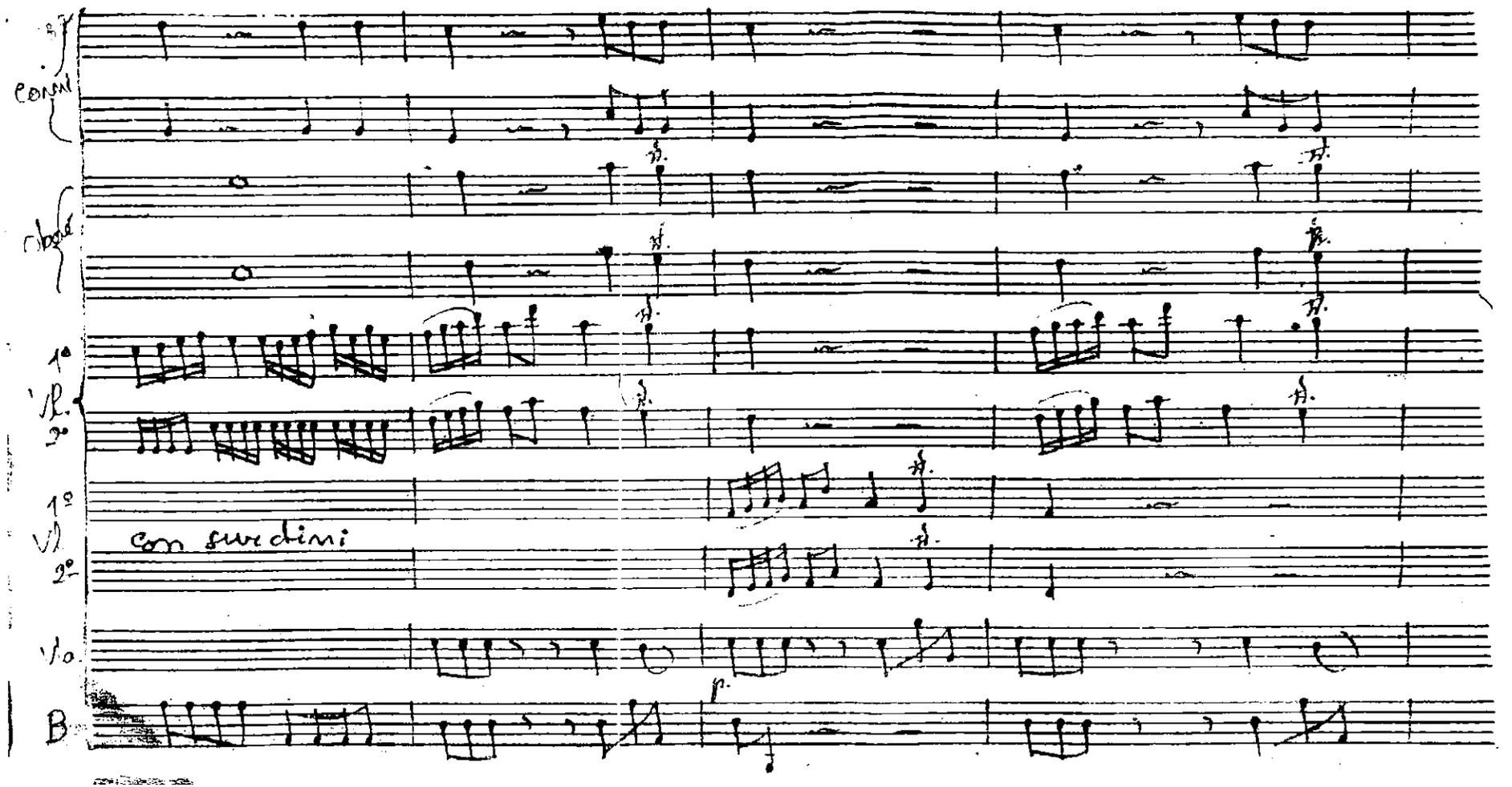
EXEMPLOS MUSICAIS

Volume 3

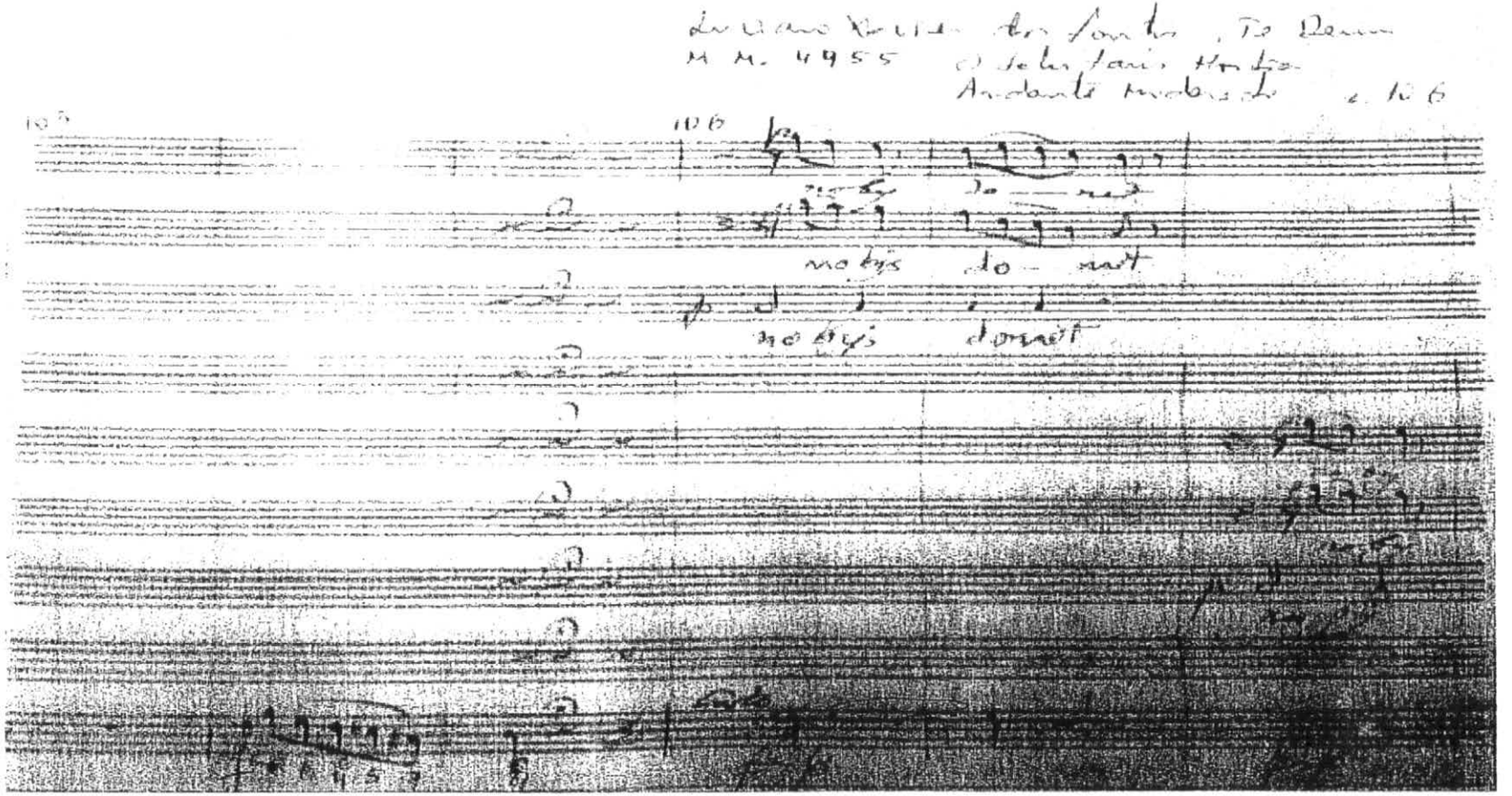
110 – 139

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

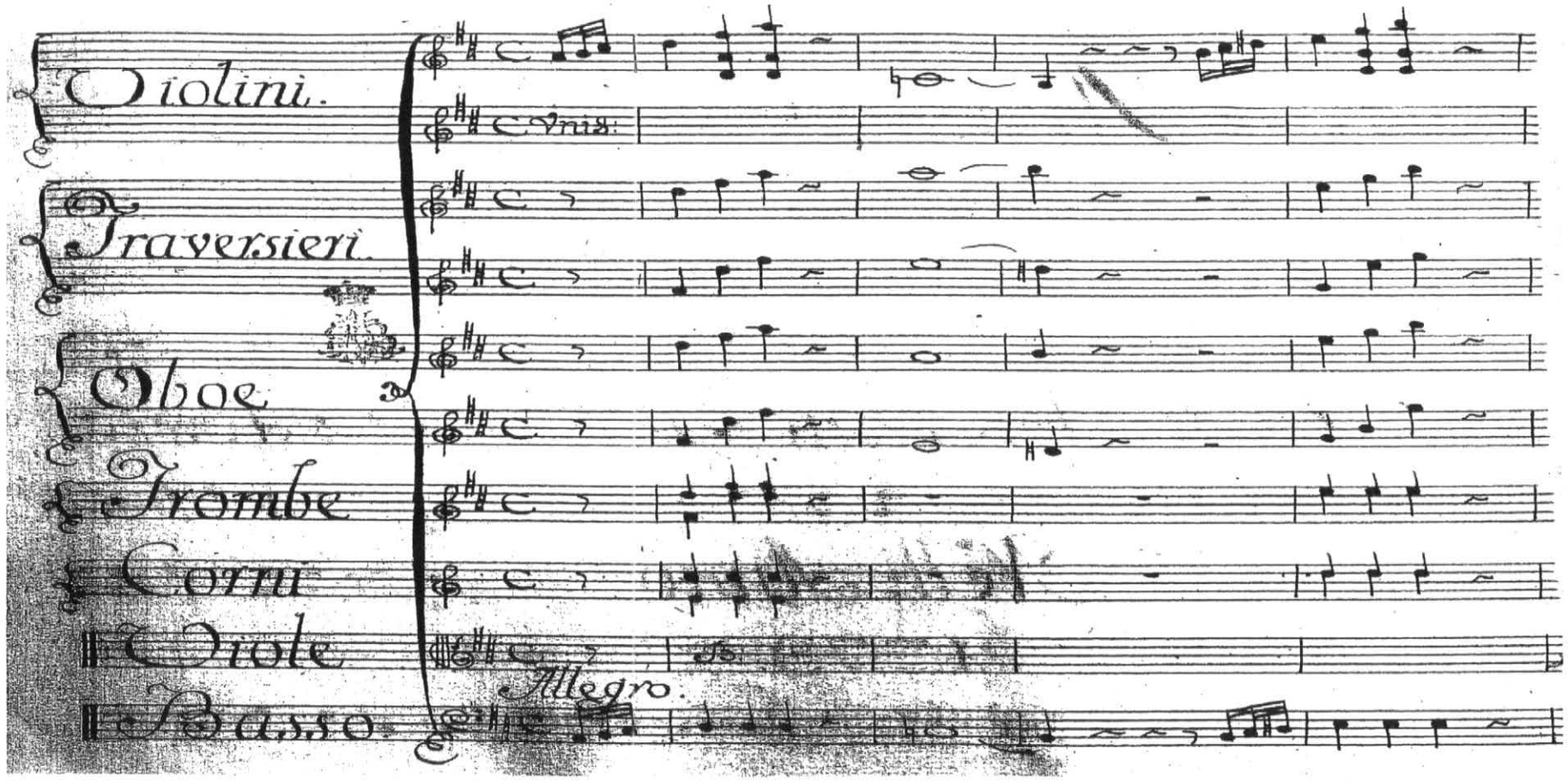
A MÚSICA ORQUESTRAL EM PORTUGAL NO SÉCULO XVIII



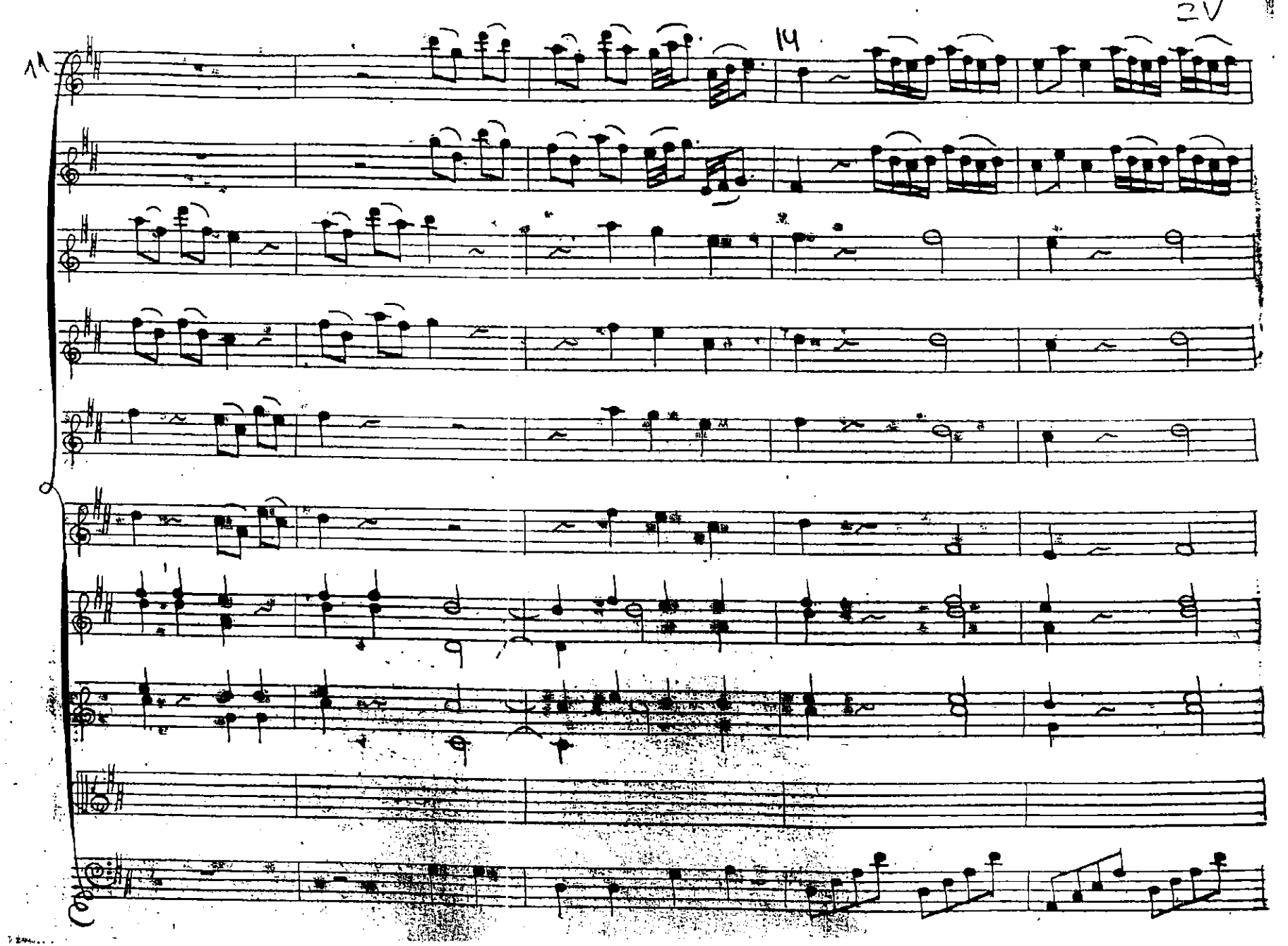
Ex. 110 - Luciano Xavier dos Santos, Abertura de *Le Grazie Vendicate*, 1° and., p. 6
Diálogo entre dois grupos de violinos, numa escrita do tipo dupla orquestra



Ex. 111 - Luciano Xavier dos Santos, *Te Deum*, *O salutaris hostia*, c. 106
Indicação *tasto* no baixo, que significa que o arco deve tocar longe do cavalete, já sobre a escala do instrumento, neste caso violoncelos e contrabaixos, para que a sonoridade seja doce



Ex. 112 - Luciano Xavier dos Santos, Abertura de *Ati e Sangaride*, 1°, 2° e 3° and., pp. 1V-20V
Combinações e diálogos entre pares e grupos diversos de instrumentos, com preocupação tímbrica; 1° and.: forma contínua em duas partes e simultaneamente forma sonata com alguma indefinição, devido à mistura dos grupos temáticos; 2° and.: forma contínua em duas partes e simultaneamente forma sonata sem desenvolvimento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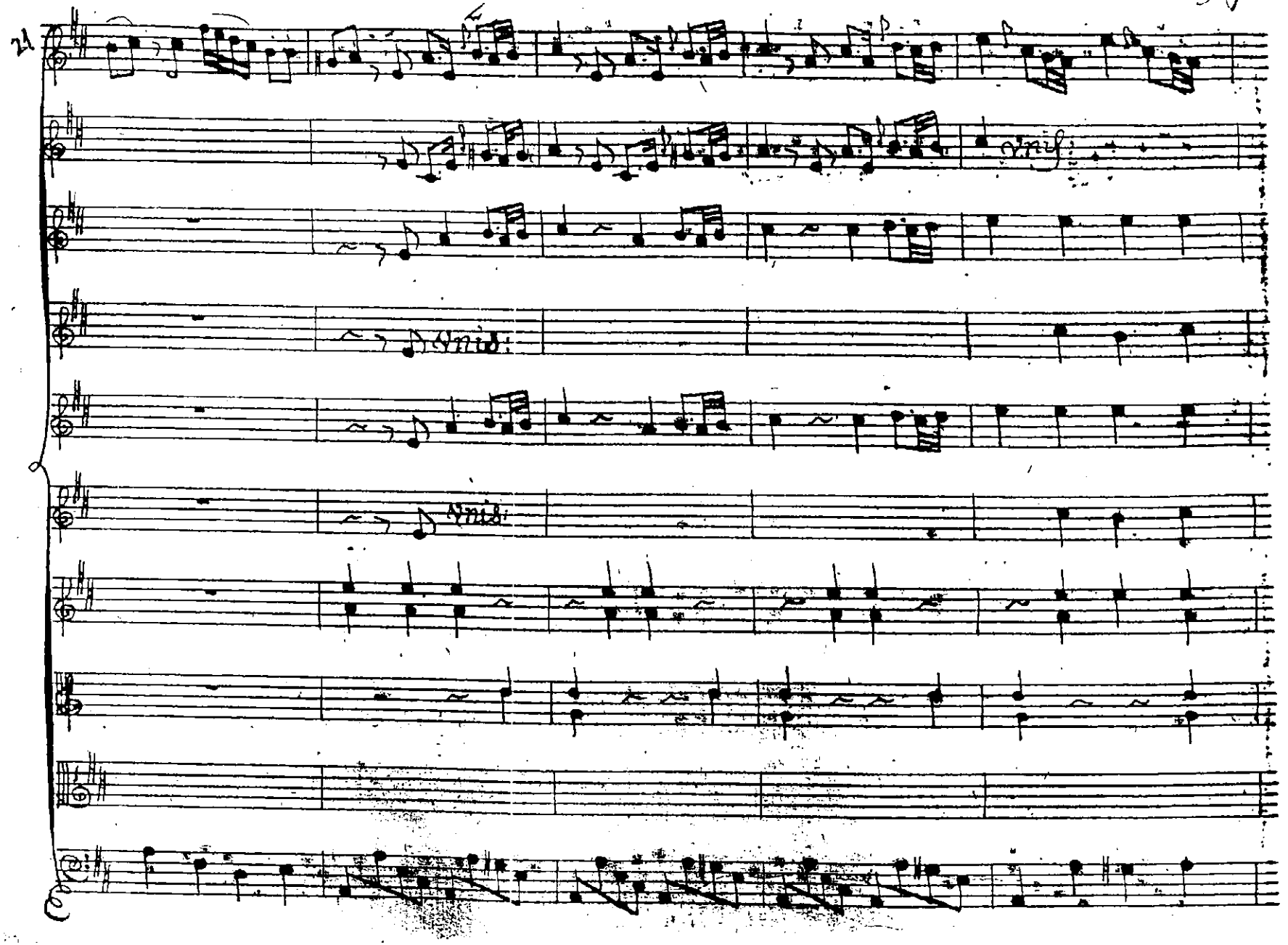
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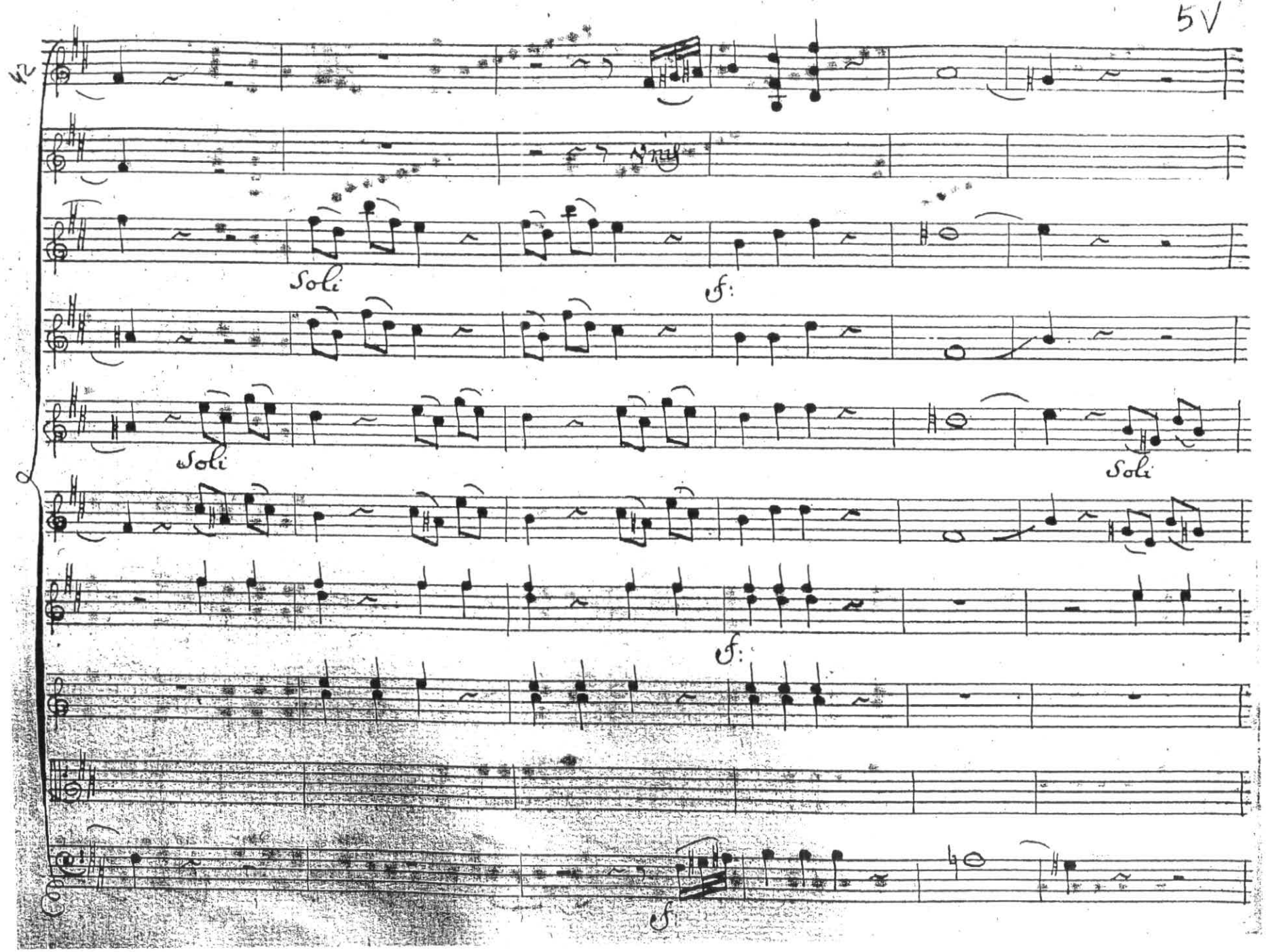
5V
Soli
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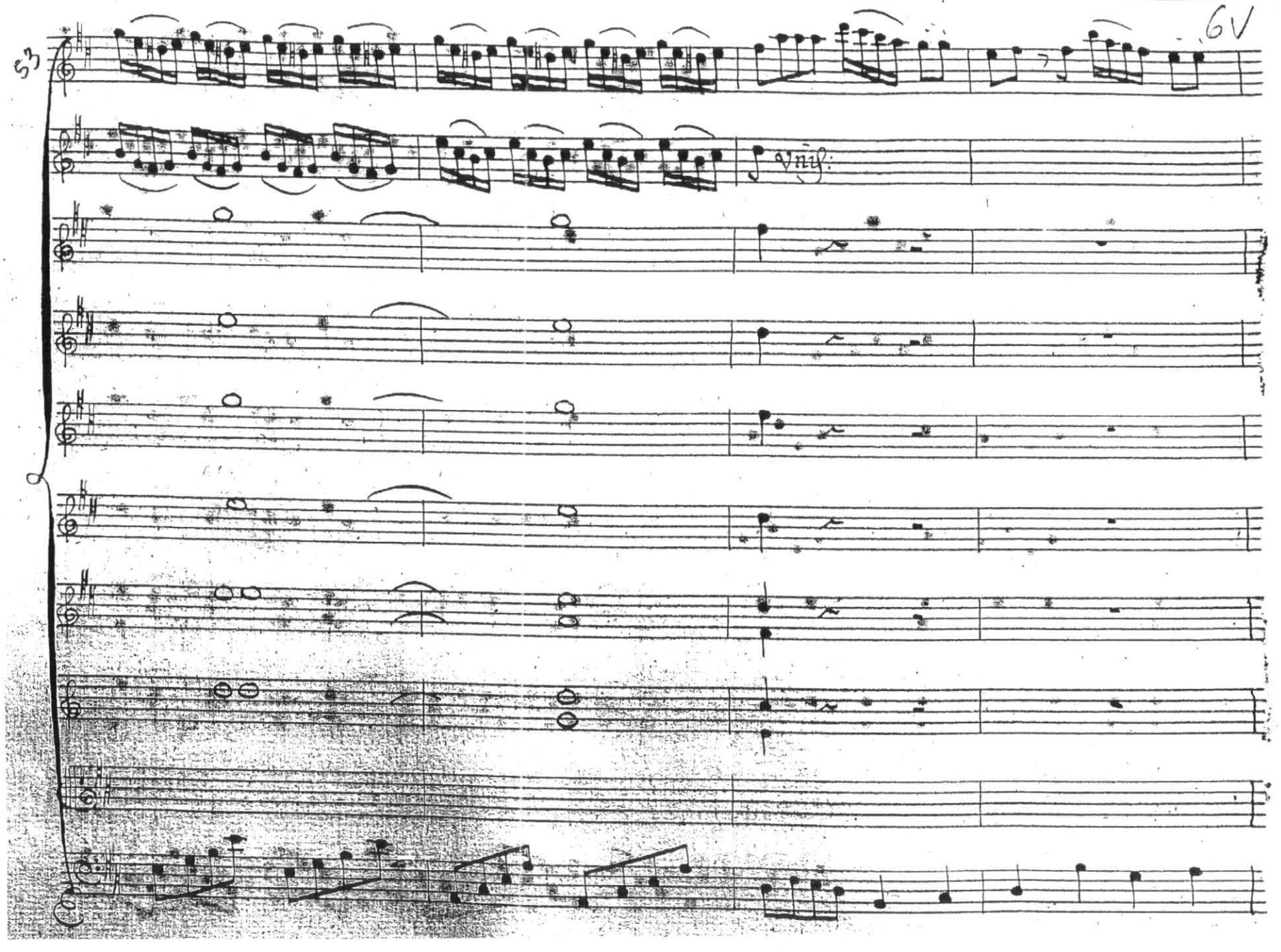
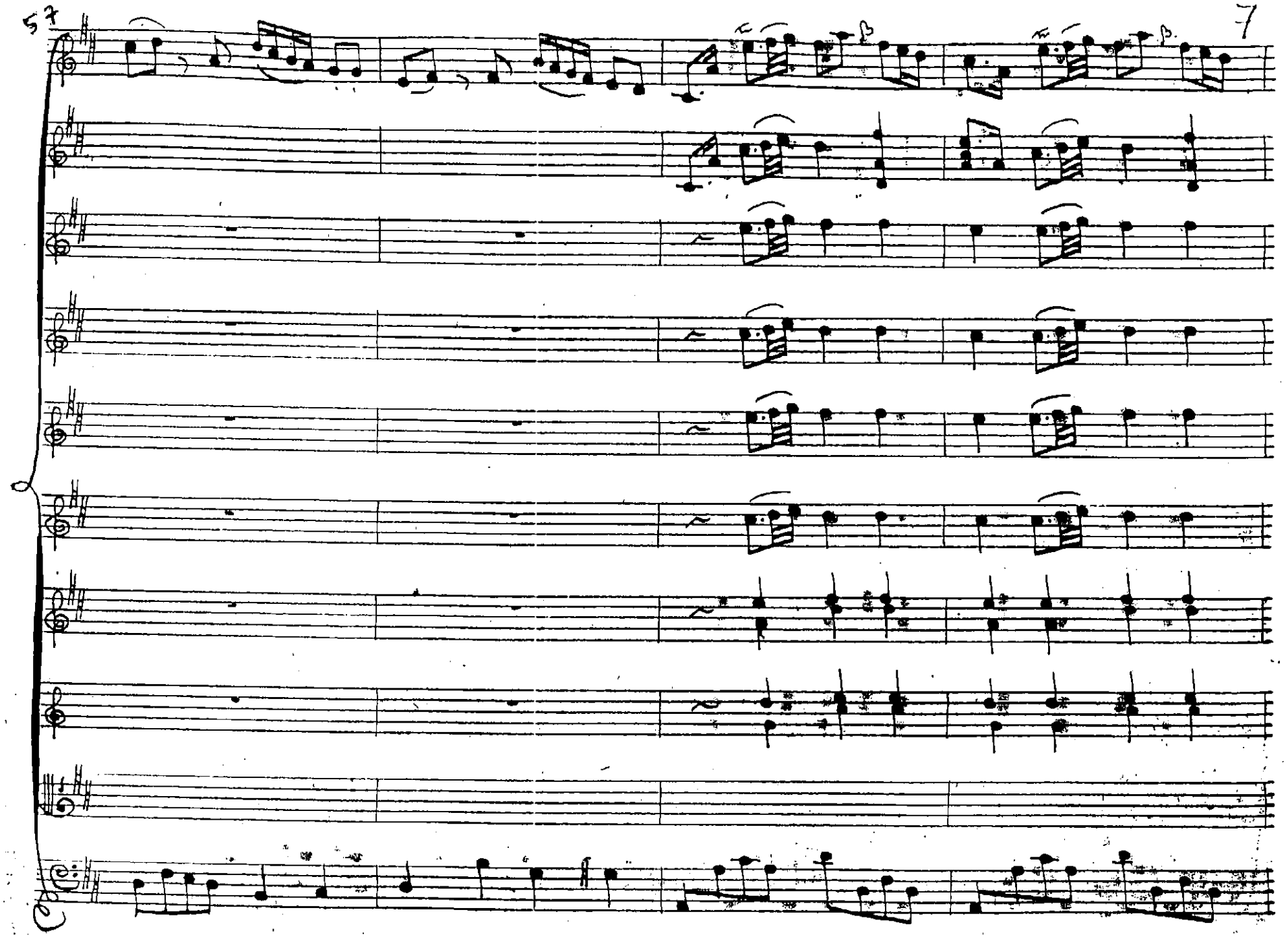
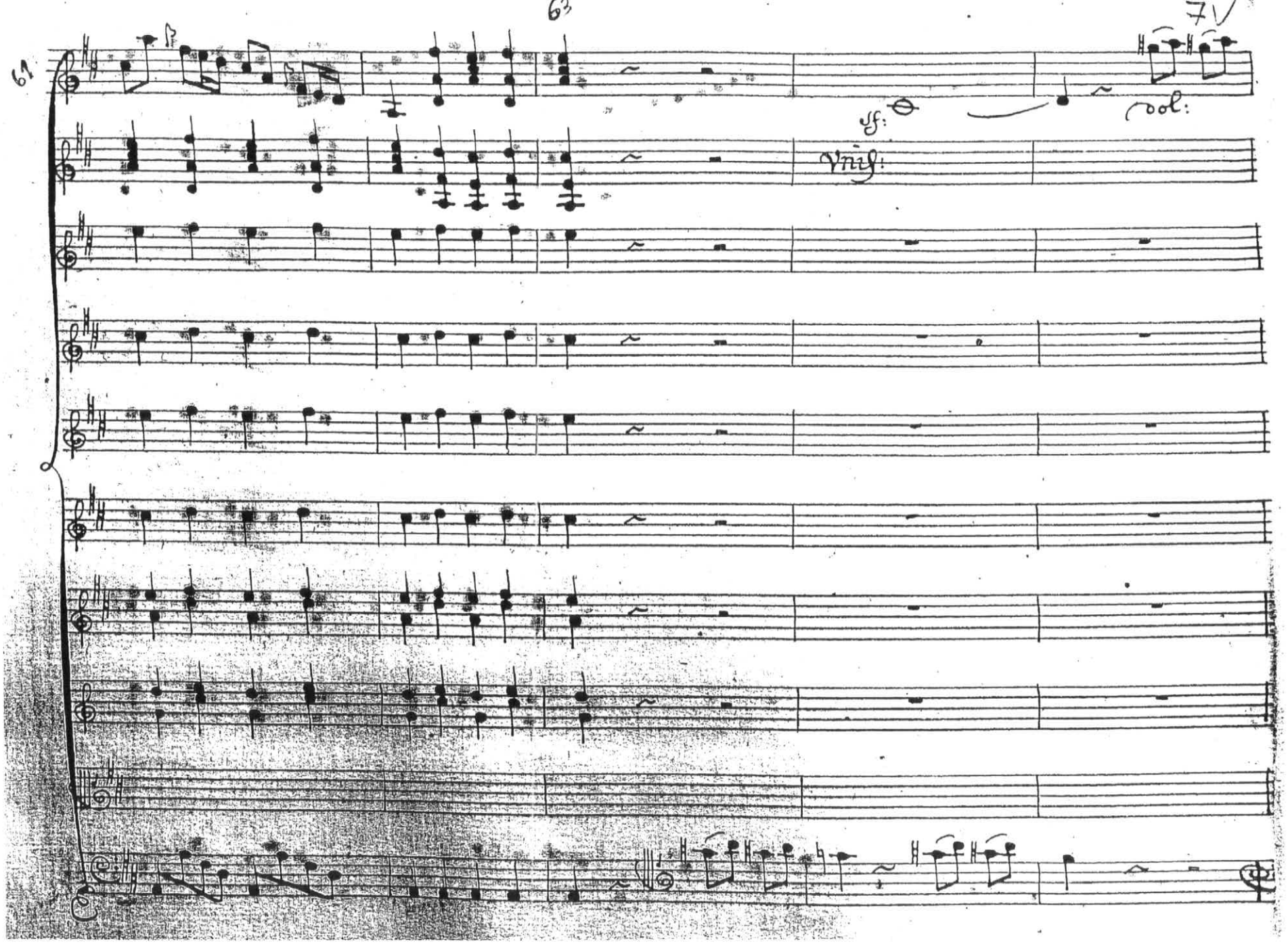
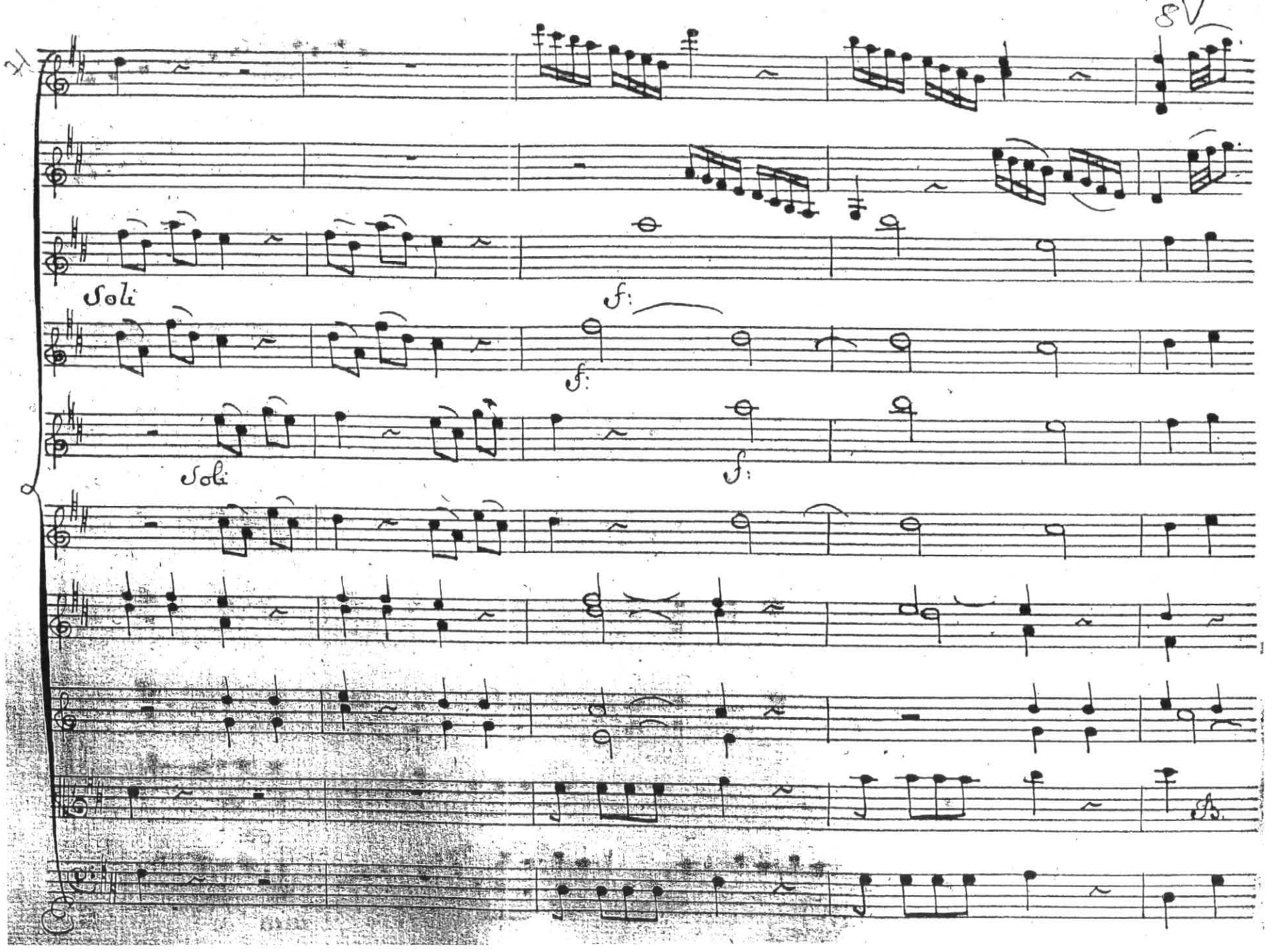

53
6V
Vnly.




61
63
7V
sf:
dol:
Vnis:


8V
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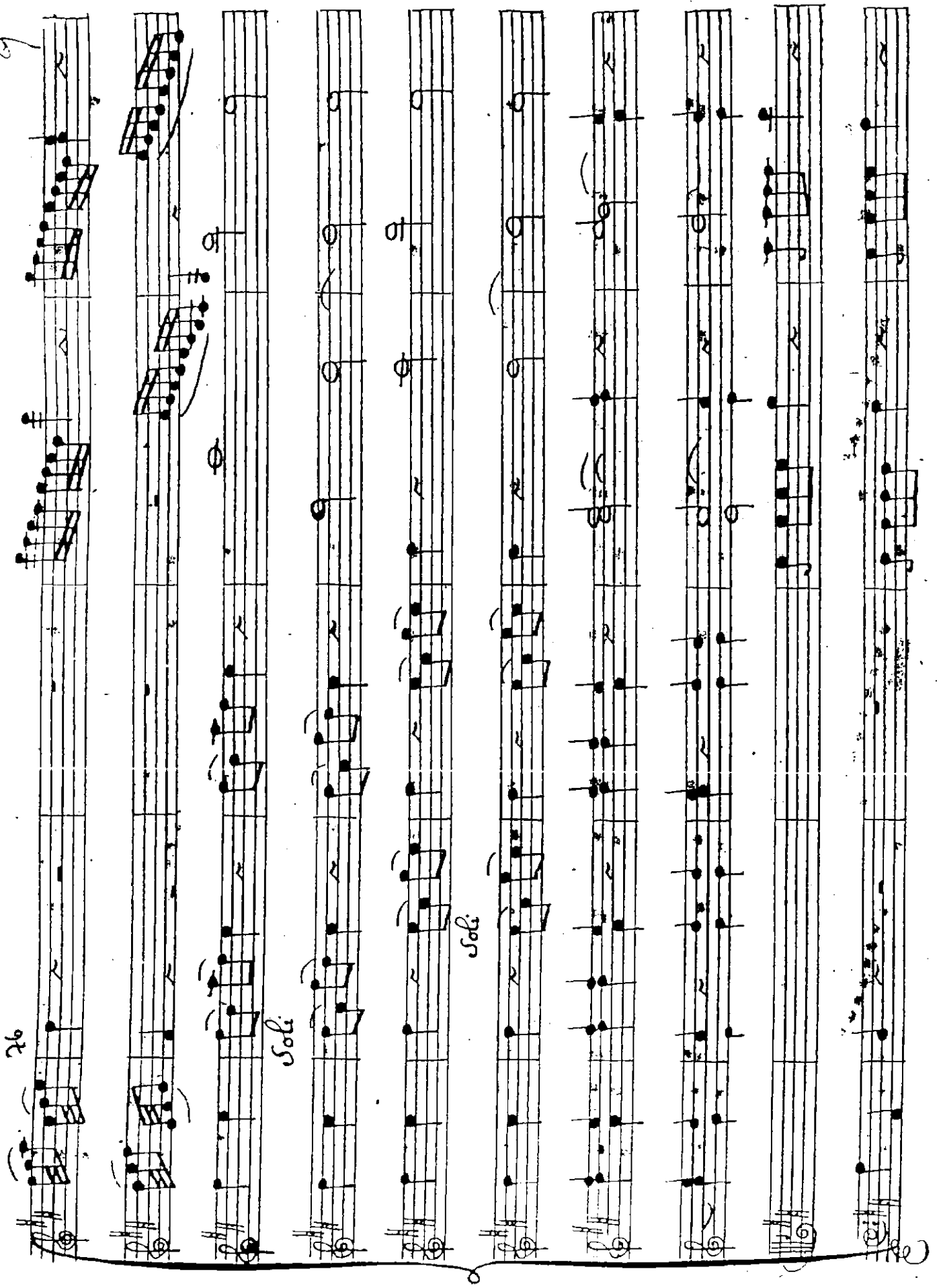
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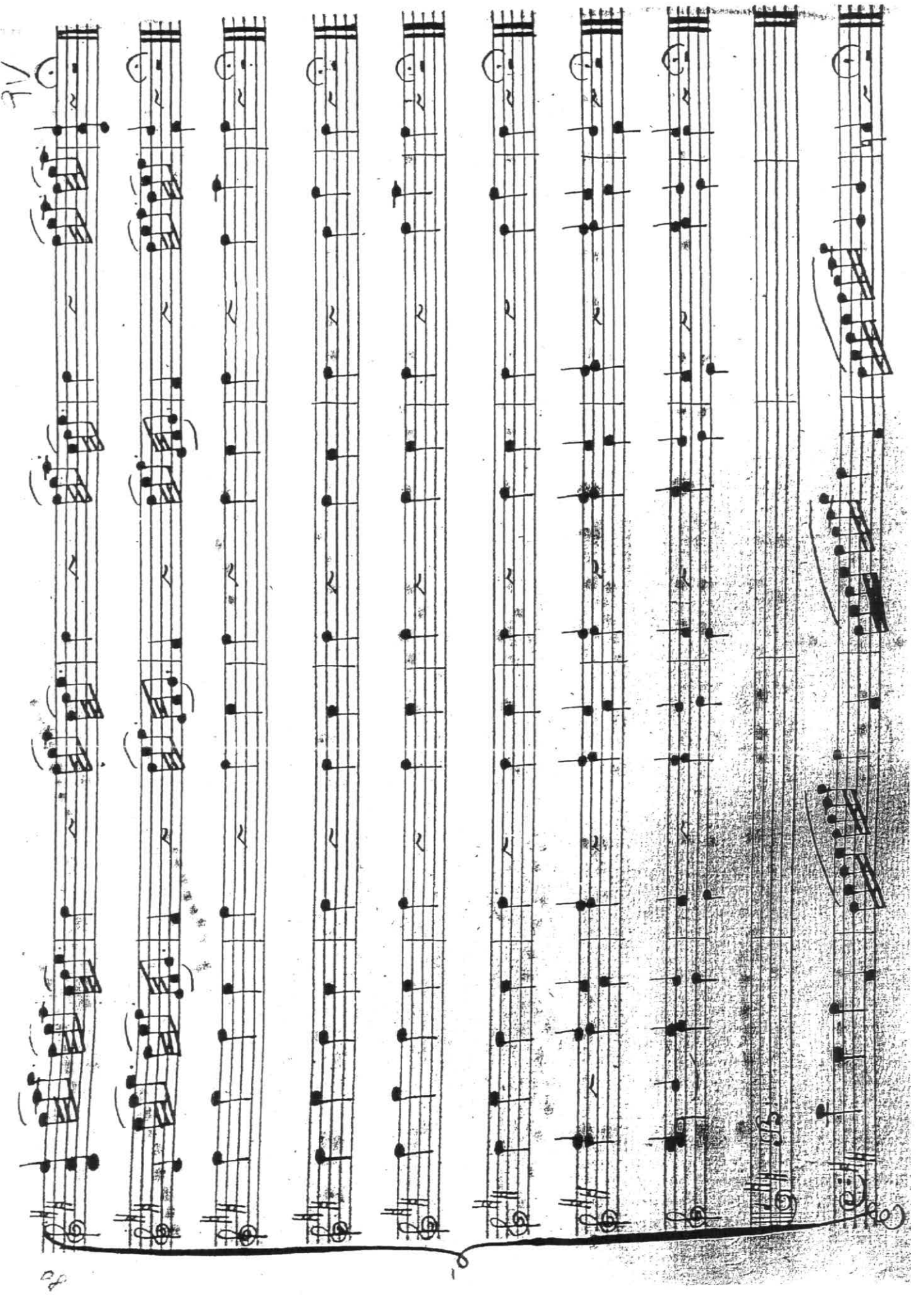

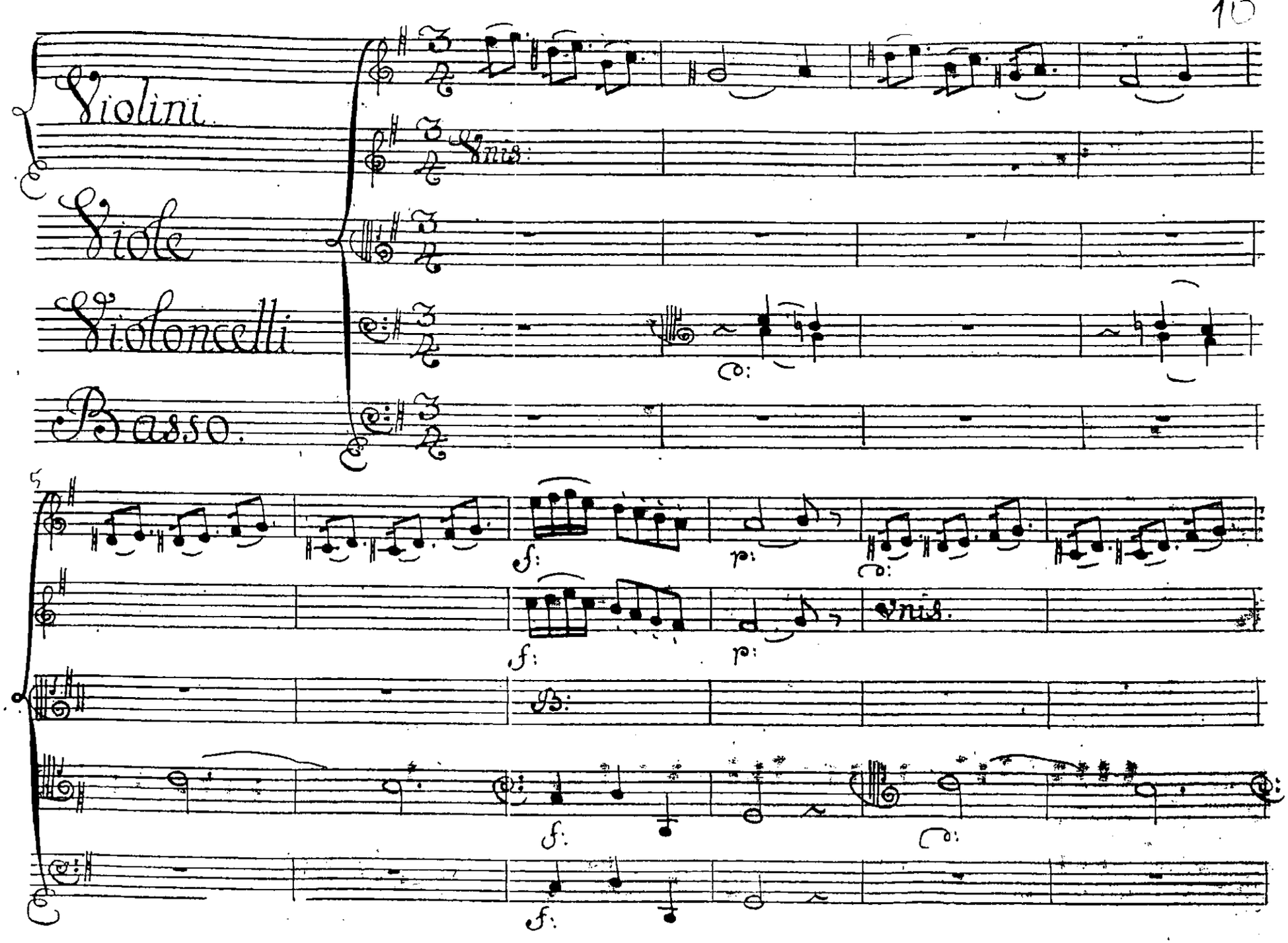
Violini
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Violoncelli
Basso.
Vnis:
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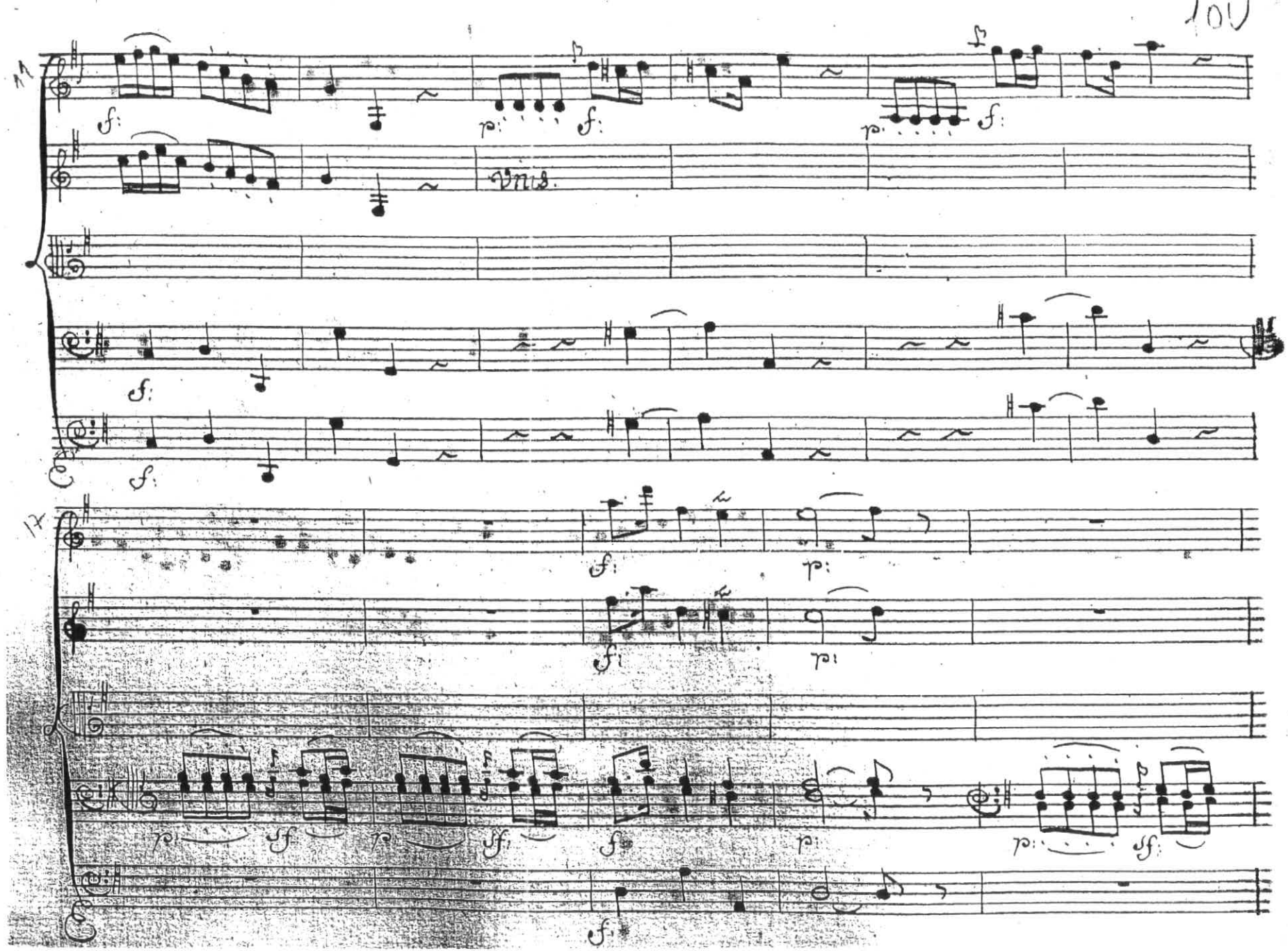
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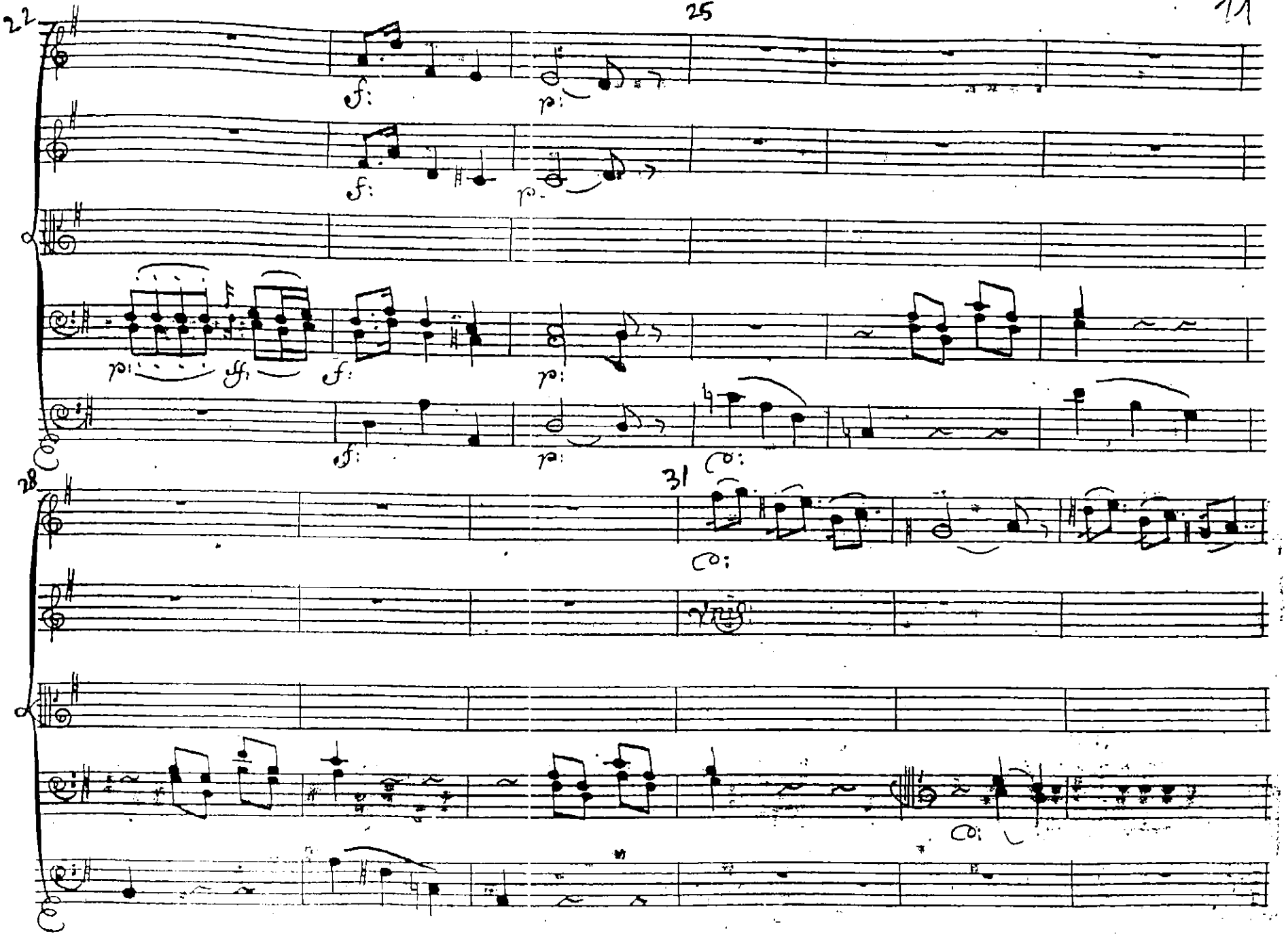
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31
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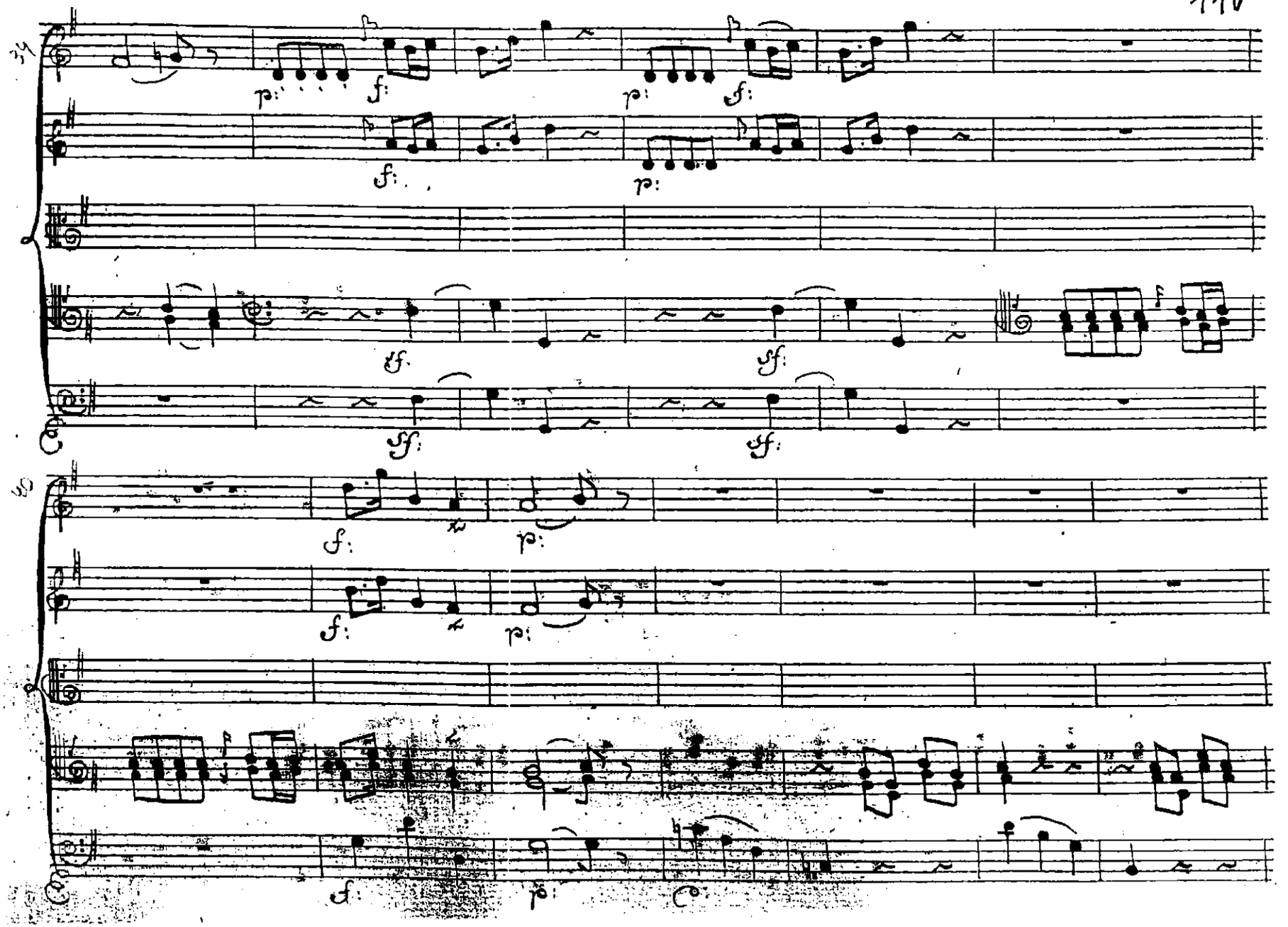

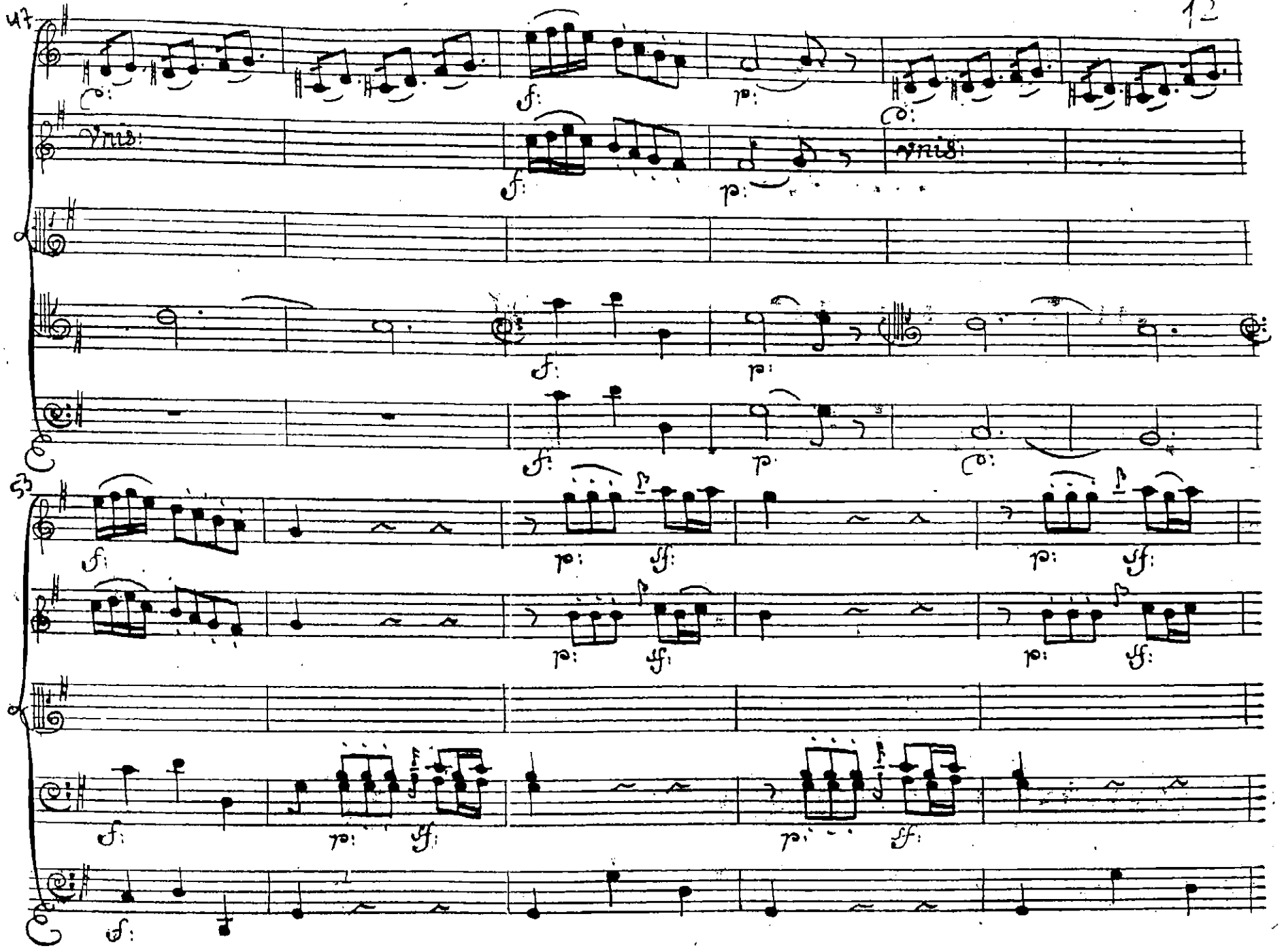
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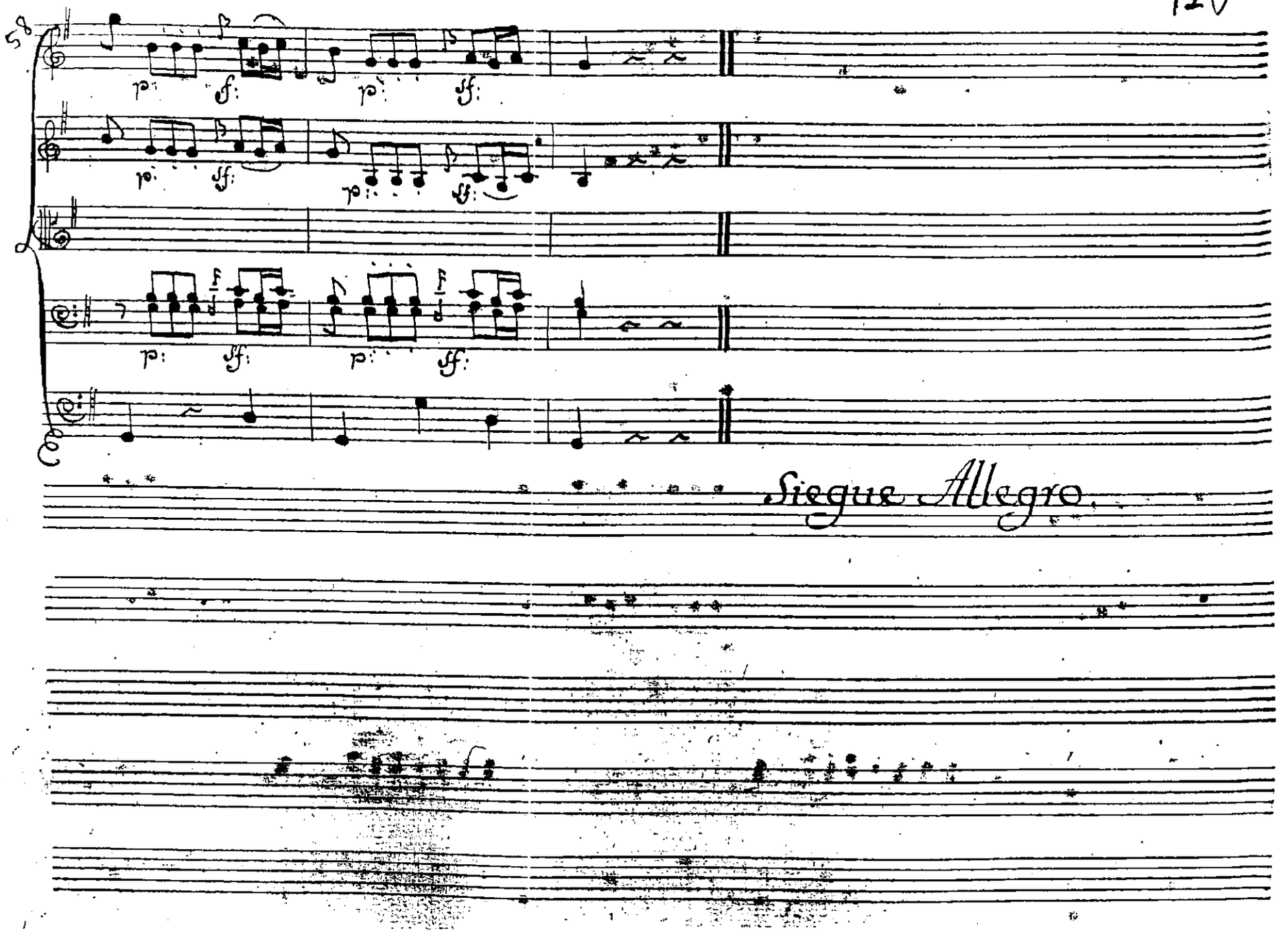
53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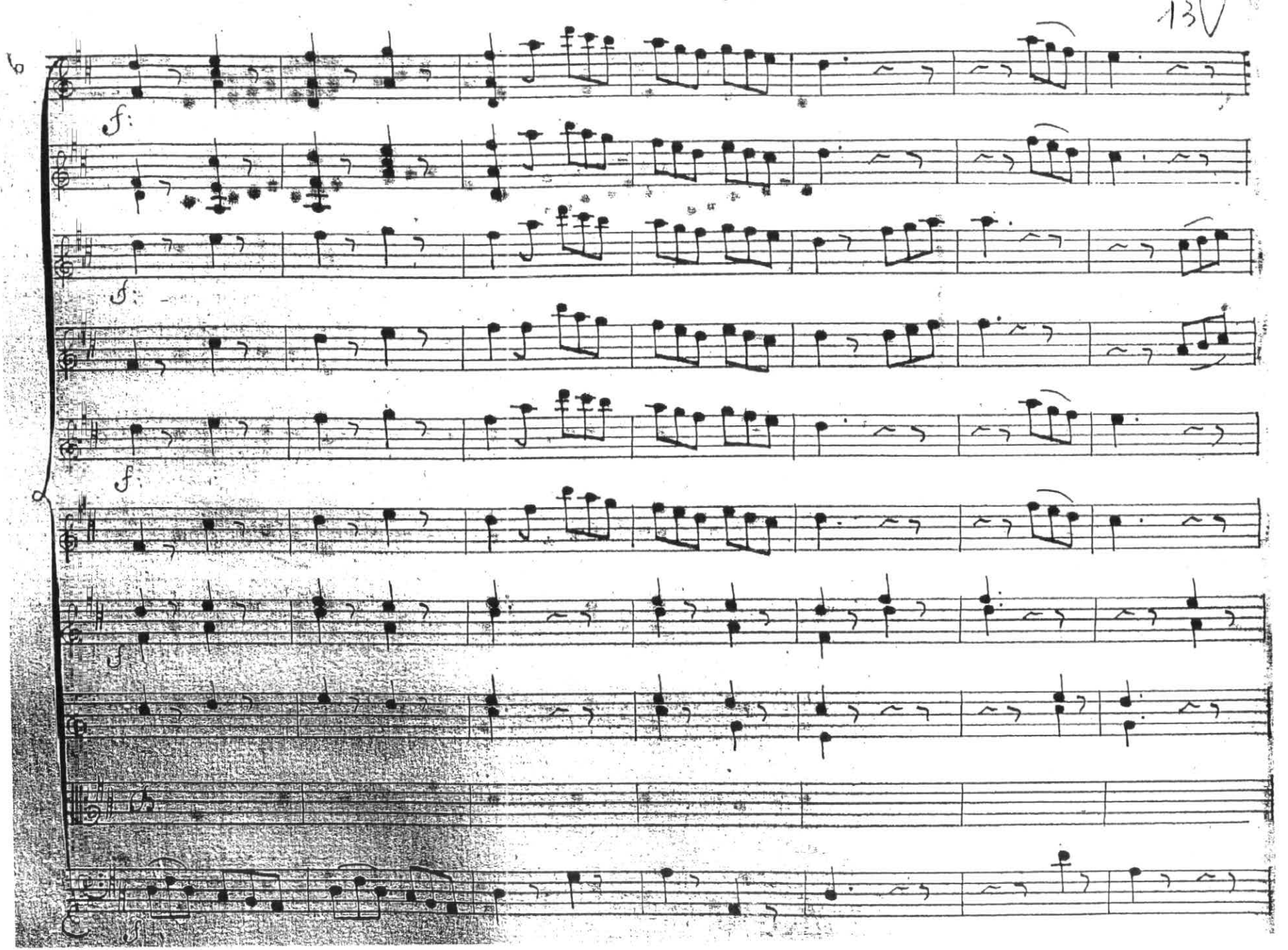
Siegue Allegro.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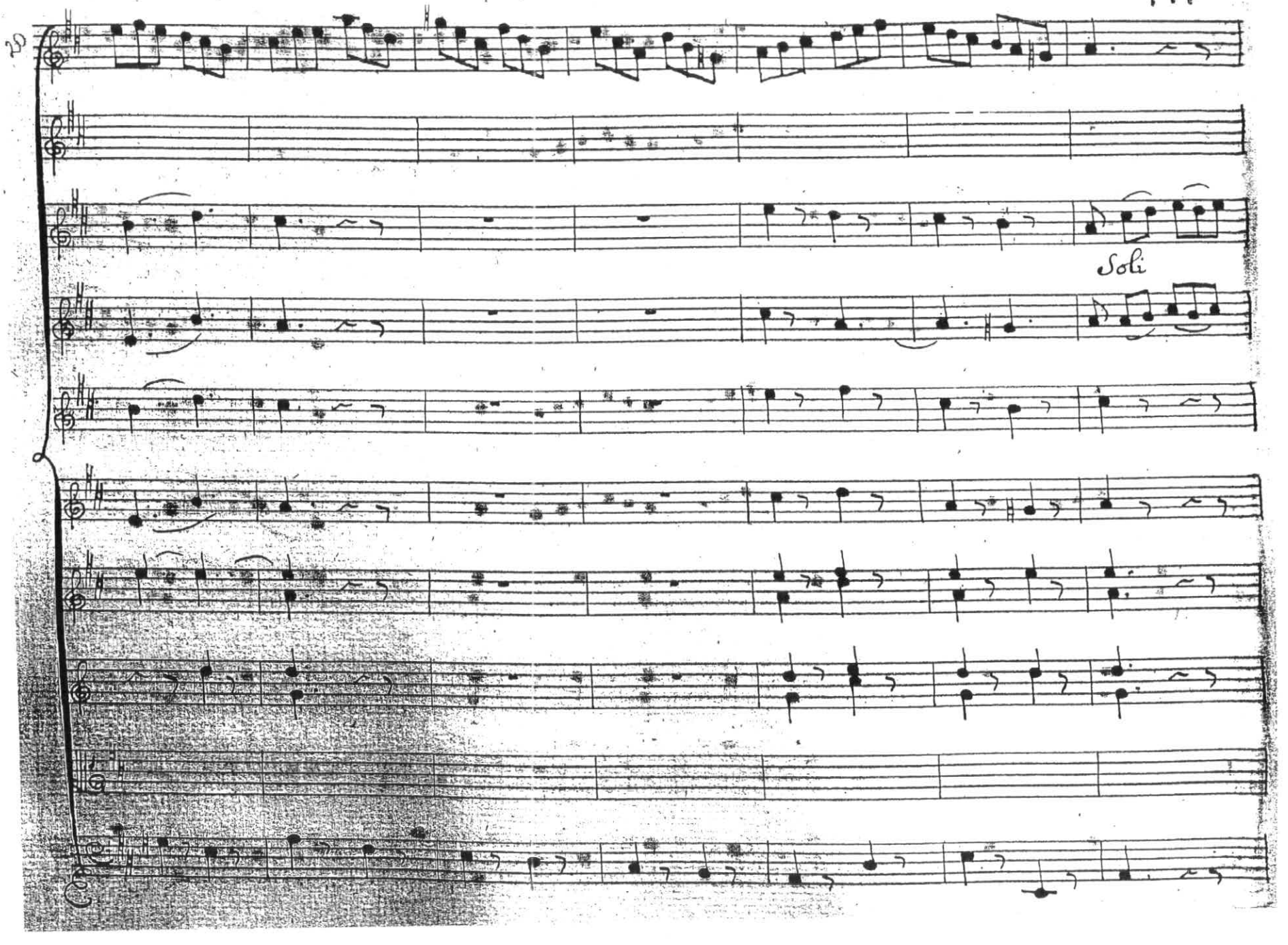
20
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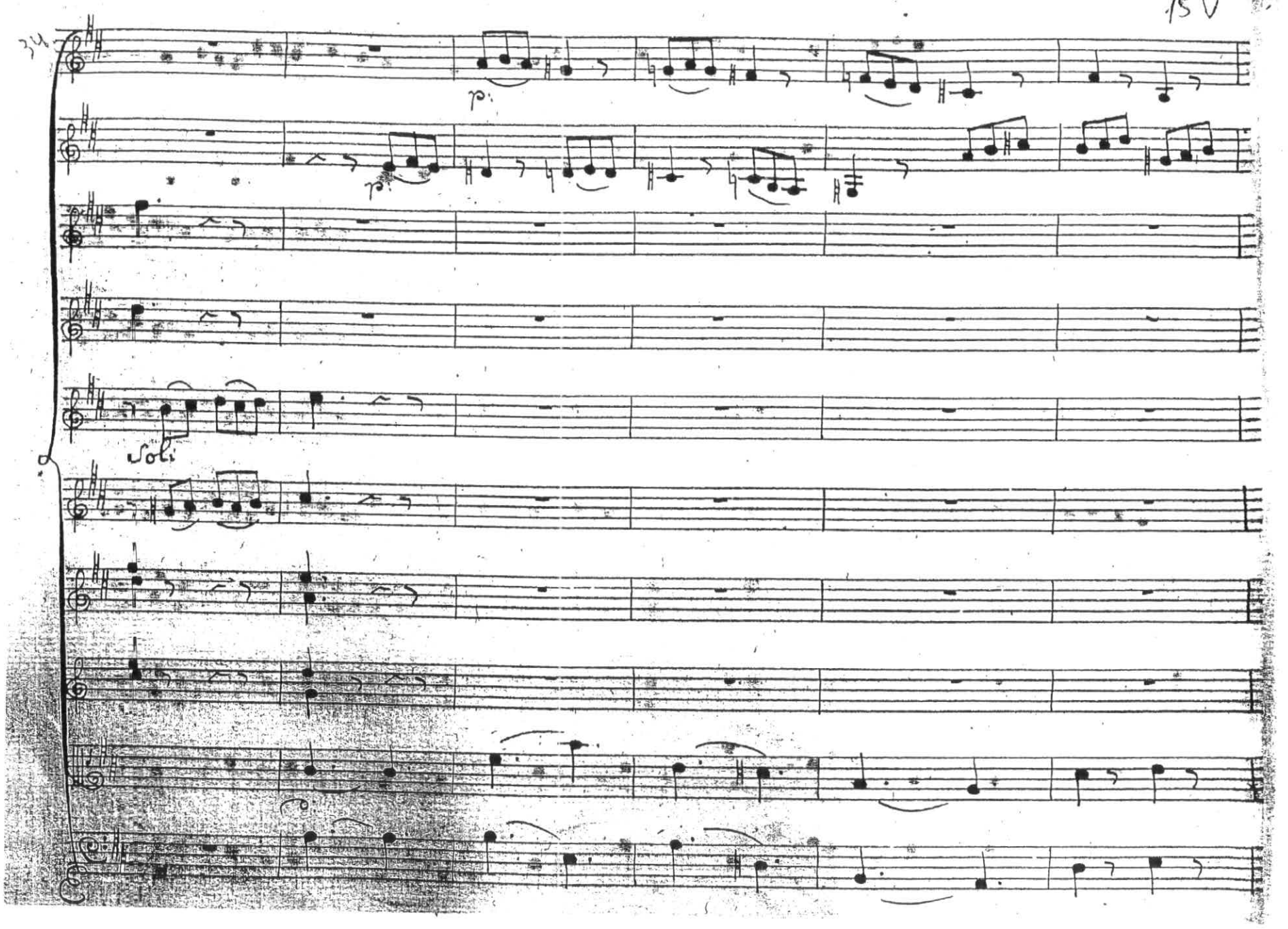
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15
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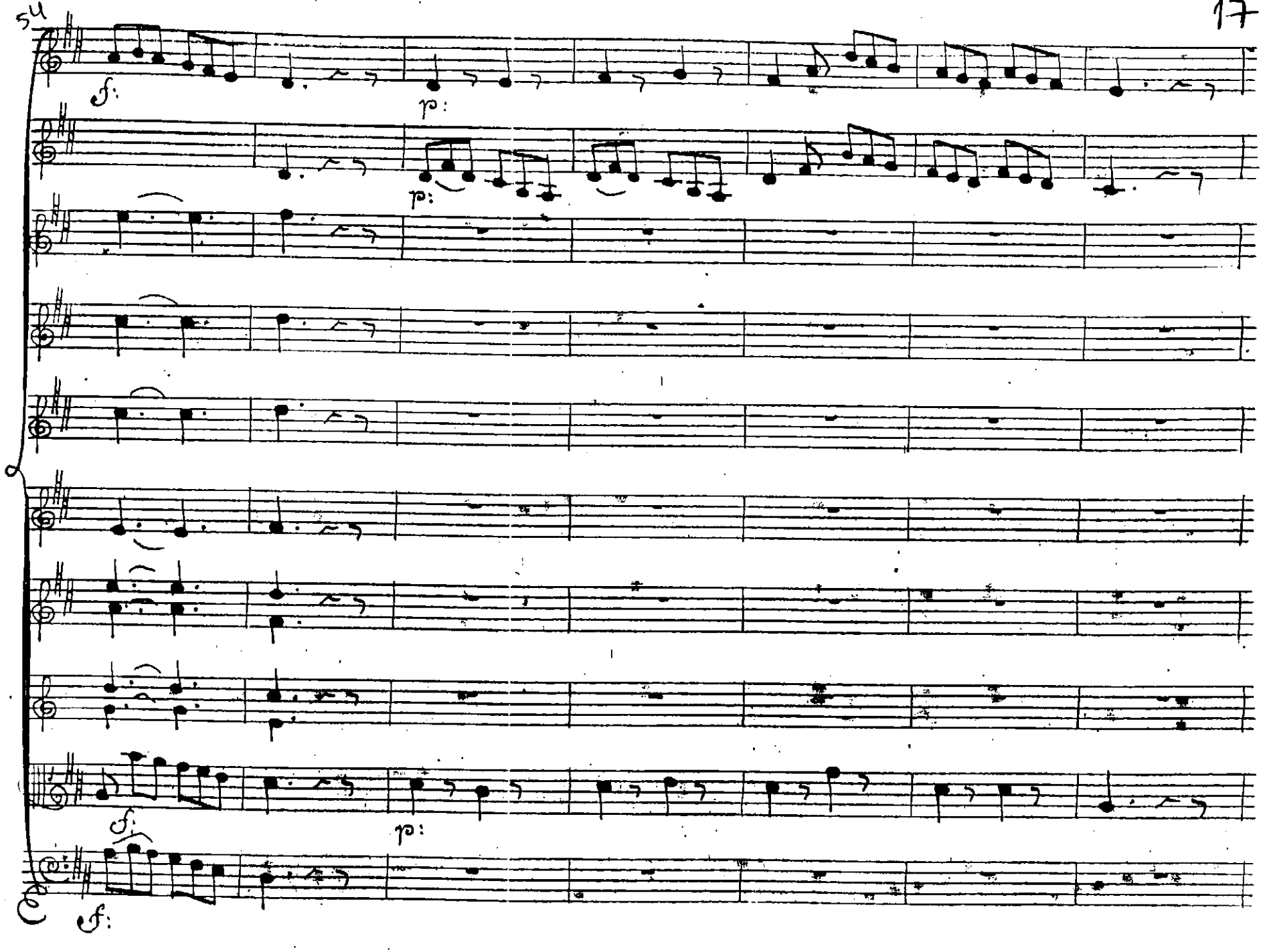
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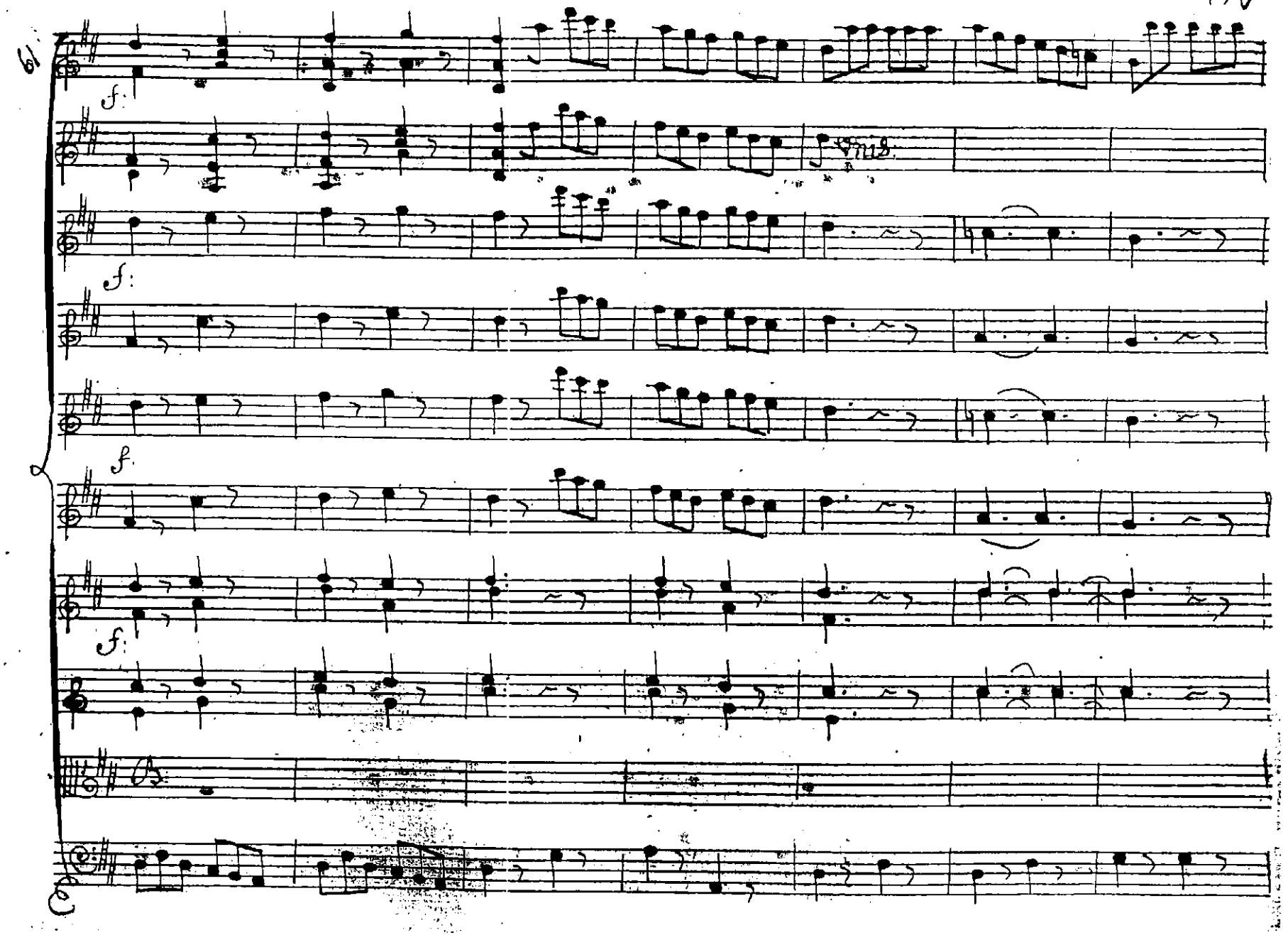
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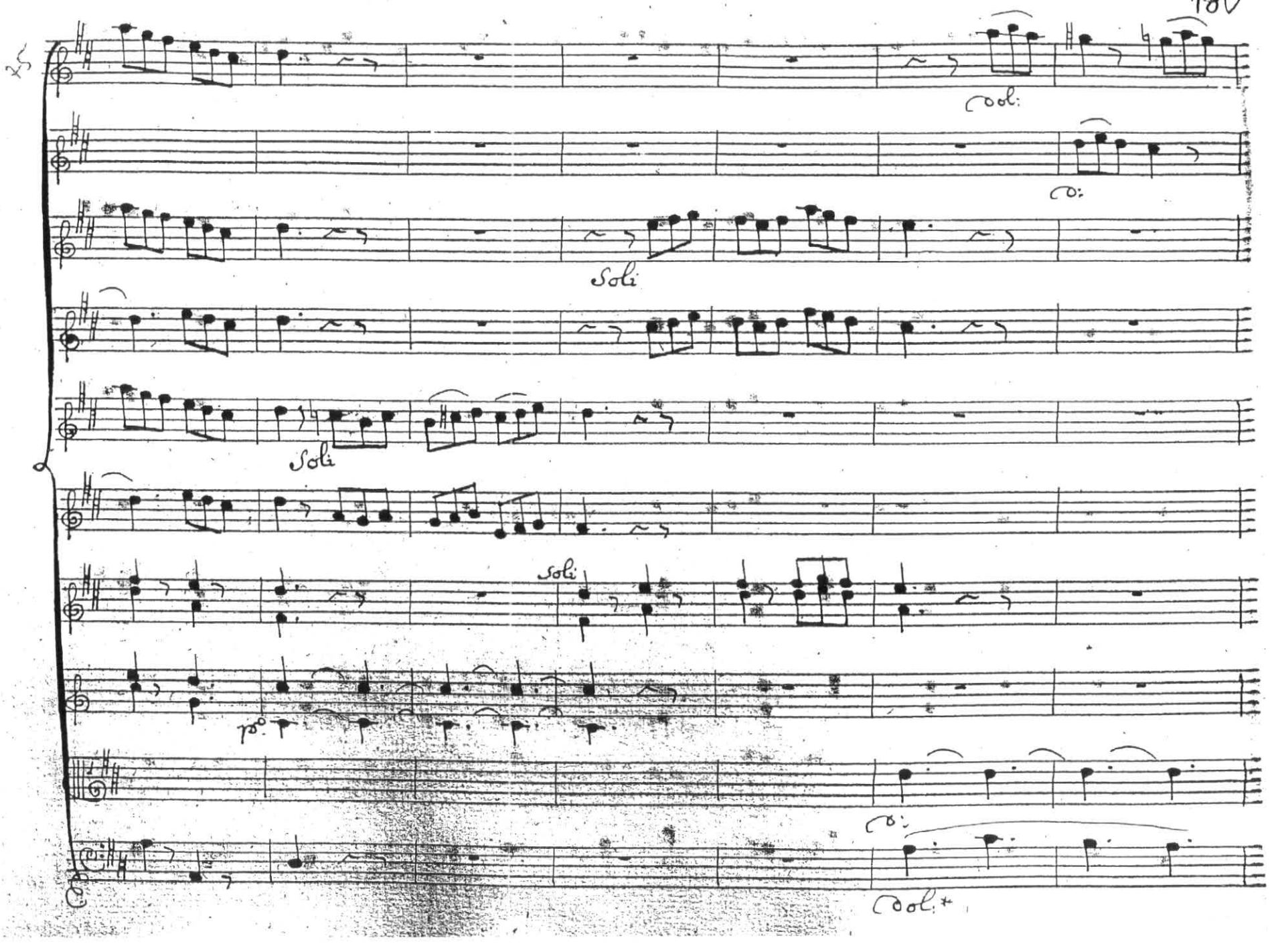
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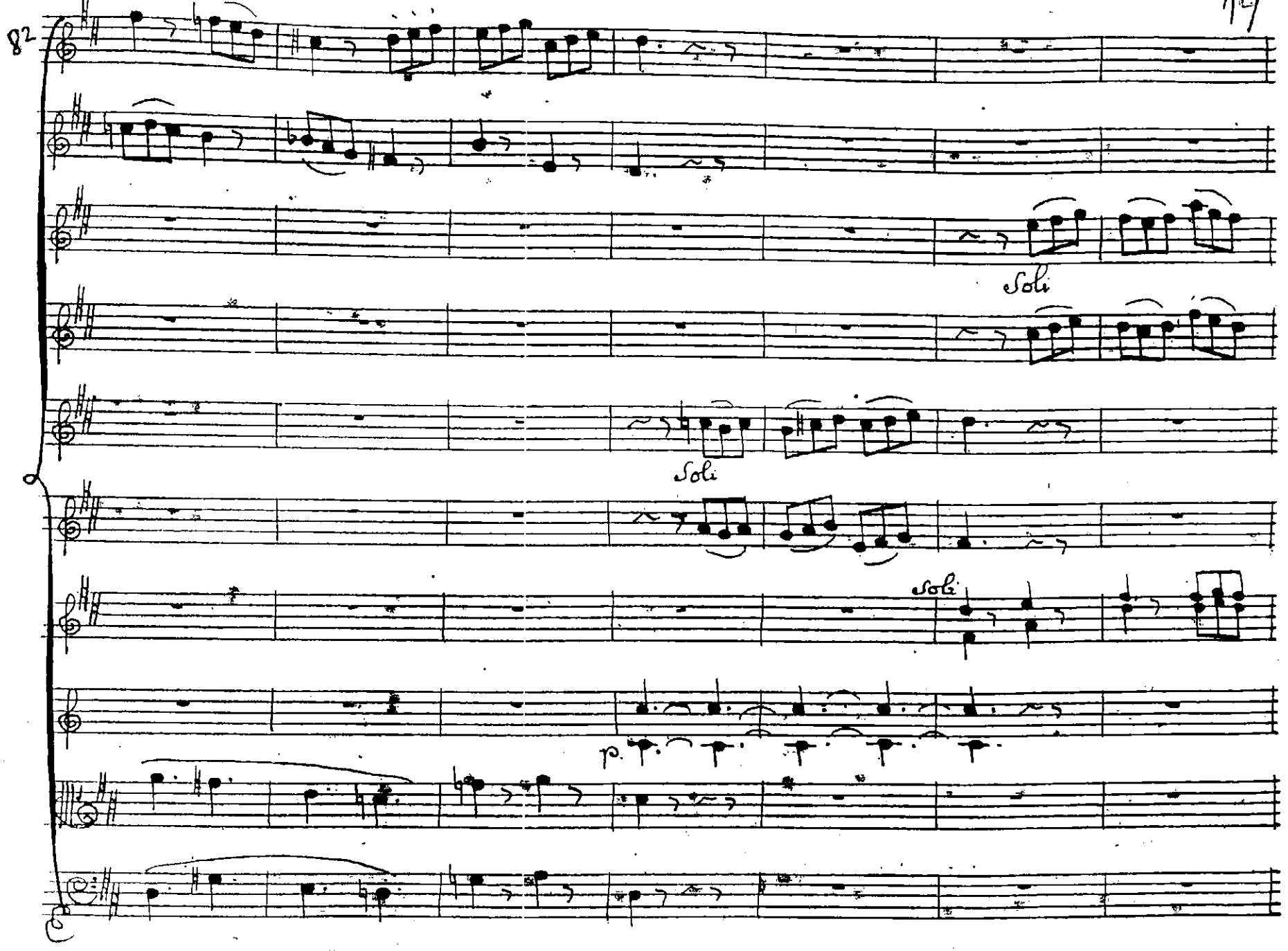
82
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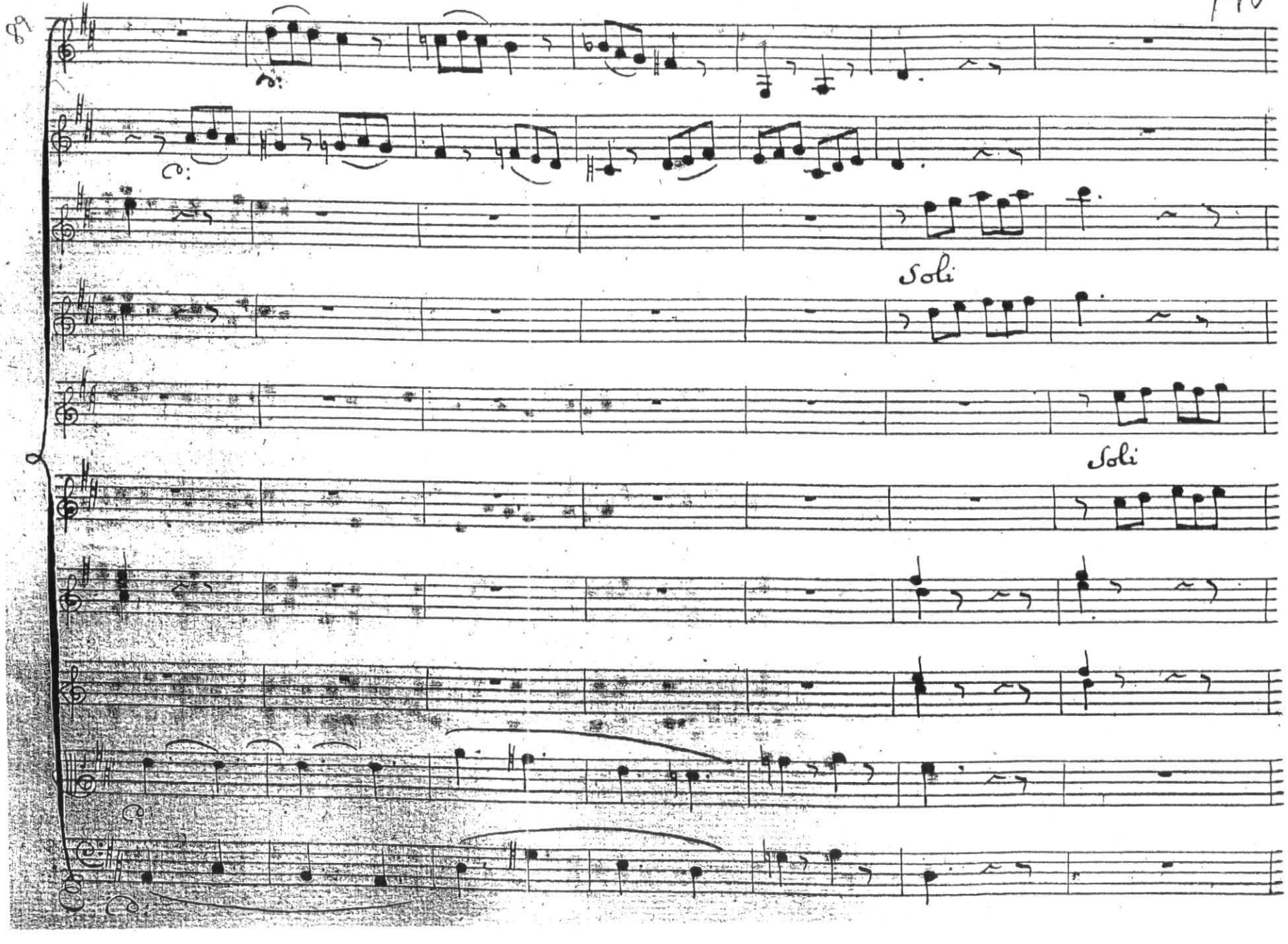
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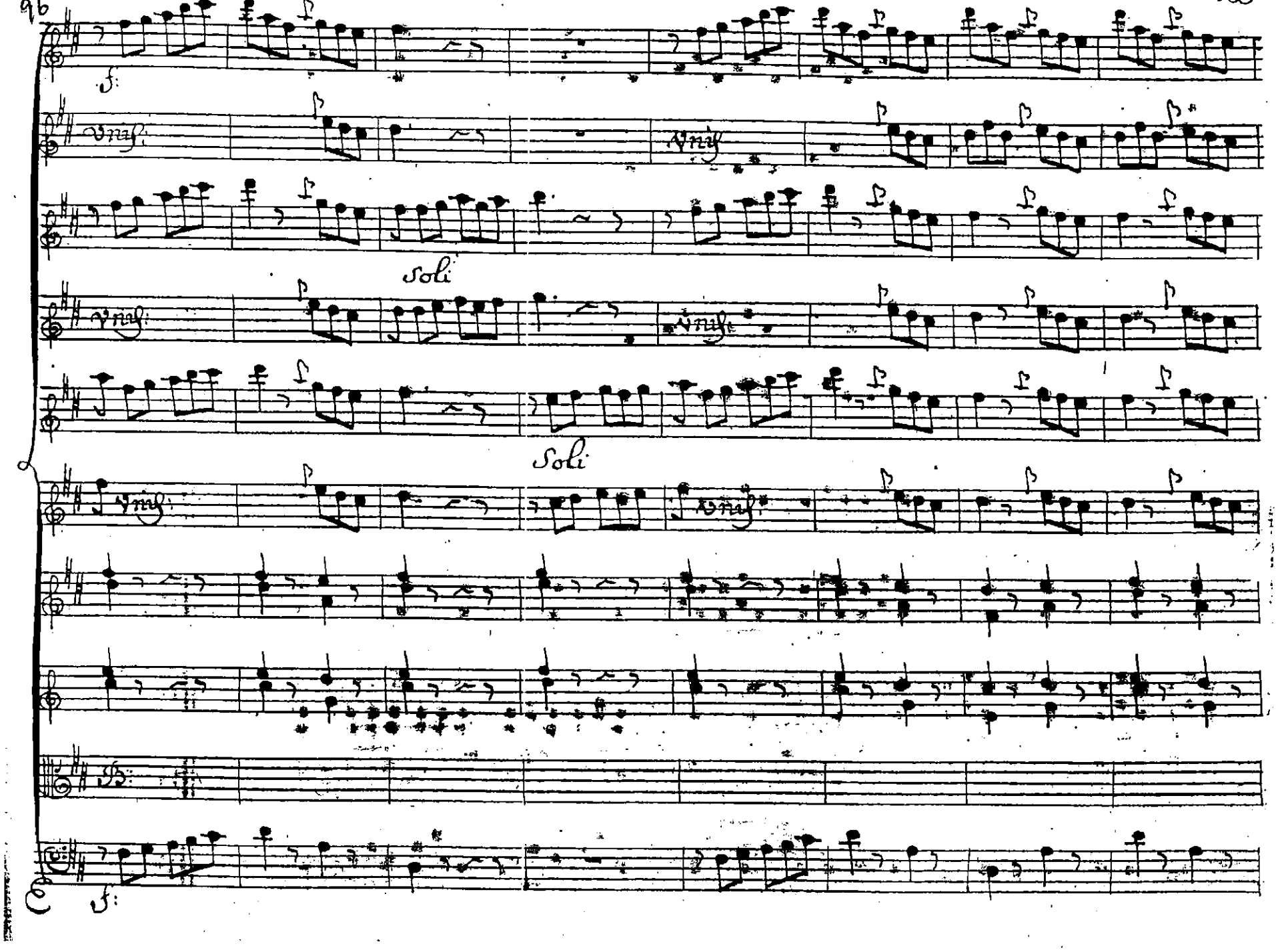
96
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Soli
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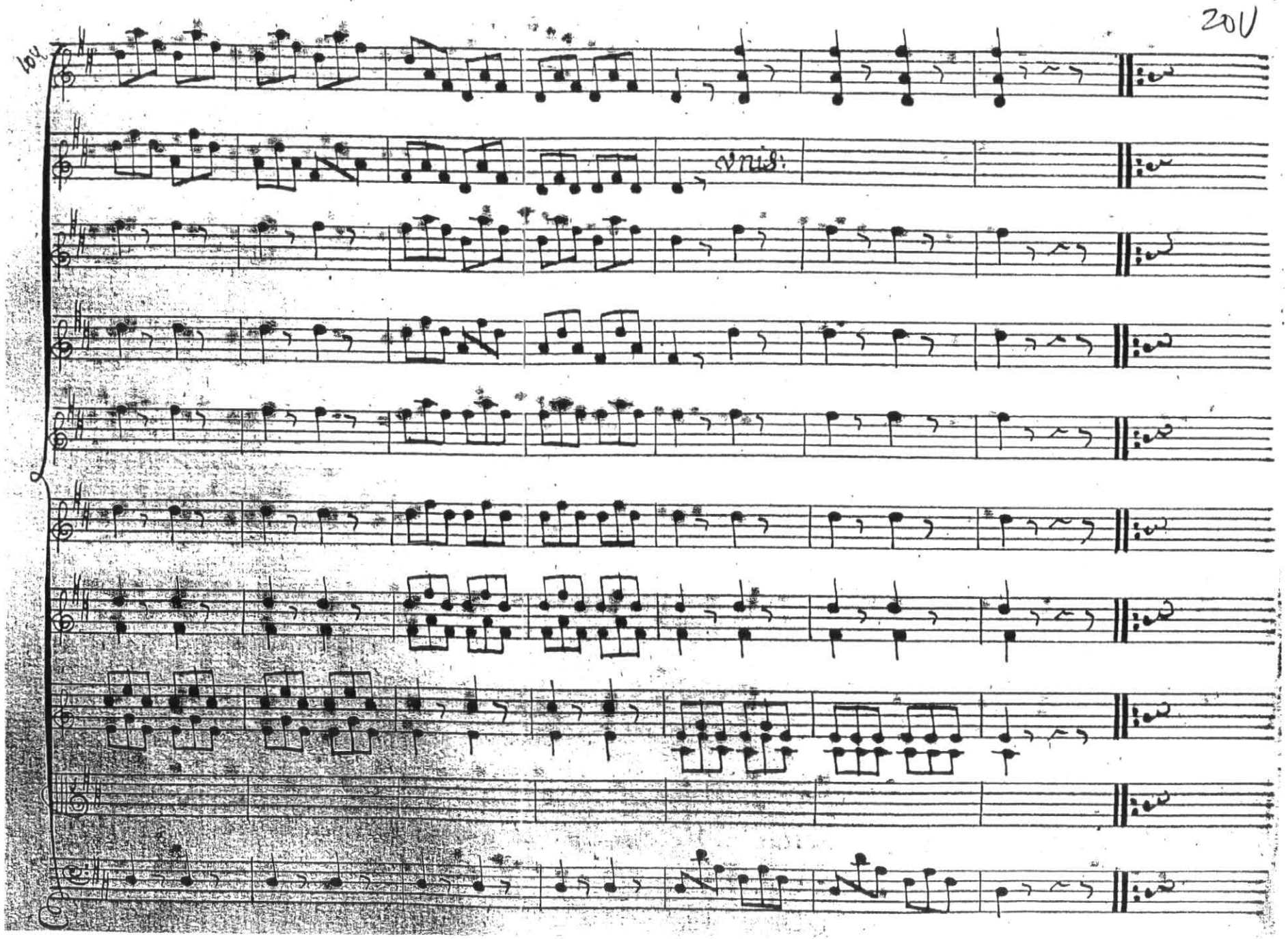
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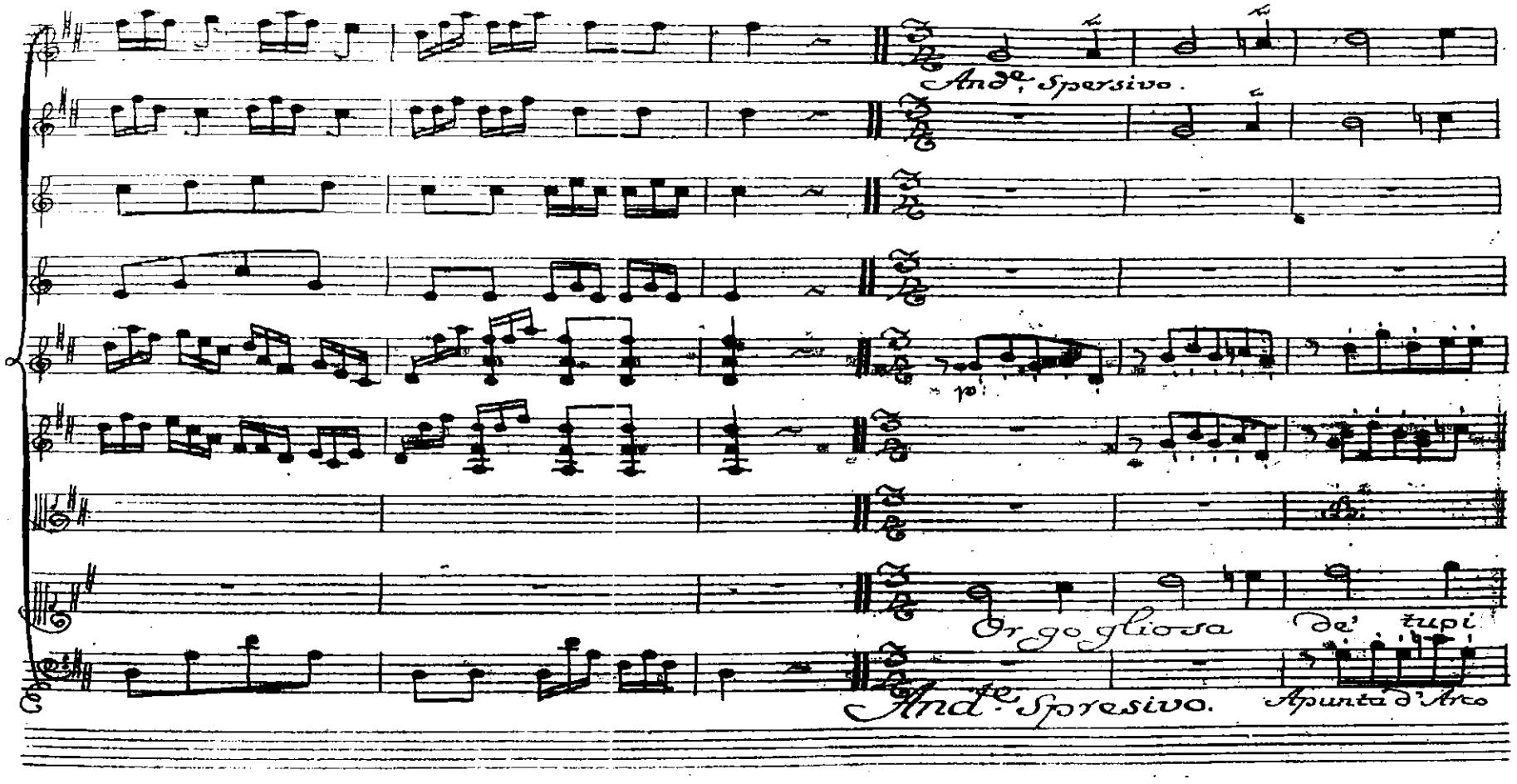
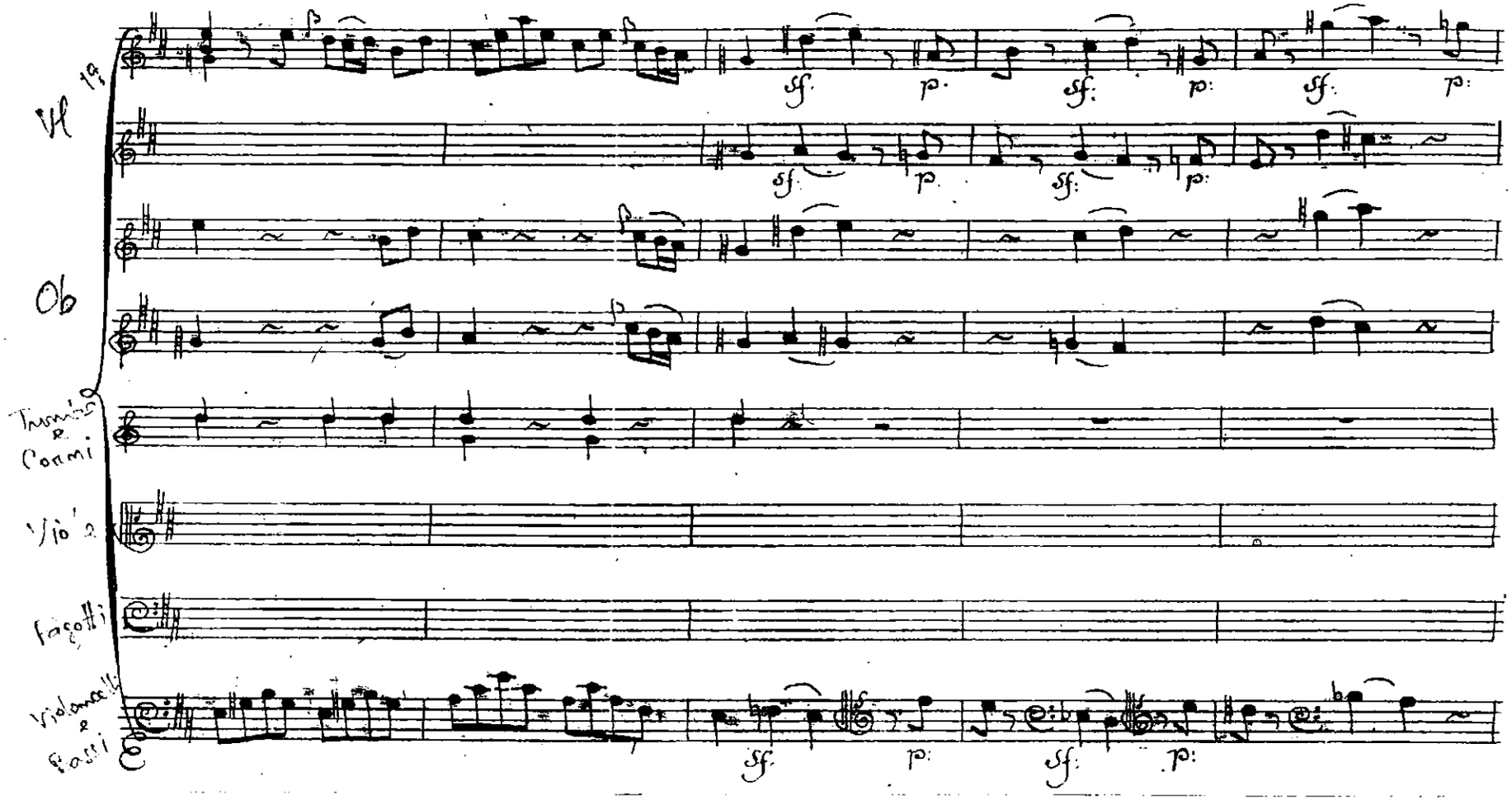
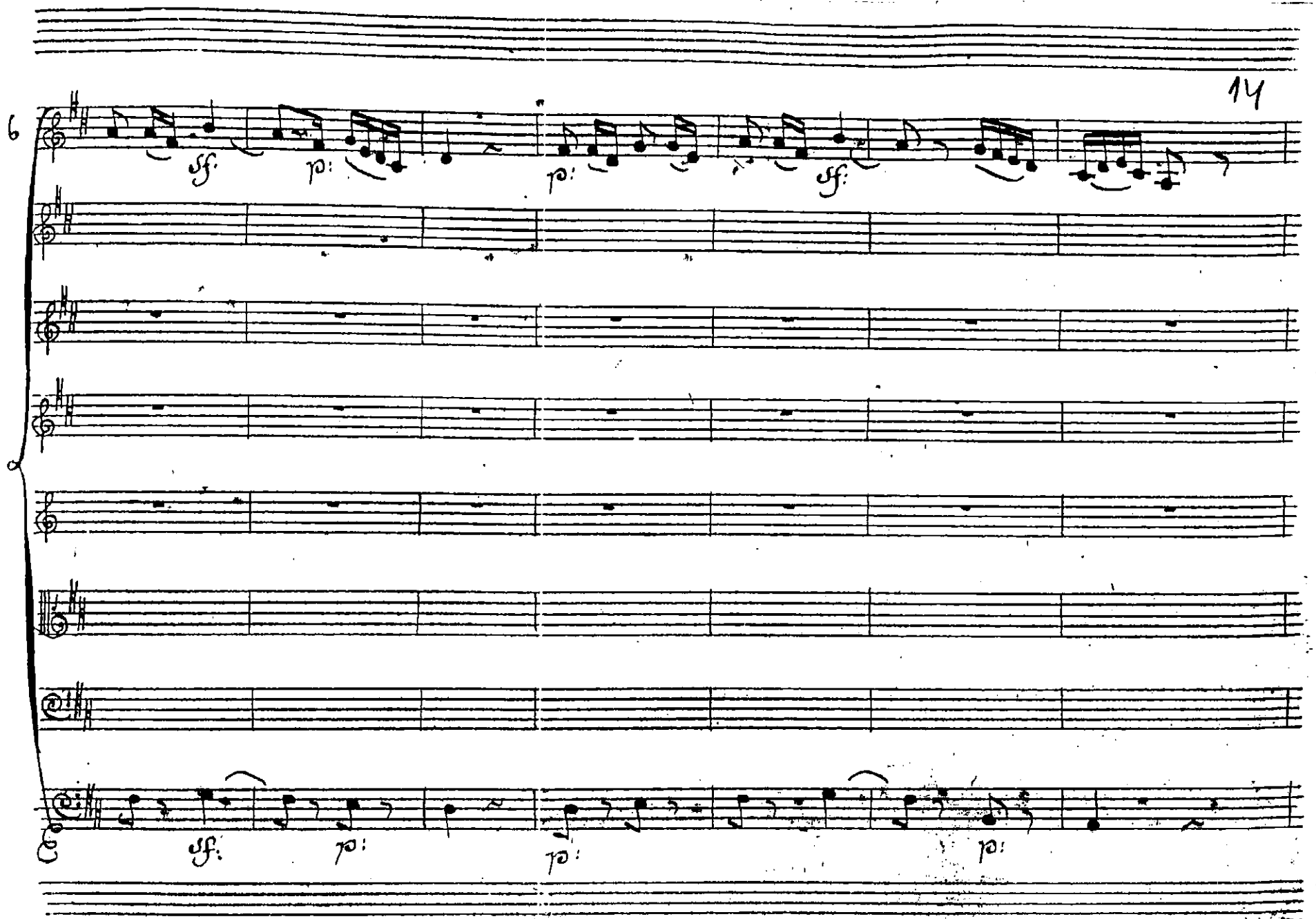


