

# ERNESTO NAZARETH



## COMPOSIÇÕES PARA PIANO

7423	ALERTA!, polka de grande successo . . . . .	1\$500
4205	BICYCLETTE-CLUB, polka-tango . . . . .	1\$500
4350	CACIQUE, tango . . . . .	1\$500
7383	CATRAPUZ, tango . . . . .	1\$500
7512	DIVINA, valsa . . . . .	1\$500
7384	FIDALGA, valsa lenta . . . . .	1\$500
4281	IRIS, valsa . . . . .	1\$500
7400	MESQUITINHA, tango caracteristico . . . . .	1\$500
4257	ORMINDA, valsa . . . . .	1\$500
7535	OURO SOBRE AZUL, tango . . . . .	1\$500
2950	RAYON D'OR, tango . . . . .	1\$500
2082	TEUS OLHOS CAPTIVAM, polka . . . . .	1\$000
4386	TURUNA, grande tango caracteristico . . . . .	2\$000
7491	VEM CÁ, BRANQUINHA, tango . . . . .	1\$500

### CASA BEVILACQUA

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B

M 786.1  
V-II-5

Este exemplar foi remetido pela Casa Bevilacqua no Rio de Janeiro á Biblioteca Nacional do Rio de Janeiro em observância ao decreto n. 1025 de 20 X/1907

# IRIS

## VALSA

Ao distinto amigo Dr. Benicio de Sá.

Ernesto Nazareth.

PIANO

*p* *cres.*

The first system of the piano score for 'Iris' is in 3/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) marking. The notation consists of a grand staff with treble and bass clefs.

*f* *mf con sentimento*

The second system continues the piano score. It features a forte (*f*) dynamic at the start of the system and a mezzo-forte (*mf*) dynamic with the instruction 'con sentimento' (with feeling). A repeat sign is present at the beginning of the system.

*cres.*

The third system of the piano score continues with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cres.*) marking. The notation consists of a grand staff with treble and bass clefs.

*f* *dim.* *mf con sentimento*

The fourth and final system of the piano score begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and then a mezzo-forte (*mf*) dynamic with the instruction 'con sentimento'. The notation consists of a grand staff with treble and bass clefs.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various intervals and rests. The bass staff contains a harmonic accompaniment with chords and single notes. A *cres.* (crescendo) marking is present in the right margin of the system.

Second system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with a first ending bracket labeled *1.<sup>a</sup>* and a fermata. The bass staff continues the harmonic accompaniment.

Third system of musical notation, consisting of a treble and bass staff. The treble staff has a second ending bracket labeled *2.<sup>a</sup>* and a *5* fingering. The bass staff includes the instruction *ben marcato* (very marked).

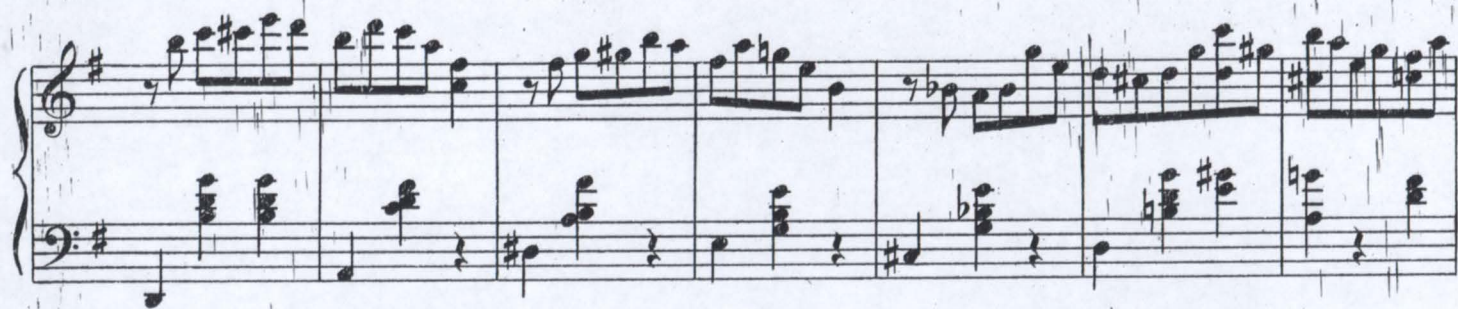
Fourth system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with a *3* fingering and a *2* fingering. The bass staff continues the harmonic accompaniment.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with various fingerings (*5, 1, 4, 1, 3, 1, 2, 4, 1*). The bass staff includes the instruction *rit.* (ritardando).





