



ESTUDOS DE TÉCNICAS PARA ACORDEON



- * Músicas
- * Teoria
- * Escalas

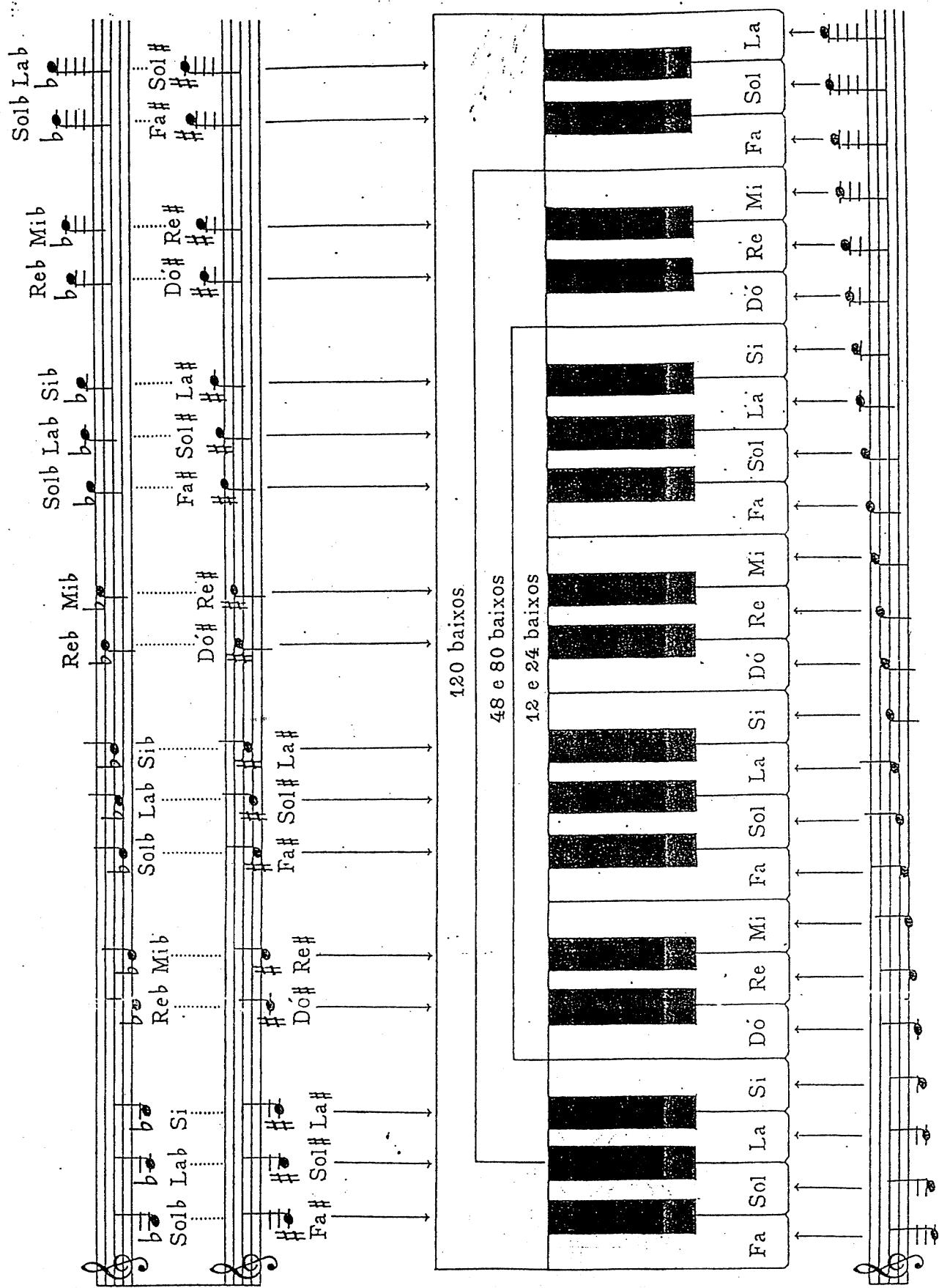
Pratique diariamente para se tornar um excelente acordeonista!!

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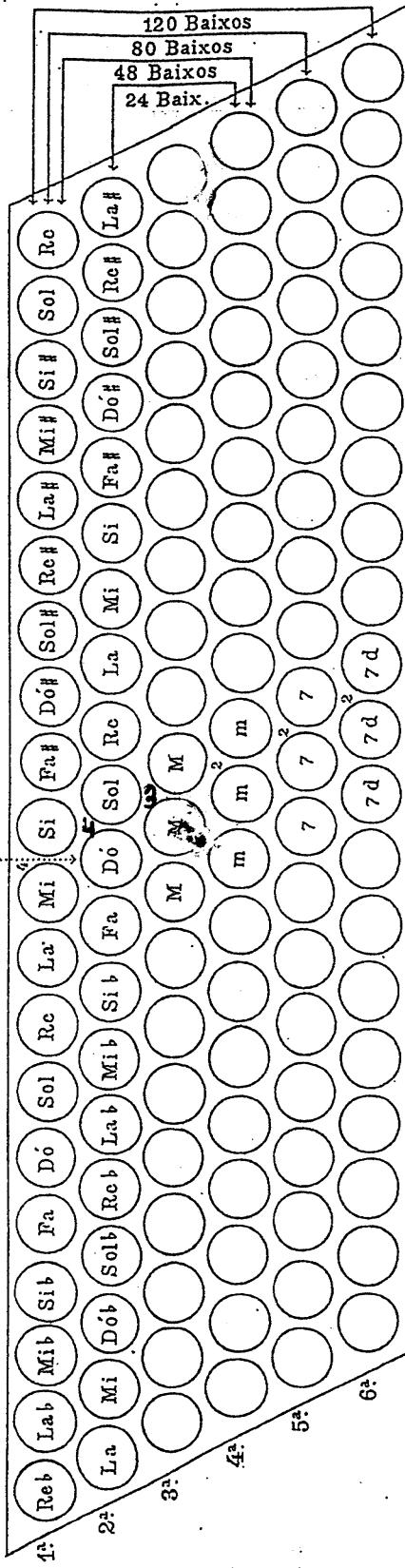


QUADRO DOS BAIXOS

MÃO ESQUERDA

- 1^a. FILA — Cambio ou Contra-baixos
- 2^a. " — Fundamental
- 3^a. " — Acordes maiores M
- 4^a. " — Acordes menores m
- 5^a. " — Acordes de sétima da dominante 7
- 6^a. " — Acordes de sétimas diminutas 7^{\flat} ou 7^{\natural}

DO principal. (Os numeros indicam os dedos)

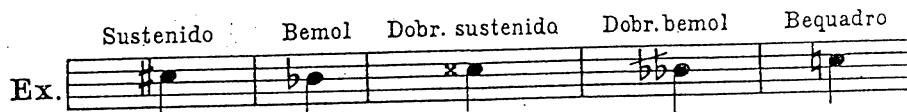


Este quadro dos baixos corresponde a um acordeon de 120 baixos.
Os acordeons de 80 baixos, contando pelos baixos fundamentais, começam pelo Sol-sustenido e terminam no Dó-bemol.
Os Acordeons de 48 baixos, começam pelo Fa-sustenido e terminam no Re bemol.
Os Acordeons de 24 baixos, começam pelo La-natural e terminam no La bemol.

ACIDENTES

Os acidentes são cinco: Sustenido, Bemol, dobrado Sustenido, dobrado Bemol e Bequadro.

- SUSTENIDO** - - - - (♯) - - - - Faz subir a nota um semitom.
BEMOL - - - - (♭) - - - - Faz abaixar a nota um semitom.
DOBRADO-SUSTENIDO - - - - (x) - - - - Faz subir a nota um tom.
DOBRADO-BEMOL - - - - (bb) - - - - Faz abaixar a nota um tom.
BEQUADRO - - - - (自然而) - - - - Faz tornar a nota ao seu tom primitivo (*normal*).



O sustenido e o bemol se reproduzem ou assinam em sete diferentes notas, pela ordem seguinte.

SUSTENIDO

- 1º - - - - - em FÁ
2º - - - - - em DÓ
3º - - - - - em SOL
4º - - - - - em RÉ
5º - - - - - em LÁ
6º - - - - - em MI
7º - - - - - em SI

BEMOL

- 1º - - - - - em SI
2º - - - - - em MI
3º - - - - - em LÁ
4º - - - - - em RÉ
5º - - - - - em SOL
6º - - - - - em DÓ
7º - - - - - em FÁ

CLAVES

A clave é um sinal que se coloca em uma das linhas da pauta e determina o nome da nota colocada nessa linha e a sua entoação exata.

Há três formas de claves:

CLAVE DE SOL mão direita para o acordeon

CLAVE DE DÓ não se ocupa para o acordeon

CLAVE DE FÁ mão esquerda para o acordeon

NOME DAS NOTAS EM CLAVE DE SOL E FÁ

NATURAIS

LINHAS	ESPAÇOS	LINHAS	ESPAÇOS
Mi Sol Si Ré Fá Fá Lá Dó Mi		Sol Si Ré Fa Lá Lá Dó Mi Sol	

The diagram shows two staves. The top staff is in Treble clef (G-clef) and the bottom staff is in Bass clef (F-clef). Both staves have four lines and four spaces. Note names are written above the notes: Mi, Sol, Si, Ré, Fá, Fá, Lá, Dó, Mi on the top staff; and Sol, Si, Ré, Fa, Lá, Lá, Dó, Mi, Sol on the bottom staff. Below the staves, the note names are repeated under the corresponding line or space: Mi, Sol, Si, Ré, Fá, Fá, Lá, Dó, Mi for the top staff, and Sol, Si, Ré, Fa, Lá, Lá, Dó, Mi, Sol for the bottom staff. The bass clef staff also includes a repeat sign and a measure line.

Si Dó Ré Mi Fá Sol Lá Si Dó Ré Mi Fá
Lá Si Dó Ré Mi Fa Sol Lá

Ré Mi Fá Sol Lá Si Dó Ré Mi

Sol Lá Si Dó Ré Mi Fá Sol Lá Si Dó



TEORIA INICIAL

MÚSICA é a arte de combinar os sons, através da:

MELODIA: Sequência sucessiva de notas dentro de uma extensão, grave, médio e agudo.

HARMONIA: Sequência simultânea de notas. Quando tocamos 2 ou mais notas ao mesmo tempo.

RITMO: É a pulsação da música, sendo métrica e exata.

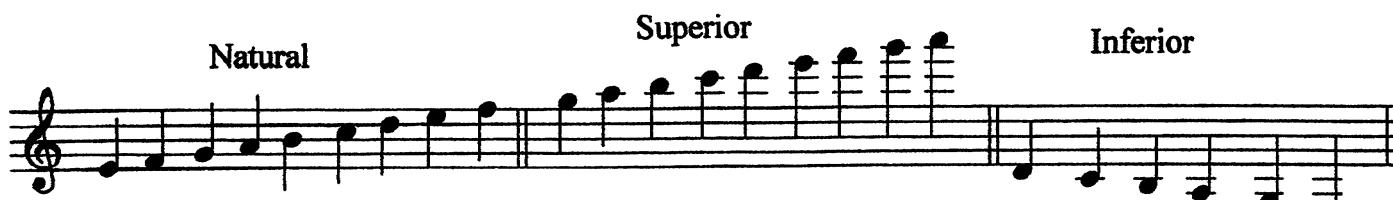
PAUTA OU PENTAGRAMA: Formado por 5 linhas e 4 espaços, serve para escrevermos as notas e símbolos musicais.



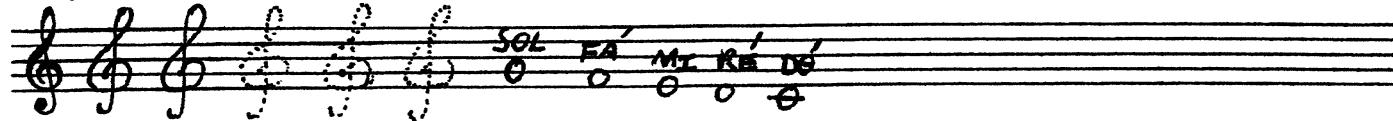
PAUTA NATURAL: Quando escrevemos as notas dentro da pauta.

PAUTA SUPLEMENTAR SUPERIOR: Quando são escritas acima da pauta.

PAUTA SUPLEMENTAR INFERIOR: Quando são escritas abaixo da pauta.



CLAVE DE SOL: Fica na **2ª linha** no início da pauta, serve para dar o nome as notas, isto é, ela dá o seu nome a nota escrita na mesma linha, com isto, fixando também o nome das outras notas com relação à ela. Relação: dó, ré, mi, fá, sol, lá , si.



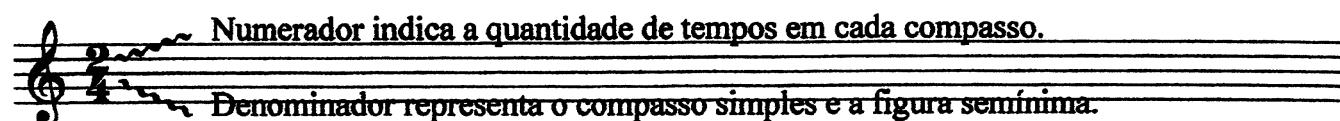
COMPASSO : É determinado no início da música após a clave, podendo ser indicado por algarismos e pela letra C. Tem a função de separar a música em partes iguais dividido por barras verticais, sendo 1 barra no contexto e 2 para finalizar a frase ou a música.

Também é chamado de compasso quando vai de um tempo forte ao outro.

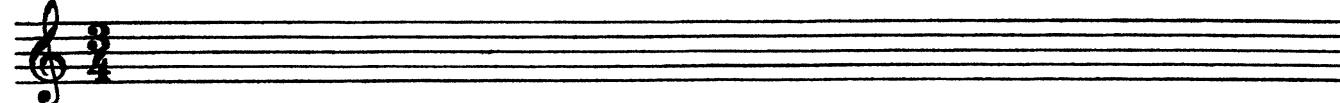
O compasso pode ser Simples, composto ou mixto.

COMPASSO SIMPLES: Existem 3

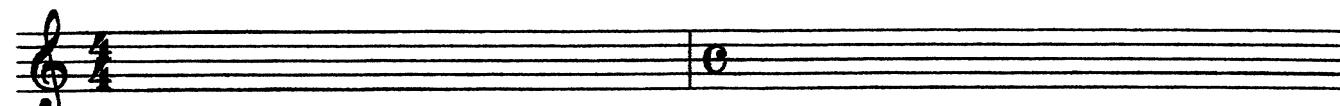
1 Compasso Binário: 2 tempos em cada compasso



2 Compasso Ternário: 3 tempos em cada compasso



3 Compasso Quaternário: 4 tempos em cada compasso



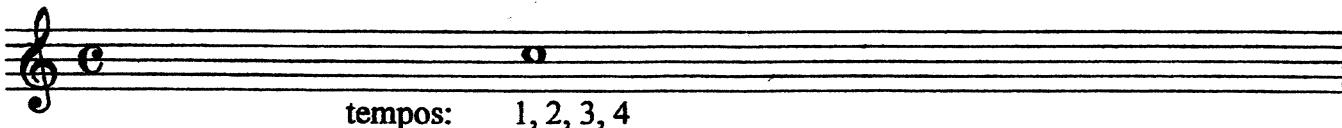
NOTAS: Existem 7 e representam os sons musicais

DÓ RÉ MI FÁ SOL LÁ SI / DÓ RÉ MI FÁ

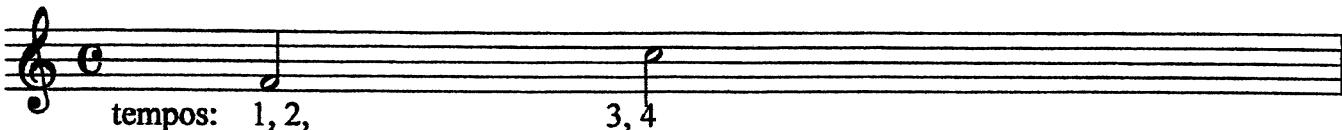


TIPOS DE NOTAS OU DE FIGURAS: Também existem 7 e cada uma possui o seu valor

1 - SEMIBREVE : Vale 4 tempos



2 - MÍNIMA : Vale 2 tempos



3 - SEMÍNIMA: Vale 1 tempo



4 - COLCHEIA: vale 1/2 tempo

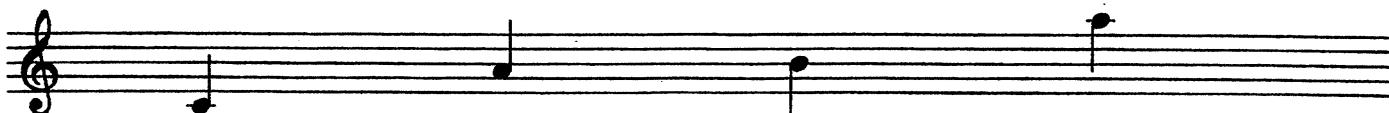
5 - SEMICOLCHEIA : vale 1/4 de tempo

6 - FUSA: vale 1/8 de tempo

7 - SEMIFUSA: vale 1/16 de tempo

HASTES PARA CIMA PELO LADO DIREITO quando a nota é escrita até a terceira linha.

