

Vários Compositores

# Coleção Variada

1ª. Edição

Pauliceia  
Marcelo Morales Torcato  
2011

Pauliceia, 19 de dezembro de 2011.

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# Coleção Variada

Carl Czerny.

Vários Compositores

1. Op. 261 n° 1.  $q=100$  a  $q=120$

Cavaquinho

$f$

$\text{Ó}$

2. Op. 261 n° 5.  $q=100$  a  $q=120$

$f$

$\text{Ó}$

3. Op. 261 nº 10.

Cavaquinho &#x2113;#x2113;6 f

4. Op. 261 nº 4.

&#x2113;#x2113;6 f p

&#x2113;#x2113; f p

&#x2113;#x2113; Sz

&#x2113;#x2113; p ä ä Ó

5. Op. 261 n° 11.      ♩= 100 a   ♩= 120

Cavaquinho &  $\text{b} \frac{4}{4}$   $p$   $F$

cresc.  $f$   $\text{ä}$   $\text{ó}$

6. Op. 261 n° 12.      ♩= 100 a   ♩= 120

&  $\text{b} \frac{4}{4}$   $p$   $F$

cresc.  $f$   $\text{ä}$   $\text{ó}$

7. Op. 599 n° 18.

Cavaquinho. &  $\frac{4}{4}$  p

& =

& =

& =

& =

& =

& =

# Georges Bull.

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

Cavaquinho  $\text{CE}$   $\text{S}$   $\text{&}$   $\text{2}$   $\text{4}$   $q = 105$

The musical score is written for Cavaquinho. It begins with a treble clef, a common time signature (C), and a 2/4 time signature. The tempo is marked as quarter note = 105. The score consists of eight staves of music. Each staff begins with a treble clef, a common time signature (C), and a 2/4 time signature. The music is written for Cavaquinho and includes various rhythmic patterns, slurs, and articulation marks. The eighth staff ends with a final cadence symbol (Ó).



Passeio Matinal de 25 Pequenos Estudos, Op 80.

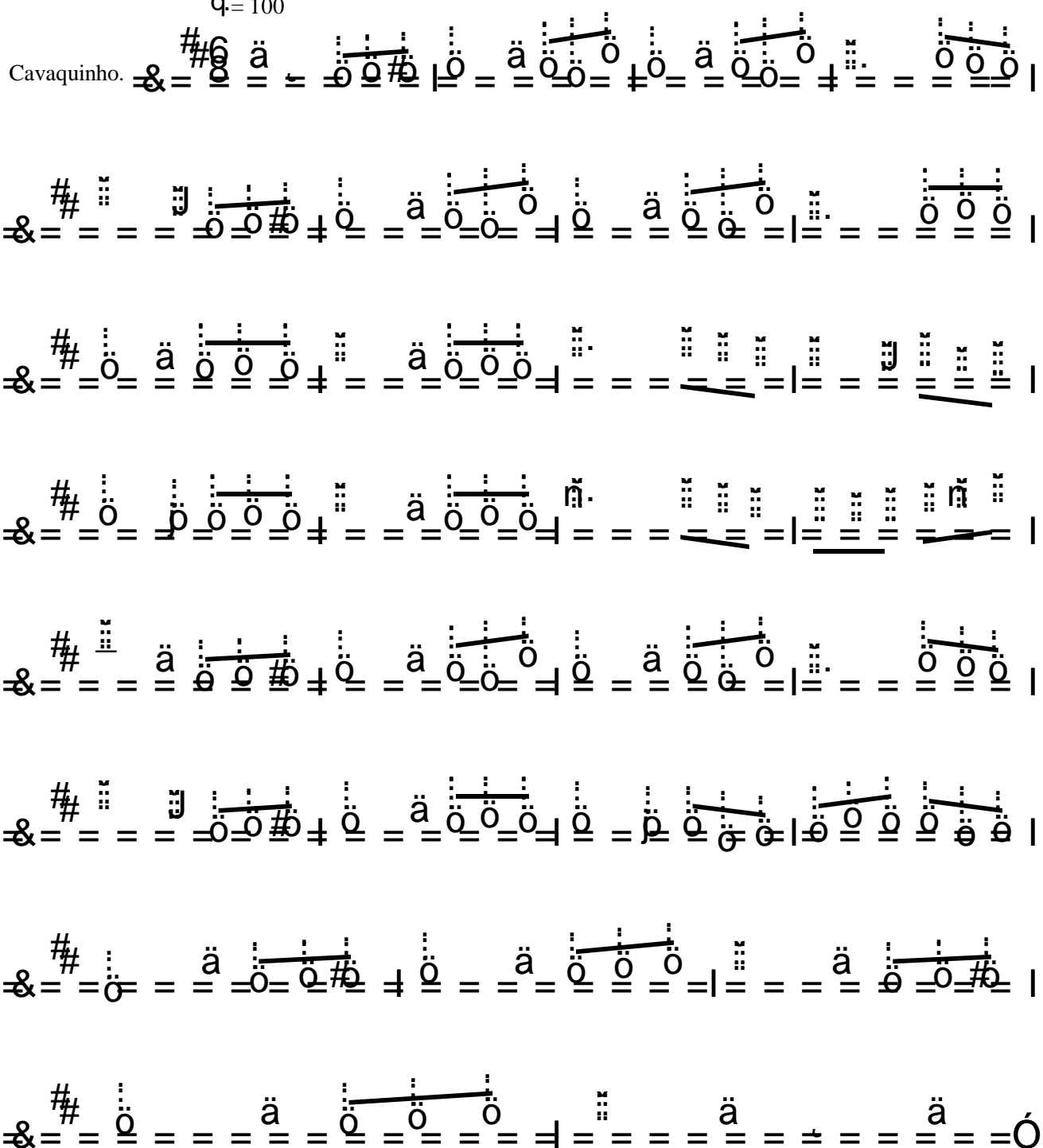
Q= 80

Cavaquinho.

The image displays a musical score for a Cavaquinho, a four-stringed Brazilian instrument. The score is written in a simplified notation system where notes are represented by vertical stems with dots above them, indicating pitch. The time signature is 4/4, and the tempo is marked as Q=80. The piece is titled 'Passeio Matinal de 25 Pequenos Estudos, Op 80'. The score consists of seven lines of music. The first line begins with a treble clef and a 4/4 time signature. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. Some notes are beamed together. The score concludes with a final note marked with a fermata and a 'Ó' symbol. The overall style is minimalist and focuses on rhythmic and melodic patterns.

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

q. = 100

Cavaquinho. 

