-o-vea bat - ta - glia ter-

ci-el parche sa - glia È'il Sir__ di Co - tro-ne__ che mu-o-vea bat - ta - glia ter-

ci-el parche sa - glia È'il Sir__ di Co - tro-ne__ che mu-o-vea bat - ta - glia ter-

ci-el parche sa - glia È'il Sir__ di Co - tro-ne__ che mu-o-vea bat - ta - glia ter-

21

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

ro - ri dè ne - mi__ ci di pro__ de Si - gnor qual nem - bo di

ro - ri dè ne - mi__ ci di pro__ de Si - gnor qual nem - bo di

ro - ri dè ne - mi__ ci di pro__ de Si - gnor qual nem - bo di

ro - ri dè ne - mi__ ci di pro__ de Si - gnor qual nem - bo di

26

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1
pol-ve da lun - gi ro - tan-do a fog - gia di

S 2
pol-ve da lun - gi ro - tan-do a fog - gia di

T
pol-ve da lun - gi ro - tan-do a fog - gia di

B
pol-ve da lun - gi ro - tan-do a fog - gia di

30

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

nu-be al ciel par che sa-glia È'il Sir__ di Co - tro__ ne che

nu-be al ciel par che sa-glia È'il Sir__ di Co - tro__ ne che

nu-be al ciel par che sa-glia È'il Sir__ di Co - tro__ ne che

nu-be al ciel par che sa-glia È'il Sir__ di Co - tro__ ne che

35

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

muo-ve a bat - ta - glia ter - ror - ri dè ne - mi__ ci di pol__ ve Si -

muo-ve a bat - ta - glia ter - ror - ri dè ne - mi__ ci di pol__ ve Si -

muo-ve a bat - ta - glia ter - ror - ri dè ne - mi__ ci di pol__ ve Si -

muo-ve a bat - ta - glia ter - ror - ri dè ne - mi__ ci di pol__ ve Si -

40 **meno mosso**

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1
gnor qual nem - bo di pol-ve nem - bo di pol-ve da lun____

S 2
gnor qual nem - bo di pol-ve nem - bo di pol-ve al Ciel por

T
gnor qual nem - bo di pol-ve nem - bo di pol-ve al Ciel por

B
gnor qual nem - bo - di pol ol ve da lun -

43

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

gi ro - tan - do a fog - gia di nu-be fog - gia di

che sa - glia - la ciel a fog - gia di nu-be fog - gia di

che sa - glia al ciel a fog - gia di nu-be fog - gia di

gi ro - tan an do a fog - gia di nu -

46

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

nu-be al ci - el par che sa - glia è il Sir di Co -

nu-be al ciel par che sa - glia al ciel è il Sir di Co -

nu-be fog - gia di che sa - glia al ciel è il Sir di Co -

be al ciel lo par che sa - glia è il Sir di Co -

50

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

tro-ne si che muo-ve a bat - ta-glia il ter - ror dè ne -

tro-ne si che muo-ve a bat ta-glia il ter - ror dè ne -

tro-ne si che muo-ve a bat - ta-glia il ter - ror dè ne -

tro-ne si che muo-ve a bat - ta-glia il ter - ror dè ne -

54

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1
mi-ce è di pro - di Si - gnor Se pre-me il des-

S 2
mi-ce è di pro - di Si - gnor Se pre-me il des-

T
mi-ce è di pro - di Si - gnor Se pre-me il des-

B
mi-ce è di pro - di Si - gnor Se pre-me il des-

f

f

f

f

59

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1
tri-e-re se cor_re_i-tor - ne - i se l'az_ za pal - leg_ giase ap pun ta la

S 2
tri-e-re se cor_re_i-tor - ne - i se l'az_ za pal - leg_ giase ap pun ta la

T
tri-e-re se cor_re_i-tor - ne - i se l'az_ za pal - leg_ giase ap pun ta la

B
tri-e-re se cor_re_i-tor - ne - i se l'az_ za pal - leg_ giase ap pun ta la

65

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

lan - cia non v'ha pal-la - di__ no di Spa gna o di Fran-cia Che se__ co con-

lan - cia non v'ha pal-la - di__ no di Spa gna o di Fran-cia Che se__ co con-

lan - cia non v'ha pal-la - di__ no di Spa gna o di Fran-cia Che se__ co con-

lan - cia non v'ha pal-la - di__ no di Spa gna o di Fran-cia Che se__ co con-

71

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

ten_ da sul Cam po d'o nor se pre me_il des trie-ro cor-

ten_ da sul Cam po d'o nor se pre me_il des trie-ro cor-

ten_ da sul Cam po d'o nor se pre me_il des trie-ro cor-

ten_ da sul Cam po d'o nor se pre me_il des trie-ro cor-

76

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

re i tor ne-i se l'az - za pal - leg-gia s'ap - pun - ta la

re i tor ne-i se l'az - za pal - leg-gia s'ap - pun - ta la

re i tor ne-i se l'az - za pal - leg-gia s'ap - pun - ta la

re i tor ne-i se l'az - za pal - leg-gia s'ap - pun - ta la

81

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

lan-cia non v'ha pa-la di__ no di Spa gna_odi Fran-cia che se__ co con-

lan-cia non v'ha pa-la di__ no di Spa gna_odi Fran-cia che se__ co con-

lan-cia non v'ha pa-la di__ no di Spa gna_odi Fran-cia che se__ co con-

lan-cia non v'ha pa-la di__ no di Spa gna_odi Fran-cia che se__ co con-

87

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

ten__ da sul cam__ po d'o - nor se pre_me il des trie-ro pre-me_il des

ten__ da sul cam__ po d'o - nor se pre_me il des trie-ro pre-me_il des

ten__ da sul cam__ po d'o - nor se pre_me il des trie-ro pre-me_il des

ten__ da sul cam__ po d'o - non se pre - me_il des - tri - e -

91

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1
 trie-re se cor_____ re_____ i tor - nei se l'az - za pal-

S 2
 trie-re se cor - re - cor - re i tor - nei se l'az - za pal-

T
 trie-re se cor - re cor - re i tor - nei se l'az - za pal-

B
 re se cor - re i tor - ne - i se l'a - a -

94

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

leg-gia l'az - za pal - leg-gia se ap - pun - ta la lan—

leg-gia l'az - za pal - leg-gia se ap - pun - ta apun ta la lan-

leg-gia l'az - za pal - leg-gia se ap - pun - ta apun ta la lan-

zza pal le - e ggia s'ap - pun - ta la lan -

97

Strella vivo assai

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

cia no non v'ha pal - la - di - no di Fran - cia o di Spa - gna che
nor

cia no non v'ha pal - la - di - no di Fran - cia o di Spa - gna che
nor

cia no non v'ha pal - la - di - no di Fran - cia o di Spa - gna che
nor

cia no no non v'ha pal - la - a di - i - no - di Fran - cia o di Spa - gna che
nor

102

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1
se - co se_____ co con - ten - da sul cam - po d'o -

S 2
se - co se_____ co con - ten - da sul cam - po d'o -

T
se - co se_____ co con - ten - da sul cam - po d'o -

B
se - co - se_____ co con - ten - da sul cam - po d'on -

106

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1
nor d'o - nor d'o - nor se-co

S 2
nor d'o - nor d'o - nor se-co

T
nor d'o - nor d'o - nor se-co

B
nor sul cam - po sul cam - po se-co

113

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1
con - ten-da sul cam-po d'on nor_____

S 2
con - ten-da sul cam-po d'on nor_____

T
con - ten-da sul cam-po d'on nor_____

B
con - ten-da sul cam-po d'on nor_____

119

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

3. Duetto per soprano e basso

Allegretto

Idalia

Elisa

Rodolfo

Um Pajem

Gonsalvo

Rodrigo

Soprano 1

Soprano 2

Tenor

Baixo

Qui o dol-ce fi-glia qui fra le mie

12

Idalia: *pa - dre ac - co-gliese il mio sa - lu - to mat - tu - tin ti piac - cia*

Elis: [Rest]

Rodol: [Rest]

Um P: [Rest]

Gons: *brac - cio*

Rodri: [Rest]

S 1: [Rest]

S 2: [Rest]

T: [Rest]

B: [Rest]

15

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

e tu

Og-g'il Du-ca di ge - race di tua man mi ri-chi - ese

20

Idal
pa-dre?

Elis

Rodol

Um P

Gons
a lui d'un nie-go a lui d'un nie-go non fu il Con-te non fu il

Rodri

S 1

S 2

T

B

24

Idalia

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

as-sen - tis-te as-sen - tis-te

Con... te dis-cor - te-se al di no-

29

Idal

Elis

Rodol

Um P

Gons

vello voisa-re-te in-nan-zi_al - l'ara voi sa - re - ti innan-zi_al

Rodri

S 1

S 2

T

B

34

Idal

as - sai me - glio che uno spo - so u - na tom - ba a me pre - pa - ra

Elis

Rodol

Um P

Gons

l'a-ra deh! quai det-ti_o

Rodri

S 1

S 2

T

B

39

Idal
pa-dre di cor-do-glio ho pie-na l'al - ma

Elis

Rodol

Um P

Gons
fi - glia giù de-

Rodri

S 1

S 2

T

B

44

The musical score consists of ten staves. The top five staves are for vocal parts: Idal (Soprano), Elis (Soprano), Rodol (Soprano), Um P (Piano), and Gons (Bass). The bottom five staves are for instruments: Rodri (Bass), S 1 (Soprano), S 2 (Soprano), T (Tenor), and B (Bass). The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the Gons staff.

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

po - ni giù de - po - ni la mes - ti - zia il tuo cor il tuo

49

Idalia

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

pa-dre pa-dre

cor ri-tor_na in cal-ma fi-glia fi-glia

54 **Andante**

Idal

Ve - di l'urna o - ve ri - po - sa - no le ca - du - te ossa ma - ter — ne su quell'ur - na le mie

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

59

Idal
 la - gri-me scen-de - rà pe-ren - ni e - ter___ ne se te_è-ca-ra la tua fi___glia

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

cres molto ***f con anima***

64

Idal
deh! per-do-na il suo do - lor ah! non può non può ques - t'a - ni - ma

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

68

Idal non può non può ques - ta' a ni ma ar - der sap - pi d'altro a -

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

71

Idal

mo — re *p* ar — der d'al-tro a — more

Elis

Rodol

Um P

Gons

mf Di tue noz-ze ilgior-no o

Rodri

S 1

S 2

T

B

75

Idal
mf
per do_____na per do_____na

Elis

Rodol

Um P

Gons
fi - gli fia che esul-ti an-che quel-l'ur - na___ è go-

Rodri

S 1

S 2

T

B

78

Idal

per do_____na ah si per-

Elis

Rodol

Um P

Gons

drà d'ar-ca_ no giu - bi - lo la su a pol-ve tri-ci tur - na

Rodri

S 1

S 2

T

B

82

Idal
do - na per-do-na o pa - dre

Elis

Rodol

Um P

Gons
deh! l'E-ter-nonon of - fen - de-re che beltá e vir-tù ti do - na

Rodri

S 1

S 2

T

B

86 *f*

Idal ah" non può non può ques - t'a - ni - ma *p* non — può non — può ques -

Elis

Rodol

Um P

Gons *f* giù de - po - ni la gra - ma — glia *p* de — po - ni — la gra —

Rodri

S 1

S 2

T

B

89

Idal
 t'a ni ma ar - der, sap-pil'altro a - mo re ar der d'al tro a -

Elis

Rodol

Um P

Gons
 ma gli-a tesse al cri-ne una co - ro na u na co ro

Rodri

S 1

S 2

T

B

93

Idal *mf*
mor ah!nò nò nò non può nò nò nò nò non mio nò nò nò non

Elis

Rodol

Um P

Gons *mf*
na si tesseal cri - ne un-a co-ro - na l'E -

Rodri

S 1

S 2

T

B

96

Idalia

può quest' a - ni - ma___ nò nò non può quest'-a___ ni-ma non può

Elis

Rodol

Um P

Gons

ter - no non of - fen_____ de-re I'E - ter - no_____ no non of -

Rodri

S 1

S 2

T

B

99

Idal
quest'-a - ni - ma nò nò non può quest' - a ni-ma ar-der d'altro a - mor se ti ca -

