EXEMPLOS MUSICAIS

Volume 7

226 – 253

FAC. DE CIÊNCIAS SOCIAIS E HUMANAS
19. OUT. 2006
SERVIÇOS DE INFORMAÇÃO E DOCUMENTAÇÃO

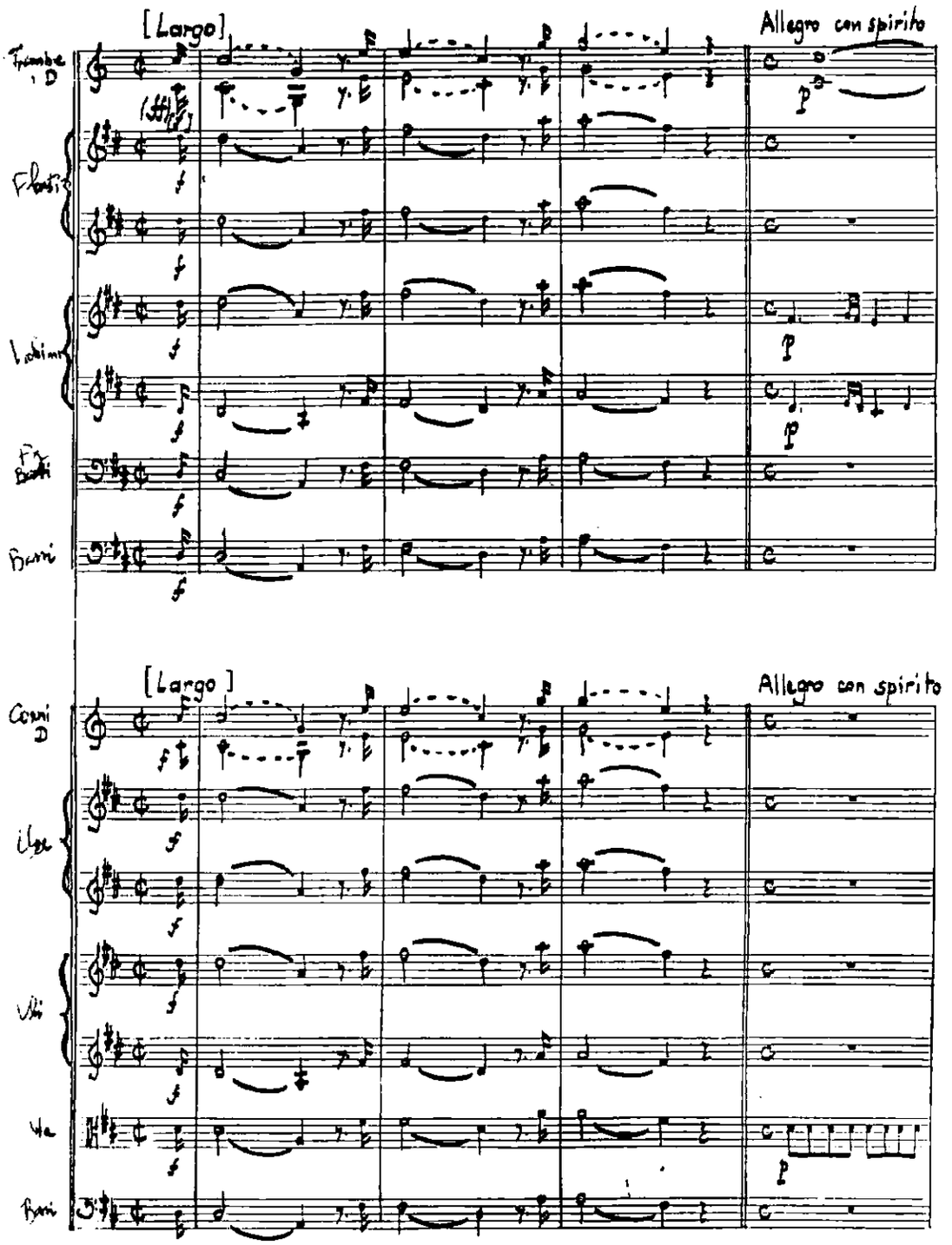
A MÚSICA ORQUESTRAL EM PORTUGAL NO SÉCULO XVIII

