

Vários Compositores

# Coleção Variada

1ª. Edição

Pauliceia  
Marcelo Morales Torcato  
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# Carl Czerny. Coleção Variada

1. Op. 261 n° 1. ♩ = 100 a ♩ = 120

Vários Compositores

Flauta-doce  
Soprano,  
Tenor.

Flauta-doce  
Sopranino,  
Contralto,  
Baixo.

*f*

*f*

2. Op. 261 n° 5. ♩ = 100 a ♩ = 120

*f*

*f*

3. Op. 261 n° 10.

Flauta-doce  
Soprano,  
Tenor.

Flauta-doce  
Sopranino,  
Contralto,  
Baixo.

4. Op. 261 n° 4.

5. Op. 261 nº 11. ♩ = 100 a ♩ = 120

Flauta-doce Soprano, Tenor. *p* *mf*

Flauta-doce Sopranino, Contralto, Baixo. *p* *mf*

cresc. *f* 8<sup>b</sup> 8° abaixo, uma opção. Caso esteja difícil de manter a afinação.

cresc. *f*

6. Op. 261 nº 12. ♩ = 100 a ♩ = 120

*p* *mf*

*p* *mf*

cresc. *f*

cresc. *f*

7. Op. 599 n° 18.

Flauta-doce  
Soprano,  
Tenor.

flauta-doce  
Sopranino,  
Contralto,  
Baixo.

*p*

*mf*

*mf*

*p*

*p*

*mf*

*p*

*p*

**Georges Bull.**

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

♩ = 105

Flauta-doce  
Soprano,  
Tenor.

Flauta-doce  
Sopranino,  
Contralto,  
Baixo.

The musical score is written for two flutes. The first staff is for Soprano and Tenor flutes, and the second staff is for Sopranino, Contralto, and Baixo flutes. The music is in 2/4 time and begins with a tempo marking of 105 beats per minute. The score consists of two systems of staves. The first system includes a first ending with a repeat sign and a second ending. The piece concludes with a double bar line.



Passeio Matinal de 25 Pequenos Estudos, Op 80.

♩ = 80

Flauta-doce  
Soprano,  
Tenor.

Flauta-doce  
Sopranino,  
Contralto,  
Baixo.

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

♩. = 100

Flauta-doce  
Soprano,  
Tenor.

Flauta-doce  
Sopranino,  
Contralto,  
Baixo.

The musical score is written for two flutes and voice. The top staff is for Flute (Soprano/Tenor) in G major and 6/8 time. The bottom staff is for Flute (Sopranino/Contralto/Bass) in D major and 6/8 time. The piece consists of 25 measures. The first measure has a fermata over the first two notes. The melody is primarily eighth and sixteenth notes. The accompaniment consists of eighth and sixteenth notes. The piece ends with a double bar line in the final measure.

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

$\text{♩} = 100$

Flauta-doce  
Soprano,  
Tenor.

Flauta-doce  
Sopranino,  
Contralto,  
Baixo.

The musical score is written for two flutes. The first staff is for Soprano and Tenor flutes, and the second staff is for Sopranino, Contralto, and Bass flutes. The music is in 2/4 time and D major. The tempo is marked as quarter note = 100. The score is divided into six systems, each with two staves. The first four systems are in the key of D major. The fifth system has a key signature change to D minor, indicated by a double flat on the F. The sixth system returns to D major. The piece concludes with a double bar line.

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

$\text{♩} = 120$

Flauta-doce  
Soprano,  
Tenor.

Flauta-doce  
Sopranino,  
Contralto,  
Baixo.

# Johann Sebastian Bach.

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

♩ = 90

Flauta-doce  
Soprano,  
Tenor.

Flauta-doce  
Sopranino,  
Contralto,  
Baixo.

The musical score is presented in six systems, each with two staves. The top staff of each system is for Soprano and Tenor flutes, and the bottom staff is for Sopranino, Contralto, and Baixo flutes. The key signature is one flat (B-flat), and the time signature is 3/4. The piece begins with a tempo marking of quarter note = 90. The score includes repeat signs and first/second endings. The first system shows the initial entry of the melody in the soprano part and its accompaniment in the lower parts. The second system continues the development of the melody. The third system features a first ending and a second ending. The fourth system shows the continuation of the melody with some chromatic alterations. The fifth system continues the piece with more melodic movement. The sixth system concludes the piece with a final cadence.