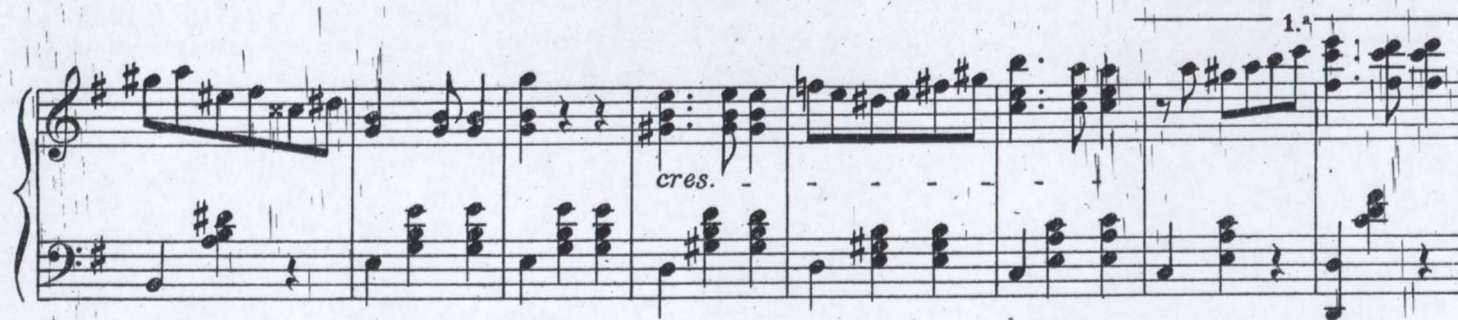
First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a melodic line in the treble and a harmonic accompaniment in the bass.



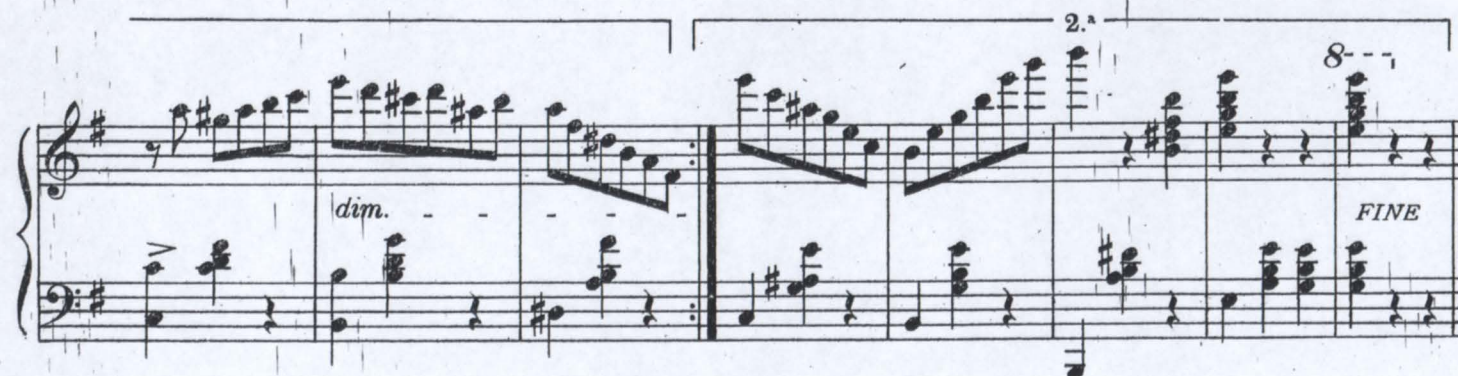
Second system of musical notation, continuing the piece with similar melodic and harmonic textures.



Third system of musical notation, featuring first and second endings (1.<sup>a</sup> and 2.<sup>a</sup>) in the treble staff. The tempo/mood is marked *con sentimento*. Dynamic markings include *mf* and *f*.



Fourth system of musical notation, including a first ending (1.<sup>a</sup>) and a *cres.* (crescendo) marking.



Fifth system of musical notation, including a second ending (2.<sup>a</sup>), a *dim.* (diminuendo) marking, and the word *FINE* at the end of the piece.

pp *cres.* poco - - - a

- - poco *f* pp *cres.* poco - - - a

poco *ff* con sentimento

*mf*

*dim.* D. C. al  $\text{\$}$