Elis

Rodol

Um P

Gons
fen - de - re___ l'E ter-no non of - fen - de - re nò nò che bel-

Rodri

S 1

S 2

T

B

103

Idal

ra la tua fi - glia deh! per - do-na al suo do - lor _____

Elis

Rodol

Um P

Gons

tà e vir - tù che bel-tà de vir-tù ti do - na _____

Rodri

S 1

S 2

T

B

4. Recitativo e Coro

Recitativo

Idalia

Elisa

Rodolfo

Um Pajem

Gonsalvo

Rodrigo

Soprano 1

Soprano 2

Tenor

Baixo

Ban-dite or-sù miei fi-di ces-sa-te già del-le mie care il lut-to e di ques-ti spon-

4

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

sa - li la gioia e lo splen - dore s'or - ni il castello a

Allegretto

6

Idal

Elis

Rodol

Um P

Gons
fes - ta la città ni trip-pu-di e la fo - resta

Rodri

S 1
Il coro parte cantando
di pro-di

S 2
di pro-di

T
ce bel bel-la I - da-lia di pro-di a -

B
ce bel bel-la I - da-lia di pro-di a -

9

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

a-mor o bel-la I da-lia di pro-di a - mor del ge-ni

a-mor o bel-la I da-lia di pro-di a - mor del ge-ni

mor *pp* pro-di a - mor di prodi a - mor cu__ ra e de - li__ zia del ge-ni -

mor *pp* pro-di a - mor di prodi a - mor cu__ ra e de - li__ zia del ge-ni -

13

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

tor cura e de - li zia del ge - ni - tor giù la mes - ti zia

tor del ge - ni - tor del ge - ni - tor *p* giù la mes - ti - zia giù

tor *pp* del ge - ni - tor del ge - ni - tor *p* giù la mes - ti - zia giù

tor *pp* del ge - ni - tor del ge - ni - tor *p* giù la mes - ti - zia giù

18

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

giù que-el pa - lor - quel pa - lor ri - pren - di il

Quel pa - lor giù quel pa - lor ri - pren - di il

Quel pa - lor giù quel pa - lor ri-prendi il gau-dio

Quel pa - lor giù quel pa - lor ri-prendi il gau-dio

23

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

gau - dio ri - pren - di il gau - dio il gau - dio il

gau - dio ri - pren - di il gau - dio il gau - dio il

nato al tuo cor ri - prendi il gau - dio nato al tuo cor nato al tuo cor

nato al tuo cor ri - prendi il gau - dio nato al tuo cor nato al tuo cor

27

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

gau— dio il gaudiona-to al tuo cor *p* na— to al tuo cor

gau— dio il gaudiona-to al tuo cor *p* na— to al tuo cor

nato al tuo cor *p* gaudiona-to al tuo cor *pp* na-to al tuo cor nato al tuo cor

nato al tuo cor gaudiona-to al tuo cor nato al tuo cor na— to al tuo

32

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

pp
nato al tuo cor_____

S 2

pp
nato al tuo cor_____

T

na___ to al tuo cor_____

B

cor nato al tuo cor_____

5. Recitativo e terzetto per baritone e basso

Idalia

Elisa

Rodolfo

Um Pajem

Gonsalvo

Rodrigo

Soprano 1

Soprano 2

Tenor

Baixo

Il du-ca di Ge - ra - ce!

ci venga il Du-ca t'i noltra ò

Andante grazioso

6

Idal

Elis

Rodol

Um P

Gons
Du - ca I - da-lia ecco il tuo spo - so mi - ra del-la tuo

Rodri

S 1

S 2

T

B

11

Idal

Elis

Rodol

Um P

Gons

vi ta ci pal-pi-ta ci pal-pi-ta d'a-mor per te sos - pira

Rodri

S 1

S 2

T

B

16

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

di__mia gen-til pro - sa - pi - a ec__co la gem-ma il fio__ re a te sos-pi-ri a -

21

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

ò ge-ni-tor la fi-glia ba-da tu dan-mi_a

ne-li-ti a tesa-cra el-la il co-re

27

Idal

mor te

Elis

Rodol

Um P

Gons

Rodri

con te o be-lla I - da - lia fe - li-ce è la_ mia sor-te fe - li_ ce_è la mia

S 1

S 2

T

B

33

Idal

Elis

Rodol

Um P

Gons

nel le pa-ter-ne brac-cia pon giù la tua tris-tez-za son Du-ca ques-te

Rodri

sorte

S 1

S 2

T

B

39

Idal

ò ge - ni - tor la fi - glia bada tu dam-mi a -

Elis

Rodol

Um P

Gons

la - gri me d'a - mor di te - ne - rez - za si son Du - ca ques - te la - gri - me - d'a

Rodri

fe - li - ce è la mia - sor - te

S 1

S 2

T

B

44

Idal
 mor-te dam mi a - mor — te ò ge - ni - tor la fi — glia ba-da tu dam-mi a-

Elis

Rodol

Um P

Gons
 mor sì son d'a-mor sì son d'a - mor ah! so - no Du-ca ques-te la - gri me — d'a-

Rodri
 fe - li - ce fe - li - ce è la mia — sor-te

S 1

S 2

T

B

49

Idal
mor-te dam_ mi a - mor_ te a-mor - te

Elis

Rodol

Um P

Gons
mor si son d'a - mor si son d'a - mor son d'a - mor son d'a - mor son d'a - mor

Rodri
fe - li - ce fe - li - ce

S 1

S 2

T

B

55 **Larghetto**

Idal
a - mor - te

Elis

Rodol

Um P

Gons
si d'a - mor

Rodri
Il pia_____ tod'u - na ver-gi-ne e sgor_ ga rin-fran-ca_il

S 1

S 2

T

B

59

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

co re co me rug-gia - da il ca - li - ce d'un mat-tu -

62

Idal
A - vessi al-men io la - gri - me... per

Elis

Rodol

Um P

Gons
Ne - lle pa-ter - ne brac... ci - a pon

Rodri
ti - no mat-tu-ti... no fior il

S 1

S 2

T

B

65

Idal
 pian-ge-re per pian-ge-re il mio fa_____ to più del des-tin che

Elis

Rodol

Um P

Gons
 giù la tua tris - te_____ zza la__ tua_ tris - te-zza

Rodri
 pian - to d'u - na ver____ gi-ne rin - fran__ ca il

S 1

S 2

T

B

68

Idal
 tra zia-mi sei tu pa dre spie-ta to

Elis

Rodol

Um P

Gons
 son d'a-mor so-no d'a-mor si son d'a-mor so-no d'a-mor si son d'a-

Rodri
 co re rin - fran - ca il cor rin fran ca il

S 1

S 2

T

B

71

Idal

più del des-tini che stra— zia-mi

Elis

Rodol

Um P

Gons

morsì— son d'a-mor sì son d'a-mor so-no di te-ne-

Rodri

cor co - me sug-gia - da_el ca— li-se

S 1

S 2

T

B

74

Idal
 sei pa - dre tu spie - ta _____ to a - vessi al-men io

Elis

Rodol

Um P

Gons
 rez - za so-no di te-ne - re-za son

Rodri
 di mat - tu-ti - no fio _____ re co - me rug-gia - da il

S 1

S 2

T

B

77

Idal
la — gri - me per pi - an - ge - re per *ff*

Elis

Rodol

Um P

Gons
la - gri - me son la — gri - me d'a - *ff*

Rodri
ca - li - ce si co - me rug - *ff*

S 1

S 2

T

B

79

Idal
 pi - an - ge - re *p* per pian - ge - re

Elis

Rodol

Um P

Gons
 mor si son - d'a - mor *p* son_ d'a-mor son_ di d'a-

Rodri
 gia - da il ca - li - ce *p* rin-franca il co-re

S 1

S 2

T

B

81

Idal
per - pian gere il mio fa - - - - - to per pian - - - - - ge - re

Elis

Rodol

Um P

Gons
mor son d'a-mor son d'a

Rodri
co-me rug - gia - da - - - - - fa - - - - - ce rin-franca il cor

S 1

S 2

T

B

83

Idal
 per — pian - gere il mio fa — to più — del do - lor che — stra - zia -

Elis

Rodol

Um P

Gons
 mor d'a - mor sì so - no la - gri — me d'a

Rodri
 co - me rug - gia - da ca — li — ce rin - fran - ca il cor rin - fran - ca il

S 1

S 2

T

B

85

Idal

mi ah! si del do ——— lor ah! — del do-lo-re — del do - lo-re che stra - zia-

ff

Elis

Rodol

Um P

Gons

mor d'a - mor d'a - mor son la - gri - me sì son d'a -

ff

Rodri

cor il cor il cor di mat - tu -

ff

S 1

S 2

T

B

88 1.

Idal
 - mi ah! pa-dre spie-ta - to sei tu per pian - ge - re

Elis

Rodol

Um P

Gons
 mor sì son la-gri-me__ d'a - mor son d'a-mor son di d'a-

Rodri
 ti - no fior di mat-tu - ti - no fior re - in fran - ca il cor

S 1

S 2

T

B

90 **2.**

Idal
mi ah! pa-drespie-ta-to mi ah! del do-lo - redel do - lo-re che stra-zia

Elis

Rodol

Um P

Gons
mor sì son la-gri-me_ d'a - mor son la - gri - me sì son d'a -

Rodri
ti - no fior di mat-tu-ti-no tino da il ca - li - ce di mat - tu -

S 1

S 2

T

B

93 1.

Idal
mi ah! pa-dre spi - ta__ to tu per pian - ge - re

Elis

Rodol

Um P

Gons
mor sì son la - gri - me__ d'a - mor son d'a-mor son d'a__

Rodri
ti - no fior di mat-tu - ti - no fior rin - fran - ca il

S 1

S 2

T

B

95 **2.**

Idal
mi

Elis

Rodol

Um P

Gons
mor alle tue stan-ze vieni ivi po-sar_ t'è duopo all'al - ba i nos-tri

Rodri
cor

S 1

S 2

T

B

98

Idal

Elis

Rodol

Um P

Gons
scal-tri (ove_a te piac - ci - a) ti pre-pa - ran co-pi - o - sa e scel-ta_e scel - ta

Rodri

S 1

S 2

T

B

101

Idal

Elis

Rodol

Um P

Gons
caccia

Rodri

S 1

S 2

T

B

2

2

2

2

2

2

2

2

2

6. Cavatina per soprano

Allegro 11

Idalia

Elisa

Rodolfo

Um Pajem

Gonsalvo

Rodrigo

Soprano 1

Soprano 2

Tenor

Baixo

Tu pian - gi I - dalia qual do - lor no-

14

Idal

Elis
vello le tue pu-pille a - dombra su ques-to sen su ques-to

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

17

The musical score is written for a vocal ensemble and instruments. It consists of ten staves. The vocal parts are Idalia (soprano), Elis (soprano), Rodri (bass), S 1 (soprano), S 2 (soprano), T (tenor), and B (bass). The instrumental parts are Rodol (piano), Um P (piano), Gons (cello), and B (bass). The key signature is one flat (B-flat major or D minor), and the time signature is 8/8. The score begins at measure 17. The vocal line for Elis has the lyrics: "sen ver-sa gli affan-ni tuoi e l'ani-ma dis-grom - bra".

Idalia

Elis
sen ver-sa gli affan-ni tuoi e l'ani-ma dis-grom - bra

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

21

Idal

una sven-tu-ra mi so-vras - ta e qua-le? m'ha il ge-ni-tor pro-

Elis

e qua-le?

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

24

Idalia: mes-sa e il gior-no del-le noz-ze affret-ta

Elis: oh!guis-to ciel qua-lescia-

Rodol: [Rest]

Um P: [Rest]

Gons: [Rest]

Rodri: [Rest]

S 1: [Rest]

S 2: [Rest]

T: [Rest]

B: [Rest]

28

Idal

di Ro - dol fo non tra-di-rò la

Elis

gu-ra

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

30 **rall.** - - - - **Andante sostenuto**

4

Idal fê Sempre al pen-sier mi tor - nano

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

Detailed description: This is a page of a musical score for the song 'Idalia' by Henrique Eulálio Gurjão. The page is numbered 105. It features a vocal line for 'Idal' and ten instrumental staves for 'Elis', 'Rodol', 'Um P', 'Gons', 'Rodri', 'S 1', 'S 2', 'T', and 'B'. The vocal line starts at measure 30 with a 'rall.' (rallentando) marking and continues with an 'Andante sostenuto' tempo. The lyrics are 'fê' and 'Sempre al pen-sier mi tor - nano'. The instrumental parts are marked with a '4' above the staff, indicating a four-measure rest. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The vocal line is in a soprano clef, while the instrumental parts use various clefs: soprano, alto, and bass.

