1279214
Circulating
ML
95.3
L6745
V.2

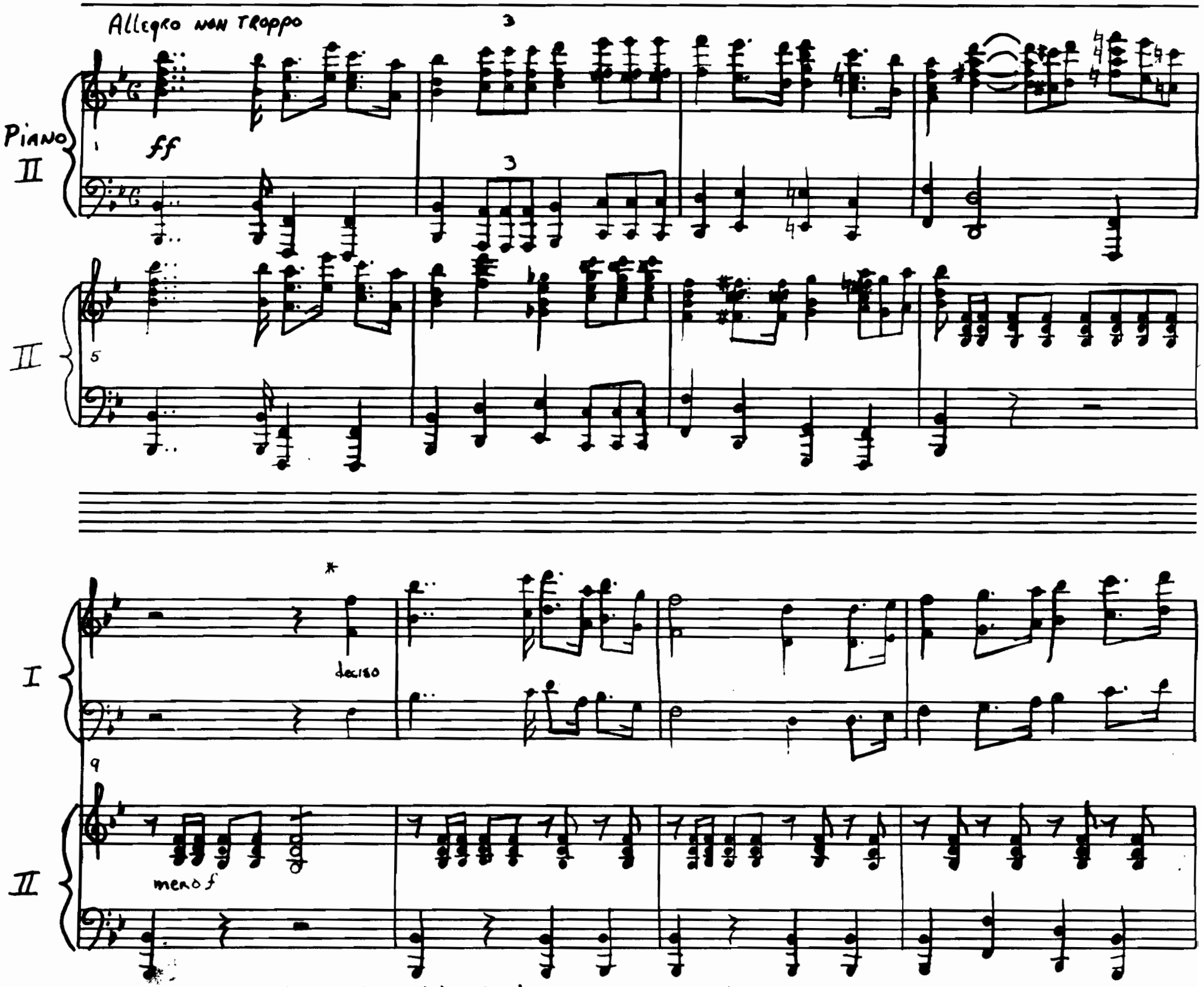
Variations de Concert

sur

L'Hymne Portugais

du

Roi D. Louis 1er



AL. BOSS, 2018 WALNUT STREET
PHILADELPHIA, PENNA 19103

* Dynamic markings in piano part are from Napoleão

I

II

13

I

II

17

I

II

21

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I

II

25

I

II

28

ff

II

31

II

35

8

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Ier Variation

a) 8va

M.D.

M.G.

8va

40-48
flute

I

II

p

Pizz.

8va

MANUSCRIPT:

b)

42-50

I

II

a) 8va sign missing in MS.

b.) in Manuscript

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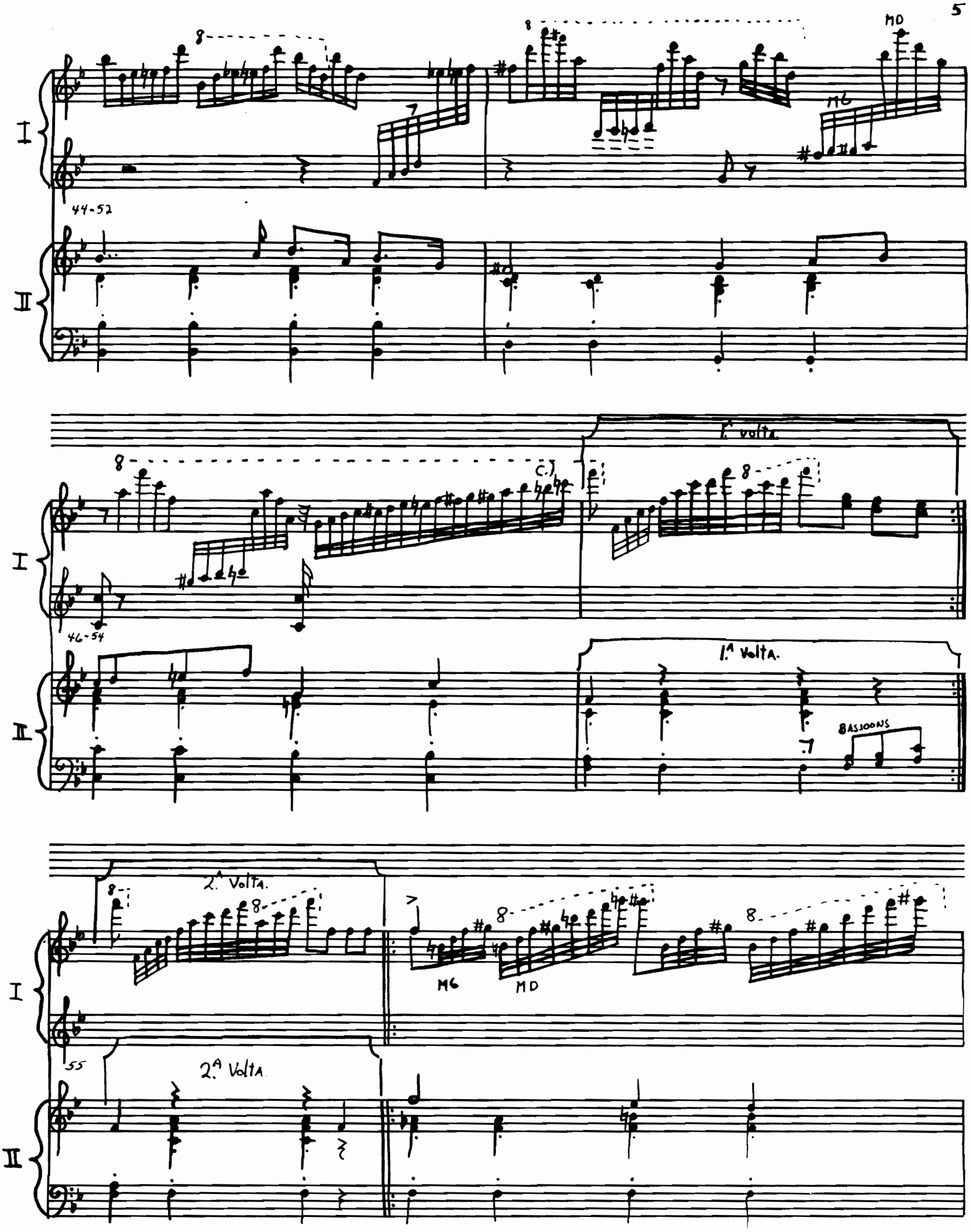

c.) The B♭ is omitted in the MS.

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I

II

57-69

I

II

mf

59-71

I

II

61-73

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I

II

63-75

mg.

I

II

65-77

md

Tutti

II

80 ff

II

84

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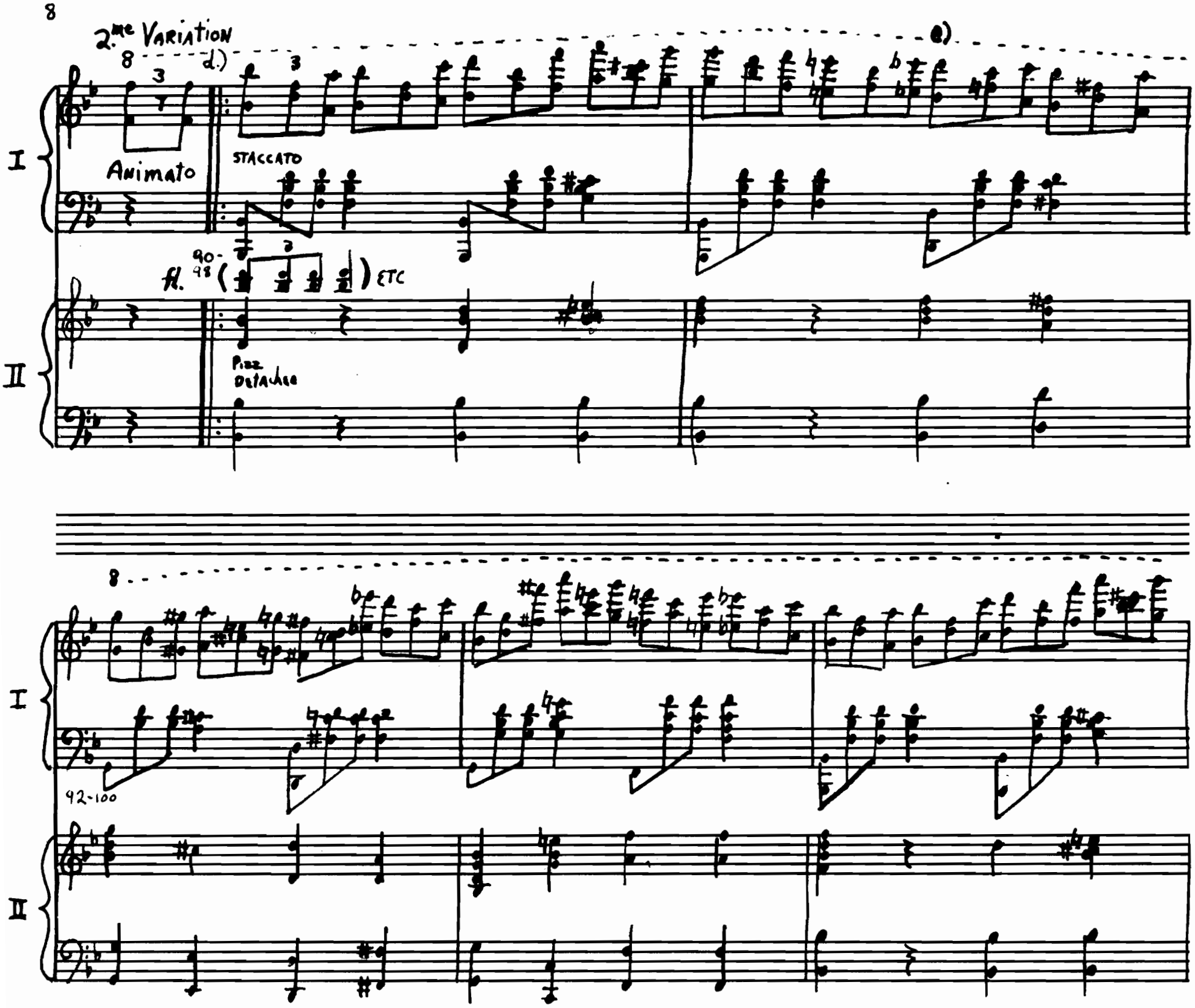
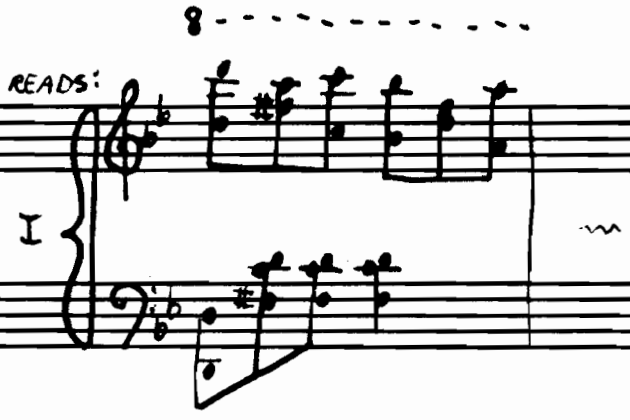


d) The repeats in VARIATIONS 2 AND 3 ARE NOT IN THE MANUSCRIPT but ARE PRESENT IN THE NAPOLEÃO EDITION.

e) NAPOLEÃO READS:



8

I

II

95-
103

8

I

II

Clarinet

8

I

II

108-
120

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8

I

f)

II

110-
122

8

I

f Brillante

II

113-
125

f) The Napoleão edition has the following:

