

# Alberto Nepomuceno (1865–1920)

Medroso de amor (1894)

Texto: Juvenal Galeno

Editoração: Thiago Rocha

voz, orquestra  
(*voice, orchestra*)

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# Medroso de amor

Poesia de  
Juvenal Galeno

Alberto Nepomuceno

**Presto** (M.M.  $\text{♩} = \text{c. } 92$ )

1. solo

2 1-2 *p* 4-5

8 *f* 9-11 *p* *cresc.* *f* 1. solo

16 *pp* 19-22 *f* 24-26 1. solo

27 *f* *f* *pp* 1. solo

34 1. *f* 39-41

42 1. *f* *f* *pp*



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1-2      2      4-7      4

8      9-15      7

16      19-26      8

27-28      2

33      34-36      3      4      5

39-43      5      ff      pp



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1. solo

*p* 2-9 *p* 12-13

14 *col canto* 1. solo *f* 17-19 1. solo

22-24 1. solo *p* 27-28 1. solo *f*

31 a 2 1. 5 37-41

42 1. *f* *f* *f* *pp*





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**Presto** (M.M.  $\text{♩} = \text{c. } 92$ )

*p* 2-9 12-13

16 3 3 2  
17-19 22-24 27-28

29 a 2

37-41 *f* *pp*



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1. solo

*p* 3-6 *p* 8-11

1. solo

12

*p* *cresc.* *f* *p*

1. solo

1. solo

1.

18-21 *f* 23-26 *f*

30

*p* 1.

36

1. solo

*f* *p*

1. solo col canto

2

42-43

*f* *mf* *ff*



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**Presto** (M.M.  $\text{♩} = \text{c. } 92$ )

**12**  
3-14  
*p*

15

*f* *p*

**11**  
18-28

30

*p*  
**4**  
33-36

37

*f* *mf* *ff*  
**6**  
39-44



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**Presto** (M.M.  $\text{♩} = c. 92$ )

1-3 4-7 *f* 10-13 *f*

15 1. solo *p* *pp* 19-22 *f* 24-28

29 *f* 31-33 35-37

38 1. *f* 40-43 *f* *mf*





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The musical score for Bassoon 2, titled "Medroso de amor" by Alberto Nepomuceno, is written in bass clef with a key signature of one flat and a 3/2 time signature. The tempo is marked "Presto" with a metronome marking of approximately 92 beats per minute. The score consists of four staves of music, each containing various musical notations such as dynamics, articulations, and fingerings.

**Staff 1:** Starts with a dynamic of *p* and includes accents (< >) and a *pp* dynamic. It features a 4-measure rest (4-7) and a 4-measure rest (10-13). Dynamics include *p*, *pp*, and *f*.

**Staff 2:** Starts at measure 14 with a dynamic of *f*. It includes an 8-measure rest (16-23) and a second ending (2.) with a dynamic of *f*.

**Staff 3:** Starts at measure 25 with a dynamic of *f*. It includes a 4-measure rest (25-28), a first ending (a2), a 2-measure rest (34-38), and a 5-measure rest (34-38). Dynamics include *f*, *p*, and *f*.

**Staff 4:** Starts at measure 40 with a dynamic of *f*. It includes a 4-measure rest (40-43) and a dynamic of *mf*.



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**Presto** (M.M.  $\text{♩} = \text{c. } 92$ )

1. solo

8 2 1. solo

1-8 10-11 *f* *f*

15 7 1. 2 1. solo

*p* *f* 17-23 *f* 25-26 *p* *f*

30 1. solo 5 2

*p* *f* 34-38 *f* 40-41

42 1. solo

*p* *f* *f*



Trompa 2 em Fá

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**Presto** (M.M.  $\text{♩} = \text{c. } 92$ )

13  
1-13  
*f*

15  
*p* *f*  
17-28  
*f*

30  
*p* *f*  
32-38  
*sf* *sf*  
40-43

44  
*f* *f*



Soprano

# Medroso de amor

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**Presto** (M.M.  $\text{♩} = \text{c. } 92$ )