Ex. 113 - Luciano Xavier dos Santos, *Ati e Sangaride*, 1° acto, p. 90
A indicação *punta d'arco* significa que as notas devem ser tocadas perto da extremidade superior do arco, para que a sonoridade e as articulações sejam leves



Ex. 114 - Luciano Xavier dos Santos, Abertura de *Il Palldio conservato*, 1° and., pp. 3V-4
Diálogo entre pares de instrumentos, com cuidado tímbrico


6
sf.
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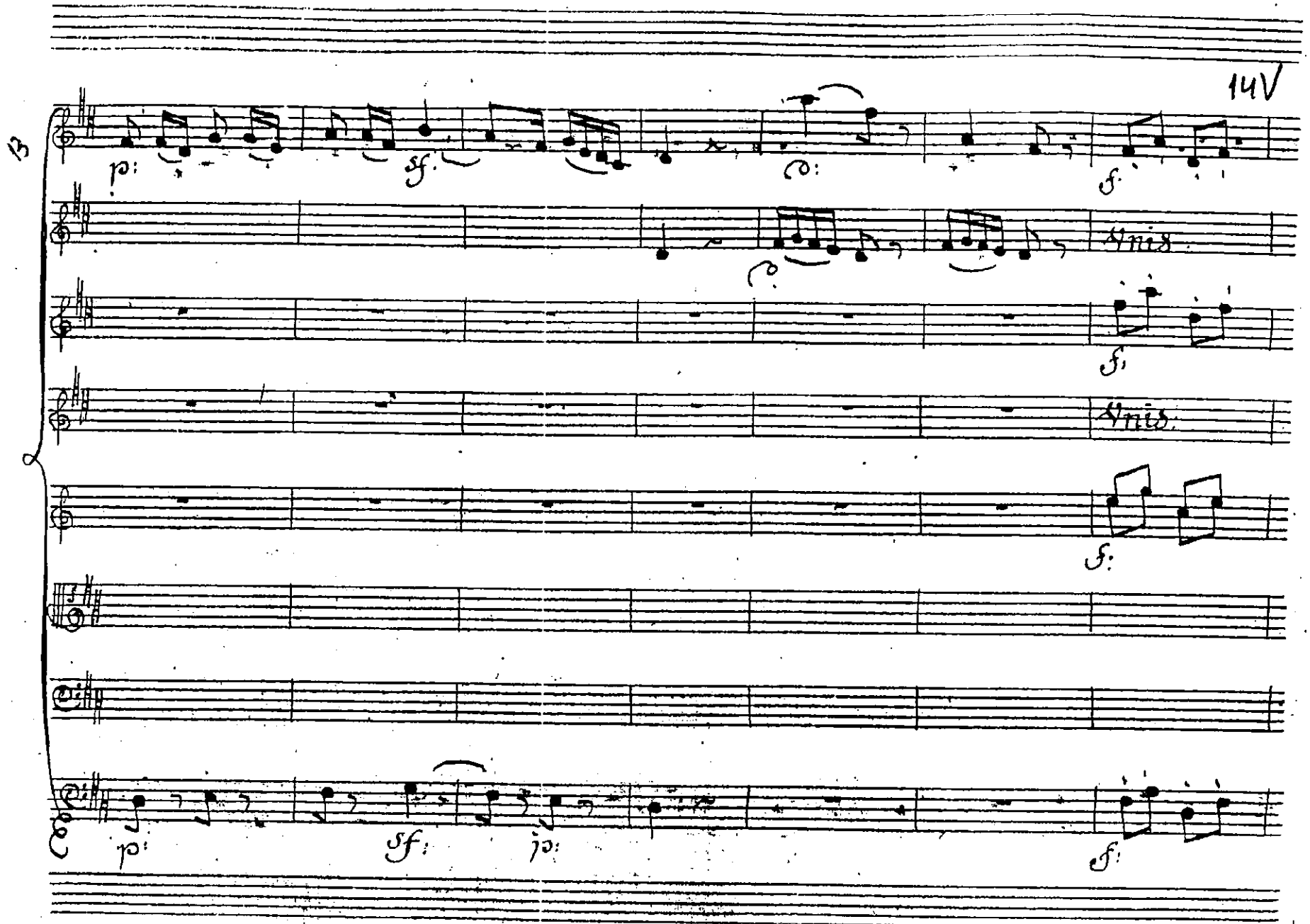
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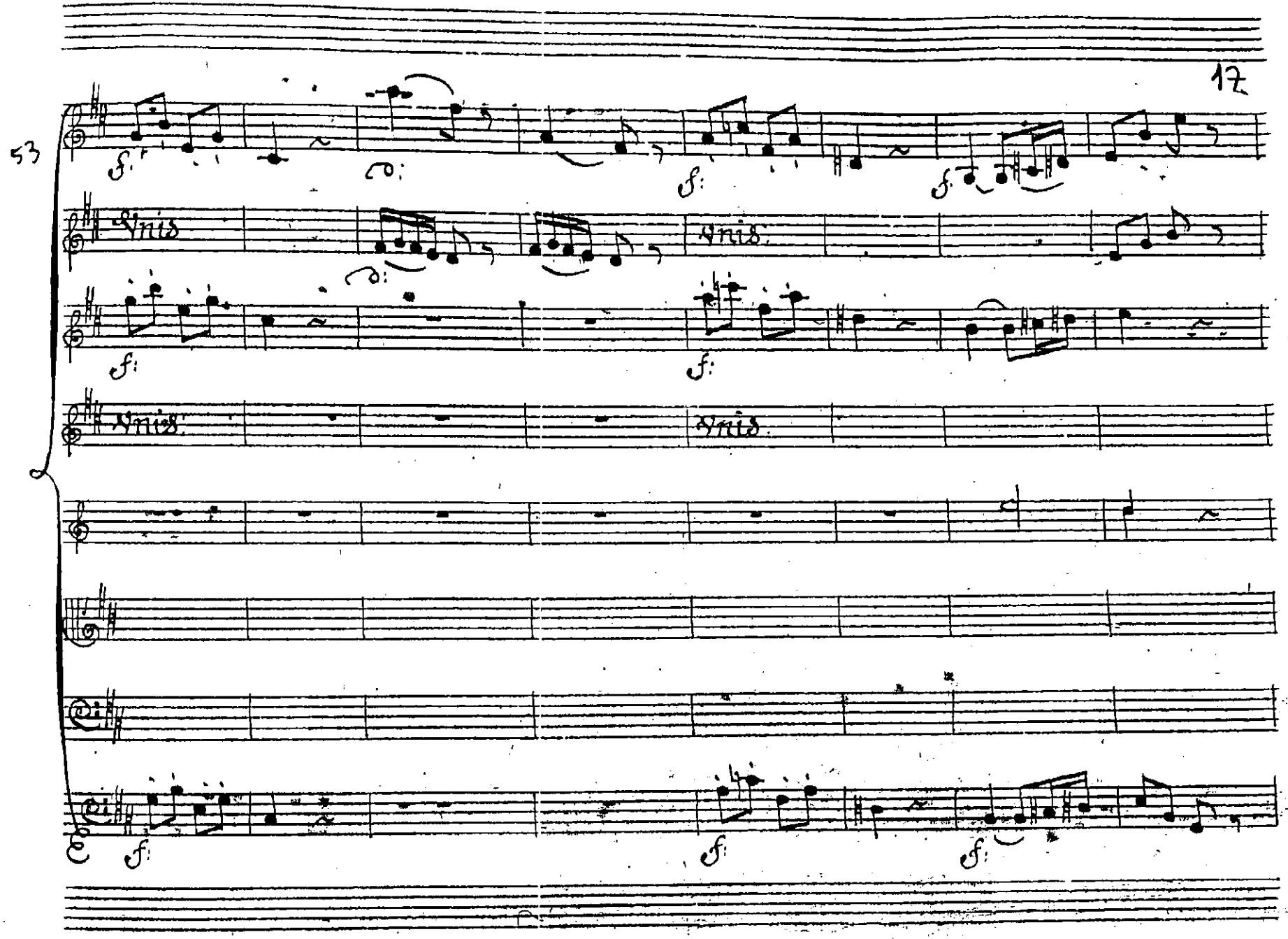
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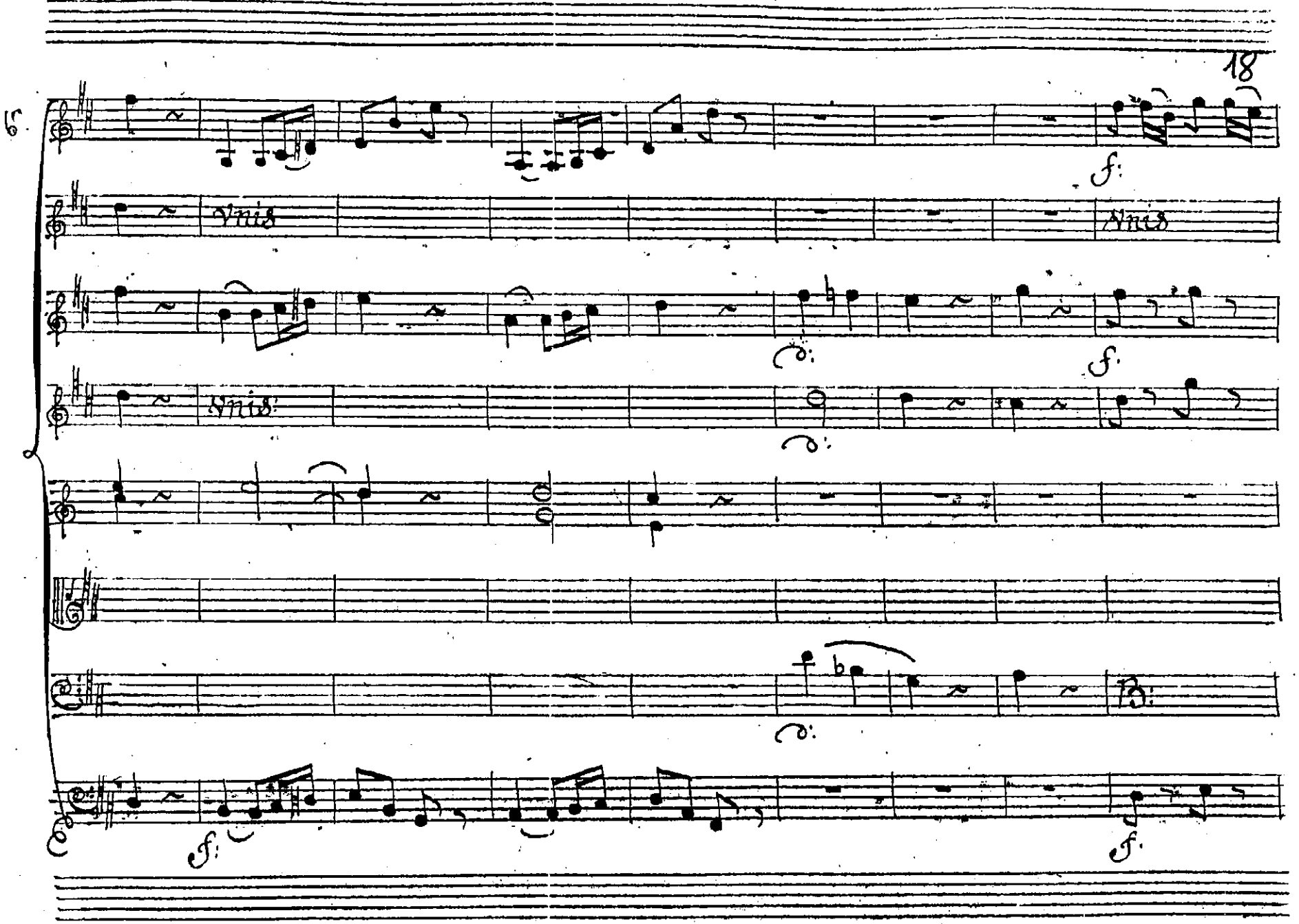
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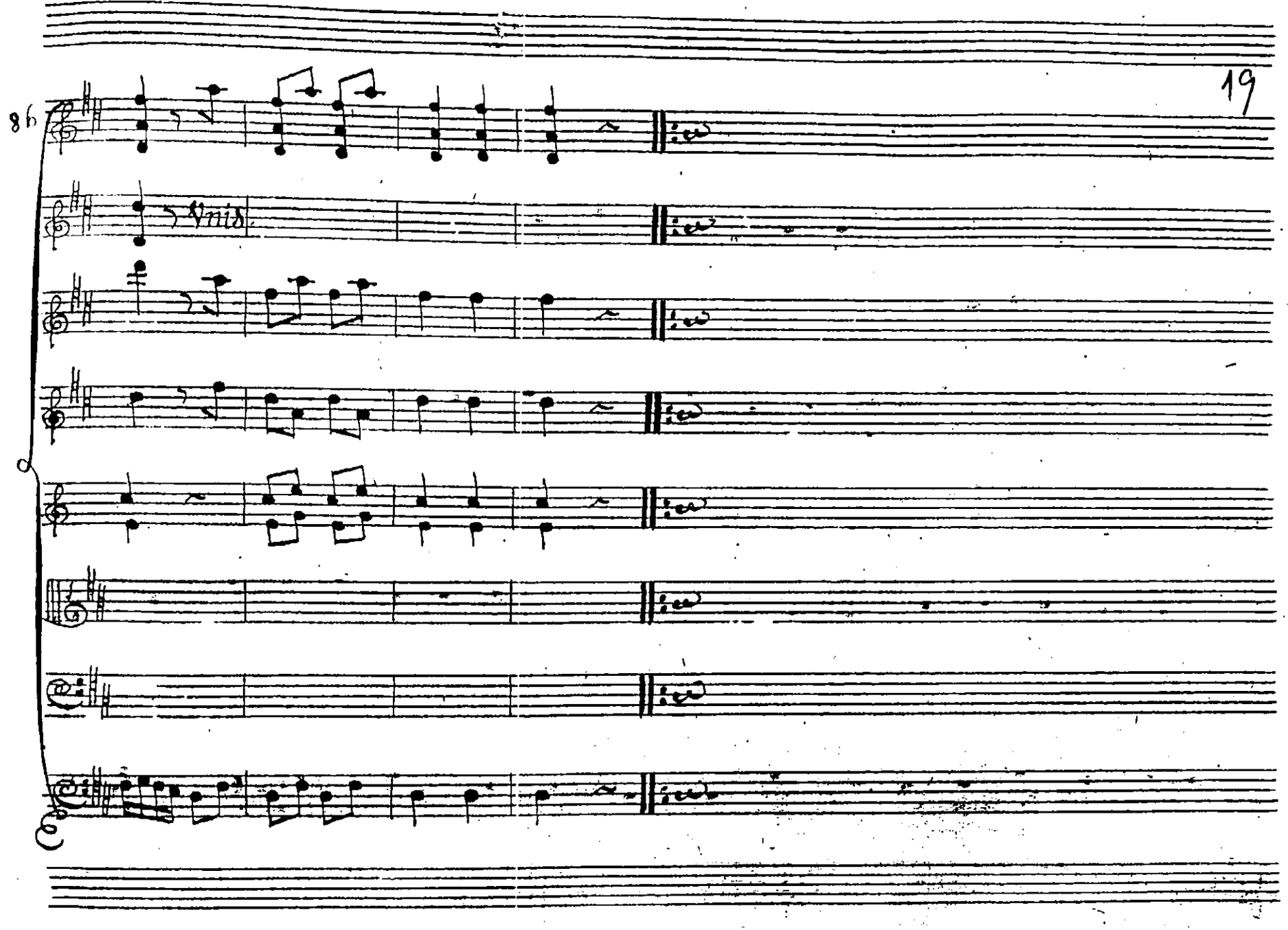
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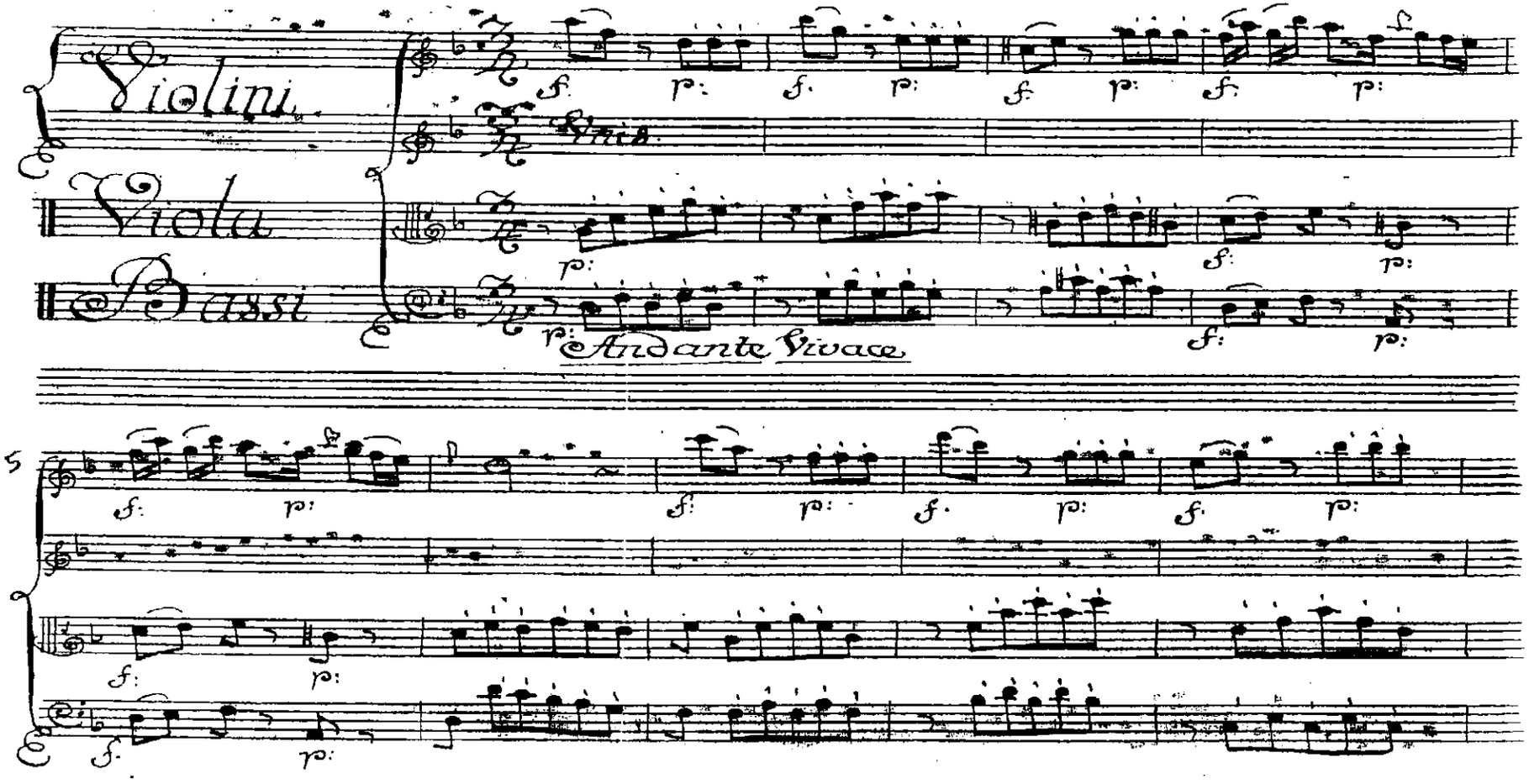
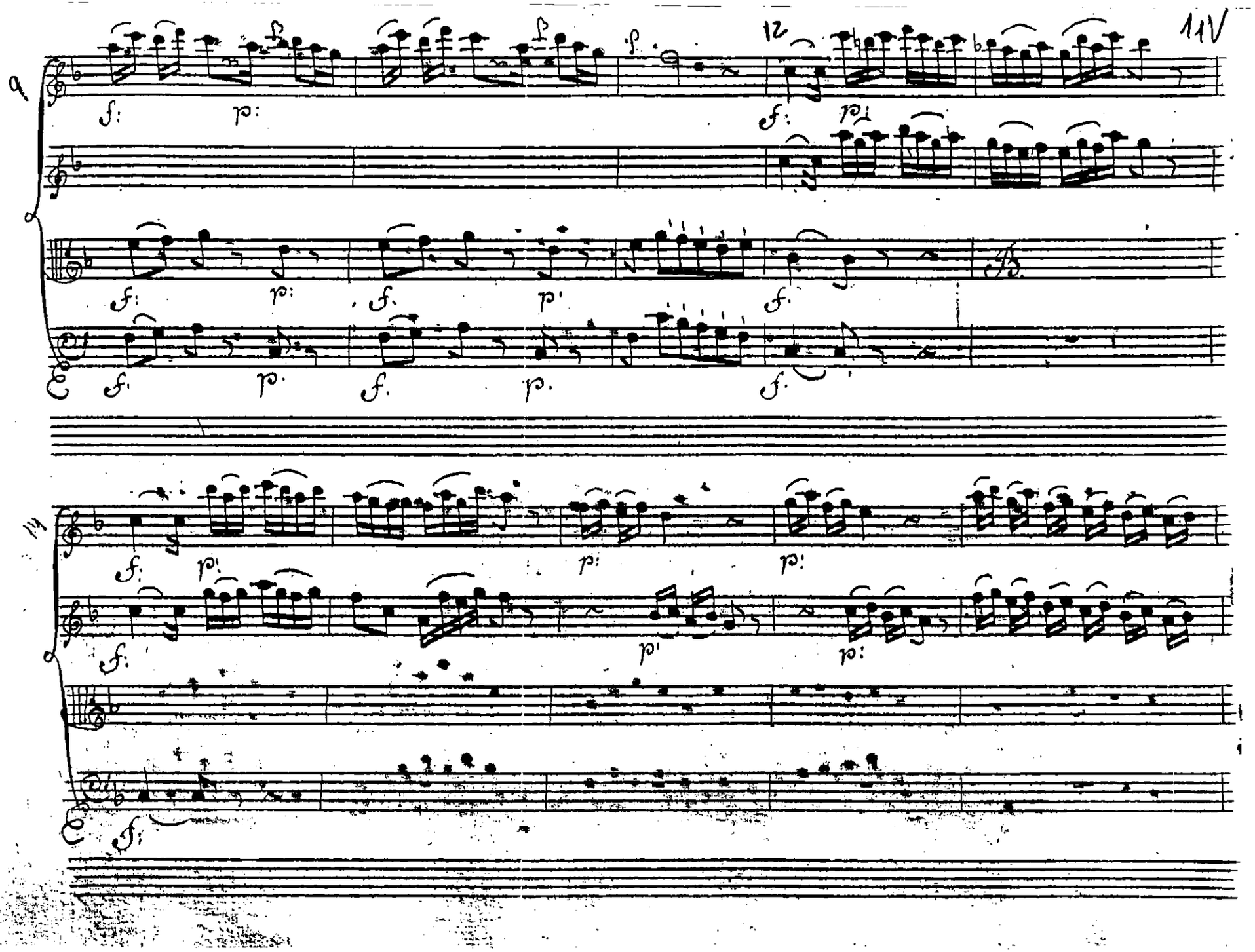


Ex. 116 - Luciano Xavier dos Santos, Abertura de *La Passione di Gesù Christo*, 2º e 3º and., pp. 11-21V
Andante Vivace: forma binária contínua, A A', e simultaneamente forma sonata muito simples, sem desenvolvimento; Allegro assai: rondó simples e claro, com uma escrita com características galantes e do Empfindsamkeit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12
11V
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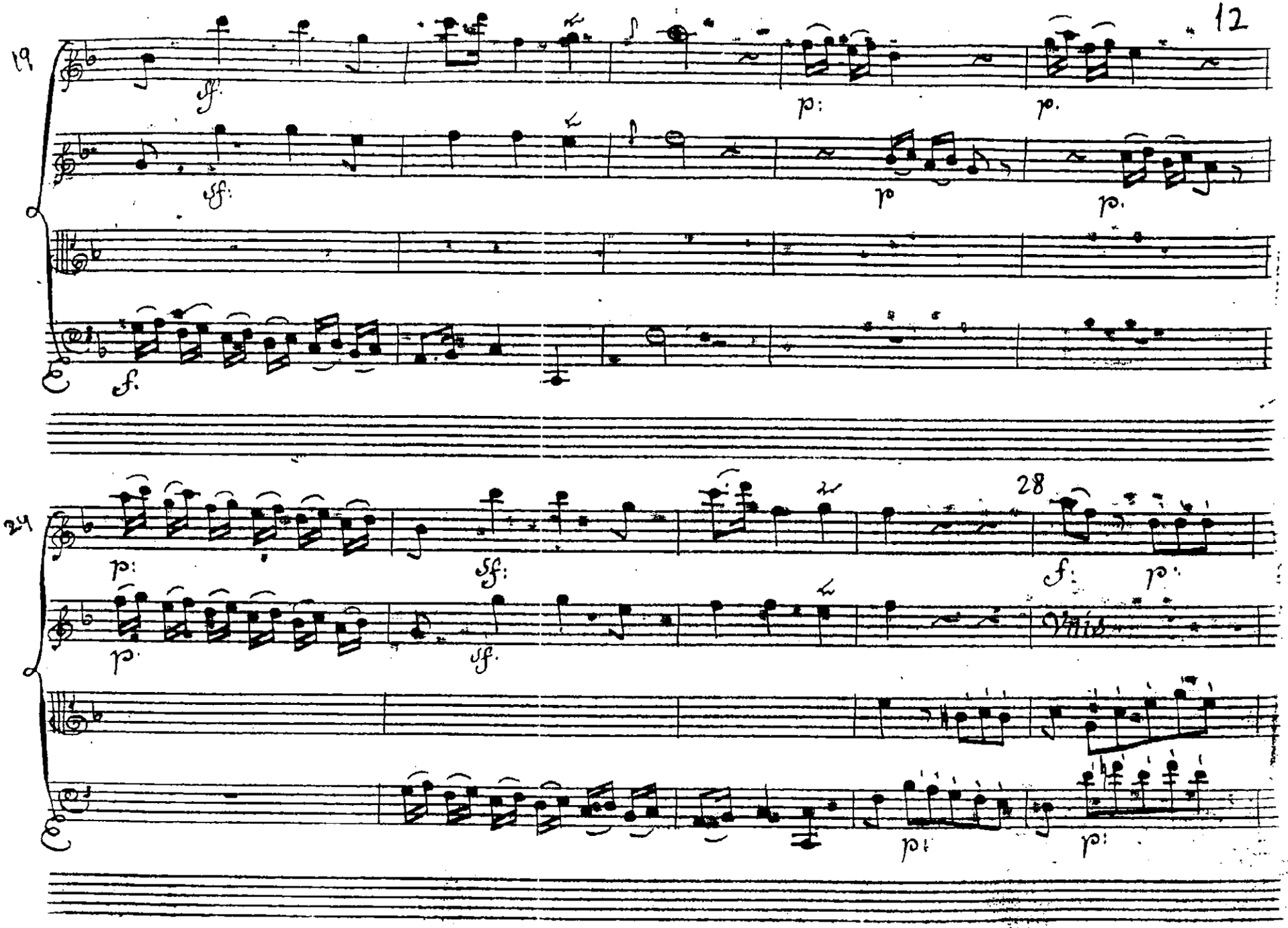
19
ff
p
p
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24
28
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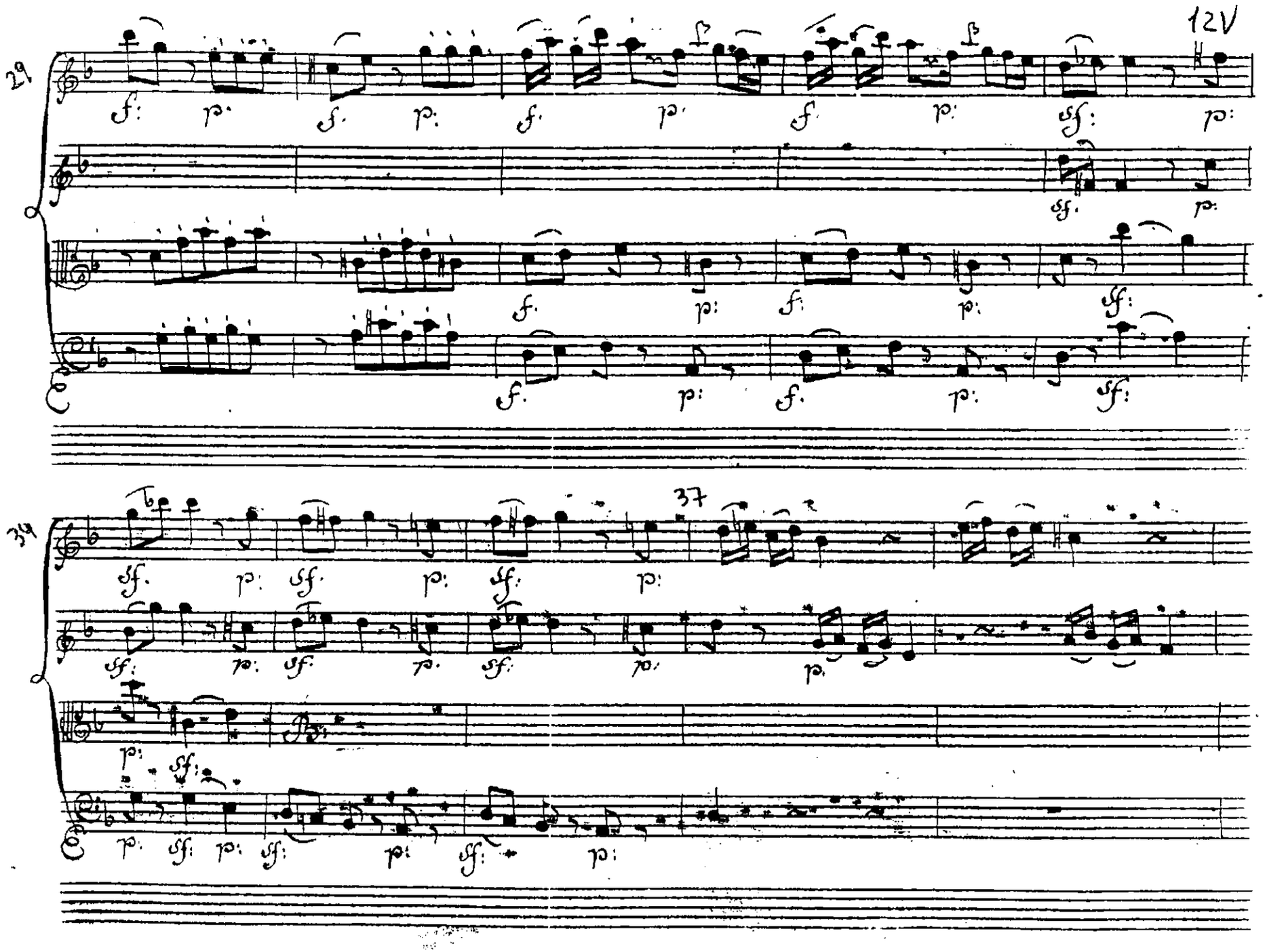
12V
29
37
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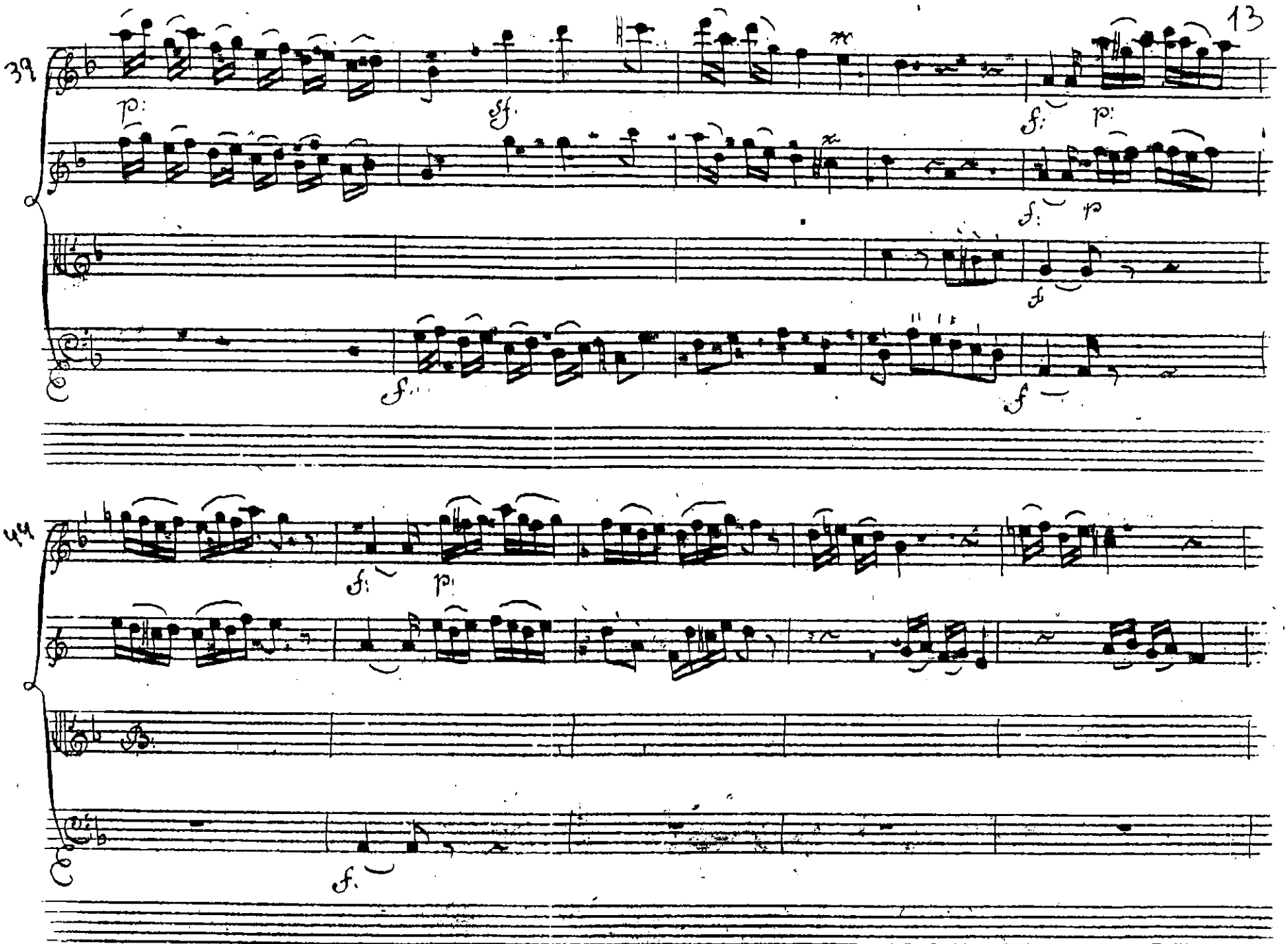
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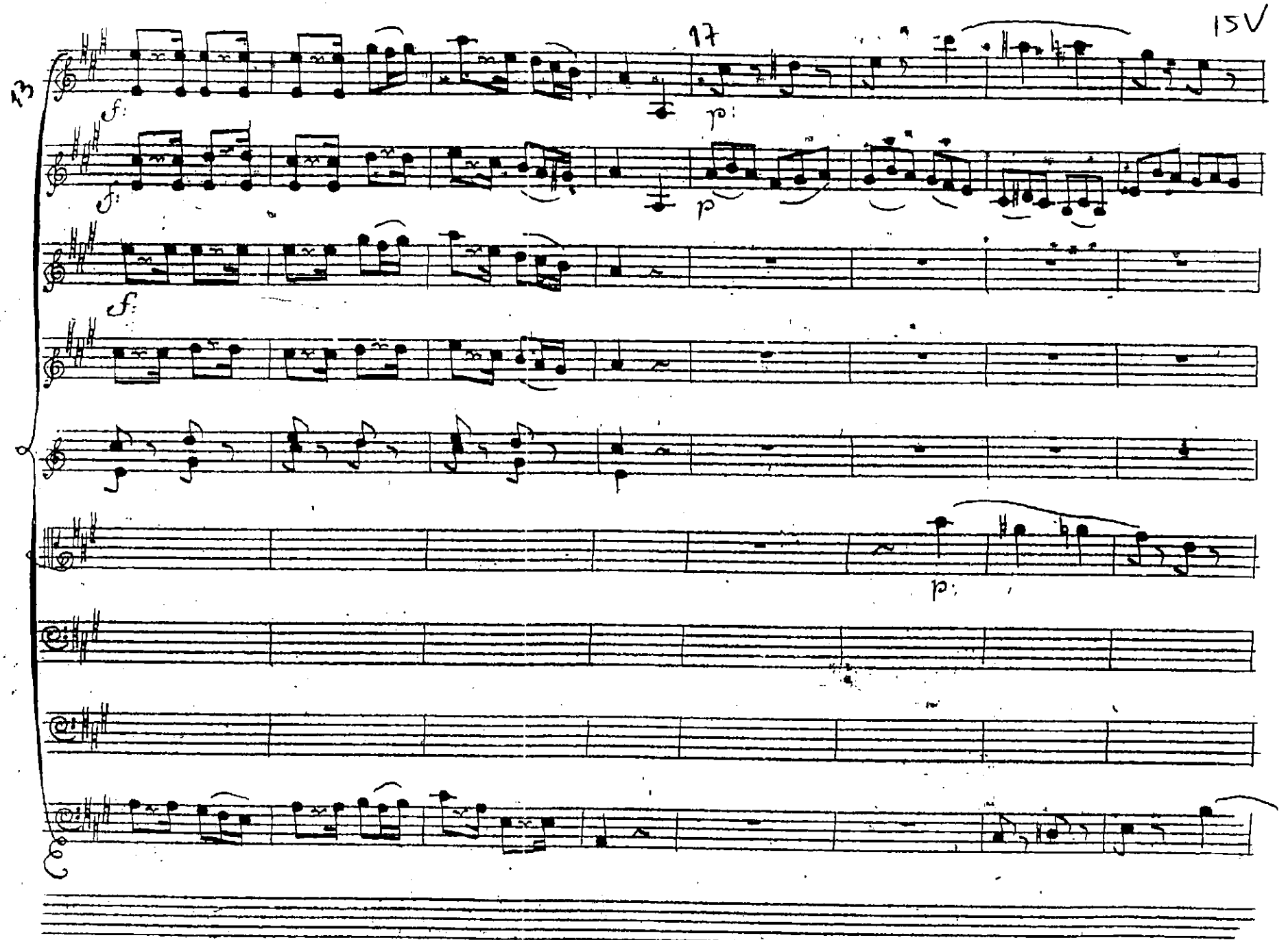
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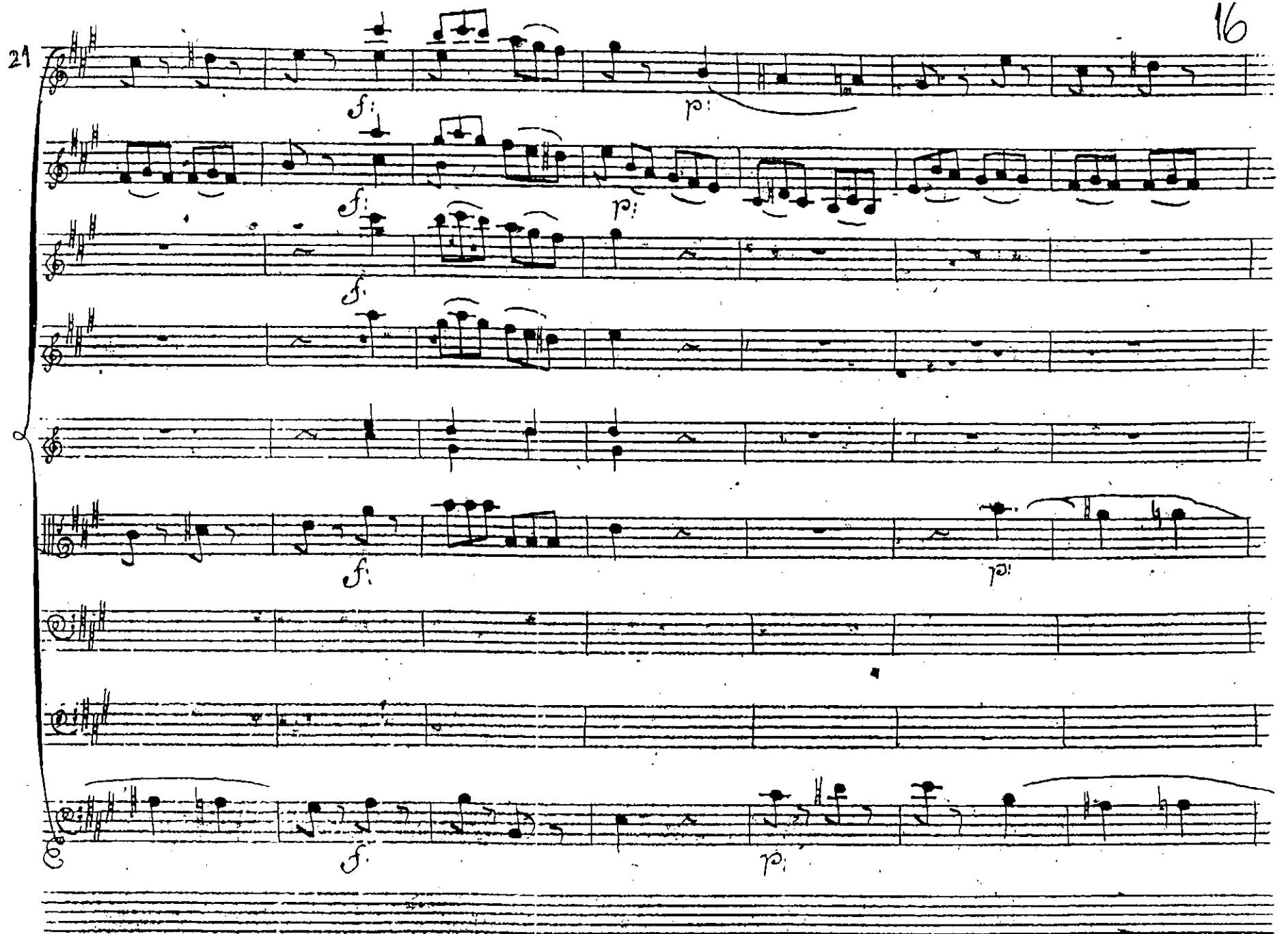
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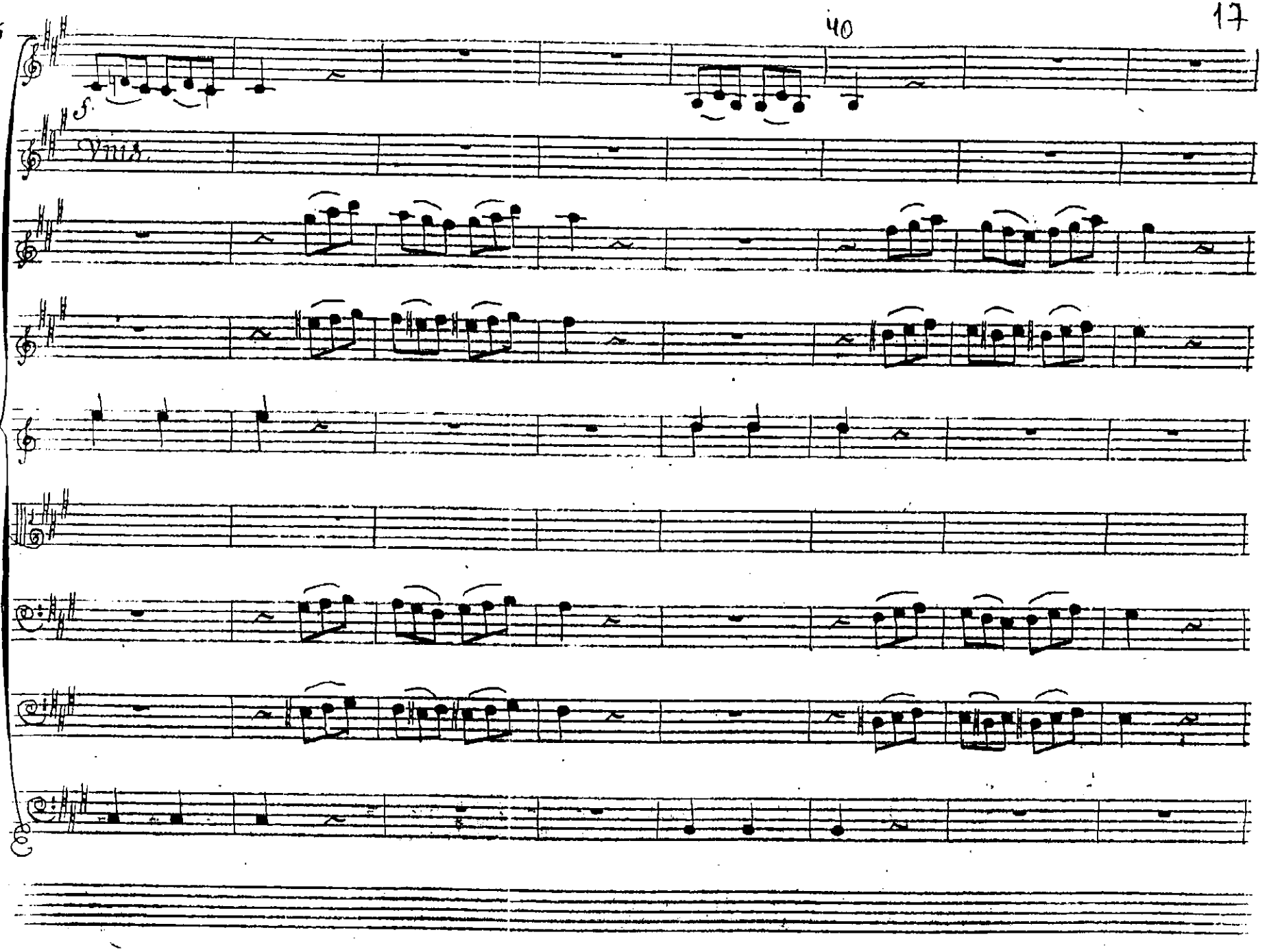
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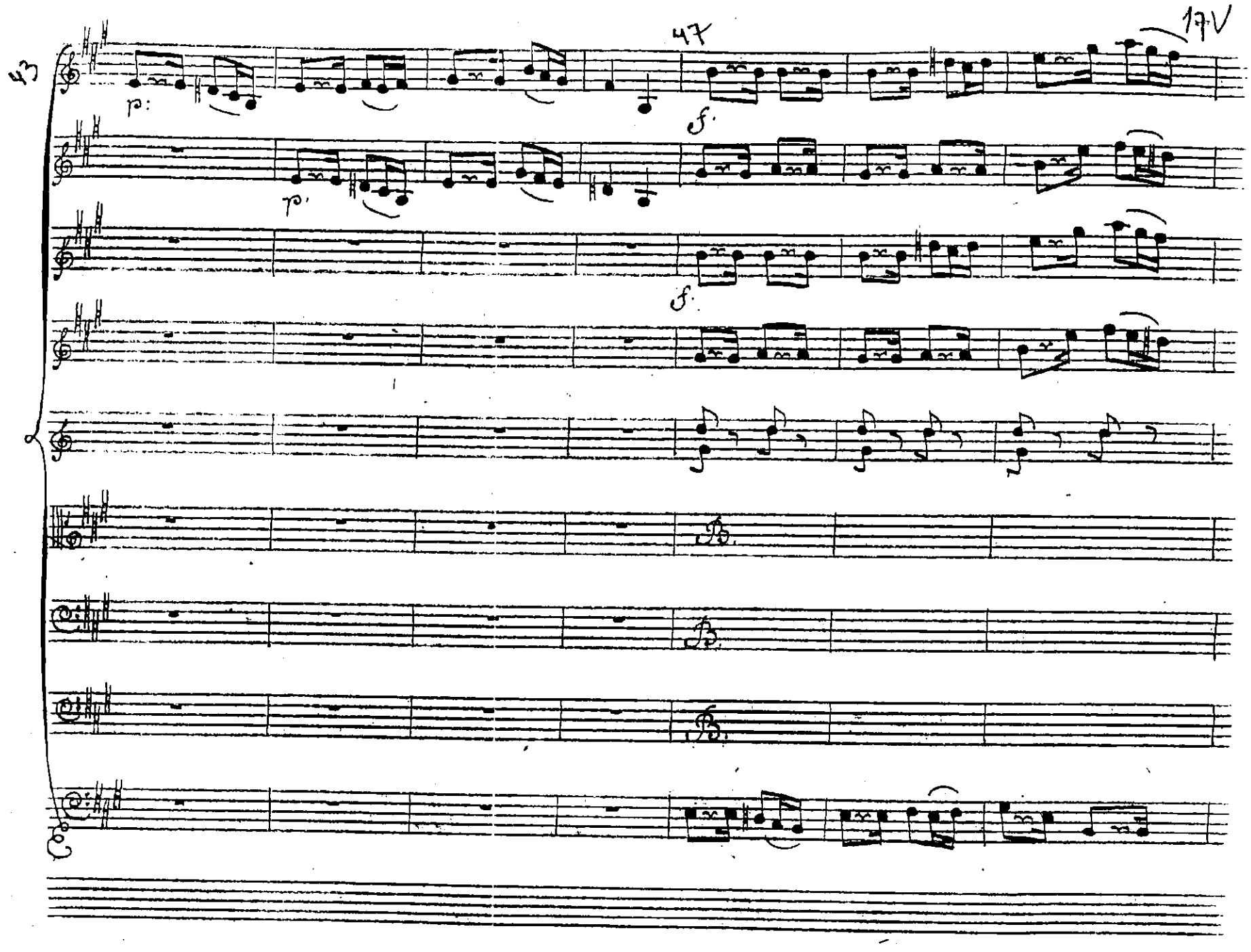
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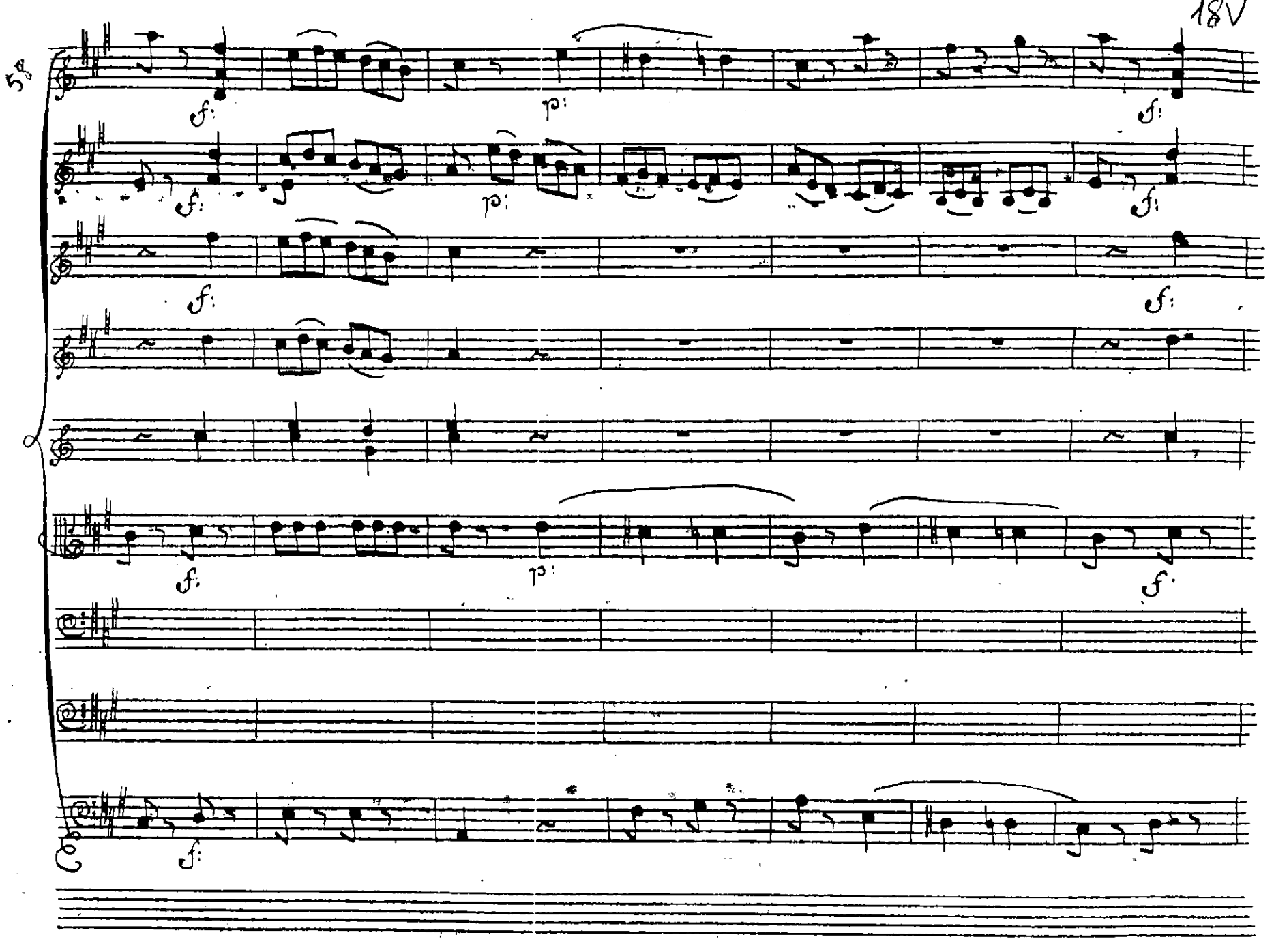
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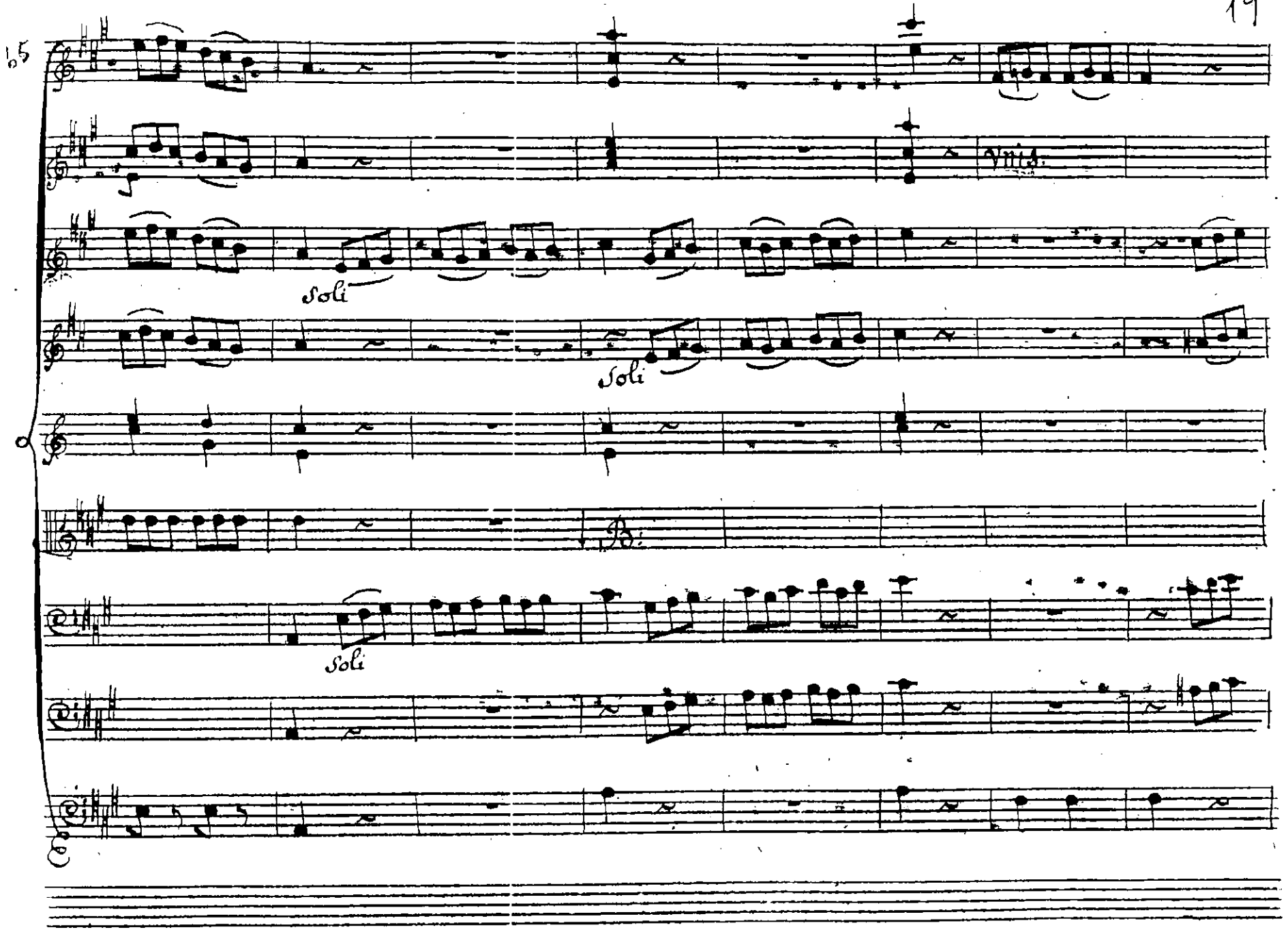
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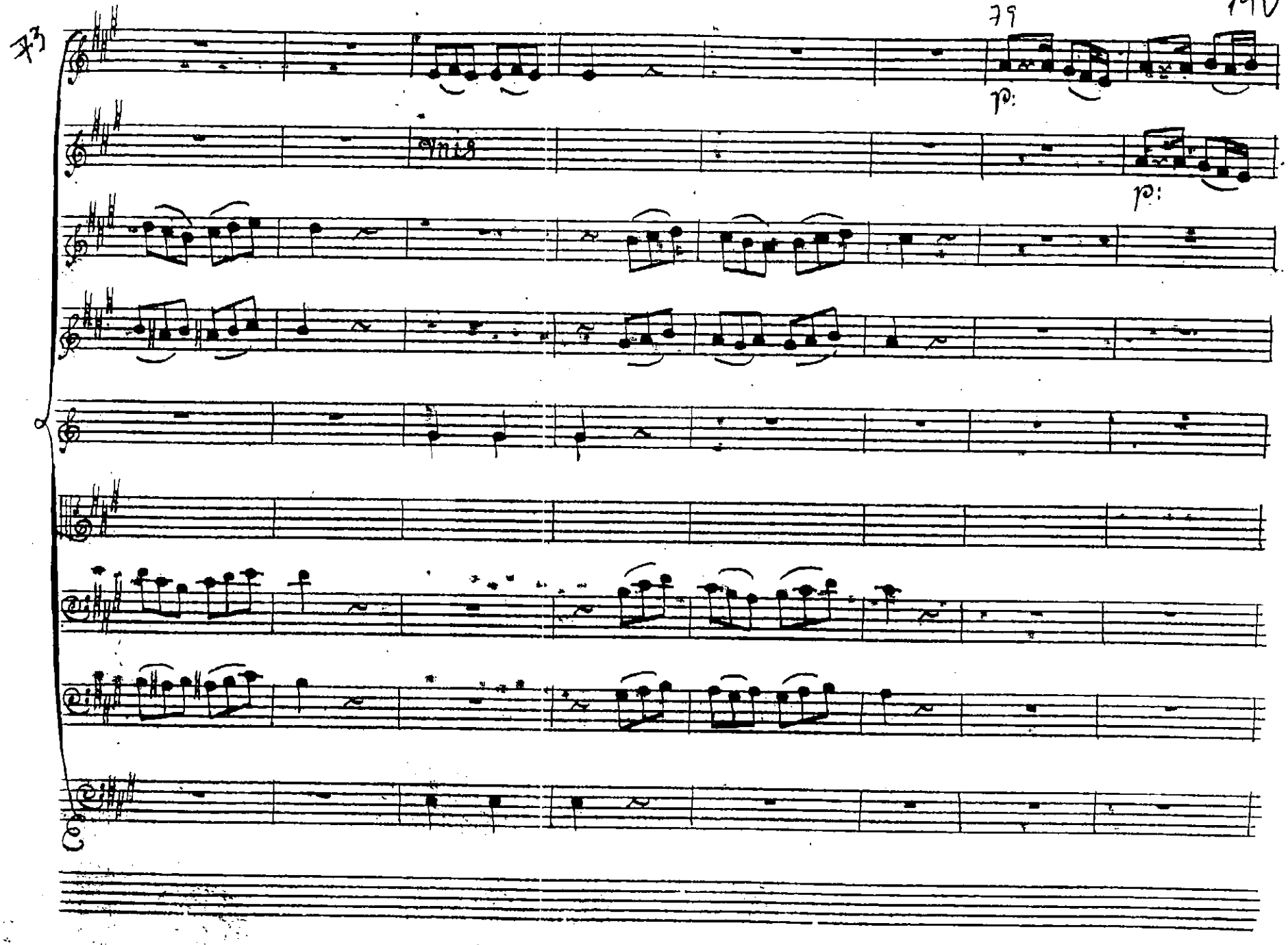
79
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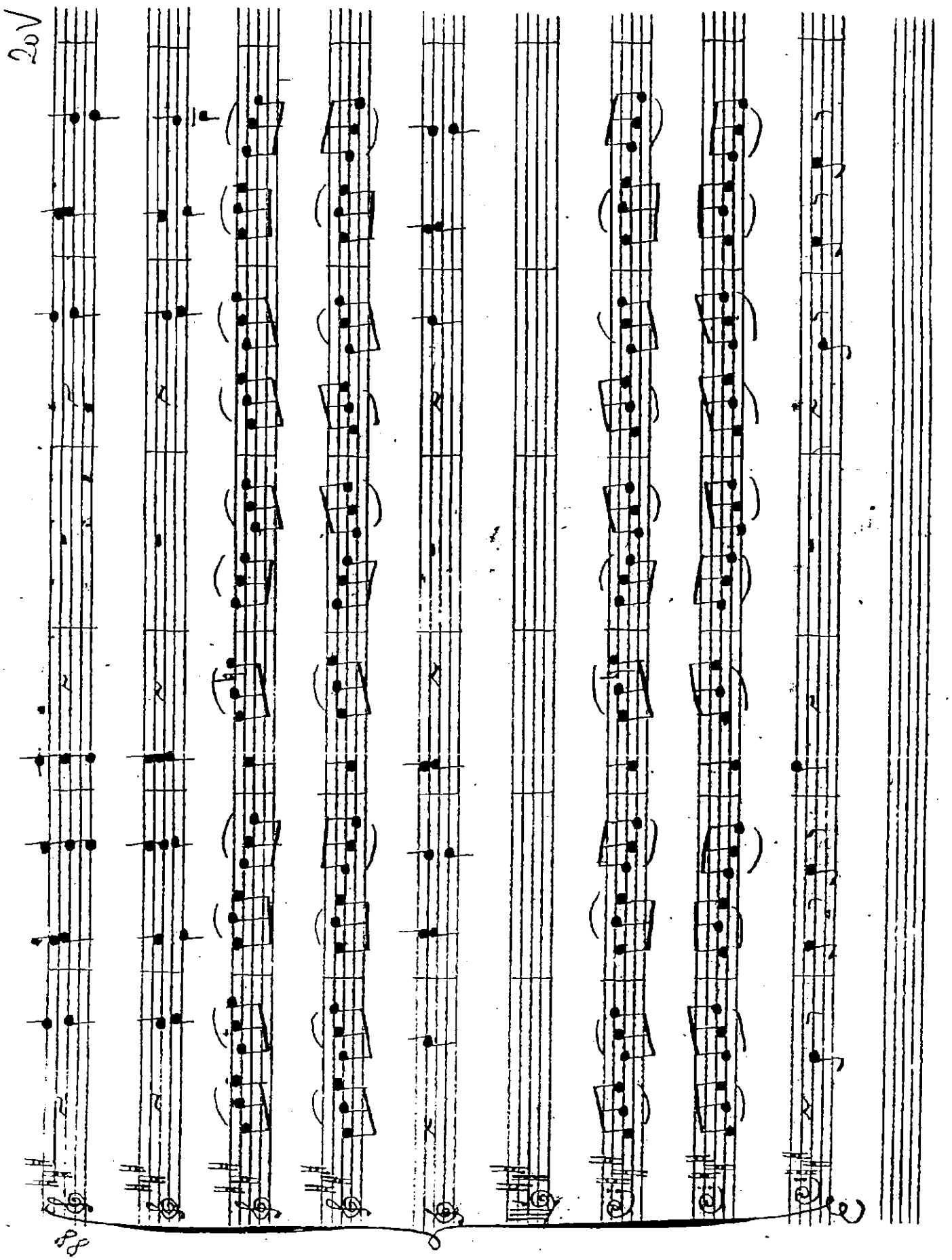
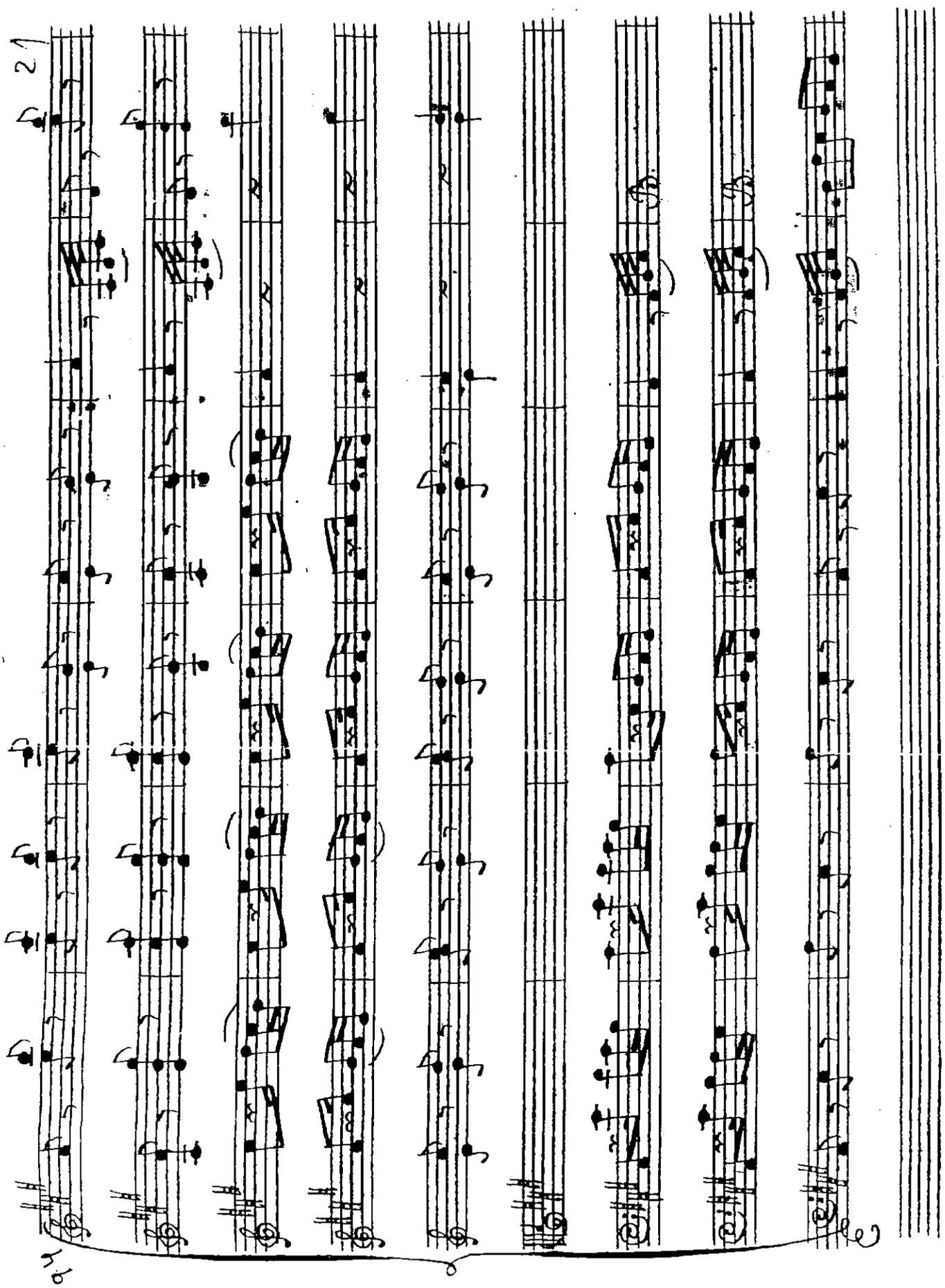

