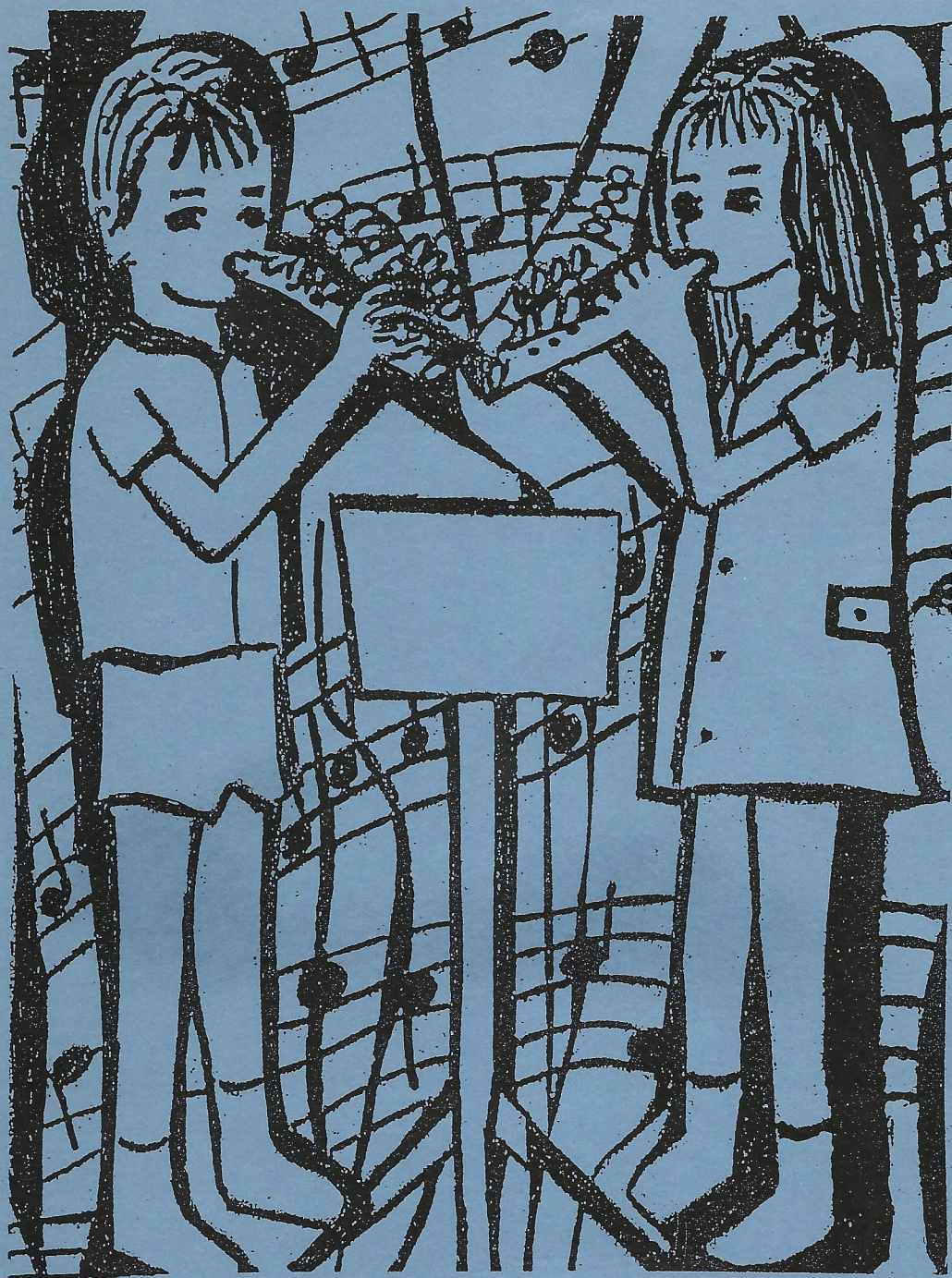




ARRANJOS DE ERNST MAHLE

## 24 Duetos para Flauta Doce

ano ou Tenor  
(de Cecília Mahle)