HASTES PARA BAIXO PELO LADO ESQUERDO quando a nota é escrita acima da terceira linha

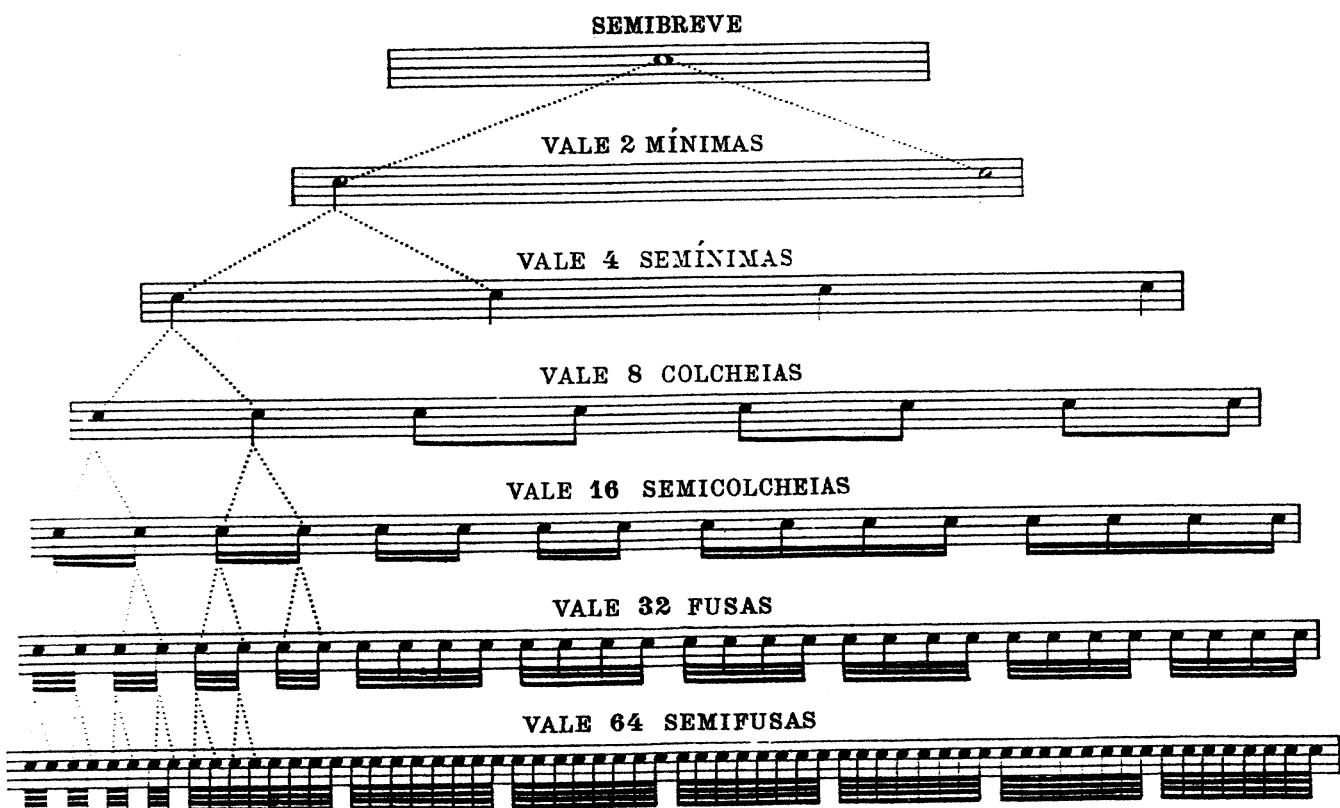


PAUSA: Sinal que indica a duração do silêncio e também existem 7.

EXEMPLO: TIPOS DE FIGURAS, NOTAS e PAUSAS

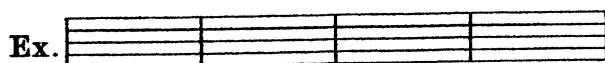
Semibreve Mínima Semínima Colcheia Semicolcheia Fusa Semifusa

VALOR COMPARATIVO DAS NOTAS



COMPASSOS

Compasso é o espaço, na pauta, que fica entre duas linhas verticais.



Há três espécies de compassos simples: Binário, Ternário e Quaternário. O compasso binário divide-se em dois tempos, o ternário em três e o quaternário em quatro.

BINÁRIO	TERNÁRIO	QUATERNÁRIO

Também existem compassos compostos, dos quais tratarei no segundo volume.

Princípios da Música

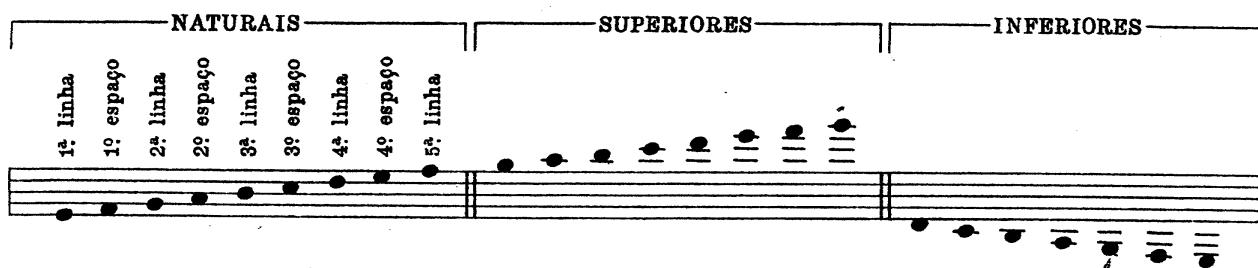
A música é uma combinação de Ritmo, Harmonia e Melodia.

Os sons são representados por sete (7) notas que se exprimem com os vocábulos:

DÓ - RÉ - MI - FÁ - SOL - LÁ - SI

As notas e mais sinais se escrevem sobre uma pauta, que contém cinco (5) linhas e quatro (4) espaços. Além desta pauta que se chama natural, há mais duas, uma suplementar superior, e outra inferior.

Exemplo:



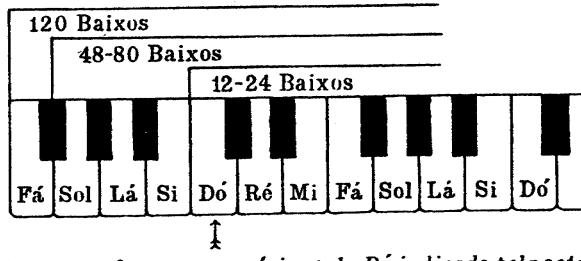
Há sete (7) qualidades de notas para indicar o valor e duração dos sons e sete pausas para indicar os silencios correspondentes ao valor de cada nota.

Exemplo:

Notas.	SEMIBREVE	MÍNIMA	SEMINÍMINA	CÓLCHEIA	SEMICOLCHEIA	FUSA	SIMIFUSA
Pausas.	-	-	-	-	-	-	-

1^a LIÇÃO

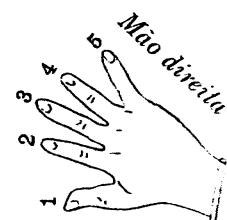
PRIMEIROS EXERCÍCIOS COM A MÃO DIREITA



O discípulo deve obedecer rigorosamente ao abrir e fechar do fole.

CADA SEMIBREVE VALE QUATRO TEMPOS

Abrir – Ab.
Fechar – Far



Ab. Far Ab. Far Ab. Far Ab. Far Ab. Far

DÓ RE MI FA SOL

Far Ab. Far Ab. simile

2^a LIÇÃO

CADA MÍNIMA VALE DOIS TEMPOS

Decorar bem as notas, porque aos poucos o dedilhado será abolido.

Abr. Far. Abr. Far. *simile*

3^a LIÇÃO

CADA SEMÍNIMA VALE UM TEMPO

Observar o movimento do fole. Abra um compasso e feche outro.



4^a LIÇÃO

Ocuparemos nesta lição as Semibreves, Minimas, Semínimas, e também suas pausas correspondentes.

Procure não colocar dedilhado nos exercícios.



→ PAUSA: SINAL QUE INDICA A DURAÇÃO DO SILENCIO.

5^a LIÇÃO

Esta lição deve-se tocar diversas vezes. As pausas devem ser rigorosamente obedecidas e também o abrir e fechar do fole.

Atenção: — Não se deve colocar dedilhado nesta lição. Cuidado com o movimento do fole.

The musical score is composed of seven staves of music for a single instrument, likely a recorder or flute. Each staff starts with a treble clef and a common time signature (C). The music consists of eighth notes and sixteenth notes, with various rests and a single 'x' mark indicating a specific performance technique. The staves are separated by vertical bar lines.

6^a LIÇÃO

Nos compassos simples cada colcheia vale meio tempo.

Não é permitido colocar dedilhado nesta lição.

Contar Dedos



4 TEMPO INTEIRO



↳ ACORDE

JINGLE BELL

Ritmo de marcha lenta (March)

Musical notation for the first line of "Jingle Bell". The key signature is one sharp (F#). The time signature is common time (4/4). The melody consists of quarter notes and eighth notes. The notes are numbered 4, 3, 3, 5, 1, 2, 3 from left to right.

Musical notation for the second line of "Jingle Bell". The key signature is one sharp (F#). The time signature is common time (4/4). The melody consists of quarter notes and eighth notes. The notes are numbered 4, 3, 3, 2., 2, 5 from left to right.

Musical notation for the third line of "Jingle Bell". The key signature is one sharp (F#). The time signature is common time (4/4). The melody consists of quarter notes and eighth notes. The notes are numbered 3, 3, 1, 2, 3 from left to right.

Musical notation for the fourth line of "Jingle Bell". The key signature is one sharp (F#). The time signature is common time (4/4). The melody consists of quarter notes and eighth notes. The notes are numbered 4, 4, 3, 4, 2, 1 from left to right.

NESTA MÚSICA CONTINUAMOS AINDA COM CINCO NOTAS E OS 3 ACORDES NA MÃO ESQUERDA.
OBSEVE QUE HAVERÁ MAIS MODULAÇÕES DE ACORDES NO ACOMPANHAMENTO E MAIS NOTAS DE 1
TEMPO (SEMÍMINA)

TEREMOS DOIS TIPOS DE ACORDES DENTRO DO MESMO COMPASSO.

HILO À ALEGRIA

(Facilitado)

Ritmo de marcha lenta

-30

L. VAN BEETHOVEN

The musical score for "Hino à Alegria" by L. Van Beethoven, arranged for left hand, consists of five staves of music. The first staff starts with a 4/4 time signature. The second staff begins with a 3/4 time signature. The third staff begins with a 2/4 time signature. The fourth staff begins with a 3/4 time signature. The fifth staff begins with a 2/4 time signature. Numerals (1, 2, 3, 4, 5) are placed above or below the notes to indicate fingerings.

MÚSICA COM 5 NOTAS E 3 ACORDES

APARECEM NOVAMENTE OS 3 VALORES: 4 TEMPOS, 2 TEMPOS E 1 TEMPO.

METALEIRO

Ritmo de Rock

-25

Mário Mendonça

A musical staff in common time (indicated by a 'C') and treble clef. The first measure contains four eighth notes with the values 3, 3, 3, 3 above them. The second measure contains three eighth notes with values 1, 1, 1 above them. The third measure contains two eighth notes with values 3, 1 above them. The fourth measure contains one eighth note with value 5 above it. The staff ends with a double bar line.

A musical staff in common time and treble clef. The first measure contains two eighth notes with values 4, 4 above them. The second measure contains two eighth notes with values 2, 2 above them. The third measure contains two eighth notes with values 4, 4 above them. The fourth measure contains two eighth notes with values 2, 4 above them. The staff ends with a double bar line.

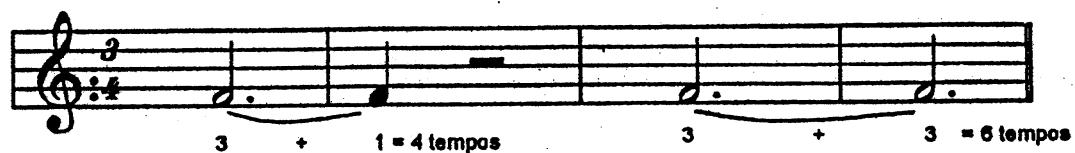
A musical staff in common time and treble clef. The first measure contains two eighth notes with values 3, 3 above them. The second measure contains two eighth notes with values 1, 1 above them. The third measure contains two eighth notes with values 3, 3 above them. The fourth measure contains two eighth notes with values 1, 2 above them. The fifth measure contains one eighth note with value 3 above it. The staff ends with a double bar line.

A musical staff in common time and treble clef. The first measure contains three eighth notes with values 5, 5, 5 above them. The second measure contains three eighth notes with values 4, 3, 2 above them. The third measure contains two eighth notes with values 3, 1 above them. The fourth measure contains one eighth note with value 1 above it. The staff ends with a double bar line.

LIGADURA DE VALOR

É UMA FIGURA DE FORMA SEMICIRCULAR QUE QUANDO LIGA DOIS OU MAIS VALORES DA MESMA ALTURA SOMA-SE AS SUAS DURAÇÕES.

EXEMPLO:



MANTER AS NOTAS PRESAS ATÉ SE COMPLETAREM OS VALORES SOMADOS.

MULHER RENDEIRA

(Bossa Nova)

The musical score consists of five staves of music in G major and common time. Each staff begins with a treble clef and a '4' indicating common time. The music is labeled '(Bossa Nova)'.

- Staff 1:** Starts with a dotted half note (3). A ligature connects it to a quarter note (5). Another ligature connects a quarter note (3) to a quarter note (1). A final ligature connects a quarter note (4) to a dotted half note (5).
- Staff 2:** Starts with a dotted half note (3). A ligature connects it to a quarter note (5). Another ligature connects a quarter note (3) to a quarter note (1).
- Staff 3:** Starts with a dotted half note (3). A ligature connects it to a quarter note (1). Another ligature connects a quarter note (2) to a dotted half note (1).
- Staff 4:** Starts with a dotted half note (3). A ligature connects it to a quarter note (1). Another ligature connects a quarter note (1) to a quarter note (2).
- Staff 5:** Starts with a dotted half note (3). A ligature connects it to a quarter note (1). Another ligature connects a quarter note (1) to a dotted half note (3).

8^a LIÇÃO

ABREVIACÕES PARA ESCRVER OS ACORDES DOS BAIXOS

M – Acorde maior

m – „ menor

7^a – „ de sétima

7^d – „ de 7^a diminuta

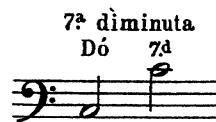
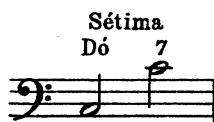
CIFRAS

{ A - B - C - D - E - F - G }
 { Lá - Si - Dó - Ré - Mi - Fá - Sol }

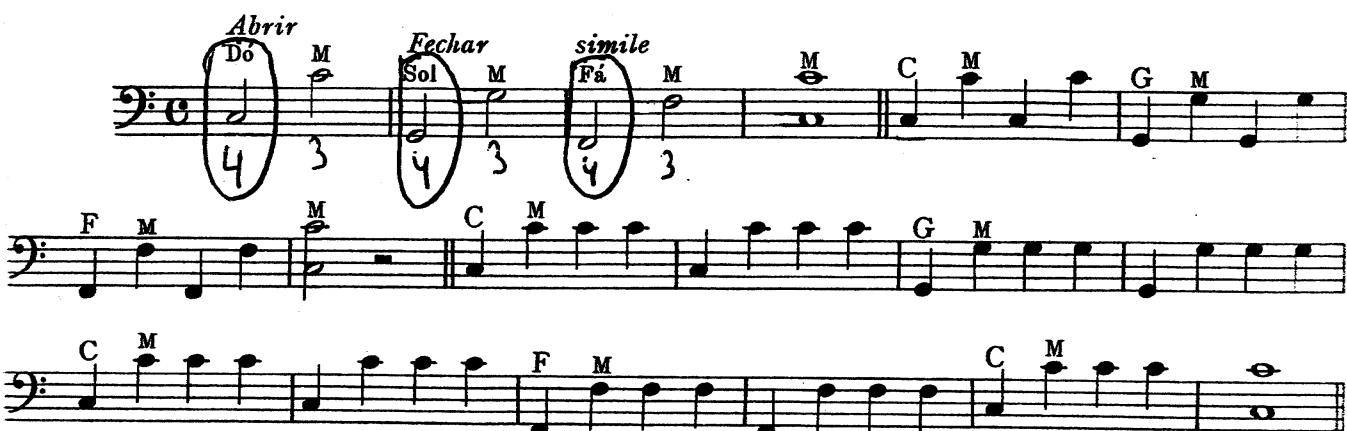
Grafia para Piano:



CLAVE DE FÁ. FICA NA 4^a LINHA.
 ABREVIACÕES PARA ACORDEON



Abrir *Fechar* *simile*



9^a LIÇÃO

BAIXOS

M 2

Prenda o baixo fundamental.

