



# Marcelo Torcato

Brazil, Pauliceia

## Coleção Variada - Bandolim e Escaleta Elgar, Edward

### 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 - Bandolim e Escaleta  
**Composer:** Elgar, Edward  
**Arranger:** Torcato, Marcelo  
**Copyright:** Creative Commons Licence  
**Publisher:** Torcato, Marcelo  
**Instrumentation:** Mandolin  
**Style:** Classical

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Vários Compositores

# Coleção Variada

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Marcelo Morales Torcato  
2011

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# Coleção Variada

Carl Czerny.

Vários Compositores

1. Op. 261 nº 1.  $q=100$  a  $q=120$

Bandolim,  
Escaleta.

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

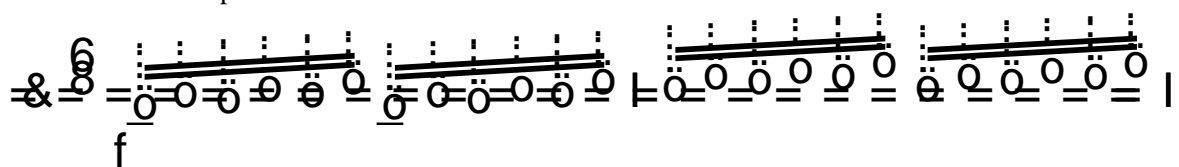
$\&=$  |  $\acute{u}$   $\grave{a}$   $\grave{c}$   $\acute{o}$

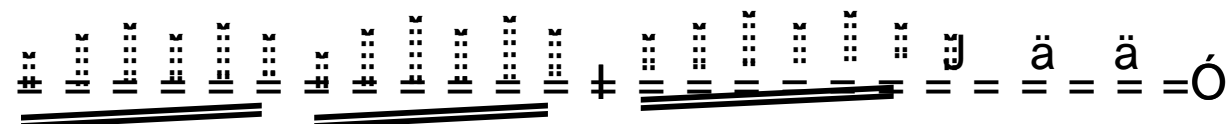
2. Op. 261 nº 5.  $q=100$  a  $q=120$

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

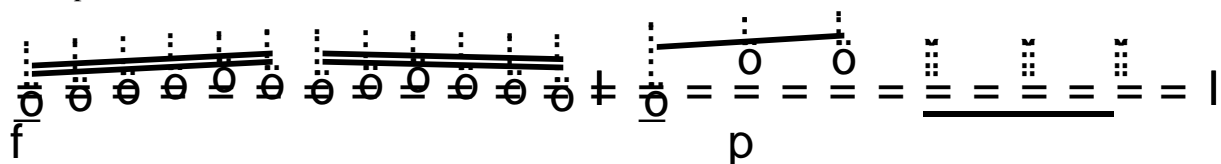
$\&=$  |  $\acute{u}$   $\grave{a}$   $\grave{c}$   $\acute{o}$

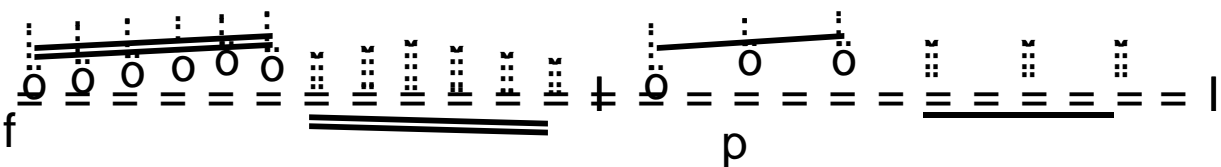
3. Op. 261 n° 10.

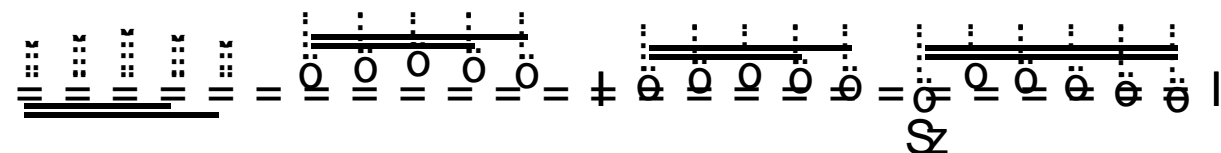
Bandolim,  
Escaleta. & 

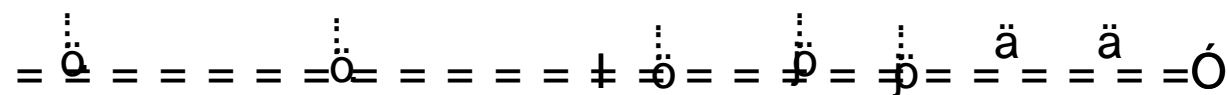
& 

4. Op. 261 n° 4.

& 

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& 

& 

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

Bandolim,  
Escaleta.

