

GALLI

MÉTODO PRÁTICO PARA FLAUTA



RICORDI®

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MÉTODO PRÁTICO PARA FLAUTA

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C.N.P.J. 46.416.665/0001-81 | NSCR. 109.387.549.115

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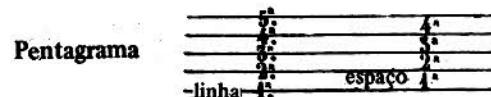
MÉTODO PRÁTICO PARA FLAUTA

PRINCÍPIOS ELEMENTARES DE MÚSICA

AS NOTAS E SEUS VALORES

As figuras, ou notas, que representam os sons são sete, a saber: *DÓ, RÉ, MI, FÁ, SOL, LÁ, SI*. Estas notas são colocadas sobre um pentagrama formado por cinco linhas paralelas e horizontais, e quatro espaços interpostos às linhas.

Exemplo



Há também as linhas complementares que ocupam o lugar de linhas e espaços para reproduzir as sete notas nas oitavas tanto baixa como agudas.

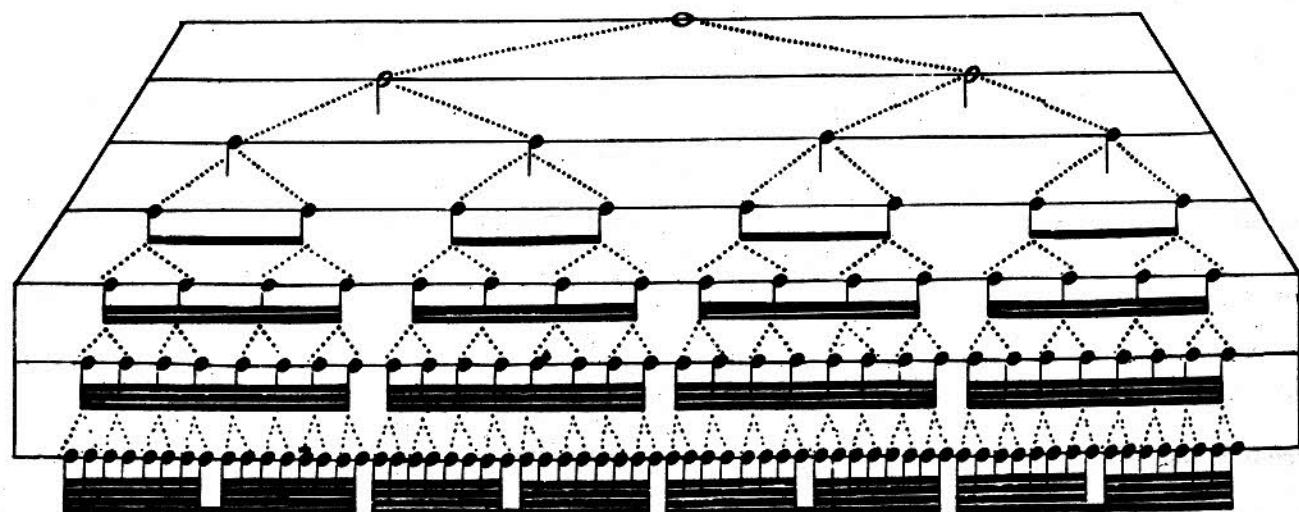


A duração dos sons é demonstrada por oito figuras diferentes; cada uma é representada por outros tantos sinais correspondentes aos seus valores, para indicar as pausas.

FIGURAS DOS SONS

BREVE	SEMIBREVE	MÍNIMA	SEMINIMA	COLCHEIA	SEMICOLCHEIA	FUSA	SEMIFUSA
EX:							
DOIS TEMPOS	UM TEMPO	MEIO TEMPO	UM QUARTO	UM OITAVO	UM DESESSEIS	UM TRINTA E DOIS	UM SESSENTA E QUATRO

QUADRO DEMONSTRATIVO DO VALOR DE CADA FIGURA

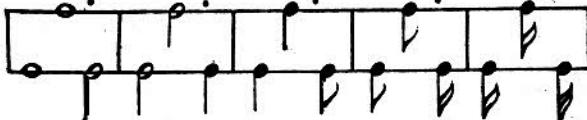


Neste quadro vemos que o Tempo se forma de uma , duas , quatro , oito , dezesseis , trinta e duas e sessenta e quatro

A nota seguida de um ponto aumenta a metade do próprio valor. O mesmo acontece, também, nos sinais de pausas.

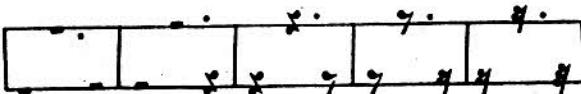
NOTAS PONTILHADAS

EX:
VALOR



PAUSAS PONTILHADAS

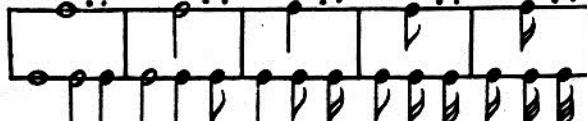
EX:
VALOR



Encontram-se, ainda, as notas e pausas seguidas por dois pontos: o segundo ponto contém metade do valor do primeiro ponto.

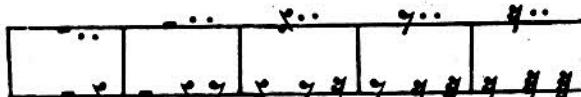
NOTAS COM PONTO DUPLO

EX:
VALOR



PAUSAS COM PONTO DUPLO

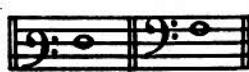
EX:
VALOR



AS CLAVES

As claves são sinais que servem para fixar o nome das notas. Estas claves são de três espécies, a saber: de FÁ, de DÓ, e de SOL.

CLAVE DE FÁ



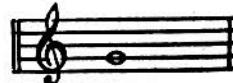
BARITONO BAIXO

CLAVE DE DÓ



SOPRANO MEZZO SOP. CONTRALTO TENOR

CLAVE DE SOL



VIOLINO

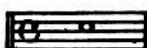
Como a música para Flauta é sempre escrita em clave de SOL, ou de violino não me deterei em demonstrar como são usadas as outras claves, e a relação das distâncias que existe entre elas; só direi que elas servem para as diversas vozes do canto, e para os diversos instrumentos tanto de corda como de sopro.

OS TEMPOS

Os tempos são de duas espécies: pares e ímpares; e demonstram a distribuição do compasso, determinando o valor das notas que o compõem.

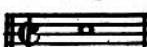
TEMPOS PARES

Tempo Ordinário



Composto de quatro quartos; se divide dois em bater e dois em levantar.

em Capela



composto de quatro quartos; se divide em dois tempos, um em bater e o outro em levantar.

Tempo de Dupla		composto de dois quartos; se divide um em bater e outro em levantar.
de Duplinha		composto de duas oitavas; se divide como a Dupla.
Tempo de Sextupla		composto de seis oitavas; se divide em dois, ou em seis, isto é; três em bater e três em levantar.
de seis quartos		composto de seis quartos; se divide como a sextupla.
de Dodecupla		composto de doze oitavas; se divide em quatro tempos, dois em bater e dois em levantar.

TEMPOS ÍMPARES

Tempo de Tripla		Composto de três quartos; se divide em três tempos, dois em bater e um em levantar.
Tempo de Tripletta		composto de três oitavas; se divide, como a tripla.
Tempo de Nônupla		composto de nove oitavas; se divide em três tempos, como a Tripla.

OS INTERVALOS DA ESCALA

A distância que existe entre uma nota à outra chama-se intervalo; este intervalo pode ser de um tom, ou de meio tom, como veremos no seguinte exemplo:

Escala de Do maior

EX: 

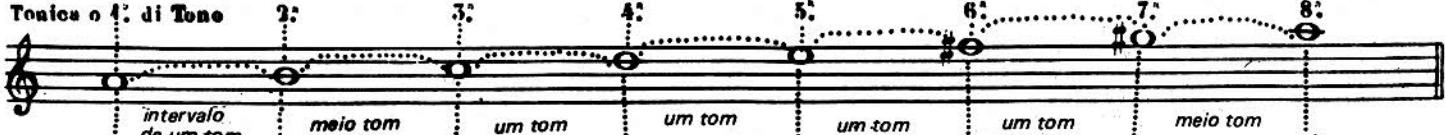
Tonica o 1º. di Tono 2º. 3º. 4º. 5º. 6º. 7º. 8º.
DÓ RE MI FA SOL LÁ SI DÓ

Labels below the staff:
intervalo de um tom um tom meio tom um tom um tom um tom meio tom
DÓ RE MI FA SOL LÁ SI DÓ

Cada um destes intervalos pode ser alterado; dessa forma foram adotados os sinais chamados "Acidentes Musicais": # Sustenido, × Dobrado Sustenido, ♭ Bemol, ♭♭ Dobrado Bemol, ♯ Bequadro. O # aumenta meio tom à nota seguinte. O × aumenta dois meios tons, ou seja, um tom a nota que o segue. O ♭ diminui meio tom a nota que segue. O ♭♭ diminui dois meios tons, ou seja, de um tom a nota que o segue. O ♯ remete às notas alteradas em tom natural.

Os modos, os tons, são de duas espécies: Maiores e Menores. O modo Maior é assim chamado porque tem a terça maior, isto é, composta de dois tons, como demonstra a escala acima mencionada. O modo menor é assim chamado porque tem a terça menor, isto é, composta de um tom e de um meio tom. O exemplo abaixo demonstrará o que falamos.

Escala de La Menor.

EX: 

Tonica o 1º. di Tono 2º. 3º. 4º. 5º. 6º. 7º. 8º.
LÁ SI DÓ RE MI FA SOL LÁ

Labels below the staff:
intervalo de um tom meio tom um tom um tom um tom um tom meio tom
LÁ SI DÓ RE MI FA SOL LÁ

Na escala Menor temos duas alterações, uma na sexta que é arbitrária, a outra na sétima, que é necessária. As escalas Maior e Menor podem ser reproduzidas a partir de qualquer nota, não só naturais, mas também alteradas do \sharp e diminuídas pelo \flat , como demonstra os seguintes Quadros.

