Cacilda Borges Barbosa (1914-2010)

Estudos Brasileiros para canto (1950)
2º volume

voz, piano
(voice, piano)

78 p.

CC BY SA

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CACILDA BORGES BARBOSA

ESTUDOS BRASILEIROS PARA CANTO

2º VOLUME

APROVADOS E ADOTADOS PELA ESCOLA NACIONAL DE MÚSICA DA UNIVERSIDADE DO BRASIL

CACILDA BORGES BARBOSA

DIPLOMADA PELA ESCOLA NACIONAL DE MÚSICA
PROF. DO SERVIÇO DE EDUCAÇÃO MUSICAL E ARTÍSTICA DA PREFEITURA
DO DISTRITO FEDERAL

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A MEUS MESTRES

FRANCISCO BRAGA
LORENZO FERNANDEZ
PAULO SILVA
VÉRA JANACOPULOS
MARIA FIGUEIRÓ BEZERRA

A MEUS PAIS

BEATRIZ E ABILIO

A MEU FILHINHO

DENIS

DA MESMA AUTORA — A SAIR: **ESTUDOS BRASILEIROS PARA PIANO**

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ESTUDOS BRASILEIROS

2º VOLUME

30 Estudos

CACILDA BORGES BARBOSA

DÓ MAIOR

ANDANTINO (M-♩=69)

1

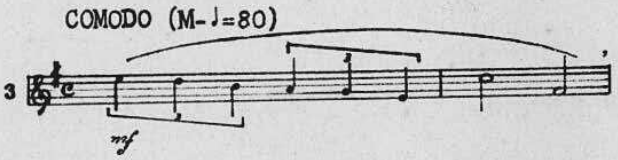
LÁ MENOR

SOSTENUTO (M-♩=76)

2

SOL MAIOR

COMODO (M-♩=80)

3 

MI MENOR

MAESTOSO (M-♩=84)

4

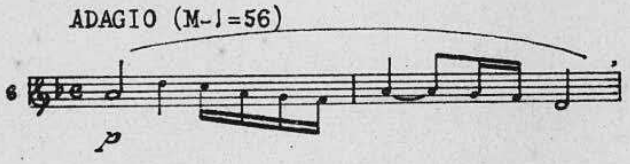
FÁ MAIOR

MODERATO (M-♩=96)

5

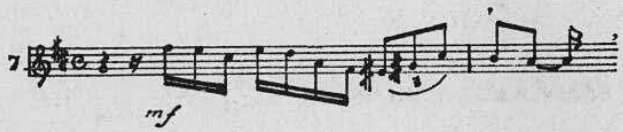
RÉ MENOR

ADAGIO (M-♩=56)

6 

RÉ MAIOR

ANDANTINO (M-♩=69)

7 

SI MENOR

ANDANTINO (M-♩=72)

8

SI ♭ MAIOR

COMODO (M-♩=80)

9

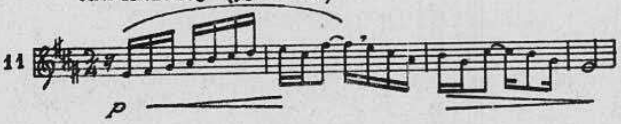
SOL MENOR

ANDANTE (M-♩=66)

10

LÁ MAIOR

ANDANTINO (M-♩=72)

11 

FÁ ♯ MENOR

SOSTENUTO (M-♩=76)

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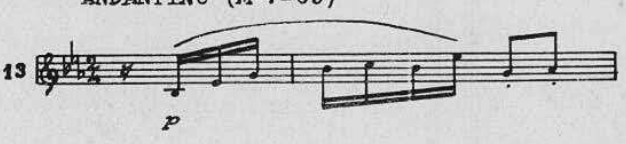
MI ♭ MAIOR

ANDANTINO (M-♩=69)

13 

DÓ MENOR

ADAGIO (M-♩=56)

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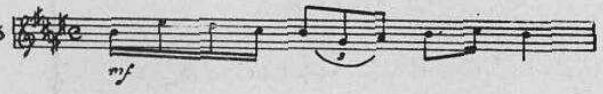
MI MAIOR
ALLEGRETTO (M-♩=106)

15 

DÓ ♯ MENOR
LARGHETTO (M-♩=60)

16

LÁ ♭ MAIOR
LARGHETTO (M-♩=60)

17

FÁ MENOR
ALLEGRETTO (M-♩=106)

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SI MAIOR
ANDANTINO (M-♩=72)

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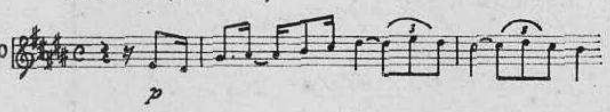
SOL ♯ MENOR
COMODO (M-♩=80)

20 

RÉ ♭ MAIOR
SOSTENUTO (M-♩=76)

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SI ♭ MENOR
ANDANTINO (M-♩= 69)

22

FÁ ♯ MAIOR
MODERATO (M-♩=88)

23

RÉ ♯ MENOR
SOSTENUTO (M-♩=76)

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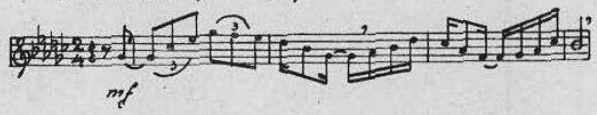
SOL ♭ MAIOR
MODERATO (M-♩=88)

25 

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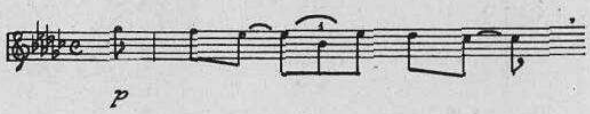
LARGHETTO (M-♩=60)

26 

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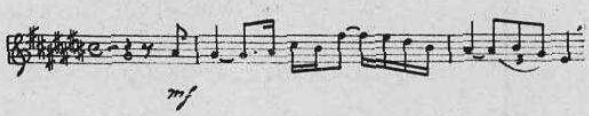
ANDANTINO (M-♩=72)

27 

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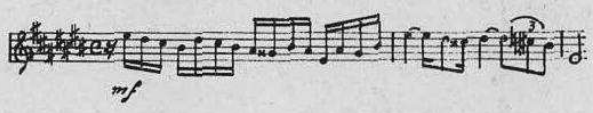
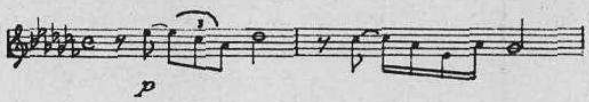
SOSTENUTO (M-♩=76)

28 

DÓ ♭ MAIOR
MODERATO (M-♩=88)

29 

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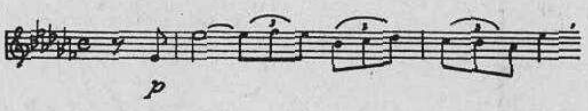
ANDANTINO (M-♩=72)

30 

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Poucos se teem dedicado ao difícil ramo da educação da voz.
"Estudos Brasileiros" apresentando grande variedade de ritmos bem nossos, preenche essa lacuna. Como professôra posso avaliar o gôsto e a alta compreensão educativa que presidiram a sua feitura.

Os parabens da

Vera Janacopulos

Dacilda Borges Barbosa enriquece-nos a literatura musical com esta mimosa coleção de peças para o ensino do canto. Simplicidade, elegância, beleza e um bem pronunciado quê de brasilidade, a par de boa técnica, valorizam-lhe os trabalhos, colocando a autora na linha dos que escrevem certo e de maneira agradável.

Rio, 27 de junho de 1950

Paulo [illegible]

Catedrático da Escola Nacional de Música da Universidade do Brasil

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Os métodos estrangeiros de técnica vocal adotados em nossas classes de canto, não favorecem a preparação dos alunos para a execução de peças brasileiras, em face dos ritmos próprios destas composições.

Por êste motivo, apresentamos cincoenta estudos, os quais, acreditamos, fornecerão elementos que muito auxiliarão o intérprete de nossa música, desde as primeiras classes até os cursos de post-graduação

Abrangendo os vários niveis de dificuldades, os "Estudos Brasileiros para Canto", estão divididos em dois volumes: o primeiro contem vinte exercícios fáceis que foram realizados como preparação para os trinta estudos do segundo volume.

Observando a técnica e a pedagogia, propositadamente escrevemos os exercícios em todas as tonalidades afim de que os alunos se possam exercitar em todos os tons.

A nossa intenção, é que os mesmos sejam cantados sempre em vocalizes e como tal não lhes sejam adaptadas letras.

Devemos assinalar aqui o muito que nos animaram e estimularam na feitura deste trabalho, os valorosos musicistas: Maria Amélia Figueiró Bezerra, Vera Janacopulos, Lorenzo Fernandez, Orlando Frederico, Otávio Bevilaqua, aos quais testemunhamos o nosso reconhecimento que se estende numa demonstração muito sincera ao prezado mestre, professor Paulo Silva.

Dão-nos a certeza de havermos realizado obra útil, a autoridade e o prestigio dos que nos apoiaram e incentivaram, e daqueles que aprovaram o nosso trabalho: — Os muito dignos componentes do Departamento Vocal da Escola Nacional de Música — Professoras: Elza Barrozo Murtinho, Maria Campêlo Barroso, Ana Maria Fiuza, Antonietta de Souza, Maria Amélia Figueiró Bezerra e Carmem Gomes.

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Os "Vocalizos" de Cacilda Borges Barbosa não só oferecem interesse sob o aspeto artistico, como vêm satisfazer uma real necessidade: — a de familiarizar os alunos com os ritmos sincopados, tão característicos da nossa música. Em boa hora foram incluídos no programa da Escola Nacional de Música da Universidade do Brasil

Anna Maria Kieffer
Maria Figueiró Bezerra
Maria Camello P. Arroso
Carmen Gomes
Antonietta de Souza
Elza Barroso Monteiro

DO DEPARTAMENTO VOCAL DA ESCOLA NACIONAL DE MÚSICA

Conservatório Brasileiro de Música

Os vocalizes da autoria da Professora Cacilda Borges Barbosa, cuidadosamente elaborados, com ritmos brasileiros, preencheram uma lacuna que existia no programa de Canto, dêste Conservatório.

Rio de Janeiro, 10 de Outubro 1950

Antonietta de Souza.

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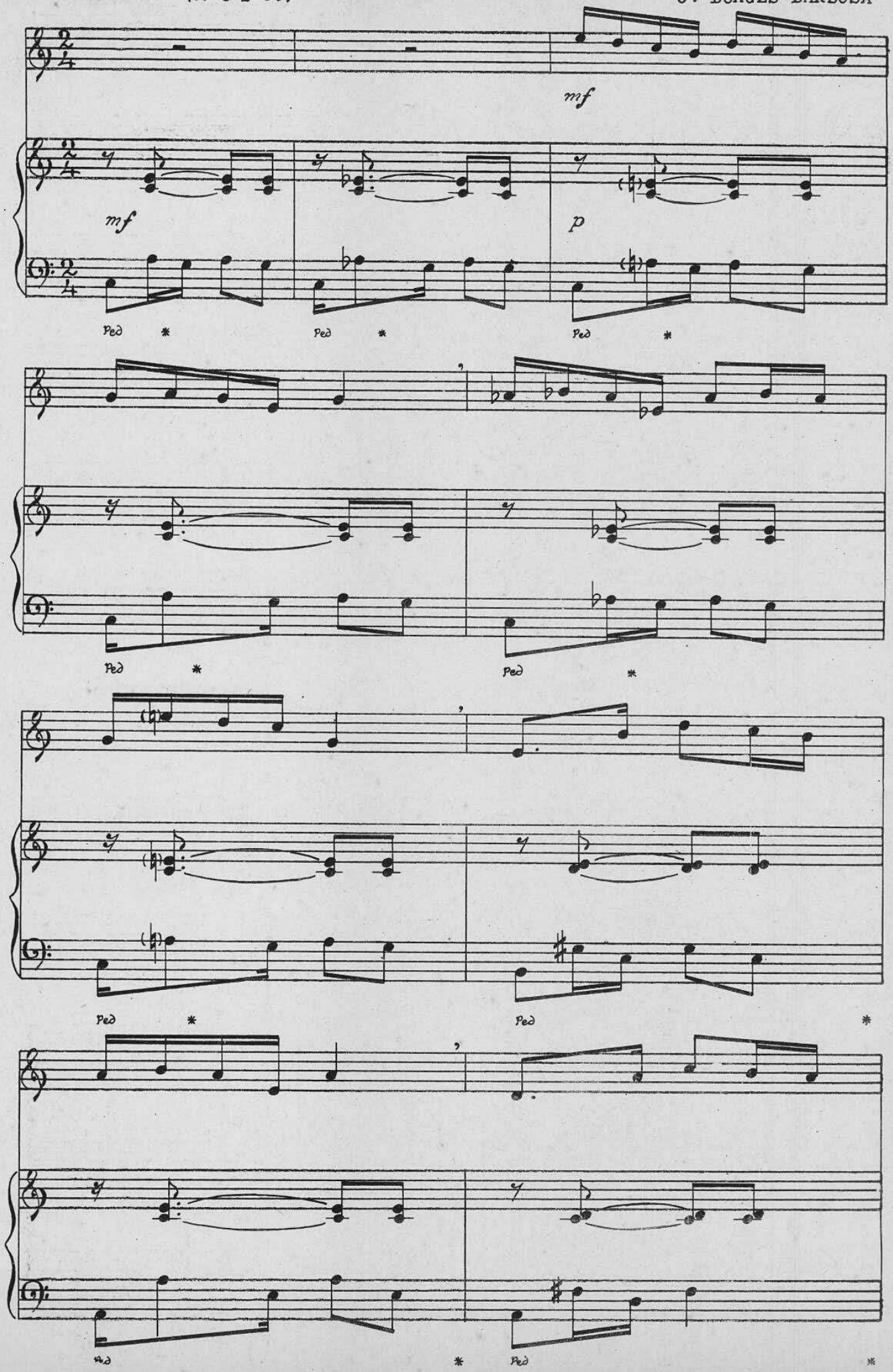
1

ANDANTINO (M- ♩ = 69)

C. BORGES BARBOSA



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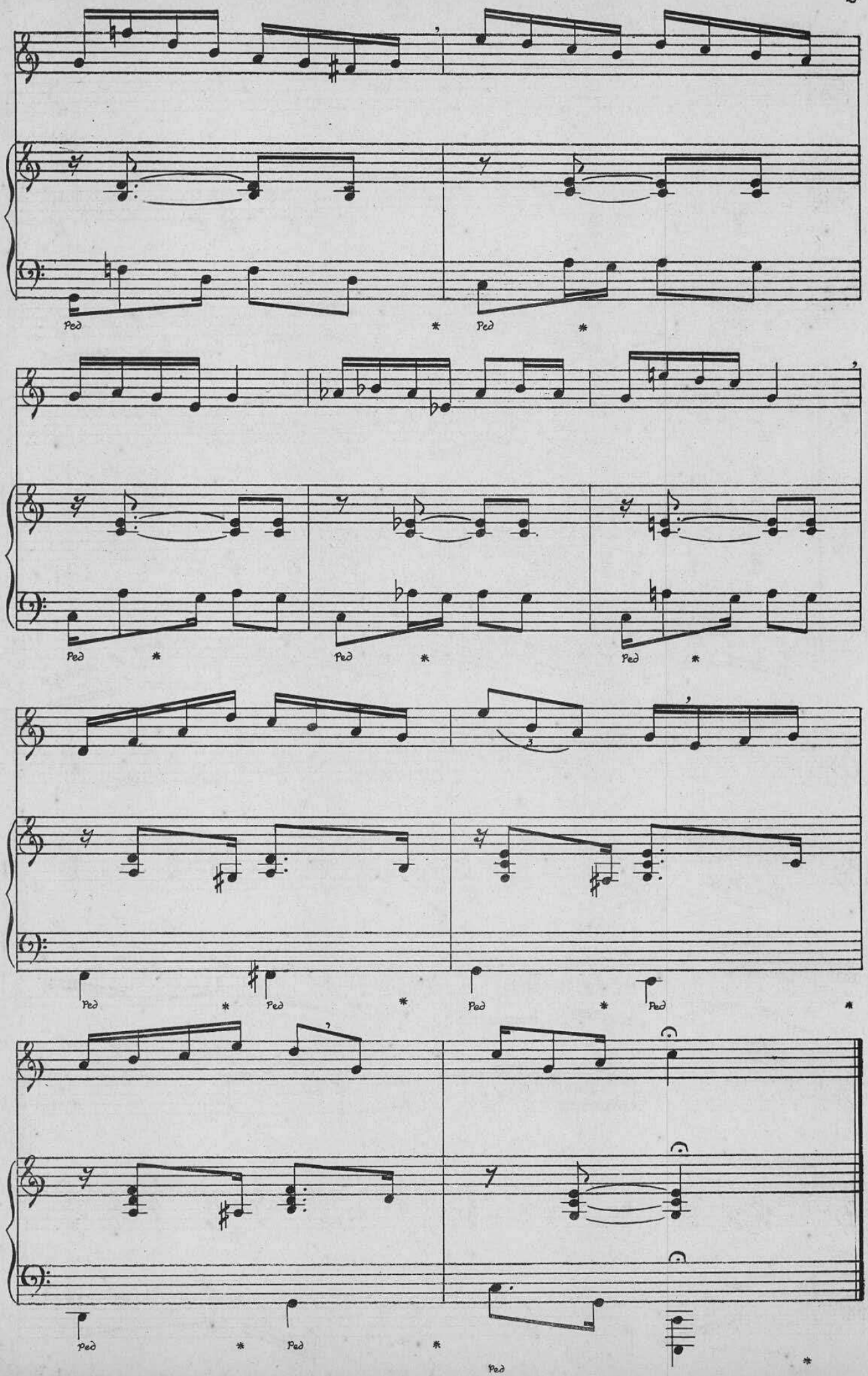

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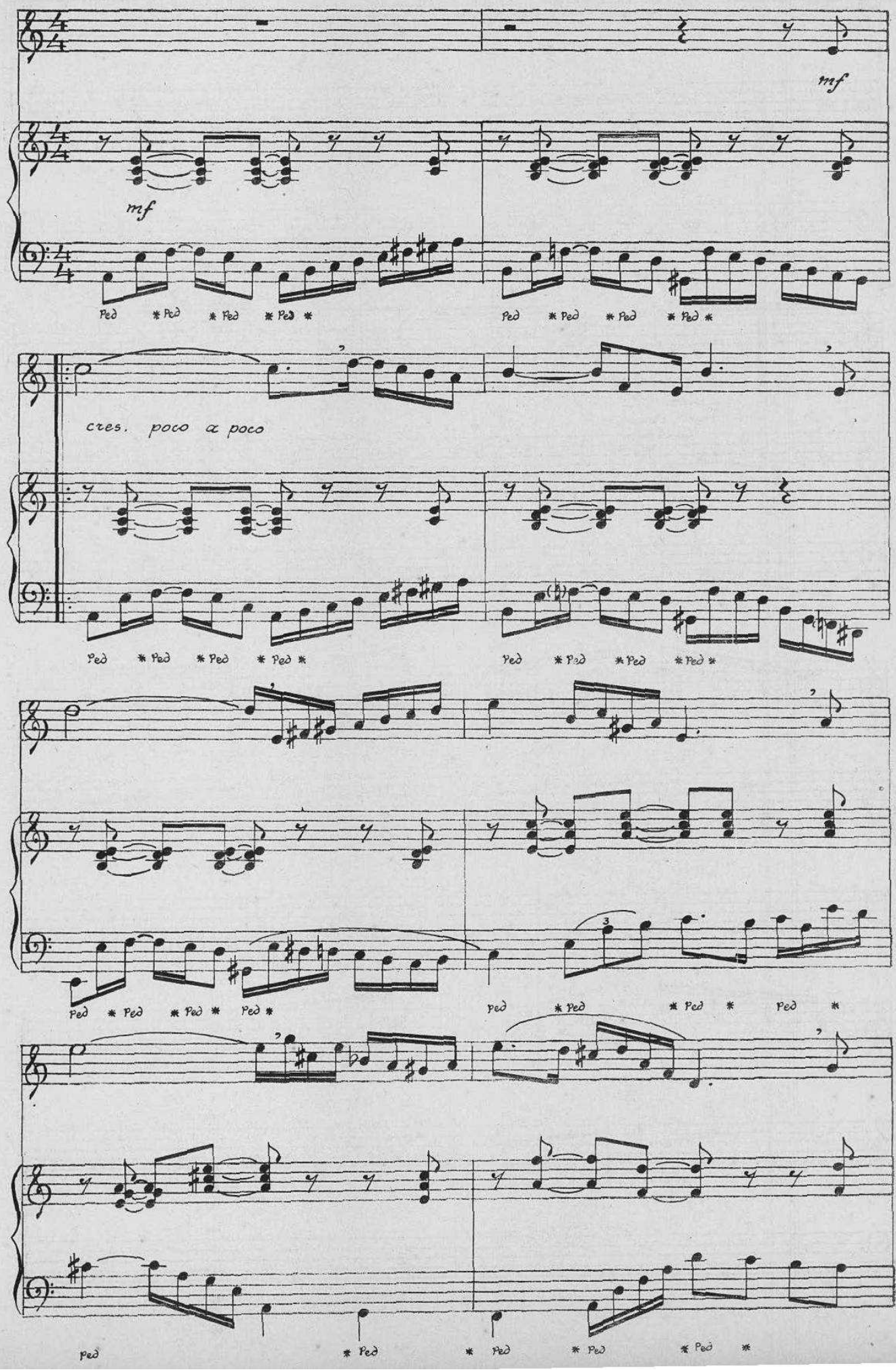
2

SOSTENUTO (M- ♩ = 76)

C. BORGES BARBOSA



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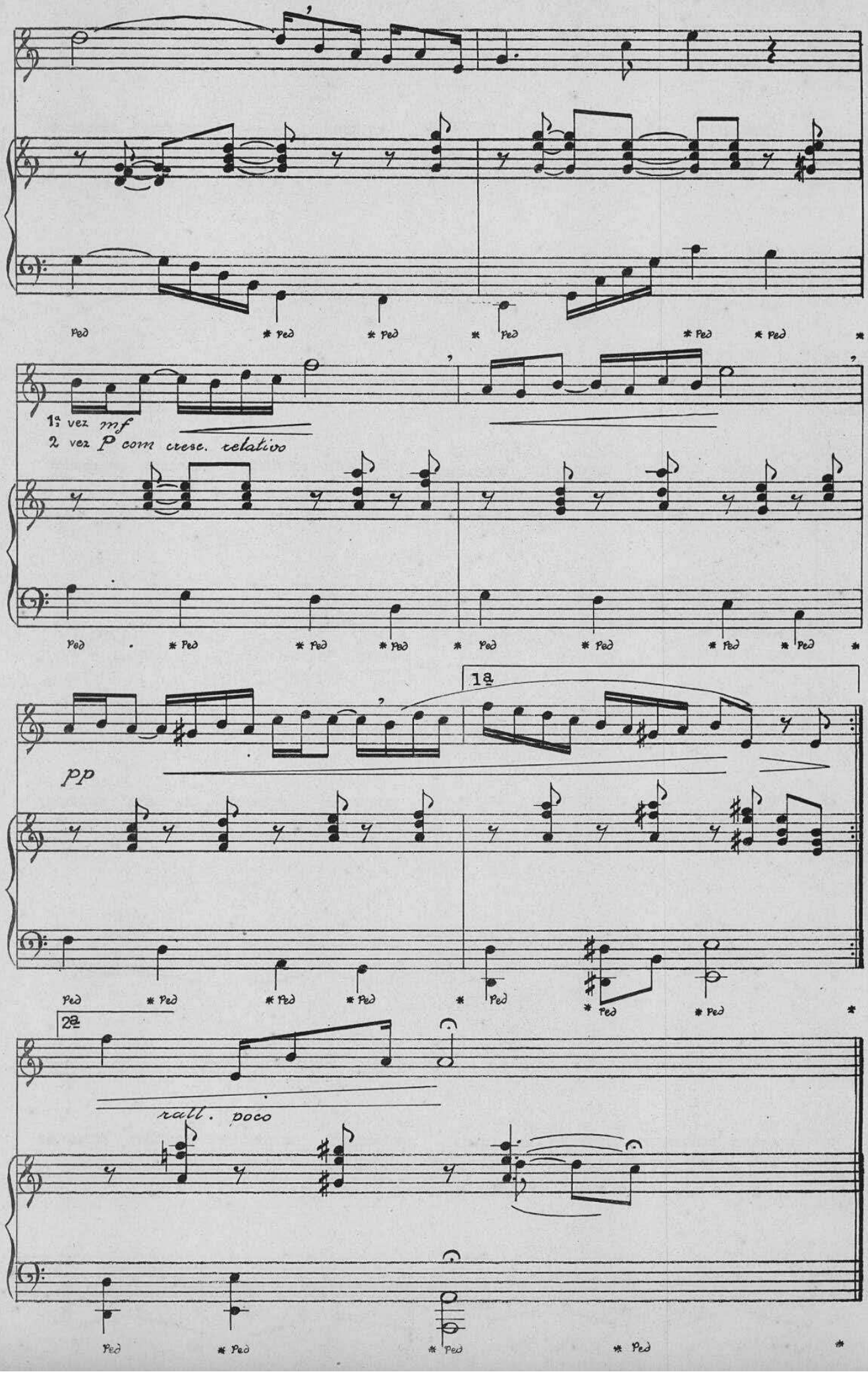

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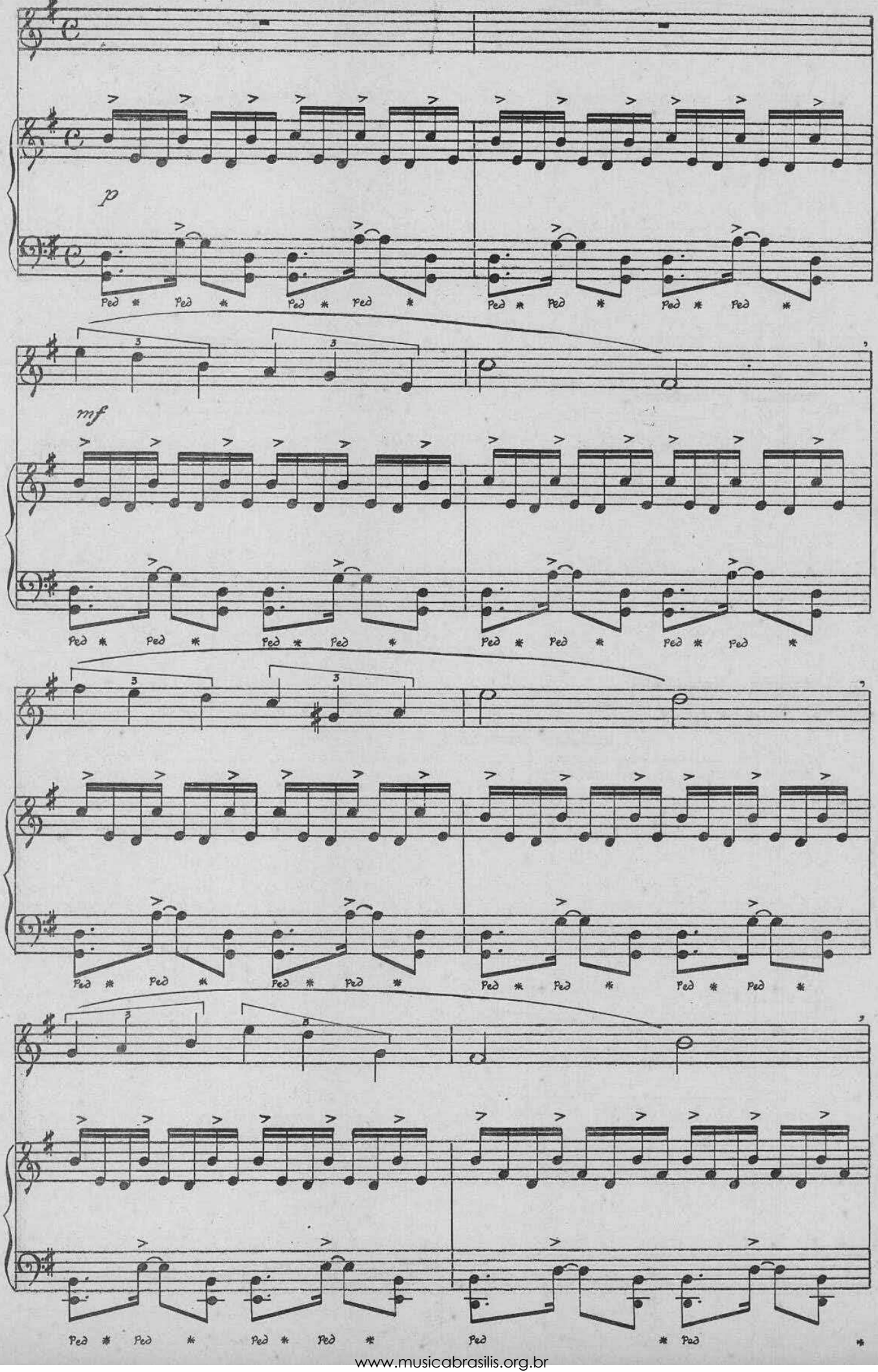
COMODO (M- ♩ = 80)

C. BORGES BARBOSA



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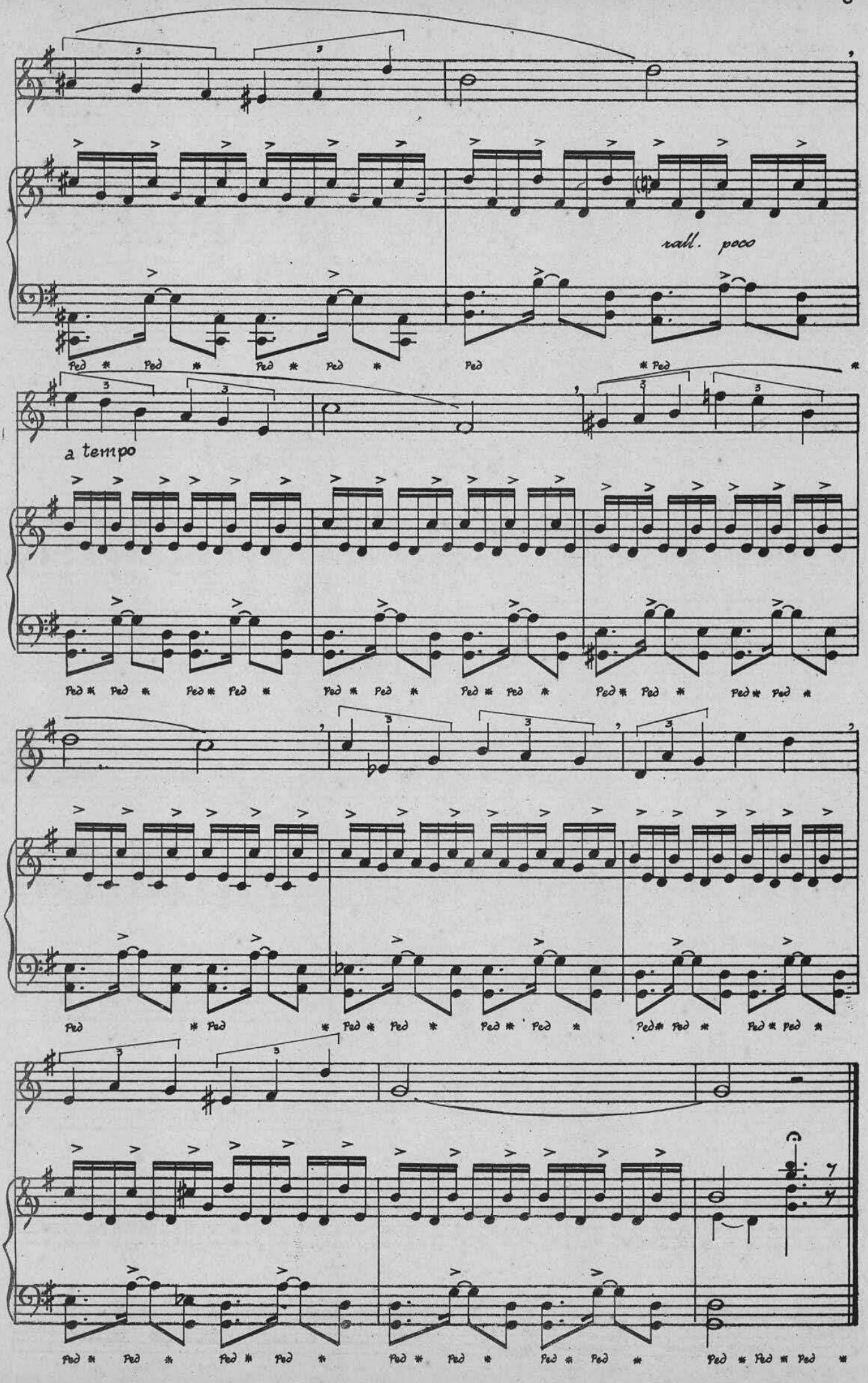

