

# *Alberto Nepomuceno Collection*

Processed by the Music Division of the Library of Congress



**Music Division, Library of Congress**

**Washington, D.C.**

**2003**

**Finding Aid encoded by Library of Congress Music  
Division, 2003**

**2004-04-15 converted from EAD 1.0 to 2002 by  
v\_1\_to\_v\_2002\_conv-4d.xsl created by Michael Ferrando at  
the Library of Congress**

## Collection Summary

**Title:** Alberto Nepomuceno collection

**Span Dates:** 1887-1920

**Bulk Dates:** (bulk 1894-1920)

**Call No.:** ML31.N46

**Creator:** Nepomuceno, Alberto, 1864-1920.

**Size:** 13 linear ft.; 6 boxes; ca. 150 items

**Repository:** Music Division, Library of Congress, Washington, D.C.

**Abstract:** The collection consists primarily of scores, most of them photocopies of holographs, and printed material, including 2 operas, 9 orchestral and 12 chamber and solo works, as well as about 40 songs and other vocal works. In addition, the collection contains a small number of photographs, portraits of the composer and his wife, books, catalogs, and other printed materials.

**Language:** Collection material in English

## Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by personal names, subjects, and listed alphabetically therein.

### Personal Names:

Nepomuceno, Alberto, 1864-1920--Portraits.

Nepomuceno, Alberto, 1864-1920.

Nepomuceno, Alberto, 1864-1920.

### Subjects:

Composers--Brazil--Portraits.

Music.

## Administrative Information

### Provenance

Purchase; Sergio Nepomuceno Alvin Corrêa, 1993.

### Accruals

No further accruals are expected.

### Processing History

The Alberto Nepomuceno Collection was processed in 1998 by Susana Salgado with assistance from Rodney T. Todd. This Finding Aid was prepared with Corel WordPerfect 8. In 2003, Michael A. Ferrando coded and edited the finding aid for EAD format with assistance from Susan Salgado.

### Copyright Status

The status of copyright on the materials of the Alberto Nepomuceno collection is governed by the Copyright Law of the United States (Title 17, U.S.C.).

### Restrictions

Certain restrictions to use or copying of materials may apply.

### Preferred Citation

Researchers wishing to cite this collection should include the following information: container number, the Alberto Nepomuceno collection, Music Division, Library of Congress, Washington, D.C.

## Biographical Sketch

<i>Date</i>	<i>Event</i>
1864	On July 6 Alberto Nepomuceno was born in Fortaleza, Ceará, Brazil to Victor Augusto Nepomuceno (1840-1880), violinist and organist of the Fortaleza's Cathedral, and his wife Maria Virginia de Oliveira Paiva (1846-1892).
1872	His family moved to Recife (Pernambuco). He began his musical studies (piano and violin) with his father.
1880	After his father's death, he started to work in a typographical shop to help his mother and sister Emilia. He began studies in harmony with Maestro Euclides Fonseca.
1881	Professor Tobias Barreto coached him in his studies of philosophy and German.
1883	He played violin in the orchestra of the Santa Isabel Opera House at the premiere of <i>Leonor</i> , an opera composed by his teacher Euclides Fonseca. He actively joined the civic republican and abolitionist movement of the northeast Brazilian region.
1885	The Legislative Assembly of Ceará presented a petition to the Imperial Government to re-activate Nepomuceno's scholarship to study in Europe that was initially rescinded due to his political activities. He settled in Rio de Janeiro and for the first time gave a piano concert at the Club Beethoven. Also, he toured the country with cellist Frederico Nascimento.
1886	He became a piano teacher at the Club Beethoven and studied harmony with Miguel Cardozo.
1887	He composed his first compositions for piano, some songs, and a march for orchestra.
1888	In May at The Club Iracema (Fortaleza) he premiered his first major composition <i>Dança de negros</i> which later became his <i>Batuque</i> for orchestra. In August, he traveled to Europe.
1889	Nepomuceno enrolled at the Accademia di Santa Cecilia in Rome and began his studies with Eugenio Terziani (harmony), Giovanni Sgambatti (piano), and Cesare de Sanctis.
1890	In August he left Rome and enrolled at the Akademische Meister Schulle in Berlin where he began his composition studies with Heinrich von Herzogenberg (1843-1900), a distinguished friend of Brahms.
1891	During his vacation, he travelled to Vienna and heard concerts by Brahms and Hans von Bülow. He also attended classes with Theodor Lechetitzky and met the Norwegian pianist Walborg Rendtler Bang, a pupil of Grieg, and Nepomuceno's future wife.
1892	He transferred to Berlin's Stern Conservatory to study composition and organ with Arnó Kleffel (1840-1913) and piano with H. Ehrlich (1822-1899) for two years.
1893	In July, he travelled to Christiania (Oslo) and married Walborg Rendtler Bang. They had four children: Eivind, Sigurd, Sigrid and Astrid. The couple resided for a time at the Grieg home, in Bergen, where they discussed the idea of creating a Brazilian musical patrimony. He studied with organist Christian Cappelen for three months.

