

Vários Compositores

Coleção Variada

1ª. Edição

Pauliceia
Marcelo Morales Torcato
2011

Pauliceia, 19 de dezembro de 2011.

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Marcelo Torcato.

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Coleção Variada

Carl Czerny.

Vários Compositores

1. Op. 261 n° 1. $q=100$ a $q=120$

Cavaquinho $\& \frac{4}{4}$ f

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

2. Op. 261 n° 5. $q=100$ a $q=120$

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

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

3. Op. 261 n° 10.

Cavaquinho & = **f**

4. Op. 261 n° 4.

f **p** **p** **f**

5. Op. 261 n° 11. ♩= 100 a ♩= 120

Cavaquinho &= b 4/4

p F

cresc. f

6. Op. 261 n° 12. ♩= 100 a ♩= 120

p F

cresc. f

7. Op. 599 n° 18.

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

& =

& =

& =

& =

& =

& =

Georges Bull.

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

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

The musical score is written on eight staves. The first staff includes the instrument name 'Cavaquinho', a clef 'CE', a signature 'S', a time signature '4', and a tempo marking 'q = 105'. The notation consists of vertical stems with dots above them, representing rhythmic values. The piece concludes with a final note marked with a fermata-like symbol 'Ó'.

Passeio Matinal de 25 Pequenos Estudos, Op 80.

♩ = 80

Cavaquinho.

The musical score is written for a Cavaquinho in 4/4 time. It 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 variety of note values, including quarter notes, eighth notes, and sixteenth notes, along with rests and ornaments. The second staff contains a half note with a fermata, followed by a quarter note with a fermata, and then a quarter note with a fermata. The third staff features a half note with a fermata, followed by a quarter note with a fermata, and then a quarter note with a fermata. The fourth staff contains a half note with a fermata, followed by a quarter note with a fermata, and then a quarter note with a fermata. The fifth staff features a half note with a fermata, followed by a quarter note with a fermata, and then a quarter note with a fermata. The sixth staff contains a half note with a fermata, followed by a quarter note with a fermata, and then a quarter note with a fermata. The seventh staff features a half note with a fermata, followed by a quarter note with a fermata, and then a quarter note with a fermata.

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

q. = 100

Cavaquinho.

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

♩ = 100

Cavaquinho.

The musical score consists of 25 lines of notation for a Cavaquinho. Each line begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The tempo is marked as quarter note = 100. The notation uses rhythmic stems with flags to indicate eighth and sixteenth notes, and beams to connect them. Rests are represented by horizontal lines with vertical stems. Some notes have diacritics such as accents (´) or dots (·). The piece concludes with a fermata over a whole note 'Ó'.

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

♩ = 120

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

The musical score is written on a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked as quarter note = 120. The piece consists of 25 measures. The notation includes various rhythmic patterns, slurs, and accents. The first measure starts with a hat symbol (^) over the first note. The piece concludes with a fermata over the final note, which is a whole note (Ó).

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. & b^3_4 = = = = = | = = = = = | = = = = = | = = = = = | = = = = = | = = = = = | = = = = = | = = = = = |

15. Minueto VII do Pequeno Livro de Anna Magdalena.

Q= 110

Cavaquinho. $\#^3_4$

The musical score is written for a Cavaquinho in G major (one sharp) and 3/4 time. It consists of eight staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and ornaments (trills and mordents). The piece begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked as Q=110. The score is written in a style typical of early 18th-century manuscript notation, with some notes having multiple dots above them, possibly indicating grace notes or ornaments. The piece concludes with a final cadence on a whole note G.

