



# Marcelo Torcato

Brazil, Pauliceia

## Coleção Variada - Acordeon Czerny, Carl

### 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 - Acordeon  
**Composer:** Czerny, Carl  
**Arranger:** Torcato, Marcelo  
**Copyright:** Creative Commons Licence  
**Publisher:** Torcato, Marcelo  
**Instrumentation:** Accordion  
**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

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# Coleção Variada

Carl Czerny.

Vários Compositores

1. Op. 261 nº 1.  $Q=100$  a  $Q=120$

Acordeão

4/4 f M

ä ↑

2. Op. 261 nº 5.  $Q=100$  a  $Q=120$

4/4 f ä M

ä ↑

3. Op. 261 n° 10.

Acordeão

*f*

*p*

ä ä ä ä ä ä

*f*

*p*

ä ä ä ä ä ä

4. Op. 261 n° 4.

*f*

*M*

*p*

*f*

*p*

*f*

*M*

*S*

*M*

*p*

ä ä ä ä ä ä

5. Op. 261 n° 11.  $q=100$  a  $q=120$

Acordeão

6. Op. 261 n° 12.  $q=100$  a  $q=120$

7. Op. 599 nº 18.

Acordeão.

The musical score is written for an accordion in 4/4 time. It consists of six systems of music. Each system has a treble staff and a bass staff. The treble staff contains a complex melodic line with many beamed notes. The bass staff contains a simpler accompaniment with notes and rests. Dynamics like 'p' and 'M' are present. The piece concludes with a final cadence in the last system.



Georges Bull.

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

Acordeão.

The musical score is written for an accordion in 2/4 time, with a tempo marking of quarter note = 105. It consists of six systems of two staves each. The top staff uses a treble clef and the bottom staff uses a bass clef. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-5 above or below notes. There are also some slurs and accents. The key signature is one sharp (F#). The piece concludes with a final double bar line and a fermata over the last note.

Passeio Matinal de 25 Pequenos Estudos, Op 80.

♩ = 80

Acordeão.

The image displays a musical score for an accordion, consisting of five systems. Each system contains two staves: the upper staff is in treble clef and the lower staff is in bass clef. The time signature is 4/4. The score includes various musical notations such as quarter notes, eighth notes, and rests, with some notes marked with slurs. The key signature is one sharp (F#). The piece concludes with a final double bar line and a fermata over the last note of the bass staff in the fifth system.

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

q. = 100

Acordeão.

The musical score is written for an accordion and consists of six systems, each with two staves. The top staff of each system uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). The tempo is marked 'q. = 100'. The notation includes various notes, rests, and slurs, with some notes marked with 'a' or 'ä' above them. The piece is in 2/4 time.

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

q= 100

Acordeão.

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

Q= 120

Acordeão.

The musical score is written for an accordion in 2/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The tempo is marked as Q=120. The score is divided into six systems, each with two staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'a' (accendo) and 'M' (marcato). The piece concludes with a final cadence in the last system.

Johann Sebastian Bach.

13. Minueto IV do Pequeno Livro de Anna Magdalena.

♩ = 90

Acordeão.

The image displays a musical score for an accordion, labeled 'Acordeão.' The score is for Johann Sebastian Bach's Minuet IV from the Notebook for Anna Magdalena. It is written in G major (one sharp) and 3/4 time. The tempo is marked as quarter note = 90. The score consists of six systems, each with a treble clef staff and a bass clef staff. The notation includes various note values, rests, and dynamic markings. The piece is a 32-measure minuet.

Minueto V do Pequeno Livro de Anna Magdalena.

q=75

Acordeão.

The musical score is written for an accordion. It consists of six systems, each with two staves. The top staff of each system is in G major (one sharp, F#) and the bottom staff is in C major (no sharps or flats). The time signature is 3/4. The tempo is marked as quarter note = 75 (q=75). The notation includes chords, single notes, and rests, with some notes marked with slurs and accents. The score is a simple, elegant piece of music.

