

Vários Compositores

Coleção Variada

1ª. Edição

Pauliceia
Marcelo Morales Torcato
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Carl Czerny.

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Marcelo Torcato.

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Carl Czerny. Coleção Variada

1. Op. 261 n° 1. $Q=100$ a $Q=120$

Vários Compositores

Flauta-doce
Soprano,
Tenor.

Flauta-doce
Sopranino,
Contralto,
Baixo.

2. Op. 261 n° 5. $Q=100$ a $Q=120$

3. Op. 261 nº 10.

Flauta-doce Soprano, Tenor. *f*

Flauta-doce Sopranino, Contralto, Baixo. *f*

4. Op. 261 nº 4.

f *p* *f* *p*

5. Op. 261 n° 11. $Q=100$ a $Q=120$

Flauta-doce
Soprano,
Tenor.

Flauta-doce
Sopranino,
Contralto,
Baixo.

cresc.

f

8° abaixo, uma opção.
Caso esteja difícil de manter a afinação.

cresc.

f

6. Op. 261 n° 12. $Q=100$ a $Q=120$

cresc.

f

cresc.

f

7. Op. 599 n° 18.

Flauta-doce
Soprano,
Tenor.

flauta-doce
Sopranino,
Contralto,
Baixo.

Georges Bull.

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

Flauta-doce
Soprano,
Tenor.

Flauta-doce
Sopranino,
Contralto,
Baixo.

♩ = 105

1. 2.

Passeio Matinal de 25 Pequenos Estudos, Op 80.

♩ = 80

Flauta-doce
Soprano,
Tenor.

Flauta-doce
Sopranino,
Contralto,
Baixo.

The image displays a musical score for a piece titled "Passeio Matinal de 25 Pequenos Estudos, Op 80". The tempo is marked as ♩ = 80. The score is written for two parts: Flauta-doce Soprano, Tenor (top staff) and Flauta-doce Sopranino, Contralto, Baixo (bottom staff). The time signature is 4/4. The music consists of five systems, each with two staves. The notation includes various notes, rests, and dynamic markings. The key signature is one sharp (F#). The score is presented in a clean, black-and-white format with clear notation and staff lines.

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

q = 100

Flauta-doce
Soprano,
Tenor.

Flauta-doce
Sopranino,
Contralto,
Baixo.

Johann Sebastian Bach.

13. Minueto IV do Pequeno Livro de Anna Magdalena.

♩ = 90

Flauta-doce
Soprano,
Tenor.

Flauta-doce
Sopranino,
Contralto,
Baixo.

Minueto V do Pequeno Livro de Anna Magdalena.

♩ = 75

Flauta-doce
Soprano,
Tenor.

Flauta-doce
Sopranino,
Contralto,
Baixo.

15. Minueto VII do Pequeno Livro de Anna Magdalena.

♩ = 110

Flauta-doce
Soprano,
Tenor.

Flauta-doce
Sopranino,
Contralto,
Baixo.

The musical score is presented in five systems, each with two staves. The top staff of each system is for the Soprano/Tenor flute, and the bottom staff is for the Sopranino/Contralto/Bass flute. Both staves use a treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes quarter notes, eighth notes, and rests, with various articulation marks and dynamic markings throughout the piece.

16. Polonese X do Pequeno Livro de Anna Magdalena.

♩ = 100

The image displays a musical score for two parts: Flute and Voice. The score is organized into five systems, each with two staves. The top staff of each system is for the Flute (Flauta-doce), and the bottom staff is for the Voice (Soprano, Soprano, Contralto, Tenor, Baixo). The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked as quarter note = 100. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' and 'a'. The score is written in a standard musical notation style with a treble clef for the flute and a bass clef for the voice.

17. Minueto XV do Pequeno Livro de Anna Magdalena.

q= 90

The musical score is arranged in two systems. The first system includes parts for Flauta-doce Soprano, Tenor and Flauta-doce Sopranino, Contralto, Baixo. The second system includes parts for Flauta-doce Soprano and Flauta-doce Sopranino. The score is written in 3/4 time with a key signature of one flat (B-flat). It features various musical notations including notes, rests, and dynamic markings such as *f* and *ff*. The piece concludes with a double bar line and repeat signs.

