



Marcelo Torcato

Arranger, Composer, Director, Interpreter, Publisher, Teacher

Brazil, Pauliceia

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.

Personal web: <http://www.marcelotorca.com>

About the piece



Title: Coleção Grupo Instrumental Método
Composer: Torcato, Marcelo
Arranger: Torcato, Marcelo
Licence: Creative Commons Licence
Publisher: Torcato, Marcelo
Instrumentation: Guitar, Double bass, Jazz guitar, Keyboard, Drums
Style: Instructional

Marcelo Torcato on free-scores.com

<http://www.free-scores.com/Download-PDF-Sheet-Music-torca-marcelo.htm>

- Contact the artist
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Marcelo Morales Torcato

Aula de Música Grupo Instrumental

1ª Edição

Pauliceia
Marcelo Morales Torcato
2009

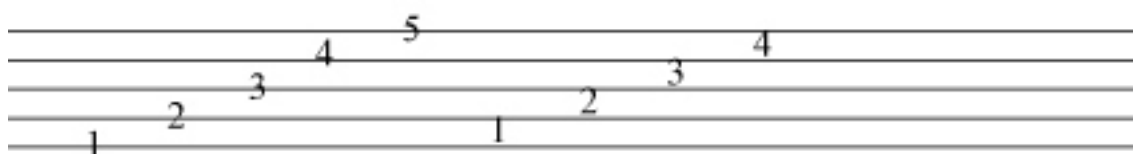
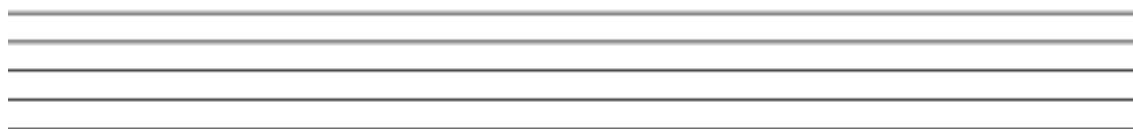
Pauliceia, 22 de Setembro de 2009.

ÍNDICE.

Primeira Aula	pág. 04
Pauta	pág. 04
Claves	pág. 04
Notas na Clave de Sol	pág. 04
Notas na Clave de Fá	pág. 05
Notas na Clave de Dó	pág. 05
Notas nos Instrumentos Musicais	pág. 05
Notas na Guitarra e Violão	pág. 05
Notas no Telclado, Piano, Acordeão, Escaleta, Celesta, Cravo, Espineta.	pág. 06
Notas no Bandolim	pág. 06
Notas Cavaquinho	pág. 06
Notas no Baixo	pág. 06
Notas na Viola Caipira	pág. 07
Notas na Flauta-doce Soprano	pág. 07
Notas na Flauta-doce Contralto	pág. 08
Notas na Bateria	pág. 08
As Notas, Método	pág. 09
Deslizando	pág. 17

Primeira Aula.

A pauta é o local da escrita musical, possui cinco linhas e entre essas linhas, quatro espaços.



As claves servem para dar nome as notas e indicar a altura destas notas. Temos a Clave de Sol, Clave de Fá e Clave de Dó.



As notas musicais são sete: dó, ré, mi, fá, sol, lá, si. Também podem ser representadas por letras: C, D, E, F, G, A, B.

As notas musicais nas três claves:



C D E F G A B C D E F G A B C

dó ré mi fá sol lá si dó ré mi fá sol lá si dó

C D E F G A B C D E F G A B C

dó ré mi fá sol lá si dó ré mi fá sol lá si dó

Neste método, serão ensinadas as notas nas claves de sol e fá.

Os instrumentos musicais que utilizam a Clave de Sol: flauta-doce; escaleta; bandolim; cavaquinho; piano; acordeão; teclado; guitarra; violão; viola caipira.

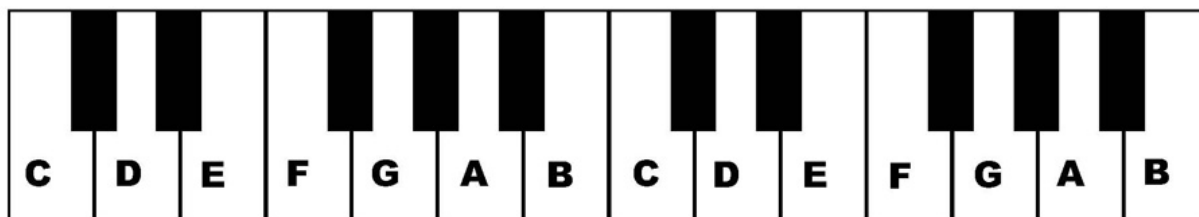
Os instrumentos musicais que utilizam a Clave de Fá: Baixo; Piano; Teclado; Acordeão.

Identificando as notas nos instrumentos musicais.

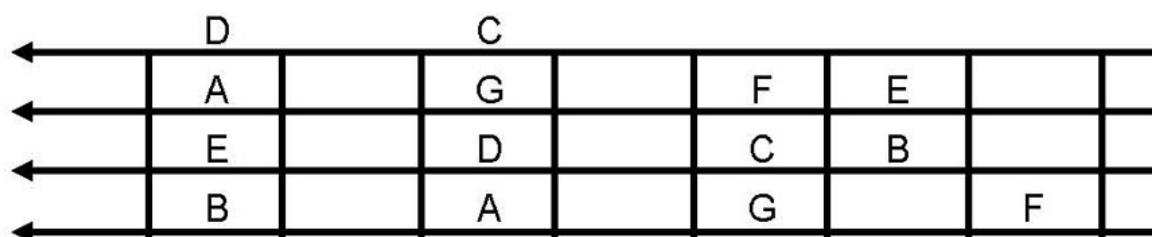
Guitarra e Violão.

			D		C		
			G		F	E	
				B		A	
			E		D		C
	B		A		G		F

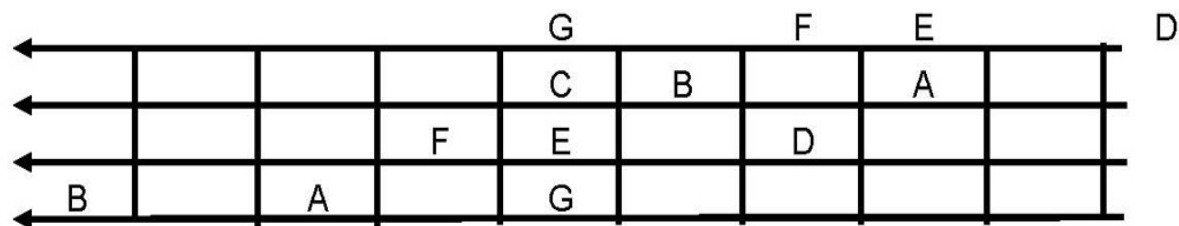
Telclado, Piano, Acordeão, Escaleta, Celesta, Cravo, Espineta.



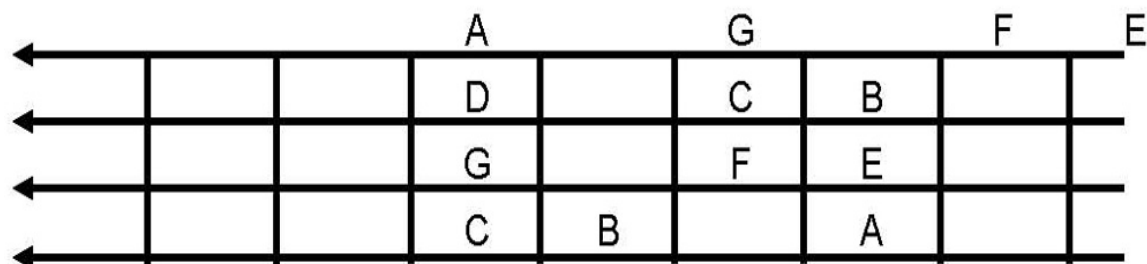
Bandolim.



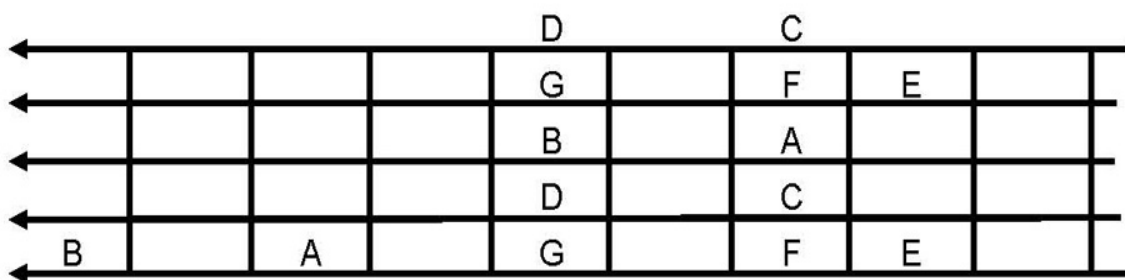
Cavaquinho.



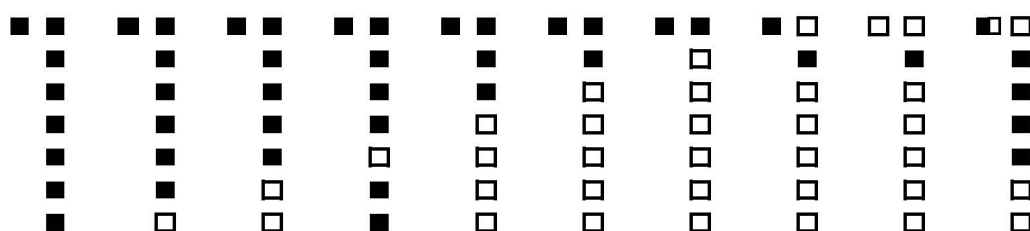
Baixo.



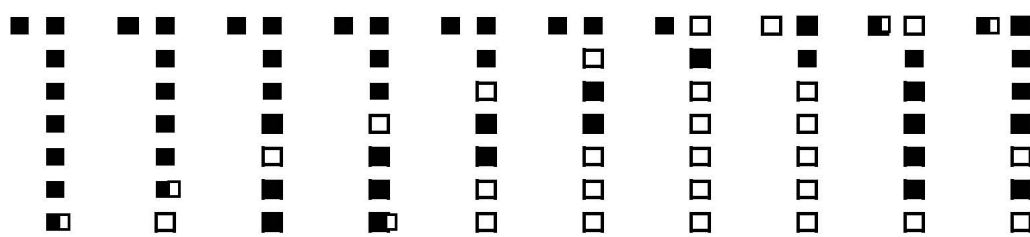
Viola Caipira.



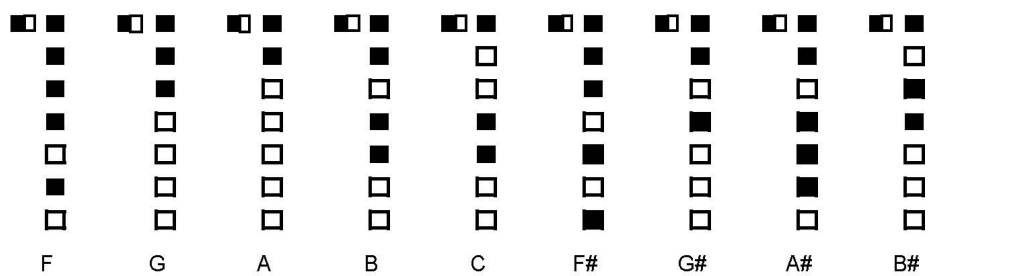
Flauta-doce Soprano.



C D E F G A B C D E



C# D# E# F# G# A# B# C# D# E#



F G A B C F# G# A# B#

- C# = Db
- D# = Eb
- E# = F
- F# = Gb
- G# = Ab
- A# = Bb
- B# = C

Flauta-doce Soprano

Flauta-doce Contralto.

F	G	A	B	C	D	E	F	G	A
F#	G#	A#	B#	C#	D#	E#	F#	G#	A#
B	C	D	E	F	B#	C#	D#	E#	

Flauta-doce Contralto

C#	=	Db
D#	=	Eb
E#	=	F
F#	=	Gb
G#	=	Ab
A#	=	Bb
B#	=	C

Bateria.

1	2	3	4	5	6	7
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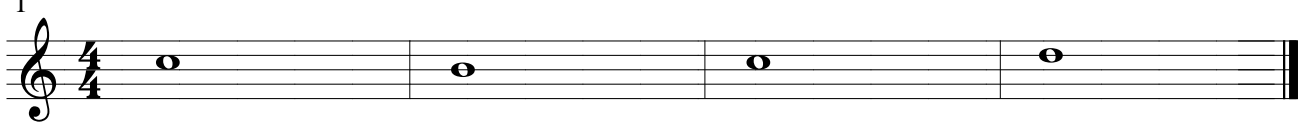
Bumbo	Caixa	Chimbal	Prato	Ton1	Ton2	Surdo
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As Notas Método

Marcelo Morales Torcato
(Marcelo Torca)

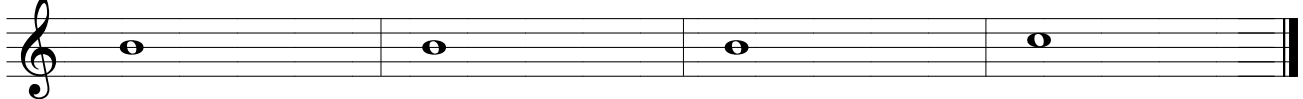
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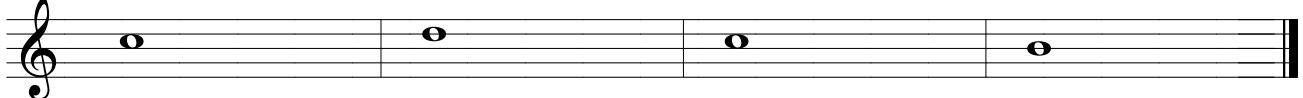
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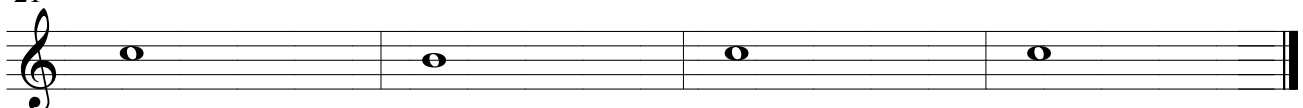
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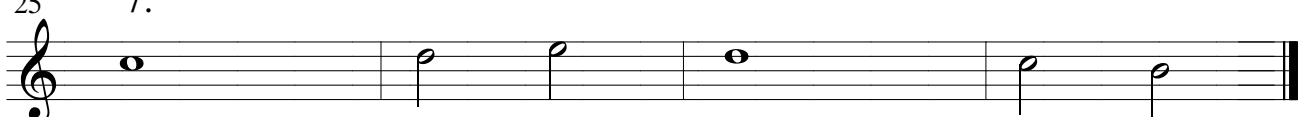
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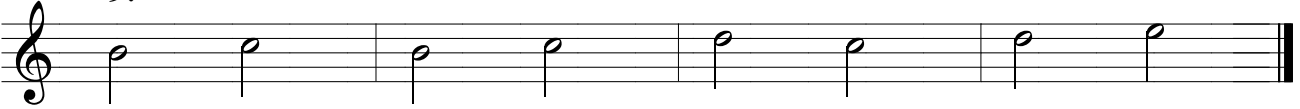
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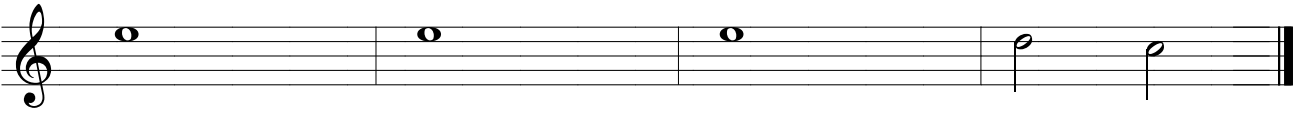
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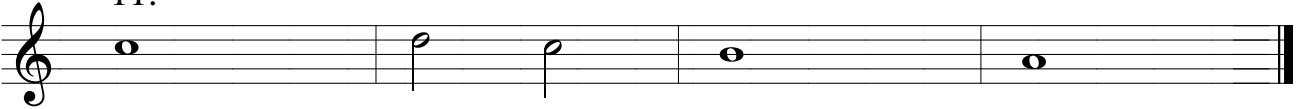
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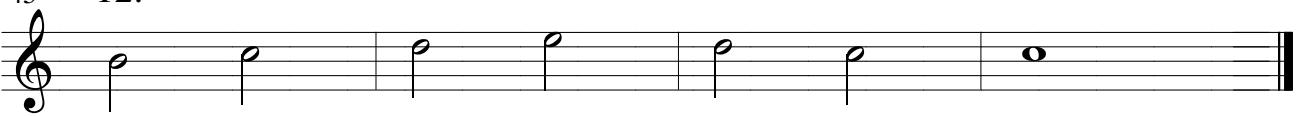
37 10.



41 11.



45 12.



49 13.



53 14.



57 15.



61 16.



65 17.




69 18.



73 19.



77 20.



81 21.



85 22.



89 23.



93 24.



97 25.



101 26.



105 27.



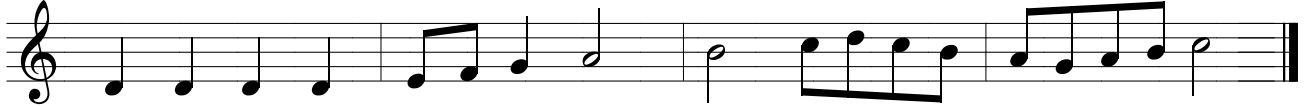
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113 29.



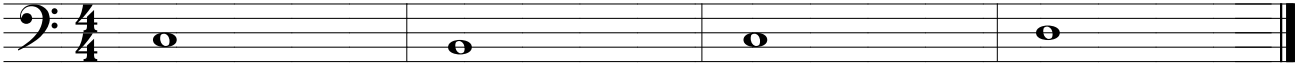
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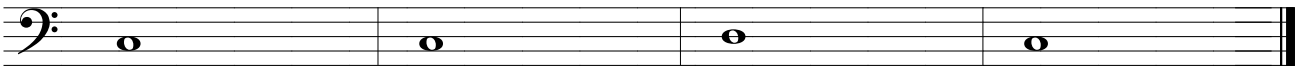
As Notas Método

Marcelo Morales Torcato
(Marcelo Torca)

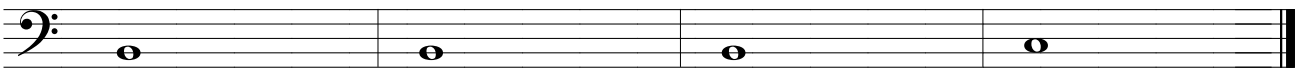
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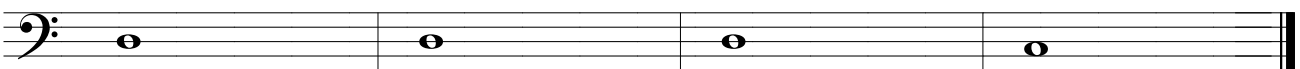
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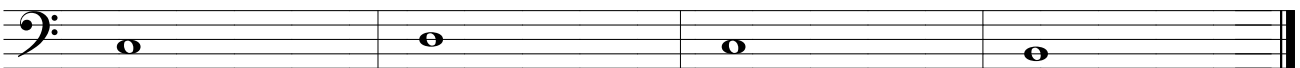
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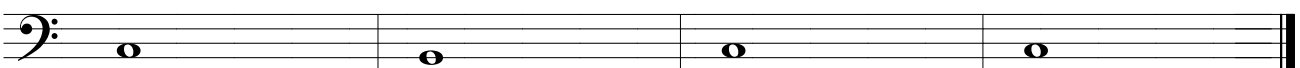
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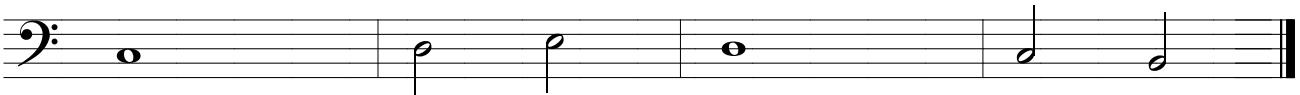
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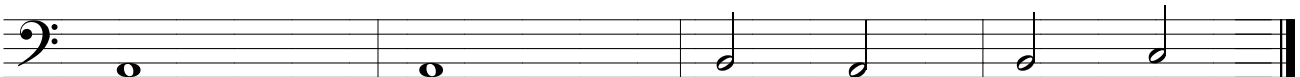
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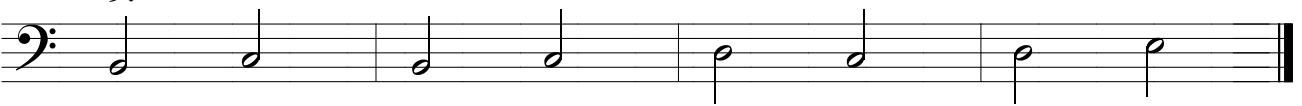
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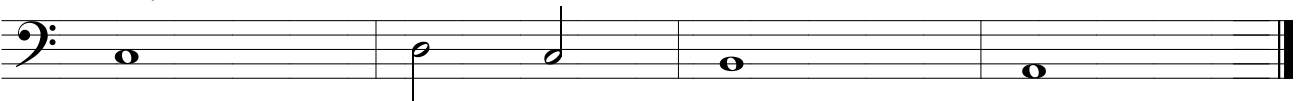
33 9.

Musical staff 9: Bass clef, 4/4 time signature. The staff contains four measures of music. The first measure has a quarter note G2. The second measure has a quarter note A2. The third measure has a quarter note B2. The fourth measure has a quarter note C3. The fifth measure has a quarter note D3. The sixth measure has a quarter note E3. The seventh measure has a quarter note F3. The eighth measure has a quarter note G3. The staff ends with a double bar line.

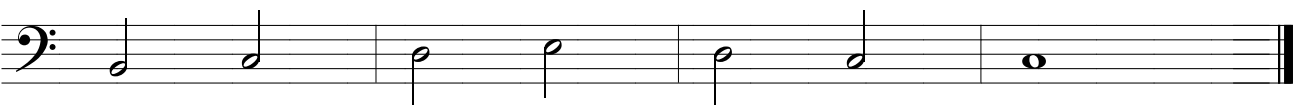
37 10.

Musical staff 10: Bass clef, 4/4 time signature. The staff contains four measures of music. The first measure has a half note G2. The second measure has a half note A2. The third measure has a half note B2. The fourth measure has a quarter note C3. The fifth measure has a quarter note D3. The staff ends with a double bar line.


41 11.

Musical staff 11: Bass clef, 4/4 time signature. The staff contains four measures of music. The first measure has a half note G2. The second measure has a quarter note A2. The third measure has a quarter note B2. The fourth measure has a half note C3. The fifth measure has a half note D3. The staff ends with a double bar line.

45 12.

Musical staff 12: Bass clef, 4/4 time signature. The staff contains five measures of music. The first measure has a quarter note G2. The second measure has a quarter note A2. The third measure has a quarter note B2. The fourth measure has a quarter note C3. The fifth measure has a quarter note D3. The sixth measure has a quarter note E3. The seventh measure has a quarter note F3. The eighth measure has a quarter note G3. The staff ends with a double bar line.

49 13.

Musical staff 13: Bass clef, 4/4 time signature. The staff contains six measures of music. The first measure has a half note G2. The second measure has a quarter note A2. The third measure has a quarter note B2. The fourth measure has a quarter note C3. The fifth measure has a quarter note D3. The sixth measure has a quarter note E3. The seventh measure has a quarter note F3. The eighth measure has a quarter note G3. The staff ends with a double bar line.

53 14.

Musical staff 14: Bass clef, 4/4 time signature. The staff contains seven measures of music. The first measure has a half note G2. The second measure has a quarter note A2. The third measure has a quarter note B2. The fourth measure has a quarter note C3. The fifth measure has a quarter note D3. The sixth measure has a quarter note E3. The seventh measure has a quarter note F3. The eighth measure has a quarter note G3. The staff ends with a double bar line.

57 15.

Musical staff 15: Bass clef, 4/4 time signature. The staff contains four measures of music. The first measure has a quarter note G2. The second measure has a quarter note A2. The third measure has a quarter note B2. The fourth measure has a quarter note C3. The fifth measure has a quarter note D3. The sixth measure has a quarter note E3. The seventh measure has a quarter note F3. The eighth measure has a quarter note G3. The staff ends with a double bar line.

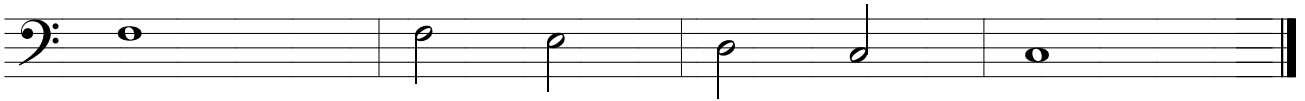
61 16.

Musical staff 16: Bass clef, 4/4 time signature. The staff contains five measures of music. The first measure has a quarter note G2. The second measure has a quarter note A2. The third measure has a quarter note B2. The fourth measure has a quarter note C3. The fifth measure has a quarter note D3. The sixth measure has a quarter note E3. The seventh measure has a quarter note F3. The eighth measure has a quarter note G3. The staff ends with a double bar line.

65 17.

Musical staff 17: Bass clef, 4/4 time signature. The staff contains six measures of music. The first measure has a quarter note G2. The second measure has a quarter note A2. The third measure has a quarter note B2. The fourth measure has a quarter note C3. The fifth measure has a quarter note D3. The sixth measure has a quarter note E3. The seventh measure has a quarter note F3. The eighth measure has a quarter note G3. The staff ends with a double bar line.

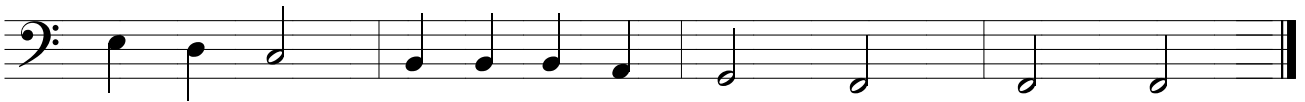
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73 19.



77 20.



81 21.



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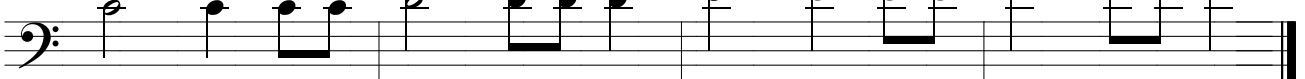
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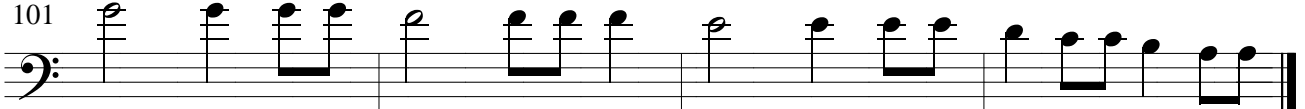
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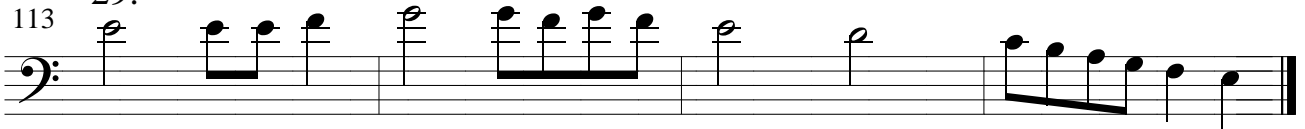
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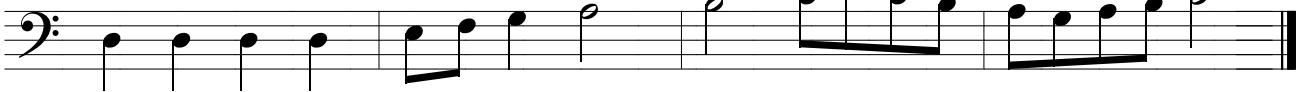
109 28.



