



Marcelo Torcato

Brazil, Pauliceia

Coleção Variada - Guitarra, Violão e Viola Caipira Borodin, Alexander Porfirevich

About the artist

It studied piano, birth Barueri - BRASIL. City that inhabits Paulicéia - BRASIL. Music projects GI - Instrumental Group Music Piano.

Qualification: 1 Recorder Sopranino 1 Recorder Soprano 1 Recorder Alto 1 Melodica 1 Mandolin 1 Ukelele 1 Guitar 1 Guitar pedal 1 Viola Caipira 1 Bass 1 Accordeon 1 Keyboard 1 Piano 1 Drums 1 percussion atabaque, pandeiro Triangulo elegance pandeirola.

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-torca-marcelo.htm>

About the piece



Title: Coleção Variada - Guitarra, Violão e Viola Caipira
Composer: Borodin, Alexander Porfirevich
Arranger: Torcato, Marcelo
Copyright: Creative Commons Licence
Publisher: Torcato, Marcelo
Instrumentation: Guitar solo (standard notation)
Style: Classical

Marcelo Torcato on [free-scores.com](https://www.free-scores.com)



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Vários Compositores

Coleção Variada

1ª. Edição

Pauliceia
Marcelo Morales Torcato
2011

Pauliceia, 19 de dezembro de 2011.

Índice.

Carl Czerny.

- | | |
|-------------------|-------------------|
| 1. Op. 261 nº 1. | 5. Op. 261 nº 11. |
| 2. Op. 261 nº 5. | 6. Op. 261 nº 12. |
| 3. Op. 261 nº 10. | 7. Op. 599 nº 18. |
| 4. Op. 261 nº 4. | |

Georges Bull.

Do livro 25 Pequenos Estudos, Op. 80.

- | | |
|---------------------|------------------------|
| 8. A Passos Curtos. | 11. Perto da Lareira. |
| 9. Passeio Matinal. | 12. Fuga Para o Campo. |
| 10. A Hora de Aula. | |

Johann Sebastian Bach.

Do livro O Pequeno Livro de Anna Magdalena.

- | | |
|------------------|--------------------|
| 13. Minueto IV. | 17. Minueto XV. |
| 14. Minueto V. | 18. Marcha XVIII. |
| 15. Minueto VII. | 19. Museta XXII. |
| 16. Polonese X. | 20. Minueto XXXVI. |

Marcelo Torcato.

- | | |
|---------------------------------------|---------------------------------------|
| 21. Prova 7. | 31. Em Quiálteras. |
| 22. Prova 1. | 32. Marcha do Amanhecer. |
| 23. Prova 2. | 33. Pensando |
| 24. Alegre. | 34. Escala em Mib Maior: Exercício 3. |
| 25. Escala em Dó Maior: Exercício 1. | 35. Uma Tristeza. |
| 26. É Folia. | 36. Tocar. |
| 27. Escala em Sol maior: Exercício 2. | 37. Ilha Kwep. |
| 28. A Pedra. | 38. Simples 2. |
| 29. Bem Rápido. | 39. correndo. |
| 30. A Cesta. | 40. Refletindo. |

Vários Autores.

41. Dona Nobis Pacem. Anônimo.
42. Minueto. Luigi Boccherini.
43. First Theme From Polovetzian Dances. From Prince Igor. Alexander Borodin.
44. Lullaby. Johannes Brahms.
45. Pompas e Circunstâncias Marcha nº 1. Edward Elgar.
46. Hallelujan. George Frideric Handel.
47. Lasciatemi Morire. Claudio Monteverdi.
48. Can Can. Jacques Offenbach.
49. The Strifes Is O'Er. Giovanni Pierluigi da Palestrina.
50. Valsa das Flores. Pyotr Il'yich Tchaikovsky.

Coleção Variada

Carl Czerny.