15. Minueto VII do Pequeno Livro de Anna Magdalena.

Q= 110

Acordeão.

The image displays a musical score for an accordion, consisting of six systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and bar lines. The tempo is marked as Q= 110. The word 'Acordeão.' is written to the left of the first system.



16. Polonese X do Pequeno Livro de Anna Magdalena.

♩ = 100

Acordeão.

17. Minueto XV do Pequeno Livro de Anna Magdalena.

q= 90

Acordeão.

The image displays a musical score for an accordion, consisting of two staves: a treble clef staff and a bass clef staff. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The score is divided into six systems, each with a double bar line at the end. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The piece concludes with a final cadence marked by a double bar line and a fermata over the final notes.

18. Marcha XVIII do Pequeno Livro de Anna Magdalena.

♩ = 115

Acordeão.

The musical score is written for an accordion. It consists of two staves: a treble clef staff (top) and a bass clef staff (bottom). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked as quarter note = 115. The melody is written in the treble clef, and the bass line is in the bass clef. The score is divided into six systems, each with two measures. The first system includes the lyrics 'a péo p a péo p a'. The piece concludes with a double bar line and repeat signs.

19. Museta XXII do Pequeno Livro de Anna Magdalena.

♩ = 120

Acordeão.

The image displays a musical score for an accordion, consisting of six systems of two staves each (treble and bass clefs). The key signature is G major (one sharp) and the time signature is 4/4. The tempo is marked as quarter note = 120. The notation includes chords, single notes, and slurs. The first system starts with a treble clef and a sharp sign, and a bass clef with a sharp sign. The second system has a treble clef with two sharps and a bass clef with two sharps. The third system has a treble clef with two sharps and a bass clef with two sharps. The fourth system has a treble clef with two sharps and a bass clef with two sharps. The fifth system has a treble clef with two sharps and a bass clef with two sharps. The sixth system has a treble clef with two sharps and a bass clef with two sharps. The score concludes with a final chord in the bass clef.

20. Minueto XXXVI do Pequeno Livro de Anna Magdalena.

Acordeão.

# Prova

Segundo Nível.

Marcelo Morales Torcato  
(Marcelo Torca)

Para piano, teclado e acordeão.

21. Prova 7.

1  $\text{♩} = 120$

Acordeão.

5

9

13

17

21

Musical notation for measures 21-24. Treble clef with a sharp sign. Bass clef with a sharp sign. Notes include quarter and eighth notes with stems and beams. Measure 21 has a sharp sign above the staff.

25

Musical notation for measures 25-28. Treble clef with a sharp sign. Bass clef with a sharp sign. Notes include quarter and eighth notes with stems and beams. Measure 25 has a sharp sign above the staff. Measure 26 has an 'F' below the staff. Measure 27 has an 'a' above the staff. Measure 28 has an 'â' above the staff.

29

Musical notation for measures 29-32. Treble clef with a sharp sign. Bass clef with a sharp sign. Notes include quarter and eighth notes with stems and beams. Measure 29 has a sharp sign above the staff. Measure 30 has a 'œ' above the staff. Measure 31 has a 'ü' above the staff. Measure 32 has an 'ä' above the staff.

33

Musical notation for measures 33-36. Treble clef with a sharp sign. Bass clef with a sharp sign. Notes include quarter and eighth notes with stems and beams. Measure 33 has a sharp sign above the staff. Measure 34 has an 'a' above the staff. Measure 35 has a 'œ' above the staff. Measure 36 has an 'ó' above the staff.

# 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.

Acordeão.  $\& \frac{4}{4}$

23. Prova 2.



24. Alegre.

♩ = 100

Acordeão.  $\frac{4}{4}$

1 C F

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.

♩ = 140

Acordeão.  $\& = \# 4$

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    ♩ = 120

Acordeão.