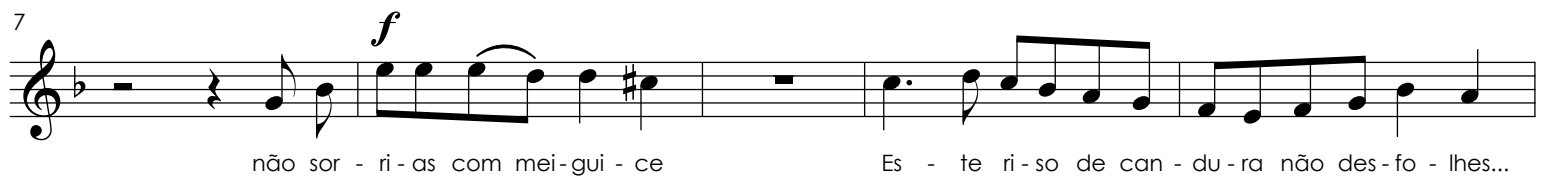
*com insistência e ternura*

1-2



Mo-re-ni-nha não sor-ri-as com mei-gui-ce... com ter-nu-ra...

7



não sor-ri-as com mei-gui-ce Es-te ri-so de can-du-ra não des-fo-lhes...

12



não sor-ri-as Que'eu te-nho me-do da-mo-res que só tra-zem des-ven-tu-ras.

18



Mo-re-ni-nha! Não me fi-tes co-mo\_a-go-ra a-pai-xo-na-da, Não me

23



fi-tes co-mo\_a-go-ra, Mo-re-ni-nha! Es-te\_o-lhar to-da\_en-le-va-da não des-pren-das

27



Não me fi-tes, Pois\_\_ as-sim der-ra-mas fo-go em mi-nh'al ma-re-ge-la-da

33




Mo-re-ni-nha! Mo-re-ni-nha, vai-te\_em-bo-ra com teus en-can-tos mal-tra-tas Mo-re-

38



ni-nha vai-te\_em-bo-ra... Eu fui már-tir das in-gra-tas quan-do\_a-mei... Oh, vai-te\_em-bo-ra!"

43



Ho\_\_ je fu-jo das mu-lhe-res pois fui mar-fir das in-gra-tas.





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**Presto** (M.M.  $\text{♩} = \text{c. } 92$ )

1-2 *leve* *p* *cresc.*

7 *f* *pizz.* *arco* *p* *cresc.*

13 *f* *p* *f* *pizz.* *p*

19 *cresc.* *f* *pizz.*

25 *arco* *p* *p* *cresc.* *f*

30 *f*

36 *f* *sf* *pizz.* *arco*

42 *p* *cresc.* *f* *p* *mf* *ff* *pp* *div.*



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**Presto** (M.M.  $\text{♩} = \text{c. } 92$ )

*pizz.*  
*p*

6  
*cresc.* *f* *p* *arco*

11  
*cresc.* *f* *p*

17  
*pizz.* *p* *cresc.*

22  
*f* *p* *arco*

27  
*p* *cresc.* *f* *pizz.*

33

38  
*f* *sf* *p* *p* *cresc.*

43  
*f* *p* *f* *pp* *div.*



# Medroso de amor

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**Presto** (M.M.  $\text{♩} = \text{c. } 92$ )  
pizz.



*p*

6



*cresc.* *f* *p* arco

11



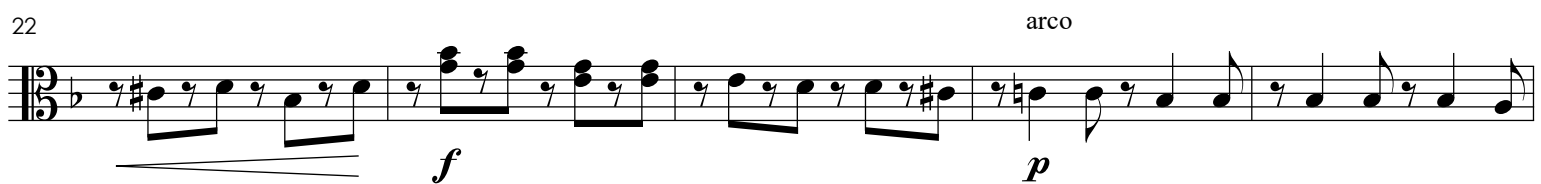
*cresc.* *f* *p* pizz.