10ª LIÇÃO

DUAS MÃOS

Contar os tempos.

O som deve ser sempre firme e uníssono.

Importante:— Observar o abrir e fechar do fole.

Ab. Far Ab. Far

1 2 3 4 5 4 3 2

CM GM CM FM CM FM CM GM

1 2 2 3 3 4 5 4 3 2 1

CM GM CM FM CM FM CM GM CM CM

Tocar os baixos bem *staccato* como se fossem notas pontuadas.

CM GM CM FM GM FM CM

1 3 4

GM CM CM GM CM FM CM CM

11ª LIÇÃO

(Três maneiras diferentes de acompanhamentos)

1 3 5 3 2 4 5 4

C M G M

3 5 3 1 2 4 3 2 1

C M G M

C M C M

2 4 5 3 5

G M C M

2 4 3 2 1 3 5

G M C M

C M G M

2 4 3 5

C M G M

G M C M

12^a LIÇÃO

COMPASSO "TERNÁRIO" $\frac{3}{4}$

Ocuparemos nesta lição a mínima pontuada e a ligadura. O ponto colocado ao lado de uma no-
tumeta-lhe metade do seu valor. Ex. $p \cdot = p$ (três tempos)

A ligadura serve para ligar e unir os sons.

Os compassos devem ser: um abrindo, outro fechando:

3/4

C M G M C M F M C M

3/4

F M C M G M C M C M C M

3/4

C M C M C M C M C M C M C M G M

3/4

C M C M C M C M C M C M C M C M G M

13^a LIÇÃO

Procure tocar os baixos bem "staccato"
Obedeça o movimento do fole.

Musical score for the first page of the 13^a Lição. The score consists of two staves. The top staff is in treble clef, 3/4 time, and the bottom staff is in bass clef, 2/4 time. The music is divided into measures by vertical bar lines. The vocal line consists of eighth-note patterns. The bass line features sustained notes with vertical stems. The vocal parts are labeled with 'C' and 'M' under specific notes, indicating where to play 'staccato'. The bass part has 'G' and 'M' under some notes.

Musical score for the second page of the 13^a Lição. The layout is identical to the first page, with two staves. The vocal and bass parts continue with their respective patterns and 'staccato' markings.

Musical score for the third page of the 13^a Lição. The layout remains consistent. The vocal and bass parts follow the established pattern, with 'staccato' markings clearly indicated.

Musical score for the fourth page of the 13^a Lição. The layout continues from the previous pages. The vocal and bass parts are shown with their characteristic patterns and 'staccato' instructions.

14ª LIÇÃO

Primeira valsinha popular de Acordeon. Aqui aproveitamos os estudos das lições anteriores,
12^a e 13^a.

Não se deve abrir e nem fechar o fole quando estiver tocando uma nota. Solte sempre a nota
quando tiver que movimentar o fole em sentido contrário.

Musical notation for the first system, consisting of five measures. The key signature is G major (one sharp). The time signature is common time (indicated by '4'). The bass clef is on the first line, and the treble clef is on the fifth line. The melody consists of eighth and sixteenth notes. Fingerings are indicated above the notes: 'C M' at the beginning, 'G M' at the end of the first measure, and '4 3 3' at the end of the fourth measure. The bass line consists of quarter notes.

Musical notation for the second system, consisting of five measures. The key signature is G major (one sharp). The time signature is common time (indicated by '4'). The bass clef is on the first line, and the treble clef is on the fifth line. The melody consists of eighth and sixteenth notes. Fingerings are indicated above the notes: 'C M' at the beginning, 'G M' at the end of the first measure, and 'G M' at the end of the fourth measure. The bass line consists of quarter notes.

Musical notation for the third system, consisting of five measures. The key signature is G major (one sharp). The time signature is common time (indicated by '4'). The bass clef is on the first line, and the treble clef is on the fifth line. The melody consists of eighth and sixteenth notes. Fingerings are indicated above the notes: 'G M' at the beginning, 'C M' at the end of the first measure, 'G M' at the end of the second measure, and 'C M' at the end of the fourth measure. The bass line consists of quarter notes.

Musical notation for the fourth system, consisting of five measures. The key signature is G major (one sharp). The time signature is common time (indicated by '4'). The bass clef is on the first line, and the treble clef is on the fifth line. The melody consists of eighth and sixteenth notes. Fingerings are indicated above the notes: 'C M' at the beginning, 'G M' at the end of the second measure, and 'C M' at the end of the fourth measure. The bass line consists of quarter notes.

15^a LIÇÃO

Primeira lição com as duas mãos em colcheias.

Atenção para o dedilhado.

16^a LIÇÃO

Ocuparemos nesta lição as Mínimas, Semínimas e Colcheias.
Tocar os baixos bem *staccato*. Siga exemplo da lição 15^a.

3

3

C M G M C M G M

1 e 2 e 3 e

This measure consists of six eighth notes. The first note is a C, followed by two M's (minims), then a G, another M, then a C, another M, and finally a G. Below the notes, the numbers '1 e 2 e 3 e' are written under the first three notes.

C M G M C M G M C M

This measure consists of six eighth notes. The notes are grouped into pairs: C M, G M, C M, G M, C M. Each pair is connected by a vertical dashed line.

G M C M G M C M

This measure consists of six eighth notes. The notes are grouped into pairs: G M, C M, G M, C M. Each pair is connected by a vertical dashed line.

C M G M C M

This measure consists of six eighth notes. The notes are grouped into pairs: C M, G M, C M. Each pair is connected by a vertical dashed line.

19ª LIÇÃO

Nesta lição ocuparemos o baixo RÉ (D).

ESTUDO EM SOL MAIOR

CM GM DM
C M GM DM
C M GM DM
C M GM GM

C M GM DM G M D M G M GM

C M GM DM G M D M G M GM

Procure imitar o som de órgão. Cuidado com o movimento do fole.

SOL LA' SI DO' RE'
G M D M G M C M G M C M G M D M

Toque devagar. Procure tirar o som bem claro, sem dar arrancos com o fole.

Sheet music for the first system, measures 1-4. Treble clef, common time. The melody consists of eighth notes. Fingerings: 1, 2, 3, 4. Chords: G M, D M, G M, C M.

Sheet music for the second system, measures 5-9. Treble clef, common time. The melody consists of eighth notes. Fingerings: 5, 4, 3, 2, 1. Chords: G M, C M, G M, D M, GM.

Sheet music for the third system, measures 10-14. Treble clef, common time. The melody consists of eighth notes. Fingerings: 1, 2, 3, 4, 5, 5, 3. Chords: G M, D M, G M, D M, G M.

Sheet music for the fourth system, measures 15-19. Treble clef, common time. The melody consists of eighth notes. Fingerings: 4, 2, 3, 1, 2, 1, 5, 0, 2, 4, 2, 1, 3. Chords: C M, G M, D M, GM, G M, D M, G M.

Sheet music for the fifth system, measures 20-24. Treble clef, common time. The melody consists of eighth notes. Fingerings: 2, 5, 5, 3, 4, 2, 3, 5, 3, 2, 1, 2, 1. Chords: D M, G M, C M, G M, D M, GM.

20ª LIÇÃO

Meu acordeon

VALSA

Treble clef, 3/4 time. Bass clef, 3/4 time.

Measure 1: 5, 3

Measure 2: 3

Measure 3: 1

Measure 4: 3

Measure 1: 3, 4, 3, 2, 2, 3, 4, 5, 3, 3, 5, 3, 3

Measure 2: D, M, G, M

Measure 1: 3, 1, 2, 3, 2, 3, 1, 3, 1

Measure 2: G, M, D, M, G, M

Measure 1: 3, 4, 2, 3, 4, 2, 5, 3, 5, 3

Measure 2: D, M, G, M

Handwritten musical score for a single melodic line. The score consists of two staves. The top staff uses a treble clef and has measures with counts 3, 1, 2, 3, 4, 3, 2, 1, 1. The bottom staff uses a bass clef and has measures with counts 1, 2, 3, 4, 3, 2, 1, 1. Fingerings are indicated above the notes: 3, 1, 2, 3, 4, 3, 2, 1, 1. Chord symbols G, M, D, M, G, M are placed below the notes.

ESTUDO EM COLCHEIAS

Tocar dois compassos abrindo e dois fechando o fole.

Handwritten musical score for a single melodic line. The score consists of two staves. The top staff uses a treble clef and has measures with counts 1, 2, 3, 4, 5, 6, 7, 8. The bottom staff uses a bass clef and has measures with counts 1, 2, 3, 4, 5, 6, 7, 8. Fingerings are indicated above the notes: 1, 2, 3, 4, 5, 6, 7, 8. Chord symbols G, M, D, M are placed below the notes. Below the staff, a rhythmic pattern is written: 1 e 2 e 3 e 4 e | 1 e 2 e 3 e 4 e.

Handwritten musical score for a single melodic line. The score consists of two staves. The top staff uses a treble clef and has measures with counts 3, 4, 5, 6, 7, 8. The bottom staff uses a bass clef and has measures with counts 1, 2, 3, 4, 5, 6, 7, 8. Fingerings are indicated above the notes: 3, 4, 5, 6, 7, 8. Chord symbols D, M, G, M, C, M are placed below the notes.

Handwritten musical score for a single melodic line. The score consists of two staves. The top staff uses a treble clef and has measures with counts 4, 5, 6, 7, 8. The bottom staff uses a bass clef and has measures with counts 1, 2, 3, 4, 5, 6, 7, 8. Fingerings are indicated above the notes: 4, 5, 6, 7, 8. Chord symbols C, M, G, M, D, M are placed below the notes.

Handwritten musical score for a single melodic line. The score consists of two staves. The top staff uses a treble clef and has measures with counts 3, 4, 5, 6, 7, 8. The bottom staff uses a bass clef and has measures with counts 1, 2, 3, 4, 5, 6, 7, 8. Fingerings are indicated above the notes: 3, 4, 5, 6, 7, 8. Chord symbols G, M, D, M, G, M are placed below the notes.

Música para exame

Parabens p'ra você

Arr. de ALENCAR TERRA

1 2 1 4 3 1 2 1 5 4 1

F M C M C M F M

3 1 2 1 4 3 1 2 1-4 1

F M B_b M F M G M C M F M

Sib bemol
(acima do Fá)

2 1 4 3 2 1 5 4 1

F M C M C M F M

5 3 1 2 1 4 3 1 2 1

F M B_b M F M G M C M F M

Oh! Minas Gerais

VALSA

1º ANO

Arr. de ALENCAR TERRA

Allegro

Música para exame

Capelinha de Melão

1º ANO

OBS: TOCAR COM BAIXO ALTERNADO (TRIÂNGULO)

Arr. de ALENCAR TERRA

Música para exame

Noite de Natal

VALSA CANÇÃO

1º ANO

Lento

3 4 3 1
3 4 3 1
5 5 5 3

C M
F M
C M

4 4 1
3 3 5 4 3
2 3 3 1
3 3 5 3 1

C M
F M
C M

3 3 5 4 3
2 3 2 1
3 3 5 3 1

F M
C M
G M

2 4
5 2 1
5 4 2 1
5

C M
C M
G M
C M

rall.

○ = FERMATA: SINAL QUE AFROLONGA O VALOR DA NOTA.

Mutirão

RANCHEIRA

Andamento:

Vivace 126

Handwritten musical score for Mutirão Rancheira. The score consists of four systems of music for a single melodic instrument, likely a guitar or mandolin, using a treble clef and a key signature of one sharp (F#). The time signature is common time (indicated by '4'). The music is written in two parts: a vocal part with fingerings and a harmonic part below it. The vocal part includes lyrics: 'Re' M, La' M, Re' M. Fingerings above the notes indicate specific strumming or picking patterns.

Continuation of the handwritten musical score for Mutirão Rancheira. This system shows the vocal line continuing with the lyrics 'La' M' and 'Re' M'. The harmonic part below provides harmonic support. Fingerings are present above the notes.

Continuation of the handwritten musical score for Mutirão Rancheira. This system shows the vocal line continuing with the lyrics 'La' M' and 'Re' M'. The harmonic part below provides harmonic support. Fingerings are present above the notes.

Continuation of the handwritten musical score for Mutirão Rancheira. This system shows the vocal line continuing with the lyrics 'Re' M' and 'La' M'. The harmonic part below provides harmonic support. Fingerings are present above the notes. The vocal line begins with 'Sol' and ends with 'Re' M'.

Música para exame

Escravo de Job
(CANTIGA POPULAR)

1º ANO

Arr. de ALENCAR TERRA

Musical score for the first page. It consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of 2/4. The bass staff has a key signature of one sharp (F#) and a time signature of 2/4. The music is divided into measures by vertical bar lines. The first measure starts with a quarter note (3). The second measure starts with a half note (5). The third measure starts with a eighth note (4), followed by a sixteenth note (3). The fourth measure starts with a quarter note (2). The fifth measure starts with a eighth note (4), followed by a sixteenth note (3). The sixth measure starts with a eighth note (3), followed by a sixteenth note (4). The seventh measure starts with a eighth note (3), followed by a sixteenth note (2). The eighth measure starts with a half note (1).

Musical score for the second page. It consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of 2/4. The bass staff has a key signature of one sharp (F#) and a time signature of 2/4. The music is divided into measures by vertical bar lines. The first measure starts with a eighth note (3). The second measure starts with a eighth note (1). The third measure starts with a eighth note (3). The fourth measure starts with a eighth note (1). The fifth measure starts with a eighth note (2), followed by a sixteenth note (1). The sixth measure starts with a eighth note (2), followed by a sixteenth note (4). The seventh measure starts with a half note (5). The eighth measure starts with a eighth note (4). The ninth measure starts with a eighth note (3). The tenth measure starts with a eighth note (1).

Musical score for the third page. It consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of 2/4. The bass staff has a key signature of one sharp (F#) and a time signature of 2/4. The music is divided into measures by vertical bar lines. The first measure starts with a eighth note (4). The second measure starts with a eighth note (3). The third measure starts with a eighth note (1). The fourth measure starts with a eighth note (3). The fifth measure starts with a eighth note (4). The sixth measure starts with a eighth note (3). The seventh measure starts with a eighth note (2). The eighth measure starts with a half note (5). The ninth measure starts with a eighth note (2).

Musical score for the fourth page. It consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of 2/4. The bass staff has a key signature of one sharp (F#) and a time signature of 2/4. The music is divided into measures by vertical bar lines. The first measure starts with a eighth note (3). The second measure starts with a eighth note (2). The third measure starts with a eighth note (1). The fourth measure starts with a eighth note (2). The fifth measure starts with a eighth note (3). The sixth measure starts with a eighth note (1). The seventh measure starts with a eighth note (2). The eighth measure starts with a eighth note (3). The ninth measure starts with a eighth note (4). The tenth measure starts with a eighth note (5). The eleventh measure starts with a eighth note (1). The twelfth measure starts with a eighth note (2). The thirteenth measure starts with a eighth note (5). The fourteenth measure starts with a eighth note (2).

ÔI, CADÊ MEU PAI
Chôro N° 1

2º ANO

ALENCAR TERRA

Baixos: staccato

DC gliss. à vontade

TÉRCAS

MARCHA CHÔRO

BAIXOS

81-m

D. C. = DA CAPO = DO COMEÇO

MÉTODO DE ACORDEÃO MASCARENHAS

TEÓRICO E PRÁTICO

DO

PROF. MÁRIO MASCARENHAS

49.^a EDIÇÃO COMPLETAMENTE REFORMADA

RICORDI BRASILEIRA S.A.

Rua Conselheiro Nábio, 1136
C.P. 8131 - Fone: 220-8766 (Sequencial)
CEP 01203 - São Paulo
Endereço Telegráfico "RICORDIBRASIL"

PREFÁCIO

O estudo do acórdeon é atualmente matéria de difusão universal, pois os bons acordeonistas são tão numerosos, que não é mais permitido a mediocridade na execução dêste instrumento.

Os cursos são quasi todos de 6 anos para que o aluno termine dominando completamente o acórdeon e possuindo um sólido e perfeito alicerce. Porém, nem todos podem e têm a paciência de dispensar tantos anos no estudo dêste instrumento, o que resulta fatalmente um mal resultado.