COLEGIO PIRACICABANO - IEP  
24 DUETOS PARA FLAUTA DOCE  
MAHLE, ERNST

788.5  
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V.0 T.0 Ex.4  
484/10  
OBRAS - ACERVO CENTRO



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**Arranjos de**  
**ERNST MAHLE**

*"Miss Lily Ann Stradley"*  
*"BIBLIOTECA"*

**24 DUETOS PARA FLAUTA DOCE**

**Soprano ou Tenor**

**(Melodias de Cecília Mahle)**

|                                    |        |
|------------------------------------|--------|
| COLÉGIO PIRACICABANO<br>BIBLIOTECA |        |
| N.º de                             | 488.5  |
| Chamada                            | M 2142 |
| ex 4                               |        |
| Tombo                              | 484/10 |

A 1



# Prefácio

## 1ª Edição

O estudo da flauta doce está se difundindo cada vez mais pelo Brasil. Contribui para isso o fato de ser aquele instrumento relativamente barato, fácil de tocar e transportar a qualquer lugar, por ser de inestimável valor no ensino da leitura musical e também pela beleza de seu som.

Em 1960 publicamos o “1º Caderno de Flauta doce”, Edição Vitale. Daquela data para cá foram feitas várias reedições da referida obra e muitas pessoas reclamavam um “2º Caderno”. Por falta de tempo, a preparação desse “2º Caderno” foi ficando para mais tarde.

Surgem agora os “24 Duetos para Flauta Doce”, arranjos sobre melodias de nossa filha, Cecilia Mahle. Dos dois aos seis anos de idade Cecilia inventou cerca de 1.200 melodias, que foram aproveitadas em arranjos para flauta transversal, oboé, clarineta, violino e violoncelo, com acompanhamento de piano; piano solo e orquestra infantil.

Cecilia inventou essas melodias cantando-as, assobiando-as ou tocando-as, com um dedo só, ao piano. Fizemos questão de anotá-las e a idéia de aproveitá-las veio mais tarde, pela necessidade constante de oferecer material adequado aos nossos alunos.

Em vista do grande interesse pela flauta doce, e da pouca literatura existente, no país, achamos oportuno que não somente nossos alunos usufruíssem dos “24 Duetos”, mas que também os outros estudantes, do Brasil, pudessem tocá-los.

Esperamos, portanto, que aqueles que tenham já estudado o nosso “1º Caderno”, encontrem alegria tocando estes “24 Duetos para Flauta doce” e possam tirar deles algum proveito.

## 2ª Edição

Tendo se esgotado a 1ª Edição dos “24 Duetos para Flauta Doce” sobre “Melodias de Cecilia Mahle” estamos publicando agora, pela Gráfica da Universidade Metodista de Piracicaba esta 2ª Edição, pois sabemos do interesse de professores e alunos, por este trabalho.

Infelizmente Cecilia faleceu em 1973, mas suas belas melodias permanecem e esperamos que elas continuem a fazer a alegria de todos que as conheçam.