16. Polonese X do Pequeno Livro de Anna Magdalena.

Q= 100

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

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

17. Minueto XV do Pequeno Livro de Anna Magdalena.

♩ = 90

Cavaquinho. & bb bb 3 4

18. Marcha XVIII do Pequeno Livro de Anna Magdalena.

q= 115

Cavaquinho. &#x27;C

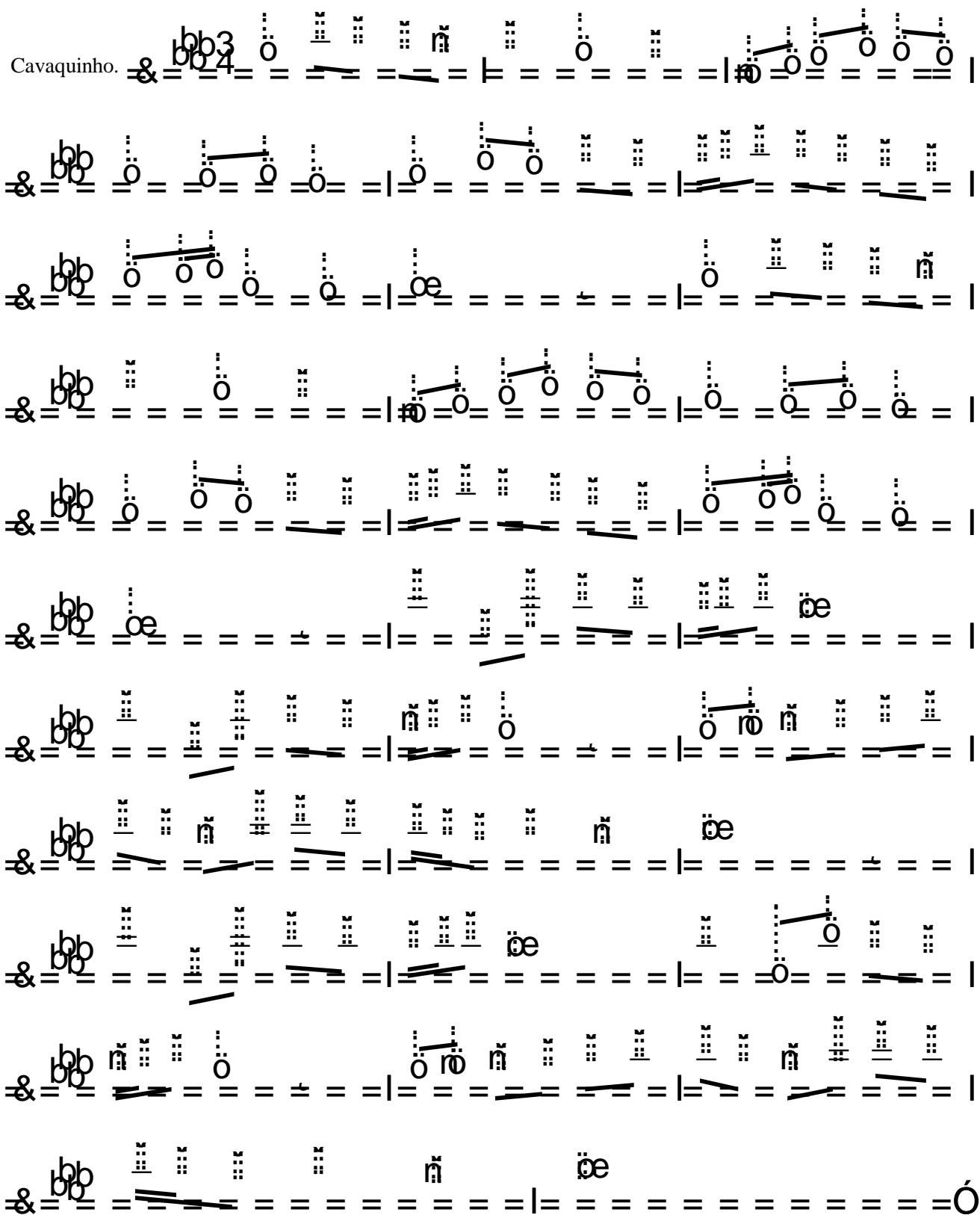
19. Museta XXII do Pequeno Livro de Anna Magdalena.

♩ = 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 having dots above them, possibly indicating fret positions. The piece concludes with a final whole note chord in the tenth staff.

20. Minueto XXXVI do Pequeno Livro de Anna Magdalena.

Cavaquinho. 