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

Cavaquinho.  $\text{♩} = 100$

The musical score consists of nine staves of music. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked  $\text{♩} = 100$ . The notation is a form of musical shorthand using letters and symbols on a five-line staff. The first staff starts with 'bc' and a 'ce' symbol. The second staff starts with 'b' and 'ce'. The third staff starts with 'ce'. The fourth staff starts with 'b' and 'ce'. The fifth staff starts with 'b' and 'ce'. The sixth staff starts with 'b' and 'ce'. The seventh staff starts with 'b' and 'ce'. The eighth staff starts with 'b' and 'ce'. The ninth staff starts with 'b' and 'ce' and ends with 'Ó'. The music includes various rhythmic patterns, slurs, and accents.

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

♩ = 120

Cavaquinho. & b  $\frac{2}{4}$   $\hat{1}$

The musical score is written for Cavaquinho in 2/4 time, one flat key signature. It consists of eight staves of music. The first staff starts with a treble clef, a key signature of one flat, and a tempo marking of quarter note = 120. The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff begins with a hat symbol above the first note. The eighth staff ends with a fermata over a whole note.

**Johann Sebastian Bach.**

13. Minueto IV do Pequeno Livro de Anna Magdalena.

Q= 90

Cavaquinho.

Minueto V do Pequeno Livro de Anna Magdalena.

♩ = 75

Cavaquinho. &  $\text{b}^3_4$

The musical score is written for a Cavaquinho in 3/4 time with a key signature of one flat (B-flat). It consists of eight staves of music. The tempo is marked as quarter note = 75. The notation includes various rhythmic values, accidentals, and articulation marks.

15. Minueto VII do Pequeno Livro de Anna Magdalena.

Q= 110

Cavaquinho.  $\#^3_2$

The musical score is written for a Cavaquinho in G major (one sharp) and 3/2 time. It consists of eight staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and articulation marks such as slurs and accents. The piece is a Minuet VII from Anna Magdalena's 'Pequeno Livro'.

16. Polonese X do Pequeno Livro de Anna Magdalena.

Q= 100

Cavaquinho. &  $\text{bb}$   $\frac{3}{4}$

The musical score is written on seven staves. Each staff begins with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The notation includes notes, rests, and slurs, representing the melody for the Cavaquinho. The piece concludes with a final cadence on the seventh staff.



17. Minueto XV do Pequeno Livro de Anna Magdalena.

Q= 90

Cavaquinho. &  $\text{bb}$   $\text{bb}$   $\text{3}$   $\text{4}$

The musical score is written for Cavaquinho. It consists of ten staves of music. Each staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music is written in a simplified notation style with various rhythmic values and accidentals. The first staff includes a tempo marking 'Q= 90' and a key signature change to two flats. The notation includes notes, rests, and bar lines. The final staff ends with a fermata over a whole note.

18. Marcha XVIII do Pequeno Livro de Anna Magdalena.

q= 115

Cavaquinho. &#x26;#x27;C

The musical score is written for a Cavaquinho in G major (one sharp) and 2/4 time. It consists of eight staves of music. The notation uses a simplified system where notes are represented by vertical stems with dots for pitch and horizontal lines for rhythm. The first staff begins with a treble clef, a sharp sign, and a 'C' time signature. The music features a mix of eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the piece. The final measure of the eighth staff ends with a double bar line and a fermata-like symbol.

19. Museta XXII do Pequeno Livro de Anna Magdalena.

♩ = 120

Cavaquinho. &  $\frac{2}{4}$

The musical score consists of ten staves of music for a Cavaquinho. The key signature is G major (two sharps) and the time signature is 2/4. The tempo is marked as quarter note = 120. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several slurs and ties used throughout the piece. The first staff begins with a treble clef, a common time signature (&), and a 2/4 time signature. The music is written in a style typical of Baroque lute tablature transcriptions, with many notes having stems pointing upwards and some notes beamed together in groups. The piece concludes with a final whole note chord in the tenth staff.

20. Minueto XXXVI do Pequeno Livro de Anna Magdalena.

Cavaquinho. &  $\text{bb}$   $\frac{3}{4}$

The musical score is written for Cavaquinho in G-flat major (two flats) and 3/4 time. It consists of ten staves of music. The notation uses circles for notes and stems for lines. The piece concludes with a final note marked with a fermata and a 'Ó' symbol.

# Prova

## Segundo Nível.

Marcelo Morales Torcato  
(Marcelo Torca)

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

### 21. Prova 7.

1  $\text{♩} = 120$

Cavaquinho.  $\text{♩} = \text{F}$   $\#4$

5  $\#$   $\text{œ}$

9  $\#$

13  $\#$   $\text{œ}$   $p$

17  $\#$

21  $\#$

25  $\#$   $\text{œ}$

29  $\#$   $\text{œ}$   $\text{ä}$   $\text{â}$

33  $\#$   $\text{ä}$   $\text{œ}$   $\text{Ó}$

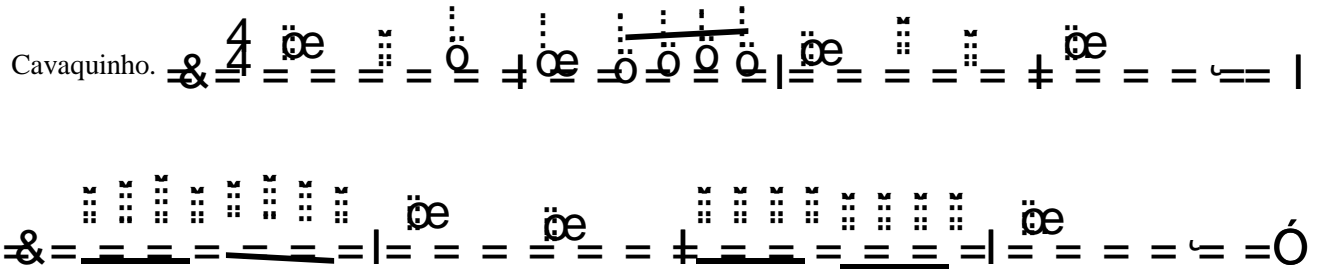
# Prova

Primeiro Nível.

