ÁLBUM DE QUATRO COMPIÇÕES DIDÁTICAS PARA CORDAS E BATERIA

ÁLBUM DE QUATRO COMPIÇÕES DIDÁTICAS PARA CORDAS E BATERIA

O “Álbum de quatro composições didáticas” propõe aos estudantes de cordas o desenvolvimento da habilidade da leitura na primeira posição do braço e, aos bateristas, a leitura rítmica nos instrumentos cimbau, pratos, caixa, tons e surdo. O álbum também pode ser tocado com outros instrumentos musicais, por exemplo: teclado, piano, escaleta, cavaco, bandolim, viola caipira, viola de machete, flauta, trombone, percussão, dentre outros. As músicas que compuseram o álbum foram: 1) Xote Elétrico, 2) Amor de Guitabinha, 3) O Trio Elétrico, e 4) Vem Ver.

Xote Elétrico

O Xote é um gênero brasileiro popularmente conhecido no nordeste. Ele está relacionado com as danças das festas juninas. Alguns autores defendem que ele originou-se do ritmo *schottisch,* o qual "apareceu durante a Regência e dominou na Maioridade e no Império (...)" (MARIZ, 1977, p 166).

Obs.: Ao cimbau da bateria foi acrescentada a figura colcheia. Neste caso, o professor pode auxiliar oralmente e com demonstração.

Amor de Guitabinha

Está composição foi dividida em duas partes, propomos ao estudante a vivência da polirritmia musical. Para isso, nós escrevemos está música em compasso ternário (3/4) de maneira que a cada dois compassos fosse formado um ciclo de seis tempos (6/4). Com essa junção, fomos capazes de utilizar a clave africana chamada de *vassi*.

A parte B foi concebida para que o estudante tivesse a sensação de deslocamento do tempo forte (emíola). As partes escritas para bateria e baixo, passam a acentuar a cada semínima pontuada, de maneira que os demais instrumentos soam como se estivessem tocando quiálteras.

Assim, dois compassos ternários (tocados pela guitarra baiana, guitarra e violão) soam concomitantemente a um quaternário (tocados pelo baixo e bateria), apesar da escrita não ter sido alterada por razões pedagógicas.

O Trio Elétrico

O Trio Elétrico era o nome pelo qual era conhecido o grupo musical dos inventores da guitarra baiana e da *Fobica*, Dodô & Osmar. O Trio Elétrico Dodô & Osmar foi o responsável pela fusão do frevo pernambucano com melodias e ritmos advindos do *passo doble,* polca, choro, dentre outros. Essa mistura gerou o gênero instrumental chamado de frevo baiano que presava pelo virtuosismo do guitarrista.

A fóbica evoluiu e passou a ser designada por "trio elétrico": um caminhão equipado com equipamentos capazes de emitir uma grande quantidade de decibéis a uma longa distância.

O frevo baiano deixou de ser instrumental e passou a ser cantado, sendo fusionado com: o rock, os ritmos africanos e caribenhos, forró, dentre outros. Esta fusão fez surgir o gênero *axé music*.

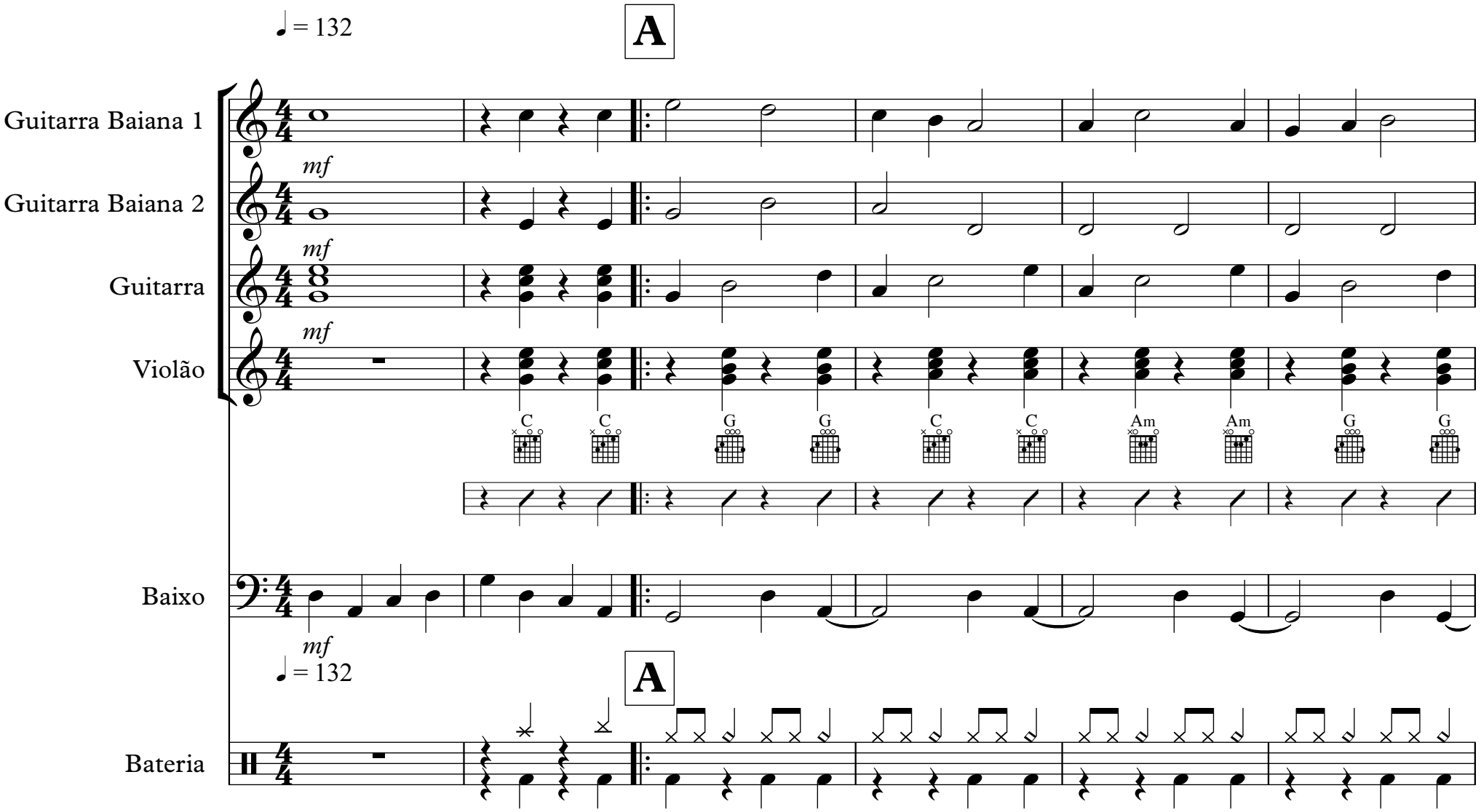
Vem Ver

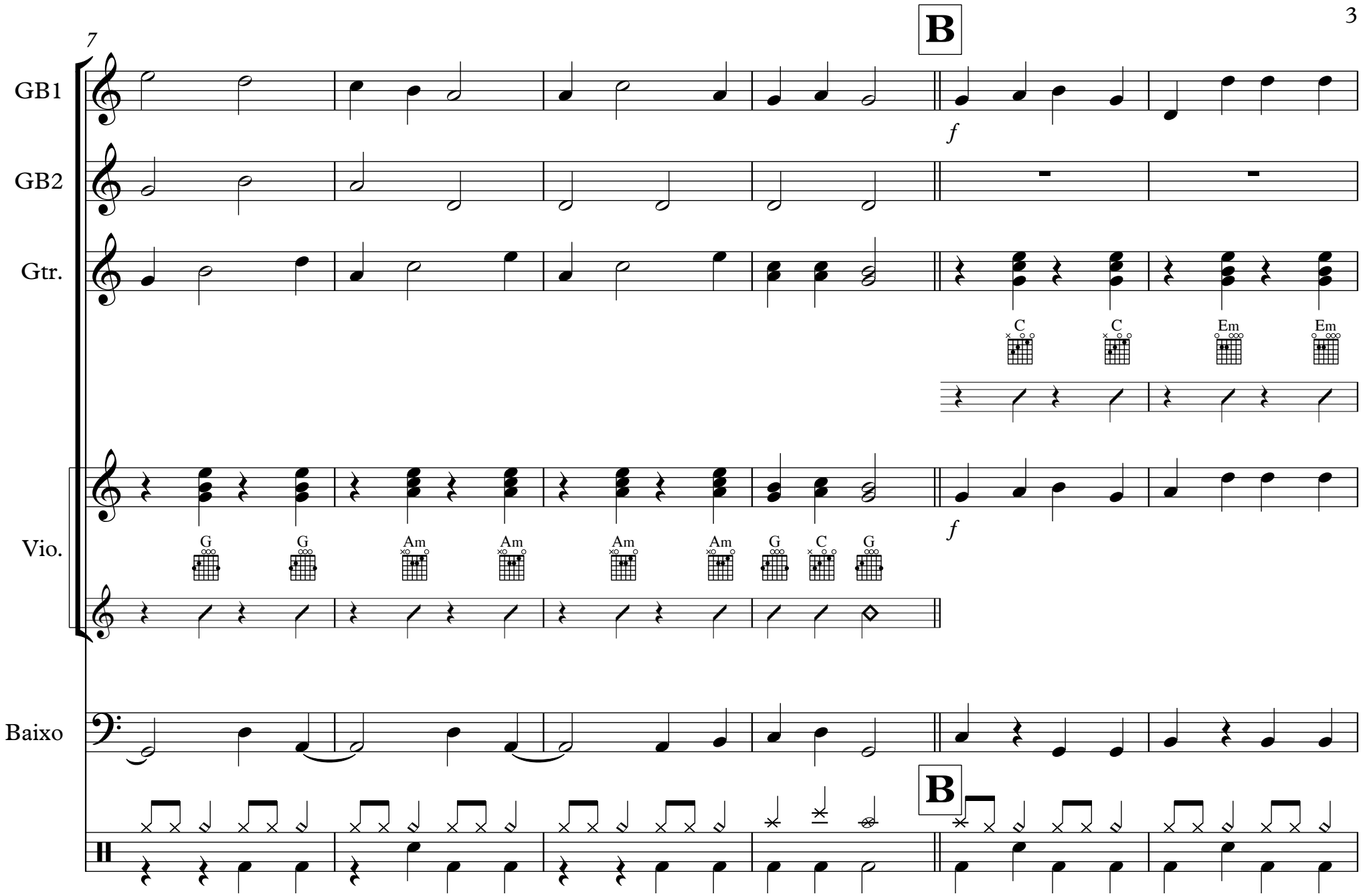
Vem Ver foi escrita em estilo rock progressivo, gênero que esteve em voga no Brasil nos ano 70. As bandas Som Nosso de Cada Dia e Mutantes foram seus maiores representantes nacionais. A parte “A” desta música foi composta em harmonia modal para proporcionar ao aluno a vivência do modo *dórico*. Recomendamos o treinamento de improvisação com um *vamp* na parte A.

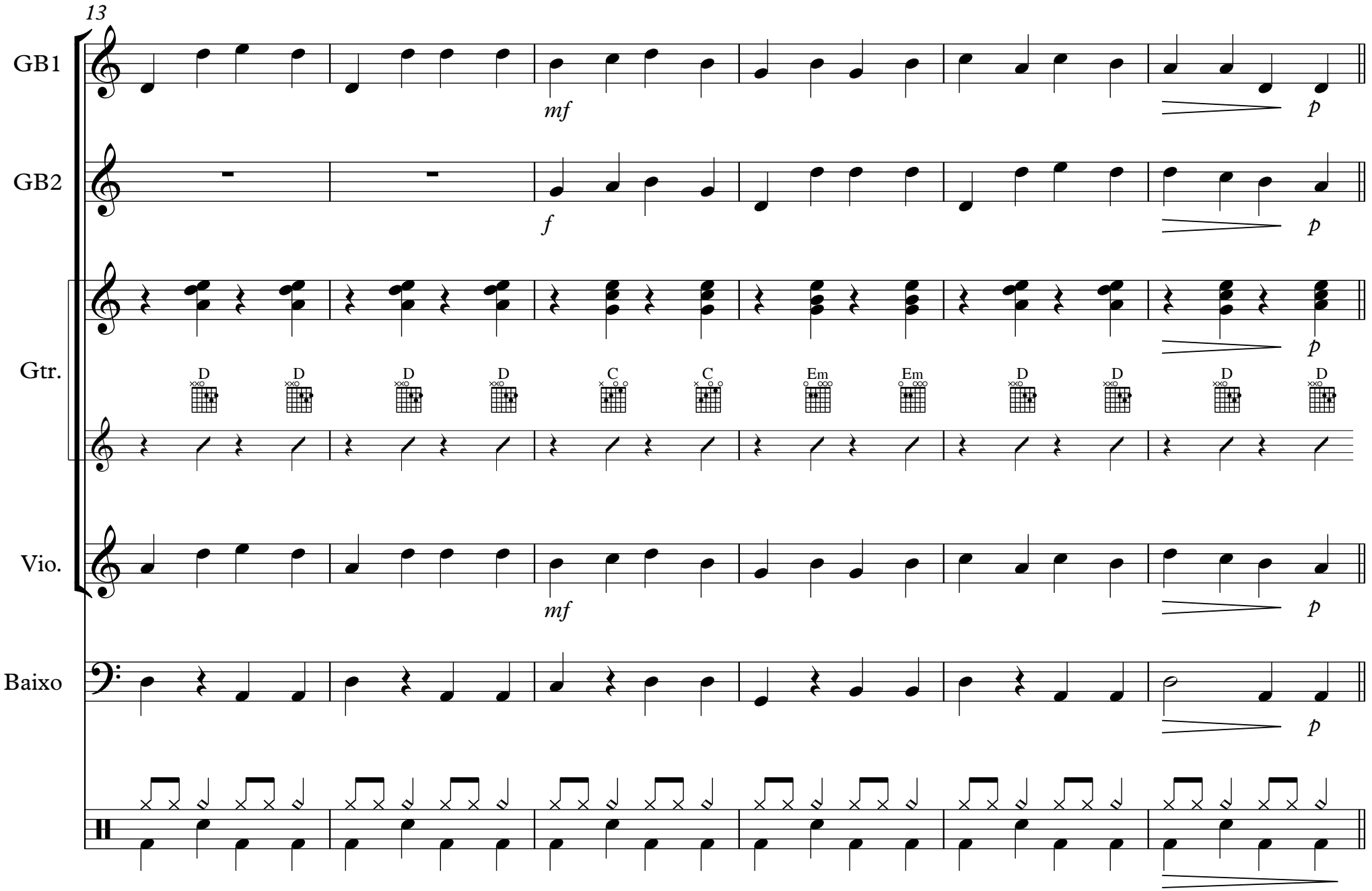
Xote Elétrico

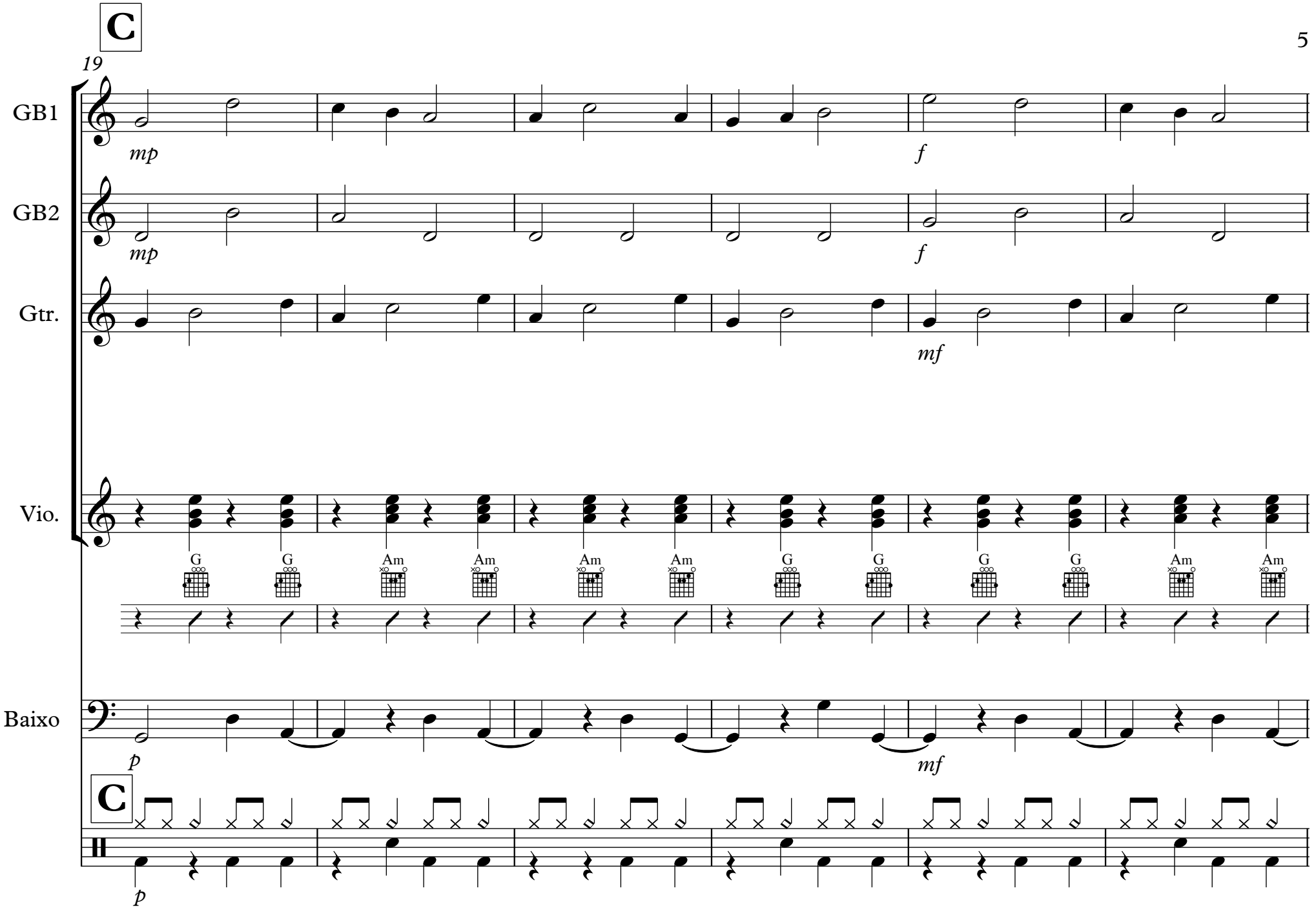
O Xote é um gênero brasileiro popularmente conhecido no nordeste, está relacionado com as danças da festas juninas. Alguns autores defendem que ele originou-se do ritmo *schoottich*, o qual "apareceu durante a Regência e dominou na Maioridade e no Império (...)" (MARIZ, 1977, p 166).

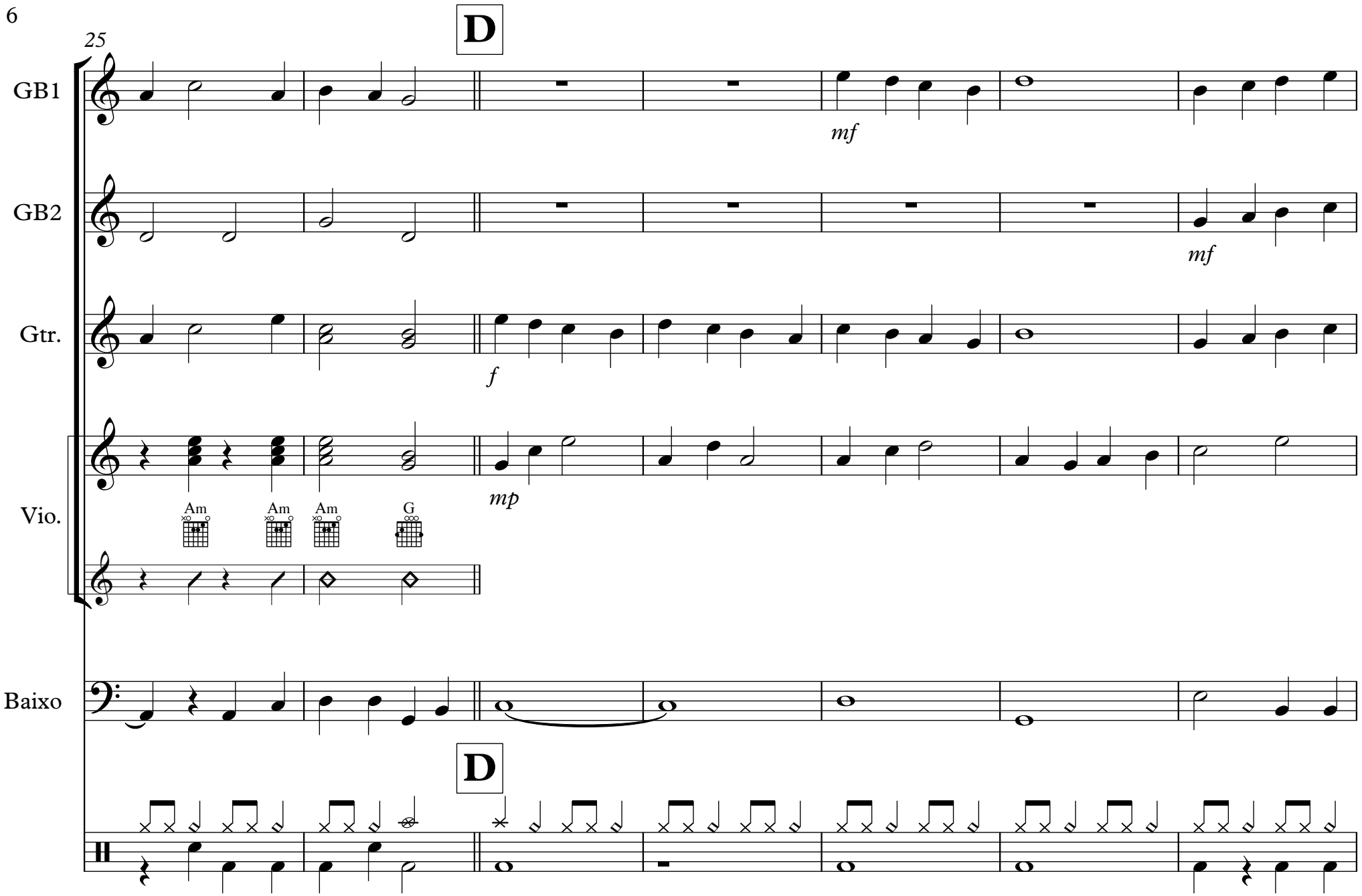
Xote Elétrico




7
B
GB1
GB2
Gtr.
Vio.
Baixo
f
C
C
Em
Em
G
G
Am
Am
Am
Am
G
C
G
B


13
GB1
mf
p
GB2
f
p
Gtr.
D
D
D
D
C
C
Em
Em
D
D
D
D
p
Vio.
mf
p
Baixo
p


C
19
GB1
mp
f
GB2
mp
f
Gtr.
mf
Vio.
G
G
Am
Am
Am
Am
G
G
G
G
Am
Am
Baixo
p
mf
C
p


25
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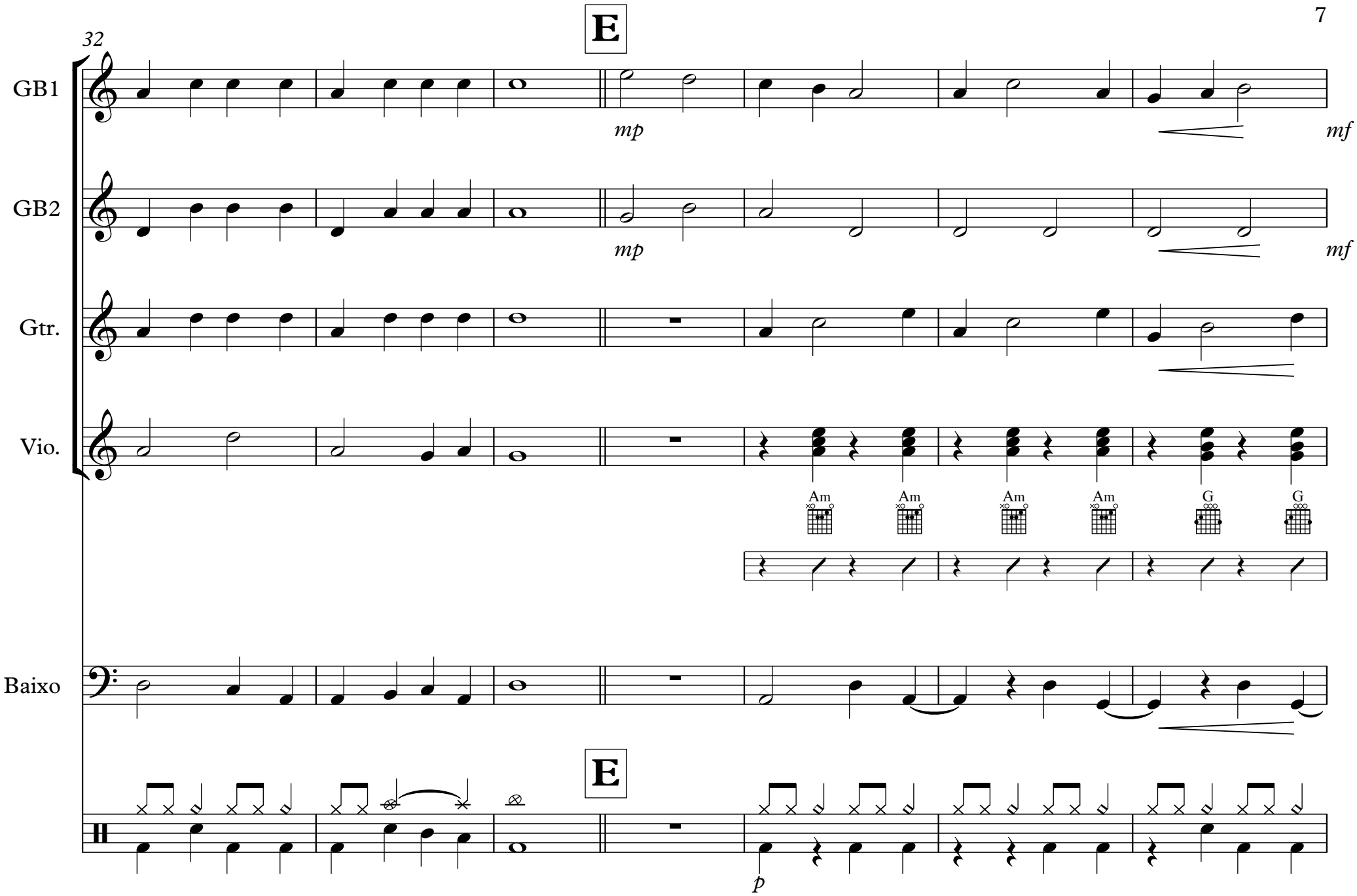
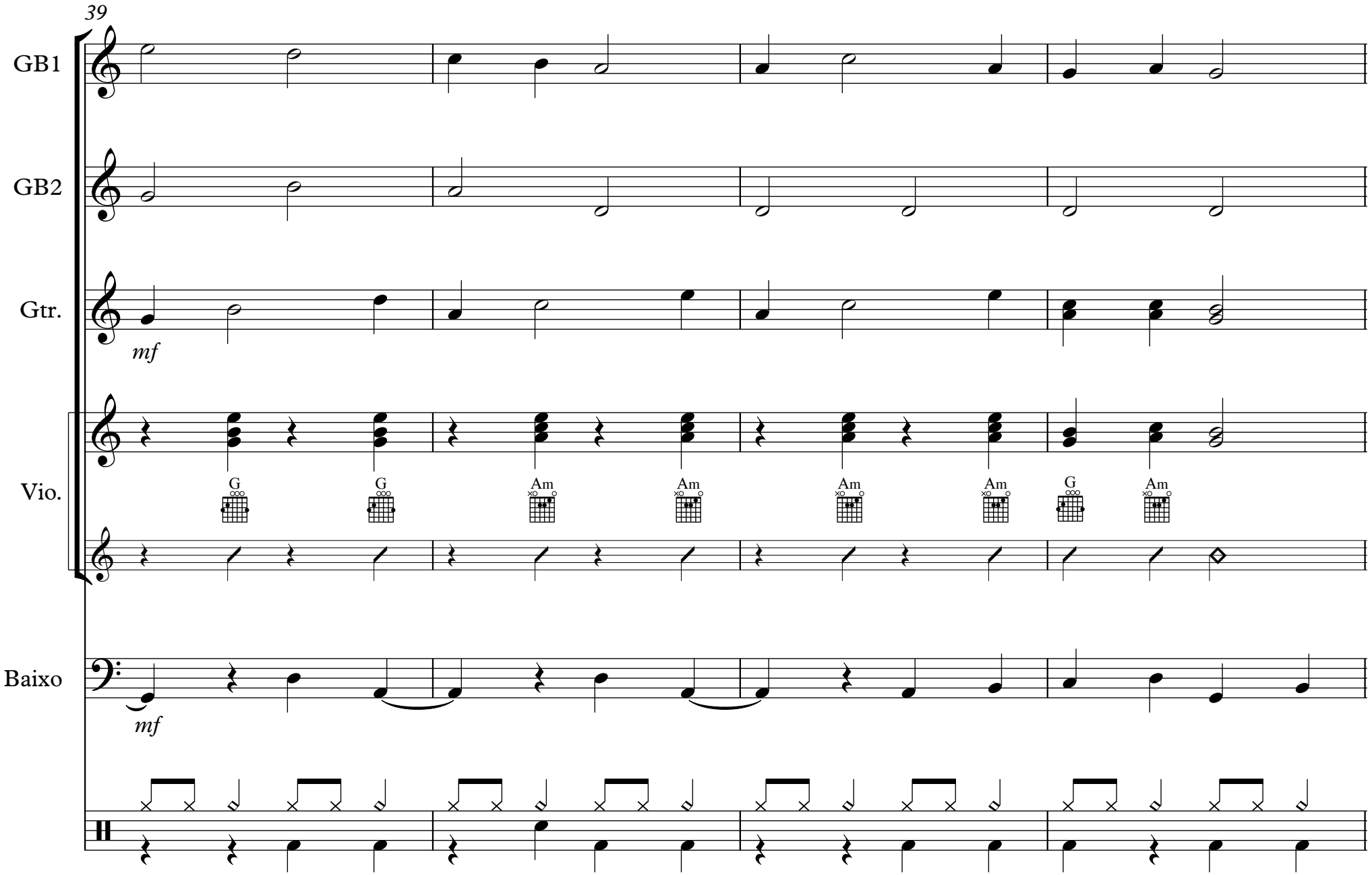
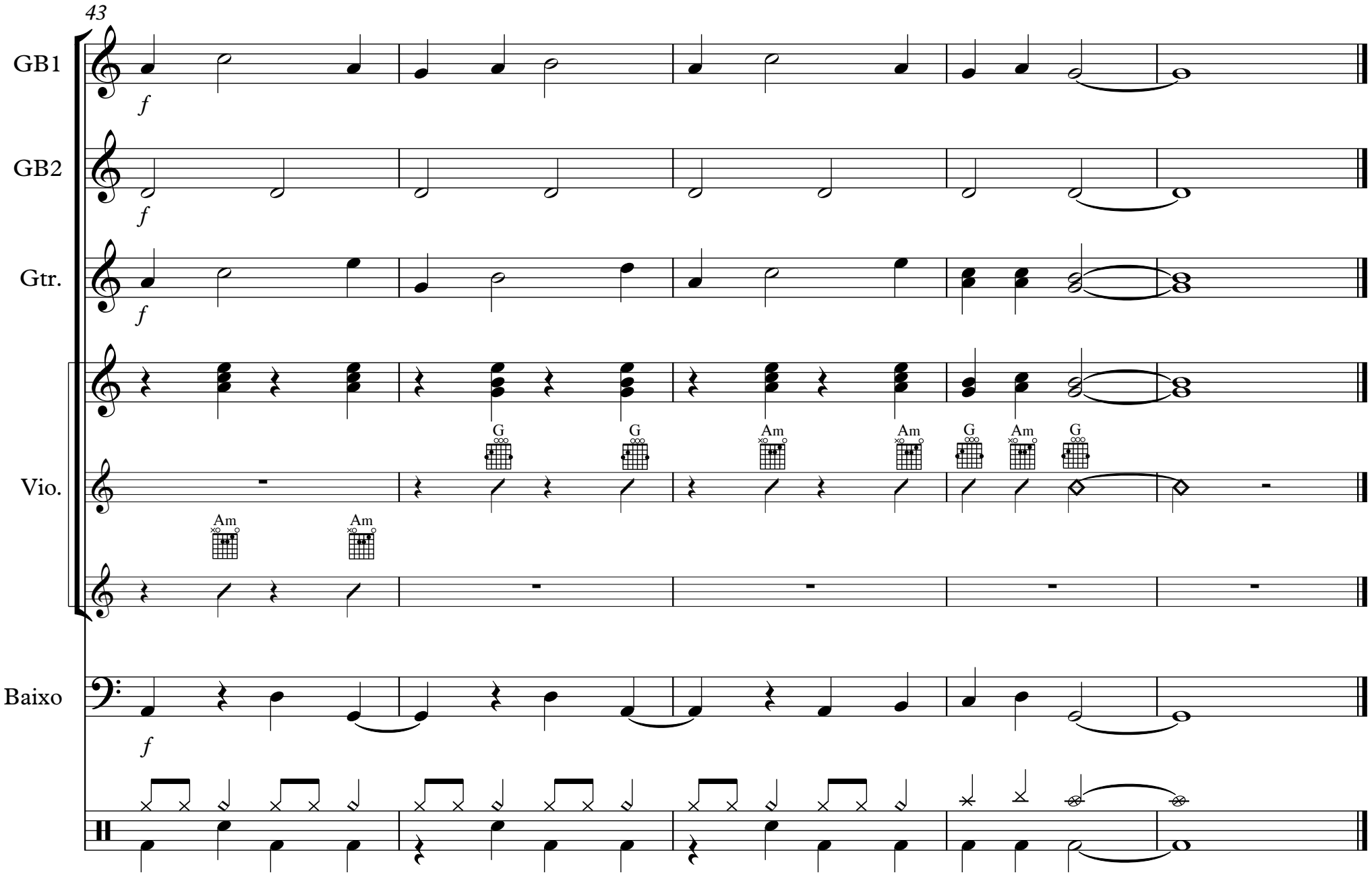
GB1
mf
GB2
mf
Gtr.
f
Vio.
mp
Am
Am
Am
G
Baixo
D