38 **atempo**

Idal col mio se-gre-to_a - mo_re gli oc-cul-ti qui_e l'an_sia del tre-pi-

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

42

Idal

dan_____ te del tre-pi-dan-te co_____ re le fug - gen - ti fug-gen - ti

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

The image shows a musical score for a piece titled "Idalia" by Henrique Eulálio Gurjão. The score is for voices and instruments. The vocal part, labeled "Idal", is in the key of B-flat major and 3/4 time. It begins at measure 42 with the lyrics "dan_____ te del tre-pi-dan-te co_____ re le fug - gen - ti fug-gen - ti". The instrumental parts for Elis, Rodol, Um P, Gons, Rodri, S 1, S 2, T, and B are shown as staves with rests, indicating they are silent during this section.

45

Idal

te - ne-bre e del ra - pi-do ap - pa - ri - re e le fug - gen - ti fug - gen - ti

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

49

Idal

te - ne-bre il ra - pi - do il ra-pido ap - pa - ri - re del dì che ri-des-

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

52

Idal

ta-va-mi ai fa - ci - li sos - pir che i-des-ta-va-mi ai fa-ci-lisos pir ah!

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

56

Idal
 sì le fug-gen - ti fug-gen - ti te-ne-bre l'ap-pa - ri-re del

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

59

Idal

dì sì l'aa-pa-ri-re³ del dì sì che ri-des-ta-va-mi ai fa - ci - li sos-pir_____

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

62

Idal

ah! ai fa - ci - li sos-

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

63 **Allegro**

Idalia: pir, Vie - ni, Vie - ni, Vie - ni, ah!

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

Allegro Moderato

70

Idal

Vie - ni Ro-dolfo af - fret__ ta-ti mia spe - me mi__ o ³ te - so__ ro

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

74

Idal

Co - me la pu - ra i - ma - gi - ne de' mie pen - sie - rie t'a - do - ro

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

78

The musical score is written for a vocal ensemble and piano accompaniment. It consists of ten staves. The top staff is for the vocal part, labeled 'Idal', and contains the melody with lyrics: 'tu la mi-a vi-ta e a ni-ma tut to per me sei'. The melody includes several triplet markings. The remaining nine staves are for piano accompaniment, labeled 'Elis', 'Rodol', 'Um P', 'Gons', 'Rodri', 'S 1', 'S 2', 'T', and 'B'. Each of these staves contains a whole rest in every measure, indicating that the piano accompaniment is silent for this section of the piece.

tu la mi-a vi-ta e a ni-ma tut to per me sei

81

Idal

tu per me seitu ve - di non ho più la - gri - me — sos pir più non mi

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

85

Idal

res_____ ta vie-ni vie-ni vie - ni a__ che tar_ il tur-bi - ne

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

3

3

3

6

88

Idal

che_in-torno che_in-torno che in-torno a mi tem-pes-ta ah vie-niche fred-do

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

91 *To Coda*

Idalia
ce - ne-re mi tro ve-rai quag-giù

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

D.S. al Coda **Piu vivo**

94

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

ggiù vie-ni vie - ni af fret ta ti vie-ni vie-

105

Idal

ni af fret ta ti vie-ni vie-ni vie-ni vie - ni

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

110

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

7. Coro de Cacciatori

Allegro quasi andante

32

Idalia

Elisa

Rodolfo

Um Pajem

Gonsalvo

Rodrigo

Soprano 1

Soprano 2

Tenor

Baixo

Col gioca-re con - ten____ to con l'arco in

Col gioca-re con - ten____ to con l'arco in

36

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

res__ ta per l'ir-te bal__ ze de-lla fo - res-ta Vi-gi-le

res__ ta per l'ir-te bal - ze de-lla fo - res-ta Vi-gi-le

41

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

pron__ to sen-za ti - mo__ re vi-va la vi__ ta del cac-cia - tor

pron__ to sen-za ti - mo__ re vi-va la vi - ta del cac-cia - tor

45

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

Al-l'er-ta!

Al-l'erta all' - er - te sbu-ca il_cin-

Al-l'er-ta!

Al-l'erta all' - er - te sbu-ca il_ci

49

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

ghi - ale rossi pe - li frat - te d'al - tri as - sa - le ti - ra che cas - ca ti - ra che

ghi - ale rossi pe - li frat - te d'al - tri as - sa - le ti - ra che cas - ca

53

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

muor vi-va la vi - ta del cac-cia - tor vi-va la vi - ta del cac-cia -

muor vi-va la vi - ta del cac-cia - tor vi-va la vi - ta del cac-cia -

57

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T
tor. So-no con - ten - ti dell'-uom gius - to se go-diam le gioi - e del cac-cia-

B
tor. So-no con - ten - ti dell'-uom gius - to se go-diam le gioi - e del cac-cia-

61

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

tor fu-ga-ce bel - la sen-za ran - co - re vi-va la

tor fu-ga-ce bel - la sen-za ran - co - re vi-va la

66

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

vi - ta del cac-cia - tor

vi - ta del cac-cia - tor Im - bru - na il gior - no l'ar - co alle

72

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

cresc. --

l'ar - co chè pre - da pas-sa la val - le pas-sa la

spal - le l'ar-co alle spal - le

77

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

val-le. Zuf-fo-la_e can - ta no-tedi_a-mor. Zuf-fo-la_e can - ta no-tede_a-mor

Zuf-fo-la_e can - ta no-tedi_a-mor. Zuf-fo-la_e can - ta no-tede_a-mor

82

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

vi-va la vi - va del cac-cia - tor vi-va la vi - va del cac-cia -

vi-va la vi - va del cac-cia - tor vi-va la vi - va del cac-cia -

86

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

tor Zuf-fo-la e can - ta no-te d'a-mor

tor Zuf-fo-la e can-ta no-te di a - mor Zuf-fo-la e can - ta no-te d'a-mor Zu-fo-la_e

91

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

can - ta no-te d'a-mor Zuf-fo-la_e can - ta no-te d'a-mor Zuf-fo-la_e can - te no-te d'a-

can - ta no-te d'a-mor Zuf-fo-la_e can - ta no-te d'a-mor Zuf-fo-la_e can - te no-te d'a-

96

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

mor Zuf-fo-la_e can-te no-ted'a-mor vi - va vi - va vi-va la vi - ta del cac-cia-

mor Zuf-fo-la_e can-te no-ted'a-mor vi - va vi - va vi-va la vi - ta del cac-cia-

102

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T
tor vi - va vi - va vi-va la vi - ta del cac-cia - tor vi-va vi -

B
tor vi - va vi - va vi-va la vi - ta del cac-cia - tor vi-va vi -

107

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

va vi - va vi - va

va vi - va vi - va

113

Idal

Elis

Rodol

Um P

Gons
ai pos-ti e voi don-zel-le fuo-ri-d'og-ni ris-chio su quel-l'ir-ta

Rodri

S 1

S 2

T
ai pos - ti

B
ai pos - ti

118

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

gi - ta do - ve na - tu - ra stes - sa ha di fit - te bos - ca - glie um - bro - se

121

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

tanta vi - ta go - der po - trete la vi - ta del_ cac - cia ed at - ten -

124

Idal

Elis

Rodol

Um P

Gons
dete

Rodri

S 1

S 2

T
Zuf-fo-la e can - ta no-te di_a-

B
Zuf-fo-la e can - ta no-te di_a-mor Zuf-fo-la e can - ta no-te di_a-

128



Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

mor vi-va la vi - ta del cac-cia - mor vi-va la vi - ta del cac-cia - tor vi-va la vi - ta del cac-cia -

132

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

pp

tor Zuf-fo-la_e can - ta no - te d'a - mor vi - va la vi - ta del cac - cia -

pp

tor Zuf-fo-la_e can - ta no - te d'a - mor vi - va la vi - ta del cac - cia -

136 **Allegro molto e sperdendosi**

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T
tor vi - va vi - va vi - va la vi - ta del cac - cia -

B
tor vi - va vi - va vi - va la vi - ta del cac - cia -

140 **rit.** - - - - -

The musical score is arranged in ten staves. The first seven staves (Idal, Elis, Rodol, Um P, Gons, Rodri, S 1) contain rests. The eighth staff (S 2) also contains a rest. The ninth staff (T) contains the vocal line with lyrics: "tor vi - va vi - va vi - va vi - va". The tenth staff (B) contains the bass line with lyrics: "tor vi - va vi - va vi - va vi - va". A "rit." marking is present above the first staff, and a "2" time signature is present above the final measure of each staff.

8. Recitativo e Romanza per tenore

Andante

Idalia

Elisa

Rodolfo

Um Pajem

Gonsalvo

Rodrigo

Soprano 1

Soprano 2

Tenor

Baixo

Qui ri-ve-do_el-la bar - ba-ra tra-dir-mi osò tra - dir_____mi

Andantino

5

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

bar__ ba-ra tra - dir - mi_o - sò tra - dir chi tut-to

14

Idal

Elis

Rodol
men-ti più non ram - men_ ti i lu-sin-ghieriac - cen_ ti onde il mio son blan-

Um P

Gons

Rodri

S 1

S 2

T

B

18

Idal

Elis

Rodol
de - vi più non ram - men - ti vi - de ve - nir ben io nel tou la - bi - le

Um P

Gons

Rodri

S 1

S 2

T

B

22

Idal

Elis

Rodol
 cor il nos-tro ti fa - ro tra - di - to_a - mor

Um P

Gons

Rodri

S 1

S 2

T

B

28 **Andante molto sostenuto**

Idal

Elis

Rodol
Spar - sa di la - gri-me bian - co l'as - pet - to le - mangiun-gen-do-si

Um P

Gons

Rodri

S 1

S 2

T

B

34

Idal

Elis

Rodol
sull' an - sio pet to giu - ro di - ce - va - mi che tua sa -

Um P

Gons

Rodri

S 1

S 2

T

B

39

Idal

Elis

Rodol
rò sa-rò in sinonel tu - mu___ lo io t'a-me - rò giu-ro di-ce___ va - mi

Um P

Gons

Rodri

S 1

S 2

T

B

46

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

che tua so - rò giu-ro di-ce - va - mi giu-ro di - ce - va-mi che tua sa-

51

Idal

Elis

Rodol
rò sa_rò si insino al - tu - mu-lo al tu-mu-lo io t'a-me

Um P

Gons

Rodri

S 1

S 2

T

B

55

Idal

Elis

Rodol
rò io t'a-me - rò io_t'a-me - rò sít'a-mor-rò ah!___

Um P

Gons

Rodri

S 1

S 2

T

B

60

Idal

Elis

Rodol
Ed or le la_gri-me la fè gli ac cen - ti si di-la - gue - ran-no

Um P

Gons

Rodri

S 1

S 2

T

B

66

Idal

Elis

Rodol
qual nebbia ai ven ti il cor vo - lu - bi - le gli an ni can-

Um P

Gons

Rodri

S 1

S 2

T

B

71

Idal

Elis

Rodol
gian can-gian per lei fu - glo - ria tut - to scor-dan il cor vo-lu__ bi-

Um P

Gons

Rodri

S 1

S 2

T

B

77

Idal

Elis

Rodol
le tut-to scor-dar il cor vo-lu - bi - le il cor vo - lu - bi - le

Um P

Gons

Rodri

S 1

S 2

T

B

82

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

tut - to__ scor - dar scor__ dar sì per lei fu glo - ria per__ lei fu_

86

Idal

Elis

Rodol
glo-ri-a tut to scor dar tut-to scor-dar

Um P

Gons

Rodri

S 1

S 2

T

B

90

Idal

Elis

Rodol
ah! tut_ to scor-dar

Um P

Gons

Rodri

S 1

S 2

T

B

3

3

3

3

3

3

3

3

3

3

9. Recitativos

a piacere **Allegro** **11**

Idalia

Elisa

Rodolfo
 Ec - co là è des - sa con - vience - lar - si

Um Pajem

Gonsalvo

Rodrigo

Soprano 1

Soprano 2

Tenor

Baixo

16 **a piacere**

Idal
E - ra dal bos - co d'uo - po sot - trar - mi ho l'al - ma in pian - to mi

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

atempo
di dentro in contanze

22

Idalia: scoppia il cor

Elis: quida-lo stre-pi-to lun-gi noi siam li-be-ri

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

rit. . . a piacere

28

Idal scor-ro-no l'o-re cresce il ti - mor

Elis sfug - gi (pe - ti do pianti)

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

35 **atempo**

Idal

Elis
t'ac-che-ta I - da - li-a non dis-pe - rar può qui Ro - dol. fo og - gi tor -

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

42 **a piacere**

Idal *ff*
Ro - dol - fo in van lon-tan egli è

Elis
nar

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

48 **meno mosso**

Idal

Elis

Rodol
ff
 el - la mi no-mia ten-tar-la gio-va per me sia ques-ta l'ul-ti-ma

Um P

Gons

Rodri

S 1

S 2

T

B

primo atempo

55

Idal

Elis

Rodol
pro-va a leiquest' el-mo ce-lar mi dè gen - til don-

Um P

Gons

Rodri

S 1

S 2

T

B

63 **a piacere** **atempo**

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

69

Idal

un ca-va-lier di - ces - te? ove il vi - des - te?