- 1894 At the final examinations at the Stern Conservatory Nepomuceno conducted the Berlin Philharmonic Orchestra performing his own works, *Scherzo für grosses Orchester* and *Suite antiga*. In April, he was nominated Professor of Organ "ad absentio" at the National Institute of Music (NIM) in Rio de Janeiro.
- 1894 He went to Paris to attend the Schola Cantorum organ courses with Alexandre Guilmant. There he met and discussed music with Camille Saint-Saëns, Charles Bordes and Vincent D'Indy. Nepomuceno was invited by Sorbone's Professor of Greek Charles Chabault to write the incidental music to Sophocles' *Electra*.
- 1895 In July, Nepomuceno returned to Rio de Janeiro and gave a historical concert as pianist, organist, and conductor of his works at the NIM.
- 1896 Nepomuceno was nominated Professor of Composition at the NIM, and Conductor at the Associação dos Concertos Populares. In two years, he premiered many works of new Brazilian composers.
- 1897 On August 1 the NIM organized a major Festival Alberto Nepomuceno. He conducted the premiere of his major symphonic works: *Série Brasileira*, Symphony in G minor, and *As Uyaras* among others.
- 1898 On October 14 Nepomuceno's first opera, *Artemis*, was premiered at the Teatro São Pedro de Alcântara.
- 1902 On July 12 Nepomuceno is nominated Director of NIM.
- 1904 On October 20 he conducted the premiere of *O Garatuja*. He was designated by the NIM to welcome Saint-Saëns on his arrival in Brazil.
- 1908 He organized and conducted a 26-concert series, with premieres of major French, Russian, and Brazilian works.
- 1909 He presented a project to the National Congress for the creation of a National Orchestra subsidized by the government.
- 1910 He was sent to Brussels, Geneva, and Paris by the Brazilian Government to conduct Brazilian music. He visited Debussy who presented him with the autograph of *Pélleas et Mélisande*.
- 1913 On June 30 he traveled to Buenos Aires to attend the world premiere of his opera *Abul* at the Teatro Coliseo. He conducted a tribute to a Wagner centennial at Rio's Teatro Municipal.
- 1915 On April 15 he attended the European premiere of *Abul* at Rome's Teatro Costanzi.
- 1916 He made a Portuguese translation of Schönberg's *Harmonielehre* and tried to force it upon the NIM without success.
- 1919 He conducted his last concerts at the Teatro Municipal and, with the premiere of Villa-Lobos' Concerto for Cello, introduced a new composer to the public.
- 1920 In February he asked his editor Sampaio Araújo to publish the first of Villa-Lobos' works. In June he was awarded the Gold Medal from King Albert of Belgium for his devotion to Belgian welfare during the war.

