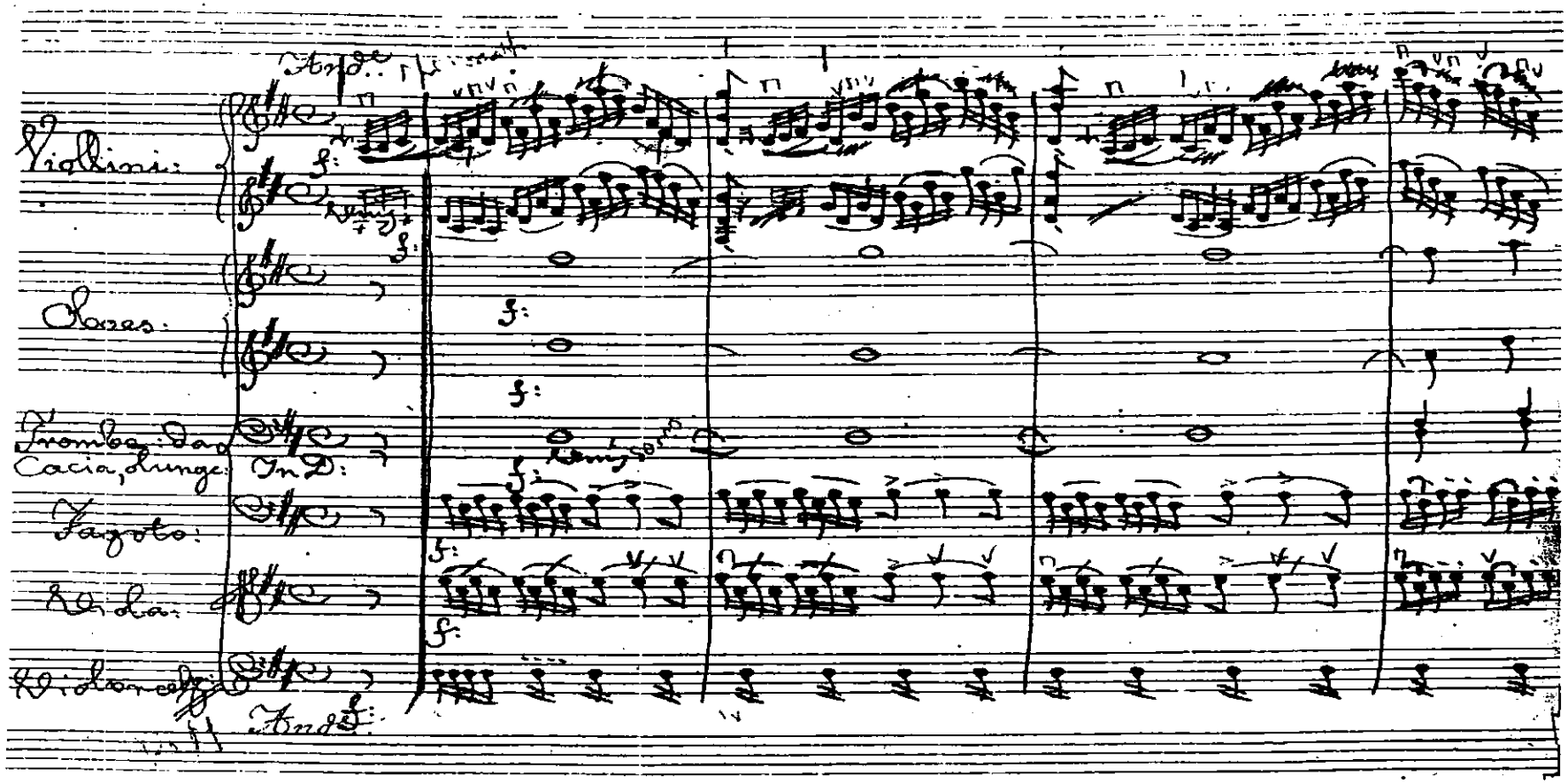
EXEMPLOS MUSICAIS

Volume 6

185 – 225

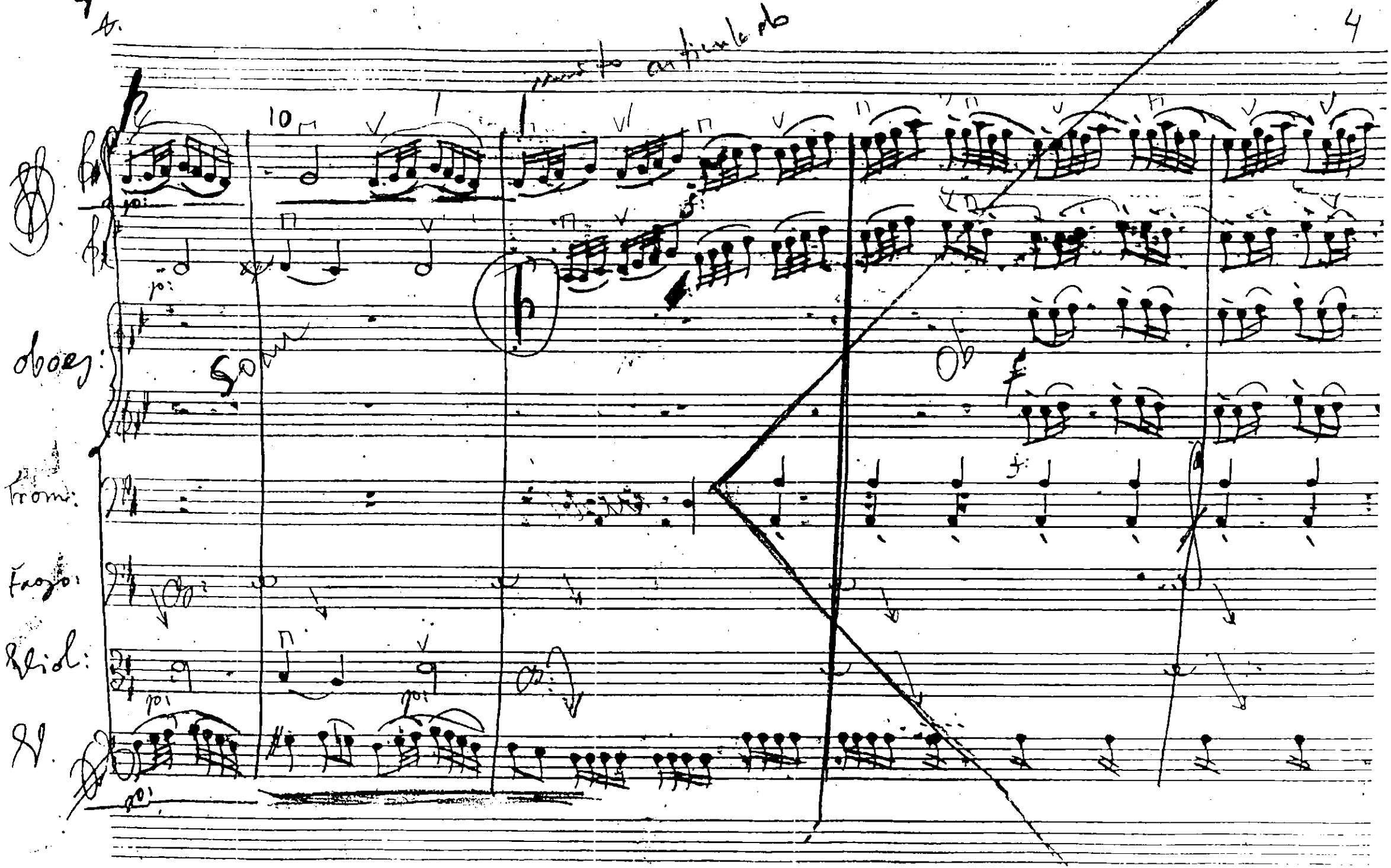
FAC. DE CIÊNCIAS SOCIAIS E HUMANAS
19. OUT. 2006
SERVIÇOS DE INFORMAÇÃO E DOCUMENTAÇÃO

A MÚSICA ORQUESTRAL EM PORTUGAL NO SÉCULO XVIII



Ex. 185 - Policarpo José da Silva, Cantata *La Danza*, 1º, 2º e 3º and., pp. 2-23

Andante: forma contínua em uma parte, com uma estrutura simples, com uma função introdutória; Minuete Andante: forma contínua em duas partes paralelas, ou forma sonata sem desenvolvimento; Allegro non molto: forma contínua em duas partes paralelas, ou forma sonata sem desenvolvimento, com uma pequena transição entre a exposição e a reexposição


muito articulado
10
oboes:
Trom:
Fagot:
Viol:
Ob
f

Minuete: Andte lento

17 19 20

Oboes:

Trom:

Fago

Vidi

Ob.

p: Soli:

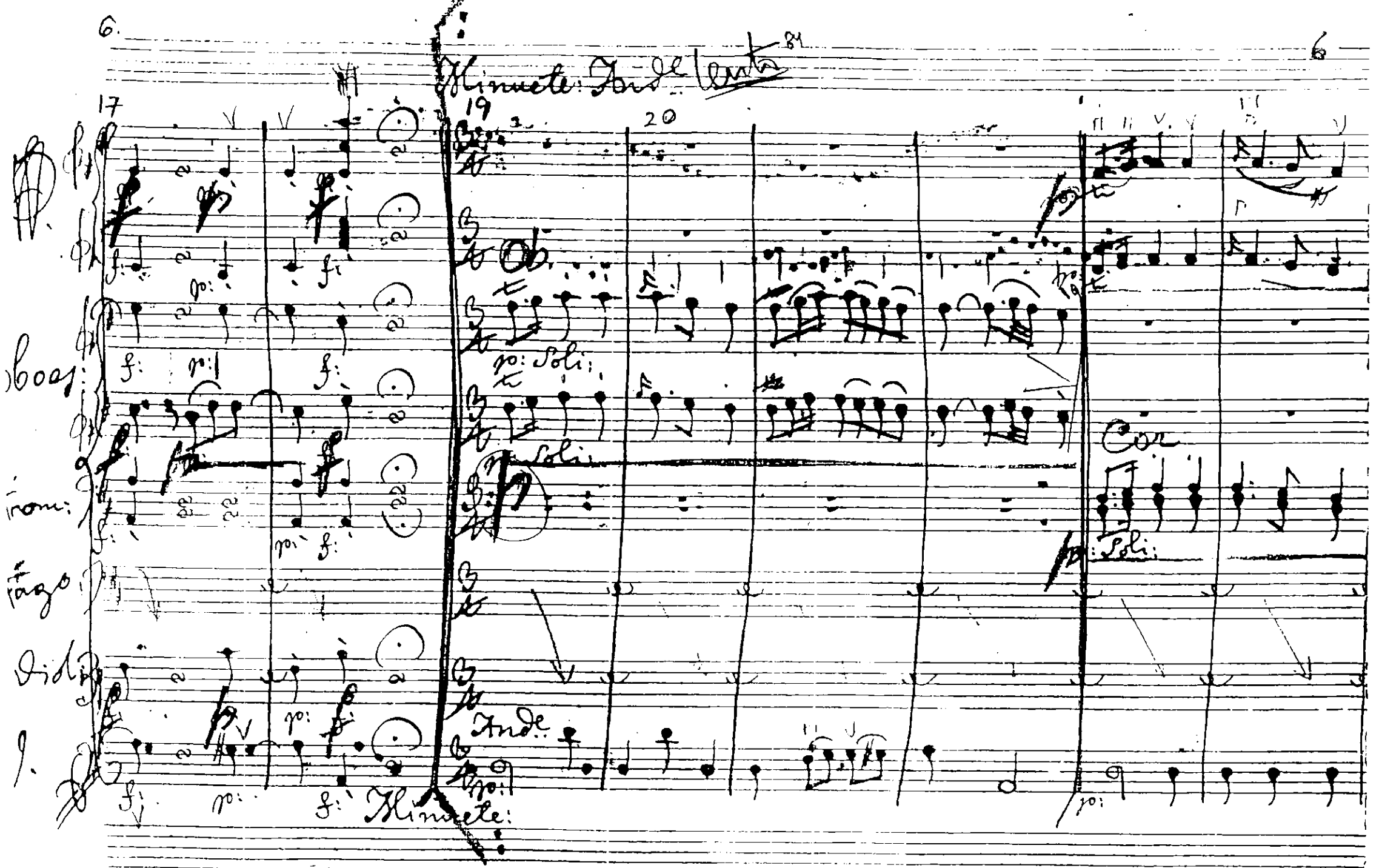
p: Soli:

Cor

p: Soli:

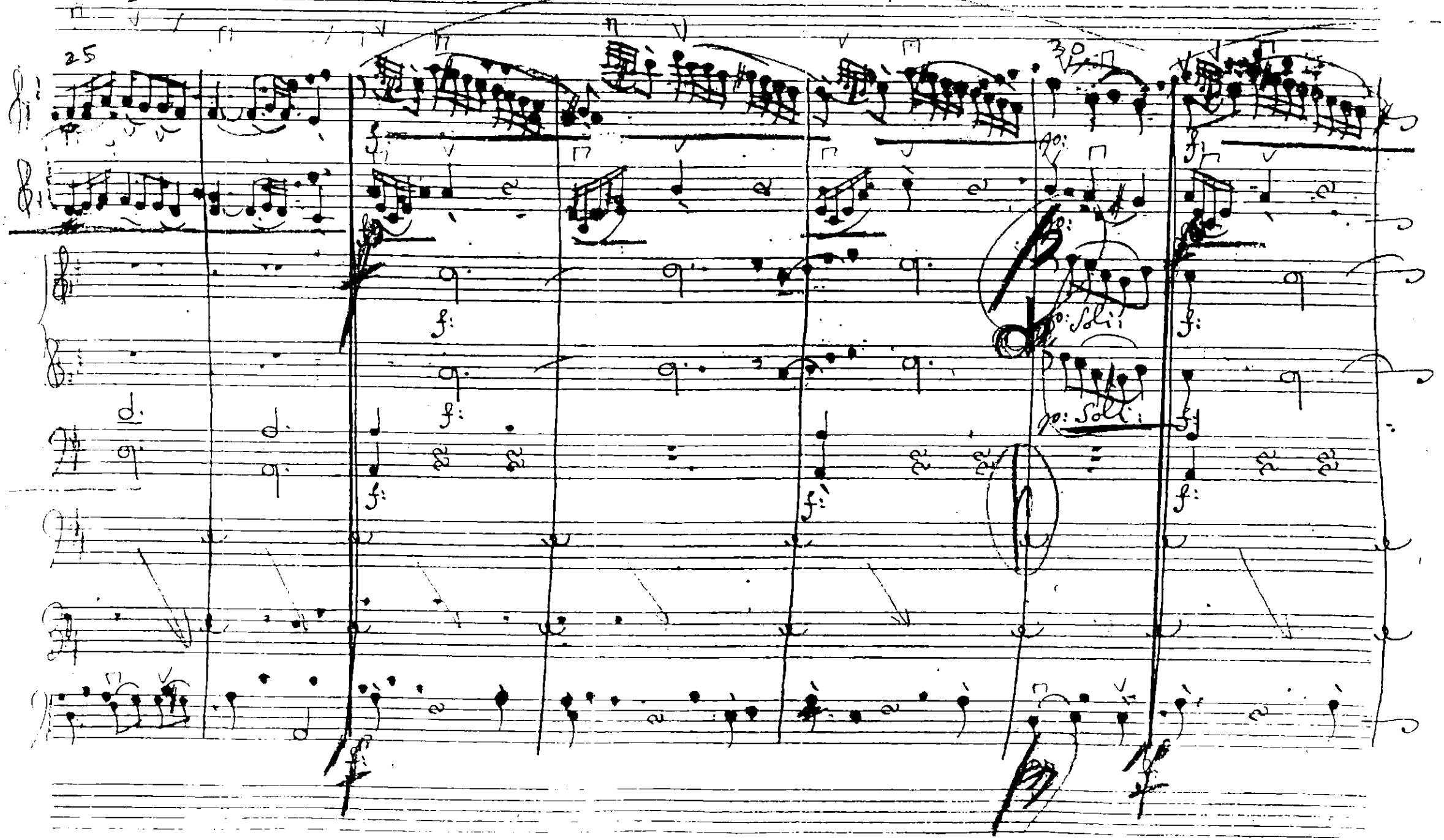
Andte

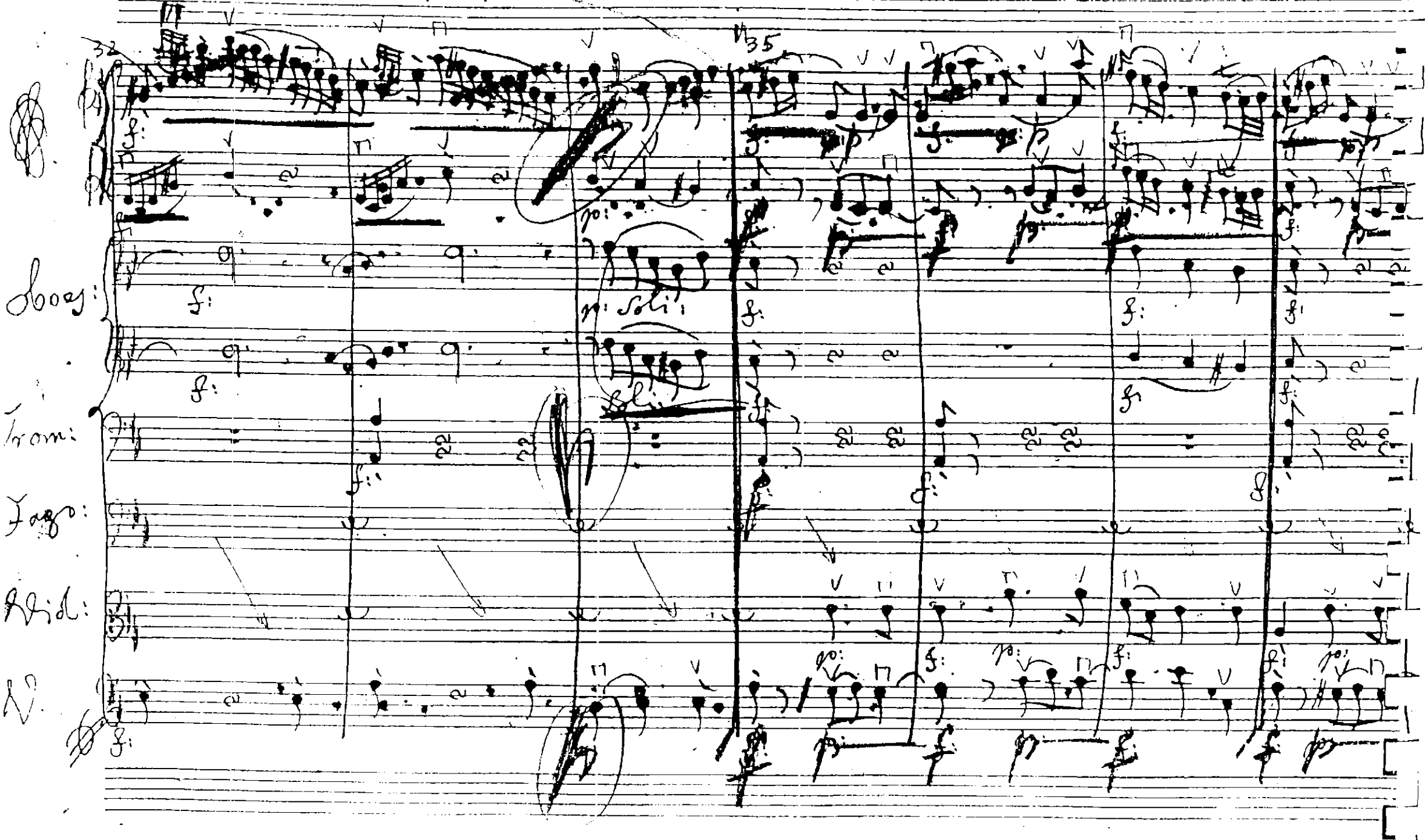
Minuete:

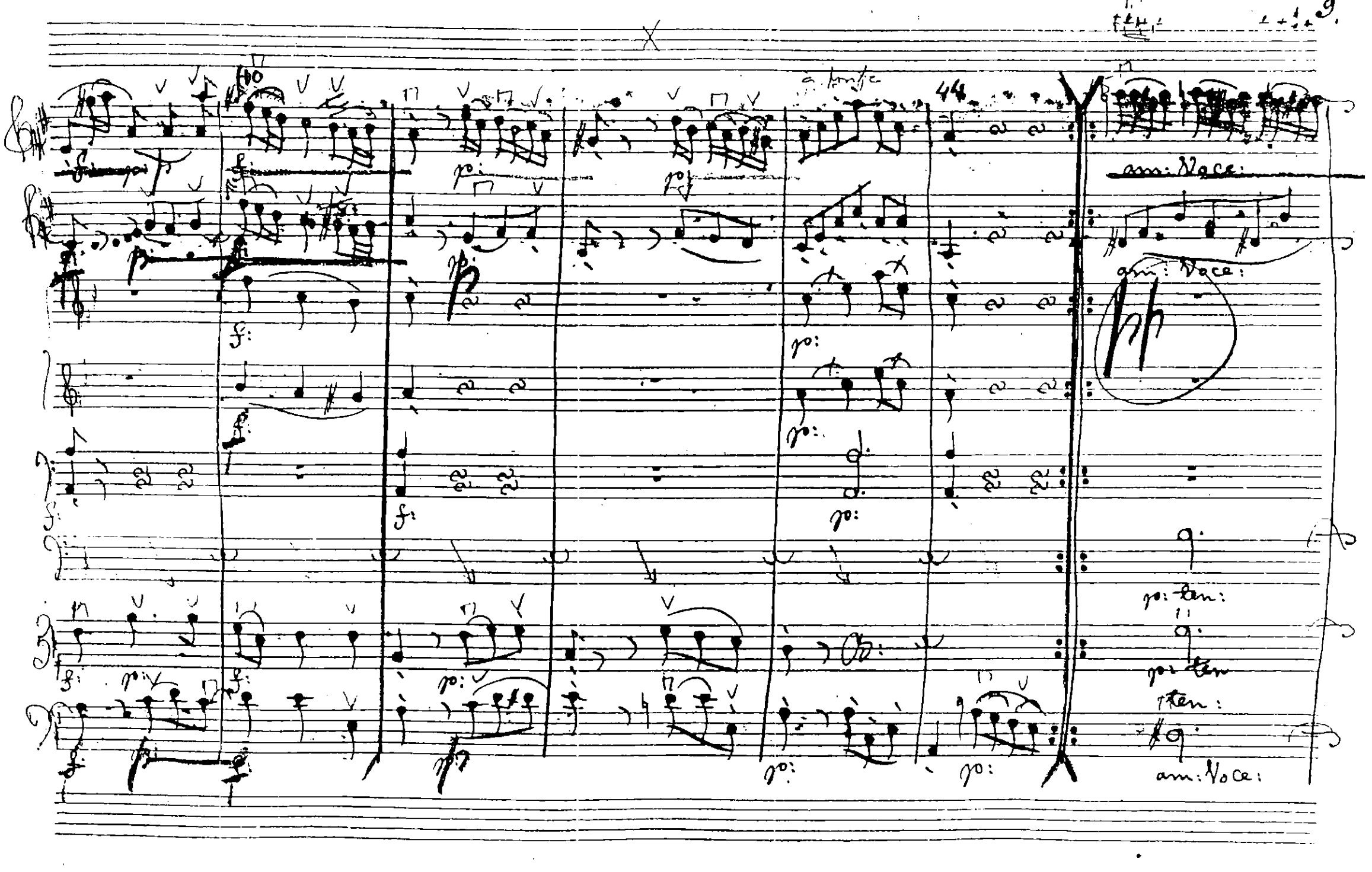


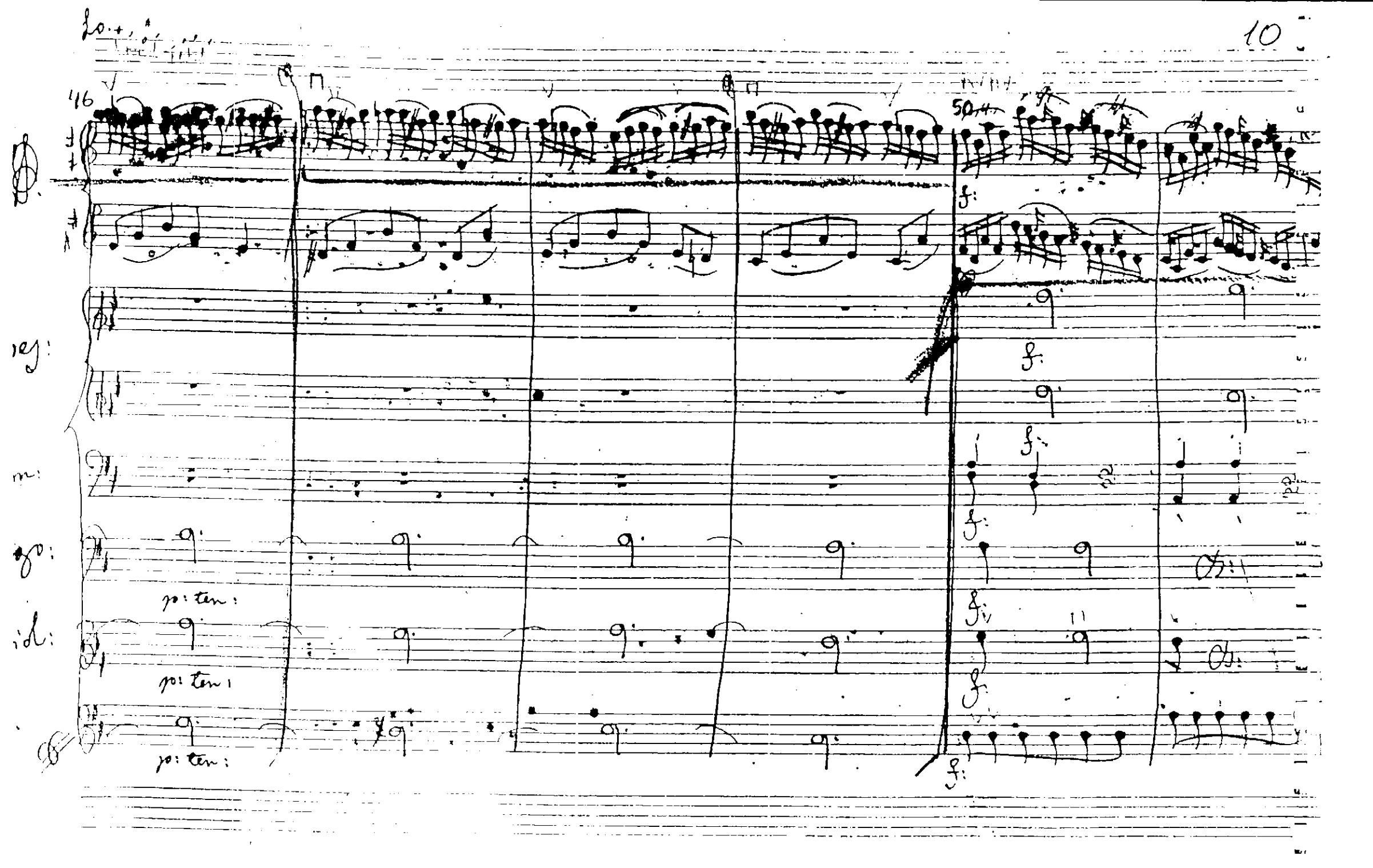
Mahler

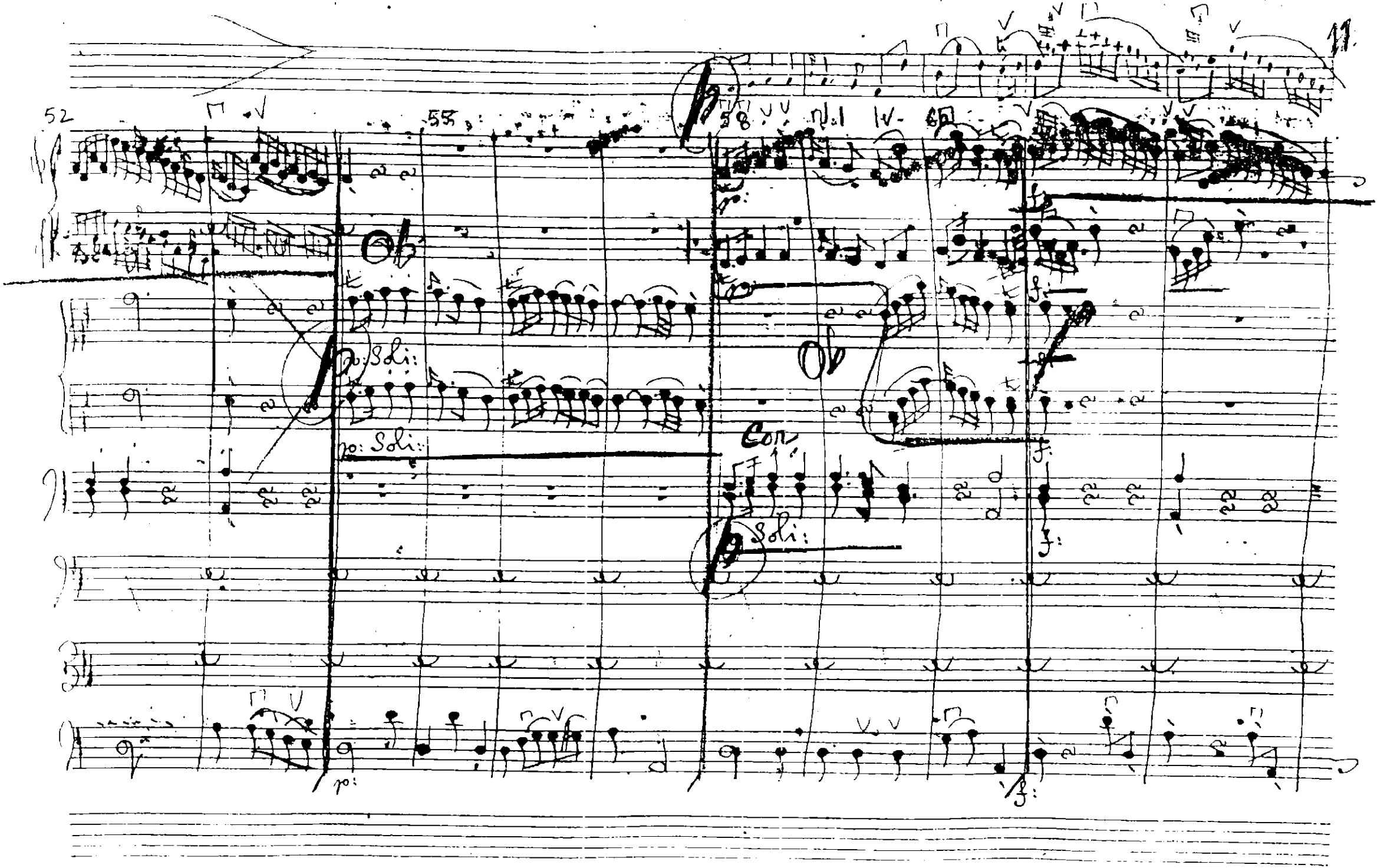
cantabile




Oboes:
Trom:
Fago:
Vid:
V.
Soli
Soli


a tempo
44
am: Voce:
am: Voce:
am: Voce:


46
50
f:
p: ten:
p: ten:
p: ten:


52
55
58
Ob
Ob
p: Soli:
p: Soli:
Cor.
Soli:
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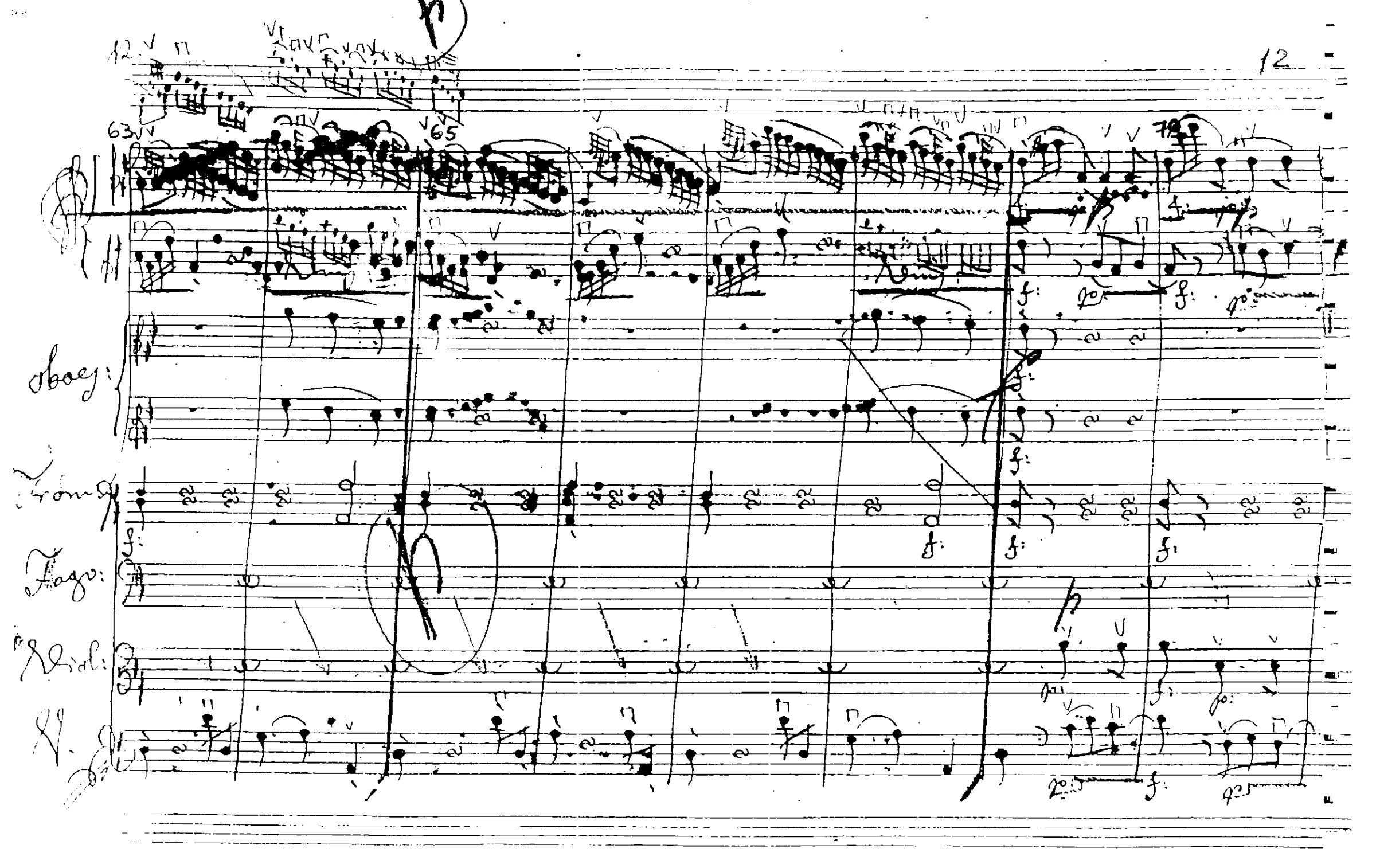
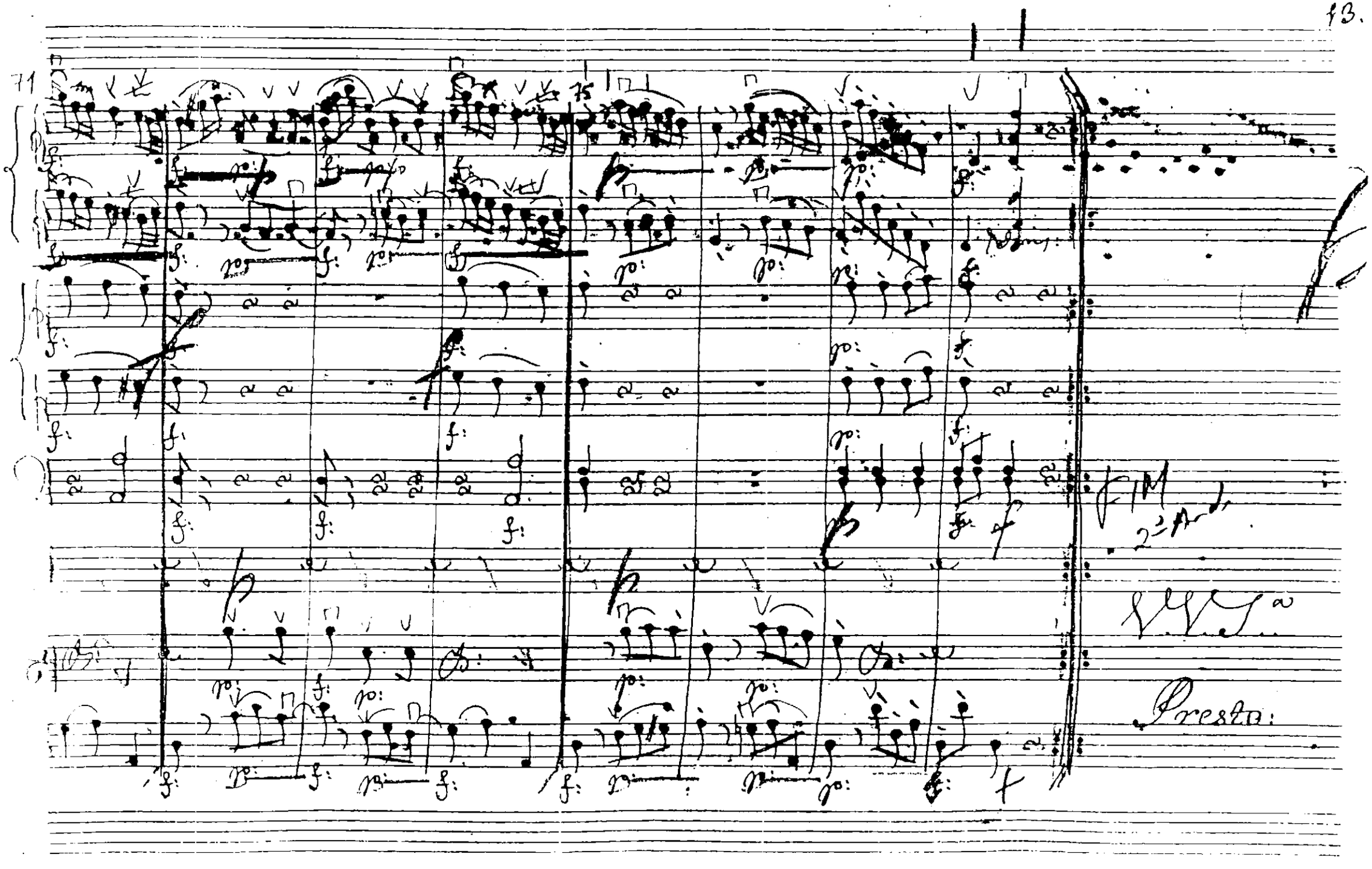
f:
p:
f:


Oboe:
Fagot: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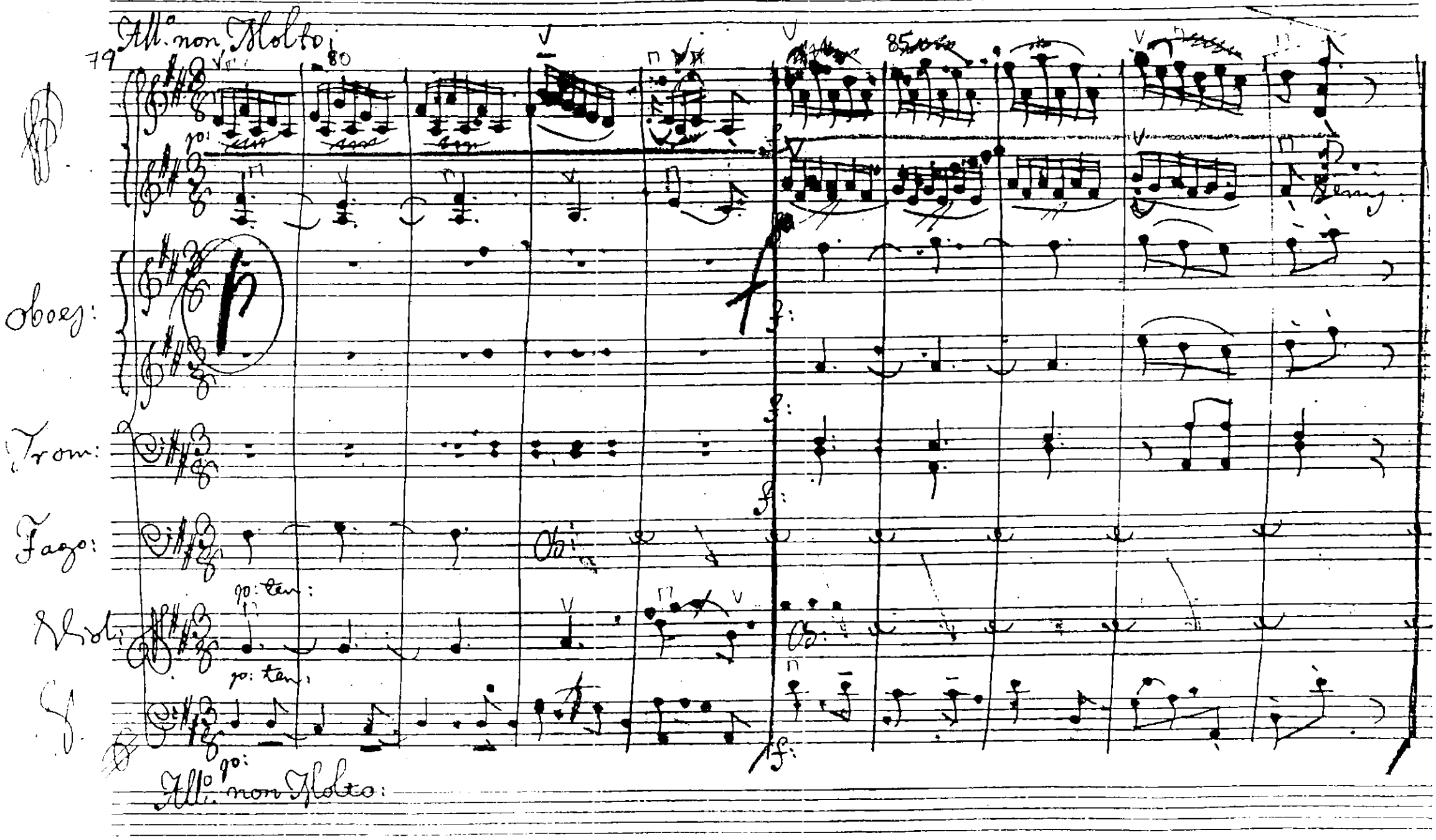
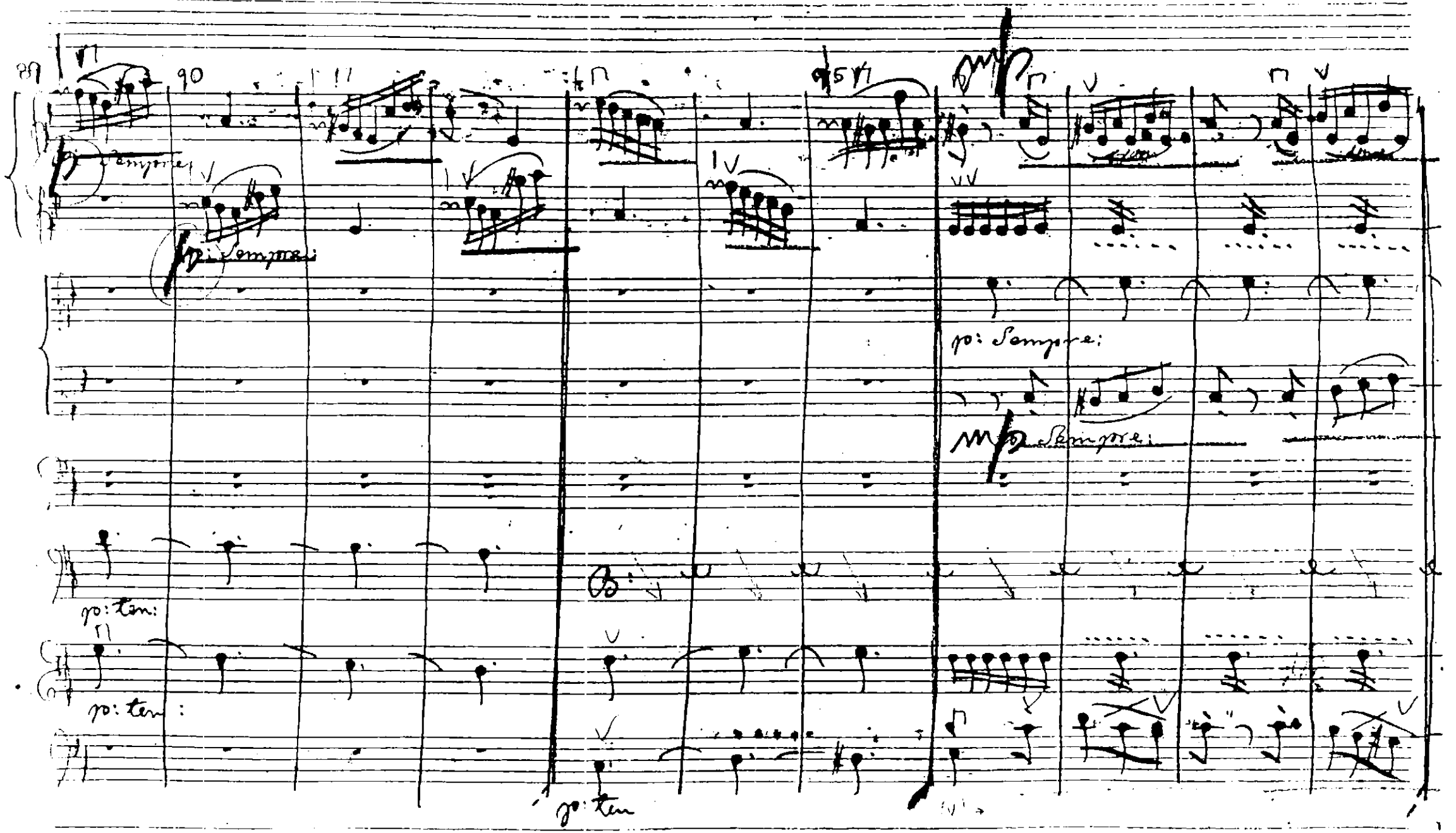
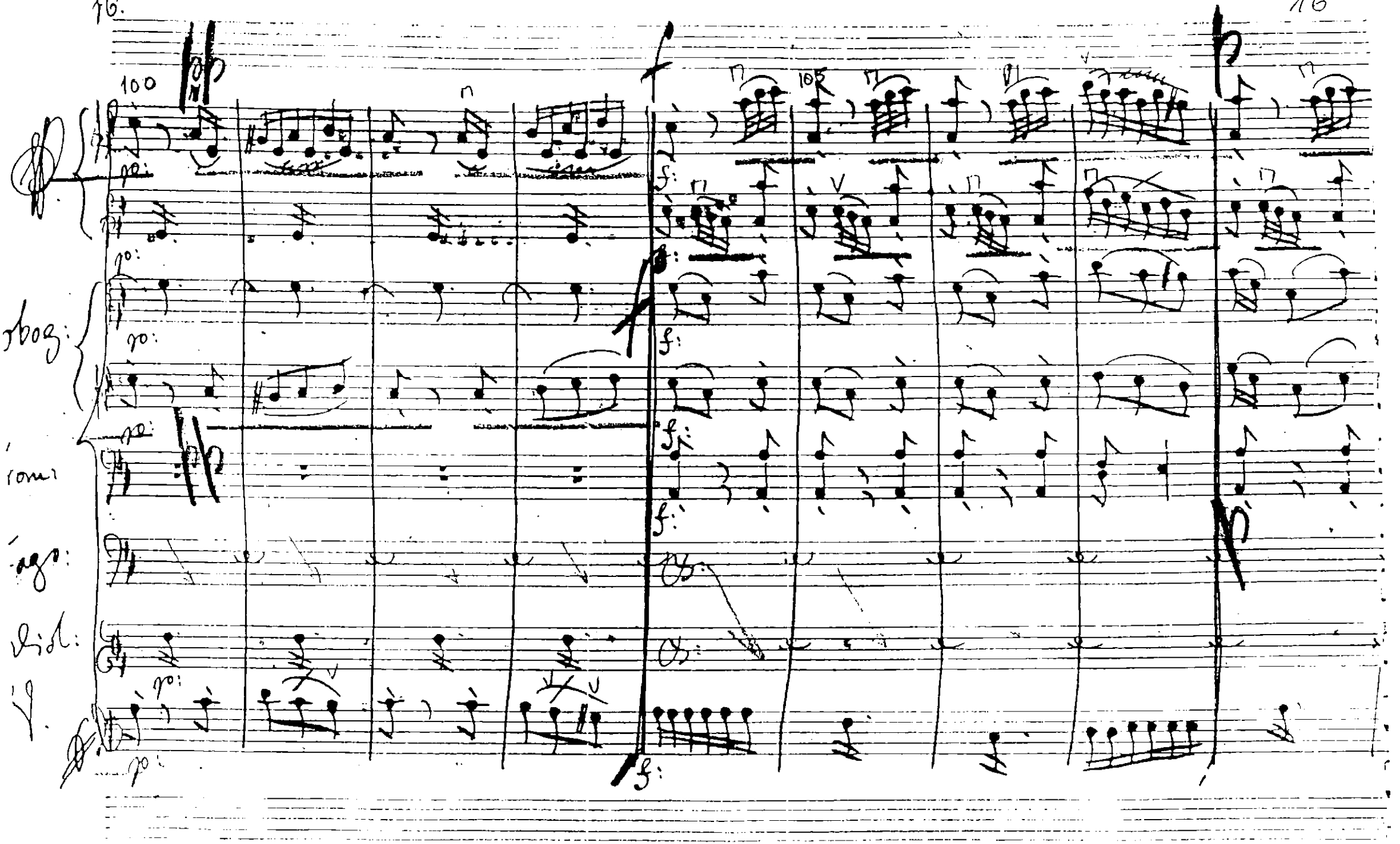
75
Presto:


All.o non Molto:
79
80
85
Oboes:
Trom:
Fago:
Viol:
All.o non Molto:


89
90
95
sempre
sempre
po: sempre
mp sempre
po: ten:
po: ten:
po: ten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ago:
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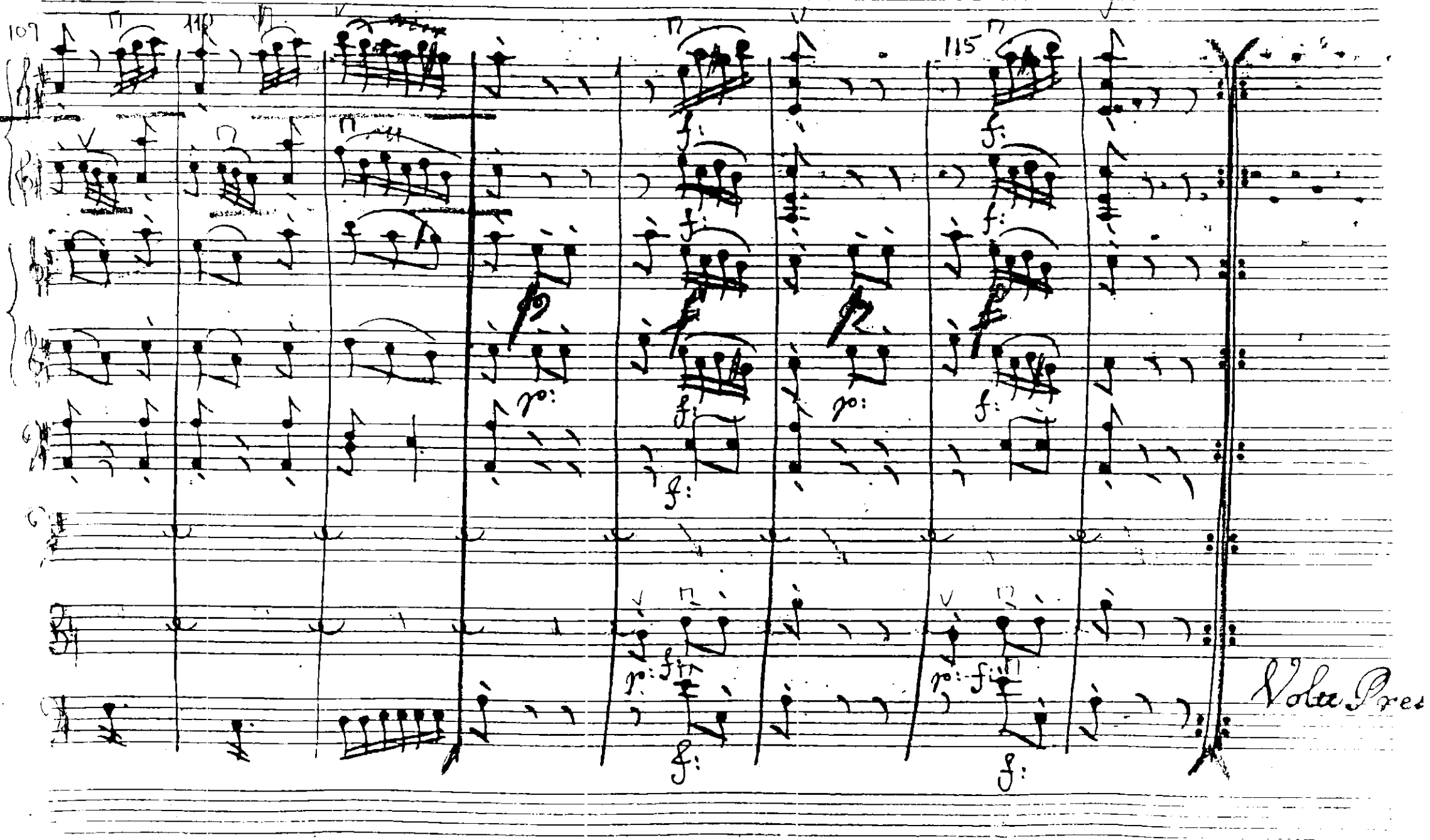
V.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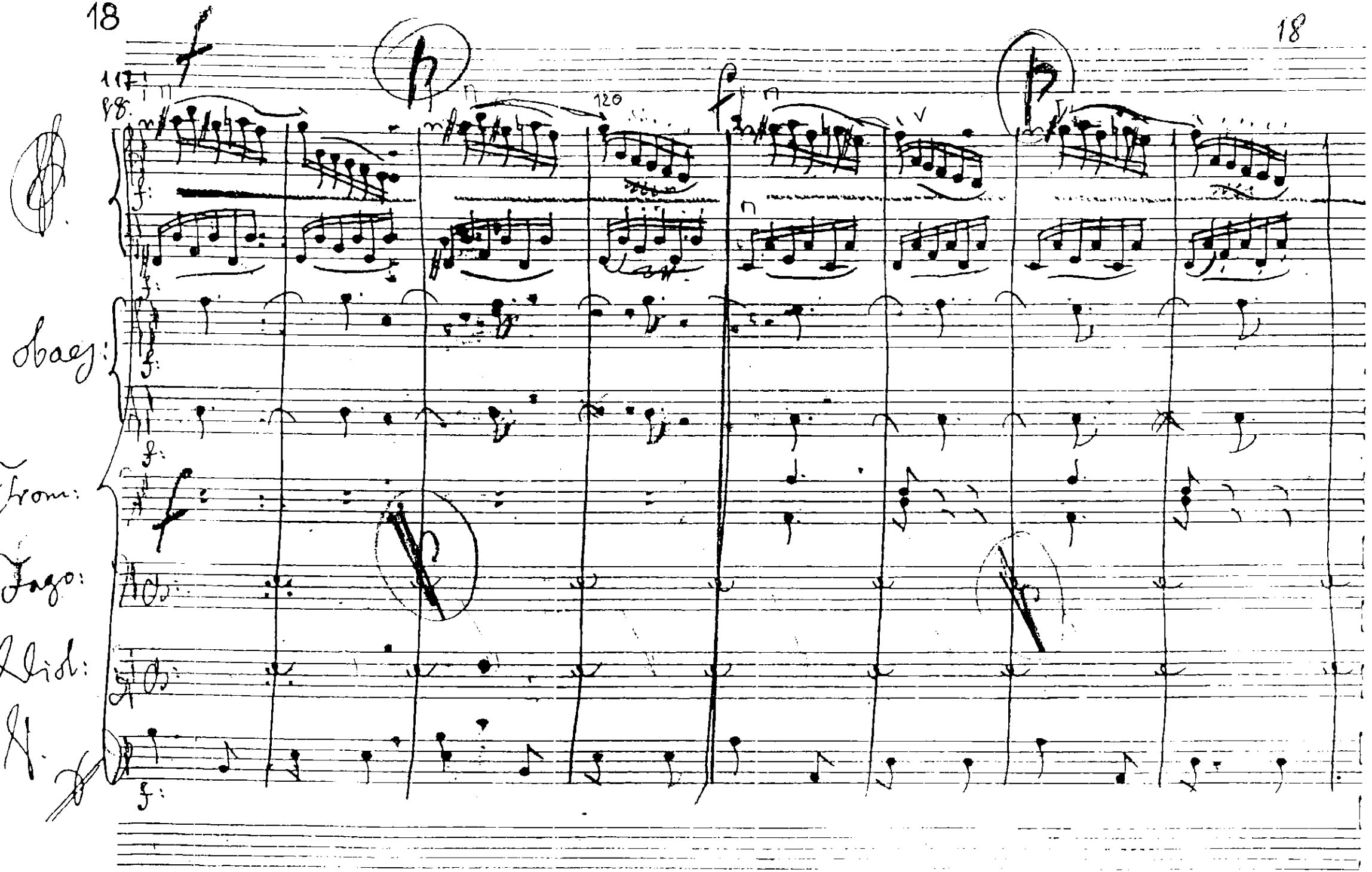
115
Volte Pres



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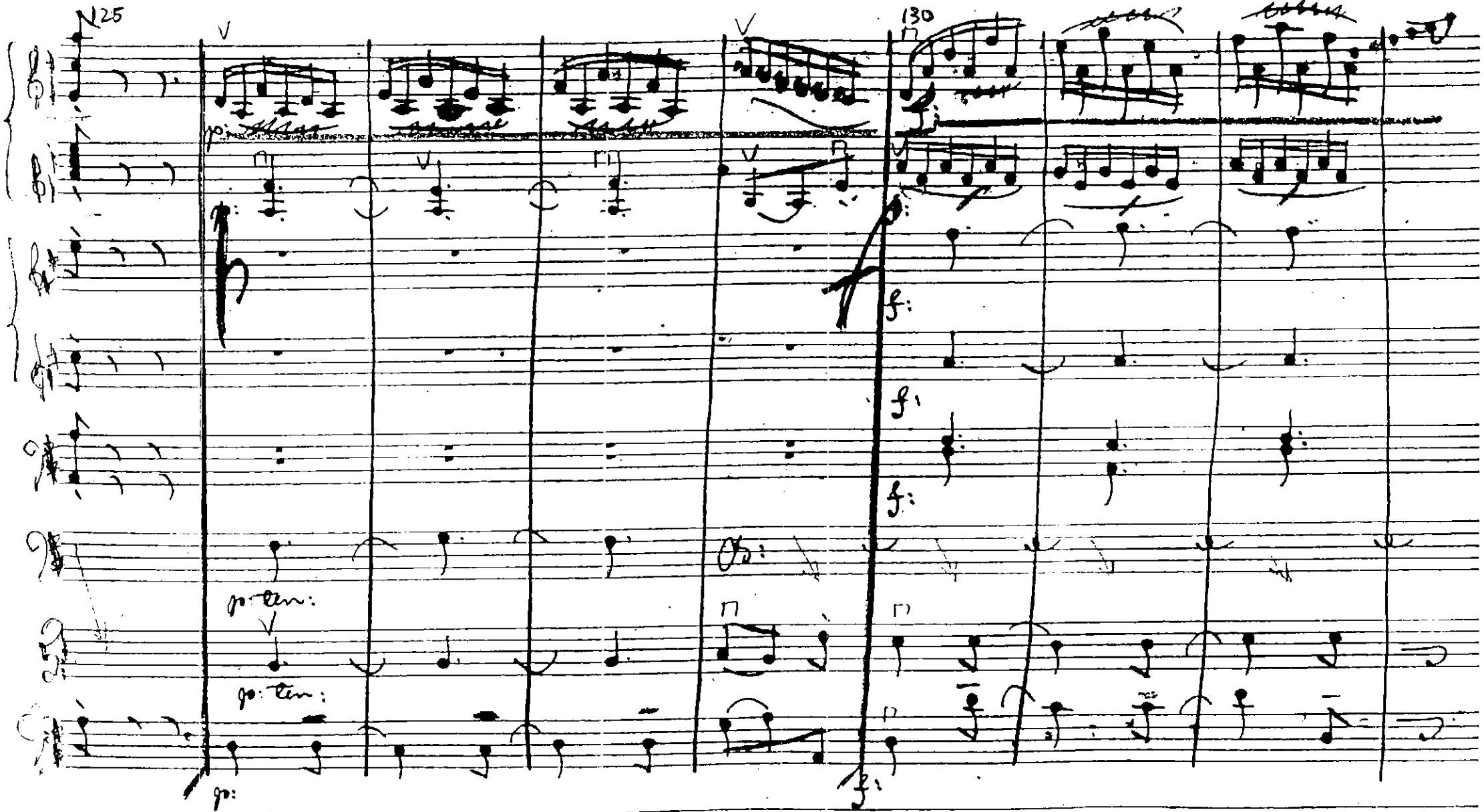
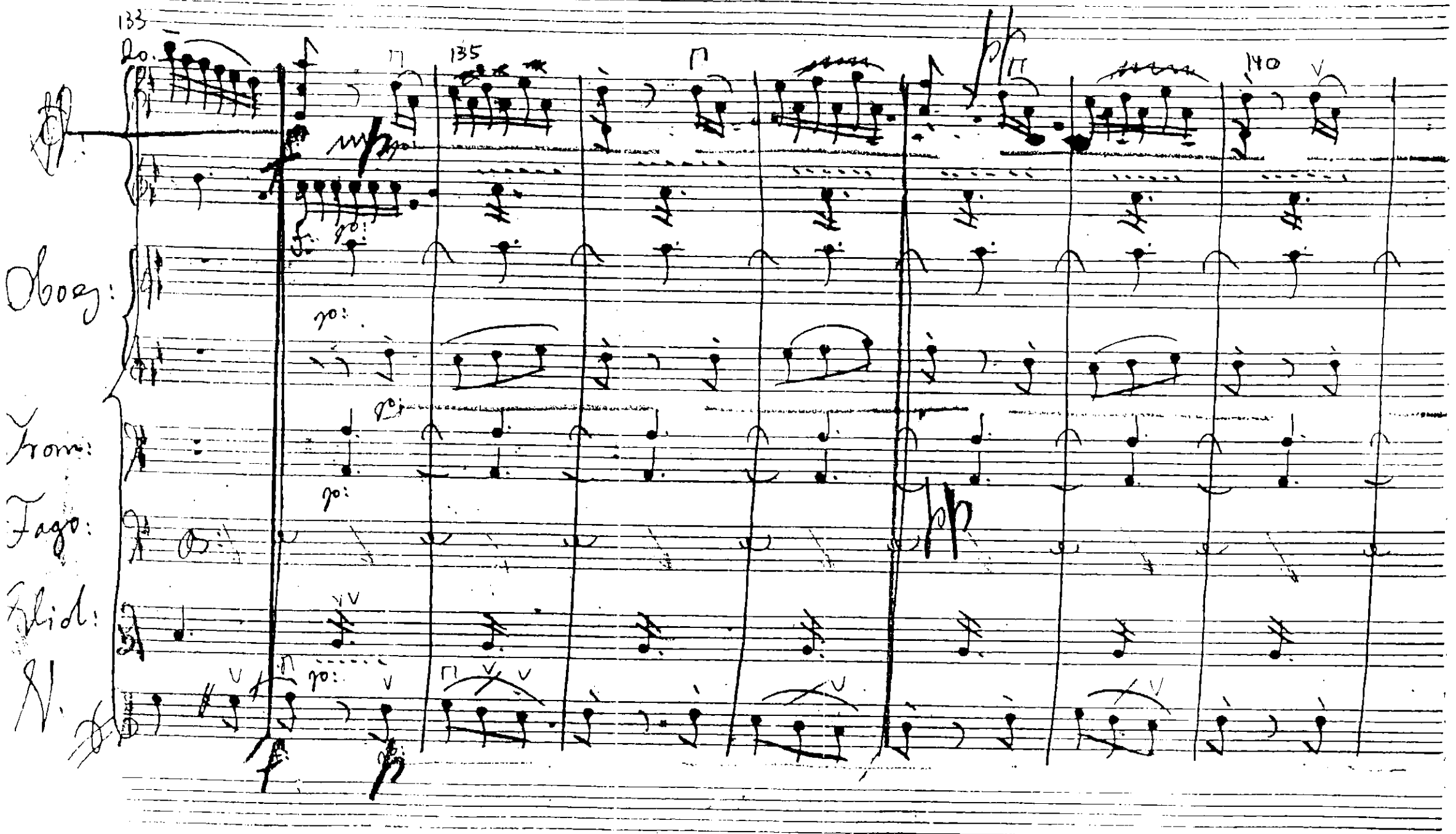
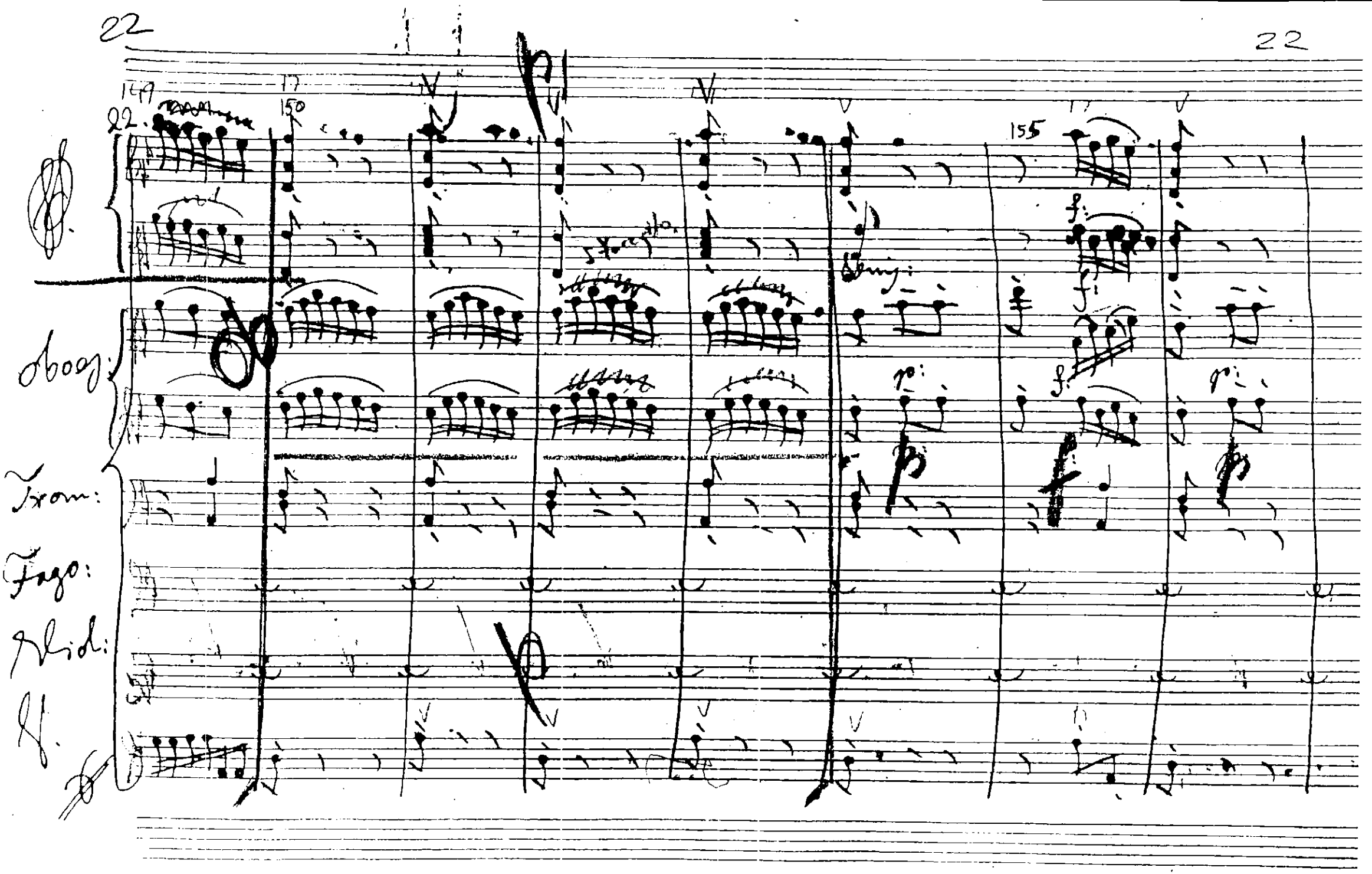
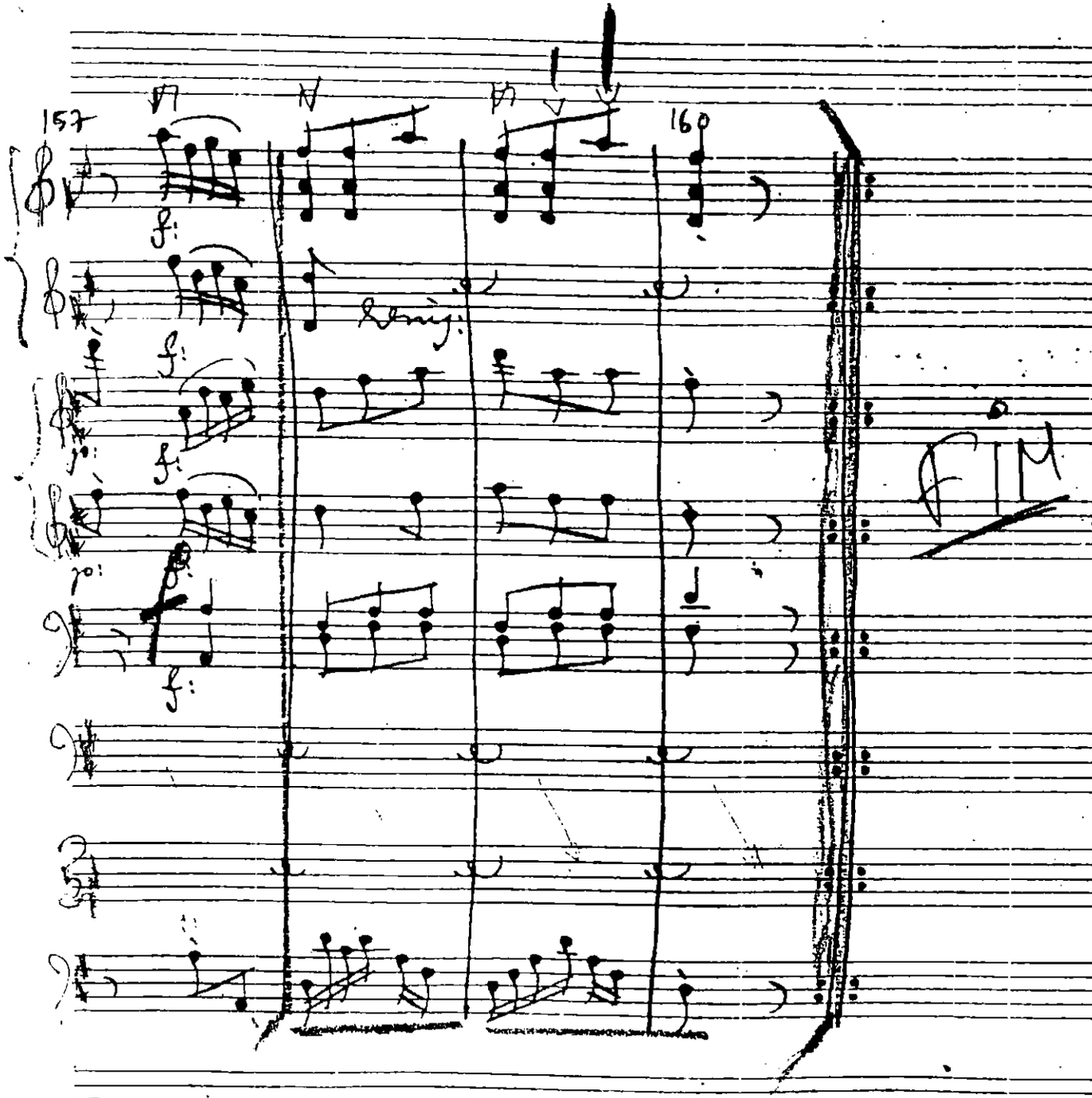

125
130
p:
f:
p: ten:
p: ten:
p:
f:


133
135
140
Oboes:
Trom:
Fago:
Flid:

22





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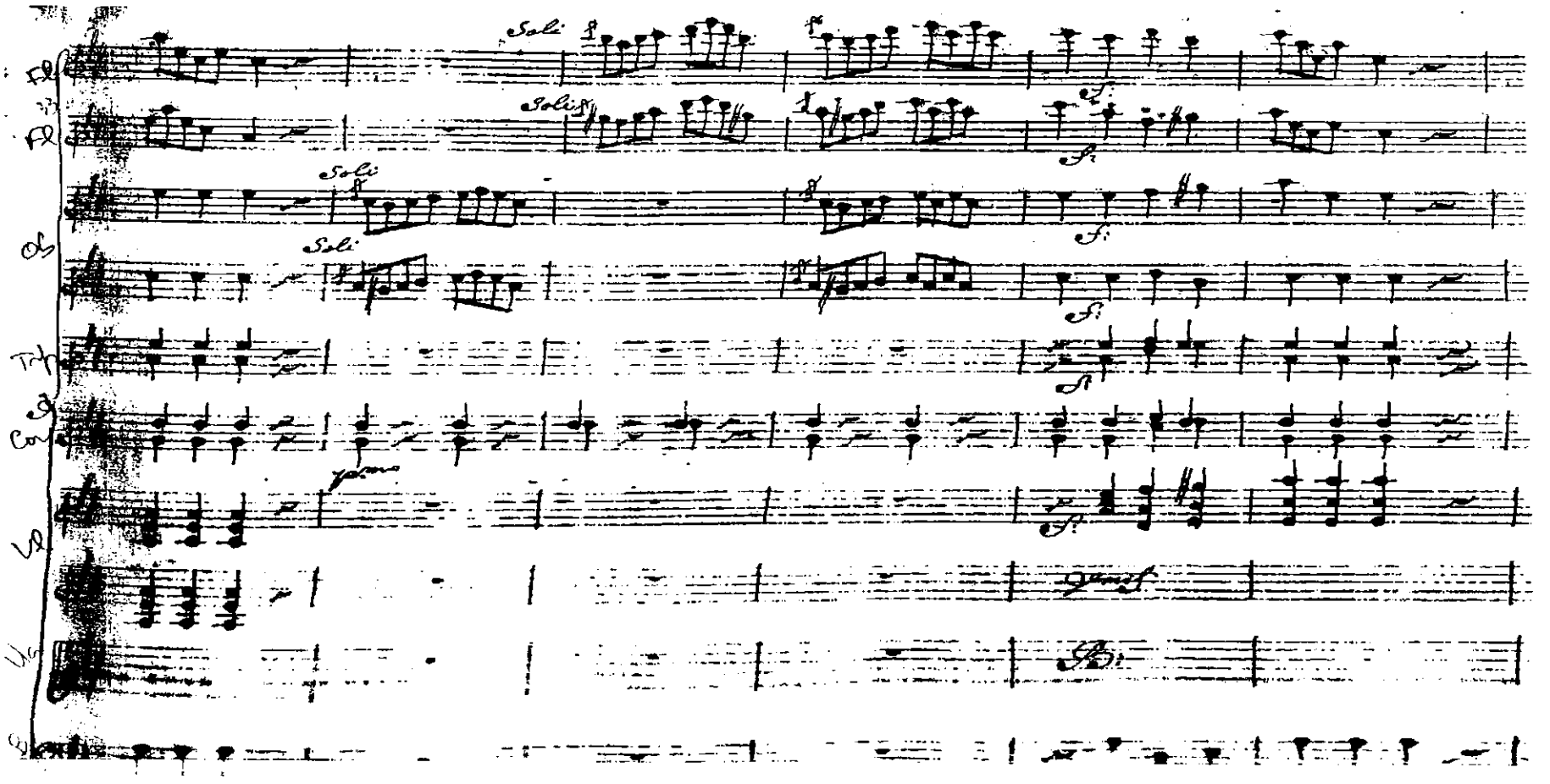
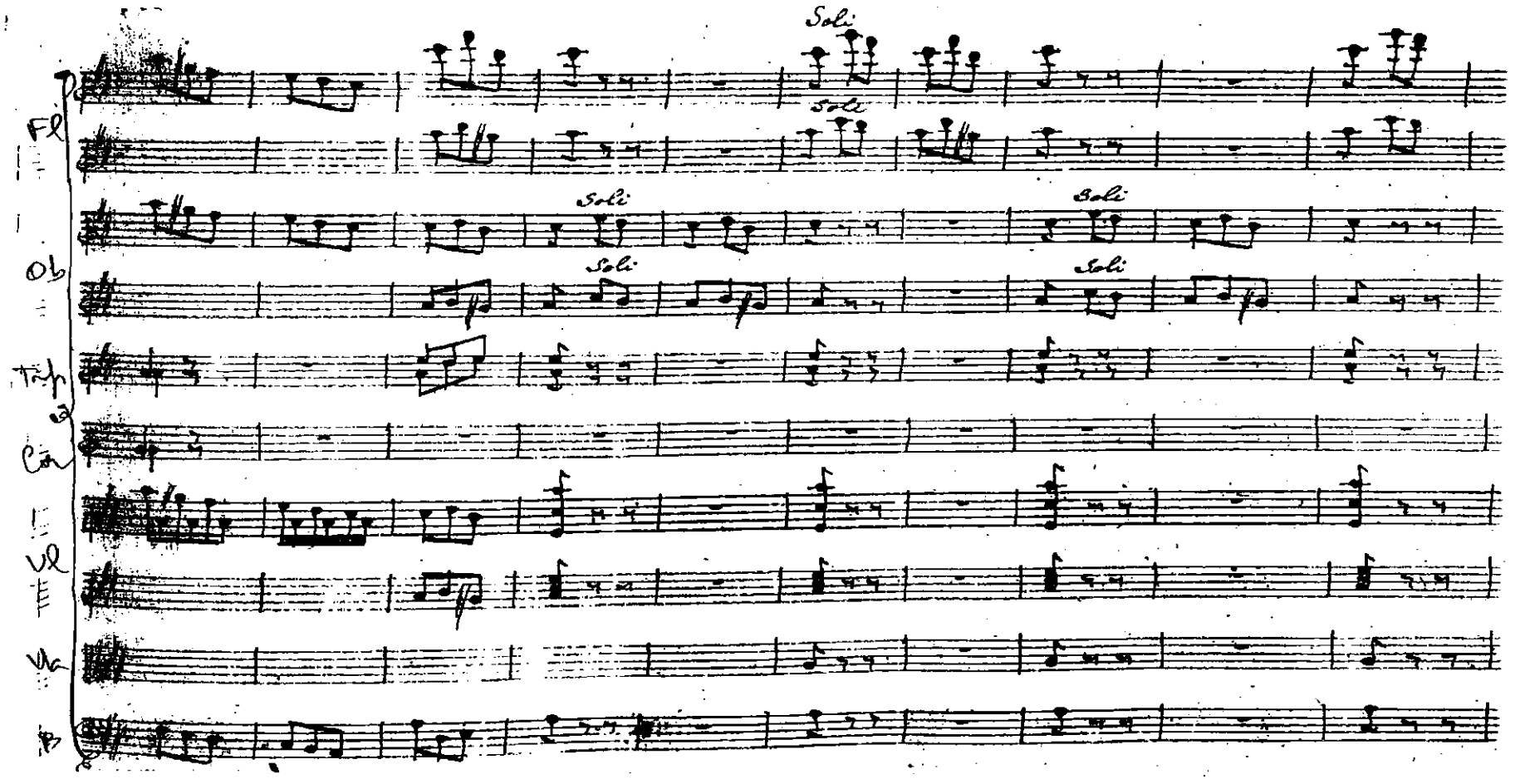
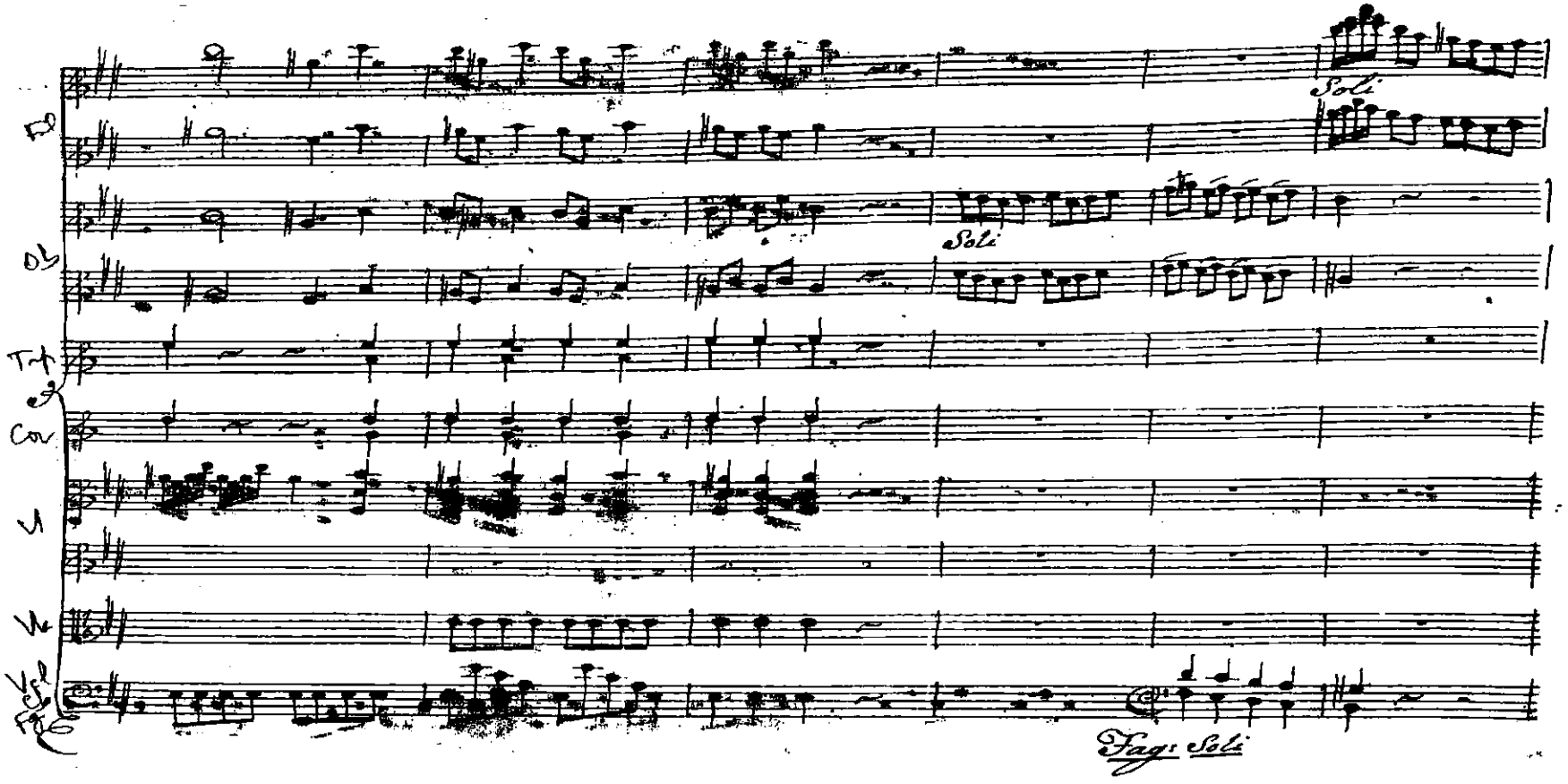


Ex. 187 – Gomes e Oliveira, Abertura de *Il Gioas Re di Giudà*, 1° and., p. 4
Alguma fragmentação melódica, com sentido da cor e da sua combinação motívica; escrita diferente para madeiras, metais e cordas; indicações *soli* nas flautas e oboés

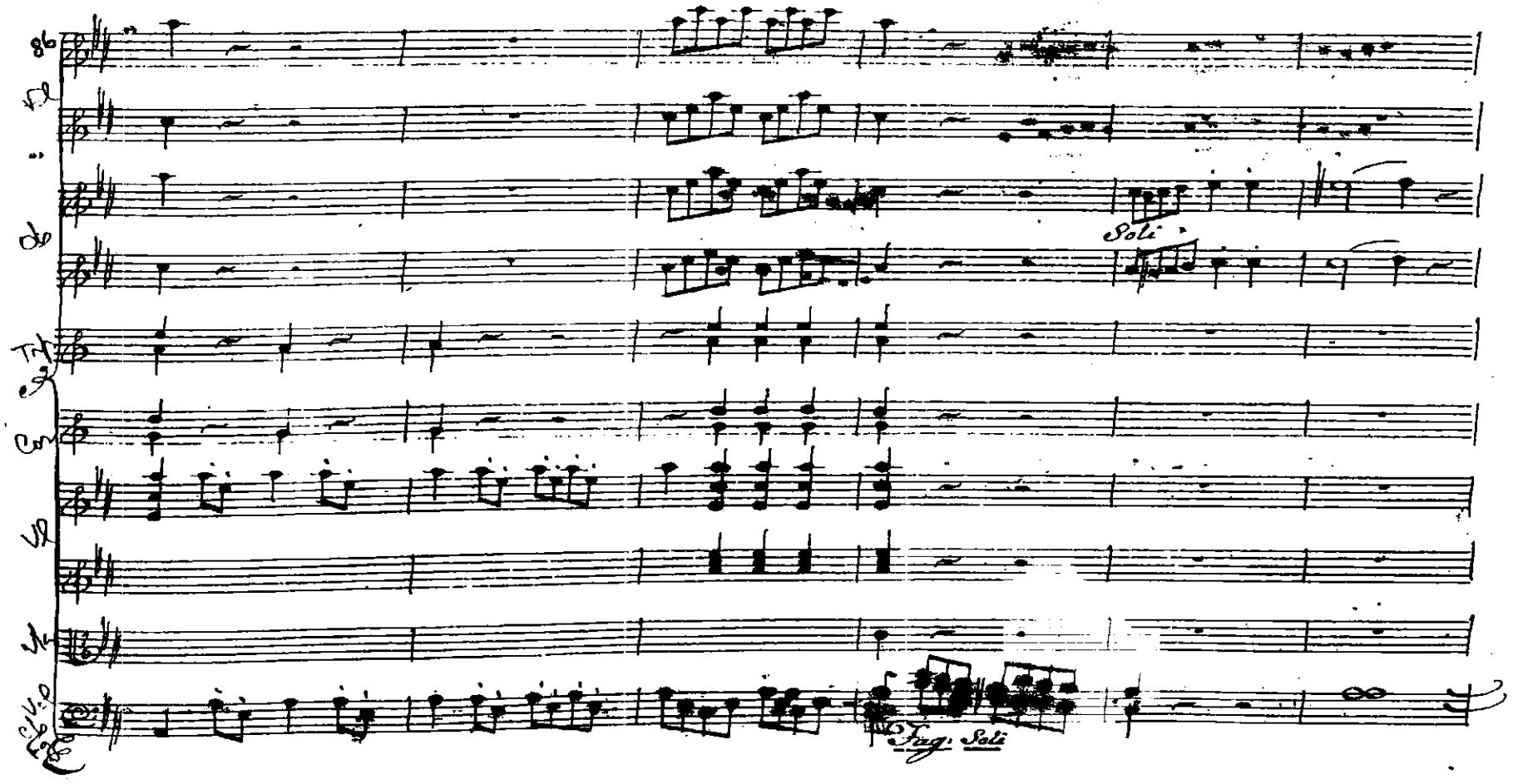


Ex. 188 – Gomes e Oliveira, Abertura de *Il Gioas Re di Giudà*, 3° and., p. 16
Alguma fragmentação melódica, com sentido da cor e da sua combinação motívica; escrita e funções diferentes para madeiras, metais e cordas; indicações *soli* nas flautas e oboés



