

Vários Compositores

# Coleção Variada

1ª. Edição

Pauliceia  
Marcelo Morales Torcato  
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# Coleção Variada

Carl Czerny.

Vários Compositores

1. Op. 261 nº 1.  $q=100$  a  $q=120$

Bandolim,  
Escaleta.

$\&=$   $\frac{4}{4}$   $f$  |

$\&=$  |  $\acute{u}$   $\grave{a}$   $\grave{c}$   $\acute{o}$

2. Op. 261 nº 5.  $q=100$  a  $q=120$

$\&=$   $\frac{4}{4}$   $f$  |

$\&=$  |  $\acute{u}$   $\grave{a}$   $\grave{c}$   $\acute{o}$

3. Op. 261 n° 10.

Bandolim,  
Escaleta.

4. Op. 261 n° 4.

5. Op. 261 n° 11.  $q=100$  a  $q=120$

Bandolim,  
Escaleta.  $\&=b4$   
 $p$

$\&=b$   
cresc.  $f$   $\grave{a}$   $\acute{O}$

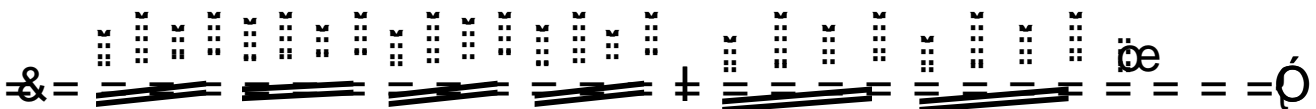
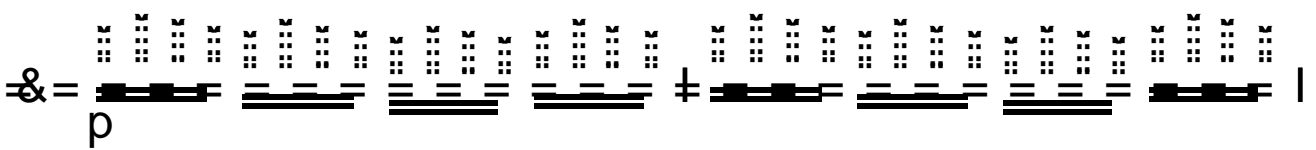
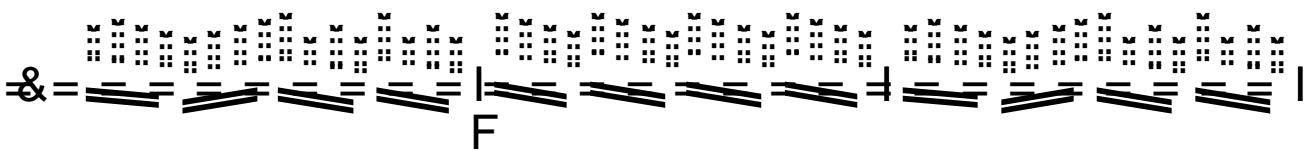
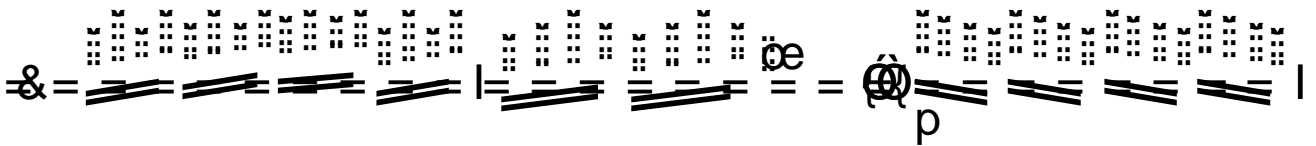
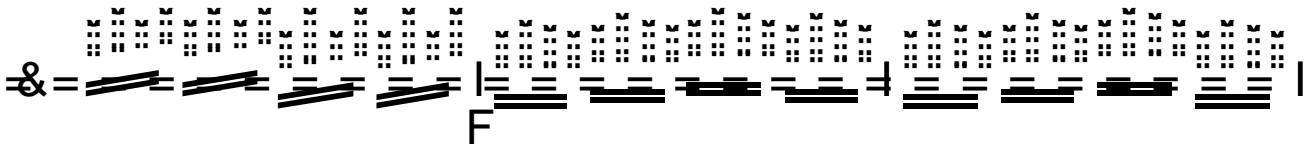
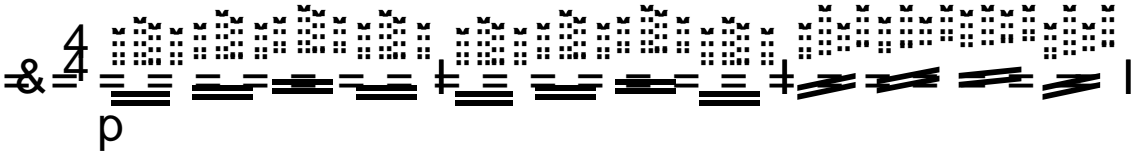
6. Op. 261 n° 12.  $q=100$  a  $q=120$