Elis

Rodol

in pa-les-tina il

Um P

Gons

Rodri

S 1

S 2

T

B

75

Andantino

Idal

Elis

Rodol
sì dè del-le bat - ta - glie ris - chi e se - gre - ti del cor se - co di -

Um P

Gons

Rodri

S 1

S 2

T

B

81

Idal

il-no-me tuo? Ro - dol - fo per - ché tu - o nom

Elis

Rodol

vi-sí Ro - dol-fo

Um P

Gons

Rodri

S 1

S 2

T

B

86

Idal
 ven - ne Ro - dol - fo o mio Ro - dol - fo e tu chi sei? la vo - ce tua m'è no - ta ah!

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

91

Idal

si ca-va-lier m'è no - ta ah! ti sve-la più non stra-ziar-mi il__ cor

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

The image shows a musical score for a vocal piece. The top staff is for the vocal line, labeled 'Idal'. It contains the lyrics 'si ca-va-lier m'è no - ta ah! ti sve-la più non stra-ziar-mi il__ cor'. The music is in a key with one flat (B-flat) and a 3/4 time signature. The vocal line starts at measure 91. Below the vocal line are eight instrumental staves, each with a different label: Elis, Rodol, Um P, Gons, Rodri, S 1, S 2, T, and B. Each of these staves contains a single horizontal line with a bar, indicating that the instruments are silent or have a specific part that is not shown in this excerpt.

97

Idal
io tre-mo tut - ta ah moremio tu ah tu sei tu sei il mio Ro-

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

104

Idal
dol - fo Ro - dol - fo oh ques-to ciel ah!____

Elis

Rodol
I - da - lia I - da - lia

Um P

Gons

Rodri

S 1

S 2

T

B

Allegro vivo

109

Idal

— la mia spe-me de - lu-sa co - tan - to oggi of - fre-mi una giu-sta mer - ce - de

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

allarg. -- **allarg. --** **atempo**

117

Idal ho le go - te cos - par - se di pian - to ma d'un pian-to___ che duo non___

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

124

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

è

ah! o mia gio-ia mia lu-ce mia vi - ta io ri - tor-no al sor -

allarg. - atempo

131

Idal

Elis

Rodol
ri-sodegli an - ni ho su - te un in - fer-no d'af - fan - ni lá sul cam-po lon-

Um P

Gons

Rodri

S 1

S 2

T

B

139

Idalia
Sen - to gior-ni di lun-ghi tor - men - ti

Elis

Rodol
ta - no da te Sen-to

Um P

Gons

Rodri

S 1

S 2

T

B

146

Idal
que-sto is tan-te di gio-ia com-pen-sa

Elis

Rodol
gior-ni di lun-ghi tor-menti

Um P

Gons

Rodri

S 1

S 2

T

B

153

Idalia: oh co - lui che gli af - fet - ti dis -

Rodol: que - sto is tan - te di gio - ia com - pensa co - lui

Elis: [Silent]

Um P: [Silent]

Gons: [Silent]

Rodri: [Silent]

S 1: [Silent]

S 2: [Silent]

T: [Silent]

B: [Silent]

160

Idal pen - sa sen quest' - o - re d'a - mor se si si quest'-

Elis

Rodol sen - do_e - ter - ni quest' - o - re d'a - mor e - ter - ne quest'-

Um P

Gons

Rodri

S 1

S 2

T

B

167

Idal

o - re d'a - mor si si si quest' - o - re d'a - mor ah!_____

Elis

Rodol

o - re d'a - mor e - ter - ne quest' - o - re d'a - mor ah!___ sem-pre u-

Um P

Gons

Rodri

S 1

S 2

T

B

174

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

ri-mem-

ni - ti con - giun - ti mai sem - pre mos - tra - re - mo la vi - ta con - ten - te ri-mem-

182 **allarg.** - - - **atempo**

Idal
bran-do come fer-vidi ac - cen - ti le trans - cor - se mes - ti - zie del

Elis

Rodol
bran-do come fer-vidi ac - cen - ti le trans - cor - se mes - ti - zie del

Um P

Gons

Rodri

S 1

S 2

T

B

188 **Piu vivo**

The musical score is for a piece titled "Piu vivo" starting at measure 188. It features ten staves. The vocal parts are Idalia (soprano), Elis (soprano), Rodol (soprano), Um P (soprano), Gons (bass), Rodri (bass), S 1 (soprano), S 2 (soprano), T (soprano), and B (bass). The lyrics are: "cor si ri - mem - bran - do si ri - mem - bran__ do". The dynamics are marked *ff* for Idalia and Rodol. The piano accompaniment consists of five staves (Um P, Gons, Rodri, S 1, S 2, T, B) which are currently empty.

193

Idal le trans - cor - se mes - ti - zie del

Elis

Rodol le trans - cor - se mes - ti - zie del

Um P

Gons

Rodri

S 1

S 2

T

B

196

Idal

cor del cor sì cor del cor _____

Elis

Rodol

cor del cor sì cor del cor _____

Um P

Gons

Rodri

S 1

S 2

T

B

10. Allegretto

Allegretto

Idalia

Elisa

Rodolfo

Um Pajem

Gonsalvo

Rodrigo

Soprano 1

Soprano 2

Tenor

Baixo

di Pa-les-ti - na un - re-du-ce un mio ri-val__ fors'

5

Idal

Elis

Rodol

Um P

Gons

Rodri

an-co guer-rier au-dace im - pro_ vi-do che qui tra-es-te al fian-co Chi

S 1

S 2

T

B

10

Idal

Elis

Rodol

Um P

Gons

Rodri

siete? ti sem-bra_ci si - a co - des_____ ta cor-te Gran Dio!

S 1

S 2

T

B

14

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

es - to sonio ris - pon - der qual - meri - ti con la spa - da

Gran

18

Idal
Di - o! Gran! Di - o!

Elis

Rodol
po-trai da ques-ta ap pren-der Chison se pur t'ag-

Um P

Gons

Rodri
a sia

S 1

S 2

T

B

21

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

gra-da po-trai ap-pren-der se pur t'ag-gra-da da questa ap-

24

Idal

Elis

Rodol
pren - der___ po-trai chi chi si___ po - trai chi son si po-trai chi

Um P

Gons

Rodri
chi sei? chi sei?

S 1

S 2

T

B

27

Idal

Gran!Di - o! Gran! Di - o! *p* Gran!Dio!

Elis

Rodol

son

Um P

Gons

Rodri

fe-ri-to_io son

S 1

S 2

T

B

32

Idal Gran!Dio! in - vo-la ti Ro-dol-fo

Elis chi!du-ro ca-so

Rodol *p* ciò no fi - a

Um P

Gons

Rodri

S 1

S 2

T

B

36

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

il ge-ni-tor giun-ger po trà_ per-du-ti allor sa-remo *ff* ad-

ff I-da-lia addi-o

40

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

di - o *p* pie - tà pie - tà di lui di lui pie -

44

Idal

Elis
tà Il du - ca ai-mè gia - ce fe -

Rodol
Qual vis - ta

Um P

Gons

Rodri

S 1

S 2

T

B

47

Idal

Elis
ri - to Un in -

Rodol
E chi co - tan - to ar - di - va

Um P

Gons

Rodri

S 1

S 2

T

B

49 **Andante mosso**

Idal

Elis
co - gni-to___ guer rie - ro qui tra - en___ do il piè smar - ri - to rin-trac-

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

53

The musical score consists of ten staves. The top staff, labeled 'Idal', is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains four measures of whole rests. The second staff, labeled 'Elis', is a vocal line in treble clef with the same key signature and time signature. It contains four measures of music with lyrics: 'cian - do i - va un - sen - tie - ro per con - dur - si al bos - co li'. The lyrics are written below the notes. The remaining eight staves are for instruments: 'Rodol' (piano), 'Um P' (piano), 'Gons' (guitar), 'Rodri' (guitar), 'S 1' (string), 'S 2' (string), 'T' (string), and 'B' (string). All these instrumental staves contain four measures of whole rests.

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

cian - do i - va un - sen - tie - ro per con - dur - si al bos - co li

57

Idal

Elis
to Lu - i Ro - dri - go so - pra - gi - un - to con pa - ro - le a - cer - be ha

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

61

Idal

Elis
pun - to e le spa - desgui - nar e le spa - desgui - nar

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

66

Idal

Elis
lui Ro - dri - go so - pra - giun - to e le

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

71

Idal

Elis
spa - de sguai - nar

Rodol

Um P

Gons
O fu -

Rodri

S 1

S 2

T

B

74

Idal
de' in - no - cen - te o ge - ni - to - re lui Ro -

Elis
giù giù la col - le - ra giù la col-lera o sig - nor

Rodol

Um P

Gons
ro - re-nel san-gue im-mer-so co-me spen - to gia-ce il Du - ca ove è l'em-

Rodri
Deh! fer - ma_o con - te egli è in - no - cen - te io fui

S 1

S 2

T

B

78

Idal
 dri - go so - pra - giun - to con pa - ro - le a - cer - be ha pun - to

Elis
 è in - no - cen - te quel guer - rier

Rodol

Um P

Gons
 pi - o ove è il per - ver - so vi - vo o mor - to a - me s'ad - du - ca ove è

Rodri
 pri - ma l'im - pru - den - te quel guer rier a pro - vo - car ah sì a pro - vo -

S 1

S 2

T

B

82

Idal

Sí con pa - ro - le a - cerbe ha pun - to con pa -

Elis

giù giù la col - le - ra giù la col-lera o Sig - nor è inno -

Rodol

Um P

Gons

l'em - pio ove è il per - ver - so vi - vo o mor - to a me s'ad - du - ca no s'in -

Rodri

car deh sos - pen - de io t'en pre - go deh sos - pen - de io t'en

S 1

S 2

T

B

86

Idal
ro - le a - cer-be ha pun - to e le spa desgua-i - nar pa-dre ci

Elis
cen te è in-no - cen te

Rodol

Um P

Gons
se-gua è un-tra - di - tor mettoa prez - zo la sua vi - ta

Rodri
pre - go io t'en pre - go deh sos - pen-de ah sì sos -

S 1

S 2

T

B

90

Idal
pre-ga a lui t'ar - ren - dede sos - pen - de il tuo fu - ror sì padresì pre-ga a lui t'ar-

Elis
è in-no - cen - te è in - no - cen - te ah sì Sig-

Rodol

Um P

Gons
no no no no no no è un tra - di - tor ah

Rodri
pen - de ah sì sos - pen - de sì quel guer-

S 1

S 2

T

B

95

Idal
ren - di deh! sos - pen - de il tuo fu - ror ah sì sos - pen - de il tuo fu -

Elis
nor è in - no - cen - te è in - no - cen - te qualguer -

Rodol

Um P

Gons
no no no è un tra - di - tor - re no no no no no no

Rodri
rier è in - no - cen - te io fui pri - ma l'im - pru -

S 1

S 2

T

B

99

Idal
ror ah _____ pa - dre ci pre - ga a

Elis
rier ah giù giù la col - le - ra

Rodol

Um P

Gons
no no no no s'in-se-gua è un tradi - to - re met-to_a

Rodri
den - te quel guer - rie - ro a pro-vo - car io t'en pre - go

S 1

S 2

T

B

103

Idal
lui t'ar - ren - de deh sos - pen - de deh sos - pen - de deh sos - pen - de il tou fu -

