

Vários Compositores

# Coleção Variada

1<sup>a</sup>. Edição

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Marcelo Morales Torcato  
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## Índice.

### **Carl Czerny.**

- |                   |                   |
|-------------------|-------------------|
| 1. Op. 261 nº 1.  | 5. Op. 261 nº 11. |
| 2. Op. 261 nº 5.  | 6. Op. 261 nº 12. |
| 3. Op. 261 nº 10. | 7. Op. 599 nº 18. |
| 4. Op. 261 nº 4.  |                   |

### **Georges Bull.**

Do livro 25 Pequenos Estudos, Op. 80.

- |                     |                        |
|---------------------|------------------------|
| 8. A Passos Curtos. | 11. Perto da Lareira.  |
| 9. Passeio Matinal. | 12. Fuga Para o Campo. |
| 10. A Hora de Aula. |                        |

### **Johann Sebastian Bach.**

Do livro O Pequeno Livro de Anna Magdalena.

- |                  |                    |
|------------------|--------------------|
| 13. Minueto IV.  | 17. Minueto XV.    |
| 14. Minueto V.   | 18. Marcha XVIII.  |
| 15. Minueto VII. | 19. Museta XXII.   |
| 16. Polonese X.  | 20. Minueto XXXVI. |

### **Marcelo Torcato.**

- |                                       |                                       |
|---------------------------------------|---------------------------------------|
| 21. Prova 7.                          | 31. Em Quiálteras.                    |
| 22. Prova 1.                          | 32. Marcha do Amanhecer.              |
| 23. Prova 2.                          | 33. Pensando                          |
| 24. Alegre.                           | 34. Escala em Mib Maior: Exercício 3. |
| 25. Escala em Dó Maior: Exercício 1.  | 35. Uma Tristeza.                     |
| 26. É Folia.                          | 36. Tocar.                            |
| 27. Escala em Sol maior: Exercício 2. | 37. Ilha Kwep.                        |
| 28. A Pedra.                          | 38. Simples 2.                        |
| 29. Bem Rápido.                       | 39. correndo.                         |
| 30. A Cesta.                          | 40. Refletindo.                       |

### **Vários Autores.**

41. Dona Nobis Pacem. Anônimo.
42. Minueto. Luigi Boccherini.
43. First Theme From Polovetzian Dances. From Prince Igor. Alexander Borodin.
44. Lullaby. Johannes Brahms.
45. Pompas e Circunstâncias Marcha nº 1. Edward Elgar.
46. Hallelujan. George Frideric Handel.
47. Lasciatemi Morire. Claudio Monteverdi.
48. Can Can. Jacques Offenbach.
49. The Strifes Is O'Er. Giovanni Pierluigi da Palestrina.
50. Valsa das Flores. Pyotr Il'yich Tchaikovsky.

# Coleção Variada

Carl Czerny.