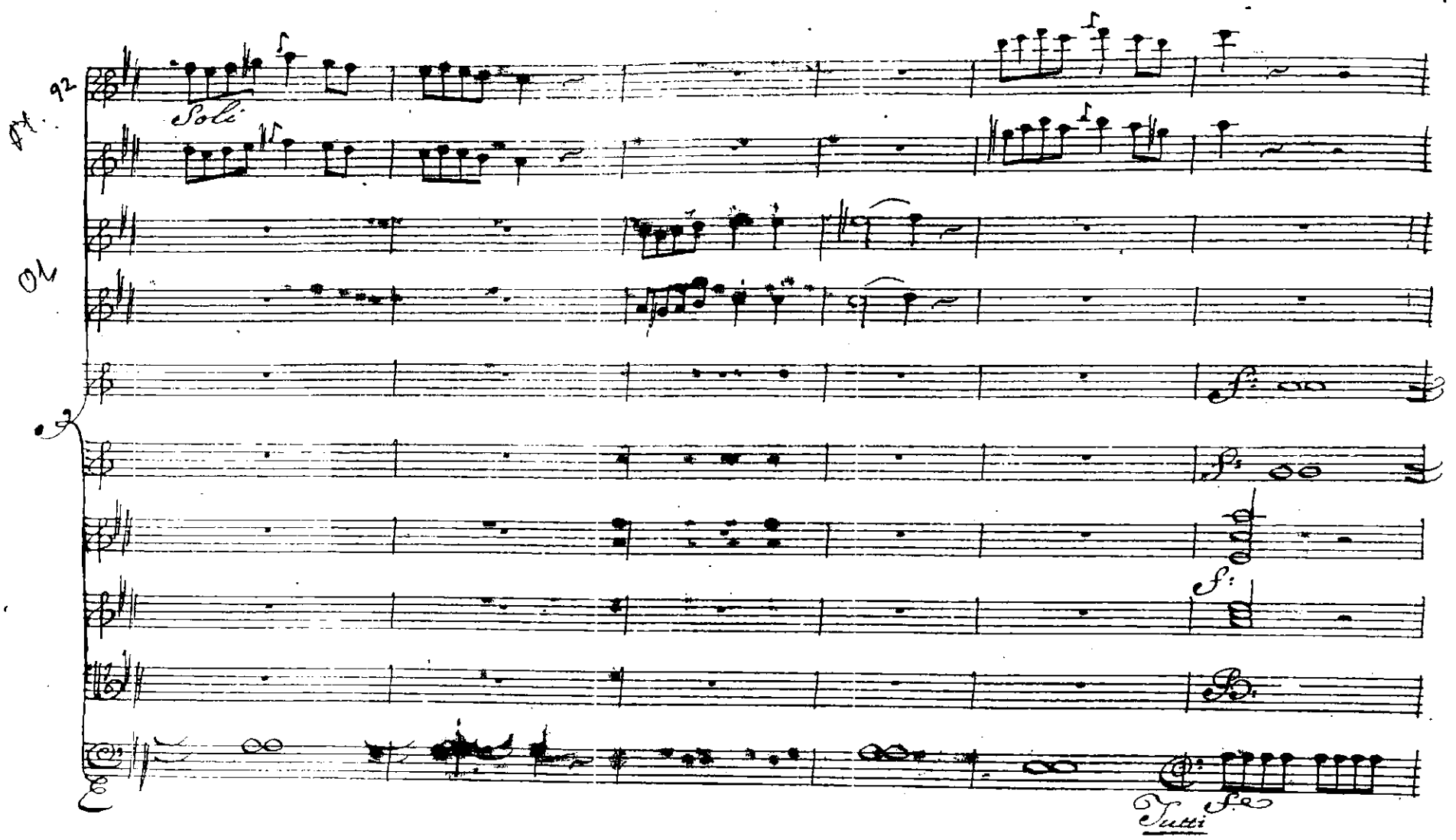
Ex. 189 – Gomes e Oliveira, Abertura de *La Galatea*, 1° and., pp. 6V-7

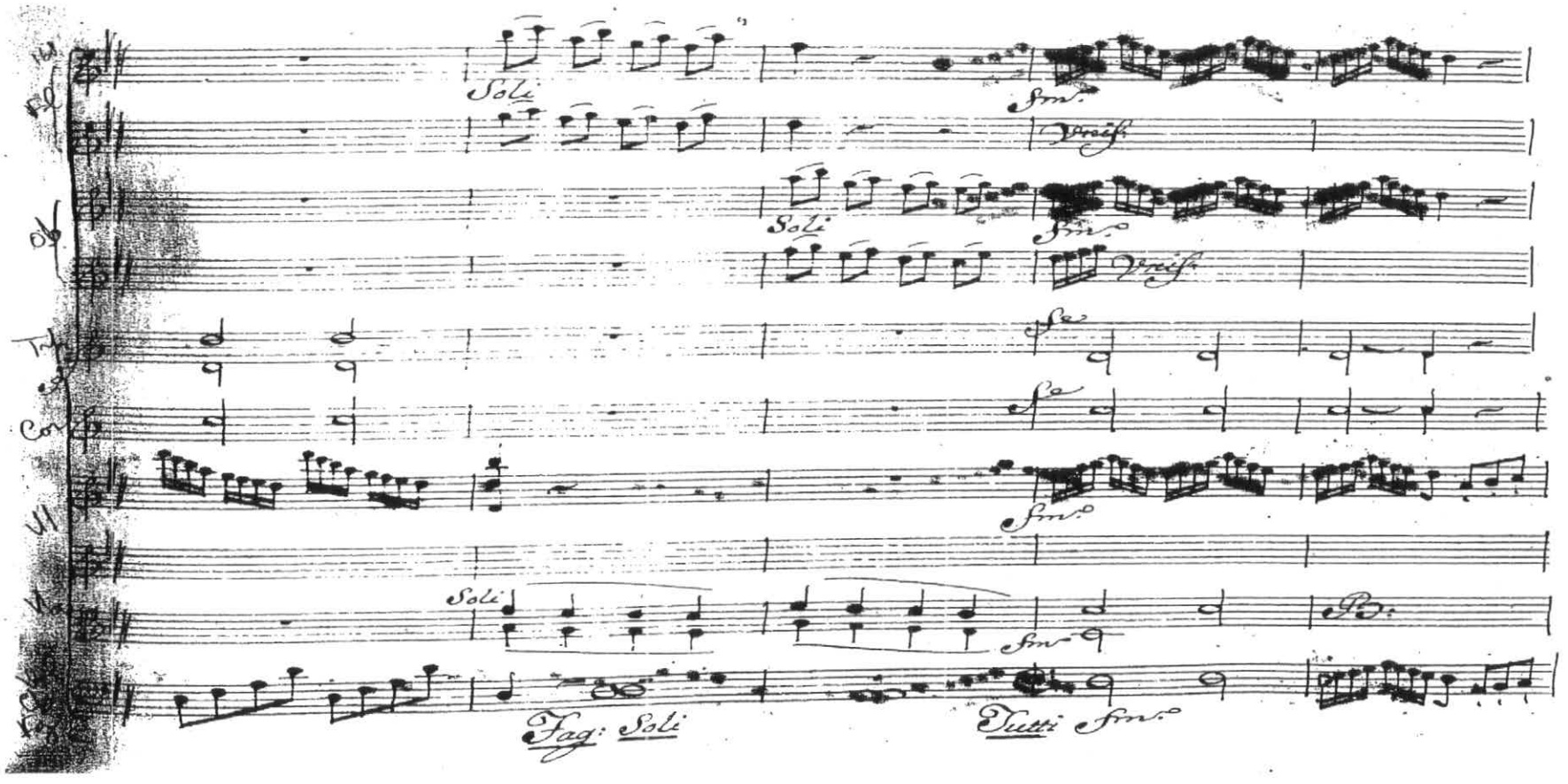
Grande fragmentação melódica, com sentido da cor e da sua combinação motívica; metais fazem a ligação, em acordes, entre as famílias das madeiras e das cordas; fagotes por vezes independentes dos baixos, tocando com outros sopros; texturas muito diferenciadas nos acompanhamentos; indicações *soli* nas flautas, oboés e fagotes



Ex. 190 – Gomes e Oliveira, Abertura de *La Galatea*, 1° and., pp. 9-9V

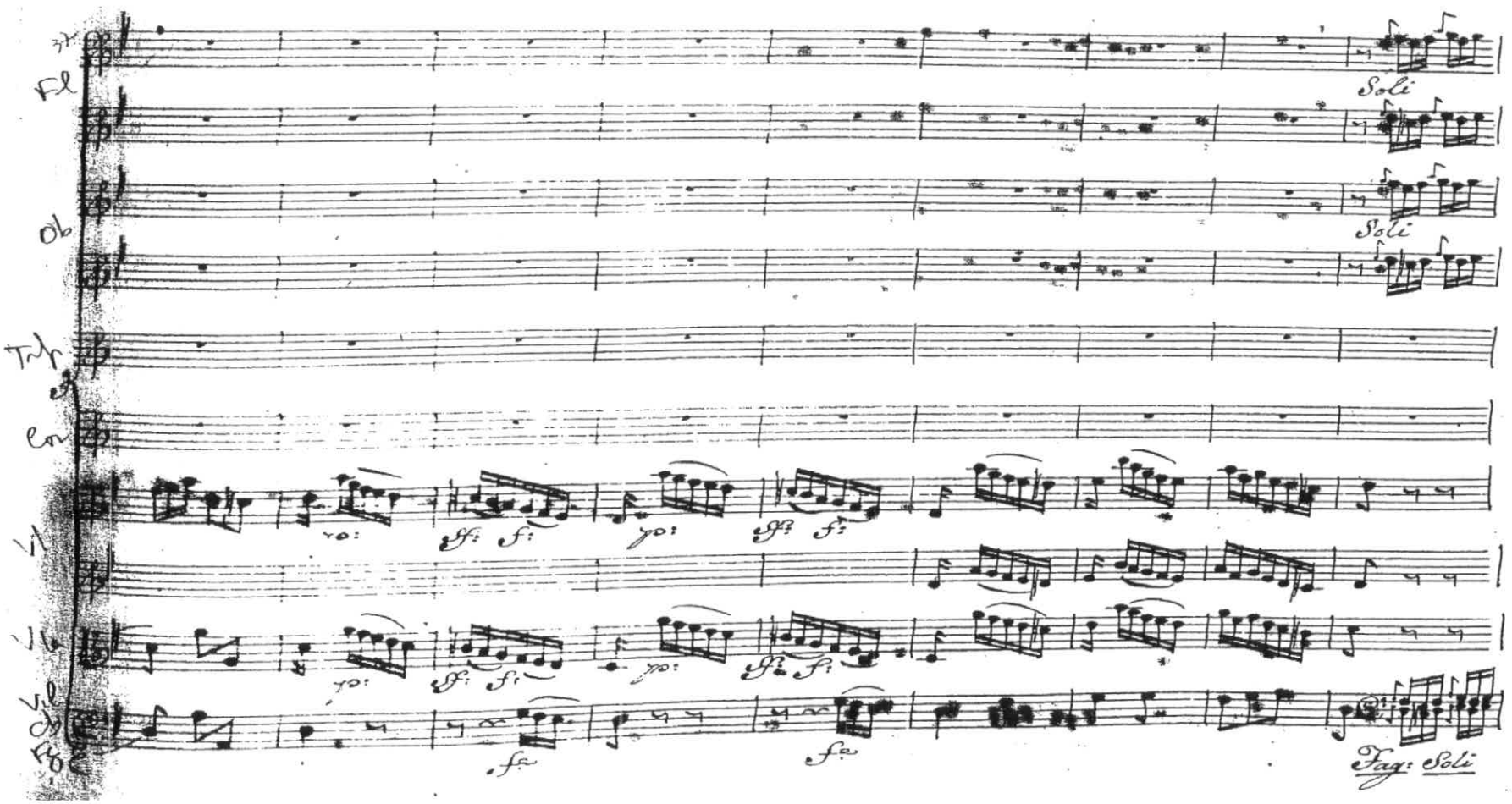
Grande fragmentação melódica, com sentido da cor e da sua combinação motívica; fagotes independentes da linha do baixo, tocando com outros sopros; indicações *soli* nas flautas, oboés e fagotes


92
Fl.
Ob.
Solo
Tutti

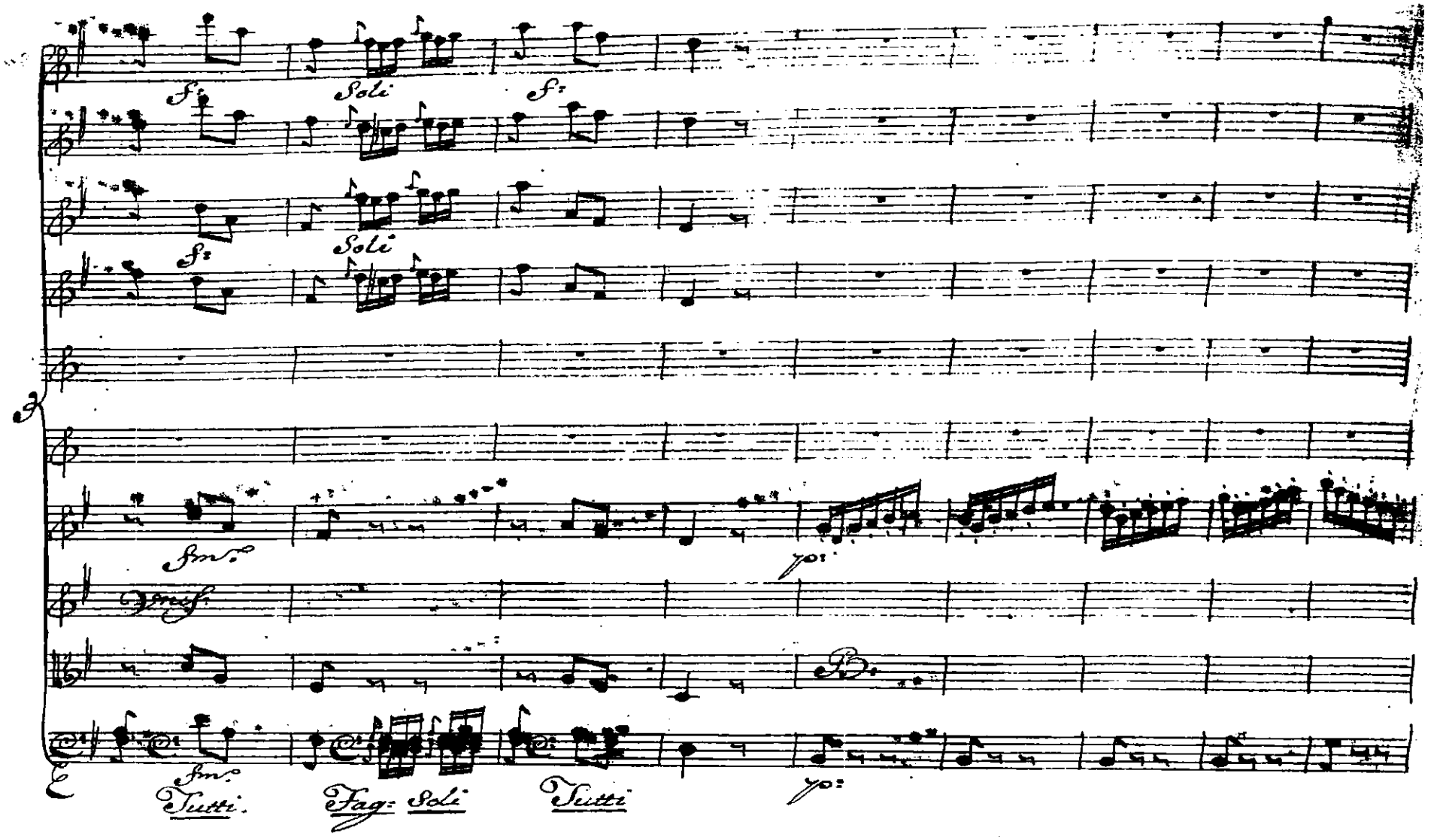


Ex. 191 – Gomes e Oliveira, Abertura de *La Galatea*, 1º and., p. 16

Combinações tímbrica de pares e grupos muito diversos de instrumentos; fragmentação melódica, com sentido da cor e da sua combinação motívica; metais ligam, em acordes, as famílias das madeiras e das cordas; texturas muito diferenciadas nos acompanhamentos; indicações *soli* nas flautas, oboés, fagotes e violas (a indicação nas violas não deixa dúvidas, tratando-se de duas partes tocadas por dois únicos instrumentos, que se destacam do seu naipe)



Ex. 192 – Gomes e Oliveira, Abertura de *La Galatea*, 2º and., pp. 19-19V
Fagotes independentes da linha dos baixos, tocando com outros sopros; grande independência entre as famílias das madeiras e das cordas; indicações *soli* nas flautas, oboés e fagotes


Soli
Soli
Tutti
Fag: Soli
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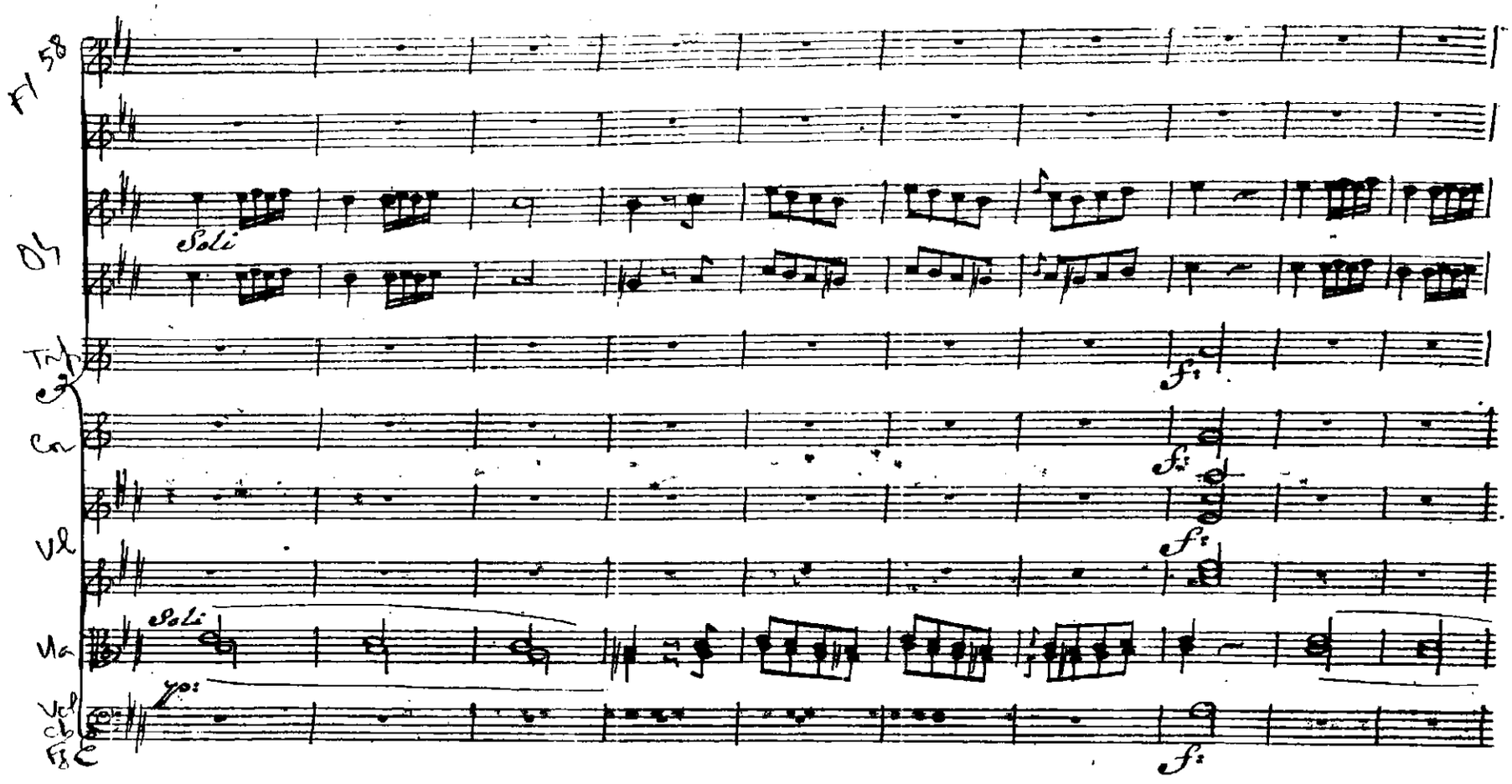
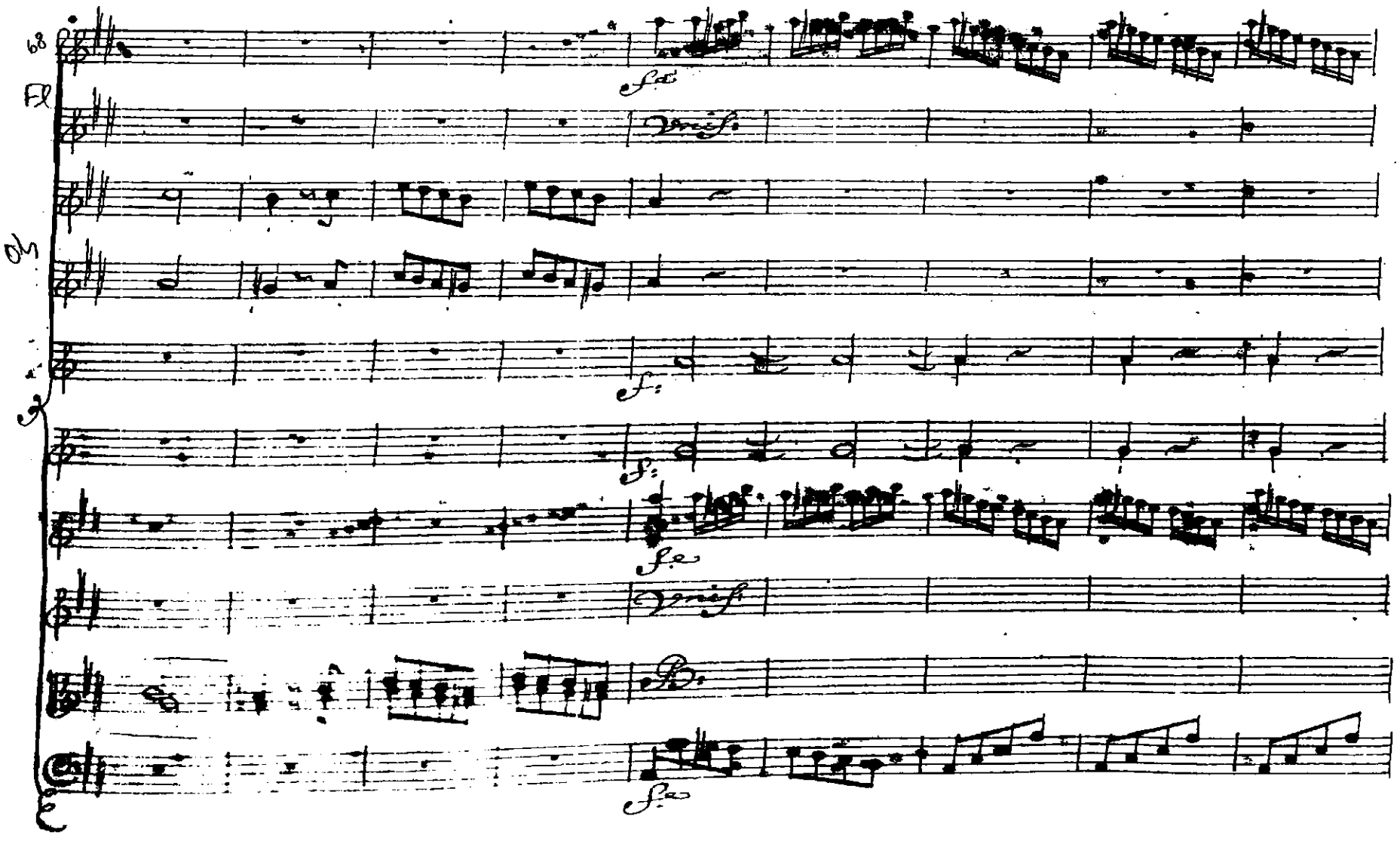


Ex. 193 – Gomes e Oliveira, Abertura de *La Galatea*, 3° and., pp. 25V-26

Combinações tímbricas de grupos muito diversos de instrumentos; grande importância melódica das violas; metais ligam, em acordes, as famílias das madeiras e das cordas; indicações *soli* nos oboés e nas violas (nas violas é inequívoco: um único instrumento por parte)


68
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Ob
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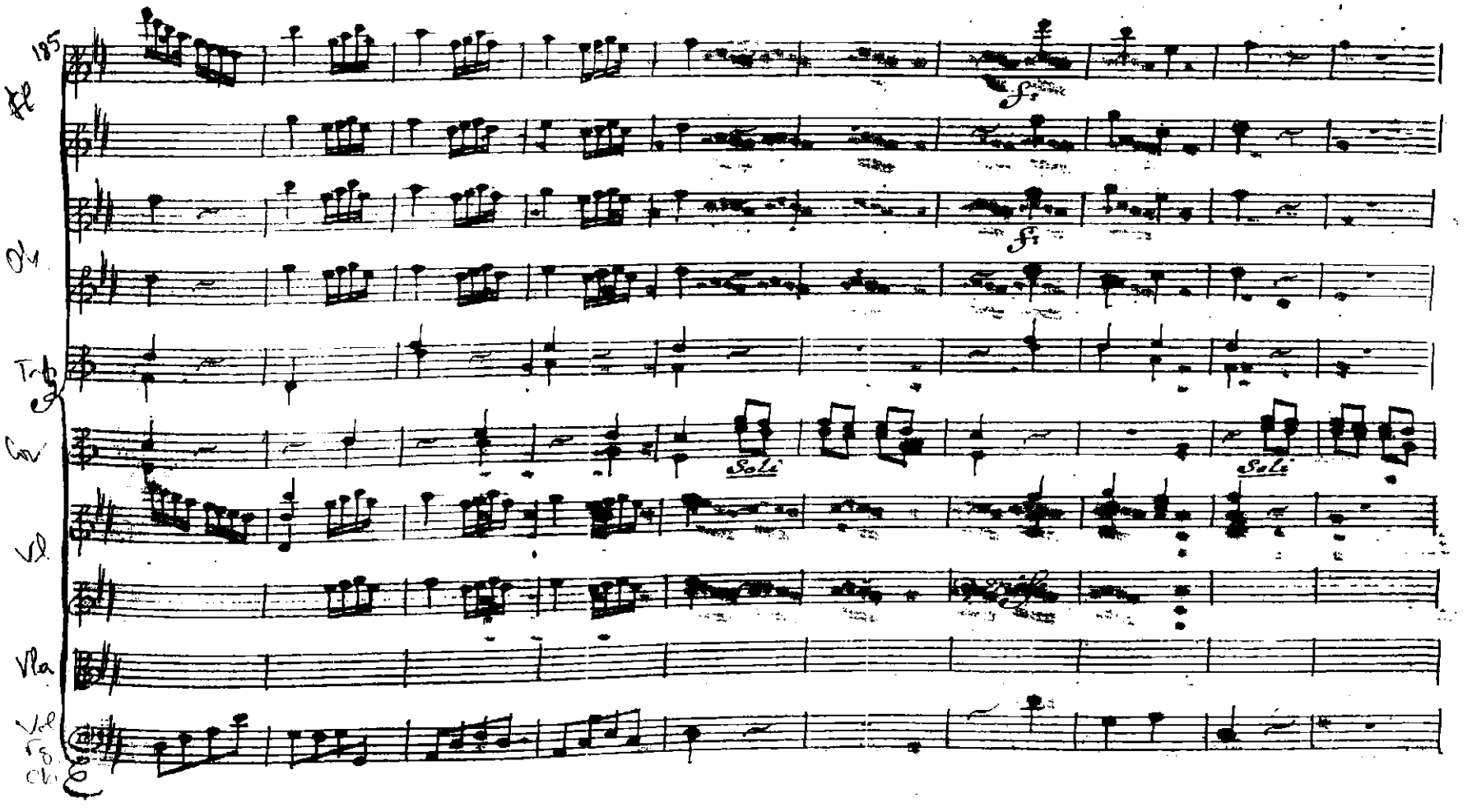
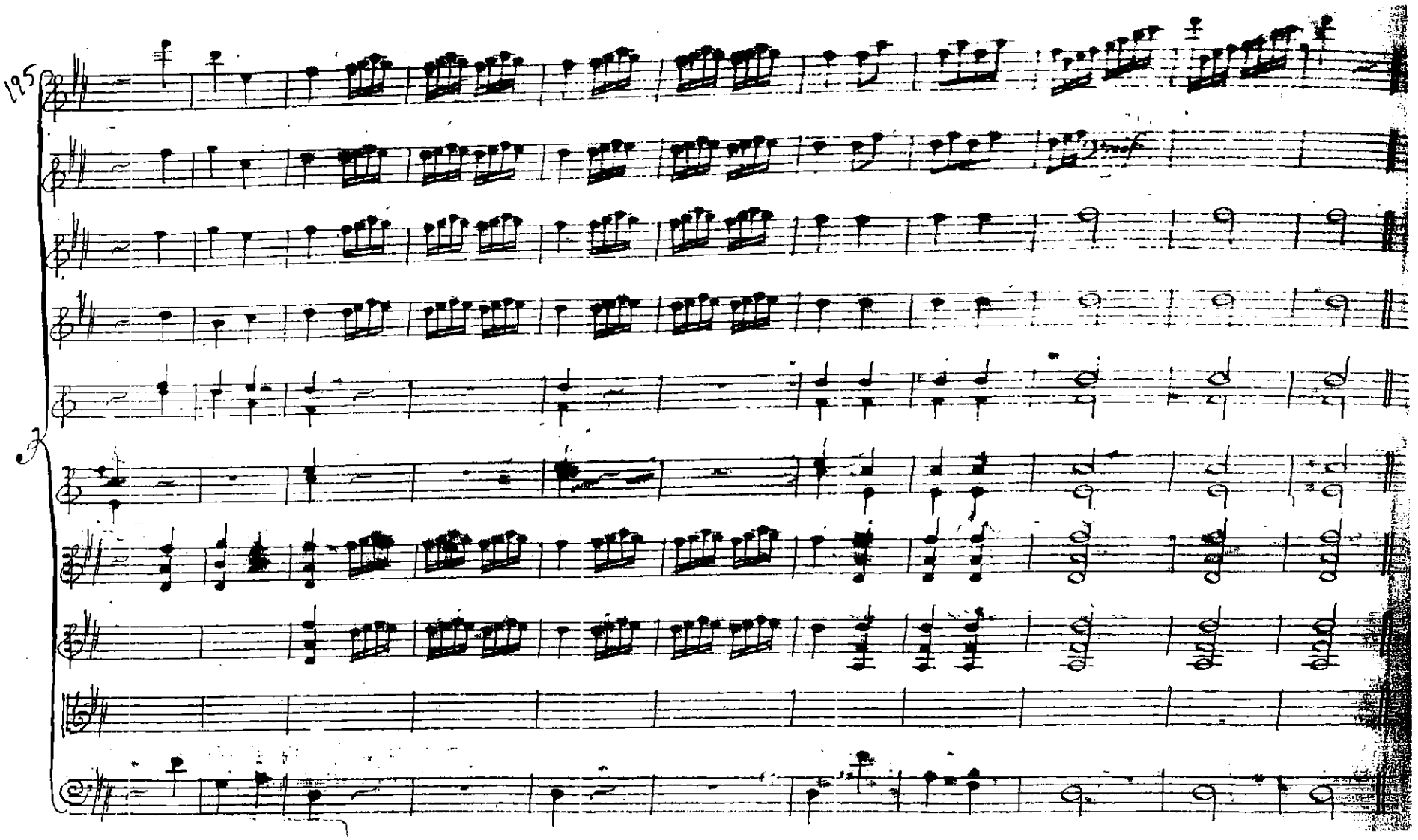
Unis.
Unis.
B.
f:



Ex. 194 – Gomes e Oliveira, Abertura de *La Galatea*, 3º and., pp. 32-32V
Madeiras e cordas sobrepostas ou em diálogo, com os metais a fazer a ligação, em acordes; indicações *soli* nas trompas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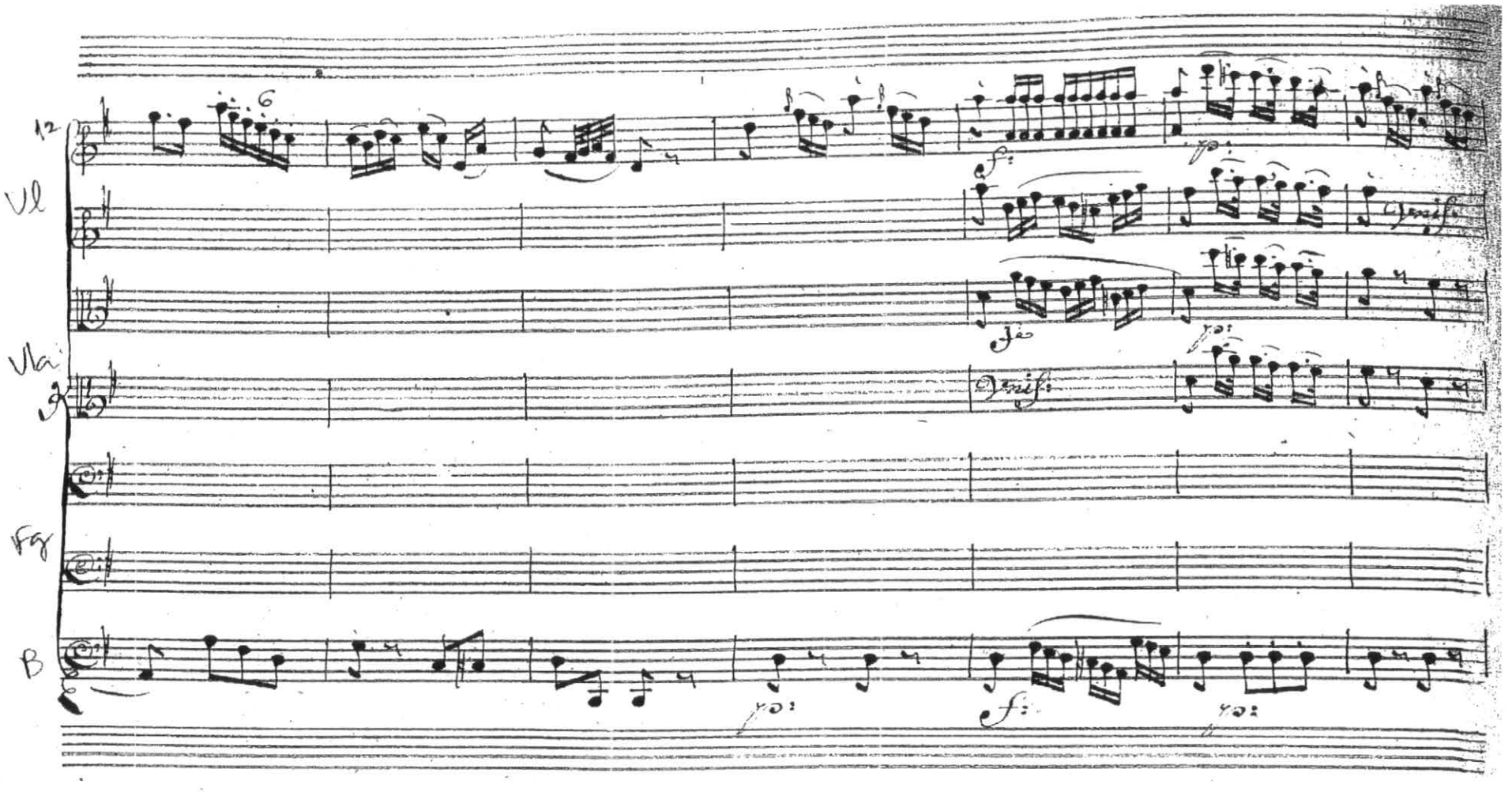
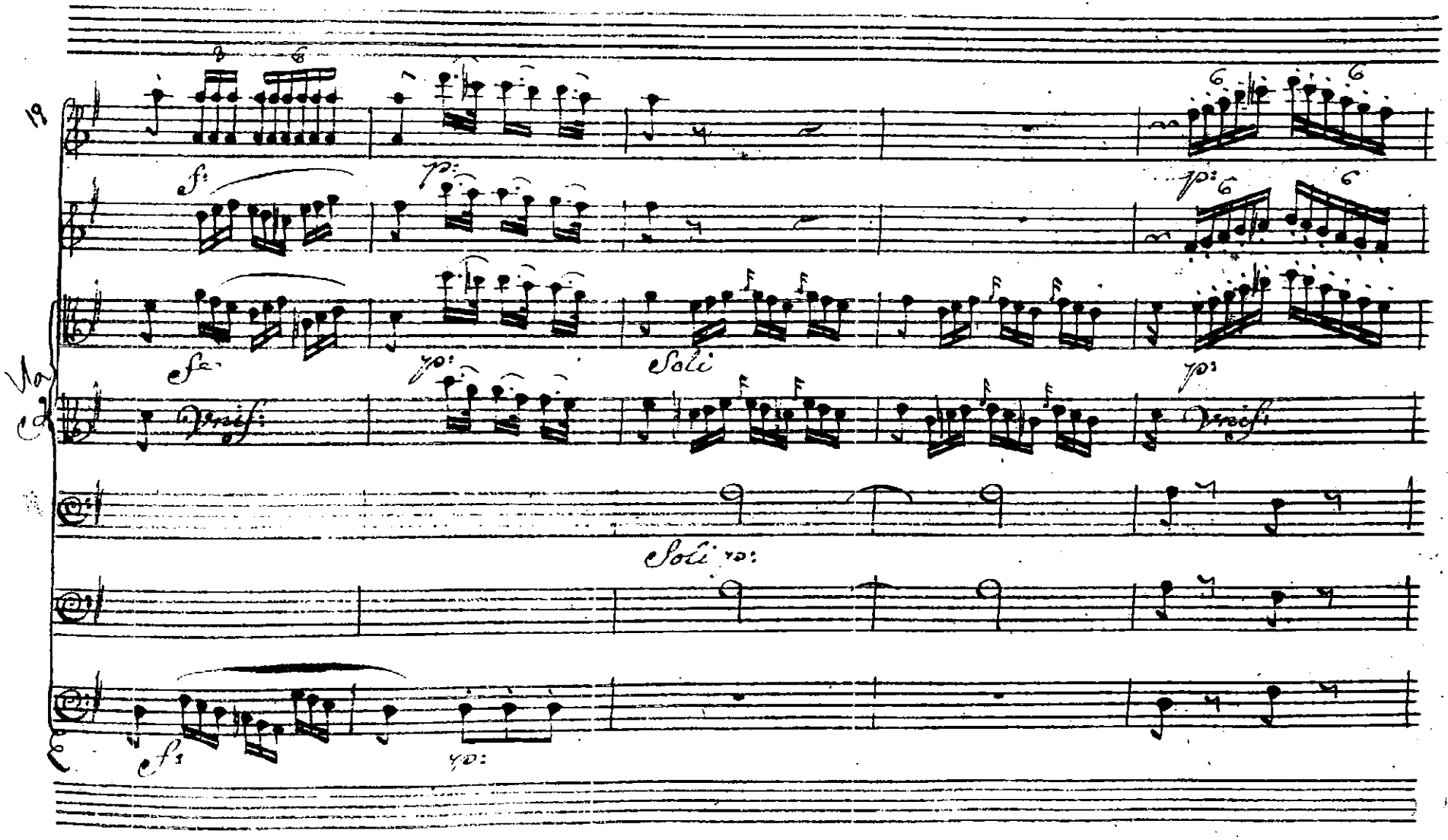
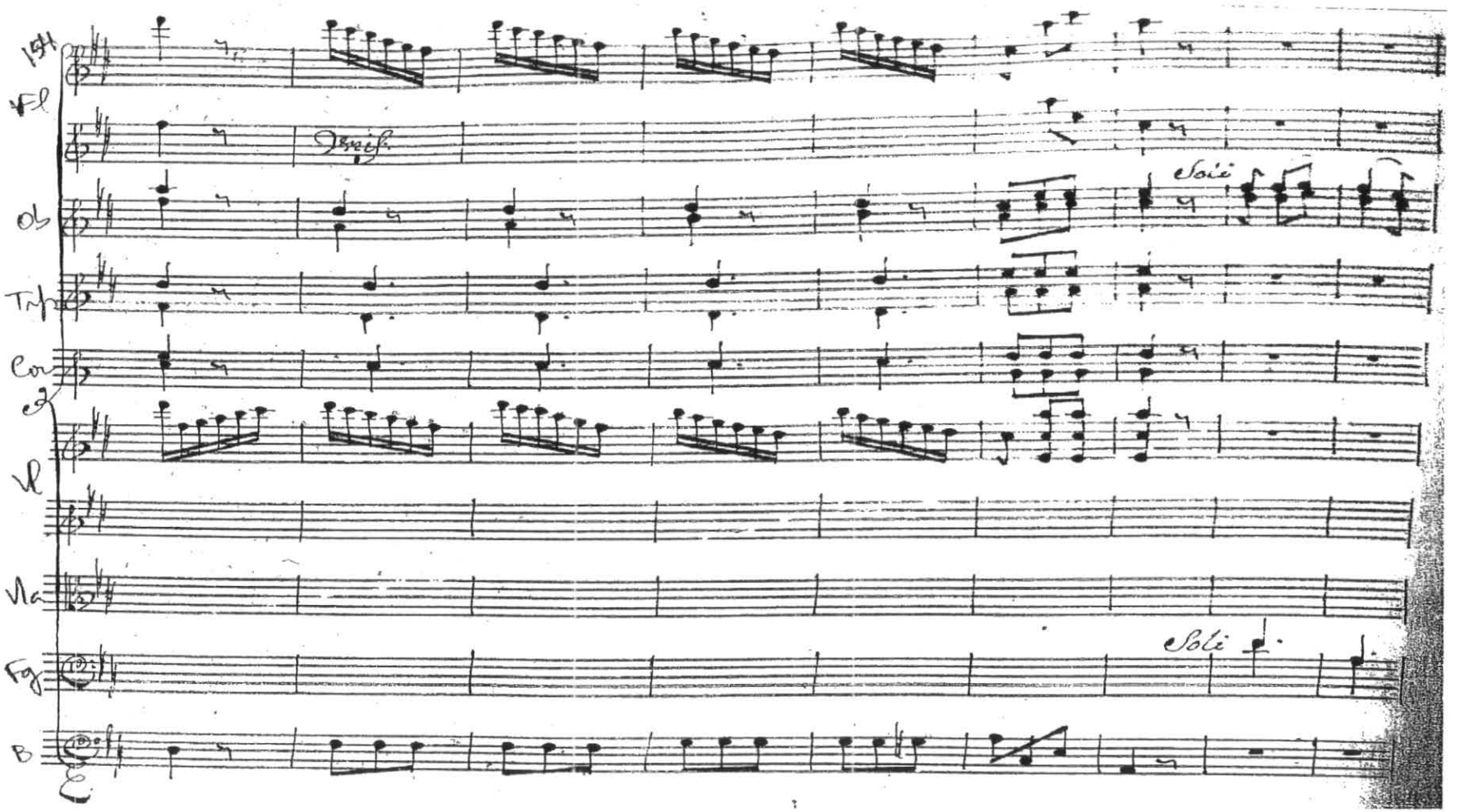
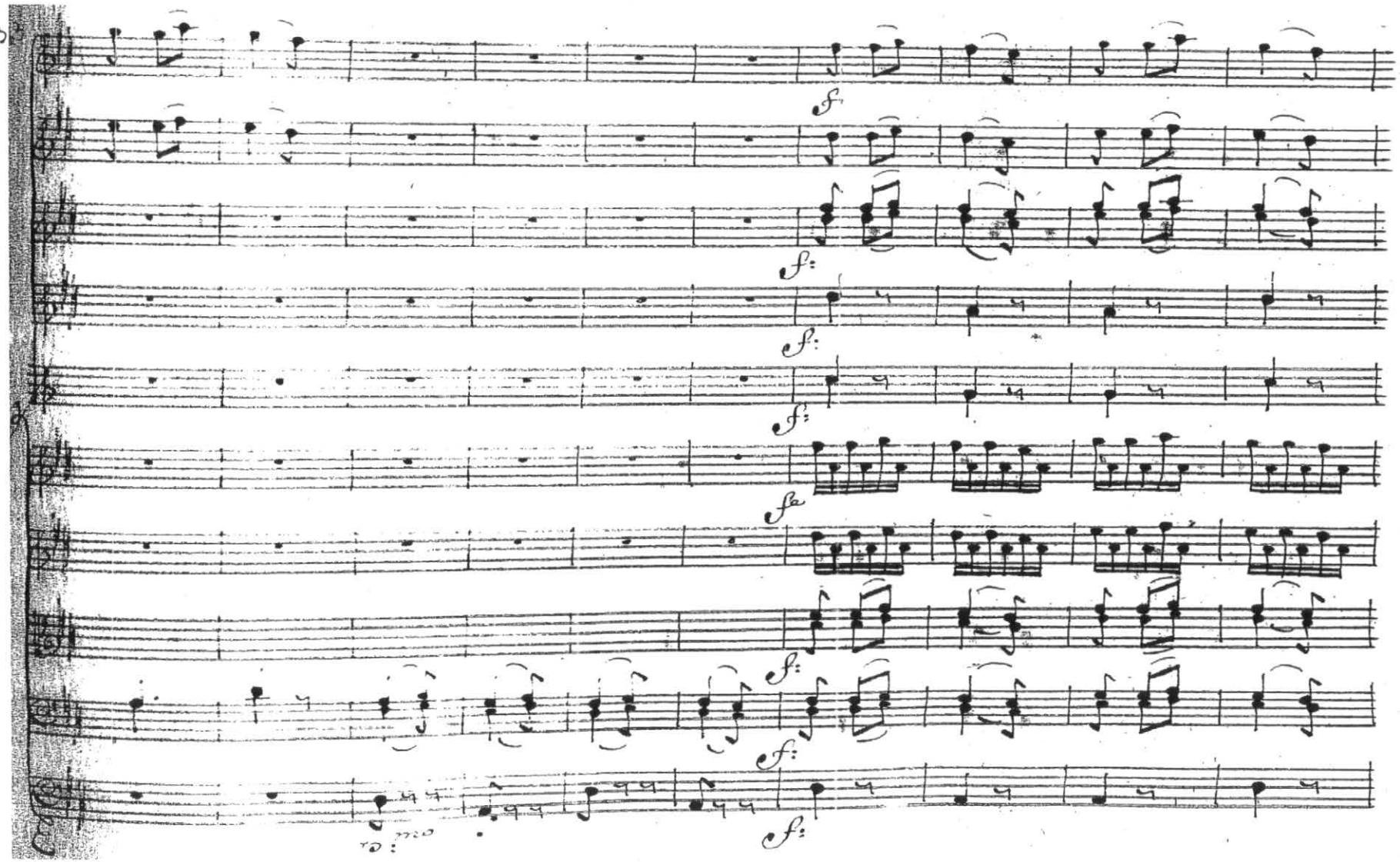


Ex. 195 – Gomes e Oliveira, Abertura de *Calliroe*, 2º and., pp. 15V-16
Grande importância melódica das violas; indicações *soli* nas violas e nos fagotes, nas violas correspondendo a um único instrumento por voz


19
Soli
Unis:
Soli



Ex. 196 – Gomes e Oliveira, Abertura de *Calliroe*, 3º and., pp. 28V-29
Fagotes independentes da linha dos baixos, tocando com outros sopros; indicações *soli* nos oboés e fagotes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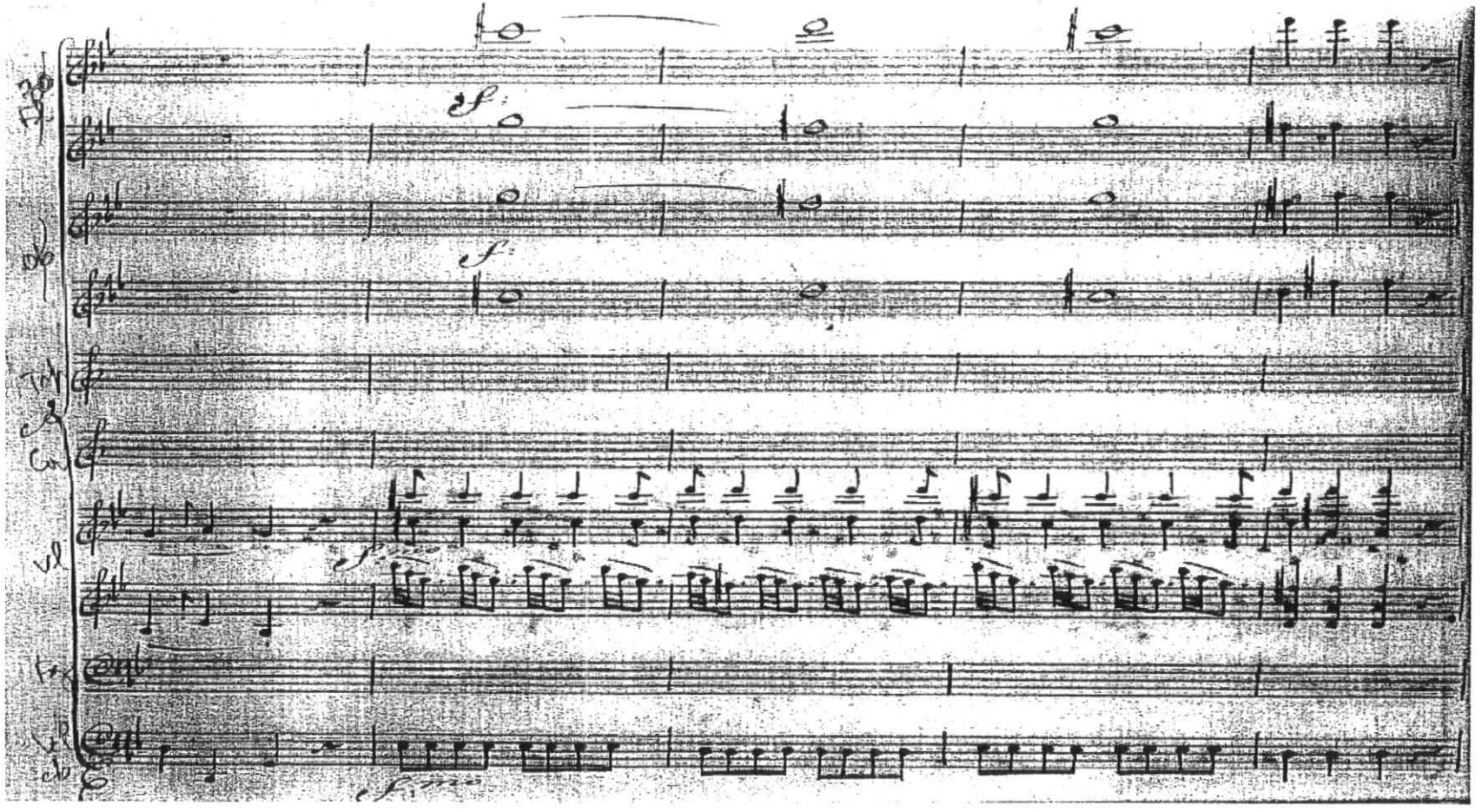
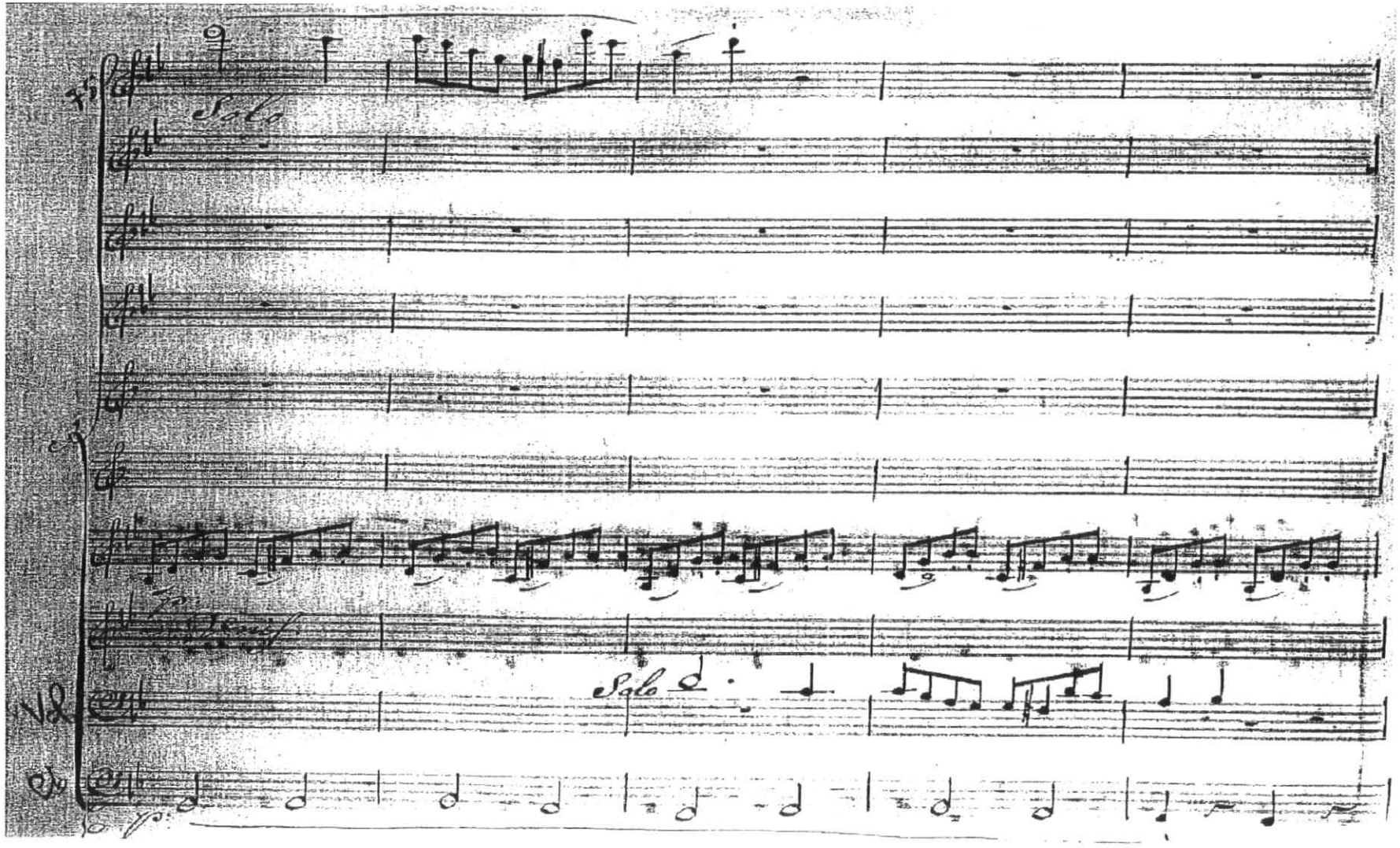
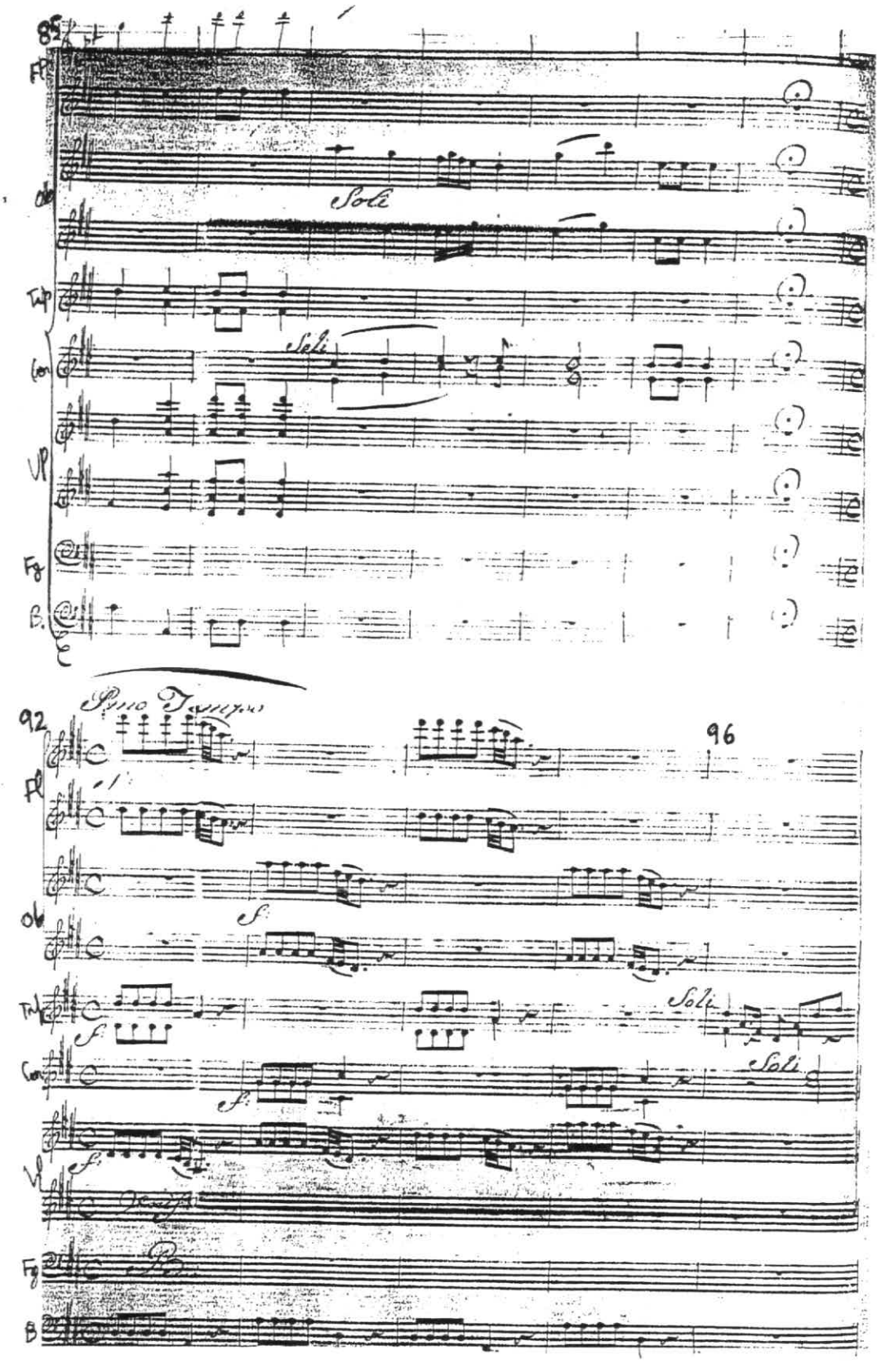
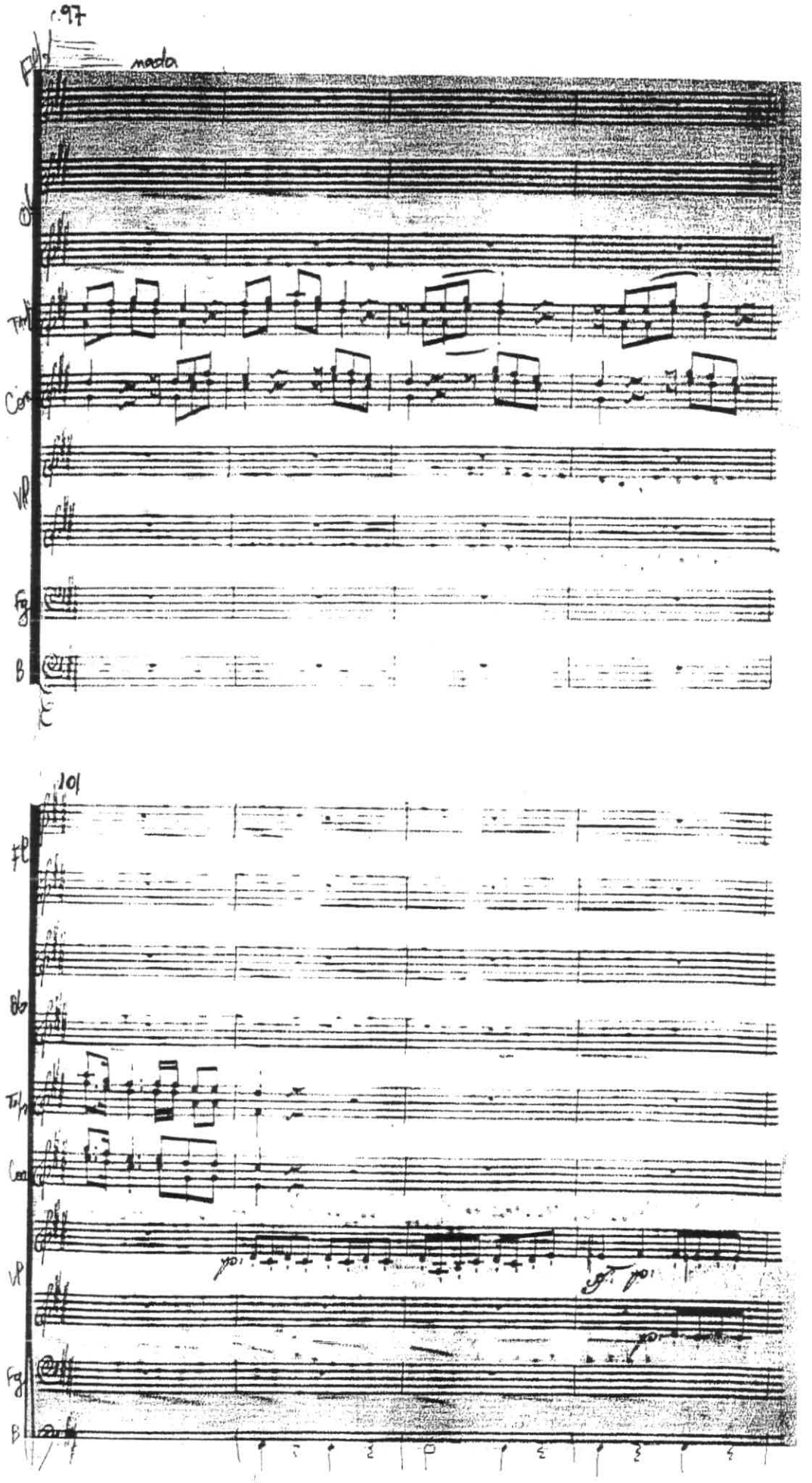


Ex. 197 – Gomes e Oliveira, Abertura do *Te Deum*, 1º and., cc. 70-79
Texturas muito diferenciadas no acompanhamento; violoncelo toca sem contrabaixos; solo de flauta e violoncelo; madeiras e cordas com escrita e funções diferentes


Solo
Solo



Ex. 198 – Gomes e Oliveira, Abertura do *Te Deum*, 3° and., cc. 85-104
Grande fragmentação melódica, com sentido da cor e da sua combinação motívica; importância melódica das trompetes e trompas; indicações *soli* nos oboés, trompetes e trompas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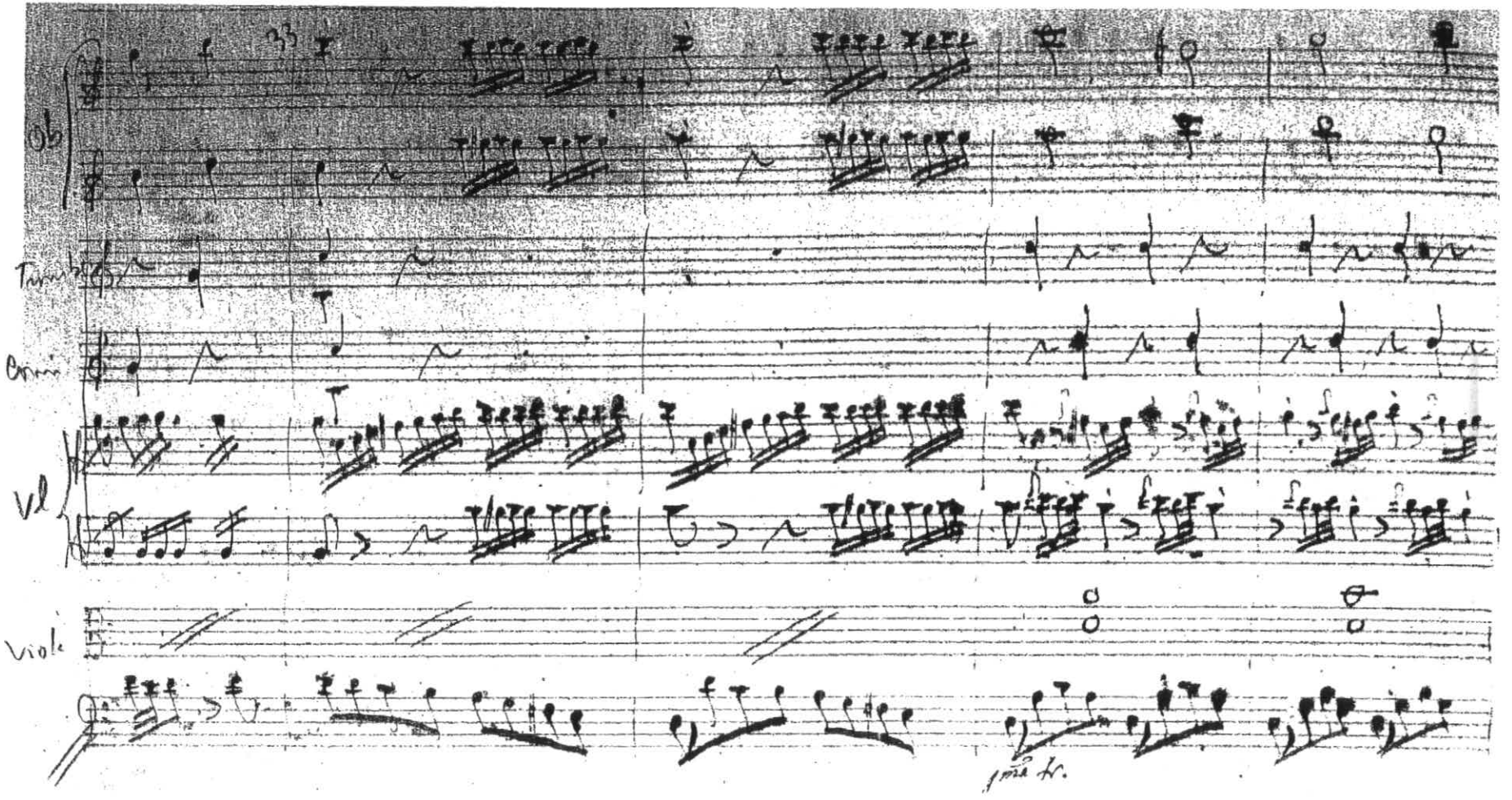
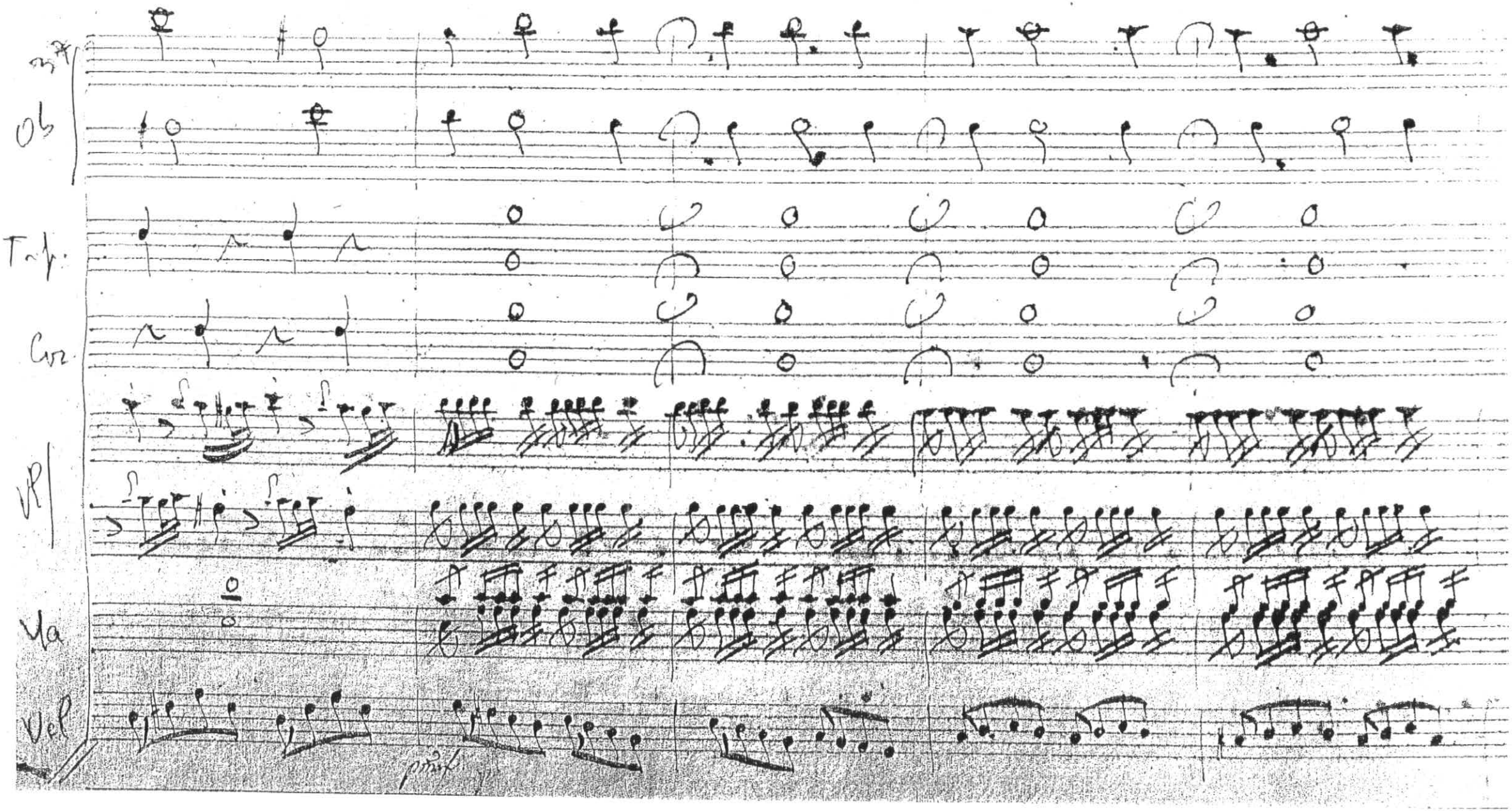
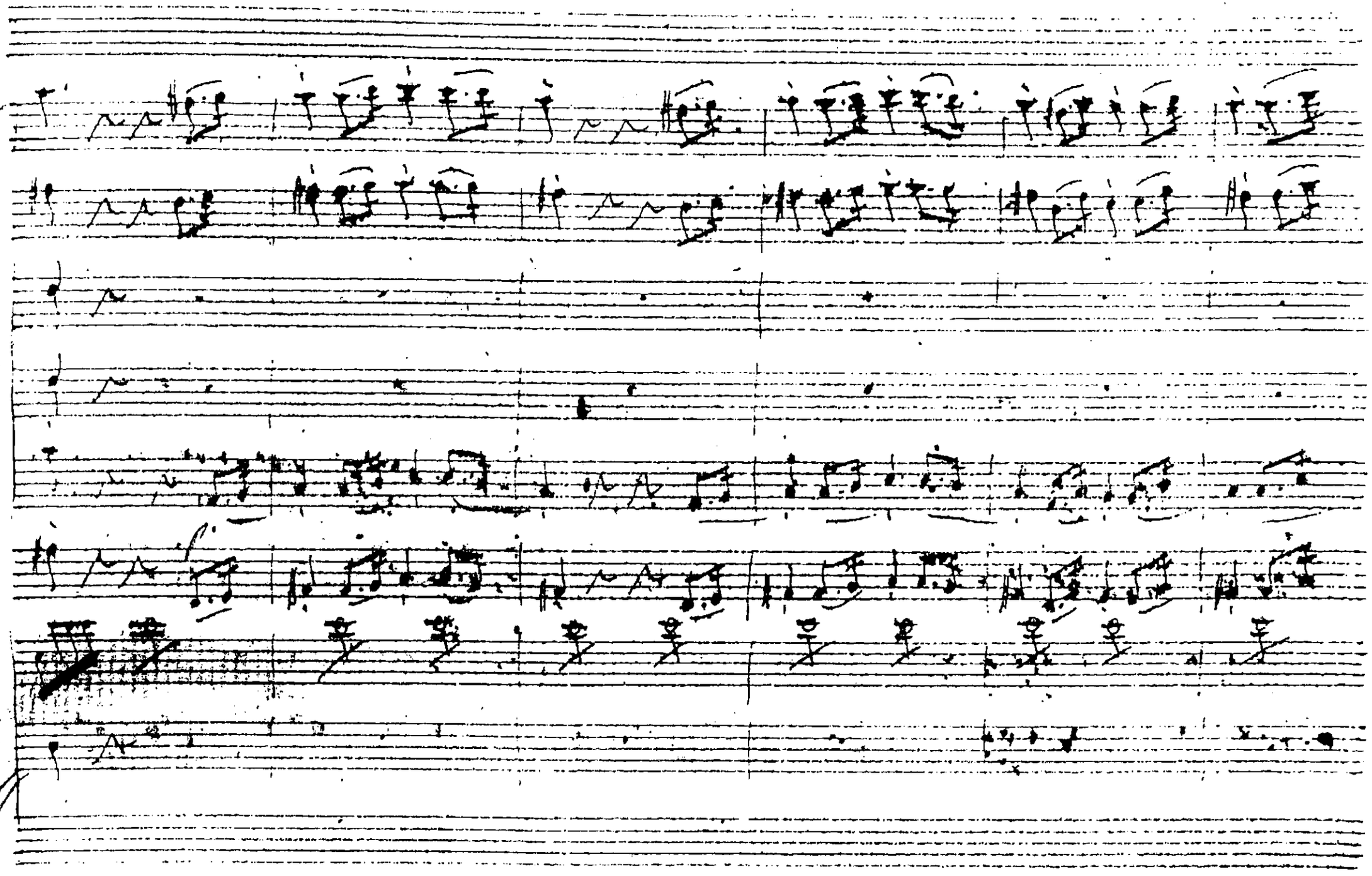
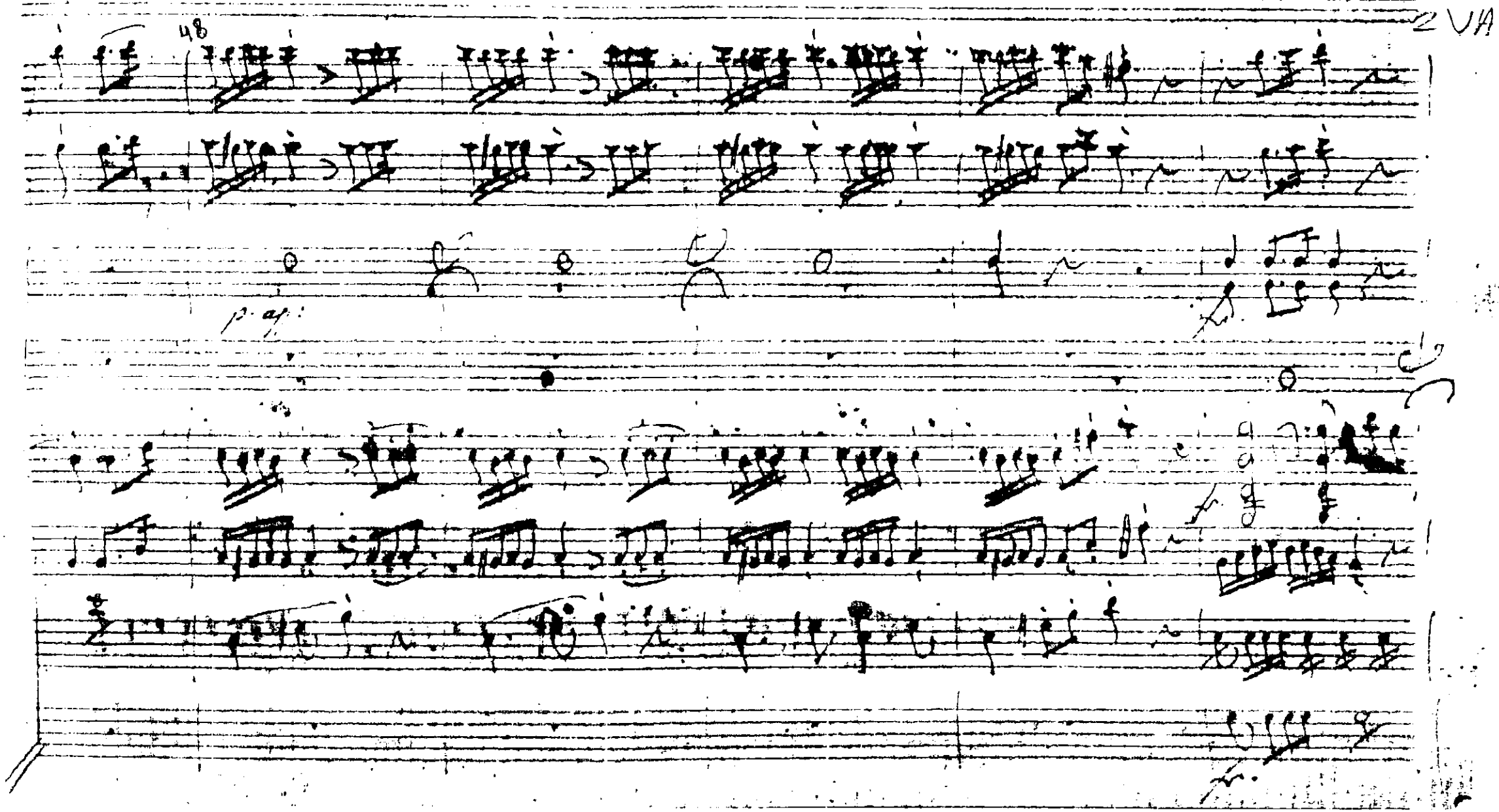
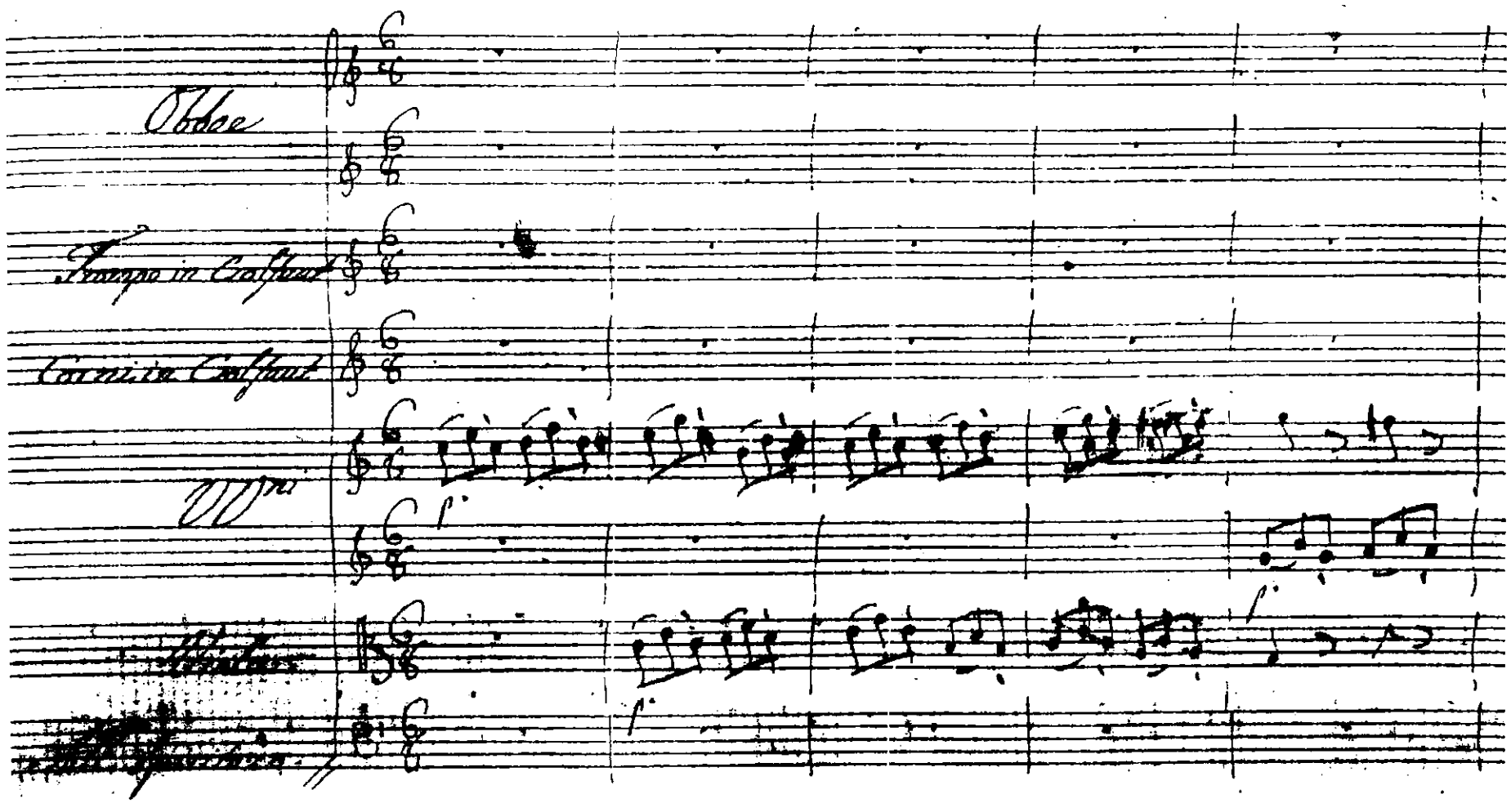


Ex. 201 - Brás Francisco Lima, Abertura do *Te Deum*, 1º and., pp. 2-2VA
Forma contínua em duas partes; texturas muito diferenciadas nos acompanhamentos

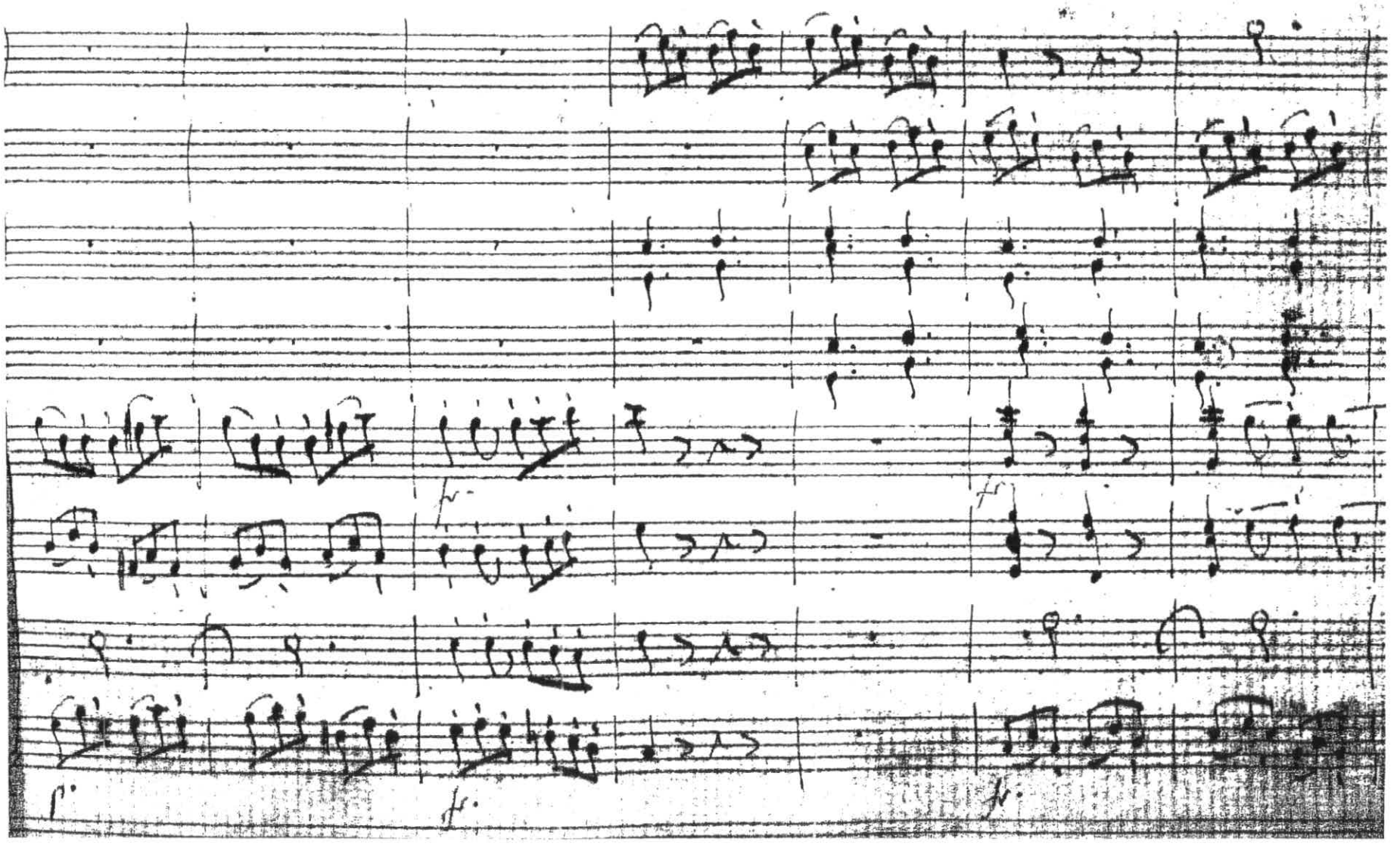

37
Ob
T-fl.
Cor.
VP
Va
Vel
pizz.

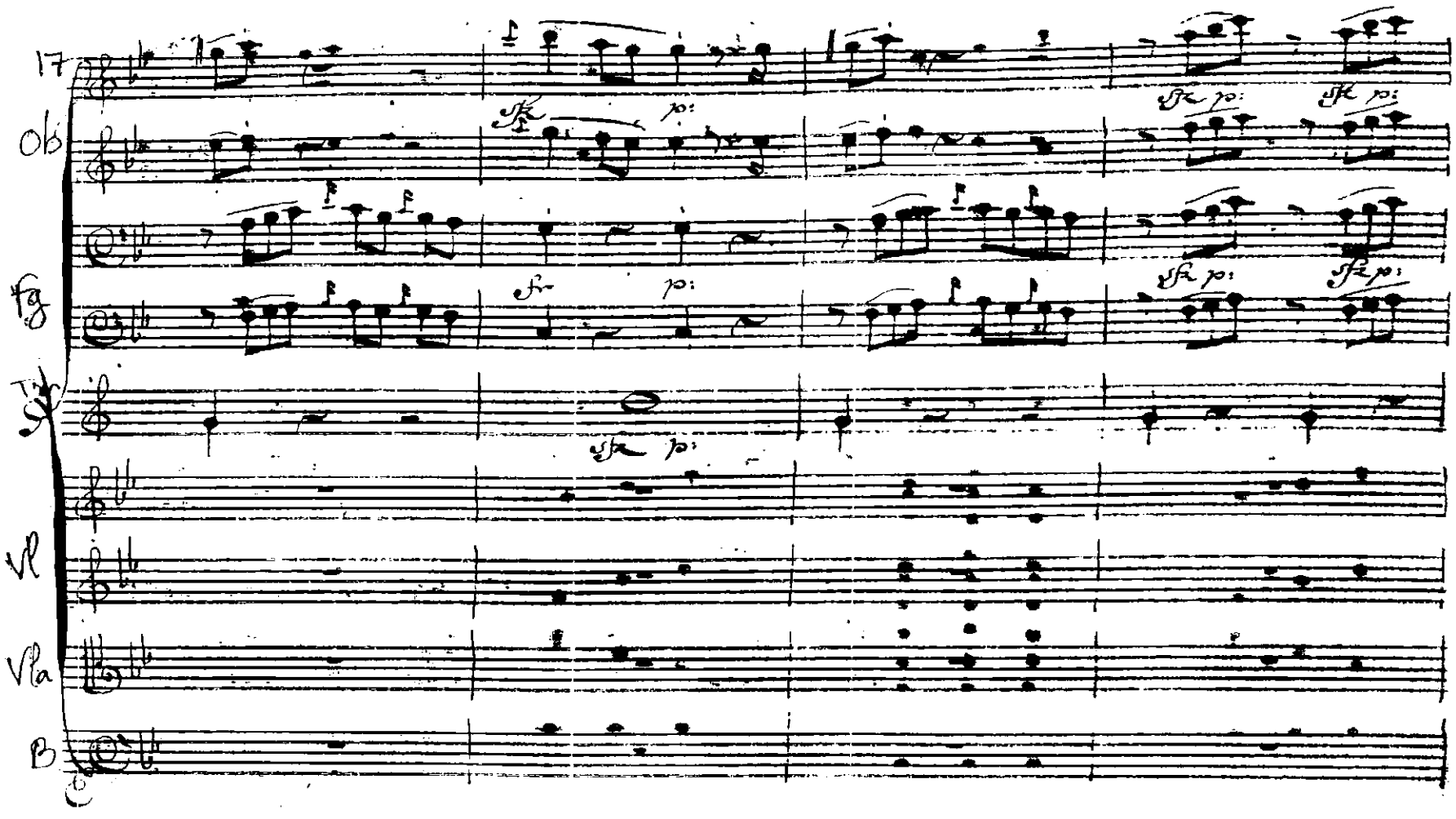

42


48
2 VA
p. ag.