QUADRO DOS TONS MAIORES E MENORES POR SUSTENIDOS

Dó maior Sol maior Ré maior Lá maior Mi maior Si maior Fá maior Dó # maior
Lá menor Mi menor Si menor Fá # menor Dó # menor Sol # menor Ré # menor Lá # menor

QUADRO DOS TONS MAIORES E MENORES POR BEMOIS

Fá maior Si b maior Mi b maior Lá b maior Ré b maior Sol b maior Dó b maior
Ré menor Sol menor Dó menor Fá menor Si b menor Mi b menor Lá b menor

Dos dois quadros indicados, observa-se que os sustenidos progridem de quinta em quinta e os bemois progridem de quarta em quarta.

Para tonar mais fácil aos principiantes o conhecer, a golpe de vista, o tom no qual está escrita a Sonata, bastará observar que a tônica, isto é, a nota que serve para formar uma escala qualquer de um tom Maior com Sustenidos, encontra-se em grau superior ao último sustenido colocado na clave.

A tônica de um tom Maior com Bemois, é a nota do penúltimo Bemol colocado na clave.

A tônica de um tom Menor relativo de um Maior, tanto com Sustenidos como Bemois encontra-se sempre três graus mais baixo.

OS SINAIS CONVENCIONAIS

Cada compasso de qualquer tempo, quando está completo, é fechado por uma linha transversal ao pentagrama chamada Stanghetta (tranqueta).



O estribilho é formado por duas linhas grossas transversais ao pentagrama, com dois pontos, os quais indicam onde deve-se repetir um certo número de compassos já tocados, ou a parte inteira da sonata já executada.



As duas linhas

A Comum ou Coroa

A ligadura



Os sinais , , , etc.: servem para indicar aqueles períodos que no meio da Sonata devem ser repetidas, ou saltadas. As letras D.C. (da capo) indicam que se repete a Sonata do princípio ao fim.

AS DIVERSAS GRAADAÇÕES DE FORÇA PARA OS SONS SÃO AS SEGUINTEs:

<i>Piano</i>, ou	f	<i>Rinforzando</i> ou	rF
<i>Pianissimo</i>,,	ff	<i>Sforzando</i>,,	sF
<i>Forte</i>,,	F	<i>Crescendo</i>,,	Cres.
<i>Fortissimo</i>,,	FF	<i>Diminuendo</i>,,	Dim.

Meio forte... **mf**. O sinal

indica aumentando; o outro

indica diminuindo. *Bis*: indica repetir

os compassos fechados entre qualquer sinal. As palavras *Dol*, *Express*, indicam doçura e expressão.

AS ABREVIATURAS

As abreviaturas servem para evitar a fadiga dos mestres compositores de música, os quais para não repetir uma coisa já feita, servem-se de alguns sinais para indicar a repetição.

Abreviaturas

EX:

TERMOS INDICADORES DO MOVIMENTO DAS SONATAS

Movimentos Lentos

GRAVE

LARGO

ADAGIO

Menos Lentos

LARGHETTO

ANDANTE

ÀNDANTINO

Brilhantes

MODERATO

ALLEGRETTO

ALLEGRO

Ligeiros

VIVACE

PRESTO

PRESTISSIMO

A EMBOCADURA DA FLAUTA

A Flauta é composta de três partes, a primeira se chama Cabeça, a qual será apoiada sob o lábio inferior de modo que o buraco da embocadura possa receber o sopro que será impelido pela pequena abertura dos lábios. A segunda parte chama-se Corpo do meio, e será sustentada pelo polegar da mão esquerda que estará sob o primeiro buraco. A terceira parte denominada Trombetto ou pé, será sustentado pelo polegar da mão direita, observando de colocá-lo na parte inferior do segundo buraco desta parte.

Quando o aluno tiver colocado transversalmente a Flauta no modo indicado, tapará os seis buracos, começando pelo dedo indicador da mão esquerda para tapar o primeiro buraco, o médio para tapar o segundo, o anular para tapar o terceiro, e o dedo mínimo estará suspenso sobre a chave do Sol ♭, o quarto buraco será tapado pelo dedo indicador da mão direita, o quinto pelo médio, e o sexto pelo anular; o dedo mínimo estará suspenso sobre a chave do Ré ♯.

Tapados os buracos, impelirá o sopro na embocadura, pronunciando a sílaba tu. Poderá extrair da Flauta a nota baixa, bem, de outro modo começará pelo impelir o sopro na embocadura com os buracos abertos, sempre pronunciando a sílaba tu, sustentando a voz e fazendo as posições seguintes.

Exercícios para aprender o nome das notas, assegurar-se das posições, e medir o sopro para extrair a voz do instrumento nos diversos graus da Escala.

N. 1.

Do Re Mi Fa Sol La Si Do Re Mi Fa Sol La Si Do Re Mi Fa Sol La Si Do Re Mi Fa Sol

N. 2.

La Sol Fa Mi Re Do Si La Sol Fa Mi Re Do Si La Sol Fa Mi Re Do

Saltos de 3^a

N. 3.

Do Re Mi Fa Sol La Si Do Re Mi Fa Sol La Si Do Re Mi Fa Sol La Si Do Re Mi Fa Sol

Saltos de 4ª

N. 4.

A handwritten musical staff in G clef. It consists of five horizontal lines. The notes are eighth notes, primarily on the first, second, and third lines, with occasional quarter notes on the first and fourth lines. The pattern repeats across the staff.

A handwritten musical staff in G clef. It consists of five horizontal lines. The notes are eighth notes, primarily on the second, third, and fourth lines, with occasional quarter notes on the first and fifth lines. The pattern repeats across the staff.

Saltos de 5ª

N. 5.

A handwritten musical staff in G clef. It consists of five horizontal lines. The notes are eighth notes, primarily on the third, fourth, and fifth lines, with occasional quarter notes on the second and first lines. The pattern repeats across the staff.

A handwritten musical staff in G clef. It consists of five horizontal lines. The notes are eighth notes, primarily on the fourth, fifth, and sixth lines, with occasional quarter notes on the third and second lines. The pattern repeats across the staff.

Saltos de 6ª

N. 6.

A handwritten musical staff in G clef. It consists of five horizontal lines. The notes are eighth notes, primarily on the fifth, sixth, and seventh lines, with occasional quarter notes on the fourth and third lines. The pattern repeats across the staff.

A handwritten musical staff in G clef. It consists of five horizontal lines. The notes are eighth notes, primarily on the sixth, seventh, and eighth lines, with occasional quarter notes on the fifth and fourth lines. The pattern repeats across the staff.

Saltos de 7ª

N. 7.

A handwritten musical staff in G clef. It consists of five horizontal lines. The notes are eighth notes, primarily on the seventh, eighth, and ninth lines, with occasional quarter notes on the sixth and fifth lines. The pattern repeats across the staff.

A handwritten musical staff in G clef. It consists of five horizontal lines. The notes are eighth notes, primarily on the eighth, ninth, and tenth lines, with occasional quarter notes on the seventh and sixth lines. The pattern repeats across the staff.

Saltos de 8ª

N. 8.

A handwritten musical staff in G clef. It consists of five horizontal lines. The notes are eighth notes, primarily on the ninth, tenth, and eleventh lines, with occasional quarter notes on the eighth and seventh lines. The pattern repeats across the staff.

A handwritten musical staff in G clef. It consists of five horizontal lines. The notes are eighth notes, primarily on the tenth, eleventh, and twelfth lines, with occasional quarter notes on the ninth and eighth lines. The pattern repeats across the staff.

Agora que o aluno estará seguro das posições e extraíra uma boa voz do instrumento, poderá passar à escala semitonada.

10 LIÇÕES DE SOLFEJO

Para aprender a divisão do Compasso nos diferentes tempos e exercitar-se nos tons mais usados, precedidos pelas suas respectivas escalas.

LIÇÃO I

TEMPO ORDINÁRIO

DÓ MAIOR

pronunciando *tu tu tu tu tu tu tu*

Escala

1.2.3.4. 1.2.3.4. 1.2.3.4. 1.2.3.4. 1.2.3.4. 1.2.3.4. a piacere 1.2.3.4. 1.2.3.4. 1.2.3.4. 1.2.3.4. 1.2.3.4. 1.2.3.4. a piacere

1ª Flauta

Moderato

N. 4.

1.2.3.4. 1.2.3.4. 1.2.3.4. 1.2.3.4. 1.2.3.4. 1.2.3.4.

2ª Flauta

Para habituar-se ao movimento das Minimas no acompanhamento.

Moderato 108-120

N. 2.

1.2.3.4. 1.2.3.4.

Para habituar-se ao movimento das Semínimas.

Moderato

N. 3.

TEMPO EM CAPELA

LÁ MENOR

Escala

Allegretto 112 - 120 = $\frac{1}{8}$

N. 4.

LICÂO II

TEMPO DE TRIPLO

SOL MAIOR

Escala

1. 2. 3. 1. 2. 3. 1. 2. 3. 1. 2. 3. 1. 2. 3. 1. 2. 3. 1. 2. 3. a piacere

Moderato

N. 5.

Allegretto

N. 6.

Para aprender a divisão da Semínima.

63 Larghetto 60-66

Larghetto 60 - 66

N. 7



TEMPO DE TRIPLETTA

MÍ MENOR

The musical score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by a '3' over a '4'). The bottom staff shows a bass clef and a common time signature (indicated by a '4'). The first measure starts with a quarter note on A (4th space). The second measure starts with a quarter note on B (3rd space). The third measure starts with a quarter note on C (2nd space). The fourth measure starts with a quarter note on D (1st space). The fifth measure starts with a quarter note on E (4th space). The sixth measure starts with a quarter note on F (3rd space). The seventh measure starts with a quarter note on G (2nd space). The eighth measure starts with a quarter note on A (1st space). The ninth measure starts with a quarter note on B (4th space). The tenth measure starts with a quarter note on C (3rd space). The eleventh measure starts with a quarter note on D (2nd space). The twelfth measure starts with a quarter note on E (1st space). The thirteenth measure starts with a quarter note on F (4th space). The fourteenth measure starts with a quarter note on G (3rd space). The fifteenth measure starts with a quarter note on A (2nd space). The sixteenth measure starts with a quarter note on B (1st space). The sixteenth measure concludes with a fermata over the B note.