Sinfonia a due orchestre in D major

Them. Index I

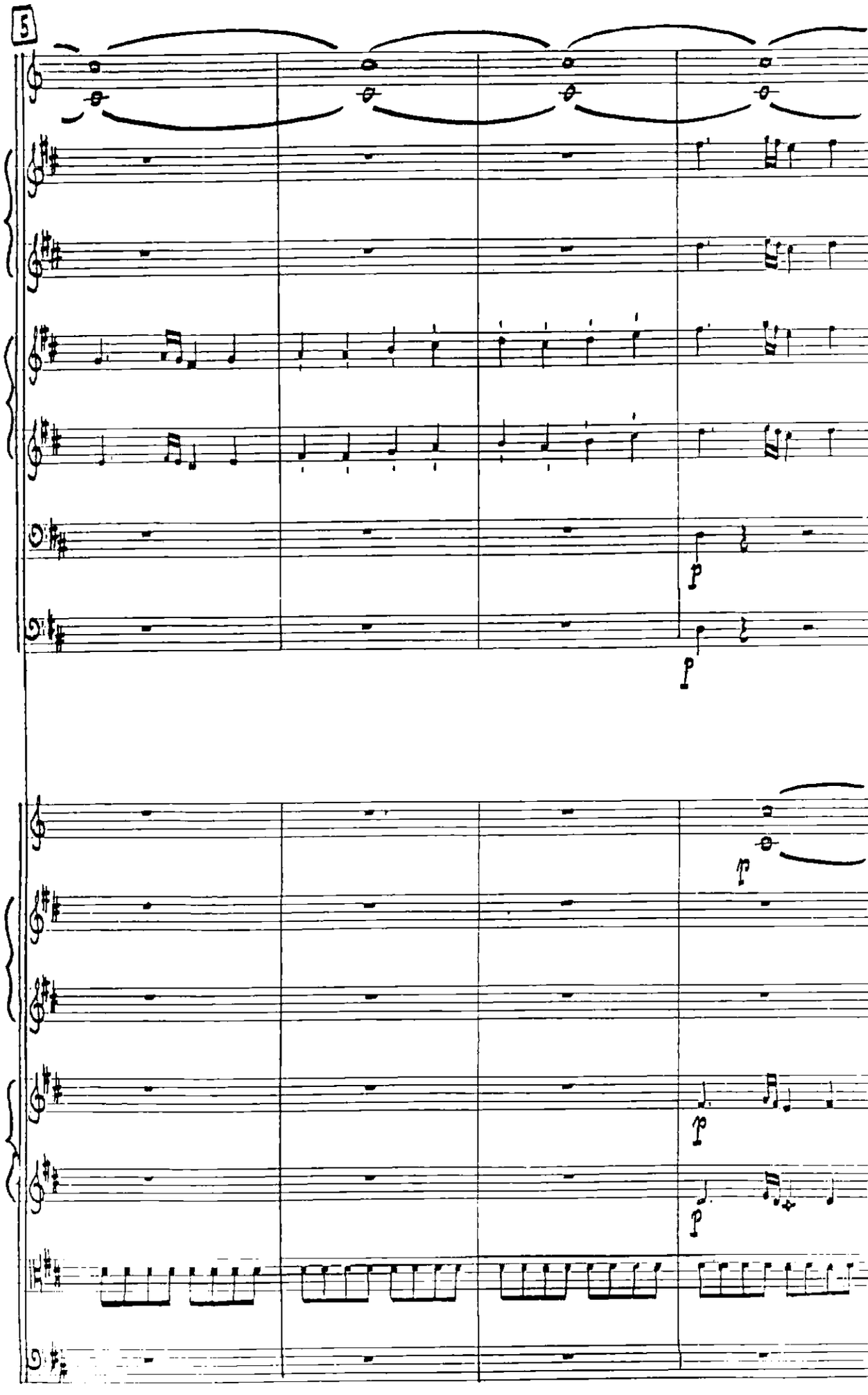
Edited by Pierre Salzmann

António Leal Moreira



Ex. 226 – Leal Moreira, Sinfonia a duas orquestras, 1º e 2º and., pp. 3-53

Formas contínuas em três partes, correspondentes à exposição, desenvolvimento e reexposição da forma sonata mas sem o serem de facto, por falta de coordenação entre os grupos temáticos e as zonas tonais; orquestrações baseadas no diálogo entre as duas orquestras, mas também nas combinações instrumentais dentro de cada uma; Allegro con Spirito, cc. 12-18: motivo melódico em uníssono, com carácter harmónico, baseado em arpejos; efeitos do tipo Sturm und Drang (escalas, cc. 82-86 e 92-96; efeitos dinâmicos, cc. 29-37 e 66-78); Andante grazioso, p. 43: rápidas escalas em uníssono, criando efeito do tipo Sturm und Drang; sentido direccional muito apurado, criado pela conjugação de vários factores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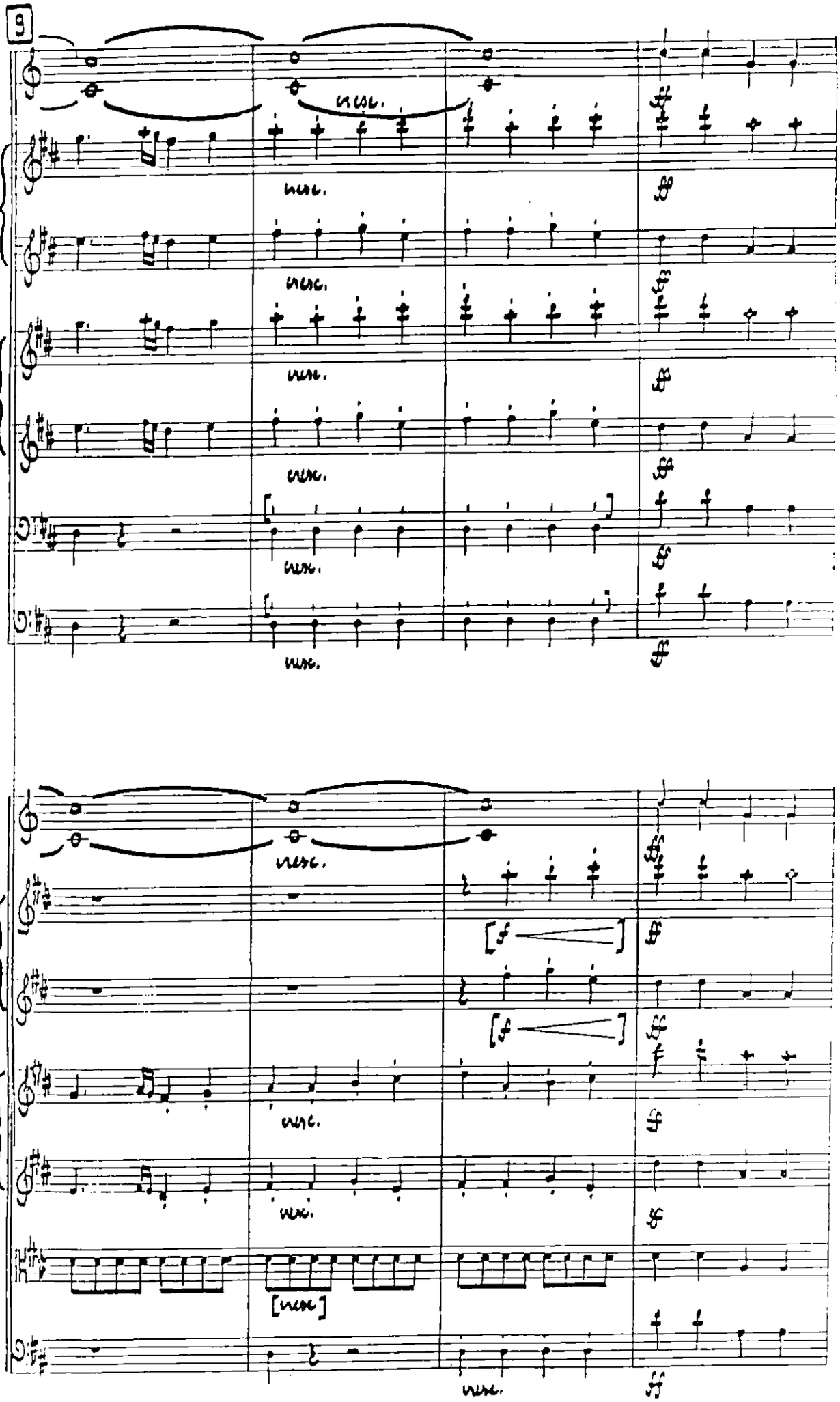
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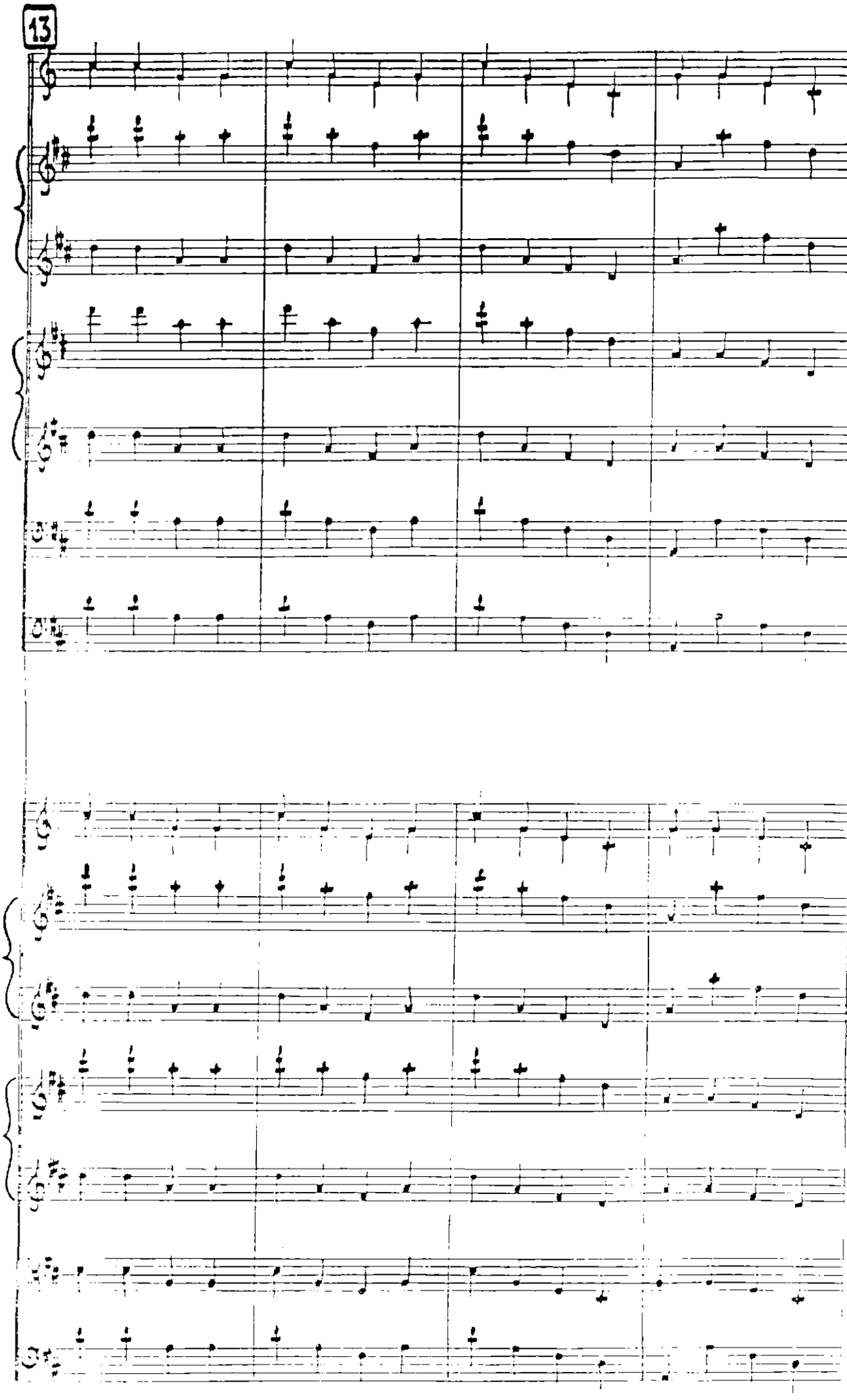
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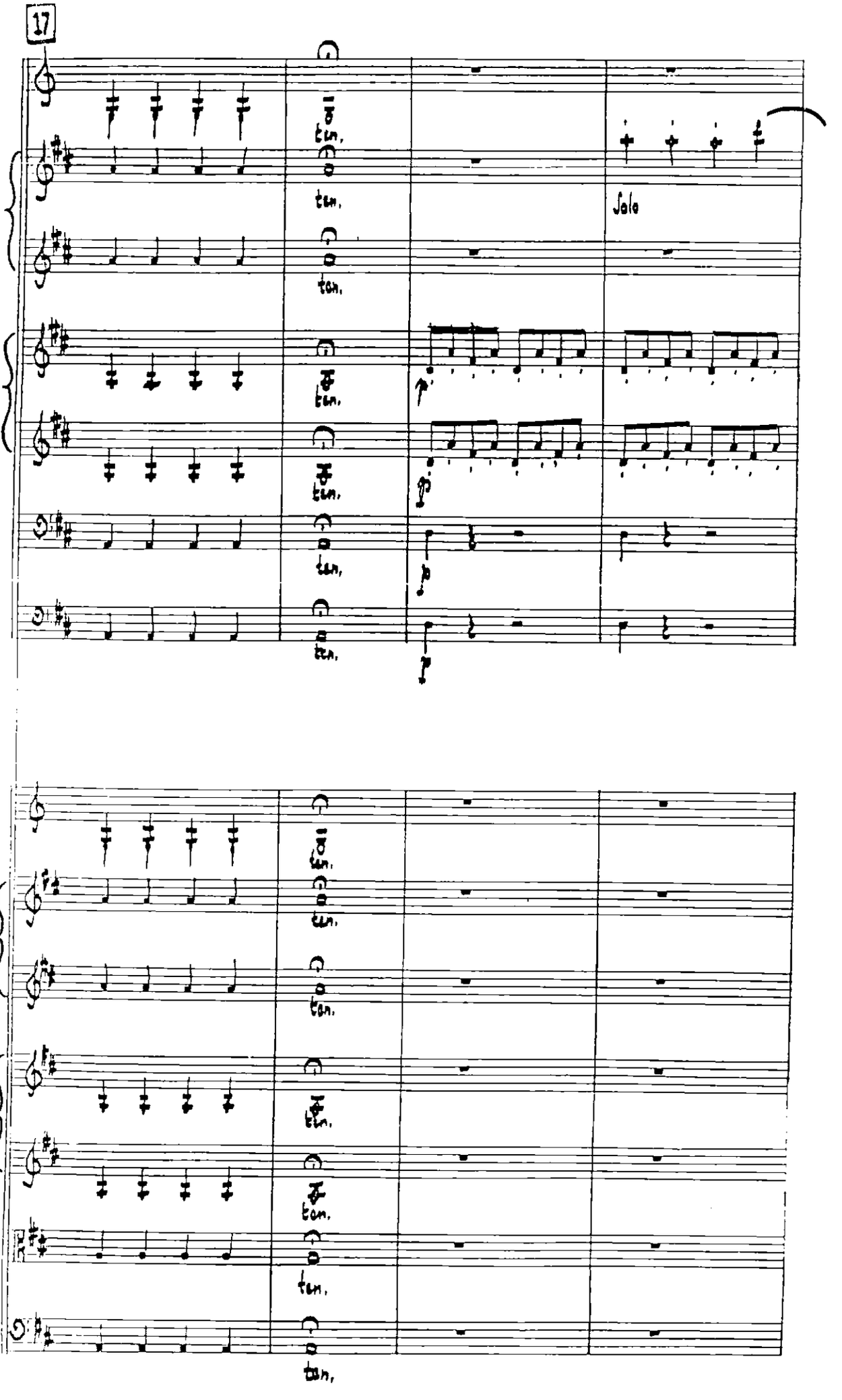
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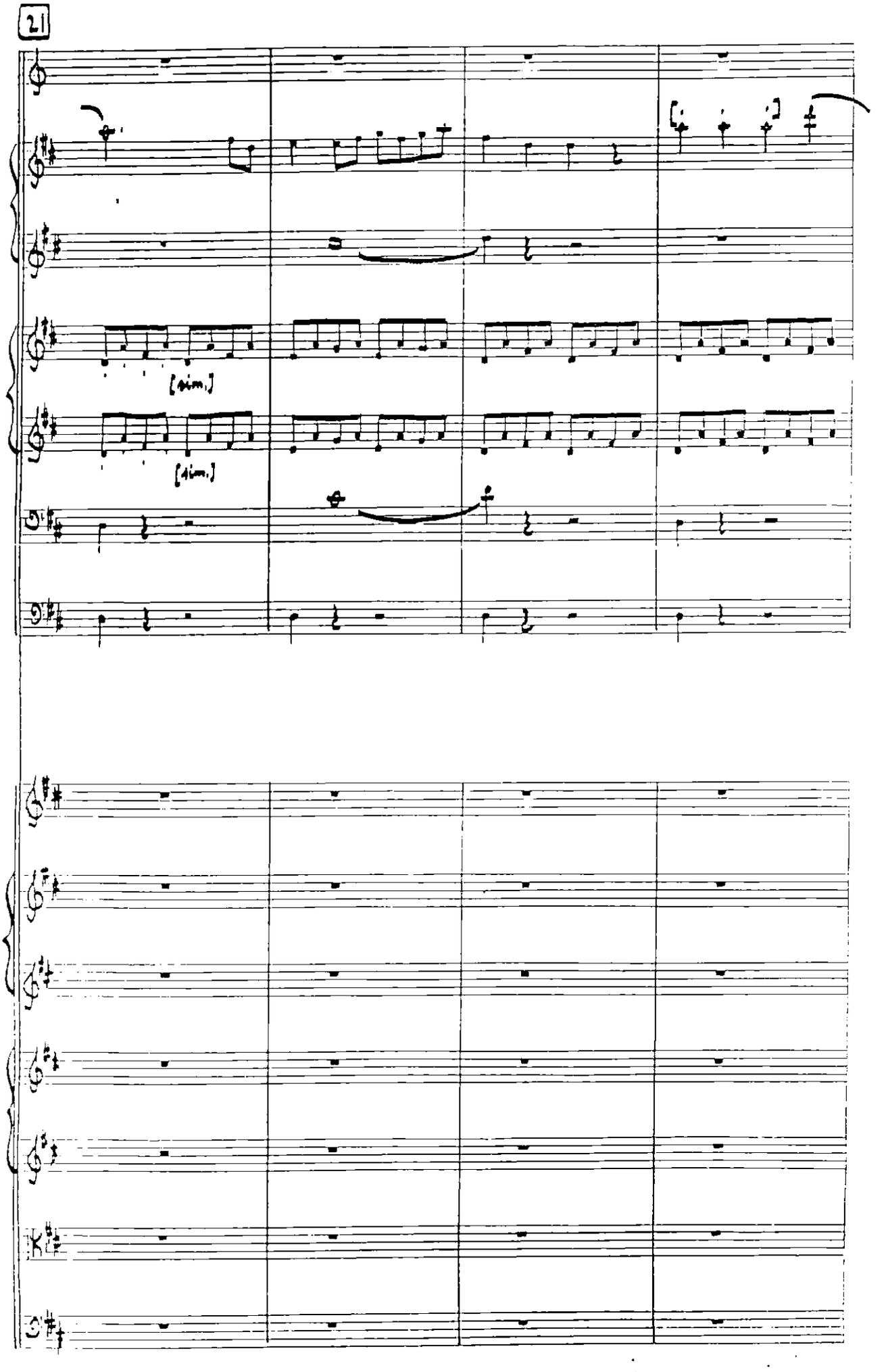
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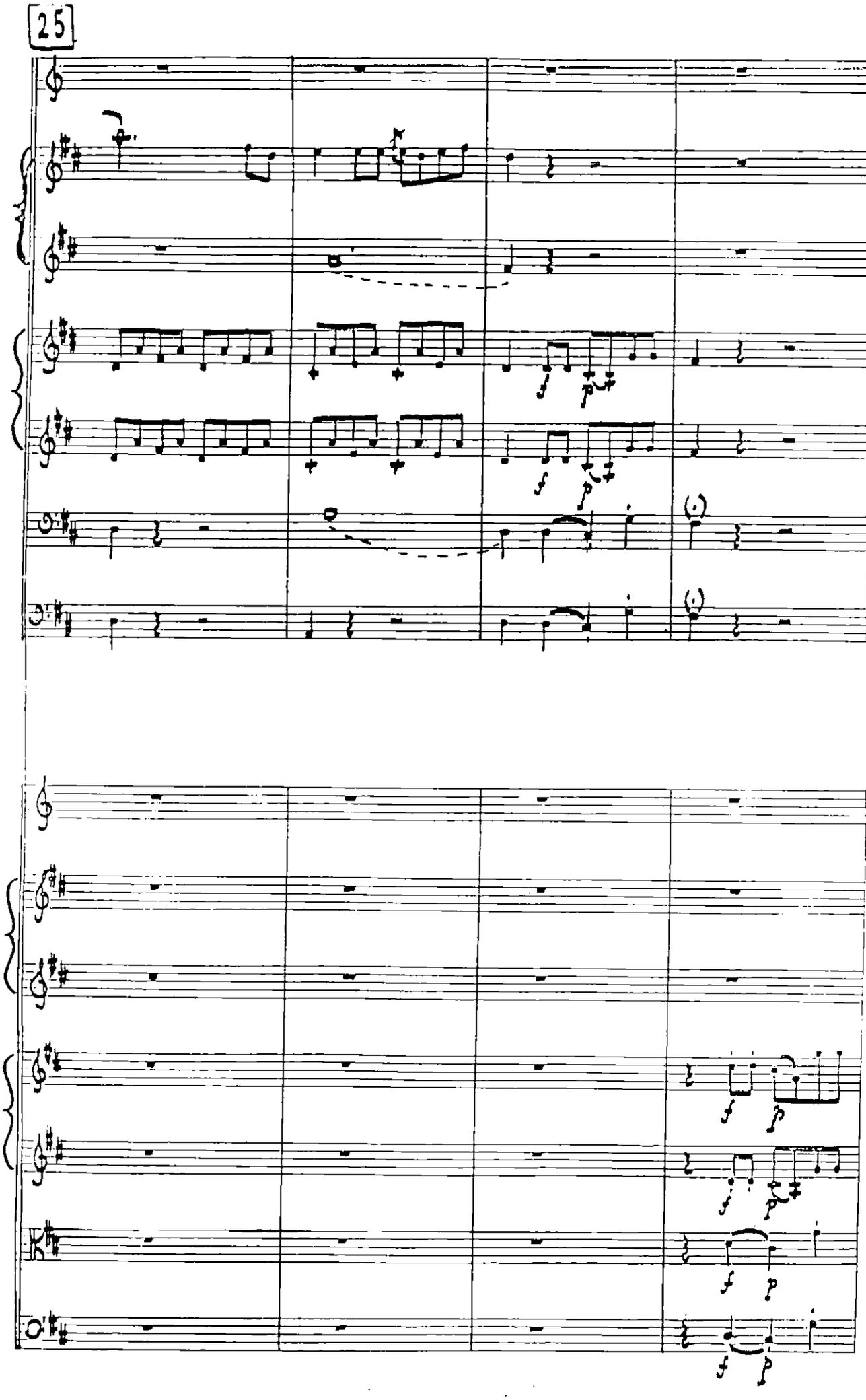
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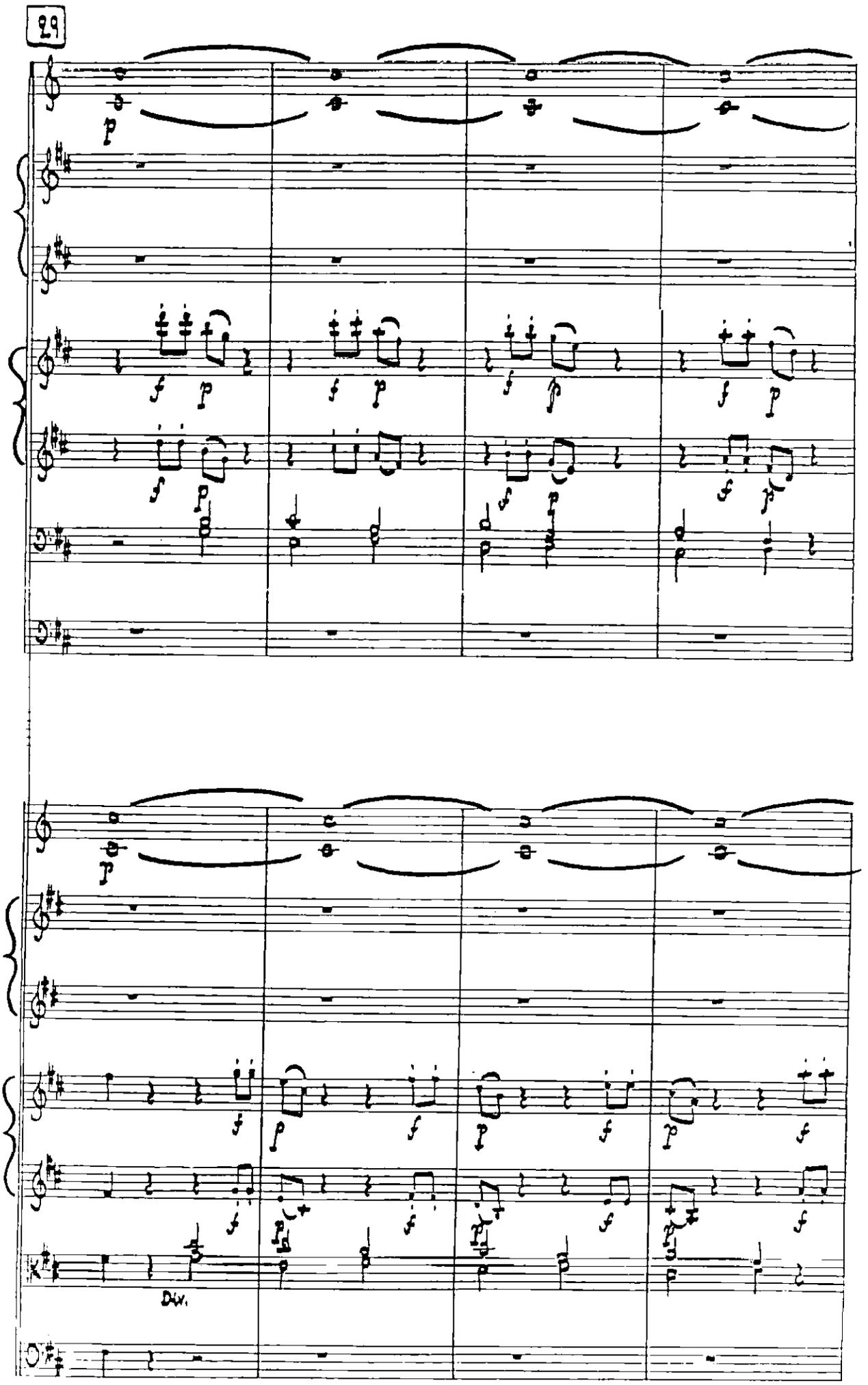
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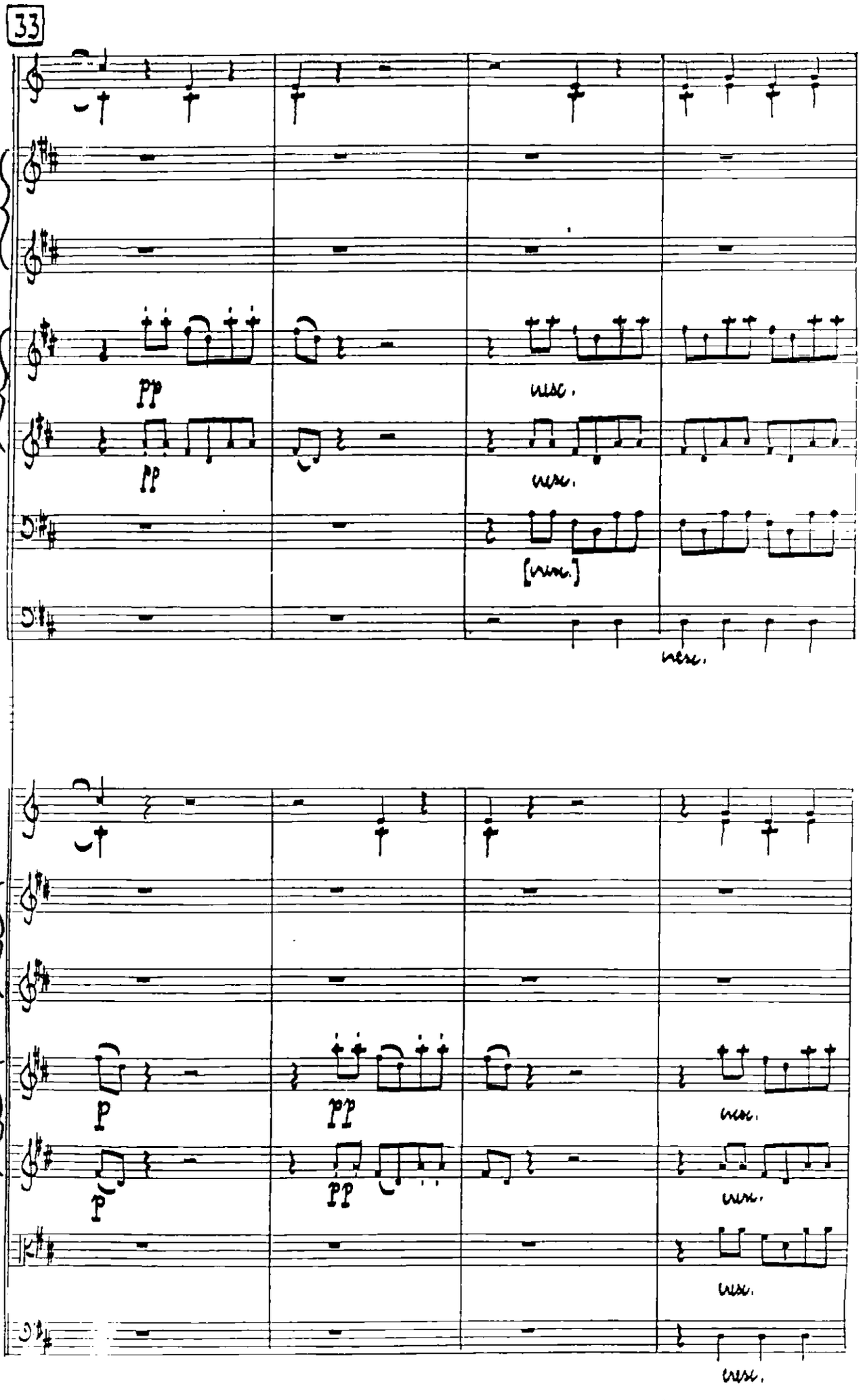
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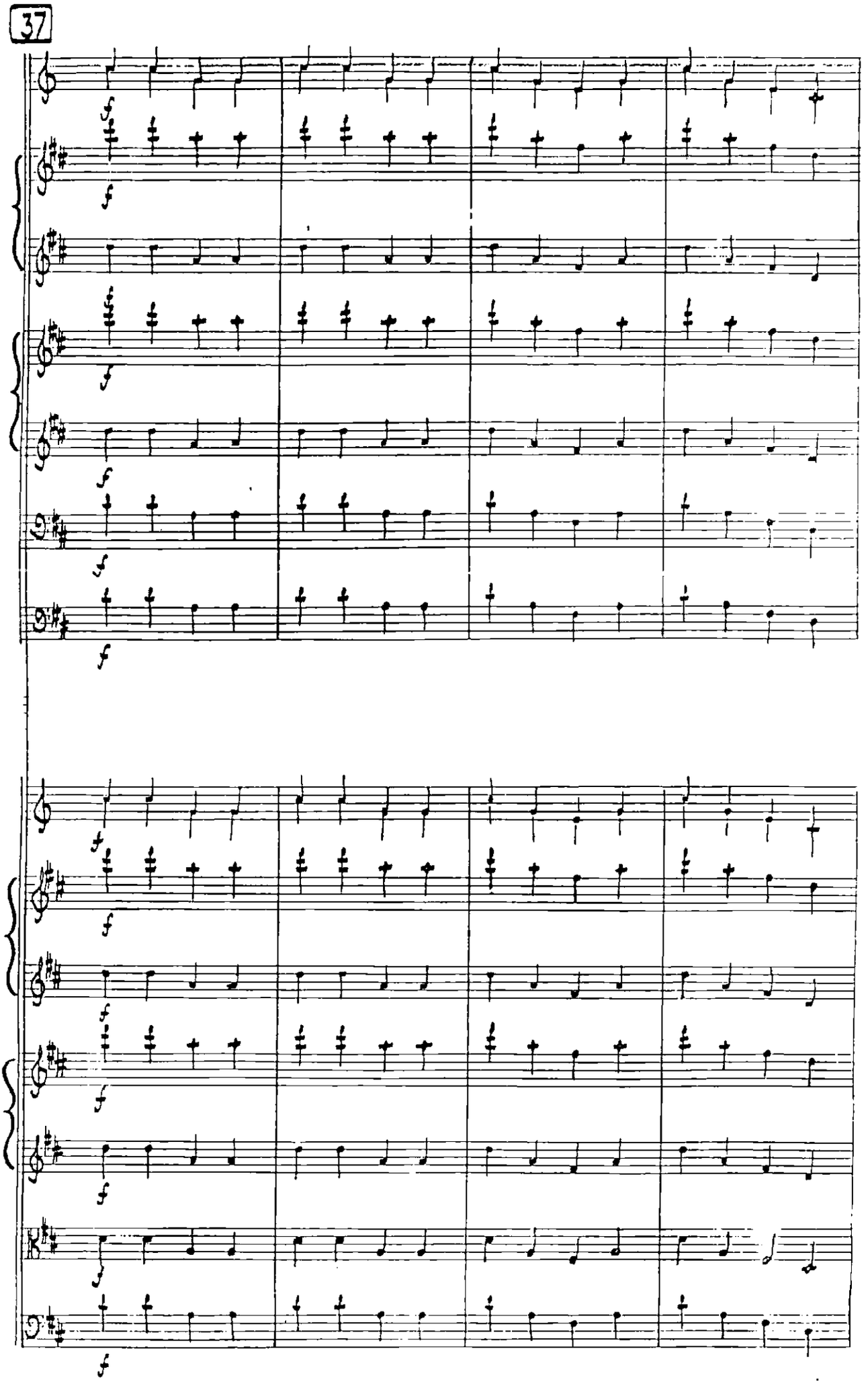
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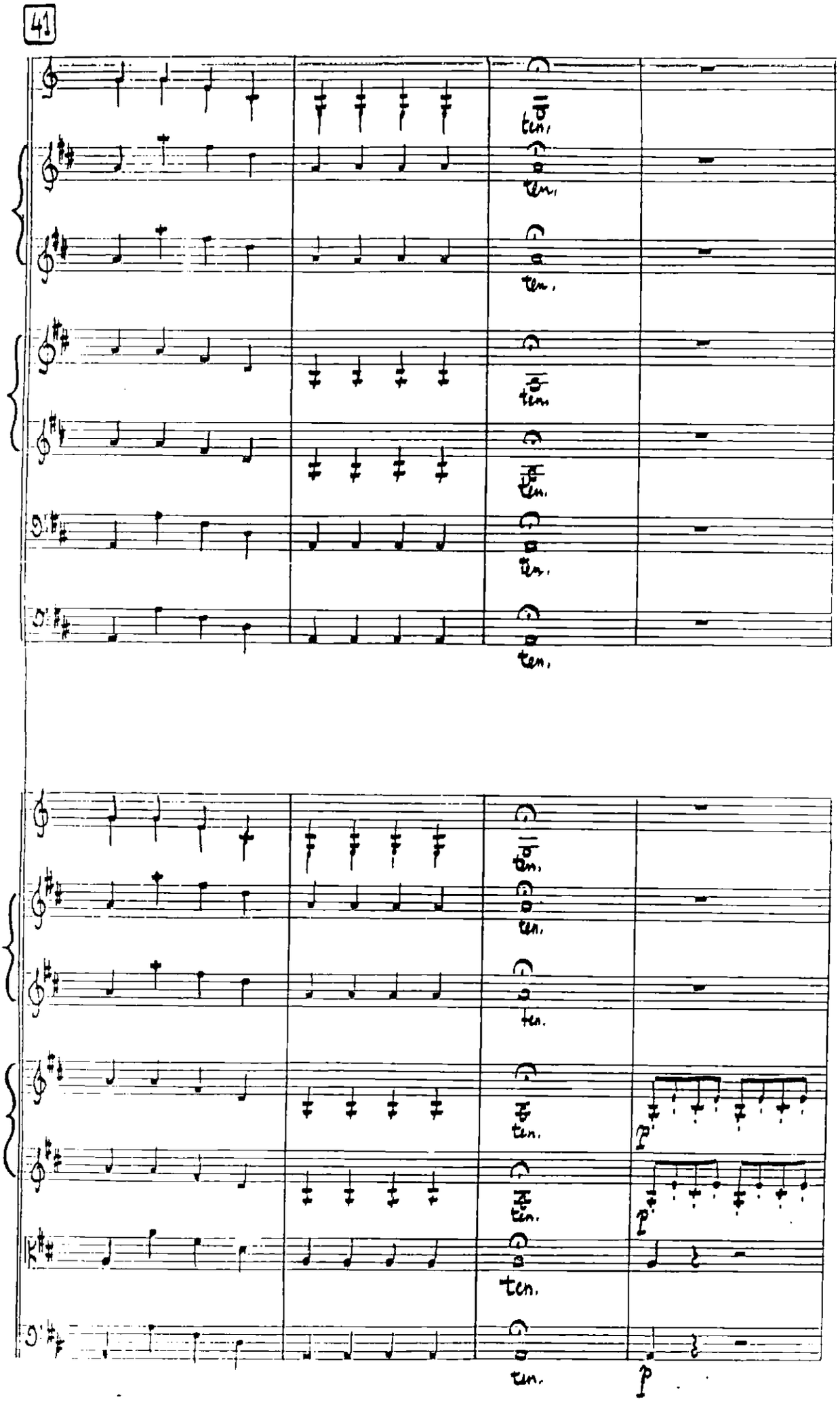
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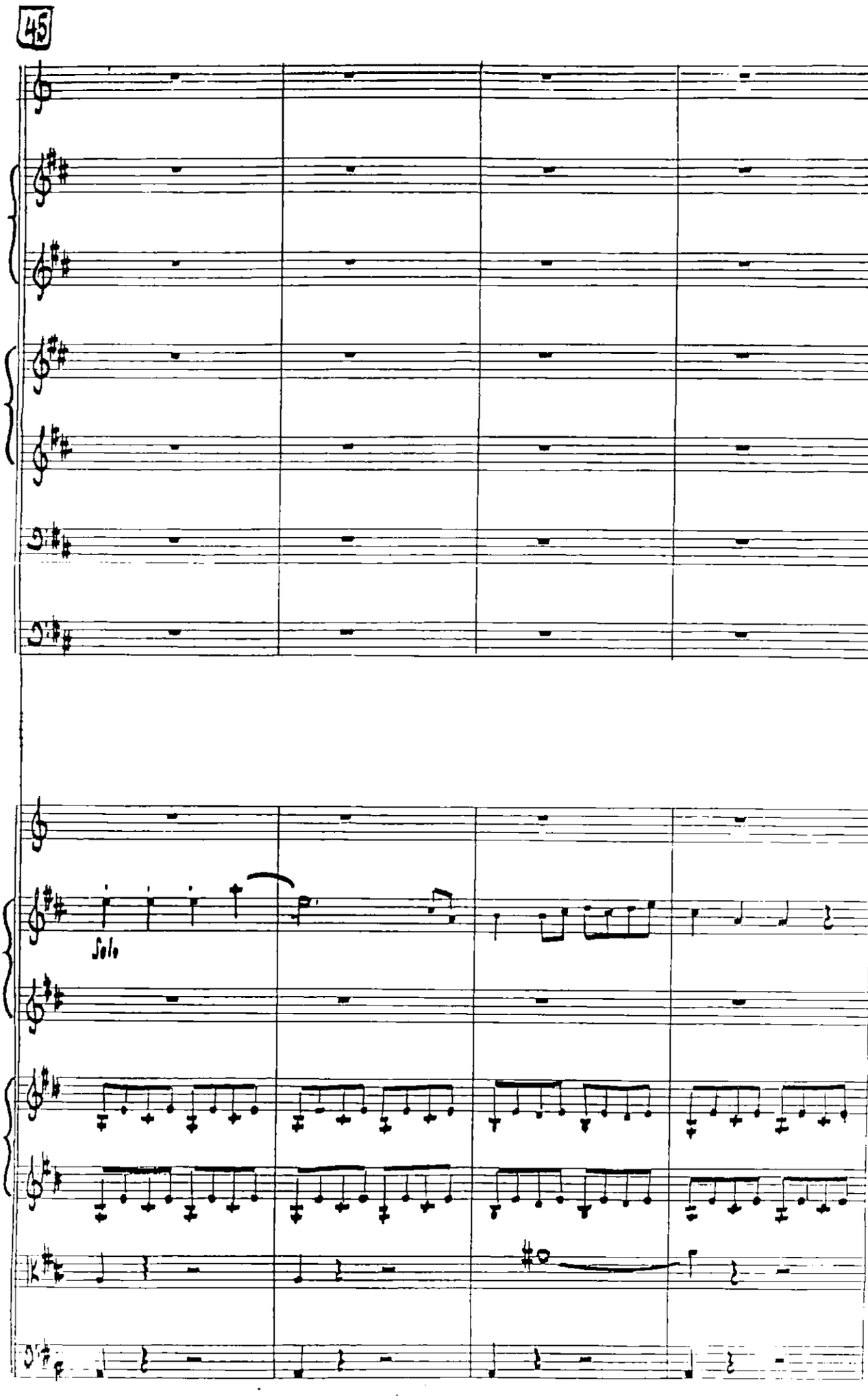
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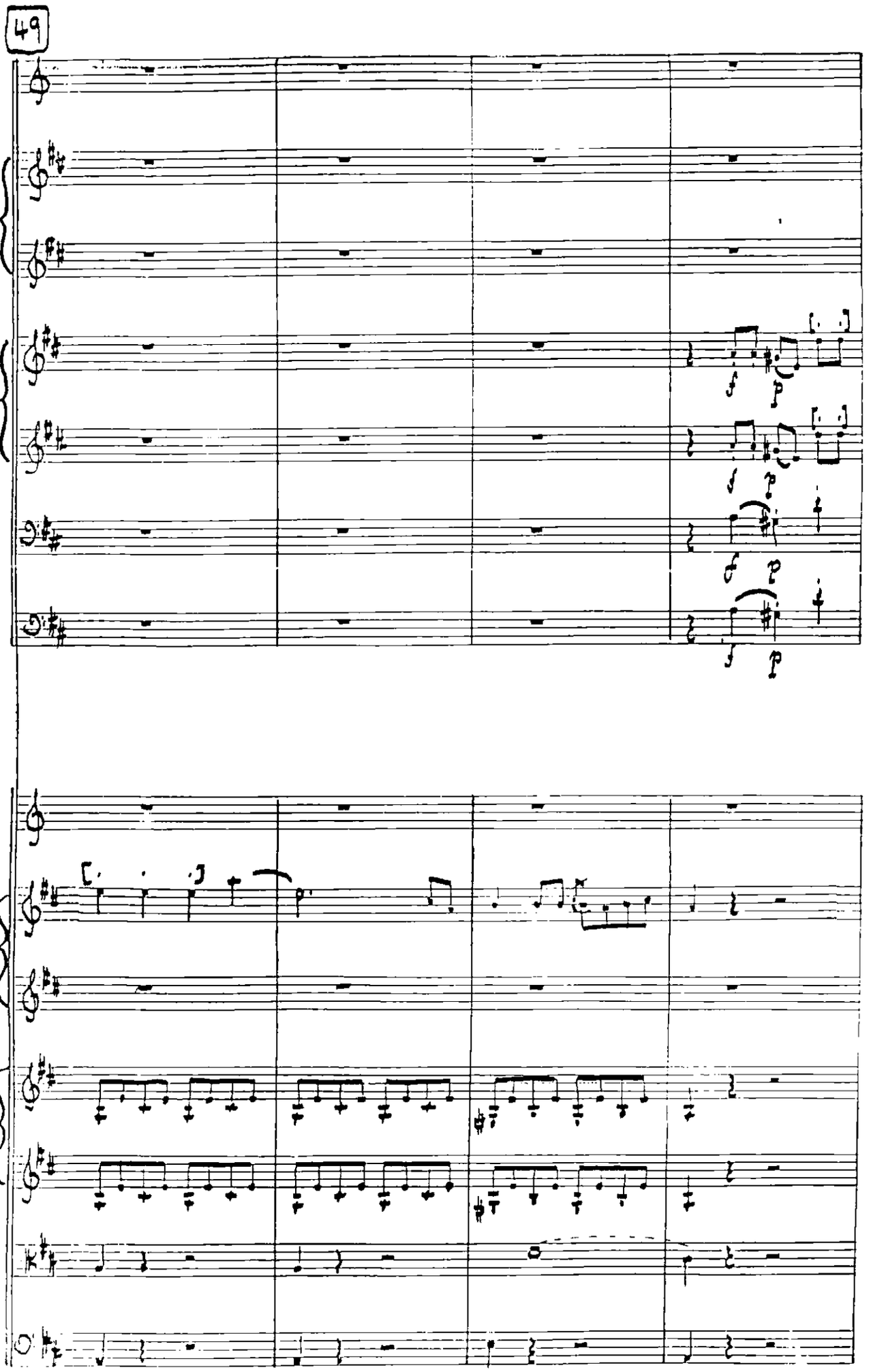
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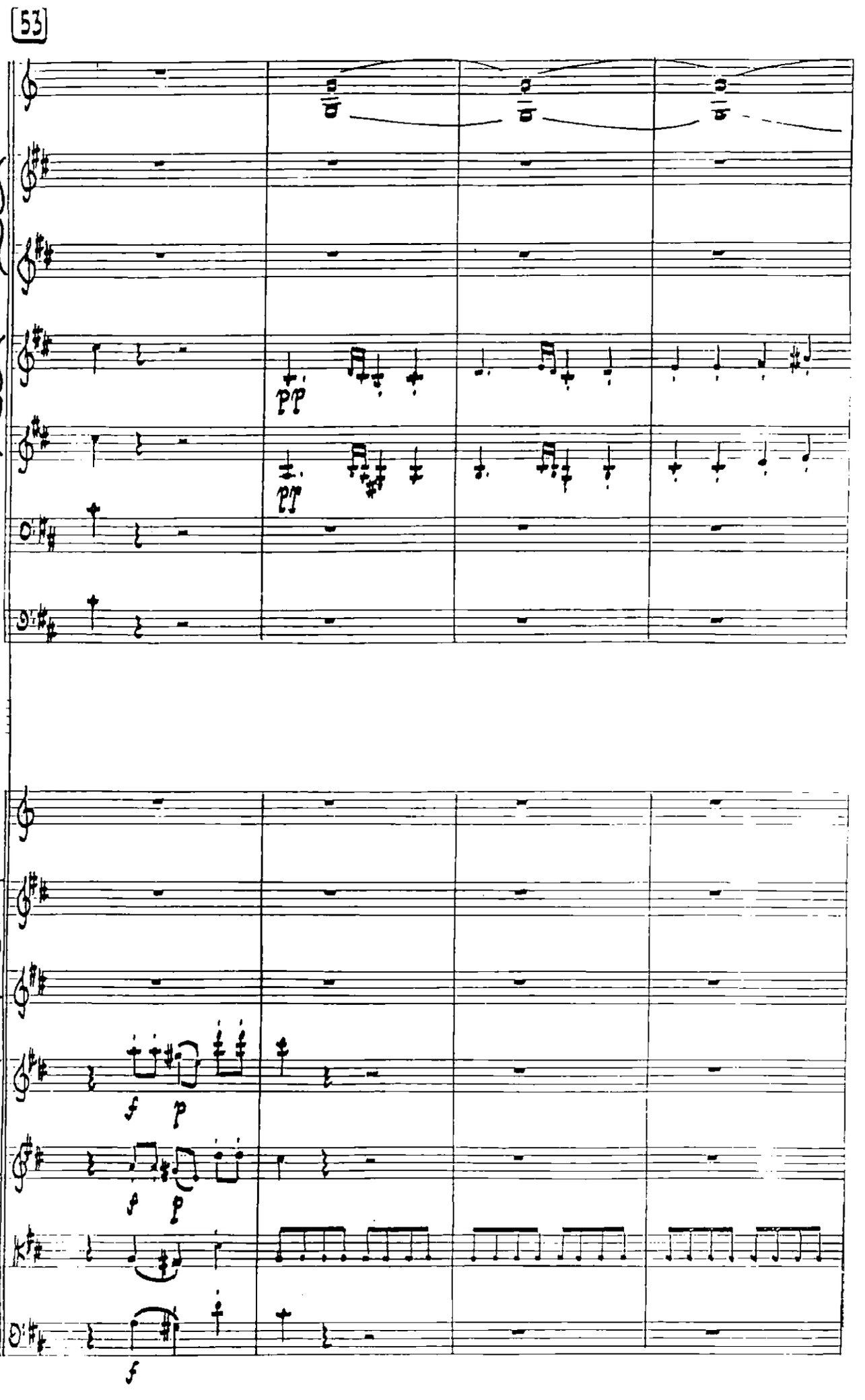
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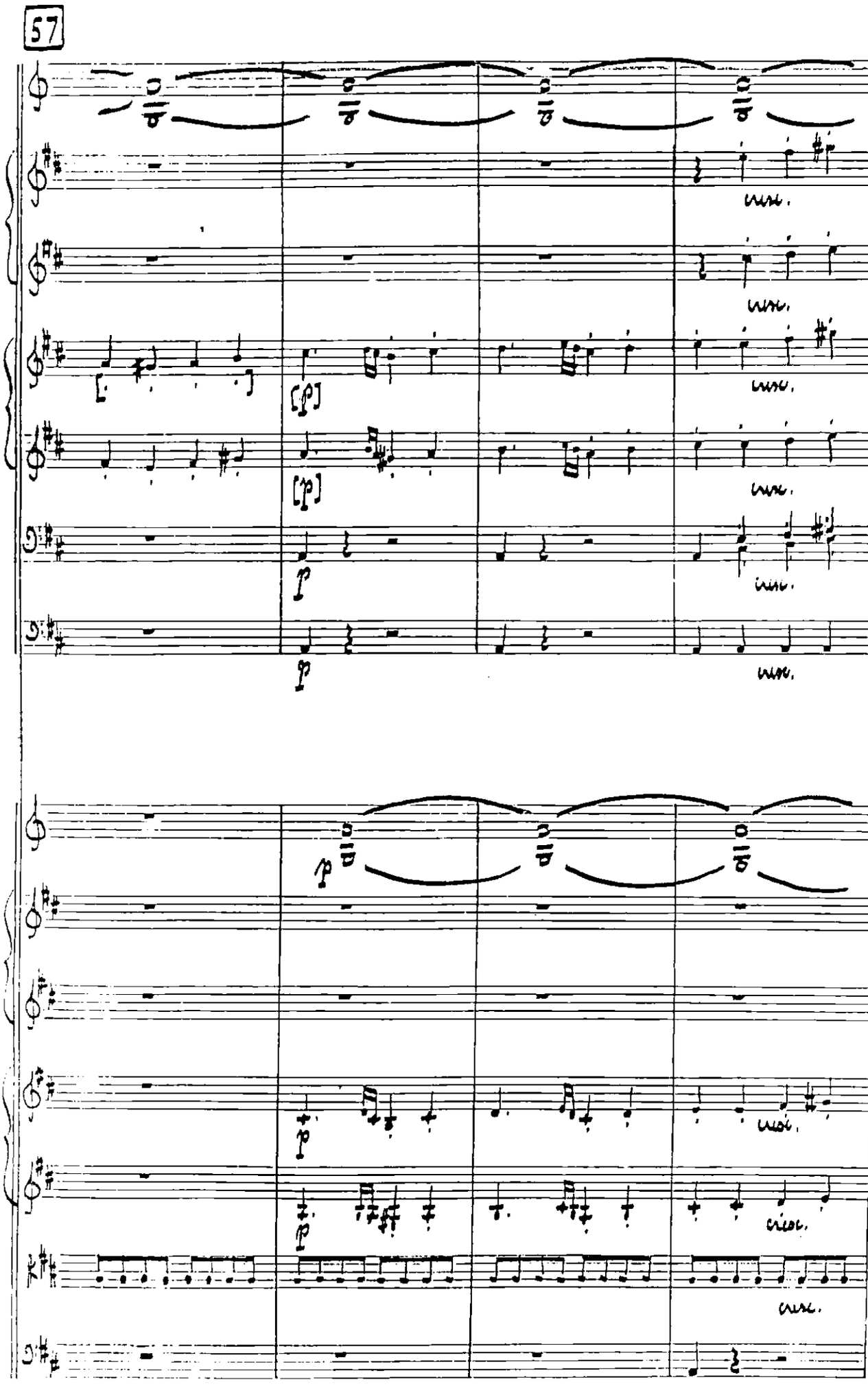
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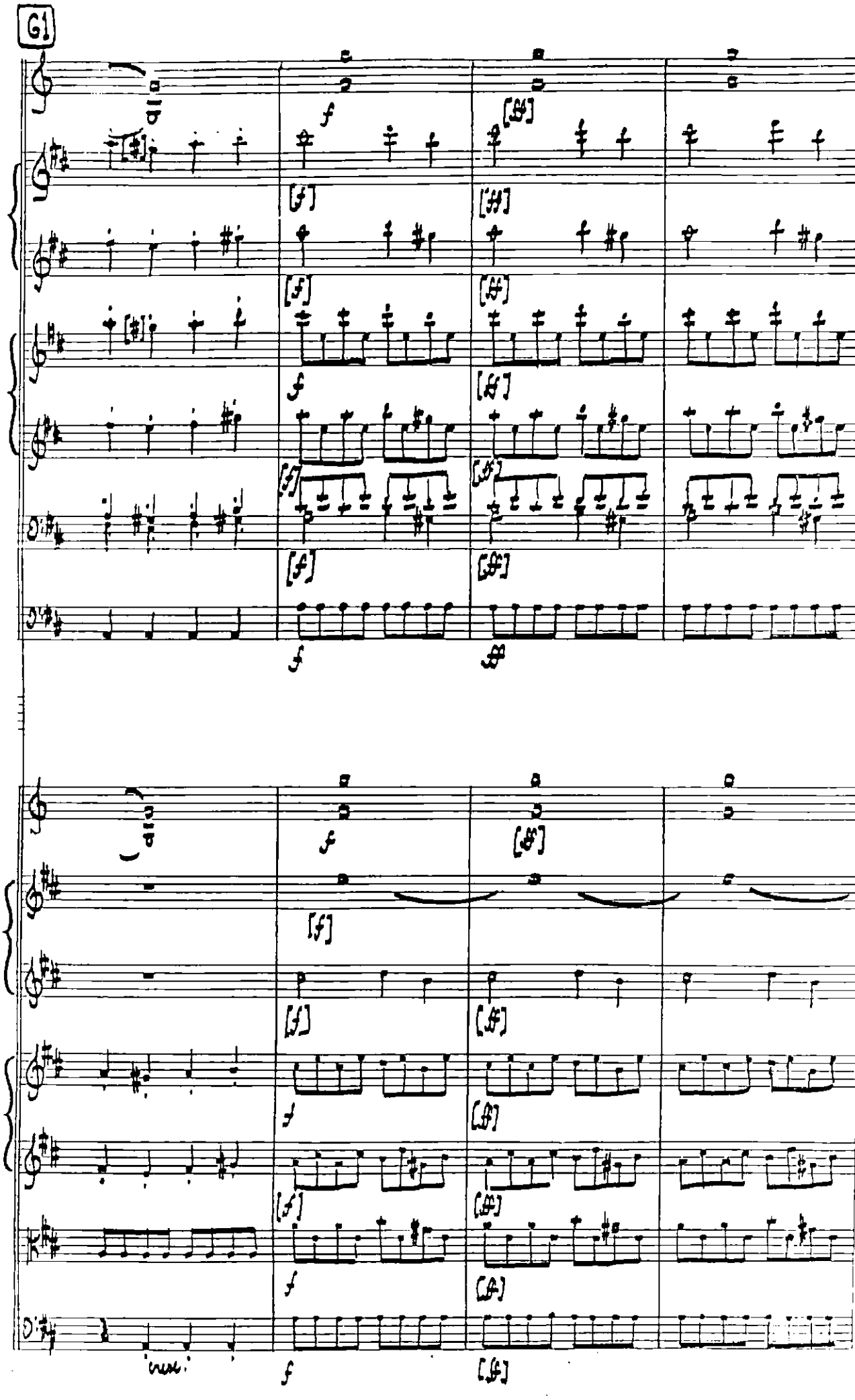
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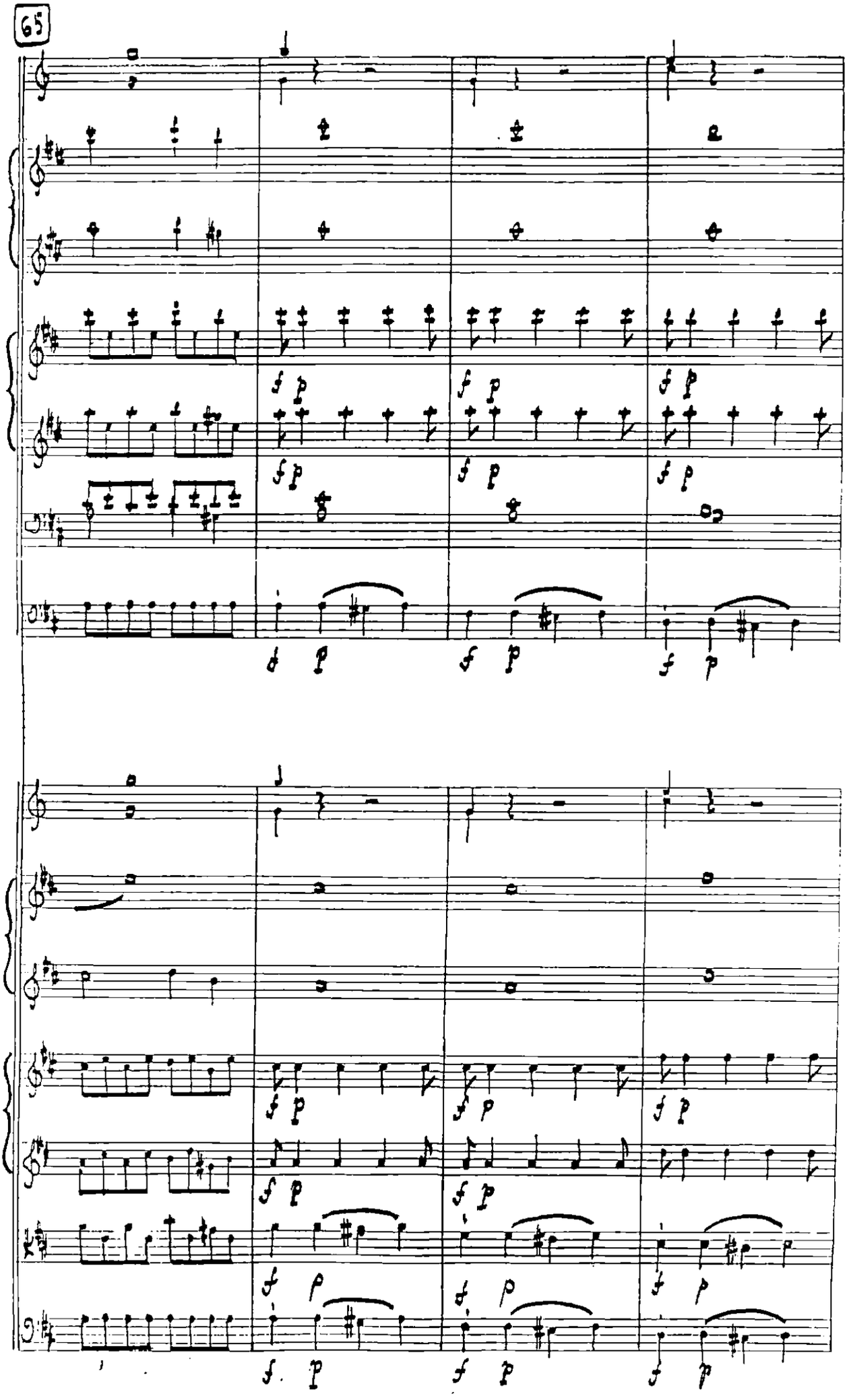
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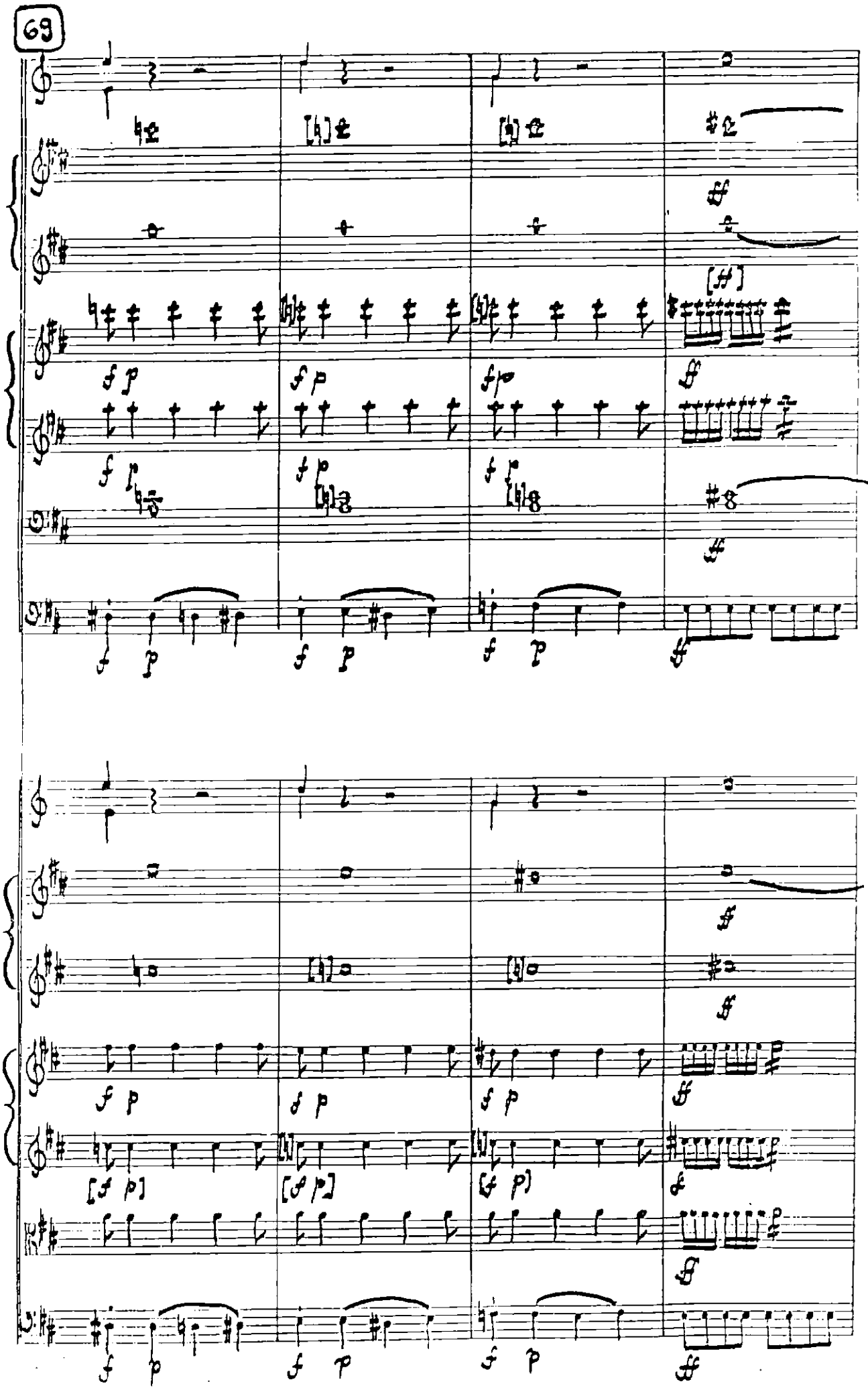
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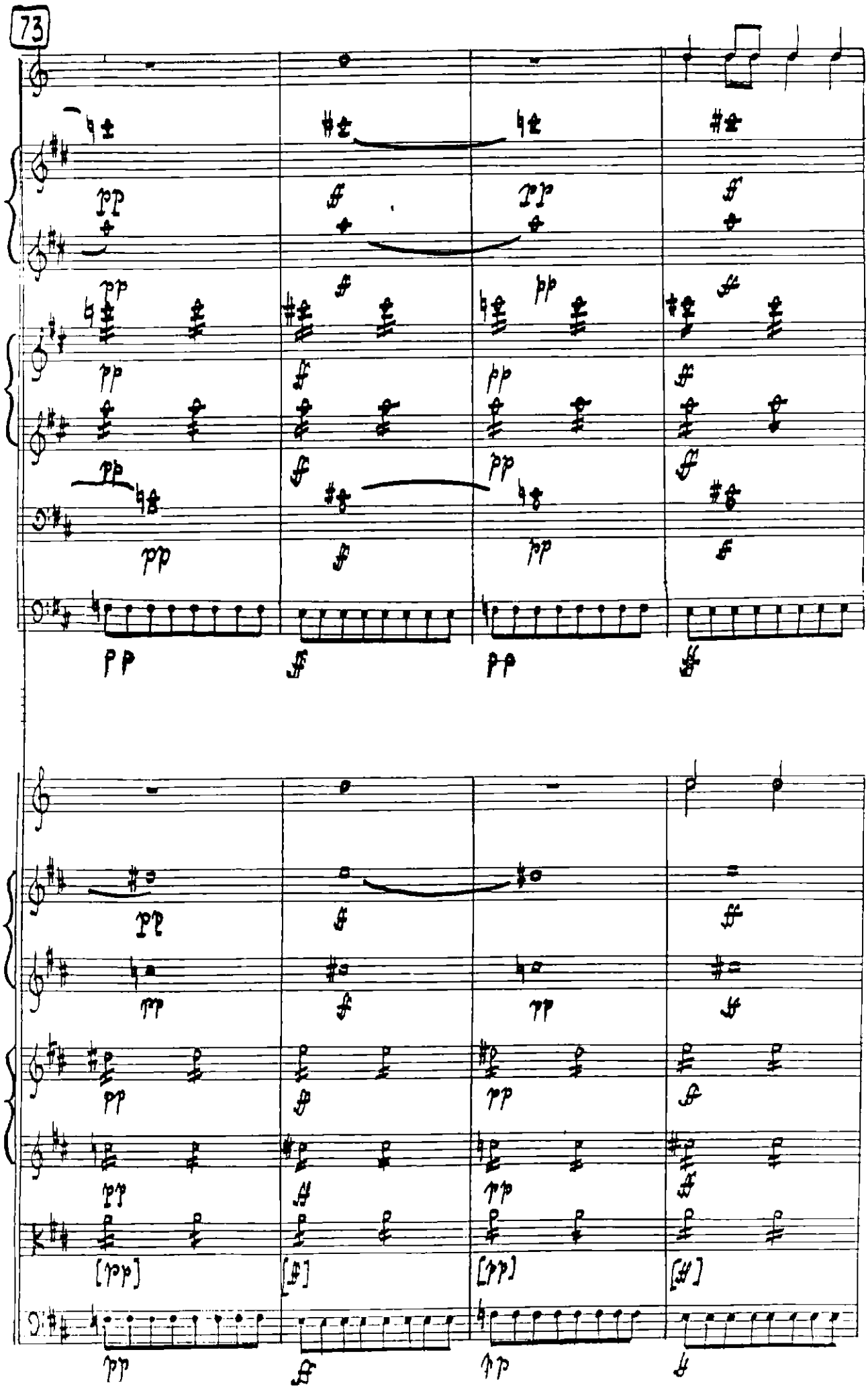
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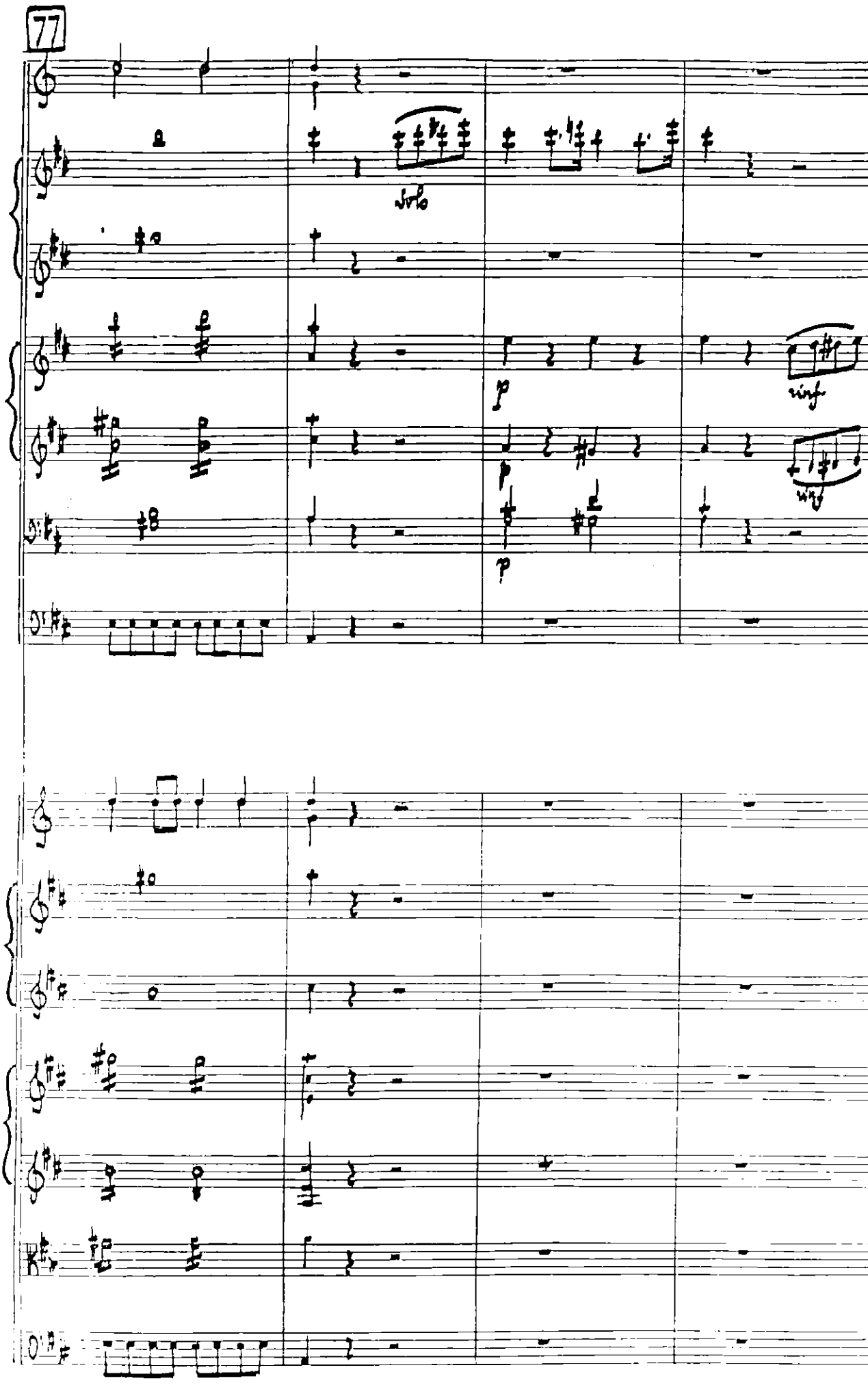
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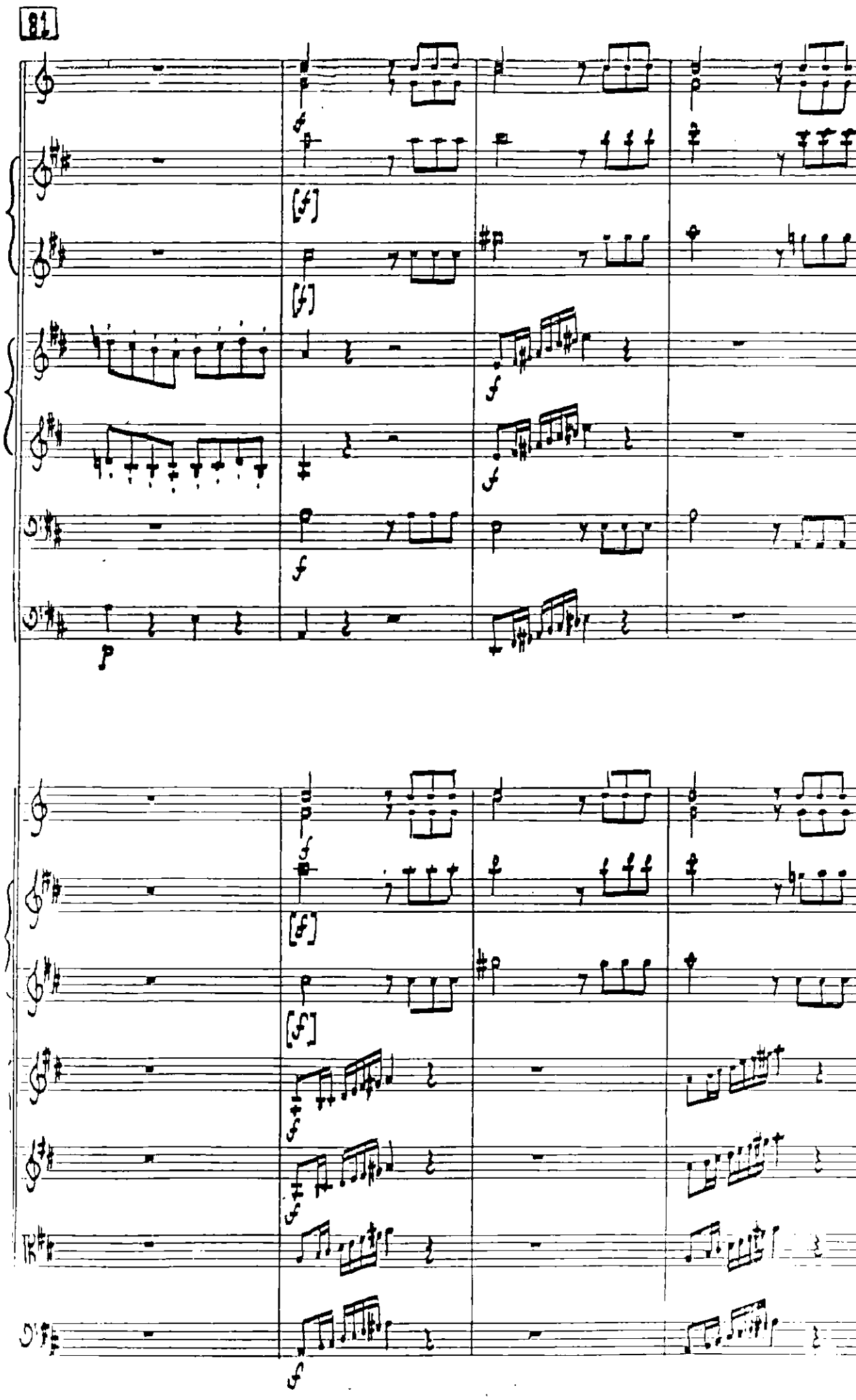
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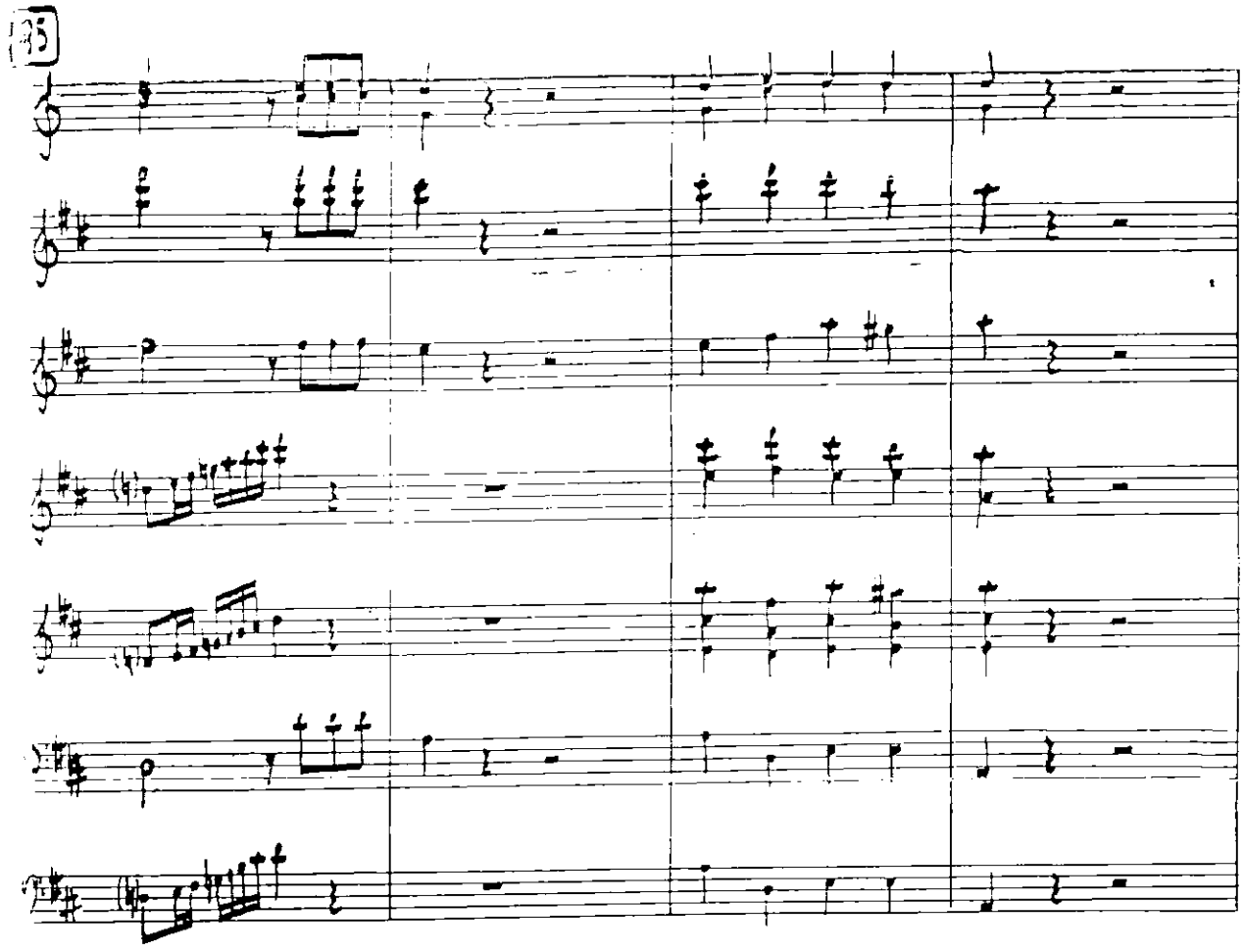