18. Marcha XVIII do Pequeno Livro de Anna Magdalena.

♩ = 115

Flauta-doce Soprano, Tenor. # C

Flauta-doce Soprano, Contralto, Baixo. ### C

#

#

#

#

#

#

19. Museta XXII do Pequeno Livro de Anna Magdalena.

♩ = 120

Flauta-doce Soprano, Tenor. $\# \frac{2}{4}$

Flauta-doce Soprano, Baixo. $\# \frac{2}{4}$

The score is written for two flutes in G major (one soprano/tenor and one soprano/bass) in 2/4 time. It consists of five systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *ä*. The piece concludes with a final cadence in the bass staff.

20. Minueto XXXVI do Pequeno Livro de Anna Magdalena.

Flauta-doce
Soprano,
Tenor.

Flauta-doce
Sopranino,
Contralto,
Baixo.

The musical score is presented in five systems, each consisting of two staves. The top staff of each system is for Flauta-doce Soprano/Tenor, and the bottom staff is for Flauta-doce Sopranino/Contralto/Baixo. The music is in 3/4 time and one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as *mf* and *f*. The piece concludes with a final cadence in the fifth system.

Prova

Segundo Nível.

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

Marcelo Morales Torcato
(Marcelo Torca)

21. Prova 7.

♩ = 120

Flauta-doce 1
Soprano,
Tenor.

Flauta-doce
Soprano,
Contralto,
Baixo.

7

13

19

25

31

Primeiro Nível.

Prova

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

Marcelo Morales Torcato
(Marcelo Torca)

22. Prova 1.

Musical notation for Prova 1, measures 1-4. The score is written for two systems of staves. The first system consists of two staves with a 4/4 time signature. The second system also consists of two staves. The notation includes various rhythmic values, accidentals, and articulation marks.

23. Prova 2.

Musical notation for Prova 2, measures 1-8. The score is written for two systems of staves. The first system consists of two staves with a 4/4 time signature. The second system also consists of two staves. The notation includes various rhythmic values, accidentals, and articulation marks.

24. Alegre.

Q= 100

Flauta-doce 1 C F C F Dm
Soprano, Tenor.

Flauta-doce Soprano, Contralto, Baixo.

6 C Dm C G7

11 F C Dm F

16 C G7 C

25. Escala em Dó Maior: Exercício 1.

Q= 60 a Q= 120

19 C Dm Em F G

24 Am Bdim C G C

26 É Folia.

♩ = 140

1
Flauta-doce,
Soprano,
Contralto.

Flauta-doce
Sopranino,
Contralto,
Baixo.

7

13

19

25

27. Escala em Sol Maior: Exercício 2.

Q= 60 a Q= 120

1 Flauta-doce Soprano, Tenor. Flauta-doce Soprano, Contralto, Baixo.

6 11 16 21 26

Chords: G, Am, Bm, C, D, Em, F#dim, D7, Ana, G, Am, Bm, C, D, Em, F#dim, G, Bm, C, D, Em, F#dim, G.

The image shows a musical score for Exercise 2, titled "27. Escala em Sol Maior: Exercício 2." The tempo is marked as "Q= 60 a Q= 120". The score is written for two staves: the top staff is for Flauta-doce Soprano and Tenor, and the bottom staff is for Flauta-doce Soprano, Contralto, and Baixo. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures, with measure numbers 1, 6, 11, 16, 21, and 26 indicated. Chords are written above the notes: G, Am, Bm, C, D, Em, F#dim, D7, Ana, G, Am, Bm, C, D, Em, F#dim, G. The notes are written in a stylized, rhythmic notation with stems and beams.

28. A Pedra.

Q= 110

1

Flauta-doce
Soprano,
Tenor.

Flauta-doce
Sopranino,
Contralto,
Baixo.

