

# COMPOSICÖES MUSICAES

DE MAIOR

SUCCESSO

DE

Viuva Guerreiro

EDITORES:

Viuva Guerreiro & C.

—169, Rua Sete de Setembro, 169—

—TELEPHONE CENTRAL 4263—

• RIO DE JANEIRO •



## "MAGUAS OCCULTAS"

*Inspirado na valsa da maestrina  
Mme. Guerreiro*

*"Maguas Occultas, triste sentimento,  
Que chora sempre um coração sentido;  
Não se pôde apagar num só momento  
Este pesar que fica esquecido.*

*E o tempo passa e esse atroz tormento  
Que d'alma parte num cruel gemido  
Elle maltrata como fogo lento  
Deixando o meigo coração ferido*

*"Maguas occultas", quanta dor soffrendo  
O pobre coração vai carcomendo  
Este penar que lentamente mata.*

*E a dor, o sentimento e uma lembrança  
Da vida faz perder a confiança  
Ficando sempre um'alma timorata.*

*Rio, Julho de 1918.*

*Francisco Telles.*

Offerada ao Sn<sup>r</sup> Cap. Eugenio José Ferreira Baptista  
e Senhora como prova de amizade

# Maguas... ocultas...

VALSA LENTA

VIUVA GUERREIRO

INTROD.

Tempo de Valsa lenta

PIANO.



Valsa

dolce

p

espressivo



I.



pp

rit.



Morrer sem ter amado. Recordação do passado. Valsas

2.

*cresc.*

*ff*

*FIM.*

*f*

I.

2.

*D.O. & al. &*

TRIO.

The first system of the Trio section consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music begins with a dynamic marking of *f* (forte). The key signature has two flats, and the time signature is 3/4. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of chords and single notes.

*cantabile*

The second system is marked *cantabile*. The melody in the treble clef is more lyrical, with longer note values and slurs. The bass clef continues with a similar accompaniment pattern. The dynamic marking is not explicitly shown in this system but is implied to be *f* from the previous system.

1.

*p*

The first ending of the Trio section is marked with a first ending bracket and the number '1.'. It begins with a dynamic marking of *p* (piano). The melody in the treble clef is more active, with many eighth notes. The bass clef accompaniment consists of chords and single notes.

2.

*smave*

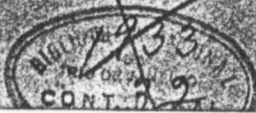
The second ending is marked with a second ending bracket and the number '2.'. It is marked *smave* (smauvery), indicating a more decorative or ornate style. The melody in the treble clef features more complex rhythmic patterns and grace notes. The bass clef accompaniment is similar to the first ending.

*pp*

D.C. al  $\text{\textcircled{S}}$

The final system of the Trio section is marked *pp* (pianissimo). It concludes with a double bar line and the instruction *D.C. al S*, where *S* is circled. The melody in the treble clef features long, sweeping phrases with slurs. The bass clef accompaniment is simple and supportive.

V. G. n. C. 551



EDICÇÃO  
Viuva Guerreiro & C.  
RIO DE JANEIRO