$\&=b$   
 $p$   $F$

$\&=b$   
cresc.  $f$   $\grave{a}$   $\acute{O}$

7. Op. 599 nº 18.

Bandolim,  
Escaleta.



Georges Bull.

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

Bandolim,  
Escaleta.

$\text{♩} = 105$   
 $\frac{2}{4}$

The musical score is written for Bandolim (Bandolim) and Escaleta (Escaleta). It is in 2/4 time with a tempo of quarter note = 105. The key signature has one sharp (F#). The score consists of eight staves of music. Each staff begins with a treble clef and a common time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with accents or slurs. The score concludes with a final cadence symbol (Ó).



Passeio Matinal de 25 Pequenos Estudos, Op 80.

Q= 80

Bandolim,  
Escaleta.

The musical score is written for Bandolim (mandolin) and Escaleta (guitar). It is in 4/4 time with a tempo of Q=80. The score consists of seven staves of music. The notation includes various notes, rests, and ornaments. The first staff begins with a treble clef, a 4/4 time signature, and a common time signature (&). The music features a mix of eighth and sixteenth notes, with some notes beamed together. There are several slurs and accents throughout the piece. The final note of the piece is a whole note with a fermata.

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

♩ = 100

Bandolim,  
Escaleta.

The musical score is written for Bandolim and Escaleta. It begins with a treble clef and a common time signature (C). The tempo is marked as ♩ = 100. The notation uses a simplified system with dots and lines to indicate fingerings and positions on the strings. The piece consists of ten staves of music, each starting with a common time signature (C). The notation includes various rhythmic values, slurs, and accents. The piece concludes with a final cadence marked with a double bar line and a fermata over the final note.

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

♩ = 100

Flauta-doce  
Soprano,  
Tenor.

The musical score consists of eight staves. Each staff begins with a clef (soprano or alto) and a key signature of one flat (B-flat). The time signature is common time (C). The notation includes various note values, rests, and dynamic markings. The notes are often grouped with slurs and include accents. The piece ends with a fermata over a final note.

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

♩ = 120

Bandolim,  
Escaleta.

**& b<sup>2</sup><sub>4</sub> *î***

The musical score consists of eight staves of music. Each staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The tempo is marked as quarter note = 120. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and dynamic markings like slurs. The first staff features a fermata over a whole note. The second staff has a slur under a quarter note. The third staff has a slur under a quarter note and a slur over a quarter note. The fourth staff has a slur under a quarter note, a slur over a quarter note, and a slur over a half note. The fifth staff has a slur under a quarter note, a slur over a quarter note, and a slur over a half note. The sixth staff has a slur under a quarter note, a slur over a quarter note, and a slur over a half note. The seventh staff has a slur under a quarter note, a slur over a quarter note, and a slur over a half note. The eighth staff has a slur under a quarter note, a slur over a quarter note, and a slur over a half note. The piece ends with a fermata over a whole note.

**Johann Sebastian Bach.**

13. Minueto IV do Pequeno Livro de Anna Magdalena.

Q= 90

Bandolim,  
Escaleta.

# 3/4

Minueto V do Pequeno Livro de Anna Magdalena.

♩ = 75

Bandolim,  
Escaleta.

The musical score is presented on eight staves. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation is a combination of standard musical notation and guitar-specific symbols. Standard notation includes quarter notes, eighth notes, and rests. Guitar-specific notation includes fret numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) placed above or below the staff lines, and various symbols for string bends, slurs, and accents. The piece concludes with a final cadence marked by a double bar line and a repeat sign.