8

I

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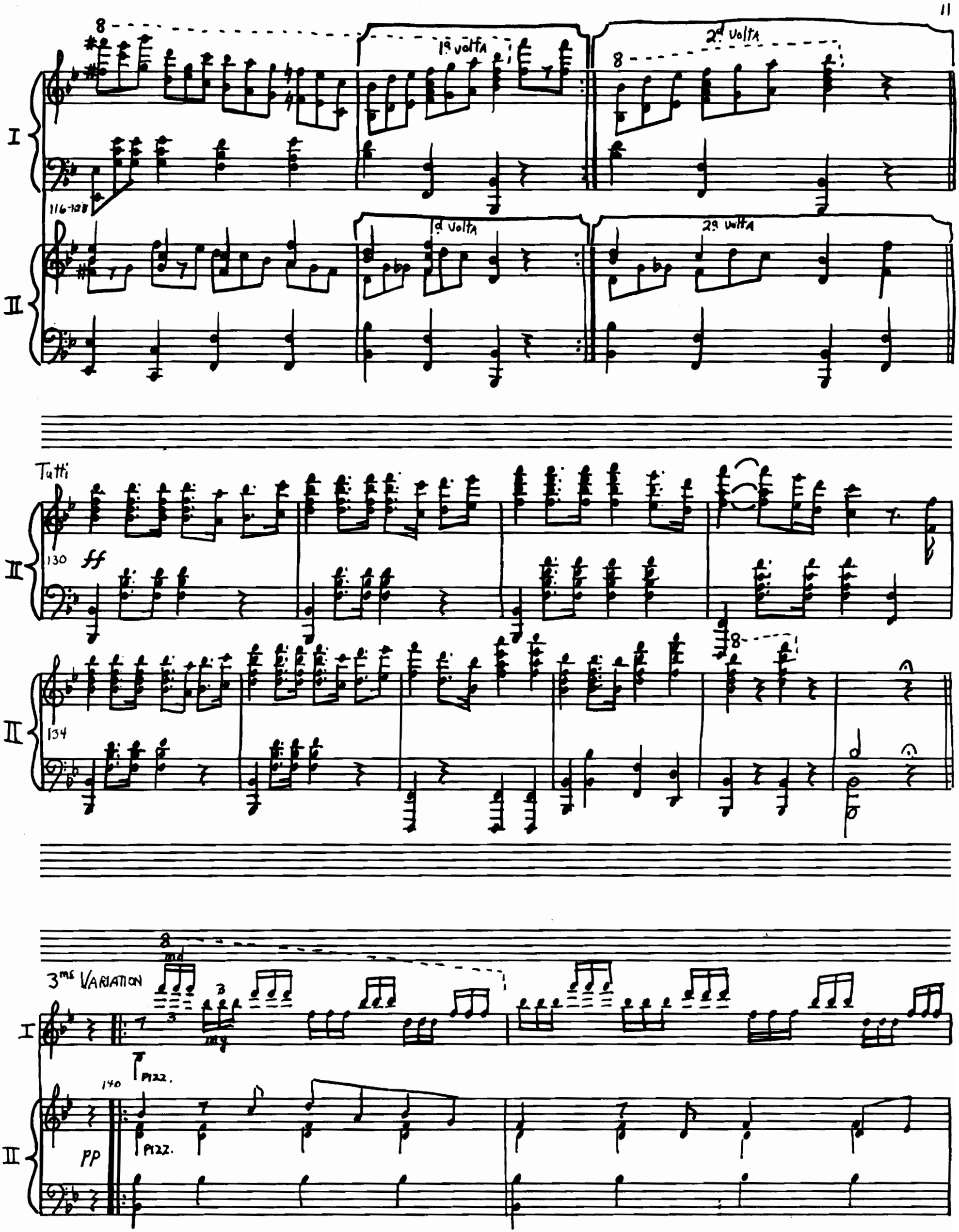
1a volta
2d volta
1d volta
2a volta
Tutti
ff
3ms VARIATION
mg
pizz.
pp

8

I

142

II

8

I

144

II

8

1e VOLTA

I

146

1e VOLTA

II

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8
2a volta

I

155

2a volta

II

8

I

II

8

I

158-170

II

8

9)

I

160-172

II

8

I

162-174

II

8

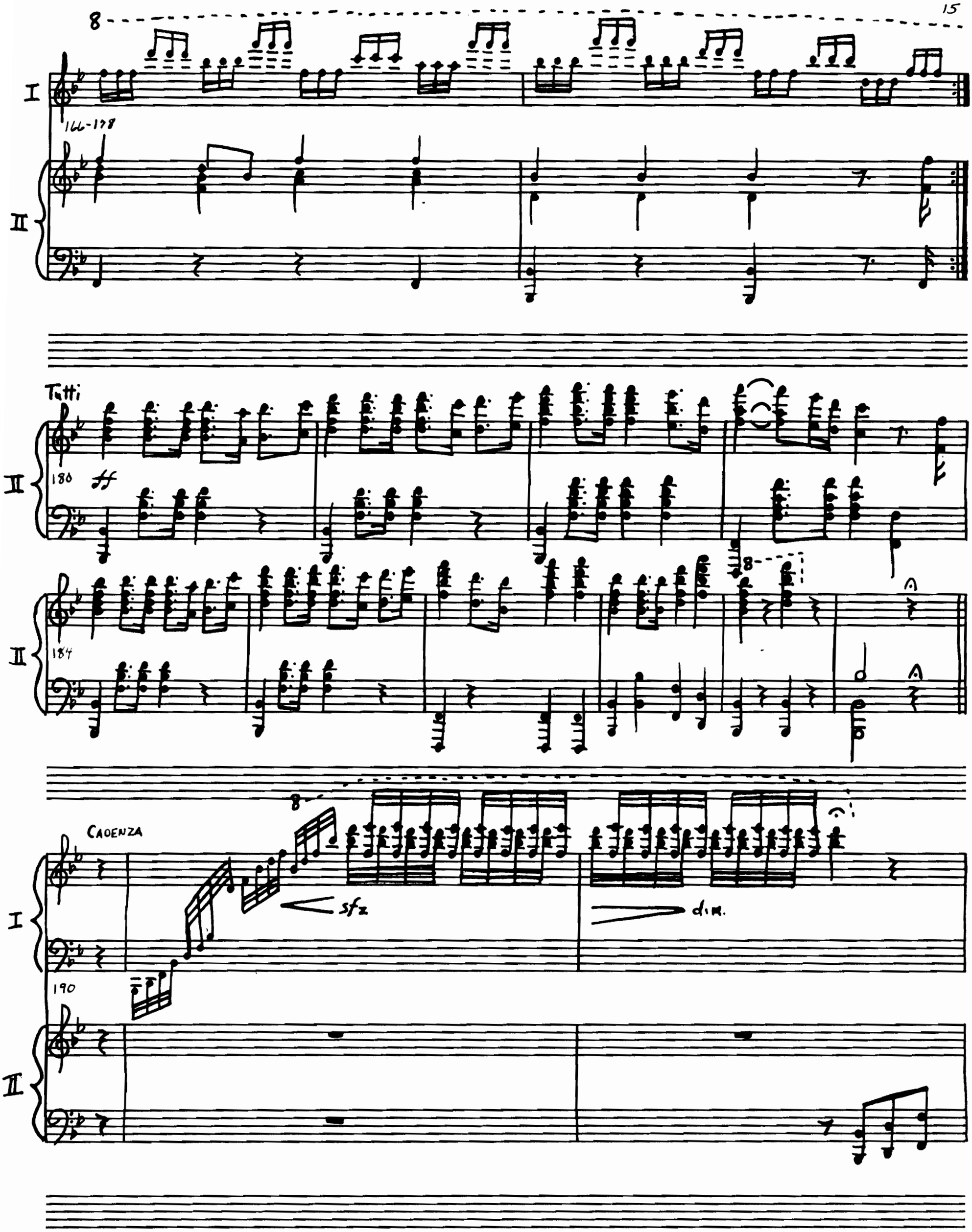
I

164-176

II

g) or:

I


8
I
166-178
II
Tutti
II
180
ff
II
184
8
CADENZA
8
I
sfz
dim.
190
II

192

195

Si puo' far durare il trillo a piacere.

4me VARIATION
ANDANTE CANTABILE

198

p dolce

ben legato

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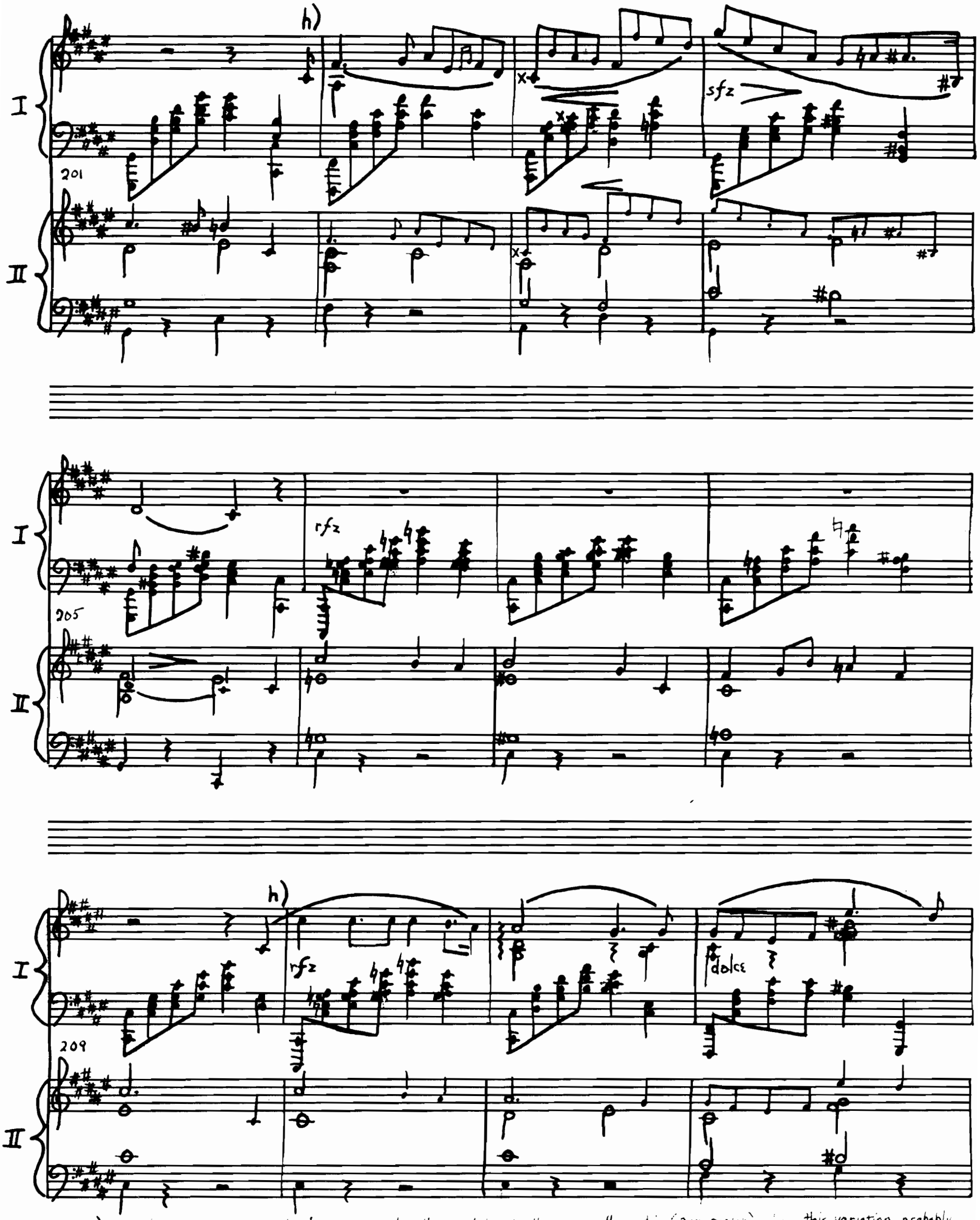

h) The editor suggests that the 1st piano play this melody. In the score the violin (2nd piano) plays this variation, probably accompanied by the left hand alone in the 1st piano.

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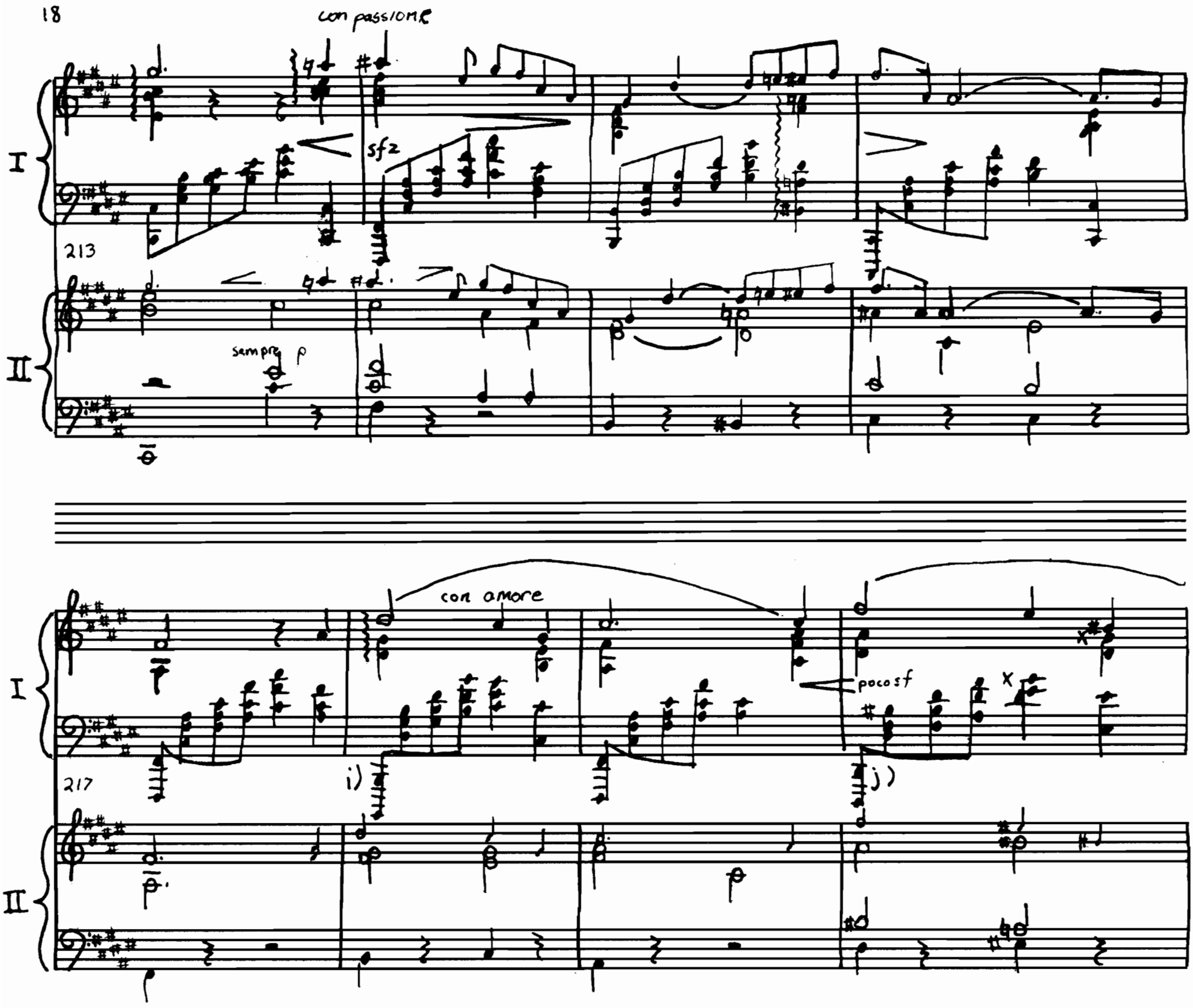