20V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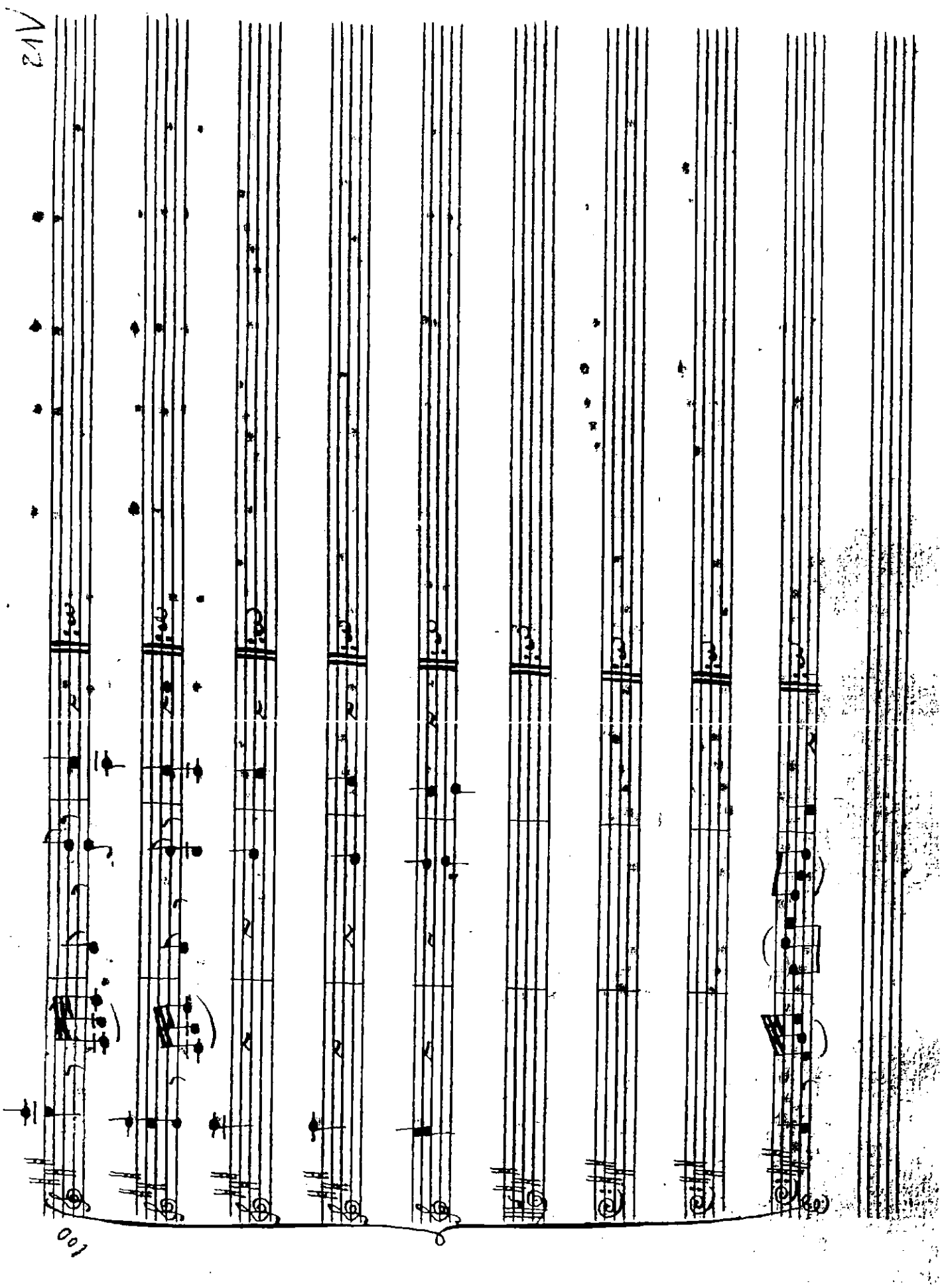
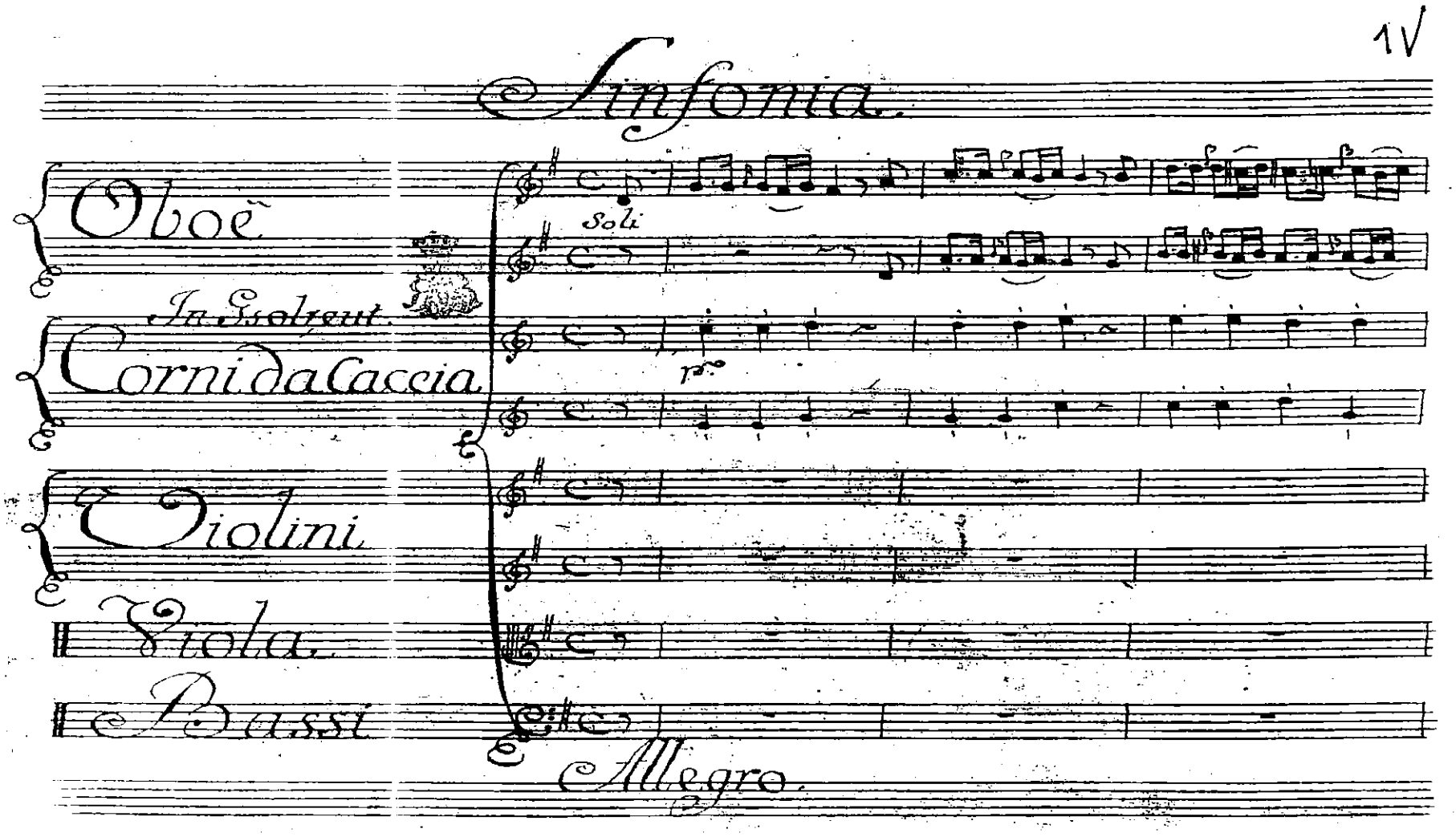
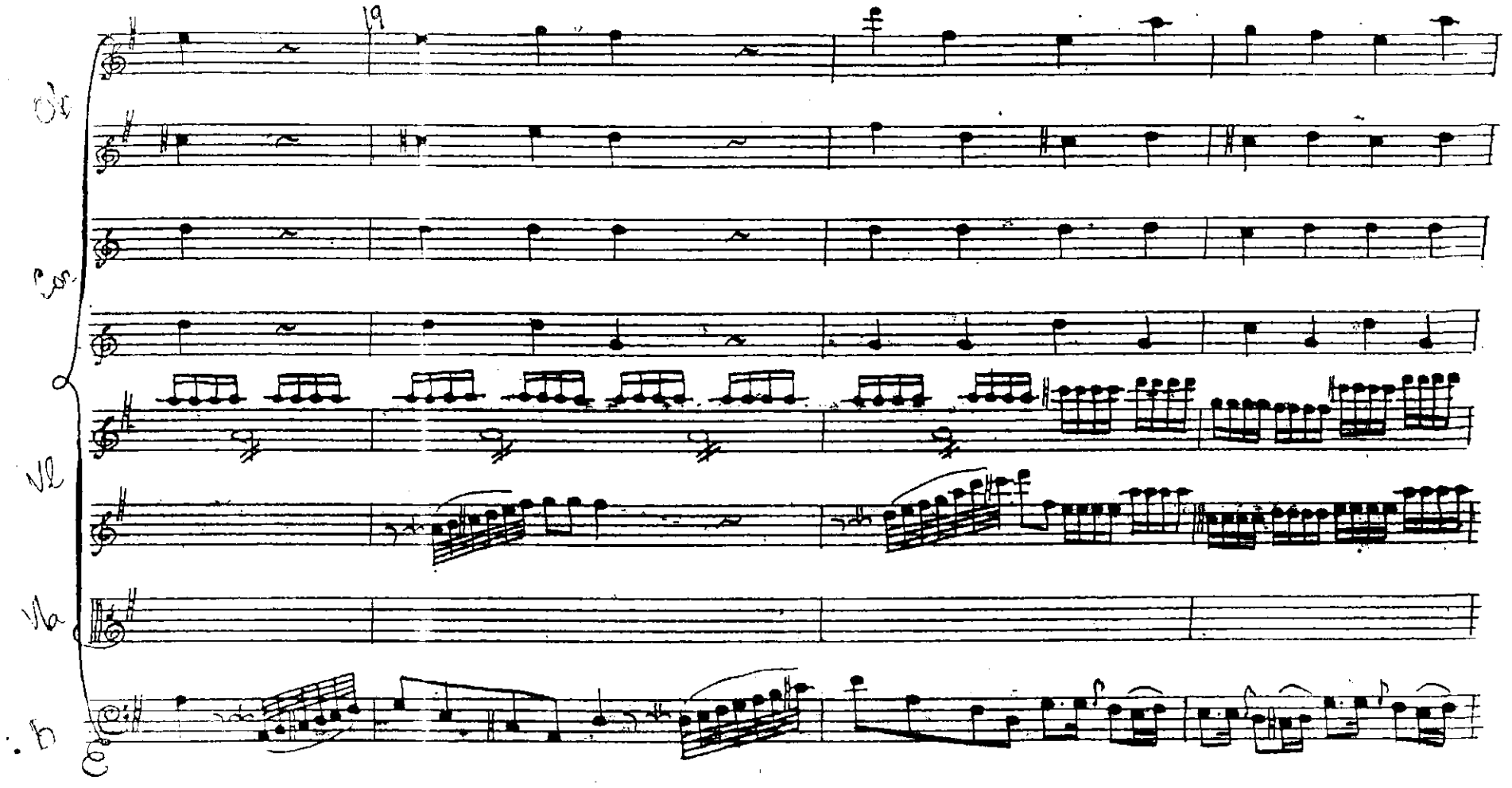
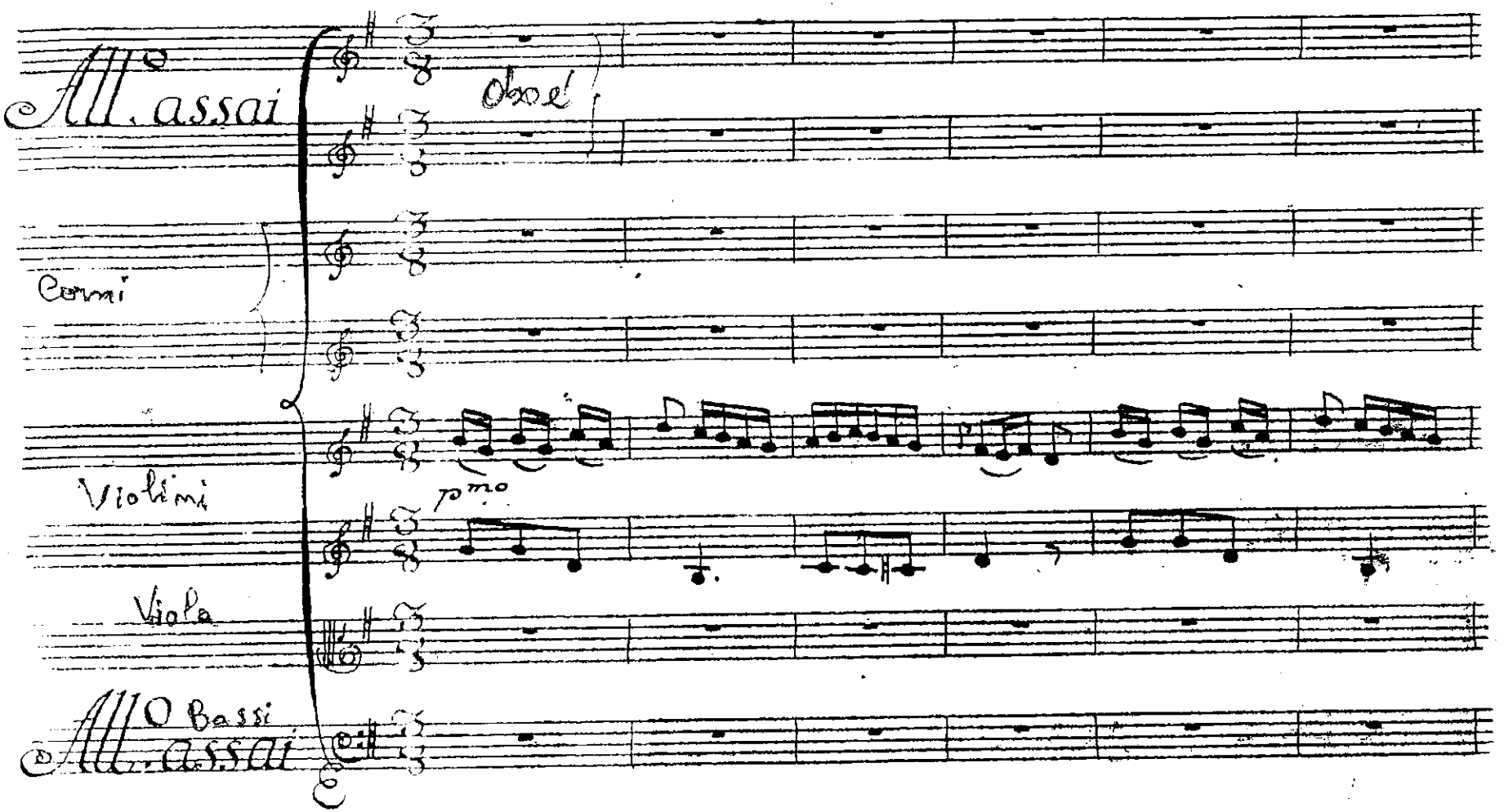




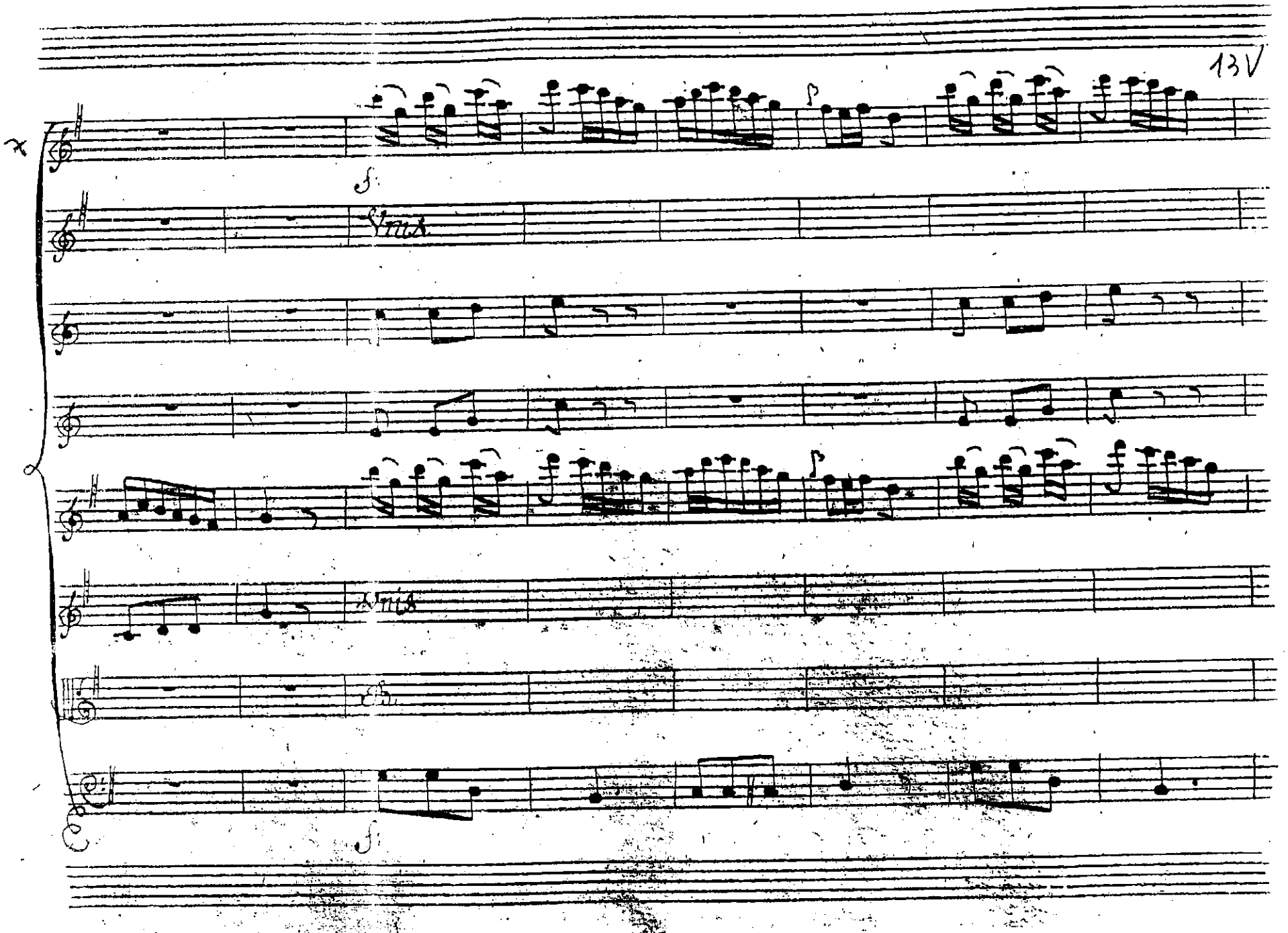
Ex. 117 Luciano Xavier dos Santos, Abertura de *Esione*, 1º and., pp. 1V-2
Grande alternância melódica entre madeiras e cordas; indicações *soli* nos oboés e trompas



Ex. 118 - Luciano Xavier dos Santos, Abertura de *Esione*, 1º and., p. 4
Escalas rápidas ascendentes nas cordas, num efeito de tipo Sturm und Drang



Ex. 119 - Luciano Xavier dos Santos, Abertura de *Esione*, 3° and., pp. 13-19V
Rondó simples e claro, com uma escrita melódica graciosa e viva, de tipo dança popular


13V
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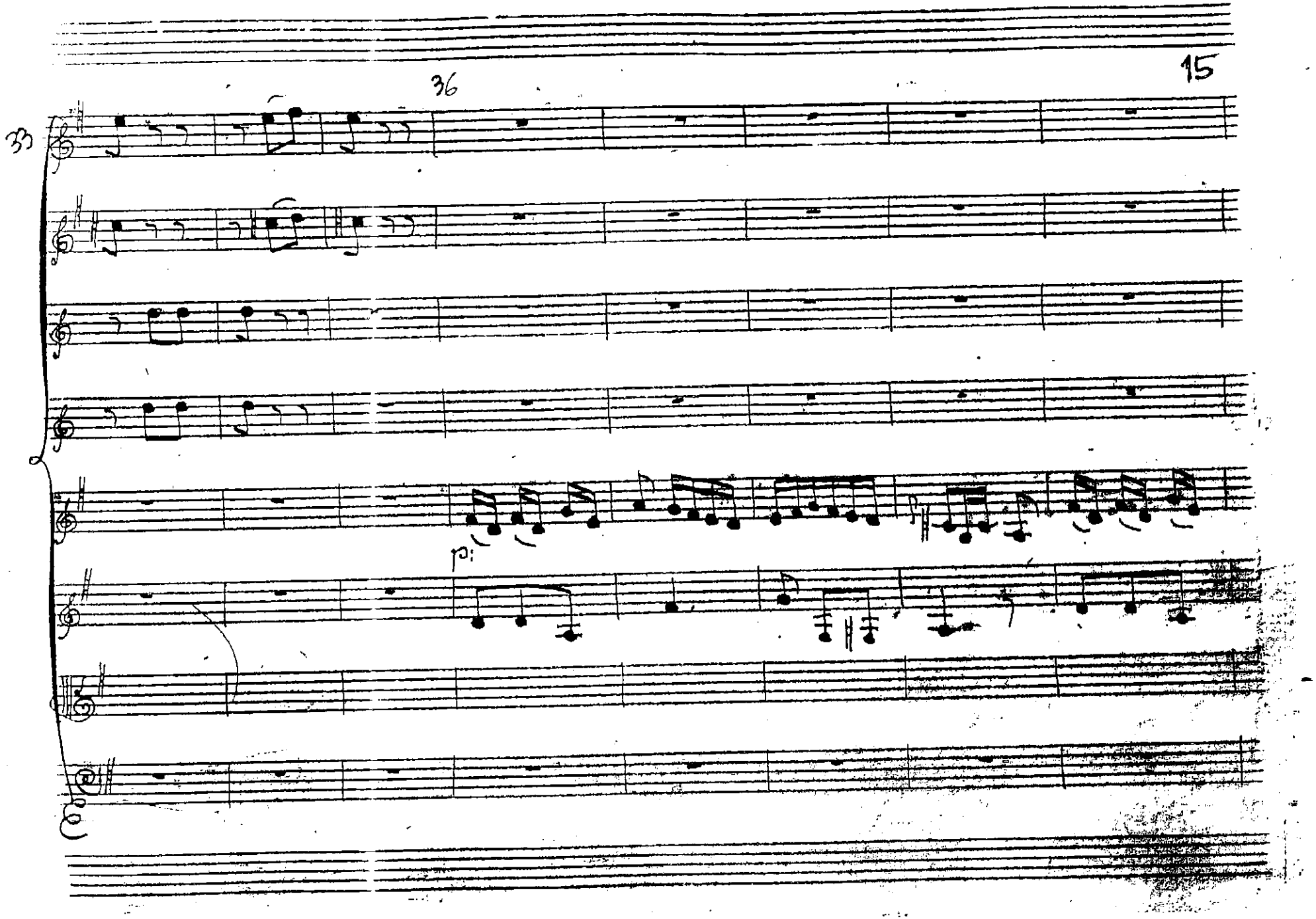
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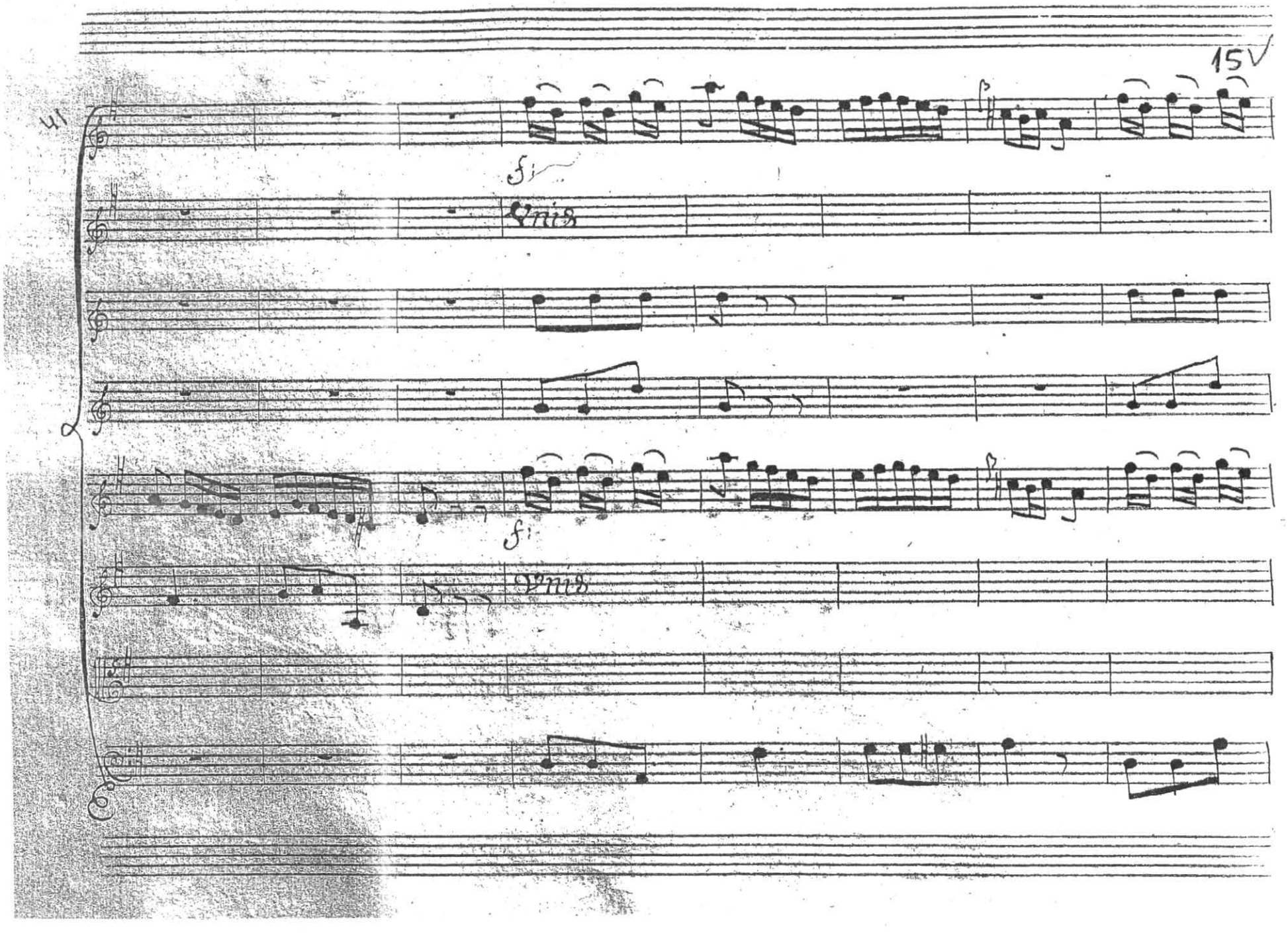
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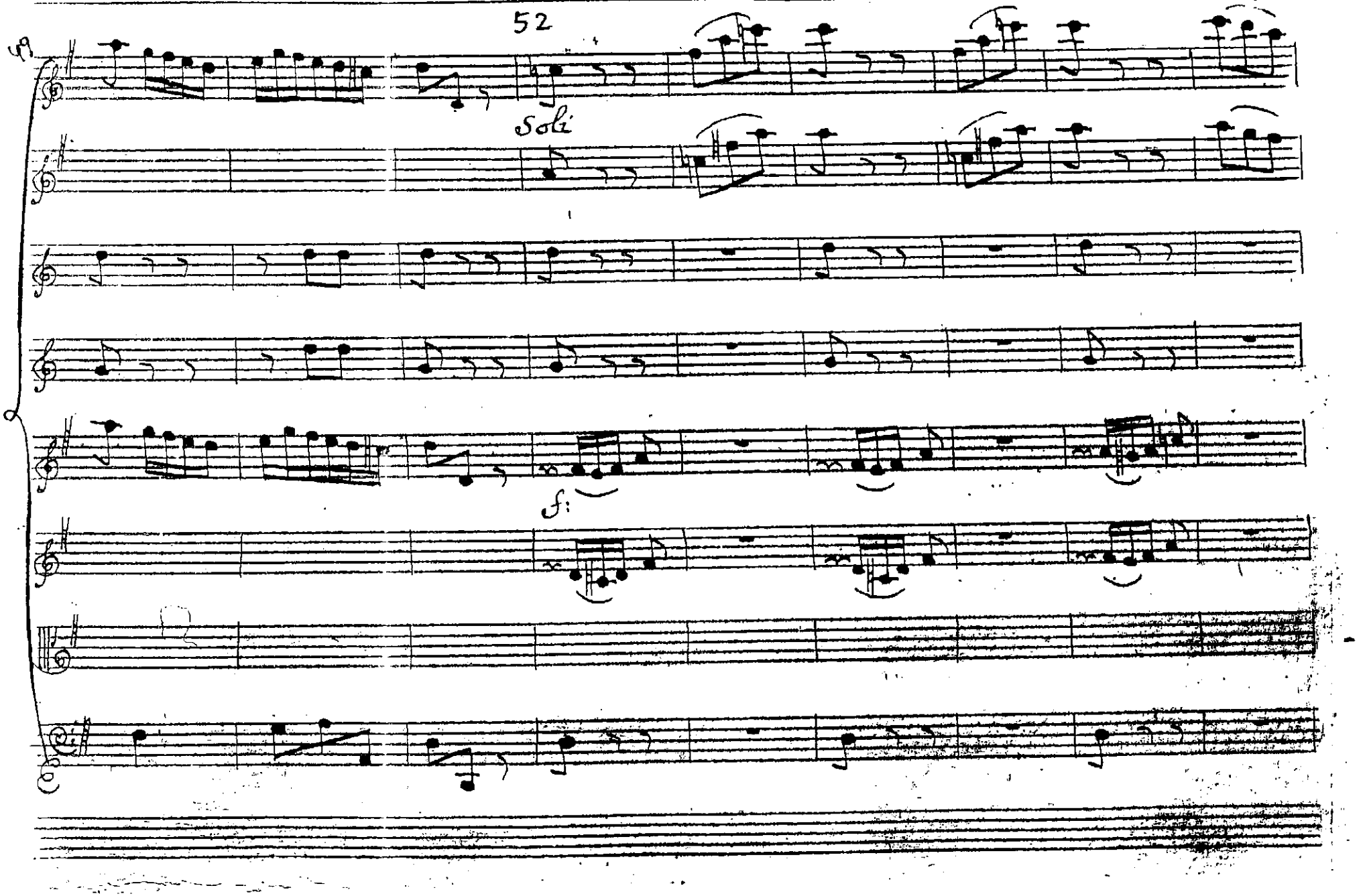
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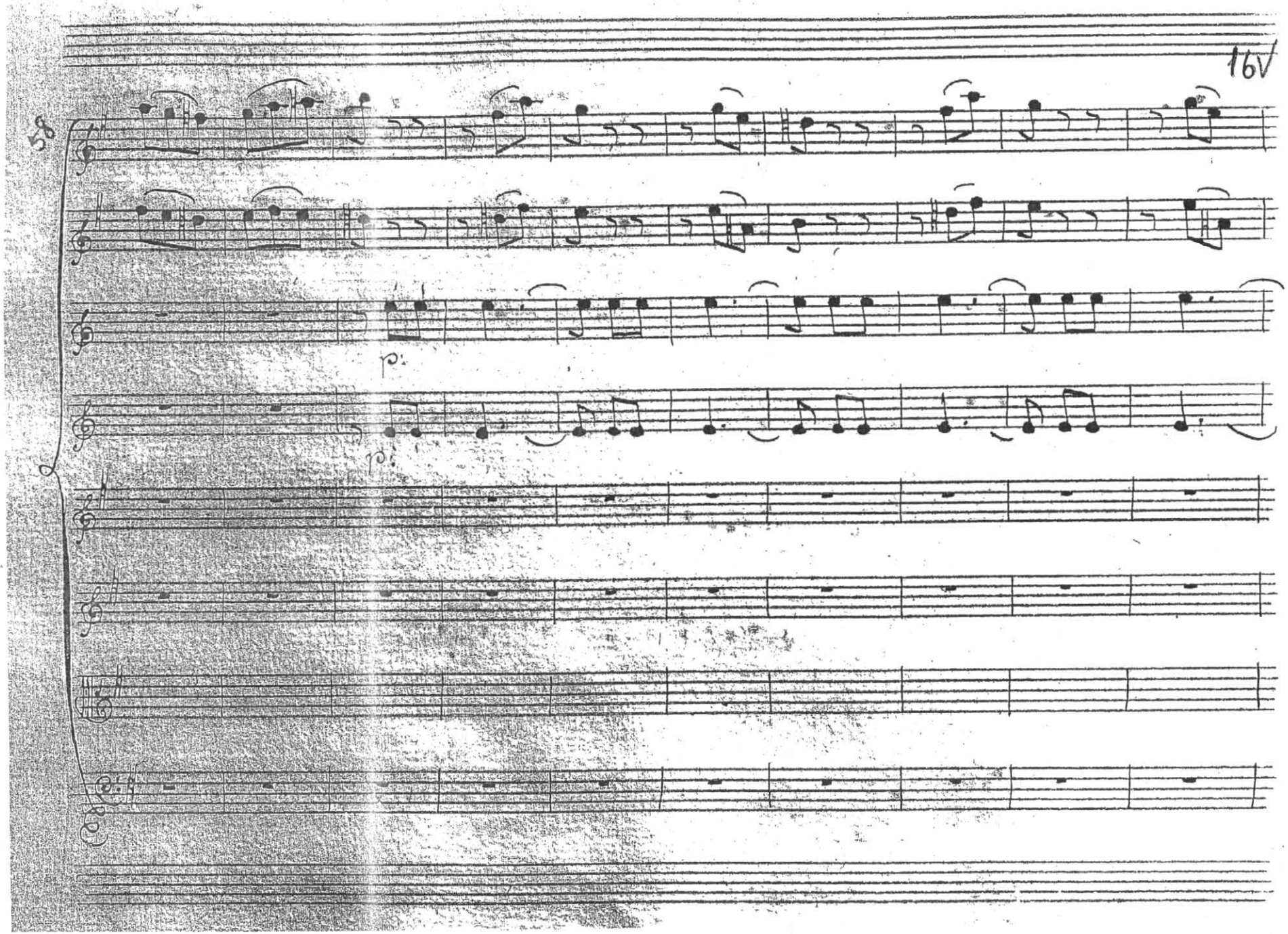
16V
58
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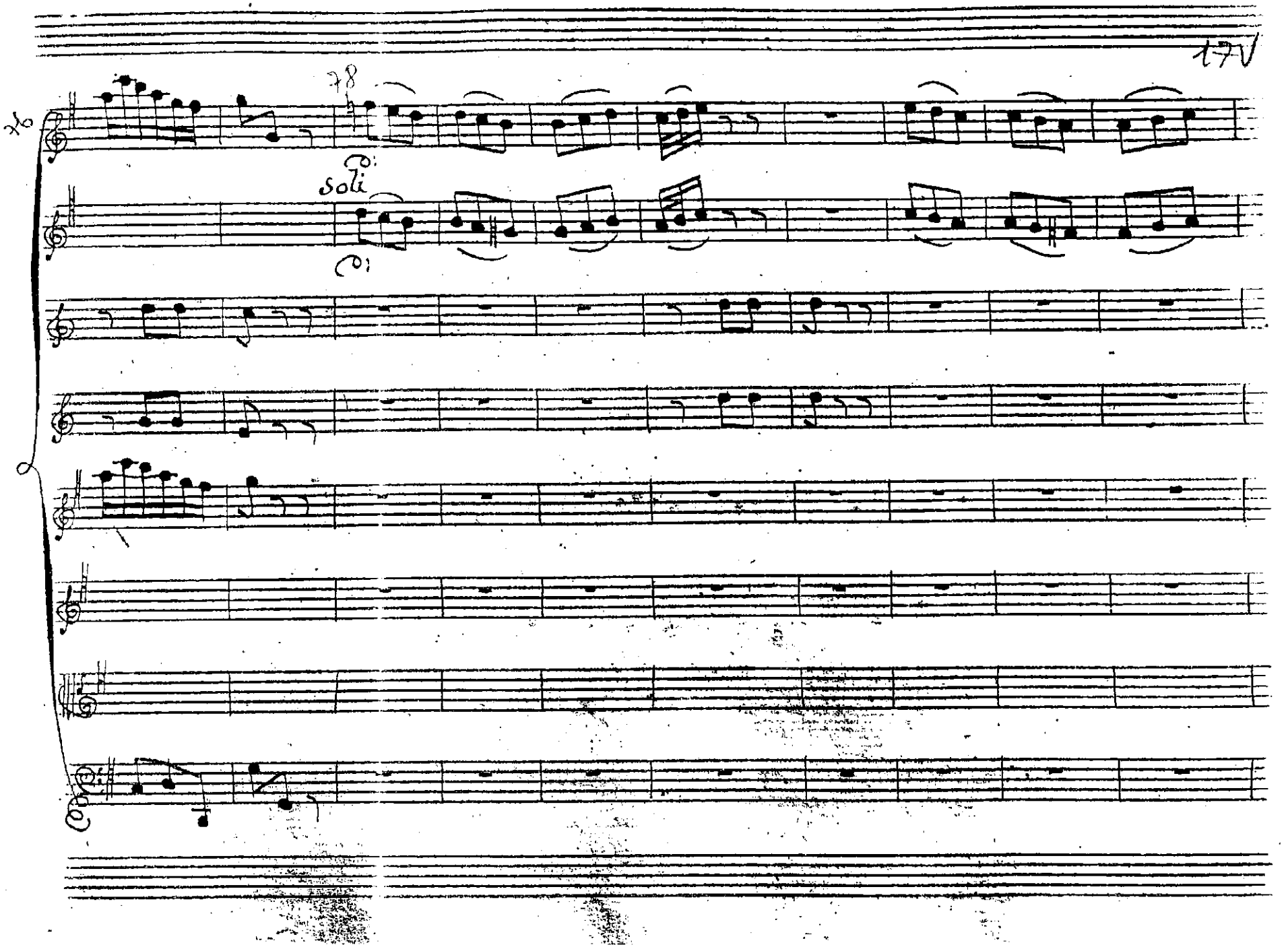
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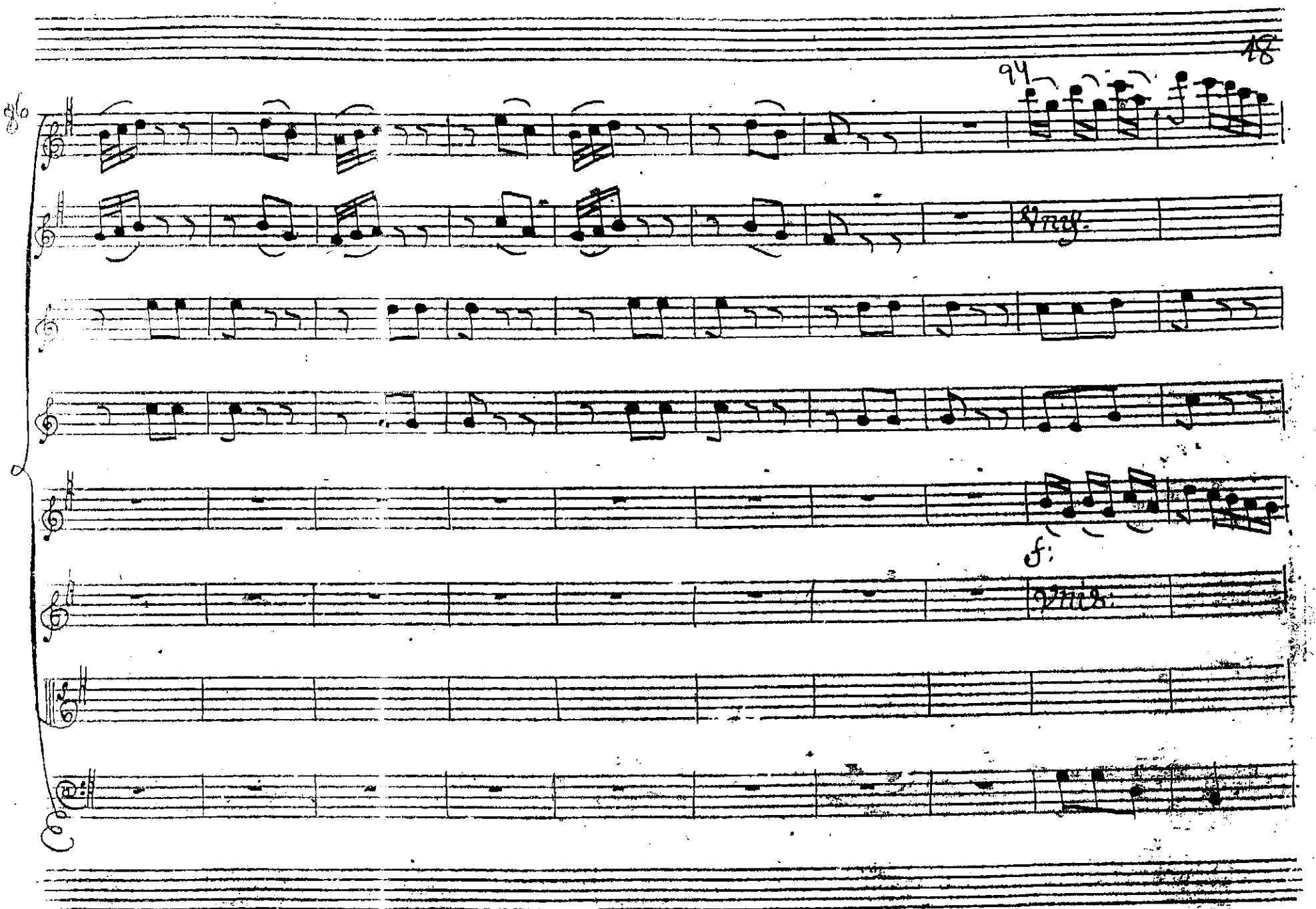
94
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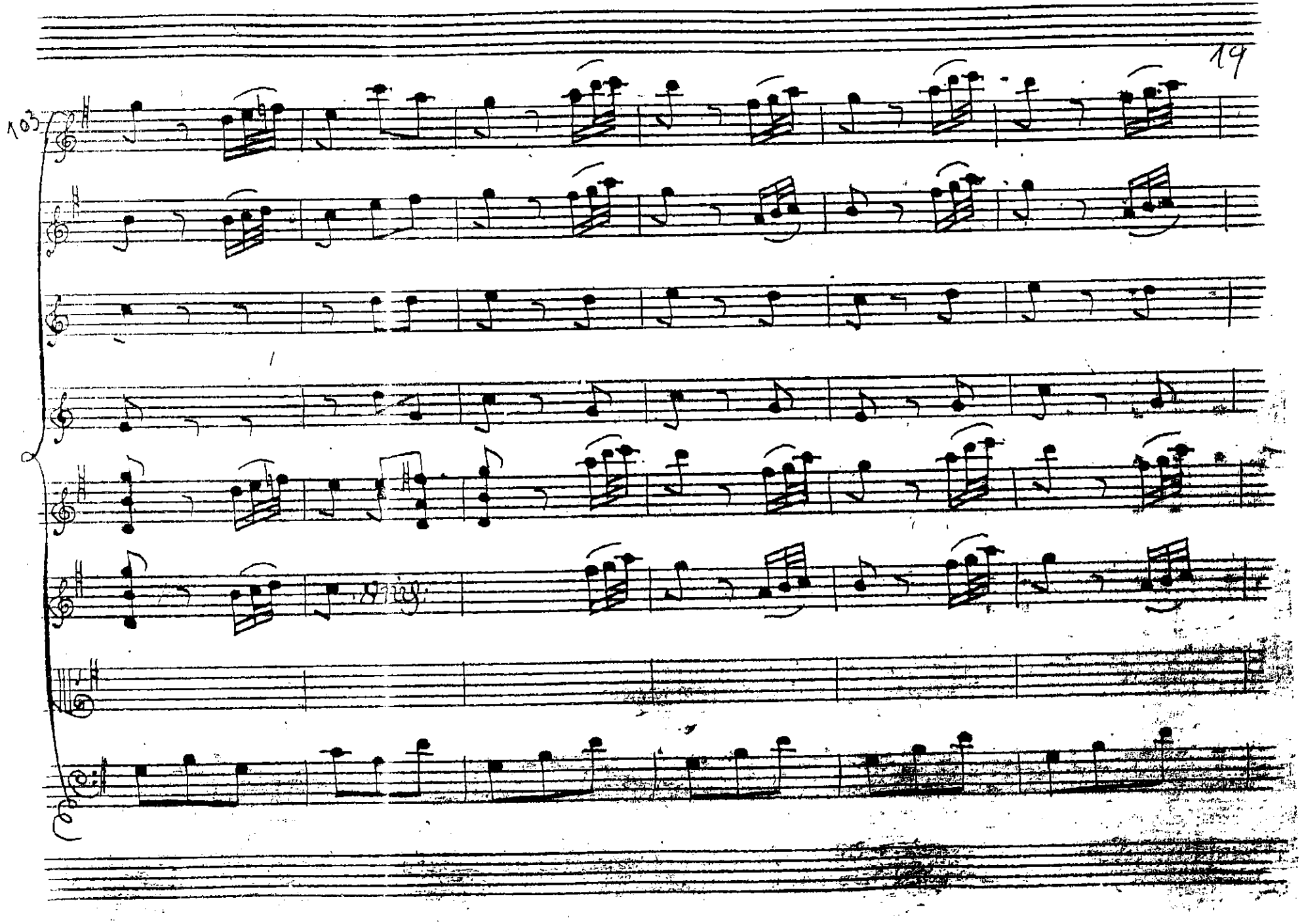
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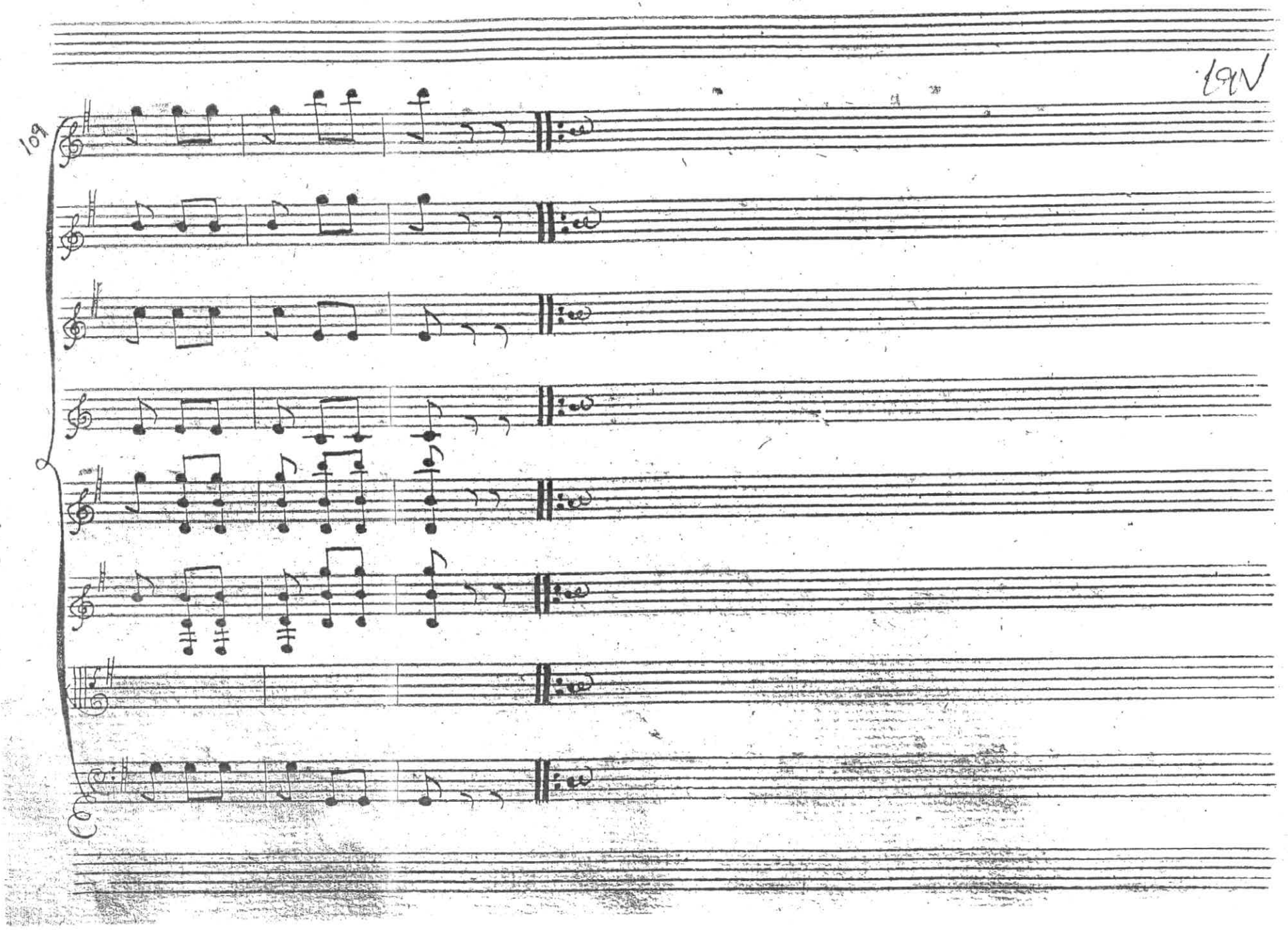
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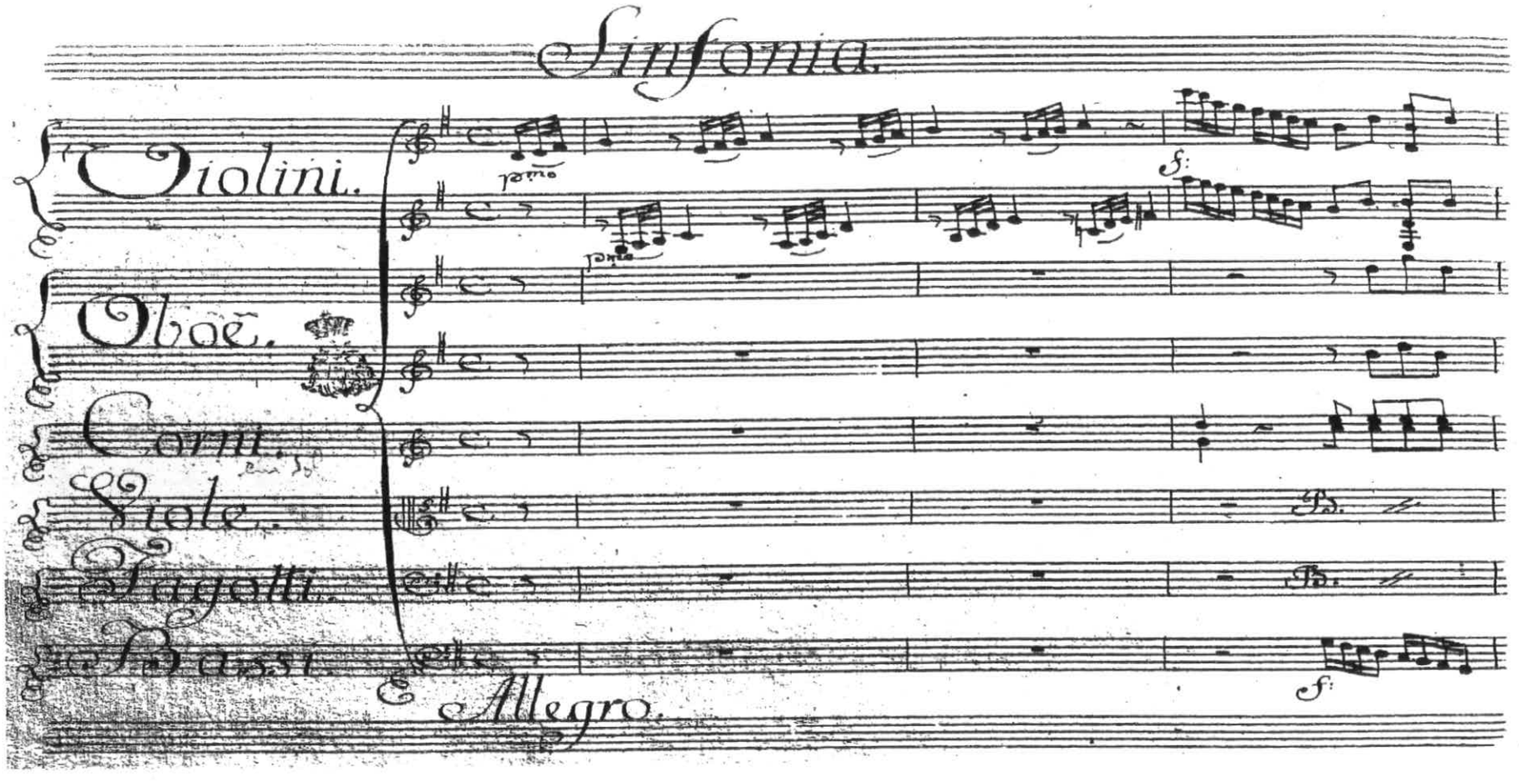
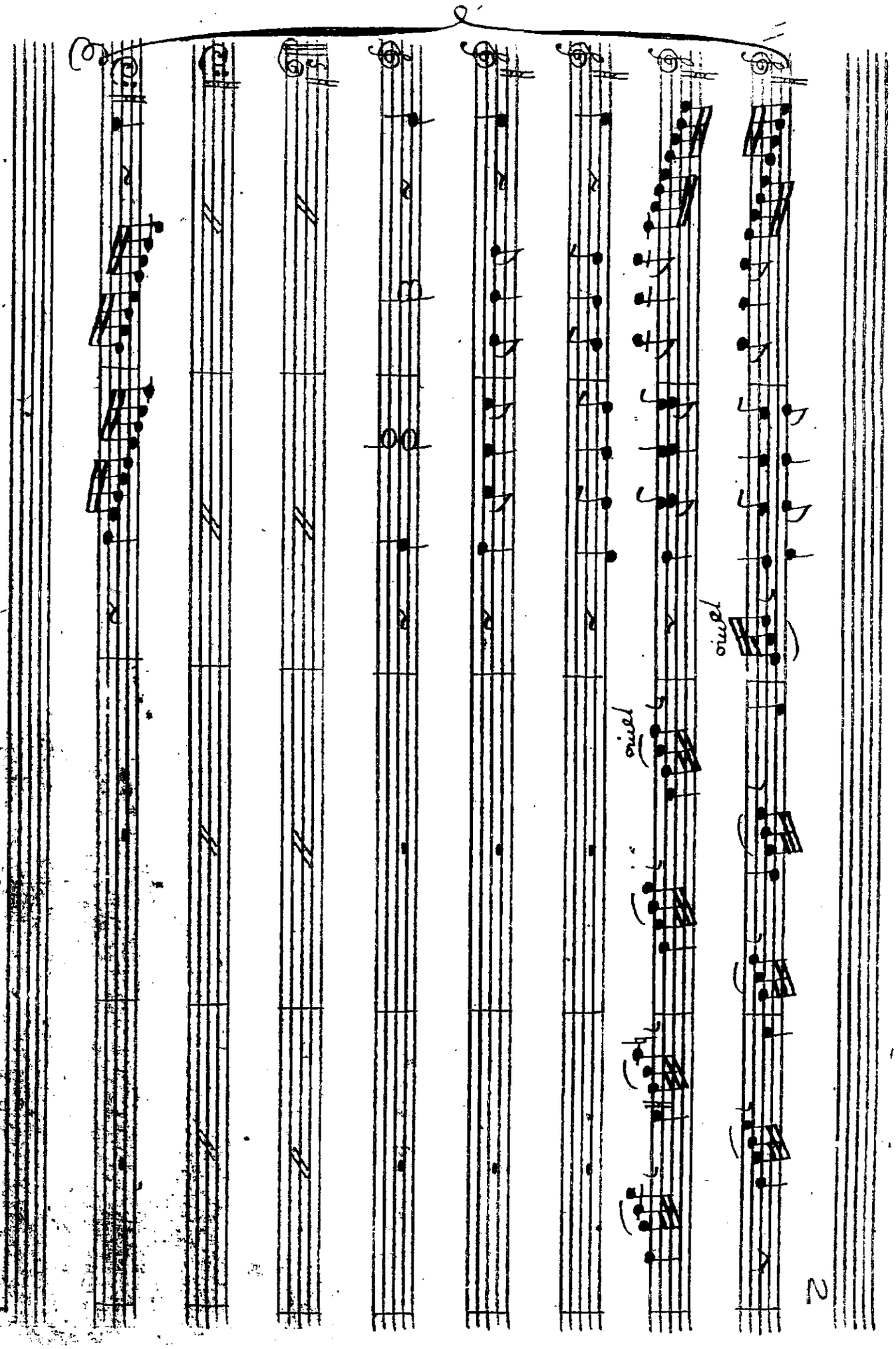


Ex. 120 - Luciano Xavier dos Santos, Abertura de *Ercole sul Tago*, 1º e 2º and., pp. 1V-19V
Allegro: forma sonata, com os grupos temáticos misturados na reexposição e as zonas tonais não totalmente claras; Andante Arioso: quatro secções, idênticas duas a duas, formando no seu todo uma estrutura viva e interessante; combinação entre grupos variados de instrumentos, com preocupação tímbrica; indicações *soli* para oboés e fagotes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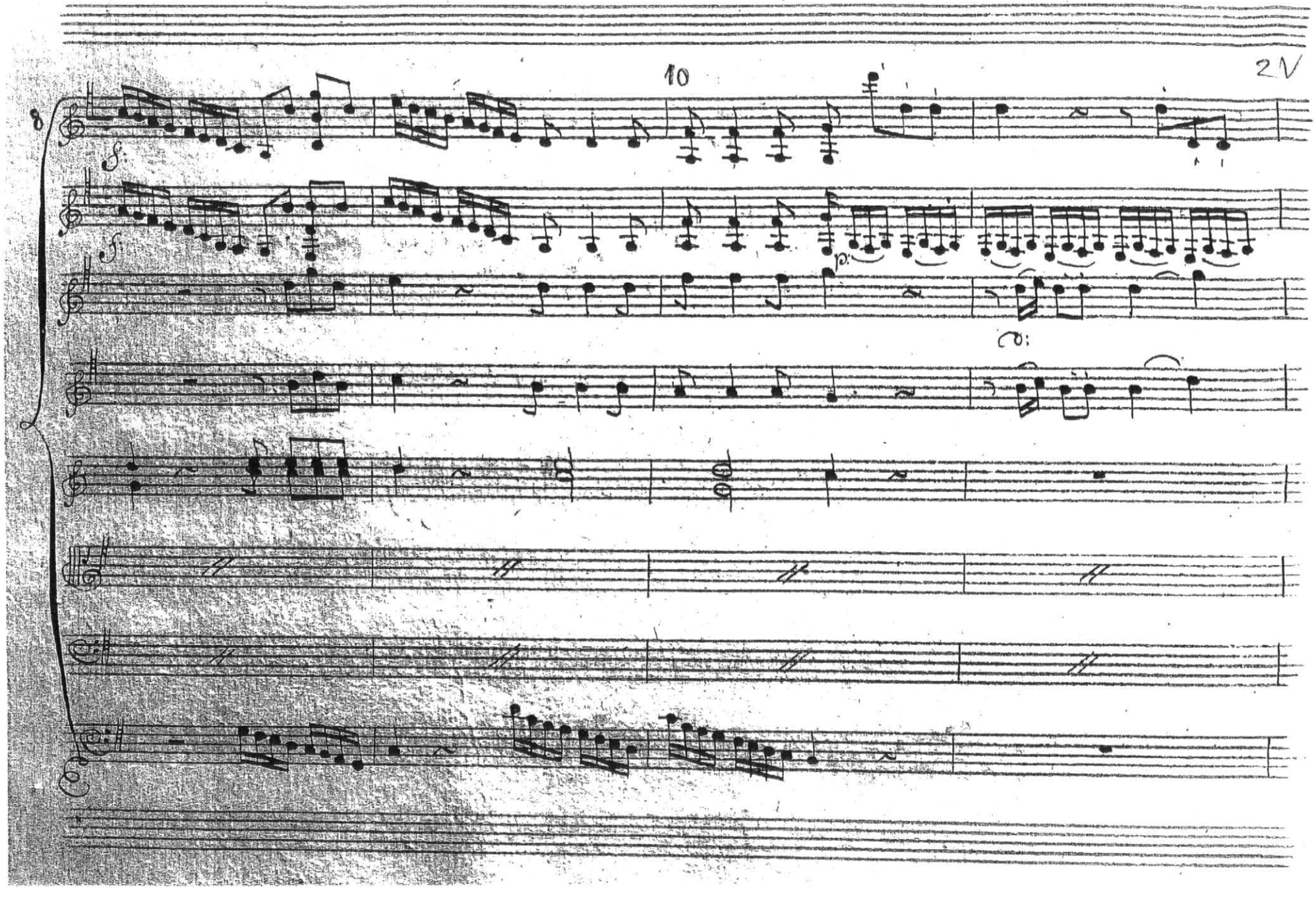
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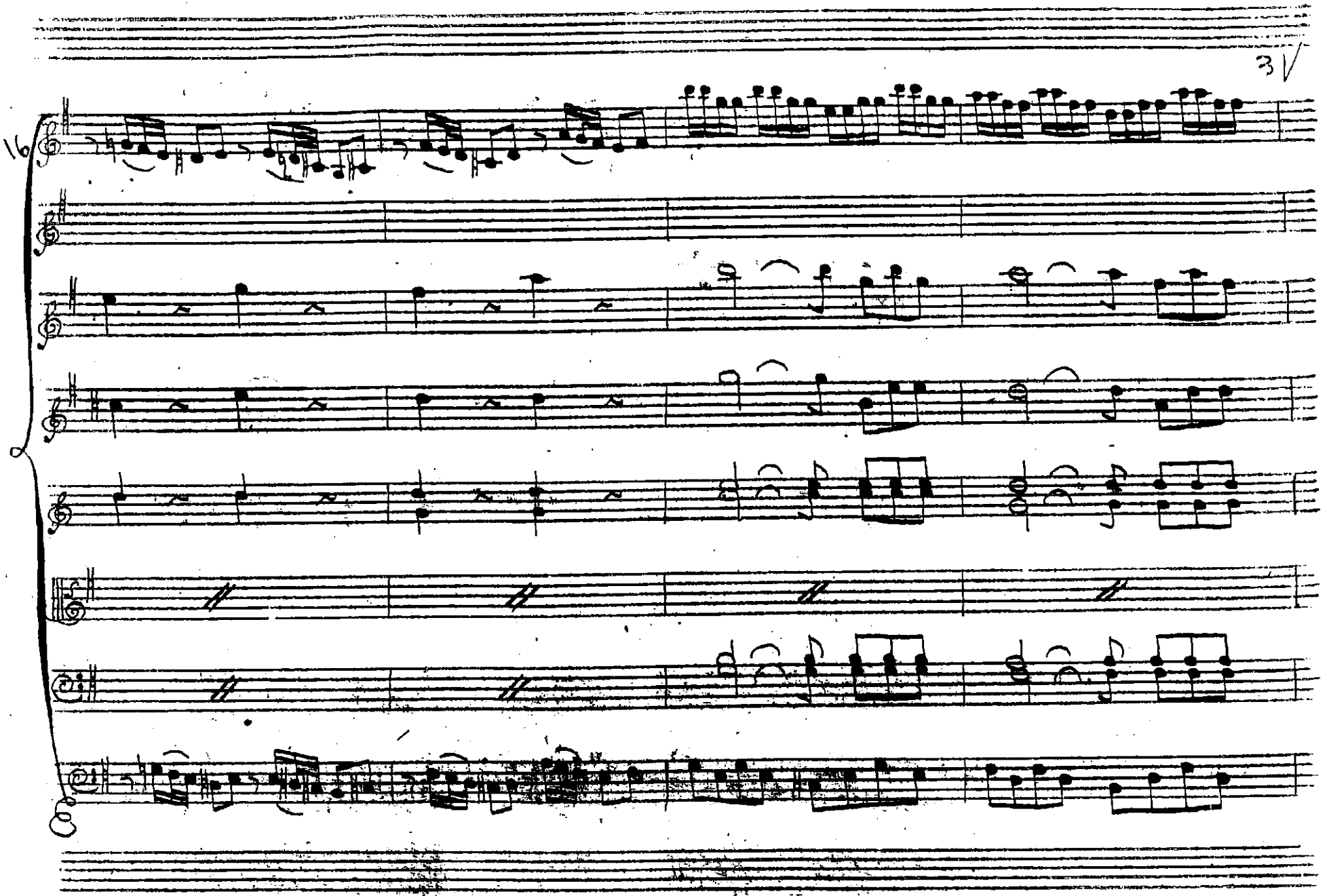
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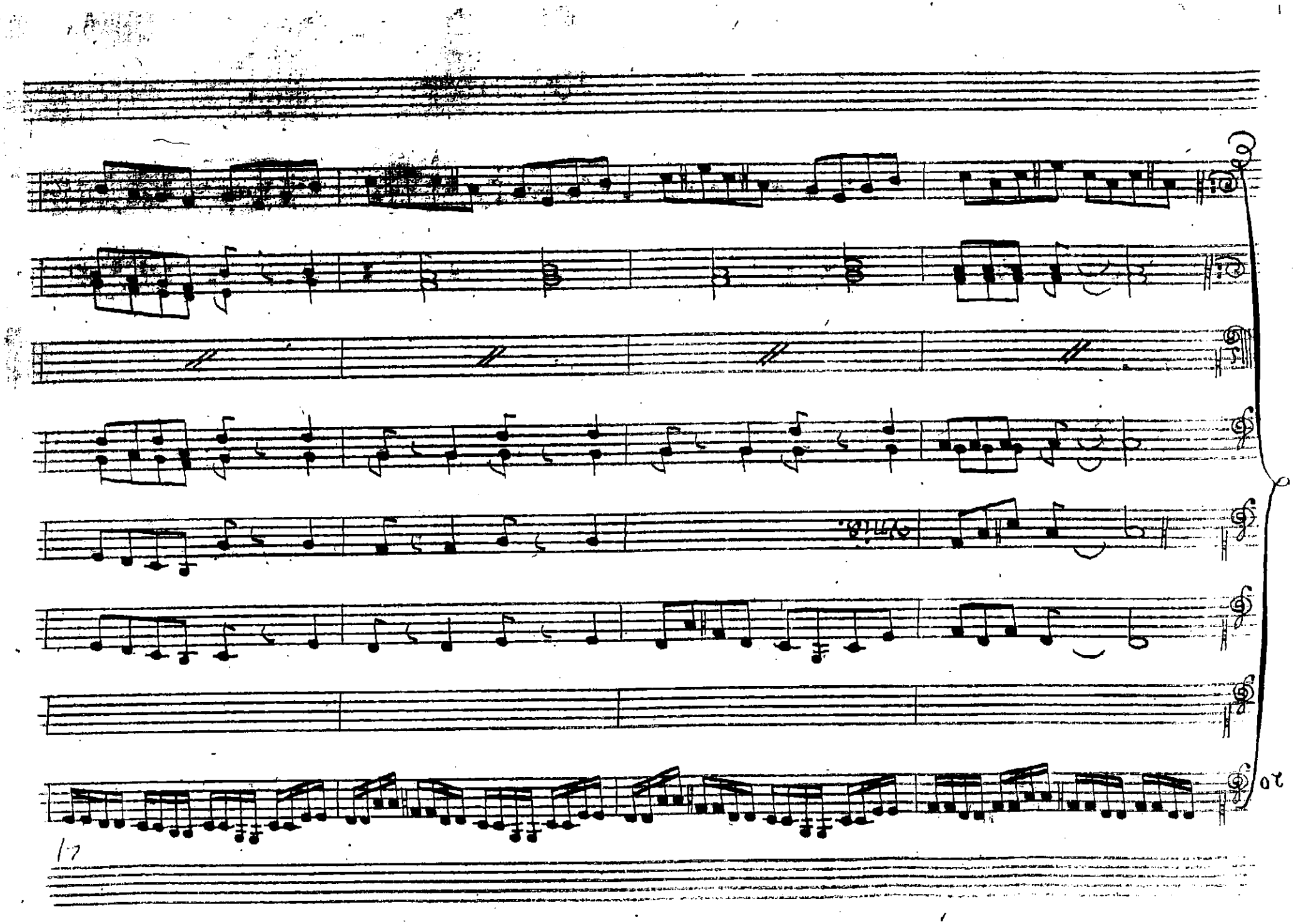

