

Vários Compositores

# Coleção Variada

1ª. Edição

Pauliceia  
Marcelo Morales Torcato  
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# Coleção Variada

Carl Czerny.

Vários Compositores

1. Op. 261 nº 1. ♩ = 100 a ♩ = 120

Acordeão

*f* M M

2. Op. 261 nº 5. ♩ = 100 a ♩ = 120

*f* M M

3. Op. 261 n° 10.

Acordeão

First system of music for Acordeão. Treble clef, 6/8 time signature. Bass clef. Dynamics: *f*.

Second system of music for Acordeão. Treble clef, 6/8 time signature. Bass clef.

4. Op. 261 n° 4.

First system of music. Treble clef, 6/8 time signature. Bass clef. Dynamics: *f*, *M*, *p*.

Second system of music. Treble clef, 6/8 time signature. Bass clef. Dynamics: *f*, *p*, *m*.

Third system of music. Treble clef, 6/8 time signature. Bass clef. Dynamics: *M*, *sfz*, *m*, *M*.

5. Op. 261 nº 11. ♩ = 100 a ♩ = 120

Acordeão

*p* *mf*

*cresc.* *f*

6. Op. 261 nº 12. ♩ = 100 a ♩ = 120

*p* *mf*

*cresc.* *f*

7. Op. 599 nº 18.

Acordeão.

*p* M

*mf*

*p*

*mf*

*p*

7 M

# Georges Bull.

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

$\text{♩} = 105$

Acordeão.

Musical notation for the first system, featuring a treble clef staff and a bass clef staff. The time signature is 2/4. The treble staff begins with a quarter rest followed by eighth notes. The bass staff has a whole rest in the first measure, then a half note, and a quarter note in the second measure. A dynamic marking 'M' is placed above the bass staff in the fourth measure.

Musical notation for the second system, including first and second endings. It consists of two staves. The treble staff has a first ending bracket over measures 3 and 4, followed by a repeat sign and a second ending bracket over measures 5 and 6. The bass staff has a whole rest in the first measure, then a half note and a quarter note in the second measure, and a quarter rest in the third measure.

Musical notation for the third system, consisting of two staves. The treble staff has eighth notes and quarter notes. The bass staff has a half note, a quarter rest, and a quarter note.

Musical notation for the fourth system, consisting of two staves. The treble staff has eighth notes and quarter notes. The bass staff has a whole rest in the first measure, then a half note and a quarter note in the second measure.

Musical notation for the fifth system, consisting of two staves. The treble staff has eighth notes and quarter notes. The bass staff has a half note, a quarter rest, and a quarter note.

Musical notation for the sixth system, consisting of two staves. The treble staff has eighth notes and quarter notes. The bass staff has a half note, a quarter rest, and a quarter note.



Passeio Matinal de 25 Pequenos Estudos, Op 80.

♩ = 80

Acordeão.

The first system of musical notation for the accordion. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. The treble staff begins with a dotted quarter note, followed by an eighth note, and then a series of eighth notes. The bass staff begins with a quarter note, followed by a quarter note, and then a series of quarter notes.

The second system of musical notation. It continues the melody from the first system. The treble staff features a dotted quarter note, an eighth note, and a series of eighth notes. The bass staff continues with quarter notes. The system concludes with a double bar line and repeat dots.

The third system of musical notation. The treble staff continues with a dotted quarter note, an eighth note, and eighth notes. The bass staff features a series of quarter notes. The system concludes with a double bar line and repeat dots.

The fourth system of musical notation. The treble staff continues with a dotted quarter note, an eighth note, and eighth notes. The bass staff features a series of quarter notes. The system concludes with a double bar line and repeat dots.

The fifth system of musical notation. The treble staff continues with a dotted quarter note, an eighth note, and eighth notes. The bass staff continues with quarter notes. The system concludes with a double bar line and repeat dots.

The sixth system of musical notation. The treble staff continues with a dotted quarter note, an eighth note, and eighth notes. The bass staff continues with quarter notes. The system concludes with a double bar line and repeat dots.

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

♩. = 100

Acordeão.