15. Minueto VII do Pequeno Livro de Anna Magdalena.

Q= 110

Bandolim,  
Escaleta.

# 3/4

#

#

#

#

#

#

#

16. Polonese X do Pequeno Livro de Anna Magdalena.

Q= 100

Bandolim,  
Escaleta.

The musical score is written for guitar (Bandolim) in G major (one flat) and 3/4 time. It consists of seven staves of music. The notation includes treble clef, key signature (one flat), and time signature (3/4). The music is written in a style typical of early manuscript notation, with notes and rests represented by circles and stems, and fingerings indicated by dots above the notes. The score concludes with a final cadence on the seventh staff.



17. Minueto XV do Pequeno Livro de Anna Magdalena.

q= 90

Bandolim,  
Escaleta.

The musical score is written for guitar (Bandolim/Escaleta) and consists of eight staves. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The notation includes various guitar-specific symbols such as natural signs (n), accidentals (sharps, flats), and slurs. The piece concludes with a fermata over the final note.

18. Marcha XVIII do Pequeno Livro de Anna Magdalena.

♩ = 115

Bandolim,  
Escaleta.

The musical score is written for Bandolim and Escaleta. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as ♩ = 115. The score consists of eight staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are also some special symbols like a 'W' and a 'Q' that appear to be specific to this notation system. The music is written in a style that is common for early keyboard and lute tablatures, using a system of dots and lines to represent notes and rhythms.

19. Museta XXII do Pequeno Livro de Anna Magdalena.

♩ = 120

Bandolim,  
Escaleta.

**#2**  
**#4**

The musical score is written for Bandolim and Escaleta. It begins with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is indicated as quarter note = 120. The score consists of ten staves of music. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with slurs, ties, and articulation marks. The music is characterized by its rhythmic complexity and melodic lines.

20. Minueto XXXVI do Pequeno Livro de Anna Magdalena.

Bandolim,  
Escaleta.

The musical score is written for a lute (Bandolim) and a lute tablature (Escaleta). It features a 3/4 time signature and a key signature of one flat (B-flat). The notation includes various notes, rests, and accidentals, with some notes marked with a '3' indicating a triplet. The score is divided into ten staves, each representing a measure of music. The notation is complex, with many notes and accidentals, and includes a common time signature 'C' and a 3/4 time signature. The score ends with a double bar line and a fermata over the final note.

# Prova

Marcelo Morales Torcato  
(Marcelo Torca)

## Segundo Nível.

Para escaleta, flauta-doce soprano e contralto, bandolim, cavaquinho, violão, guitarra, viola caipira.

### 21. Prova 7.

1  $q=120$   
Bandolim,  
Escaleta.  $\#4$

5

9

13

17

21

25

29

33

# Prova

Primeiro Nível.

Marcelo Morales Torcato  
(Marcelo Torca)

Para escaleta, flauta-doce soprano e contralto, bandolim, cavaquinho, violão, guitarra, viola caipira, acordeão, teclado, piano.

22. Prova 1.

Bandolim,  
Escaleta.

4

23. Prova 2.

4



26. É Folia.

♩ = 140

Bandolim,  
Escaleta.

1 #4 G C

4 # G

7 # D7 G

10 # Em Bm

13 # Em

16 # Am D7

19 # G

22 # C

25 # G D7

28 # G



27. Escala em Sol Maior: Exercício 2.

♩ = 60 a    ♩ = 120

Bandolim,  
Escaleta.

1 #5 G Am Bm

4 # C D Em

7 # F#dim G D7

10 # G Am

13 # Bm C D7

16 # Em F#dim G

19 # Am Bm C

22 # D Em F#dim

25 # G Am Bm C D Em

28 # F#dim G

28. A Pedra.

Q= 110

Bandolim,  
Escaleta.

1 C G F

4 C Dm G

7 Dm G Am

10 G Am

13 Bm G Am

16 G Am G F

19 C Dm Em

22 Am F G

25 C C G F C

28 Dm G C

29. Bem Rápido.

♩ = 200

Bandolim,  
Escaleta.