Vários Compositores

1. Op. 261 n° 1. $Q=100$ a $Q=120$

Guitarra,
Violão,
Viola Caipira.

f

2. Op. 261 n° 5. $Q=100$ a $Q=120$

f

3. Op. 261 n° 10.

Guitarra,
Violão,
Viola Caipira.

f

4. Op. 261 n° 4.

f

p

f

p

5. Op. 261 nº 11. $Q=100$ a $Q=120$

Guitarra,
Violão,
Viola Caipira.

p F

cresc. f

6. Op. 261 nº 12. $Q=100$ a $Q=120$

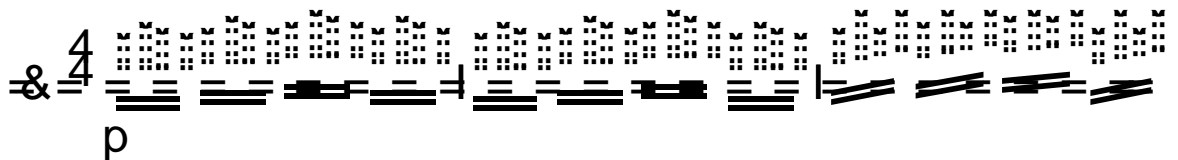
p F

cresc. f

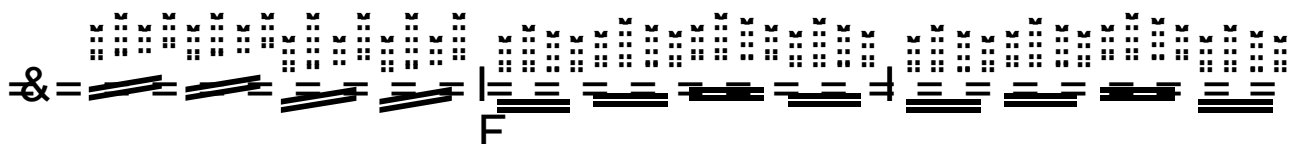
7. Op. 599 n° 18.

Guitarra,
Violão,
Viola.

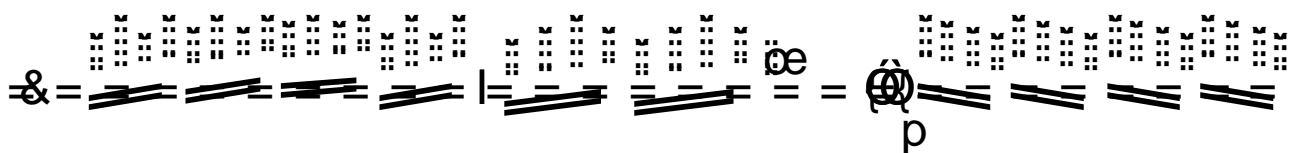
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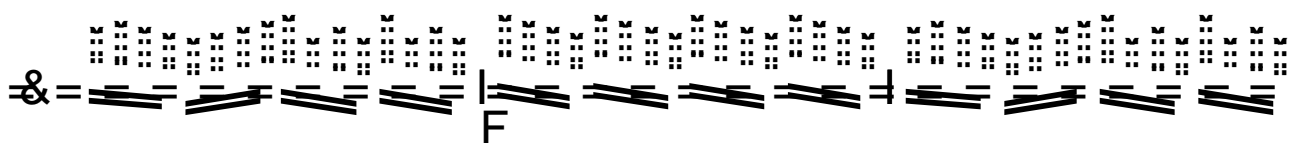
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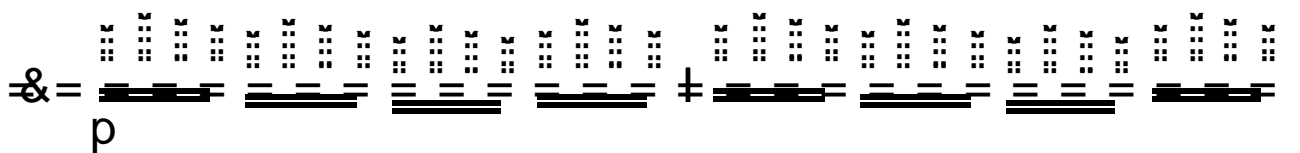
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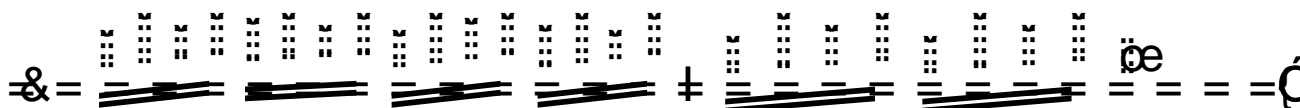
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& p