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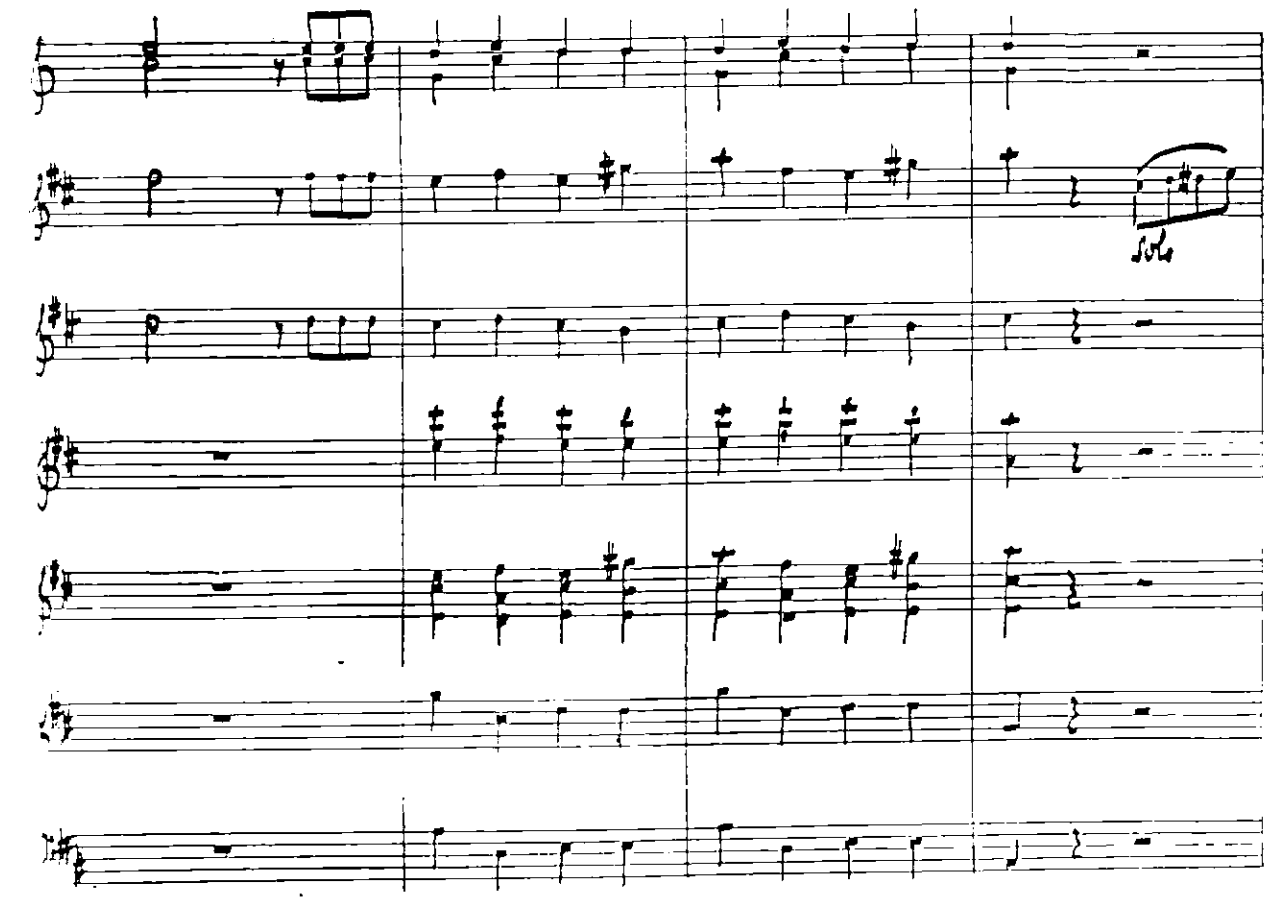
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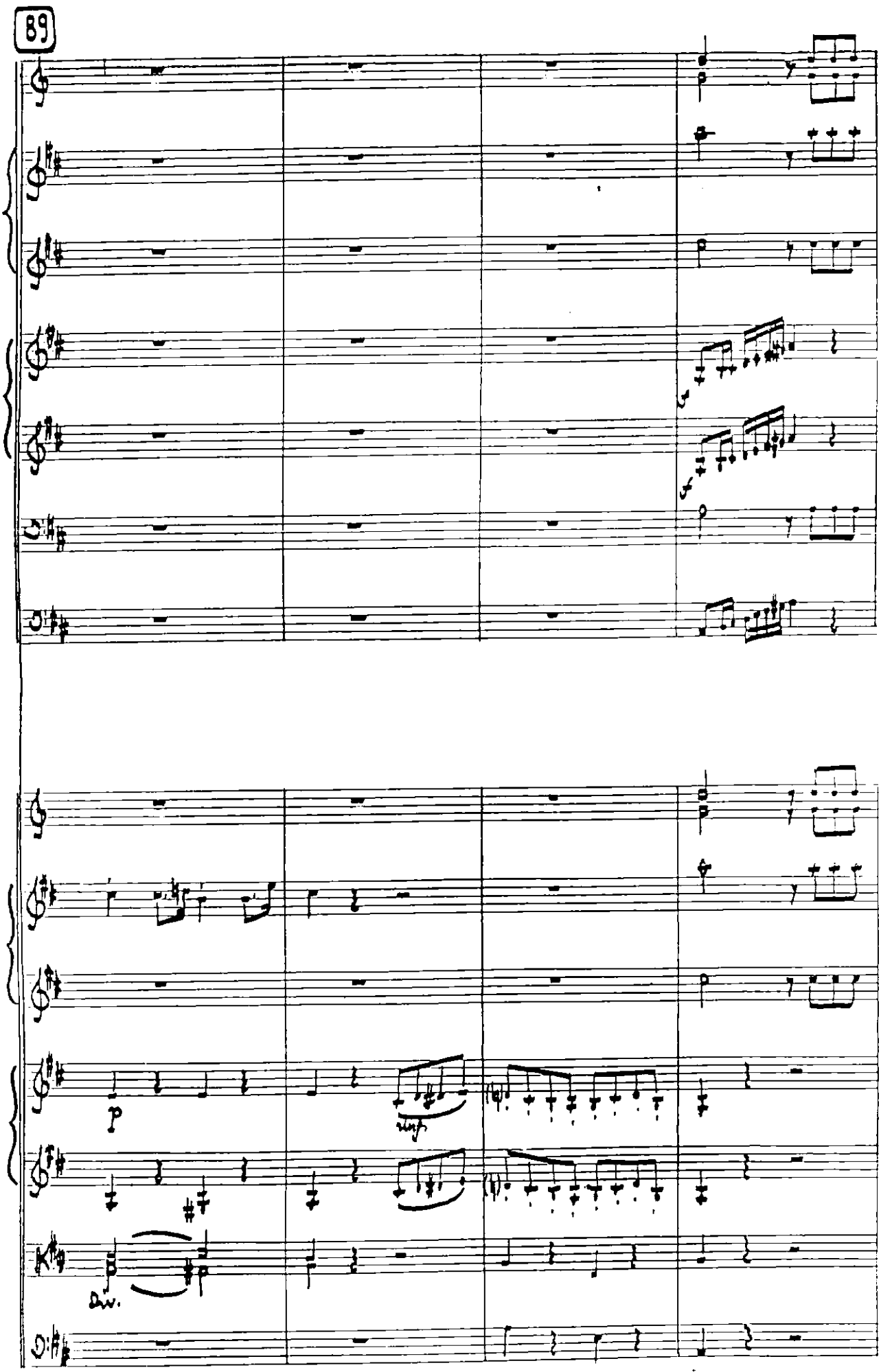
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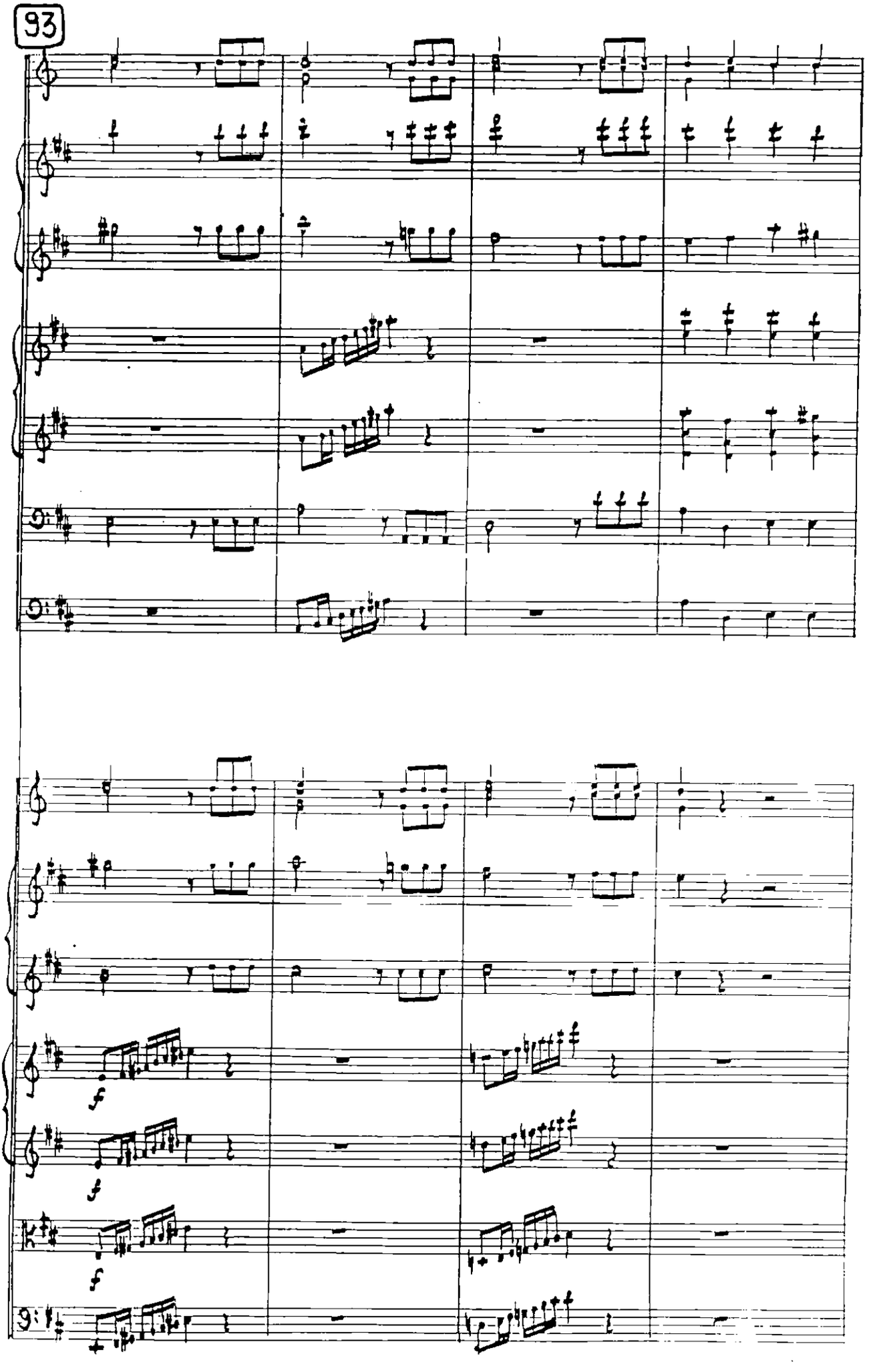
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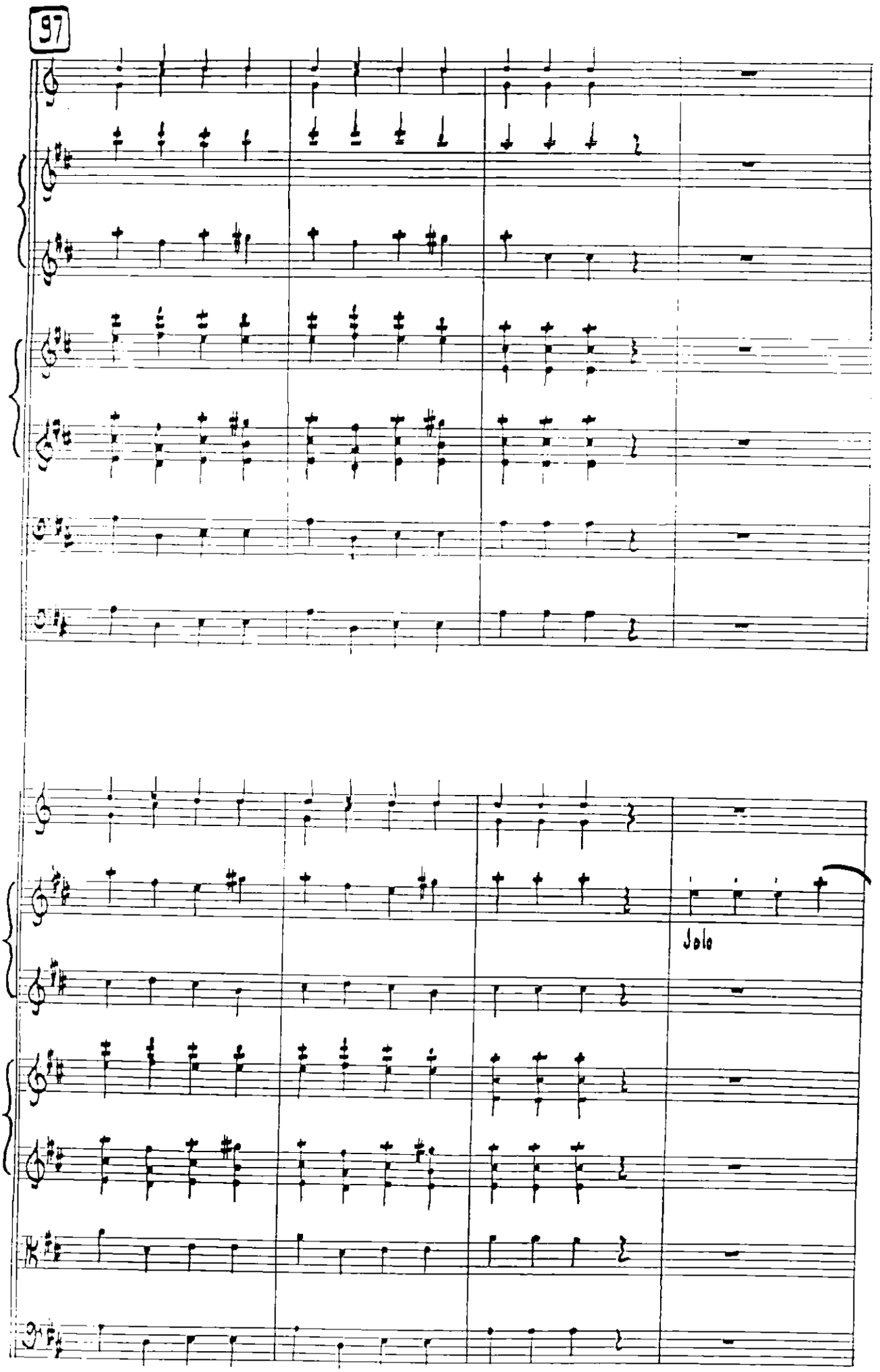
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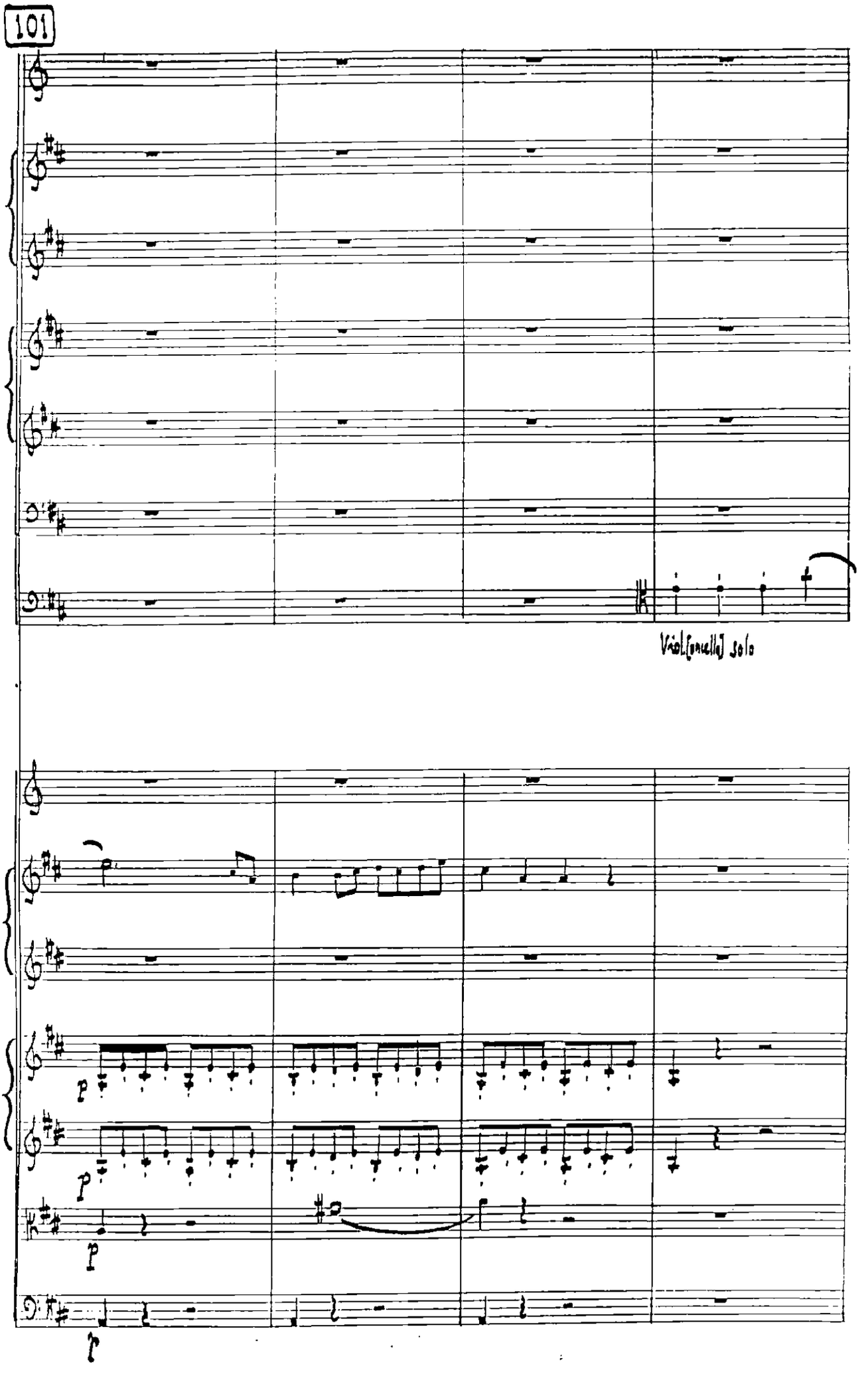
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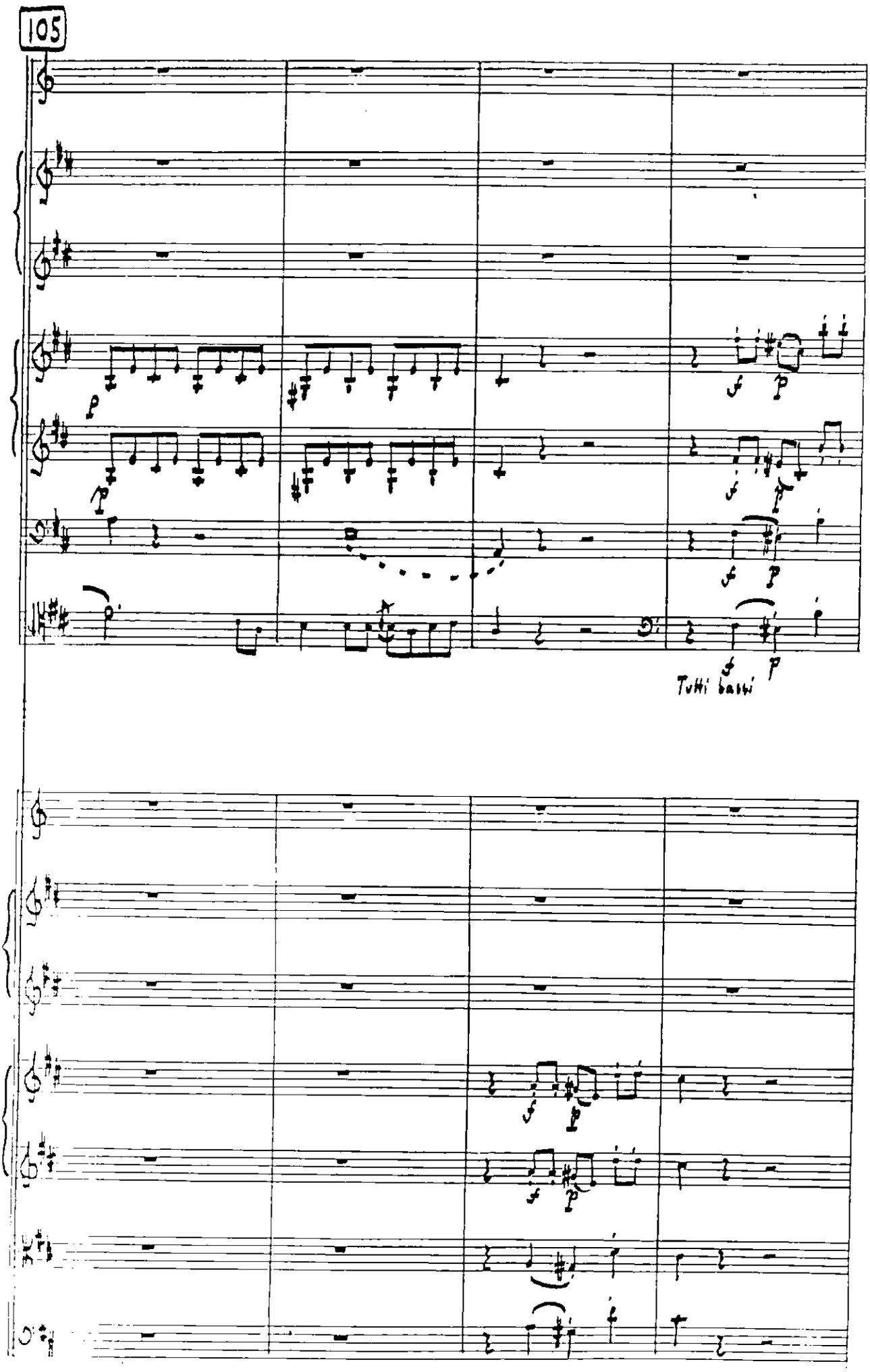
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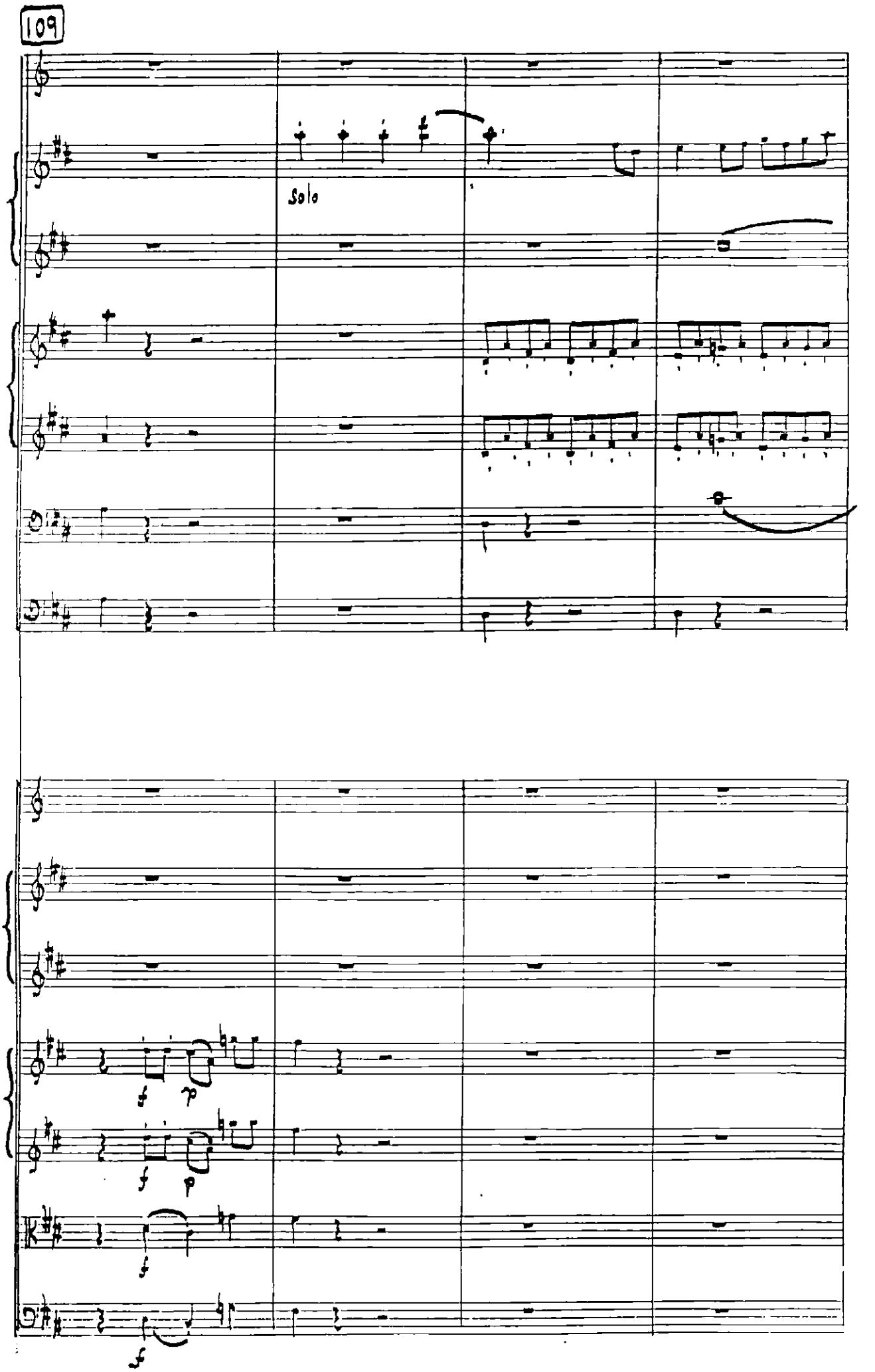
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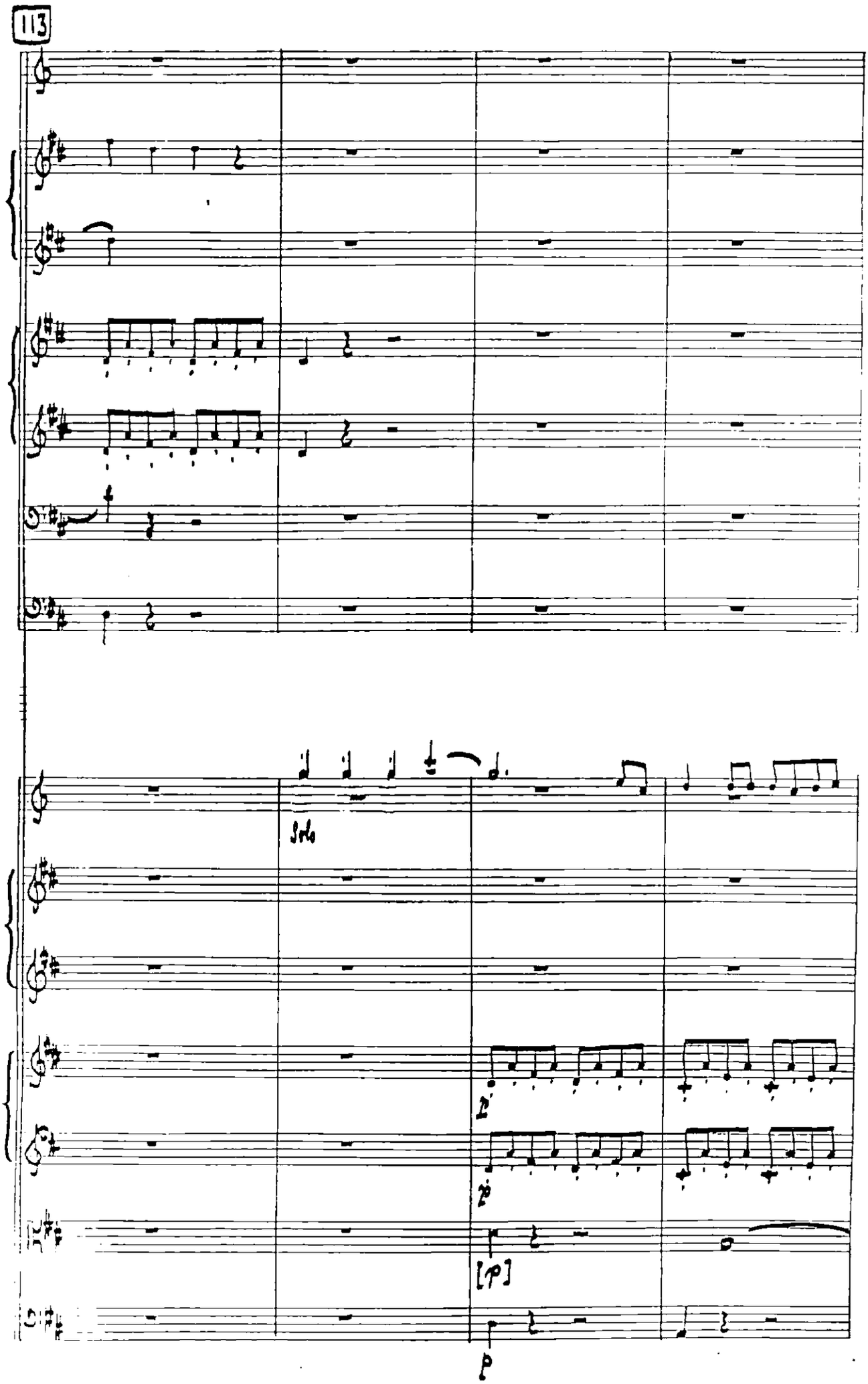
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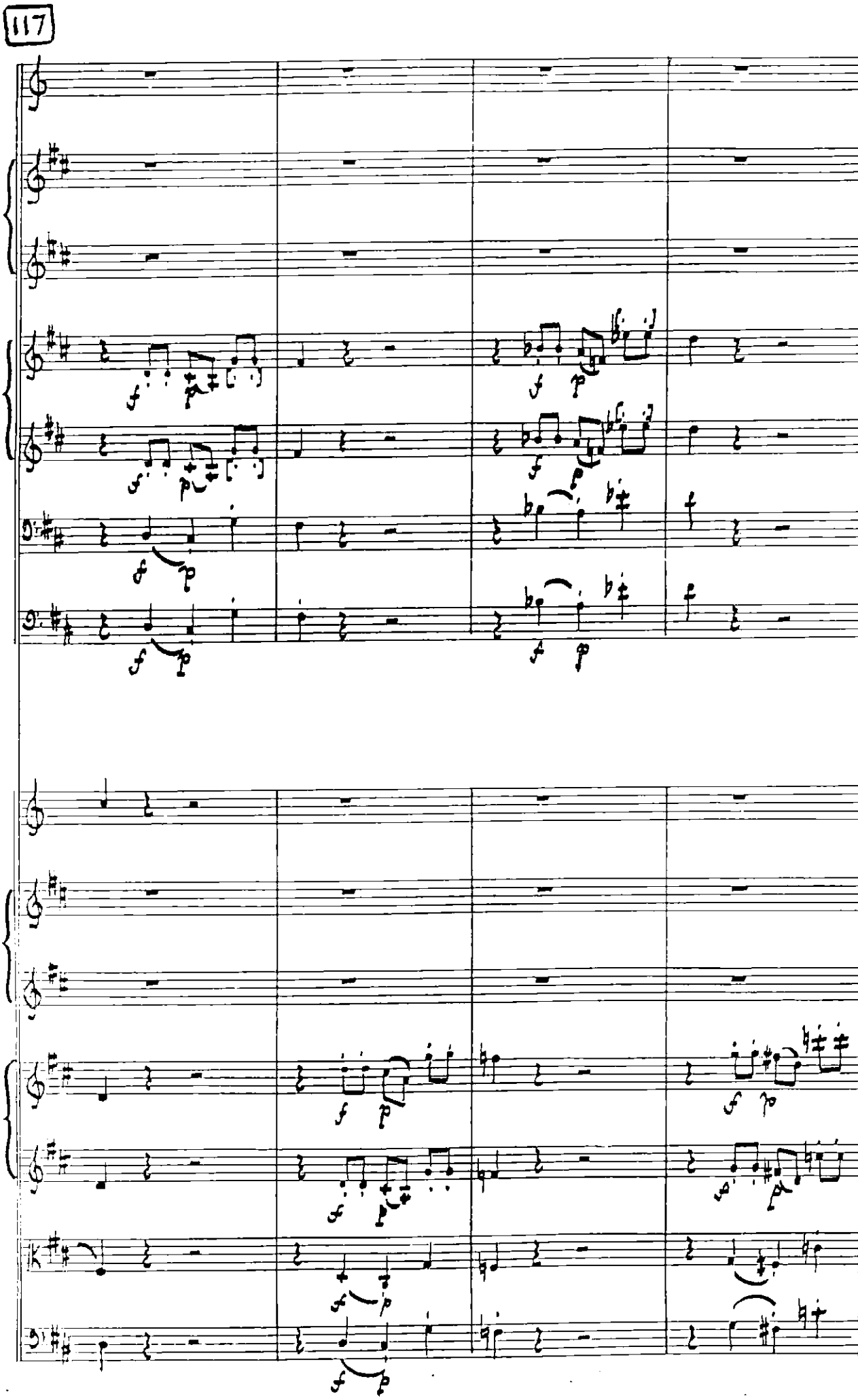
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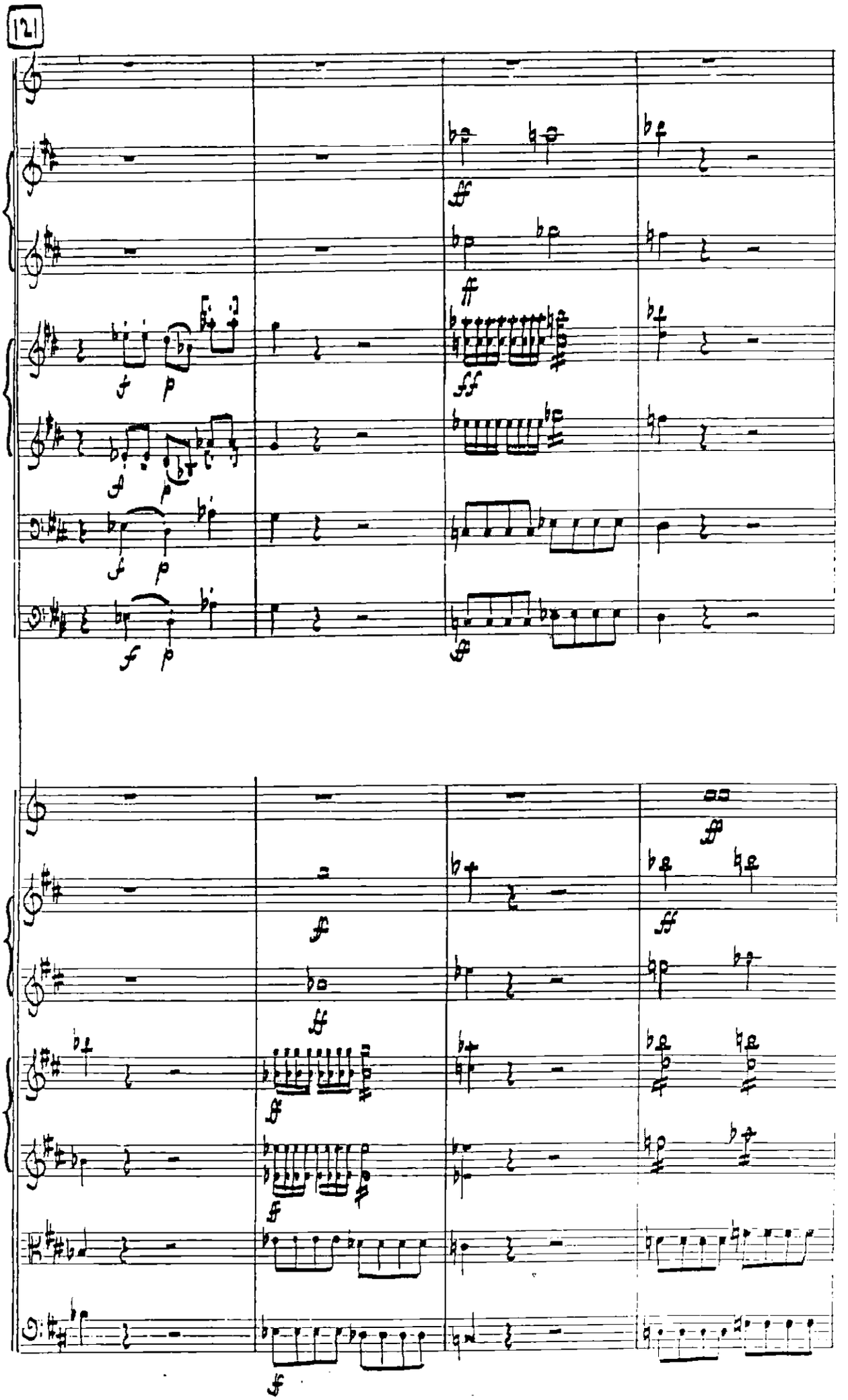
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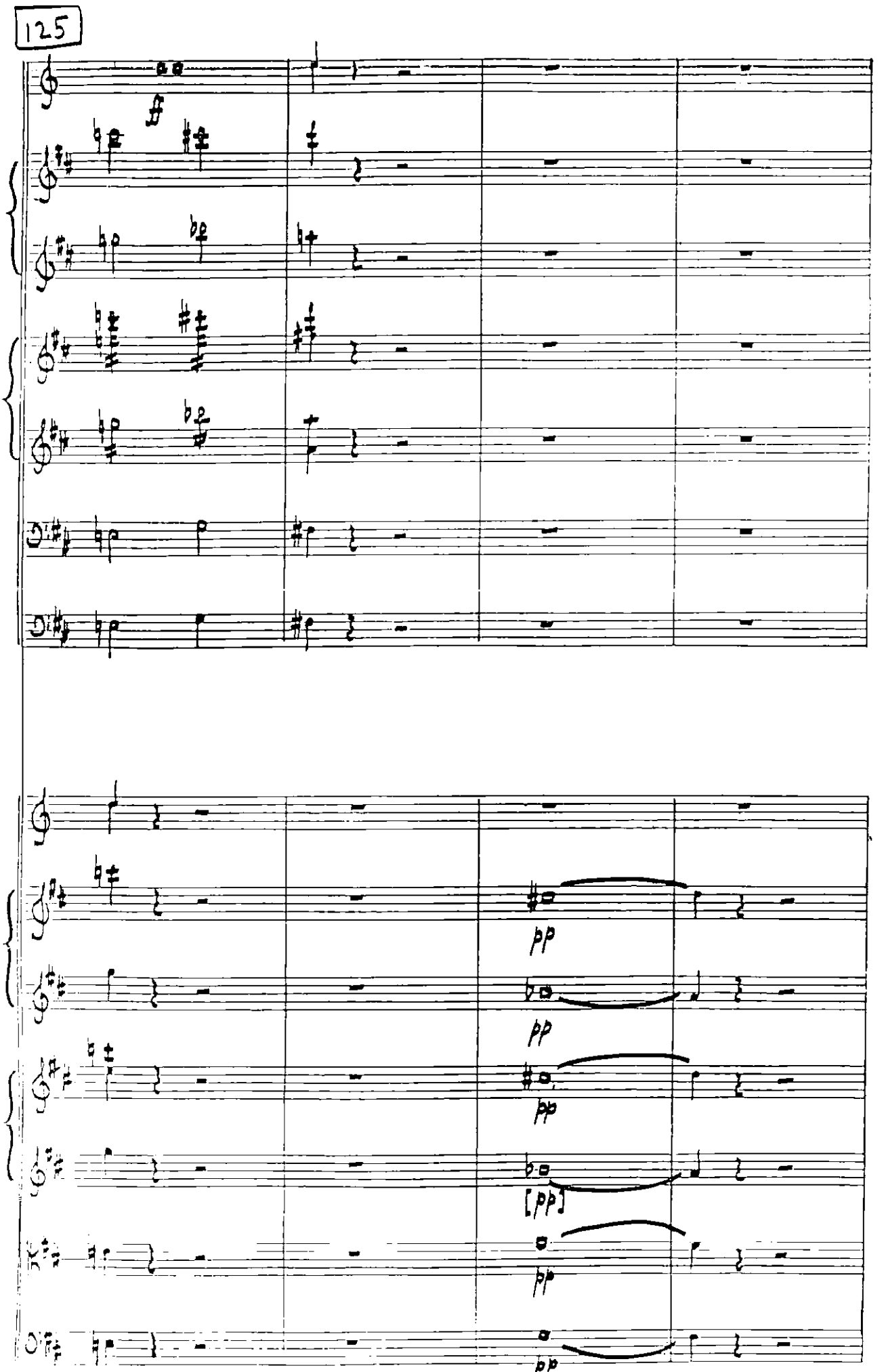
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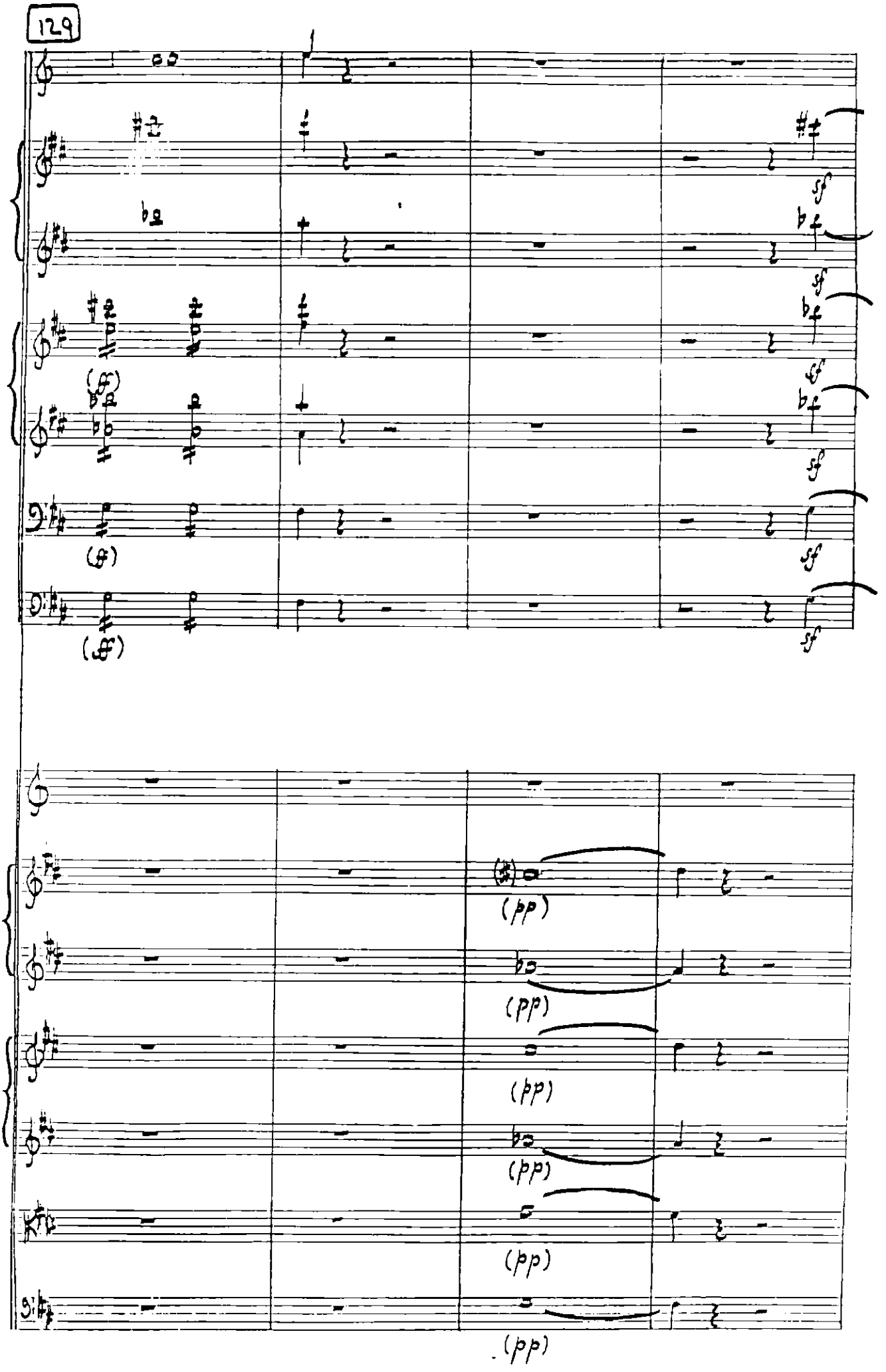
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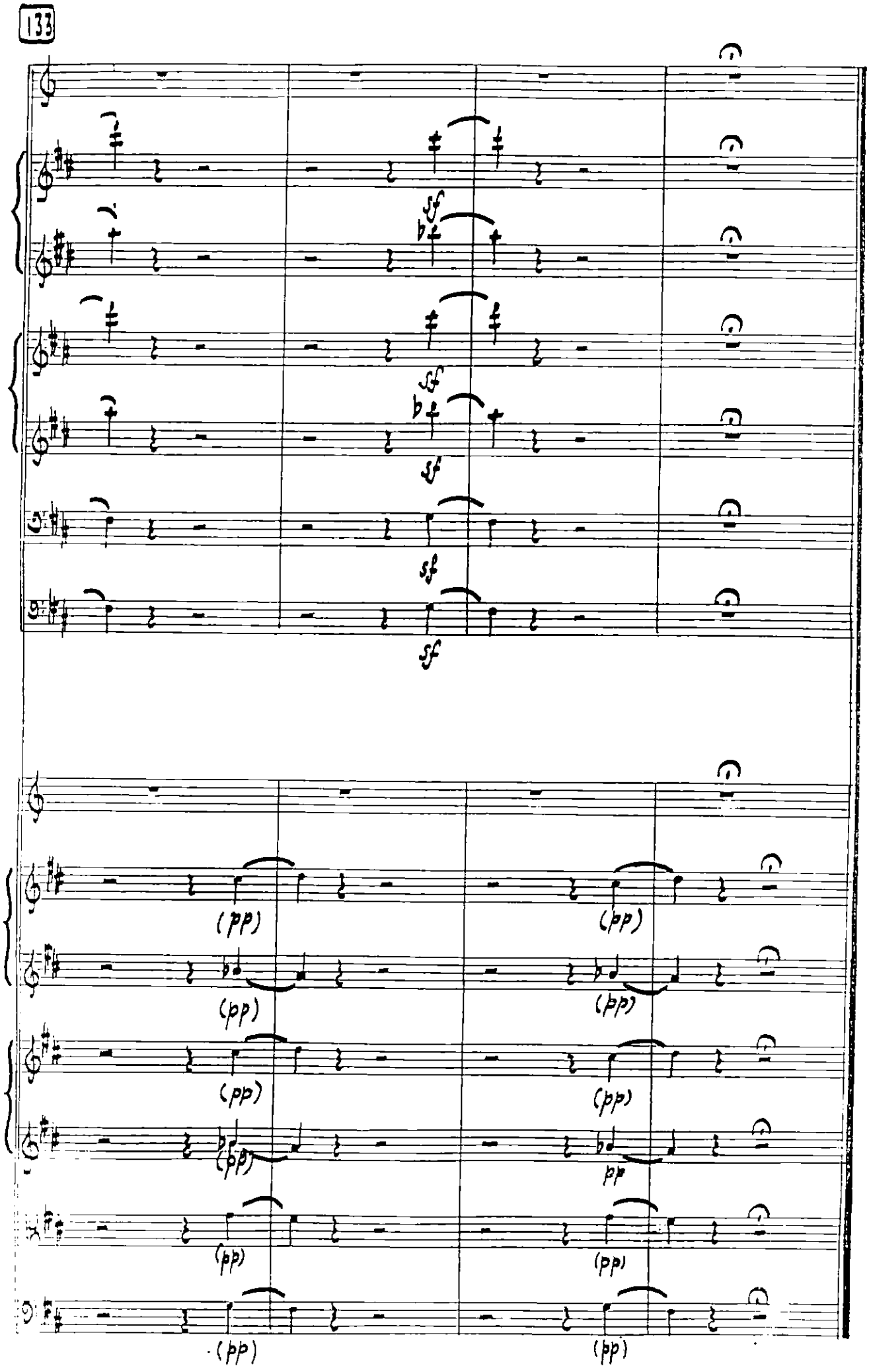
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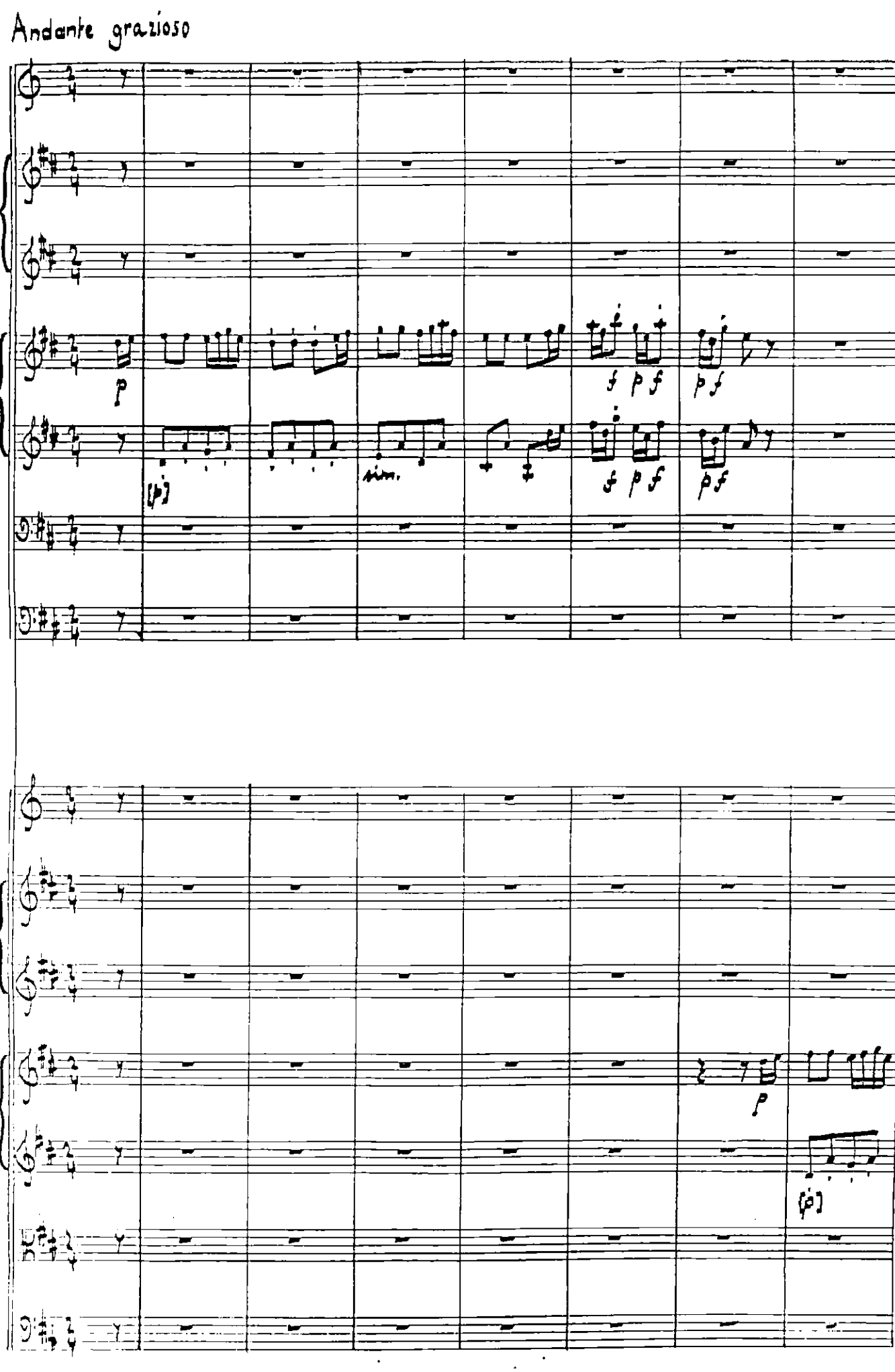
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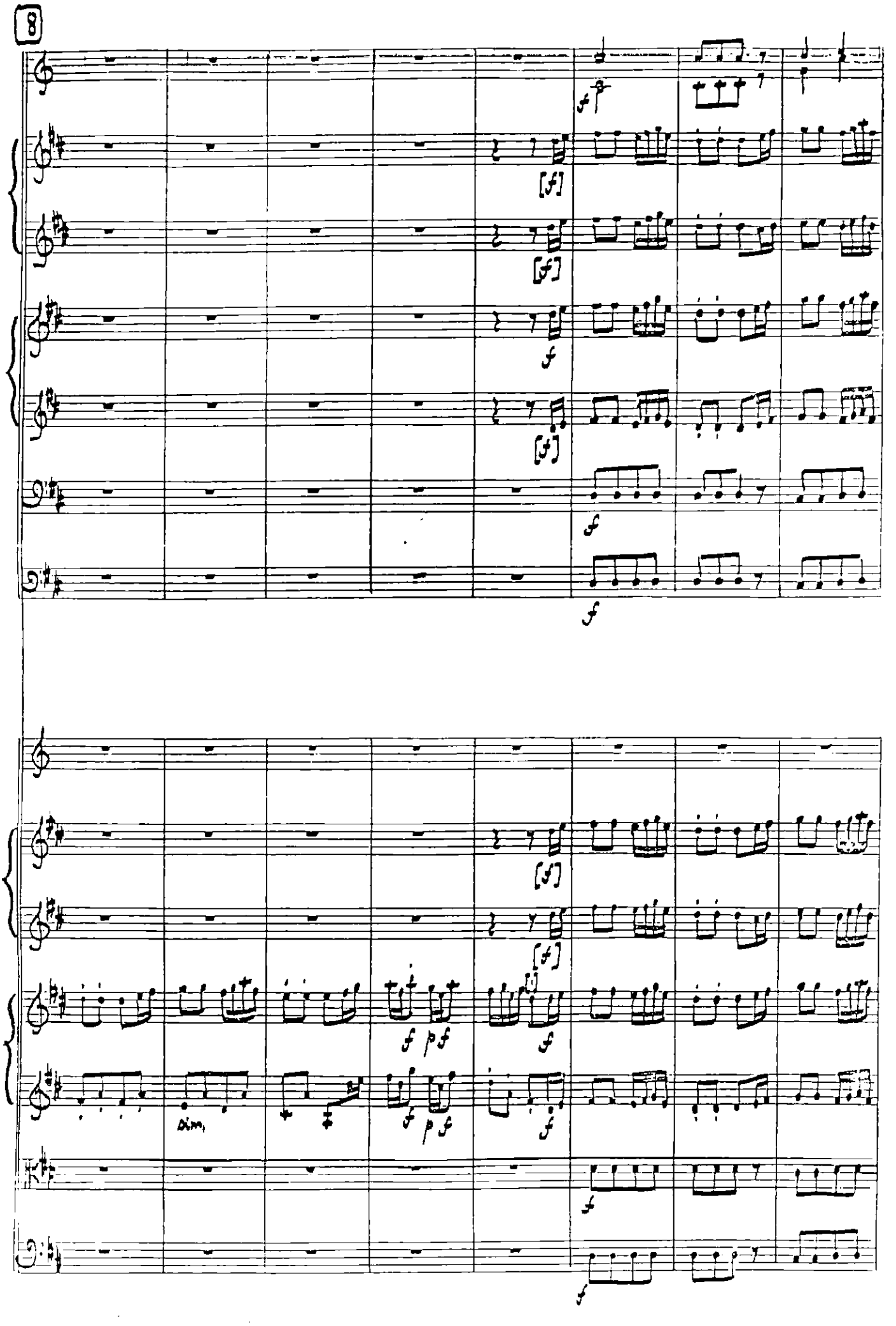
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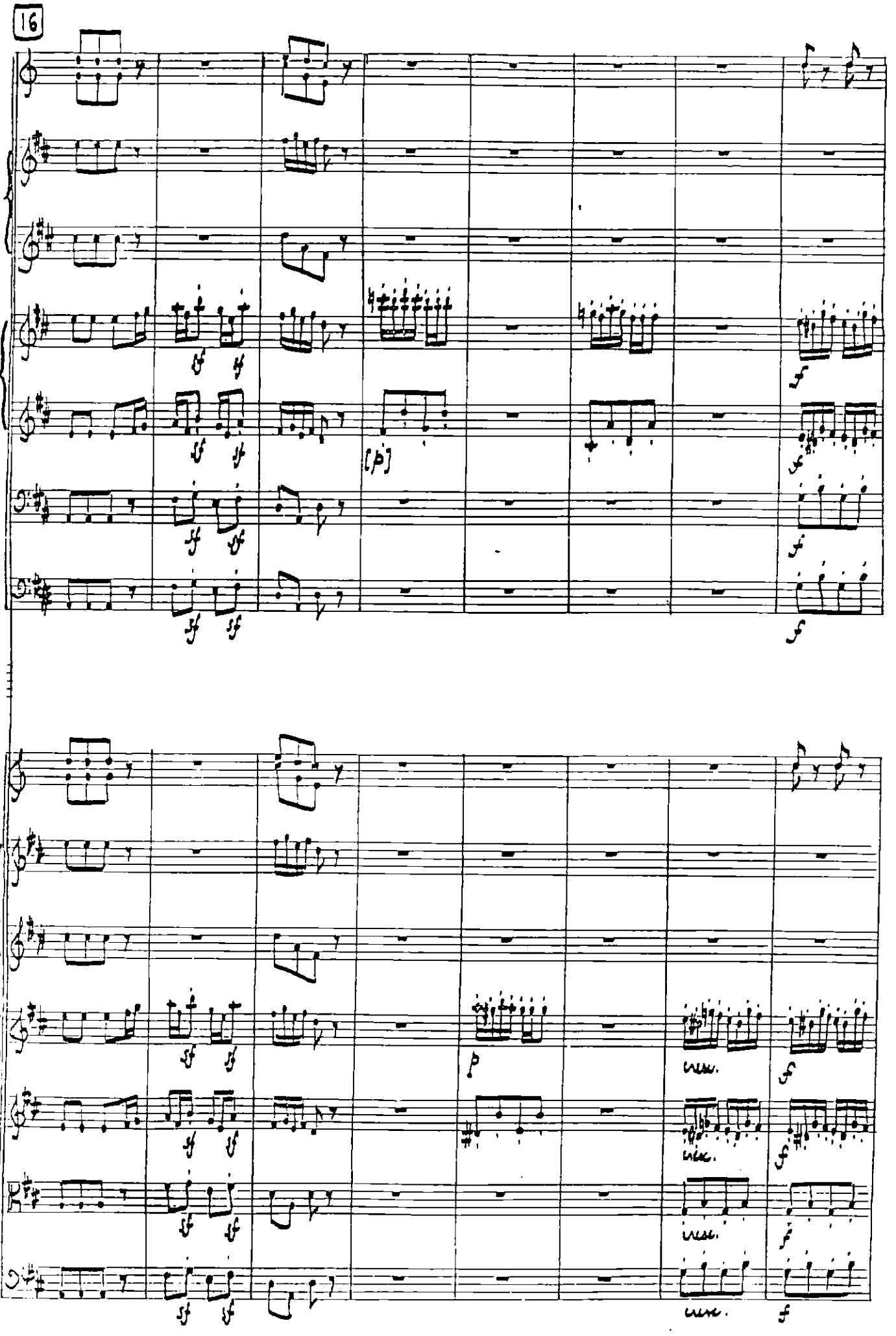
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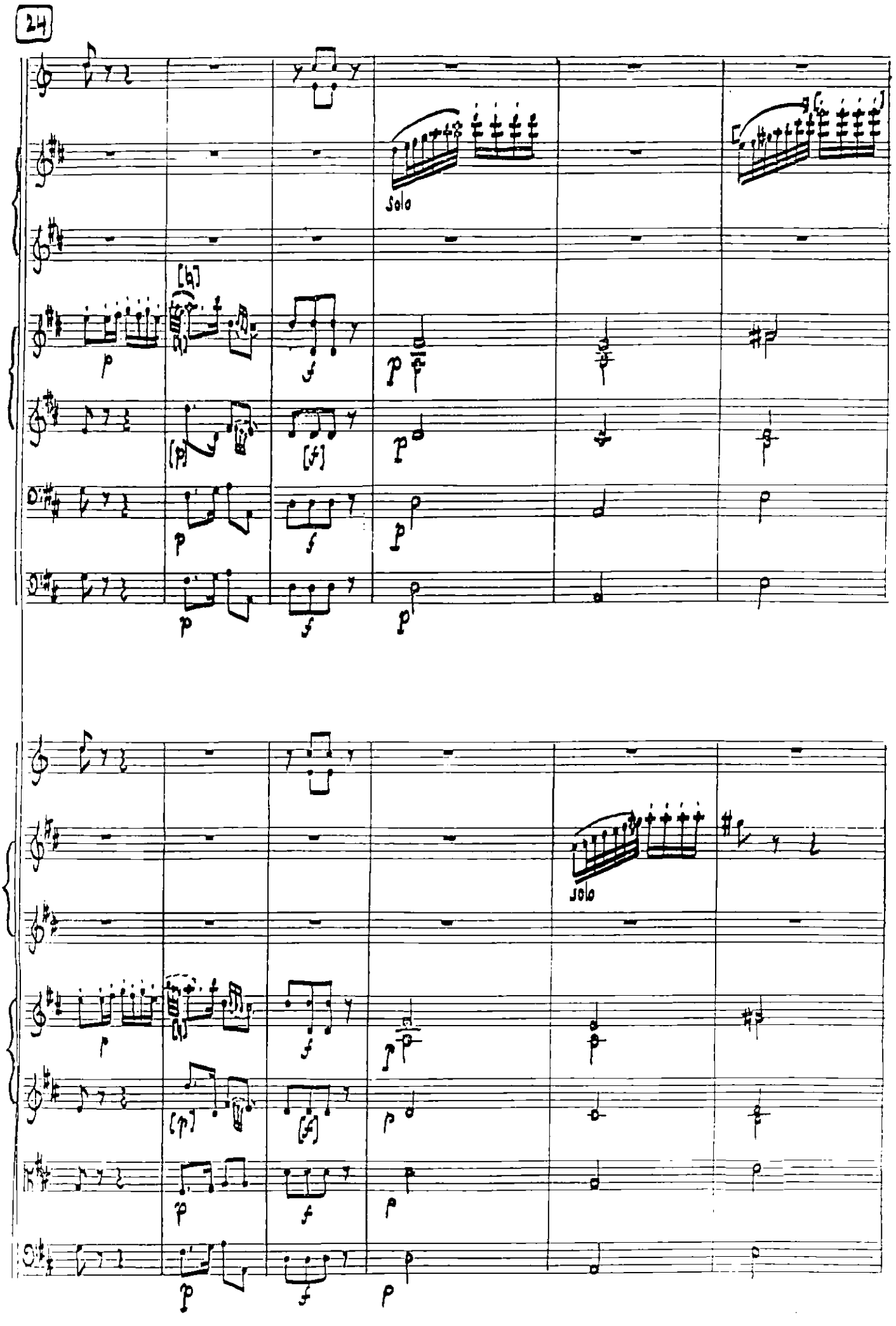
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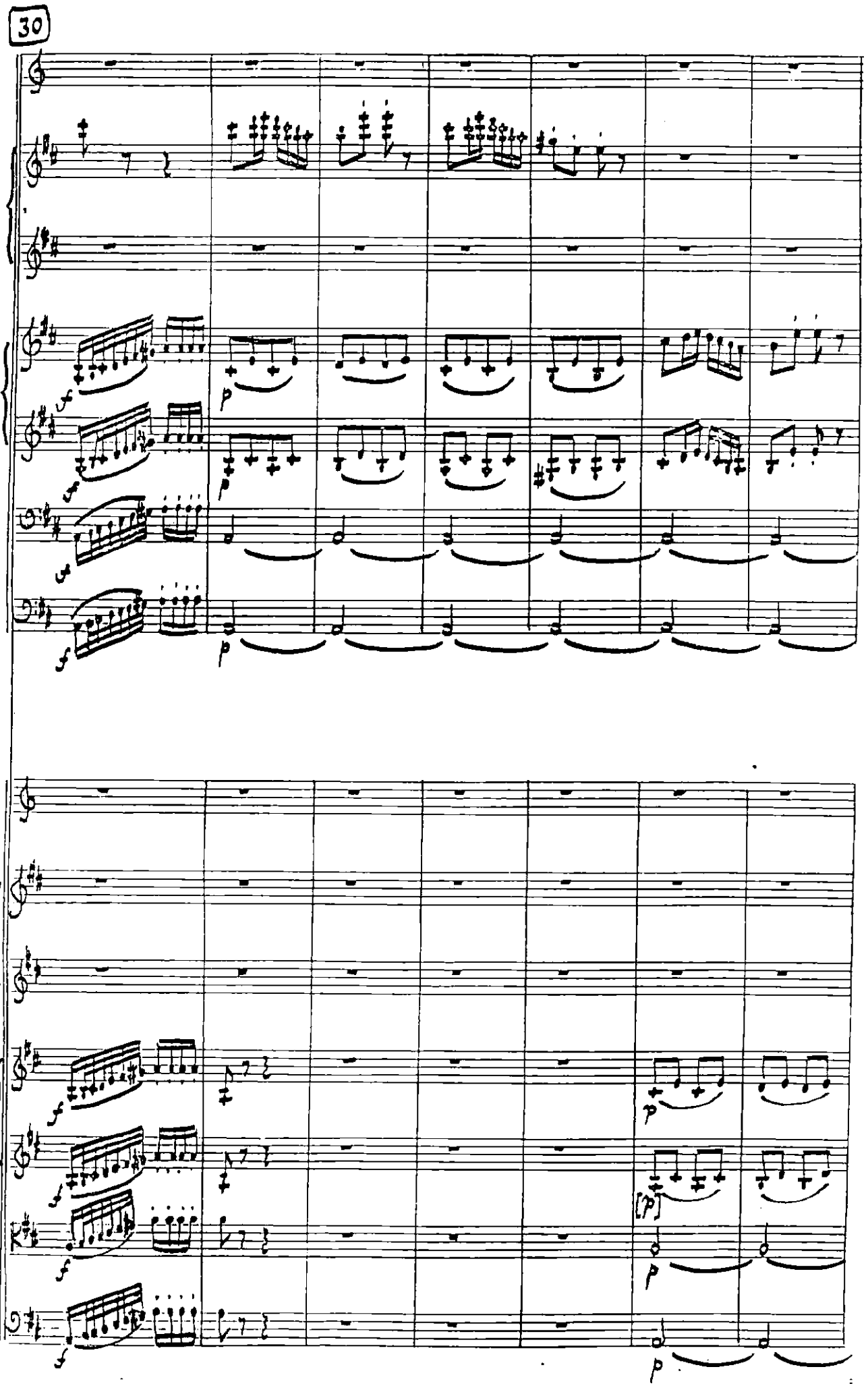
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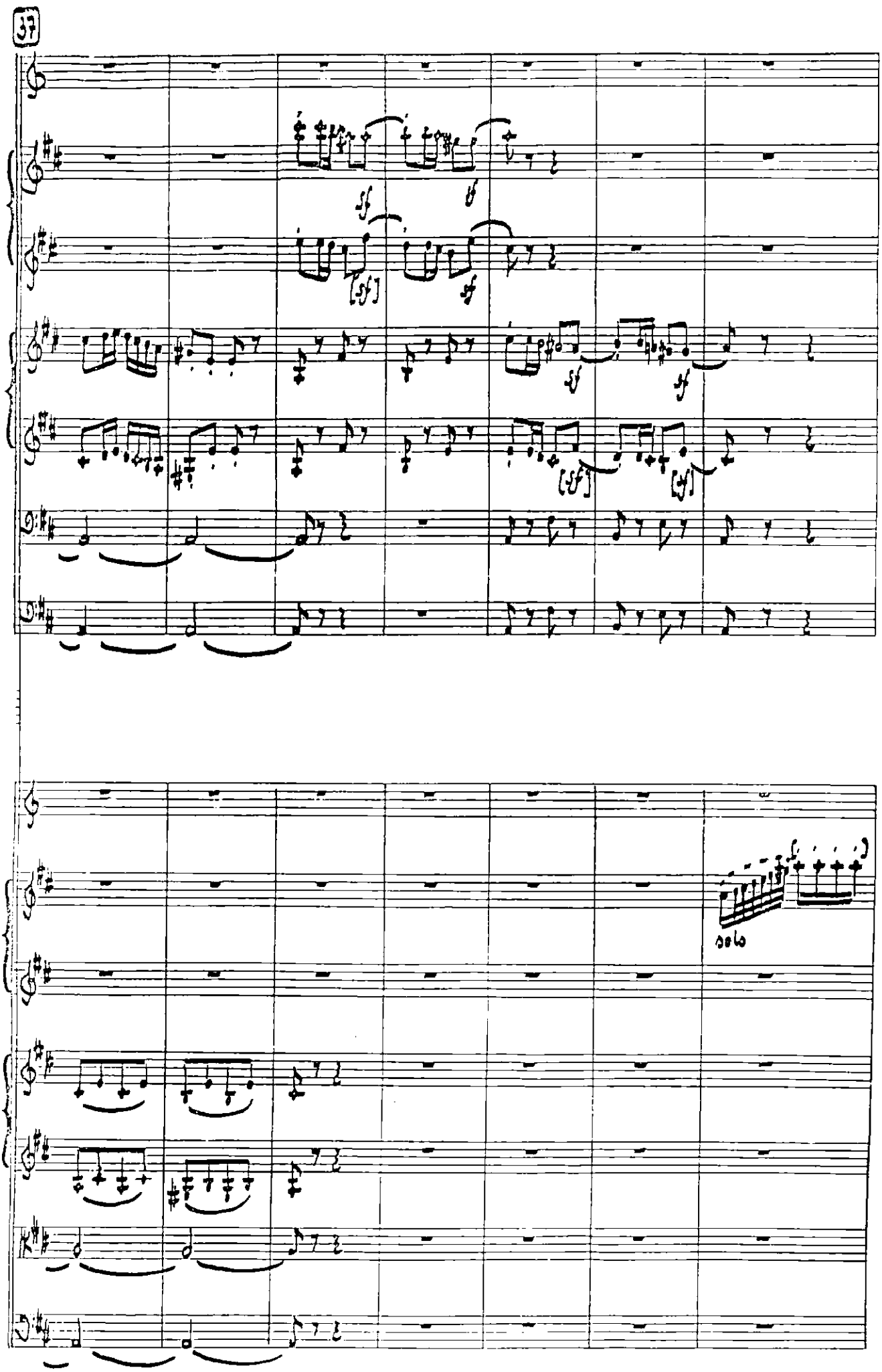
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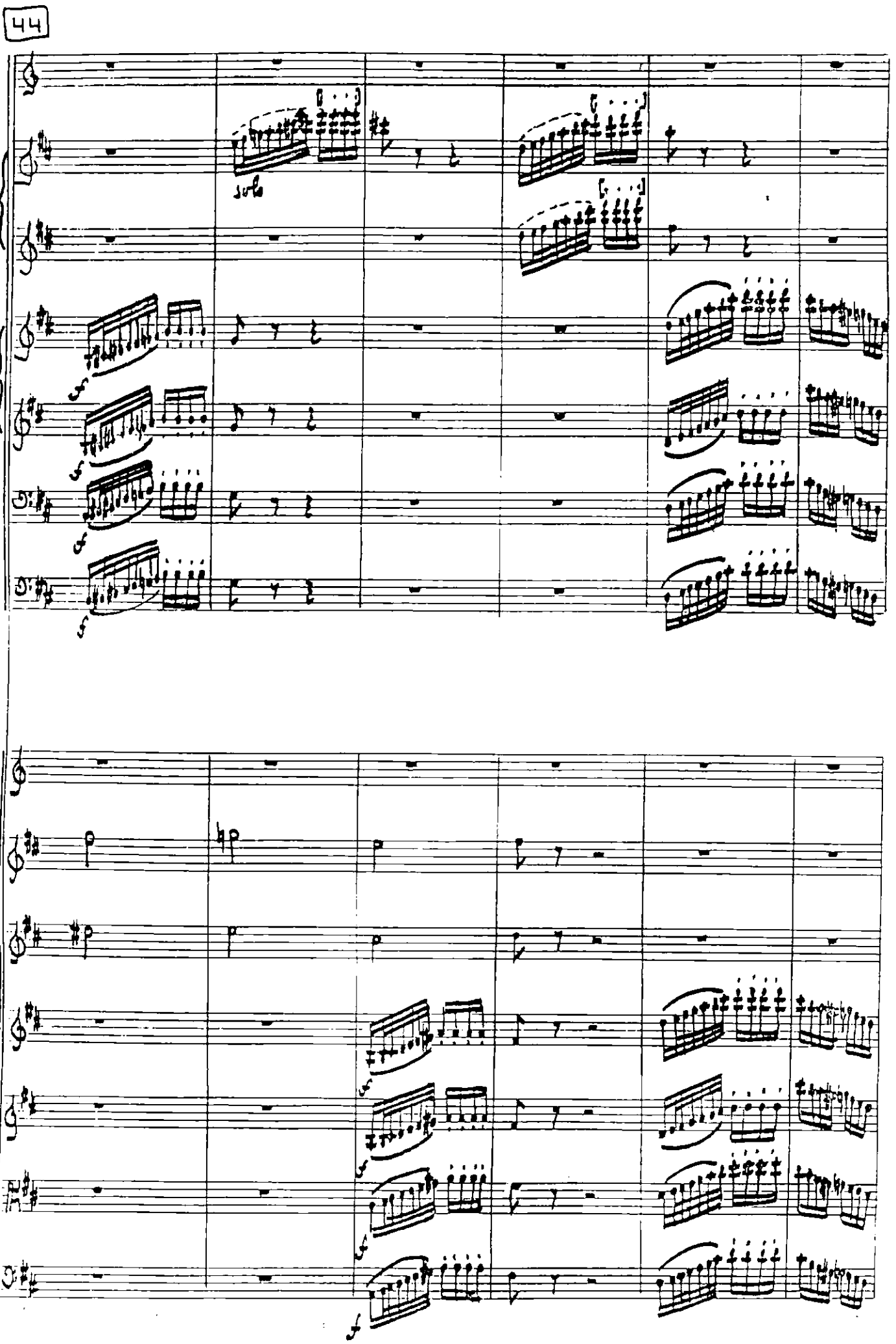
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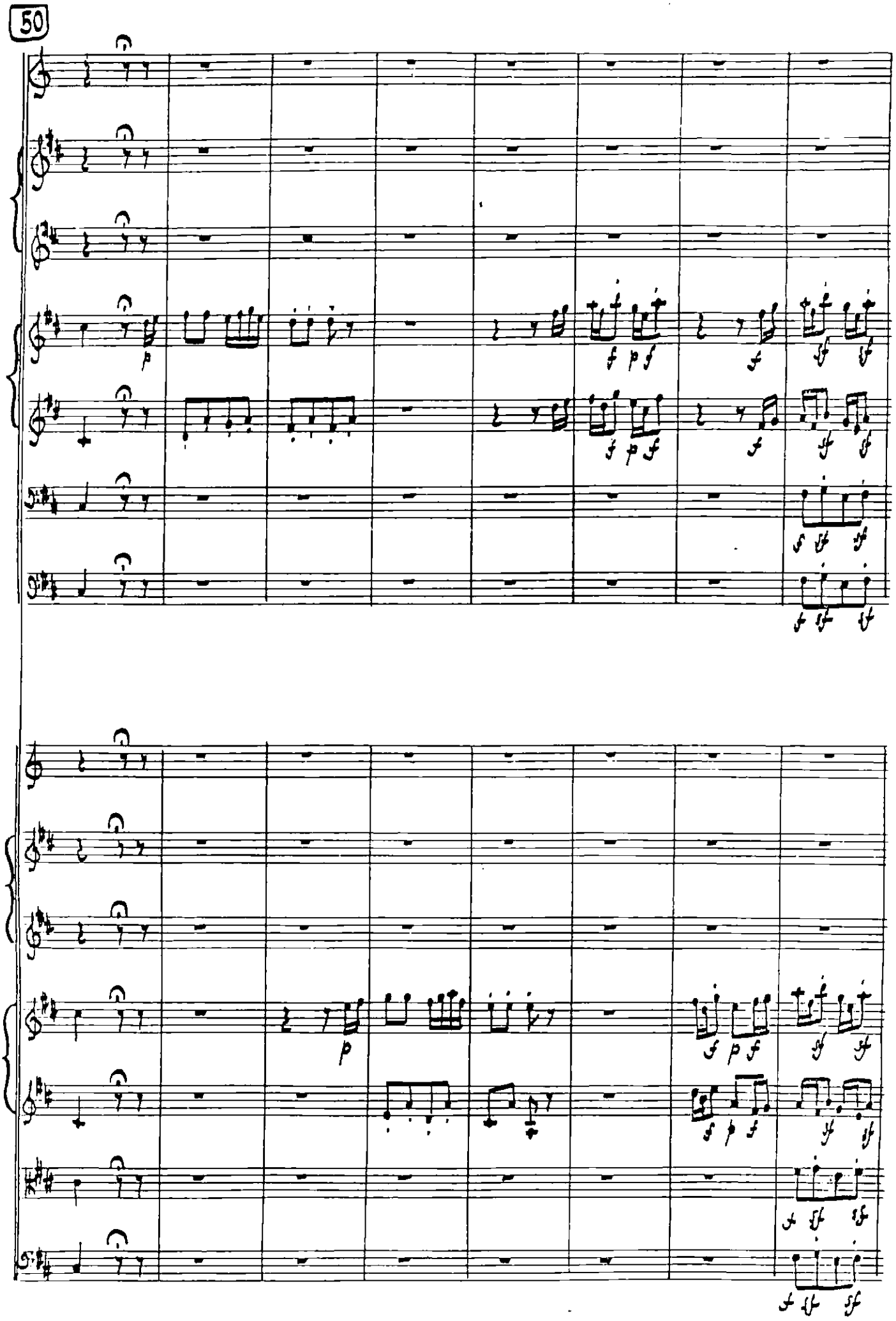
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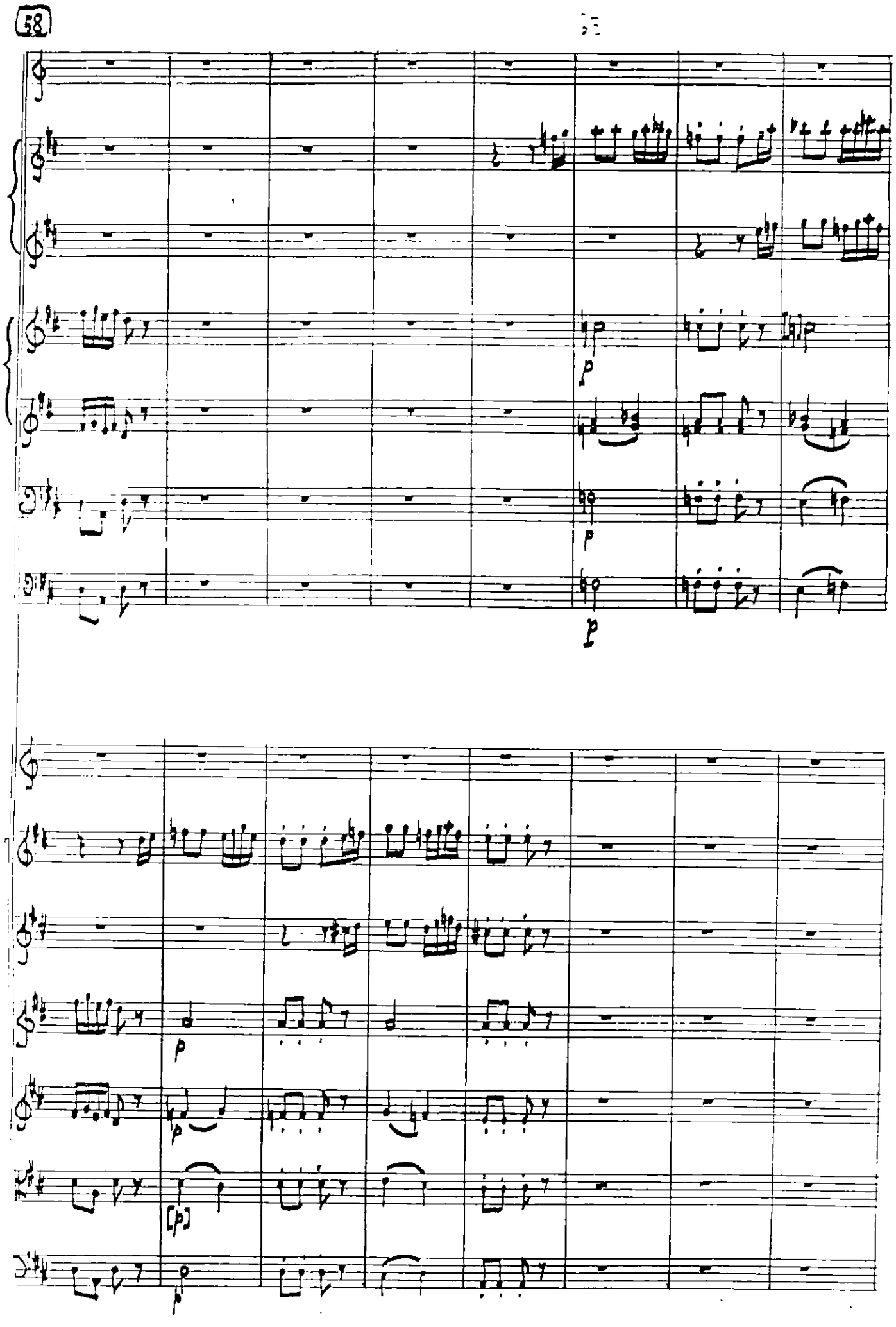
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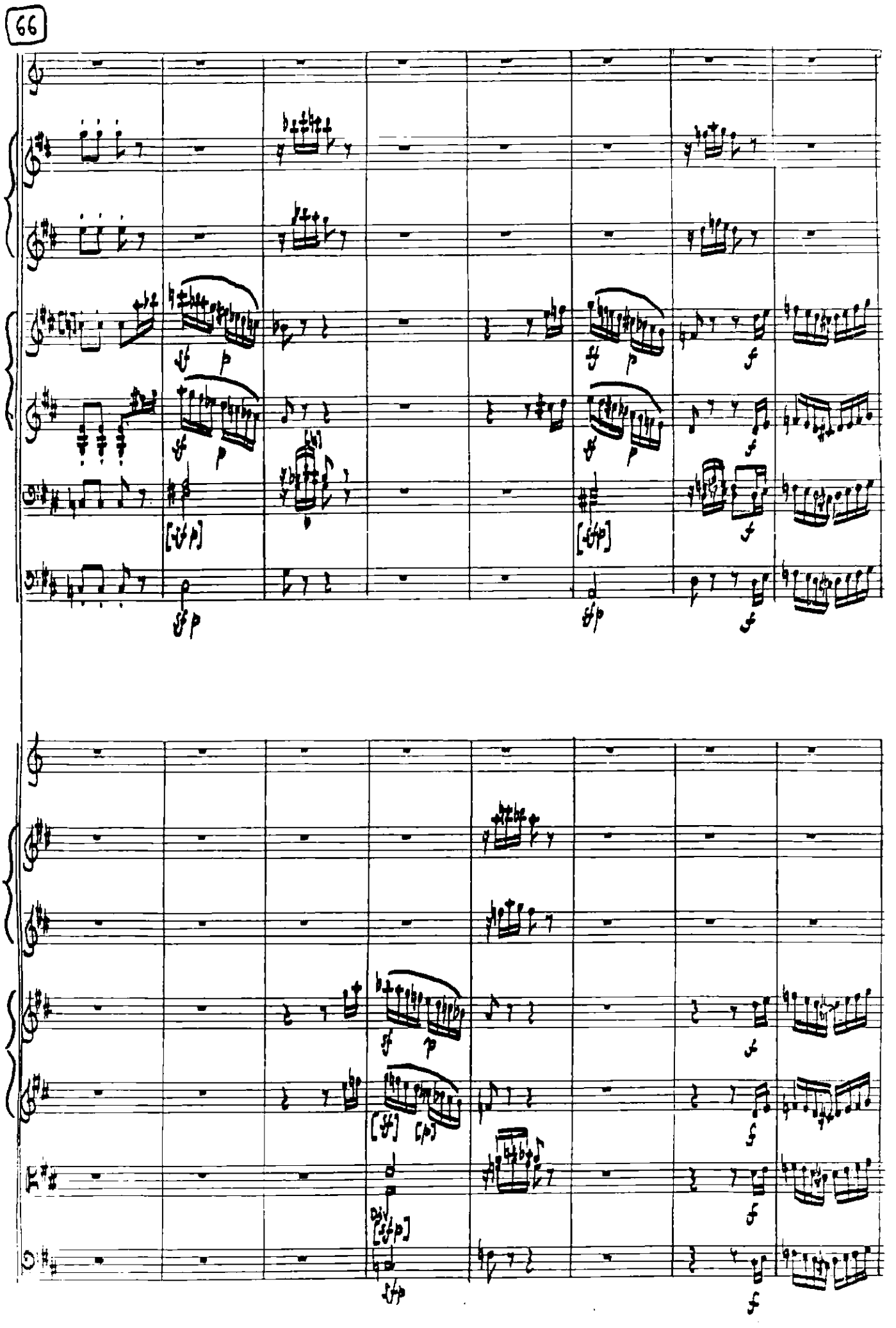
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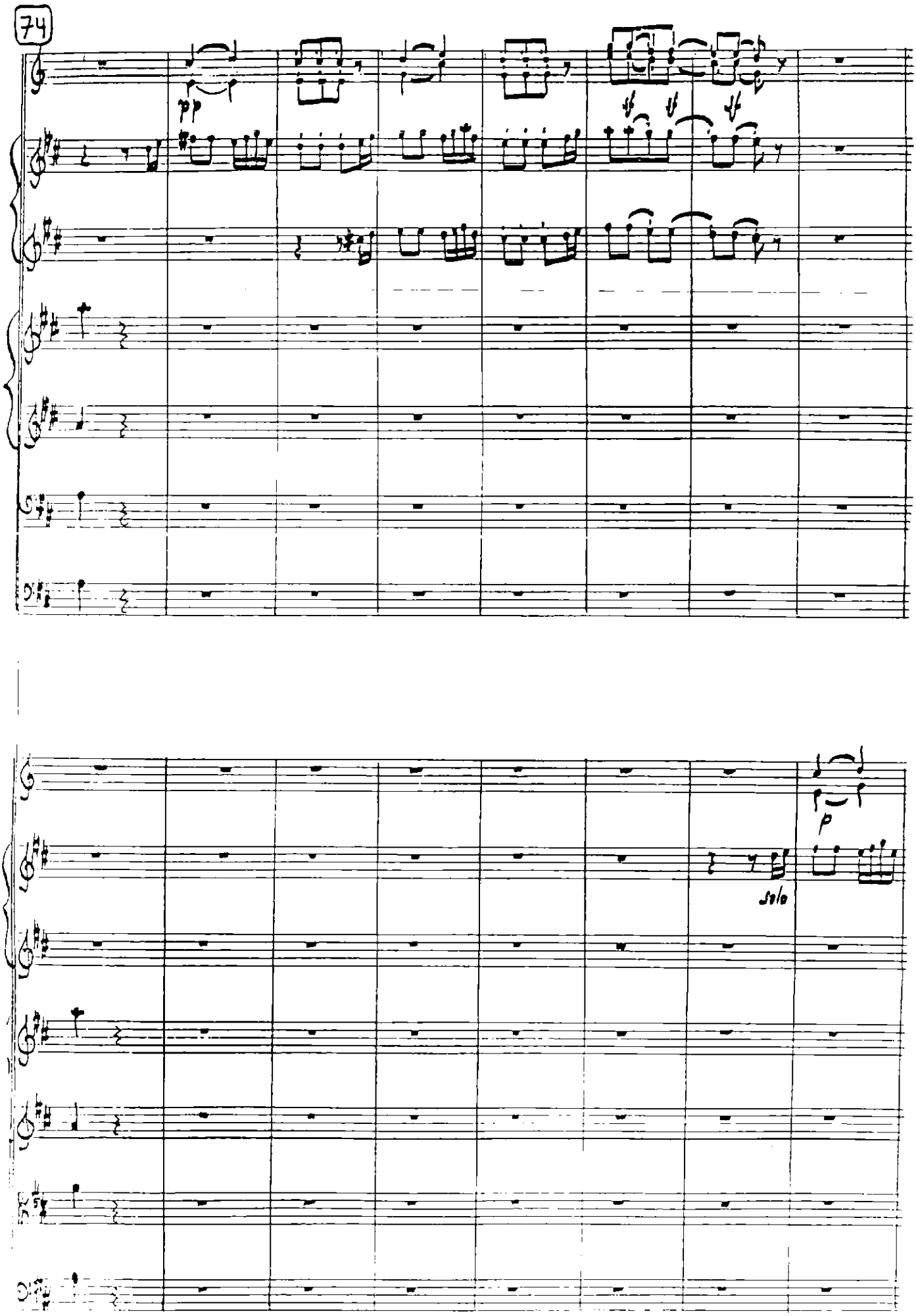
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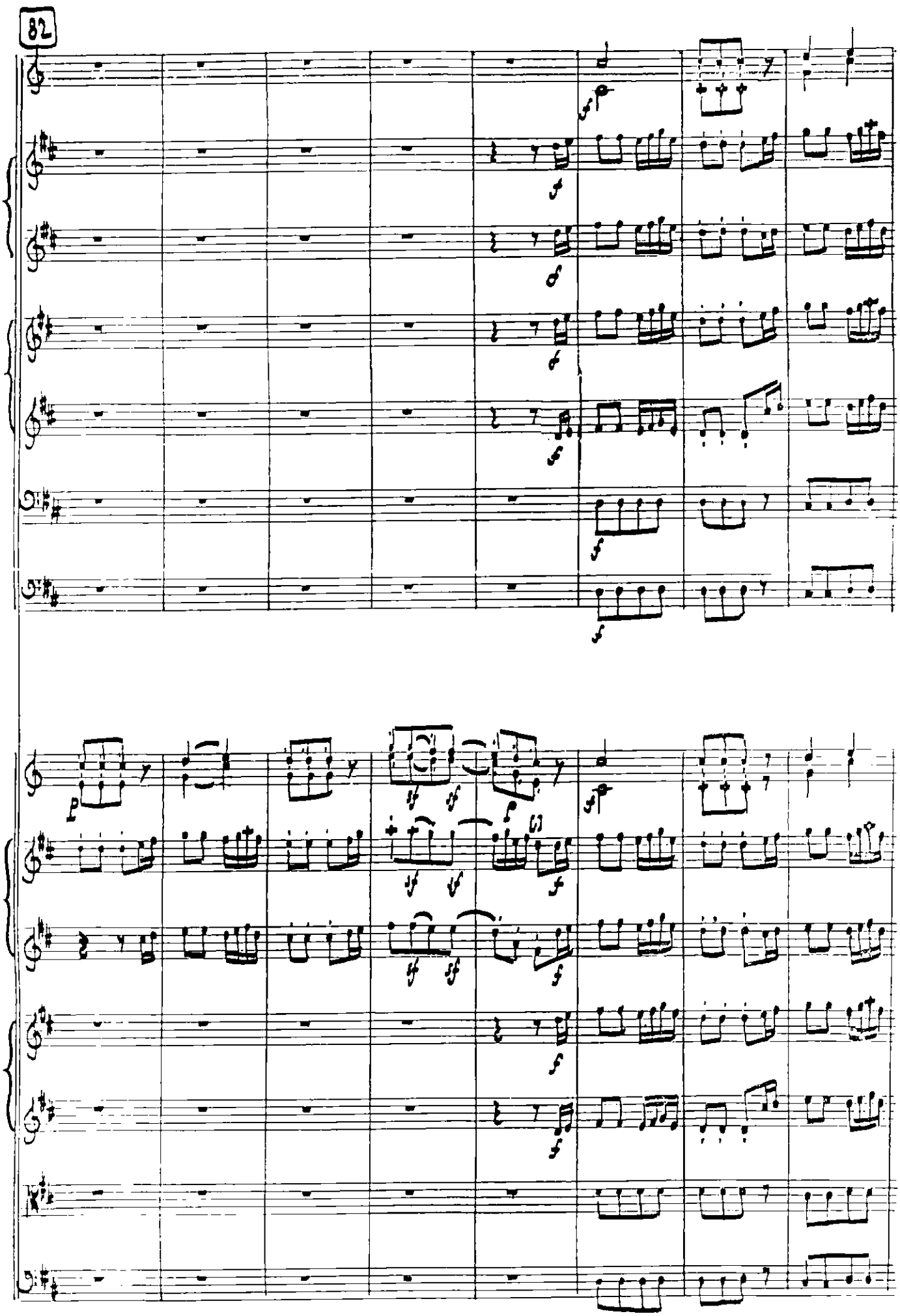
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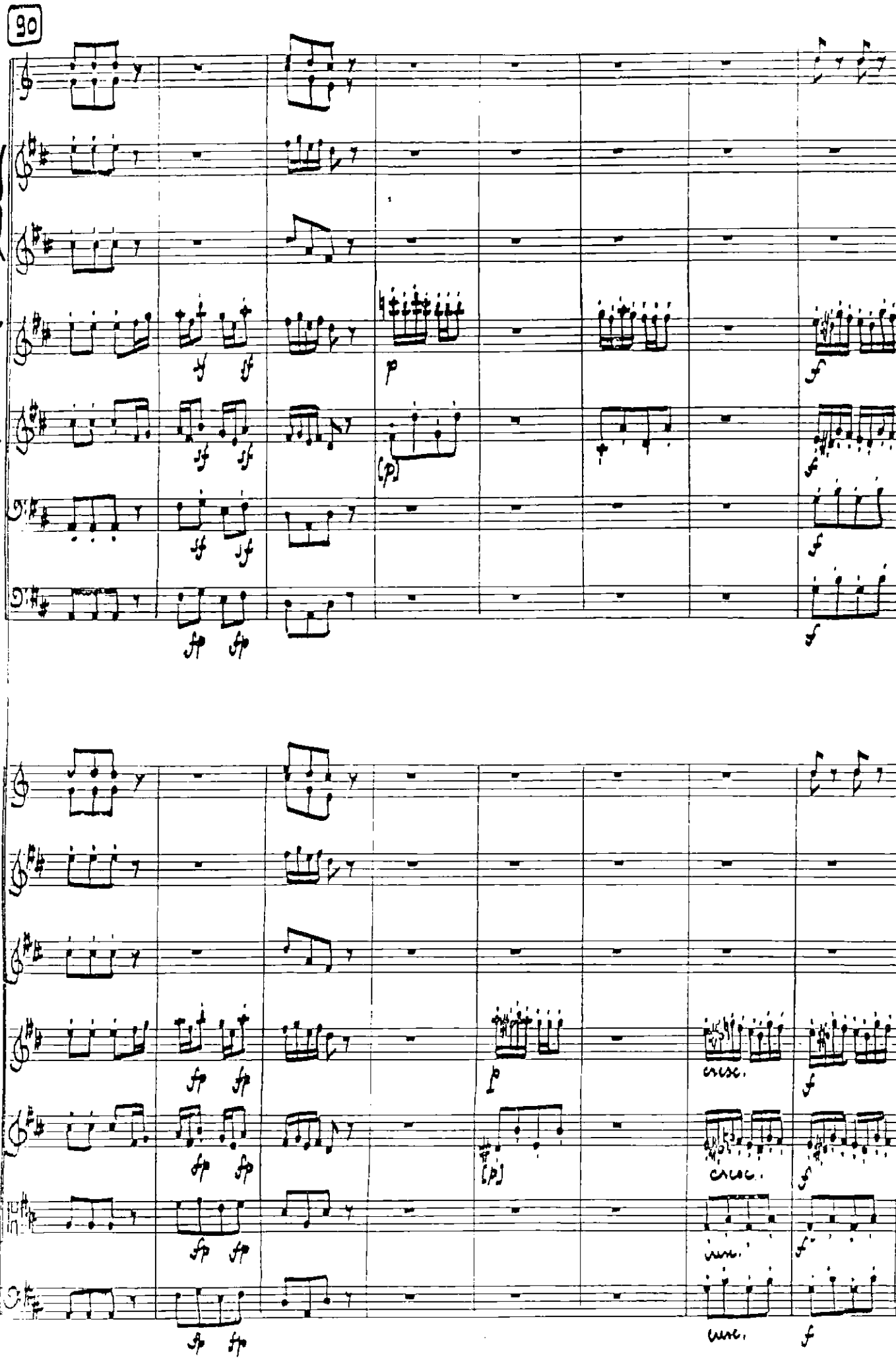
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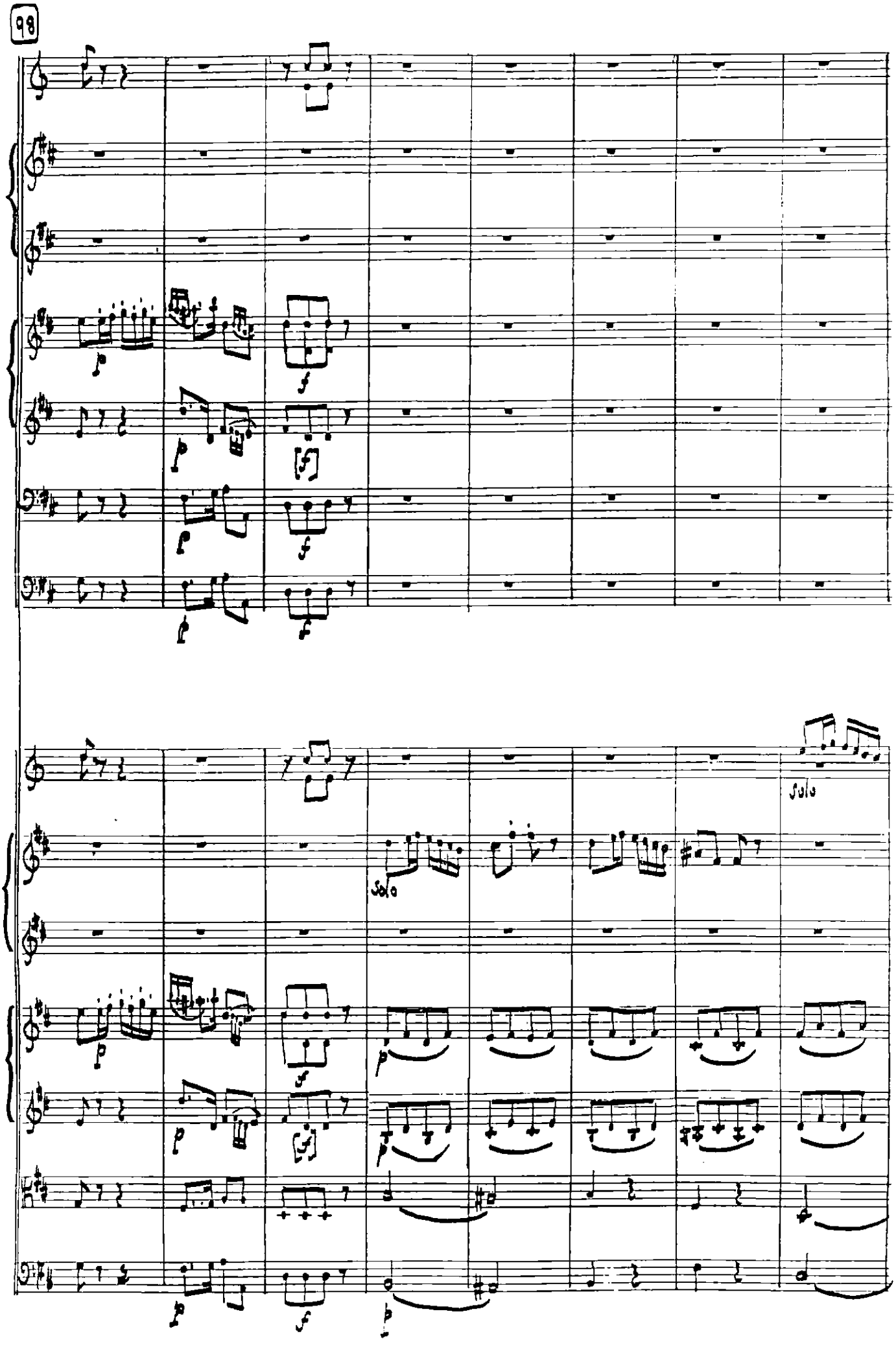
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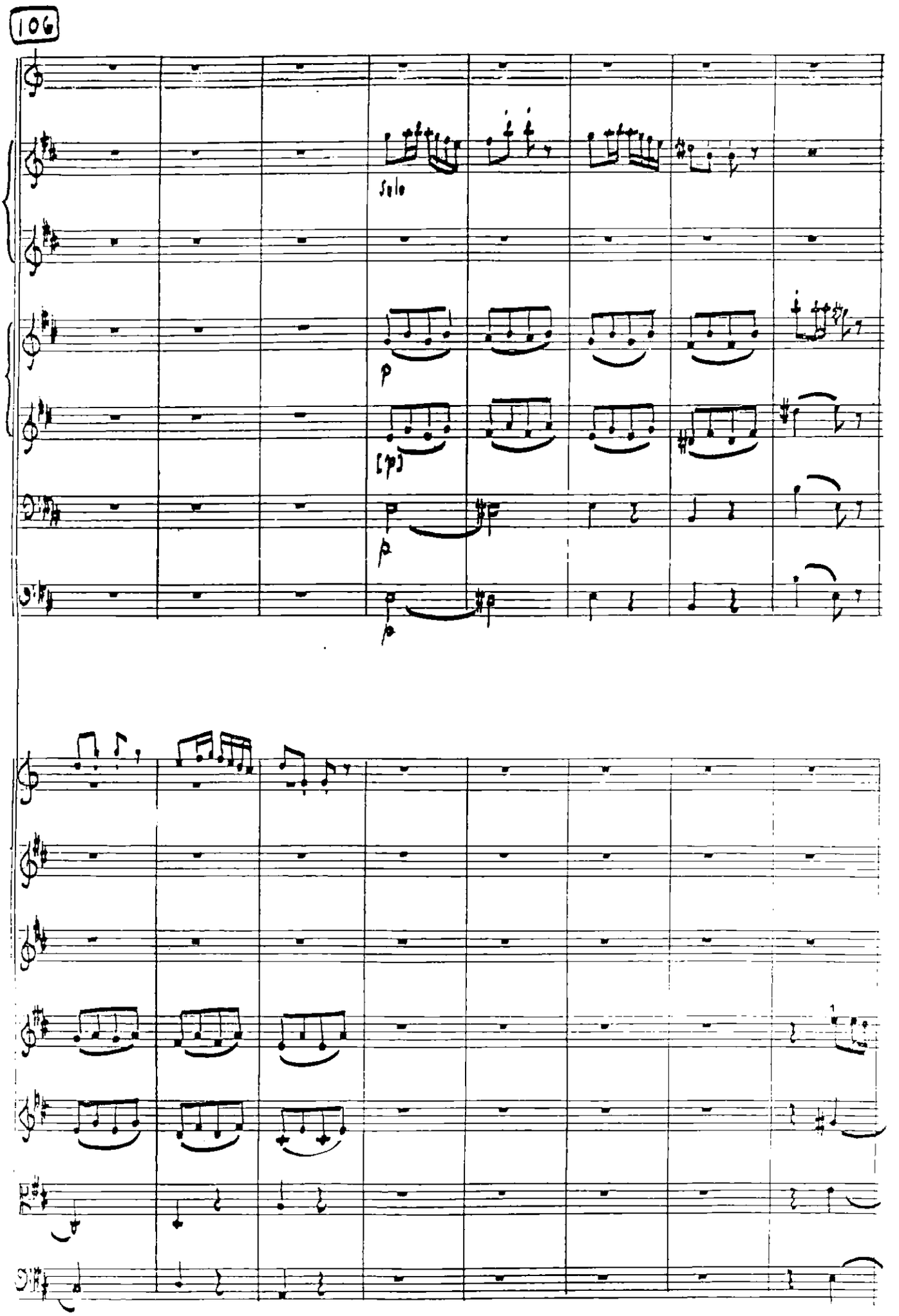
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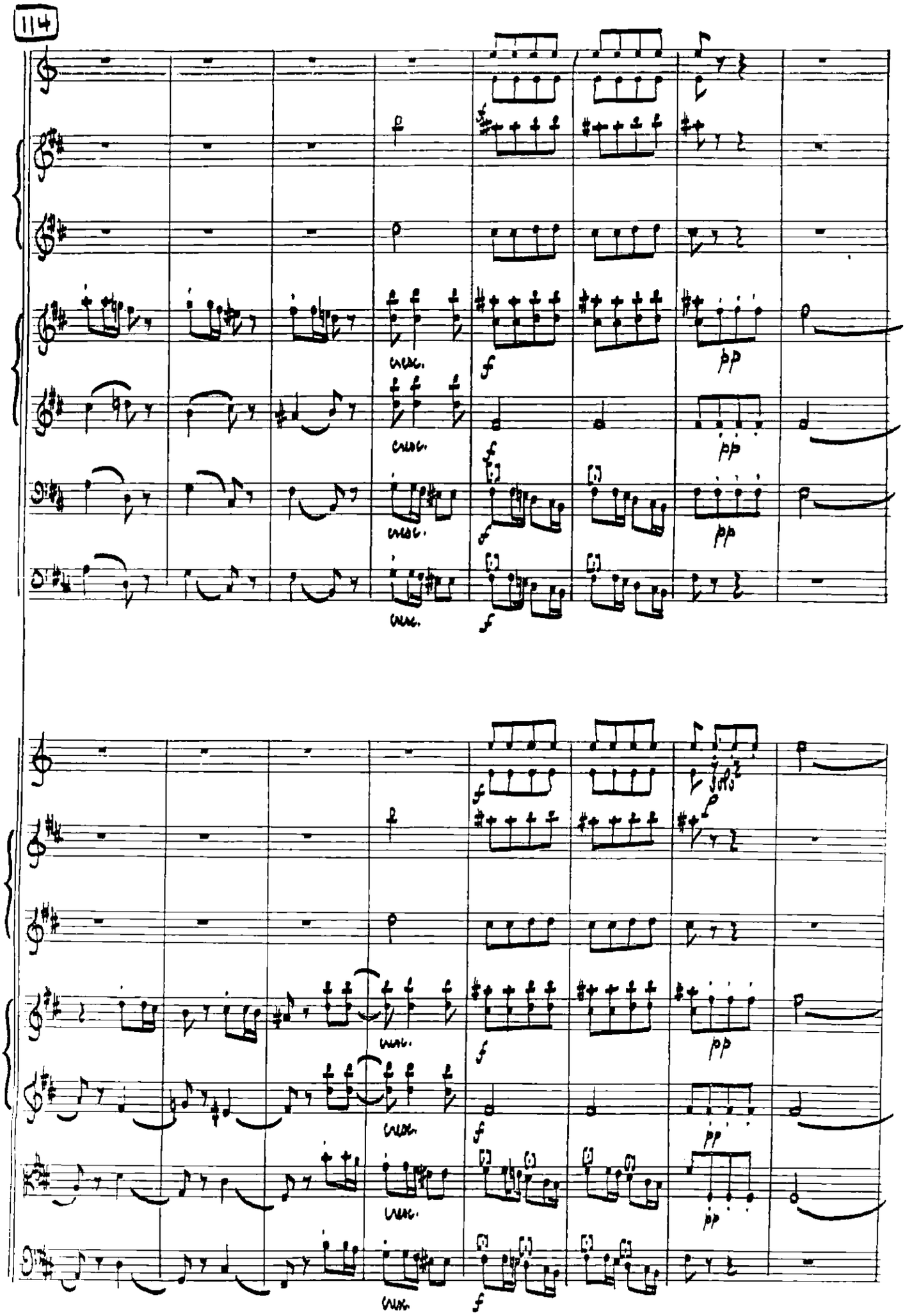
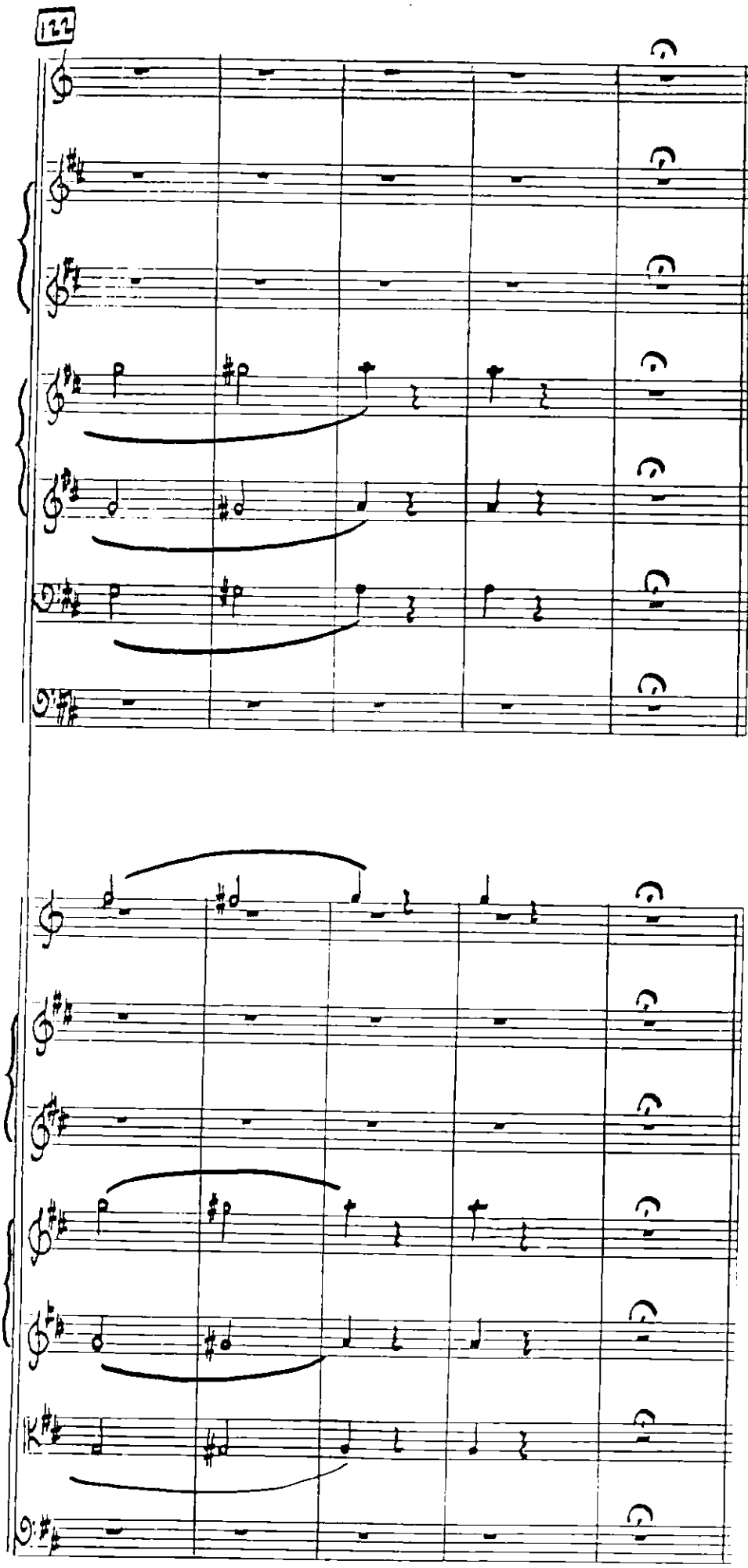
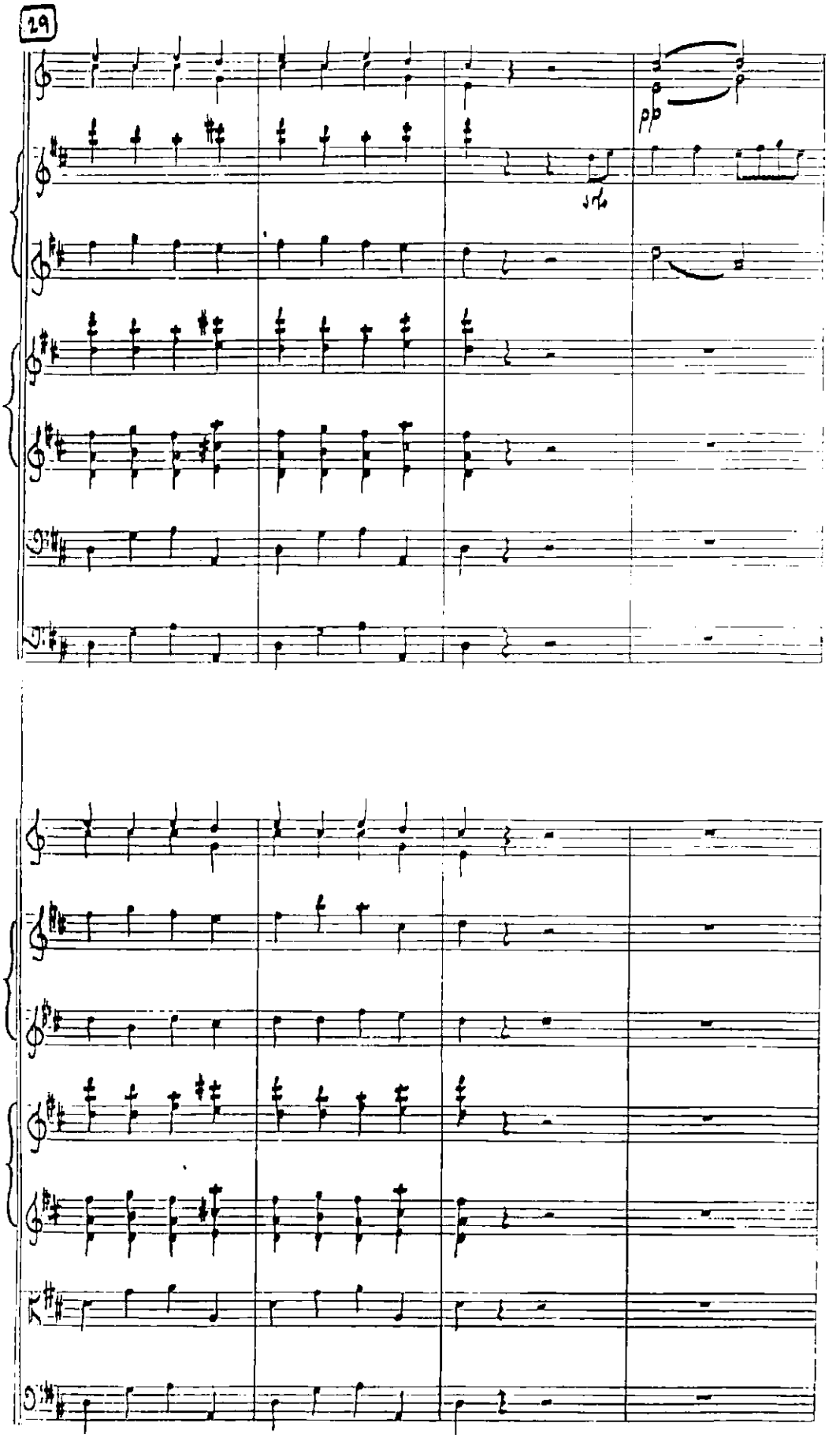
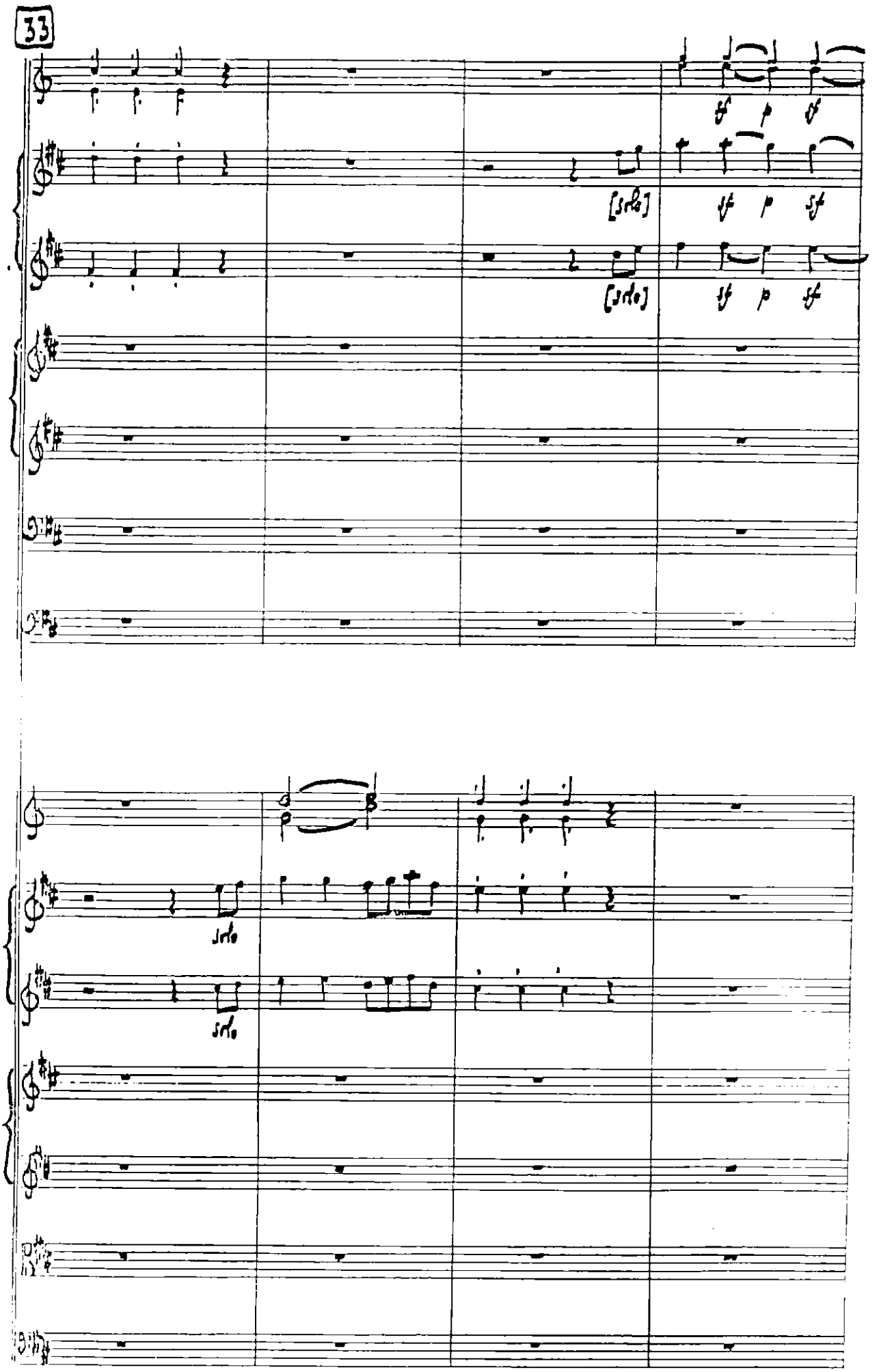
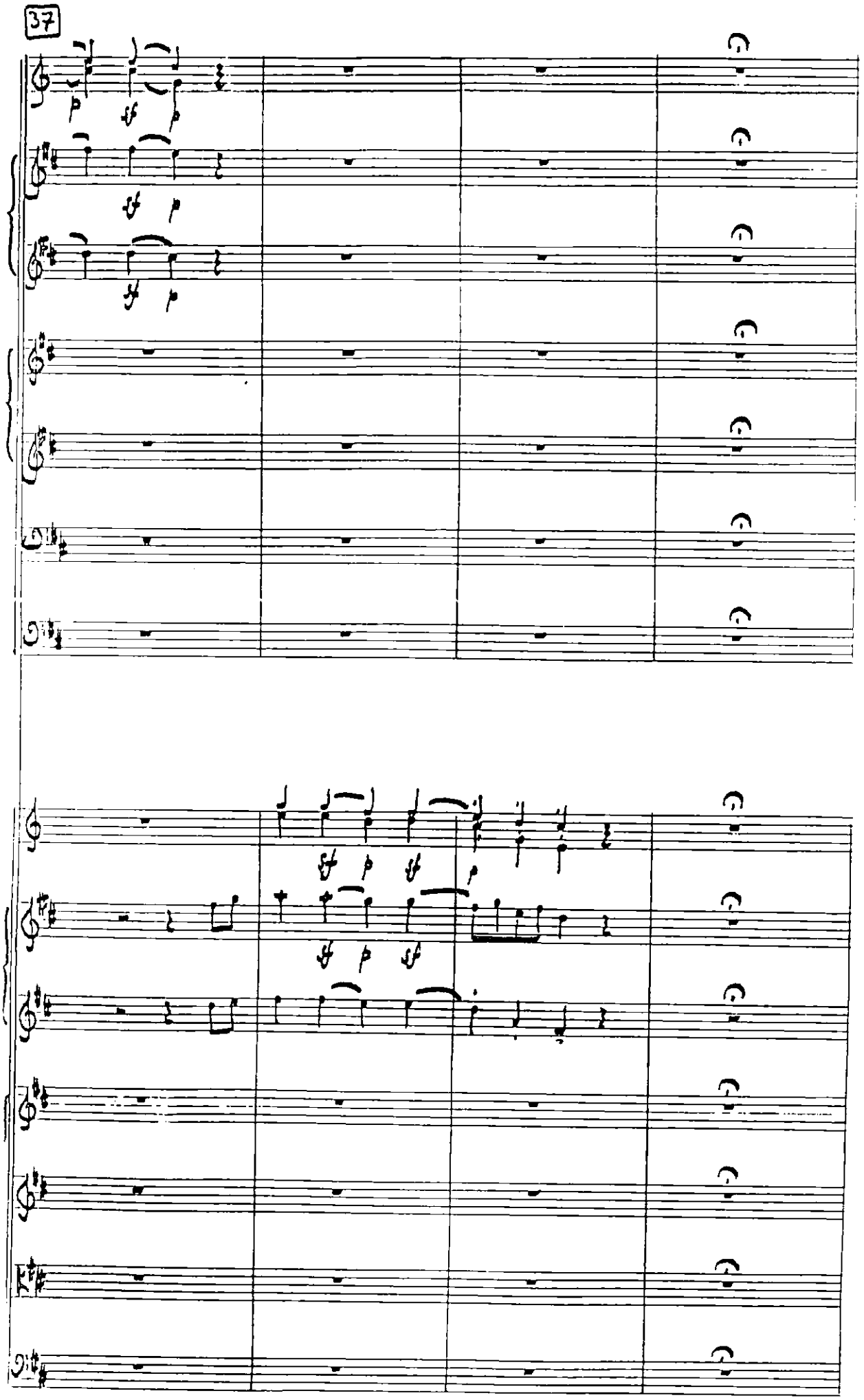