A mão esquerda geralmente é fraca em quasi todos os acordeonistas, salientando alguns por terem uma base de piano que realmente muito ajuda. Surgindo agora o "CZERNY para o acórdeon", creio que tudo será解决ado, pois além de serem belos os exercícios idealizados por CZERNY, cognominado "o mestre do piano", foram escritos justamente para a desenvoltura de todos os dedos. Alguns contra-cantos na mão esquerda, despertam no aluno o gosto para aperfeiçoá-lo, obrigando-o a conhecer bem a clave de FA. São estudos interessantes que não cansam o estudante, como sucede na maioria de todos os outros métodos, inevitavelmente monótonos, e que exigem a perseverança e a coragem de um artista para executá-lo sem desâmino. Por outro lado, encontraremos neste livro, toda a espécie de dificuldades, metodizada de tal forma que em cada exercício sucessivo, os dedos encontram um descanso da fadiga do precedente. O resultado desta combinação é que, sem nenhum esforço extraordinário nem fadiga dolorosa, todas as dificuldades serão superadas, e virão então melhores surpreendentes.

Até mesmo profissionais e professores que não têm tempo suficiente para praticar o instrumento, não precisam mais do que executar êstes exercícios umas tantas vezes por dia para conseguir a flexibilidade dos seus próprios dedos.

Em síntese, apresento êste trabalho como um verdadeiro guia para vencer todas as dificuldades de execução.

Com isto, creio haver oferecido um importante serviço aos jovens estudantes; peço entretanto, aos senhores professores e diretores de Conservatórios a adoção desta obra, visto ser de fato baseada na perfeita técnica do mestre do piano CARL CZERNY.

MARIO MASCARENHAS

DUAS MÃOS AMIGAS

PEQUENA Valsa



3/4

1 Dó 3 Mi 2 Ré 4 Fá 5 Sol

Dó M M Dó M M Sol M M Sol M M Sol M M

4 3 3 4 3 3 4 3 3 4 3 3 4 3 3

2 Ré 3 Mi Ligadura 1 Dó 3 Mi

Sol M M Dó M M Dó M M Dó M M Dó M M

4 3 3 4 3 3 4 3 3 4 3 3 4 3 3

2 Ré 4 Fá 5 Sol 2 Ré 1 Dó

Sol M M Sol M M Sol M M Sol M M Dó M M Dó M

4 3 3 4 3 3 4 3 3 4 3 3 4 3 3 4 3

O Professor corrigirá a posição do aluno no instrumento e pedirá que toque vagarosamente a música acima com as duas mãos juntas.

Se o aluno não sabe ler as notas ainda, poderá tocá-la assim mesmo, lendo os nomes das notas, para que possa praticar a junção das duas mãos.

Quando o M está abaixo do Dó, ($\frac{DO}{M}$) indica que o Baixo e o Acorde são tocados juntos.

LIGADURA — é uma linha curva que une os sons de duas notas de mesmo nome e altura. Portanto, atenção para a música acima, que há Ligadura: uma nos dois Mi e outra nos dois Dó. A segunda nota permanece presa, não levantando a tecla.

Esta pequena valsa nada mais é do que um grande estímulo para o aluno, sem obrigá-lo a grandes estudos de Teoria Musical. Para aquele que possue conhecimento musical teórico, será facilímo e o que nada sabe não sentirá dificuldade alguma.

Esta peça tem ainda a finalidade de conseguir do aluno o conhecimento das 5 notas na mão direta e a prática do Dó M M e SOL M M, na mão esquerda.

O desenho das duas mãos se cumprimentando, simboliza o progresso do aluno, ao conseguir juntá-las com igualdade de Ritmo e Som.

Minha Primeira Valsa

MÁRIO MASCARENHAS

Music score for 'Minha Primeira Valsa' by Mário Mascarenhas. The score consists of two staves. The top staff is in treble clef and 3/4 time. The bottom staff is in bass clef and 4/4 time. The music is divided into measures by vertical bar lines. The notes are represented by dots with numbers above them indicating their value. The first measure starts with a dotted half note (3) in the treble staff, followed by a dotted quarter note (5) in the bass staff. Subsequent measures show various patterns of dotted notes. Measure 6 contains a dotted half note (3) in the treble staff, followed by a dotted quarter note (5) in the bass staff.

Continuation of the musical score. The top staff continues with a dotted half note (3) in the treble clef. The bottom staff shows a sequence of dotted notes: a dotted half note (3), a dotted quarter note (5), a dotted half note (3), a dotted quarter note (5), a dotted half note (3), and a dotted quarter note (4). The instruction '(abaixo do Dó M)' is placed below the staff.

Continuation of the musical score. The top staff shows a dotted half note (3), a dotted quarter note (2), a dotted half note (1), a dotted quarter note (1), a dotted half note (2), and a dotted quarter note (4). The bottom staff shows a sequence of dotted notes: a dotted half note (3), a dotted quarter note (3), a dotted half note (3), a dotted quarter note (3), a dotted half note (3), and a dotted quarter note (3).

Continuation of the musical score. The top staff shows a dotted half note (3), a dotted quarter note (1), a dotted half note (2), a dotted quarter note (4), a dotted half note (3), and a dotted quarter note (5). The bottom staff shows a sequence of dotted notes: a dotted half note (3), a dotted quarter note (3), a dotted half note (3), a dotted quarter note (3), a dotted half note (3), and a dotted quarter note (3).

Continuation of the musical score. The top staff shows a dotted half note (3), a dotted quarter note (5), a dotted half note (3), a dotted quarter note (1), a dotted half note (2), and a dotted quarter note (5). The bottom staff shows a sequence of dotted notes: a dotted half note (3), a dotted quarter note (3), a dotted half note (3), a dotted quarter note (3), a dotted half note (3), and a dotted quarter note (3).

Continuation of the musical score. The top staff shows a dotted half note (1). The bottom staff shows a sequence of dotted notes: a dotted half note (3), a dotted quarter note (5), a dotted half note (3), a dotted quarter note (1), a dotted half note (2), and a dotted quarter note (5).

- Valores das notas nos compassos $\frac{4}{4}$, $\frac{3}{4}$ e $\frac{2}{4}$
- A Semibreve vale 4 tempos
- A Mínima vale 2 tempos
- A Seminima vale 1 tempo
- A Colcheia vale $\frac{1}{2}$ tempo

O Relógio Bateu 3 Horas

VALSA

MÁRIO MASCARENHAS

Imitando o Relógio

Treble Clef, 3/4 time, 3.

Bass Clef, 3/4 time.

Do' M M Do' M M

4 3 3 4 3 3

Treble Clef, 3/4 time, 4.

Bass Clef, 3/4 time.

Sol M M Sol M M

Treble Clef, 3/4 time, 5.

Bass Clef, 3/4 time.

Sol M M Sol M M Do' M M Do' M M Do' M M Do' M M

Treble Clef, 3/4 time, 4.

Bass Clef, 3/4 time.

Fa' M M Fa' M M Fa' M M Fa' M M Do' M M Do' M M

Treble Clef, 3/4 time, 5.

Bass Clef, 3/4 time.

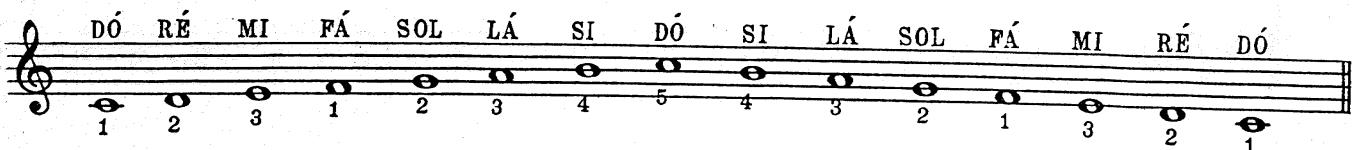
Sol M M Sol M M Do' M M Do' M M

Um ponto depois de uma nota aumenta metade de seu valor. A Mínima vale 2 tempos, mas se está pontuada valerá 3.

$$\text{d} \cdot = 2 + 1 = 3$$

2^aaula Básica

Escala em Dó Maior
Sómente Mão Direita



É muito importante que o aluno pratique desde já a Escala em DÓ Maior na mão direita.

Conhecimento de Outras Notas



A musical staff in G clef (top) and F clef (bottom). The notes are: Dó (1), Mi (3), Sol (5), Mi (3), Dó (1). Below the notes are the corresponding letter names: Dó, Mi, Sol, Mi, Dó. The bass clef staff has numbers below the notes: 4, 3, 3.

A musical staff in G clef (top) and F clef (bottom). The notes are: Mi (3), Ré (2), Ré (2), Fá (4). Below the notes are the corresponding letter names: Mi, Ré, Ré, Fá. The bass clef staff has numbers below the notes: 4, 3, 3.

A musical staff in G clef (top) and F clef (bottom). The notes are: Sol (5), Ré (2), Sol (5), Ré (2), Dó (1). Below the notes are the corresponding letter names: Sol, Ré, Sol, Ré, Dó. The bass clef staff has numbers below the notes: 4, 3, 3.

O Velhinho do Realejo

VALSA

MÁRIO MASCARENHAS

1 3 5 3 1 1 3 5 3
2 3 4 3 2 2 3 4 3
5 4 2 3 1 1 3 5 1 3 5 2 3
4 2 3 4 3 3 4 5 4 3
1 3 5 2 3 1 3 5 2 3

FIM.

1 3 5 2 3 1 3 5 2 3

1 3 5 2 3 1 3 5 2 3

Dó M M Sol M M Sol M M Dó M M Sol M M Sol M M

Sol M M Sol M M Sol M M Sol M M Sol M M Sol M M

Sol M M Sol M M Dó M M Dó M M Sol M M Sol M M

Sol M M Sol M M Sol M M Dó M M Dó M M Sol M M

Sol M M Sol M M Sol M M Dó M M Dó M M Sol M M

Dó M M Sol M M Sol M M Sol M M Sol M M Dó M M

Dó M M Sol M M Sol M M Sol M M Sol M M Dó M M

Mineirinha

RANCHEIRA

MÁRIO MASCARENHAS

The sheet music contains six staves of music, each with a treble clef staff above a bass clef staff. The music is in common time (indicated by '4' in the first measure). Fingerings are shown above the notes in the treble clef staff. Chordal harmonies are indicated by the bass clef staff. The lyrics are written below each staff.

Staff 1:

- Measure 1: Treble: 5 4 3 2 1 2 3. Bass: Dó M M
- Measure 2: Treble: 5 4 3 2 1 3. Bass: Dó M M
- Measure 3: Treble: 2 3 4 3 2 3. Bass: Sol M M
- Measure 4: Treble: 4. Bass: Sol M M
- Measure 5: Treble: 2 3 4 3 2 4 3. Bass: Sol M M
- Measure 6: Treble: 5 4 3 2 1 2 3. Bass: Dó M M
- Measure 7: Treble: 5 4 3 1 2 3. Bass: Dó M M

Staff 2:

- Measure 1: Treble: 4. Bass: Sol M M
- Measure 2: Treble: 2 3 4 3 2 4 3. Bass: Sol M M
- Measure 3: Treble: 5 4 3 2 1 2 3. Bass: Dó M M
- Measure 4: Treble: 2 3 4 3 2 1. Bass: Dó M M
- Measure 5: Treble: 5 4 3 2 1 2 3. Bass: Dó M M
- Measure 6: Treble: 5 4 3 1 2 3. Bass: Dó M M

Staff 3:

- Measure 1: Treble: 4. Bass: Fá M M
- Measure 2: Treble: 4 5 4 3 2 1. Bass: Fá M M
- Measure 3: Treble: 3 5 4 3 2 1. Bass: Dó M M
- Measure 4: Treble: 2 5 4 3 2 1. Bass: Sol M M
- Measure 5: Treble: 2 5 4 3 2 5 1. Bass: Sol M M
- Measure 6: Treble: 2 5 4 3 2 5 1. Bass: Dó M M

Staff 4:

- Measure 1: Treble: 3. Bass: Dó M M
- Measure 2: Treble: 5. Bass: Dó M M
- Measure 3: Treble: 3. Bass: Dó M M
- Measure 4: Treble: 3 5 3 5 3 5. Bass: Sol M M
- Measure 5: Treble: 2. Bass: Sol M M
- Measure 6: Treble: 4 5. Bass: Sol M M
- Measure 7: Treble: 2. Bass: Sol M M

Staff 5:

- Measure 1: Treble: 2 5 2 5 2 5. Bass: Sol M M
- Measure 2: Treble: 2 5 2 5 2 5. Bass: Dó M M
- Measure 3: Treble: 3. Bass: Dó M M
- Measure 4: Treble: 5. Bass: Dó M M
- Measure 5: Treble: 3-2. Bass: Dó M M
- Measure 6: Treble: 2 4 2 4 2 4. Bass: Dó M M

Staff 6:

- Measure 1: Treble: 5. Bass: Fá M M
- Measure 2: Treble: 3 5 3 5 3 5. Bass: Fá M M
- Measure 3: Treble: 3 5 3 5 3 5. Bass: Dó M M
- Measure 4: Treble: 2 5 2 5 2 5. Bass: Sol M M
- Measure 5: Treble: 2 5 2 5 2 5. Bass: Dó M M
- Measure 6: Treble: 1. Bass: Dó M M

A Baratinha Tonta

RANCHEIRA

MÁRIO MASCARENHAS

The sheet music consists of six staves of musical notation, likely for a guitar or mandolin. The notation uses a treble clef and common time (indicated by a '3/4' signature). Fingerings (1, 2, 3, 4, 5) are shown above the notes. Below each staff is a bass line with notes labeled Dó, Sol, and Mi. The music is divided into measures by vertical bar lines.

Staff 1:

- Measure 1: Treble clef, 3/4 time. Bass notes: Dó, Mi, Mi.
- Measure 2: Bass notes: Sol, Mi, Mi.
- Measure 3: Bass notes: Sol, Mi, Mi.
- Measure 4: Bass notes: Dó, Mi, Mi.
- Measure 5: Bass notes: Dó, Mi, Mi.

Staff 2:

- Measure 1: Bass notes: Sol, Mi, Mi.
- Measure 2: Bass notes: Sol, Mi, Mi.
- Measure 3: Bass notes: Dó, Mi, Mi.
- Measure 4: Bass notes: Dó, Mi, Mi.
- Measure 5: Bass notes: Sol, Mi, Mi.
- Measure 6: Bass notes: Sol, Mi, Mi.

Staff 3:

- Measure 1: Bass notes: Dó, Mi, Mi.
- Measure 2: Bass notes: Dó, Mi, Mi.
- Measure 3: Bass notes: Sol, Mi, Mi.
- Measure 4: Bass notes: Sol, Mi, Mi.
- Measure 5: Bass notes: Dó, Mi, Mi.

Staff 4:

- Measure 1: Bass notes: Dó, Mi, Mi.
- Measure 2: Bass notes: Dó, Mi, Mi.
- Measure 3: Bass notes: Dó, Mi, Mi.
- Measure 4: Bass notes: Sol, Mi, Mi.
- Measure 5: Bass notes: Sol, Mi, Mi.

Staff 5:

- Measure 1: Bass notes: Sol, Mi, Mi.
- Measure 2: Bass notes: Sol, Mi, Mi.
- Measure 3: Bass notes: Dó, Mi, Mi.
- Measure 4: Bass notes: Dó, Mi, Mi.
- Measure 5: Bass notes: Sol, Mi, Mi.

Staff 6:

- Measure 1: Bass notes: Dó, Mi, Mi.
- Measure 2: Bass notes: Fá, Mi, Mi.
- Measure 3: Bass notes: Fá, Mi, Mi.
- Measure 4: Bass notes: Dó, Mi, Mi.
- Measure 5: Bass notes: Sol, Mi, Mi.
- Measure 6: Bass notes: Dó, Mi, Mi.

Sobre as Ondas

VALSA

J. ROSAS

Moderato

Music score for 'Sobre as Ondas' (Valsa, Moderato) featuring two staves:

- Treble Staff:** Treble clef, common time. Measures 1-6. Fingerings: 3-1, 2-1, 2, 5-4, 3-4, 5, 4, 3.
- Bass Staff:** Bass clef, common time. Measures 1-6. Fingerings: 4-1, 2, 4, 1, 2, 4.
- Treble Staff:** Treble clef, common time. Measures 1-6. Fingerings: 3, 4, 5-4, 3, 4-1, 4, 1.
- Bass Staff:** Bass clef, common time. Measures 1-6. Fingerings: 2-1, 2, 1, 2, 1.
- Treble Staff:** Treble clef, common time. Measures 1-6. Fingerings: 2-1, 2, 1, 2, 1.
- Bass Staff:** Bass clef, common time. Measures 1-6. Fingerings: 2-1, 2, 1, 2, 1.

Handwritten musical score for a single melodic line. The music is written on two staves: Treble and Bass. The Treble staff uses a treble clef and the Bass staff uses a bass clef. Measures 1-5 are shown. Fingerings are indicated above the notes: 1, 2, 4, 3; 1, 2, 1; 5, 4, 3; 5. The bass staff includes lyrics: Sol 7 7, Dó M M, Dó R R, Dó M M, Dó M M, Dó M M.