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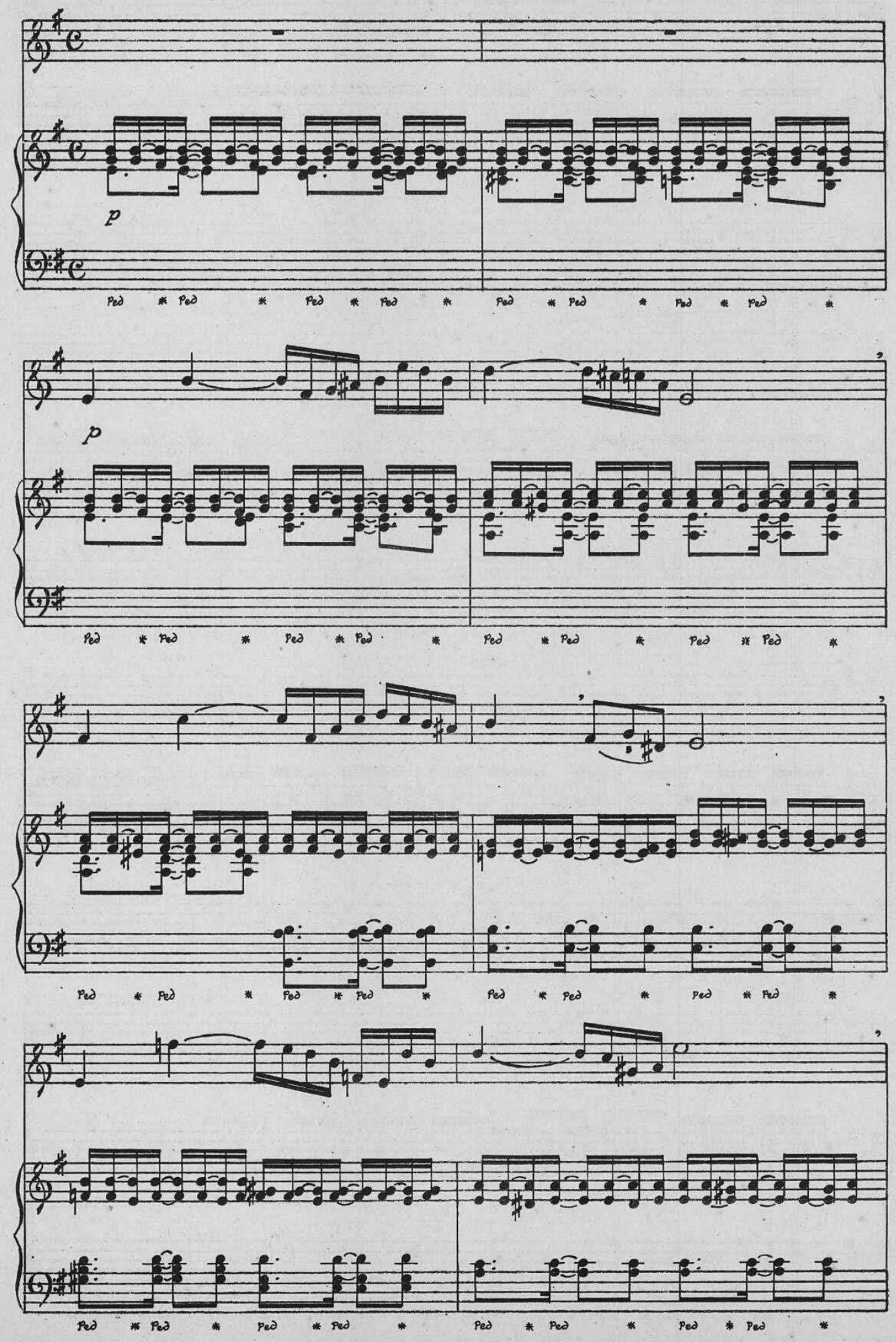
MAESTOSO (M-♩ = 84)

C. BORGES BARBOSA



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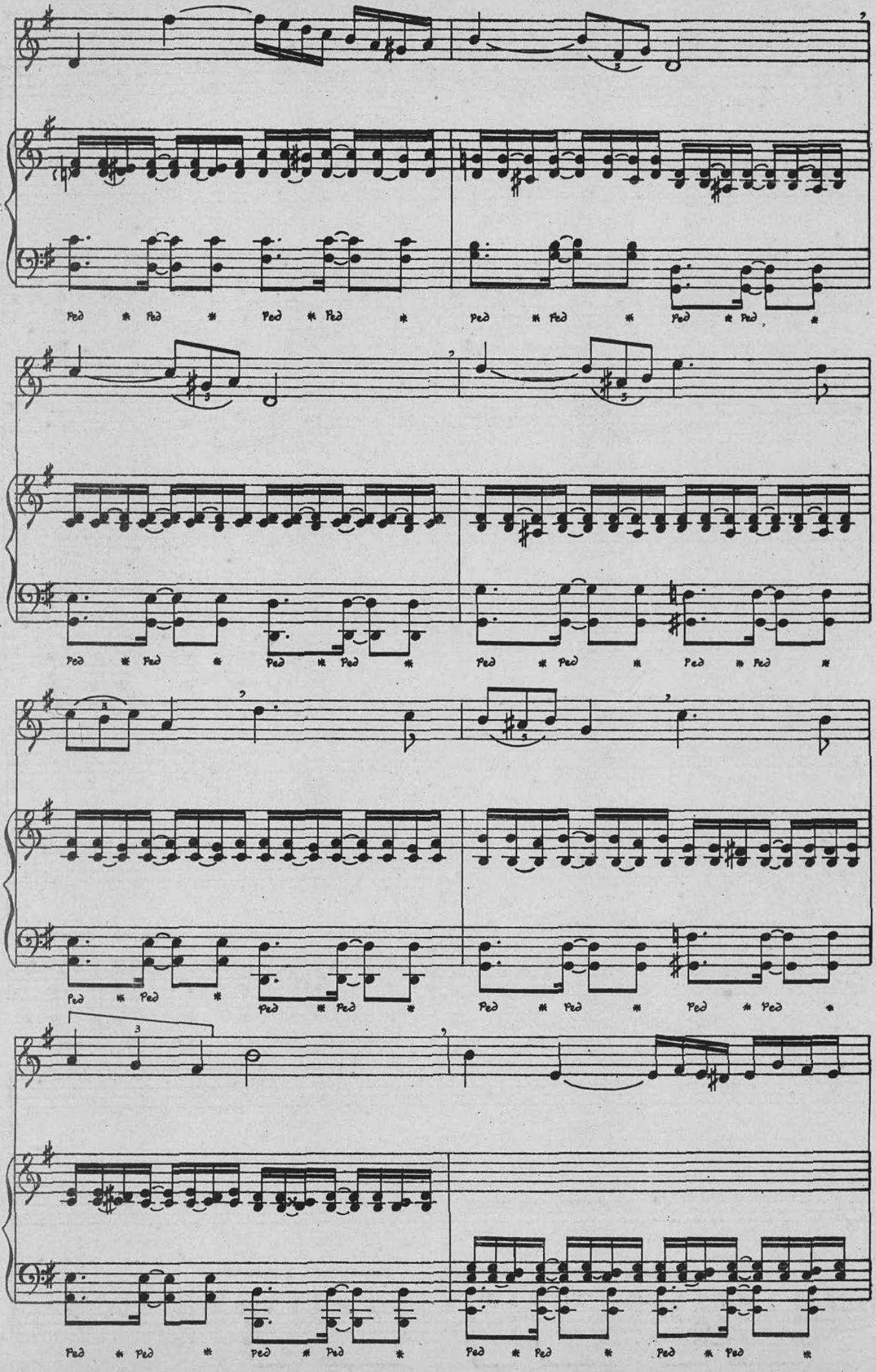

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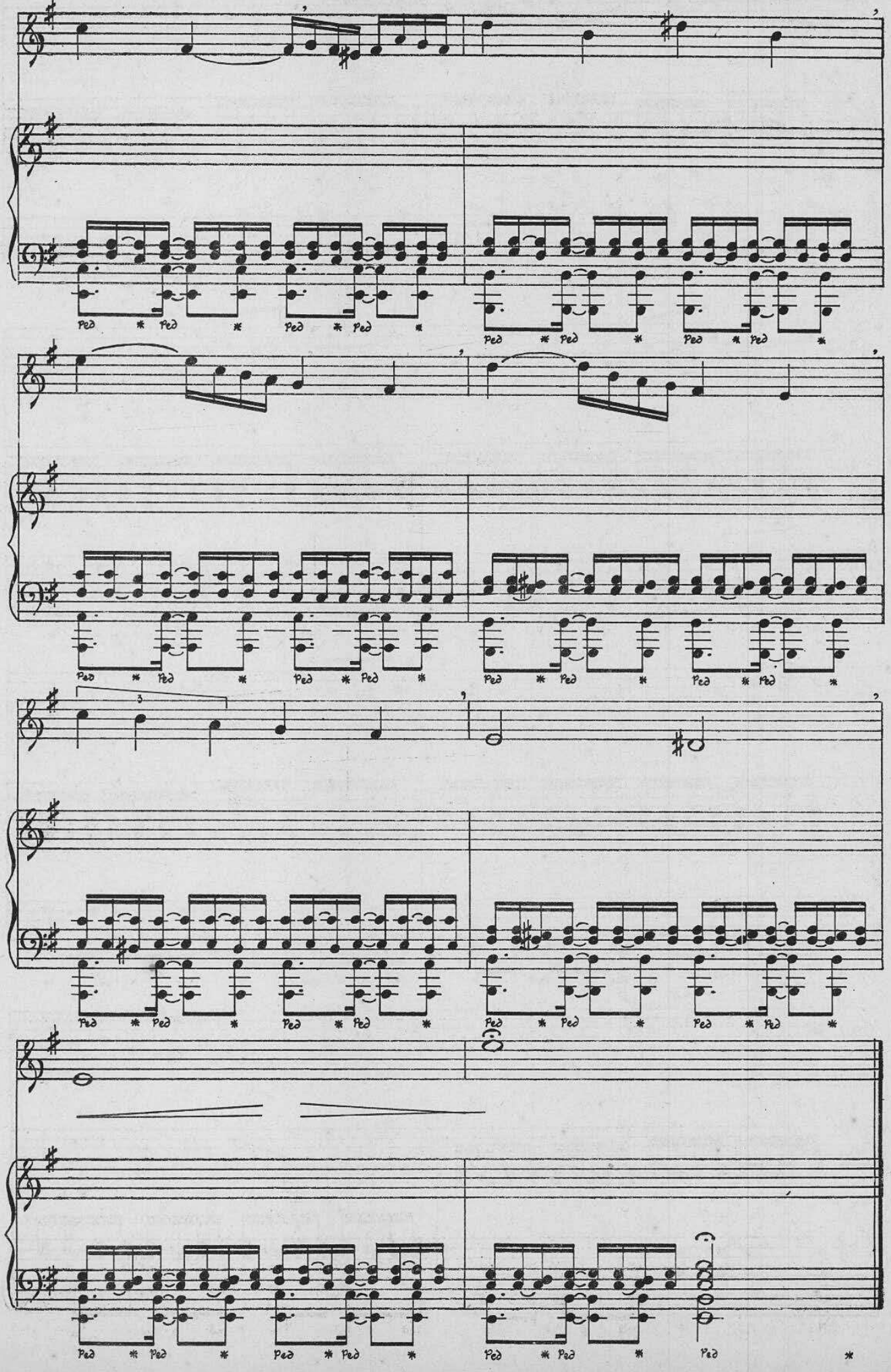

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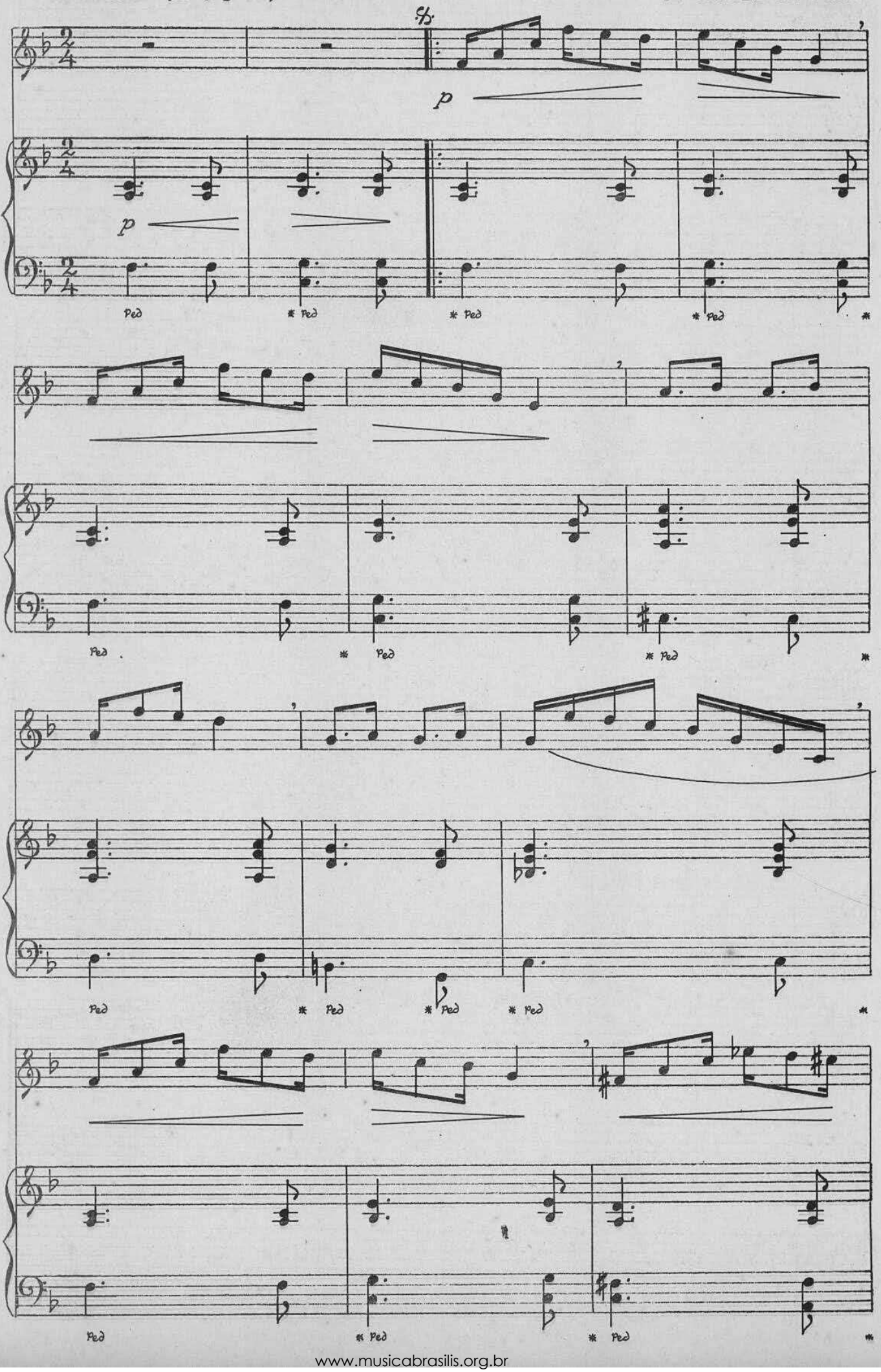
5

MODERATO (M- ♩ = 96)

C. BORGES BARBOSA



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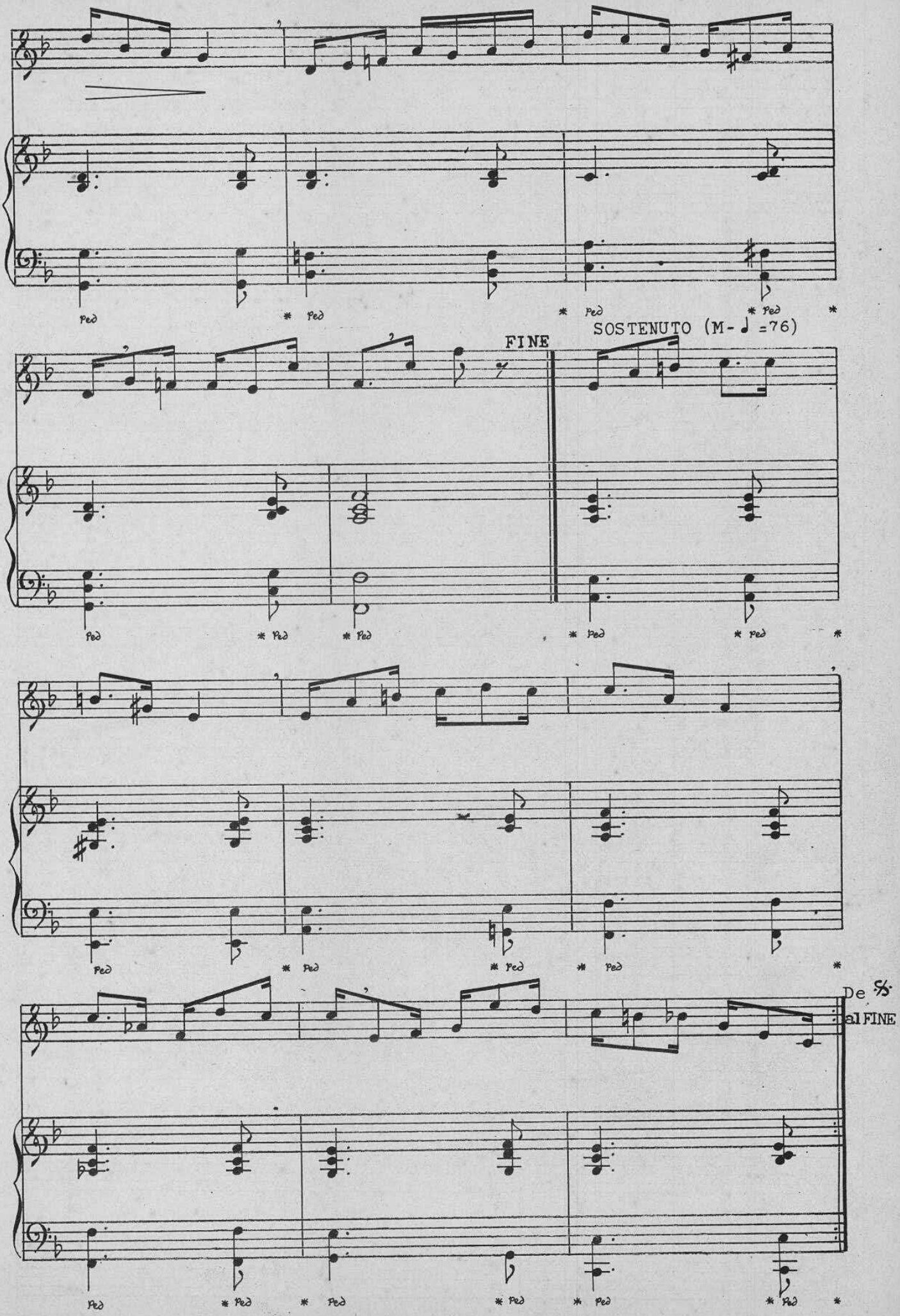

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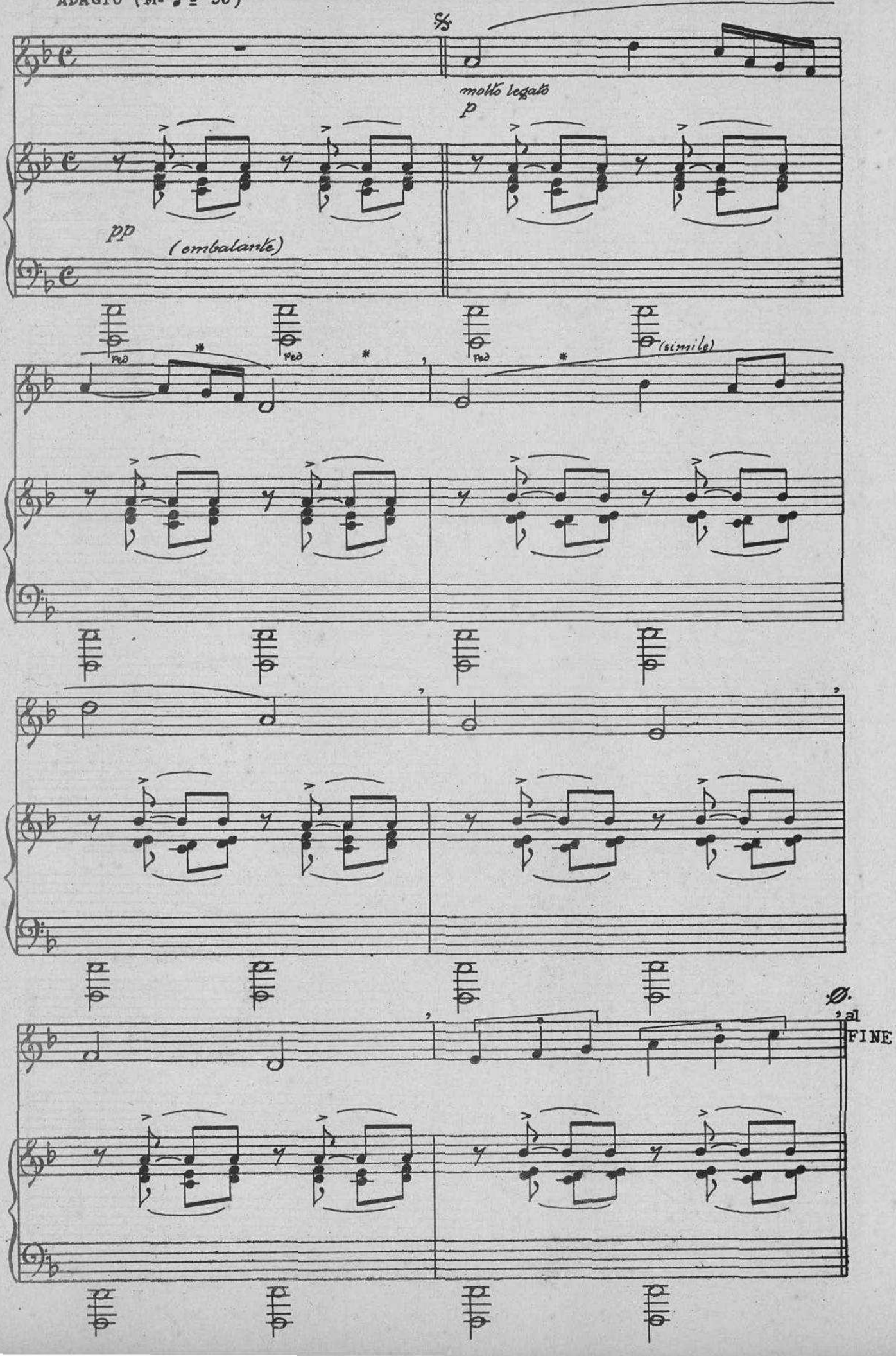

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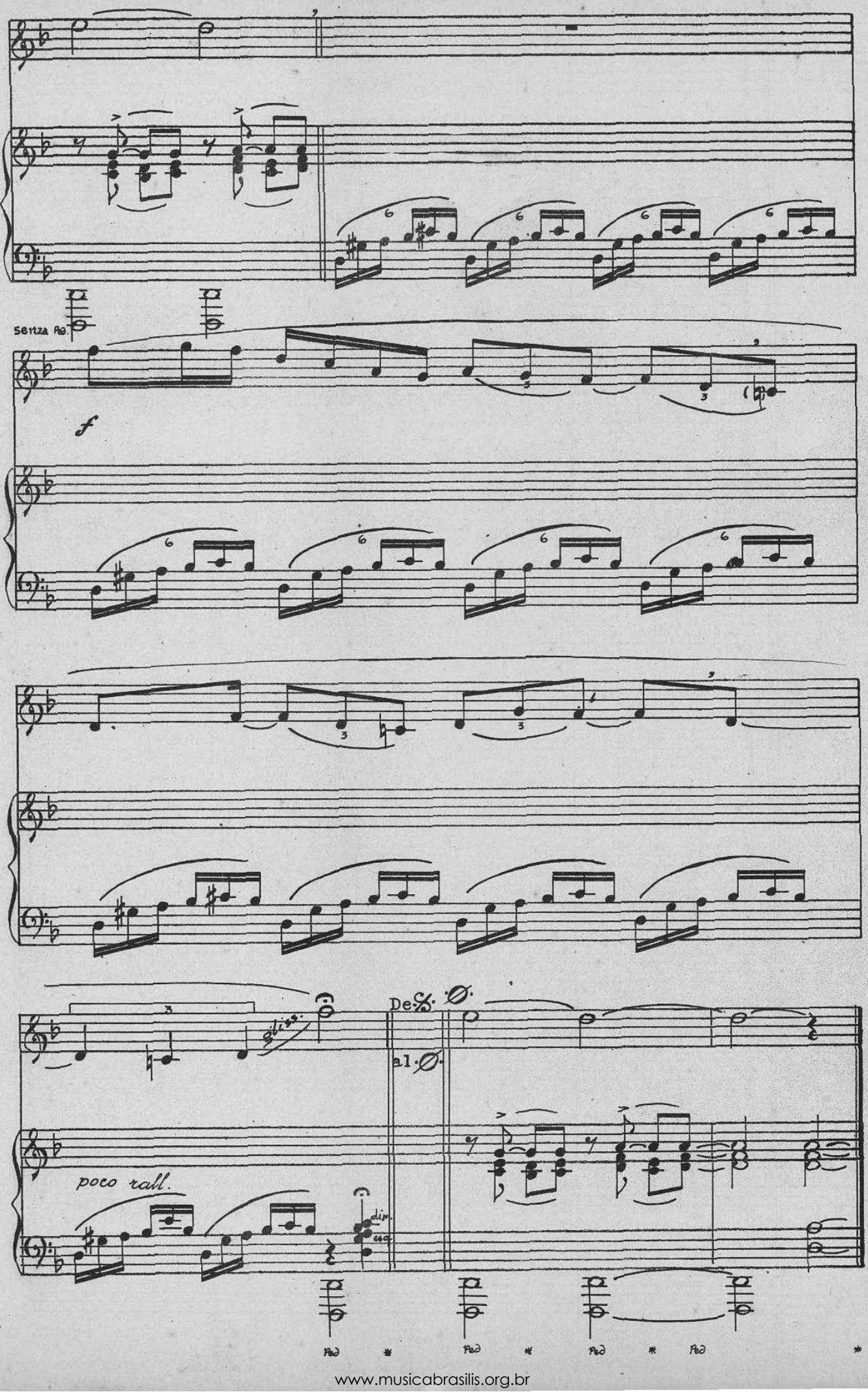

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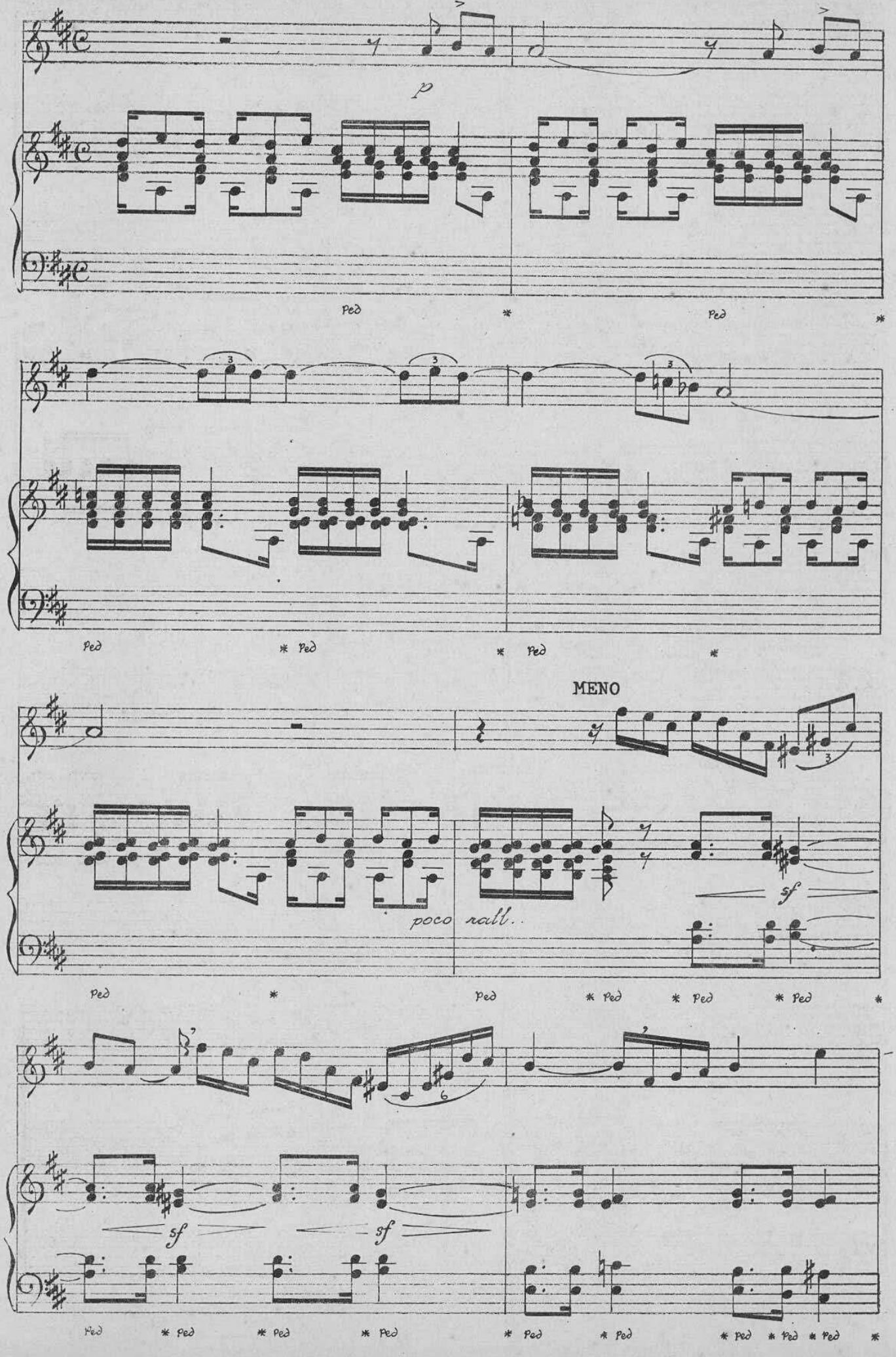
7

ANDANTINO (M- ♩ = 69)

C. BORGES BARBOSA



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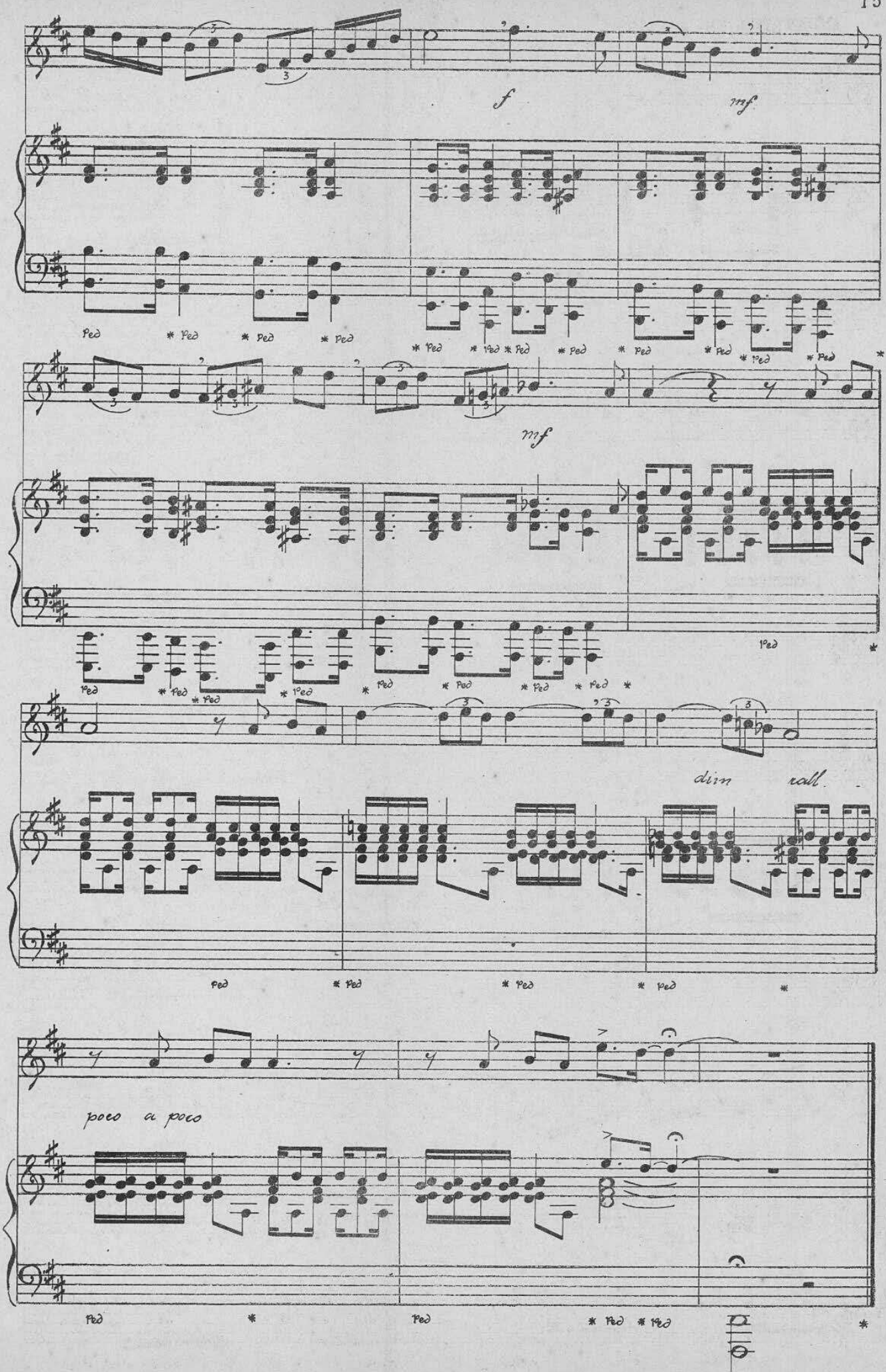