113 29.



117 30.



Deslizando

11/03/2000

Marcelo Morales Torcato
(Marcelo Torca)

Escaleta,
Bandolim

Guitarra,
Violão,
Viola Caipira.

Baixo

Teclado,
Acordeão,
Flauta-doce.

solo

Teclado
Baixo

The first system of the musical score for 'Deslizando' is in 4/4 time. It consists of six staves. The top staff (Escaleta/Bandolim) has a treble clef and contains four whole notes. The second staff (Guitarra/Violão/Viola Caipira) has a treble clef and contains a rhythmic pattern of eighth notes. The third staff (Baixo) has a bass clef and contains four whole notes. The fourth staff (Teclado/Acordeão/Flauta-doce) has a treble clef and contains a rhythmic pattern of eighth notes. The fifth staff (solo) has a treble clef and contains a complex melodic line with many sixteenth notes. The sixth staff (Teclado/Baixo) has a bass clef and contains a rhythmic pattern of eighth notes.

The second system of the musical score continues the piece in 4/4 time. It consists of six staves. The top two staves (treble clef) continue the rhythmic patterns from the first system. The third staff (bass clef) continues with whole notes. The fourth staff (treble clef) continues with eighth notes. The fifth staff (treble clef) continues with the complex melodic line from the first system. The sixth staff (bass clef) continues with eighth notes.

The first system of music consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are also in treble clef. The key signature is one sharp (F#). The music features a mix of quarter and eighth notes, with some complex rhythmic patterns in the lower staves.

The second system of music consists of six staves, similar in layout to the first system. The key signature is one sharp (F#). The music continues with similar rhythmic and melodic patterns, including some complex rhythmic figures in the lower staves.

The image displays a musical score for a piece titled "Deslizando". The score is arranged in two systems of three staves each. The top system consists of three staves: the first two are in treble clef and the third is in bass clef. The bottom system also consists of three staves: the first is in treble clef and the next two are in bass clef. The music is written in a 4/4 time signature. The top two staves of the first system feature a simple melody of quarter notes. The third staff of the first system has a bass line with a few notes and rests. The first staff of the second system continues the melody. The second and third staves of the second system feature a complex, fast-moving accompaniment with many sixteenth notes and slurs. The piece concludes with a final note in the first staff of the second system.

Marcelo Morales Torcato

Aula de Música Grupo Instrumental II

1ª Edição

Pauliceia
Marcelo Morales Torcato
2009

Pauliceia, 08 de outubro de 2009.

ÍNDICE.

Dezembro	pág. 04
Estudo em Cordas	pág. 06
Estudo Meloharmorítimico 1	pág. 07
Estudo Meloharmorítimico 2	pág. 08
Canções e Janelas 1	pág. 12
Treino para Conjunto	pág. 14
Treino para Conjunto 2	pág. 15
Treino para Conjunto 3	pág. 16
Treino para Conjunto 4	pág. 18
As Notas Dó, Fá e Sol	pág. 19
Estudo do Baixo	pág. 20
Quarteto para Gostar	pág. 21

Dezembro

Marcelo Morales Torcato
(Marcelo Torca)

Escaleta
Teclado
Bandolim

Teclado
Piano
Guitarra
Violão

Guitarra
Violão
Viola

Baixo
Piano
Teclado

System 1: A four-staff musical score. The top staff (treble clef) contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The second staff (treble clef) contains eighth notes with accents: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The third staff (treble clef) contains a single whole note C4. The fourth staff (bass clef) contains a single whole note C4.

System 2: A four-staff musical score. The top staff (treble clef) contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The second staff (treble clef) contains eighth notes with accents: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The third staff (treble clef) contains a single whole note C4. The fourth staff (bass clef) contains a single whole note C4.

System 3: A four-staff musical score. The top staff (treble clef) contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The second staff (treble clef) contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The third staff (treble clef) contains a single whole note C4. The fourth staff (bass clef) contains a single whole note C4.

Estudo em Cordas

Marcelo Morales Torcato
(Marcelo Torca)

The first system of the musical score consists of six staves. From top to bottom, they are labeled: Solo, Acomp, Cordas, Cordas 2, Cordas 3, and Baixo. The Solo part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a half note G4, followed by quarter notes A4 and B4, then rests. The second measure contains half notes C5 and B4. The third measure contains half notes A4 and G4. The fourth measure contains a quarter note G4, followed by eighth notes F#4, E4, D4, and C4. The Acomp part is in bass clef with the same key signature and time signature. It starts with a half note G2, followed by quarter notes F#2, E2, and D2. The second measure contains half notes C3 and B2. The third measure contains half notes A2 and G2. The fourth measure contains a quarter note G2, followed by eighth notes F#2, E2, and D2. The three Cordas staves (Cordas, Cordas 2, and Cordas 3) are in treble clef with the same key signature and time signature. Each staff contains a whole note chord: G4 in the first measure, F#4-G4 in the second, E4-F#4 in the third, and D4-E4 in the fourth. The Baixo part is in bass clef with the same key signature and time signature. It starts with a half note G2, followed by quarter notes F#2, E2, and D2. The second measure contains half notes C3 and B2. The third measure contains half notes A2 and G2. The fourth measure contains a quarter note G2, followed by eighth notes F#2, E2, and D2.

The second system of the musical score consists of six staves. From top to bottom, they are labeled: Solo, Acomp, Cordas, Cordas 2, Cordas 3, and Baixo. The Solo part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, and F#5. The second measure contains a quarter note G4, followed by eighth notes F#4, E4, D4, and C4. The third measure contains a half note G4. The fourth measure contains a half note G4. The Acomp part is in bass clef with the same key signature and time signature. It starts with a half note G2, followed by quarter notes F#2, E2, and D2. The second measure contains half notes C3 and B2. The third measure contains half notes A2 and G2. The fourth measure contains a whole note G2. The three Cordas staves (Cordas, Cordas 2, and Cordas 3) are in treble clef with the same key signature and time signature. Each staff contains a whole note chord: G4 in the first measure, F#4-G4 in the second, E4-F#4 in the third, and D4-E4 in the fourth. The Baixo part is in bass clef with the same key signature and time signature. It starts with a half note G2, followed by quarter notes F#2, E2, and D2. The second measure contains half notes C3 and B2. The third measure contains half notes A2 and G2. The fourth measure contains a whole note G2.

Estudo Meloharmorítimico 1

Marcelo Morales Torcato
(Marcelo Torca)

The musical score is presented in three systems, each with five staves. The top system includes parts for Solo (treble clef), two Harm parts (treble and bass clefs), Baix (bass clef), and Ritm (drum set). The Solo part features a melodic line with a final rest. The Harm parts provide harmonic support with chords and moving lines. The Baix part has a steady bass line. The Ritm part consists of a drum pattern with 'x' marks for cymbals and asterisks for snare. The second system continues the piece with similar textures. The third system concludes the piece with a final chord and rests in the upper parts, while the lower parts continue their rhythmic patterns.

Estudo Meloharmorítimico 2

Marcelo Morales Torcato
(Marcelo Torca)

Flauta-doce
Bandolim

Piano
Escaleta
Bandolim
Guitarra, Violão

Piano
Teclado
Baixo

Baixo
Piano
Teclado

Bateria

System 1 of the musical score. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The first staff has a melody of quarter notes. The second staff has a melody of half notes. The third staff has a bass line of quarter notes. The fourth staff has a bass line of quarter notes. The fifth staff has a rhythmic pattern of eighth notes marked with 'x'.

System 2 of the musical score. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The first staff has a melody of quarter notes. The second staff has a melody of half notes. The third staff has a bass line of quarter notes. The fourth staff has a bass line of quarter notes. The fifth staff has a rhythmic pattern of eighth notes marked with 'x'.

System 3 of the musical score. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The first staff has a melody of quarter notes. The second staff has a melody of half notes. The third staff has a bass line of quarter notes. The fourth staff has a bass line of quarter notes. The fifth staff has a rhythmic pattern of eighth notes marked with 'x'.

System 1: Four staves. The top two staves (treble clef) contain a melody of quarter notes. The bottom two staves (bass clef) contain a bass line with eighth notes and a rhythmic pattern of 'x' marks above the notes.

System 2: Four staves. The top two staves (treble clef) contain a melody with some rests. The bottom two staves (bass clef) contain a bass line with eighth notes and a rhythmic pattern of 'x' marks.

System 3: Four staves. The top two staves (treble clef) contain a melody with some rests. The bottom two staves (bass clef) contain a bass line with eighth notes and a rhythmic pattern of 'x' marks.

System 1: Four staves. The first two staves (treble clef) contain a melodic line of eighth notes. The third staff (bass clef) contains a bass line of eighth notes. The fourth staff (bass clef) contains a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific articulation or technique.

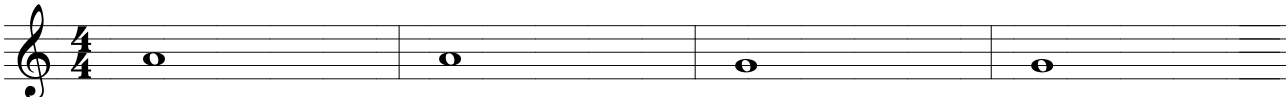
System 2: Four staves. The first two staves (treble clef) contain a melodic line of quarter notes. The third staff (bass clef) contains a bass line of quarter notes. The fourth staff (bass clef) contains a rhythmic pattern of eighth notes with 'x' marks above them, similar to the first system.

System 3: Four staves. The first two staves (treble clef) contain a melodic line of quarter notes. The third staff (bass clef) contains a bass line of quarter notes. The fourth staff (bass clef) contains a rhythmic pattern of eighth notes with 'x' marks above them, similar to the first system.

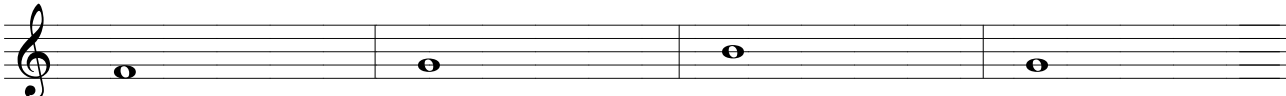
Canções e Janelas

Marcelo Morales Torcato
(Marcelo Torca)

1 Am Dm G C



5 F G C



9 Am Dm G



13 C F G



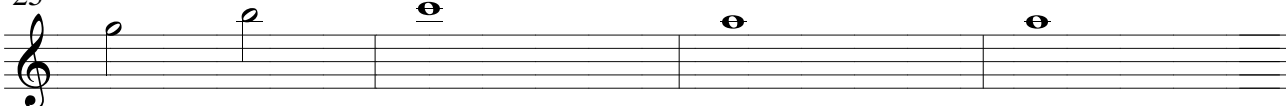
17 C Am Dm



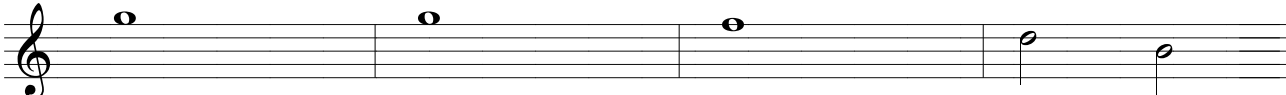
21 G C F G



25 C Am Dm



29 G C F G



33 C G

Musical staff 33-36: Treble clef, 4/4 time. Measure 33: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 34: C4 whole. Measure 35: G3 quarter, A3 quarter, B3 quarter, C4 quarter. Measure 36: G3 quarter, A3 quarter, B3 quarter, C4 quarter.

37 F C G D

Musical staff 37-40: Treble clef, 4/4 time. Measure 37: F4 quarter, G4 quarter, A4 quarter, B4 quarter. Measure 38: C4 whole. Measure 39: G3 quarter, A3 quarter, B3 quarter, C4 quarter. Measure 40: G3 quarter, A3 quarter, B3 quarter, C4 quarter.

41 C G D A

Musical staff 41-44: Treble clef, 4/4 time. Measure 41: C4 quarter, D4 quarter, E4 quarter, F4 quarter. Measure 42: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 43: G3 quarter, A3 quarter, B3 quarter, C4 quarter. Measure 44: G3 quarter, A3 quarter, B3 quarter, C4 quarter.

45 G D A

Musical staff 45-48: Treble clef, 4/4 time. Measure 45: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 46: D4 quarter, E4 quarter, F4 quarter, G4 quarter. Measure 47: D4 whole. Measure 48: A4 whole.

49 Am Em F Dm

Musical staff 49-52: Treble clef, 4/4 time. Measure 49: A4 quarter, B4 quarter, C5 quarter, D5 quarter. Measure 50: A4 quarter, B4 quarter, C5 quarter, D5 quarter. Measure 51: F4 quarter, G4 quarter, A4 quarter, B4 quarter. Measure 52: F4 quarter, G4 quarter, A4 quarter, B4 quarter.

53 Am G C F

Musical staff 53-56: Treble clef, 4/4 time. Measure 53: A4 quarter, B4 quarter, C5 quarter, D5 quarter. Measure 54: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 55: C4 whole. Measure 56: F4 quarter, G4 quarter, A4 quarter, B4 quarter.

57 G F G F

Musical staff 57-60: Treble clef, 4/4 time. Measure 57: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 58: F4 quarter, G4 quarter, A4 quarter, B4 quarter. Measure 59: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 60: F4 quarter, G4 quarter, A4 quarter, B4 quarter.

61 G C G C

Musical staff 61-64: Treble clef, 4/4 time. Measure 61: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 62: C4 whole. Measure 63: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 64: C4 whole.

Treino para Conjunto

Marcelo Morales Torcato
(Marcelo Torca)

Solo

Harmonia

Baixo

Ritmo

Treino para Conjunto 2

Solo

Harmonia

Baixo

Ritmo

First system of musical notation for 'Treino para Conjunto 2', featuring Solo, Harmonia, Baixo, and Ritmo parts.

Second system of musical notation for 'Treino para Conjunto 2', continuing the Solo, Harmonia, Baixo, and Ritmo parts.

Third system of musical notation for 'Treino para Conjunto 2', concluding with a 4/4 time signature change.

Treino para Conjunto 3

Solo

Harmonia

Baixo

Ritmo

Solo

Harmonia

Baixo

Ritmo

The first system of the musical score consists of four staves. The top staff, labeled 'Solo', is in treble clef and contains a melody of quarter notes and eighth notes. The second staff, 'Harmonia', is in treble clef and provides harmonic support with chords and single notes. The third staff, 'Baixo', is in bass clef and plays a bass line with quarter notes and eighth notes. The bottom staff, 'Ritmo', is in common time and uses a drum set notation with asterisks and vertical lines to indicate rhythmic patterns.

The second system continues the musical score with four staves. The 'Solo' part continues its melodic line. The 'Harmonia' part maintains the harmonic structure. The 'Baixo' part continues the bass line. The 'Ritmo' part continues the rhythmic pattern with asterisks and vertical lines.

The third system concludes the musical score with four staves. The 'Solo' part ends with a final note and a repeat sign. The 'Harmonia' part ends with a final chord and a repeat sign. The 'Baixo' part ends with a final note and a repeat sign. The 'Ritmo' part ends with a final rhythmic pattern and a repeat sign.

Treino para Conjunto 4

The musical score is divided into three systems. Each system contains four staves: Solo (treble clef), Harmonia (treble clef), Baixo (bass clef), and Ritmo (percussion clef). The Solo part features a melodic line with eighth and sixteenth notes. The Harmonia part provides harmonic support with chords. The Baixo part has a steady bass line. The Ritmo part includes a consistent eighth-note pattern with occasional accents marked by 'x'.

As Notas Dó, Fá, Sol

Marcelo Morales Torcato
(Marcelo Torca)

The first system of music is in 4/4 time. The right hand (treble clef) plays a sequence of quarter notes: D4, E4, F4, G4, A4, B4, C5, D5. The left hand (bass clef) plays a sequence of whole notes: D3, E3, F3, G3, A3, B3, C4, D4.

The second system of music continues the sequence. The right hand (treble clef) plays: E4, F4, G4, A4, B4, C5, D5, E5. The left hand (bass clef) plays: E3, F3, G3, A3, B3, C4, D4, E4.

The third system of music continues the sequence. The right hand (treble clef) plays: F4, G4, A4, B4, C5, D5, E5, F5. The left hand (bass clef) plays: F3, G3, A3, B3, C4, D4, E4, F4.

The fourth system of music concludes the piece. The right hand (treble clef) plays: G4, A4, B4, C5, D5, E5, F5, G5. The left hand (bass clef) plays: G3, A3, B3, C4, D4, E4, F4, G4. The system ends with a double bar line.

O Estudo do Baixo

Marcelo Morales Torcato
(Marcelo Torca)

The first system of music is in 4/4 time. The right hand (treble clef) plays a series of whole notes: C4, D4, E4, and F4. The left hand (bass clef) plays a series of eighth notes: C3, D3, E3, F3, G3, A3, B3, and C4.

The second system of music continues the piece. The right hand plays whole notes: G4, A4, B4, and C5. The left hand plays eighth notes: D3, E3, F3, G3, A3, B3, C4, and D4.

The third system of music continues the piece. The right hand plays whole notes: D5, E5, F5, and G5. The left hand plays eighth notes: E3, F3, G3, A3, B3, C4, D4, and E4.

The fourth system of music continues the piece. The right hand plays whole notes: A5, B5, C6, and D6. The left hand plays eighth notes: F3, G3, A3, B3, C4, D4, E4, and F4.

The fifth system of music concludes the piece. The right hand plays whole notes: E6, F6, G6, and A6. The left hand plays eighth notes: G3, A3, B3, C4, D4, E4, F4, and G4. The system ends with a double bar line.

Quarteto para Gostar

Marcelo Morales Torcato
(Marcelo Torca)

The musical score is written in 4/4 time and consists of three systems of staves. The first system includes parts for Flauta, Bandolim, Teclado, Guitarra Viola Caipira, Guitarra Violão Acordeão, Piano Teclado Acordeão, and Baixo. The second system continues the instrumental parts. The third system features a piano part with dynamics *p* and *f* and continues the instrumental parts. The score is a quartet for guitar and piano.

First system of musical notation, featuring five staves. The top two staves are treble clef, and the bottom three are a grand staff (treble and bass clef). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings include *f* (forte) and *mf* (mezzo-forte).

Second system of musical notation, featuring five staves. The top two staves are treble clef, and the bottom three are a grand staff. The music continues with rhythmic patterns and rests.

Third system of musical notation, featuring five staves. The top two staves are treble clef, and the bottom three are a grand staff. The music concludes with various rhythmic patterns and rests.

Marcelo Morales Torcato

Arranjos Musicais

1ª Edição

Pauliceia
Marcelo Morales Torcato
2009

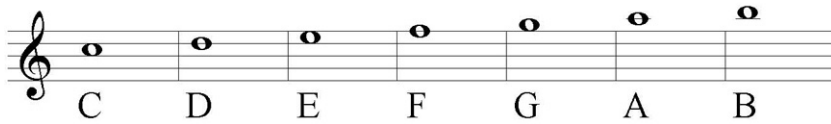
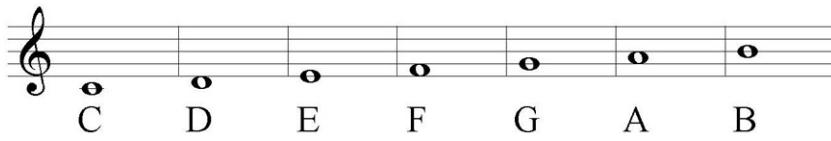
Pauliceia, agosto de 2009.

Índice.

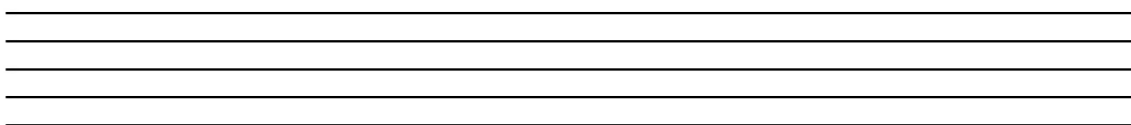
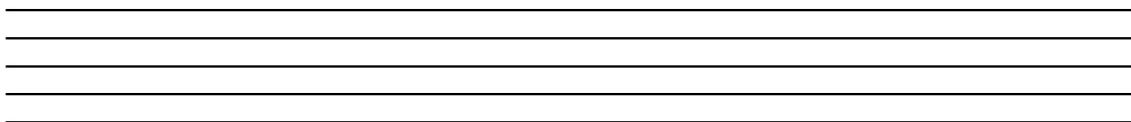
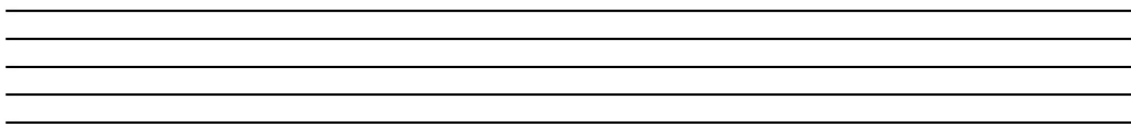
Primeira Aula	pág. 04
Segunda Aula	pág. 05
Terceira Aula	pág. 06
Quarta Aula	pág. 07
Quinta Aula	pág. 08
Sexta Aula	pág. 09
Sétima Aula	pág. 09
Oitava Aula	pág. 10
Nona Aula	pág. 10
Décima Aula	pág. 11

PRIMEIRA AULA.

As notas musicais são sete: dó; ré; mi; fá; sol; lá; si.
Também podem ser representadas por: C; D; E; F; G; A; B.



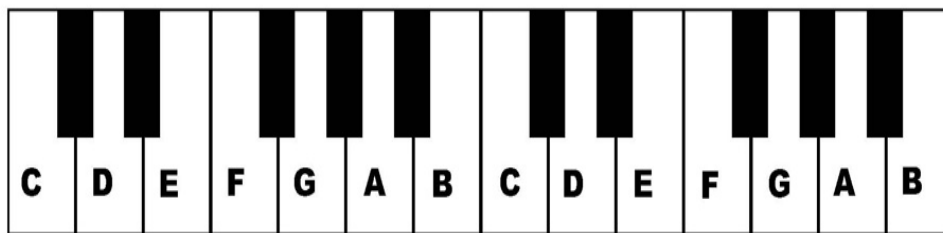
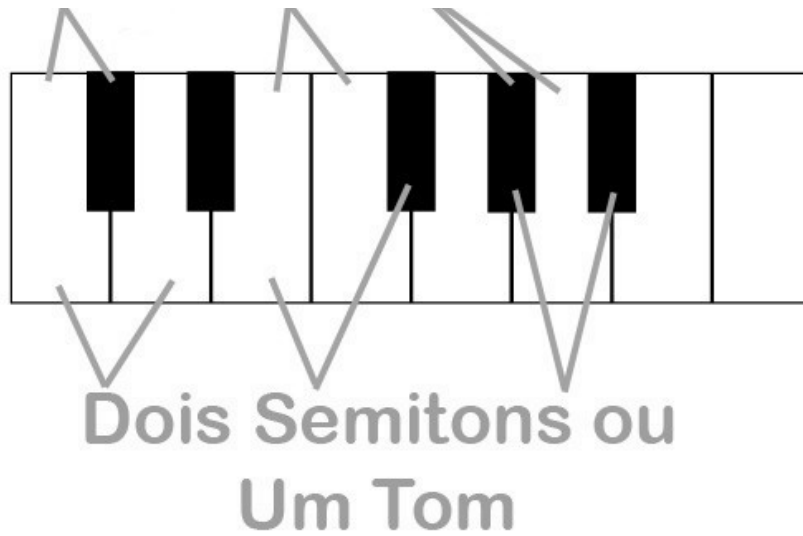
Faça a clave de sol e as notas musicais na pauta.



SEGUNDA AULA.

Semitom é a menor distância entre duas notas.

Um Semitom



Do C ao D tem 2 semitons.
Do E ao F tem 1 semitom.

Calcule os semitons das notas indicadas:

- a) C ao E: _____ b) D ao E: _____ c) F ao A: _____ d) B ao C: _____
- e) C ao G: _____ f) G ao F: _____ g) E ao A: _____ h) A ao D: _____
- i) C ao F: _____ j) D ao F: _____ k) F ao B: _____ l) B ao A: _____
- m) C ao A: _____ n) D ao B: _____ o) F ao C: _____ p) E ao F: _____

TERCEIRA AULA.

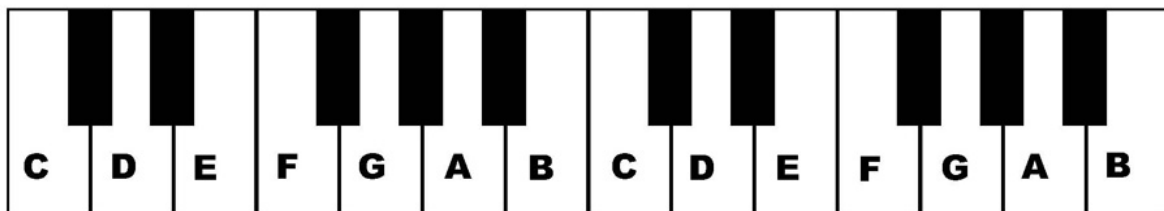
Os acordes são formados pela união de pelo menos três sons, formam dois intervalos, uma terça e uma quinta, ou seja, entre a primeira nota e a terceira do acorde há 4 semitons se for Maior, mas 3 semitons se for menor. Entre a primeira nota e a quinta do acorde há 7 semitons se for Justa e 6 se for diminuto.

Veja algumas tablaturas antes de dar prosseguimento:



As tablaturas são: Guitarra e Violão; Viola Caipira; Baixo; Cavaquinho; Bandolim.

Observe a tablatura do teclado e resolva o exercício a seguir.



Sequência da escala cromática de C: C; C#; D; D#; E; F; F#; G; G#; A; A#; B; C.
Escreva a sequência de notas cromáticas, ou seja, todas as notas existentes entre duas notas.