Vários Compositores

1. Op. 261 nº 1.  $Q=100$  a  $Q=120$

Baixo.  $\frac{4}{4}$   $f$

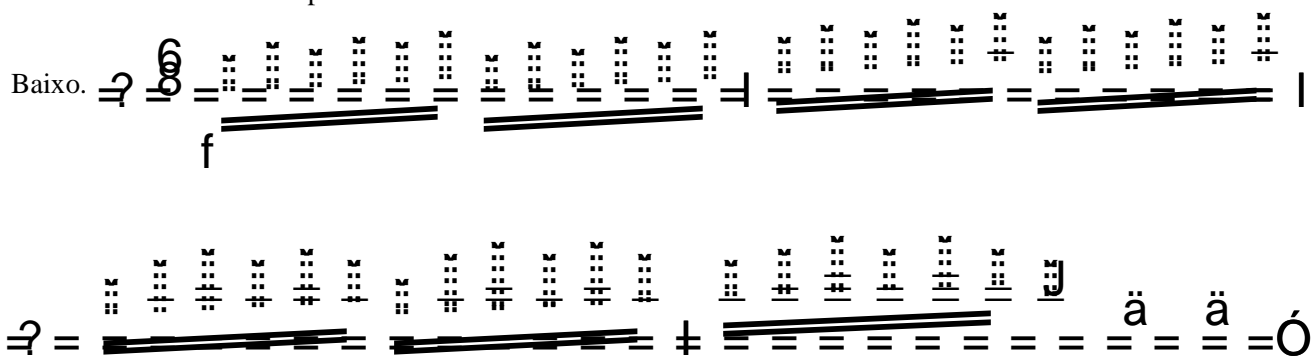
$\frac{4}{4}$   $f$

2. Op. 261 nº 5.  $Q=100$  a  $Q=120$

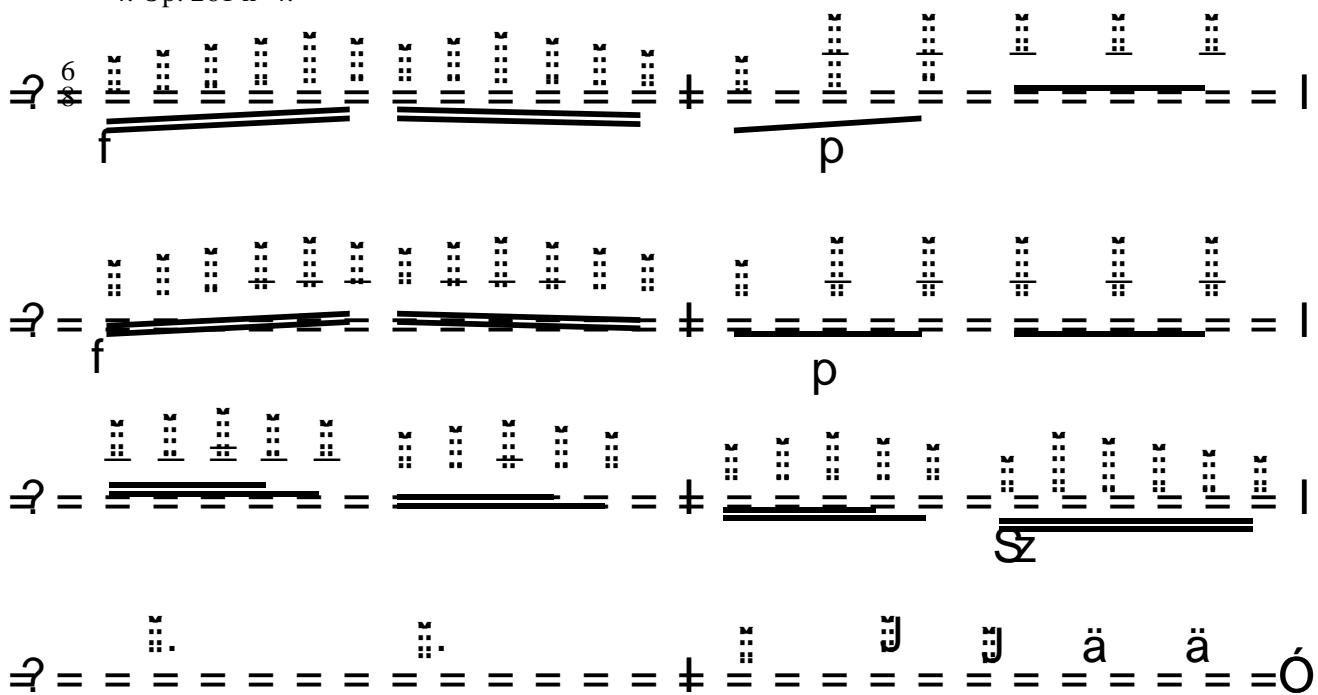
$\frac{4}{4}$   $f$

$\frac{4}{4}$   $f$

3. Op. 261 nº 10.

Baixo. 

4. Op. 261 nº 4.





7. Op. 599 nº 18.

Baixo.  $\frac{4}{4}$   
p

p

# Georges Bull.

08. A Passos Curtos de 25 Pequenos Estudos Op. 80.

Baixo.  $\text{♩} = 105$   
2/4

The musical score consists of 25 measures of music for a bassoon. The tempo is marked as quarter note = 105. The time signature is 2/4. The notation includes various rhythmic values, rests, and dynamic markings. There are also some non-standard symbols like 'ä' and 'ó' used as note heads or accents. The score is divided into two systems of 12 and 13 measures respectively.



Passeio Matinal de 25 Pequenos Estudos, Op 80.

♩ = 80

Guitarra,  
Violão,  
Viola Caipira.