Minueto V do Pequeno Livro de Anna Magdalena.

♩ = 75

Flauta-doce  
Soprano,  
Tenor.

First system of musical notation for Flauta-doce Soprano and Tenor, measures 1-5. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The melody consists of quarter and eighth notes.

Flauta-doce  
Sopranino,  
Contralto,  
Baixo.

Second system of musical notation for Flauta-doce Sopranino, Contralto, and Baixo, measures 1-5. The key signature is three sharps (F-sharp, C-sharp, G-sharp) and the time signature is 3/4. The melody consists of quarter and eighth notes.

Third system of musical notation for Flauta-doce Soprano and Tenor, measures 6-10. The key signature is three flats and the time signature is 3/4. The melody continues with quarter and eighth notes.

Fourth system of musical notation for Flauta-doce Sopranino, Contralto, and Baixo, measures 6-10. The key signature is three sharps and the time signature is 3/4. The melody continues with quarter and eighth notes.

Fifth system of musical notation for Flauta-doce Soprano and Tenor, measures 11-15. The key signature is three flats and the time signature is 3/4. The melody continues with quarter and eighth notes.

Sixth system of musical notation for Flauta-doce Sopranino, Contralto, and Baixo, measures 11-15. The key signature is three sharps and the time signature is 3/4. The melody continues with quarter and eighth notes.

Seventh system of musical notation for Flauta-doce Soprano and Tenor, measures 16-20. The key signature is three flats and the time signature is 3/4. The melody concludes with quarter and eighth notes.

Eighth system of musical notation for Flauta-doce Sopranino, Contralto, and Baixo, measures 16-20. The key signature is three sharps and the time signature is 3/4. The melody concludes with quarter and eighth notes.