i) Napoleão edition has C#7 throughout measure

j) Napoleão has E#7 throughout measure

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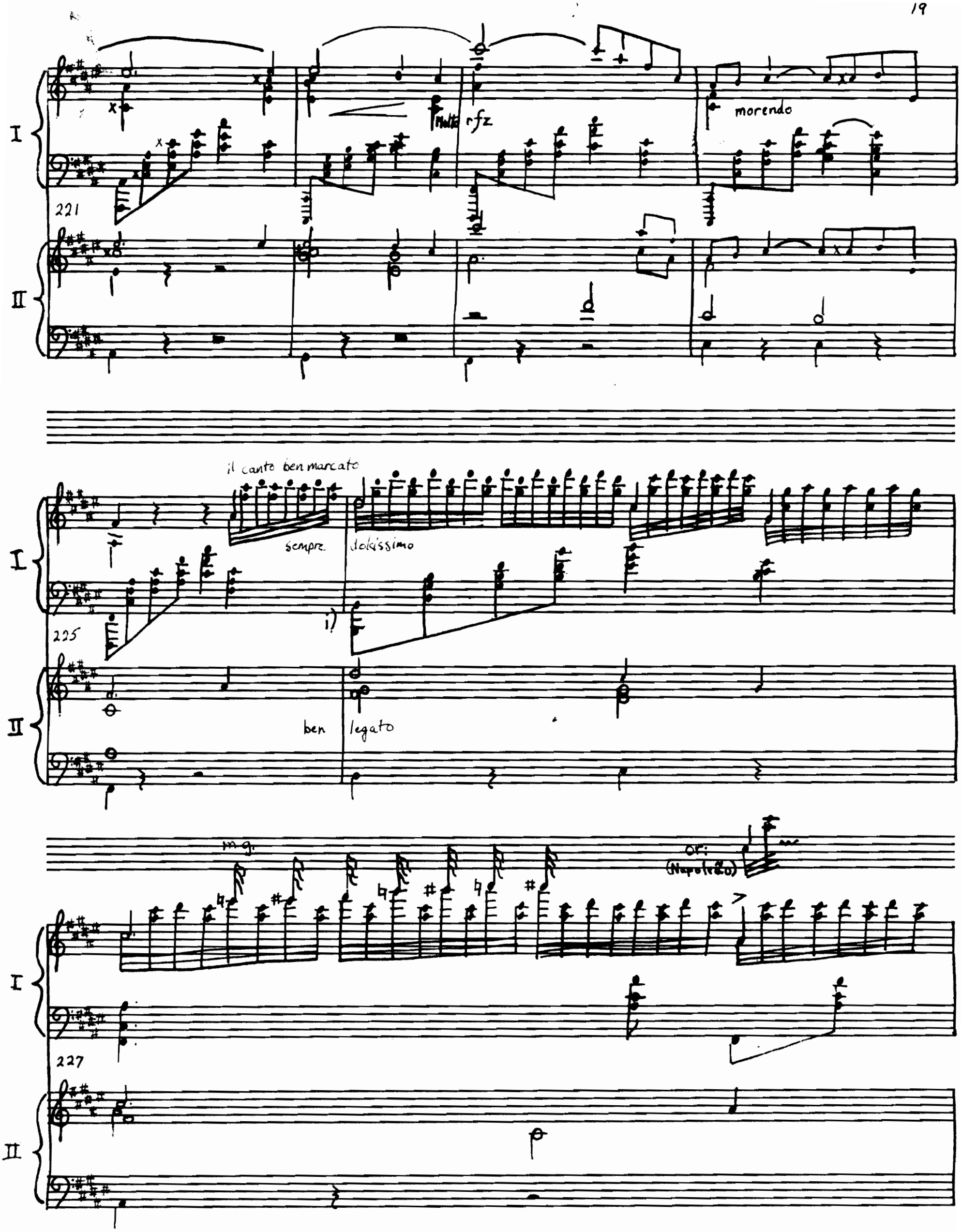
I
II
221
Molto rfz
morendo
il canto ben marcato
sempre dolcissimo
225
i)
ben legato
m.g.
or:
(Napoleão)
227

m.g.

Poco rfz

I

II

228

m.g.

I

II

229

m.g.

I

II

230

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Tarantella

II

II

★ DECISO E BRILLANTE

I

ff CRESC.

ACCELERANDO

II

8

★ Throughout this edition, the passages marked within brackets ( ) are from the Espadero edition used in the Kay reconstruction. They are included whenever they do not conflict with the orchestral score from South America.

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8

II 19

8

II 25

8

II 31

8

II 37

8

II 43

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II

49

II

55

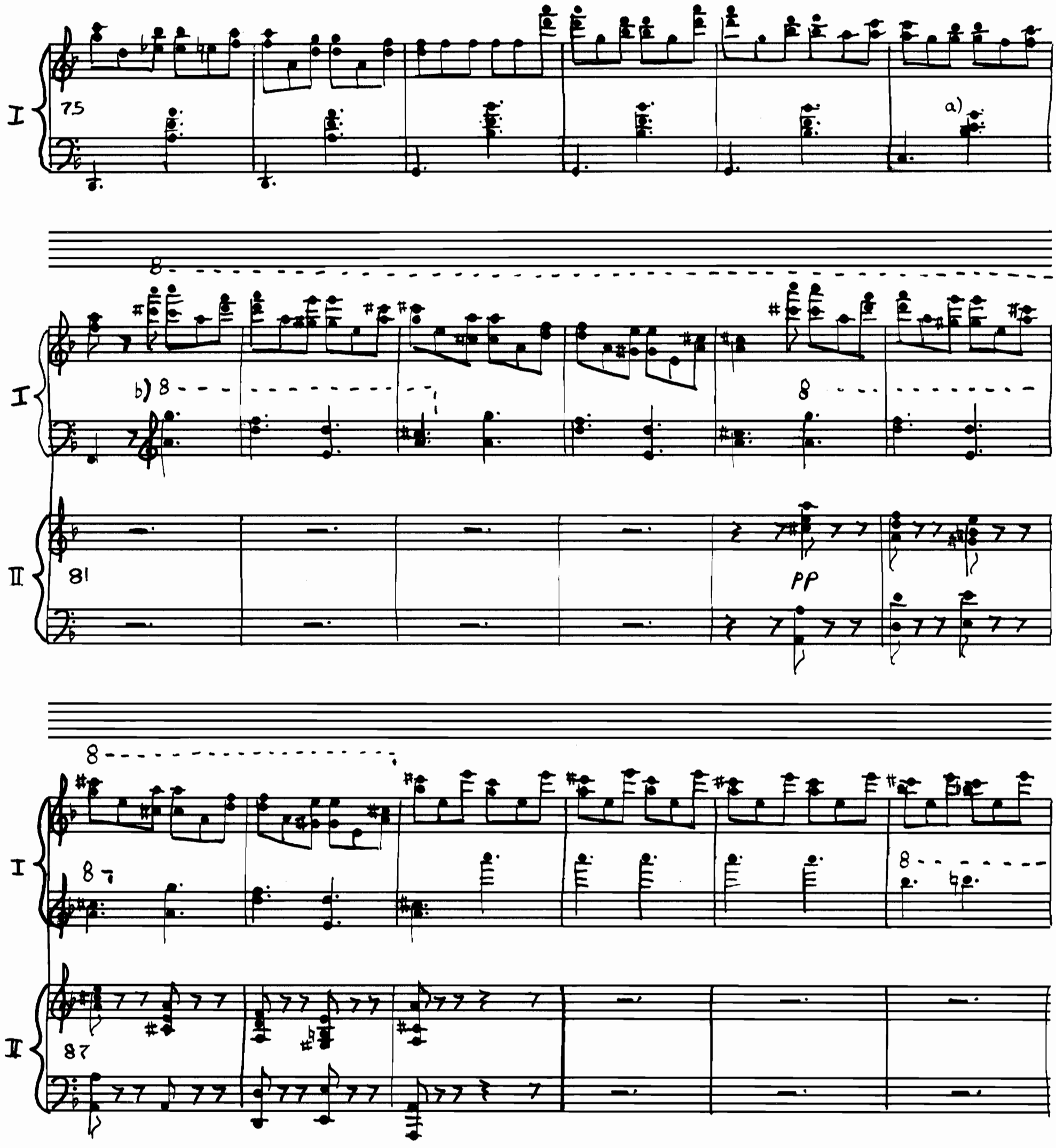
I

II

61

I

68



a) in score

b) 8va omitted in score, but present in each recurring instance.

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I

II

8

93

c)

I

II

99

c) in score

1270214

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I

II

105

I

II

111

I

II

117

d) sharp omitted in score.

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PHILADELPHIA, PENNA. 19103

8

I

8

II

123

8

8

I

e)

II

129

e) score reads:

I

I

II

135

I

II

141

I

II

147

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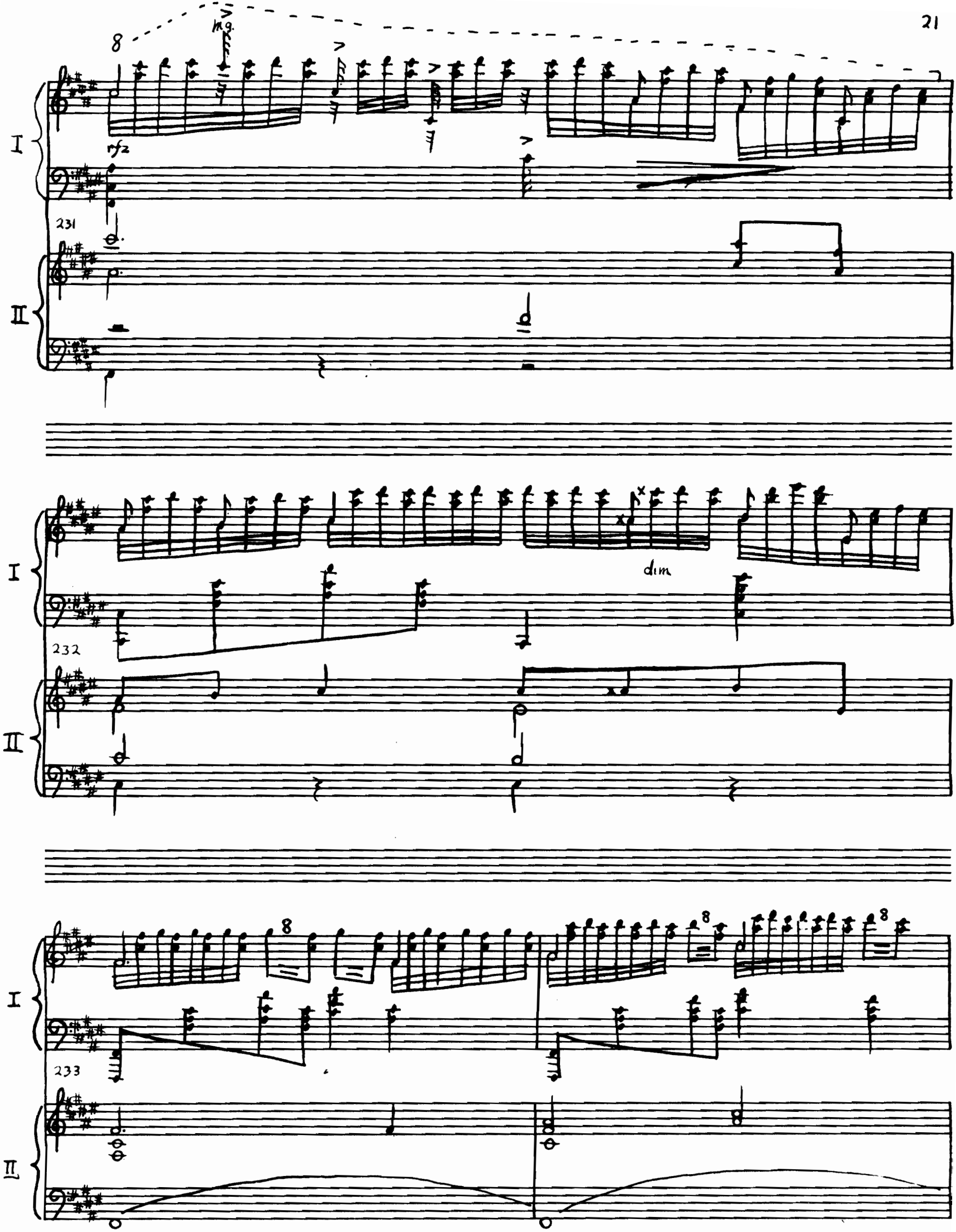
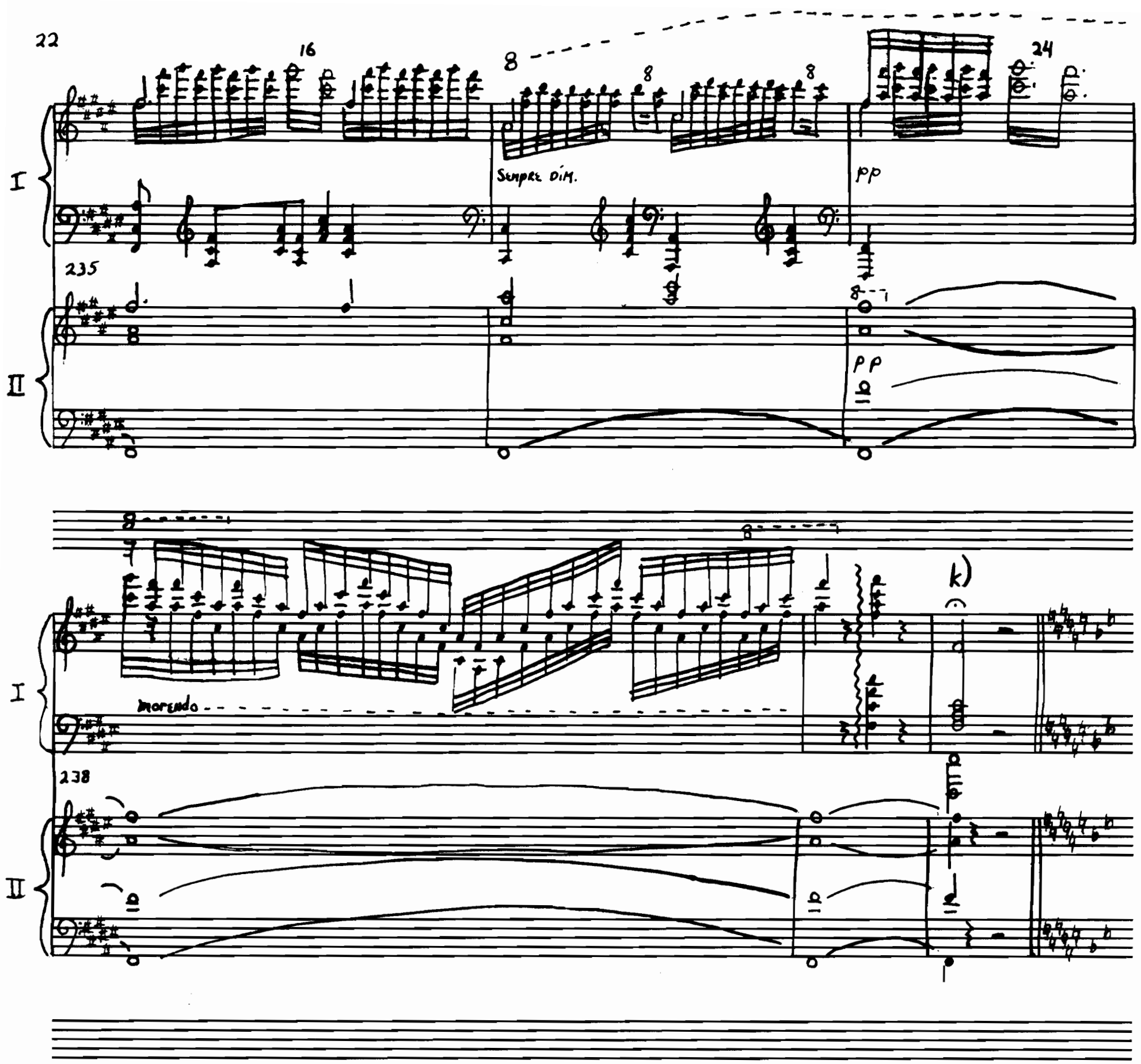
PHILADELPHIA, PENNA. 19103