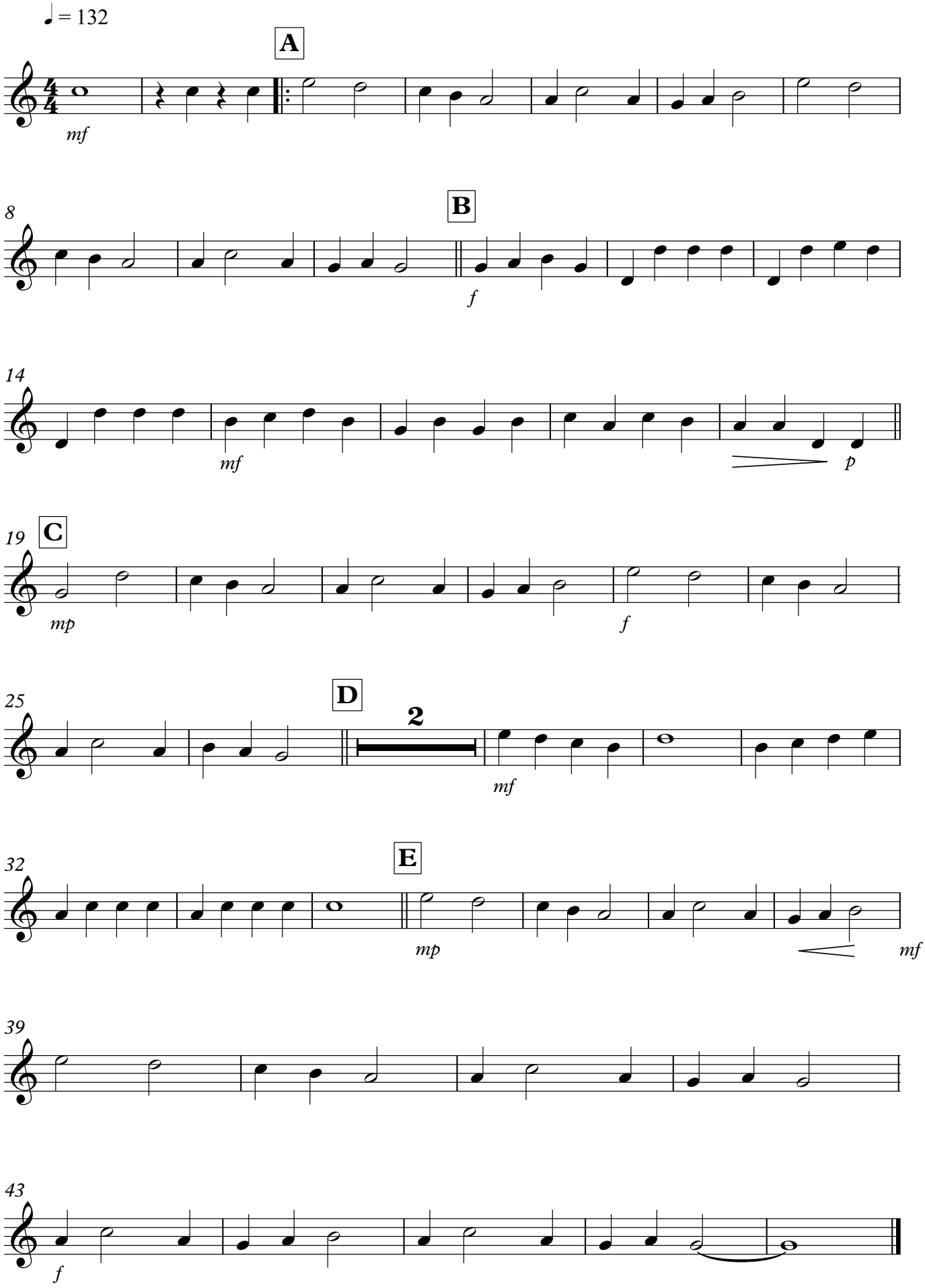

E
32
GB1
mp
mf
GB2
mp
mf
Gtr.
Vio.
Am
Am
Am
Am
G
G
Baixo
E
p


39
GB1
GB2
Gtr.
mf
Vio.
G
G
Am
Am
Am
Am
G
Am
Baixo
mf


43
GB1
GB2
Gtr.
Vio.
Baixo
f
G
Am

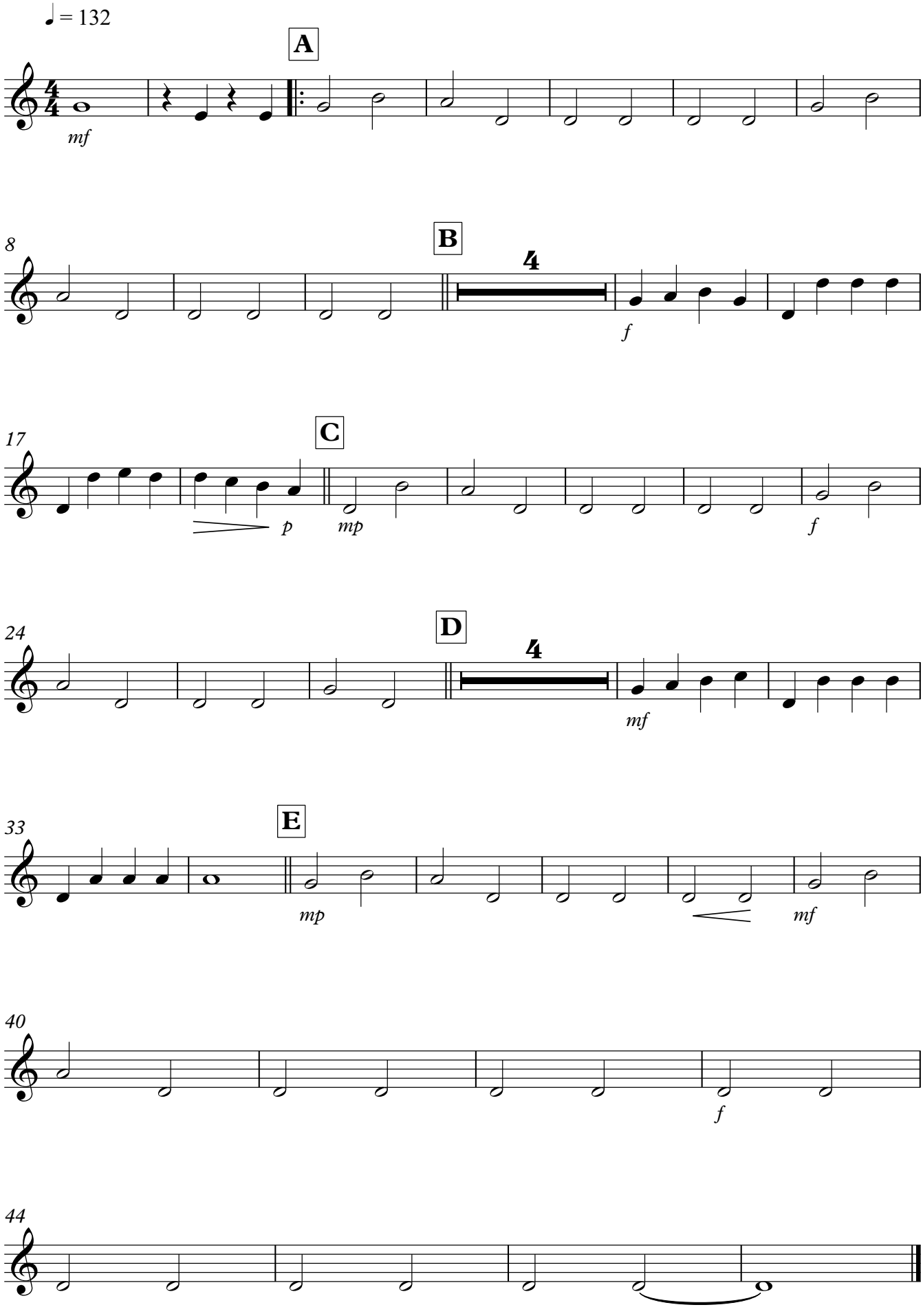
Xote Elétrico

Guitarra Baiana 1



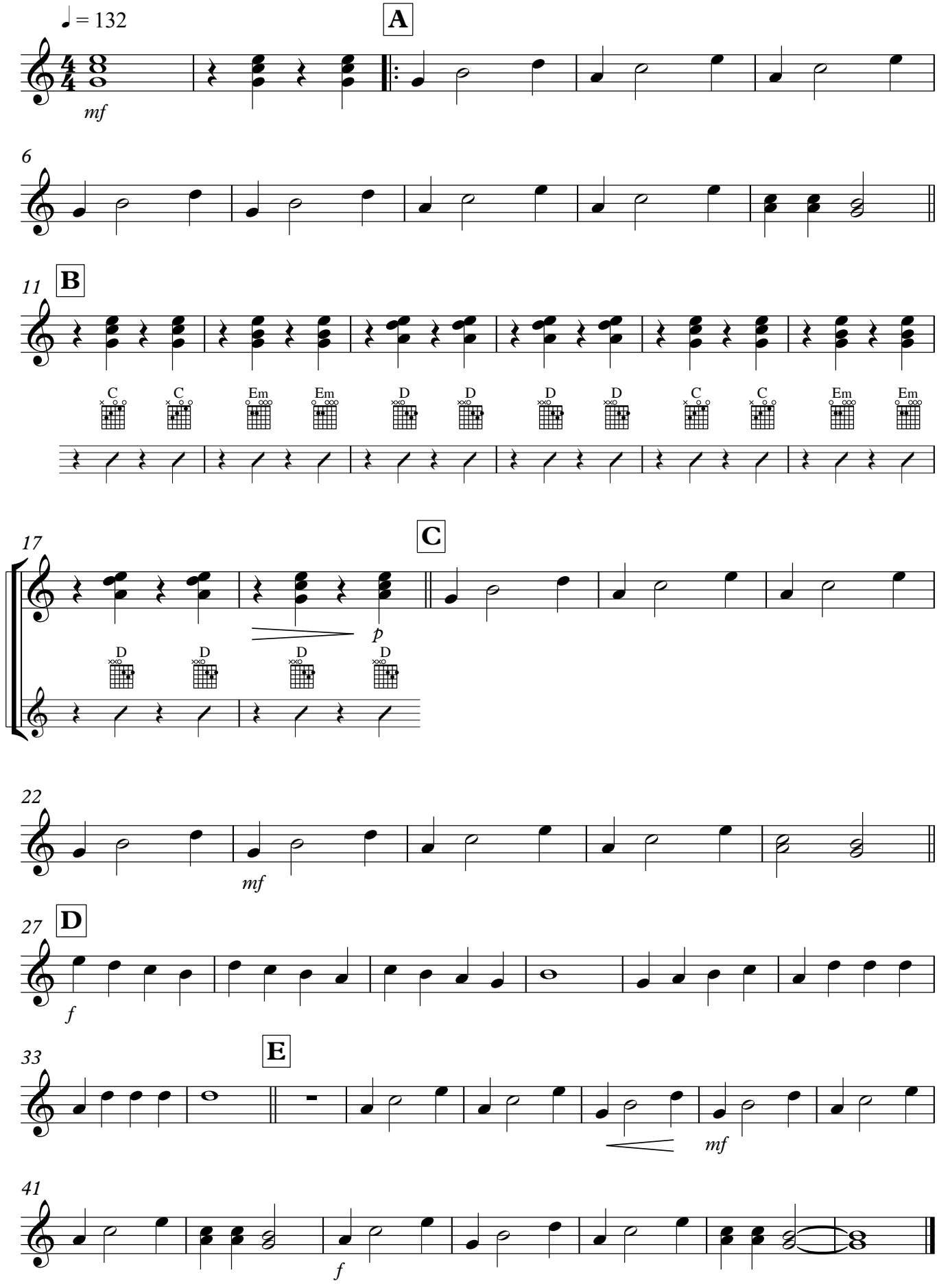
Xote Elétrico

Guitarra Baiana 2



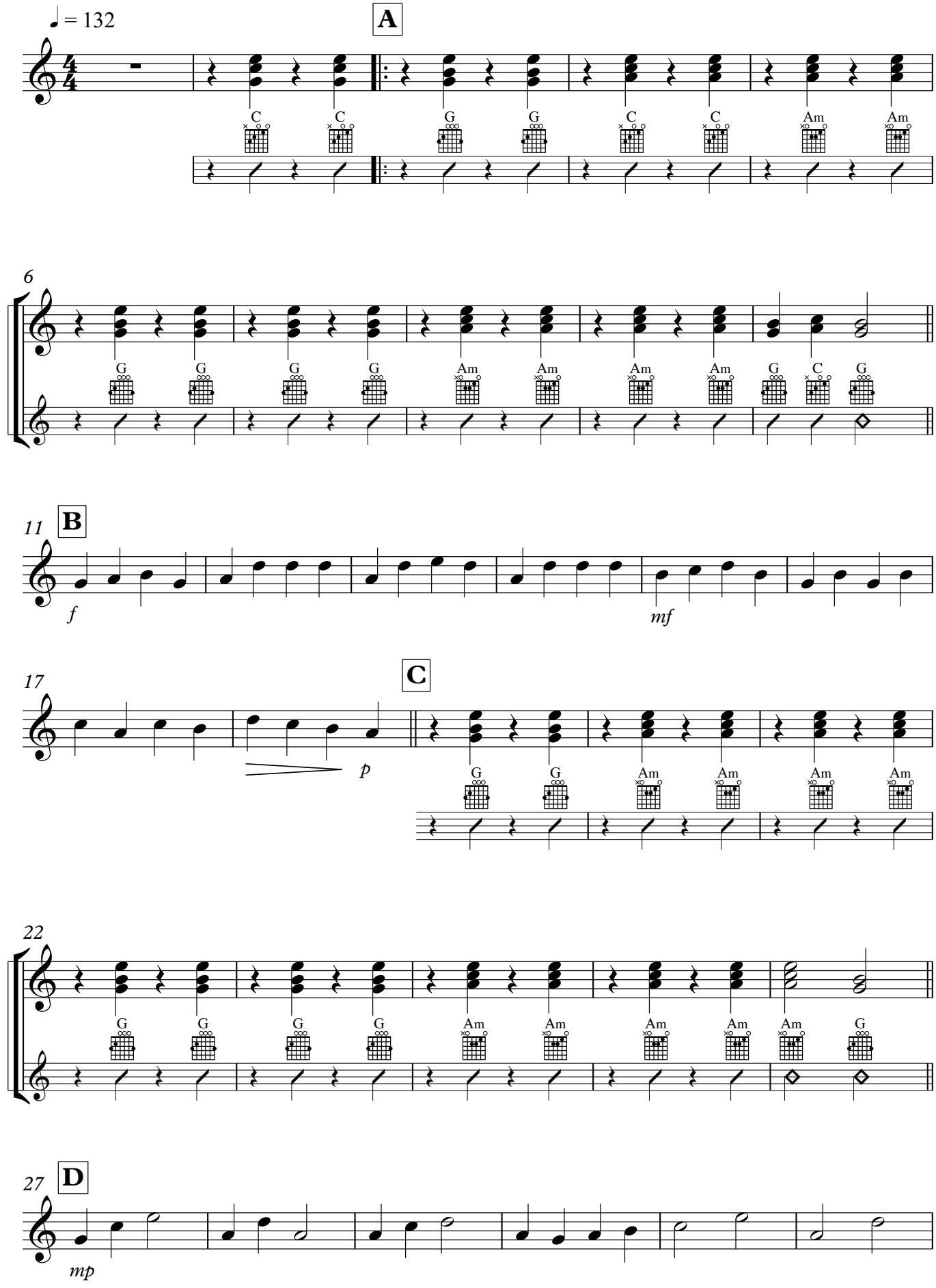
Xote Elétrico

Guitarra

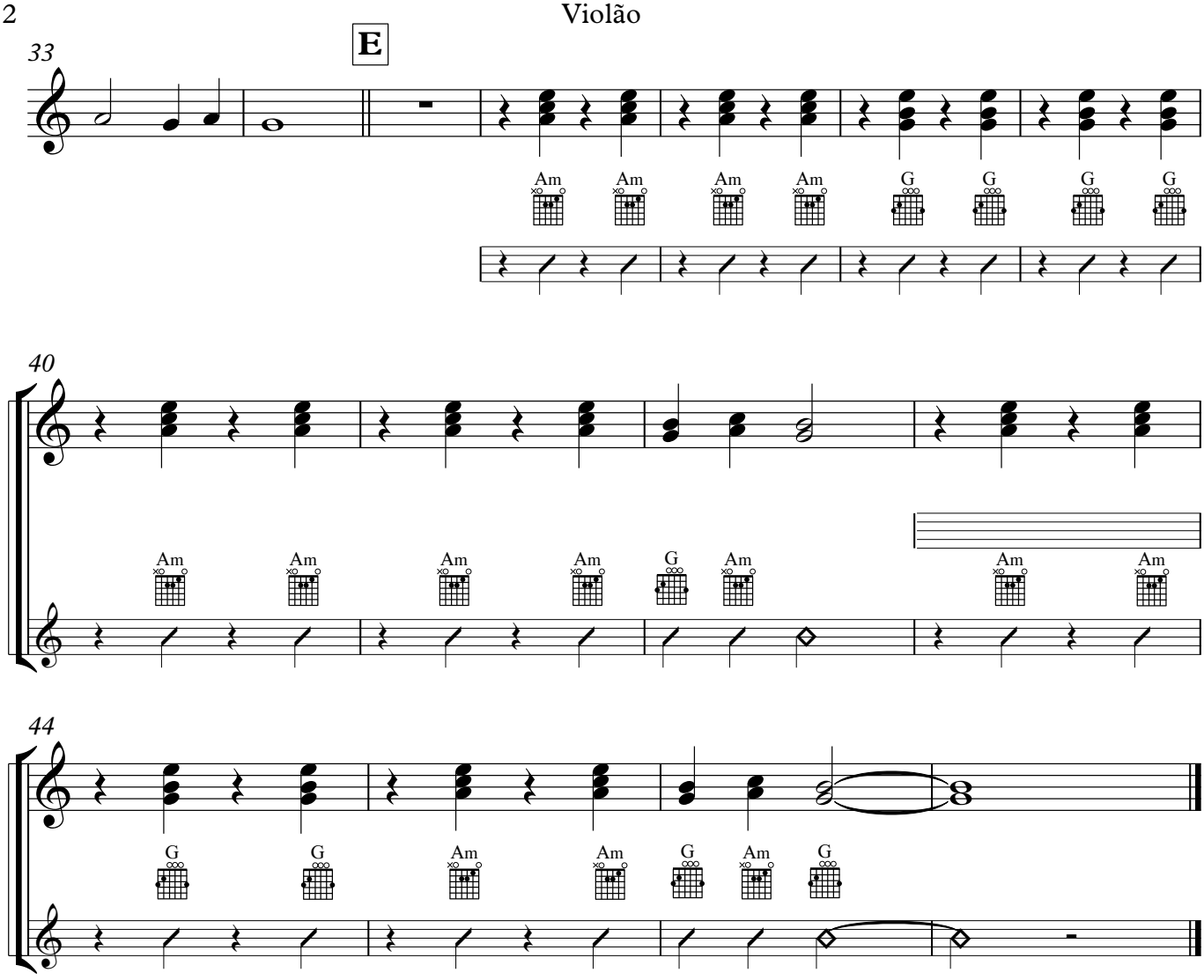


Xote Elétrico

Violão



V.S.