- 1920                      On September 23 Richard Strauss conducted the Vienna Philharmonic in his *O Garatuja*.
- 1920                      On October 16 Nepomuceno died at the age of 56 in Rio de Janeiro.

## Scope and Content Note

The Alberto Nepomuceno Collection reveals a major composer who was a pioneer among Brazilian musicians and who was recognized as the "father" of musical nationalism in his country. In addition to being the first to incorporate native themes and rhythms into art music in Brazil, he developed a brilliant career as a prominent teacher and theoretician, an orchestra conductor, pianist and organist, and a musical administrator.

Nepomuceno, born in the middle of the nineteenth century, received his early musical education in Brazil from his father, a church organist. Later he became highly cultivated during his scholarly years of musical studies in Europe in the best conservatories of that time, such as Rome's Santa Cecilia, Paris' Schola Cantorum and Berlin's Akademische Meister Schulle, among others. He was fluent in five languages and became acquainted with major composers of the twentieth century, among them Debussy, Saint-Saëns, D'Indy, and Richard Strauss, all of whom praised his works. In addition, his marriage to the distinguished Norwegian pianist Walborg Rendtler Bang allowed him to establish a personal friendship with Edward Grieg.

Parallel to a major career in composition and conducting, Nepomuceno's passion was to give his country a better and more advanced musical curricula. As a professor of composition he tried to apply new systems, for example, Schönberg's *Harmony Treatise*, but was unable to persuade the musicians of his time to change the traditional way of teaching.

Nevertheless, thanks to his tireless work for the recognition of Brazilian nationalism and encouragement of young and new composers, he was able, just one year before his death, to conduct and introduce to the public Heitor Villa-Lobos' work.

From his stage works to the piano pieces Nepomuceno's eclecticism is the common attribute of his whole output. His style goes from a conventional romantic trend passing through transitional styles to the fiery rhythms of the Afro-Brazilian dances. In the middle of these periods can be found piano works that recreated a harpsichord-like resemblance, such as, the early *Suite Antiga*, as well as vivacious and spontaneous dance-like urban tunes as the "maxixe" and the "choro" with *Galhofeira* as its best example.

The collection consists primarily of scores, most of them photocopies of holographs, and printed material. Among the printed scores the original rare Portuguese-Italian edition of his opera *Abul*, in a piano-vocal score, printed by Sonzogno of Milan, in 1913, and also a photocopy of the piano-vocal score of the French-Portuguese version of the opera *Artemis*.

Following in importance is the full score of his *Série Brasileira* of which the last movement, the famous "Batuque," was the first symphonic undertaking to picture one aspect of the unique Brazilian folk life. This collection also contains the printed full score of the prelude *O Garatuja*, a work that was conducted and acclaimed by Richard Strauss.

The chamber music although small in quantity is quite significant because it contains, among other items, the composer's three major string quartets. The third in D minor "Brasileiro," dated Berlin 1891, is another earlier example of the use of Brazilian thematic rhythms in art music.

The vocal music, about seventy piano-vocal scores with German, French, Italian, Swedish and Portuguese texts, illustrates the development of Nepomuceno from his European early style to the works that depict the sometimes melancholic perception of the Brazilian soul. The piano works, with similar characteristics, have a wide range from the aforementioned *Suite antiga* to the *Quatro peças lyricas*, written in a romantic style at the beginning, but finishing with the syncopated pattern and the distinctive improvisation of the "choro."

Even though the collection is small in size, it contains a variety of works in each genre showing the development of Nepomuceno's musical career, from a strictly European composer to the first Brazilian to achieve stature as the founder of musical nationalism in his country. It encompasses a 33-year period, from his early works in 1887 until his last in 1920. In addition, the collection contains a small amount of photographs, portraits of the composer and his wife, and also books, catalogs and other printed materials published during the last sixty years.