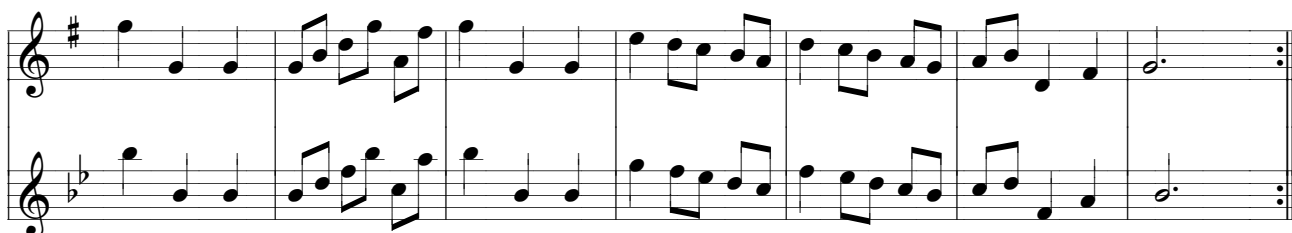
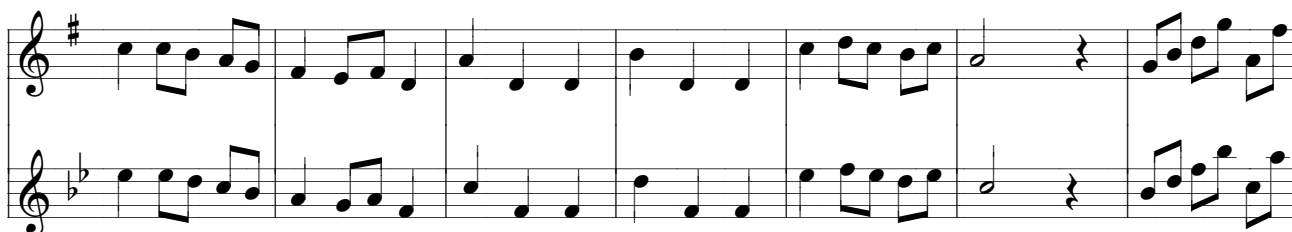
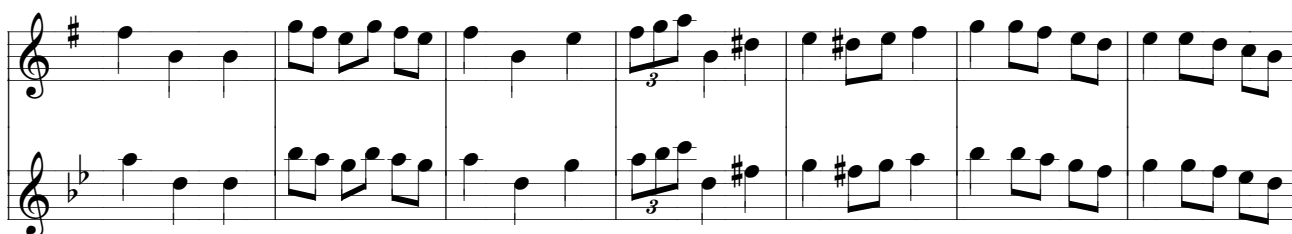
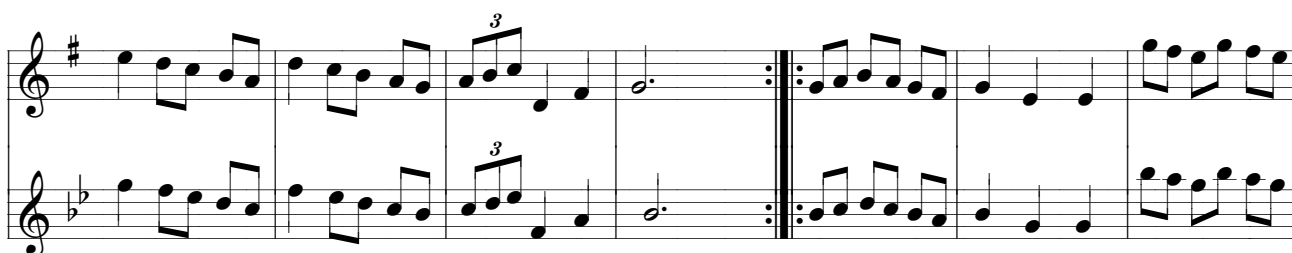
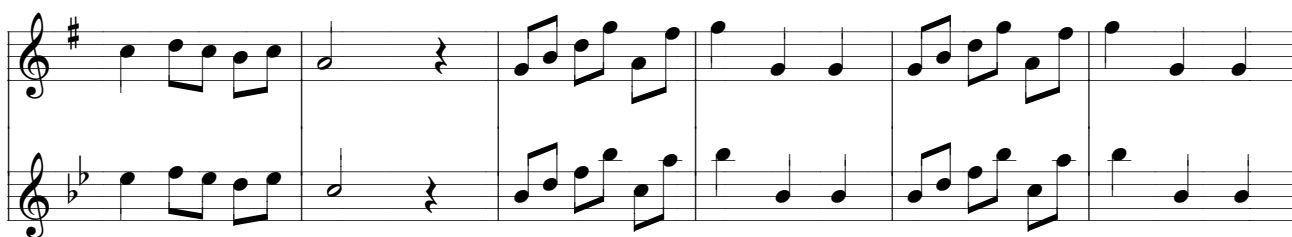
15. Minueto VII do Pequeno Livro de Anna Magdalena.

♩ = 110

Flauta-doce  
Soprano,  
Tenor.



Flauta-doce  
Sopranino,  
Contralto,  
Baixo.



16. Polonese X do Pequeno Livro de Anna Magdalena.

♩ = 100

Flauta-doce  
Soprano,  
Tenor.

Flauta-doce  
Sopranino,  
Contralto,  
Baixo.

The musical score is written for two flutes. The top staff is for Flute in C (Soprano/Tenor) and the bottom staff is for Flute in B-flat (Sopranino/Contralto/Bass). The time signature is 3/4. The key signature has one flat (B-flat). The tempo is marked as quarter note = 100. The score consists of 16 measures. The first two systems each contain two measures. The third system contains four measures, with a repeat sign at the beginning. The fourth system contains four measures, with a key signature change to one sharp (F#) in the third measure. The fifth system contains four measures, ending with a double bar line and repeat dots.