- a) C a E: _____
- b) C a F: _____
- c) C a G: _____
- d) E a B: _____
- e) F a A: _____
- f) D# a Bb: _____

Escreva as notas dos acordes:

- a) C: _____, _____, _____ b) D: _____, _____, _____ c) E: _____, _____, _____
d) F: _____, _____, _____ e) G: _____, _____, _____ f) A: _____, _____, _____
g) B: _____, _____, _____ h) Eb: _____, _____, _____ i) F#: _____, _____, _____
j) C#: _____, _____, _____ k) Bb: _____, _____, _____ l) Cm: _____, _____, _____
m) D#: _____, _____, _____ n) Db: _____, _____, _____ o) Dm: _____, _____, _____
p) G#: _____, _____, _____ q) Gb: _____, _____, _____ r) Em: _____, _____, _____
s) A#: _____, _____, _____ t) Bbm: _____, _____, _____ u) Fm: _____, _____, _____

QUARTA AULA.

Para fazer um arranjo é preciso observar a harmonia e a relação das notas com os acordes.

Faça um arranjo para a sequência que se segue de quatro acordes, tempo quartenário, sendo que cada acorde ocupa apenas um compasso, os acordes são: C; F; G; C. Comece utilizando as notas do acorde.

a) Quantos compassos tem a música? _____.

b) Nas pautas abaixo faça o arranjo, Não esqueça de escrever a clave, utilize o espaço que for necessário para resolver o este exercício.

QUINTA AULA.

Figuras musicais.



Clave de Sol



Clave de Fá



Clave de Dó

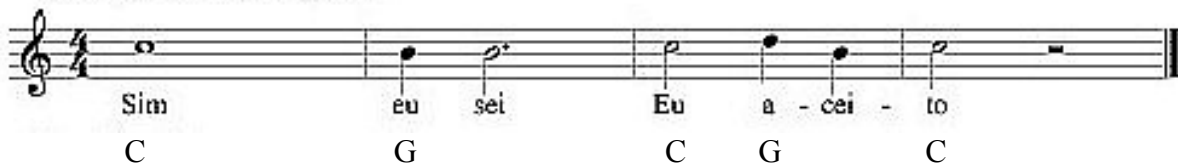
Figuras rítmicas.

I. Figuras rítmicas.



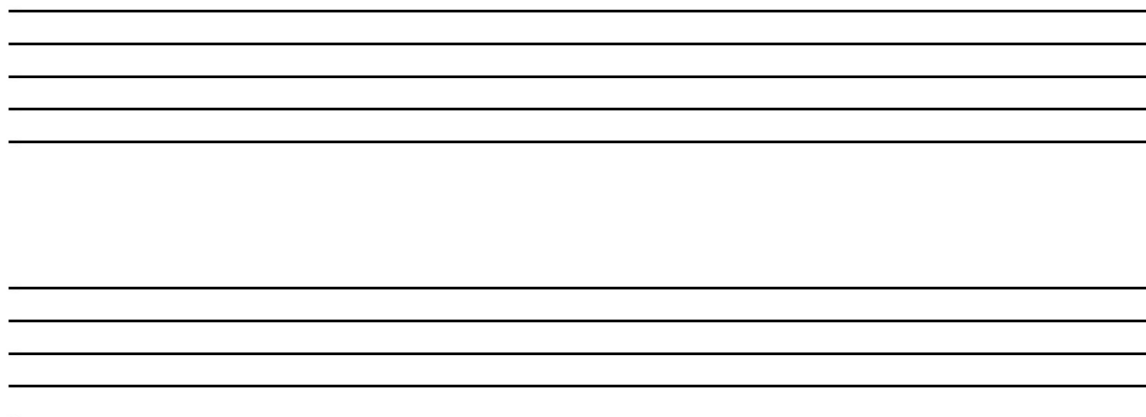
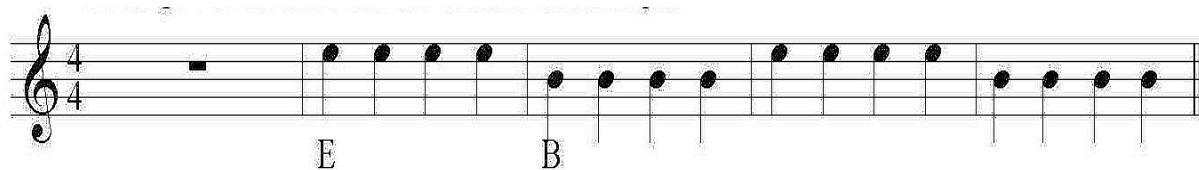
Faça o arranjo para a música abaixo, sendo que as notas utilizadas são parte dos acordes e de mesmo ritmo da música.

Voz Soprano e Meio Soprano.



SEXTA AULA.

Faça o arranjo utilizando colcheias apenas.

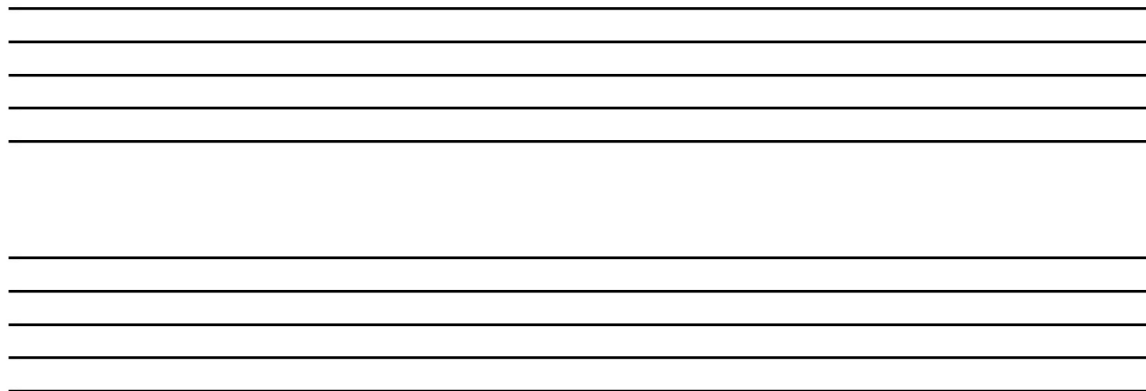


SÉTIMA AULA.

Descubra acordes de três sons ou tríades, ou seja, acordes como da Terceira Aula, formados pela fundamental, terça e quinta notas que utilizam a nota dó.

Quais são? _____, _____, _____, _____, _____.

Faça um arranjo utilizando figuras musicais como semibreve, mínima, semínima, colcheia em dez compassos com os compassos encontrados.



OITAVA AULA.

Acordes diminutos: terça menor e quinta diminuta, ou seja, entre a primeira e terceira nota do acorde tem 3 semitons, entre a primeira e quinta nota do acorde tem 6 semitons.

Encontre os acordes diminutos dos segundos acordes:

Cdim: _____, _____, _____. Ddim: _____, _____, _____. Edim: _____, _____, _____.

Fdim: _____, _____, _____. Gdim: _____, _____, _____. Adim: _____, _____, _____.

Bdim: _____, _____, _____.

NONA AULA.

Instrumentos musicais.



Na fileira de cima os instrumentos musicais são: acordeão; bateria; escaleta; percussão; piano; teclado. Na fileira de baixo os instrumentos musicais são: baixo; bandolim; cavaquinho; flauta-doce soprano; guitarra; viola caipira; violão; flauta-doce contralto.

a) Quais são de sopro?

_____, _____, _____.

b) Quais são de percussão?

_____, _____, _____.

_____, _____, _____.

_____, _____, _____.

c) Quais são de teclas?

d) Quais são de cordas?

DÉCIMA AULA.

Levadas.



Utilize as levadas que são sequências rítmicas para fazer arranjos musicais de acordo com o instrumento musical utilizado, vai soar melhor se o arranjo rítmico mudar o formato no decorrer da música, se tiver variações de acordo com a música.

Para começar, observe algumas regras.

Procure evitar um pouco as terças maiores dos acordes, dê mais preferência a fundamental e quinta nota do acorde. Em acordes diminutos são as quintas é que devem ser menos valorizadas.

Uma música começa com menos som e termina com mais som.

Baixo: utilize a fundamental, ou seja, a primeira nota do acorde e a quinta.

Teclados: para a mão direita utilize acordes fechado, ou seja, com três dedos, para a mão esquerda toque somente a fundamental ou a fundamental e a quinta.

Guitarra, Violão, Viola Caipira: faça acordes valorizando mais a parte aguda.

Bandolim, Cavaquinho: são instrumentos agudos, utilize os acordes como um todo, só tomar cuidado com a primeira corda para não soar muito aguda e desequilibrar o acorde.

Flauta-doce: utilize acordes arpejados valorizando mais a fundamental e quinta em acordes maiores e menores, em acordes diminutos é a quinta que não deve ser tão valorizada.

Bateria e Percussão: Utilize a expressão, fazendo forte e fraca no decorrer da música, excessos de batidas podem fazer apenas barulho, quando o solo faz notas longas, neste momento a bateria e percussão conseguem aparecer bem.

Visite www.macrisan.com, www.macrisan.net, www.grupoinstrumental.net, www.grupoinstrumental.com, www.marcelotorca.com, www.marcelotorca.net.

Marcelo Morales Torcato

Livro Musical

1ª. Edição

Paulicéia
Marcelo Morales Torcato
2009

Índice.

Claves	pág. 04.
Pauta	pág. 04.
Exercícios	pág. 05.
Notas na Clave de Sol	pág. 06.
Notas na Clave de Fá	pág. 07.
Notas nos Instrumentos Musicais	pág. 08.
Piano, Teclado, Acordeão, Vibrafone, Metalofone, Escaleta	pág. 08.
Guitarra ou Violão	pág. 08.
Baixo	pág. 08.
Cavaquinho	pág. 09.
Bandolim	pág. 09.
Viola Caipira	pág. 09.
Jogo de Cartas	pág. 10.
Regras do Jogo de Cartas	pág. 11.
Figuras Musicais	pág. 11.
Exercícios	pág. 11.
Jogo das Figuras	pág. 12.
Regras para o Jogo das Figuras	pág. 13.

CLAVES.

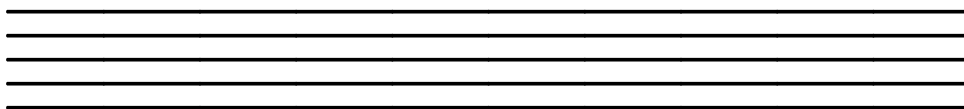
As claves existentes são:



Servem para dar nome as notas.

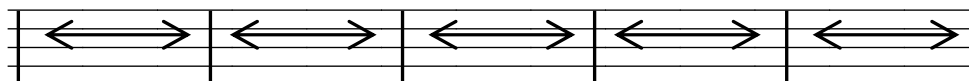
PAUTA.

Um conjunto de cinco linhas e quatro espaços.



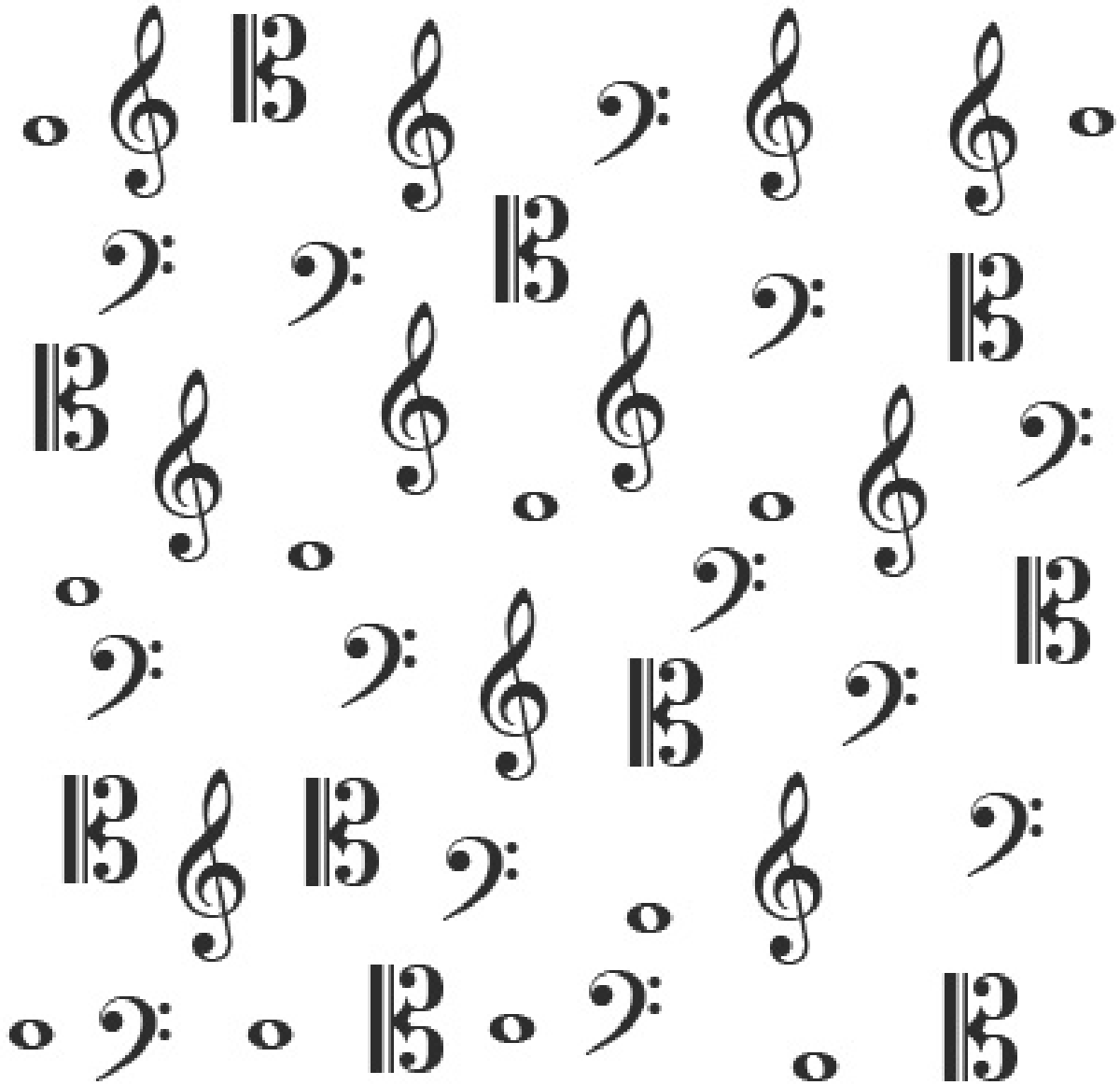
COMPASSO.

Uma divisão rítmica da música.

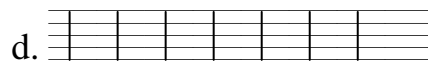
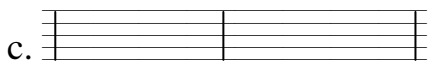
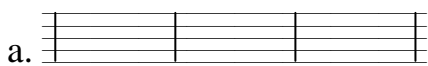


EXERCÍCIOS.

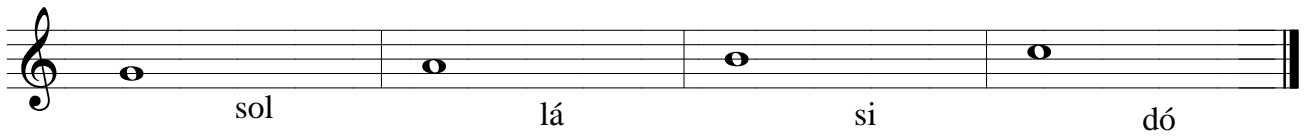
1. Circule a Clave de Sol de amarelo, a Clave de Fá de vermelho e a Clave de Dó de azul.



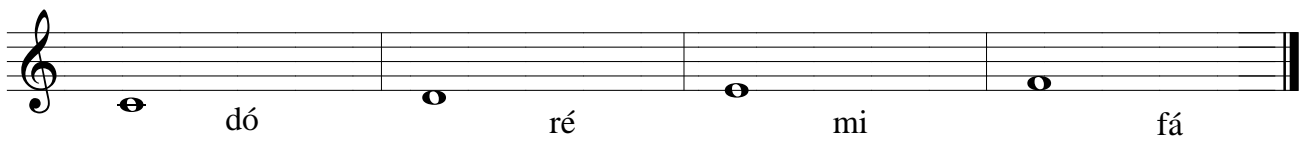
2. Calcule os compassos.



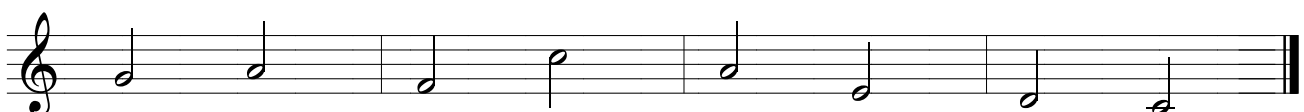
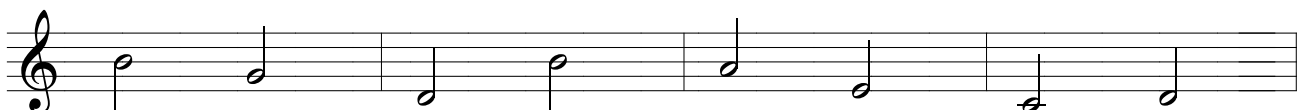
Notas na Clave de Sol




1. Identifique as notas e escreva os nomes.



2. Identifique as notas e escreva os nomes.

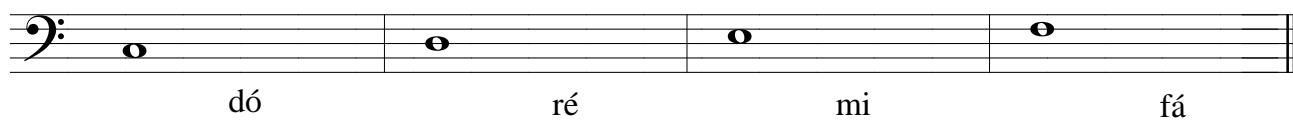
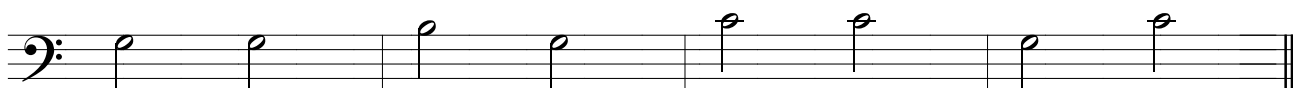
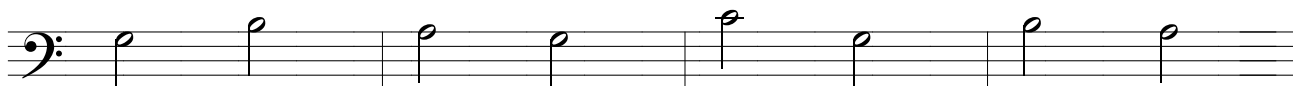


Notas na Clave de Fá



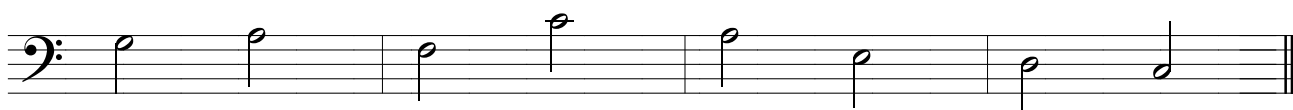
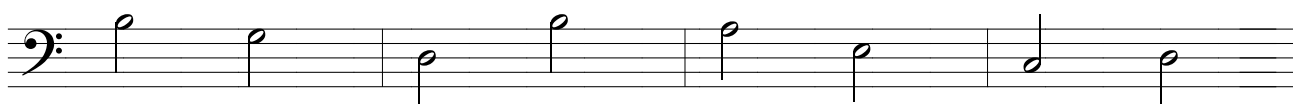
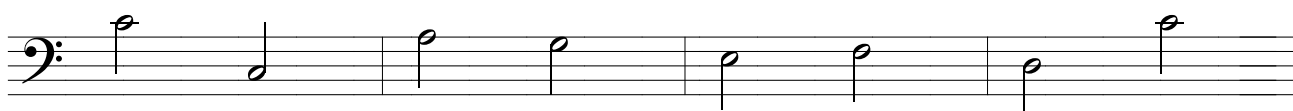
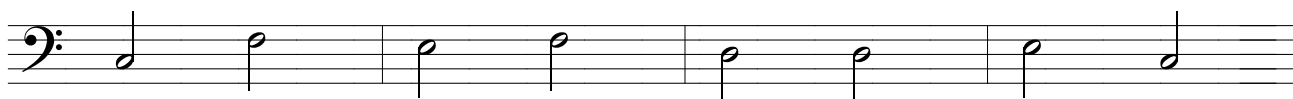
sol lá si dó

1. Identifique as notas e escreva os nomes.



dó ré mi fá

2. Identifique as notas e escreva os nomes.



NOTAS NOS INSTRUMENTOS MUSICAIS.

Piano, Teclado, Acordeão, Vibrafone, Metalofone, Escaleta.

	02		04			07		09		11
01		03		05		06		08		10
										12
										13

Dó ou C: 1; 13. Ré ou D: 03. Mi ou E: 05. Fá ou F: 06. Sol ou G: 08

Lá ou A: 10 Si ou B: 12.

Guitarra ou Violão.

← 48	↑ 42	↑ 36	↑ 30	↑ 24	↑ 18	↑ 12	↑ 6	corda 6
← 47	↑ 41	↑ 35	↑ 29	↑ 23	↑ 17	↑ 11	↑ 5	corda 5
← 46	↑ 40	↑ 34	↑ 28	↑ 22	↑ 16	↑ 10	↑ 4	corda 4
← 45	↑ 39	↑ 33	↑ 27	↑ 21	↑ 15	↑ 9	↑ 3	corda 3
← 44	↑ 38	↑ 32	↑ 26	↑ 20	↑ 14	↑ 8	↑ 2	corda 2
← 43	↑ 37	↑ 31	↑ 25	↑ 19	↑ 13	↑ 7	↑ 1	corda 1
casa 7	casa 6	casa 5	casa 4	casa 3	casa 2	casa 1	soltas	

Dó ou C: 8; 23; 33 Ré ou D: 4; 20; 35; 45 Mi ou E: 1; 6; 16; 32; 47
 Fá ou F: 7; 12; 22; 38 Sol ou G: 3; 19; 24; 34 Lá ou A: 5; 15; 31; 36; 46
 Si ou B: 2; 17; 27; 43; 48

Baixo.

← 32	↑ 28	↑ 24	↑ 20	↑ 16	↑ 12	↑ 8	↑ 4	corda 4
← 31	↑ 27	↑ 23	↑ 19	↑ 15	↑ 11	↑ 7	↑ 3	corda 3
← 30	↑ 26	↑ 22	↑ 18	↑ 14	↑ 10	↑ 6	↑ 2	corda 2
← 29	↑ 25	↑ 21	↑ 17	↑ 13	↑ 9	↑ 5	↑ 1	corda 1
casa 7	casa 6	casa 5	casa 4	casa 3	casa 2	casa 1	soltas	

Dó ou C: 15; 21 Ré ou D: 2; 23; 29 Mi ou E: 4; 10; 31 Fá ou F: 8; 14

Sol ou G: 1; 16; 22 Lá ou A: 3; 9; 24; 30 Si ou B: 11; 17; 32

Cavaquinho.

← 32	↑ 28	↑ 24	↑ 20	↑ 16	↑ 12	↑ 8	↑ 4	corda 4 corda 3 corda 2 corda 1
← 31	↑ 27	↑ 23	↑ 19	↑ 15	↑ 11	↑ 7	↑ 3	
← 30	↑ 26	↑ 22	↑ 18	↑ 14	↑ 10	↑ 6	↑ 2	
← 29	↑ 25	↑ 21	↑ 17	↑ 13	↑ 9	↑ 5	↑ 1	
casa 7	casa 6	casa 5	casa 4	casa 3	casa 2	casa 1	soltas	

Dó ou C: 6; 23 Ré ou D: 1; 4; 14; 31 Mi ou E: 9; 12; 22 Fá ou F: 17; 20; 26

Sol ou G: 3; 21; 24 Lá ou A: 11; 29; 32 Si ou B: 2; 19

Bandolim.

← 32	↑ 28	↑ 24	↑ 20	↑ 16	↑ 12	↑ 8	↑ 4	corda 4 corda 3 corda 2 corda 1
← 31	↑ 27	↑ 23	↑ 19	↑ 15	↑ 11	↑ 7	↑ 3	
← 30	↑ 26	↑ 22	↑ 18	↑ 14	↑ 10	↑ 6	↑ 2	
← 29	↑ 25	↑ 21	↑ 17	↑ 13	↑ 9	↑ 5	↑ 1	
casa 7	casa 6	casa 5	casa 4	casa 3	casa 2	casa 1	soltas	

Dó ou C: 14; 24 Ré ou D: 3; 22; 32 Mi ou E: 1; 11; 30 Fá ou F: 5; 15

Sol ou G: 4; 13; 23 Lá ou A: 2; 12; 21; 31 Si ou B: 10; 20; 29

Viola Caipira.




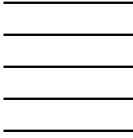



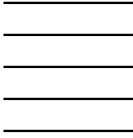








← 40	↑ 35	↑ 30	↑ 25	↑ 20	↑ 15	↑ 10	↑ 5	corda 5 corda 4 corda 3 corda 2 corda 1
← 39	↑ 34	↑ 29	↑ 24	↑ 19	↑ 14	↑ 9	↑ 4	
← 38	↑ 33	↑ 28	↑ 23	↑ 18	↑ 13	↑ 8	↑ 3	
← 37	↑ 32	↑ 27	↑ 22	↑ 17	↑ 12	↑ 7	↑ 2	
← 36	↑ 31	↑ 26	↑ 21	↑ 16	↑ 11	↑ 6	↑ 1	
casa 7	casa 6	casa 5	casa 4	casa 3	casa 2	casa 1	soltas	

Dó ou C: 17; 19; 33 Ré ou D: 1; 4; 27; 29 Mi ou E: 11; 14; 37; 40

Fá ou F: 16; 19 Sol ou G: 8; 26; 29 Lá ou A: 2; 4; 18; 36; 39

Si ou B: 12; 14; 28

Jogo de Cartas.

			
MACRISAN	MACRISAN	MACRISAN	MACRISAN
			
MACRISAN	MACRISAN	MACRISAN	MACRISAN
			
MACRISAN	MACRISAN	MACRISAN	MACRISAN
			
MACRISAN	MACRISAN	MACRISAN	MACRISAN

Regras do Jogo de Cartas.

Primeiro jogo.

Jogo da Memória: embaralham-se as cartas e as dispõem sobre a mesa de braços. Quem conseguir formar o maior número de par vence, quem acerta continua jogando.

Segundo jogo.

Jogo Rouba Monte: são necessários três páginas do jogo das cartas, embaralham-se as cartas, distribuem quatro cartas para cada jogador, quem distribui as cartas decide a ordem do jogo. Cartas iguais roubam cartas iguais, cartas maiores roubam cartas menores. Ganha quem ficar com o maior monte.

Figuras Musicais.

As figuras musicais indicam o ritmo na música, não possuem um valor fixo, mas nesse primeiro momento iremos trabalhar como se tivessem valores fixos.