Elis
giù la col - lera o Sig - nor è in - no - cen - te quel guir -

Rodol

Um P

Gons
prez - zo la sua vi - ta no è un tra - di - tor no no è un tra - di -

Rodri
deh sos - pen - de deh sos - pen - di deh sos - pen - di il t'en pre - go iot'en

S 1

S 2

T

B

108

Idal
ror per - chè per - chè tan-to fu - ror per-

Elis
rier

Rodol

Um P

Gons
tor

Rodri
pre - go deh sos - pen - di

S 1

S 2

T

B

113

Idal
 chè ten-to fu - re - re of-fus - ca - to t'ha il pen-sier

Elis
 è in-no - cen - te è inno - cen - te quel guer-rier

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

117 **Andante molto**

Idal

Elis
guà la col - le-ra a Sig-

Rodol

Um P

Gons

Rodri
è sì mi-a la cul-pa io la vo-cenon u - di - a la vo - cenon u -

S 1

S 2

T

B

122

Idal

Elis
nor è in-no - cen - te quel guer-rier

Rodol

Um P

Gons
è in-no - cen - te quel guer-

Rodri
di - a di quest' - an - ge - lo d'a - mor

S 1

S 2

T

B

126

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

rie - ro ma la spa - da ci tras-se ar - di - to il più no - bil il più

130

Idal
 Elis
 Rodol
 Um P
 Gons
 Rodri
 S 1
 S 2
 T
 B

padre ci pre - ga a lui t'ar-

pu - ro cor di un pa - dre egli ha fe - ri - to il più no - bil il più

134

Idal

ren - di deh!sos - pen - di il tuo fu - ror

Elis

Rodol

Um P

Gons

pu - ro cor d'un pa - dre egilha fe - ri - to ma poi - ché pa - ce gri - da la

Rodri

S 1

S 2

T

B

139

Idal

Elis

Rodol

Um P

Gons

Rodri

S 1

S 2

T

B

dim.

dim.

dim.

dim.

dim.

dim.

pa-ce si - a sen-to cal - ma - te tut-te l'i - redel mio cor

145

Idalia: Non si

Elis: Non si

Gons: sen-to cal - ma - te tut - te li - re del mio cor

Um P

Rodri

S 1

S 2

T

B

11. Finale

Largo

The musical score is for a vocal piece titled "11. Finale" by Henrique Eulálio Gurjão. It is marked "Largo" and is in common time (C) with a key signature of three flats (B-flat major or D-flat minor). The score features two vocal parts: Idalia and Elisa. Both parts have the same lyrics: "tur-bi-no quest' o-re sacre al ri-so_ed all' a-mo-re non si". The lyrics are written below the notes. The other vocal parts (Rodolfo, Um Pajem, Gonsalvo, Rodrigo, Soprano 1, Soprano 2, Tenor, and Baixo) are shown as empty staves with a whole rest in each measure, indicating they do not have parts in this section.

5

Idal
tur - bi - no quest' o - re sacre al ri - so ed_all' a - mo - re

Elis
tur - bi - no quest' o - re sacre al ri - so ed_all' a - mo - re

Rodol

Um P

Gons

Rodri
di quest'

S 1

S 2

T

B

9

Idalia: sa

Elis: un det to

Rodol:

Um P:

Gons: un guar-do un det to

Rodri: an - gel un sol det to ci can-

S 1: un guar-do un det - to

S 2: un guar-do un det - to

T: un guar-do un det - to

B: un guar-do un det - to

11

Idal cri ah! ah!

Elis ah!

Rodol

Um P

Gons dall' - as - pet - to ogni trac - cia di do -

Rodri cel - li dall' as - pec - to sì og - ni

S 1 unguar - do det - to sì og - ni

S 2 unguar - do det - to sì og - ni

T unguar - do det - to sì og - ni

B unguar - do det - to sì og - ni

13

ff

Idal quest' - o - re non si tur - bi - no quest'

ff

Elis quest' - o - re non si tur - bi - no quest'

Rodol

Um P

ff

Gons lor og - ni trac - cia di do - lor di do - lor non no si

ff

Rodri trac - cia ah di do - lo - re og - ni trac - cia di do - lor

ff

S 1 trac - cia ah! di do - lor - re non si tur - bi - no quest'

ff

S 2 trac - cia ah! di do - lor - re non si tur - bi - no quest'

ff

T trac - cia ah! di do - lor - re non non si

ff

B trac - cia ah! di do - lor - re non non si

16

Idal
o - re sac-re al riso ed all' - a - mo - re non si tur - bi - no quest'-

Elis
o - re sac-re al riso ed all' - a - mo - re non si tur - bi - no quest'-

Rodol

Um P

Gons
tur - bi - no ed all'a -

Rodri
nonon si tur - bi - no

S 1
o - re sacre al riso ed all' - a - mo - re non si tur - bi - no quest'-

S 2
o - re sacre al riso ed all' - a - mo - re non si tur - bi - no quest'-

T
tur - bi - no nonon si tur - bi - no ed all'a -

B
nonon si tur - bi - no ed all'a -

20

Idal
o - re sa-cre al ri - so ed all'-a - mor

Elis
o - re sa-cre al ri - so ed all'-a - mor

Rodol

Um P

Gons
mo - re di quest'-an - gel un sol

Rodri
ed all'-a - mor

S 1
o - re sa-cre al ri - so ed all'-a - mor no non si tur -

S 2
o - re sa-cre al ri - so ed all'-a - mor no non si tur -

T
mo - re ed all'-a - mor no non si tur -

B
mo - re ed all'-a - mor no non si

23

Idal
ed all' - a - mor no no si

Elis
ed all' - a - mor no no si

Rodol

Um P

Gons
det - to ci can-cel - lodeall'-as - pet - to

Rodri
di quest'-an - gel un sol det - to ci can-cel - li dall'-as-

S 1
- bi-no quest'-o - re non si tur - bi-no quest'-o -

S 2
- bi-no quest'-o - re non si tur - bi-no quest'-o -

T
- bi-no quest'-o - re non si tur - bi-no quest'-o -

B
tur - bi - no quest' - o - re sa - cre al ri - so el all' - a -

26

Idal
tur - bi - no non si tur - bi - no quest' - o - re sa - cre al

Elis
tur - bi - no non si tur - bi - no quest' - o - re ci can - cel -

Rodol

Um P

Gons
og - ni trac - cia og - ni trac - cia di dolor

Rodri
pet - to dall' - as - pet - to ci can - cel - li ogni

S 1
re turbi - no non si tur - bi - no quest' - ore ci can - cel -

S 2
re turbi - no non si tur - bi - no quest' - o - re sa - cre al

T
re turbi - no non si tur - bi - no quest' - -

B
mor ogni dall' - as - pet - to ci can - cel - li ogni

29

Idal
ri - so al riso el all' - a - mor sa - cre al ri - so ed all' - a -

Elis
li og - ni trac - cia di do - lor sa - cre sa -

Rodol

Um P

Gons
trac - cia di do - lor si all' - a - mor

Rodri
trac - cia di do - lor sa - cre sa -

S 1
li og - ni trac - cia di do - lor sa - cre sa -

S 2
ri - so al riso el all' - a - mor sa - cre sa -

T
ore sa - cre sa -

B
trac - cia di do - lor sa - cre sa -

32

Idal mor sa - cre al ri - so al ri - soed all'a-mor ag - ni

Elis cre all' - a - mor a - mor ag -

Rodol

Um P

Gons si all'-a-mor si all'-a-mor all' - a - mor

Rodri cre all'a - mor a - mor og -

S 1 cre all'a - mor a - mor og -

S 2 cre all' - a - mor a - mor og -

T cre all'a - mor a - mor og -

B cre all'a - mor a - mor og -

35

Idal
 trac - cia _____ di do - lor og - ni trac - cia _____ og - ni trac - cia di do -

Elis
 ni trac - cia di do - lor do -

Rodol

Um P

Gons
 si di do - lor si di do - lor si di do - lor di do -

Rodri
 ni trac - cia di _____ do -

S 1
 ni trac - cia di do - lor do -

S 2
 ni trac - cia do - lor do -

T
 ni trac - cia di _____ do -

B
 ni trac - cia di _____ do -

38

Idal
 lor di do - lor di do - lor

Elis
 lor do - lor do - lor

Rodol

Um P

Gons
 lor og - ni trac - cia di do - lor - re

Rodri
 lor trac - cia do - lor

S 1
 lor do - lor do - lor

S 2
 lor do - lor do - lor

T
 lor trac - cia do - lor

B
 lor trac - cia do - lor

Violino I

Idalia

Ópera - Ato I

1. Introdução e Coro Di Donzelle

Henrique Eulálio Gurjão

Andante Pastoral

The musical score is written for Violino I in 6/8 time, featuring a key signature of one flat (B-flat). It begins with a 3-measure rest, followed by a melody starting on a half note G4. The first measure of the melody is marked with a dynamic of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings. The tempo is indicated as **Andante Pastoral**. The score is divided into measures, with measure numbers 7, 12, 16, 24, 28, 32, 36, 40, 44, and 48 marked at the beginning of their respective staves. The piece concludes with a *molto legato* instruction.

52 *molto legato*

56

60

64

68

72

76 *cresc.* *f* *p*

80 1.

84 2.

88

92

2. Andante

Andante
2

6 *f* *p* *div.*

9 *f*

14

18

22

26

30

34

meno mosso

38

42

46

50

54

58

div.

60

62

64

66

68

70

72

74

78

82

84

86

88

90

92

94

97 **Strella vivo assai**

102

111

118

Detailed description: This page contains the musical score for the first violin part of the piece 'Idalia' by Henrique Eulálio Gurjão. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of ten staves of music. The first staff (measures 78-81) features a melodic line with eighth and sixteenth notes. The second through fifth staves (measures 82-87) contain a complex rhythmic pattern of triplets of eighth notes. The sixth and seventh staves (measures 88-91) continue the melodic line with various intervals. The eighth staff (measures 92-93) shows a series of chords. The ninth staff (measures 94-96) continues the melodic line. The tenth staff (measures 97-101) is marked 'Strella vivo assai' and features a series of chords. The eleventh staff (measures 102-110) contains a series of chords with accents. The twelfth staff (measures 111-117) continues the chordal texture. The final staff (measures 118-119) concludes the piece with a final chord and a double bar line.

3. Duetto per soprano e basso

Allegretto

8

13

18

22

26

30

37

44

48

52

Andante

56

60

64 *cres molto* *con anima*
f

68

72 *p*

79

84 *cres molto* *con anima*
f

88 *p* *f*

92 *p* *mf* *b*

96

100

104

4. Recitativo e Coro

Recitativo **Allegretto**

8

14

20

26

32

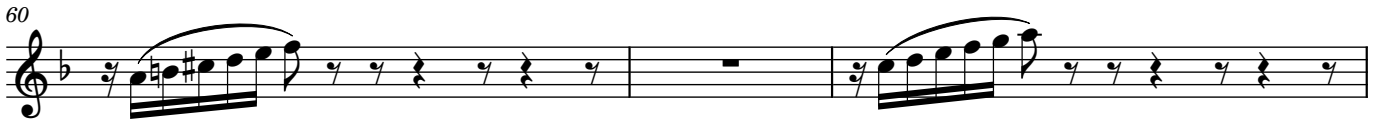
5. Recitativo e terzetto per baritone e basso

Andante grazioso

7

13

17



71

75

80

84

87

90

93

97

101

p

ff

ff

mf

The image shows a page of musical notation for a violin part. It consists of nine staves of music, numbered 71 through 101. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various rhythmic values, slurs, and dynamic markings. The first staff (71) starts with a series of eighth notes. The second staff (75) features a crescendo leading to a fortissimo (*ff*) section. The third staff (80) begins with a piano (*p*) dynamic. The fourth staff (84) continues with fortissimo (*ff*) dynamics. The fifth staff (87) and sixth staff (90) contain first and second endings. The seventh staff (93) also includes first and second endings, with a mezzo-forte (*mf*) dynamic. The eighth staff (97) and ninth staff (101) conclude the page with various rhythmic patterns and a final double bar line.