6

11

16

21

26

30. A Cesta.

1 Flauta-doce Soprano, Tenor. Flauta-doce Soprano, Contralto, Baixo.

7

13

19

25

31

37

Chord symbols: 1, F, C7, F, C7, Dm, Am, Dm, Am, Dm, F, G7, C, F, Am, Dm, F, Am, Dm, Bb, C7, F, C7, F, C7, Bb, C7, F, Dm, F, Bb, C7, F.

31. Em Quiálteras.

q = 67

Flauta-doce 1
Soprano,
Tenor.

1 F E F F C F Dm C7 F C

9 E C7 Bb F C7 F C Bb C Bb

15 C Bb C Dm F C Bb F C7 Bb C Bb F

22 C7 Bb Gm F Bb Gm F Bb F Dm C7 Am

28 Bb Gm C7 F C F C F C F Dm

35 C7 F C E C7 Bb F C7 F

32. Marcha do Amanhecer.

♩ = 125

Flauta-doce 1
Sopranino,
Soprano,
Contralto,
Tenor e Baixo.

The musical score is written for five parts: Flauta-doce 1, Soprano, Soprano, Contralto, and Tenor e Baixo. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked as quarter note = 125. The score consists of nine staves, each representing a measure of music. The notation includes various notes, rests, and dynamic markings. Chord symbols are placed above the notes to indicate the harmonic structure. The first staff starts with a treble clef, a key signature of three sharps, and a 2/4 time signature. The music is written in a style typical of a marching band score, with clear rhythmic patterns and dynamic markings.

33. Pensando.

♩ = 130

Flauta-doce 1
Sopranino,
Soprano,
Contralto,
Tenor e Baixo.

5
9
13
17
21
25
29
33
36
39

35. Uma Tristeza.

Q= 50

flauta-doce
Soprano,
Tenor.

1 # 4 G C G D7

10 # G C G D7 Em D7 G Am

15 # D7 C G D7

22 # C D7 D7 G

29 # C D G C D7 G

36 # D7 G

36. Tocar.

Q= 120

Flauta-doce 1
Sopranino,
Soprano,
Contralto,
Tenor e Baixo.

The image displays a musical score for Flute 1, measures 1 through 40. The score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 4/4. The tempo is marked as Q=120. The score is divided into measures 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, 25-28, 29-32, 33-36, and 37-40. Each measure is accompanied by a chord symbol and a dynamic marking. The chord symbols are: B, A#dim, B, F#, B, G#m, D#, G#m, G#m, E, F#, E, F#, B, A#dim, B, E, F#, E, B, G#m, C#m, D#m, G#m, E, F#, B, E, F#, B, A#dim, B, F#, B.

37. Ilha Kwep.

q= 90

1

Flauta-doce Soprano, Tenor.

Flauta-doce Sopranino, contralto, Baixo.

7

12

q= 120

20

25

q= 90

30

37

39. Correndo.

Q= 140

Flauta-doce
Soprano,
Tenor.

1 # 3/4 G D7 Bm Em G
7 # G D7 Em D7 C
13 # Bm D7 G Bm D7
19 # G D A7 F#m
25 # Bm D A7 Bm
31 # A7 D
37 # F#m A7 D

40. Refletindo.

♩ = 80

1
Flauta-doce Soprano, Tenor. C G^7 C F CDm G^7 C G^7

Flauta-doce Soprano, Contralto, Baixo. F C^7 F B^b F Gm C^7 F C^7

7 C G^7 Am F G^7 C C G^7 C F C Dm G^7 C

13 G^7 C G^7 Am F G^7 C C G^7 C F C Dm G^7 C

19 C F CDm G^7 C G^7 C G^7 Am F G^7 C

25 C G^7 C F CDm G^7 C G^7

31 C G^7 Am F G^7 C C 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.

q=100

1 Flauta-doce Soprano, Tenor.

Flauta-doce Sopranino, Contralto, Baixo.