The musical score is written for an accordion in 6/8 time. It consists of six systems, each with a treble and bass staff. The tempo is marked as quarter note = 100. The key signature has one sharp (F#). The piece features a melodic line in the treble and a harmonic line in the bass. The score includes various musical notations such as slurs, accents, and dynamic markings like 'm' and 'M'. The piece concludes with a double bar line.

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

♩ = 100

Acordeão.

The musical score is written for an accordion and consists of six systems, each with a treble and bass staff. The piece is in 2/4 time and has a key signature of one flat (B-flat). The tempo is marked as ♩ = 100. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings 'M' (mezzo-forte) and 'm' (mezzo-piano) are used throughout the piece. The piece concludes with a double bar line at the end of the sixth system.

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

♩ = 120

Acordeão.

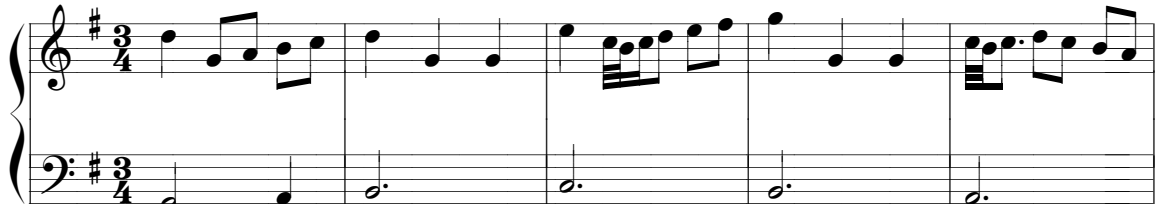
The musical score is written for accordion and piano. It begins with a tempo marking of quarter note = 120. The key signature has one flat (B-flat major). The time signature is 2/4. The score is divided into six systems. The first system is labeled 'Acordeão.' and shows the initial melody in the treble clef and a bass line in the bass clef. The subsequent systems show the piano part taking over the melody. The score ends with a double bar line and repeat dots.

**Johann Sebastian Bach.**

13. Minueto IV do Pequeno Livro de Anna Magdalena.

♩ = 90

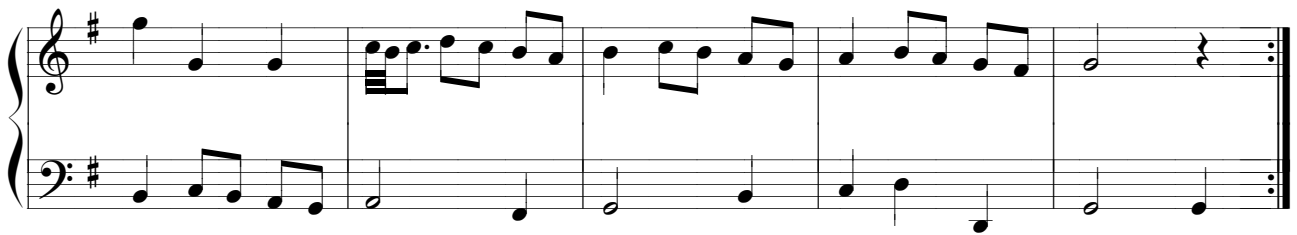
Acordeão.



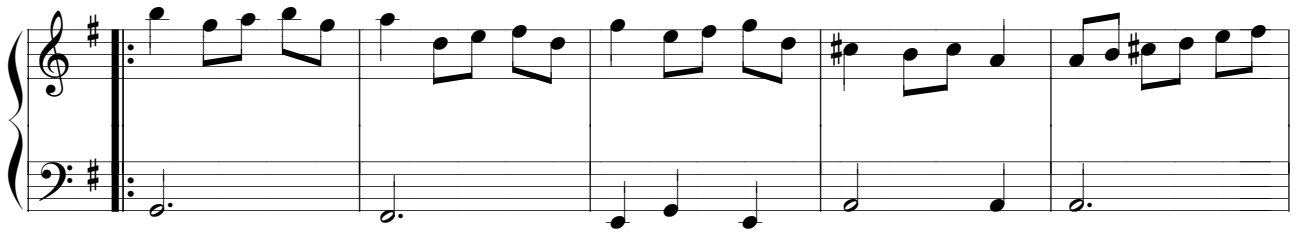
The first system of the Minuet IV for accordion. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The bass staff begins with a bass clef and a key signature of one sharp (F#). The bass line starts with a quarter note G3, followed by quarter notes F3, E3, and D3.



