

César Guerra-Peixe

Oitenta exemplos extraídos das
minhas obras demonstrando a evolução
estética - até abril de 1947.

Estão incluídos fragmentos de:

1945

- Quarteto misto
- Noneto
- Quatro peças breves
- Trio - para violino, viola e violoncelo

1946

- Sinfonia n. 1
- Dez bagatelas
- Três peças para violão (Suite para violão)
- Pequeno duo - para violino e violoncelo

1947

- Duo - para flauta e violino
- Peça pr'a dois minutos
- Quarteto de cordas
- Divertimento - para orquestra de cordas

Oitenta exemplos extraídos das minhas obras

8. Treble clef, 3/8 time signature. A sequence of eighth notes with various accidentals (sharps, naturals, flats) and a final half note. A bracket with the number 8 is placed below the first eight notes.

9. Bass clef. A sequence of eighth notes with various accidentals. A bracket with the number 5 is placed below the first five notes.

10. Treble clef, 3/8 time signature. A sequence of eighth notes with various accidentals, including a triplet of three notes. Brackets with the numbers 5 and 3 are placed below the first five and last three notes, respectively.

11. Treble clef, 3/8 time signature. A sequence of eighth notes with various accidentals, including a triplet of three notes. A bracket with the number 5 is placed below the first five notes.

12. Treble clef, 5/8 time signature. A sequence of eighth notes with various accidentals, including a triplet of three notes. A bracket with the number 3 is placed below the first three notes.

13. Treble clef, 4/4 time signature. A sequence of eighth notes with various accidentals, including a triplet of three notes. A bracket with the number 5 is placed below the first five notes. A dynamic marking *f* is present below the first measure.

14. Treble clef, 5/8 time signature. A sequence of eighth notes with various accidentals, including a triplet of three notes. A bracket with the number 3 is placed below the first three notes. A dynamic marking *f* is present below the first measure.

15. Treble clef, 2/4 time signature. A sequence of eighth notes with various accidentals. A bracket with the number 7 is placed below the first seven notes.

16. Grand staff (treble and bass clefs). A complex piece of music with multiple measures, including triplets and various accidentals. Brackets with the number 3 are placed above the first three notes in the treble clef and above the last three notes in the bass clef.

Quatro peças breves - para piano (02/06/1945)

Allegro molto (*alla breve*)

17.

2 *f*

3

6

Trio - para violino, viola e violoncelo (30/08/1945)

II mov. - Andante

18.

p

19.

20.

Sinfonia n. 1 - para pequena orquestra sinfônica (14/03/1946)

I mov. - Allegro

21.

f

31.

Três peças para violão (*Suite para violão*) - (1946)

Ponteado

32.

33.

Acalanto (♩)

34.

35.

Choro (Allegro)

36.

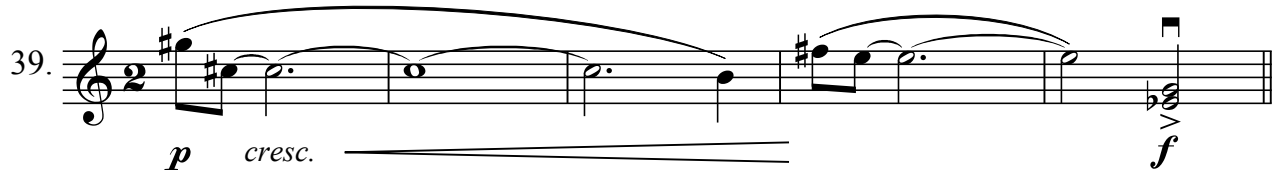
37.


Pequeno duo - para violino e violoncelo (05/10/1946)

II mov. - Largo (M. ♩ = 54)

38.

III mov. - Allegro (*alla breve*)

39. 
p *cresc.* *f*

40. 
Vc.

Duo - para flauta e violino (14/02/1947)

I mov. - Allegro

41. 

42. 
rit.

43. 

44. 

45. 

II mov. - Lento (♩)

46. 

47. 
p *mf* *f*

III mov. - Allegretto com moto (*Presto*)

Musical score for III mov. - Allegretto com moto (*Presto*). The score consists of four staves of music in treble clef, 4/4 time signature. The first staff (measures 48-49) starts with a *mf* dynamic and features a melodic line with a slur and a fermata. The second staff (measures 49-50) continues the melodic line with a slur and a fermata. The third staff (measure 50) features a melodic line with a slur and a fermata, ending with a *p* dynamic. The fourth staff (measure 50) features a melodic line with a slur and a fermata, ending with a *p* dynamic.