Handwritten musical score for a single melodic line. The music continues on the same staves. Measures 6-10 are shown. Fingerings are indicated above the notes: 4, 3; 1, 2, 1; 5, 4, 3; 1. The bass staff includes lyrics: Dó M M, Dó M M, Dó M M, Sol 7 7, Sol 7 7, Sol 7 7.

Handwritten musical score for a single melodic line. The music continues on the same staves. Measures 11-15 are shown. Fingerings are indicated above the notes: 5, 4, 3; 5; 4, 3; 1, 2, 1; 4, 3, 2. The bass staff includes lyrics: Sol 7 7, Sol 7 7, Sol 7 7, Sol 7 7, Sol 7 7.

Handwritten musical score for a single melodic line. The music continues on the same staves. Measures 16-20 are shown. Fingerings are indicated above the notes: 1; 1, 2, 1; 5, 4, 3; 5; 4, 3. The bass staff includes lyrics: Dó M M, Dó M M.

Handwritten musical score for a single melodic line. The music continues on the same staves. Measures 21-25 are shown. Fingerings are indicated above the notes: 1, 2, 1; 5, 4, 3; 1; 1, 2, 1; 5, 4, 3. The bass staff includes lyrics: Lá 7 7, Lá 7 7, Ré m m, Ré m m, Ré m m, Sol 7 7.

Handwritten musical score for a single melodic line. The music continues on the same staves. Measures 26-30 are shown. Fingerings are indicated above the notes: 2; 1, 2; 1, 2, 3; 5, 4; 1; 1, 2, 1; 5. The bass staff includes lyrics: Dó M M, Dó M M, Sol 7 7, Sol 7 7, Dó M M, Dó M M.

Ondas do Danúbio

VALSA

IVAN IVANOVICI

Musical score for the first system of "Ondas do Danúbio". The score consists of two staves. The top staff is in treble clef, 3/4 time, dynamic *p*, and features fingerings 1, 2, 3, 4 over a series of eighth notes. The bottom staff is in bass clef, 3/4 time, and features fingerings 2, 1 over sustained notes. The lyrics "Mi 7 7" are repeated four times.

Musical score for the second system of "Ondas do Danúbio". The score consists of two staves. The top staff is in treble clef, featuring fingerings 4, 3, 2, 5, 3, 4 over a series of eighth notes. The bottom staff is in bass clef, and features fingerings 3, 2 over sustained notes. The lyrics "Lá m m" and "Ré m m" are repeated.

Musical score for the third system of "Ondas do Danúbio". The score consists of two staves. The top staff is in treble clef, featuring fingerings 3, 2, 1, 2, 3, 2 over a series of eighth notes. The bottom staff is in bass clef, and features fingerings 1, 2 over sustained notes. The lyrics "Lá m m" and "Lá m m" are repeated.

Musical score for the fourth system of "Ondas do Danúbio". The score consists of two staves. The top staff is in treble clef, dynamic *p*, featuring fingerings 1, 2, 3, 4, 2, 1, 4 over a series of eighth notes. The bottom staff is in bass clef, and features fingerings 3, 2 over sustained notes. The lyrics "Mi 7 7" and "Lá m m" are repeated.

Musical score for the fifth system of "Ondas do Danúbio". The score consists of two staves. The top staff is in treble clef, featuring fingerings 5, 3, 4, 3, 2, 3 over a series of eighth notes. The bottom staff is in bass clef, dynamic *mf*, and features fingerings 2, 1 over sustained notes. The lyrics "Lá m m", "Ré m m", "Lá m m", and "Lá m m" are repeated.

Mi 7 7 Mi 7 7 Lá m m Sol 7 7 Sol 7 7

Dó M M Dó M M Sol 7 7 Sol 7 7 Dó M M Dó M M

Mi 7 7 Mi 7 7 Mi 7 7 Lá m m Ré m m Mi 7 7

Lá m m Lá m m Mi 7 7 Mi 7 7 Mi 7 7 Mi 7 7

Lá m m Lá m m Lá m m Lá m m Ré m m Ré m m

Lá m m Lá m m Mi 7 7 Mi 7 7 Lá m m Lá m m

Vira

Folclore Português

The musical score consists of five staves of music, each with a treble clef and a bass clef, and a key signature of one flat. The time signature varies between common time (indicated by '4') and 3/4 time.

Staff 1: Features fingerings (1, 3, 5, 4, 3, 2, 3, 1, 4, 2, 1, 3) and lyrics 'Ré m m Ré m m Ré m m Ré m m Lá 7 7'.

Staff 2: Features fingerings (3, 2, 1, 2, 1, 1, 3, 5, 4, 3, 2, 3, 1) and lyrics 'Lá 7 7 Ré m m Ré m m Ré m m Ré m m Ré m m'.

Staff 3: Features fingerings (4, 2, 1, 3, 3, 2, 1, 2, 1, 2, 3, 4) and lyrics 'Ré m m Lá 7 7 Lá 7 7 Ré m m Ré m m Sol m m'.

Staff 4: Features fingerings (5, 4, 3, 5, 2, 5, 3, 2, 1, 1, 3, 2, 3, 1) and lyrics 'Sol m m Ré m m Ré m m Lá 7 7 Lá 7 7 Ré m m'.

Staff 5: Features fingerings (2, 3, 4, 5, 4, 3, 5, 2, 5, 3, 2, 1) and lyrics 'Ré m m Sol m m Sol m m Ré m m Ré m m Lá 7 7'.

Musical dynamics include *mf* (mezzo-forte) and *p* (piano).

Parabens prá Você

Ao repetir o "Parabens Prá Você," a segunda vez deve ser tocada mais depressa.

Final da 2^a Aula Básica

GRAFIA MUSICAL DA CLAVE DE FÁ

Convenções

A Grafia Musical para Acordeão para a Clave de FÁ, aprovada pela Convenção Internacional em Milão (setembro de 1950), como também pela American Accordionist's Association, nos Estados Unidos, é a seguinte: —

Extensão Real dos Baixos

(Fundamental e Contrabaixo)

A extensão real dos Baixos e Contrabaixos não ultrapassa ao SI da segunda linha na Clave de FA, exemplo: —



O que quer dizer que o DÓ terá de ser repetido, pois não há o DÓ oitava acima, bem como as outras notas. Então seria: —



Motivo êste que as escalas são escritas como no exemplo acima, ao em vez de: —

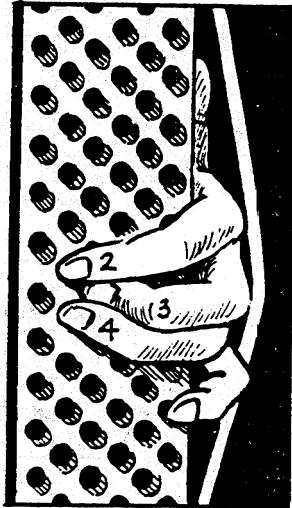
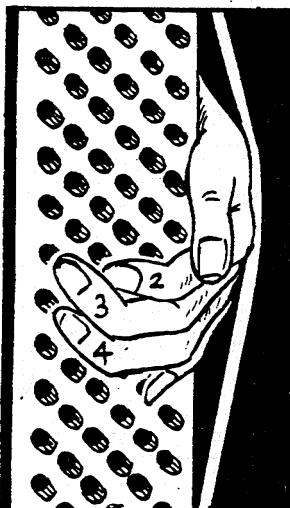
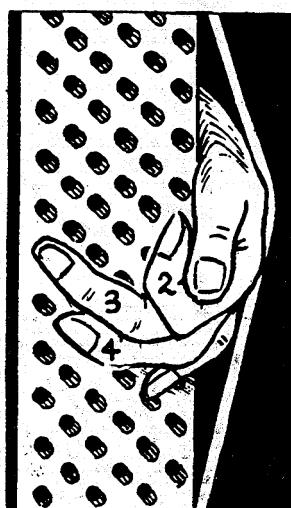
Na Itália existem Professores de renome que ainda adotam o sistema de ultrapassar a 2ª linha até ao alto da pauta para os solos dos Baixos, colocando antes B.S., que quer dizer Solo e Baixos, porém, já está superado, mas me pareceu oportuna esta notação para não haver nenhuma dúvida. O sistema oficial é o descrito anteriormente.

ACORDES DE 7.^a DOMINANTE

2

ACORDES DE 7.^a DIMINUTA

BAIXOS ALTERNADOS

BAIXOS ALTERNADOS
EM MAIORBAIXOS ALTERNADOS
EM MENORBAIXOS ALTERNADOS
EM 7 DA DOMINANTEBAIXOS ALTERNADOS
EM 7 DA DIMINUTA

ACORDE MAIOR

Alternado com SOL

3

ACORDE MENOR

Alternado com SOL

ACORDES DE 7.^a DOMINANTE

4

ACORDES DE 7.^a DIMINUTA

SANFONINHA DE OURO

MARCHINHA

Mário Mascarenhas

Triângulo Dó M M M Dó M M M Dó M M M Sol M M M Sol M M M

Sol M M M Sol M M M Dó M M M Dó M M M Dó M M M Dó M M M

Fá M M M Fá M M M Dó M M M Sol M M M Dó M M M Dó M M M

Dó M M M Dó M M M Sol M M M Sol M M M Sol M M M Sol M M M

Dó M M M Dó M M M Dó M M M Dó M M M Fá M M M Fá M M M

Dó M M M Sol M M M Dó M ^{Volta} M ^{1º p.}

BAIXO ALTERNADO

Para se variar uma música no acompanhamento na mão esquerda no compasso de marcha usa-se o chamado Baixo Alternado.

Tocca-se o DÓ com o 4.^º dedo, o M (Acorde MAIOR) com o 3.^º dedo, e o SOL que está logo acima do DÓ é que vem a ser o Baixo Alternado com o 2.^º dedo e volta-se novamente ao acorde de DÓ com o 3.^º dedo.

UMA FESTA NO CÉU
POLKA

Mário Mascarenhas

Triângulo Dó M M M Dó M M M Dó M M M Sol 7 7 7 Sol 7 7 7

Sol 7 7 7 Sol 7 7 7 Dó M M M Dó M M M Dó M M M Dó M M M

Fá M M M Fá M M M Dó M M M Sol 7 7 7 Dó M M M Dó M M M

Dó M M M Dó M M M Sol 7 7 7 Sol 7 7 7 Sol 7 7 7 Sol 7 7 7

Dó M M M Dó M M M Dó M M M Dó M M M Sol 7 7 7 Sol 7 7 7

Sol 7 7 7 Sol 7 7 7 Dó M M Dó M M

TRIÂNGULO

Nos compassos $\frac{2}{4}$ e $\frac{4}{4}$ denomina-se de Triângulo, porque o movimento e a posição dos dedos dá a ideia de um Triângulo, ao fazer os Baixos Alternados.

NOITE FELIZ!

Franz Gruber

The musical score consists of five staves of music, likely for a soprano or alto voice with piano accompaniment. The lyrics are written in Portuguese, using the musical notes as syllables. Fingerings are indicated above the notes.

Staff 1:

- Notes: Dó M M Dó M M Dó M M Dó M M
- Fingerings: 3 4 3 1 3 4 3 1

Staff 2:

- Notes: Sol 7 7 Sol 7 7 Dó M M Dó M M Fa M M
- Fingerings: 5 5 3 4 1 3

Staff 3:

- Notes: Fa M M Dó M M Dó M M Fa M M Fa M M
- Fingerings: 5 4 3 2 3 2 1 3 5 4 3

Staff 4:

- Notes: Dó M M Dó M M Sol 7 7 Sol 7 7 Dó M M
- Fingerings: 3 2 1 5 3 5 3 1 3

Staff 5:

- Notes: Dó M M Dó M M Sol 7 7 Dó M M Dó M
- Fingerings: 5 4 2 1 5 4 2 1 5 2 1 5

VELHOS TEMPOS

Canção Portuguesa

The sheet music consists of five staves of musical notation, likely for a guitar or similar instrument, with lyrics written below the notes. The lyrics are in Portuguese and refer to traditional Portuguese folk songs. The music is in common time (indicated by '2/4') and uses a treble clef for the top four staves and a bass clef for the bottom staff.

Staff 1:

- Notes: 1, 3, 3, 2, 3, 4 (with a curved line above), 1, 4, 3
- Lyrics: Dó M M, Dó M M, Sol 7 7, Sol 7 7, Sol 7 7

Staff 2:

- Notes: 2, 1, 2, 3 (with a curved line above), 3, 5, 5, 4, 3, 1
- Lyrics: Sol 7 7, Dó M M, Dó M M, Lá 7 7, Lá 7 7, Ré m m

Staff 3:

- Notes: 5, 4, 3, 2, 3, 2, 1, 2
- Lyrics: Ré m m, Dó M M, Sol 7 7, Dó M M

Staff 4:

- Notes: 3, 5, 3, 4, 4, 3, 5, 3
- Chords: $\begin{smallmatrix} 1 & 2 \\ 3 & \end{smallmatrix}$, $\begin{smallmatrix} 2 & 3 \\ 5 & \end{smallmatrix}$, $\begin{smallmatrix} 1 & 2 \\ 4 & \end{smallmatrix}$, $\begin{smallmatrix} 1 & 2 \\ 4 & \end{smallmatrix}$, $\begin{smallmatrix} 1 & 2 \\ 4 & \end{smallmatrix}$

Staff 5:

- Notes: 3, 5, 3, 4, 4, 2, 4, 5, 5, 4, 2
- Chords: $\begin{smallmatrix} 1 & 2 \\ 3 & \end{smallmatrix}$, $\begin{smallmatrix} 1 & 2 \\ 4 & \end{smallmatrix}$, $\begin{smallmatrix} 1 & 2 \\ 4 & \end{smallmatrix}$, $\begin{smallmatrix} 1 & 2 \\ 4 & \end{smallmatrix}$, $\begin{smallmatrix} 1 & 2 \\ 4 & \end{smallmatrix}$

CARNAVAL DE VENEZA

Paganini

Allegro

The sheet music consists of six staves of musical notation for two voices. The music is in common time, treble clef. Fingerings are indicated above the notes, and rests are used to create rhythmic patterns. The lyrics 'Dó M M' and 'Sol 7 7' are repeated throughout the piece. The first staff begins with a treble clef, while the subsequent staves switch between treble and bass clefs.

CAPRICHO ITALIANO

(TEMA)

Melodia Italiana

Com expressão e meiguidice

Fingerings: 2, 4, 2, 4, 3, 2, 1, 2, 3, 4, 5, 3

Lyrics: Dó M M Dó M M Sol 7 7 Sol 7 7 Dó M M

8a acima.....

Fingerings: 3, 5, 3; 2, 4, 2, 4, 3, 2, 1, 2

Lyrics: Dó M M Sol 7 7

8a acima.....

Fingerings: 3, 4, 5, 3; 3, 5, 3; 1, 5, 4

Lyrics: Sol 7 7 Dó M M Dó M M Dó M M Fá M M

Fingerings: 3, 4, 5, 2; 2, 3, 4, 1, 2, 3, 4, 5, 2

Lyrics: Fá M M Dó M M Dó M M Sol 7 7 Sol 7 7 Dó M M

Fingerings: 1, 5, 4, 3, 4, 5, 2; 2, 3, 4, 1, 3

Lyrics: Fá M M Fá M M Dó M M Dó M M Sol 7 7

Fingerings: 4, 3, 2, 1; 1, 2, 3, 1, 2, 3, 1, 2, 3, 5

Lyrics: Sol 7 7 Dó M M Dó M M Sol 7 7

Quadrilha

MÁRIO MASCARENHAS

The musical score consists of six staves of music, likely for a band instrument like a flute or piccolo. The music is in common time (indicated by '2/4' or '4/4') and includes various dynamics and fingerings.

Staff 1: Treble clef. Measures show fingerings: 3, 3, 2, 4, 3; 1; 3, 3, 2, 4, 3. Labels include "Triangulo" and "Dó M (M) M".

Staff 2: Bass clef. Measures show fingerings: 2, 2; 2, 1, 3, 2, 1; 4, 2, 3; 3, 1, 3, 1; 2. Labels include "Sol 7 (7) 7" and "Dó M Sol 7".

Staff 3: Treble clef. Measures show fingerings: 5, 1; 5, 1; 5, 1; 5, 1; 5, 1. Labels include "Sol 7 (7) 7", "Dó M (M) M", and "Sol 7 (7) 7".

Staff 4: Bass clef. Measures show fingerings: 4, 2, 3; 2, 3, 2; 4, 3, 2; 2, 3. Labels include "Dó M (M) M", "Sol 7 (7) 7", "Dó M (M) M", and "Sol 7 (7) 7".