As figuras:

Semibreve  vale 4 Mínima  vale 2 Semínima  vale 1


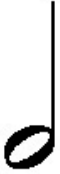
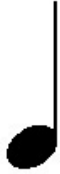

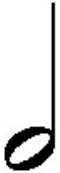

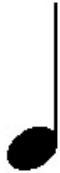

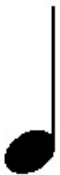



Colcheia  vale 0,5 Semicolcheia  vale 0,25

Exercícios:

1. Faça a soma das figuras.

a.  +  = ____ b.  +  = ____ c.  +  = ____ d.  +  = ____ e.  +  = ____

Jogo das Figuras.

			
SEMIBREVE MACRISAN	MÍNIMA MACRISAN	SEMÍNIMA MACRISAN	COLCHEIA MACRISAN
			
MÍNIMA MACRISAN	SEMÍNIMA MACRISAN	SEMÍNIMA MACRISAN	COLCHEIA MACRISAN
			
SEMÍNIMA MACRISAN	COLCHEIA MACRISAN	COLCHEIA MACRISAN	COLCHEIA MACRISAN

Regras para o Jogo das Figuras.

O Jogo da Soma é realizada a distribuição das cartas na quantidade de duas para cada jogador, quem tiver a maior soma ganha.

O Jogo do Rouba Monte é realizada a distribuição das cartas na quantidade de quatro cartas para cada jogador, o jogador que distribui as cartas decide a ordem de jogar, ganha quem ficar com o maior monte.

Marcelo Morales Torcato

Primeiros Passos

1ª. Edição

Paulicéia
Marcelo Morales Torcato
2009

Índice.

Claves	pág. 04
Pauta	pág. 04
Notas na Clave de Sol	pág. 04
Notas na Clave de Fá	pág. 05
Notas nos Instrumentos Musicais	pág. 05
Toque as Notas	pág. 08
Formando Acordes	pág. 09
Exercício	pág. 09
Tablaturas dos Instrumentos Musicais	pág. 10

As Claves.



Clave de Sol



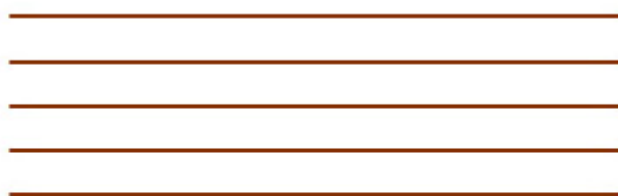
Clave de Fá



Clave de Dó

Servem para dar nome as notas.

Pauta.

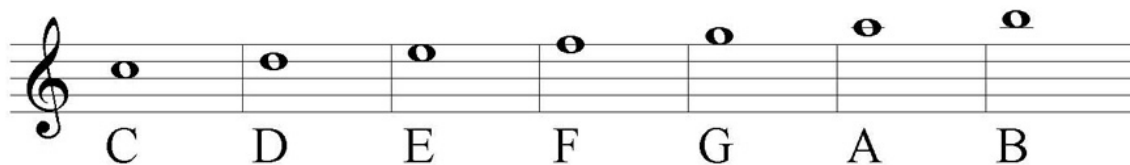
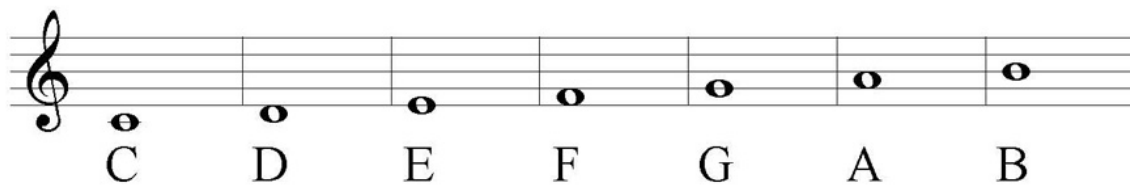


Pauta

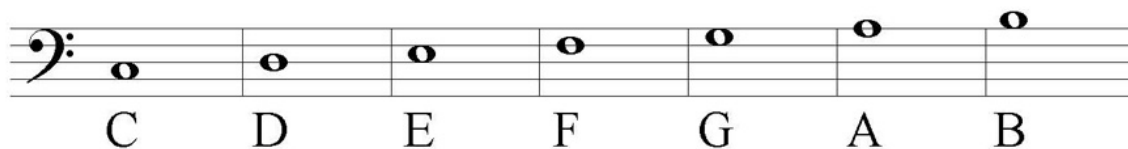
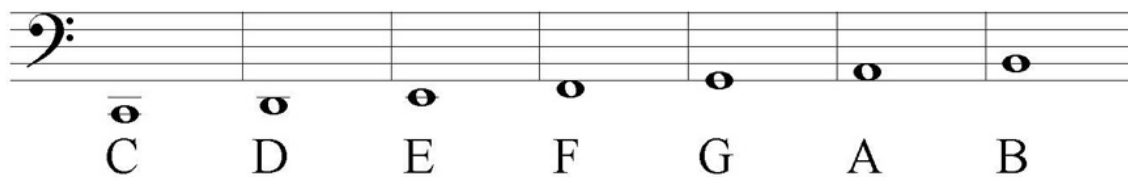
Onde escrevem as notas musicais, claves, possui cinco linhas e quatro espaços.

As Notas.

Na Clave de Sol.

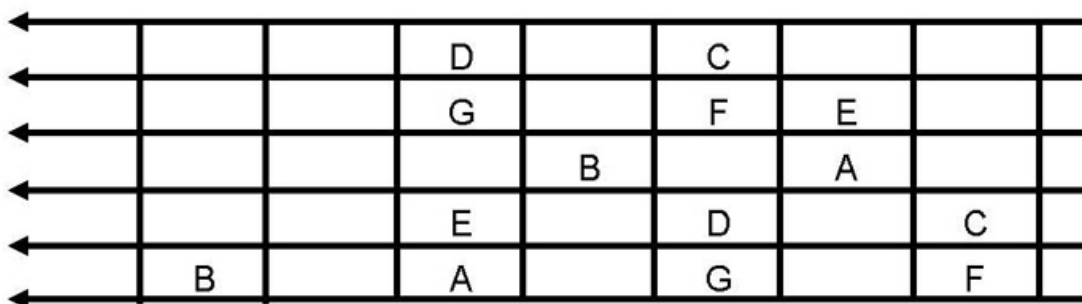


Na Clave de Fá.

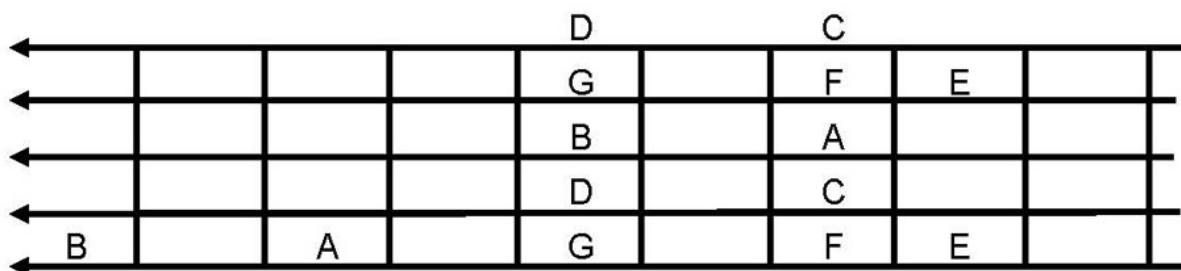


Notas nos instrumentos musicais.

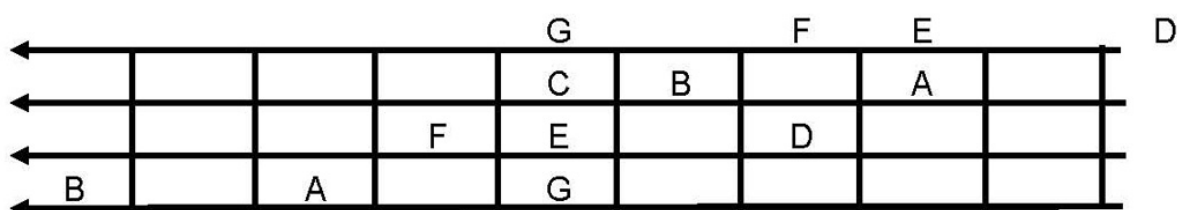
Violão e Guitarra.



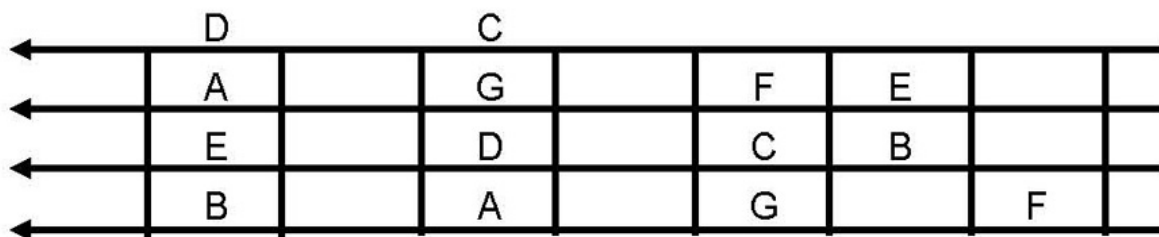
Viola Caipira.



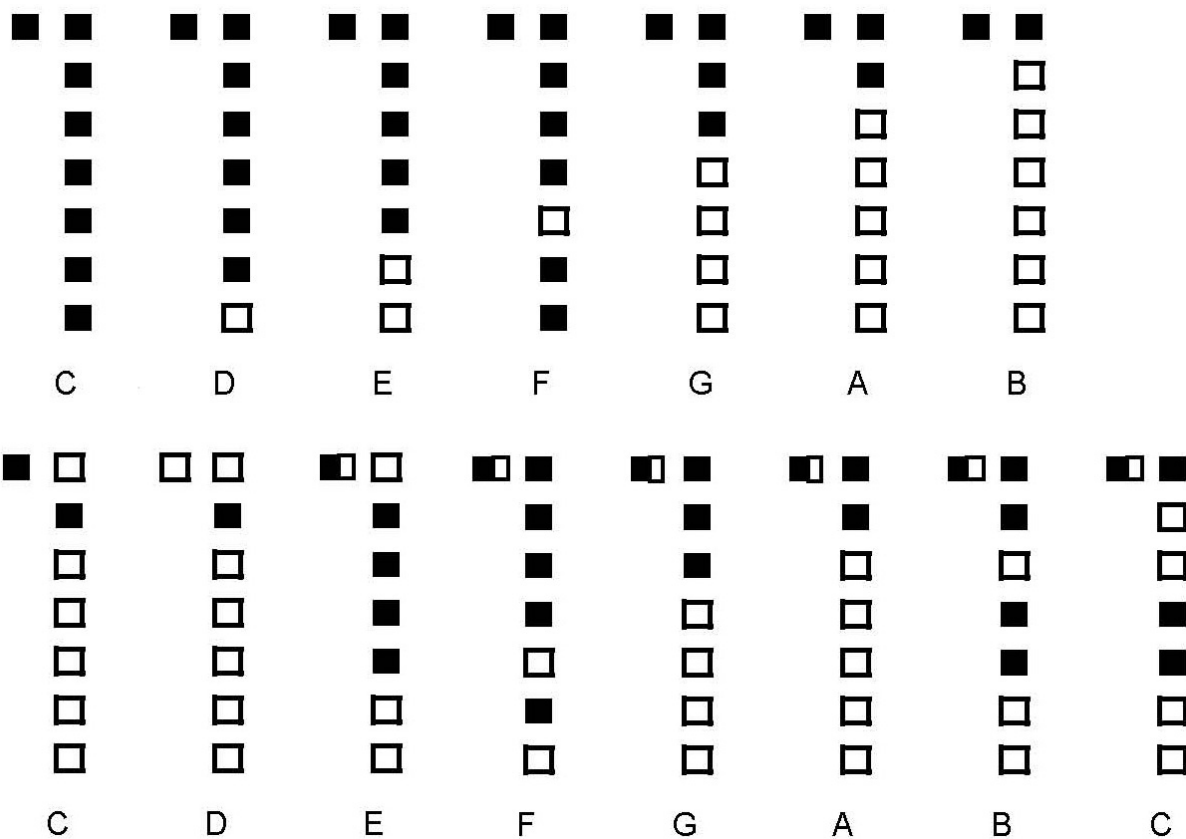
Cavaquinho.



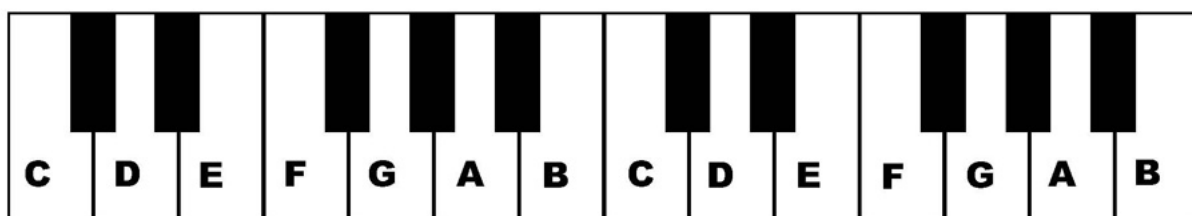
Bandolim.



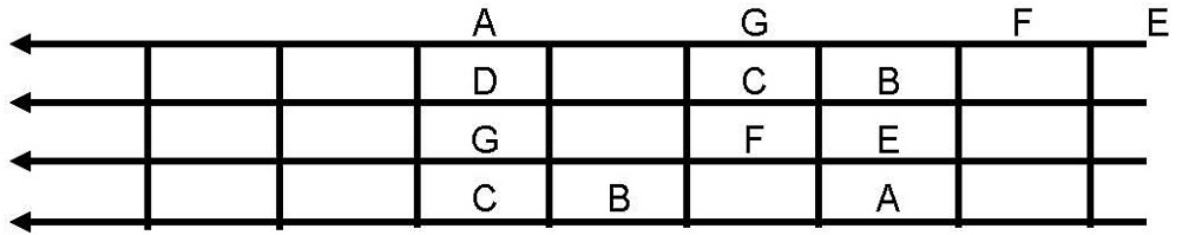
Flauta-doce.



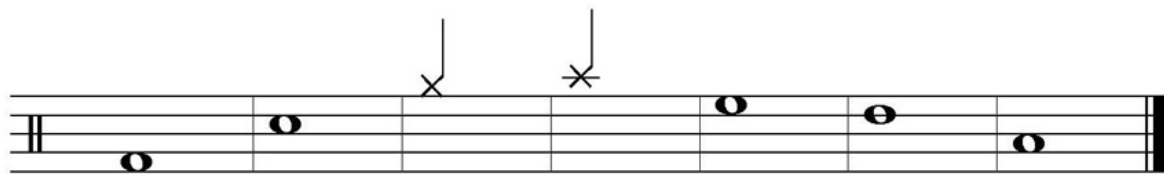
Teclado, Acordeão, Escaleta, Piano, Metalofone.



Baixo.

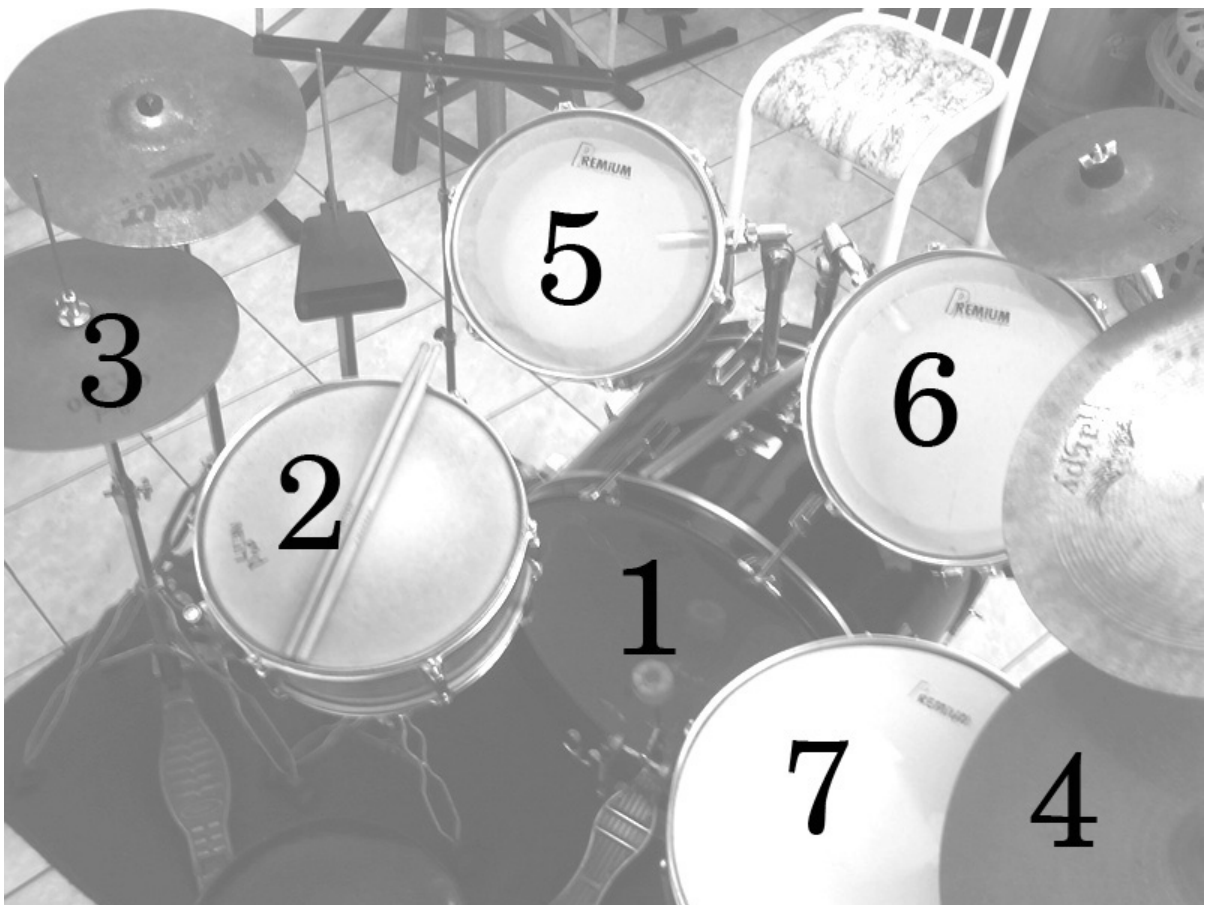


Notas na Bateria.



Bumbo Caixa Chimbal Prato Ton1 Ton2 Surdo

1 2 3 4 5 6 7



1. Toque as notas C e G em valores de 4 tempos.

C G C G

2. Toque as notas C e G em valores de 2 tempos.

C G

3. Toque as notas C e G em valores de 1 tempo.

C G

4. Toque as notas D e A em valores de 4 tempos.

D A D A

5. Toque as notas D e A em valores de 2 tempos.

D A

6. Toque as notas D e A em valores de 1 tempo.

D A

7. Toque as notas E e B em valores de 4 tempos.

E B E B

8. Toque as notas E e B em valores de 2 tempos.

E B

9. Toque as notas E e B em valores de 1 tempo.

E B

10. Toque as notas.

F C D C E F D C

11. Formando acordes no teclado, acordeão, escaleta, piano e metalofone.

C G

Dm Am Em

F F#: fá sustenido.

12. Formando acordes no violão, guitarra, cavaquinho, bandolim e viola caipira.

G D

A C Em

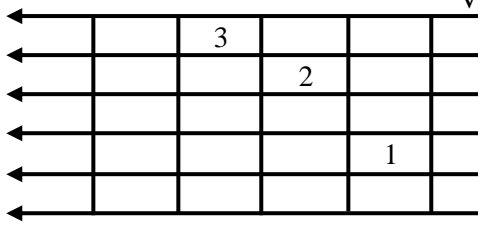
F B

13. Exercícios para todos os instrumentos musicais.

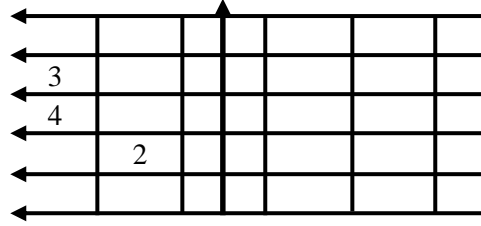
C B A G A B A B E D C B D E F F

C G C E F B A D E G B D F E C A B C C

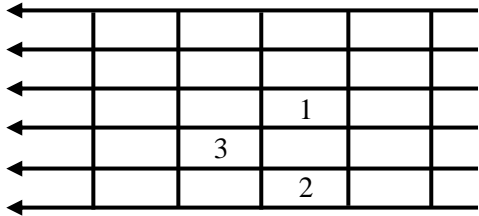
Violão e Guitarra



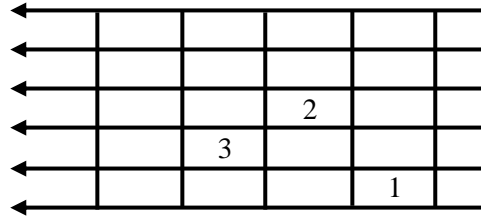
C



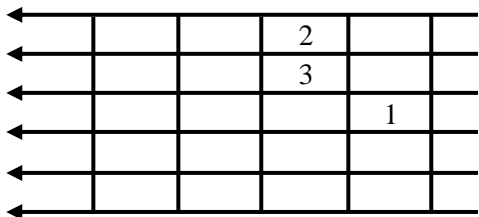
Cm



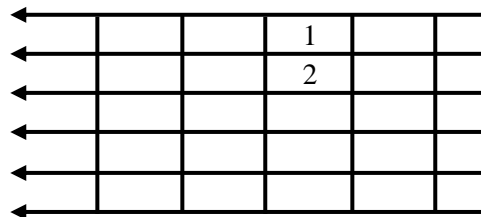
D



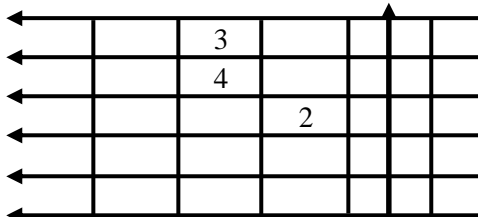
Dm



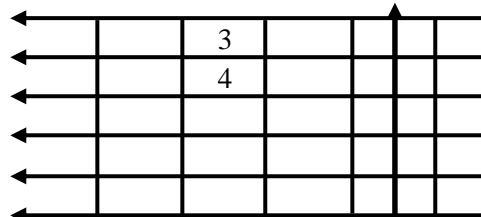
E



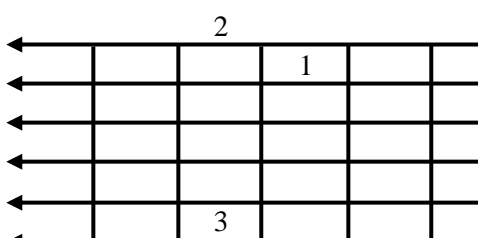
Em



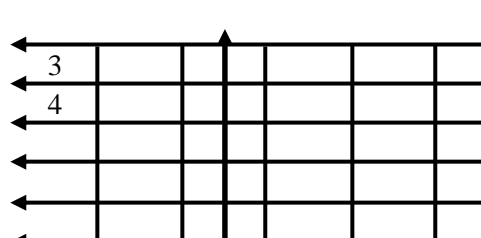
F



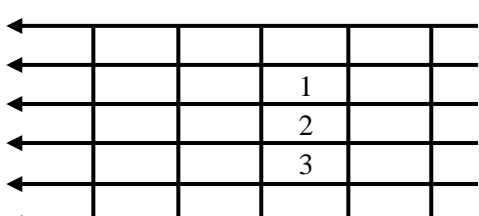
Fm



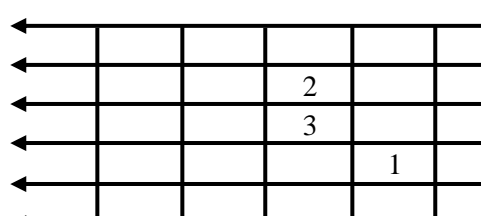
G



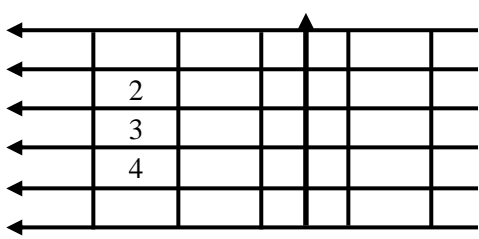
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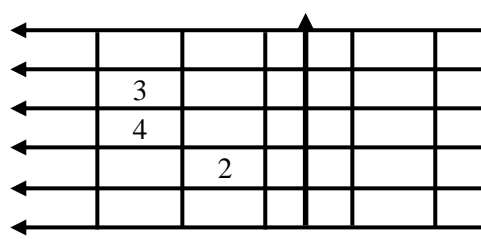
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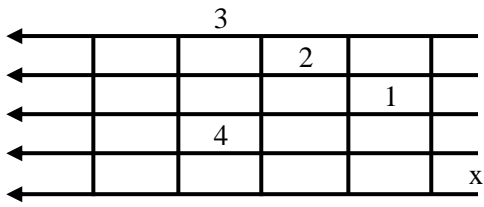
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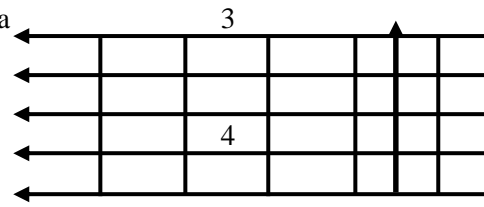
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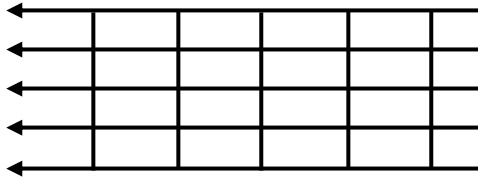
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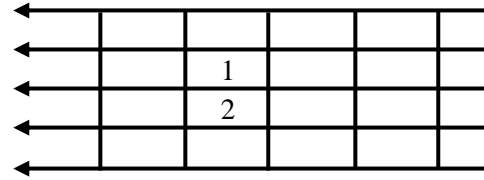
Viola Caipira
C