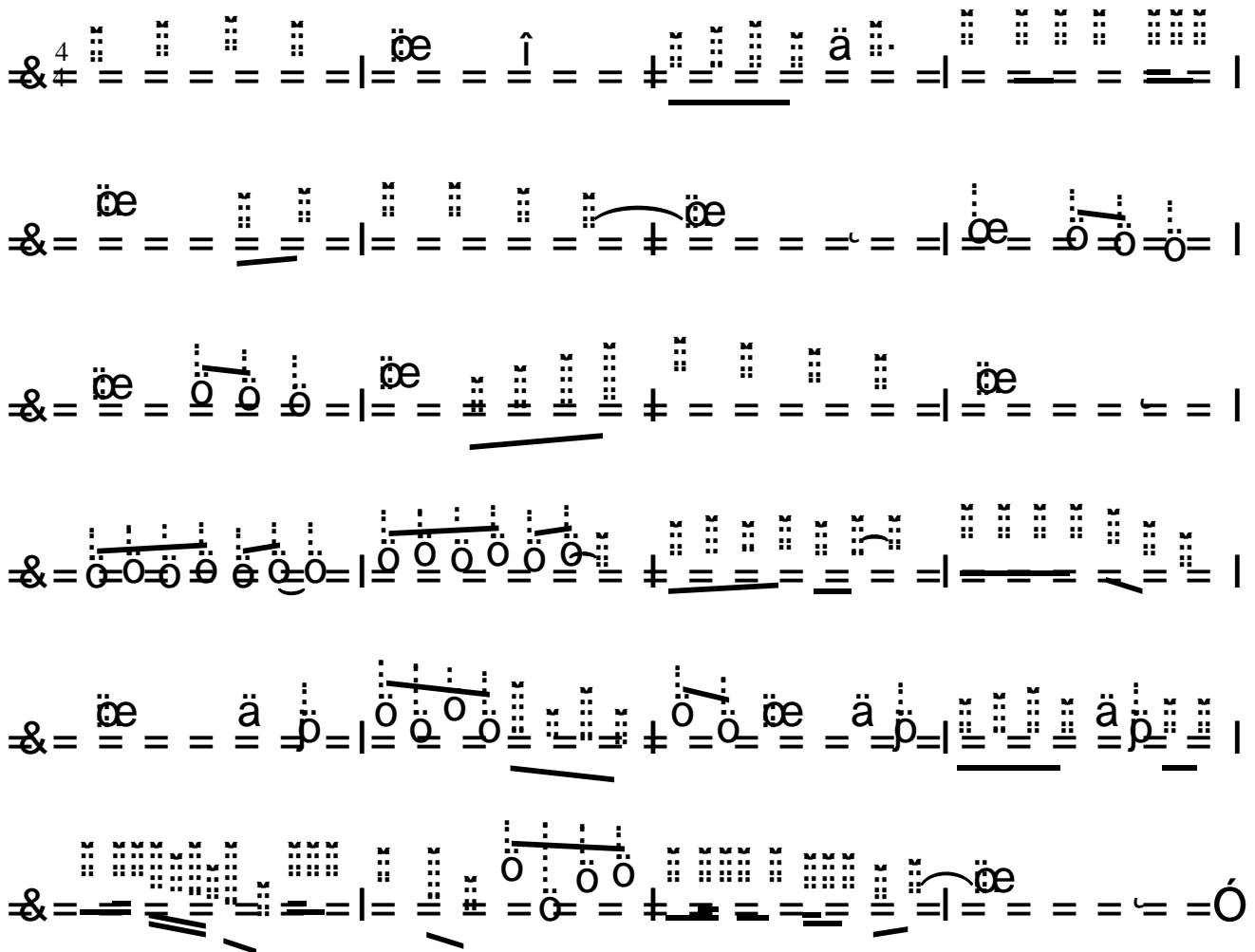
Marcelo Morales Torcato  
(Marcelo Torca)

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

22. Prova 1.

Cavaquinho. 

23. Prova 2.



24. Alegre.

♩= 100

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

4 F Dm C

7 Dm C G<sup>7</sup>

10 F

13 C Dm F

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

25. Escala em Dó Maior: Exercício 1

♩= 60 a ♩= 120

19 C Dm Em

22 F G Am

25 Bdim C G C

26. É Folia.

Q= 140

Cavaquinho.  $\frac{1}{4}$  #  $\frac{4}{4}$

1 #  $\frac{4}{4}$  G

4 # G

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

10 # Em Bm

13 # Em

16 # Am D<sup>7</sup>

19 # G

22 # G

25 # G D<sup>7</sup>

28 # G



27. Escala em Sol Maior: Exercício 2.

♩ = 60 a    ♩ = 120

Cavaquinho.  $\frac{1}{4}$

1  $\text{F}\sharp$  G Am Bm

4  $\text{F}\sharp$  C D Em

7  $\text{F}\sharp$   $\text{F}\sharp$ dim G D7

10  $\text{F}\sharp$  G Am

13  $\text{F}\sharp$  Bm C D7

16  $\text{F}\sharp$  Em  $\text{F}\sharp$ dim G

19  $\text{F}\sharp$  Am Bm C

22  $\text{F}\sharp$  D Em  $\text{F}\sharp$ dim

25  $\text{F}\sharp$  G Am Bm C D Em

28  $\text{F}\sharp$   $\text{F}\sharp$ dim G

28. A Pedra.

Q= 110

Cavaquinho.

1 D A G

4 D Em A

7 Em A Bm

10 A Bm

13 C#m A Bm

16 A Bm A G

19 D Em F#m

22 Bm G A

25 D D A G D

28 Em A A A D

29. Bem Rápido.

♩ = 200

Cavaquinho.  $\frac{1}{4}$   $\text{D}$   $\text{Em}$

3  $\text{A}^7$   $\text{D}$

5  $\text{Em}$   $\text{A}^7$

7  $\text{D}$   $\text{Em}$

9  $\text{A}^7$   $\text{D}$

11  $\text{Em}$   $\text{A}^7$

13  $\text{D}$   $\text{Em}$

15  $\text{A}^7$   $\text{D}$

17  $\text{Em}$   $\text{A}^7$

19  $\text{D}$   $\text{A}^7$   $\text{D}$   $\text{W}$   $\text{ce}$   $\text{Ó}$

30. A Cesta.

Cavaquinho.  $\&$   $\text{bb}$   $\text{bb}$   $\text{4}$   $\text{4}$

1  $\overset{A^b}{\circ}$   $\overset{E^b}{\circ}$   $\overset{A^b}{\circ}$   $\overset{E^b}{\circ}$

5  $\overset{Fm}{\circ}$   $\overset{Cm}{\circ}$   $\overset{Fm}{\circ}$   $\overset{Cm}{\circ}$

9  $\overset{Fm}{\circ}$   $\overset{A^b}{\circ}$   $\overset{B^b}{\circ}$   $\overset{E^b}{\circ}$

13  $\overset{A^b}{\circ}$   $\overset{E^b}{\circ}$   $\overset{D^b}{\circ}$

17  $\overset{E^b}{\circ}$   $\overset{A^b}{\circ}$   $\overset{Cm}{\circ}$   $\overset{Fm}{\circ}$

21  $\overset{A^b}{\circ}$   $\overset{Cm}{\circ}$   $\overset{Fm}{\circ}$   $\overset{A^b}{\circ}$

25  $\overset{D^b}{\circ}$   $\overset{E^b}{\circ}$   $\overset{A^b}{\circ}$   $\overset{E^b}{\circ}$

29  $\overset{A^b}{\circ}$   $\overset{E^b}{\circ}$   $\overset{D^b}{\circ}$   $\overset{E^b}{\circ}$

33  $\overset{D^b}{\circ}$   $\overset{E^b}{\circ}$   $\overset{A^b}{\circ}$   $\overset{E^b}{\circ}$

37  $\overset{A^b}{\circ}$   $\overset{E^b}{\circ}$   $\overset{D^b}{\circ}$   $\overset{E^b}{\circ}$   $\overset{A^b}{\circ}$

$\text{W}$   $\text{Ó}$

31. Em Quiáleras.

Q = 67

Cavaquinho.