114
cresc.
f
pp

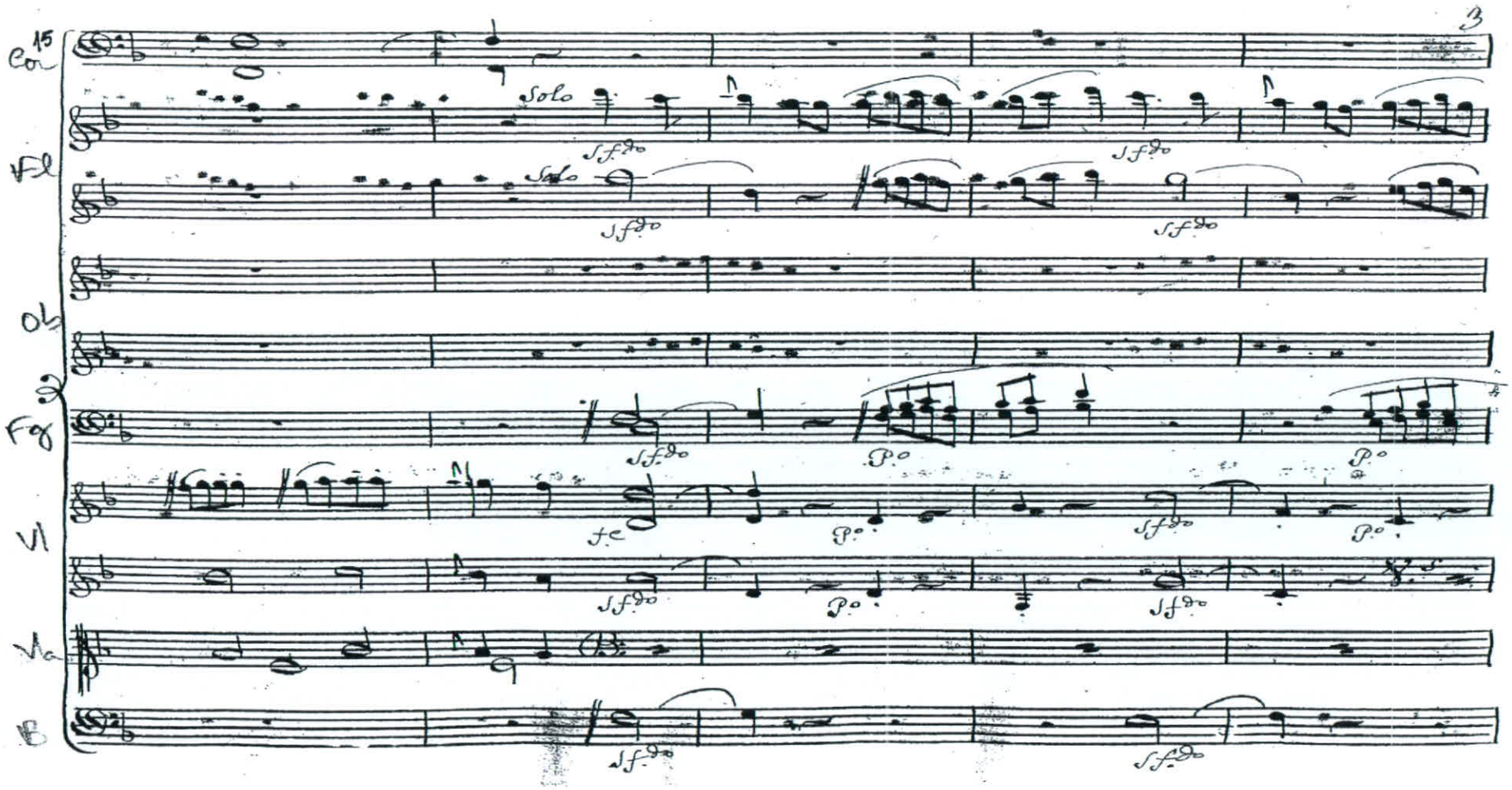

122



Ex. 227 – Leal Moreira, Sinfonia a duas orquestras, 3º and., pp. 61-63
Orquestração baseada no diálogo entre as duas orquestras; indicações *soli* para flautas

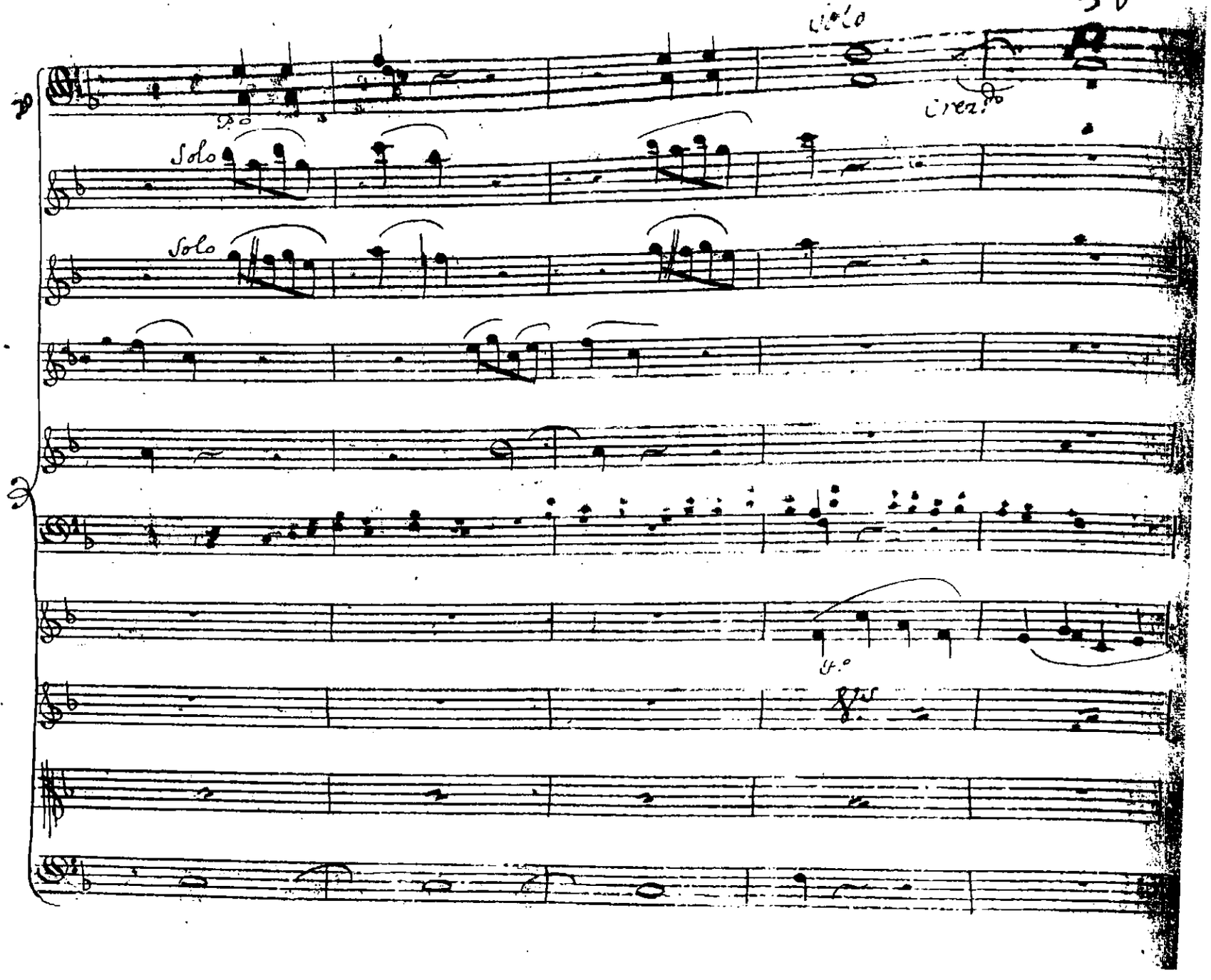

33
[solo]
[solo]
solo
solo

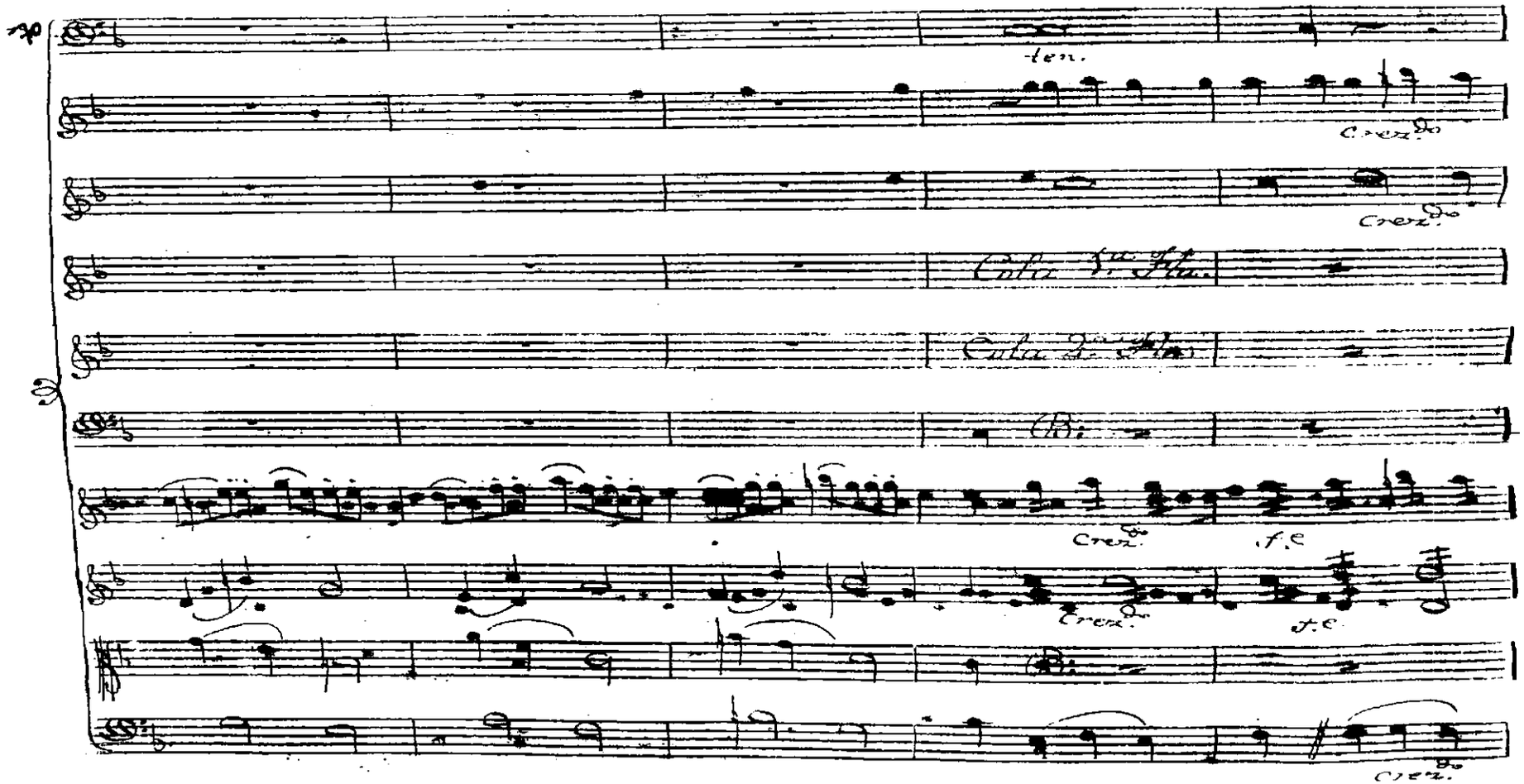

37



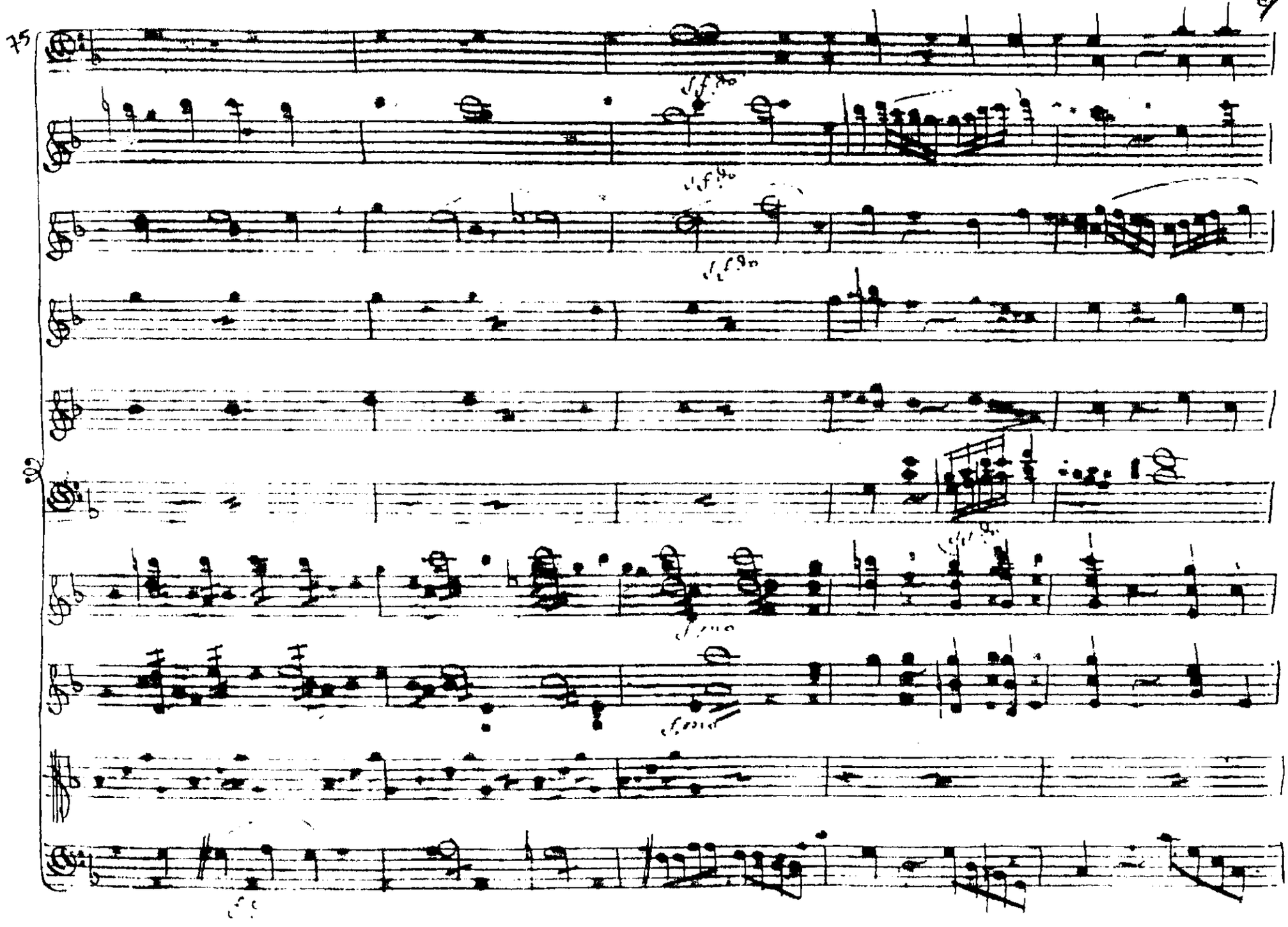
Ex. 232 – José Palomino, Abertura de *Il ritorno de Astrea in Terra*, 1º and., pp. 3-5
Combinações muito tímbricas entre quase todos os instrumentos, de uma forma muito individualizada; intensa fragmentação melódica; grande importância melódica dos sopros, com as cordas frequentemente a acompanhar; indicações *soli* nas flautas, oboés e trompas

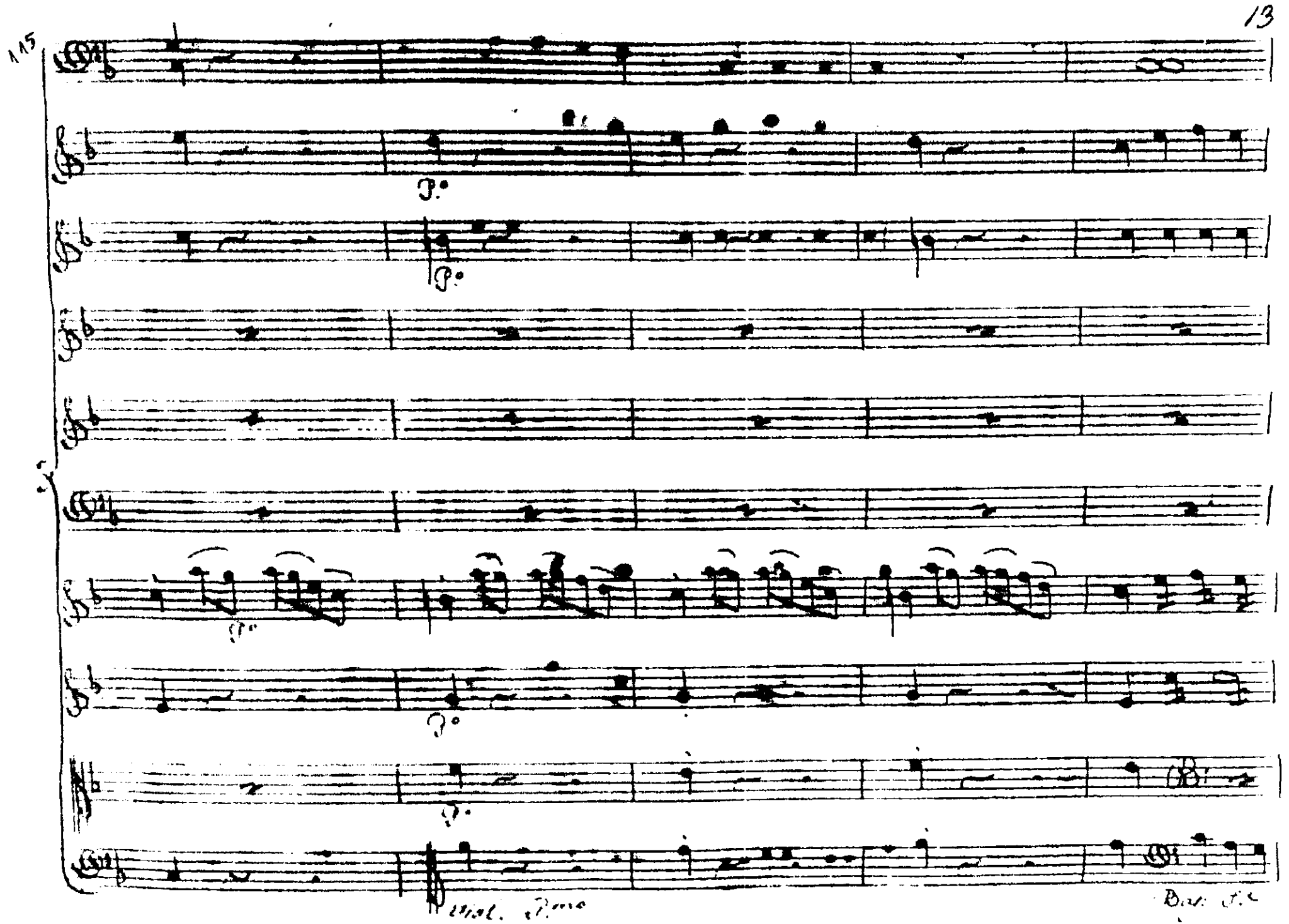
FAC. DE CIÊNCIAS SOCIAIS E HUMANAS

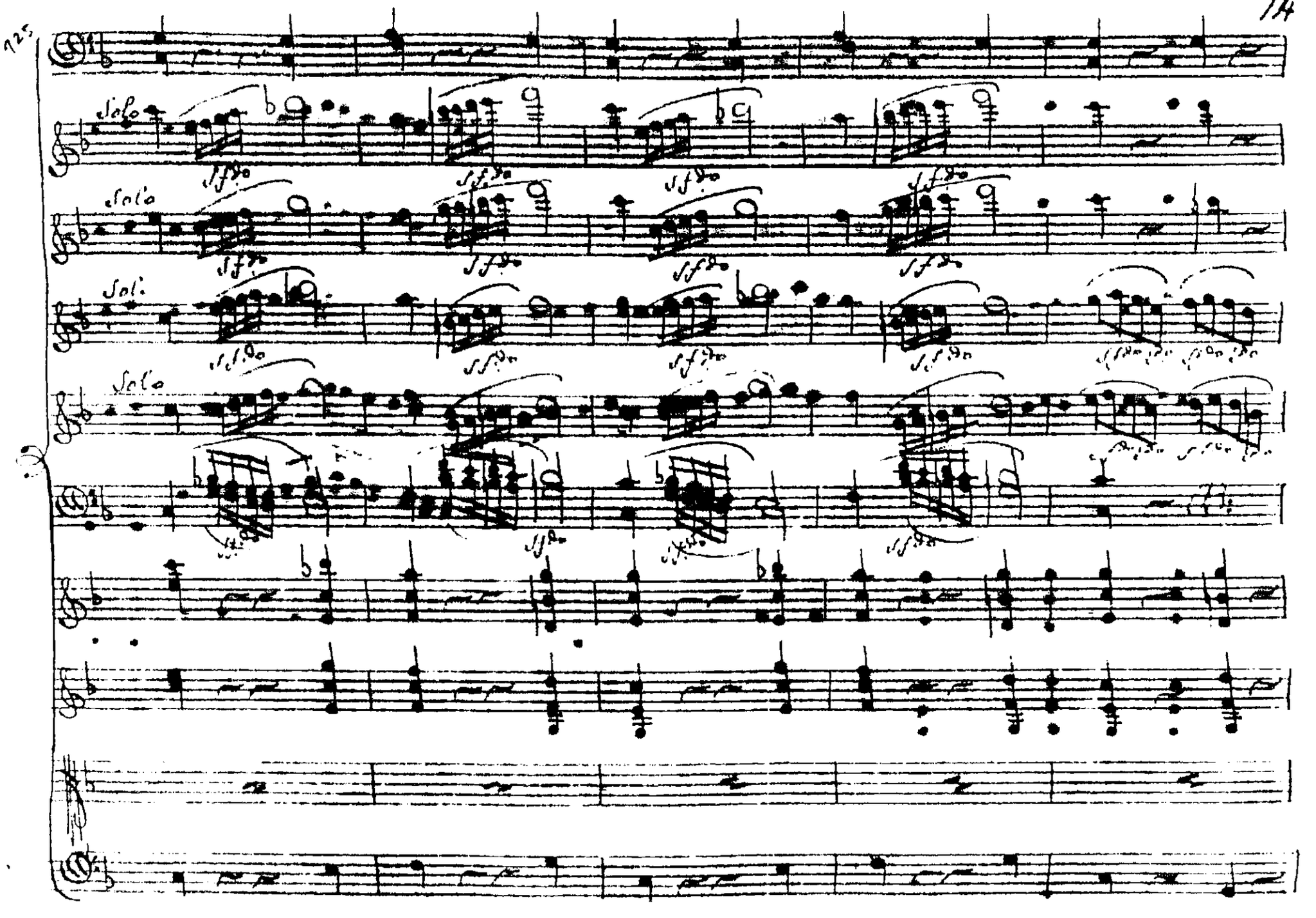

Solo
Cresc.
Solo
Solo
ff.
ffz

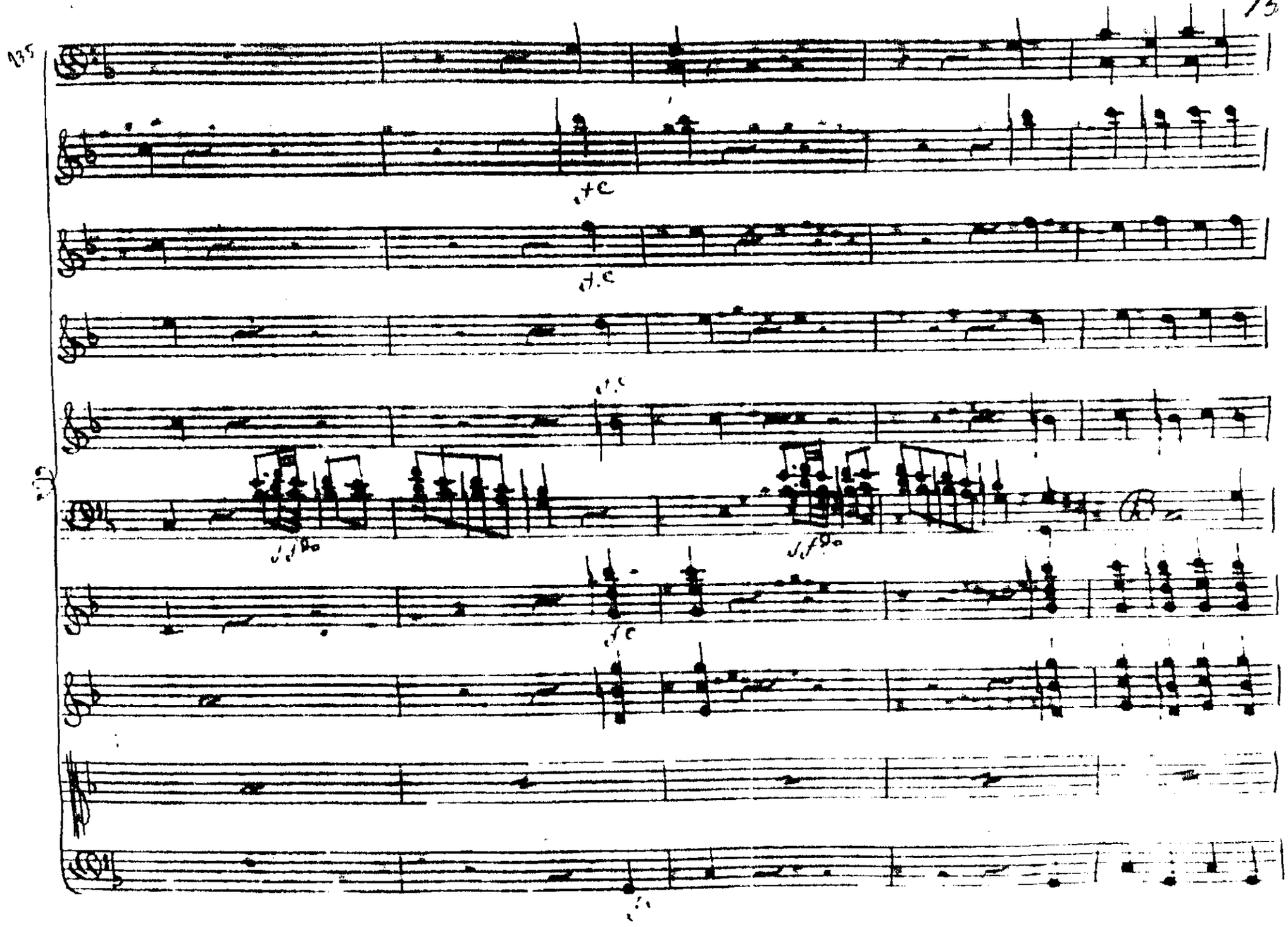


Ex. 233 – José Palomino, Abertura de *Il ritorno de Astrea in Terra*, 1º and., pp. 8V-9V e 13-15
Variedade rítmica, de articulação, de texturas e de cores tímbricas; sentido direccional, criado pelo aumento de densidade rítmica e textural, conjugado com a divisão melódica entre instrumentos


