



# Marcelo Torcato

Brésil, Pauliceia

## Coleção Variada - Baixo Bach, Johann Sebastian

### 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 Soprano1 Flute à Bec Soprano1 Flute à Bec Contralto1 Melodica1 Mandoline1 Ukelele1 Guitare1 Guitare pedal1 Viole Caipira1 Basse1 Accordéon1 Synthétiseur1 Piano1 Batterie1 Percusion atabaque pandeiro triângulo ganzá pandeirola.

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### A propos de la pièce



**Titre :** Coleção Variada - Baixo  
**Compositeur :** Bach, Johann Sebastian  
**Arrangeur :** Torcato, Marcelo  
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**Editeur :** Torcato, Marcelo  
**Instrumentation :** Basse électrique  
**Style :** Classique

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Vários Compositores

# Coleção Variada

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Marcelo Morales Torcato  
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# Coleção Variada

Carl Czerny.

Vários Compositores

1. Op. 261 nº 1.  $Q=100$  a  $Q=120$

Baixo.  $\frac{4}{4}$   $f$

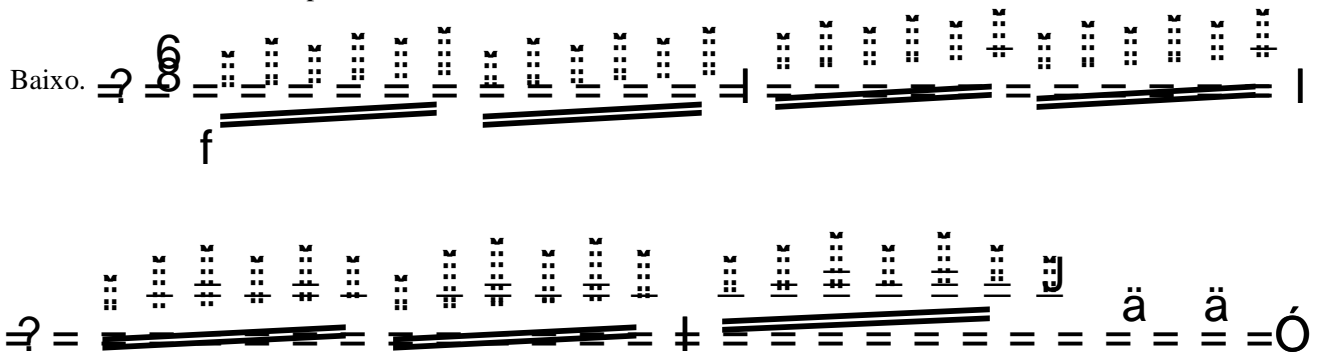
$\frac{4}{4}$   $f$

2. Op. 261 nº 5.  $Q=100$  a  $Q=120$

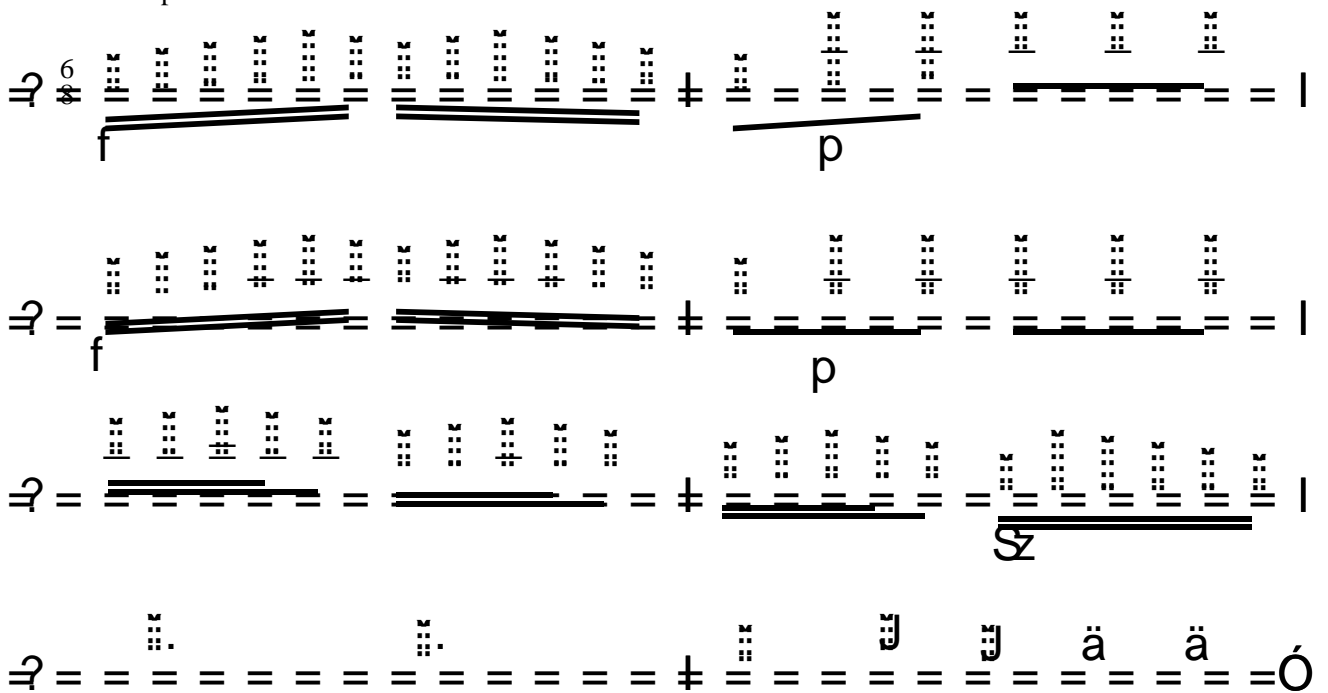
$\frac{4}{4}$   $f$

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

3. Op. 261 nº 10.

Baixo. 

4. Op. 261 nº 4.



5. Op. 261 nº 11.  $Q=100$  a  $Q=120$

Baixo.  $\text{b} \frac{4}{4}$

*p* *F*

*cresc.* *f*

6. Op. 261 nº 12.  $Q=100$  a  $Q=120$

Baixo.  $\text{b} \frac{4}{4}$

*p* *F*

*cresc.* *f*

7. Op. 599 nº 18.

Baixo.  $\frac{4}{4}$   
p

p



Georges Bull.

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

Baixo.  $\text{♩} = 105$

8

Passeio Matinal de 25 Pequenos Estudos, Op 80.

♩ = 80

Guitarra,  
Violão,  
Viola Caipira.

The musical score consists of eight staves of notation. Each staff begins with a treble clef and a 4/4 time signature. The notation includes various chords, melodic lines, and articulation marks such as slurs and accents. The notes are written in a simplified style, often with dots above them to indicate fingerings. 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.

♩ = 100

Baixo.

The musical score is written for Bassoon (Baixo) in G major (one sharp, F#). It consists of 8 staves of music. The tempo is marked as quarter note = 100. The notation includes various articulations such as slurs, accents, and staccato marks. The piece concludes with a fermata over a final G note.