17. Minueto XV do Pequeno Livro de Anna Magdalena.

♩ = 90

Flauta-doce  
Soprano,  
Tenor.

Flauta-doce  
Sopranino,  
Contralto,  
Baixo.

The musical score is arranged in two systems, each with two staves. The top staff is for Flauta-doce Soprano and Tenor, and the bottom staff is for Flauta-doce Sopranino, Contralto, and Baixo. The music is in 3/4 time and begins with a treble clef and a key signature of one flat (B-flat). The score includes various musical notations such as quarter notes, eighth notes, and triplets. The piece concludes with a double bar line and repeat dots.

18. Marcha XVIII do Pequeno Livro de Anna Magdalena.

♩ = 115

Flauta-doce  
Soprano,  
Tenor.

Flauta-doce  
Sopranino,  
Contralto,  
Baixo.

The musical score is arranged in six systems, each with two staves. The top staff of each system is for Flute (Soprano/Tenor) and the bottom staff is for Flute (Sopranino/Contralto/Bass). The key signature is one sharp (F#) and the time signature is common time (C). The score begins with a treble clef and a key signature of one sharp. The first system contains four measures. The second system contains four measures, with the final two measures featuring triplet markings (3) over the notes. The third system contains four measures, with a repeat sign (double bar line with two dots) after the second measure. The fourth system contains four measures. The fifth system contains four measures. The sixth system contains four measures, with the final two measures featuring triplet markings (3) over the notes. The score concludes with a double bar line and repeat dots.

19. Museta XXII do Pequeno Livro de Anna Magdalena.

♩ = 120

Flauta-doce  
Soprano,  
Tenor.

Flauta-doce  
Sopranino,  
Contralto,  
Baixo.

The musical score is written for two woodwind parts in 2/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 120. The score is divided into five systems, each with two staves. The first system includes a repeat sign. The second system features a melodic line with slurs and accidentals. The third system continues the melodic line. The fourth system shows a change in the woodwind parts. The fifth system concludes with a repeat sign.

20. Minueto XXXVI do Pequeno Livro de Anna Magdalena.

Flauta-doce  
Soprano,  
Tenor.

Flauta-doce  
Sopranino,  
Contralto,  
Baixo.

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of two staves: the upper staff is for Flute (Soprano/Tenor) and the lower staff is for Flute (Sopranino/Contralto/Bass). The piece is divided into six systems, each with two staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings. The piece concludes with a double bar line at the end of the sixth system.

# Prova

## Segundo Nível.

Para escaleta, flauta-doce soprano e contralto, bandolim, cavaquinho, violão, guitarra, viola caipira. **Marcelo Morales Torcato**  
(Marcelo Torca)

21. Prova 7.

$\text{♩} = 120$

The musical score is written for two flutes: Flauta-doce Soprano, Tenor (treble clef) and Flauta-doce Sopranino, Contralto, Baixo (alto clef). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into systems, with measure numbers 1, 7, 13, 19, 25, and 31 indicated at the beginning of each system. The dynamics are marked as *mf* (mezzo-forte) and *p* (piano). The piece concludes with a double bar line at the end of the 31st measure.

# Prova

## Primeiro Nível.

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

**Marcelo Morales Torcato**  
(Marcelo Torca)

### 22. Prova 1.

Musical score for Prova 1, measures 1-4. The score is written in 4/4 time. The first two staves show a simple melody with quarter and eighth notes. The last two staves show a more complex melody with eighth and sixteenth notes, ending with a double bar line.

### 23. Prova 2.

Musical score for Prova 2, measures 1-12. The score is written in 4/4 time. It consists of four systems of two staves each. The first system (measures 1-4) features a melody with quarter notes and eighth notes, including a triplet. The second system (measures 5-8) continues the melody with eighth and sixteenth notes. The third system (measures 9-12) features a more complex melody with eighth and sixteenth notes, including a triplet. The score ends with a double bar line.

24. Alegre.

♩ = 100

Flauta-doce 1 C F C F Dm  
Soprano, Tenor.

