

Henrique Eulálio Gurjão (1834-1885)

Idália

Coro buffo

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soprano, mezzosoprano, tenor, barítono, baixo, piano
(*soprano, mezzosoprano, tenor, barítono, bass, piano*)

Partes:

Soprano

Mezzosoprano

Tenor

Barítono

Bass

Piano

14 p.



MUSICA BRASILIS

Soprano

Idália

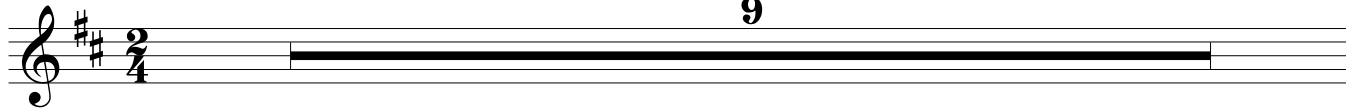
Coro buffo

F. Curzio

Henrique Eulálio Gurjão

Allegro Scherzoso

9



10

cha - mar is - to brin - ca - de - - -

14

ra de - sa - for ma - ior mai - or não

18

há ah ah ah ah ah ah ah

22

ah cha - ma is - to brin - ca - dei -

26

ra es - sa for es - sa for

30

es - sa for ah ah ah ah ah ah ah

34

ah ah ah ah ah ah ah ah ah ah

38

ah ah ah de - sa - for de - sa - for

42

sim de - sa - for ah ah ah de - sa - for

46

ah ah ah de - sa - for ah ah ah de - sa - for

50

ah ah ah ah ah ah ah ah ah ah ah ah ah ah

54

sim de - sa - for ma - ior não

58

há há cha - mar is - to brin - ca - dei -

62

- - ra de - sa - for ma - ior não ha

66

não não há ah ah ah ah ah ah ah

70

ah ah ah ah ah

72

6

Mezzo Soprano

Idália

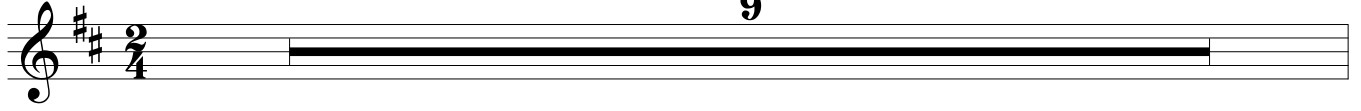
Coro buffo

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Allegro Scherzoso

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10

cha - mar is - to brin - ca - de - - -

14

ra de - sa - for ma - ior mai - or não

18

há ah ah ah ah ah ah ah

22

ah cha - ma is - to brin - ca - dei -

26

ra es - sa for es - sa for

30

es - sa for ah ah ah ah ah ah ah

34

ah ah ah ah ah ah ah ah ah ah

38

ah ah ah de - sa - for de - sa - for

42

p *cresc.*

sim de - sa - for ah ah ah de - sa - for

46

ah ah ah de - sa - for ah ah ah de - sa - for

f gargalhada forte

50

ah ah ah ah ah ah ah ah ah ah ah ah ah

54

sim de - sa - for ma - ior não

f

58

1. 2.