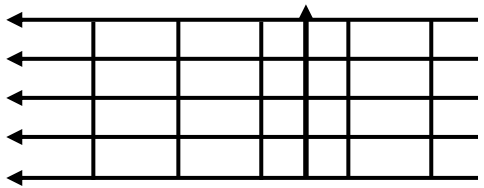
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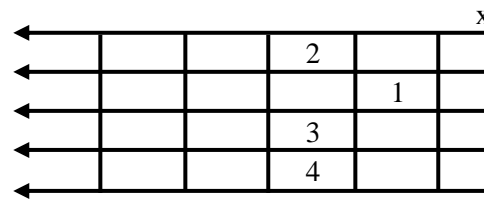
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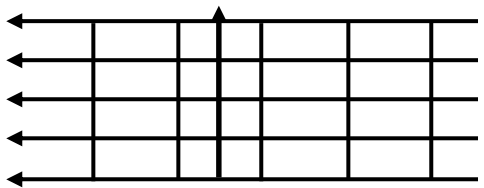
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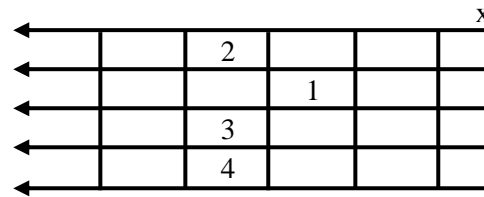
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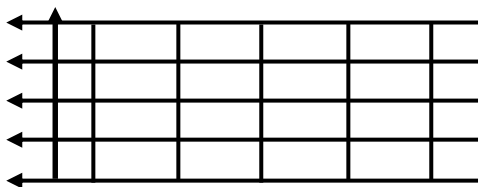
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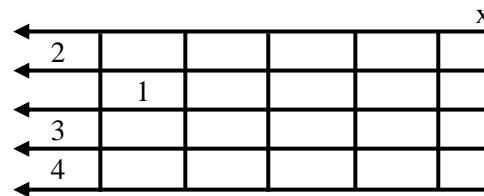
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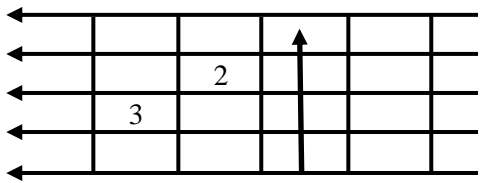
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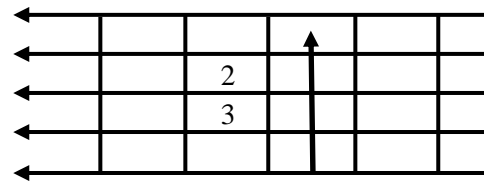
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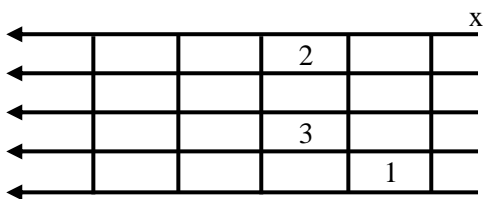
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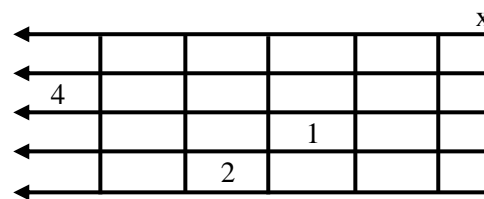
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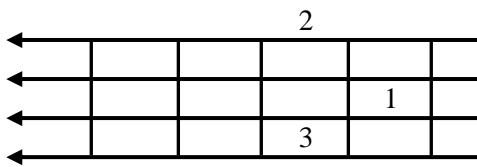
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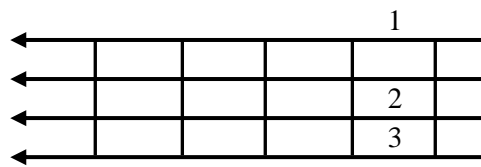
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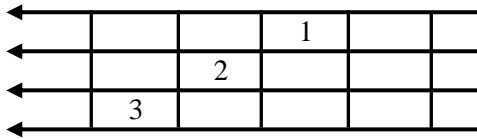
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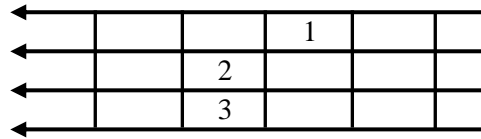
Cavaquinho
C



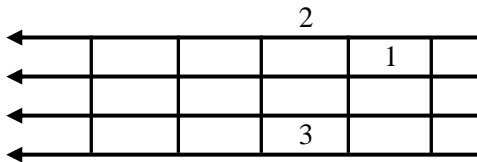
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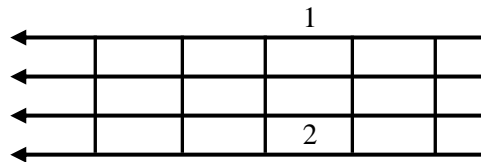
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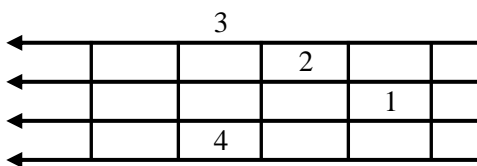
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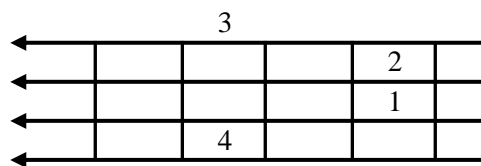
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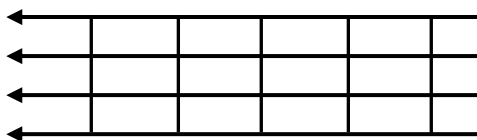
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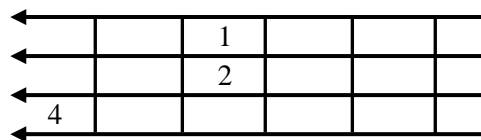
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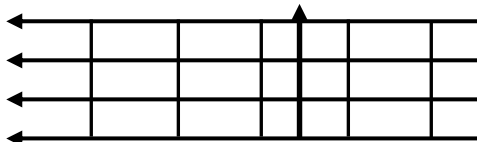
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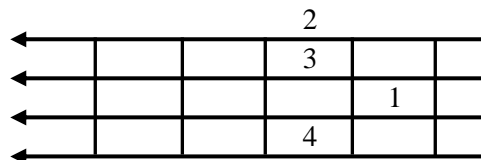
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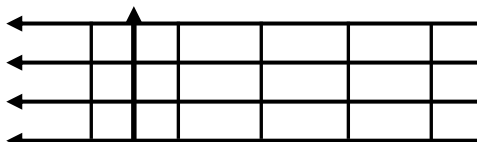
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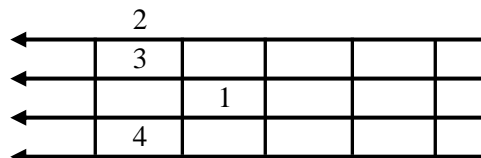
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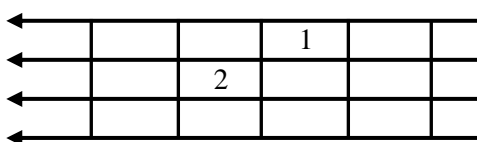
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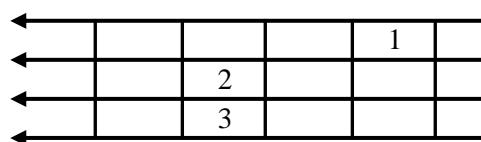
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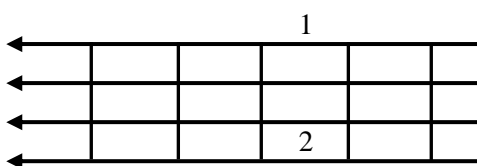
Bm



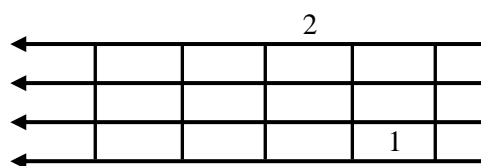
Bandolim
C



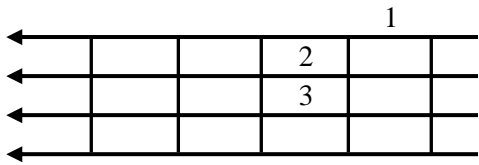
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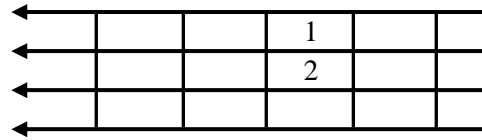
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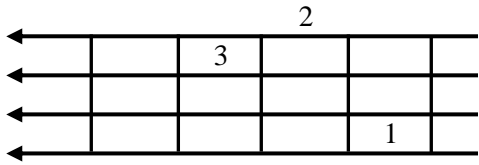
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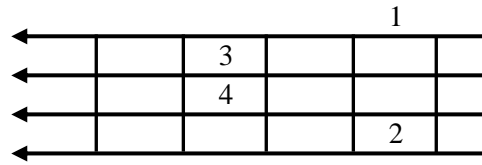
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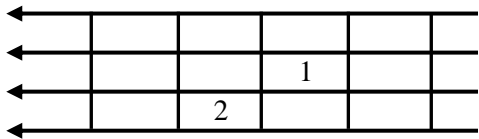
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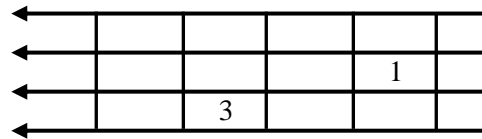
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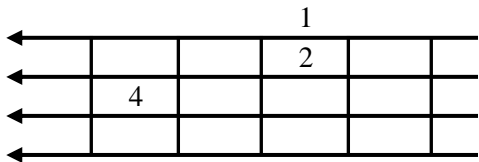
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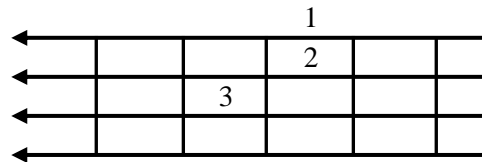
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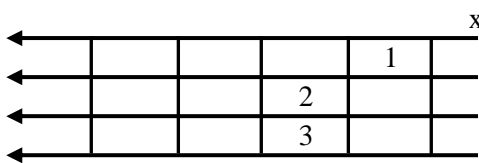
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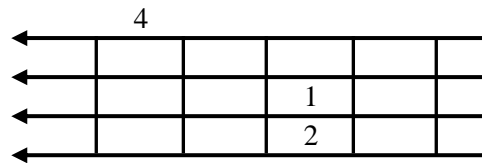
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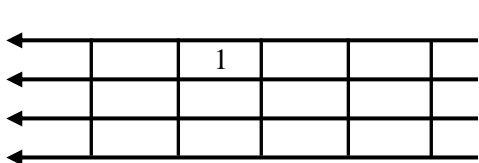
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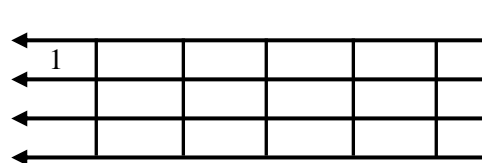


Bm

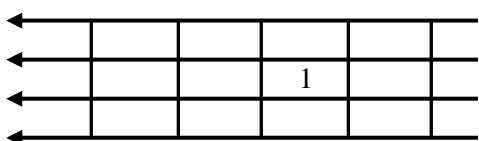


C

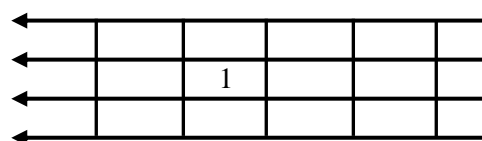
Baixo



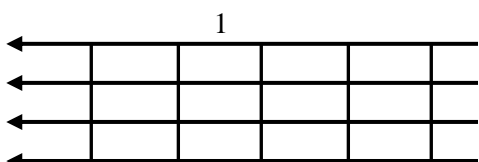
D



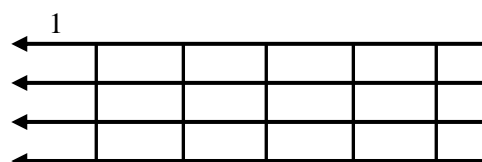
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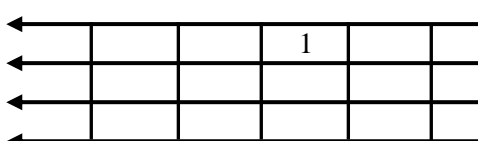
F



G



A



B

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(Marcelo Torca)

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
Curso de Música 2

Índice.

As Noras Si, Dó e Ré para Baixo	pág. 15
As Noras Si, Dó e Ré para Bandolim e Cavaquinho	pág. 10
As Noras Si, Dó e Ré para Flauta-doce Soprano e Contralto	pág. 18
As Noras Si, Dó e Ré para Viola Caipira	pág. 20
As Notas Fá, Sol e Outras para Baixo	pág. 17
As Notas Fá, Sol e Outras para Bandolim e Cavaquinho	pág. 12
As Notas Fá, Sol e Outras para Flauta-doce Soprano e Contralto	pág. 19
As Notas Fá, Sol e Outras para Guitarra e Violão	pág. 09
AS Notas Fá, Sol e Outras para teclados	pág. 06
As Notas Fá, Sol e Outras para Viola Caipira	pág. 21
As Notas Lá e Mi para Baixo	pág. 16
As Notas Lá e Mi para Bandolim e Cavaquinho	pág. 12
As Notas Lá e Mi para Flauta-doce Soprano e Contralto	pág. 18
As Notas Lá e Mi para Guitarra e Violão	pág. 08
As Notas Lá e Mi para teclados	pág. 05
As Notas Lá e Mi para Viola Caipira	pág. 21
As Notas Si, Dó e Ré para Guitarra e Violão	pág. 07
As notas Si, Dó e Ré para teclados	pág. 04
Curso de Piano, Teclado, Acordeão, Escaleta, Celesta, Cravo	pág. 04
Curso para Baixo	pág. 15
Curso para Bandolim e Cavaquinho	pág. 10
Curso para Bateria	pág. 22
Curso para Flauta-doce Soprano e Contralto	pág. 18
Curso para Guitarra e Violão	pág. 07
Curso para Viola Caipira	pág. 20
Outras tabelas	pág. 25
Valores das Figuras para Baixo	pág. 16
Valores das Figuras para Bandolim e Cavaquinho	pág. 11
Valores das Figuras para Bateria	pág. 22
Valores das Figuras para Flauta-doce Soprano e Contralto	pág. 18
Valores das Figuras para Guitarra e Violão	pág. 08
Valores das Figuras para Piano, Teclado, Acordeão, Escaleta, Celesta, Cravo	pág. 05
Valores das Figuras para Viola Caipira	pág. 20

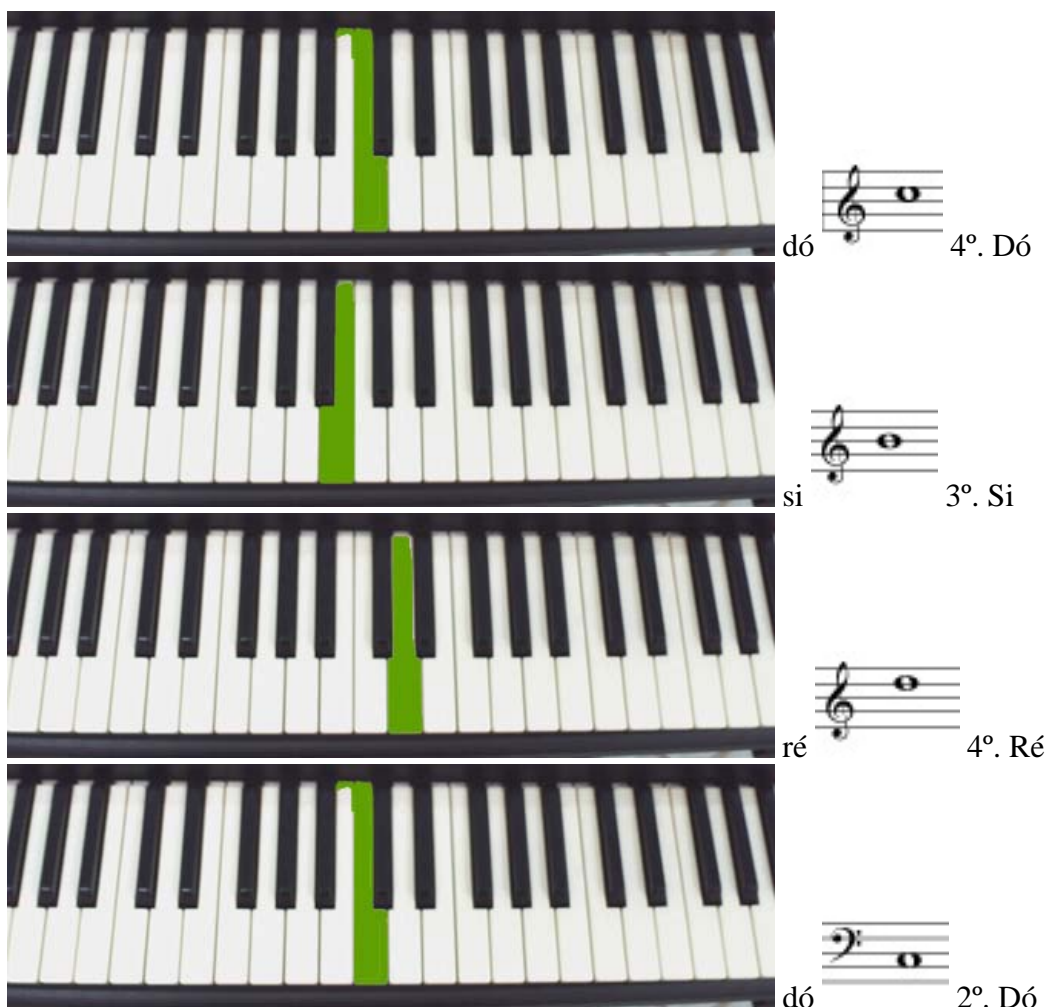
Curso de Piano, Teclado, Acordeão, Escaleta, Celesta, Cravo.

Para dar início a aprendizagem em um instrumento citado acima, abra o livro eletrônico **“Tocando as Notas”** na página 23, os instrumentos piano, teclado, cravo serão ensinadas as notas da clave de sol e fá. Os instrumentos escaleta, acordeão e celesta serão ensinadas notas na clave de sol.

As claves possuem a função de dar nome as notas, a clave de sol  dá nome aos sons médios e agudos, enquanto a clave de b^1 aos sons médios e graves. As notas musicais são sete: dó; ré; mi; fá; sol; lá; si. Permanecem nesta seqüência, depois da nota si começa-se de novo, vem o dó, mas também podem ser representadas pelas letras do alfabeto: C; D; E; F; G; A; B. Portanto C é o dó, D é o ré e assim por diante. A pauta  é o local onde se escrevem as notas musicais, são cinco linhas e quatro espaços de mesma distância.

As Notas Si, Dó e Ré para Teclados.

Para tocar as músicas de 1 a 6 observe a posição das notas:

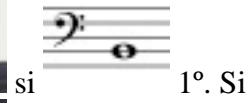


dó 4°. Dó

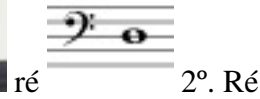
si 3°. Si

ré 4°. Ré

dó 2°. Dó







si 1º. Si



ré 2º. Ré

Acompanhe as músicas gravadas, toque junto.

Valores das Figuras.

Neste método iremos trabalhar com valores fixos, o objetivo é ter uma noção básica com melhor resultado possível. A semibreve  vale quatro tempos, a mínima  vale dois tempos, a semínima  vale um tempo, a colcheia  vale meio tempo, ou seja, metade.

As Notas Lá e Mi para Teclados.

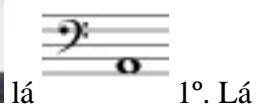
Para tocar as músicas de 7 a 12 observe a posição das notas:



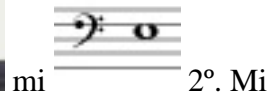
lá 3º. Lá



mi 4º. Mi



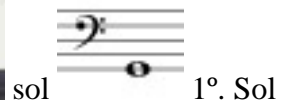
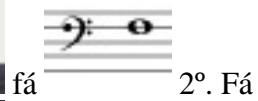
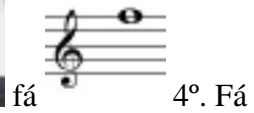
lá 1º. Lá



Acompanhe as músicas gravadas, toque junto.

As Notas Fá, Sol e Outras para Teclados.

Para tocar as músicas de 13 a 20 observe a posição das notas:







Acompanhe as músicas gravadas, toque junto.

Curso para Guitarra e Violão.

Para dar início a aprendizagem em um instrumento citado acima, abra o livro eletrônico **“Tocando as Notas”** na página 18, para os instrumentos guitarra e violão serão ensinadas as notas da clave de sol.

As claves possuem a função de dar nome as notas, a clave de sol  dá nome aos sons médios e agudos. As notas musicais são sete: dó; ré; mi; fá; sol; lá; si. Permanecem nesta seqüência, depois da nota si começa-se de novo, vem o dó, mas também podem ser representadas pelas letras do alfabeto: C; D; E; F; G; A; B. Portanto C é o dó, D é o ré e assim por diante. A pauta  é o local onde se escrevem as notas musicais, são cinco linhas e quatro espaços de mesma distância.

As Notas Si, Dó e Ré para Guitarra e Violão.

Para tocar as músicas de 1 a 4 observe a posição das notas:









dó



ré

Acompanhe as músicas gravadas, toque junto.

Valores das Figuras.

Neste método iremos trabalhar com valores fixos, o objetivo é ter uma noção básica com melhor resultado possível. A semibreve  vale quatro tempos, a mínima  vale dois tempos, a semínima  vale um tempo, a colcheia  vale meio tempo, ou seja, metade.

As Notas Lá e Mi para Guitarra e Violão.

Para tocar as músicas de 5 a 9 observe a posição das notas:



lá



mi

Acompanhe as músicas gravadas, toque junto.

As Notas Fá, Sol e Outras para Guitarra e Violão.

Para tocar as músicas de 10 a 17 observe a posição das notas:



fá



sol



fá



mi





ré

Acompanhe as músicas gravadas, toque junto.

Curso para Bandolim e Cavaquinho.

Para dar início a aprendizagem em um instrumento citado acima, abra o livro eletrônico **“Tocando as Notas”** na página 13, para os instrumentos bandolim e cavaquinho serão ensinadas as notas da clave de sol.

As claves possuem a função de dar nome as notas, a clave de sol  dá nome aos sons médios e agudos. As notas musicais são sete: dó; ré; mi; fá; sol; lá; si. Permanecem nesta seqüência, depois da nota si começa-se de novo, vem o dó, mas também podem ser representadas pelas letras do alfabeto: C; D; E; F; G; A; B. Portanto C é o dó, D é o ré e assim por diante. A pauta  é o local onde se escrevem as notas musicais, são cinco linhas e quatro espaços de mesma distância.

As Notas Si, Dó e Ré para Bandolim e Cavaquinho.

Para tocar as músicas de 1 a 4 observe a posição das notas:



si



dó



ré



si







dó



ré

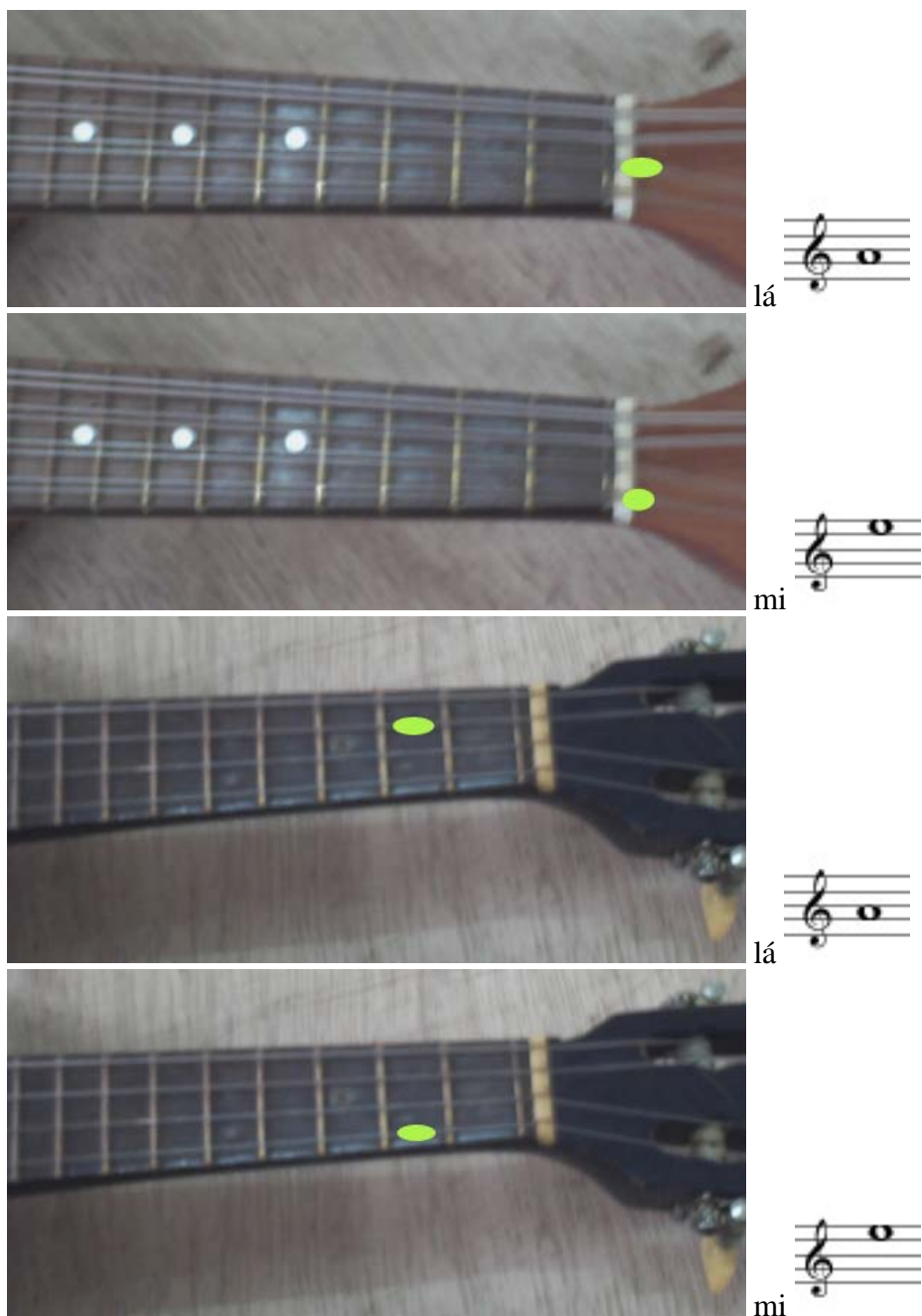
Acompanhe as músicas gravadas, toque junto.

Valores das Figuras.

Neste método iremos trabalhar com valores fixos, o objetivo é ter uma noção básica com melhor resultado possível. A semibreve  vale quatro tempos, a mínima  vale dois tempos, a semínima  vale um tempo, a colcheia  vale meio tempo, ou seja, metade.

As Notas Lá e Mi para Bandolim e Cavaquinho.

Para tocar as músicas de 5 a 9 observe a posição das notas:



The image displays four photographs of a bandolim or cavaquinho neck, showing the fretboard and strings. Each photograph has a green oval highlighting a specific fret position. To the right of each photograph is a musical staff with a treble clef and a single note. The notes are labeled 'lá' and 'mi'.

- 1st photo: Green oval at the 1st fret. Musical staff shows a note on the first line, labeled 'lá'.
- 2nd photo: Green oval at the 2nd fret. Musical staff shows a note on the second line, labeled 'mi'.
- 3rd photo: Green oval at the 5th fret. Musical staff shows a note on the first line, labeled 'lá'.
- 4th photo: Green oval at the 7th fret. Musical staff shows a note on the second line, labeled 'mi'.

Acompanhe as músicas gravadas, toque junto.

