

Ernesto Nazareth (1863-1934)

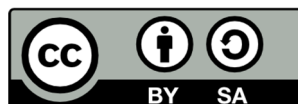
Catrapus

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piano
(*piano*)

3 p.

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MUSICA BRASILIS

Dedicado a seu velho amigo Leopoldo de Freitas Noronha

Catrapus

Tango

Ernesto Nazareth
1914

The musical score is written for piano and bass. It consists of four systems of music, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes various dynamics and articulations:

- System 1:** Starts with a dynamic marking of *f com ímpeto*. The first measure has a repeat sign. The second measure has a fermata over a dotted quarter note.
- System 2:** Starts at measure 4. The fourth measure has a *cresc.* marking.
- System 3:** Starts at measure 8. The eighth measure has a *dim.* marking, and the ninth measure has a *f com ímpeto* marking.
- System 4:** Starts at measure 12. The final measure has a *ff* marking.

17 *p* suave *mf* *f*

22 *p* suave

27 *mf* *p subito* *cresc.* *f*

33 *ff* *rit.* *seco* *f com ímpeto* *δ_{vb}*

39 *cresc.*

44 *dim.* *f com ímpeto*

Detailed description: This is a piano score for the piece 'Catrapus' by Ernesto Nazareth. The score is written for piano and consists of six systems of music, each with a treble and bass clef staff. The key signature is three sharps (F#, C#, G#). The piece is in 3/4 time. The first system (measures 17-21) starts with a piano (*p*) dynamic and a 'suave' marking, followed by a mezzo-forte (*mf*) section and a fortissimo (*f*) section. The second system (measures 22-26) returns to a piano (*p*) dynamic with a 'suave' marking. The third system (measures 27-32) begins with a mezzo-forte (*mf*) dynamic, then drops to piano (*p subito*) and includes a crescendo (*cresc.*) leading to a fortissimo (*f*) section. The fourth system (measures 33-38) starts with fortissimo (*ff*), includes a ritardando (*rit.*) and a 'seco' marking, and ends with a fortissimo (*f*) section marked 'com ímpeto' (with impetus). The fifth system (measures 39-43) features a crescendo (*cresc.*). The sixth system (measures 44-48) begins with a decrescendo (*dim.*) and then returns to a fortissimo (*f*) section marked 'com ímpeto'. Various musical notations such as slurs, accents, and dynamic markings are used throughout the score.

49

Musical score for measures 49-54. The piece is in G major and 3/4 time. It features a complex texture with many beamed sixteenth notes in both hands. Measure 54 is marked *ff* *Fine*. A *Trio* section begins in measure 55.

ff *Fine* *Trio* *f*

55

Musical score for measures 55-60. The texture continues with beamed sixteenth notes. Measure 60 is marked *ff*. A *cresc.* (crescendo) marking is present in measure 58.

cresc. *ff*

61

Musical score for measures 61-66. The texture continues with beamed sixteenth notes. Measure 66 is marked *f*.

f

67

Musical score for measures 67-72. The texture continues with beamed sixteenth notes. Measure 72 is marked *f*. A *ten.* (tension) marking is present in measure 67.

ten. *f*

73

Musical score for measures 73-78. The texture continues with beamed sixteenth notes. Measure 78 is marked *f*. A *cresc.* (crescendo) marking is present in measure 75.

cresc. *f*

79

Musical score for measures 79-84. The texture continues with beamed sixteenth notes. Measure 84 is marked *f*. A *sempre* marking is present in measure 80. The piece concludes with *D.C. al Fine* in measure 84.

sempre *f* *D.C. al Fine*