há há cha - mar is - to brin - ca - dei -

62

- - ra de - sa - for ma - ior não ha

f

66

não não há ah ah ah ah ah ah ah ah

70

ah ah ah ah ah

72

6

Tenor

Idália

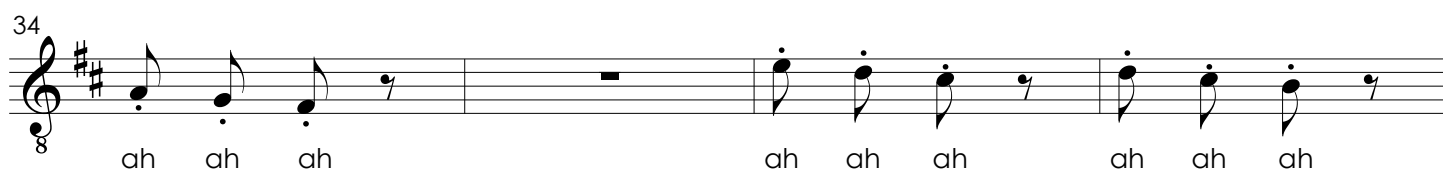
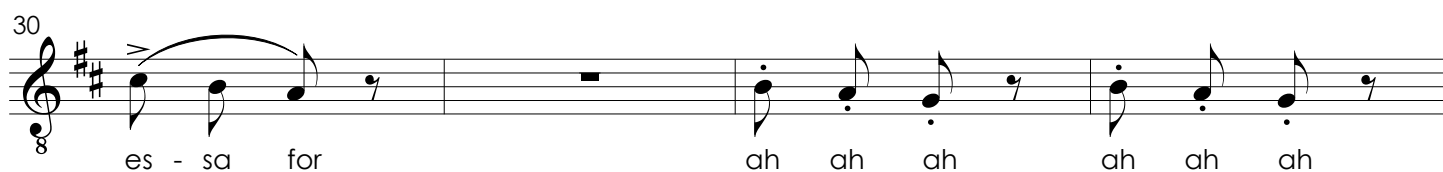
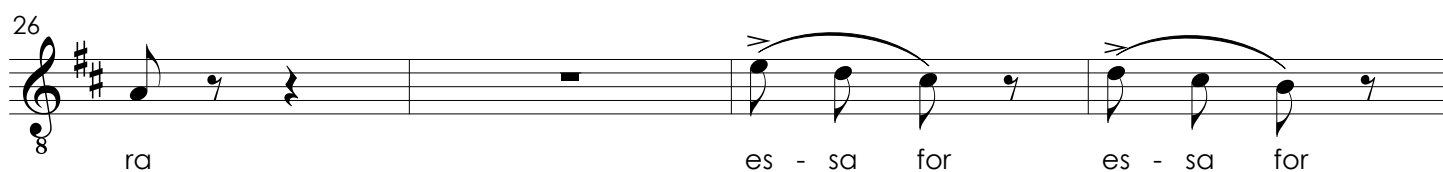
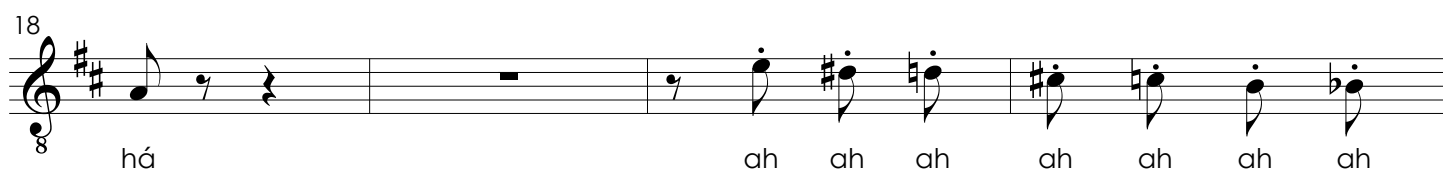
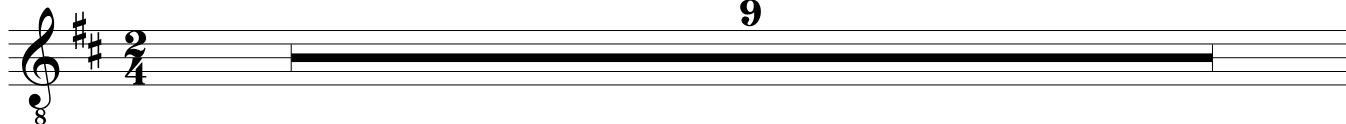
Coro buffo