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. $\text{♩} = \text{F} \text{ #4}$

5 $\text{♩} = \text{#} \text{ œ}$

9 $\text{♩} = \text{#} \text{ œ}$

13 $\text{♩} = \text{#} \text{ œ}$

17 $\text{♩} = \text{#} \text{ œ}$

21 $\text{♩} = \text{#} \text{ œ}$

25 $\text{♩} = \text{#} \text{ œ}$

29 $\text{♩} = \text{#} \text{ œ}$

33 $\text{♩} = \text{#} \text{ œ}$

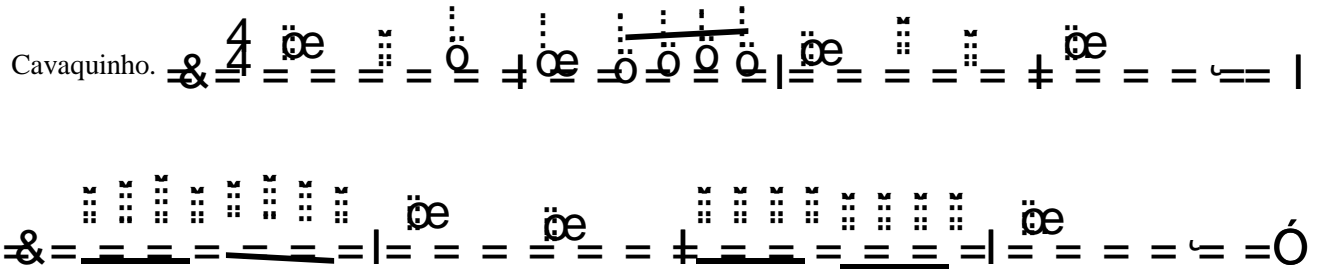
Prova

Primeiro Nível.

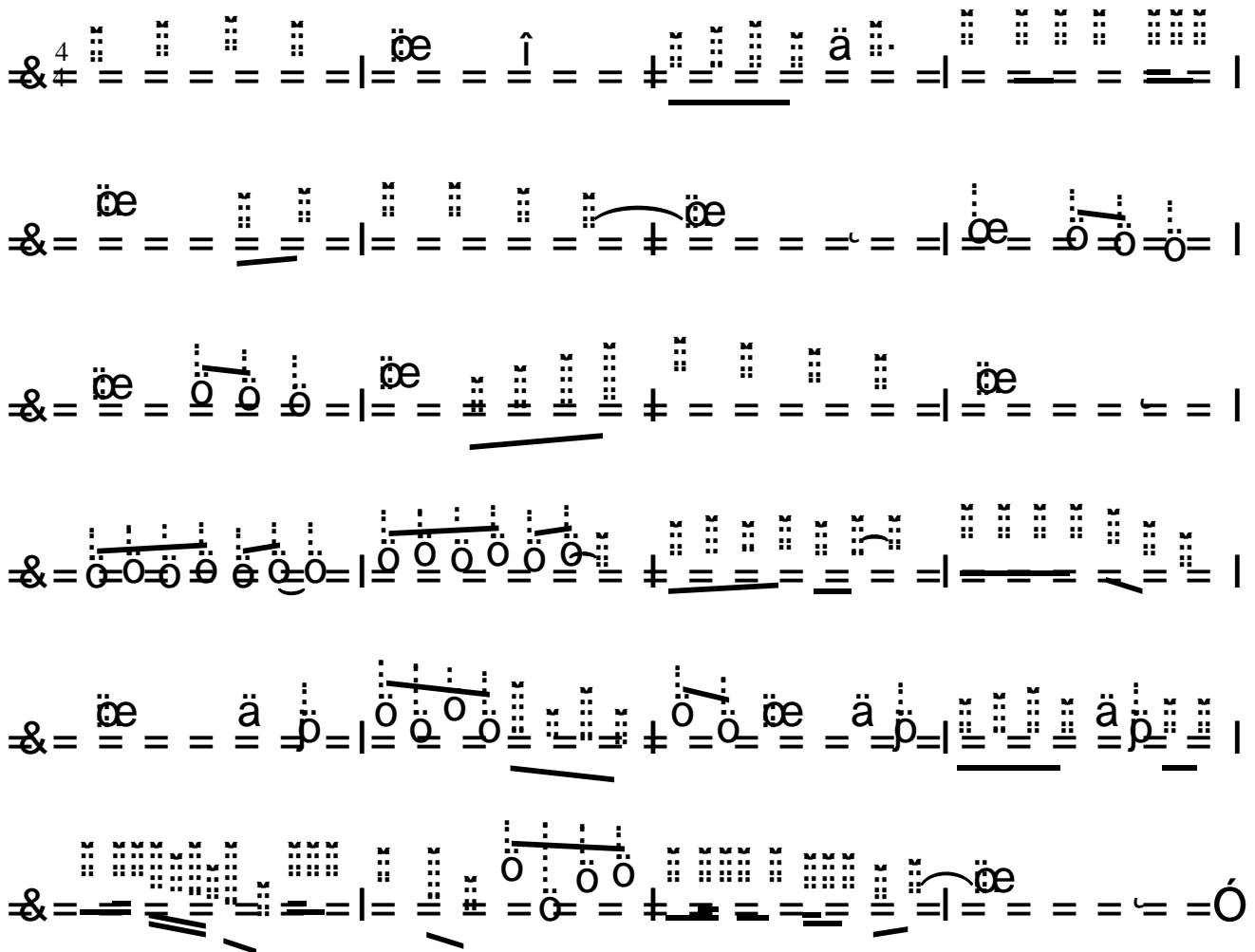
Marcelo Morales Torcato
(Marcelo Torca)