1 #5 G Am Bm

4 # C D

6 # Em F#dim G

9 # D7 G G

12 # Am Bm C

15 # D7 Em F#dim

18 # G Am Bm

21 # C D Em

24 # F#dim G Am Bm C

27 # D Em F#dim G

28. A Pedra.

Q= 110

Acordeão.

1 C G F

4 C Dm G

7 Dm G Am

10 G Am

13 Bm G Am

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

Acordeão.  $\frac{1}{4}$

The score consists of 19 measures of music for an accordion. The time signature is 4/4, with a tempo marking of ♩ = 200. The key signature has one sharp (F#). The music is written on a single staff with a treble clef and a common time signature. The notes are primarily eighth and sixteenth notes, often beamed together. Chords are indicated above the staff: C, Dm, and G7. The piece concludes with a whole note chord in the final measure.

30. A Cesta.

Acordeão.

1 F C<sup>7</sup> F C<sup>7</sup>

5 Dm Am Dm Am

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

13 F C<sup>7</sup> B<sup>b</sup>

17 C F Am Dm

21 F Am Dm F

25 B<sup>b</sup> C<sup>7</sup> F C<sup>7</sup>

29 F C<sup>7</sup> B<sup>b</sup> C<sup>7</sup>

33 B<sup>b</sup> C<sup>7</sup> F C<sup>7</sup>

37 F B<sup>b</sup> C<sup>7</sup> F

31. Em Quiáleras.

q = 67

Acordeão.

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

32. Marcha do Amanhecer.

Q= 125

Acordeão. 1  $\sharp\sharp$  2/4

5

9

13

17

21

25

29

33

37



33. Pensando.

♩ = 130

Acordeão.

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 F#m Bm F#m 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.

1  $Q=90$

Acordeão.  $\&$   $\text{E}^b$   $\text{Fm}$   $\text{Gm}$   $\text{A}^b$

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

9  $\text{Fm}$   $\text{Gm}$   $\text{A}^b$   $\text{B}^b$

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

17  $\text{Gm}$   $\text{A}^b$   $\text{B}^b$   $\text{Cm}$

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

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

29  $\text{E}^b$   $\text{Fm}$   $\text{Gm}$   $\text{A}^b$

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

37  $\text{A}^b$   $\text{B}^b$   $\text{E}^b$   $\text{B}^b$   $\text{E}^b$

35. Uma Tristeza.

♩ = 50

Acordeão.  $\#4$

1  $G$

5  $\#$   $C$   $G$

9  $\#$   $D^7$   $G$   $C$

13  $\#$   $G$   $D^7$   $Em$   $D^7$   $G$   $Am$   $G$   $D^7$   $G$

17  $\#$

21  $\#$   $D^7$   $C$

25  $\#$   $D^7$   $D^7$   $G$

29  $\#$   $C$   $D$   $G$

33  $\#$   $C$   $D^7$   $G$

37  $\#$   $D^7$   $G$

36. Tocar.

Q= 120

Acordeão.  $\& = \#4$

1  $G$   $F\#dim$   $G$   $D7$

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

Acordeão.

1 A<sup>b</sup> E<sup>b</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

5 A<sup>b</sup> E<sup>b</sup> D<sup>b</sup>

9 A<sup>b</sup> E<sup>b</sup> A<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> E<sup>b</sup>

13 Q=120 C<sup>m</sup> C F C

17 G<sup>7</sup> C F C

21 F C C

25 C G<sup>7</sup> C A<sup>b</sup> Q=90

29 E<sup>b</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

33 E<sup>b</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

37 A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> E<sup>b</sup> A<sup>b</sup>

38. Simples 2.

e = 220

Acordeão.