Staff 5: Treble clef. Measures show fingerings: 5, 4, 3, 2, 1; 3, 2, 4, 3, 1; 3, 2, 4, 3, 1. Labels include "Dó M (M) M", "Sol 7 (7) 7", "Dó M", "Dó M (M) M", and "Dó M (M) M".

Staff 6: Bass clef. Measures show fingerings: 3, 2, 4, 3, 2; 2, 2, 1, 3, 2, 1; 2, 2, 1, 3, 2, 1; 2, 2, 1, 3, 2, 1; 2, 2, 1, 3, 2, 1. Labels include "Dó M (M) M", "Sol 7 (7) 7", "Sol 7 (7) 7", "Sol 7 (7) 7", and "Dó M Sol 7".

Sheet music for piano and voice, page 41. The music consists of five staves, each with a treble clef and a bass clef. Fingerings are indicated above the notes, and vocalizations are written below the notes.

Staff 1:

- Notes: 2, 3, 2, 3, 5, 4, 3, 3, 2, 3, 5, 3, 2, 3, 4.
- Vocalizations: Dó M (M) M, Dó M (M) M, Dó M (M) M, Sol 7 (7) 7.

Staff 2:

- Notes: 5, 3, 2, 3, 4, 5, 4, 3, 2, 3, 5, 3, 2, 3, 5.
- Vocalizations: Sol 7 (7) 7, Sol 7 (7) 7, Sol 7 (7) 7, Dó M (M) M, Dó M (M) M.

Staff 3:

- Notes: 5, 3, 2, 3, 5, 3, 2, 3, 5, 3, 2, 3, 4, 5, 4, 3, 2, 5, 4, 3, 2, 5, 4, 3, 2.
- Vocalizations: Dó M (M) M, Dó M (M) M, Sol 7 (7) 7, Sol 7 (7) 7, Sol 7 (7) 7.

Staff 4:

- Notes: 5, 4, 3, 2, 1, 3, 3, 2, 4, 3, 1, 3, 3, 2, 4, 3.
- Vocalizations: Sol 7 (7) 7, Dó M, Dó M (M) M, Dó M (M) M, Dó M (M) M.

Staff 5:

- Notes: 2, 2, 1, 3, 2, 1, 4, 2, 3, 1, 3, 1, 2, 2, 1.
- Vocalizations: Sol 7 (7) 7, Sol 7 (7) 7, Sol 7 (7) 7, Dó M, Sol 7, Dó M, Dó M.

OLHOS NEGROS

Canção Russa

2 1 2 1 2 1 2 1 1 3

Como canção Lá 7 Ré m Sol m

3 2 3 4 3 2 4 5 4 3 3 4

Lá Ré m Sol m

3 2 2 1 3 2 1 4 3 2 3 1

Ré m Lá 7 Ré m

VALSA

2 1 2 1 2 1 1 3 3 2 2 3 4

Lá 7 7 Lá 7 7 Ré m m Ré m m Lá 7 7 Lá 7 7

3 2 4 5 4 3 1 3 4 3 2 1 2 3

Ré m m Ré m m Sol m m Sol m m Ré m m Ré m m

4 3 1 3 1 3 3 5

Lá 7 7 Lá 7 7 Ré m 7 Ré m

VALSA DA DESPEDIDA

Robert Burns

The sheet music consists of five staves of musical notation, likely for a band or orchestra. The music is in common time (indicated by '8') and uses a treble clef for the top three staves and a bass clef for the bottom two. Fingerings are indicated above the notes, and lyrics are written below the notes. The music is divided into measures by vertical bar lines.

Staff 1:

- Measure 1: p , Fa M M, Fa M M, Sol m m, Do 7 7, Fa M M
- Measure 2: Fa M M, Sib M M, Sib M M, Fa M M, Fa M M, Sib M M, La 7 7
- Measure 3: Re m m, Do 7 7, Fa M M, Fa M M, pp, Fa M M, Fa M M, Sol m m
- Measure 4: Sol m m, Fa M M, Fa M M, Sib M M, Sib M M, Fa M M, Fa M M
- Measure 5: Sib M M, La 7 7, Re m m, Do 7 7, Fa M M, Fa M M

Staff 2:

- Measure 1: Fa M M, Sol m m, Do 7 7, Fa M M, Fa M M, Fa M M, Sol m m
- Measure 2: Fa M M, Sol m m, Do 7 7, Fa M M, Fa M M, Fa M M, Sol m m
- Measure 3: Fa M M, Sol m m, Do 7 7, Fa M M, Fa M M, Fa M M, Sol m m
- Measure 4: Fa M M, Sol m m, Do 7 7, Fa M M, Fa M M, Fa M M, Sol m m
- Measure 5: Fa M M, Sol m m, Do 7 7, Fa M M, Fa M M, Fa M M, Sol m m

Staff 3:

- Measure 1: Fa M M, Sol m m, Do 7 7, Fa M M, Fa M M, Fa M M, Sol m m
- Measure 2: Fa M M, Sol m m, Do 7 7, Fa M M, Fa M M, Fa M M, Sol m m
- Measure 3: Fa M M, Sol m m, Do 7 7, Fa M M, Fa M M, Fa M M, Sol m m
- Measure 4: Fa M M, Sol m m, Do 7 7, Fa M M, Fa M M, Fa M M, Sol m m
- Measure 5: Fa M M, Sol m m, Do 7 7, Fa M M, Fa M M, Fa M M, Sol m m

Staff 4:

- Measure 1: Fa M M, Sol m m, Do 7 7, Fa M M, Fa M M, Fa M M, Sol m m
- Measure 2: Fa M M, Sol m m, Do 7 7, Fa M M, Fa M M, Fa M M, Sol m m
- Measure 3: Fa M M, Sol m m, Do 7 7, Fa M M, Fa M M, Fa M M, Sol m m
- Measure 4: Fa M M, Sol m m, Do 7 7, Fa M M, Fa M M, Fa M M, Sol m m
- Measure 5: Fa M M, Sol m m, Do 7 7, Fa M M, Fa M M, Fa M M, Sol m m

Staff 5:

- Measure 1: Fa M M, Sol m m, Do 7 7, Fa M M, Fa M M, Fa M M, Sol m m
- Measure 2: Fa M M, Sol m m, Do 7 7, Fa M M, Fa M M, Fa M M, Sol m m
- Measure 3: Fa M M, Sol m m, Do 7 7, Fa M M, Fa M M, Fa M M, Sol m m
- Measure 4: Fa M M, Sol m m, Do 7 7, Fa M M, Fa M M, Fa M M, Sol m m
- Measure 5: Fa M M, Sol m m, Do 7 7, Fa M M, Fa M M, Fa M M, Sol m m

MEU AMIGO ACORDEÃO

VALSA

Mário Mascarenhas

The music is a Valsa (Waltz) for Accordion, composed by Mário Mascarenhas. It consists of six staves of music, each ending with a repeat sign and a double bar line. The melody is played on a single staff with two hands. Fingerings are indicated above the notes. The lyrics are written below the notes.

Staff 1:

- Notes: 2, 4, 3, 1, 2, 3, 1, 2, 3, 5, 1, 2, 4, 3, 5.
- Lyrics: Lá m m, Lá m m, Mi 7 7, Mi 7 7, Mi 7 7.

Staff 2:

- Notes: 4, 3, 2, 3, 4, 5, 1, 2, 4, 3, 1, 2, 4, 3, 1.
- Lyrics: Mi 7 7, Lá m m, Mi 7 7, Lá m m, Lá 7 7.

Staff 3:

- Notes: 3, 4, 5, 4, 3, 2, 1, 2, 4, 3, 1, 2, 4, 3, 1.
- Lyrics: Ré m m, Ré m m, Lá m m, Mi 7 7, Lá m m, Lá m.

Staff 4:

- Notes: 2, 4, 3, 2, 1, 2, 4, 3, 2, 1, 2, 4, 3, 2.
- Lyrics: Mi 7 7, Mi 7 7, Lá m m, Lá m m, Mi 7 7.

Staff 5:

- Notes: 3, 1, 2, 3, 3, 5, 4, 4, 2, 4, 3, 3.
- Lyrics: Mi 7 7, Lá 7 7, Lá 7 7, Ré m m, Ré m m, Lá m m.

Staff 6:

- Notes: 1, 2, 4, 3, 2, 1, 2, 3, 1.
- Lyrics: Lá m m, Mi 7 7, Mi 7 7, Lá m m, Lá m.

MÁGOAS DE ACORDEÃO

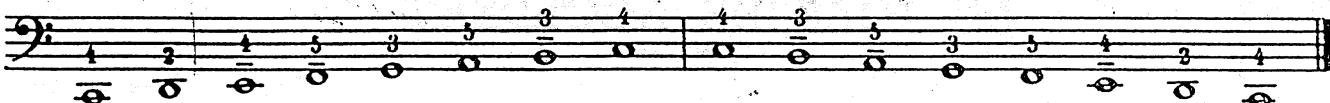
TANGO

Mário Mascarenhas

The sheet music consists of six staves of musical notation for a bandoneon. The top staff is soprano, followed by alto, tenor, bass, bass, and bass. The lyrics are in Portuguese and include: Mi 7 7 7, Mi 7 7 7, La m m m m, La m m m m; Mi 7 7 7, Mi 7 7 7, Lam m m m, Lam m m m, Re m m m, Re m m m; La m m m, La m m m, Mi 7 7 7, Mi 7 7 7, La m Mi La m, La m 2 7; Sol 7 7 7, Sol 7 7 7, Do M M M, Do M M M, Mi 7 7 7, Mi 7 7 7; La 7 7 7, La 7 7 7, Rem m m, Rem m m, Lam m m, Lam m m; Mi 7 7 7, Mi 7 7 7, La Mi La m, Mi 7.

Os chamados arranços que se diz nos tangos, são dados na passagem do baixo para o acorde bem legato, porém no fim do acorde um arranço seco, dado com a pressão do fole, imitando tal qual uma chicotada. No caso acima o baixo é Mi e o arranço na 7. O segundo 7 que não é precedido do baixo é apenas simples staccato.

Escala Maior nos Baixos



Esta dedilhação é empregada em todas as escalas de tons maiores.

Escalas Maiores nas Duas Mão de Sustentidos

Primeiramente se deverá fazer tôdas as escalas na mão direita, para depois unir as duas mãos.

Do Maior

Este dedilhado de Do Maior serve para todos os "tons maiores na mão esquerda."

Sol Maior

Igual ao Do Maior, basta colocar o 4º dedo no Sol.

(o mesmo dedilhado na mão esquerda em todos os tons.)

Re Maior

Os baixos na mão esquerda não têm oitavas, motivo que a escritura da mão esquerda não passa da 3ª linha, ao contrario do piano.

La Maior

Colocando sempre o 4º dedo na nota fundamental da escala todos os dedos caem automaticamente nas outras notas. Na clave de Fá, até a 3ª linha são notas simples. Por sua convenção mundial ficou resolvido que, na 3ª linha para cima, na clave de Fá, as notas representam um acorde, sabendo-se si é Maior, Menor, Sétima e Diminuta pelos sinais convencionais M, m, 7.ª e 7.ª dim.

Mi Maior

1 2 3
1 2 3 4
1 2 3 1 2 3 4
5
4 3 2 1 3 2
1 4 3 2 1 3 2 1

4 2 4 5 3
5 3 4 2 4 5 3
5 3 4 3 5 3 5 4 2
4 3 5 3 5 4 2 4

Si Maior

1 2 3 1 2 3 4
5
4 3 2 1 3 2
1 4 3 2 1 3 2 1

4 2 4 5 3
5 3 4 2 4 5 3
5 3 4 3 5 3 5 4 2
4 3 5 3 5 4 2 4

Fá # Maior

2 3 4
1 2 3 1 2 3 4
1 2 3 1 2 3 4
2 1 3 2 1 4 3
2 1 3 2 1 4 3 2
1

4 2 4 5
3 5 3
4 2 4 5
3 5 3
4 3 5 3
5 4 2 4
3 5 3
5 4 2 4
3 5 3
4

Escalas Maiores de Bemóis**Fá Maior**

1 2 3
4
3 2 1 4 3 2
1 3 2
1 4 3 2
1

4 2 4 5
3 5 3
4 2 4 5
3 5 3
4 3 5 3
5 4 2 4
3 5 3
5 4 2 4
3 5 3
4

Mesmo dedilhado das escalas de sustenidos.

Sib Maior

2 1 2 3
4
3 2 1 3 2 1
4
3 2 1 3 2 1
2

4 2 4 5
3 5 3
4 2 4 5
3 5 3
4 3 5 3
5 4 2 4
3 5 3
5 4 2 4
3 5 3
4

O Professor deve recomendar logo o Livro das Escalas (*Curso de Especialização do Acordeão*) por ser de grande utilidade para ambos.

Mib Maior

As escalas de bêmois maiores, também obedecem o mesmo dedilhado.

Lá b Maior
Ré b Maior
Sol b Maior
ESCALA MENOR NOS BAIXOS HARMÔNICA

ACORDE MAIOR: Formado pelo 1, 3 e 5 grau da Escala maior.

Exemplo: Dó, mi, sol.

Dó - Mi = 4 semitons

Mi - SOL = 3 semitons

DÓ Maior:

The diagram illustrates the Dó Major chord in three states across a six-string guitar neck:

- ESTADO FUNDAMENTAL:** Shows the strings with fingerings: 2 (index), 3 (middle), 4 (ring), 2 (index), 3 (middle), 1 (ring).
- 1^a INVERSAO:** Shows the strings with fingerings: 4 (index), 2 (middle), 1 (ring), 2 (index), 3 (middle), 0 (ring).
- 2^a INVERSAO:** Shows the strings with fingerings: 5 (index), 3 (middle), 1 (ring), 3 (index), 2 (middle), 0 (ring).

BAIXOS \Rightarrow 3 M
4 DÓ

3 M
4 MI
2 SOL

ACORDE MENOR: Formado pelo 1, 3 e 5 grau da Escala menor.

Exemplo: Dó, mib, sol.

Dó - Mib = 3 semitons

Mib - SOL = 4 semitons

DÓ Menor:

The diagram illustrates the Dó Minor chord in three states across a six-string guitar neck:

- ESTADO FUNDAMENTAL:** Shows the strings with fingerings: 2 (index), b (middle), b (ring), 3 (index), 2 (middle), 1 (ring).
- 1^a INVERSAO:** Shows the strings with fingerings: 4 (index), 2 (middle), 1 (ring), 2 (index), 3 (middle), 0 (ring).
- 2^a INVERSAO:** Shows the strings with fingerings: 5 (index), 3 (middle), 1 (ring), 3 (index), 2 (middle), 0 (ring).

BAIXOS \Rightarrow

2 M
4 DÓ
5 MIB
2 SOL
3 SOL



ESCALA MENOR HARMÔNICA.

→ FORMADA PELA HARMONIA DA SUA RELATIVA MAIOR + O SÉTIMO GRAU ALTERADO EM UM SEMITON PARA CIMA, SENDO ASCENDENTE E DESCENDENTE.

ESCALA MAIOR

- PARA DESCOBRIR A RELATIVA MENOR DA ESC. MAIOR, CONTAR 3 SEMITONS PARA BAIXO DA TÔNICA.
- PARA DESCOBRIR A RELATIVA MAIOR DA ESC. MENOR, CONTAR 3 SEMITONS PARA CIMA.

**ESCALAS MENORES
HARMÔNICAS**

Lá menor

Ré menor

Sol menor

Dó menor

Fá menor

Sib menor

Escalas menores Harm.