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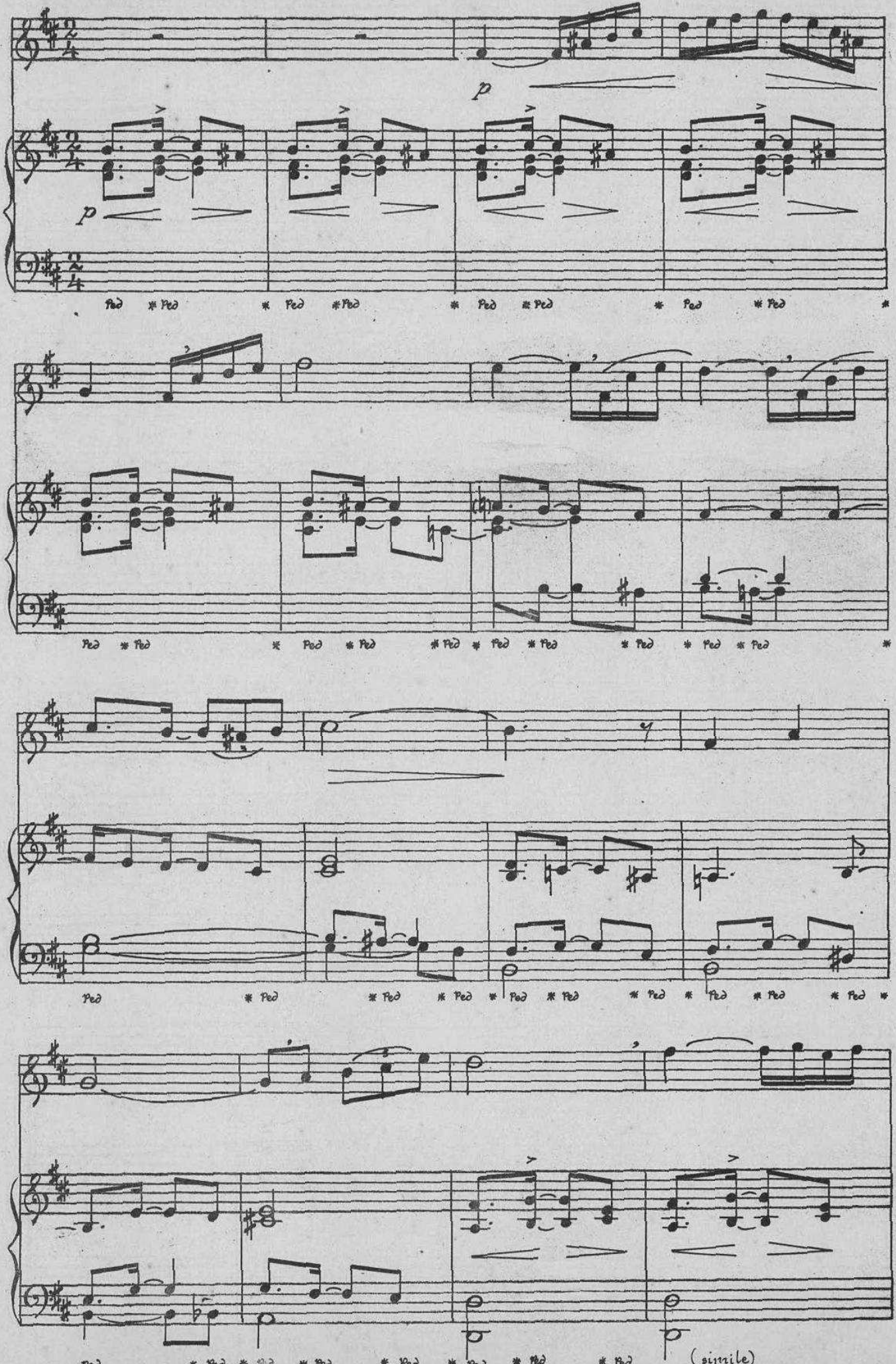
8

ANDANTINO (M- ♩ = 72)

C. BORGES BARBOSA



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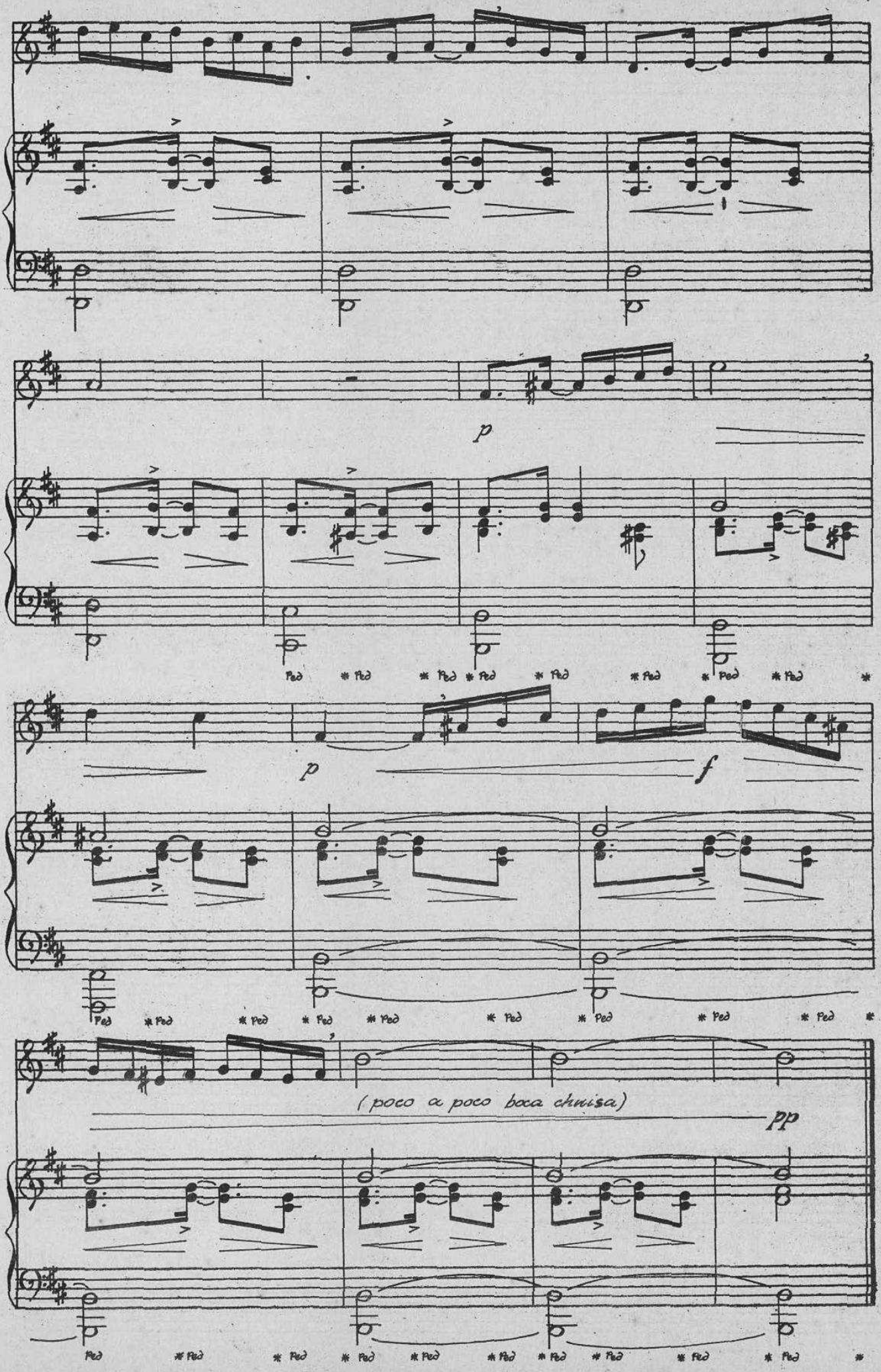

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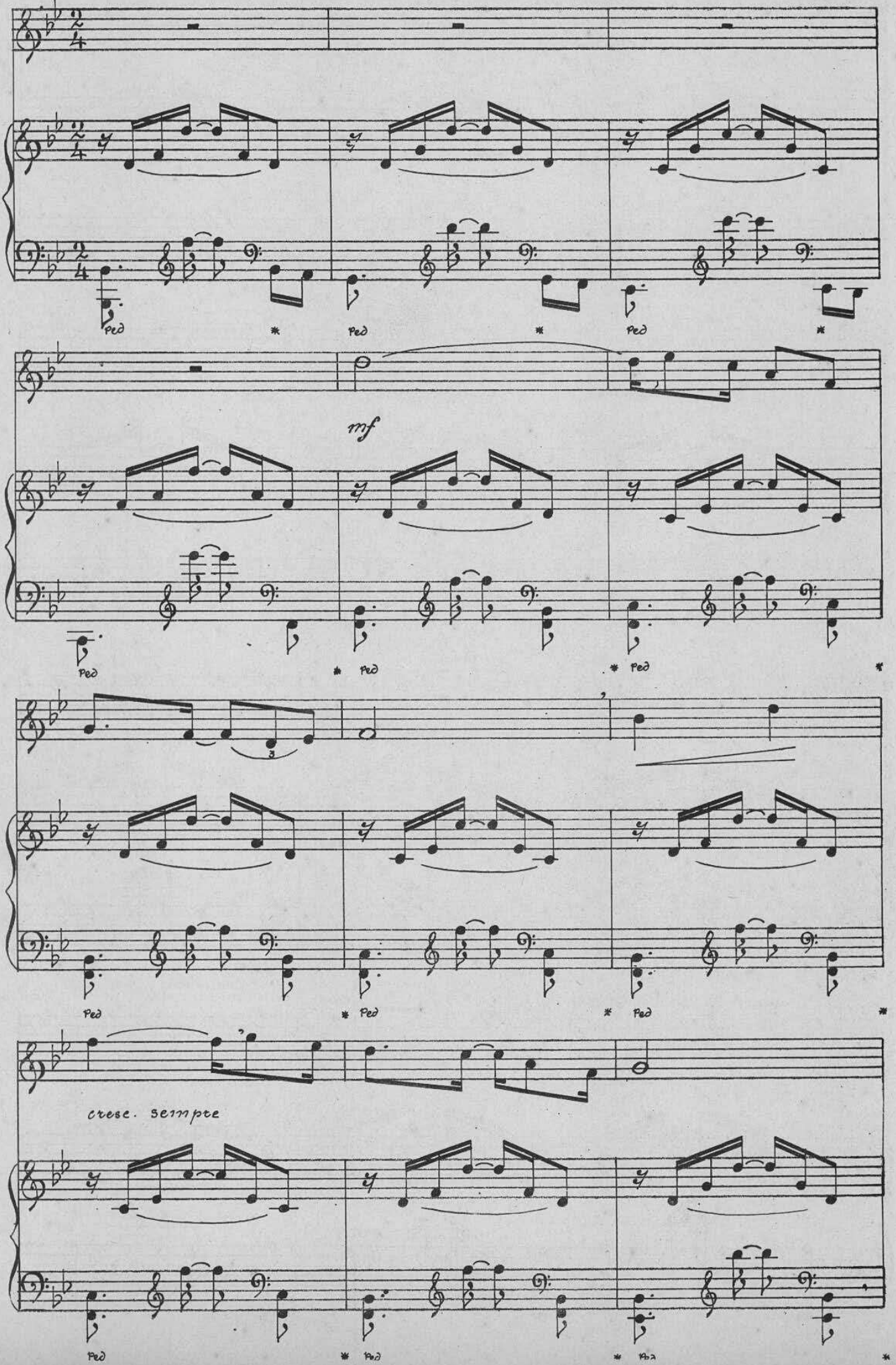
COMODO (M- ♩ = 80)

C. BORGES BARBOSA



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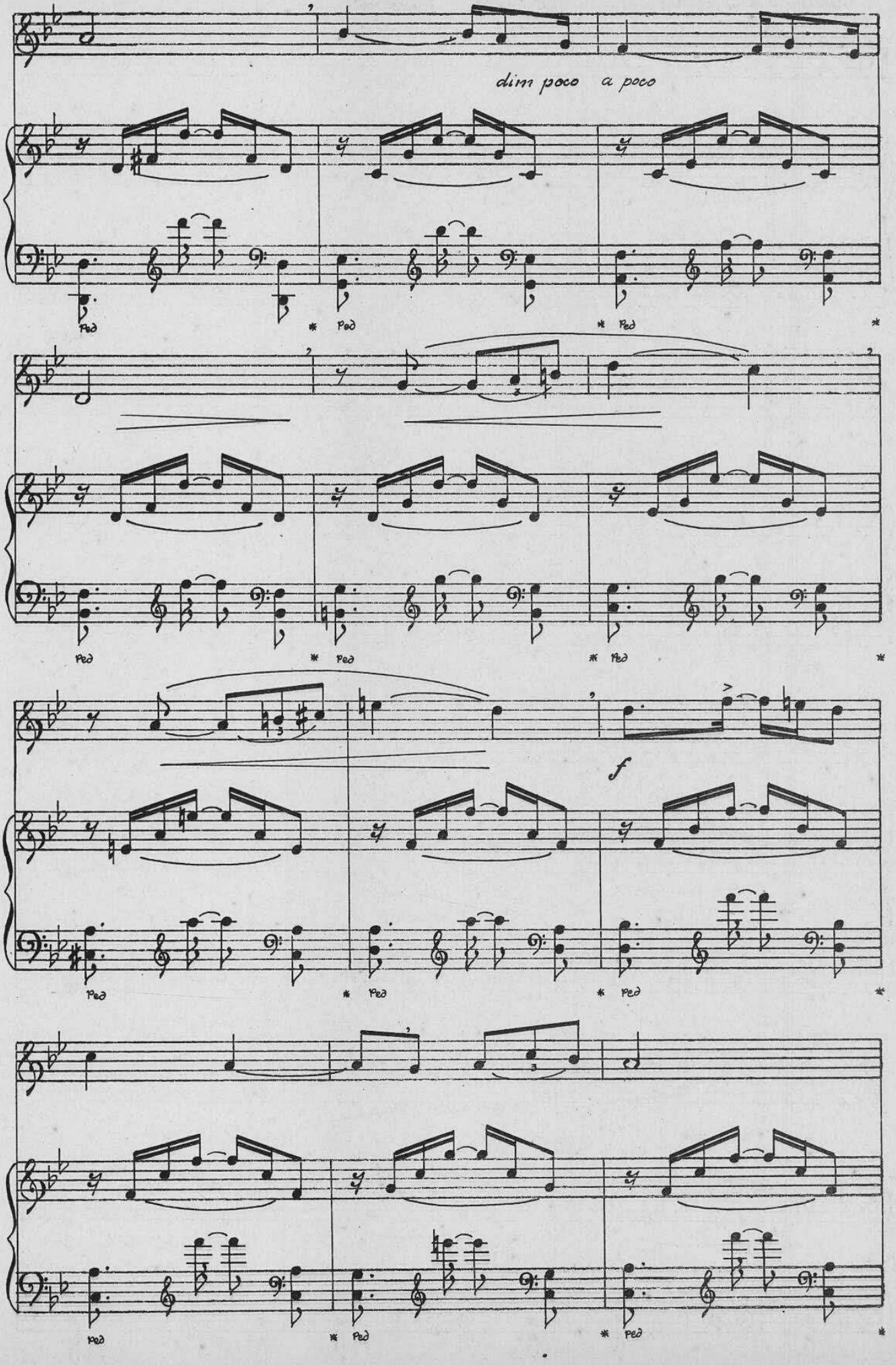

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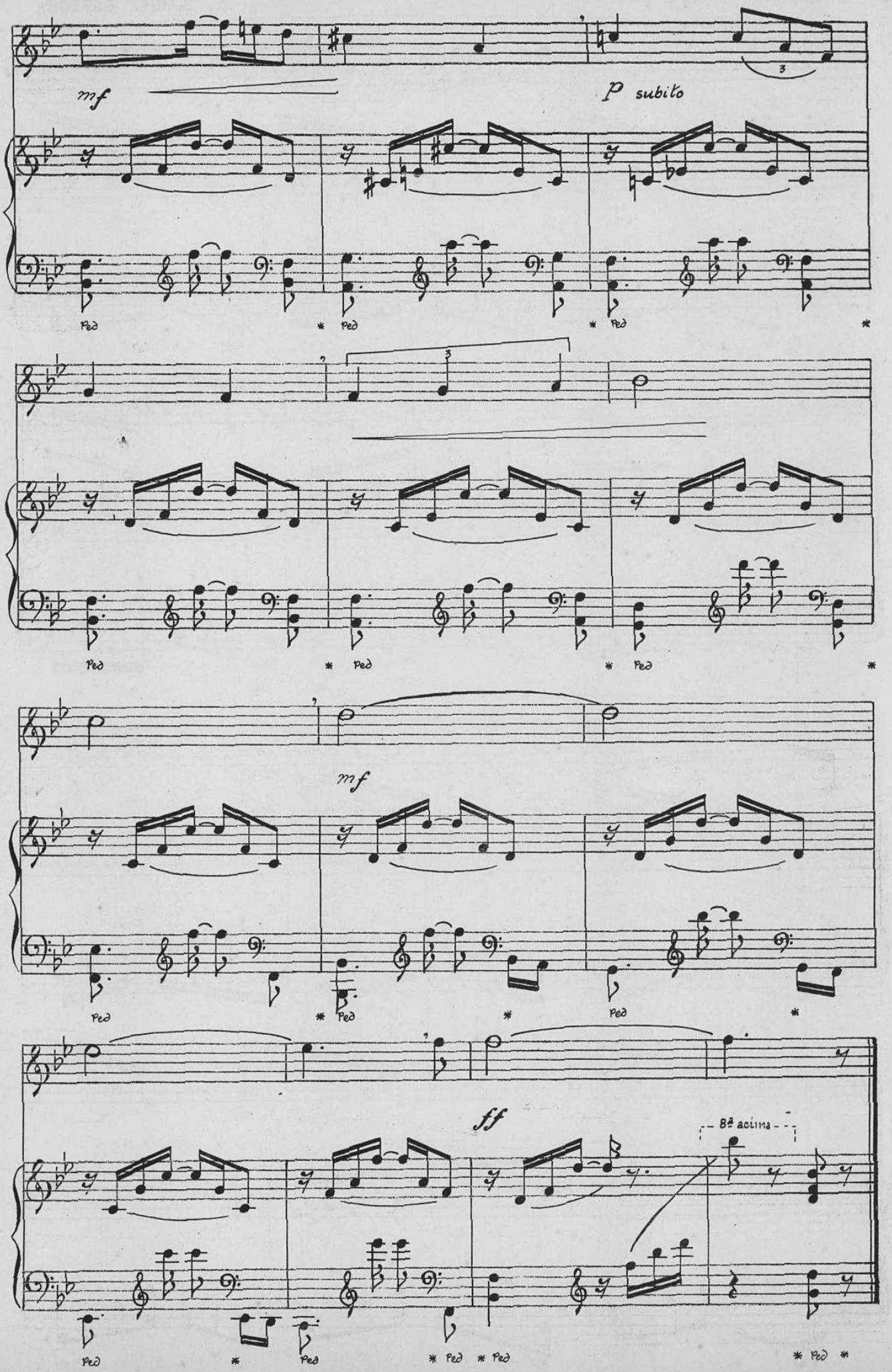

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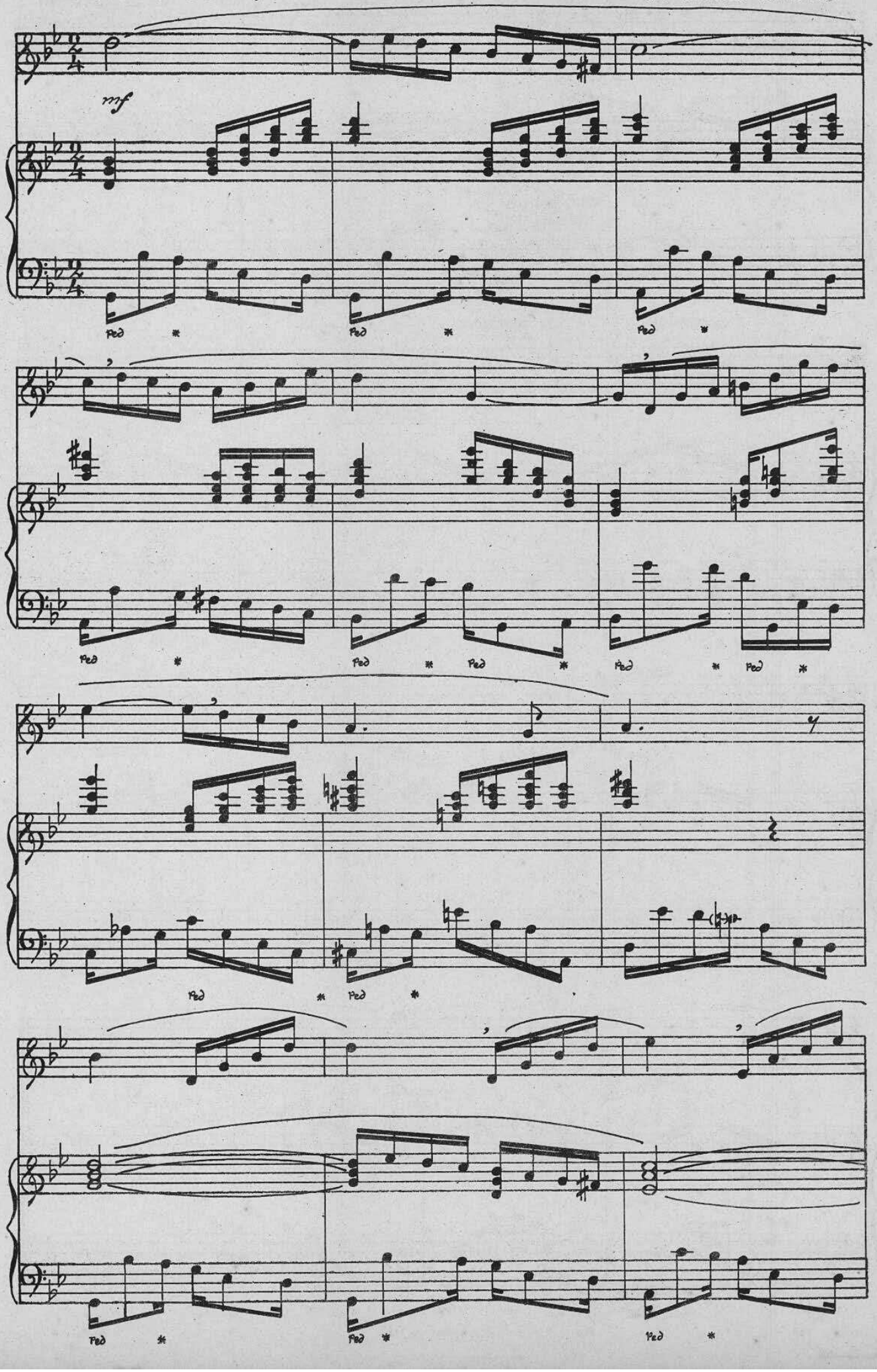
10

ANDANTE (M-♩ = 66)

C. BORGES BARBOSA



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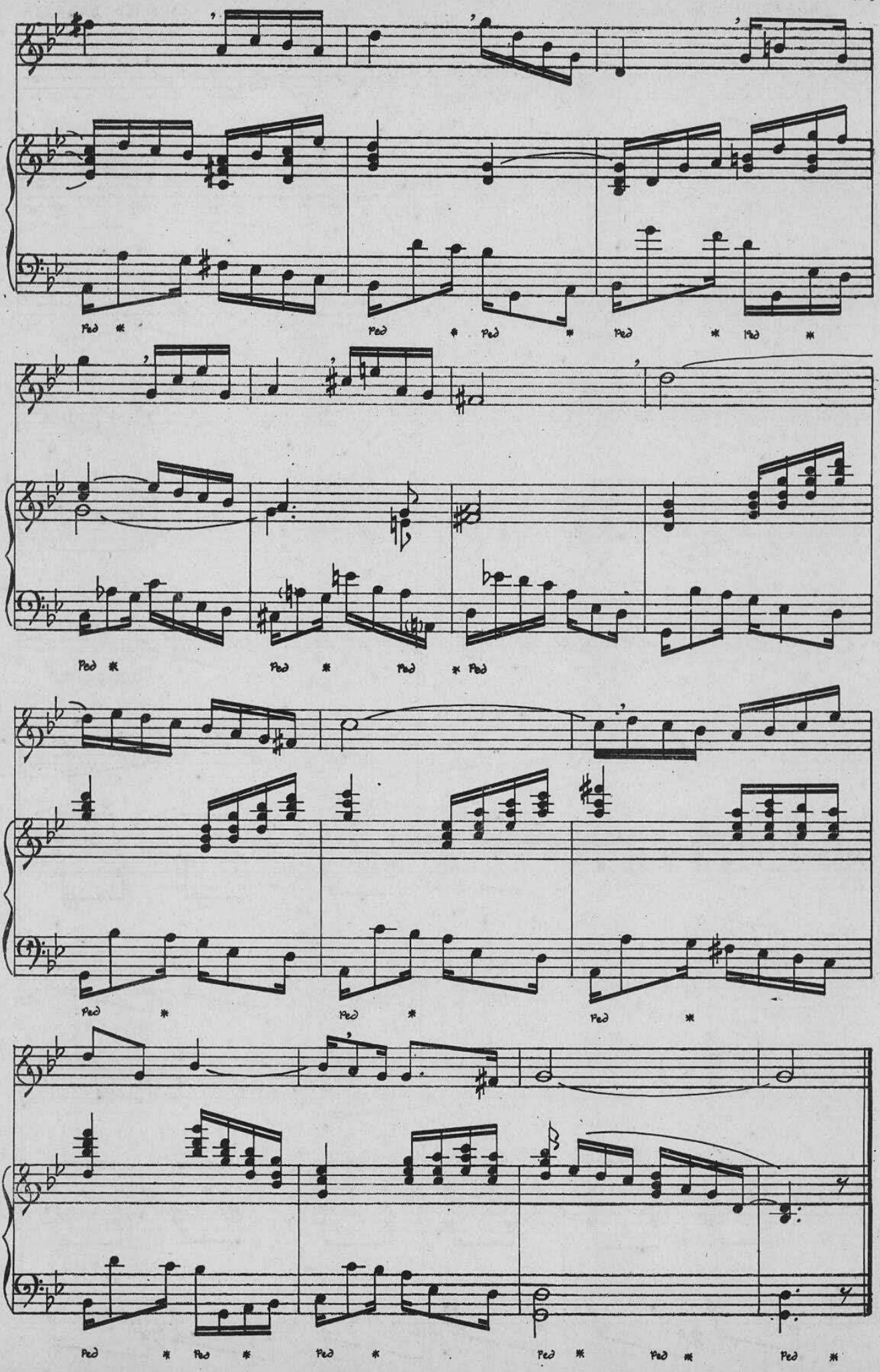

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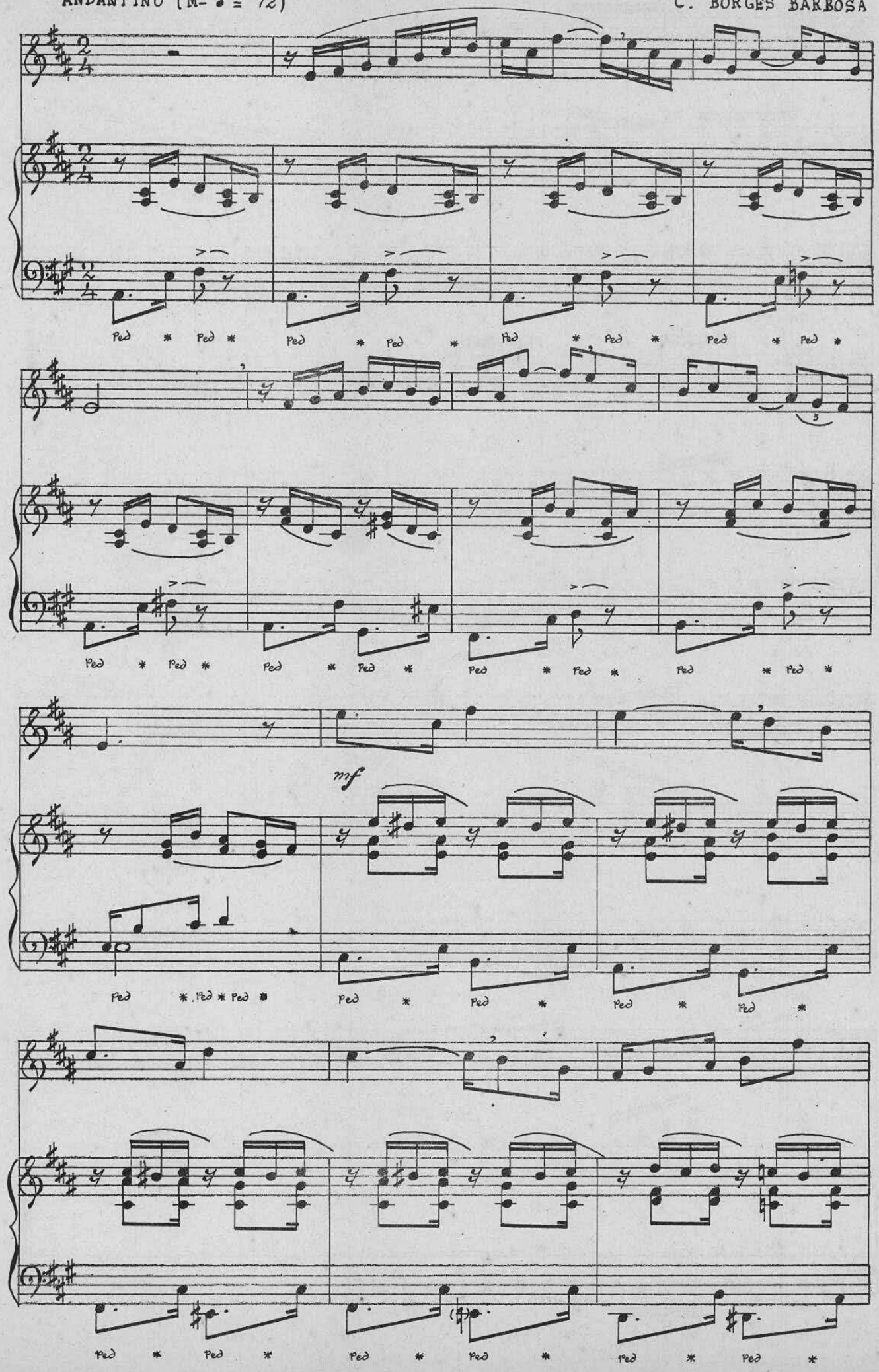
11

ANDANTINO (M- ♩ = 72)

C. BORGES BARBOSA



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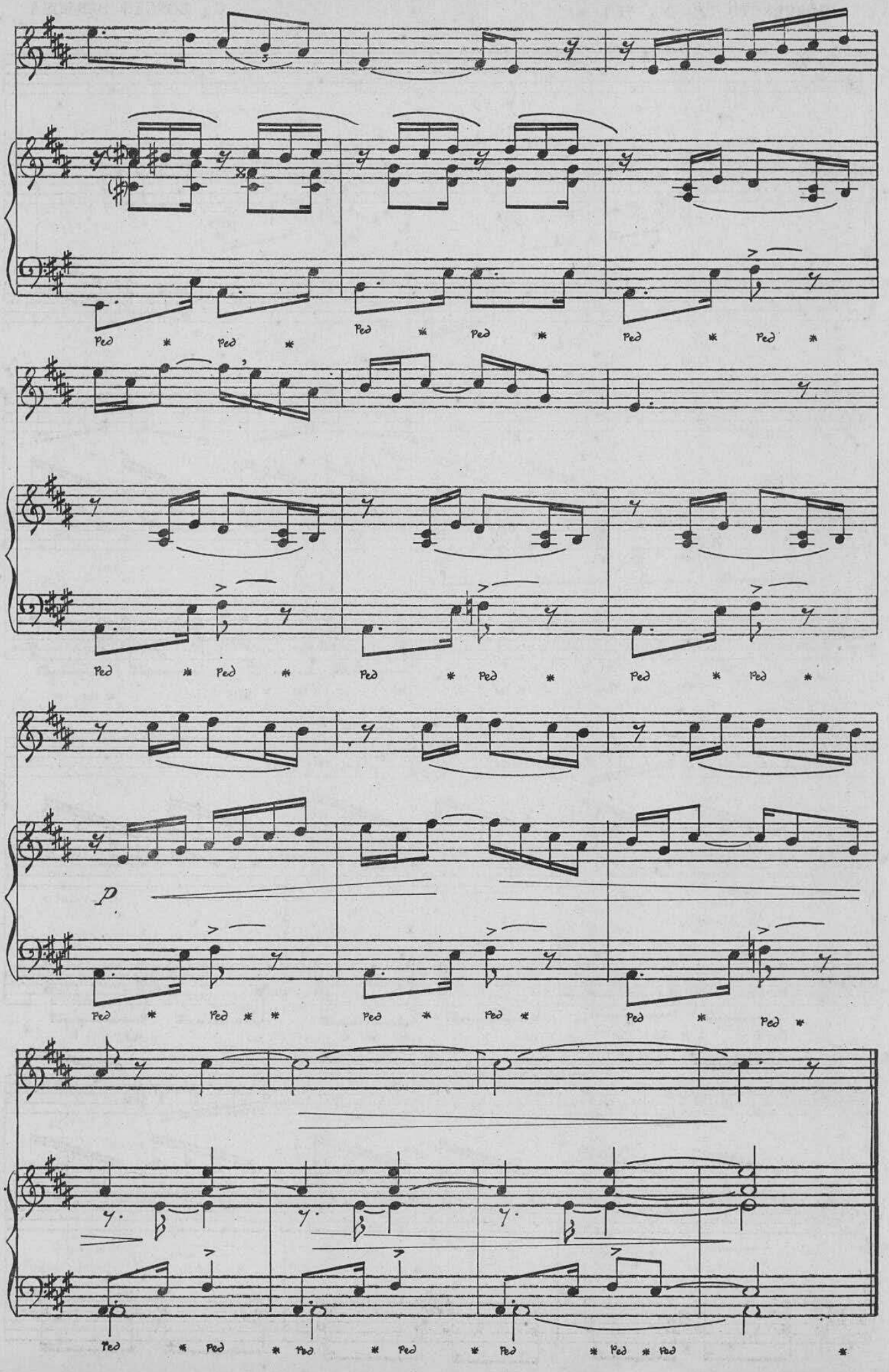