1  $D^b$   $A^b$

5  $D^b$   $A^b$   $D^b$   $A^b$   $D^b$   $Fm$   $E^b_m$

9  $G^b$   $E^b_m$   $G^b$   $A^b$

13  $D^b$   $A^b$

17  $D^b$

21  $A^b$   $B^b$   $F^b$   $G^b$

25  $B^b$   $C^7$   $C$   $D^7$

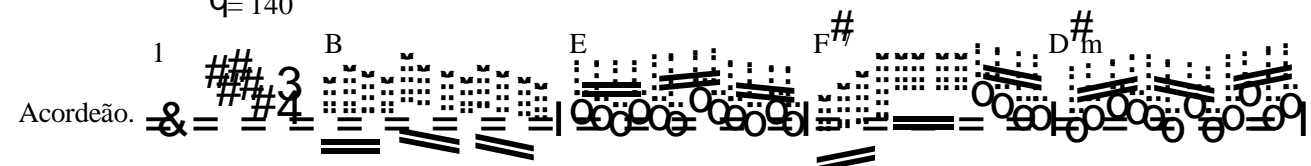
29  $D^b$   $A^b$   $D^b$


33  $D^b$   $A^b$

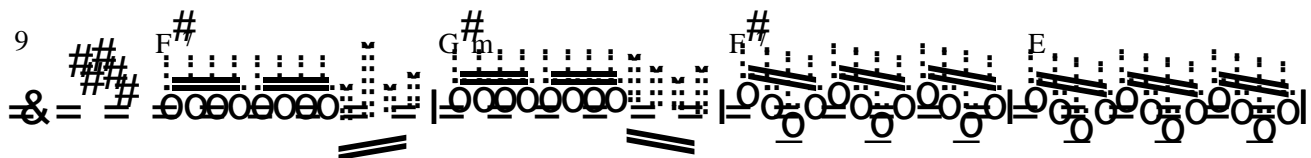
37  $D^b$   $A^b$   $D^b$   $A^b$   $D^b$

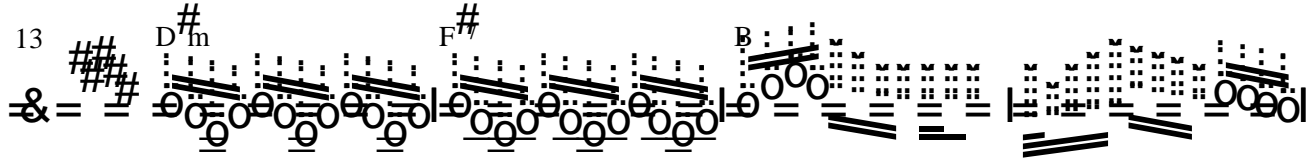
39. Correndo.