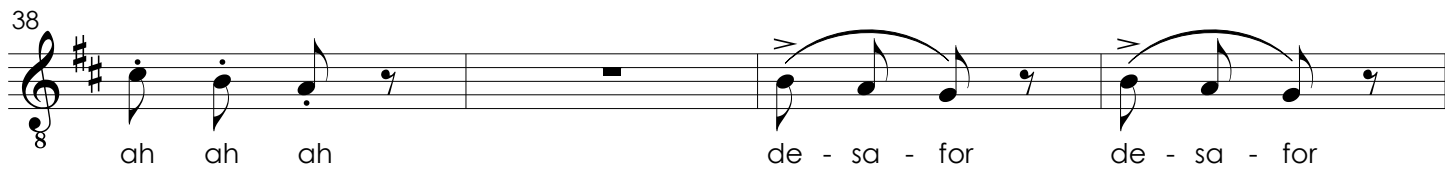
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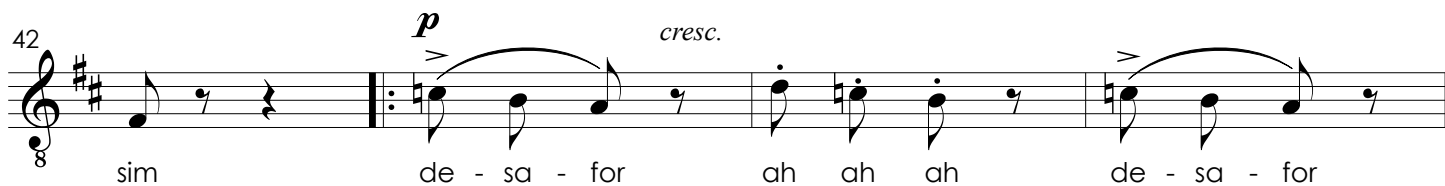
Henrique Eulálio Gurjão