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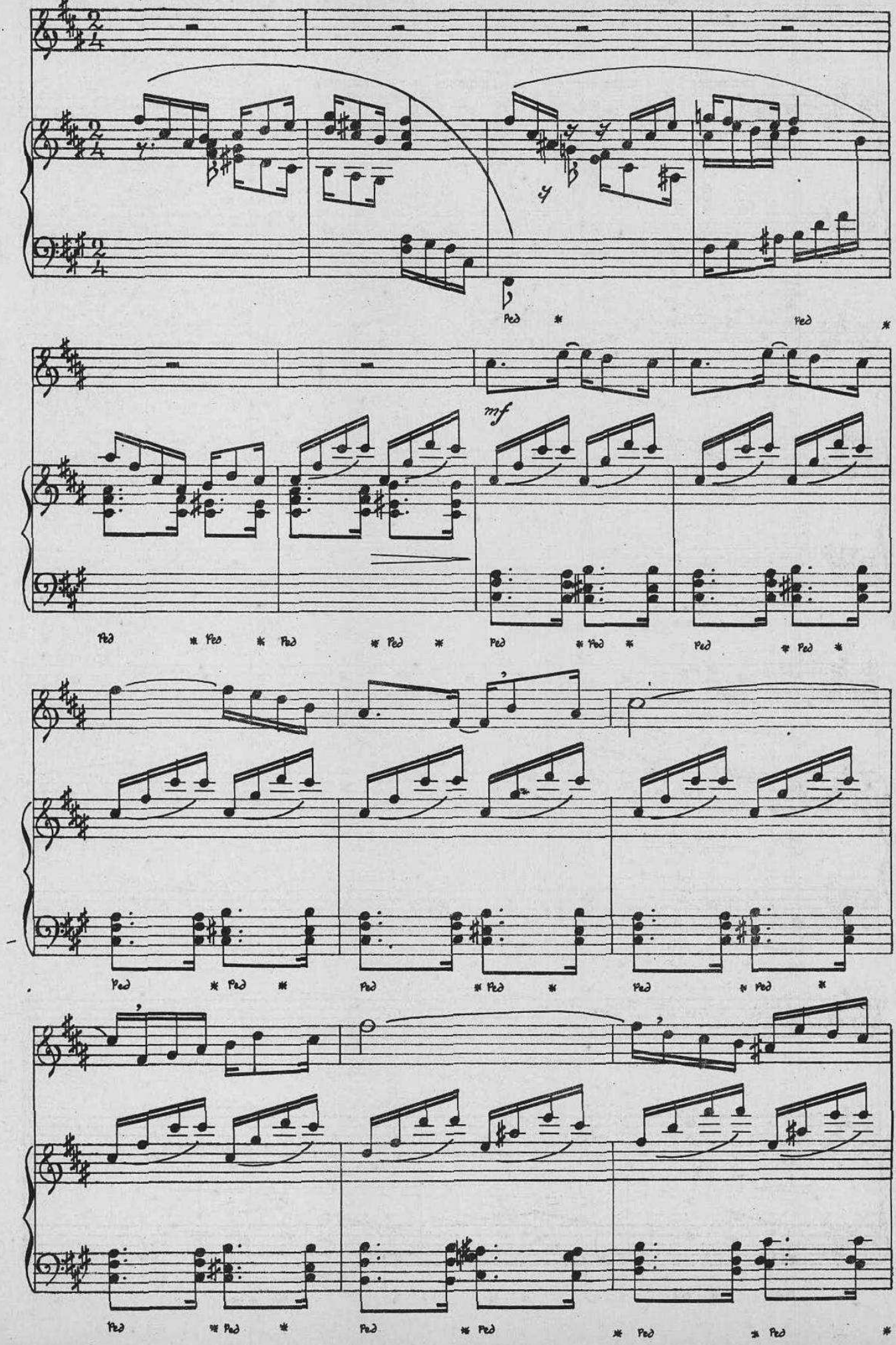
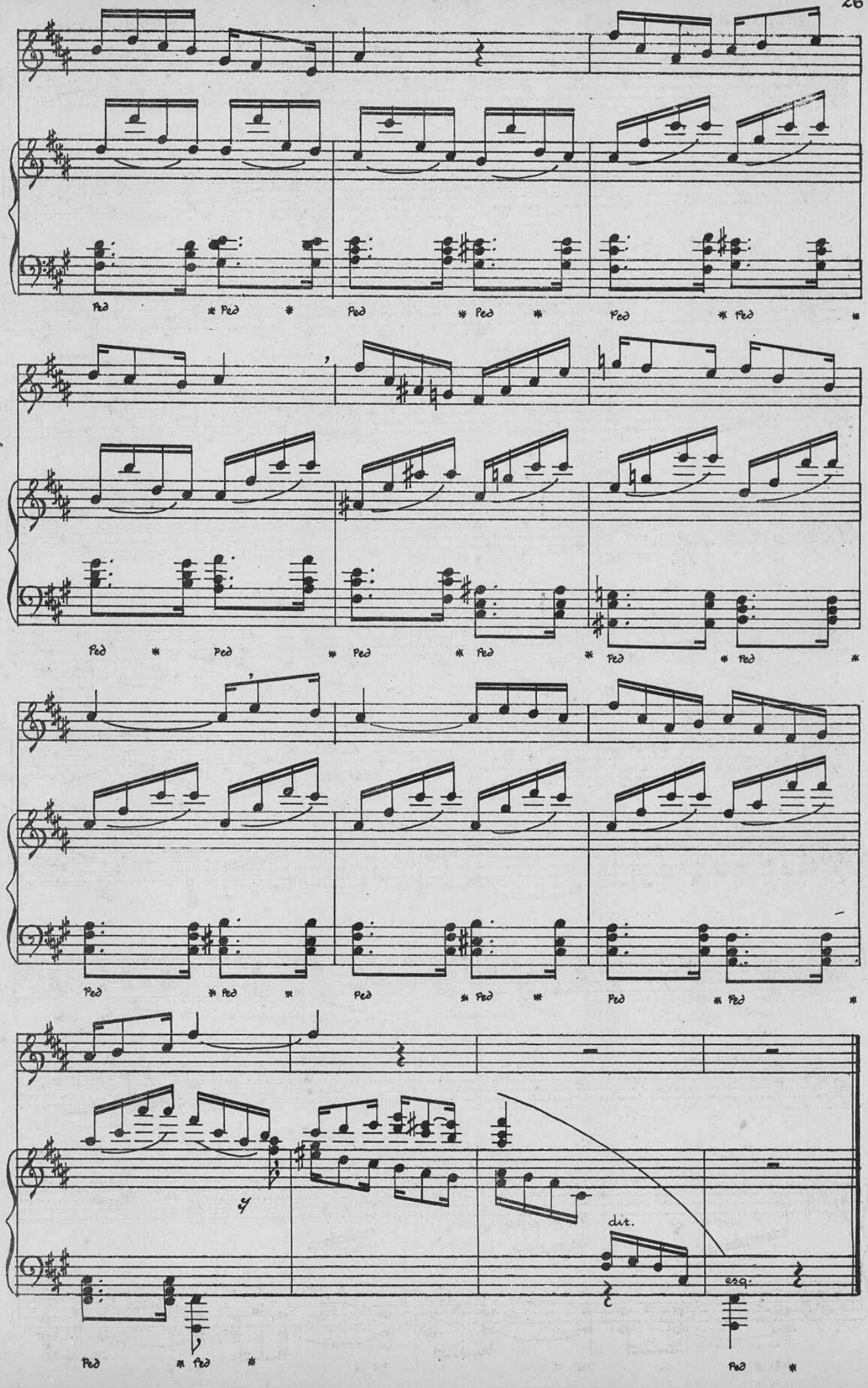
12

SOSTENUTO (M- ♩ = 76)

C. BORGES BARBOSA



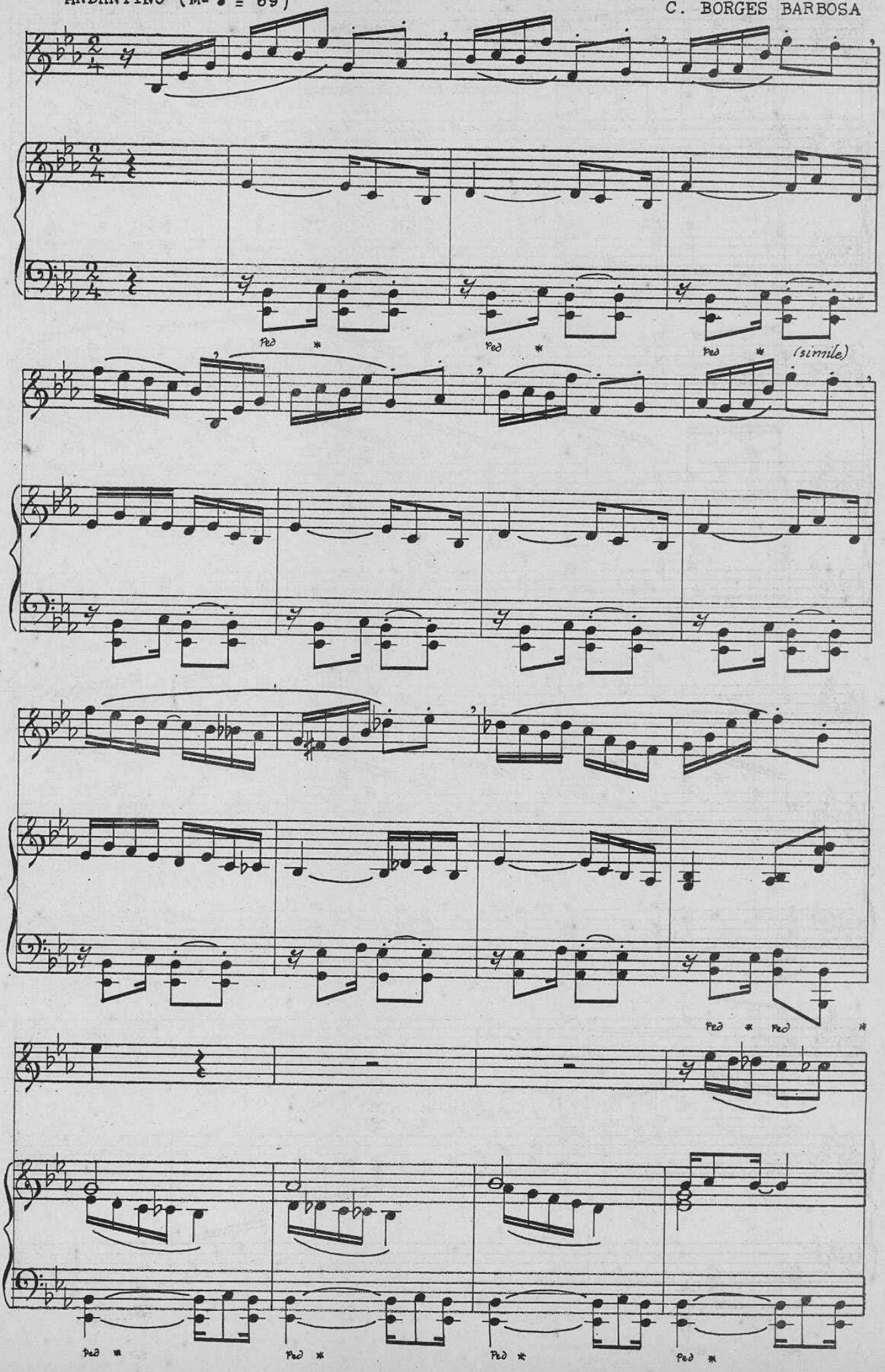
www.musicabrasilis.org.br



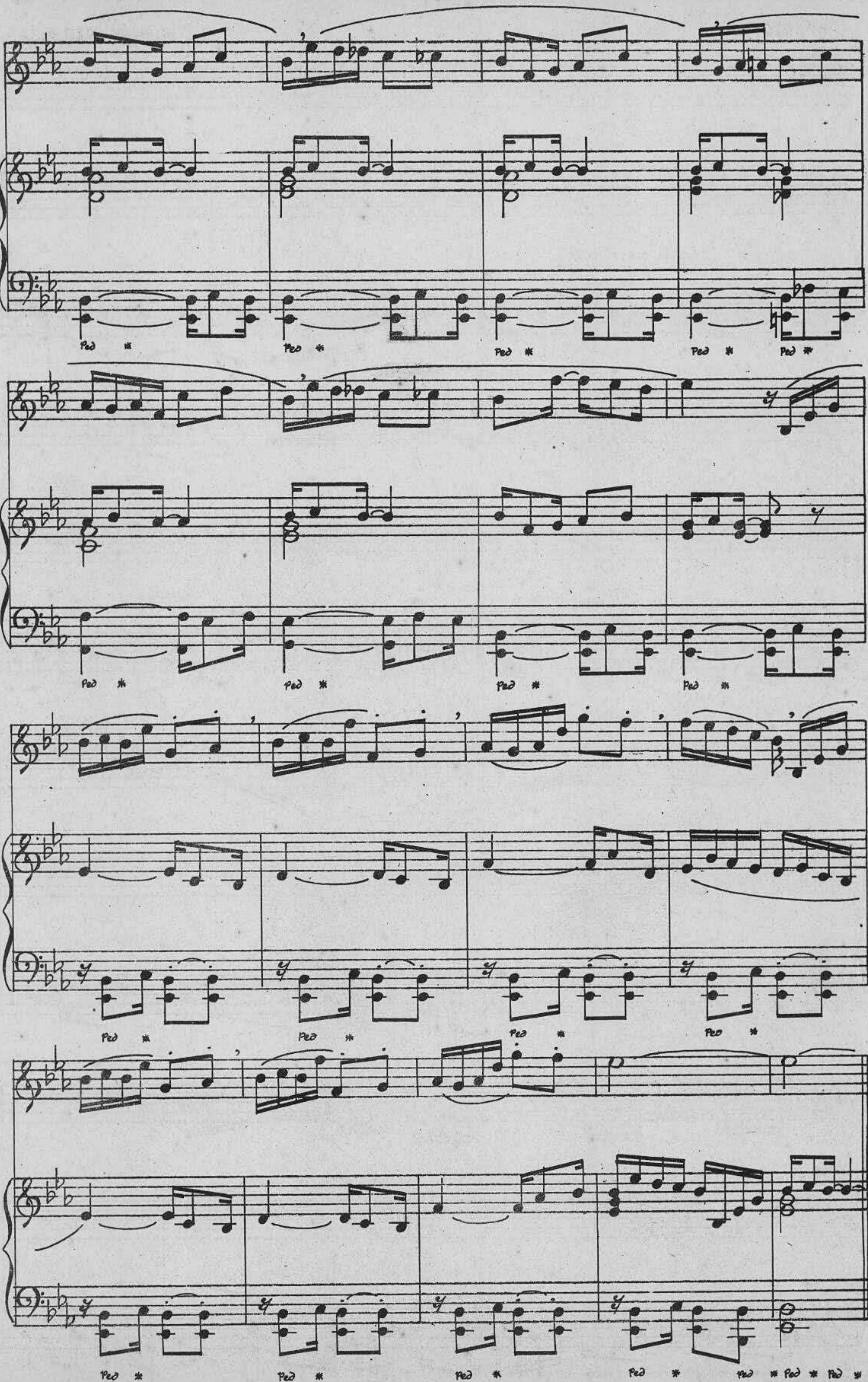
www.musicabrasilis.org.br

ANDANTINO (M- ♩ = 69)

C. BORGES BARBOSA



www.musicabrasilis.org.br



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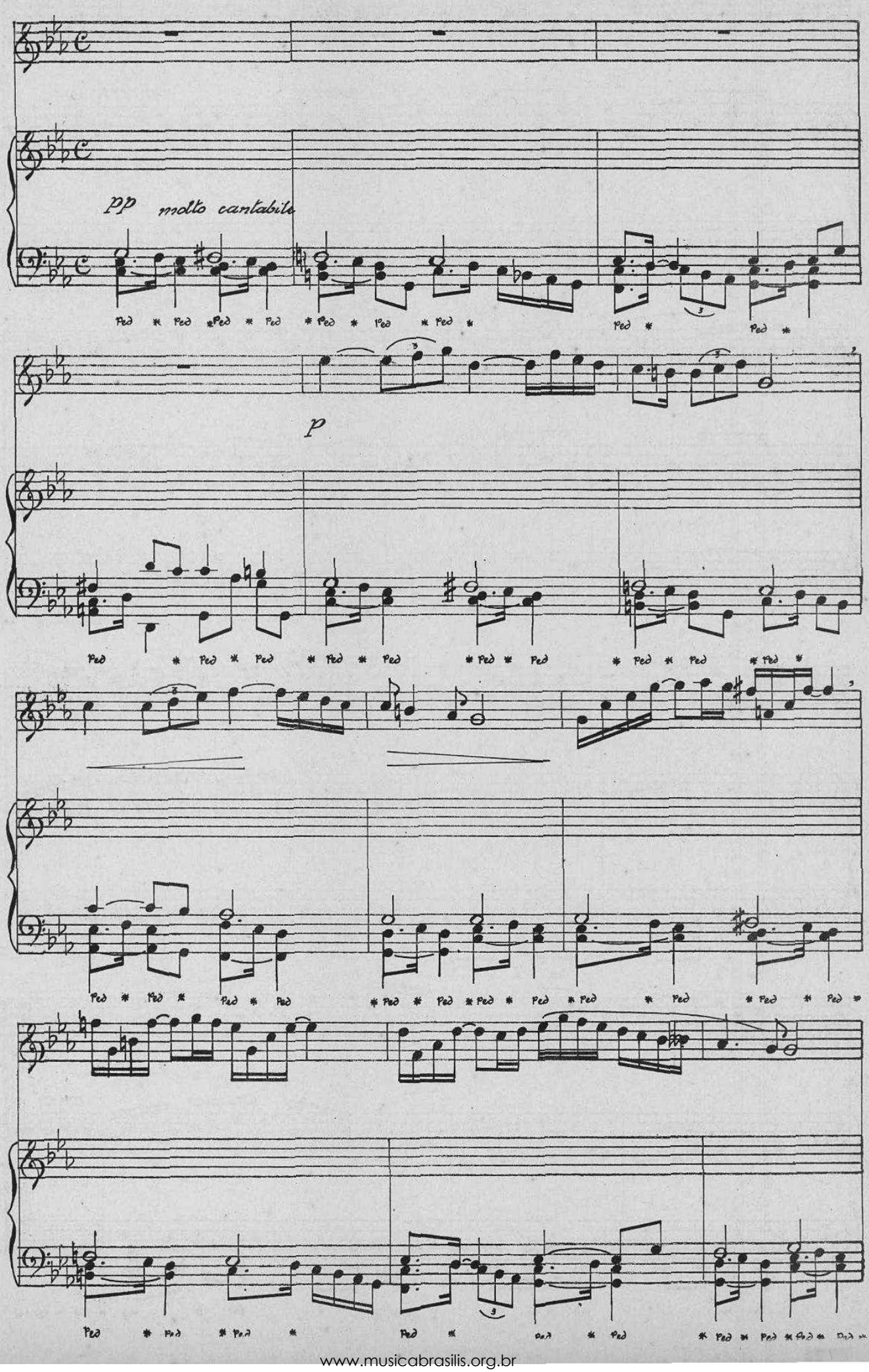
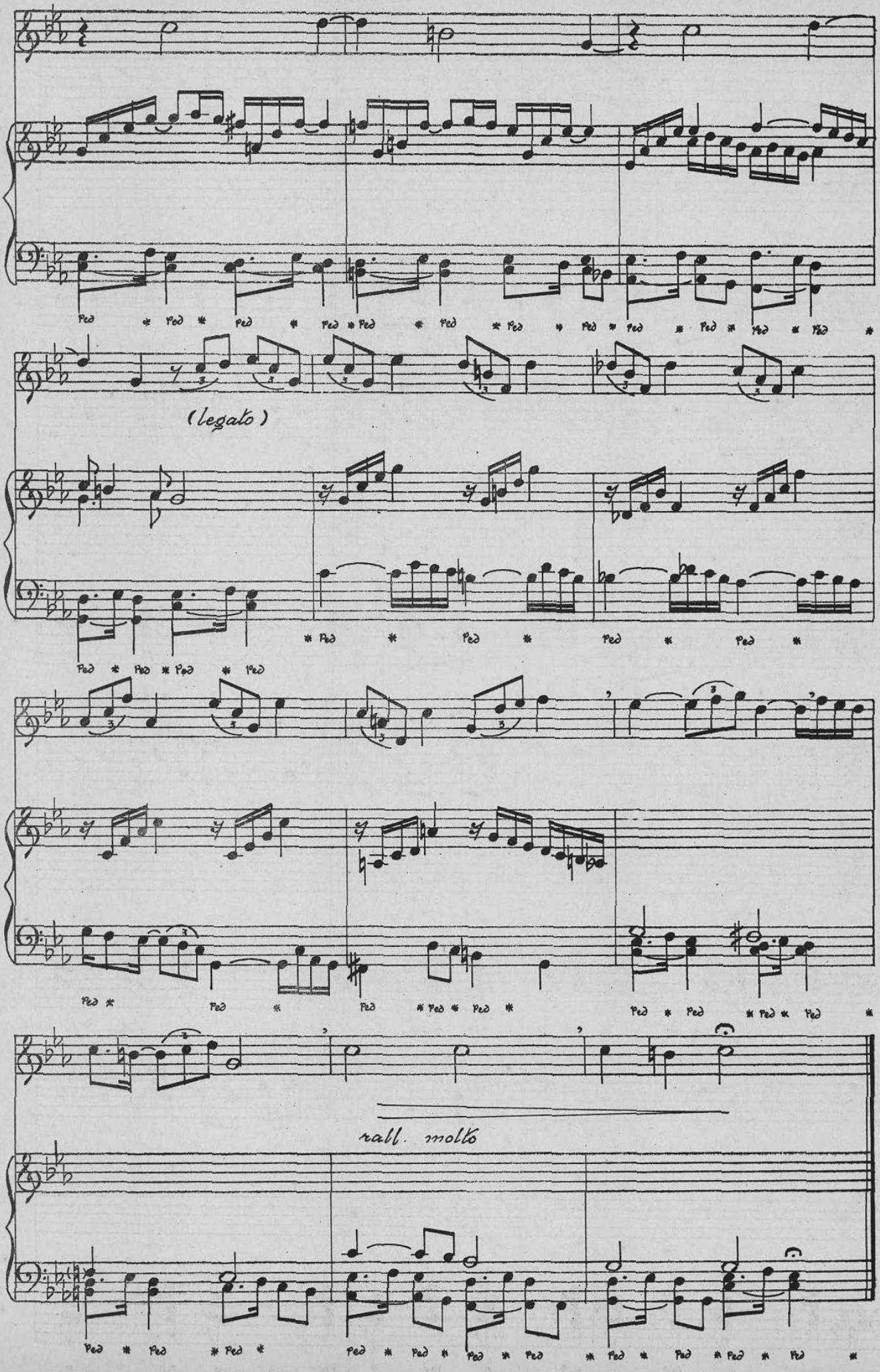
ADAGIO (M. ♩ = 56)

C. BORGES BARBOSA



www.musicabrasilis.org.br



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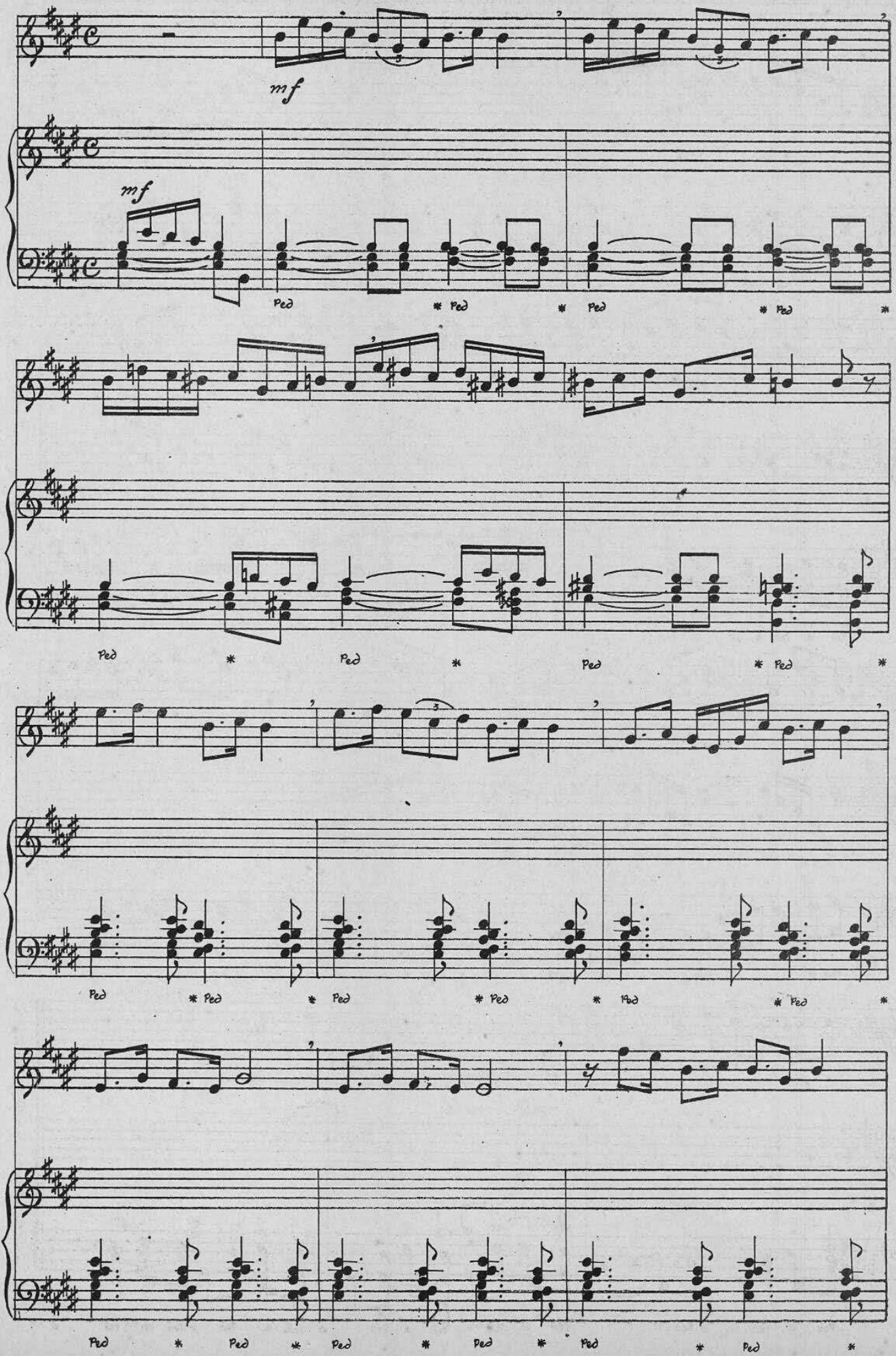
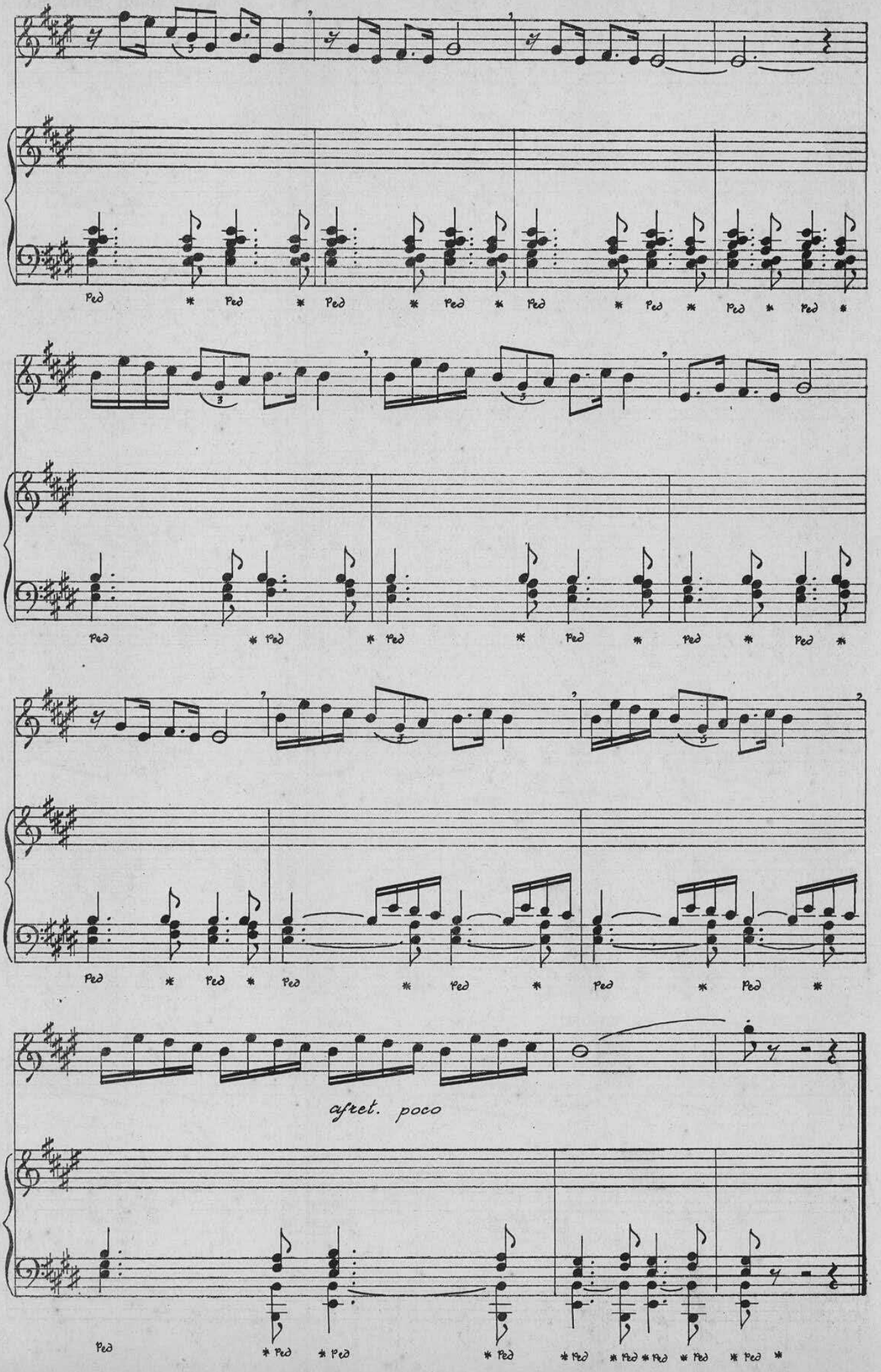
15

ALLEGRETTO (M- ♩ = 106)

C. BORGES BARBOSA



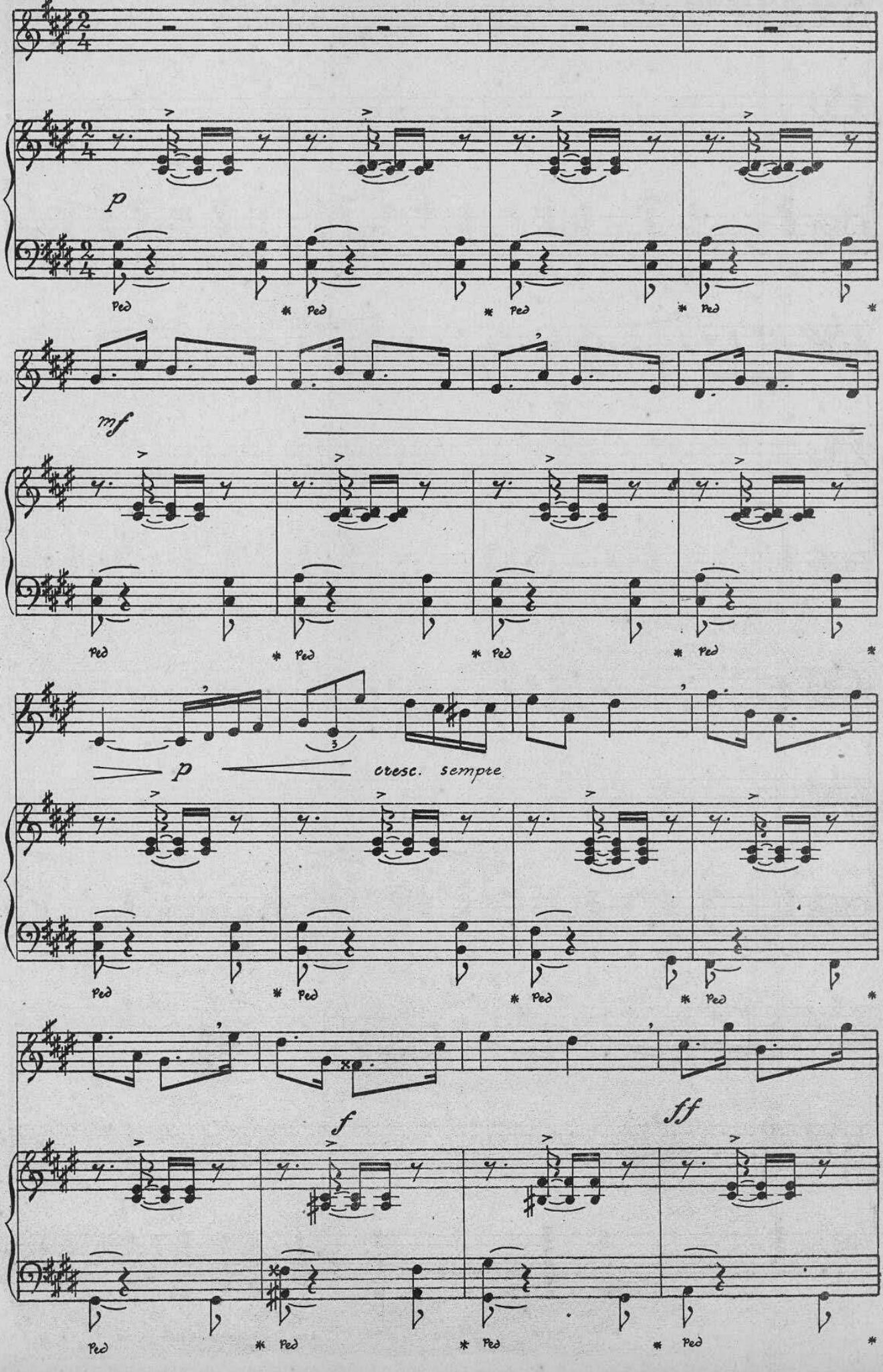
www.musicabrasilis.org.br



www.musicabrasilis.org.br

LARGHETTO (M- ♩ = 60)