Nevertheless his relevance as a creator and his contribution to the Brazilian musical culture goes far beyond. In addition to his career as a major composition teacher and director of the National Institute of Music, he must be remembered as a conductor who not only was the first to lead the symphonic works of his young fellow-citizens, but also the Brazilian premieres of the music of Wagner and all the major French and Russian composers of the first half of the twentieth century. Finally, the collection is complemented with several long playing 33-1/3 rpm records that contain symphonic, choral, vocal, chamber music and piano works, performed and conducted by Brazilian musicians. The record collection is located in the Motion Picture, Broadcasting and Recorded Sound Division.

Susana Salgado, 1998

## **Organization of the Alberto Nepomuceno collection**

The Alberto Nepomuceno collection is organized in 3 series:

- Music
- Catalogs and other printed matter
- Photographs

## **Arrangement of the Alberto Nepomuceno collection**

The Alberto Nepomuceno collection is arranged in 3 series. Each series is arranged by alphabetically, chronologically, or by genre.

## Description of Series

<i>Container</i>	<i>Series</i>
BOX 1-5	<u><b>MUSIC, 1887-1920</b></u> The Music series consists primarily of scores, most of them photocopies of holographs, and printed material. Arrangement is by genre and title.
BOX-FOLDER 6/1-9	<u><b>CATALOGS AND OTHER PRINTED MATTER, 1864-1920</b></u> The Catalogs and Other Printed Matter series consists of books, catalogs and other printed materials published during the last sixty years. Arrangement is by author and title.
BOX-FOLDER 6/10-17	<u><b>PHOTOGRAPHS, 1864-1920</b></u> The Photographs series contains portraits of the composer and his wife. Arrangement is chronological.

# Container List

<i>Container</i>	<i>Contents</i>
<b>BOX 1-5</b>	<b>MUSIC, 1887-1920</b> The Music series consists primarily of scores, most of them photocopies of holographs, and printed material. Arrangement is by genre and title.
<b>BOX 1</b>	<b>Stage</b>
<b>BOX-FOLDER 1/1</b>	Abul, opera in 3 acts Piano-vocal score Note: libretto by the composer included, photocopies of manuscript full scores of Act 2, Dança Sacra do Véu, and Interludio from Act 3 Note: Piano-vocal score dedicated, dated and signed by the composer, "Rio, 29 setembro 1913"
<b>BOX-FOLDER 1/2</b>	Artémis, episódio lyrico em um acto Photocopy of printed piano-vocal score, photocopy of holograph[?] full score of the Interludio, photocopy of libretto included
<b>BOX 2</b>	<b>Orchestral Works</b>
<b>BOX-FOLDER 2/1</b>	Adagio para cordas Photocopy of copyist's manuscript score in ink
<b>BOX-FOLDER 2/2</b>	Andante expressivo Photocopy of copyist's manuscript score in ink
<b>BOX-FOLDER 2/3</b>	Batuque, danza de negros Photocopy of offset printed full score Note: No.4 of Série Brasileira
<b>BOX-FOLDER 2/4</b>	O Garatuja, préludio Printed full score
<b>BOX-FOLDER 2/5</b>	Serenata Photocopy of copyist's manuscript full score in ink
<b>BOX-FOLDER 2/6</b>	Série Brasileira, I Alvorada na serra, II Intermédio, III A sesta na rede, IV Batuque Photocopy of offset printed full score
<b>BOX-FOLDER 2/7</b>	Squerzo (Scherzo) Photocopy of copyist's manuscript score in ink
<b>BOX-FOLDER 2/8</b>	Suite Antiga, op. 11 Photocopy of copyist's manuscript score in ink