Larghetto 60 - 66

N. 8



LIÇÃO III

TEMPO DE DUPLA

RÉ MAIOR

Escala

a piacere

N. 9.

Allegro

All. moderato

N. 10.

D.C. sino al Fine

Allegretto 102-120

Nº 11.

FINE

D. C. sino al Fine.

TEMPO DE DUPLINHA

SI MENOR

Escala

Allegro 120 - 168.

Nº 12.

LIÇÃO IV

TEMPO DE SEXTUPLA

LÁ MAIOR

Escala



Moderato

Nº 13.

Andantino

Nº 14.

Para habituar-se à divisão de tempo de seis oitavas.

Andantino 84 - 112

Nº 15.

Sheet music for Exercise 15. The tempo is Andantino (84-112 BPM). The time signature is 6/8. The key signature is one sharp. The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notes are primarily eighth notes, with some sixteenth-note patterns. Fingerings are indicated below the notes: 1 2 3 4 5 6, 1 2 3 4 5 6, 1 2 3 4 5 6, 1 2 3 4 5 6. The music is divided into measures by vertical bar lines.

TEMPO DE SEIS QUARTOS

FA ♯ MENOR

Escala

Scale diagram for F major (Fa sharp minor) in 6/4 time. The scale starts on F and ascends through G, A, B, C, D, E, F. The key signature is one sharp. The scale is shown on a single staff with a treble clef and a 6/4 time signature. The notes are quarter notes.

Andante

76 - 108

Nº 16.

1 2 3 4 5 6

Sheet music for Exercise 16. The tempo is Andante (76-108 BPM). The time signature is 6/4. The key signature is one sharp. The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notes are primarily eighth notes, with some sixteenth-note patterns. Fingerings are indicated below the notes: 1 2 3 4 5 6, 1 2 3 4 5 6. The music is divided into measures by vertical bar lines.

LIÇÃO V

TEMPO DE NONUPLA

FA MAIOR

Escala



Andante 76 - 108

Nº 17.

A musical staff in F major (one sharp) and common time (indicated by a '9'). The staff begins with a measure of two eighth notes (1 2) followed by a measure of two eighth notes (1 2 3). The music then continues with a series of eighth and sixteenth note patterns.

A continuation of the musical staff from N° 17. It consists of two measures of eighth and sixteenth note patterns, followed by a repeat sign and another section of eighth and sixteenth note patterns.

A continuation of the musical staff from N° 17. It consists of two measures of eighth and sixteenth note patterns, followed by a repeat sign and another section of eighth and sixteenth note patterns.

Larghetto 60 - 66

Nº 18.

A musical staff in F major (one sharp) and common time (indicated by a '9'). The staff begins with a measure of two eighth notes (1 2) followed by a measure of two eighth notes (1 2 3). The music then continues with a series of eighth and sixteenth note patterns.

A continuation of the musical staff from N° 18. It consists of two measures of eighth and sixteenth note patterns, followed by a repeat sign and another section of eighth and sixteenth note patterns.



RE MENOR

Escala

9
8

1 2 3 1 2 3 1 2 3

Allegretto 12 - 120

Nº 49.

9
8

1 2 3 1 2 3

ff.

ff.

LIÇÃO VI

TEMPO DE DODECUPLA

Si b MAIOR

Escala

N.º 20.

Andante

$76 - 108 = \text{tempo}$ elegante, andar humano, amábel

$1 \ 2 \ 3 \ 4 \ 1 \ 2 \ 3 \ 4$

$66 - 76$ tenro

Adagio

N.º 21.

$1 \ 2 \ 3 \ 4 \ 1 \ 2 \ 3 \ 4$



SOL MENOR

Escala



Para habituar-se à divisão das terceiras (dos tercetos).

Andante.

Nº 22.

A musical piece in G minor (two flats), 12/8 time, and 8th note duration. The title "Andante." is written above the first measure. The piece consists of two staves of music.

A continuation of the musical piece in G minor (two flats), 12/8 time, and 8th note duration. It consists of two staves of music.

A continuation of the musical piece in G minor (two flats), 12/8 time, and 8th note duration. It consists of two staves of music.

A continuation of the musical piece in G minor (two flats), 12/8 time, and 8th note duration. It concludes with a final cadence. Two downward-pointing arrows are placed under the last two measures of each staff.

LIÇÃO VII

AS PAUSAS OU TEMPOS DE ESPERA

Para aprender o valor do meio compasso de espera no tempo ordinário.

The image shows a musical score for Exercise N° 23, labeled "Allegro". The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. Both staves are in common time (indicated by a "C") and treble clef (indicated by a "G"). The right hand staff has a tempo marking of "Allegro" above it. The left hand staff has a tempo marking of "P" (Presto) above it. The music is divided into measures by vertical bar lines. The right hand staff contains measures of eighth notes and rests. The left hand staff contains measures of quarter notes and rests. Below the staves, there are fingerings: "1 2 3 4" over the first measure, "1 2 5 4" over the second, and "1 2 5 4" over the third. The page number "N° 23." is located on the far left.

Para aprender o valor do quarto de espera.

D. C. al Fine.

Para aprender o valor do quarto de espera no tempo de tripla.

Musical score for exercise N° 25, Allegro. The score consists of two staves. The top staff uses a treble clef and a common time signature (indicated by a '4'). The bottom staff uses a bass clef and a common time signature. The music features eighth-note patterns and rests.

Para aprender o valor dos dois quartos de espera.

Vivace.

Nº 26.



Para aprender o compasso de espera no tempo de dupla.

Allegro.

Nº 27.



Para aprender o valor de um quarto de espera.

All. vivo.

Nº 28.



Para aprender o valor das diferentes pausas no tempo de sextupla.

Andantino.

Nº 29.



Para aprender o valor das diversas pausas no tempo de nonupla.

Musical score for N. 31, Allegretto. The score consists of two staves. The top staff is for treble clef and 9/8 time, with a tempo marking of Allegretto above it. The bottom staff is for bass clef and 8/8 time. Both staves feature a series of eighth-note patterns with various slurs and grace notes.

The image shows a page of sheet music for piano, labeled "N. 32." at the top left. The title "Andantino" is centered above the music. The music is written in two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). It features a series of eighth-note patterns. The bottom staff also uses a treble clef and has a key signature of one sharp (F#). It contains sixteenth-note patterns. Below the staves, there are two sets of fingerings: "1 2 3" over the first three measures of the top staff, and "1 2 3" over the first three measures of the bottom staff.

Moderato.

Allegretto.

A musical score for piano, featuring two staves. The top staff is in common time (indicated by '8') and the bottom staff is in 12/8 time (indicated by '12'). The key signature is one flat. The score consists of four measures. The first measure contains eighth-note patterns: the first two notes are eighth notes, followed by a sixteenth note, a eighth note, a sixteenth note, a eighth note, a sixteenth note, a eighth note, and a sixteenth note. Measures 2 through 4 show eighth-note patterns starting with a sixteenth note. Measure 5 shows eighth-note patterns starting with a eighth note. The piano keys are labeled with numbers below the notes: 4., 2., 3., 4. for the first measure, and 4., 2., 3., 4. for the subsequent measures.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of eighth-note patterns. Measure 11 starts with a rest followed by a sixteenth note, then a eighth-note pair, another rest, and a sixteenth note. Measure 12 begins with a sixteenth note, followed by a eighth-note pair, another sixteenth note, and a eighth-note pair. The score continues with similar patterns.

LIÇÃO VIII

NOTAS PONTILHADAS, SINCOPADAS E OS TERCETOS

Nº 1.

SEMINÍMAS PONTILHADAS

Nº 2.

NOTAS SINCOPADAS

Nº 1.

Demonstração

Nº 2.

Execução

Nº 3.

The image shows two staves of musical notation. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). It consists of two measures. The first measure starts with a quarter note followed by a eighth-note pair (two eighth notes in a group), then another quarter note, and so on. The second measure continues this pattern. Below the first measure, there are three sets of numbers: 1 2 3, 1 2 3, and 1 2 3, which likely indicate fingerings or specific techniques. The bottom staff begins with a half note, followed by a eighth-note pair, then another half note, and so on. The music is written on five-line staves with vertical bar lines dividing measures.

Demonstração

A musical score for exercise 4, consisting of two staves of music. The top staff shows a continuous sequence of eighth-note pairs followed by sixteenth-note pairs. The bottom staff shows a similar pattern of eighth-note pairs followed by sixteenth-note pairs. The music is in G major (two sharps) and 2/4 time. A tempo marking of 120 BPM is indicated above the staff.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp. Measure 11 begins with a dotted half note followed by a dotted quarter note. Measure 12 begins with a dotted half note followed by a dotted quarter note.

Terzine

Musical score for Terzine exercise N° 4. The score consists of two staves. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a continuous eighth-note pattern with a fermata over the 10th note. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also features a continuous eighth-note pattern.

A musical score for piano featuring a single melodic line on a five-line staff. The key signature is one sharp (F#). The time signature is common time. The melody consists of eighth-note pairs followed by grace notes, with several groups marked with a '3' above them, indicating triplets. The first measure starts with a grace note followed by an eighth note. The second measure has a grace note, an eighth note, and a grace note. The third measure has a grace note, an eighth note, and a grace note. The fourth measure has a grace note, an eighth note, and a grace note. The fifth measure has a grace note, an eighth note, and a grace note. The sixth measure has a grace note, an eighth note, and a grace note. The seventh measure has a grace note, an eighth note, and a grace note. The eighth measure has a grace note, an eighth note, and a grace note. The ninth measure has a grace note, an eighth note, and a grace note. The tenth measure has a grace note, an eighth note, and a grace note. The eleventh measure has a grace note, an eighth note, and a grace note. The twelfth measure has a grace note, an eighth note, and a grace note. The thirteenth measure has a grace note, an eighth note, and a grace note. The fourteenth measure has a grace note, an eighth note, and a grace note. The fifteenth measure has a grace note, an eighth note, and a grace note. The sixteenth measure has a grace note, an eighth note, and a grace note.