Mib menor

Sol# menor

Dó# menor

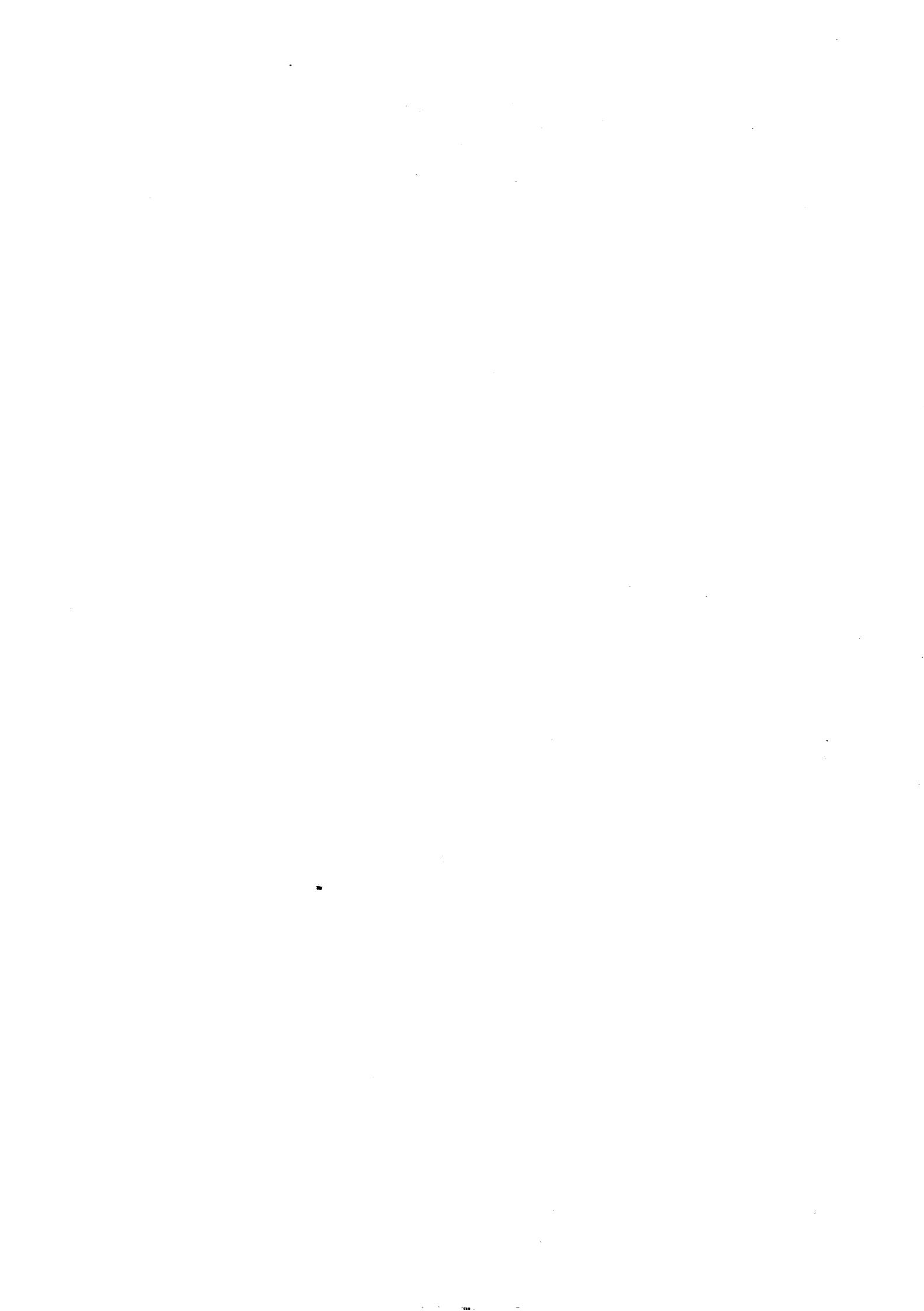
Fá# menor

Si menor

Mi menor

$\times \Rightarrow$ DOBRADO SUSTENIDO \Rightarrow ELEVA 2 SEMITONS

$bb \Rightarrow$ DOBRADO BEMOL \Rightarrow ABAIXA 2 SEMITONS.



BERCEUSE

J. Brahms

The sheet music consists of five staves of musical notation, likely for a voice and piano. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure starts with a dynamic *p*. The lyrics "Dó M M Dó M M Sol 7 7" are written below the notes, with fingerings 3-4, 2-1, 2, 1-2, 5-4, 3, 2-1, and 2-1 respectively. The second staff continues with "Sol 7 7 Sol 7 7 Sol 7 7 Dó M M Fá M M" and fingerings 3-1, 2-3, 1-2, 3-4, 2-4, 3-5, 4-5, 5-4, 1-2, 3-4, and 5-3. The third staff has "Dó M M Sol 7 7 Dó M M Fá M M Dó M M" and fingerings 4-2, 1-3, 2-4, 5, 4-5, 1, 5, 3-4, 2-1, 3-5, 3-5, 5-4, and 1-2. The fourth staff has "Sol 7 7 Dó M M Dó M M Dó M M Dó M M" and fingerings 5-3, 2-1, 1-3, 3-5, 3-5, 5-4, 1-2, 5-4, 3-5, 2-1, 3-5, 3-5, 5-4, and 1-2. The fifth staff concludes with "Sol 7 7 Sol 7 7 Sol 7 7 Sol 7 7 Dó M" and fingerings 3-2, 1-2, 3-1, 2-3, 3-1, 2-3, 4-3, 2-1, 5-4, 3-2, and 1-2. A dynamic *ralentando* is indicated over the last four measures.

DUAS SOGRAS BRIGANDO

(2 mãos nos baixos)

Ótimo número para audição

Música de
MÁRIO MASCARENHAS



Sheet music for two hands on bass strings, featuring six staves of musical notation. The music is in common time (indicated by '4') and includes various fingerings (e.g., 1, 2, 3, 4, 5) and rests. The notes are primarily eighth and sixteenth notes. The lyrics 'Ré 7' appear in three different places: once in the first staff, once in the second staff, and once in the fifth staff. The lyrics 'Sol M' appear in two different places: once in the third staff and once in the fourth staff. The lyrics 'Mi 7' and 'Lá m' also appear in the fifth staff.

Ré 7

Sol M

Ré 7

Sol M

m.d.

Interval para colocar a mão direita nos baixos e procurar o Mi com o 3º dedo M.D.

DUAS MÃOS NOS BAIXOS

Ré 7

Sol M

Ré 7

Sol M

ao §

Sol M

CHOTE LARANJEIRA

Folclore Gaúcho

The musical score consists of four staves of music, likely for a bandoneon or similar instrument. The first staff is in treble clef and common time (4/4). The second staff is in bass clef and common time (4/4). The third staff is in treble clef and common time (4/4). The fourth staff is in bass clef and common time (4/4).

Staff 1: Features fingerings 1, 2, 3, 4, 5. Includes lyrics: DÓM, 1, 2, 3, 4, l, 1, 2, 3.

Staff 2: Features fingerings 4, 5, 5, 5, 4, 4, 4, 3.

Staff 3: Features fingerings 2, 1, 3, 2, 1, 2, 3.

Staff 4: Features fingerings 4, 5, 5, 5, 4, 4, 4, 3.

Rehearsal Marks: The score includes rehearsal marks "1." and "2." above the staves.

Lyrics: The lyrics are written vertically below the notes in the first staff: DÓM, 1, 2, 3, 4, l, 1, 2, 3.

Chords: The score concludes with a final section labeled "Fine" and includes the chords DóM, Sol7, and DóM.

CHOTE LARANJEIRA

Adaptação: JEFERSON C. OLIVEIRA

Folclore Gaúcho

The musical score consists of six staves of music, likely for a bandoneon or similar instrument. The music is in common time (indicated by '4') and includes various fingerings (e.g., 1, 2, 3, 4, 5) and rests. Several chords are circled and labeled: 'SOL7' appears at the beginning of the first staff, in the middle of the third staff, and at the start of the fifth staff; 'DÓM' appears in the first, second, third, fourth, and fifth staves; and 'DÓ SOL DÓ FIM' appears at the end of the sixth staff. The score also includes markings like 'ao §' (at the section sign), 'CODA' (in the fifth staff), and 'FIM' (at the end). The title 'CHOTE LARANJEIRA' and the author's name 'Adaptação: JEFERSON C. OLIVEIRA' are at the top, and the genre 'Folclore Gaúcho' is noted on the right.

JUAN

MARCHA NUPCIAL

Para Casamento

F. Mendelssohn

The handwritten musical score for "Marcha Nupcial" by F. Mendelssohn is composed of five staves of music for a two-part instrument, likely a harp or similar plucked instrument. The music is in common time (indicated by '4'). The score includes various chords and fingerings, with specific labels for certain chords:

- Chords:** Lam, Si7, Mim, RéM, DóM, Sol7, DóM.
- Fingerings:** Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 123.
- Labels:** Labels are placed below the staves to identify chords and measure groups, such as "Lam Si7", "Mim RéM", "DóM Sol7", "DóM", "Lám Si7", "Mim RéM", "DóM Sol7", "DóM", "Sol7", "DóM", "FáM", "Rém Ré7", "Sol7", "Lám Si7", "Mim RéM", "DóM Sol7", "DóM", "Lám Si7", "Mim RéM", "DóM Sol7", and "DóM".

PARABÉNS GAÚCHO

PARABÉNS GAÚCHO

The musical score consists of five systems of music. The first system starts with a treble clef, 2/4 time, and a bass clef. It features a treble staff with a 'DÓ' instruction above it, and a bass staff with a 'FÁ M' instruction. The second system begins with a bass clef, 2/4 time, and a treble clef. It includes a treble staff with 'FÁ M' and 'SOL 7' instructions, and a bass staff with a 'DÓM' instruction. The third system starts with a treble clef, 2/4 time, and a bass clef. It has a treble staff with 'DóM' and 'FáM' instructions, and a bass staff with a 'Sol7' instruction. The fourth system starts with a bass clef, 2/4 time, and a treble clef. It contains a treble staff with 'DóM' and 'FáM' instructions, and a bass staff with a 'DóM' instruction. The fifth system starts with a treble clef, 2/4 time, and a bass clef. It includes a treble staff with 'DóM', 'FáM', and 'Sol7' instructions, and a bass staff with a 'DóM' instruction. The lyrics are written below the music:

dóM fáM sol7 dóM
% Parabéns, parabéns, saúde felicidade %

fáM dóM
% Que tu colha sempre todo dia
fáM sol7 dóM
Paz e alegria na lavoura da amizade %

Introdução



% Parabéns, parabéns, saúde felicidade %
% Que tu colha sempre todo dia,
Paz e alegria na lavoura da amizade %
Paz e alegria na lavoura da amizade,
Paz e alegria na lavoura da amizade.

AS MOCINHAS DA CIDADE

Adaptação: Jeferson Oliveira

XOTE

DÓM
DÓM
AS MO-CI-NHAS DA...
DÓM
SOL7
SOL7

5 10 11 12.

DÓM INTROD.
% AS MOCINHAS DA CIDADE, SÃO BONITA E DANÇAM BEM %
% EU DANCEI UMA VEZ COM UMA MORENINHA - E JA FIQUEI QUERENDO BEM! %
FAM DÓM SOLM DÓM

INTROD.
% FUI NA CASA DA MORENA, PEDI ÁGUA PARA BEBER%
% NÃO É SEDE NÃO É NADA MORENINHA - EU VIM AQUI SÓ PRA TI VER! %

INTROD.
% EMBORA SEU PAI NÃO QUEIRA, QUE EU ME CASE COM VOCÊ %
% MAS DEPOIS DE NÓS CASADO MORENINHA - ELE VAI NOS COMPREENDER! %

INTROD.
% E O SOL JÁ VAI ENTRANDO, E A SAUDADE VEM ATRÁZ %
% VOU BUSCAR AQUELA LINDA MORENINHA - PARA MIM VIVER EM PAZ! %
INTROD.

TIO MEDERICO

Marchinha

OS SERRANOS

A handwritten musical score for two voices, featuring ten staves of music. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written in soprano clef. The score includes various solfège exercises and harmonic progressions. Handwritten lyrics and solfège labels are included throughout the score.

The score consists of ten staves of music:

- Staff 1: Treble clef, 1 2 1 2 1, RÉ 5, SI 3, SOLM.
- Staff 2: Bass clef, DÓM, RÉ 7, 4 3 2 3 2.
- Staff 3: Treble clef, 3 2 1 5 3, 2 1 2 1, RÉ 5, SI 3, SOLM.
- Staff 4: Treble clef, 4 2 3 2, 1. 2 1 2 1, RÉ 5, SI 3, SOLM.
- Staff 5: Treble clef, 3 2 1 5 3, 2 1 2 1, RÉ 5, SI 3, SOLM.
- Staff 6: Treble clef, 2. 3 1 5 3, 2 1 2 1, RÉ 5, SI 3, SOLM.
- Staff 7: Treble clef, 3 2 1 5 3, 2 1 2 1, RÉ 5, SI 3, DÓM, RÉ 7.
- Staff 8: Treble clef, 3 2 1 5 3, 2 1 2 1, RÉ 5, SI 3, SOLM.
- Staff 9: Treble clef, 3 2 1 5 3, 2 1 2 1, RÉ 5, SI 3, SOLM.
- Staff 10: Treble clef, 3 2 1 5 3, 2 1 2 1, RÉ 5, SI 3, SOLM, Fine.

Handwritten lyrics and solfège labels include:
RÉ 5, SI 3, SOLM.
DÓM
RÉ 7
1. 2 1 2 1
SOLF
2. 3 1 5 3, 2 1 2 1
DÓM
RÉ 7
1. 2 1 2 1
SOLF
2. 3 1 5 3, 2 1 2 1
ao RÉ

CHULA



Vóz simples

Folclore Gaúcho

5 4
2 3 3 3 4 3
Sol7
3 2 2 3 2 1
DóM

2 1 3 2
Sol7
1 2 2 2 5 4
DóM
4 3 1 2 3 4
DóM
Fine

Em terças

5 4 3
2 1 3 2
Sol7
4 3 1 2 3 4
DóM

4 3 1 2 3 4
Sol7
1 2 3 4 5 4
DóM
2 1 3 2 3 4
DóM
Fine

My Bonnie lies over the ocean

Arranjo para Acordeon de
MARIO MASCARENHAS

Folclore americano

1 5 4 3 5 4 8 2 1 1 5 4 3

Linha para principiantes

Dó M M Fa M M Dó M M Dó M M Dó M M

8 2 3 4 1 5 4 3 5 4 3 2 1

Re 7 7 Sol 7 7 Sol 7 7 Dó M M Fa M M Dó M M

2 3 5 4 3 2 3 4 1 1 4

Dó M M Fa M M Sol 7 7 Dó M M Dó M M Dó M M Dó M M

2 5 4 3 3 1 2 3 4 5 1

Re 7 7 Re 7 7 Sol 7 7 Sol 7 7 Dó M M Dó M M Dó M M

4 2 5 4 3 3 2 8 4 5 2 1

Dó M M Re 7 7 Re 7 7 Sol 7 7 Sol 7 7 Dó M M Dó M M

Valsa do Imperador

Arranjo para Acordeon de
MARIO MASCARENHAS

J. STRAUSS

Linha para principiantes.

3-5-1-4, 3-1-4, 3-1-4, 3-1-4, 3-1-4, 3-1-4
Sol 7 7, Dó M M, Sol 7 7, Sol 7 7, Dó M M
4-1-4, 3-5-1-4, 3-5-1-4, 3-5-1-4, 3-5-1-4, 3-5-1-4
Sol 7 7, Dó M M, Dó M M, Sol 7 7, Dó M M, Sol 7 7
3-5-2-4, 2-1-3-2-1, 1-3-2-1, 1-3-2-1, 1-3-2-1, 1-3-2-1
Re m m, Dó M M, Sol 7 7, Dó M, Dó M M, Dó M M, Re m m
1, 3-5, 5-2, 2-4, 1, 3-5
Re m m, Sol 7 7, Sol 7 7, Dó M M, Dó M M, Dó M M
5-2, 2-4, 1, 5-4, 4-3, 1, 4, 2
Dó M M, Re m m, Re m m, Mi 7 7, La m m, Sol 7 7, Dó M

PRENDA MINHA

Adaptação: Jeferson Oliveira

Acordeon

Folclore Gaúcho

The musical score consists of six staves of handwritten music for Accordion. The music is in G major (indicated by a G with a circle) and 4/4 time. The first staff starts with a treble clef and a bass clef, followed by a treble clef. Fingerings are indicated above the notes, such as '1 2 3' or '3 4 2'. Chords are labeled: 'DóM' (D major), 'Sol7' (G7), and 'DóM' again. The second staff begins with a treble clef and a bass clef, with 'Sol7' labeled. The third staff starts with a treble clef and a bass clef, with 'Sol7' and 'DóM' labeled. The fourth staff starts with a treble clef and a bass clef, with 'Sol7' and 'DóM' labeled. The fifth staff starts with a treble clef and a bass clef, with 'Sol7' and 'DóM' labeled. The sixth staff starts with a treble clef and a bass clef, with 'DóM' labeled. The score concludes with a 'CODA' section, 'Ao e CODA', and 'FIM' (end).

1. QUERÊNCIA AMADA

X O T E

Tom : Mi

Teixeirinha

The musical score consists of three staves of music for a single performer, likely a guitarist or banjo player, using a standard staff notation with a treble clef and a bass staff.

- Staff 1:** Shows a melodic line with various chords. Chords labeled include B7 and E. Fingerings such as 5, 3, 1, 2, 4, and 5 are indicated above the notes.
- Staff 2:** Continues the melodic line with chords B7 and E, featuring fingerings like 3, 1, 4, 2, 5, 3, 2, 4, and 5.
- Staff 3:** Continues the melodic line with chords E and B7, featuring fingerings like 3, 1, 4, 2, 5, 3, 2, 4, and 5.

After the third staff, the text "Segue acompanhando a música conforme a tonalidade." appears, followed by a staff of music. This staff includes chords for "Quem Quiser..." (E), "A", and "B7".

Below this, another staff shows a continuation of the chords A and B7.