C. BORGES BARBOSA



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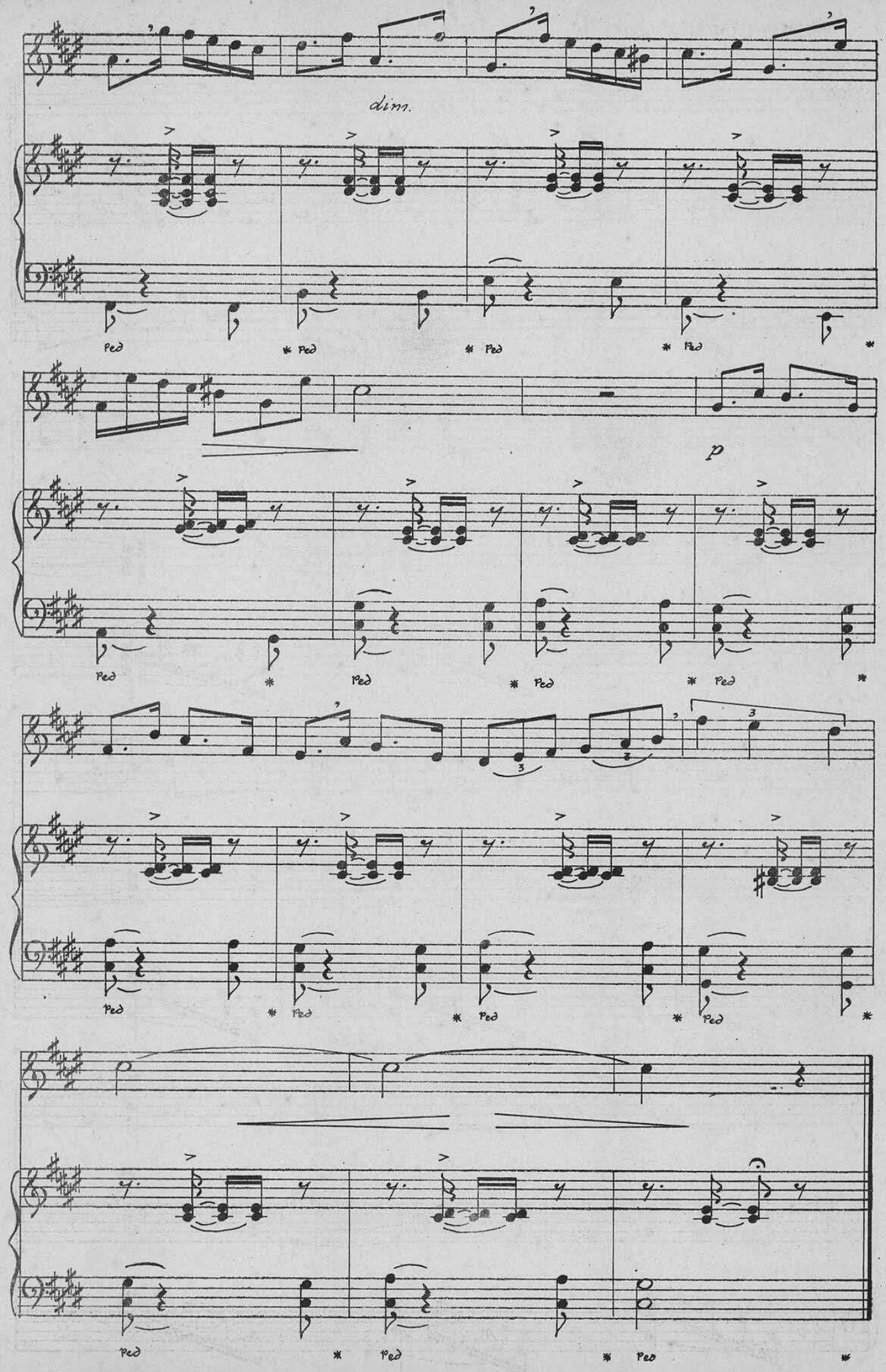

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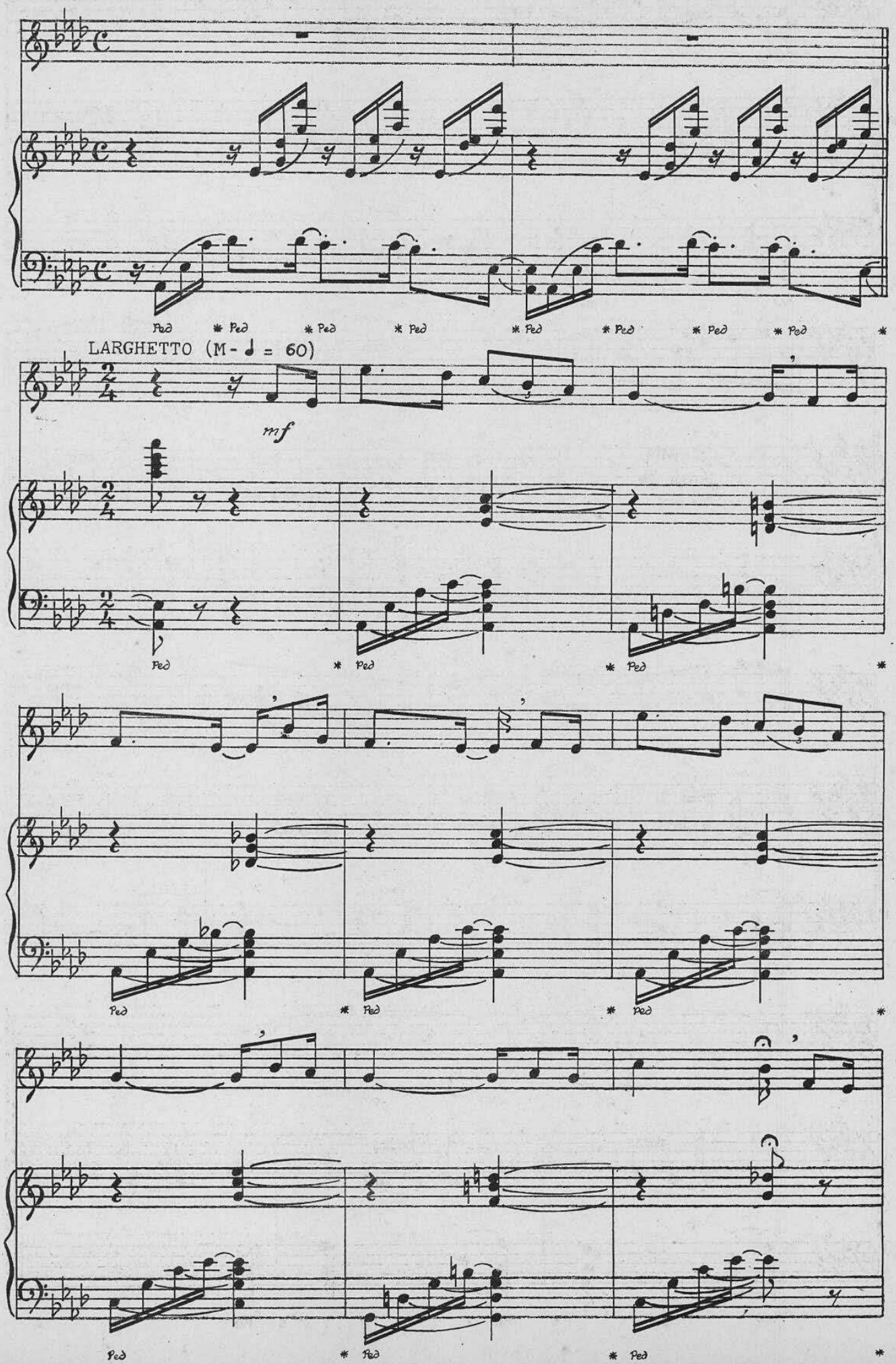
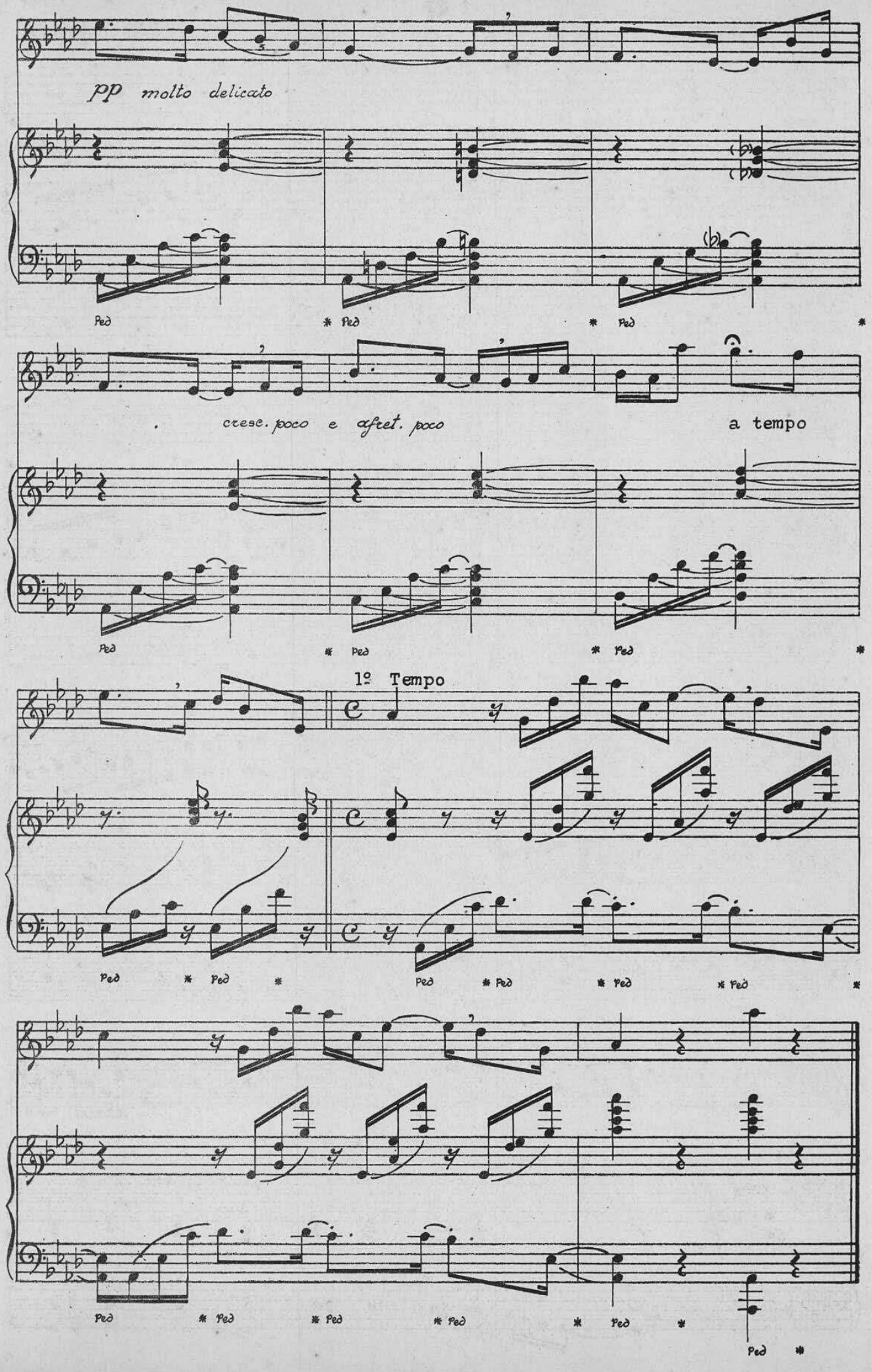
17

ANIMATO (M- ♩ = 120)

C. BORGES BARBOSA



www.musicabrasilis.org.br



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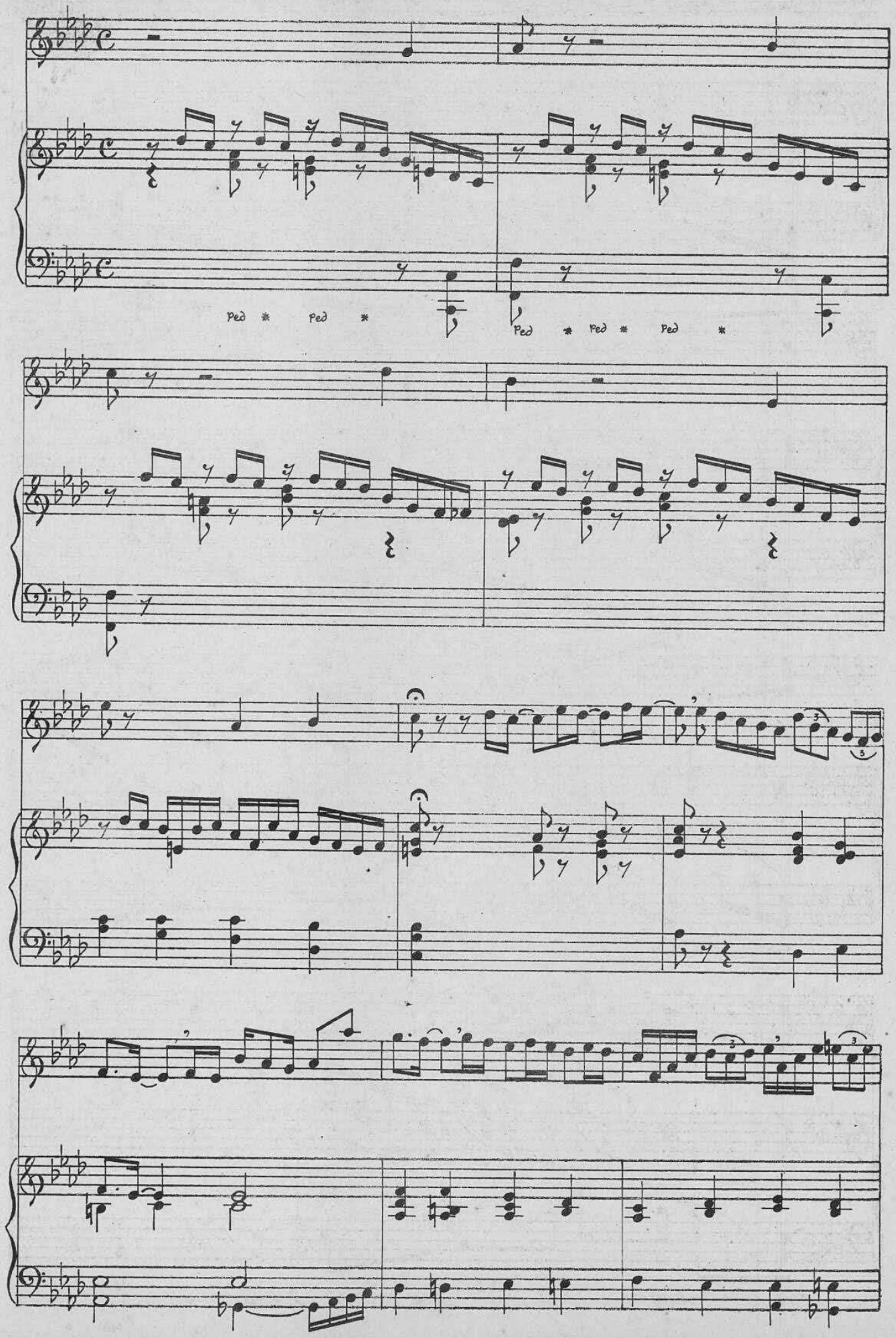
18

ALLEGRETTO (M- ♩ = 106)

C. BORGES BARBOSA



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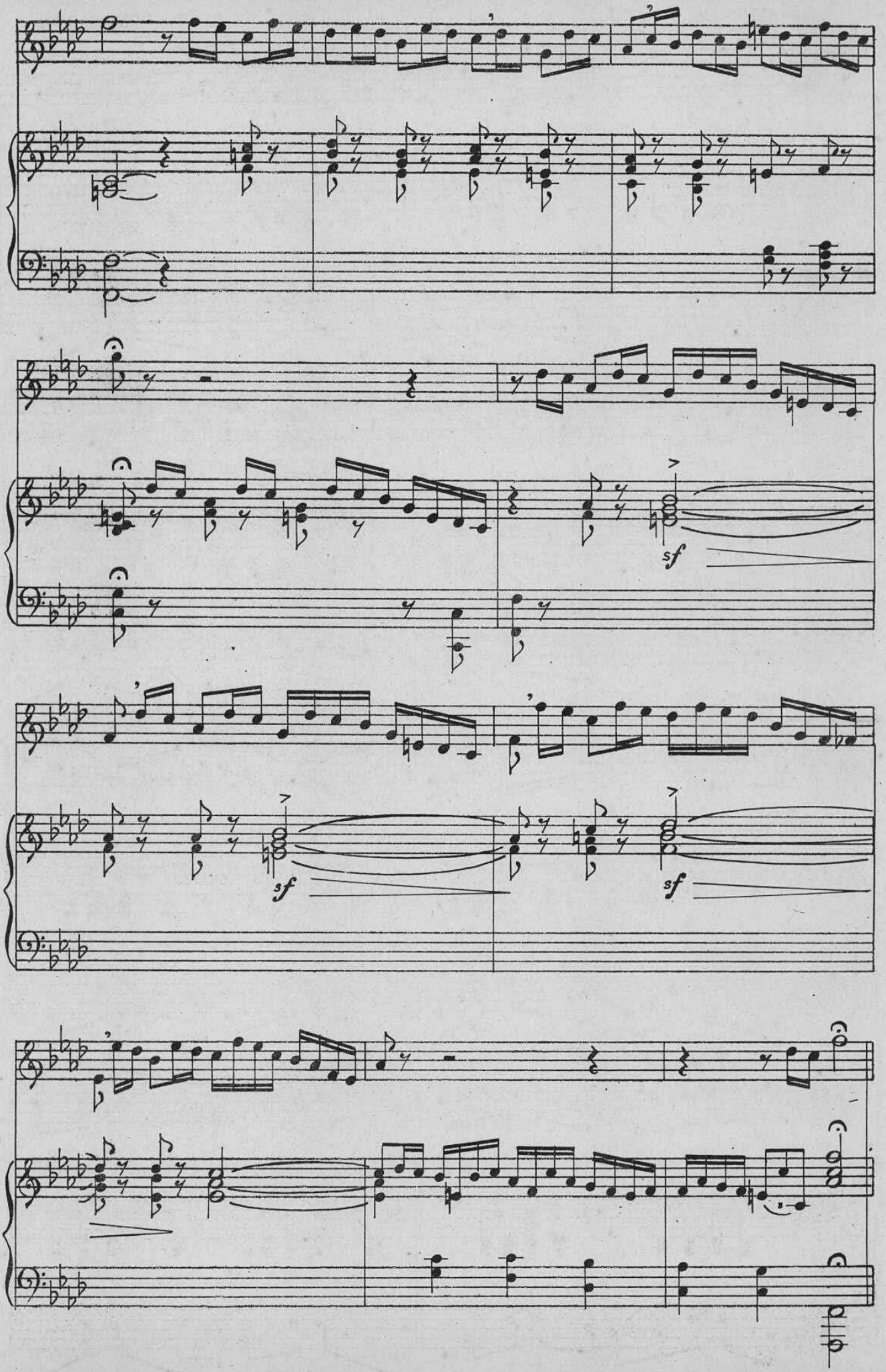

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19

ANDANTINO (M- ♩ = 72)

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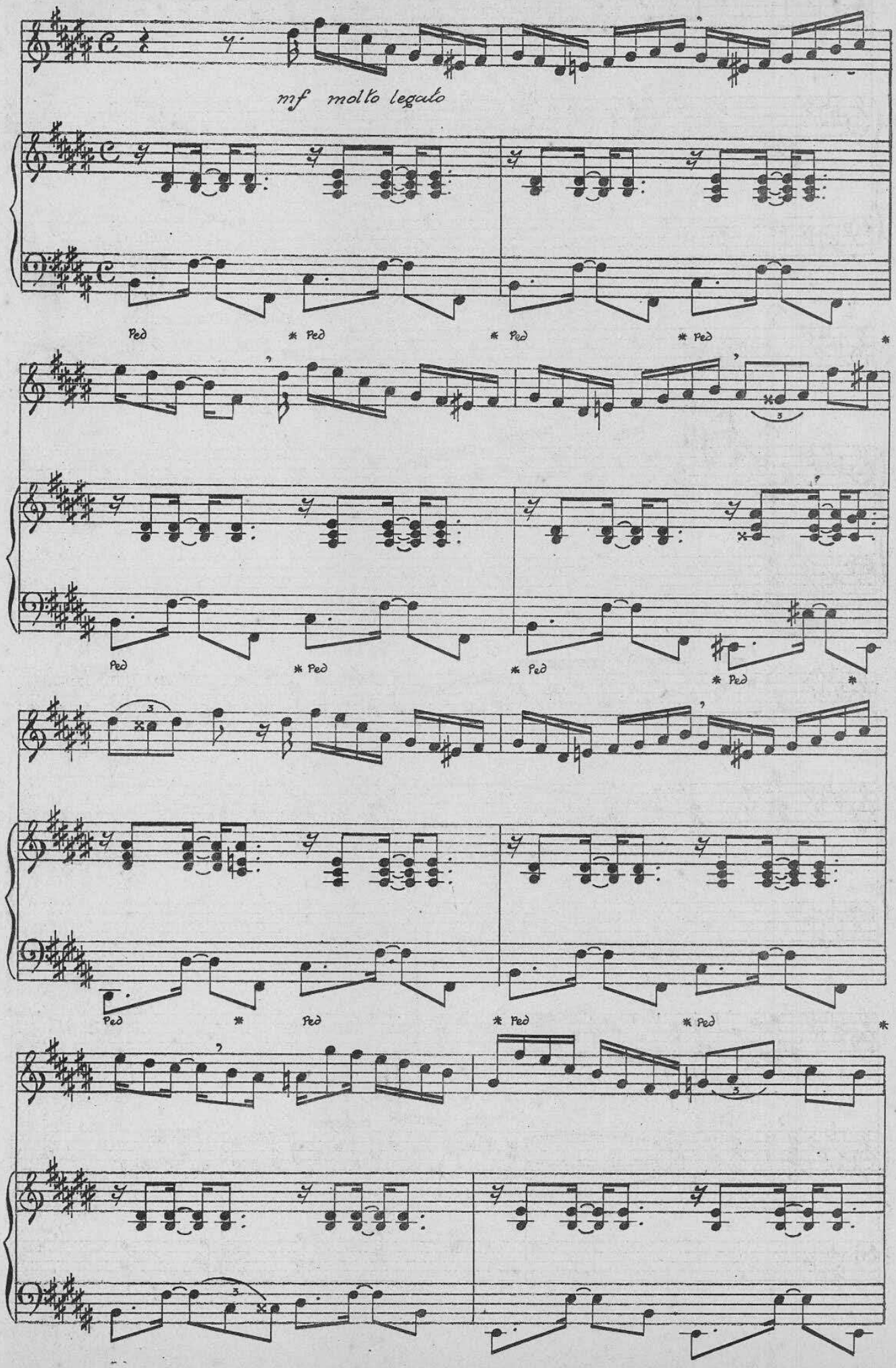

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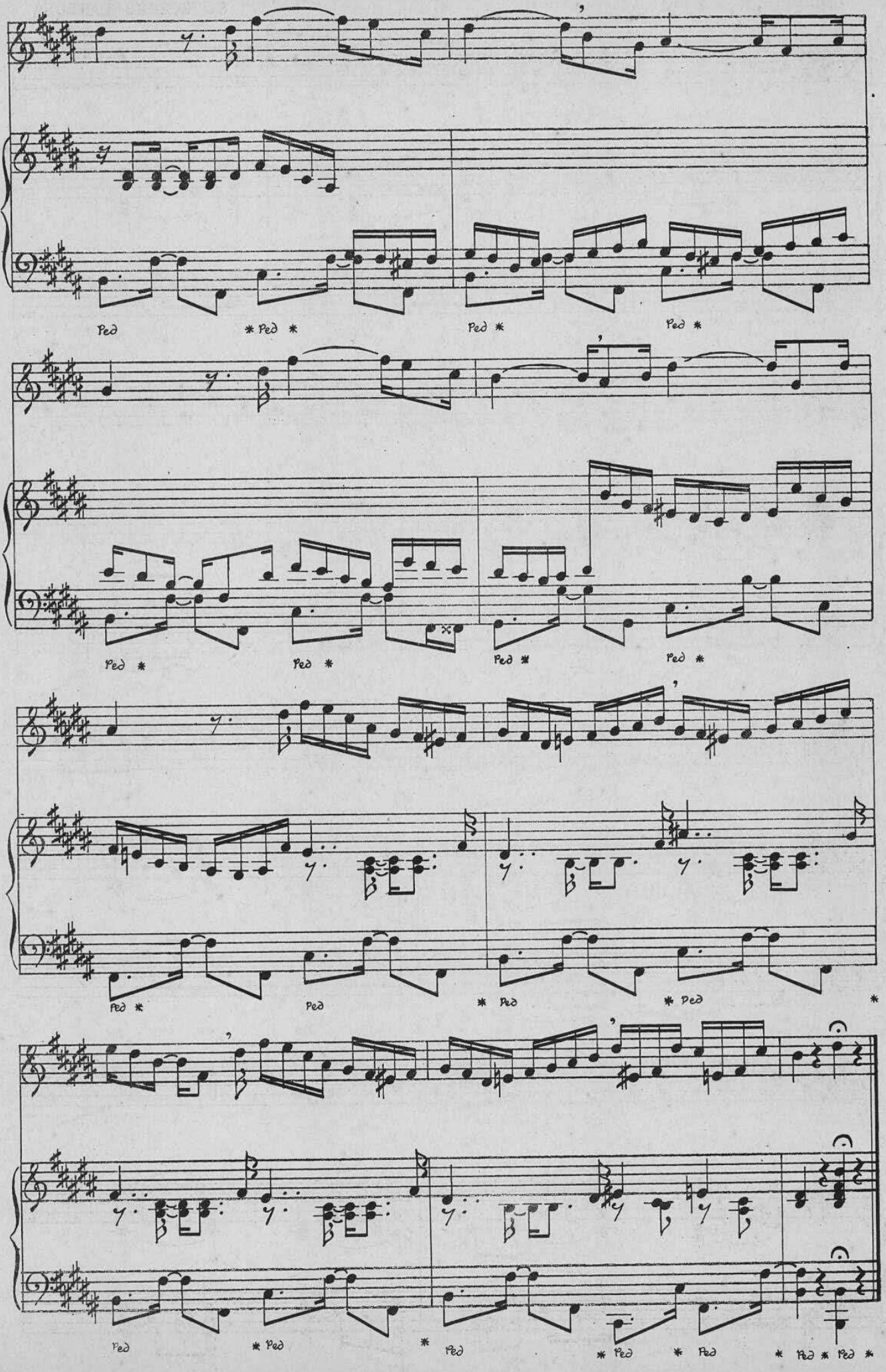

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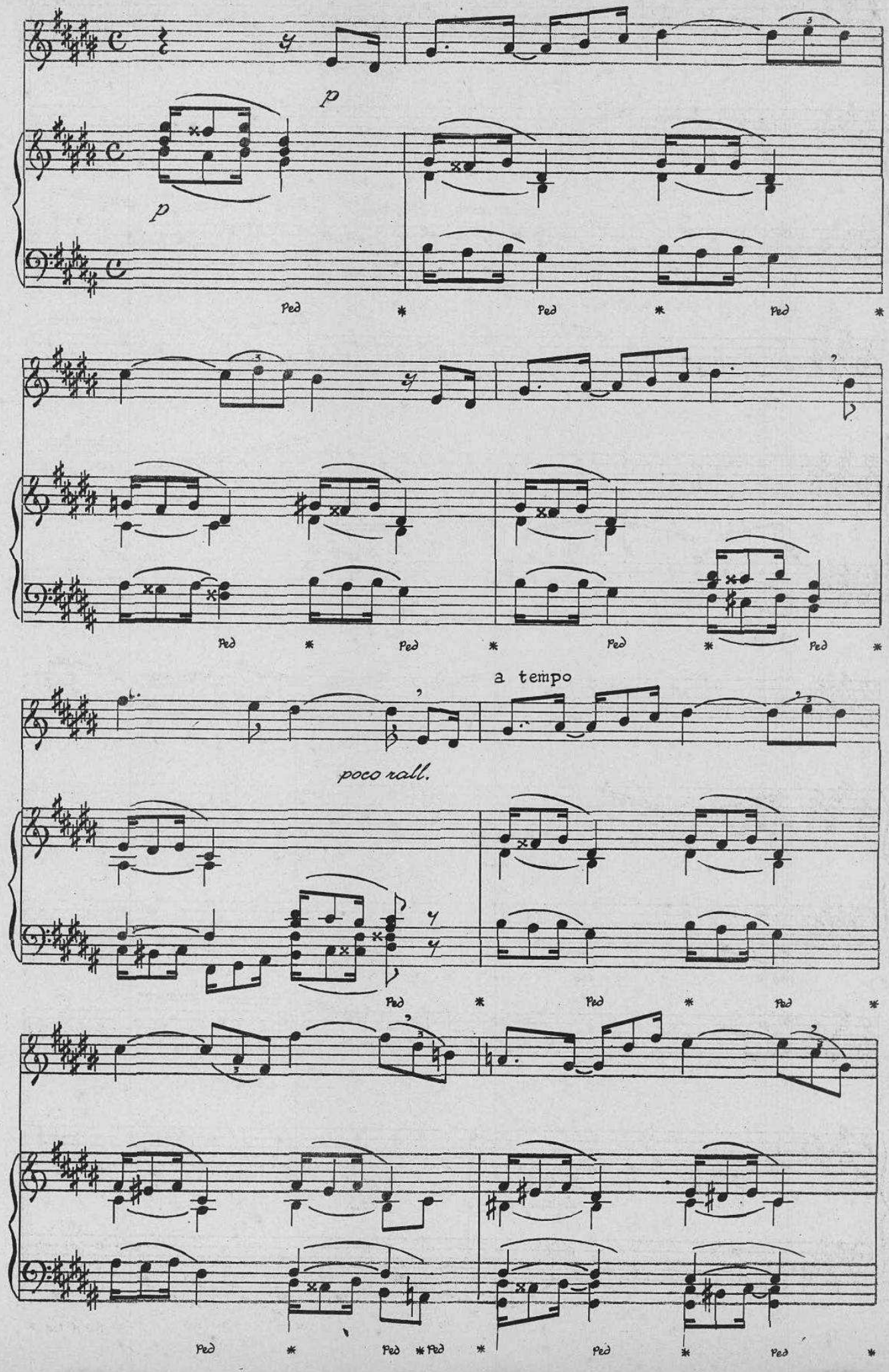
20

COMODO (M- ♩ = 80)