A musical score for two staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth-note patterns with three strokes over them, followed by a sixteenth-note pattern with three strokes over it. The second staff continues the pattern with similar eighth-note and sixteenth-note groups, also marked with three strokes over them.

A horizontal strip of a musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of eighth-note patterns with three vertical stems per note. Measure 11 ends with a double bar line and repeat dots. Measure 12 begins with a repeat sign and continues the pattern. The score is on a light blue background.

LIÇÃO IX

DO ACENTO MUSICAL, DO TRILO, DO GRUPETO E DAS APOGIATURAS

Nº 1.

Nº 2.

Nº 3.

Nº 4.

Nº 5.

Nº 6.

Nº 7.

Nº 8.

O Trilo deve ser feito com a máxima velocidade a fim de que seja brilhante, e executa-se sempre com a nota superior a aquela sobre a qual é assinalado, mantendo-o pelo valor da mesma.

Exemplo

Efeito

Outro Exemplo com Apogiatura

Efeito

(a) O quadro das posições para os trilos, veja na pg. 70.

O Grupeto indicado com o sinal é geralmente composto de quatro notas. A primeira é sempre um tom ou um semitom acima da nota sobre a qual é colocado o grupeto; a segunda é a nota principal; a terceira é um semitom abaixo da nota principal, a quarta é a nota principal. Veja o exemplo seguinte:

Exemplo

Efeito

Exemplo

Efeito

A apogiatura pode ser acima, ou abaixo da nota adornada.

Exemplo

Efeito

Outro Exemplo

Efeito

Resumo dos Exemplos acima citados.

Adagio

And. sostenuto

LIÇÃO X

Exercícios de Escalas, Saltos e Acordes nos tons até aqui, praticados, para adquirir segurança na medida, na voz e no acento.

Escala em DÓ



Saltos



Acordes



Escala em SOL



Saltos



Acordes

Escala em RÉ

Saltos

Acordes

Escala em LÁ



Saltos



Acordes



Escala em FÁ



Saltos



Acordes

Escala em SI

Saltos

Acordes

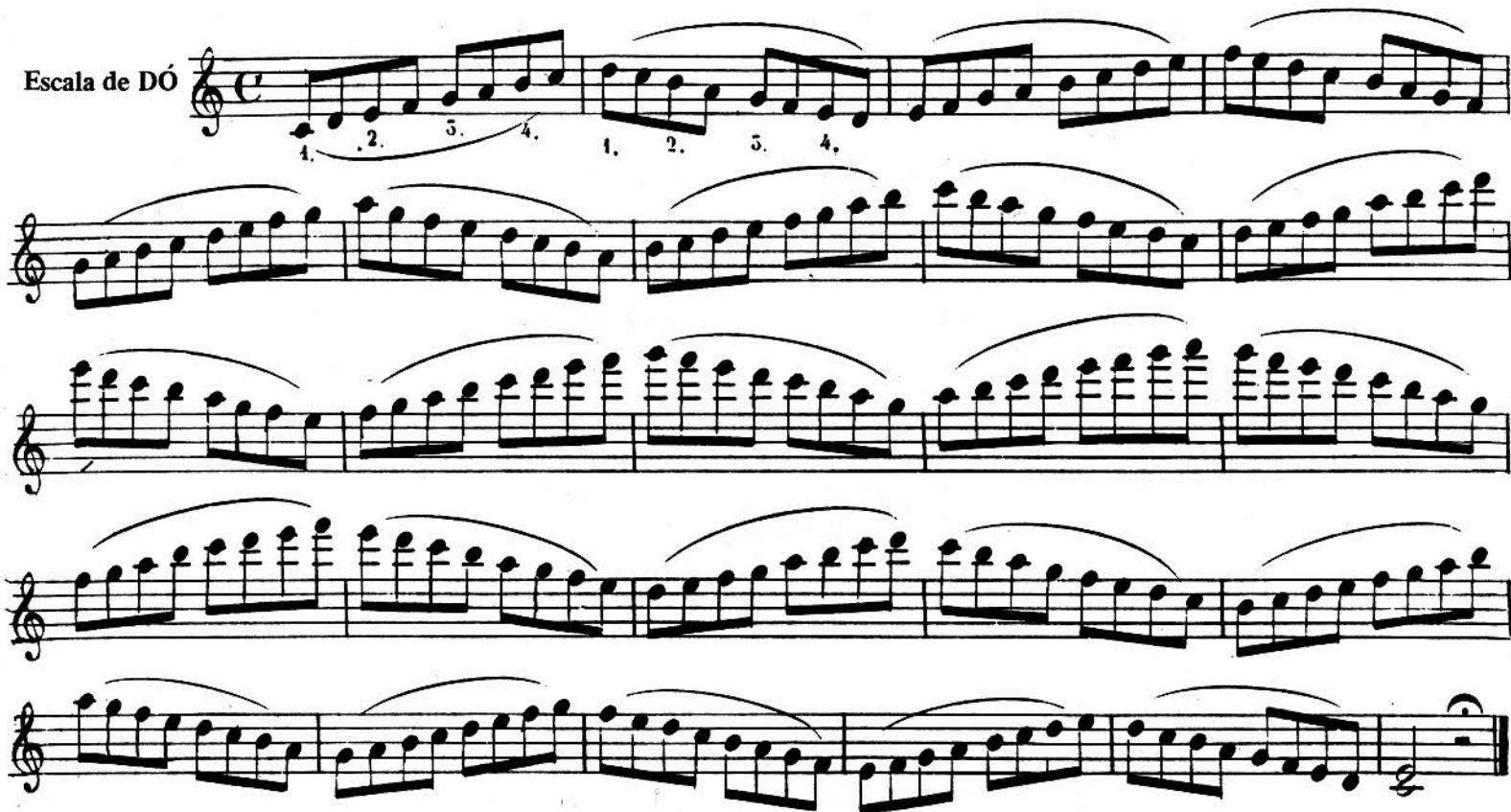
Exercícios sobre Escala Semitonada:

30 DUETTINI (DUETINHOS)

Nos diversos tempos e tons, precedidos das respectivas escalas (1).

Exercício sobre a Escala de DÓ

Escala de DÓ



MERCADANTE = Il Giuramento.

N.º 1. Moderato

(1) Para induzir aos alunos os princípios, o gosto moderno, adotei nestes 30 Duettini as melodias já conhecidas.

TIROLESE-Aria Svizzera

N° 2.

Allegretto



DONIZETTI - Lucrezia Borgia

N° 3.

Moderato



Exercício sobre a Escala de SOL

Escala de SOL



PAISIELLO = La Molinara.

Nº 4.

Larghetto

{

VERDI = Rigoletto

Nº 5.

Andantino

{



PLAYEL-Tema

N° 6. Allegretto

A musical score for 'PLAYEL-Tema' No. 6, Allegretto, in G major, 2/4 time. The score consists of two staves. The top staff starts with a forte dynamic (F) and a sixteenth-note pattern. The bottom staff follows with a sixteenth-note pattern. The notation uses sixteenth notes and eighth notes.

Two staves of musical notation in G major. Both staves feature sixteenth-note patterns. The top staff has a dynamic marking of 'p' (piano). The notation consists of sixteenth notes and eighth notes.

Two staves of musical notation in G major. Both staves feature sixteenth-note patterns. The notation consists of sixteenth notes and eighth notes.

Exercício sobre a Escala de RÉ

Escala de RÉ



VERDI = La Traviata.

Nº 7.

Andante

A musical score for two staves, labeled "Nº 7. Andante". The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). The music consists of measures of eighth and sixteenth notes, with various dynamics and rests. The score includes a small spider illustration near the end of the page.

Rossini=Guglielmo Tell

Nº 8.

Moderato

The sheet music consists of six staves of musical notation for piano. The first staff begins with a dynamic of **f**. The second staff starts with a dynamic of **p**. The third staff begins with a dynamic of **f**. The fourth staff begins with a dynamic of **p**. The fifth staff begins with a dynamic of **f**. The sixth staff begins with a dynamic of **p**. The music features various dynamics, including **f**, **p**, **mf**, and **mp**. It includes several grace notes and slurs. The notation is primarily in common time (2/4), with some measures in common time and others in half time (2/2).

Rossini = Il Barbiere di Siviglia.

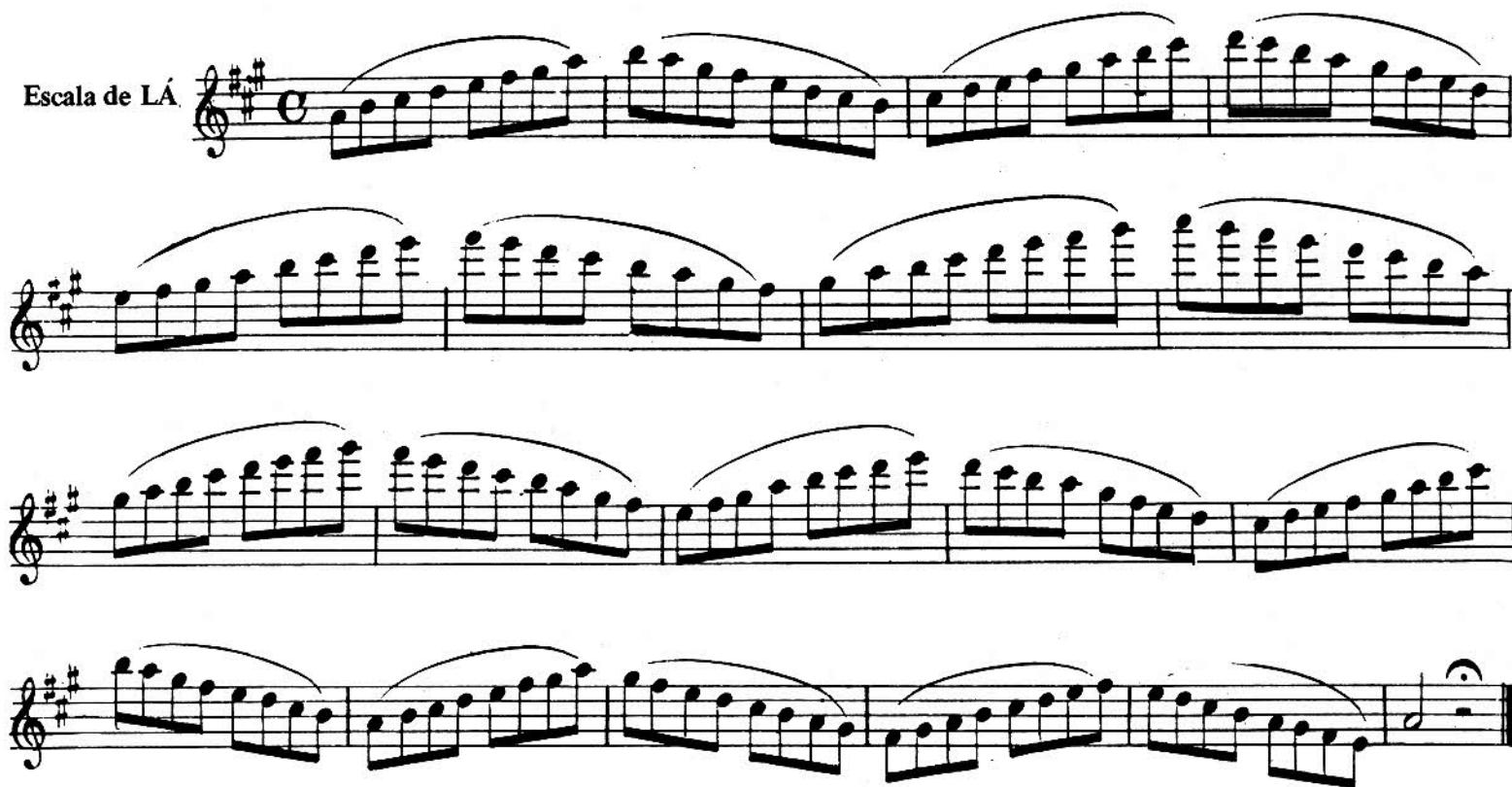
Nº 9.