The second system of the Minuet IV. The treble staff continues the melody with quarter notes D4, E4, F#4, G4, and eighth notes A4-B4. The bass staff continues with quarter notes C4, B3, A3, and G3.



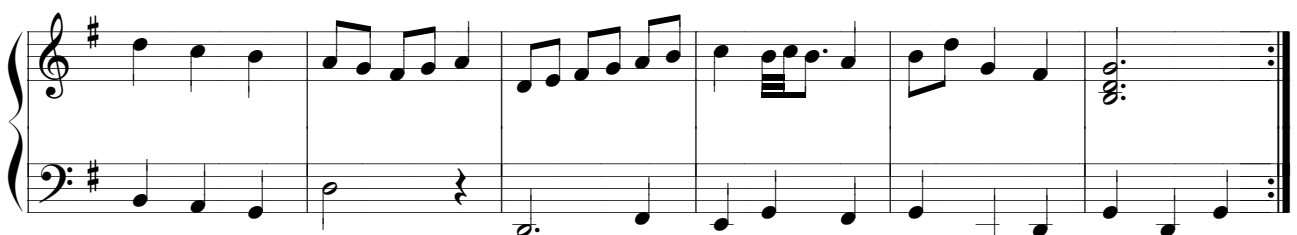
The third system of the Minuet IV. The treble staff continues with quarter notes F#4, E4, D4, and eighth notes C4-B3. The bass staff continues with quarter notes F3, E3, D3, and C3.



The fourth system of the Minuet IV. The treble staff continues with quarter notes B3, A3, G3, and eighth notes F3-E3. The bass staff continues with quarter notes B2, A2, G2, and F2.



The fifth system of the Minuet IV. The treble staff continues with quarter notes E3, D3, C3, and eighth notes B2-A2. The bass staff continues with quarter notes E2, D2, C2, and B1.



The sixth system of the Minuet IV. The treble staff continues with quarter notes G2, F2, E2, and eighth notes D2-C2. The bass staff continues with quarter notes G1, F1, E1, and D1. The piece concludes with a double bar line and repeat dots.

Minueto V do Pequeno Livro de Anna Magdalena.

♩ = 75

Acordeão.

The musical score is written for an accordion in B-flat major (two flats) and 3/4 time. It consists of six systems of two staves each. The tempo is marked as quarter note = 75. The piece begins with a treble staff melody and a bass staff accompaniment. The first system shows the initial four measures. The second system continues the melody and accompaniment. The third system features a repeat sign at the beginning and end of the system. The fourth system also has a repeat sign at the beginning. The fifth system continues the piece. The sixth system concludes the piece with a final double bar line and repeat dots.

15. Minueto VII do Pequeno Livro de Anna Magdalena.

♩ = 110

Acordeão.

The musical score is written for guitar accompaniment. It consists of six systems of two staves each, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece includes various musical notations such as eighth notes, quarter notes, and a triplet. A repeat sign is present in the third system.

16. Polonese X do Pequeno Livro de Anna Magdalena.

♩ = 100

Acordeão.

The musical score is written for an accordion in 3/4 time and B-flat major. It consists of five systems, each with a treble and bass staff. The tempo is marked as quarter note = 100. The piece begins with a treble staff melody and a bass staff accompaniment. The melody features a mix of eighth and sixteenth notes, while the bass line is primarily composed of quarter notes. The piece concludes with a double bar line and repeat dots in the final measure of the fifth system.



17. Minueto XV do Pequeno Livro de Anna Magdalena.

♩ = 90

Acordeão.

The musical score is written for guitar and accordion. It is in the key of B-flat major (two flats) and 3/4 time. The tempo is marked as ♩ = 90. The score consists of six systems, each with a guitar staff (treble clef) and an accordion staff (bass clef). The piece begins with a repeat sign. The guitar part features a melodic line with a trill in the third measure of the second system. The accordion part provides a harmonic accompaniment. The piece concludes with a final cadence in the sixth system.

18. Marcha XVIII do Pequeno Livro de Anna Magdalena.

♩ = 115

Acordeão.