C. BORGES BARBOSA



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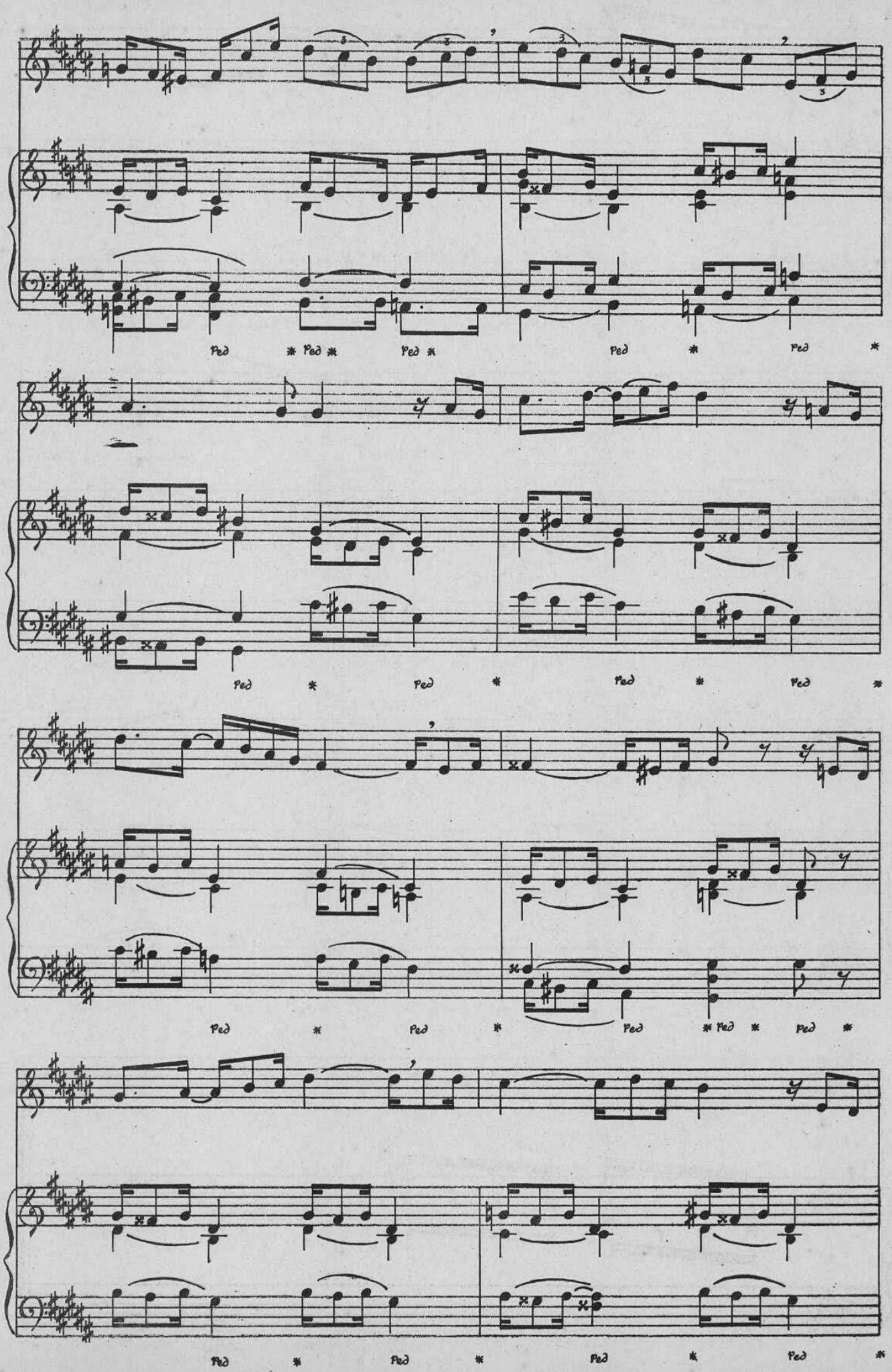
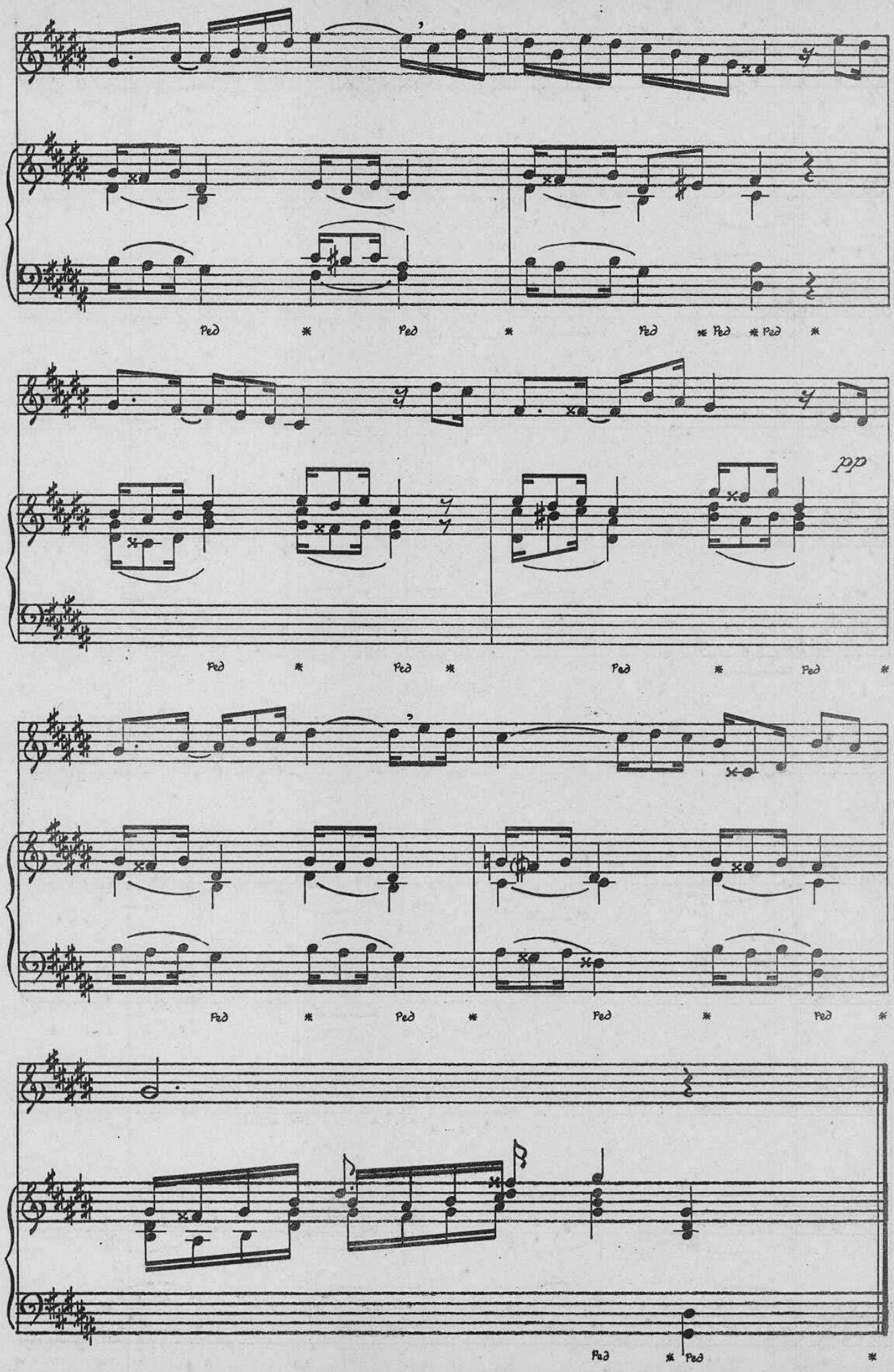


www.musicabrasilis.org.br



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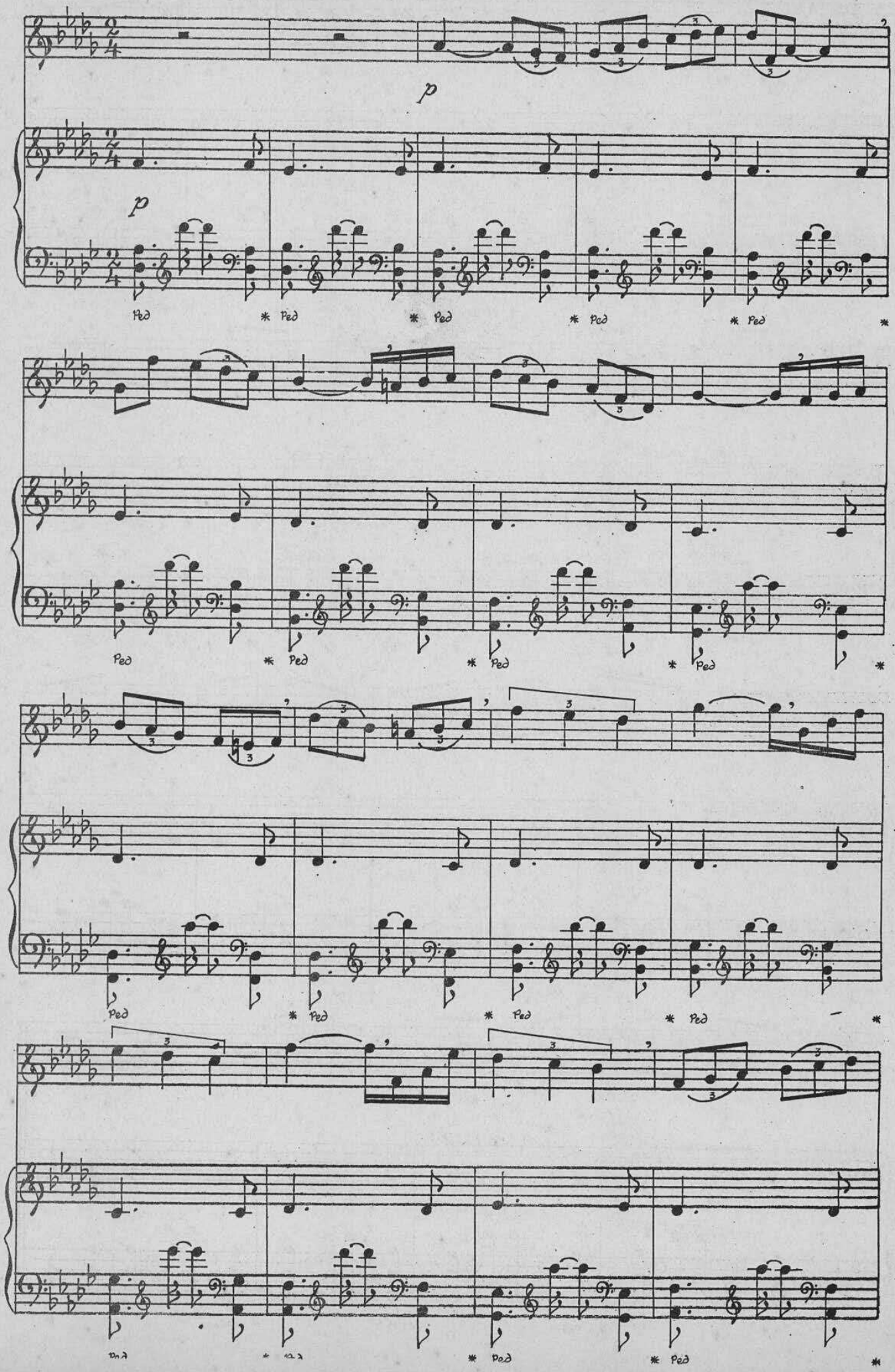
21

SOSTENUTO (M-♩ = 76)

C. BORGES BARBOSA



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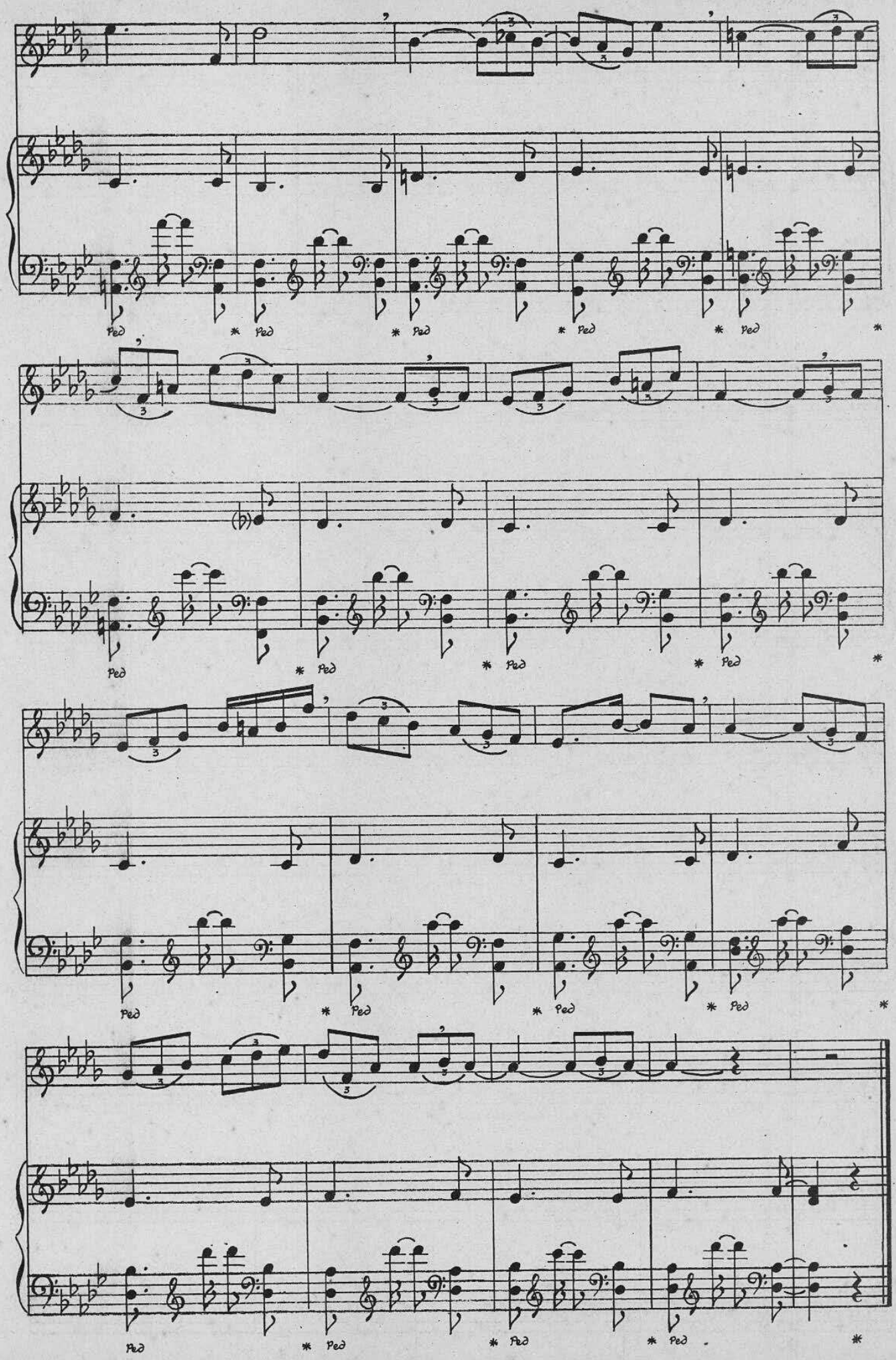

www.musicabrasilis.org.br

22

ANDANTINO (M- ♩ = 69)

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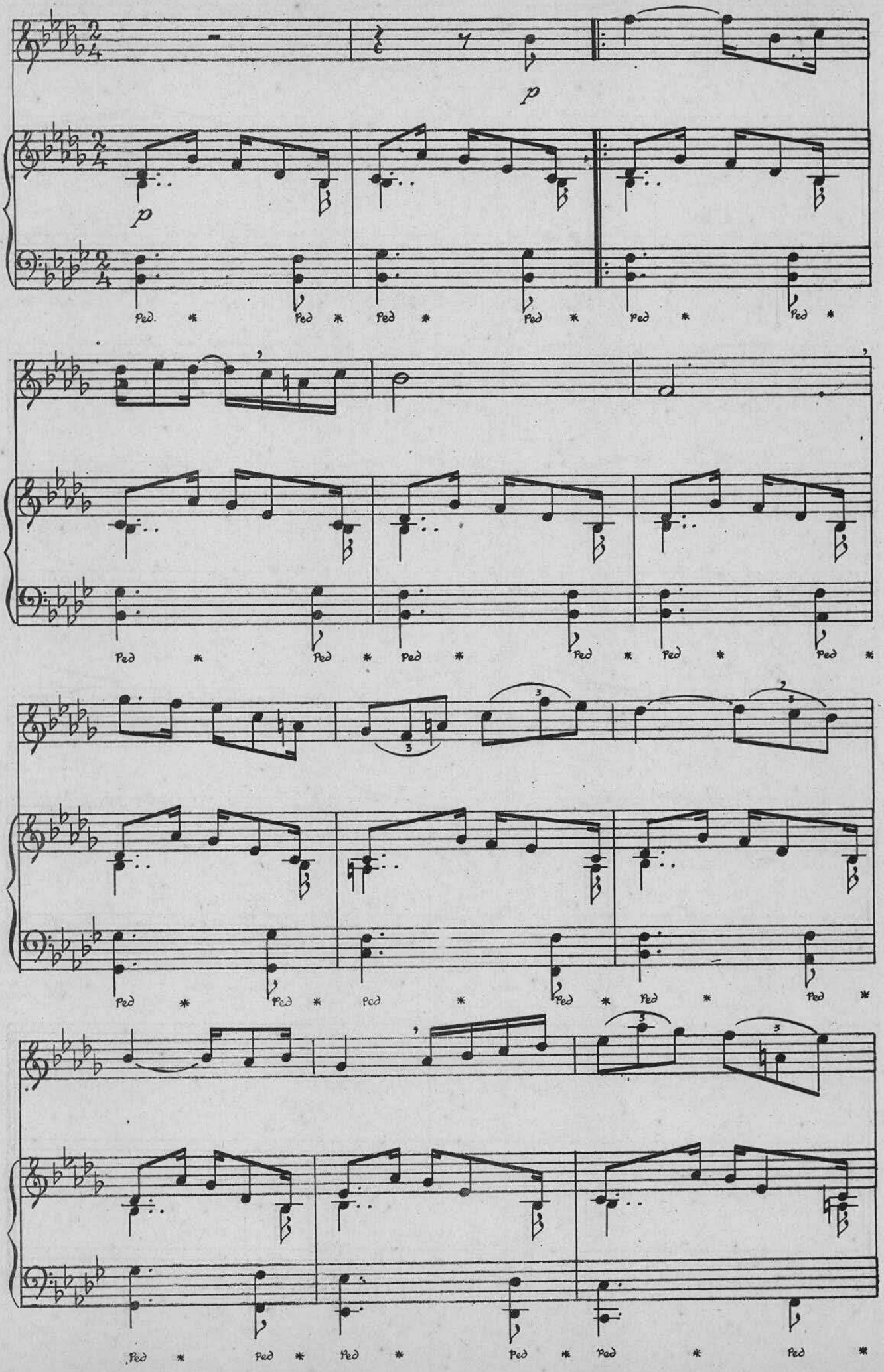

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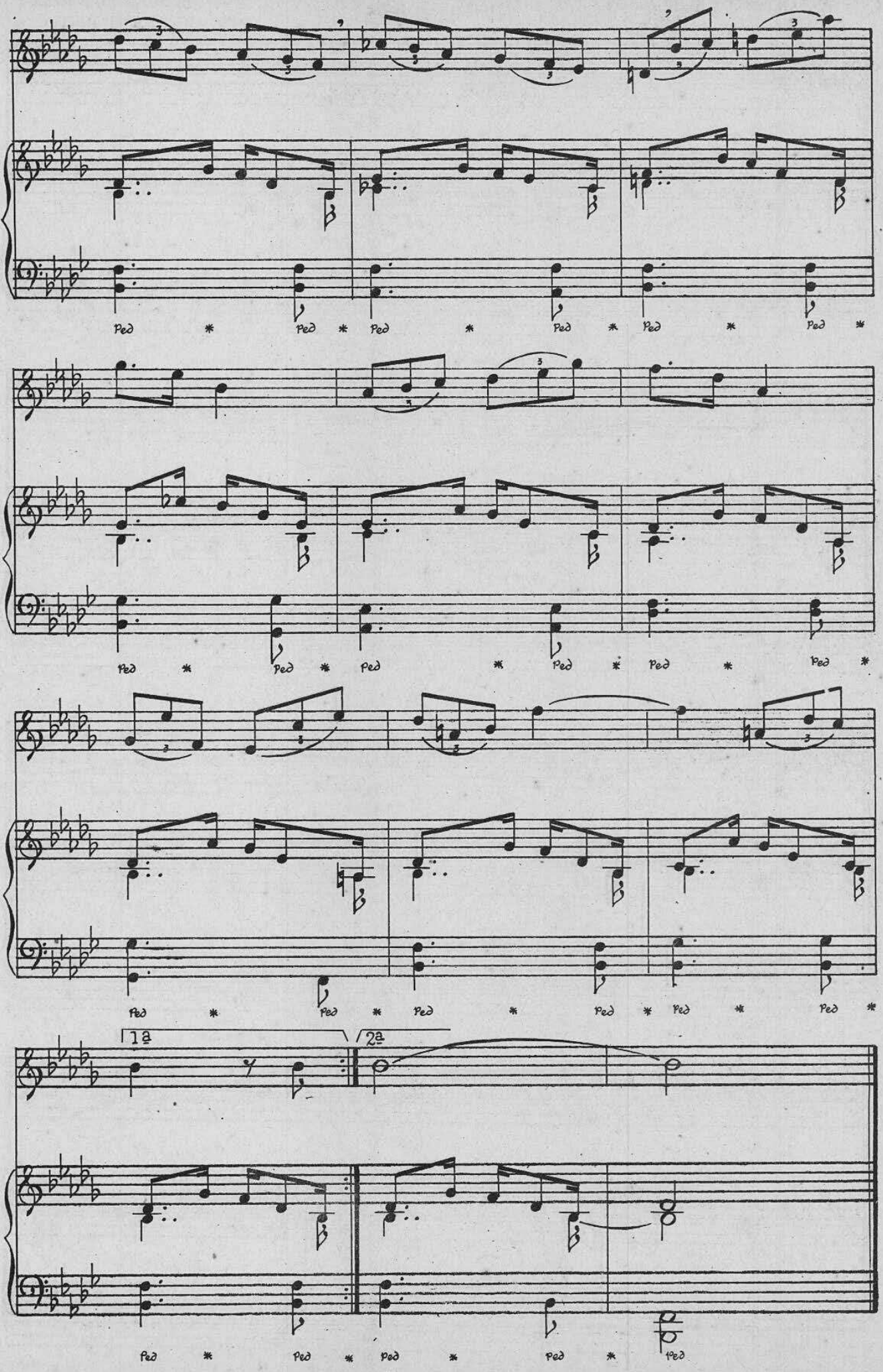

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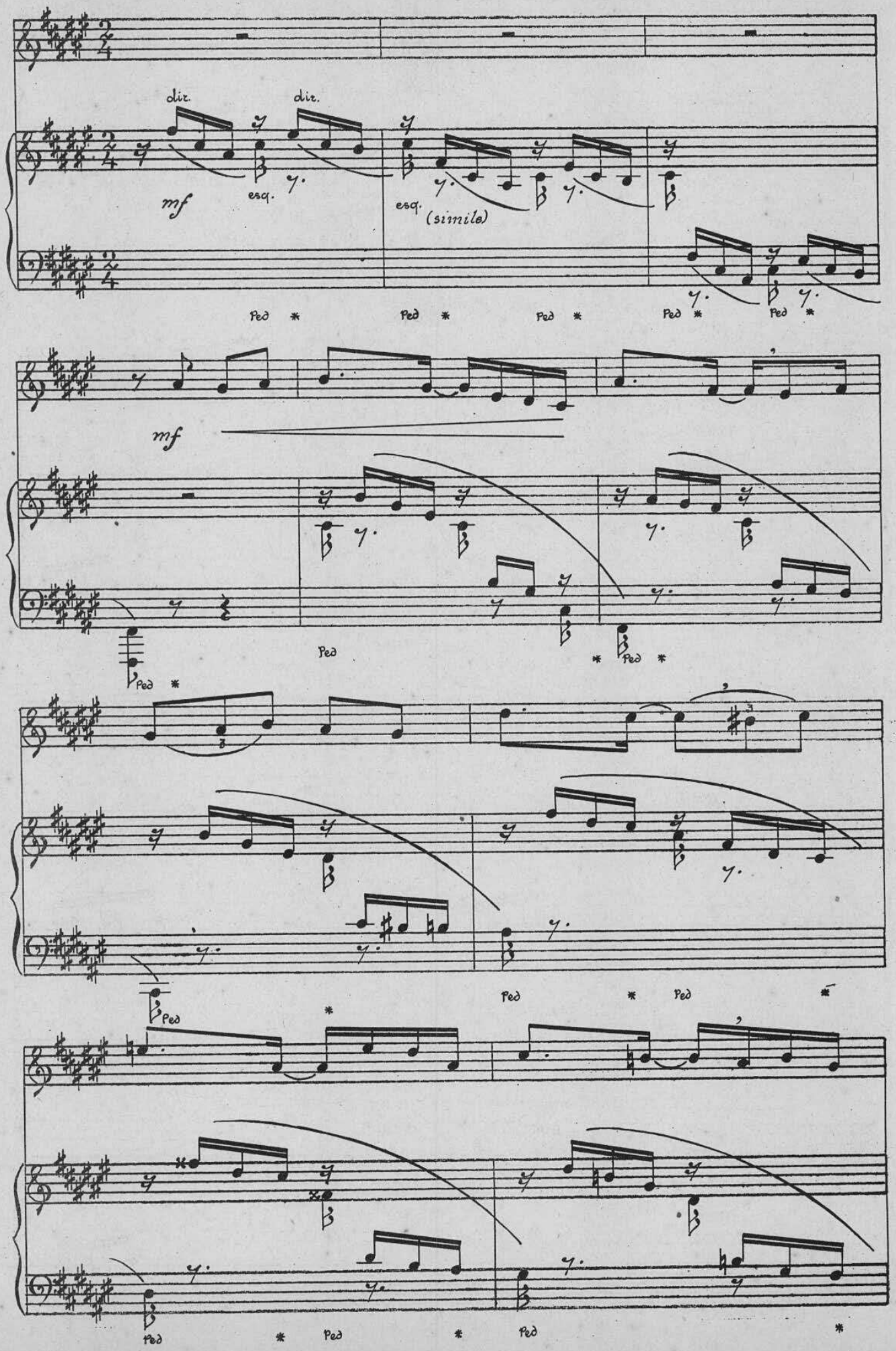
23

MODERATO (M- ♩ = 88)

C. BORGES BARBOSA



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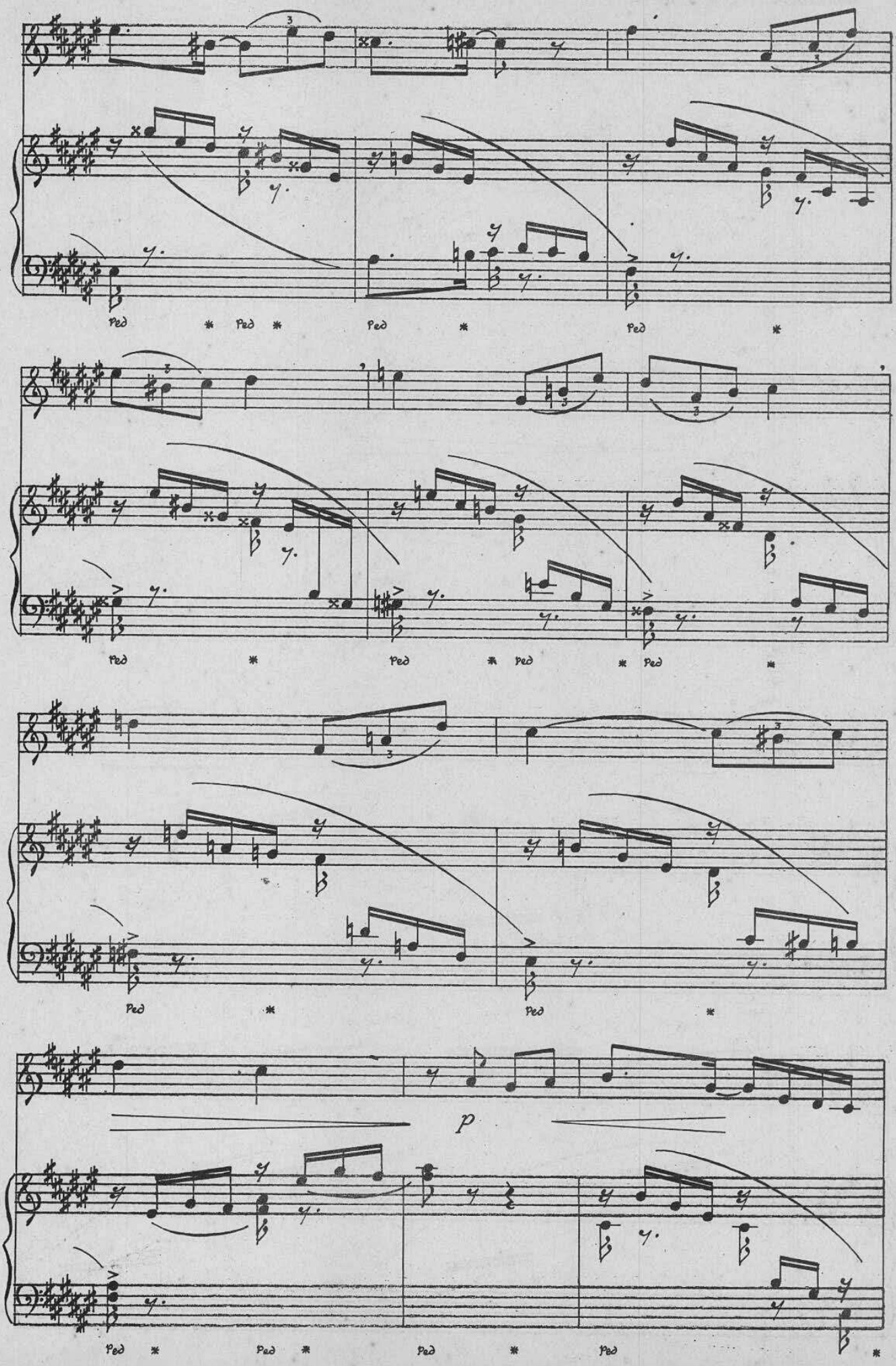

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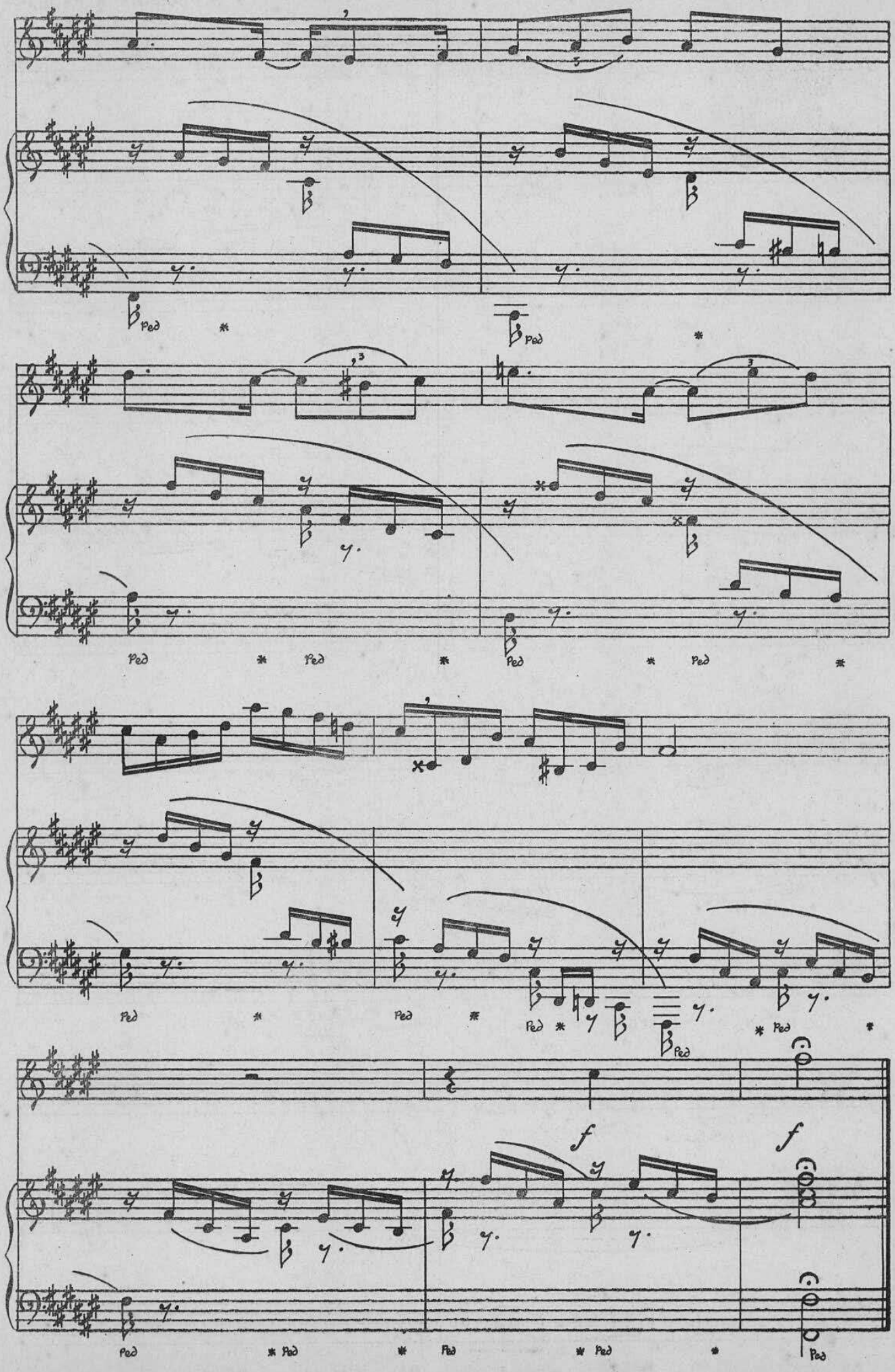