Cidinha Mahle

Ernst Mahle

Piracicaba, março de 2000

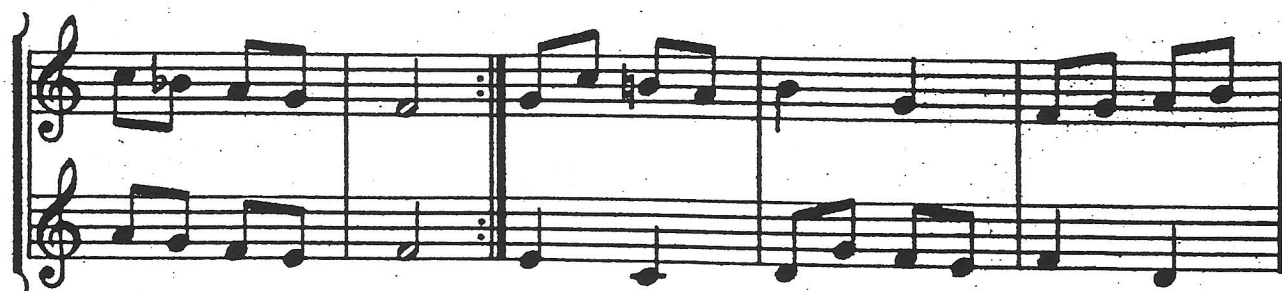
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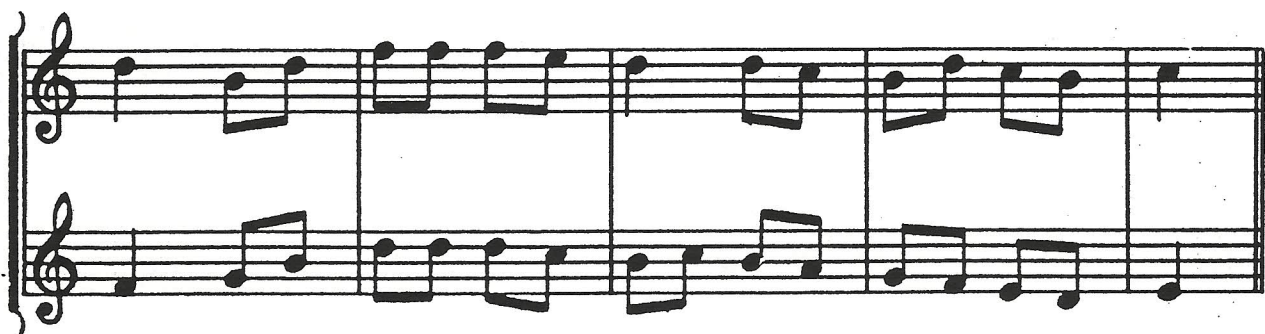
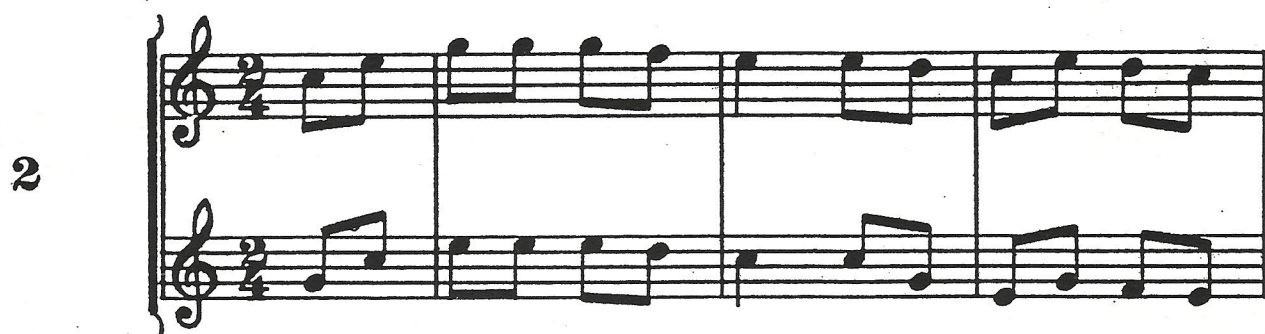


# Hoje é domingo

1



# Lá na horta do José



*Da capo*



**Tenho flôres no jardim**

3

Exercise 3, measures 1-3. The music is in 2/4 time, treble clef, and key of C major. The melody consists of eighth and quarter notes. The bass line consists of quarter notes.

The first system of the musical score consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains four measures of music, each featuring a single eighth note followed by a beamed eighth rest, creating a rhythmic pattern. The bottom staff also begins with a treble clef and contains four measures of music, each featuring a single eighth note followed by a beamed eighth rest, mirroring the rhythm of the top staff. The notes are placed on various lines and spaces of the staves, indicating specific pitches.

The first system of the musical score consists of two staves. The upper staff begins with a treble clef and contains four measures of music. The first measure has two eighth notes (G4 and A4), the second has two eighth notes (B4 and C5), the third has a quarter note (D5) followed by a quarter rest, and the fourth has a quarter note (E5) followed by a quarter rest. The lower staff also begins with a treble clef and contains four measures. The first measure has two eighth notes (G4 and A4), the second has two eighth notes (B4 and C5), the third has two eighth notes (D5 and E5), and the fourth has two eighth notes (F5 and G5).

The second system of musical notation consists of two staves. The melody continues on the upper staff, and the lower staff provides a harmonic accompaniment. The system concludes with the instruction *Da capo* written in a cursive script.