The musical score is written for guitar, violão, and viola caipira. It begins with a 4/4 time signature and a key signature of one sharp (F#). The tempo is marked as ♩ = 80. The score consists of eight staves of music. The first staff starts with a treble clef and a 4/4 time signature. The music features a variety of chords and melodic lines, including some with slurs and accents. The notation includes standard musical symbols such as notes, rests, and bar lines. The key signature is indicated by a sharp sign (#) on the F line of the staff.

10. A Hora de Aula de 25 Pequenos Estudos, Op 80.

♩ = 100

Baixo.

11. Perto da Lareira de 25 Pequenos Estudos, Op. 80.

♩ = 100

Baixo.

The musical score consists of eight lines of music in bass clef. Each line begins with a bass clef and a common time signature. The notes are written on a five-line staff. The notation includes various accidentals: natural (♮), flat (♭), and double-flat (♭♭). Some notes have diacritics: a dot above (·), an accent (´), and a circumflex (ˆ). Slurs are used to group notes across measures. The first line starts with a double-flat (♭♭) and a natural (♮). The second line starts with a flat (♭). The third line starts with a double-flat (♭♭). The fourth line starts with a flat (♭). The fifth line starts with a flat (♭). The sixth line starts with a double-flat (♭♭). The seventh line starts with a flat (♭). The eighth line starts with a double-flat (♭♭). The notes are arranged in a sequence that suggests a specific melodic line, with some notes being repeated or slurred together.

12. Fuga para o Campo de 25 Pequenos Estudos, Op. 80.

♩ = 120

Baixo.  $\hat{1}$   $\flat$   $\frac{2}{4}$

The musical score consists of 25 measures. The notation is a simplified system where notes are represented by vertical stems with dots above them, and rests are represented by horizontal lines. The first measure starts with a hat symbol (1) above the first stem. The piece ends with a fermata over a whole note (Ó).

**Johann Sebastian Bach.**

13. Minueto IV do Pequeno Livro de Anna Magdalena.

q=90

Baixo.  $\frac{3}{4}$

The musical score is written for bass clef in 3/4 time, G major. It consists of 10 staves of music. The tempo is marked 'q=90'. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ornaments (circles with dots), and dynamic markings like 'oe' and 'Ó'. The piece concludes with a repeat sign and a fermata.

Minueto V do Pequeno Livro de Anna Magdalena.

q=75

Baixo.

The musical score is written for a single instrument in bass clef, 3/4 time, with a tempo marking of quarter note = 75 (q=75). The key signature has two flats (B-flat and E-flat). The score consists of ten staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several bar lines throughout the piece, and the final measure of the tenth staff ends with a repeat sign. The notation includes various accidentals (flats and sharps) and dynamic markings.

15. Minueto VII do Pequeno Livro de Anna Magdalena.

Q= 110

Baixo.  $\frac{3}{4}$

The musical score is written for Bass (Baixo) in 3/4 time. It features a treble clef and a key signature of one sharp (F#). The notation uses a simplified system of dots and lines to represent notes and rests. The piece consists of ten staves of music, ending with a double bar line and a fermata symbol.

16. Polonese X do Pequeno Livro de Anna Magdalena.

♩ = 100

Baixo.

The musical score is written for a single instrument, labeled 'Baixo.' (Bass). It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked as ♩ = 100. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music is written in a style characteristic of the Notebook for Anna Bach, featuring a mix of eighth and sixteenth notes, often beamed together. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a fermata over the final note of the eighth staff.



17. Minueto XV do Pequeno Livro de Anna Magdalena.

♩ = 90

Baixo.

The musical score is written for a bass clef instrument in 3/4 time. It begins with a key signature of two flats (Bb, Eb) and a tempo marking of quarter note = 90. The score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and articulation marks. The first staff starts with a treble clef and a 3/4 time signature, followed by a key signature change to two flats. The subsequent staves contain the main melody, with various rhythmic patterns and accidentals. The score concludes with a final cadence.

18. Marcha XVIII do Pequeno Livro de Anna Magdalena.

Q= 115

Baixo.  $\#C$

The musical score is written for a bass instrument (Baixo) in C major (one sharp, F#) and 3/4 time. The tempo is marked as Q= 115. The score consists of ten staves of music. The first staff begins with a treble clef and a sharp sign, indicating the key signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several ornaments, such as mordents and grace notes, and dynamic markings like 'w' (piano) and 'Ó' (crescendo). The score is divided into measures by vertical bar lines, and some measures contain repeat signs.

