



# Marcelo Torcato

Arrangeur, Compositeur, Directeur, Interprete, Editeur, Professeur

Brésil, Pauliceia

## A propos de l'artiste

Il a étudié le piano, la naissance: Barueri - BRASIL. Ville qui habite: Paulicéia - BRASIL. projets Musique: GI - Groupe Instrumental; musique de piano.

**Qualification:**

- 1 Flute à Bec Soprano;
- 1 Flute à Bec Soprano;
- 1 Flute à Bec Contralto;
- 1 Melodica;
- 1 Mandoline;
- 1 Ukelele;
- 1 Guitare;
- 1 Guitare pedal;
- 1 Viole Caipira;
- 1 Basse;
- 1 Accordéon;
- 1 Synthétiseur;
- 1 Piano;
- 1 Batterie;
- 1 Percusion: atabaque;
- pandeiro; triângulo; ganzá;
- pandeirola.

**Site Internet:** <http://www.marcelotorca.com>

## A propos de la pièce



**Titre:** Assim  
**Compositeur:** Torcato, Marcelo  
**Arrangeur:** Torcato, Marcelo  
**Licence:** Creative Commons Licence  
**Editeur:** Torcato, Marcelo  
**Instrumentation:** Chant, Guitare, Contrebasse, Piano  
**Style:** Jazz

## Marcelo Torcato sur [free-scores.com](http://www.free-scores.com)

[http://www.free-scores.com/partitions\\_gratuites\\_torca-marcelo.htm](http://www.free-scores.com/partitions_gratuites_torca-marcelo.htm)

- Contacter l'artiste
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# ASSIM

*Marcelo Torca*

Agosto de 2008

[www.marcelotorca.com](http://www.marcelotorca.com)

*Paulicéia, 28 de Agosto de 2008.*

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# Assim

Marcelo Morales Torcato  
(Marcelo Torca)

1 Cmaj7 Gmaj7 Em7

Canto

Piano *p*

Baixo *p*

Bateria *p*

4 Bm7 Ebdim Cmaj7

7 Gmaj<sup>7</sup> Cmaj<sup>7</sup> Gmaj<sup>7</sup>

10 Cmaj<sup>7</sup> Gmaj<sup>7</sup> Fmaj<sup>7</sup>

As - sim É as - sim Es - se seu jei - to

13 Cmaj<sup>7</sup> Edim<sup>7</sup> Am

Di - zen - do a mim Fa - gu - lhas cons -

16  $G^6$   $F\#m^7$   $C\#m^7$   $Gm^6$   $Em^7$

tan - tes Des se a - mor hi - la - ri - an - te

19  $Gm^6$   $Em^7$   $Gm^6$   $Em^7$   $Gm^6$   $C^7$

É vi - a - jan - te De - ce - pci - nan - te Es - se . ex - ces - so de . e - mo - ção

22  $C^7$   $Fmaj^7$   $C^7$   $Fmaj^7$   $Fmaj^7$   $C^7$   $F^7$   $C^7$

O co - ra - ção Sen - te de - vo - çao



25 Am<sup>7</sup> Em<sup>7</sup> Cmaj<sup>7</sup>

Sa-tis - fa - ção A cri - a - ção É as - sim

28 Gmaj<sup>7</sup> Fmaj<sup>7</sup> Cmaj<sup>7</sup>

Foi as - sim Se - rá as - sim sim

31 Cmaj<sup>7</sup> Gmaj<sup>7</sup> Em<sup>7</sup>

34 Bm7

E<sup>b</sup>dim

Cmaj7

37 Gmaj7

Cmaj7

Gmaj7

40 Cmaj7

Em7

Bm7

F#m7

Vi - ver a pai - xão A a - le - gri - a sim - ples dos im - pul -

43 D A Am<sup>7</sup>

sos Hu - ma - nos To - le - rar a

46 Em<sup>7</sup> Cmaj<sup>7</sup> Gmaj<sup>7</sup>

de - ce - p - ção A tris - te - za

49 Cmaj<sup>7</sup> Gmaj<sup>7</sup> Bm<sup>7</sup> Gmaj<sup>7</sup>

de cho - rar em pu - los So - lu - çã - dos

52 Cmaj7 Gmaj7 Fmaj7

É as - sim Foi as - sim Se - rá as - sim

55 Cmaj7 Cmaj7 Gmaj7

sim É as - sim Foi as - sim

58 Fmaj7 Cmaj7

Se - rá as - sim sim

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1 Cmaj<sup>7</sup> Gmaj<sup>7</sup> Em<sup>7</sup> Bm<sup>7</sup> E<sup>b</sup>dim Cmaj<sup>7</sup> Gmaj<sup>7</sup> Cmaj<sup>7</sup> Gmaj<sup>7</sup>