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<b>BOX-FOLDER 2/9</b>	Valses humorísticas pour piano et orchestre (Valsas humorísticas) Photocopies of manuscript full score in ink and printed full score (2 copies)
<b>BOX-FOLDER 3/1-12</b>	<b>Chamber Music</b>
<b>BOX-FOLDER 3/1</b>	Canção, Manobra Militar, Minueto Printed guitar score Note: guitar transcription by Isaias Savio
<b>BOX-FOLDER 3/2</b>	Devaneio, 1919 Photocopy of printed piano-violin score and violin part
<b>BOX-FOLDER 3/3</b>	Erinnerung (Souvenir) Manuscript score in ink Note: with pencil emendations Note: string quintet
<b>BOX-FOLDER 3/4</b>	Offertoire Photocopy of printed organ score
<b>BOX-FOLDER 3/5</b>	Piano trio, in F sharp minor Photocopy of printed score
<b>BOX-FOLDER 3/6</b>	Prece (obra posthuma) Photocopy of printed piano-violin score Note: original piano-cello score, arranged for piano-violin by Lambert Ribeiro
<b>BOX-FOLDER 3/7</b>	Prélude et fugue Photocopy of printed organ or harmonium score
<b>BOX-FOLDER 3/8</b>	Romance Photocopy of printed piano-cello score
<b>BOX-FOLDER 3/9</b>	String quartet no.1, in B minor Photocopies of holograph score and offset printed parts Note: dated: 1890
<b>BOX-FOLDER 3/10</b>	String quartet no.2, in G minor Photocopy of copyist's manuscript score in ink Note: includes program of world premiere Note: dated: "Berlin, 1891"
<b>BOX-FOLDER 3/11</b>	String quartet no.3, in D minor, "Brasileiro" Photocopy of copyist's manuscript score and offset printed parts
<b>BOX-FOLDER 3/12</b>	Tarantella Photocopy of printed piano-cello score

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<b>BOX-FOLDER 3/13-18</b> <b>BOX-FOLDER 4/1-46</b> <b>BOX-FOLDER 5/1-5</b>	<b>Songs</b>
<b>BOX-FOLDER 3/13</b>	2 Canções: Coração triste, Philomela (Filomena), op. 18, no.1 Printed piano-vocal score Note: 1st edition
<b>BOX-FOLDER 3/14</b>	12 Canções: As Uyáras, Medroso de Amor, Madrigal, Coração triste, Printed piano-choral and piano-vocal score Note: 1st edition
<b>BOX-FOLDER 3/14</b>	Philomela (vol. I only) Printed piano-choral and piano-vocal score Note: 1st edition
<b>BOX-FOLDER 3/15</b>	A Jangada, canção Photocopy of printed piano-vocal score Note: 1st edition
<b>BOX-FOLDER 3/16</b>	Aime-moi Photocopy of copyist's manuscript piano-vocal score Note: unpublished work
<b>BOX-FOLDER 3/17</b>	Antigas modinhas brasileiras Printed piano-vocal score Note: 1st edition
<b>BOX-FOLDER 3/18</b>	Ao amanecer, op. 34, no.1, Anositece, op. 34, no.2 Printed piano-vocal score Note: 1st edition
<b>BOX-FOLDER 4/1</b>	Ave Maria [no.1] Printed piano-vocal score Note: 1st edition
<b>BOX-FOLDER 4/2</b>	Ave Maria [no.2] Printed piano-vocal score Note: 1st edition
<b>BOX-FOLDER 4/3</b>	Ave Maria [no.3] Printed chorus-vocal score Note: 1st edition
<b>BOX-FOLDER 4/4</b>	Canção, op. 30, no.2 Photocopy of printed of piano-vocal score Note: 1st edition
<b>BOX-FOLDER 4/5</b>	Canção da ausencia Printed piano-vocal score