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

22. Prova 1.

Cavaquinho. 

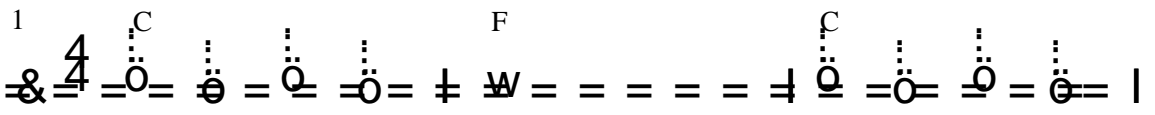
23. Prova 2.



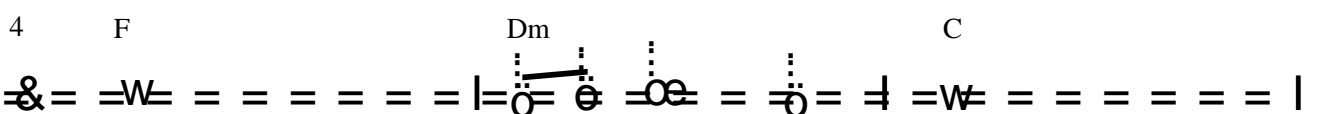
24. Alegre.

♩= 100

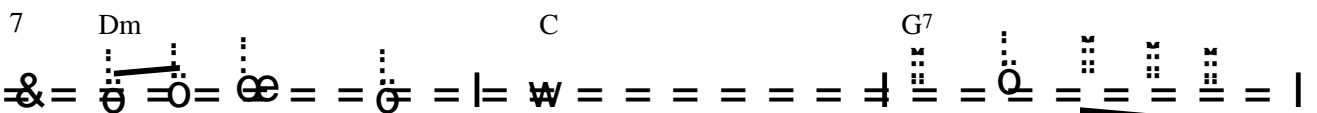
1 C F C

Cavaquinho. 

