



Luna Jayme

Girondinos
Christo de, Jose Garcia

About the artist

Jayme Luna continues its tradition of excellence by bringing music enthusiasts vibrant, exciting works for keyboard from 18th and 19th century's most talented composers. For more free scores, please, visit Score.ePartitura at <http://score.epartitura.com>

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About the piece



Title:	Girondinos
Composer:	Christo de, Jose Garcia
Arranger:	Jayme, Luna
Copyright:	Creative Commons License
Instrumentation:	Piano solo
Style:	Popular / Dance
Comment:	Famous pianist and brazilian composer very popular in Rio de Janeiro, in the early 19th century.

Luna Jayme on [free-scores.com](https://www.free-scores.com)



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Girondinos

José Garcia de Christo (c.1867-c.1919)



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Dedicada ao distinto Club dos Girondinos da Capital

Girondinos

Polka

José Garcia de Christo (1867-1919)

Moderato ♩ = 85

Piano

The first system of the musical score for 'Girondinos' is in 2/4 time and B-flat major. It begins with a treble clef and a key signature of one flat. The piece starts with a first ending bracket over the first two measures. The melody in the right hand features eighth and sixteenth notes, with an 8va marking above the first measure. The left hand provides a simple harmonic accompaniment with chords and single notes.

a) no original está assim

The second system of the musical score continues the piece. It features a treble clef and a key signature of one flat. The melody in the right hand includes an 8va marking above the first measure. The left hand continues with a simple harmonic accompaniment. The system concludes with a repeat sign.

b) no original está assim

The third system of the musical score continues the piece. It features a treble clef and a key signature of one flat. The melody in the right hand includes a 10. marking above the first measure. The left hand continues with a simple harmonic accompaniment. The system concludes with a repeat sign.

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José Garcia de Christo: Girondinos

Musical score for measures 15-19. The piece is in 3/4 time and B-flat major. Measure 15 starts with a treble clef and a bass clef. The first ending (1.) spans measures 17-18, and the second ending (2.) spans measures 18-19. The score features a mix of chords and melodic lines in both hands.

Musical score for measures 20-24. The piece continues in 3/4 time and B-flat major. The score features a mix of chords and melodic lines in both hands.

c) no original está assim

Musical score for measures 25-29. The piece continues in 3/4 time and B-flat major. The score features a mix of chords and melodic lines in both hands.

Musical score for measures 30-34. The piece continues in 3/4 time and B-flat major. The first ending (1.) spans measures 32-33, and the second ending (2.) spans measures 33-34. The score features a mix of chords and melodic lines in both hands.

José Garcia de Christo: Girondinos

Musical notation for measures 35-39. The piece is in 2/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, including an 8va (octave) marking above measures 35 and 39. The left hand provides a harmonic accompaniment with chords and moving bass lines.

Musical notation for measures 40-44. The right hand continues the melodic development with eighth and sixteenth notes, featuring an 8va marking above measure 43. The left hand maintains the accompaniment with chords and bass movement.

Musical notation for measures 45-49. The right hand continues the melodic line with eighth and sixteenth notes. The left hand accompaniment consists of chords and a steady bass line.

Musical notation for measures 50-54. Measure 50 begins with a first ending bracket (1.) and a repeat sign. Measure 51 starts the second ending (2.). The word "Fine" is written below the first ending. The right hand concludes with a melodic phrase, and the left hand provides a final accompaniment.

José Garcia de Christo: Girondinos

d) no original está assim

D.S. al Fine

Nota: esta peça faz parte do bailado Sarau de Sinhá, em um arranjo para piano a 4 mãos. O Sarau de Sinhá é uma suite, um conjunto de danças arranjadas para 2 pianos pelo Prof. Aloysio de Alencar Pinto. É um pequeno balé, um balé em uma parte, uma espécie de divertimento coreográfico sobre cenas de uma festa no Rio de Janeiro antigo. Nesse balé, estão algumas danças do séc. XIX, danças européias aclimatadas no Brasil, como a Polca, a Schottisch, a Contra-dança, a Valsa.