Collection Summary
Title: Alberto Nepomuceno Collection
Span Dates: 1887-1920
Bulk Dates: (bulk 1894-1920)
Call No.: ML31.N46
Creator: Nepomuceno, Alberto, 1864-1920
Extent: circa 150 items; 6 boxes; 13 linear feet
Language: Collection material in English
Location: Music Division, Library of Congress, Washington, D.C.
Summary: The collection consists primarily of scores, most of them photocopies of holographs, and printed material, including two operas, nine orchestral and twelve chamber and solo works, as well as about forty 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.

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 name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

People
Nepomuceno, Alberto, 1864-1920--Portraits.
Nepomuceno, Alberto, 1864-1920.
Nepomuceno, Alberto, 1864-1920.

Subjects
Composers--Brazil--Portraits.
Music.

Administrative Information
Provenance
Bulk: 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.

Transfers
Sound recordings transferred to the Library of Congress Motion Picture, Broadcasting and Recorded Sound Division; Washington DC 20540 USA.

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.).
Access and Restrictions
The Alberto Nepomuceno Collection is open to research. Researchers are advised to contact the Performing Arts Reading Room prior to visiting. Many collections are stored off-site and advance notice is needed to retrieve these items for research use. 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, Alberto Nepomuceno Collection, Music Division, Library of Congress, Washington, D.C.

Biographical Sketch

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>1864</td>
<td>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).</td>
</tr>
<tr>
<td>1872</td>
<td>His family moved to Recife (Pernambuco). He began his musical studies (piano and violin) with his father.</td>
</tr>
<tr>
<td>1880</td>
<td>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.</td>
</tr>
<tr>
<td>1881</td>
<td>Professor Tobias Barreto coached him in his studies of philosophy and German.</td>
</tr>
<tr>
<td>1883</td>
<td>He played violin in the orchestra of the Santa Isabel Opera House at the premiere of Leonor, an opera composed by his teacher Euclides Fonseca. He actively joined the civic republican and abolitionist movement of the northeast Brazilian region.</td>
</tr>
<tr>
<td>1885</td>
<td>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.</td>
</tr>
<tr>
<td>1886</td>
<td>He became a piano teacher at the Club Beethoven and studied harmony with Miguel Cardozo.</td>
</tr>
<tr>
<td>1887</td>
<td>He composed his first compositions for piano, some songs, and a march for orchestra.</td>
</tr>
<tr>
<td>1888</td>
<td>In May at The Club Iracema (Fortaleza) he premiered his first major composition Dança de negros which later became his Batuque for orchestra. In August, he traveled to Europe.</td>
</tr>
<tr>
<td>1889</td>
<td>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.</td>
</tr>
<tr>
<td>1890</td>
<td>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.</td>
</tr>
<tr>
<td>1891</td>
<td>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 Rendler Bang, a pupil of Grieg, and Nepomuceno's future wife.</td>
</tr>
</tbody>
</table>
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 Sorbonne'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 Associaçao 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 Schule, 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 premiers 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
Description of Series

**Container**  
**BOX 1-5**  
**Series**  
**Music, 1887-1920**  
The Music series consists primarily of scores, most of them photocopies of holographs, and printed material.  
Arrangement is by genre and title.

**Container**  
**BOX-FOLDER 6/1-9**  
**Series**  
**Catalogs and Other Printed Matter, 1864-1920**  
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.

**Container**  
**BOX-FOLDER 6/10-17**  
**Series**  
**Photographs, 1864-1920**  
The Photographs series contains portraits of the composer and his wife.  
Arrangement is chronological.
# Container List

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| BOX 1-5   | **Music, 1887-1920**  
The Music series consists primarily of scores, most of them photocopies of holographs, and printed material.  
Arrangement is by genre and title. |
| BOX 1     | **Stage** |
| BOX-FOLDER 1/1 | 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" |
| BOX-FOLDER 1/2 | Artémis, episodio lyrico em um acto  
Photocopy of printed piano-vocal score, photocopy of holograph[?] full score of the Interludio, photocopy of libretto included |
| BOX 2     | **Orchestral Works** |
| BOX-FOLDER 2/1 | Adagio para cordas  
Photocopy of copyist's manuscript score in ink |
| BOX-FOLDER 2/2 | Andante expressivo  
Photocopy of copyist's manuscript score in ink |
| BOX-FOLDER 2/3 | Batuque, danza de negros  
Photocopy of offset printed full score  
Note: No.4 of Série Brasileira |
| BOX-FOLDER 2/4 | O Garatuja, préludio  
Printed full score |
| BOX-FOLDER 2/5 | Serenata  
Photocopy of copyist's manuscript full score in ink |
| BOX-FOLDER 2/6 | Série Brasileira, I Alvorada na serra, II Intermédio, III A sesta na rede, IV Batuque  
Photocopy of offset printed full score |
| BOX-FOLDER 2/7 | Squerzo (Scherzo)  
Photocopy of copyist's manuscript score in ink |
| BOX-FOLDER 2/8 | Suite Antiga, op. 11  
Photocopy of copyist's manuscript score in ink |
Valses humoristiques pour piano et orchéstre (Valsas humorísticas)
Photocopies of manuscript full score in ink and printed full score (2 copies)