*Da capo*

# Quando o sol levanta

4





# Moranguinhos vou colher

5



# Besourinho, sái dai!

6.

The musical score is written for two staves, likely representing a piano accompaniment. It is in 2/4 time and consists of five systems of music. The first system is marked with a '6.' and includes a treble and bass staff. The melody is composed of eighth and sixteenth notes, with some rests. The bass line follows a similar rhythmic pattern. The second system continues the melody and includes a repeat sign. The third system features a more complex rhythmic pattern with many sixteenth notes. The fourth system continues the melody with a mix of eighth and sixteenth notes. The fifth system concludes the piece with a final cadence.



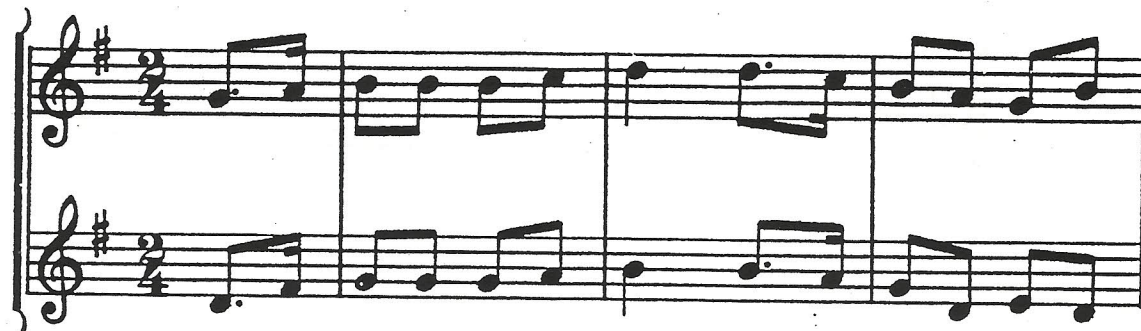
# Eu tenho um pé de sabará

7



## Gosto muito de cantar

8

*Da capo*



# Sabiá, o teu canto faz chorar

9

*Da capo al Fine*

## Hoje estou alegre

10

The musical score is written for two staves, treble and bass clef, in 2/4 time. The key signature has two flats (B-flat and E-flat). The score consists of five systems of two staves each. The first system is marked with the number '10'. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line at the end of the fifth system.



## O Cláudio já chegou!

11



# A marcha das formigas

12

A musical score for a two-part setting of 'The Bird Song'. The score is written on two staves, both in treble clef and 2/4 time. The key signature has one sharp (F#). The first staff begins with a whole rest, followed by a half rest, and then a series of eighth and sixteenth notes. The second staff begins with a quarter rest, followed by a half rest, and then a series of eighth and sixteenth notes. The score is divided into four measures by vertical bar lines. A double bar line with a repeat sign (two dots) is located at the end of the second measure. The first measure of the first staff contains a whole rest. The first measure of the second staff contains a quarter rest. The second measure of the first staff contains a half rest. The second measure of the second staff contains a half rest. The third measure of the first staff contains a series of eighth and sixteenth notes. The third measure of the second staff contains a series of eighth and sixteenth notes. The fourth measure of the first staff contains a series of eighth and sixteenth notes. The fourth measure of the second staff contains a series of eighth and sixteenth notes, ending with a sharp sign (#).

The musical notation shows the conclusion of a piece. It consists of two staves, both with treble clefs. The melody in the upper staff ends with a half note G4 (F#4 in the key signature) and a quarter rest. The lower staff provides a harmonic accompaniment, ending with a half note G4 and a quarter rest. The word "Fine" is written in a decorative script at the end of the upper staff.

The first system of the musical score consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a whole rest in the first measure, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The lower staff begins with a treble clef and contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-

Handwritten musical notation on two staves. The top staff begins with a treble clef and contains a series of eighth and sixteenth notes, some beamed together. The bottom staff also begins with a treble clef and contains similar rhythmic patterns, including a triplet of eighth notes. The notation is written in black ink on a white background.