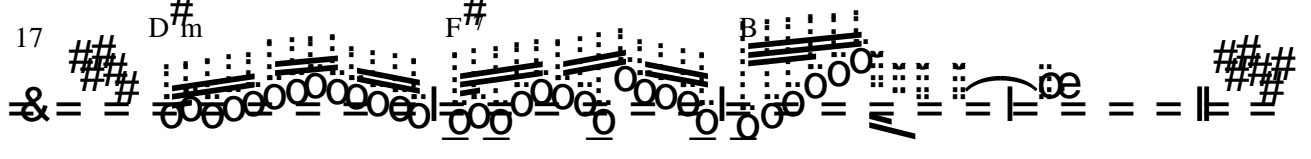
Q= 140


1 Acordeão. 

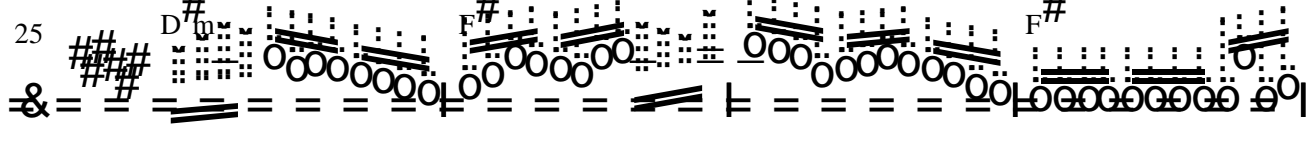
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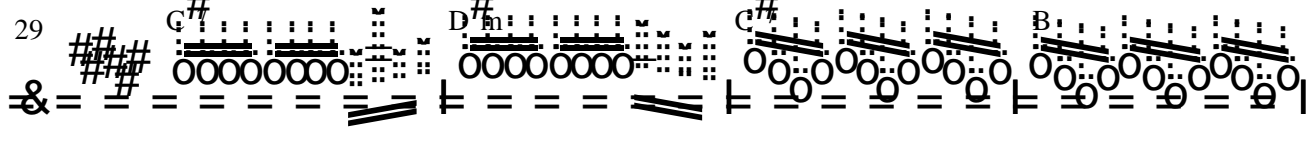
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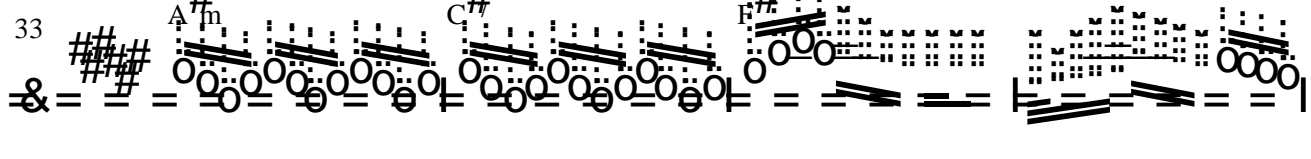
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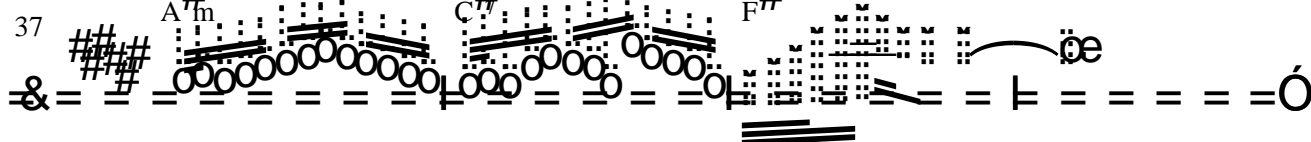
17 

21 

25 

29 

33 

37 

40. Refletindo.

Q= 80

Acordeão.

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.

1  $q=100$  F

Acordeão. & b  $\frac{3}{4}$  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

# Luigi Boccherini

## 42. Minueto.

Acordeão.  $\text{♩} = 95$

1  $\text{♩} = 95$   
#3/4

N.C. G D7

4 # G A7

7 # # D G A D

10 # N.C. D Gm D Gm

13 # D Gm D G

16 # D7 N.C. G Am

19 # D7 G C D G

# Alexander Borodin

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

Acordeão.

1 <sup>Gm7</sup> <sup>C7</sup> <sup>F</sup>

4 <sup>Gm</sup> *To Coda*

7 <sup>Dm</sup> <sup>B<sub>b</sub>m</sup>

10 <sup>F</sup>

13 <sup>B<sub>b</sub>m</sup> <sup>F</sup>

16 <sup>Gm</sup>

19 <sup>Dm</sup> <sup>Gm</sup>

22 <sup>A</sup> *D.C. al Coda*

25 <sup>Coda</sup> <sup>F</sup> <sup>Cdim</sup> <sup>Gm7</sup>

28 <sup>C7</sup> <sup>F</sup>

# Johannes Brahms

## 44. Lullaby.

Acordeão.  $q=70$

1  $\hat{b}4$   $E^b$

4  $B^b$

7  $E^b$

10  $A^b$   $E^b$   $B^b$

13  $E^b$   $A^b$   $E^b$

16  $B^b$   $E^b$

# Edward Elgar

## 45. Pompas e Circunstâncias Marcha nº 1.

Acordeão.