6. Cavatina per soprano

Allegro 4

7

10 **2**

15

18

22

30 **rall.** **Andante sostenuto**

35 **atempo**

41

47

54

The musical score is written for Violino I in a single system. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'Allegro 4'. The score consists of ten staves of music. The first staff starts with a whole rest. The second staff begins at measure 7. The third staff begins at measure 10 and features a fermata over a whole note. The fourth staff begins at measure 15. The fifth staff begins at measure 18. The sixth staff begins at measure 22 and contains a complex chordal texture. The seventh staff begins at measure 30 and is marked 'rall.' and 'Andante sostenuto'. The eighth staff begins at measure 35 and is marked 'atempo'. The ninth staff begins at measure 41. The tenth staff begins at measure 47. The final staff begins at measure 54. The score concludes with a final cadence.

61

67 **Allegro**

f

Allegro Moderato

71

75

79

84

88 **To Coda**

92

96

100 **D.S. al Coda** **Piu vivo**

105

108

7. Coro de Cacciatori

Allegro quasi andante

5

f *p*

11 *f*

17 *p*

22 *ff*

30 *p*

36

42 *2*

49

55 *p*

61

67

Detailed description: This is a musical score for Violino I, titled '7. Coro de Cacciatori' by Henrique Eulálio Gurjão. The tempo is 'Allegro quasi andante'. The score begins at measure 5 and consists of ten staves of music. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The first staff starts with a fermata over a whole note, followed by a series of eighth notes. Dynamic markings include *f* (forte) and *p* (piano). The second staff features a melodic line with a fermata at the end. The third staff has a more complex rhythmic pattern with accents. The fourth staff includes a fortissimo (*ff*) section with a fermata. The fifth staff returns to a piano (*p*) dynamic. The sixth staff continues the melodic development. The seventh staff has a second fermata. The eighth staff features a melodic line with accents. The ninth staff continues the melodic flow. The tenth staff concludes with a series of chords and a final melodic phrase.

73

79

85

91

97

103

109

116

122

128

134

140

pp

Allegro molto e sperdendosi

rit. - - - - -

ppp

2

8. Recitativo e Romanza per tenore

Andante **Andantino**

8

14

20

28 **Andante molto sostenuto**

34

42

48

54

60

62

64

66

68

70

72

74

79

85

90

9. Recitativos

a piacere **Allegro**

7

12

16 **a piacere** **5** **atempo**

28 **rit.** **a piacere** **4**

35 **atempo**
p

43 **a piacere**
ff

48 **meno mosso**

59 **primo atempo**

64 **a piacere** **4** **atempo** **3**
mf

75 **Andantino**

81



85



91



97



103



109

Allegro vivo

ff



115

mf

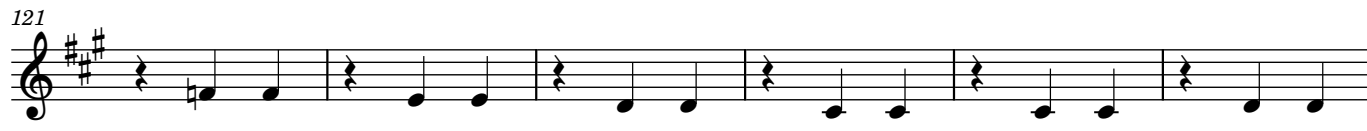
allarg. . . .

allarg. . . .

atempo



121



127



133

allarg. . . .

atempo



139



145



151

157

163

169

175

185 **atempo**

188 **Piu vivo**

193

196

202

10. Allegretto

Allegretto

4

7

10

13

16

19

22

25

28

33

p

38 *ff*

42 *p* *f*

45

49 **Andante mosso**
3 *mf*

55 3

61

65

70

74

79

84

88 *p*

92

96

103

108

117 **Andante molto**

123

130

138

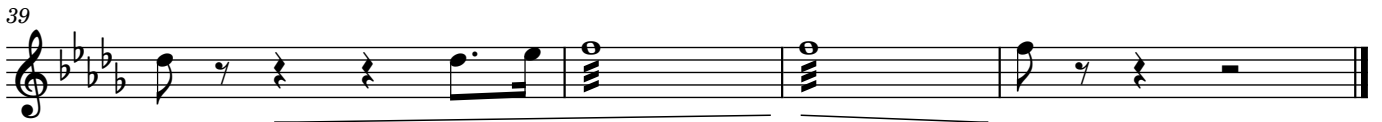
dim.--

148

ppp

11. Finale

Largo



Violino II

Idalia

Ópera - Ato I

1. Introdução e Coro Di Donzelle

Henrique Eulálio Gurjão

Andante Pastoral

mf

9

17

26

30

34

38

42

46

50

54

Detailed description: This is a musical score for Violino II, titled 'Idalia' (Ópera - Ato I, 1. Introdução e Coro Di Donzelle) by Henrique Eulálio Gurjão. The score is in 6/8 time and begins with a tempo marking of 'Andante Pastoral'. It starts with a 3-measure rest, followed by a melodic line starting on a half note G4. A dynamic marking of 'mf' is present. The score is divided into measures, with bar numbers 9, 17, 26, 30, 34, 38, 42, 46, 50, and 54 indicated at the beginning of their respective staves. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some triplets and a 2-measure rest. The key signature has one flat (Bb).

58

62

66

70

75

79

84

89

2. Andante

Andante
2

6 *f* *p*

9 *f*

13

17

21

25

30

34

37

40 **meno mosso**

44

48

52

57

61

64

67

70

73

77

82

85

88



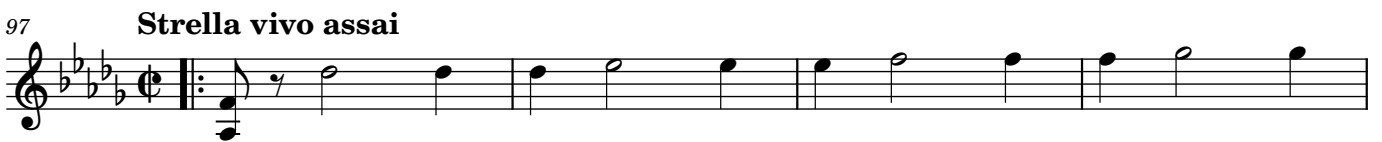
91



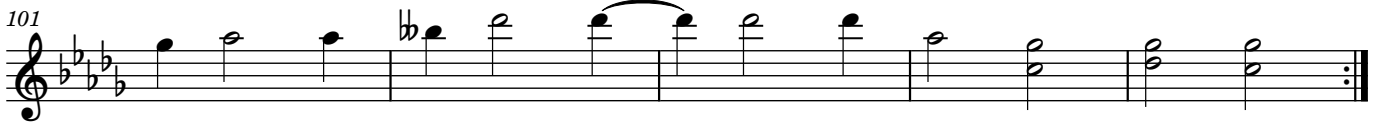
94



97 **Strella vivo assai**



101



106



113



119



3. Duetto per soprano e basso

Allegretto

7

10

15

20

24

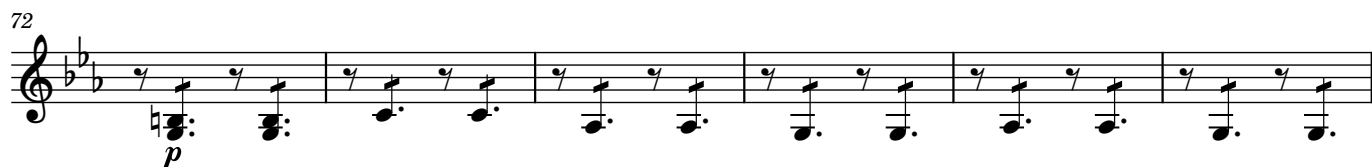
28

33

37

45

49

54 **Andante**

4. Recitativo e Coro

Recitativo **Allegretto**

9

16

24

31

5. Recitativo e terzetto per baritone e basso

7 **Andante grazioso**

13

18

24

30

35

38

41

44

47

50

56 **Larghetto**

59

62

65

68

72

75

78

81

85

88

92

95

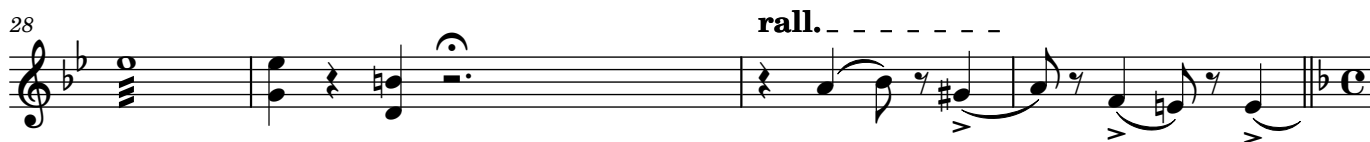
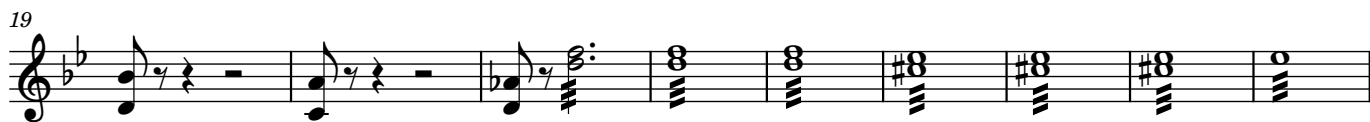
98

101

6. Cavatina per soprano

Allegro

4





Allegro Moderato

70

74

78

83

87

91

To Coda

95



99

D.S. al Coda **Piu vivo**

103

107

7. Coro de Cacciatori

Allegro quasi andante

5

f *p*

11

16

f *p*

20

25

ff

33

p

39

47

52

p

58

64

70



76



82



86



94



100



107



113



123



130



136 **Allegro molto e sperdendosi**



140 **rit.** -----



ppp



8. Recitativo e Romanza per tenore

Andante **Andantino**

7

13

19

25 **Andante molto sostenuto**

31

37

43

45

47

52

55

Musical staff 55: Treble clef, 5/4 time signature. Measures 1-5 contain quarter notes and eighth notes with stems up and down. Measure 6 has a whole note with a fermata.

60

Musical staff 60: Treble clef, 5/4 time signature. Measures 1-6 contain eighth notes beamed in pairs, stems up and down.

66

Musical staff 66: Treble clef, 5/4 time signature. Measures 1-6 contain eighth notes beamed in pairs, stems up and down.

72

Musical staff 72: Treble clef, 5/4 time signature. Measures 1-5 contain eighth notes beamed in pairs, stems up and down. Measure 6 has a whole note with a fermata.

75

Musical staff 75: Treble clef, 5/4 time signature. Measures 1-6 contain eighth notes beamed in pairs, stems up and down.

78

Musical staff 78: Treble clef, 5/4 time signature. Measures 1-3 contain eighth notes beamed in pairs, stems up and down. Measures 4-6 contain chords with stems up and down.

82

Musical staff 82: Treble clef, 5/4 time signature. Measures 1-3 contain chords with stems up and down. Measures 4-6 contain eighth notes beamed in pairs, stems up and down.

87

Musical staff 87: Treble clef, 5/4 time signature. Measures 1-5 contain quarter notes and eighth notes with stems up and down. Measure 6 has a whole note with a fermata.

91

Musical staff 91: Treble clef, 5/4 time signature. Measures 1-5 contain chords with stems up and down. Measure 6 has a whole note with a fermata.