Peça p'ra dois minutos - para piano (02/03/1947)

Allegro (alla breve) (M. $\text{♩} = 54$)

Musical score for Peça p'ra dois minutos - para piano (02/03/1947). The score consists of five staves of music. The first staff (measures 51-52) is in treble clef, 2/4 time signature, starting with a *f* dynamic and featuring a melodic line with a slur and a fermata. The second staff (measures 52-53) continues the melodic line with a slur and a fermata. The third staff (measures 53-54) features a melodic line with a slur and a fermata, starting with a *f* dynamic and ending with a *mf* dynamic. The fourth staff (measures 54-55) is in treble clef, 2/4 time signature, starting with a *p* dynamic and featuring a melodic line with a slur and a fermata. The fifth staff (measures 55-56) is in bass clef, 2/4 time signature, starting with a *mf* dynamic and featuring a melodic line with a slur and a fermata.

56. *8va-*
p

57.

Quarteto - para dois violinos, viola e violoncelo (20/02/1947)

I mov. - Allegro (*alla breve*)

58. *p* I VI. II VI.

59. *Gliss. 6*

60.

61. Va. Vc.

igual ao ritmo:

III mov. - Larghetto (M. ♩ = 46)

62. *p* *cresc.* *f*

63.

64. 


65. 

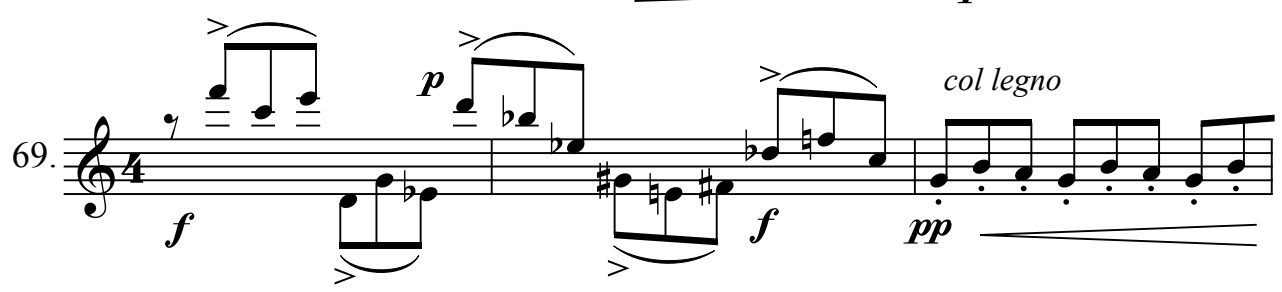
66. 


67. 

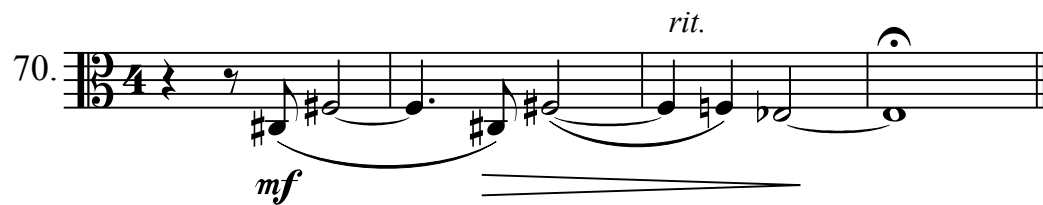
Divertimento (n. 1) - para orquestra de cordas (15/04/1947)

I mov. - Allegro

68. 

69. 



70. 

II mov. - Lento

71. *p* *f*

72. *pp* *f*

73. *mf* *dim.* *p* *pp*

74. *ff*

75. *8va* *p*

76. *8va*

77. *pp* *mf*

III mov. Vivace (M. ♪)

78. Musical notation in 6/8 time, featuring a five-fingered scale and dynamic markings *mf* and *f*.

79. Musical notation in 9/8 time, featuring a melodic line with a dynamic marking *mf*.

80. Musical notation in 6/8 time, featuring a melodic line with a dynamic marking *rit.*

Rio de Janeiro, 26 de abril de 1947
César Guerra-Peixe