Flauta-doce  
Sopranino, Contralto, Baixo.

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

11 F C Dm F

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

25. Escala em Dó Maior: Exercício 1.

♩ = 60 a ♩ = 120

19 C Dm Em F G

24 Am Bdim C G C

26 É Folia.

♩ = 140

1

G C G

Flauta-doce,  
Soprano,  
Contralto.

Flauta-doce  
Sopranino,  
Contralto,  
Baixo.

7

D7 G Em Bm

13

Em Am D7

19

G G C

25

G D7 G



27. Escala em Sol Maior: Exercício 2.

♩ = 60 a ♩ = 120

Flauta-doce 1 G Am Bm C D  
Soprano, Tenor.

Flauta-doce Soprano, Contralto, Baixo.

6 Em F#dim G D7 G

11 G Am Bm C D7

16 Em F#dim G Am Bm

21 C D Em F#dim G Am

26 Bm C D Em F#dim G

28. A Pedra.

♩ = 110

1

Flauta-doce  
Soprano,  
Tenor.

Flauta-doce  
Sopranino,  
Contralto,  
Baixo.

6

11

16

21

26

29. Bem Rápido.

♩ = 200

1 Flauta-doce Soprano, Tenor. C Dm G<sup>7</sup>

Flauta-doce Sopranino, Contralto, Baixo. G Am D<sup>7</sup>

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

G Am D<sup>7</sup>

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

G Am D<sup>7</sup>

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

G Am D<sup>7</sup>

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

G Am D<sup>7</sup>

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

G Am D<sup>7</sup>

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

G D<sup>7</sup> G

30. A Cesta.

1 Flauta-doce Soprano, Tenor. F C<sup>7</sup> F C<sup>7</sup> Dm Am

Flauta-doce Sopranino, Contralto, Baixo. D<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> A<sup>b</sup>7 B<sup>b</sup>m Fm

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

B<sup>b</sup>m Fm B<sup>b</sup>m D<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>

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

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

19 Am Dm F Am Dm F

Fm B<sup>b</sup>m D<sup>b</sup> Fm B<sup>b</sup>m D<sup>b</sup>

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

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

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

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

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

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

31. Em Quiálteras.

♩. = 67

Flauta-doce 1  
Soprano,  
Tenor.

1 F E F F C F Dm C7 F C

9 F C7 Bb F C7 F C Bb C Bb

15 C Bb C Dm F C Bb F C7 Bb C Bb F

22 C7 Bb Gm F Bb Gm F Bb F Dm C7 Am

28 Bb Gm C7 F C F C F F C F Dm

35 C7 F C F C7 Bb F C7 F

32. Marcha do Amanhecer.

♩ = 125

Flauta-doce 1  
Sopranino,  
Soprano,  
Contralto,  
Tenor e Baixo.

1 B F#7

5 B F#7

9 B F#7

13 B E

17 E F#7 B F#7 B

21 F#7

25 F#7 B G#m B G#m F#7 B F#7

29 B E F#7 G#m B G#m E B

33 B F#7

37 F#7 B F#7 B

33. Pensando.

♩ = 130

Flauta-doce 1  
Sopranino,  
Soprano,  
Contralto,  
Tenor e Baixo.

1 F B $\flat$  F F B $\flat$  F B $\flat$  Gm F

5 F B $\flat$  Dm C B $\flat$  Am Dm Am B $\flat$  C F C B $\flat$

9 F Gm F B $\flat$  B $\flat$  Gm

13 F B $\flat$  Gm<sup>7</sup> F G C G G C G

17 C Am G G C Em D C

21 Bm Em Bm C D G D C G Am

25 G C C Am G C Am<sup>7</sup> G

29 A $\flat$  D $\flat$  A $\flat$  A $\flat$  D $\flat$  A $\flat$  D $\flat$  B $\flat$ m A $\flat$

33 A $\flat$  D $\flat$  Fm E $\flat$  D $\flat$  Cm Fm Cm D $\flat$

36 E $\flat$  A $\flat$  E $\flat$  D $\flat$  A $\flat$  B $\flat$ m

39 A $\flat$  D $\flat$  D $\flat$  B $\flat$ m A $\flat$  D $\flat$  B $\flat$ m<sup>7</sup> A $\flat$

34. Escala em Mib Maior: Exercício 3.

Flauta-doce 1  
Sopranino,  
Soprano,  
Contralto,  
Tenor e Baixo. Para Sopranino, Contralto e Baixo, uma oitava acima.