& p



Georges Bull.

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

Guitarra,
Violão,
Viola Caipira.

♩ = 105

4

The musical score is written for guitar, violão, and viola caipira. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as quarter note = 105. The score consists of eight staves of music. The first staff contains a series of chords and a melodic line. The second staff features a melodic line with a first and second ending bracket. The third staff has a melodic line with a slur. The fourth staff has a melodic line with a slur. The fifth staff has a melodic line with a slur. The sixth staff has a melodic line with a slur. The seventh staff has a melodic line with a slur. The eighth staff has a melodic line with a slur and ends with a fermata over a whole note.

Passeio Matinal de 25 Pequenos Estudos, Op 80.

♩ = 80

Guitarra,
Violão,
Viola Caipira.

The musical score is written on seven staves. Each staff begins with a treble clef and a 4/4 time signature. The notation includes various chords, often with accidentals (sharps, naturals, and flats) above the notes. Slurs are used to group notes across measures. The piece concludes with a final cadence marked with a double bar line and a fermata over the final note.

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

q = 100

Guitarra,
Violão,
Viola Caipira.

The musical score consists of ten lines of notation. Each line begins with a treble clef and a common time signature (C). The notation includes various chords and melodic lines with fingerings (numbers 1-4) and slurs. The chords are primarily triads and dyads, often with a sharp sign (#) indicating a raised note. The melodic lines are simple, often consisting of a few notes with slurs. The score is written in a style typical of guitar/violão/viola caipira music.

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

Guitarra,
Violão,
Viola Caipira.

q=100

The musical score is written for guitar, violão, and viola caipira. It features a key signature of one flat (B-flat) and a tempo of quarter note = 100. The score consists of seven staves of music. Each staff begins with a treble clef, a key signature of one flat, and a common time signature. The music is composed of chords and melodic lines, with various fingerings and articulations indicated. The first staff includes a tempo marking 'q=100' and a dynamic marking '&bc'. The score concludes with a fermata over the final note.

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

♩ = 120

Guitarra,
Violão,
Viola Caipira.

The musical score is written for guitar, viola, and viola caipira. It begins with a 2/4 time signature and a key signature of one flat (B-flat). The tempo is marked as quarter note = 120. The score consists of eight staves of music. The first staff starts with a treble clef, a key signature of one flat, and a 2/4 time signature. The music is written in a single line with various rhythmic patterns and articulations. The second staff continues the piece with similar rhythmic patterns. The third staff introduces a new rhythmic pattern with a 'u' and 'ä' marking. The fourth staff continues with similar rhythmic patterns. The fifth staff introduces a new rhythmic pattern with a 'u' and 'ä' marking. The sixth staff continues with similar rhythmic patterns. The seventh staff continues with similar rhythmic patterns. The eighth staff concludes the piece with a final note marked 'Ó'.

Johann Sebastian Bach.

13. Minueto IV do Pequeno Livro de Anna Magdalena.

Q= 90

Guitarra,
Violão,
Viola Caipira.

3/4

Minueto V do Pequeno Livro de Anna Magdalena.

♩ = 75

Guitarra,
Violão,
Viola Caipira.

The musical score is written for guitar, viola, and caipira. It begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The tempo is marked as quarter note = 75. The score consists of eight staves of music. The first staff starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The music is written in a single system with various notes, rests, and articulation marks. The second staff continues the melody with similar notation. The third staff introduces a new melodic line. The fourth staff continues the previous line. The fifth staff features a more complex rhythmic pattern. The sixth staff continues the melody. The seventh staff introduces a new melodic line. The eighth staff concludes the piece with a final cadence.