8
mg.
rfz
I
II
231
dim
232
233



k) This measure is added by Napoleão

Finale

I° Tempo.

II

241

p

CRESC.

II

245

rfz

f

ff

II

249

1)

I

Solo

rapido.

molto cresc.

253

Grandioso

ff

II

ff

1) The editor suggests that the solo ent.s in this measure

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I

II

255

I

II

md.

258

I

II

261

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m)

I

II

264

I

II

267

m) Napoleão edition:

I

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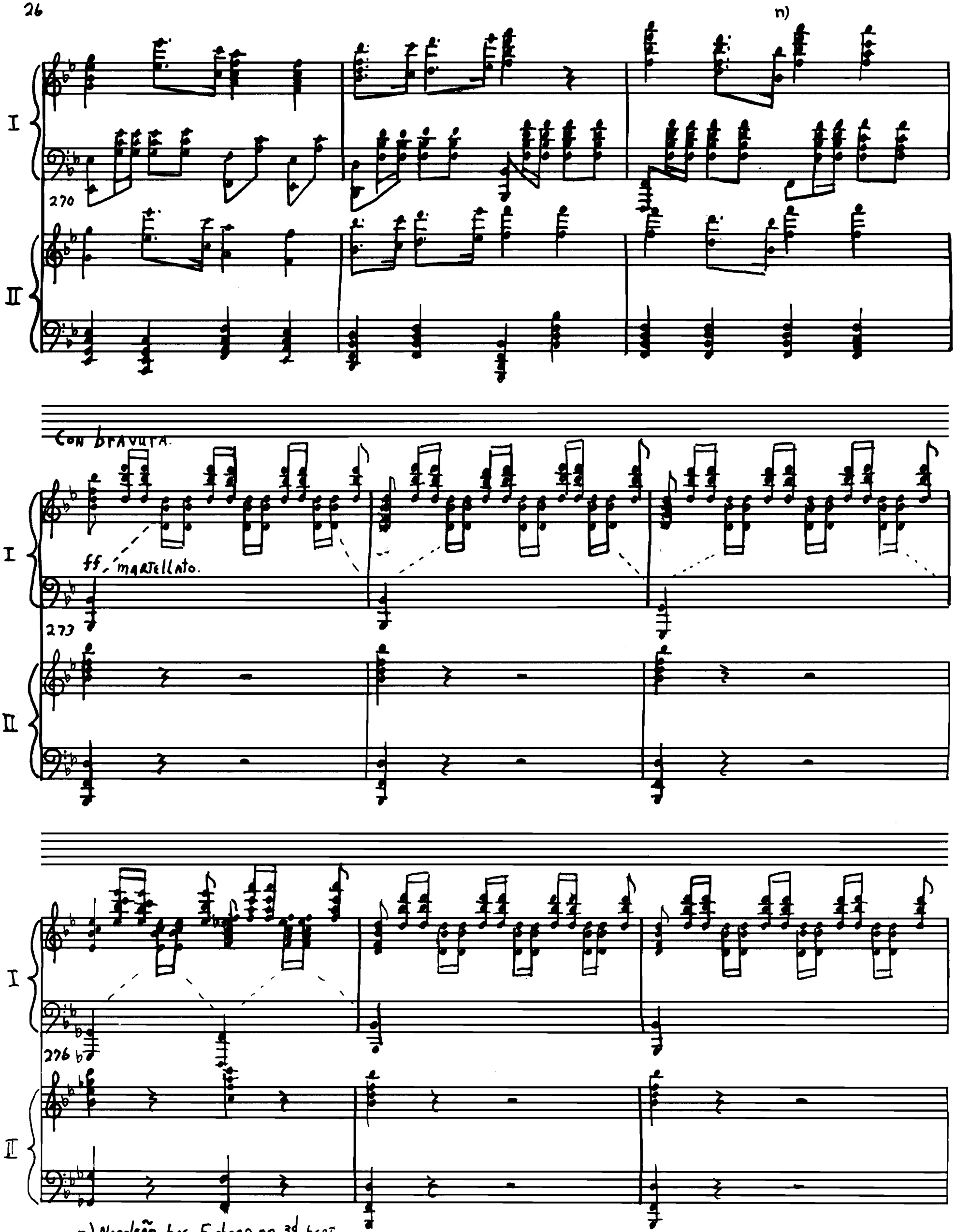

n) Napoleão has F chord on 3d beat

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I

II

279

8

fff

I

II

282

I

II

153

I

8

II

159

II

165

(10)

8

ff

8

I

II

171 cresc

f)

Ⓔ Maggiore

8-1

I

8-1

II

177(cymbal)

I

II

183

f) in score flute and piccolo play along with piano.

A. BOSS, 2018 WALNUT STREET
PHILADELPHIA, PENNA. 19103

I

II

189

p

9)

pp

8 (ad lib)

8 (ad lib)

I

II

8

8 (ad lib)

I

II

g: in the score, the measures 194 - 208 are abbreviated.

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8 (ad lib) (12)

8 h)

I

II

207

8

I

II

213

8

I

II

219

h) The Kay reconstruction keeps the 8va throughout this section.

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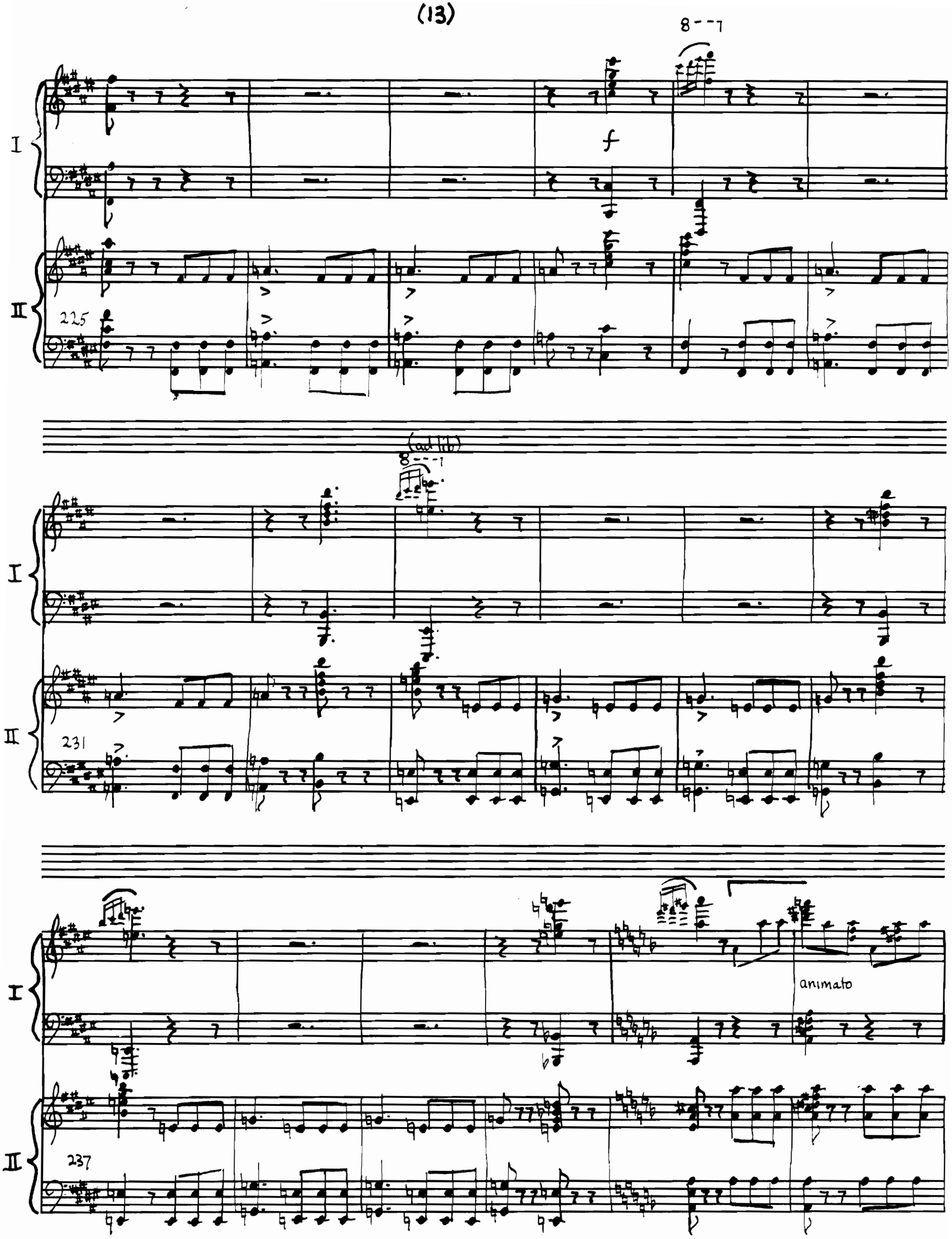

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I

II

243

acce- le - rando

8

I

II

249

f

8

I

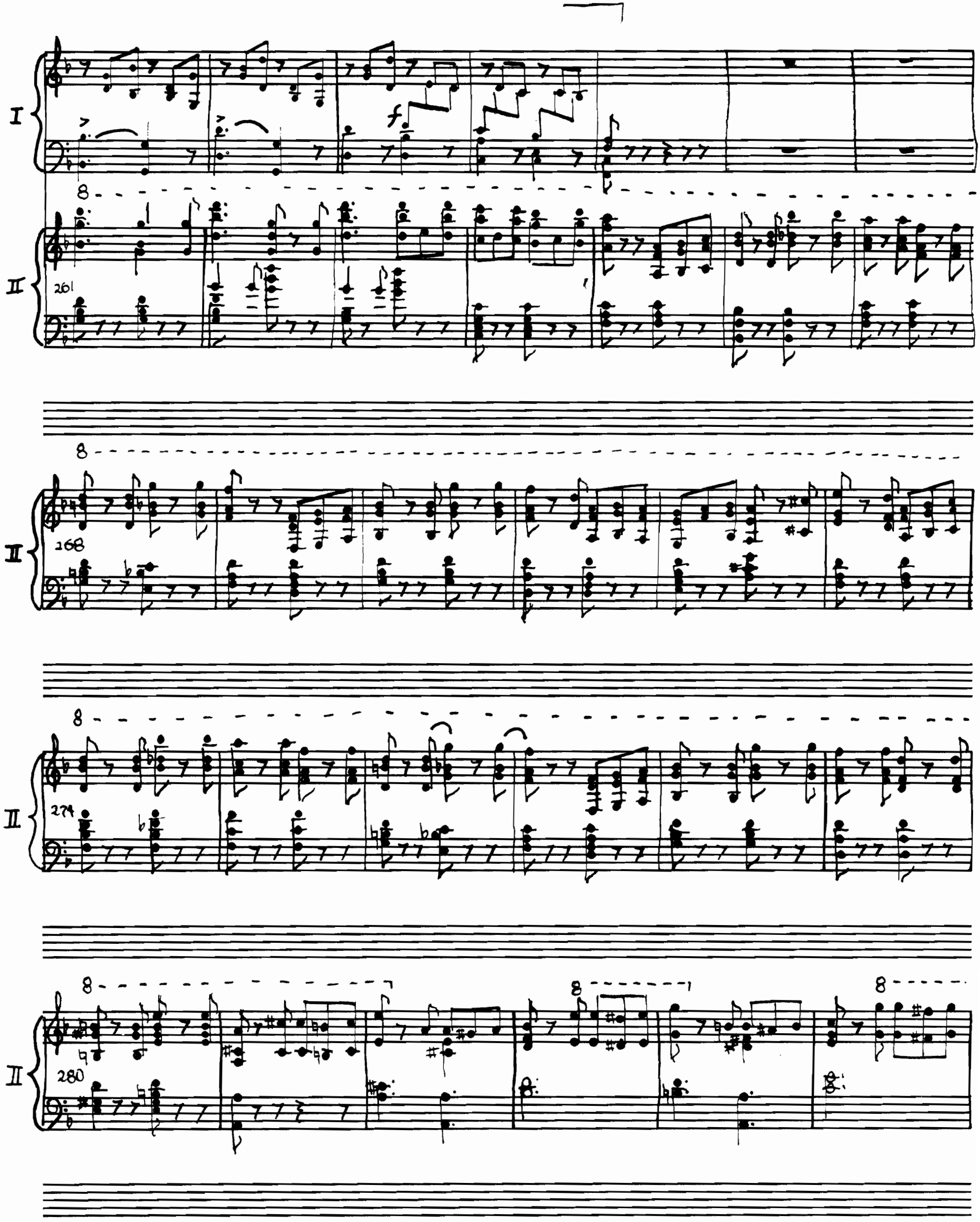
II

RH

8

255

AL. BOSS, 2018 WALNUT STREET
PHILADELPHIA, PENNA. 19103


I
II
261
II
268
II
274
II
280

8va

II

282

Solo

I

II

292

I

298

AL. BOSS, 2018 WALNUT STREET
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I

304

I

310

I

II

316

pp

AL. BOSS, 2018 WALNUT STREET
PHILADELPHIA, PENNA. 19103

I

II

322

8

I

II

328

I

II

334

AL. BOSS, 2018 WALNUT STREET
PHILADELPHIA, PENNA. 19103

I

II

340

8

I

8

8

II

346

8

I

8

II

352

AL. BOSS, 2018 WALNUT STREET
PHILADELPHIA, PENNA. 19103

I

II

358

I

II

364

I

II

370

AL. BOSS, 2018 WALNUT STREET
PHILADELPHIA, PENNA. 19103

I

II

376

8---15----

8-

4

I

II

382

8---15----

8-

4

8---15----

8-

I

II

388

4

8---15----

8-

AL. BOSS, 2018 WALNUT STREET
PHILADELPHIA, PENNA. 19103

II

394

II

399

cresc.