$\text{♩} = 90$

1  $E\flat$  Fm Gm  $A\flat$

5  $B\flat$  Cm Ddim  $E\flat$

9 Fm Gm  $A\flat$   $B\flat$

13 Cm Ddim  $E\flat$  Fm

17 Gm  $A\flat$   $B\flat$  Cm

21 Ddim  $E\flat$  Fm Gm

25  $A\flat$   $B\flat$  Cm Ddim

29  $E\flat$  Fm Gm  $A\flat$

33  $B\flat$  Cm Ddim  $E\flat$

37  $A\flat$   $B\flat$   $E\flat$   $B\flat$   $E\flat$



35. Uma Tristeza.

♩ = 50

flauta-doce  
Soprano,  
Tenor.

1

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

B E B F<sup>#7</sup>

10

G C G D<sup>7</sup> Em<sub>3</sub> D<sup>7</sup><sub>3</sub> G<sub>3</sub> Am G<sub>3</sub>

B E B F<sup>#7</sup> G<sup>#m</sup> F<sup>#7</sup> B C<sup>#m</sup> B

15

D<sup>7</sup><sub>3</sub> G D<sup>7</sup><sub>3</sub>

F<sup>#7</sup><sub>3</sub> B F<sup>#7</sup><sub>3</sub>

22

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

E F<sup>#7</sup> F<sup>#7</sup> B

29

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

E F<sup>#7</sup> B E F<sup>#7</sup> B

36

D<sup>7</sup> G

F<sup>#7</sup> B

36. Tocar.

♩ = 120

Flauta-doce 1  
Sopranino,  
Soprano,  
Contralto,  
Tenor e Baixo.

1 B A#dim B F#7

5 B G#m D#m G#m

9 C#m E F#7 E

13 F#7 B B A#dim

17 B E F#7 E

21 F#7 B E B

25 G#m C#m D#m G#m

29 E F#7 B E

33 F#7 B F#7 B

37 A#dim B F#7 B

37. Ilha Kwep.

♩ = 90

1

Flauta-doce  
Soprano,  
Tenor.

Flauta-doce  
Sopranino,  
contralto,  
Baixo.

7

12

♩ = 120

20

25

♩ = 90

30

37

38. Simples 2.

♩ = 220

1  
Flauta-doce  
Soprano,  
Tenor.

1 2 3 4 5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36 37 38 39 40

Chord symbols: D<sup>b</sup>, A<sup>b</sup>7, D<sup>b</sup>, A<sup>b</sup>7, D<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> Fm E<sup>b</sup>m, G<sup>b</sup>, D<sup>b</sup>7, G<sup>b</sup>, D<sup>b</sup>7, G<sup>b</sup> D<sup>b</sup>7 G<sup>b</sup> B<sup>b</sup>m A<sup>b</sup>m, G<sup>b</sup>, E<sup>b</sup>m, G<sup>b</sup>, A<sup>b</sup>7, D<sup>b</sup>, A<sup>b</sup>7, D<sup>b</sup>, G<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>7, F<sup>b</sup>, G<sup>b</sup>7, B<sup>b</sup>, C7, C, D7, E<sup>b</sup>, F<sup>b</sup>7, F, G7, D<sup>b</sup>, A<sup>b</sup>7, D<sup>b</sup>, G<sup>b</sup>, D<sup>b</sup>, A<sup>b</sup>7, D<sup>b</sup>, A<sup>b</sup>7, D<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>, G<sup>b</sup>, D<sup>b</sup>7, G<sup>b</sup>, D<sup>b</sup>, G<sup>b</sup>.

39. Correndo.

♩ = 140

Flauta-doce  
Soprano,  
Tenor.