1 F E F

5 F C F Dm C7 F C

9 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 C7 Bb F C7 F

Ó

32. Marcha do Amanhecer.

♩ = 125

Cavaquinho.  $\text{1} \text{ } \text{2} \text{ } \text{4}$

5

9

13

17

21

25

29

33

37

Ó

33. Pensando.

Q= 130

1 Cavaquinho.  $\text{G} = \text{4}$   $\text{D}$   $\text{G}$   $\text{D}$   $\text{D}$   $\text{G}$   $\text{D}$   $\text{G}$   $\text{Em}$   $\text{D}$

5  $\text{D}$   $\text{G}$   $\text{Bm}$   $\text{A}$   $\text{G}$   $\text{F}^{\#}\text{m}$   $\text{Bm}$   $\text{F}^{\#}\text{m}$   $\text{G}$   $\text{A}$   $\text{D}$   $\text{A}$   $\text{G}$

9  $\text{D}$   $\text{Em}$   $\text{D}$   $\text{G}$   $\text{G}$   $\text{Em}$

13  $\text{D}$   $\text{G}$   $\text{Em}^7$   $\text{D}$   $\text{E}$   $\text{A}$   $\text{E}$   $\text{E}$   $\text{A}$   $\text{E}$

17  $\text{A}$   $\text{F}^{\#}\text{m}$   $\text{E}$   $\text{E}$   $\text{A}$   $\text{C}^{\#}\text{m}$   $\text{B}$   $\text{A}$

21  $\text{G}^{\#}\text{m}$   $\text{C}^{\#}\text{m}$   $\text{G}^{\#}\text{m}$   $\text{A}$   $\text{B}$   $\text{E}$   $\text{B}$   $\text{A}$   $\text{E}$   $\text{F}^{\#}\text{m}$

25  $\text{E}$   $\text{A}$   $\text{A}$   $\text{F}^{\#}\text{m}$   $\text{E}$   $\text{A}$   $\text{F}^{\#}\text{m}^7$   $\text{E}$

29  $\text{F}$   $\text{B}^{\flat}$   $\text{F}$   $\text{F}$   $\text{B}^{\flat}$   $\text{F}$   $\text{B}^{\flat}$   $\text{Gm}$   $\text{F}$

33  $\text{F}$   $\text{B}^{\flat}$   $\text{Dm}$   $\text{C}$   $\text{B}^{\flat}$   $\text{Am}$   $\text{Dm}$   $\text{Am}$   $\text{B}^{\flat}$

36  $\text{C}$   $\text{F}$   $\text{C}$   $\text{B}^{\flat}$   $\text{F}$   $\text{Gm}$

39  $\text{F}$   $\text{B}^{\flat}$   $\text{B}^{\flat}$   $\text{Gm}$   $\text{F}$   $\text{B}^{\flat}$   $\text{Gm}^7$   $\text{F}$

34. Escala em Mib Maior: Exercício 3.

1  $Q=90$

Cavaquinho.  $\&=$   $\frac{3}{4}$   $E^b$   $Fm$   $Gm$   $A^b$

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

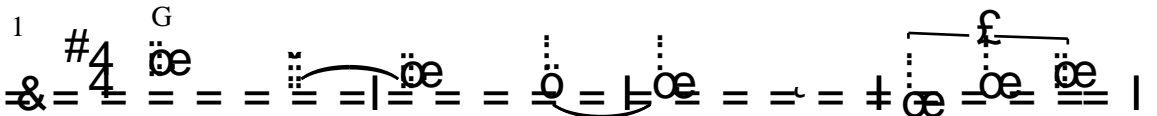
33  $B^b$   $Cm$   $Ddim$   $E^b$

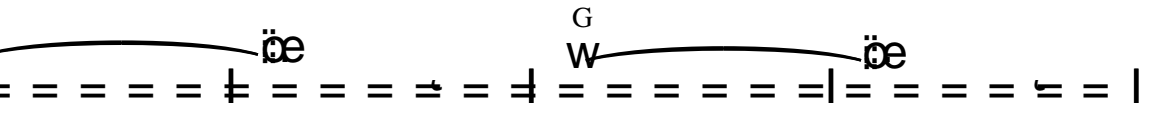
37  $A^b$   $B^b$   $E^b$   $B^b$   $E^b$   $\acute{O}$

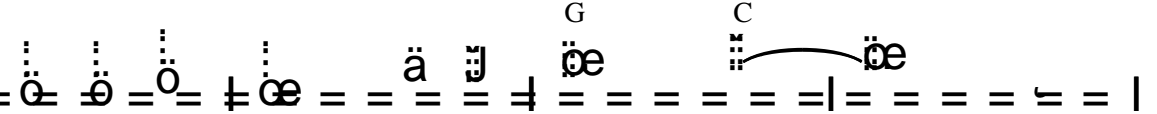


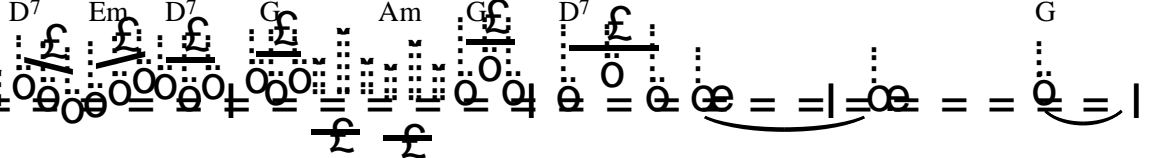
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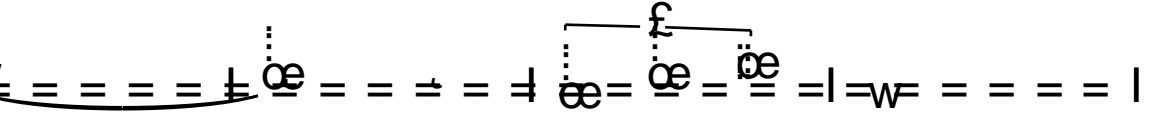
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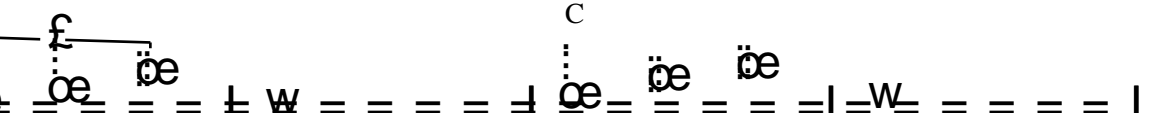
Cavaquinho. <sup>1</sup> #4 <sup>G</sup> 