15. Minueto VII do Pequeno Livro de Anna Magdalena.

♩ = 110

Guitarra,
Violão,
Viola Caipira.

The musical score is written for guitar, viola, and caipira. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked as quarter note = 110. The score consists of eight staves of music. The first staff starts with a common time signature (&=) and a sharp sign (#). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and articulation marks like slurs and accents. The key signature changes to two sharps (F# and C#) in the fifth staff. The piece concludes with a final cadence in the eighth staff.

16. Polonese X do Pequeno Livro de Anna Magdalena.

Q= 100

Guitarra,
Violão,
Cavaquinho.

The musical score is written for guitar, viola, and cavaquinho. It begins with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked as Q=100. The score consists of seven staves of music. The first staff starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The music is written in a style that uses a simplified notation system, with notes represented by circles and stems, and rests represented by horizontal lines. The score includes various articulation marks, such as slurs and accents, and a dynamic marking of 'p' (piano) in the fifth staff. The piece concludes with a final cadence in the seventh staff.

17. Minueto XV do Pequeno Livro de Anna Magdalena.

♩ = 90

Guitarra,
Violão,
Viola Caipira.

The musical score is written for guitar, viola, and caipira. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked as quarter note = 90. The score consists of eight staves of music. The first staff contains a whole rest followed by a series of vertical lines representing chords. The second staff features a series of eighth notes with slurs and accents. The third staff has a series of quarter notes with slurs and accents. The fourth staff continues with quarter notes and slurs. The fifth staff has quarter notes with slurs and accents. The sixth staff features quarter notes with slurs and accents. The seventh staff has quarter notes with slurs and accents. The eighth staff concludes with quarter notes and a final whole note.

18. Marcha XVIII do Pequeno Livro de Anna Magdalena.

♩ = 115

Guitarra,
Violão,
Viola Caipira.

The musical score consists of eight staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the piece. The score concludes with a double bar line and a fermata over the final note.

Na viola Caipira, uma oitava
acima.

19. Museta XXII do Pequeno Livro de Anna Magdalena.

Q= 120

Guitarra,
Violão,
Viola Caipira.

The musical score is written for guitar, viola caipira, and violão. It is in G major (one sharp) and 4/4 time. The tempo is marked as Q=120. The score consists of 10 staves of music. The notation includes chords, single notes, and melodic lines with slurs and ties. The score ends with a final cadence.

20. Minueto XXXVI do Pequeno Livro de Anna Magdalena.

Guitarra,
Violão,
Viola Caipira.

The musical score is written for guitar, violão, and viola caipira. It features a 3/4 time signature and a key signature of one flat (B-flat). The notation includes a treble clef, a common time signature (&), and various musical symbols such as notes, rests, and accidentals. The score is organized into ten staves, each containing a line of music. The first staff begins with a treble clef, a common time signature (&), and a key signature of one flat (B-flat). The music consists of a series of notes and rests, with some notes beamed together. The score concludes with a final note marked with a fermata.

Prova

Marcelo Morales Torcato
(Marcelo Torca)

Segundo Nível.

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

21. Prova 7.

Guitarra,
Violão,
Viola Caipira.

1

♩ = 120

#4

F

5

9

13

17

21

25

29

33

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.

Guitarra,
Violão,
Viola Caipira.

23. Prova 2.

24. Alegre.

q= 100

Guitarra,
Violão,
Viola Caipira.

1 ^C ^F ^C

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

q= 60 a q= 120

19 ^C ^{Dm} ^{Em}

22 ^F ^G ^{Am}

25 ^{Bdim} ^C ^G ^C

26. É Folia.

♩ = 140

Guitarra,
Violão,
Viola Caipira.