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

♩ = 100

Baixo.

The musical score is written for a single bass line on a grand staff. It consists of eight staves of music. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and accidentals. The key signature is one flat (B-flat). The tempo is marked as quarter note = 100. The score is written in a style that uses many ledger lines, both above and below the staff, to accommodate the wide range of the piece. The music is characterized by its fluid, impressionistic style, with frequent changes in dynamics and articulation. The piece is in 3/4 time and ends with a fermata on a whole note.

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

♩ = 120

Baixo.  $\hat{1}$   $\flat$   $\frac{2}{4}$

**Johann Sebastian Bach.**

13. Minueto IV do Pequeno Livro de Anna Magdalena.

q=90

Baixo.  $\frac{3}{4}$

The musical score is written for a single bass line in G major (one sharp) and 3/4 time. It consists of 13 measures. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and bar lines. There are some handwritten annotations: a circled '3' in the 5th measure and a circled '4' in the 13th measure. The tempo is marked 'q=90'.

Minueto V do Pequeno Livro de Anna Magdalena.

q=75

Baixo.

The musical score is written for a single bass line. It begins with a treble clef (labeled 'Baixo.'), a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked as quarter note = 75. The score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with a repeat sign and a fermata over the final note.

15. Minueto VII do Pequeno Livro de Anna Magdalena.

Q= 110

Baixo.  $\frac{3}{4}$

The musical score consists of ten staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The music is written in a style typical of Baroque keyboard or lute tablature, with some notes beamed together and some rests indicated by horizontal lines. The piece concludes with a final cadence on the tenth staff.



16. Polonese X do Pequeno Livro de Anna Magdalena.

♩ = 100

Baixo.

The musical score is written for Bassoon (Baixo) and consists of eight staves. 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 = 100. The notation includes various fingerings, slurs, and dynamic markings. The piece concludes with a fermata on the final note.

17. Minueto XV do Pequeno Livro de Anna Magdalena.

♩ = 90

Baixo.