The musical score is arranged in six systems, each with two staves. The top staff of each system is for the accordion, the middle for piano, and the bottom for guitar. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. A double bar line with repeat dots is used to indicate a repeat section in the third system. Trills are marked with a '3' in the piano and guitar parts. The piece concludes with a final double bar line and repeat dots.

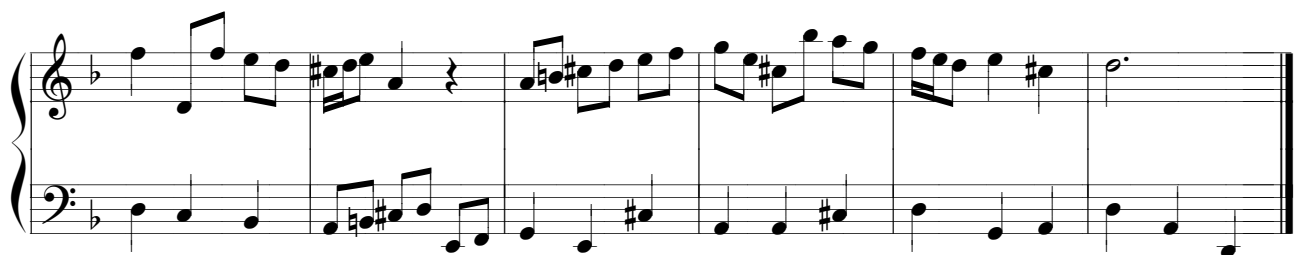
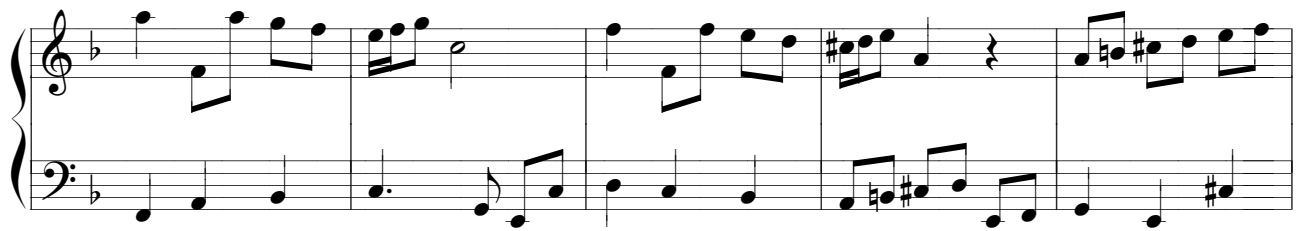
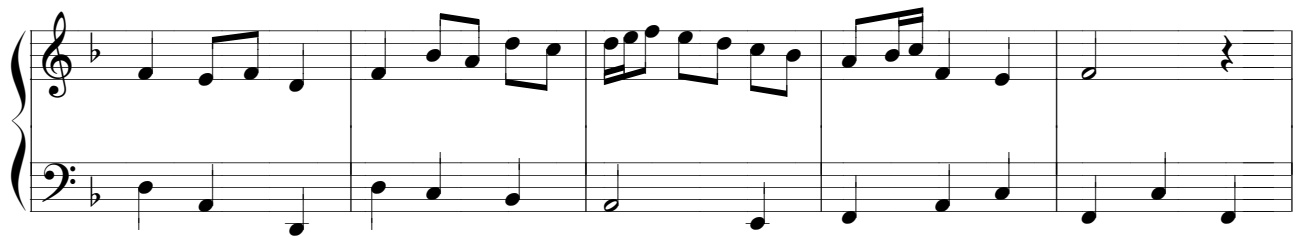
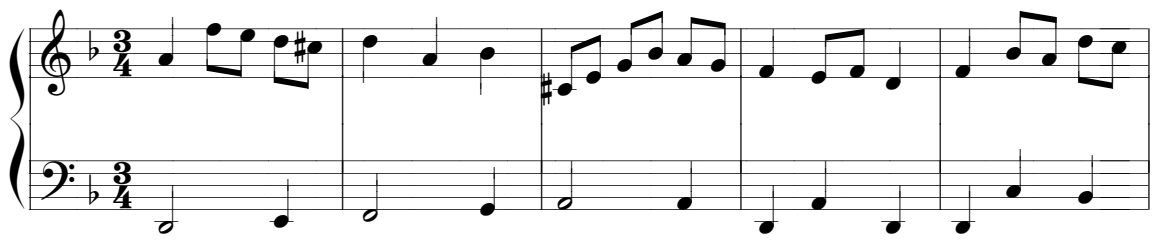
19. Museta XXII do Pequeno Livro de Anna Magdalena.