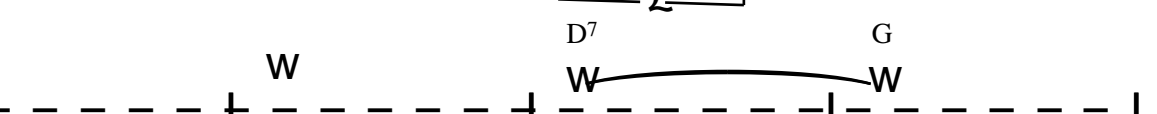
<sup>5</sup> # <sup>C</sup> 

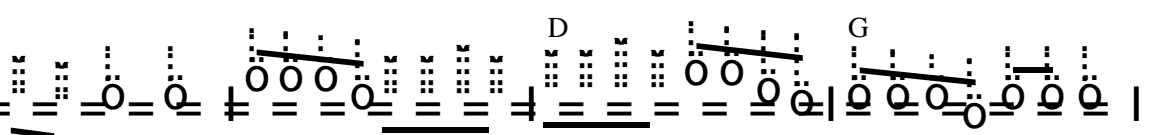
<sup>9</sup> # <sup>D7</sup> 

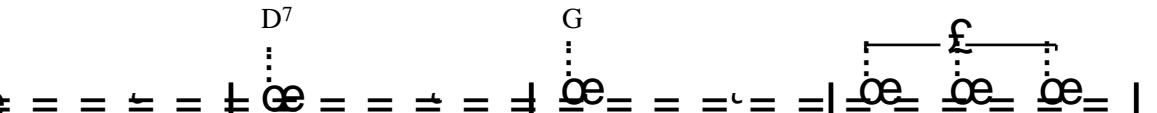
<sup>13</sup> # <sup>G</sup> <sup>D7</sup> <sup>Em</sup> <sup>D7</sup> <sup>G</sup> <sup>Am</sup> <sup>G</sup> <sup>D7</sup> <sup>G</sup> 

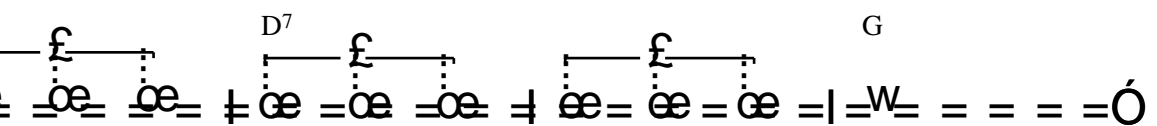
<sup>17</sup> # 

<sup>21</sup> # <sup>D7</sup> 

<sup>25</sup> # <sup>D7</sup> 

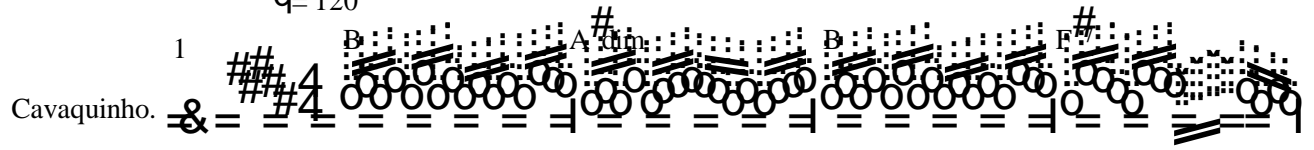
<sup>29</sup> # <sup>C</sup> 


<sup>33</sup> # <sup>C</sup> <sup>D7</sup> <sup>G</sup> 

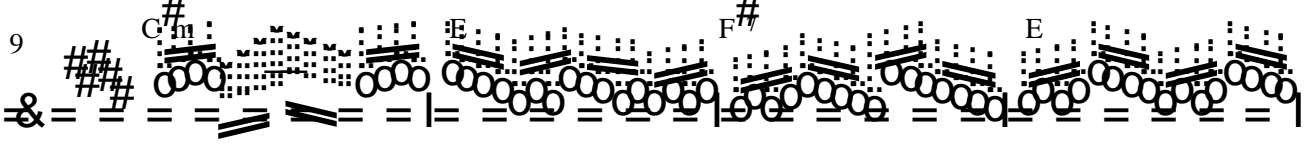
<sup>37</sup> # <sup>D7</sup> <sup>G</sup> 

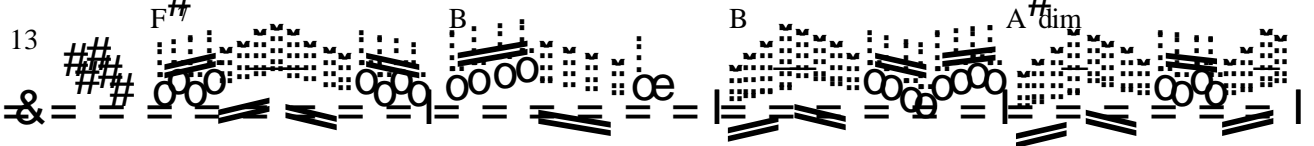
36. Tocar.

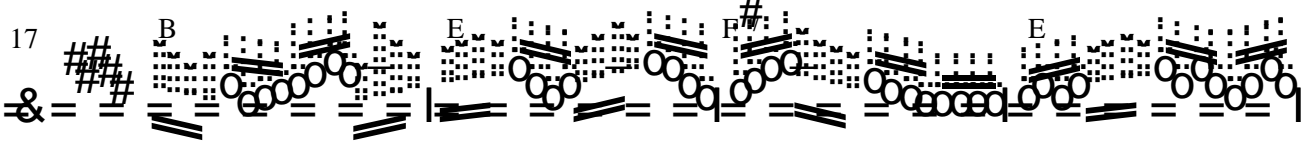
Q= 120

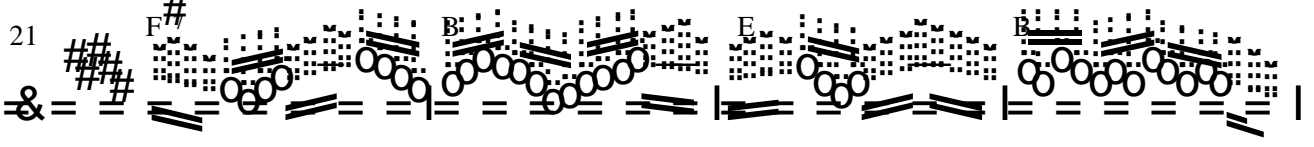
1 Cavaquinho. 