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	Note: 1st edition
<b>BOX-FOLDER 4/6</b>	Canção de amor (Liebeslied), op. 19, no.2 Photocopy of printed piano-vocal score Note: 1st edition
<b>BOX-FOLDER 4/7</b>	Cantigas Photocopy of printed piano-vocal score Note: 1st edition
<b>BOX-FOLDER 4/8</b>	Cantilena Photocopy of printed piano-vocal score Note: 1st edition
<b>BOX-FOLDER 4/9</b>	Canto Nupcial Photocopy of printed piano-vocal score Note: 1st edition
<b>BOX-FOLDER 4/10</b>	Cantos da Salamita Photocopy of copyist's manuscript piano-vocal score Note: unpublished work
<b>BOX-FOLDER 4/11</b>	Coração indeciso, canção, op. 30, no.1 Printed piano-vocal score Note: 1st edition
<b>BOX-FOLDER 4/12</b>	Cornetas Photocopy of manuscript piano-vocal score Note: unpublished work Note: piece for Tambores e cornetas
<b>BOX-FOLDER 4/13</b>	Désirs d'hiver Printed piano-vocal score Note: signed by Sigrid Nepomuceno Note: 1st edition
<b>BOX-FOLDER 4/14</b>	Desterro Photocopy of copyist's manuscript piano-vocal score Note: unpublished work
<b>BOX-FOLDER 4/15</b>	Dolor supremus, op. 21, no.2 Photocopy of piano-vocal score Note: 1st edition
<b>BOX-FOLDER 4/16</b>	Duas canções Photocopy of printed piano-vocal score Note: only Amo-te Muito... Note: 1st edition

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<b>BOX-FOLDER 4/17</b>	Duas poesias, op. 26 Printed piano-vocal score Note: 1st edition
<b>BOX-FOLDER 4/18</b>	Duas poesias, op. 31 Printed piano-vocal scores (2 copies) Note: 1st edition Note: one score has a photocopy page
<b>BOX-FOLDER 4/19</b>	Duas poesias, Sempre!, Dôr sem consolo, op. 32 Printed piano-vocal score Note: 1st edition
<b>BOX-FOLDER 4/20</b>	Einklang Photocopy of copyist's manuscript piano-vocal score Note: unpublished work
<b>BOX-FOLDER 4/21</b>	Epithalamio Photocopy of copyist's manuscript piano-vocal score Note: unpublished work
<b>BOX-FOLDER 4/22</b>	Gedicht Photocopy of copyist's manuscript piano-vocal score Note: unpublished work
<b>BOX-FOLDER 4/23</b>	Herbst Photocopy of copyist's manuscript piano-vocal score Note: unpublished work
<b>BOX-FOLDER 4/24</b>	Der Himmel Photocopy of holograph piano-vocal score Note: unpublished work Note: dated "Paris 1894"
<b>BOX-FOLDER 4/25</b>	Hino Nacional Printed piano-vocal score Note: vocal adaptation by Alberto Nepomuceno Note: 1st edition Note: Hino Nacional composed by Francisco Manuel de Silva
<b>BOX-FOLDER 4/26</b>	Hymno do Ceará Photocopy of printed piano-vocal score Note: 1st edition
<b>BOX-FOLDER 4/27</b>	Ingemisco Photocopy of copyist's manuscript piano-vocal score Note: unpublished work
<b>BOX-FOLDER 4/28</b>	Invoção á Cruz Printed piano-vocal score

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- Note: 1st edition
- BOX-FOLDER 4/29**      Le miracle de la Semence, tragipoème  
Printed piano-vocal score  
Note: 1st edition  
Note: 4 songs
- BOX-FOLDER 4/30**      Le miroir d'or  
Photocopy of manuscript piano-vocal score  
Note: unpublished work
- BOX-FOLDER 4/31**      Les yeux élus  
Printed piano-vocal score  
Note: signed by Sigrid Nepomuceno  
Note: 1st edition
- BOX-FOLDER 4/32**      Mater Dolorosa, op. 14, no.1  
Printed piano-vocal score  
Note: 1st edition
- BOX-FOLDER 4/33**      Morta (Trovas do morte)  
Photocopy of copyist's manuscript piano-vocal score  
Note: unpublished work
- BOX-FOLDER 4/34**      Nossa Velhice  
Printed piano-vocal score  
Note: 1st edition  
Note: cover missing
- BOX-FOLDER 4/35**      Numa Concha, Canção  
Printed piano-vocal score  
Note: 1st edition
- BOX-FOLDER 4/36**      O Baile na Flor  
Printed choral score  
Note: 1st edition
- BOX-FOLDER 4/37**      Occaso  
Photocopy of printed piano-vocal score  
Note: 1st edition
- BOX-FOLDER 4/38**      Olha-me!  
Printed piano-vocal score  
Note: signed by Sigrid Nepomuceno  
Note: 1st edition
- BOX-FOLDER 4/39**      Oração ao diabo, op. 20, no.2  
Photocopy of printed piano-vocal score  
Note: 1st edition