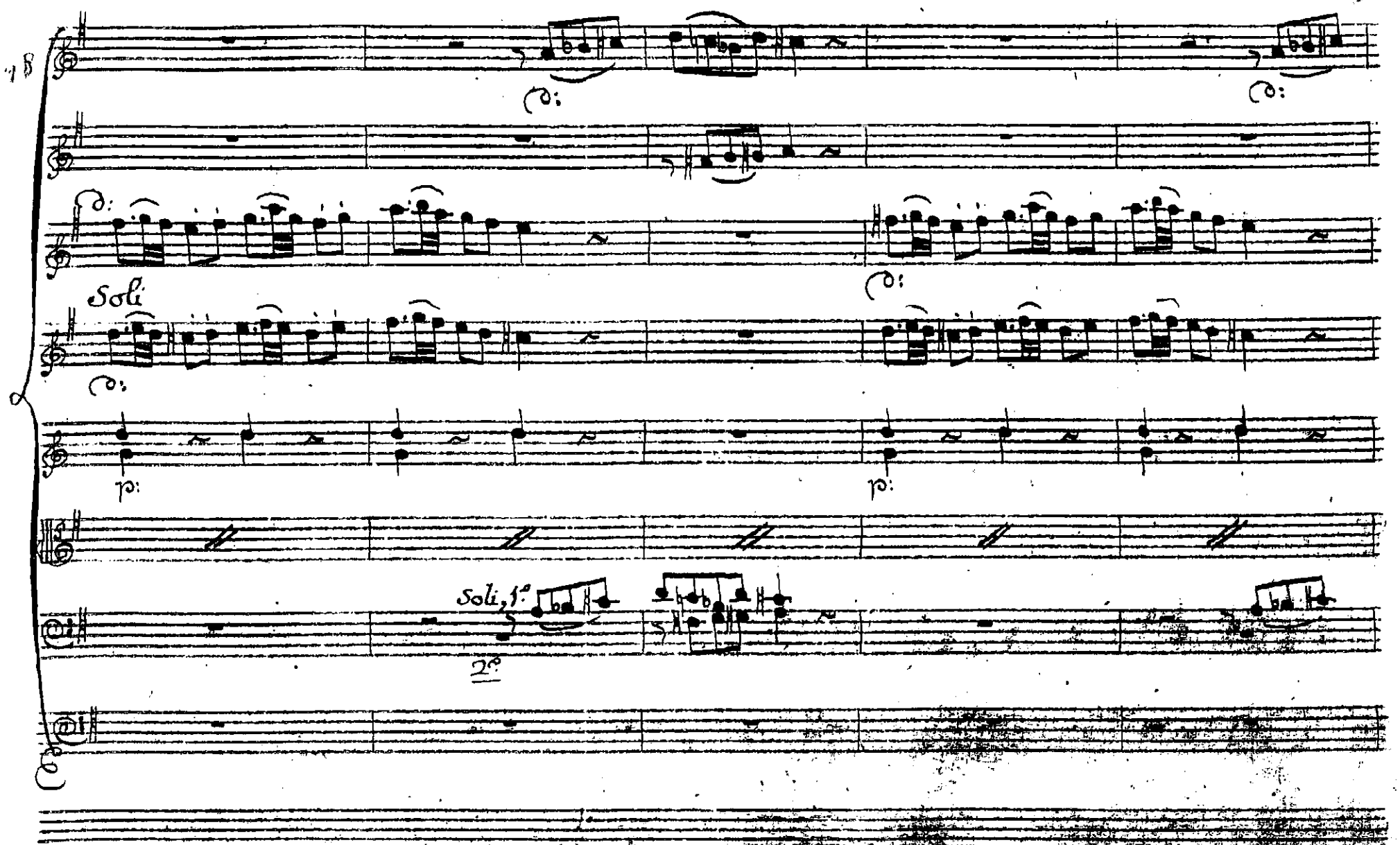
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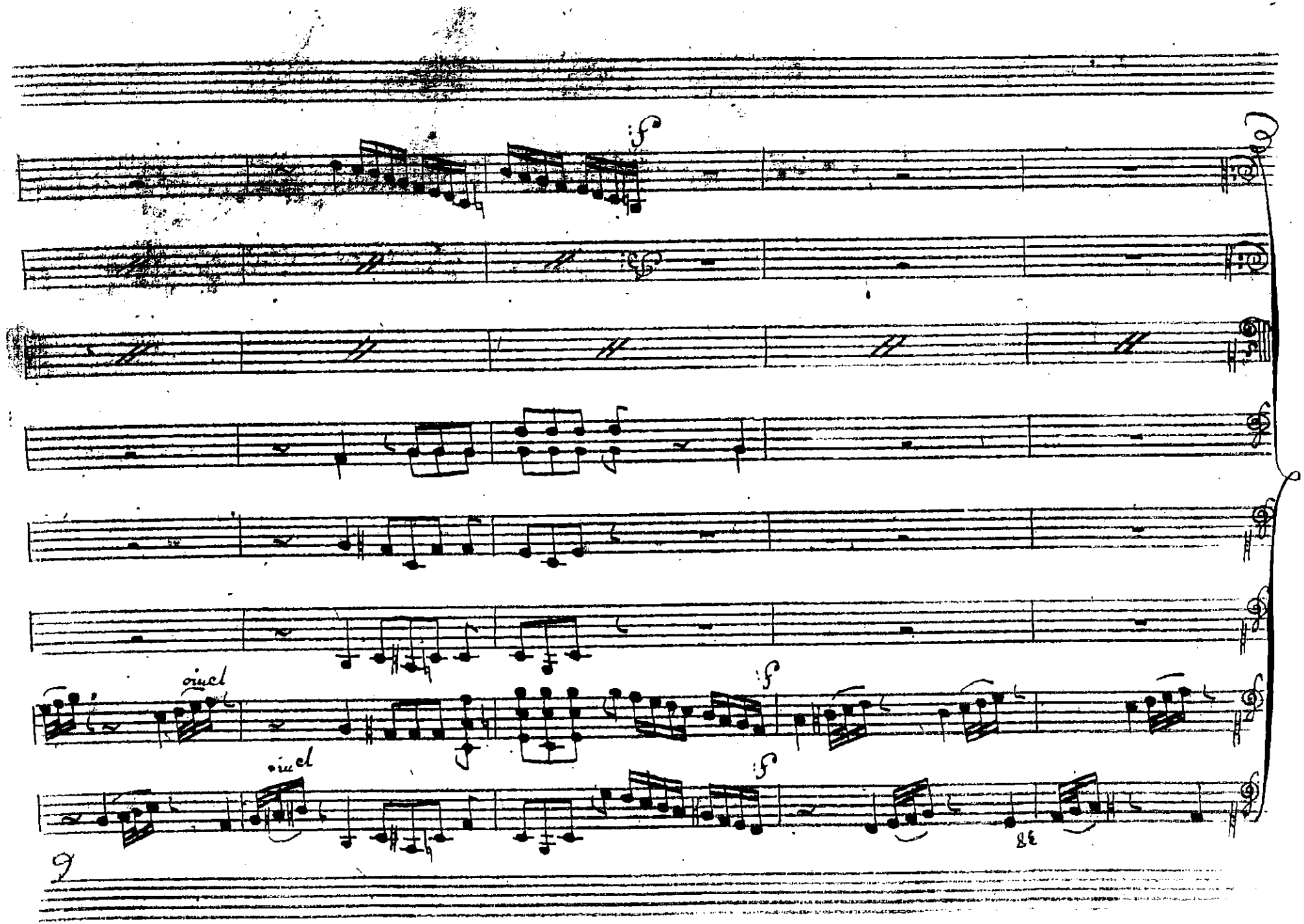
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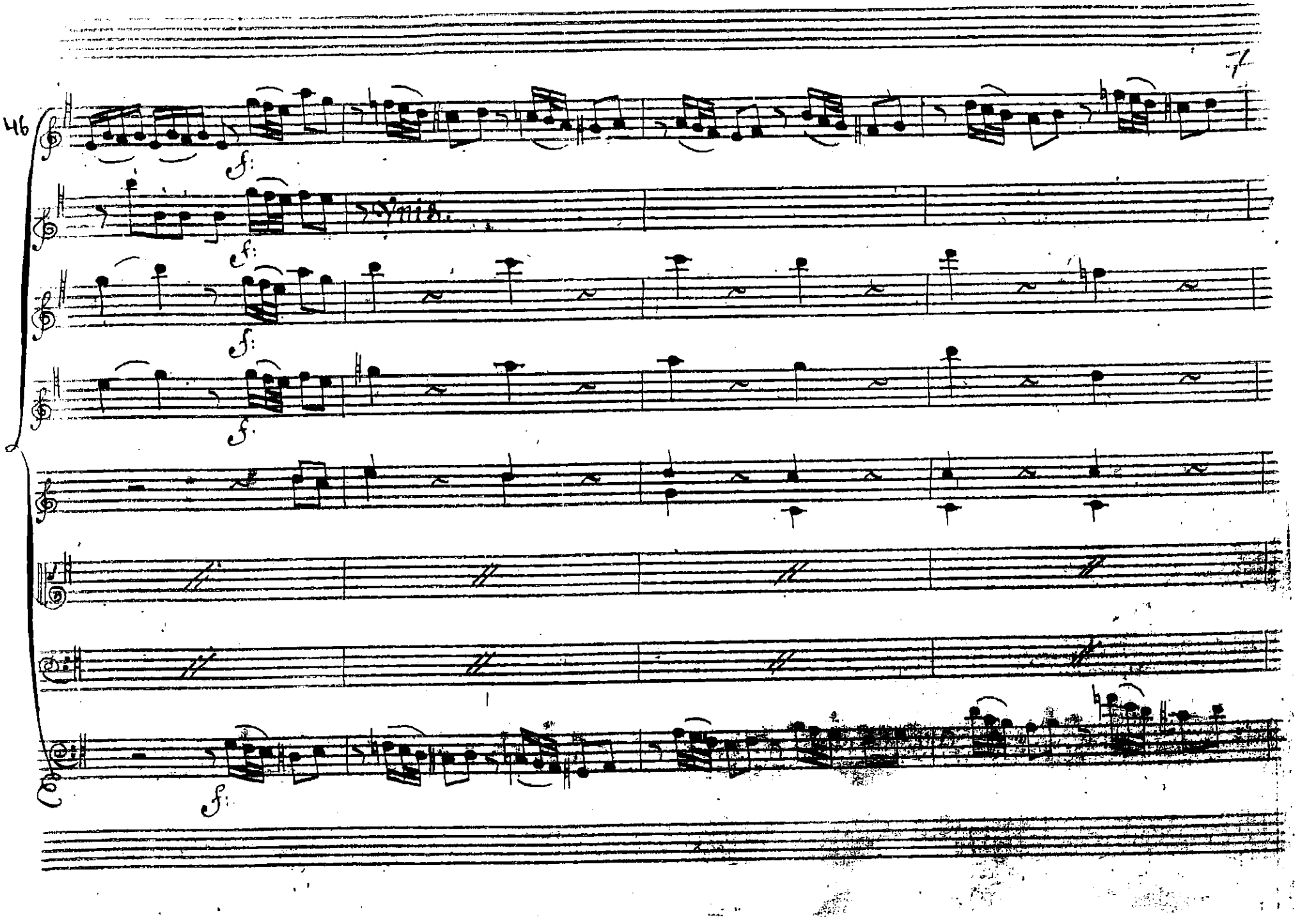
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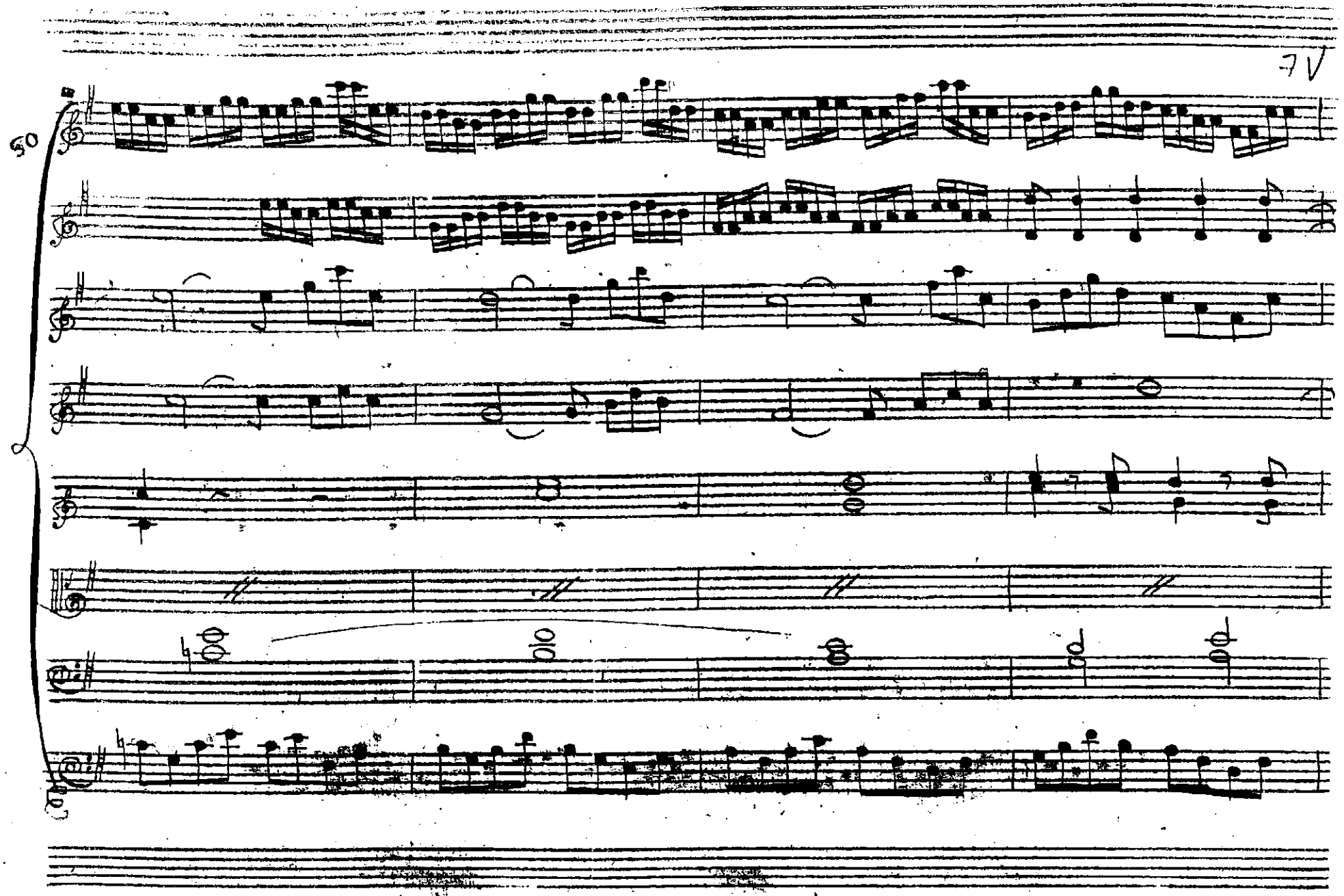
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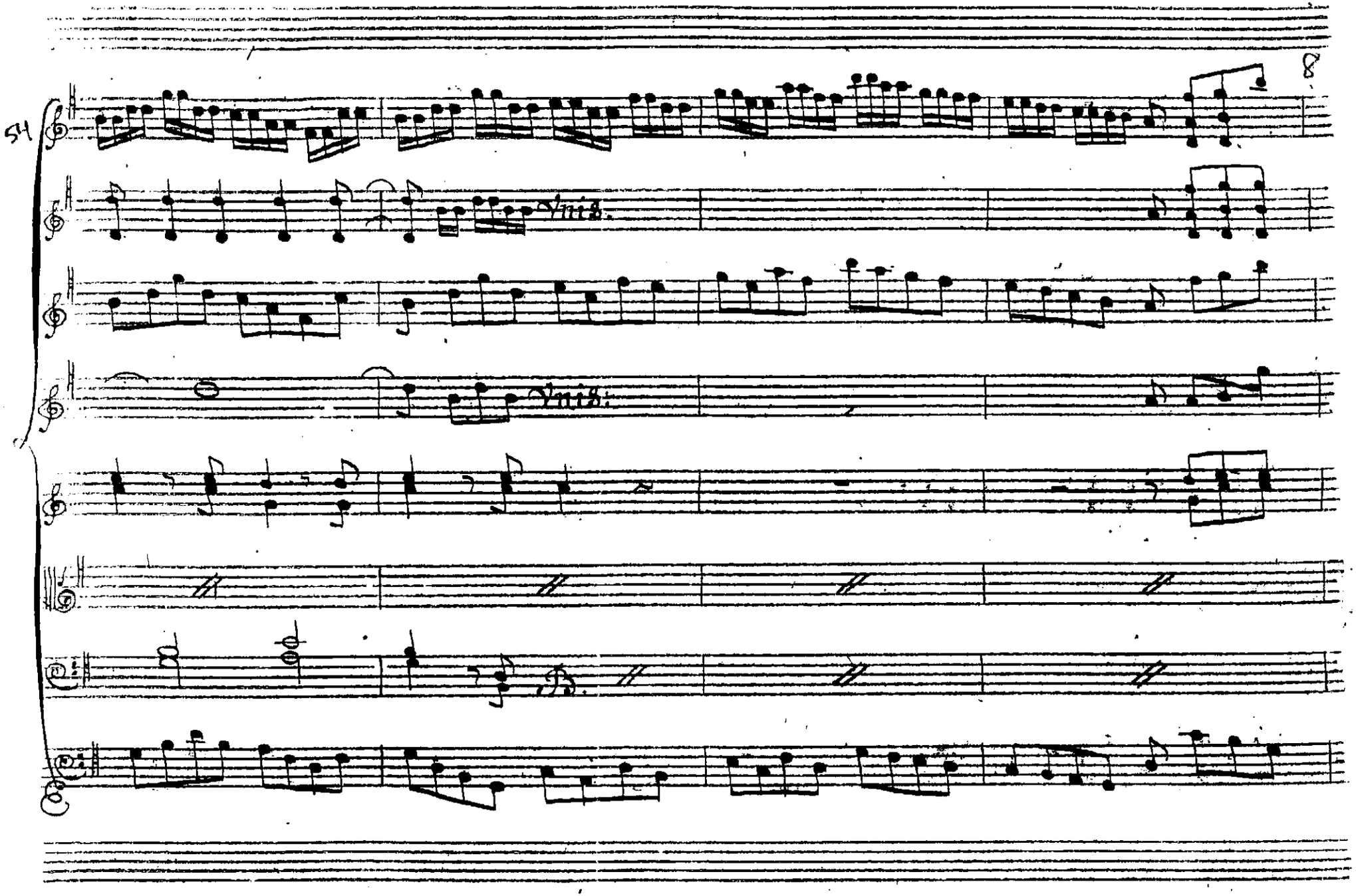
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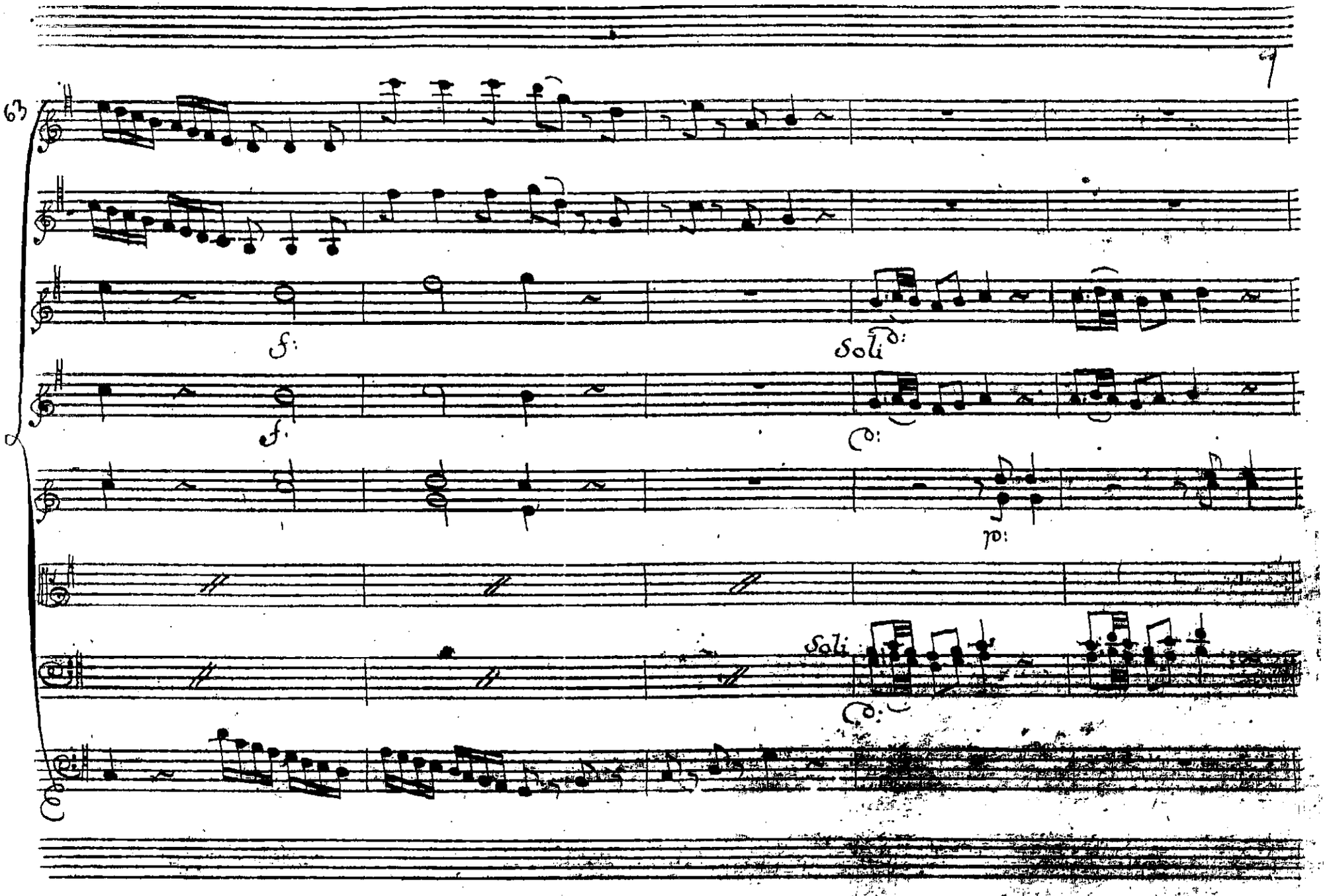
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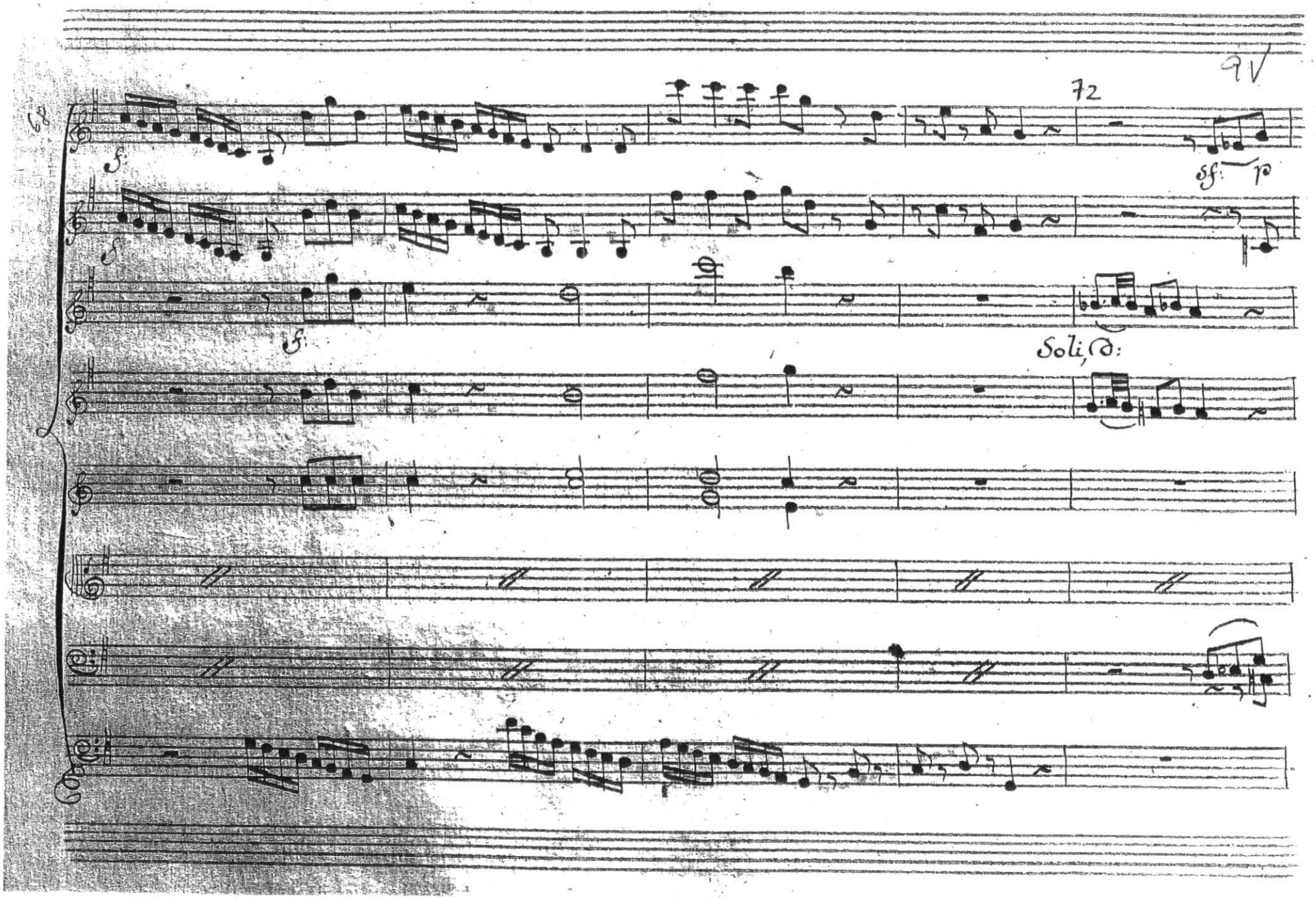
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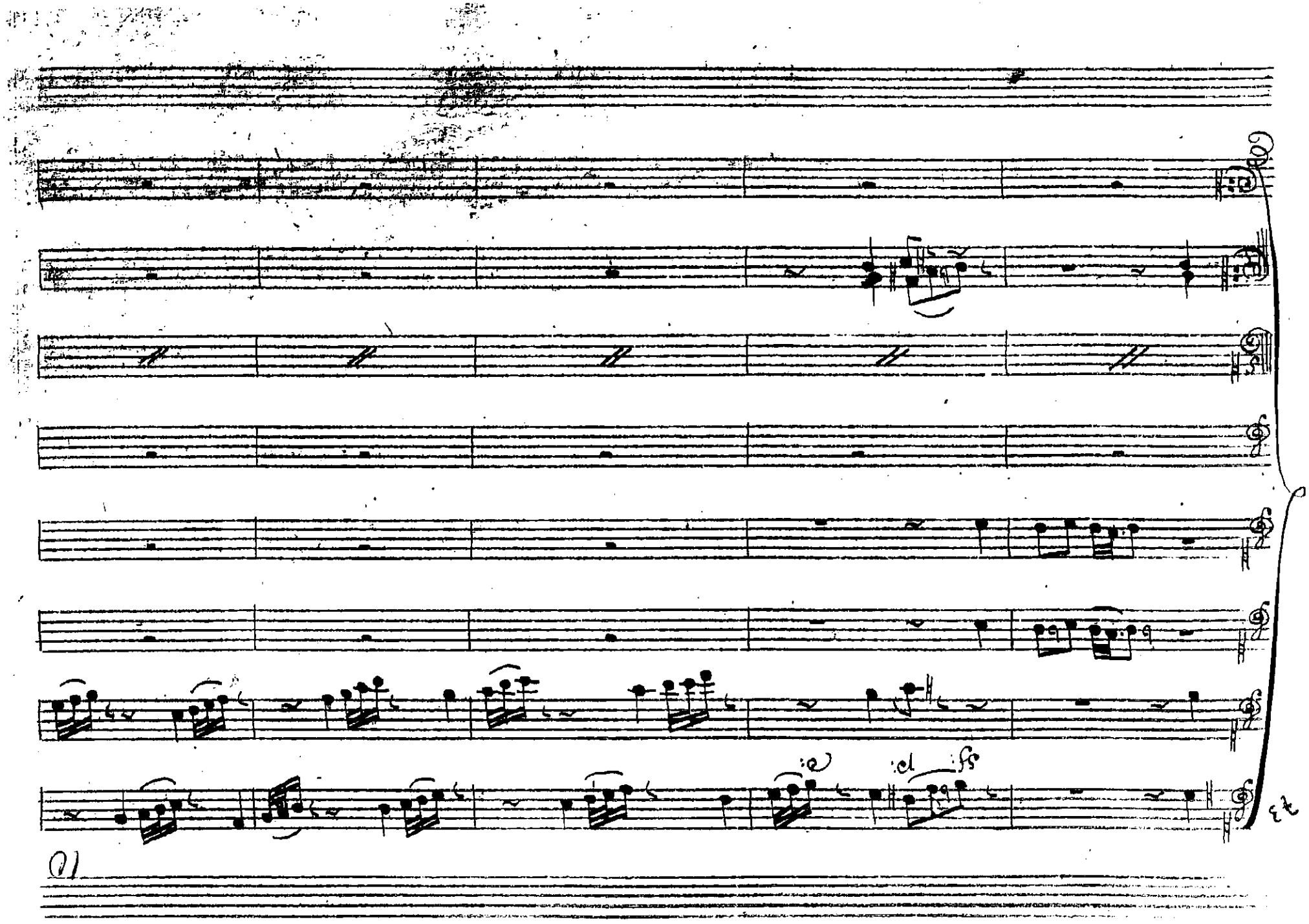
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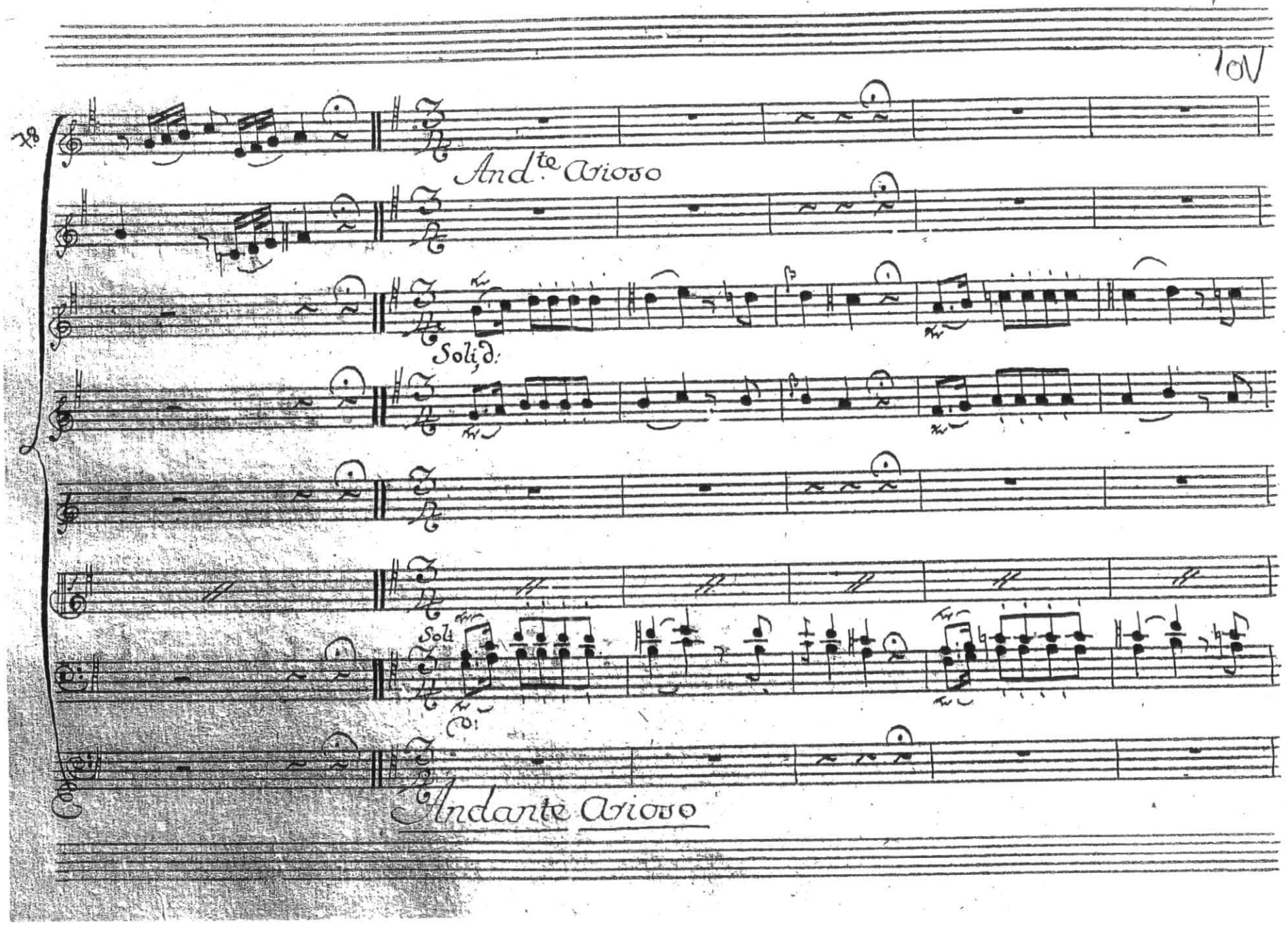
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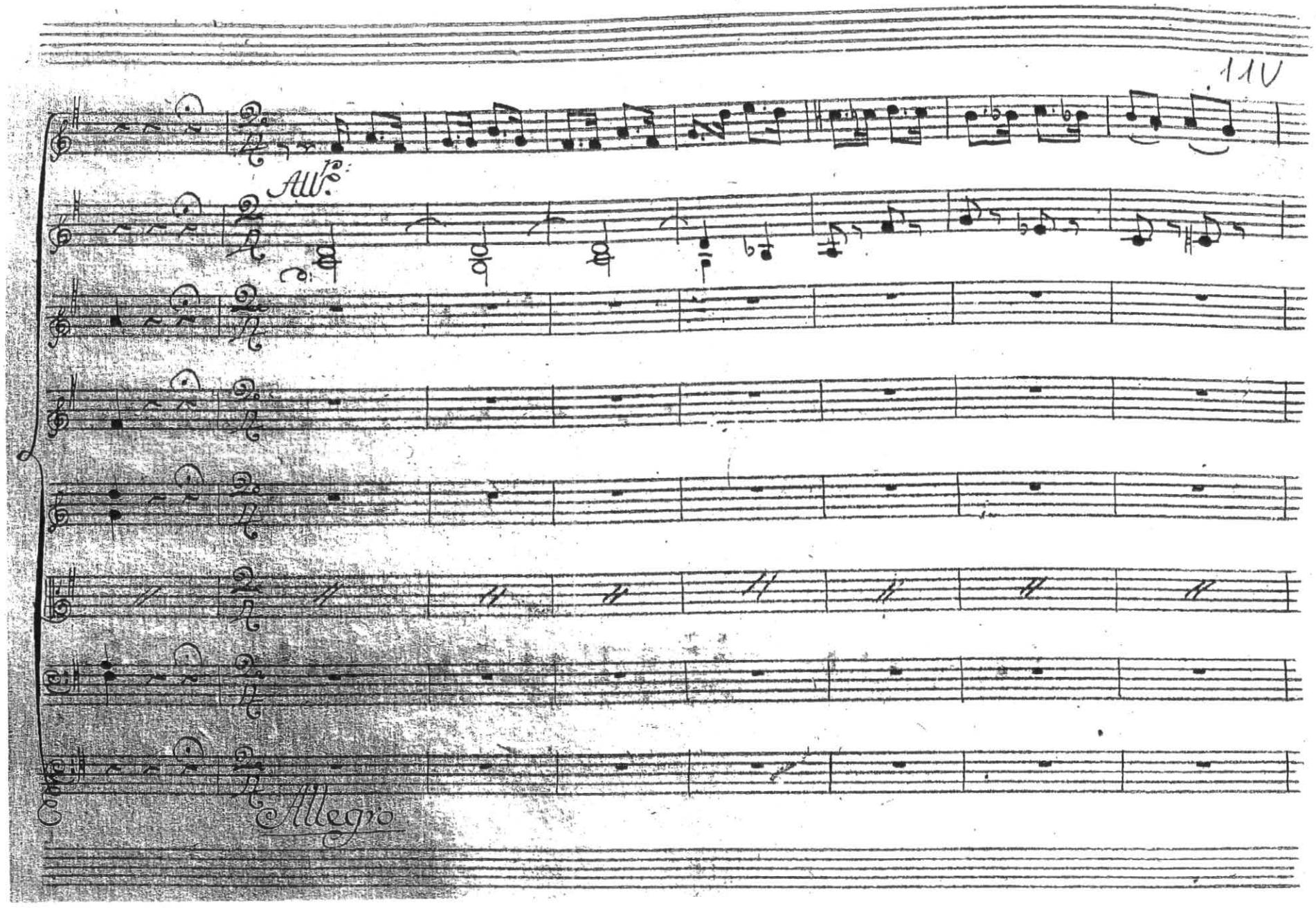
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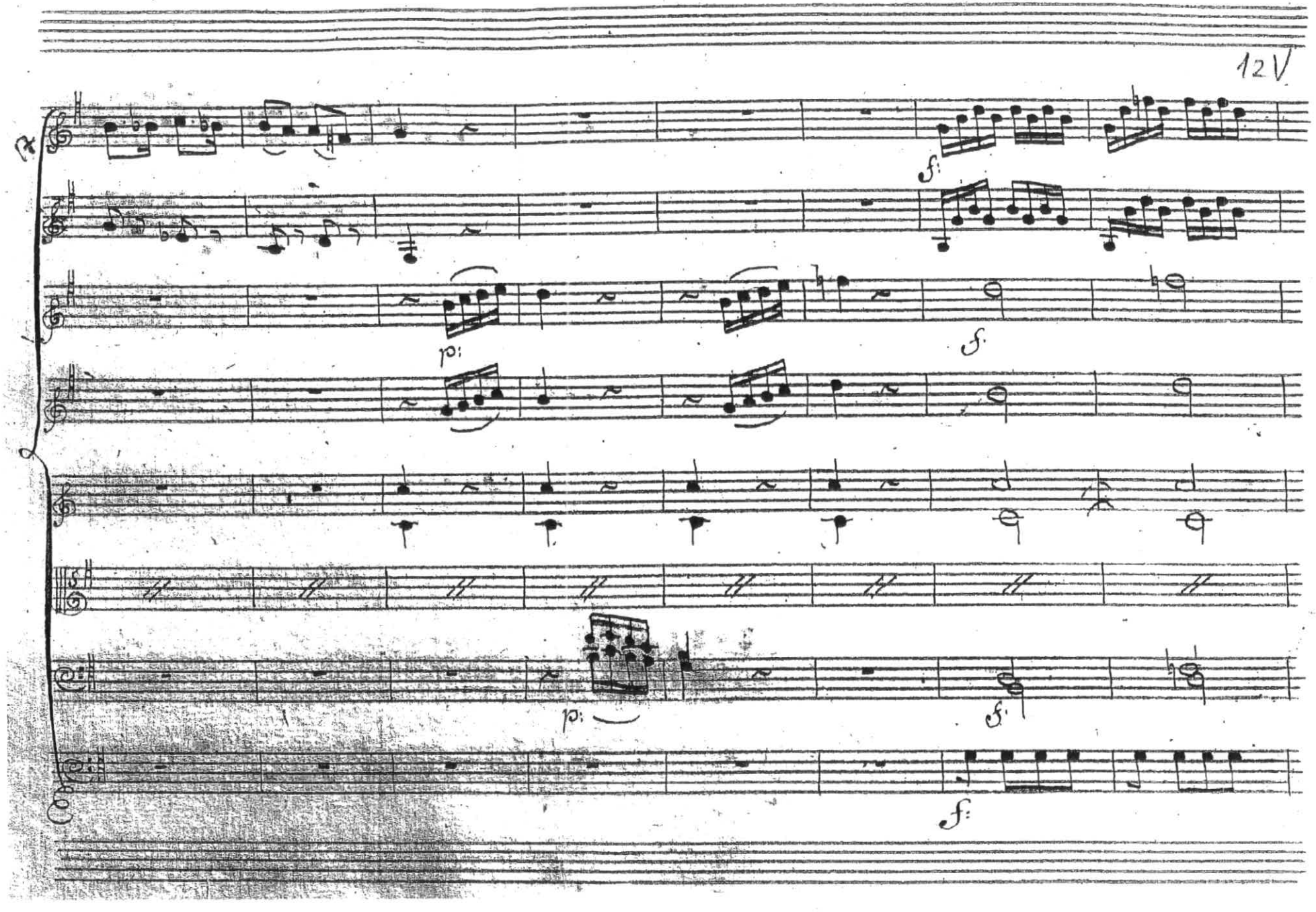
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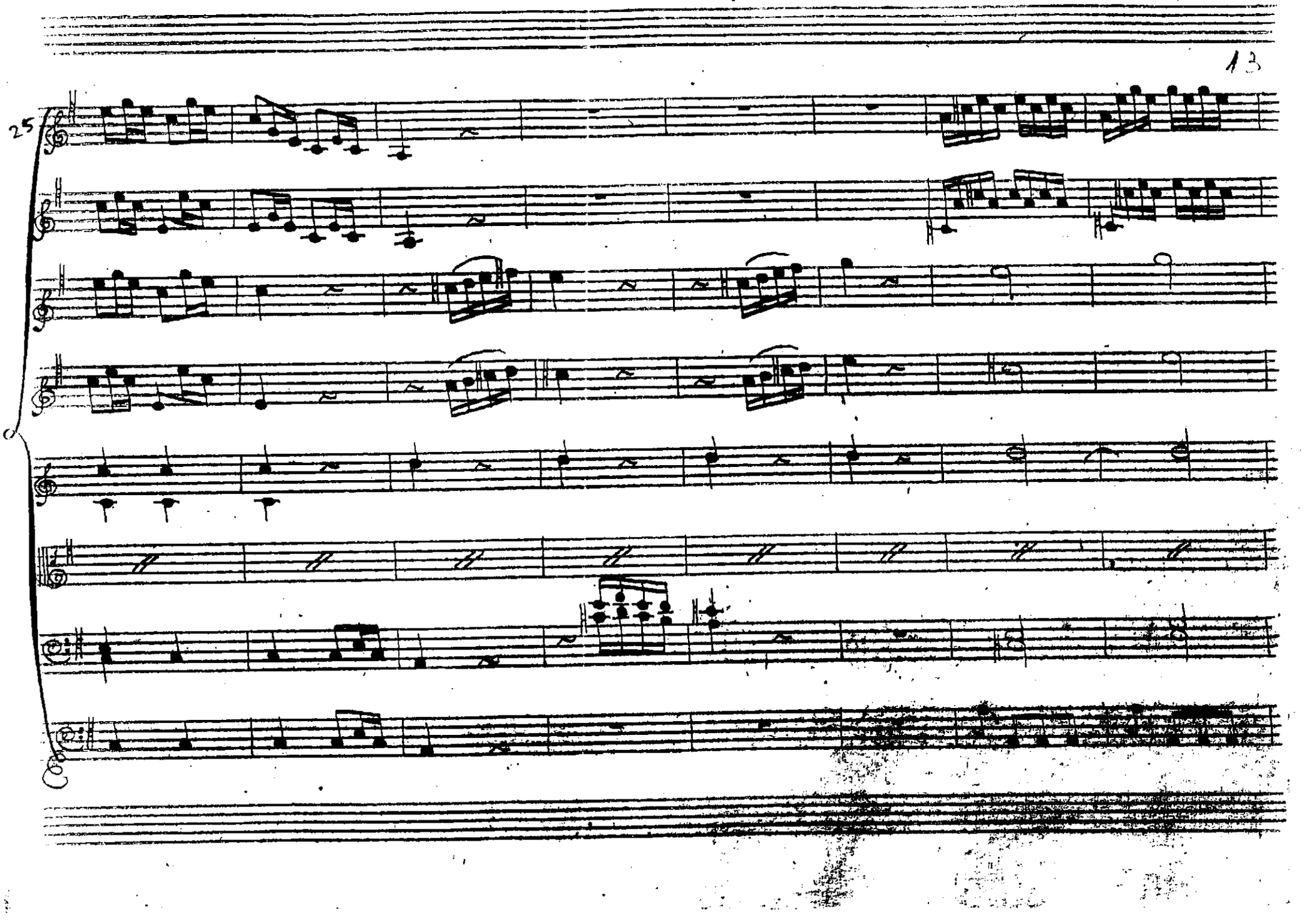
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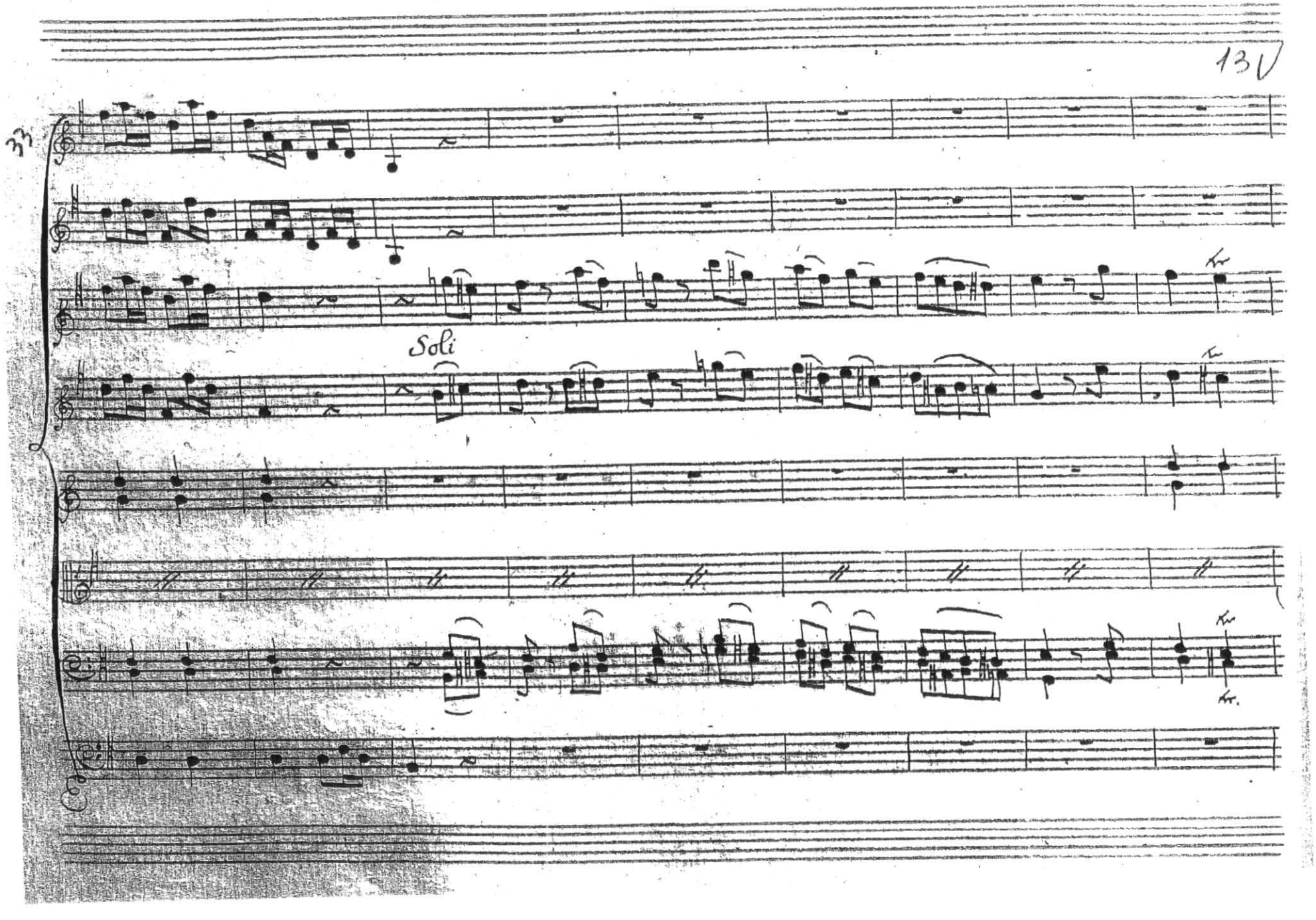
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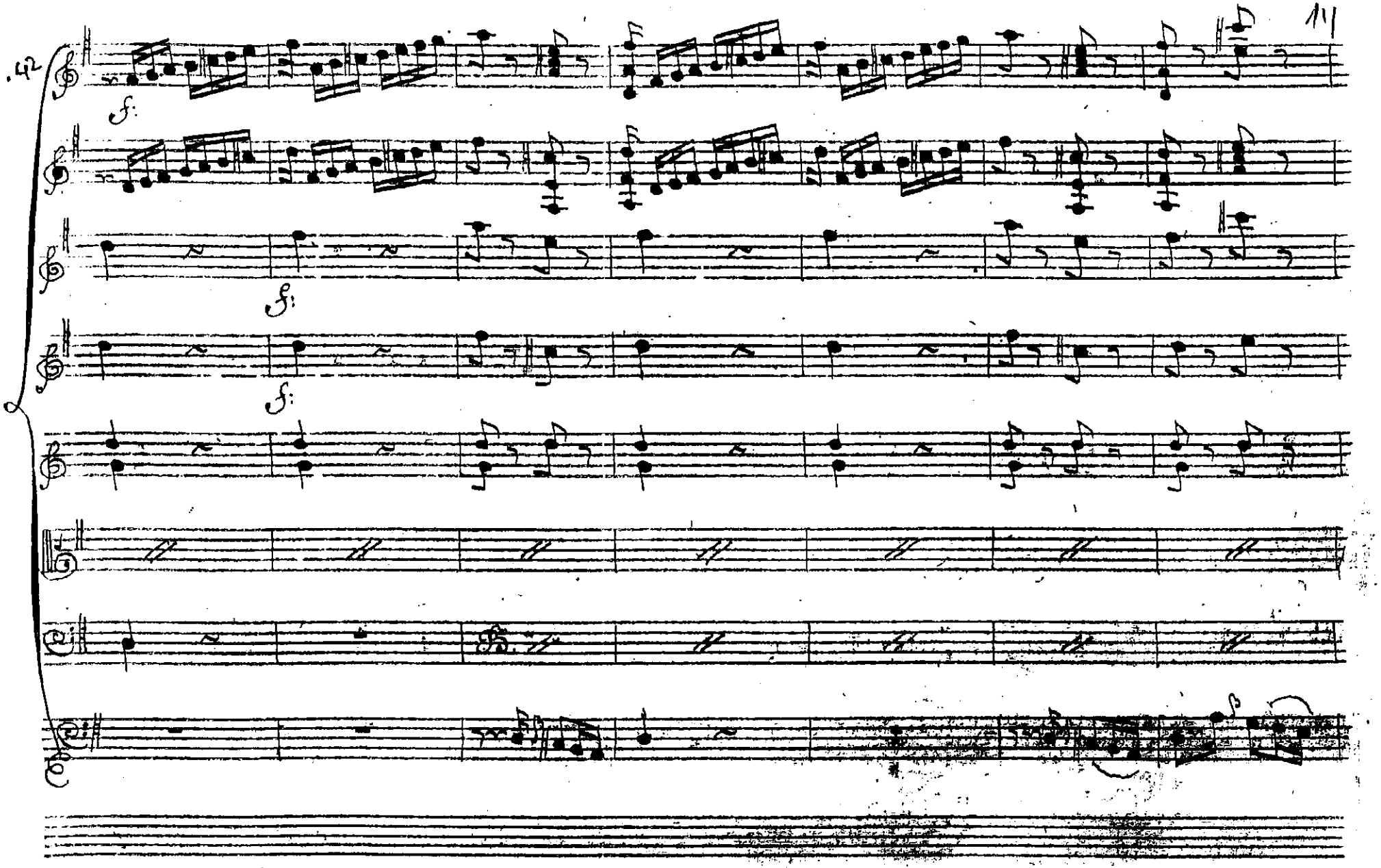

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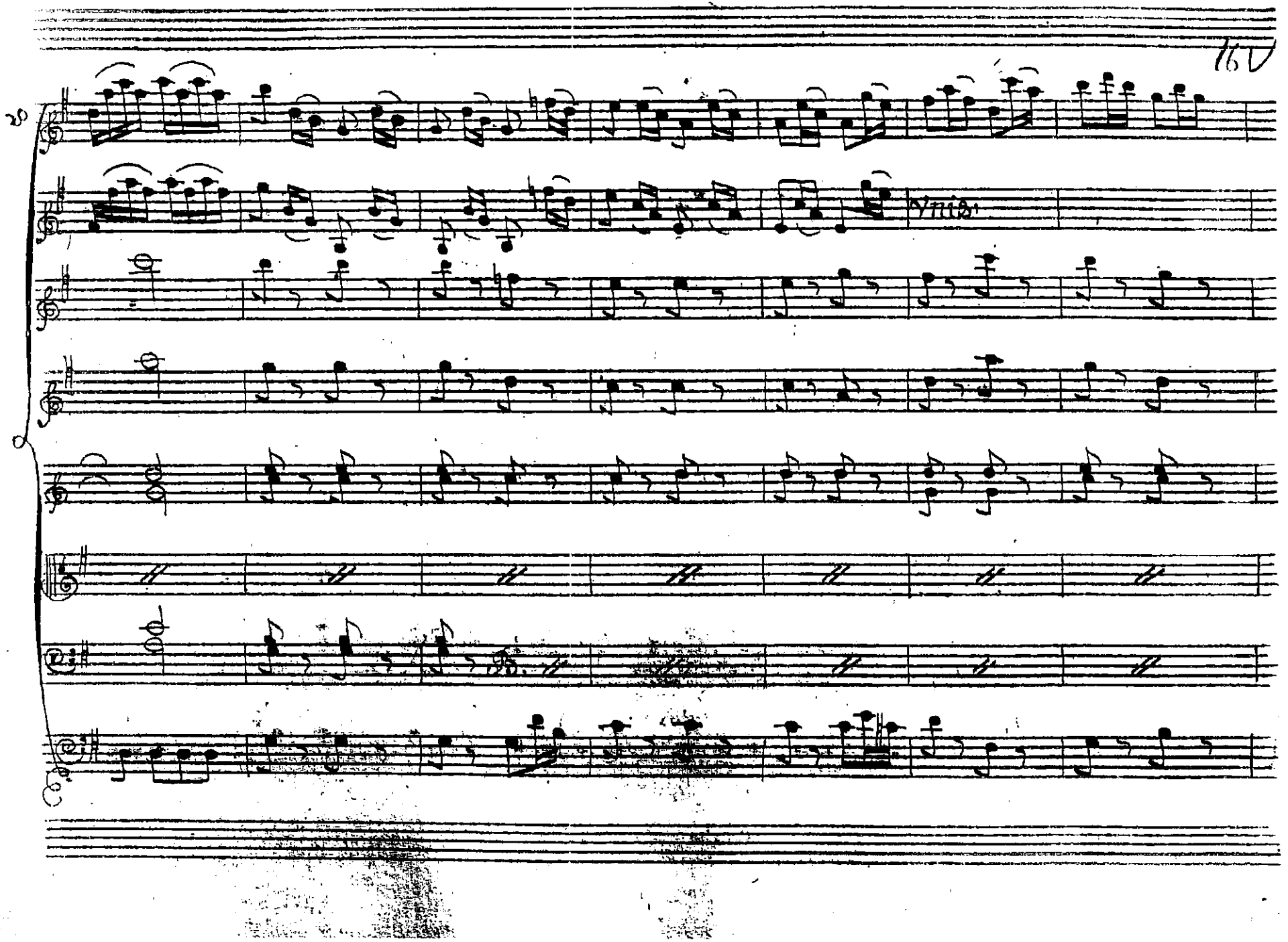
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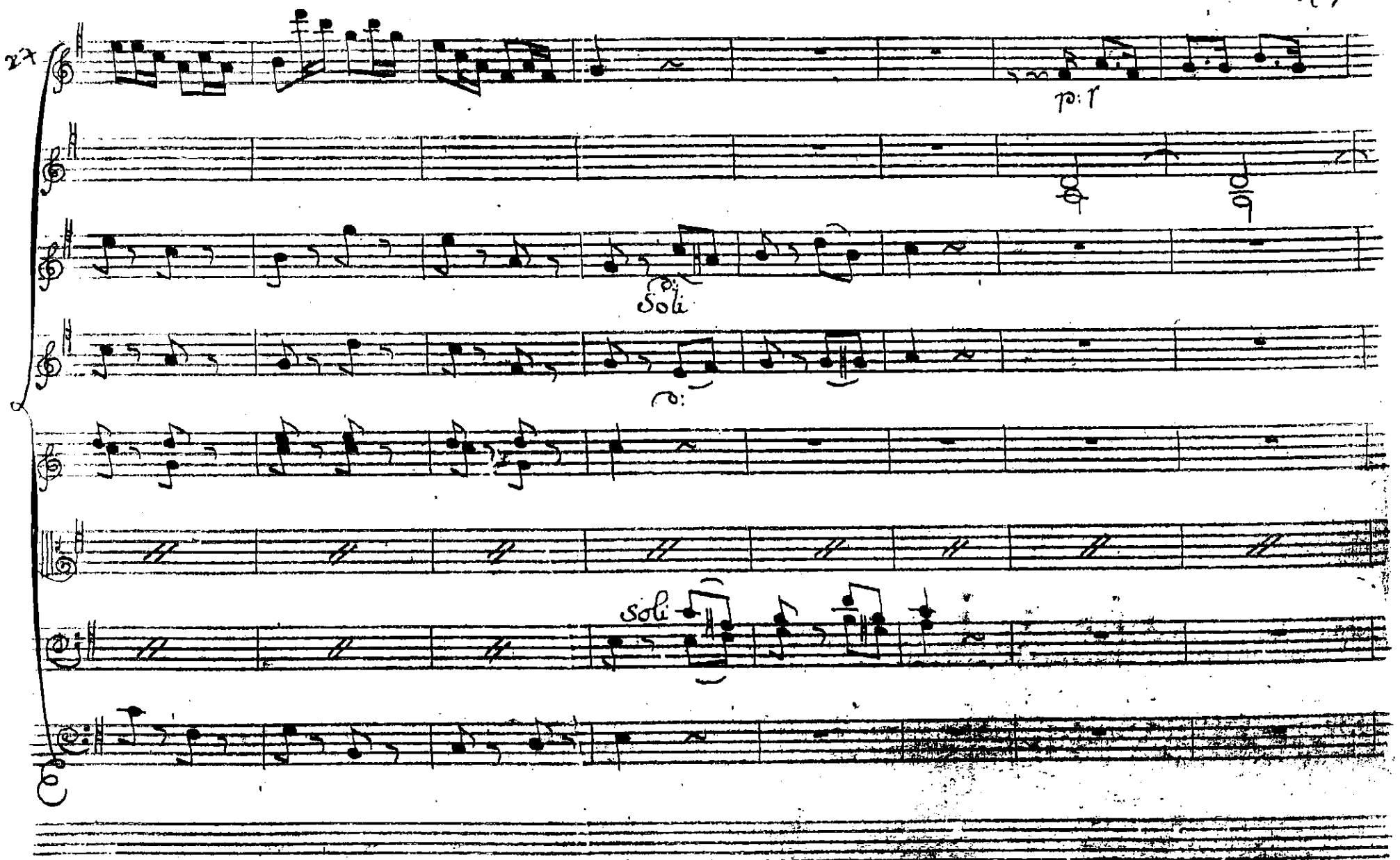
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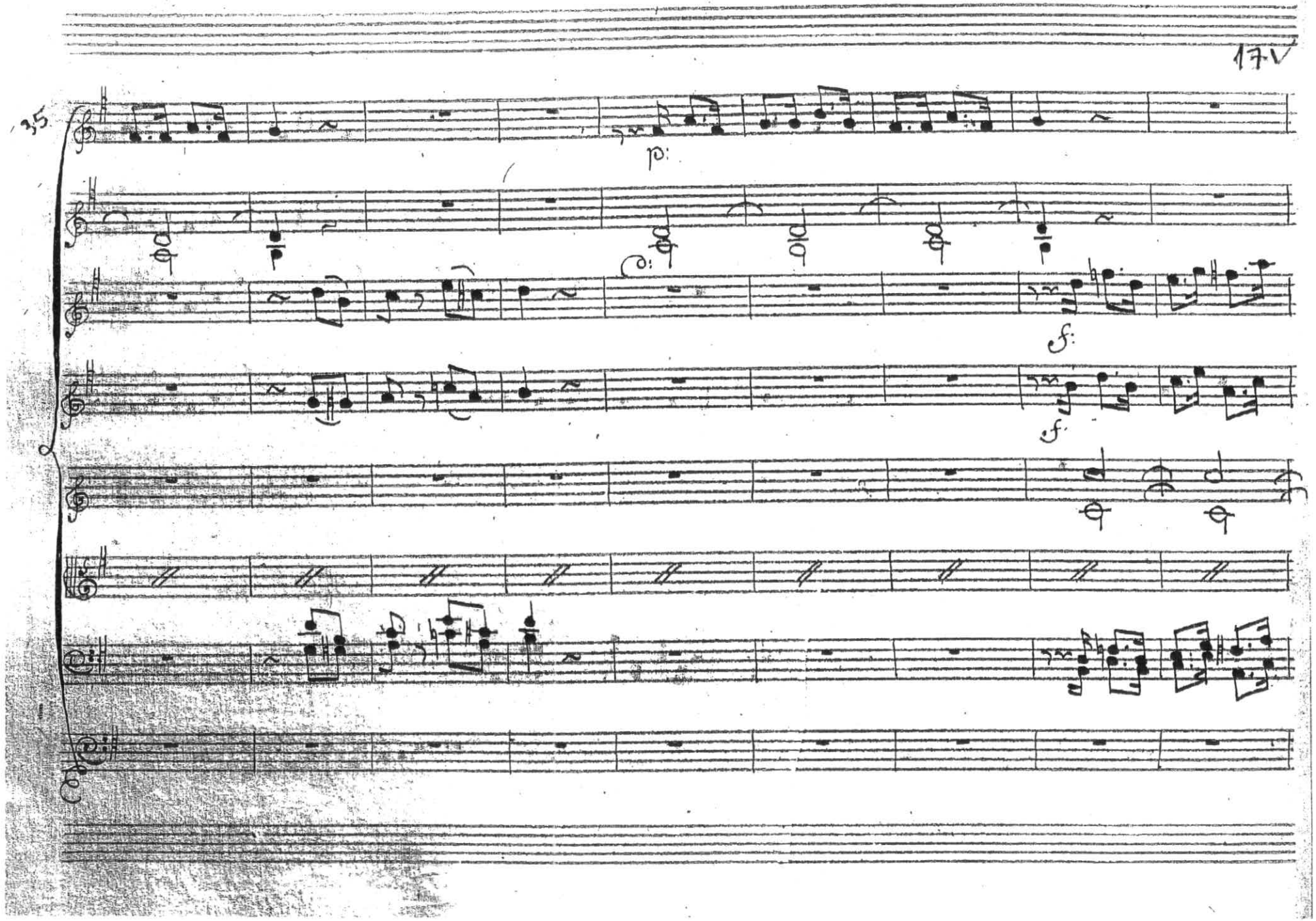
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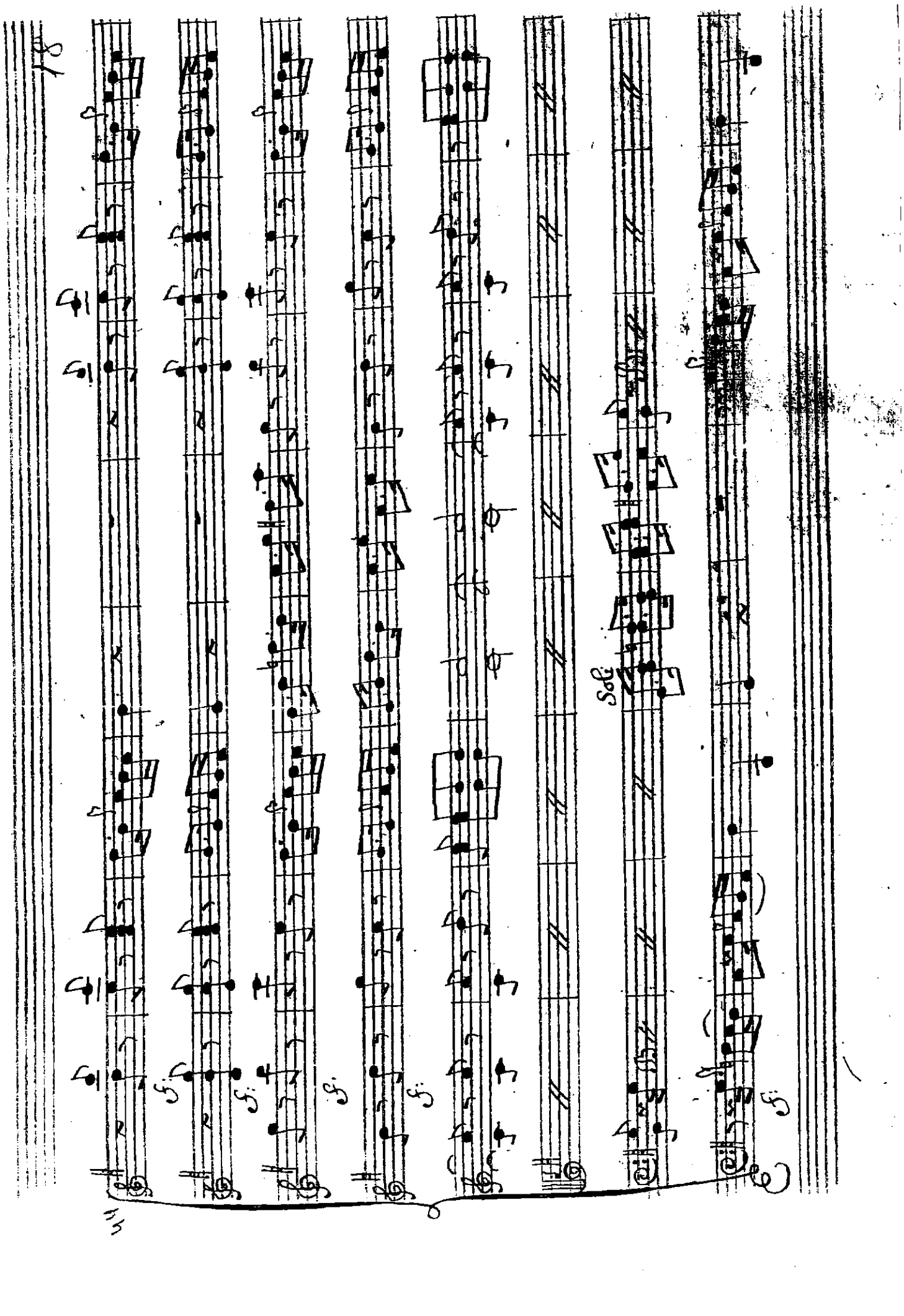
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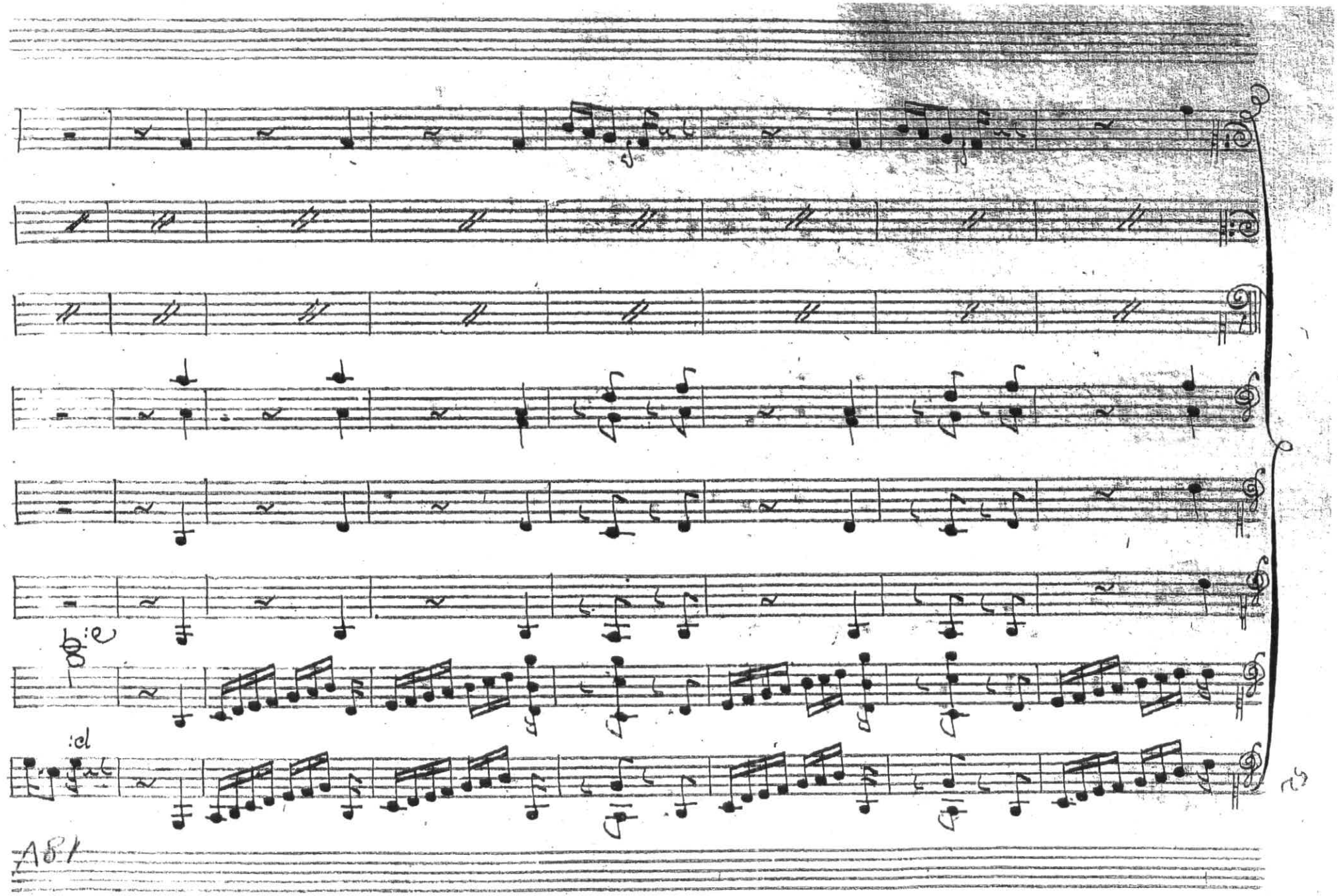
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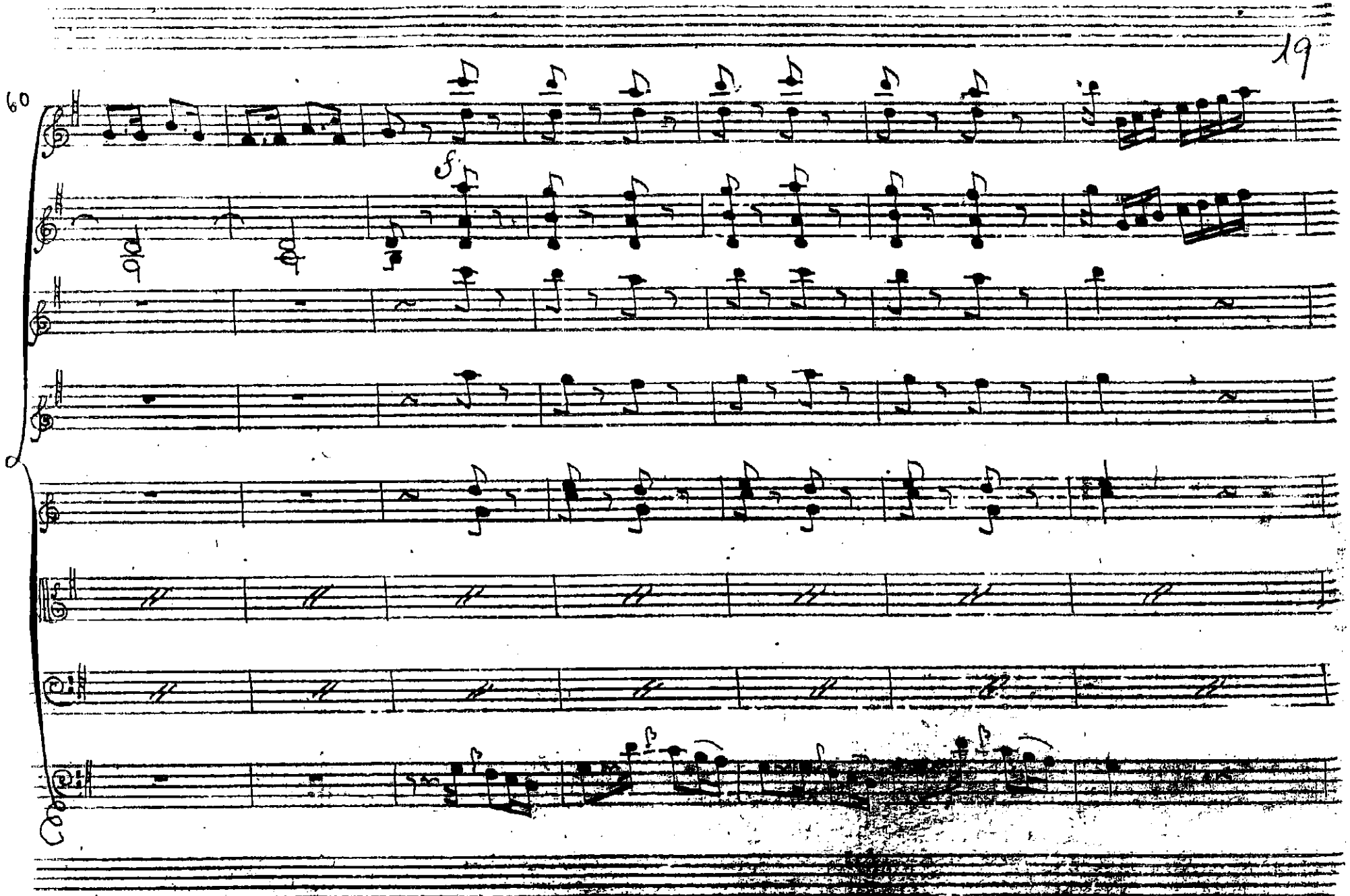
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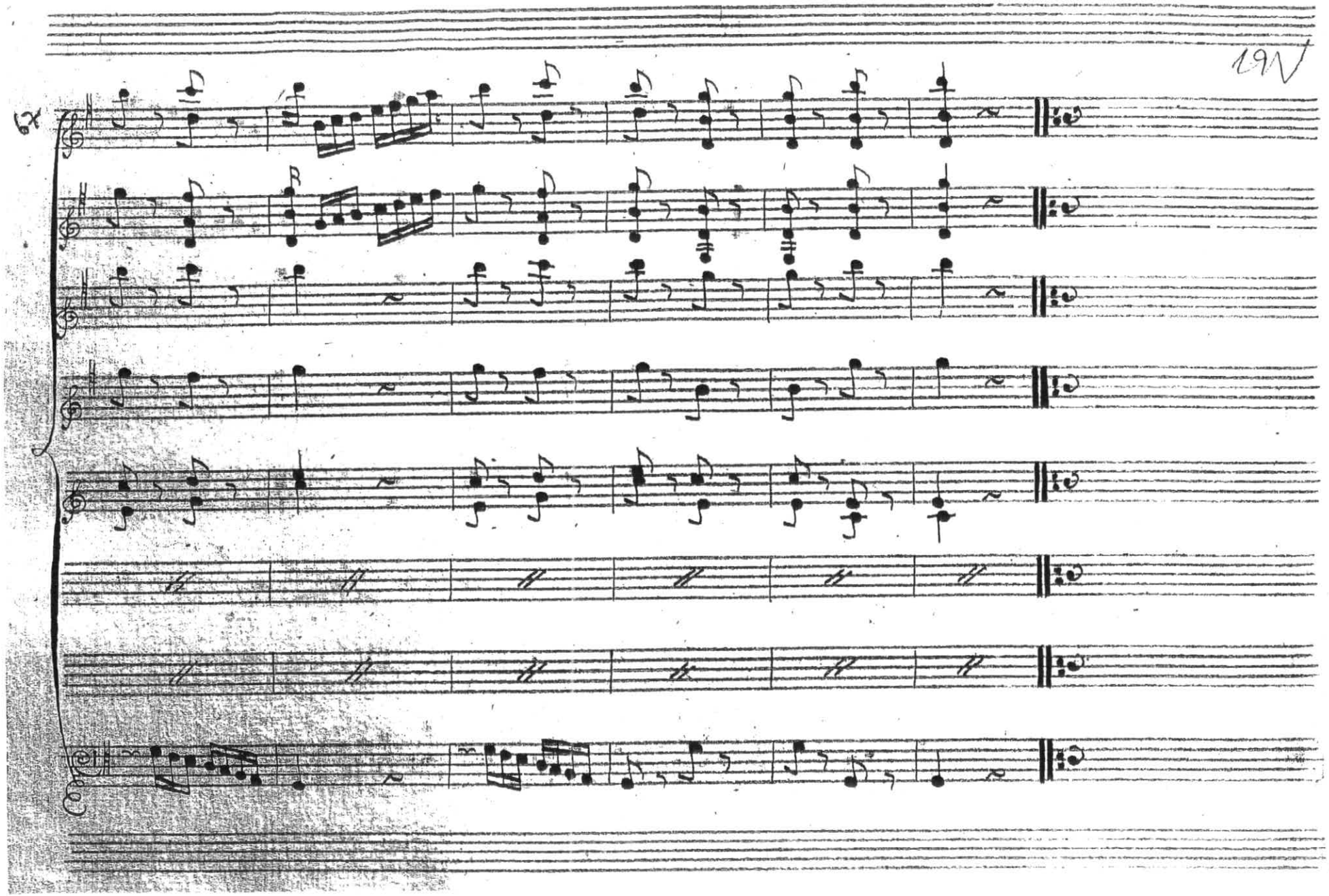
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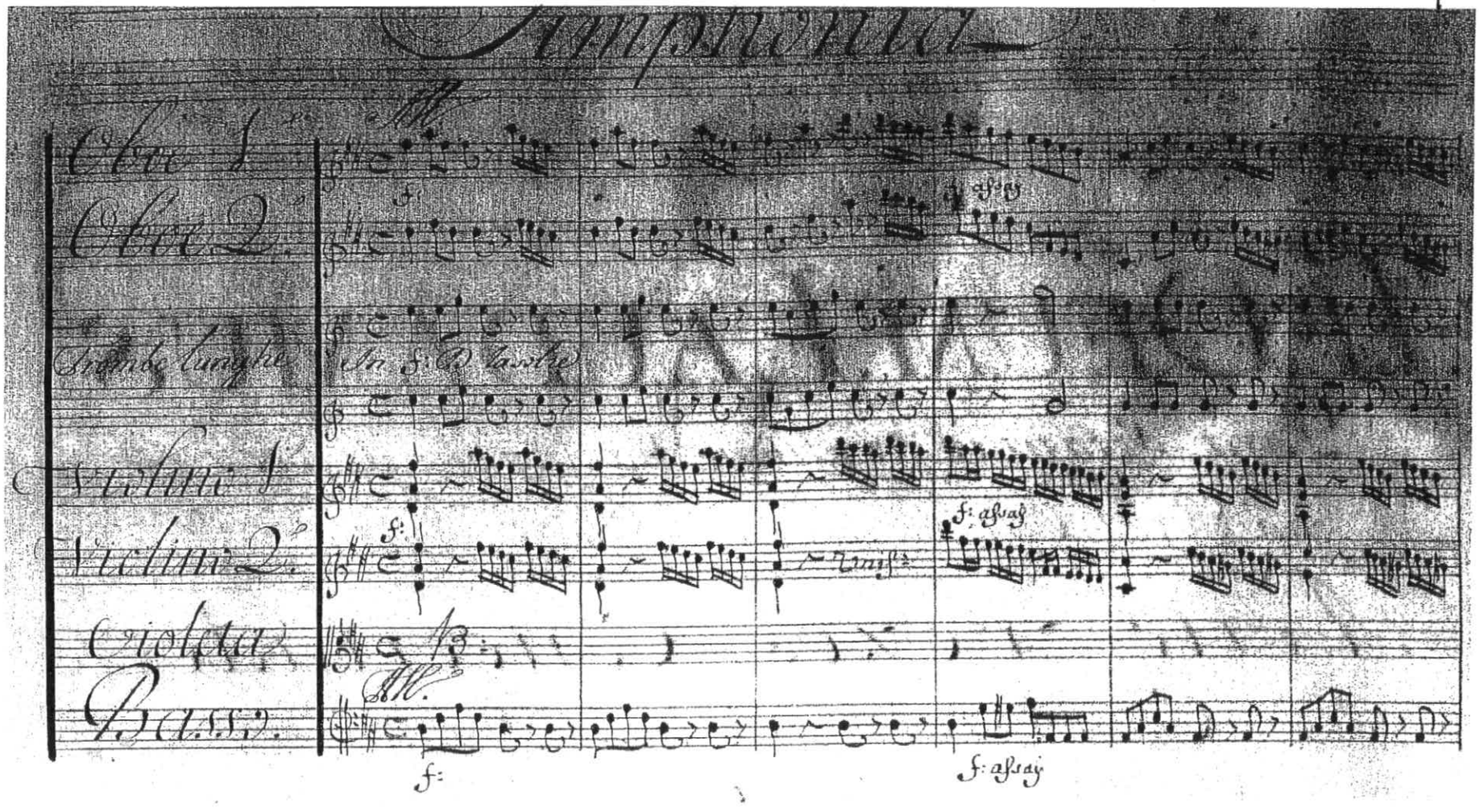
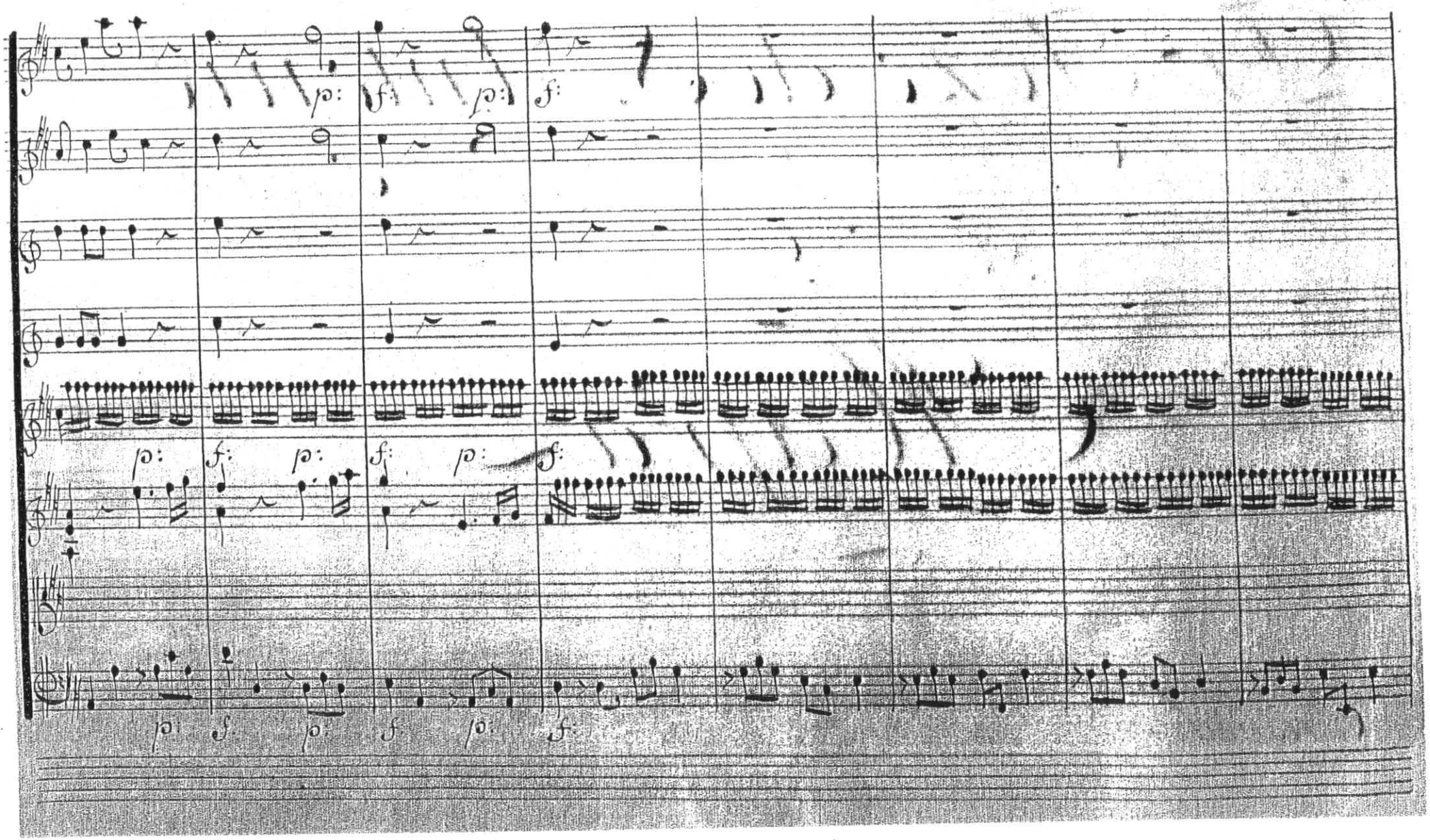
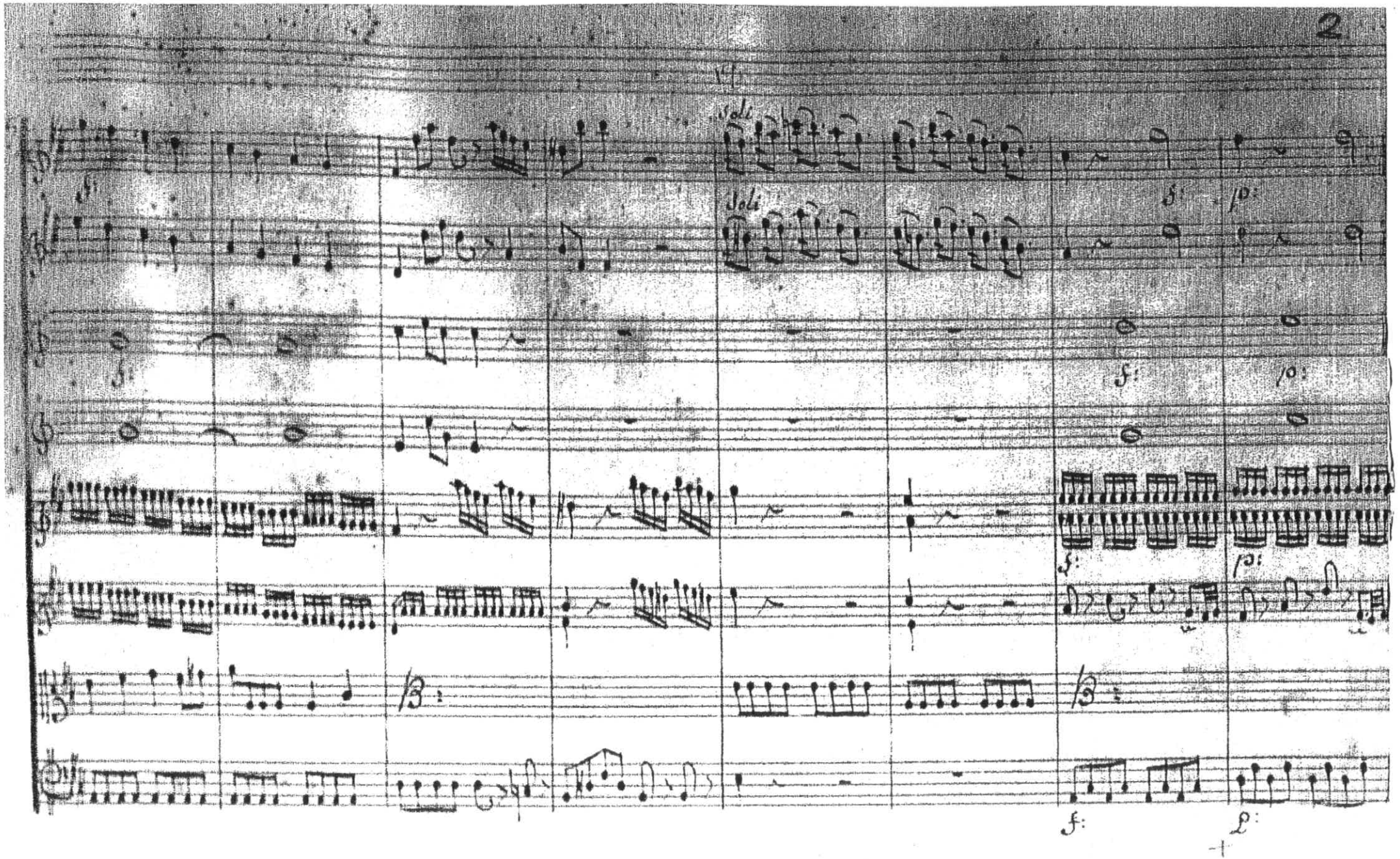


Ex. 122 – Frei José de Santo António, Abertura de *Te Deum Laudamus*, 1º and., pp. 1-5A
Forma contínua em uma parte, com uma melodia muito agarrada às notas dos acordes e uma harmonia pouco elaborada e mal estruturada

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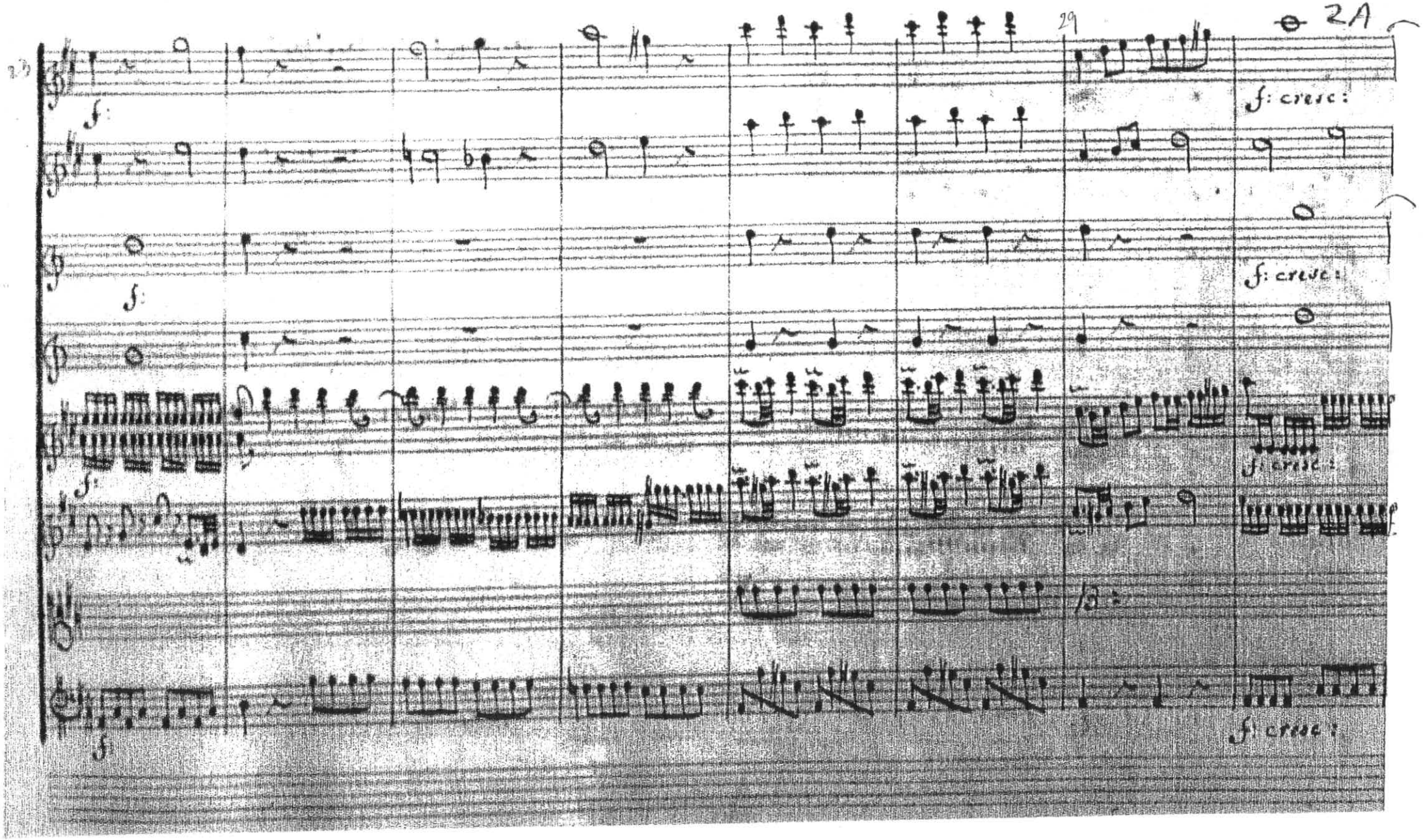
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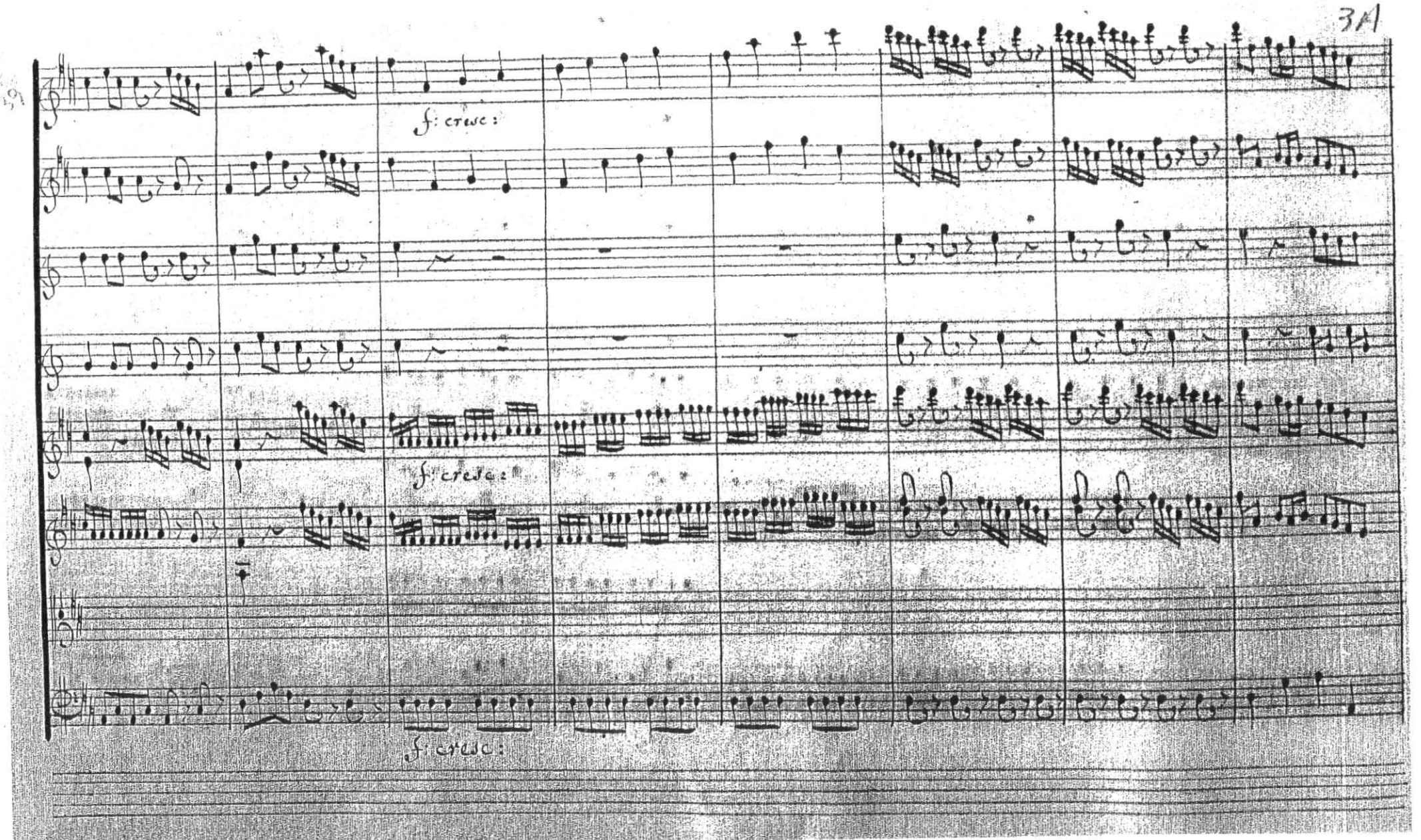
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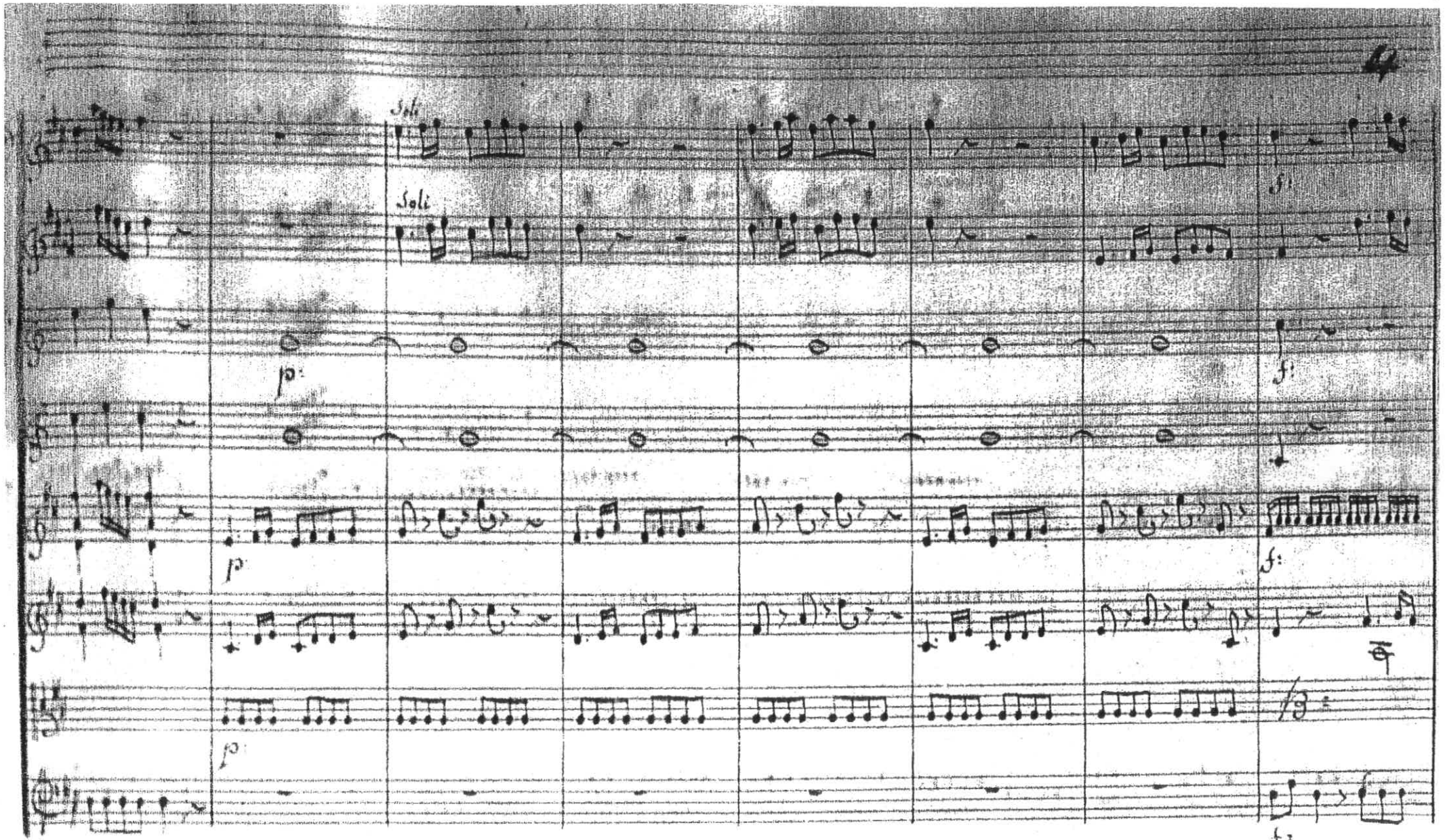
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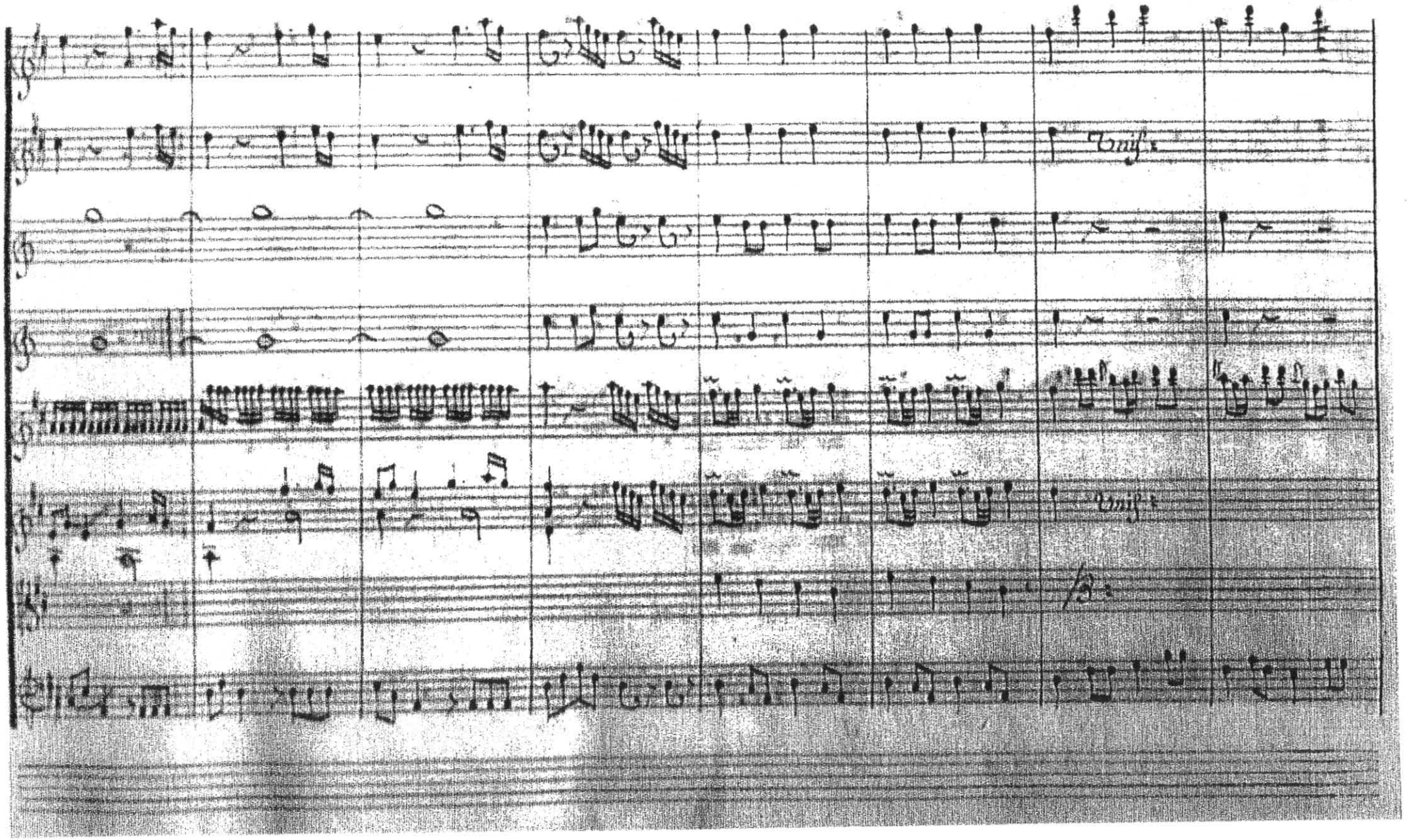

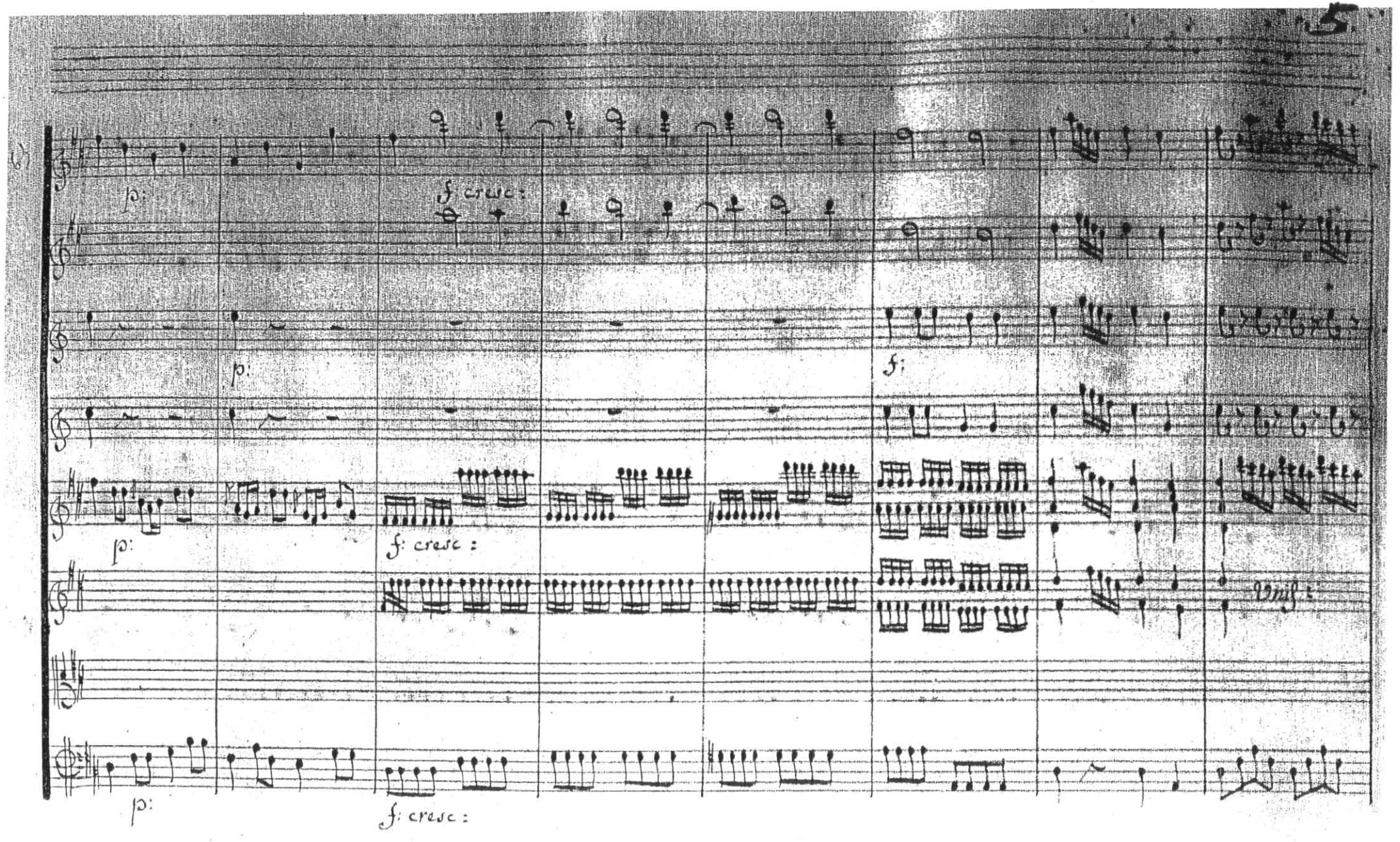
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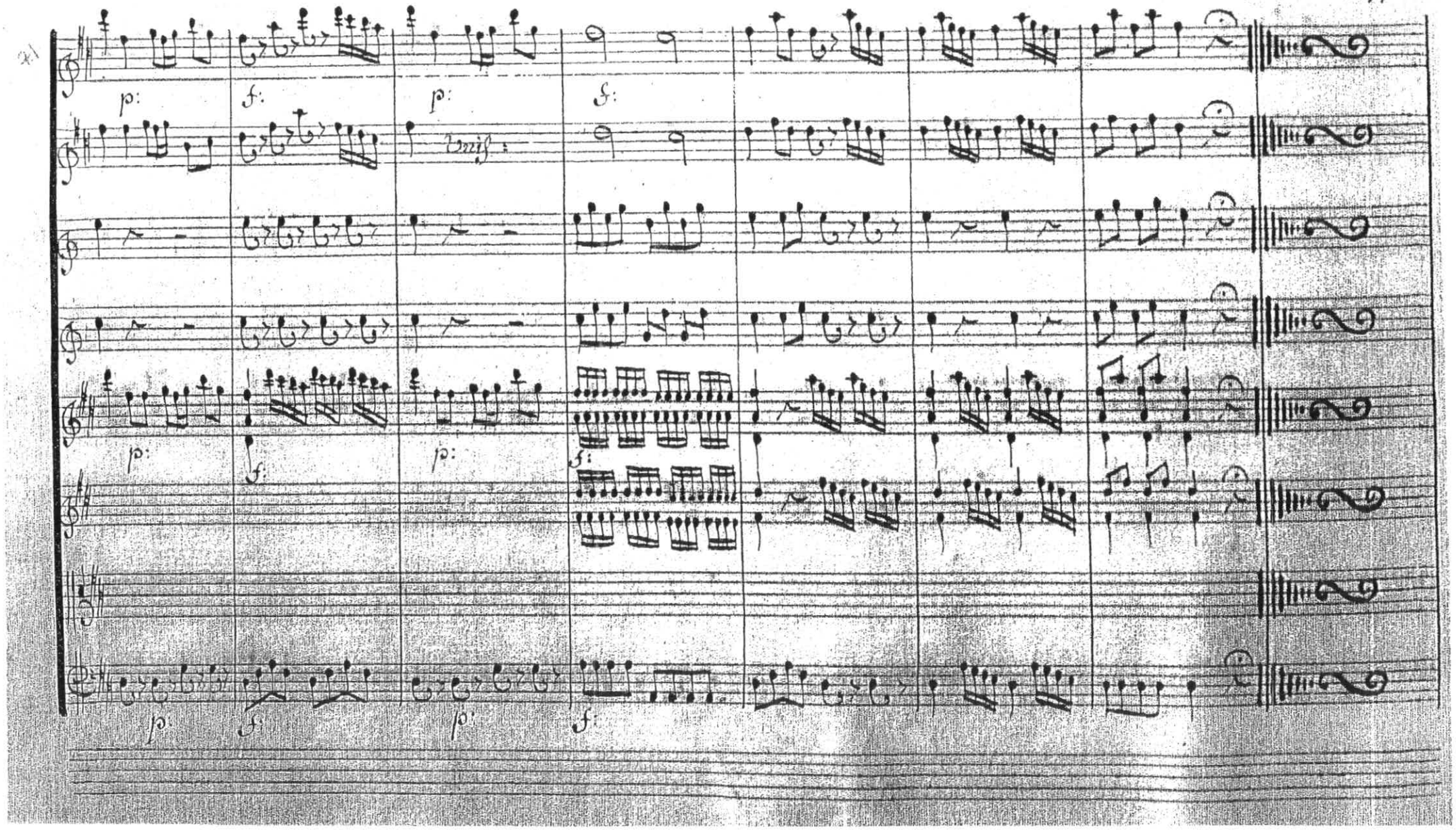
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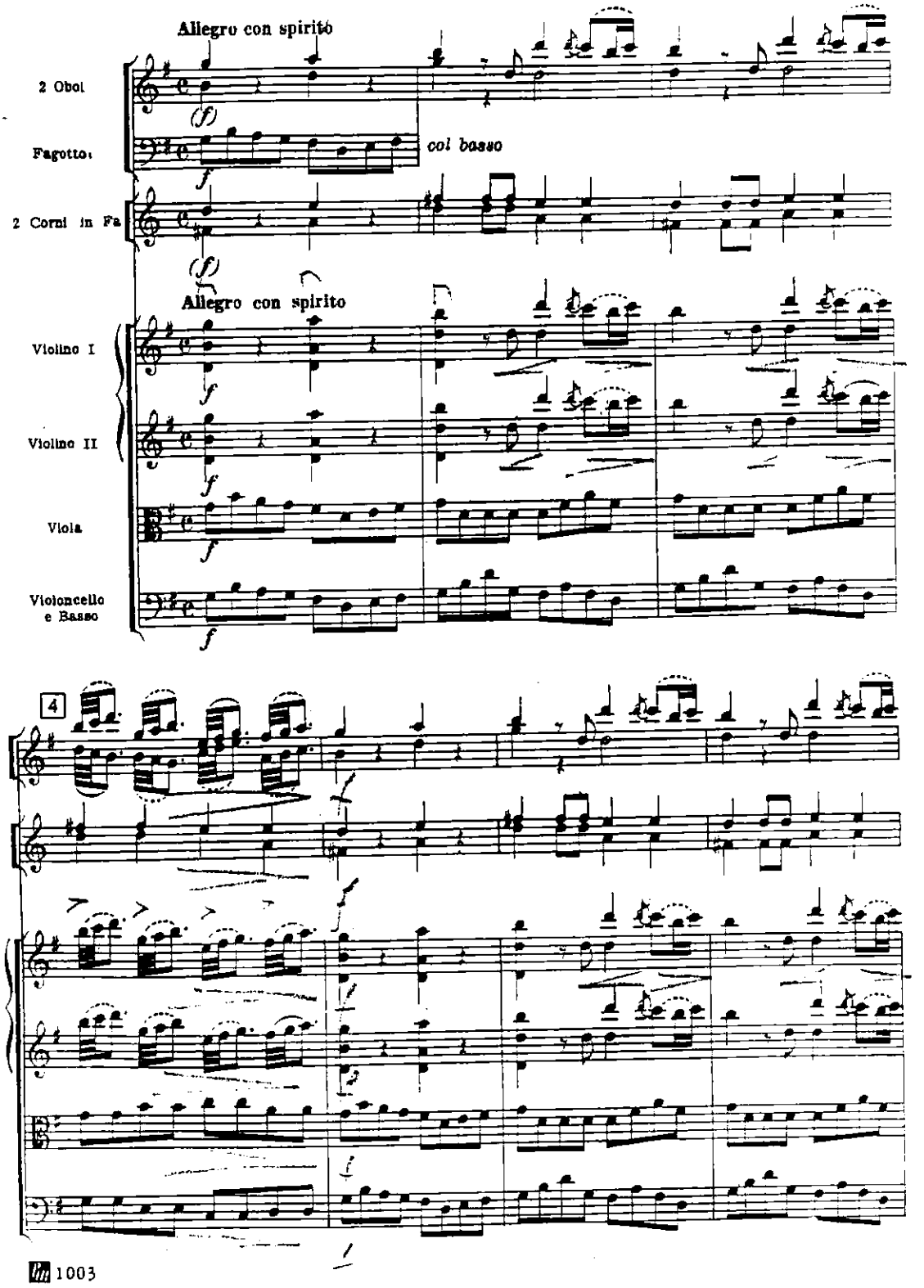
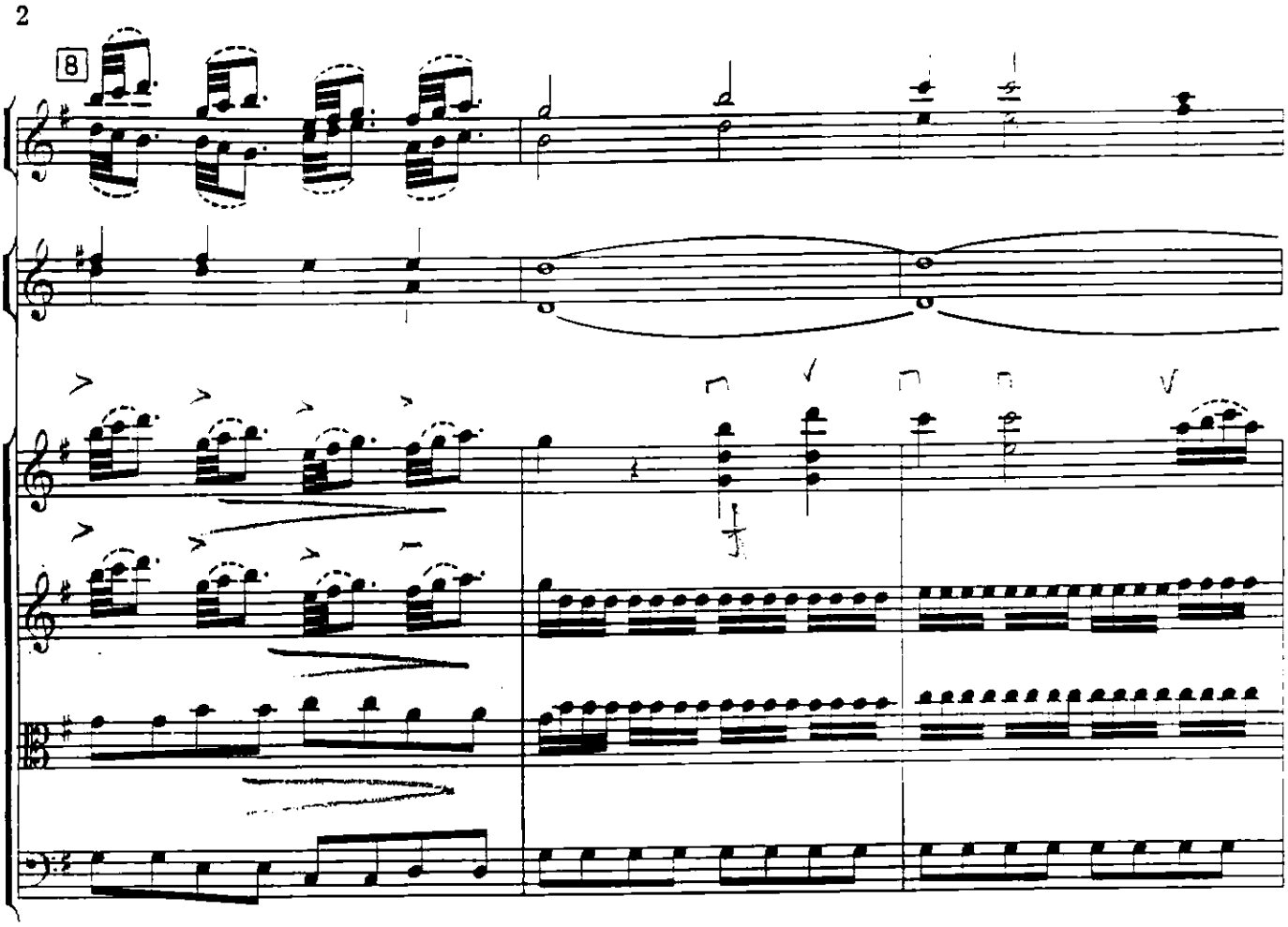
"L'Amore Industrioso"