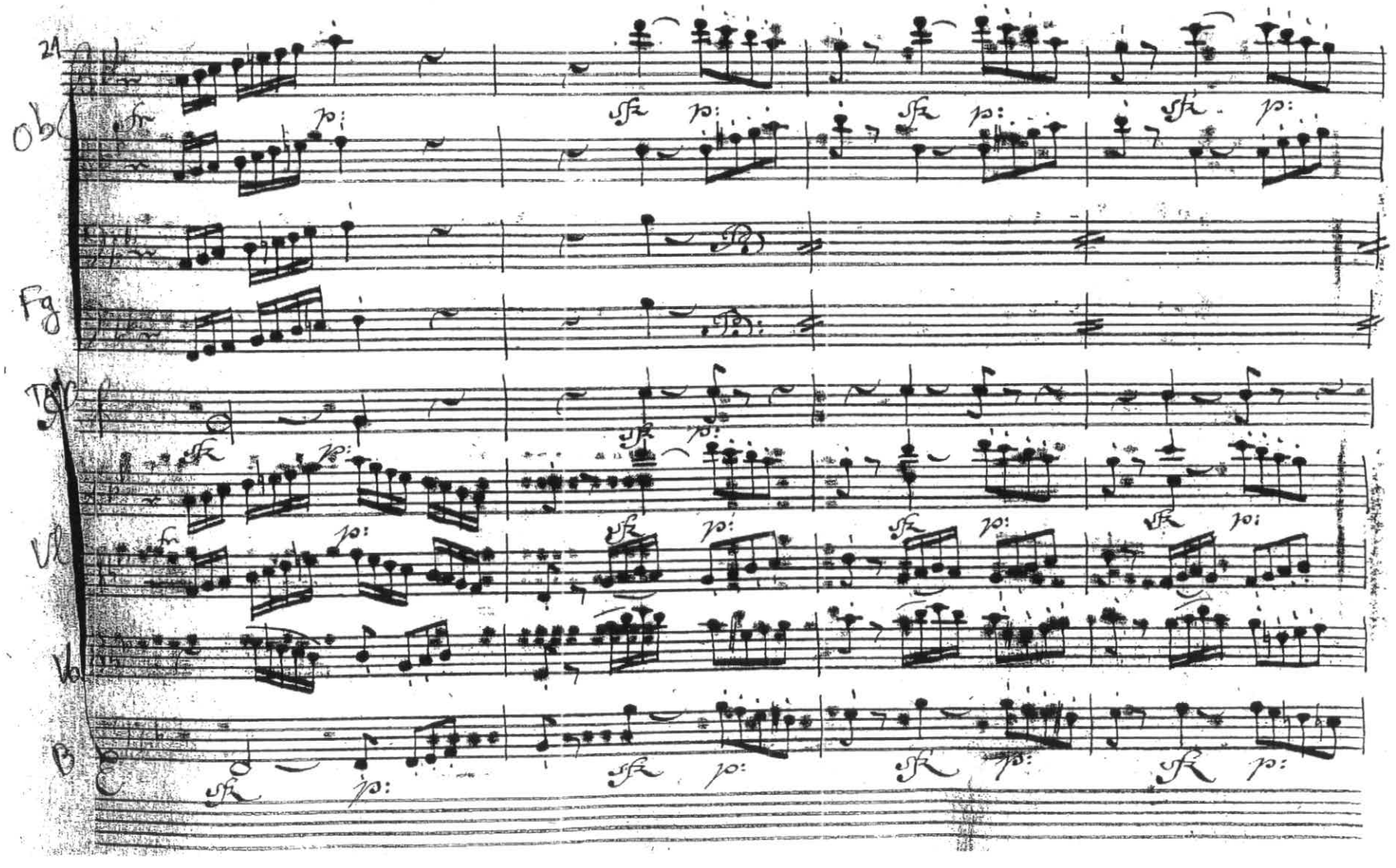


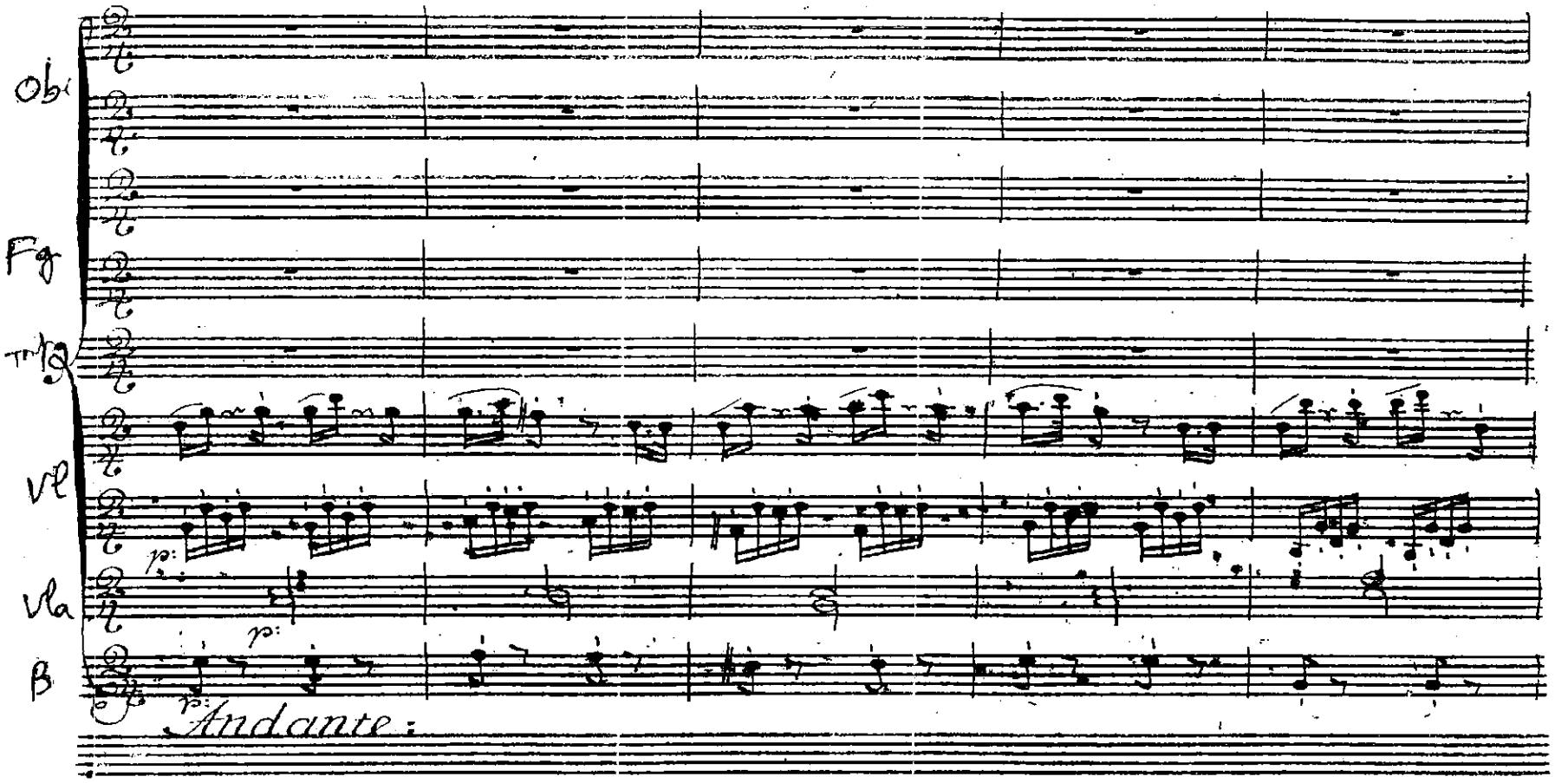
Ex. 202 - Brás Francisco Lima, Abertura do *Te Deum*, 3º and., pp. 12-12A
Imitação em cânon, ficando em terceiras com a voz anterior



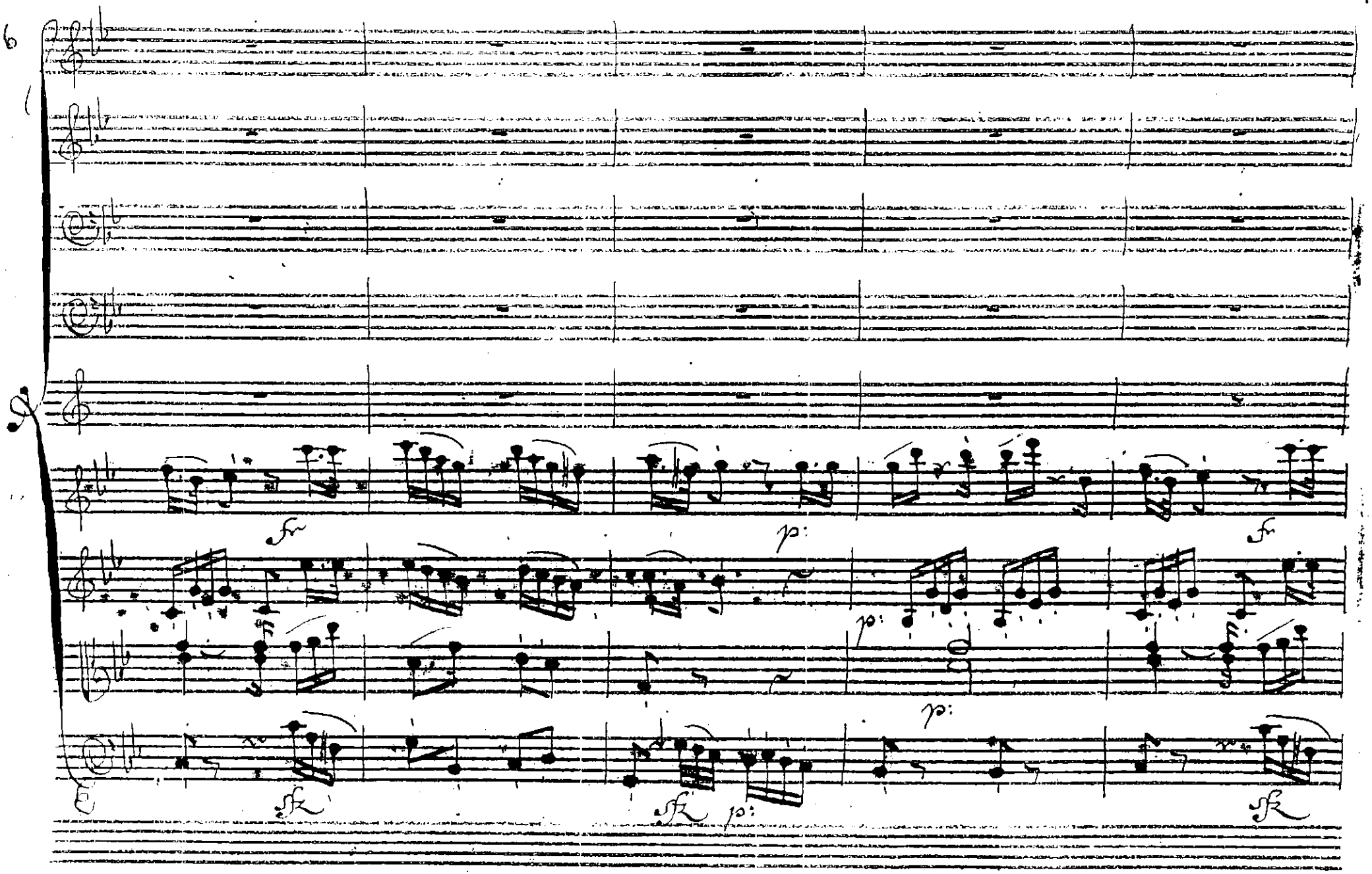


Ex. 203 - Brás Francisco Lima, Abertura de *Il Trionfo di Davidde*, 1° and., pp. 3V-4
Escrita muito fragmentada; madeiras, metais e cordas têm grande independência, com escrita e funções diferentes


24
Ob
Fg
Tpt
Vl
Vla
B



Ex. 204 - Brás Francisco Lima, Abertura de *Il Trionfo di Davidde*, 2º and., pp. 12-19
Andamento intermédio só para cordas; forma contínua em duas partes, que com uma melhor organização global dos materiais teria dado origem a uma forma sonata; escrita melódica graciosa e sentimental, com ambiente galante; os segundos violinos tocam frequentemente desenhos do tipo baixo de Alberti; indicações detalhadas de dinâmica e articulação


fz
p:
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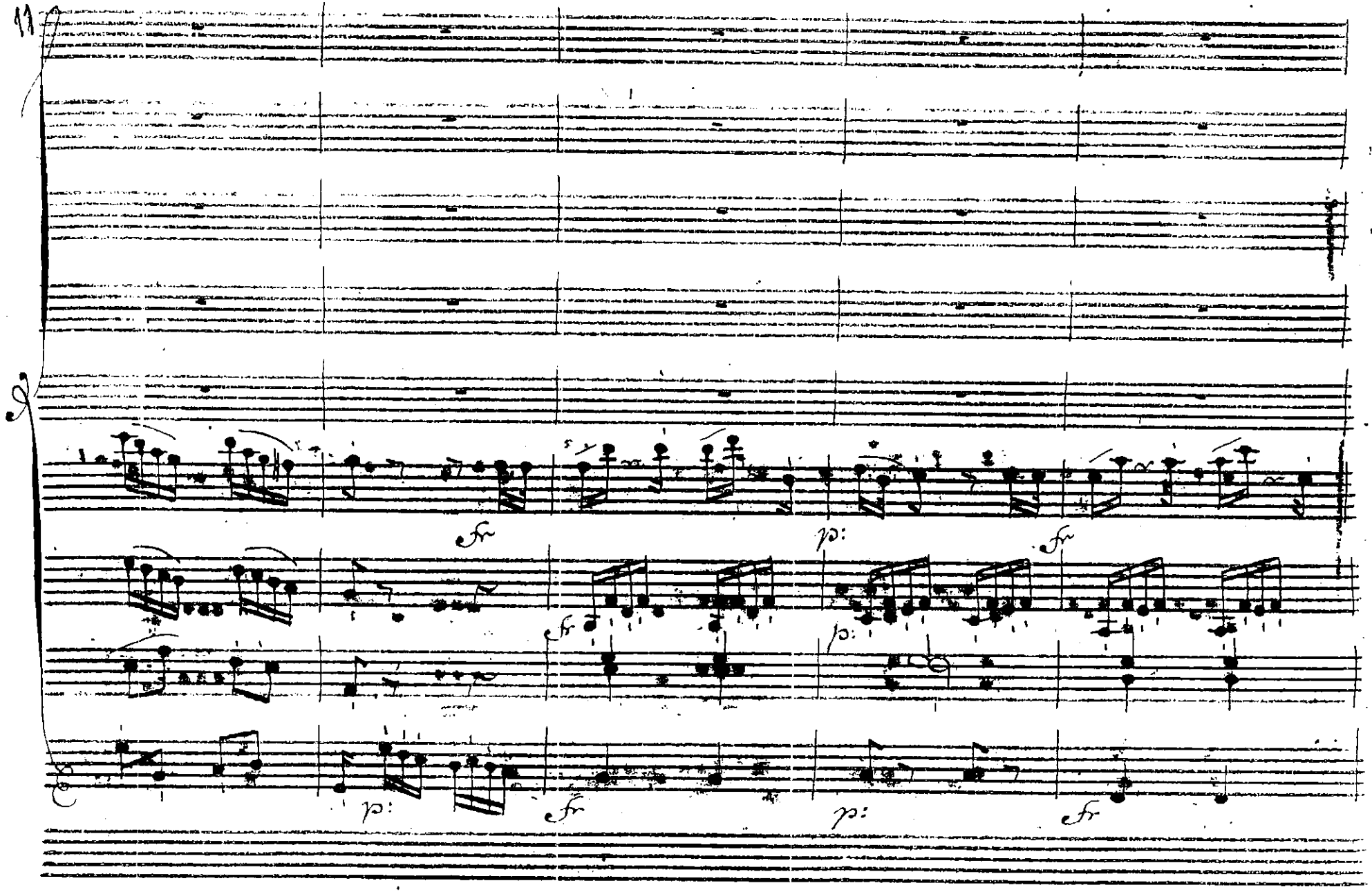
fz


11
fz
p:
fz
fz
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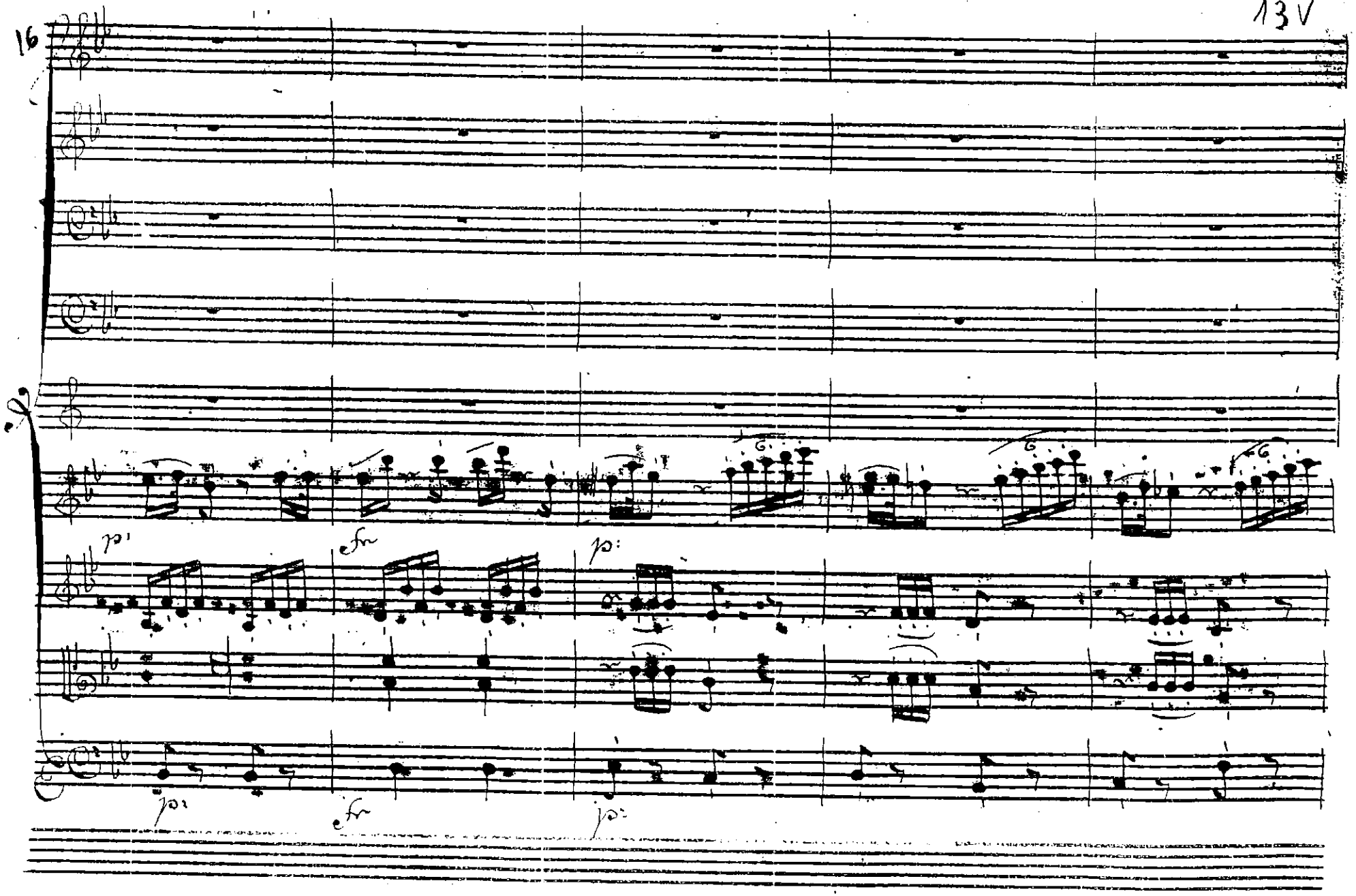
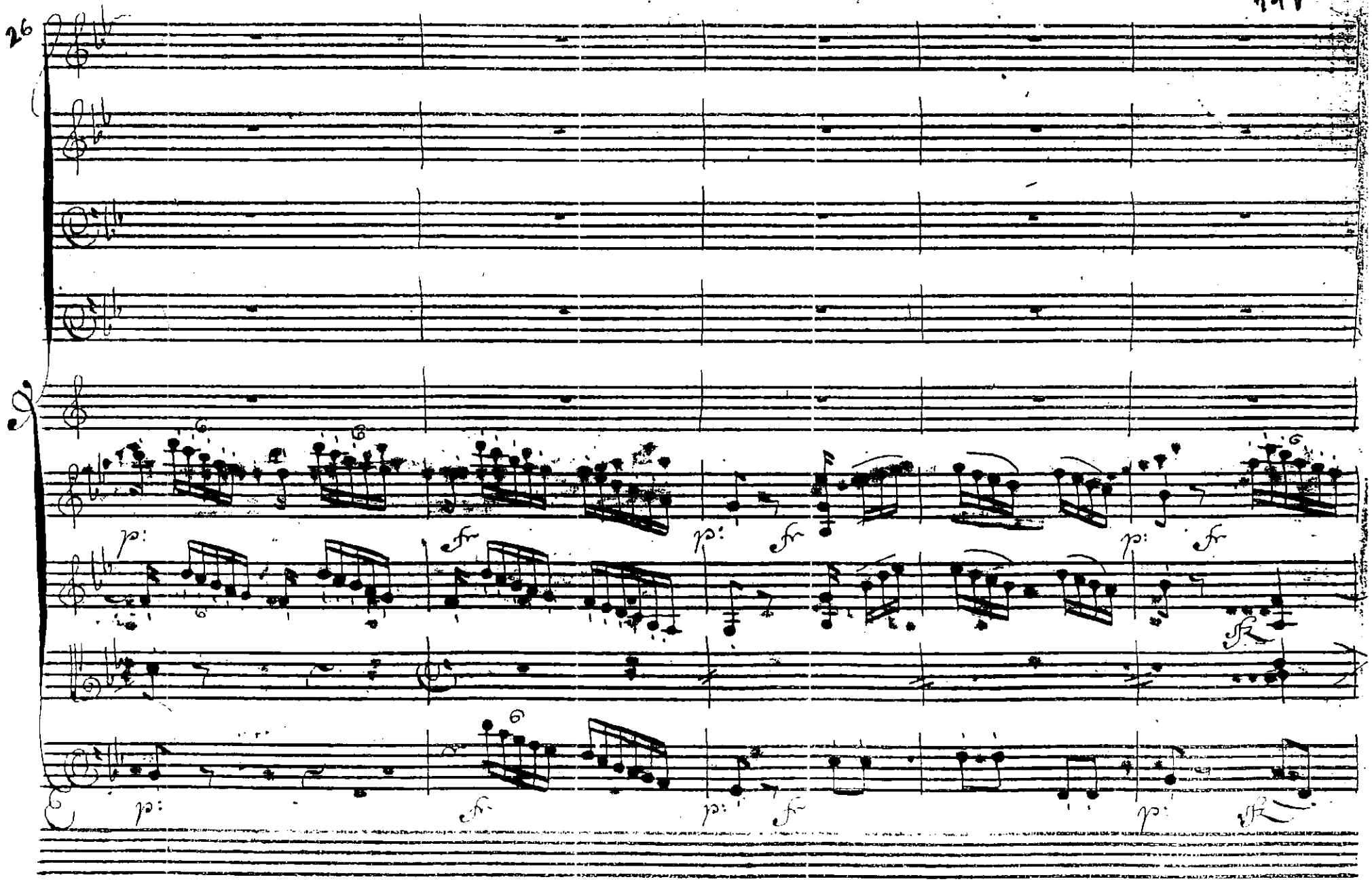
fz


16
p
fz
p
p
fz
p


26
p:
fz
p:
fz
p:
fz
p:
fz
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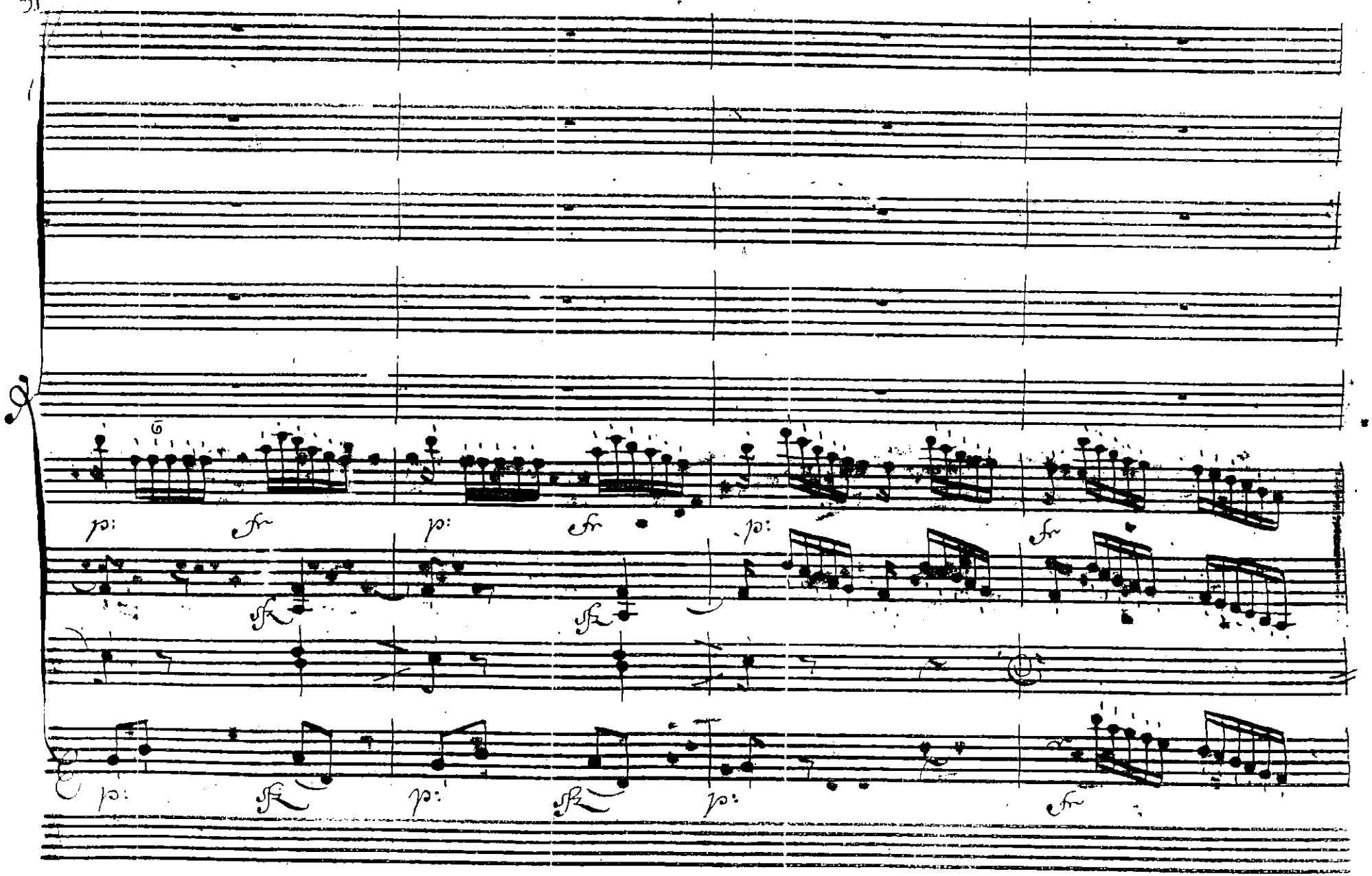
fz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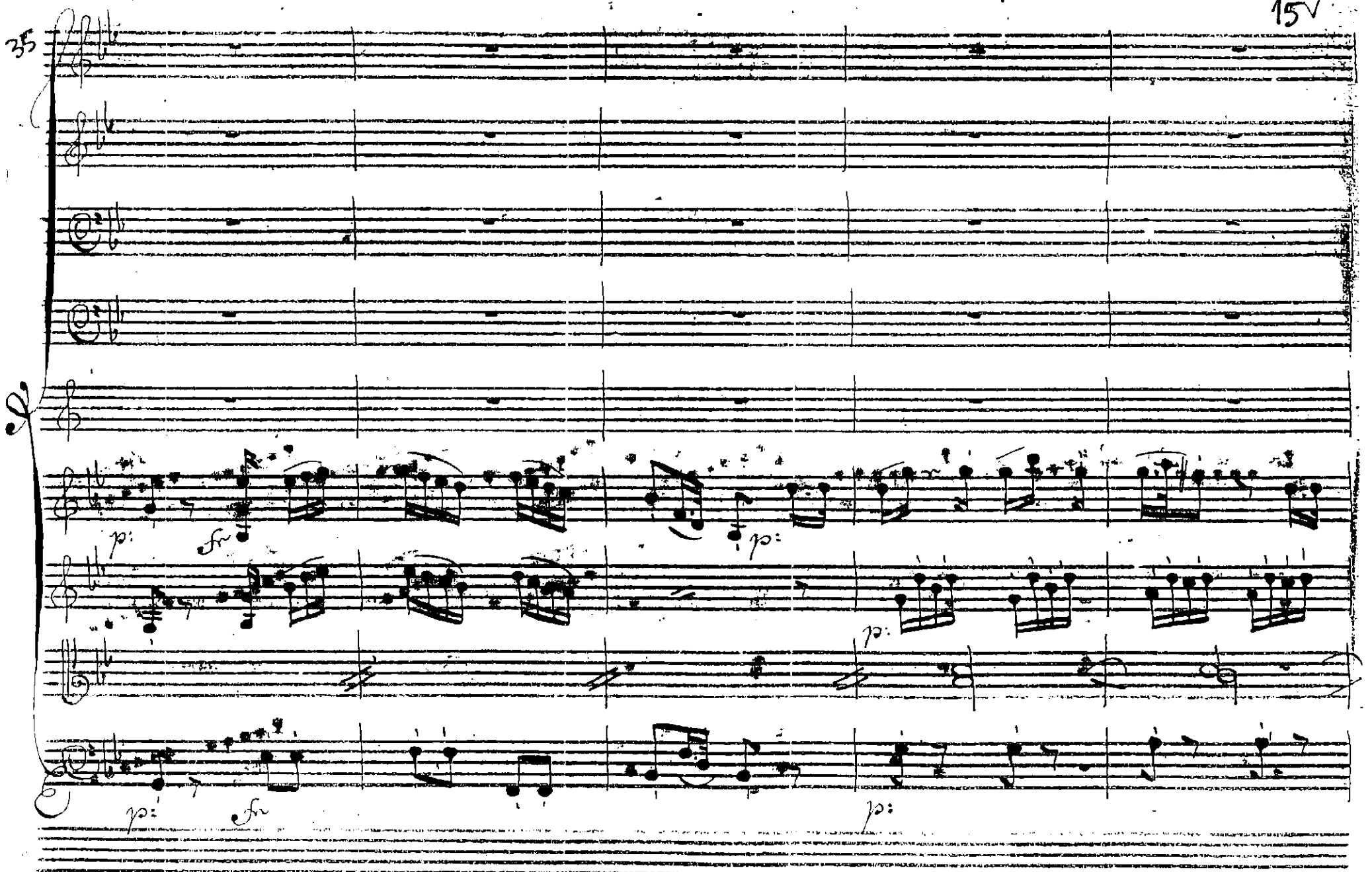
35
p:
fz
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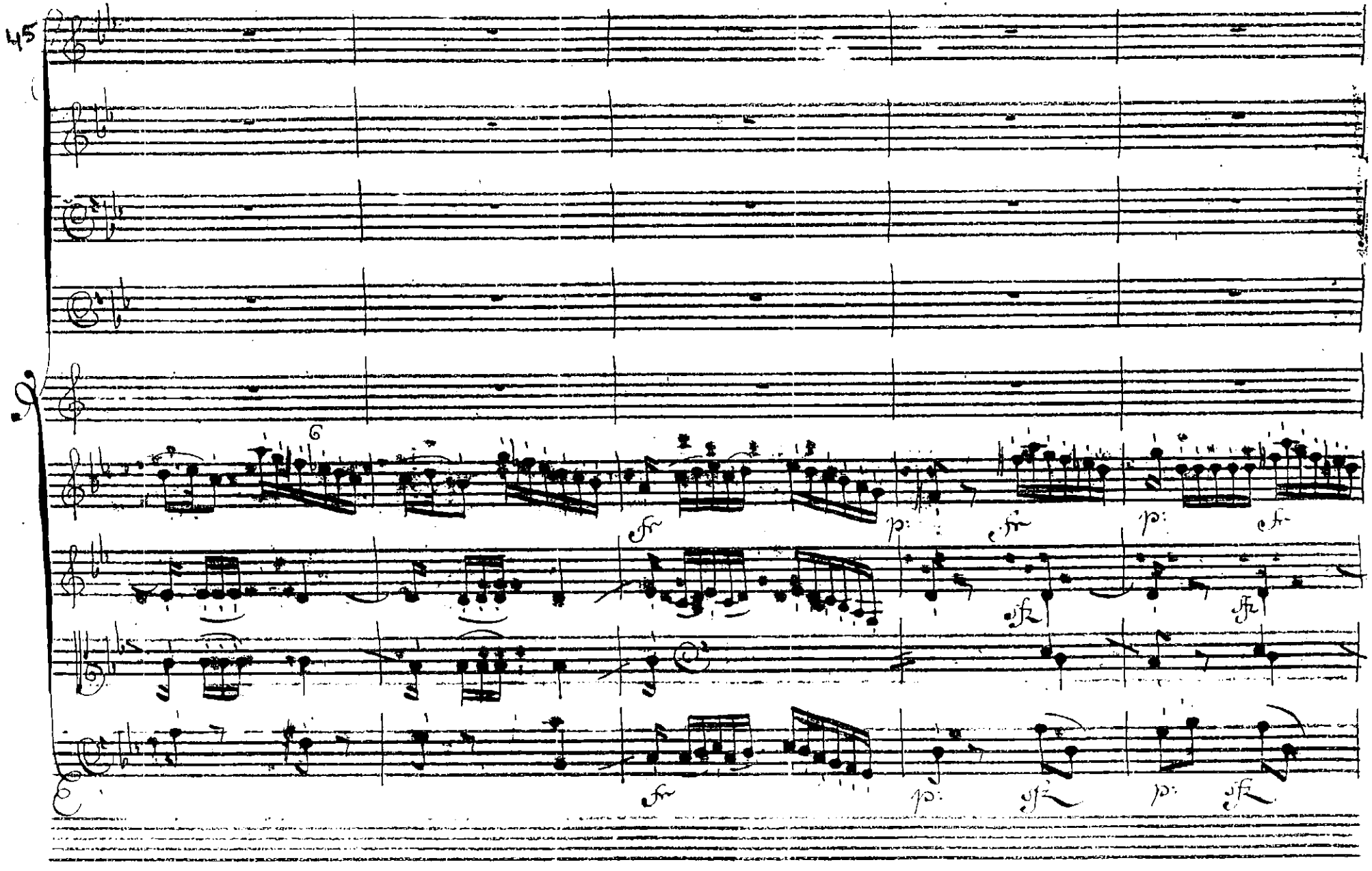
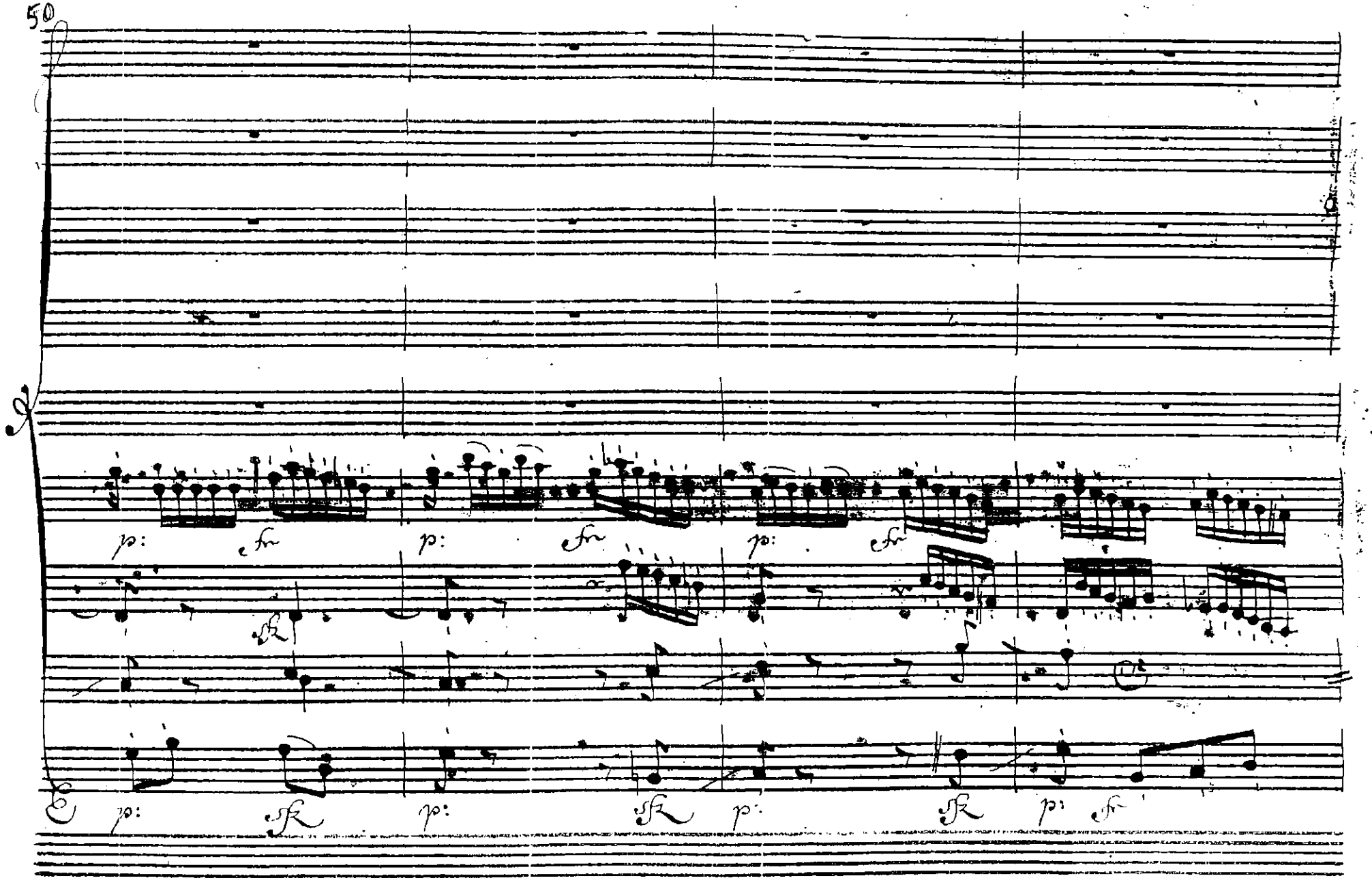
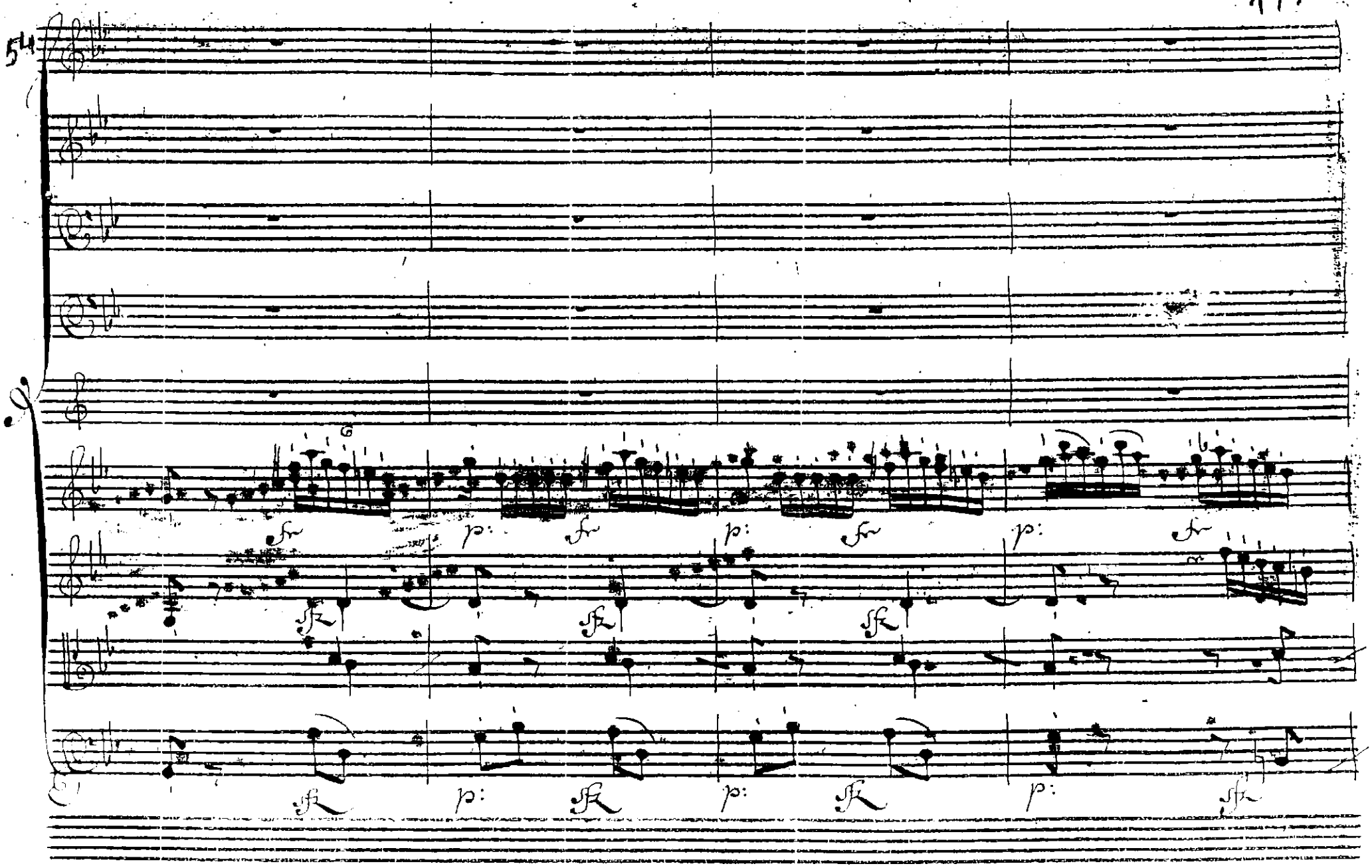

45
G
fp
fz


50
p: fz p: fz p: fz
p: sfz p: sfz p: sfz p: fz


54
fr
p:
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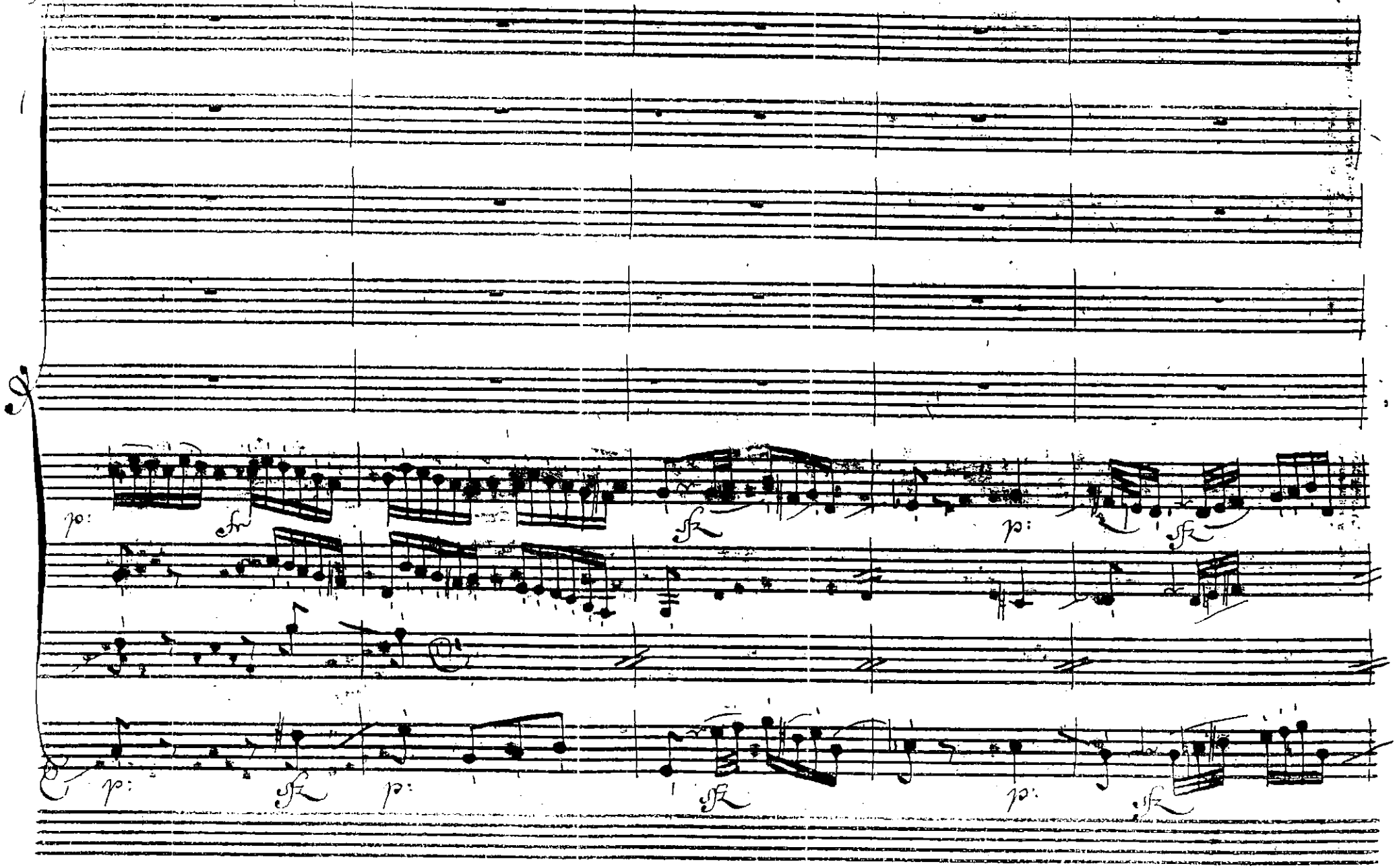
sfz


p:
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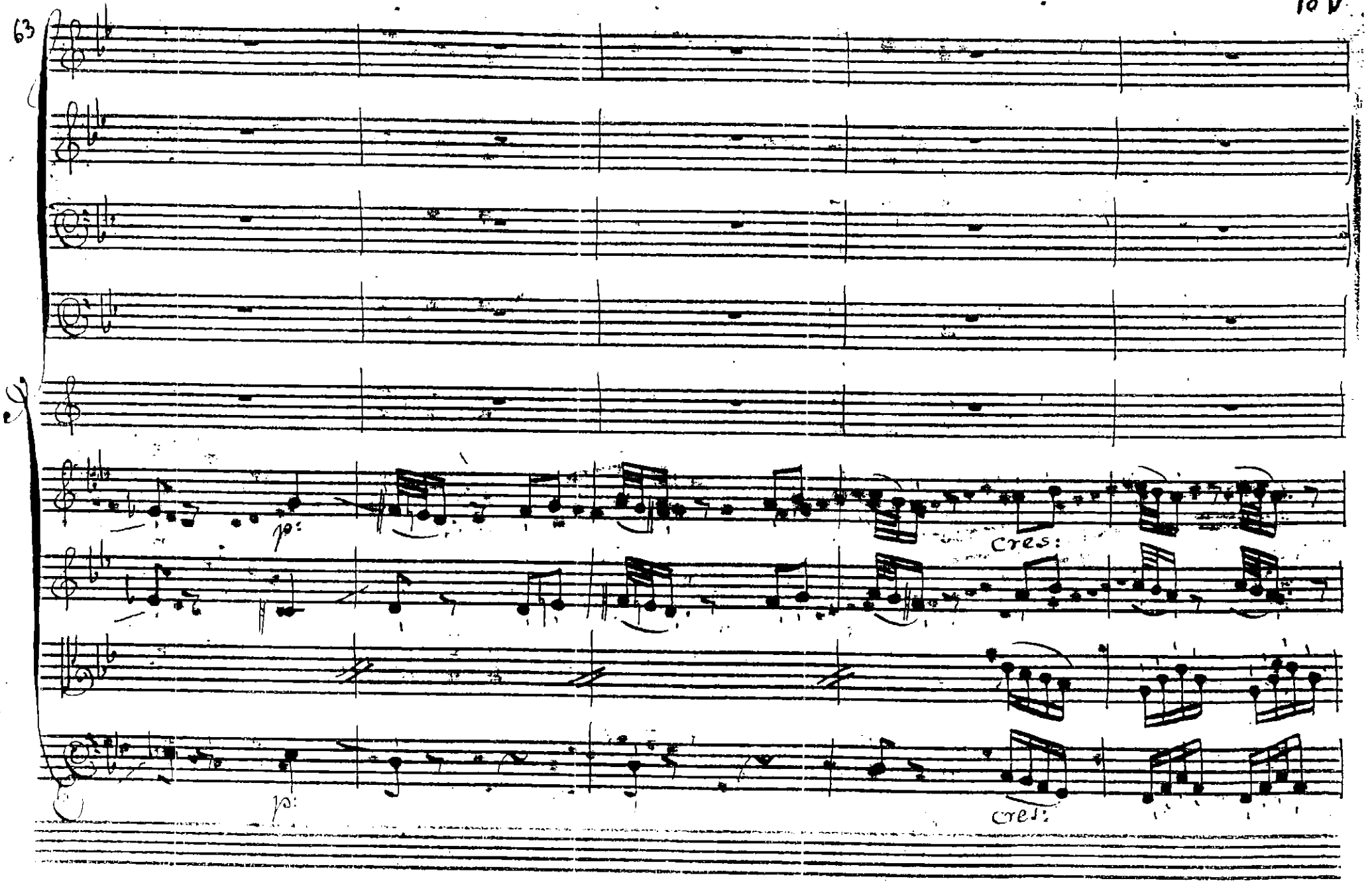
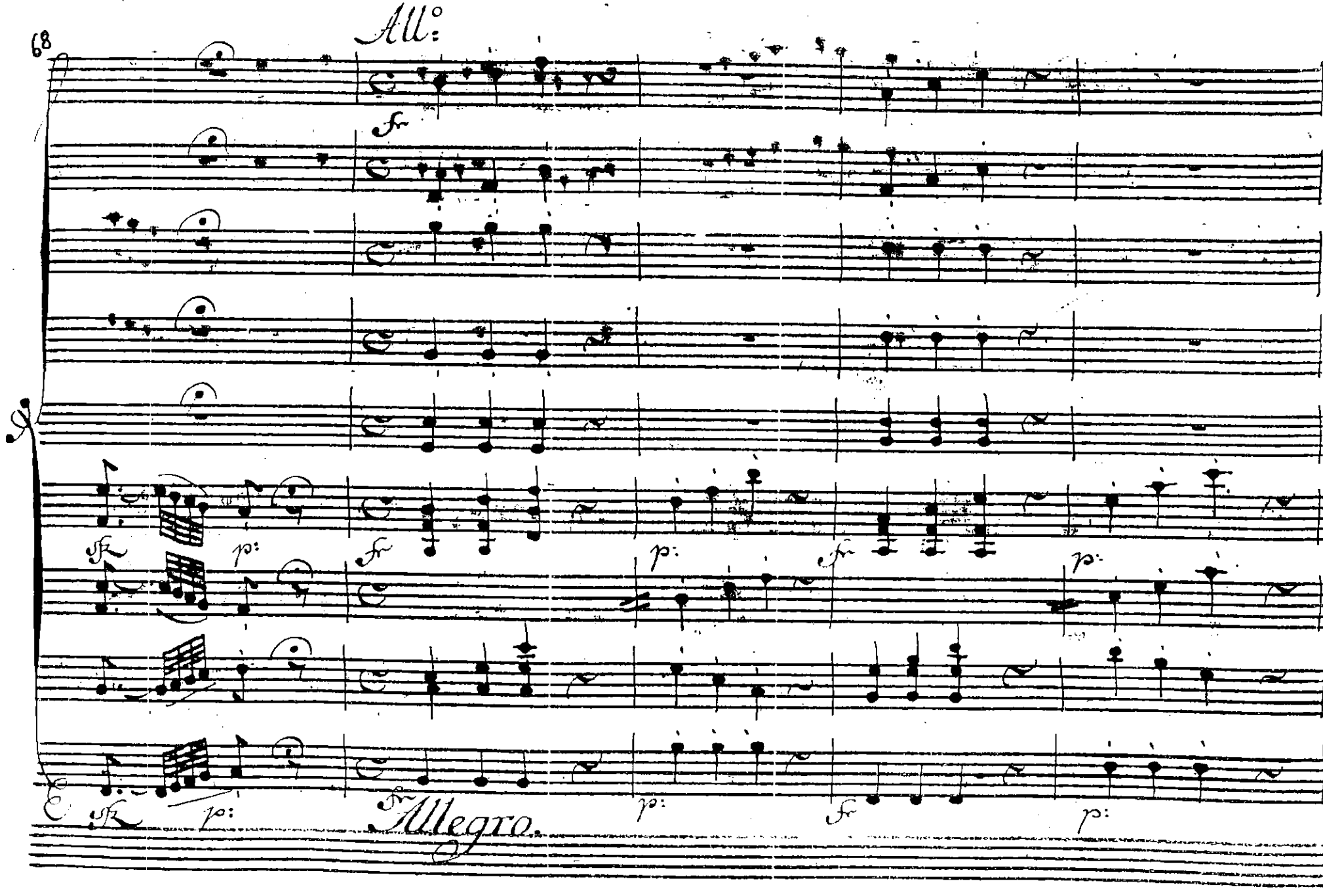
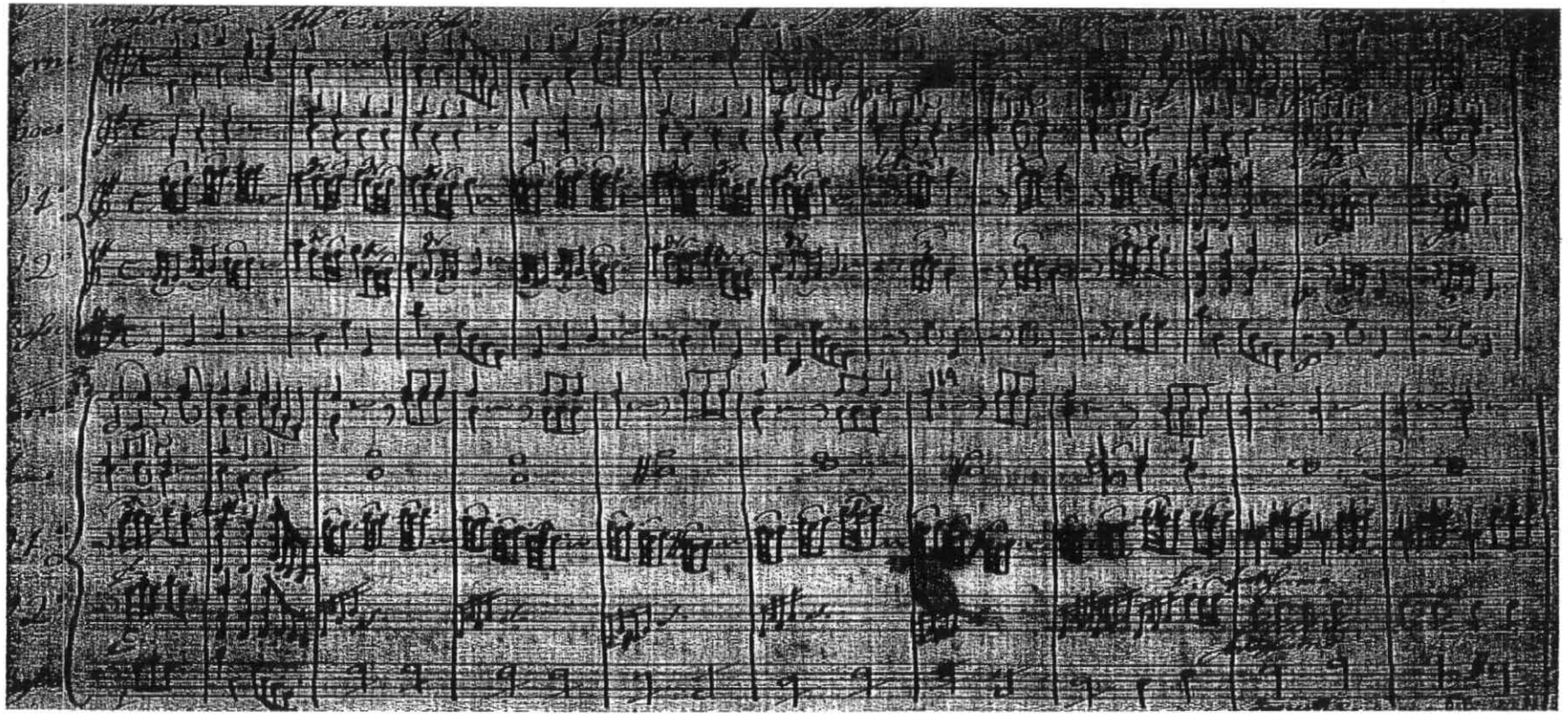
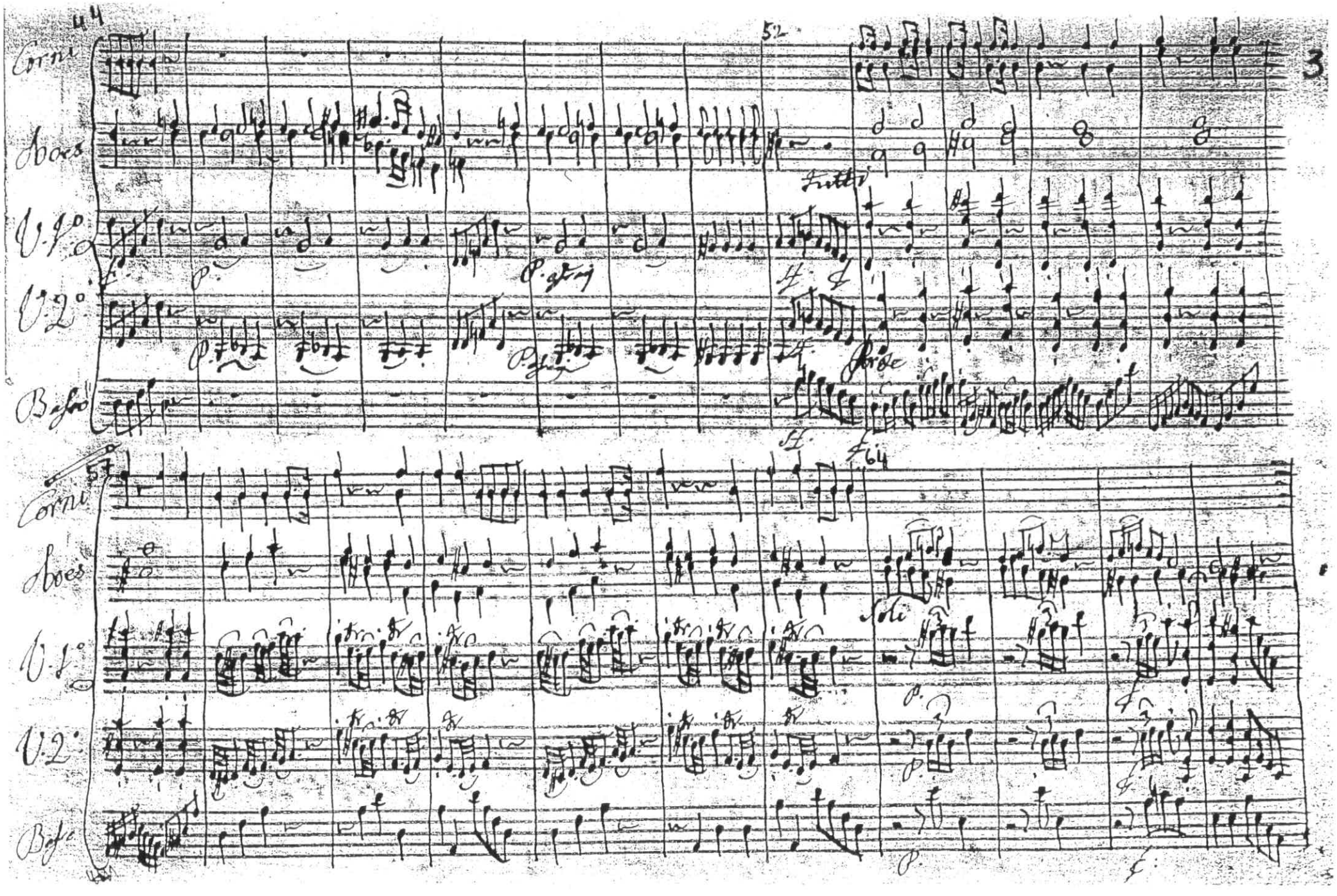
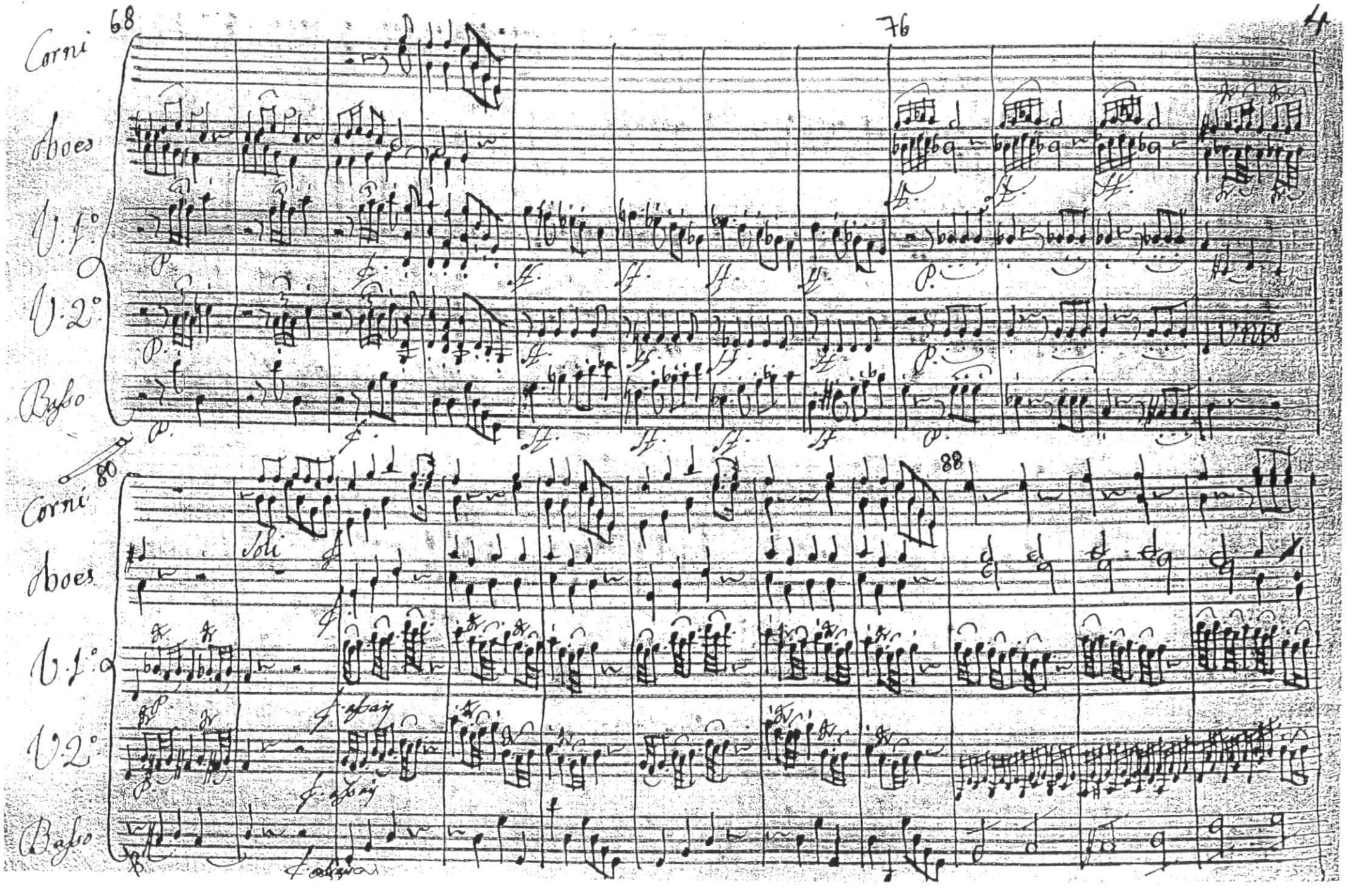

63
p:
cres:
p:
cres:

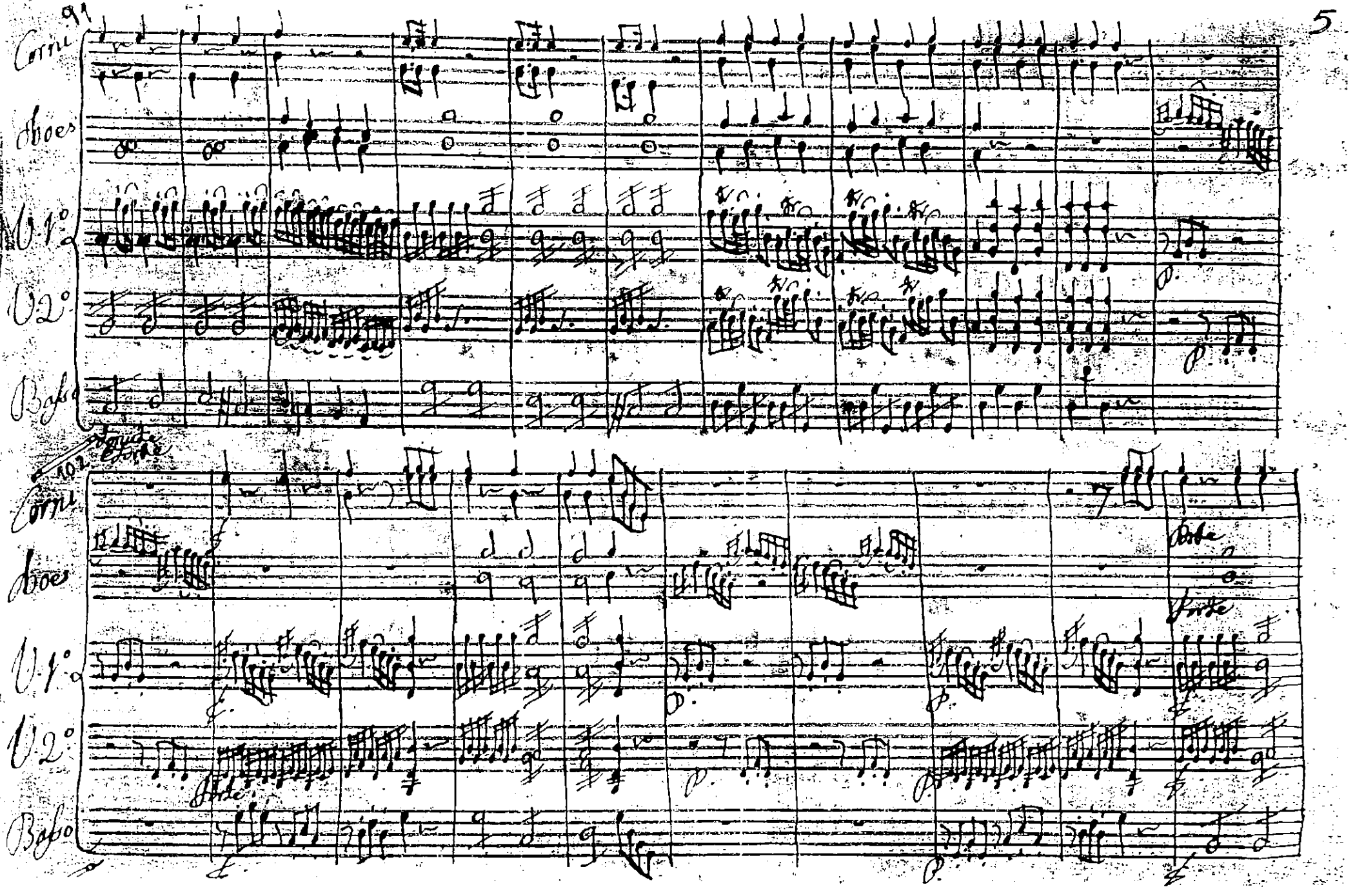

All:o
fz
sfz
p:
fz
p:
fz
p:
sfz
p:
fz
p:
fz
p:
Allegro.

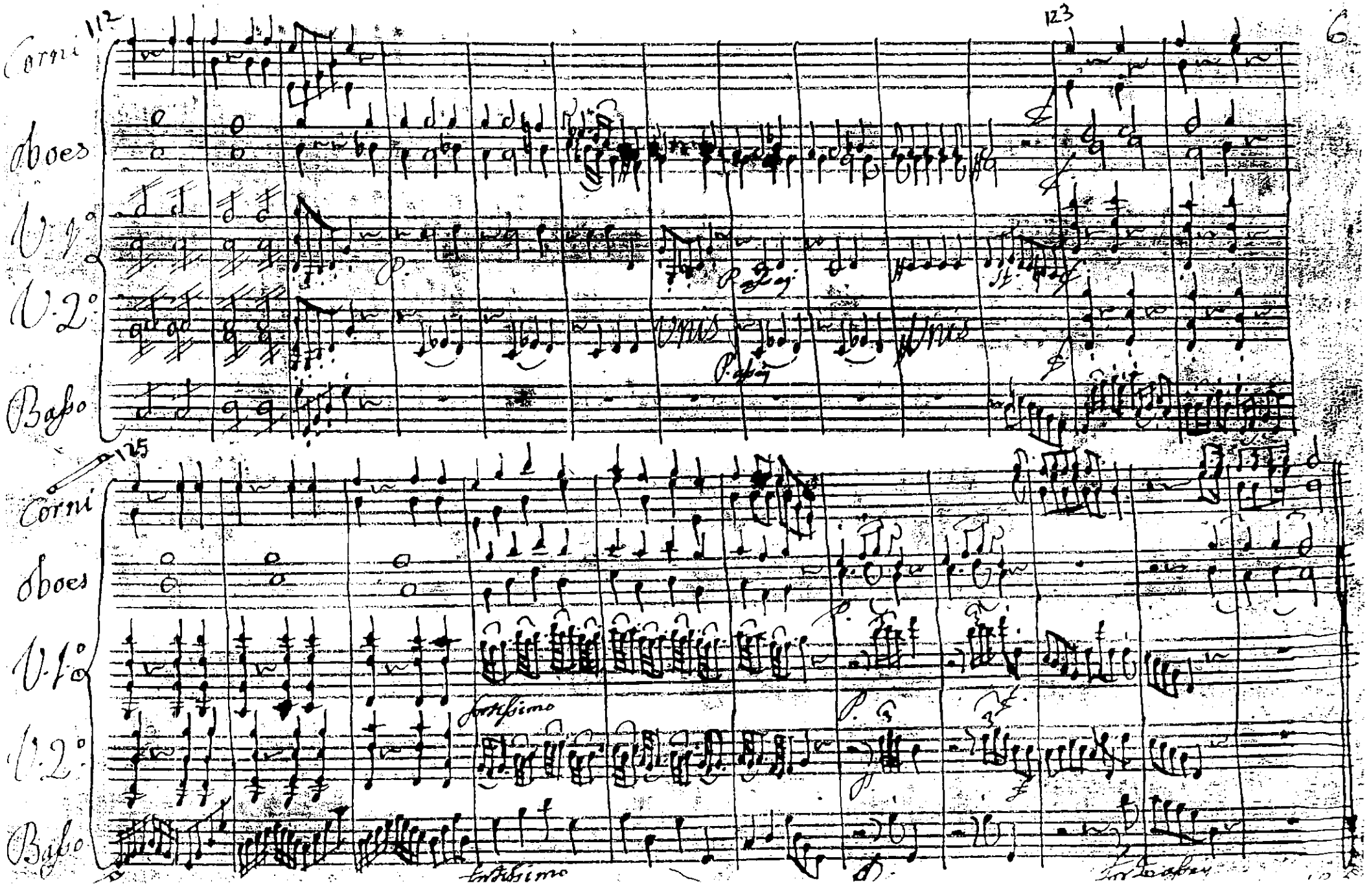


Ex. 207 - Gonçalo Auzier Romero, Sinfonia, 1º, 2º e 3º and., pp. 1-16
Apesar de alguma falta de clareza estrutural estes três andamentos são exemplos interessantes da forma sonata neste grupos de obras, devido sobretudo às secções de desenvolvimento, razoavelmente elaboradas; texturas quase sempre muito diferenciadas nos acompanhamentos; independência entre as três grandes famílias; Espiritoso assai (3º and.): grande fragmentação melódica, com sentido da cor e da sua combinação motívica; escrita melódica movimentada, com células curtas e rápidas escalas ascendentes, tipo apojatura, em uníssono ou em oitavas, com objectivos dramáticos; c. 185: indicação *risulutto*

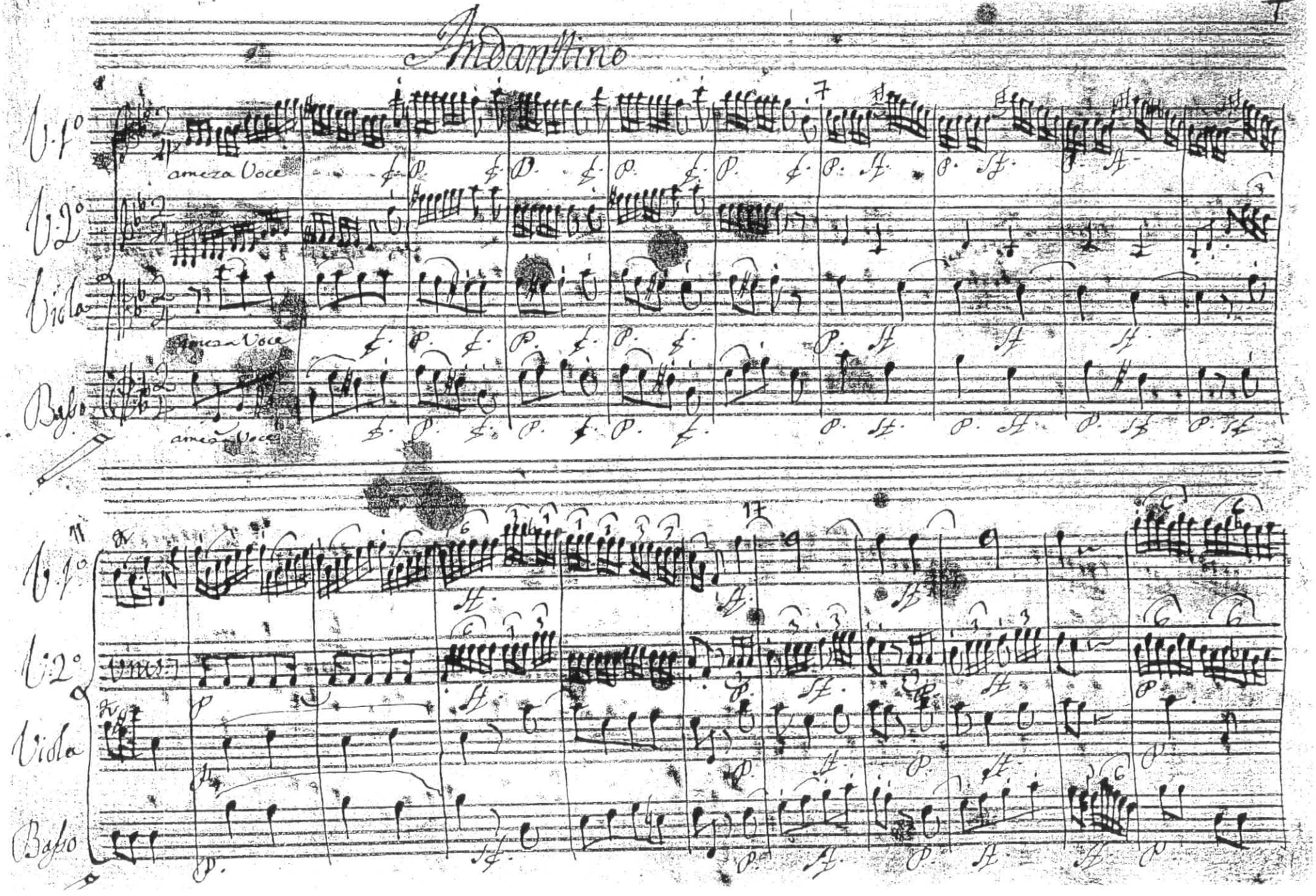

44
Corni
Aoes
V. 1°
V. 2°
Basso
52
Tutti
Forte
57
Corni
Aoes
V. 1°
V. 2°
Basso
64
Soli

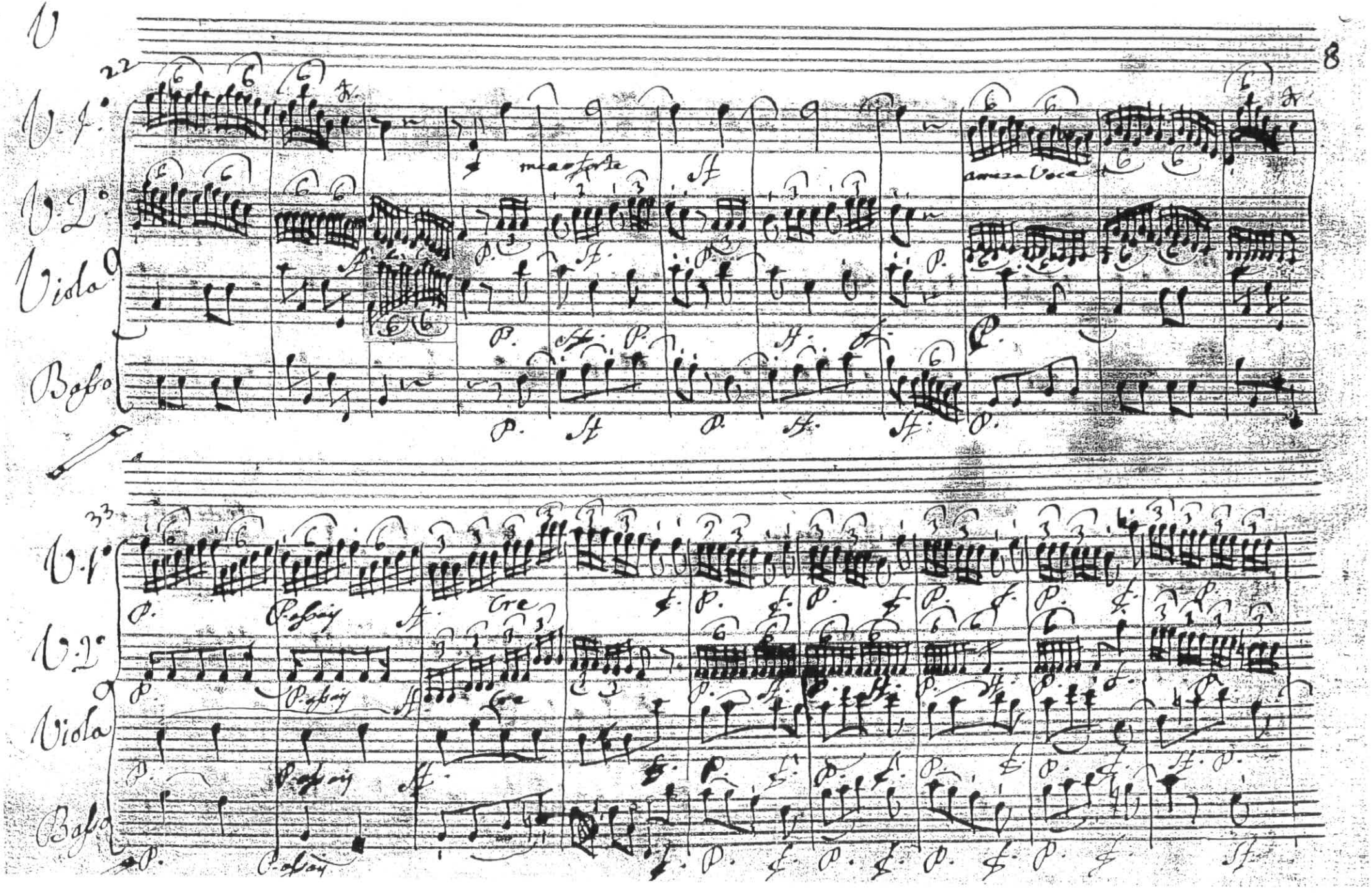

Corni
Hboes
V.1°
V.2°
Basso
68
76
80
88
Soli

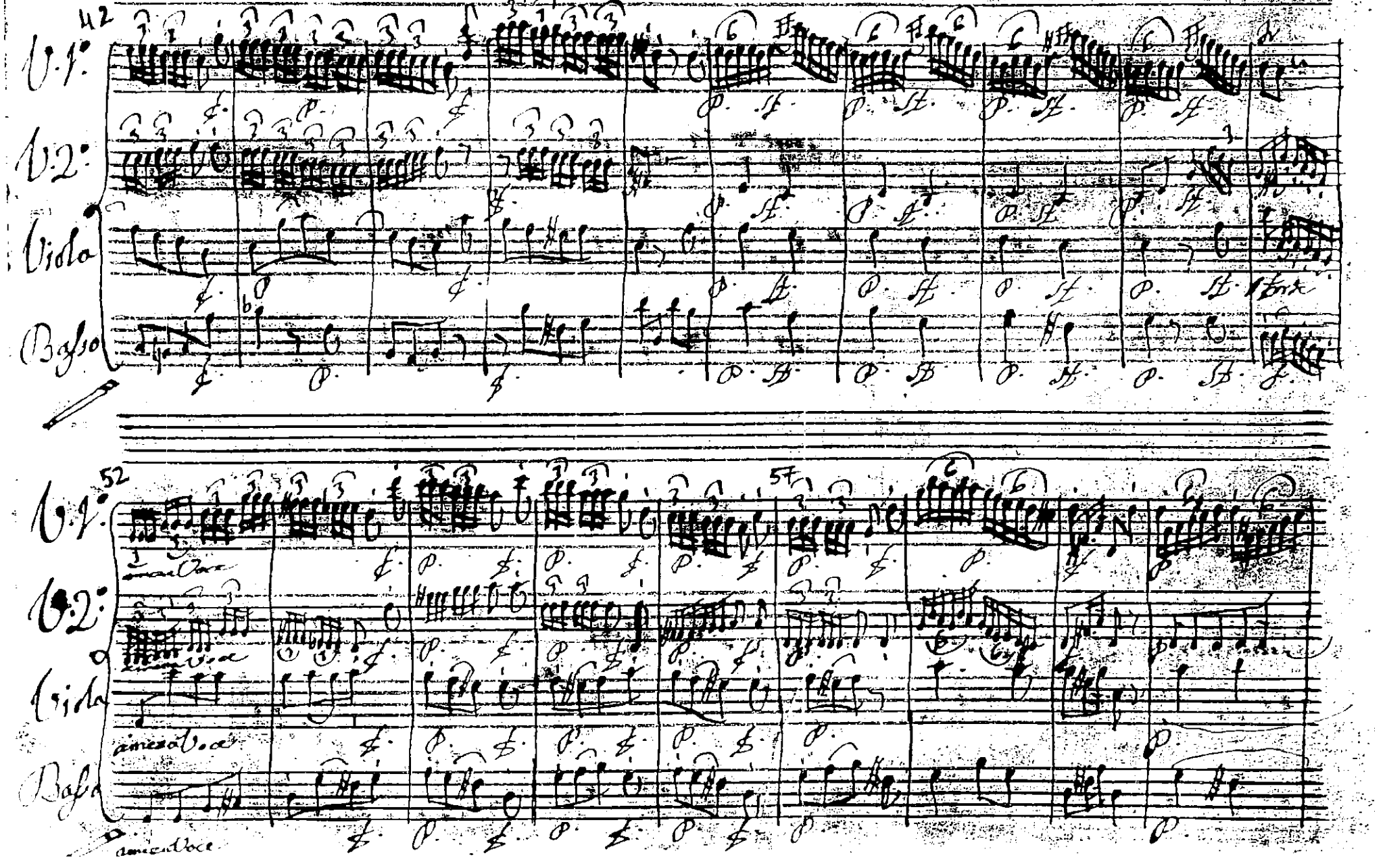

91
Corni
Oboes
V.1°
V.2°
Basso
102
Corni
Oboes
V.1°
V.2°
Basso

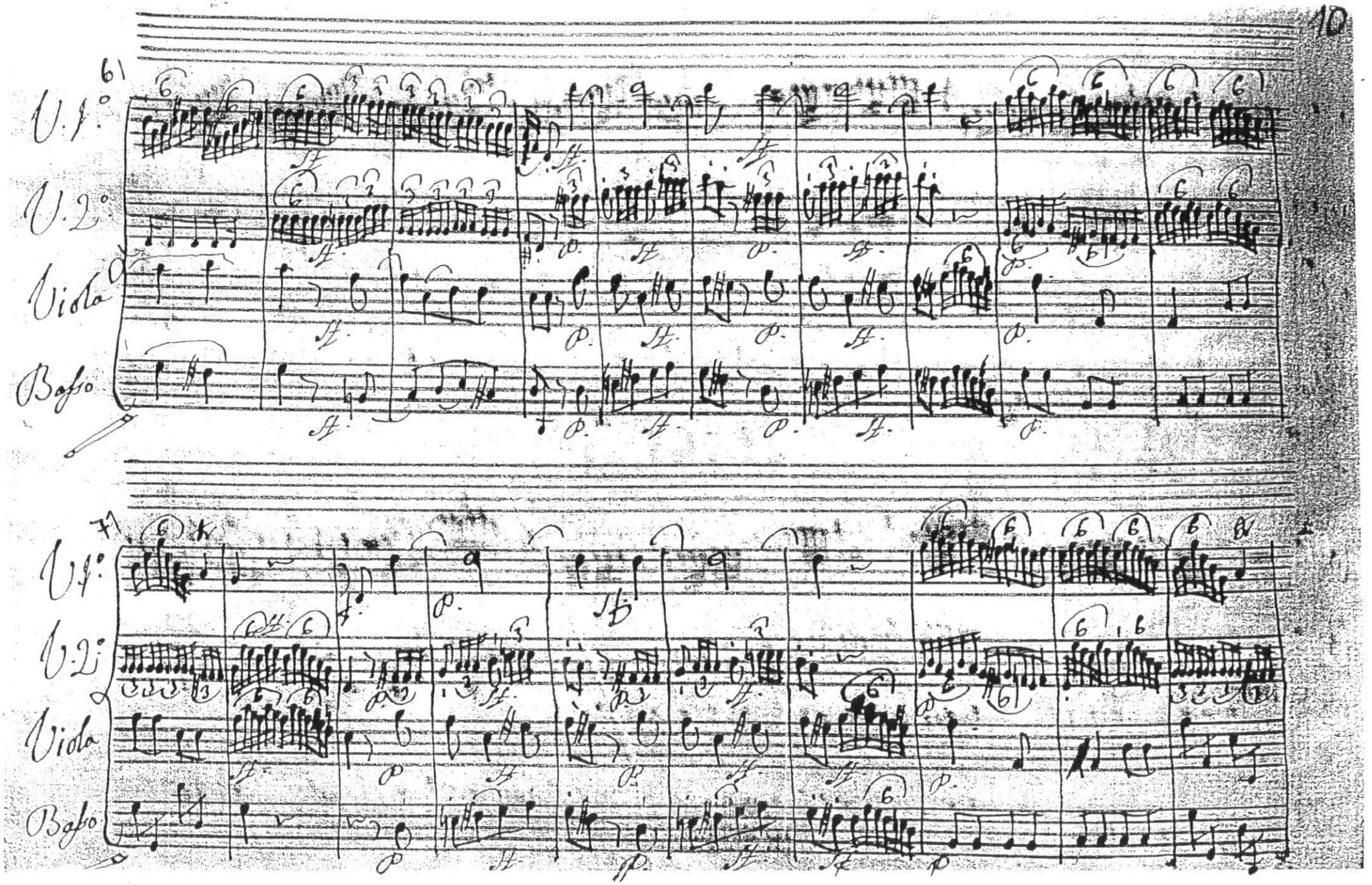

Corni
112
123
6
Oboes
V.1°
V.2°
Basso
P. sempre
Corni
125
Oboes
V.1°
V.2°
Basso
fortissimo
fortissimo
P.
P.
P.