1 G C D7 Bm E G

7 G D7 Em D7 C

13 Bm D7 G Bm D7

19 G D G A7 F#m

25 Bm D D A7 Bm

31 A7 G F#m A7 D

37 F#m A7 D

40. Refletindo.

♩ = 80

1 C G7 C F CDm G7 C G7

Flauta-doce Soprano, Tenor.

Flauta-doce Soprano, Contralto, Baixo.

7 C G7 Am F G7 C C G7 C F CDm G7 C

13 G7 C G7 Am F G7 C C G7

19 C F CDm G7 C G7 C G7 Am F G7 C

25 C G7 C F CDm G7 C G7

31 C G7 Am F G7 C C G7 C F CDm G7 C

37 G7 C G7 Am F G7 C

# Anônimo.

## 41. Dona Nobis Pacem.

♩ = 100

1 Flauta-doce Soprano, Tenor. Flauta-doce Sopranino, Contralto, Baixo.

5 B♭ F C F

9 F C F C

13 B♭ F C F

17 F C F C

21 B♭ F C F

# Luigi Boccherini

## 42. Minueto.

♩ = 95

1 Flauta-doce Soprano, Tenor. N.C. G D7

Flauta-doce Sopranino, Contralto, Baixo. N.C. C G7

5 G A7 D G A *tr*

C D7 G C D *tr*

9 D N.C. D Gm D Gm

G N.C. G Cm G Cm

13 D Gm D G D7 N.C.

G Cm G C G7 N.C.

17 G Am D7

C Dm G7

21 G C D G

C F G C



# Alexander Borodin

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

1 Flauta-doce Soprano, Tenor. Gm<sup>7</sup> C<sup>7</sup> F Gm

Flauta-doce Soprano, Contralto, Baixo. Eb<sup>7</sup> Ab Bbm

6 *To Coda* Dm Bbm

11 F Bbm F

16 Gm Dm Bbm Fm

21 Gm A D.C. al Coda F

26 Cdim Gm<sup>7</sup> C<sup>7</sup> F Ebdim Bbm<sup>7</sup> Eb<sup>7</sup> Ab

Detailed description: This is a musical score for the first theme from the Polovetzian Dances by Alexander Borodin. It is arranged for Flauta-doce (Soprano and Tenor) and Flauta-doce (Soprano, Contralto, and Baixo). The score is in 2/4 time and consists of 26 measures. The key signature has one flat (B-flat). The score is divided into systems of two staves each. Chord symbols are placed above or below the notes. The first system (measures 1-5) has chords Gm<sup>7</sup>, C<sup>7</sup>, F, and Gm. The second system (measures 6-10) has chords Dm, Bbm, Fm, and Dbm. The third system (measures 11-15) has chords F, Bbm, F, and Ab. The fourth system (measures 16-20) has chords Gm, Dm, Bbm, and Fm. The fifth system (measures 21-25) has chords Gm, A, D.C. al Coda, and F. The sixth system (measures 26-30) has chords Cdim, Gm<sup>7</sup>, C<sup>7</sup>, F, Ebdim, Bbm<sup>7</sup>, Eb<sup>7</sup>, and Ab. The score ends with a double bar line.

# Johannes Brahms

## 44. Lullaby.

Flauta-doce 1  $\text{♩} = 70$  F

Sopranino,  
Soprano,  
Contralto,  
Tenor e Baixo.

4 C

7 F

10 B $\flat$  F C

13 F B $\flat$  F

16 C F

# Edward Elgar

## 45. Pompas e Circunstâncias Marcha nº 1.

1

Flauta-doce  
Soprano,  
Tenor.

Flauta-doce  
Sopranino,  
Contralto,  
Baixo.

9

17

25

33

1.

41

2.

# George Frideric Handel

## 46. Hallelujah.

Flauta-doce 1  
Sopranino,  
Soprano,  
Contralto,  
Tenor e Baixo.