ABERTURA

JOÃO DE SOUSA CARVALHO
(Revisão de Filipe de Sousa)



Ex. 124 - Sousa Carvalho, Abertura de *L'Amore Industrioso*, 1º e 2º and., pp. 1-22
Allegro con Spirito: forma contínua em duas partes ou forma sonata sem desenvolvimento; melodia fragmentada, com falta de ímpeto direccional; Andantino con moto: forma contínua em três partes; escrita simples, graciosa e sentimental, com características pré-clássicas e galantes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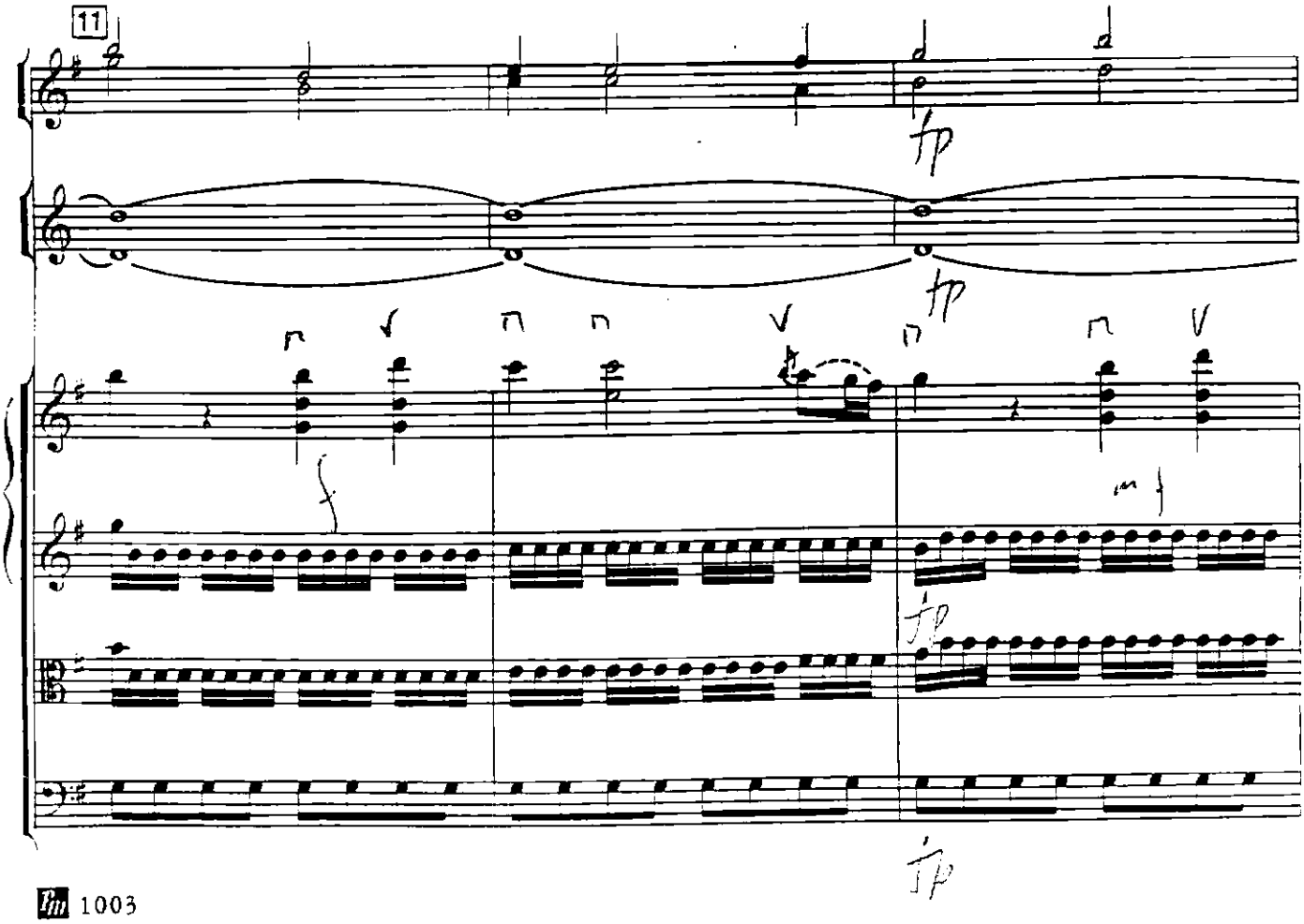
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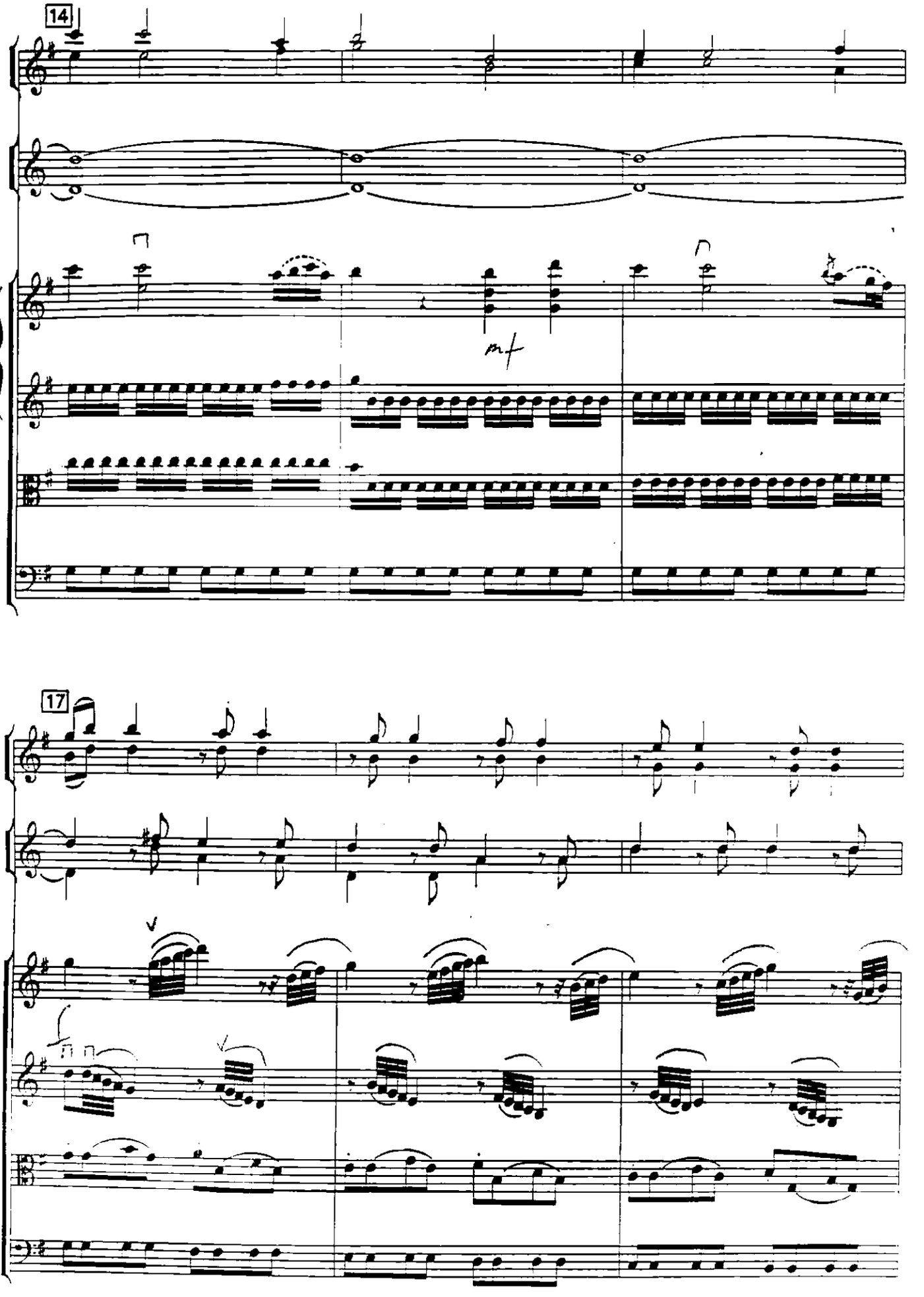
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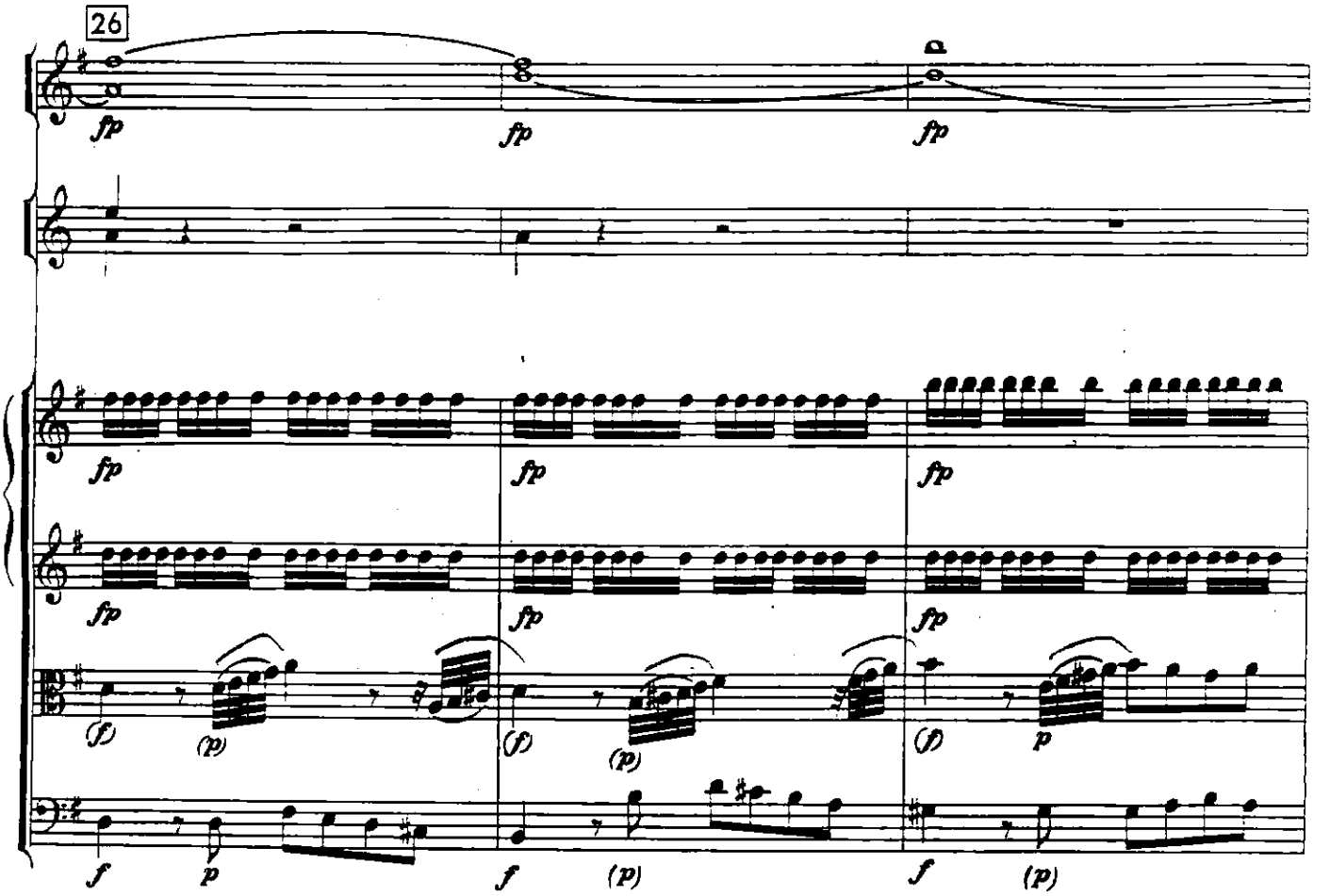
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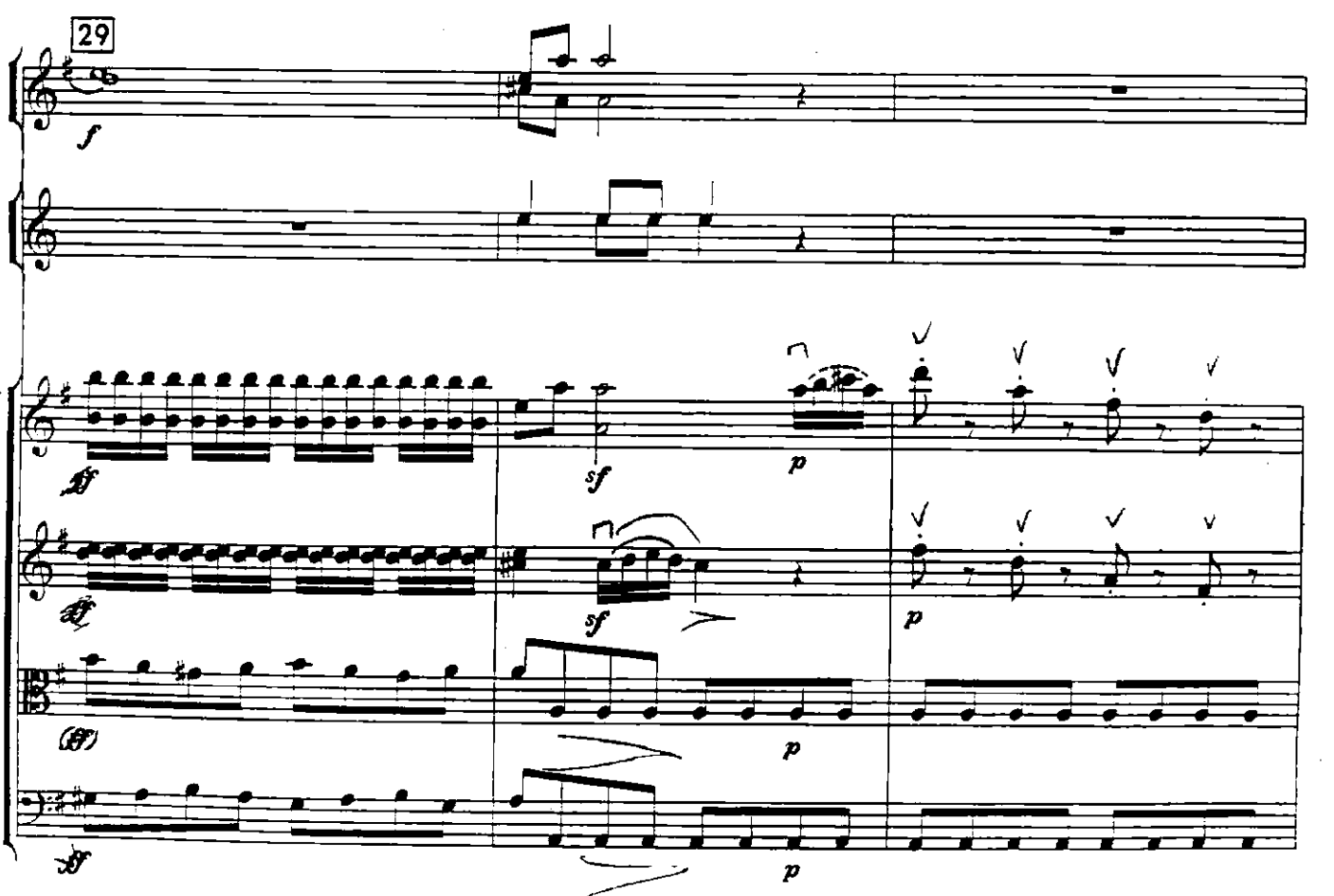
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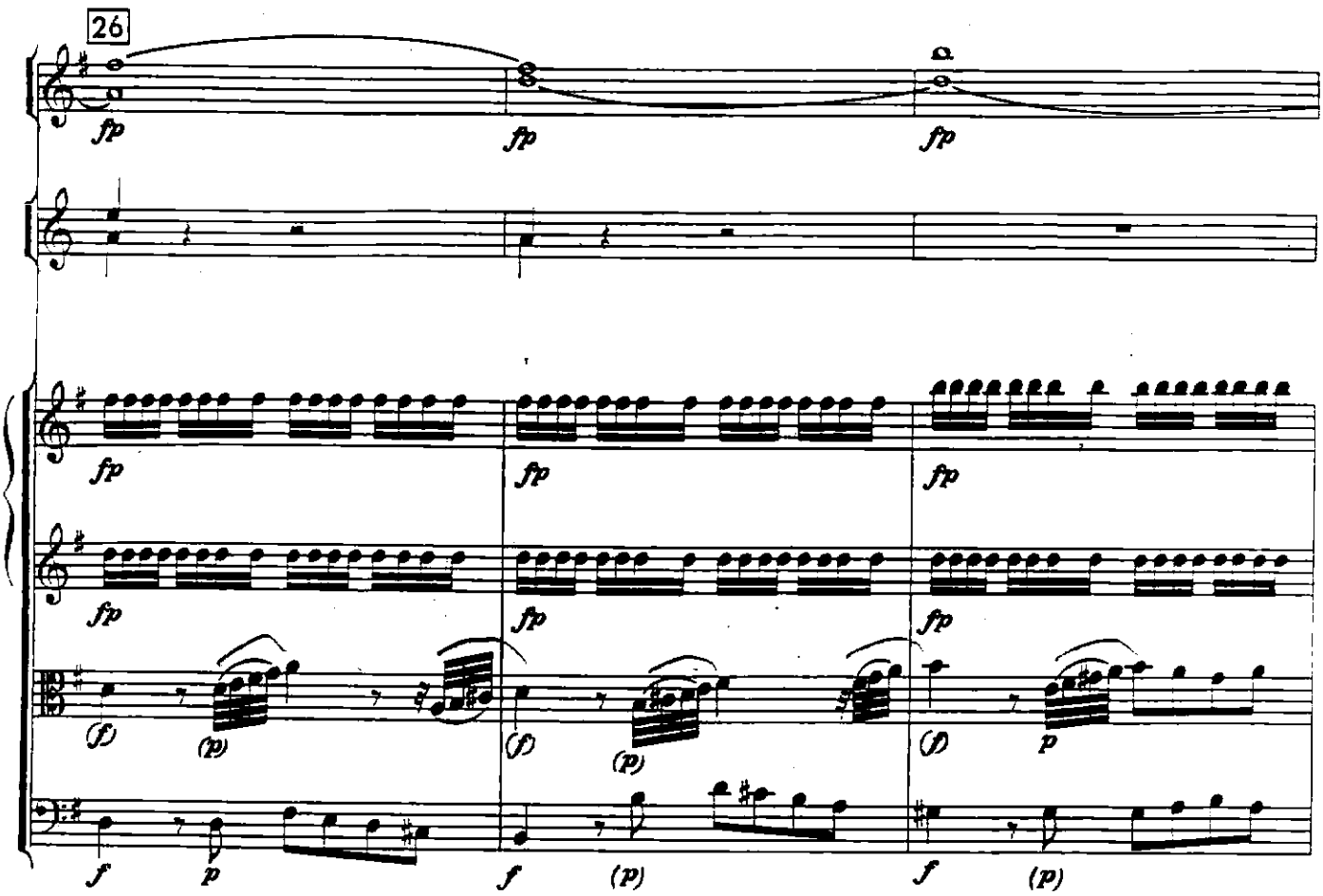
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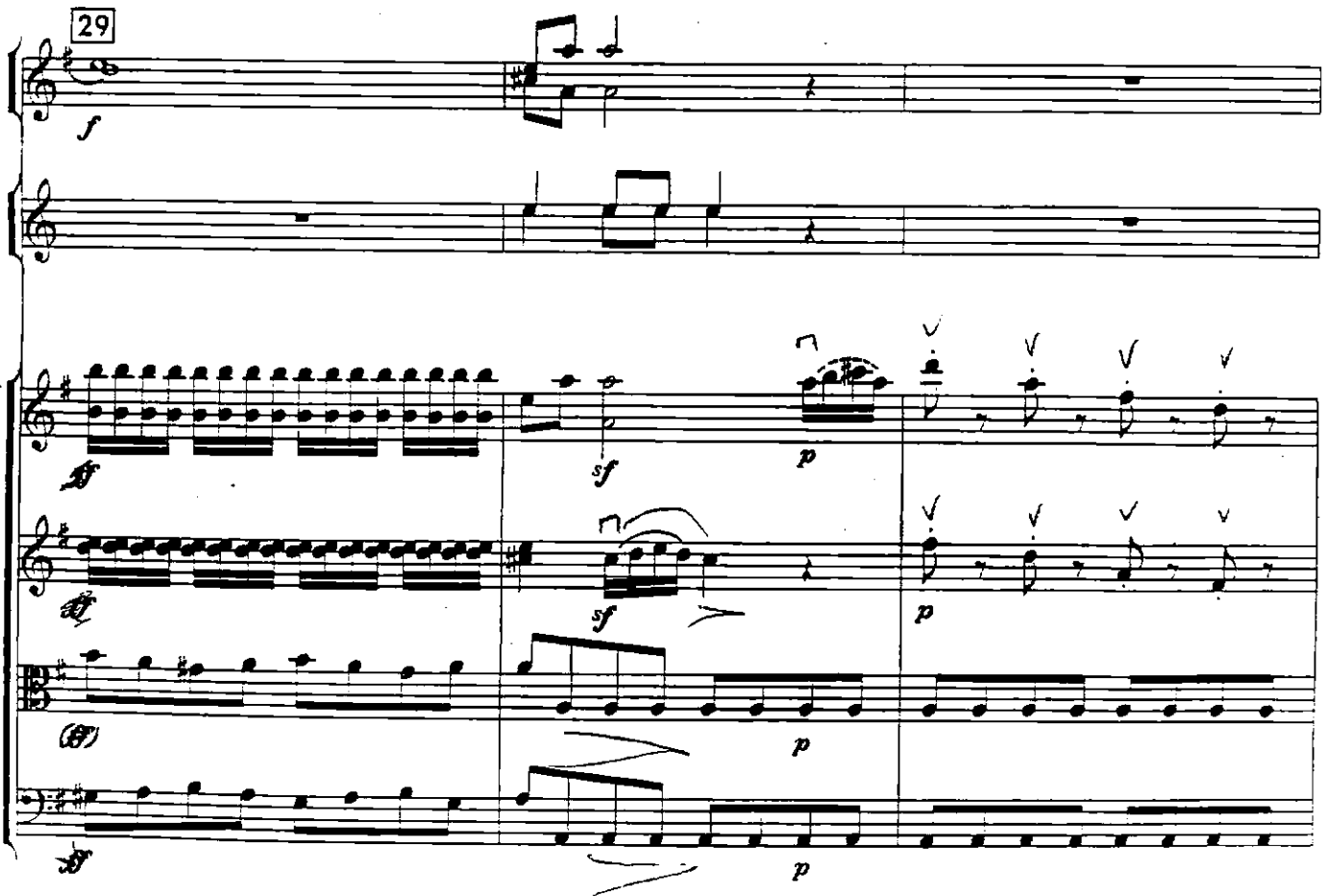
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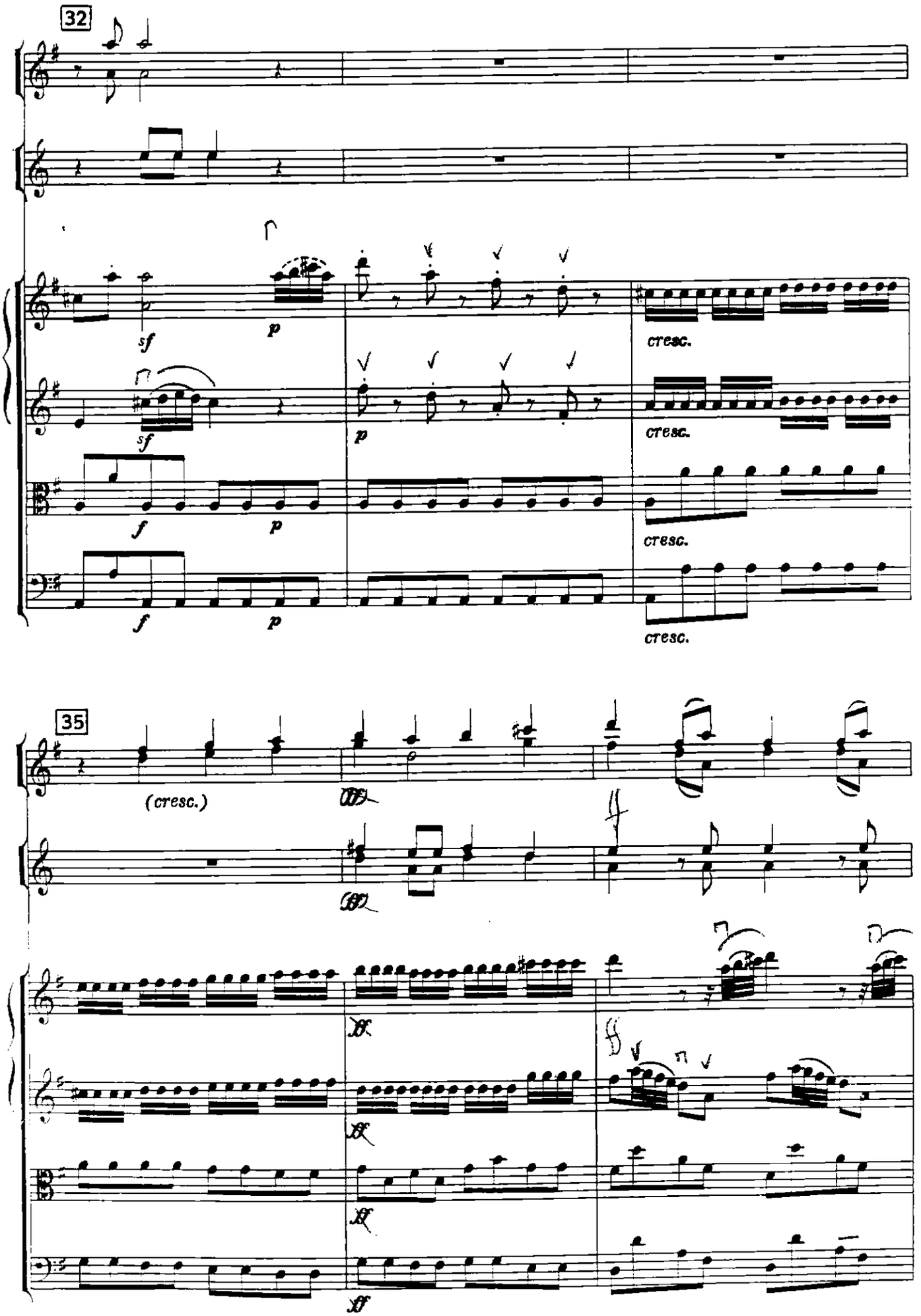
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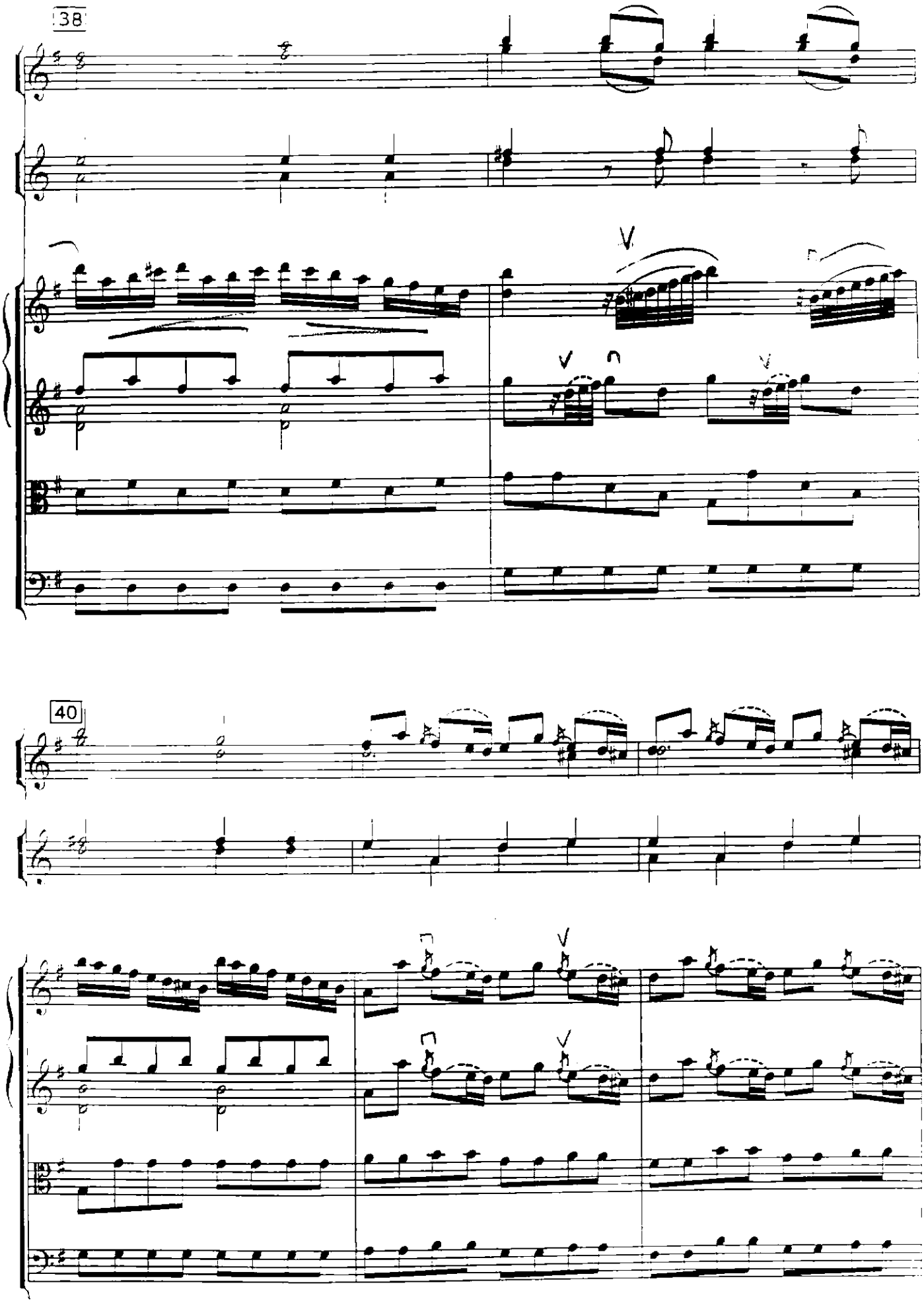
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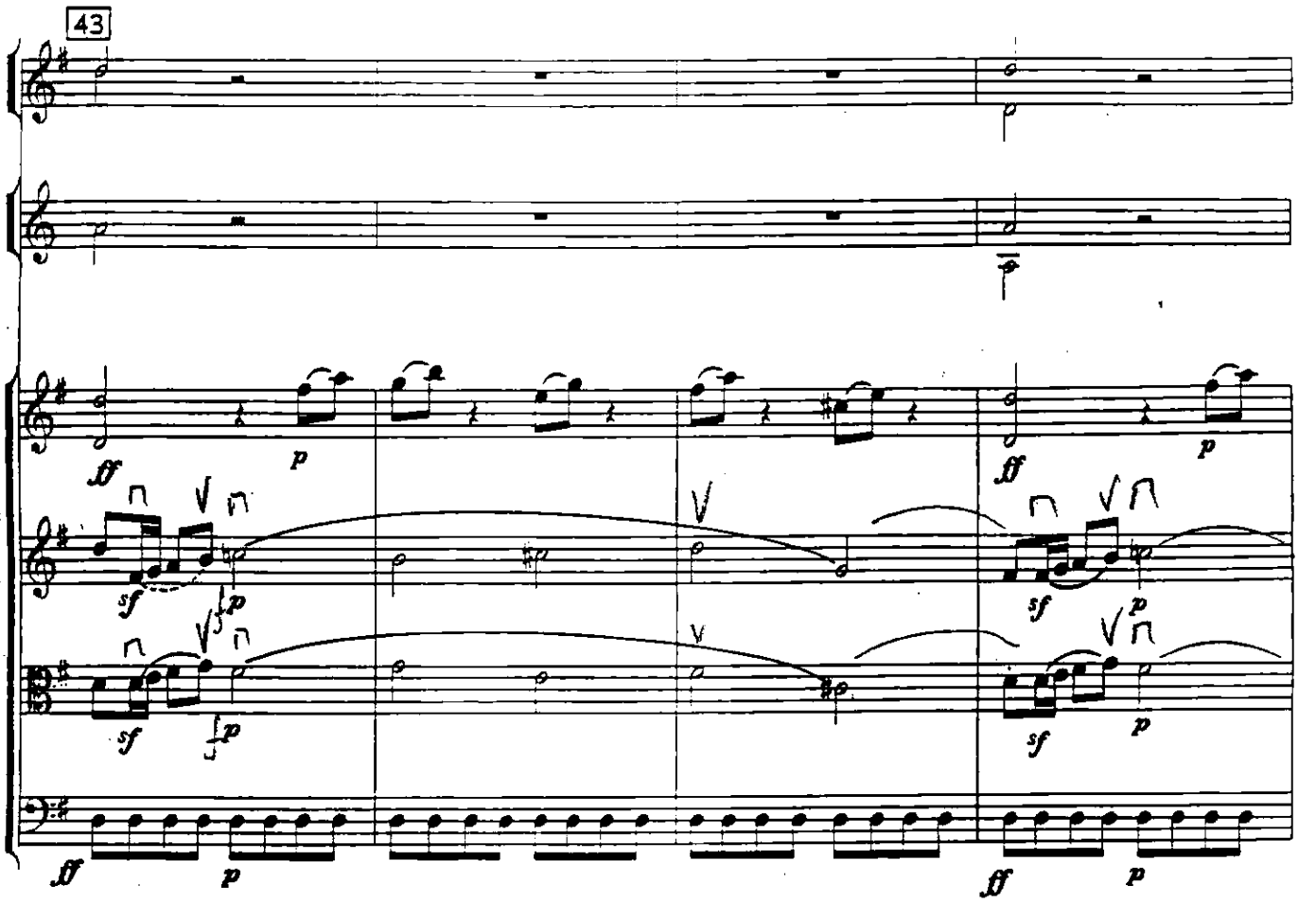
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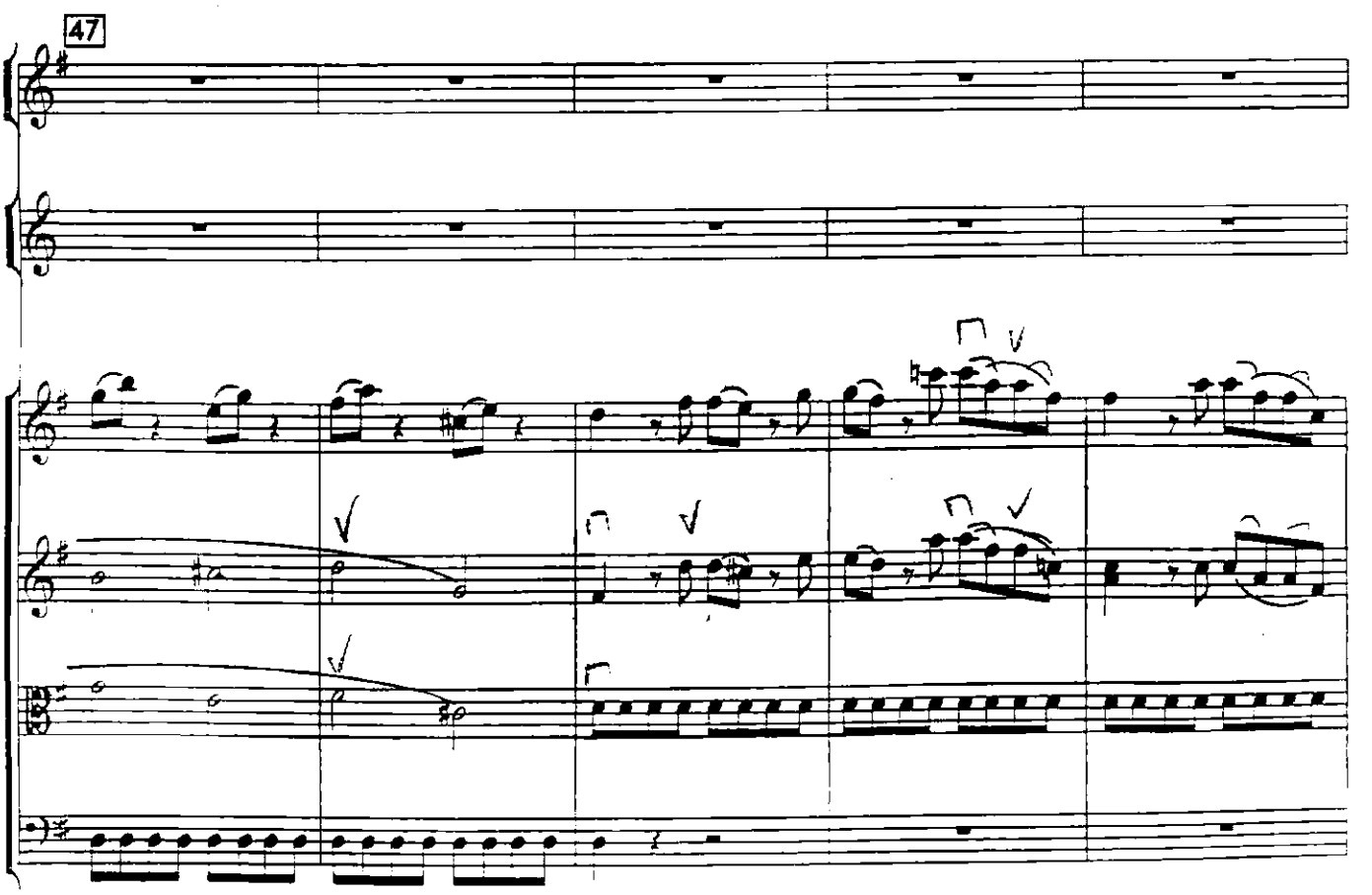
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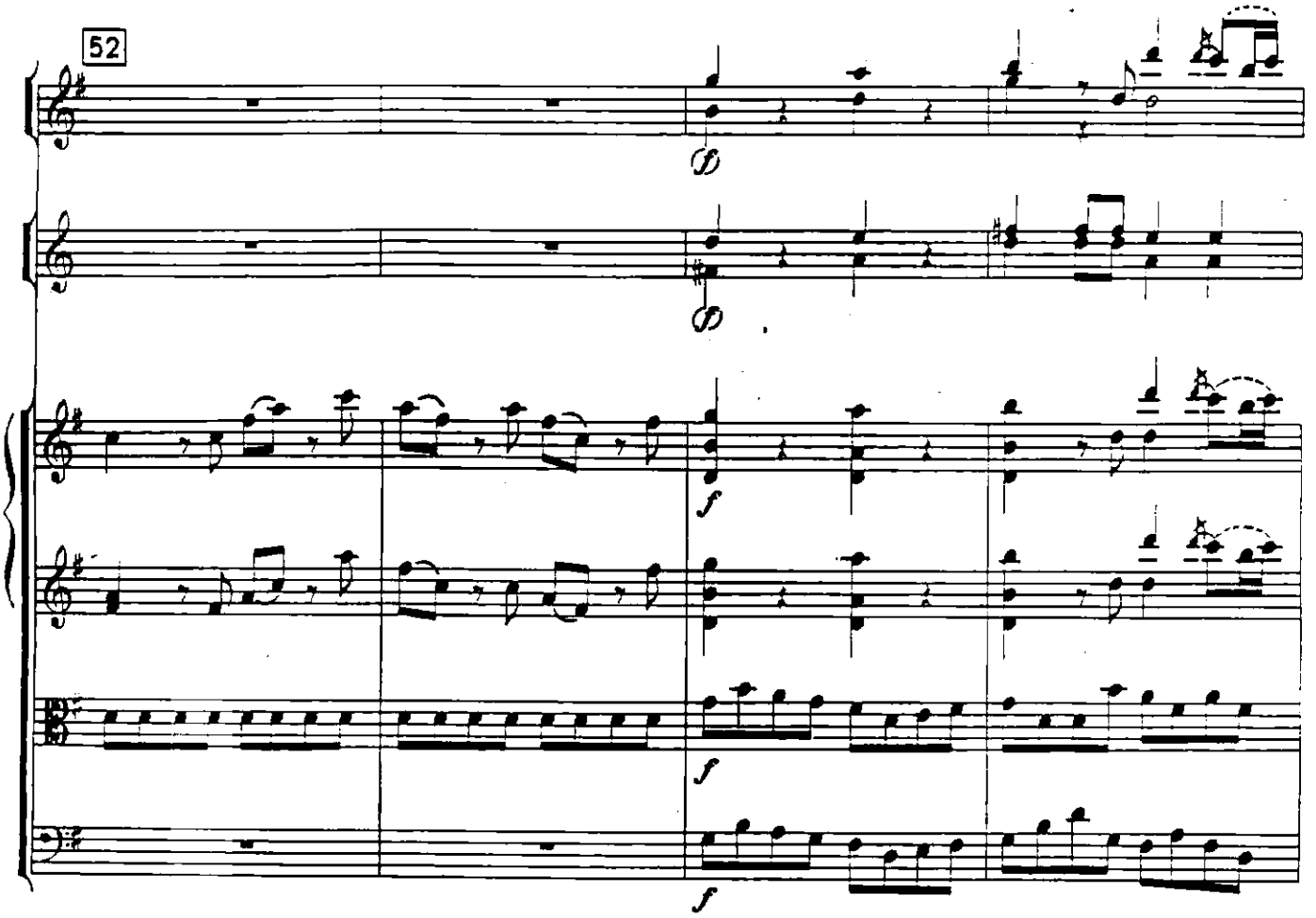
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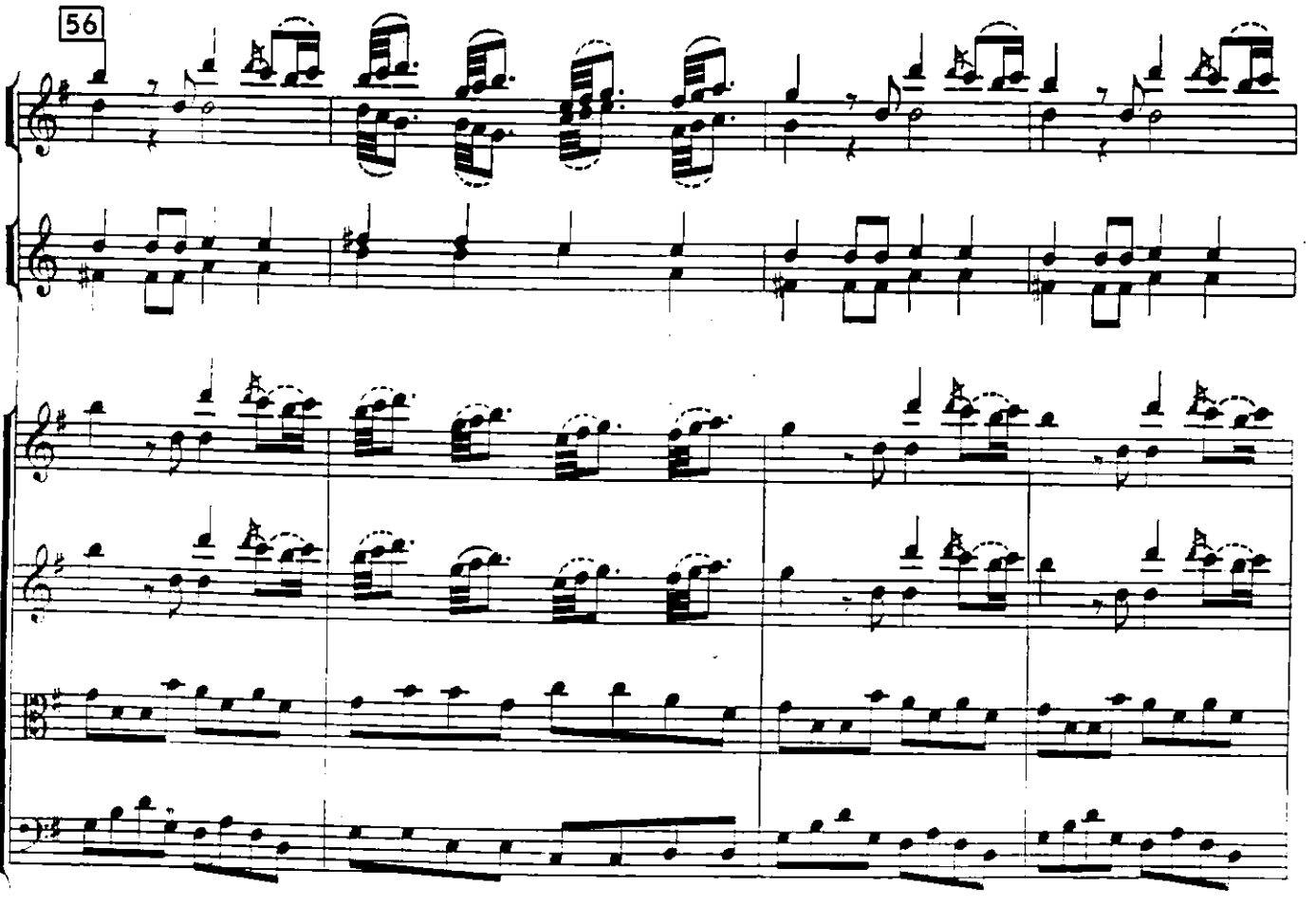
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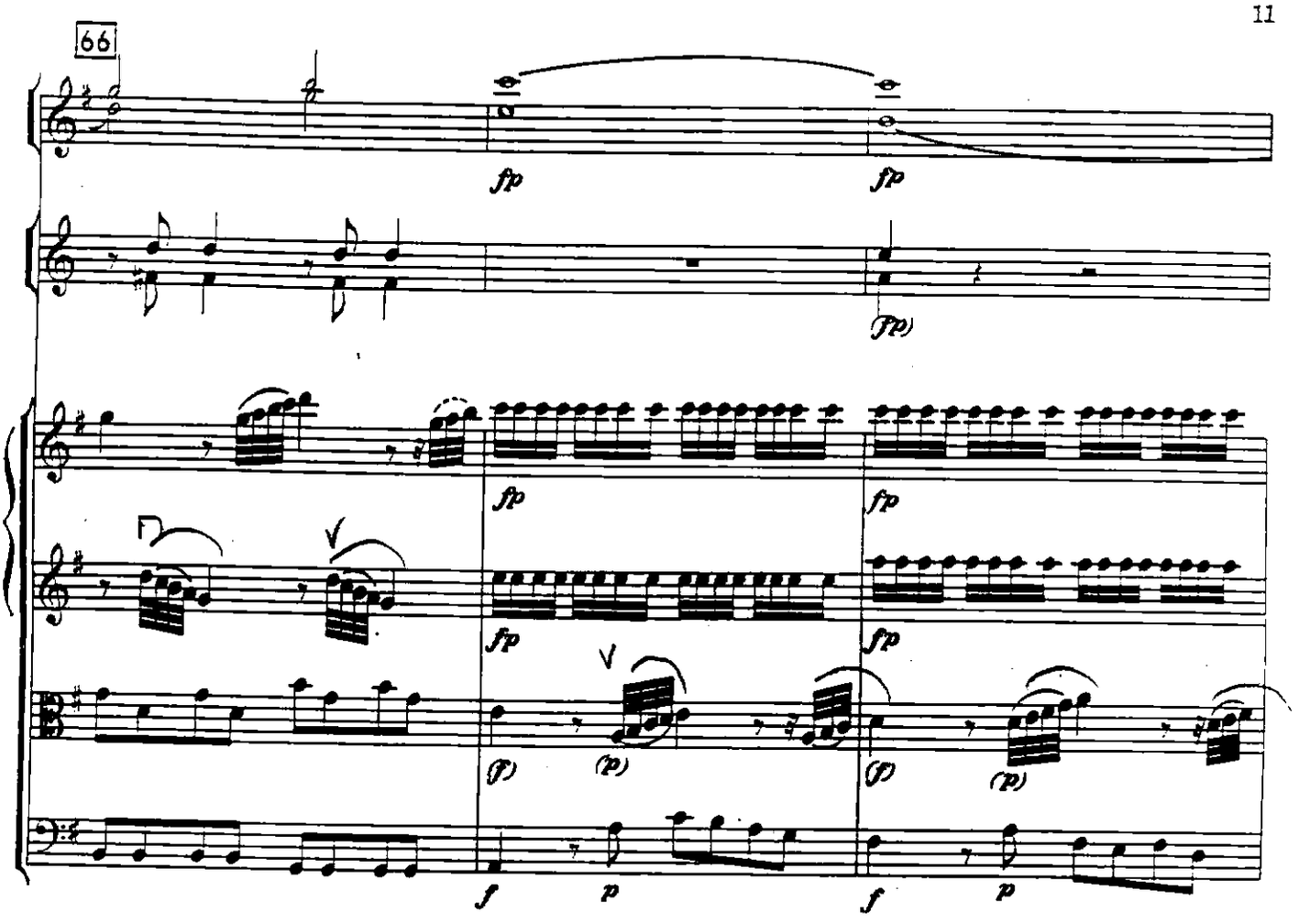
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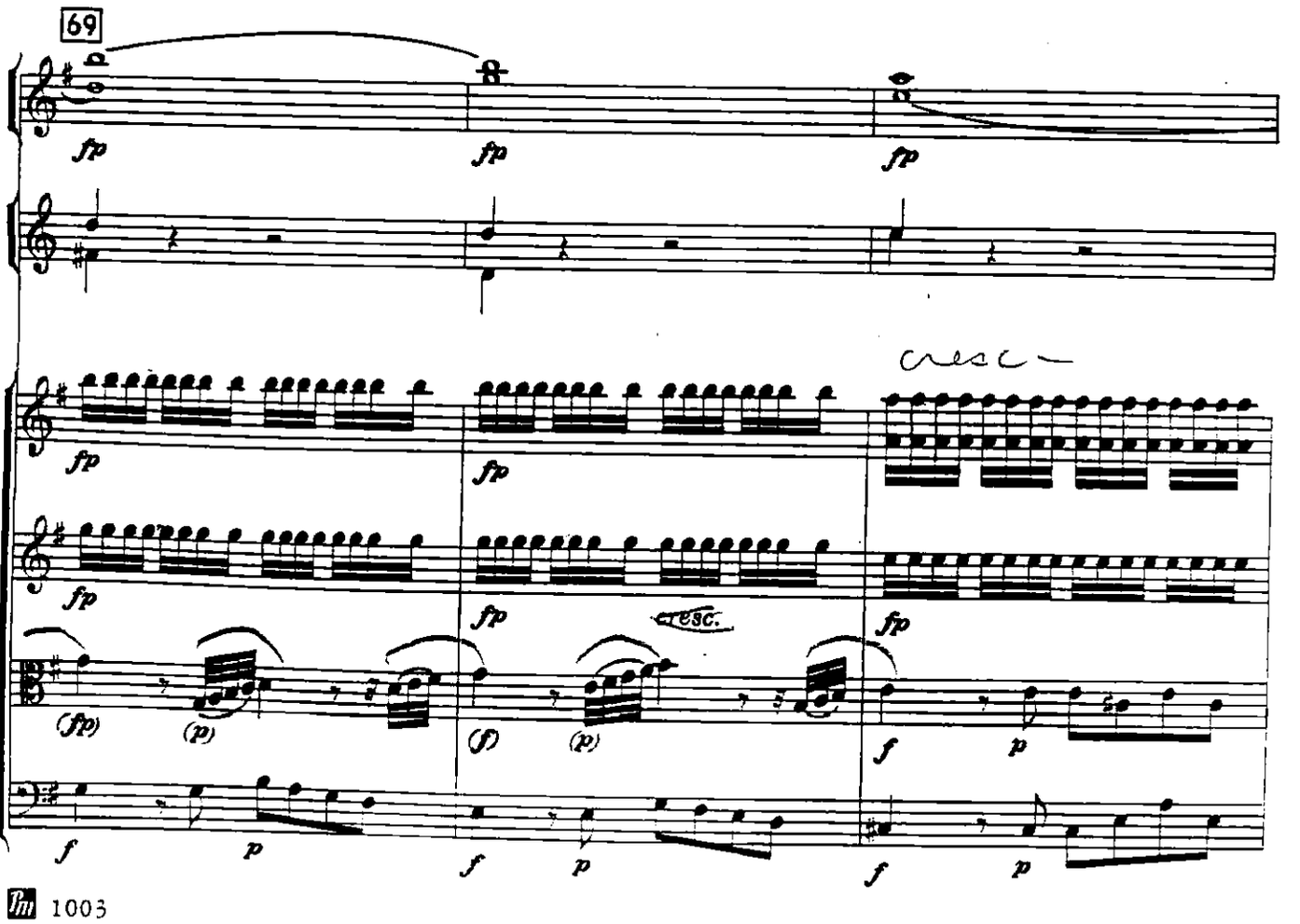
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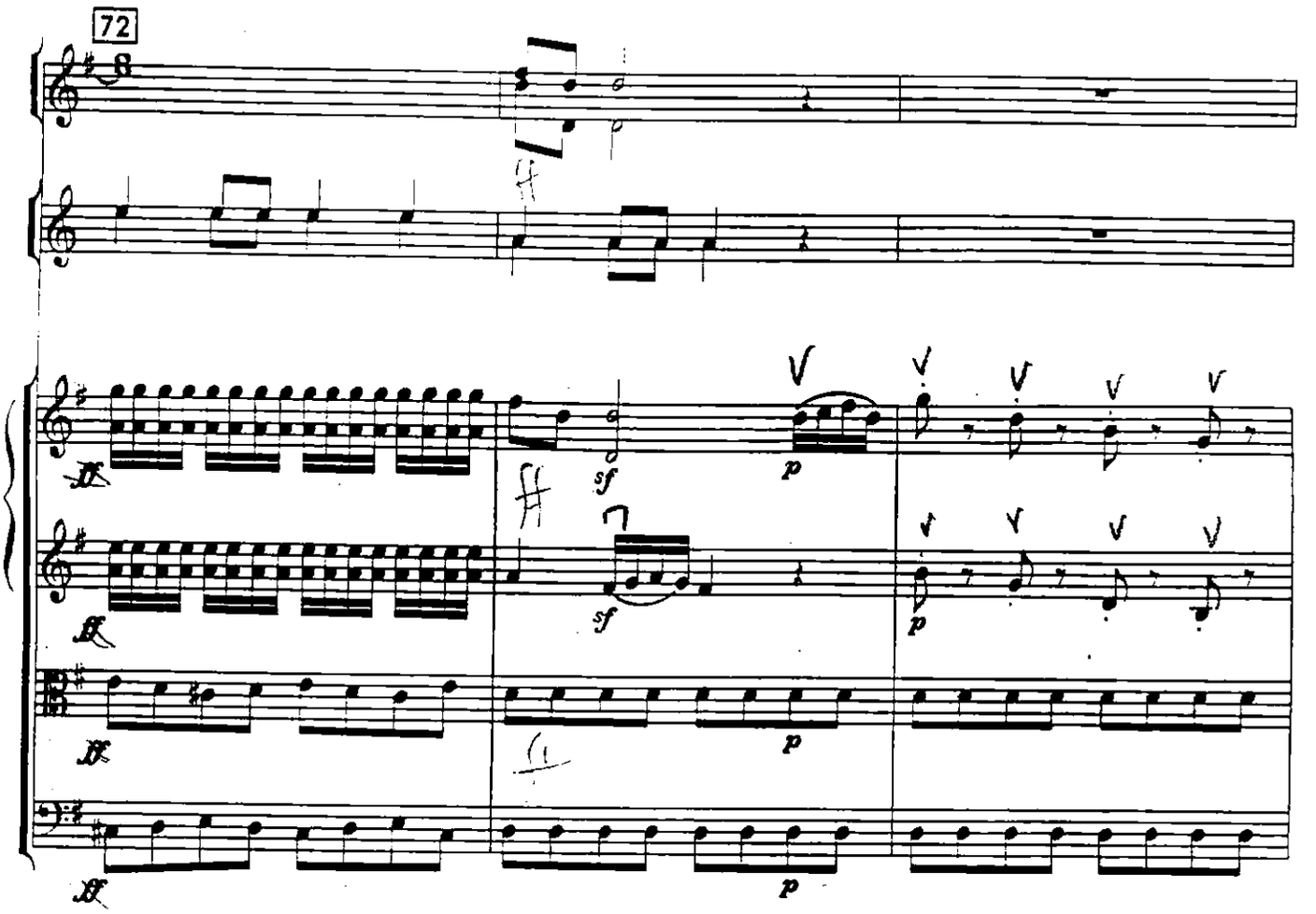
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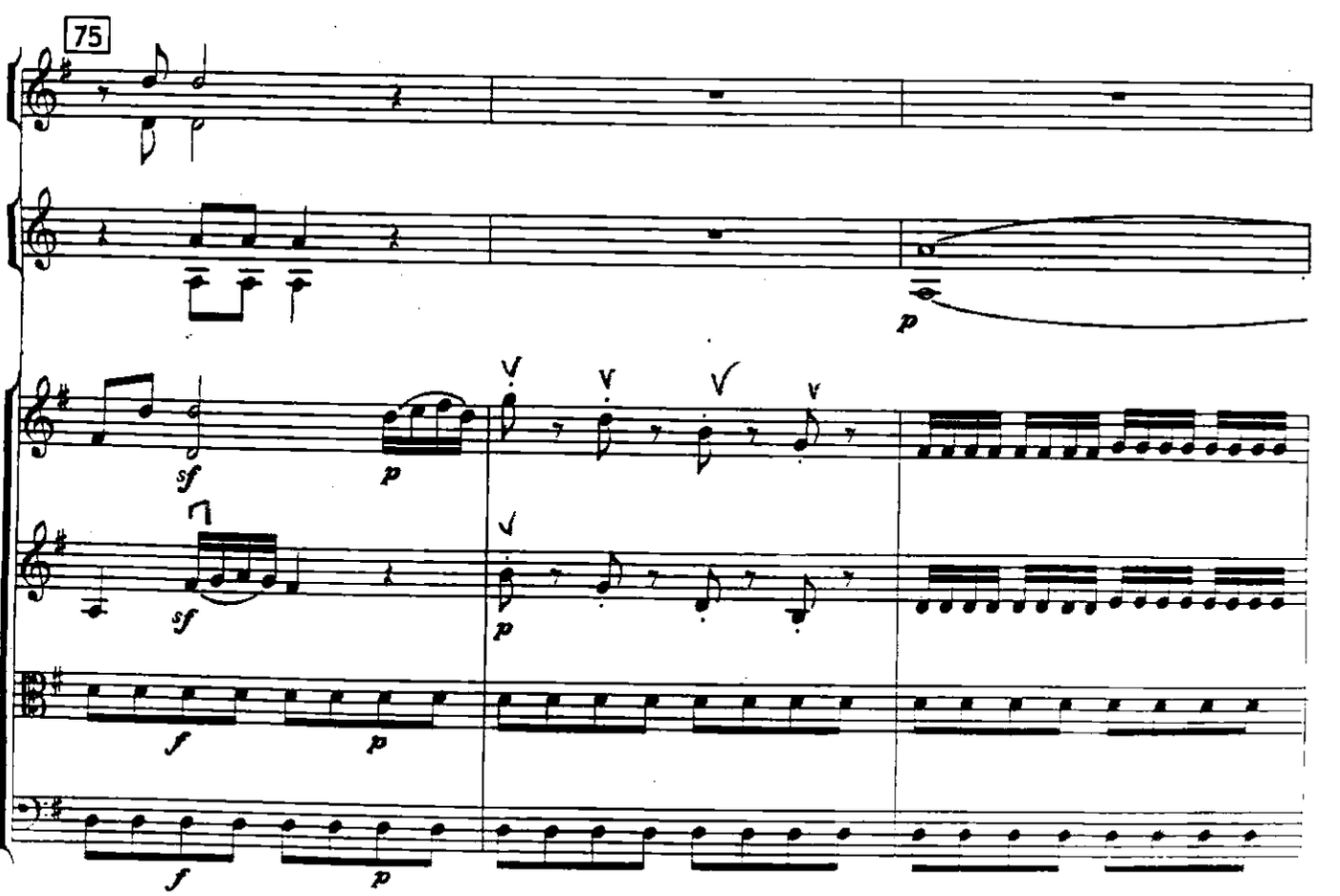
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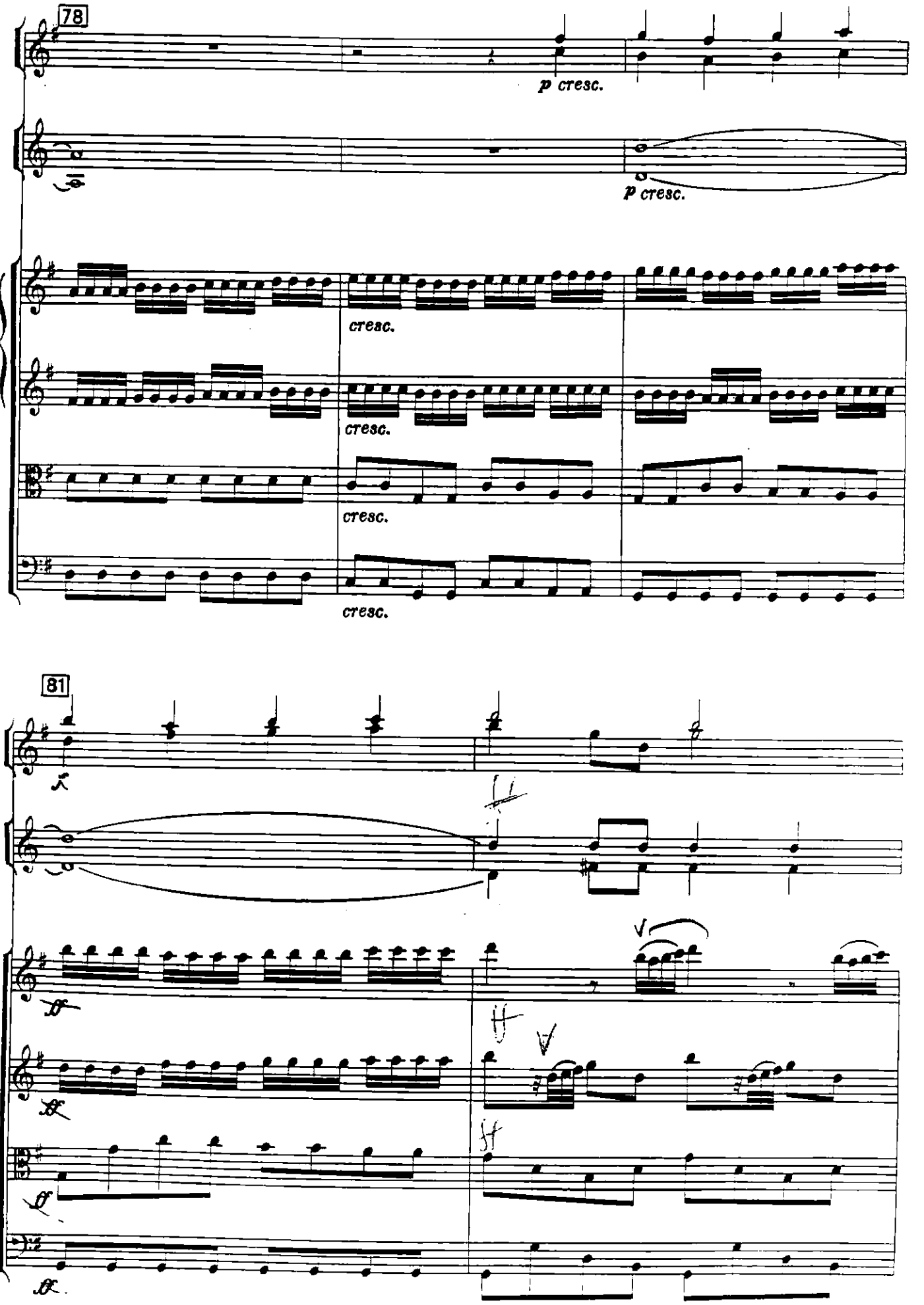
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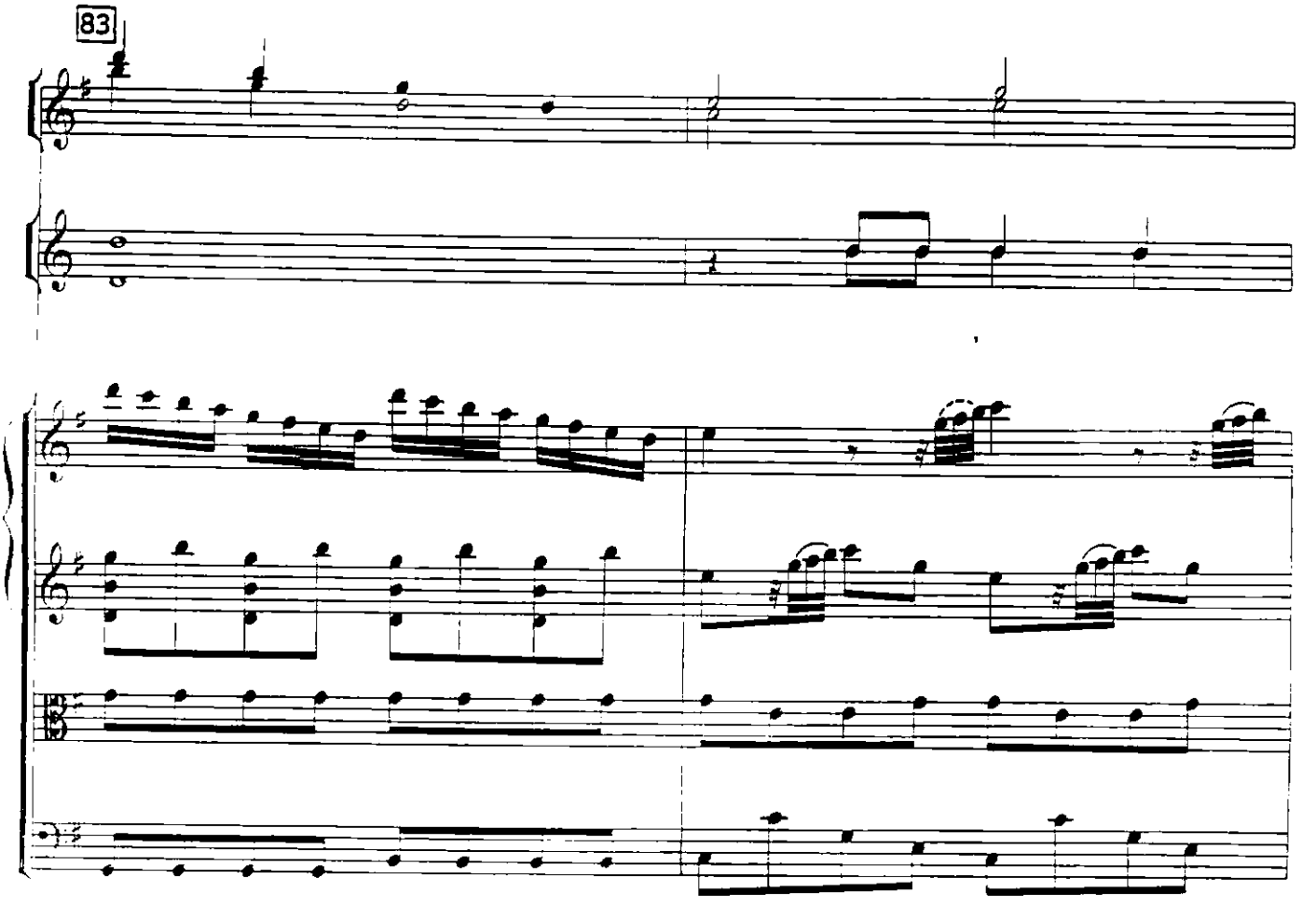
81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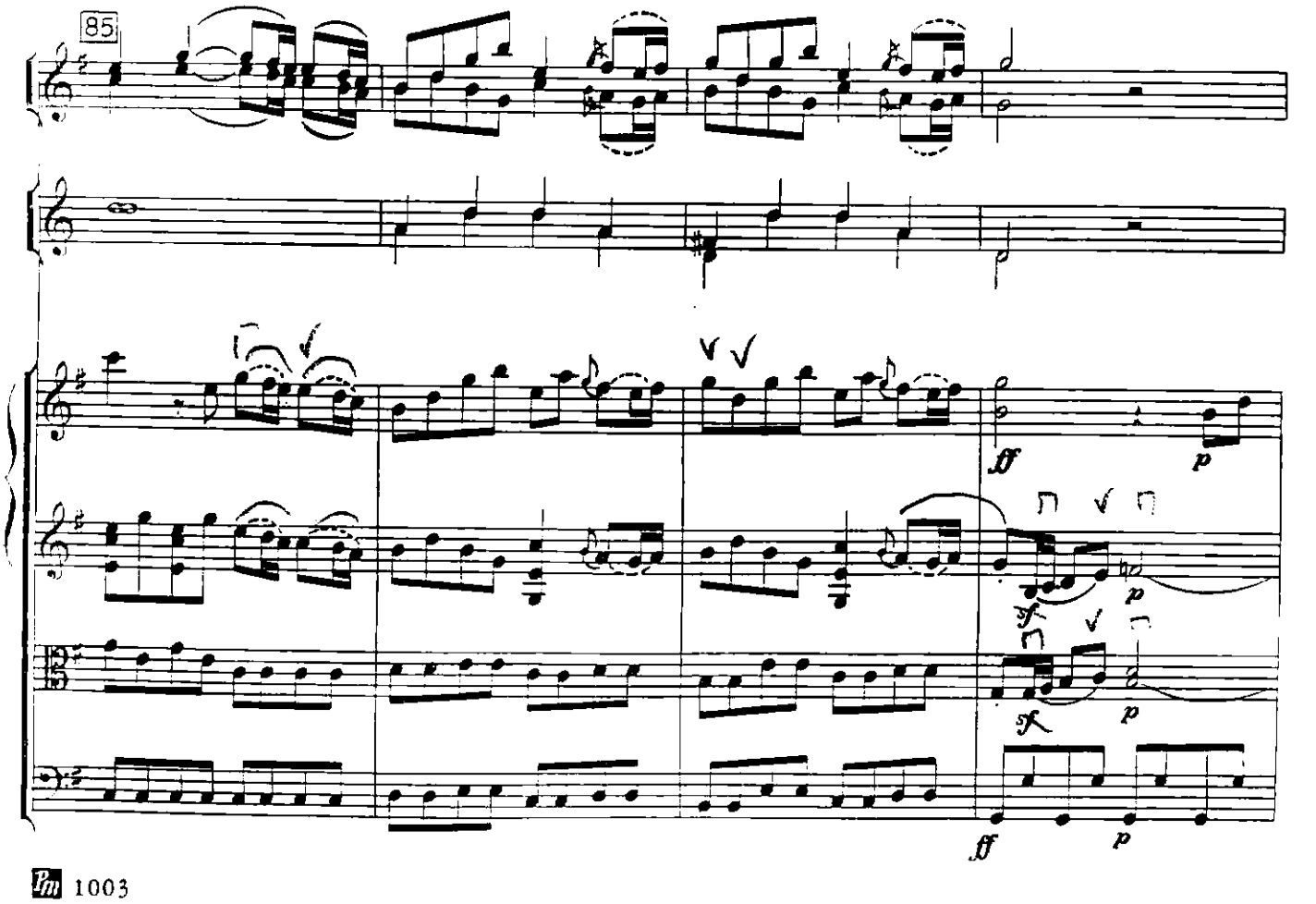
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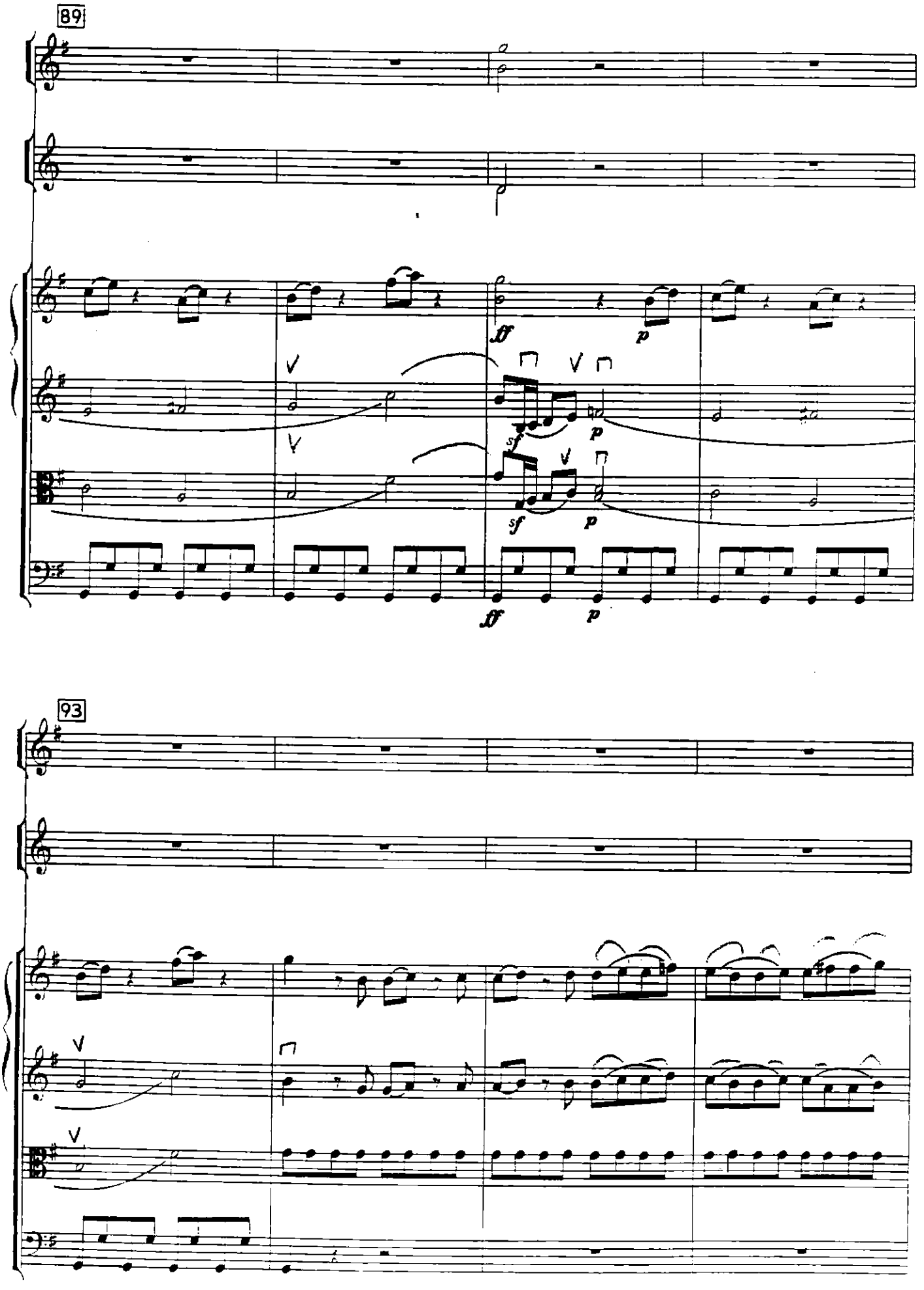
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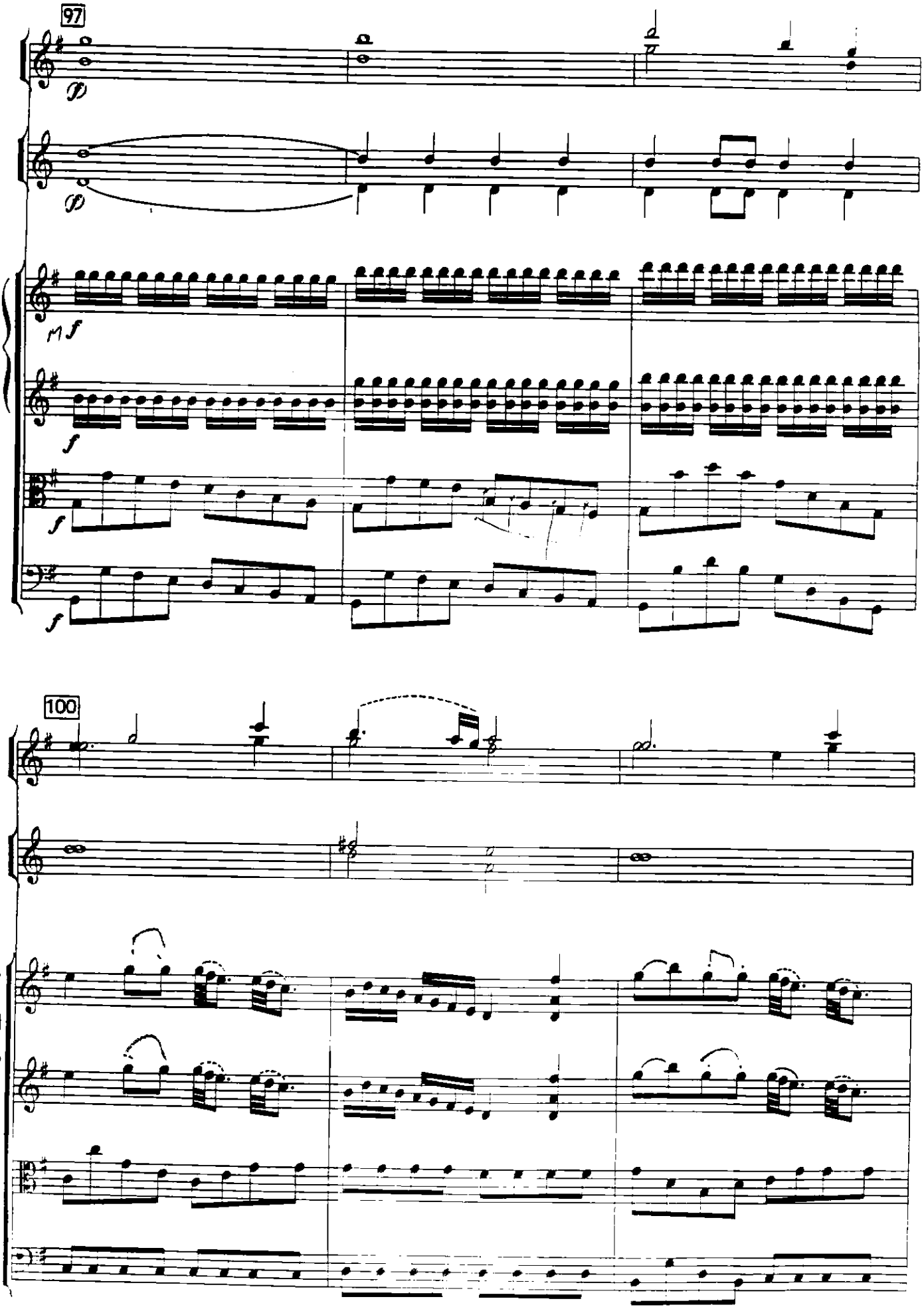
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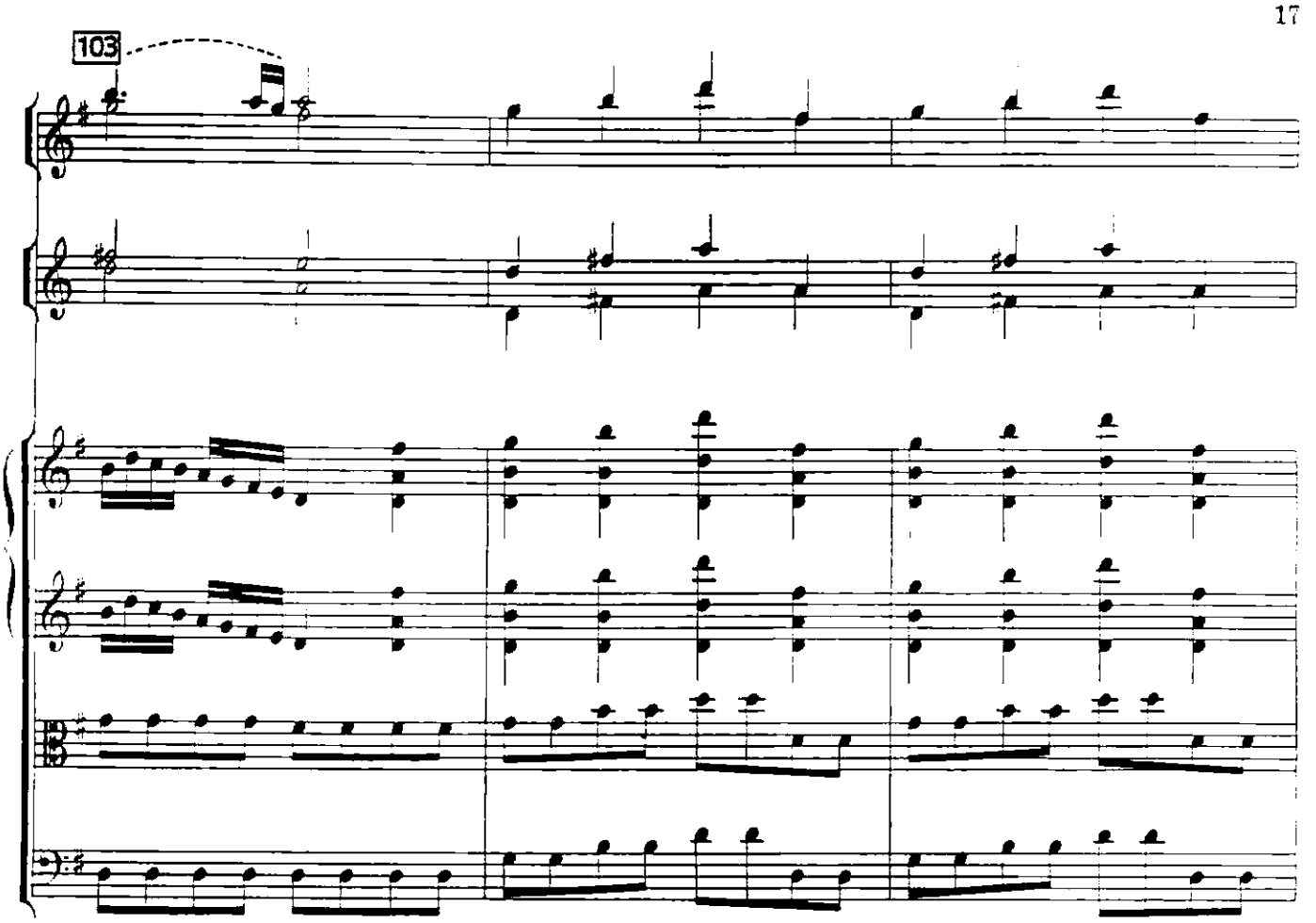
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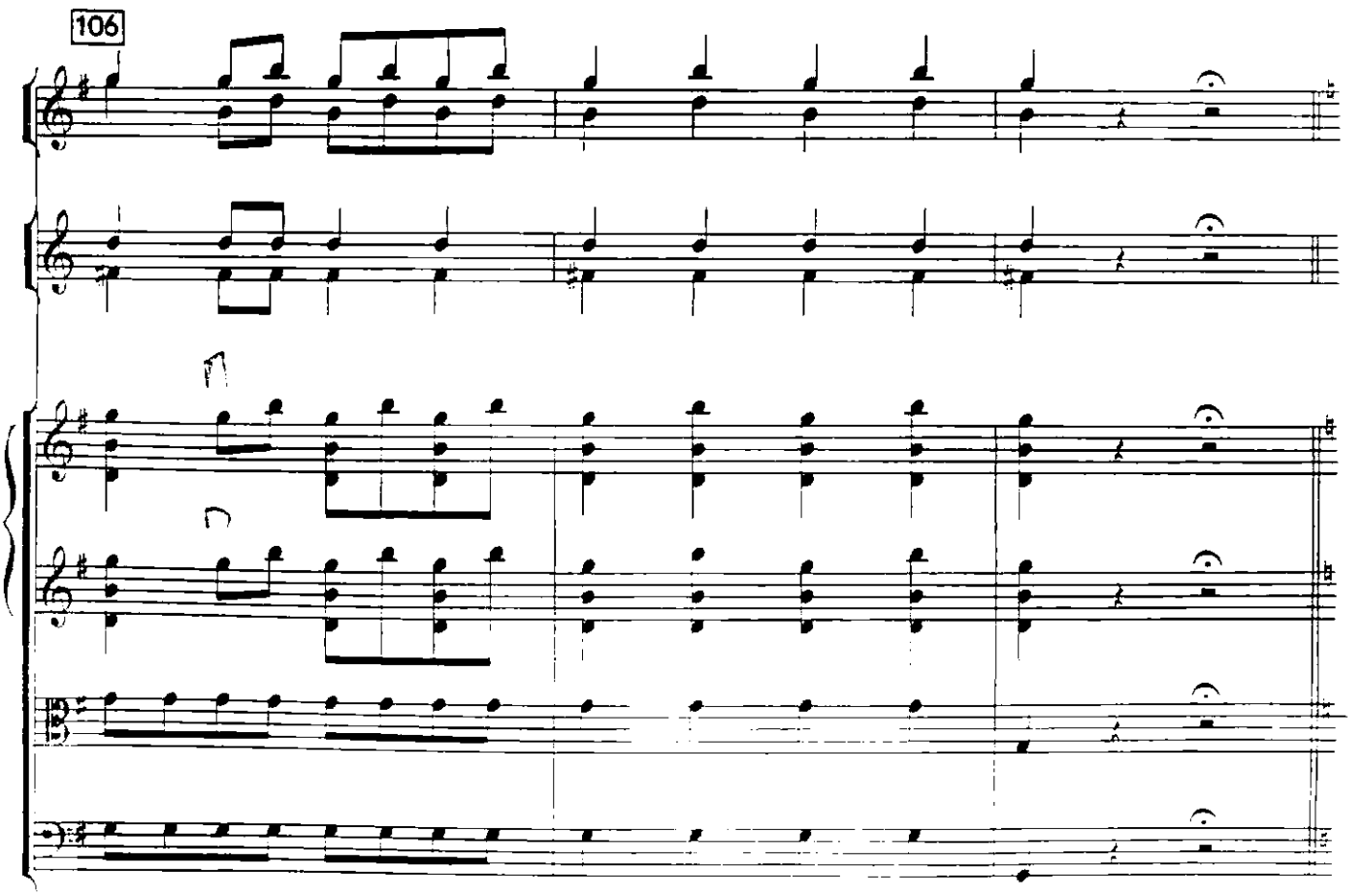
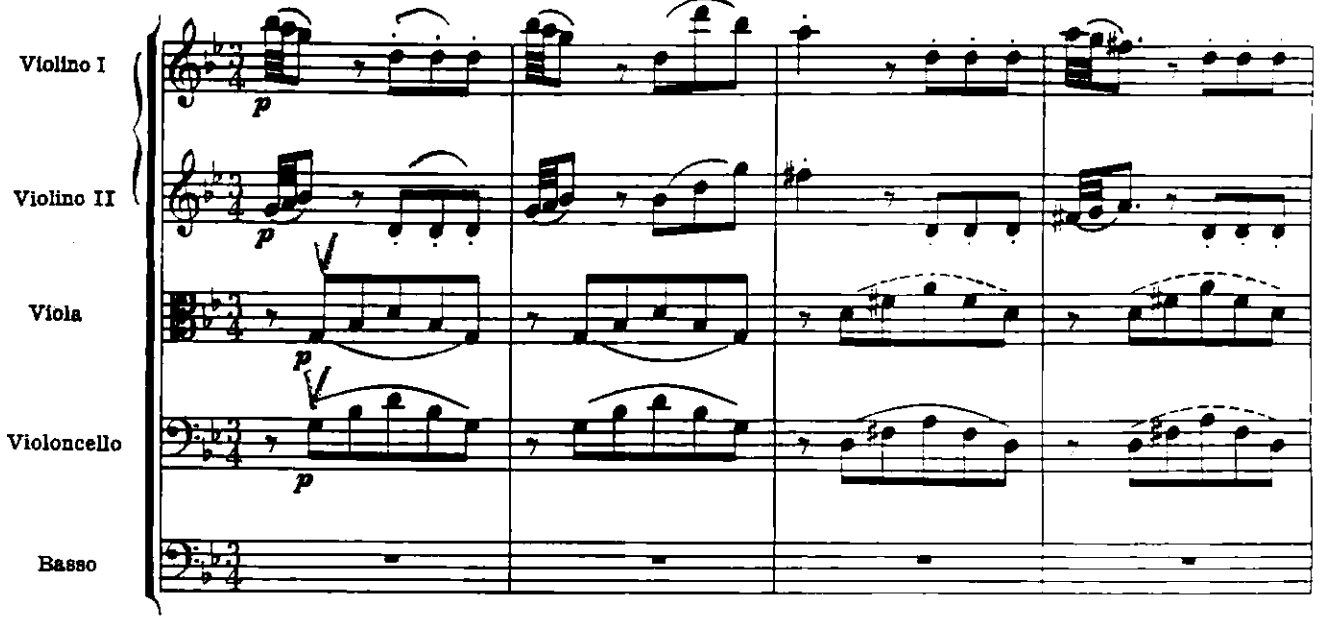