33
E
Am Am Am Am G G G G
40
Am Am Am Am G Am Am Am
44
G G Am Am G Am G

Xote Elétrico

Baixo

♩ = 132

A

mf

6

11 **B**

17 **C**

p *p*

22

mf

27 **D**

35 **E**

mf

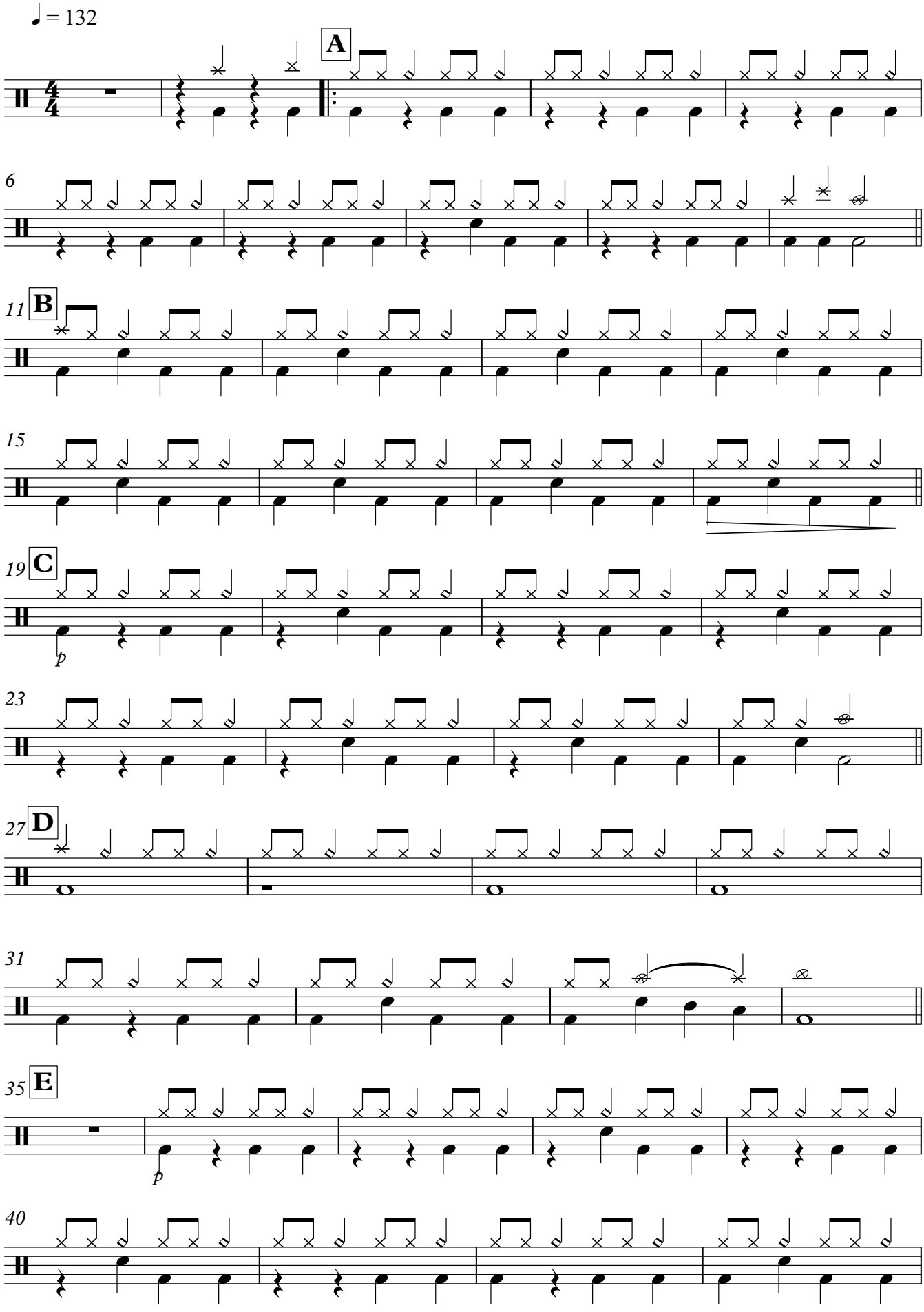
41

f

44

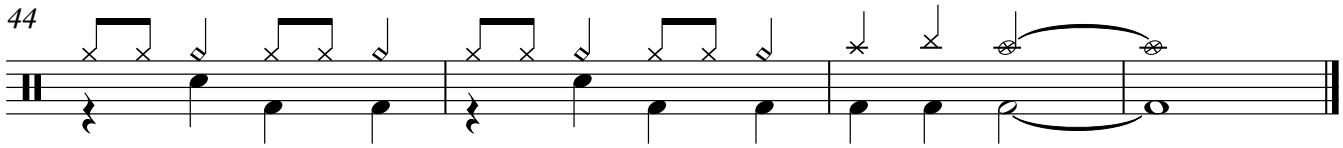
Xote Elétrico

Bateria



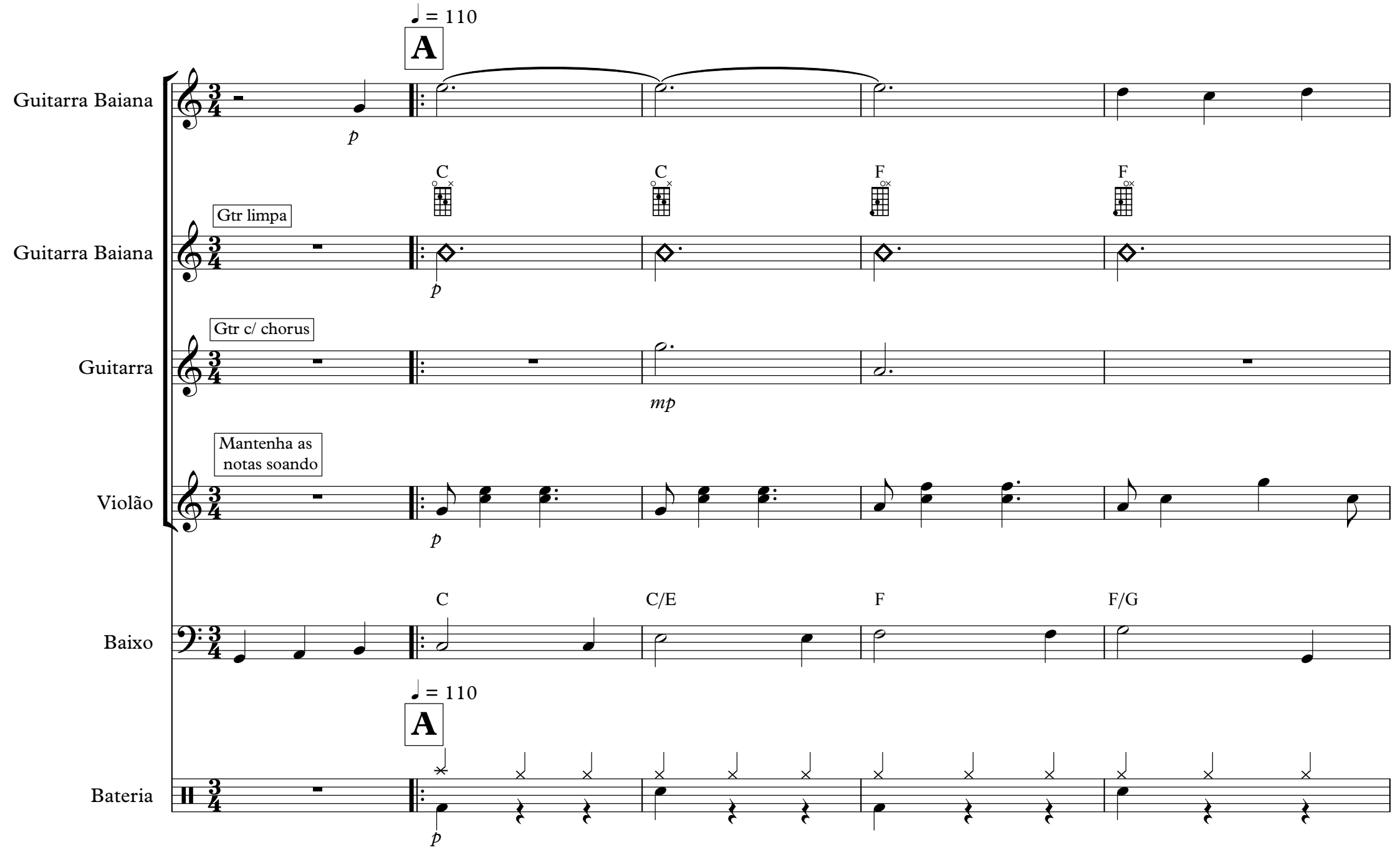
V.S.

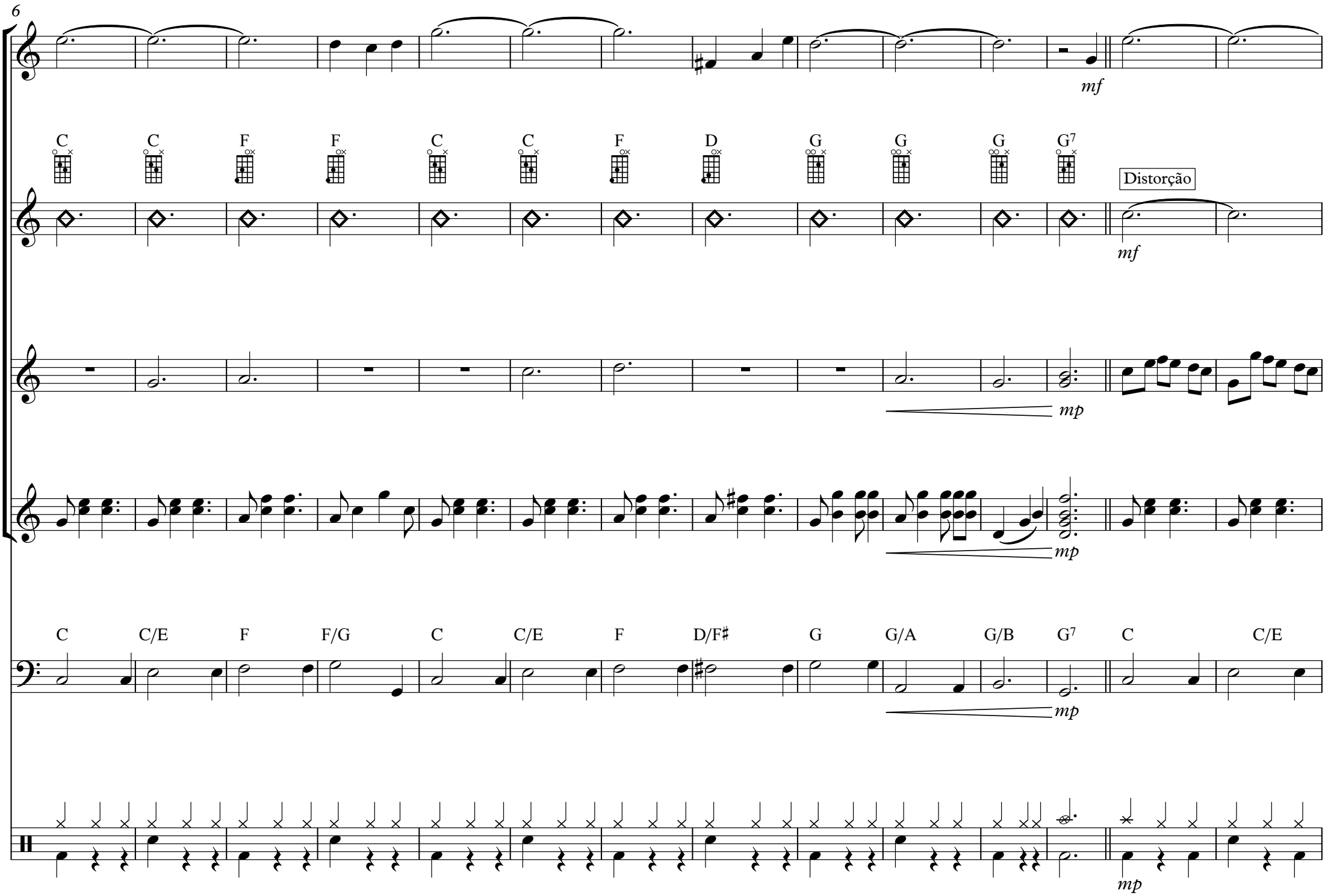
Bateria

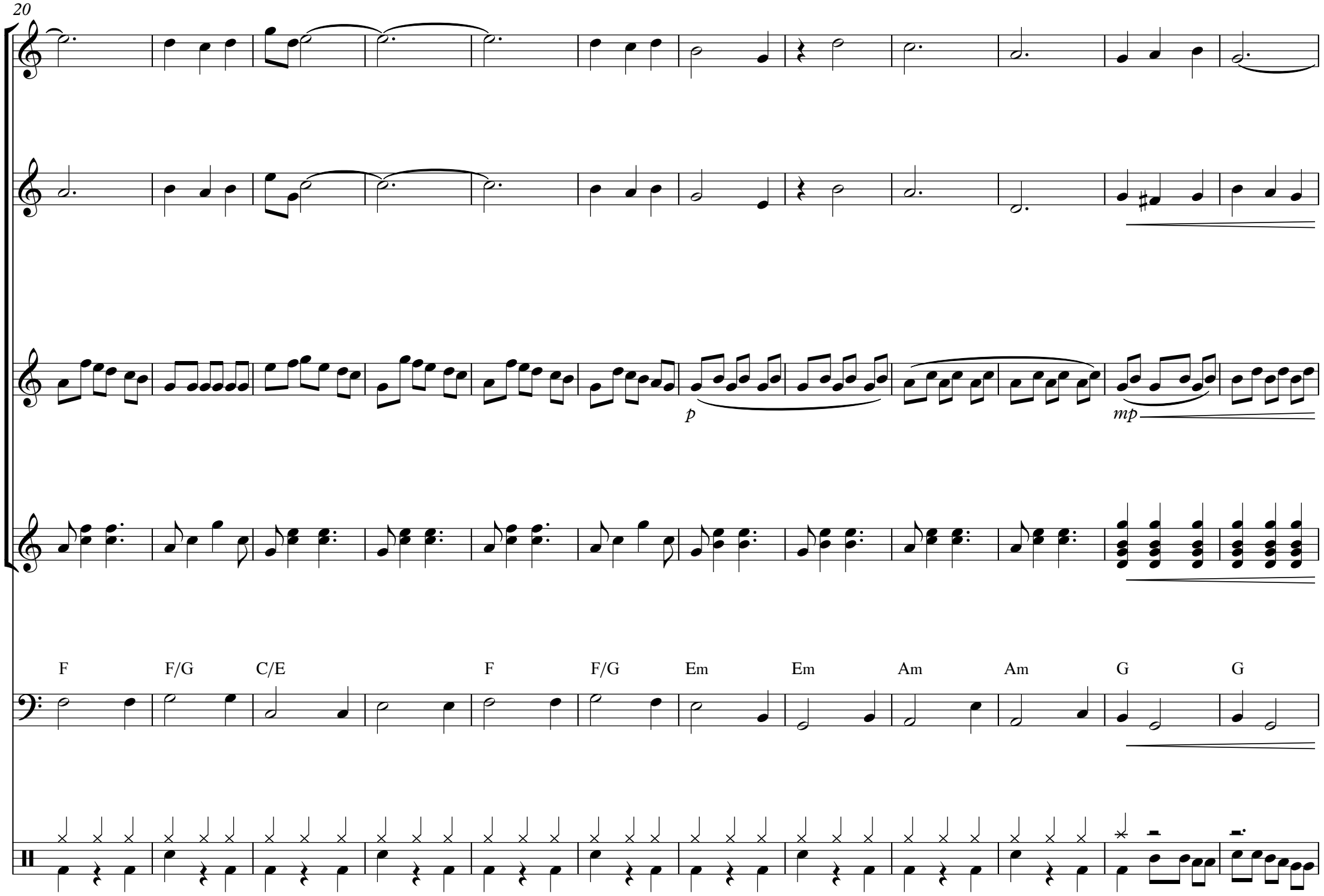


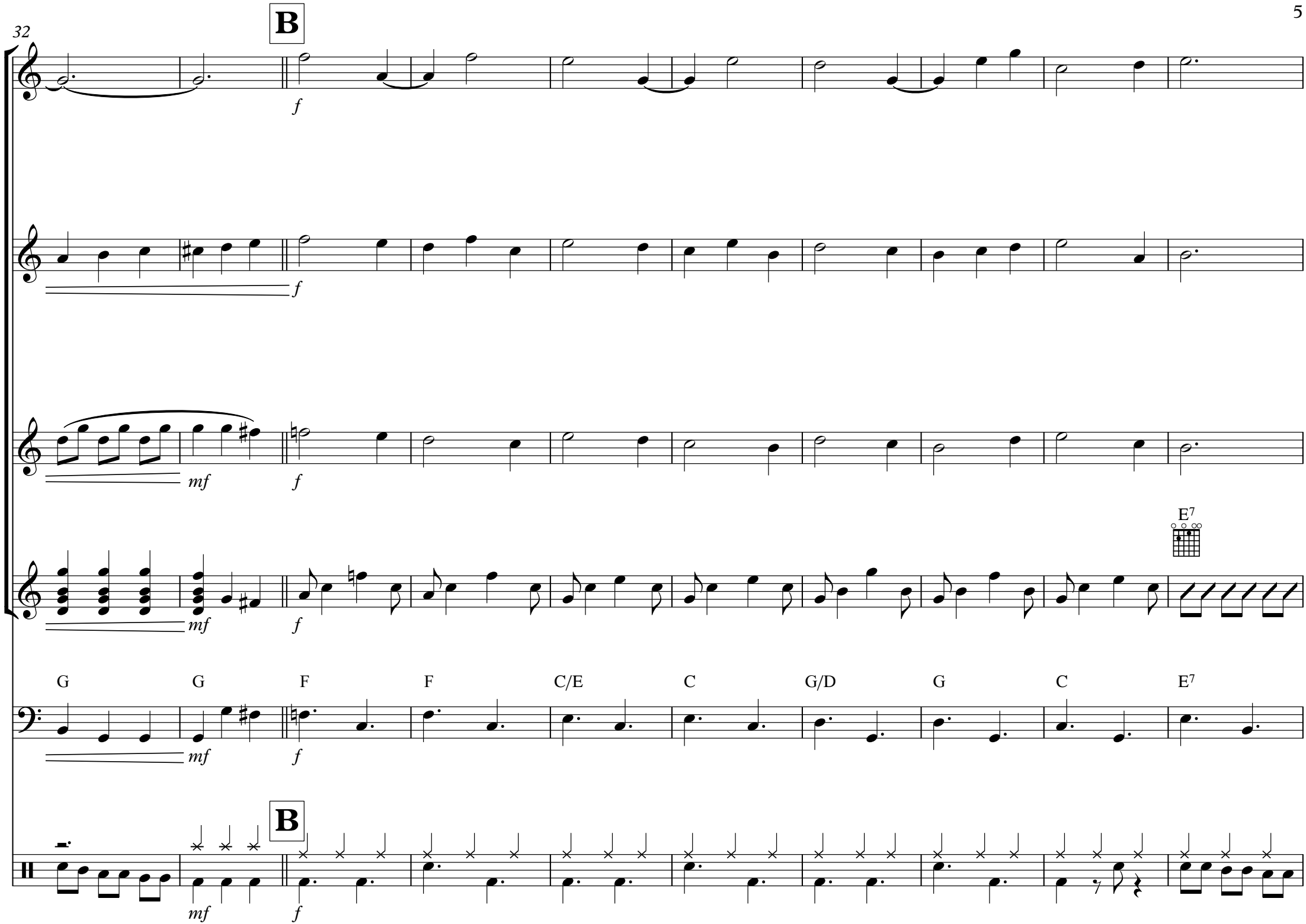
Amor de Guitabinha

Amor

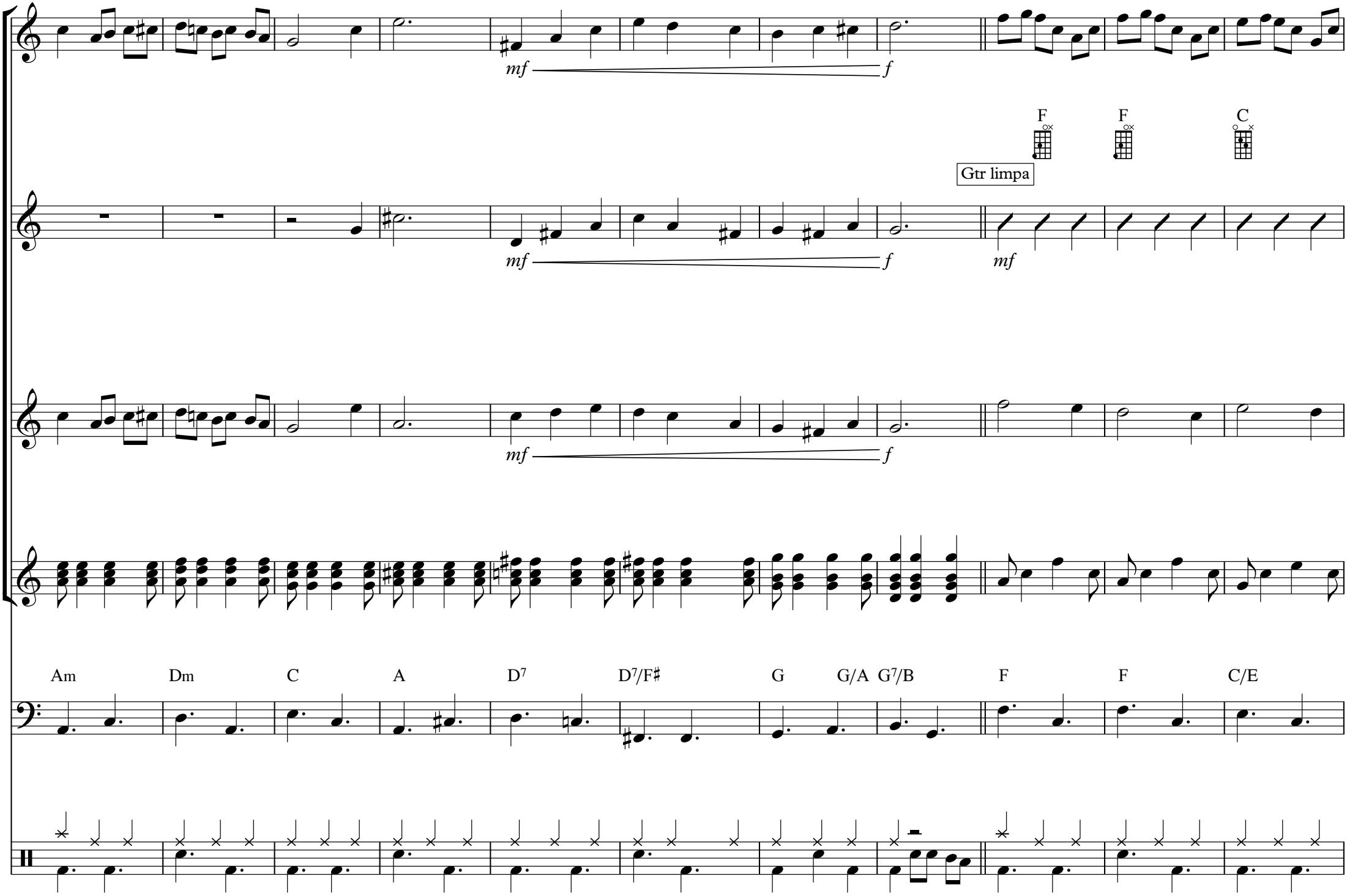

♩ = 110
A
Guitarra Baiana
p
C
C
F
F
Gtr limpa
Guitarra Baiana
p
Gtr c/ chorus
Guitarra
mp
Mantenha as notas soando
Violão
p
C
C/E
F
F/G
Baixo
♩ = 110
A
Bateria
p


6
mf
C C F F C C F D G G G G7
Distorção
mf
mp
mp
C C/E F F/G C C/E F D/F♯ G G/A G/B G7 C C/E
mp
mp

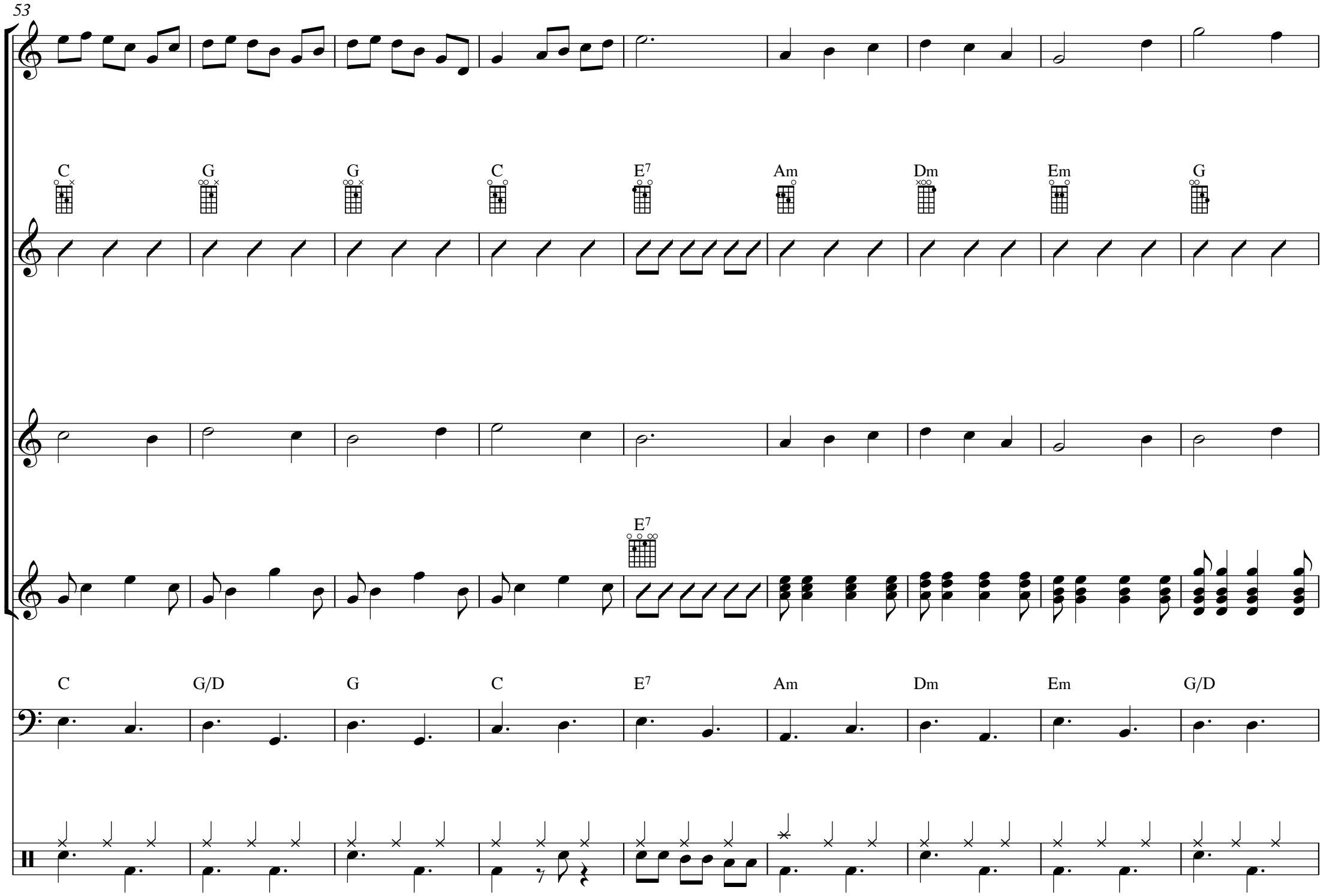

20
p
mp
F
F/G
C/E
F
F/G
Em
Em
Am
Am
G
G

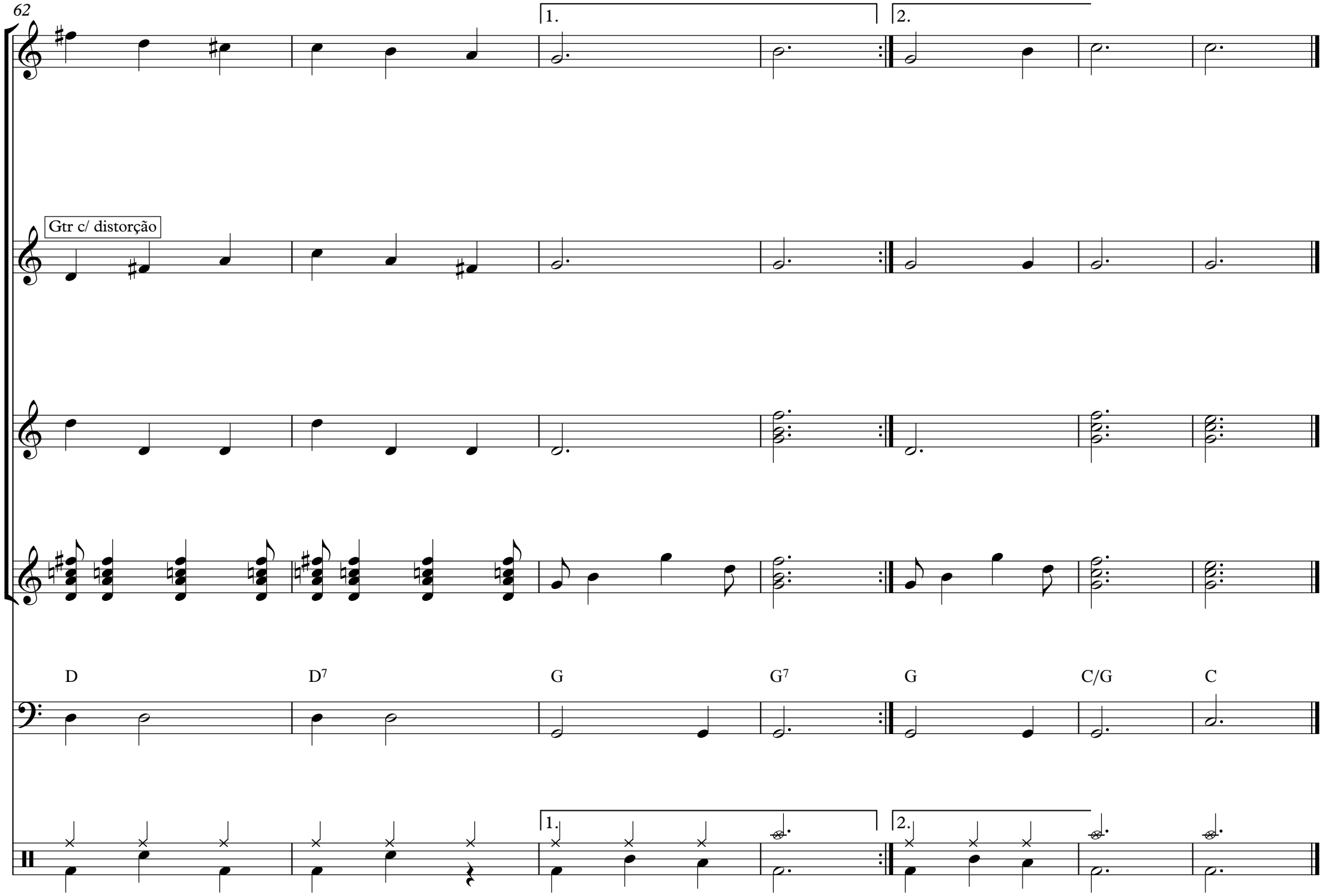

32
B
f
f
mf
f
E7
mf
f
G
G
F
F
C/E
C
G/D
G
C
E7
mf
f
B
mf
f

42



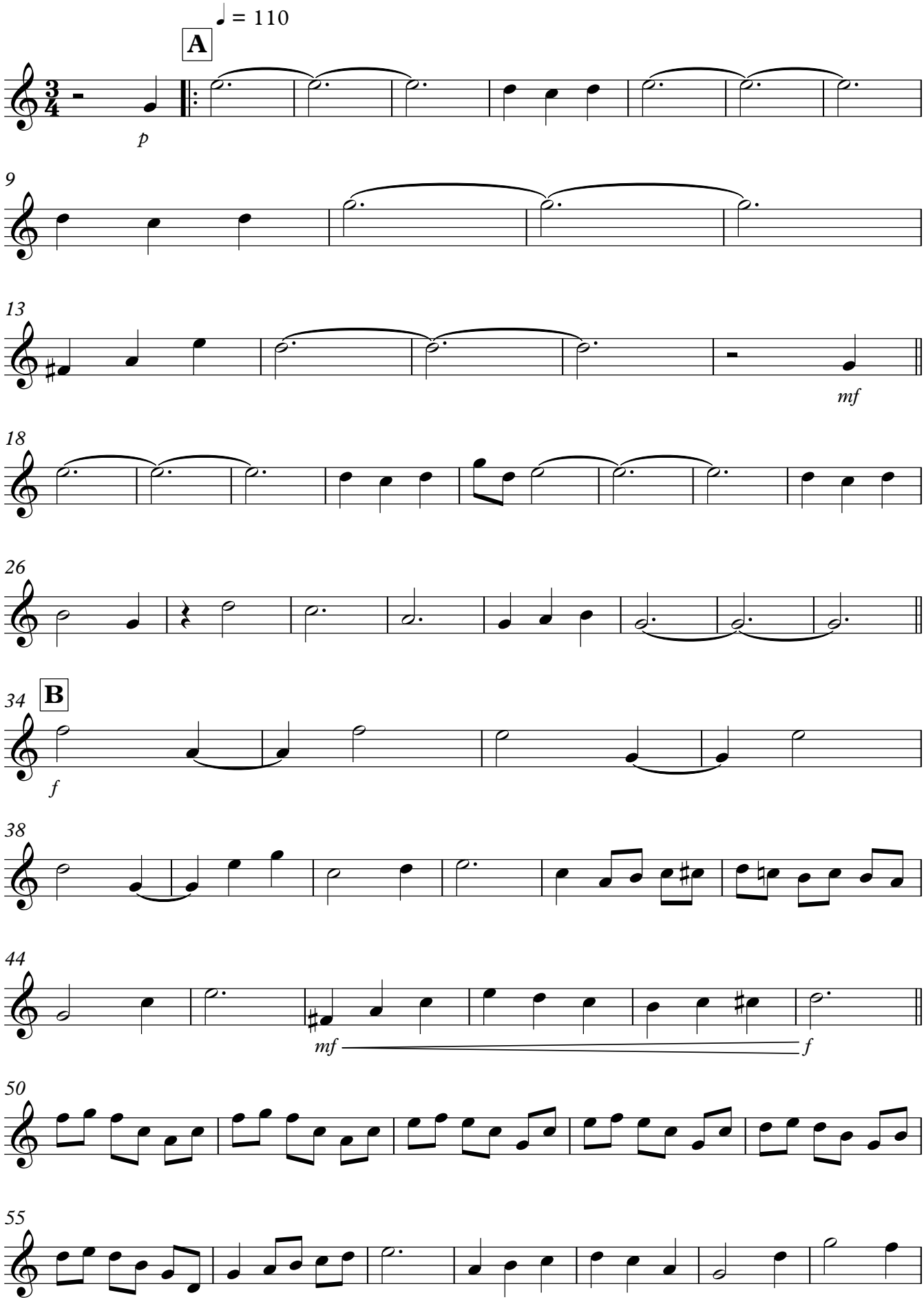
53



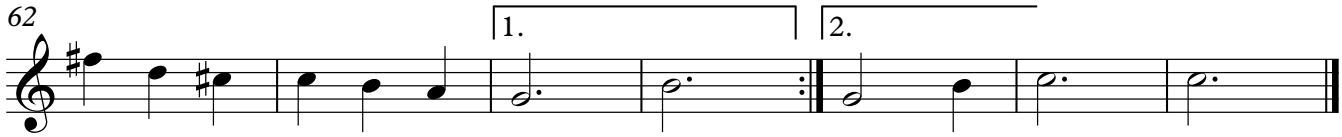

62
1.
2.
Gtr c/ distorção
D
D7
G
G7
G
C/G
C
1.
2.