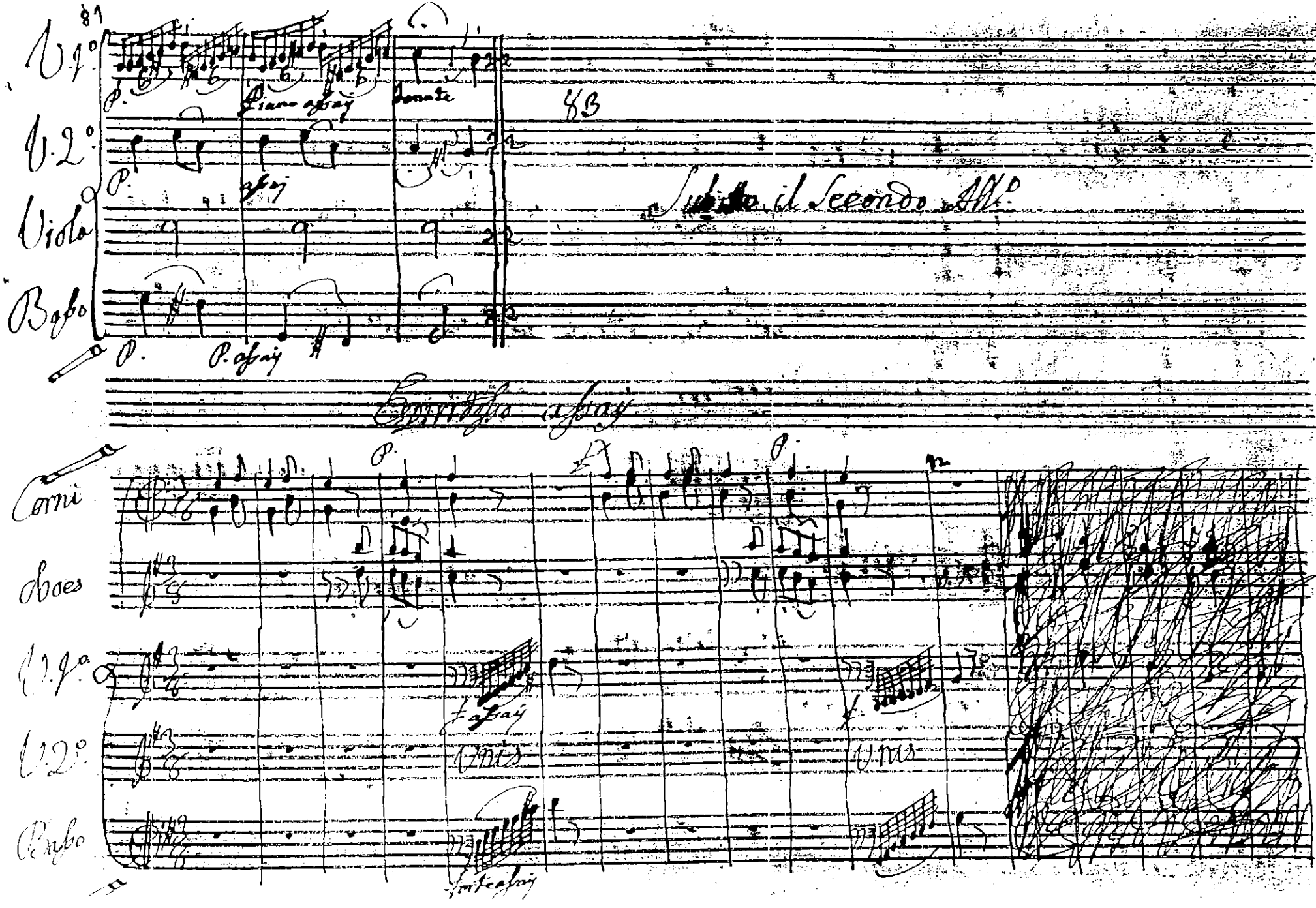
Andantino

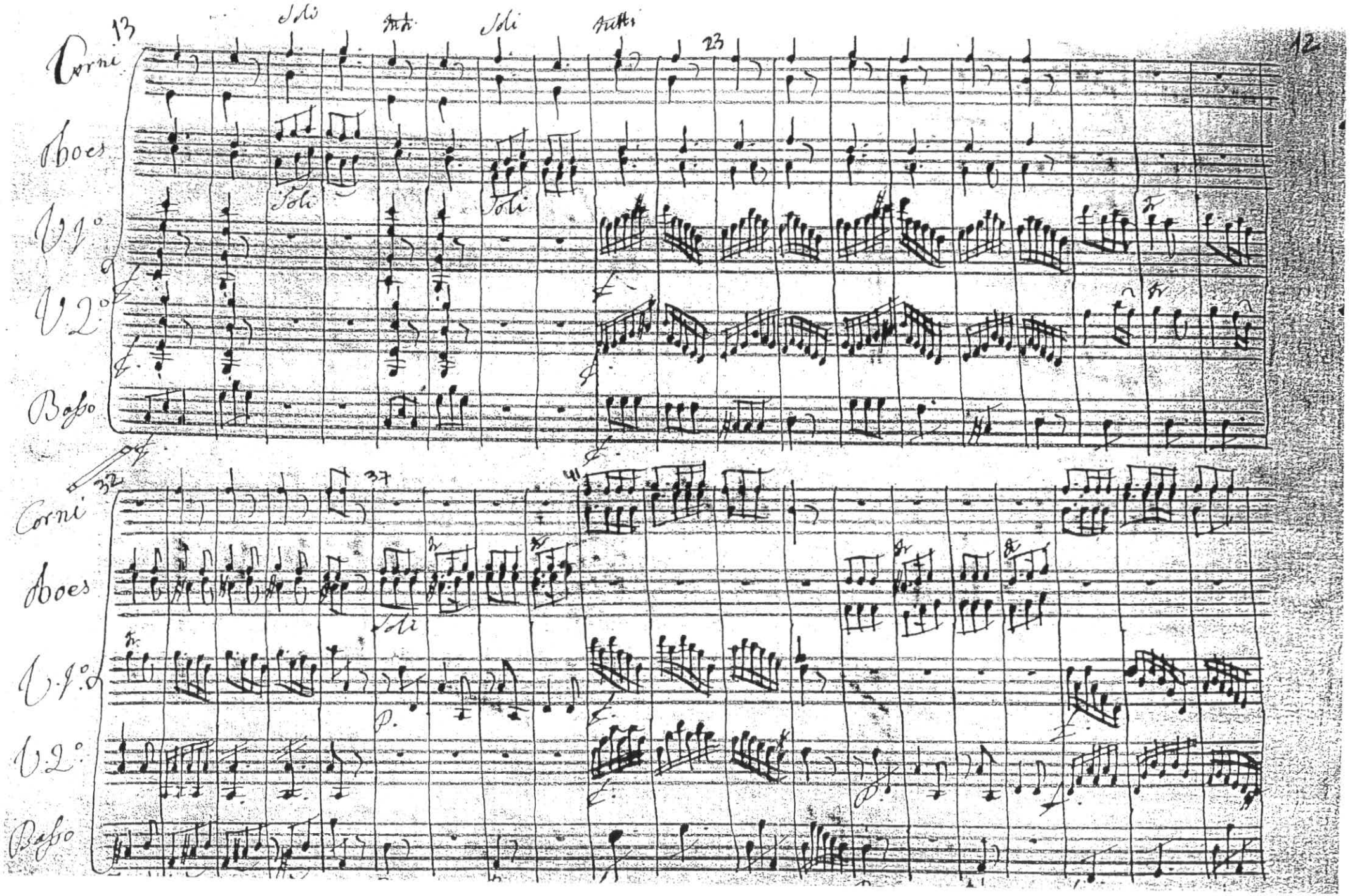


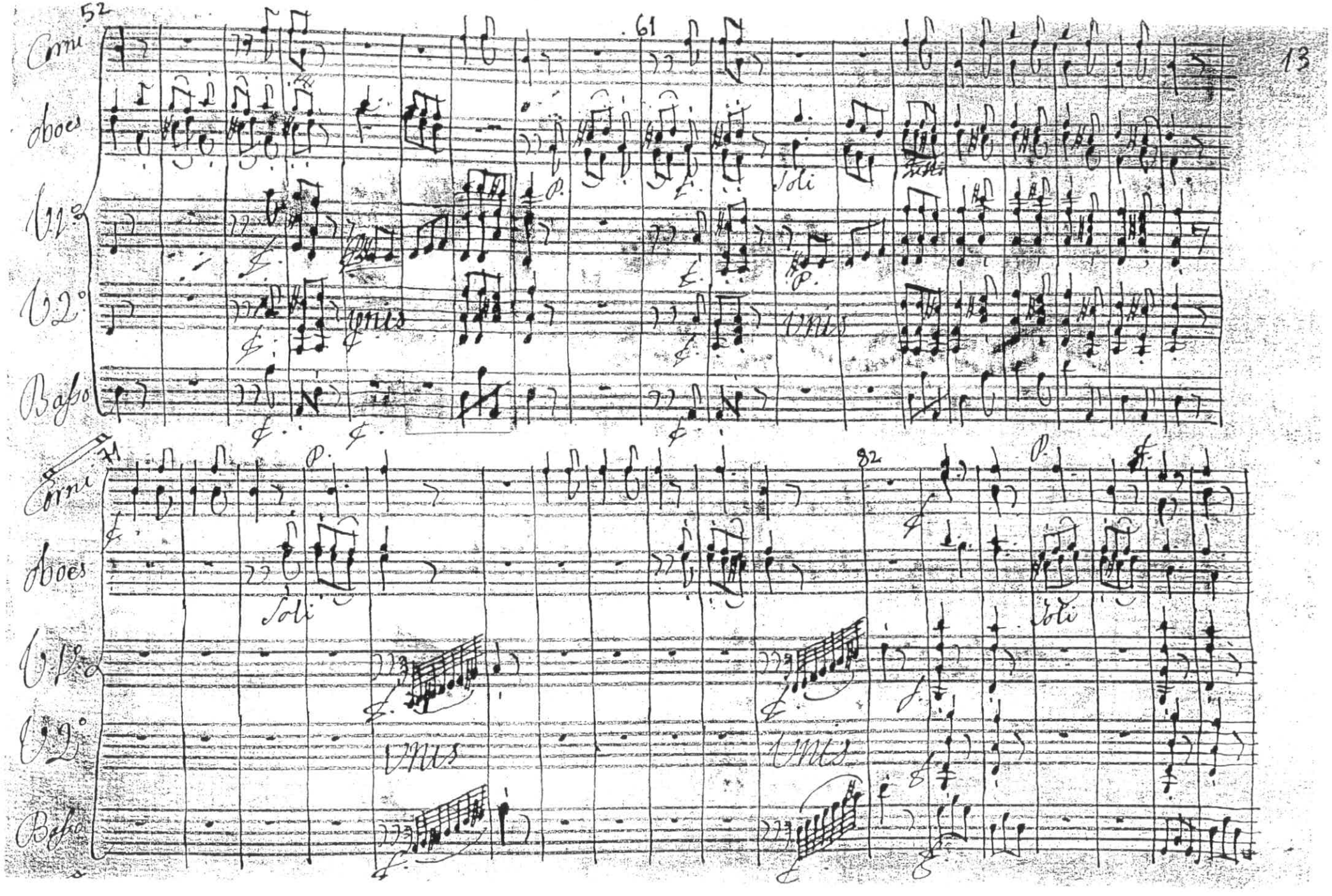

V
V. 1°
V. 2°
Viola
Basso
22
33
meza forte
amaza Voce
Cre

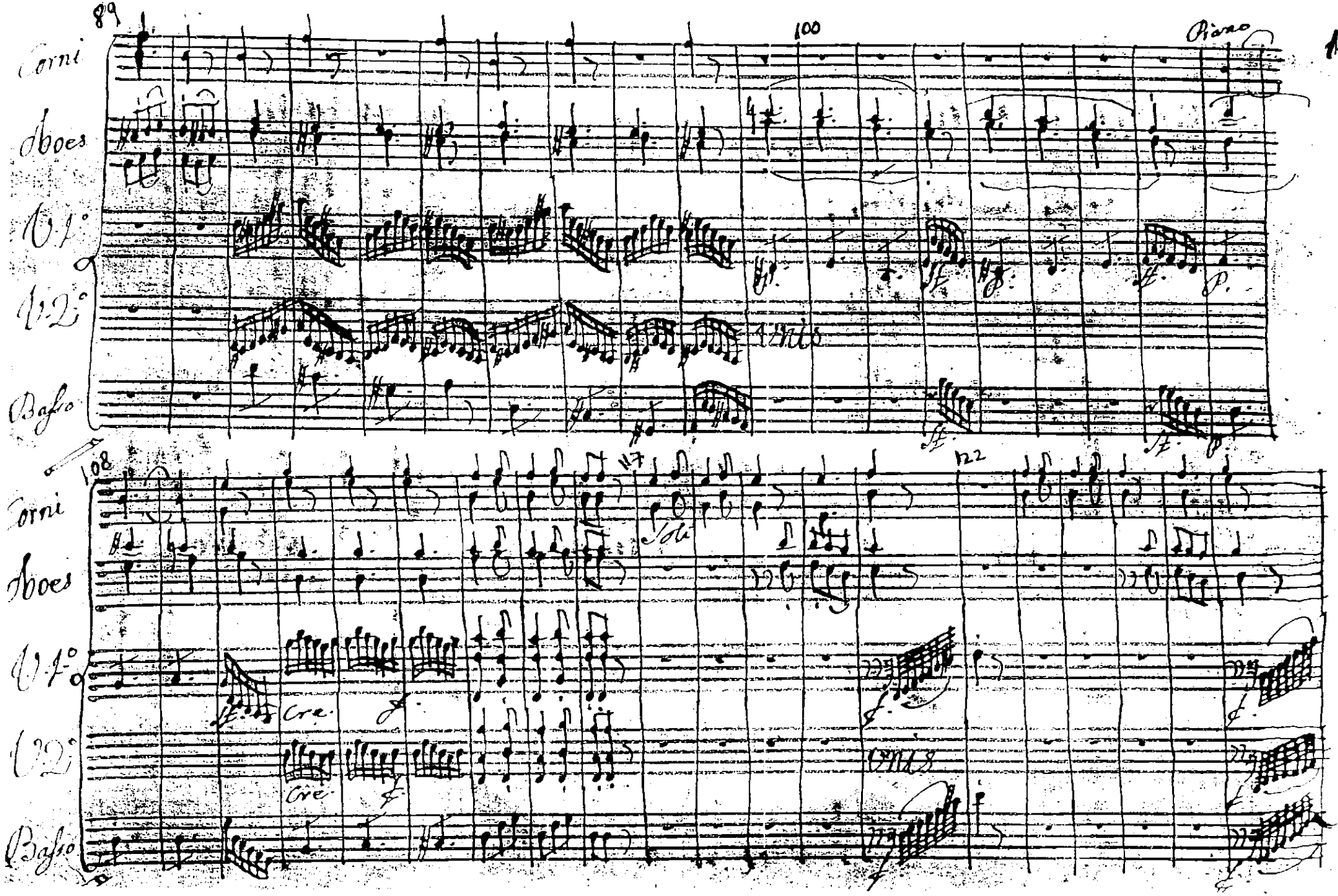

42
V.1°
V.2°
Viola
Basso
52
57
V.1°
V.2°
Viola
Basso
a mezza V.ce
a mezza Voce

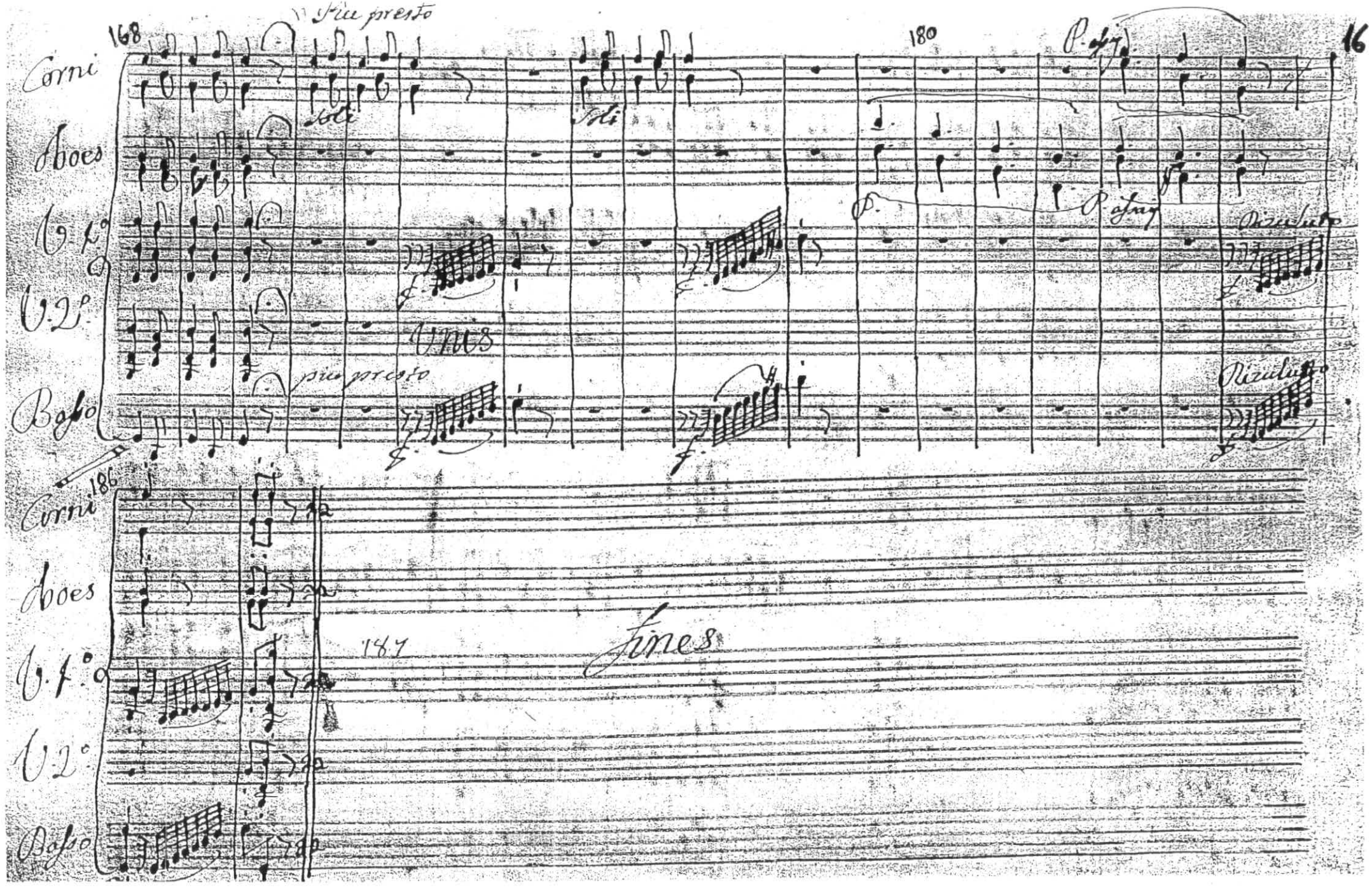

61
V. I°
V. 2°
Viola
Basso
71
V. I°
V. 2°
Viola
Basso

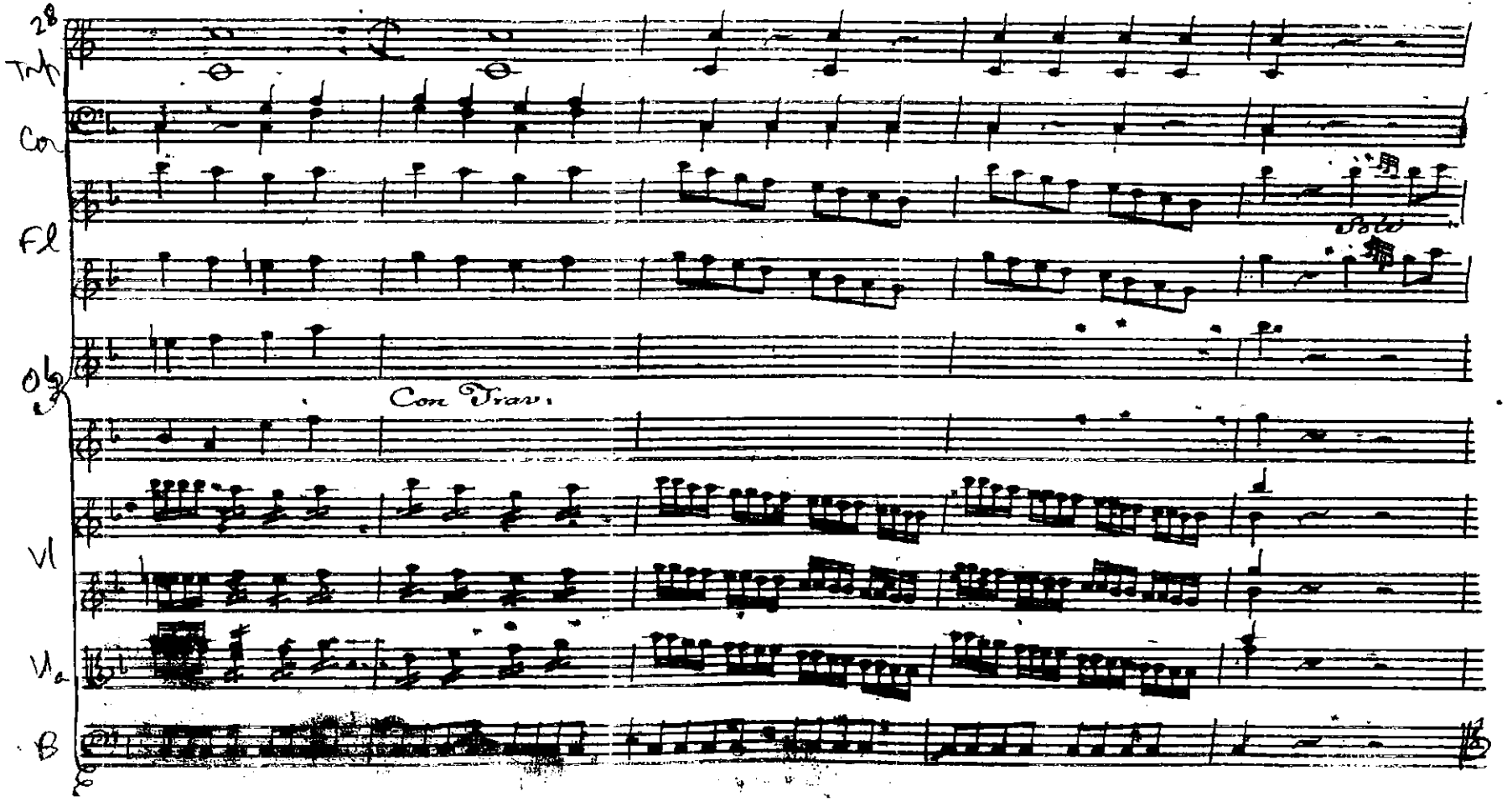

81
V. 1°
V. 2°
Viola
Basso
P.
Piano assay
Donate
P. assay
P. assay
83
Subito il Secondo All°
Corni
Oboes
V. 1°
V. 2°
Basso
P.
P.
f assay
Unis
Unis
forte assay


Corni
Hoes
V.1°
V.2°
Basso
Soli
Tutti
Soli
Tutti
13
23
12
Corni
Hoes
V.1°
V.2°
Basso
Soli
32
37
41

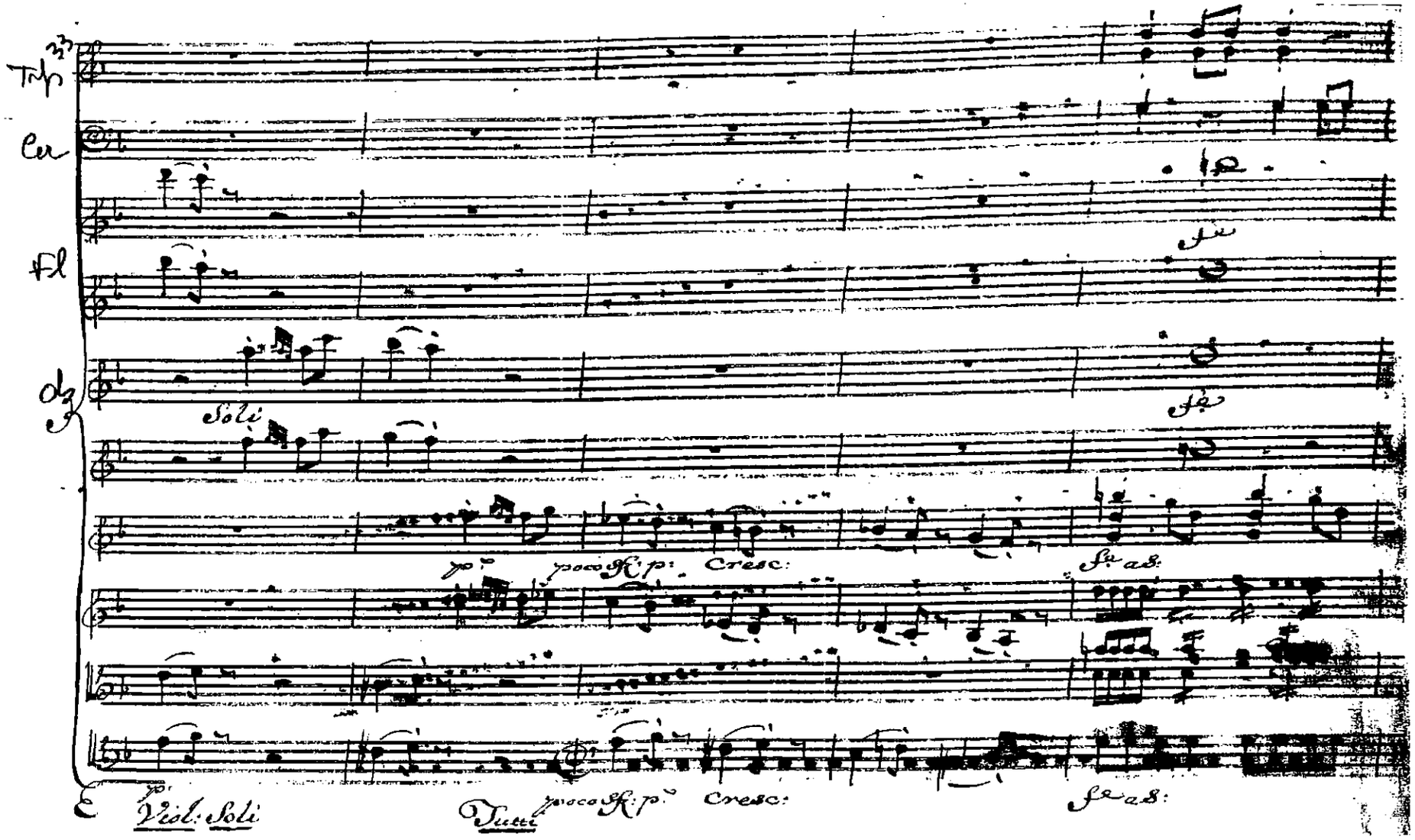

52
61
Corni
Oboes
V1°
V2°
Basso
Soli
Unis
71
82
Corni
Oboes
V1°
V2°
Basso
Soli
Unis

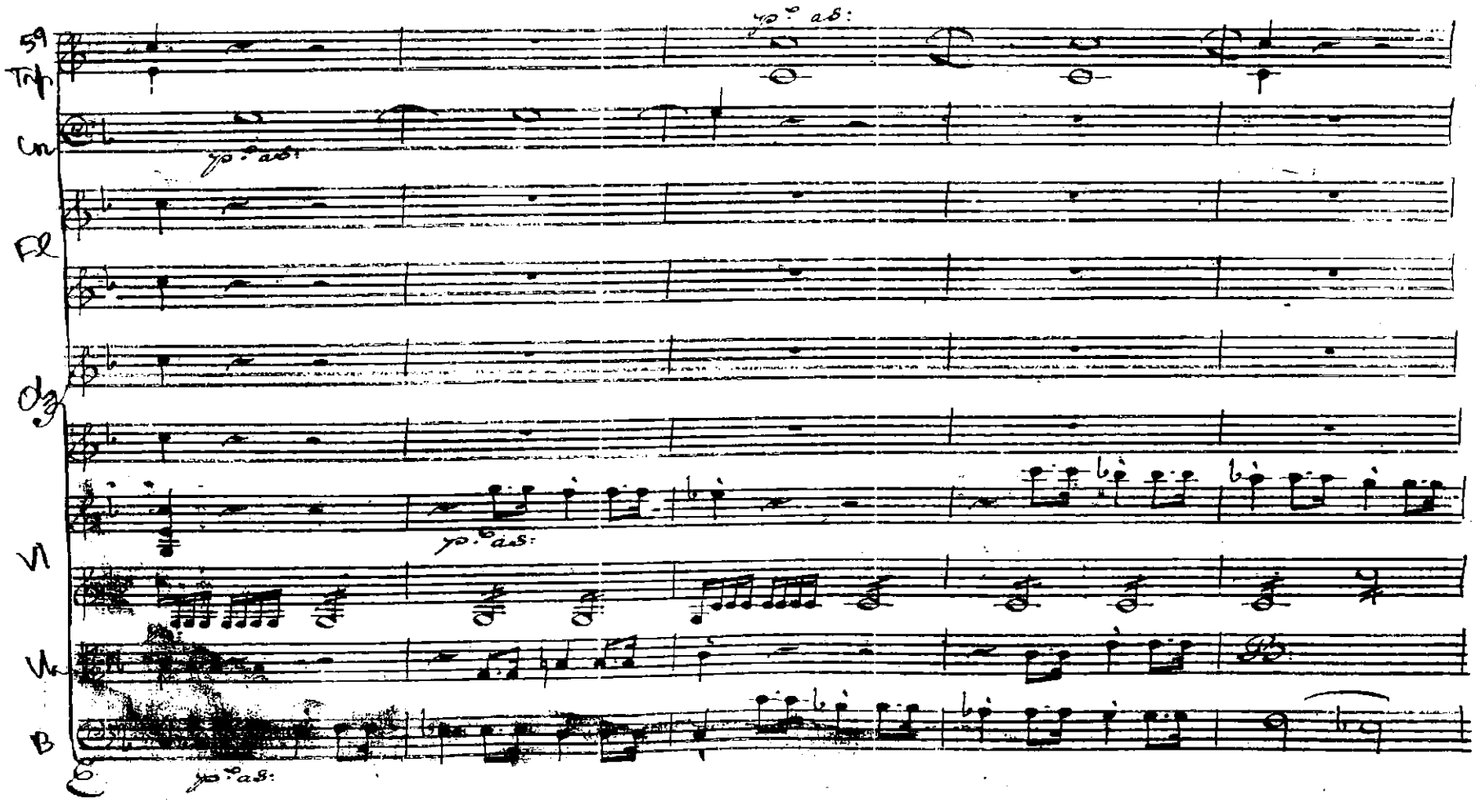

89
100
Piano
Corni
Oboes
V.1°
V.2°
Basso
Unis
108
117
122
Soli
Cre
Cre
Unis


168
Corni
Aboes
V. 1°
V. 2°
Basso
Più presto
Soli
Soli
Unis
più presto
180
P. assai
P.
P. assai
Rizuluto
Rizuluto
186
Corni
Aboes
V. 1°
V. 2°
Basso
187
Fines

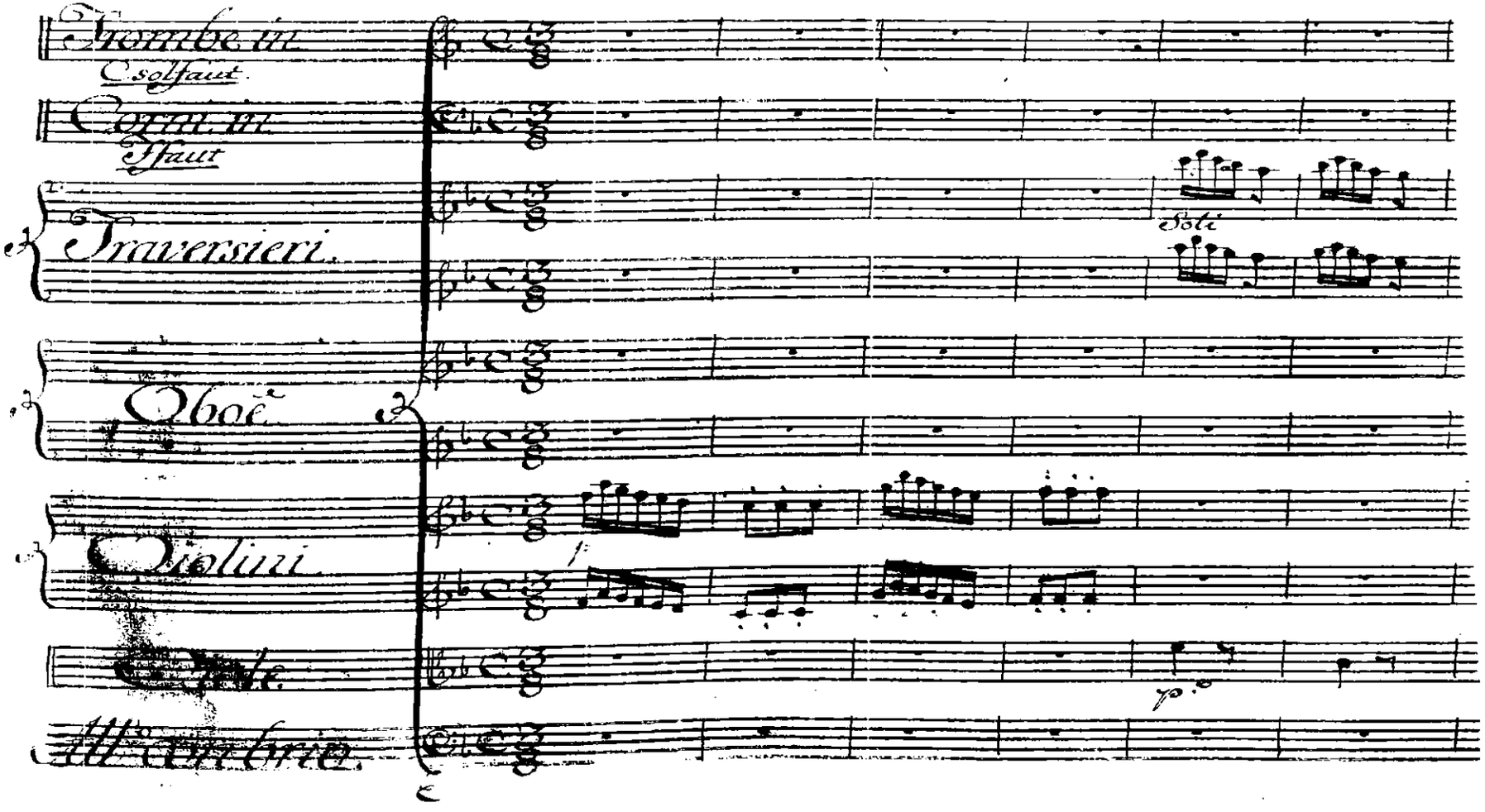


Ex. 210 – Leal Moreira, **Abertura** de *Siface e Sofonisba*, 1º and., pp. 4-4V
Texturas muito diferenciadas no acompanhamento; cordas com uma escrita geralmente mais movimentada do que os sopros; independência entre as três grandes famílias; indicações *soli* nas flautas, oboés e violoncelos

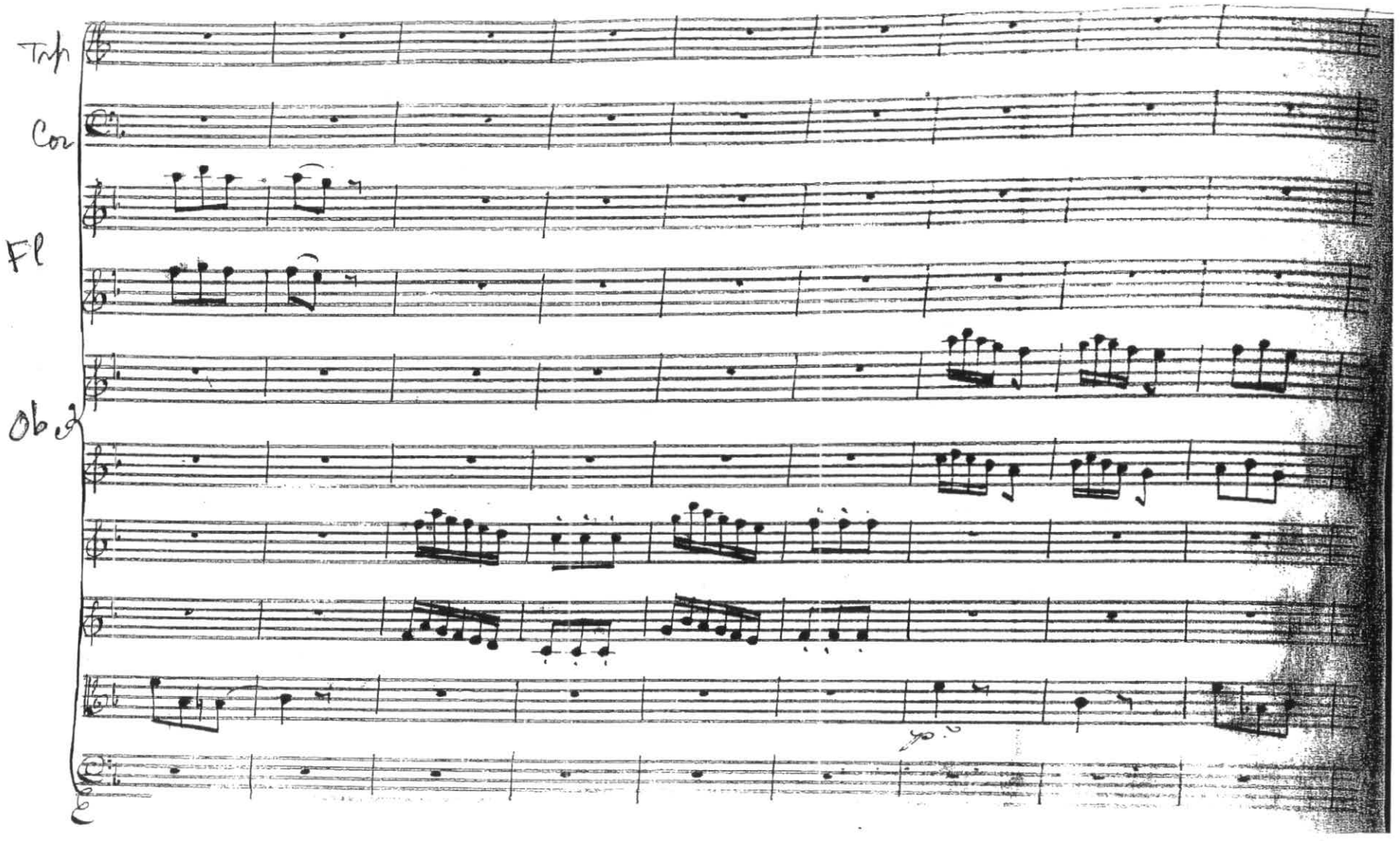

Trp
Cor
Fl
Soli
p.
poco sf: p:
Cresc:
fa as:
Viol: Soli
Tutti
poco sf: p.
Cresc:
fa as:

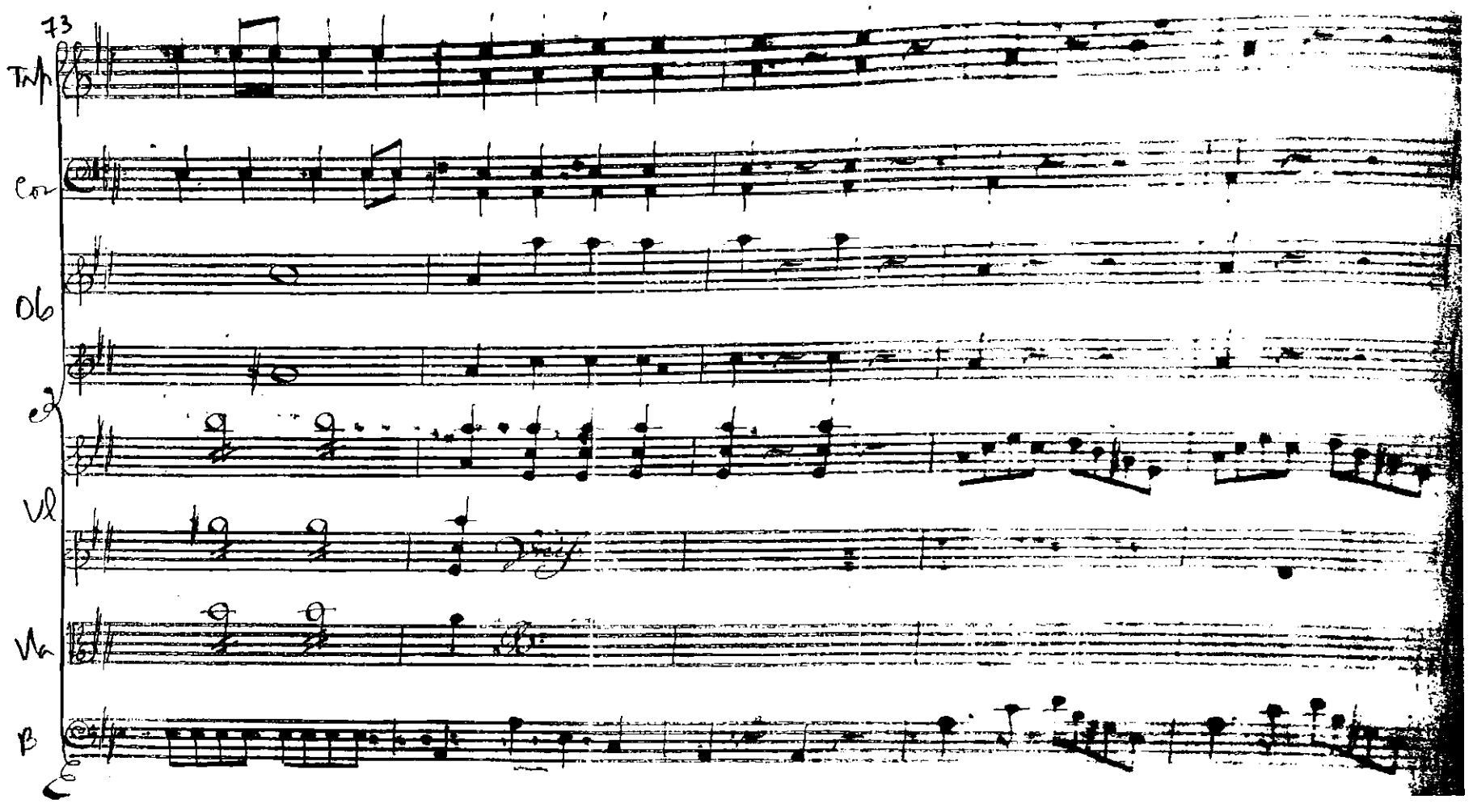


Ex. 211 - Leal Moreira, Abertura de *Siface e Sofonisba*, 1º and., p. 7
Texturas muito diferenciadas no acompanhamento

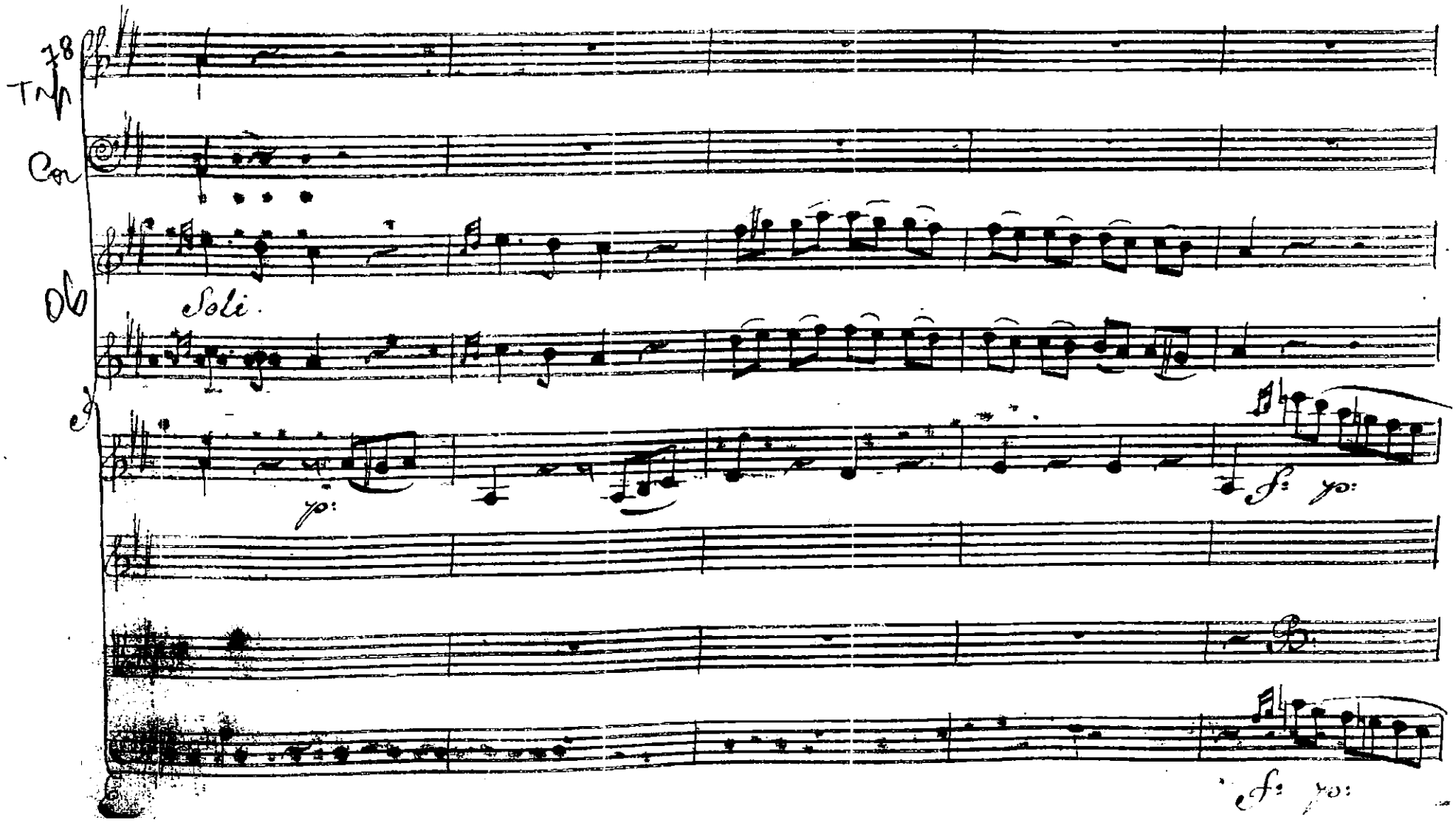


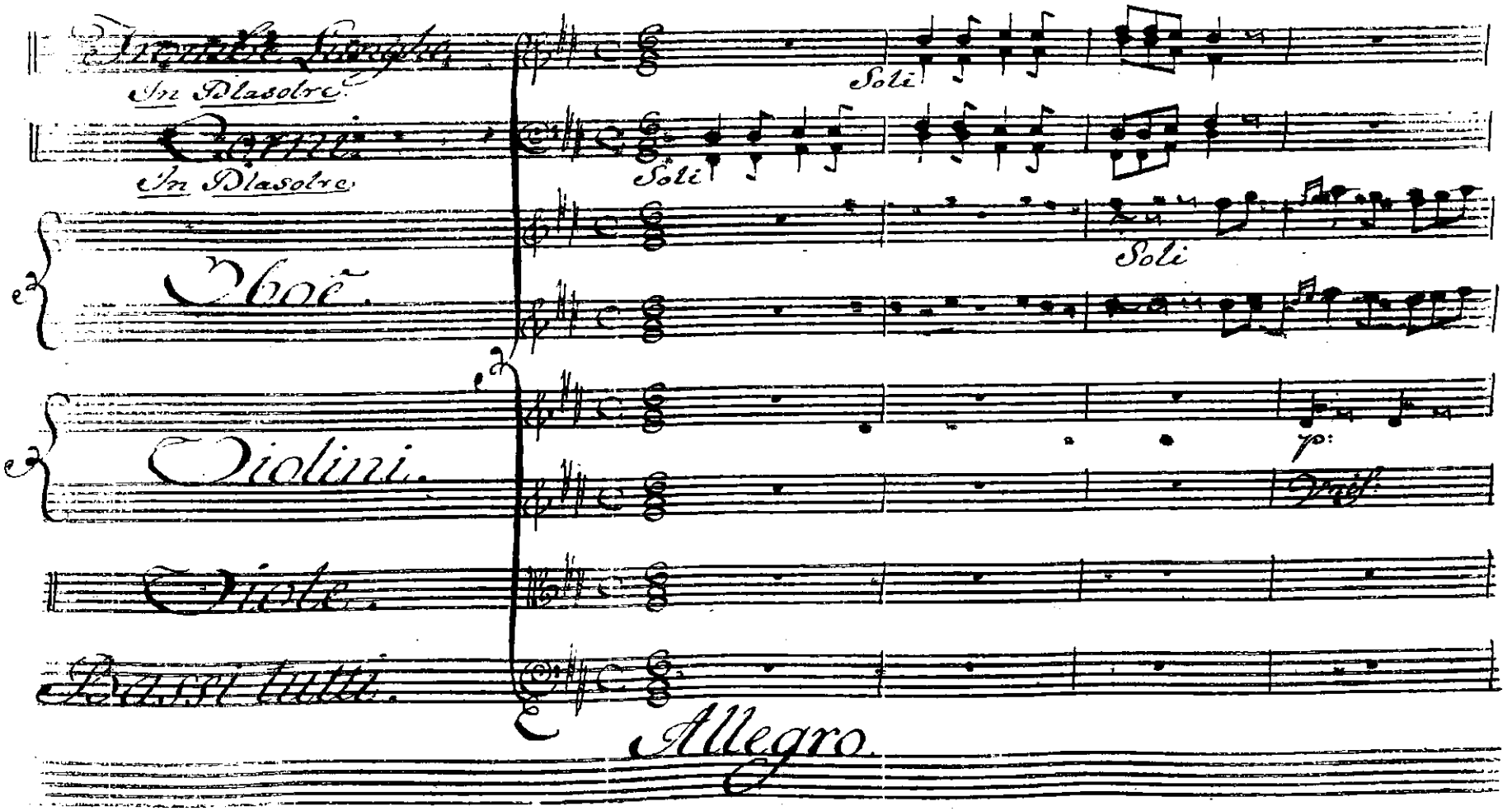
Ex. 212 - Leal Moreira, Abertura de *Siface e Sofonisba*, 3º and., pp. 15-15V
Grande fragmentação melódica, com sentido da cor e da sua combinação motívica; indicações *soli* nas flautas


Trb
Cor
Fl
Ob

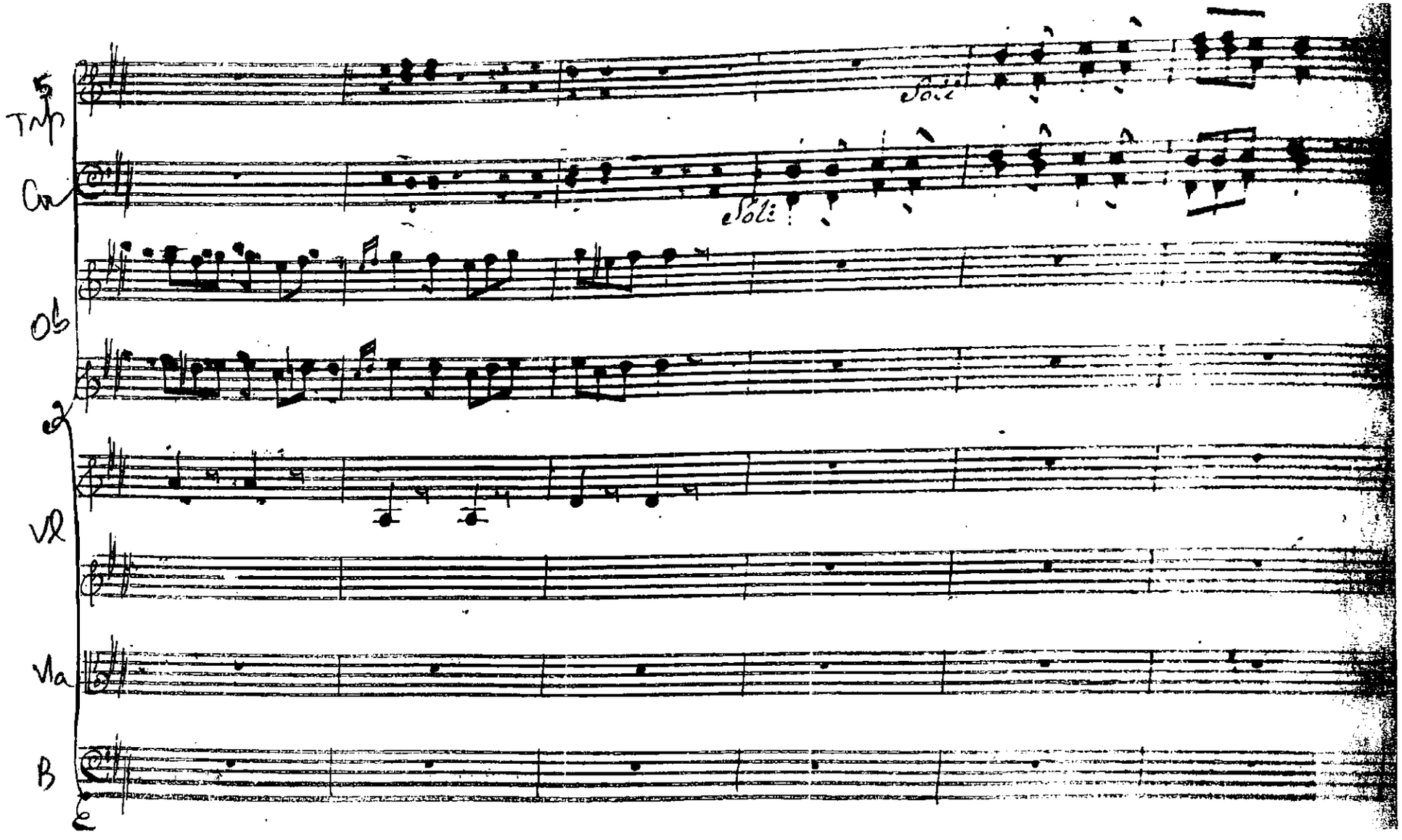


Ex. 213 – Leal Moreira, Abertura de *L'Imeneì di Delfo*, 1º and., pp. 9V-10
Indicações *soli* nos oboés


78
Tr
Cor
Ob
Soli
p:
f: p:
f: p:



Ex. 214 – Leal Moreira, Abertura de *L'Imeneì di Delfo*, 3º and., pp. 22-22V
Importância melódica das trompetes e trompas; indicações *soli* nos oboés, trompetes e trompas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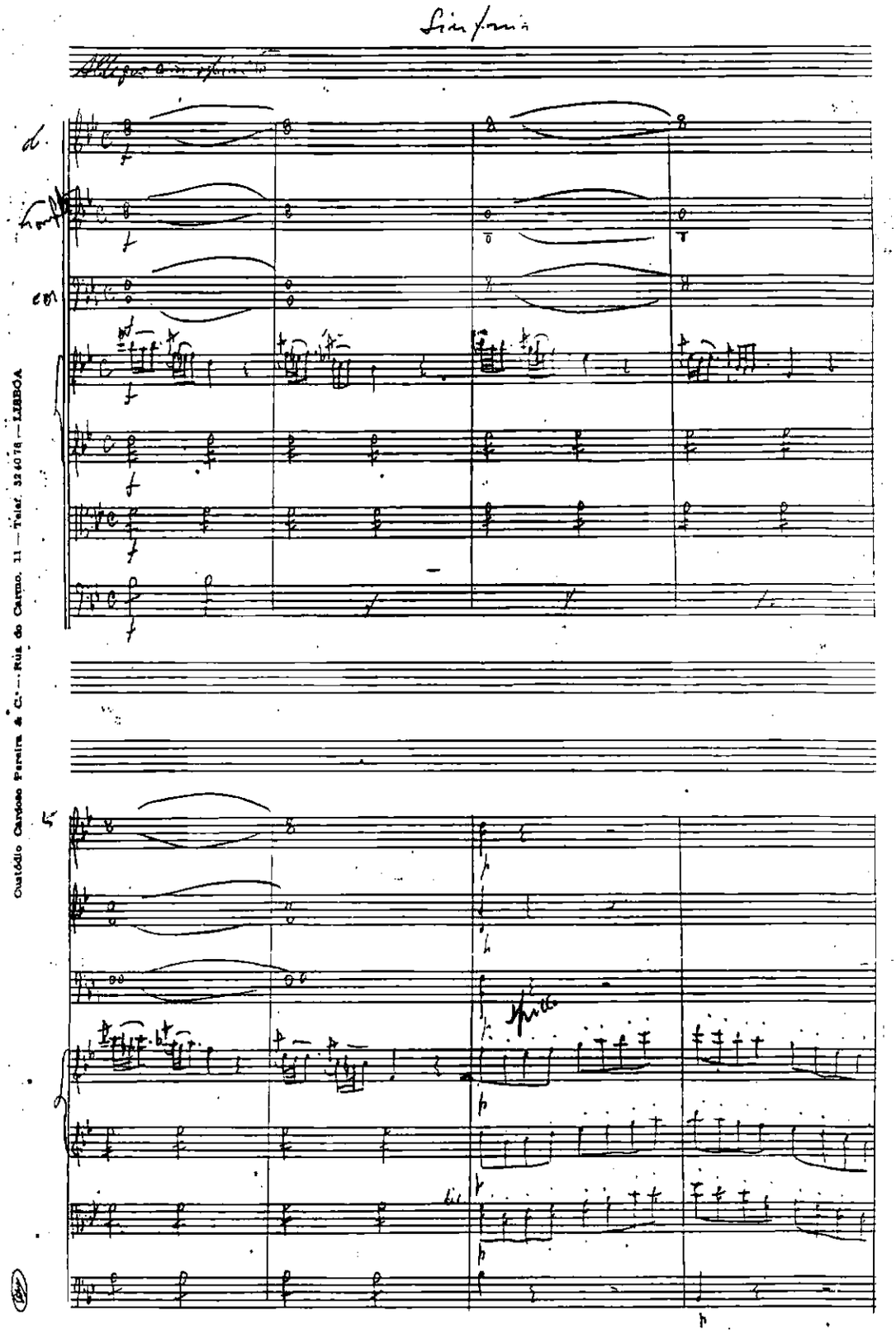
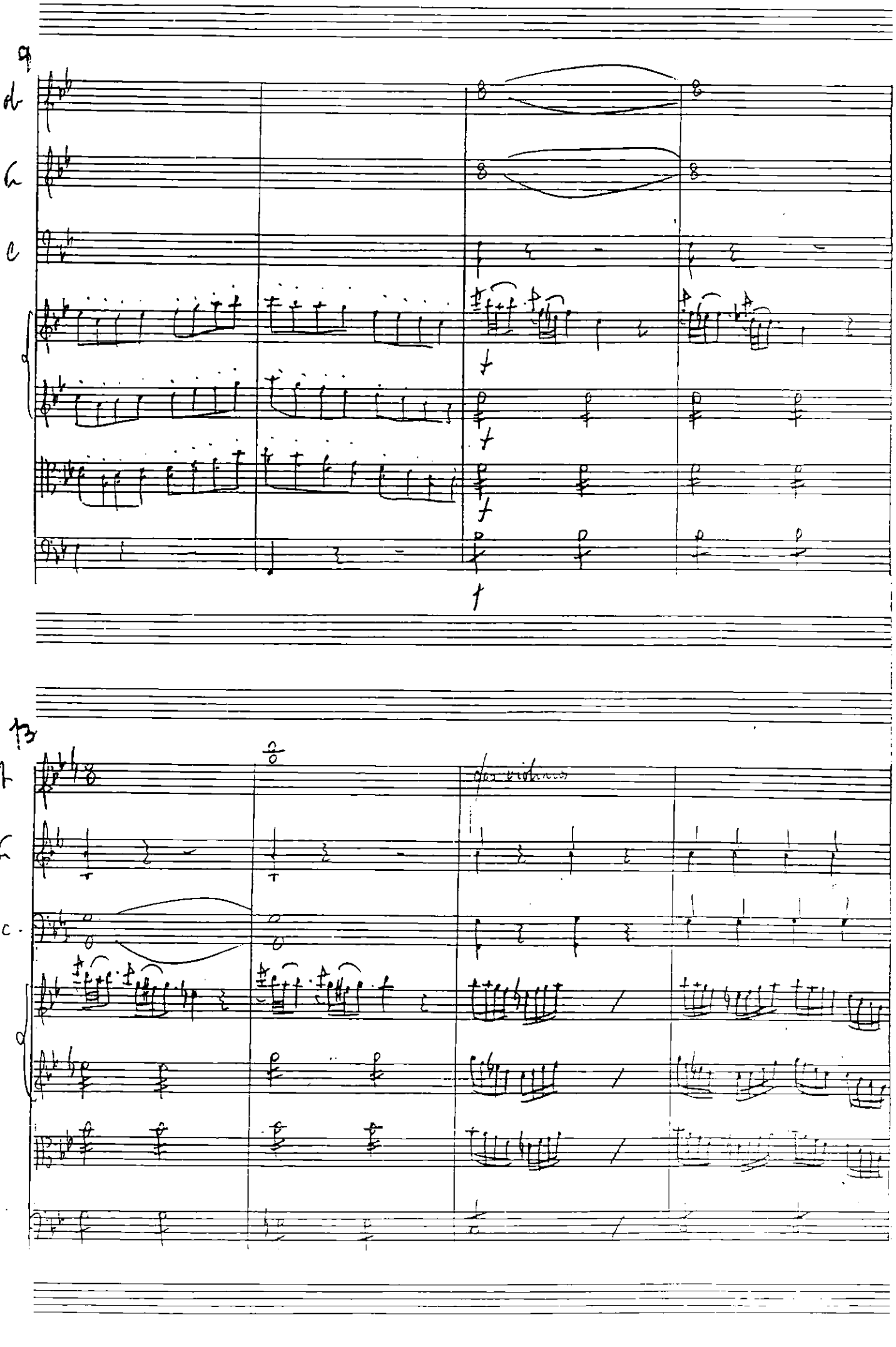


Ex. 215 – Leal Moreira, Abertura de *Ascanio in Alba*, 1º, 2º e 3º and., pp. 1-21
Allegro con Spirito: forma contínua em uma parte, com uma estrutura pouco elaborada, pobre para o material musical que contém; sentido direccional muito apurado, criado pela hábil conjugação de vários factores; Allegro assai: forma sonata com um pequeno desenvolvimento, com uma estrutura desequilibrada: o primeiro grupo temático é pouco afirmativo, muito menor que o segundo, que reaparece, reduzido e em modo menor, não ficando claro se é um tema ou apenas material de desenvolvimento motívico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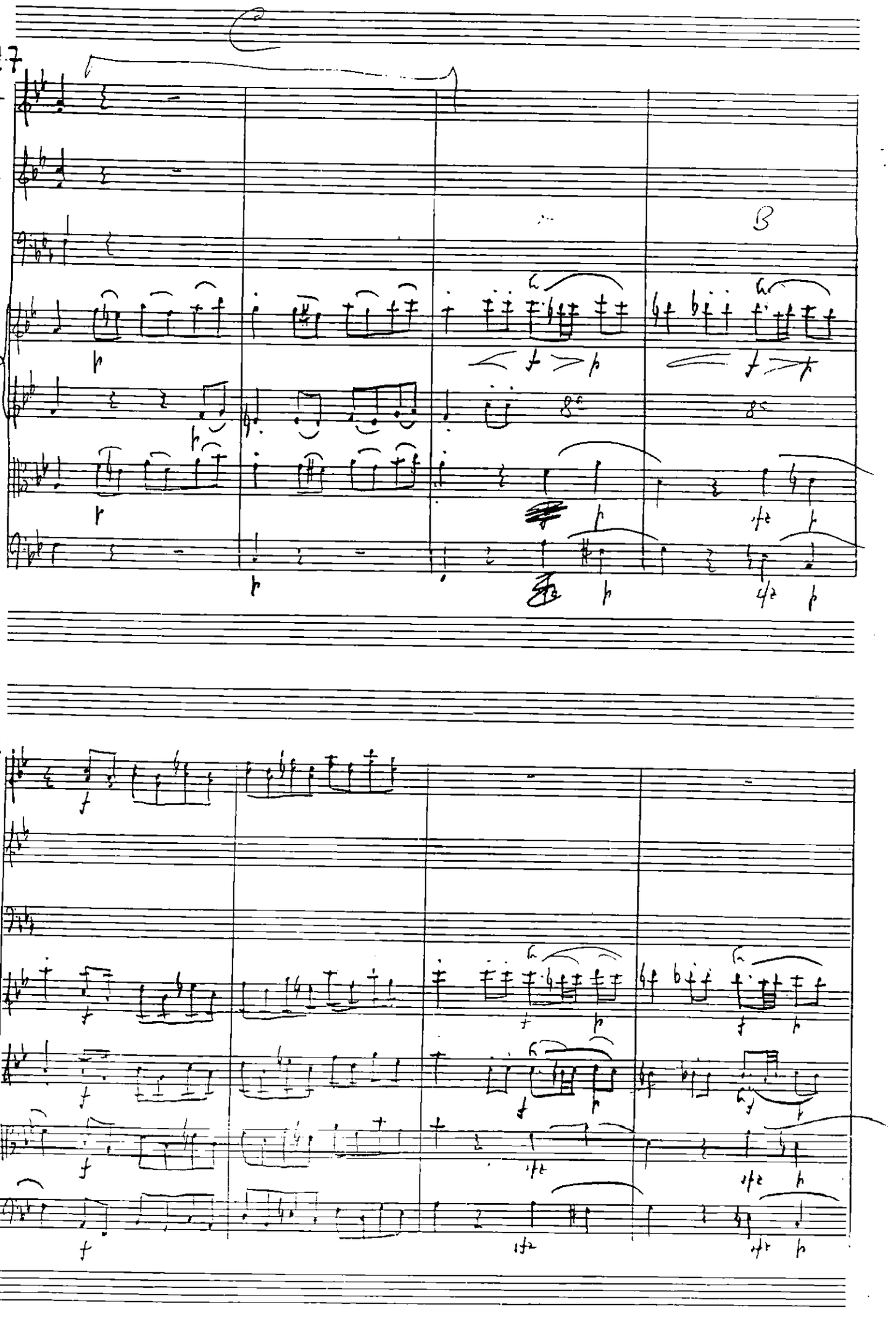
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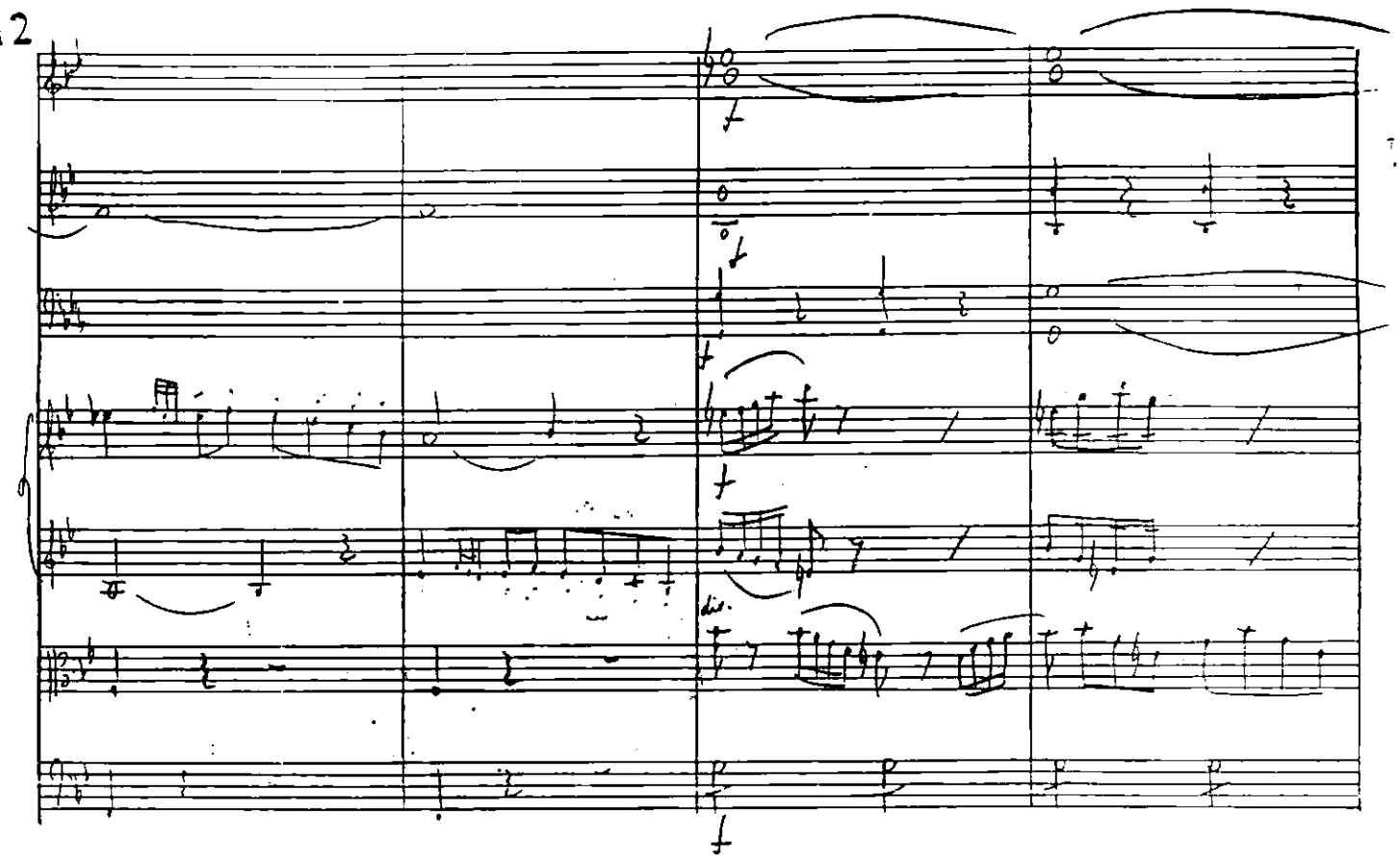