As Notas Fá, Sol e Outras para Bandolim e Cavaquinho.

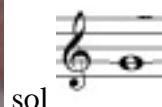
Para tocar as músicas de 10 a 17 observe a posição das notas:



fá



sol



sol



fá



mi



ré



fá



sol



sol





fá



Acompanhe as músicas gravadas, toque junto.

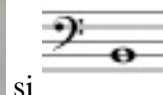
Curso para Baixo.

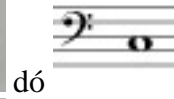
Para dar início a aprendizagem em um instrumento citado acima, abra o livro eletrônico **“Tocando as Notas”** na página 33, para os instrumentos baixo serão ensinadas as notas da clave de sol.

As claves possuem a função de dar nome as notas, a clave de sol  dá nome aos sons médios e agudos. As notas musicais são sete: dó; ré; mi; fá; sol; lá; si. Permanecem nesta seqüência, depois da nota si começa-se de novo, vem o dó, mas também podem ser representadas pelas letras do alfabeto: C; D; E; F; G; A; B. Portanto C é o dó, D é o ré e assim por diante. A pauta  é o local onde se escrevem as notas musicais, são cinco linhas e quatro espaços de mesma distância.

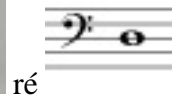
As Notas Si, Dó e Ré para Baixo.

Para tocar as músicas de 1 a 4 observe a posição das notas:









dó



ré

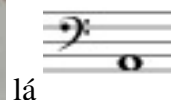
Acompanhe as músicas gravadas, toque junto.

Valores das Figuras.

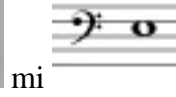
Neste método iremos trabalhar com valores fixos, o objetivo é ter uma noção básica com melhor resultado possível. A semibreve  vale quatro tempos, a mínima  vale dois tempos, a semínima  vale um tempo, a colcheia  vale meio tempo, ou seja, metade.

As Notas Lá e Mi para Baixo.

Para tocar as músicas de 5 a 9 observe a posição das notas:



lá

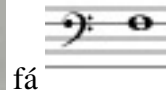


mi

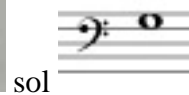
Acompanhe as músicas gravadas, toque junto.

As Notas Fá, Sol e Outras para Baixo.

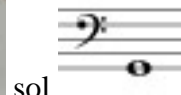
Para tocar as músicas de 10 a 17 observe a posição das notas:



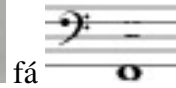
fá



sol





sol



Acompanhe as músicas gravadas, toque junto.

Curso para Flauta-doce Soprano e Contralto.

Para dar início a aprendizagem em um instrumento citado acima, abra o livro eletrônico **“Tocando as Notas”** na página 3, para os instrumentos flauta-doce soprano e contralto serão ensinadas as notas da clave de sol.





As claves possuem a função de dar nome as notas, a clave de sol  dá nome aos sons médios e agudos. As notas musicais são sete: dó; ré; mi; fá; sol; lá; si. Permanecem nesta seqüência, depois da nota si começa-se de novo, vem o dó, mas também podem ser representadas pelas letras do alfabeto: C; D; E; F; G; A; B. Portanto C é o dó, D é o ré e assim por diante. A pauta  é o local onde se escrevem as notas musicais, são cinco linhas e quatro espaços de mesma distância.

As Notas Si, Dó e Ré para Flauta-doce.

Para tocar as músicas de 1 a 4 observe a posição das notas na tabela.

Acompanhe as músicas gravadas, toque junto.

Valores das Figuras.

Neste método iremos trabalhar com valores fixos, o objetivo é ter uma noção básica com melhor resultado possível. A semibreve  vale quatro tempos, a mínima  vale dois tempos, a semínima  vale um tempo, a colcheia  vale meio tempo, ou seja, metade.

As Notas Lá e Mi para Flauta-doce.

Para tocar as músicas de 5 a 9 observe a posição das notas na tabela.

Acompanhe as músicas gravadas, toque junto.

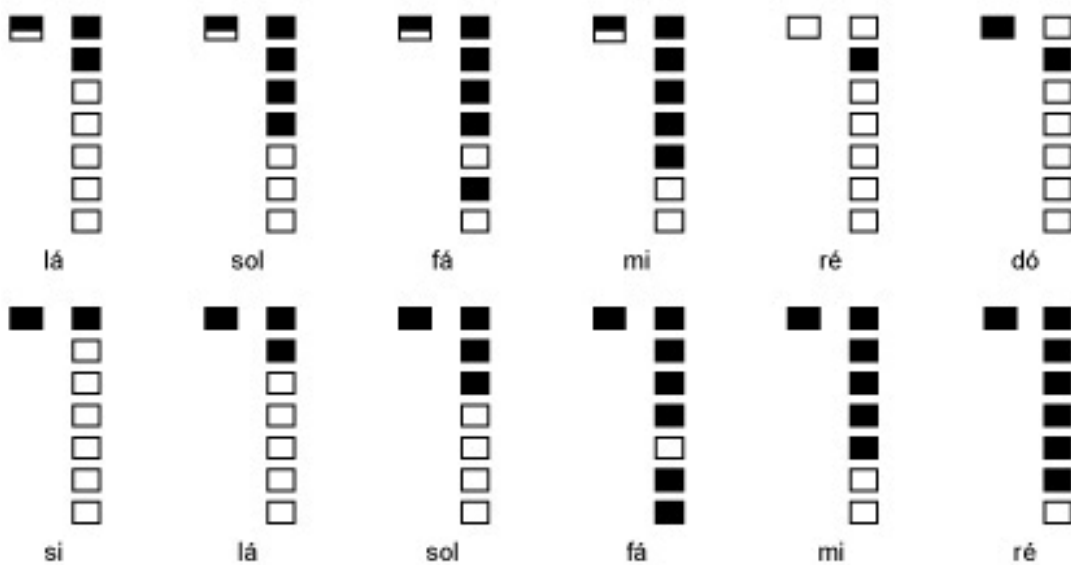
As Notas Fá, Sol e Outras para Flauta-doce.

Para tocar as músicas de 10 a 17 observe a posição das notas na tabela.

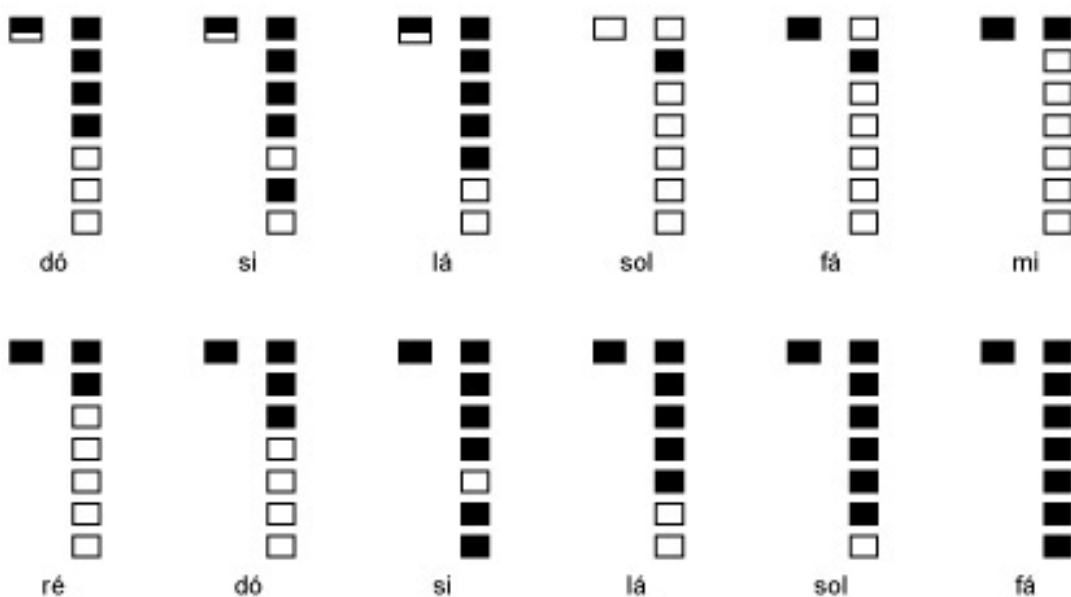
Acompanhe as músicas gravadas, toque junto.

Tabela para flauta-doce soprano e contralto.

Flauta-doce Soprano.





Flauta-doce Contralto.



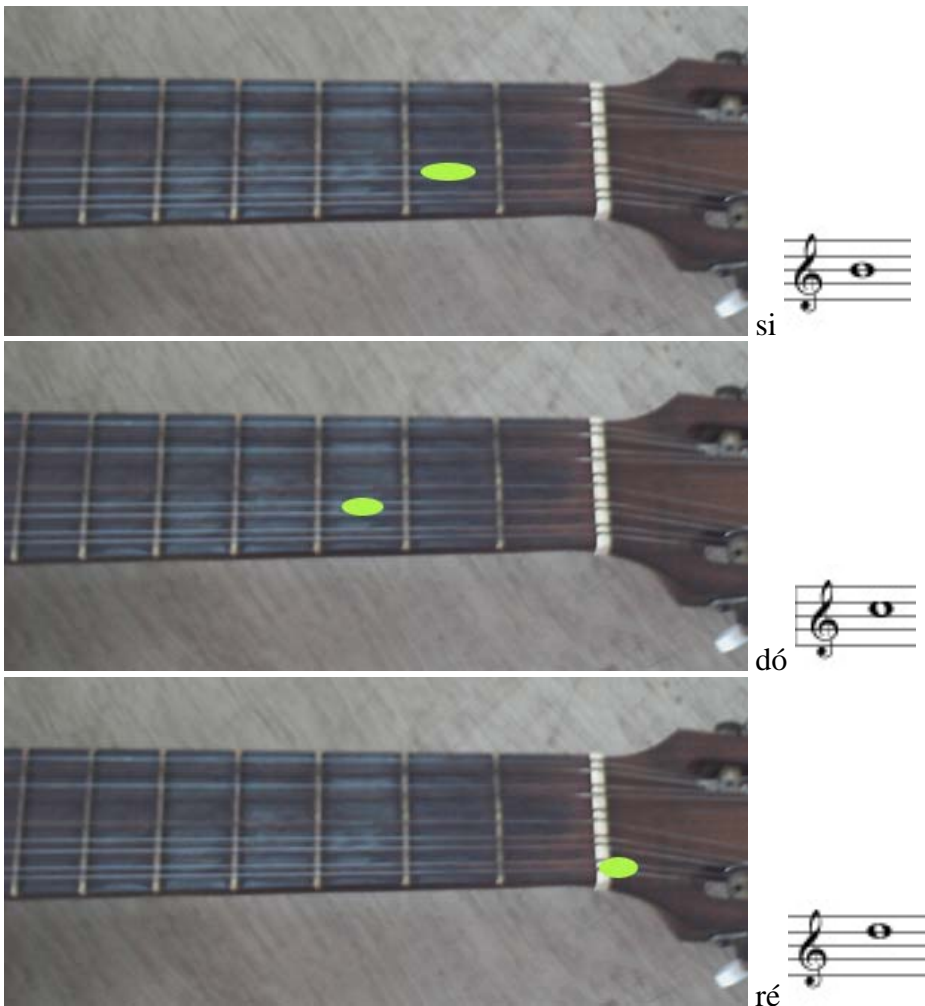
Curso para Viola Caipira.

Para dar início a aprendizagem em um instrumento citado acima, abra o livro eletrônico **“Tocando as Notas”** na página 18, para o instrumento viola caipira serão ensinadas as notas da clave de sol.

As claves possuem a função de dar nome as notas, a clave de sol  dá nome aos sons médios e agudos. As notas musicais são sete: dó; ré; mi; fá; sol; lá; si. Permanecem nesta seqüência, depois da nota si começa-se de novo, vem o dó, mas também podem ser representadas pelas letras do alfabeto: C; D; E; F; G; A; B. Portanto C é o dó, D é o ré e assim por diante. A pauta  é o local onde se escrevem as notas musicais, são cinco linhas e quatro espaços de mesma distância.





As Notas Si, Dó e Ré para Guitarra e Violão.

Para tocar as músicas de 1 a 4 observe a posição das notas:



Acompanhe as músicas gravadas, toque junto.

Valores das Figuras.

Neste método iremos trabalhar com valores fixos, o objetivo é ter uma noção básica com melhor resultado possível. A semibreve  vale quatro tempos, a mínima  vale dois tempos, a semínima  vale um tempo, a colcheia  vale meio tempo, ou seja, metade.

As Notas Lá e Mi para Guitarra e Violão.

Para tocar as músicas de 5 a 9 observe a posição das notas:



lá



mi

Acompanhe as músicas gravadas, toque junto.

As Notas Fá, Sol e Outras para Guitarra e Violão.

Para tocar as músicas de 10 a 17 observe a posição das notas:



fá



sol



fá



mi







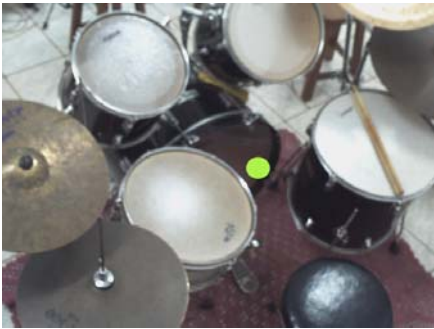
ré

Acompanhe as músicas gravadas, toque junto.

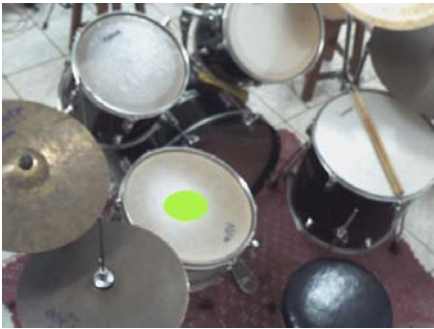
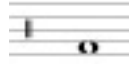
Curso para Bateria.

Valores das Figuras.

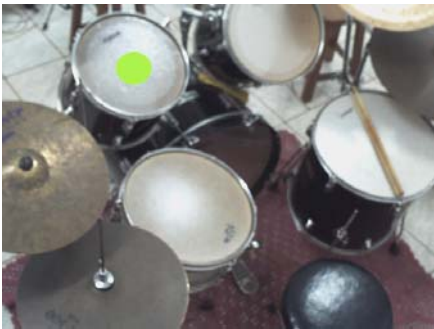
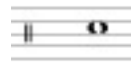
Neste método iremos trabalhar com valores fixos, o objetivo é ter uma noção básica com melhor resultado possível. A semibreve  vale quatro tempos, a mínima  vale dois tempos, a semínima  vale um tempo, a colcheia  vale meio tempo, ou seja, metade. Para cada instrumento há uma posição na pauta, veja:



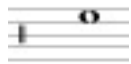
bumbo



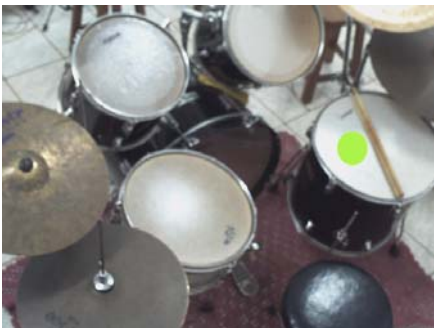
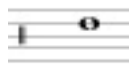
caixa



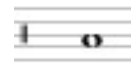
ton 1

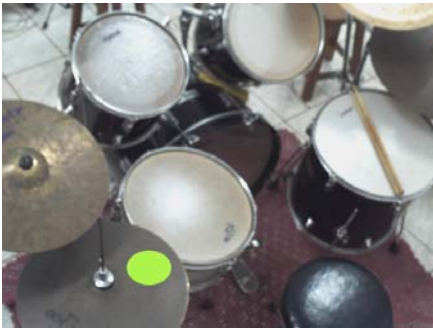


ton 2



surdo





chimbal ou prato de choque



Para iniciar na bateria, comece executando uma batida no bumbo e uma batida na caixa. A seguir, junto com a caixa toque o chimbal, adicione duas batidas para cada instrumento. Treine as viradas tocando na caixa, ton1, ton2 e surdo. No começo o importante é entender a execução mais simples do instrumento em andamento lento, após ter certo domínio, começa-se a aumentar o andamento. Agora, abra o livro Bateria.

Acompanhe as músicas indicadas.

Agora é só montar o seu conjunto.



Escreva para o Grupo Instrumental, acesse o portal www.grupoinstrumental.com e participe dos vários projetos em andamento. Venha tocar com este grupo!

Outras tabelas:

10	9	8	7	6	5	4	3	2	1	
dó	si		lá		sol		fá	mi		ré
fá	mi		ré		dó	si		lá		sol
lá		sol		fá	mi		ré		dó	si
dó	si		lá		sol		fá	mi		ré

Cavaquinho

10	9	8	7	6	5	4	3	2	1	
fá	mi		ré		dó	si		lá		sol
dó	si		lá		sol		fá	mi		ré
sol		fá	mi		ré		dó	si		lá
ré		dó	si		lá		sol		fá	mi

Bandolim

10	9	8	7	6	5	4	3	2	1	
ré		dó	si		lá		sol		fá	mi
sol		fá	mi		ré		dó	si		lá
dó	si		lá		sol		fá	mi		ré
fá	mi		ré		dó	si		lá		sol
lá		sol		fá	mi		ré		dó	si
ré		dó	si		lá		sol		fá	mi

Guitarra/ Violão

10	9	8	7	6	5	4	3	2	1	
ré		dó	si		lá		sol		fá	mi
sol		fá	mi		ré		dó	si		lá
dó	si		lá		sol		fá	mi		ré
fá	mi		ré		dó	si		lá		sol

Baixo

10	9	8	7	6	5	4	3	2	1	
sol		fá	mi		ré		dó	si		lá
dó	si		lá		sol		fá	mi		ré
mi		ré		dó	si		lá		sol	fá#
sol		fá	mi		ré		dó	si		lá
dó	si		lá		sol		fá	mi		ré

Viola Caipira
afinação Cebolão Ré

dó	ré	mi	fá	sol	lá	si	dó	ré	mi	fá
----	----	----	----	-----	----	----	----	----	----	----

Teclado
Piano
Escaleta
Acordeão
Celesta

dó	ré	mi	fá	sol	lá	si	dó	ré	mi	fá
----	----	----	----	-----	----	----	----	----	----	----

Vibrafone
Xilofone
Metalofone

Marcelo Morales Torcato

Músicas e Canções

1ª. Edição

Paulicéia
Marcelo Morales Torcato
2008

Paulicéia, 19 de Janeiro de 2008

Índice.

A Festa	pág. 94
A Luz	pág. 43
Ano Novo	pág. 57
Banda parte Baixo	pág. 38
Banda parte Bandolim/Violino	pág. 26
Banda parte Bandolim/Violino/Teclado	pág. 29
Banda parte Guitarra	pág. 32
Banda parte Teclado	pág. 35
Banda	pág. 09
Bota	pág. 73
Carnaval	pág. 91
Contém Por Ano	pág. 04
Dezembro	pág. 58
Diga	pág. 83
É Bossa	pág. 55
Em Algum Lugar	pág. 71
Em Casa	pág. 45
Em Flauta Contralto	pág. 54
Em Natal	pág. 60
Eu Quero Um Natal	pág. 100
Feliz Natal	pág. 62
Flores	pág. 96
Folia em Paulicéia	pág. 69
Jorge Foi Dançar	pág. 80
Lá e Cá	pág. 50
Manga	pág. 52
Natal Perdão	pág. 64
Natal Reflexão	pág. 66
No Rio	pág. 47
Onda	pág. 77
Residencial Rio Paraná	pág. 49
Ser Feliz	pág. 87
Sonho	pág. 41
Suave	pág. 56
Vem Crianças	pág. 67

Contém Por Ano

Paulicéia, 28/10 e 07/11 de 2002.

Marcelo Morales Torcato
(Marcelo Torca)

1

Piano

4/4

p sfz

mf

Measures 1-3 of the piano score. The right hand features a melodic line with triplets and slurs. The left hand provides a bass line with triplets and slurs. Dynamics include *p sfz* and *mf*.

4

Measures 4-6 of the piano score. The right hand continues with triplets and slurs. The left hand features a bass line with triplets and slurs. A dynamic of *f* is indicated.

7

Measures 7-9 of the piano score. The right hand has triplets and slurs. The left hand has a bass line with triplets and slurs. A dynamic of *mf* is indicated.

10

Measures 10-12 of the piano score. The right hand has triplets and slurs. The left hand has a bass line with triplets and slurs.

13

Musical score for measures 13-15. The system consists of three staves. The top staff is mostly empty. The middle staff has a melodic line with triplets. The bottom staff has a bass line with triplets.

16

Musical score for measures 16-18. The system consists of three staves. The top staff has a melodic line with triplets and a sixteenth-note run. The middle staff has a melodic line with triplets. The bottom staff has a bass line with triplets.

19

Musical score for measures 19-21. The system consists of three staves. The top staff has a melodic line starting with a piano (*p*) dynamic. The middle staff has a melodic line with a crescendo. The bottom staff has a bass line with a crescendo.

22

Musical score for measures 22-24. The system consists of three staves. The top staff has a piano (*p*) dynamic. The middle staff has a melodic line with a mezzo-forte (*mf*) dynamic. The bottom staff has a bass line with a piano (*p*) dynamic.

25

Musical score for measures 25-27. The system consists of three staves: Treble, Middle, and Bass. Measure 25 features a treble staff with a series of chords, a middle staff with a whole note and a fermata, and a bass staff with a complex rhythmic pattern. Measures 26 and 27 continue the chordal texture in the treble and the rhythmic pattern in the bass, with the middle staff providing a melodic line.

28

Musical score for measures 28-30. The system consists of three staves: Treble, Middle, and Bass. Measure 28 features a treble staff with a series of chords, a middle staff with a whole note and a fermata, and a bass staff with a complex rhythmic pattern. Measures 29 and 30 continue the chordal texture in the treble and the rhythmic pattern in the bass, with the middle staff providing a melodic line.

31

Musical score for measures 31-33. The system consists of three staves: Treble, Middle, and Bass. Measure 31 features a treble staff with a series of chords, a middle staff with a whole note and a fermata, and a bass staff with a complex rhythmic pattern. Measure 32 features a treble staff with a series of chords, a middle staff with a whole note and a fermata, and a bass staff with a complex rhythmic pattern. Measure 33 features a treble staff with a series of chords, a middle staff with a whole note and a fermata, and a bass staff with a complex rhythmic pattern. The system concludes with a *sfz* marking in the treble staff and a *f* marking in the middle staff.

33

p *p* *sfz*

35

pp *f* *p* *sfz* *f*

38

p *p* *p* *p*

40

f *p* *sfz* *mf* *f*

43

mf

46

pp *ff* *ff* *ff* *ff*

Banda

Paulicéia, 26 e 27 de Setembro de 2002

Marcelo Morales Torcato
(Marcelo Torca)

1

Bandolim Violino

Bandolim Violino Teclado

Guitarra pedal

Teclado

Baixo

4

Bandolim Violino

Bandolim Violino Teclado

Guitarra pedal

Teclado

Baixo

7

mf

p

p

p

10

13

Musical score for measures 13-15, featuring five staves in G major. The score is divided into three measures. The first staff (treble clef) contains a melodic line with eighth and quarter notes. The second staff (treble clef) contains a similar melodic line. The third staff (treble clef) contains a melodic line with a slur. The fourth staff (bass clef) contains a melodic line with a slur. The fifth staff (bass clef) contains a melodic line with a slur. The key signature is G major (one sharp).

16

Musical score for measures 16-18, featuring five staves in G major. The score is divided into three measures. The first staff (treble clef) contains a melodic line with eighth and quarter notes. The second staff (treble clef) contains a similar melodic line. The third staff (treble clef) contains a melodic line with a slur. The fourth staff (bass clef) contains a melodic line with a slur. The fifth staff (bass clef) contains a melodic line with a slur. The key signature is G major (one sharp).

19

Musical score for measures 19-21. The score is written for five staves. The top two staves are in treble clef, the middle staff is in alto clef (C-clef), and the bottom two staves are in bass clef. The key signature is three sharps (F#, C#, G#). The music consists of rhythmic patterns of eighth and quarter notes, with some slurs and accents. Measure 19 shows a melodic line in the top staff and a bass line in the bottom staff. Measure 20 continues these patterns. Measure 21 features a single note in the top staff and a single note in the bottom staff.

22

Musical score for measures 22-24. The score is written for five staves. The top two staves are in treble clef, the middle staff is in alto clef (C-clef), and the bottom two staves are in bass clef. The key signature is three sharps (F#, C#, G#). The music features dynamic markings: *p* (piano) and *mf* (mezzo-forte). A crescendo hairpin is shown in the first two staves, starting at *p* and reaching *mf*. Measure 22 starts with a *p* dynamic. Measure 23 continues with *p* and *mf* dynamics. Measure 24 features a *f* (forte) dynamic in the bottom staff. The music consists of rhythmic patterns of eighth and quarter notes, with some slurs and accents.

25

Musical score for measures 25-27. The score is written for five staves in a key signature of three sharps (F#, C#, G#). The first three staves are in treble clef, and the last two are in bass clef. The music consists of rhythmic patterns with eighth and sixteenth notes, some with slurs and accents.

28

Musical score for measures 28-30. The score is written for five staves in a key signature of three sharps (F#, C#, G#). The first three staves are in treble clef, and the last two are in bass clef. The music consists of rhythmic patterns with eighth and sixteenth notes, some with slurs and accents. Dynamic markings are present: *mf* (mezzo-forte) and *f* (forte) are used in measures 29 and 30. The *mf* marking appears in the first, third, and fifth staves, while the *f* marking appears in the second and fourth staves.

31

Musical score for measures 31-33, featuring five staves. The key signature is three sharps (F#, C#, G#). The score is divided into three measures. Measure 31: Staff 1 (treble clef) has a half note G#4 with dynamic *p*. Staff 2 (treble clef) has a quarter note G#4, quarter note A5, quarter note G#4, quarter note F#4. Staff 3 (treble clef, 8va) has a half note G#4 with dynamic *p*. Staff 4 (bass clef) has a half note G#2 with dynamic *p*. Staff 5 (bass clef) has a quarter note G#2, quarter note A3, quarter note G#2, quarter note F#2. Measure 32: Staff 1 has a quarter note G#4, quarter note A5, quarter note G#4, quarter note F#4 with dynamic *f*. Staff 2 has a quarter note G#4, quarter note A5, quarter note G#4, quarter note F#4 with dynamic *mf*. Staff 3 has a quarter note G#4, quarter note A5, quarter note G#4, quarter note F#4. Staff 4 has a quarter note G#2, quarter note A3, quarter note G#2, quarter note F#2 with dynamic *f*. Staff 5 has a quarter note G#2, quarter note A3, quarter note G#2, quarter note F#2 with dynamic *mf*. Measure 33: Staff 1 has a half note G#4 with dynamic *p*. Staff 2 has a quarter note G#4, quarter note A5, quarter note G#4, quarter note F#4 with dynamic *p*. Staff 3 has a quarter note G#4, quarter note A5, quarter note G#4, quarter note F#4. Staff 4 has a quarter note G#2, quarter note A3, quarter note G#2, quarter note F#2. Staff 5 has a half note G#2 with dynamic *p*.