5

9

13

17

21

The image shows a musical score for the piece 'Dona Nobis Pacem' by an anonymous composer. The score is written for five instruments: Flauta-doce Soprano/Tenor, Flauta-doce Sopranino/Contralto, and Baixo. The tempo is marked 'q=100'. The score is divided into five systems, each starting with a measure number (1, 5, 9, 13, 17, 21). The notation includes various musical symbols such as clefs, time signatures, and notes. The key signature is one flat (B-flat). The score ends with a double bar line and a fermata over the final note.

Luigi Boccherini

42. Minueto.

1 $q = 95$

Flauta-doce 1 $\#$ $\frac{3}{4}$ N.C. G D7

Soprano, Tenor.

Flauta-doce 2 $\#$ $\frac{3}{4}$ N.C. G7

Sopranino, Contralto, Baixo.

5 $\#$ G A7 D G A

9 $\#$ D N.C. D Gm D Gm

13 $\#$ D Gm D N.C. D7 N.C.

17 $\#$ G Am D7

21 $\#$ G C D G

Alexander Borodin

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

1
Flauta-doce
Soprano,
Tenor.

Flauta-doce
Soprano,
Contralto,
Baixo.

6
Tò Coda

11

16

21
Coda
D.C. al Coda

26

Johannes Brahms

44. Lullaby.

Flauta-doce 1 $Q=70$

Sopranino,
Soprano,
Contralto,
Tenor e Baixo.

The image shows a musical score for Flauta-doce 1, measures 1 through 16. The score is written on a grand staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked as $Q=70$. The score includes various musical notations such as notes, rests, and dynamic markings. The notes are often beamed together in pairs, and there are several slurs and accents. The key signature is B-flat, and the time signature is 4/4. The score is divided into measures 1, 4, 7, 10, 13, and 16. The notes are often beamed together in pairs, and there are several slurs and accents. The key signature is B-flat, and the time signature is 4/4. The score is divided into measures 1, 4, 7, 10, 13, and 16.

Edward Elgar

45. Pompas e Circunstâncias Marcha nº 1.

1

Flauta-doce
Soprano,
Tenor.

Flauta-doce
Sopranino,
Contralto,
Baixo.

9

17

25

33

41

George Frideric Handel

46. Hallelujah.

Flauta-doce 1
Sopranino,
Soprano,
Contralto,
Tenor e Baixo.

The image displays a musical score for George Frideric Handel's 'Hallelujah'. It is a multi-staff score for voice and flute. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into systems, with measure numbers 7, 13, 19, 25, 31, 37, 43, 48, 53, 58, and 64 marked at the beginning of each system. The vocal parts are indicated by the letters 'a' (soprano), 'o' (alto), and 'e' (tenor/bass). The flute part is indicated by the letter 'f'. Chord symbols are written above the staff, including F, Bb, C, G7, N.C., Cm, Csus4, Dm, E, G7, Dm7, Bdim, Edim, A, and Dm, A. The score includes various musical notations such as notes, rests, and bar lines.

Claudio Monteverdi

47. Lasciatemi Morire.

Flauta-doce 1
Sopranino,
Soprano,
Contralto,
Tenor e Baixo..

6

11

16

Jacques Offenbach

48. Can Can.

1

Flauta-doce
Soprano,
Tenor.

Flauta-doce
Sopranino,
Contralto,
Baixo.

6

11

16

The musical score is written for a 7-piece band. The top staff is for Flauta-doce (Soprano and Tenor), and the bottom staff is for Flauta-doce (Sopranino, Contralto, and Baixo). The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into four systems, each containing two staves. The first system starts with a treble clef and a common time signature. The second system starts with a bass clef and a common time signature. The third system starts with a treble clef and a common time signature. The fourth system starts with a bass clef and a common time signature. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are placed above the notes. The score ends with a double bar line and a repeat sign.

Giovanni Plerluigi da Palestrina

49. The Strife Is O'Er.

1 Flauta-doce Soprano, Tenor. Flauta-doce Sopranino, Contralto, Baixo.

5 9 13 18

D G D G

D A D

G D F#m Em Bm A D

Bm F#m D Em Bm A F#m D G D

F#m Em Bm A D A D

F#m Em Bm A D A D