Chamber Music

Canção, Manobra Militar, Minueto
Printed guitar score
Note: guitar transcription by Isaias Savio

Devaneio, 1919
Photocopy of printed piano-violin score and violin part

Erinnerung (Souvenir)
Manuscript score in ink
Note: with pencil emendations
Note: string quintet

Offertoire
Photocopy of printed organ score

Piano trio, in F sharp minor
Photocopy of printed score

Prece (obra posthuma)
Photocopy of printed piano-violin score
Note: original piano-cello score, arranged for piano-violin by Lambert Ribeiro

Prélude et fugue
Photocopy of printed organ or harmonium score

Romance
Photocopy of printed piano-cello score

String quartet no.1, in B minor
Photocopies of holograph score and offset printed parts
Note: dated: 1890

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"

String quartet no.3, in D minor, "Brasileiro"
Photocopy of copyist's manuscript score and offset printed parts

Tarantella
Photocopy of printed piano-cello score

Songs
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<td>BOX-FOLDER 5/1-5</td>
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| BOX-FOLDER 3/13 | 2 Canções: Coração triste, Philomela (Filomena), op. 18, no.1  
Printed piano-vocal score  
Note: 1st edition |
| BOX-FOLDER 3/14 | 12 Canções: As Uyáras, Medroso de Amor, Madrigal, Coração triste,  
Printed piano-choral and piano-vocal score  
Note: 1st edition |
| BOX-FOLDER 3/14 | Philomela (vol. I only)  
Printed piano-choral and piano-vocal score  
Note: 1st edition |
| BOX-FOLDER 3/15 | A Jangada, canção  
Photocopy of printed piano-vocal score  
Note: 1st edition |
| BOX-FOLDER 3/16 | Aime-moi  
Photocopy of copyist's manuscript piano-vocal score  
Note: unpublished work |
| BOX-FOLDER 3/17 | Antigas modinhas brasileiras  
Printed piano-vocal score  
Note: 1st edition |
| BOX-FOLDER 3/18 | Ao amanecer, op. 34, no.1, Anoitece, op. 34, no.2  
Printed piano-vocal score  
Note: 1st edition |
| BOX-FOLDER 4/1 | Ave Maria [no.1]  
Printed piano-vocal score  
Note: 1st edition |
| BOX-FOLDER 4/2 | Ave Maria [no.2]  
Printed piano-vocal score  
Note: 1st edition |
| BOX-FOLDER 4/3 | Ave Maria [no.3]  
Printed chorus-vocal score  
Note: 1st edition |
| BOX-FOLDER 4/4 | Canção, op. 30, no.2  
Photocopy of printed of piano-vocal score  
Note: 1st edition |
| BOX-FOLDER 4/5 | Canção da ausência  
Printed piano-vocal score  
Note: 1st edition |
Canção de amor (Liebeslied), op. 19, no.2
Photocopy of printed piano-vocal score
Note: 1st edition

Cantigas
Photocopy of printed piano-vocal score
Note: 1st edition

Cantilena
Photocopy of printed piano-vocal score
Note: 1st edition

Canto Nupcial
Photocopy of printed piano-vocal score
Note: 1st edition

Cantos da Salamita
Photocopy of copyist’s manuscript piano-vocal score
Note: unpublished work

Coração indeciso, canção, op. 30, no.1
Printed piano-vocal score
Note: 1st edition

Cornetas
Photocopy of manuscript piano-vocal score
Note: unpublished work
Note: piece for Tambores e cornetas

Désirs d’hiver
Printed piano-vocal score
Note: signed by Sigrid Nepomuceno
Note: 1st edition

Desterro
Photocopy of copyist's manuscript piano-vocal score
Note: unpublished work

Dolor supremus, op. 21, no.2
Photocopy of piano-vocal score
Note: 1st edition

Duas canções
Photocopy of printed piano-vocal score
Note: only Amo-te Muito...
Note: 1st edition