1 G D7 G C G  
7 Am7 D7 G A7 D Bm  
13 Em7 A7 D G D7 G D7  
19 G C G A7 D7 ä  
25 G A7 D G B7 D7  
31 G D7 G Em  
37 1. Am7 D7 G ä 2. Am7  
43 B7 G Ó

# George Frideric Handel

## 46. Hallelujah.

Acordeão.  $\text{4/4}$   $\text{D}$   $\text{G D}$   $\text{G D}$   $\text{G D}$   $\text{G D}$   $\text{A}^7$   $\text{D}$   $\text{A}$   $\text{D A}$   $\text{D A}$

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

13  $\text{D A}$   $\text{D A}$   $\text{N.C.}$   $\text{D}$   $\text{G D}$   $\text{G D}$   $\text{G D}$

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

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

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

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

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

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

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

### Claudio Monteverdi

47. Lasciatemi Morire.

Acordeão.

1 Cm B<sup>b</sup>m C B<sup>b</sup> A<sup>b</sup> C<sup>7</sup> F<sup>m</sup> B<sup>b</sup>m<sup>7</sup>

6 C<sup>7</sup>sus<sup>4</sup> C F<sup>m</sup> D<sup>b</sup>maj<sup>7</sup> D<sup>b</sup> C F<sup>m</sup> E<sup>b</sup>

11 Cm Ddim<sup>7</sup> Cm F<sup>m</sup><sup>6</sup> G Cm G C B<sup>b</sup>m<sup>7</sup>

16 B<sup>b</sup> A<sup>b</sup> C<sup>7</sup> F<sup>m</sup> B<sup>b</sup>m<sup>7</sup> C<sup>7</sup>sus<sup>4</sup> C F<sup>m</sup>

## Jacques Offenbach

### 48. Can Can.

Acordeão.

1 C G<sup>7</sup> C G<sup>7</sup> C G<sup>7</sup> C G<sup>7</sup> C G<sup>7</sup> C G<sup>7</sup>

6 C G<sup>7</sup> C G C F B<sup>b</sup> F

11 C<sup>7</sup> F<sup>6</sup> G<sup>7</sup> C F B<sup>b</sup> F C<sup>7</sup> F<sup>6</sup>

16 C<sup>7</sup> F F F C<sup>7</sup> F F F C<sup>7</sup> F F F C<sup>7</sup> F



Giovanni Plerluigi da Palestrina

49. The Strife Is O'Er.

Acordeão.

1 <sup>D</sup> <sup>G</sup> <sup>D</sup> <sup>G</sup>

5

9

13

18

# Pyotr Il'yich Tchaikovsky

## 50. Valsa das Flores.

Acordeão.

1  $\text{D}$   $\text{C}^{\#}\text{dim}$   $\text{D}$

6  $\text{C}^{\#}\text{dim}$   $\text{D}$   $\text{A}$   $\text{C}^7$

11  $\text{E}^{\text{m}}$   $\text{E}^7$

16  $\text{A}^7$   $\text{D}$   $\text{C}^{\#}\text{dim}$   $\text{D}$

21  $\text{C}^{\#}\text{dim}$   $\text{D}$   $\text{D}^7$   $\text{F}^{\#}\text{m}$

26  $\text{C}^{\#}$   $\text{F}^{\#}\text{m}$   $\text{C}^{\#}$   $\text{F}^{\#}\text{m}$   $\text{D}^7$

31  $\text{F}^{\#}\text{m}$   $\text{C}^{\#}$   $\text{F}^{\#}\text{m}$  N.C.  $\text{D}$   $\text{A}^7$

36  $\text{C}^{\#}$   $\text{E}^{\text{m}}$   $\text{A}^7$   $\text{D}$   $\text{E}^{\text{m}}$

42  $\text{A}^7$   $\text{C}^{\#}\text{dim}$   $\text{B}^{\text{a}}\text{u}\text{m}$   $\text{C}^{\#}$

48  $\text{A}^7$   $\text{D}$   $\text{F}^7$   $\text{A}^7$   $\text{D}$