Allegretto.

The musical score consists of five staves of music. The top staff is for the soprano voice, indicated by a treble clef. The subsequent four staves are for the piano, indicated by a bass clef. The music is in common time (indicated by a 'C') and consists of measures separated by vertical bar lines. The first staff shows a melodic line with eighth and sixteenth notes. The piano parts provide harmonic support with sustained notes and rhythmic patterns. The overall style is characteristic of Rossini's operatic overtures or intermezzos.

Exercício sobre a Escala de LÁ

Escala de LÁ



VERDI=Nabucco

Nº 10.

Andantino

A complex musical score for two voices. The top voice (soprano) has a treble clef and the bottom voice (bass) has a bass clef. Both staves are in G major (two sharps). The music consists of several measures of vocal parts, with some measures featuring only one voice. The vocal parts include various note values like eighth and sixteenth notes, and dynamic markings such as forte (f), piano (p), and accents. Measures 1-4 are soprano独唱, measures 5-6 are bass独唱, and measures 7-8 are a duet.

MAYERBEER=Roberto il Diavolo

N. 11.

Moderato

The musical score is a page from a piano duet partitura. It features six staves of music, divided into measures by vertical bar lines. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature is A major, indicated by two sharps. The time signature is common time, indicated by the number '8' above the staff. The music consists of various note values, including eighth and sixteenth notes, with grace notes and slurs. The vocal line includes lyrics in Italian, such as 'a piacere'. The score is divided into measures by vertical bar lines.

Arietta Spagnuola = *Canzone Popolare*

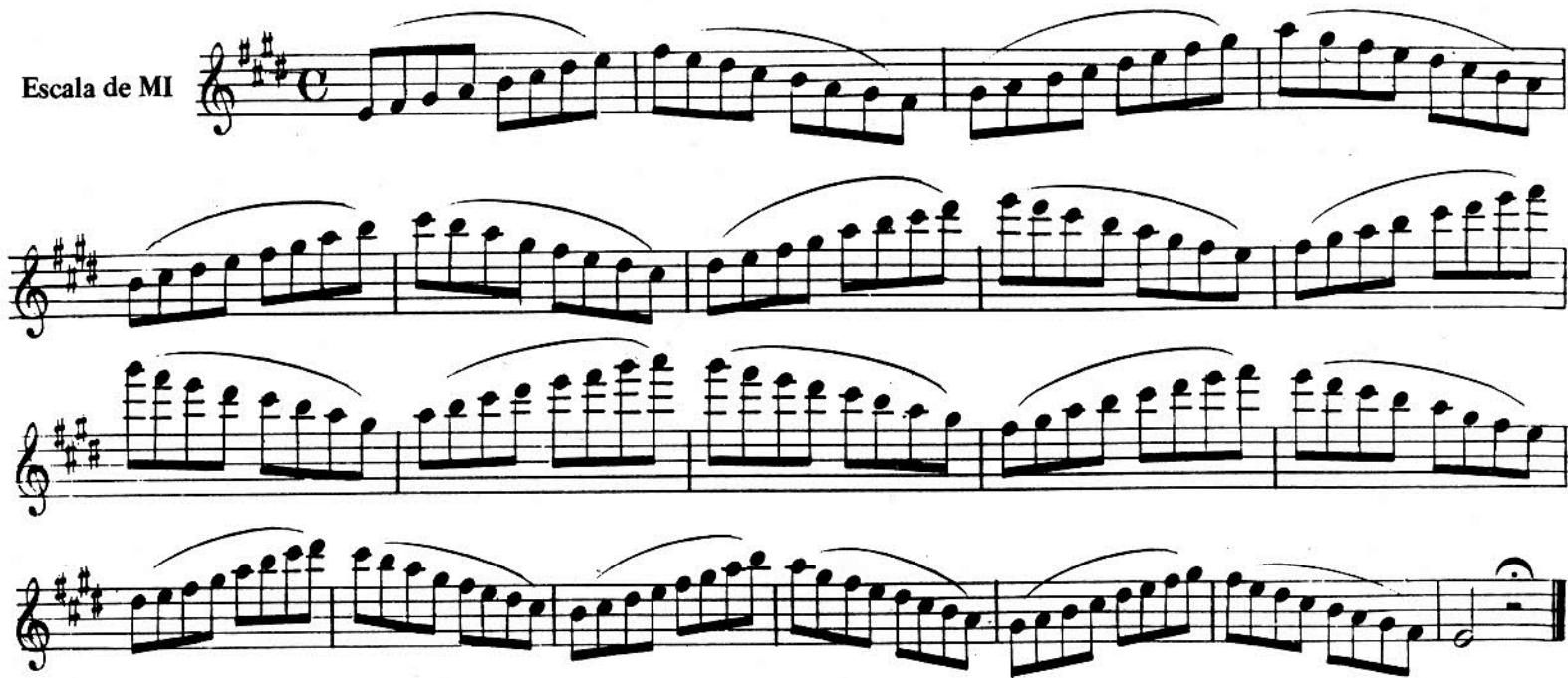
N° 42.

Allegretto

The musical score consists of six staves of music for two voices (Soprano and Alto) and piano. The key signature is A major (two sharps). The time signature is 3/8 throughout. The vocal parts are in soprano and alto range, with the piano providing harmonic support. The music features eighth-note patterns, sixteenth-note chords, and various dynamic markings like forte and piano. The score is divided into sections by vertical bar lines and repeat signs with endings.

Exercício sobre a Escala de MI

Escala de MI



VERDI-Ernani

N.º 43.

Moderato

Rall..... a tempo

Rall..... a tempo

Più mosso

colla parte



Rossini = Guglielmo Tell

N° 44.

Allegretto

GALLI-Tema dell' Opera 52.

N^o. 45.
Mod^o assai

The sheet music consists of six systems of musical notation. Each system begins with a forte dynamic (F or FF). The top staff (treble clef) contains mostly eighth-note patterns, while the bottom staff (bass clef) contains mostly sixteenth-note patterns. The music is set in 2/4 time throughout. Various dynamics such as forte (F), fortissimo (FF), and piano (p) are used, along with slurs and grace notes.

Exercício sobre a Escala de SI

Escala de SI:



VERDI - Rigoletto

N.º 46.

All.º marziale

Multiple staves of music in common time, treble clef, and A major (three sharps). The music is divided into measures by vertical bar lines. Various dynamics are indicated, including 'rall....' (rallentando) and 'a tempo'. The notation includes eighth notes, sixteenth notes, and various rests, with some notes having stems pointing in different directions.

ROSSINI-Guglielmo Tell

N° 17.

Allegretto

Musical score for Rossini's Guglielmo Tell, No. 17. The score consists of four systems of music for two staves. The top staff uses a treble clef and a 3/8 time signature, while the bottom staff uses a bass clef and a 3/8 time signature. The music features various note heads, stems, and rests, with some notes connected by horizontal lines. The score is divided into four systems by vertical bar lines.

VERDI - I Vespi Siciliani

N° 18.