1 #4

4

7

10

13

16

19

22

25

28

27. Escala em Sol Maior: Exercício 2.

Q= 60 a Q= 120

Guitarra,
Violão,
Viola Caipira.

1 #5 G Am Bm

4 # C D Em

7 # F#dim G D7

10 # G Am

13 # Bm C D7

16 # Em F#dim G

19 # Am Bm C

22 # D Em F#dim

25 # G Am Bm C D Em

28 # F#dim G

Detailed description: The image shows a musical score for guitar, viola, and viola caipira. It consists of ten staves of music, each representing a measure. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various chords and fingerings: 1. Measure 1: Chords #5, G, Am, Bm. 2. Measure 2: Chords #, C, D, Em. 3. Measure 3: Chords #, F#dim, G, D7. 4. Measure 4: Chords #, G, Am. 5. Measure 5: Chords #, Bm, C, D7. 6. Measure 6: Chords #, Em, F#dim, G. 7. Measure 7: Chords #, Am, Bm, C. 8. Measure 8: Chords #, D, Em, F#dim. 9. Measure 9: Chords #, G, Am, Bm, C, D, Em. 10. Measure 10: Chords #, F#dim, G. The score uses standard musical notation with stems, beams, and dots above notes to indicate fingerings. Bar lines are present at the end of each measure.

28. A Pedra.

q= 110

Guitarra,
Violão,
Viola Caipira.

1

C

G

F

4

C

Dm

G

7

Dm

G

Am

10

G

Am

13

Bm

G

Am

G

F

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

Guitarra,
Violão,
Viola Caipira.

1 $\frac{7}{4}$ C Dm

3 G7 C

5 Dm G7

7 C Dm

9 G7 C

11 Dm G7

13 C Dm

15 G7 C

17 Dm G7

19 C G7 C

30. A Cesta.

Guitarra,
Violão,
Viola Caipira.

1 ^F ^{C7} ^F ^{C7}

5 ^{Dm} ^{Am} ^{Dm} ^{Am}

9 ^{Dm} ^F ^{G7} ^C

13 ^F ^{C7} ^{B^b}

17 ^C ^F ^{Am} ^{Dm}

21 ^F ^{Am} ^{Dm} ^F

25 ^{B^b} ^{C7} ^F ^{C7}

29 ^F ^{C7} ^{B^b} ^{C7}

33 ^{B^b} ^{C7} ^F ^{C7}

37 ^F ^{C7} ^{B^b} ^{C7} ^F

31. Em Quiáleras.

q. = 67

Guitarra,
Violão,
Viola Caipira.

1

5

9

13

17

21

25

29

33

37

32. Marcha do Amanhecer.

♩ = 125

Guitarra,
Violão,
Viola Caipira.

1

5

9

13

17

21

25

29

33

37

33. Pensando.

♩ = 130

Guitarra,
Violão,
Viola Caipira.

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 Eb Ab Eb Eb Ab Eb Ab Fm Eb

33 Eb Ab Cm Bb Ab Gm Cm Gm Ab

36 Bb Eb Bb Ab Eb Fm

39 Eb Ab Ab Fm Eb Ab Fm7 Eb

34. Escala em Mib Maior: Exercício 3.

Guitarra,
Violão,
Viola Caipira.

1 $q=90$

5

9

13

17

21

25

29

33

37

Ó

35. Uma Tristeza.

Q= 50

Guitarra,
Violão,
Viola Caipira.

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

Guitarra,
Violão,
Viola Caipira.

1 #4

5 # G Em Bm Em

9 # Am C D7 C

13 # D7 G G F#dim

17 # G C D7 C

21 # D7 G C G

25 # Em Am Bm Em

29 # C D7 G C

33 # D7 G D7 G

37 # F#dim G D7 G

37. Ilha Kwep.

Q= 90

Guitarra,
Violão,
Viola Caipira.

1

5

9

13

17

21

25

29

33

37

38. Simples 2.

e = 220

Guitarra,
Violão,
Viola Caipira.