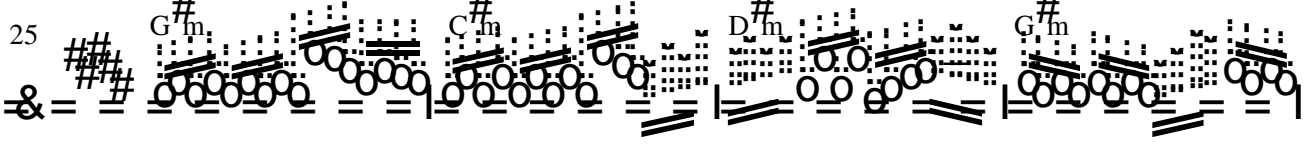
5 

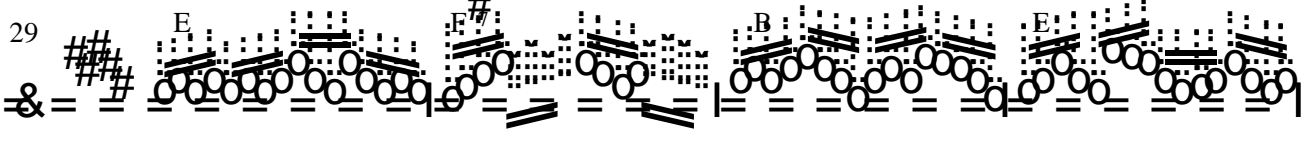
9 

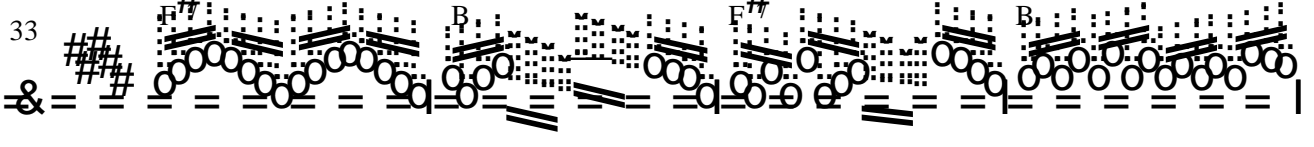
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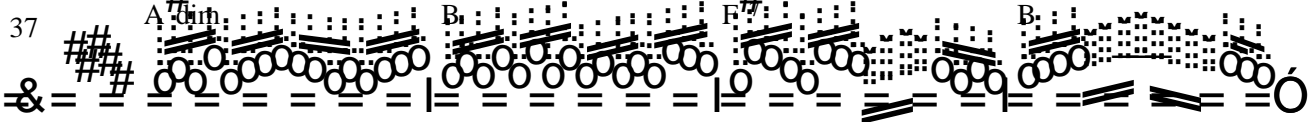
17 

21 

25 

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37. Ilha Kwep.

Q= 90

1 Cavaquinho.  $\text{B}^b$   $\text{F}^7$   $\text{E}^b$   $\text{B}^b$   $\text{F}^7$

5  $\text{B}^b$   $\text{F}$   $\text{E}^b$

9  $\text{B}^b$   $\text{F}^7$   $\text{B}^b$   $\text{B}^b$   $\text{F}$   $\text{G}^m$   $\text{F}$

13  $\text{D}^m$   $\text{D}$   $\text{G}$   $\text{D}$

Q= 120

17  $\text{A}^7$   $\text{D}$   $\text{G}$   $\text{D}$

21  $\text{G}$   $\text{D}$   $\text{D}$

25  $\text{D}$   $\text{A}^7$   $\text{D}$   $\text{B}^b$

Q= 90

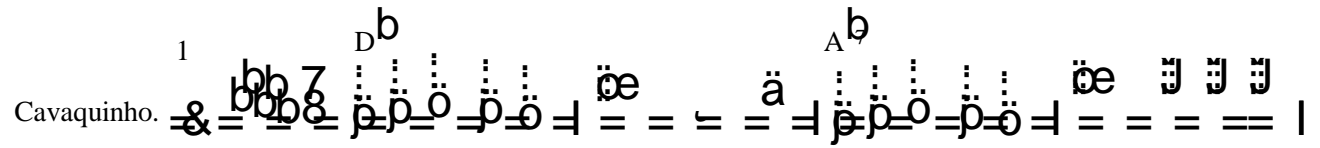
29  $\text{F}^7$   $\text{E}^b$   $\text{B}^b$   $\text{F}^7$   $\text{B}^b$

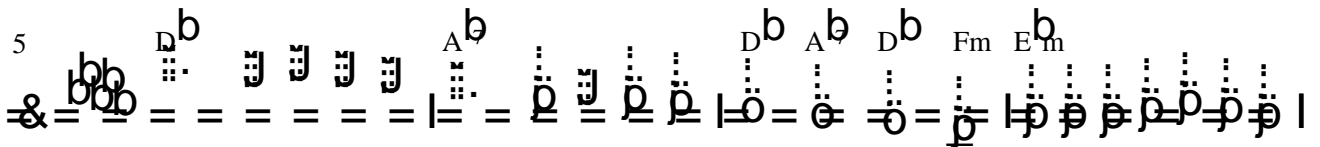
33  $\text{F}$   $\text{E}^b$   $\text{B}^b$   $\text{F}^7$   $\text{B}^b$

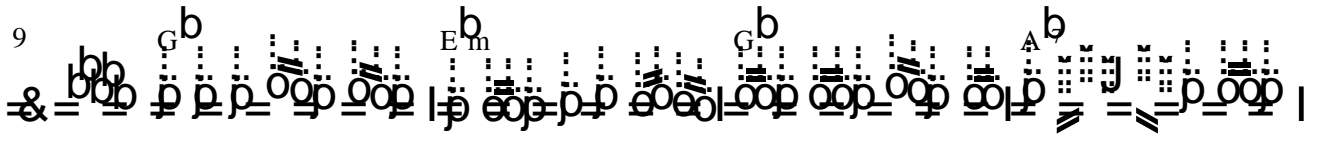
37  $\text{B}^b$   $\text{F}$   $\text{G}^m$   $\text{F}$   $\text{B}^b$

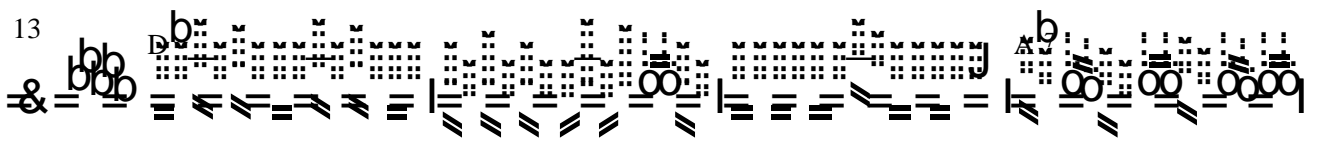
38. Simples 2.