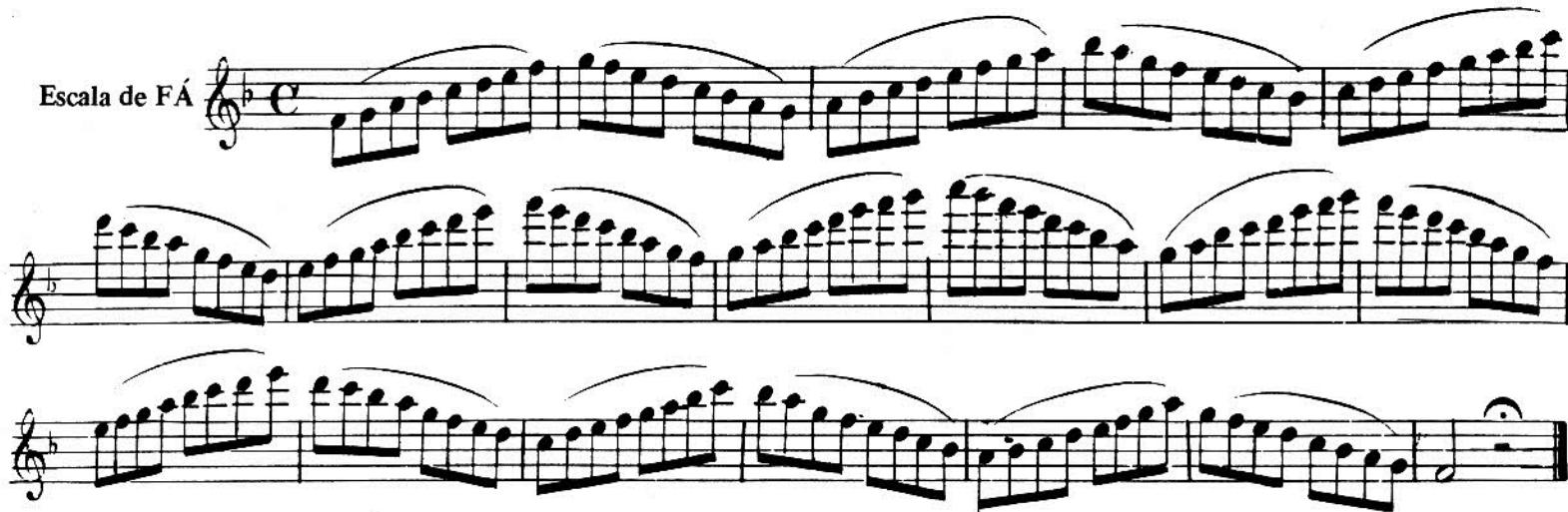
Allegretto

Musical score for Verdi's I Vespi Siciliani, No. 18. The score consists of four systems of music for two staves. The top staff uses a treble clef and a 2/4 time signature, while the bottom staff uses a bass clef and a 2/4 time signature. The music features various note heads, stems, and rests, with some notes connected by horizontal lines. The score is divided into four systems by vertical bar lines.

A page of sheet music for piano, consisting of six staves of musical notation. The music is in G major (indicated by a key signature of one sharp) and 2/4 time. The notation includes various note heads, stems, and beams, with some notes having slurs and others having vertical stems. There are several rests and a few grace notes indicated by small asterisks (*). The music is divided into measures by vertical bar lines. The first five staves are standard staff notation, while the sixth staff uses a different, more compact staff system. The music concludes with a dynamic marking of *f* (fortissimo) and a performance instruction *a piacere*.

Exercício sobre a Escala de FÁ

Escala de FÁ



BELLINI-Beatrice di Tenda.

Nº 19.

And. amoro

A musical score for piano, consisting of eight staves of music. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef. All staves are in common time (indicated by 'C'). The music is a melodic line with various dynamics, including forte and piano markings. The piece features several measures of eighth-note patterns, some sixteenth-note figures, and grace notes. The melody is supported by harmonic chords in the bass line. The score ends with a final cadence and a repeat sign with a double bar line, indicating a section to be repeated.

VERDI - Rigoletto

N° 20.

Allegretto

The sheet music consists of ten staves of musical notation for piano. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature (indicated by the number 6). The subsequent staves switch between treble and bass clefs, and the key signature changes to one flat. The music features various note values including eighth and sixteenth notes, with several grace notes indicated by small vertical strokes above the main stems. The tempo is Allegretto, as indicated in the first measure. The music is divided into measures by vertical bar lines, and the overall style is characteristic of Verdi's operatic score.

Donizetti—Marino Faliero

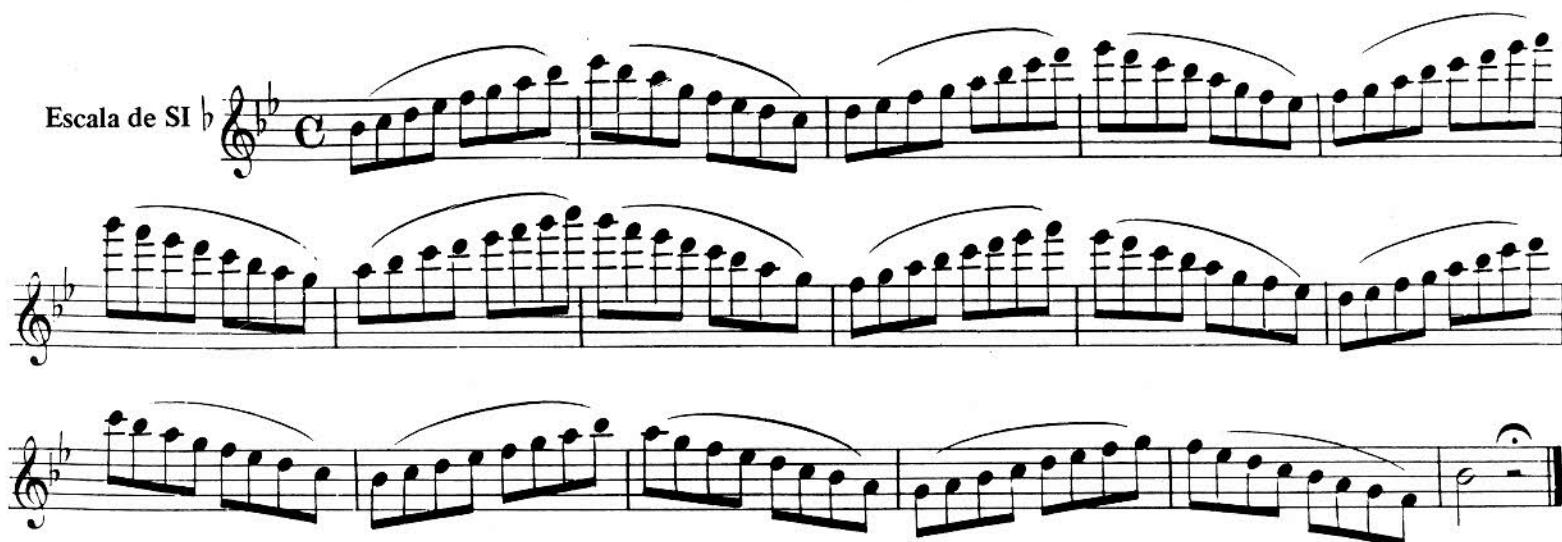
Nº 21.

Andantino

The sheet music consists of six staves of musical notation for piano. The top staff is the treble clef, and the bottom staff is the bass clef. The key signature is one flat, and the time signature is 6/8. The music is divided into measures by vertical bar lines. The notes are primarily eighth and sixteenth notes, with some quarter notes. The piano part includes dynamic markings such as f (forte), p (piano), and $\text{f} \text{ f}$ (fortissimo). The music is lyrical and expressive, typical of a piano transcription of a vocal score.

Exercício sobre a Escala de SI b

Escala de SI b



VERDI=I due Foscari

N.º 22.

Moderato



BELLINI = I Puritani

N. 23.

Andante

The musical score consists of eight staves of music. The first two staves are in common time (indicated by '8') and the subsequent six staves are in 12/8 time. The key signature changes from one staff to the next. The vocal line is primarily in soprano range, with some melodic leaps and sustained notes. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. Measure numbers 1, 2, 3, and 4 are indicated above the third staff. The score is presented in a clear, professional musical notation style.



DONIZETTI=Lucrezia Borgia

N. 24.

Andantino

A musical score for N. 24, Andantino, featuring two staves of music. The top staff is in 6/8 time and the bottom staff is also in 6/8 time. The music consists of eighth-note patterns with various dynamics and articulations.

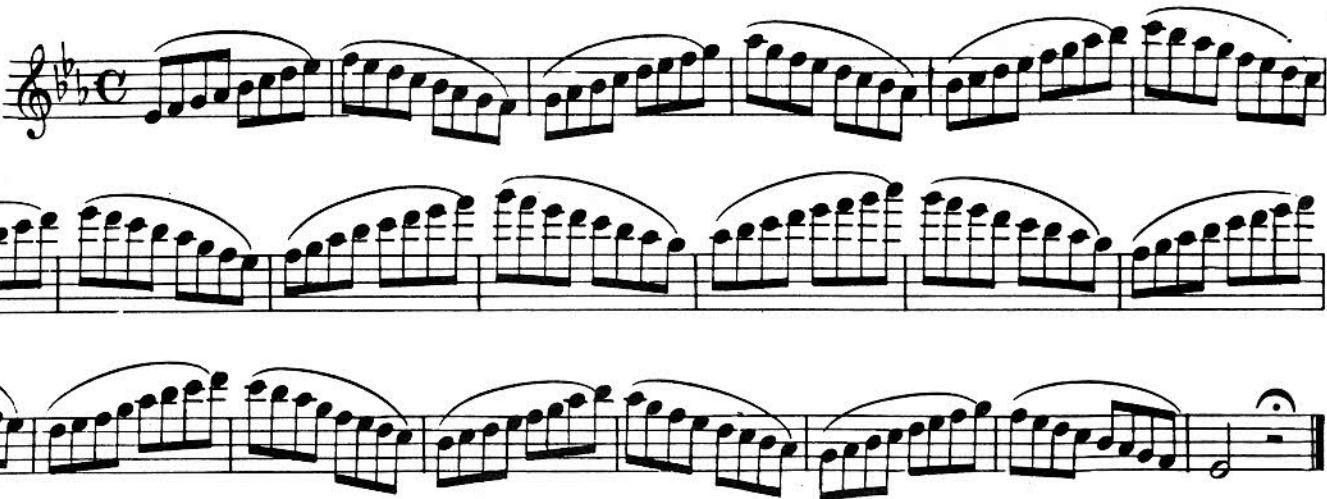
A continuation of the musical score for N. 24, Andantino, featuring two staves of music. The top staff is in 6/8 time and the bottom staff is also in 6/8 time. The music consists of eighth-note patterns with various dynamics and articulations.

A continuation of the musical score for N. 24, Andantino, featuring two staves of music. The top staff is in 6/8 time and the bottom staff is also in 6/8 time. The music consists of eighth-note patterns with various dynamics and articulations.

A continuation of the musical score for N. 24, Andantino, featuring two staves of music. The top staff is in 6/8 time and the bottom staff is also in 6/8 time. The music consists of eighth-note patterns with various dynamics and articulations.

Exercício sobre a Escala de MI b

Escala de MI b



VERDI - Rigoletto

N.25.

Moderato

A musical score for two staves. The top staff is in common time with a key signature of one flat (B-flat), and the bottom staff is in common time with a key signature of one sharp (F-sharp). The notation includes various note values such as eighth and sixteenth notes, along with rests and dynamic markings like 'f' (forte) and 'p' (piano).

