

# Ormeno Gomes Henking (1875 - 1928)

Vésta

Op. 140

Valsa

Dedicatória: À distinta mademoiselle Alice Júnqueira Veiga.

piano  
(*piano*)

5 p.



9790696527943



MUSICA BRASILIS



# COMPOSIÇÕES DE



# ORMENO GOMES

## CATALOGO

### Composições para piano de ORMENO GOMES

Aidé, valsa . . . . .	Medusa, 2ª valsa (grande) . . . . .
Anninha, valsa . . . . .	Marietta, 2ª mazurka . . . . .
Argentina, 1ª mazurka . . . . .	Melodia, 1ª . . . . .
Campana, 3ª valsa (grande) . . . . .	Mimi, schottisch . . . . .
Cubana, 1ª valse-boston . . . . .	Monteiro-gavotte, 5ª gavotte . . . . .
Climens, 1ª gavotte . . . . .	Nautilde, valsa . . . . .
Comigo é novel, polka . . . . .	Nair Monteiro, polka . . . . .
Campineira, schottisch . . . . .	Parizina, 2ª gavotte . . . . .
Dois Irmãos, polka (capa ilustrada) . . . . .	Pechota, tango . . . . .
Diva, schottisch, (capa ilustrada) . . . . .	Rêve doré, valsa . . . . .
Ephémère, 1ª valsa (grande) . . . . .	Rêve du présent, valse expressiva . . . . .
Egita, valse-boston . . . . .	Rêve de Jeunesse, valsa expressiva . . . . .
Engracinha, 5ª valsa Boston . . . . .	Romance Sans Paroles . . . . .
Gilda, 3ª mazurka . . . . .	Syrta, valsa lenta . . . . .
Graciosa, 3ª gavotte . . . . .	Serenata . . . . .
Improviso, 2ª melodia . . . . .	Saudade, schottisch . . . . .
Lei aurea, polka . . . . .	Tuda, valsa expressiva . . . . .
Lourdes, valsa . . . . .	Vesta, valsa . . . . .

**PARA VIOLINO E PIANO** — Doux souvenir, melodia (com parte destacada) . . . . .

**PARA VIOLINO OU FLAUTA E PIANO** — Idílio, melodia (com parte destacada) . . . . .

**PARA BANDOLIM E PIANO** — Nécemía, valsa grande (com parte destacada) . . . . .



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ALICE JÚNQUEIRA VEIGA

RIBEIRÃO PRETO

# VÉSTA

## Valsa.

ORMENO GOMES  
Op. 140

Piano

*P espress.*

§

*rall.*

*ten.*

*a tempo*

The image displays five systems of musical notation for piano. Each system consists of a treble clef staff and a bass clef staff. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system features a *V* marking. The third system includes a *p* marking. The fourth system has a *V* marking. The fifth system concludes with a double bar line and first and second endings. There are several handwritten annotations, including a large 'V' in the first system and some scribbles in the fifth system.



First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a steady accompaniment of quarter notes. The dynamic marking *p espress.* is present at the beginning, and a forte *f* marking appears later in the system.

Second system of musical notation. The right hand continues with a melodic line, incorporating some slurs and accents. The left hand accompaniment includes some chords and rests. A forte *f* marking is present at the start of the system.

Third system of musical notation. The right hand has a melodic line with a *rall.* (rallentando) marking followed by *a tempo*. The left hand accompaniment includes a forte *f* marking and a piano *p* marking. There are some asterisks and a double bar line in the left hand.

Fourth system of musical notation. The right hand continues with a melodic line, and the left hand accompaniment includes some chords and rests. A forte *f* marking is present at the start of the system.

Fifth system of musical notation. The right hand has a melodic line with a forte *f* marking. The left hand accompaniment includes some chords and rests. The system concludes with the marking *f Fin*.

**Alla-Boston.**

**Trio.**



*D.C. al  $\frac{3}{4}$  sino al Fine.*