Amor

Guitarra Baiana

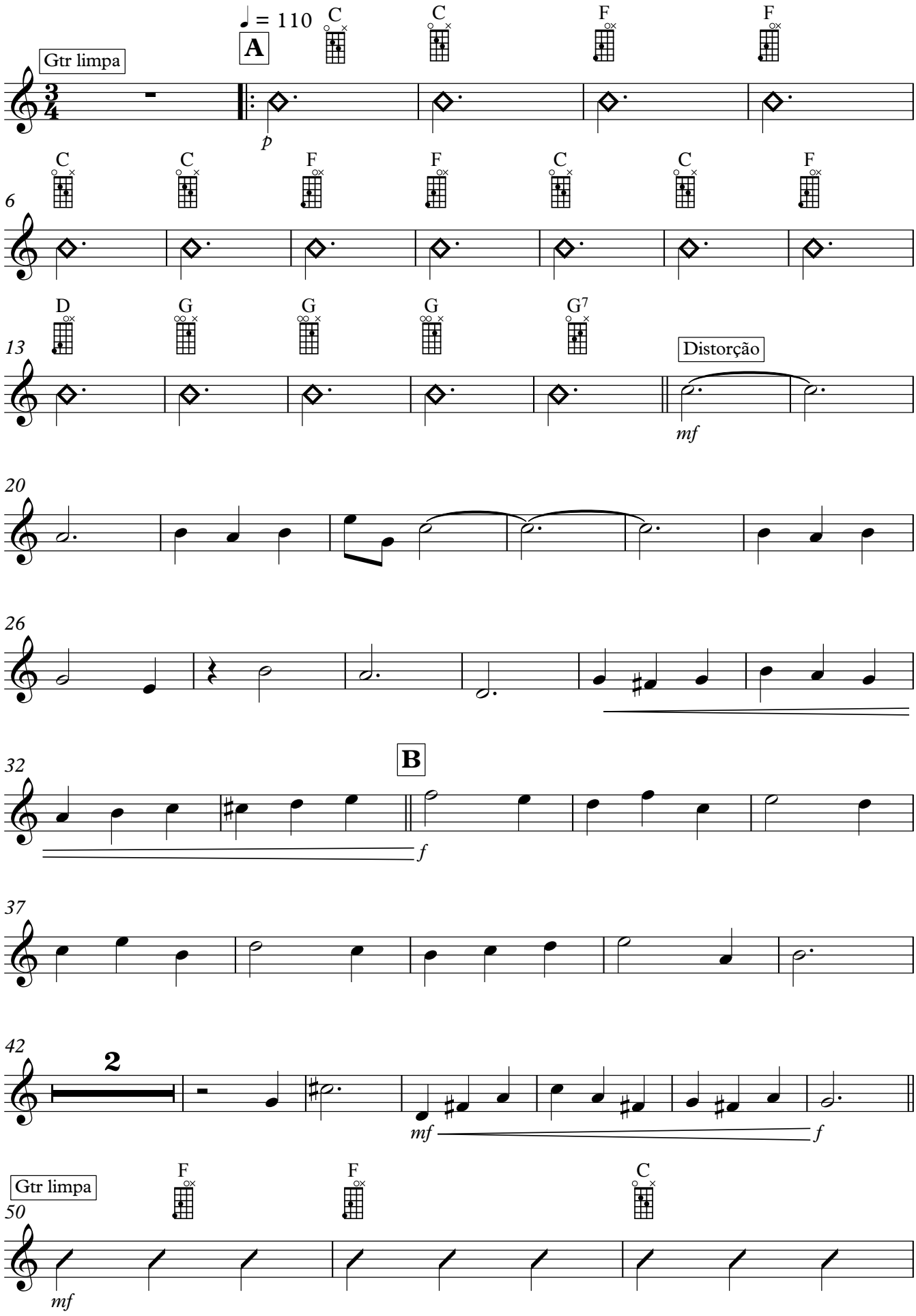


Guitarra Baiana

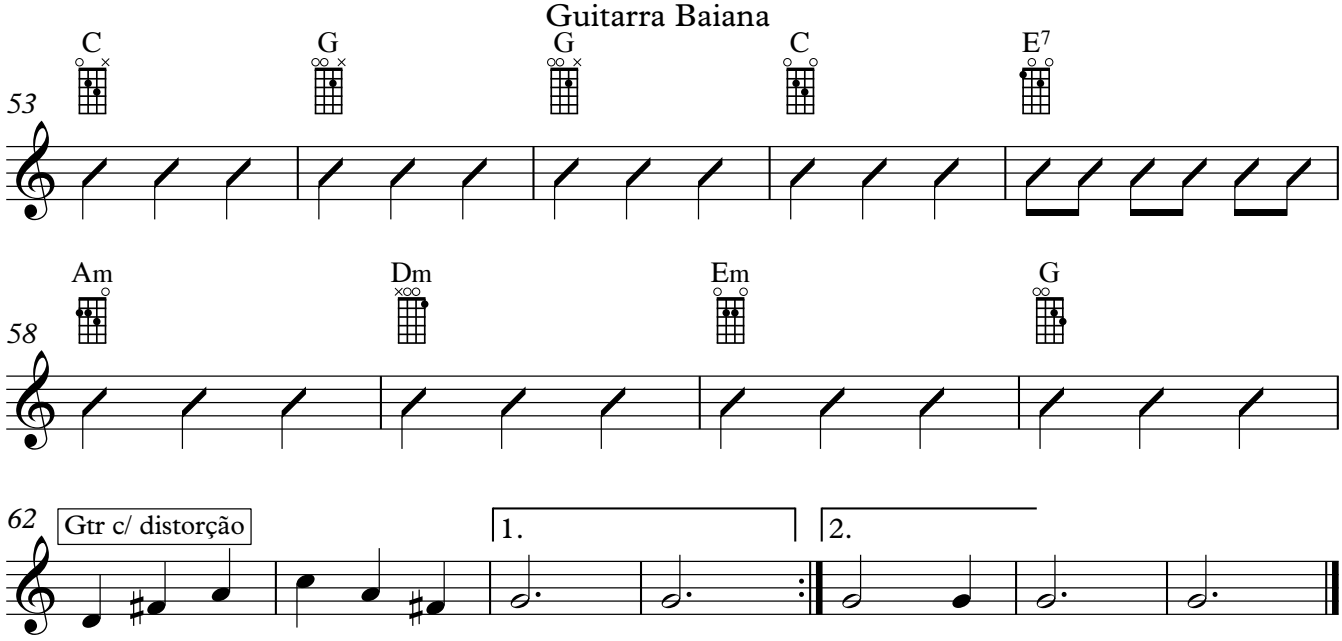


Amor

Guitarra Baiana

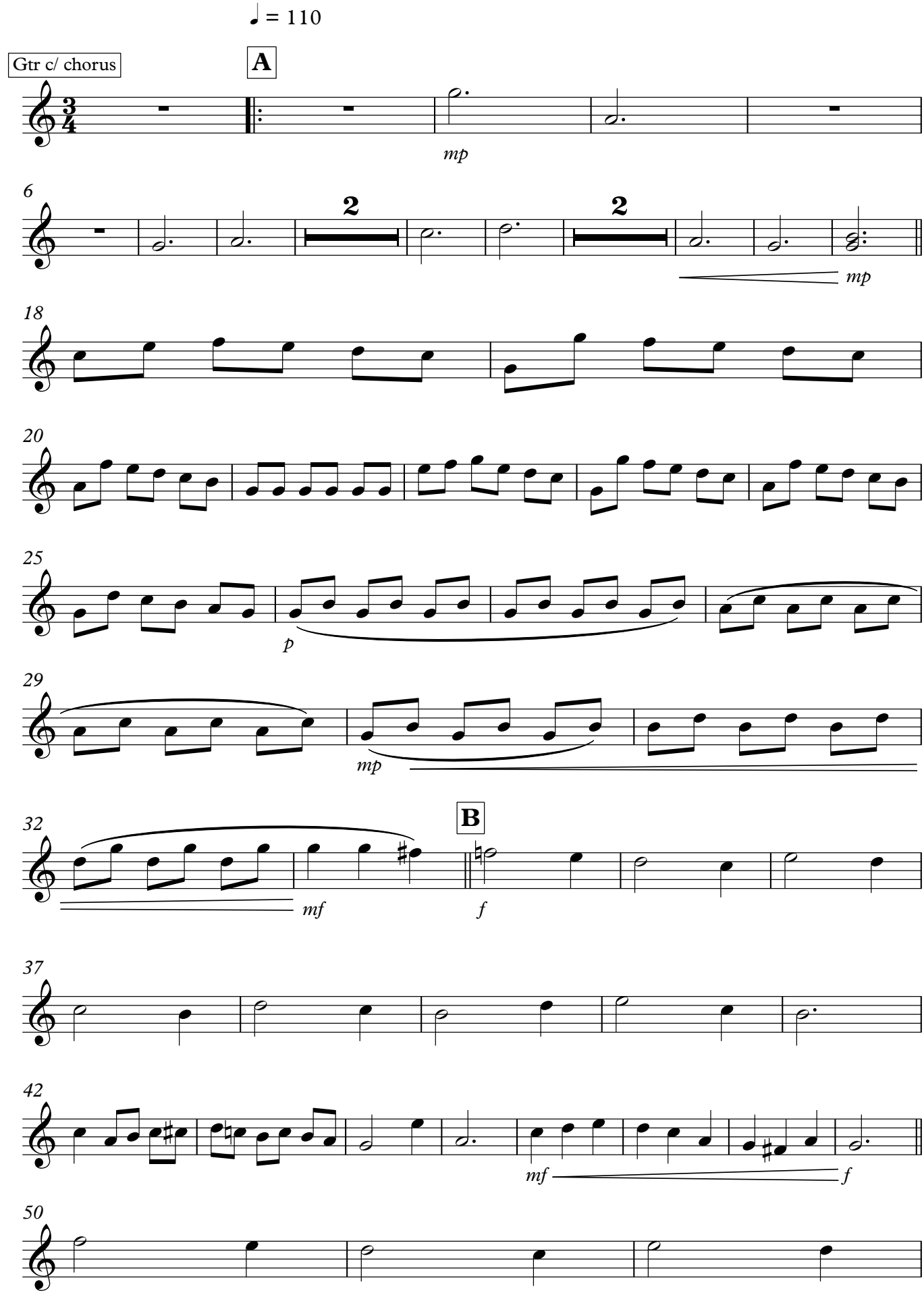


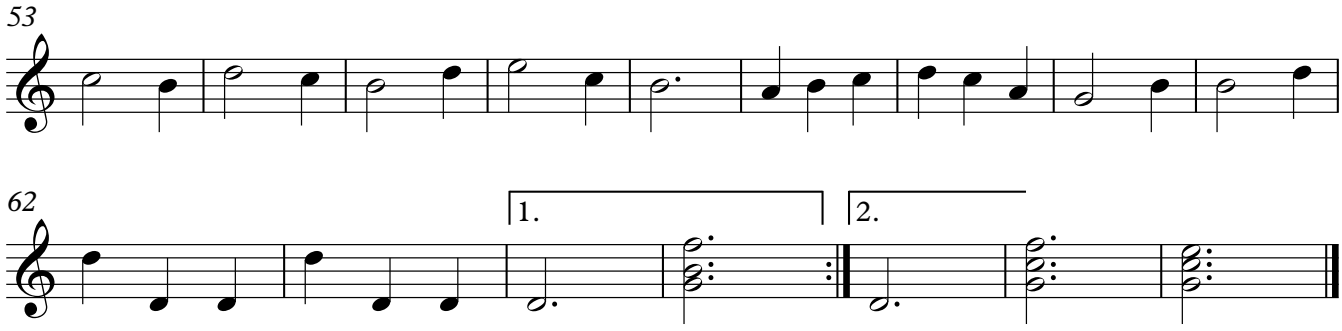
Guitarra Baiana



Amor

Guitarra

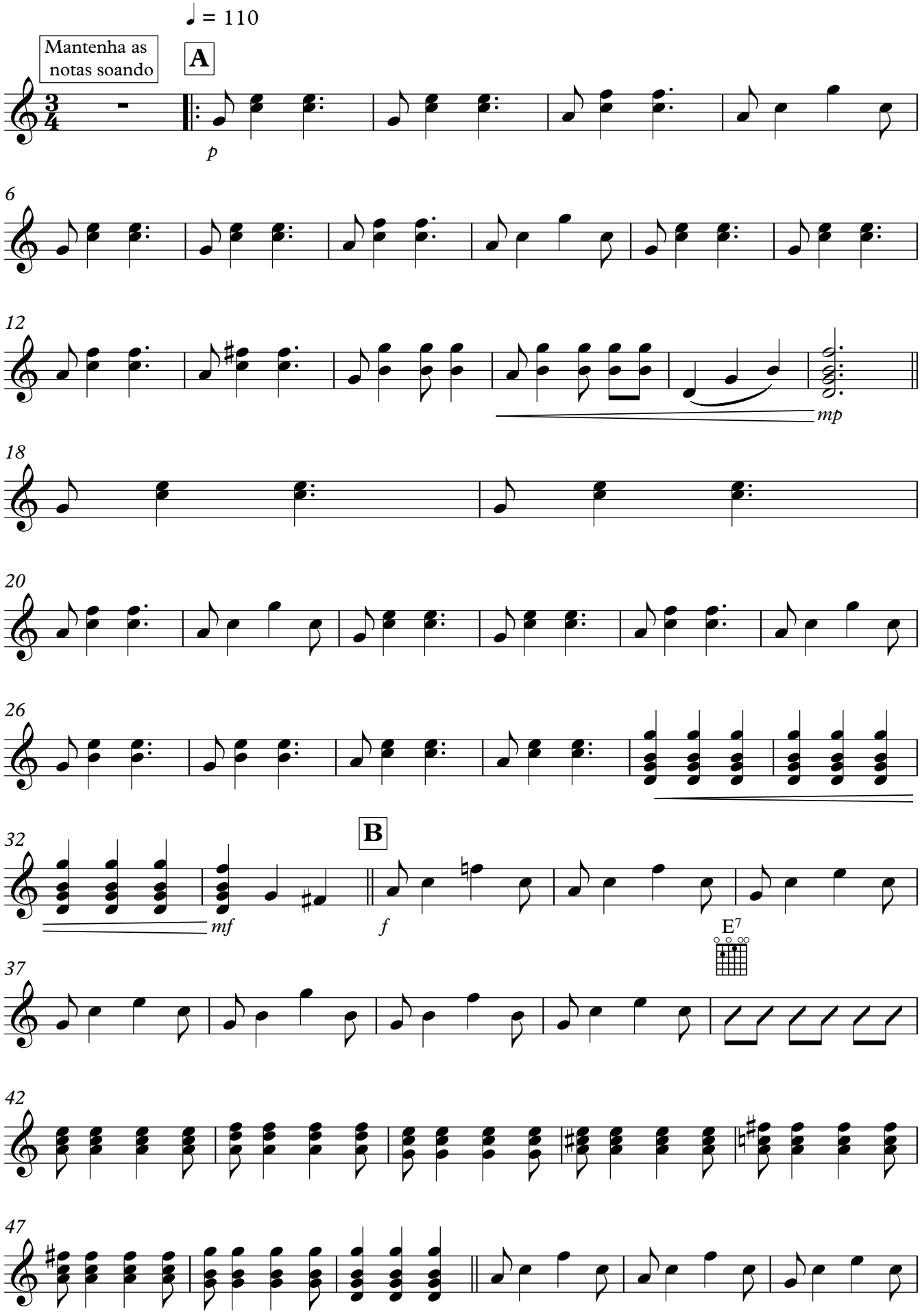


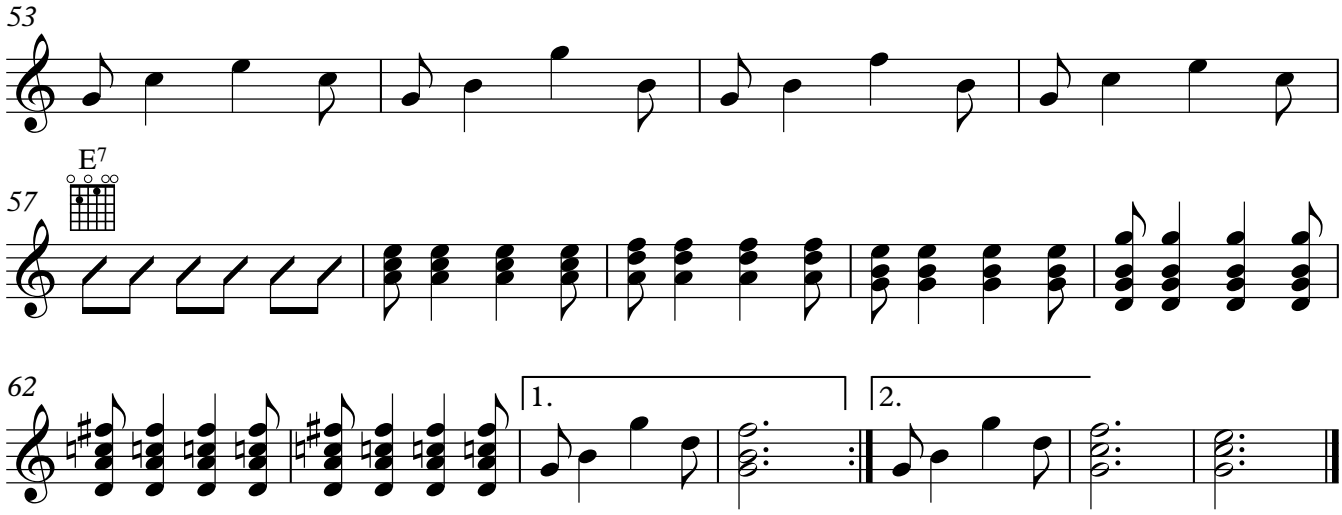

53

62
1.
2.

Amor

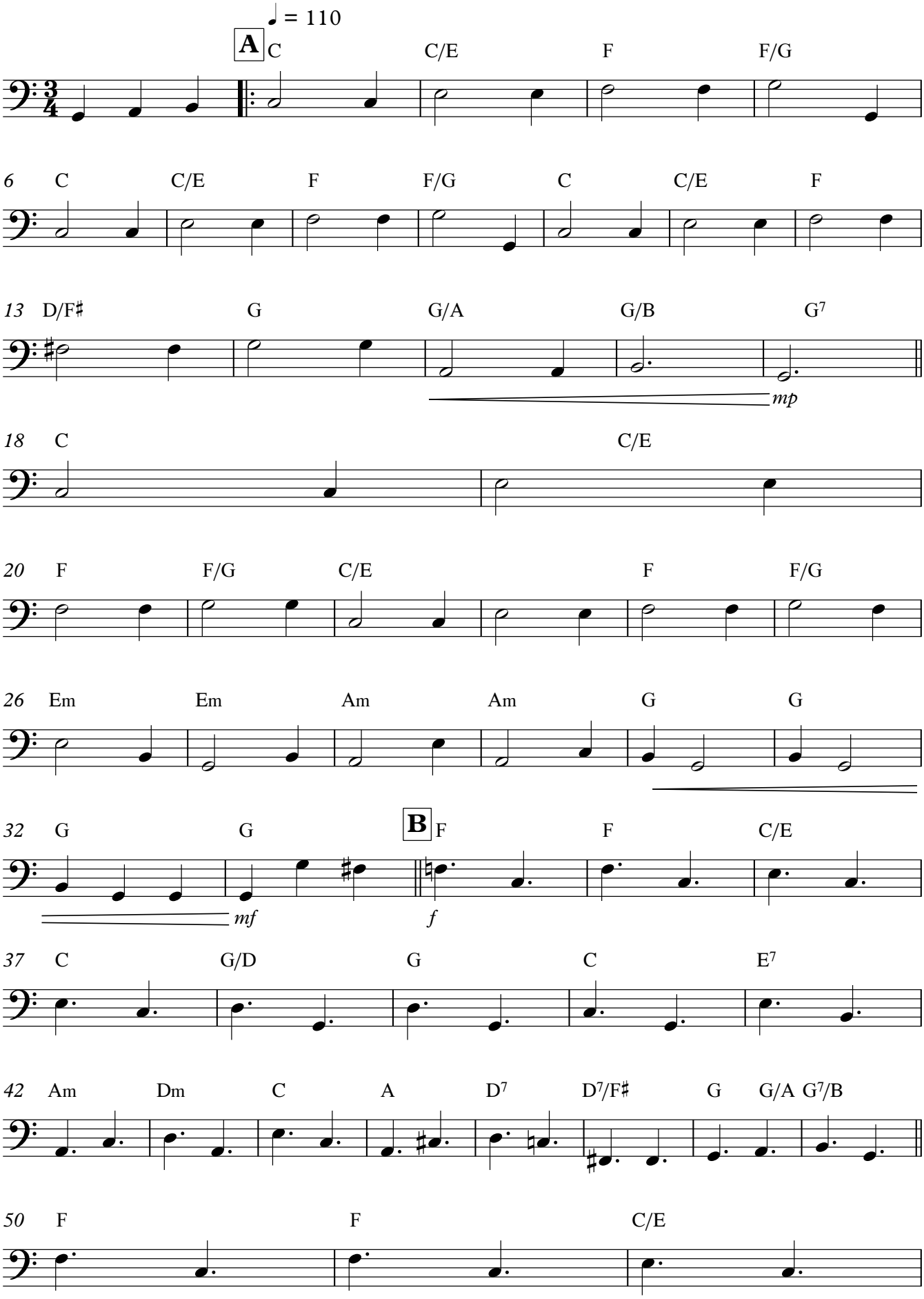
Violão




53
E7
57
62
1.
2.

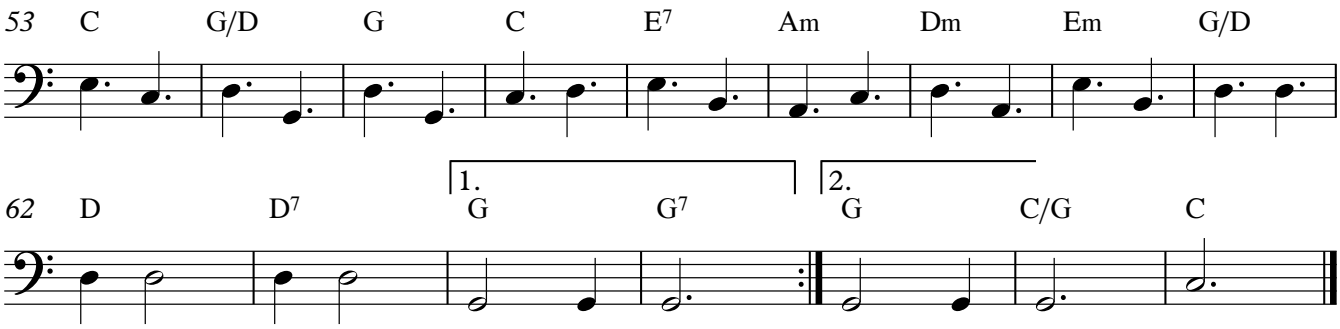
Amor

Baixo


♩ = 110
A
C
C/E
F
F/G
6
C
C/E
F
F/G
C
C/E
F
13
D/F♯
G
G/A
G/B
G7
mp
18
C
C/E
20
F
F/G
C/E
F
F/G
26
Em
Em
Am
Am
G
G
32
G
G
B
F
F
C/E
mf
f
37
C
G/D
G
C
E7
42
Am
Dm
C
A
D7
D7/F♯
G
G/A
G7/B
50
F
F
C/E