Donizetti=Lucia di Lammermoor

N. 26. *Moderato*

rall.....a tempo

DONIZETTI = Roberto Devereux

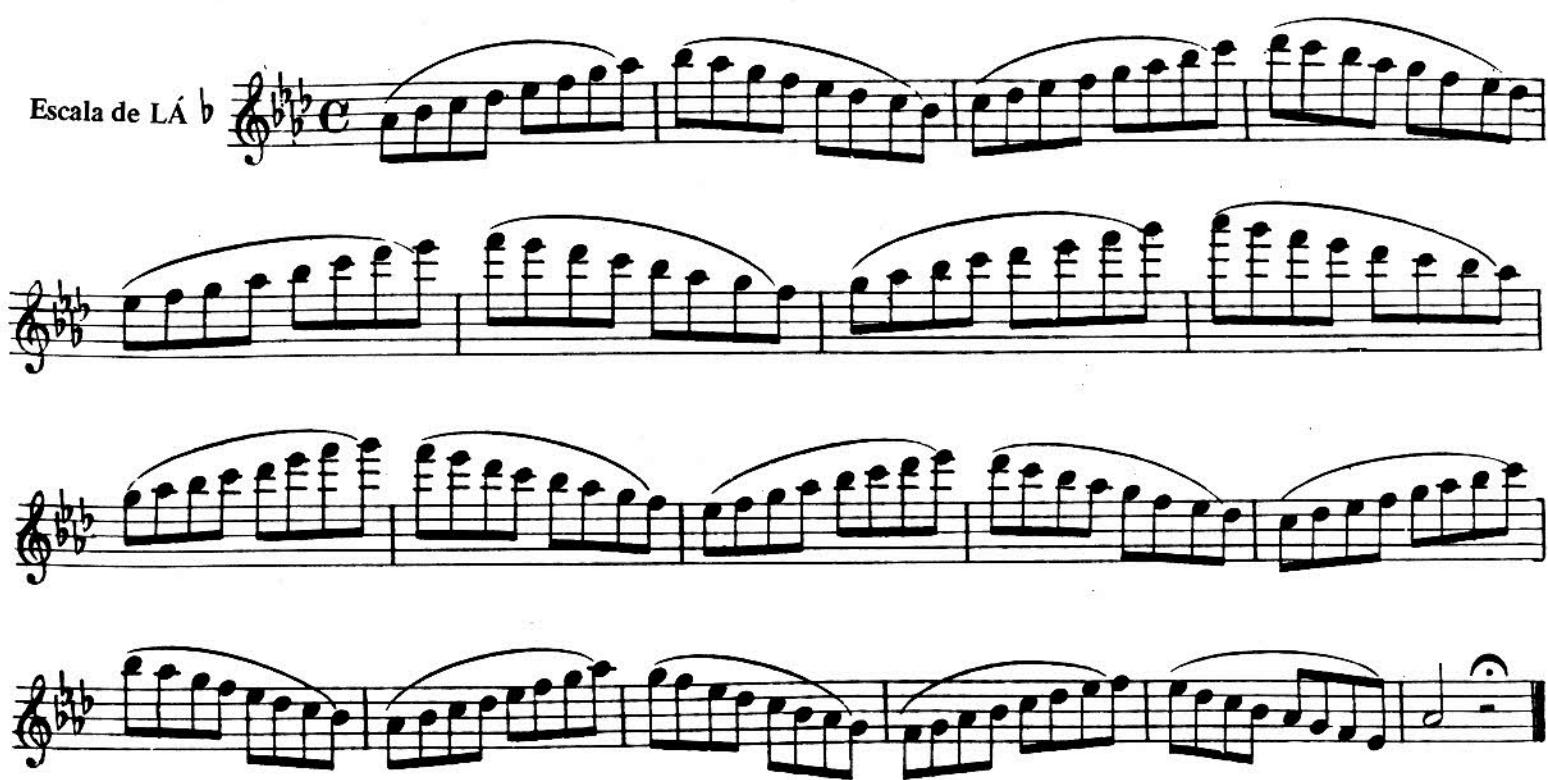
N. 27.

Andante cantabile

The musical score consists of eight staves of music, each with a treble clef and a key signature of one flat. The time signature varies between common time and 9/8. The music is divided into measures by vertical bar lines. The first staff contains a melodic line with eighth and sixteenth note patterns. The second staff provides harmonic support with eighth-note chords. The third staff continues the melodic line with eighth and sixteenth notes. The fourth staff follows with eighth-note chords. The fifth staff returns to the melodic line. The sixth staff features eighth-note chords. The seventh staff continues the melodic line. The eighth staff concludes the section with eighth-note chords.

Exercício sobre a Escala de LÁ ♭

Escala de LÁ ♭



VERDI = La Traviata

N. 28.

Allegro

A musical score for two staves, labeled N. 28. Allegro. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in two flats (F# and C#) and common time (C). The music features sustained notes with grace notes and slurs, typical of Verdi's vocal style.

BELLINI = La Straniera

N. 29.

And^{te} sostenuto

The image shows three staves of musical notation from a score for 'La Straniera' by Bellini. The top staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. It features a series of eighth-note patterns with various dynamic markings like 'x', 'z', and 'y'. The middle staff continues the musical line with similar eighth-note patterns and dynamic markings. The bottom staff begins with a bass clef, a key signature of one sharp, and a 2/4 time signature. It also contains eighth-note patterns and includes dynamic markings such as 'v' and 'bb'. The word 'a Tempo' is written in cursive script above the third measure of the bottom staff.

BELLINI = Il Pirata

N. 30.

Moderato

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of three sharps. It consists of two measures of music. The bottom staff uses a bass clef and has a key signature of one sharp. It also consists of two measures of music. The music includes various note heads, stems, and rests.



SEIS EXERCÍCIOS SOBRE AS NOTAS SINCOPADAS

Allegretto

N. 1.

1. 2. 3. 4. 1. 2. 3. 4. 1. 2. 3. 4. 1. 2. 3. 4. 1. 2. 3. 4.

Allegro assai

N. 2.



Andante

N. 3.

Musical score for N. 3. The score consists of four staves. The top two staves are in common time (indicated by a '4') and 3/4 time (indicated by a '3'). The bottom two staves are in 3/4 time. All staves begin with a treble clef. The music features eighth-note patterns with various slurs and grace notes. Measure 10 contains a series of sixteenth-note patterns. Measures 14 and 15 show eighth-note patterns with grace notes. The score concludes with a final section of eighth-note patterns.

Allegro

N. 4.



FINE

D.C. sino al Fine.

Allegretto

N. 5.



D.C. sino al Fine.



And.^{te} sostenuto

N. 6.

The image shows a page of historical musical notation for piano. It consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The music is in common time. The notation uses a unique system of note heads and stems, where some notes have vertical stems pointing up or down, while others have horizontal stems pointing left or right. The first staff begins with a series of eighth-note pairs. The second staff starts with a single note followed by a series of eighth-note pairs. The third staff begins with a single note followed by a series of eighth-note pairs. The fourth staff begins with a single note followed by a series of eighth-note pairs. The fifth staff begins with a single note followed by a series of eighth-note pairs. The sixth staff begins with a single note followed by a series of eighth-note pairs.