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<b>BOX-FOLDER 4/40</b>	Ora dize-me a verdade, op. 12, no.1 Photocopy of printed piano-vocal score Note: 1st edition
<b>BOX-FOLDER 4/41</b>	Perché? Photocopy of copyist's manuscript piano-vocal score Note: unpublished work
<b>BOX-FOLDER 4/42</b>	Razão e amor (Obra póstuma) Printed piano-vocal score Note: 1st edition
<b>BOX-FOLDER 4/43</b>	Soneto, op. 21, no.3 Photocopy of printed piano-vocal score Note: 1st edition
<b>BOX-FOLDER 4/44</b>	Sonhei, op. 19, no.1 Photocopy of printed piano-vocal score Note: 1st edition
<b>BOX-FOLDER 4/45</b>	Trovas, op. 29, no.1 and no.2 Photocopy of printed piano-vocal scores (2 copies) Note: 1st edition
<b>BOX-FOLDER 4/46</b>	Tu és o sol!, op. 14, no.2 Photocopy of printed piano-vocal score Note: 1st edition
<b>BOX-FOLDER 5/1</b>	Un soneto del Dante Photocopy of holograph piano-vocal score Note: text on cover page Note: signed and dated by the composer "Rome, 1887" Note: unpublished work
<b>BOX-FOLDER 5/2</b>	Versos (II) Printed piano-vocal score Note: signed by Sigrid Nepomuceno Note: 1st edition
<b>BOX-FOLDER 5/3</b>	Wiege sie sauft Photocopy of holograph piano-vocal score Note: unpublished work
<b>BOX-FOLDER 5/4</b>	Der wunde Ritter Photocopy of copyist's manuscript piano-vocal score with lyrics on back Note: unpublished work
<b>BOX-FOLDER 5/5</b>	Xácara, op. 20, no.1 Photocopy of printed piano-vocal score Note: 1st edition

<b>BOX-FOLDER 5/6-34</b>	<b>Piano Works</b>
<b>BOX-FOLDER 5/6</b>	1a. Mazurka Printed piano score Note: 1st edition
<b>BOX-FOLDER 5/7</b>	II Nocturno para piano Photocopy of copyist's manuscript score in ink Note: unpublished work Note: piece for left hand
<b>BOX-FOLDER 5/8</b>	4 Peças lyricas, op. 13, 1. Anhelo, 2. Valsa, 3. Dialogo, 4. Galhofeira Printed piano score Note: 1st edition
<b>BOX-FOLDER 5/9</b>	Batuque, no.4 da Série brasileira Piano-conductor score Note: 1st edition Note: piano arrangement by J. Octaviano
<b>BOX-FOLDER 5/10</b>	Brasileira Printed piano score Note: 1st edition
<b>BOX-FOLDER 5/11</b>	Canção, Peças infantís no.1 Printed piano score Note: 1st edition
<b>BOX-FOLDER 5/12</b>	Cloches de Noël Printed piano score Note: 1st edition
<b>BOX-FOLDER 5/13</b>	Deux morceaux Photocopy of printed piano score Note: 1st edition
<b>BOX-FOLDER 5/14</b>	Devaneio, op. 27, no.1 Photocopy of printed piano score Note: 1st edition
<b>BOX-FOLDER 5/15</b>	Five small pieces for left hand for children Typescript and manuscript piano score in ink Note: unpublished work
<b>BOX-FOLDER 5/16</b>	Folha d'album no.1 Printed piano score Note: 1st edition