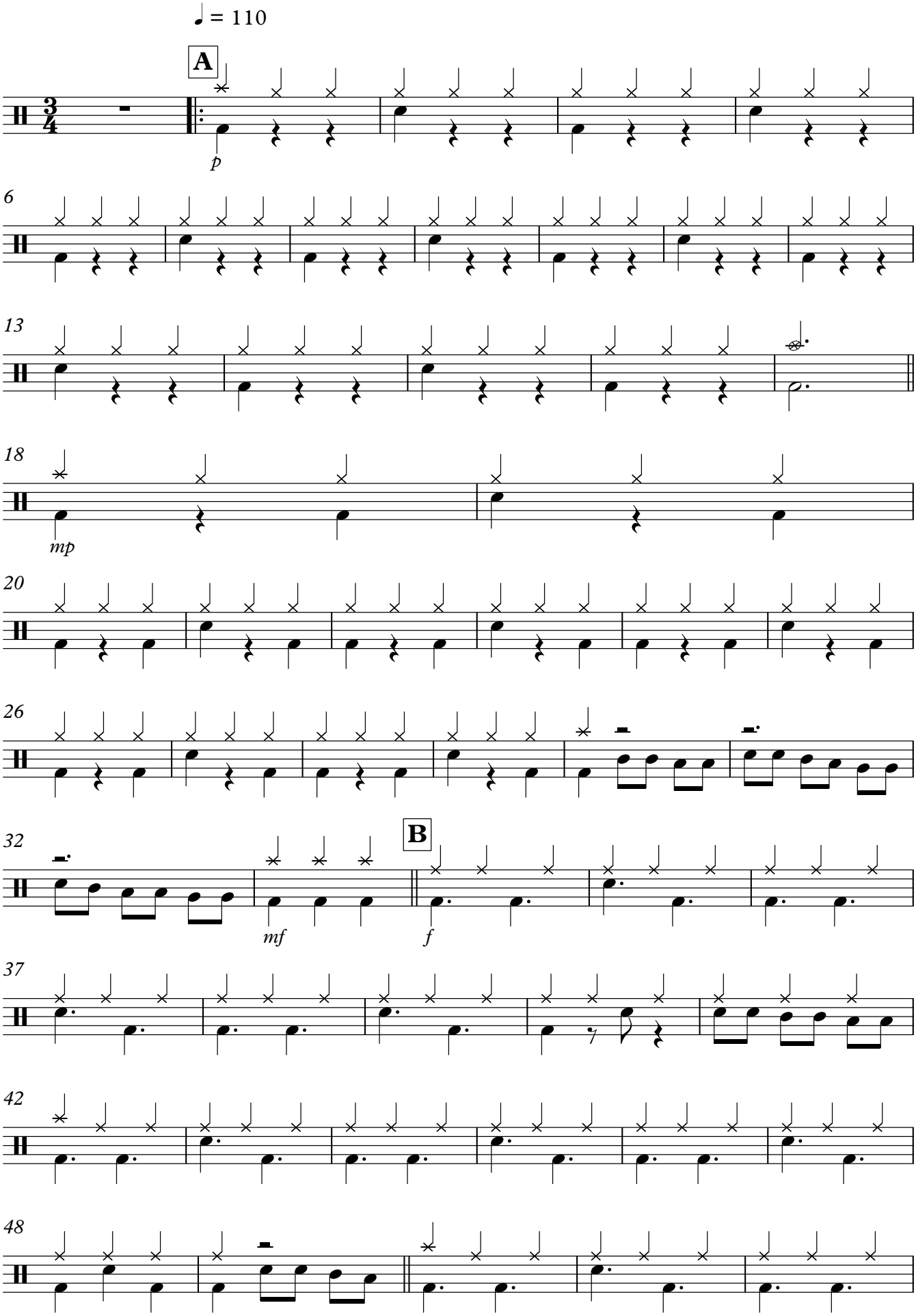
Baixo

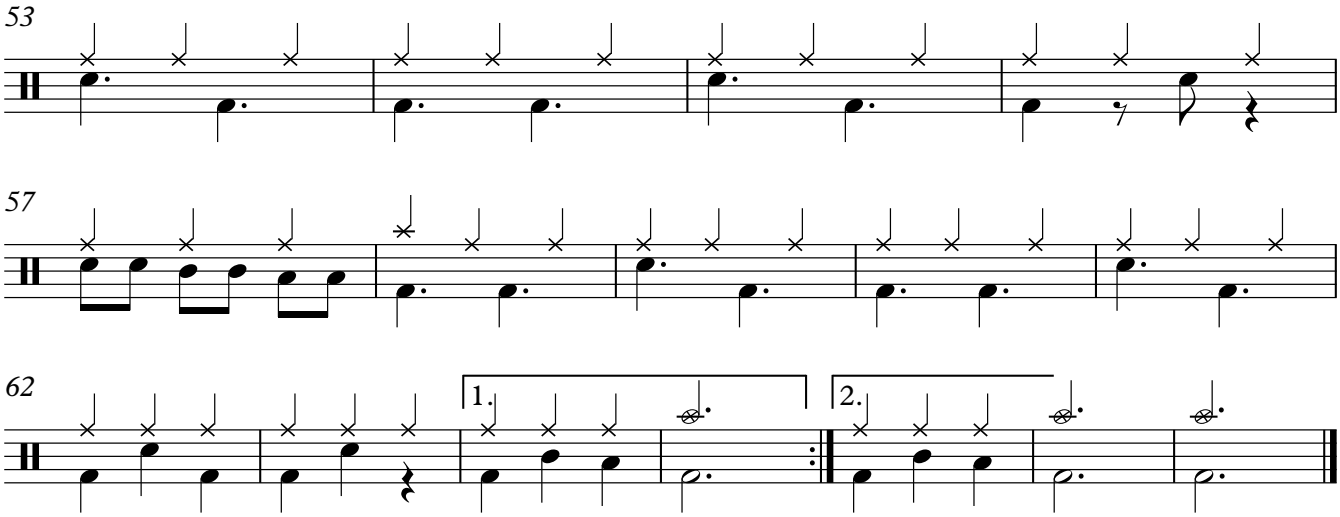
2



Amor

Bateria



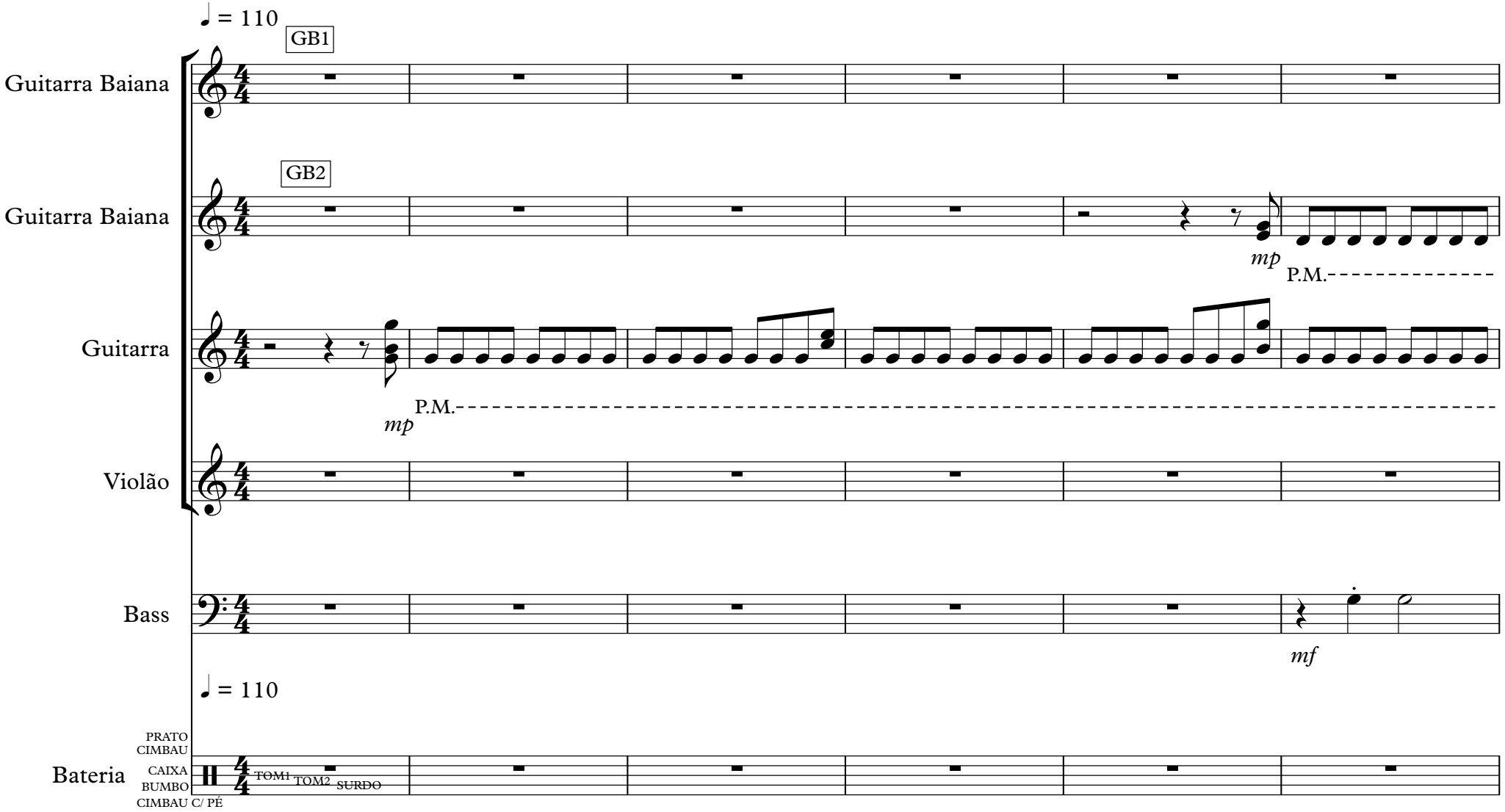

53
57
62
1.
2.

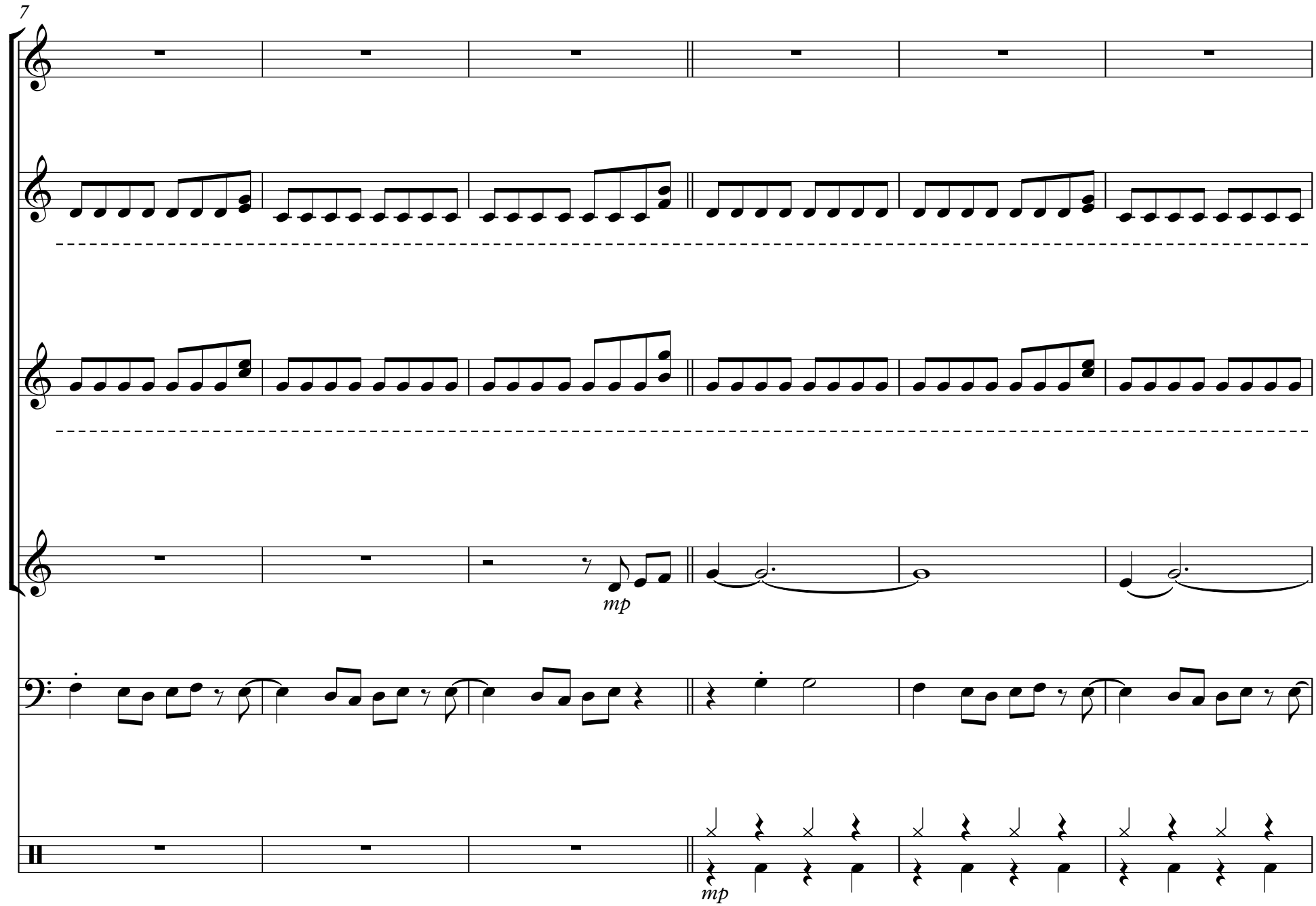
O Trio Elétrico

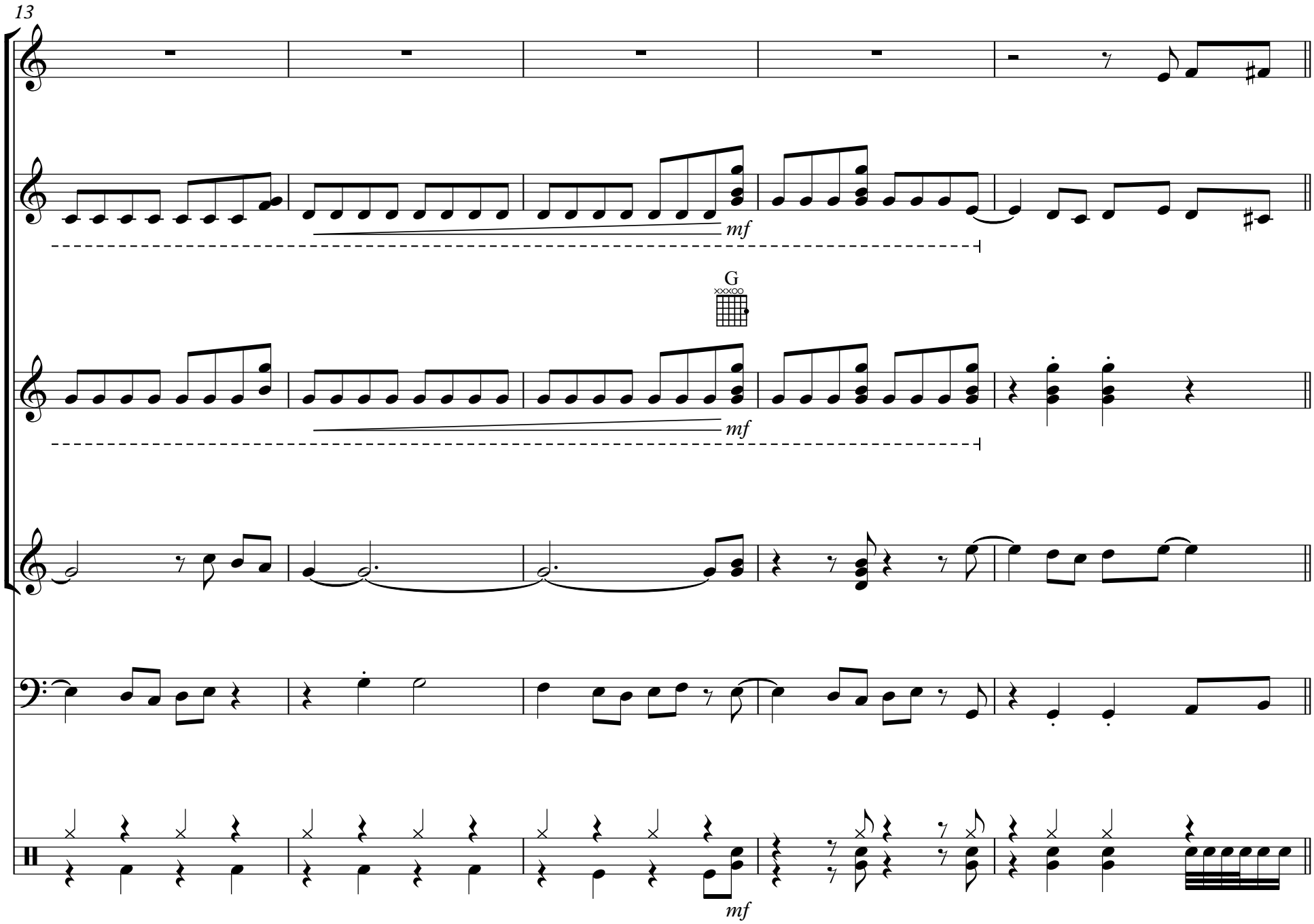
O Trio Elétrico era o nome pelo qual era conhecido o grupo musical dos inventores da guitarra baiana e da *Fobica*, Dodô & Osmar. O Trio Elétrico Dodô & Osmar foi o responsável pela fusão do frevo pernambucano com melodias e ritmos advindos do *passo doble,* polca, choro, dentre outros. Essa mistura gerou o gênero instrumental chamado de frevo baiano que presava pelo virtuosismo do guitarrista. Com o passar do tempo o frevo baiano, foi sendo influenciado pelo rock e pelos ritmos caribenhos, fazendo surgir o gênero *axé music*.

O Trio Elétrico

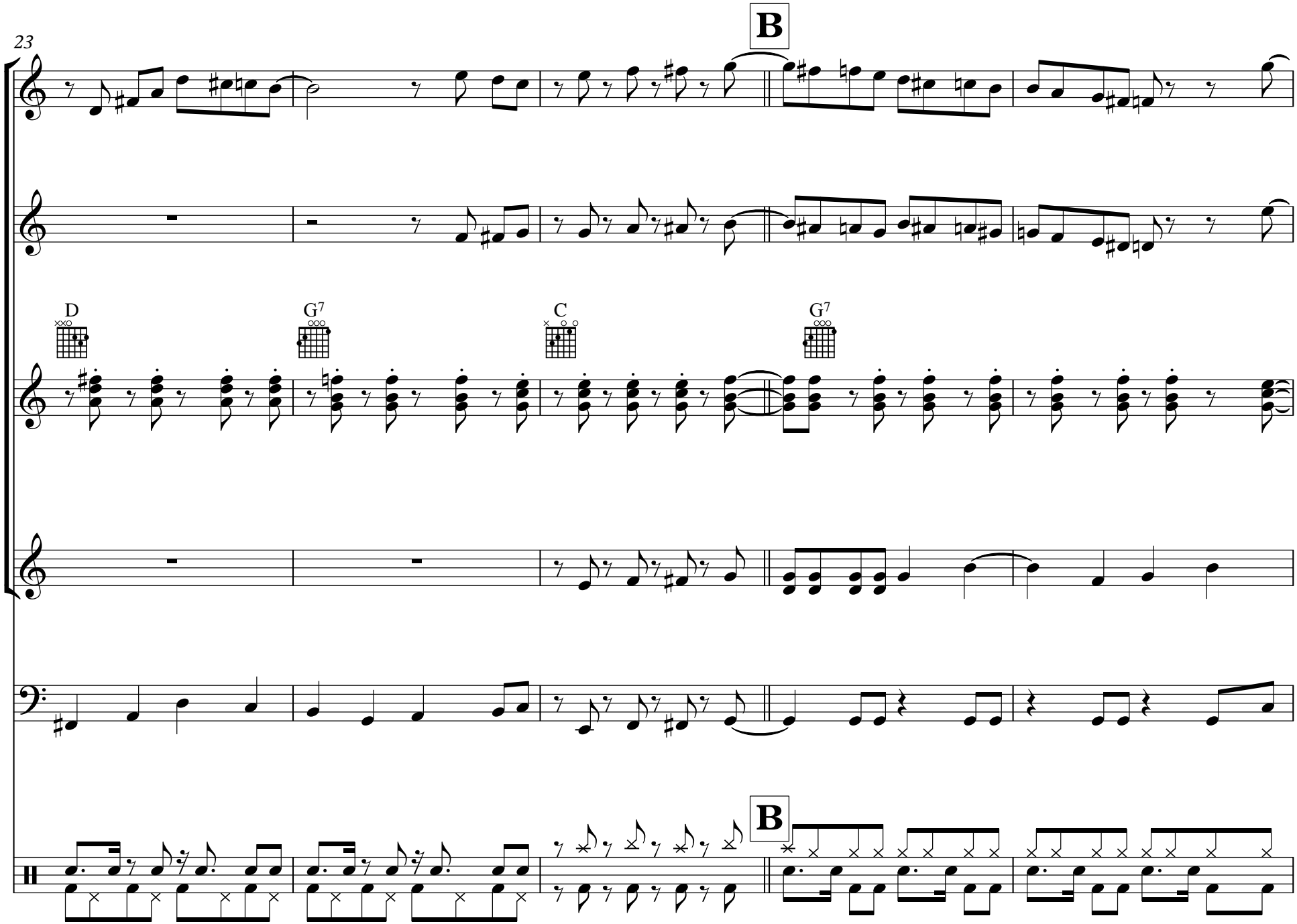
(Frevo baiano)