OSSIA

f e brillante

I

ff

II

405

AL. BOSS, 2018 WALNUT STREET
PHILADELPHIA, PENNA. 19103

8

I

I

II

cresc

411

8

I

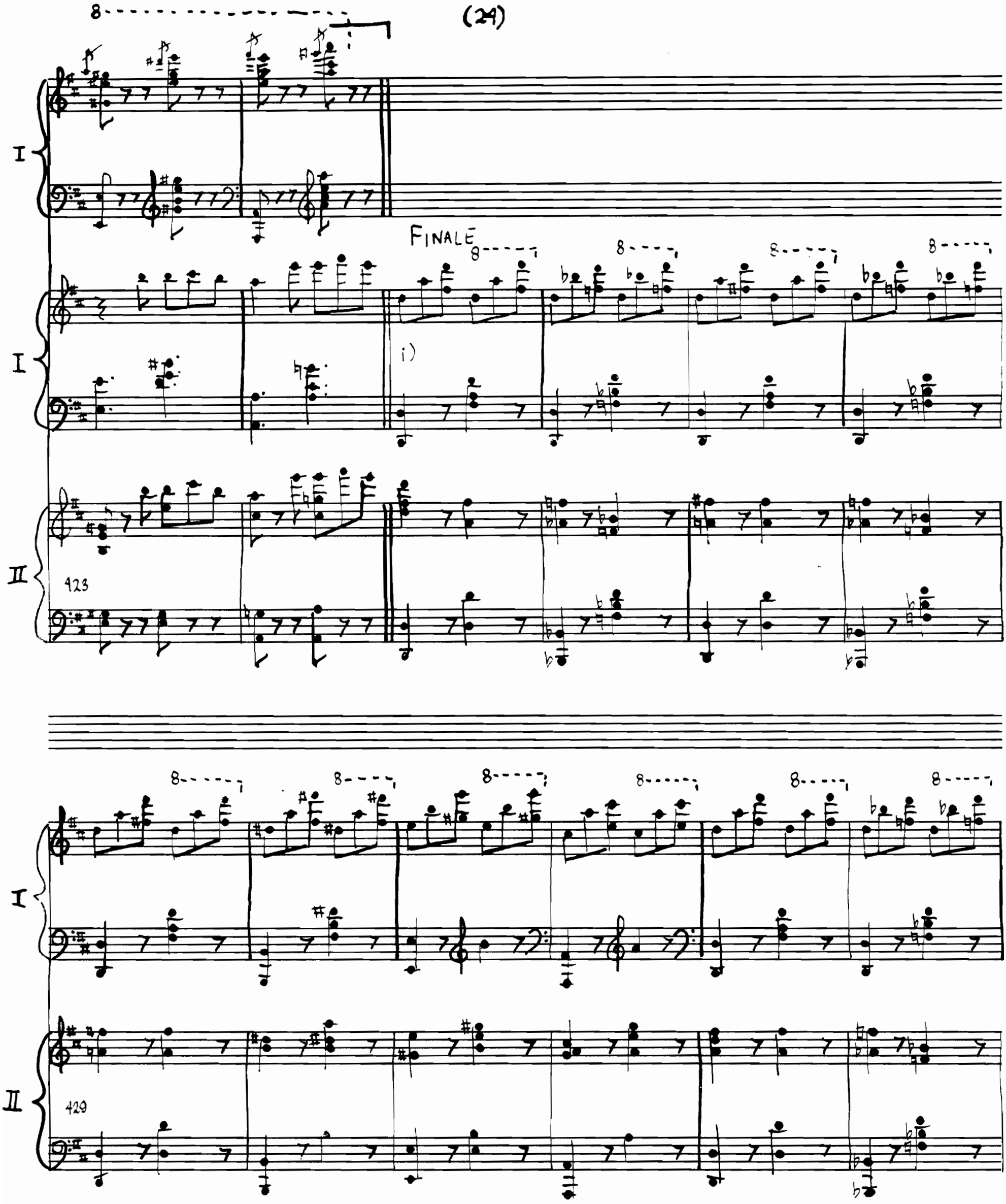
I

II

ff

417

AL. BOSS, 2018 WALNUT STREET
PHILADELPHIA, PENNA. 19103



i) Measures 425-427 are empty in the score, but the context seems to indicate that this is an oversight on the part of the copyist.

I

II

135

441

j) B flat left out in score (piano part)

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I

II

k)

447

453

ff

k) The score reads

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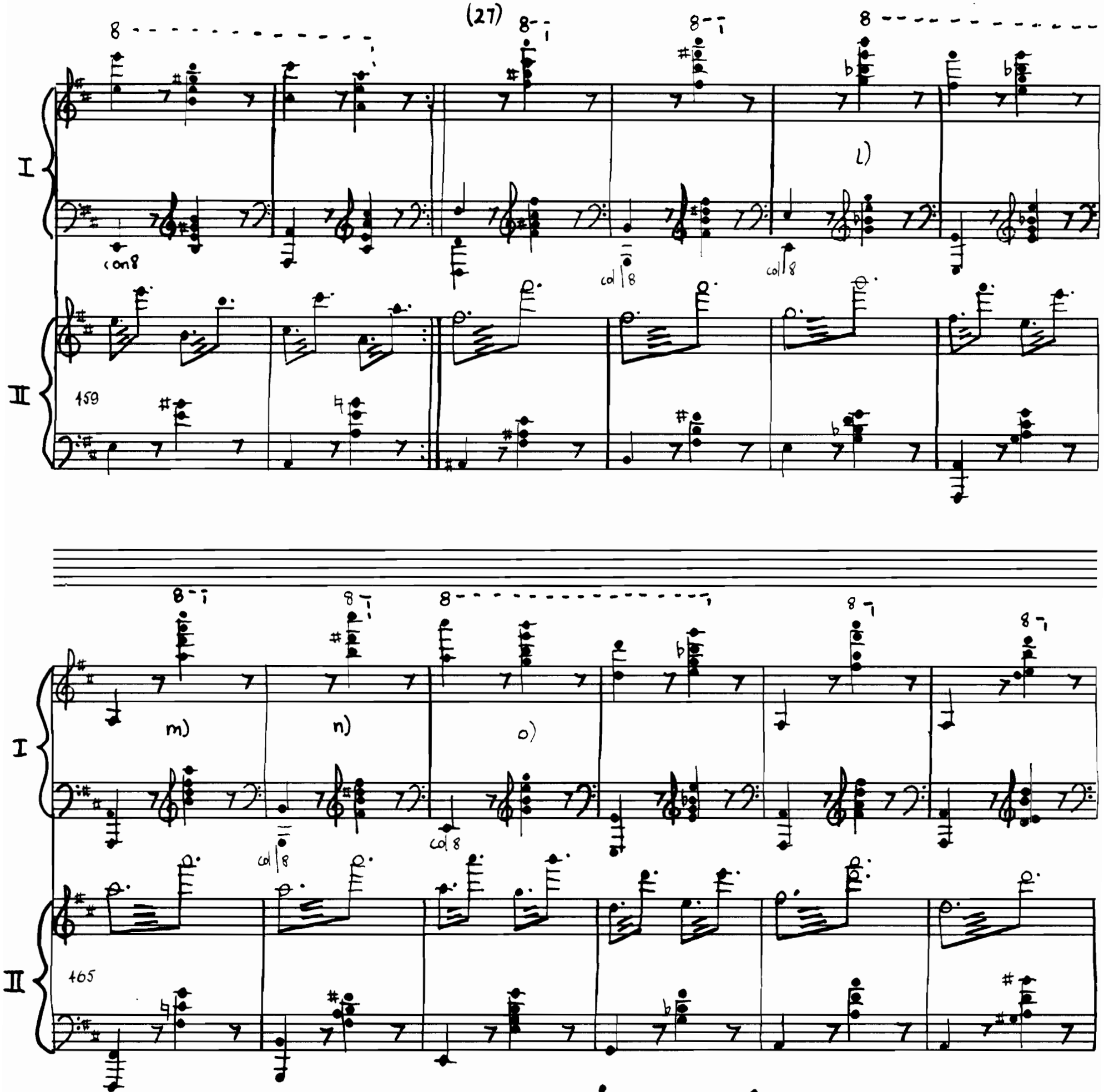
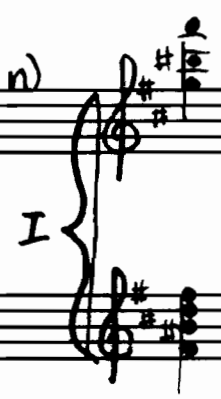


l) score omits flats in piano part m) Score has

n)



o) Score has g flat in left hand-possibly a mistake for b flat which would still conflict with orchestra.

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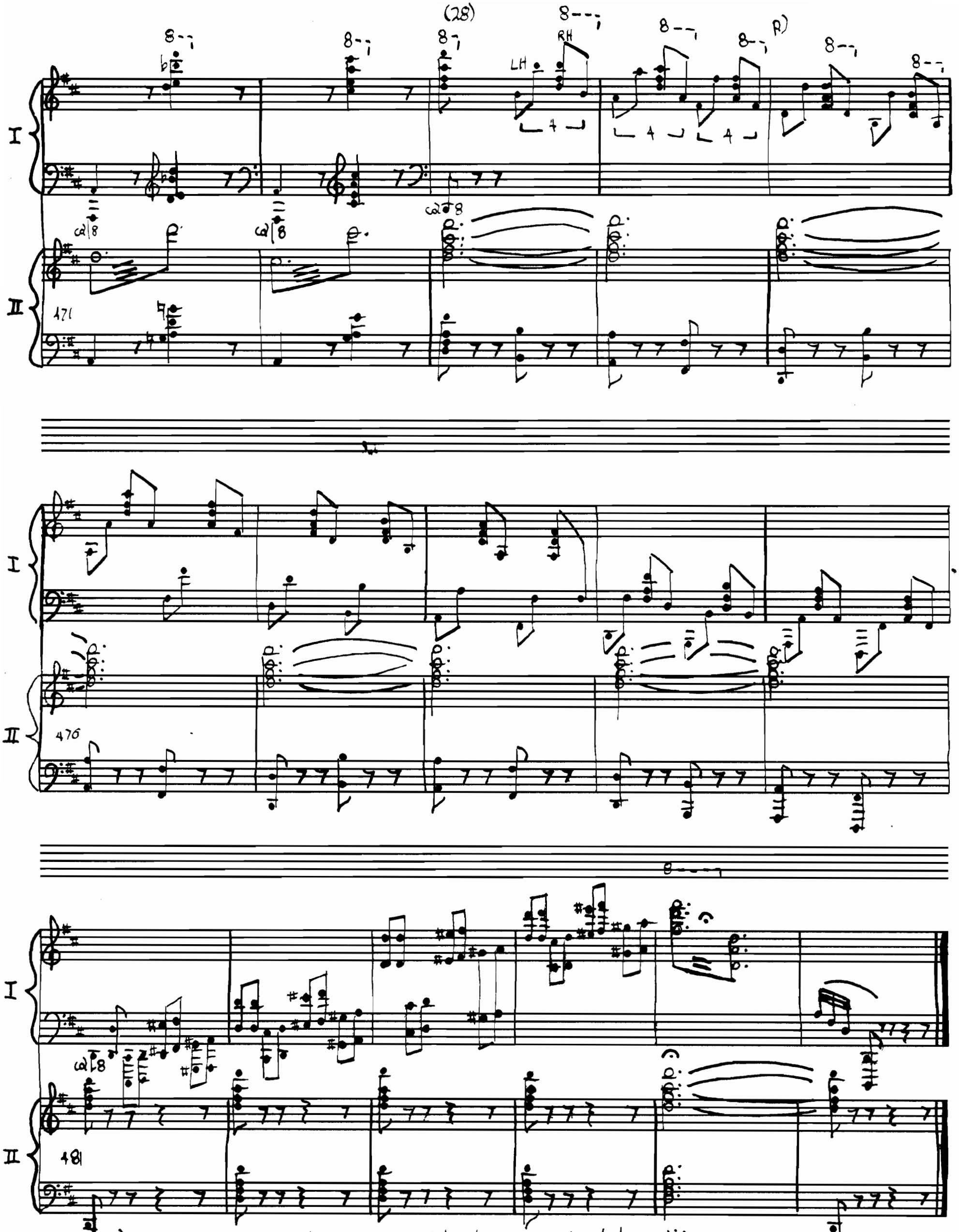
PHILADELPHIA, PENNA. 19103



P) from this point to the end, the piano part has been reconstructed by the editor.