♩ = 120

Acordeão.

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.

♩ = 120

Acordeão.

*mf*

1

5

9

13

*p*

17

21

Musical notation for measures 21-24. Treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The bass line consists of quarter notes.

25

Musical notation for measures 25-28. Treble clef with a key signature of one sharp (F#). Measure 25 has a whole note rest in the treble. Measure 26 has a mezzo-forte (*mf*) dynamic marking. The melody resumes in measure 27. The bass line consists of quarter notes.

29

Musical notation for measures 29-32. Treble clef with a key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. The bass line consists of quarter notes.

33

Musical notation for measures 33-36. Treble clef with a key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. The bass line consists of quarter notes. The piece ends with a double bar line.

# Prova

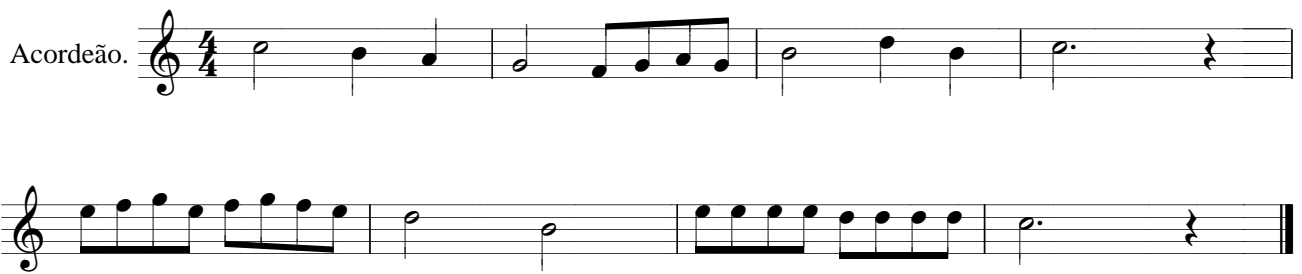
Primeiro Nível.

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.



23. Prova 2.



24. Alegre.

$\text{♩} = 100$

Acordeão.

1 C F C

4 F Dm C

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

10 F

13 C Dm F

16 C G<sup>7</sup> C

25. Escala em Dó Maior: Exercício 1

$\text{♩} = 60$  a  $\text{♩} = 120$

19 C Dm Em

22 F G Am

25 Bdim C G C



26. É Folia.

♩ = 140

Acordeão.

1 G C

4 G

7 D<sup>7</sup> G

10 Em Bm

13 Em

16 Am D<sup>7</sup>

19 G G

22 C

25 G D<sup>7</sup>

28 G

27. Escala em Sol Maior: Exercício 2.

♩ = 60   ♩ = 120

Acordeão.

1 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.

♩ = 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.

1 C Dm

3 G<sup>7</sup> C

5 Dm G<sup>7</sup>

7 C Dm

9 G<sup>7</sup> C

11 Dm G<sup>7</sup>

13 C Dm

15 G<sup>7</sup> C

17 Dm G<sup>7</sup>

19 C G<sup>7</sup> C

30. A Cesta.

Acordeão.

1 F C7 F C7

5 Dm Am Dm Am

9 Dm F G7 C

13 F C7 B $\flat$

17 C F Am Dm

21 F Am Dm F

25 B $\flat$  C7 F C7

29 F C7 B $\flat$  C7

33 B $\flat$  C7 F C7

37 F C7 B $\flat$  C7 F

31. Em Quiáleras.

♩. = 67

Acordeão.

