

Valsas

Composições de

Fernando Gonzaga

Editores:

Buschmann & Guimarães

Rua dos Ourives 32

B

B6-II-54

6/4 chord types

Modulation to the dominant, tonicization

Modal mixture iv in Major

Embedded Phrase Model

Small Rondo (with internal small ternary C section)

GRATA ESPERANÇA

VALSA

Por FRANCISCA GONZAGA.

INTRODUÇÃO.

Intro (circled in purple)

Appoggiatura / Accented (written in red)

Tempo de Valsa.

A (circled in purple)

Una corda

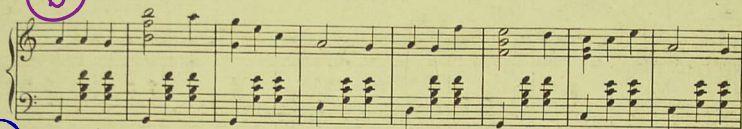
I — IV V⁴ I⁶ V⁷ —

I⁶ I IV V⁴ I⁶ C: IV⁶ V^{5/2} V⁴ —

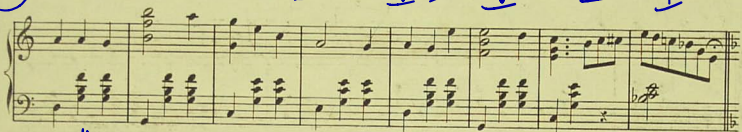
F: I IV V⁷ I V^{5/2} V⁶ I

I IV⁶ iv⁶ V⁴ — (iv⁶) — — — V⁵ I

(B)



C: $V^7 - \frac{4}{4} I^6 V^4 V^7 I I^6$

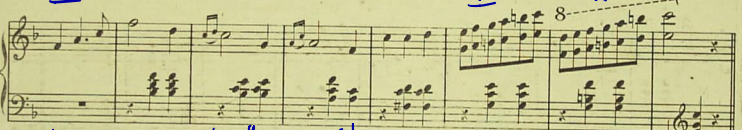


$V^4 V^7 I I^6 V^4 V^7 I I^4$

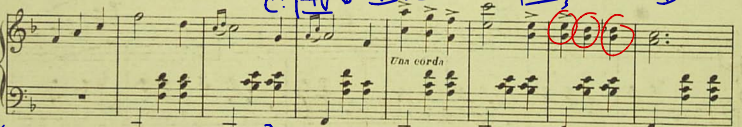
(A)



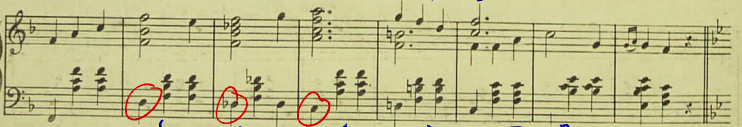
F: $I IV V^4 I^6 V^7 - \frac{4}{2} I^6$



$I IV V^4 I^6 I^6 V^4 V^8 I$



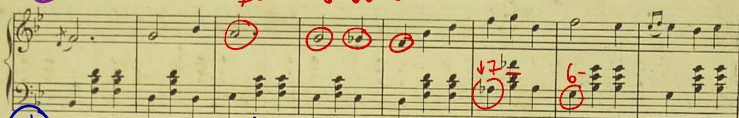
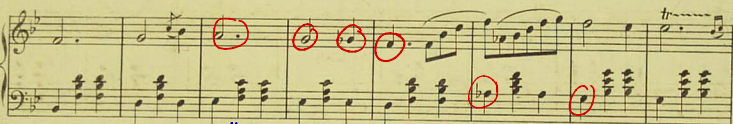
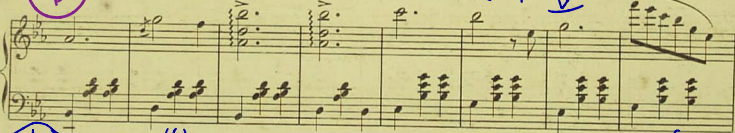
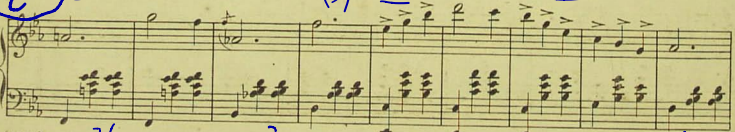
F: $I IV V^7 I V^4 V^6 I$



(1592) $I IV^6 iv^6 V^4 = (iv^6) = I$

C

7- 6-66-5

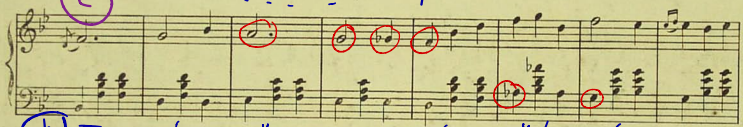
B^b: I I^b V₂ — I^b V₂⁴/V V^b —iv^b — V₁ — V₂⁴/V V₂ I I^bI I^b V₂ — I^b V₂⁴/V V^b —D iv^b — V₁ — V₂⁴/V V₂ IE^b: I⁷ — (9) — (5) I I^b I I^b(1592) V₂⁴/V — V⁷ — I₃⁴ = I₃⁴ = I^b V₂⁴



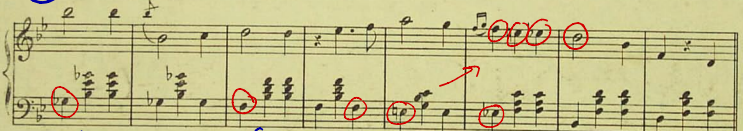
V^7 $V^7 - \frac{1}{2}$ I I^6 I I^6 IV



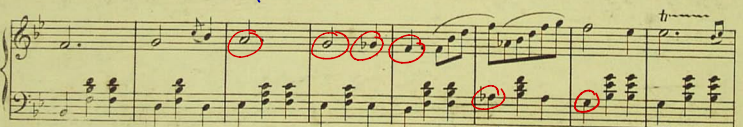
V^7/IV $(I^6 \quad IV^6) \rightarrow V^7$ I I



$(B^b): I$ I^6 V^2 — I^6 V^2/IV IV^6 —



iv^6 — $V^6 = \text{caval} V^7/IV$ V^2 I I^6



I I^6 V^2 — I^6 V^2/IV IV^6 —



(789) iv^6 — $(caval (I) \rightarrow V^7 - \frac{1}{2}$ V^7 I

Reintroduction

A''

(F:) V^7 — I IV V^7_2 I^6

Una corda

V^7 — I^6 I IV V^7_2 I^6
 $C: \sqrt{IV^6}$

V^6_4 $V^8_4 = \frac{7}{3}$ I (F:) I IV V^7 I

$V^8_4 = \frac{7}{3}$ V^6_4 I I IV^6 iv^6 $V^8_4 =$

(IV') I