The musical score is written for a bass clef instrument in 3/4 time, with a tempo of quarter note = 90. The key signature is one flat (B-flat major). The score consists of ten staves of music. The first staff begins with a treble clef and a 3/4 time signature, followed by a key signature change to one flat. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and ornaments. The notation includes slurs, ties, and dynamic markings. The piece concludes with a final cadence on the tenth staff.

18. Marcha XVIII do Pequeno Livro de Anna Magdalena.

Q= 115

Baixo.  $\#C$

The musical score is written for Bass (Baixo) in the key of C major (one sharp, F#) and common time (C). The tempo is marked as Q= 115. The score consists of ten staves of music. The notation uses vertical stems with dots above them to represent notes, connected by horizontal beams. The music includes various musical notations such as slurs, ties, and dynamic markings like 'W' and 'Ó'. The piece concludes with a double bar line and a fermata-like symbol.

19. Museta XXII do Pequeno Livro de Anna Magdalena.

Q=120

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

The musical score is written for Bass (Baixo) in a 2/4 time signature. The tempo is marked as Q=120. The key signature consists of two sharps (F# and C#). The score is organized into ten staves. The notation includes various rhythmic values, slurs, and dynamic markings. The final measure of the piece ends with a fermata over a whole note.

20. Minueto XXXVI do Pequeno Livro de Anna Magdalena.

Baixo.

The musical score is written for a bass clef instrument in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and accidentals. The piece concludes with a fermata over a whole note.

# Prova

Segundo Nível.

Marcelo Morales Torcato  
(Marcelo Torca)

Para baixo.

21. Prova 7.

1  $\text{♩} = 120$

Baixo.  $\text{♩} = \text{#4}$

5

9

13

17

21

25

29

33

Ó



24. Alegre.

♩ = 100

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

♩ = 60 a ♩ = 120

19 C Dm Em

22 F G Am

25 Bdim C F W



26. É Folia.

Q= 140

1 Baixo.  $\#4$   $G$

4  $\#$   $G$

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

10  $\#$   $Em$   $Bm$

13  $\#$   $Em$

16  $\#$   $Am$   $D^7$

19  $\#$   $G$   $G$

22  $\#$   $G$

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

28  $\#$   $G$   $\acute{O}$

27. Escala em Sol Maior: Exercício 2.

Q= 60 a Q= 120

Baixo.

1 G Am Bm

4 C D Em

7 F#dim G B7

10 G Am

13 Bm C D7

16 Em F#dim G

19 Am Bm G

22 Em F#dim

25 G Am Bm C D Em

28 F#dim G

28. A Pedra.

Q= 110

Baixo.

1 C

4 C Dm G

7 Dm G Am

10 G Am

13 Dm G Am

16 G Am G F

19 C Dm Em

22 Am F G

25 C G F C

28 Dm G

Ó

29. Bem Rápido.

Q= 200

Baixo.  $\frac{7}{4}$

The musical score is written for a bass guitar in 7/4 time. It consists of ten staves, each representing two measures of music. The first measure of each staff is marked with a measure number (1, 3, 5, 7, 9, 11, 13, 15, 17, 19) and a chord symbol above it. The second measure of each staff is marked with a chord symbol above it. The notes are represented by dots on a five-line staff, with stems indicating the rhythm. The chords used are C, Dm, and G7. The piece concludes with a double bar line and a fermata over the final note.

30. A Cesta.

Baixo.

1 F C7 F C7

5 Dm Am Dm Am

9 Dm F G7 C

13 F C7 Bb

17 F Am Dm

21 F Am Dm F

25 Bb C7 F C7

29 F C7 Bb C7

33 Bb C7 F C7

37 F Bb C7 F W Ó

31. Em Quiálteras.

Q.= 67

Baixo.

The musical score is written for a bass instrument in 2/4 time. It consists of 40 measures, grouped into ten systems of four measures each. The key signature has one flat (Bb). The score includes various chords such as F, E, C, Dm, C7, Bb, Gm, and Am. Melodic lines are indicated by stems and flags, with some notes tied across measures. The piece concludes with a fermata over the final note.



33. Pensando.

Q= 130

Baixo.

The image displays a bass guitar tablature for the piece 'Pensando'. It consists of ten staves of music, each with a measure number (1, 5, 9, 13, 17, 21, 25, 29, 33, 36, 39) and a set of fret numbers (0-5) written on a six-line staff. Above the staves, various chords are indicated, such as C, F, C, Dm, Am, G, Em, F, G, C, G, F, Dm, C, F, Dm7, C, D, G, D, D, G, Bm, A, G, D, Em, Fm, G, G, Em, D, G, Em7, D, E, A, E, E, A, G, Fm, E, E, A, E, A, Gm, B, A, Gm, Cm, Cm, Cm, A, B, E, B, A, E, Fm, Fm, B, E, A, Fm7, E. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line is present at the end of the 13th measure, and a key signature change to two sharps (F# and C#) is indicated at the beginning of the 17th measure. The piece concludes with a final whole note chord in the 39th measure.