Exercício sobre a Escala Semitonada

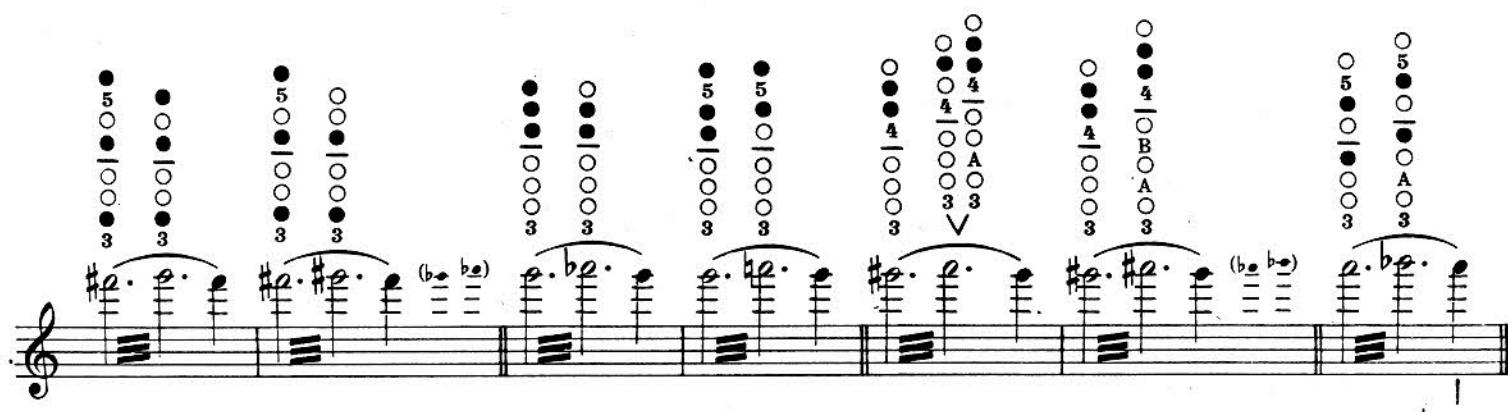
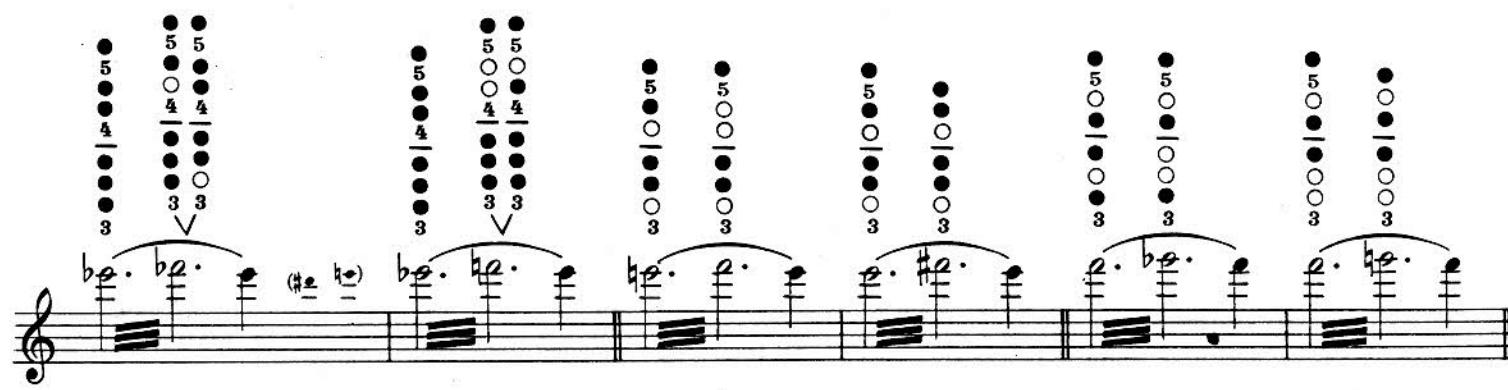
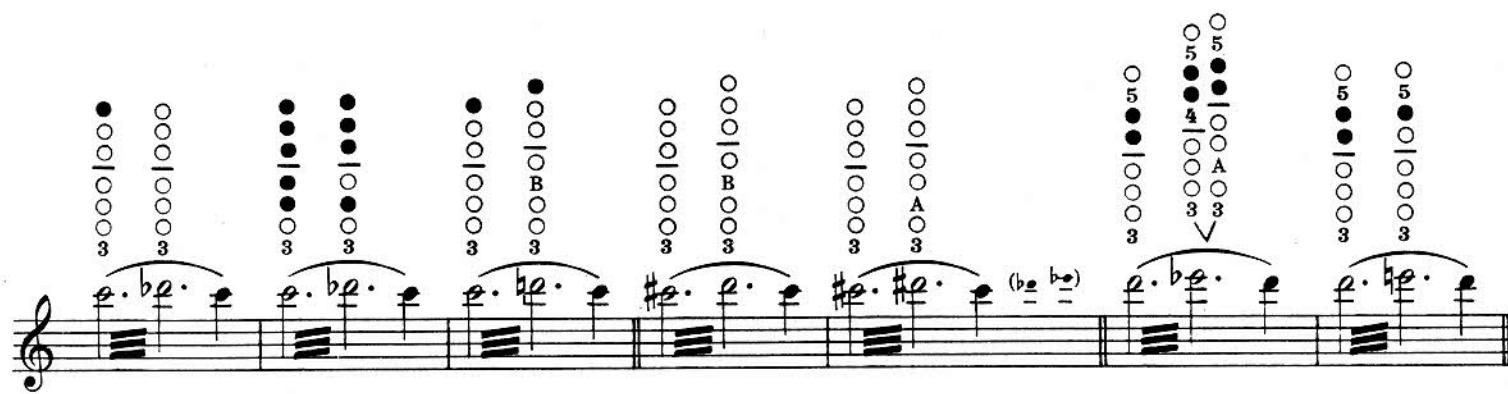
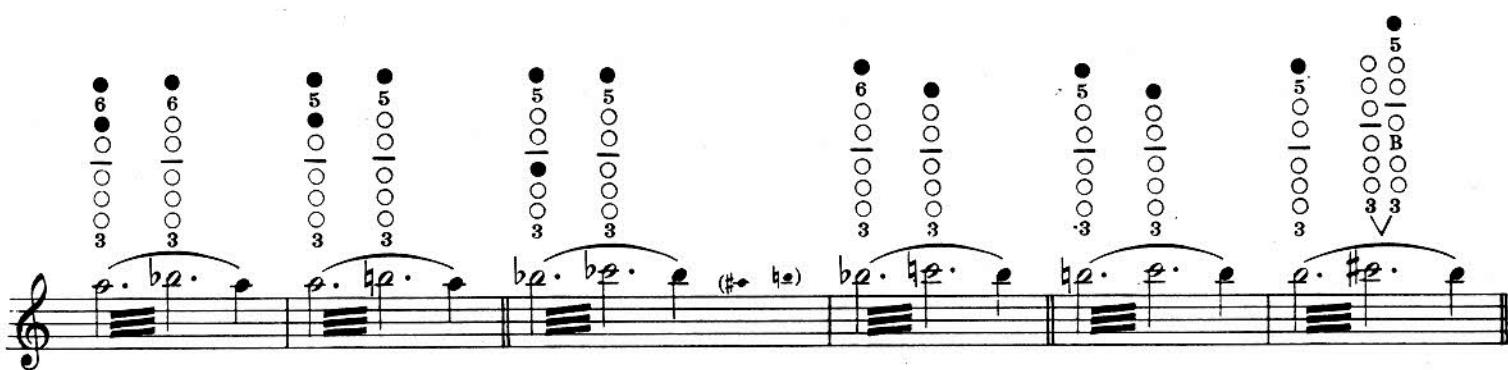
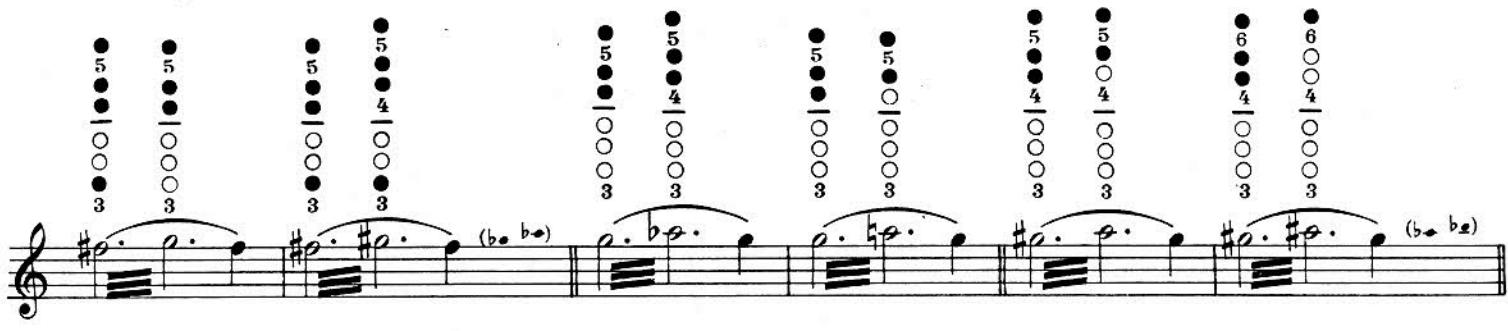
Moderato muito

The sheet music consists of ten staves of piano music. The key signature is A major (no sharps or flats). The time signature is 3/4. The tempo is indicated as 'Moderato muito'. The music is a continuous exercise in eighth-note patterns, primarily consisting of eighth-note chords and single-note melodic lines. The notes are mostly black, with occasional white notes and accidentals (sharps and flats) to represent the semitone scale. The patterns repeat across the staves, creating a rhythmic and melodic loop.

(x) Deve-se ter o cuidado de executar este exercício primeiro separado e depois ligado, mantendo uma escrupulosa igualdade ao passar de uma nota à outra.

QUADRO DOS TRILOS MAIORES E MENORES

The musical score consists of six staves of music for a single instrument, likely a trumpet or similar brass instrument. The music is in common time (indicated by '4'). The score is divided into six sections, each starting with a measure of two eighth notes followed by a fermata. The first section shows various combinations of three dots (triols) and three circles (tritones). The second section introduces '3 bis' markings. The third section includes '3' and '4' markings. The fourth section includes '5' and '6' markings. The fifth section includes 'B' and 'A' markings. The sixth section concludes with '3 bis' markings.



EXERCÍCIO PARA OS TRILOS

Andante sostenido

The music is composed for three flutes (trios) in C major, 2/4 time. It consists of ten staves of sixteenth-note patterns. Each staff has 'mai.' or 'men.' written under it, indicating the trill pattern. The first staff starts with a trill over a sustained note. Subsequent staves show various trill patterns, some with grace notes and slurs. The key signature changes between C major, G major, D major, A major, E major, B major, F# minor, B minor, G minor, and C minor.

O aluno que chegar a executar com liberdade este exercício, poderá empreender o estudo sobre os Duetos escolásticos para duas Flautas, e nesta oportunidade, sugiro-lhes os seguintes como os mais apropriados à sua inteligência e capacidade.

Berbiguier Op: 28 e 59. Tulou Op: 33 e 45. Gabrielesky Op: 52 Kuhlau Op: 40, 80 e 81. Soussmann Op: 53. Galli Op: 94, 95, 96, 97, 98 e 99 Gavigny Cantilene, etc.

O DUPLO GOLPE (TOQUE) DE LÍNGUA

O duplo toque de língua obtém-se pronunciando as duas sílabas: tu, cu, as quais dão um movimento fácil à língua, que repetido com rapidez proporciona um belo efeito.

Muitos sistemas foram adotados para facilitar este duplo movimento de língua, servindo-se das sílabas: du-ru; du-lu; de-re; re-ti; ti-re; du-gu; etc.; mas o mais simples e mais rápido, ao meu ver, obtém-se pronunciando tu-cu.

Deve-se observar, porém, que todas as sílabas acima citadas, dão um movimento de língua e uma repercussão de garganta, para o qual é necessário um grande exercício para igualar o golpe de garganta àquele de língua.

Os alemães, atualmente, servem-se das duas sílabas, da-te, as quais dão dois golpes de língua verdadeiros, mas o movimento destas duas sílabas fica muito difícil de compreender-se sem ouvi-lo pronunciar por quem o emite. Eu recomendo, porém, aos jovens estudiosos, tentarem todos os meios para conseguirem alcançar estes dois movimentos de língua, porque uma vez chegados ao grau de conduzi-los com rapidez, obtém-se um duplo golpe tão belo que produzirá um efeito surpreendente. Este golpe pode-se usar, também, no separado (staccato) simples.

EXEMPLOS PARA APLICAR AS SÍLABAS ÀS NOTAS



Pequenos exercícios para adquirir o golpe duplo nos diversos movimentos musicais.

Allegro

N. 1.

Allegro

N. 2.

N. 3.

N. 4.