106

109

Andantino con moto



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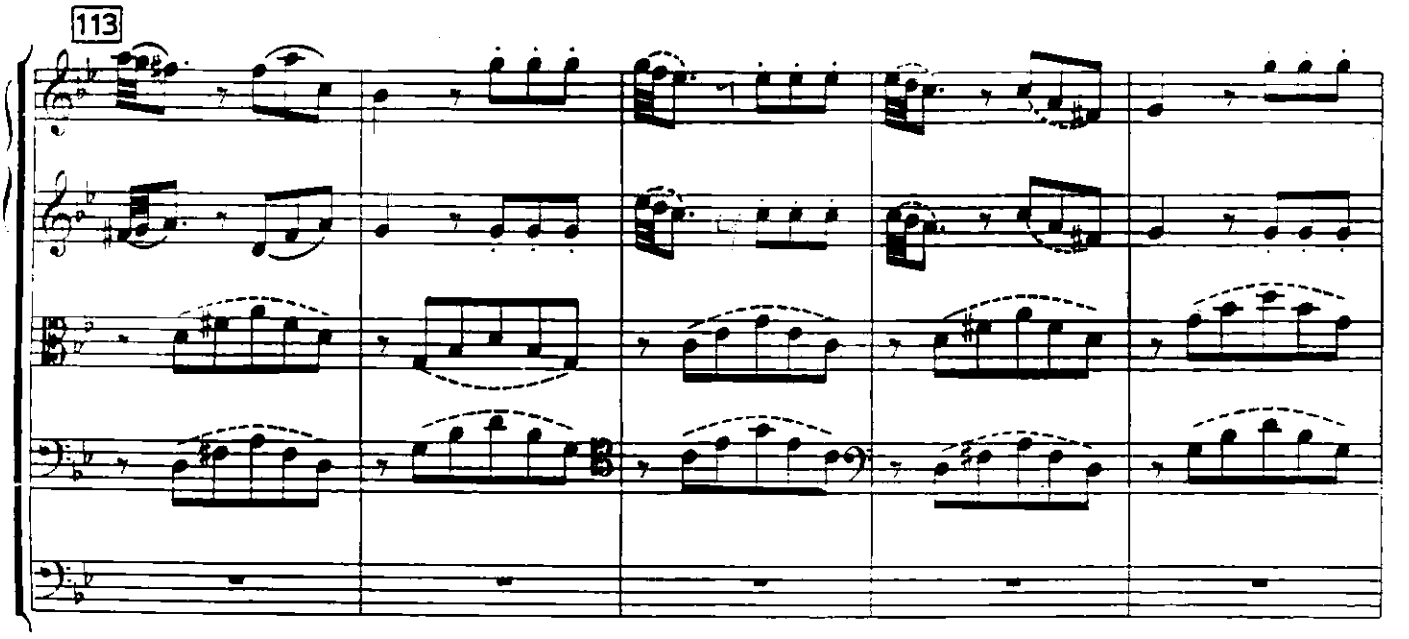

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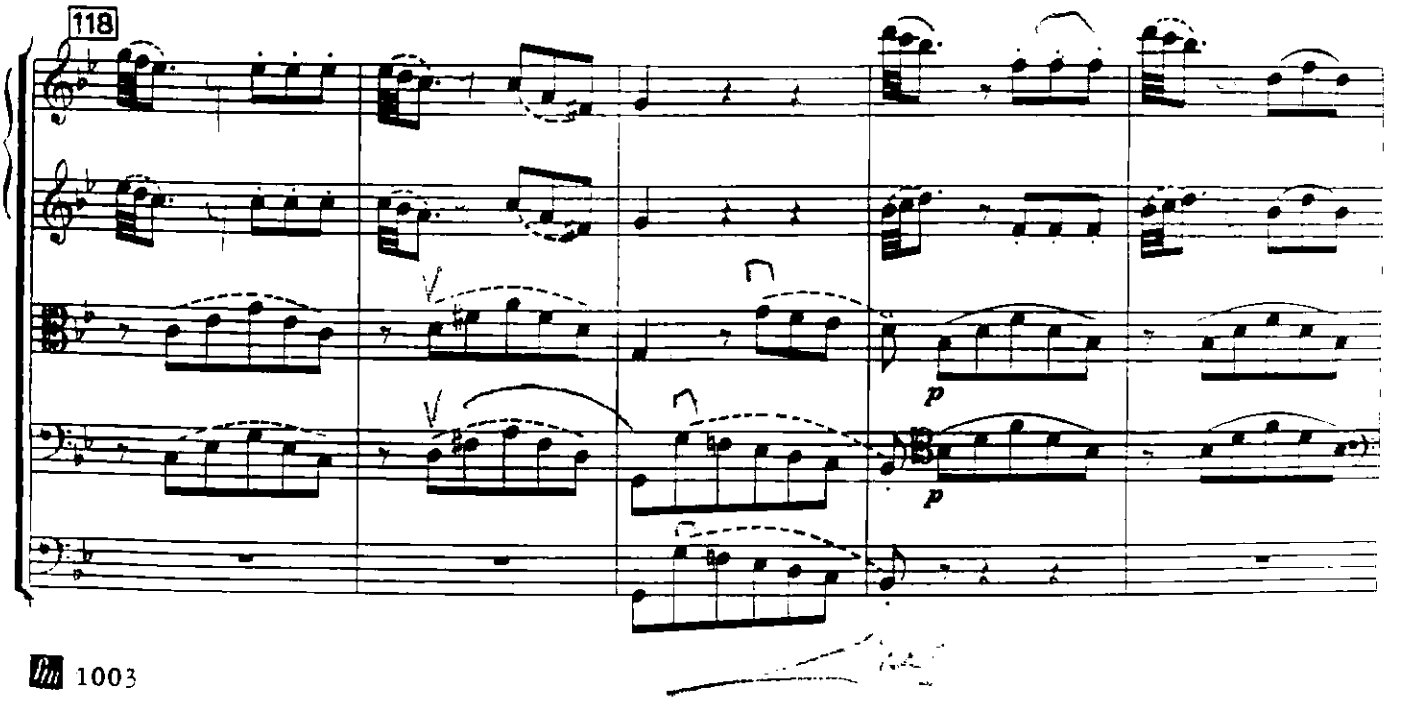

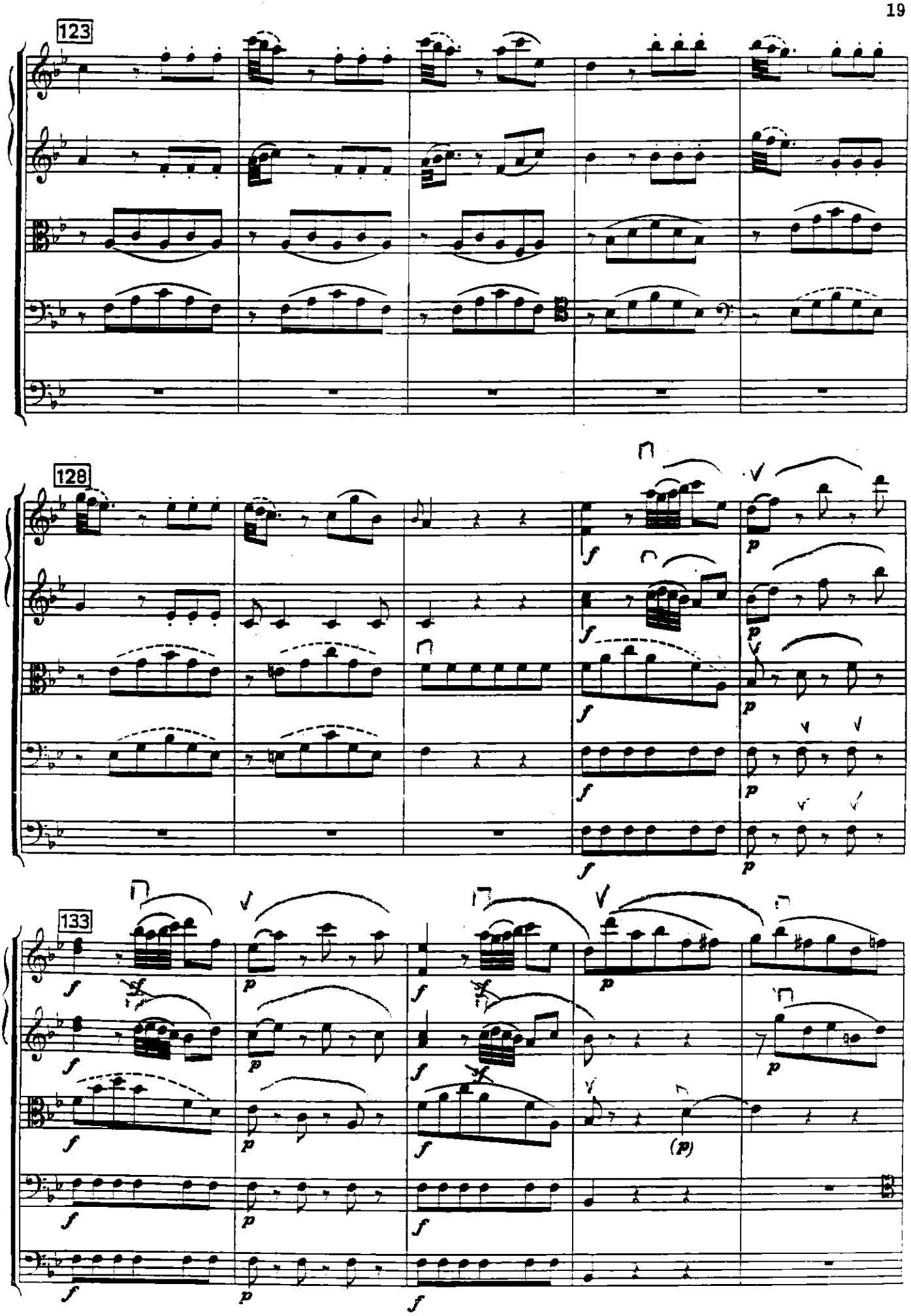
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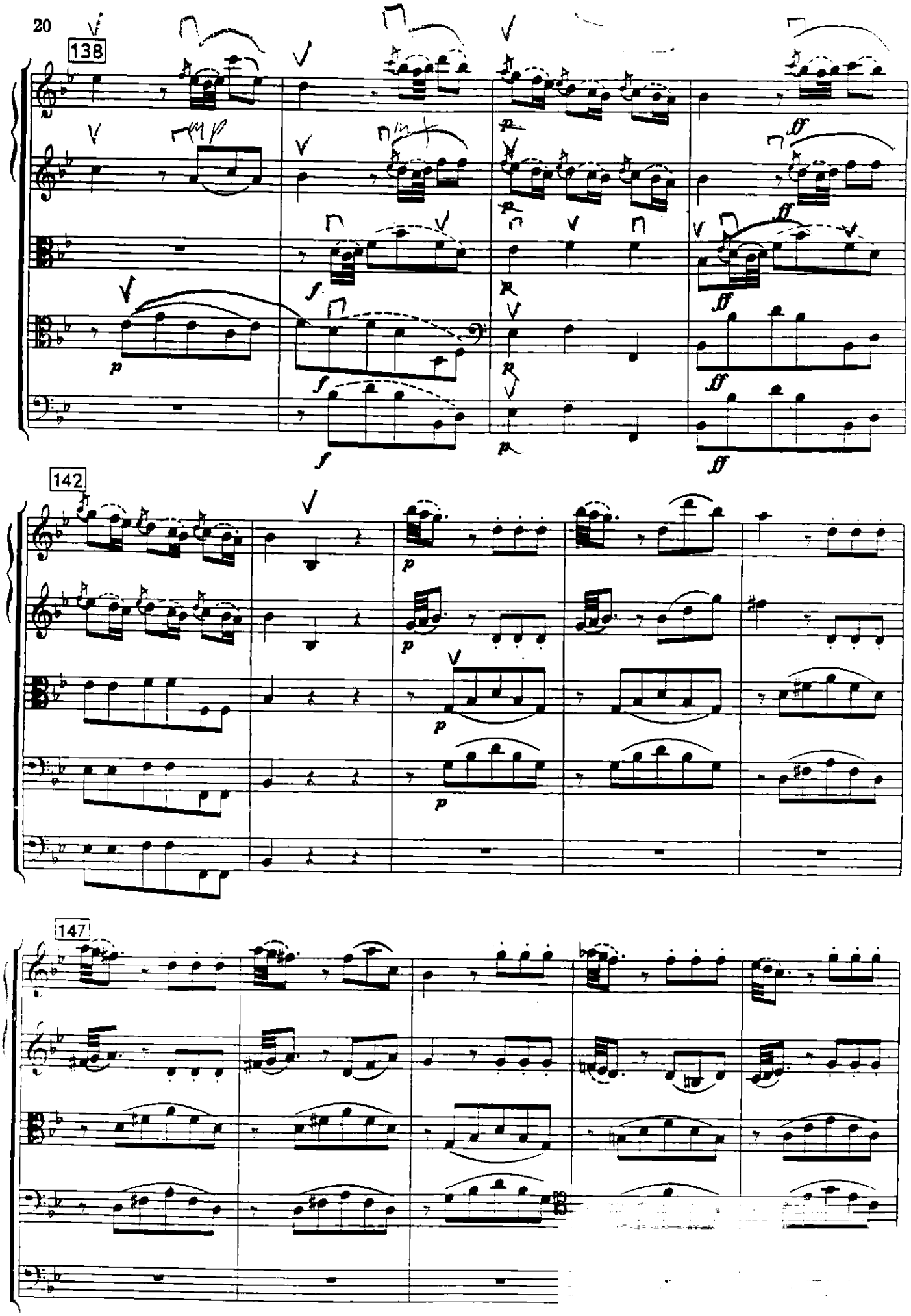
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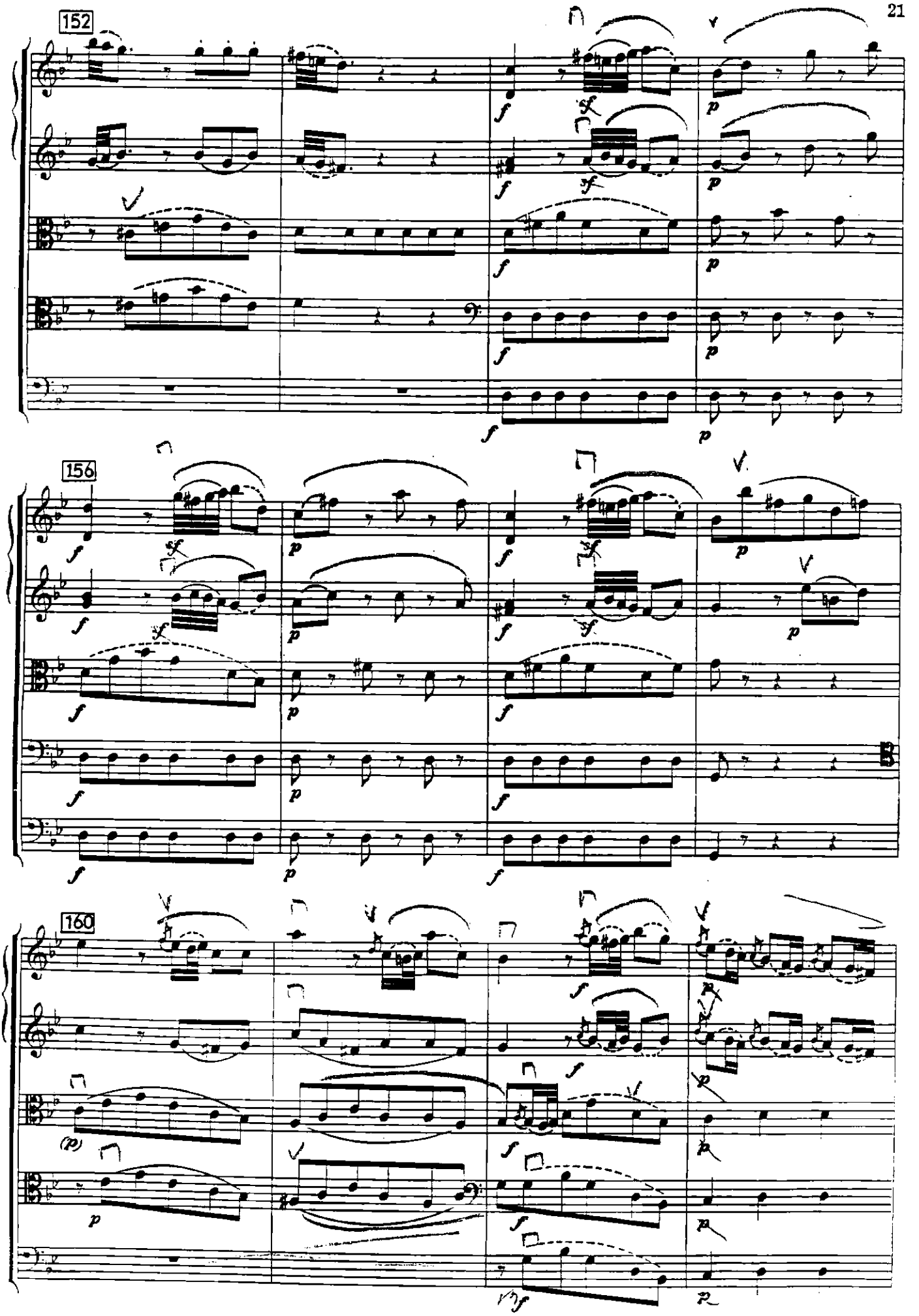
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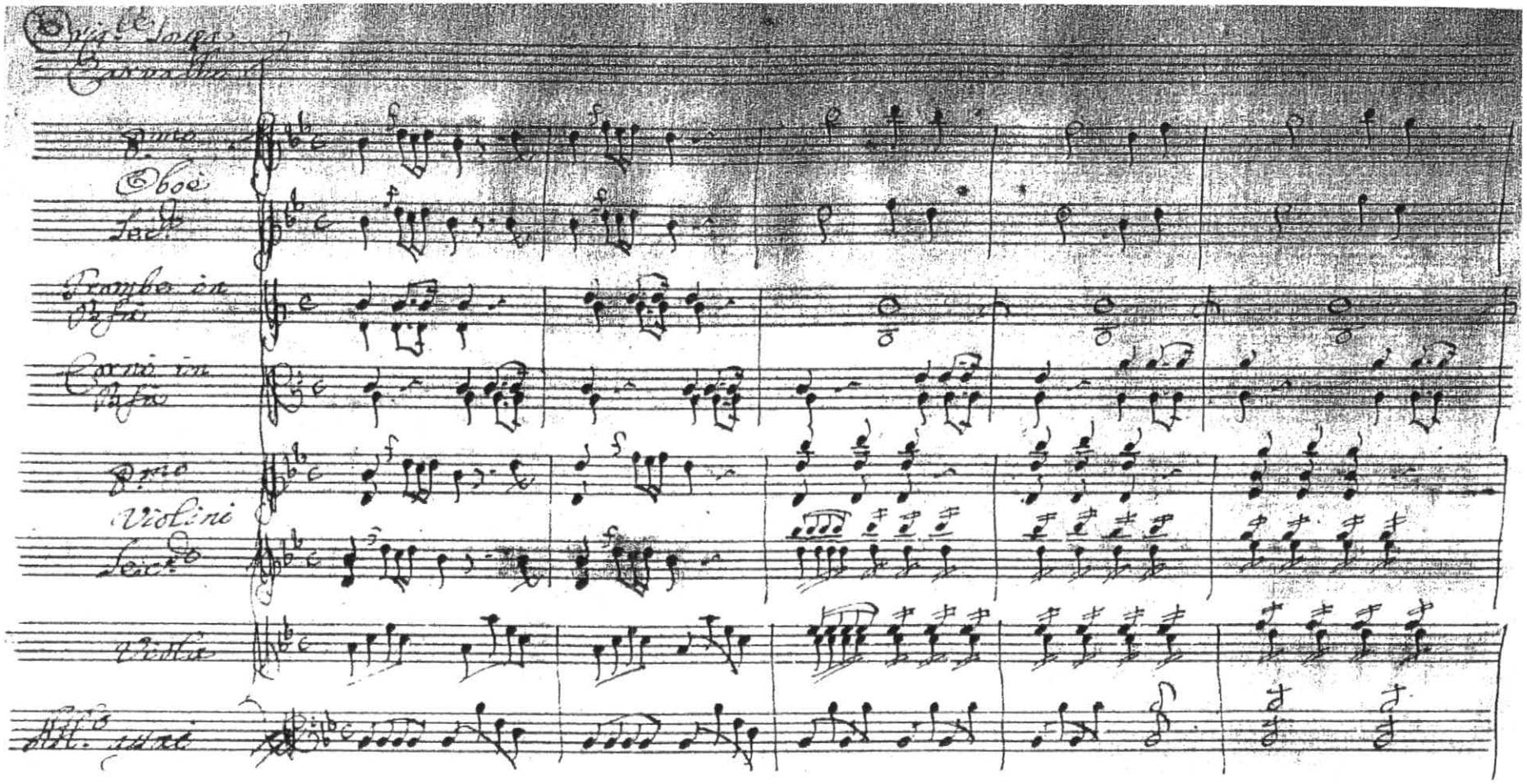
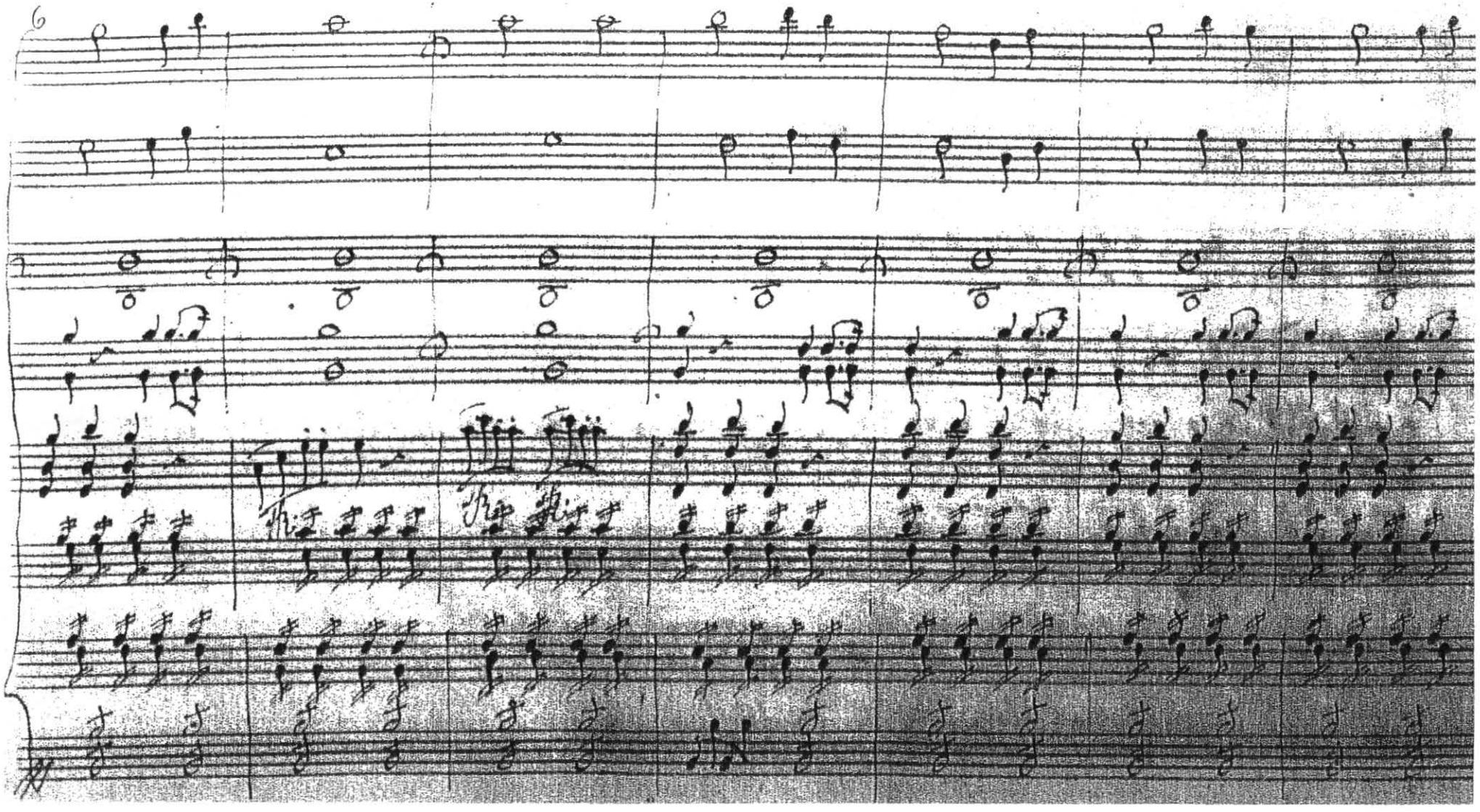
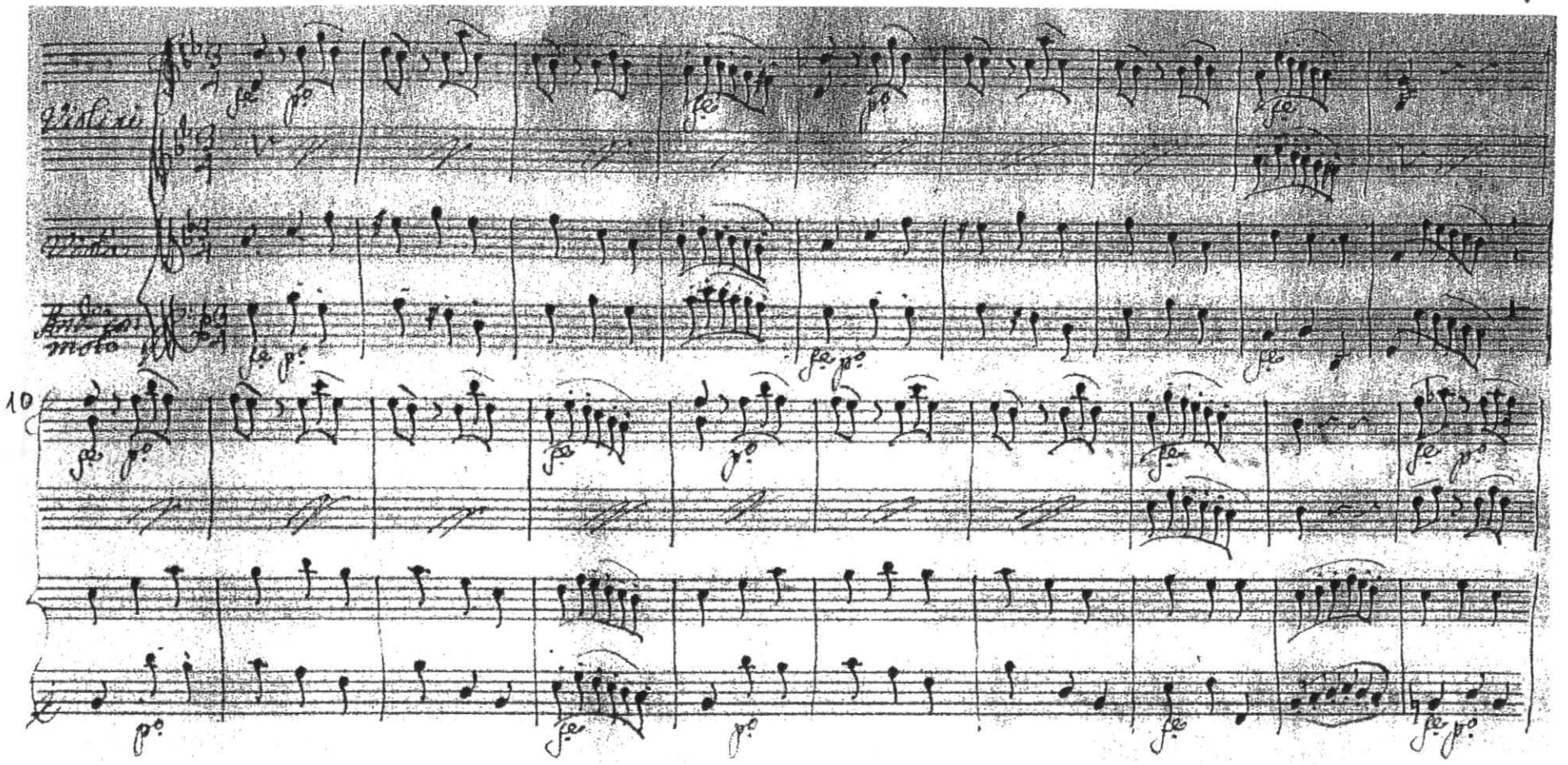


Ex. 125 – Sousa Carvalho, Abertura de *Te Deum* 1769, 1º and., pp. 1-1A
Orquestração com poucas variações de sonoridade; sopros mais sustentados, cordas mais movimentadas; texturas muito diferenciadas no acompanhamento





Ex. 126 – Sousa Carvalho, Abertura de *Te Deum* 1769, 2º e 3º and., pp. 1-8

2º and.: forma contínua em duas partes, com uma melodia graciosa e lírica, em arcos amplos e bem desenhados, e grande equilíbrio melódico-harmónico; 3º and.: forma contínua em duas partes, melodia viva e com personalidade; utilização do modo menor, criando expressivas variações de cor harmónica

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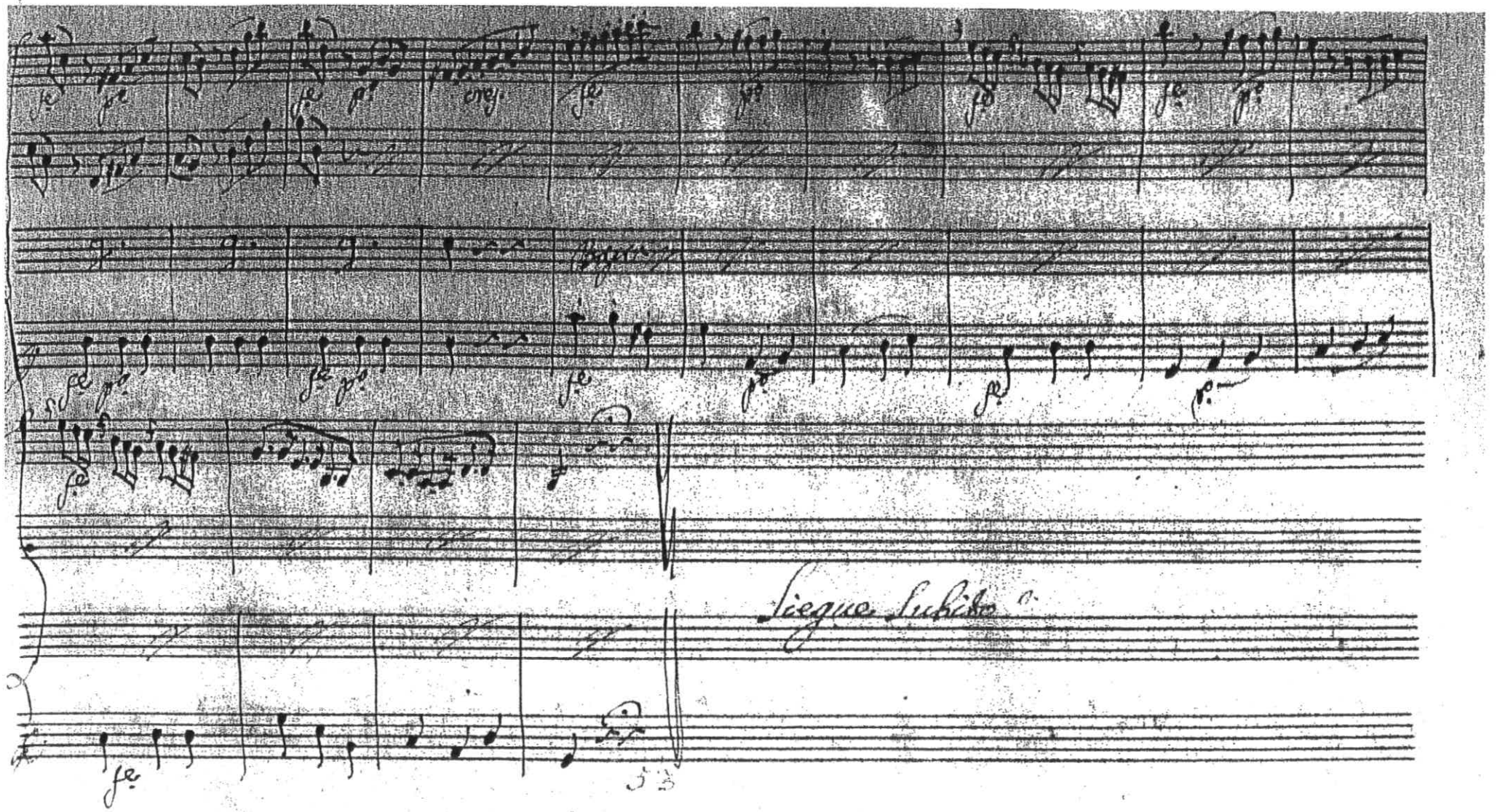
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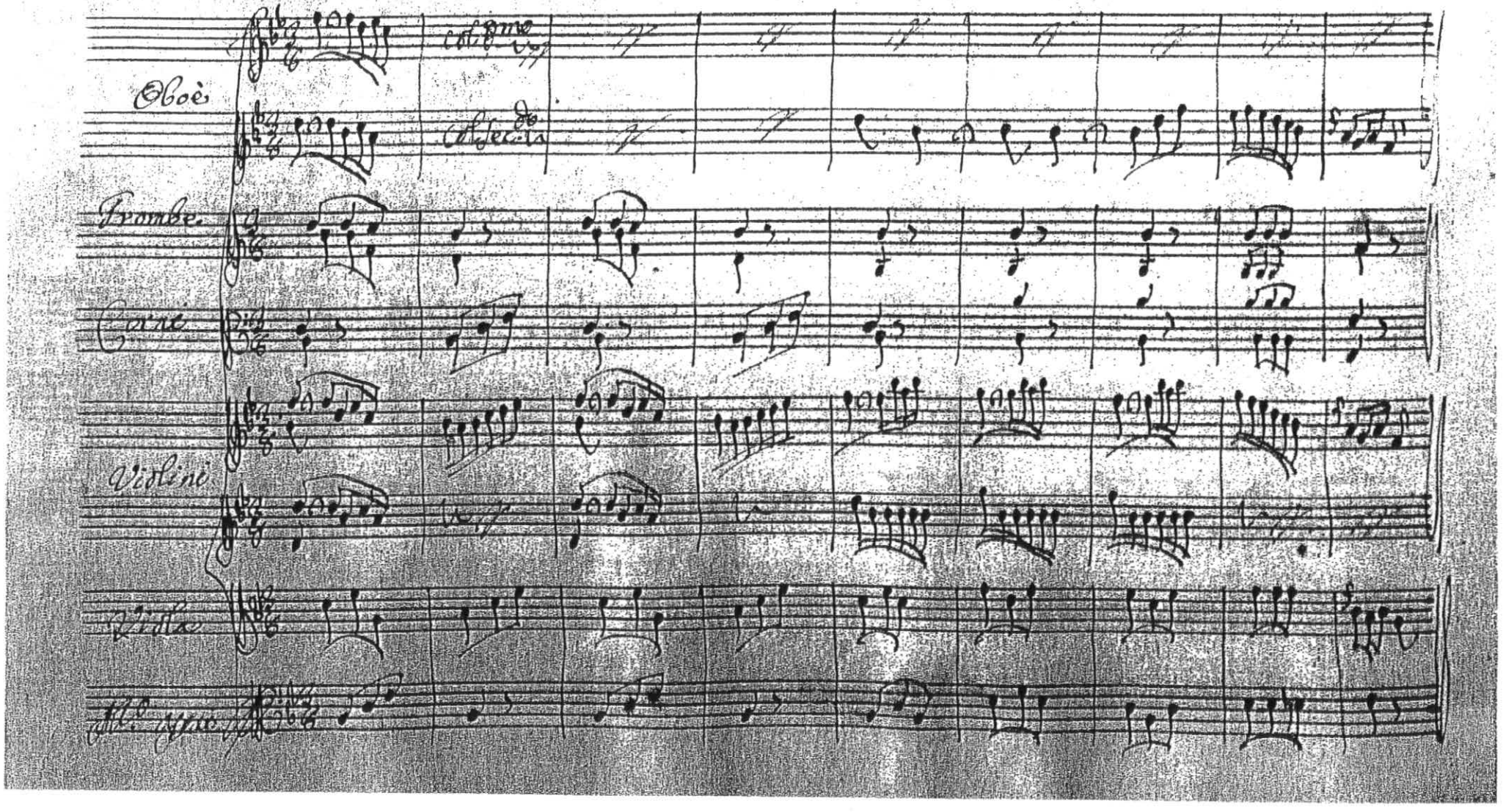
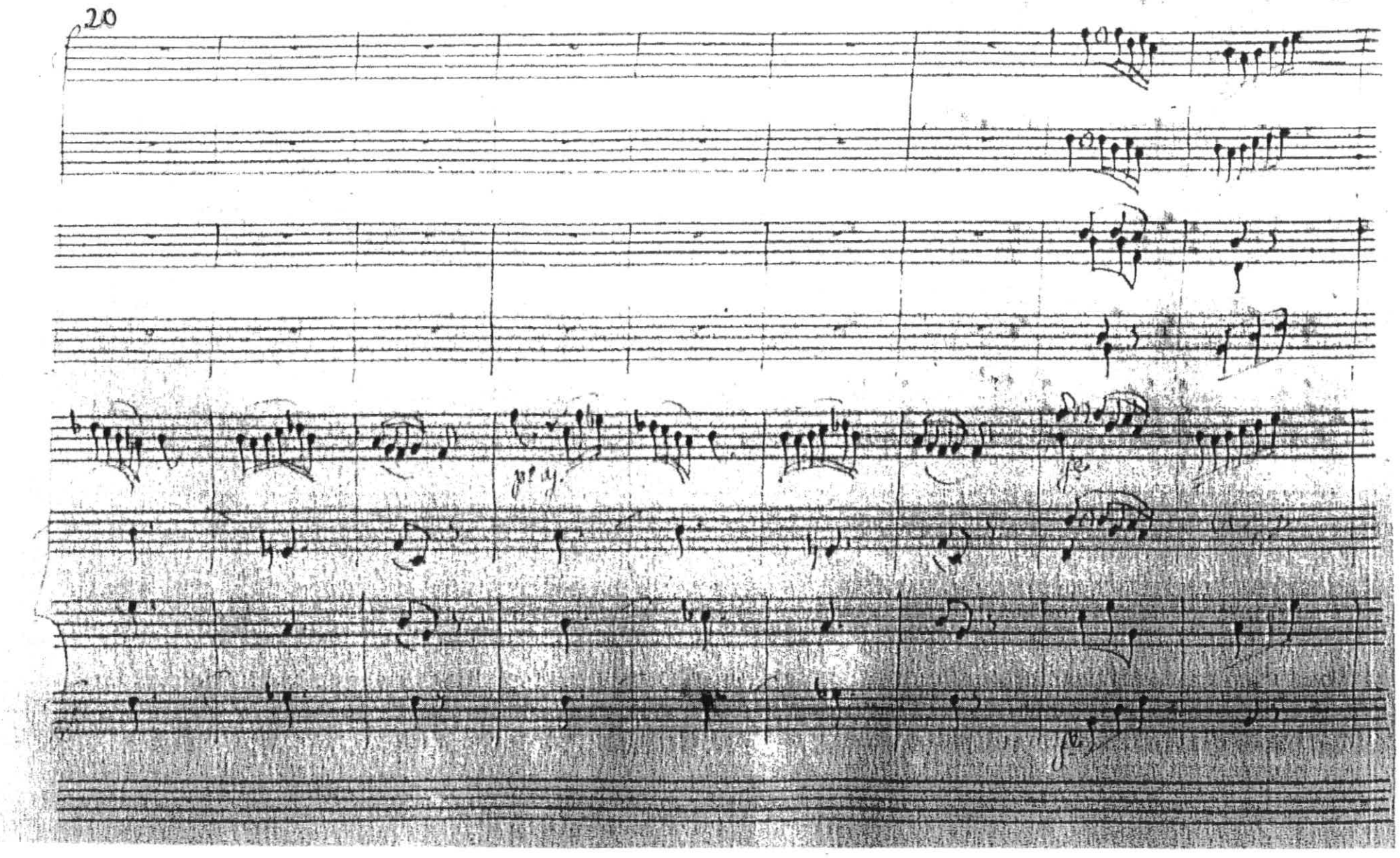
Segue subito

3 andante

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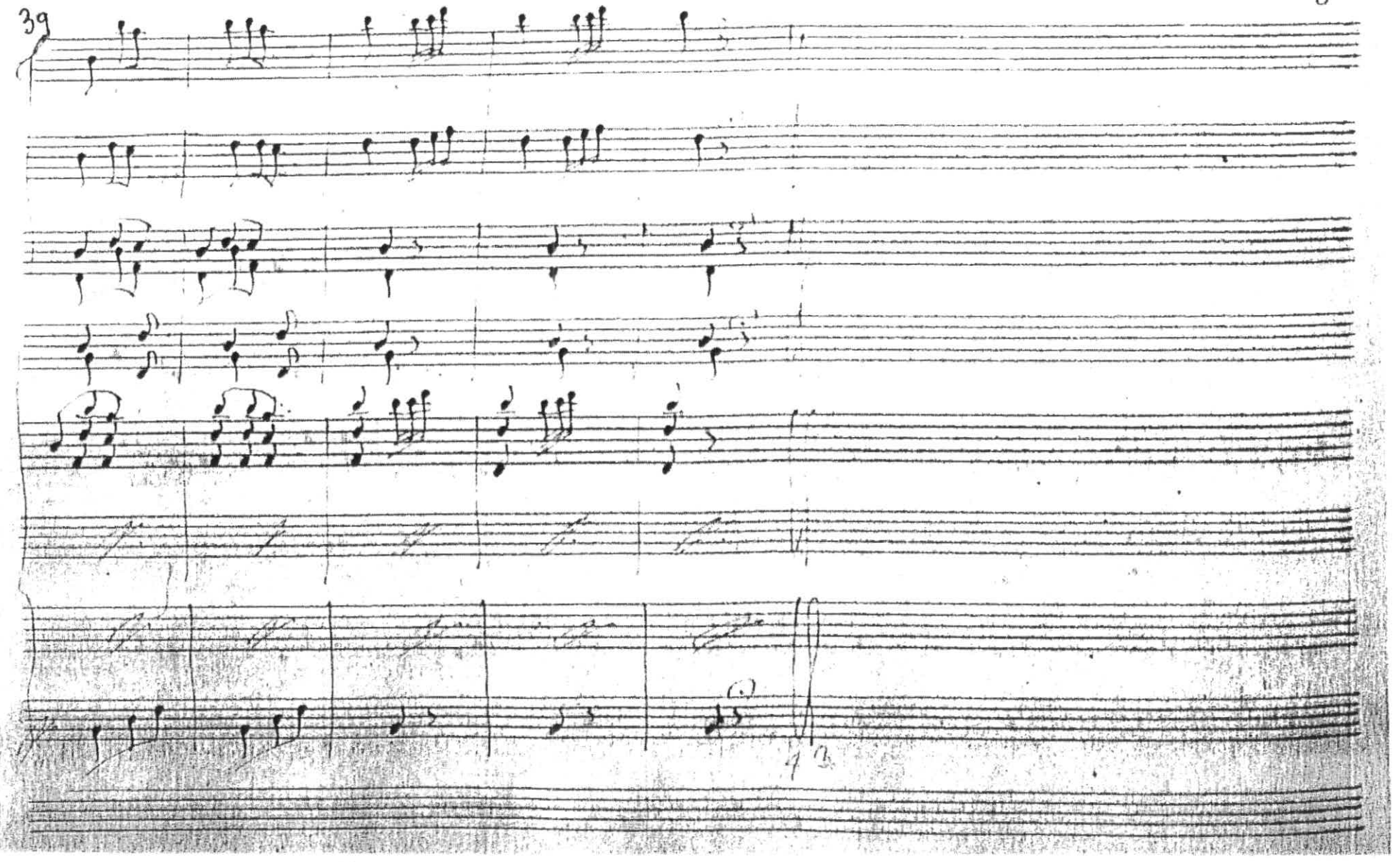
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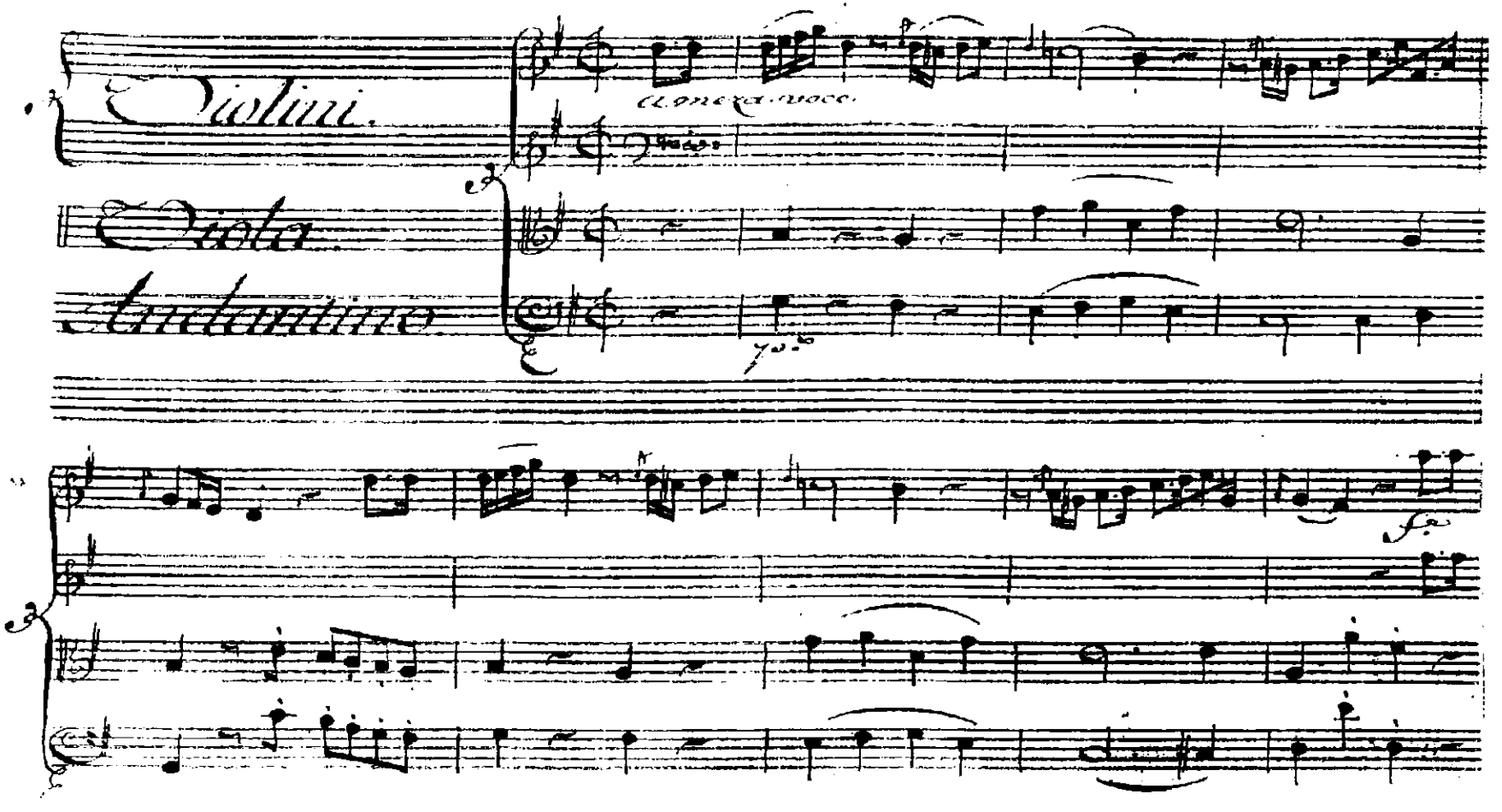
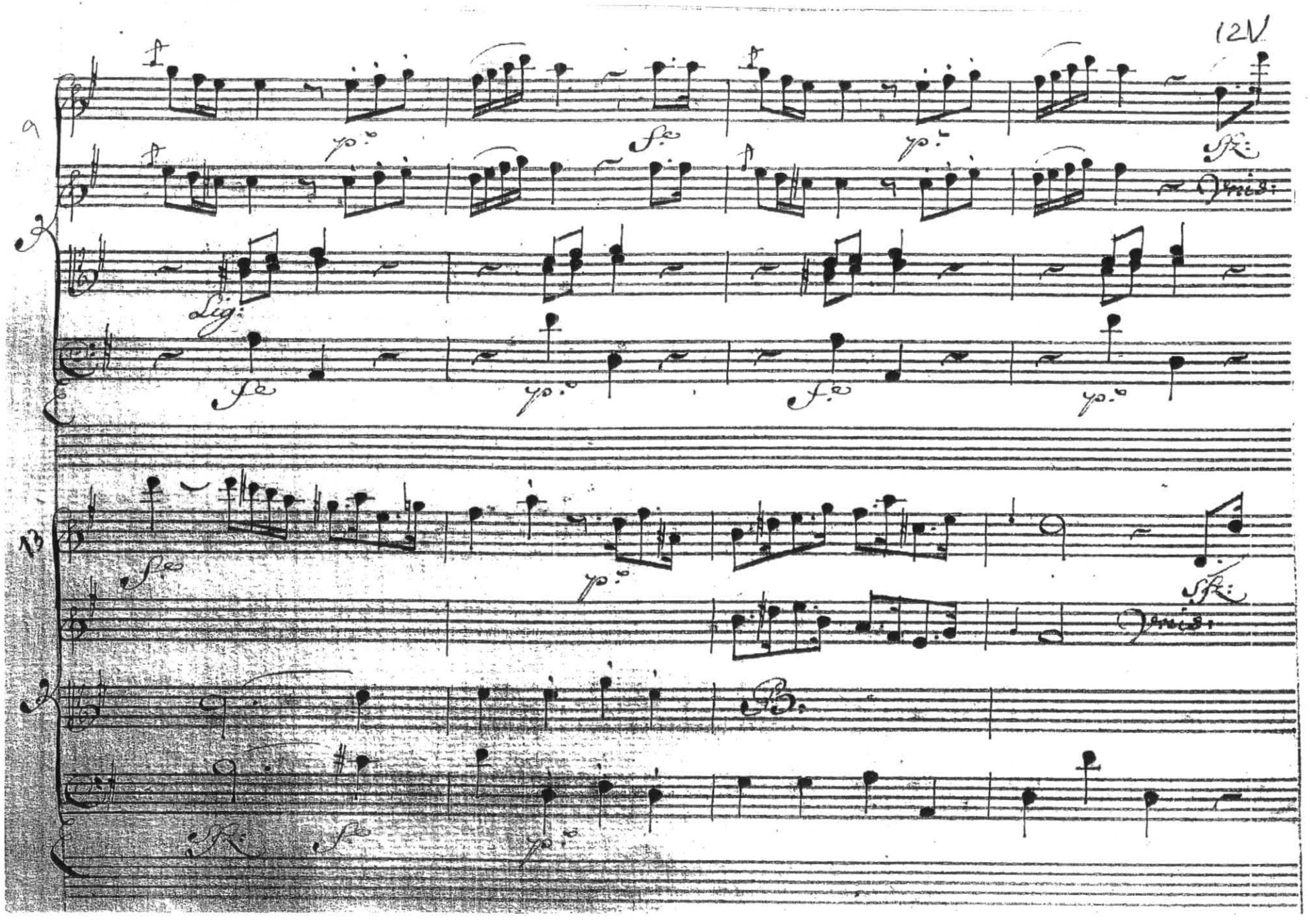


Ex. 127 – Sousa Carvalho, Abertura de *Eumene*, 2º and., pp. 12-15
Espécie de forma sonata sem desenvolvimento, com os grupos temáticos bem desenhados, mas com o primeiro em zonas harmónicas instáveis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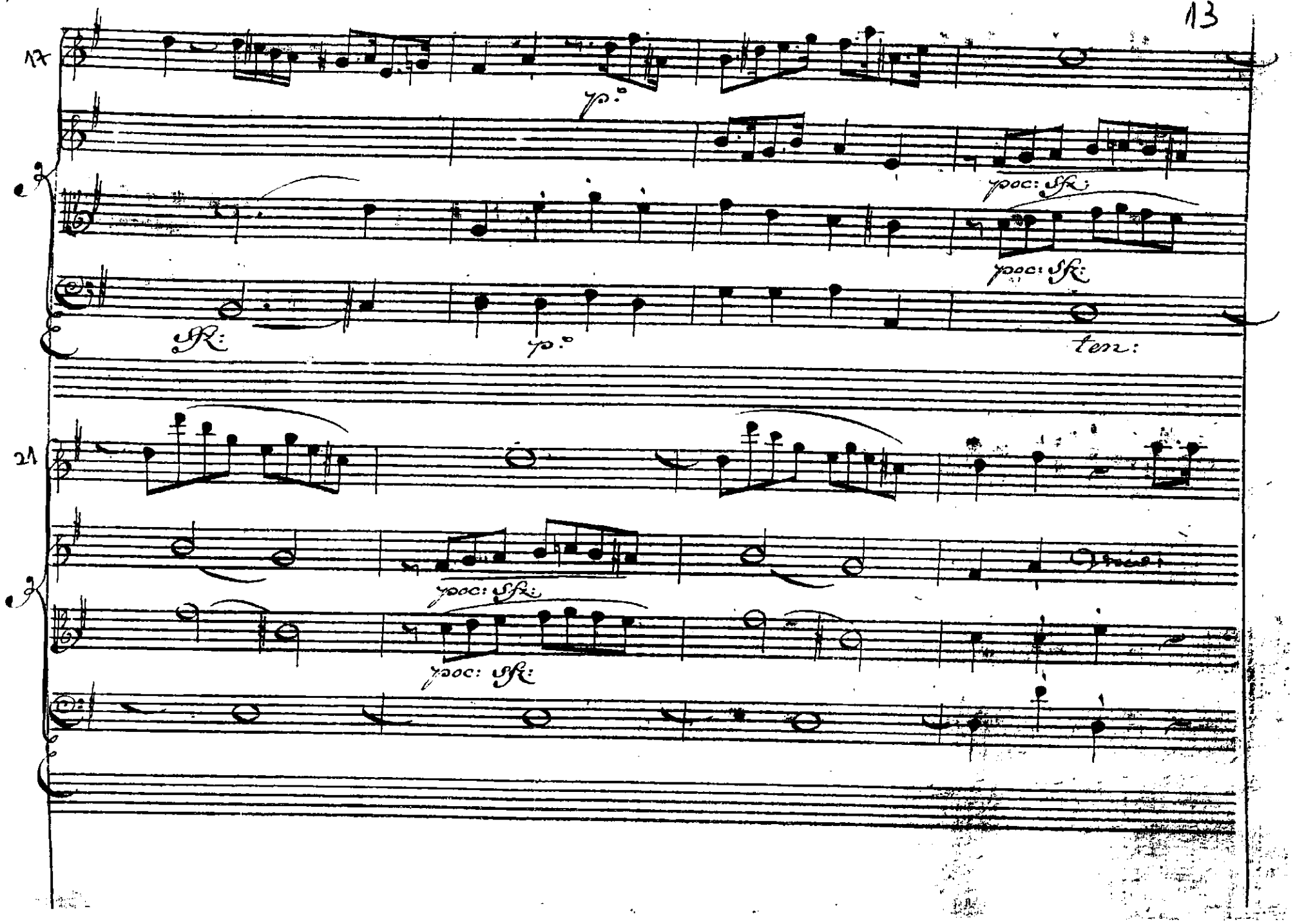
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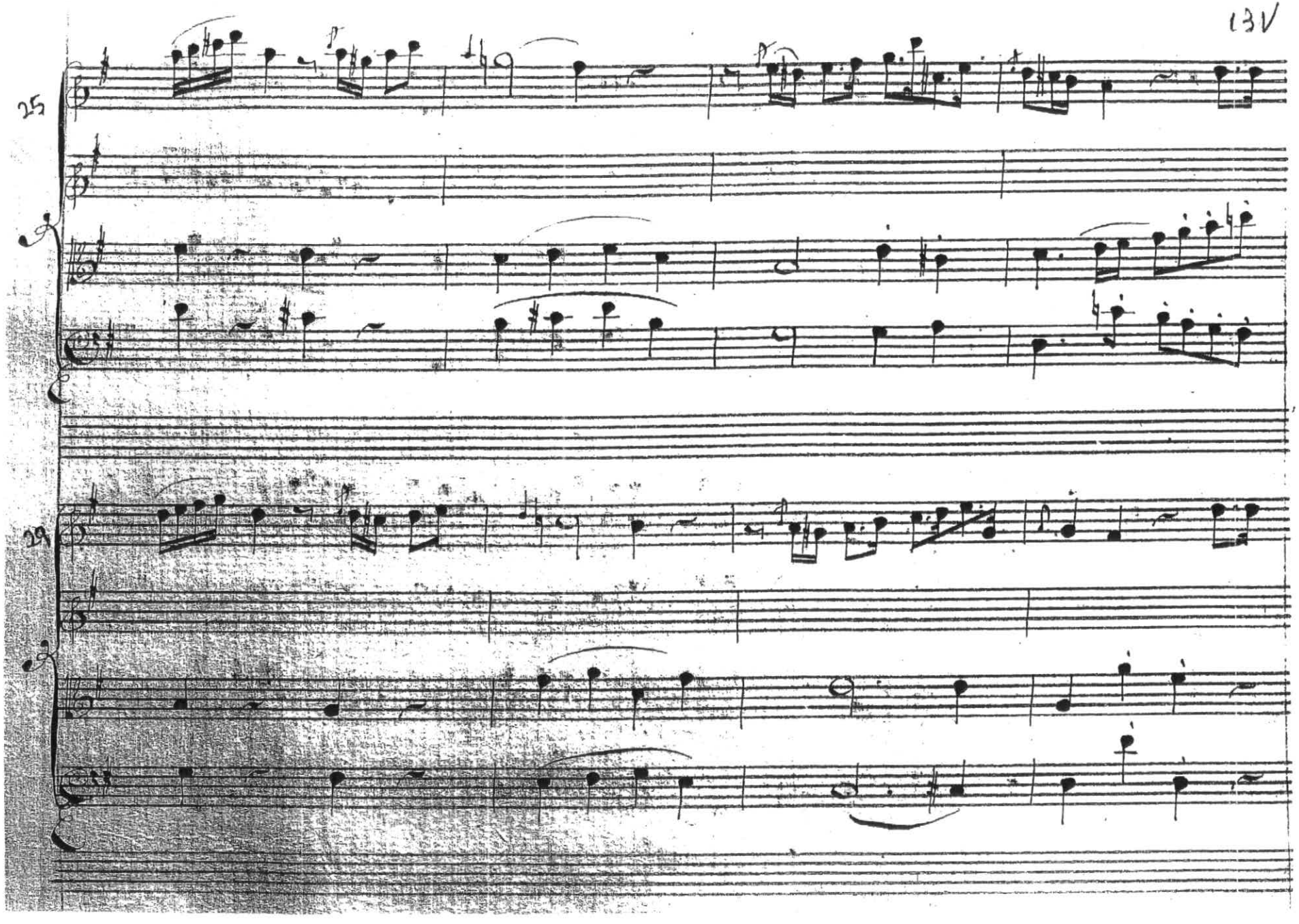
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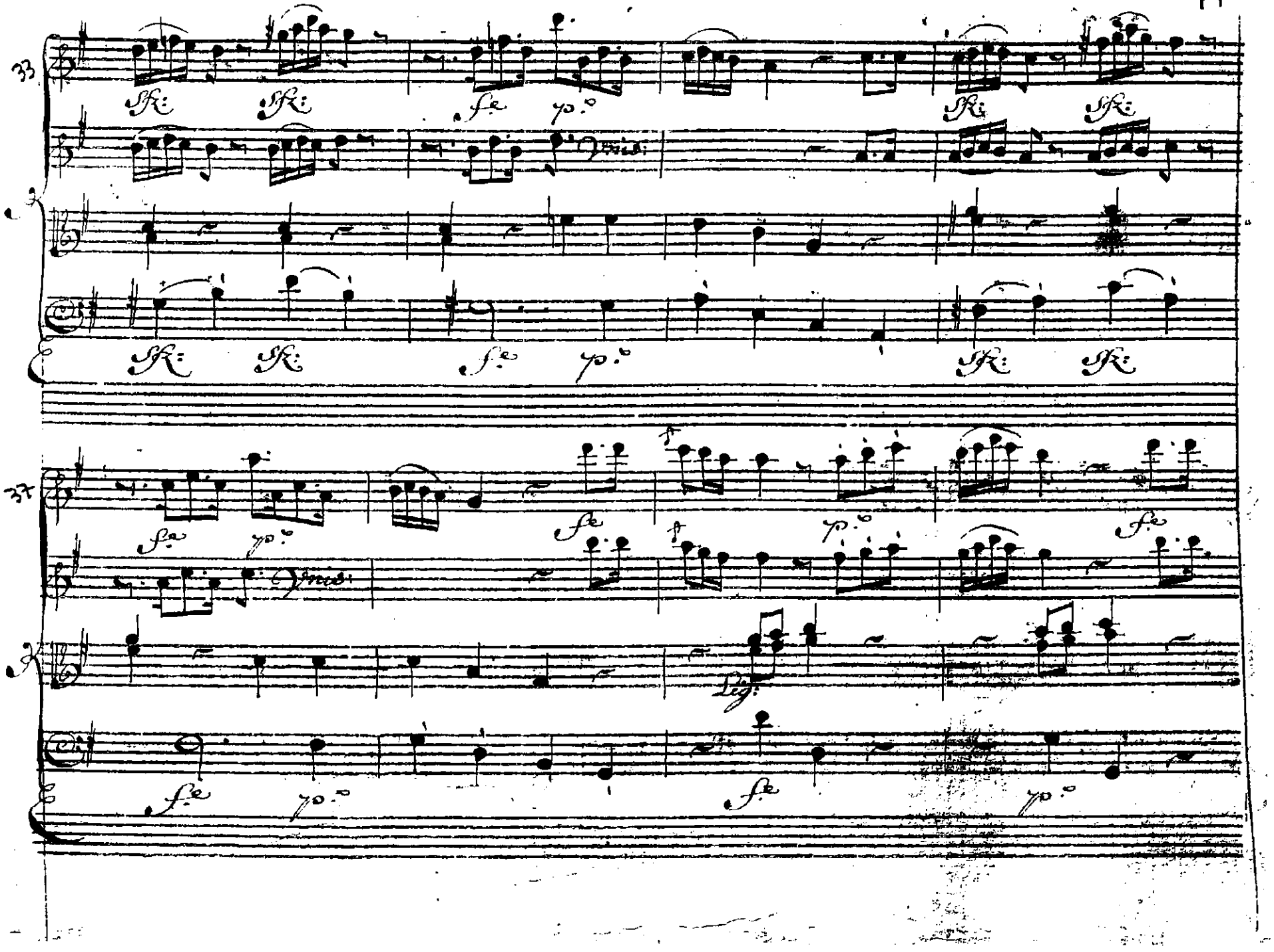
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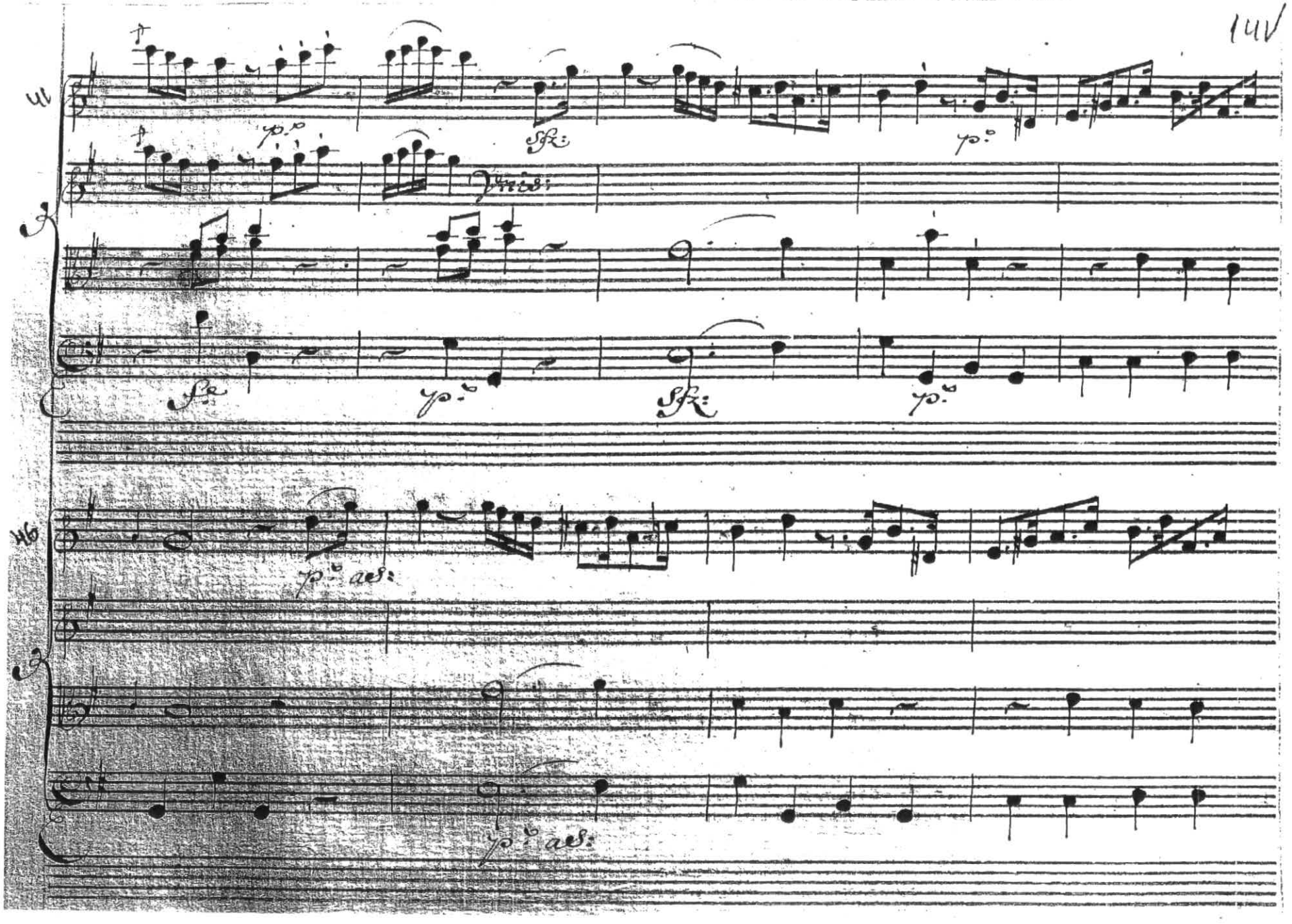
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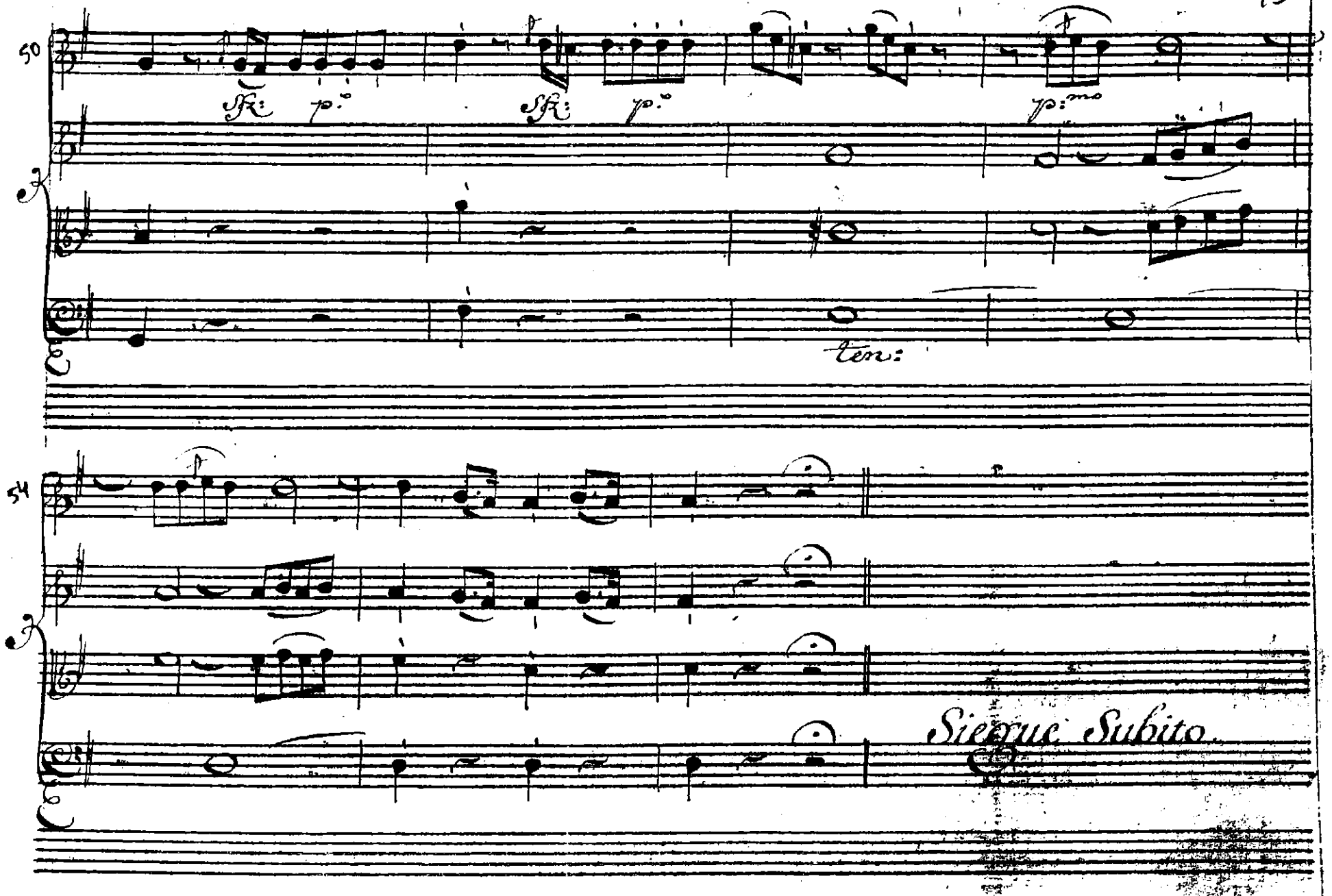
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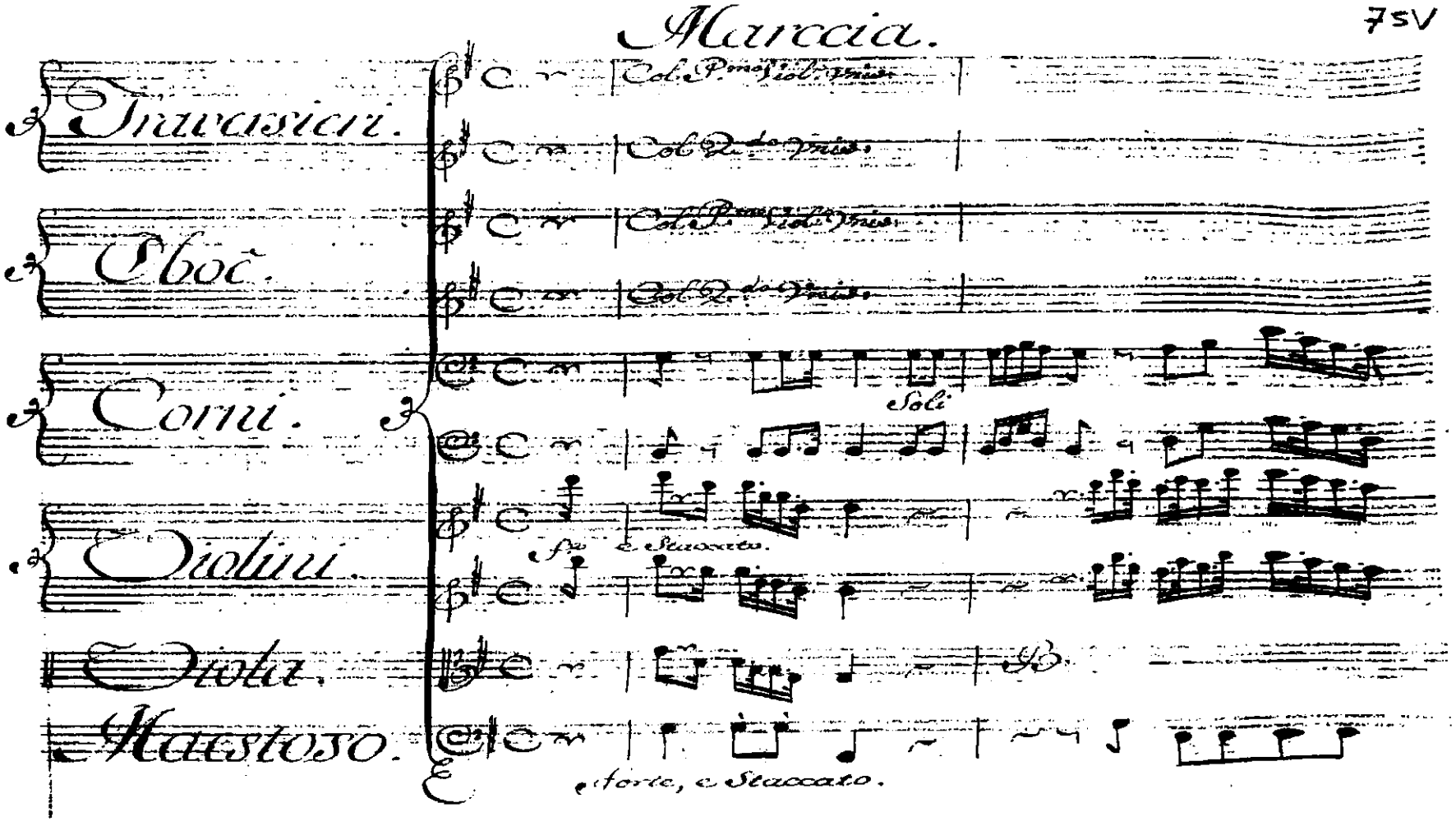
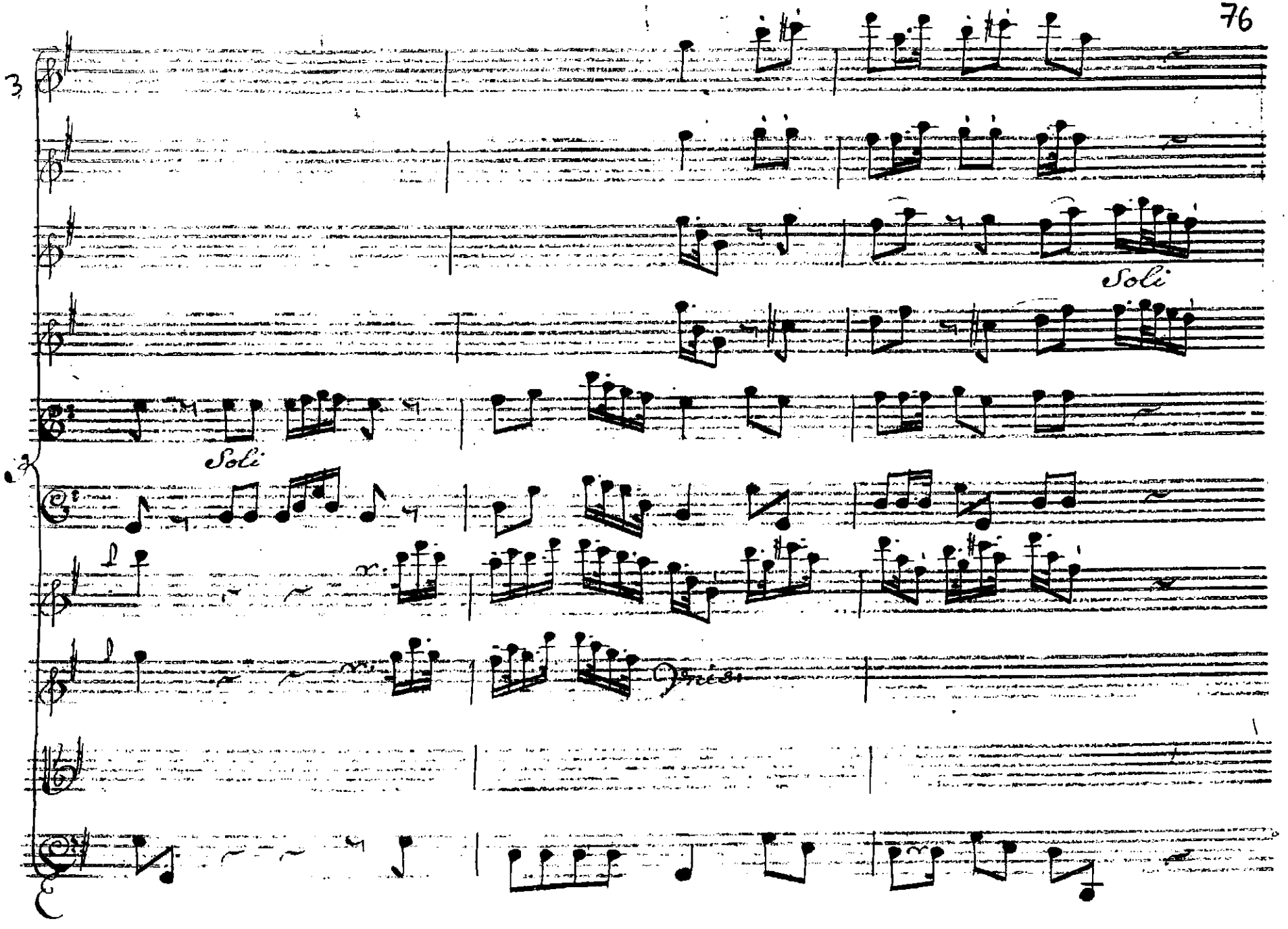


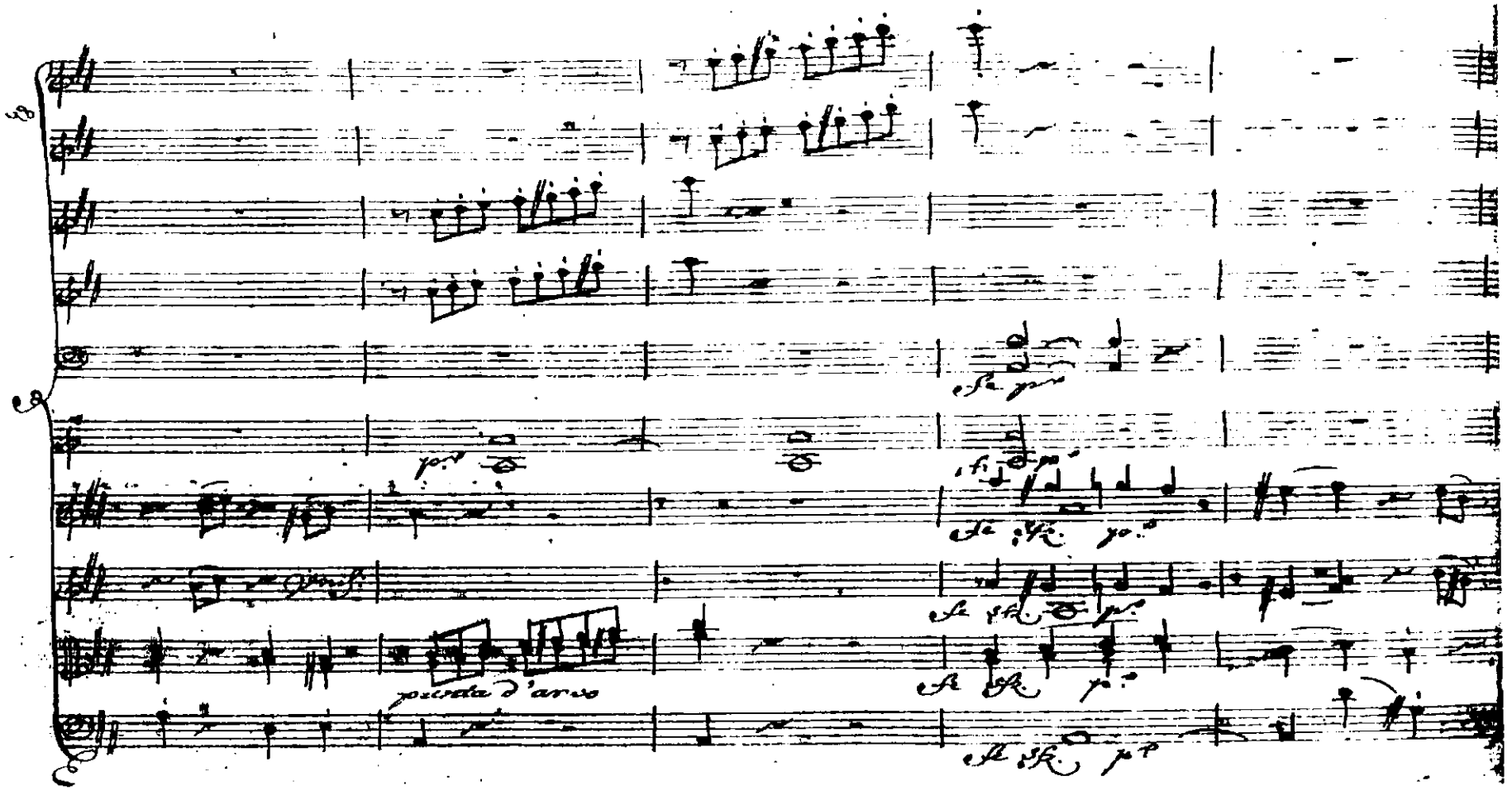
Ex. 128 – Sousa Carvalho, *Eumene*, Marcha, 1º acto, pp. 75V-79
Forma sonata muito simples, com um pequeníssimo desenvolvimento sobre material do primeiro grupo temático


Soli
Soli

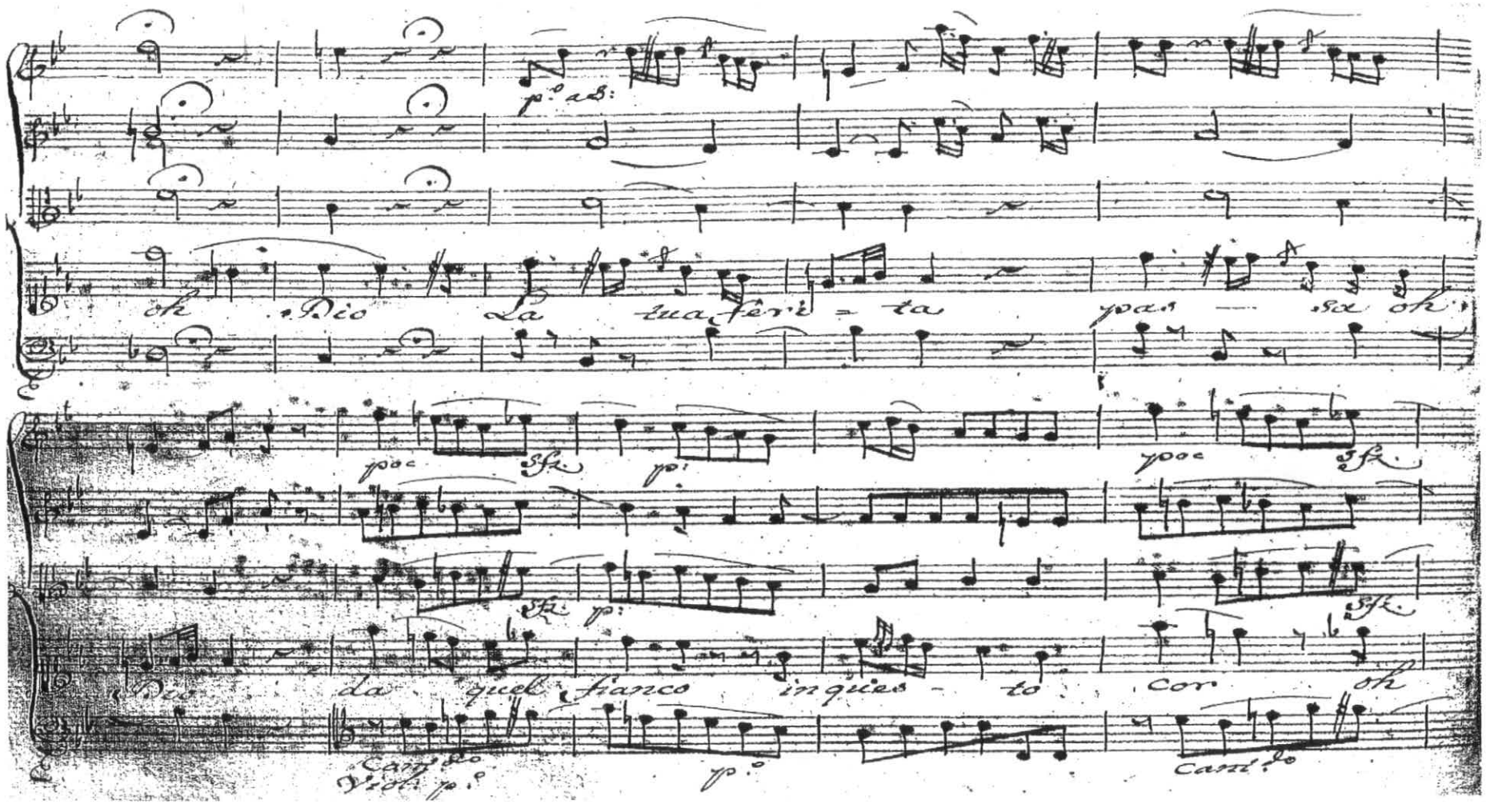
Col Basso

Col Basso

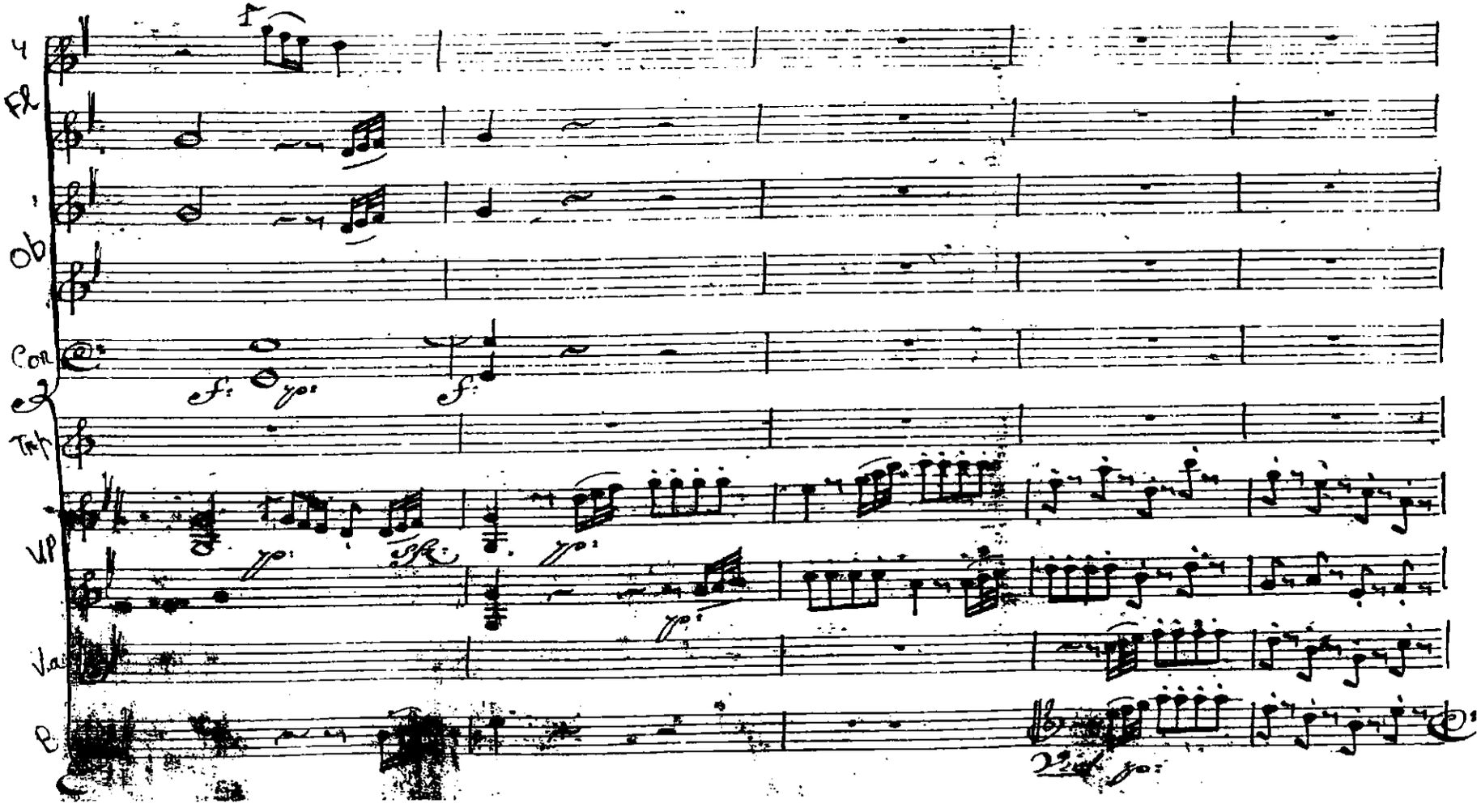
Col Basso



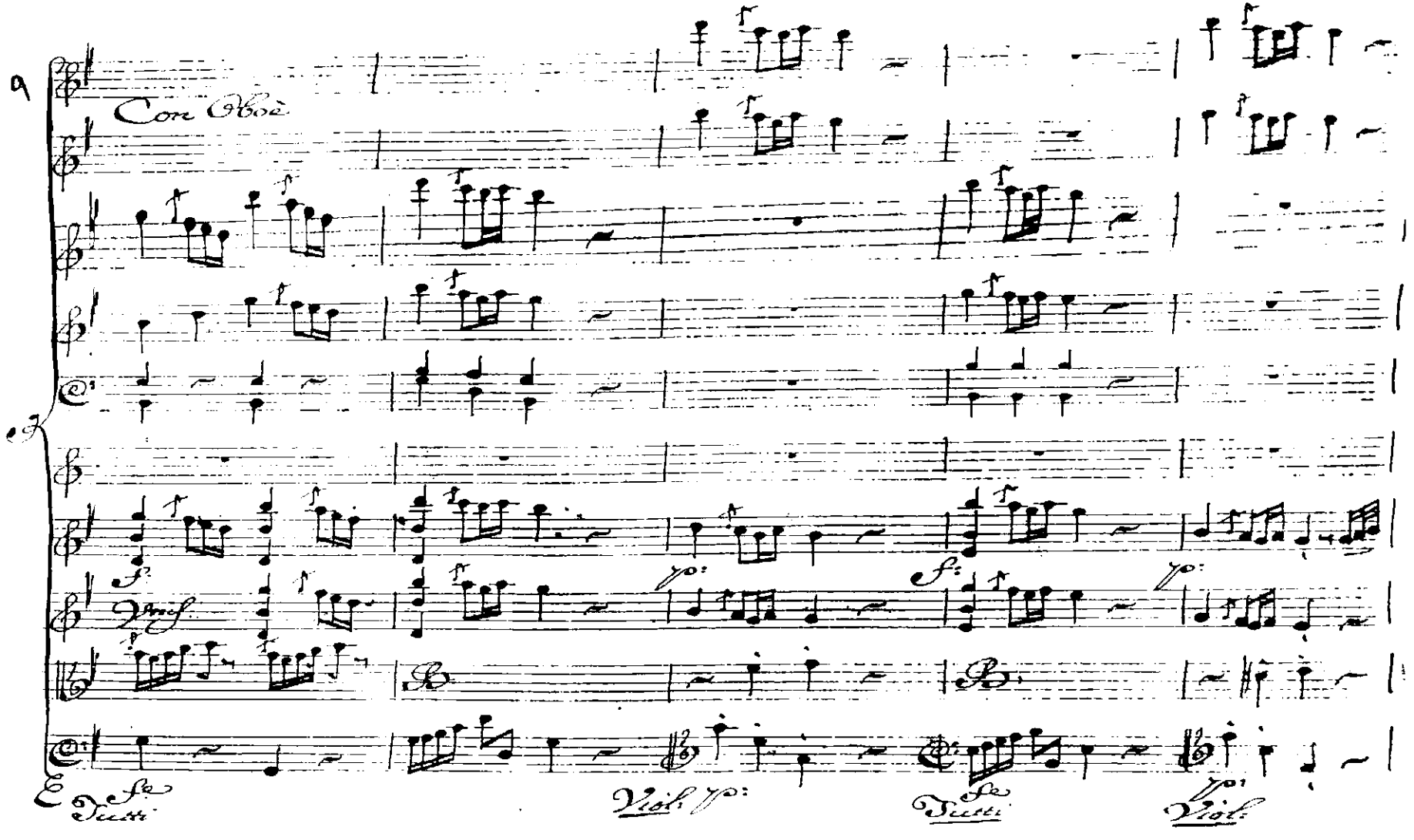
Ex. 129 – Sousa Carvalho, Abertura de *L'Angelica*, 1º and., p. 6V
A indicação *punta d'arco* significa que as notas devem ser tocadas perto da extremidade superior do arco, de modo a conseguir uma sonoridade e uma articulação leves