1  $\frac{7}{4}$  C Dm

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> C

Detailed description of the musical score: The score is written for Bandolim (mandolin) and Escaleta (mandolin). It is in 7/4 time and marked 'Bem Rápido' (Very Fast) with a tempo of 200 quarter notes per minute. The piece consists of 19 measures. The first measure starts with a 7-measure rest, followed by a C chord. The subsequent measures feature a sequence of chords: C, Dm, G7, C, Dm, G7, C, Dm, G7, C, Dm, G7, C, Dm, G7, C, Dm, G7, C. The melodic lines are primarily eighth and sixteenth notes, often grouped with slurs. There are several accents and slurs throughout the piece. The final measure (19) ends with a C chord and a whole note (Ó).

30. A Cesta.

Bandolim,  
Escaleta.

1 <sup>F</sup> <sup>C7</sup> <sup>F</sup> <sup>C7</sup>

5 <sup>Dm</sup> <sup>Am</sup> <sup>Dm</sup> <sup>Am</sup>

9 <sup>Dm</sup> <sup>F</sup> <sup>G7</sup> <sup>C</sup>

13 <sup>F</sup> <sup>C7</sup> <sup>B<sup>b</sup></sup>

17 <sup>C</sup> <sup>F</sup> <sup>Am</sup> <sup>Dm</sup>

21 <sup>F</sup> <sup>Am</sup> <sup>Dm</sup> <sup>F</sup>

25 <sup>B<sup>b</sup></sup> <sup>C7</sup> <sup>F</sup> <sup>C7</sup>

29 <sup>F</sup> <sup>C7</sup> <sup>B<sup>b</sup></sup> <sup>C7</sup>

33 <sup>B<sup>b</sup></sup> <sup>C7</sup> <sup>F</sup> <sup>C7</sup>

37 <sup>F</sup> <sup>C7</sup> <sup>B<sup>b</sup></sup> <sup>C7</sup> <sup>F</sup>

31. Em Quiáleras.

q = 67

Bandolim,  
Escaleta.

1 F E F

5 F C F Dm C7 F C

9 F C7 Bb F C7 F

13 C Bb C Bb C Dm

17 F C Bb F C7 Bb C

21 Bb F C7 Bb Gm F Bb Gm

25 F Bb F Dm C7 Am Bb Gm

29 C7 F C F C F

33 F C F Dm C7 F C

37 F C7 Bb F C7 F

Ó

32. Marcha do Amanhecer.

Q= 125

Bandolim,  
Escaleta.

1

5

9

13

17

21

25

29

33

37

33. Pensando.

♩ = 130

Bandolim,  
Escaleta.

1 C F C C F C F Dm C

5 C F Am G F Em Am Em F G C G F

9 C Dm C F F Dm

13 C F Dm7 C D G D D G D

17 G Em D D G Bm A G

21 Fm Bm Fm G A D A G D Em

25 D G G Em D G Em7 D

29 Eb Ab Eb Eb Ab Eb Ab Fm Eb

33 Eb Ab Cm Bb Ab Gm Cm Gm Ab

36 Bb Eb Bb Ab Eb Fm

39 Eb Ab Ab Fm Eb Ab Fm7 Eb

34. Escala em Mib Maior: Exercício 3.

Bandolim,  
Escaleta.

1  $Q=90$   $E^b$   $Fm$   $Gm$   $A^b$

5  $B^b$   $Gm$   $Ddim$   $E^b$

9  $Fm$   $Gm$   $A^b$   $B^b$

13  $Cm$   $Ddim$   $E^b$   $Fm$

17  $Gm$   $A^b$   $B^b$   $Cm$

21  $Ddim$   $E^b$   $Fm$   $Gm$

25  $A^b$   $B^b$   $Cm$   $Ddim$

29  $E^b$   $Fm$   $Gm$   $A^b$

33  $B^b$   $Cm$   $Ddim$   $E^b$

37  $A^b$   $B^b$   $E^b$   $B^b$   $E^b$



35. Uma Tristeza.

♩ = 50

Bandolim,  
Escaleta.

1 #4 G

5 # C G

9 # D7 G C

13 # G D7 Em D7 G Am G D7 G

17 #

21 # D7 C

25 # D7 D7 G

29 # C D G

33 # C D7 G

37 # D7 G

36. Tocar.

Q= 120

Bandolim,  
Escaleta.

1 #4

5

9

13

17

21

25

29

33

37

37. Ilha Kwep.

Q=90

Bandolim,  
Escaleta.