34. Escala em Mib Maior: Exercício 3.

1  $q=90$

Baixo.  $\frac{3}{4}$

5

9

13

17

21

25

29

33

37

Ó



36. Tocar.

Q= 120

1 Baixo.  $\frac{2}{4}$  #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 G D7 C

21 D7 G G G

25 Em Am Bm Em

29 C D7 G C

33 D7 G D7 G

37 F#dim G D7 G Ó

37. Ilha Kwep.

Q= 90

1 Baixo.  $\text{E}^b$   $\text{B}^b$   $\text{A}^b$   $\text{E}^b$   $\text{B}^b$

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

9  $\text{E}^b$   $\text{B}^b$   $\text{E}^b$   $\text{E}^b$   $\text{B}^b$   $\text{Cm}$   $\text{B}^b$

13  $\text{Gm}$   $\text{G}$   $\text{G}$

17  $\text{D}^7$   $\text{G}$   $\text{C}$   $\text{G}$

21  $\text{C}$   $\text{G}$   $\text{G}$

25  $\text{G}$   $\text{D}^7$   $\text{G}$   $\text{E}^b$   $\text{Q}=90$

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

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

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



39. Correndo.

Q= 140

1

Baixo.  $\Rightarrow$   $\frac{3}{4}$

F# B C# A#

5

D#m F# F#

9

C# D#m C# B

13

A#m C# F#

17

A#m C# F#

21

Bb Gb Ab Fm

25

Bb Db Db

29

Ab Bb Ab Gb

33

Fm Ab Db

37

Fm Ab Db

Ó

40. Refletindo.

Q= 80

Baixo.

The image shows a bass guitar tablature for the piece '40. Refletindo'. It consists of ten systems of music, each starting with a measure number (1, 5, 9, 13, 17, 21, 25, 29, 33, 37) and a chord symbol above the first measure. The tablature uses numbers 0-4 on the strings to indicate fret positions. Chord symbols include C, G7, F, Dm, and Am. The piece is in 4/4 time. The first system starts with a 4/4 time signature. The piece concludes with a final measure containing a whole note chord symbol 'Ó'.

**Anônimo.**

41. Dona Nobis Pacem.

1  $q=100$

Baixo.  $\text{b}^3$   $\text{F}$   $\text{C}$   $\text{F}$   $\text{C}$

5  $\text{b}$   $\text{F}$   $\text{C}$   $\text{F}$

9  $\text{F}$   $\text{C}$   $\text{F}$   $\text{C}$

13  $\text{b}$   $\text{F}$   $\text{C}$   $\text{F}$

17  $\text{F}$   $\text{C}$   $\text{F}$   $\text{C}$

21  $\text{b}$   $\text{F}$   $\text{C}$   $\text{F}$



# Luigi Boccherini

## 42. Minueto.

1  $Q=95$

Baixo.  $\#3$

4

7

10

13

16

19

# Alexander Borodin

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

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

Baixo.  $\text{b}^{\flat}$  *C*

4 *Gm* *To Coda*

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

10 *F* *b<sup>b</sup>*

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

16 *Gm*

19 *Dm* *Gm*

22 *A* *W* *W* *D.C. al Coda*

25 *Coda* *F* *Cdim* *Gm<sup>7</sup>*

28 *C<sup>7</sup>* *F*







**Claudio Monteverdi**

47. Lasciatemi Morire.

Baixo.

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

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

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

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

# Jacques Offenbach

## 48. Can Can.

Baixo.

The musical score is written on four staves, numbered 1, 6, 11, and 16. It includes guitar chord diagrams and rhythmic notation. The chords shown are C, G7, F, G, C, F, G7, F, C7, and F. The notation includes a treble clef, a 2/4 time signature, and various rhythmic values such as quarter notes, eighth notes, and sixteenth notes. The score is divided into measures by vertical bar lines, and some measures contain slurs or accents. The final measure of the fourth staff ends with a double bar line and a fermata over the final note.

### Giovanni Pierluigi da Palestrina

49. The Strife Is O'Er.

Baixo.

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.

Baixo.

1  $\frac{3}{4}$  D  $C^{\#dim}$  D

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

11 Em  $E^7$

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

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

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

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

36  $A^7$  D  $A^7$  D

42  $A^7$   $B^{\#m}$   $E^{\#m}$

48  $A^7$   $D$   $F^7$   $A^7$  D