Duas poesias, op. 26
Printed piano-vocal score
Note: 1st edition
| BOX-FOLDER 4/18 | Duas poesias, op. 31  
|                 | Printed piano-vocal scores (2 copies)  
|                 | Note: 1st edition  
|                 | Note: one score has a photocopy page |
| BOX-FOLDER 4/19 | Duas poesias, Sempre!, Dôr sem consolo, op. 32  
|                 | Printed piano-vocal score  
|                 | Note: 1st edition |
| BOX-FOLDER 4/20 | Einklang  
|                 | Photocopy of copyist's manuscript piano-vocal score  
|                 | Note: unpublished work |
| BOX-FOLDER 4/21 | Epithalamio  
|                 | Photocopy of copyist's manuscript piano-vocal score  
|                 | Note: unpublished work |
| BOX-FOLDER 4/22 | Gedicht  
|                 | Photocopy of copyist's manuscript piano-vocal score  
|                 | Note: unpublished work |
| BOX-FOLDER 4/23 | Herbst  
|                 | Photocopy of copyist's manuscript piano-vocal score  
|                 | Note: unpublished work |
| BOX-FOLDER 4/24 | Der Himmel  
|                 | Photocopy of holograph piano-vocal score  
|                 | Note: unpublished work  
|                 | Note: dated "Paris 1894" |
| BOX-FOLDER 4/25 | Hino Nacional  
|                 | Printed piano-vocal score  
|                 | Note: vocal adaptation by Alberto Nepomuceno  
|                 | Note: 1st edition  
|                 | Note: Hino Nacional composed by Francisco Manuel de Silva |
| BOX-FOLDER 4/26 | Hymno do Ceará  
|                 | Photocopy of printed piano-vocal score  
|                 | Note: 1st edition |
| BOX-FOLDER 4/27 | Ingemisco  
|                 | Photocopy of copyist's manuscript piano-vocal score  
|                 | Note: unpublished work |
| BOX-FOLDER 4/28 | Invoção á Cruz  
|                 | Printed piano-vocal score  
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| BOX-FOLDER 4/29 | Le miracle de la Semence, tragipoëme  
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 |
| BOX-FOLDER 4/40 | Ora dize-me a verdade, op. 12, no.1  
Photocopy of printed piano-vocal score |
### Box Folder 4/41
- **Perché?**
  - Photocopy of copyist's manuscript piano-vocal score
  - Note: unpublished work

### Box Folder 4/42
- **Razão e amor (Obra póstuma)**
  - Printed piano-vocal score
  - Note: 1st edition

### Box Folder 4/43
- **Soneto, op. 21, no.3**
  - Photocopy of printed piano-vocal score
  - Note: 1st edition

### Box Folder 4/44
- **Sonhei, op. 19, no.1**
  - Photocopy of printed piano-vocal score
  - Note: 1st edition

### Box Folder 4/45
- **Trovas, op. 29, no.1 and no.2**
  - Photocopy of printed piano-vocal scores (2 copies)
  - Note: 1st edition

### Box Folder 4/46
- **Tu és o sol!, op. 14, no.2**
  - Photocopy of printed piano-vocal score
  - Note: 1st edition

### Box Folder 5/1
- **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

### Box Folder 5/2
- **Versos (II)**
  - Printed piano-vocal score
  - Note: signed by Sigrid Nepomuceno
  - Note: 1st edition

### Box Folder 5/3
- **Wiege sie sauft**
  - Photocopy of holograph piano-vocal score
  - Note: unpublished work

### Box Folder 5/4
- **Der wunde Ritter**
  - Photocopy of copyist's manuscript piano-vocal score with lyrics on back
  - Note: unpublished work

### Box Folder 5/5
- **Xácara, op. 20, no.1**
  - Photocopy of printed piano-vocal score
  - Note: 1st edition
### Piano Works

**BOX-FOLDER 5/6-34**

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<td>Note: piece for left hand</td>
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Note: unpublished work

**BOX-FOLDER 5/30**  
Suite antique, op.11  
Printed piano score  
Note: 1st edition

**BOX-FOLDER 5/31**  
Thème et variations, op.28  
Photocopy of printed piano score  
Note: 1st edition

**BOX-FOLDER 5/32**  
Une fleur, romance  
Printed piano score  
Note: 1st edition

**BOX-FOLDER 5/33**  
Valse-Impromptu  
Photocopy of manuscript score in ink  
Note: "revised by Sérgio Nepomuceno A. Corrêa"  
Note: unpublished work

**BOX-FOLDER 5/34**  
Variations sur un thème original, op.29  
Photocopy of printed piano score  
Note: 1st edition

**BOX-FOLDER 6/1-9**  
Catalogs and Other Printed Matter, 1864-1920  
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**  

**BOX-FOLDER 6/5**  
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

**BOX-FOLDER 6/7**  
De Almeida, Zélia de. Perfil Biográfico do Maestro Alberto Nepomuceno, Niterói, 1964

**BOX-FOLDER 6/8**  
Ministerio Da Cultura. Música Brasileira Para Orquestra, Catálogo Geral, 1988

**BOX-FOLDER 6/9**  
Note: Photocopy entry on Nepomuceno (2 copies)

**BOX-FOLDER 6/10-17**  
Photographs, 1864-1920  
The Photographs series contains portraits of the composer and his wife.
Arrangement is chronological.

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