75
92


115
P.
P.
P.
P.
P.
Viol. P.mo
Bas. S.e


Solo
Solo
Soli
Solo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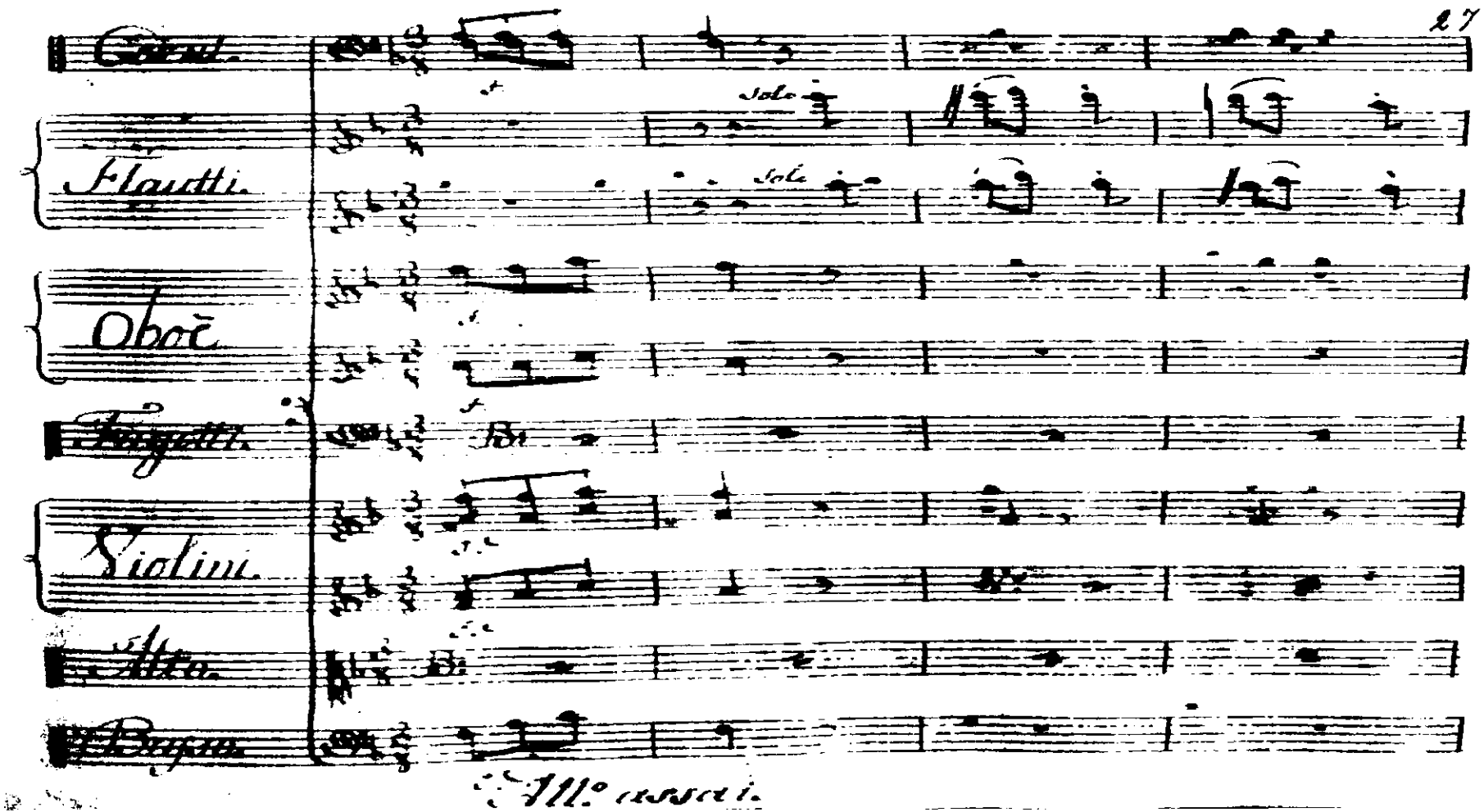
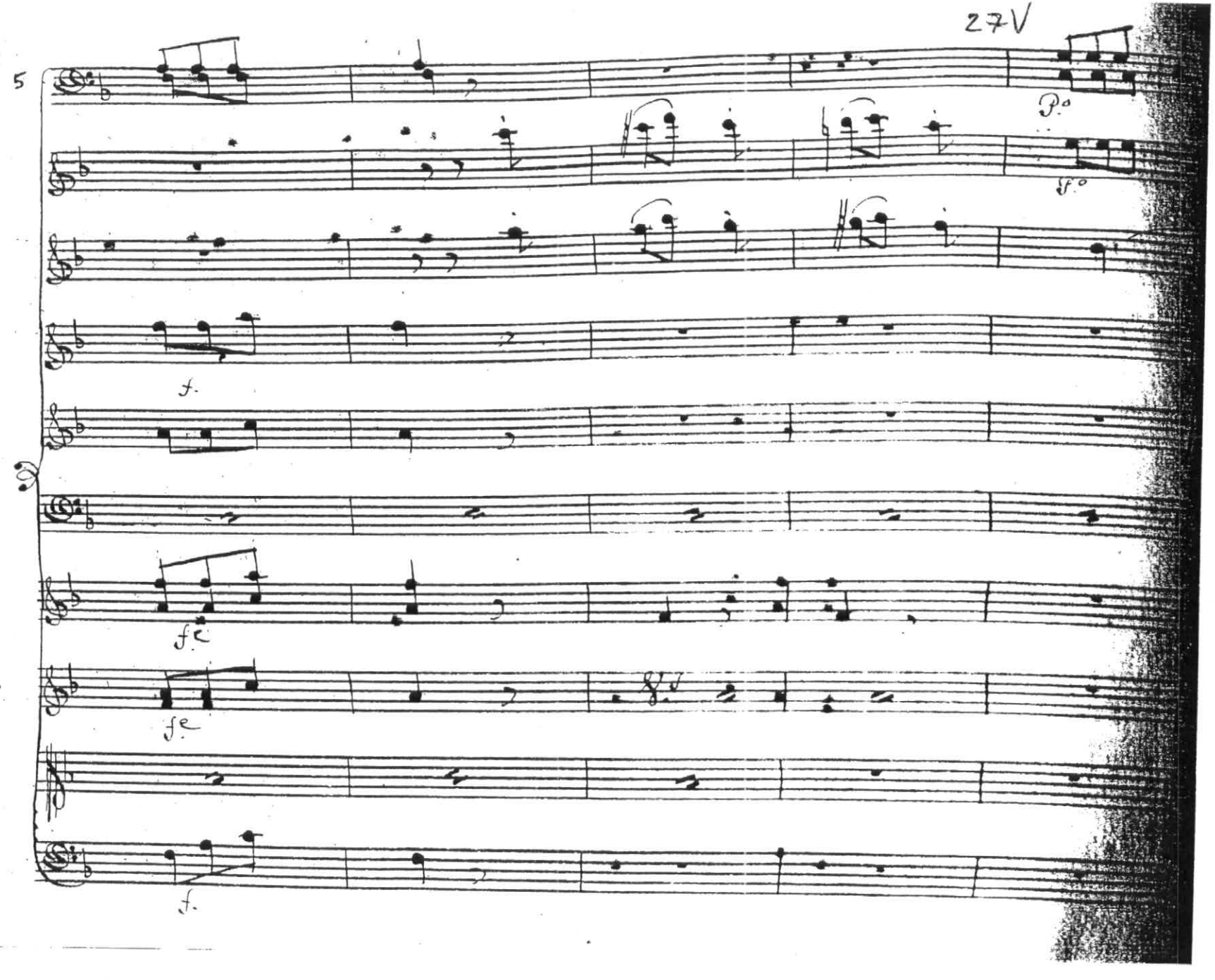
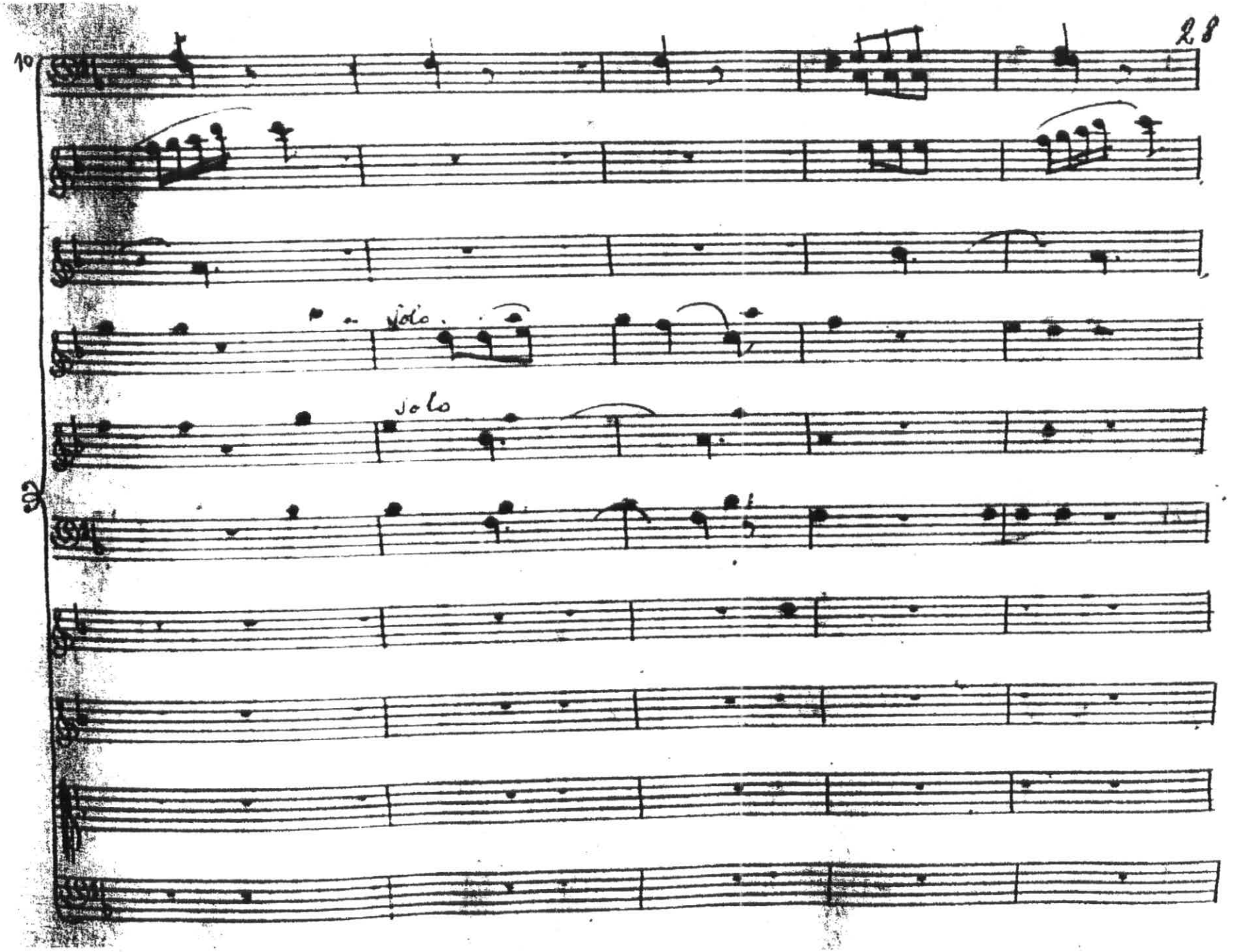
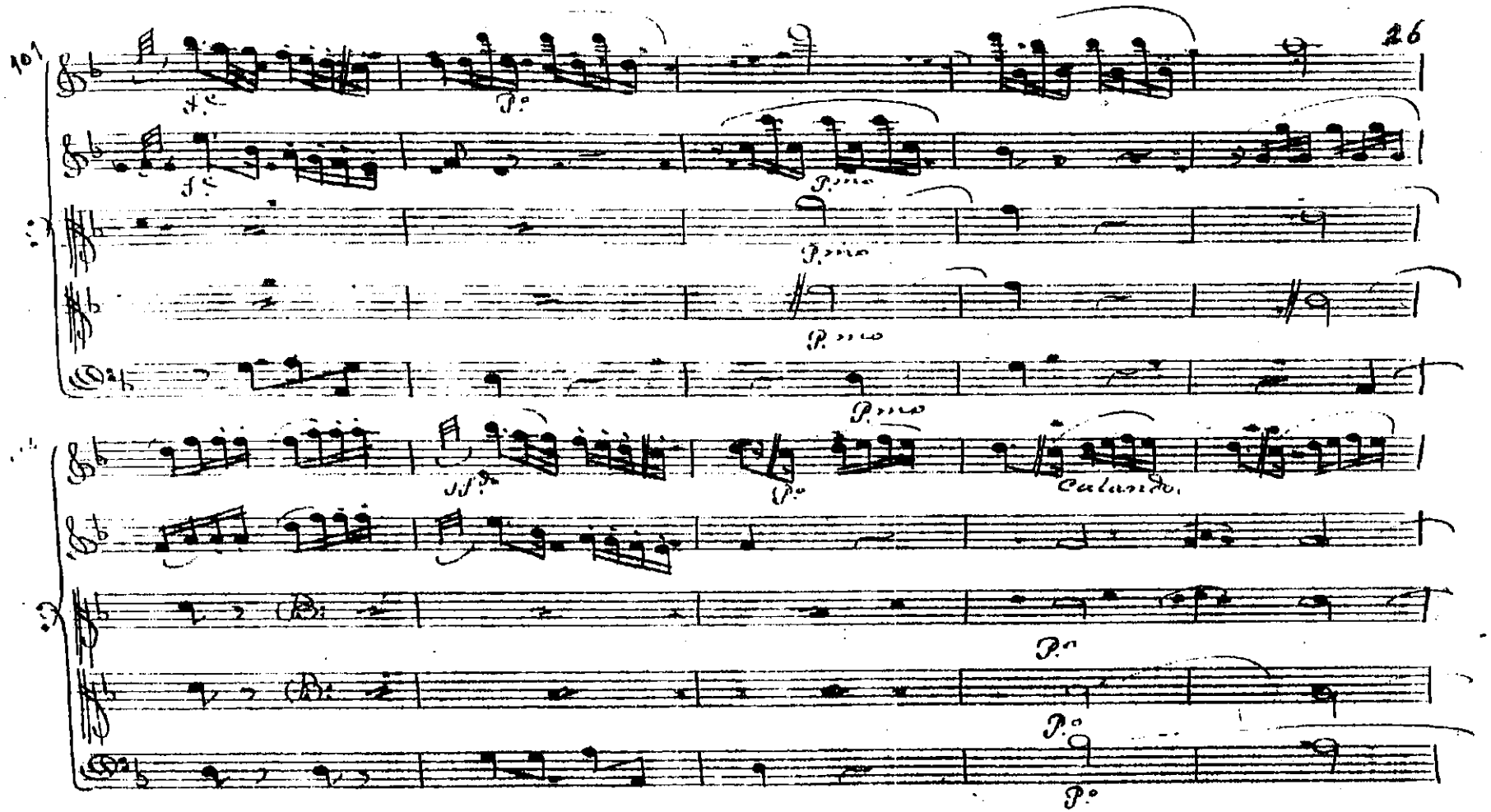


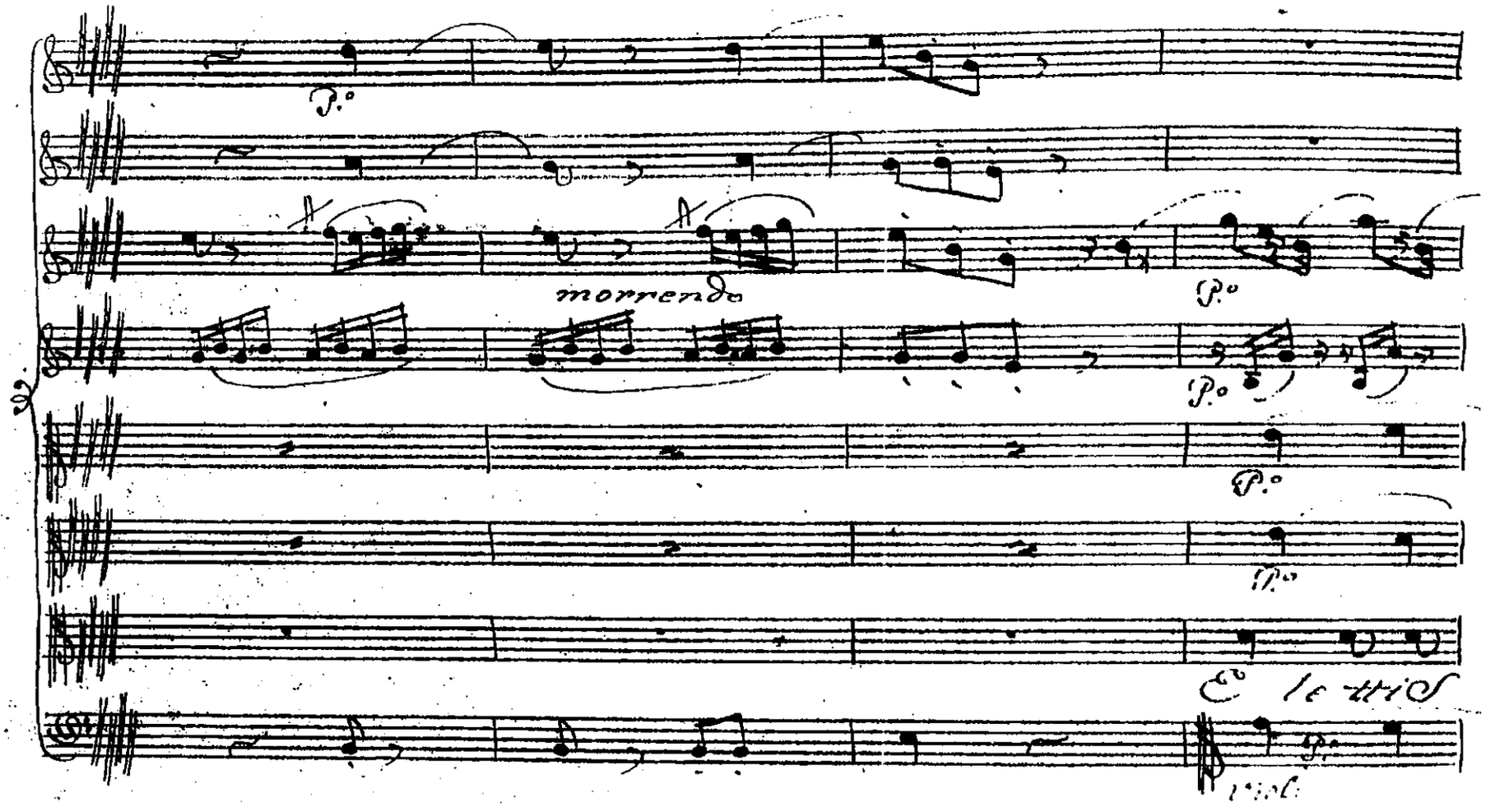
Ex. 234 – José Palomino, Abertura de *Il ritorno de Astrea in Terra*, 3º and., pp. 27-28
Indicações *soli* nas flautas e oboés


5
p.
f.
f.
fz
fz
f.

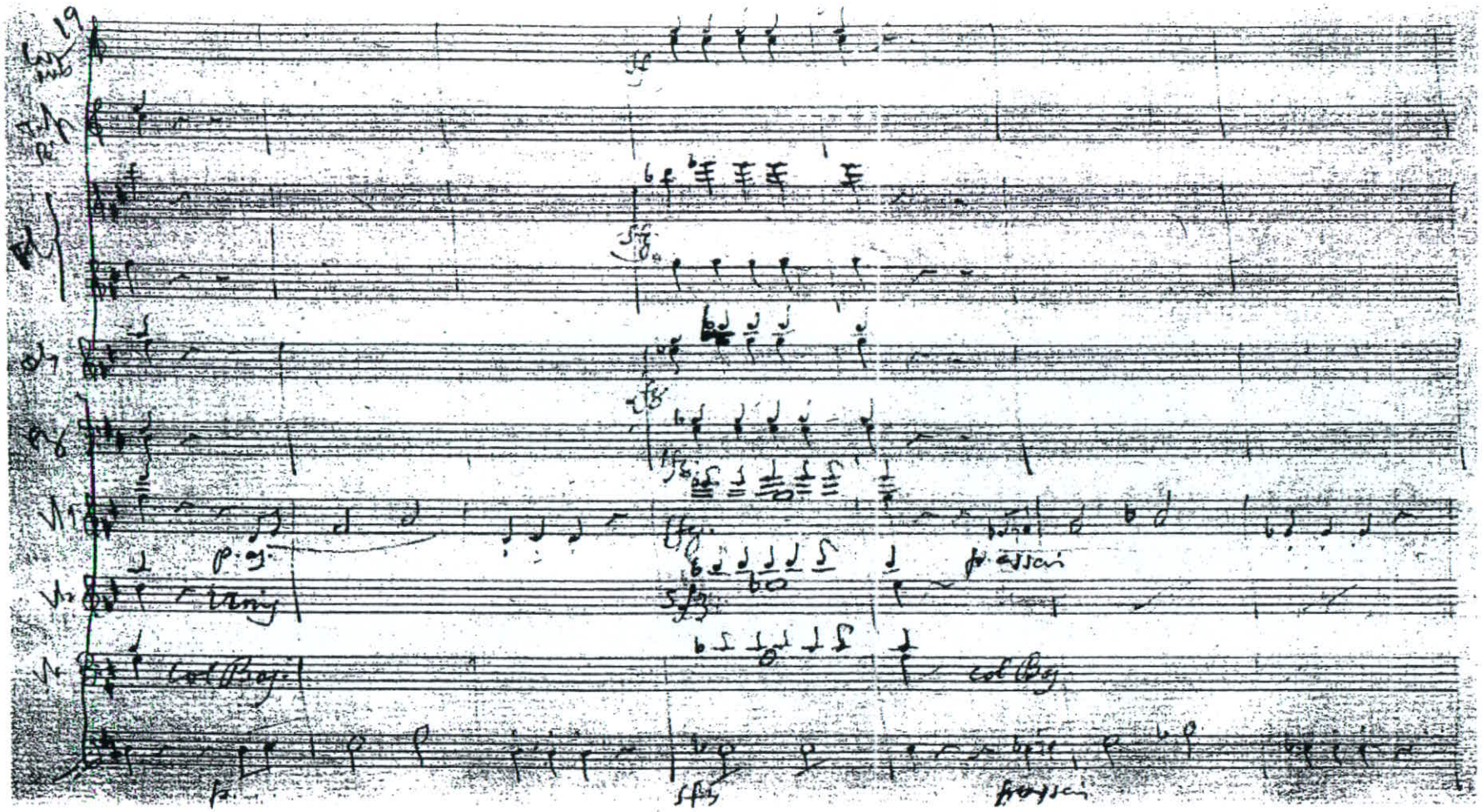

10
28
p
solo
solo



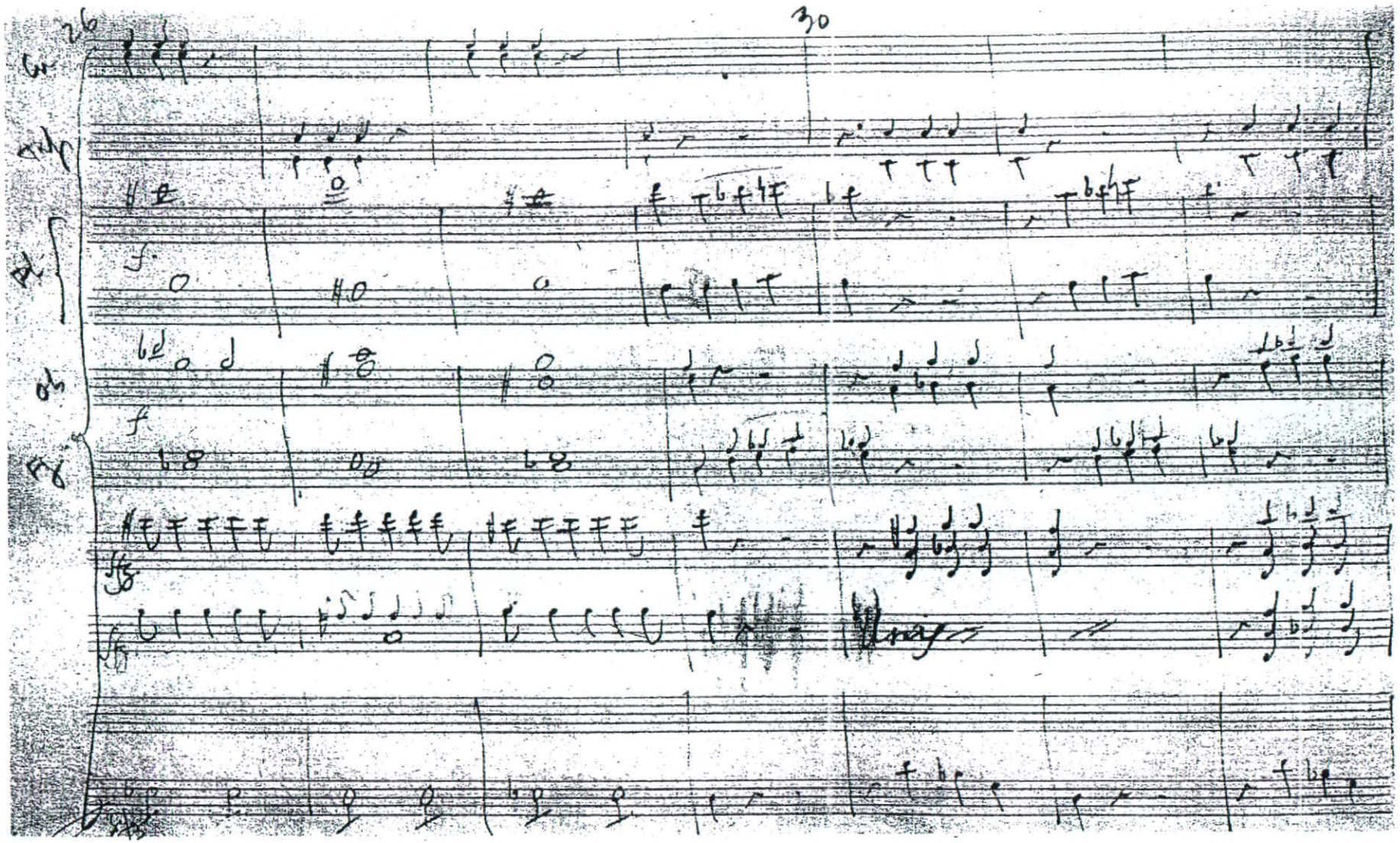
Ex. 235 – José Palomino, Abertura de *Il ritorno de Astrea in Terra*, 2º and., p. 26
Calando significa decrescendo

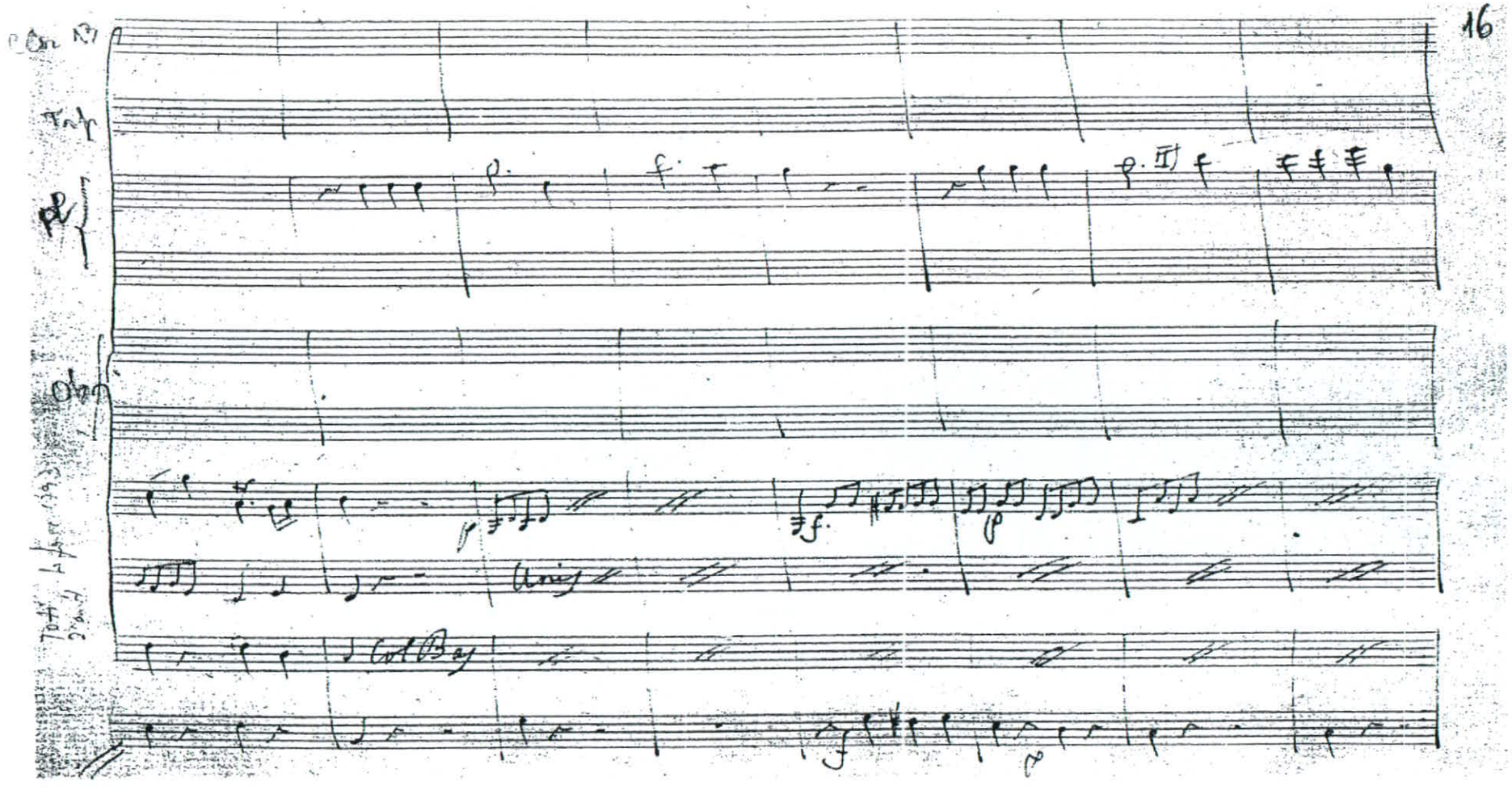


Ex. 236 – José Palomino, *Il ritorno de Astrea in Terra*, 2ª parte, p. 6V
Indicação *morrendo*



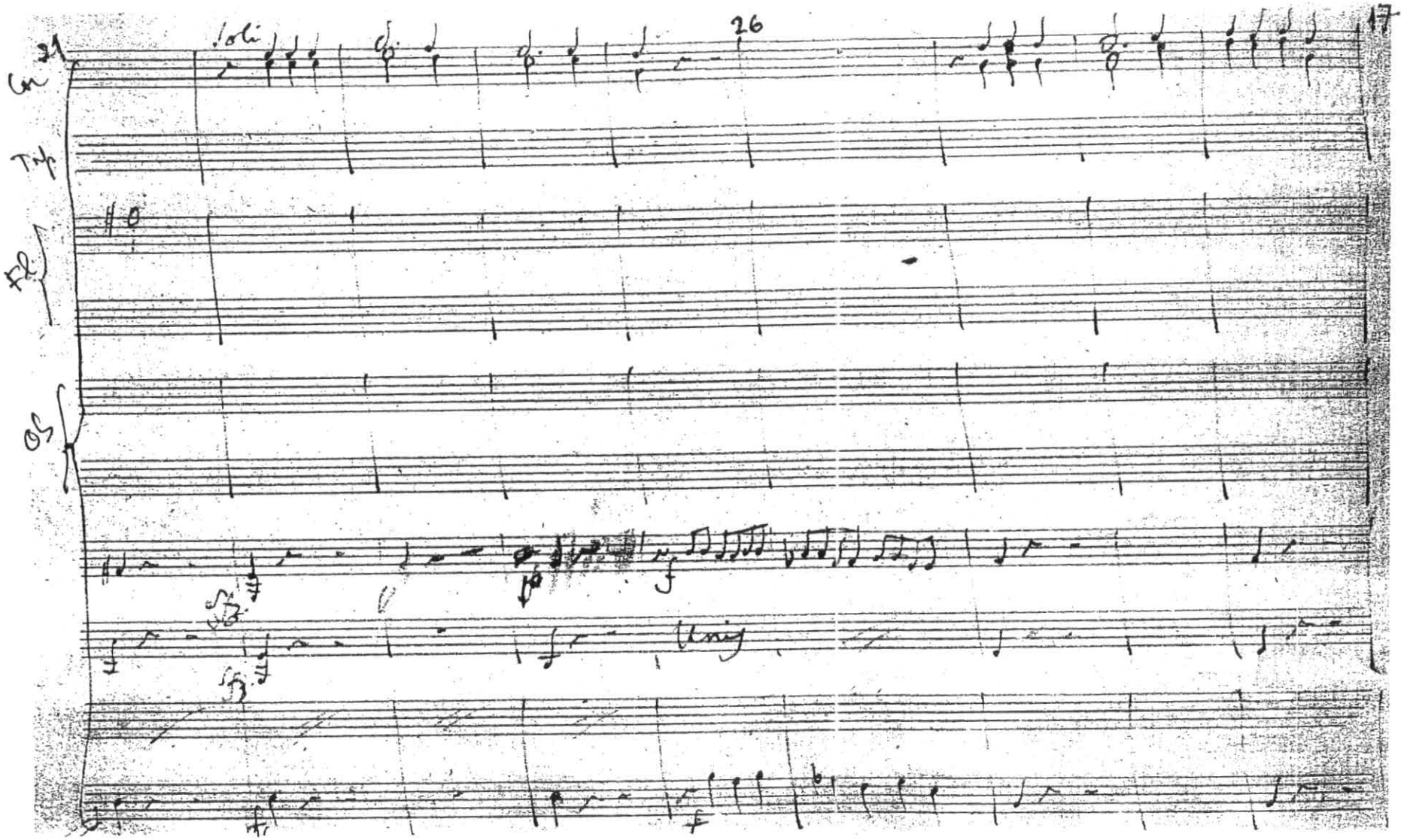
Ex. 239 – Giuseppe Toti, Sinfonia 1793, 3° and., pp. 24-26
Harmonia com alguma elaboração: cc. 21-29, I-IIb-IIb7-I (réM), cc. 33-34, IV7-vii-iv (láM)

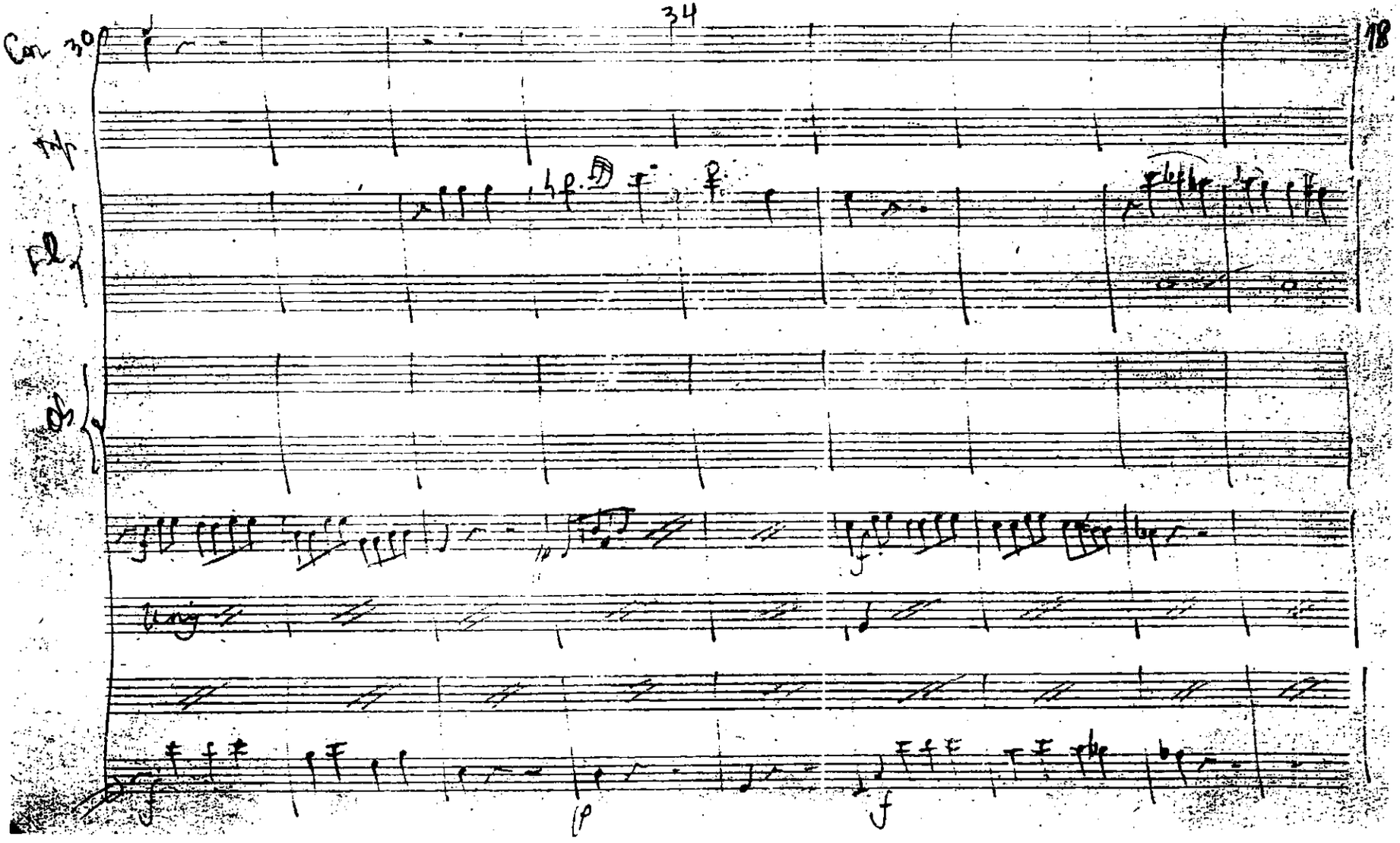

30

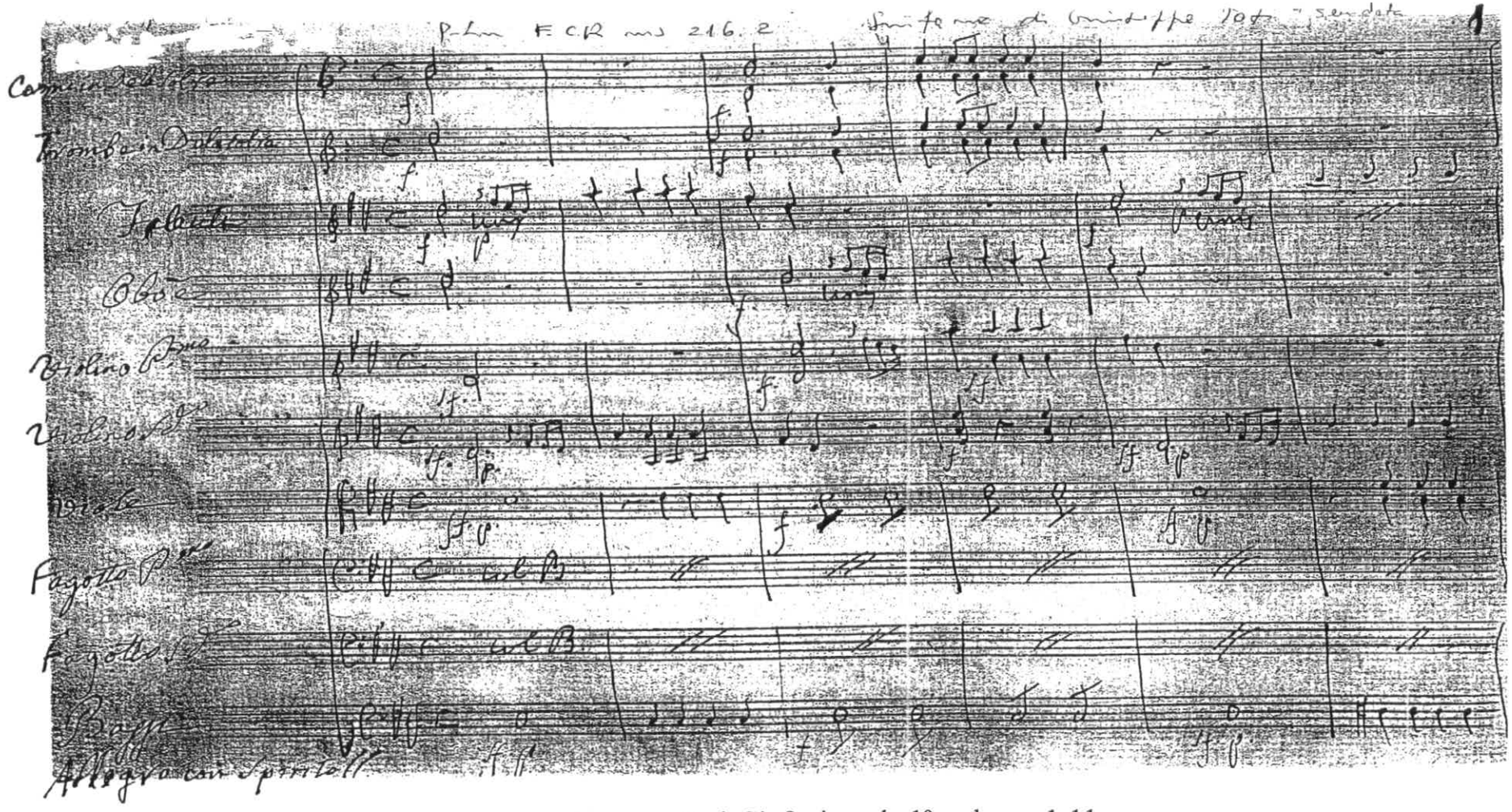


Ex. 240 – Giuseppe Toti, Sinfonia 1793, 2º and., pp. 16-18

Forma contínua em uma parte, estrutura simples que serve de ligação entre os andamentos extremos; fragmentação melódica, com sentido da cor e da sua combinação motívica; frases melódicas importantes nas flautas e nas trompas

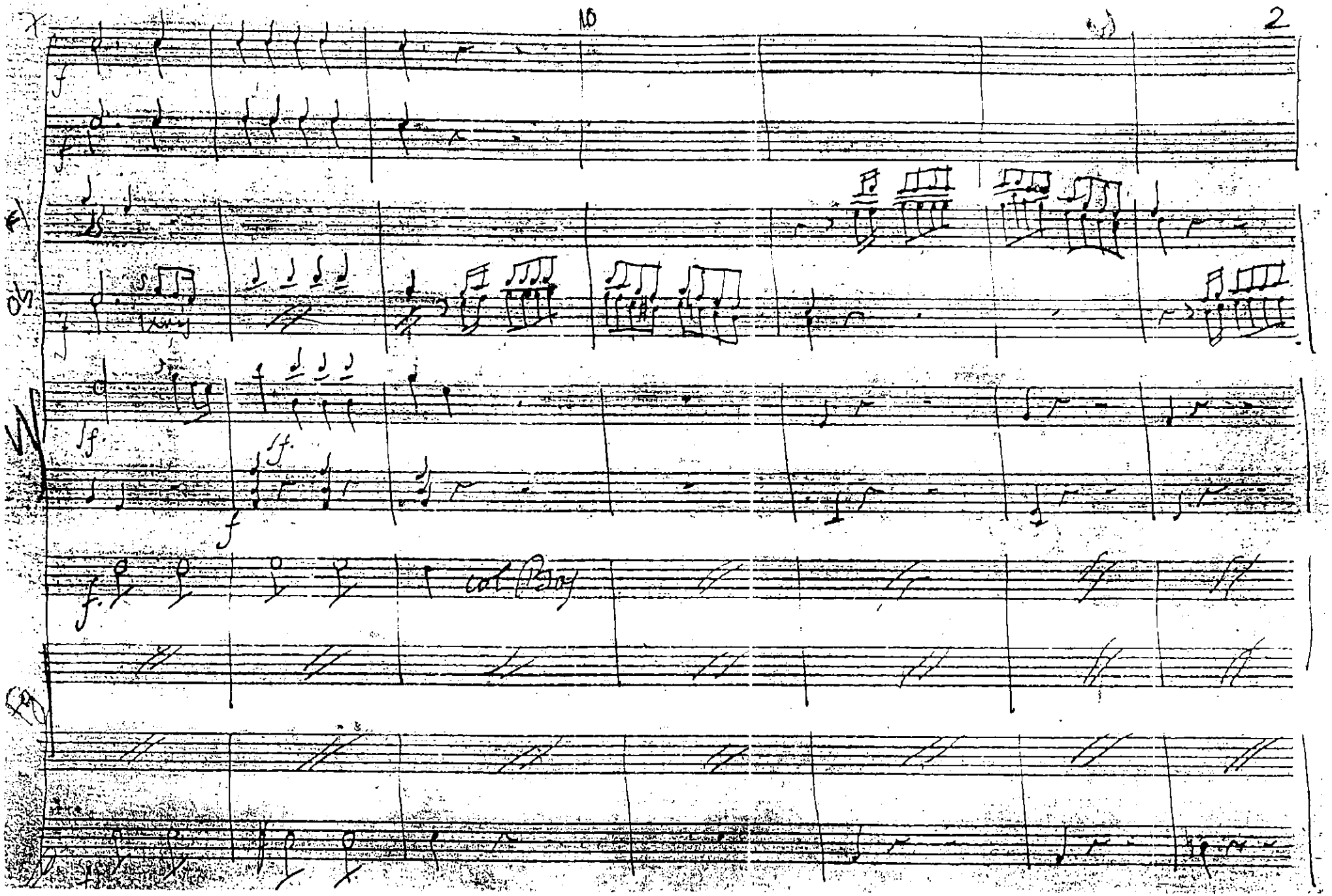

Cor
Trp
Fl
Ob
Soli
26
Unis

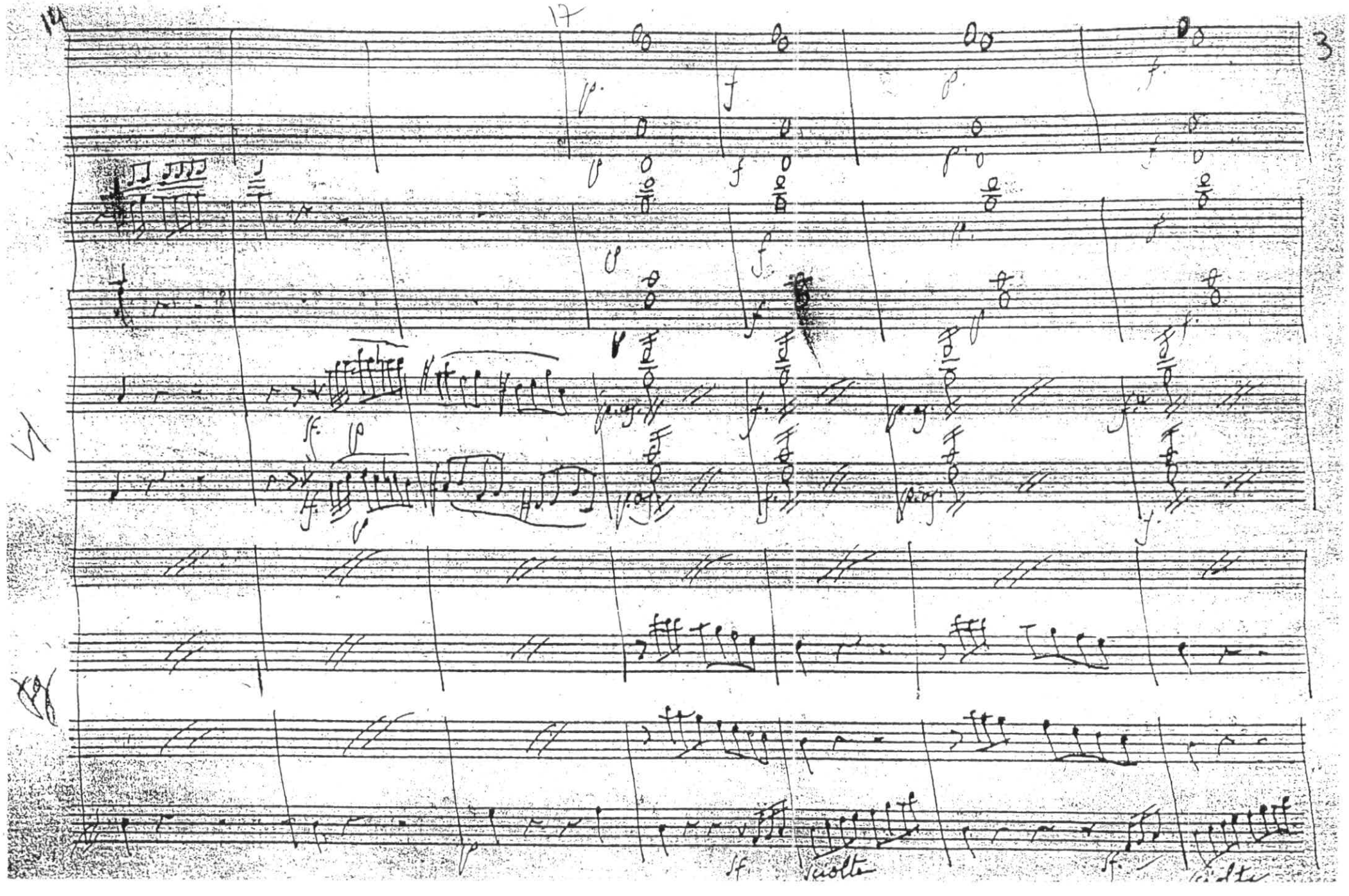

Cor 30
18
Fl
Ob
Unis

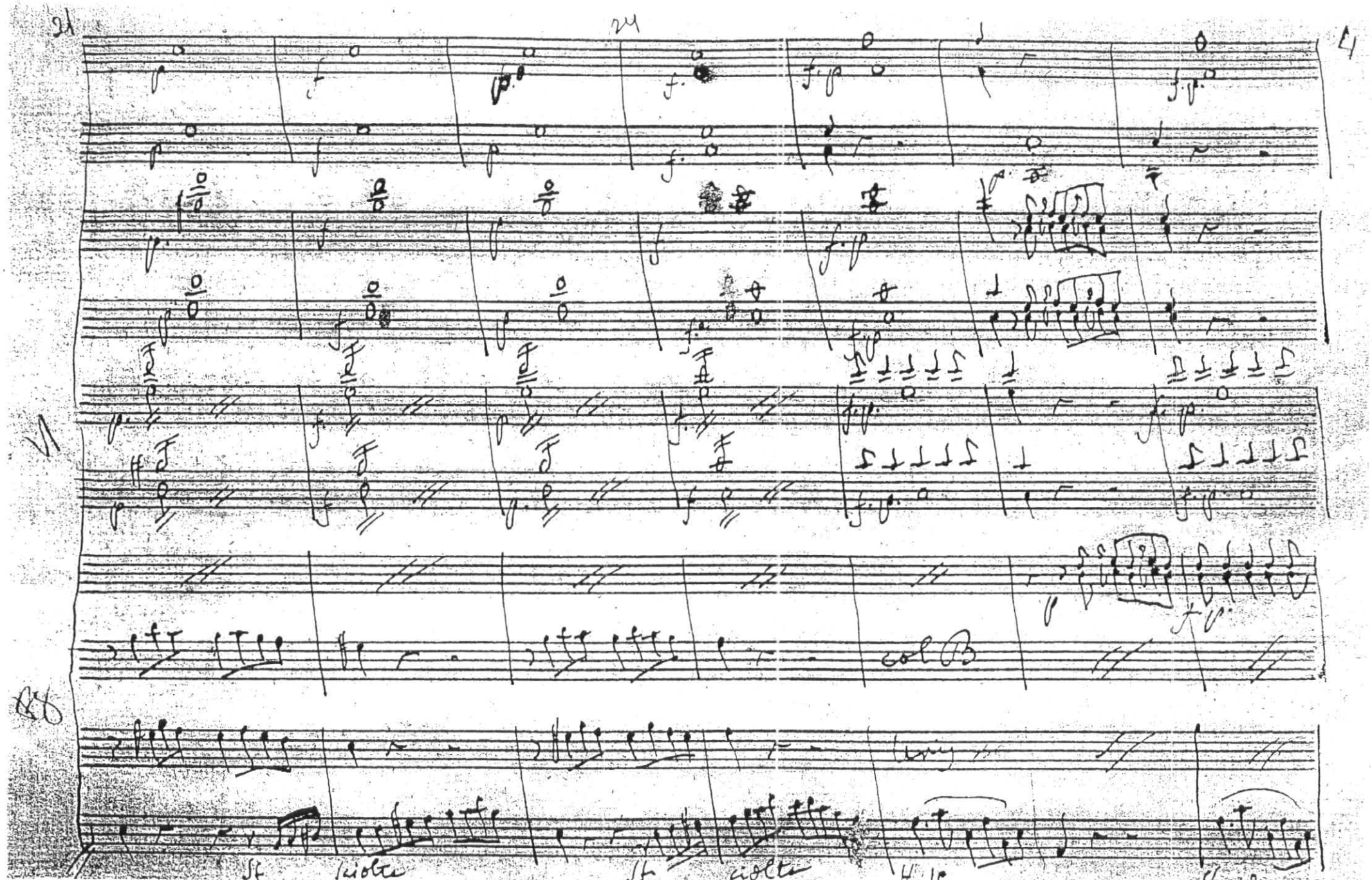


Ex. 241 – Giuseppe Toti, Sinfonia s. d., 1º and., pp. 1-11

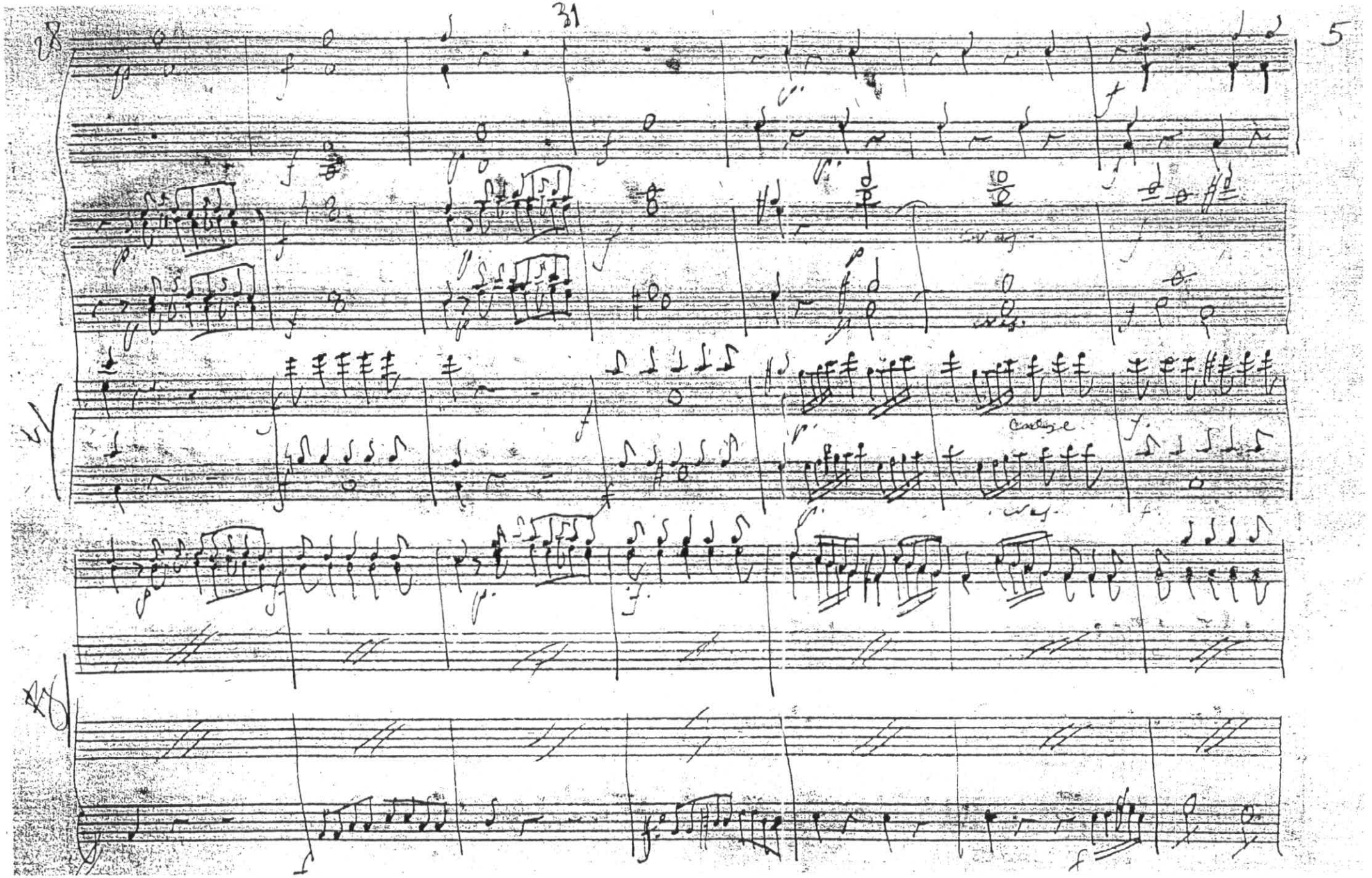
Intensa fragmentação melódica; combinações tímbricas entre pares e grupos muito variados de instrumentos; sentido direccional apurado; escrita e funções diferentes para madeiras, metais e cordas