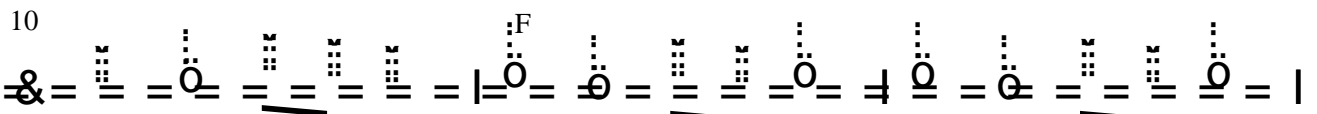
4 F Dm C



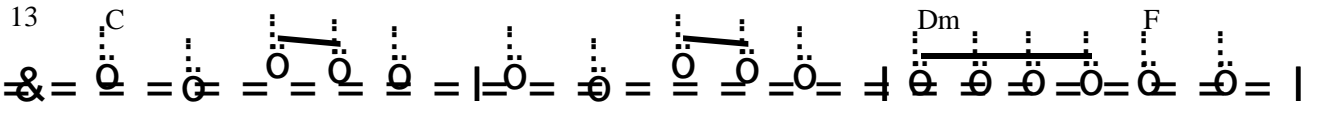
7 Dm C G7



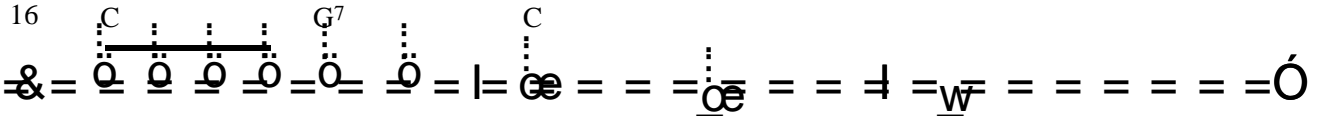
10 F



13 C Dm F



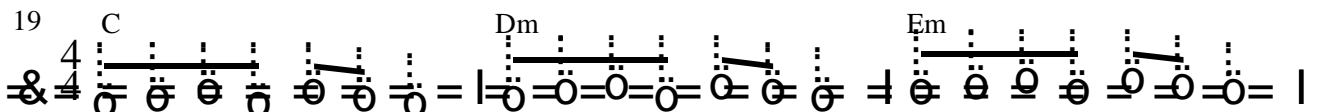
16 C G7 C



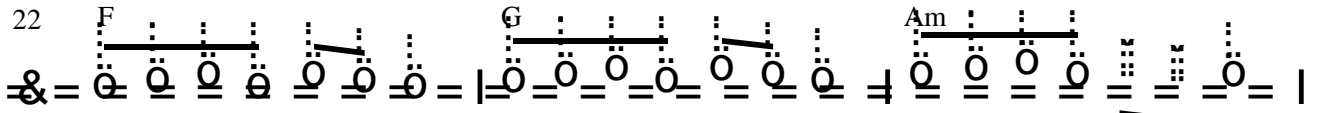
25. Escala em Dó Maior: Exercício 1

♩= 60 a ♩= 120

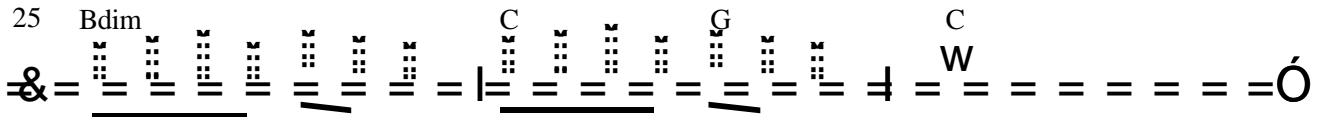
19 C Dm Em



22 F G Am



25 Bdim C G C



26. É Folia.

Q= 140

Cavaquinho. 4/4

1 G

4 G

7 D^7 G

10 Em Bm

13 Em

16 Am D^7

19 G G

22 C

25 G D^7

28 G

27. Escala em Sol Maior: Exercício 2.

♩ = 60 a ♩ = 120

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

1 \sharp G Am Bm

4 \sharp C D Em

7 \sharp F \sharp dim G D7

10 \sharp G Am

13 \sharp Bm C D7

16 \sharp Em F \sharp dim G

19 \sharp Am Bm C

22 \sharp D Em F \sharp dim

25 \sharp G Am Bm C D Em

28 \sharp F \sharp dim G

28. A Pedra.

Q= 110

Cavaquinho.