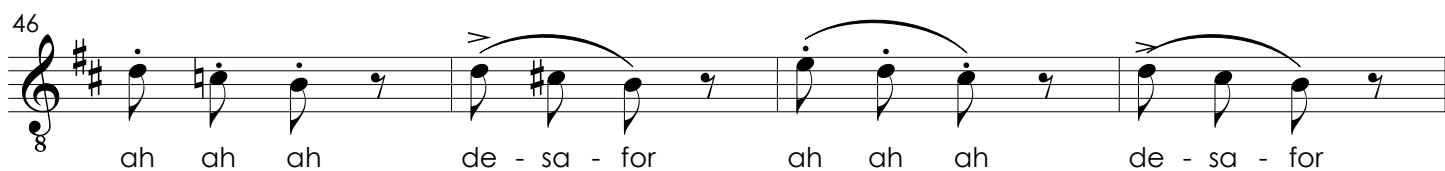
Allegro Scherzoso

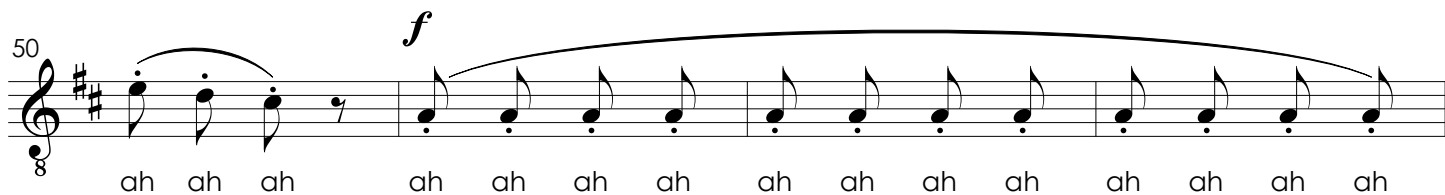
9



38

 ah ah ah de - sa - for de - sa - for

42

 sim de - sa - for ah ah ah de - sa - for

46

 ah ah ah de - sa - for ah ah ah de - sa - for

50

 ah ah ah ah ah ah ah ah ah ah ah ah ah ah

54

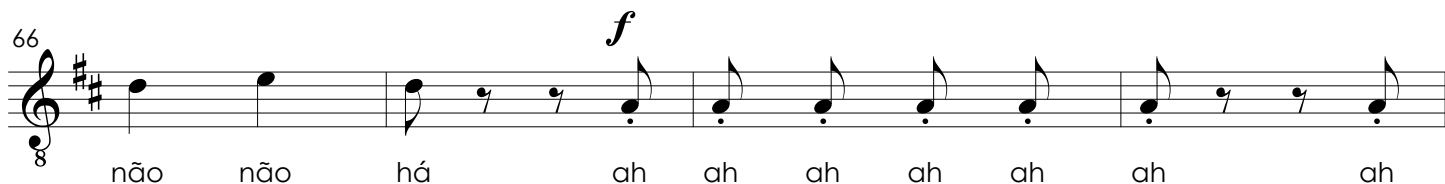
 sim de - sa - for ma - ior não

58

 há há cha - mar is - to brin - ca - dei -

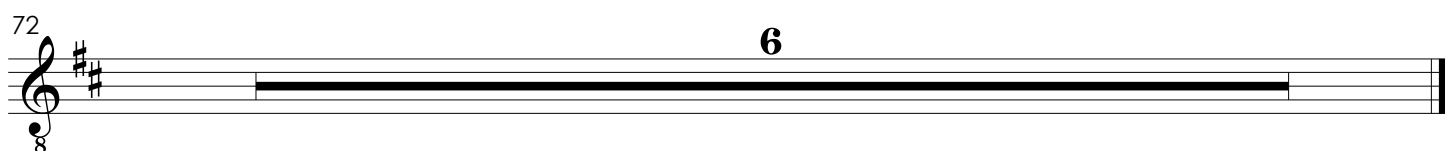
62

 - - ra de - sa - for ma - ior não ha

66

 não não há ah ah ah ah ah ah ah

70

 ah ah ah ah ah

72

 6

Baritono

Idália

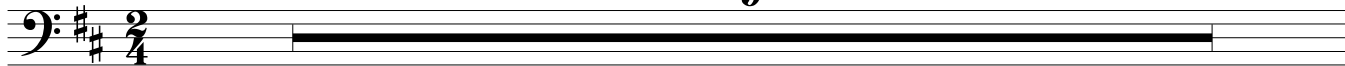
Coro buffo

F. Curzio

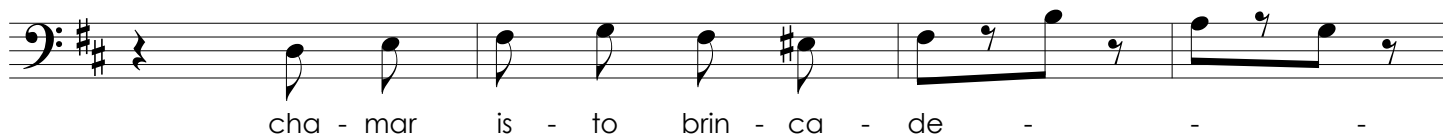
Henrique Eulálio Gurjão

Allegro Scherzoso

9



10



14



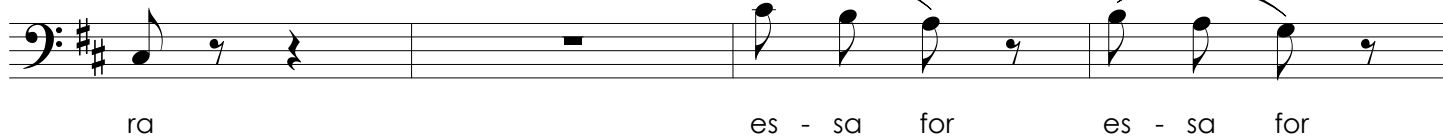
18



22



26



30



34



38

ah ah ah de - sa - for de - sa - for

42

sim de - sa - for ah ah ah de - sa - for

46

ah ah ah de - sa - for ah ah ah de - sa - for

50

ah ah ah ah ah ah ah ah ah ah ah ah ah ah

54

sim de - sa - for ma - ior não

58

há há cha - mar is - to brin - ca - dei -

62

- - ra de - sa - for ma - ior não ha

66

não não há ah ah ah ah ah ah ah

70

ah ah ah ah ah

72

6

Baixo

Idália

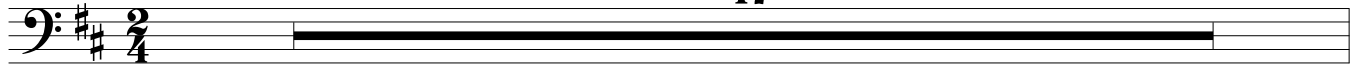
Coro buffo

F. Curzio

Henrique Eulálio Gurjão

Allegro Scherzoso

17

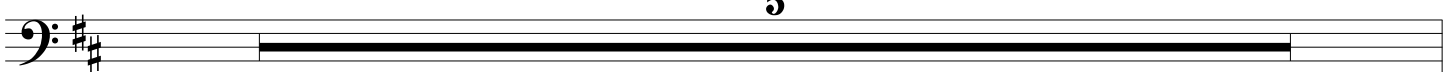


18



que ca - rão es - tou pas - san - do

21




26



que ca - rão es - tou pas - san - - - -

30



do que ca - rão que ca - rão

34




que ca - rão es - tou pas - san - - - - do brin - ca - dei - ra

40



que ca -

43



p *cresc.*
rão que ca - rão que ca -

47

rão que - ca - rão

51

f

brin - ca - dei -

54

1.

ra brin - ca - dei - ra que ca -

59

2.

f

ra que ca - rão es - tou pas - san-do es - tou

62

pas - san - do que ca - rão es - tou pas -

65

san - do es - tou pas - san - do que ca -

68

rão que ca - rão

72

6

Piano

Idália

Coro buffo

F. Curzio

Allegro Scherzoso

Henrique Eulálio Gurjão

Piano

Musical notation for measures 1-4. The score is in treble and bass clefs, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The first measure starts with a forte (*f*) dynamic. The melody in the right hand consists of eighth and quarter notes, while the left hand provides a rhythmic accompaniment of quarter notes.

Musical notation for measures 5-8. Measure 5 is marked with a piano (*p*) dynamic. The right hand features chords with accents, and the left hand continues with quarter notes. The piece concludes with a fermata over the final note in measure 8.