34

Musical score for measures 34-36, featuring five staves. The key signature is three sharps (F#, C#, G#). The score is divided into three measures. Measure 34: Staff 1 has a quarter note G#4, quarter note A5, quarter note G#4, quarter note F#4 with dynamic *f*. Staff 2 has a quarter note G#4, quarter note A5, quarter note G#4, quarter note F#4 with dynamic *mf*. Staff 3 has a quarter note G#4, quarter note A5, quarter note G#4, quarter note F#4. Staff 4 has a quarter note G#2, quarter note A3, quarter note G#2, quarter note F#2 with dynamic *f*. Staff 5 has a quarter note G#2, quarter note A3, quarter note G#2, quarter note F#2 with dynamic *mf*. Measure 35: Staff 1 has a half note G#4 with dynamic *p*. Staff 2 has a quarter note G#4, quarter note A5, quarter note G#4, quarter note F#4 with dynamic *f*. Staff 3 has a quarter note G#4, quarter note A5, quarter note G#4, quarter note F#4. Staff 4 has a half note G#2 with dynamic *p*. Staff 5 has a half note G#2 with dynamic *p*. Measure 36: Staff 1 has a quarter note G#4, quarter note A5, quarter note G#4, quarter note F#4 with dynamic *f*. Staff 2 has a quarter note G#4, quarter note A5, quarter note G#4, quarter note F#4 with dynamic *mf*. Staff 3 has a quarter note G#4, quarter note A5, quarter note G#4, quarter note F#4. Staff 4 has a quarter note G#2, quarter note A3, quarter note G#2, quarter note F#2 with dynamic *f*. Staff 5 has a quarter note G#2, quarter note A3, quarter note G#2, quarter note F#2 with dynamic *mf*.

37

40

43

Musical score for measures 43-45. The score is written for five staves in the key of A major (three sharps). The first staff (treble clef) contains a melodic line with eighth notes and rests. The second staff (treble clef) is mostly silent, with a melodic line starting in measure 45. The third staff (treble clef, 8/8 time signature) contains a melodic line with eighth notes. The fourth staff (bass clef) contains a rhythmic line with eighth notes and rests. The fifth staff (bass clef) contains a rhythmic line with eighth notes and rests. Dynamic markings include *mf* and *p*.

46

Musical score for measures 46-48. The score is written for five staves in the key of A major (three sharps). The first staff (treble clef) contains a melodic line with eighth notes. The second staff (treble clef) contains a melodic line with eighth notes. The third staff (treble clef, 8/8 time signature) contains a melodic line with eighth notes. The fourth staff (bass clef) contains a rhythmic line with eighth notes and rests. The fifth staff (bass clef) contains a rhythmic line with eighth notes and rests.

49

Musical score for measures 49-51. The score is in 3/4 time and the key signature has three sharps (F#, C#, G#). It consists of five staves. The top staff (treble clef) has a melodic line with eighth notes. The second staff (treble clef) is empty. The third staff (treble clef with an 8) has a melodic line with eighth notes. The fourth staff (bass clef) is empty. The fifth staff (bass clef) has a rhythmic pattern of quarter notes with eighth rests.

52

Musical score for measures 52-54. The score is in 3/4 time and the key signature has three sharps (F#, C#, G#). It consists of five staves. The top staff (treble clef) has a single note in measure 52, followed by a crescendo from *p* to *mf* in measures 53 and 54. The second staff (treble clef) is empty in measure 52, then has a single note in measure 53, followed by a crescendo from *p* to *mf* in measure 54. The third staff (treble clef with an 8) has a single note in measure 52, followed by rests in measures 53 and 54. The fourth staff (bass clef) is empty in measure 52, then has a melodic line with eighth notes in measures 53 and 54, starting with a *mf* dynamic. The fifth staff (bass clef) has a melodic line with eighth notes in measures 53 and 54, starting with a *mf* dynamic.

55

Musical score for measures 55-57. The score is in 3/4 time and A major (three sharps). It consists of five staves. The first two staves are for the first and second violins, the third for the flute, the fourth for the first bassoon, and the fifth for the second bassoon. Measures 55 and 56 feature a crescendo in the first two staves, with dynamics *p* and *p* respectively. Measure 57 features a fortissimo (*f*) dynamic in the fifth staff, while the other staves continue with their respective parts.

58

Musical score for measures 58-60. The score is in 3/4 time and A major (three sharps). It consists of five staves. Measures 58-60 show a consistent rhythmic pattern across all staves, with the first two staves playing eighth notes and the other three staves playing eighth notes with rests. The dynamics are consistent throughout the section.

61

Musical score for measures 61-63. The score is written for five staves in the key of A major (three sharps). The first staff (melody) starts with a *mf* dynamic. The second and third staves (woodwinds) start with a *f* dynamic. The fourth staff (bassoon) starts with a *mf* dynamic. The fifth staff (bass) starts with a *mf* dynamic. The music consists of rhythmic patterns and melodic lines.

64

Musical score for measures 64-66. The score is written for five staves in the key of A major (three sharps). The first staff (melody) starts with a *mf* dynamic. The second and third staves (woodwinds) start with a *f* dynamic. The fourth staff (bassoon) starts with a *mf* dynamic. The fifth staff (bass) starts with a *mf* dynamic. The music consists of rhythmic patterns and melodic lines.

67

70

73

Musical score for measures 73-75, 2/4 time signature, key of A major. The score consists of five staves. The first staff has a treble clef. The second and third staves have treble clefs with an '8' below the third staff. The fourth and fifth staves have bass clefs. The music features various dynamics including *f* and *sfz*. The bottom staff has six *sfz* markings under the notes.

76

Musical score for measures 76-78, 2/4 time signature, key of A major. The score consists of five staves. The first staff has a treble clef. The second and third staves have treble clefs with an '8' below the third staff. The fourth and fifth staves have bass clefs. The music features various dynamics including *p*, *mf*, *f*, and *sfz*. The bottom staff has a *f* marking under the first measure.

79

Musical score for measures 79-81. The score is written for five staves. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The notation includes various dynamics such as *sfz*, *p*, and *f*. A crescendo hairpin is present in the third staff, starting at measure 80 and ending at measure 81. The music features a mix of eighth and quarter notes, with some slurs and accents.

82

Musical score for measures 82-84. The score is written for five staves. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The notation includes various dynamics such as *sfz*, *p*, and *f*. A crescendo hairpin is present in the first staff, starting at measure 82 and ending at measure 84. The music features a mix of eighth and quarter notes, with some slurs and accents.

85

Musical score for measures 85-87. The score is written for five staves. The key signature is three sharps (F#, C#, G#). The first staff is in treble clef with a dynamic marking of *f*. The second staff is in treble clef with a dynamic marking of *f*. The third staff is in treble clef with a dynamic marking of *mf*. The fourth staff is in bass clef with a dynamic marking of *f*. The fifth staff is in bass clef with a dynamic marking of *mf*. The score consists of three measures. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *sfz*. The third measure has a dynamic marking of *sfz*.

88

Musical score for measures 88-90. The score is written for five staves. The key signature is three sharps (F#, C#, G#). The first staff is in treble clef. The second staff is in treble clef. The third staff is in treble clef. The fourth staff is in bass clef with a dynamic marking of *sfz*. The fifth staff is in bass clef with a dynamic marking of *sfz*. The score consists of three measures. The first measure has a dynamic marking of *sfz*. The second measure has a dynamic marking of *sfz*. The third measure has a dynamic marking of *sfz*.

91

Musical score for measures 91-93. The score is written for five staves. The first four staves are in treble clef with a key signature of three sharps (F#, C#, G#). The fifth staff is in bass clef with the same key signature. Measure 91 shows a melodic line in the first staff and a bass line in the fifth staff. Measure 92 features a crescendo from *p* to *f* in the fifth staff. Measure 93 is marked *f* and shows a more active melodic line in the first staff and a corresponding bass line in the fifth staff.

94

Musical score for measures 94-96. The score continues with five staves. Measures 94-96 show a consistent melodic and bass line across all staves, maintaining the key signature of three sharps. The notation includes various rhythmic values and phrasing marks.

97

Musical score for measures 97-100. The score is written for five staves in G major (one sharp) and 2/4 time. The first three staves are in treble clef, and the last two are in bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes, with some slurs and accents. The fourth measure of each system ends with a whole note.

101

Musical score for measures 101-104. The score is written for five staves in G major (one sharp) and 2/4 time. The first three staves are in treble clef, and the last two are in bass clef. The music features a strong dynamic of *f* (forte). The first two measures of each system contain rhythmic patterns, while the last two measures feature long, sustained notes with slurs. The piece concludes with a double bar line at the end of the fifth measure.

Banda

Paulicéia, 26 e 27 de Setembro de 2002

Marcelo Morales Torcato
(Marcelo Torca)

1
Bandolim
Violino

4
7
10 *mf*
13
16
19
22
25 *p* *mf* *p*
28
31 *p* *f* *p*

34 *f* *p* *f*

37 *f* *p* *f*

40 *p*

43 *f* *p* *mf*

46 *mf*

49

52

55 *p* *mf*

58 *p* *p*

61 *mf*

64

67 *mf*

Detailed description: This is a musical score for a band, consisting of 12 staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is divided into measures 34 through 67. The music features a variety of dynamics, including fortissimo (f), piano (p), mezzo-forte (mf), and piano (p). There are also crescendos and decrescendos indicated by hairpins. The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests. The score is written in a single system with 12 staves.

70

73

76 $\frac{2}{4}$

79 *p* *sfz*

82 *sfz*

85 *p* *f*

88 *f*

91

94 *f*

97

100

103

Banda

Paulicéia, 26 e 27 de Setembro de 2002

Marcelo Morales Torcato
(Marcelo Torca)

Bandolim 1
Violino
Teclado

1
p *f* *p*

4
p *f* *p*

7
p

10

13

16

19

22

25
p *mf* *p*

28
f

31
mf *p*

Musical score for a band, measures 34-67. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The dynamics range from *mf* (mezzo-forte) to *f* (forte) and *p* (piano). The score includes various musical notations such as slurs, accents, and dynamic markings.

Measures 34-37: *mf*, *f*, *mf*

Measure 40: *f*

Measure 43: *p*, *f*

Measure 46: *p*

Measure 52: *p*, *mf*

Measure 55: *p*, *p*

Measure 61: *f*

70 *mf*

73 *f*

76 *mf*

79

82

85 *f*

88

91 *f*

94

97

100 *f*

103

Banda

Paulicéia, 26 e 27 de Setembro de 2002

Marcelo Morales Torcato
(Marcelo Torca)

1

Guitarra pedal

4

7

10

13

16

19

22

25

28

31

p *f* *p*

p *mf* *mf*

34
37
40
43
46
49
52
55
58
61
64
67

ff *p* *f* *p* *mf* *p* *f*

Detailed description: This is a page of a musical score for a band, consisting of ten staves. The music is written in treble clef with a key signature of three sharps (F#, C#, G#). The score begins at measure 34. The first staff (34-37) features a melodic line with quarter and eighth notes. The second staff (37-40) has a more active line with eighth notes and rests, marked with *ff* and *p*. The third staff (40-43) continues with a melodic line, marked with *f* and *p*. The fourth staff (43-46) has a melodic line with eighth notes, marked with *mf*. The fifth staff (46-49) continues the melodic line. The sixth staff (49-52) has a melodic line with eighth notes. The seventh staff (52-55) is mostly empty, with a single note in measure 52. The eighth staff (55-58) is mostly empty, with notes in measures 57 and 58 marked with *p*. The ninth staff (58-61) has a melodic line with eighth notes. The tenth staff (61-64) has a melodic line with eighth notes. The eleventh staff (64-67) has a melodic line with eighth notes. The twelfth staff (67-70) has a melodic line with eighth notes, marked with *p* and *f*.

Musical score for a band, measures 70-103. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 2/4. The music features various dynamics including *mf*, *p*, *f*, and *sfz*. The score includes a repeat sign at measure 73 and a 2/4 time signature change at measure 76. The piece concludes with a double bar line at measure 103.

Banda

Paulicéia, 26 e 27 de Setembro de 2002

Marcelo Morales Torcato
(Marcelo Torca)

1

Teclado

4

7

10

13

16

19

22

25

28

31

p *f* *p*

f *p*

34 *f* *p* *f*

37

40 *p* *f*

43 *p*

46

49

52

55 *mf* *p*

58

61 *mf*

64

67 *mf*

70

73

76

79

82

85

88

91

94

97

100

103

Banda

Paulicéia, 26 e 27 de Setembro de 2002

Marcelo Morales Torcato
(Marcelo Torca)

1

Baixo

4

7

10

13

16

19

22

25

28

31

p *f* *p*

p *mf* *mf* *p*

34

mf *p* *mf*

37

ff

40

p

43

46

49

52

mf

55

f

58

61

mf

64

mf

67

p sfz sfz sfz sfz

70

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

73

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

76

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

79

f

82

85

mf

88

91

f

94

97

100

f

103

25 **D7** **Em** **D7**
 num por de sol se des -

28 **G** **Fine** **C** **G**
 fez ha - ve - ri - a expli - ca - ção

31 **C** **G** **Em**
 pa - ra ta - ma - nha fa - ça - nha só a po - lui -

34 **Bm** **Em** **Bm**
 ção te - ria a con - di - ção

37 **Am** **D7** **C**
 de - im - pe - dir o flu - xo das á -

40 **G** **D.C. al Fine**
 guas - -

A Luz

Marcelo Morales Torcato

Marcelo Torca

1 D G D

quan- do.a luz i - lu - mi - nou a noi - te

4 A D D

viu- se flo- res- cer a mu- dan - ça no com- por- ta - men- to

7 G D A

in - di - vi - dual co - le - ti - vo a luz

10 D A E

in - flu - en - ci - ou mas só i - lu - mi - na

13 A D A

as pes - so - as que que - rem ser me - nos me -

16 E A D

dí - o - cres e mais sen - sí - veis

19 D G

es - sa luz nun - ca se a - pa - ga

22 D G C

pa - ra.a - que - les que a man - tém

25 A D
pa-ra os ou-tros resta a-penas o es-cu-ro

28 G D
luz ao a-ma-nhe-cer no

31 G D G
cam-po ao a-ma-nhe-cer na ro-ça

34 D G A
ao a-ma-nhe-cer da cons-ci-ên-cia é o cla-rão que i-lu -

37 D
mi - na os nos - sos ca - mi - nhos

Em Casa

Marcelo Morales Torcato
(Marcelo Torca)

1 C G C
em mi - nha casa on - de moro em mi - nha terra

4 G C G
on - de trabalho já pro-du-ziu to-do.osus - ten - to de

7 Em Am Em
vá - rias ge - ra - ções a - trás mas ho - je per -

10 Am Em Am
deu seu po - ten - ci - al eu gos - ta - ri - a de ven

13 Dm Am
- der meus fran - gos cai - pi - ras

16 Dm G7 C
na in - gla - ter - ra e fran - ça os meus to - ma - tes

19 Am Dm G7
na es - pa - nha e mi - nha sabó - bo - ras na ar - gen - ti - na

22 C Am Dm
de mi - nha ca - sa po - de - ri - a fa -

25 G7 C Am
zer tu - do - is - so de mi - nha ter - ra

28 Dm G7 Em
po - de - ri - a pro - du - zir tu - do - is - so mas co - mo ul - tra - ps

31 Am C G⁷
 - sar as bar - rei - ras co - mer - ci - ais?
 34 C G⁷ C
 co - mo vou po - der i - g - no - rar os a - cor - dos
 37 Am Dm G⁷
 in - ter - na - cio - nais? eu não sei mas sei que pre - ci - so co
 40 C G⁷ C
 - mer masei que pre - ci - so tra - ba - lhar
 43 Am Dm G⁷
 mas sei tam - bém a ca - pa - ci - da - de de nos - sa so - cie - da - de
 46 C Am Dm
 o fa - tor ne - go - cia - ção as - sim quem sa - be
 49 G⁷ C Am
 a - que - les que sem - pre ga - nha - ram vão per - der um
 52 Em Am Em
 pou - co pa - ra quem sem - pre per - deu
 55 C G⁷ C
 ga - nhar um pou - co e as - sim
 58 Am Dm G⁷
 vou pro - du - zir em mi - nha ter - ra on - de eu mo - ro
 61 Dm G⁷ C
 em mi - nha ca - sa na ter - ra que há em ca - sa

No Rio

Marcelo Morales Torcato

Marcelo Torca

1 E F#m B7
foi no rio onde apren - di a pes - car tam - bém a pren - di a a -

4 E F#m B7
mar to - da es - sa na - tu - reza ao re - dor do meu ser foi no

7 E D A
rio no de - cor - rer de su - a mar - gem eu

10 C G C
vi vi nas - cer a no - va cons ci - ên - cia

13 G C D
pa - ra conser - var to - da a exu - be - rân - cia des - ta na - tu -

16 E A G
re - za ter res - pei - to pe - lo rio a -

19 A G A
que - le que abas - te - ce as ca - sas com sua á - gua for - ne - ce tam - bém um

22 G E E
gran - de a - li men - to seus pei - xes mas no rio

25 F#m B7
tam - bém vi a ir - res - pon - sa - bi - li - dade de

27 E E F#m
jo - vens e a - dul - tos a - bu - san - do da bo - a sor - te na

30 B7 B7 E
a - ven - tu - ra de mai - o - ri - da - de a eabam no fim

33 D A D
on - de de - ve - ri - a ser o co - me - ço o rio não de - ve - ria

36 A C G
ser o vi - lão e sim o grande he - rói por

39 C D E
isso é pre - ci - so com - pre - en - der o gi - gan - te

42 D E
pa - ra tra - ba - lhar - mos jun - tos com -

44 B7 E
par - ti - lhar e su - pe - rar as

46 B7 B7 3
di - fi - cul - da - des pa - ra po - der - mos so - bre - vi

48 E
- ver

Residencial Rio Paraná

Marcelo Morales Torcato

Marcelo Torca

1 C G⁷ C
eu que-ro ter u - ma casa é.no re - si - den-cial

4 G⁷ C F
rio pa - ra - ná fi - car bemper- to do

7 C⁷ F C⁷
rio da na - tu - re - za - que be - le - za

10 F C B^b
e des - can - sar lá é.o lu - gar on - de.eu pos - so ter

13 F C⁷ C⁷
paz e pes - ca - ri - a to - do - di - a que eu qui -

16 F C C
ser so men te no re - si - den di - al

19 G⁷ C F
rio pa - ra - ná en - con - tra - rei o con - forto

22 Dm G⁷ C G⁷
pa - ra to - do.o meu pra - zer rio pa - ra -

25 C
ná

Lá e Cá

Marcelo Morales Torcato

Marcelo Torca

1 **C7** **F**
des- te la - do de cá cá eu ve - nho de

4 **C7**
lá mas não es - tou do - la - do de

7 **F** **C7** **F**
lá poisde lá já é cá

11 **Bb** **Gm** **Bb**
se - rá que al - gum di - a al guém i - rá re - sol-ver

14 **Gm** **C7** **F**
es - se pa - ra - di - gma? co - mo cá pode ser lá

17 **C7** **F**
e lá po - de ser cá

20 **C7** **F**
de lá do.in- te ri - or al guémveio cá fa

23 **C7** **C7** **F**
- lar fa - lou tan - to de lá

26 **C7** **F**
que cá não mais es tá

29 **C7** **F**
des- te la - do de cá cá eu ve - nho de

32 C⁷
lá mas não es - tou do - la - do de

35 F C⁷ F
lá pois de lá já é cá

39 F B^b F
é me-lhor pa-rar por a - í e jun-tar es - ses dois

42 B^b
pois só as - sim se - rá pos - sí - vel a - ca - bar com es - se pa - ra - di -

45 F B^b C⁷
g - ma en - tão jun - ta. a - í ca - la

48 F C⁷
eu não que - ro ca - lar ca - la

51 F C⁷
es - tou a - qui mes - mo ca - la

54
ah! já sei é pa - ra fe - char a bo - ca

55 F
cá lá

Manga

Marcelo Morales Torcato

Marcelo Torca

1 C Am G7
o meu pé de man - ga no meu quin - tal

4 F C
pro-duz fru-tas e no fi - nal do mês de ou - tu - bro

7 G7 Am
mas em mar - ço já es - tá flo-ran - do e no mês de a-gos - to

10 F G7
o ven-to es-co-lhe a gos - to a que-las que de - vem

13 C Am
fi - car a - que-las que devem ca - ir

15 Dm Am F
é o ar - re - ba - ta - men - to se to - das as fru - tas vin - gas - sem

18 Am F
cer - ta - men - te o pé que - bra - ri - a

20 Am
e co - mo só al - gu - mas vão pra fren - te

22 G7 C
es - sas sim é que são gos - to - sas

24 G⁷
a ár - vo - re a - pren - deu a pro - du - zir

27 Dm C
bons fru - tos pois as - sim con - se - gue

30 G⁷
ter des - cen - den - tes

32 Em
mais vi - go - ro - sos

34 C G⁷
é co - mo na nos - sa vi - da se a - prender - mos a tra -

36 Em Am
balhar di - rei - to te - re - mos bons fru - tos

38 C F G⁷
e com es - se bons fru - tos i - re - mos con -

41 C
se - guir so - bre - vi - ver

Em Flauta Contralto

Allegro

Paulicéia, 29 de Março de 2002

Marcelo Morales Torcato

(Marcelo Torca)

Flauta

$\text{♩} = 90$

p

cresc

f

pp

pp

ppp

pp

p

mf

f

mf

p

pp

ppp

É Bossa

Paulicéia, 06 de Abril de 2002

Marcelo Morales Torcato

(Marcelo Torca)

Flauta

The musical score is written for a flute in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The piece is composed of ten staves of music. The first staff starts with a quarter rest followed by a series of sixteenth notes. The subsequent staves feature intricate rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. There are several rests and dynamic markings throughout the piece. The notation includes various note values, rests, and articulation marks such as slurs and accents.

Suave

Paulicéia, 09 de Abril de 2002

Marcelo Morales Torcato

(Marcelo Torca)

Flauta

pp *p*

Ano Novo

Marcelo Torca
(Marcelo Morales Torcato)

Solo instrumental

5 F B \flat C

voz Es - tá che - gan - do Gri - tan - do

9 C F

A - no no - vo A.a - le - gri - a de mu - dar

12 B \flat C

Ou de ter a o - por - tu - ni - da - de Fe - li - ci - da - de

14 C B \flat F

Pa - ra quem che - ga no a - no no - vo No - vo

17 B \flat C B \flat

Ins - pi - ra - do por i - dé - ias i - de - ais Ba - ta - lhas co - ti - di - a - nas

20 F C F

So - bre - vi - vên - cia A - no no - vo

Dezembro

Marcelo Torca
(Marcelo Morales Torcato)

C G

Solo instrumental

Acomp.

5 C G

Voz Mês de fes - ta e a - le gri - a I - ma - gi - na

8 C G

On - de te - mos o - por - tu - ni - da - de e fe - li - ci - da - de

11 F G C

De um sim - ples ges - to Fra - ter - no Cau - sar mu - dan - ça e con - quis -

14 G C G

tar con - fi - an - ça Às ve - zes nem é de nos - sa fa - mi - lia - ri - da - de

17 F Dm Am

A - pe - nas se faz ne - ces - sá - rio e de fa - to

20 Em Am G

A - gir no sen - ti - do de es - tar gras - to Pe - lo nas - ci - men - to

23 F C G

e cres - ci - men - to De um sen - ti - men - to Po - de ser

26 Em C

Se - ja De - se - ja Quem pos - sa es - tar sen - sí - vel

29 G C

A - ces - sí - vel A to - da fe - li - ci - da - de

31 G F G

pro - por - cio - na - da Cri - a - da Da a - le - gri - a da

34 C G C

luz! Em na - tal

Em Natal

Marcelo Torca
(Marcelo Morales Torcato)

Solo instrumental

Acomp.