DEFINIÇÃO DO GRITO

Handwritten piano sheet music for 'Definição do Grito'. The music is arranged in six staves, each consisting of a treble clef staff above a bass clef staff. The time signature is 2/4 throughout.

The music features various hand positions indicated by numbers (e.g., 1, 2, 3, 4, 5) placed above or below the keys. Chords labeled include C, G7, and a section starting with a circled 3. The score includes dynamic markings such as accents and slurs, and a tempo marking of 120 BPM.

Key changes occur at measures 10, 20, 30, and 40. The piece concludes with a final section starting with a circled 5.

Accompaniment patterns involve sustained notes and eighth-note chords. Melodic lines are primarily in the treble clef staff, with occasional entries in the bass staff.

O QUE TEM A ROSA

Adaptação: Jeferson Oliveira

Acordeon

The sheet music consists of five staves of musical notation for accordion. The first staff is in treble clef, 2/4 time, and features fingerings 1, 5, 1, 5, 1, 5, 1, 5 over notes. Chords DóM and Sol7 are indicated. The second staff is also in treble clef, 2/4 time, with fingerings 3, 2, 3, 2, 3, 2, 3, 2 over notes, and chords DóM and Sol7. The third staff is in treble clef, 2/4 time, with fingerings 4, 3, 2, 1, 3, 4, 3, 2 over notes, and chord DóM. The fourth staff is in treble clef, 2/4 time, with fingerings 5, 4, 3, 2, 2, 4, 1, 5, 1, 5 over notes, and chords Sol7, DóM, and Sol7. The fifth staff is in treble clef, 2/4 time, with fingerings 5, 4, 3, 2, 1, 4, 2, 5 over notes, and chords DóM, Sol7, and DóM. The piece concludes with a final measure labeled "Fine".

JOÃO PUXA CARRETA

Adaptação: Jeferson C. Oliveira

Autor Desconhecido

RANCHEIRA

The sheet music consists of six staves of musical notation for a single instrument, likely a guitar or banjo, in 3/4 time. The notation uses standard musical symbols like notes and rests, with specific fingerings indicated by numbers above the notes. The music is divided into sections by measure numbers and labels:

- Staff 1:** Measures 1-4. Fingerings: 2, 2; 1, 2, 3, 2; 3, 1, 1, 2; 4, 1, 1, 2, 3, 2. Labels: SOLM, RÉ7, SOLM.
- Staff 2:** Measures 5-8. Fingerings: 5, 2; 1, 2, 3, 2; 3, 1, 1, 2; 4, 1, 1, 2, 3, 2. Labels: SOLM, RÉ7, SOLM.
- Staff 3:** Measures 9-12. Fingerings: 7, 1, 1, 2; 8, 4, 1, 2; 9, 1. Labels: RÉ7, SOLM, RÉ7, DÓM.
- Staff 4:** Measures 13-16. Fingerings: 10, 2, 1, 2, 3, 2; 11, 1, 1, 2, 3, 2. Labels: SOLM, RÉ7, SOLM.
- Staff 5:** Measures 17-20. Fingerings: 12, 1, 1, 2, 3, 2; 13, 1, 1, 2, 3, 2. Labels: SOLM, RÉ7, DÓM, SOLM.
- Staff 6:** Measures 21-24. Fingerings: 14, 1, 1, 2, 3, 2; 15, 1, 1, 2, 3, 2. Labels: RÉ7, SOLM.
- Staff 7:** Measures 25-28. Fingerings: 16, 1, 1, 2, 3, 2; 17, 1, 1, 2, 3, 2. Labels: RÉ7, SOLM.
- Staff 8:** Measures 29-32. Fingerings: 18, 2, 1, 2, 3, 2; 19, 1, 1, 2, 3, 2. Labels: RÉ7, DÓM, SOLM.
- Staff 9:** Measures 33-36. Fingerings: 20, 1, 1, 2, 3, 2; 21, 1, 1, 2, 3, 2. Labels: SOLM, RÉ7.
- Staff 10:** Measures 37-40. Fingerings: 22, 1, 1, 2, 3, 2; 23, 1, 1, 2, 3, 2. Labels: RÉ7, SOLM.
- Staff 11:** Measures 41-44. Fingerings: 24, 1, 1, 2, 3, 2; 25, 1, 1, 2, 3, 2. Labels: SOLM, RÉ7, SOLM.
- Staff 12:** Measures 45-48. Fingerings: 26, 1, 1, 2, 3, 2; 27, 1, 1, 2, 3, 2. Labels: RÉ7, SOLM.
- Staff 13:** Measures 49-52. Fingerings: 28, 1, 1, 2, 3, 2; 29, 1, 1, 2, 3, 2. Labels: SOLM, RÉ7.
- Staff 14:** Measures 53-56. Fingerings: 30, 1, 1, 2, 3, 2; 31, 1, 1, 2, 3, 2. Labels: RÉ7, SOLM.
- Staff 15:** Measures 57-60. Fingerings: 32, 1, 1, 2, 3, 2; 33, 1, 1, 2, 3, 2. Labels: SOLM, RÉ7.
- Staff 16:** Measures 61-64. Fingerings: 34, 1, 1, 2, 3, 2; 35, 1, 1, 2, 3, 2. Labels: FIM.

Sarita

RANCHEIRA

Letra e Musica de
SANTOS RODRIGUES e B. TOLEDO

Arranjo p/ Acordeon de
Mário Mascarenhas

ACORDEON

Linha para principiantes

GÁNTO

DÓ M M SÓL 7 7 DÓ M DÓ M M FA M M SÓL 7 7 DÓ M M
 3 3 5 3 3 4 2 4 3 5 3 4 3 5 3 4

DÓ M M SÓL 7 7 SOL 7 7 DÓ M M DÓ M M FÁ M M
 1 3 5 1 3 2 3 5 4-1 5 4 3 2 1

SÓL 7 7 DÓ M M DÓ M M SOL 7 7 SÓL 7 7 DÓ M
 5 4 2 1 5 4 2 1 3 5 3 4 2 1

Adeus Sarita
 Vou partir para a fronteira
 Levando minha boiada
 Para vender lá na feira
 Com o dinheiro desta venda
 Eu vou comprar...
 Mais uma linda fazenda
 E contigo me casar...

No dia do casamento
 Vai ter baile a noite inteira
 A sanfona vai tocar
 Esta rancheira
 Meus vaqueiros reunidos
 Cantarão para nós dois...
 E a nossa felicidade
 Virá depois...

TE ESPERANDO NA JANELA

CHOTE

Fala Mansa

The sheet music features four staves of musical notation. The top staff uses a treble clef, and the bottom staff uses a bass clef. Fingerings (1, 2, 3, 4, 5) are indicated above the strings. The lyrics 'DÓM' and 'FÁM' are placed under specific notes. The final staff concludes with the lyrics 'Ainda me'.

JEFERSON C. OLIVEIRA

INTRODUÇÃO PARA TROVA

MIM DE GAVETÃO

CHOTE

N/0

1 2 3 5 3 2 1 4 3 2 1 3 2

MIM SIM TROVA

MIM SIM TROVA

DUAS INTRODUÇÃO NO COMEÇO E UMA NO MEIO DE CADA VERSO.

fr. do sô. Ré MIM SIM

MIM SIM TROVA

Que Linda é Minha Terra

Valsa

Honeyde Bertussi
Rubens Dario Soar

The musical score consists of five systems of music. The first four systems are for piano, each with a treble clef and a key signature of one sharp (F#). The first system has a bass clef. The second system is labeled "Canto". The third system is labeled "Canto". The fourth system has a bass clef. The fifth system is labeled "Tradição". The lyrics are written below the piano staves. Fingerings and letter markings (M, R, L) are placed above the notes.

Tradição:

Honeyde Bertussi - 20/02/23 - 04/01/96, natural de Criúva, São Francisco de Paula - RS, dedicou-se à vida artística até seus últimos dias em Caxias do Sul. Acordeonista, cantor e compositor, desenvolveu sua arte tocando bailes desde 1942. Considerado "o mais autêntico gaiteiro do pago". Criador da música regionalista serrana e iniciador dos bailes gaúchos que hoje se dança em todo o país. Deixou de seu repertório mais de trezentas músicas gravadas. Honeyde e seu irmão Adelar Bertussi formaram a mais famosa dupla gaúcha de todos os

Tradição

Rubens Dario Soares - poeta e radialista de Cruz Alta, RS - também compõe letras para canções gaúchas. Escritor e tradicionalista exerce grande atividade cultural em sua querência. Foi diretor muitos anos do Museu Érico Veríssimo em sua cidade.

LA CUCARACHA

Arr. by Larry Yester

The musical score consists of six staves of handwritten musical notation. The notation includes various note heads, stems, and rests, with specific fingerings indicated above the notes. The first staff begins with a dynamic marking '(R) mf'. The second staff starts with 'Sol M'. The third staff starts with 're 7'. The fourth staff starts with 're 7'. The fifth staff starts with 'Sol M'. The sixth staff ends with 'G 1'. The notation is primarily in common time, with some measures indicating different rhythms or patterns.

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Adaptação: Oscar dos Reis

TEMA DE LARA

VALSA

1

ACORDEON 1

Nas 38 8º Réma 2

M. JARRE

ACORDEON 1

Nas 38 8º Réma 2

SOLM

RÉ7 LAM RÉ7

LAM RÉ7 SOLM DÓM

SOLM SibM

FÁM SibM RÉ7

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18 19

20 21 22 23 24 25

26 27 28 29 30 31 32

TEMA DE LARA

2

ACORDEON 1

Handwritten musical score for Accordion 1, titled "TEMA DE LARA". The score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The music is numbered from 33 to 56. The notes are indicated by dots on the staff, with numbers 1 through 5 below them to show fingerings. The score includes several melodic phrases and harmonic progressions, with specific labels like "SOLM", "RÉ7", and "LÁm" appearing at various points.

33 34 35 36 37 38

SOLM

39 40 41 42 43 44

RÉ7 LÁm RÉ7

45. 46 47 48

LÁm RE7 SOLM

49. 50 51 52

LÁm RE7

53 54 55 56

SOLM SOLM RÉ7 SOLM

Cielito Lindo

Arranjo para Acordeon de
MARIO MASCARENHAS

Canção mexicana

(LEGATO)

Linha para principiantes.

Picaço Velho

José Mendes

Handwritten musical score for "Picaço Velho" by José Mendes. The score is divided into three staves:

- Staff 1:** Treble clef, 2/4 time. Contains chords Lá7, Rém, and Lá7.
- Staff 2:** Treble clef, 2/4 time. Contains chords SolM, Fám, DóM, and Lá7.
- Staff 3:** Bass clef, 2/4 time. Contains chords Rém, SolM, and DóM.

Fingerings are indicated by numbers (1, 2, 3, 4, 5) placed above or below the tablature. The score is signed "José Mendes" in the upper right corner.

Alegre Camponês

Arranjo para Acordeon de
MARIO MASCARENHAS

R. SCHUMANN

Linha para principiantes

Handwritten musical score for a two-part instrument, likely a recorder or flute. The music is in common time, treble clef, and consists of four measures. The top part (right hand) has fingerings: 5, 4, 3, 2; 3; 1; 2; 8; 5; 1. The bottom part (left hand) has fingerings: 3, 5, 4, 2; 4. The vocal parts are labeled: Dó 7 7 7, Dó 7 7, Fa M M, Fa M M.

Handwritten musical score for a two-part instrument, likely a recorder or flute. The music is in common time, treble clef, and consists of five measures. The top part (right hand) has fingerings: 2, 4, 5, 4; 3; 2; 4, 8, 1, 5; 4, 2, 1, 5; 4, 3. The bottom part (left hand) has fingerings: 3, 5, 4, 2; 4. The vocal parts are labeled: Sib M M M, Fa M M, Dó 7 7, Fa M M, Sol m Dó 7.

Handwritten musical score for a two-part instrument, likely a recorder or flute. The music is in common time, treble clef, and consists of four measures. The top part (right hand) has fingerings: 4; 1; 5; 2; 3; 4; 1; 5, 4, 3, 2. The bottom part (left hand) has fingerings: 3, 5, 4, 2. The vocal parts are labeled: Fa M M, Dó 7 7, Dó 7 7, Dó 7 7 7.

Handwritten musical score for a two-part instrument, likely a recorder or flute. The music is in common time, treble clef, and consists of five measures. The top part (right hand) has fingerings: 3; 1; 2; 3; 5; 1; 2, 4, 5, 4; 3; 2. The bottom part (left hand) has fingerings: 3, 5, 4, 2. The vocal parts are labeled: Dó 7 7, Fa M M, Fa M M, Sib M M M, Fa M M.

Handwritten musical score for a two-part instrument, likely a recorder or flute. The music is in common time, treble clef, and consists of four measures. The top part (right hand) has fingerings: 4, 3, 1, 5; 4, 2, 1, 5; 4, 3; 4. The bottom part (left hand) has fingerings: 3, 5, 4, 2. The vocal parts are labeled: Dó 7 7, Fa M M, Sol m Dó 7, Fa M Fa M.

DANÚBIO AZUL



J. Strauss

Musical score for piano, treble clef, 3/4 time. The right hand part shows a melody with fingerings: 1, 2, 3, 5. The left hand part consists of eighth-note chords. A handwritten label "DóM" is placed below the right hand staff.

Musical score for piano, treble clef, 3/4 time. The right hand part shows a melody with fingerings: 1, 5, 4, 3, 1, 2, 5. The left hand part consists of eighth-note chords. A handwritten label "Sol7" is placed below the right hand staff.

Musical score for piano, treble clef, 3/4 time. The right hand part shows a melody with fingerings: 3, 1, 1, 2, 5. The left hand part consists of eighth-note chords. A handwritten label "DóM" is placed below the right hand staff.

Musical score for piano, treble clef, 3/4 time. The right hand part shows a melody with fingerings: 1, 2, 3, 1, 2, 3. The left hand part consists of eighth-note chords.

Musical score for piano, treble clef, 3/4 time. The right hand part shows a melody with fingerings: 1, 2, 3, 5, 1, 3, 1, 2, 4. The left hand part consists of eighth-note chords. A handwritten label "FáM" is placed below the right hand staff.



Danúbio Azul

5
3

Sol7 DóM Re7 Sol7

DóM DóM FIM Ré7

2 1 1 2 1 1 3 2

SolM

3 2 3 4 4 3 5 5 4

Mim

Lam Ré7 SolM SolM DóM Sol7

D.C. até o FIM

TIO BILIA NA OITO BAIXOS

ACORDEON
GAITA PONTO

TIO BILIA

1 2 3 4 5 3 4 3 5 2 3 4 3

DoM Sol7 DoM FaM

3 5 2 4 1 3 1 2 3 3 2 1 5 3 2 1 5 4 3 2

Sol7 DoM DoM Sol7

5 5 3 2 1 5 1 2 3 4 2 3 4 2 5 2 3 5 2 5 1 2 3

FaM DoM Sol7 DoM

4 2 1 2

Fine

4 2 3 4 2 5 3 3 5 2 4 1 3 1 2 3 5 3 2 1 3 5 2 4 1 3

FaM Sol7 DoM FaM Sol7

5 3 1 2 3 4 2 3 4 2 5 3 3 5 2 4 1 3 5 1 2 3

DoM FaM Sol7 DoM

A musical score for piano. The top staff shows a treble clef and a bass clef. It features five measures of chords: DoM, Sol7, DoM, FaM, and Sol7. Above each chord, fingerings are indicated: 53, 53, 42, 53, and 41 respectively. The bottom staff shows a bass clef and a treble clef, with corresponding bass notes and a bass line.

A musical score for piano showing two endings. Ending 1 consists of two measures: the first measure has fingerings 342 and the second has 51. Both measures are labeled "DoM". Ending 2 starts with "D.S. al Fine" and has three measures with fingerings 123, 123, and 123 respectively, all labeled "DoM".

MILONGA PARA AS MISSÕES

Gilberbo Monteiro

Handwritten musical score for 'Milonga para as Missões' by Gilberbo Monteiro. The score consists of four staves of music for a treble clef instrument and a bass clef instrument. The key signature is F major (one sharp). The time signature is common time (indicated by '2'). The first staff shows a melodic line with various note heads and numbers (e.g., 4, 2, 3, 5) above them. The second staff is mostly blank. The third staff continues the melodic line with 'mim' markings. The fourth staff concludes the section with 'Si7' markings.

Continuation of the musical score. The first staff shows a melodic line with 'mim' markings. The second staff continues the melodic line with 'mim' markings. The third staff concludes the section with 'Si7' markings.

Continuation of the musical score. The first staff shows a melodic line with 'mim' markings. The second staff continues the melodic line with 'mim' markings. The third staff concludes the section with 'Si7' markings.

Final section of the musical score. The first staff shows a melodic line with 'mim' markings. The second staff continues the melodic line with 'mim' markings. The third staff concludes the section with 'Si7' markings.

MILONGA PARA AS MISSÕES

2