The musical score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The time signature is 3/4. The tempo is marked as Q=110. The score consists of 28 measures, grouped into four systems of seven measures each. The notes are primarily quarter notes and eighth notes, with some beamed eighth notes. Chord symbols are placed above the staff at the beginning of each measure or group of measures. The chords used are D, A, G, Em, Bm, C#m, and F#m. The piece ends with a final whole note chord, D.

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 G D

29. Bem Rápido.

♩ = 200

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

3 A^7 D

5 Em A^7

7 D Em

9 A^7 D

11 Em A^7

13 D Em

15 A^7 D

17 Em A^7

19 D A^7 D W ce Ó

30. A Cesta.

Cavaquinho. $\&$ bb bb 4 4

1 A^b E^b A^b E^b

5 Fm Cm Fm Cm

9 Fm A^b B^b E^b

13 A^b E^b D^b

17 E^b A^b Cm Fm

21 A^b Cm Fm A^b

25 D^b E^b A^b E^b

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

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

37 A^b E^b D^b E^b A^b

W 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.

Q= 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. $\text{G} = \text{4}$ D G D D G D G Em D

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

9 D Em D G G Em

13 D G Em^7 D E A E E A E

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

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

25 E A A $\text{F}^\#_m$ E A $\text{F}^\#_m$ E

29 F B^\flat F F B^\flat F B^\flat Gm F

33 F B^\flat Dm C B^\flat Am Dm Am B^\flat

36 C F C B^\flat F Gm

39 F B^\flat B^\flat Gm F B^\flat Gm^7 F

34. Escala em Mib Maior: Exercício 3.

1 $Q=90$

Cavaquinho. E^b Fm Gm A^b

5 B^b Gm $\text{Ddim}^{\#}$ E^b

9 Fm Gm A^b B^b

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

17 Gm A^b B^b Cm

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

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

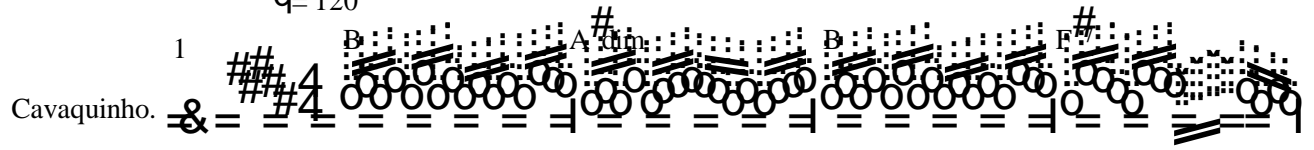
29 E^b Fm Gm A^b


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

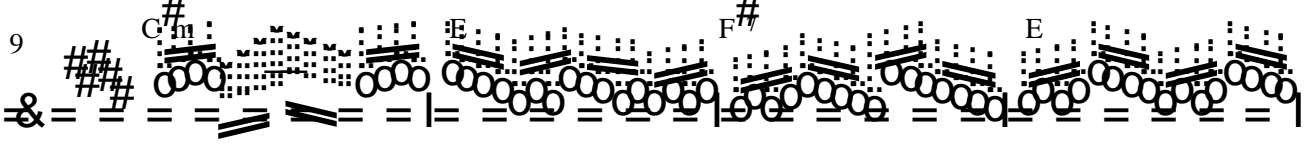
37 A^b B^b E^b B^b E^b

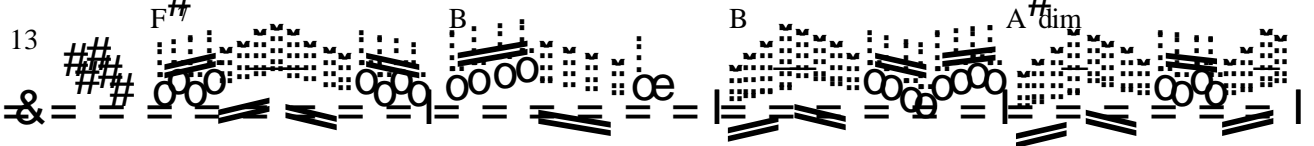
36. Tocar.