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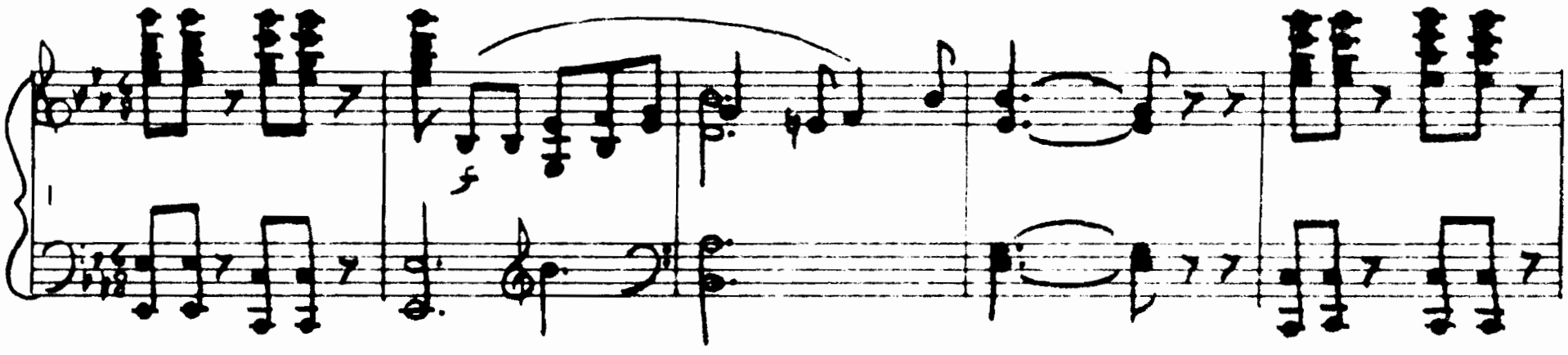
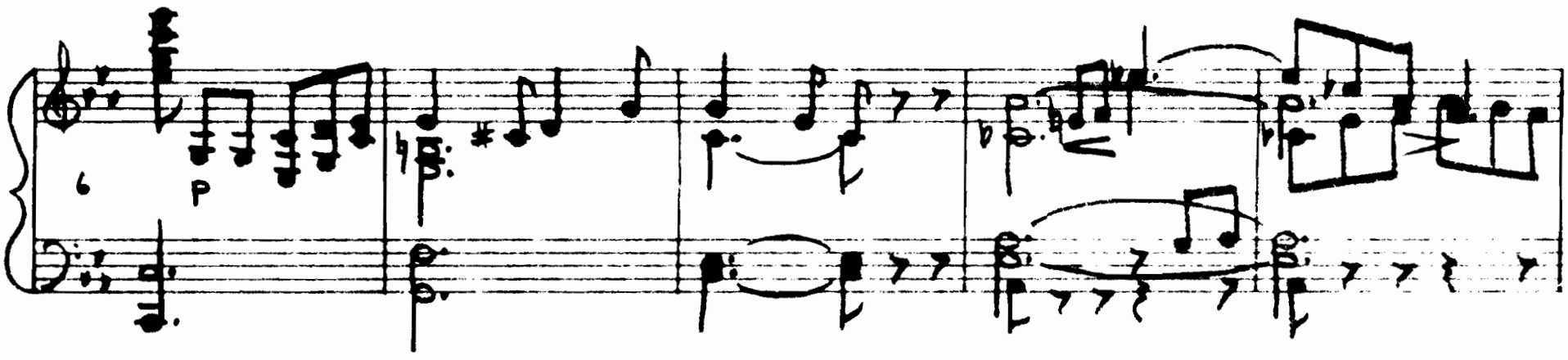
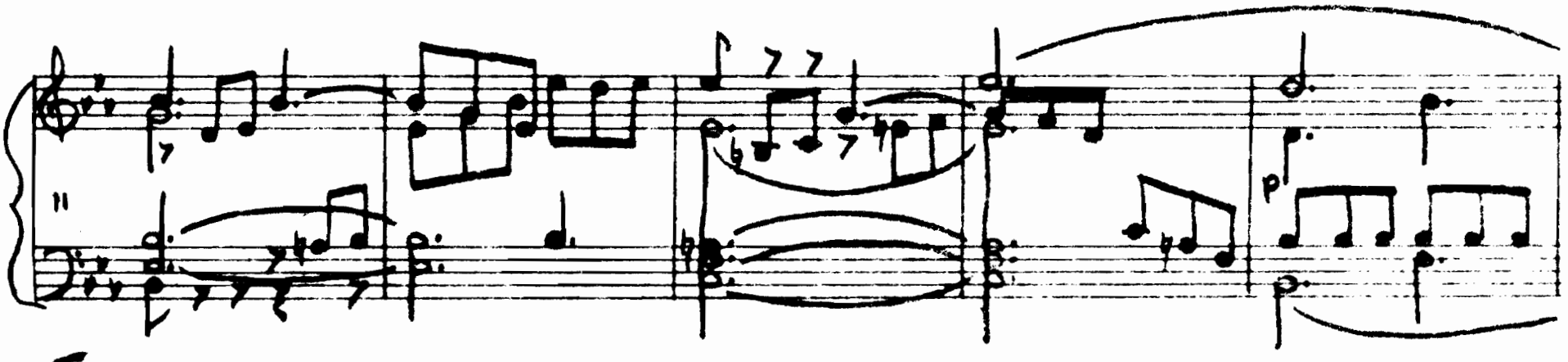
A Montevideo

