

Lorenzo Fernández

3ª Suite Brasileira

(sobre temas originais)

para piano

1. Toada
2. Seresta
3. Jongo (Dança Negra)



Para F. Curt Lange

3ª Suite Brasileira

(sobre temas originais)

para piano

O. Lorenzo Fernández

Rio de Janeiro, 1937-8

1. Toada

Moderato (♩ = 60)

The first system of the musical score for '1. Toada' is in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Moderato with a quarter note equal to 60 beats per minute. The music is written for piano. The right hand features a series of chords with a 4/2 fingering in the first measure and a 3/1 fingering in the second. The left hand plays a rhythmic pattern of eighth notes with a 1/2/3/4 fingering. Dynamics include piano (*p*) and a crescendo (*cresc.*).

The second system of the musical score continues from the first. The right hand has a melodic line starting with a forte (*f*) dynamic, marked 'o canto largamente' (sing broadly). It features a 2/4 fingering in the first measure and a 5/3 fingering in the second. The left hand continues with eighth notes, marked mezzo-forte (*mf*), with a 1/2/3/4 fingering. Dynamics include forte (*f*) and mezzo-forte (*mf*).

The third system of the musical score continues from the second. The right hand has a melodic line with a crescendo (*cresc.*) dynamic, featuring a 1/2 fingering in the first measure and a 4/1 fingering in the second. The left hand continues with eighth notes, marked mezzo-forte (*mf*), with a 1/2/3/4 fingering. Dynamics include mezzo-forte (*mf*) and a crescendo (*cresc.*).

Musical score for measures 13-16. The piece is in 4/5 time and F# major. Measure 13 starts with a treble clef and a bass clef. The treble staff has a melodic line with a slur over measures 13-16. The bass staff has a rhythmic accompaniment of eighth notes. Measure 14 has a 2 above the first note and a 5 above the fifth note. Measure 15 has a 5 above the first note. Measure 16 has a 5 above the first note and a 3 below the second note. The key signature changes to F# minor for measures 17-20.

Musical score for measures 17-20. The piece is in F# minor and 4/5 time. Measure 17 has a 5 above the first note and a 3 below the second note. Measure 18 has a 5 above the first note and a 3 below the second note. Measure 19 has a 4 above the first note, a 2 below the second note, and a 3 above the third note. Measure 20 has a 2 above the first note and a 4 above the second note. The bass staff continues with the rhythmic accompaniment.

Musical score for measures 21-24. Measure 21 has a 5 above the first note and a 2 below the second note, with the instruction *allarg.* below. Measure 22 has a *mf* dynamic and a 3 below the first note, with the instruction *a tempo* below. Measure 23 has a 5 above the first note and a 3 below the second note, with a *p* dynamic below. Measure 24 has a 5 above the first note and a 3 below the second note. The instruction *(Ped. ad libitum)* is written below measures 23 and 24. The bass staff continues with the rhythmic accompaniment.

Musical score for measures 25-28. Measure 25 has a 5 above the first note and a 3 below the second note. Measure 26 has a 5 above the first note and a 2 below the second note. Measure 27 has a 5 above the first note and a 3 below the second note. Measure 28 has a 5 above the first note. The instruction *un poco rit.* is written above measure 28. The instruction *(m.e. sotto)* and *(Ped. simile)* are written below measures 25 and 26. The bass staff continues with the rhythmic accompaniment.

29 *f* 4 5 4 5 *a tempo* *dim. molto* 3 5

(senza Ped.)

32 *allarg. un poco*

35 *a tempo* *f*

(Leo.)

39

43

47

allarg. un poco *a tempo*

51

ff *meno f* *poco allarg.* *dim.*

4

55

allarg. un poco *a tempo*

5 4 3 2

f

(Pedal ad libitum)

59

cresc. un poco

(Ped. simile)

63

allarg. un poco

a tempo

f

dim. sempre

poco a poco

67

71

mf

pp

Para Egydio Castro e Silva

2. Seresta

O. Lorenzo Fernández

Rio de Janeiro, 1937-8

Allegro agitato (♩ = 100)

mf

ritard. e dim.

a tempo

Musical score for measures 13-15. The piece is in G major (one sharp) and 3/4 time. Measure 13 starts with a treble clef and a bass clef. The right hand plays a sequence of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The left hand plays a sequence of notes: G3, B2, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, 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D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360

25 *a tempo*
ff *cresc.*

28 *fff* *dim.*

31 *allarg. e dim.* **1º Tempo** *p*

34

37

40 *ritard. e dim.* *a tempo*

43

46 *allarg. molto* *pp*

Para Tomás Terán

3. Jongo

Dança Negra

O. Lorenzo Fernández

Rio de Janeiro, 1937-8

Allegro Pesante (♩ = 76 a 84)

ppp *soturno e misterioso*

una corda

pp

8^{va}

p *cresc. poco a poco*

tre corde

8^{va}

f *cresc. ma sempre poco a*

8^{va}

poco

f *cresc. e animando sempre,*

8^{va}

(Ped.)

ma poco a poco

8^{va} Ped. simile

8^{va}

8^{va}

ff *cresc. sempre*
in loco
Ped. simile

The first system of music consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes. The middle and bottom staves are in bass clef and contain a complex accompaniment with many beamed notes and rests.

The second system continues the piece with similar notation to the first system, featuring a melodic line in the treble clef and a dense accompaniment in the bass clefs.

The third system continues the piece, showing further development of the melodic and accompanimental themes.

Grandioso

The fourth system begins with the tempo marking **Grandioso**. The music features a prominent melodic line in the treble clef with dynamic markings of **fff** (fortissimo) and accents. The bass clef accompaniment is also complex. The system concludes with the instruction *Ped. simile*.

The first system of the musical score consists of two staves. The treble staff contains a series of chords and single notes, many with accents (v) above them. The bass staff features a rhythmic accompaniment with chords and eighth notes.

The second system continues the piece. The treble staff has chords and notes with accents. The bass staff has chords and eighth notes, with some groups of notes bracketed together.

cresc. e animando sempre

The third system includes the instruction *cresc. e animando sempre* above the treble staff. The notation features more complex rhythmic patterns and chords. The instruction *Ped. simile* is written below the bass staff.

The fourth system shows further development of the piece's texture with intricate chordal patterns in both staves.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music features a complex texture with many chords and melodic fragments. The upper staff has a series of chords with some melodic movement, while the lower staff has a more rhythmic, chordal accompaniment. There are some ties and slurs across the measures.

The second system continues the musical texture. It features similar chordal complexity in both staves. The upper staff has more melodic activity with some slurs and accents. The lower staff continues with a dense accompaniment of chords. There are some ties and slurs across the measures.

The third system includes the instruction *Ped. simile* in the lower left. The musical notation continues with complex textures in both staves. The upper staff has some melodic lines with accents and slurs. The lower staff has a dense accompaniment of chords with many slurs and ties.

The fourth system includes the instruction *pesante* in the lower left. The musical notation continues with complex textures in both staves. The upper staff has some melodic lines with accents and slurs. The lower staff has a dense accompaniment of chords with many slurs and ties. There is a dynamic marking *fff* in the lower right.