The score for Op. 261 n° 11 is written for Bandolim and Escaleta. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked as  $q=100$  a  $q=120$ . The first system consists of a single line of music with a dynamic marking of *p* (piano) and a series of sixteenth-note chords. The second system continues with a dynamic marking of *f* (forte) and includes a *cresc.* (crescendo) marking. The piece concludes with a fermata over a whole note.

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

The score for Op. 261 n° 12 is written for Bandolim and Escaleta. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked as  $q=100$  a  $q=120$ . The first system consists of a single line of music with a dynamic marking of *p* (piano) and a series of sixteenth-note chords. The second system continues with a dynamic marking of *f* (forte) and includes a *cresc.* (crescendo) marking. The piece concludes with a fermata over a whole note.

7. Op. 599 nº 18.

Bandolim,  
Escaleta.

$\text{4}$   
 $\text{4}$   
p

f

p

f

p

p



### Georges Bull.

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

Bandolim,  
Escaleta.

$\text{♩} = 105$   
 $\frac{2}{4}$

The musical score is written for Bandolim (mandolin) and Escaleta (mandolin). It features a tempo of quarter note = 105 and a 2/4 time signature. The notation includes various rhythmic values, slurs, and articulation marks. The piece concludes with a fermata on the final note of the eighth staff.

Passeio Matinal de 25 Pequenos Estudos, Op 80.

Q= 80

Bandolim,  
Escaleta.

4

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

♩ = 100

Bandolim,  
Escaleta.

The musical score is written for Bandolim and Escaleta. It consists of ten staves of music. Each staff begins with a treble clef and a common time signature (C). The music is written in a style that uses dots above notes to indicate fingerings and slurs to indicate phrasing. The notes are primarily eighth and sixteenth notes, with some quarter notes. The key signature is one sharp (F#). The piece concludes with a final note marked with a fermata.

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

♩ = 100

Flauta-doce  
Soprano,  
Tenor.

The musical score is written on eight staves. 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 as quarter note = 100. The music is written in a single melodic line with various notes, rests, and slurs. The notes are often beamed together in groups of four or six. The piece concludes with a fermata over a final note.

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

♩ = 120

Bandolim,  
Escaleta.

The musical score is written for Bandolim and Escaleta in 4/4 time with 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 begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the piece. The final staff ends with a fermata over a whole note.

### Johann Sebastian Bach.

#### 13. Minueto IV do Pequeno Livro de Anna Magdalena.

Q= 90

Bandolim,  
Escaleta.

The musical score is written for Bandolim and Escaleta. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked as Q=90. The score consists of eight staves of music. The first staff starts with a treble clef, a sharp sign, and a 3/4 time signature. The music is written in a single melodic line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and articulation marks such as slurs and accents. The piece concludes with a final cadence on the eighth staff.

Minueto V do Pequeno Livro de Anna Magdalena.

♩ = 75

Bandolim,  
Escaleta.

The image displays a musical score for a Minuet in G major from Anna Magdalena's Notebook for Anna Bach. The score is written for guitar, with a treble clef and a key signature of one flat (F major). The tempo is marked as quarter note = 75. The score consists of eight staves of music. Each staff begins with a treble clef, a key signature of one flat, and a common time signature. The notation includes standard musical symbols such as notes, rests, and bar lines, as well as guitar-specific tablature (numbers 0-6) and fretting diagrams (vertical lines with dots) placed above the notes. The piece concludes with a final cadence on the eighth staff.

15. Minueto VII do Pequeno Livro de Anna Magdalena.

Q= 110

Bandolim,  
Escaleta.

# 3/4



16. Polonese X do Pequeno Livro de Anna Magdalena.

Q= 100

Bandolim,  
Escaleta.

The musical score is written for guitar (Bandolim) in G major (one sharp) and 3/4 time. It consists of seven staves of music. The first staff includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, with various fingerings indicated by dots above the notes. The piece concludes with a final cadence on the seventh staff.

17. Minueto XV do Pequeno Livro de Anna Magdalena.

q= 90

Bandolim,  
Escaleta.