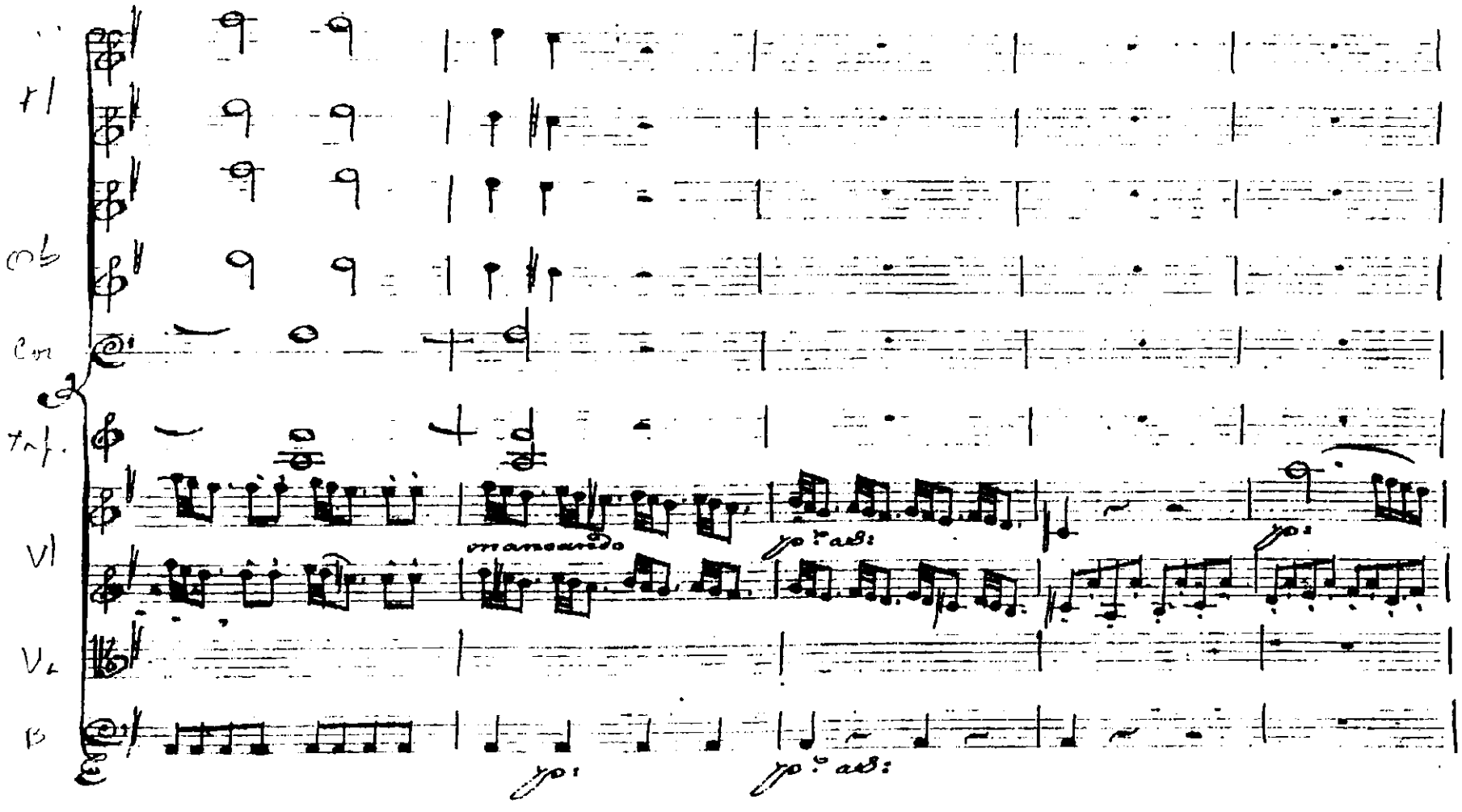


Ex. 130 – Sousa Carvalho, *L'Angelica*, 1ª parte, p. 27V
A indicação *cantando* nos violoncelos significa que estes devem dobrar a voz com lirismo e intensidade expressiva

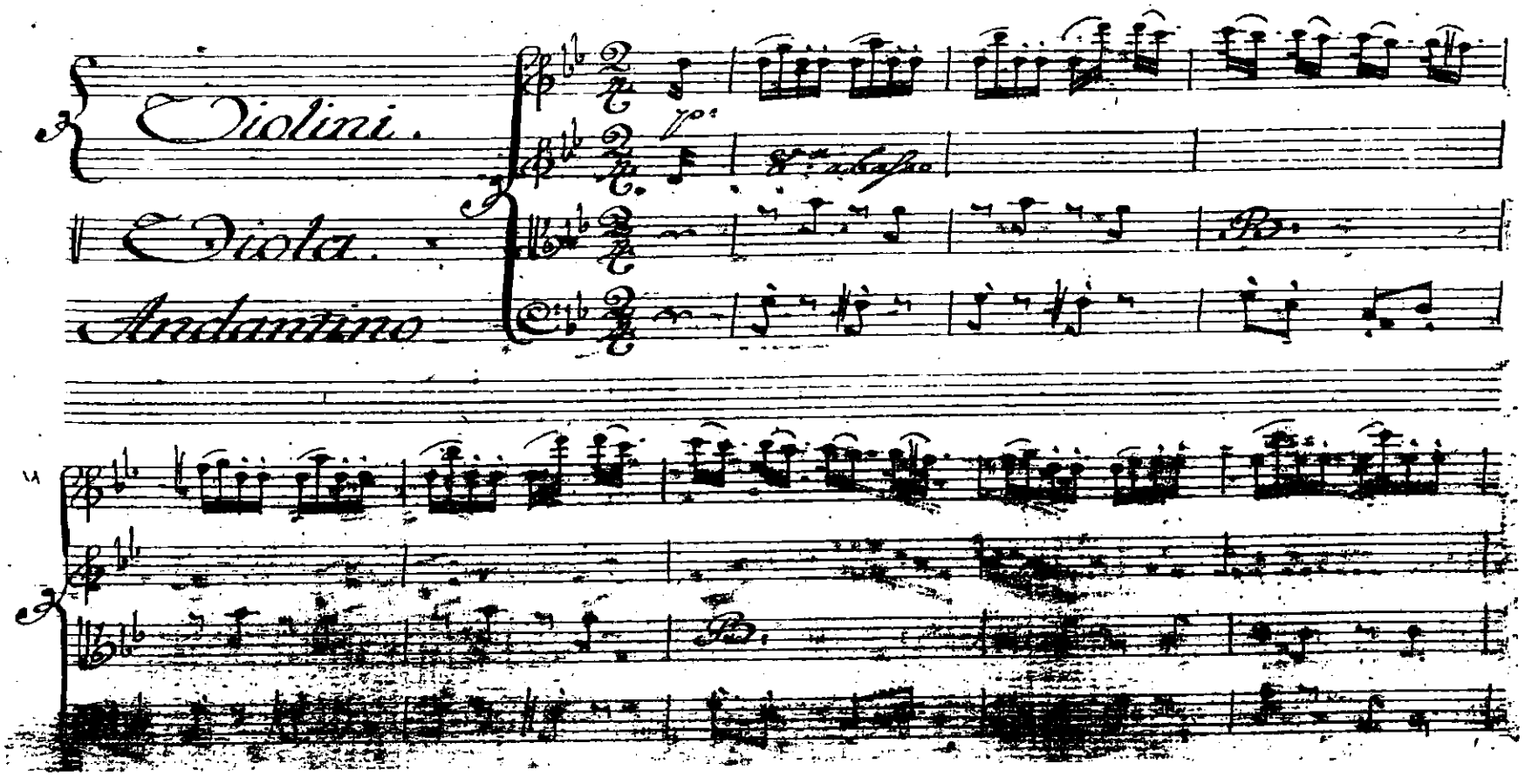


Ex. 131 – Sousa Carvalho, Abertura de *Testoride Argonauta*, 1º and., pp. 2-2V
Violoncelos e contrabaixos separam-se na linha do baixo, os violoncelos com a indicação *soli*


9
Con Oboè
f:
Vnis.
p:
f:
p:
B
B
E
fe
Tutti
Viol: p:
fe
Tutti
p:
Viol:



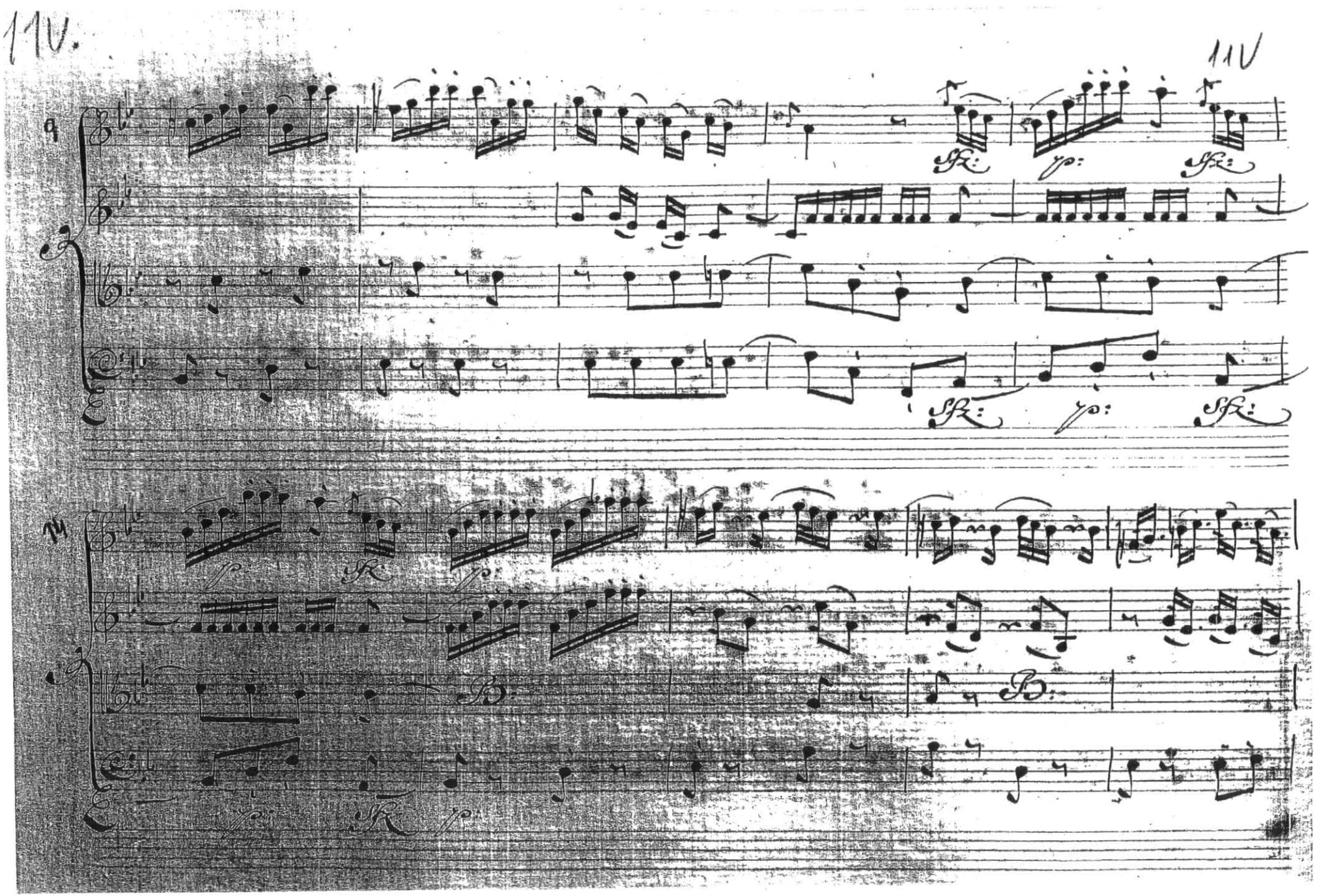
Ex. 132 – Sousa Carvalho, Abertura de *Testoride Argonauta*, 1º and., p. 7
A indicação *mancando*, sobre um ritmo pontuado rápido lento sucessivo, pretende reforçar o movimento alternante

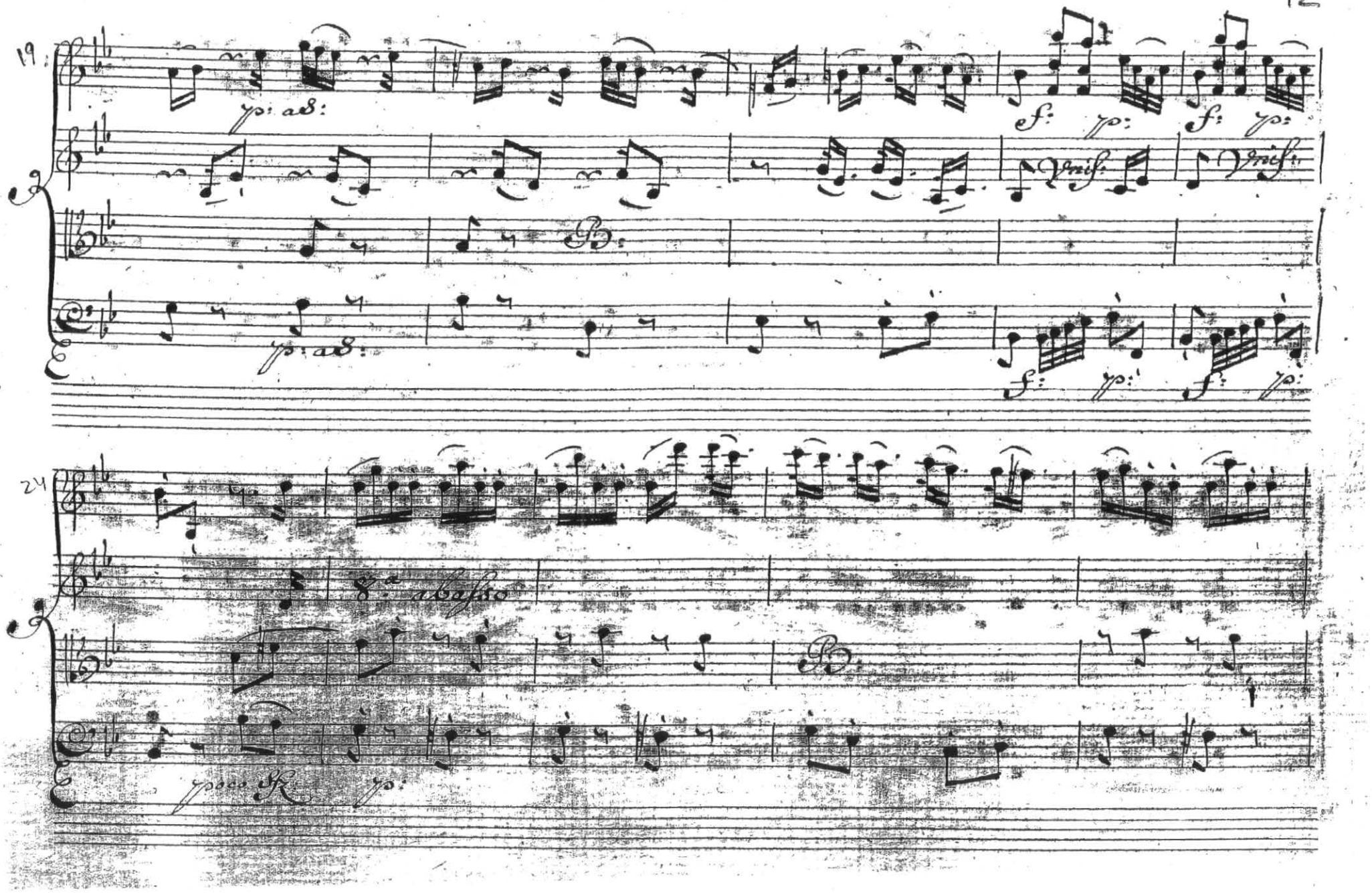


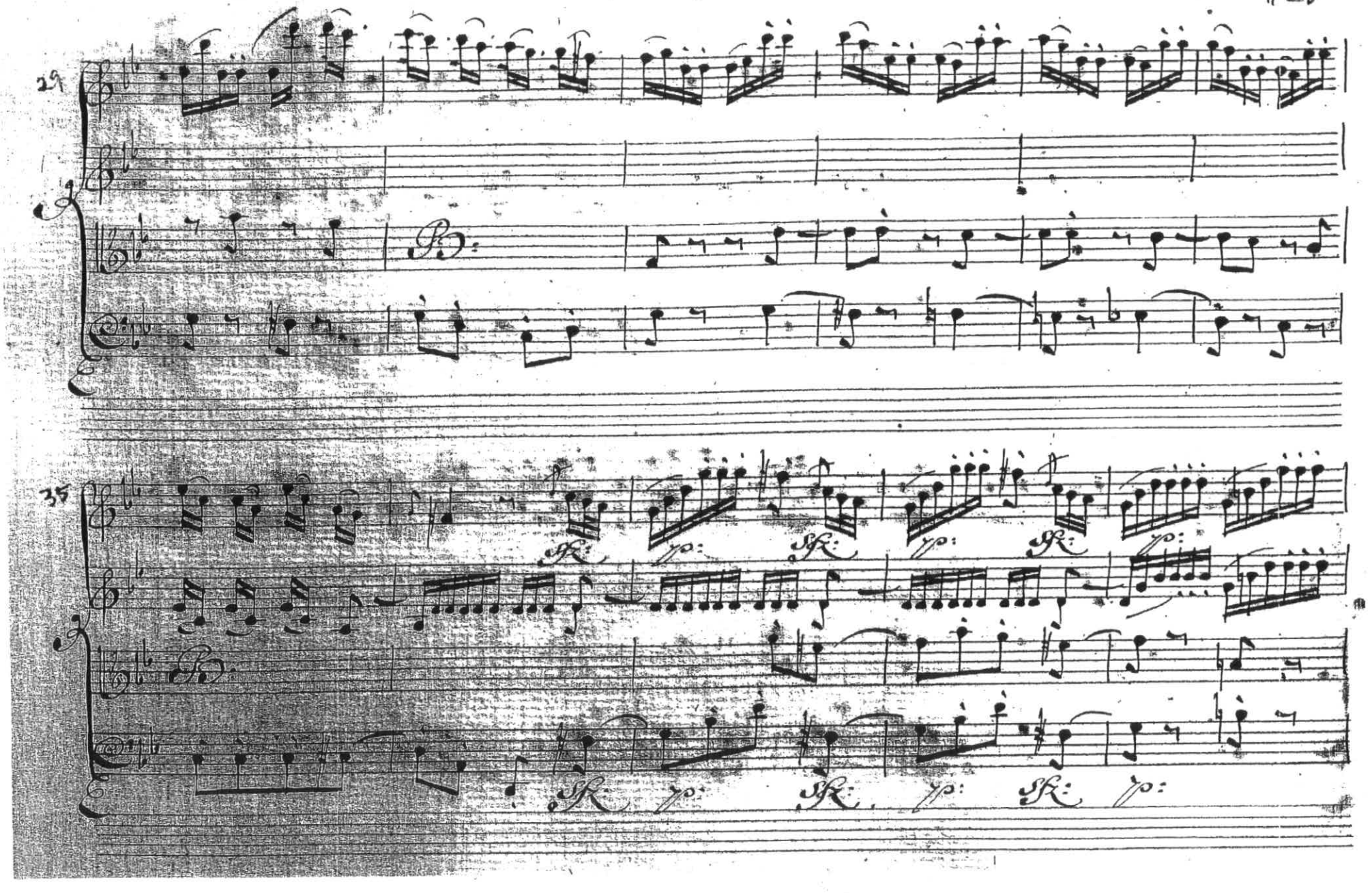
Ex. 133 – Sousa Carvalho, Abertura de *Testoride Argonauta*, 2º e 3º and., pp. 11-19V

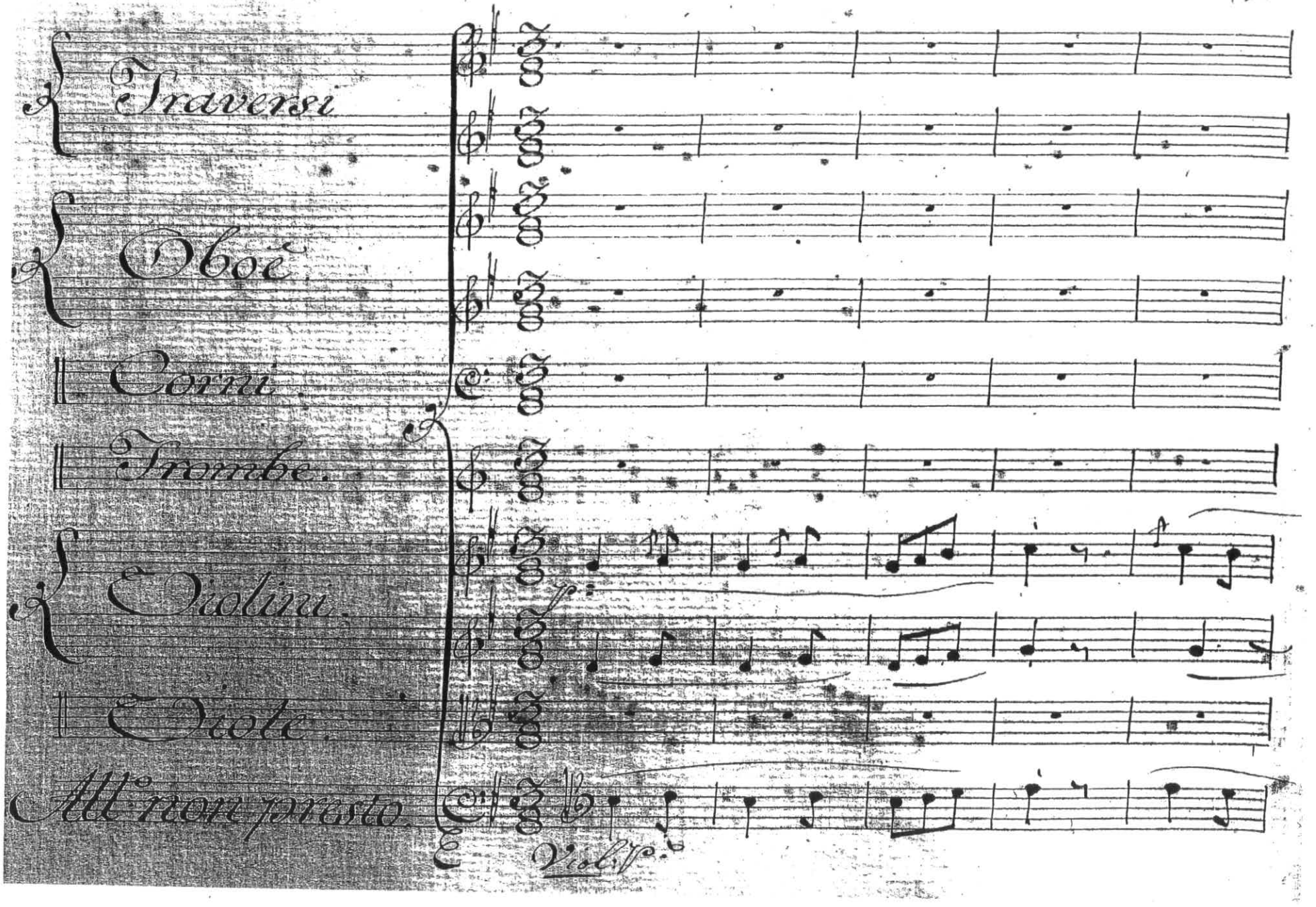
Orquestrações timbricamente elaboradas; Andantino: forma sonata sem desenvolvimento; belíssimo andamento, exemplo perfeito do ambiente galante em Sousa Carvalho, de um invulgar lirismo e elegância; Allegro non Presto: estrutura com alguma ambiguidade, forma contínua do ponto de vista harmónico, rondó do ponto de vista melódico, não acabando num refrão; violoncelos por vezes independentes dos contrabaixos, num registo agudo

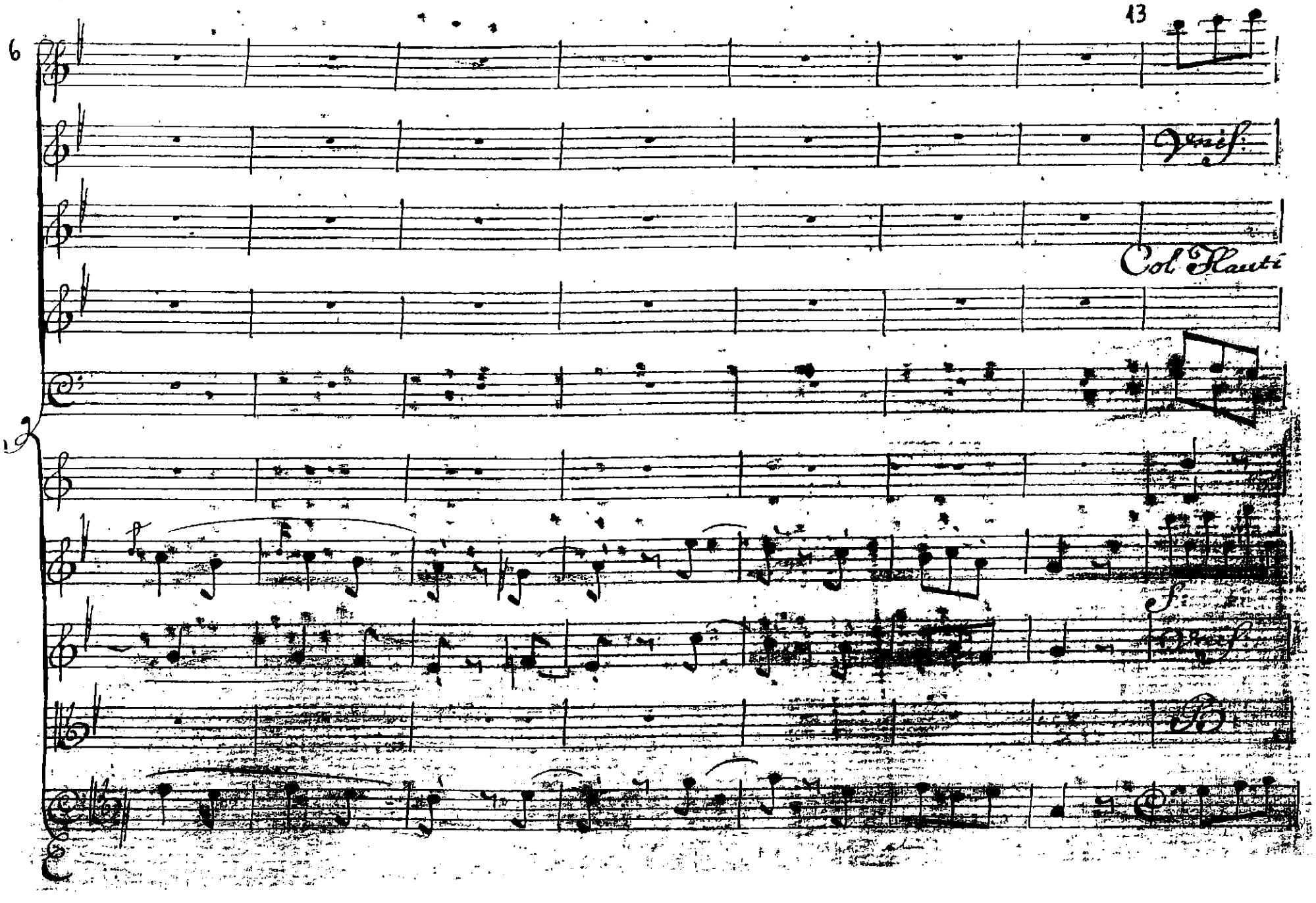
11V

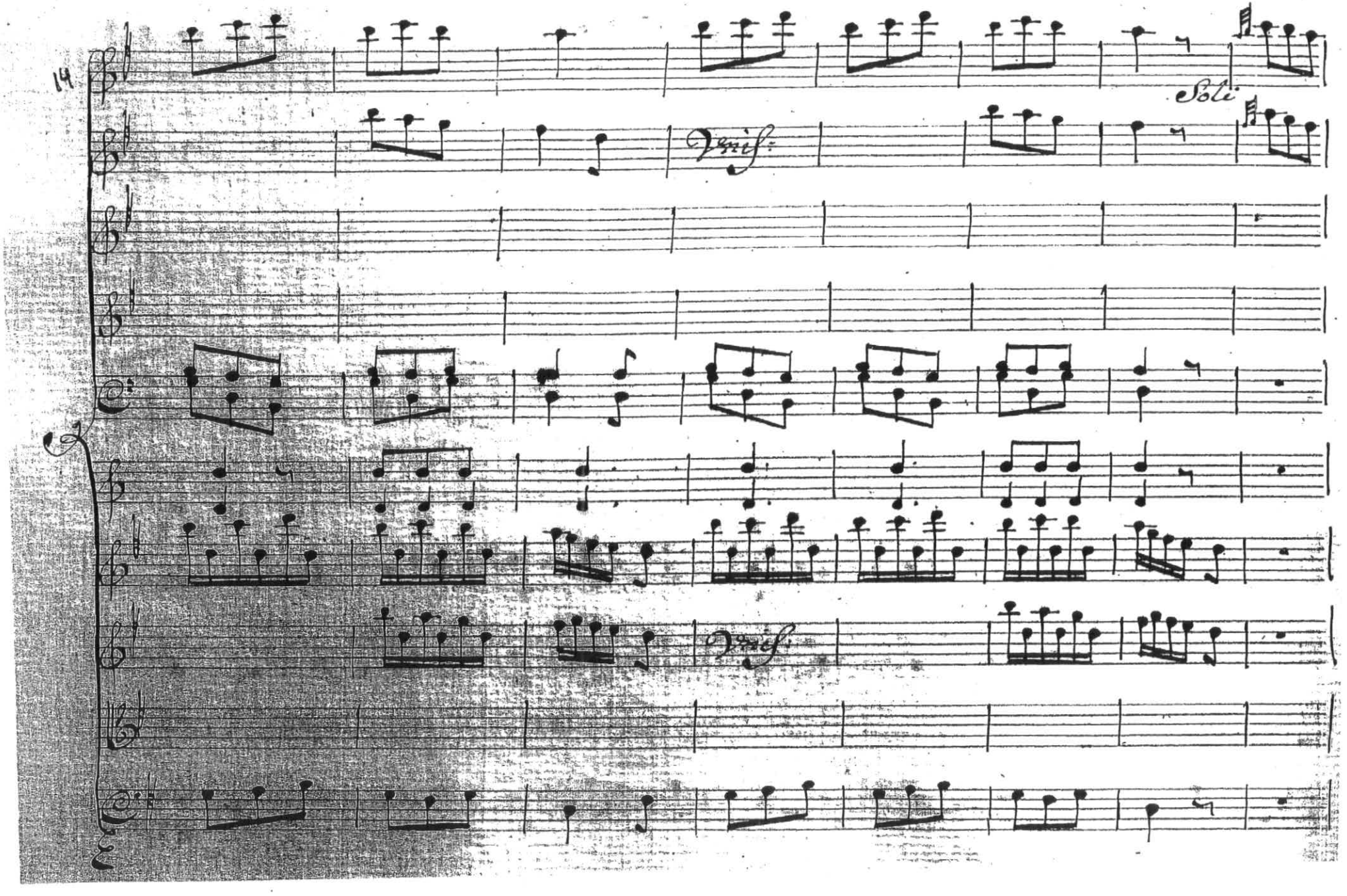


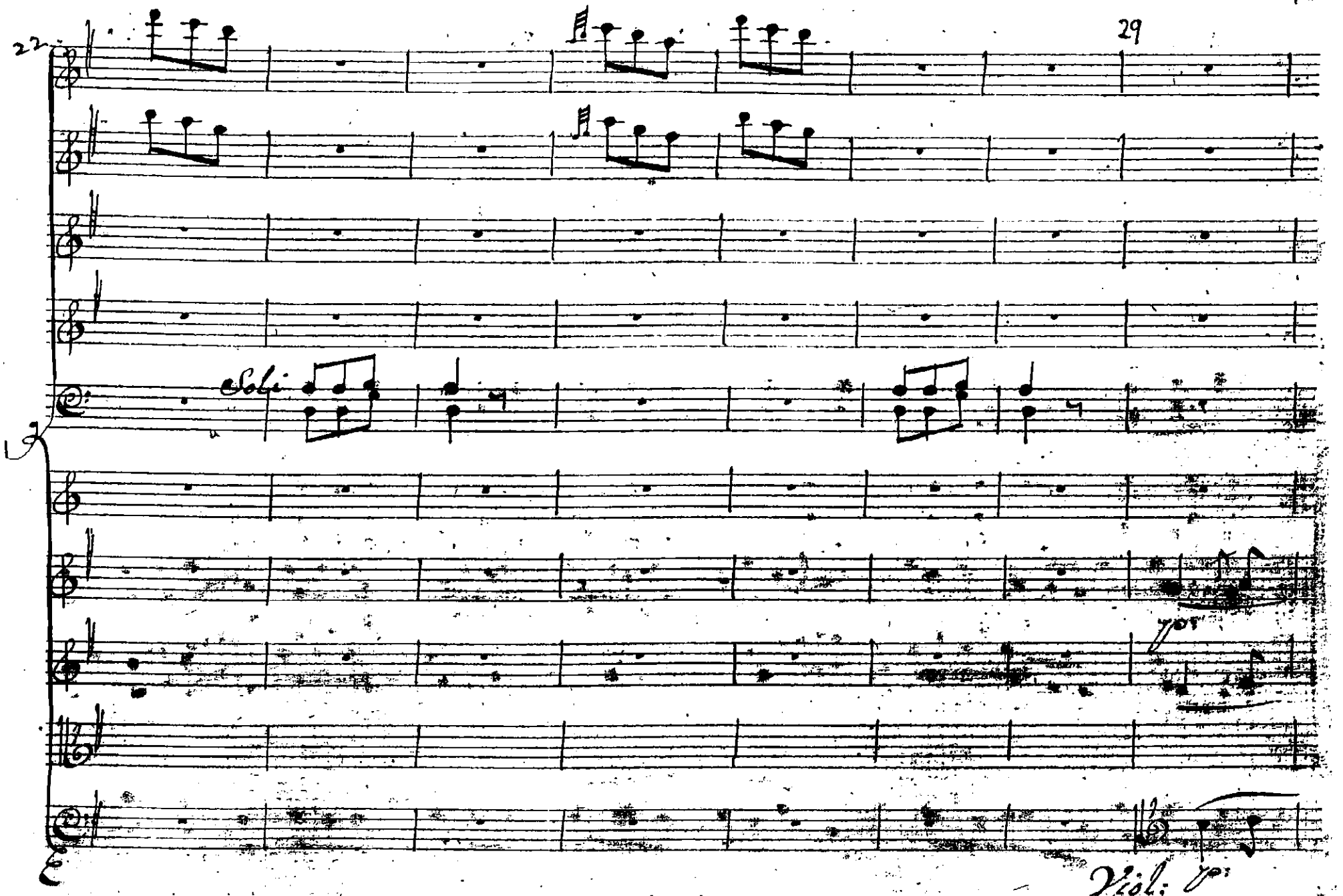

19
24
8va basso

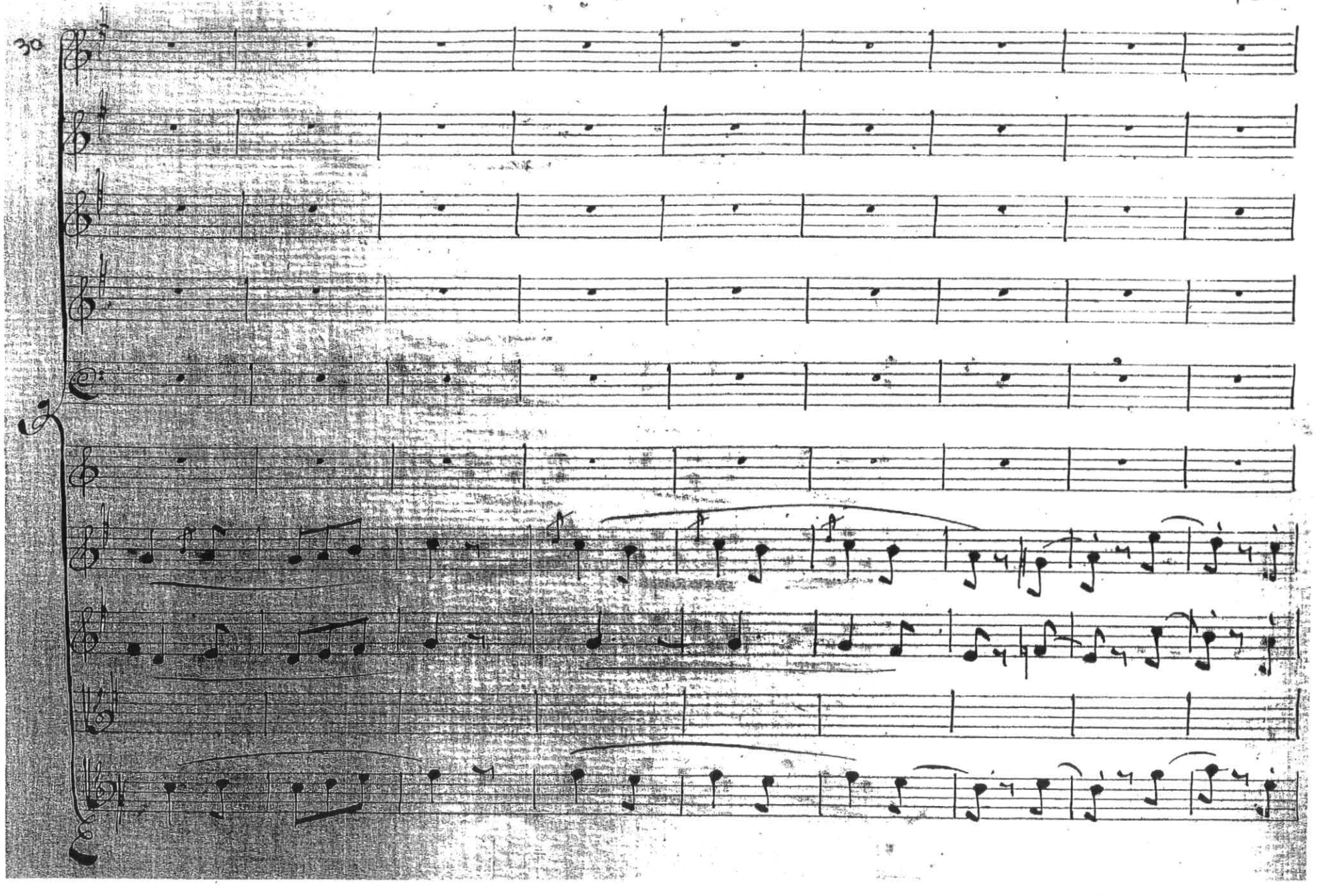

29
35

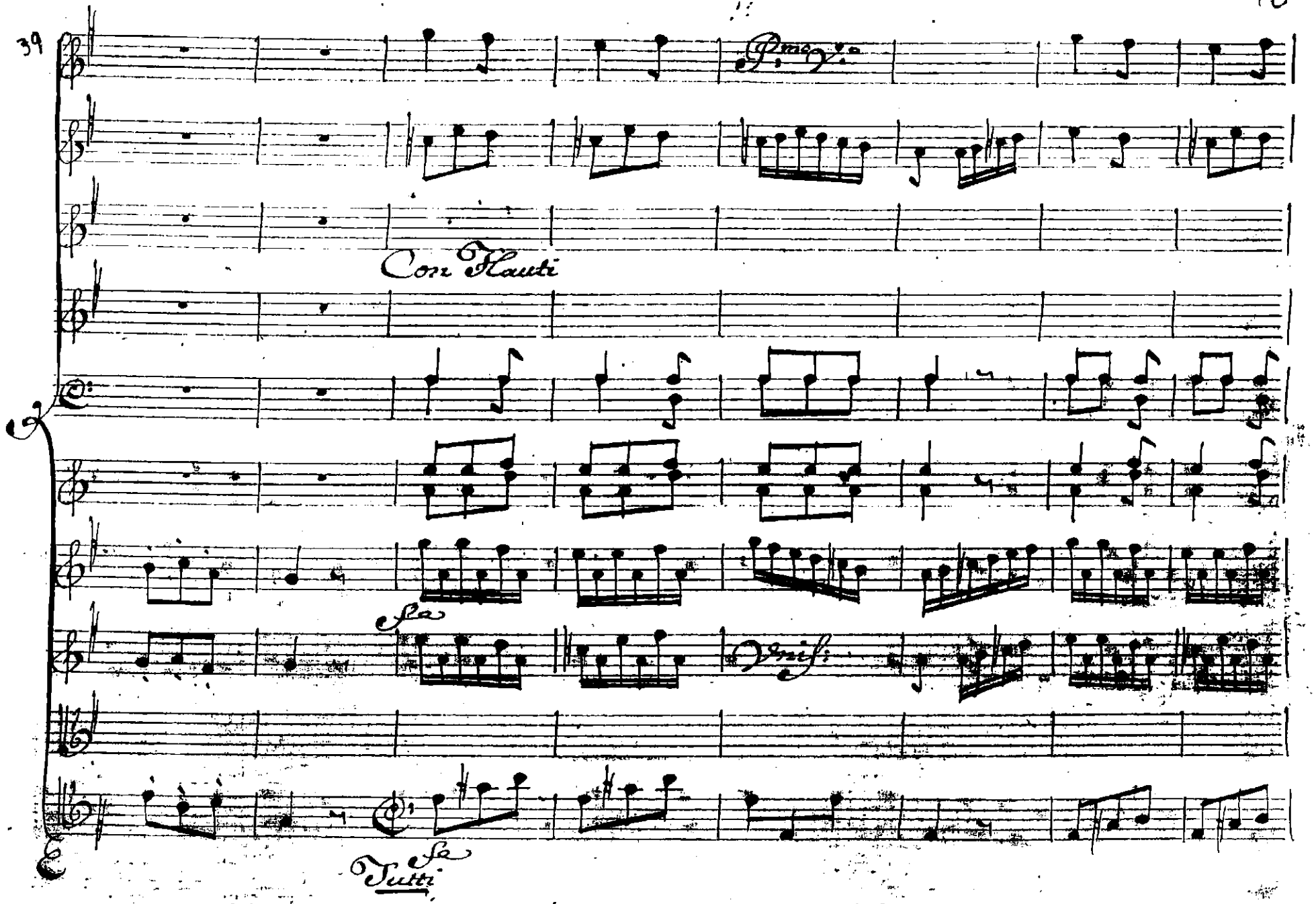

Traversi
Oboe
Corni
Trombe
Violini
Viole
All° non presto
Viol. P.


6
13
Col Flauti


14
Soli
Tasto
Tasto


22
29
Soli
Viol:

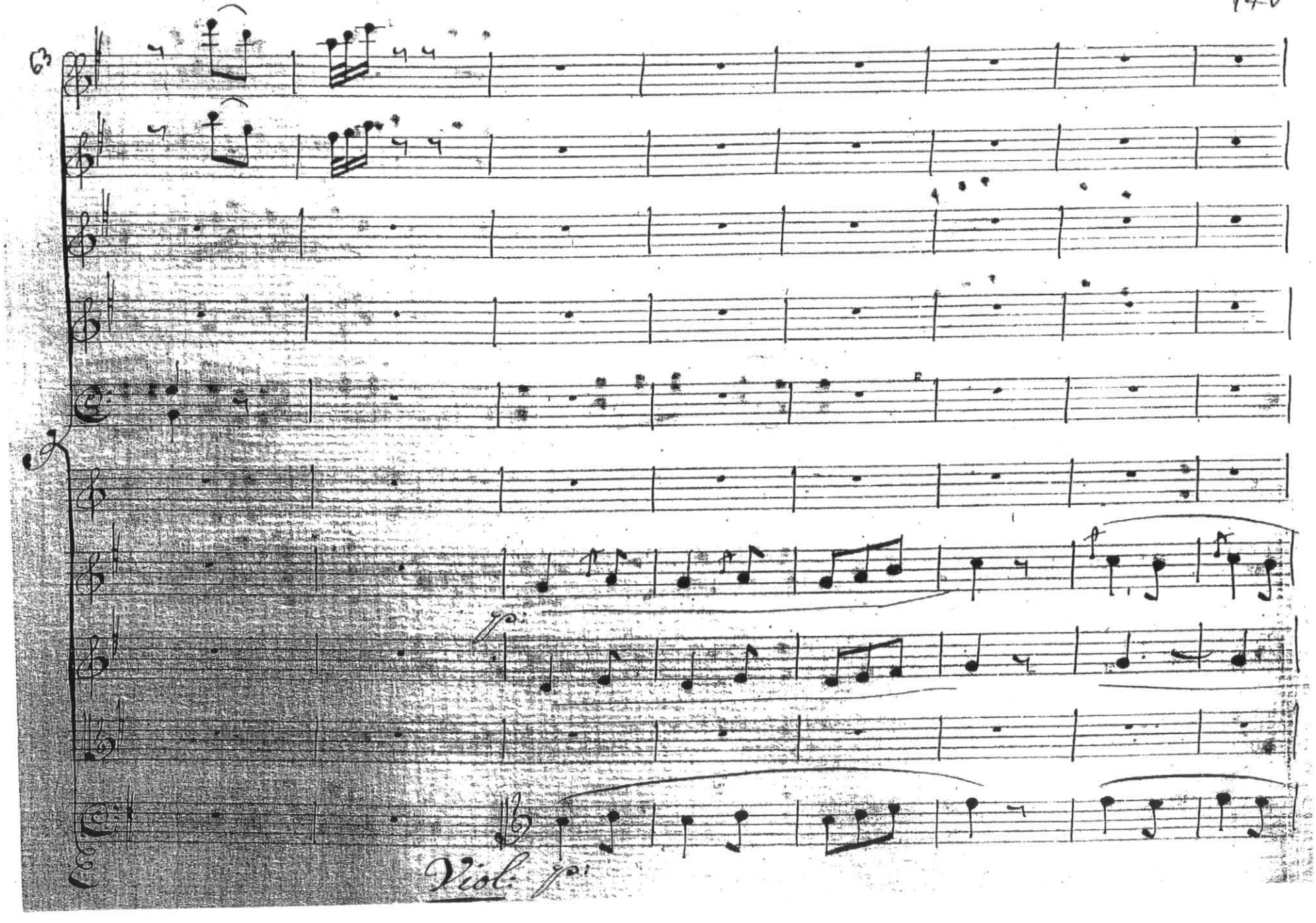

30

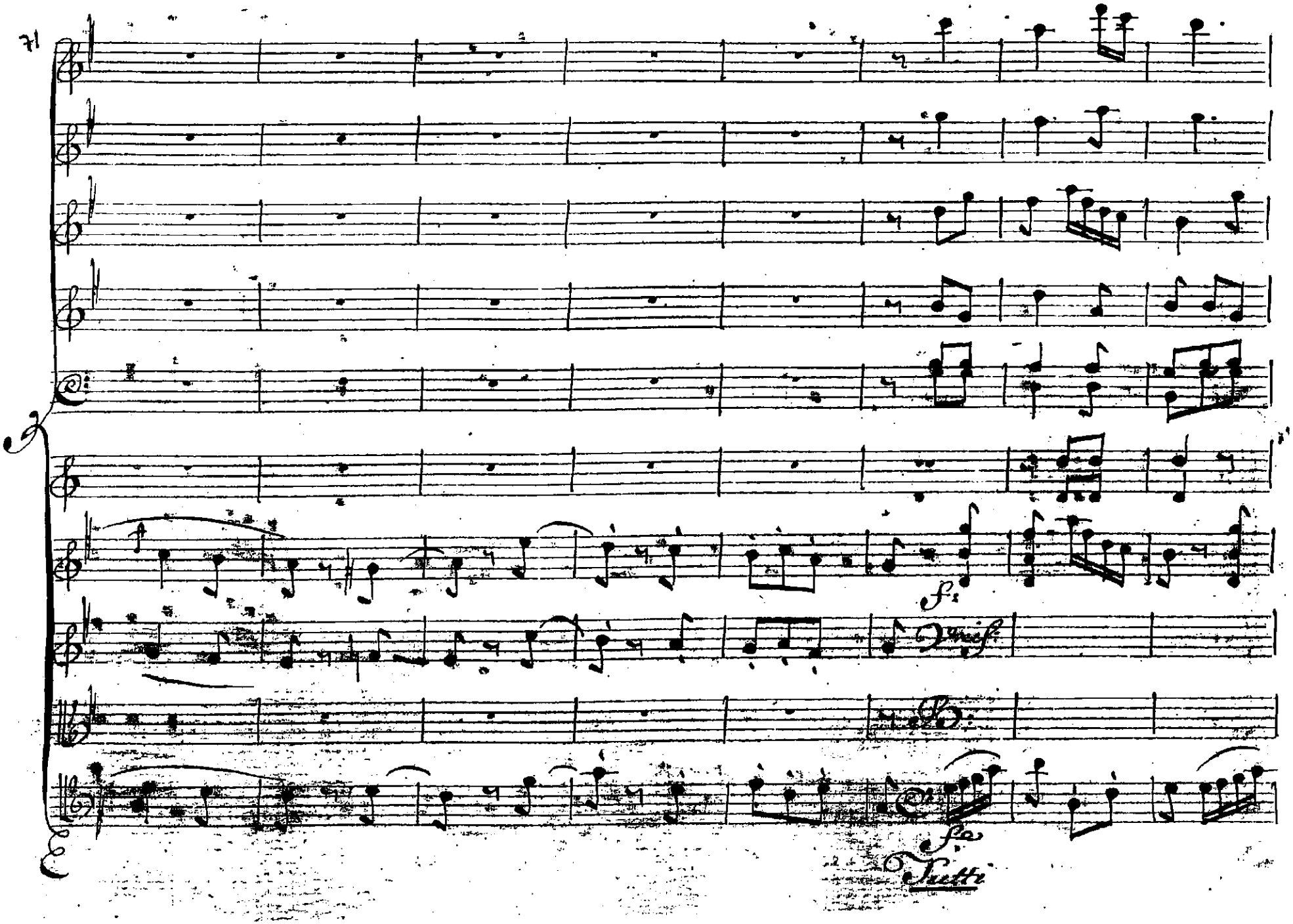

39
Con Flauti
Unis:
Tutti

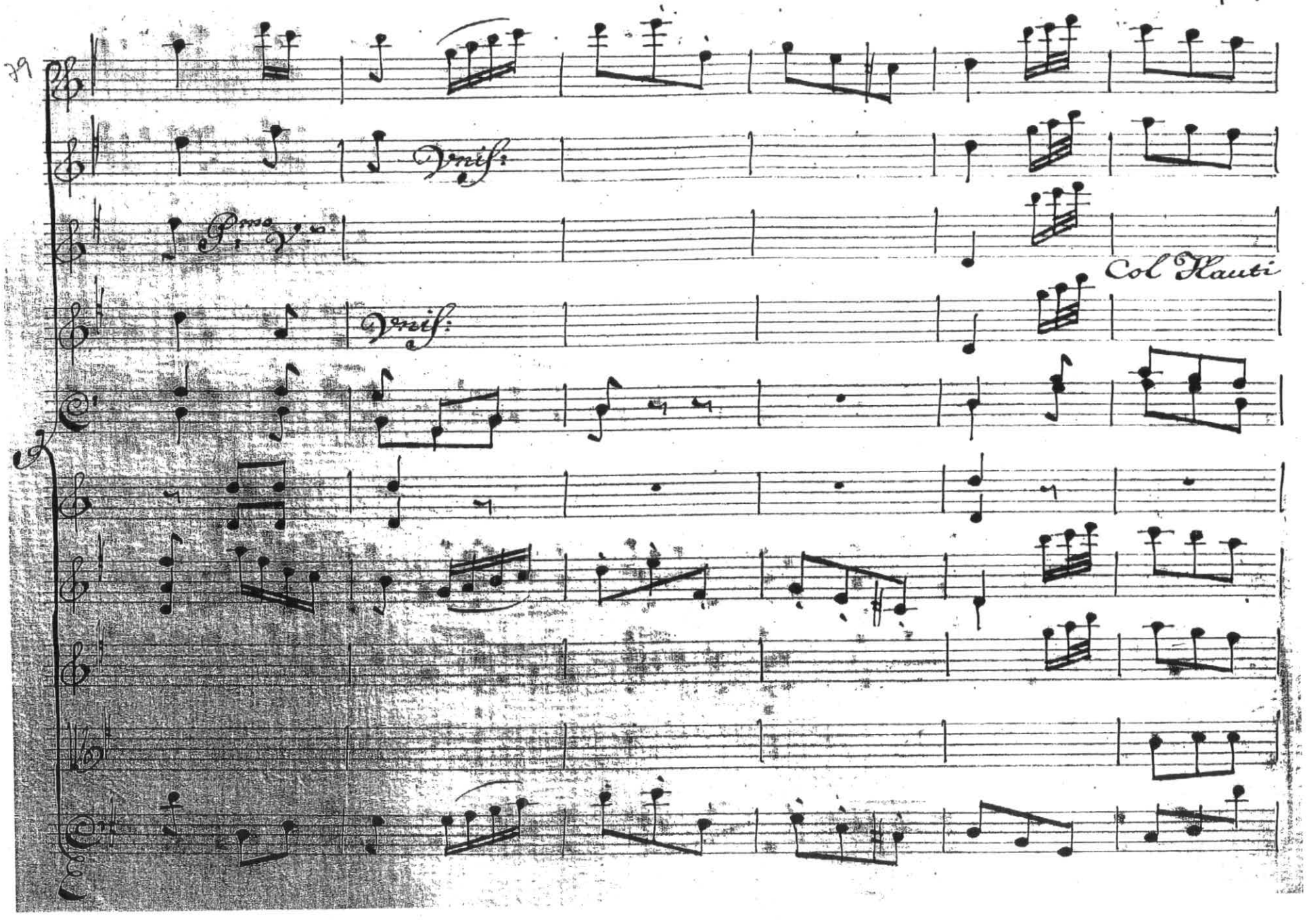
47

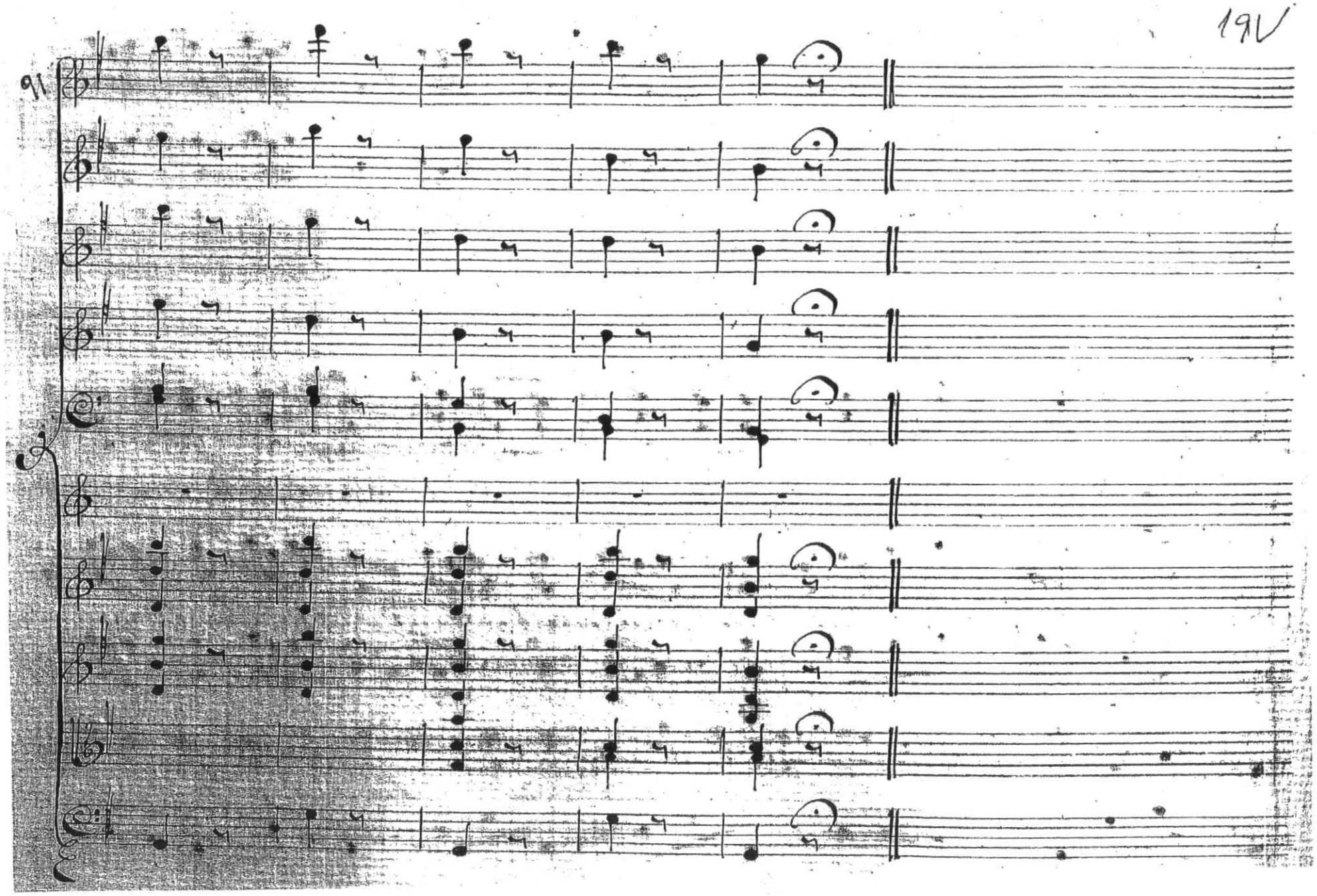
Soli

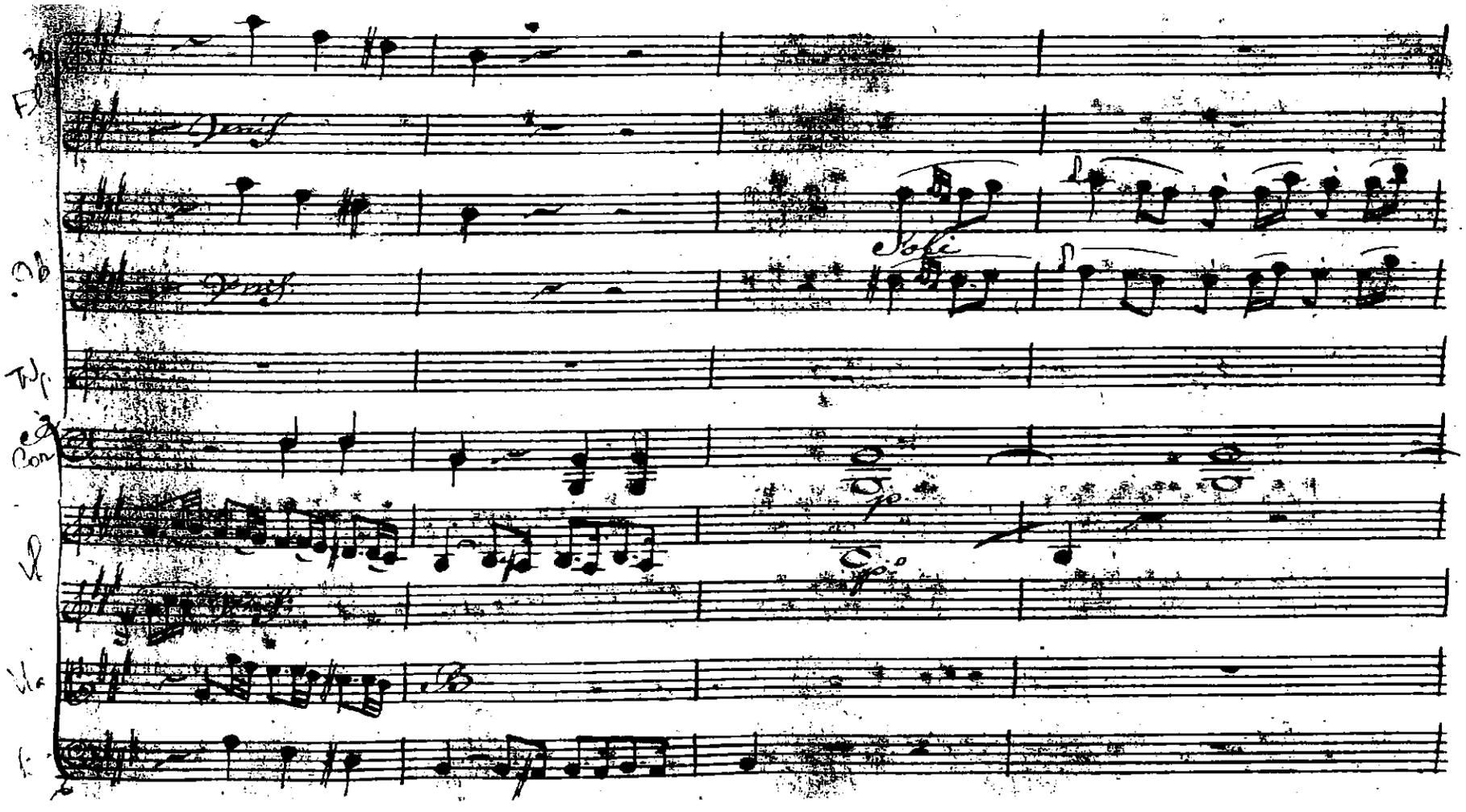
Soli


fp
Viol: fp:

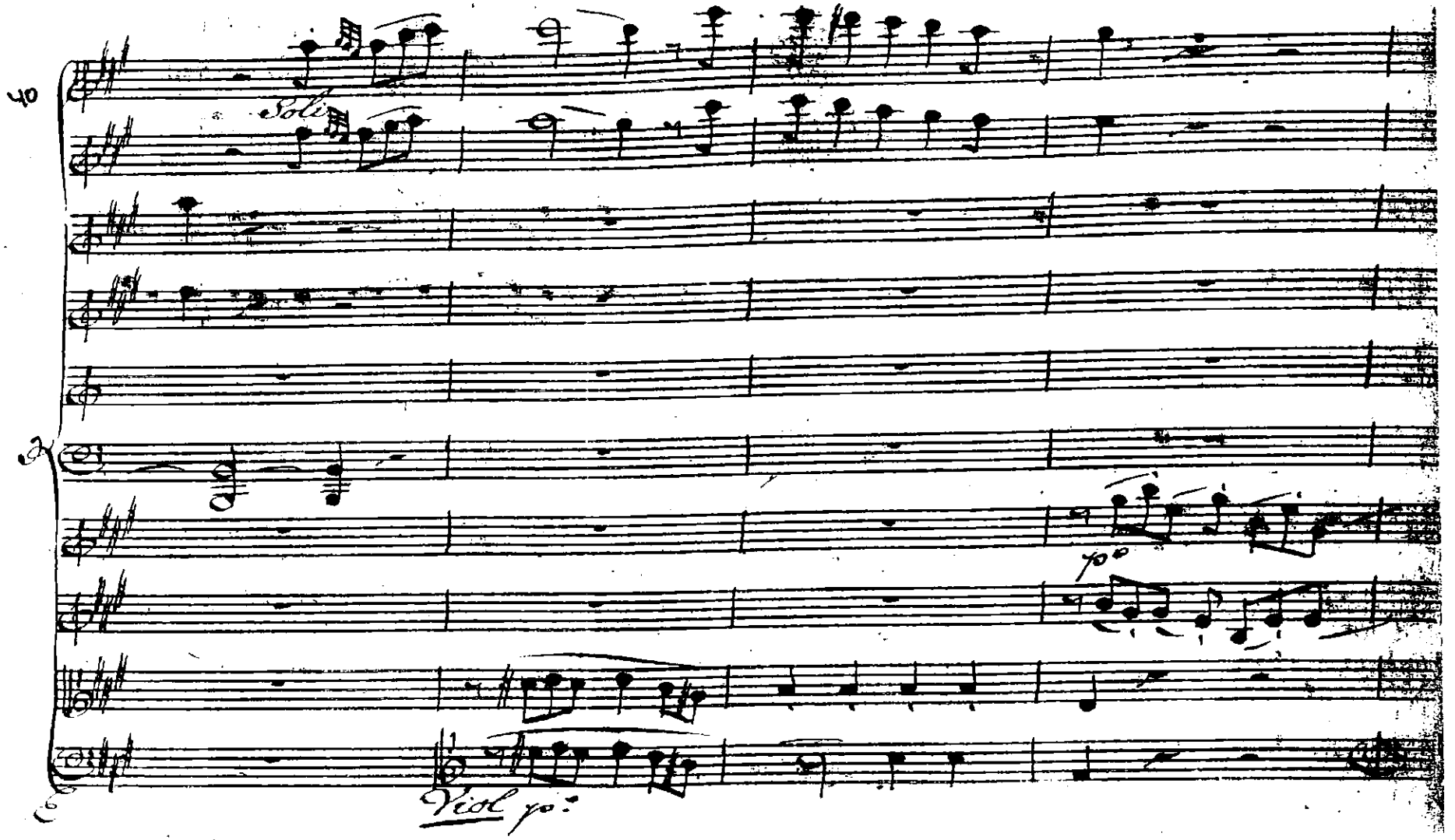

71
fz
fz
fz
Tutti

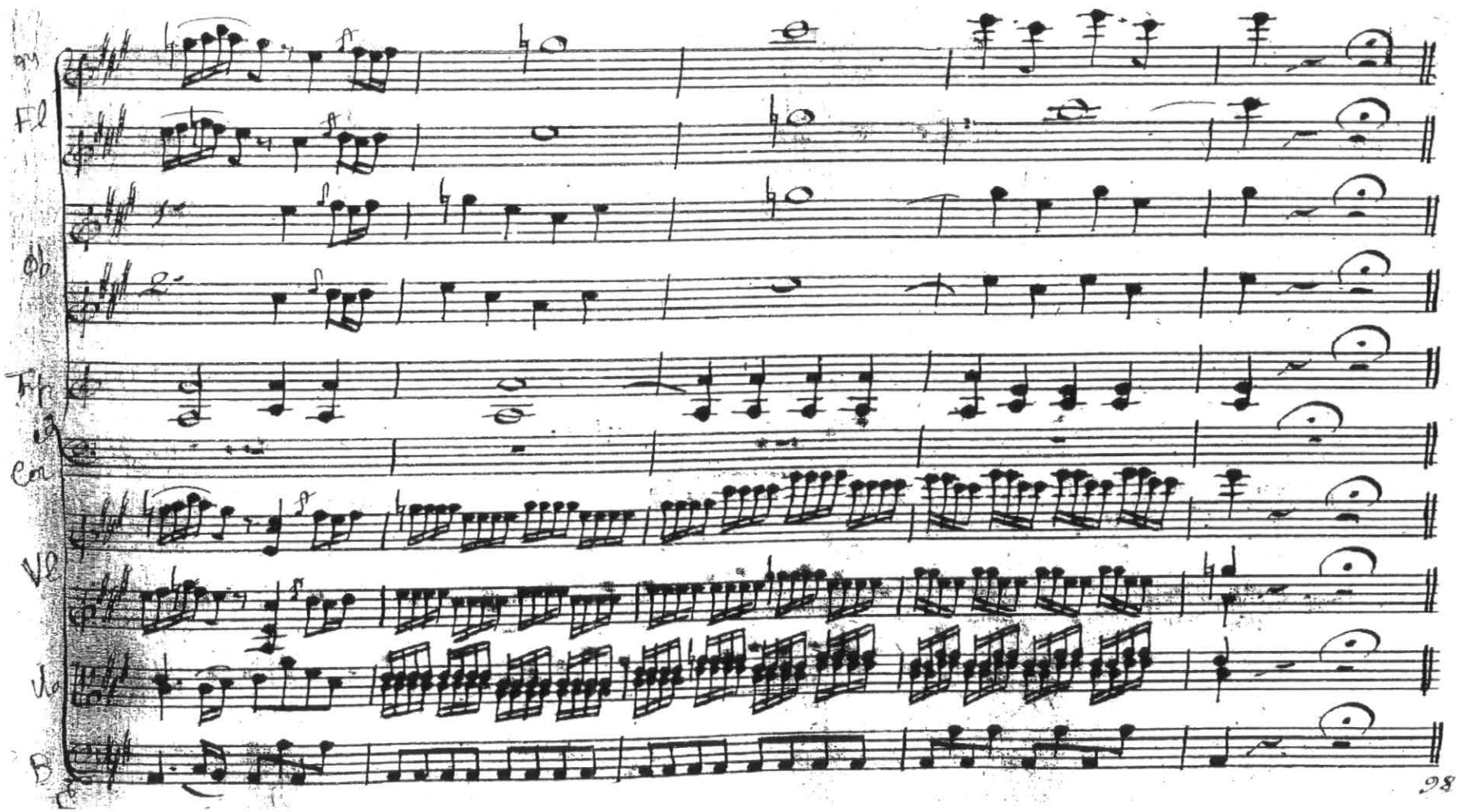

79
Vnis:
Col Flauti
Vnis:



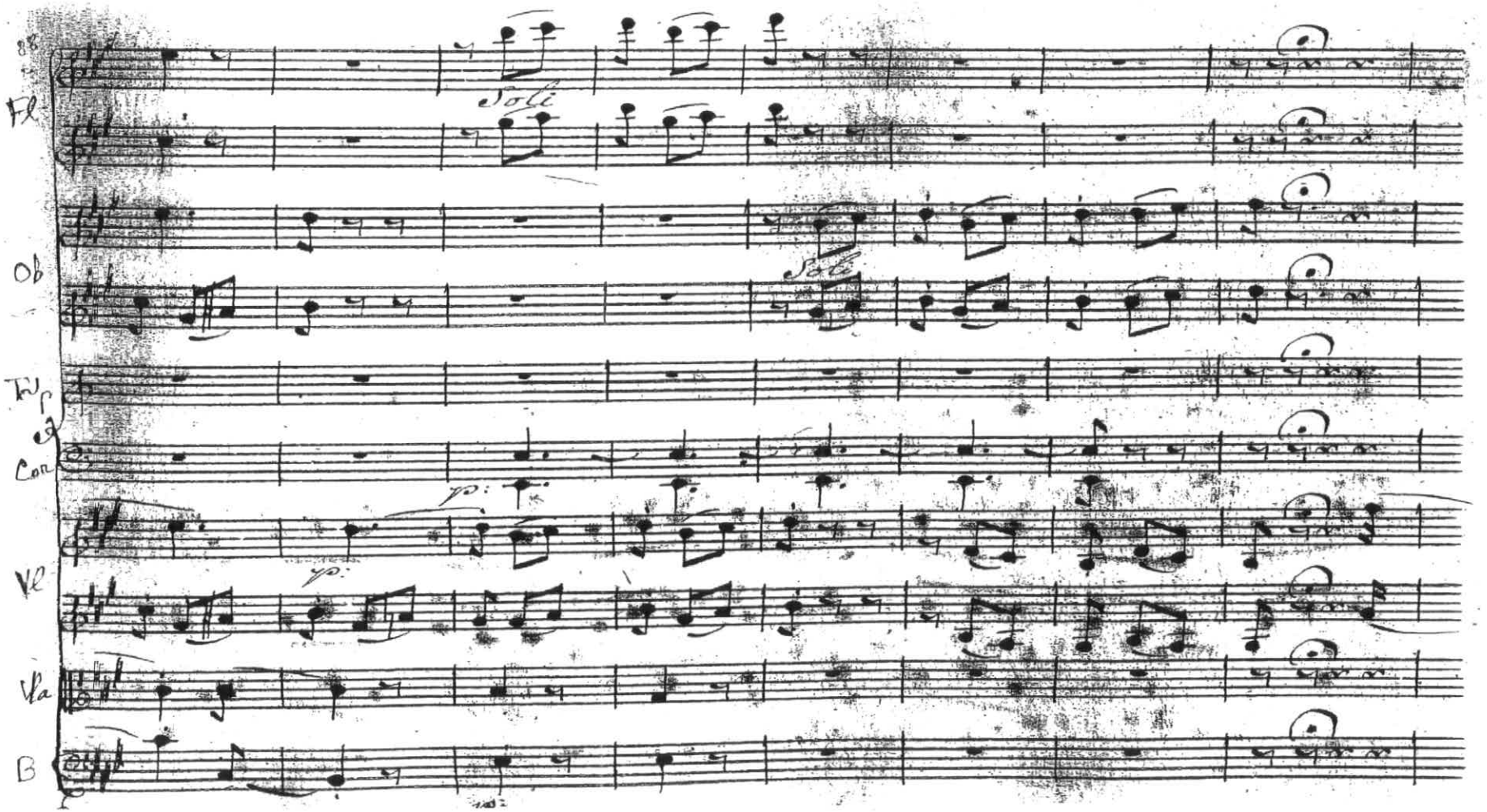


Ex. 134 – Sousa Carvalho, Abertura de *Seleuco, Re di Siria*, 1º and., pp. 6-6V
Indicação *soli* para flautas e oboés

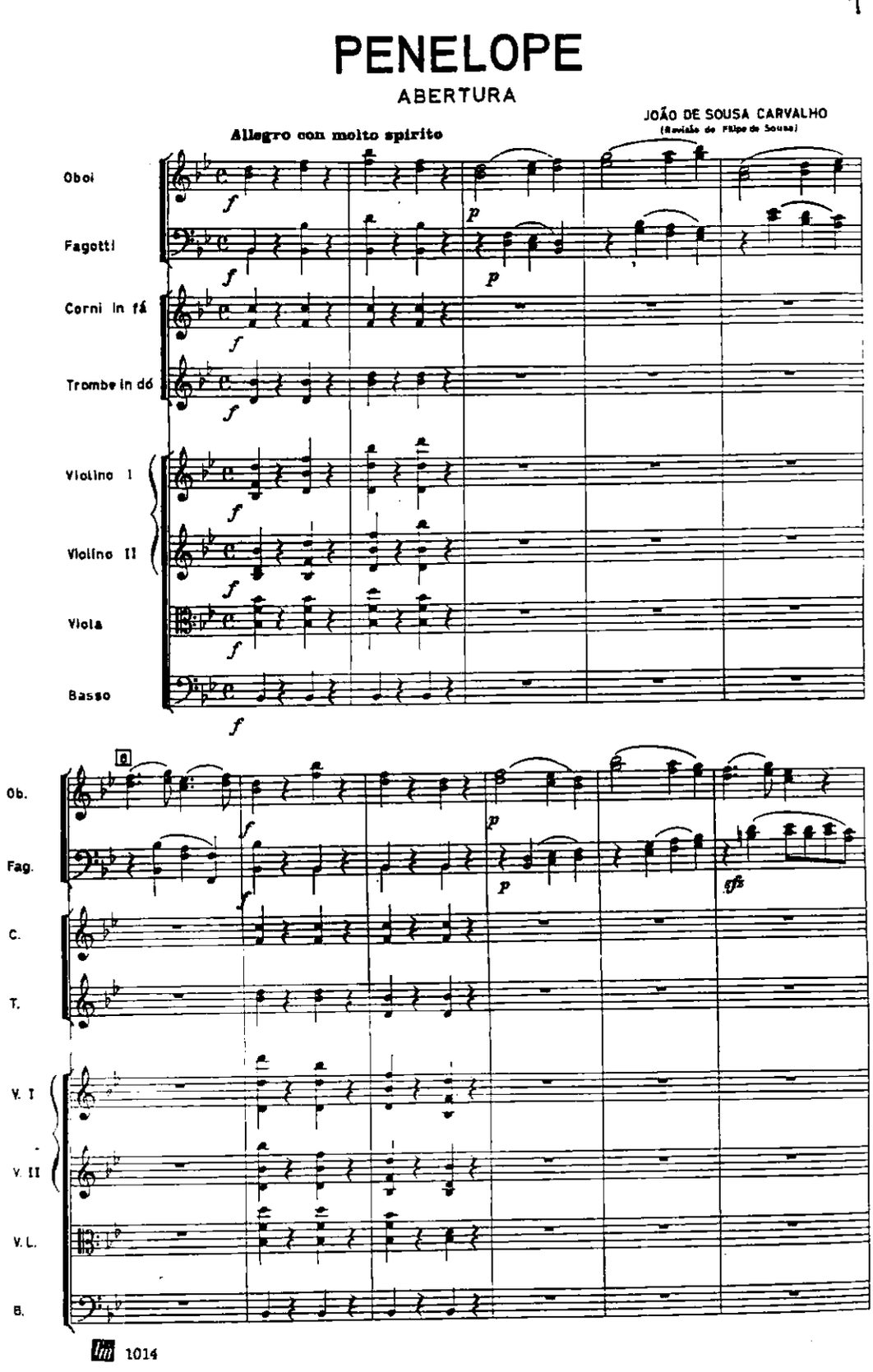

40
Solo
Viol 1o:



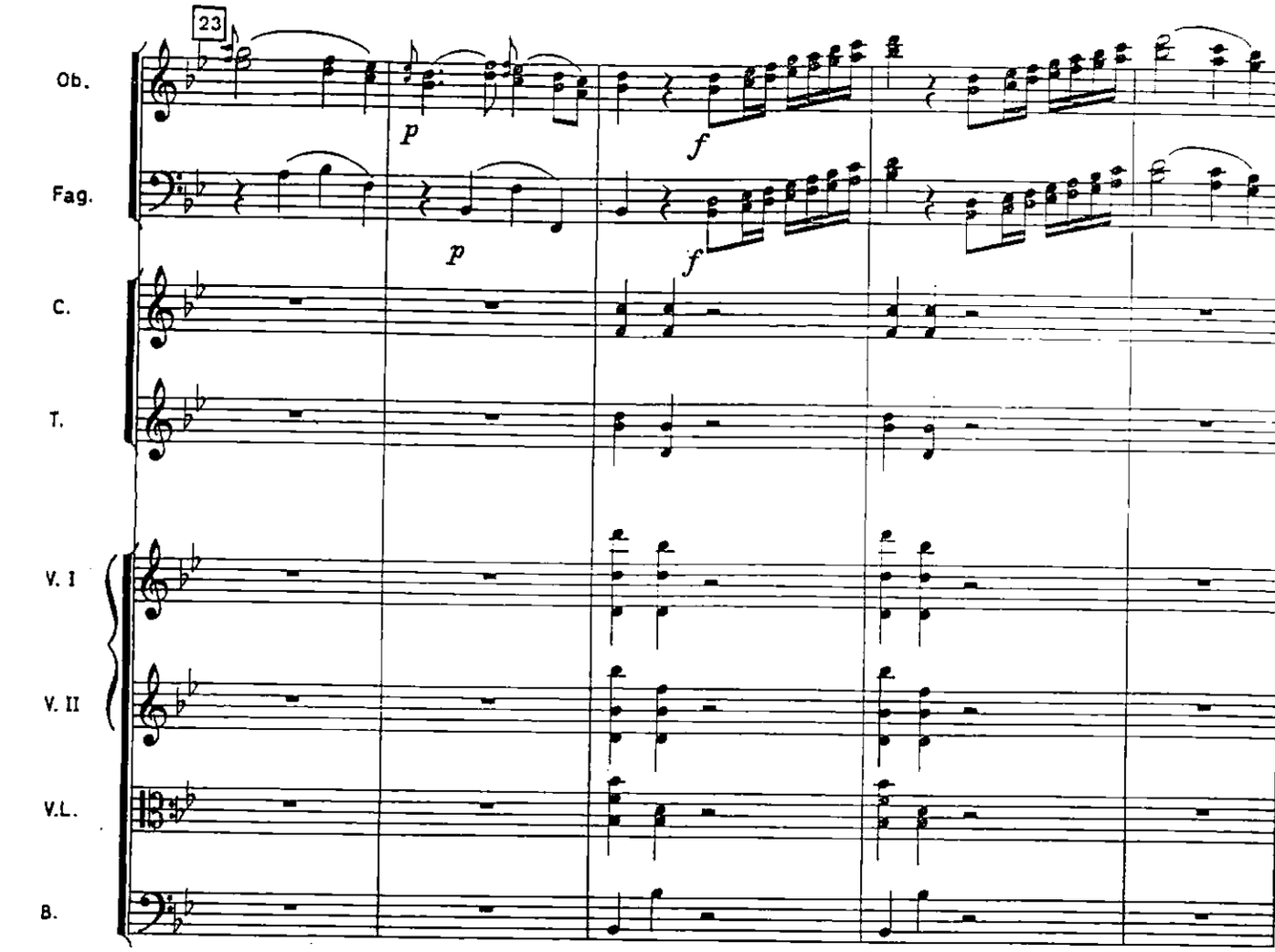
Ex. 135 – Sousa Carvalho, Abertura de *Seleuco, Re di Siria*, 1º and., p. 13
Texturas muito diferenciadas no acompanhamento

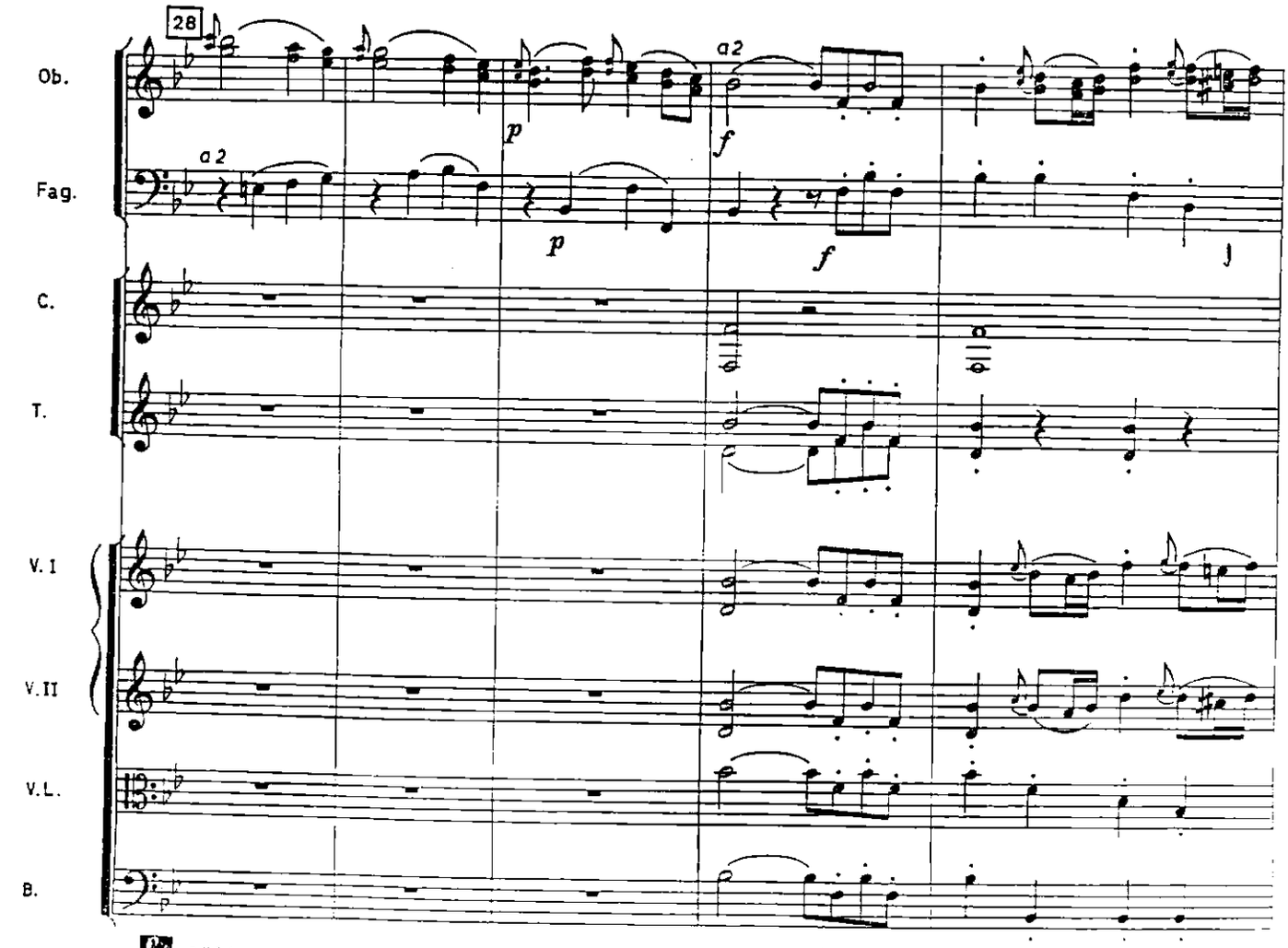


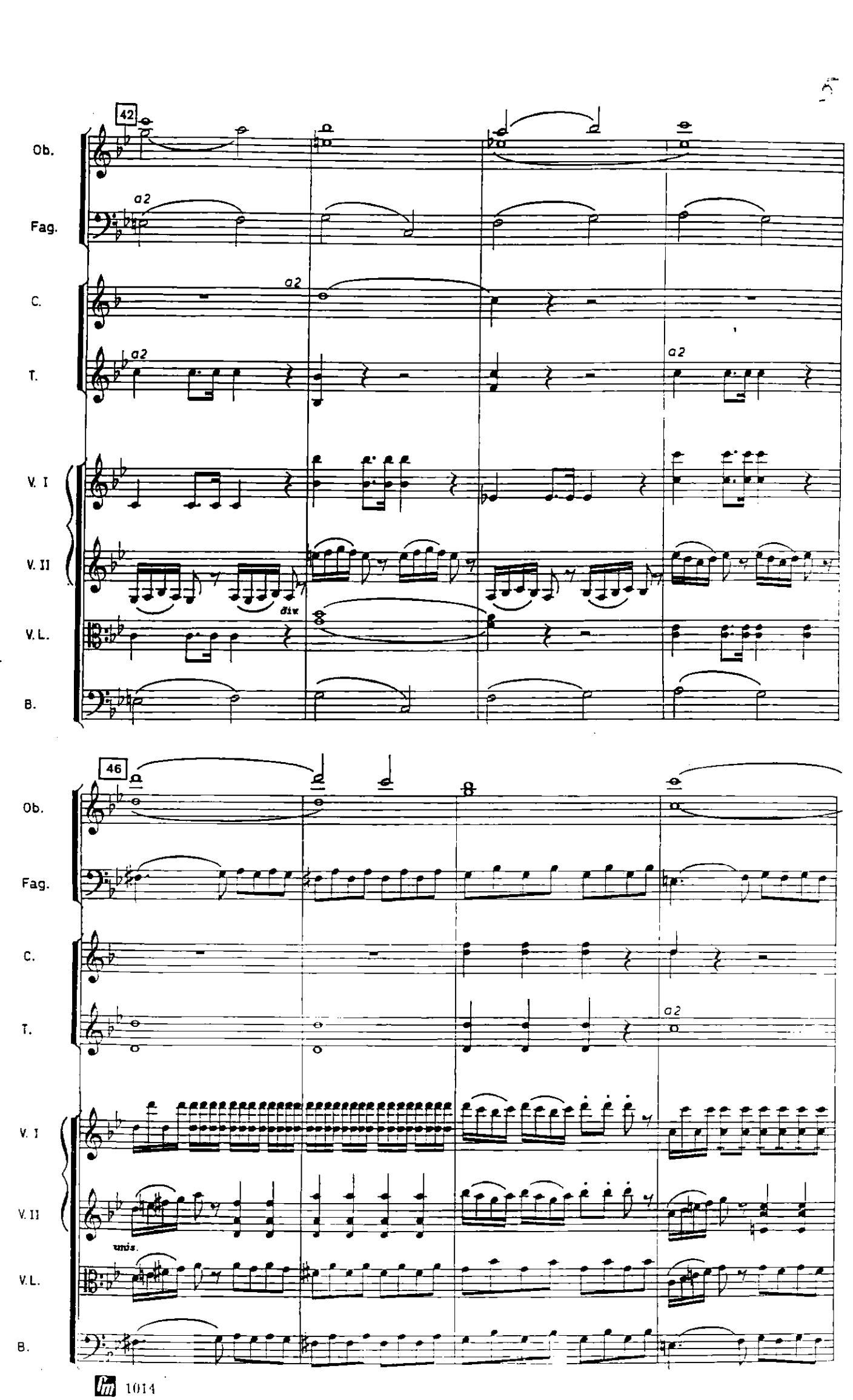
Ex. 136 – Sousa Carvalho, Abertura de *Seleuco, Re di Siria*, 3º and., p. 24
Indicação *soli* para flautas e oboés

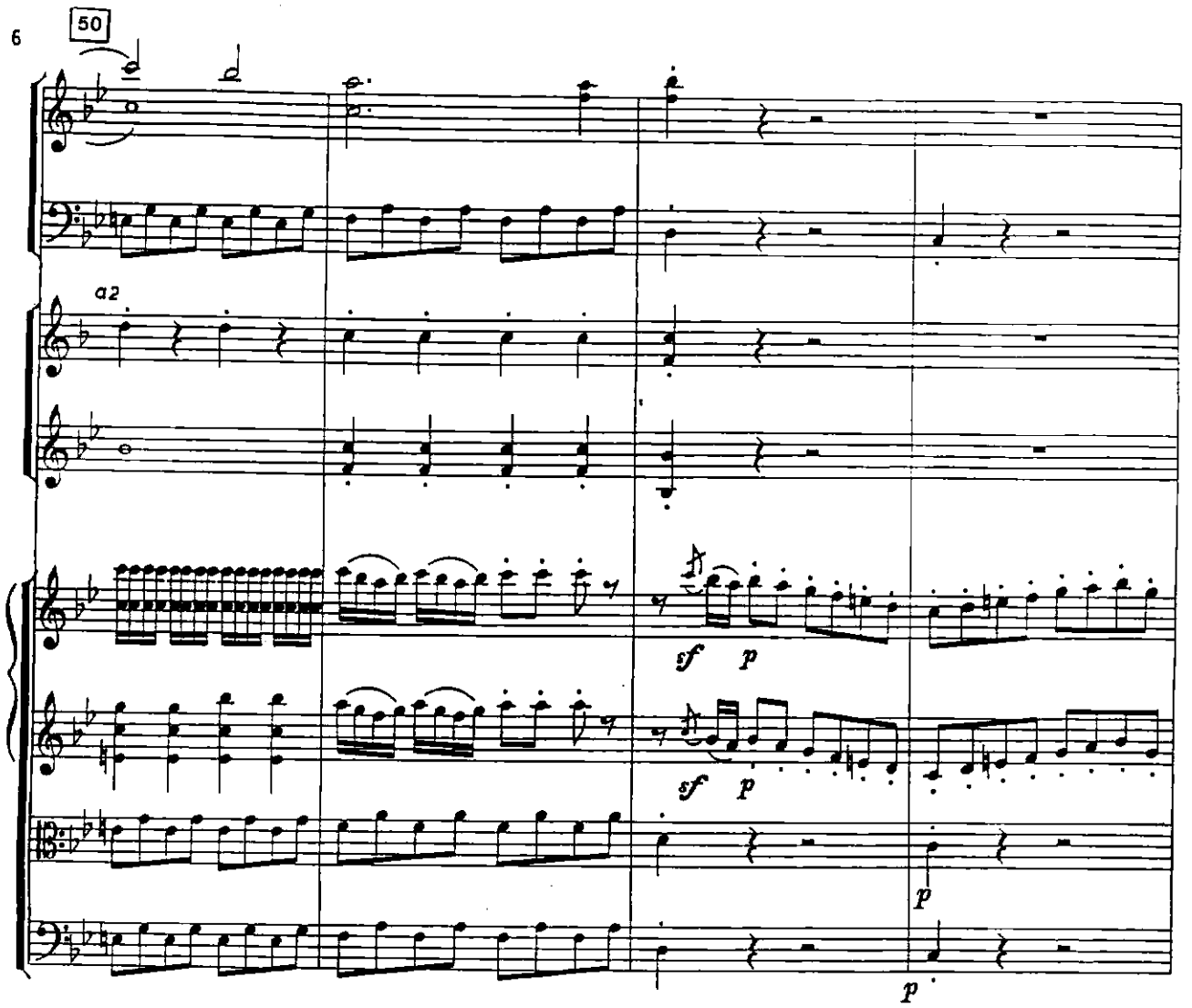


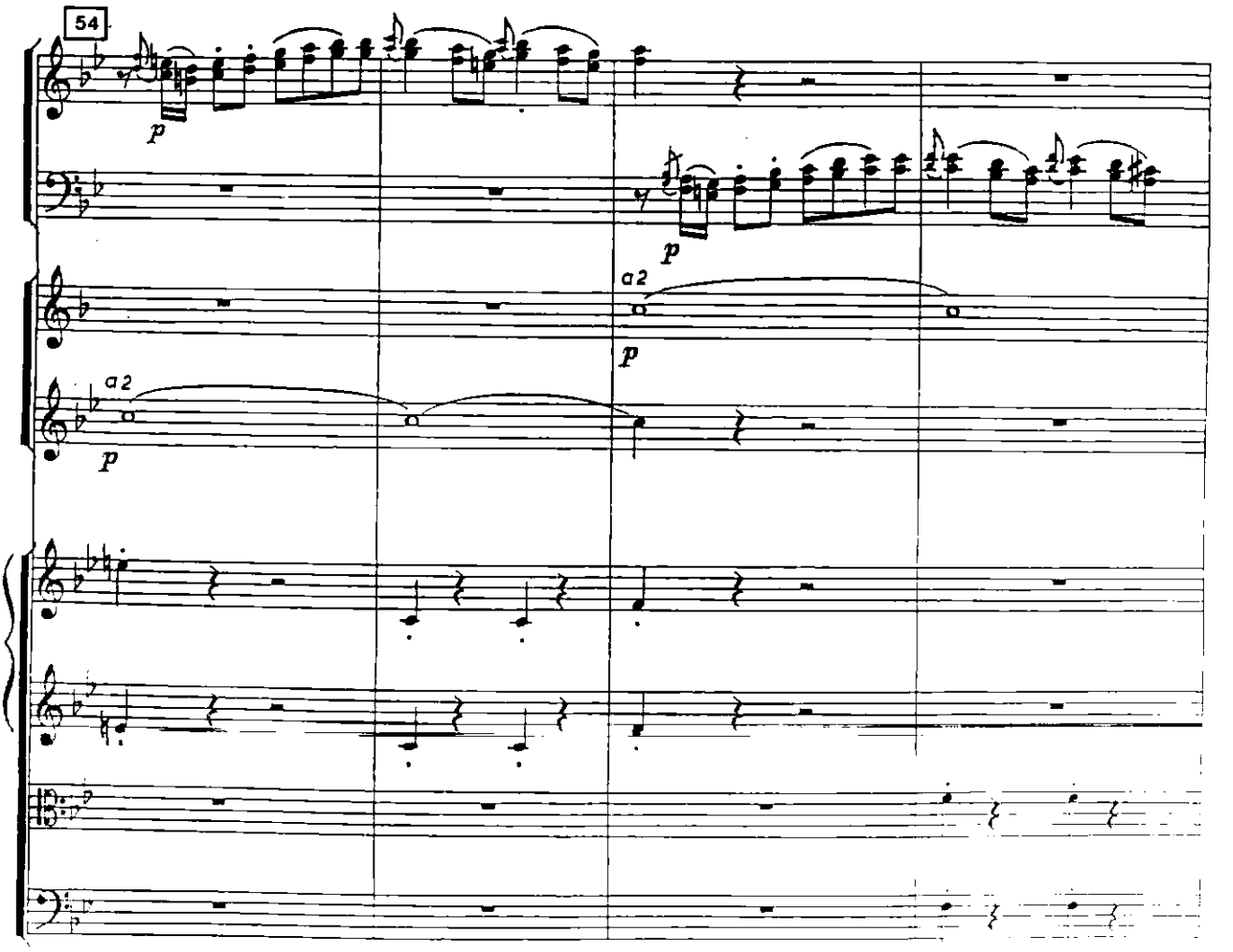
Ex. 137 – Sousa Carvalho, Abertura de *Penelope*, 1º e 2º and., pp. 1-19
Combinações entre cordas, sopros e tutti, e entre pares e grupos diversos de instrumentos, com objectivos claramente tímbricos; fragmentação melódica entre instrumentos; texturas muito diferenciadas no acompanhamento; Andantino con moto: forma seccional em duas partes, com uma escrita graciosa, por vezes sentimental; importância melódica dos oboés, fagotes e trompas, com frases verdadeiramente solísticas