The musical score is written on a grand staff with a treble clef and a key signature of two flats (Bb and Eb). The tempo is marked as Q=90. The score is divided into measures, with measure numbers 1, 5, 9, 13, 17, 21, 25, 29, 33, and 37 indicated. Chord symbols are placed above the notes: A b, E b, D b, A b, E b, Cm, C, F, G7, C, C, C, A b, D b, A b, E b, A b, E b, D b, A b, E b, Fm, E b, A b. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and dynamic markings like 'p' (piano). There are also some unusual symbols like 'w' and 'u' under notes. The score ends with a fermata over the final note.

38. Simples 2.

e = 220

Bandolim,  
Escaleta.

1 <sup>D<sup>b</sup></sup> <sup>A<sup>b</sup></sup>

5 <sup>D<sup>b</sup></sup> <sup>A<sup>b</sup></sup> <sup>D<sup>b</sup></sup> <sup>A<sup>b</sup></sup> <sup>D<sup>b</sup></sup> <sup>F<sup>m</sup></sup> <sup>E<sup>m</sup></sup>

9 <sup>G<sup>b</sup></sup> <sup>E<sup>m</sup></sup> <sup>G<sup>b</sup></sup> <sup>A<sup>b</sup></sup>

13 <sup>D<sup>b</sup></sup> <sup>A<sup>b</sup></sup>

17 <sup>D<sup>b</sup></sup>

21 <sup>A<sup>b</sup></sup> <sup>B<sup>b</sup></sup> <sup>F<sup>b</sup></sup> <sup>G<sup>b</sup></sup>

25 <sup>B<sup>b</sup></sup> <sup>C<sup>7</sup></sup> <sup>C</sup> <sup>D<sup>7</sup></sup>

29 <sup>D<sup>b</sup></sup> <sup>A<sup>b</sup></sup> <sup>D<sup>b</sup></sup>

33 <sup>D<sup>b</sup></sup> <sup>A<sup>b</sup></sup>

37 <sup>D<sup>b</sup></sup> <sup>A<sup>b</sup></sup> <sup>D<sup>b</sup></sup> <sup>A<sup>b</sup></sup> <sup>D<sup>b</sup></sup> <sup>A<sup>b</sup></sup> <sup>D<sup>b</sup></sup>

39. Correndo.

Q= 140

Bandolim,  
Escaleta.

The musical score is written for Bandolim (Escaleta) in 3/4 time with a tempo of Q=140. The key signature is three sharps (F#, C#, G#). The score consists of ten staves of music, each starting with a measure number (1, 5, 9, 13, 17, 21, 25, 29, 33, 37). Above the notes, various chords are indicated: B, E, F#, D#m, G#m, F#, B, A#m, C#, D#m, F#, G#, D#m, C#, B, A#m, C#, F#, and A#m. The notation includes rhythmic values, accidentals, and dynamic markings. The piece concludes with a final note marked with a fermata and a 'Ó' symbol.

40. Refletindo.

Q= 80

Bandolim,  
Escaleta.

1  $\frac{4}{4}$  C G7 C F C Dm G7 C

5 G7 C G7 Am F G7 C

9  $\frac{3}{4}$  C G7 C F C Dm G7 C

13 G7 C G7 Am E G7 C

17 C G7 C F C Dm G7 C

21 G7 C G7 Am F G7 C

25  $\frac{5}{4}$  C G7 C F C Dm G7 C

29 G7 C G7 Am F G7 C

33 C G7 C F C Dm G7 C

37 G7 C G7 Am F G7 C

# Anônimo.

41. Dona Nobis Pacem.

Bandolim,  
Escaleta.

1  $q=100$  F C F C

5 B b F C F

9 F C F C

13 B b F C F

17 F C F C

21 B b F C F

# Luigi Boccherini

## 42. Minueto.

Bandolim,  
Escaleta.

1  $\text{Q} = 95$   
#3

N.C. G D7

4 # G A7

7 # # D G A D

10 # N.C. D Gm D Gm

13 # D N.C. Gm D C

16 # D7 N.C. G Am

19 # D7 G C D G



# Alexander Borodin

43. First Theme From Polovetzian Dances. From Prince Igor.

Bandolim,  
Escaleta.