18. Marcha XVIII do Pequeno Livro de Anna Magdalena.

♩ = 115

Bandolim,  
Escaleta. & # C

The musical score is written for Bandolim (Bandeira) and Escaleta (Cavaquinho). It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as ♩ = 115. The score consists of eight staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. There are also some specific markings like 'w' and 'f' (forte) throughout the piece. The music is written in a style typical of Brazilian instrumental music.

19. Museta XXII do Pequeno Livro de Anna Magdalena.

Q= 120

Bandolim,  
Escaleta.

The musical score is written for Bandolim and Escaleta in a 2/4 time signature with a key signature of two sharps (F# and C#). It consists of ten staves of music. The notation includes various note values (quarter notes, eighth notes, sixteenth notes), rests, and slurs. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The music is characterized by a mix of rhythmic patterns and melodic lines. The final note of the piece is a whole note G4.

20. Minueto XXXVI do Pequeno Livro de Anna Magdalena.

Bandolim,  
Escaleta.

The musical score is written for a lute (Bandolim) and is in the key of B-flat major (one flat). It is in 3/4 time. The notation uses a six-line staff with notes and rests represented by letters and numbers. The score includes various musical symbols such as accidentals (sharps, flats, naturals), slurs, and a repeat sign. The piece concludes with a final cadence marked by a double bar line and a fermata over the final note.

# Prova

Marcelo Morales Torcato  
(Marcelo Torca)

Segundo Nível.

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

21. Prova 7.

1  $q=120$

Bandolim,  
Escaleta.

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.

Bandolim,  
Escaleta.

## 23. Prova 2.

24. Alegre.

♩ = 100

Bandolim,  
Escaleta.

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

4 <sup>Dm</sup> <sup>C</sup>

7 <sup>Dm</sup> <sup>C</sup> <sup>G7</sup>

10 <sup>F</sup>

13 <sup>C</sup> <sup>Dm</sup> <sup>F</sup>

16 <sup>C</sup> <sup>G7</sup> <sup>C</sup>

25. Escala em Dó Maior: Exercício 1

♩ = 60 a ♩ = 120

19 <sup>C</sup> <sup>Dm</sup> <sup>Em</sup>

22 <sup>F</sup> <sup>G</sup> <sup>Am</sup>

25 <sup>Bdim</sup> <sup>C</sup> <sup>G</sup> <sup>C</sup>



26. É Folia.

♩ = 140

Bandolim,  
Escaleta.

1 #4 G C

4 # G

7 # D7 G

10 # Em Bm

13 # Em

16 # Am D7

19 # G

22 # C

25 # G D7

28 # G

27. Escala em Sol Maior: Exercício 2.

♩ = 60 a    ♩ = 120

Bandolim,  
Escaleta.

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

28. A Pedra.

Q= 110

Bandolim,  
Escaleta.

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

Bandolim,  
Escaleta.

1 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.

Bandolim,  
Escaleta.

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

5 <sup>Dm</sup> <sup>Am</sup> <sup>Dm</sup> <sup>Am</sup>

9 <sup>Dm</sup> <sup>F</sup> <sup>G7</sup> <sup>C</sup>

13 <sup>F</sup> <sup>C7</sup> <sup>B<sup>b</sup></sup>

17 <sup>C</sup> <sup>F</sup> <sup>Am</sup> <sup>Dm</sup>

21 <sup>F</sup> <sup>Am</sup> <sup>Dm</sup> <sup>F</sup>

25 <sup>B<sup>b</sup></sup> <sup>C7</sup> <sup>F</sup> <sup>C7</sup>

29 <sup>F</sup> <sup>C7</sup> <sup>B<sup>b</sup></sup> <sup>C7</sup>

33 <sup>B<sup>b</sup></sup> <sup>C7</sup> <sup>F</sup> <sup>C7</sup>

37 <sup>F</sup> <sup>C7</sup> <sup>B<sup>b</sup></sup> <sup>C7</sup> <sup>F</sup>

31. Em Quiáleras.

q = 67

Bandolim,  
Escaleta.

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

Bandolim,  
Escaleta.

1

5

9

13

17

21

25

29

33

37

33. Pensando.

♩ = 130

1 C F C C F C F Dm C

Bandolim,  
Escaleta.

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 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.

Bandolim,  
Escaleta.

1  $Q=90$  E<sup>b</sup> Fm Gm A<sup>b</sup>

5 B<sup>b</sup> Gm Ddim E<sup>b</sup>

9 Fm Gm A<sup>b</sup> B<sup>b</sup>

13 Cm Ddim E<sup>b</sup> Fm

17 Gm A<sup>b</sup> B<sup>b</sup> Cm

21 Ddim E<sup>b</sup> Fm Gm

25 A<sup>b</sup> B<sup>b</sup> Cm Ddim

29 E<sup>b</sup> Fm Gm A<sup>b</sup>

33 B<sup>b</sup> Cm Ddim E<sup>b</sup>

37 A<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> Ó

35. Uma Tristeza.

♩ = 50

Bandolim,  
Escaleta.