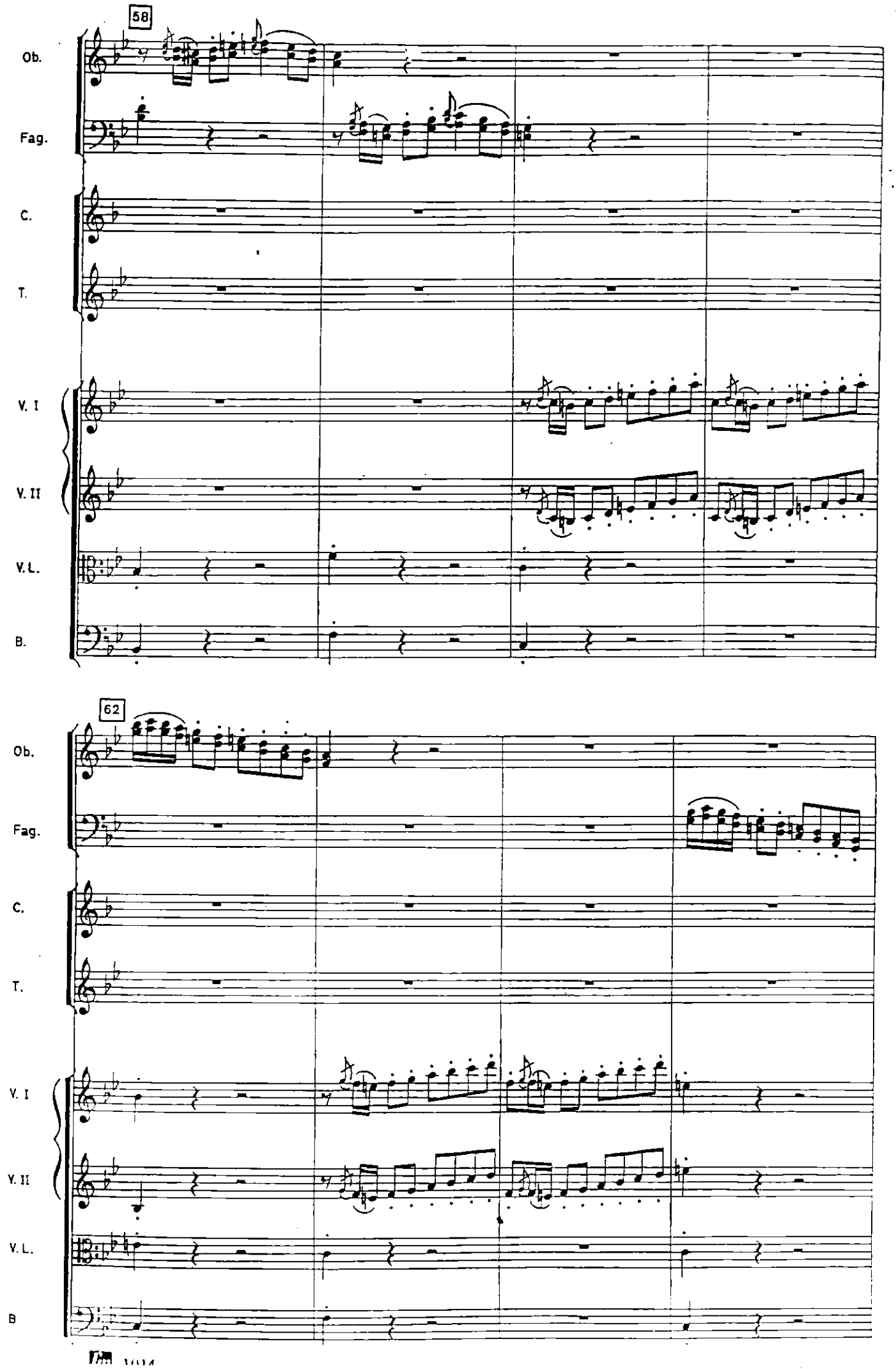

23
Ob.
Fag.
C.
T.
V. I
V. II
V.L.
B.
p
f
p
f

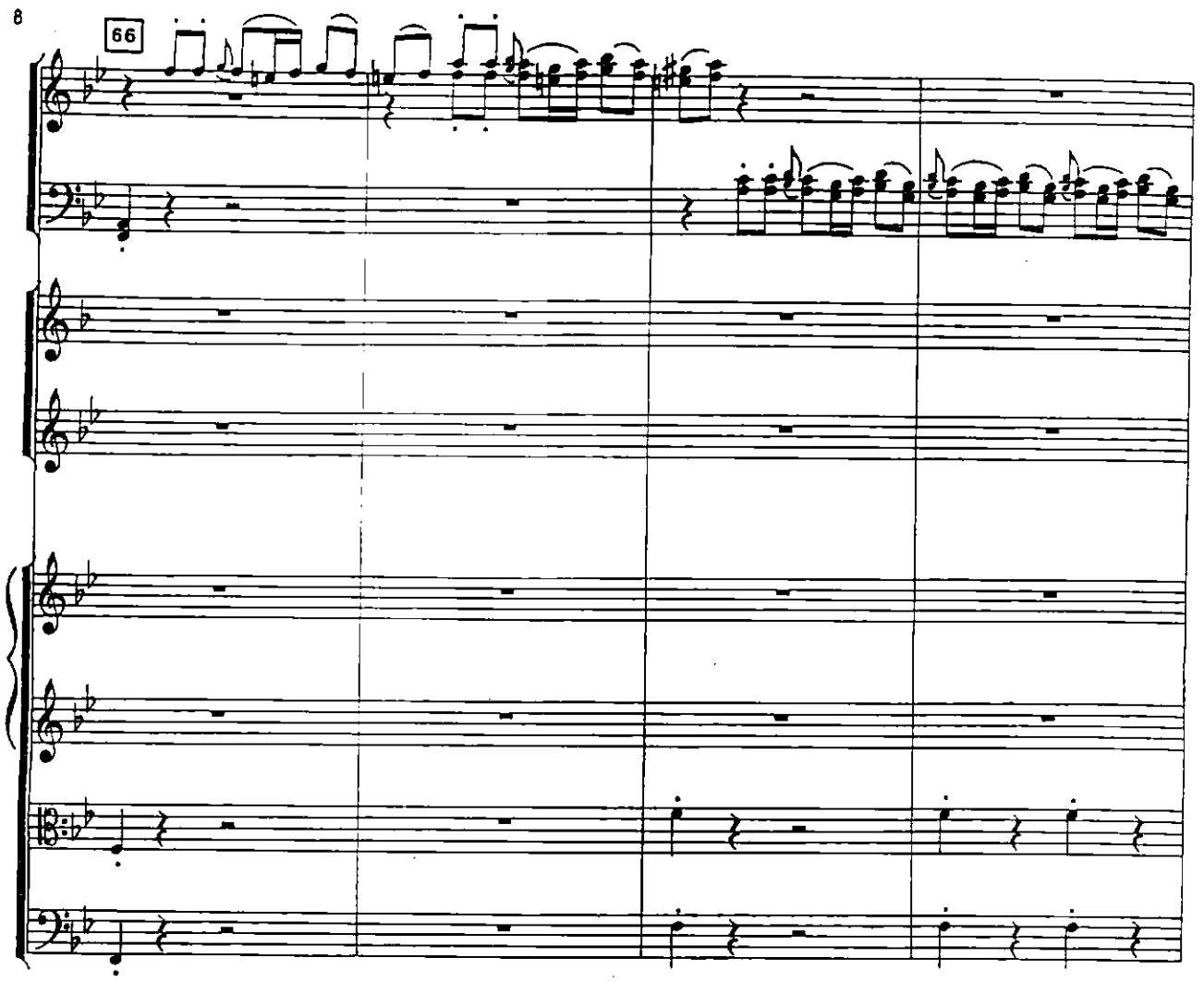

28
Ob.
Fag.
C.
T.
V. I
V. II
V.L.
B.
a2
a2
p
f
p
f

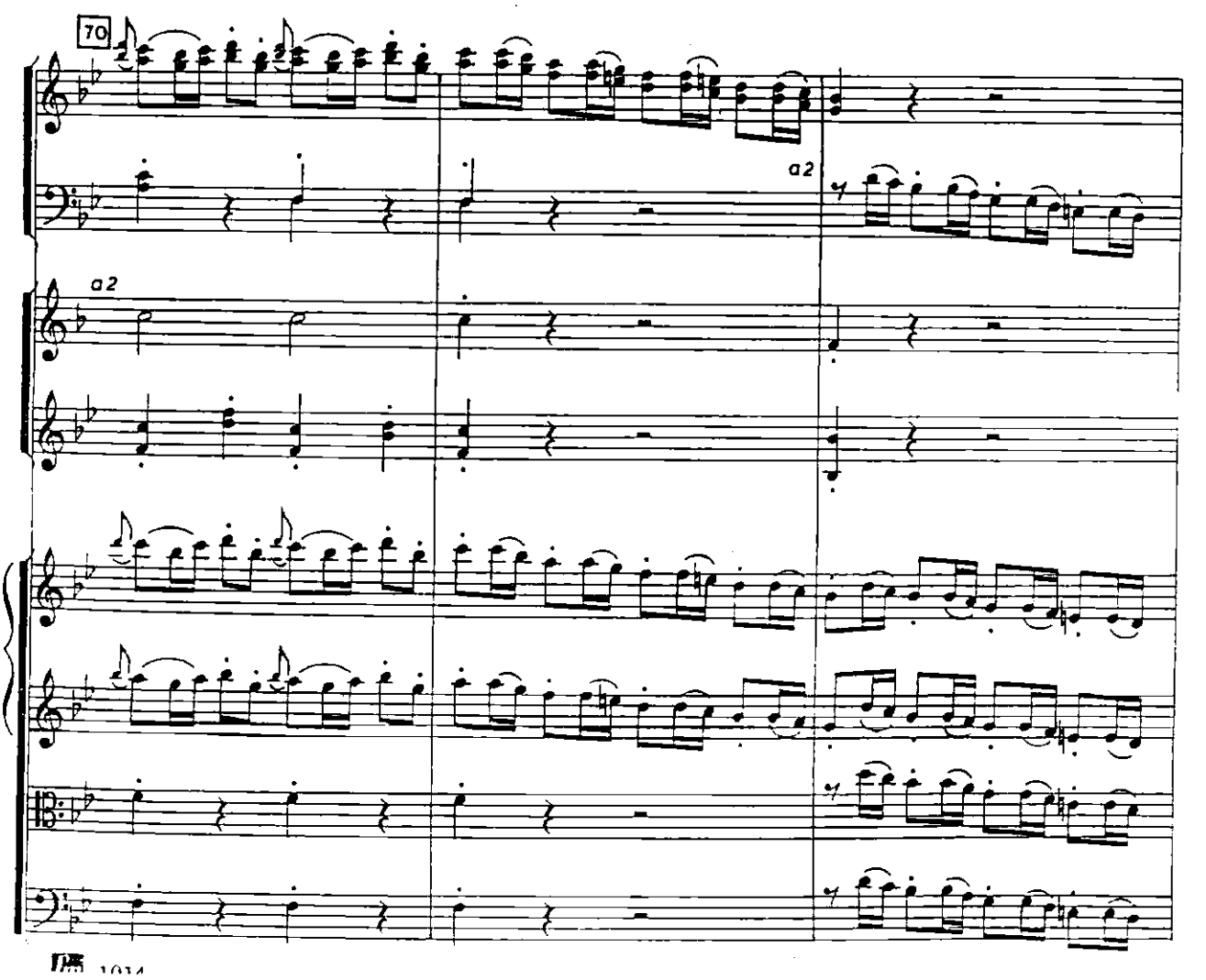

42
Ob.
Fag.
C.
T.
V. I
V. II
V. L.
B.
a2
a2
a2
a2
div.
46
Ob.
Fag.
C.
T.
V. I
V. II
V. L.
B.
a2
unis.

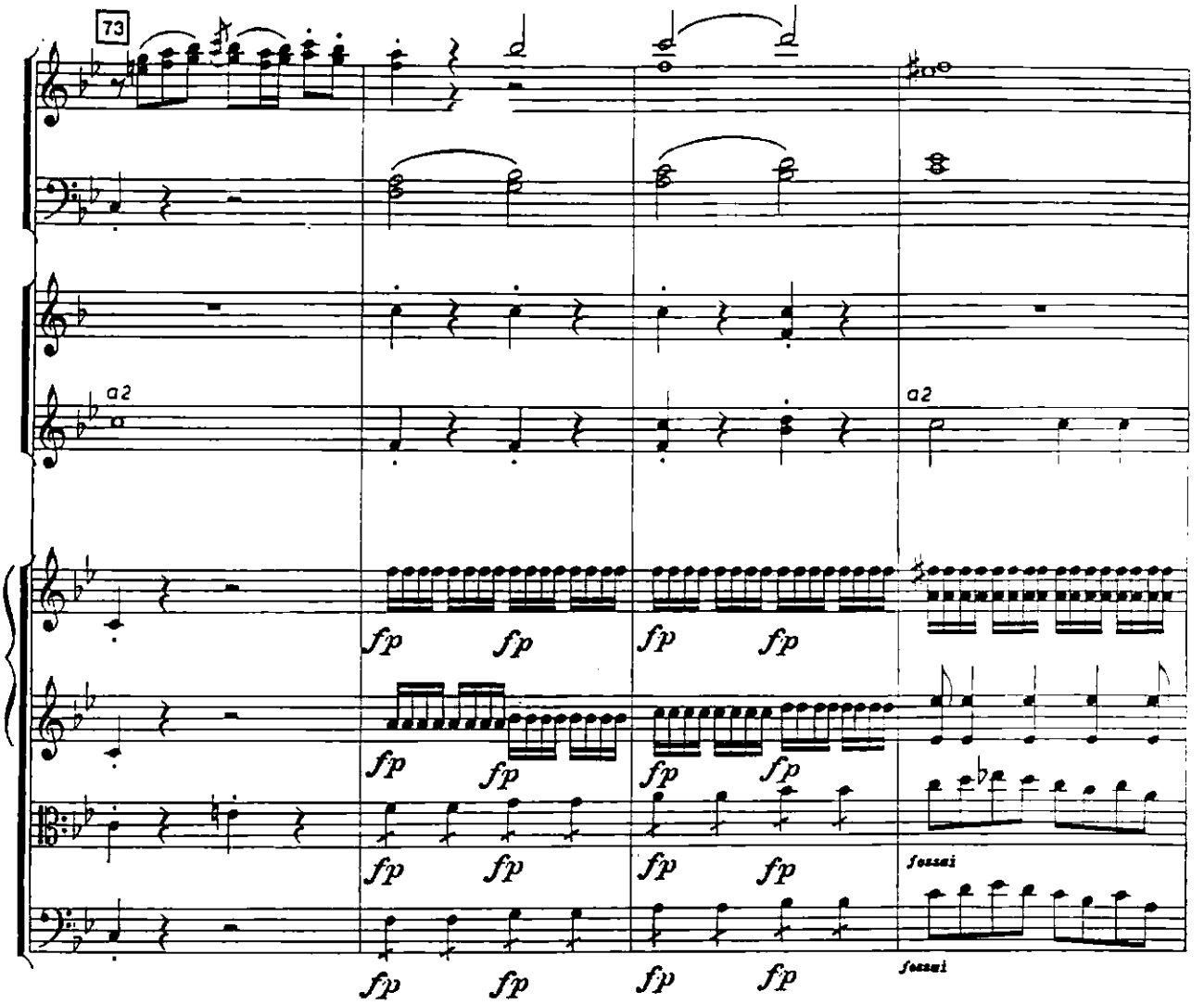

50
Ob.
Fag.
C.
a2
T.
V. I
V. II
V. L.
B.
sf
p
sf
p
p
p

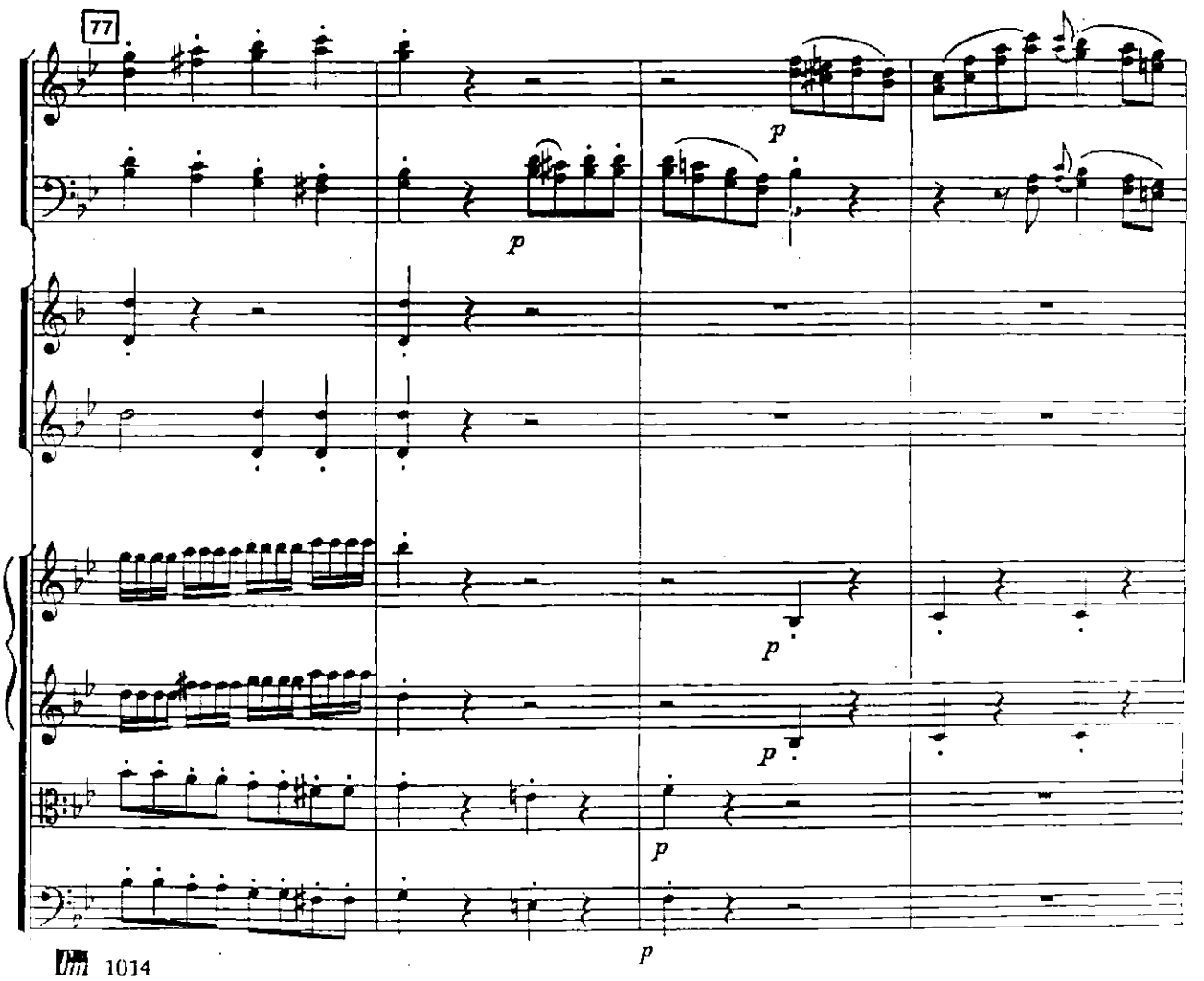

54
Ob.
Fag
C.
a2
T.
a2
V. I
V. II
V. L.
B.
p
p
p
p

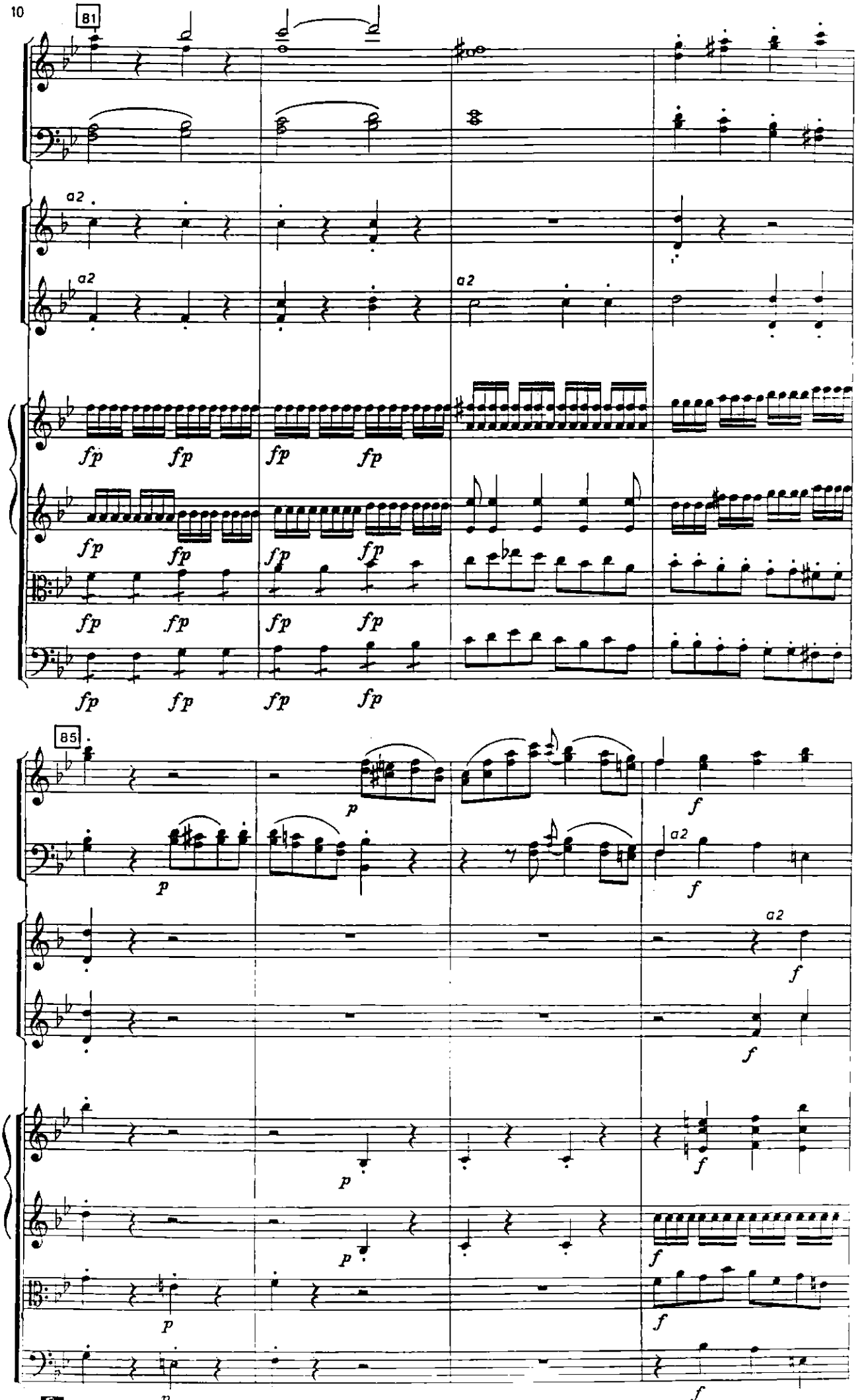

58
Ob.
Fag.
C.
T.
V. I
V. II
V. L.
B.
62
Ob.
Fag.
C.
T.
V. I
V. II
V. L.
B

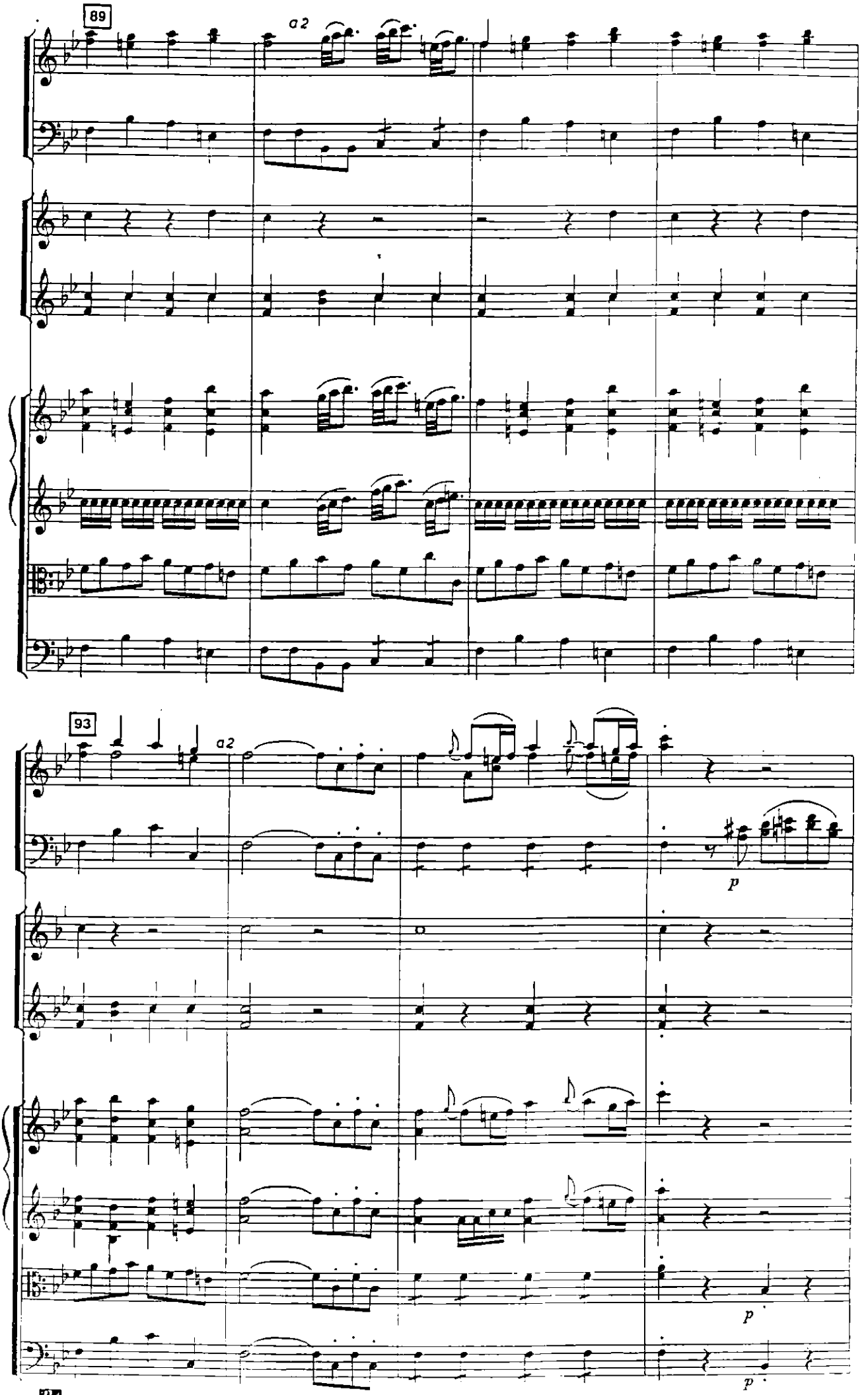

66
Ob.
Fag.
C.
T.
V. I
V. II
VL.
B.

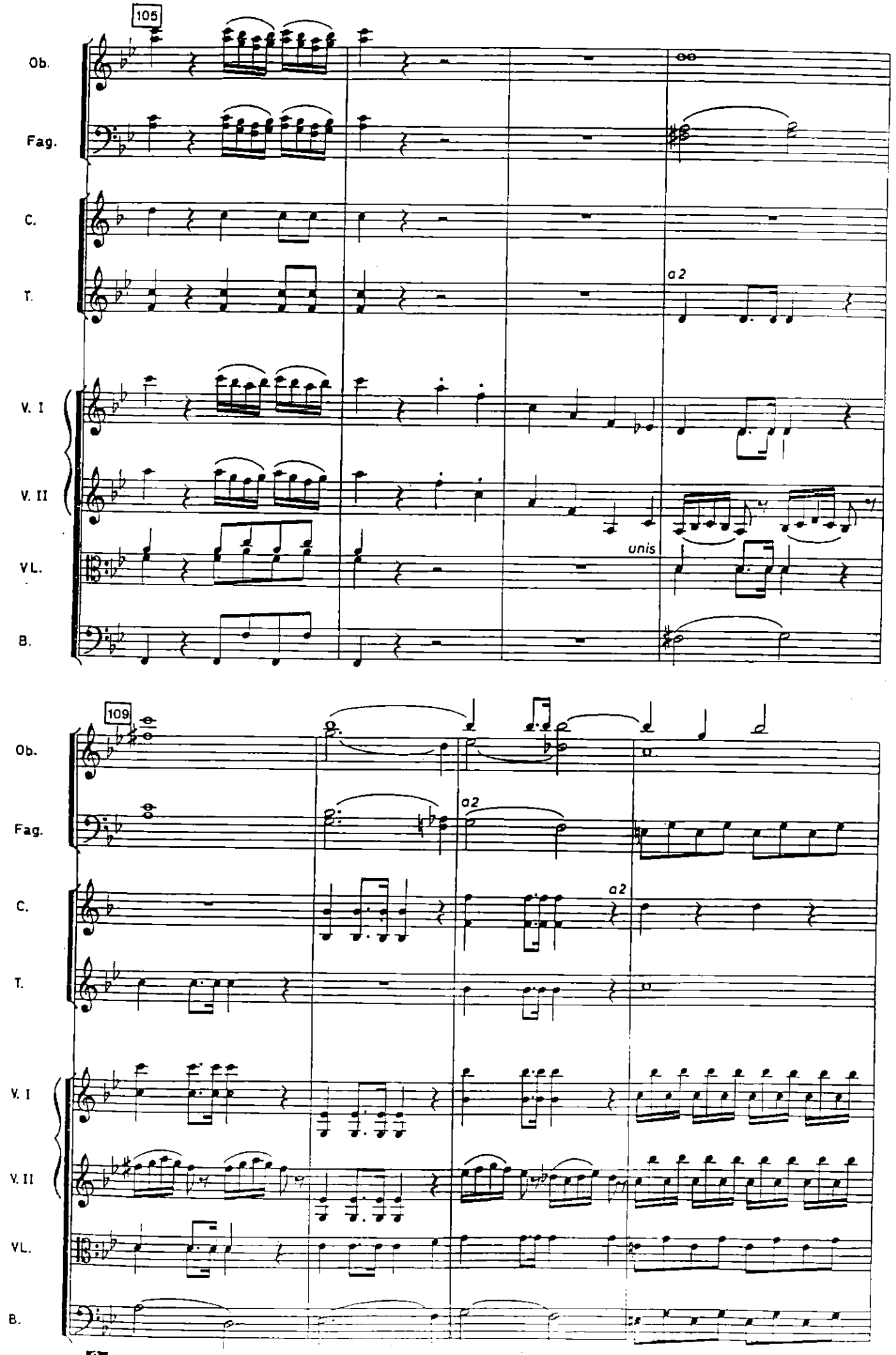

70
Ob.
Fag.
a2
C.
a2
T.
V. I
V. II
VL.
B.

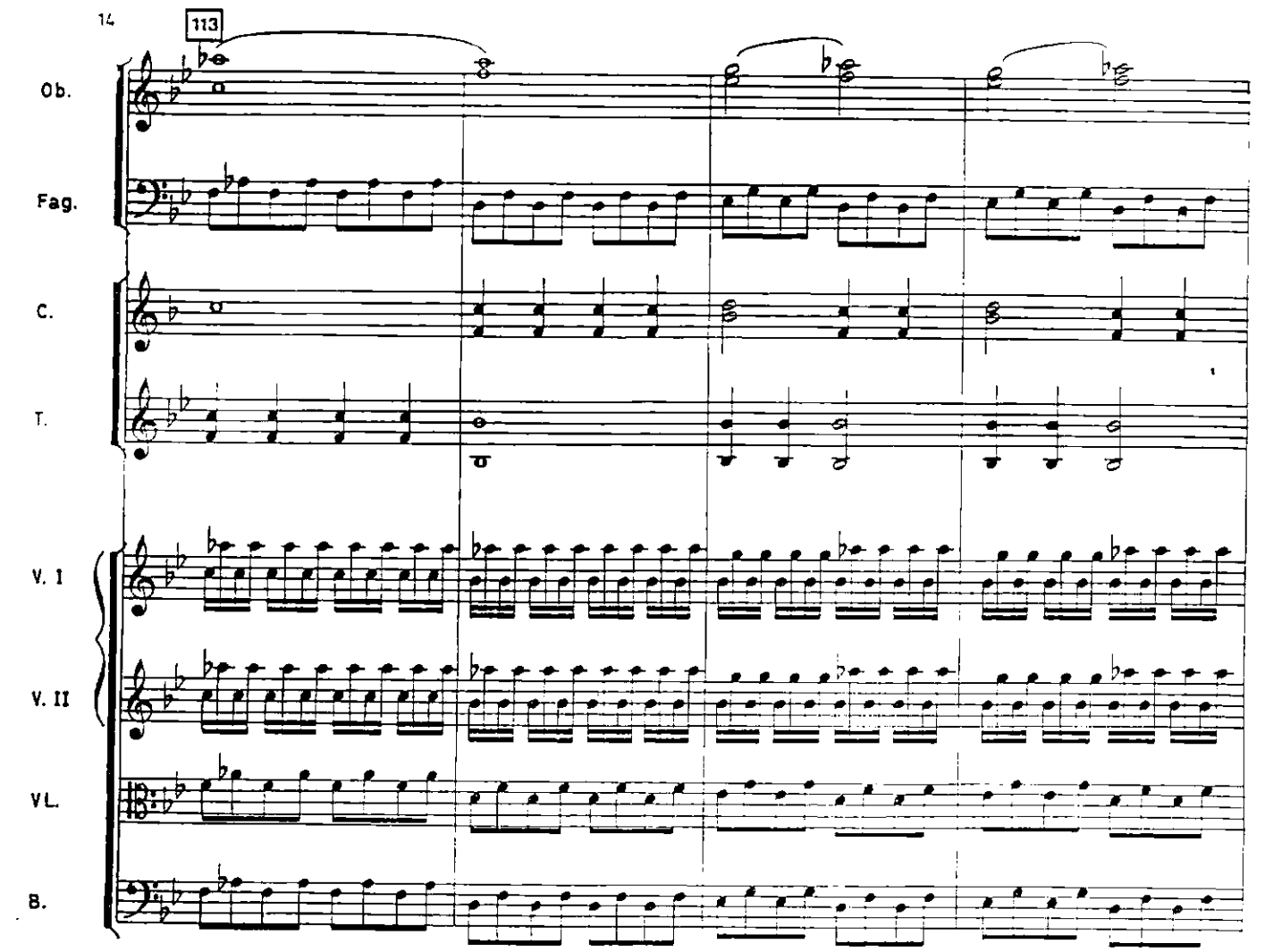

73
Ob.
Fag.
C.
T.
a2
a2
V. I
V. II
VL.
B.
fp
fossai

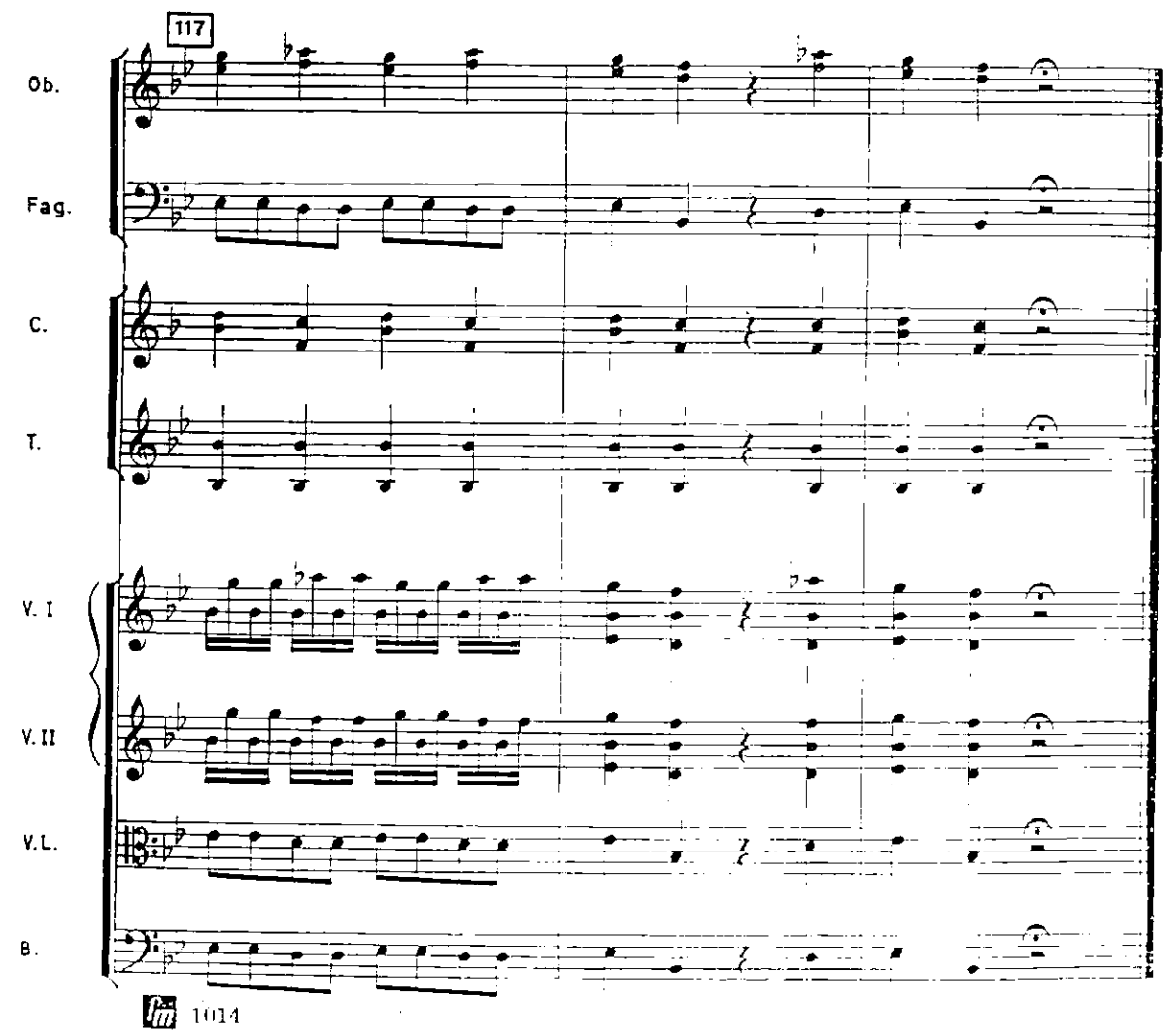

77
Ob.
Fag.
C.
T.
V. I
V. II
VL.
B.
p


10
B1
Ob.
Fag.
C.
T.
V. I
V. II
VL.
B.
a2
fp
B5
p
f


89
a2
Ob.
Fag.
C.
T.
V. I
V. II
VL.
B.
93
a2
Ob.
Fag.
C.
T.
V. I
V. II
VL.
B.
p
p
p


105
Ob.
Fag.
C.
T.
a2
V. I
V. II
VL.
unis
B.
109
Ob.
Fag.
a2
C.
a2
T.
V. I
V. II
VL.
B.


113
Ob.
Fag.
C.
T.
V. I
V. II
VL.
B.


117
Ob.
Fag.
C.
T.
V. I
V. II
V.L.
B.

120 **Andantino con moto**

Oboi

Fagotti

Corni in fá

Trombe in dó

Violino I

Violino II

Viola

Basso

p

124

Ob.

Fag.

C.

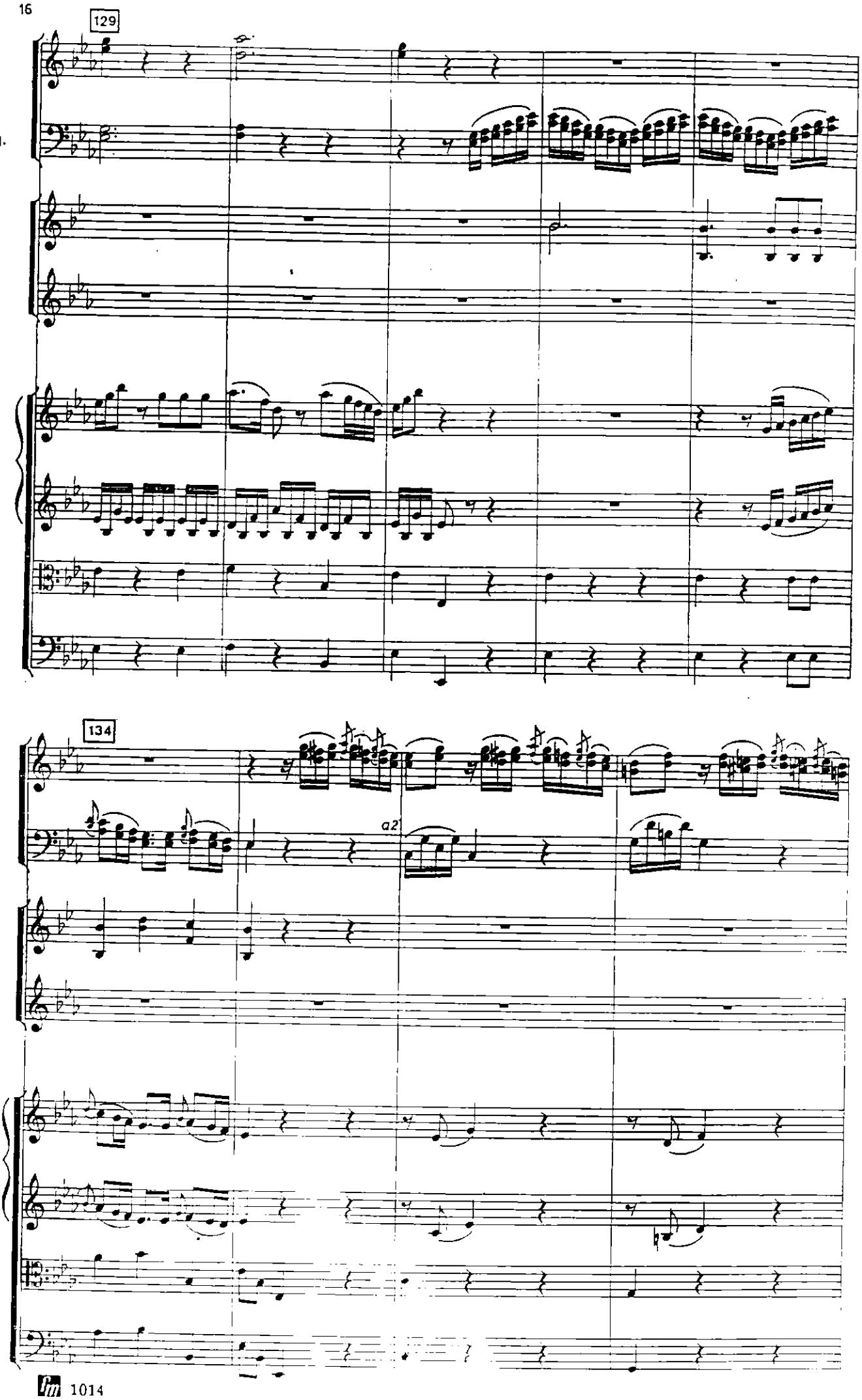
T.

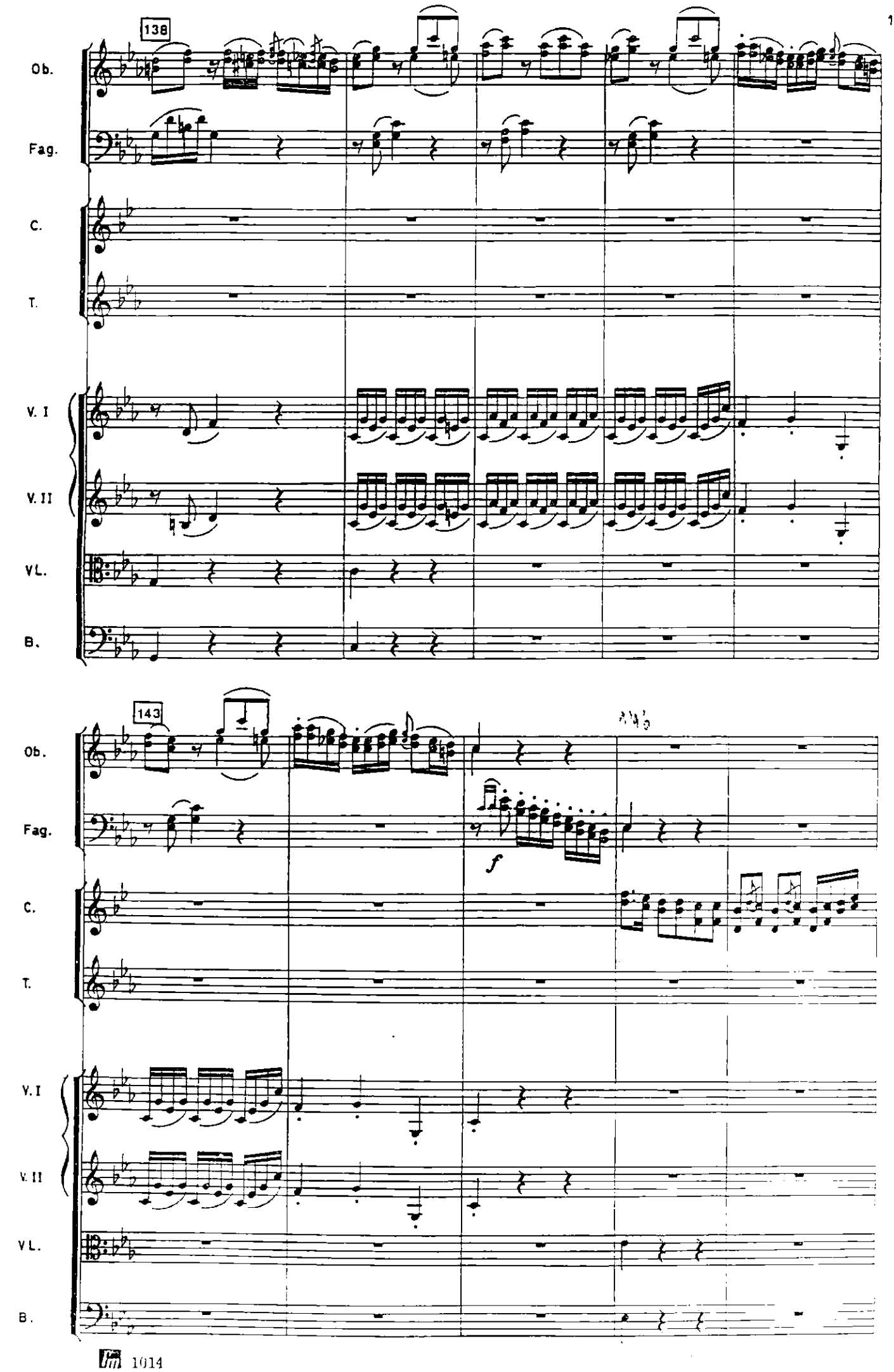
V.I

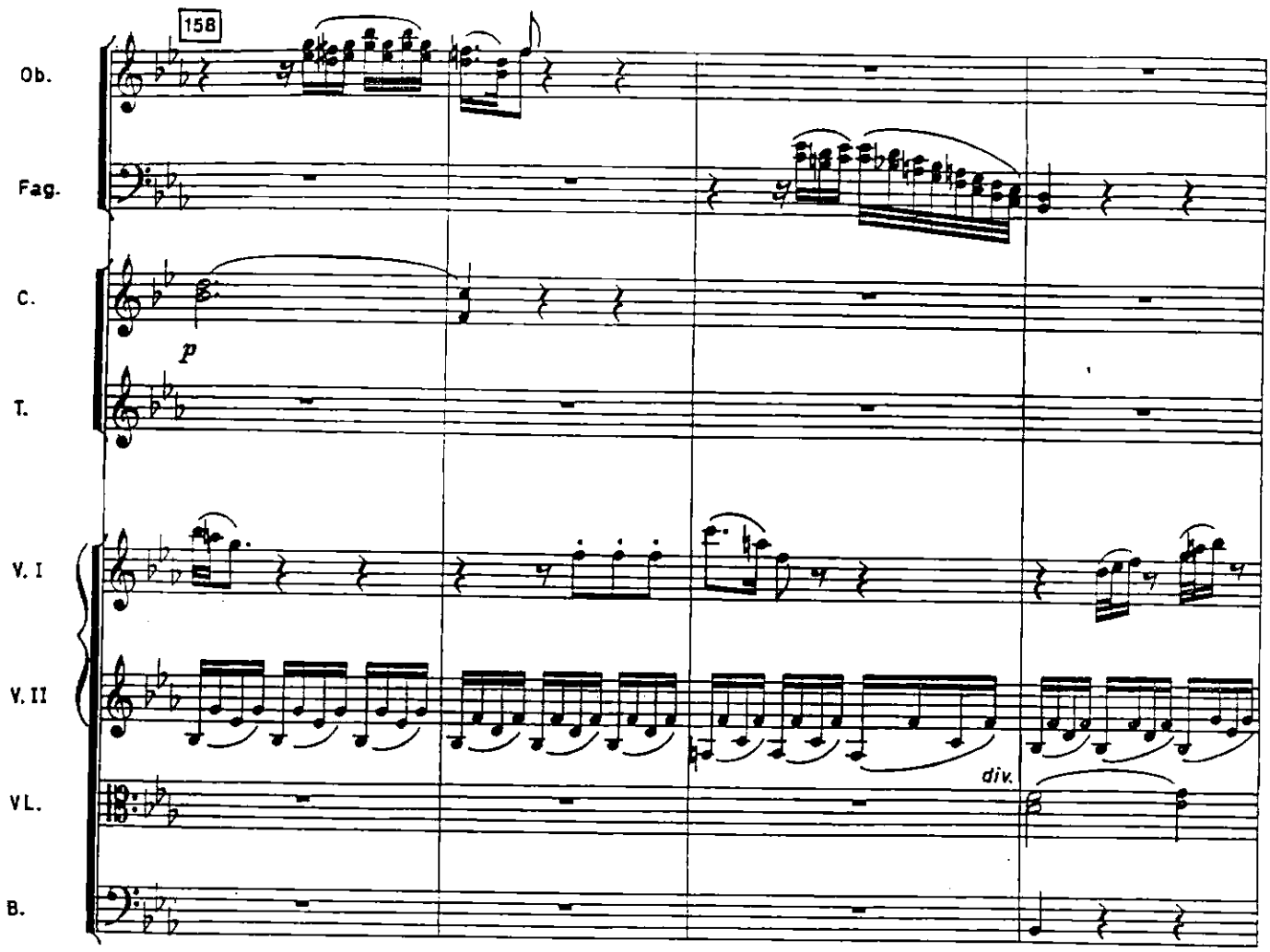
V.II

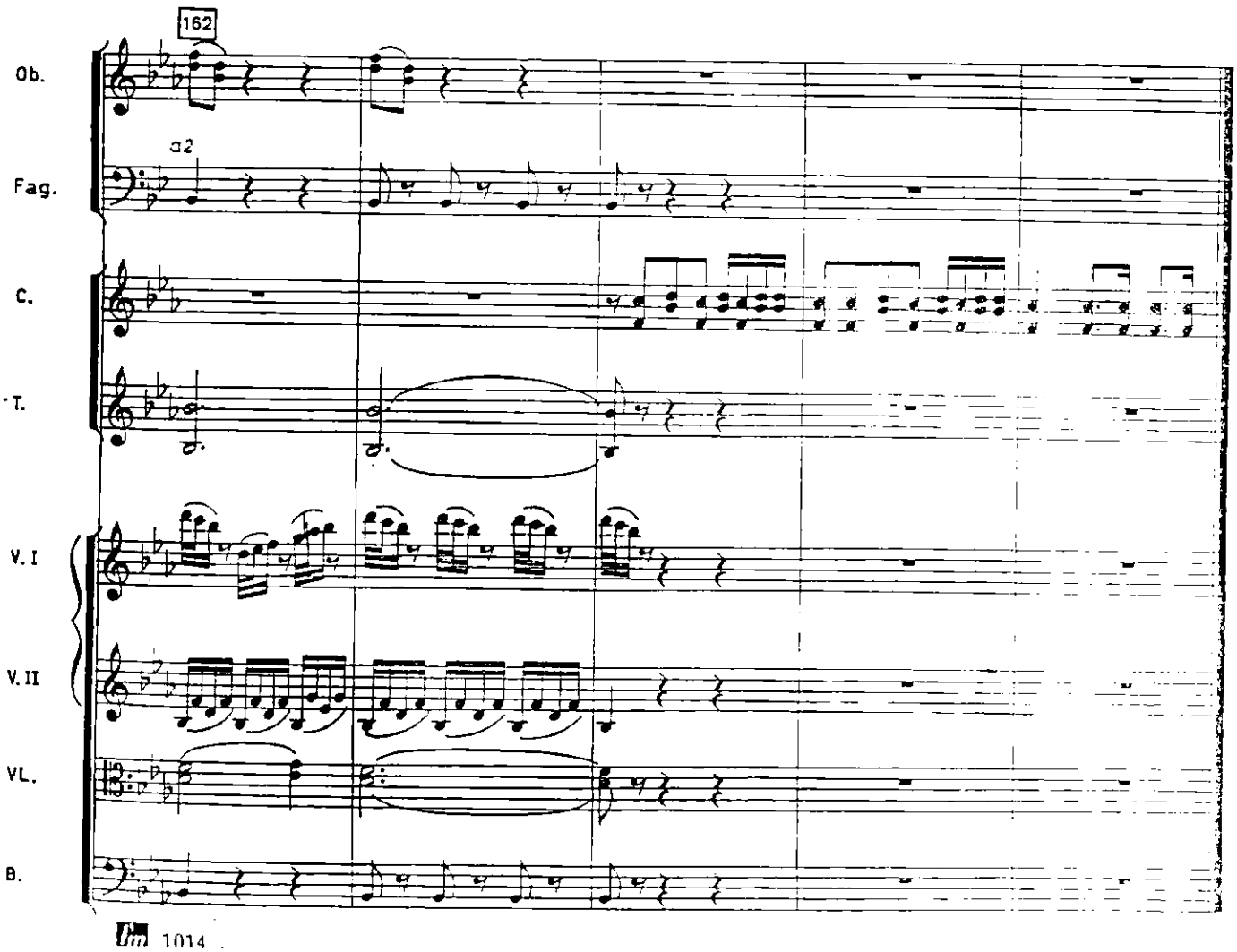
VL.

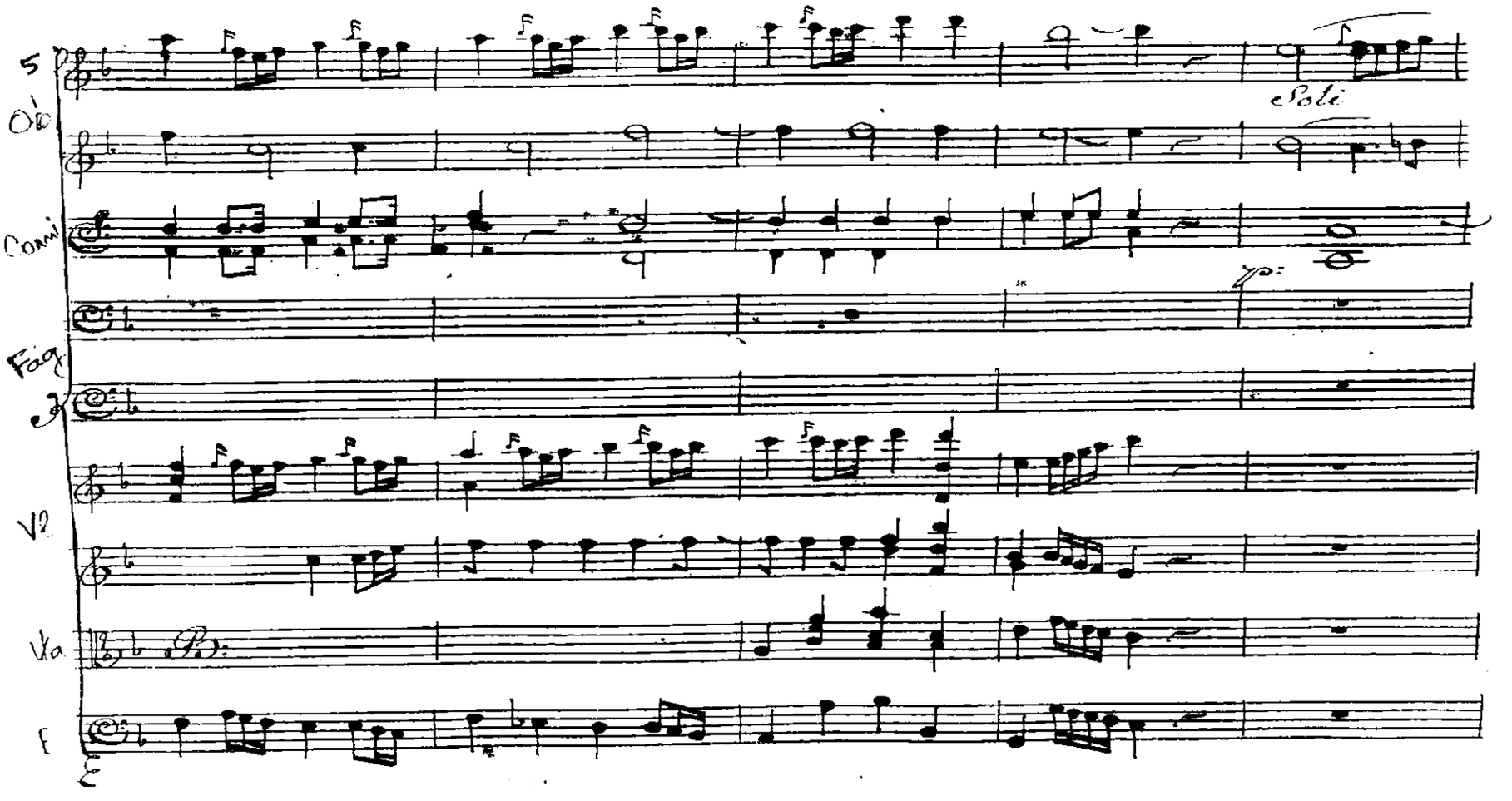
B.


129
Ob.
Fag.
C.
T.
V. I
V. II
VL.
B.
134
Ob.
Fag.
a2
C.
T.
V. I
V. II
VL.
B.

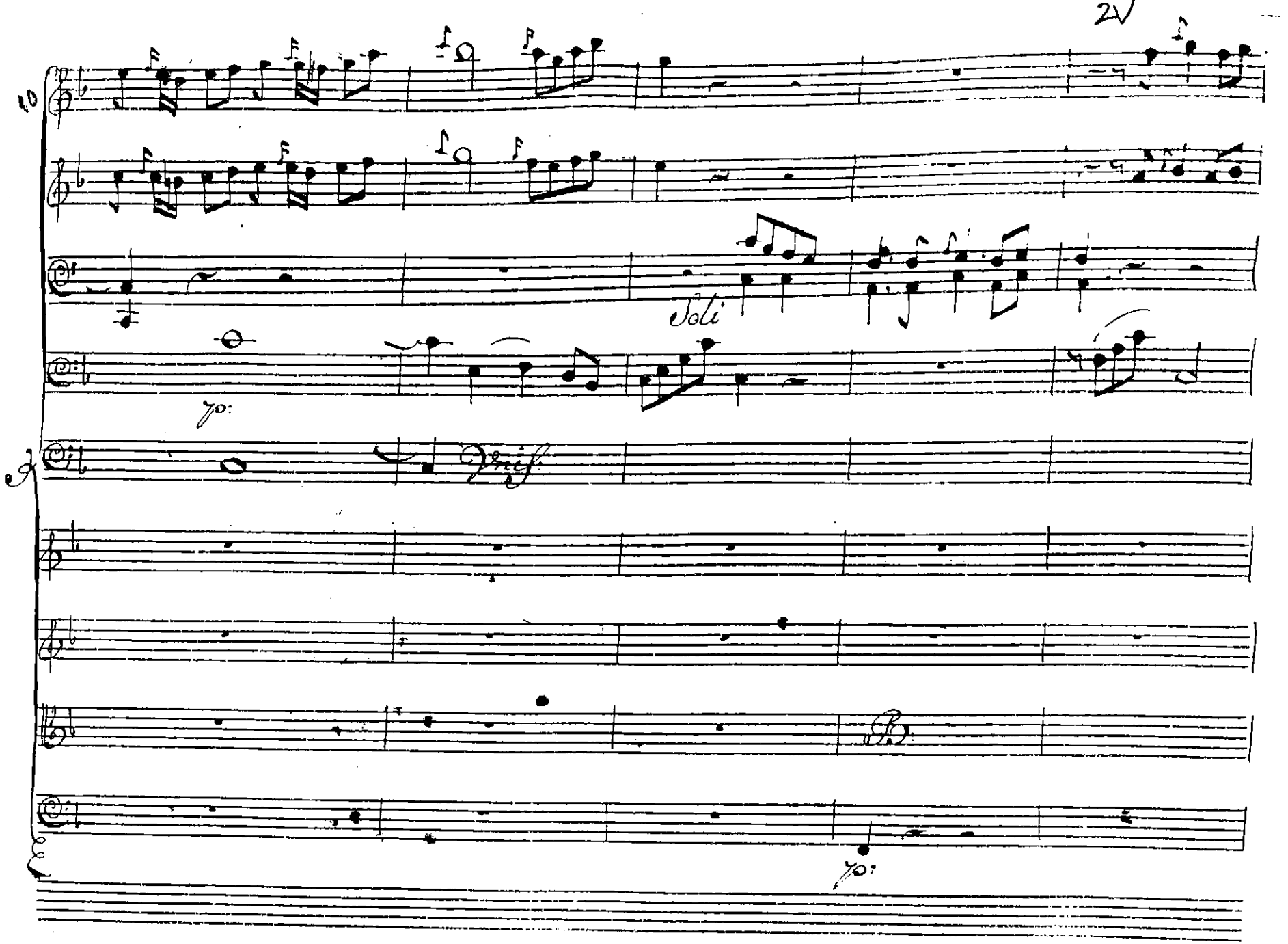

138
Ob.
Fag.
C.
T.
V. I
V. II
VL.
B.
143
Ob.
Fag.
f
C.
T.
V. I
V. II
VL.
B.

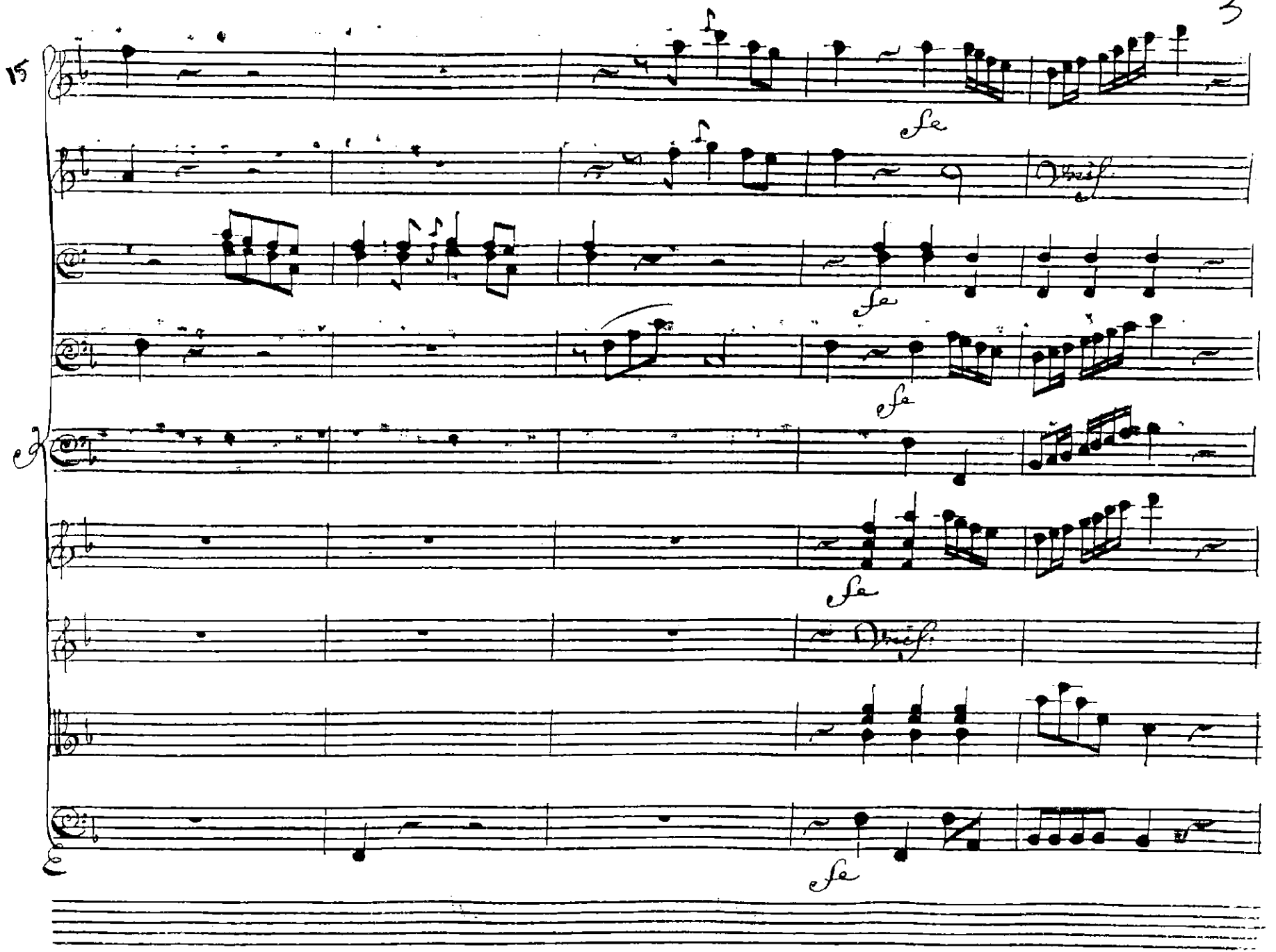

158
Ob.
Fag.
C.
p
T.
V. I
V. II
div.
VL.
B.


162
Ob.
a2
Fag.
C.
T.
V. I
V. II
VL.
B.



Ex. 138 – Sousa Carvalho, Abertura de *Tomiri Amazzone Guerriera*, 1° and., pp. 2-3
Fragmentação melódica, com sentido da cor e da sua combinação motívica; grande importância melódica dos oboés, fagotes e trompas; indicações *soli* para oboés e trompas


10
Soli
Unis.
P.


15
fz
fz
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fz
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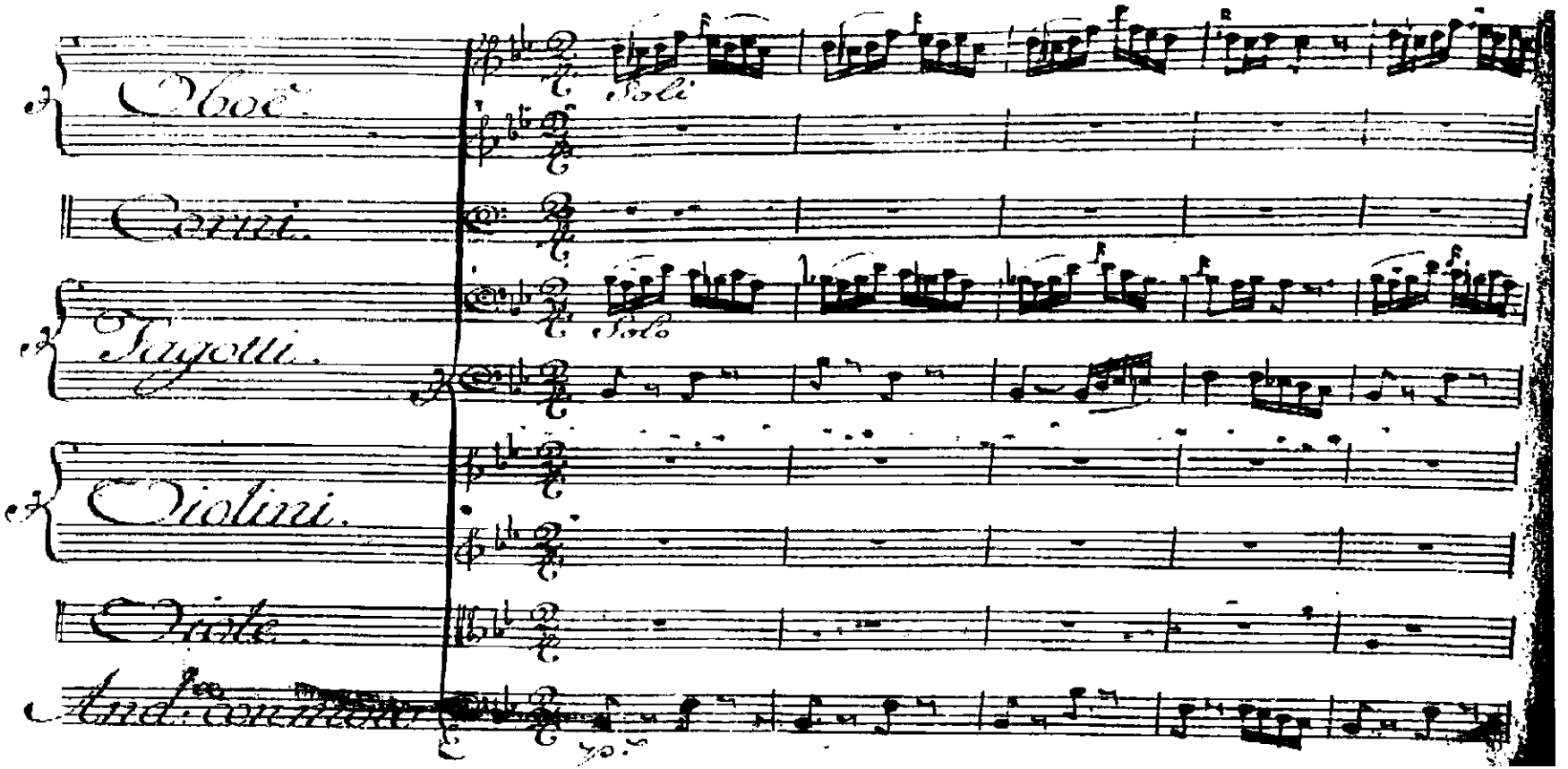
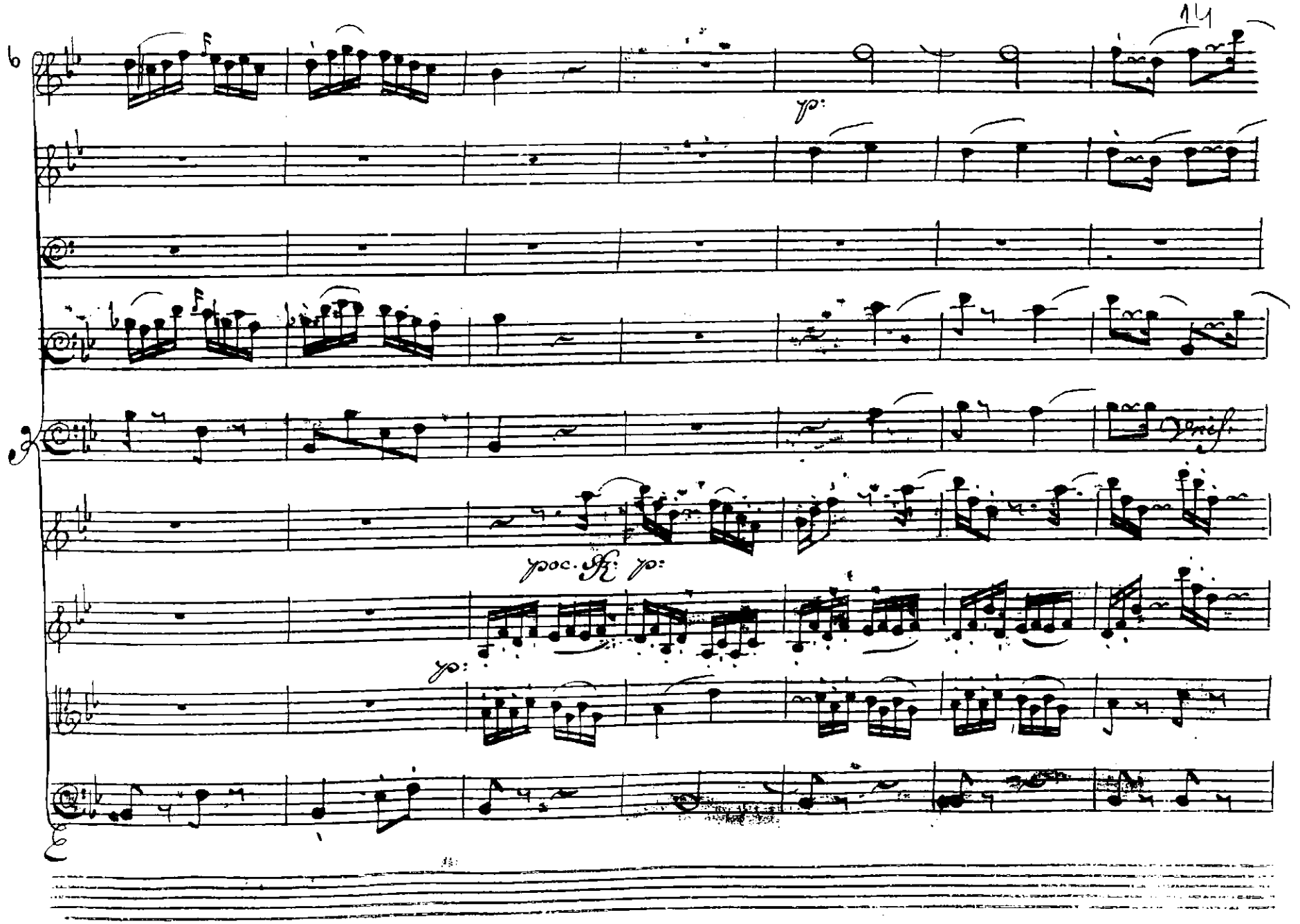


Ex. 139 – Sousa Carvalho, Abertura de *Tomiri Amazzone Guerriera*, 2º and., pp. 13V-16
Combinações entre solos, pares e grupos diversos de instrumentos, com objectivos claramente tímbricos; fragmentação melódica; grande importância melódica dos oboés, fagotes e trompas, com frases verdadeiramente solísticas; indicações *soli* para oboés, fagotes e trompas (para o primeiro fagote esta indicação não deixa dúvidas, tratando-se de uma parte tocada por um único instrumento)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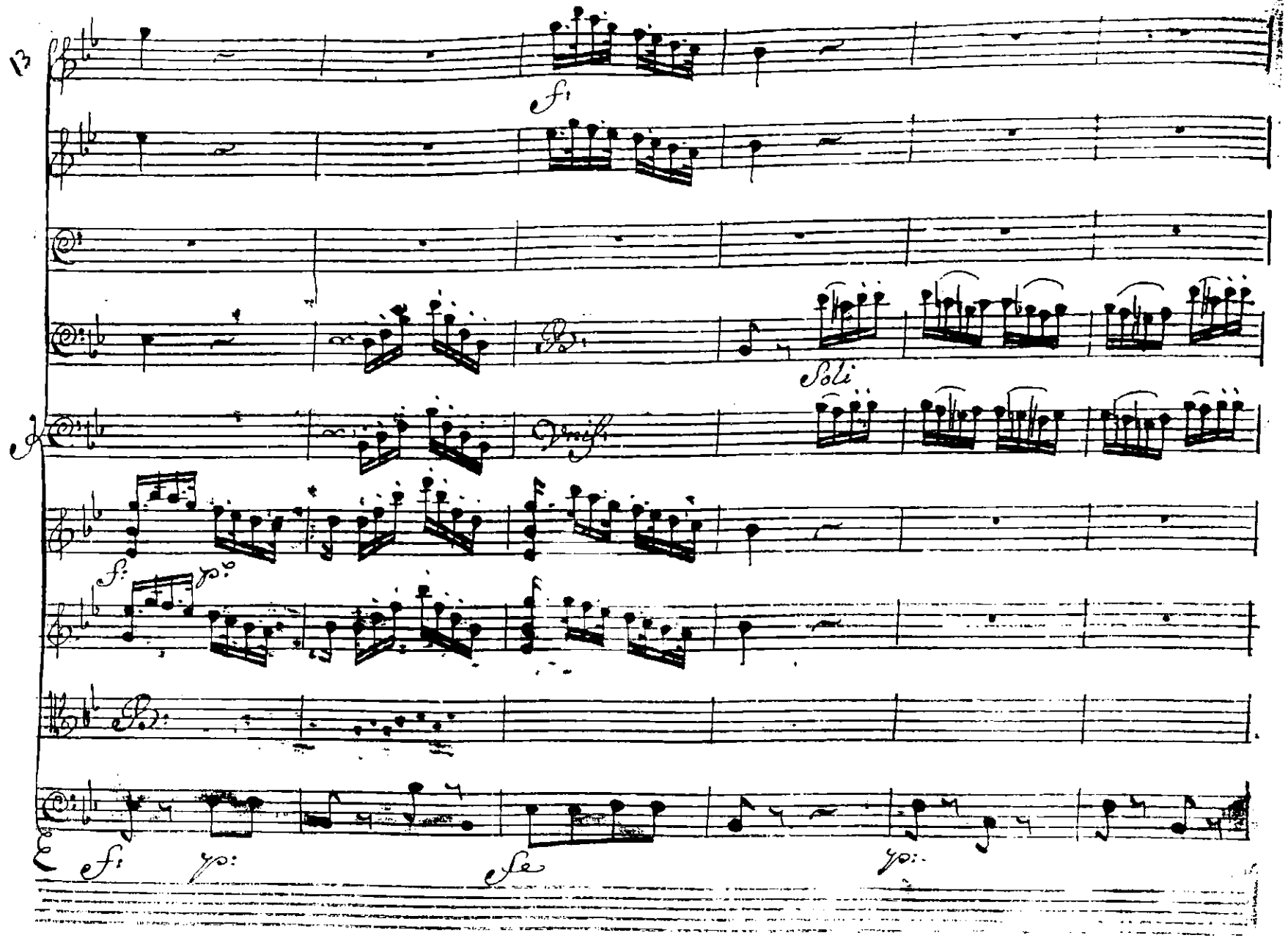
13
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Soli
Unis:
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p:
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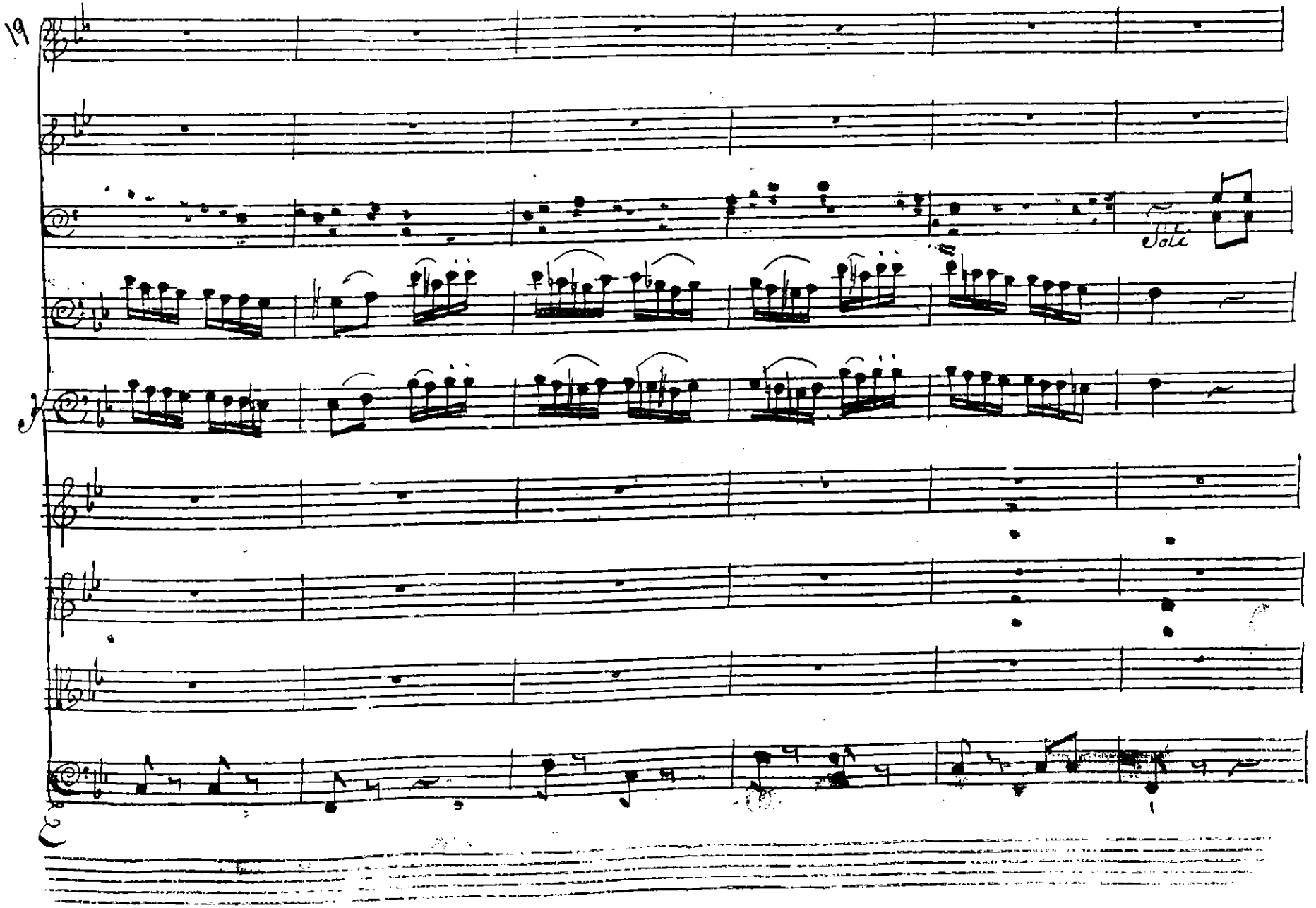
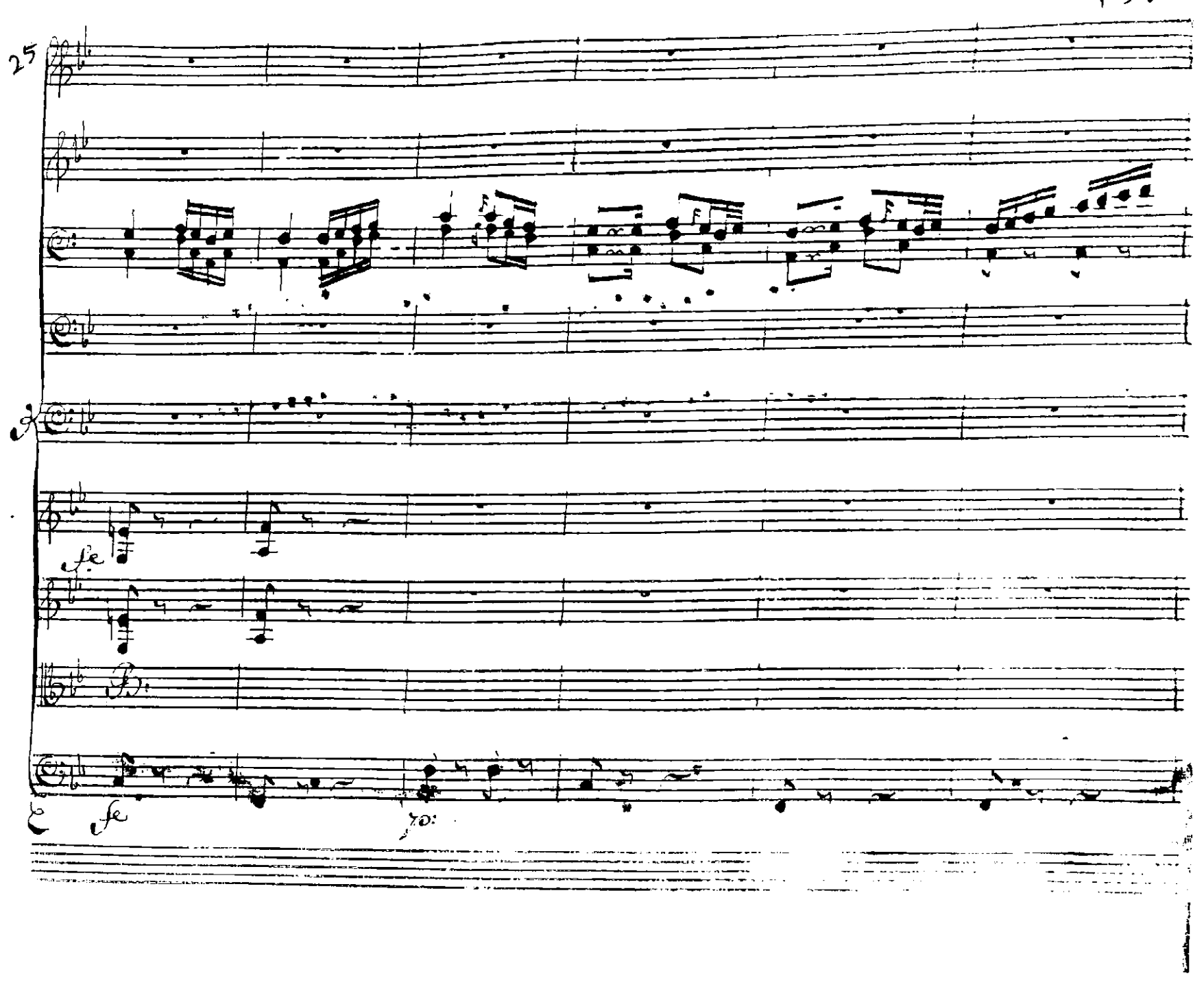

19
Solo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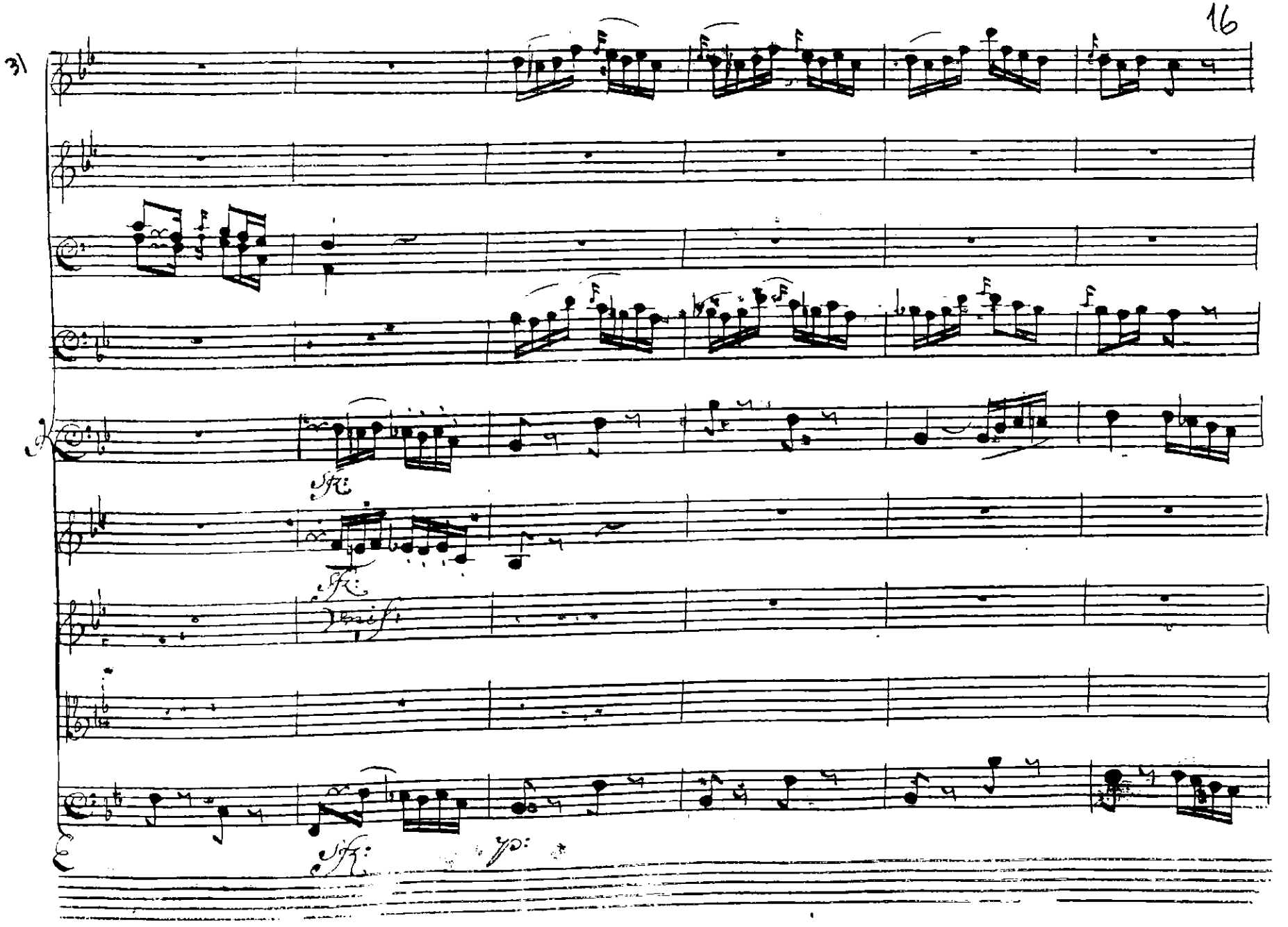
31
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sfz
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