17



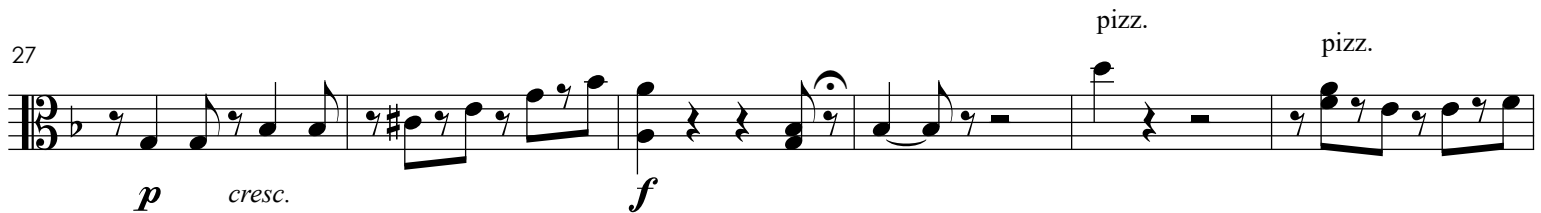
*pizz.* *p* *cresc.*

22



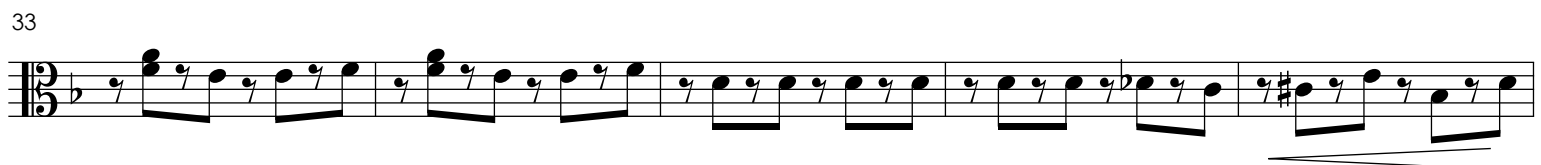
*f* *p* arco

27



*p* *cresc.* *f* *pizz.*

33

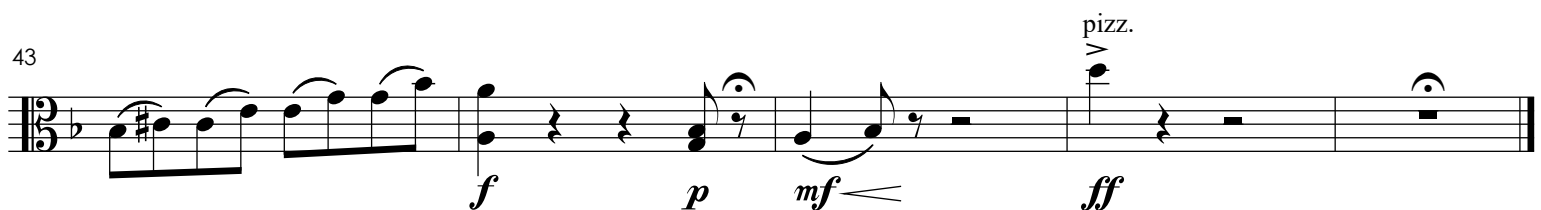


38



*f* *p* *p cresc.*

43



*f* *p* *mf* *ff* pizz.



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**Presto** (M.M.  $\text{♩} = c. 92$ )