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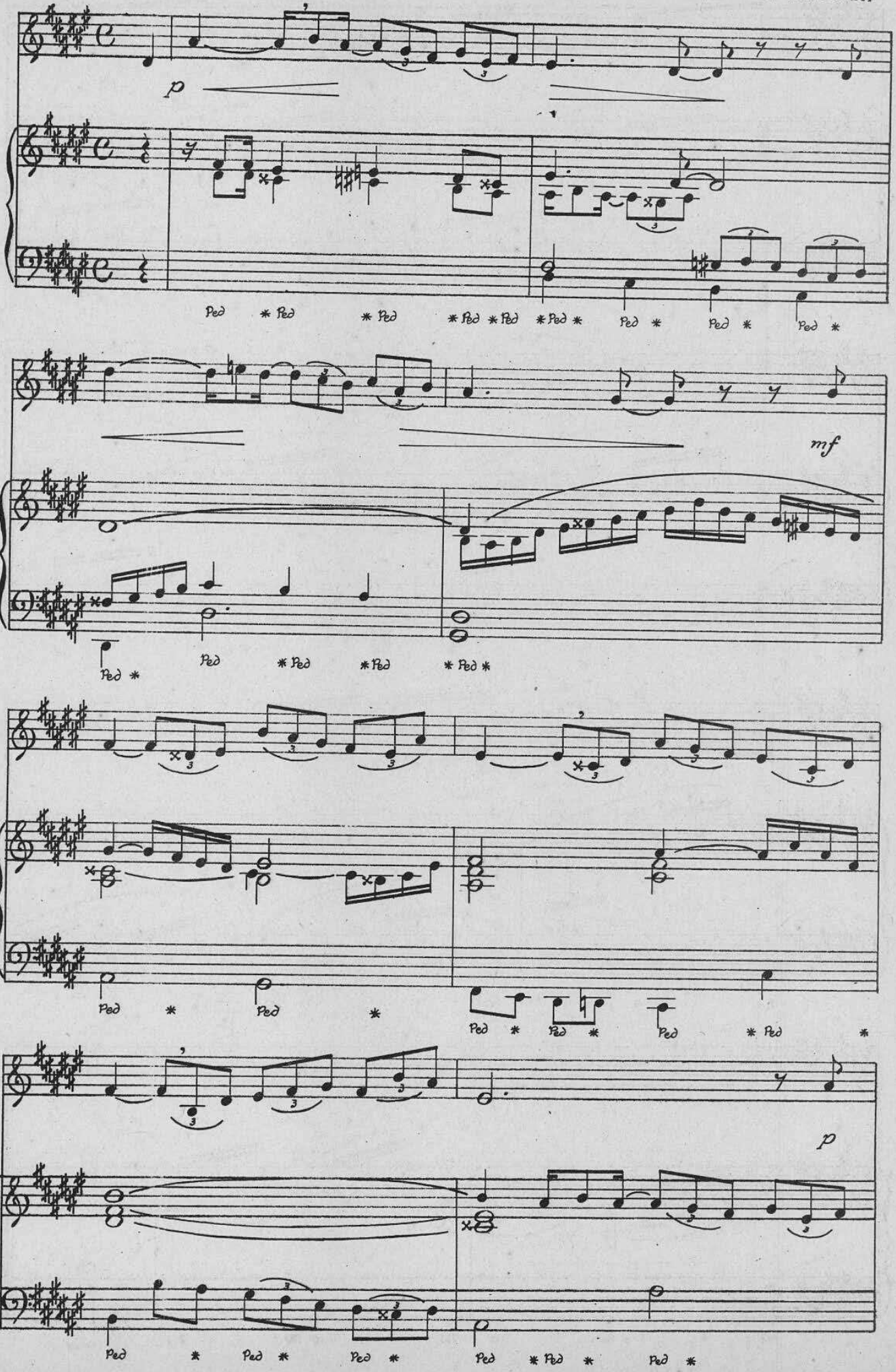
24

SOSTENUTO (M- ♩ = 76)

C. BORGES BARBOSA



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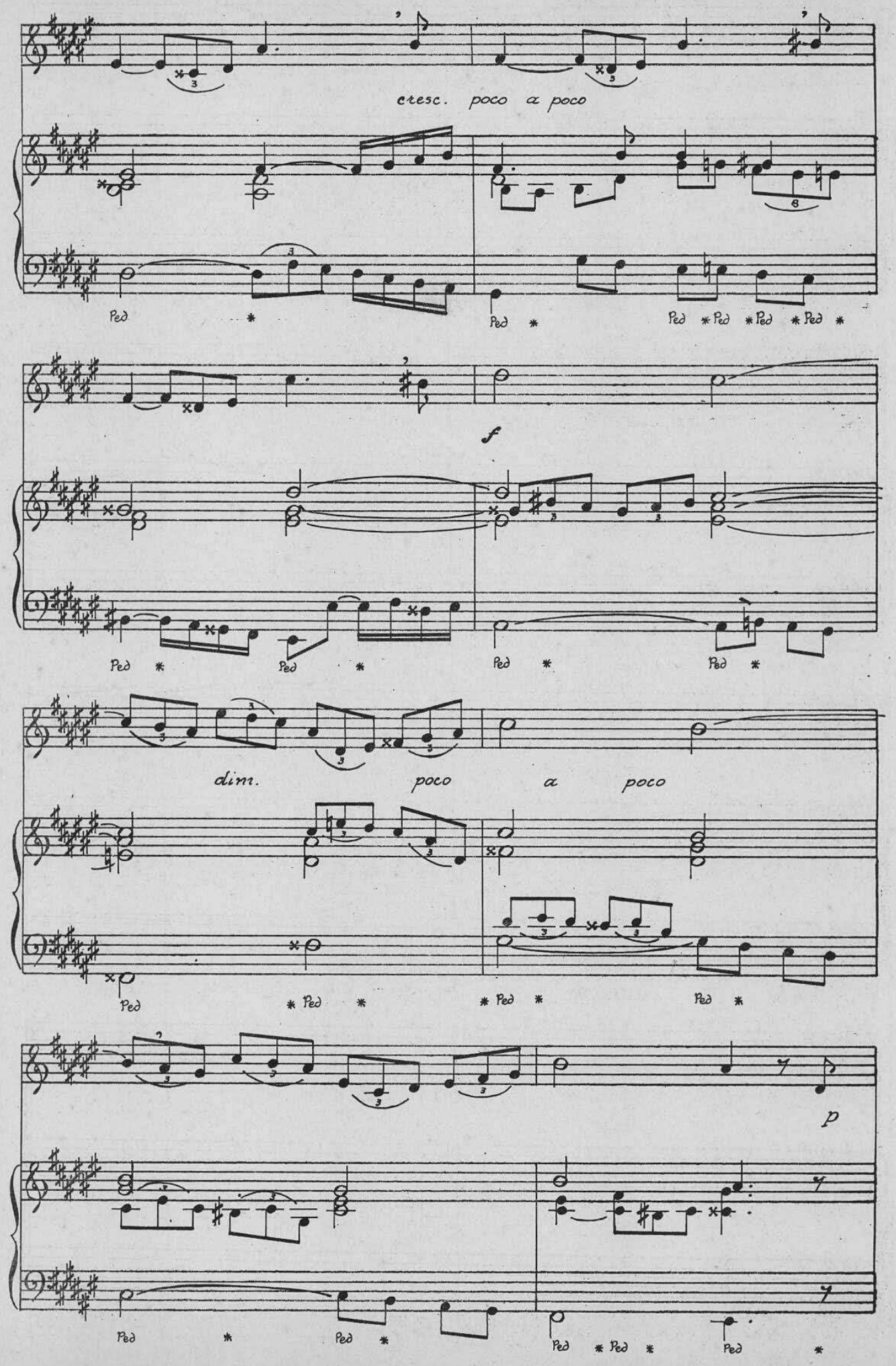

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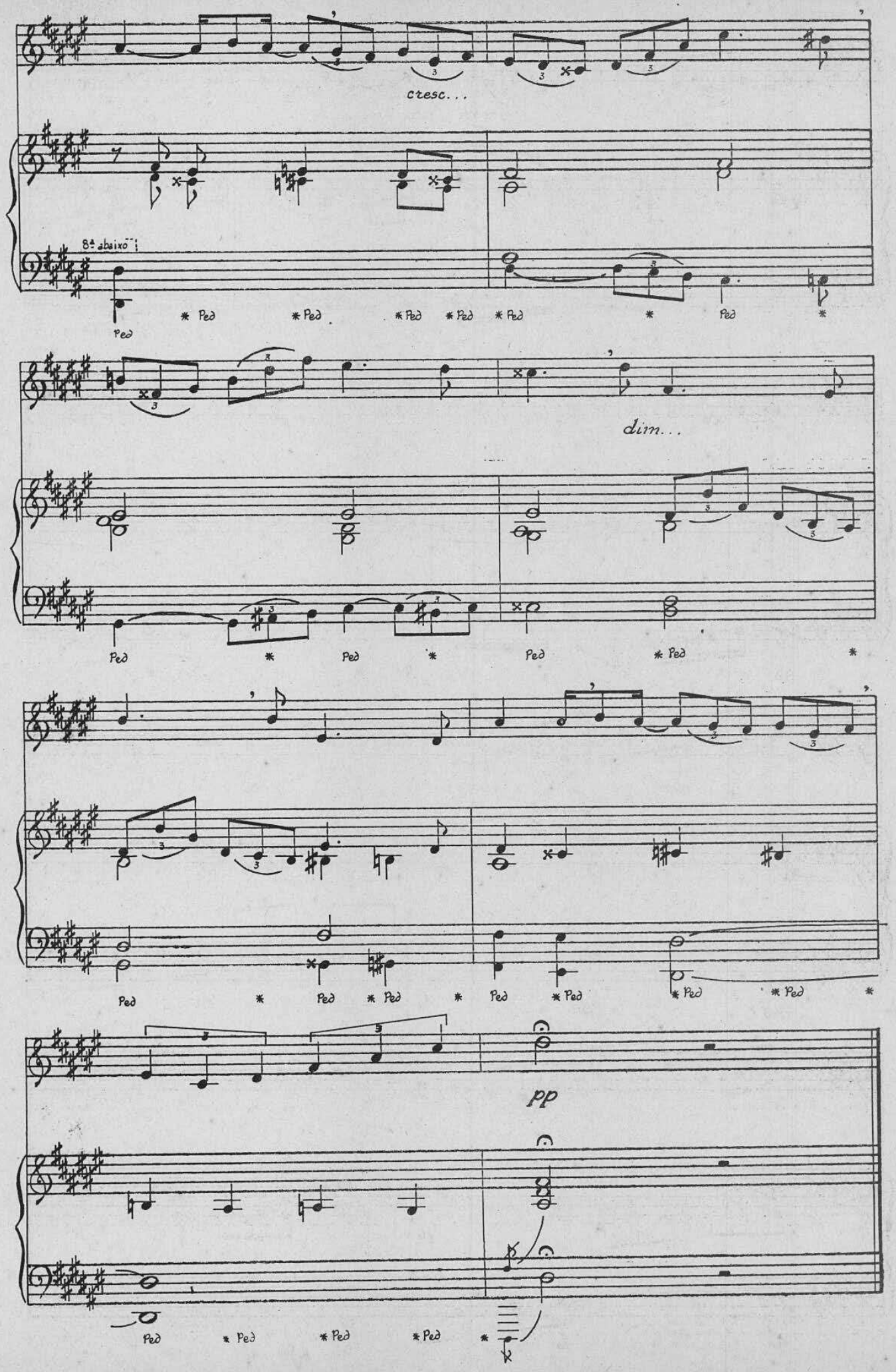
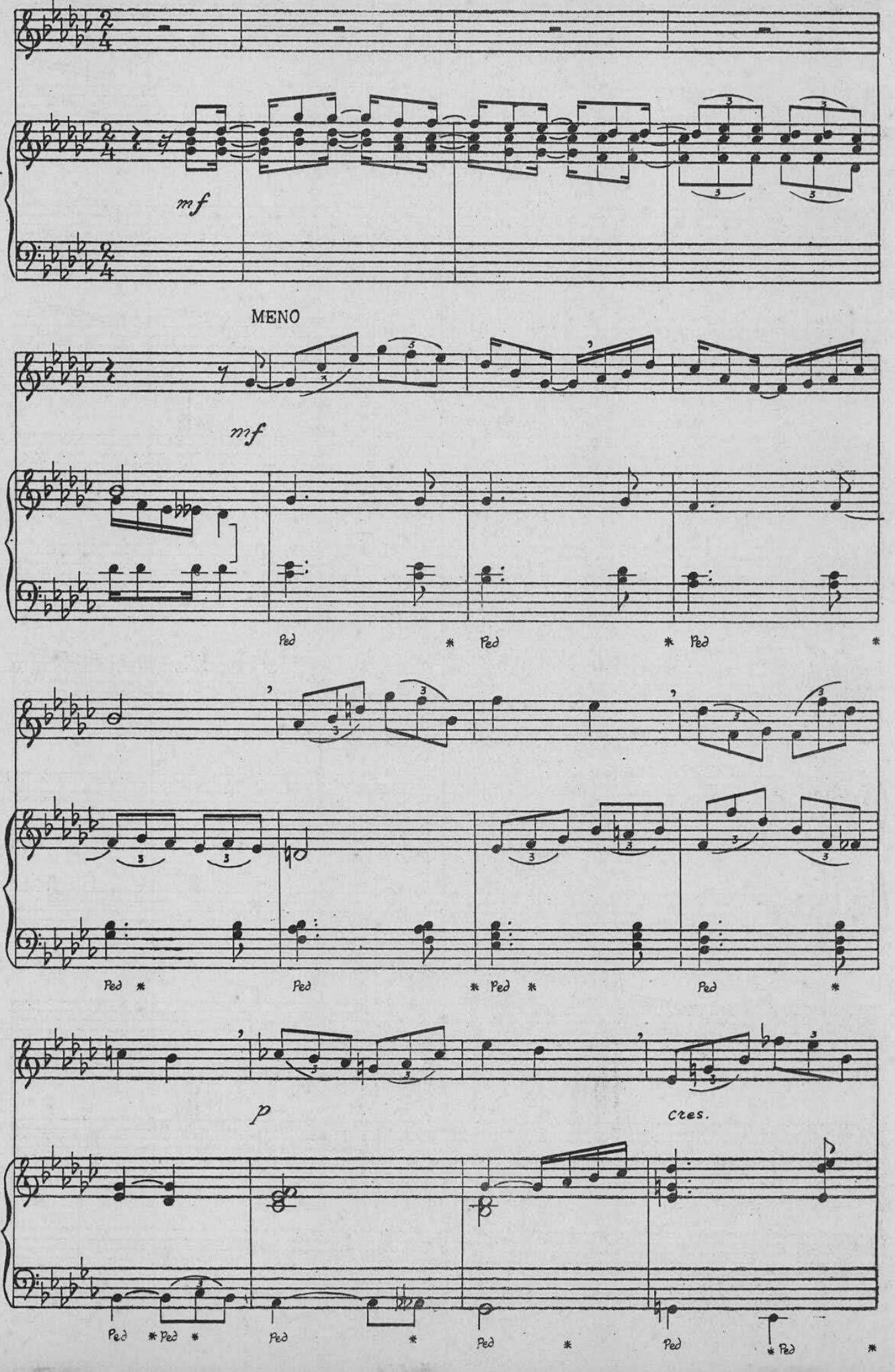


www.musicabrasilis.org.br

MODERATO (M- ♩ = 88)

C. BORGES BARBOSA



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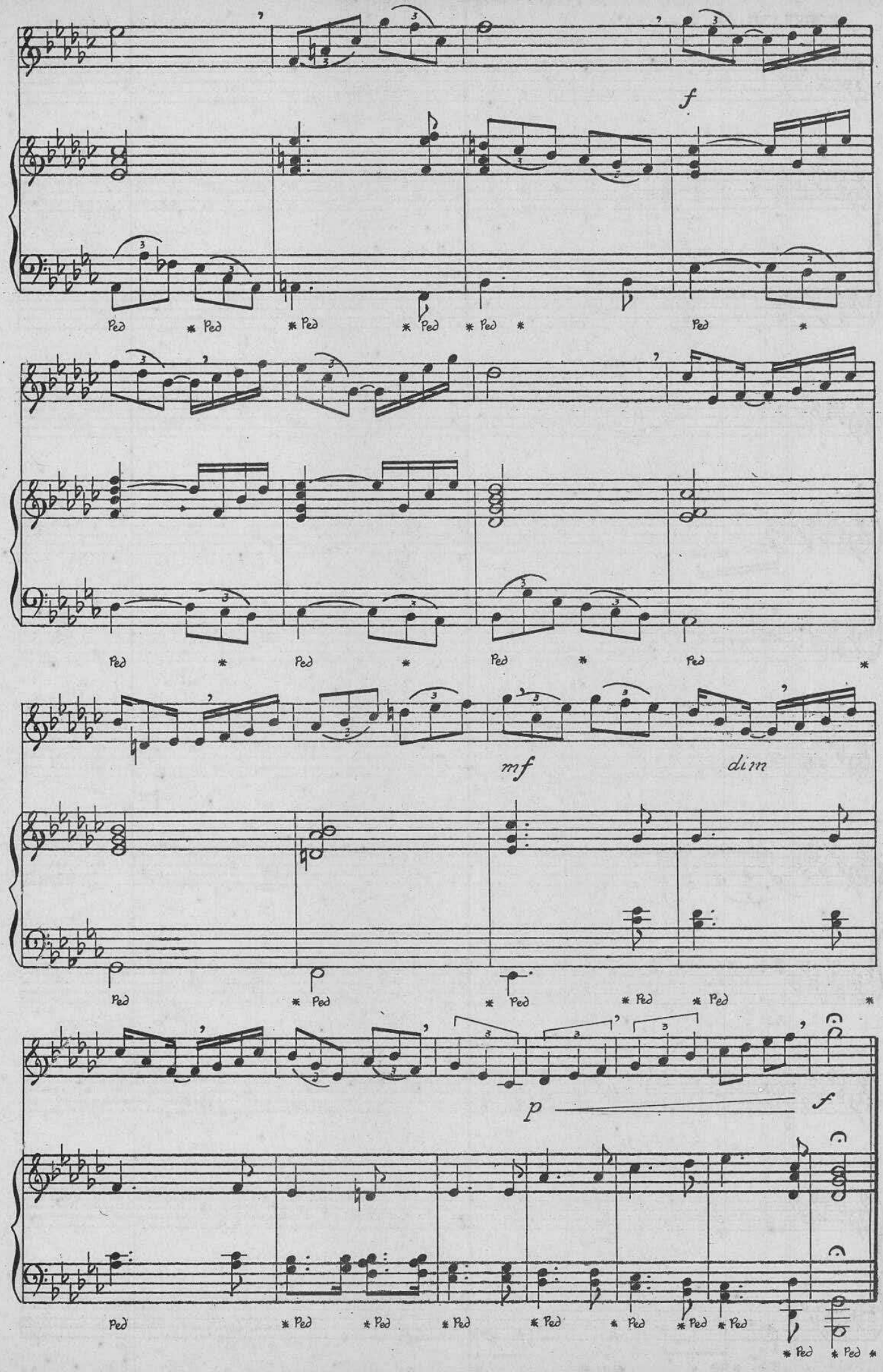
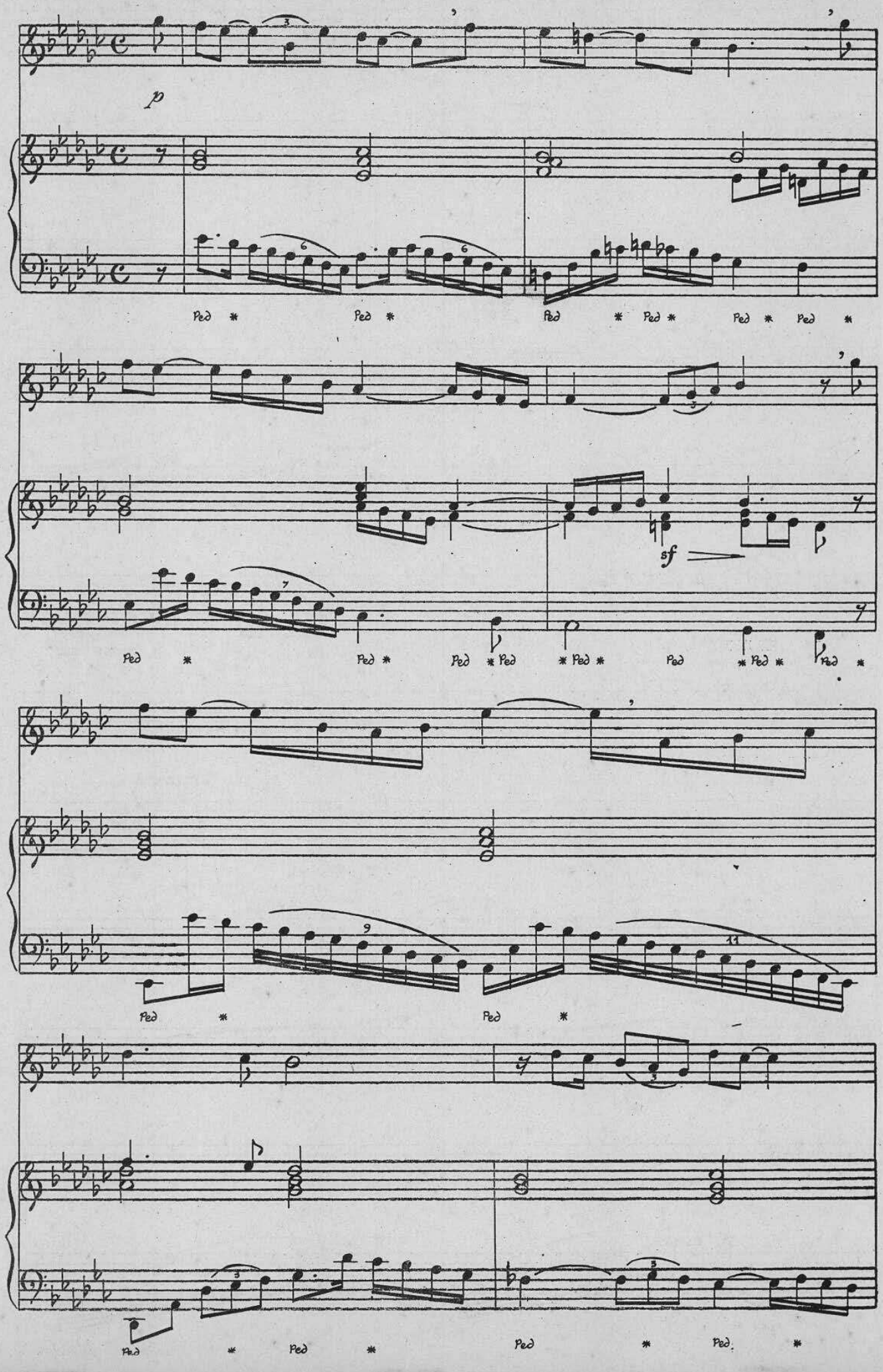


www.musicabrasilis.org.br

LARGHETTO (M- ♩ = 60)

C. BORGES BARBOSA



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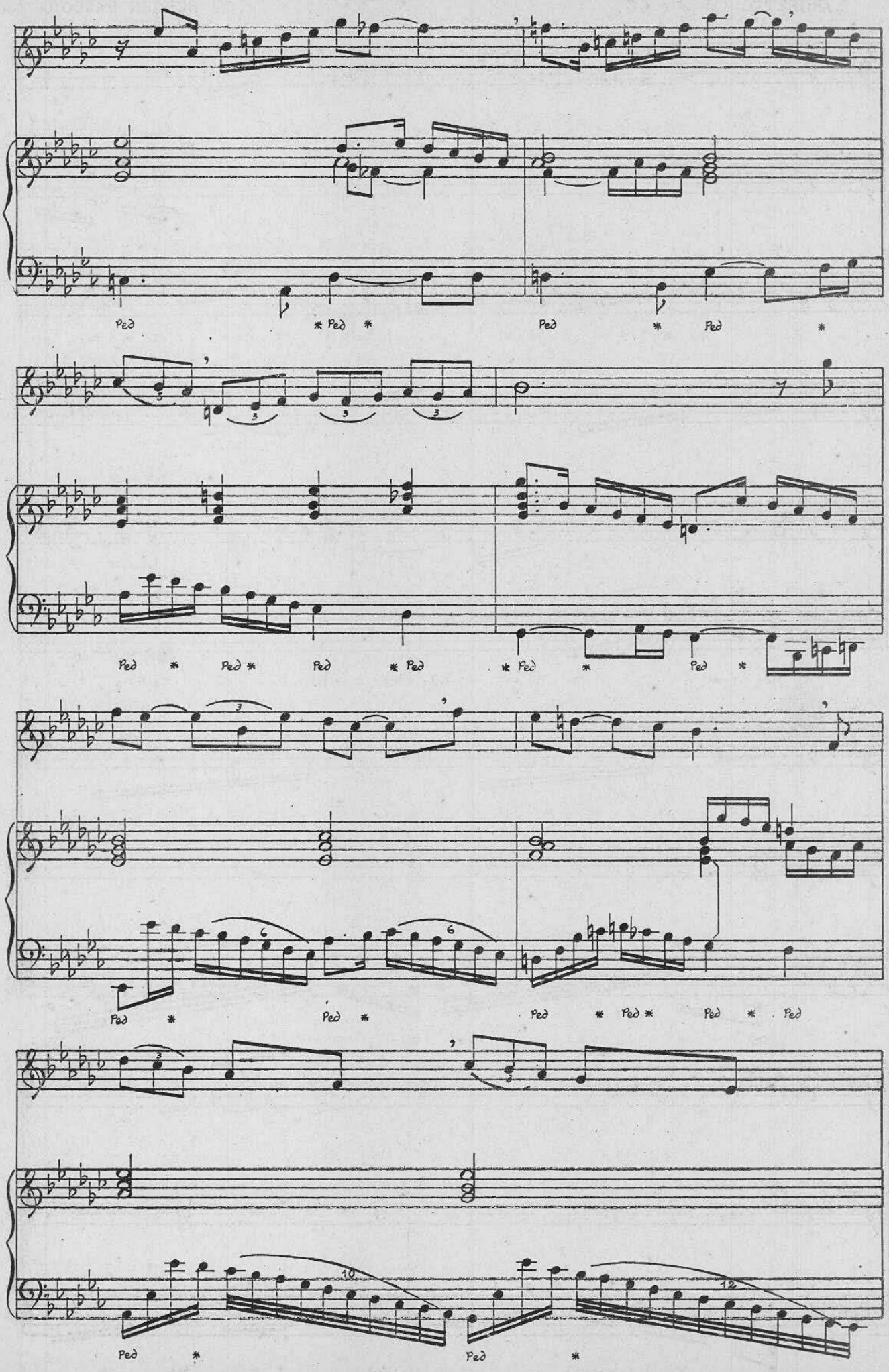

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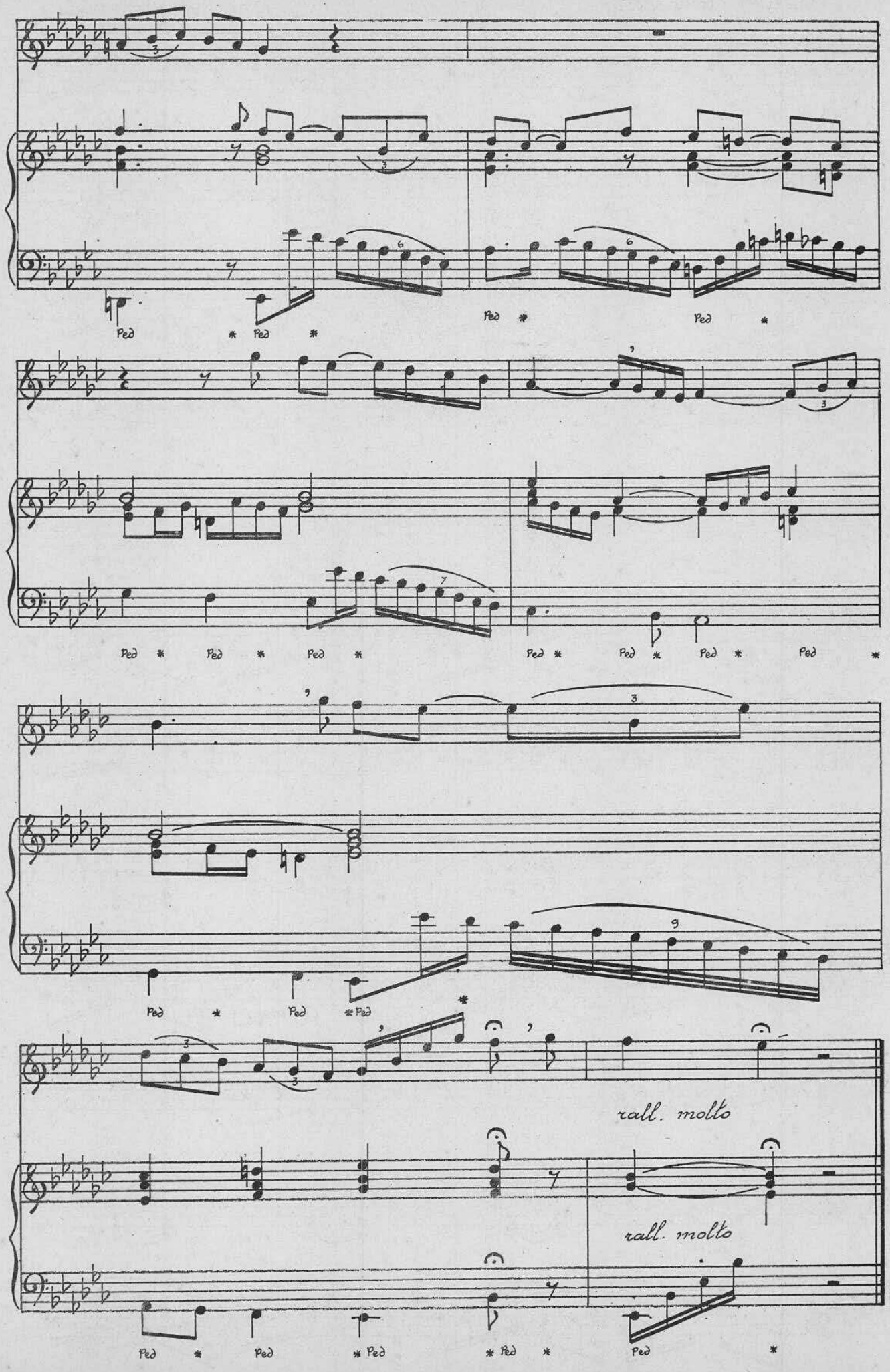

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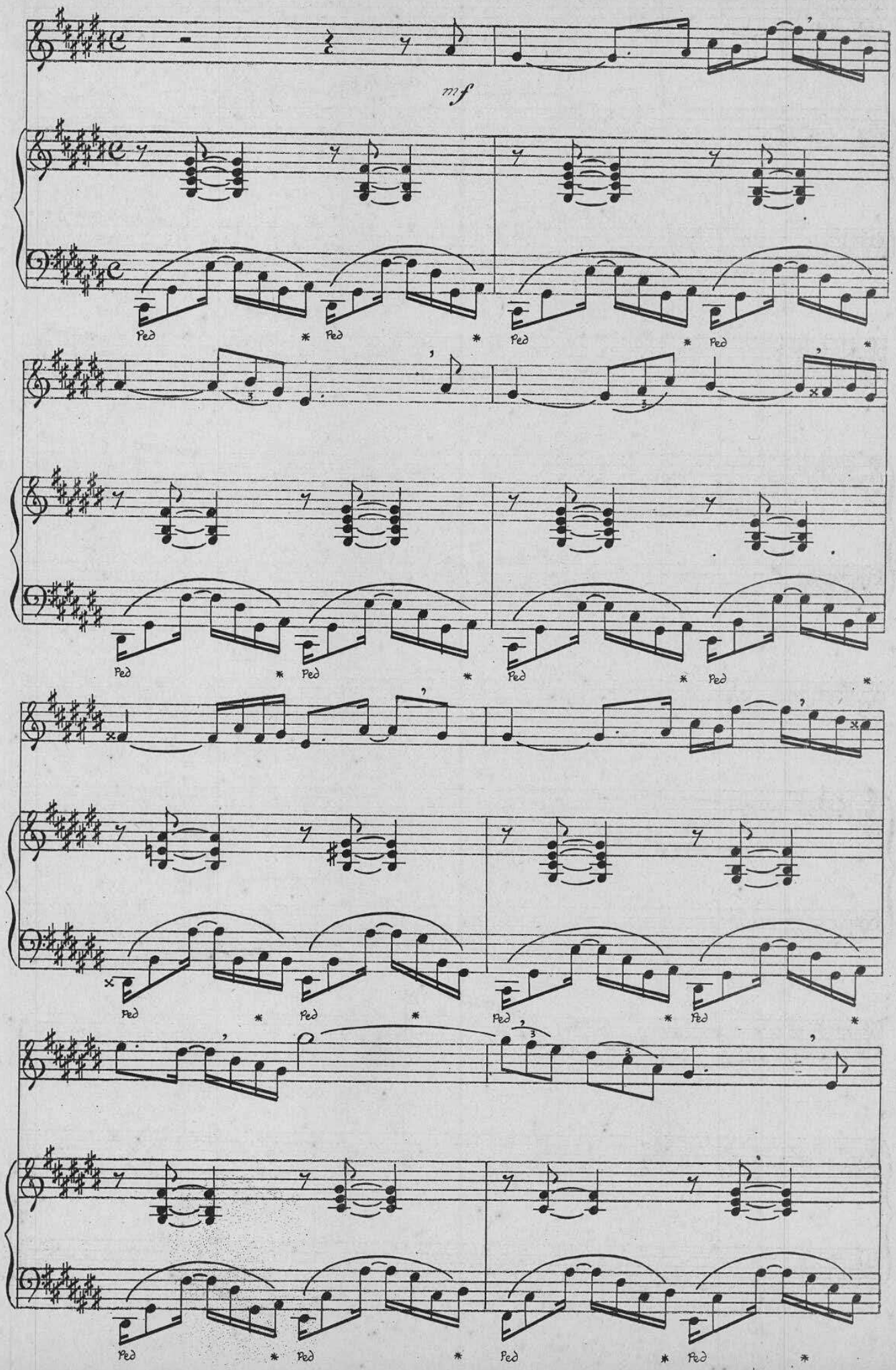
27

ANDANTINO (M- ♩=72)