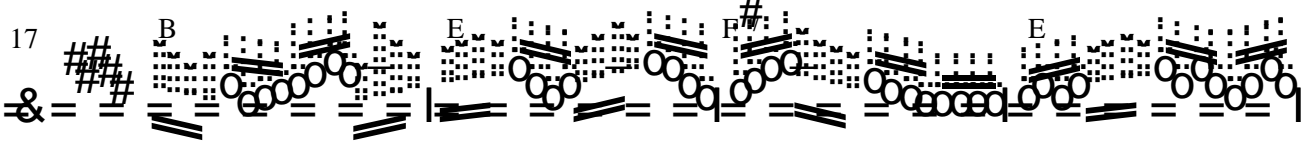
Q= 120

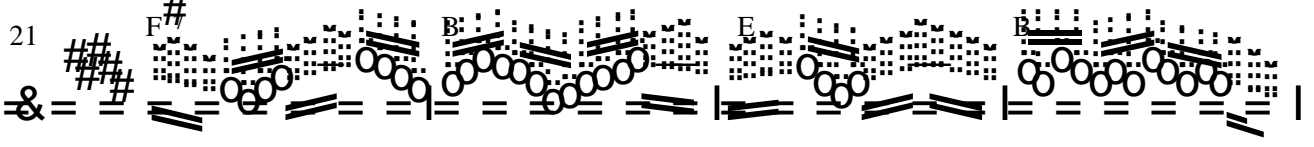
1 Cavaquinho. 