2ma Symphonie-romantique

Andante







AL. BOSS, 2038 WALNUT STREET
PHILADELPHIA, PENNA. 19103

16

pp

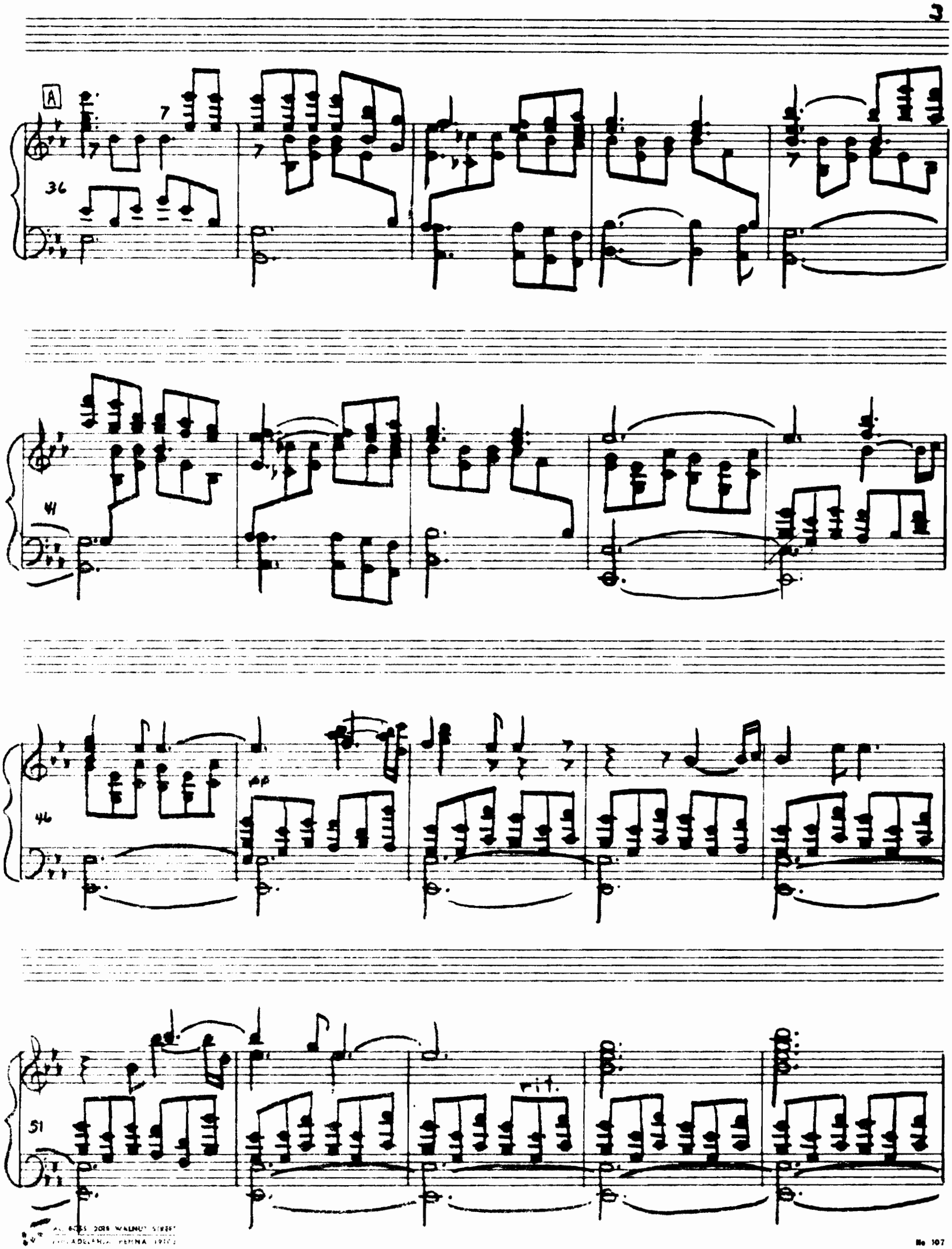
21

26

LH

31

AL. BOSS, 2010 WALNUT STREET
PHILADELPHIA, PENNA. 19103



AL. BOSS 2018 WALNUT STREET
PHILADELPHIA PENNA 19103

Presto

56

p

62

68

74

f

AL BOSS, 2018 WALNUT STREET
PHILADELPHIA, PENNA. 19103

80
86
92
98

104

110

mf

f

p

116

122

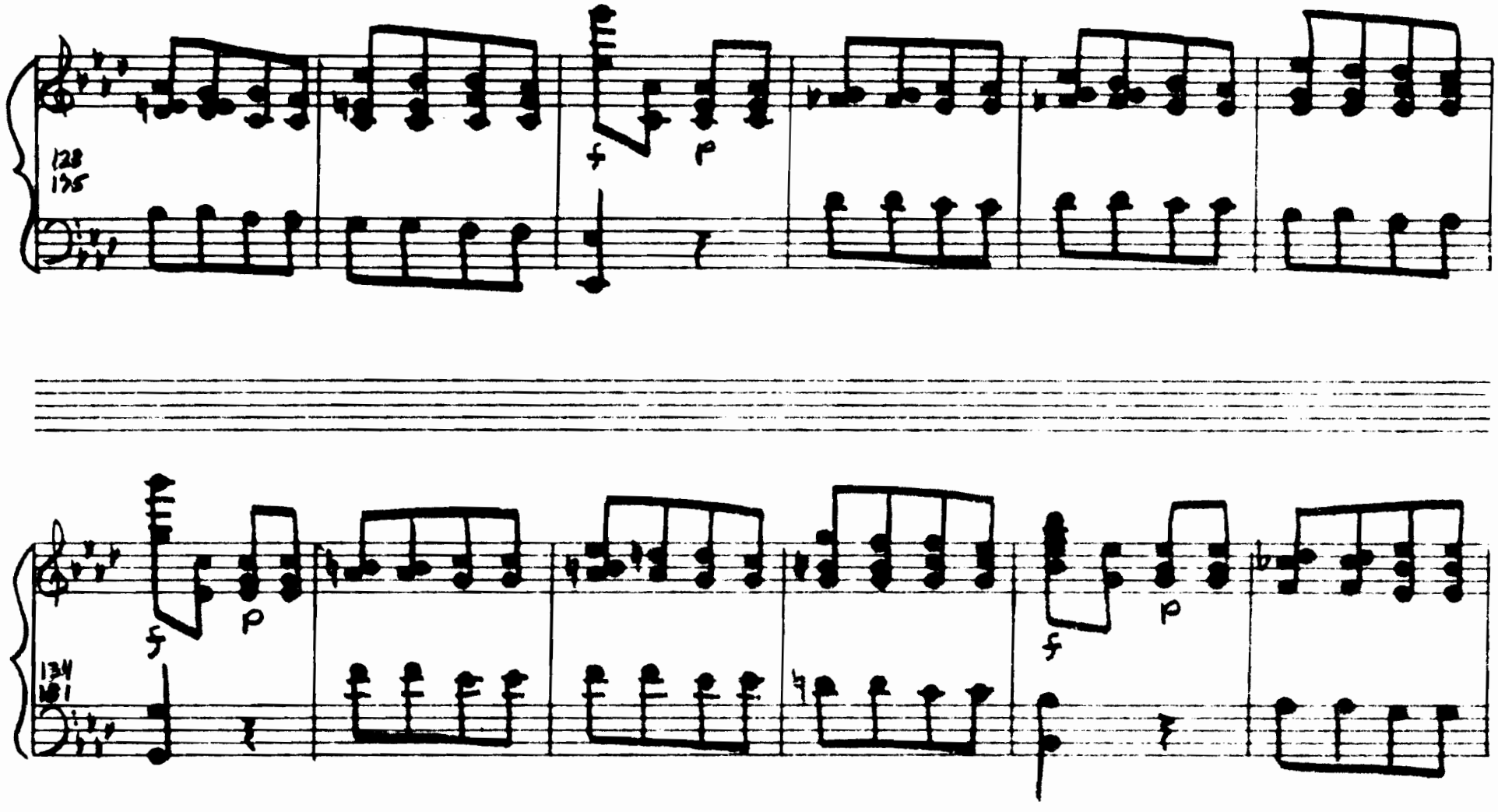
f

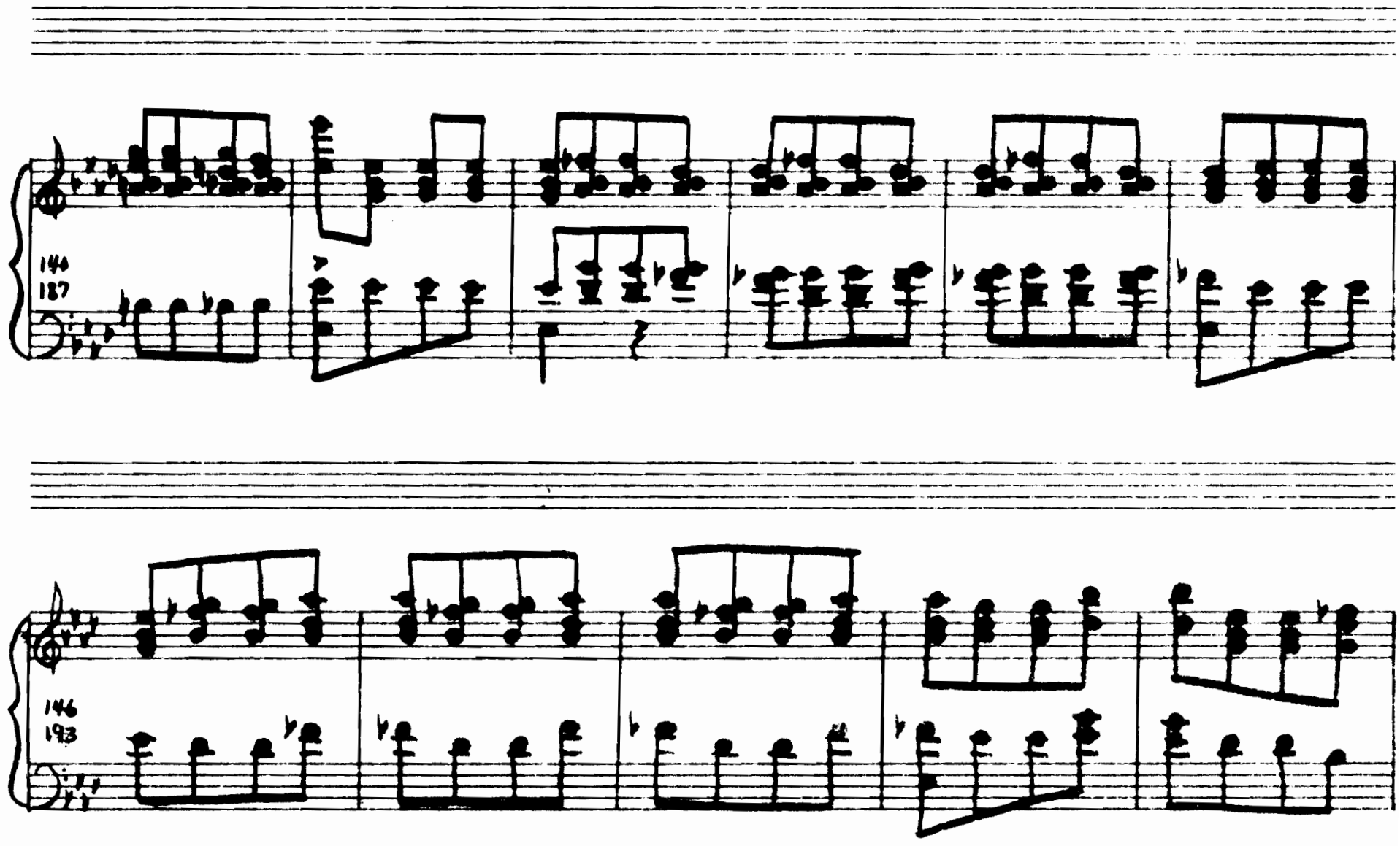
p

f

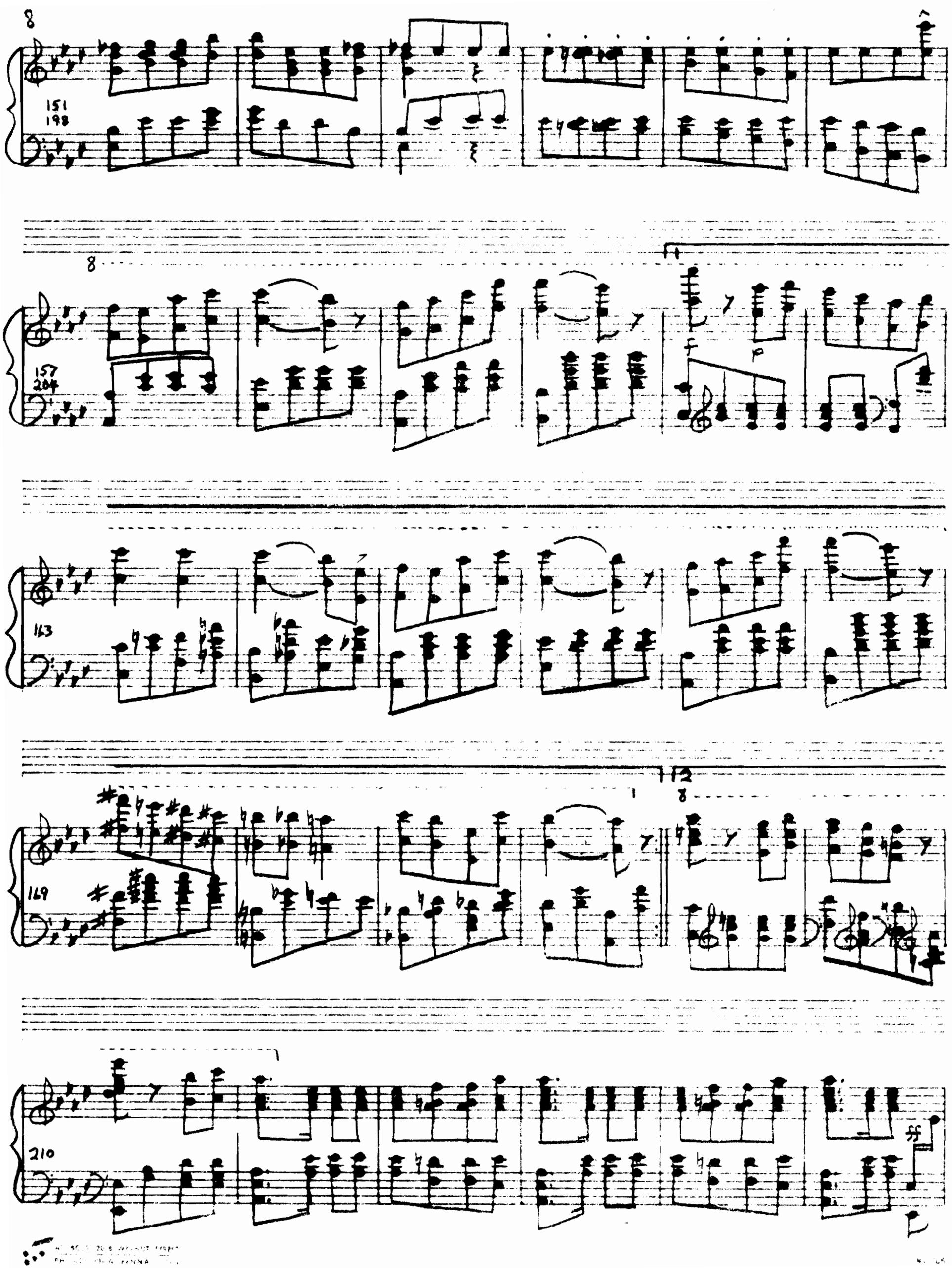
p

AL BOSS 2018 WALNUT STREET
PHILADELPHIA PENNA 19103





AL BOSS 2098 WALNUT STREET
PHILADELPHIA PENNA. 19103


8
151
198
8
157
204
163
169
112
8
210

216

8

222

8

mp

228

ff

234

mp

ff

240

f

246

252

258

264

270

RH

AL BOSS 2018 WALNUT STREET
PHILADELPHIA, PENNA 9103

276

212

288

294

300

306

cresc.

312

318

cresc.

324

330

334

342

348

354

360

366

374

380

384

Maestoso

391

395

LH

P

staccato

399

f

con 8va

con 8va

403

407

ff

15a

411

ff

15a

415

419

423

427

431

cresc Sempre

435 ff

440

446

452

458

8

464

HAIL COLUMBIA

470

478

486

YANKEE DOODLE

8

(flutes)

494 (col legno)
502

510
518

525

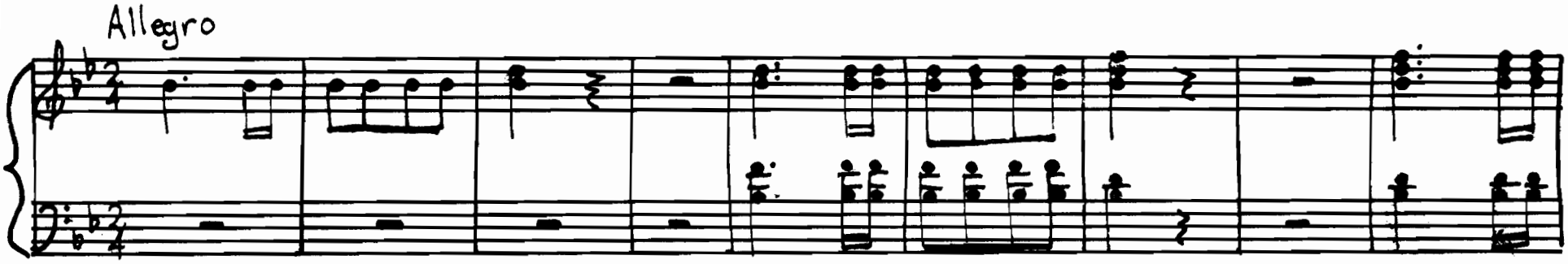
533

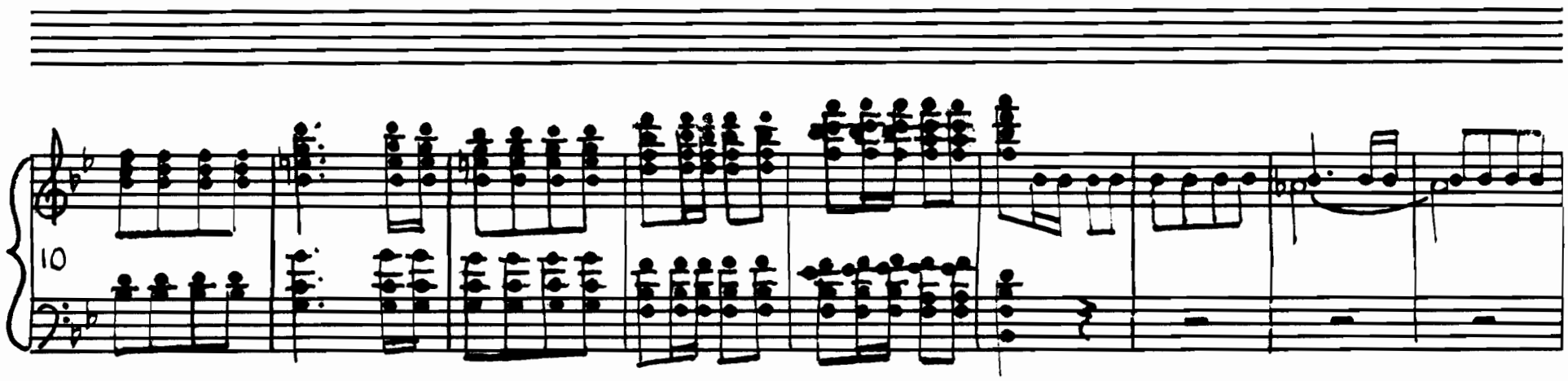
541

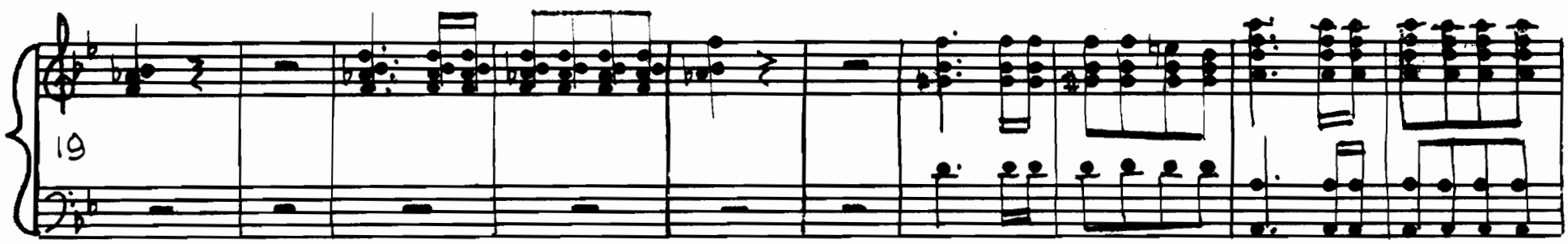
547

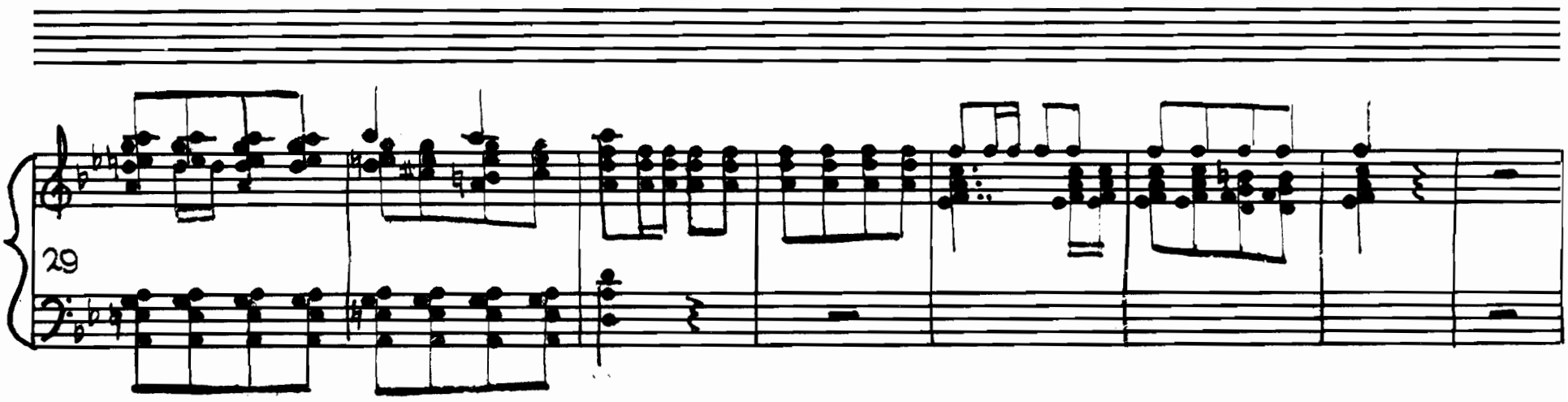
Marcha Triunfal
y Final de Opera

Allegro









AL. BOSS, 2018 WALNUT STREET
PHILADELPHIA, PENNA. 19103

2.