*Dal segno al Fine*



## Chegou o Natal

13



## No telhado de minha casa

14





## Mamãe não quer

15

*Da capo al Fine*

## Barcarola

16





## Tirolesa

17

The musical score for 'Tirolesa' is written for two staves in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The score is divided into five systems. The first system (measures 17-20) shows a melody in the treble and a bass line in the bass. The second system (measures 21-24) continues the melody and bass line. The third system (measures 25-28) includes a first ending bracket labeled '1a' and a second ending bracket labeled '2a'. The word 'Fine' is written below the first ending. The fourth system (measures 29-32) continues the melody and bass line. The fifth system (measures 33-36) concludes the piece with a double bar line. The text 'Da capo' is written at the bottom right of the fifth system.

1<sup>a</sup> 2<sup>a</sup>  
*Fine*  
*Da capo*

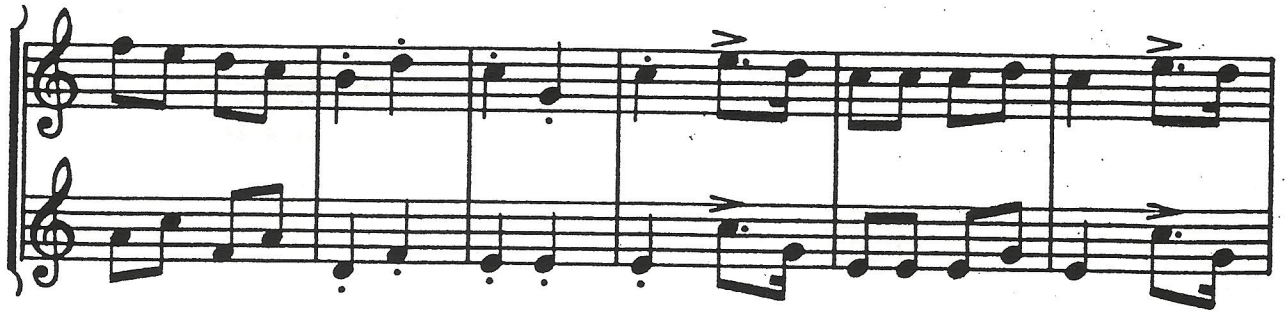
## O Ricardo é meu irmão



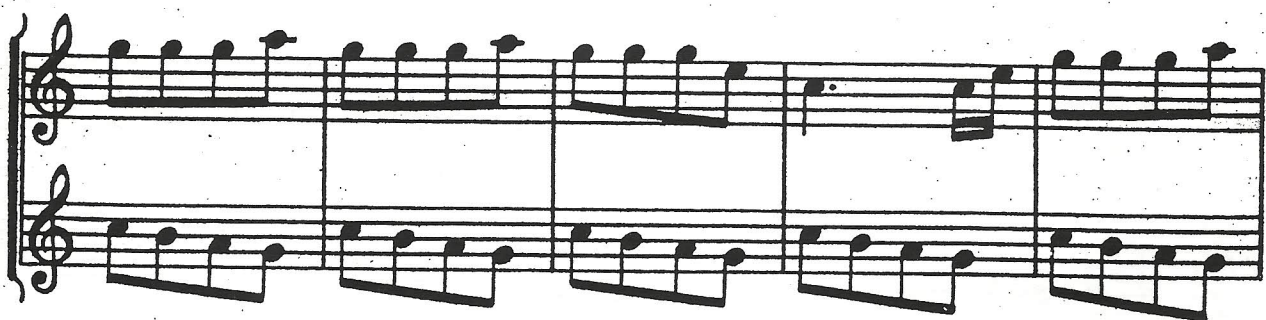
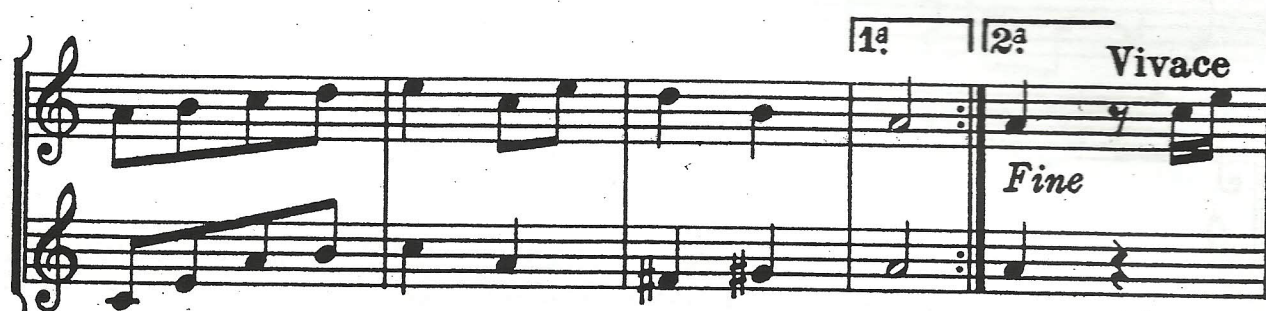