1 F E F

5 F C F Dm C<sup>7</sup> F C

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

13 C B<sup>b</sup> C B<sup>b</sup> C B<sup>b</sup> C Dm

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

21 B<sup>b</sup> F C<sup>7</sup> B<sup>b</sup> Gm F B<sup>b</sup> Gm

25 F B<sup>b</sup> F Dm C<sup>7</sup> Am B<sup>b</sup> Gm

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

33 F C F Dm C<sup>7</sup> F C

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

32. Marcha do Amanhecer.

♩ = 125

Acordeão.

The musical score is written for an accordion in treble clef, 2/4 time, with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 125. The score consists of ten staves, each starting with a measure number (1, 5, 9, 13, 17, 21, 25, 29, 33, 37). Chord symbols are placed above the notes: A, E7, D, F#m, and A. The melody is primarily eighth-note based, with some measures containing quarter notes or rests. The piece concludes with a double bar line at the end of the 37th measure.

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 E♭ A♭ E♭ E♭ A♭ E♭ A♭ Fm E♭

33 E♭ A♭ Cm B♭ A♭ Gm Cm Gm A♭

36 B♭ E♭ B♭ A♭ E♭ Fm

39 E♭ A♭ A♭ Fm E♭ A♭ Fm7 E♭



34. Escala em Mib Maior: Exercício 3.

1  $\text{♩} = 90$   $\text{E}^{\flat}$   $\text{Fm}$   $\text{Gm}$   $\text{A}^{\flat}$

Acordeão.

5  $\text{B}^{\flat}$   $\text{Cm}$   $\text{Ddim}$   $\text{E}^{\flat}$

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

13  $\text{Cm}$   $\text{Ddim}_3$   $\text{E}^{\flat}$   $\text{Fm}$

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

21  $\text{Ddim}_3$   $\text{E}^{\flat}$   $\text{Fm}_3$   $\text{Gm}$

25  $\text{A}^{\flat}$   $\text{B}^{\flat}_3$   $\text{Cm}$   $\text{Ddim}$

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

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

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

The image shows a musical score for an accordion exercise. It consists of ten staves of music, each with a measure number and a chord symbol above it. The key signature is E-flat major (two flats). The time signature is 3/4. The tempo is marked as quarter note = 90. The exercise includes various chords such as E-flat major, F minor, G minor, A-flat major, B-flat major, C minor, and D diminished. There are also triplet markings (3) over several notes in measures 13, 17, 21, 25, and 29. The piece ends with a double bar line at the end of the final staff.

35. Uma Tristeza.

♩ = 50

Acordeão.

1 G

5 C G

9 D7 G C

13 G D7 Em D7 G Am G<sub>3</sub> D7 G

17

21 D7 C

25 D7 D7 G

29 C D G

33 C D7 G

37 D7 G

36. Tocar.

♩ = 120

Acordeão.

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.

♩ = 90

Acordeão.

1 A<sup>b</sup> E<sup>b</sup>7 D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>7

5 A<sup>b</sup> E<sup>b</sup>7 D<sup>b</sup>

9 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup> E<sup>b</sup> Fm E<sup>b</sup>

13 Cm C F C

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

21 F C C F

25 C G<sup>7</sup> C A<sup>b</sup>

29 E<sup>b</sup>7 D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>

33 E<sup>b</sup>7 D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>

37 A<sup>b</sup> E<sup>b</sup> Fm E<sup>b</sup> A<sup>b</sup>

38. Simples 2.

♩ = 220

Acordeão.

1  $D^b$   $A^b7$

5  $D^b$   $A^b7$   $D^b$   $A^b7$   $D^b$   $Fm$   $E^bm$

9  $G^b$   $E^bm$   $G^b$   $A^b7$

13  $D^b$   $A^b7$

17  $D^b$

21  $A^b$   $B^b7$   $F^b$   $G^b7$

25  $B^b$   $C7$   $C$   $D7$

29  $D^b$   $A^b7$   $D^b$

33  $D^b$   $A^b7$

37  $D^b$   $A^b7$   $D^b$   $A^b7$   $D^b$   $A^b$   $D^b$

39. Correndo.

♩ = 140

Acordeão.

1 B E F#7 D#m

5 G#m B B

9 F#7 G#m F#7 E

13 D#m F#7 B

17 D#m F#7 B

21 F# B C#7 A#m

25 D#m F# F#

29 C#7 D#m C#7 B

33 A#m C#7 F#

37 A#m C#7 F#

40. Refletindo.

♩ = 80

Acordeão.