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<b>BOX-FOLDER 5/17</b>	Folha d'album no.2 Printed piano score Note: 1st edition
<b>BOX-FOLDER 5/18</b>	Folha d'album no.3 Photocopy of printed piano score Note: 1st edition
<b>BOX-FOLDER 5/19</b>	Galhofeira, op.13, no.4 Printed piano score Note: 1st edition
<b>BOX-FOLDER 5/20</b>	Improviso, op.27, no.2 Photocopy of printed piano score Note: 1st edition
<b>BOX-FOLDER 5/21</b>	Insistência, no.4 Serie peças infantís Printed piano score Note: 1st edition
<b>BOX-FOLDER 5/22</b>	Manobra Militar, marcha Printed piano score Note: 1st edition
<b>BOX-FOLDER 5/23</b>	Melodia (Meia força) Photocopy of printed piano score Note: 1st edition
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<b>BOX-FOLDER 5/28</b>	Prece, obra postuma Printed piano score Note: piano arrangement by Barrozo Netto Note: 1st edition

## MUSIC, 1887-1920

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- BOX-FOLDER 5/29** Sonata in F minor, op.9  
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- BOX-FOLDER 5/30** Suite antique, op.11  
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Note: 1st edition
- BOX-FOLDER 5/32** Une fleur, romance  
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- BOX-FOLDER 5/33** Valse-Impromptu  
Photocopy of manuscript score in ink  
Note: "revised by Sérgio Nepomuceno A. Corrêa"  
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- BOX-FOLDER 5/34** Variations sur un thème original, op.29  
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The Catalogs and Other Printed Matter series consists of books, catalogs and other printed materials published during the last sixty years.  
Arrangement is by author and title.
- BOX-FOLDER 6/1** *Alberto Nepomuceno, Directeur de l'Institut National de Musique, Rio de Janeiro.*  
Note: Photocopy article on Nepomuceno.
- BOX-FOLDER 6/2** Alvim Corrêa, Sergio Nepomuceno. *Alberto Nepomuceno, Catalogo Geral*, Secretaria da Cultura, 1985  
Note: contains pictures
- BOX-FOLDER 6/3** Alvim Corrêa, Sergio Nepomuceno. Biography and comment about Nepomuceno's "O Garatuja."
- BOX-FOLDER 6/4** Biblioteca Nacional. *Exposição Comemorativa do Centenário do Nascimento de Alberto Nepomuceno*, Rio de Janeiro, 1964.
- BOX-FOLDER 6/5** Blume, Friedrich, ed. *Die Musik in Geschichte und Gegenwart*. Entry on Alberto Nepomuceno, Bärenreiter Kassel, Basel, London, New York  
Note: Photocopy of the page (2 copies)
- BOX-FOLDER 6/6** Conservatório de Música Alberto Nepomuceno. *Atividades do Ano de 1963*, Fortaleza, Dezembro de 1963

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BOX-FOLDER 6/7	De Almeida, Zélia de. <i>Perfil Biográfico do Maestro Alberto Nepomuceno</i> , Niterói, 1964
BOX-FOLDER 6/8	Ministerio Da Cultura. <i>Música Brasileira Para Orquestra</i> , Catálogo Geral, 1988
BOX-FOLDER 6/9	Sadie, Stanley, Ed. <i>The New Grove Dictionary of Music and Musicians</i> , Macmillan, London, 1980. Note: Photocopy entry on Nepomuceno (2 copies)
BOX-FOLDER 6/10-17	<b>PHOTOGRAPHS, 1864-1920</b> The Photographs series contains portraits of the composer and his wife. Arrangement is chronological.
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BOX-FOLDER 6/17	Portrait : Walborg Reutler Bang (Nepomuceno's wife) (mounted photocopy)

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