Musical notation for measures 9-12. Measure 9 includes the instruction *8ª acima até o fim*. The right hand has a melodic line with eighth notes, and the left hand has a bass line with quarter notes and chords.

Musical notation for measures 13-16. The right hand continues with eighth-note chords, and the left hand maintains a steady quarter-note accompaniment.

Musical notation for measures 17-20. The right hand features a melodic line with eighth notes and chords, while the left hand provides a consistent quarter-note accompaniment.

21

Musical score for measures 21-24. The piece is in G major (one sharp) and 3/4 time. The right hand features a sequence of chords and dyads, while the left hand provides a steady bass line with eighth notes and chords.

25

Musical score for measures 25-28. The right hand continues with chords and dyads, including a triplet in measure 28. The left hand maintains the bass line pattern.

29

Musical score for measures 29-32. The right hand features a triplet in measure 29 and a half note in measure 32. The left hand continues with the bass line.

33

Musical score for measures 33-36. The right hand has a half note in measure 33 and a quarter note in measure 36. The left hand continues with the bass line.

37

Musical score for measures 37-40. The right hand features a triplet in measure 37 and a half note in measure 40. The left hand continues with the bass line.

41

45

49

53

57

59

2

f

Musical score for measures 59-62. The piece is in G major (one sharp) and 3/4 time. Measure 59 starts with a piano dynamic (*f*) and a fermata over a chord. A first ending bracket covers measures 60-61, with a second ending bracket over measure 62. The bass line features a steady eighth-note accompaniment.

63

Musical score for measures 63-66. The piece continues with the same accompaniment and harmonic structure as the previous system.

67

Musical score for measures 67-70. The piece continues with the same accompaniment and harmonic structure as the previous system.

71

Musical score for measures 71-74. The piece continues with the same accompaniment and harmonic structure as the previous system.

75

loco

Musical score for measures 75-78. The piece concludes with a *loco* marking. The bass line features a steady eighth-note accompaniment, and the treble line has a fermata over the final chord.