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.

♩ = 120

Bandolim,  
Escaleta.

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

Bandolim,  
Escaleta.

1

5

9

Q=120

13

17

21

25

29

33

37

38. Simples 2.

e = 220

Bandolim,  
Escaleta.

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

39. Correndo.

Q= 140

Bandolim,  
Escaleta.

1 F# B E F# D#m

5 G#m B B

9 F# G#m F# E

13 D#m F# B

17 D#m F# B

21 F# B C# A#m

25 D#m F# F#

29 G# D#m C# B

33 A#m C# F#

37 A#m C# F#

40. Refletindo.

Q= 80

Bandolim,  
Escaleta.

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.

Bandolim,  
Escaleta.

1  $q=100$   $\frac{3}{4}$  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.

Bandolim,  
Escaleta.

1  $\text{Q} = 95$   
#3

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.

Bandolim,  
Escaleta.

1  $\text{Gm}^7$   $\text{C}^7$   $\text{F}$

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

7  $\text{Dm}$   $\text{B}^{\flat}\text{m}$

10  $\text{F}$

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

16  $\text{Gm}$

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

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

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

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

# Johannes Brahms

## 44. Lullaby.

Bandolim,  
Escaleta.

1  $q=70$

4

7

10

13

16

# Edward Elgar

## 45. Pompas e Circunstâncias Marcha nº 1.

Bandolim,  
Escaleta,

1 #2 4

7 #

13 #

19 #

25 #

31 #

37 # 1. 2.

43 #

George Frideric Handel

46. Hallelujah.

Bandolim,  
Escaleta.

1 D G D G D G D G D A<sup>7</sup> D A D A D A

7 D A D A D A E<sup>7</sup> N.C. A D A D A

13 D A D A N.C. D G D G D G D

19 A D G Em A<sup>7</sup> D Asus<sup>4</sup> A D A Bm A D E<sup>7</sup> A Bm<sup>7</sup> E<sup>7</sup> A D

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

31 A D G Em<sup>6</sup> D N.C. A D G<sup>#</sup>dim A D A E

37 A A<sup>7</sup> D G C<sup>#</sup>dim D G D A D A D G<sup>#</sup>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<sup>#</sup>Bm F<sup>#</sup> Bm F<sup>#</sup> Bm N.C.

58 G A<sup>7</sup> D A Bm D G D A<sup>7</sup> D Asus<sup>4</sup> A D G D

64 G D G D G D GD GD GD GD G D G D

**Claudio Monteverdi**

47. Lasciatemi Morire.

Bandolim,  
Escaleta.

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> C B<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.

Bandolim,  
Escaleta.

1 C G7 C G7 C G7 C G7

6 C G7 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 C<sup>7</sup> F C<sup>7</sup> F

### Giovanni Plerluigi da Palestrina

49. The Strife Is O'Er.

Bandolim,  
Escaleta.

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

5

9

13

18

The musical score consists of five systems, each representing a line of music. Each system begins with a measure containing a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notes are represented by circles with stems, and chords are indicated by letters (D, G, A, F#m, Em, Bm) above the notes. Bar lines are used to separate measures. The first system ends with a double bar line. The second system ends with a double bar line. The third system ends with a double bar line. The fourth system ends with a double bar line. The fifth system ends with a double bar line and a final note marked with an accent (Ó).



# Pyotr Il'yich Tchaikovsky

## 50. Valsa das Flores.

Bandolim,  
Escaleta.

1  $\# \#$   $\frac{3}{4}$  D C<sup>#dim</sup> D

6 C<sup>#dim</sup> D A C<sup>7</sup>

11 Em E<sup>7</sup>

16 A<sup>7</sup> D C<sup>#dim</sup> D

21 C<sup>#dim</sup> D D<sup>7</sup> F<sup>#m</sup>

26 C<sup>#</sup> F<sup>#m</sup> C<sup>#</sup> F<sup>#m</sup> D<sup>7</sup>

31 F<sup>#m</sup> C<sup>#</sup> F<sup>#m</sup> N.C. D A<sup>7</sup>

36 A<sup>7</sup> D

42 1. C<sup>#dim</sup> Baum C

48 A<sup>7</sup> 2. D F<sup>7</sup> A<sup>7</sup> D