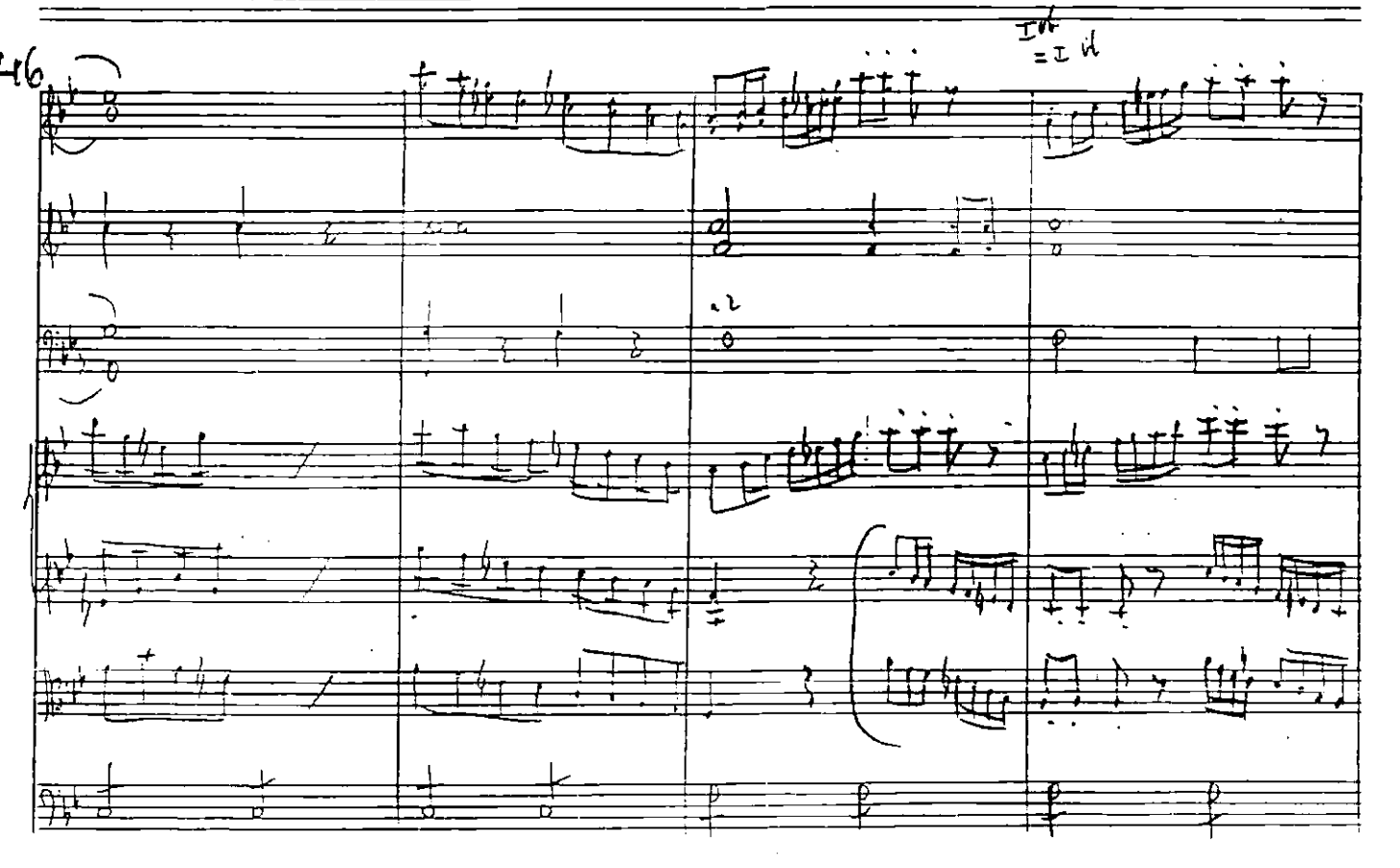

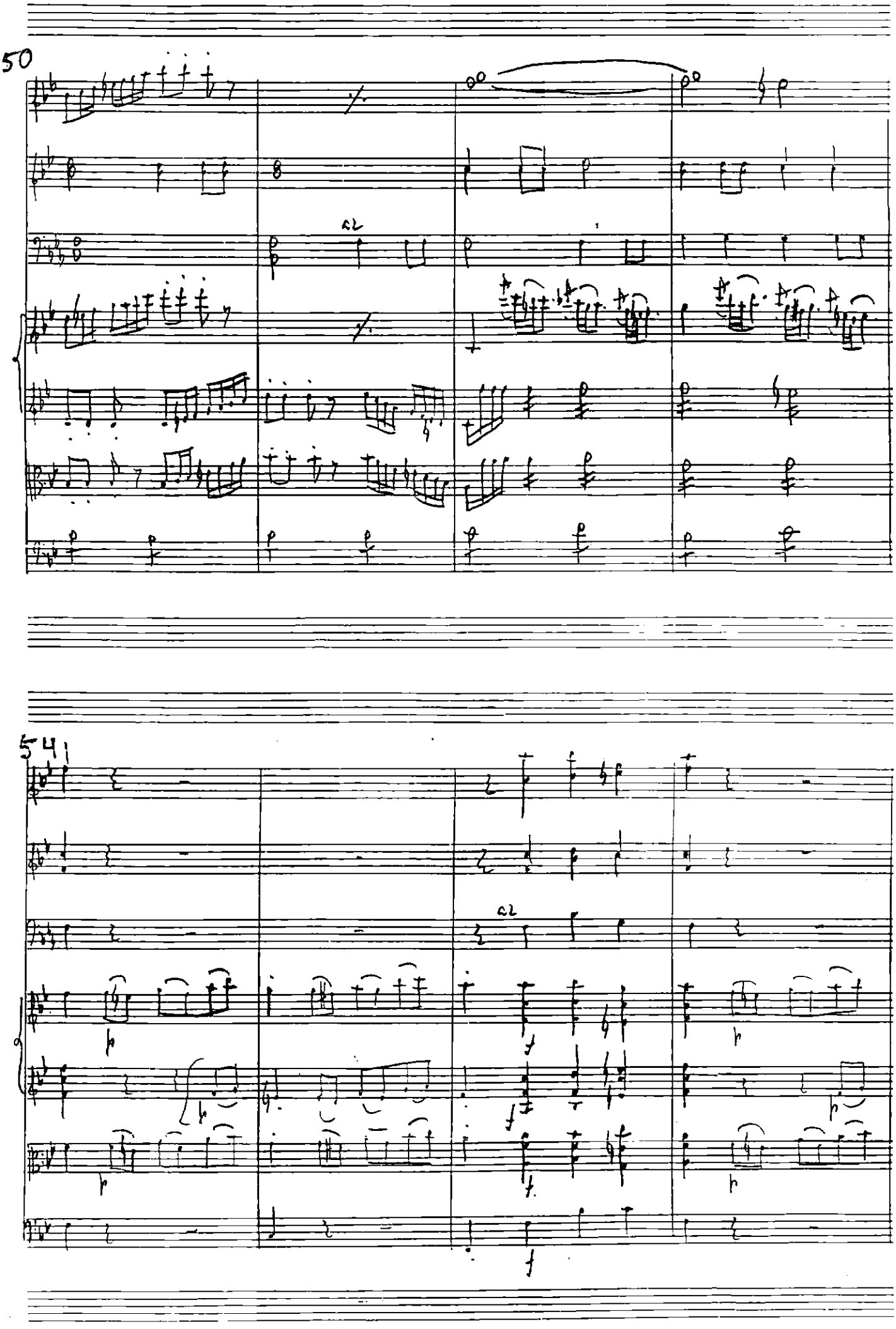
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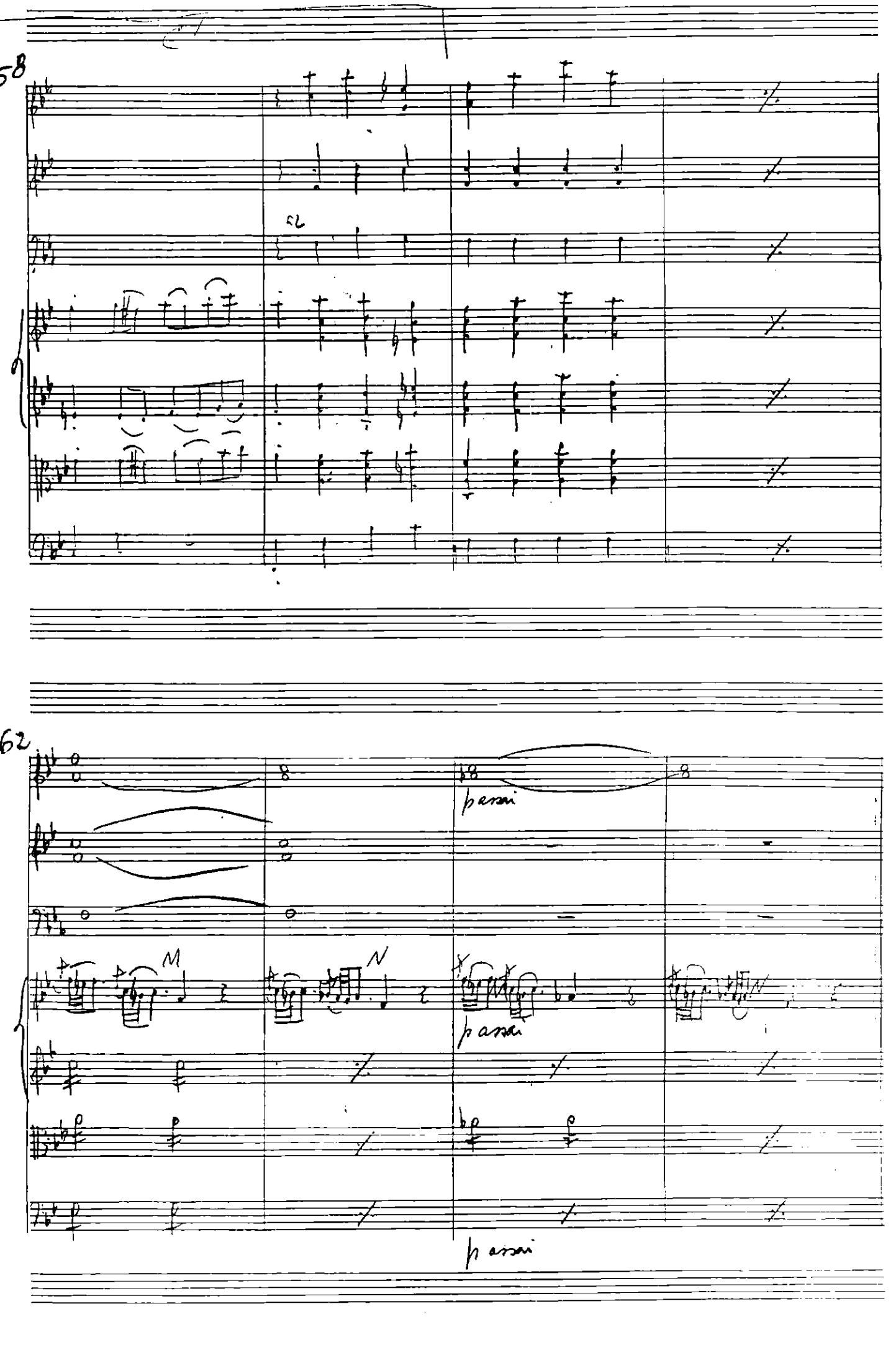
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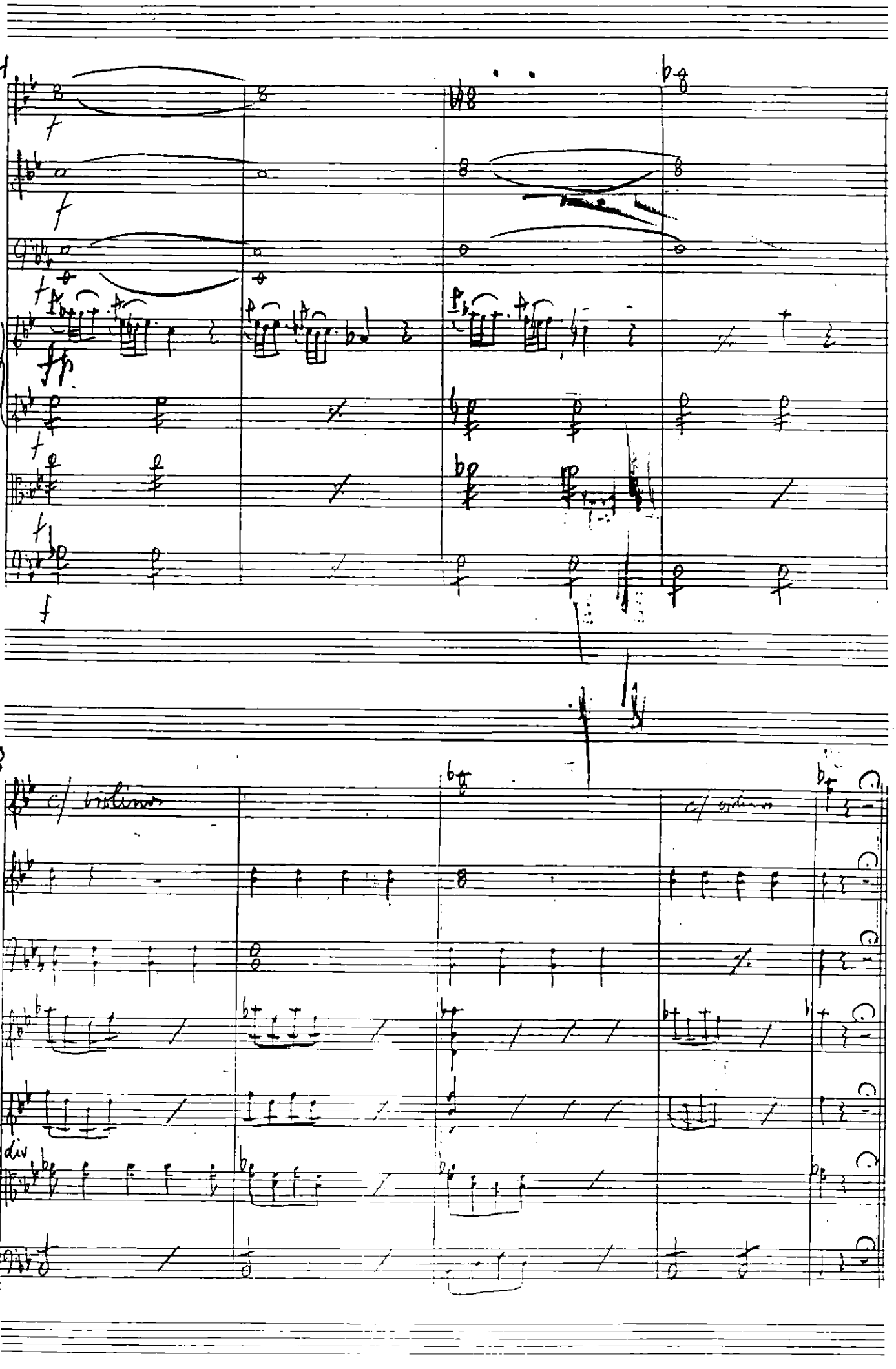
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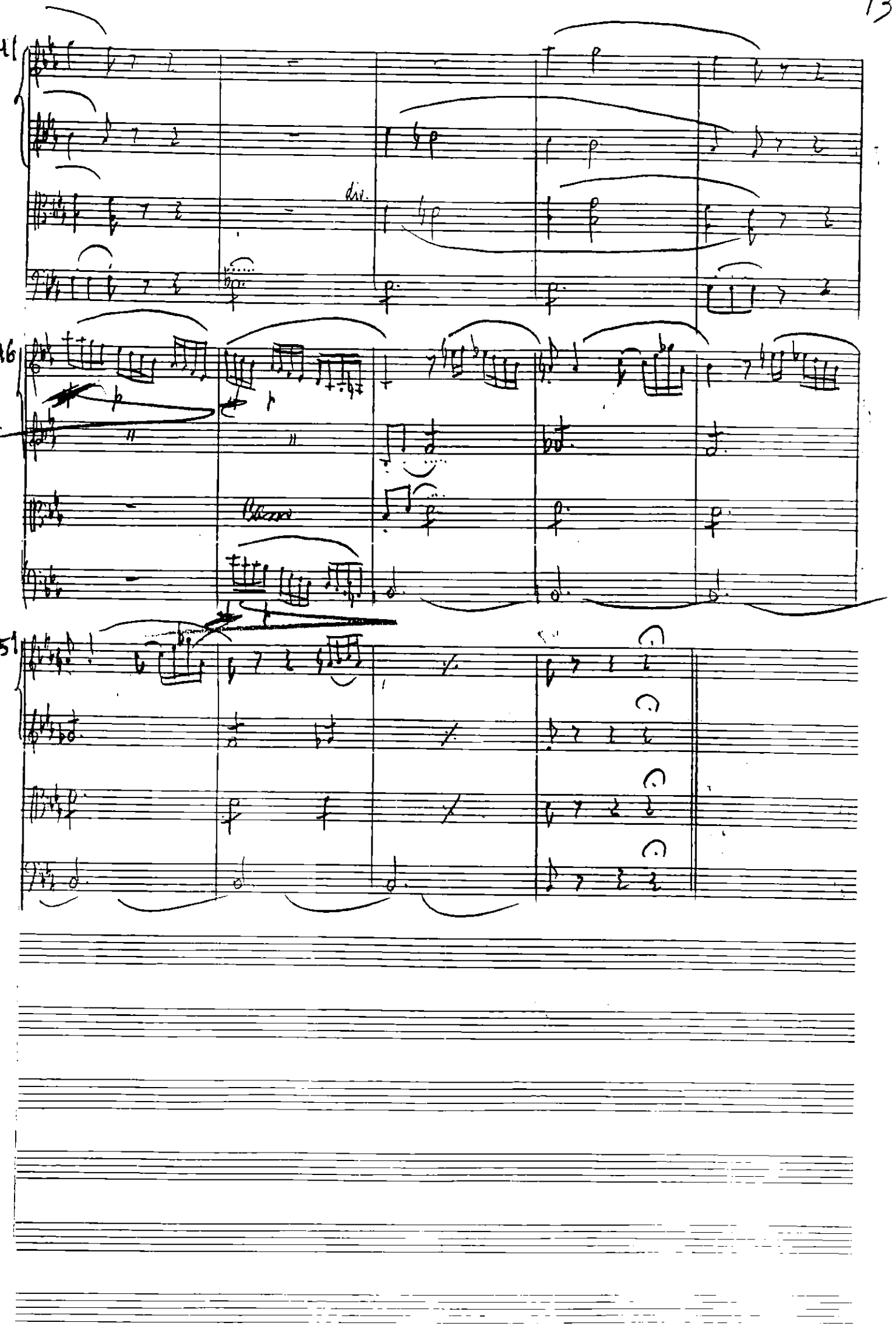
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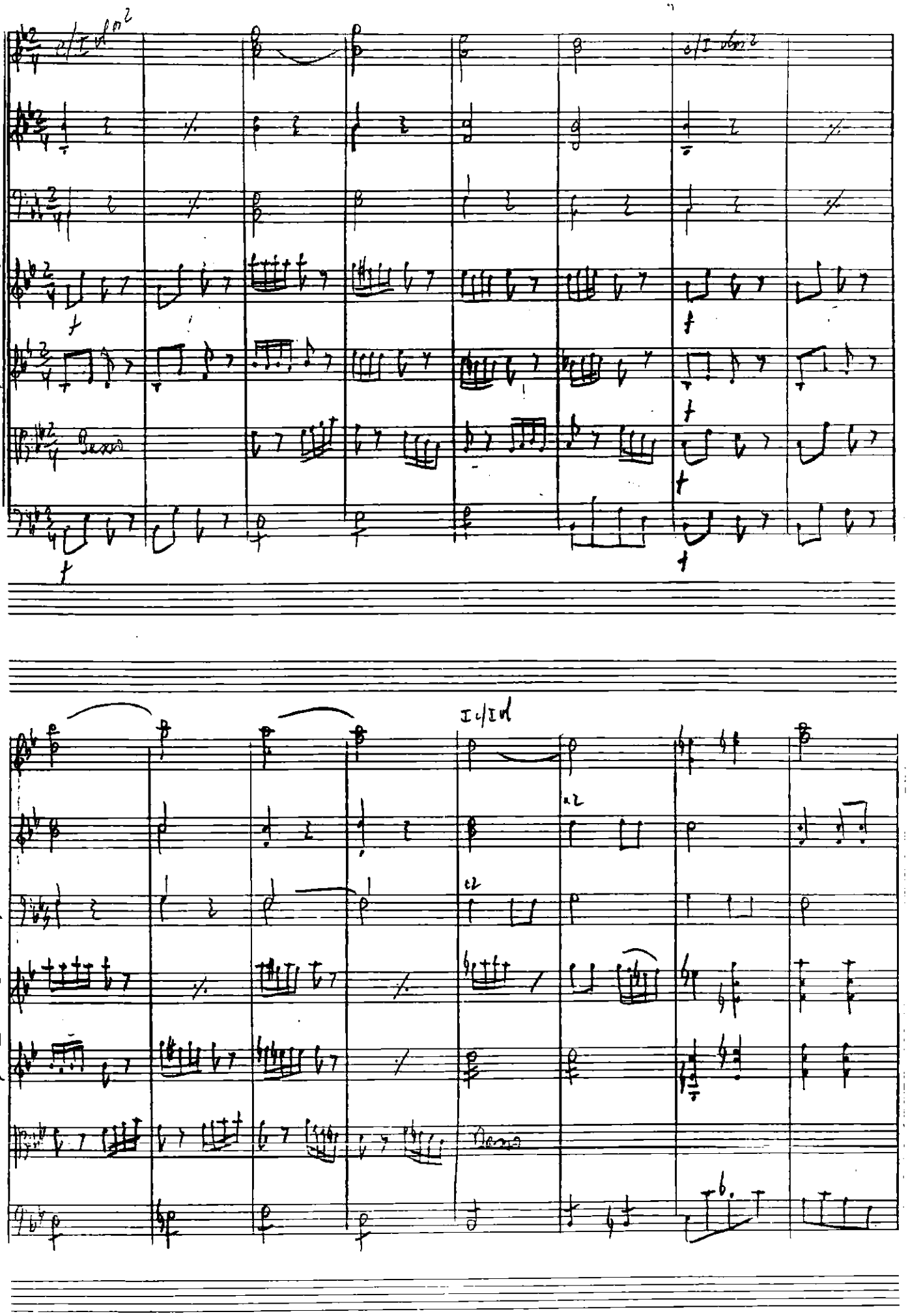
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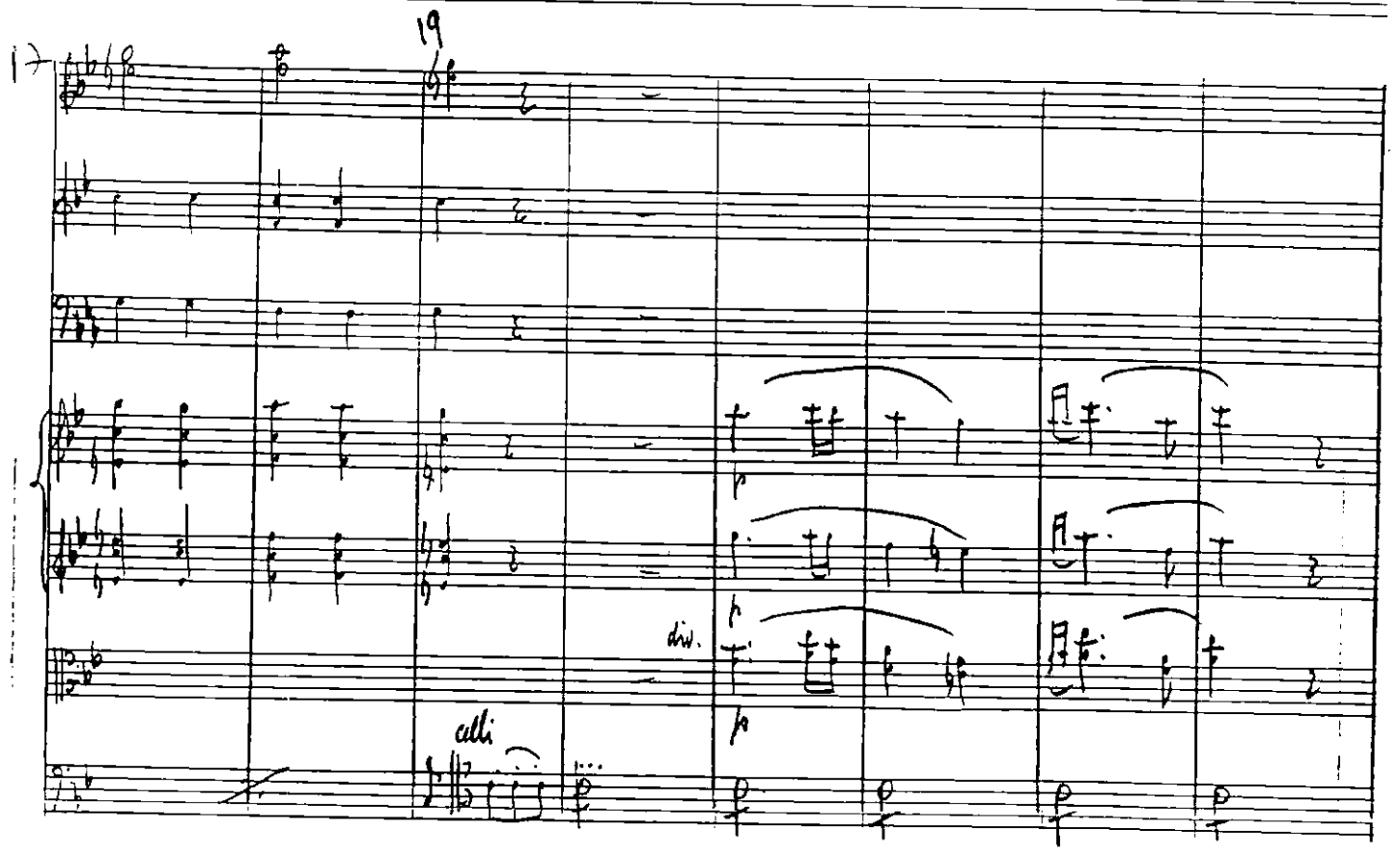
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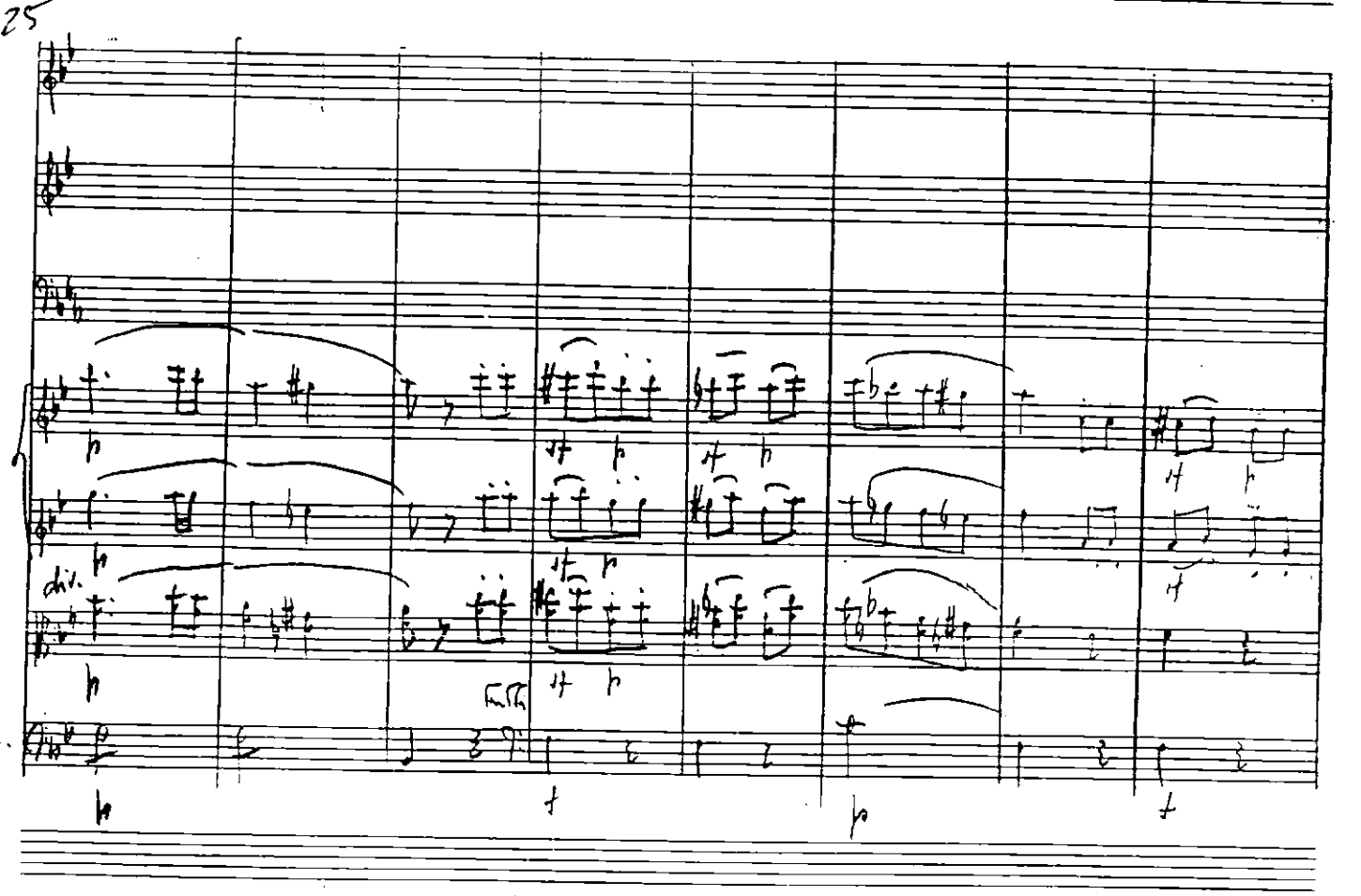
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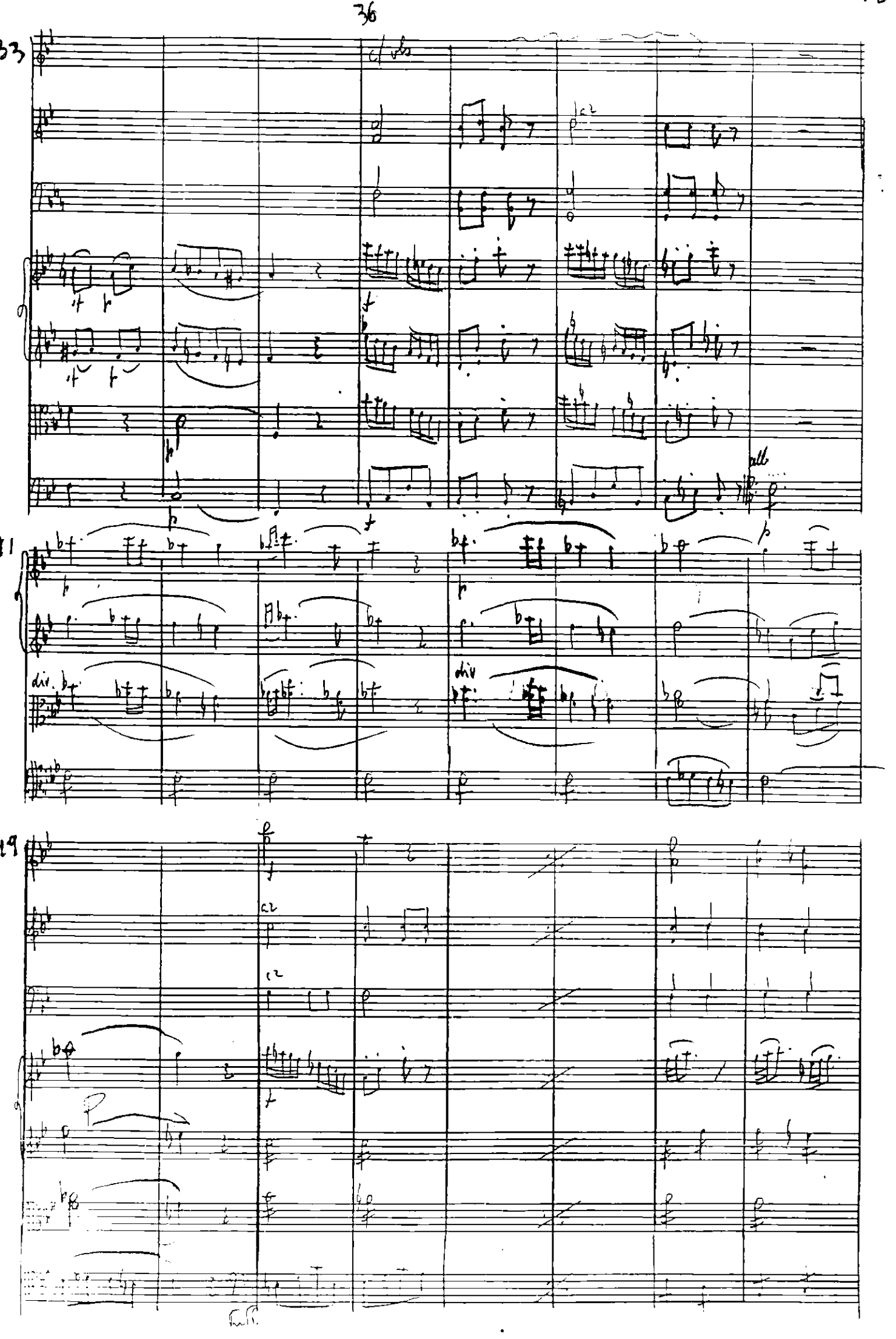
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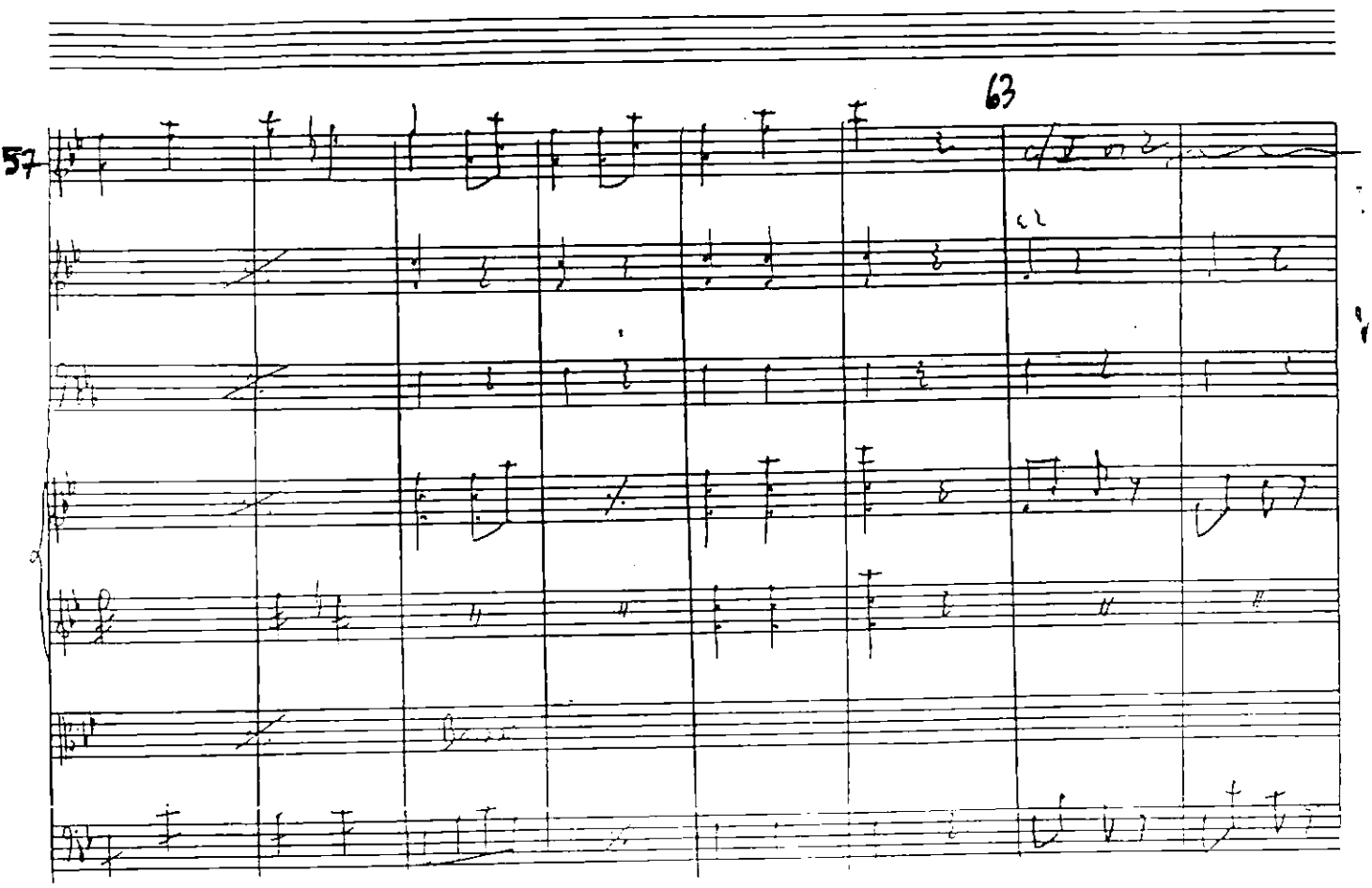
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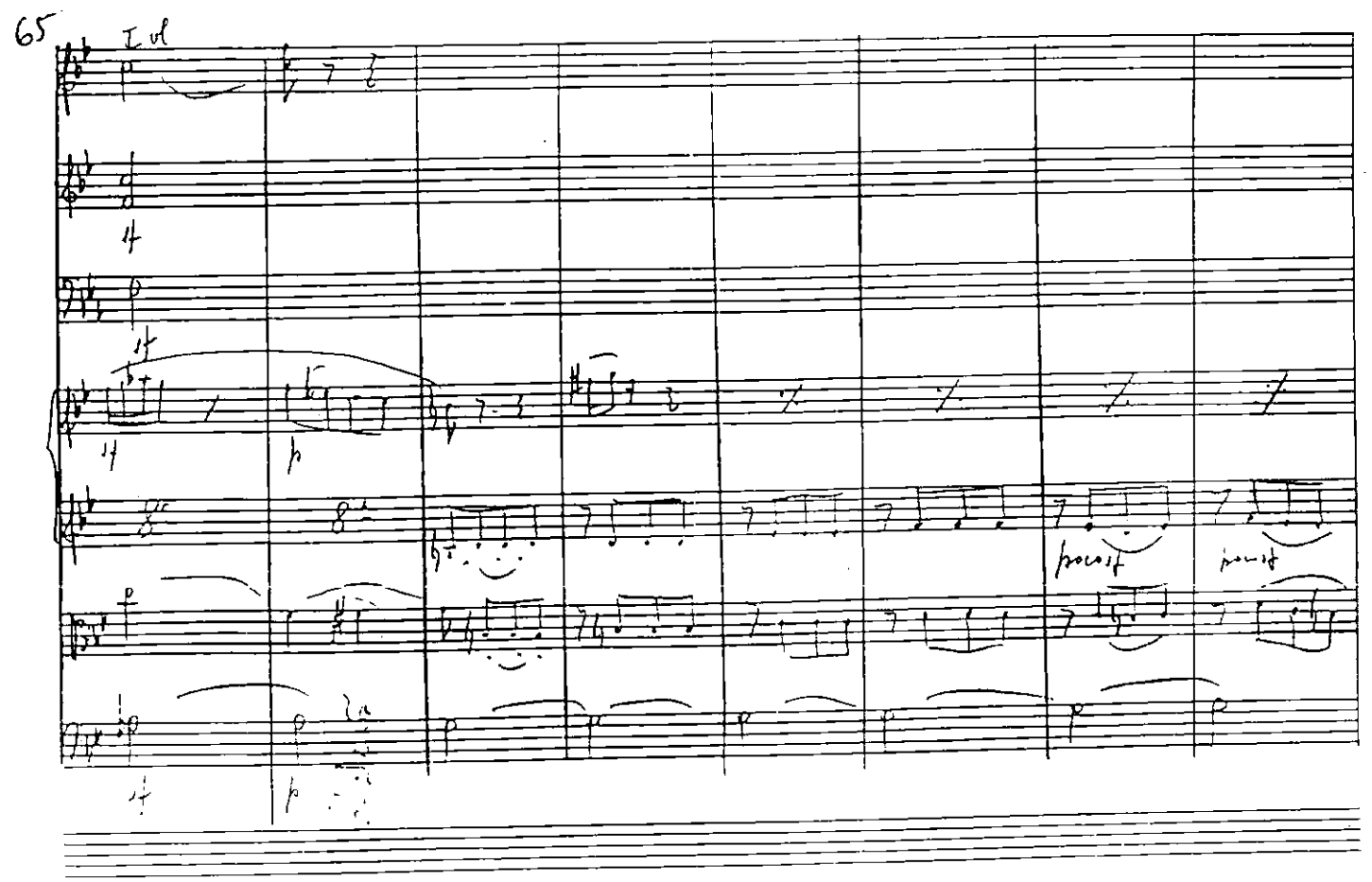
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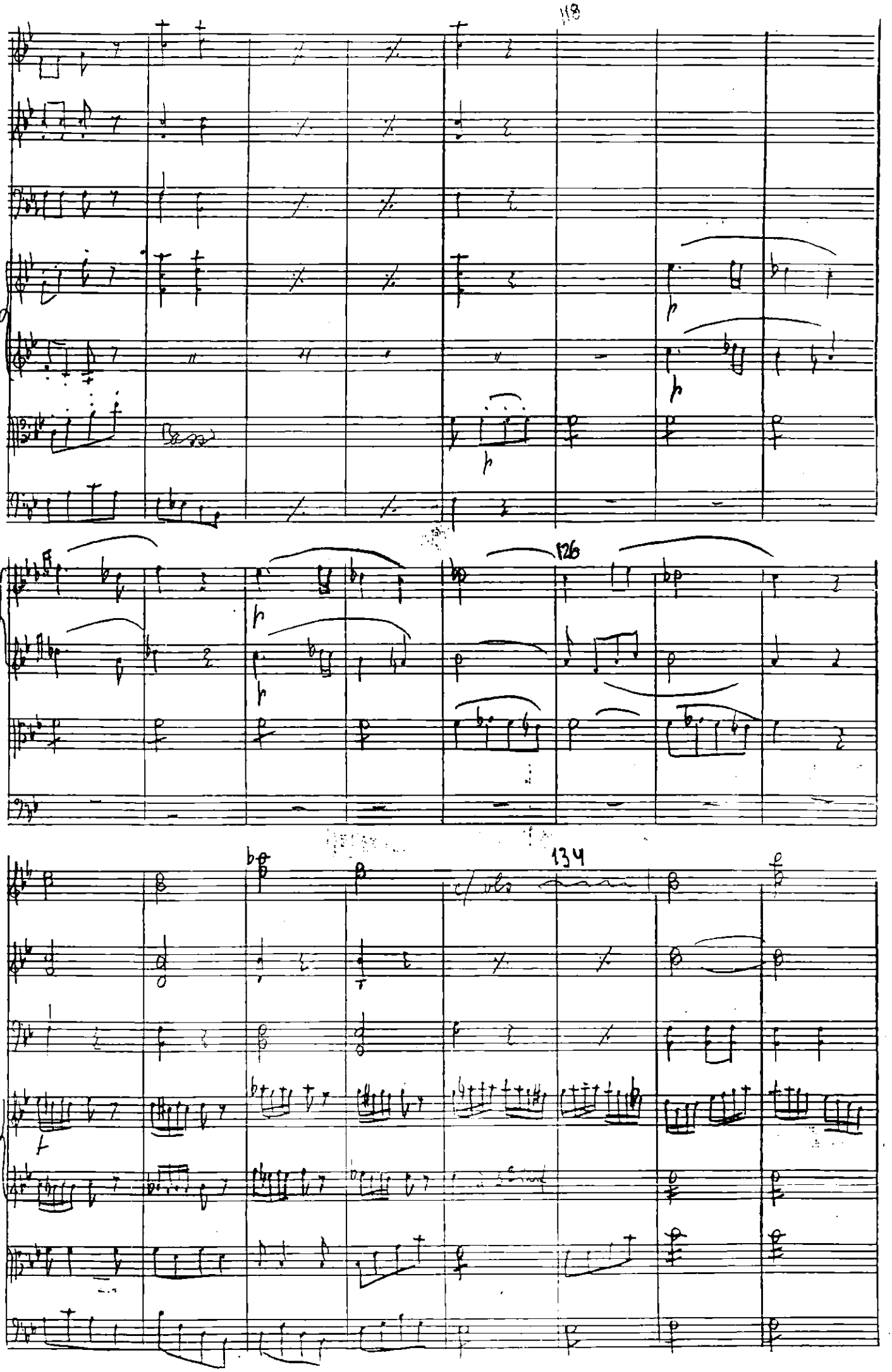
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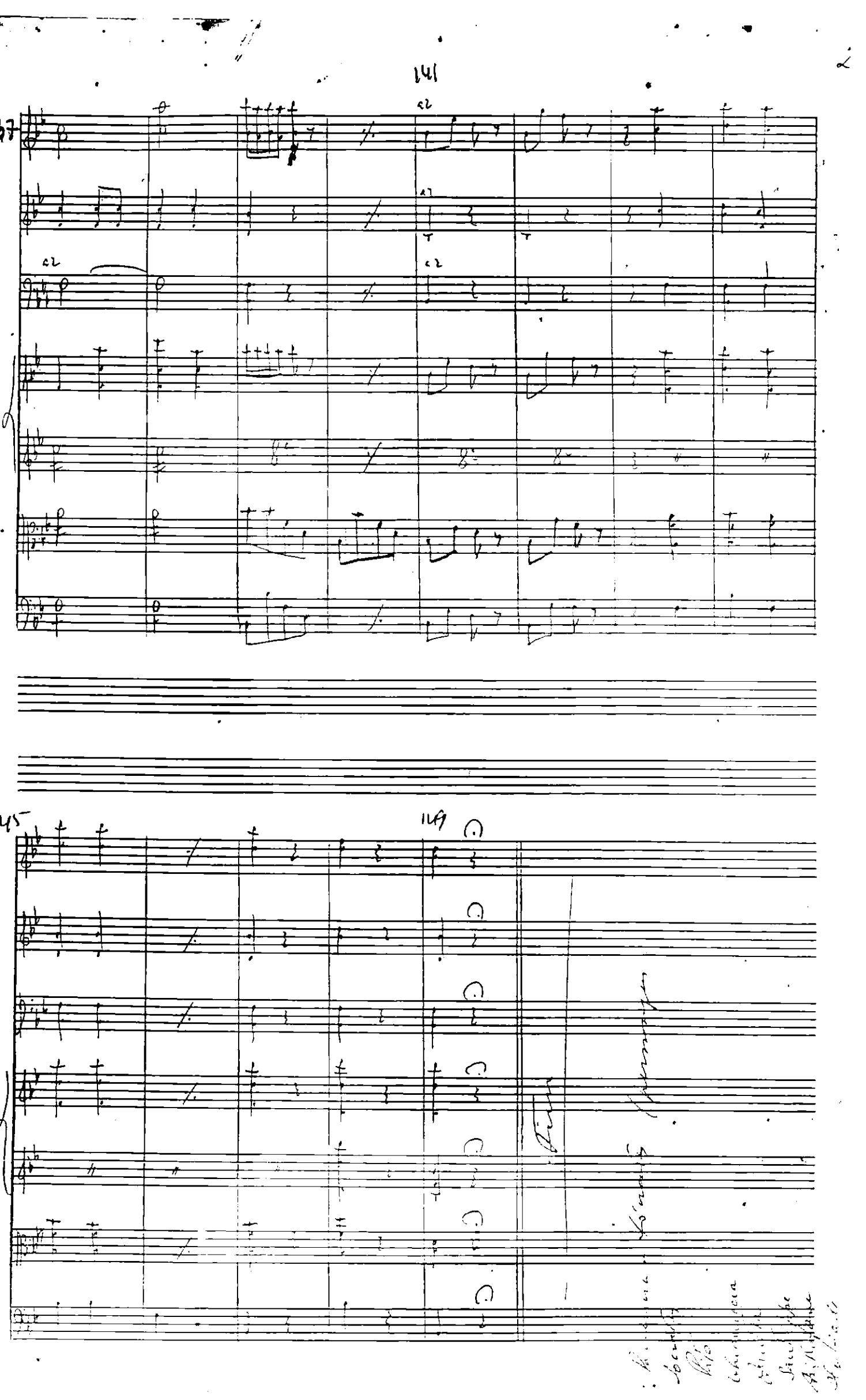
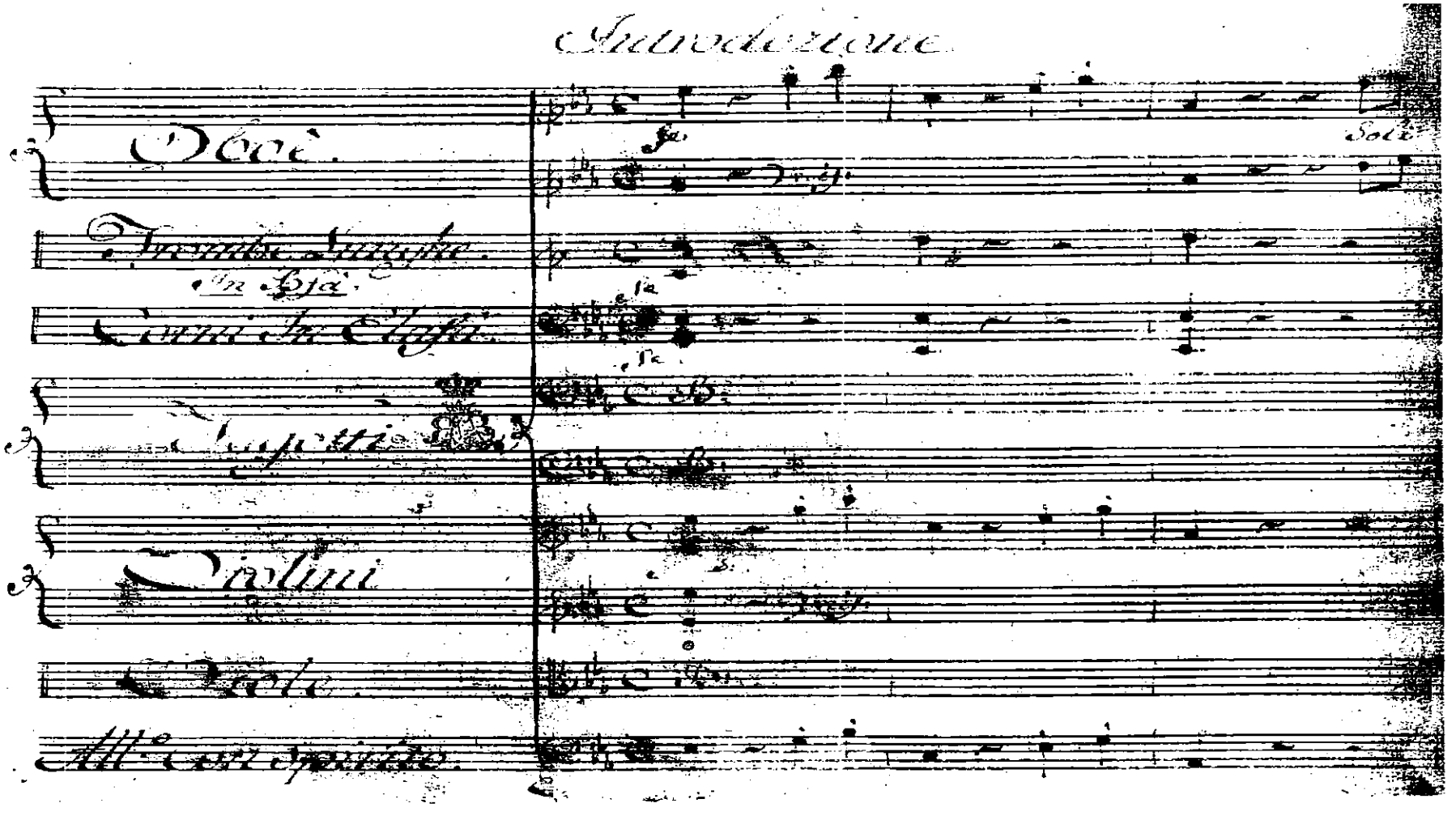
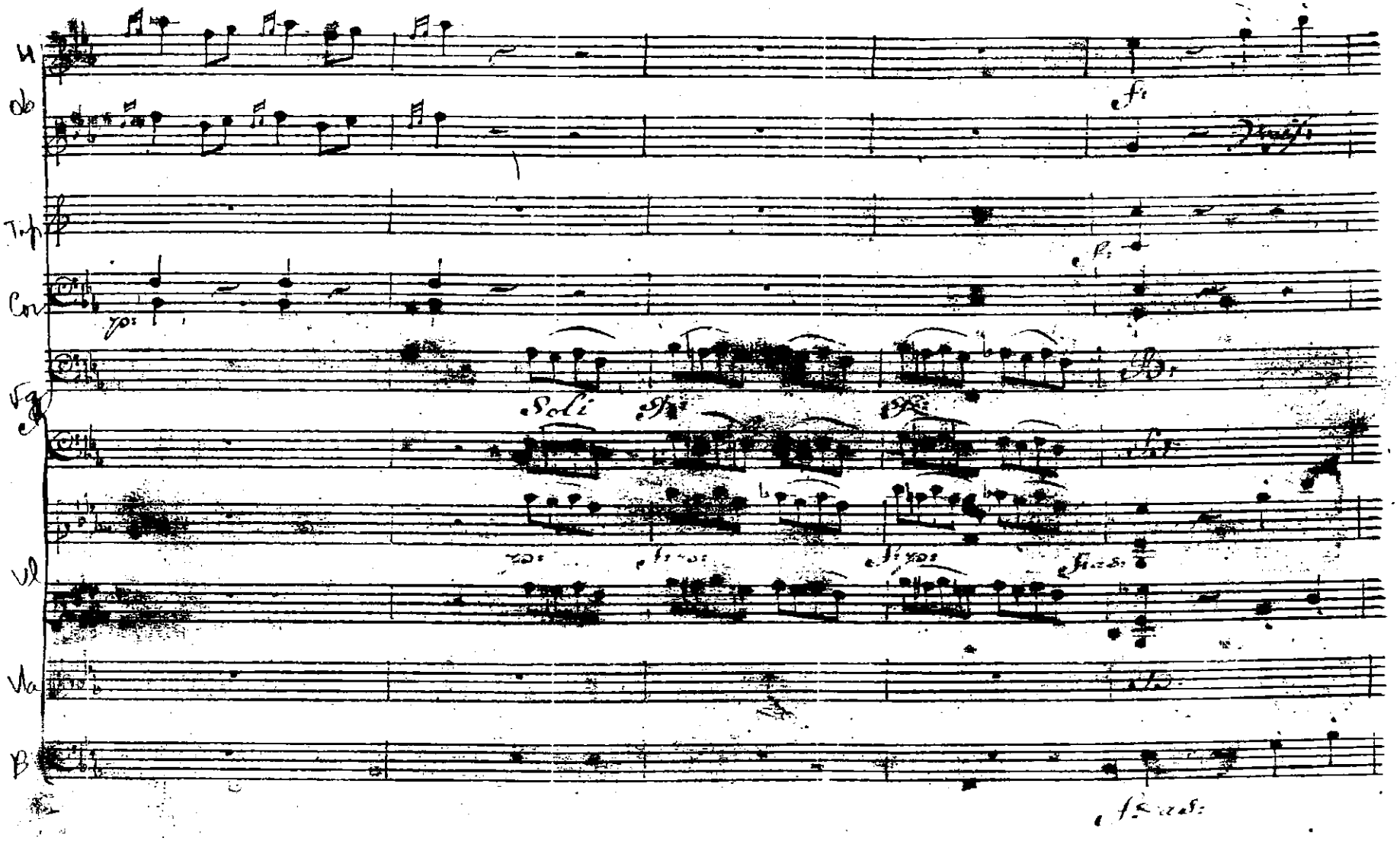




Ex. 216 – Leal Moreira, Abertura de *Ester*, 1º and., pp. 1V-2
Fagotes frequentemente independentes dos baixos; indicações *soli* nos oboés e fagotes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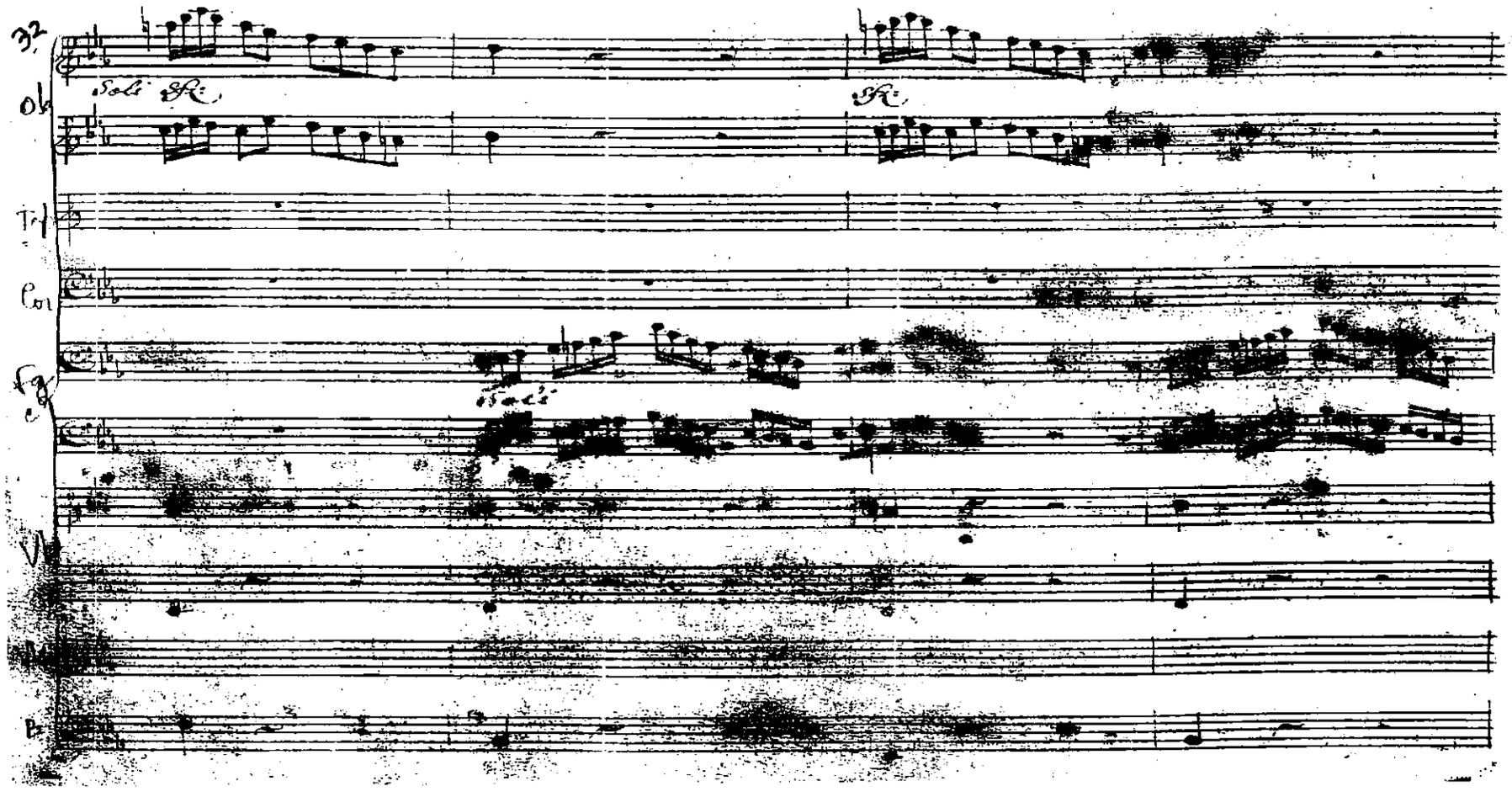
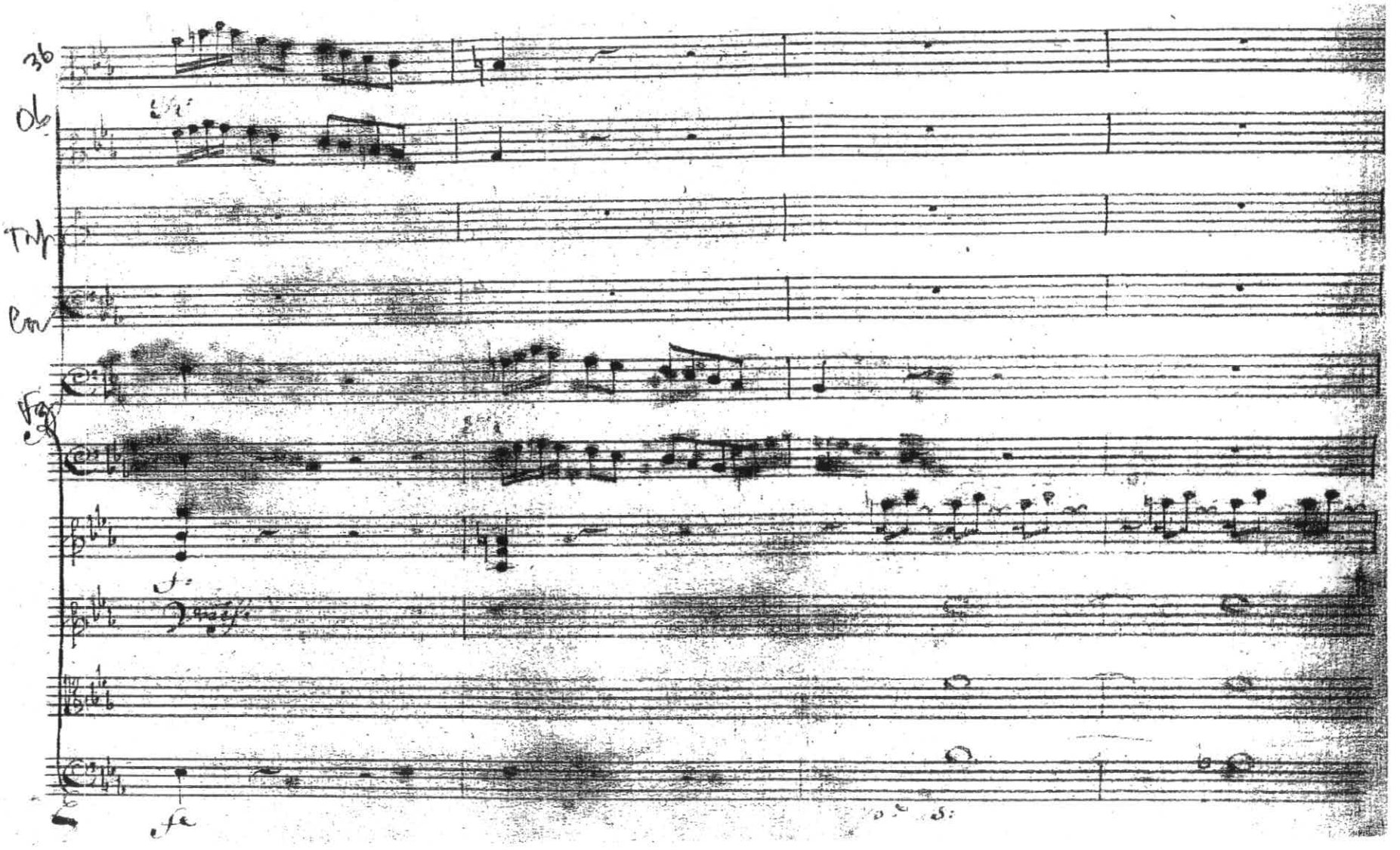


Ex. 217 – Leal Moreira, **Abertura de** *Ester*, 1º and., pp. 5-5V

Fragmentação melódica, com sentido da cor e da sua combinação motívica; grande importância melódica dos oboés e fagotes; escrita e funções diferentes para as três grandes famílias; indicações *soli* nos oboés e fagotes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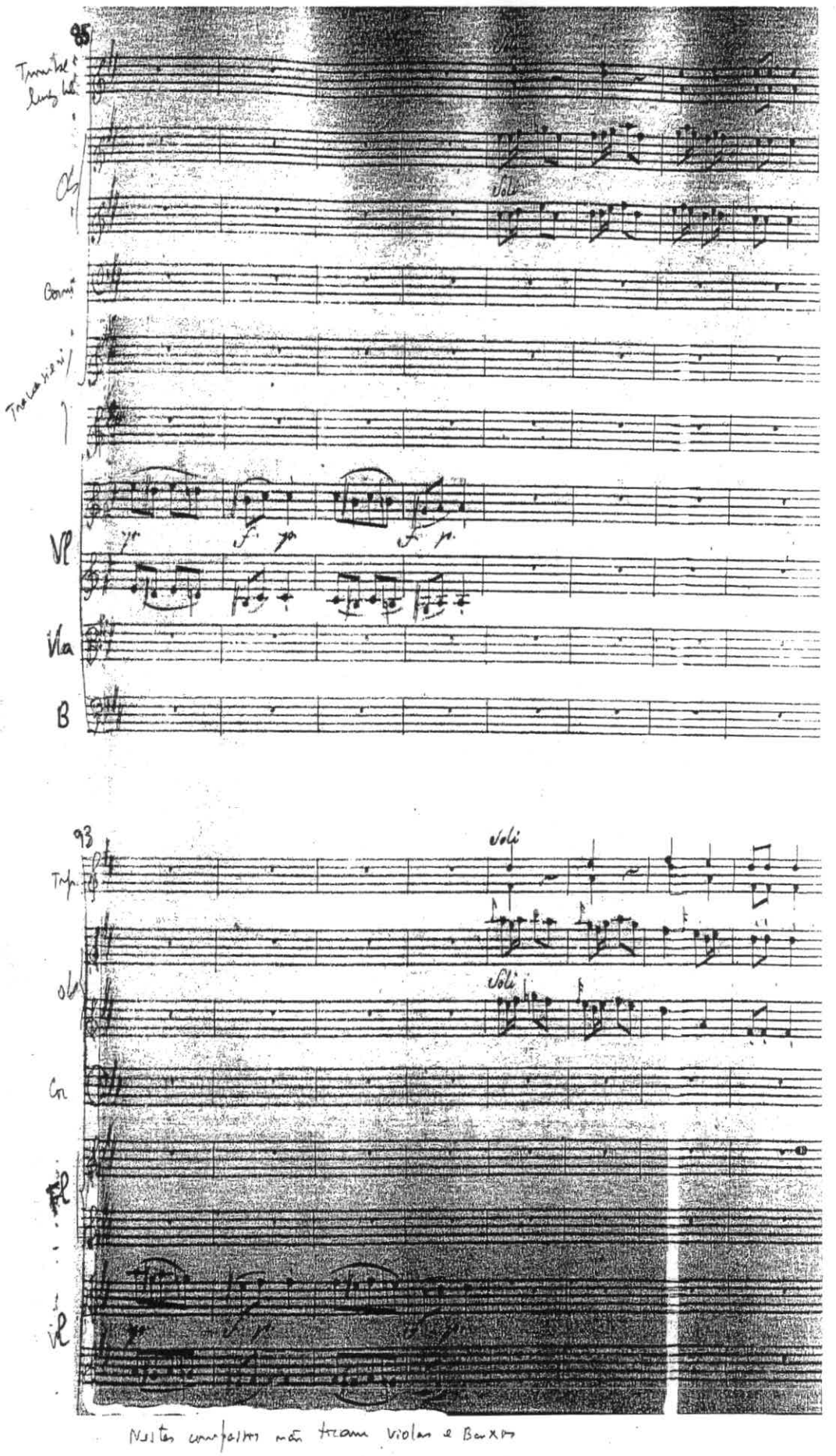
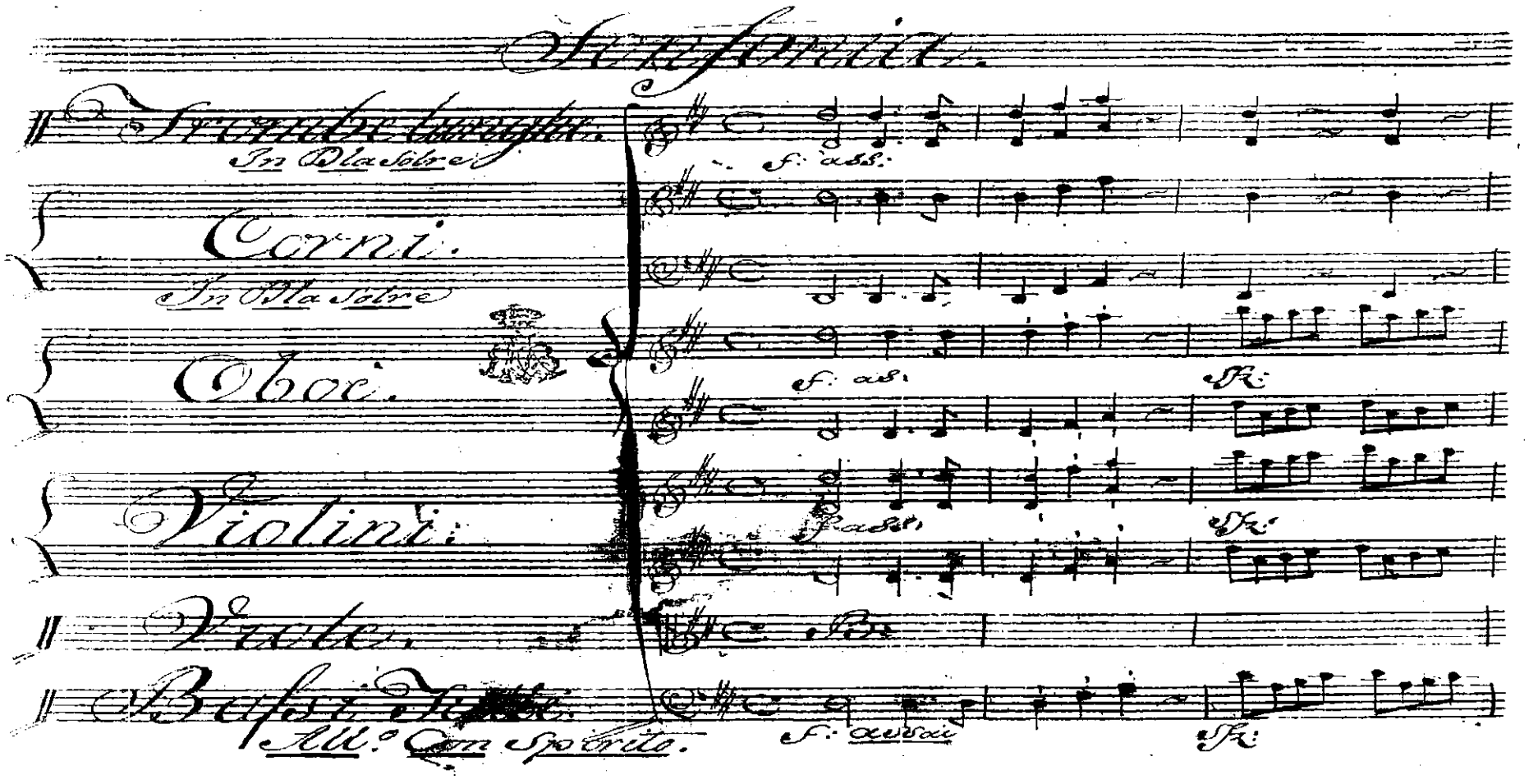
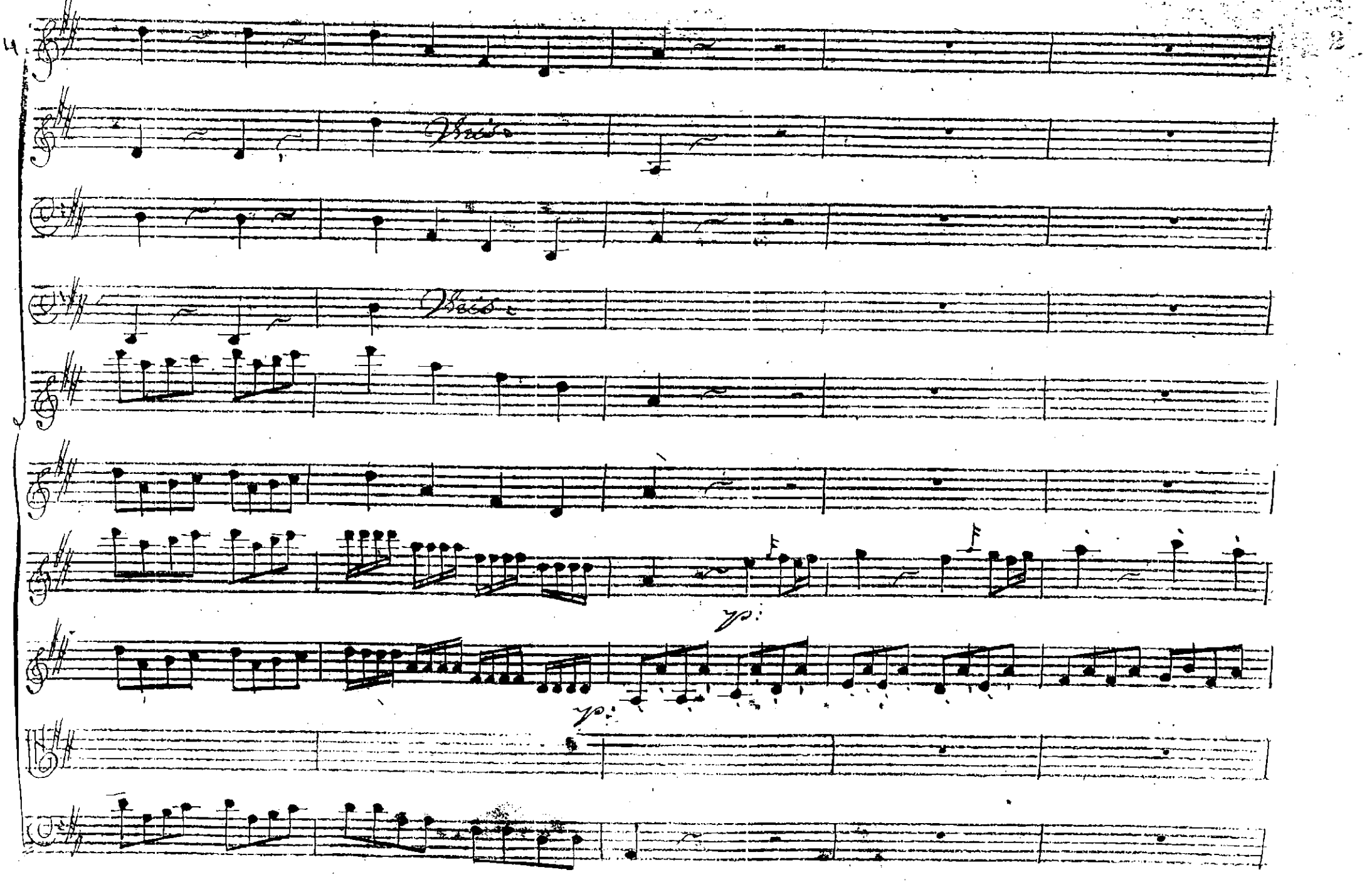


Ex. 218 – Leal Moreira, Abertura do *Te Deum*, 3º and., cc. 85-100
Independência entre famílias; indicações *soli* nos oboés e trompetes



Ex. 219 – Leal Moreira, Abertura de *Artemisa Regina di Caria*, único and., pp. 1V-26V
Abertura em cinco secções, que são globalmente um rondó, enquanto a segunda e a quarta constituem entre si uma forma sonata sem desenvolvimento; acompanhamentos arpejados, do tipo baixo de Alberti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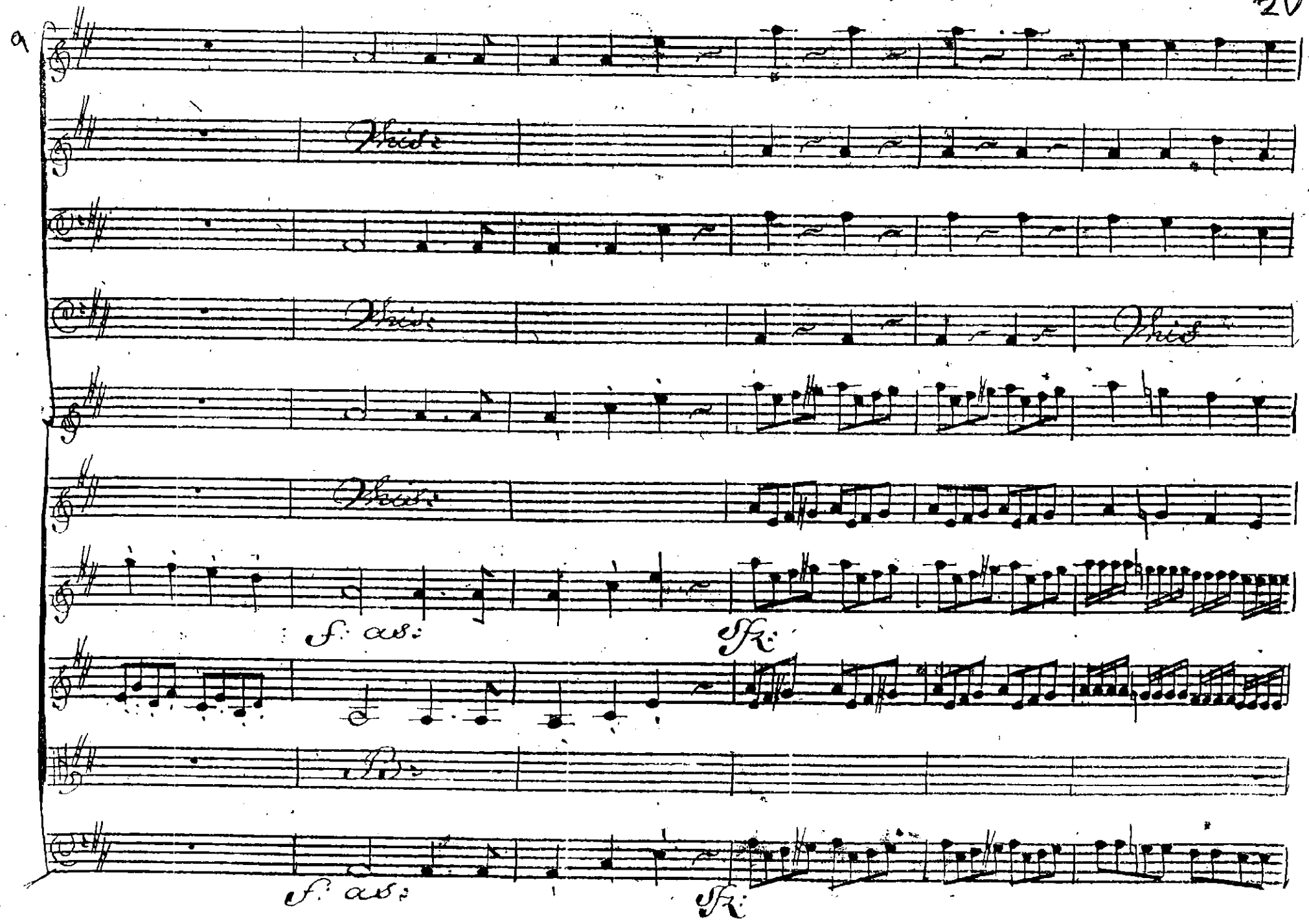
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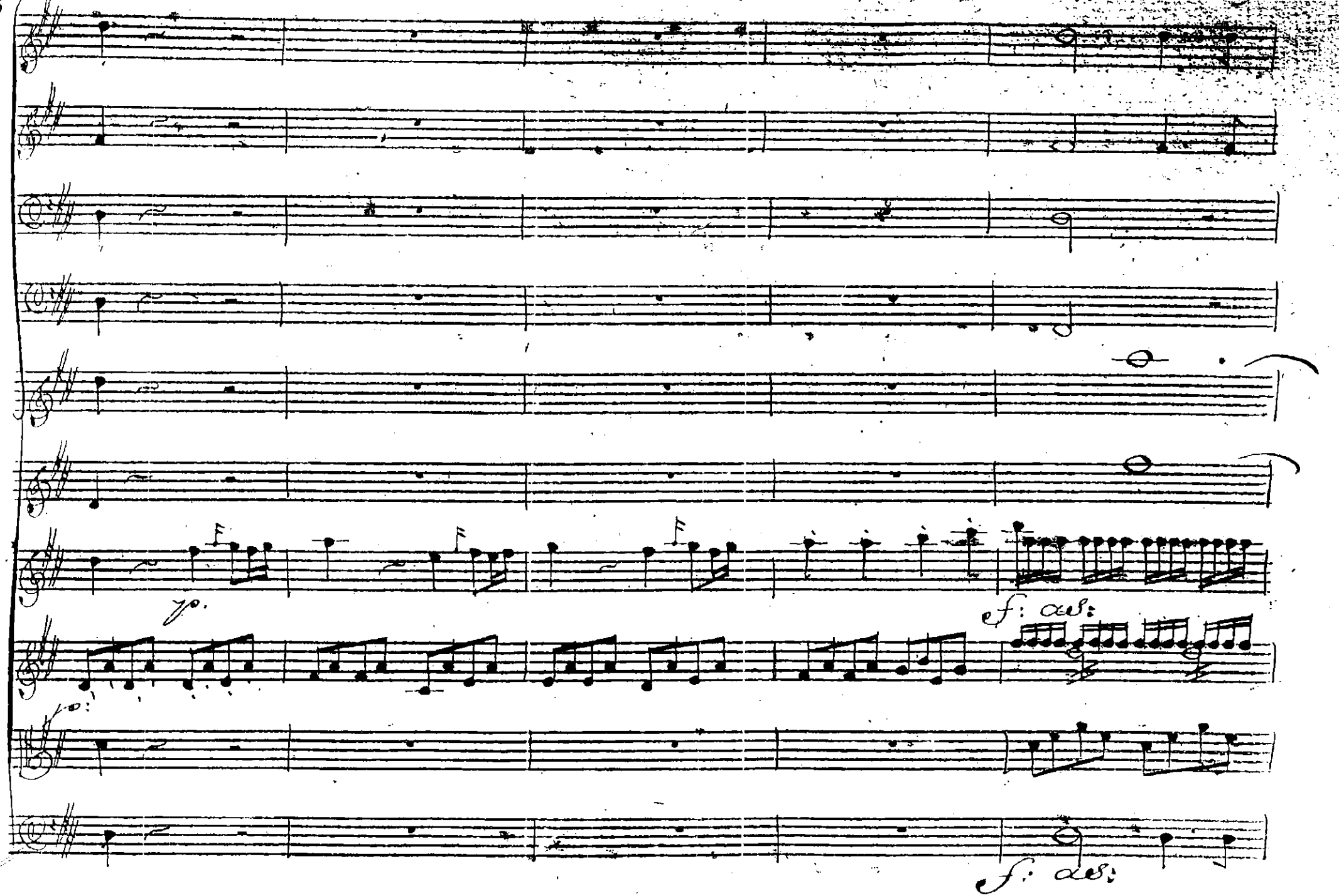
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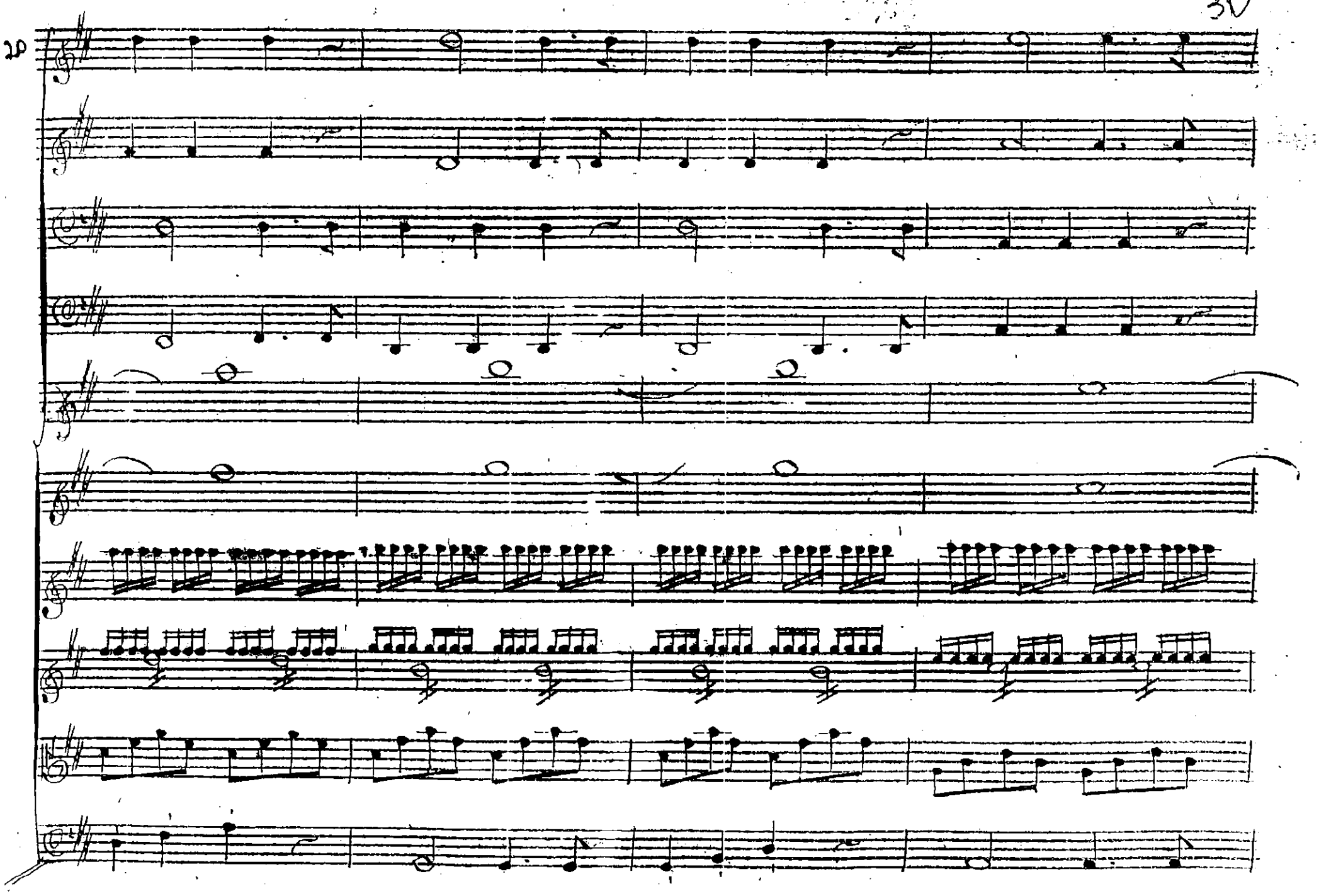

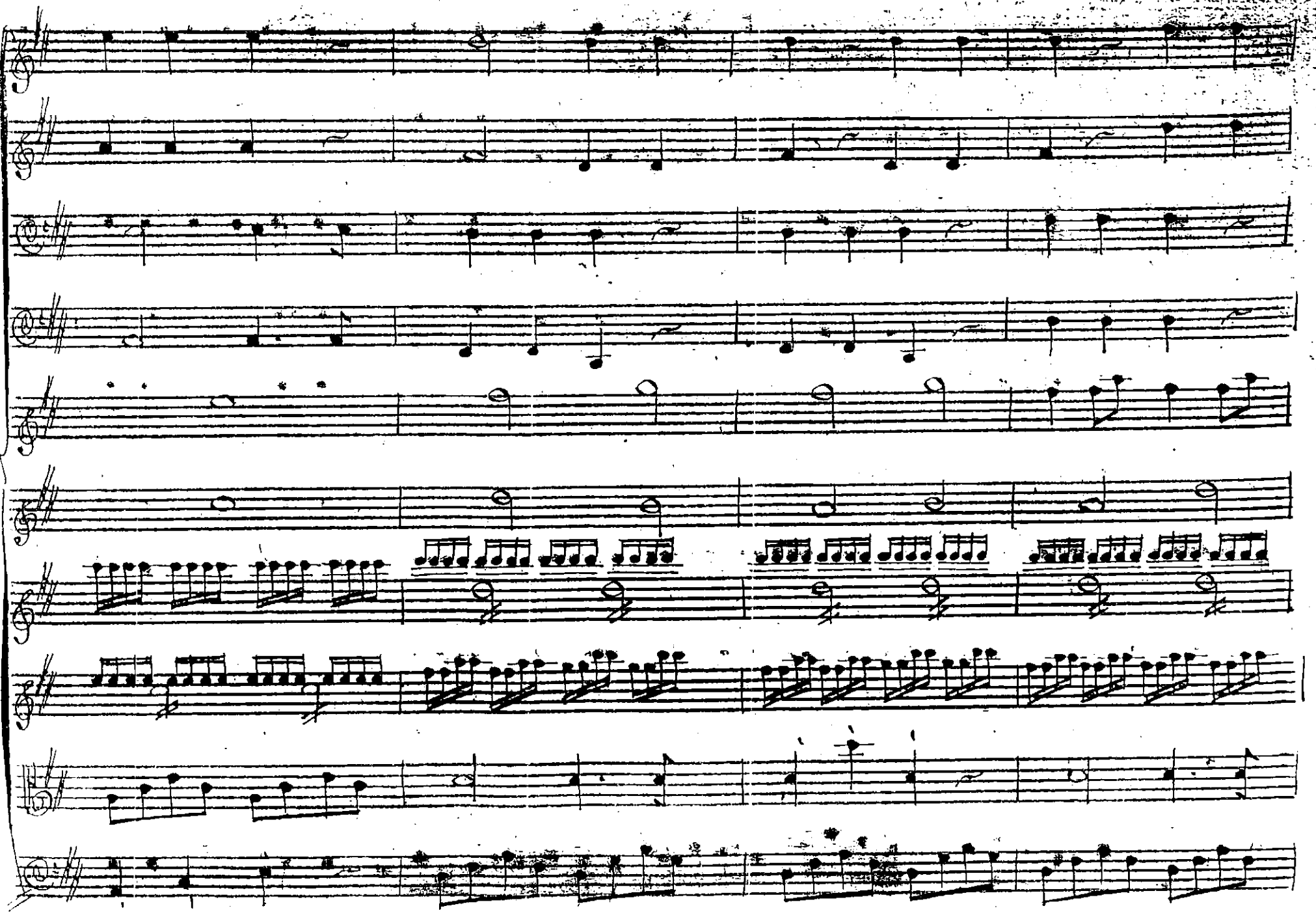

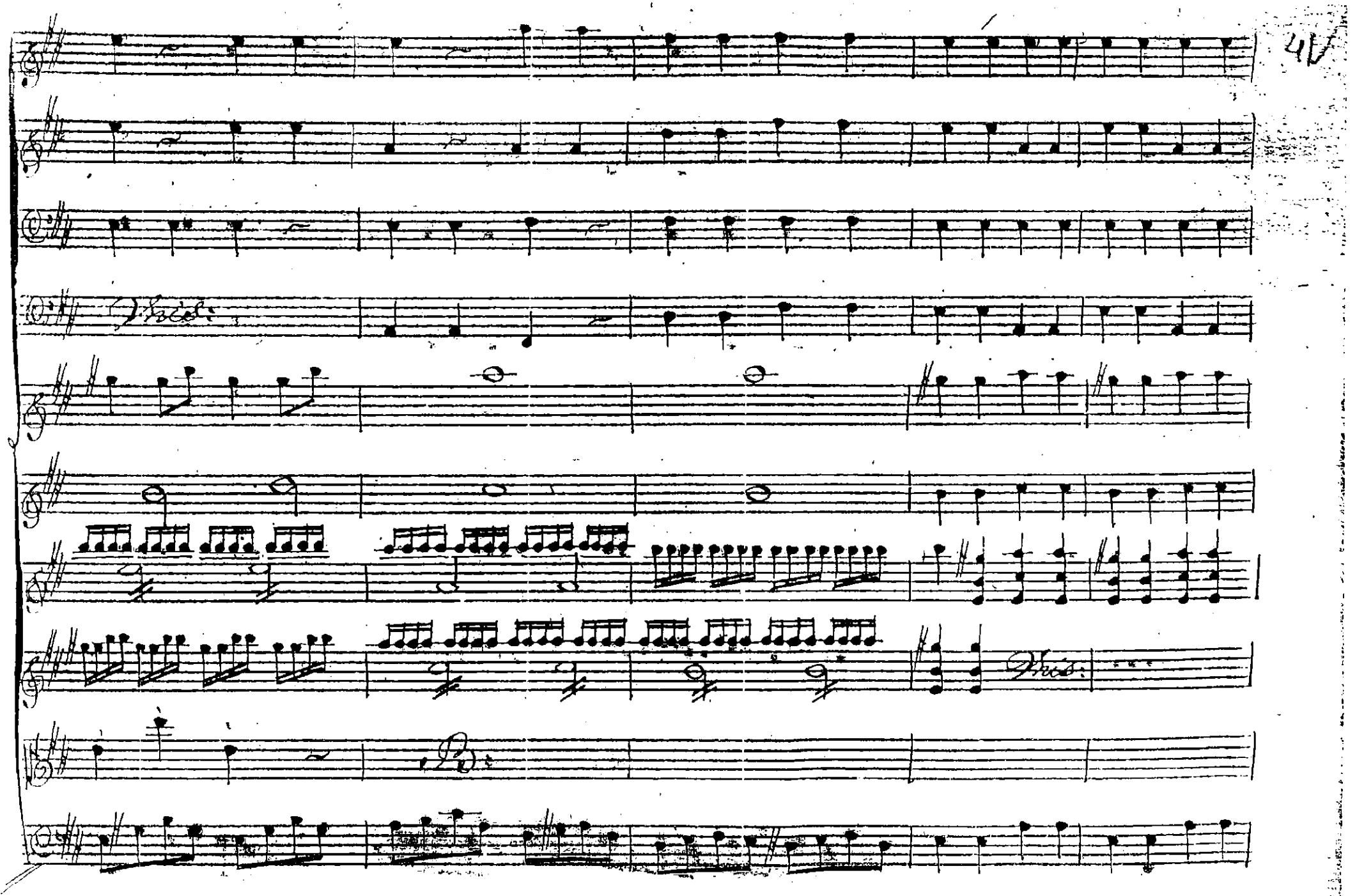

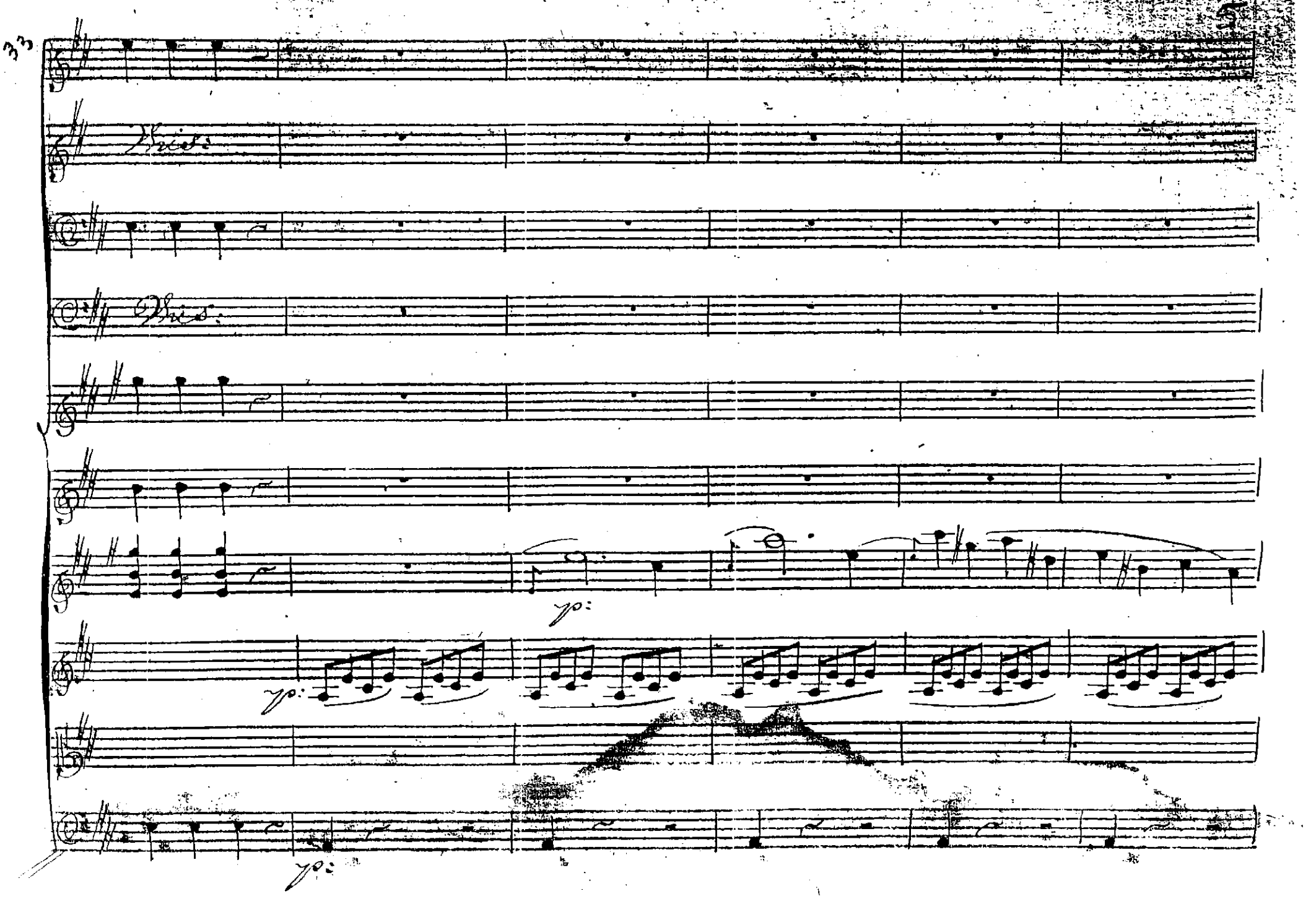
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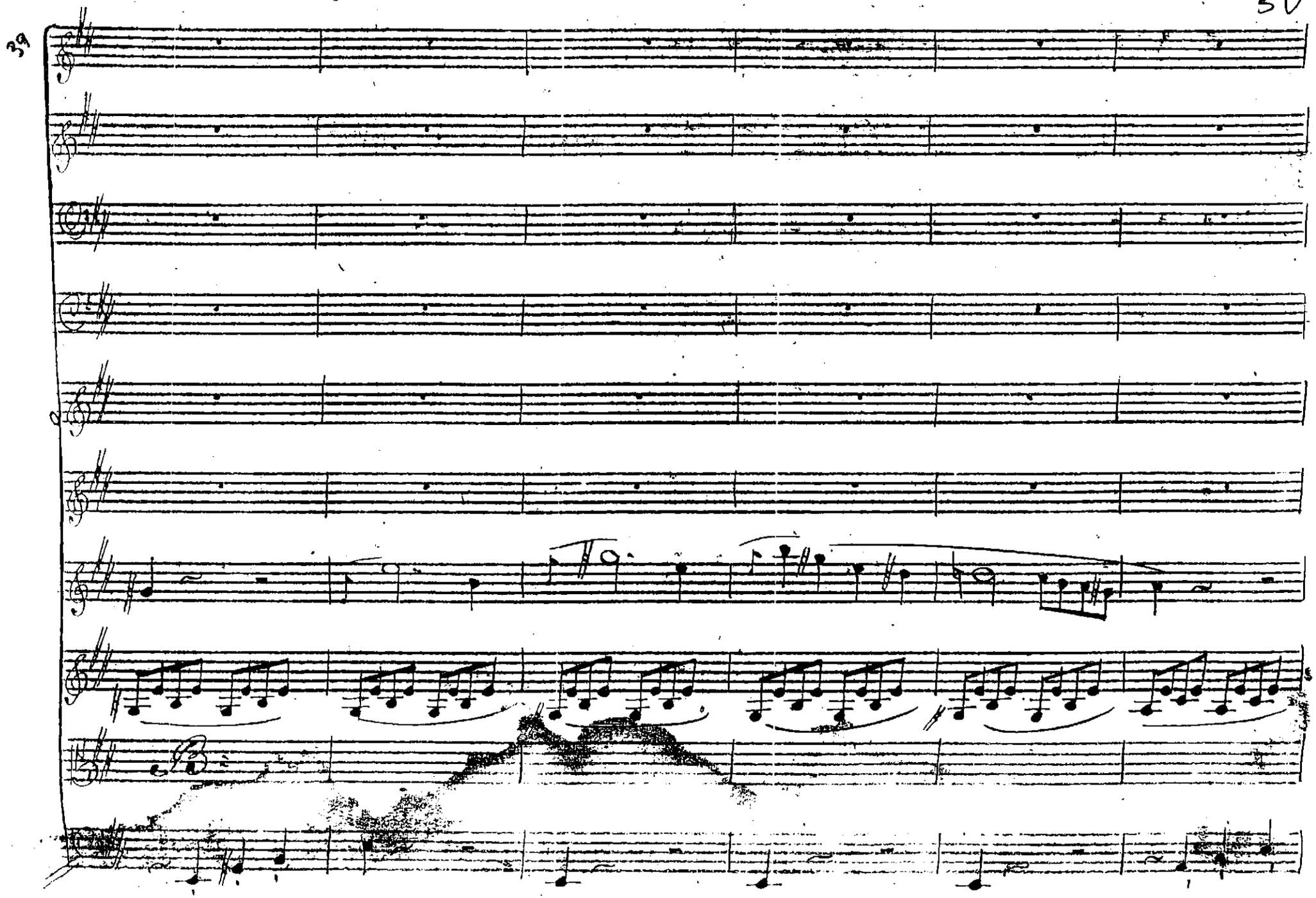
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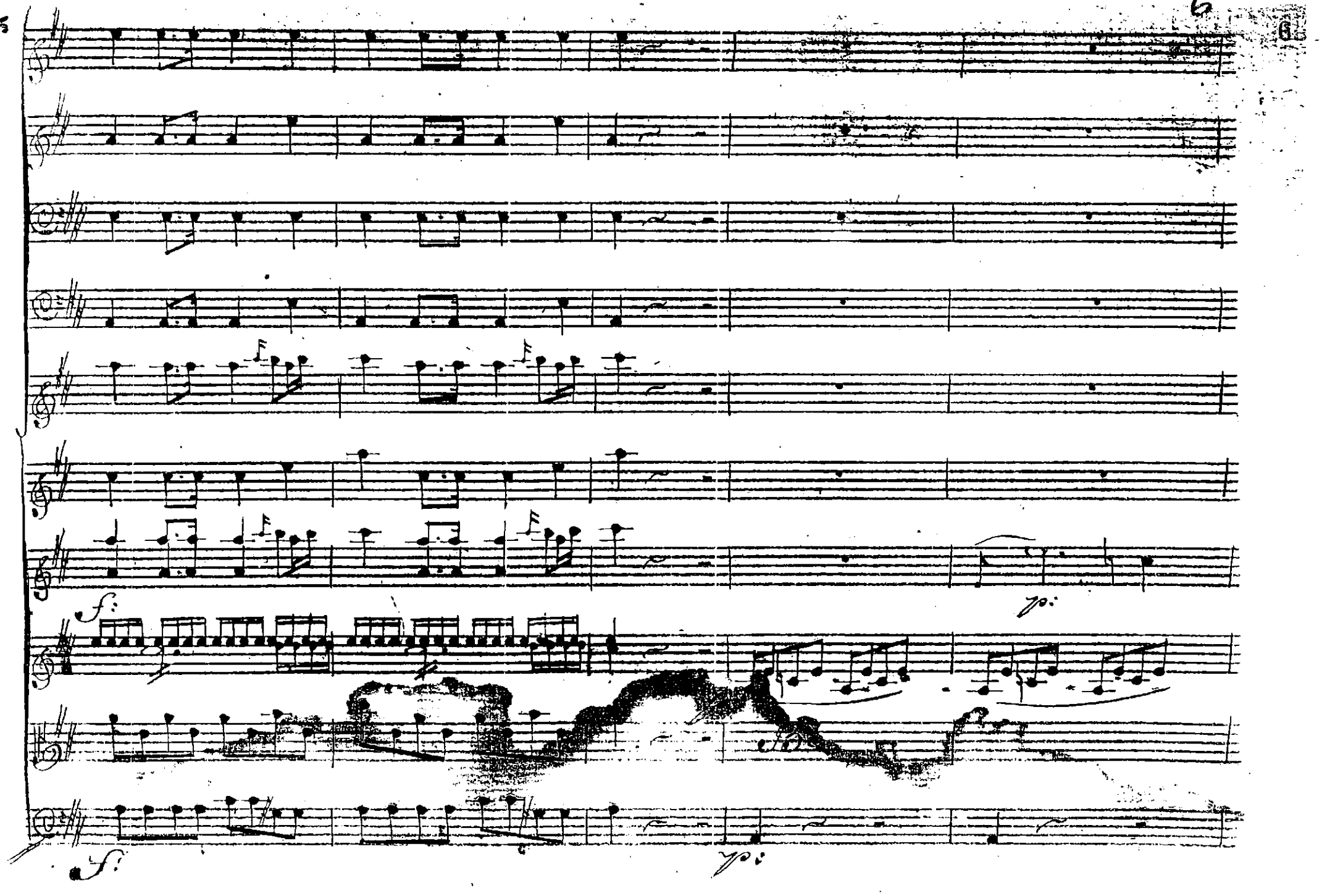
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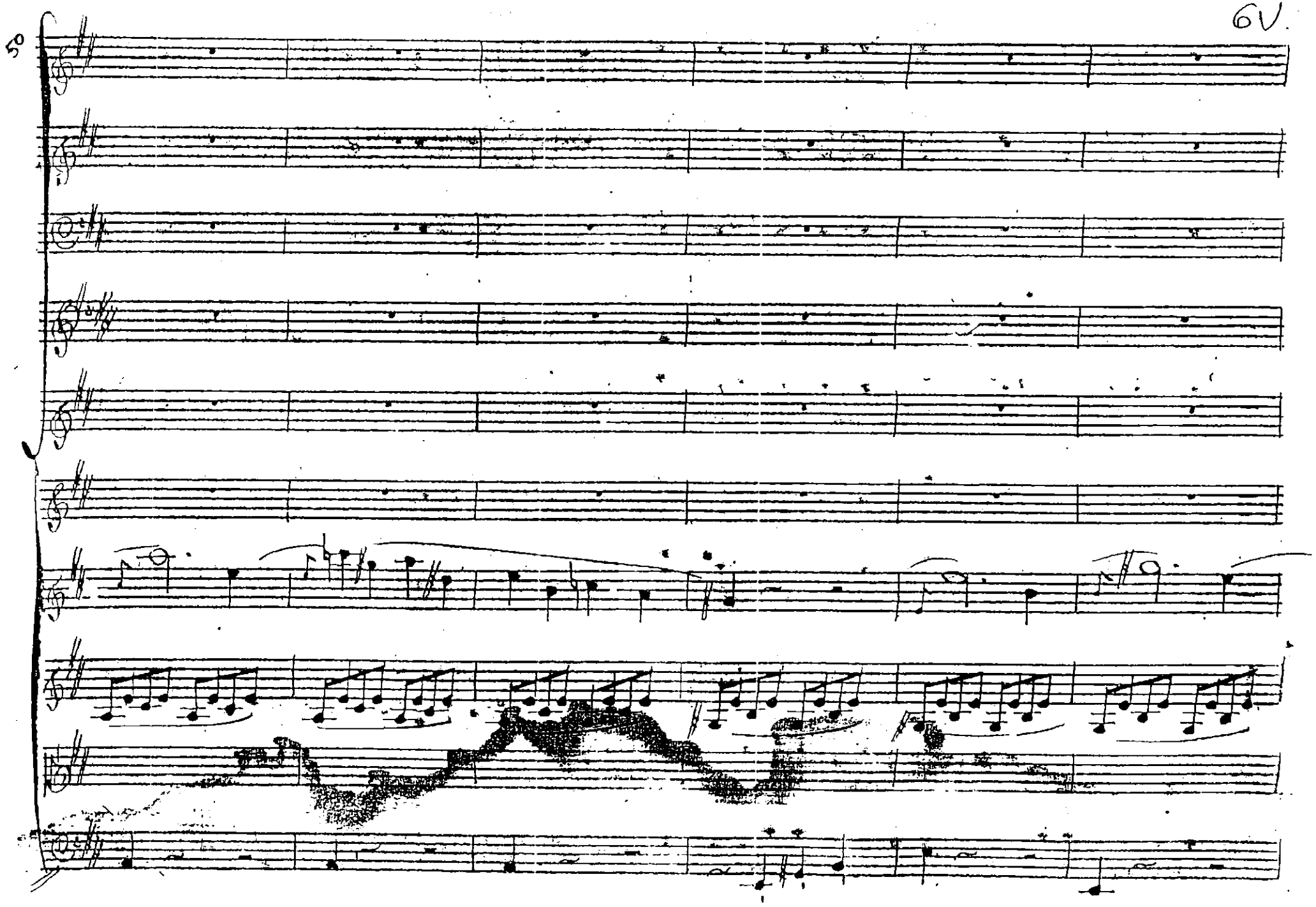
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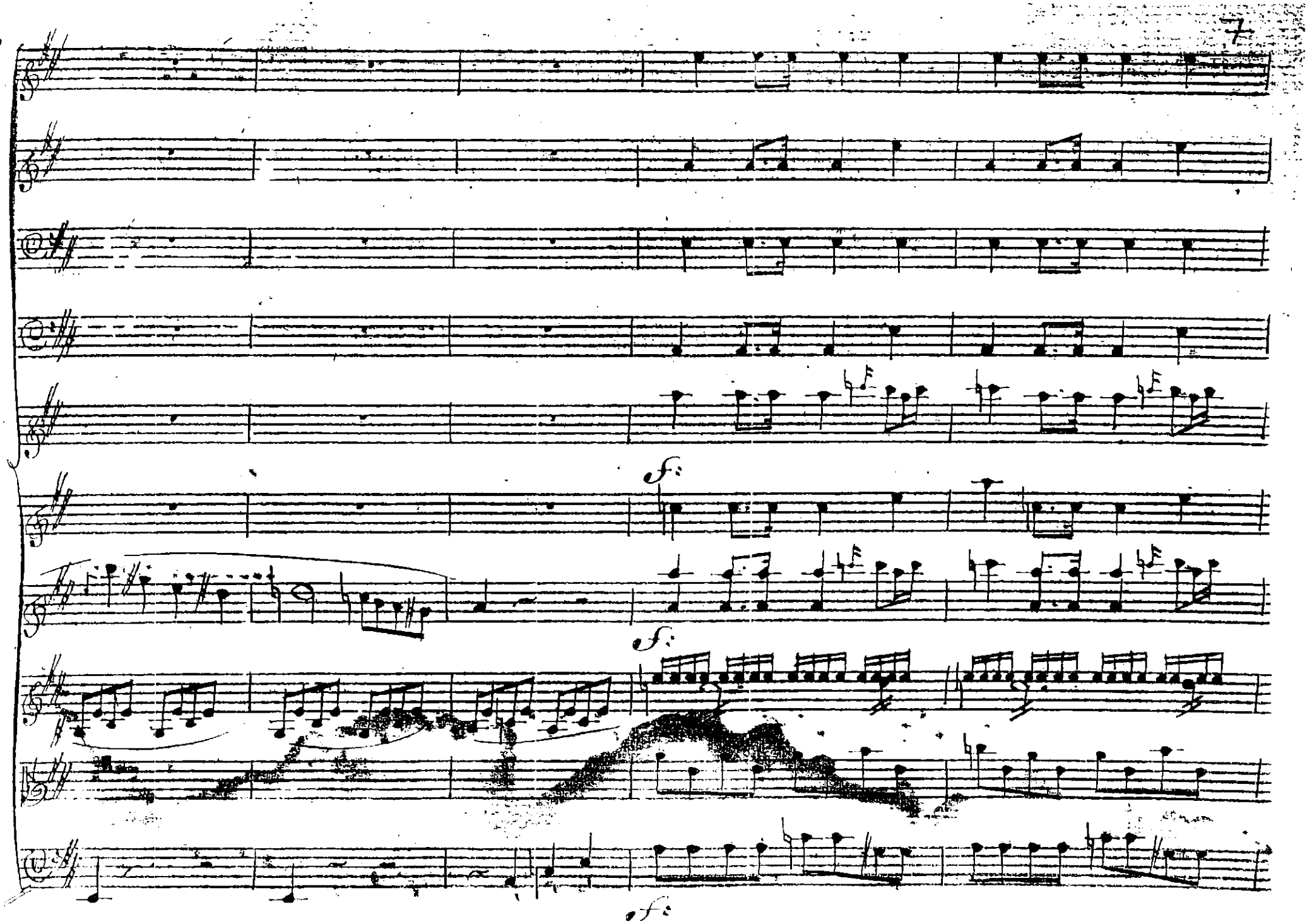
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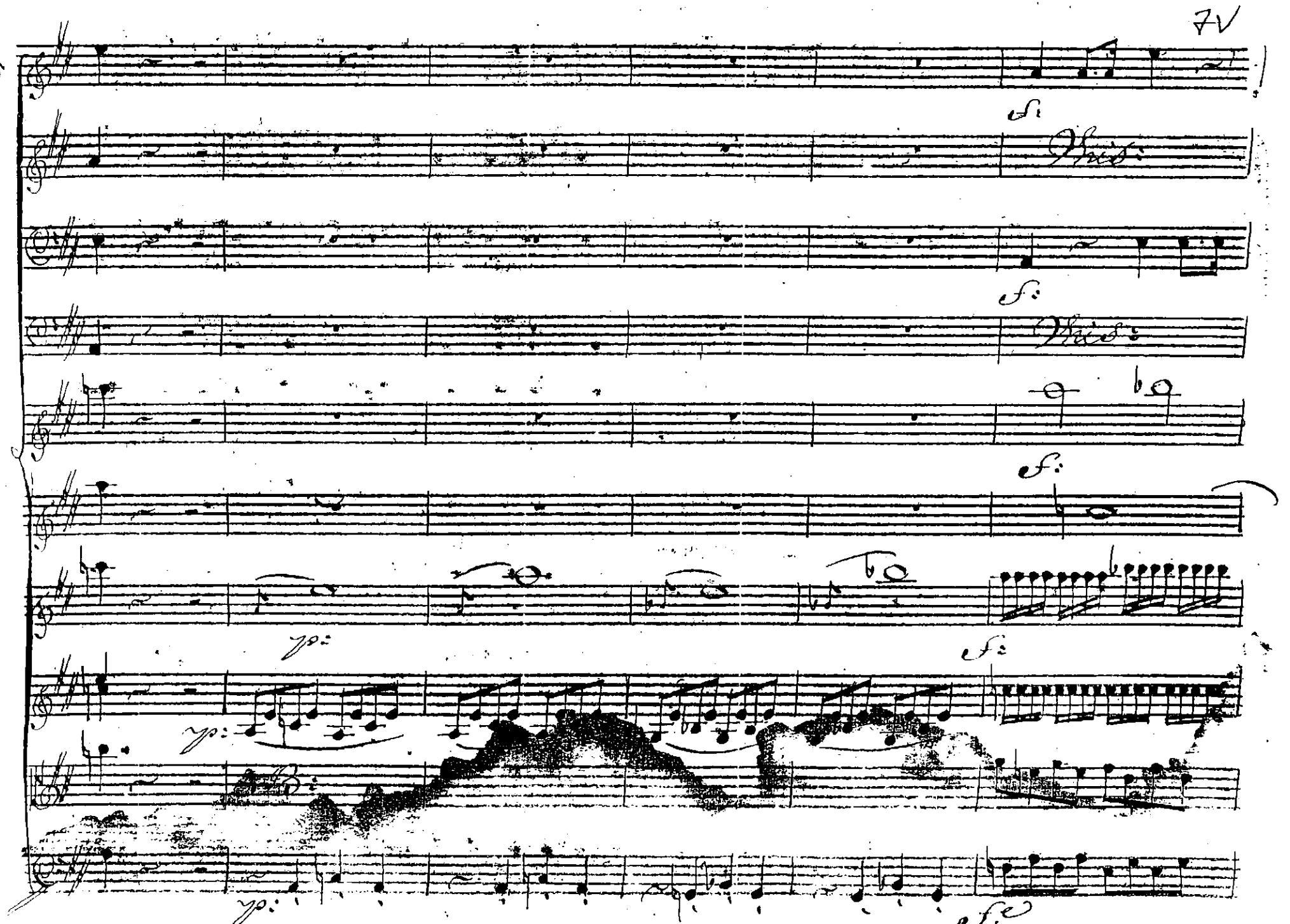
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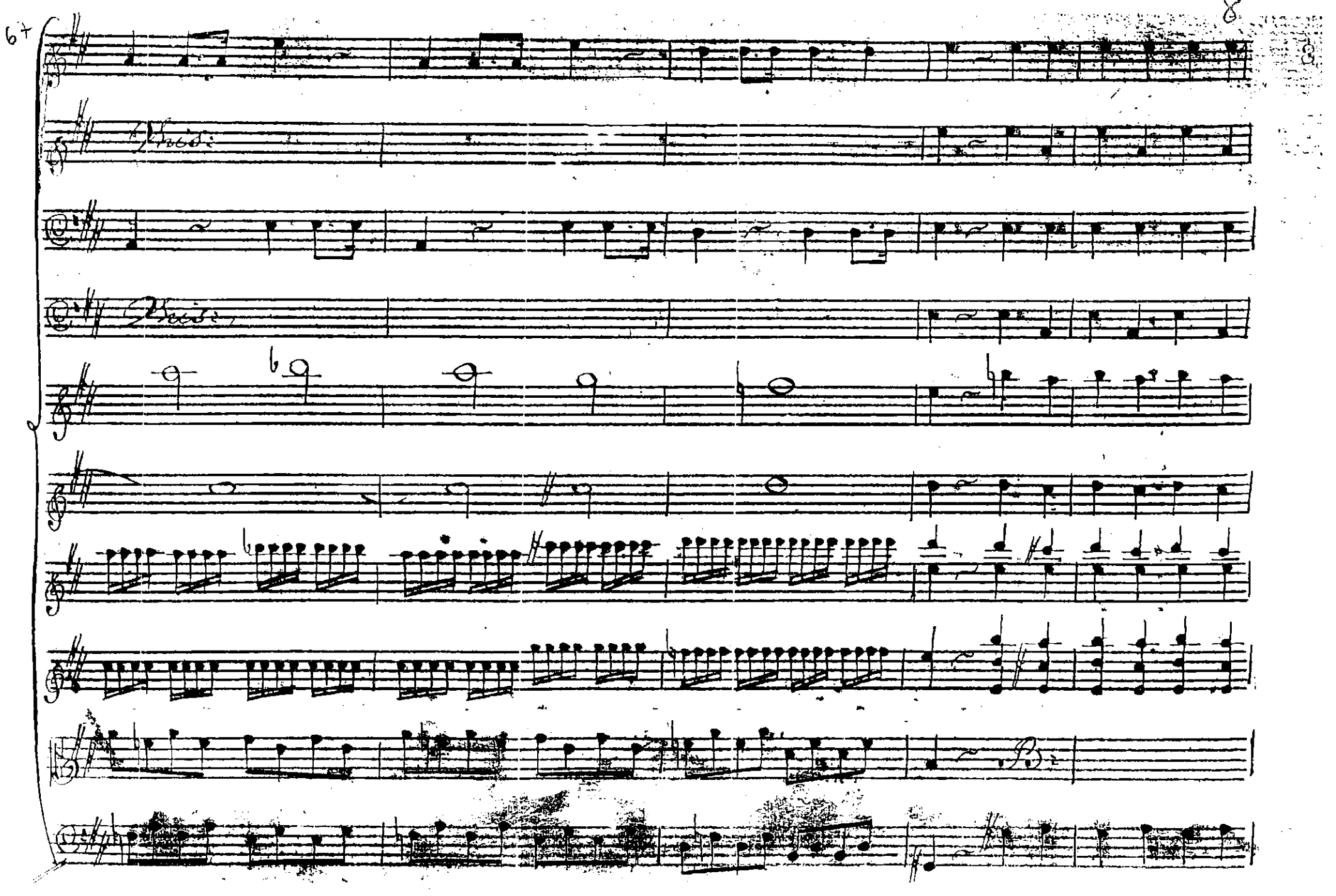