19. Museta XXII do Pequeno Livro de Anna Magdalena.

Q= 120

Baixo.  $\frac{2}{4}$

The musical score is written for Bass (Baixo) in 2/4 time, with a tempo of quarter note = 120. The key signature is two sharps (F# and C#). The score consists of ten staves of music. The notation includes various rhythmic values, slurs, and dynamic markings. The final measure of the piece ends with a fermata over a whole note.

20. Minueto XXXVI do Pequeno Livro de Anna Magdalena.

Baixo.

The musical score is written for the bass part of Minueto XXXVI. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation is a shorthand system using various symbols, including accidentals (sharps, flats, naturals), slurs, and dynamic markings such as 'oe' and 'ñ'. The piece concludes with a fermata over a final note marked with a 'Ó' symbol.

# Prova

Segundo Nível.

Marcelo Morales Torcato  
(Marcelo Torca)

Para baixo.

21. Prova 7.

1  $\text{♩} = 120$

Baixo.  $\text{♩} = \text{#4}$

5

9

13

17

21

25

29

33

Ó

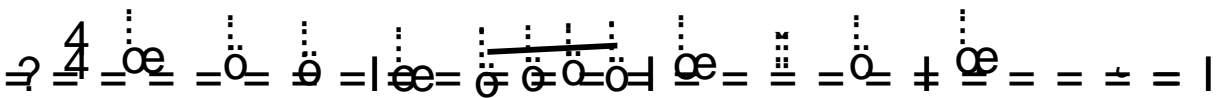
# Prova


Marcelo Morales Torcato  
(Marcelo Torca)

Primeiro Nível.

Para baixo, teclado, piano.

22. Prova 1.

Baixo.  $\Rightarrow$   $\frac{4}{4}$  

$\Rightarrow$  

23. Prova 2.

$\Rightarrow$   $\frac{4}{4}$  

$\Rightarrow$  

$\Rightarrow$  

$\Rightarrow$  

$\Rightarrow$  

$\Rightarrow$  

24. Alegre.

♩ = 100

1  
Baixo.  $\frac{4}{4}$  C F C

4 F Dm C

7 Dm C G7

10 F

13 C Dm F

16 C G7 C

25. Escala em Dó Maior: Exercício 1

♩ = 60 a ♩ = 120

19 C Dm Em

22 F G Am

25 Bdim C Dm

26. É Folia.

Q= 140

1  
Baixo.  $\#4$   $G$

4  $\#$   $G$

7  $\#$   $D^7$   $G$

10  $\#$   $Em$   $Bm$

13  $\#$   $Em$

16  $\#$   $Am$   $D^7$

19  $\#$   $G$   $G$   $G$

22  $\#$   $G$

25  $\#$   $G$   $D^7$

28  $\#$   $G$   $\acute{O}$



27. Escala em Sol Maior: Exercício 2.

♩= 60 a    ♩= 120

Baixo.

1    G    Am    Bm

4    C    D    Em

7    F#dim    G    B7

10    G    Am

13    Bm    C    D7

16    Em    F#dim    G

19    Am    Bm    G

22    Em    F#dim

25    G    Am    Bm    C    D    Em

28    F#dim    G

Ó

28. A Pedra.

Q= 110

Baixo.

1 3/4 C G F C Dm G Dm Am G Am Dm G Am F C Dm Em Am F G F C Dm G Am

29. Bem Rápido.

Q= 200

Baixo.  $\frac{7}{4}$

1 C

3 G<sup>7</sup> C

5 Dm G<sup>7</sup>

7 C Dm

9 G<sup>7</sup> C

11 Dm G<sup>7</sup>

13 C Dm

15 G<sup>7</sup> C

17 Dm G<sup>7</sup>

19 C G<sup>7</sup> Ó

30. A Cesta.

Baixo.

1 F C7 F C7

5 Dm Am Dm Am

9 Dm F G7 C

13 F C7 Bb

17 F Am Dm

21 F Am Dm F

25 Bb C7 F C7

29 F C7 Bb C7

33 Bb C7 F C7

37 F C7 Bb C7 F W Ó

31. Em Quiálteras.

Q.= 67

Baixo.