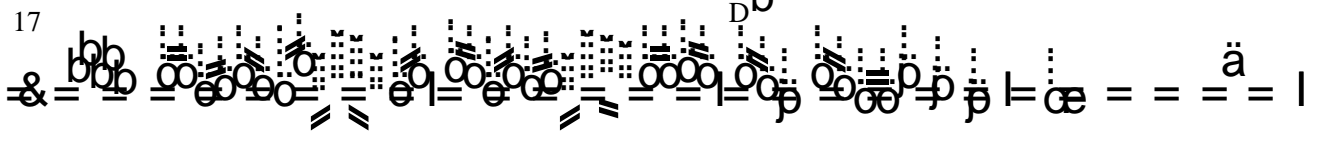
e = 220

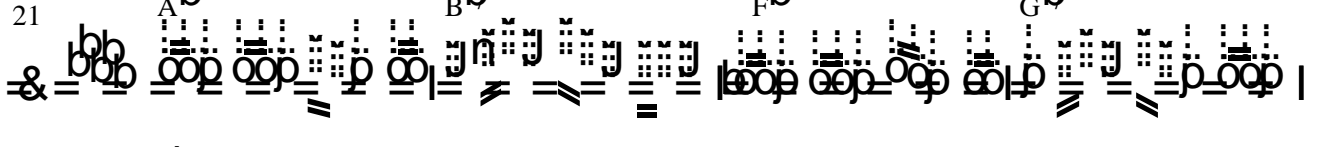
1 Cavaquinho. 

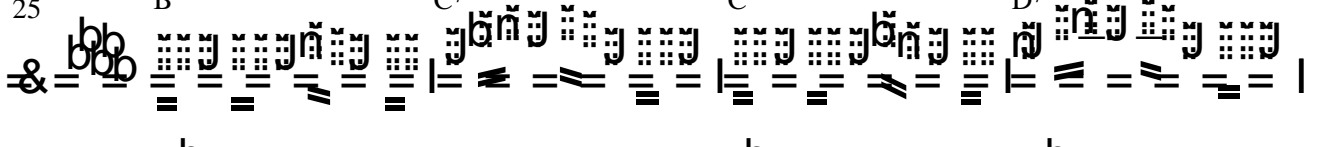
5 

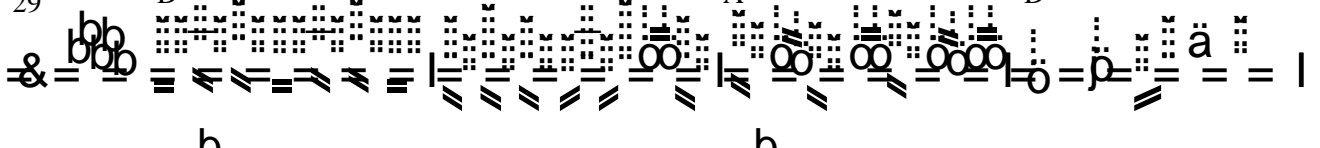
9 

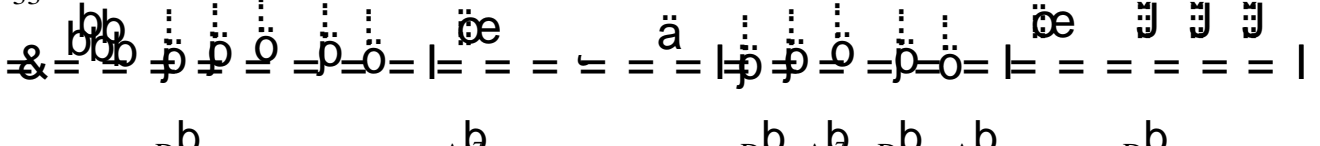
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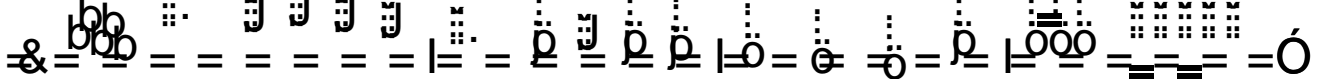
17 

21 

25 

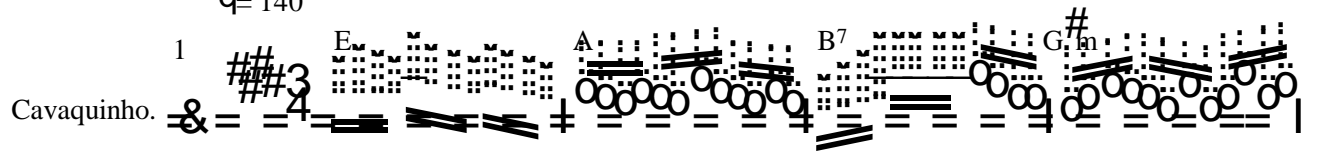
29 


33 


37 


39. Correndo.

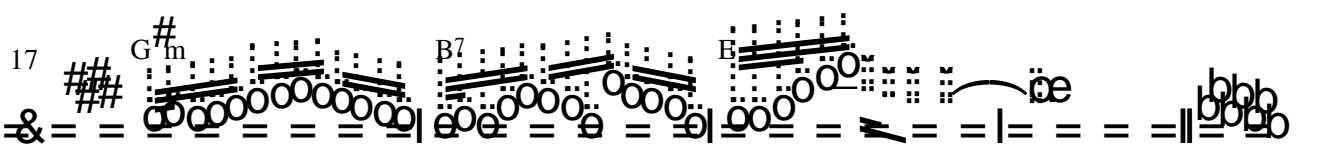
Q= 140


1 Cavaquinho. 


5 


9 


13 


17 

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40. Refletindo.

Q= 80

Cavaquinho.

1 C G7 C F C Dm G7 C

5 G7 C G7 Am F G7 C

9 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 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.

Cavaquinho.  $\text{♩} = 100$

1  $\text{F}$   $\text{C}$   $\text{F}$   $\text{C}$

5  $\text{B}^{\flat}$   $\text{F}$   $\text{C}$   $\text{F}$

9  $\text{F}$   $\text{C}$   $\text{F}$   $\text{C}$

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

17  $\text{F}$   $\text{C}$   $\text{F}$   $\text{C}$

21  $\text{B}^{\flat}$   $\text{F}$   $\text{C}$   $\text{F}$

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# Luigi Boccherini

## 42. Minueto.

1  $Q=95$   
# 3/4

Cavaquinho. & = = = = =

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 Polovetzi Dances. From Prince Igor.

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

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

7  $\text{Dm}$   $\text{Bm}$

10  $\text{F}$   $\text{b}$

13  $\text{Bm}$   $\text{b}$   $\text{b}$

16  $\text{Gm}$

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

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

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

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

The musical score is written for Cavaquinho and consists of 10 staves. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various chords such as Gm7, C7, F, Gm, Dm, Bm, and Gdim. The melody is primarily composed of eighth and quarter notes, with some slurs and accents. The piece concludes with a Coda section starting at measure 25, marked 'D.C. al Coda'. The final measure of the score is a whole note G.