1  $\text{bC}$   $\text{Gm}^7$   $\text{C}^7$   $\text{F}$

4  $\text{Gm}$  *To Coda*

7  $\text{Dm}$   $\text{B}^{\flat}\text{m}$

10  $\text{F}$

13  $\text{B}^{\flat}\text{m}$   $\text{F}$

16  $\text{Gm}$

19  $\text{Dm}$   $\text{Gm}$

22  $\text{A}$  *D.C. al Coda*

25  $\text{Coda}$   $\text{F}$   $\text{Cdim}$   $\text{Gm}^7$

28  $\text{C}^7$   $\text{F}$

The musical score is written for Bandolim and Escaleta. It consists of 28 measures, divided into systems of four measures each. The key signature is one flat (B-flat major/C minor). The time signature is 2/4. The score includes various chords such as  $\text{bC}$ ,  $\text{Gm}^7$ ,  $\text{C}^7$ ,  $\text{F}$ ,  $\text{Gm}$ ,  $\text{Dm}$ ,  $\text{B}^{\flat}\text{m}$ ,  $\text{A}$ ,  $\text{Cdim}$ , and  $\text{Gm}^7$ . There are also dynamic markings like  $\text{p}$  and  $\text{w}$ , and articulations like *To Coda* and *D.C. al Coda*. The notation includes eighth and sixteenth notes, rests, and slurs.

# Johannes Brahms

## 44. Lullaby.

Bandolim,  
Escaleta.

1  $q=70$

4

7

10

13

16

# Edward Elgar

## 45. Pompas e Circunstâncias Marcha nº 1.

Bandolim,  
Escaleta,

1 #2  
& = = = = = | = = = = = | = = = = = | = = = = = | = = = = = |

7 #  
& = = = = = | = = = = = | = = = = = | = = = = = | = = = = = |

13 #  
& = = = = = | = = = = = | = = = = = | = = = = = | = = = = = |

19 #  
& = = = = = | = = = = = | = = = = = | = = = = = | = = = = = |

25 #  
& = = = = = | = = = = = | = = = = = | = = = = = | = = = = = |

31 #  
& = = = = = | = = = = = | = = = = = | = = = = = | = = = = = |

37 # 1. 2.  
& = = = = = | = = = = = | = = = = = | = = = = = | = = = = = |

43 #  
& = = = = = | = = = = = | = = = = = | = = = = = | = = = = = |

# George Frideric Handel

## 46. Hallelujah.

Bandolim,  
Escaleta.

1 D G D G D G D G D A7 D A D A D A

7 DA DA D AE7 N.C. A D A D A

13 DA D A N.C. D GD GD GD

19 A D G Em A7 D Asus4 A D A Bm A D E7 A Bm7 E7 A D

25 A G D A7 D A G D A7 D A G D A7 D A7 DG#dim

31 A D G Em6 D N.C. A D G#dim A D A E

37 A A7 D G C#dim D G D A D A D G#dim A D A E A N.C.

43 A D A D A D A D A N.C. A D A D A D A

48 D A N.C. D G D G D G D G D N.C. E A E

53 A E A E A E F# Bm F# Bm F# Bm N.C.

58 G A7 D A Bm D G D A7 D Asus4 A D G D

64 G D G D G D GD GD GD GD G D D W O

# Claudio Monteverdi

## 47. Lasciatemi Morire.

Bandolim,  
Escaleta.

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.

Bandolim,  
Escaleta.

1 C G<sup>7</sup> C G<sup>7</sup> C G<sup>7</sup> C G<sup>7</sup> C G<sup>7</sup>

6 C G<sup>7</sup> C G C F B<sup>b</sup> F

11 C<sup>7</sup> F<sup>6</sup> G<sup>7</sup> C F B<sup>b</sup> F C<sup>7</sup> F<sup>6</sup>

16 C<sup>7</sup> F G<sup>7</sup> F C<sup>7</sup> F

# Giovanni Plerluigi da Palestrina

## 49. The Strife Is O'Er.

Bandolim,  
Escaleta.

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

5

9

13

18

# Pyotr Il'yich Tchaikovsky

## 50. Valsa das Flores.

Bandolim,  
Escaleta.

1  $\#3$  D C $\#$ dim D

6 C $\#$ dim D A C7

11 Em E7

16 A7 D C $\#$ dim D

21 C $\#$ dim D D7 F $\#$ m

26 C $\#$  F $\#$ m C $\#$  F $\#$ m D7

31 F $\#$ m C $\#$  F $\#$ m N.C. D A7

36 A7 D

42 A7 1. C $\#$ dim Baum C

48 A7 2. D F7 A7 D