5 **Fm** **B \flat** **E \flat**

10 **E \flat** **A \flat**

14 **Fm** **B \flat**

18 **D \flat** **A \flat** **Fm**

22 **Gm** **E \flat**

26 **Cm** **A \flat** **E \flat** **Cm** **A \flat**

Voz É um es - ta-do de es - pí - ri - to A - le - gri a e fe - li - ci - da - de con -
fun - dem - se So - men - te a i - da - de faz ver A
im - por - tã - cia de ser crí - ti - co Pre - sen - tes a -
pe - nas dis - far - çam o o - cor - ri - do Sem per - dão
Não se faz na - tal A fra - ter - ni - da - de en - si - na A - bo - mi - na

30 B \flat Gm B \flat

Pra-ti-cas de se-pa-ra-ção e ex-clu-são So-ci-al

34 Gm D \flat A \flat

Ra-ci-al Di-fe-ren-ças e-xis-tem Di-ver-gências fa-zem-e

38 Gm B \flat

vo-lu-ir O-res-pe-i-to faz u-nir a

40 E \flat

to-dos nu-ma clas-se

42 D \flat A \flat

Não é de pos-se Mas a-pos-se

44 Fm B \flat

Quem é fra-ter-nal No na-tal

46 E \flat

Em na-tal

Feliz Natal

Marcelo Torca
(Marcelo Morales Torcato)

Solo

Já é na-tal Tem po de mu-dan-ças

5 Mi-se-ri-cór-dia É tra-di-ção pe-dir per-dão

9 Pa-ra se ter o a-no to-do de pro-vo-ca ções São

12 To-dos sem ex-ce-ções A-de-rem as mu-dan-ças sem as co-me-ter

15 Ou-tra vez Cien-tes de ter Re-zam três

18 Pa-dre nos-so Fe-liz-Na-tal

22 Mo-men-to pa-ra.as cri-an-ças A-cor-da-rem ao no-vo

25 di-a Re-ce-ben-do dos a-dul-tos o pão

28 Sim-bo-li-zan-do a es-pe-ran-ça as na-ções

32 Vão Dê-em as sau-da-ções Pa-ra nes-te na-tal

36 Gm F E♭

ser De vez Faz ca - re - cer

39 E♭ F B♭

Pre - ci - so re - zar três A - ve Ma - ri - a e Pa - dre Nos - so

Natal Perdão

Paulicéia, 7 de Outubro de 2002

Marcelo Morales Torcato

Flauta

1 B \flat F Fm A \flat
Na - tal É u - ma no - va es - pe -

5 Cm A \flat Fm
rança É o tem - po de re - fle - tir

8 A \flat Cm A \flat Fm
É o mo - men - to de fa - zer de no

11 A \flat E \flat
- vo de re - co - me - çar

14 A \flat B \flat Fm E \flat B \flat
Quan - do Cris - to nas - ceu Trou - xe u - ma no - va for - ma

17 E \flat Fm B \flat A \flat
de a - gir Ba - se - a - da no A - mor e no

20 B \flat E \flat B \flat F
Per - dão Na - tal

24 Fm A \flat Cm A \flat
É u - ma no - va es - pe - rança É o tem -

27 Fm A \flat Cm
po de re - fle - tir É o mo - men

30 A \flat Fm A \flat
- to de fa - zer de no - vo de re -

33 E \flat B \flat
co - me - çar To - dos os a - nos so - mos

36 Gm
 con - vi - da - dos a re - fle - tir

37 B \flat Gm Cm B \flat
 A a - mar o pró - xi - mo A dei - xar de la - do.ospre-conceitos E ser um

40 A \flat E \flat B \flat
 ser hu - ma - no me - lhor Na -

43 F A \flat E \flat B \flat
 tal A - mor e Per - dão Per - dão A - mor

46 A \flat E \flat B \flat
 Na - tal Na -

49 F Fm A \flat
 tal É u - ma no va es - pe

52 Cm A \flat Fm
 rança É o tem - po de re - fle - tir

55 A \flat Cm A \flat Fm
 É o mo - men - to de fa - zer de no

58 A \flat E \flat
 - vo de re - co - me - çar

61 B \flat F A \flat E \flat
 Na - tal A - mor e Per - dão

64 B \flat A \flat B \flat E \flat
 Per - dão A - mor Na - tal

Natal Reflexão

Paulicéia, 7 de Outubro de 2002

L.: Maria José Morales Torcato

M.: Marcelo Morales Torcato

1 Flauta G C D C D G
Na - ta - al Na - tal mo - men - to de re - fle - xão

4 G C D C D C
Na - ta - al Na - tal mo - men - to de re - fle - xão

7 C
Nas - ci - men - to de Je - sus Re - ver sua his - tó - ria

10 D C G D G
O que deu cer - to e.o que não deu

13 D G D G D G
Na - tal é per - dão é Es - pe - ran - ça Paz e.A - mor

16 Bm C
Na - ta - al Na - tal Na - ta - al Na - tal Na - ta - al Na - tal

19 D G
Na - a - a - a - tal Nas - ci - men - to de Je - sus

22 C D C G D G
Re - ver sua his - tó - ria O que deu cer - to e.o que não deu

25 D G D G D G
Na - tal é per - dão é Es - pe - ran - ça Paz e.A - mor

29 C D G D G
Na - ta - al Na - tal mo - men - to de re - fle - xão

33 C D G D G
Na - ta - al Na - tal mo - men - to de re - fle - xão

Vem Crianças

Paulicéia, 7 de Outubro de 2002

L.: Maria José Morales Torcato

M.: Marcelo Morales Torcato

1 Flauta 1 G D C Bm G
vem, vem, vem cri-an-ças

4 C G F Em C
vem, vem, vem cri-an-ças

7 G D C Bm
vem, vem, vem cri-an-ças

10 G C
A - do - rar o me - ni - no Je -

13 G D Bm
sus E - le nas - ceu em Be -

16 G D G
lém nas - ceu a Paz

19 Bm C D G
a Luz to - dos nós pre - ci - sa - mos

23 G D C Bm G
vem, vem, vem cri-an-ças

26 G D C Bm G
a - do - rar nos - so Sal - va - dor

29 G D C Bm D G D C Bm
vem, vem, vem cri-an-ças a - do - rar nos - so

32 D G D C Bm
Sal - va - dor vem, vem, vem cri-an

35 G G D C Bm G
- ças a - do - rar nos - so Sal - va - dor

38 G
A - do - rar o

41 C G D
me - ni - no Je - sus E - le nas - ceu

44 Bm G D
em Be - lém nas - ceu

47 G Bm C
a Paz a Luz to - dos nós pre -

50 D G G D C Bm
ci - sa - mos vem, vem, vem cri - an

53 G G D C Bm G
- ças a - do - rar nos - so Sal - va - dor

56 C G F Em G
vem, vem, vem cri - an - ças

59 C G F Em G
a - do - rar nos - so Sal - va - dor

62 G D C Bm G G D C Bm
vem, vem, vem cri - an - ças a - do - rar nos - so

65 G C G F Em
Sal - va - dor vem, vem, vem cri - an

68 G C G F Em G
- ças a - do - rar nos - so Sal - va - dor

71

Folia em Paulicéia

Marcelo Morales Torcato
(Marcelo Torca)

1a. Voz

The musical score is written for a single voice part in G major and 2/4 time. It begins with an 8-measure introduction. The melody is characterized by eighth-note patterns and rests. The lyrics are: 'é tem - po de fo - li - a di - ver - tir.e ba - gun - çar na a - le - gri - a do ve - rão nas pra - ias do rio pa - ra - na - zão a cons - ciên - cia em pri - mei - ro lu - gar ba - gun - çarsem a tra - pa - lhar na fo - li a.em Pau - li - cé - ia ci - da - de quen - te e.a - co - lhe - do - ra'. The score includes various chords: G, D, Em, C, D7, Bm, and Edim.

introdução

6

11

16

22

26

30

35

40

é tem - po de fo -

li - a di - ver - tir.e

ba - gun - çar na a - le - gri - a

do ve - rão nas pra - ias do rio pa - ra - na

- zão a cons - ciên - cia em pri - mei - ro lu

- gar ba - gun - çarsem a tra - pa - lhar na fo - li a.em

Pau - li - cé - ia ci - da - de quen - te e.a - co - lhe - do - ra

43 G D Em

47 C G Em

51 Bm Em

55 Bm D⁷ G

59 G D Em

63 C G D⁷

67 G D⁷ G

71 D⁷ C G

74 D⁷ G

ca - das e chur - ras - ca - das é on - de
tam - bém tem es - pa - ço pa - ra des-can - sar
na fo - li - a.em
Pau - li - cé - ia eu vou di - ver - tir e
ba - gun - çar du - ran - te.o ve - rão
nas pra - ias do rio pa - ra - na - zão

Em Algum Lugar

Marcelo Morales Torcato
(Marcelo Torca)

1a. Voz

The musical score is written for a single voice part in 2/4 time. It consists of eight lines of music, each with a treble clef and a key signature of one flat (Bb). The lyrics are written below the notes. Chord symbols are placed above the staff at the beginning of each line. The lyrics are: "em al - gum lu - gar há u - mano - va es - pe - ran - ça pa - ra po - der - mos ter no - vas pers - pe - c - ti - vas des - se fu - tu - ro no ho - je no a - go - ra nes - se mo - men - to a a - le gri - a de se di - ver - tir de dan - çar e na - mo - rar é a mes - ma que a - li - men - ta o fu - tu - ro".

1 Em B \flat
em al - gum lu - gar há u - mano - va

4 G Em 3
es - pe - ran - ça pa - ra po - der - mos ter

7 B \flat G B \flat
no - vas pers - pe - c - ti - vas des - se fu - tu - ro

10 C B \flat m Gdim
no ho - je no a - go - ra nes - se mo -

13 E Em
men - to

16 A
a a - le gri - a de se di - ver

19 D E
- tir de dan - çar e na - mo - rar

22 A D
é a mes - ma que a - li - men - ta o fu - tu - ro

25 E A
no ho - je po - is o pas - sa - do fi - cou para

28 D E A
trás e não po - de - mos vol - tar

31 D
é pre -

34 G
ci - so vi - ver - er

37 C
nes - se mo - men - to

40 F G C
a no - va es - pe - ran - ça e fa - zer das

43 F G
pers - pe - c - ti - vas a no - va re - a - li - da - de

46 Am Em
nes - se al - gum lu - gar

49 F G C
que é o no - os - so

Bota

Marcelo Morales Torcato
(Marcelo Torca)

1a. Voz

bo-ta fo-ra to-da.a rai-va bo-ta fo-ra to-da a-gres -
si-vi - da-de bo-o - o-ta fo-o - o-ra
bo - ta fo - ra to -da.a tris - te - za
bo - ta fo - ra to -do.o cons -tran - gi - men - to
bo - ta fo - ra to -da.a i -mo-ra-li - da - de
bo - ta fo - ra bo - ta
o -vo com pão é gos- to -so po -de ser co - zi - do
ou fei - to em cha- pa mas a bo - ta fi-ca bem no
pé bo-ta fo-ra bo-ta bo-ta

37 G C

bo-ta fo-o-o-ra bo-ta fo-ra bo-ta bo-ta

41 G

bo-ta fo-o-o-ra

45 ⁴ F B \flat F B \flat

fo-ra to-da.a in-com-pre-en-são bo-ta

49 F B \flat F B \flat

fo-ra to-da.a sem ver-go-nhi-ce bo-ta

53 F B \flat

fo-ra bo-ta

57 F B \flat C

fo-ra bo-ta o-vo com pão

61 G Em Am F

é gos-to-so po-de ser co-zi-do ou fei-to

65 Em Bm G C

em cha-pa mas a bo-ta fi-ca bem no pé

69 C

bo-ta fo-ra bo-ta bo-ta bo-ta

73 G C

fo - o - o - ra bo - ta fo - ra bo - ta bo - ta bo - ta

77 G F

fo - o - o - ra to - da.a tris -

81 B \flat F B \flat F

te - za to - do.o cons tran - gi - men - to to - da.a i - mo - ra - li -

85 B \flat B \flat F B \flat

da - de to - da.a in - com - pre - en - são to - da.a sem ver - go -

89 F G C G

nhi - ce to - da.a rai - va bo - ta fo - ra to - da a - gres -

93 C

si - vi - da - de bo - ta fo - ra bo - ta bo - ta bo - ta

97 G C F

fo - o - o - ra bo - ta to - da.a tris -

101 B \flat F B \flat F

te - za to - do.o cons tran - gi - men - to to - da.a i - mo - ra - li -

105 B \flat B \flat F B \flat

da - de to - da.a in - com - pre - en - são to - da.a sem ver - go -

109 F G C G
nhi - ce to-da.a raiva bo-ta fo-ra to-da a gres -

113 C
si - vi - da-de bo-ta fo-ra bo-ta bo-ta bo - ta

117 G C
fo - o - o - ra bo - ta

Onda

Marcelo Morales Torcato
(Marcelo Torca)

1a. Voz

1 F B \flat F F
vem lá de lá vem

6 B \flat F Gm
lá de lá a on - da que

11 Dm Gm Dm Am
vai de on - de pa - ra on - de vai

16 C F F B \flat
eu não sei tem di - as de - la su - bir

21 Gm Dm Am C Am
tem di - as de - la des - cer vai de - pen - der do ven - to a - que - le

26 C F F B \flat
que so - pra vem lá

31 F F B \flat F
de lá vem lá de lá

36 Gm Dm Gm
a on - da que vai de

41 Dm Am C F
on - de pa - ra on - de vai eu não sei

46 $\overset{3}{F}$ $\overset{3}{F}$ $\overset{3}{B\flat}$ $\overset{3}{Gm}$ $\overset{3}{Dm}$
so - pra o so - pro so - pro de on - da

51 $\overset{3}{Am}$ $\overset{3}{C}$ $\overset{3}{Am}$ $\overset{3}{C}$ $\overset{3}{F}$
on - de mo - vi - men - ta a men - ta da on - da vem

56 $\overset{3}{B\flat}$ $\overset{3}{F}$ $\overset{3}{F}$ $\overset{3}{B\flat}$
lá de lá vem lá

61 $\overset{3}{F}$ $\overset{3}{Gm}$ $\overset{3}{Dm}$
de lá a on - da que vai

66 $\overset{3}{Gm}$ $\overset{3}{Dm}$ $\overset{3}{Am}$ $\overset{3}{C}$
de on - de pa - ra on - de vai eu não

71 $\overset{3}{F}$ $\overset{3}{F}$ $\overset{3}{B\flat}$ $\overset{3}{F}$
sei pa - ra ci - ma pa - ra bai -

76 $\overset{3}{C}$ $\overset{3}{Am}$ $\overset{3}{C}$ $\overset{3}{F}$
xo no mo - vi - men - to de on - da

81 $\overset{3}{F}$ $\overset{3}{B\flat}$ $\overset{3}{F}$ $\overset{3}{C}$ $\overset{3}{Am}$
pa - ra ci - ma pa - ra bai - xo no mo - vi -

86 $\overset{3}{C}$ $\overset{3}{F}$ $\overset{3}{F}$ $\overset{3}{B\flat}$
men - to de on - da vem lá

91 F F B \flat F
de lá vem lá de lá

96 Gm Dm Gm
a on - da que vai de

101 Dm Am C F
on - de pa - ra on - de vai eu não sei

106 F B \flat F C
pa - ra ci - ma pa - ra bai - xo

111 Am C F F
no mo - vi - men - to de on - da pa - ra

116 B \flat F C Am C
ci - ma pa - ra bai - xo no mo - vi - men - to de

121 F
on - da

Jorge Foi Dançar

Marcelo Morales Torcato
(Marcelo Torca)

1a. Voz

The musical score is written for a single voice part in 2/4 time, with a key signature of two flats (B-flat and E-flat). The melody is simple and rhythmic, with lyrics written below the notes. The score is divided into measures, with measure numbers 1, 5, 9, 13, 17, 21, 25, 29, and 33 indicated at the start of each line. Chord symbols (Cm, Fm, Gm) are placed above the notes to indicate the harmonic accompaniment. The lyrics are: 'jorge foi dan - çar u ma dan- ça a - gi - ta-da sa-co - le-ja - va tu - do comu - ma pi-ta - da sen- su - al sin-to com o cin - to jor-ge foi dan - çar u -ma dan - ça a - gi - ta-da sa-co - le-ja - va tu - do comu - ma pi-ta - da sen- su - al sin-to com o cin - to'. The score ends with a final measure at measure 33.

1 jor-ge foi dan - çar u ma dan- ça a - gi - ta-da

5 sa-co - le-ja - va tu - do comu - ma pi-ta - da sen- su - al

9 sin-to com o cin - to

13 jor-ge foi dan - çar u -ma dan - ça a - gi - ta-da

17 sa-co - le-ja - va tu - do comu - ma pi-ta - da sen- su - al

21 sin-to com o cin - to

25

29

33

37 Cm Fm Gm
na a - gi - ta - ção tu - do sa - co - le -

41 Cm Fm A \flat
ja - a - va mas a dança com o cinto

45 Fm A \flat B \flat E \flat
nãoes - ta - va dan - do cer - to e no ra - la . e ro - la da dan - ça

49 B \flat E \flat Fm Cm
sin - to . o cin - to ca - i - iu e mos - trou mos - trou

53 Gm Cm Gm
o sa - co - le - jo se - en - sual ba - lan - ça - va sem

57 Cm Gm Cm Gm
o cin - to sin - to co - mo ba - lan - ça - va e jor - ge dan

61 Cm
ço - ou - u

65 Cm Fm Gm Cm
jor - ge foi dan - çar u - ma dan - ça a - gi - ta - da

69 Cm Fm Gm Cm
sa - co - le - ja - va tu - do com - ma pi - ta - da sen - su - al

73 Fm Gm Cm
sin - to com o cin - to

77 Cm Fm Gm

81 Cm Cm Fm Gm

85 Cm Fm Gm Cm

89 Cm Fm Gm
na a - gi - ta - ção tu - do sa - co - le -

93 Cm Fm A^b
ja - a - va mas a dan - ça com o cinto

97 Fm A^b B^b E^b
não es - ta - va dan - do cer - to e no ra - la. e ro - la da dan - ça

101 B^b E^b Fm Cm
sin - to. o cin - to ca - i - iu e mos - trou mos - trou

105 Gm Cm Gm
o sa - co - le - jo se - en - sua - l ba - lan - ça - va sem

109 Cm Gm Cm Gm
o cin - to sin - to como ba - lan - ça - va e jor - ge dan

113 Cm
ço - ou - u

Diga

Marcelo Morales Torcato
(Marcelo Torca)

1a. Voz

di - ga a ver - da - de meu pi - ra - ta

5 quem é que te fu - rou o o - lho?

9 quem é que te cor - tou a per - na?

13 quem é que te dis - cri - mi - nou?

17

21

25

29

33 se so - bra só - ma al - ter - na - ti - va a de vi - ver nas

37 Cm Fm A^b Cm
mar - gens ser ro - tu - la - do e des - pre -

41 Gm B^b Gm
za - do é es - sa.en - tão a al - terna - ti -

45 B^b E^b E^b B^b
va se - gui - da pa - ra di - zer

49 A^b E^b
a ver - da - de é me - lhor men -

53 E^b B^b
tir pa - ra di - zer

57 A^b E^b
a ver - da - de é me - lhor men -

61 E^b B^b
tir

65 Gm Cm Fm

69 A^b Cm Fm

73 $A\flat$ Cm Gm

77 $B\flat$ $E\flat$ $E\flat$ $B\flat$

81 Gm Cm Fm

85 $A\flat$ Cm Gm

89 $B\flat$ Gm $B\flat$ $E\flat$

93 $E\flat$ $B\flat$ Gm Cm

97 Fm $A\flat$ Cm

101 Fm $A\flat$ Cm

105 Gm $B\flat$ $E\flat$

se so - brasó u - ma al ter - na - ti - va

a de vi - ver nas mar - gens ser ro - tu -

la - do e des - pre - za - do é es - sa en -

tão a al - ter - na - ti - va se - gui - da

di - ga a ver - da - de meu pi - ra - ta

quem é que te fu - rou o o - lho?

quem é que te cor - tou a per - na?

quem é que te dis - cri - mi - nou?

11

109 $E\flat$ $B\flat$ $A\flat$ $E\flat$
pa - ra di - zer a ver - da - de

113
é me - lhor men - tir

117 $E\flat$ $B\flat$ $A\flat$ $E\flat$
pa - ra di - zer a ver - da - de

121
é me - lhor men - tir

Ser Feliz

Marcelo Morales Torcato

(Marcelo Torca)

1a. Voz

que-ro dan-çar a noi-te to-da
a-té o di-a a ma-nhe- cer nes-te
car-na-val ca-ar-na-val
na-val fe-liz car-na-val na-val fe-liz
ca-ar-na-val fe-liz
es-pan-tar os ma-les fi-car fe-liz
dan-çan-do e pu-lan-do no car-na-val que
diz ca-ar-na-val na-val fe-liz car-na-val

42 $E\flat$ $B\flat$ $A\flat$ Fm
 val na-val fe-liz ca - ar - na - val fe -

46 $E\flat$ $E\flat$ $A\flat$ Fm $E\flat$ $B\flat$
 liz $\text{\textit{3}}$ $\text{\textit{3}}$

52 $A\flat$ Fm $E\flat$ $E\flat$ $A\flat$ $D\flat$
 $\text{\textit{3}}$ fe - liz fe - liz se - ja fe -

58 Fm $E\flat$ $A\flat$ $D\flat$
 liz na a - le - gri - a da má si - ca

62 Fm $E\flat$ $E\flat$
 e naeu-fo-ria da dan- ça ca - ar na -

66 $A\flat$ Fm $E\flat$ $B\flat$
 val na - val fe - liz car na - val na - val fe - liz

70 $A\flat$ Fm $E\flat$ $E\flat$
 ca - ar - na - val fe - liz

74 $A\flat$ Fm $E\flat$ $B\flat$ $A\flat$
 $\text{\textit{3}}$ $\text{\textit{3}}$

79 Fm $E\flat$ $E\flat$
 $\text{\textit{3}}$ a ma - dru - ga - da.é

82 A^b D^b Fm E^b
lon - ga e gos - to - sa pa - ra dan -

86 A^b Fm E^b
çar e can - tar

90 E^b A^b Fm E^b
ca ar - na - val na - val fe liz ca - na - val

94 B^b A^b Fm E^b
naval fe liz ca - ar - na - val fe - liz

98 E^b A^b Fm E^b
3 3

102 B^b A^b Fm E^b
3

106 E^b A^b D^b Fm
fe - liz fe - liz se - ja fe - liz

110 E^b A^b D^b Fm
dan - çan - do em gru - pos can - tan - do com a - mi

114 E^b E^b A^b
- gos ca - ar - na - val na - val

118 Fm Eb Bb Ab
 fe liz car na - val na-val fe-liz ca - ar - na -

122 Fm Eb Eb Ab
 val fe - liz

126 Fm Eb Bb Ab
 fe liz car na - val na-val fe-liz ca - ar - na -

130 Fm Eb Eb Ab
 val fe - liz fe - liz

134 Db Fm Eb Ab
 se - ja fe - liz dan - çan - do.em gru - pos

138 Db Fm Eb
 can- tan - do com a - mi - gos

142 Eb Ab Fm Eb
 ca- ar - na - val na-val fe liz car na - val

146 Bb Ab Fm Eb
 na-val fe-liz ca - ar - na - val fe - liz

Carnaval

Marcelo Morales Torcato
(Marcelo Torca)

1 $B\flat$ F Dm Gm
é no car - na - val car - na - val - de Pauli - cé - a

5 Dm Gm F
on - de a festa. a - con - te - ce a con - te - ce. o mês in -

9 $B\flat$ $B\flat$
tei - ro a. a - ni - ma - ção é to

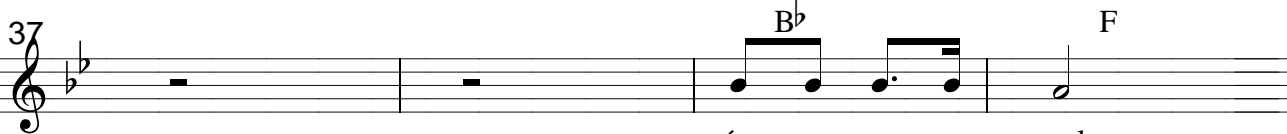
13 F C Am
- tal ao som do trio e - lé - tri - co de bai - xo da

17 Dm Am Dm F
lu - a ao la - do das á - guas a noi - te vi -

21 $B\flat$ Dm Gm Dm
rá o di - a vi - rá e. a - in - da tem

25 Gm F $B\flat$ $B\flat$
gen - te que - ren - do vi - rar

29 F Dm Gm Dm
33 Gm F $B\flat$
3 3

37  B \flat F
é no car - na - val

41 Dm Gm Dm Gm
car - na - val de Pau - li - cé - a on - de a fes - ta. a - con - te - ce

45 F B \flat
a - con - te - ce. o mês in - tei - ro

49 B \flat F Dm
no re - me - le - xo no sa - co

53 Gm B \flat
- le - jo eu dan - ço no car - na - val me - lo

57 F C F B \flat
sa - co não a - le - jo por - que eu

61 F C F
dan - ço no ca - ar - na - val

65 B \flat F Dm Gm
é no car - na - val car - na - val - de Pau - li - cé - a

69 Dm Gm F
on - de a fes - ta. a - con - te - ce a - con - te - ce. o mês in -

73 $B\flat$ $B\flat$
 tei - ro a.a - ni - ma - ção é to

77 F C Am
 - tal ao som do trio e - lé - tri - co de bai - xo da

81 Dm Am Dm F
 lu - a ao la - do das á - guas a noi - te vi -

85 $B\flat$ Dm Gm Dm
 rá o di - a vi - rá e.a - in - da tem

89 Gm F $B\flat$ $B\flat$
 gen - te que - ren - do vi - rar

93 F Dm Gm Dm Gm F
 (Musical notation)

99 $B\flat$ $B\flat$ F
 3 3
 é no car - na - val

105 Dm Gm Dm Gm
 car - na - val - de Pau - li - cé - a on - de a festa.a - con - te - ce

109 F $B\flat$
 aeon - te - ce.o mês in - tei - ro

A Festa

Marcelo Morales Torcato
(Marcelo Torca)

1 $E\flat$ $A\flat$
a festa es-tá come-çan-do te-mos tu-do pra.a- ni

5 $D\flat$ $G\flat m$ $E\flat$
- mar en - tão va-mos pu - lar va-mos dan - çar e

9 $A\flat$ $B\flat$ $E\flat$ Fm
a-gi - tar a - té o ve-rão pas - sar é a

13
fes - ta de gen - te a - ni - ma - da

17 $D\flat$
é a fes - ta de gen - te ca - ma - ra

21 $A\flat$
- da é a fes - ta de gen - te so

25 E
- fri - da é a fes - ta de

29 $E\flat$
gen - te que gri - ta

33 Fm A \flat
a fes - ta vai con - ti - nu - an - do

37 E \flat B \flat
com o seu pu-la pu - la e be-be be - be

41 Fm B \flat
en - tre vá - rios ro - do pios en - tre vá - rios

45 Gm Fm
as - so - bios vai to - can - do é a

49
fes - ta de gen - te que tra - ba - lha

53 D \flat
é a fes - ta de gen - te que ba - ta

57 A \flat
- lha é a fes - ta de gen - te sin

61 E
- di - ca - li - za - da é a fes - ta de

65 E \flat
gen - te ca - ma - ra - da

Flores

Marcelo Morales Torcato
(Marcelo Torca)

1 F C
as flo - res e - xa - lam per - fu - mes dos

3 B \flat C
quais as - pi - ra - mos

5 Dm E \flat m
sem ter co - mo im - pe - dir

7 C \sharp m
as - pi - ra - mos tu - do que e - la nos dá

9 B F \sharp
em seu chei - ro e be - le - za

11 B A B A
mas tam - bém seus es - pi - nhos e a dor se pu - der - mos

13 B A B C \sharp
im - pe - dir o so - fri - men - to que vem com a dor

15 B E
tal - vez não co - nhe - ce - rí - a - mos

17 D C \sharp
a be - le - za que com a flor

19 A B D E

com um sim - ples a - to tal - vez po - de - rí - a - mos im - pe - dir

21 D B A B

mui - tas coi - sas mas a cu - rio - si - da - de ma - ior que a

23 D E A

pró - pria sen - sa - - tez

25 A^b E^b

se as flo - res e - xa - lam per

27 D^b A^b E^b

- fu - mes não é pa - ra tor - nar

29 D^b Cm B^bm E^b

a vi - da me - lhor mas pa - ra so - bre - vi

31 Fm Gdim E^b

- ver a a - tra - ção de ver

33 Cm A^b B^bm

faz a - con - te - cer e as flo - res se mul - ti -

35 E^b B^bm

pli - cam de a - cor - do com seu a -

37 $E\flat$ Cm
gra - do se não e - xis tem flo - res fe -

39 $B\flat m$ Cm
di - das não é por u - ma sim - ples coin -

41 $B\flat m$ $E\flat$
ci - dên - dia mas a e - vi - dên - cia

43 Fm $A\flat$
de que o a - gra - do faz vi - ver

45 F C
ca - da flor com seu per - fu - me

47 $B\flat$ C
tem um lu - gar pa - ra vi - ver

49 Dm $E\flat m$
se - ja em ma - ior nú - me - ro

51 Dm $E\flat m$
se - ja em me - nor nú - me - ro

53 F C
sem - pre tem a quem a - gra - da

55 $B\flat$ C
se so - mos flo - res e ca - da um com

57 $B\flat$ F C
seu per - fu - me te - mos a quem a - gra - dar

59 F C F C
te - mos a - on - de vi - ver te - mos a dor

61 $B\flat$ F
se - rá que te - mos

Eu Quero Um Natal

Marcelo Torca
(Marcelo Morales Torcato)

Solo instrumental

6 voz Pre-ci-so de.um na-tal Paz e a-le-gri-a Se-ja.o te-ma des-te e

10 di-a luz e.a.es-pe-ran-ça

13 Fi-que.m na per-se-ve-ran-ça Da cren-ça-a

17 Quan-do.a fes-tan-ça Pas-sar

20 Fi-car ou-sa-di-a De po-der mu-dar A tris-te-za pa-ra.a-le

24 gri-a nu-de-za

26

D7 C G

de es - pí - ri - to Pa - ra o con - fli - to

28

D7 G

Fra - ter - nal hu - ma - no nes - te a - no