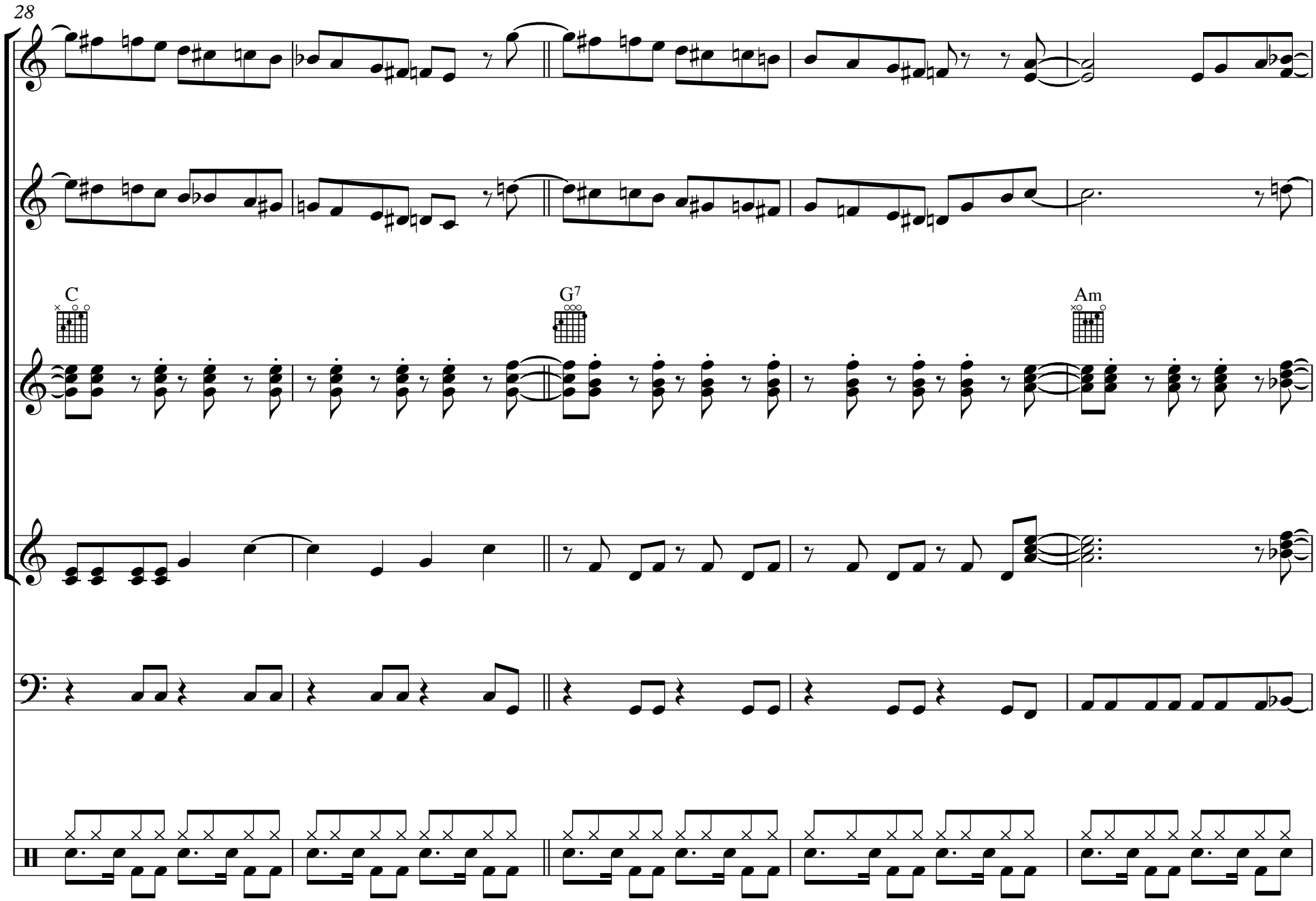


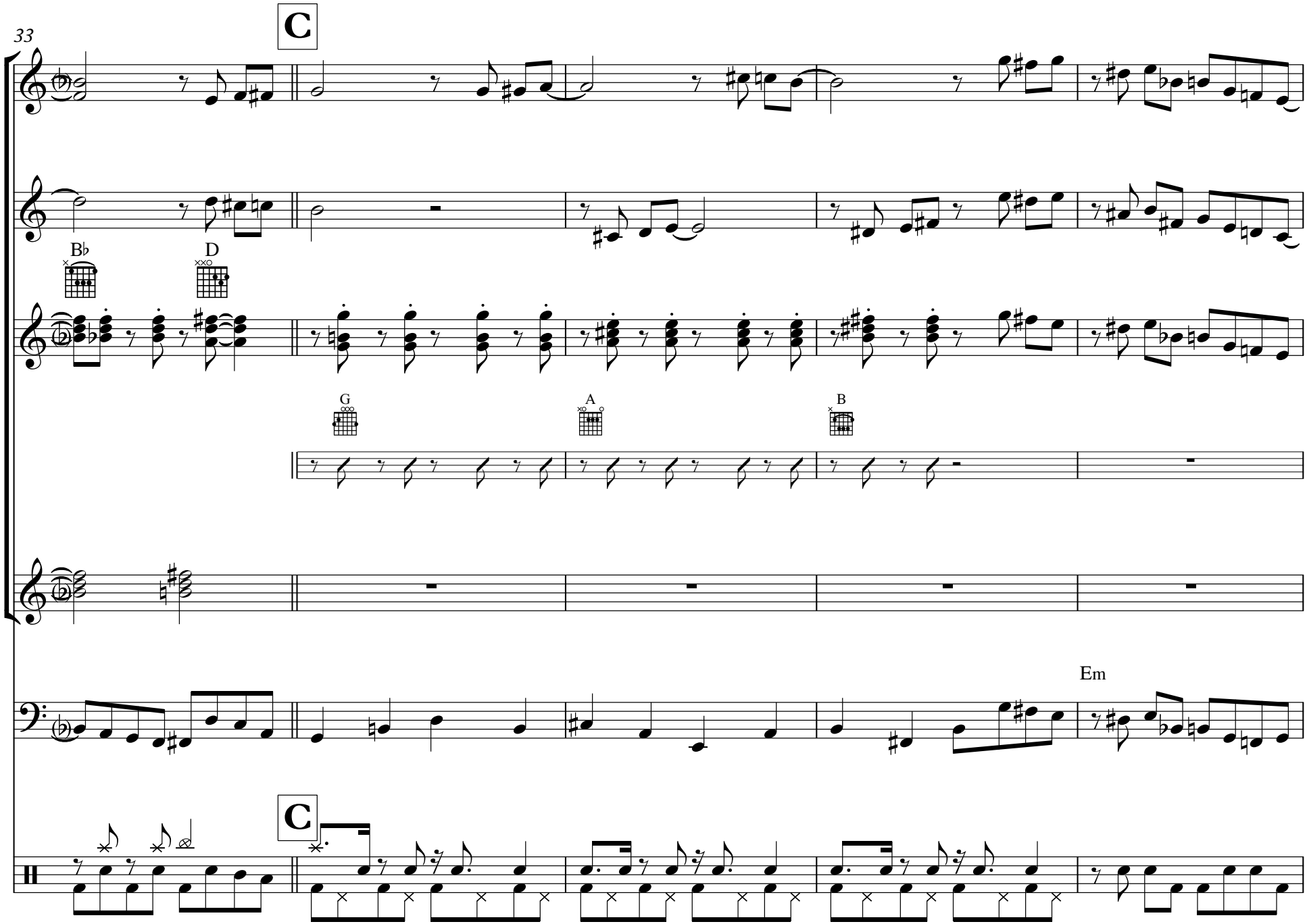

7
mp
mp

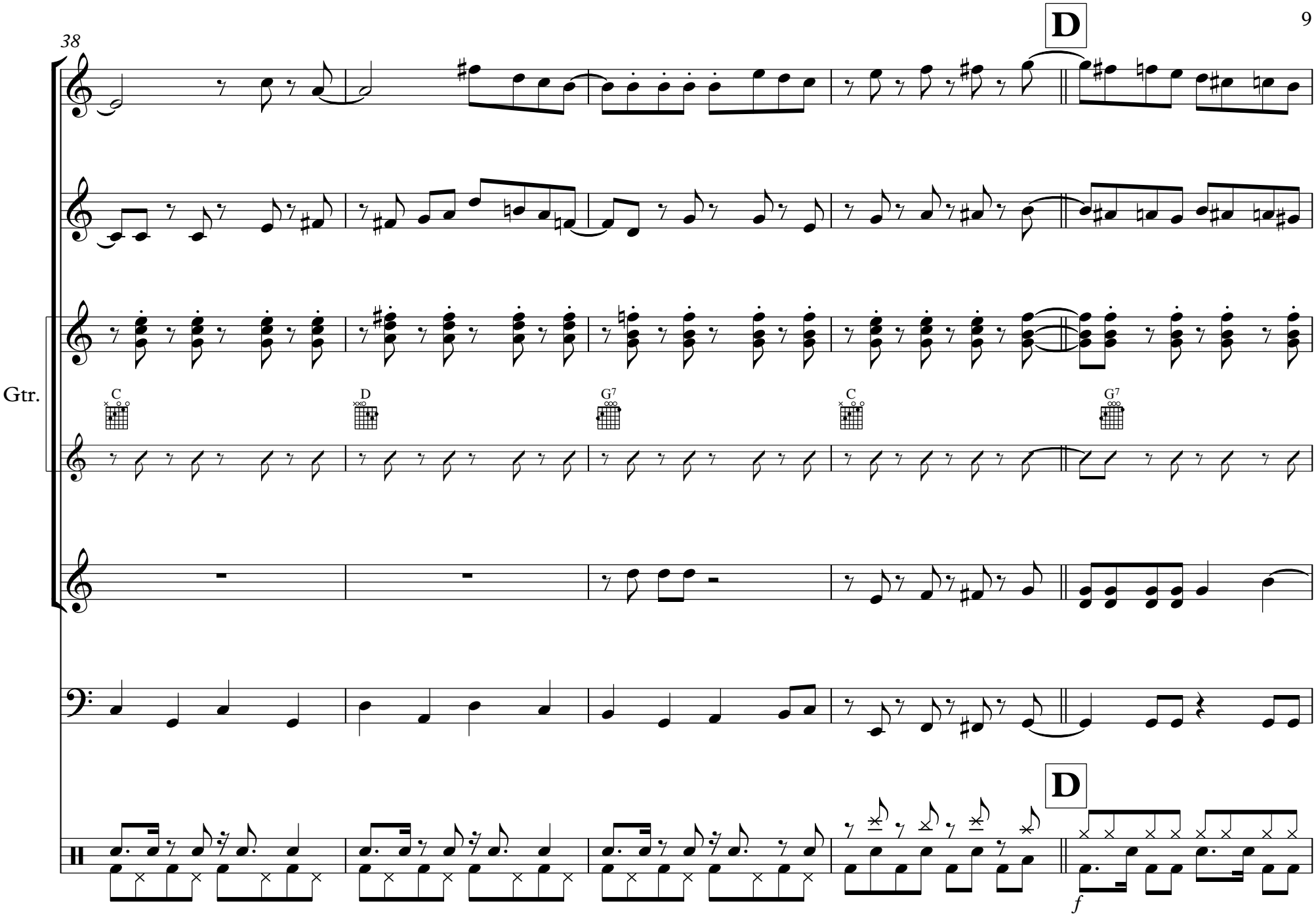

13
mf
G
mf
mf

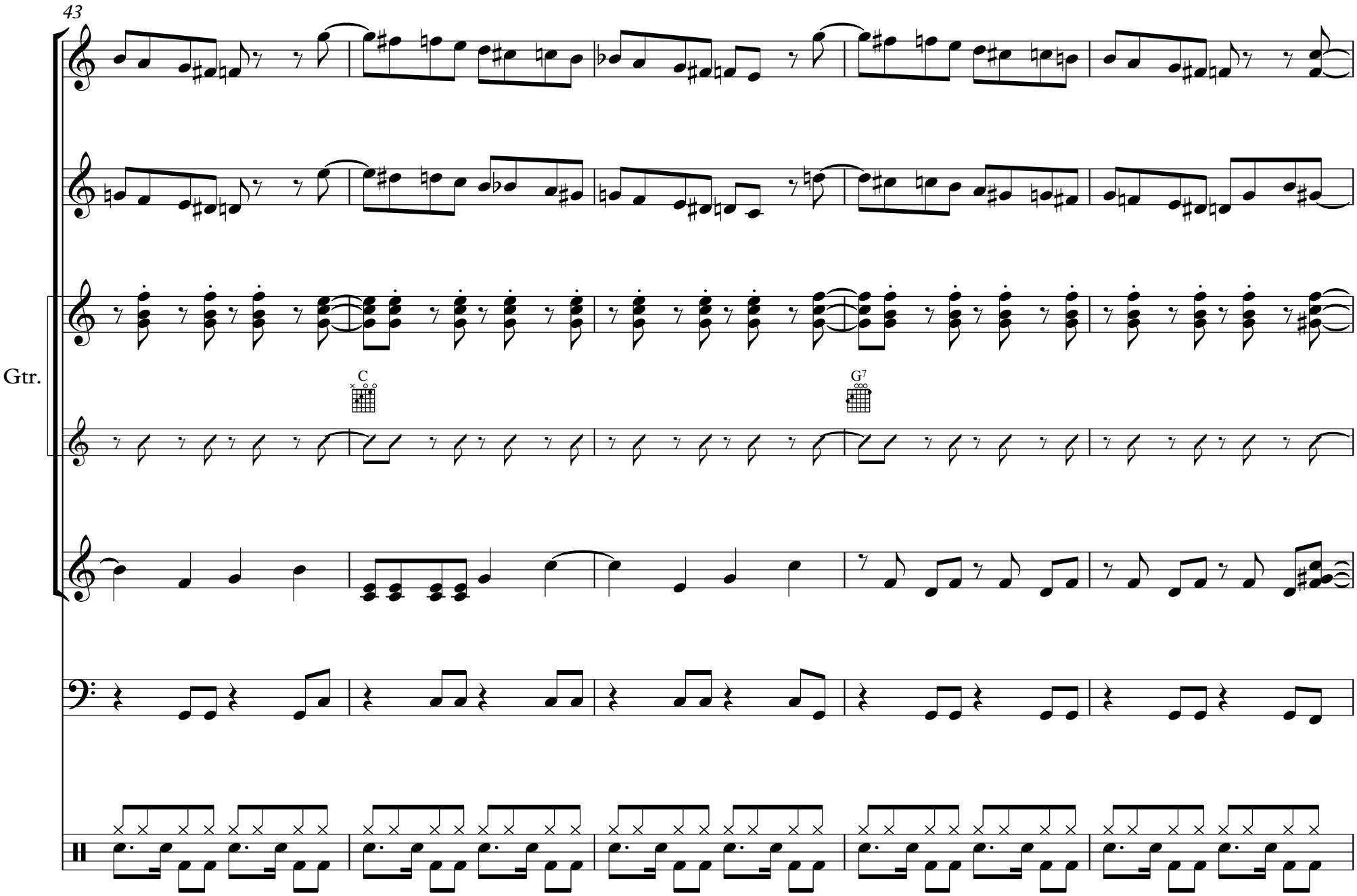
A
18
f
gliss.
f
C
D
G7
C
A

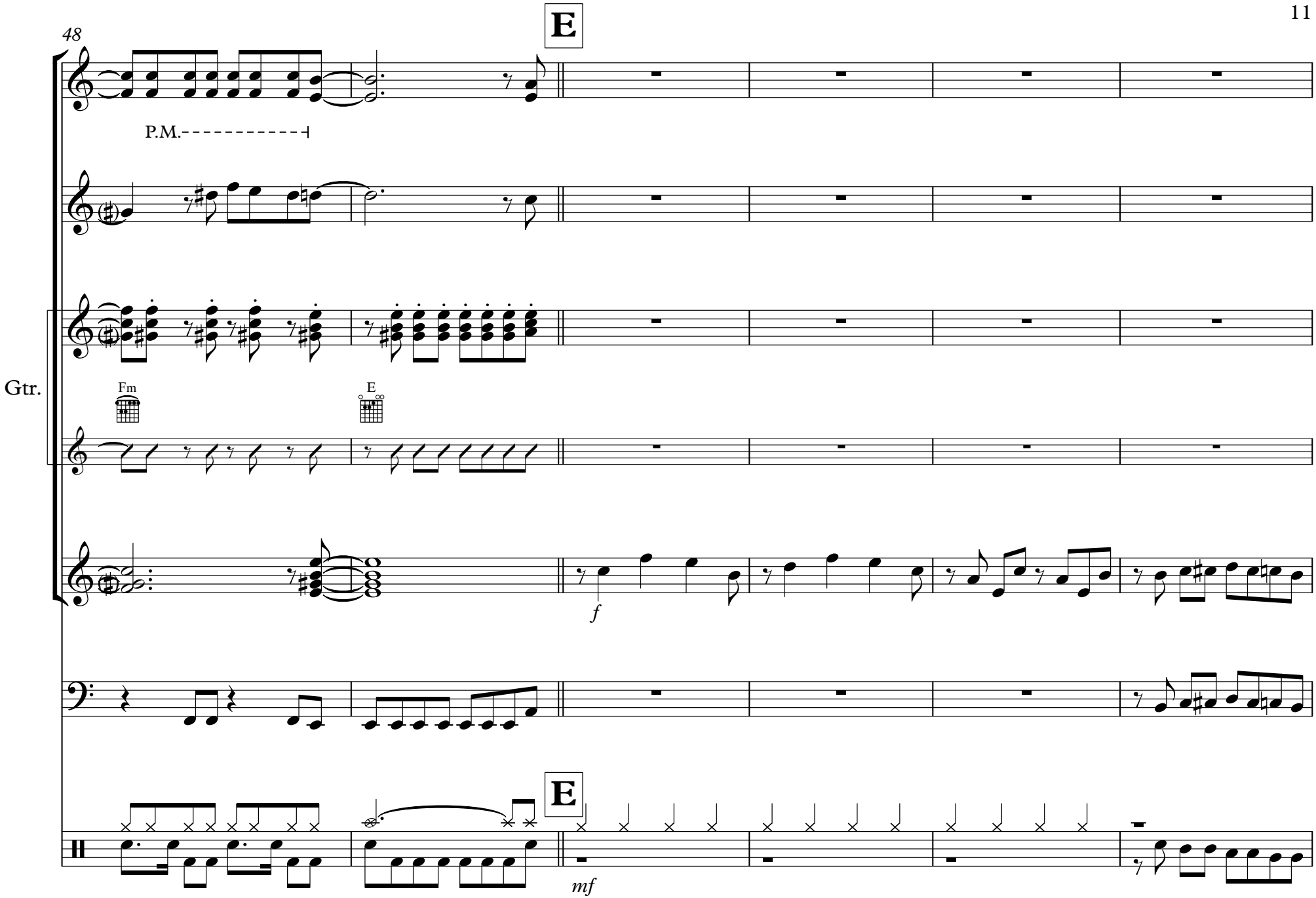

23
B
D
G7
C
G7
B

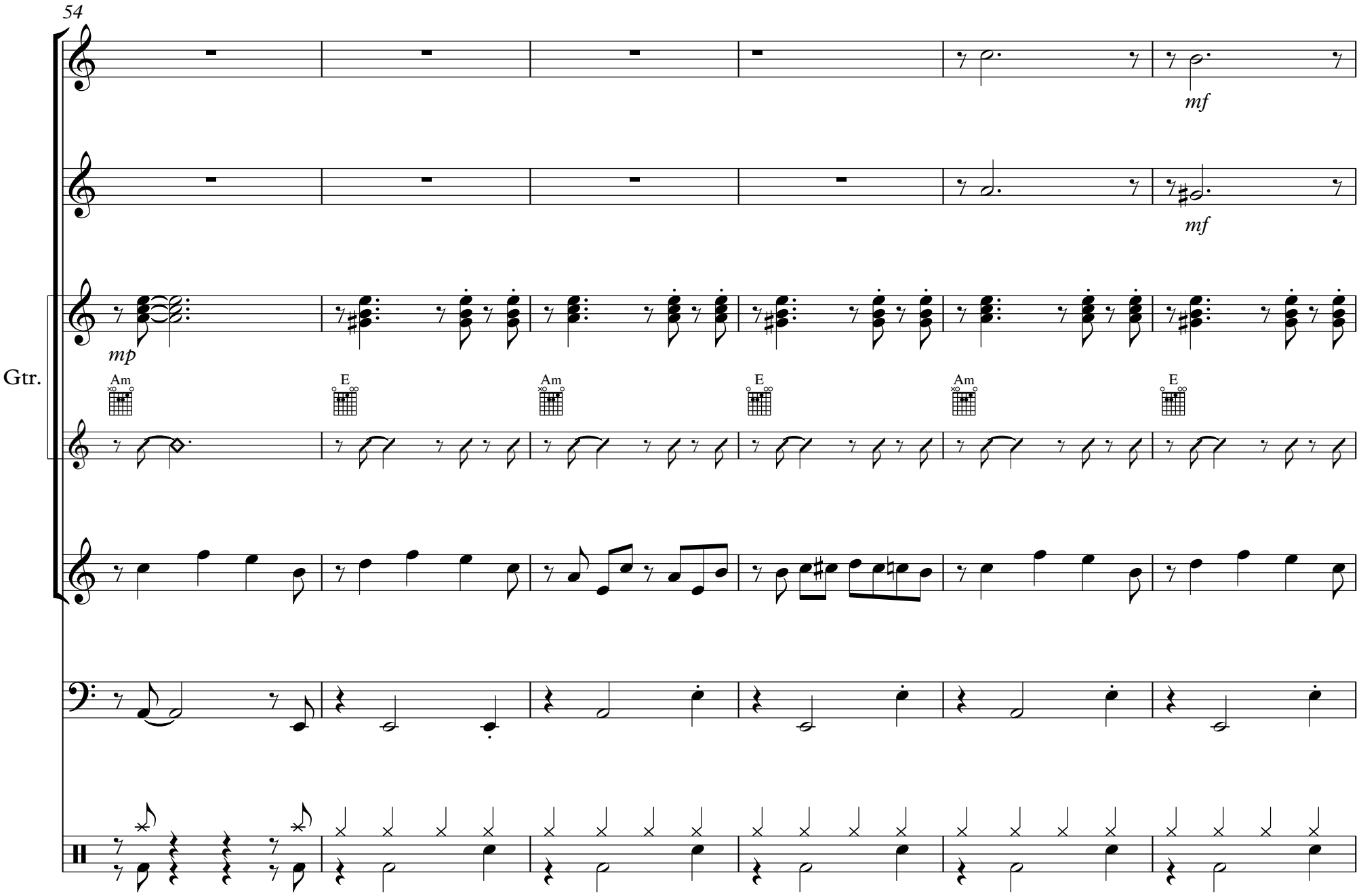

28
C
G7
Am

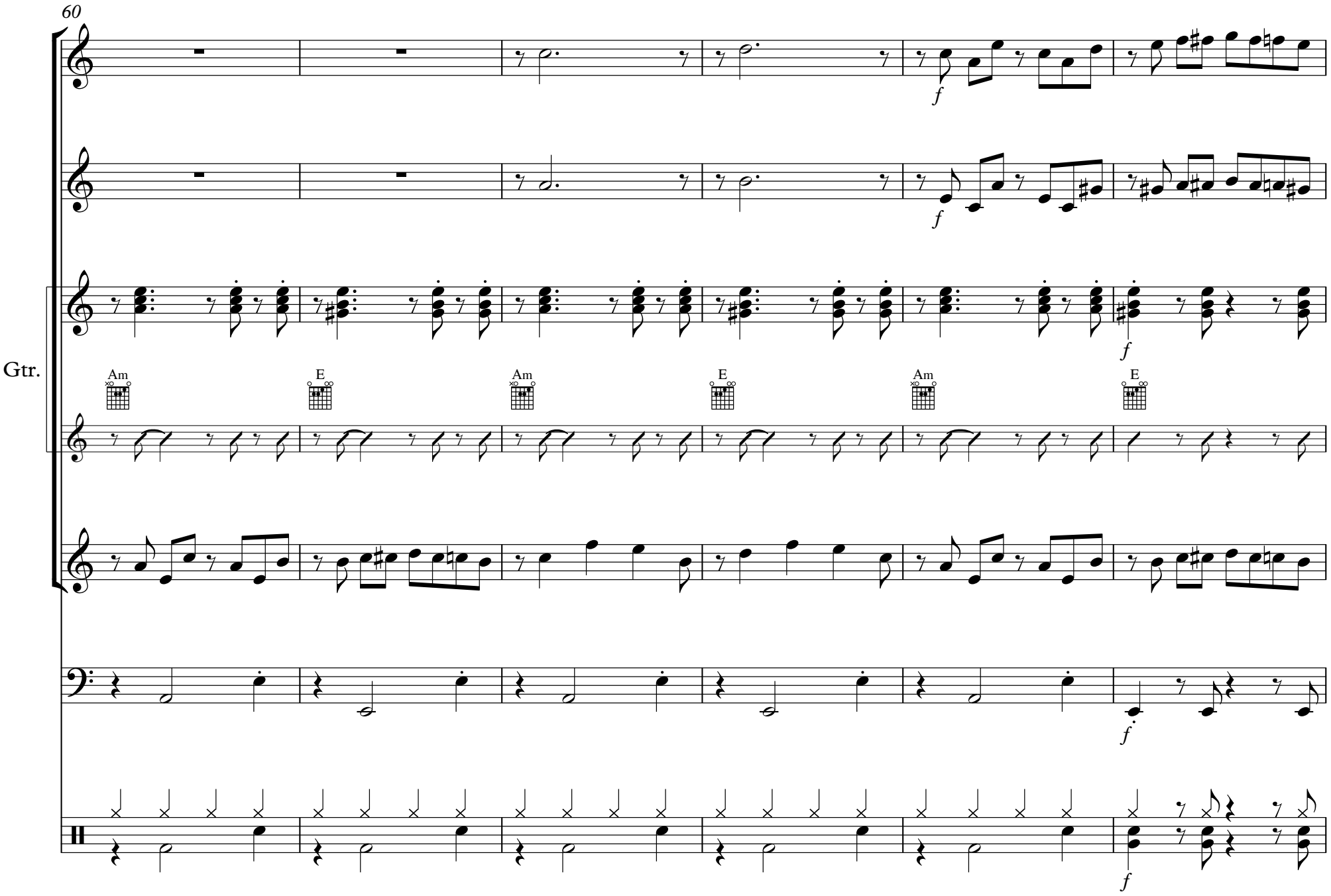

33
C
B♭
D
G
A
B
Em
C

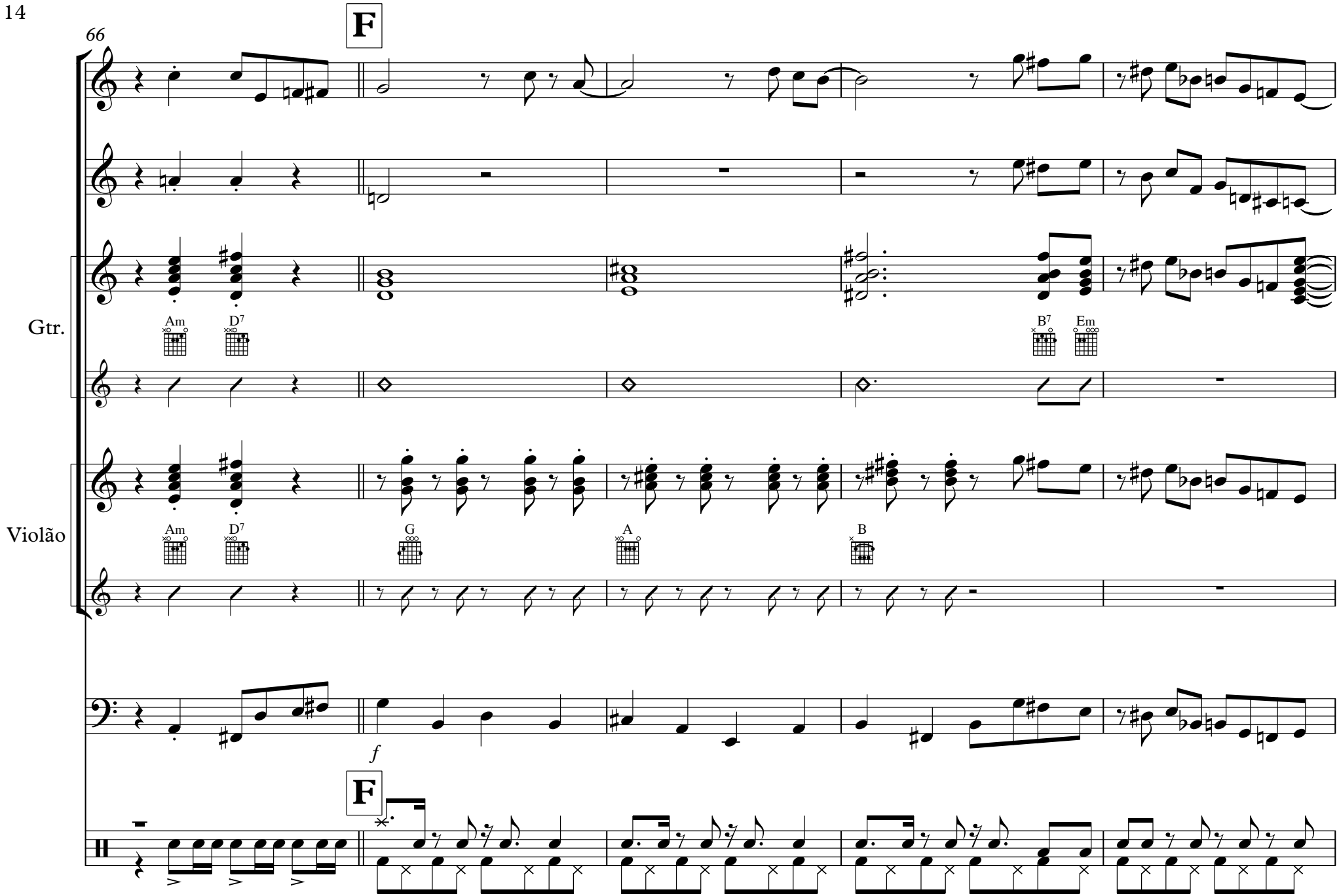

38
D
Gtr.
C
D
G7
C
G7
D
f

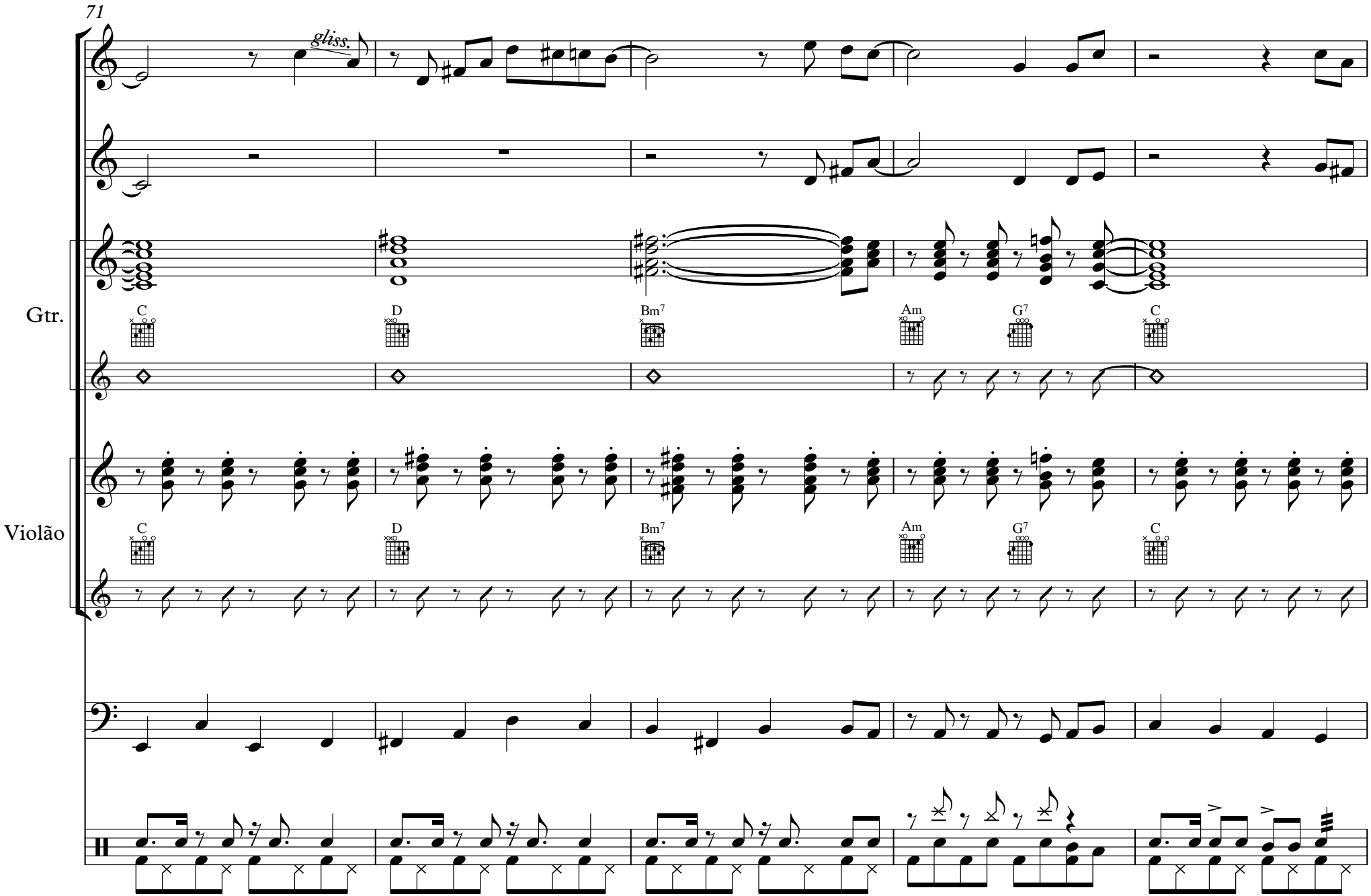

43
Gtr.
C
G7

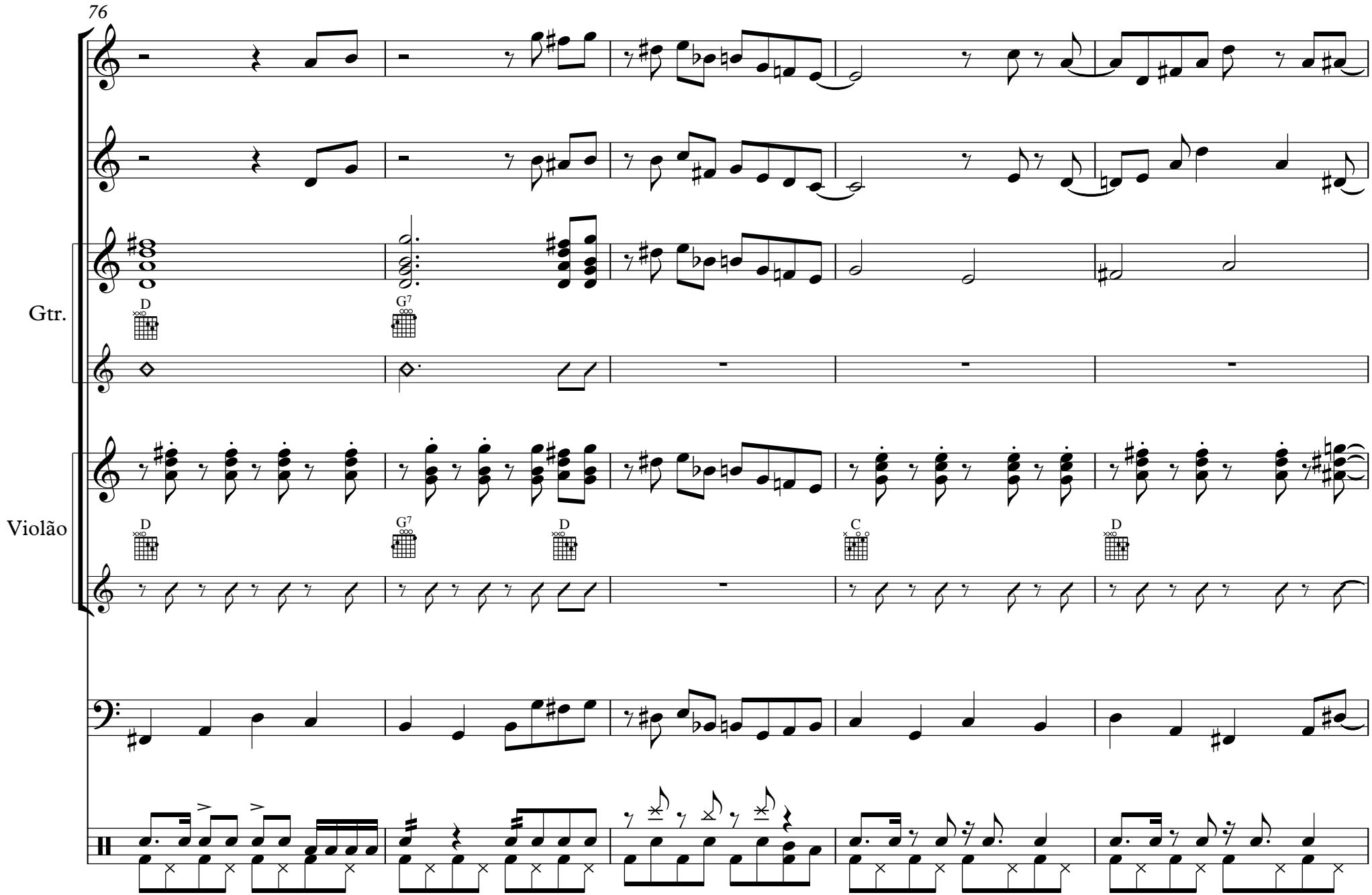

48
E
P.M.
Gtr.
Fm
E
f
E
mf


54
mf
mf
mp
Gtr.
Am
E
Am
E
Am
E

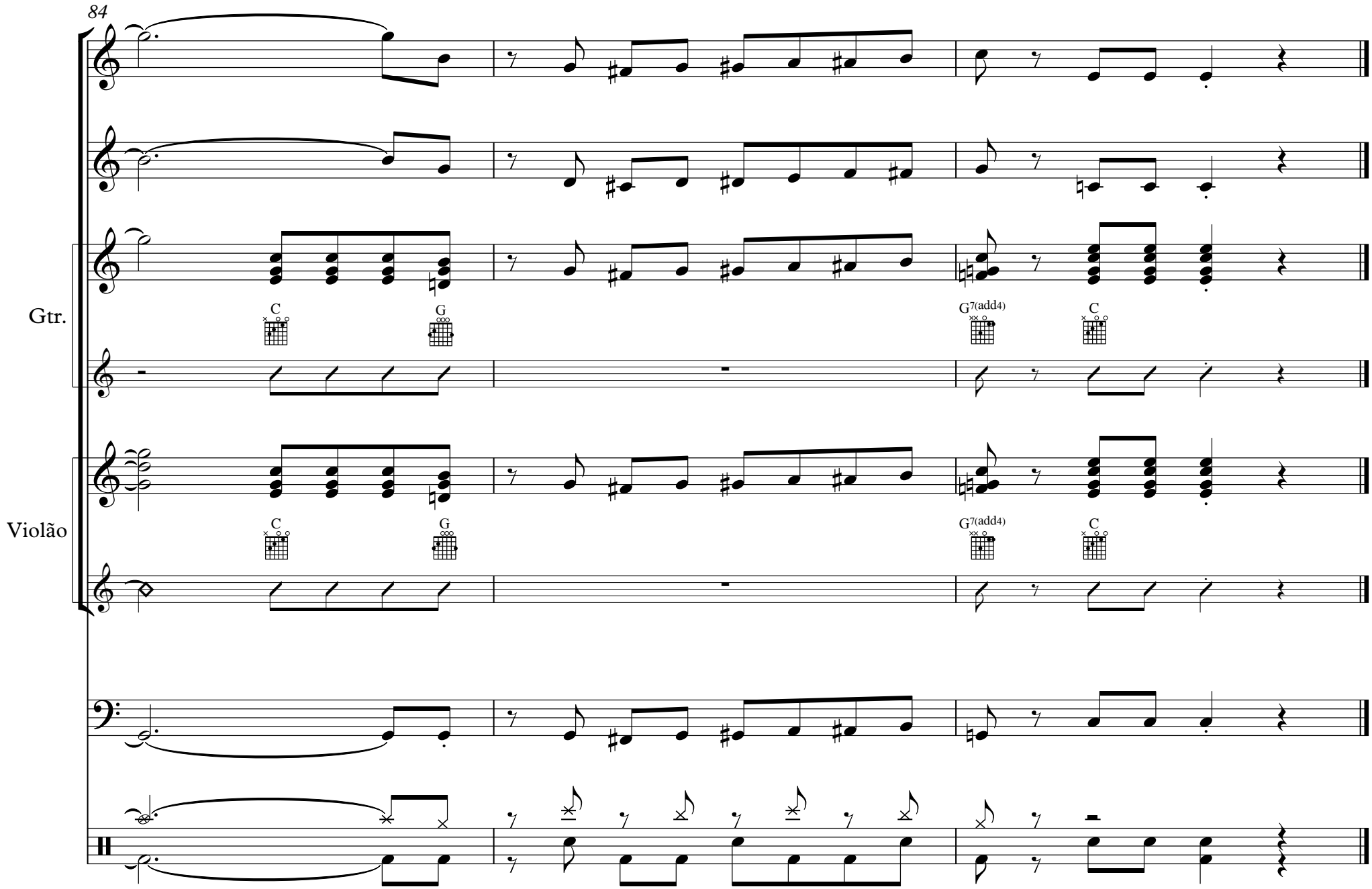

60
Gtr.
Am
E
Am
E
Am
E
f
f
f
f
f


66
F
Gtr.
Am
D7
B7
Em
Violão
Am