1 F E F

5 F C F Dm C7 F

9 C7 Bb F C7 F

13 C Bb C Bb C Bb Dm

17 F C Bb F C7 Bb C

21 Bb F7 Bb Gm F Bb Gm

25 F Bb F7 Dm C7 Am Bb Gm

29 C7 F C F C F

33 F C F Dm C7 F C

37 C7 Bb F C7 F

Ó

32. Marcha do Amanhecer.

♩ = 125

1 Baixo.  $\frac{2}{4}$   $\sharp\sharp$   $\overset{\Delta}{\text{A}}$   $\overset{\text{E7}}{\text{E7}}$

5  $\overset{\text{A}}{\text{A}}$   $\overset{\text{E7}}{\text{E7}}$

9  $\overset{\text{A}}{\text{A}}$   $\overset{\text{E7}}{\text{E7}}$

13  $\overset{\text{A}}{\text{A}}$   $\overset{\text{D}}{\text{D}}$

17  $\overset{\text{D}}{\text{D}}$   $\overset{\text{E7}}{\text{E7}}$   $\overset{\text{A}}{\text{A}}$   $\overset{\text{E7}}{\text{E7}}$   $\overset{\text{A}}{\text{A}}$

21  $\overset{\text{E7}}{\text{E7}}$

25  $\overset{\text{E7}}{\text{E7}}$   $\overset{\text{A}}{\text{A}}$   $\overset{\text{F}\sharp}{\text{F}\sharp}$   $\overset{\text{A}}{\text{A}}$   $\overset{\text{F}\sharp}{\text{F}\sharp}$   $\overset{\text{E7}}{\text{E7}}$   $\overset{\text{A}}{\text{A}}$   $\overset{\text{E7}}{\text{E7}}$

29  $\overset{\text{A}}{\text{A}}$   $\overset{\text{D}}{\text{D}}$   $\overset{\text{E7}}{\text{E7}}$   $\overset{\text{F}\sharp}{\text{F}\sharp}$   $\overset{\text{A}}{\text{A}}$   $\overset{\text{F}\sharp}{\text{F}\sharp}$   $\overset{\text{D}}{\text{D}}$   $\overset{\text{A}}{\text{A}}$

33  $\overset{\text{A}}{\text{A}}$   $\overset{\text{E7}}{\text{E7}}$

37  $\overset{\text{E7}}{\text{E7}}$   $\overset{\text{A}}{\text{A}}$   $\overset{\text{E7}}{\text{E7}}$   $\overset{\text{A}}{\text{A}}$  Ó

33. Pensando.

Q= 130

Baixo.

The image displays a bass guitar tablature for the piece 'Pensando'. It consists of ten staves, each representing a measure of music. The notation includes fret numbers (0-5), chord diagrams (e.g., C, F, Dm, G, Am, Em, Fm, Bm, A, D, G, D, G, Em7, D, E, B, Cm, B, Cm, Em, Cm, A, B, E, B, A, E, Fm, E, A, Fm7, E), and rhythmic markings such as 'W' for whole notes and 'O' for half notes. The piece begins in C major and changes to E minor at measure 29. The tempo is marked as Q=130. The first staff starts with a '5' in a box, indicating a fifth fret barre. The notation is written for a right-handed bass player.

34. Escala em Mib Maior: Exercício 3.

1  $\text{♩} = 90$   $\text{E}^b$   $\text{Fm}$   $\text{Gm}$   $\text{A}^b$

Baixo.  $\text{B}^b$   $\text{Cm}$   $\text{Ddim}$   $\text{E}^b$   $\text{Fm}$   $\text{Gm}$   $\text{A}^b$   $\text{B}^b$

5  $\text{B}^b$   $\text{Cm}$   $\text{Ddim}$   $\text{E}^b$

9  $\text{Fm}$   $\text{Gm}$   $\text{A}^b$   $\text{B}^b$

13  $\text{Cm}$   $\text{Ddim}$   $\text{E}^b$   $\text{Fm}$

17  $\text{Gm}$   $\text{A}^b$   $\text{B}^b$   $\text{Cm}$

21  $\text{Ddim}$   $\text{E}^b$   $\text{Fm}$   $\text{Gm}$

25  $\text{A}^b$   $\text{B}^b$   $\text{Cm}$   $\text{Ddim}$

29  $\text{E}^b$   $\text{Fm}$   $\text{Gm}$   $\text{A}^b$

33  $\text{B}^b$   $\text{Cm}$   $\text{Ddim}$   $\text{E}^b$

37  $\text{A}^b$   $\text{B}^b$   $\text{E}^b$   $\text{B}^b$   $\text{E}^b$   $\text{Ó}$





