

lagrimas do Brasil

P7466

# MUSICA MODERNA

## DANSAS

### POLKAS, TANGOS, HABANERAS, ETC.

1. Ametista - Polka por Ernesto Ring...	1\$000
2. Argeia - Polka por Ernesto Ring...	1\$000
3. Capetania - Polka por Ernesto Ring...	1\$000
4. Castanho - Polka tunda por Ernesto Ring...	1\$000
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### SCHOTTISCHS:

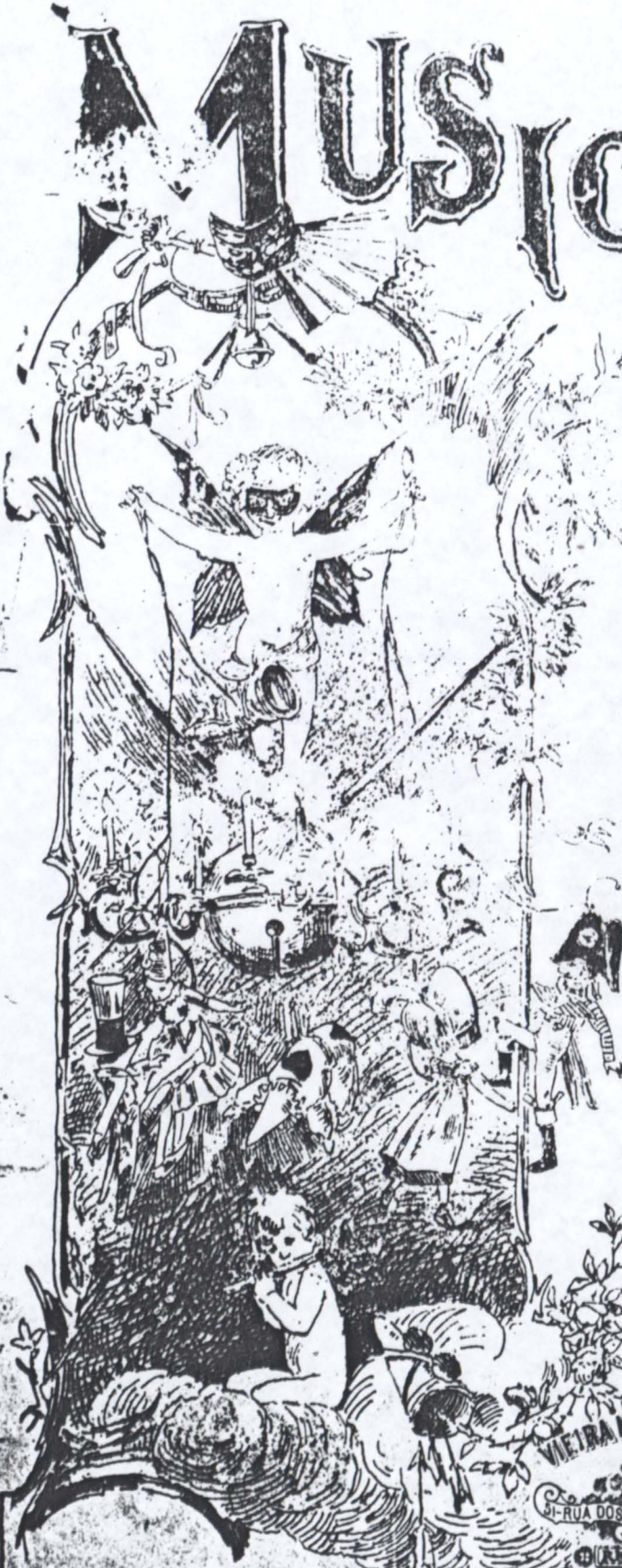
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### QUADRILHAS:

1. ...	1\$000
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4. ...	1\$000

### MAZURKAS:

1. ...	1\$000
2. ...	1\$000
3. ...	1\$000



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# LAGRIMAS DO BRAZIL

MAZURKA

por Luiz Ramos de Lima

Op. 12.

INTRODUÇÃO

Musical score for the introduction of 'Lagrimas do Brazil'. It consists of two staves (treble and bass clef) in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The bass clef accompaniment features a steady eighth-note pattern. Dynamic markings include *f*, *mf*, and *p*.

Musical score for the first system of the Mazurka. It consists of two staves. The treble clef staff has a melody starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The bass clef accompaniment features a steady eighth-note pattern. Dynamic markings include *ff* and *p*. The word 'Mazurka' is written above the staff.

Musical score for the second system of the Mazurka. It consists of two staves. The treble clef staff has a melody starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The bass clef accompaniment features a steady eighth-note pattern.

Musical score for the third system of the Mazurka. It consists of two staves. The treble clef staff has a melody starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The bass clef accompaniment features a steady eighth-note pattern.

Musical score for the fourth system of the Mazurka. It consists of two staves. The treble clef staff has a melody starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The bass clef accompaniment features a steady eighth-note pattern. The system ends with first and second endings marked '1.' and '2.'.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a harmonic accompaniment with chords. Dynamics include piano (*p*) and hairpins.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures. Dynamics include piano (*p*) and forte (*f*).

Third system of musical notation, showing further development of the musical themes. Dynamics include forte (*f*).

Fourth system of musical notation, featuring first and second endings marked with '1.' and '2.'. Dynamics include forte (*f*) and piano (*p*).

Fifth system of musical notation, concluding the page with a melodic flourish in the right hand and harmonic support in the left hand.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. It includes a dynamic marking *f* (forte) in the middle of the system and *mf* (mezzo-forte) at the end. A fermata is placed over a measure in the treble staff.

Third system of musical notation, featuring dynamic markings *p* (piano) and *mf* (mezzo-forte) distributed across the measures.

Fourth system of musical notation, continuing the melodic and harmonic development with various dynamic markings.

Fifth system of musical notation, concluding with first and second endings marked "1." and "2." respectively. The second ending is marked with a *p* (piano) dynamic.