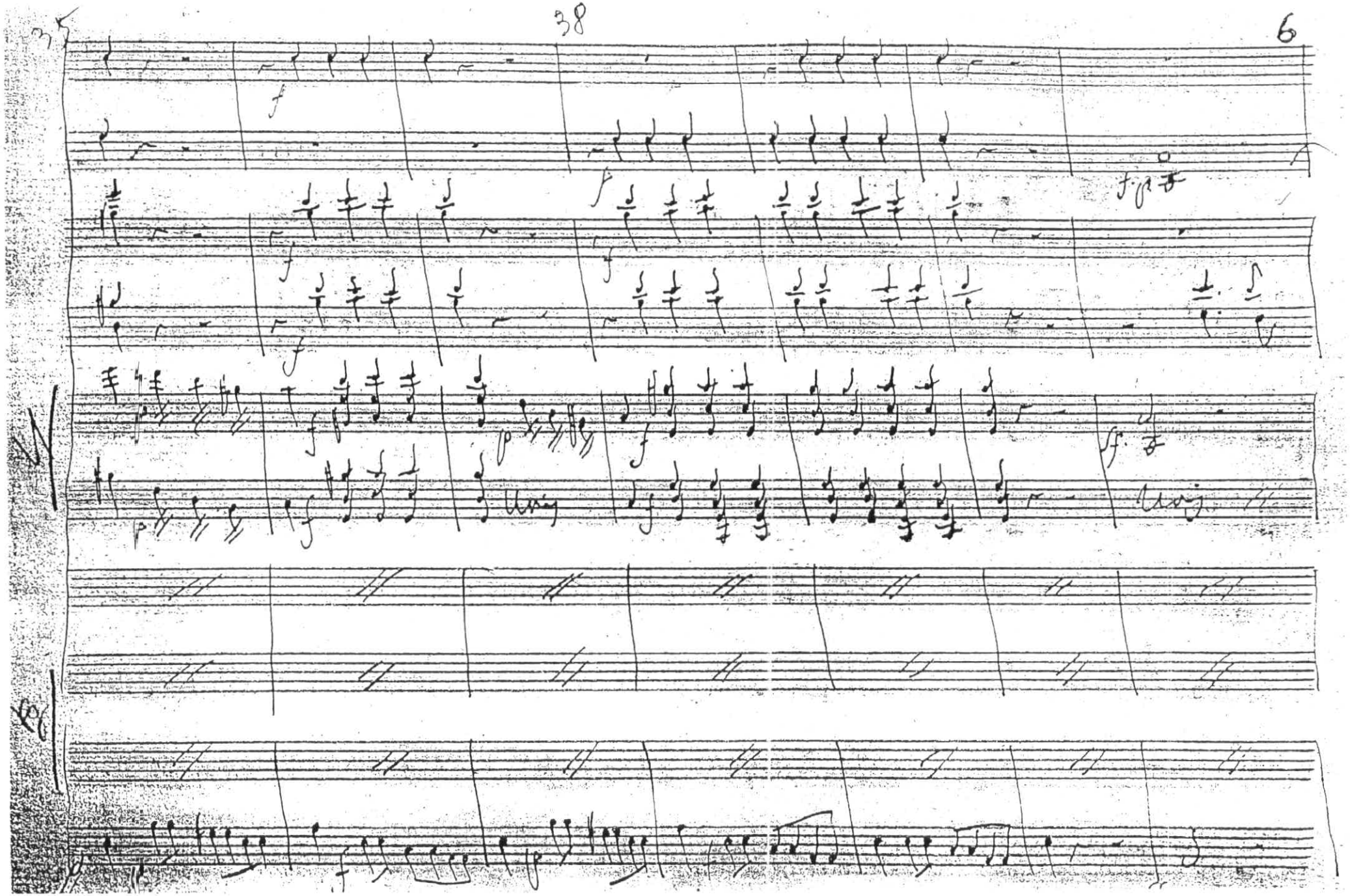

10
col Bos

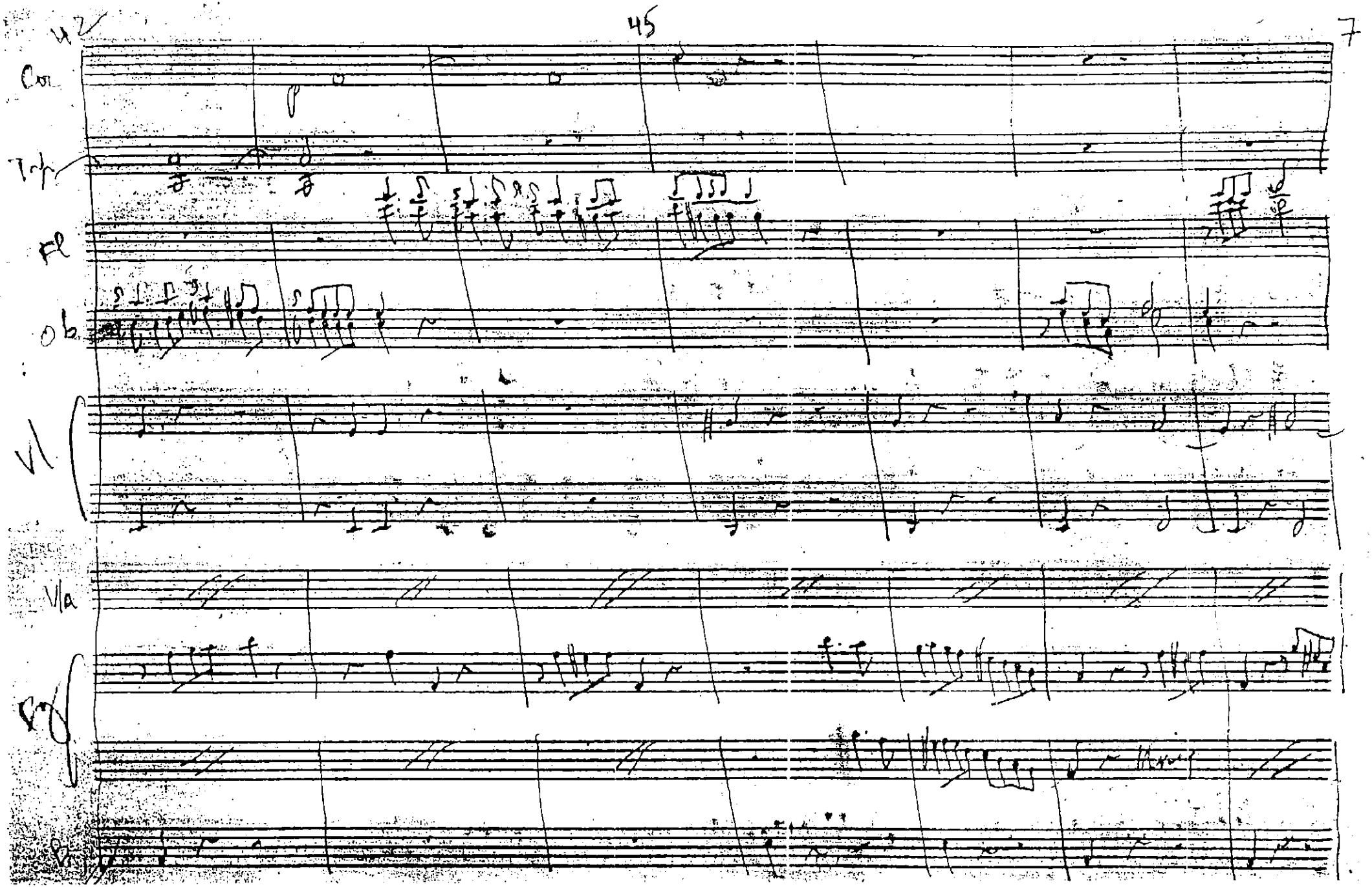

14
17
3
sf
sf
sf

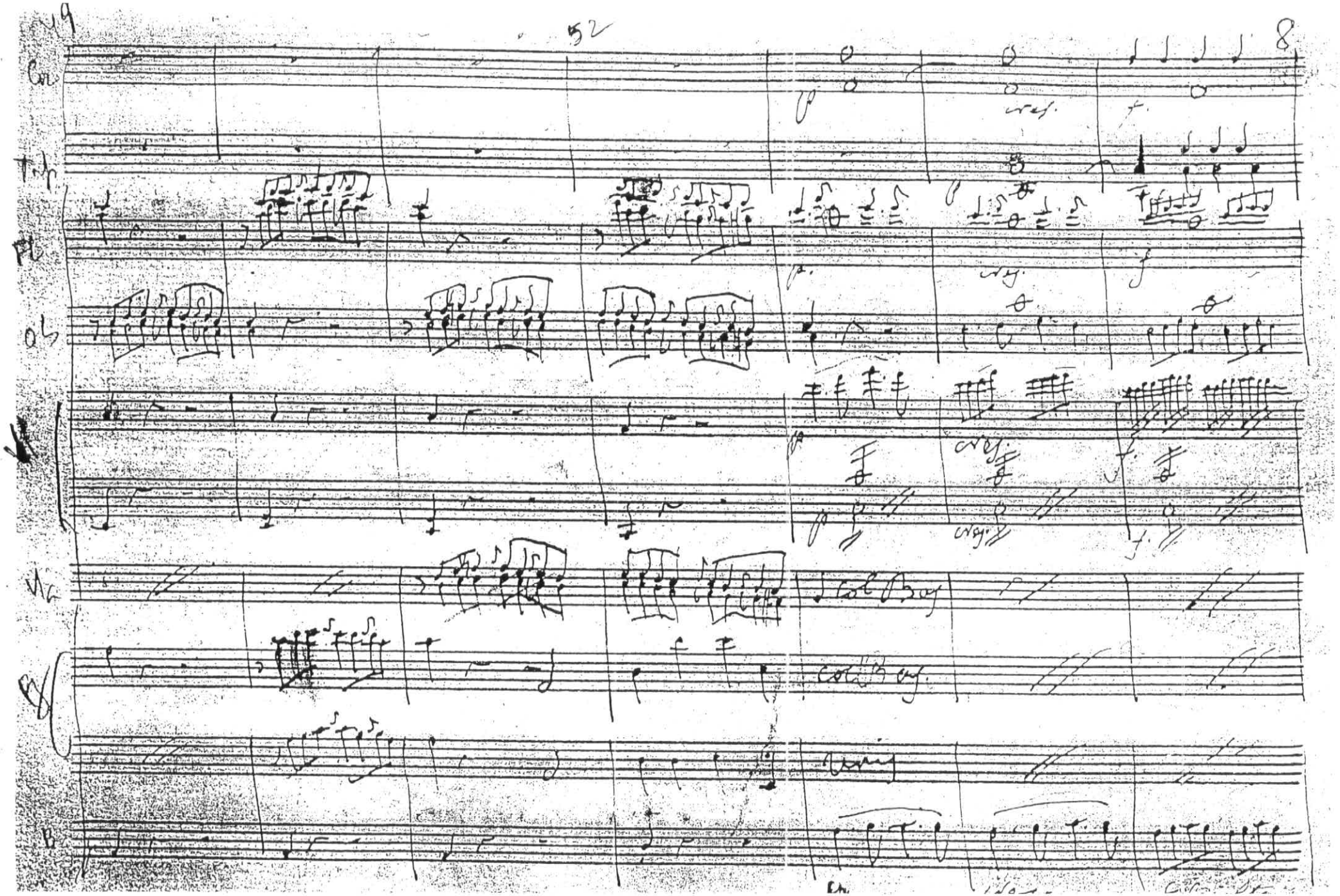


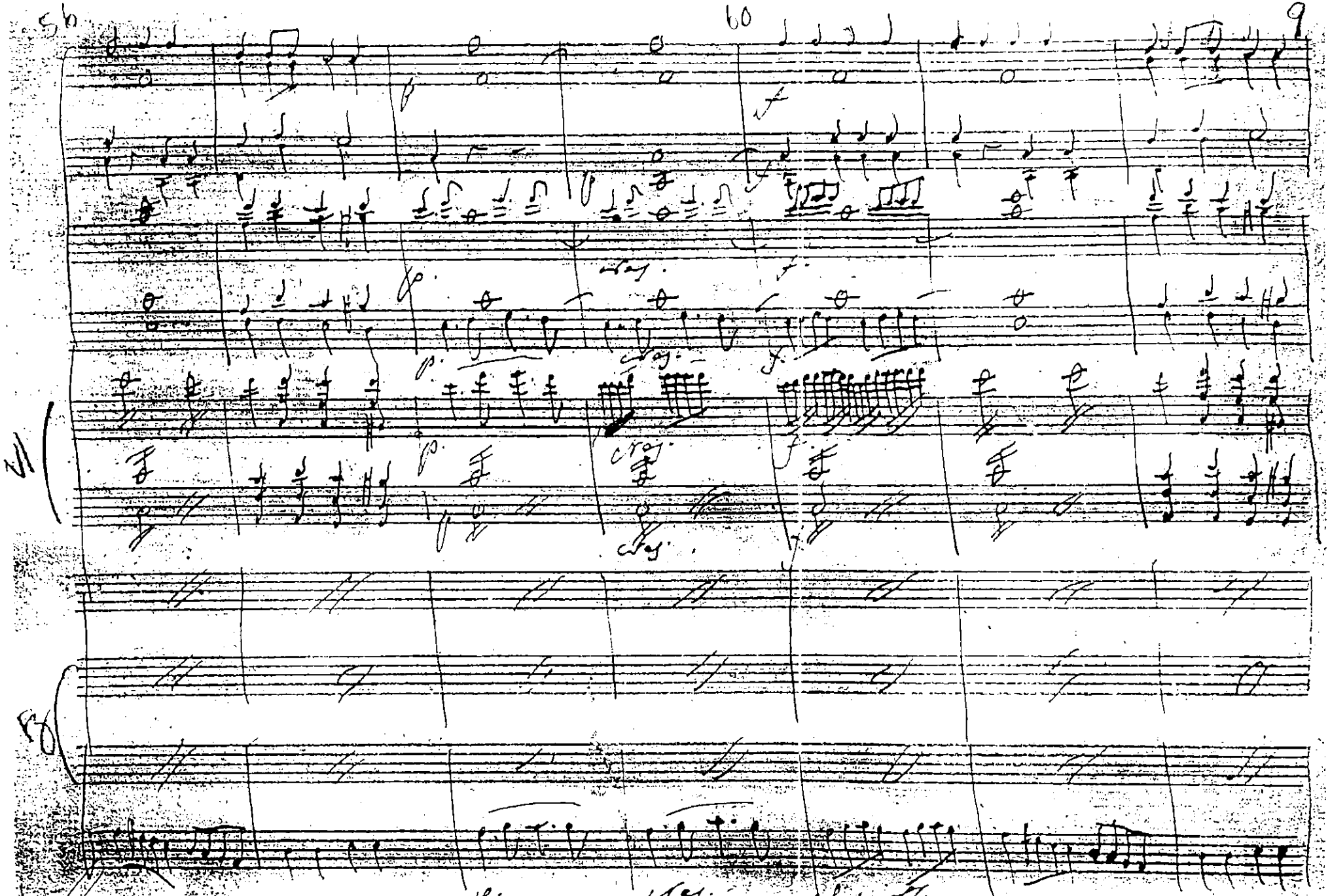
21
24
4
col B

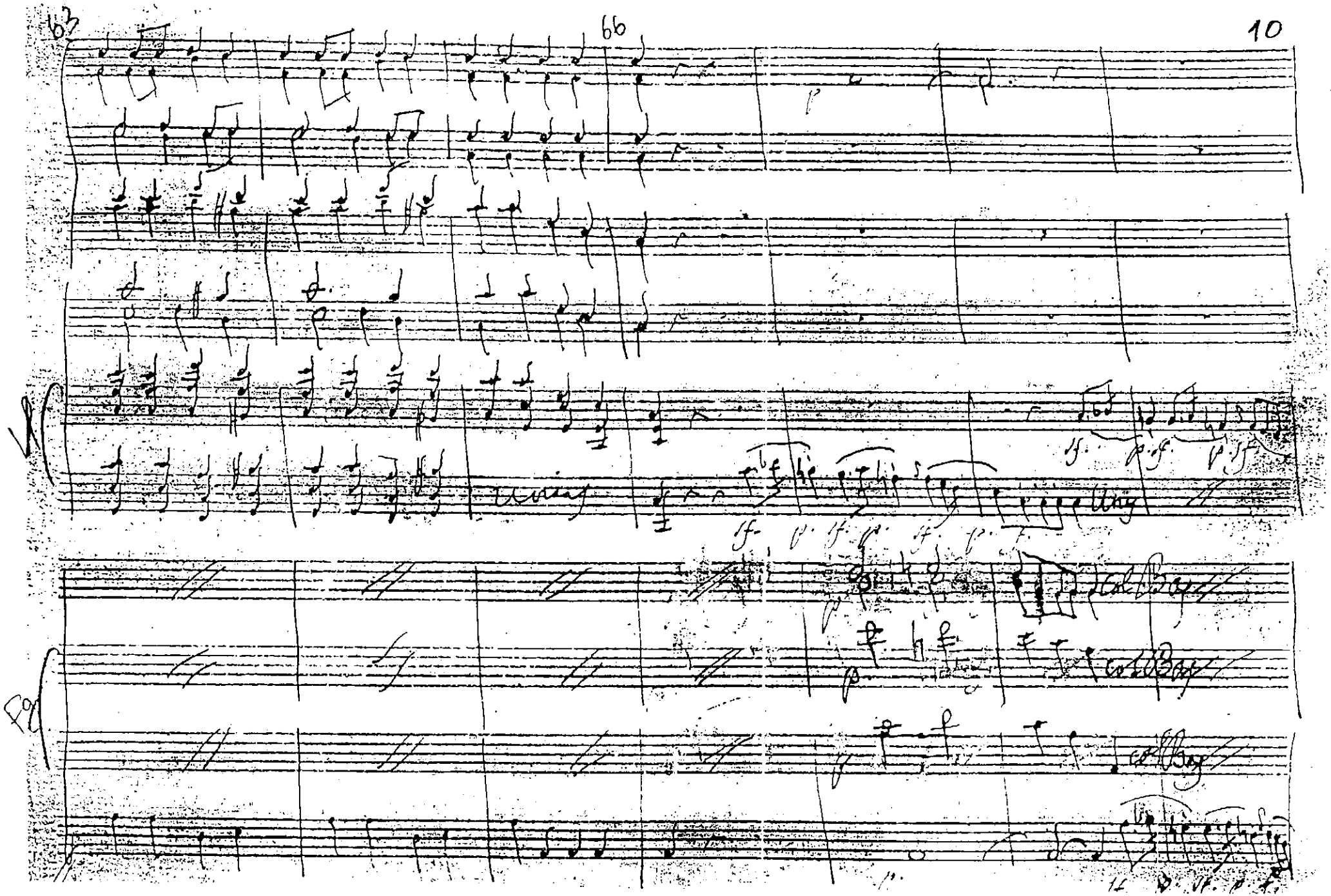

8
5
Cadenza

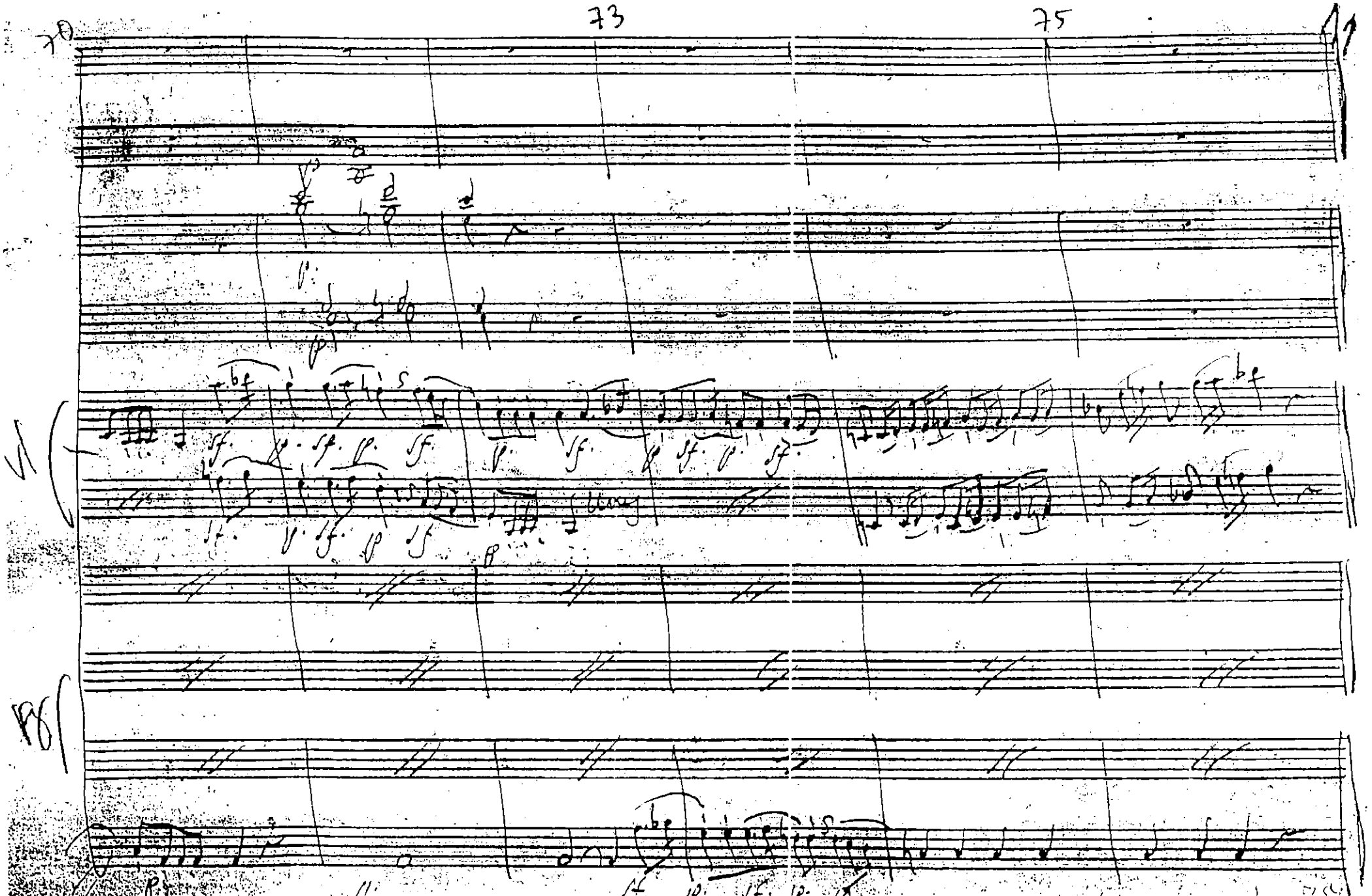


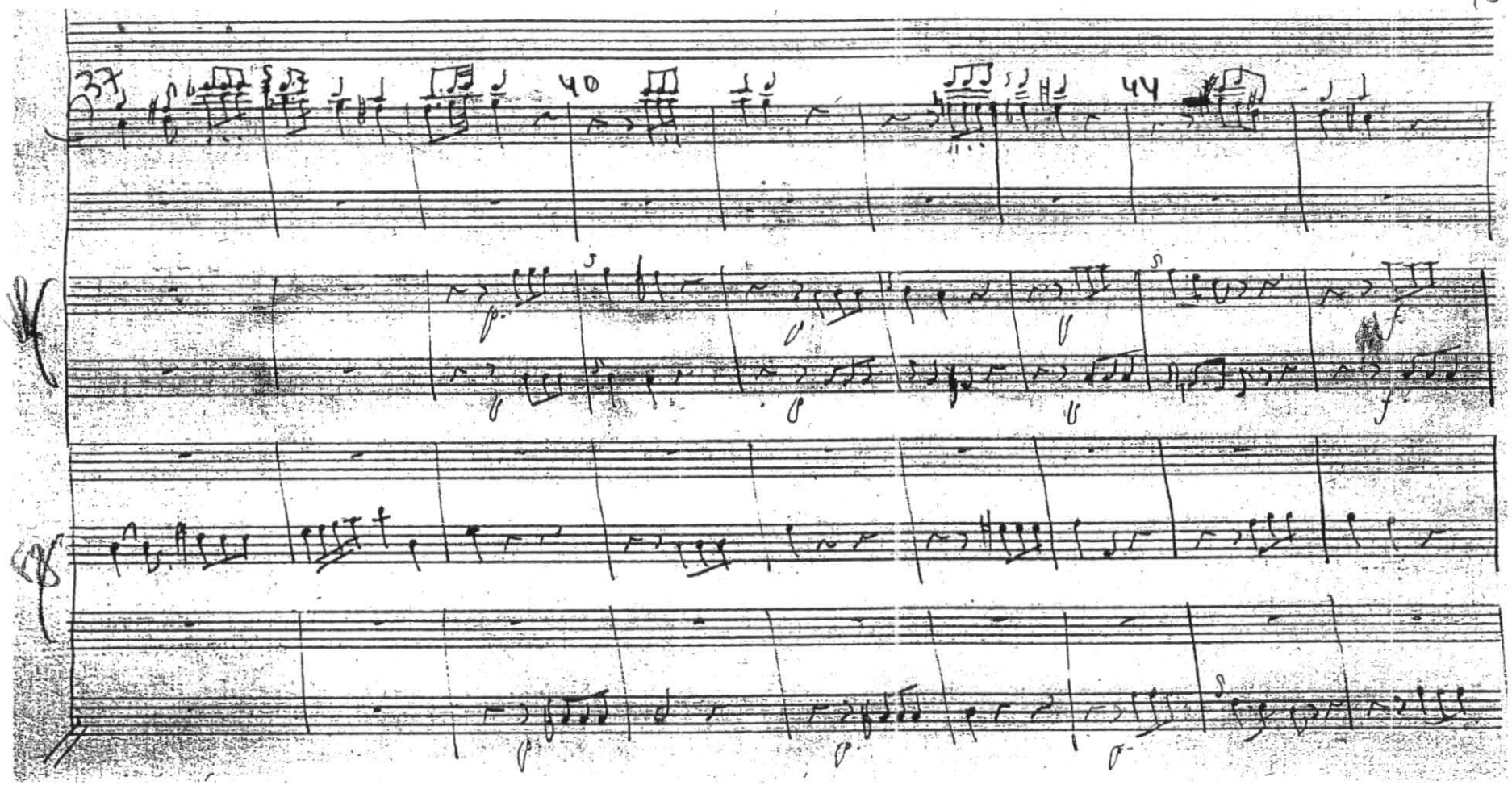

Cor.
Tpt.
Fl.
Ob.
Vl.
Vla.



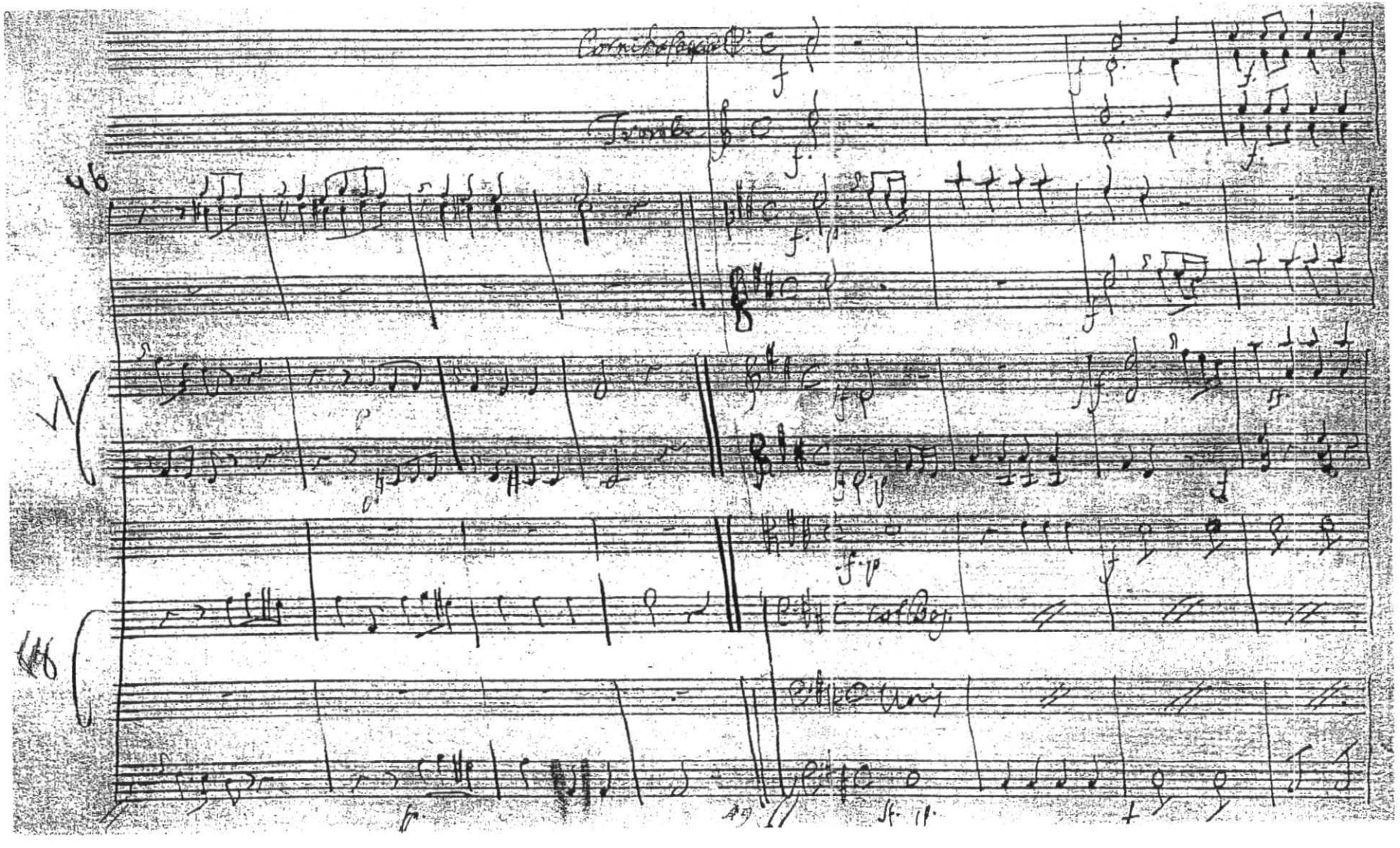


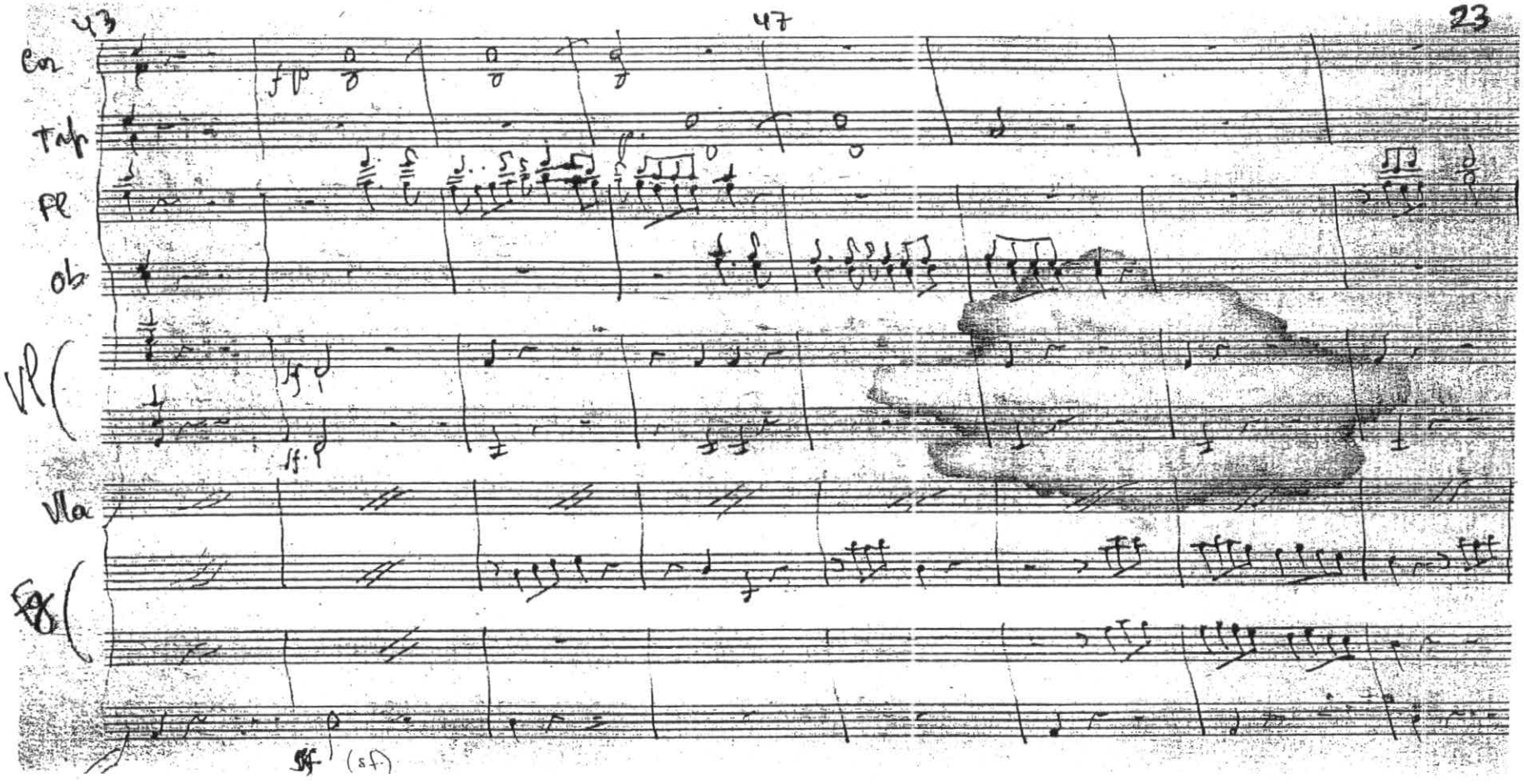



73
75

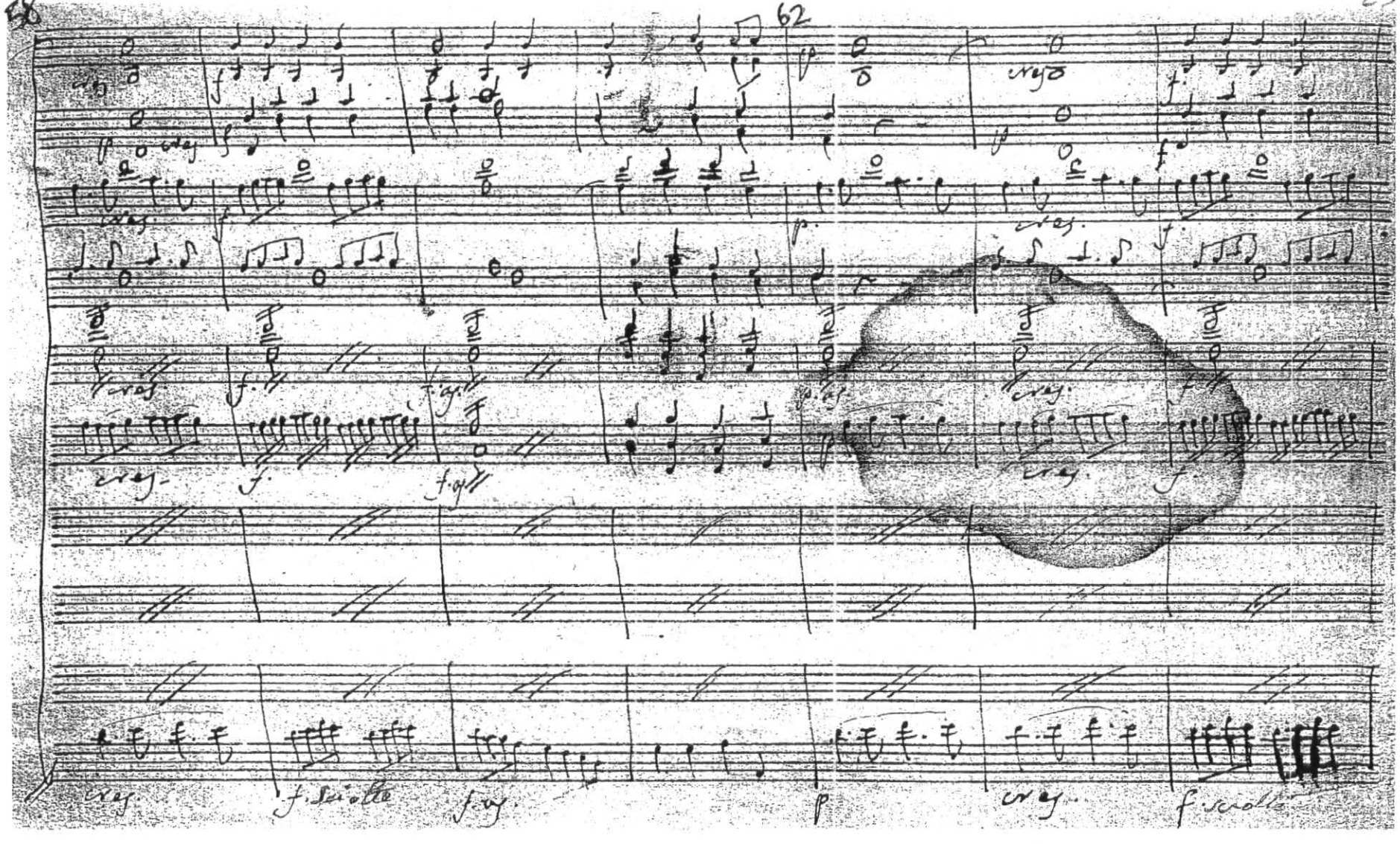


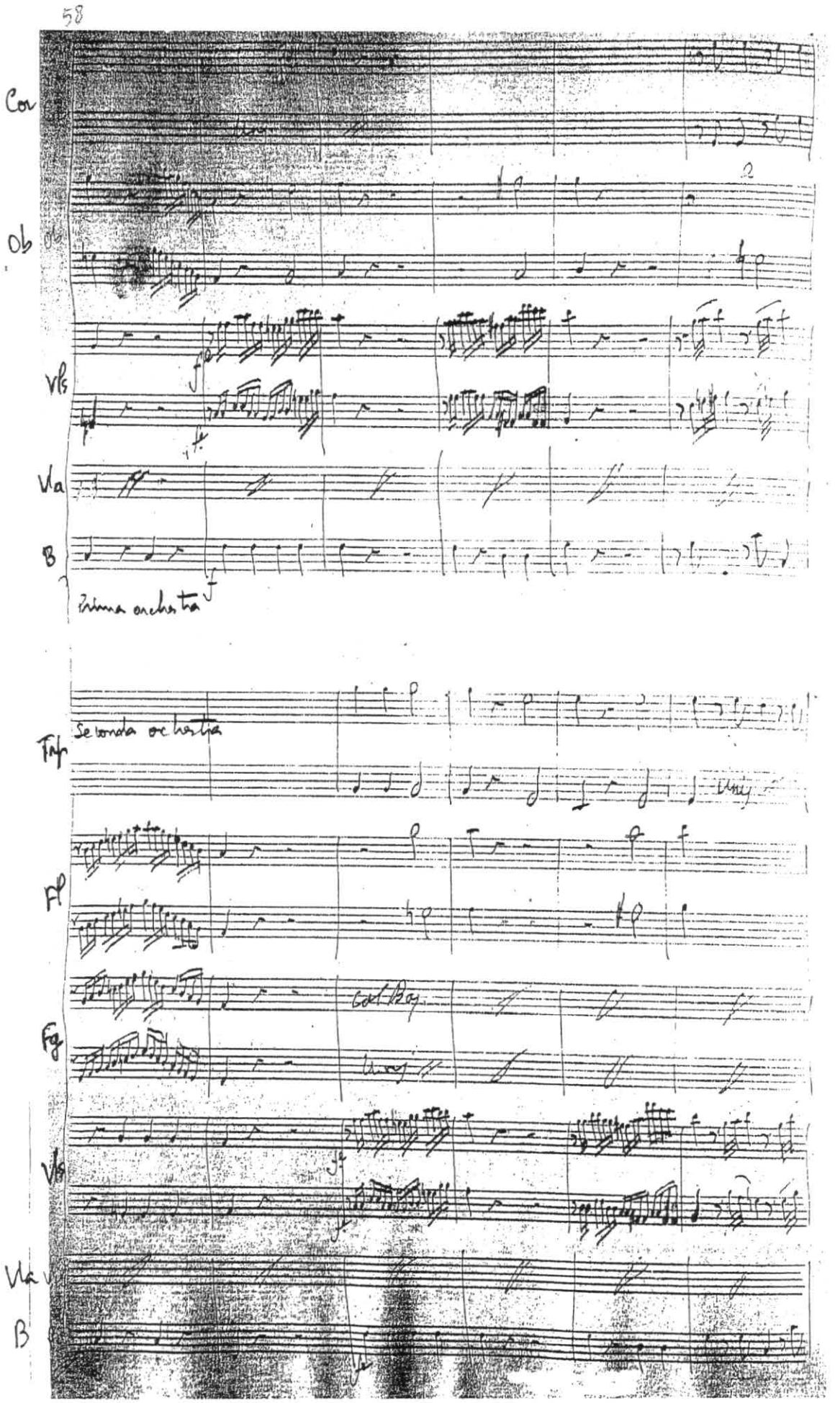
Ex. 242 – Giuseppe Toti, Sinfonia s. d., 2º and., pp. 16-17
Harmonia por vezes ambígua, deixando dúvidas sobre a tonalidade base (cc. 40-49); fagotes muitas vezes independentes da linha dos baixos, tocando com outros sopros


Cornichoscopio
Trombe
col Bas.
Unis

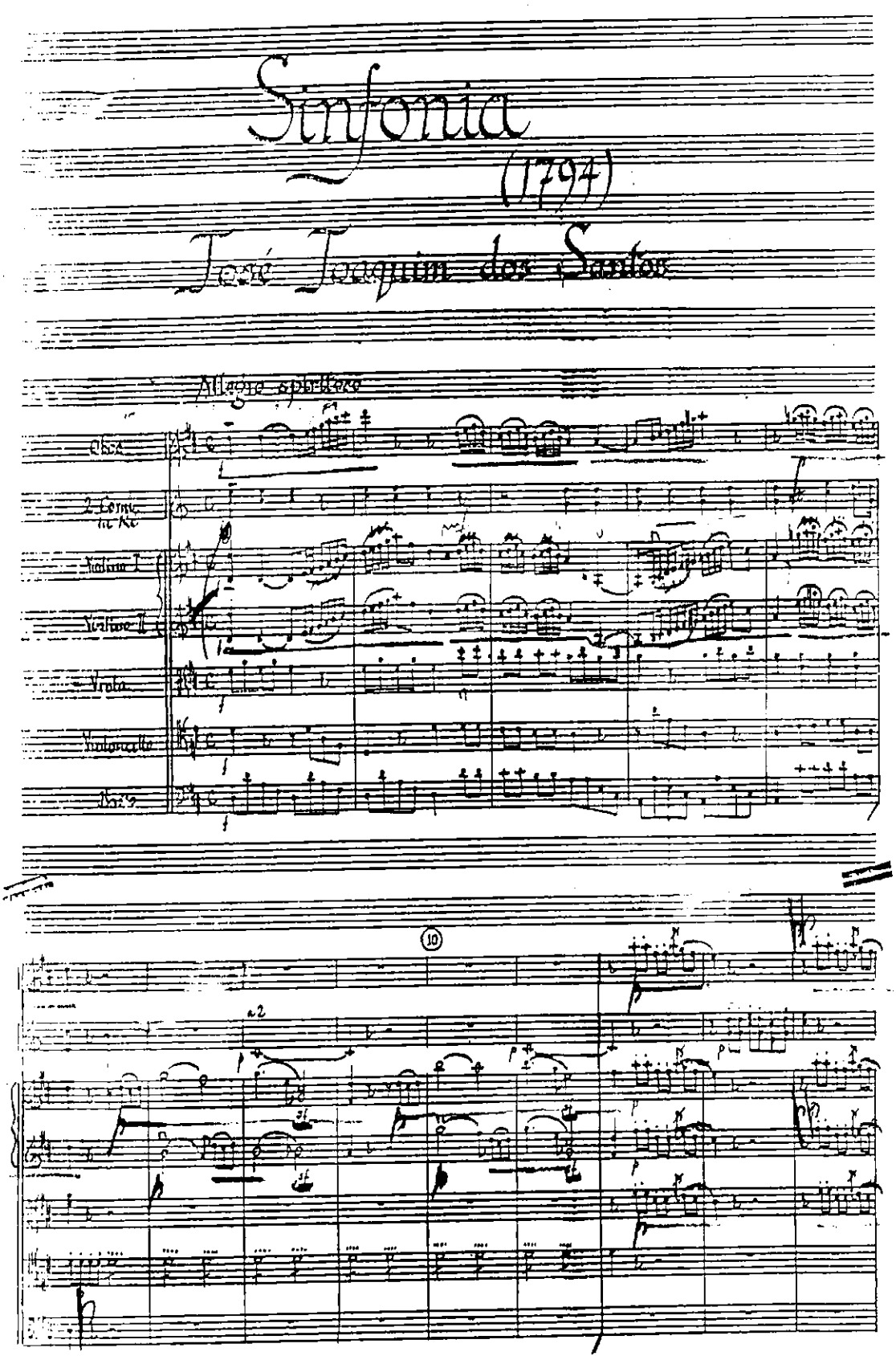


Ex. 243 – Giuseppe Toti, Sinfonia s. d., 3º and., pp. 23-25
Fragmentação melódica, com sentido da cor e da sua combinação motívica; grande importância melódica das madeiras; texturas muito diferenciadas no acompanhamento; sentido direccional apurado; indicação *sciolte*

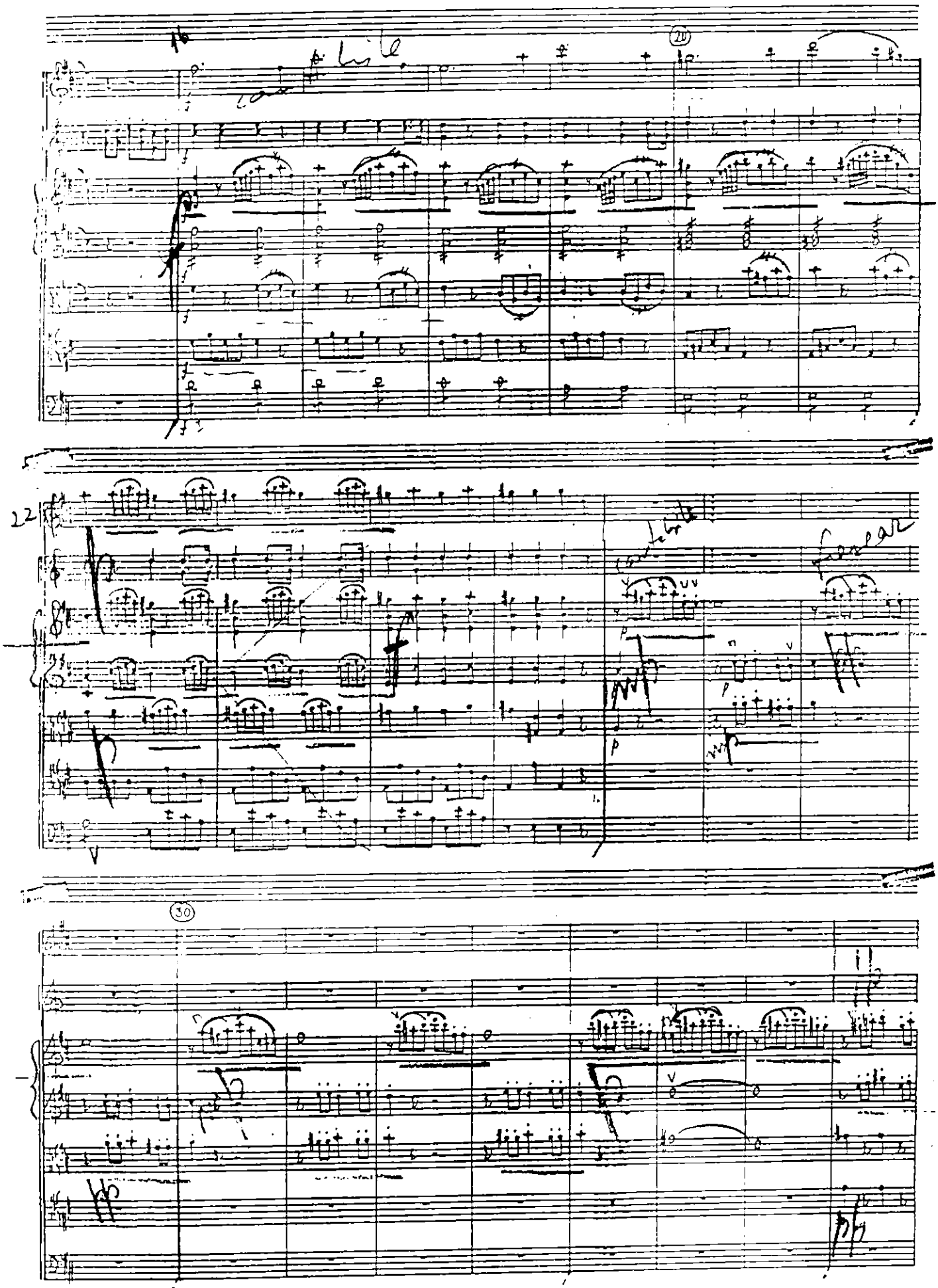

cres.
f.
p.
f. sciolto
f. sciolto

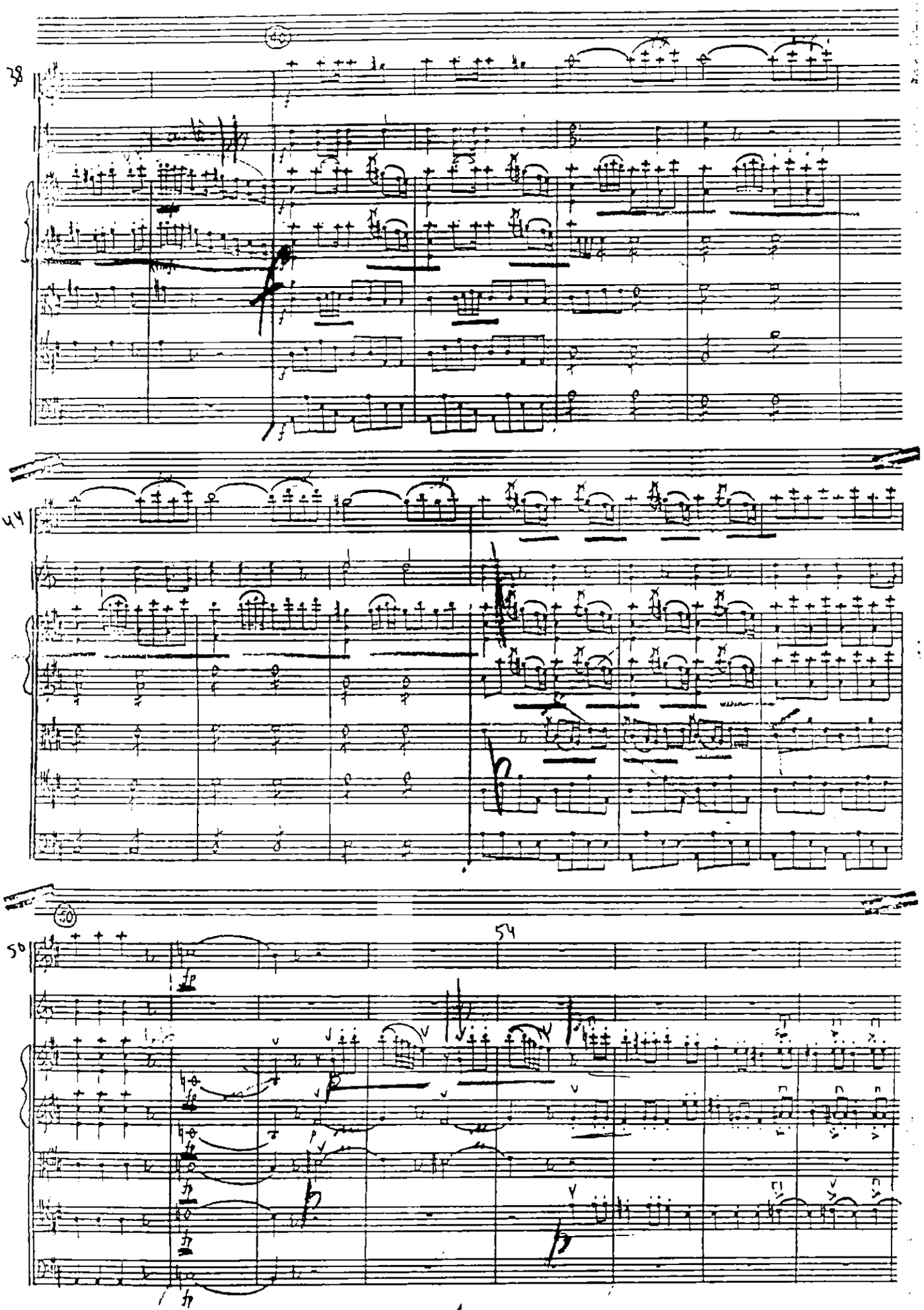


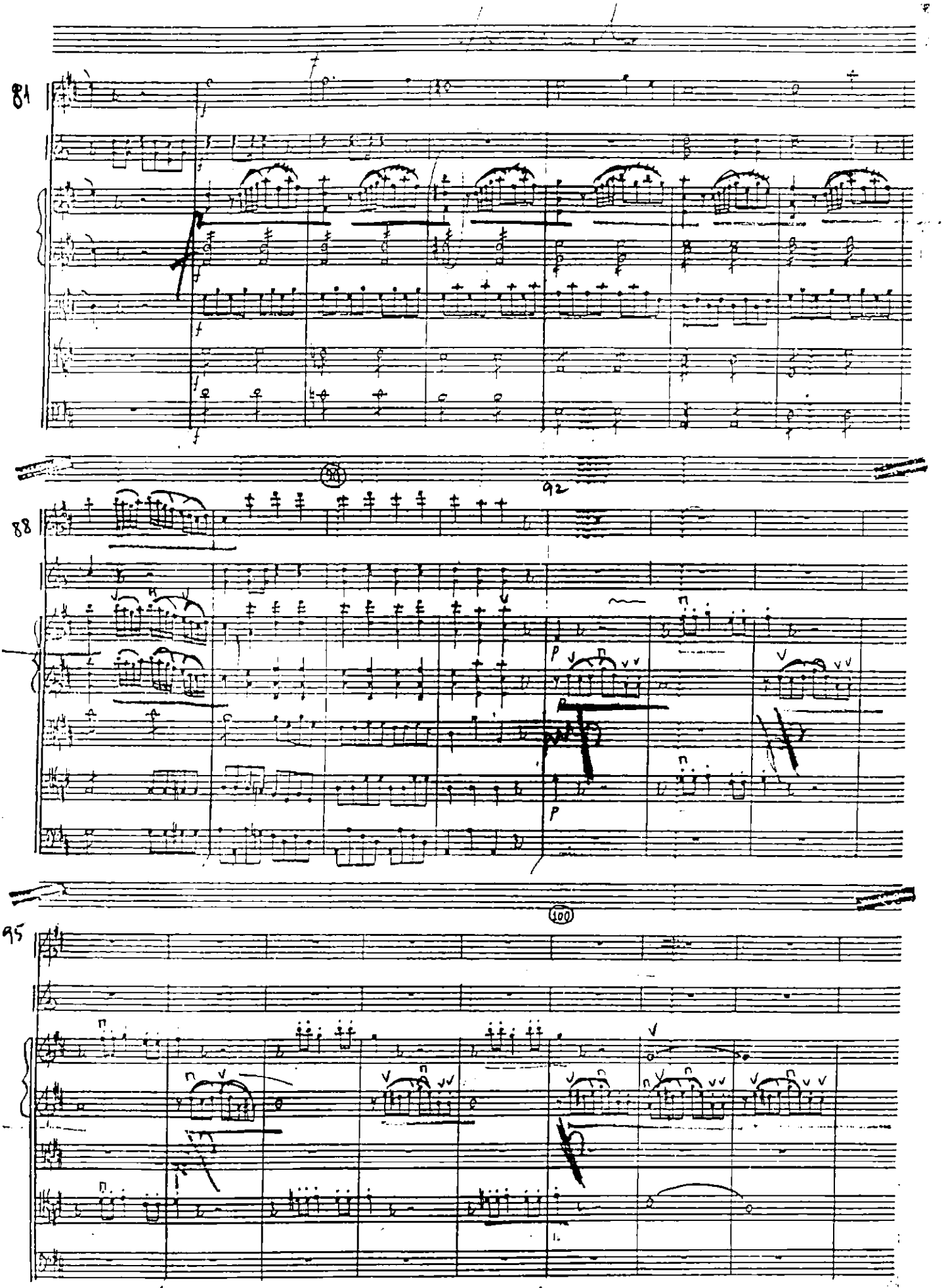
Ex. 244 – Giuseppe Toti, Abertura do *Te Deum*, 1º and., cc. 58-63
Escrita para duas orquestras, em diálogo constante

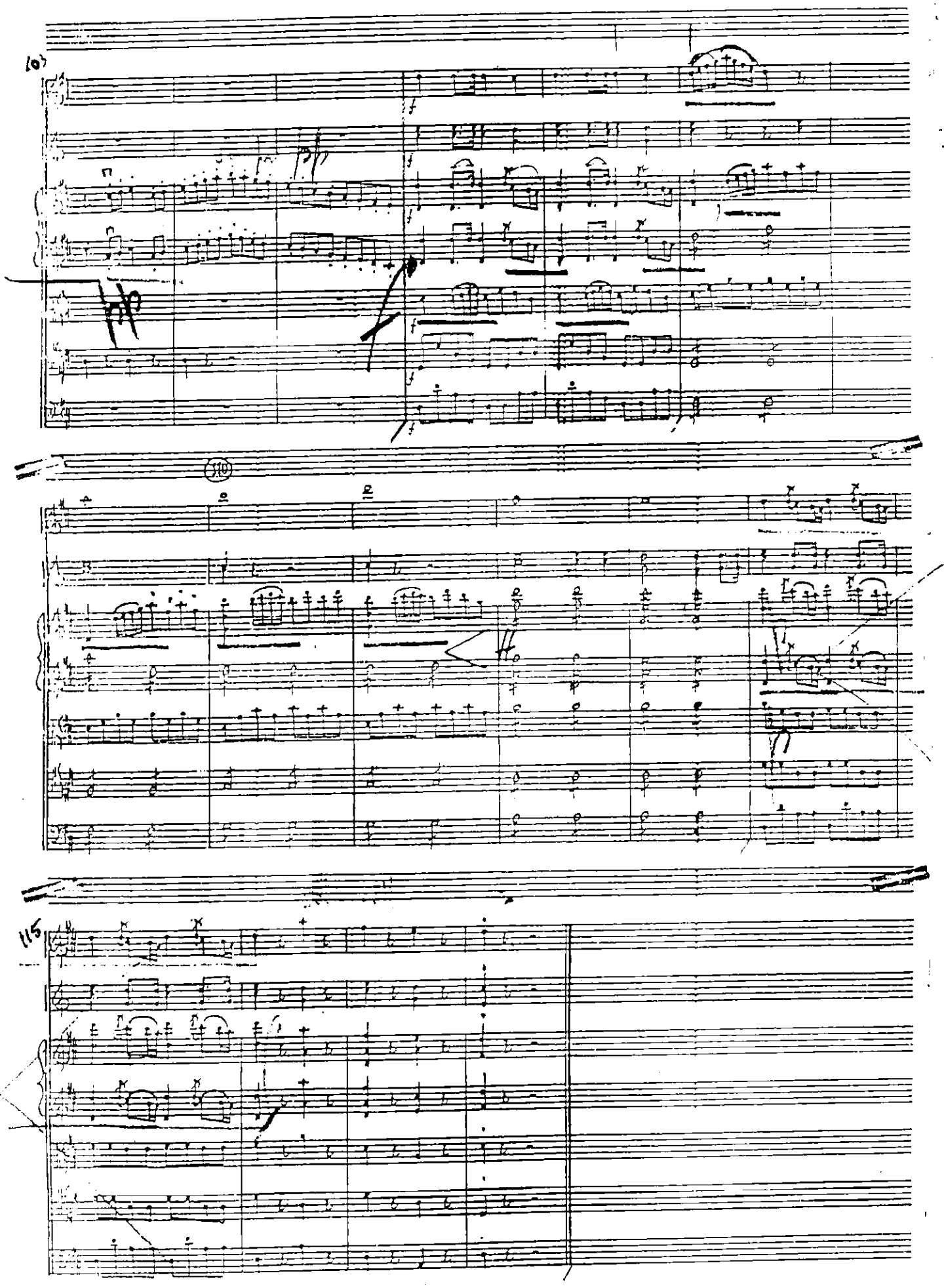


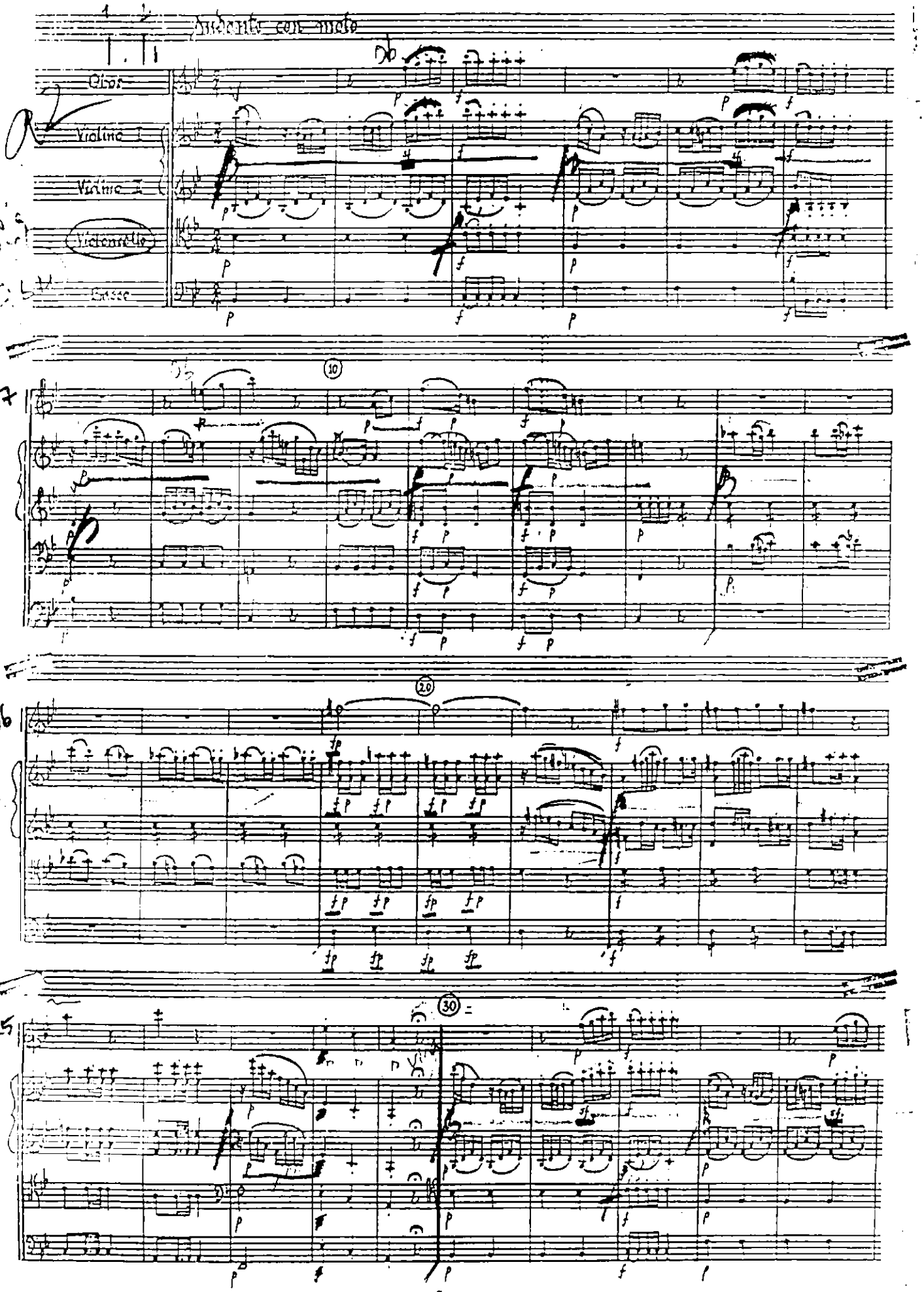
Ex. 247 - José Joaquim dos Santos, Sinfonia, 1°, 2° e 3° and., pp. 2-14
Orquestrações timbricamente pouco elaboradas; Allegro spiritoso: forma sonata equilibrada, com um pequeno desenvolvimento e dois grupos temáticos com ambientes distintos; pequenas imitações motívicas; violoncelos e contrabaixos tocam quase sempre uma parte diferente; sentido direccional apurado; Andante con moto: forma contínua em três partes; Presto: espécie de forma sonata, com uma estrutura muito ambígua; sentido direccional apurado

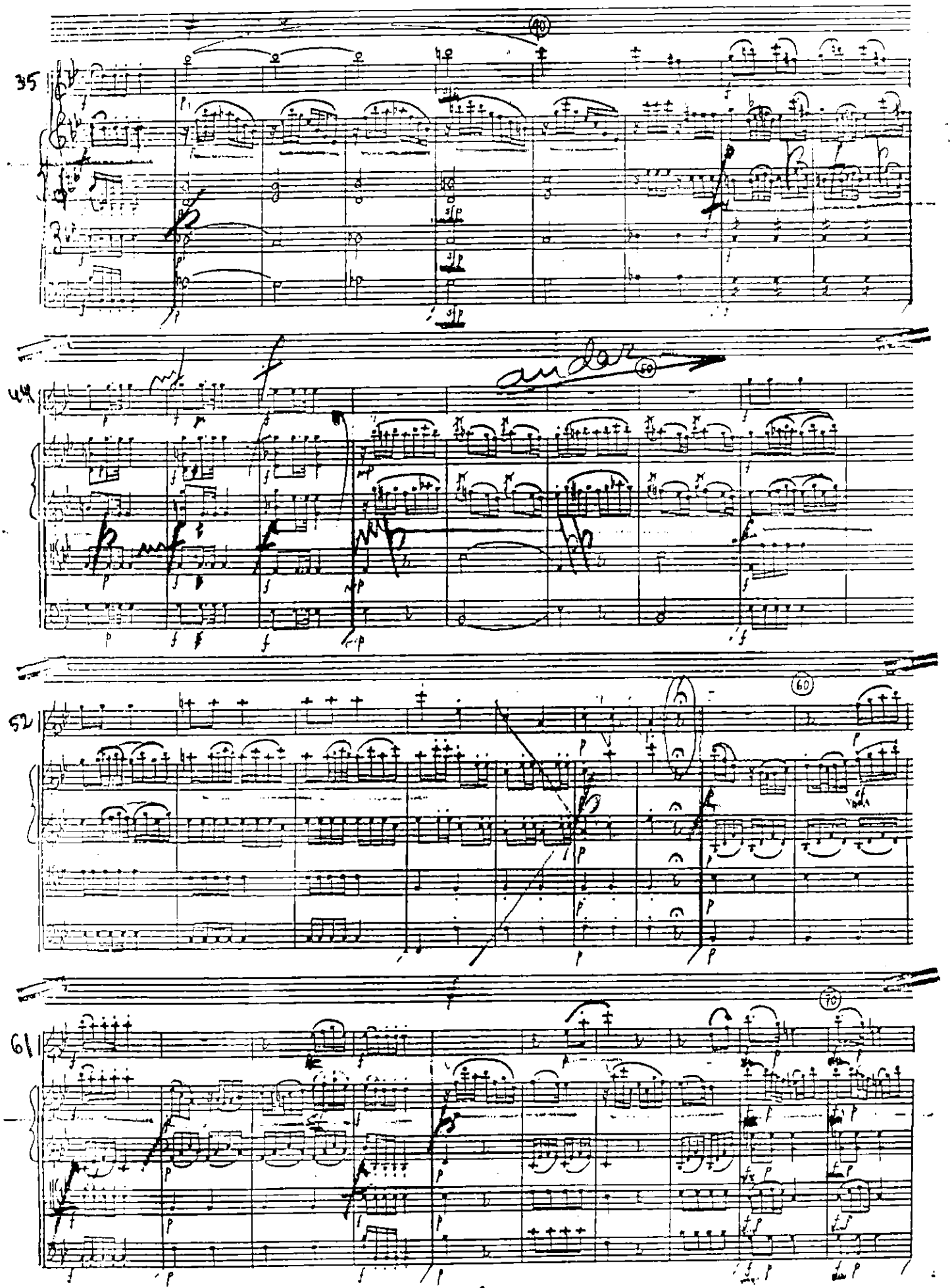

20
22
30

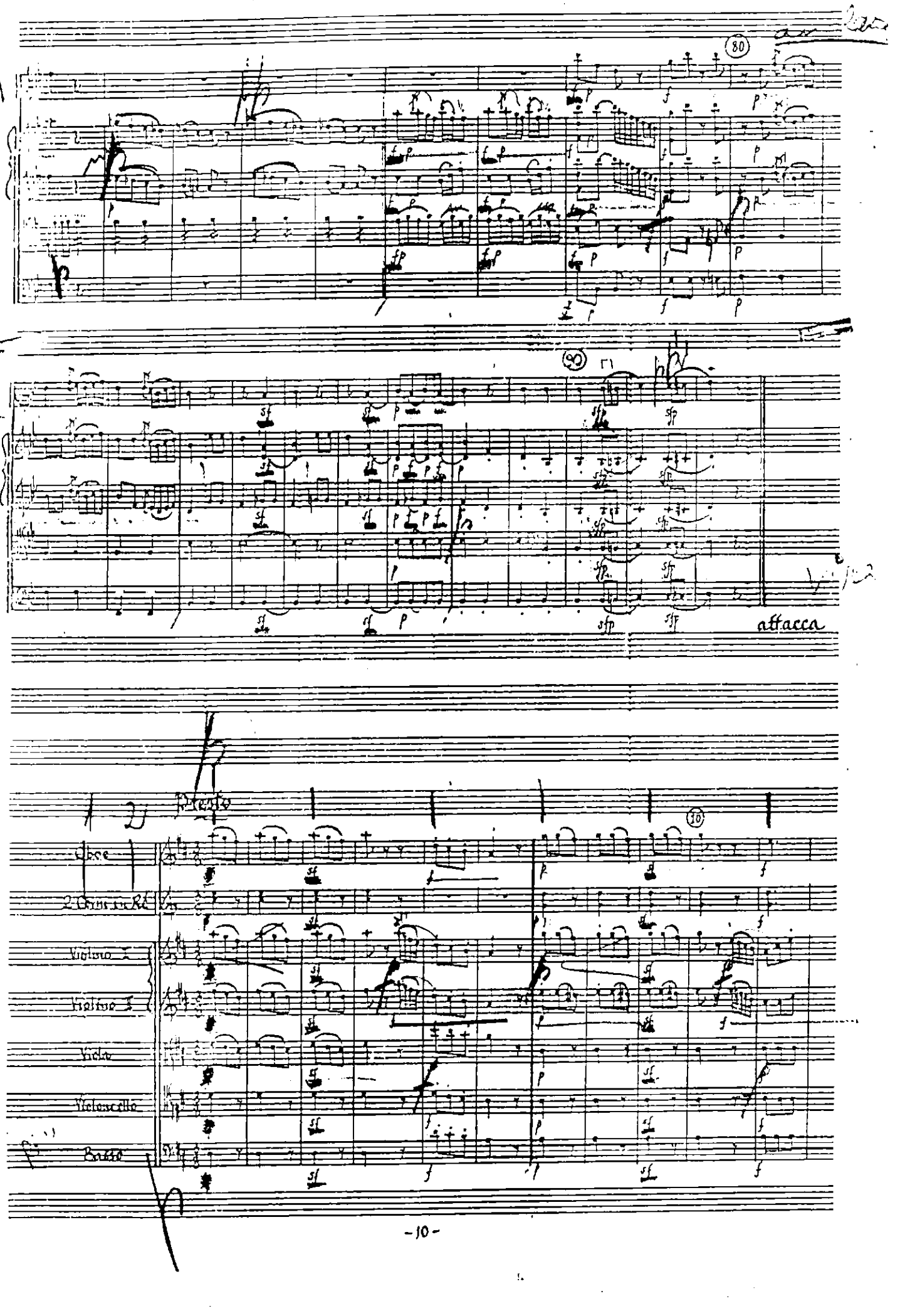

38
44
50
54

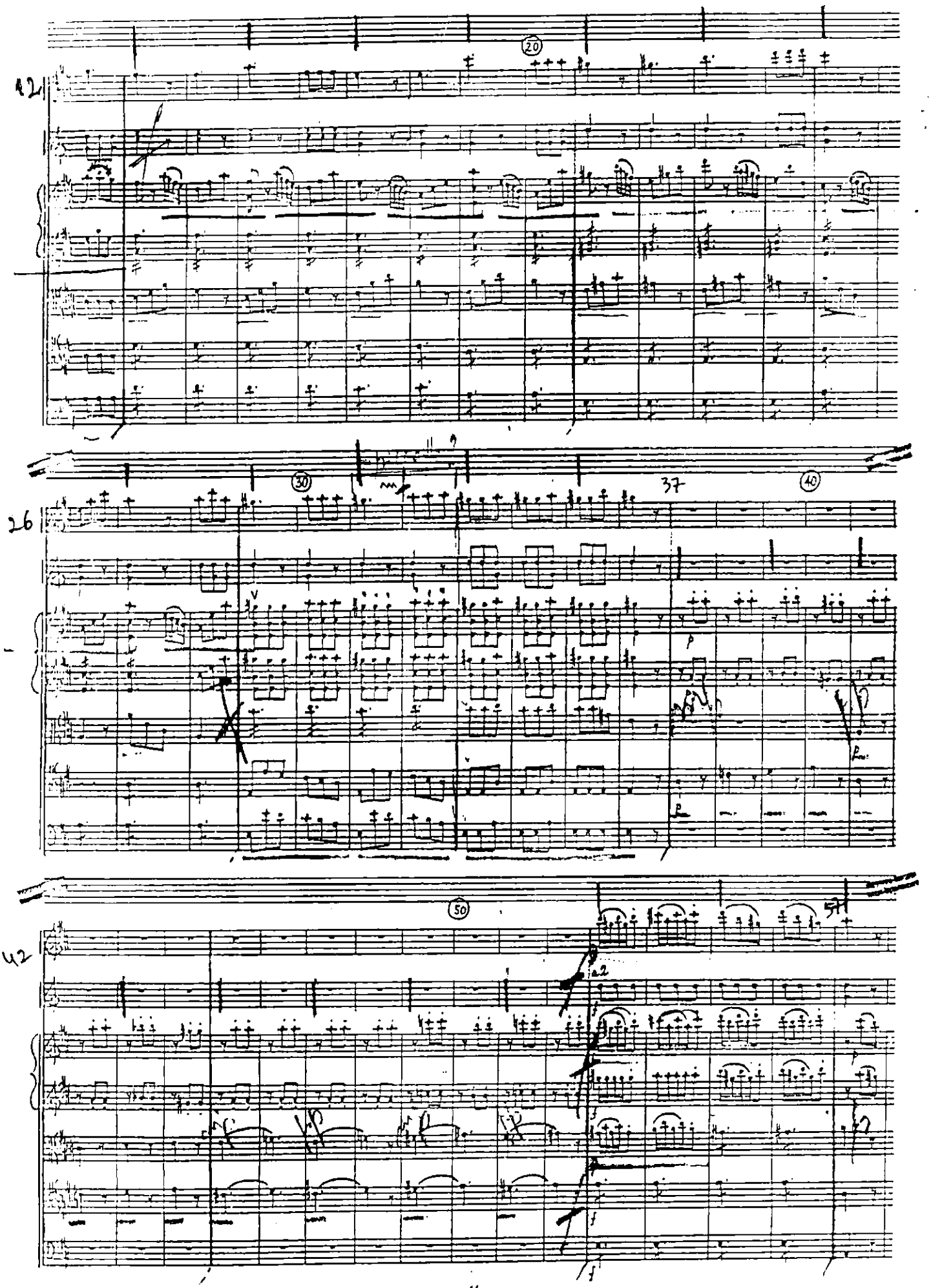

81
88
92
95
100
1.