A

37

44

ff

52

p

61

B

70

ff

AL. BOSS, 2018 WALNUT STREET
PHILADELPHIA, PENNA. 19103

79/87

7

104

7

C Andante maestoso

116

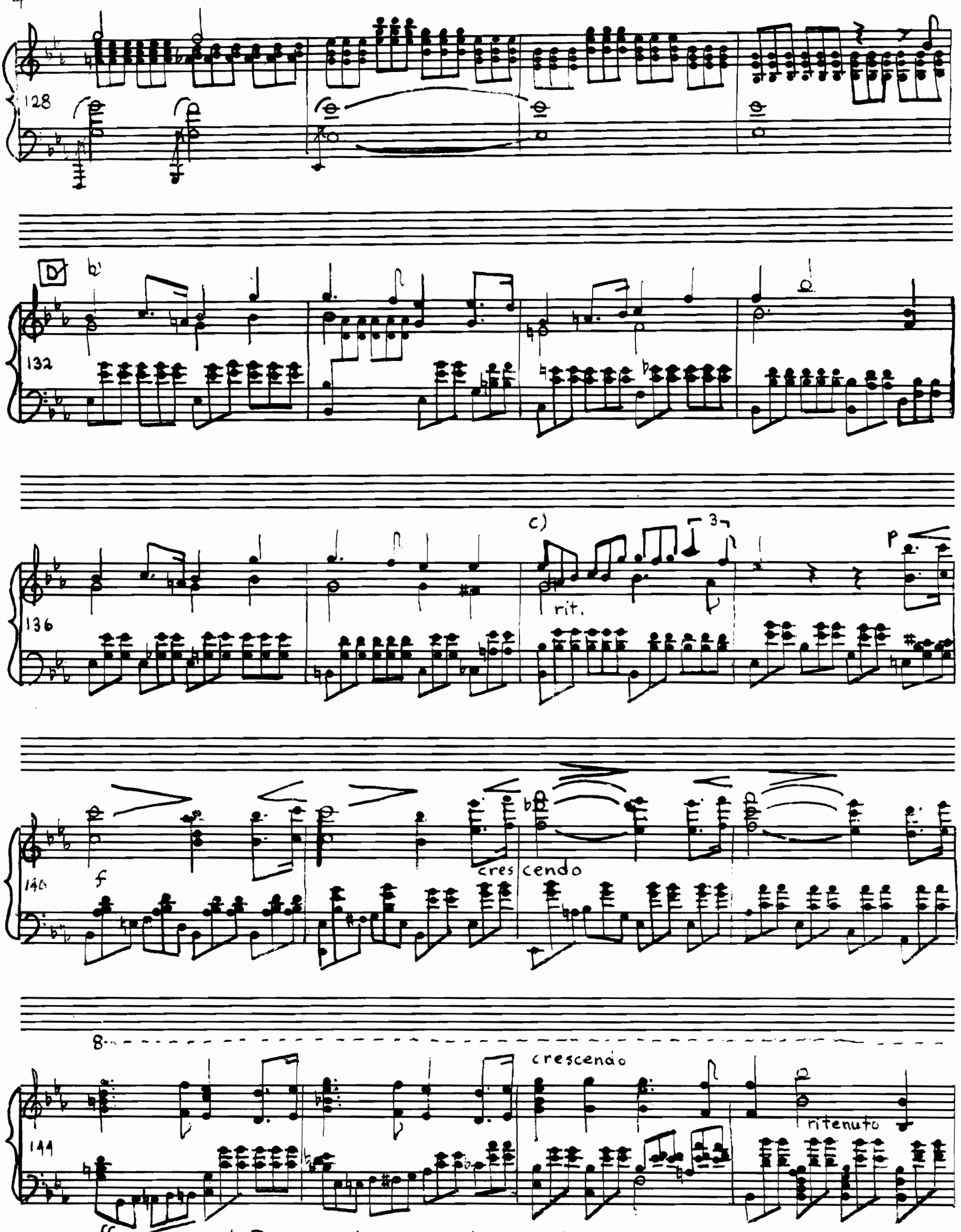
a)

120

124

a) Bars 108 - 129 were reconstructed by the editor.

AL. BOSS, 2018 WALNUT STREET
PHILADELPHIA, PENNA. 19103



b. From this point the reconstruction is based on a single flute part.
c. At this point the full score resumes.

AL. BOSS, 2018 WALNUT STREET
PHILADELPHIA, PENNA. 19103

148 p ben legato

152 pp

E

156 crescendo f

161 dim p ff

crescendo

166 crescendo molto ff

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171

rit.

ff

176

PP

182

ppp

dim.

188

cresc.

ff

Allegro

196

f

ff

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206

215

222

229

236

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8

244

253

262

271

279

287

293

302

311

320

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329

338

342

pp

356

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365

cres cendo

373

ritenuto

ff rit.

381

390

p

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399

408

P

ff

415

ff

421

ff

B

P

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8

428

cres - - - - cen - - do

MAESTOSO

432

ff ritardando

8

442

con 8

ritar - dan - do

ANIMATO

446

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Escenas Campestres

Tiempo de danza: Moderatto (sic)

1-9

p

5-13

1a

2a

8va sempre

16

21

26

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31

36

3

40

3

3

44

3

3

3

48

1a

D.C. una vez todo y salta a la 2a vez.

2a

88

ff

92

loco

P

ff

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II.

Soprano

Tenor

Bass

100

Ven hi-ja del a-
Ven pren-da del a-

mor. Ven a mi la-do, ven a mi la-do a go-zar Que tu er-es la
mor.

105-124

flor que me man-dó, que me man-dó el se-ñor a-mar. ah ven hi-ja del a-

109-128

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mor, ven hi-ja del a - mor.

113·132

1a

117·136

Tenor

2a

122

Ven pren-da del a-mor. Ven a mi la-do, ven a mi la-do a go - zar.

140

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que tu er-es la flor que me man-dó, que me man dó el se-ñor a - mar.

144

Ven pren-da del a - mor. Ven a mi

Bass

Yo te_o-fres-co pri-

8va sempre

148

la-do, ven a mi la-do_a go - zar.

mer, Yo te_o-fres-co pri - mer de mi jar-dín, mi jar-dín tan pre-cio-so_a-

151

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Que tu er-es la flor que me man-dó, que me man-dó el se-ñor a -

ca-bar te ofres-co pri-mer. de mi can-to el dul -

153

mar. Ah ven hi-ja del a-mor.

zar de las a-ves el tier-no tri-nar sí.

156

159 loco

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Soprano

Yo no te quier-o creer. No si-gas más, yo bus-co o-tro pla-cer, pla

163

cer, yo bus-co o-tro pla-cer no te quie ro creer no si-gas

168 rall.

más, no quie ro tu can-ción, a-diós.

Ay!

Ven a-quí co-ra-zón Ven que te

ah,

171

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ay! nun-ca, nun-ca no te quiero creer

quiero, que te quiero con - tem - plar Oi - go del ti ple el

ven, ah! ven, ven a-quí co-ra-zón, Ah!

175

Ay no, ay no no te quiero

son Oi-go del ti-ple, del ti-ple el sa-bro - so son

ven ah! ven, ven, ah, ven a mi la - do

178

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creer ay no. Ay no, no te quiero creer ya no si-gas más. Ay!

Ven as-tro ma-tu-ti - no. Ven hi-ja del a-mor

ven, ah ven, ah ven, ah ven, ah

181

Ay! ay ay no no te quiero creer. Oi-go el Za-pa-te - a

ah ven, ah ven, ven hi-ja del a - mor. Ah!

ven ah ven, ah Ah! ven, ven, ah! ven

185 8va

ff

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do, ya va-mos a bai-lar, a bai-lar, Oí-go el Za-pa-te a - - do, ya va-mos a bai-lar, a bai-

ven, ah! ven, Ah! ven, ah!

ven, ah ven, ven Ah ven ven ah ven a bai-

189

rit.

rit.

rit.

rit.

lar.

Ven.

lar.

192

rit.

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Zapateado

195

199

pp

202

205

210

213

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216

un poco piu *f*

8va sempre

219

223

226

230

234

f

p

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238

p

242

8va sempre

245

248

8va sempre

251

sempre

254

staccato

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257

260

loco

263

8va sempre

266

269

p

rit.

272 tempo

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275

278

281

cresc.

ah! ah! no no no ah! no no no te quie - ro

ah! ah! ven pren-da del a - mor. Ven a mi

ah! ah! ven ah ven, ven a mi la - do ven, ven a mi

284

rit.

tempo

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rall. tempo

creer, yo bus-co_o-tro pla-cer, pla - cer, ——— Yo bus-co_o-tro pla-cer. ah

la - do, ah ven, ven a mi la-do, ven pren-da del a-

la - do ven, ven a go - zar ah! ven ah ven ven a mi

8va 8va

287 loco

rall.

no no no no si-gas más no quiero tu can-ción a - diós

mor ven a mi la - do ven ah! ven

la - do ven Ven a go - zar ah ven ven a go - zar

290

tr

ah! no quie-ro tu can-ción, no quie-ro tu can - ción ah! ah! ah!

ven ah! ven ah! ven, ven a mi la-do, ven, ven a mi la-do ah! ven ah ven

293 ven ah! ven ah! ven, ven a mi la-do, ven, ven a mi la-do ven ven ven ah

loco

ah no quiero tu can-ción no quiero tu can-ción no quiero tu can-ción no quiero tu can-ción

ven, ven a mi la-do, ven, ven a mi la-do, ven, ven a mi la-do, ven, ven a mi la-do, ven

ven, ven a mi la-do, ven, ven a mi la-do, ven, ven a mi la-do, ven, ven a mi la-do, ven, ven a mi la-do, ven, ven a mi la-do

296 tr. tr.

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ah ah! no te quie-ro creer no si-gas

ah ven prenda del a mor ven a mi

ven, ven a mi la-do, ven ven a mi la-do ven ah ven ven a mi la - do ven ven a mi

299

más yo bus-co otro pla-cer, pla - cer, ——— yo bus-co otro pla-cer no te quie-ro

la-do, ven a mi la-do a go - zar ven a mi la-do ven pren-da del a -

la - do ven ven a go - zar ah! ven ah ven ven a mi

302

siguiendo el canto

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creer no si-gas más, no quiero tu can-ción a - diós ah

mor ven a mi la-do ven a mi la-do a go - zar ah

la- -do ven ven a mi la - do ven ven a go - zar ah!

305

rit.

ven ah ven ah ven a go - -

ven ah! ven ah ven a go - -

308

rit.

rit

tempo

ah

tempo

zar ah ven ah! ven ah

tempo

zar ah ven ah ven ah

311 tempo

ven ven a mi la - do.

ven ven a mi la - do.

314

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tr

ah

ah

316

8va

ff

loco

318

321

8va

ff

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Danza

326-334

331-339

1a

2a

Soprano

Vi-vir es go-zar, a-mar es vi-vir. Que bel-lo es can-

344

tar, ay que bel-lo ay que bel-lo es bai-lar. Vi-vir es go-zar, a

350

8va sempre

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mar es vi - vir. Que bel - lo es can - tar, ay que bel - lo ay que bel - lo es bai -

355

tr

lar. Es-cu-cho el can - to tra la la la la tra la la la la ay que dul-ce can - to la la

360

la, ay que dul-ce can - to la la la tu mi ter - nu - ra tu que cal-ma el que -

365

bran — to ven que em-pie-za el bai - le. Ven mi bien y mi a-mor la la la la

371

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la la la la la ven mi bien y mi a-mor. Ya oy-es, oy-es la Dan-za ay que dul-ce, que dul-ce

376

can-to, que dul-ce can — to. Ay que

382

loco

rit.

dul — ce es el can-to (bai-le) ven a-qui mi a-mor.

337

cresc. rit.

Tiempo de danza: Moderatto (sic)

8va sempre

393-461

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1a

397-405

2a

408

413

418

423

428

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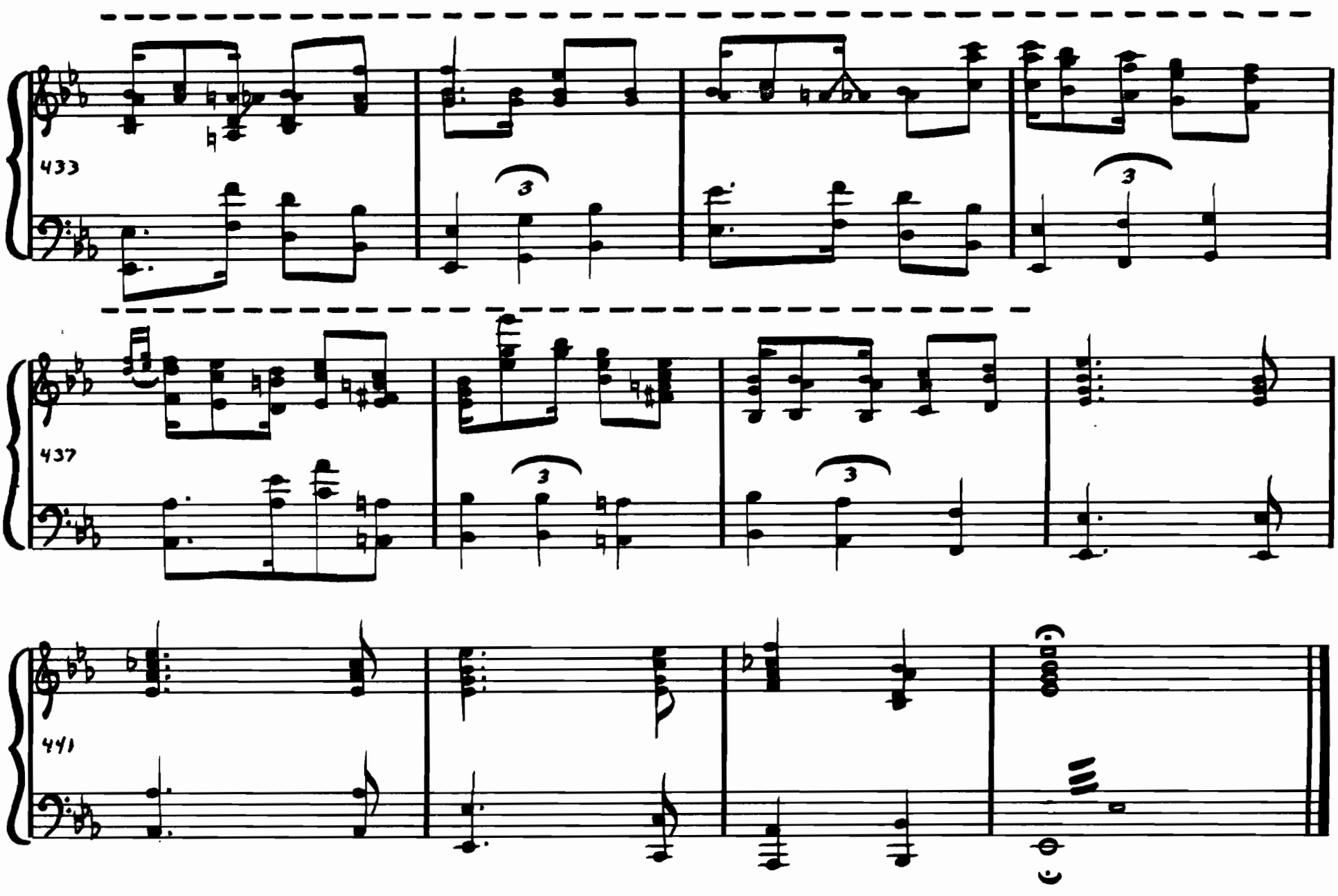
433
3
3
437
3
3
441