



# Luna Jayme

Girondinos  
Christo de, Jose Garcia

## A propos de l'artiste

Jayme Luna continue sa tradition d'excellence en free scores des travaux vibrants, passionnants à enthousiastes de la musique pour clavier de 18e et 19e siècle la plupart des compositeurs talentueux. Pour plus partitions gratuites, s'il vous plaît, visite Score.ePartitura à <http://score.epartitura.com>

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## A propos de la pièce



<b>Titre :</b>	Girondinos
<b>Compositeur :</b>	Christo de, Jose Garcia
<b>Arrangeur :</b>	Jayme, Luna
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<b>Instrumentation :</b>	Piano seul
<b>Style :</b>	Populaire / Dance

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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 is in 2/4 time and B-flat major. It begins with a treble clef and a key signature of one flat. The music starts with a first ending bracket over measures 1 and 2, marked with a first ending symbol (a double bar line with a diagonal slash and the number 1). The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a simple harmonic accompaniment. An 8va marking is present above the first ending.

a) no original está assim

The second system continues the piece. It features a treble clef with a fifth finger (5) marking above the first measure. The melody continues with eighth and sixteenth notes. The bass clef accompaniment consists of chords and single notes. An 8va marking is present above the first ending in measure 5.

b) no original está assim

The third system shows the bass clef part of the music. It consists of two measures of chords in the bass clef, providing a simple harmonic accompaniment.

The fourth system continues the piece, starting at measure 10. The treble clef part features a melody of eighth and sixteenth notes. The bass clef accompaniment consists of chords and single notes.

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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 moving 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 moving 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 moving 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 moving lines in both hands.

José Garcia de Christo: Girondinos

Musical score for measures 35-39. The piece is in 2/4 time with a key signature of one flat (B-flat). The melody in the right hand features eighth-note patterns, with an *8va* (octave) marking above measures 35 and 39. The bass line consists of chords and eighth-note accompaniment.

Musical score for measures 40-44. The melody continues with eighth-note patterns, including an *8va* marking above measure 43. The bass line provides harmonic support with chords and eighth notes.

Musical score for measures 45-49. The melody features a dotted quarter note followed by eighth notes. The bass line continues with chords and eighth-note accompaniment.

Musical score for measures 50-54. Measure 50 includes first and second endings. The word "Fine" is written below the first ending. The piece concludes with a final cadence in the right hand and a bass line ending on a half note.

## 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.