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

5 G<sup>7</sup> C G<sup>7</sup> Am F G<sup>7</sup> C

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

13 G<sup>7</sup> C G<sup>7</sup> Am F G<sup>7</sup> C

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

21 G<sup>7</sup> C G<sup>7</sup> Am F G<sup>7</sup> C

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

29 G<sup>7</sup> C G<sup>7</sup> Am F G<sup>7</sup> C

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

37 G<sup>7</sup> C G<sup>7</sup> Am F G<sup>7</sup> C

# Anônimo.

41. Dona Nobis Pacem.

1  $\text{♩} = 100$  F C F C

Acordeão.

5 B $\flat$  F C F

9 F C F C

13 B $\flat$  F C F

17 F C F C

21 B $\flat$  F C F



# Luigi Boccherini

## 42. Minueto.

1  $\text{♩} = 95$  N.C. G D<sup>7</sup>

Acordeão.

4 G A<sup>7</sup>

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

10 N.C. D Gm D Gm

13 D Gm D G

16 D<sup>7</sup> N.C. G Am

19 D<sup>7</sup> G C D G

# Alexander Borodin

## 43. First Theme From Polovetziian Dances. From Prince Igor.

Acordeão.

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

4 Gm *To Coda*

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

10 F

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

16 Gm

19 Dm Gm

22 A *D.C. al Coda*

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

28 C<sup>7</sup> F

Detailed description: The image shows a musical score for an accordion, consisting of ten staves of music. The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The score includes various chords such as Gm<sup>7</sup>, C<sup>7</sup>, F, Gm, Dm, B<sup>b</sup>m, and A. There are also markings for 'To Coda' and 'D.C. al Coda'. The music features a mix of eighth and sixteenth notes, often beamed together, and some longer note values with ties. The piece concludes with a final cadence on the tenth staff.

# Johannes Brahms

## 44. Lullaby.

1  $\text{♩} = 70$   $E\flat$

Acordeão.

4  $B\flat$

7  $E\flat$

10  $A\flat$   $E\flat$   $B\flat$

13  $E\flat$   $A\flat$   $E\flat$

16  $B\flat$   $E\flat$

# Edward Elgar

## 45. Pompas e Circunstâncias Marcha nº 1.

Acordeão.

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

7 Am<sup>7</sup> D<sup>7</sup> G A<sup>7</sup> D Bm

13 Em<sup>7</sup> A<sup>7</sup> D D<sup>7</sup> G D<sup>7</sup>

19 G C G A<sup>7</sup> D<sup>7</sup>

25 G A<sup>7</sup> D C D<sup>7</sup>

31 G G<sup>7</sup> C D<sup>7</sup> G Em

37 1. Am<sup>7</sup> D<sup>7</sup> G 2. Am<sup>7</sup>

43 D<sup>7</sup> G

# George Frideric Handel

## 46. Hallelujah.

Acordeão.

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

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

13 DA DA N.C. D GD GD GD

19 A D G Em A 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 DA DA DA DA N.C. A D A DA DA

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 G D G 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> 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>6 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<sup>b</sup> 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.

Acordeão.

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

# Giovanni Pierluigi da Palestrina

## 49. The Strife Is O'Er.

Acordeão.

1 D G D G

5 D A D

9 G D F#m Em Bm A D

13 Bm F#m D Em Bm A F#m D G D

18 F#m Em Bm A D A D

Detailed description: The image shows a musical score for an accordion, consisting of five staves of music. Each staff begins with a measure number (1, 5, 9, 13, 18) and is followed by a series of notes and rests. Above the notes, chord symbols are written: D, G, D, G on the first staff; D, A, D on the second; G, D, F#m, Em, Bm, A, D on the third; Bm, F#m, D, Em, Bm, A, F#m, D, G, D on the fourth; and F#m, Em, Bm, A, D, A, D on the fifth. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a treble clef.



# Pyotr Il'yich Tchaikovsky

## 50. Valsa das Flores.

Acordeão.

1 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#7 F#m D7

31 F#m C#7 F#m N.C. D A7

36 G A7 D

42 A7 1. Gm Baum C

48 A7 2. D F7 A7 D