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AMOSTRA AUTORIZADA

LEITURAS RÍTMICAS  
MÉTRICA REGULAR E IRREGULAR

1.

1. Musical exercise 1: A series of five staves of rhythmic notation in 3/4 time. The first staff starts with a treble clef and a 3/4 time signature. It contains eighth and sixteenth notes with a triplet of eighth notes. The second staff continues with eighth notes and a triplet of eighth notes. The third staff includes eighth notes, a triplet of eighth notes, and a quintuplet of eighth notes. The fourth staff features eighth notes and a triplet of eighth notes. The fifth staff concludes with eighth notes and a final double bar line.

2.

2. Musical exercise 2: A series of five staves of rhythmic notation in 9/8 time. The first staff starts with a treble clef and a 9/8 time signature. It contains eighth and sixteenth notes. The second staff includes eighth notes and a triplet of eighth notes. The third staff features eighth notes and a pair of eighth notes. The fourth staff continues with eighth notes and a triplet of eighth notes. The fifth staff concludes with eighth notes and a final double bar line.

20.

J. S. Bach

(...)

2

3

5 (...)

This block contains the first five measures of a musical exercise in G minor, 3/4 time. It is written for piano in a grand staff. Measure 1 starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody in the treble clef features a sequence of eighth and sixteenth notes, while the bass clef provides a steady accompaniment. Measures 2, 3, and 4 continue this pattern with various rhythmic values and accidentals. Measure 5 concludes the sequence with a repeat sign and an ellipsis, indicating it is part of a longer piece.

21.

9  
16

4

This block contains measures 9 through 16 of a musical exercise in G minor, 3/4 time. It is written for piano in a grand staff. Measures 9 and 10 are marked with a double bar line and the numbers 9 and 16, indicating their positions in the overall piece. The melody in the treble clef consists of eighth and sixteenth notes, with a consistent accompaniment in the bass clef. Measure 11 is marked with a '4', likely indicating a measure rest or a specific rhythmic value. The exercise concludes with a double bar line at the end of measure 16.

6.



7



12



17



21



7.

(♩=♩)



5



9



12



3.

J. Bach - "Herzlichster Jesu"

Soprano  
Herz - lieb - ster Je - su, was hast du ver - bro - chen, daß man ein solch hart

Alto  
Herz - lieb - ster Je - su, was hast du ver - bro - chen, daß man ein solch hart.

Tenor  
Herz - lieb - ster Je - su, was hast du ver - bro - chen, daß man ein solch hart.

Baixo  
Herz - lieb - ster Je - su, was hast du ver - bro - chen, daß man ein solch hart.

5  
Ur - theil hat ge - spro - chen? Was ist die Schuld, in

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Ur - theil hat ge - spro - chen? Was ist die Schuld, in

8  
was für Mis - se - tha - ten, bist du ge - ra - then?

was für Mis - se - tha - ten, bist du ge - ra - then?

was für Mis - se - tha - ten, bist du ge - ra - then?

was für Mis - se - tha - ten, bist du ge - ra - then?

21

28

*p*

33

D.C. al Fine

1.



2.



3.



4.



5.



6.



25

as - tres char - mants. *cresc.* Moi, ma nuit au som-bre voi - le

*8<sup>va</sup>*

*3* *tranquillamente* *pp* *poco a poco* *cresc.*

31

*sempre* N'a, pour charme et pour clar - té, *f* Qu'u-ne fleur et qu'une é - toi - le

38

Mon a - mour et ta beau -

*p* *sempre dolce* *3* *tranquillamente* *8<sup>va</sup>*

42

té!

*8<sup>va</sup>* *pp*