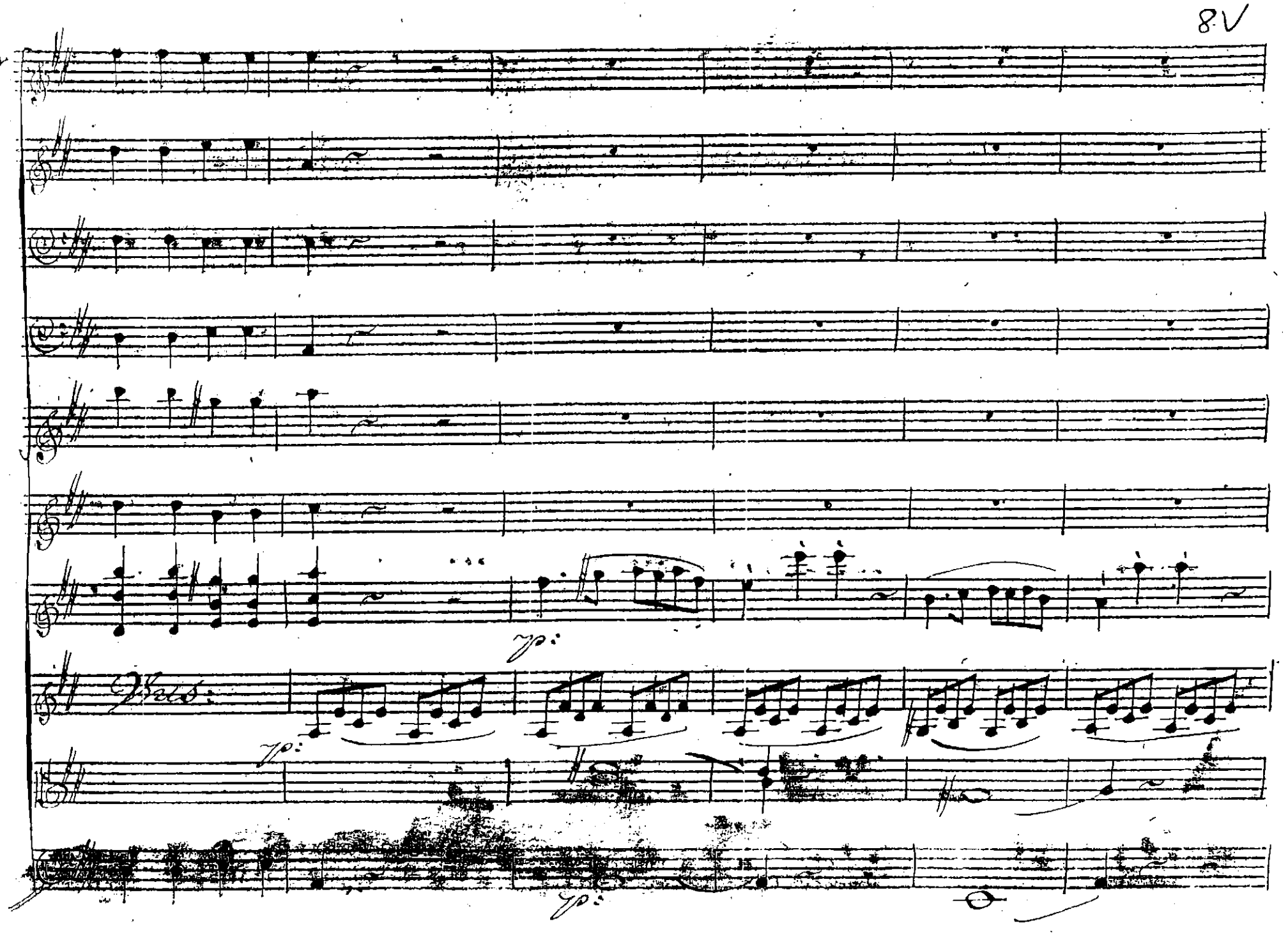
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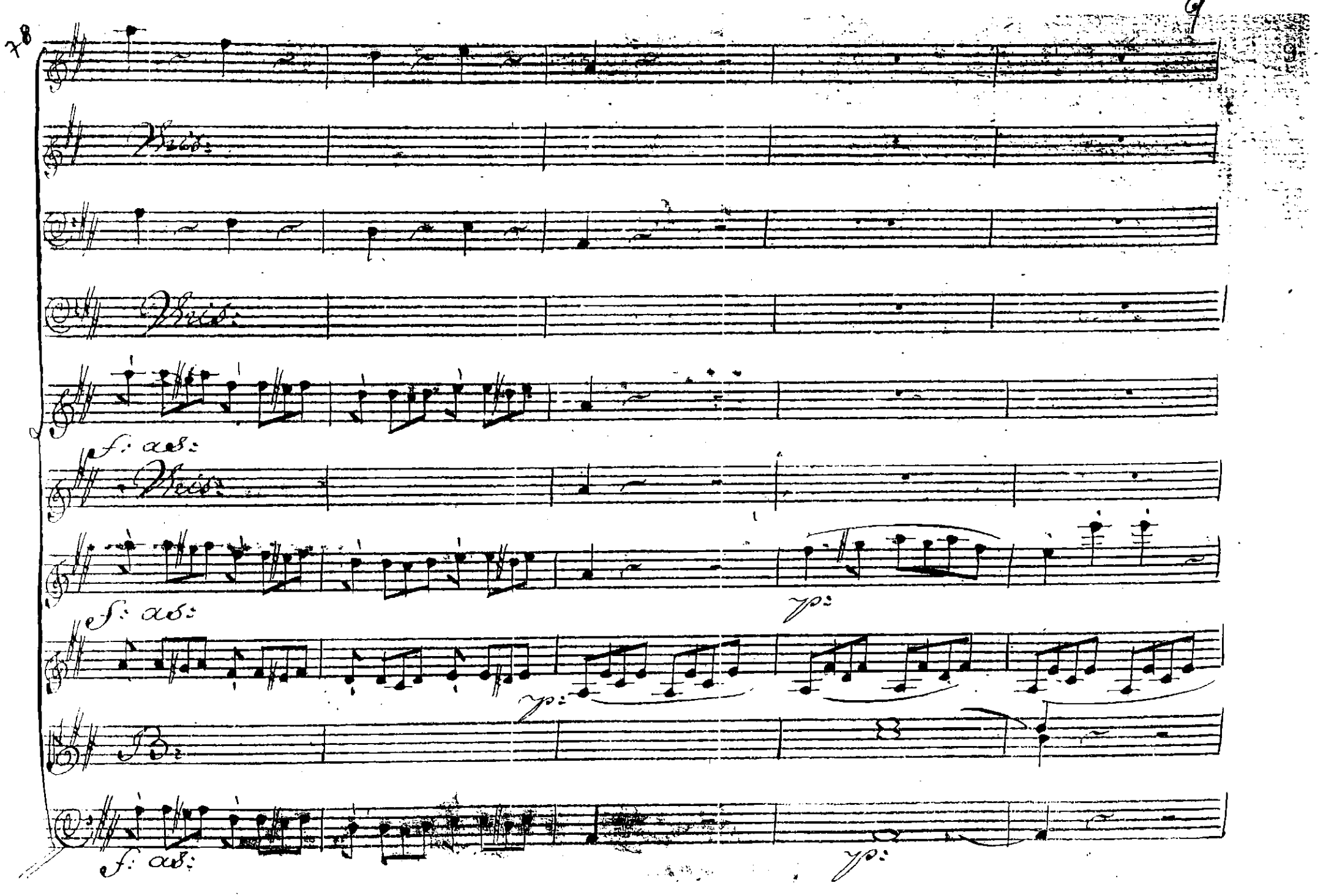
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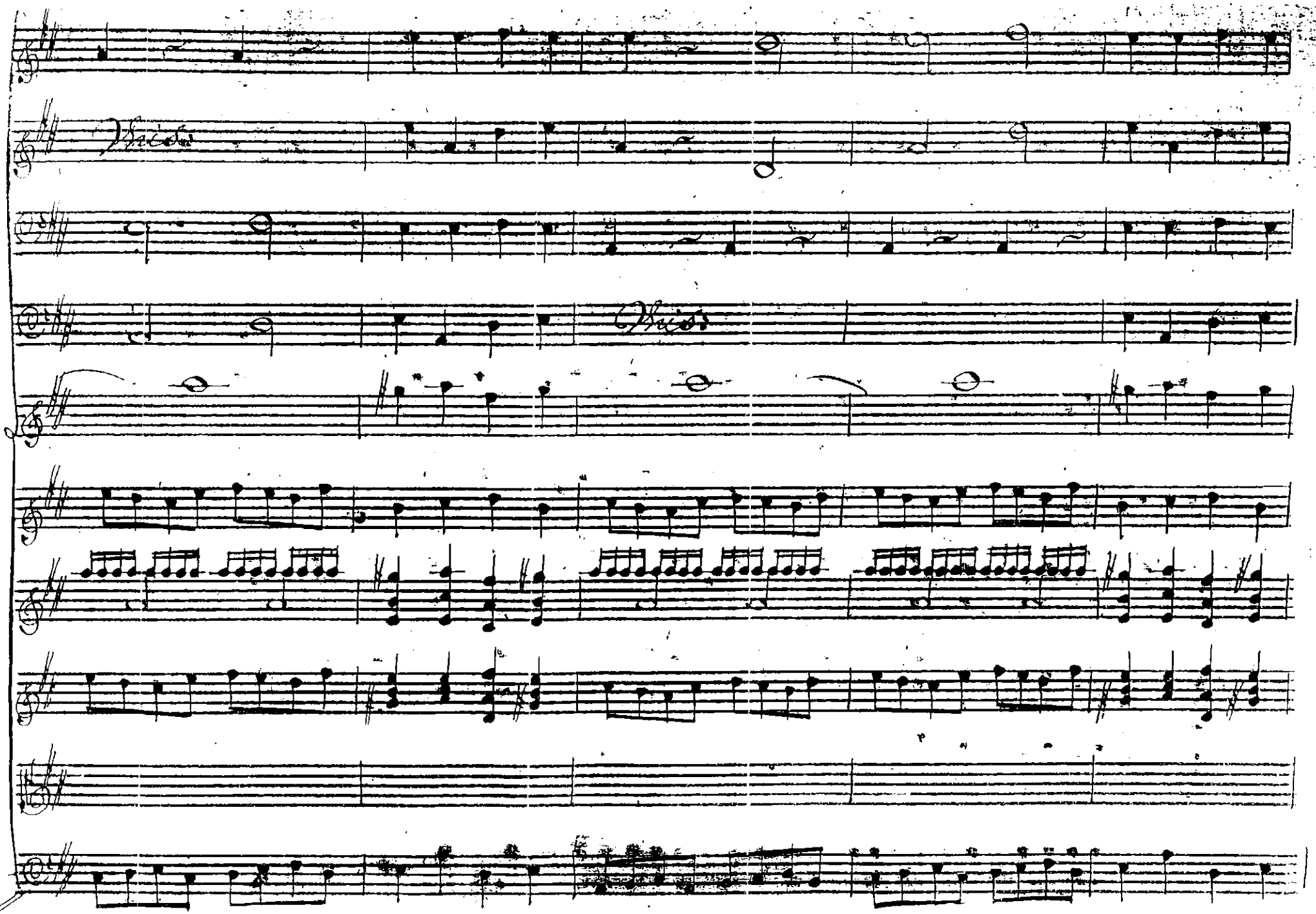

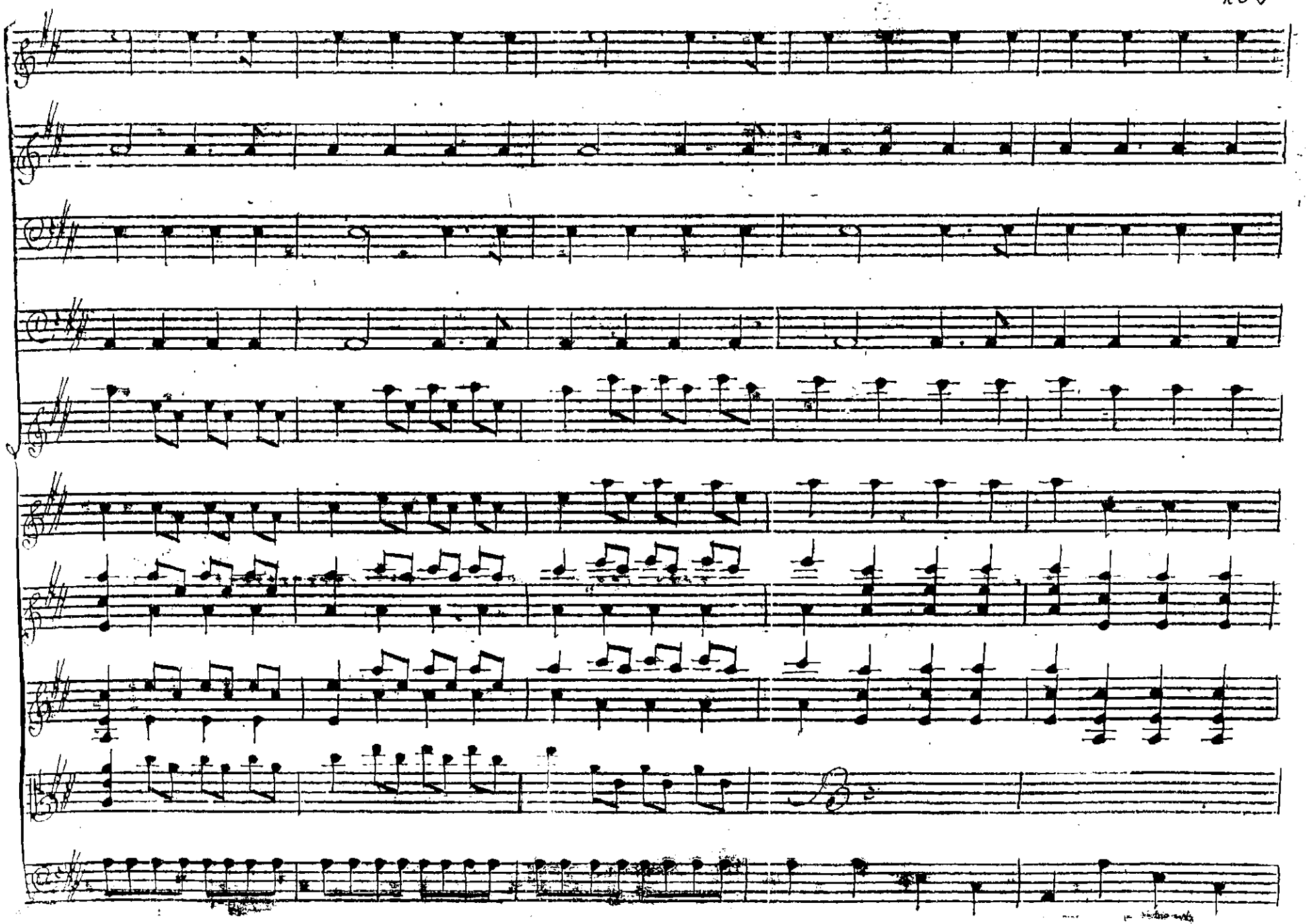

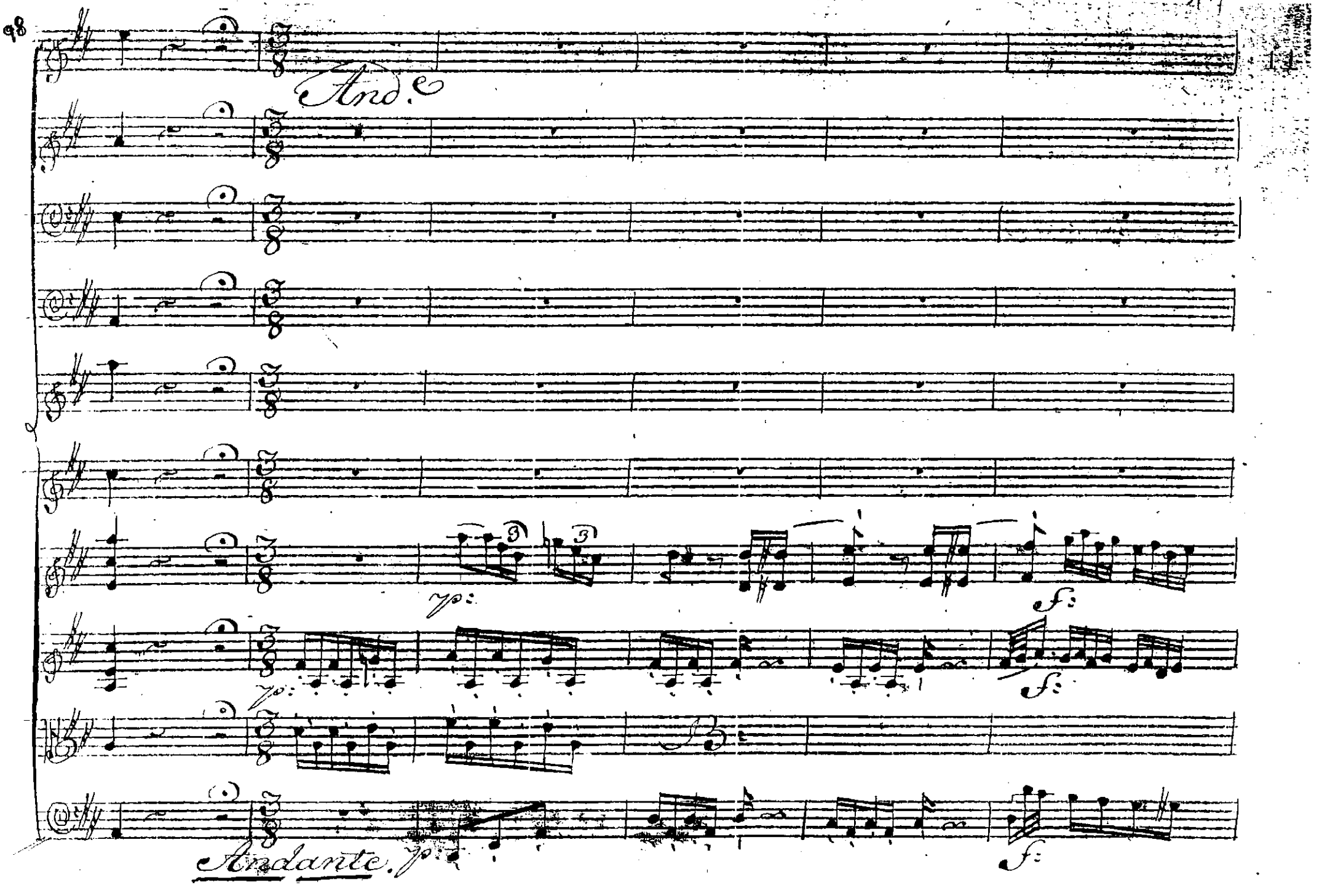
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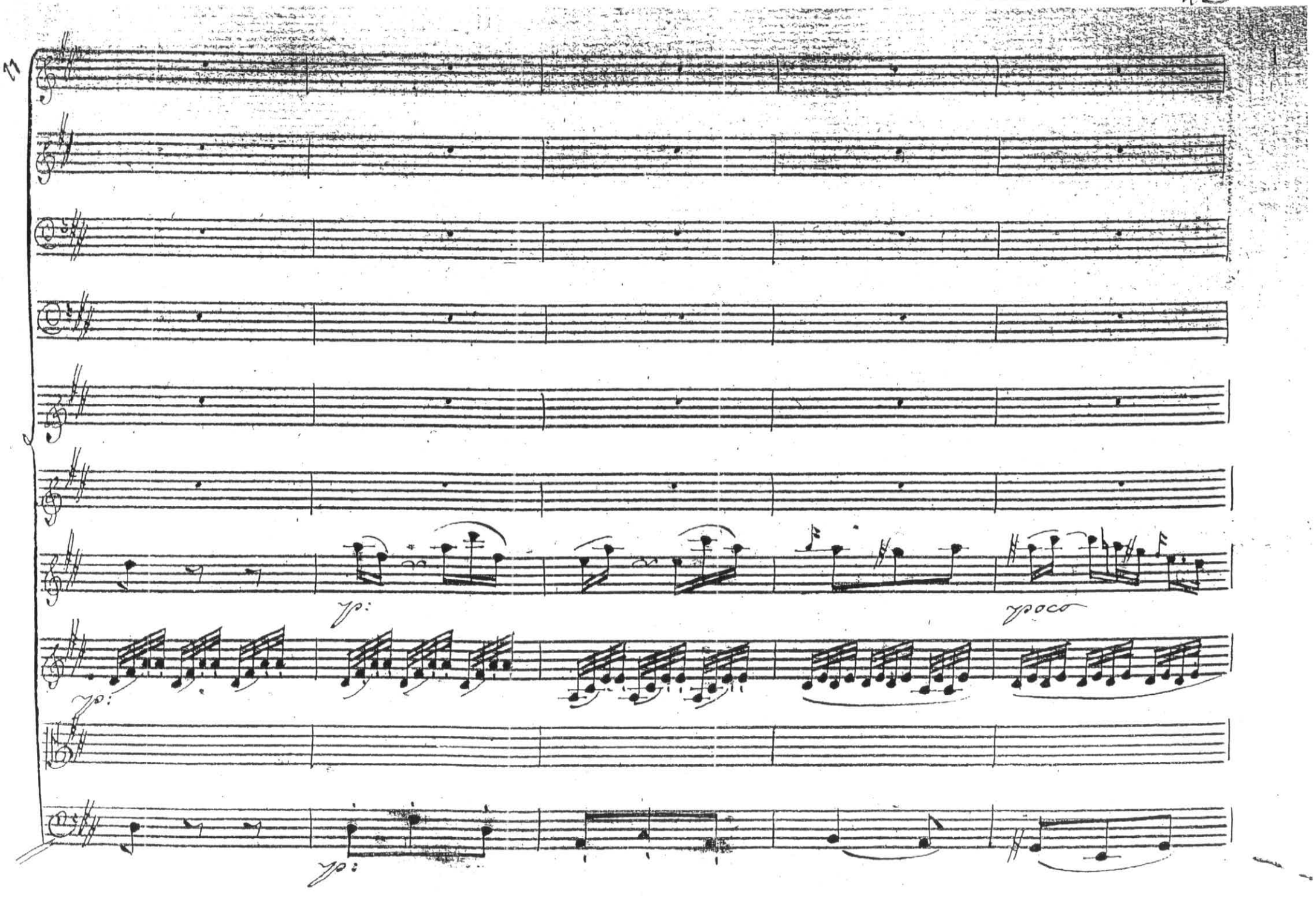
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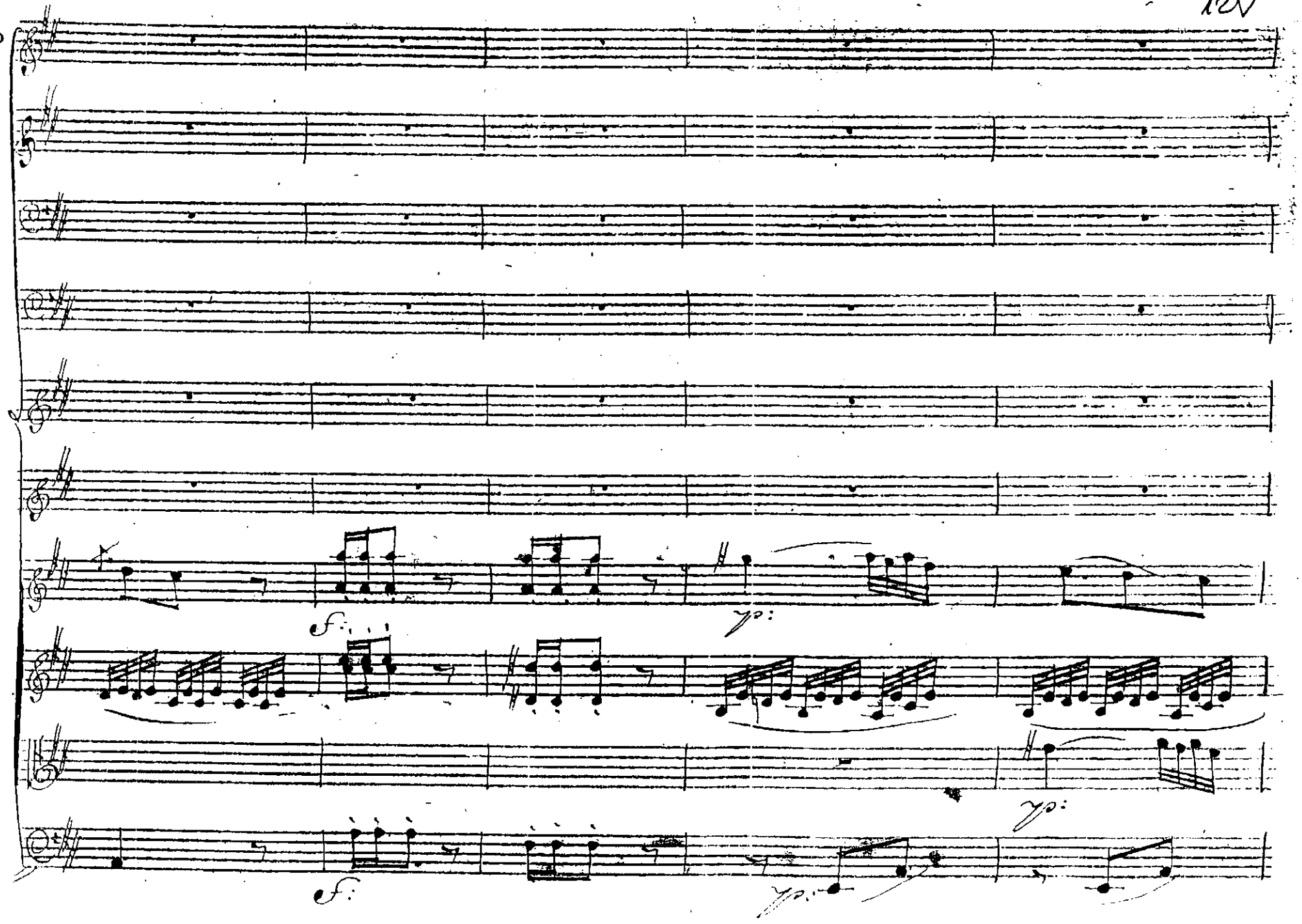

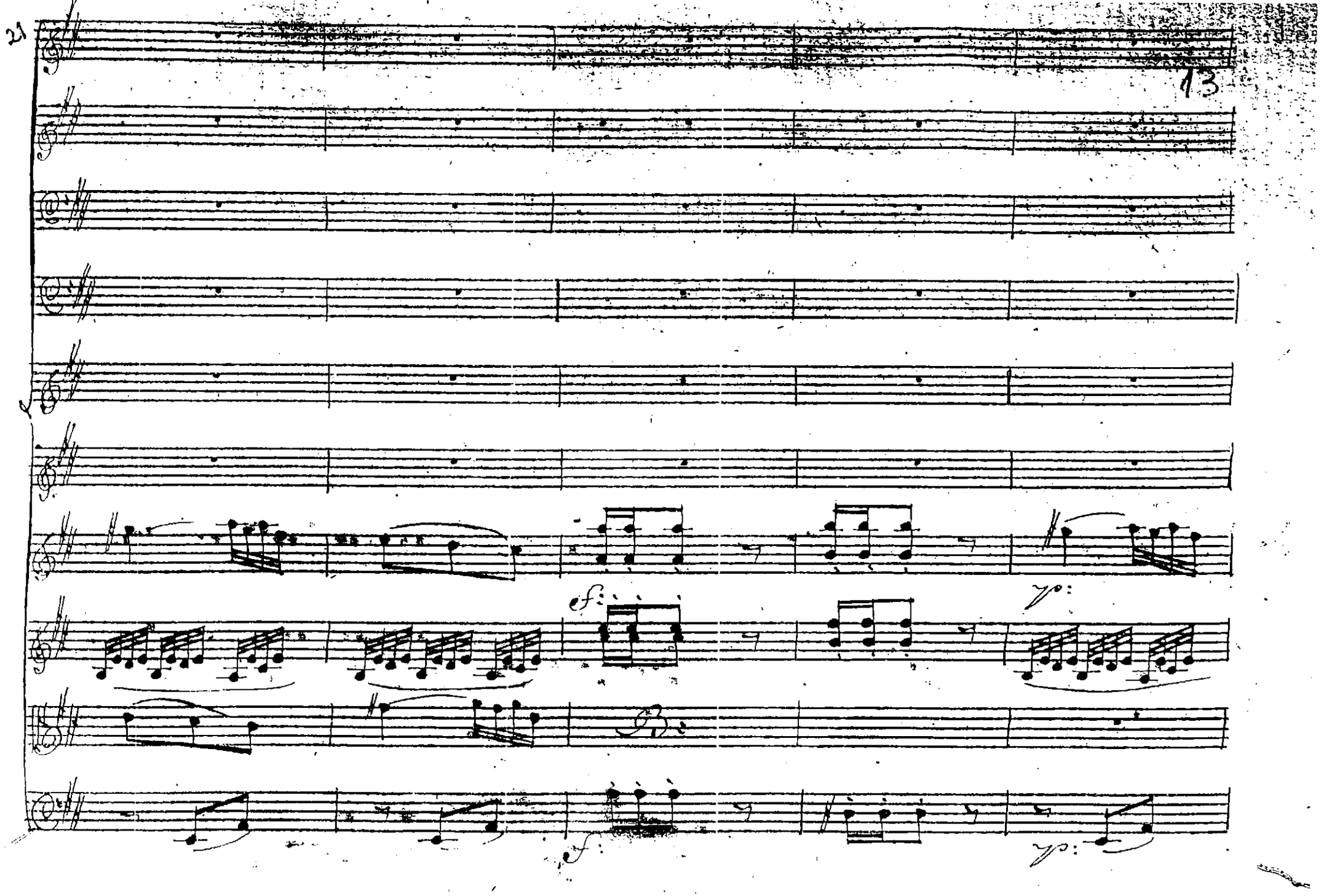
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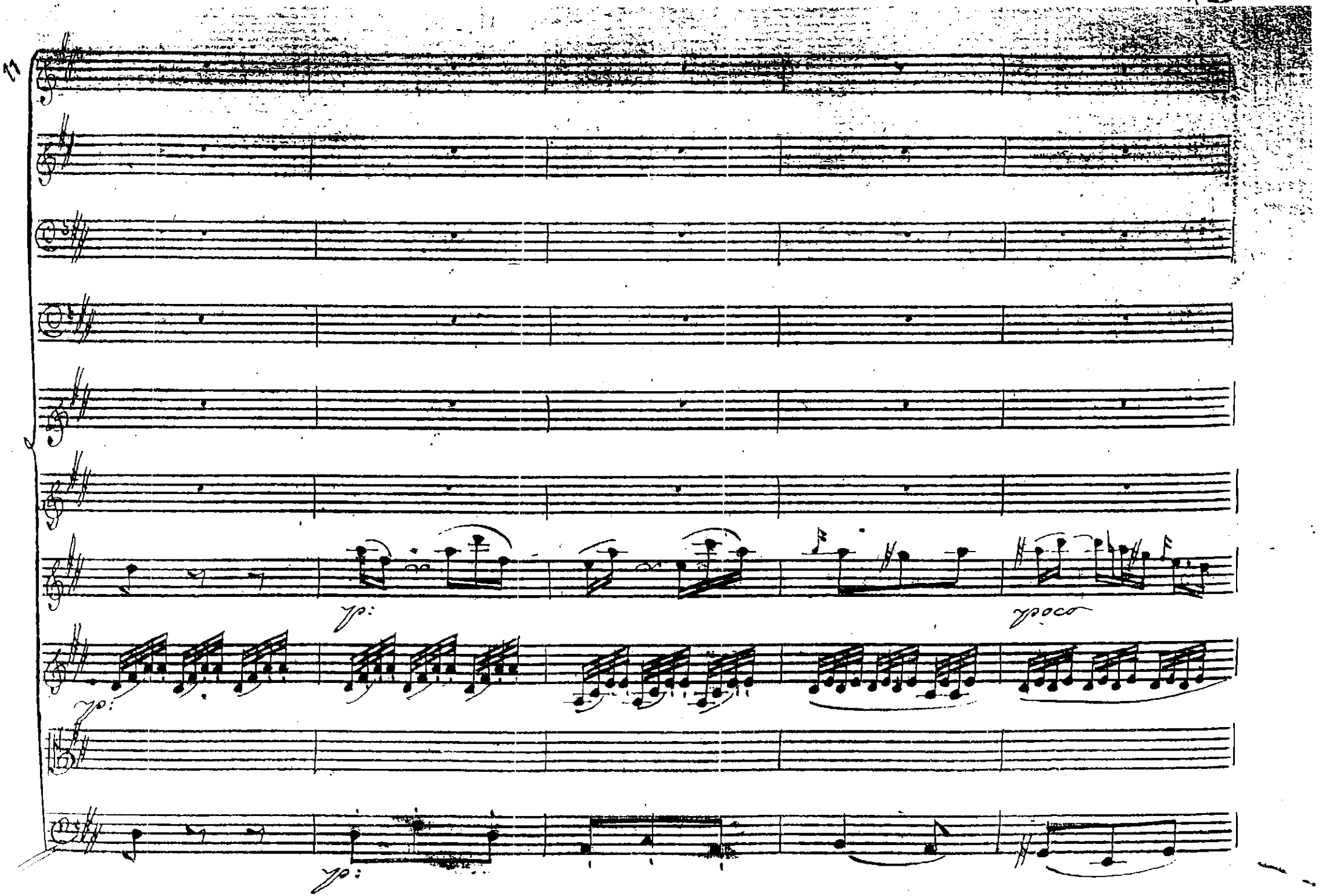
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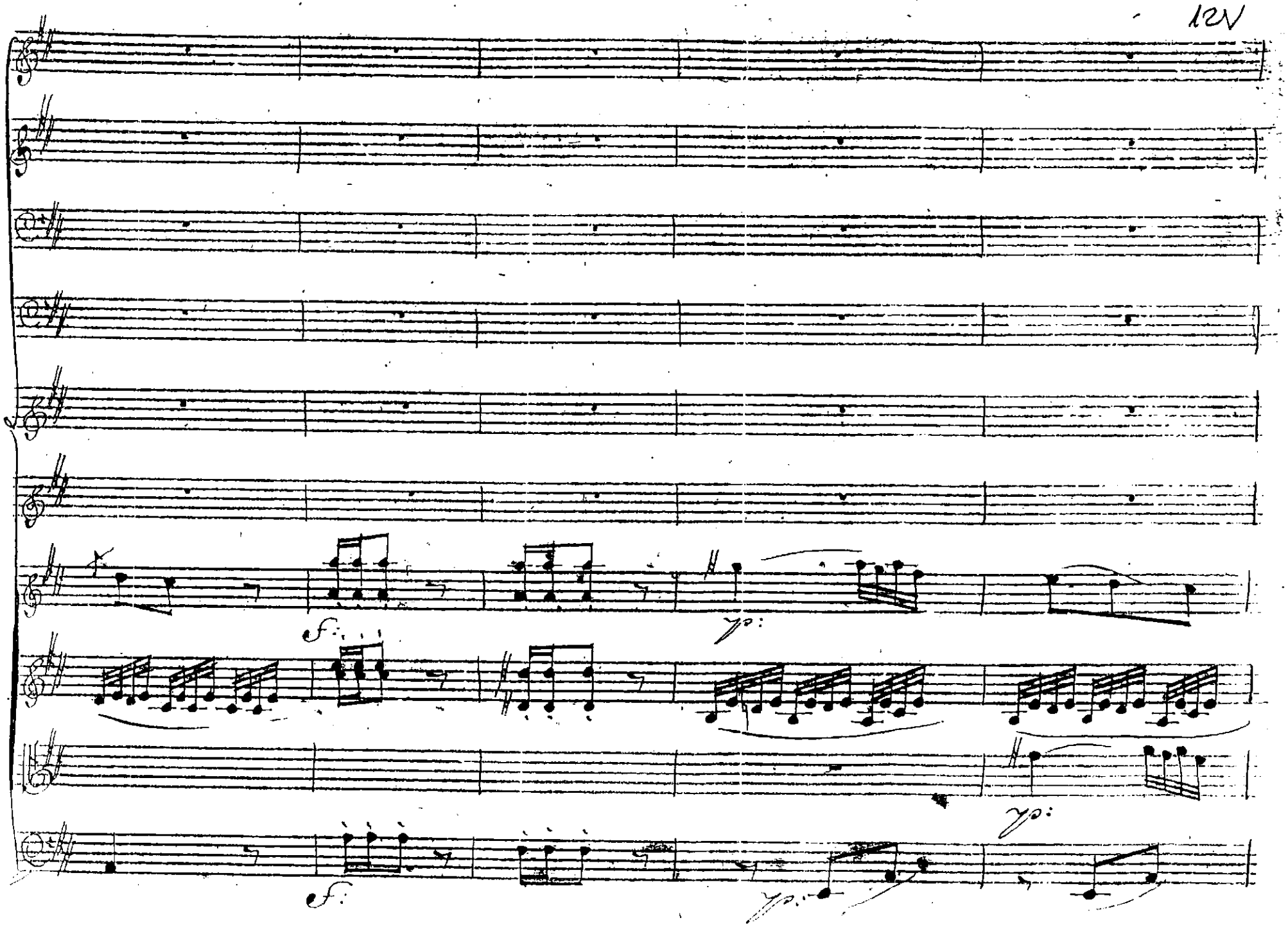

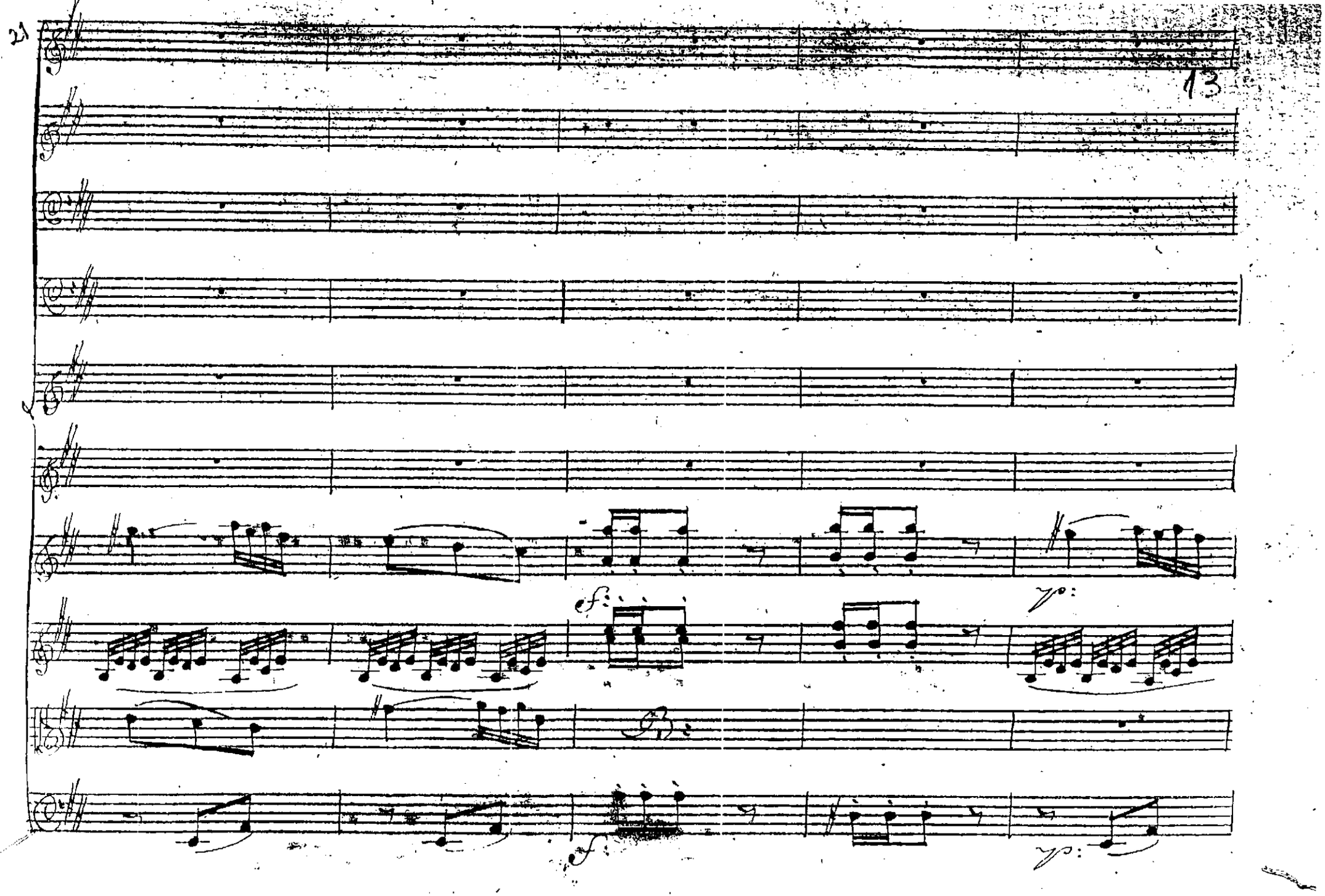
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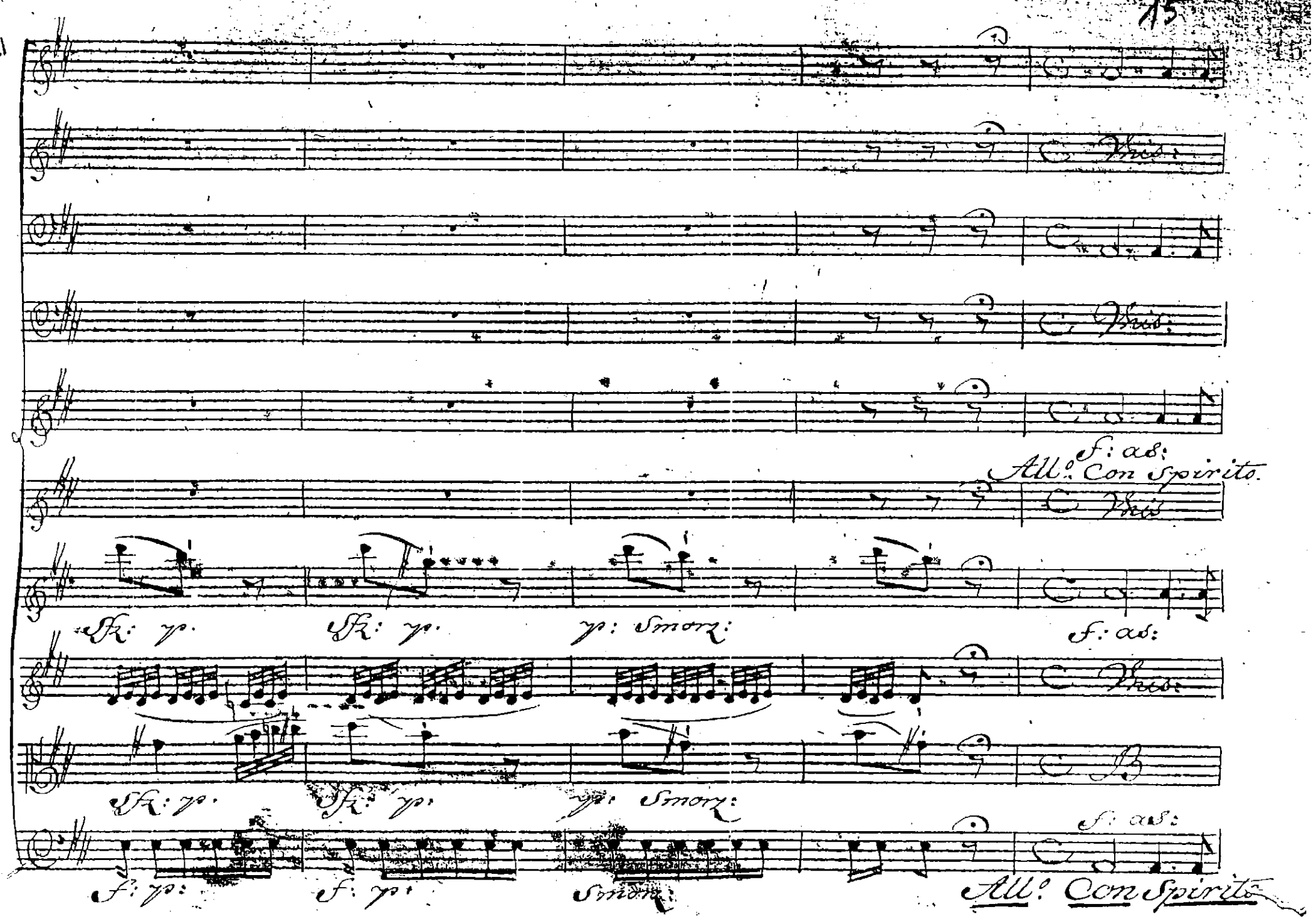
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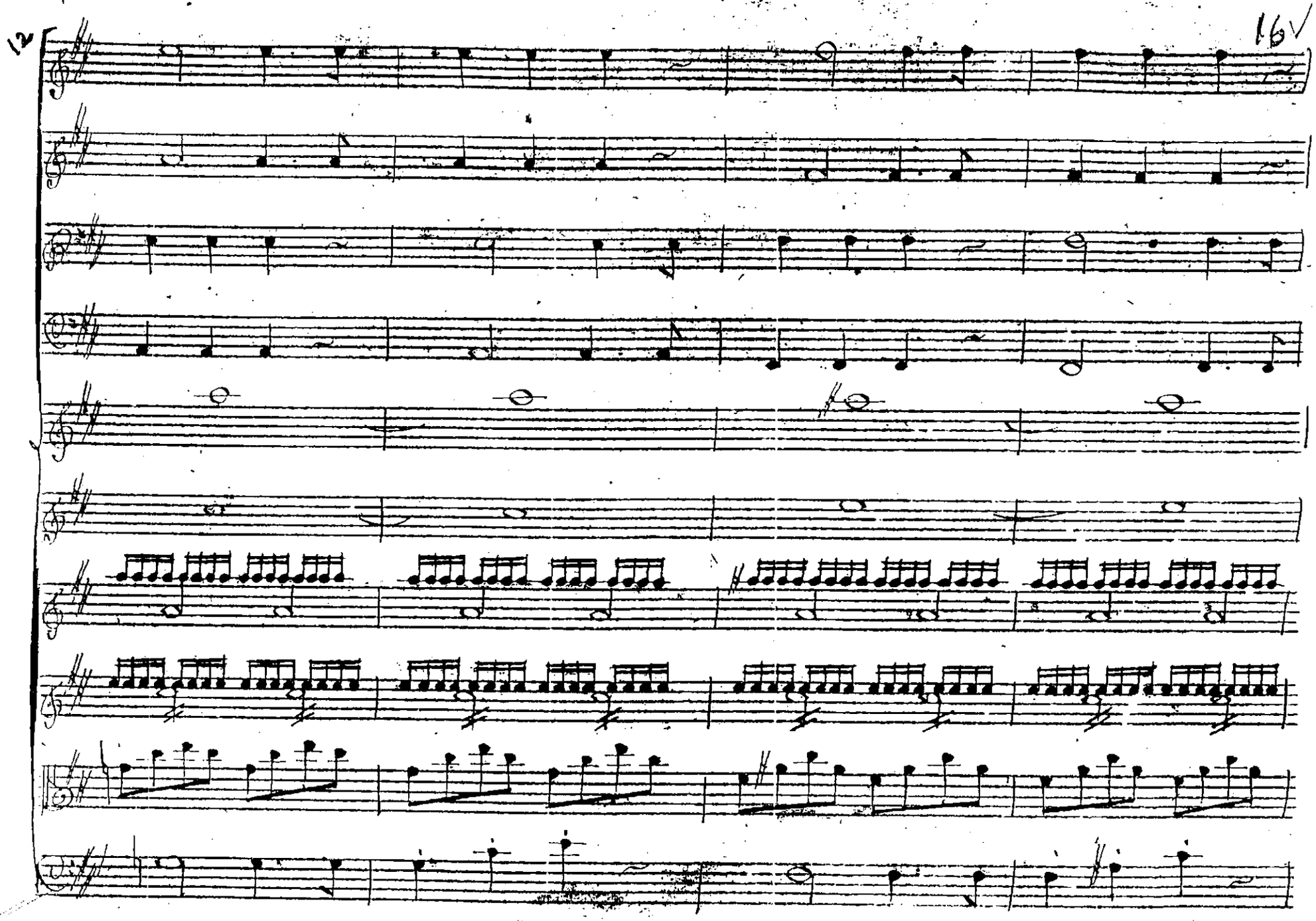
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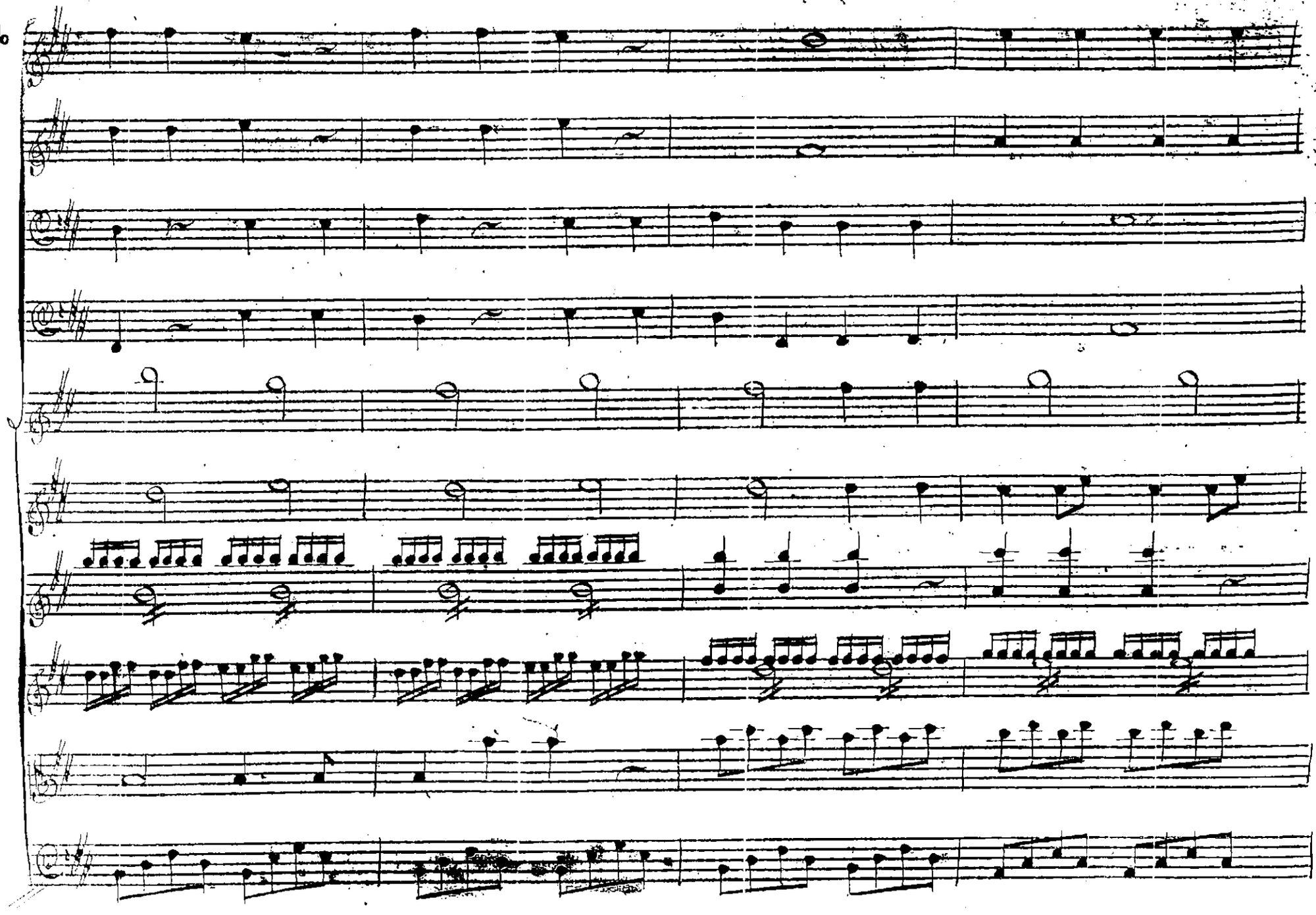

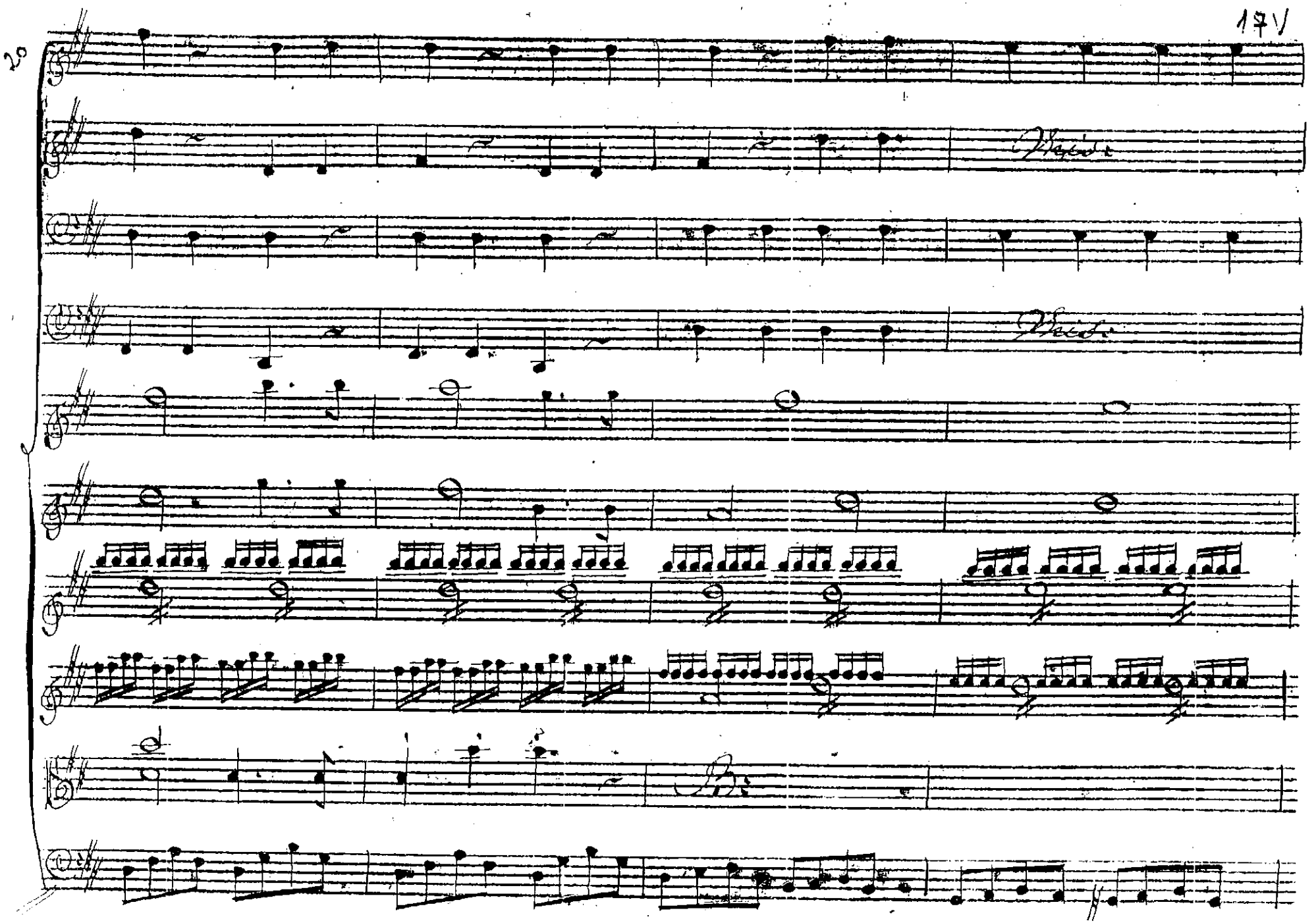
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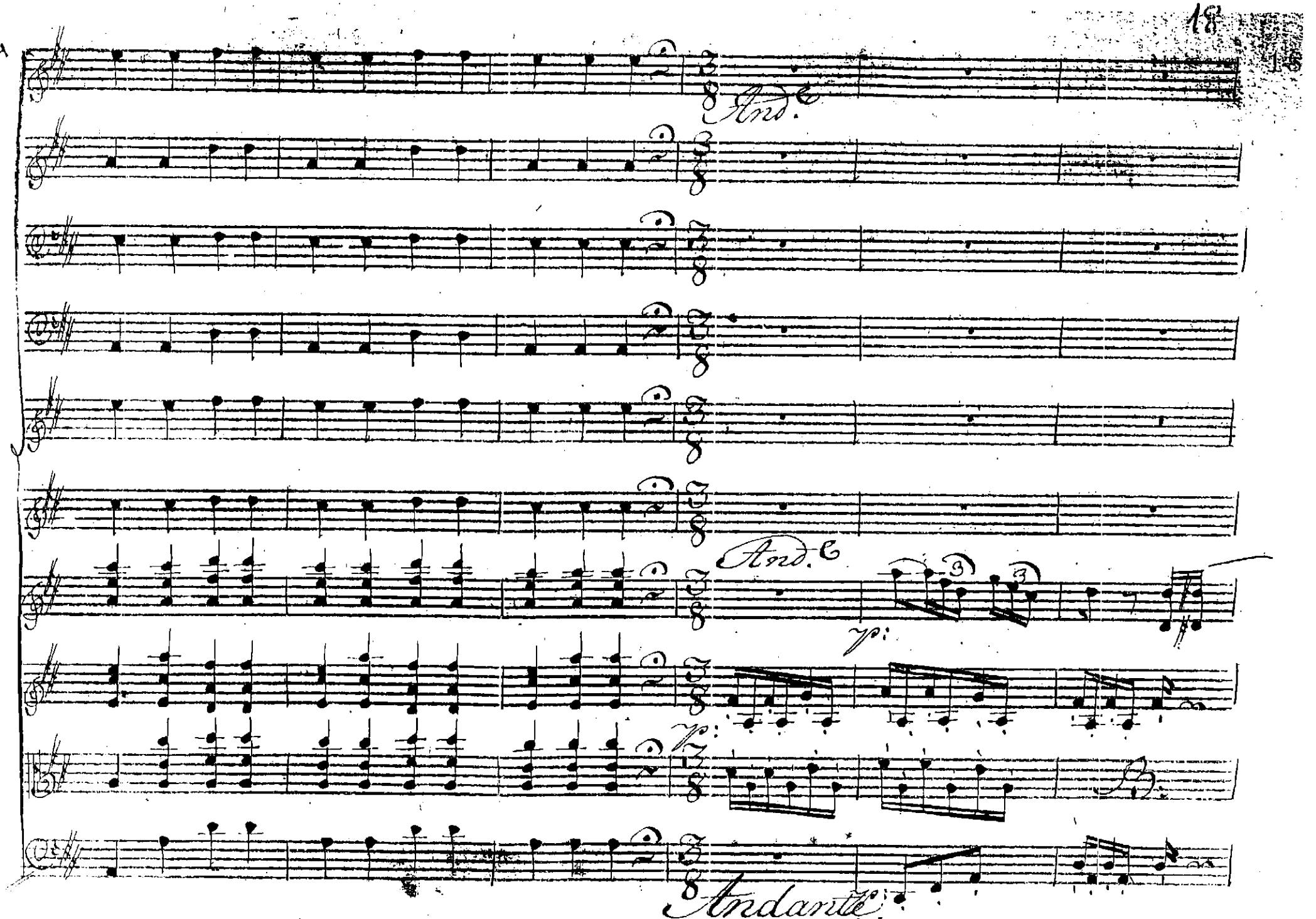
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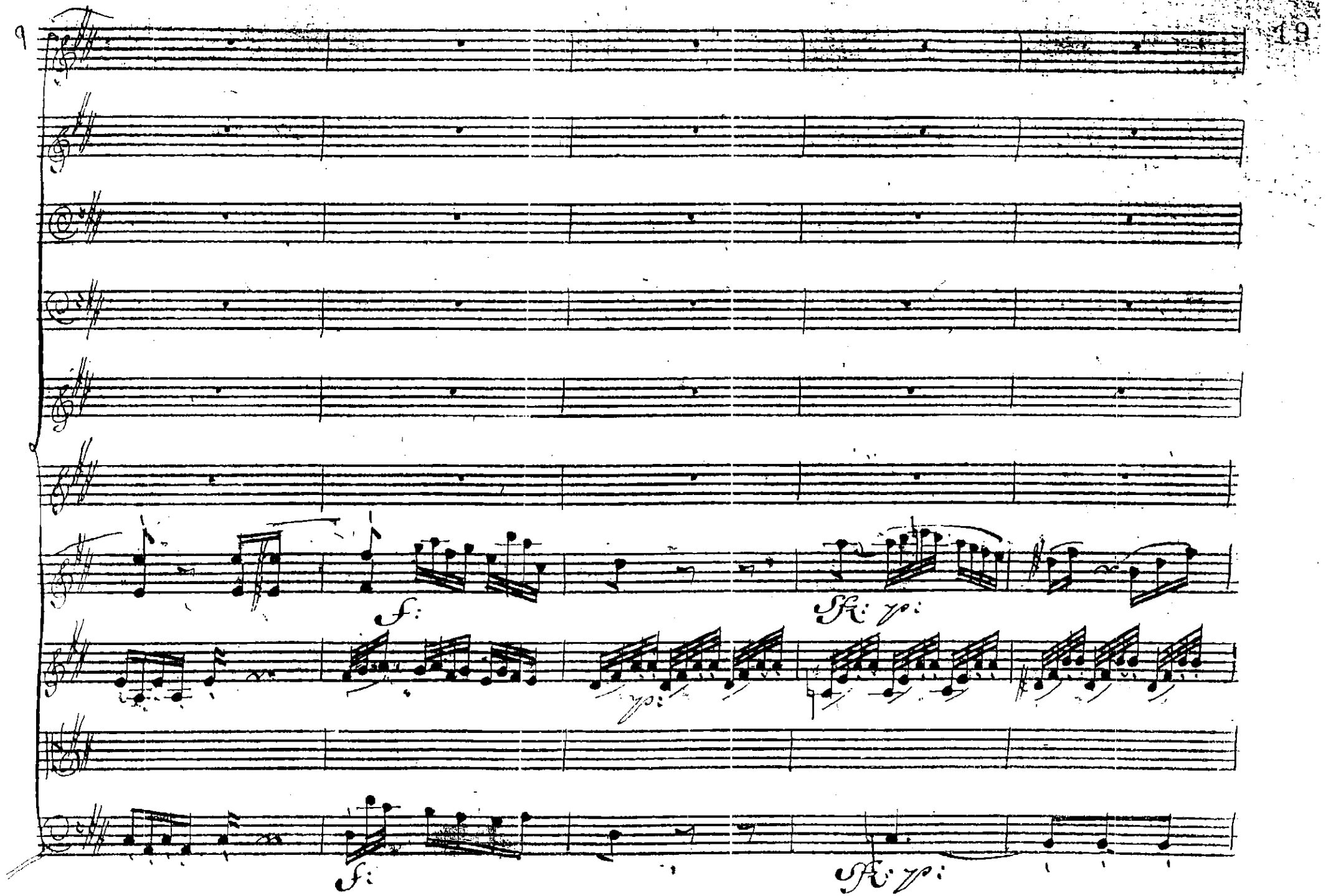
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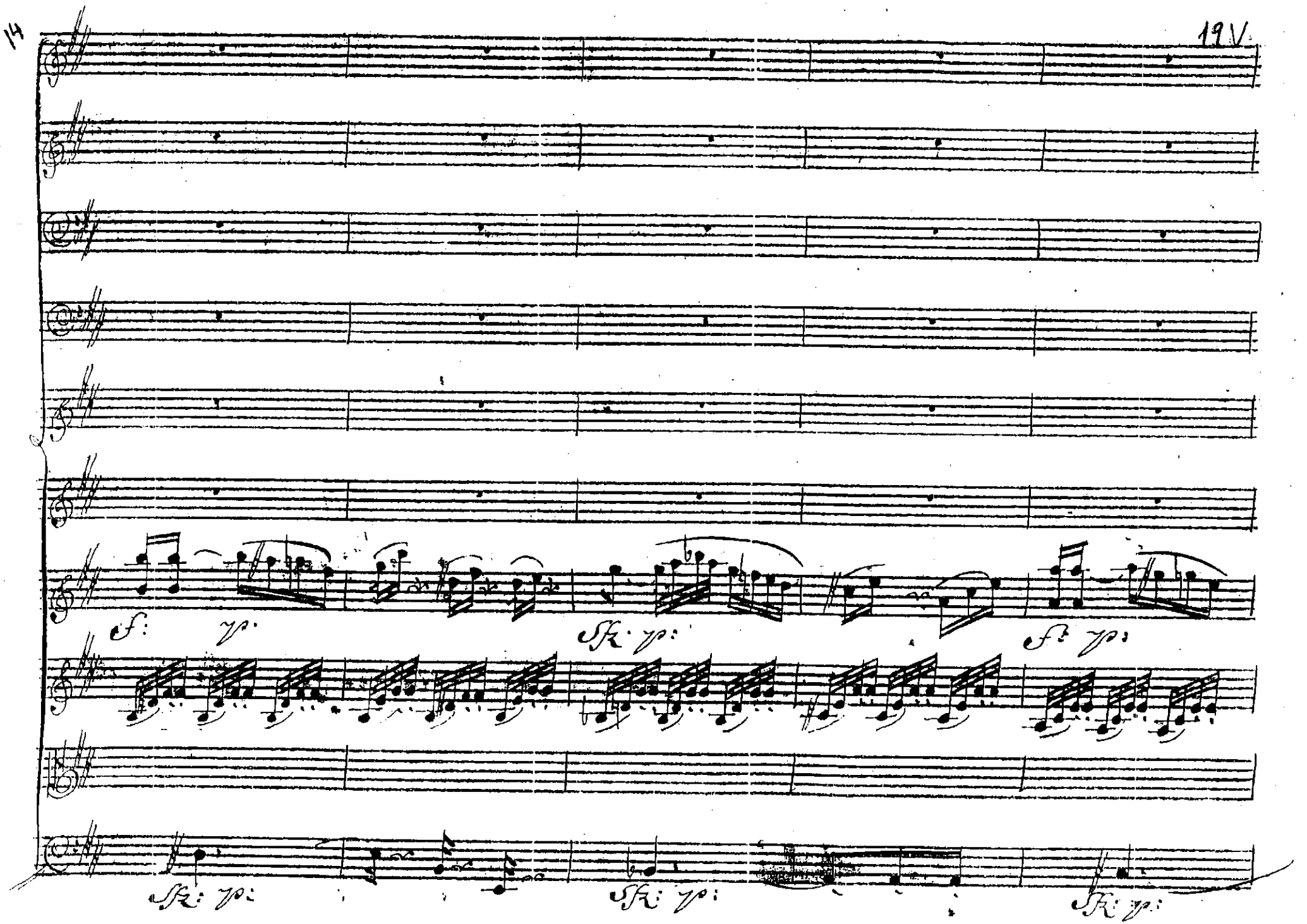
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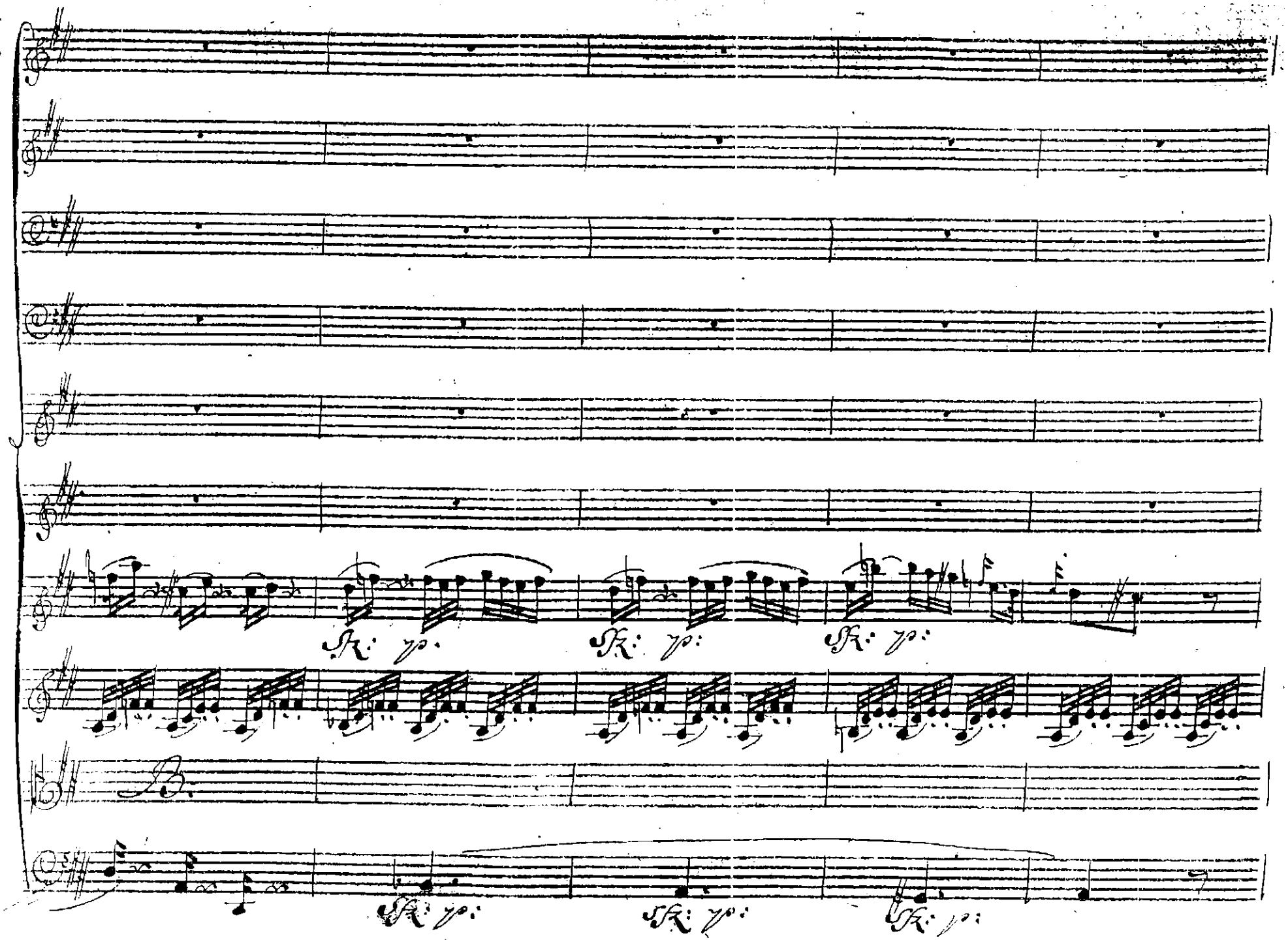
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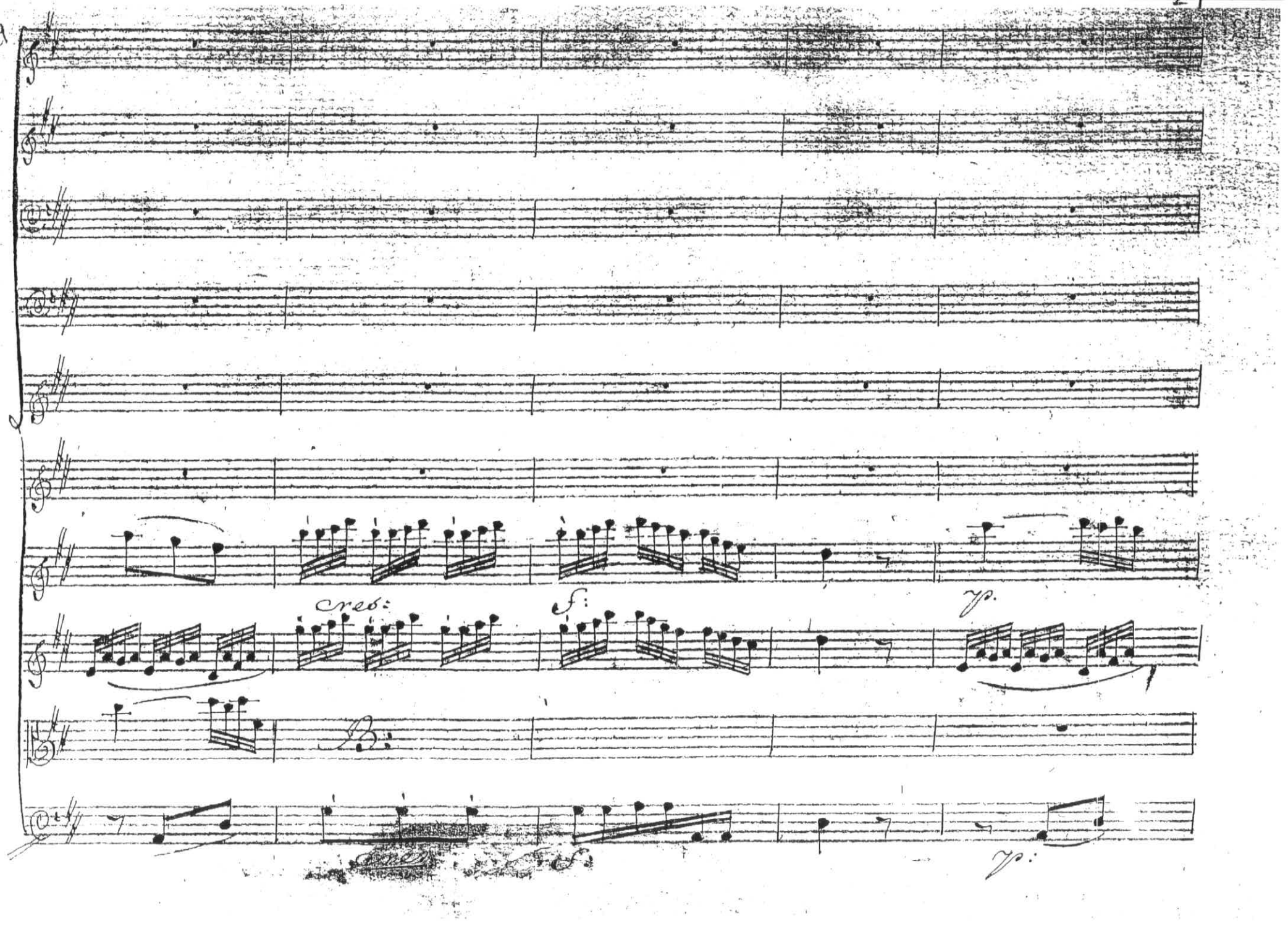
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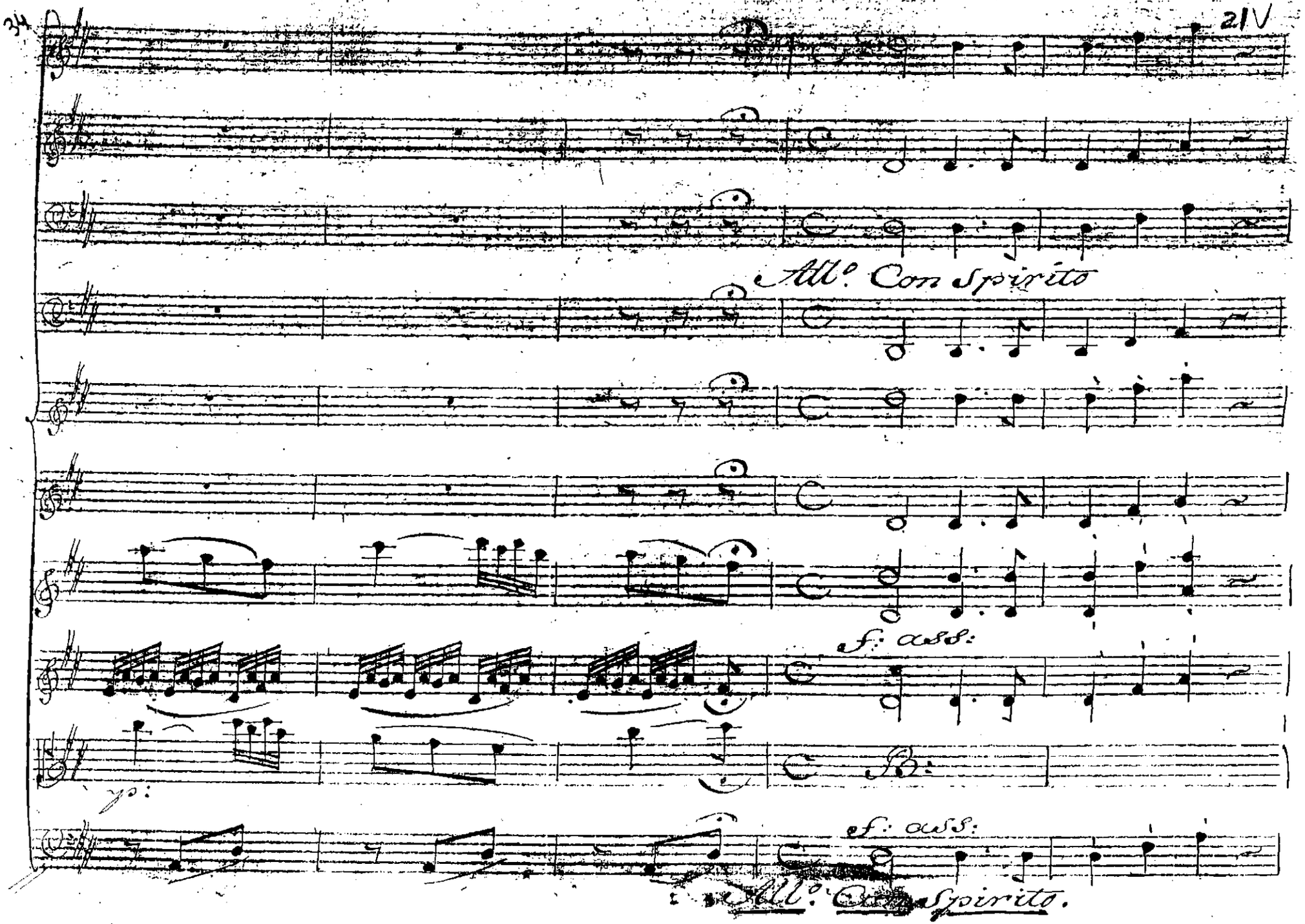
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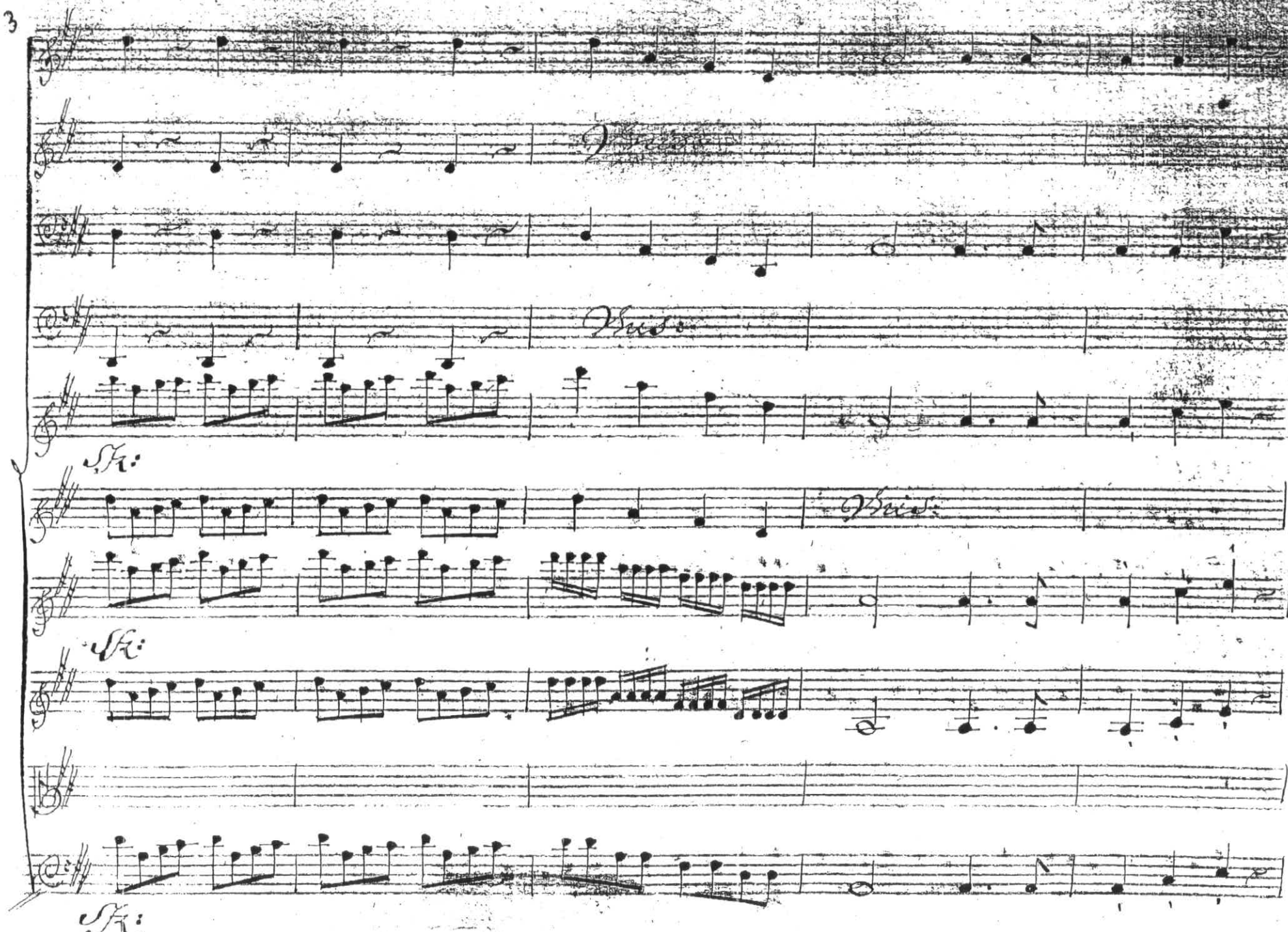
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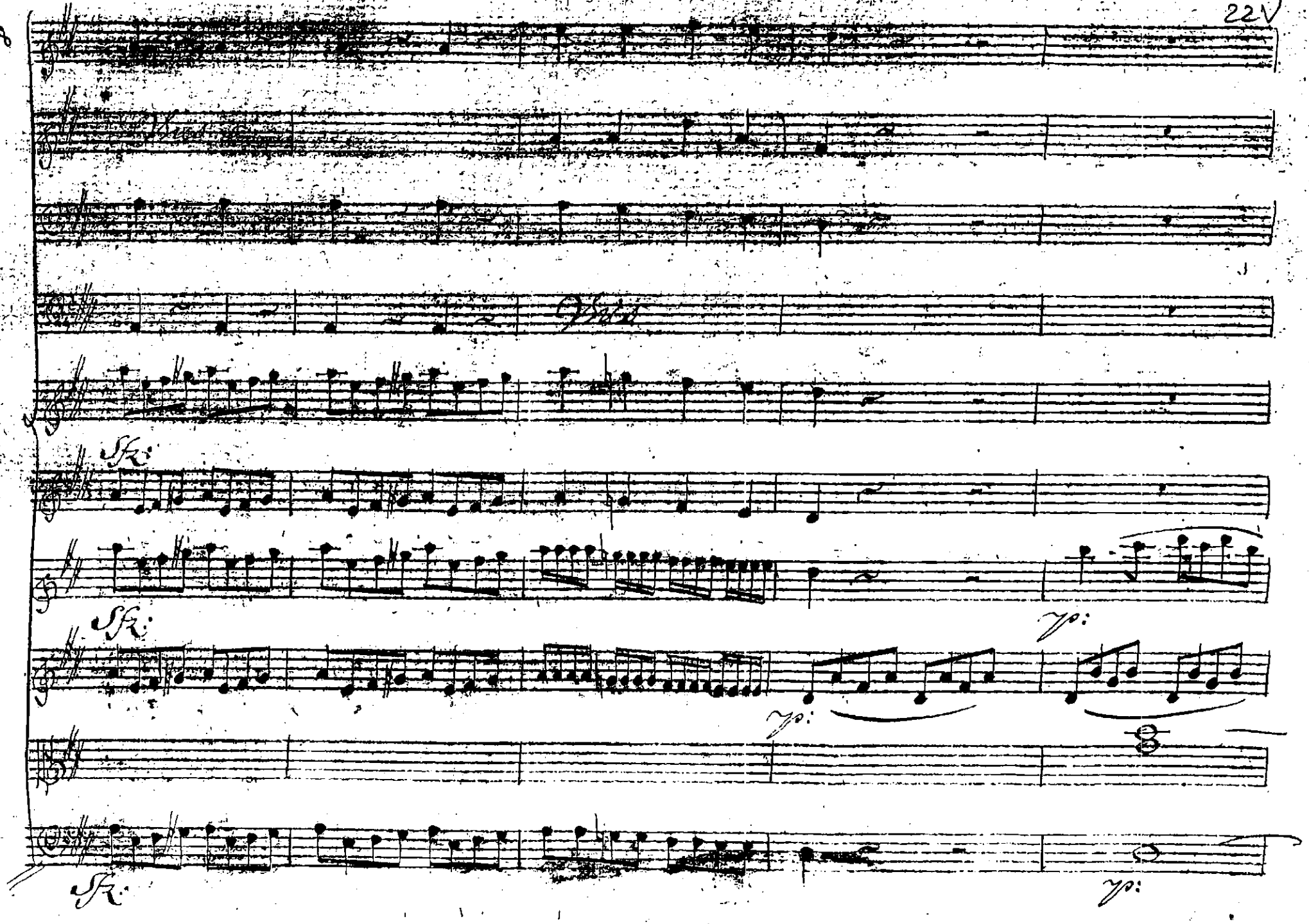
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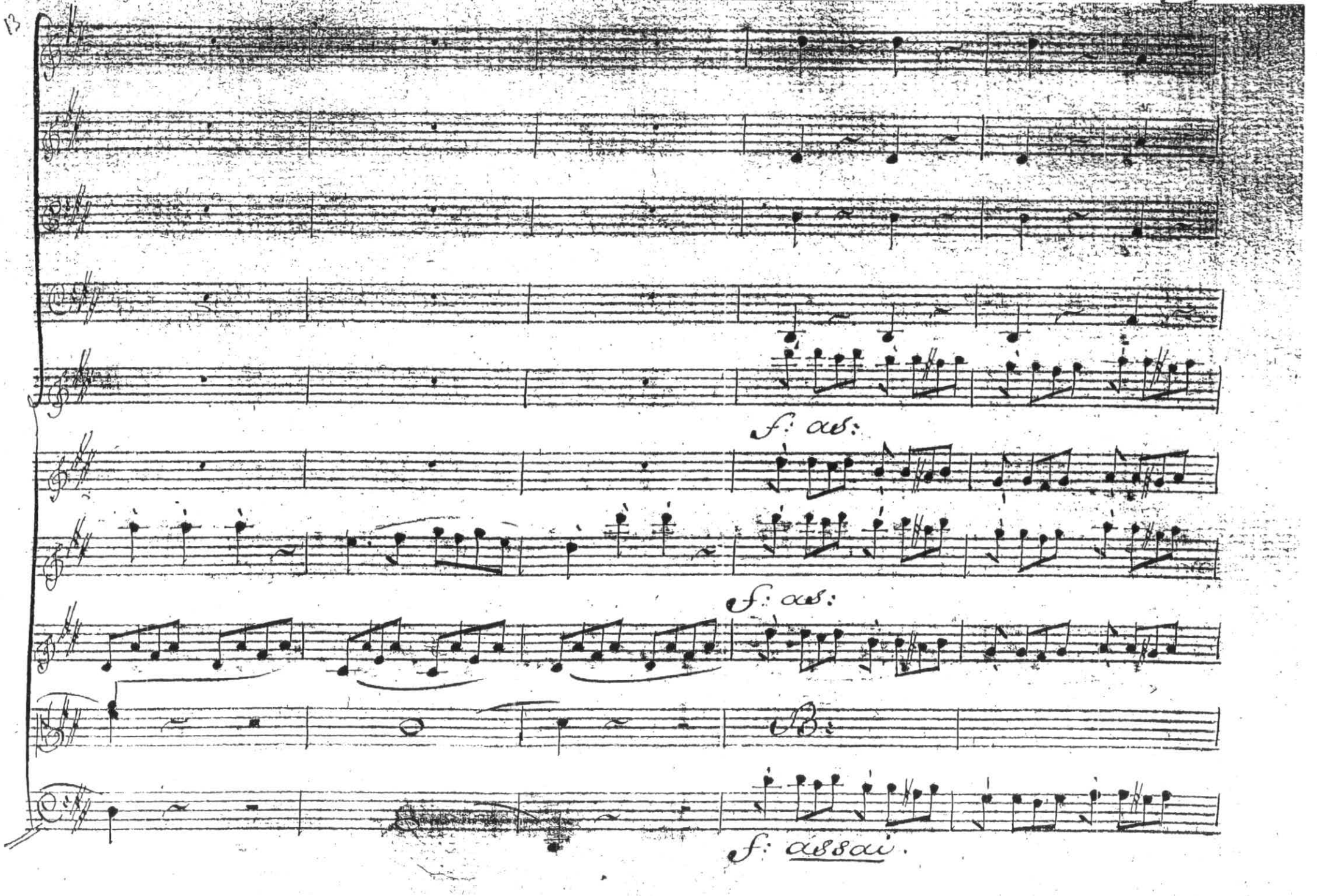
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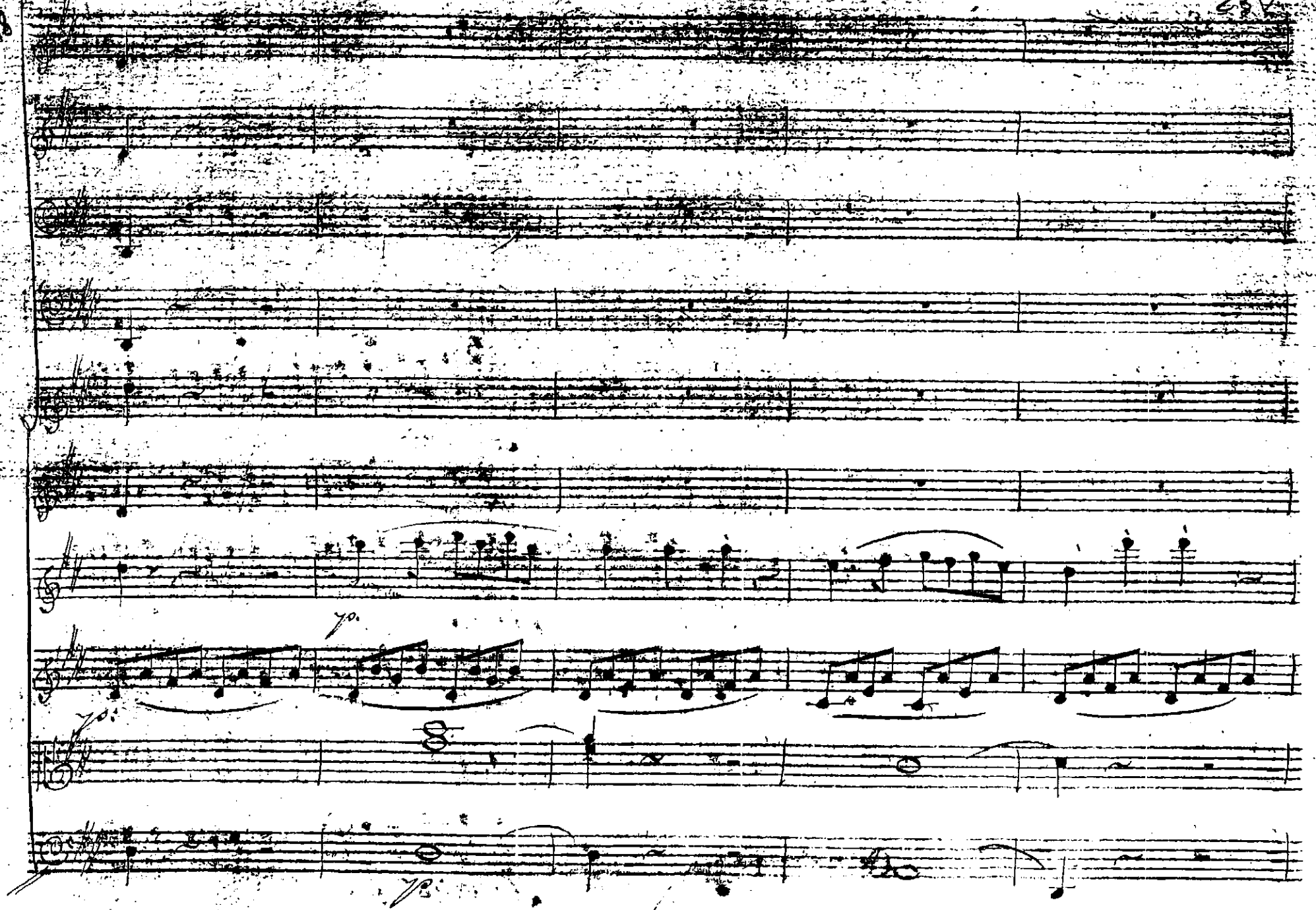
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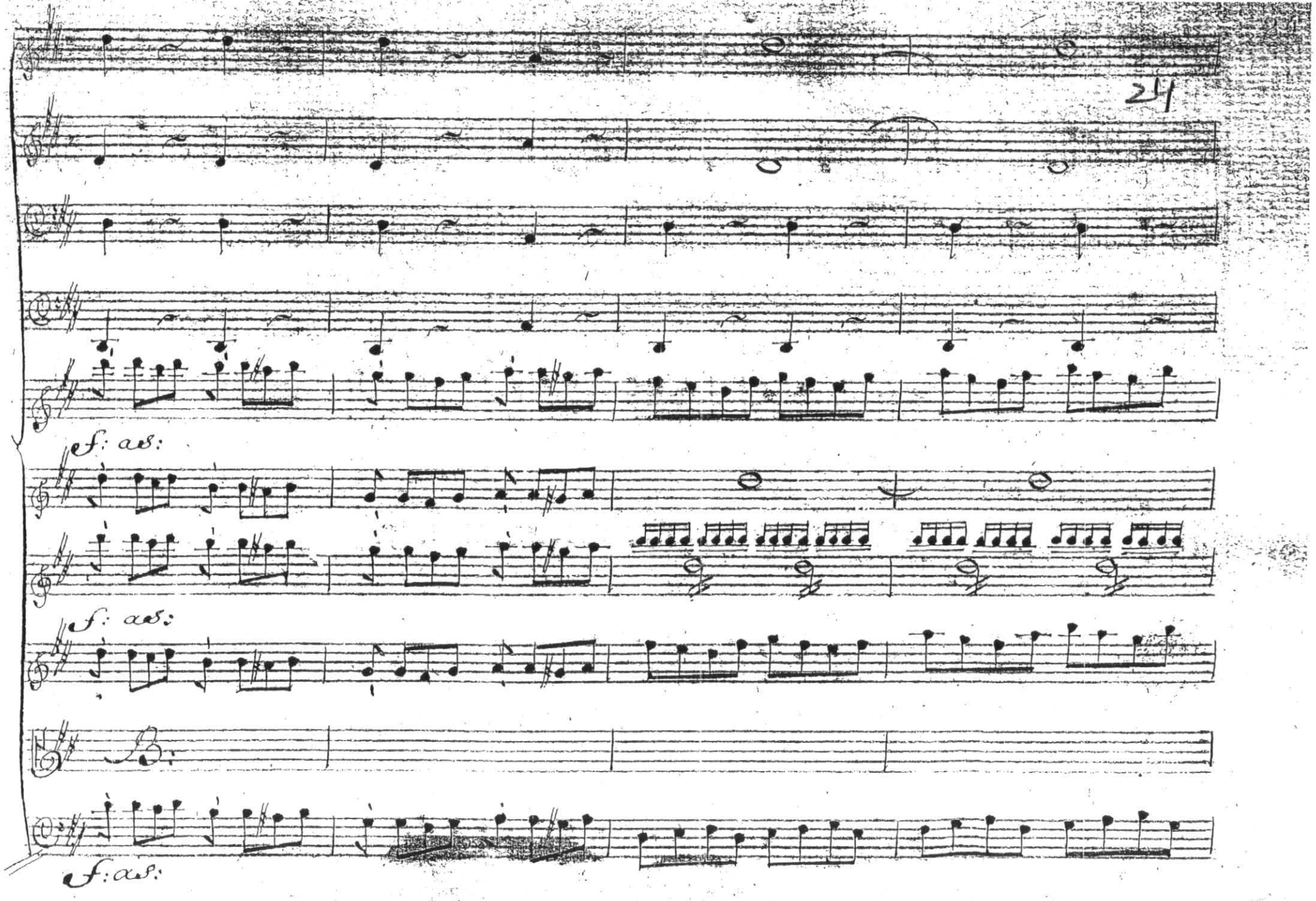
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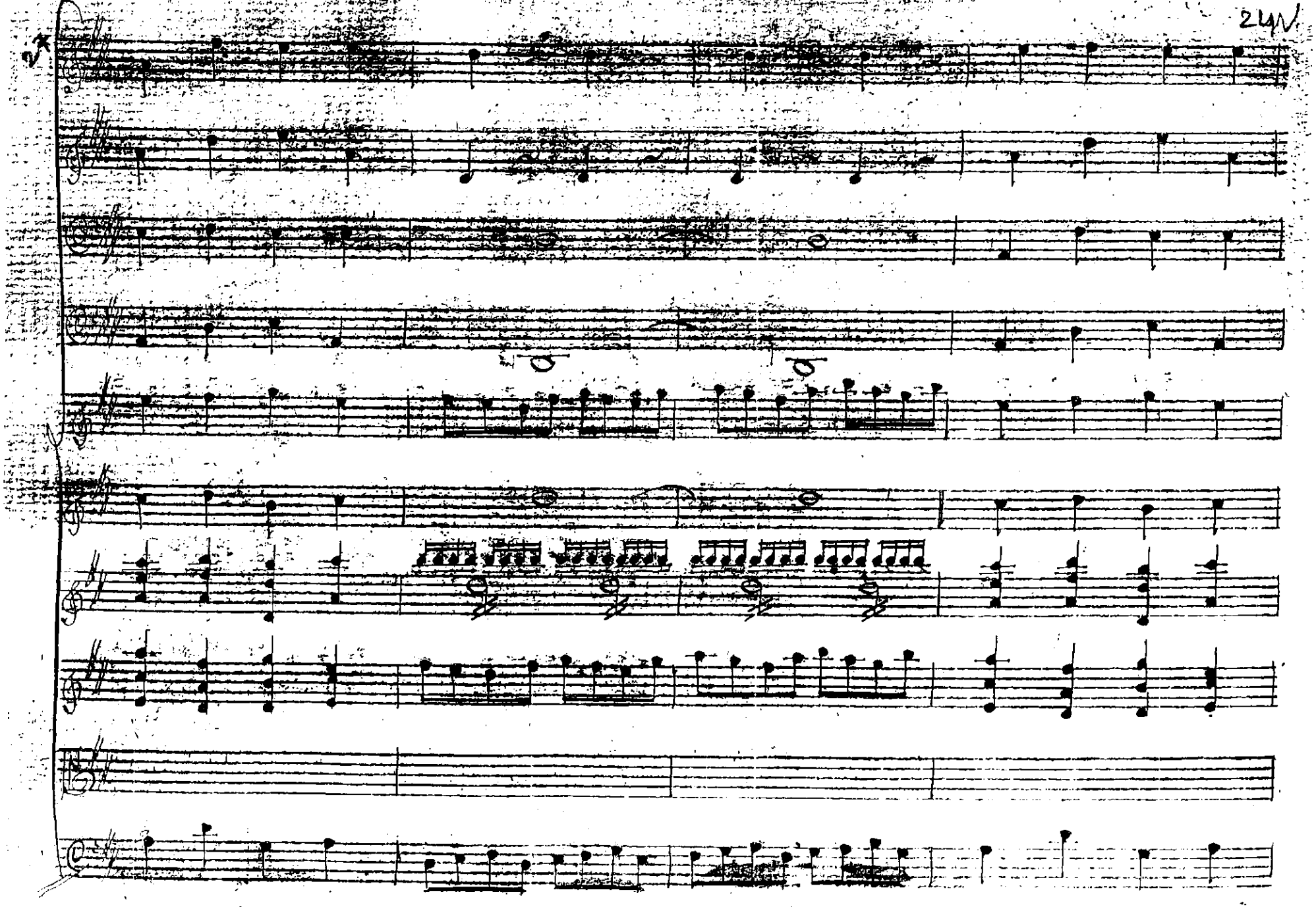