107
110
115


Andante con moto
Oboe
Violine I
Violine II
Violoncello
Basso
7
10
16
20
25
30


35
44
52
61
60
70


80
90
attacca
Presto
10
Oboe
2 Clarinetti in Bb
Violino I
Violino II
Viola
Violoncello
Basso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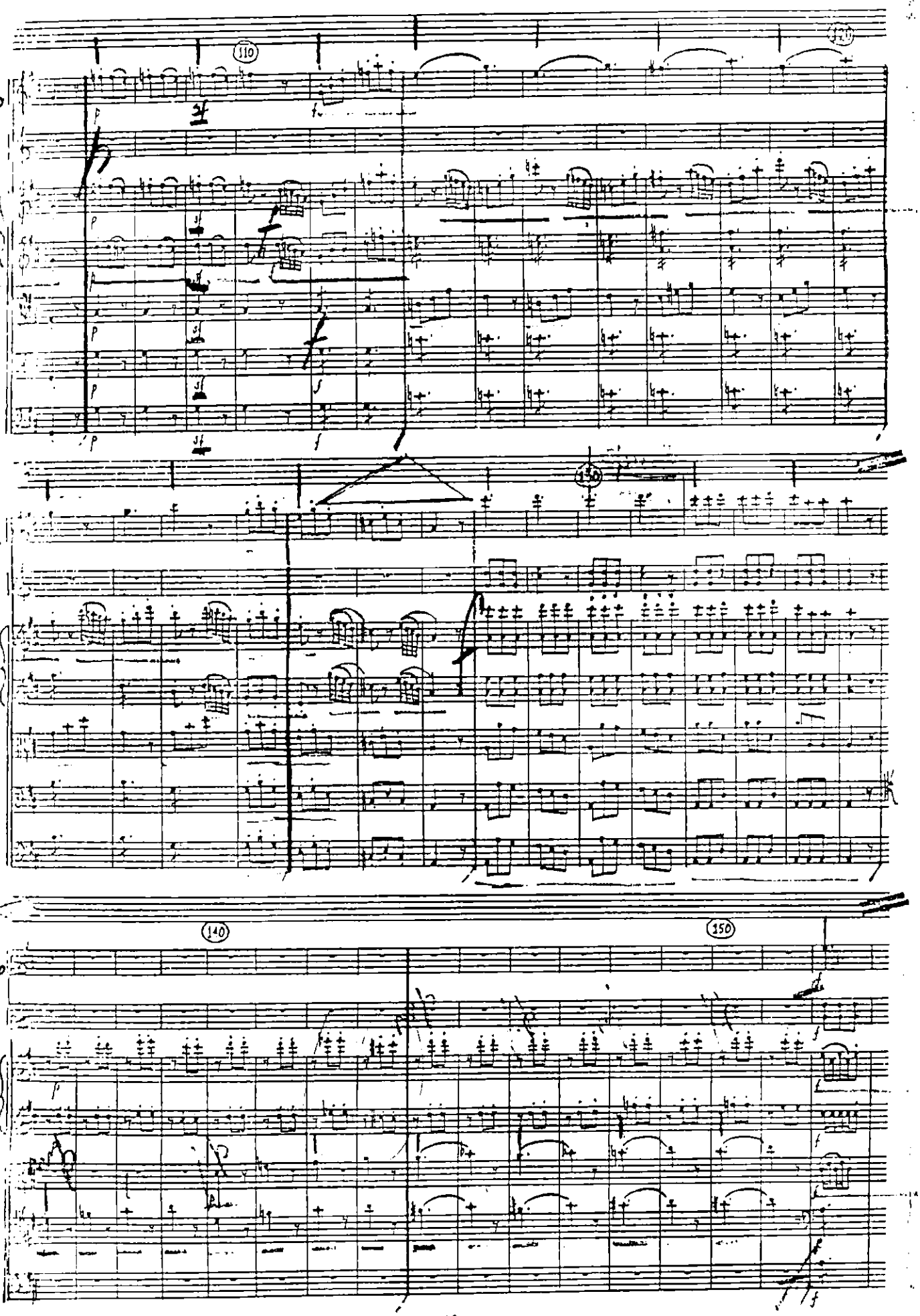
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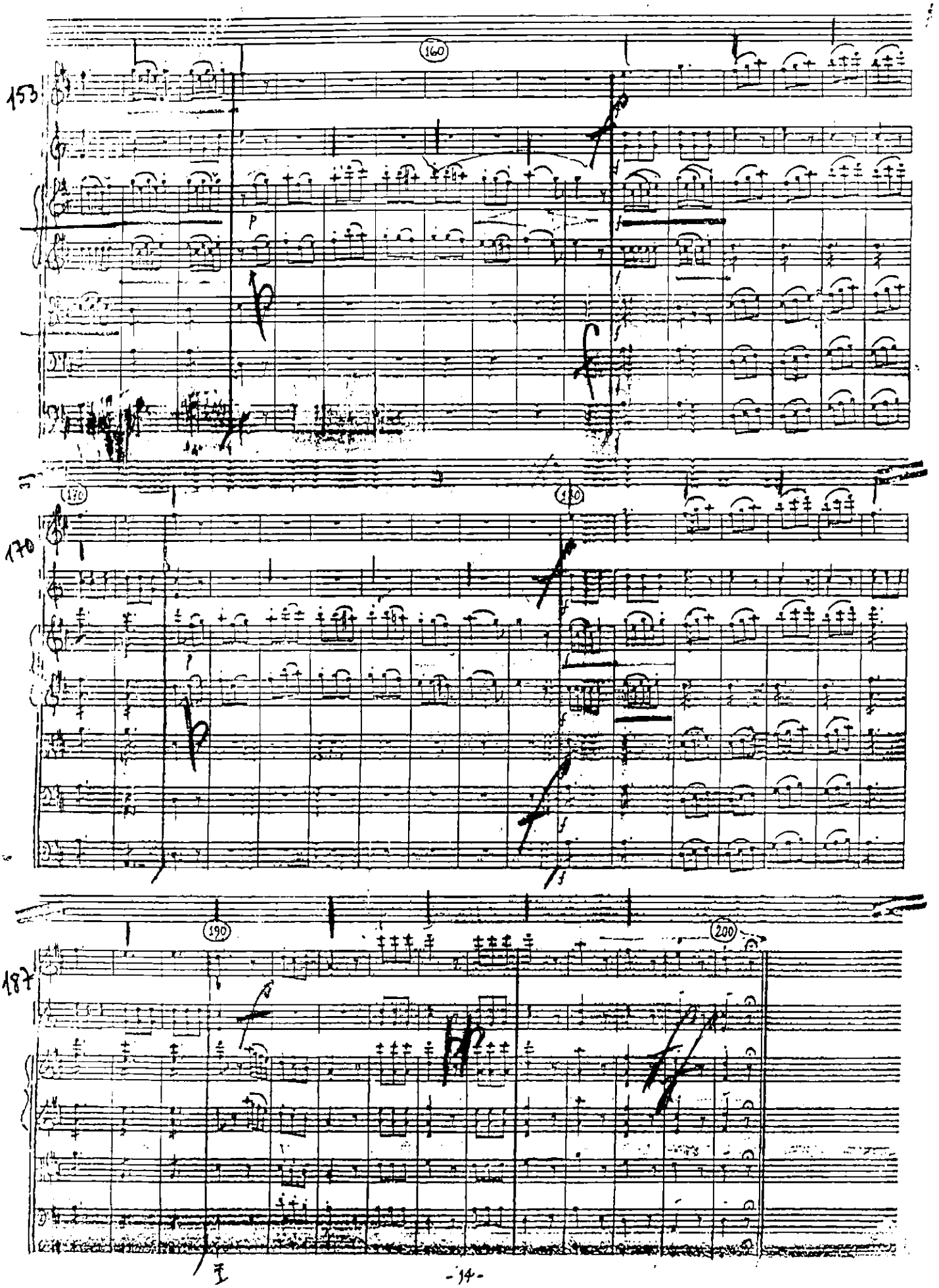
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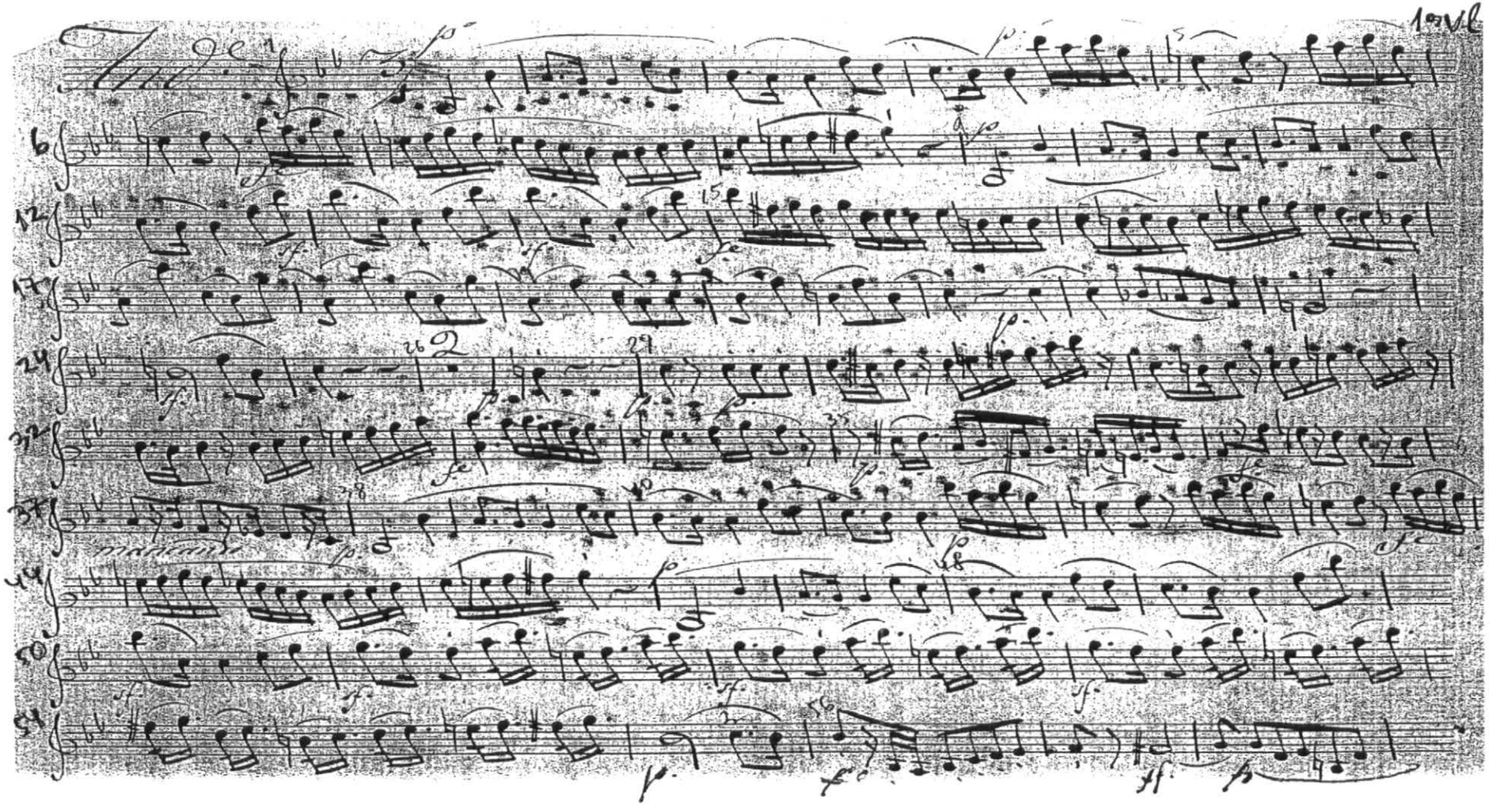
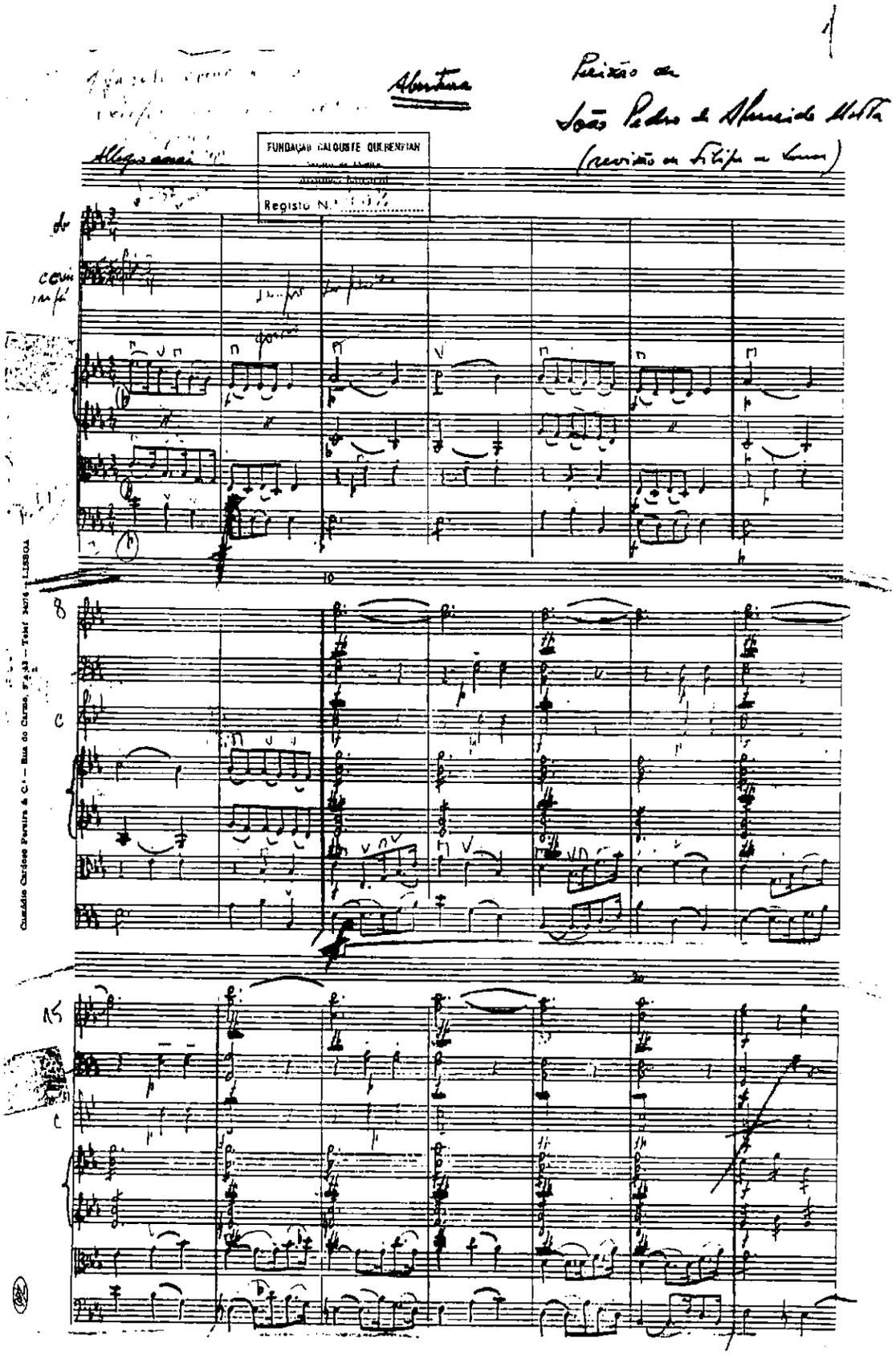
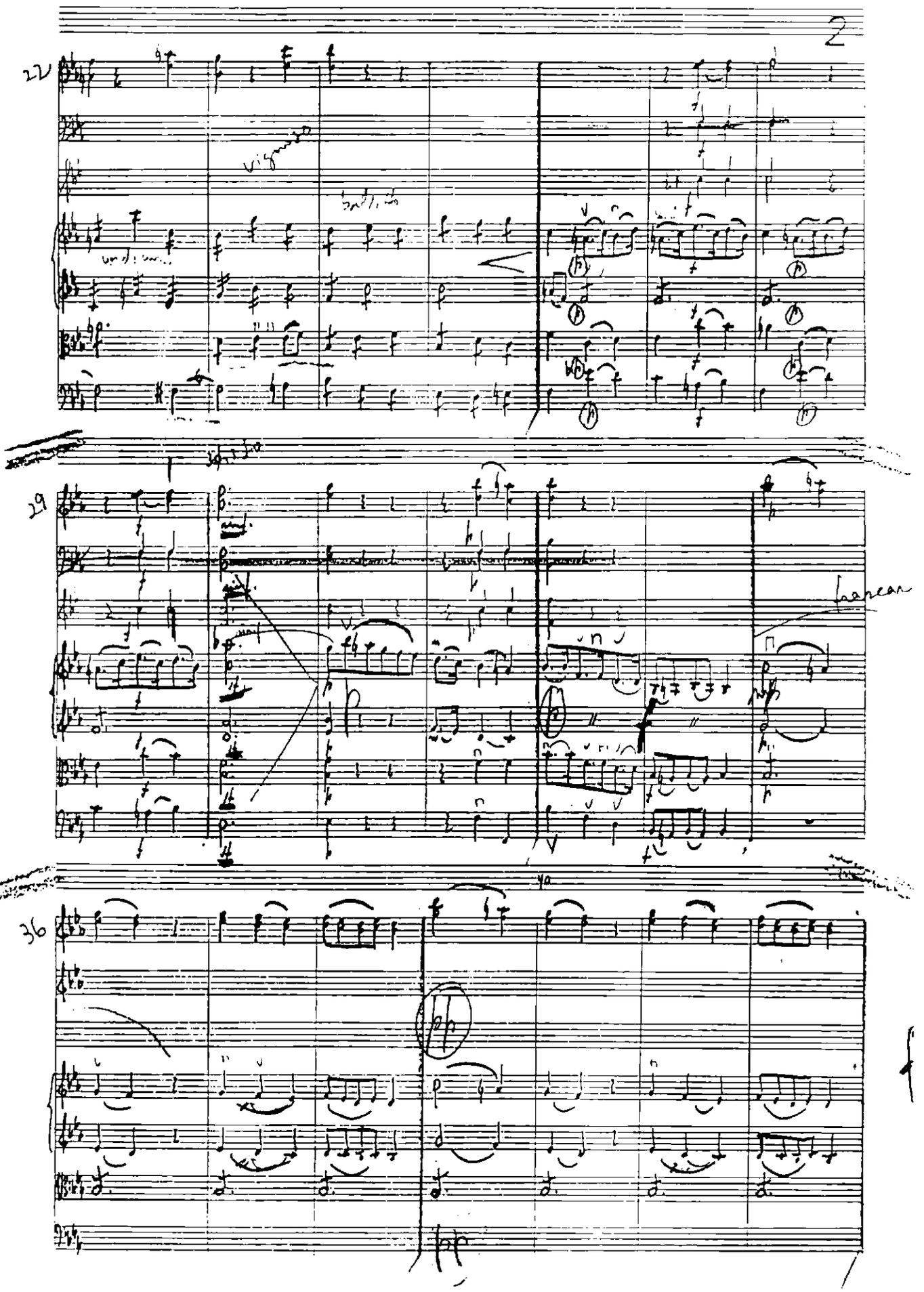


Ex. 249 - José Luís da Silveira, Sinfonia ré maior, 2º and., cc. 1-58
Indicação *mancando* sobre um pontuado entrecortado por pausas sublinha o movimento irregular, coxeando



Ex. 251 - Almeida Mota, Abertura de *La Passione di Gesù Christo Signor Nostro*, 1º, 2º e 3º and., pp. 1-13

Allegro assai: forma rondó, com cinco refrãos e quatro episódios, desequilibrada, devido a um refrão pequeno em relação aos episódios, mais extensos e consistentes; sentido direccional apurado; Allegro: forma minuete, a única neste grupo de obras; imitação motívica nas quatro vozes (cc. 15-20); Presto: forma sonata ambígua, sem contrastes (grupos temáticos muito semelhantes) e com uma polarização harmónica pouco marcada, que acaba por ser sentida como uma forma contínua em três partes; sentido direccional apurado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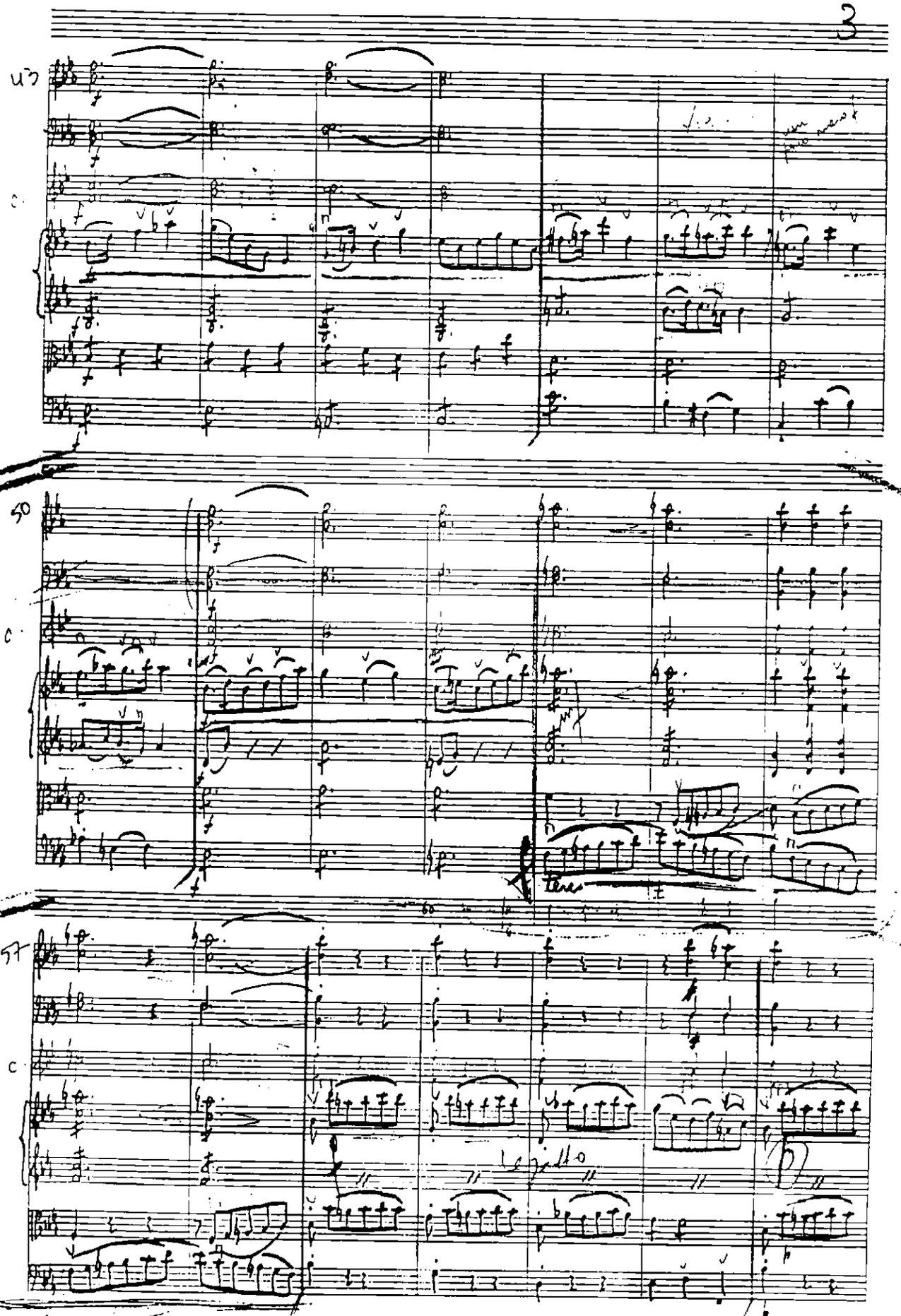

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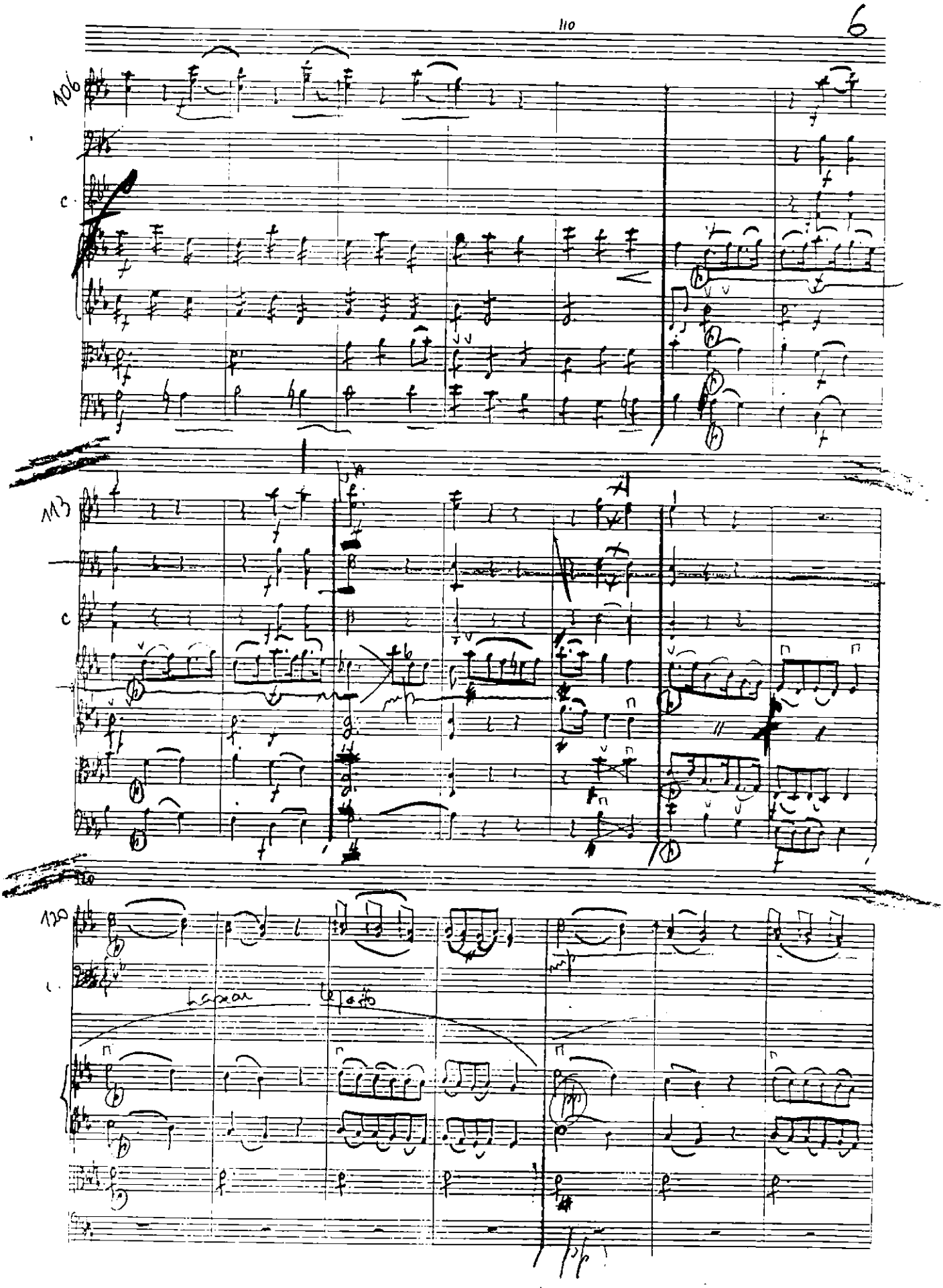
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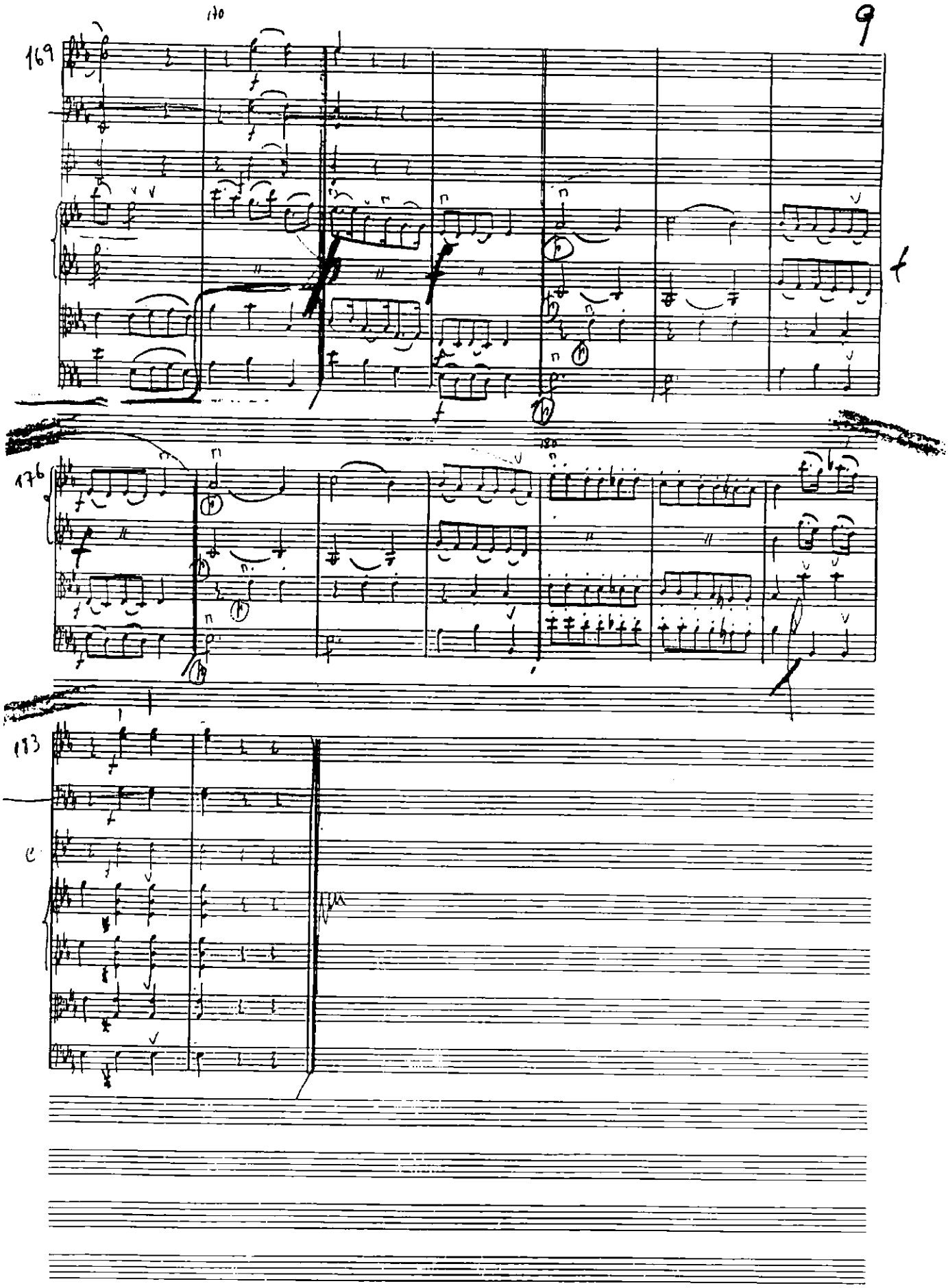
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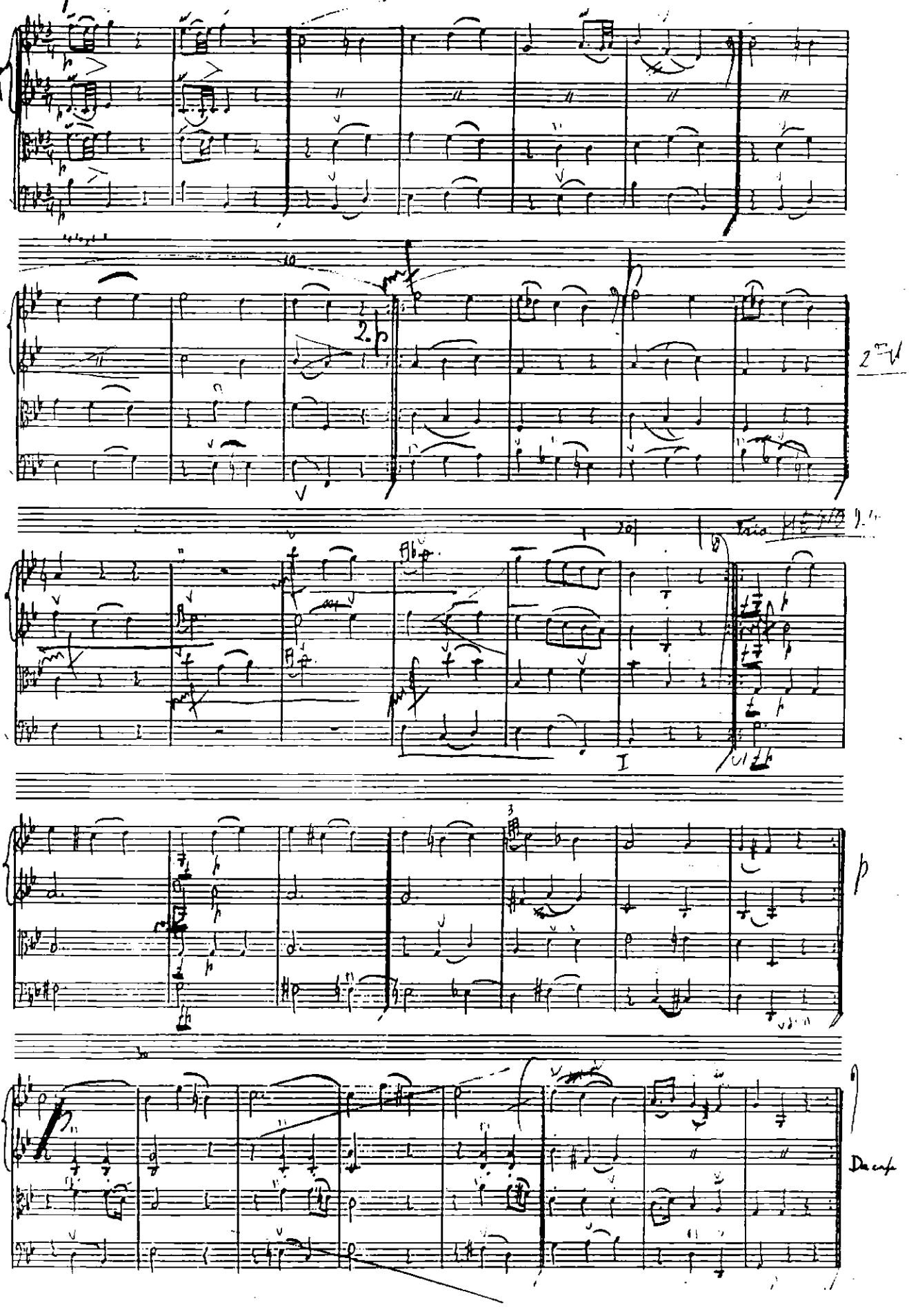
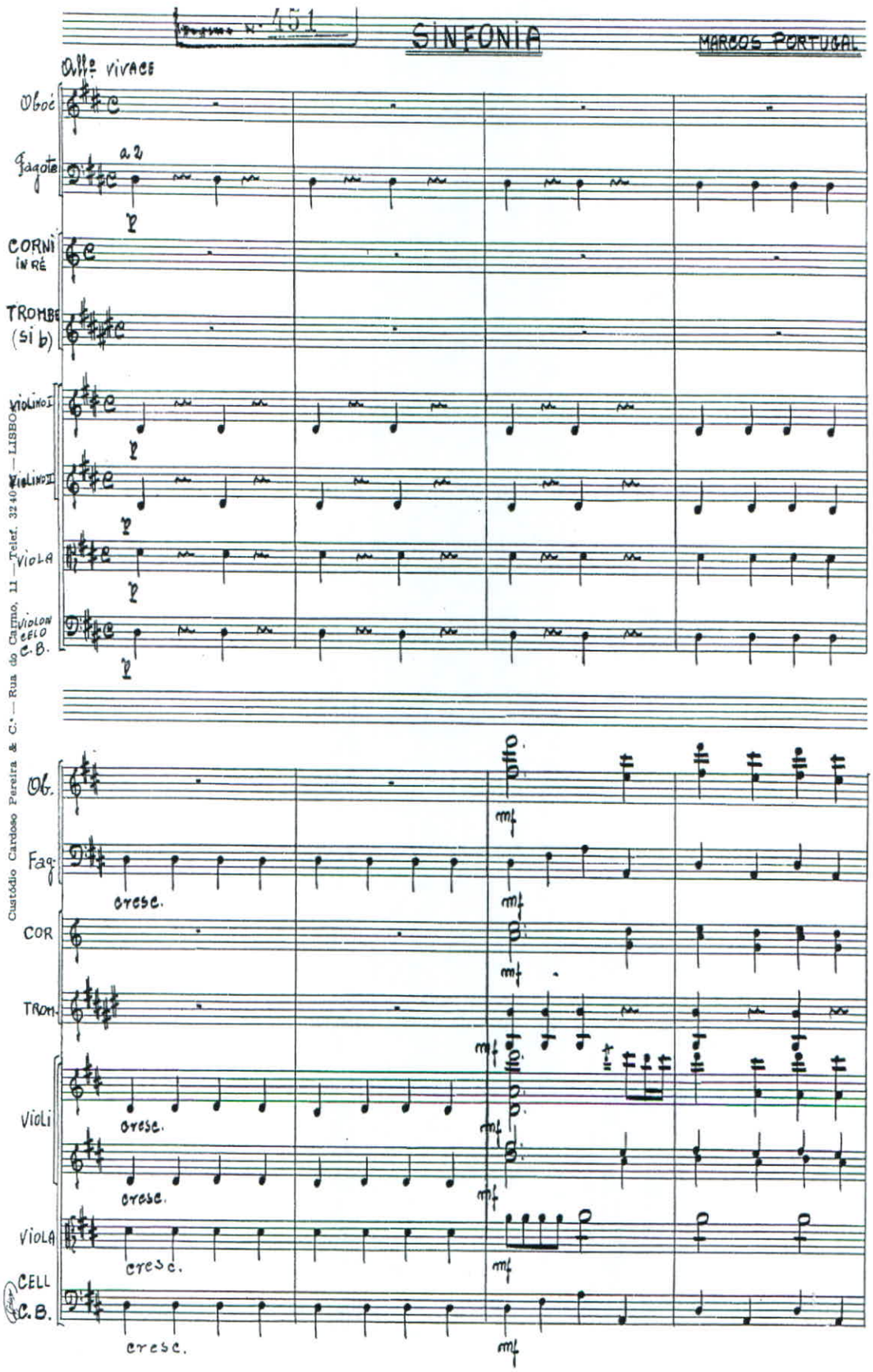
Minuetto

Allegro





Ex. 253 – Marcos Portugal, Sinfonia, 1º e 2º and., pp. 1-30
Allegro Vivace: forma contínua em uma parte, bastante elaborada; escrita e funções diferentes para madeiras, metais e cordas; sentido direccional apurado (pp. 11-13);
Andantino Grazioso: rondó de grande clareza e simplicidade, um dos melhores exemplos desta forma neste grupo de obras; orquestração variável ao longo de uma frase melódica

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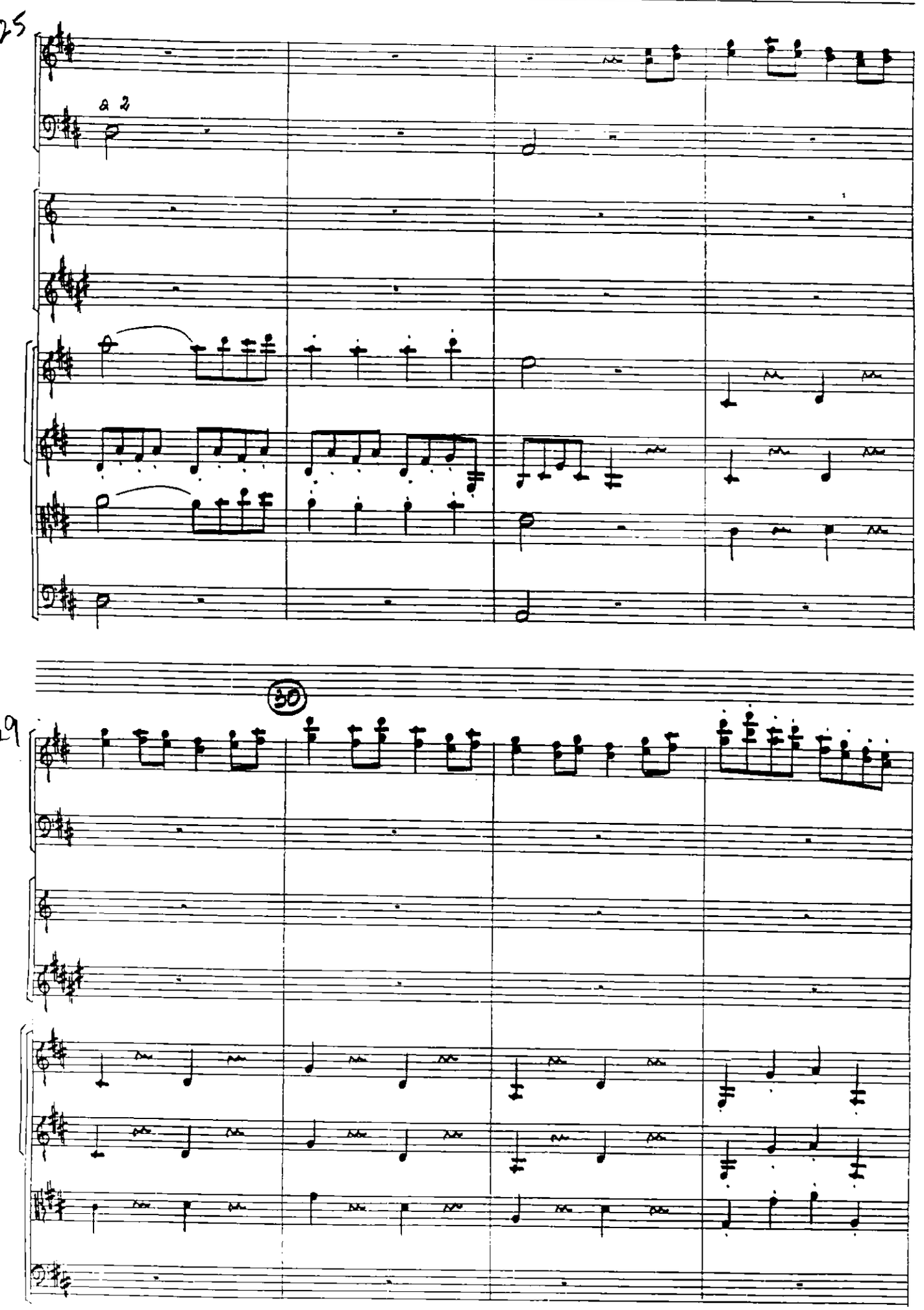
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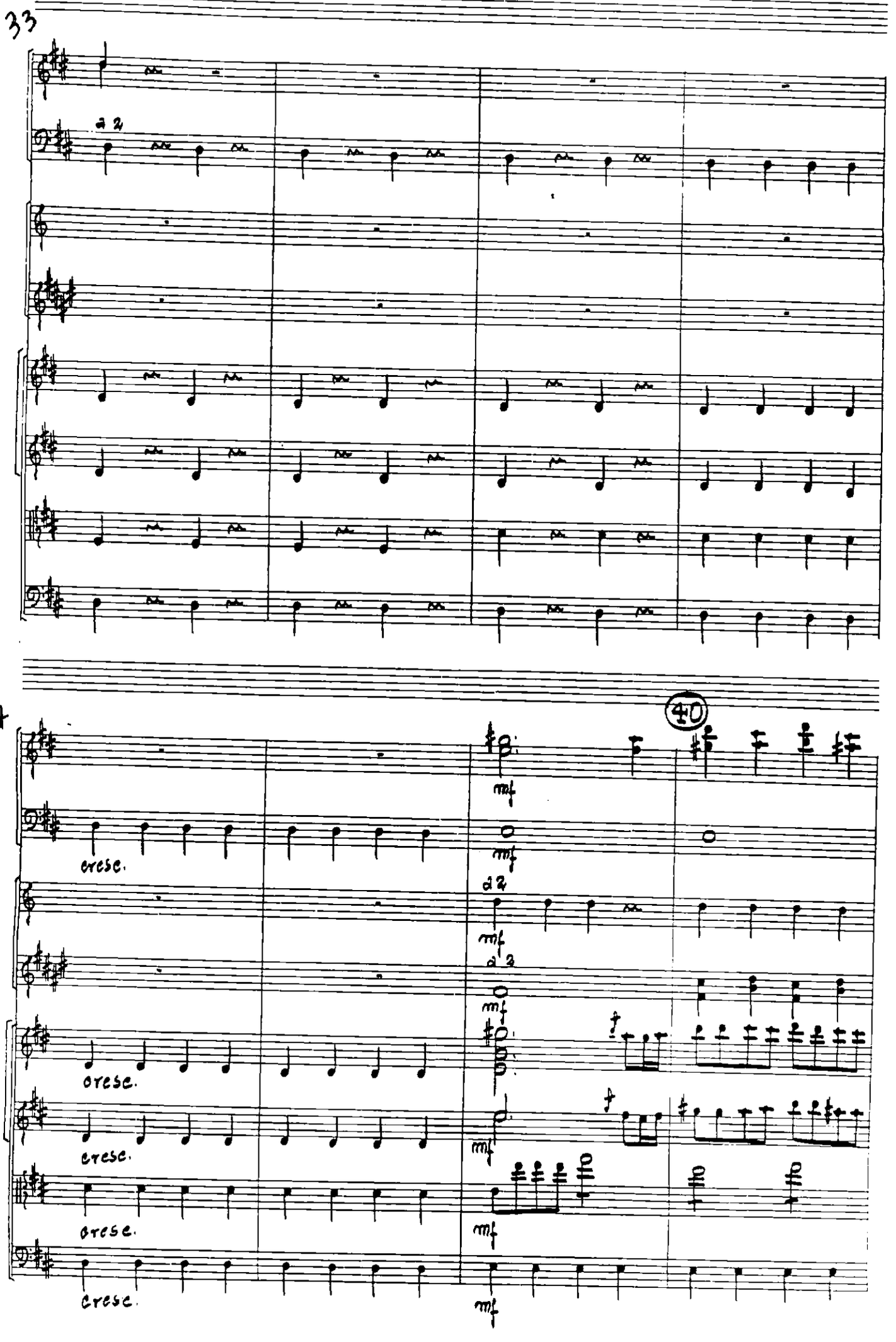
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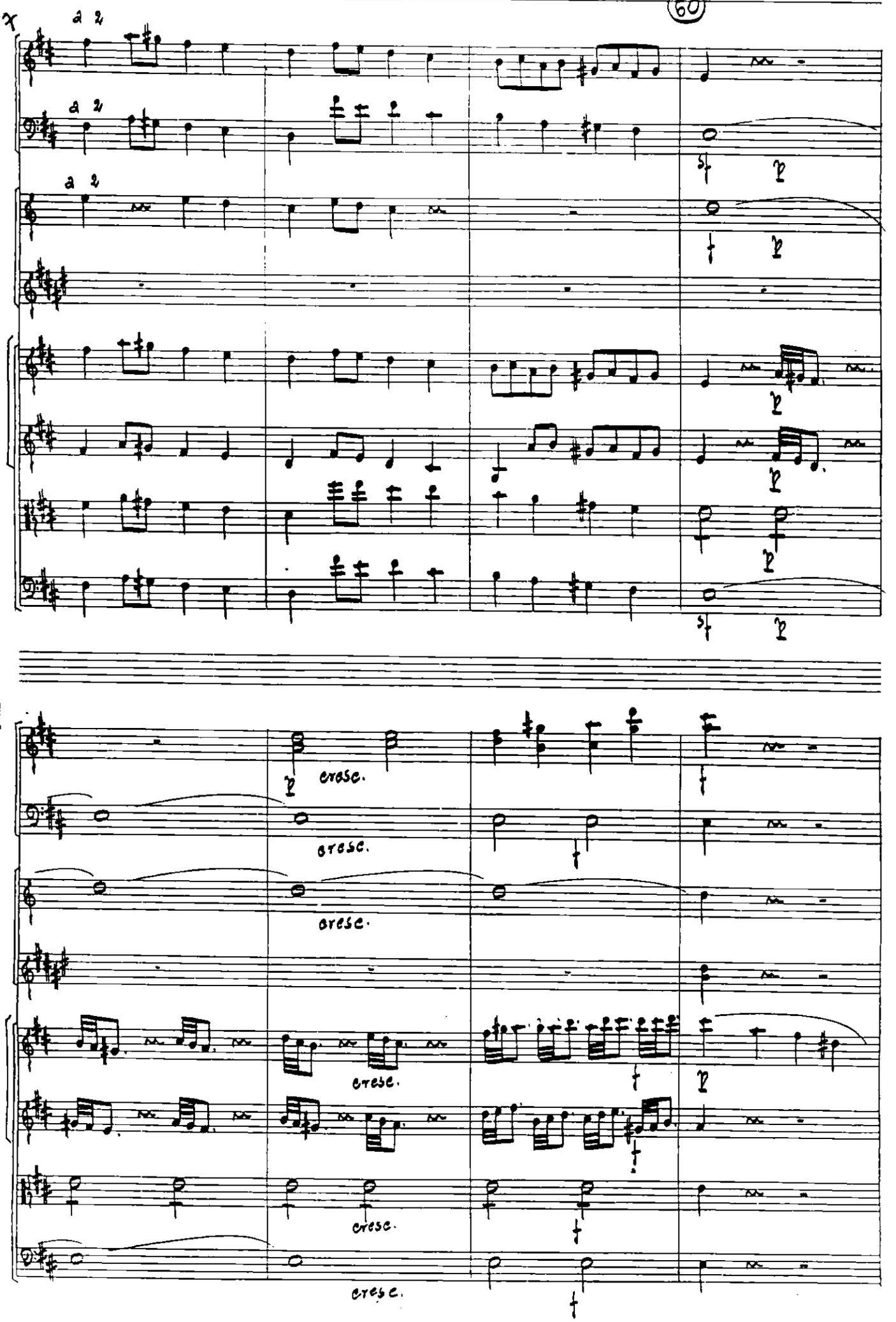
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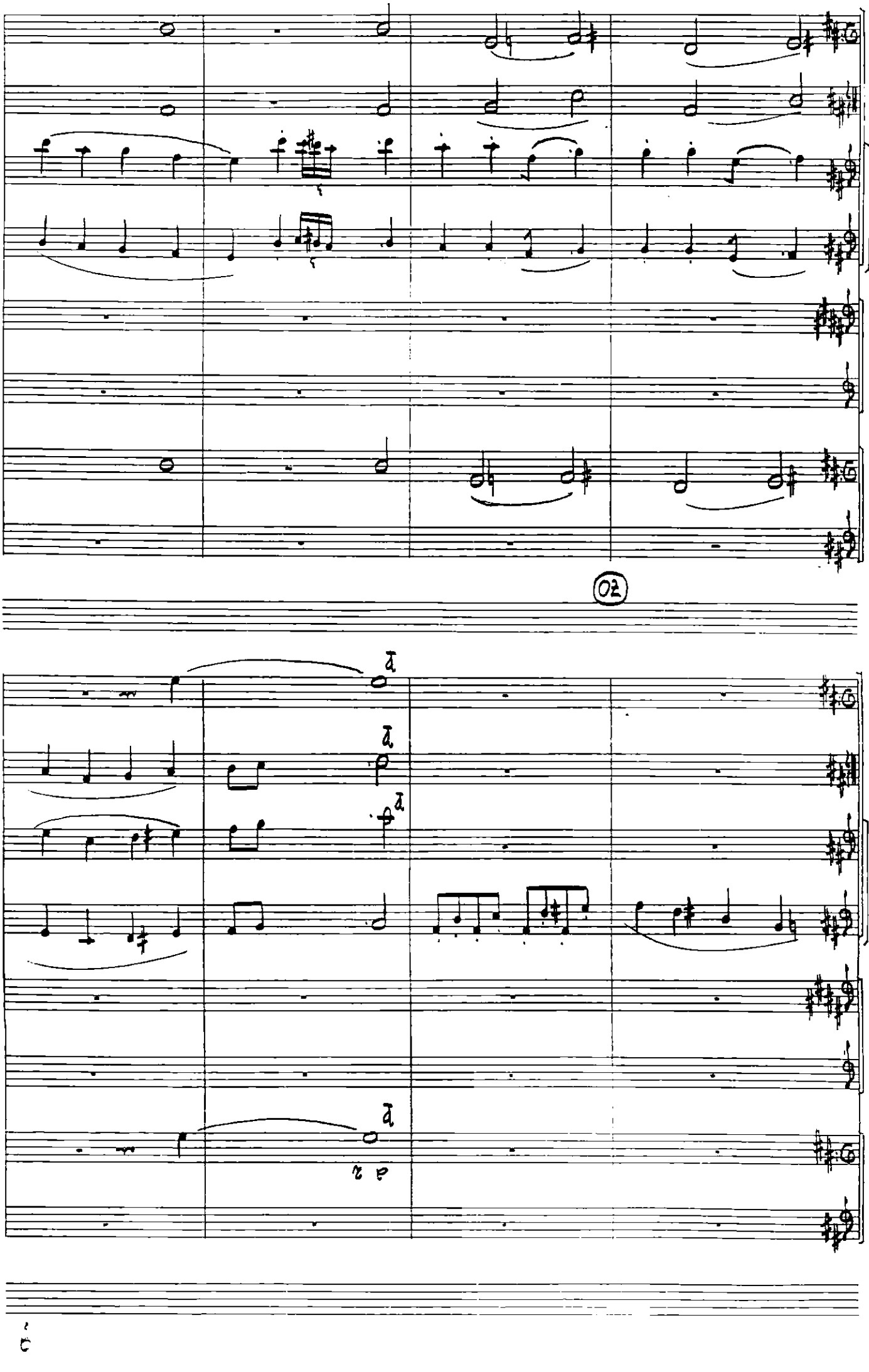

