

Vários Compositores

# Coleção Variada

1ª. Edição

Pauliceia  
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2011

Pauliceia, 19 de dezembro de 2011.

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# Coleção Variada

Carl Czerny.

Vários Compositores

1. Op. 261 nº 1.  $q=100$  a  $q=120$

Bandolim,  
Escaleta.

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

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

2. Op. 261 nº 5.  $q=100$  a  $q=120$

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

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

3. Op. 261 n° 10.

Bandolim,  
Escaleta.

f

f

4. Op. 261 n° 4.

f

f

f

f

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.

4  
p

f

p

f

p

p

Georges Bull.

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

Bandolim,  
Escaleta.

♩ = 105

4

Ó



Passeio Matinal de 25 Pequenos Estudos, Op 80.

Q= 80

Bandolim,  
Escaleta.

4

æ

Ó

æ

â

â

â

æ

Ó

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

♩ = 100

Bandolim,  
Escaleta.

The musical score is written for Bandolim and Escaleta. It consists of ten staves of music. Each staff begins with a treble clef and a common time signature (C). The music is written in a style that uses dots above notes to indicate fingerings and slurs to indicate phrasing. The notes are primarily eighth and sixteenth notes, with some quarter notes. The key signature is one sharp (F#). The tempo is marked as quarter note = 100. The score is divided into ten measures, each ending with a bar line.

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

♩ = 100

Flauta-doce  
Soprano,  
Tenor.

The musical score is presented in eight staves. Each staff starts with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation is a simplified form of musical notation, featuring various note values, rests, and slurs. Above many notes, there are vertical lines, which likely represent fingerings or breath marks. The piece concludes with a fermata over a final 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, often with stems and beams. Guitar-specific notation includes numbers 1-6 representing frets, 'b' for natural harmonics, and 'x' for muted strings. Slurs and accents are used to indicate phrasing and articulation. The piece concludes with a final cadence on the eighth staff.

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.



17. Minueto XV do Pequeno Livro de Anna Magdalena.

q= 90

Bandolim,  
Escaleta.

The musical score is presented on ten staves. The first two staves are guitar tablature, with the first staff including a 3/4 time signature and a key signature of one flat (Bb). The remaining eight staves use standard musical notation, including notes, rests, and slurs. The piece concludes with a final cadence on the tenth staff.

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 notes, sixteenth notes, and quarter notes, along with slurs and articulation marks. The piece concludes with a double bar line and a repeat sign.

19. Museta XXII do Pequeno Livro de Anna Magdalena.

♩ = 120

Bandolim,  
Escaleta.

The musical score is written for Bandolim and Escaleta in a 2/4 time signature with a key signature of two sharps (F# and C#). The tempo is marked as ♩ = 120. The score consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. There are also some specific markings like a circled 'Q' and a 'b' with an 'ä' above it. The piece concludes with a final fermata on the last note of the tenth staff.

20. Minueto XXXVI do Pequeno Livro de Anna Magdalena.

Bandolim,  
Escaleta.

The musical score is written for a Bandolim (mandolin) and Escaleta (mandolin). It begins with a common time signature 'C' and a key signature of one flat (B-flat). The first staff includes a '3' above a note, indicating a triplet. The score consists of ten staves of music, each ending with a bar line. The notation includes various notes, rests, and accidentals, with some notes having stems and beams. The final note of the piece is a whole note 'Ó'.

# 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.

5

9

13

17

21

25

29

33





26. É Folia.

♩ = 140

Bandolim,  
Escaleta.

1 #4 G C

4 # G C

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 # G Am Bm

4 # C D Em

7 # F<sup>#</sup>dim G D<sup>7</sup>

10 # G Am

13 # Bm C D<sup>7</sup>

16 # Em F<sup>#</sup>dim G

19 # Am Bm C

22 # D Em F<sup>#</sup>dim

25 # G Am Bm C D Em

28 # F<sup>#</sup>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

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 E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> A<sup>b</sup> Fm E<sup>b</sup>

33 E<sup>b</sup> A<sup>b</sup> Cm B<sup>b</sup> A<sup>b</sup> Gm Cm Gm A<sup>b</sup>

36 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> A<sup>b</sup> E<sup>b</sup> Fm

39 E<sup>b</sup> A<sup>b</sup> A<sup>b</sup> Fm E<sup>b</sup> A<sup>b</sup> Fm7 E<sup>b</sup>

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.

1  $A^b$   $E^b$   $D^b$   $A^b$   $E^b$

5  $A^b$   $E^b$   $D^b$

9  $A^b$   $E^b$   $A^b$   $A^b$   $E^b$   $Fm$   $E^b$

Q=120

13  $Cm$   $C$   $F$   $C$

17  $G^7$   $C$   $F$   $C$

21  $F$   $C$   $C$

25  $C$   $G^7$   $C$   $A^b$   $Q=90$

29  $E^b$   $D^b$   $A^b$   $E^b$   $A^b$

33  $E^b$   $D^b$   $A^b$   $E^b$   $A^b$

37  $A^b$   $E^b$   $Fm$   $E^b$   $A^b$

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.

1 B E F# D#m

5 G#m B B

9 F# G#m F# E

13 D#m F# B

17 D#m F# B

21 F# B C# A#m

25 D#m F# F#

29 G# D#m C# B

33 A#m C# F#

37 A#m C# F#

40. Refletindo.

Q= 80

Bandolim,  
Escaleta.

1  $\frac{C}{4}$   $G^7$   $C$   $F$   $C$   $Dm$   $G^7$   $C$

5  $G^7$   $C$   $G^7$   $Am$   $F$   $G^7$   $C$

9  $\frac{C}{4}$   $G^7$   $C$   $F$   $C$   $Dm$   $G^7$   $C$

13  $G^7$   $C$   $G^7$   $Am$   $E$   $G^7$   $C$

17  $\frac{C}{4}$   $G^7$   $C$   $F$   $C$   $Dm$   $G^7$   $C$

21  $G^7$   $C$   $G^7$   $Am$   $E$   $G^7$   $C$

25  $\frac{C}{4}$   $G^7$   $C$   $F$   $C$   $Dm$   $G^7$   $C$

29  $G^7$   $C$   $G^7$   $Am$   $F$   $G^7$   $C$

33  $\frac{C}{4}$   $G^7$   $C$   $F$   $C$   $Dm$   $G^7$   $C$

37  $G^7$   $C$   $G^7$   $Am$   $F$   $G^7$   $C$

# 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  $\text{Gm}^7$   $\text{C}^7$   $\text{F}$

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

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

# Johannes Brahms

## 44. Lullaby.

1  $q=70$   
Bandolim,  
Escaleta.

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.

The image shows a musical score for a Bandolim (mandolin) and Escaleta (guitar). The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music is divided into measures, with measure numbers 1, 7, 13, 19, 25, 31, 37, 43, 48, 53, 58, and 64 indicated at the start of each line. Chord symbols are placed above the notes to indicate the harmonic structure. The notes are written in a stylized, shorthand notation. The score ends with a double bar line and a fermata over the final note.

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

7 DA DA D A E7 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 D G#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> F<sup>m</sup> B<sup>b</sup>m<sup>7</sup>

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

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

16 C<sup>7</sup>sus<sup>4</sup> C F<sup>m</sup>

# 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>

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 G<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 1. C $\#$ dim Baum C

48 2. D F7 A7 D