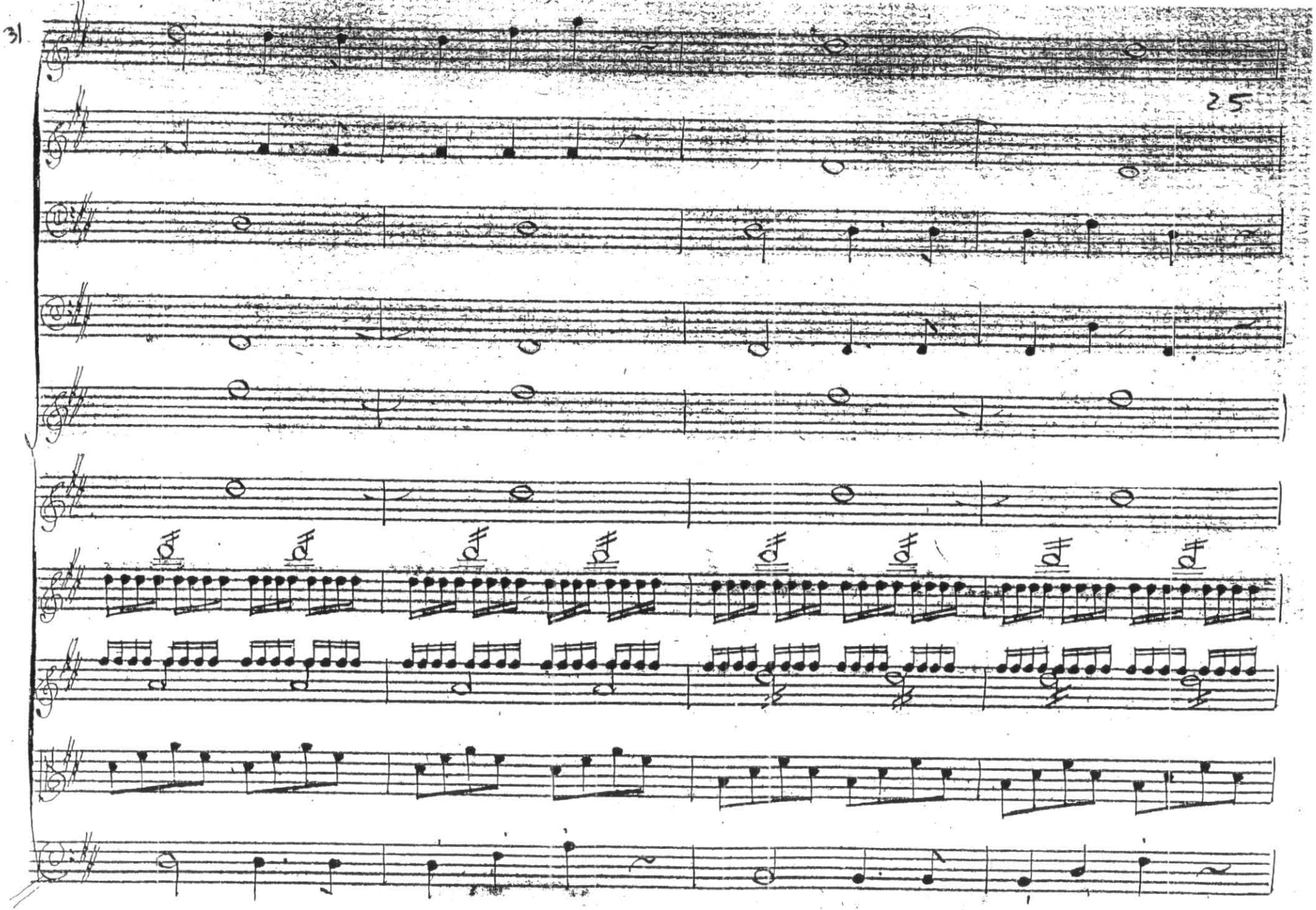
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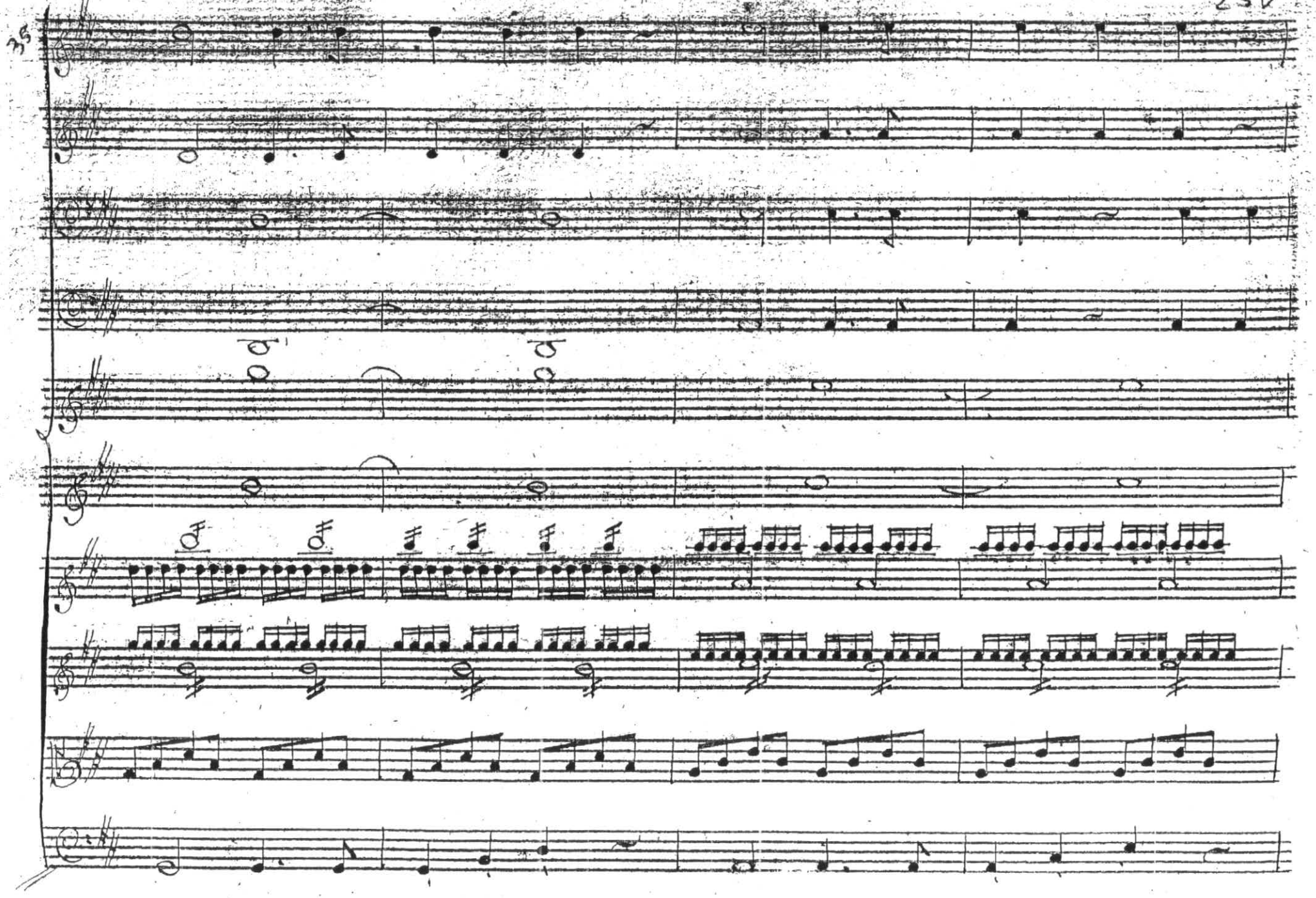
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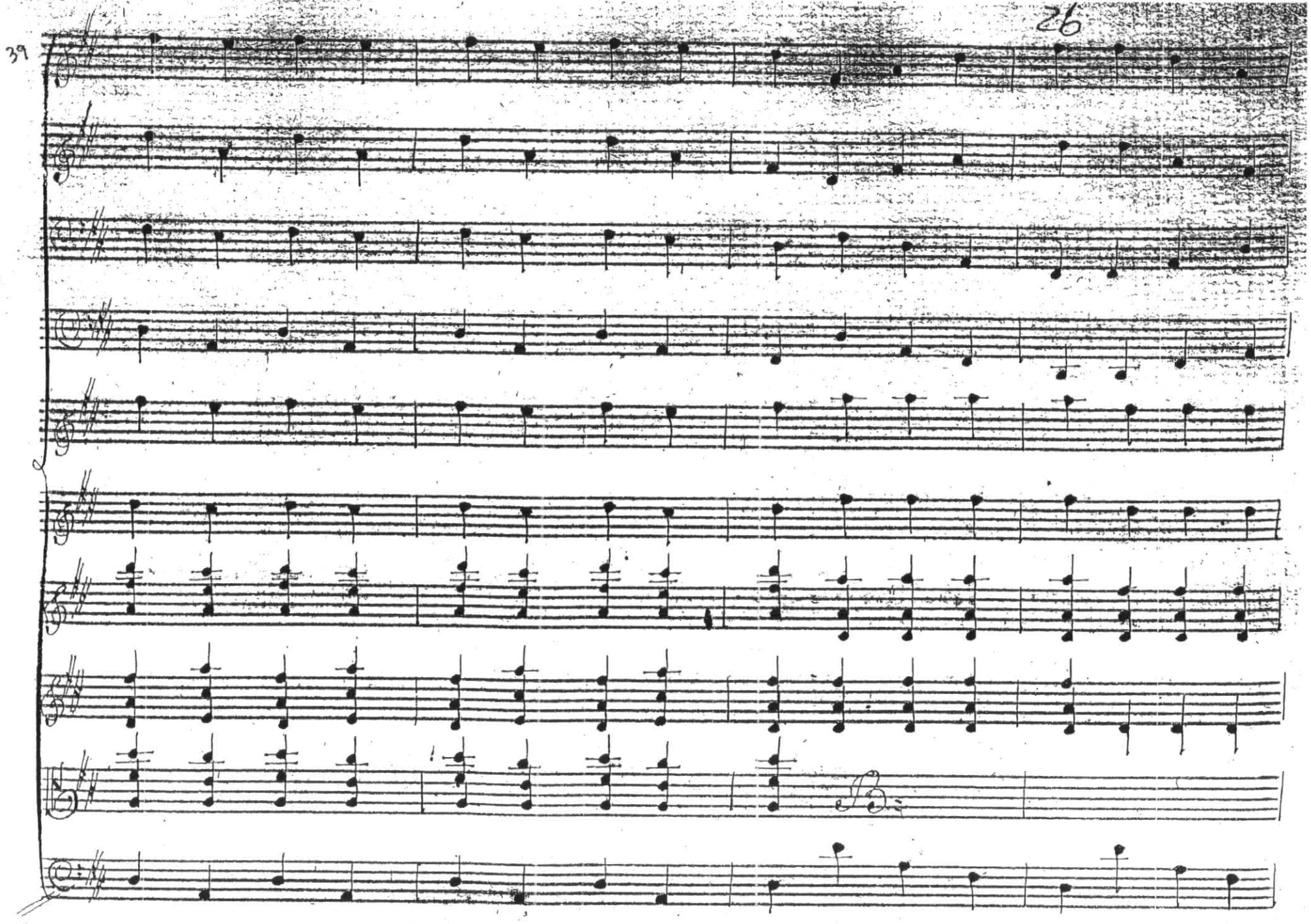
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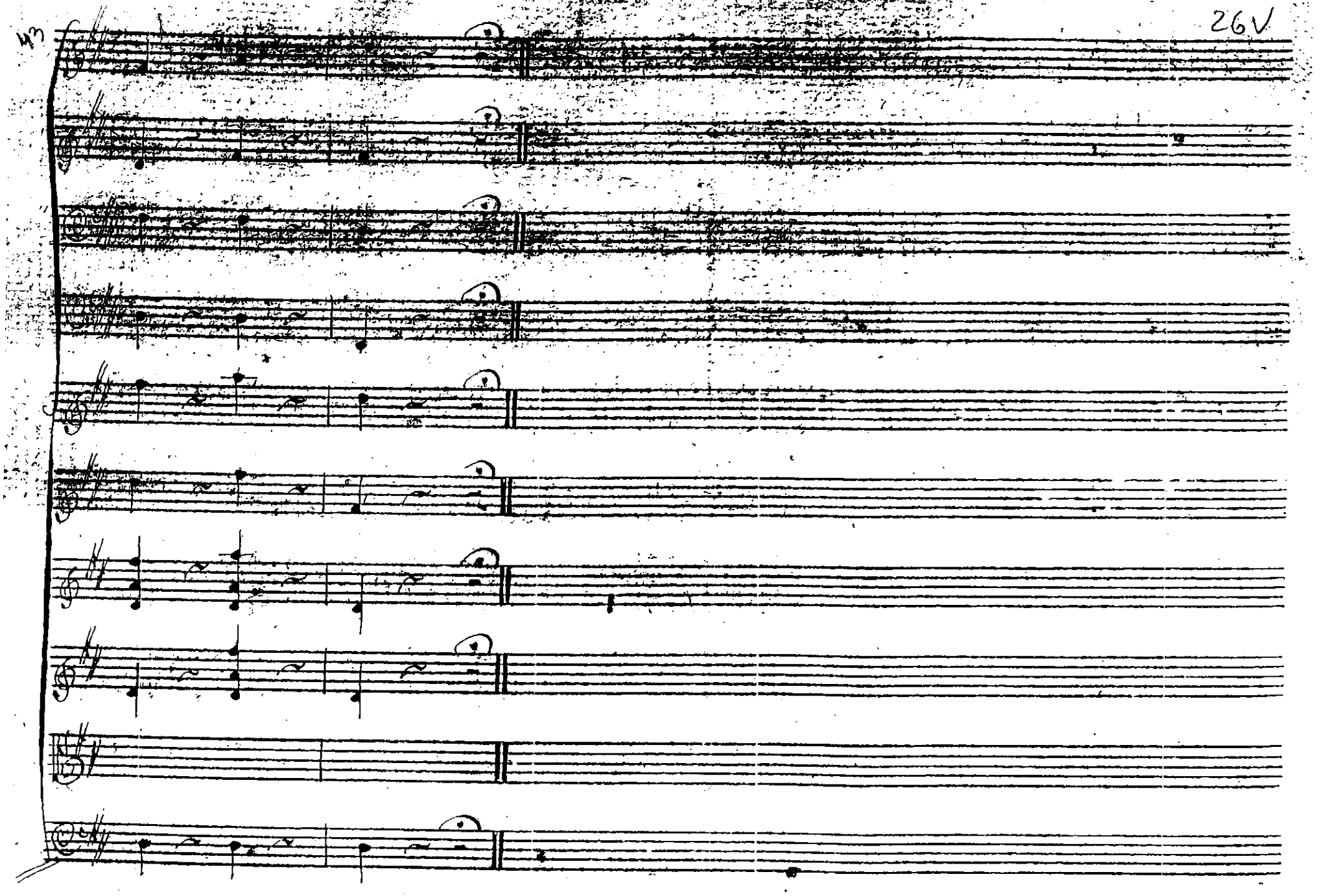
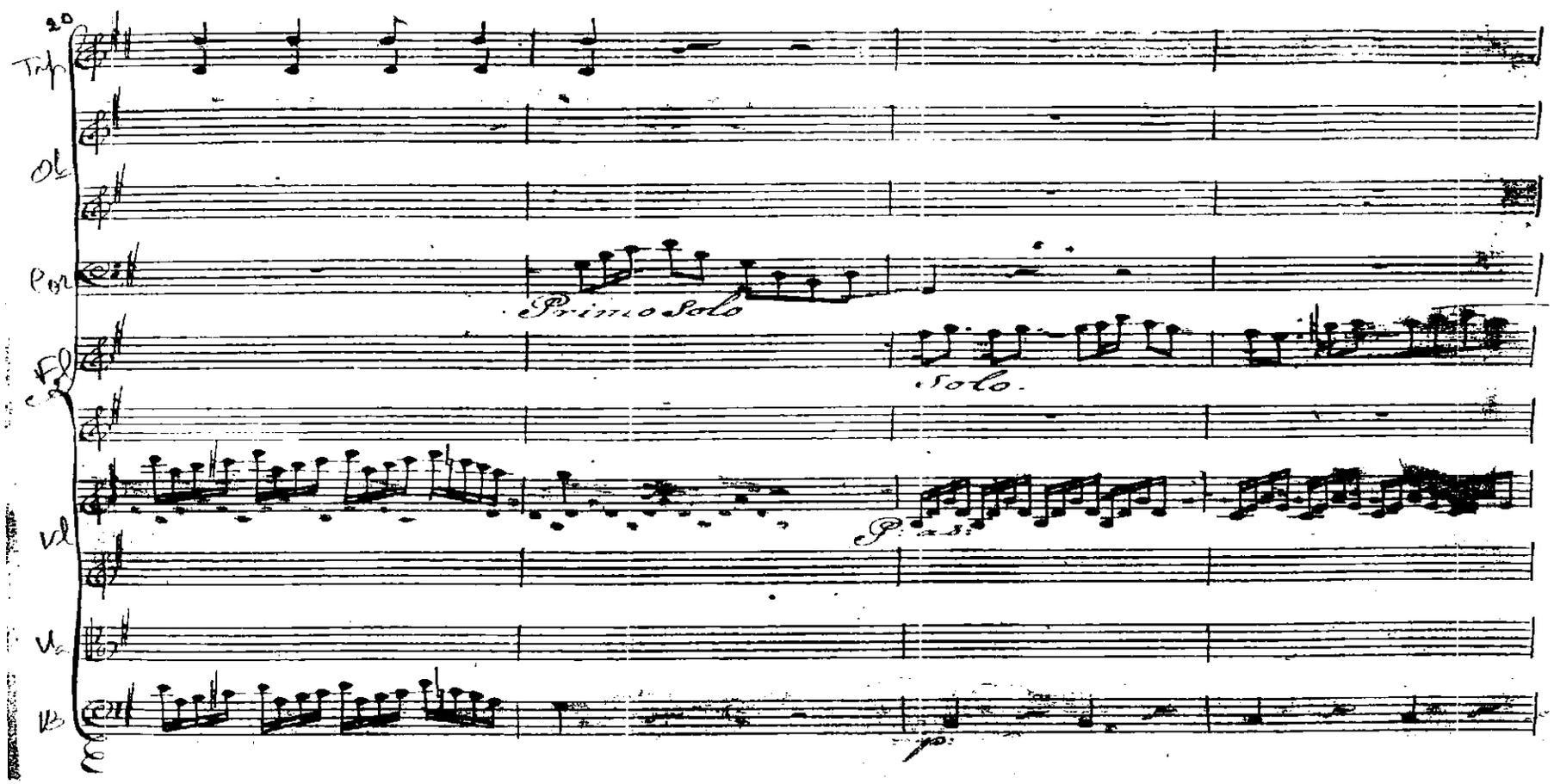
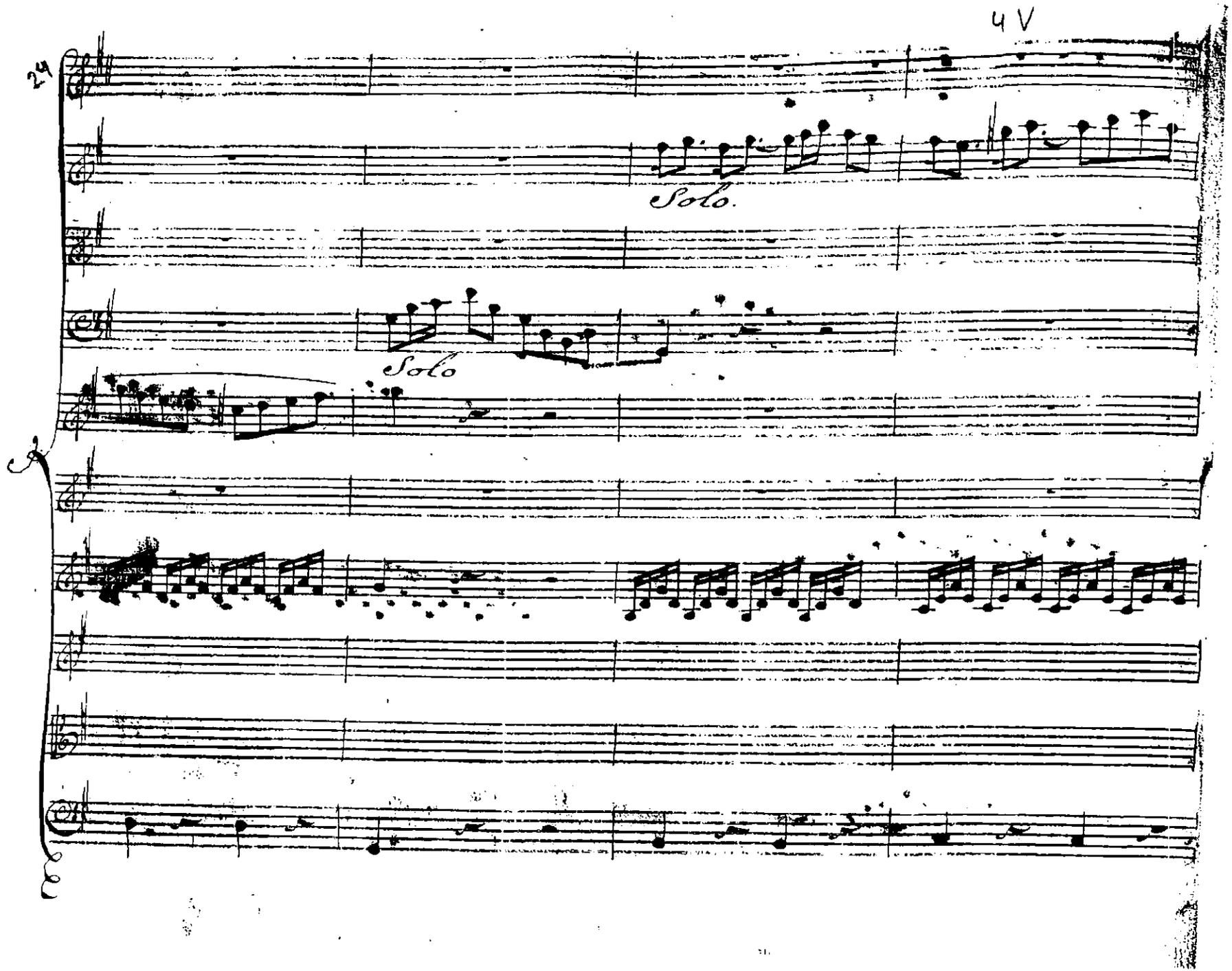




Ex. 220 – Leal Moreira, **Abertura** de *Gli Eroi Spartani*, and. **único, pp. 4-5**
Combinações muito tímbricas de solos, pares e grupos muito diversos de instrumentos; fragmentação melódica, com sentido da cor e da sua combinação motívica; independência e diferentes funções das três grandes famílias; indicações *soli* nas flautas e trompas, que correspondem a instrumentos únicos por parte; acompanhamentos do tipo baixo de Alberti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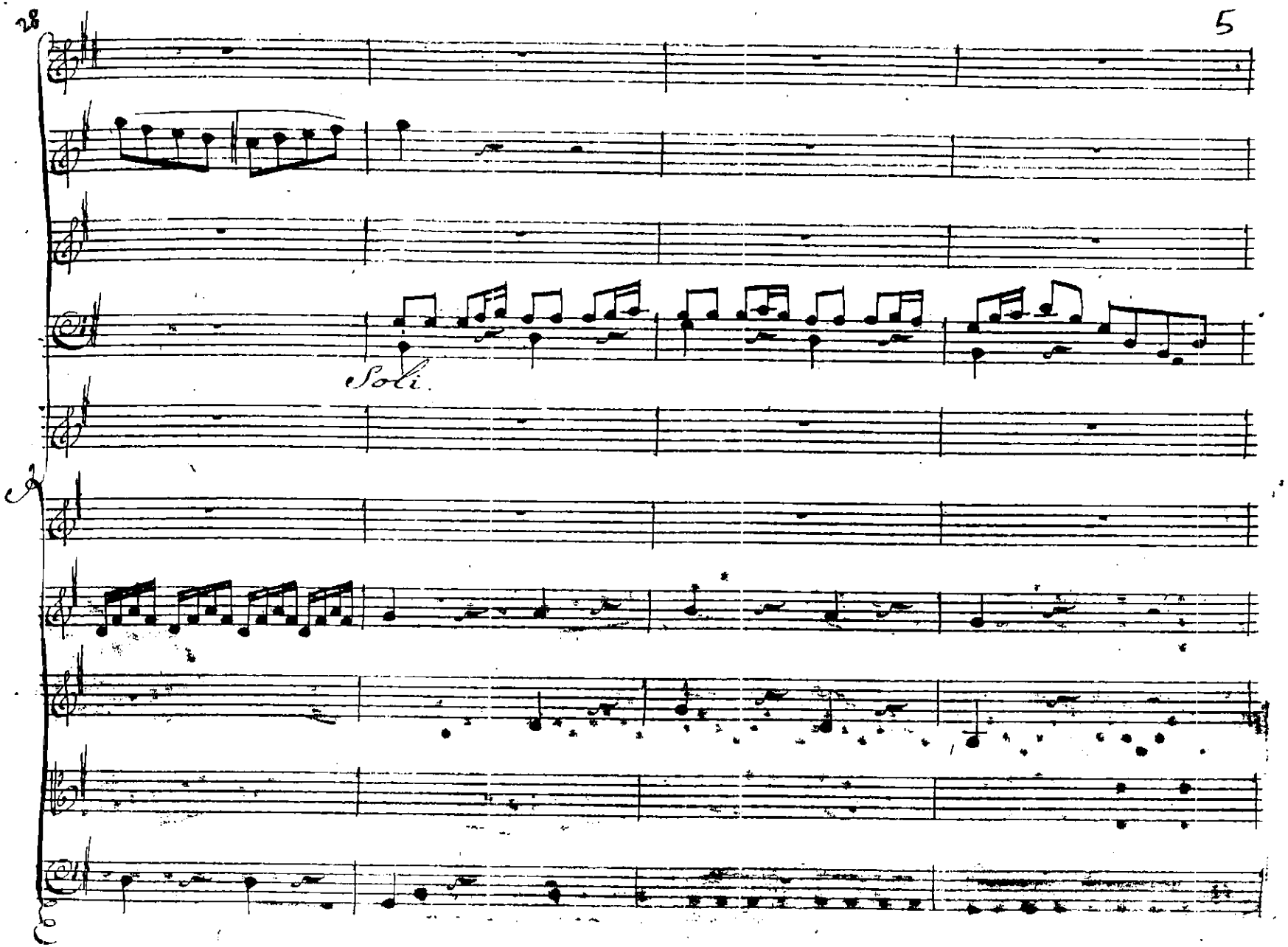
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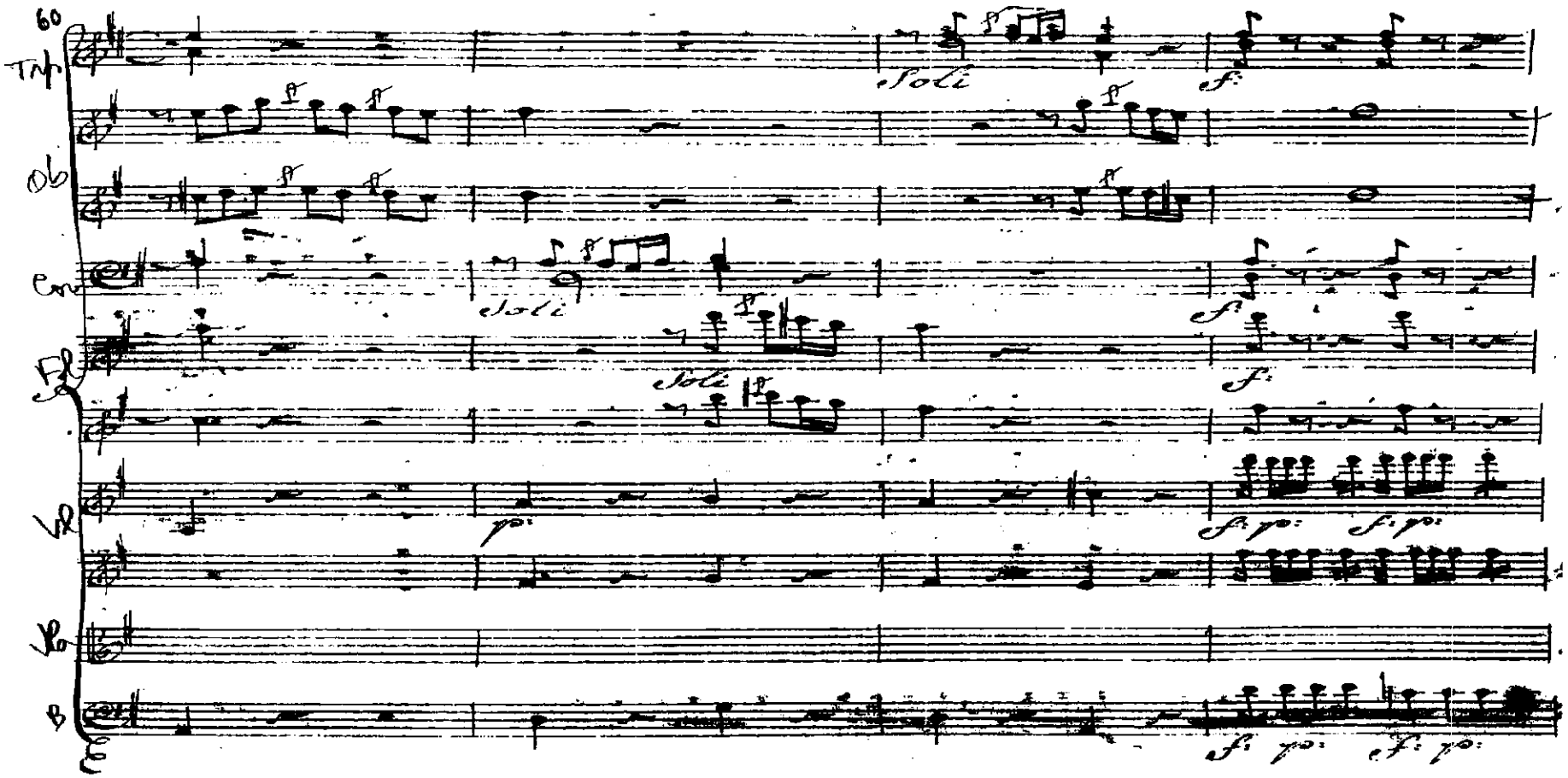
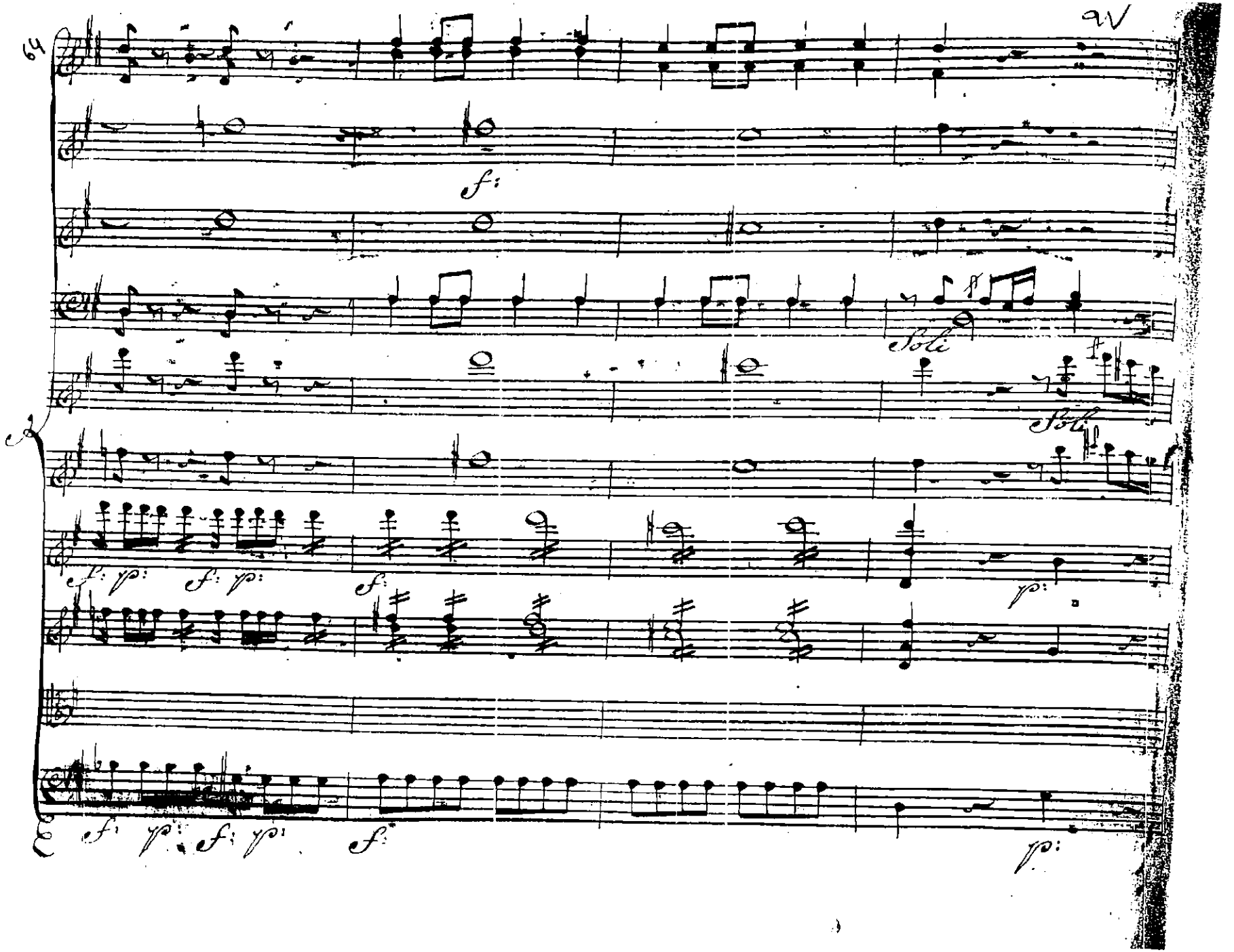


Ex. 221 – Leal Moreira, Abertura de *Gli Eroi Spartani*, and. único, pp. 9-12

Grupos muito diversos de instrumentos em diálogos e combinações muito tímbricas; fragmentação melódica, com sentido da cor e da sua combinação motívica; escrita para cordas geralmente mais movimentada do que a dos sopros; escrita e funções diferentes para os três grandes grupos; cc. 73-76: escalas rápidas em diálogos cerrados, em efeito do tipo Sturm und Drang; Andantino grazioso: efeito de pizzicatto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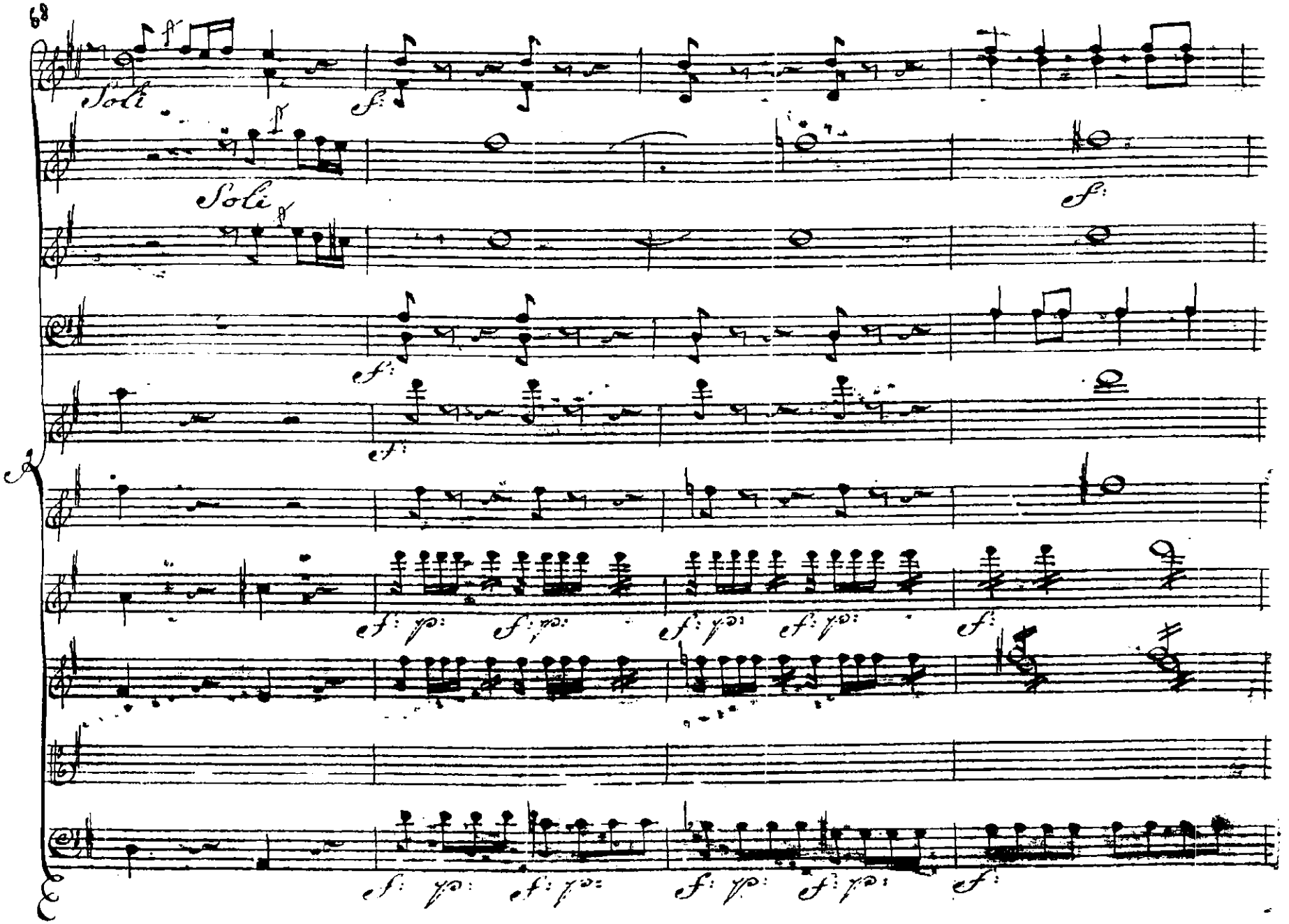
68
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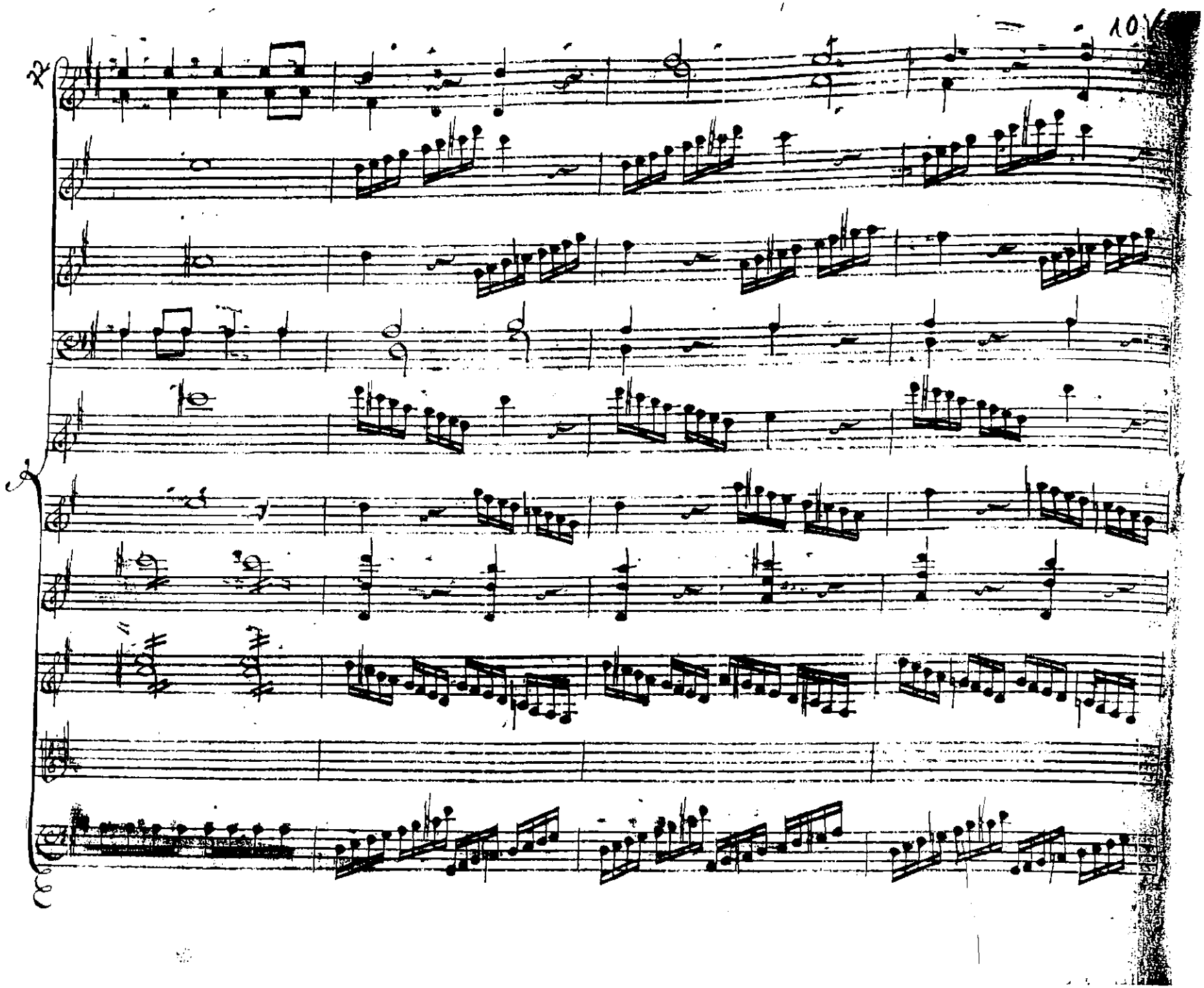

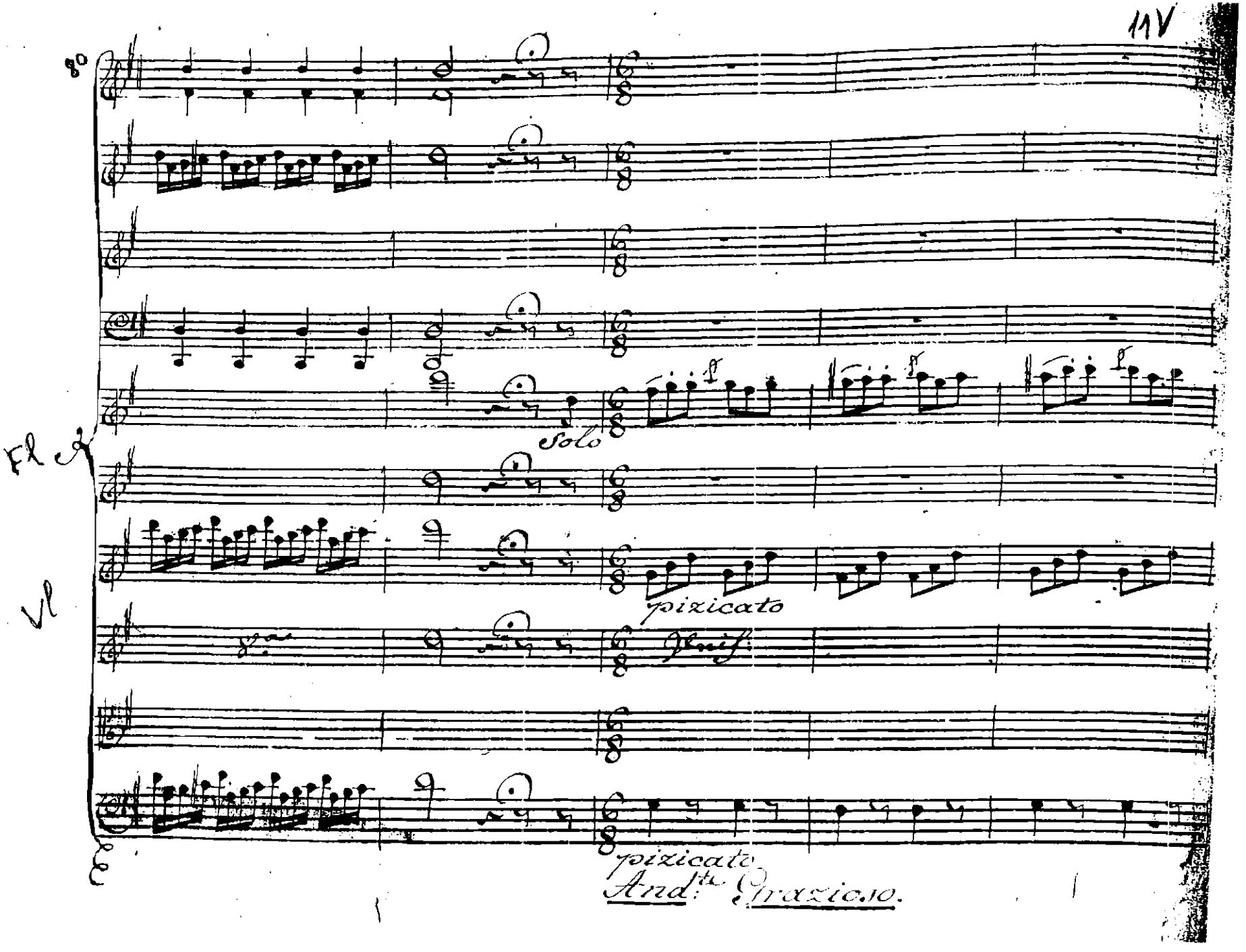
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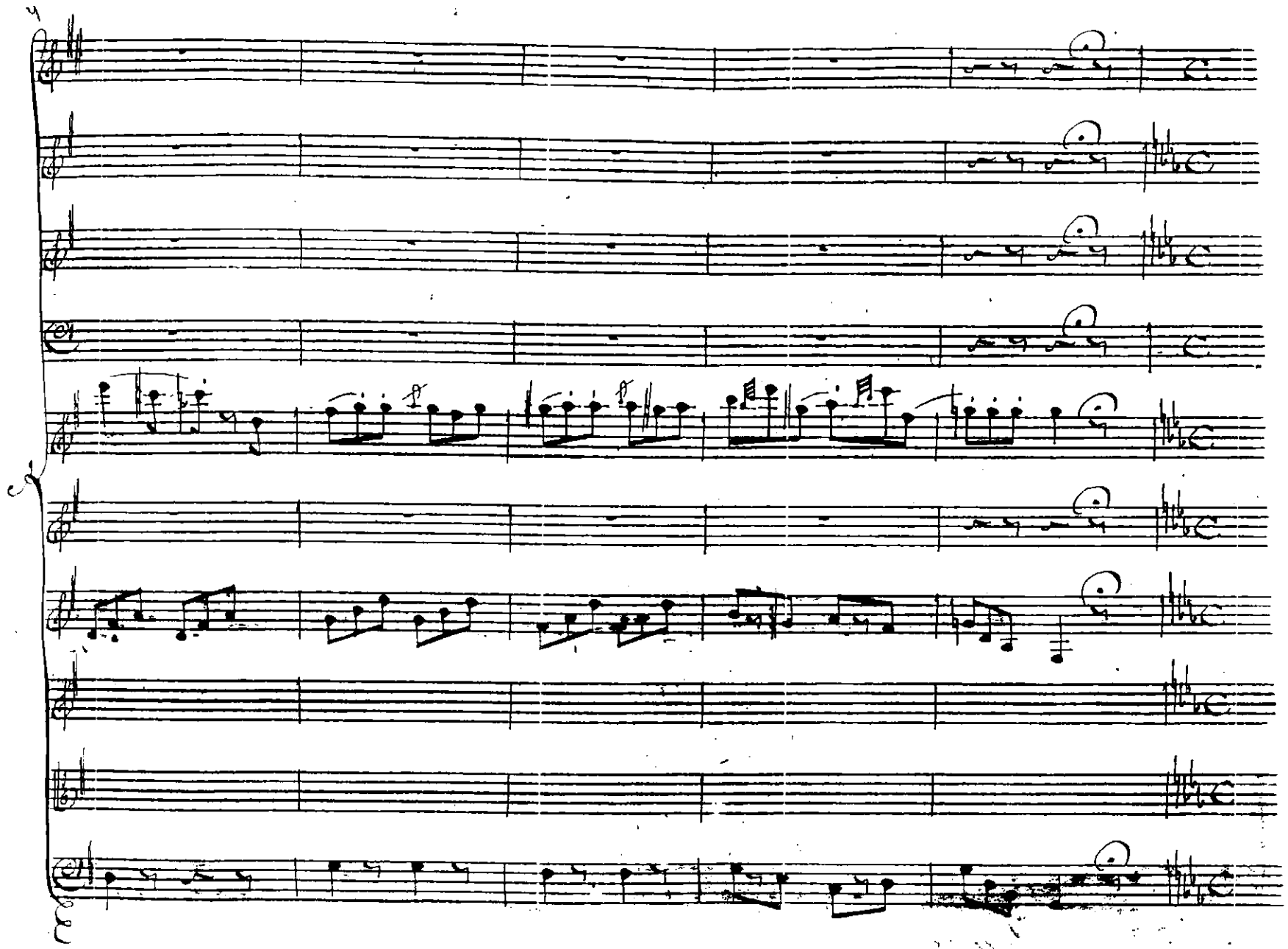
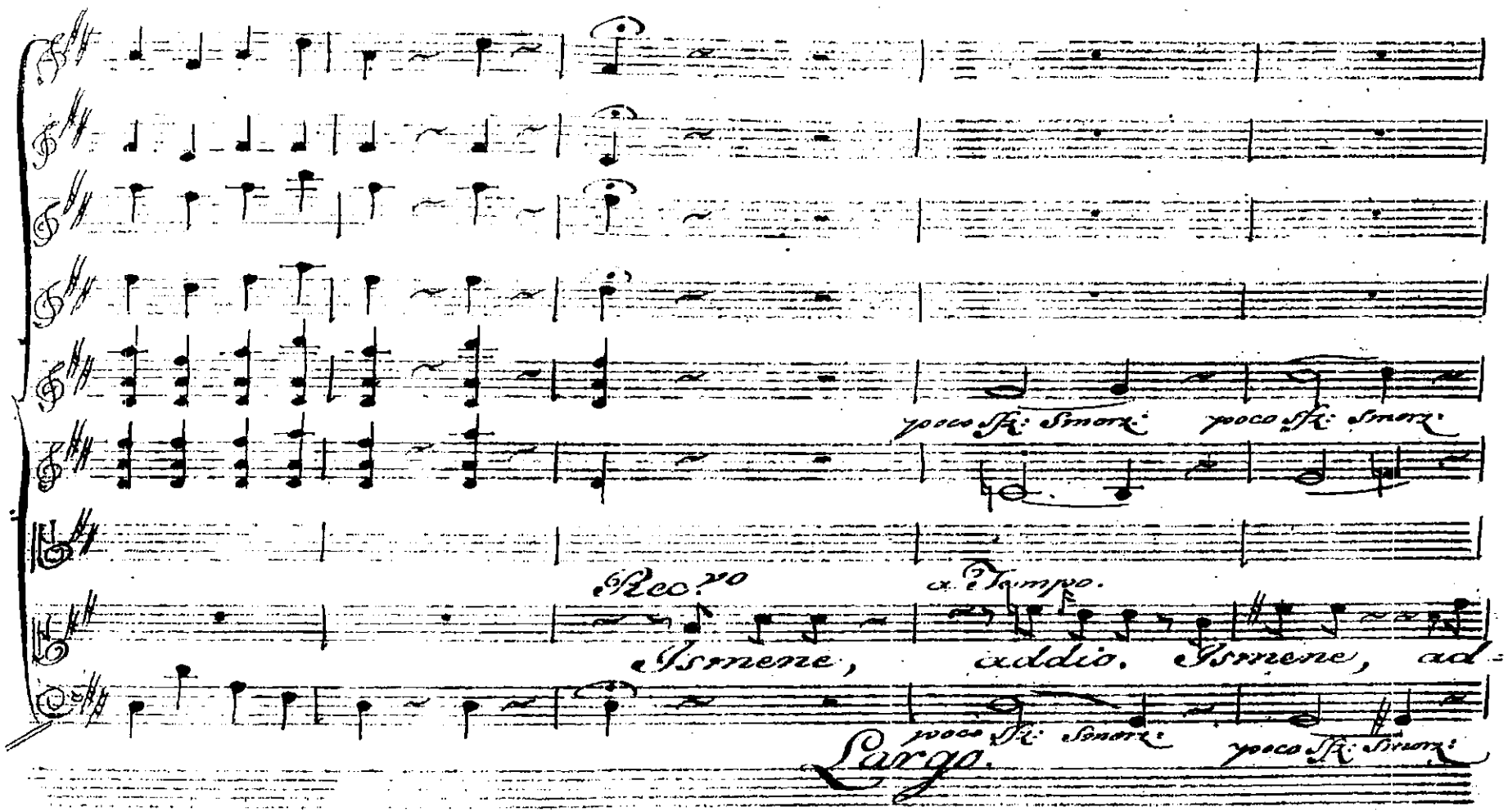
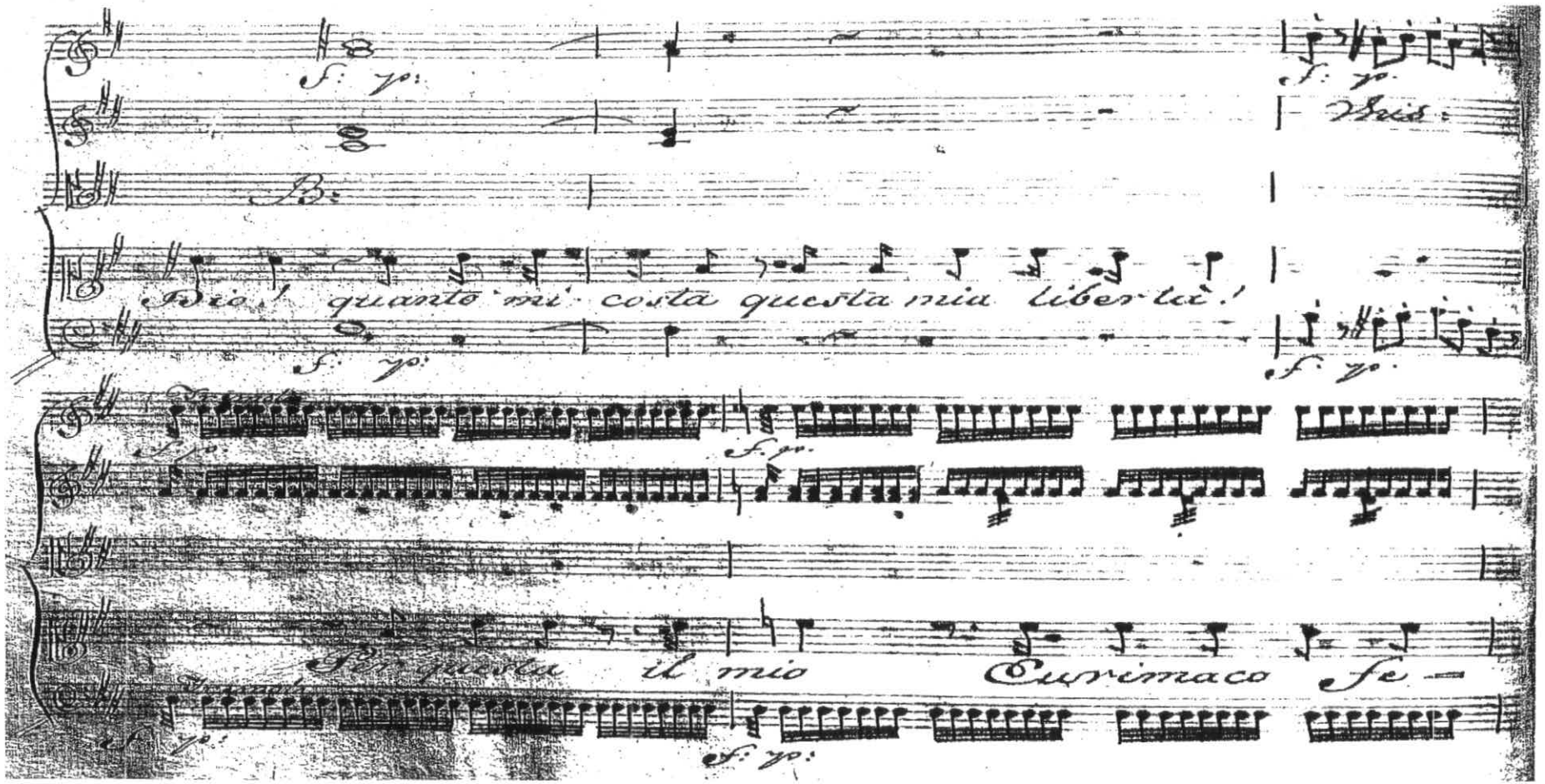


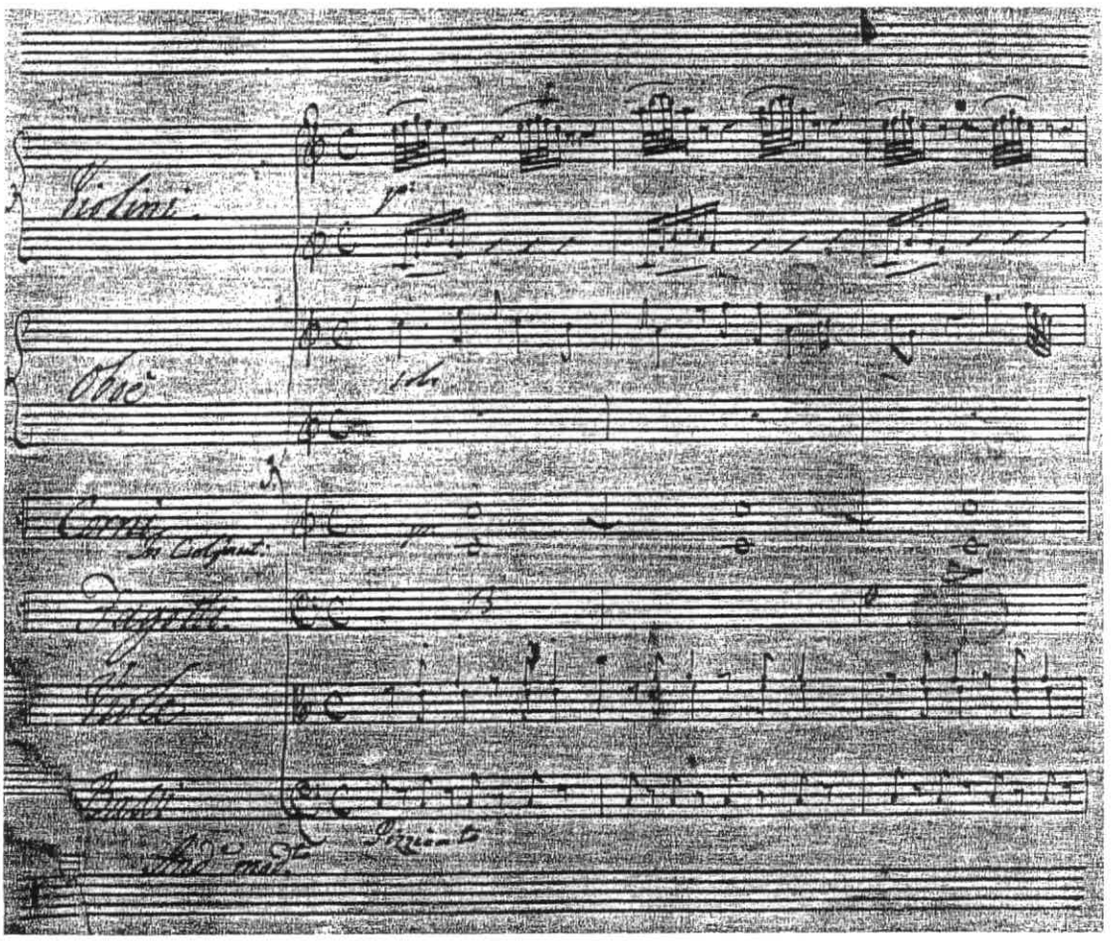


Ex. 222 – Leal Moreira, *Gli Eroi Spartani*, único acto, cena IV, p. 72
Poco sforzando smorzando indica um ligeiro acento na nota longa (uma mínima) com diminuendo para a nota mais curta (uma semínima)

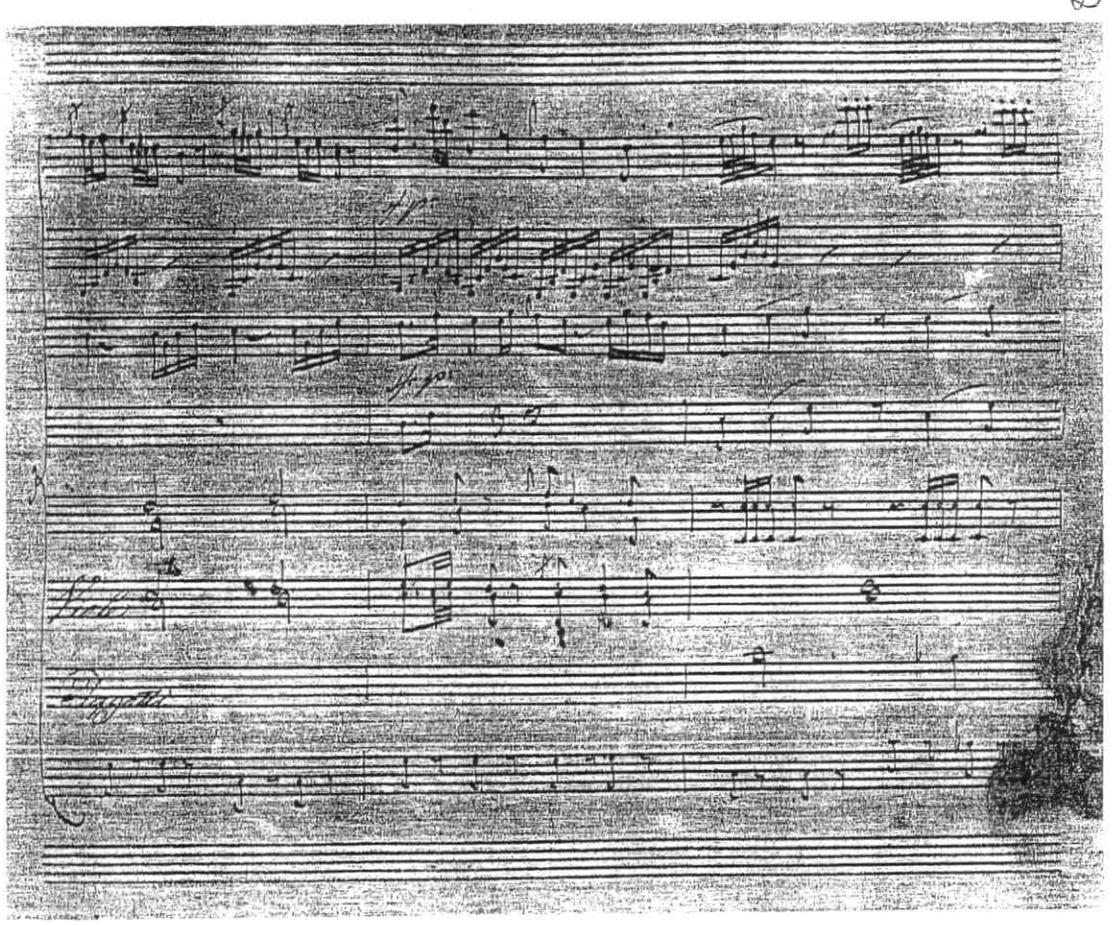


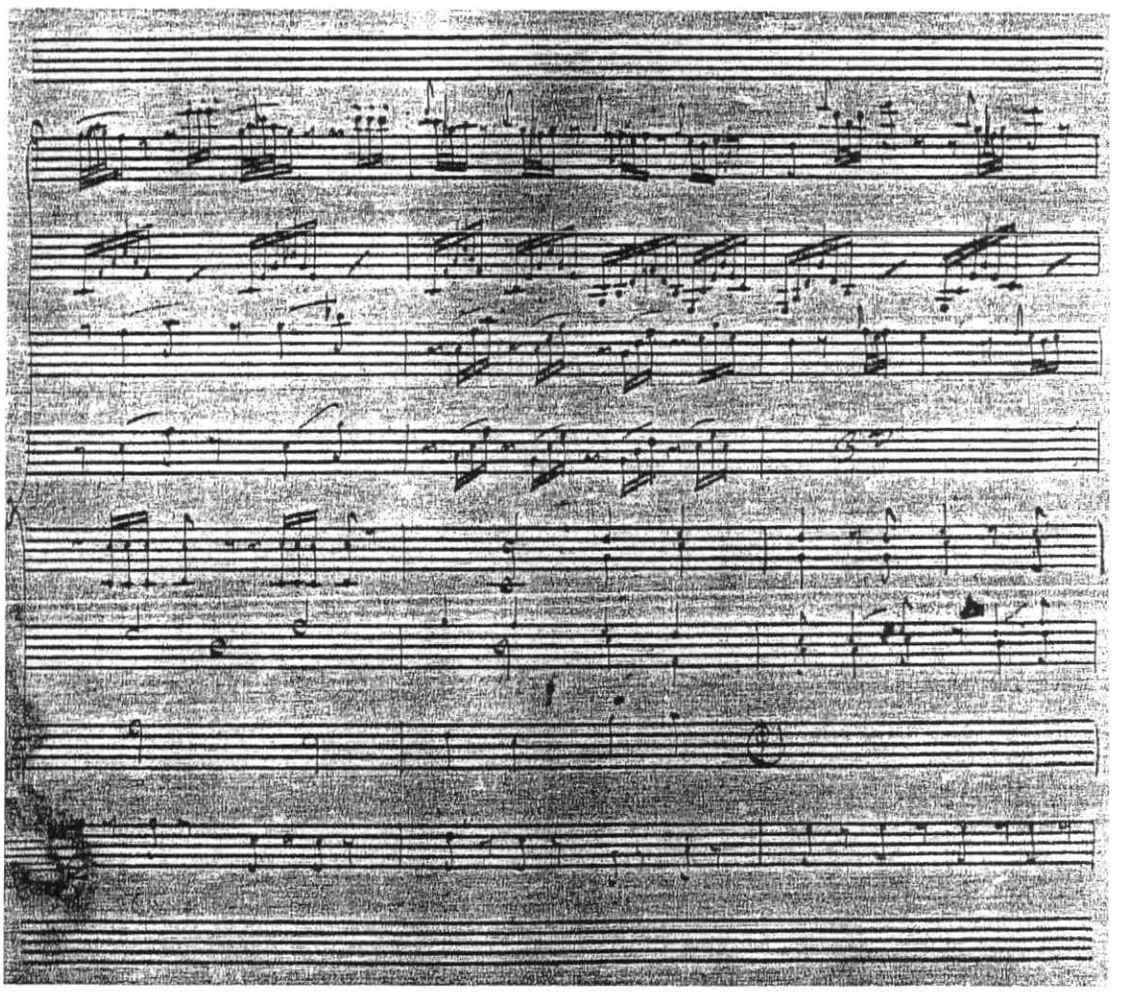
Ex. 223 – Leal Moreira, *Gli Eroi Spartani*, único acto, cena IX, p. 14V