C. BORGES BARBOSA



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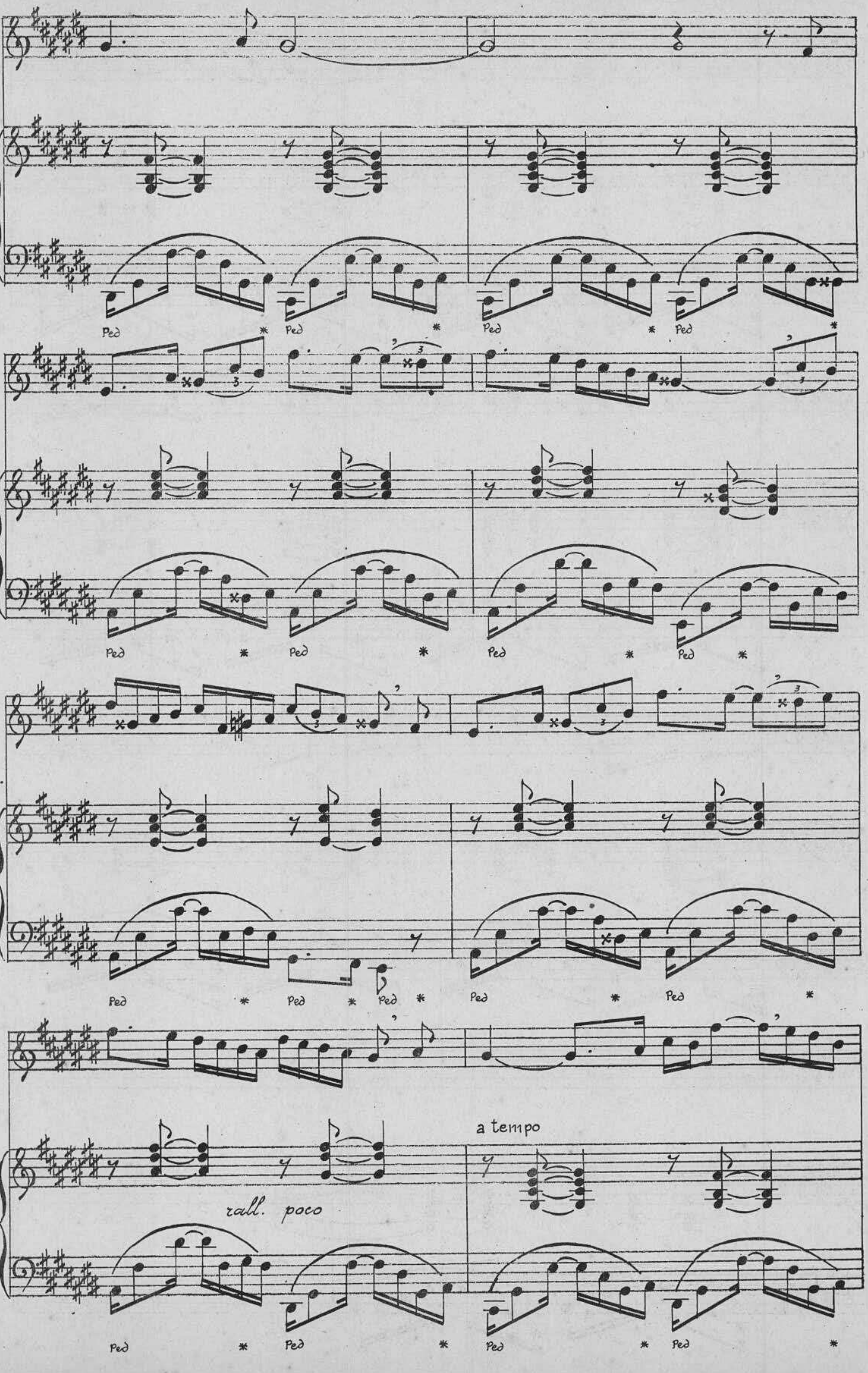

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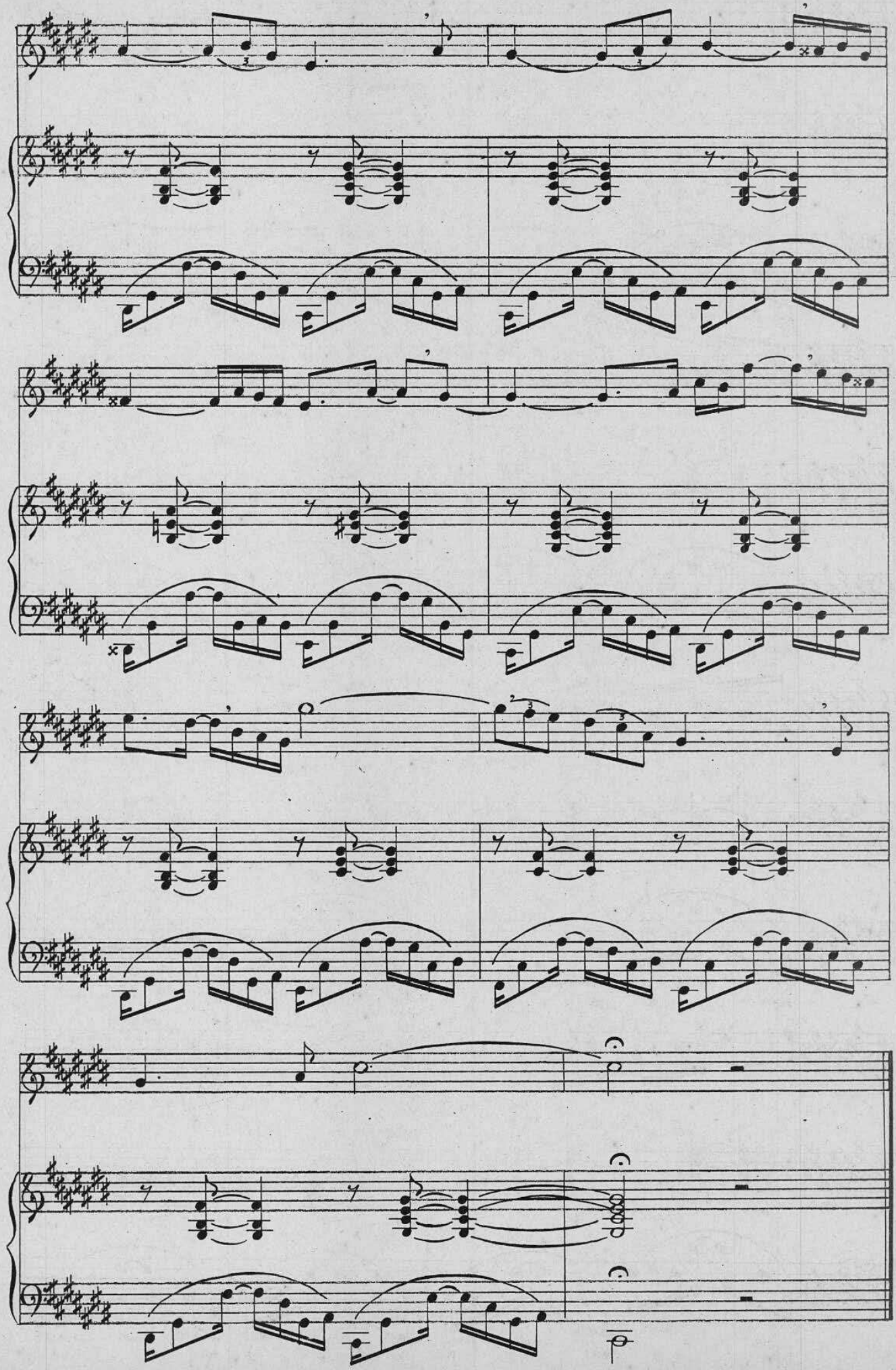

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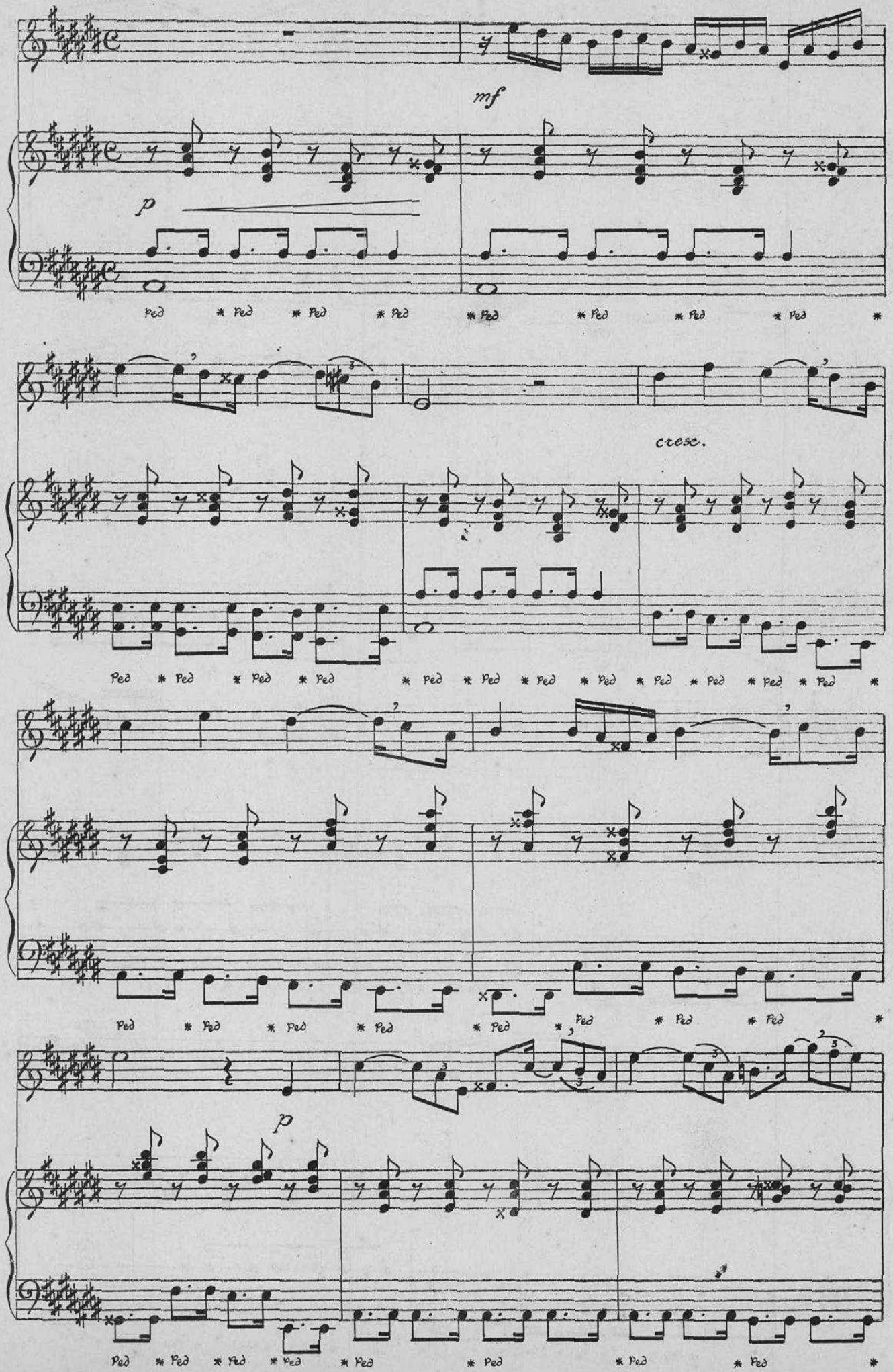
28

SOSTENUTO (M- ♩ = 76)

C. BORGES BARBOSA



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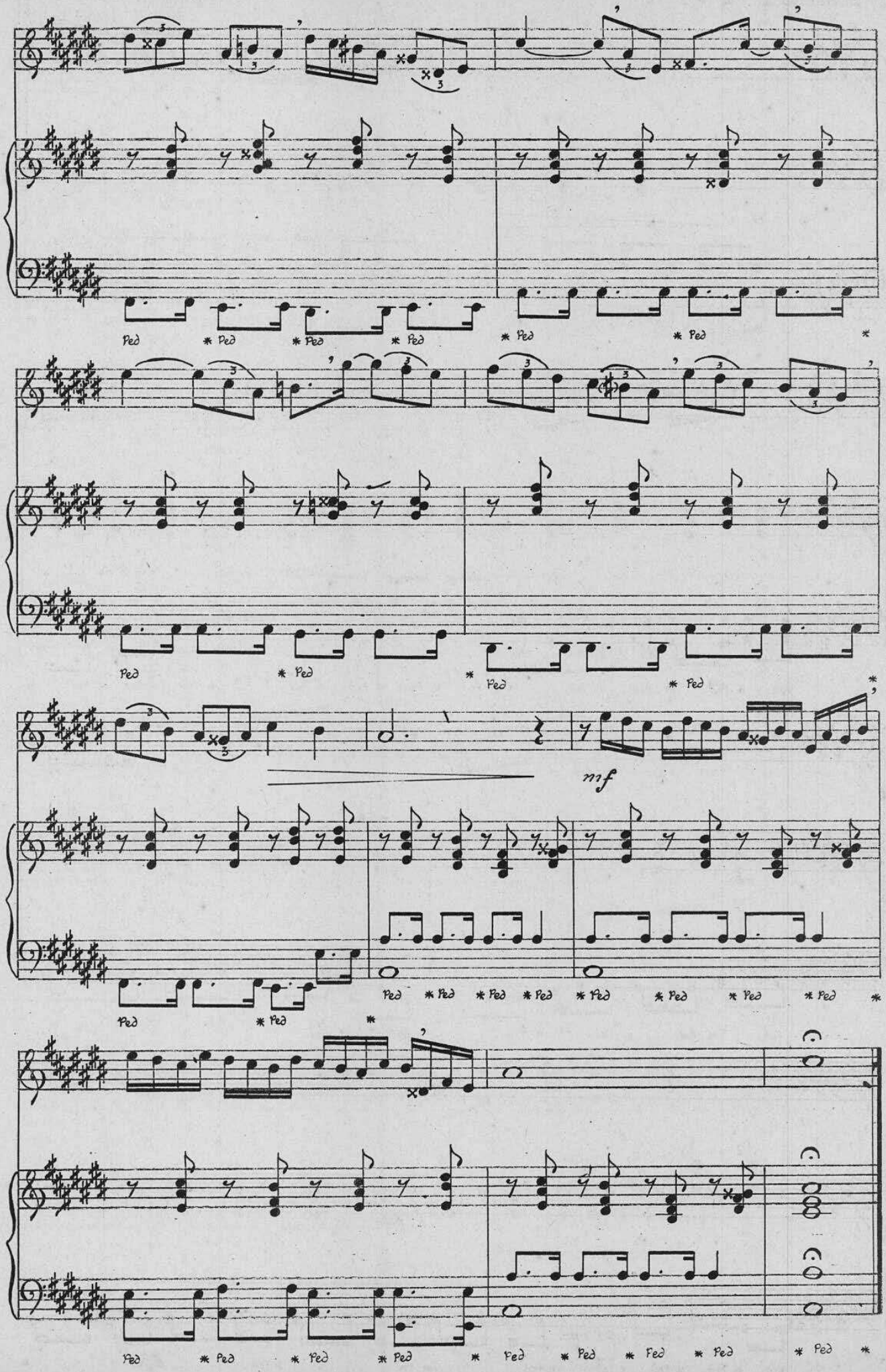

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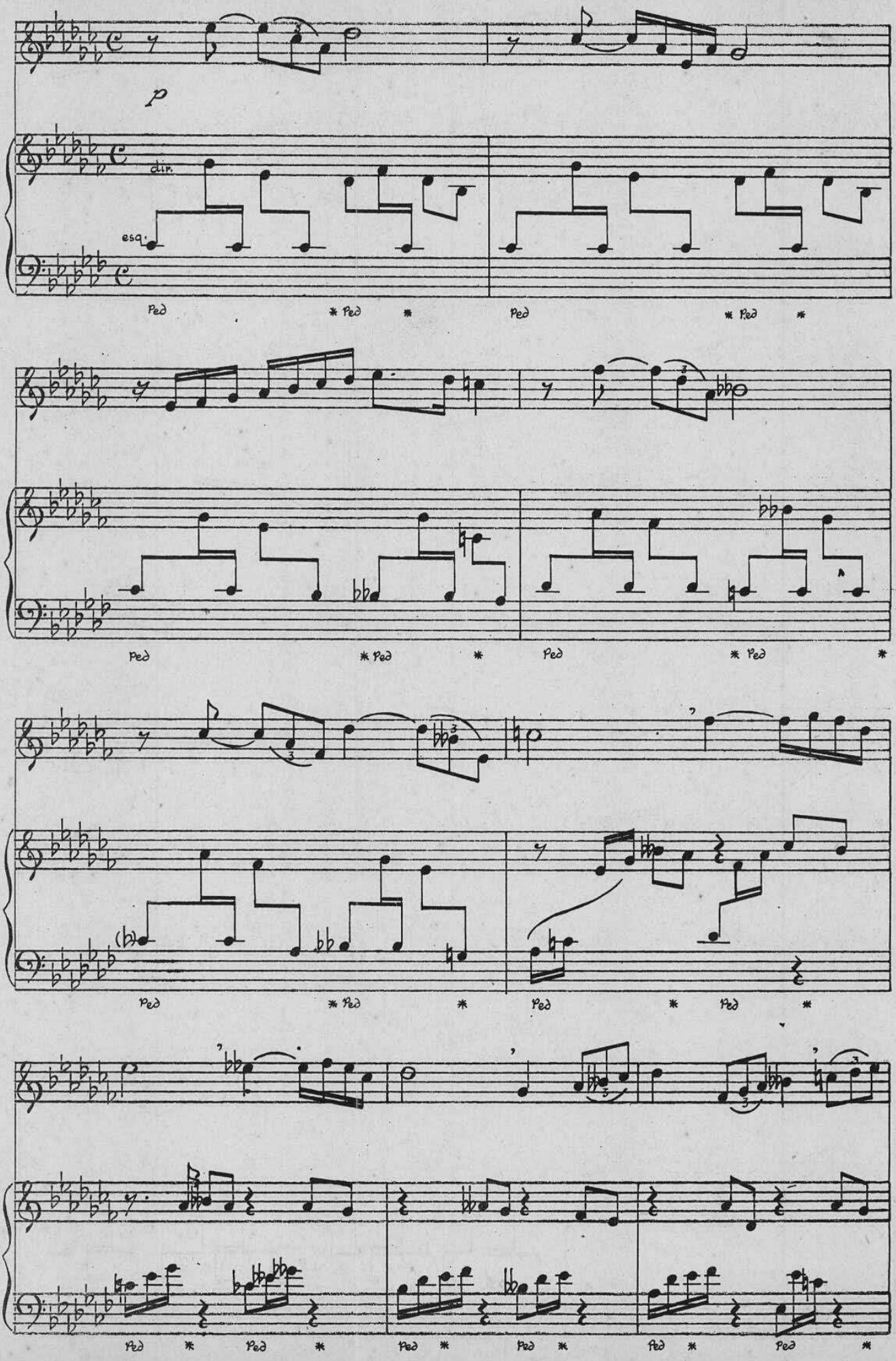
29

MODERATO (M- ♩ = 88)

C. BORGES BARBOSA



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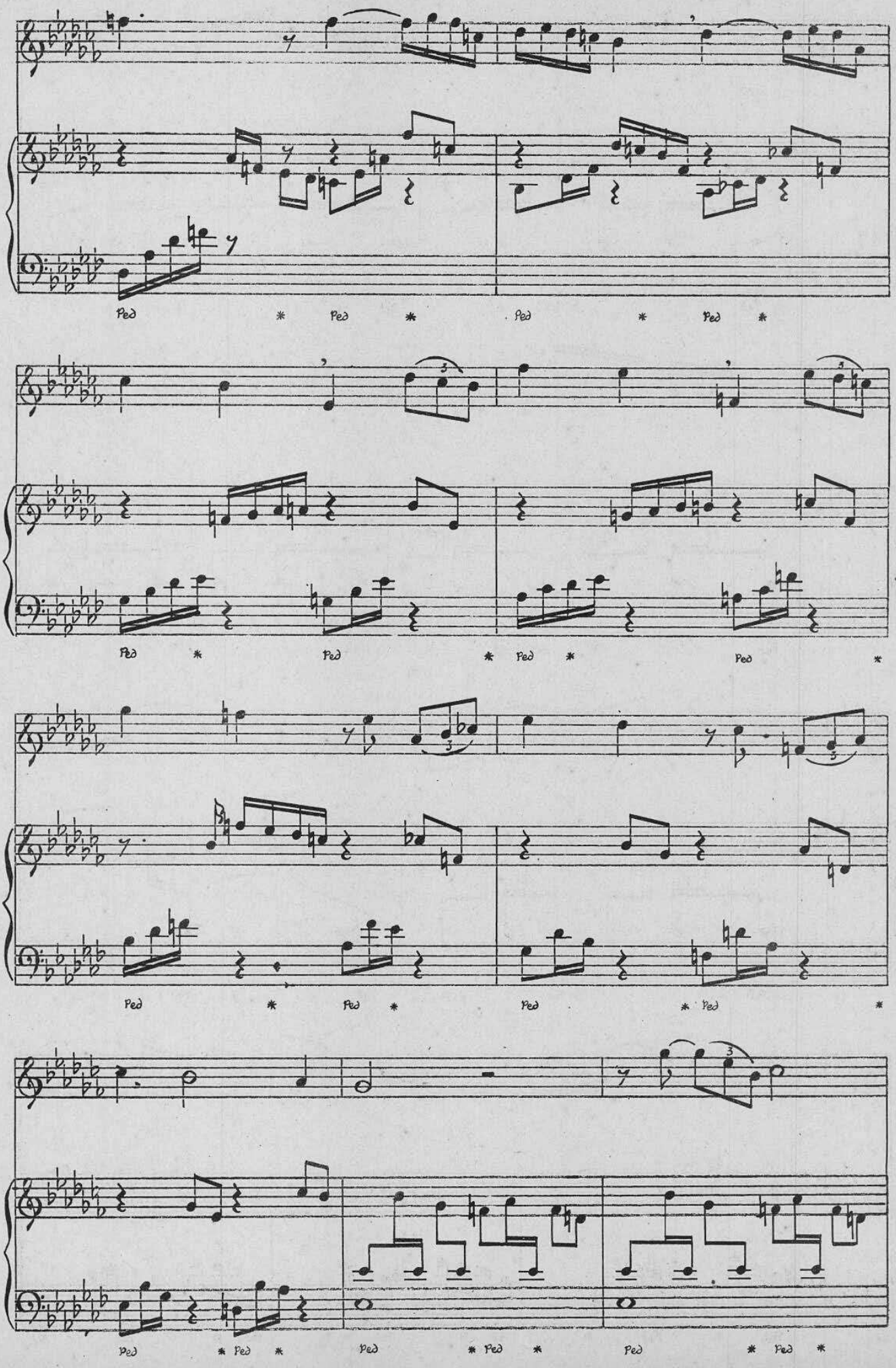

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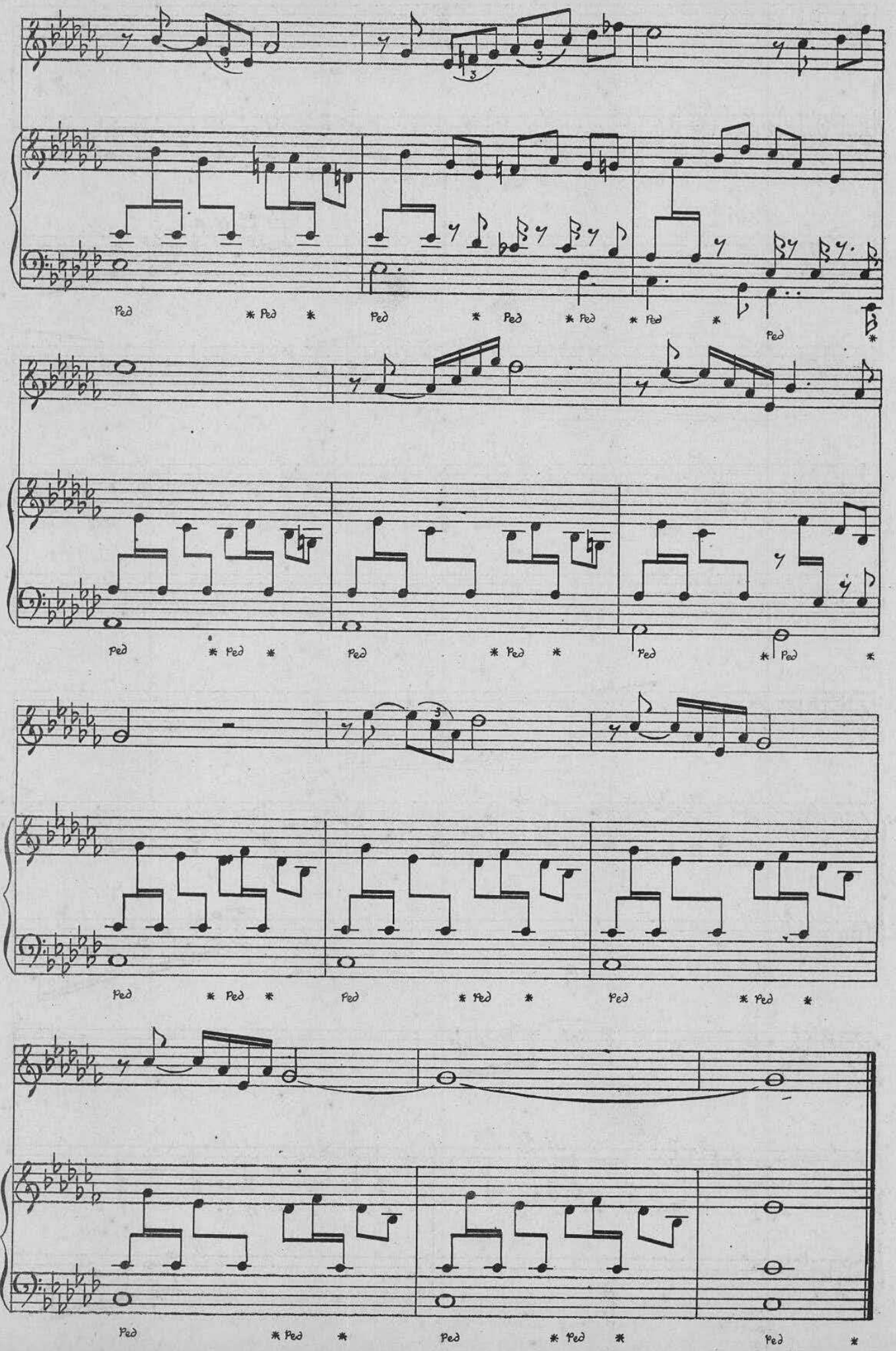

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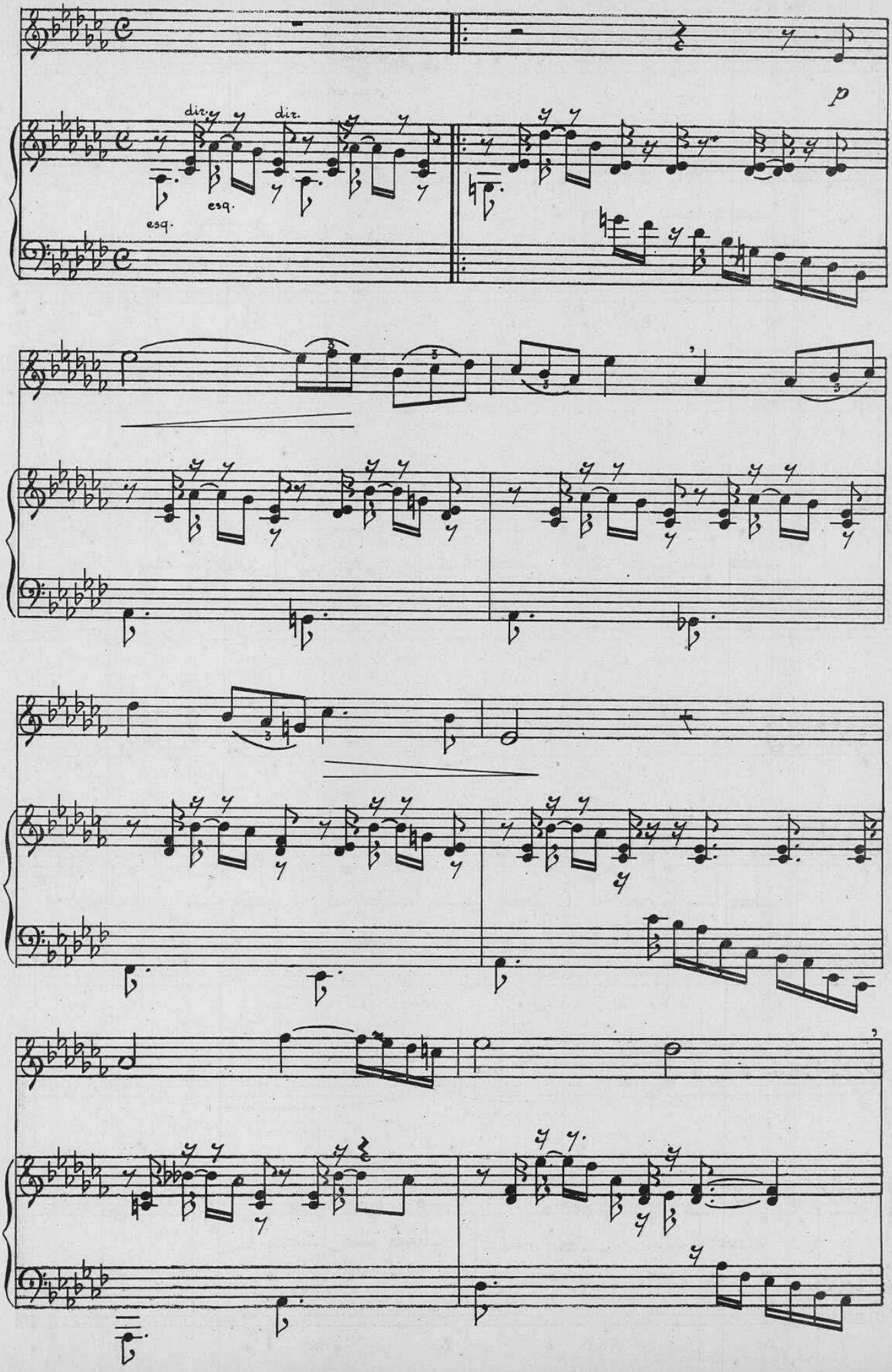
30

ANDANTINO (M- ♩ = 72)

C. BORGES BARBOSA



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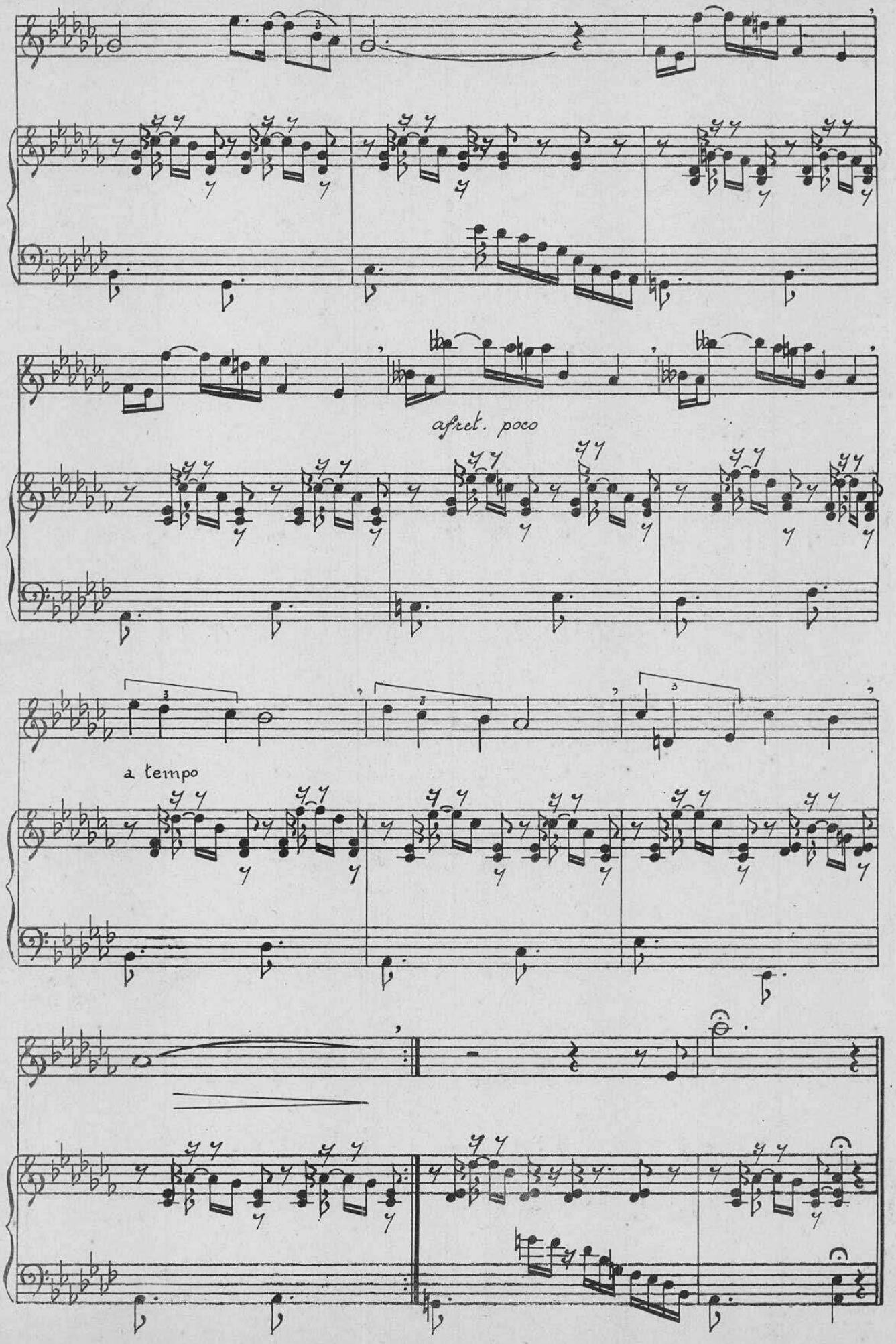

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