## Lá vou eu, vamos nós

19



## Chuva e sol

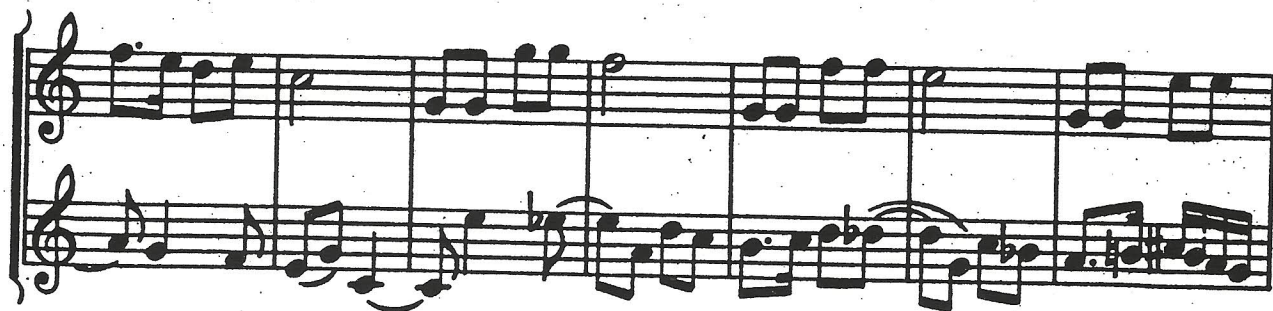


*Da capo al Fine*



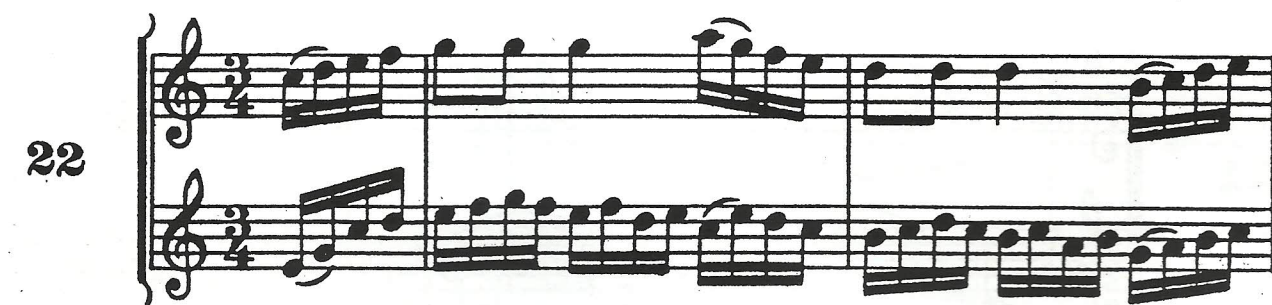
## Longe e perto

21



## Polonesa

22





## Eu vou plantar um girassol

23

The musical score is written for two staves, likely representing a piano accompaniment. It is in the key of B-flat major (two flats) and 2/4 time. The score consists of five systems of two staves each. The first system is marked with the number 23. The melody is primarily in the right hand, featuring eighth and sixteenth notes, with some rests. The left hand provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a final cadence in the fifth system.

# Chegando estão as férias

24

The musical score is written for two staves in 2/4 time. It consists of four systems of music. The first system is marked with the number 24. The melody is written in the upper staff, and the accompaniment is in the lower staff. The music is in a major key and has a cheerful, rhythmic feel. The notation includes eighth notes, quarter notes, and rests. The score ends with a double bar line.



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