36. Tocar.

Q= 120

1 **#4** G F#dim G D7

5 G Em Bm Em

9 Am C D7 C

13 D7 G G F#dim

17 G G D7 C

21 D7 G G G

25 Em Am Bm Em

29 C D7 G C

33 D7 G D7 G

37 F#dim G D7 G Ó





39. Correndo.

Q= 140

1

Baixo.  $\Rightarrow$   $\frac{3}{4}$

F# B C# A#

5 D#m F# F#

9 C# D#m C# B

13 A#m C# F#

17 A#m C# F#

21 Bb Gb Ab Fm

25 Bb Db Db

29 Ab Bb Ab Gb

33 Fm Ab Db

37 Fm Ab Db

Ó

40. Refletindo.

Q= 80

Baixo.

The image shows a bass guitar tablature for the piece '40. Refletindo'. It consists of ten systems of music, each starting with a measure number (1, 5, 9, 13, 17, 21, 25, 29, 33, 37) and a chord symbol above the first measure. The time signature is 4/4. The tablature uses numbers 0-7 to represent frets on the strings. Chord symbols include C, G7, F, Dm, and Am. The piece ends with a double bar line and a final chord symbol 'Ó'.



# Luigi Boccherini

## 42. Minueto.

1  $Q=95$

Baixo.  $\frac{3}{4}$

1  $\text{N.C.}$   $\text{D}^7$

4  $\text{A}^7$

7

10  $\text{N.C.}$   $\text{D}$   $\text{Gm}$   $\text{D}$   $\text{Gm}$

13  $\text{D}$   $\text{Gm}$   $\text{D}$

16  $\text{D}^7$   $\text{N.C.}$   $\text{G}$   $\text{Am}$

19  $\text{D}^7$   $\text{G}$   $\text{C}$   $\text{D}$   $\text{G}$



# Alexander Borodin

## 43. First Theme From Polovetian Dances. From Prince Igor.

Baixo.

1  $Gm^7$   $C^7$   $F$

4  $Gm$  *To Coda*

7  $Dm$   $B^b_m$

10  $F$   $b:$

13  $B^b_m$   $b:$   $b:$   $F$

16  $Gm$

19  $Dm$   $Gm$

22  $A$   $W$   $W$  *D.C. al Coda*

25  $Coda$   $F$   $Cdim$   $Gm^7$

28  $C^7$   $F$





# George Frideric Handel

## 46. Hallelujah.

1 Baixo. 

7 

13 

19 

25 

31 

37 

43 

48 

53 

58 

64 

# Claudio Monteverdi

## 47. Lasciatemi Morire.

Baixo.

1 Cm B<sup>b</sup>m C B<sup>b</sup> A<sup>b</sup> C<sup>7</sup> Fm B<sup>b</sup>m<sup>7</sup>

6 C<sup>7</sup>sus<sup>4</sup> C Fm D<sup>b</sup> maj<sup>7</sup> D<sup>b</sup> C Fm E<sup>b</sup>

11 Cm Ddim<sup>7</sup> Cm Fm<sup>6</sup> G Cm G C B<sup>b</sup>m<sup>7</sup>

16 C B<sup>b</sup> A<sup>b</sup> C<sup>7</sup> Fm B<sup>b</sup>m<sup>7</sup> C<sup>7</sup>sus<sup>4</sup> C Fm

# Jacques Offenbach

## 48. Can Can.

Baixo.

1 C G7 C G7 C G7 C G7

6 C G7 C G C F Bb

11 G7 F6 G7 C F Bb G7 F6

16 C7 F G7 F G7 F

# Giovanni Pierluigi da Palestrina

## 49. The Strife Is O'Er.

Baixo.

1 <sup>D</sup> <sup>G</sup> <sup>D</sup> <sup>G</sup>

5

9

13

18

Ó

# Pyotr Il'yich Tchaikovsky

## 50. Valsa das Flores.

Baixo.

1 3 4

6

11

16

21

26

31

36

42

48

1. 2.