D7
G
A
B
f
F


71
gliss.
Gtr.
Violão
C
D
Bm7
Am
G7
C


76
Gtr.
Violão
D
G7
D
G7
D
C
D

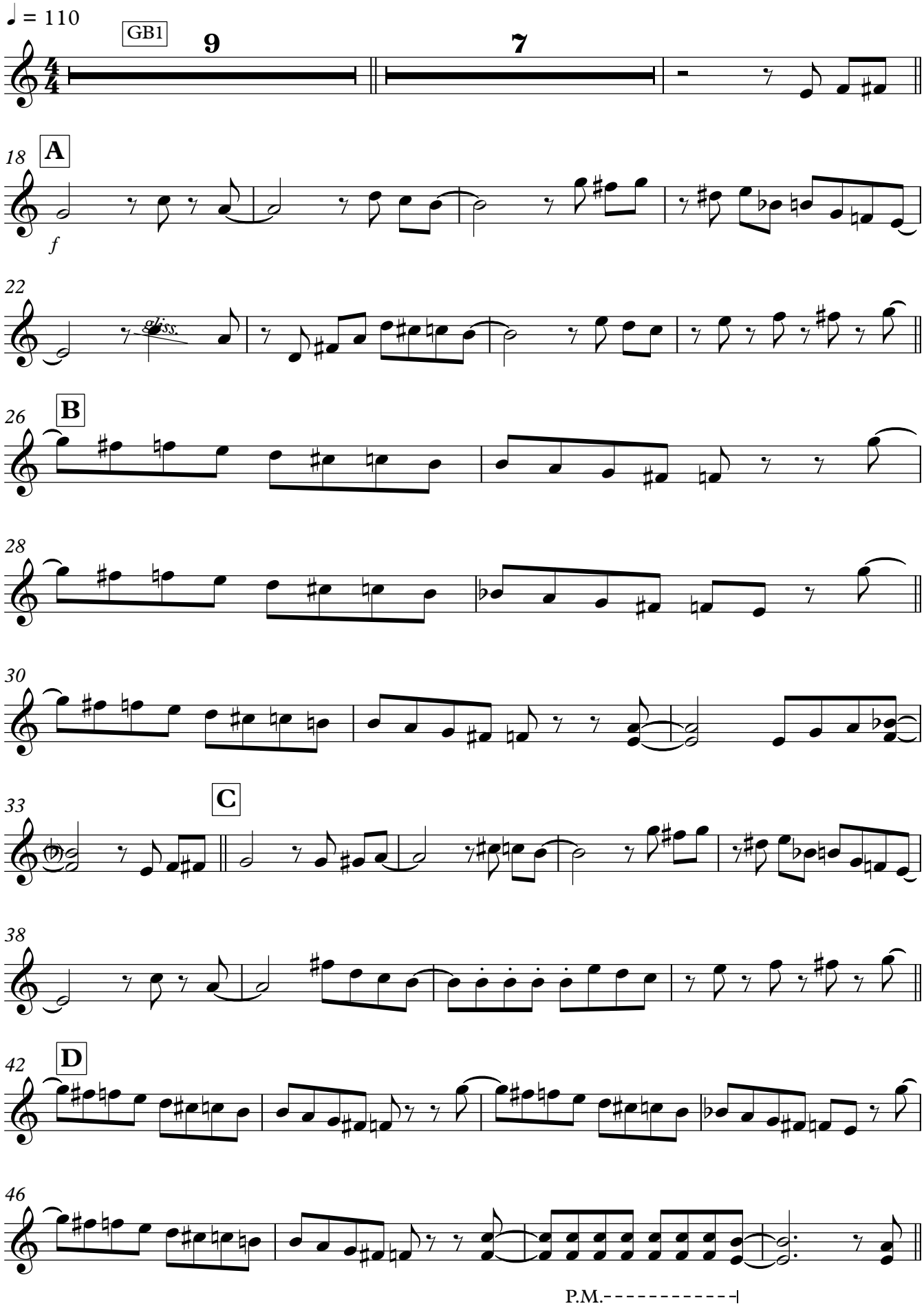
G
81
Gtr.
Violão
D♯
F
D♯
F
G
G

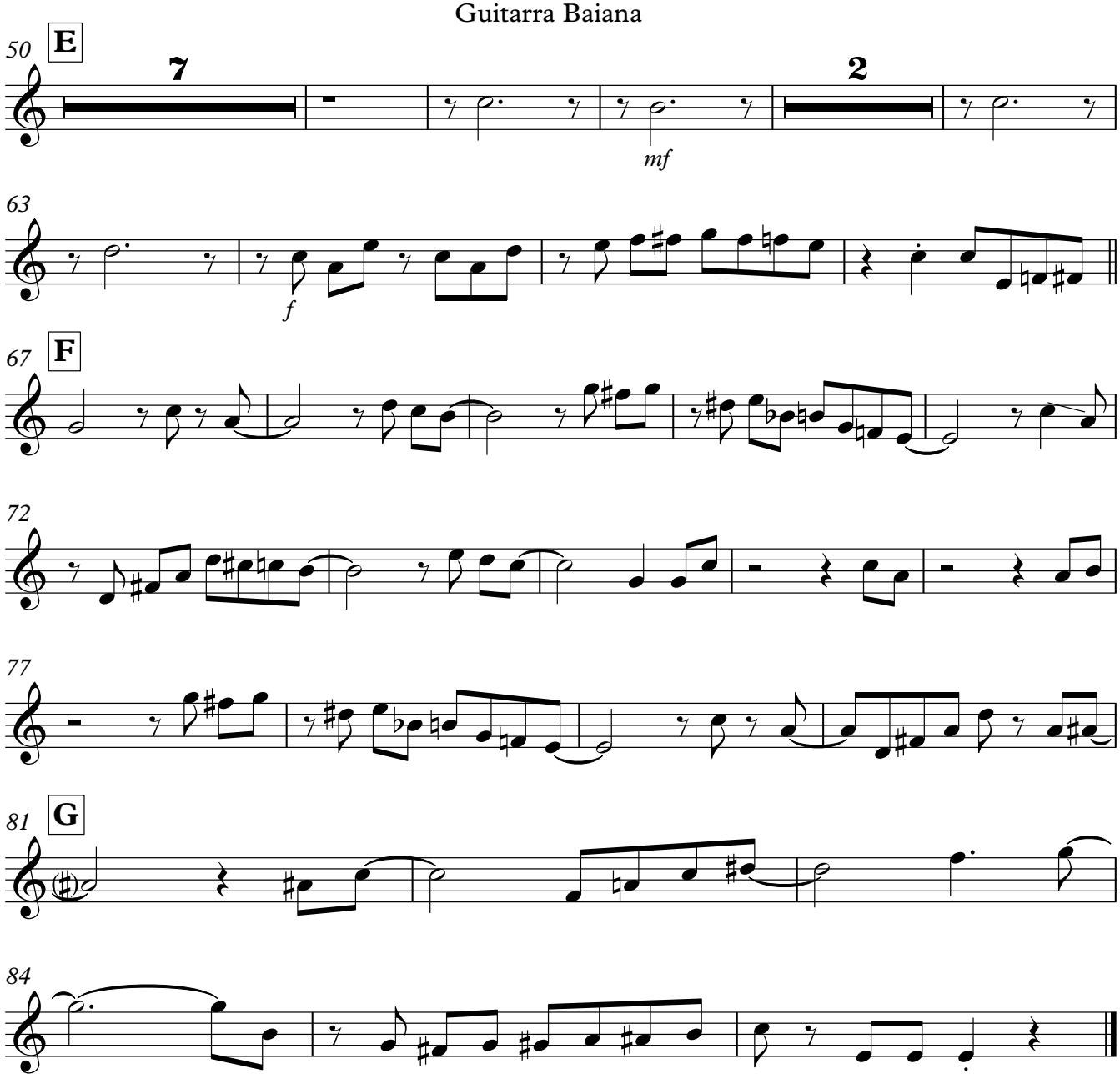

84
Gtr.
Violão
C
G
G7(add4)
C
C
G
G7(add4)
C

O Trio Elétrico

(Frevo baiano)

Guitarra Baiana

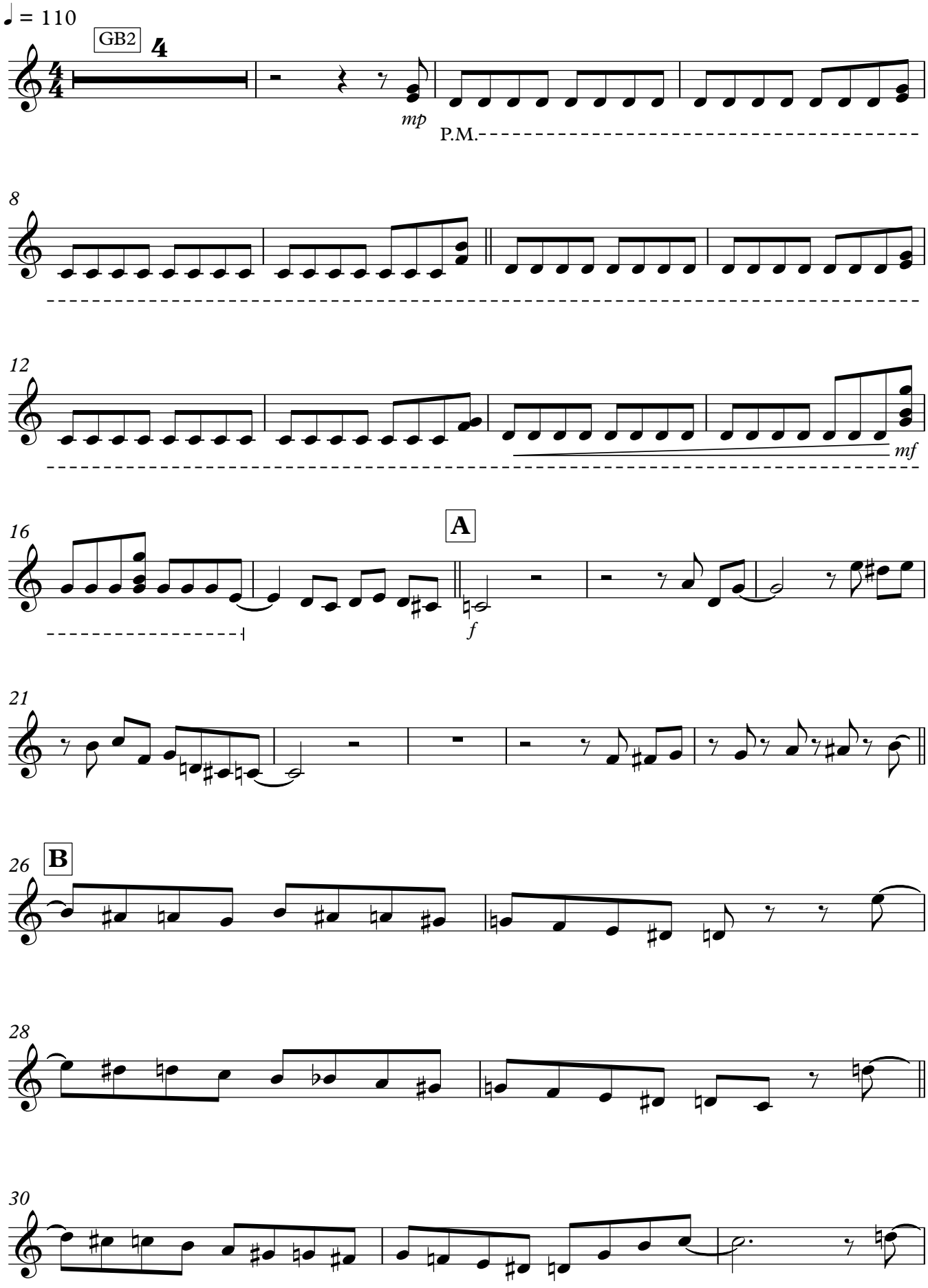


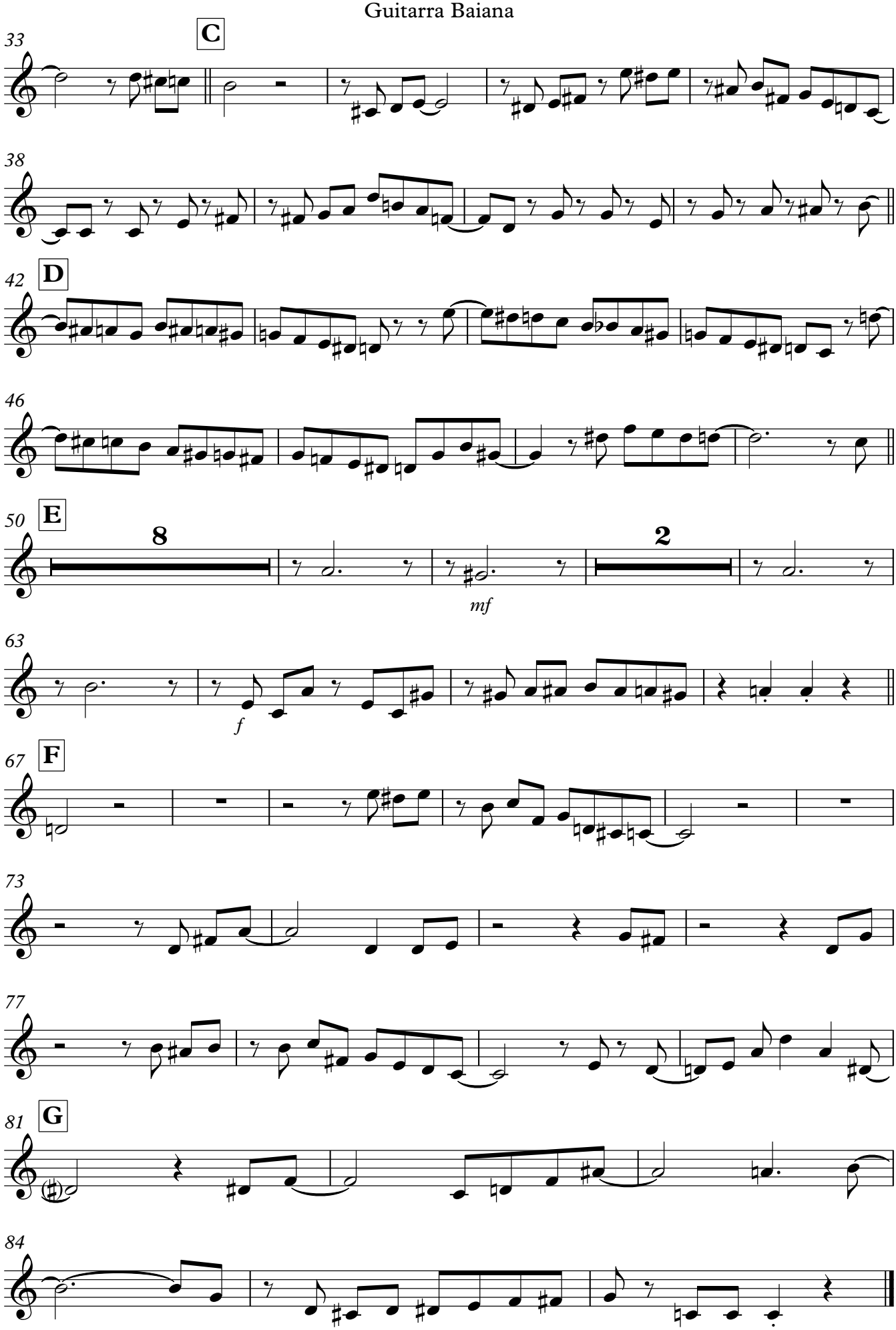

50
E
7
2
mf
63
f
67
F
72
77
81
G
84

O Trio Elétrico

(Frevo baiano)

Guitarra Baiana

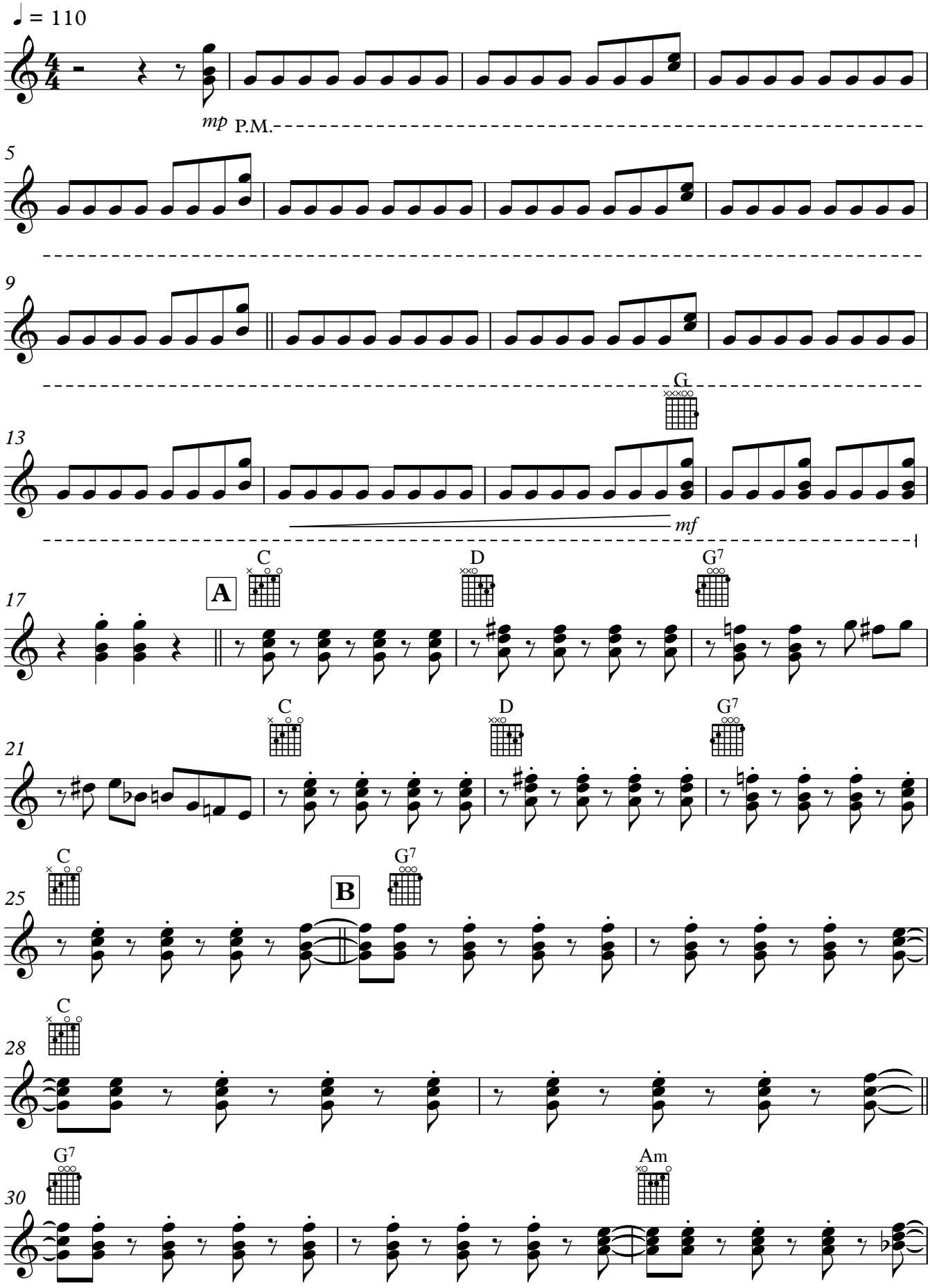


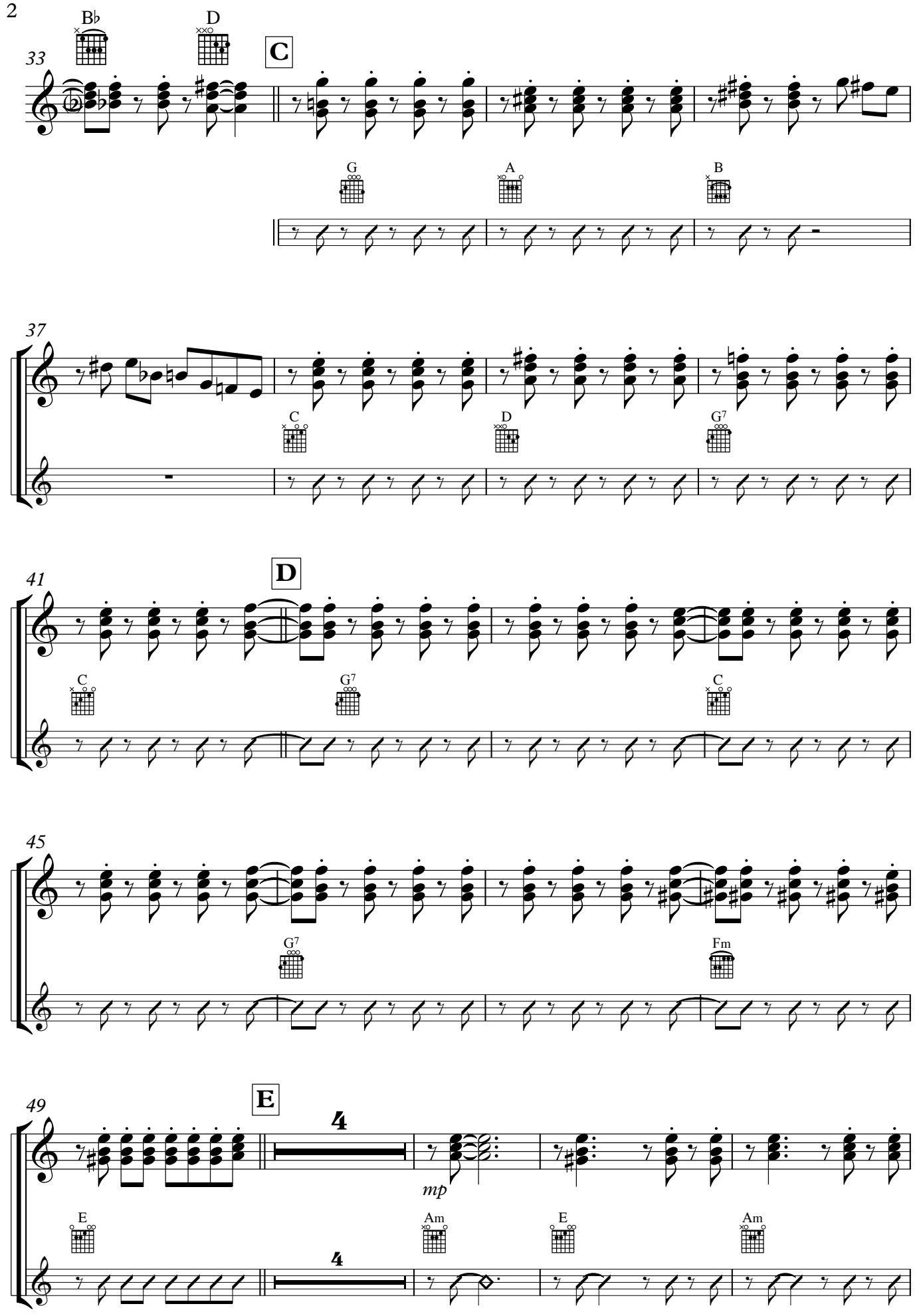

33
C
38
42
D
46
50
E
8
2
mf
63
f
67
F
73
77
81
G
84

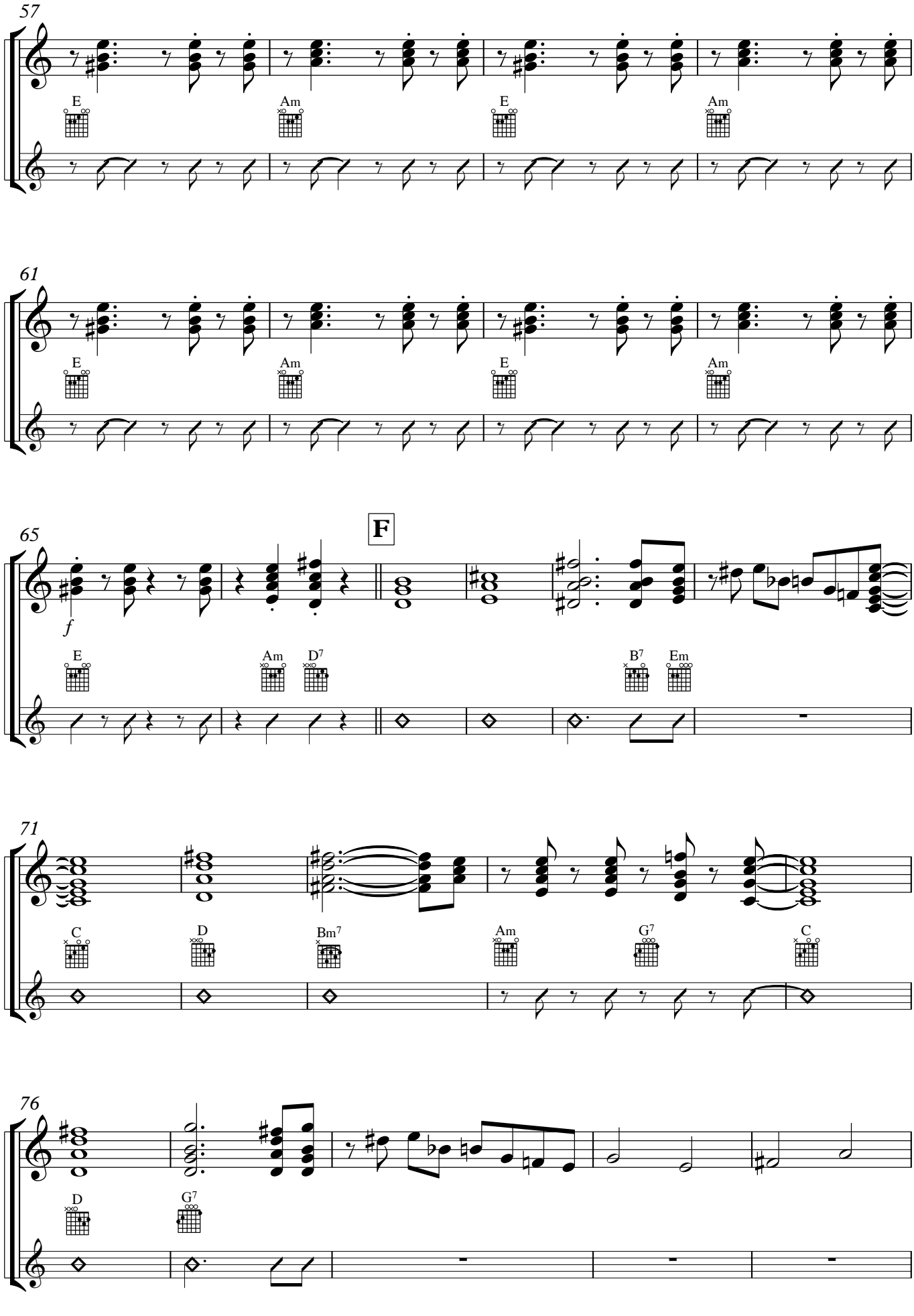
Guitarra

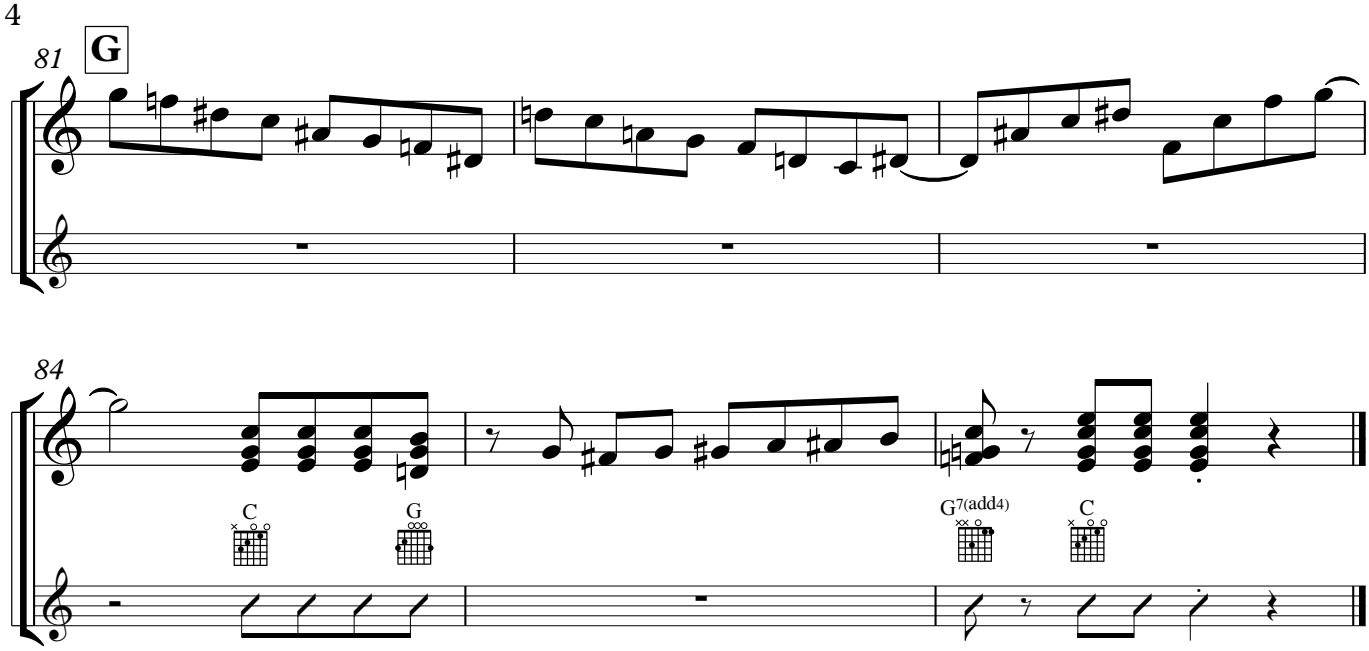
O Trio Elétrico

(Frevo baiano)