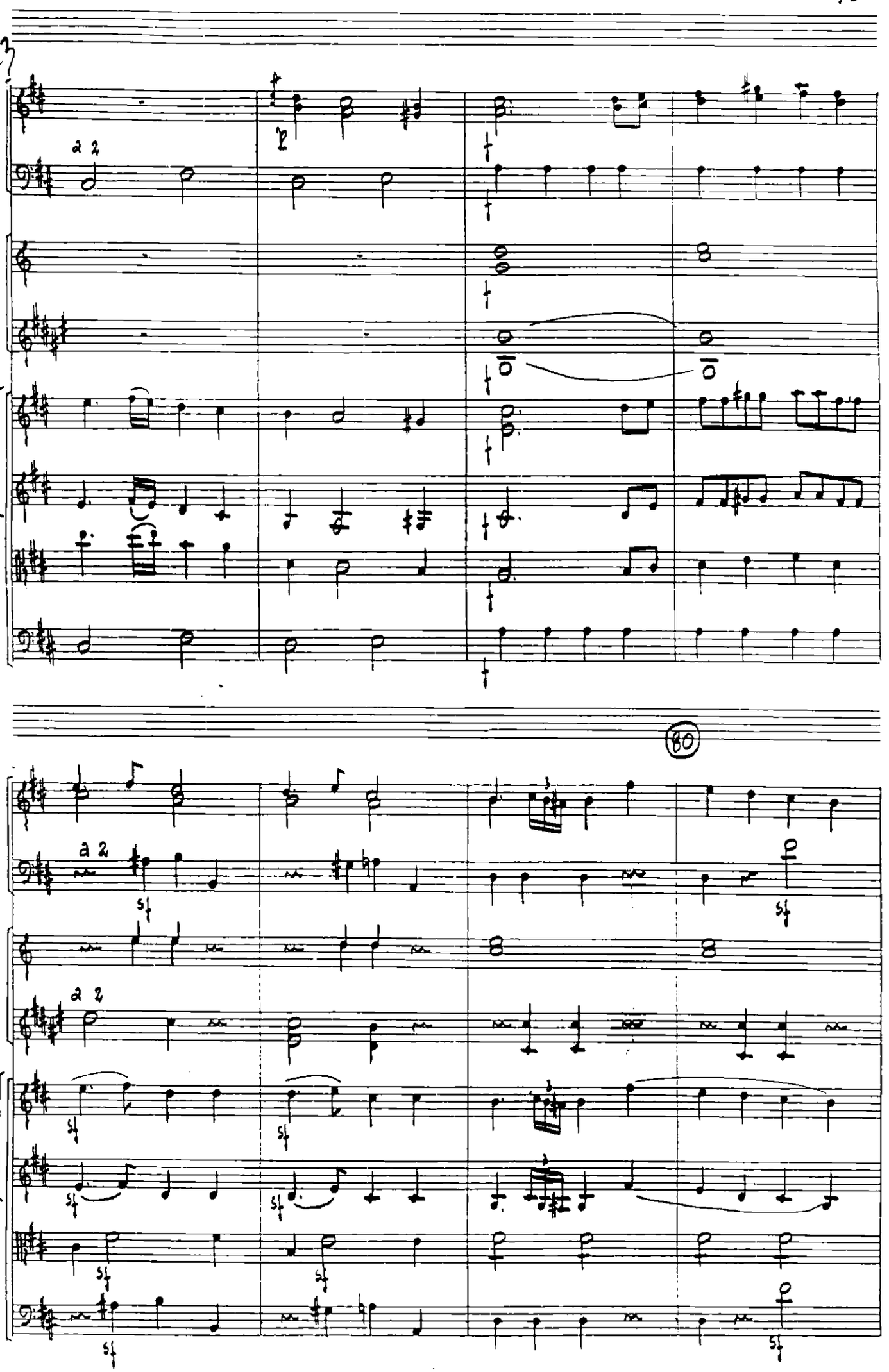
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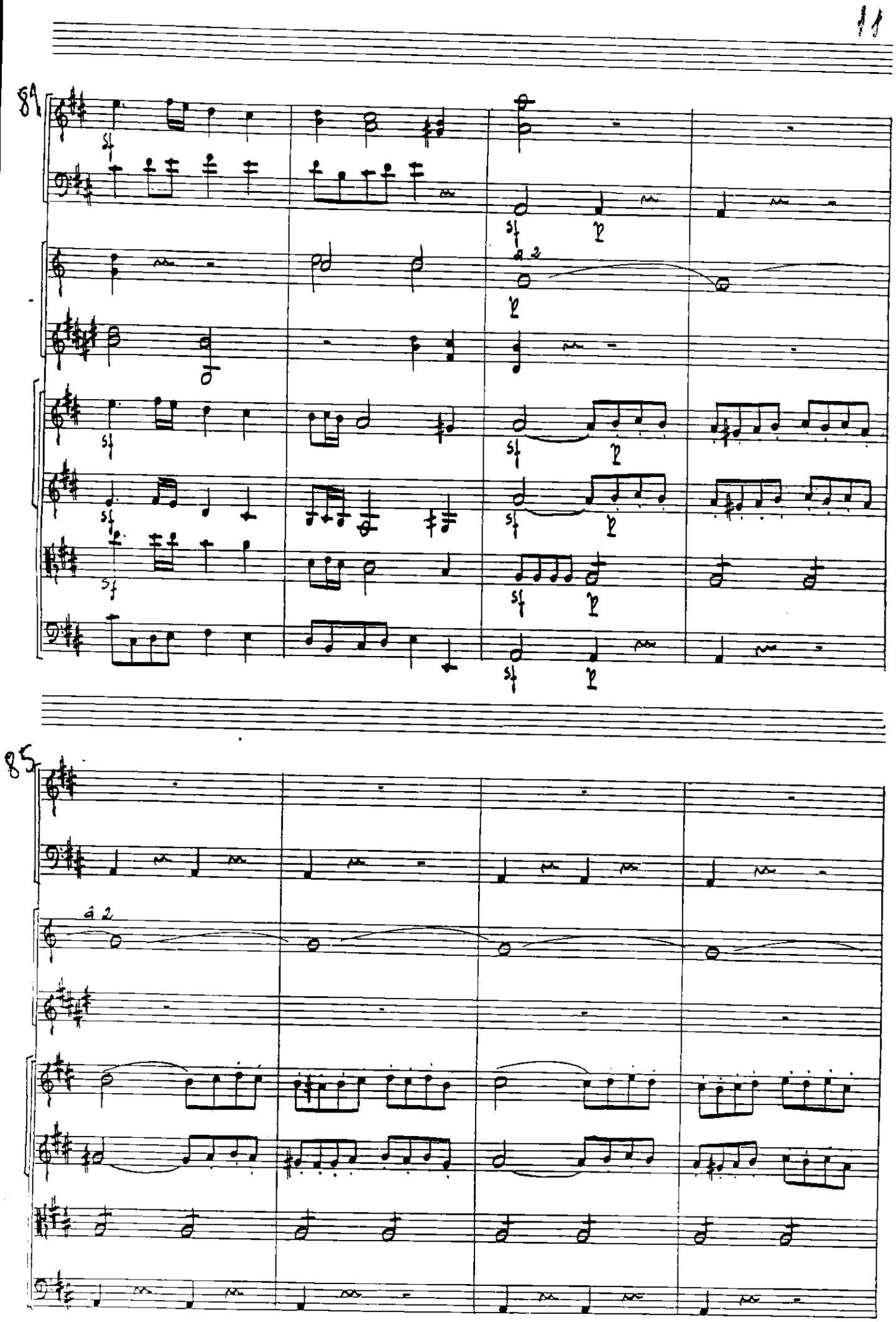
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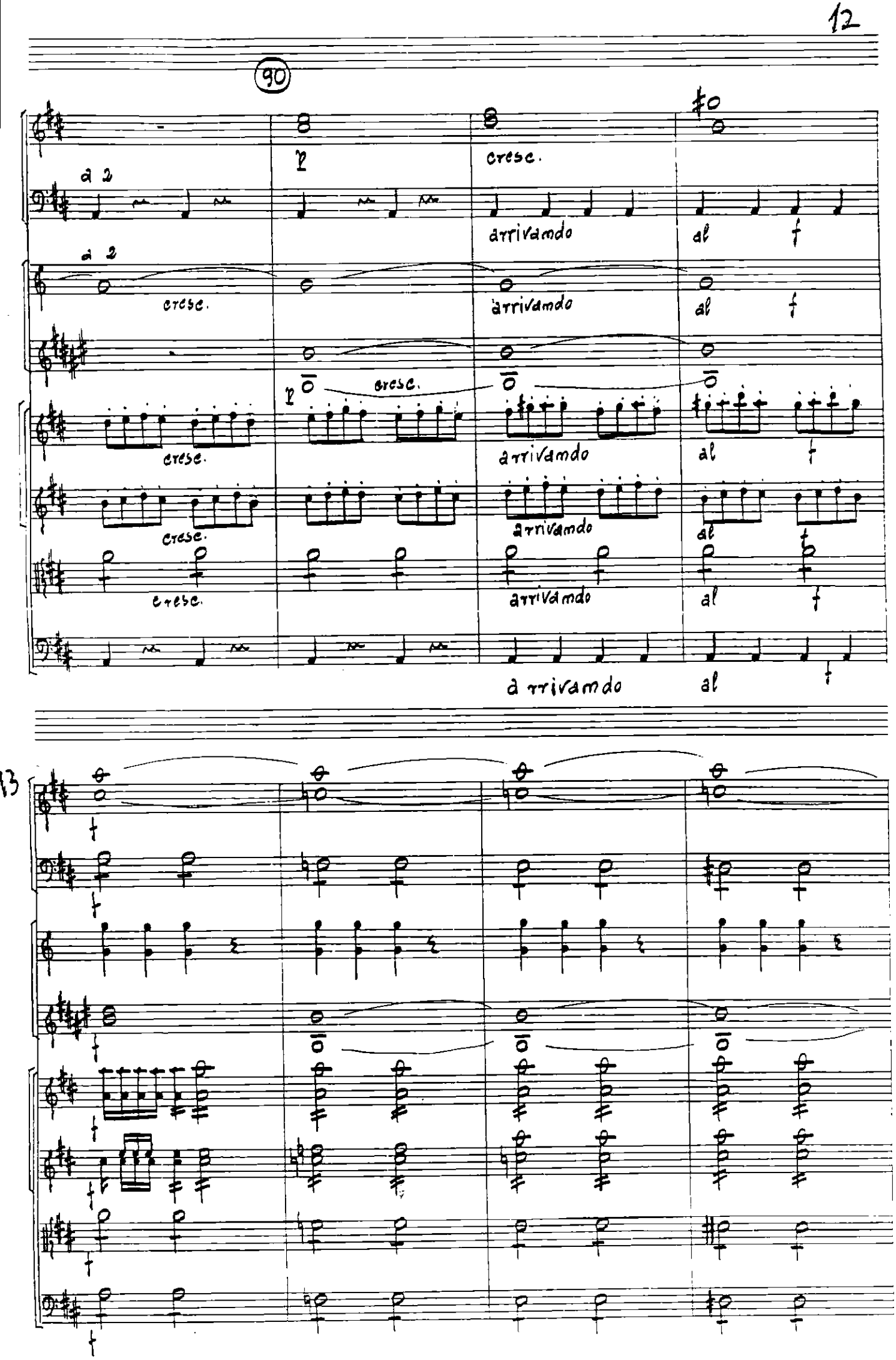
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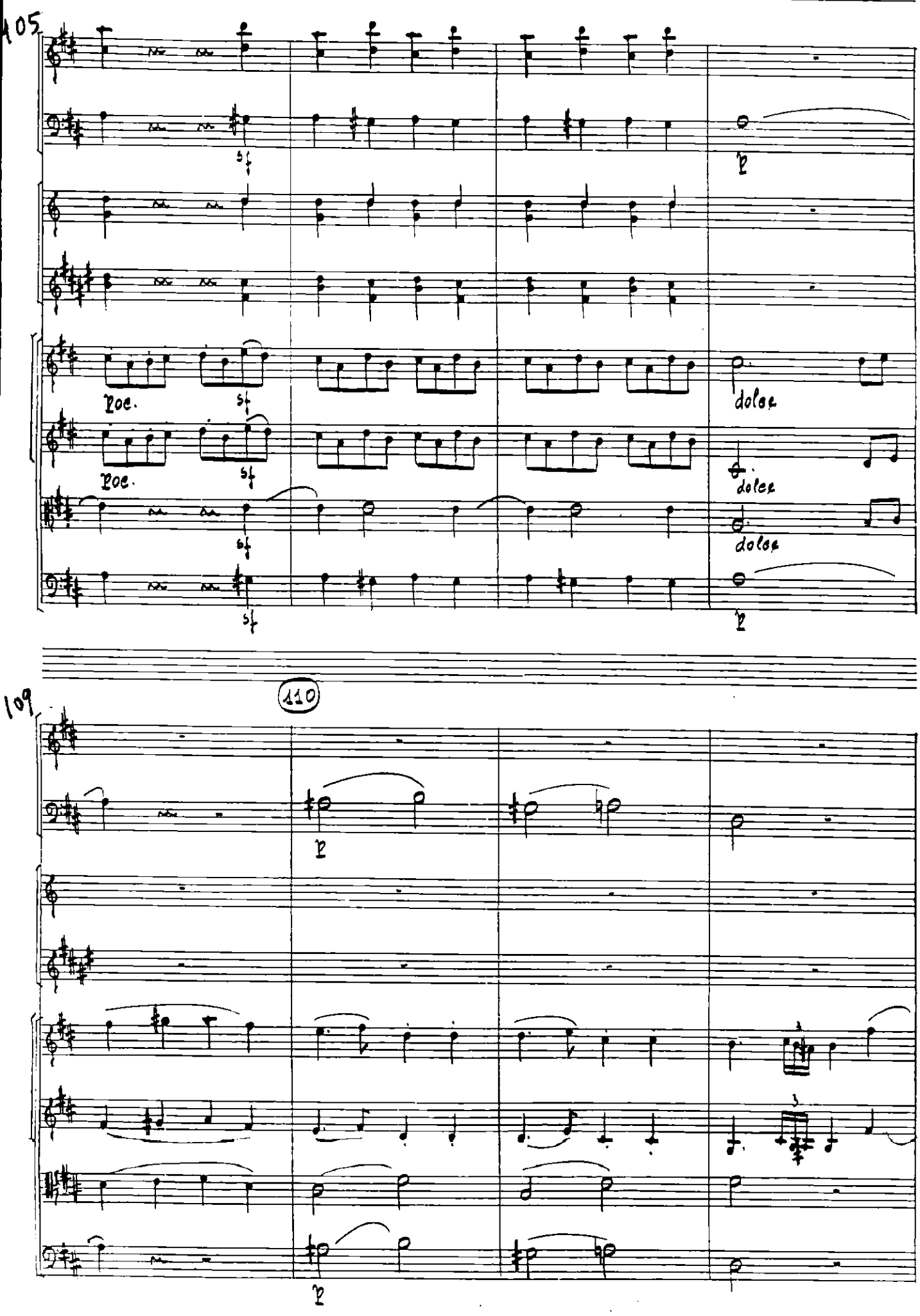
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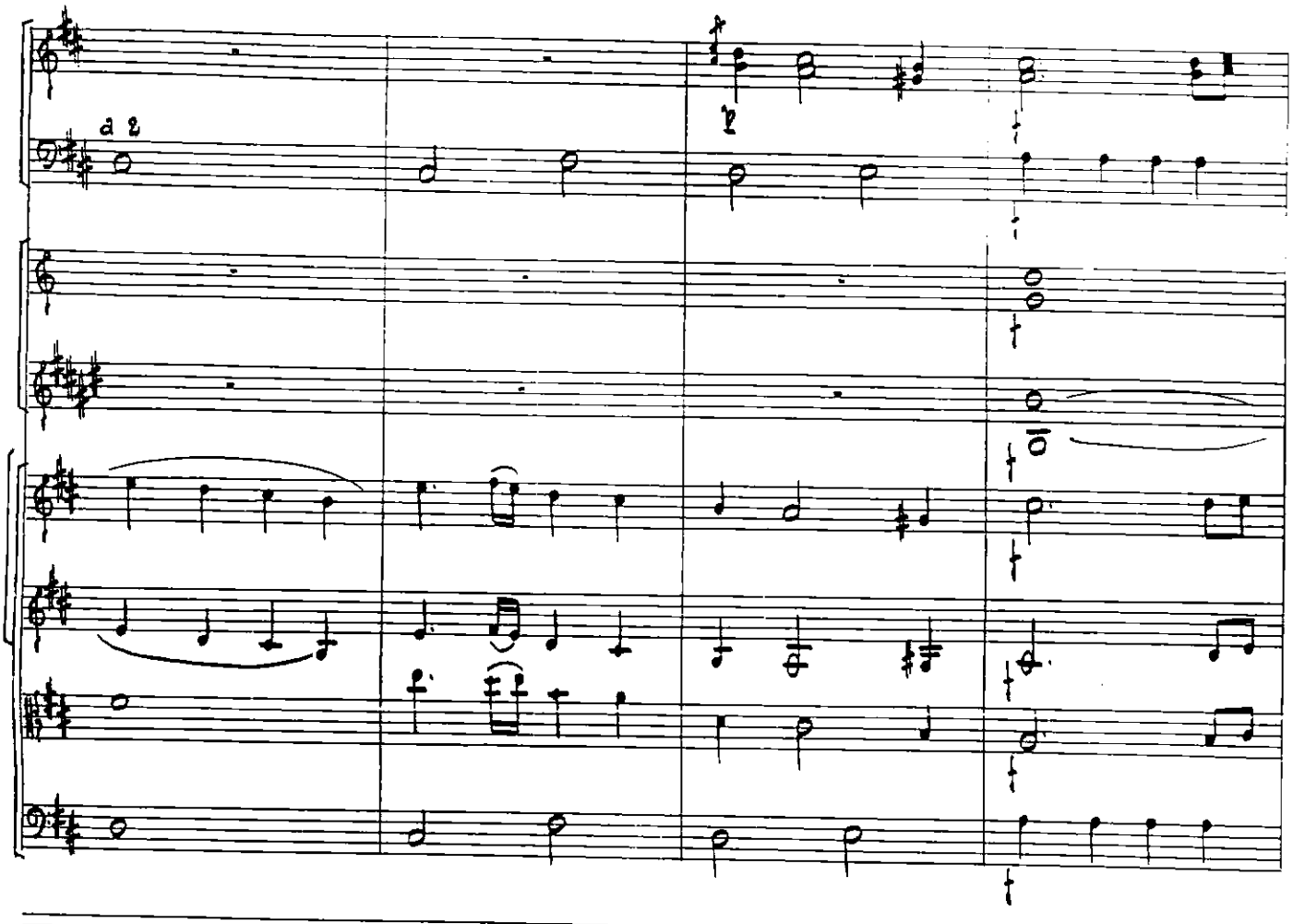
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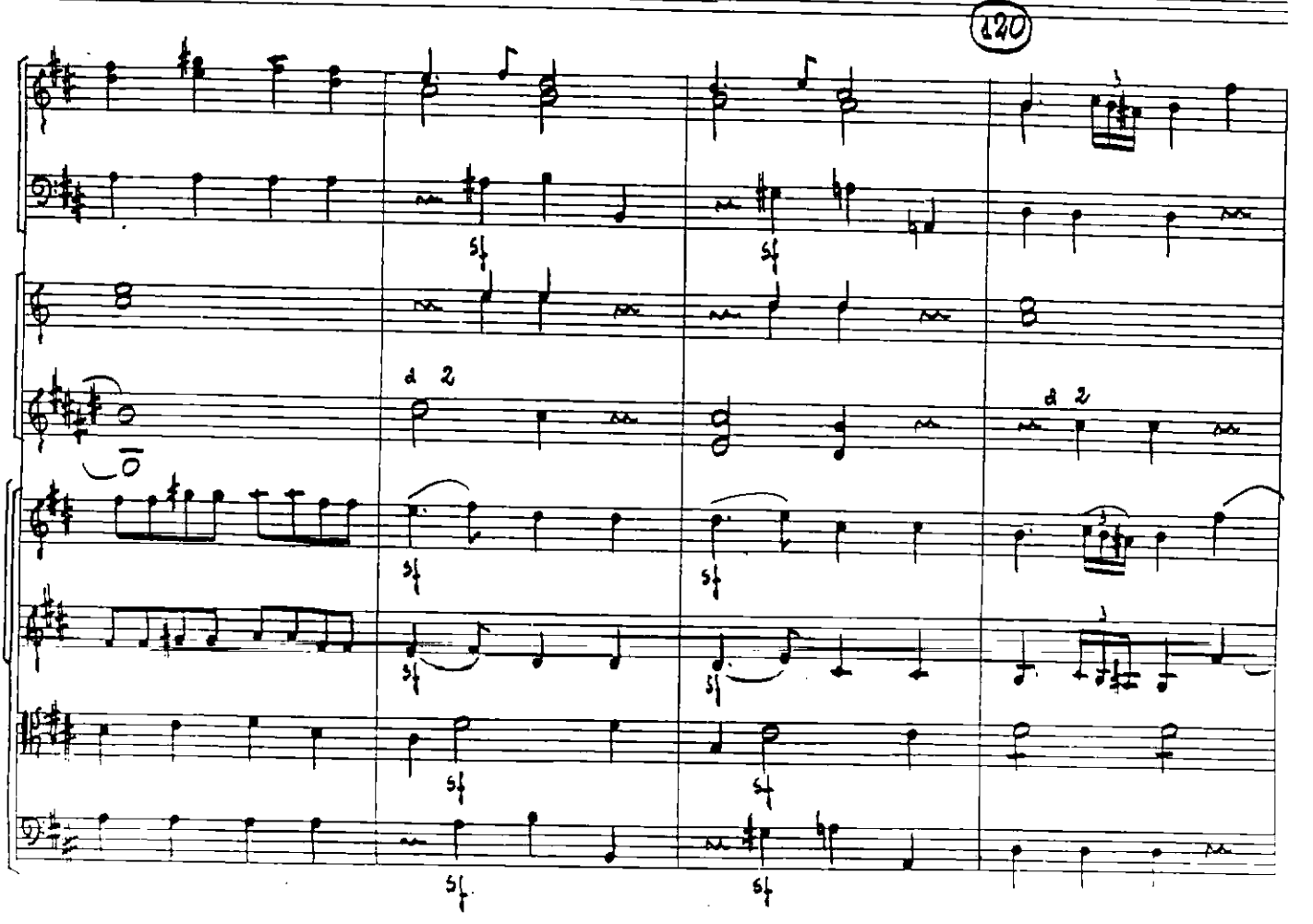
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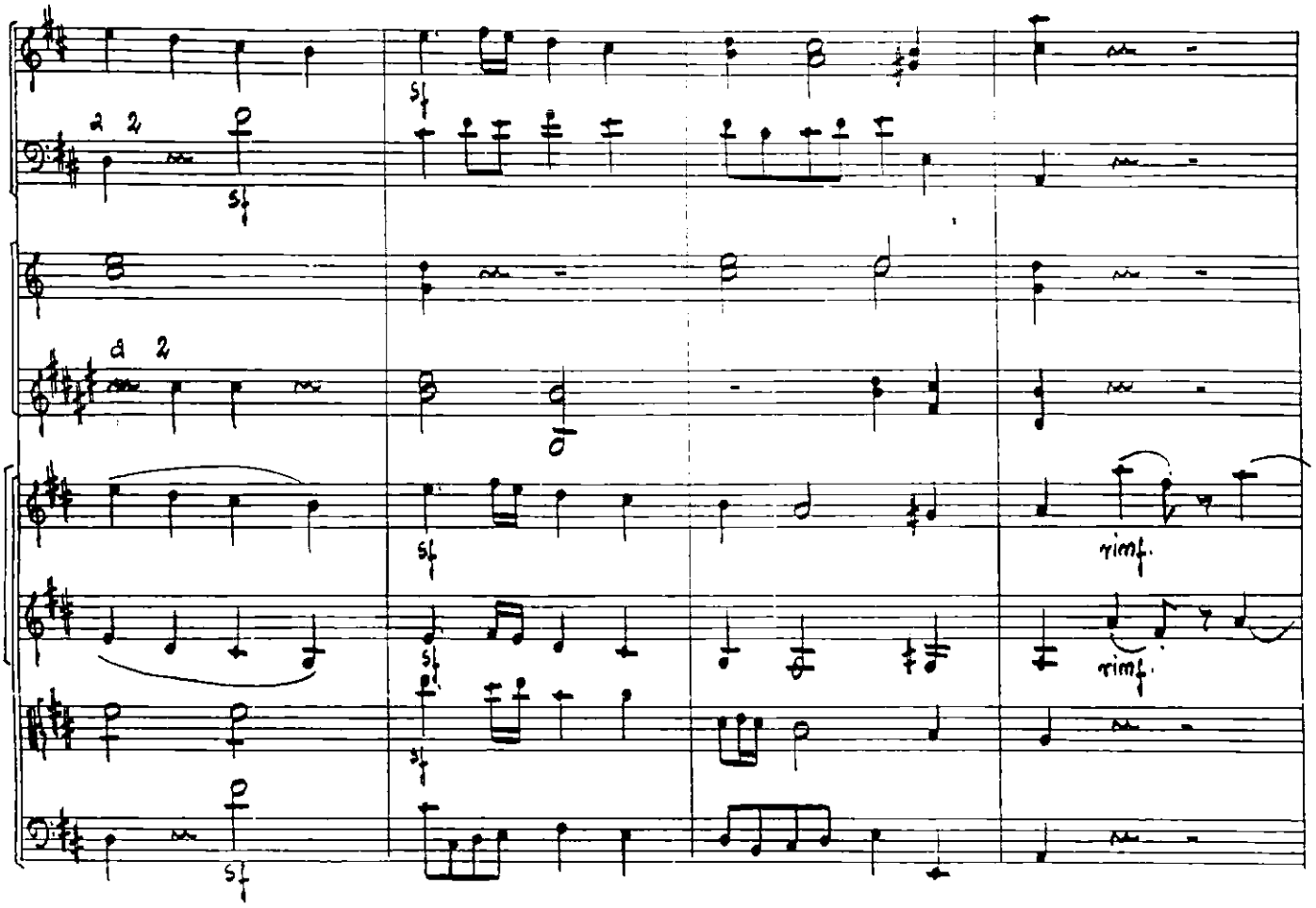
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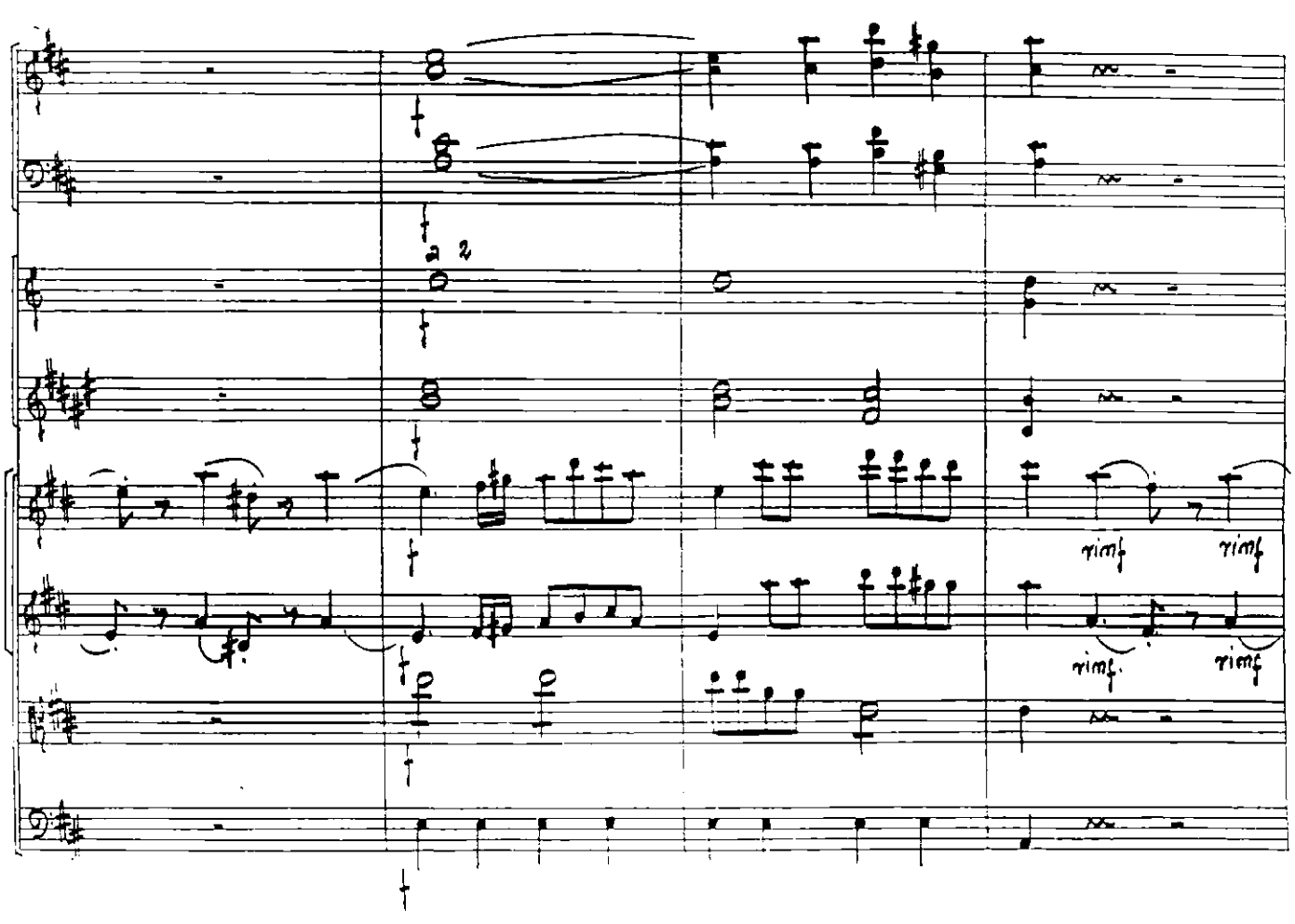
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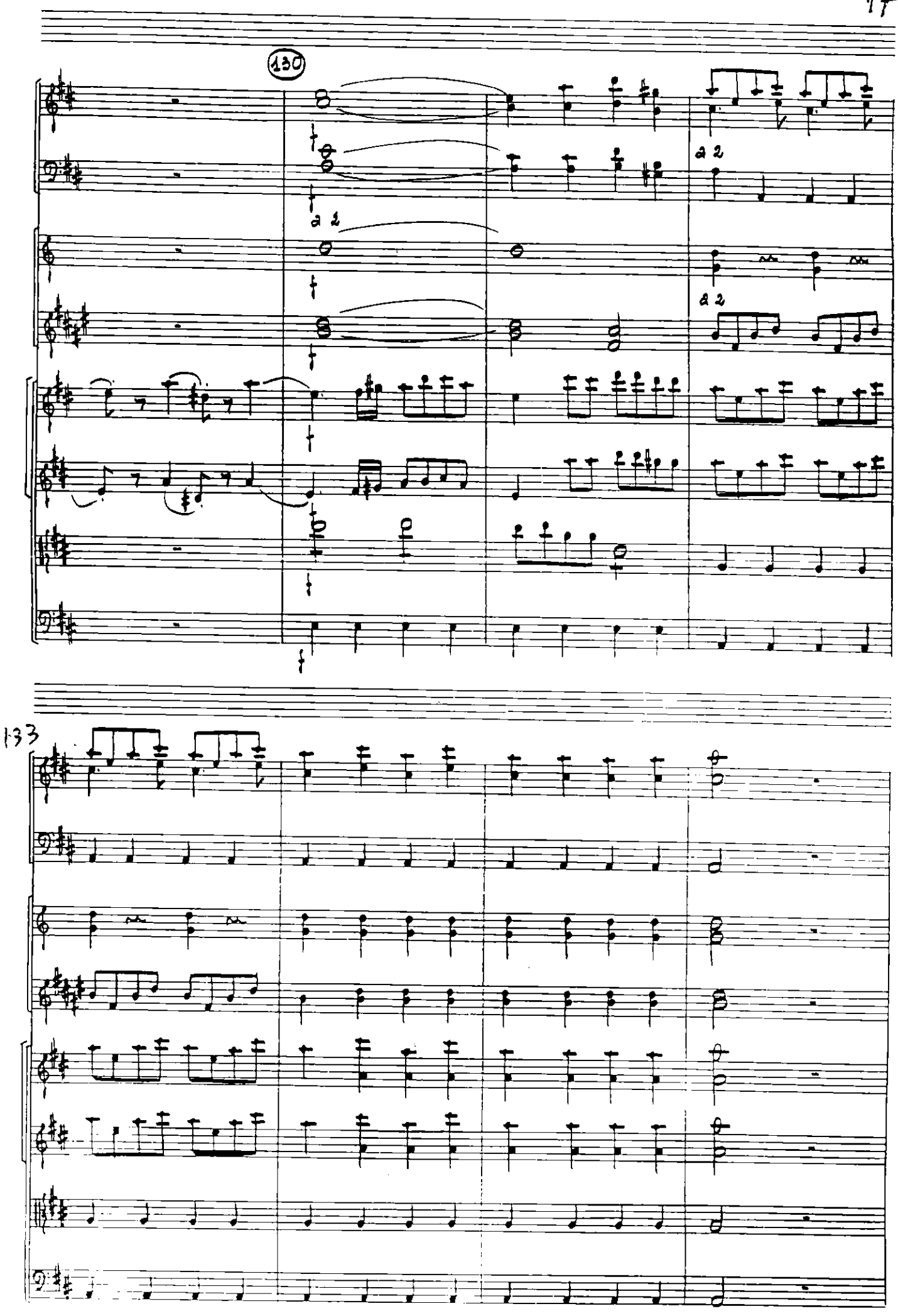
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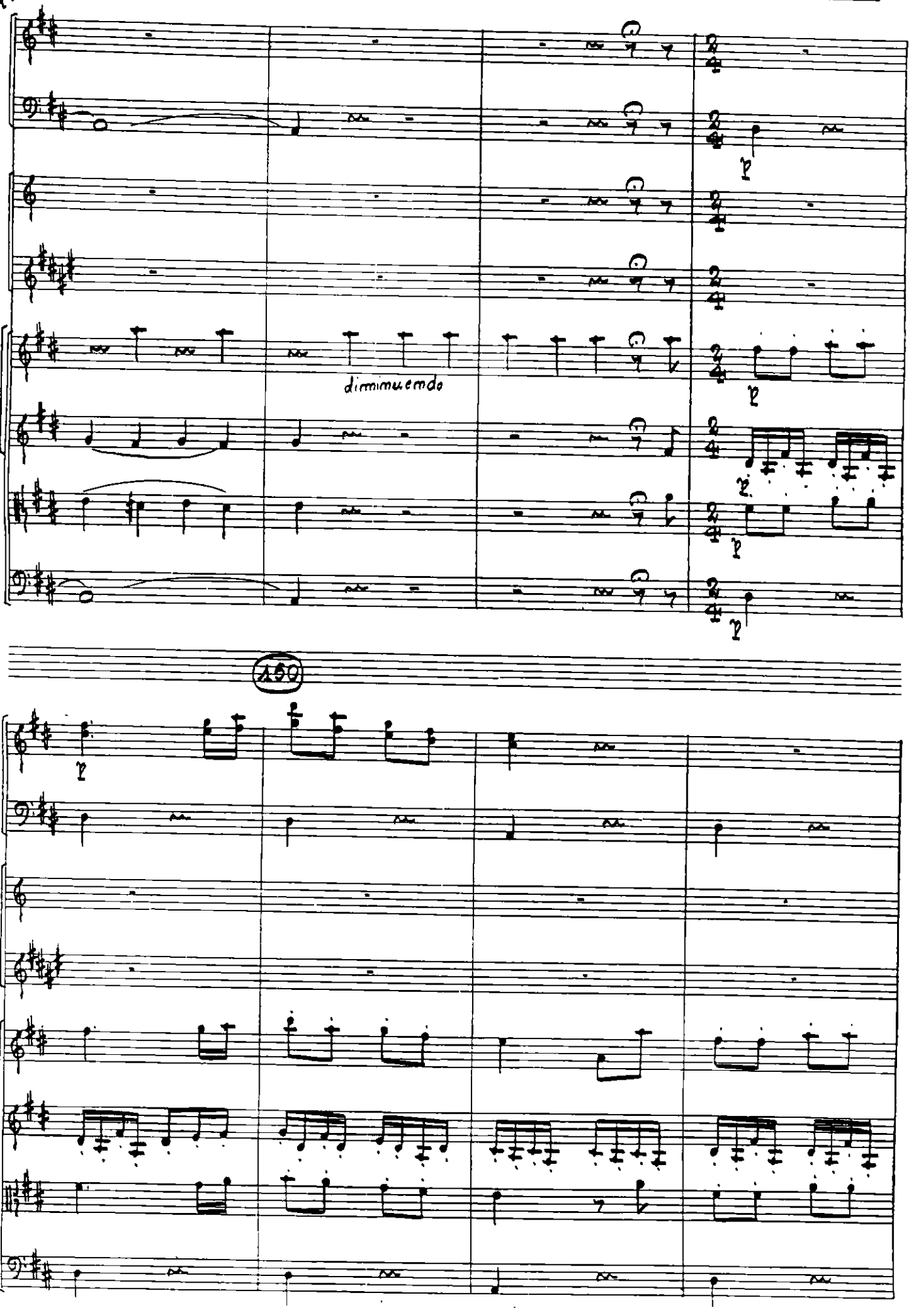
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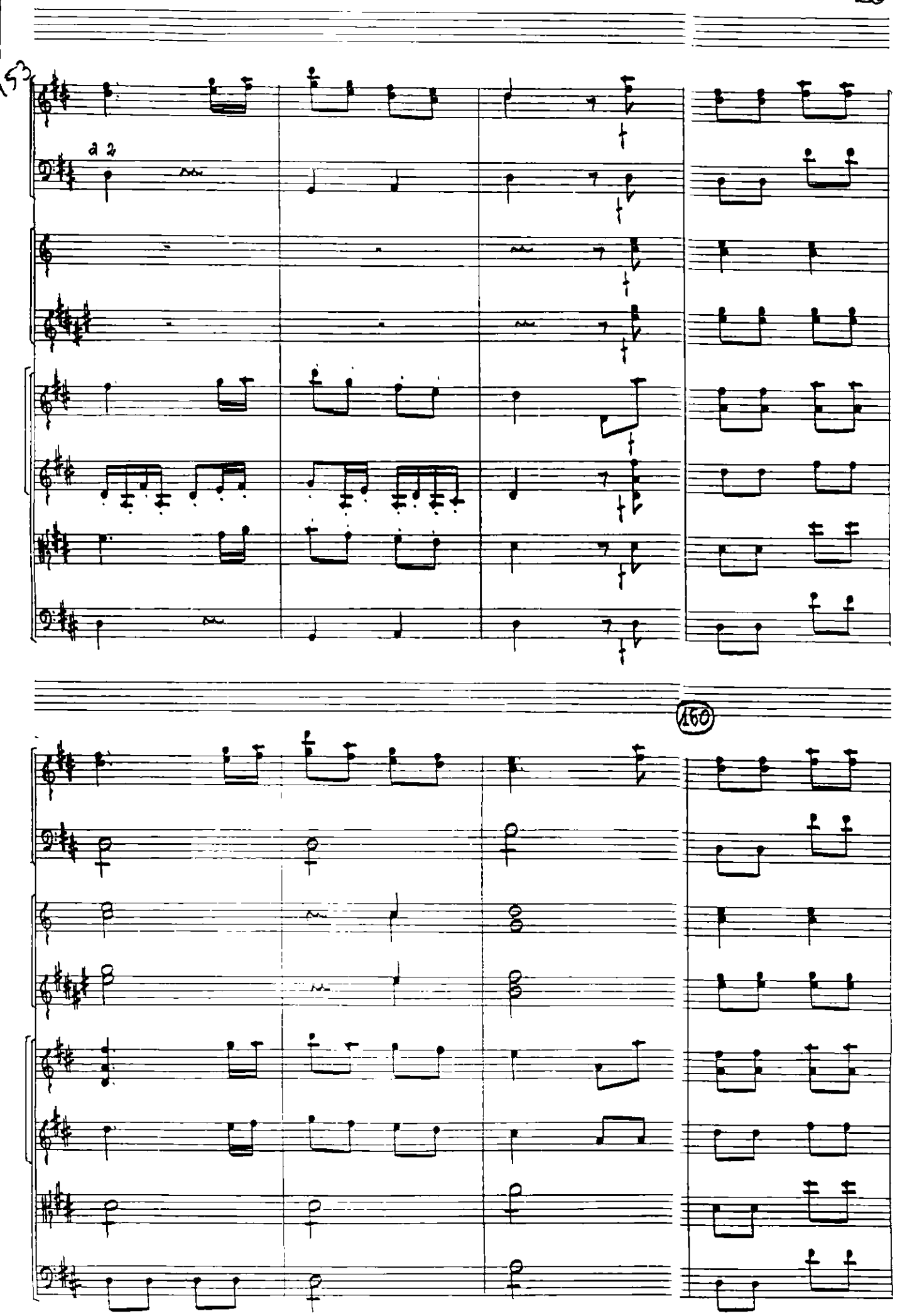
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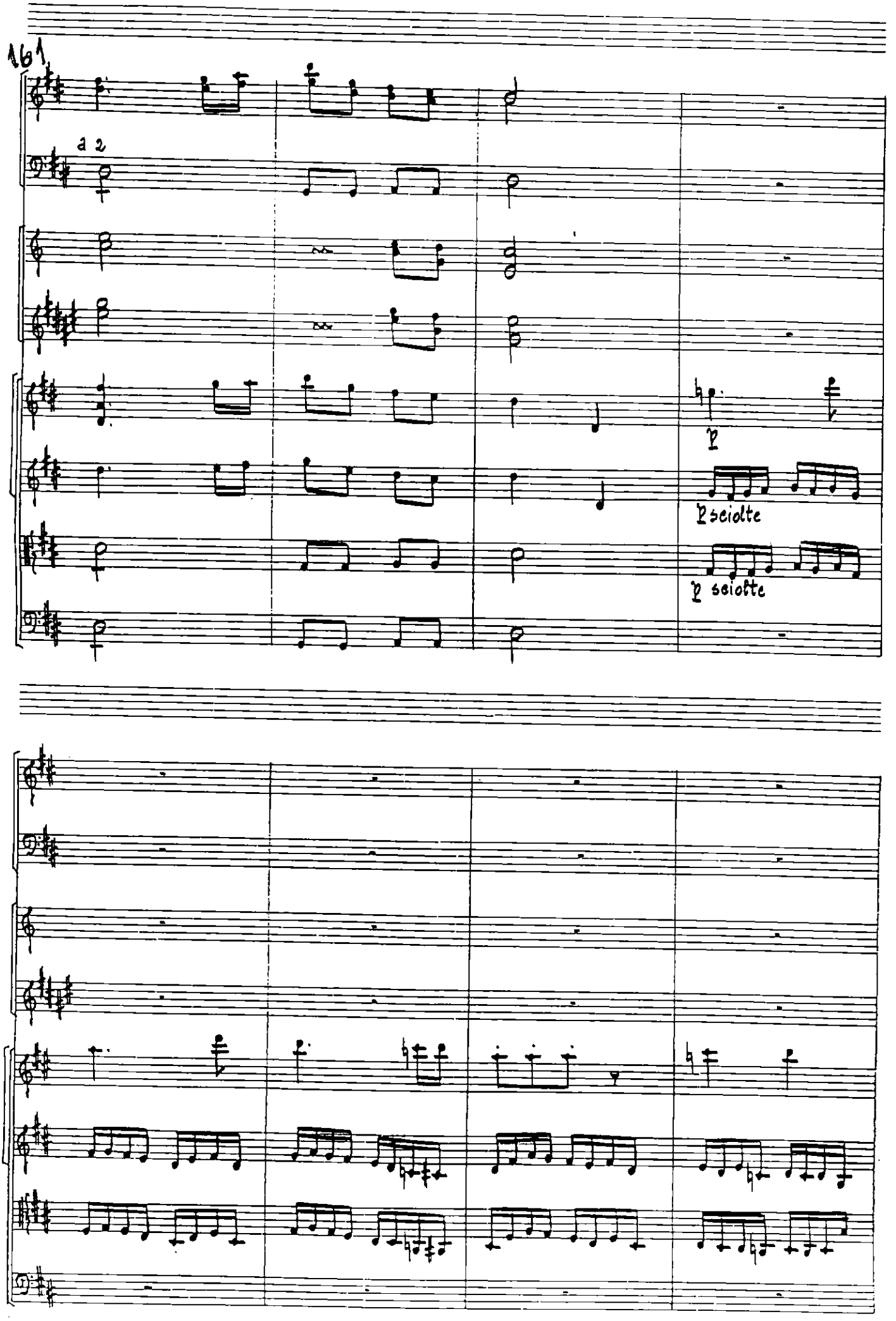
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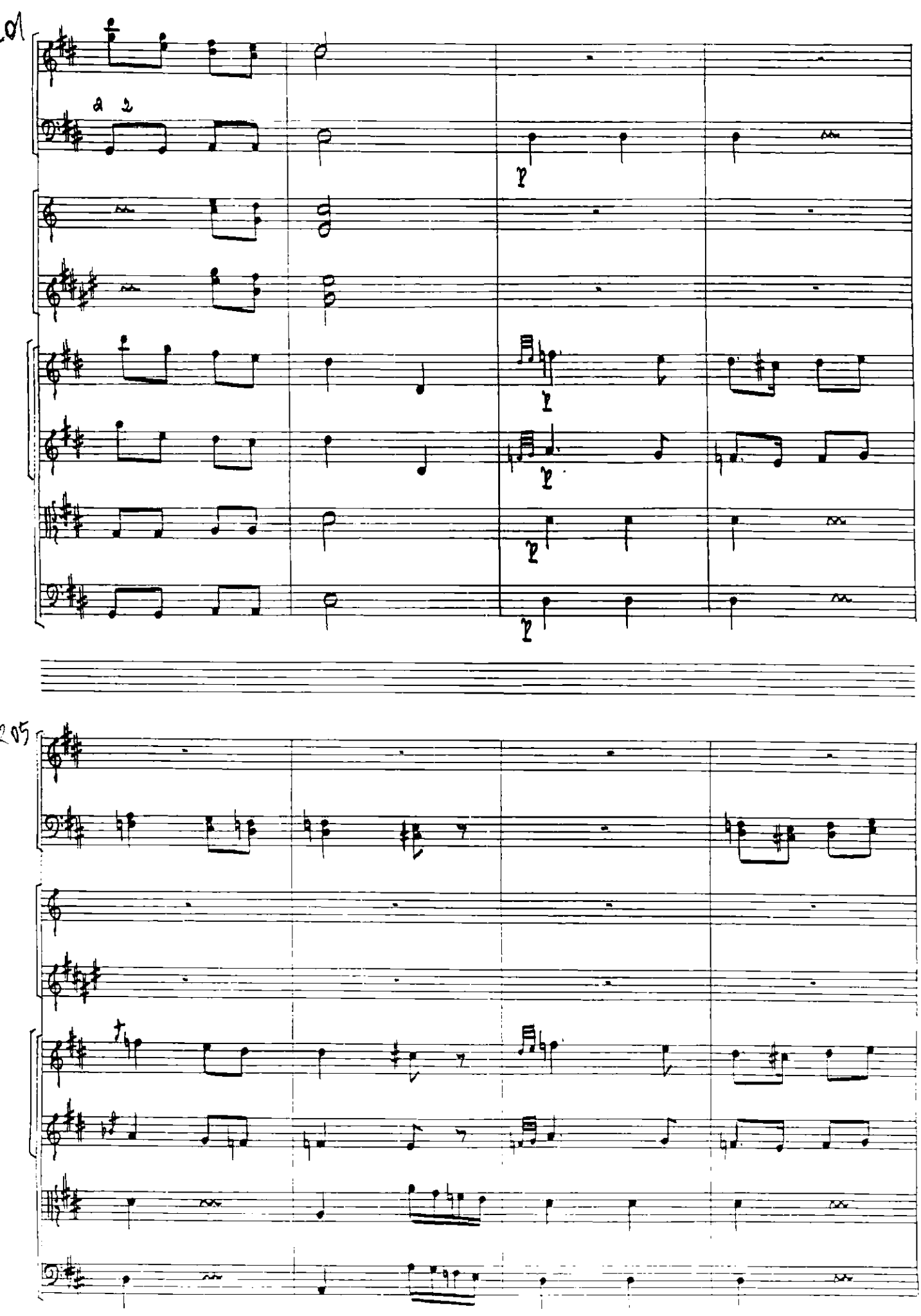
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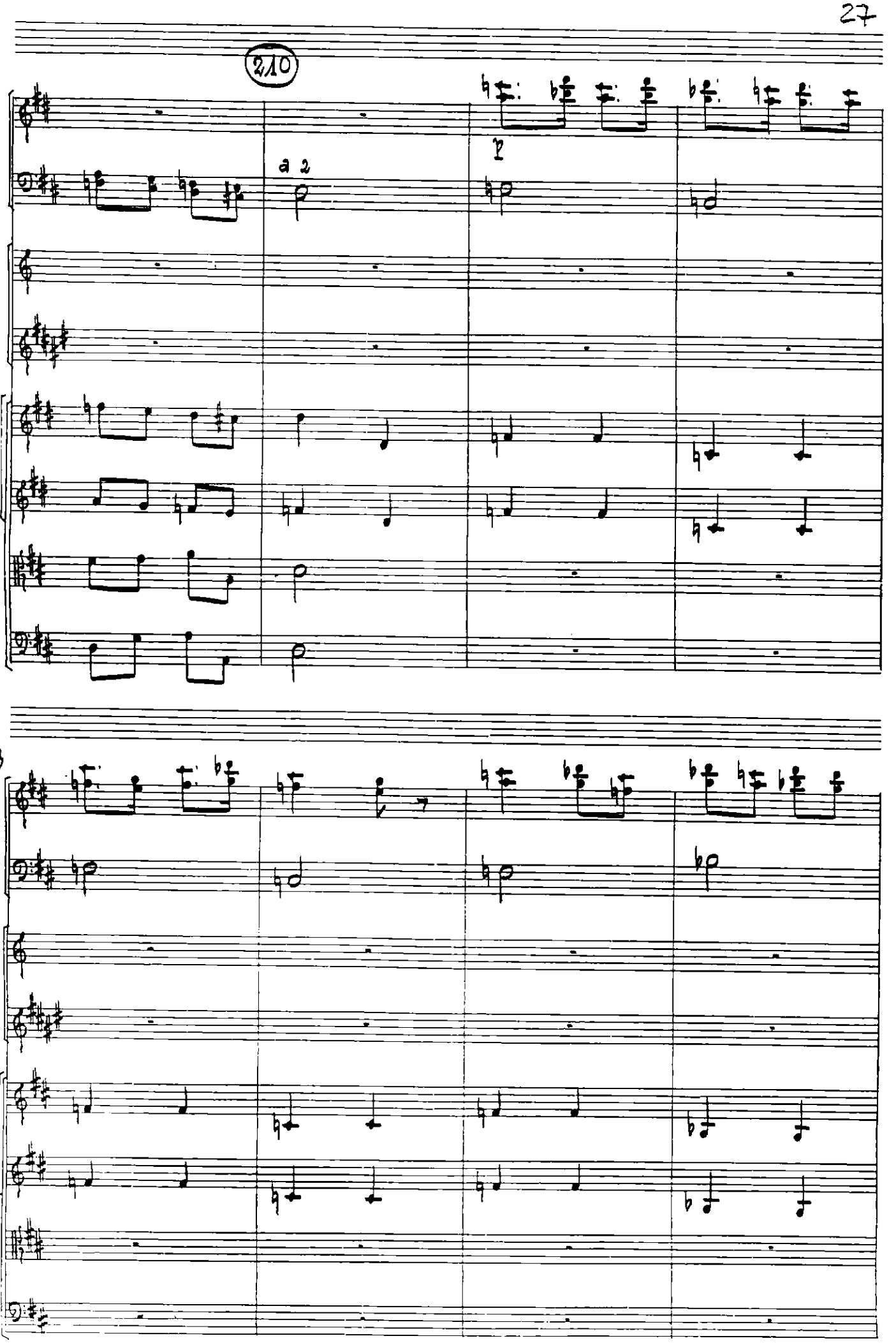
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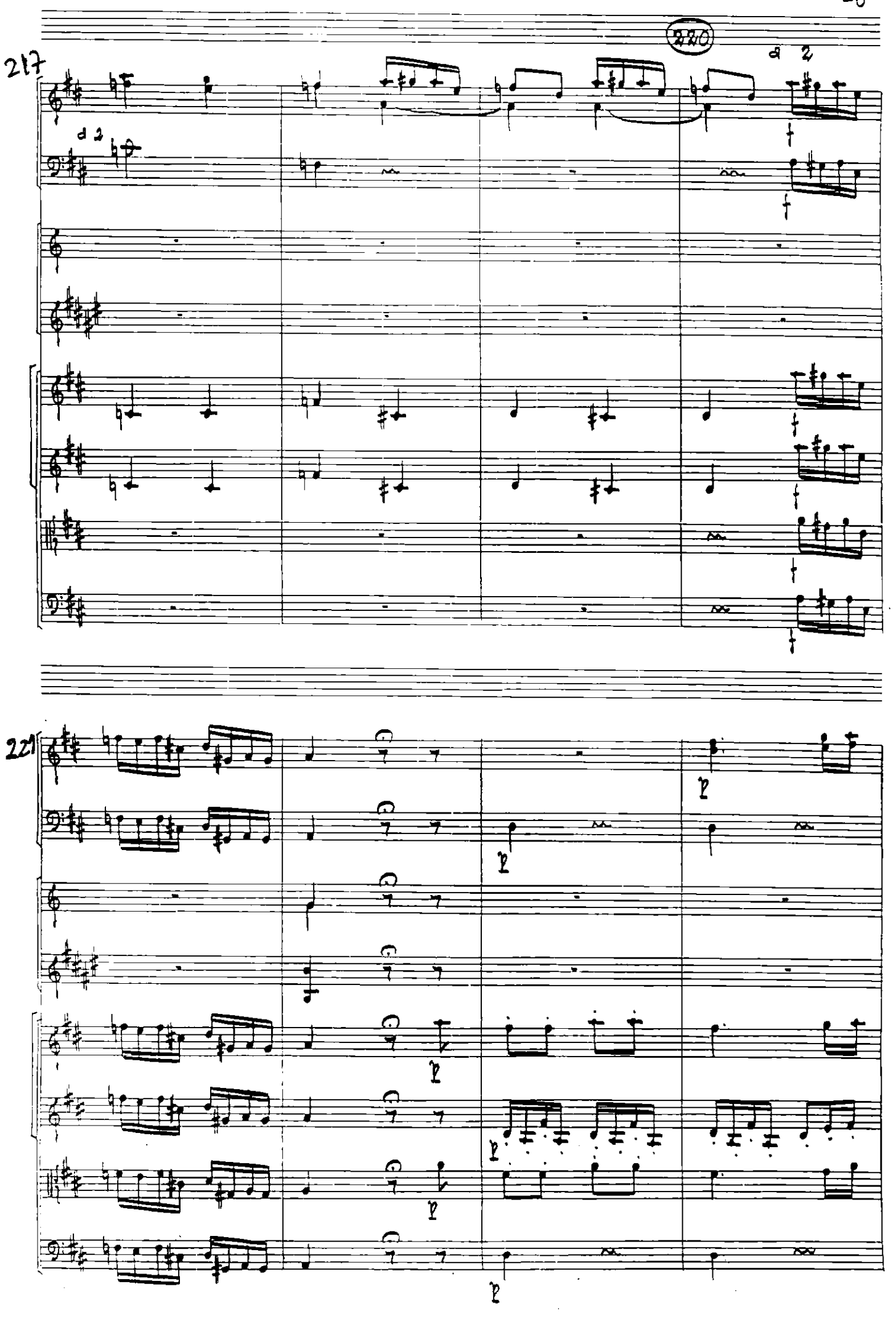
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Primeiro Tempo

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Além dos exemplos apresentados estão ainda disponíveis para consulta imediata as seguintes obras ou andamentos:

CONCERTOS

Carlos Seixas, Concerto para cravo, lá maior, 3º and.;
[Carlos Seixas], Concerto para cravo, sol menor, completo;
Gaetano Maria Schiassi, Concerto para flauta, completo;
David Perez, Concerto para flauta, completo;
Policarpo José da Silva, Concerto para violoncelo, completo;
Frei Manuel de Santo Elias, Concerto para flauta, completo;
José Palomino, Concerto para cravo ou pianoforte, completo;
Pereira da Costa, 12 Concertos Grossos (completos);

ABERTURAS / SINFONIAS 1720-1752

Domenico Scarlatti, *Contesa delle Stagioni*, 1º and.;
Carlos Seixas, Abertura, ré maior, completa; Sinfonia, sibemol maior, 1º e 3º and.;
António Teixeira, *Te Deum*, completa;
Pietro Giorgio Avondano, Sinfonia, fá maior, completa;
Gaetano Maria Schiassi, Sinfonia, dó maior, 2º e 3º and.; Sinfonia, ré maior, completa; Sinfonia, fá maior, completa;
Francisco António de Almeida, *Il trionfo d'amore*, completa; *La Spinalba*, completa; *L'Ippolito*, 1º e 3º and.;

ABERTURAS / SINFONIAS 1752-1793

David Perez: *Artaserse*, 2º e 3º and.; *Creusa in Delfo*, 3º and.; *La Pace fra la Virtù e la Belezza*, 3º and.;
Luciano Xavier dos Santos: *La Passione di Gesù Christo*, 1º and.;
Sousa Carvalho: *L'amore Industrioso*, 3º and.; *Penelope*, 3º and.; *Te Deum* 1792, completa;
Cordeiro da Silva: *Edalide e Cambise*, completa; *Telemaco*, completa; *Megara Tebana*, 2º e 3º and.; *Bauce e Palemone*, completa;
Pedro António Avondano, *Il mondo della luna*, toda a ópera, incluindo Abertura e números de música de cena; *Gioas Re di Giudà*, Abertura, 1º and.; *Morte d'Abel*, Abertura, 2º e 3º and.;
Jerónimo Francisco Lima, Sonata para orquestra, 1º e 2º and.; *Te Deum*, 2º e 3º and.;
Policarpo José da Silva, Sinfonia, fá maior, completa;
Leal Moreira, Sinfonia a duas orquestras, 3º and.;
Giuseppe Toti, Sinfonia, 1793, completa; Sinfonia, s. d., completa;
Silva Pereira, Sinfonia, ré maior, completa; Sinfonia, dó maior, completa;
José Luís da Silveira, Sinfonia, ms 202.1, completa; Sinfonia, ms 202.2, completa;
Marcos Portugal, Sinfonia, 3º and.;

MINUETOS

Pedro António Avondano, Minuetos, 1ª colecção (1766), 2ª colecção [1770], 3ª colecção [1771] (completas).

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