The musical score is written for a woodwind instrument (Flauta-doce 1) and vocal parts (Sopranino, Soprano, Contralto, Tenor e Baixo). It is in the key of B-flat major and 4/4 time. The score consists of ten staves of music, each with a line of chords above it. The chords are: Staff 1: F, Bb F, Bb F, Bb F, Bb F, C7, F, C, F C, F C. Staff 2: F C, F C, F C G7, N.C., C F C, F C. Staff 3: F C, F C, N.C., F, Bb F, Bb F, Bb F. Staff 4: C, F, Bb, Gm C, F, Csus4, C F, C, Dm C, F, G7, C, Dm7, G7, C, F. Staff 5: C, Bb, F, C7, F, C, Bb, F, C7, F, C, Bb, F, C7, F, C7, F, Bdim. Staff 6: C, F, Bb, Gm6, F, N.C., C, F, Bdim, C, F, C, G. Staff 7: C, C7, F, Bb, Edim, F, Bb, F, C, F, C, F, Bdim, C, F, C, G, C, N.C. Staff 8: C, F, C, F, C, F, C, F, C, N.C., C, F, C, F, C, F, C. Staff 9: F, C, N.C., F, Bb, F, Bb, F, Bb, F, Bb, F, N.C., G, C, G. Staff 10: C, G, C, G, C, G, A, Dm, A, Dm, A, Dm, N.C., Bb, C7, F, C, Dm, F, Bb, F, C7, F, Csus4, C, F, Bb, F. Staff 11: Bb, F, Bb, F, Bb, F, Bb, F, Bb, F, Bb, F, Bb, F, Bb, F, Bb, F.

# Claudio Monteverdi

## 47. Lasciatemi Morire.

Flauta-doce 1  
Sopranino,  
Soprano,  
Contralto,  
Tenor e Baixo..

The image shows a musical score for Claudio Monteverdi's 'Lasciatemi Morire'. It consists of four staves of music in G minor, 4/4 time. The first staff starts at measure 1 and ends at measure 5. The second staff starts at measure 6 and ends at measure 10. The third staff starts at measure 11 and ends at measure 15. The fourth staff starts at measure 16 and ends at measure 20. Chord symbols are placed above the notes. The notes are written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat).

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.

1

Flauta-doce  
Soprano,  
Tenor.

Flauta-doce  
Sopranino,  
Contralto,  
Baixo.

6

11

16

The musical score is written for two staves. The top staff is for Flauta-doce Soprano/Tenor and the bottom staff is for Flauta-doce Sopranino/Contralto/Baixo. The key signature has one flat (B-flat), and the time signature is 2/4. The score is divided into four systems, each with five measures. Chord diagrams are placed above the top staff and below the bottom staff. The first system (measures 1-5) has chords: C, G7, C, G7, C, G, C, G7. The second system (measures 6-10) has chords: C, G7, C, G, C, F, Bb, F. The third system (measures 11-15) has chords: C7, F6, G7, C, F, Bb, F, C7, F6. The fourth system (measures 16-20) has chords: C7, F, F7, Bb, C7, F, C7, F, C7, F. The piece ends with a double bar line and repeat dots.

# Giovanni Pierluigi da Palestrina

## 49. The Strife Is O'Er.

1

Flauta-doce Soprano, Tenor.

Flauta-doce Sopranino, Contralto, Baixo.

5

9

13

18

# Pyotr Il'yich Tchaikovsky

## 50. Valsa das Flores.

Flauta-doce 1 F Edim F Edim F  
Soprano,  
Tenor.

Flauta-doce B $\flat$  Adim B $\flat$  Adim B $\flat$   
Sopranino,  
Contralto,  
Baixo.

8 C E $\flat$ 7 Gm  
F A $\flat$ 7 Cm

15 G7 C7 F Edim F  
C7 F7 B $\flat$  Adim B $\flat$

22 Edim F F7 Am E Am E7  
Adim B $\flat$  B $\flat$ 7 Dm A Dm A7

29 Am F7 Am E7 Am N.C. F C7  
Dm B $\flat$ 7 Dm A7 Dm N.C. B $\flat$  F7 3

37 B $\flat$  C7 F C7  
E $\flat$  F7 B $\flat$  F7 3

45 B $\flat$ m Baum E $\flat$  C7 2.F A $\flat$ 7 C7 F  
E $\flat$ m Baum A $\flat$  F7 B $\flat$  D $\flat$ 7 F7 B $\flat$