Canto

10 Cmaj<sup>7</sup> Gmaj<sup>7</sup> Fmaj<sup>7</sup> Cmaj<sup>7</sup>  
As - sim É as - sim Es - se seu jei - to Di - zen - do a

14 Edim<sup>7</sup> Am G<sup>6</sup>  
mim Fa - gu - lhas cons - tan - tes

17 F<sup>#</sup>m<sup>7</sup> C<sup>#</sup>m<sup>7</sup> Gm<sup>6</sup> Em<sup>7</sup> Gm<sup>6</sup> Em<sup>7</sup>  
Des - se a - mor hi - la - ri - an - te É vi - a - jan - te

20 Gm<sup>6</sup> Em<sup>7</sup> Gm<sup>6</sup> C<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup>  
De - ce - pci - nan - te Es - se . ex - ces - so de . e - mo - ção

24 C<sup>7</sup> F<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> Em<sup>7</sup>  
O co - ra - ção Sen - te de - vo - çao Sa - tis - fa - ção A cri - a - ção

28 Cmaj<sup>7</sup> Gmaj<sup>7</sup> Fmaj<sup>7</sup> Cmaj<sup>7</sup>  
É as - sim Foi as - sim Se - rá as - sim sim

32 Cmaj<sup>7</sup> Gmaj<sup>7</sup> Em<sup>7</sup> Bm<sup>7</sup> E<sup>b</sup>dim Cmaj<sup>7</sup> Gmaj<sup>7</sup> Cmaj<sup>7</sup> Gmaj<sup>7</sup>

41 Cmaj<sup>7</sup> Em<sup>7</sup> Bm<sup>7</sup> F<sup>#</sup>m<sup>7</sup>  
Vi - ver a pai - xão A a - le - gri - a sim - ples dos im - pul -

44 D A Am<sup>7</sup> Em<sup>7</sup>  
sos Hu - ma - nos To - le - rar a de - ce - p - ção

48 Cmaj<sup>7</sup> Gmaj<sup>7</sup> Cmaj<sup>7</sup> Gmaj<sup>7</sup> Bm<sup>7</sup>  
A tris - te - za de cho - rar em pu - los So - lu - çã -

52 Gmaj<sup>7</sup> Cmaj<sup>7</sup> Gmaj<sup>7</sup> Fmaj<sup>7</sup>  
dos É as - sim Foi as - sim Se - rá as - sim

56 Cmaj<sup>7</sup> Cmaj<sup>7</sup> Gmaj<sup>7</sup> Fmaj<sup>7</sup> Cmaj<sup>7</sup>  
sim É as - sim Foi as - sim Se - rá as - sim sim

# Assim

Marcelo Morales Torcato  
(Marcelo Torca)

1

Piano

*p*

6

11

16

21

26

31

Musical score for measures 31-35. The right hand features complex chordal textures with some tremolos, while the left hand plays a simple bass line with quarter and eighth notes.

36

Musical score for measures 36-40. The right hand continues with dense chordal patterns, and the left hand maintains a steady bass line.

41

Musical score for measures 41-45. The right hand has more melodic movement with eighth notes, while the left hand has a more active bass line with eighth notes.

46

Musical score for measures 46-50. The right hand features a mix of chords and melodic fragments, and the left hand continues with a bass line.

51

Musical score for measures 51-55. The right hand has dense chordal textures, and the left hand plays a simple bass line.

56

Musical score for measures 56-60. The right hand has complex chordal textures, and the left hand plays a simple bass line. The piece ends with a double bar line.

# Assim

Marcelo Morales Torcato  
(Marcelo Torca)

1

Baixo *p*

6

11

16

21

26

31

36

41

46

51

56



# Assim

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(Marcelo Torca)

Bateria

1

4

7

10

13

16

19

22

25

The image displays a musical score for guitar, consisting of 11 systems of staves. Each system is numbered from 28 to 58. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is written in a style that combines traditional notation with guitar-specific symbols, such as 'x' marks above notes to indicate natural harmonics. The score is organized into measures, with some measures containing multiple notes beamed together. The overall structure is a continuous piece of music, with a repeat sign appearing at the end of the 55th system.