9. Recitativos

a piacere **Allegro**

9 **a piacere** **5**

22 **atempo** *di dentro in contanze* **rit. - a piacere** **4**

35 **atempo** *p* **ff** **a piacere**

45 **meno mosso** **atempo**

55 **primo atempo** **a piacere** **4** *mf*

69 **3** **Andantino**

80

90

95

103 **Allegro vivo**
ff

112 **allarg. atempo** *mf*

122

132 **allarg. atempo**

142

152

162

172

181 **allarg. atempo** **Piu vivo** *ff*

191

200

10. Allegretto

Allegretto

5

8

11

14

17

20

23

26

30

35

39 *ff*

42 *p* *f*

45

49 **Andante mosso** *mf*

54

59

63

67

74

79

84

88 *p*

92

96

101

106

111

117 **Andante molto**

122

126

133

139

dim. - -

148

ppp *ppp*

11. Finale

Largo

5

9

15

17

19

21

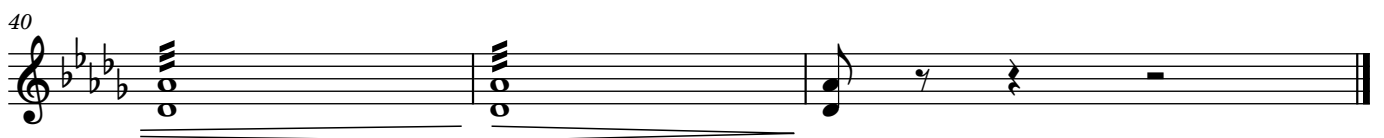
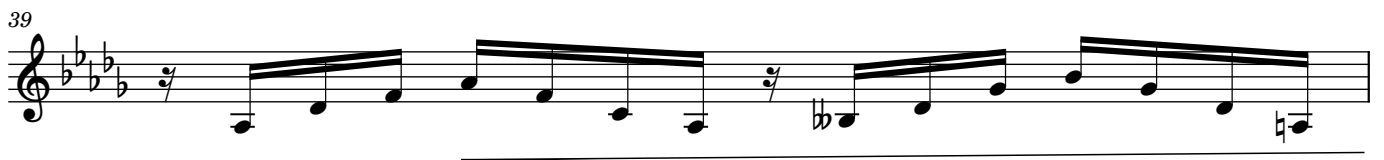
23

25

27

29

ff



Viola

Idalia

Ópera - Ato I

1. Introdução e Coro Di Donzelle

Henrique Eulálio Gurjão

Andante Pastoral

p legato con calma *mf*

5

9 *p legato con calma* *mf*

13

17

21 *div.*

26

30 *molto legato*

36

42

49

Detailed description: This is a musical score for Viola, titled 'Idalia', Act I, '1. Introdução e Coro Di Donzelle' by Henrique Eulálio Gurjão. The tempo is 'Andante Pastoral'. The score consists of ten staves of music, numbered 1 through 49. The key signature has one flat (B-flat) and the time signature is 6/8. The first staff (measures 1-4) starts with a dynamic of *p* and a performance instruction of *legato con calma*. The second staff (measures 5-8) continues the melody. The third staff (measures 9-12) also features *p legato con calma* and ends with a dynamic of *mf*. The fourth staff (measures 13-16) continues the melody. The fifth staff (measures 17-20) includes a key signature change to two flats (B-flat and E-flat) and ends with a dynamic of *mf*. The sixth staff (measures 21-25) includes a *div.* (divisi) instruction. The seventh staff (measures 26-29) continues the melody. The eighth staff (measures 30-35) is marked *molto legato*. The ninth staff (measures 36-41) continues the melody. The tenth staff (measures 42-49) continues the melody with accents (>) over some notes.

55

59

63

69

73

78

84

89

2. Andante

Andante
2

8

12

16

20

24

29

33

37

40 **meno mosso**

45

f *p*

50



54



58



62



65



69



73



78



82



86



90



94



97 **Strella vivo assai**

Musical notation for measures 97-101. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. The notation consists of a single staff with a double bar line and repeat sign at the beginning. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

Musical notation for measures 102-105. The notation consists of a single staff. The melody is: B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

Musical notation for measures 106-113. The notation consists of a single staff. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).

Musical notation for measures 114-121. The notation consists of a single staff. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).

Musical notation for measures 122-125. The notation consists of a single staff. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).

3. Duetto per soprano e basso

Allegretto

5

9

14

18

22

26

30

34

38

46

52 **Andante**

58

65

72 *p*

79

86 *f* *p* *f* *p*

93 *mf*

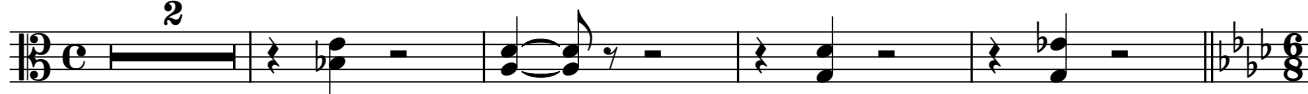
98

103

4. Recitativo e Coro

Recitativo

2



7 Allegretto



12



18



24



30



5. Recitativo e terzetto per baritone e basso

7 **Andante grazioso**

62

Musical staff 62: Treble clef, key signature of one flat (B-flat), 3/8 time signature. The staff contains four measures of music with eighth and sixteenth notes and rests.

66

Musical staff 66: Treble clef, key signature of one flat, 3/8 time signature. The staff contains four measures of music with eighth and sixteenth notes and rests.

70

Musical staff 70: Treble clef, key signature of one flat, 3/8 time signature. The staff contains four measures of music, including a measure with a whole rest.

74

Musical staff 74: Treble clef, key signature of one flat, 3/8 time signature. The staff contains four measures of music with eighth and sixteenth notes and rests.

78

Musical staff 78: Treble clef, key signature of one flat, 3/8 time signature. The staff contains four measures of music, with a repeat sign at the end.

82

Musical staff 82: Treble clef, key signature of one flat, 3/8 time signature. The staff contains four measures of music with eighth and sixteenth notes and rests.

86

Musical staff 86: Treble clef, key signature of one flat, 3/8 time signature. The staff contains four measures of music. A first ending bracket labeled '1.' spans the last two measures. The dynamic marking *ff* is present.

90

Musical staff 90: Treble clef, key signature of one flat, 3/8 time signature. The staff contains four measures of music. A first ending bracket labeled '2.' spans the first two measures, and a first ending bracket labeled '1.' spans the last two measures.

94

Musical staff 94: Treble clef, key signature of one flat, 3/8 time signature. The staff contains four measures of music. A first ending bracket labeled '2.' spans the last two measures. The dynamic marking *mf* is present.

98

Musical staff 98: Treble clef, key signature of one flat, 3/8 time signature. The staff contains four measures of music with eighth and sixteenth notes and rests.

102

Musical staff 102: Treble clef, key signature of one flat, 3/8 time signature. The staff contains two measures of music, ending with a double bar line.

6. Cavatina per soprano

Allegro

5

9

16

21

30 **rall.** **Andante sostenuto**

36 **atempo**

43

48

55

62 **Allegro** **f**

69 **Allegro Moderato**

73

77

82

86

90 **To Coda**

94

98 **D.S. al Coda**

Piu vivo

101

105

108

7. Coro de Cacciatori

Allegro quasi andante

5

f *p*

12 *f*

19 *p*

25 *ff*

33 *p*

40 *2*

47

53 *p*

59

65

72

80



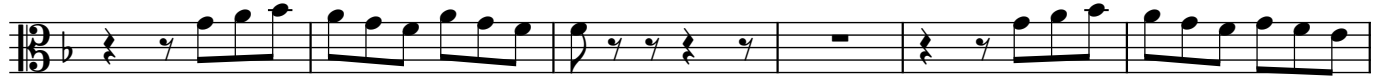
86



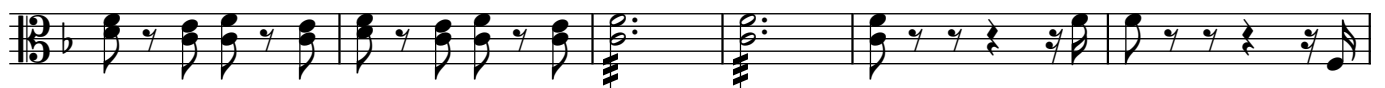
94



100



106



112



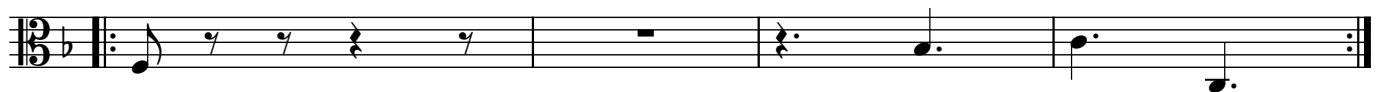
119



130



136 **Allegro molto e sperdendosi**



140 **rit.** - - - - -



8. Recitativo e Romanza per tenore

Andante5 **Andantino**

9



13



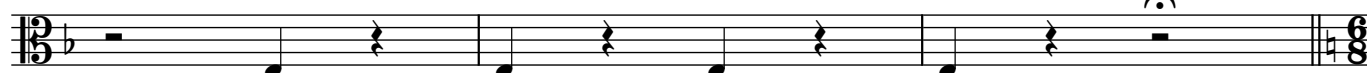
17



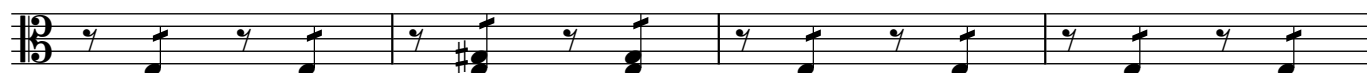
21



25

28 **Andante molto sostenuto**

33



37



41



45



49



56



61



65



69



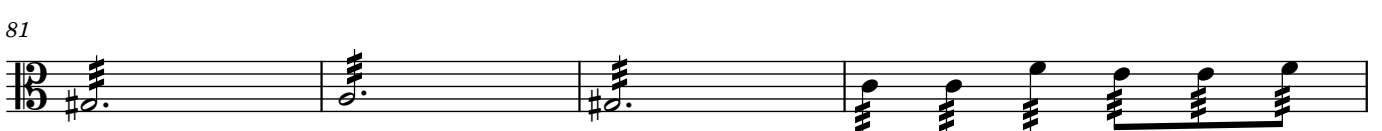
73



77



81



85



89



91



9. Recitativos

a piacere

Allegro



10



a piacere

atempo



27

rit. - - - - a piacere
4 **atempo**



37

a piacere
ff

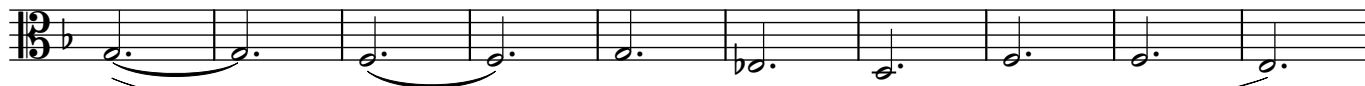


45

meno mosso



49



primo atempo

a piacere
4



atempo

3

mf



75

Andantino



84



92

Musical staff 92: Bass clef, key signature of one flat (B-flat), 3/4 time signature. The staff contains a sequence of chords and eighth notes.

101

Musical staff 101: Bass clef, key signature of one flat. The staff contains chords and eighth notes. A dynamic marking of *ff* is placed below the staff.

109

Allegro vivo

allarg.

Musical staff 109: Bass clef, key signature of two sharps (D major). The staff contains a series of eighth notes with stems pointing up.

allarg. *mf*

119

atempo

Musical staff 119: Bass clef, key signature of two sharps. The staff contains eighth notes with stems pointing up.

129

allarg.

atempo

Musical staff 129: Bass clef, key signature of two sharps. The staff contains eighth notes with stems pointing up.

139

Musical staff 139: Bass clef, key signature of two sharps. The staff contains eighth notes with stems pointing up.

149

Musical staff 149: Bass clef, key signature of two sharps. The staff contains eighth notes with stems pointing up.

159

Musical staff 159: Bass clef, key signature of two sharps. The staff contains eighth notes with stems pointing up.

169

Musical staff 169: Bass clef, key signature of two sharps. The staff contains eighth notes with stems pointing up.

178

allarg.

atempo

Musical staff 178: Bass clef, key signature of two sharps. The staff contains eighth notes with stems pointing up.

188

Piu vivo

ff

Musical staff 188: Bass clef, key signature of two sharps. The staff contains chords and eighth notes.

197

Musical staff 197: Bass clef, key signature of two sharps. The staff contains chords and eighth notes.

10. Allegretto

Allegretto

6

11

16

20

24

29

34

38

43

48

p

ff *p*

f

mf **Andante mosso**

53

58

63

69

76

83

90

98

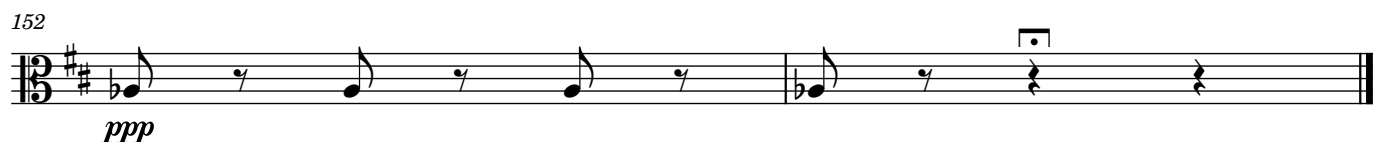
107

114

Andante molto

120

125



11. Finale

Largo



Violoncello

Idalia

Ópera - Ato I

1. Introdução e Coro Di Donzelle

Henrique Eulálio Gurjão

Andante Pastoral

p legato *mf*

5 *p legato*

10 *mf*

15

20

25

30

34

38

42

46

50



54



58



62



66



70



73



78



84



88



92



2. Andante

Andante
2

Musical score for Cello, 2. Andante, measures 1-44. The score is written in bass clef with a common time signature (C). The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante' with a metronome marking of 2. The score is divided into measures 1-7, 8-12, 13-16, 17-19, 20-23, 24-29, 30-34, 35-37, 38-39, 40-43, and 44. Dynamics include *f* (forte) and *p* (piano). The tempo changes to **meno mosso** at measure 40.