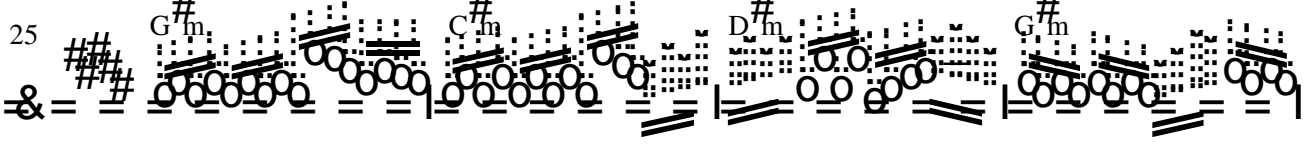
5 

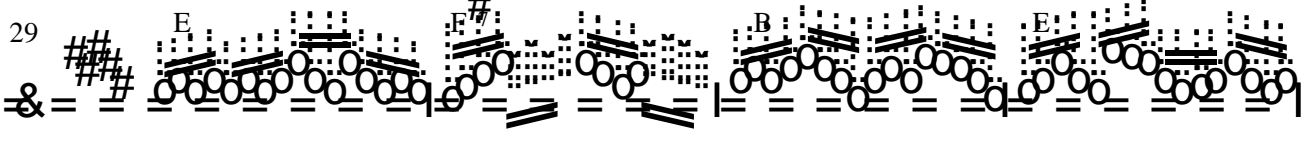
9 

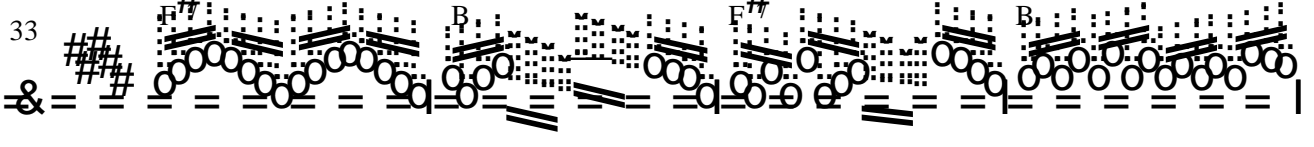
13 

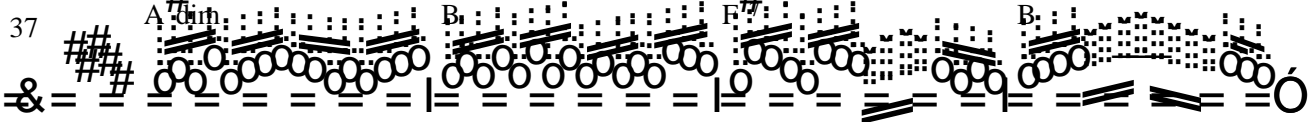
17 

21 

25 

29 

33 

37 

37. Ilha Kwep.

Q= 90

1 Cavaquinho. B^b F^7 E^b B^b F^7

5 B^b F E^b

9 B^b F^7 B^b B^b F G^m F

Q= 120

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

17 A^7 D G D

21 G D D

Q= 90

25 D A^7 D B^b

29 F^7 E^b B^b F^7 B^b

33 F E^b B^b F^7 B^b

37 B^b F G^m F B^b

38. Simples 2.

e = 220

1 Cavaquinho. |

5 |

9 |

13 |

17 |

21 |

25 |

29 |

33 |

37 |

39. Correndo.

Q= 140

1 Cavaquinho.

5

9

13

17

21

25

29

33

37

40. Refletindo.

Q= 80

1 C G7 C F C Dm G7 C

Cavaquinho. & 4

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 $\text{♩} = 100$ 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 Ó

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 Polovetzian Dances. From Prince Igor.

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

4 Gm *To Coda*

7 Dm Bm

10 F b

13 Bm b b

16 Gm

19 Dm Gm

22 W W *D.C. al Coda*

25 Coda F Gdim Gm^7

28 C^7 F

The musical score is written for Cavaquinho and consists of 28 measures. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure is marked with a '1' and contains a Cavaquinho instruction. The score includes various chords such as Gm7, C7, F, Gm, Dm, Bm, and Gdim. There are several slurs and accents throughout the piece. The score concludes with a 'Coda' section starting at measure 25, marked with a 'P' and 'Coda' above the staff. The final measure (28) ends with a fermata over a whole note.

Johannes Brahms

44. Lullaby.

1 $\text{♩} = 70$
Cavaquinho. $\text{♩} = 70$ 4 $\hat{}$

4

7

10

13

16

Edward Elgar

45. Pompas e Circunstâncias Marcha nº 1.

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

1

7

13

19

25

31

37

43

Claudio Monteverdi

47. Lasciatemi Morire.

Cavaquinho.

The musical score is written for Cavaquinho in a 4/4 time signature. 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. The notes are represented by circles with stems, and the chords are indicated by letters and accidentals above the staff. The key signature has two flats (Bb and Eb).

System 1 (Measures 1-5):
 Measure 1: Cm, Bb4
 Measure 2: Cm, Bm
 Measure 3: C
 Measure 4: Bb, Ab, C7
 Measure 5: Fm, Bm7

System 2 (Measures 6-10):
 Measure 6: C7sus4, C, Fm
 Measure 7: Dmaj7, Db
 Measure 8: C
 Measure 9: Fm, Eb
 Measure 10: Fm, Eb

System 3 (Measures 11-15):
 Measure 11: Cm, Ddim7, Cm
 Measure 12: Fm6, G, Cm
 Measure 13: G
 Measure 14: C, Bm7
 Measure 15: Bm7

System 4 (Measures 16-20):
 Measure 16: C
 Measure 17: Bb, Ab, C7
 Measure 18: Fm, Bm7
 Measure 19: C7sus4, C, Fm
 Measure 20: C, Fm

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 B^7 G = \acute{O} |

Giovanni Pierluigi da Palestrina

49. The Strife Is O'Er.

Cavaquinho.

1 [#]₃ ^D ^G ^D ^G

5 ^D ^A ^D

9 ^G ^D ^{F[#]m} ^{Em} ^{Bm} ^A ^D

13 ^{Bm} ^{F[#]m} ^D ^{Em} ^{Bm} ^A ^{F[#]m} ^D ^G ^D

18 ^{F[#]m} ^{Em} ^{Bm} ^A ^D ^A ^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 Bm D7 G