# Johannes Brahms

## 44. Lullaby.

1  $Q = 70$   
Cavaquinho.  $\text{bb}^4 \hat{\text{I}}$

4

7

10

13

16

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# Edward Elgar

## 45. Pompas e Circunstâncias Marcha nº 1.

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

1

7

13

19

25

31

37

43

# George Frideric Handel

## 46. Hallelujah.

1 Cavaquinho. 1 **#4**  $\text{D}$   $\text{G D}$   $\text{GD}$   $\text{GD}$   $\text{GD}$   $\text{A}^7$   $\text{D}$   $\text{A}$   $\text{D A}$   $\text{D A}$

7 7  $\text{DA}$   $\text{DA}$   $\text{D A E}^7$   $\text{N.C.}$   $\text{A}$   $\text{D A}$   $\text{D A}$

13 13  $\text{DA}$   $\text{DA}$   $\text{N.C.}$   $\text{D}$   $\text{GD}$   $\text{GD}$   $\text{GD}$

19 19  $\text{A}$   $\text{D}$   $\text{G}$   $\text{Em}$   $\text{A}$   $\text{D}$   $\text{Asus}^4$   $\text{A}$   $\text{D}$   $\text{A}$   $\text{Bm}$   $\text{A}$   $\text{D}$   $\text{E}^7$   $\text{A}$   $\text{Bm}^7$   $\text{E}^7$   $\text{A}$   $\text{D}$

25 25  $\text{A}$   $\text{G}$   $\text{D}$   $\text{A}^7$   $\text{D}$   $\text{A}$   $\text{G}$   $\text{D}$   $\text{A}^7$   $\text{D}$   $\text{A}$   $\text{G}$   $\text{D}$   $\text{A}^7$   $\text{D}$   $\text{A}^7$   $\text{D}$   $\text{G}^{\#}\text{dim}$

31 31  $\text{A}$   $\text{D}$   $\text{G}$   $\text{Em}^6$   $\text{D}$   $\text{N.C.}$   $\text{A}$   $\text{D}$   $\text{G}^{\#}\text{dim}$   $\text{A}$   $\text{D}$   $\text{A}$   $\text{E}$

37 37  $\text{A}$   $\text{A}^7$   $\text{D}$   $\text{G}$   $\text{C}^{\#}\text{dim}$   $\text{D}$   $\text{G}$   $\text{D}$   $\text{A}$   $\text{D}$   $\text{A}$   $\text{D}$   $\text{G}^{\#}\text{dim}$   $\text{A}$   $\text{D}$   $\text{A}$   $\text{E}$   $\text{A}$   $\text{N.C.}$

43 43  $\text{A}$   $\text{D}$   $\text{A}$   $\text{D}$   $\text{A}$   $\text{D}$   $\text{A}$   $\text{D}$   $\text{A}$   $\text{N.C.}$   $\text{A}$   $\text{D}$   $\text{A}$   $\text{D}$   $\text{A}$   $\text{D}$   $\text{A}$

48 48  $\text{D}$   $\text{A}$   $\text{N.C.}$   $\text{D}$   $\text{G}$   $\text{D}$   $\text{G}$   $\text{D}$   $\text{G}$   $\text{D}$   $\text{G}$   $\text{D}$   $\text{N.C.}$   $\text{E}$   $\text{A}$   $\text{E}$

53 53  $\text{A}$   $\text{E}$   $\text{A}$   $\text{E}$   $\text{A}$   $\text{E}$   $\text{F}^{\#}\text{Bm}$   $\text{F}^{\#}$   $\text{Bm}$   $\text{F}^{\#}$   $\text{Bm}$   $\text{N.C.}$

58 58  $\text{G}$   $\text{A}^7$   $\text{D}$   $\text{A}$   $\text{Bm}$   $\text{D}$   $\text{G}$   $\text{D}$   $\text{A}^7$   $\text{D}$   $\text{Asus}^4$   $\text{A}$   $\text{D}$   $\text{G}$   $\text{D}$

64 64  $\text{G}$   $\text{D}$   $\text{G}$   $\text{D}$   $\text{G}$   $\text{D}$   $\text{GD}$   $\text{GD}$   $\text{GD}$   $\text{G}$   $\text{D}$   $\text{G}$   $\text{D}$

# Claudio Monteverdi

## 47. Lasciatemi Morire.

Cavaquinho.

The musical score is written for Cavaquinho in 4/4 time. It consists of four systems of music, each starting with a measure number (1, 6, 11, 16) and a treble clef with a common time signature. Chord diagrams are placed above the notes, and some notes are beamed together. The chords used are: Cm, Bm, C, Bb, Ab, C7, Fm, Bm7, C7sus4, Dmaj7, D, E, Ddim7, Fm6, G, Bb7, and C7sus4. The notes are mostly quarter and eighth notes, with some rests.

# Jacques Offenbach

## 48. Can Can.

Cavaquinho.  $\&$  = = = = =  $\# \# C$  1  $D$   $A^7$   $D$   $A^7$   $D$   $A$   $D$   $A^7$

6  $\# \#$   $D$   $A^7$   $D$   $A$   $D$   $G$   $C$   $G$

11  $\# \#$   $B^7$   $G^6$   $A^7$   $D$   $G$   $C$   $G$   $B^7$   $G^6$

16  $\# \#$   $D^7$   $G$   $B^7$   $G$   $B^7$   $G$

# Giovanni Pierluigi da Palestrina

## 49. The Strife Is O'Er.

Cavaquinho.  $\text{G} = \text{C}$

1  $\text{D}$   $\text{G}$   $\text{D}$   $\text{G}$

5  $\text{D}$   $\text{A}$   $\text{D}$

9  $\text{G}$   $\text{D}$   $\text{F}^\#/\text{m}$   $\text{Em}$   $\text{Bm}$   $\text{A}$   $\text{D}$

13  $\text{Bm}$   $\text{F}^\#/\text{m}$   $\text{D}$   $\text{Em}$   $\text{Bm}$   $\text{A}$   $\text{F}^\#/\text{m}$   $\text{D}$   $\text{G}$   $\text{D}$

18  $\text{F}^\#/\text{m}$   $\text{Em}$   $\text{Bm}$   $\text{A}$   $\text{D}$   $\text{A}$   $\text{D}$

# Pyotr Il'yich Tchaikovsky

## 50. Valsa das Flores.

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

1  $\frac{3}{4}$  G F#dim G

6 F#dim G D F7

11 Am A7

16 D7 G F#dim G

21 F#dim G G7 Bm

26 F# Bm F# Bm G7

31 Bm N.C. G D7

36

42 D7 Bm F

48 D7 G B D7 G