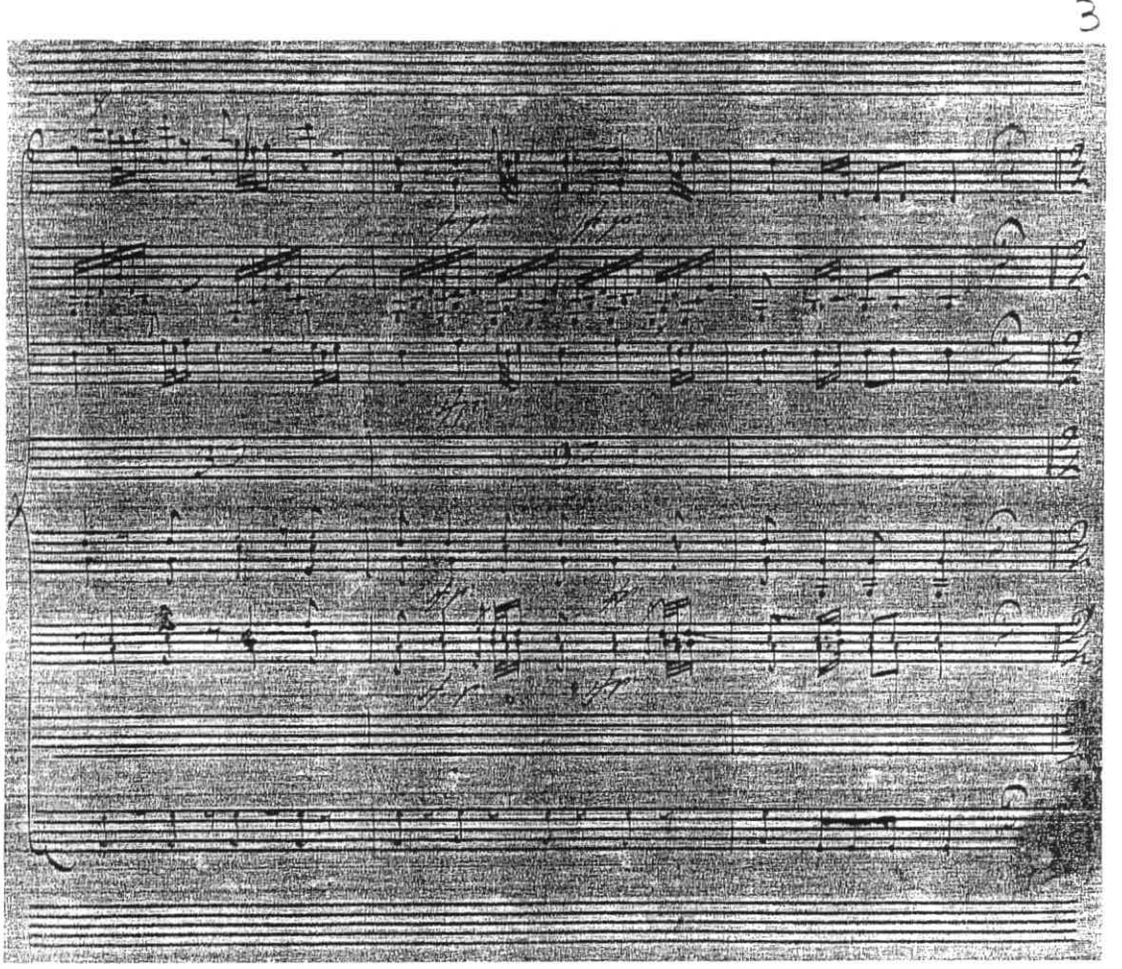
Tremolo significa a repetição muito rápida de notas nas cordas, com ritmo medido, para reforçar o ambiente dramático. Neste caso, essa repetição está também escrita por extenso

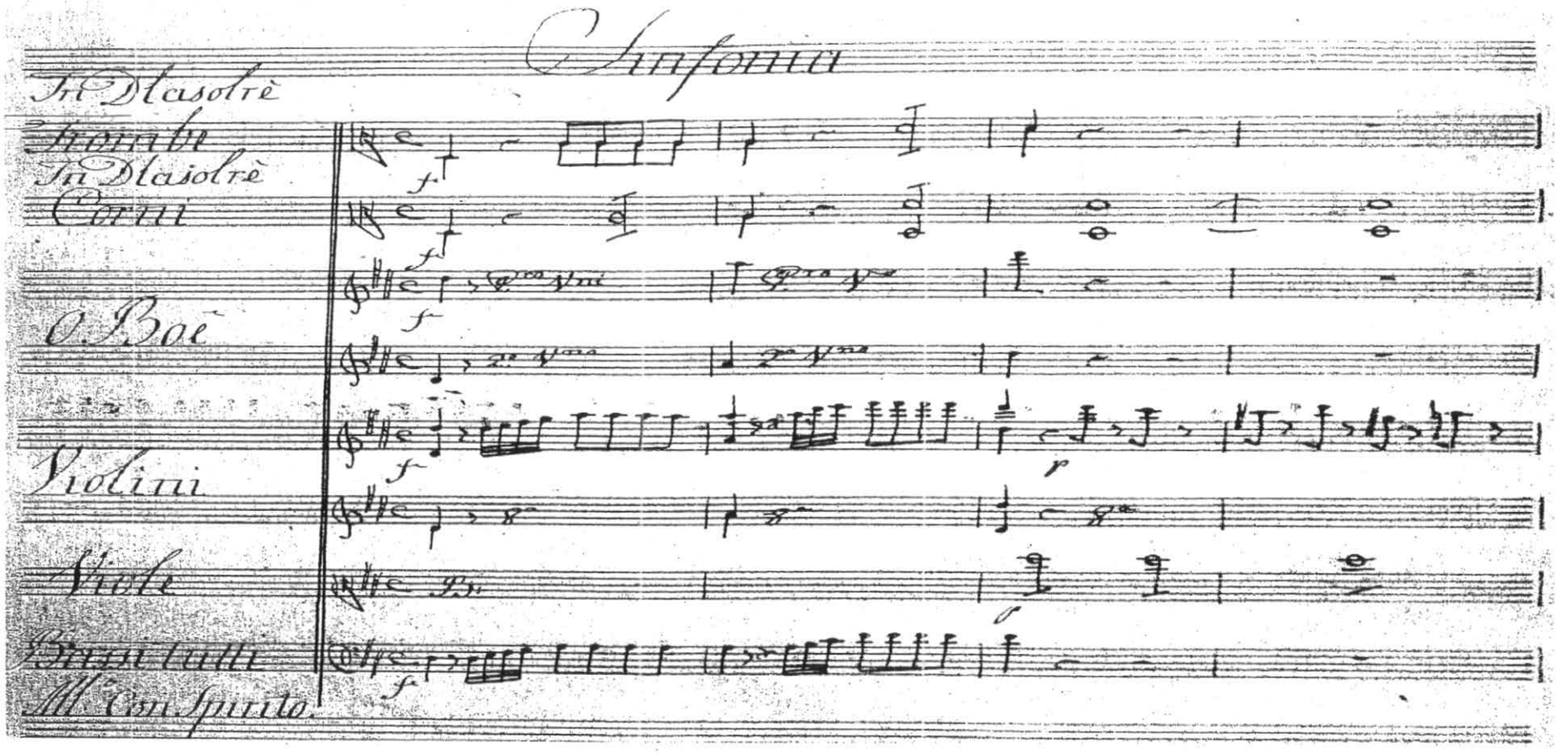


Ex. 224 – Leal Moreira, *Elogio com Baile*, Andante moderato, pp. 1V-3
Grande liberdade na combinação e utilização de instrumentos, usando solos, registos extremos, articulações e efeitos (pizzicatto)



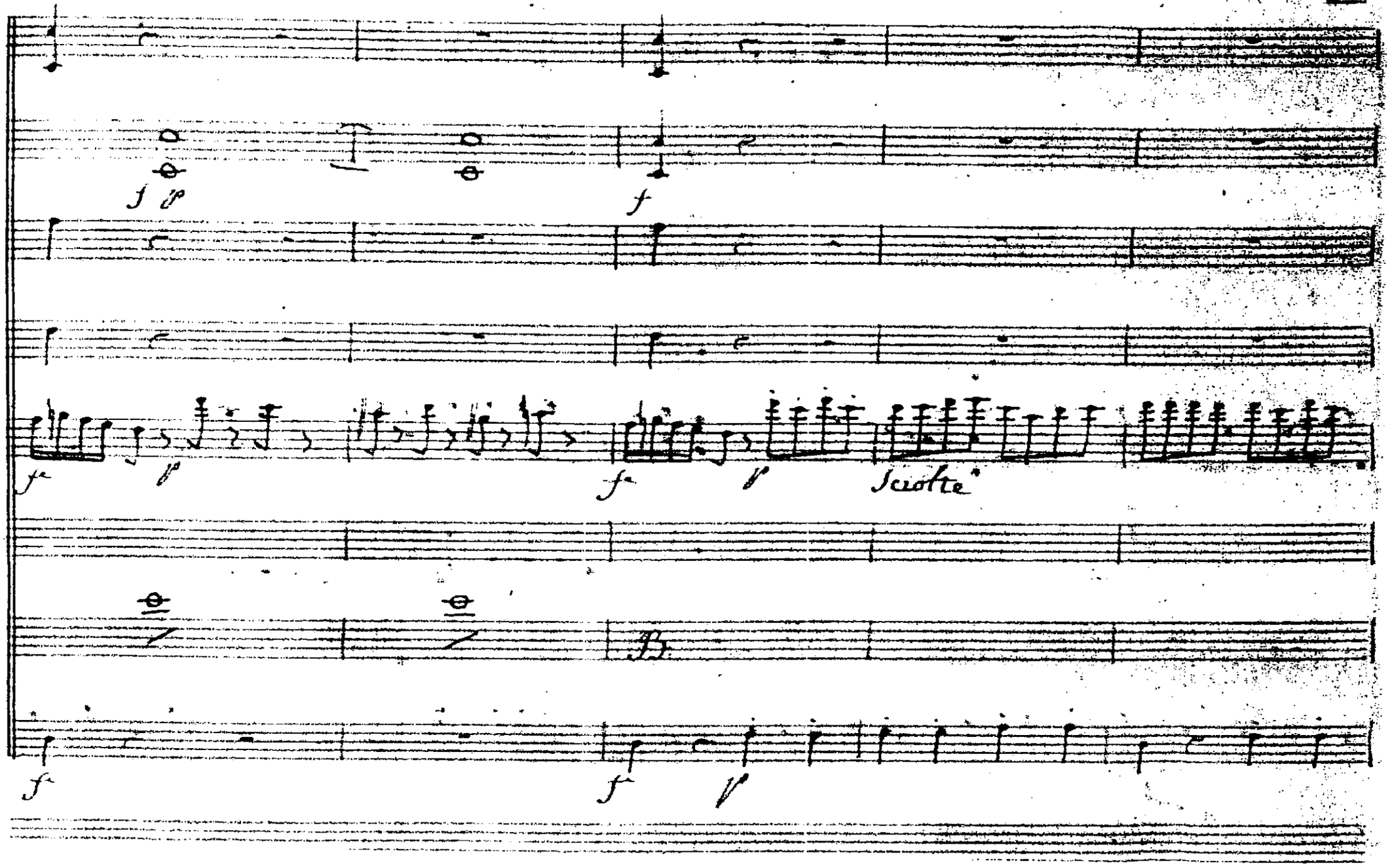






Ex. 225 – Leal Moreira, Abertura de *Il Natale Augusto*, 1º and., pp. 1V-13

Forma contínua em duas partes, ou forma sonata sem desenvolvimento, em que o segundo grupo temático aparece primeiro reduzido e no modo menor (cc. 37-41 e 99-103), e só depois no modo maior (cc. 52-65 e 117-130), tanto na exposição como na reexposição; sentido direccional apurado, criado pelo incremento da densidade rítmica e textural (cc. 17-36 e 71-98)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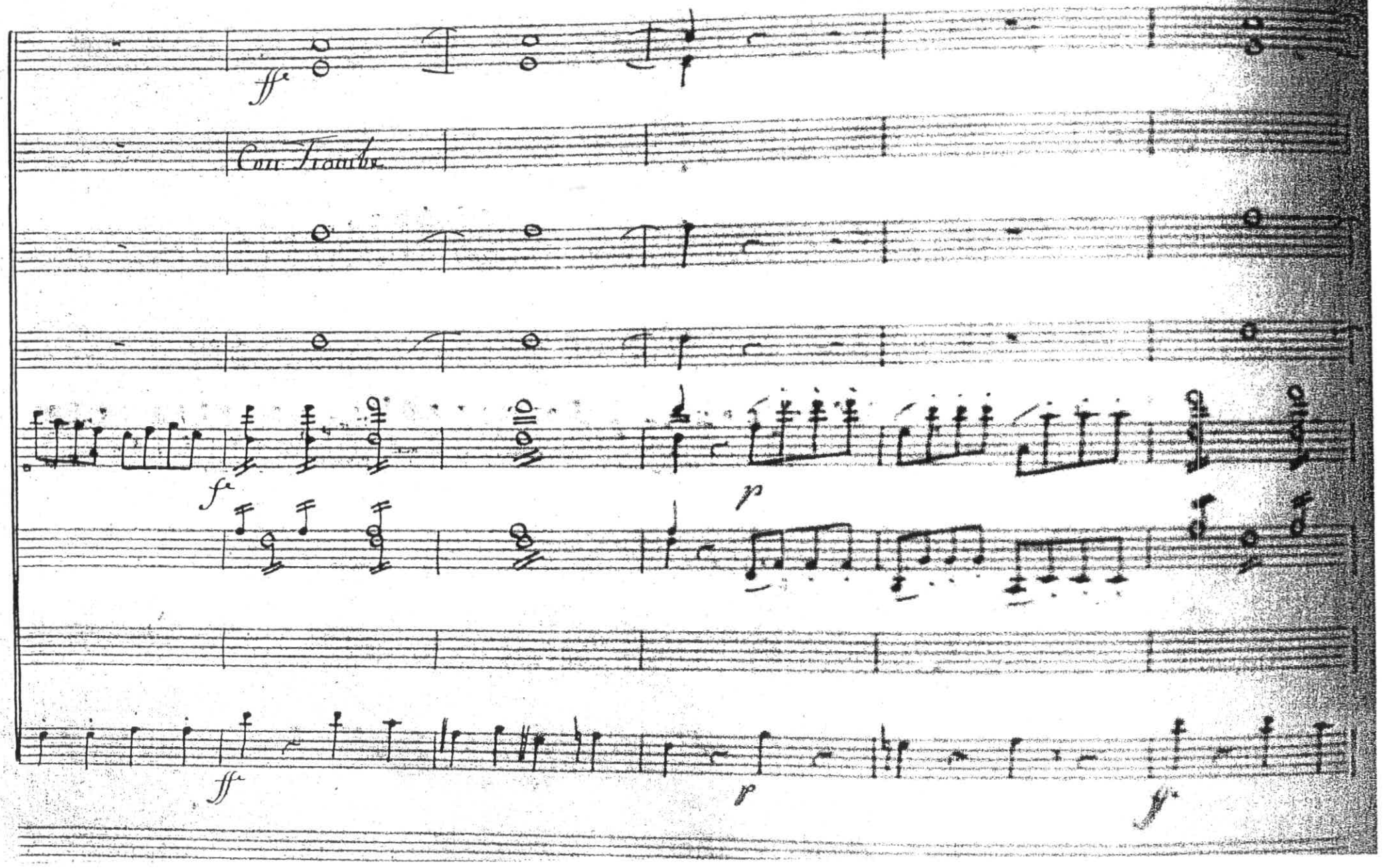
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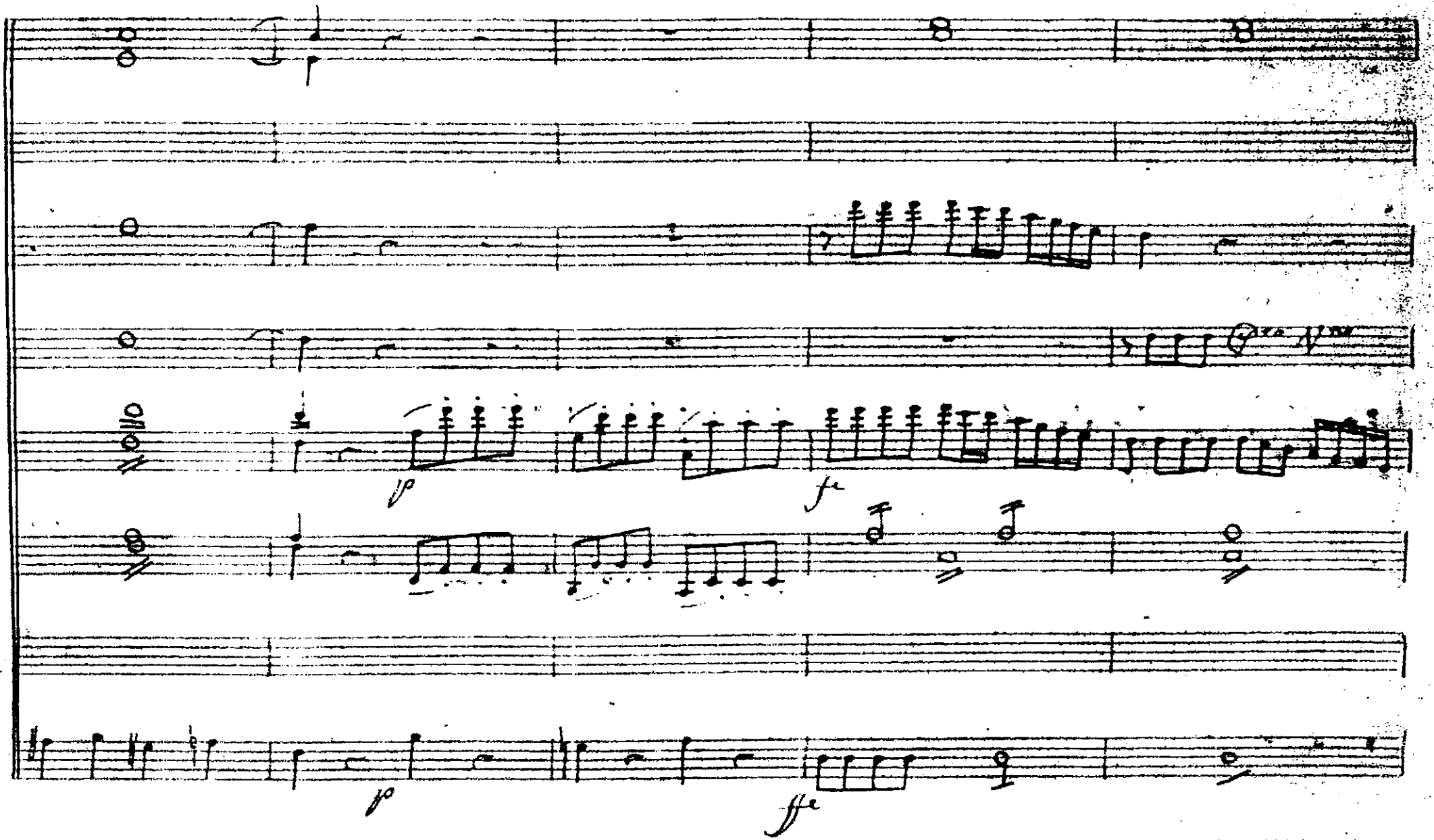

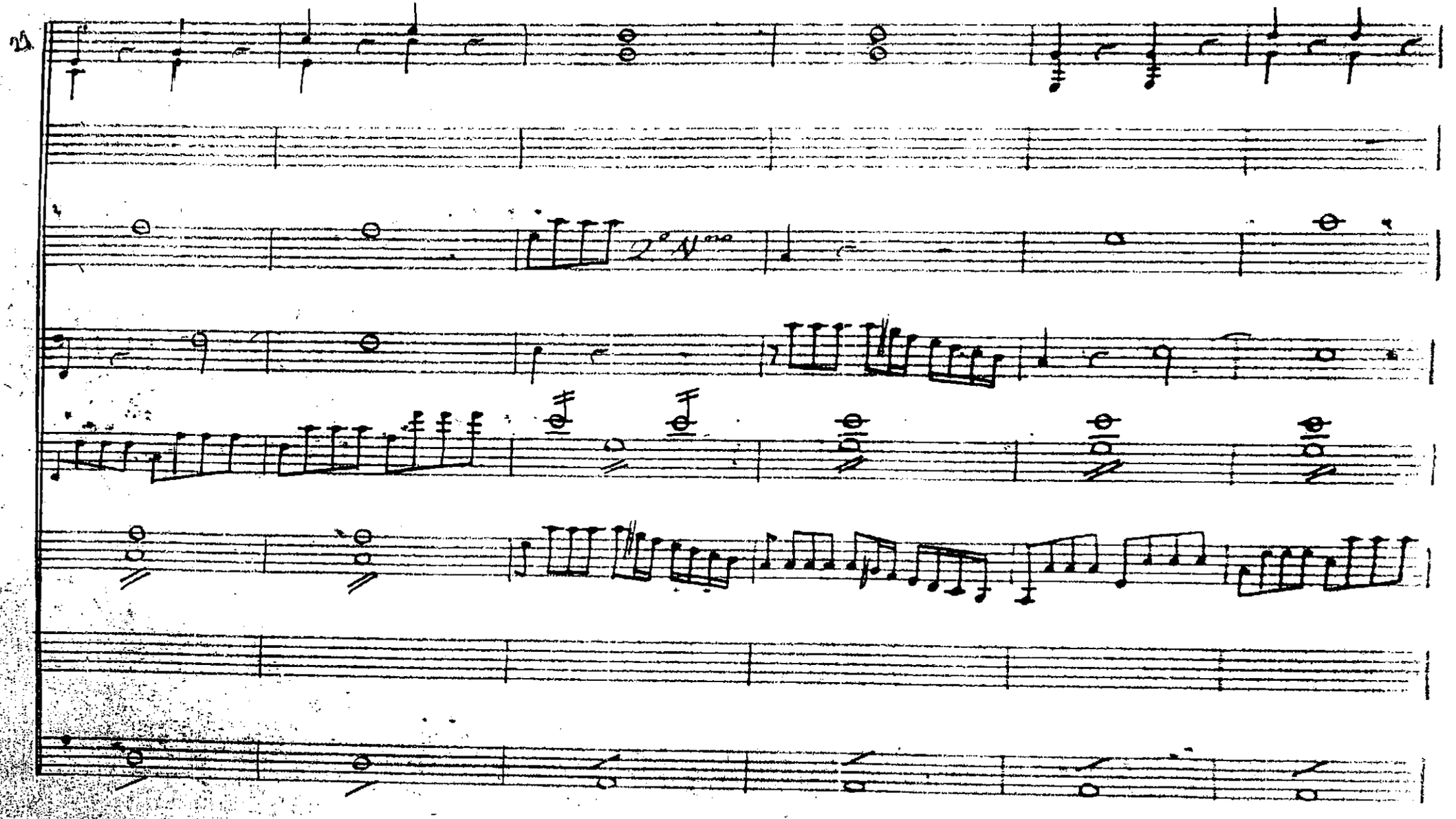
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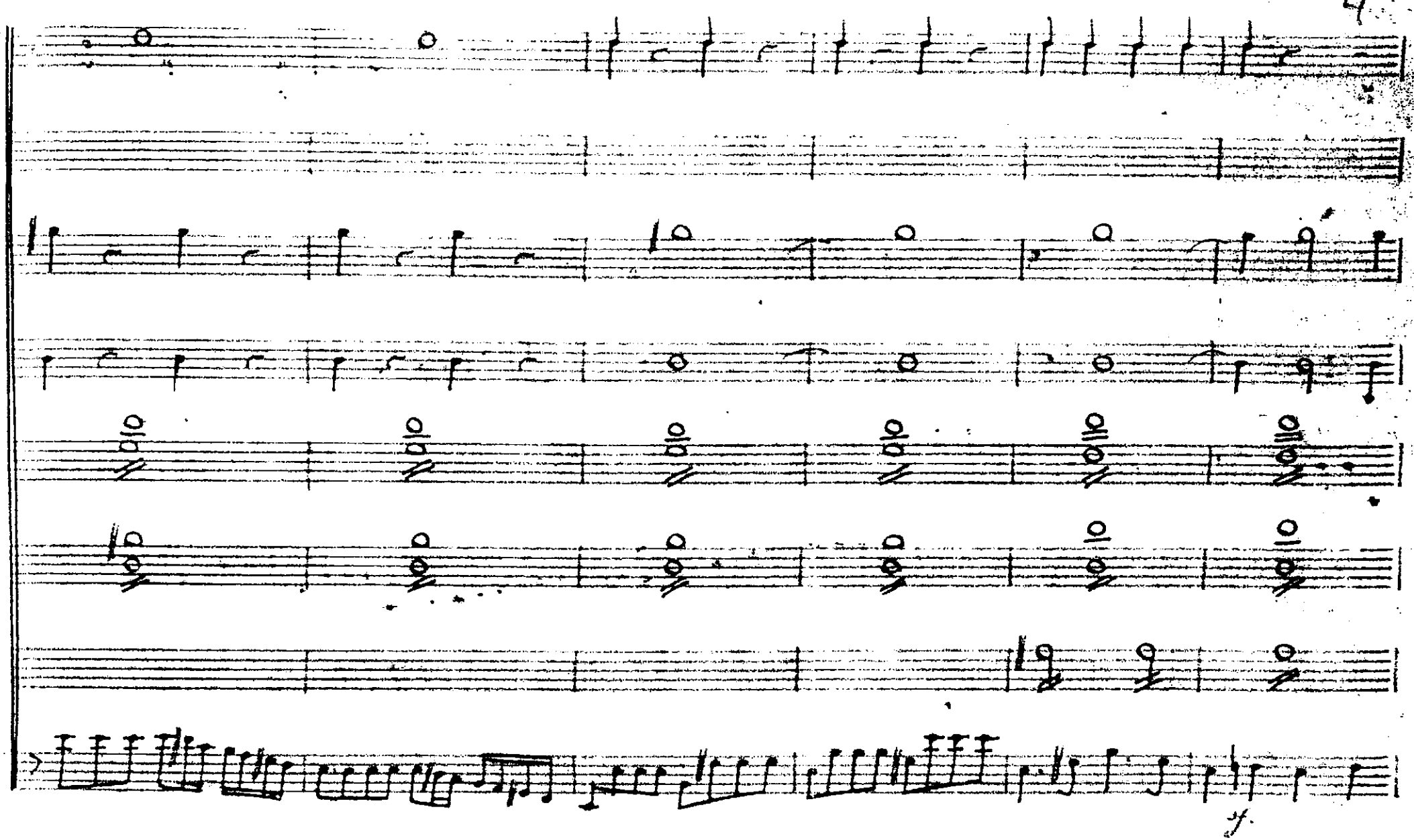
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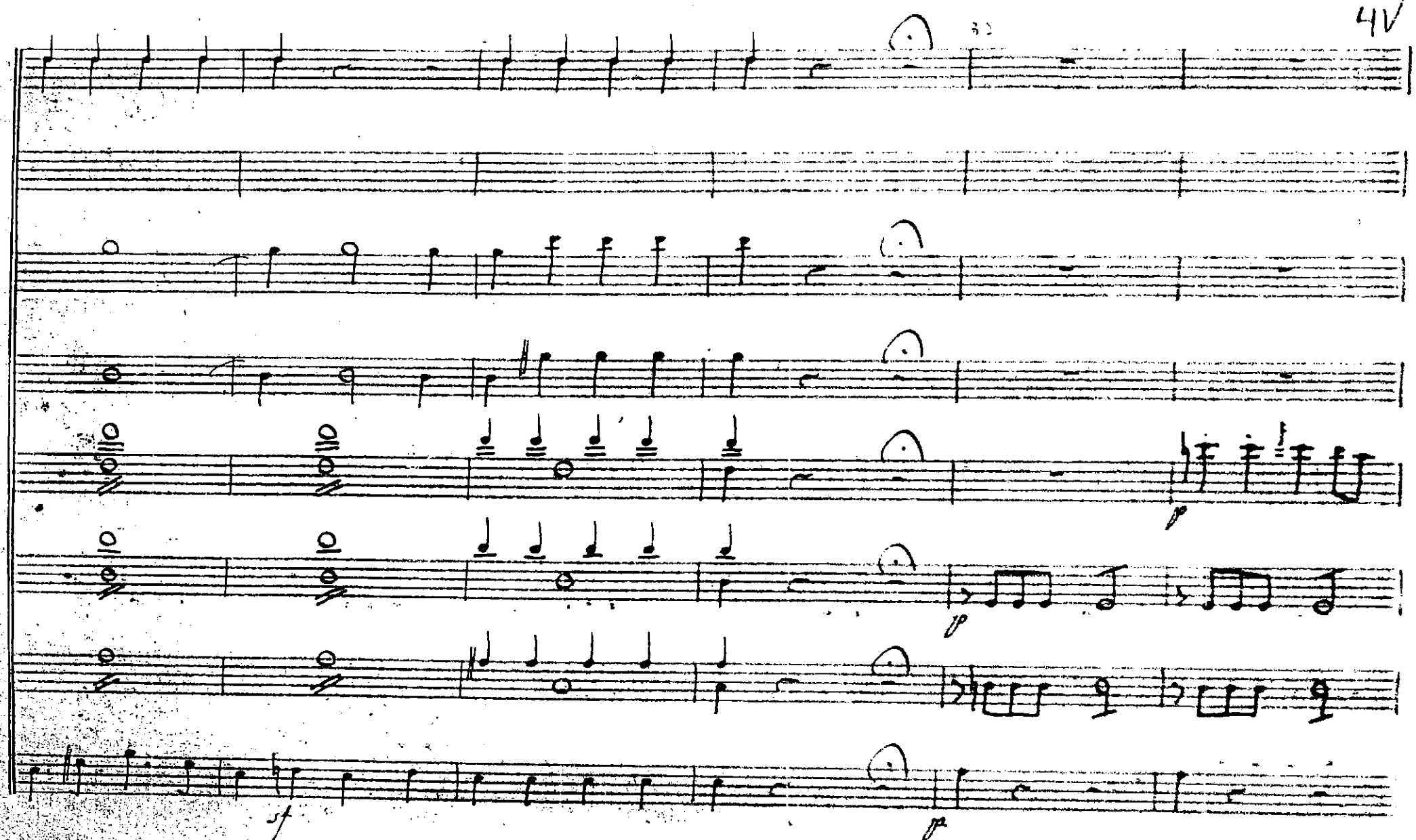
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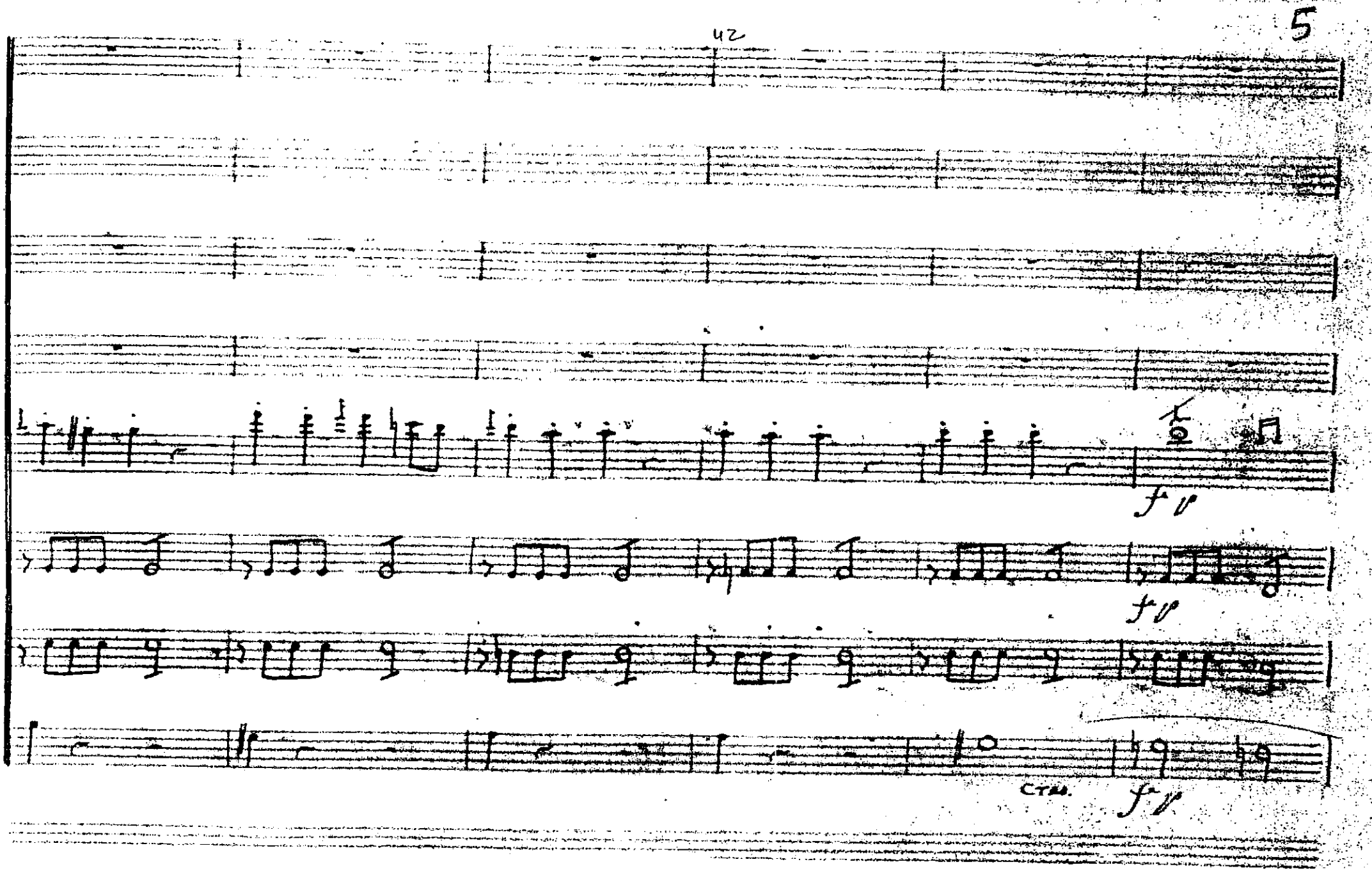
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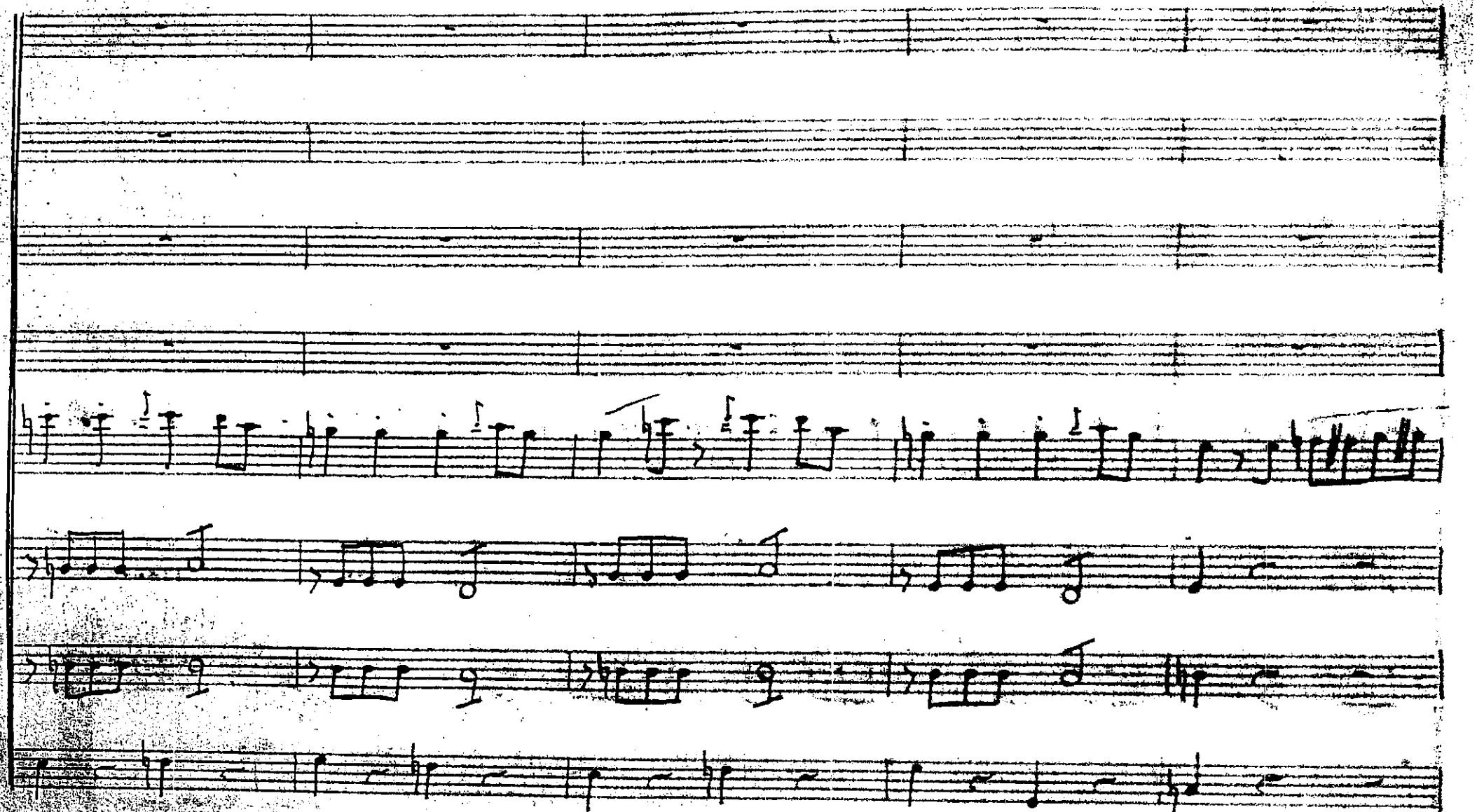

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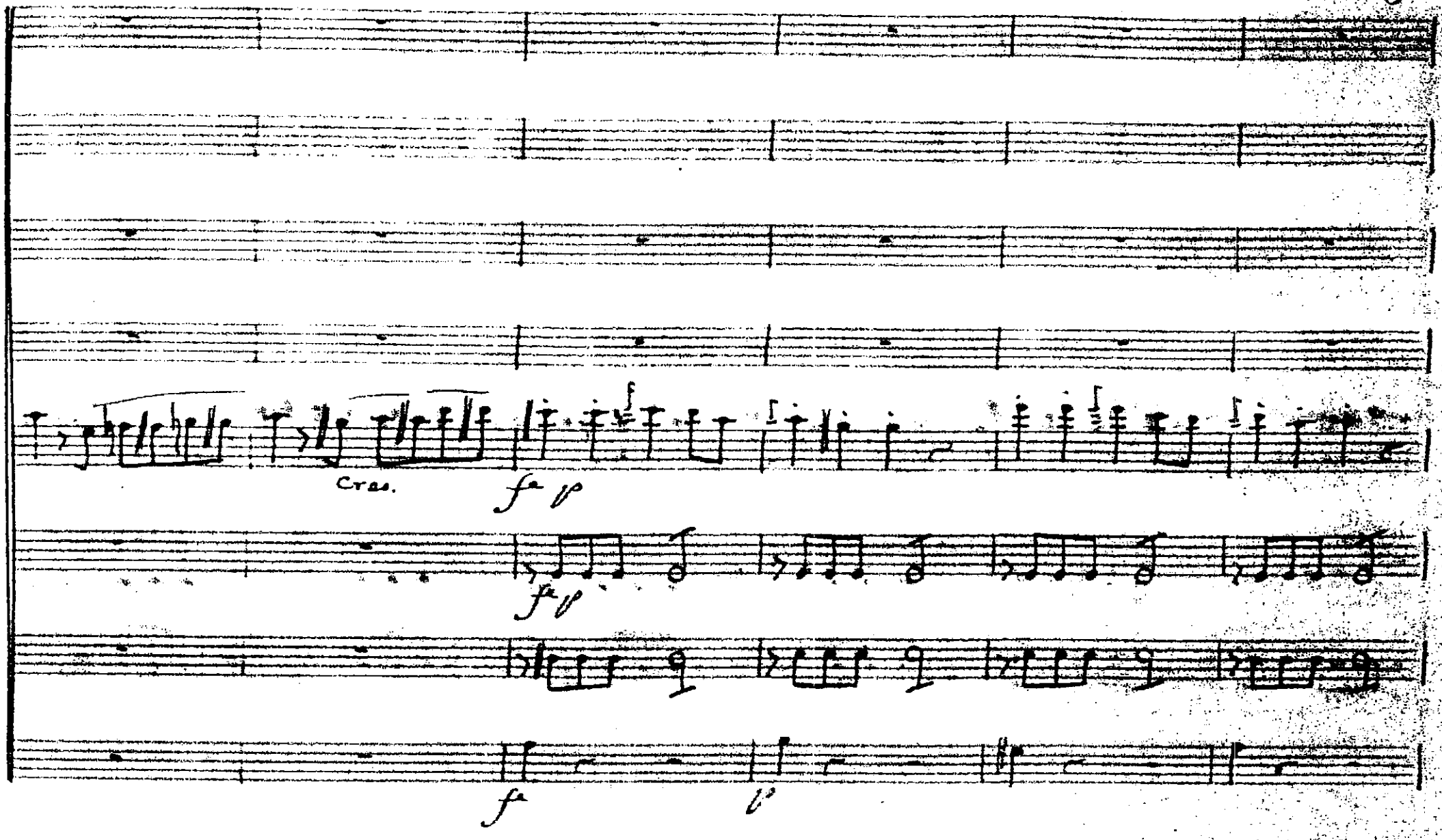

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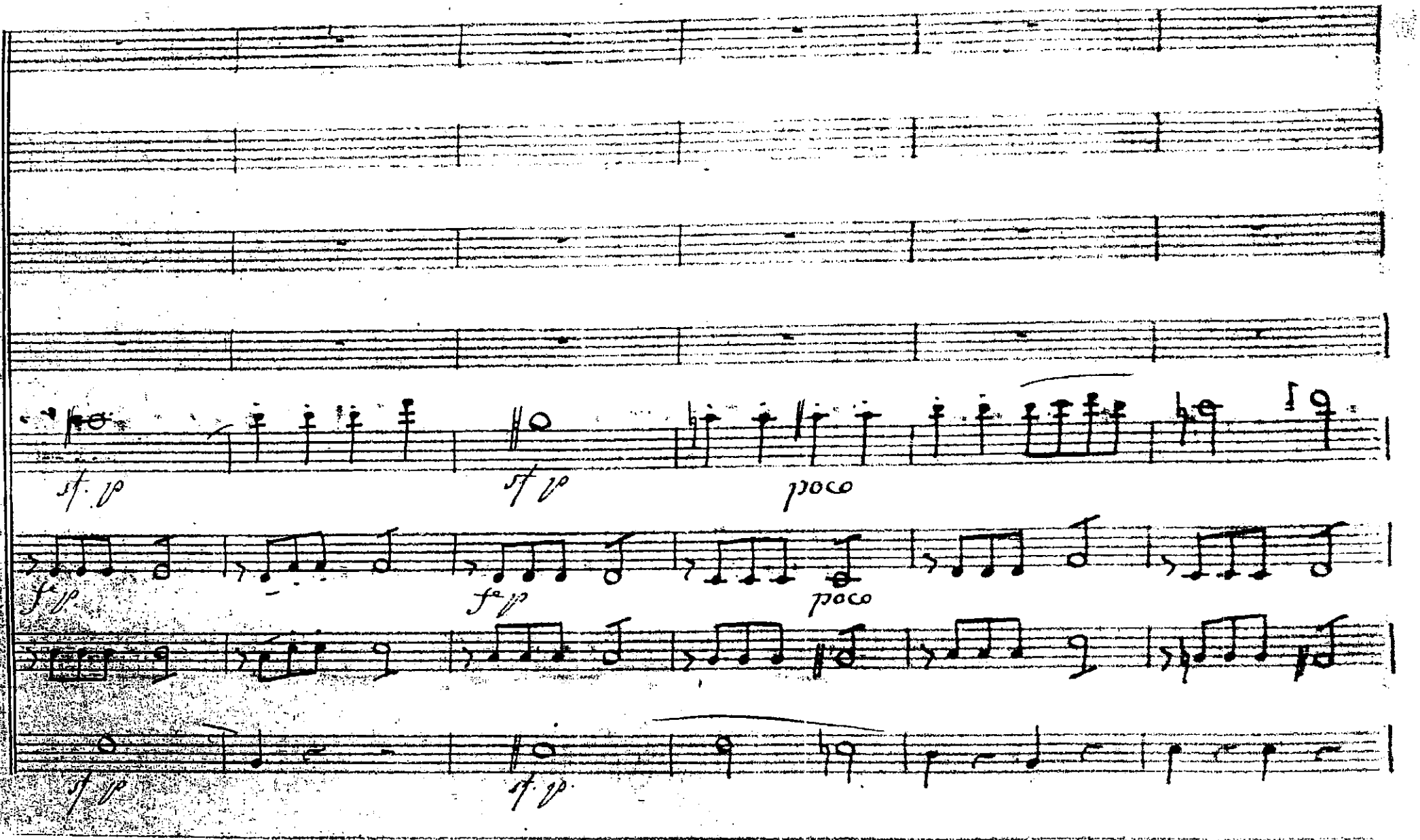

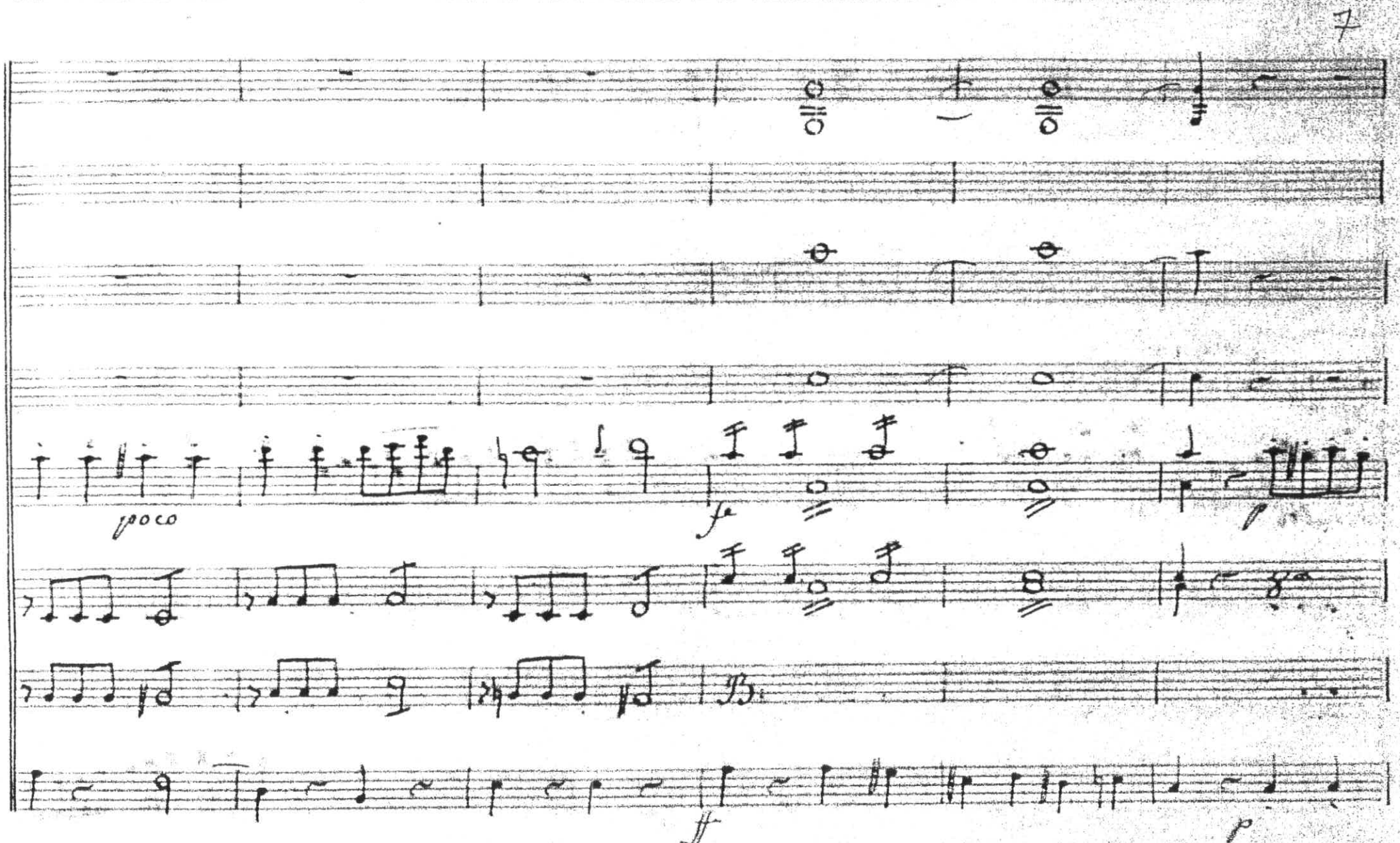
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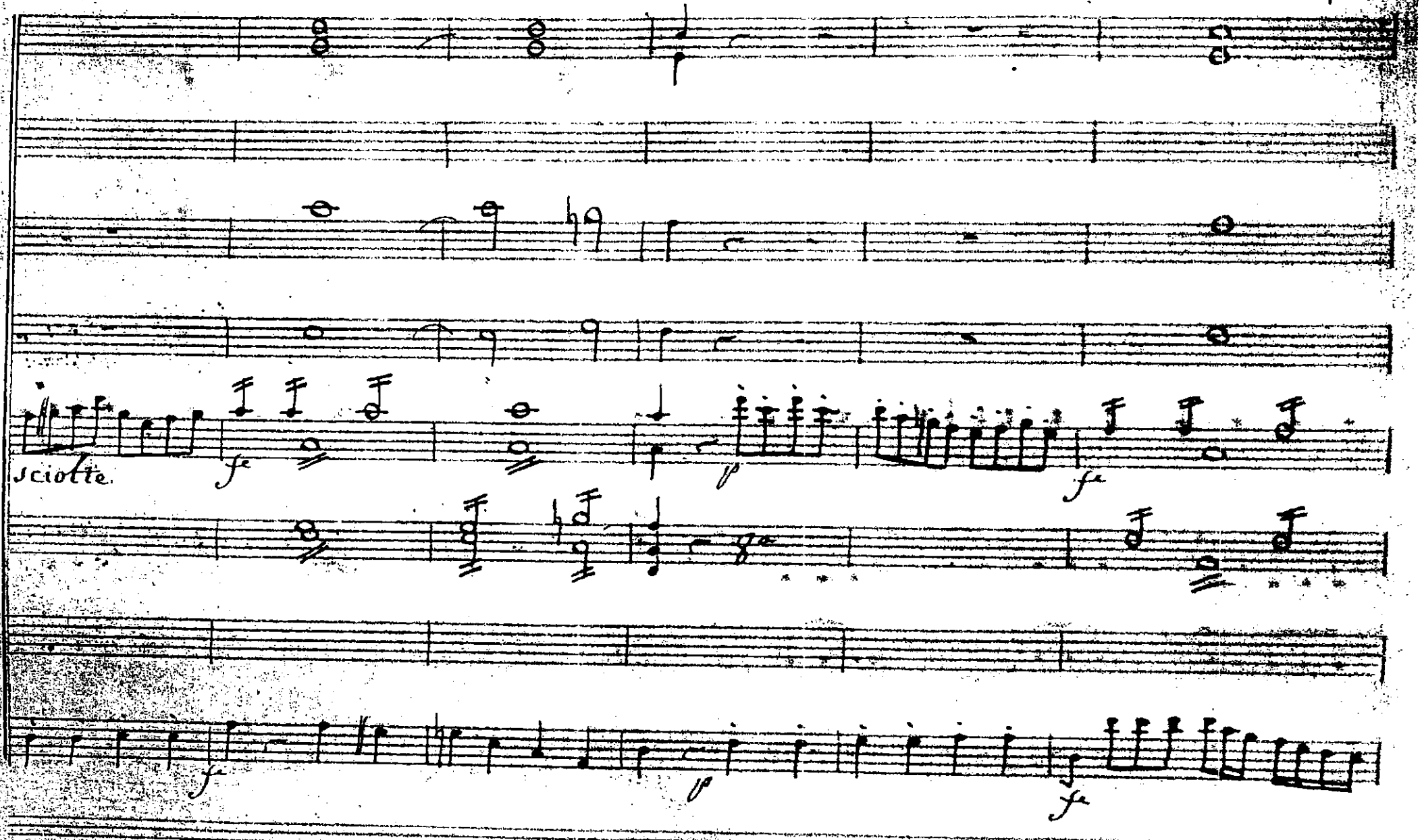
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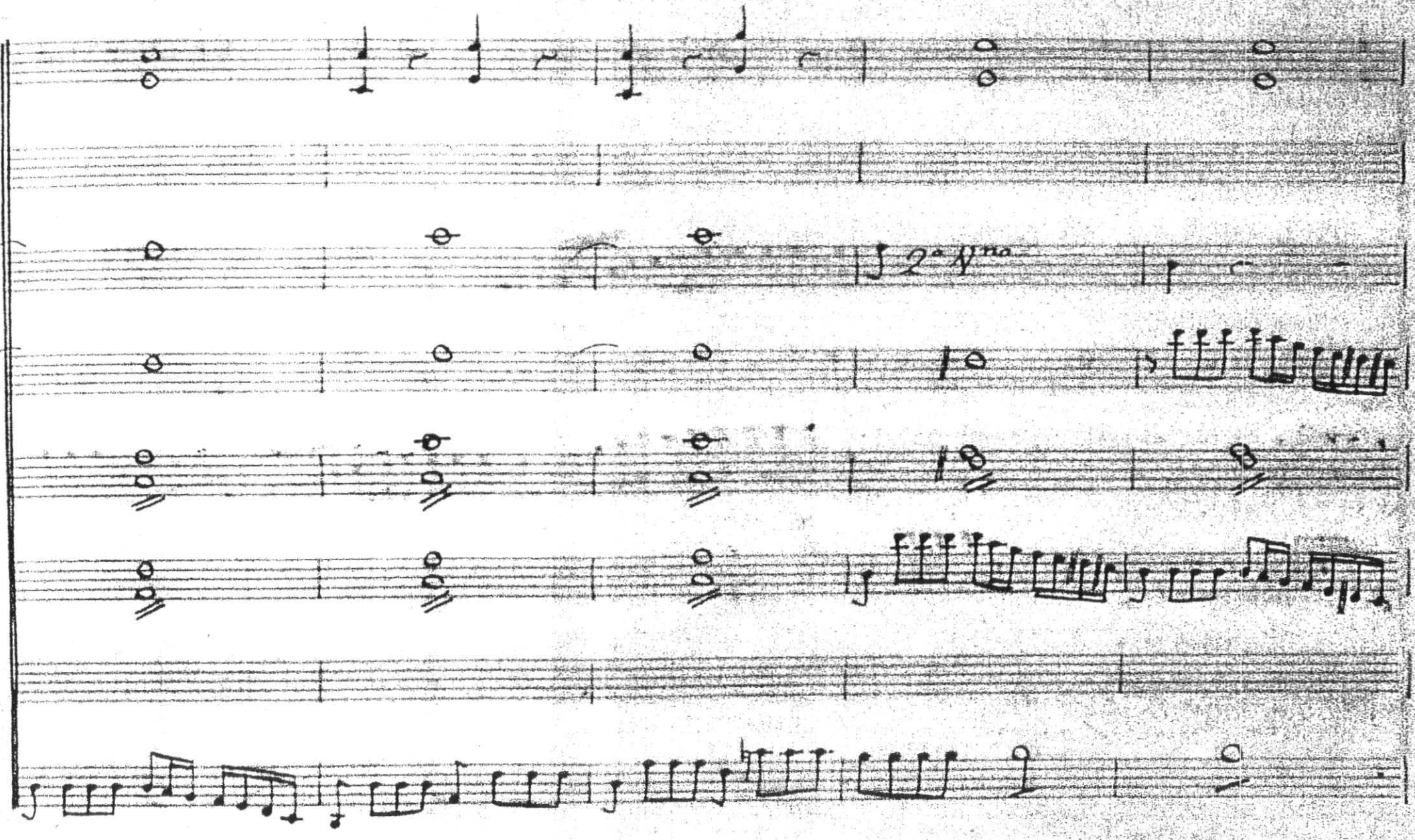

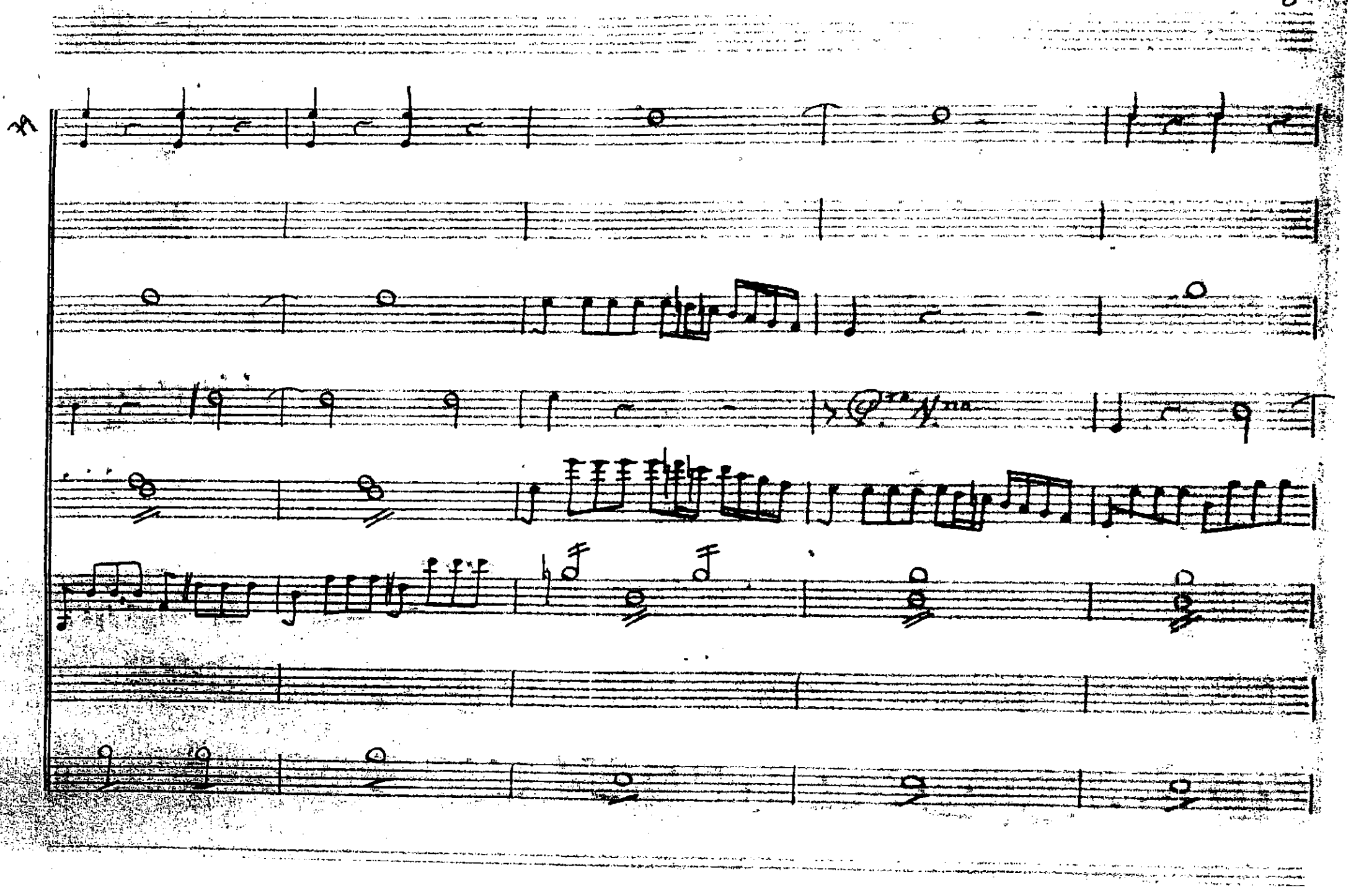

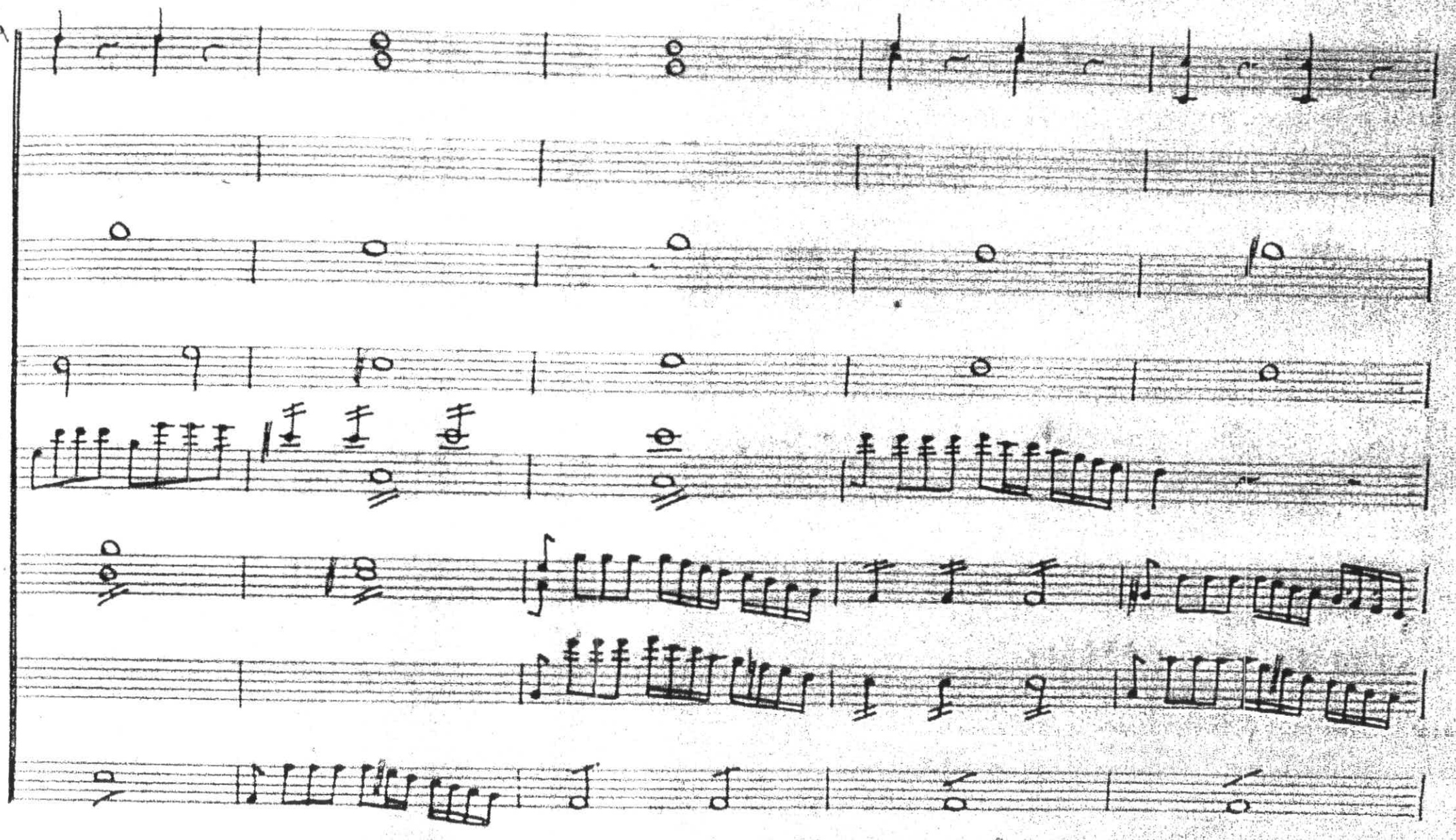

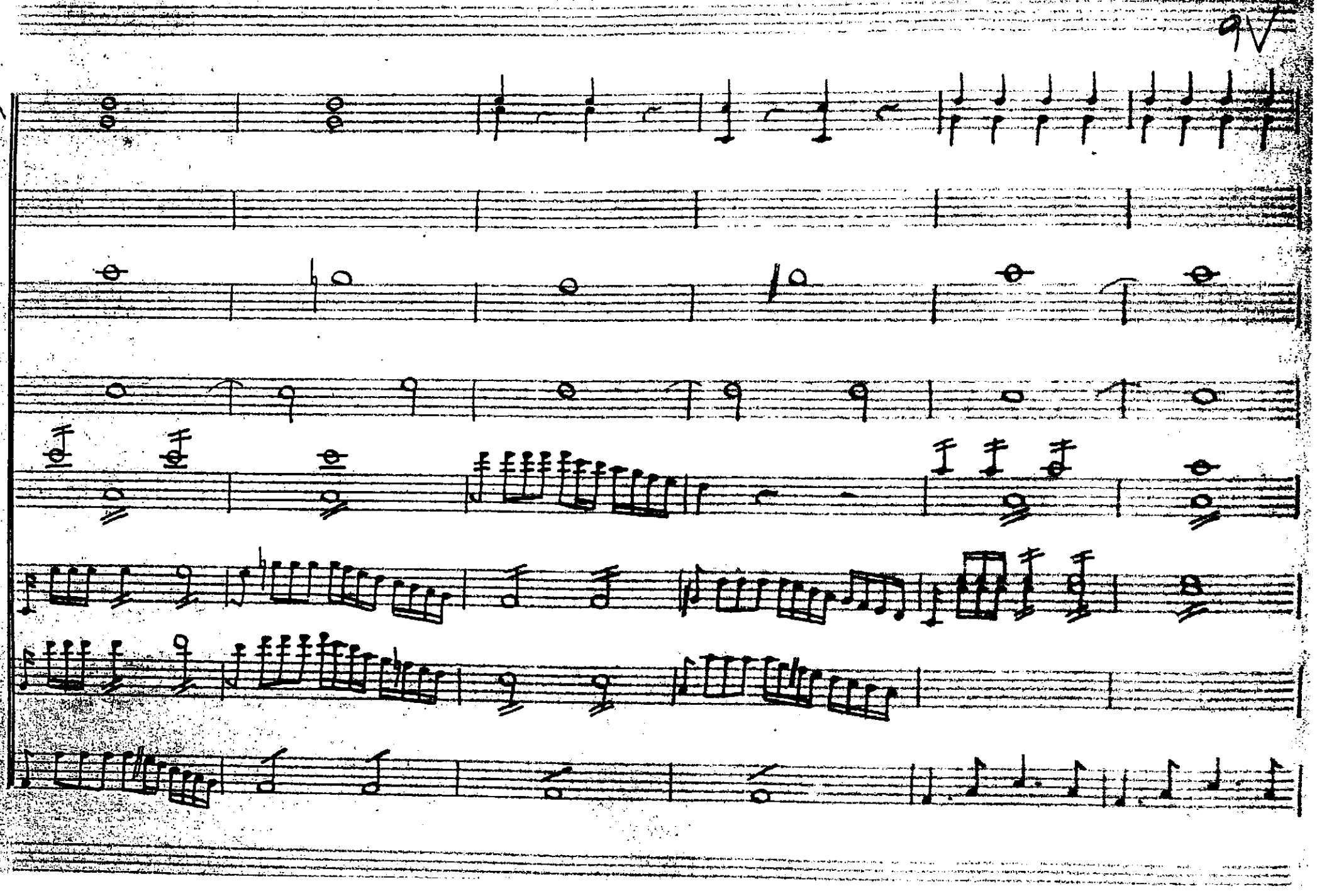

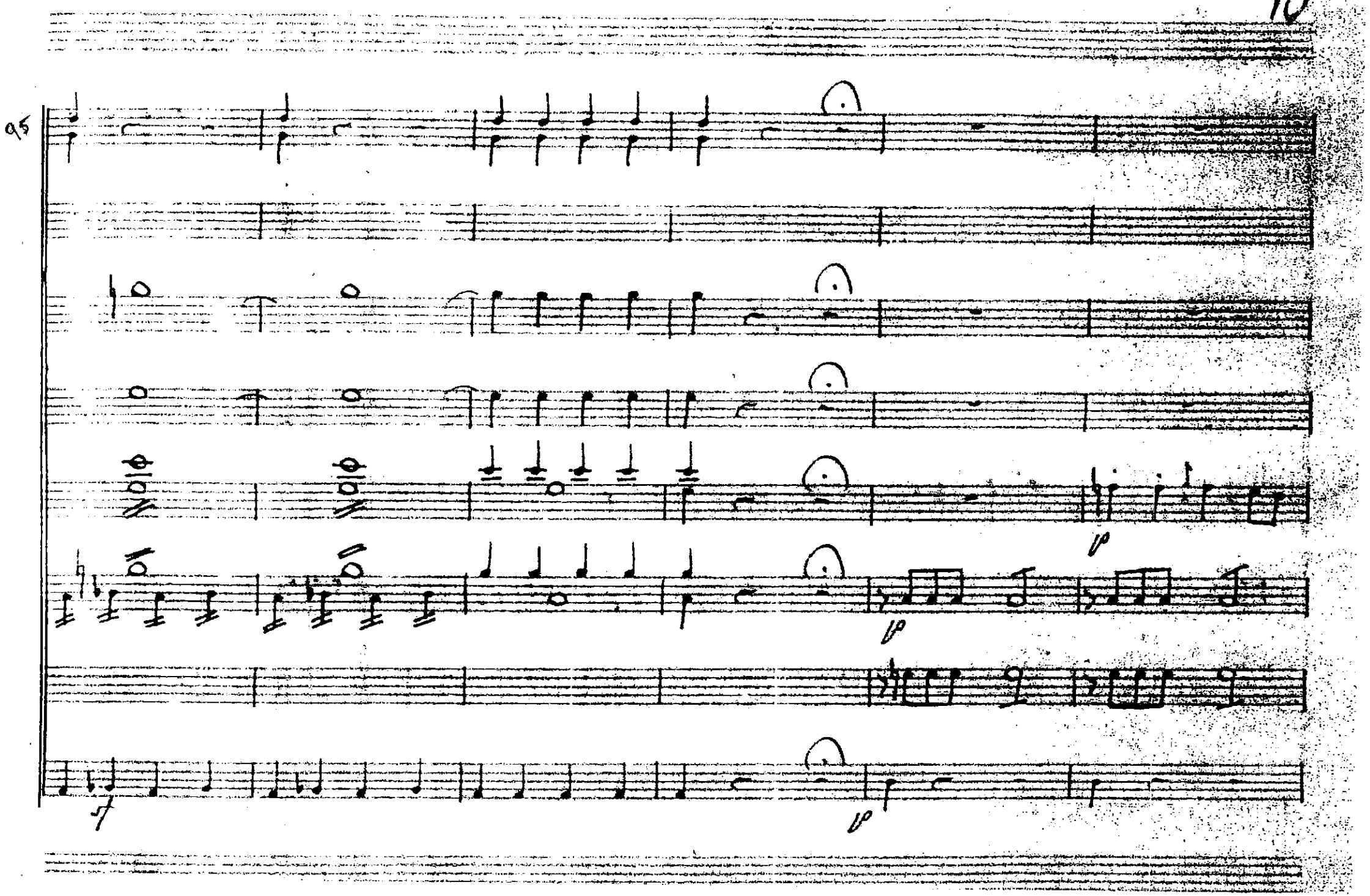
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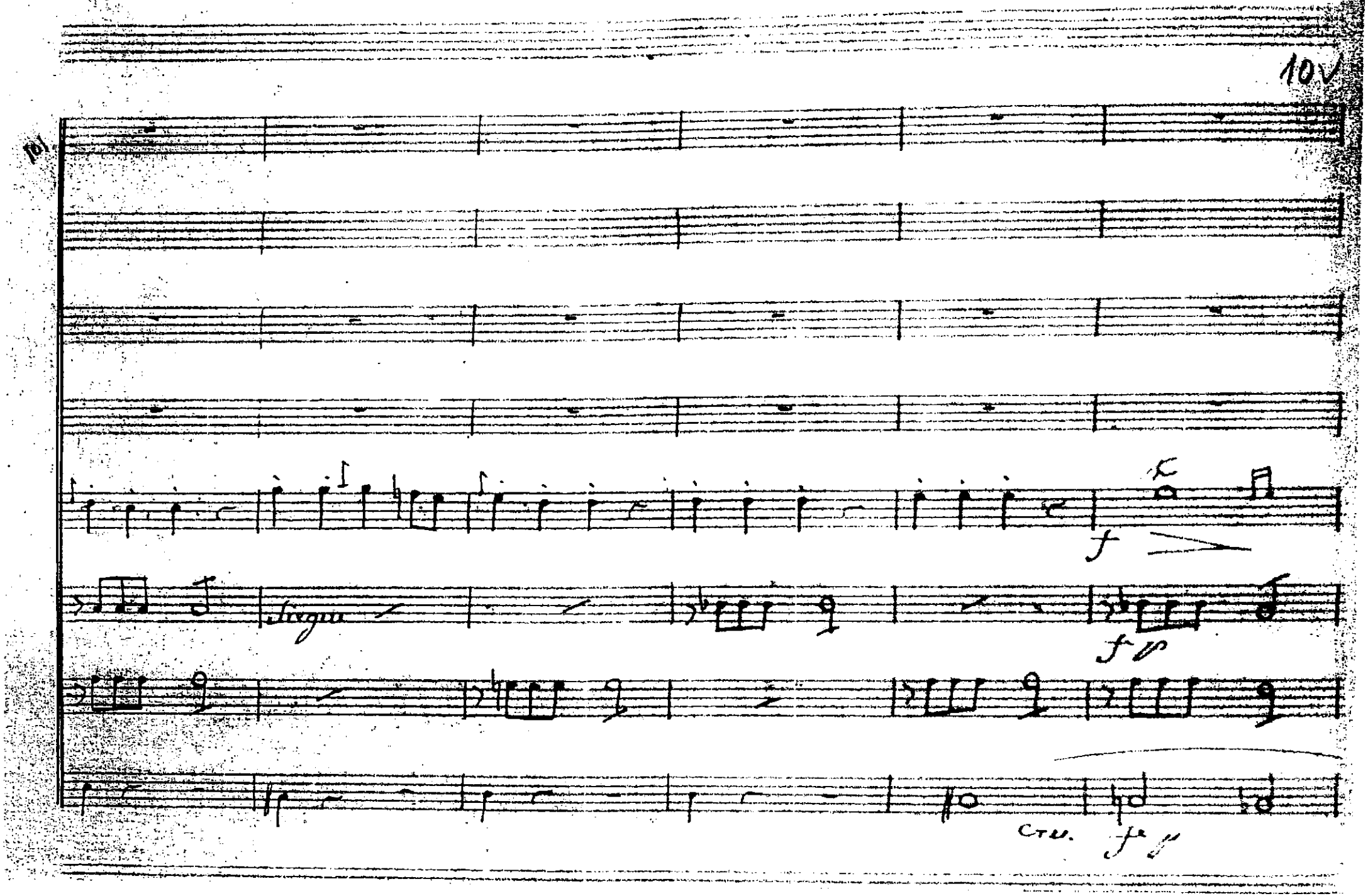
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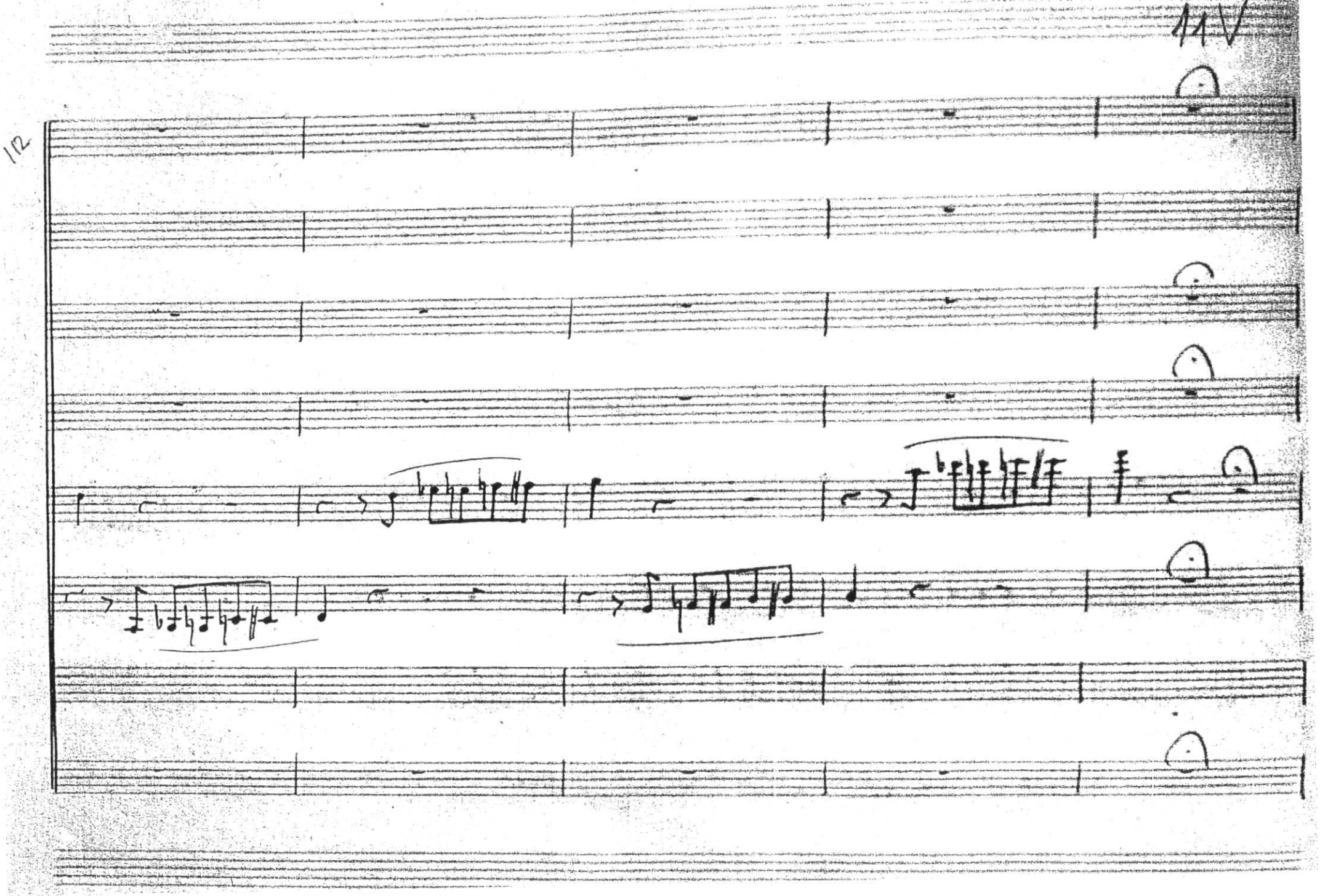

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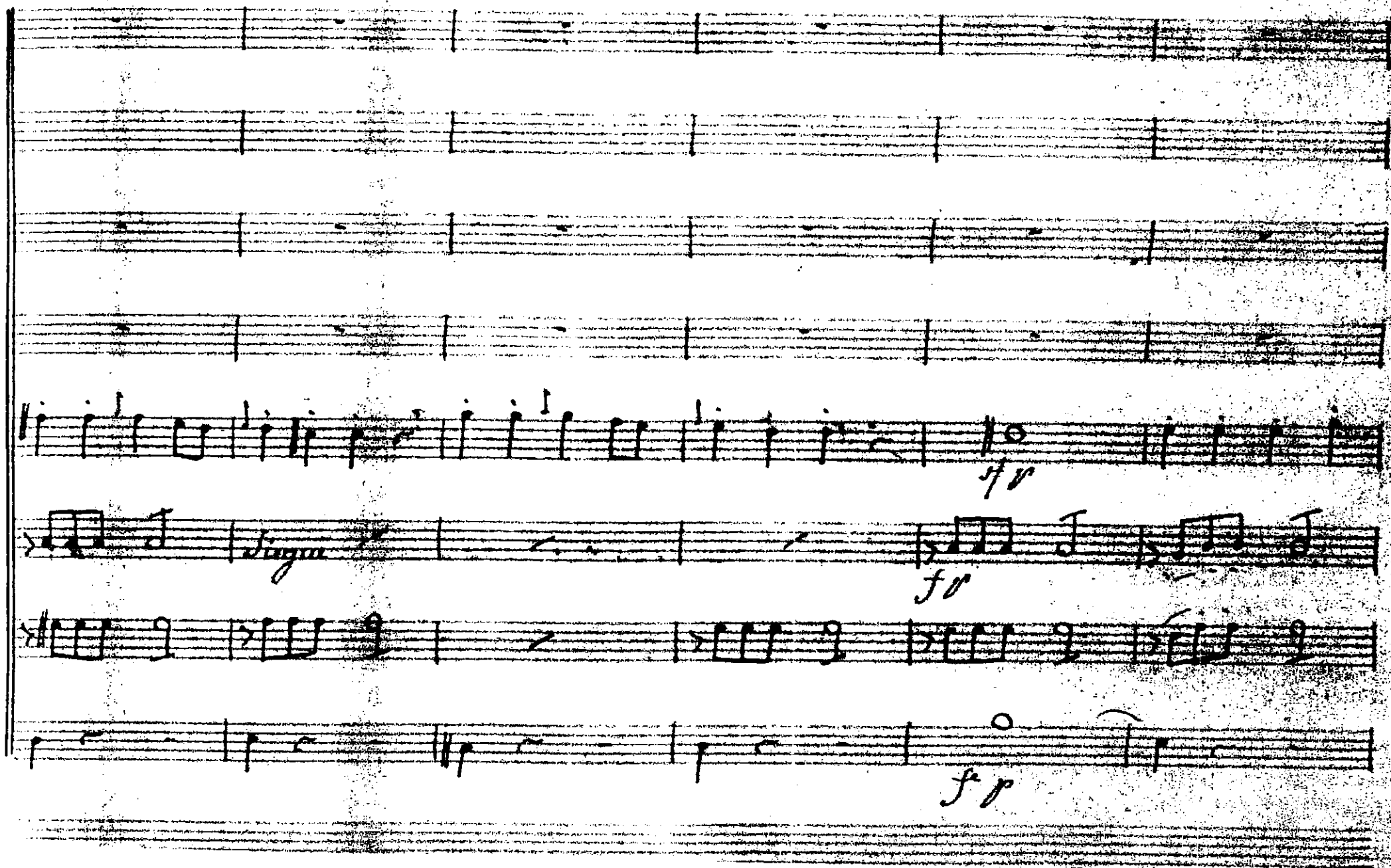

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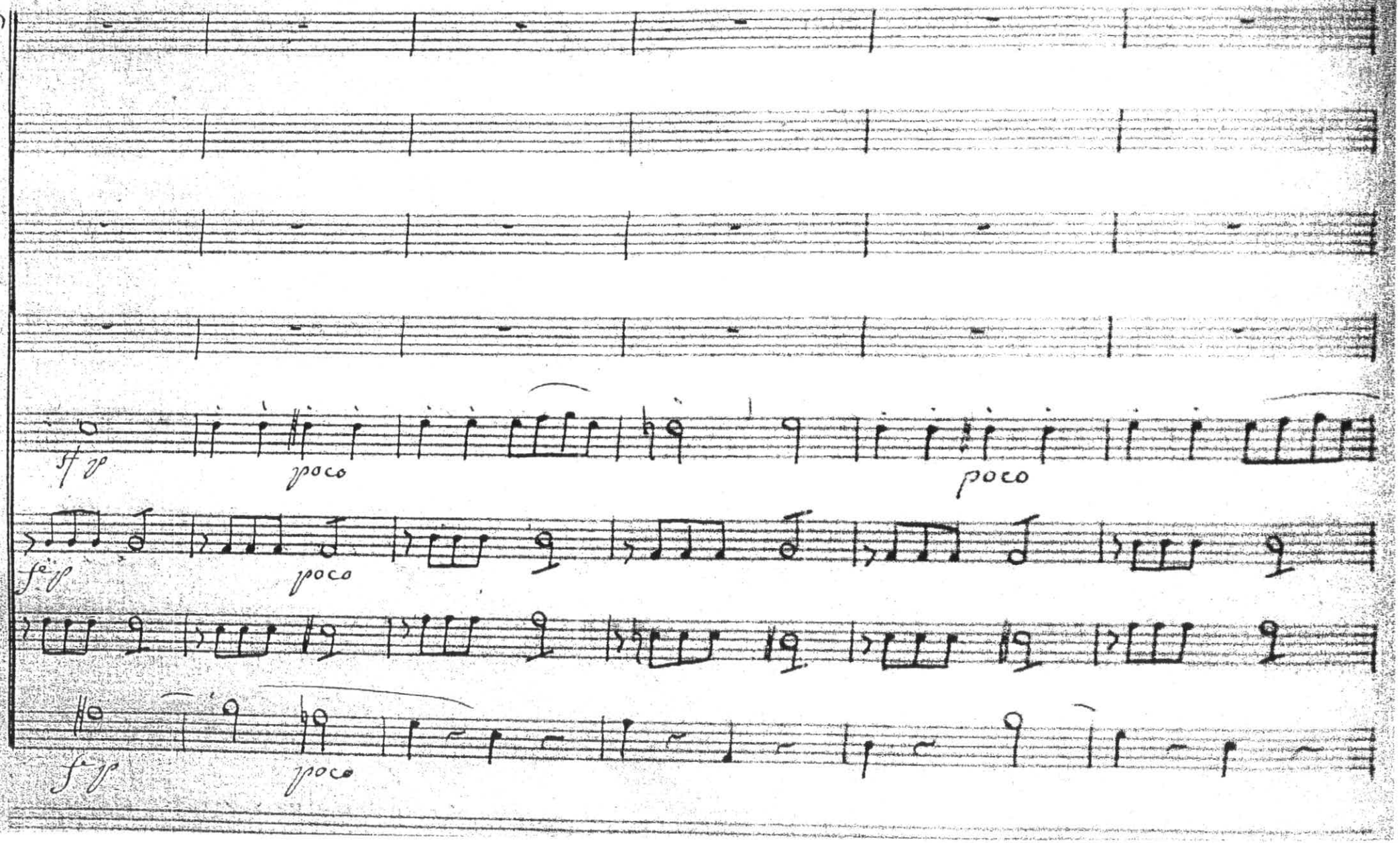

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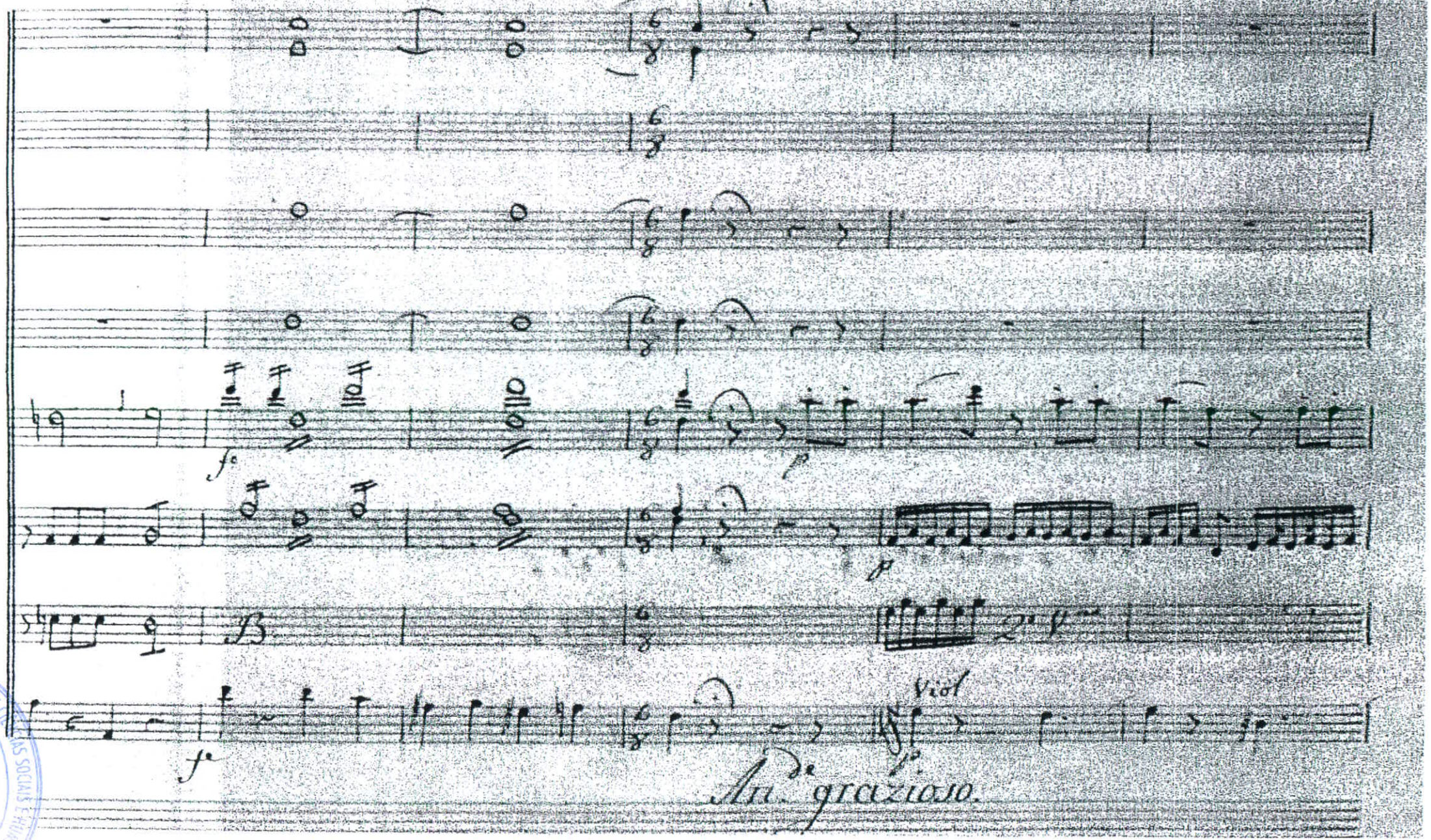

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