Measures 1-7: *f* *p*

Measure 8: *f*

Measures 13-16: *f*

Measures 17-19: *f*

Measures 20-23: *f*

Measures 24-29: *f*

Measures 30-34: *f*

Measures 35-37: *f*

Measures 38-39: *f*

Measures 40-43: **meno mosso**

Measure 44: **meno mosso**

48



52



56



60



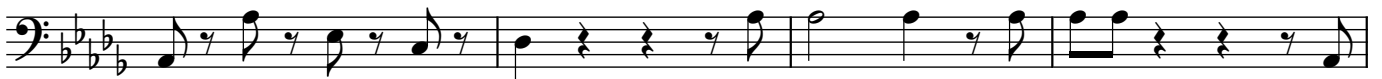
64



68



72



76



80



84



88



92



96

Strella vivo assai

100



104



108



112



116



120



3. Duetto per soprano e basso

Allegretto

5

9

14

18

22

27

31

35

40

47

52 **Andante**

57

62

67

72 *p*

77

83 *f*

88 *p* *f* *p*

93 *mf*

98

104

4. Recitativo e Coro

Recitativo
2**Allegretto**

8



14



20



26



32



5. Recitativo e terzetto per baritone e basso



7

Andante grazioso

13



20



26



33



38



42



46



50

56 **Larghetto**

59



62



65



68



71





6. Cavatina per soprano

Allegro

5

10

17

21

24

27

30 **rall.** **Andante sostenuto**

36

40 **atempo**

46

52

56

62

67 **Allegro**

f 3 3 3 3 **Allegro Moderato**

71

75

79

84

89 To Coda

92

95

98 D.S. al Coda



101 **Piu vivo**

104

107

110

7. Coro de Cacciatori

Allegro quasi andante

5

12

19

27

34

42

49

55

p

61

71

79

85

95

103

109

2

116

124

132

136

Allegro molto e sperdendosi **rit.** - - - **4**

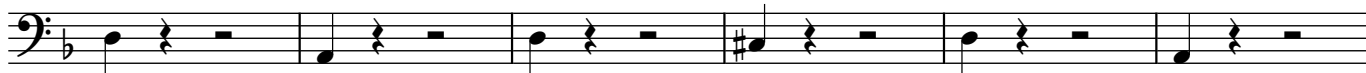
8. Recitativo e Romanza per tenore

Andante

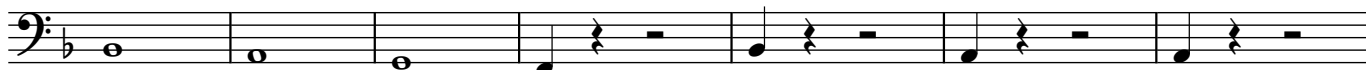
Andantino



7



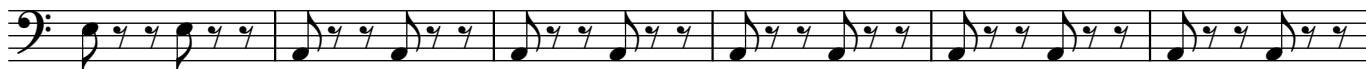
13



20

28 **Andante molto sostenuto**

34



40



45



52



58



64



70



76



84



90



9. Recitativos

a piacere**Allegro**

9

**a piacere****atempo**

16



29

rit. - - - -**a piacere****atempo**

38

a piacere

47

meno mosso

54

primo atempo

60

a piacere

68

atempo**3**

75

Andantino

84



94



10. Allegretto

Allegretto

6

10

14

18

22

26

30

35

39

43

p

ff

f

48 **Andante mosso**

48 *mf*

52

56

60

64

69

74

80

86

90

95

99

103 3

112 Andante molto

118

122

126

130

135

139

dim. - -

148

ppp

11. Finale

Largo



5



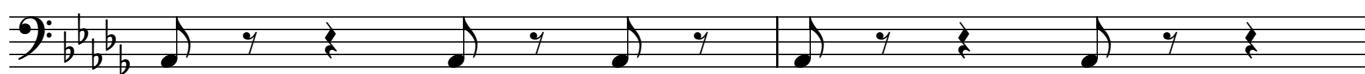
10



15



20



22



26



30



36



40



Contrabaixo

Idalia

Ópera - Ato I

1. Introduzione e Coro Di Donzelle

Henrique Eulálio Gurjão

Andante Pastoral

Musical score for Contrabaixo, Andante Pastoral, measures 1-54. The score is written in bass clef with a key signature of one flat (B-flat) and a 6/8 time signature. The tempo is marked 'Andante Pastoral'. The score consists of nine staves of music. The first staff (measures 1-8) begins with a 3-measure rest, followed by a 2-measure rest. The second staff (measures 9-11) features a long slur over three measures, followed by a 3-measure rest. The third staff (measures 12-19) starts with a 3-measure rest, followed by a melodic line. The fourth staff (measures 20-29) continues the melodic line. The fifth staff (measures 30-33) continues the melodic line. The sixth staff (measures 34-37) continues the melodic line. The seventh staff (measures 38-41) continues the melodic line. The eighth staff (measures 42-45) continues the melodic line. The ninth staff (measures 46-49) continues the melodic line. The tenth staff (measures 50-53) continues the melodic line. The eleventh staff (measures 54-57) continues the melodic line.

58



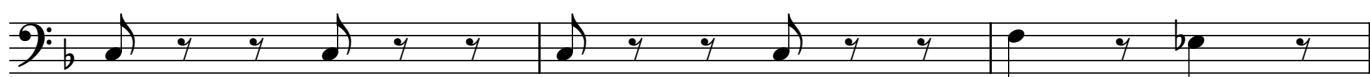
62



66



70



73



78



84



89



2. Andante

Andante
2

8

13

18

22

27

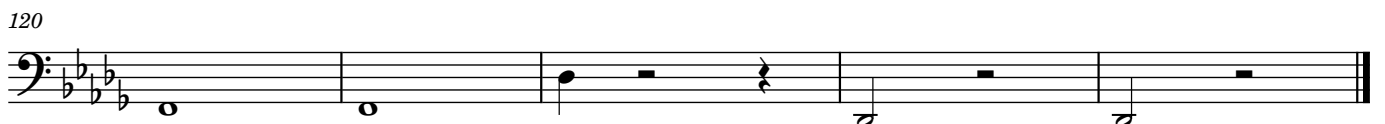
33

38 **meno mosso**

42

46

51



3. Duetto per soprano e basso

Allegretto

5

9

14

18

22

27

31

35

40

47

52 **Andante**

57

62

67

72 *p*

77

83 *f*

88 *p* *f* *p*

93 *mf*

98

104

4. Recitativo e Coro

Recitativo
2**Allegretto**

8



14



20



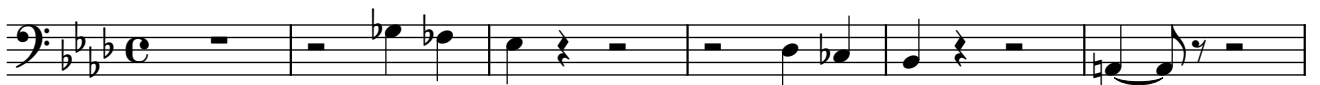
26



32



5. Recitativo e terzetto per baritone e basso



7

Andante grazioso

13



20



26



33



38



42



46



50

56 **Larghetto**

59



62



65



68



71





6. Cavatina per soprano

Allegro

5

9

13

17

21

25

29 **rall.** - - - -

32 **Andante sostenuto**

36

40 **atempo**

44



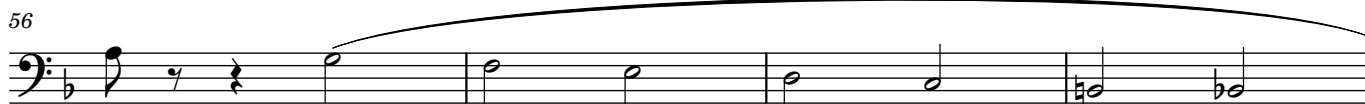
48



52



56



60



63



67 **Allegro**



70 **Allegro Moderato**



74



78



82



86



90 **To Coda**

94

96

99 **D.S. al Coda**

♩
101 **Piu vivo**

104

107

109

7. Coro de Cacciatori

Allegro quasi andante

5

12

18

24

30

36

42

49

55

61

67

f

p

f

p

ff

ff

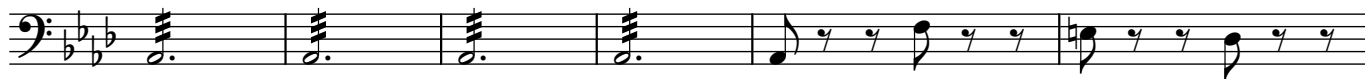
p

p

2

p

73



79



85



91



97



103



109



116



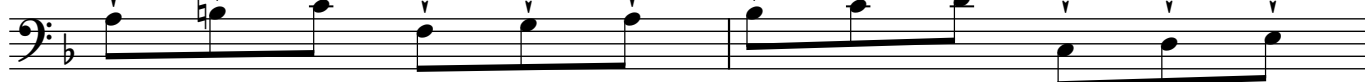
122



128



134



136

Allegro molto e sperdendosi**rit. - - -****4**

8. Recitativo e Romanza per tenore

Andante **Andantino**

7

13

19

25 **Andante molto sostenuto**

31

37

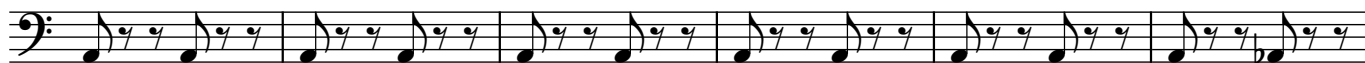
43

49

55

61

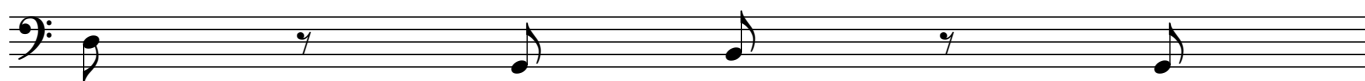
67



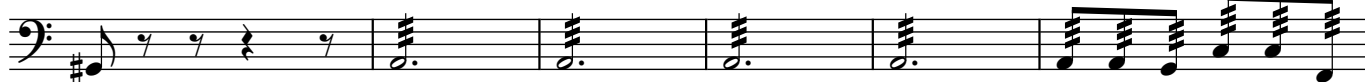
73



78



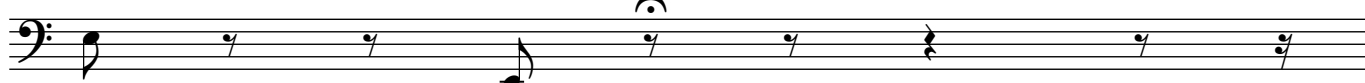
79



85



90



91



9. Recitativos

a piacere

Allegro



9



a piacere **atempo**
di dentro in contanze

rit. _ _



atempo

a piacere



p

43 a piacere



ff

48 meno mosso



59 primo atempo

a piacere
4



68 atempo

3



mf

75 Andantino



84

6



100



ff

109 **Allegro vivo** **allarg.**

mf

119 **allarg.**
atempo

129 **allarg. —**

137 **atempo**

147

157

167

176

183 **allarg. — — — —** **atempo**

188 **Piu vivo**
ff

196

203

10. Allegretto

Allegretto

6

11

16

20

24

29

p

34

39

ff *p*

44

f

49 **Andante mosso**
mf

53

57

62

69

77

84

91

98

105

119

126

132

137

3 3 3 3 3

dim. _

145

ppp *ppp*

11. Finale

Largo

6

12

ff

18

23

29

38