*p* < > < > < > < > < > < >

7

*f* *p* *cresc.*

14

*f* *p* *pizz.* *arco* *p*

20

*cresc.* *f* *p*

27

*p* *cresc.* *f*

34

*f* *p*

41

*p* *cresc.* *f* *p* *mf* *f* *pizz.*





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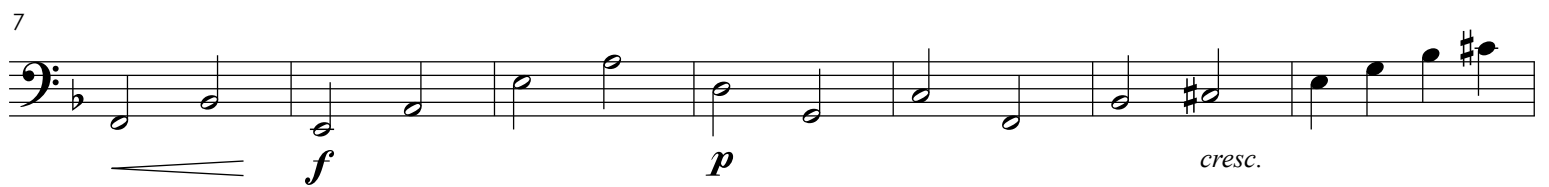
**Presto** (M.M.  $\text{♩} = \text{c. } 92$ )

pizz. arco



*p*

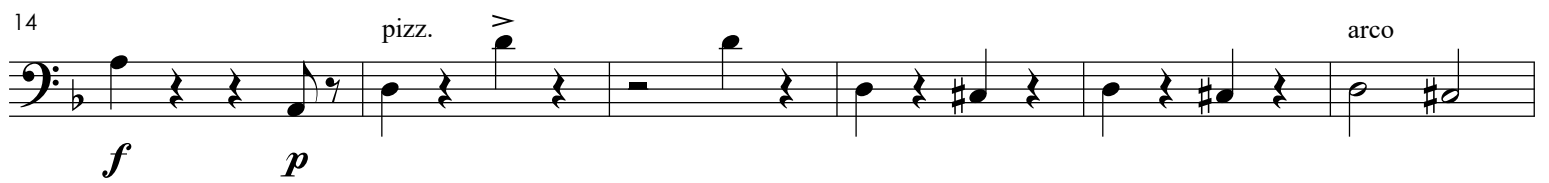
7



*f* *p* *cresc.*

14

pizz. > arco



*f* *p*

20



*cresc.* *f* *p*

27

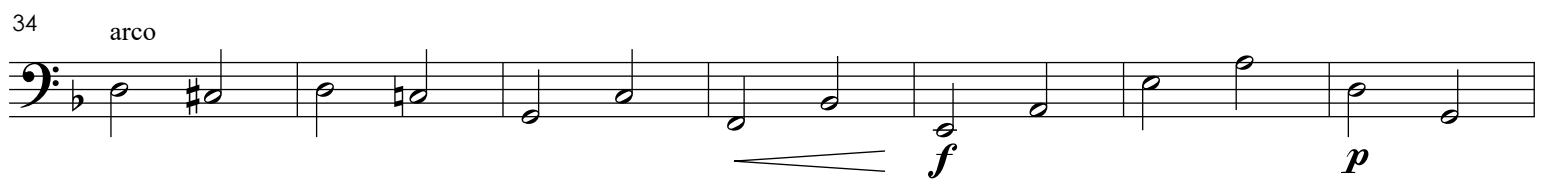
pizz.



*p* *cresc.* *f*

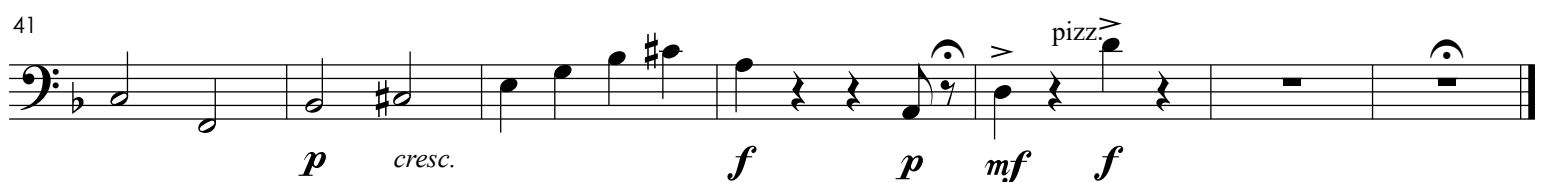
34

arco



*f* *p*

41



*p* *cresc.* *f* *p* *mf* *f*



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**Presto** (M.M. ♩ = c. 92)

11 7

1-11 16-22

*cresc.* *f* *p*

23 3 4

24-26 31-34

*f* *p* *cresc.* *f*

35 3

39-41

*f*

42

*p* *cresc.* *f* *p* *mf*