The musical score is written for guitar, viola caipira, and violão. It consists of 38 measures, grouped into lines of 5 measures each. The tempo is marked as e = 220. The key signature has two flats (Bb and Eb). The score includes various chords such as D^b, A^b, G^b, E^m, F^m, B^b, C⁷, C, D⁷, and A^b. The notation includes rhythmic values, accidentals, and fingering indications. The piece concludes with a double bar line and a fermata over the final note.

39. Correndo.

Q= 140

Guitarra,
Violão,
Viola Caipira.

1

5

9

13

17

21

25

29

33

37

40. Refletindo.

Q= 80

Guitarra,
Violão,
viola Caipira.

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.

Guitarra,
Violão,
Viola Caipira.

1 $\text{♩} = 100$

5

9

13

17

21

Luigi Boccherini

42. Minueto.

Guitarra, 1
Violão,
Viola Caipira.

Q=95
3/4

1 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 Polovetian Dances. From Prince Igor.

Guitarra,
Violão,
Viola Caipira.

1 bC Gm^7 C^7 F

4 Gm *To Coda*

7 Dm B^{\flat}m

10 F

13 B^{\flat}m F

16 Gm

19 Dm Gm

22 A *D.C. al Coda*

25 Coda F Cdim Gm^7

28 C^7 F
Viola Caipira: uma oitava acima.

Johannes Brahms

44. Lullaby.

Guitarra, Violão, Viola Caipira. 1 $\text{♩} = 70$

Measures 1-16 are shown, including a first ending bracket at measures 10-11. The score includes various musical notations such as notes, rests, and accidentals.

Edward Elgar

45. Pompas e Circunstâncias Marcha nº 1.

Guitarra,
Violão,
Viola Caipira.

¹ #2/4

7 #

13 #

19 #

25 #

31 #

37 # 1. 2.

43 #

George Frideric Handel

46. Hallelujah.

Guitarra,
Violão,
Viola Caipira.

1 **#4** D G D GD GD GD A7 D A D A D A

7 DA DA D A E7 N.C. A D A D A

13 DA N.C. D GD GD GD

19 A D G Em A 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 G D G D

Claudio Monteverdi

47. Lasciatemi Morire.

Guitarra, 1
Violão,
Viola Caipira.

The score consists of four lines of music, each representing a measure. Above each line are chord symbols and below are notes on a five-line staff. The notes are mostly quarter notes and half notes, with some beamed eighth notes. The chords are: Cm, Bm, C, Bb, A, C7, Fm, Bm7, C7sus4, C, Fm, Dmaj7, D, C, Fm, Eb, Cm, Ddim7, Cm, Fm6, G, Cm, G, C, Bm7, Cm, Bb, A, C7, Fm, Bm7, C7sus4, C, Fm.

Jacques Offenbach

48. Can Can.

Guitarra,
Violão,
Viola Caipira.

1 C G7 C G7 C G7 C G7 C G7

6 C G7 C G C F B^b F

11 C⁷ F⁶ G⁷ C F B^b F C⁷ F⁶

16 C⁷ F G⁷ F C⁷ F

Giovanni Plerluigi da Palestrina

49. The Strife Is O'Er.

Guitarra,
Violão,
Viola Caipira.

1 ^D ^G ^D ^G

5

9

13

18

The image displays musical notation for guitar, violão, and viola caipira. It consists of five lines of music, each starting with a measure number (1, 5, 9, 13, 18). Above the notes, chord symbols are provided: D, G, A, F#m, Em, Bm, and A. The notation includes rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with bar lines and repeat signs. The key signature is one sharp (F#), and the time signature is 4/4. The notation is written in a style where notes are placed on a five-line staff with stems and beams, and chords are indicated by letters with accidentals and subscripts.

Pyotr Il'yich Tchaikovsky

50. Valsa das Flores.

Guitarra,
Violão,
Viola Caipira.

1 $\frac{3}{4}$ 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 C[#] A⁷ D

42 1. C^{#dim} Baum C[#]

48 2. D F⁷ A⁷ D