B♭
D
C
33
G
A
B
37
C
D
G7
41
D
C
G7
C
45
G7
Fm
49
E
4
mp
E
Am
E
Am
4

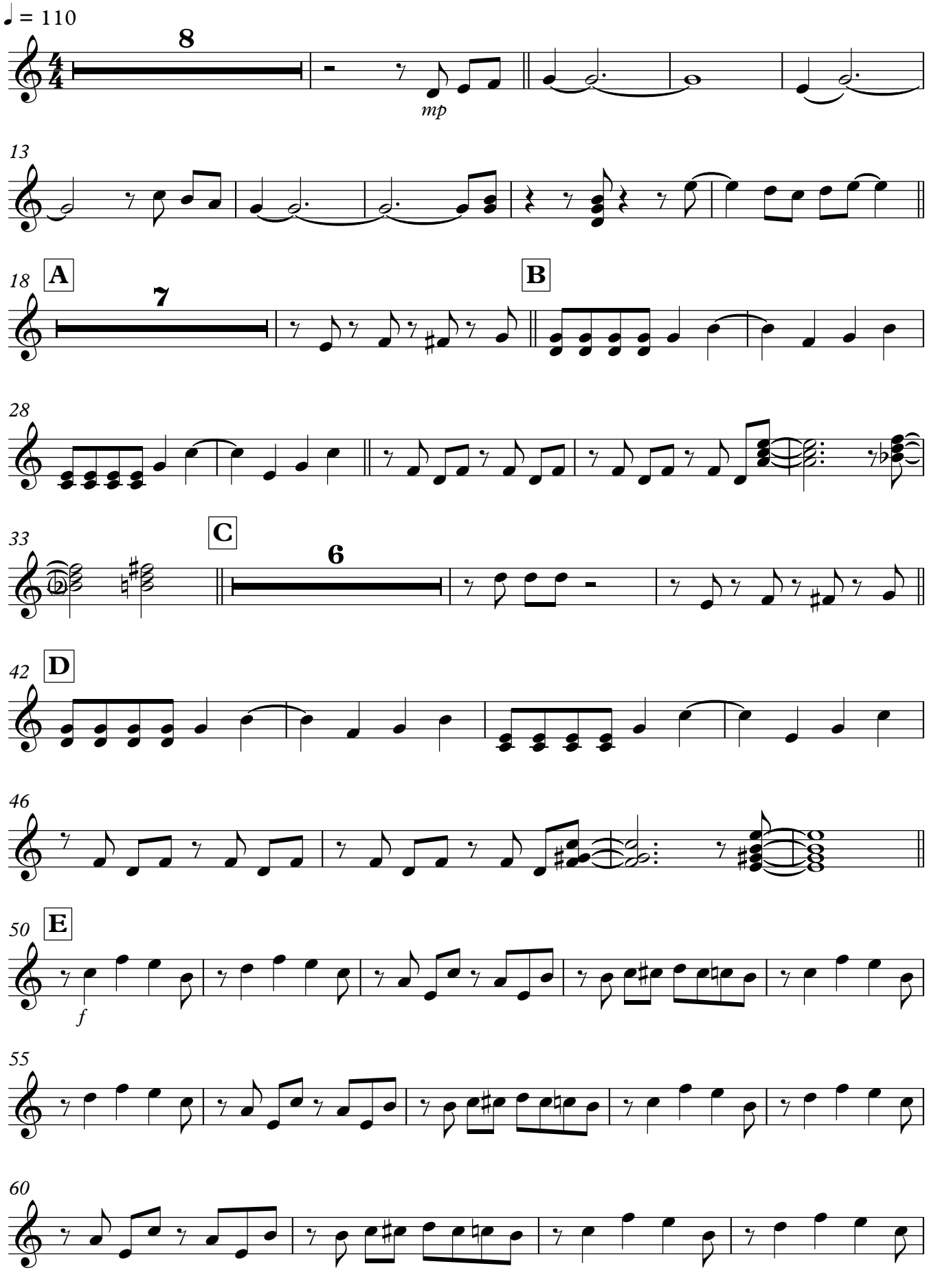

57
E
Am
E
Am
61
E
Am
E
Am
65
F
f
E
Am
D7
B7
Em
71
C
D
Bm7
Am
G7
C
76
D
G7


81
G
84
C
G
G7(add4)
C

Violão

O Trio Elétrico

(Frevo baiano)



V.S.

64

Am D7

67 **F**

G A B

71

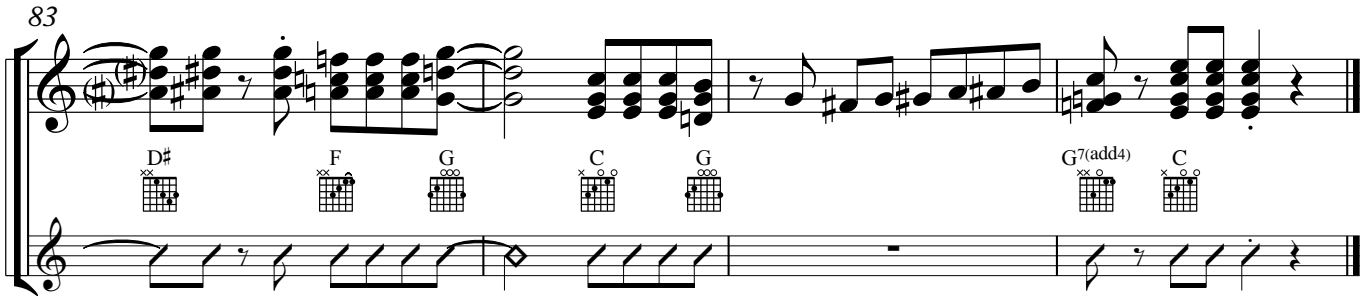
C D Bm7 Am G7

75

C D G7 D

79 **G**

C D D♯ F

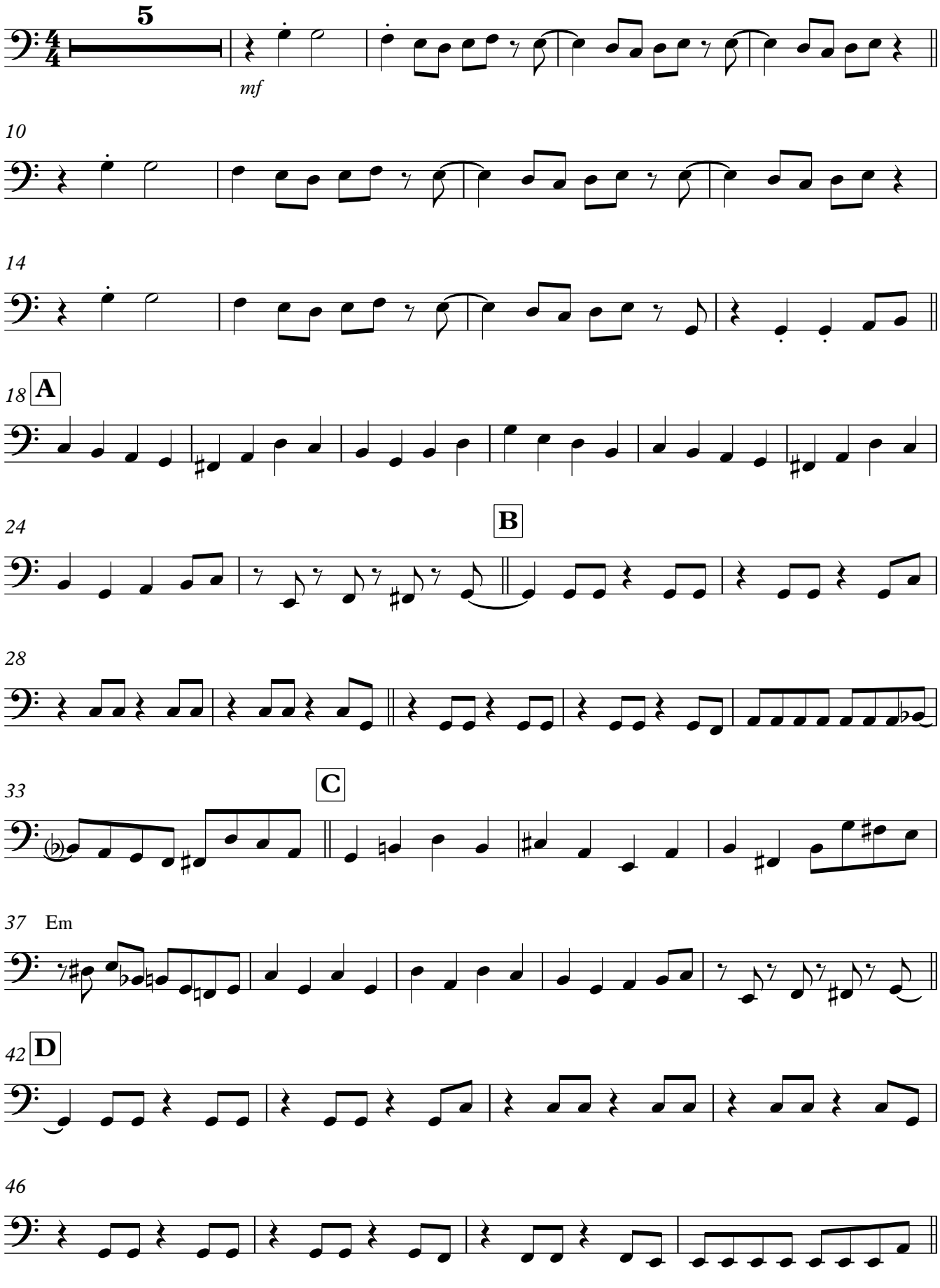

83
D♯
F
G
C
G
G7(add4)
C

O Trio Elétrico

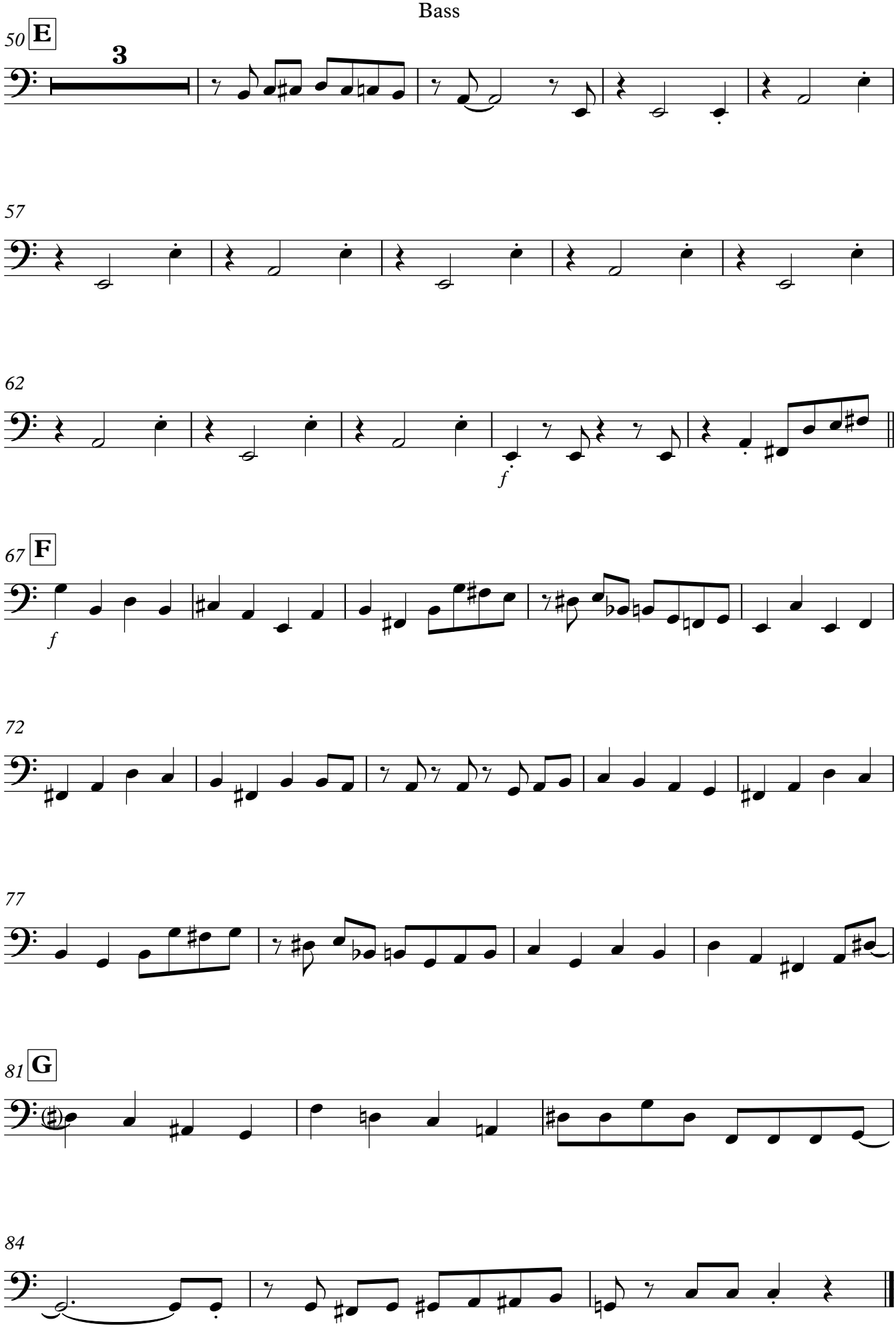
(Frevo baiano)

Bass

♩ = 110



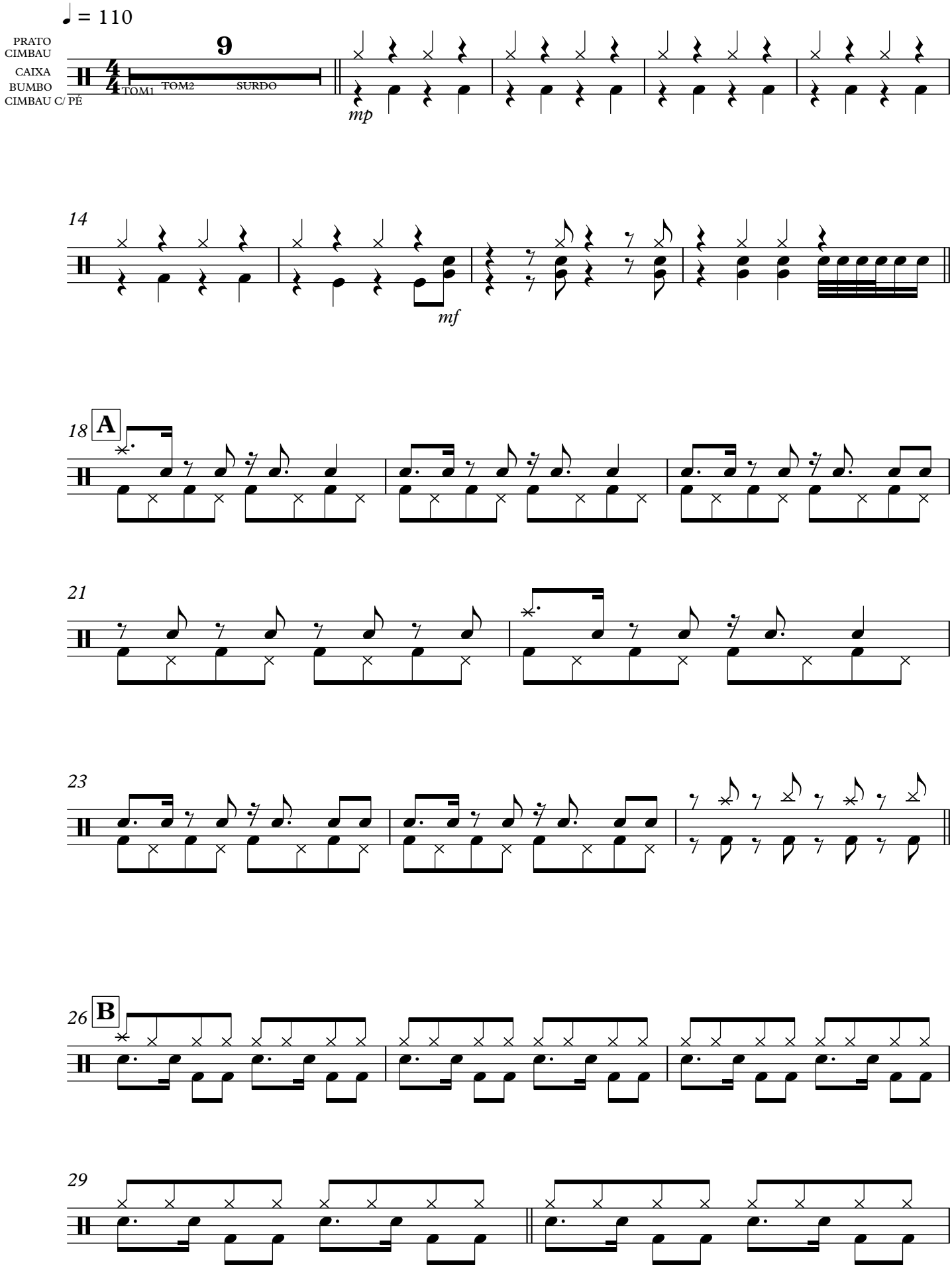
V.S.

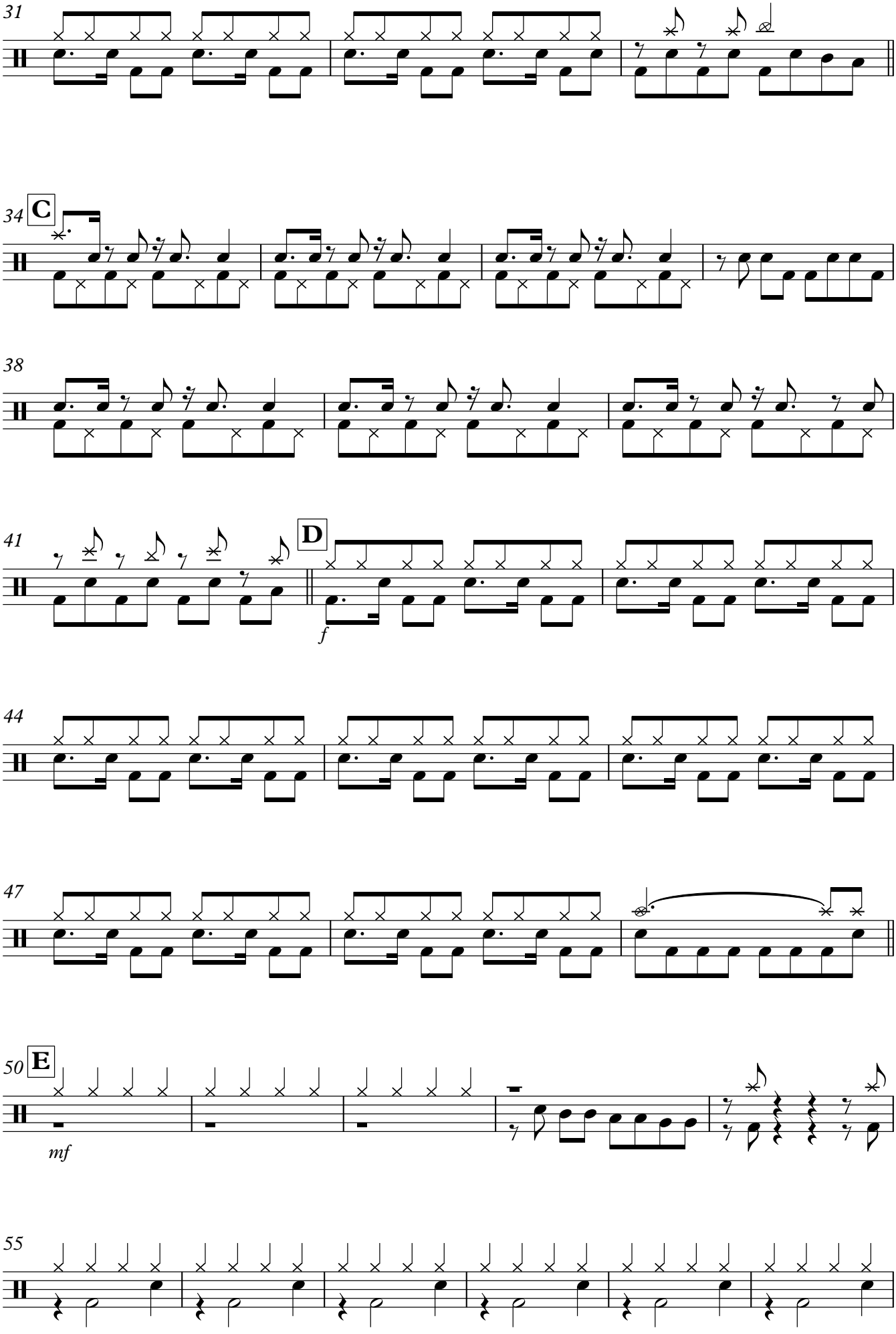

50
E
3
57
62
f
67
F
f
72
77
81
G
84

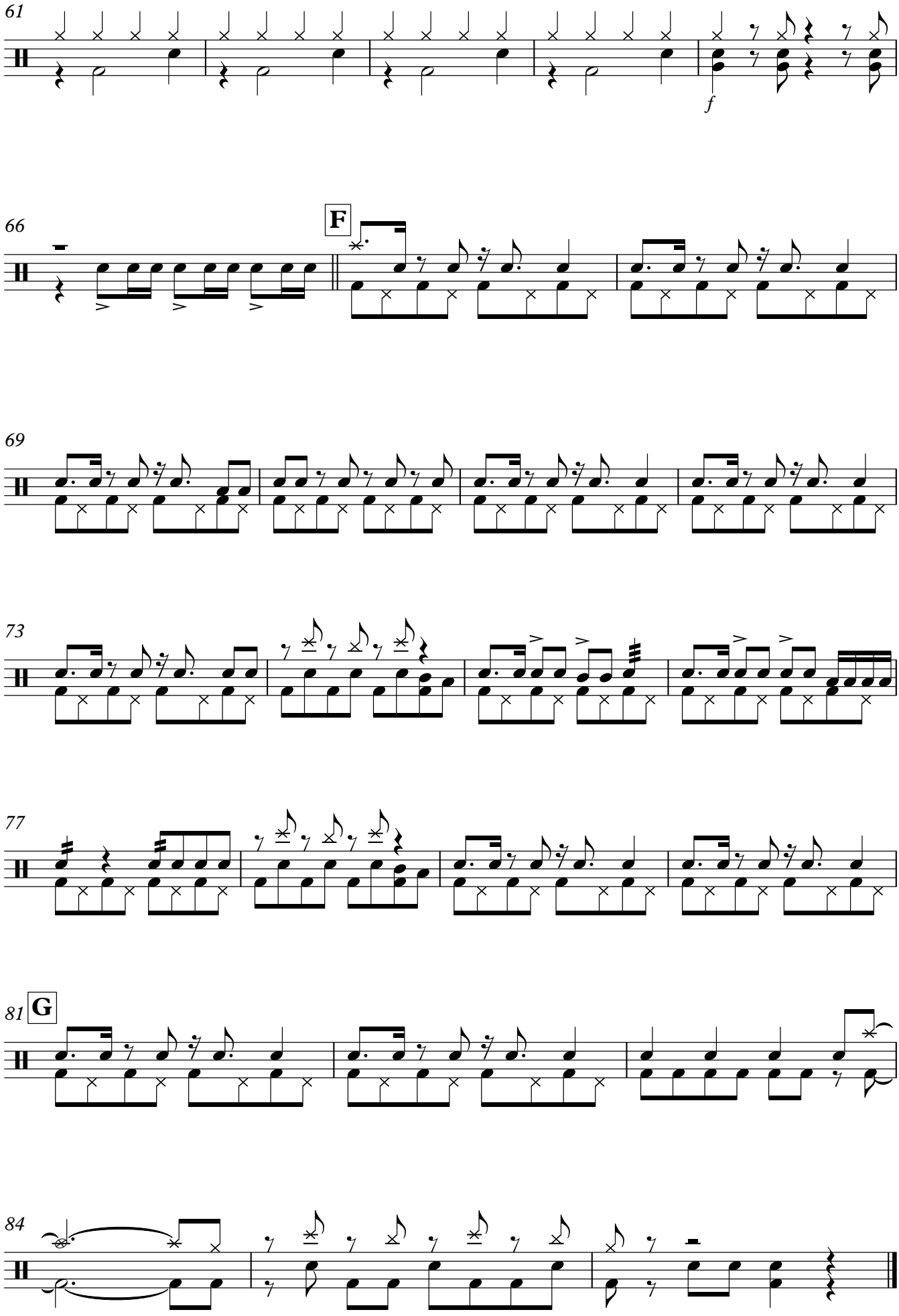
Bateria

O Trio Elétrico

(Frevo baiano)



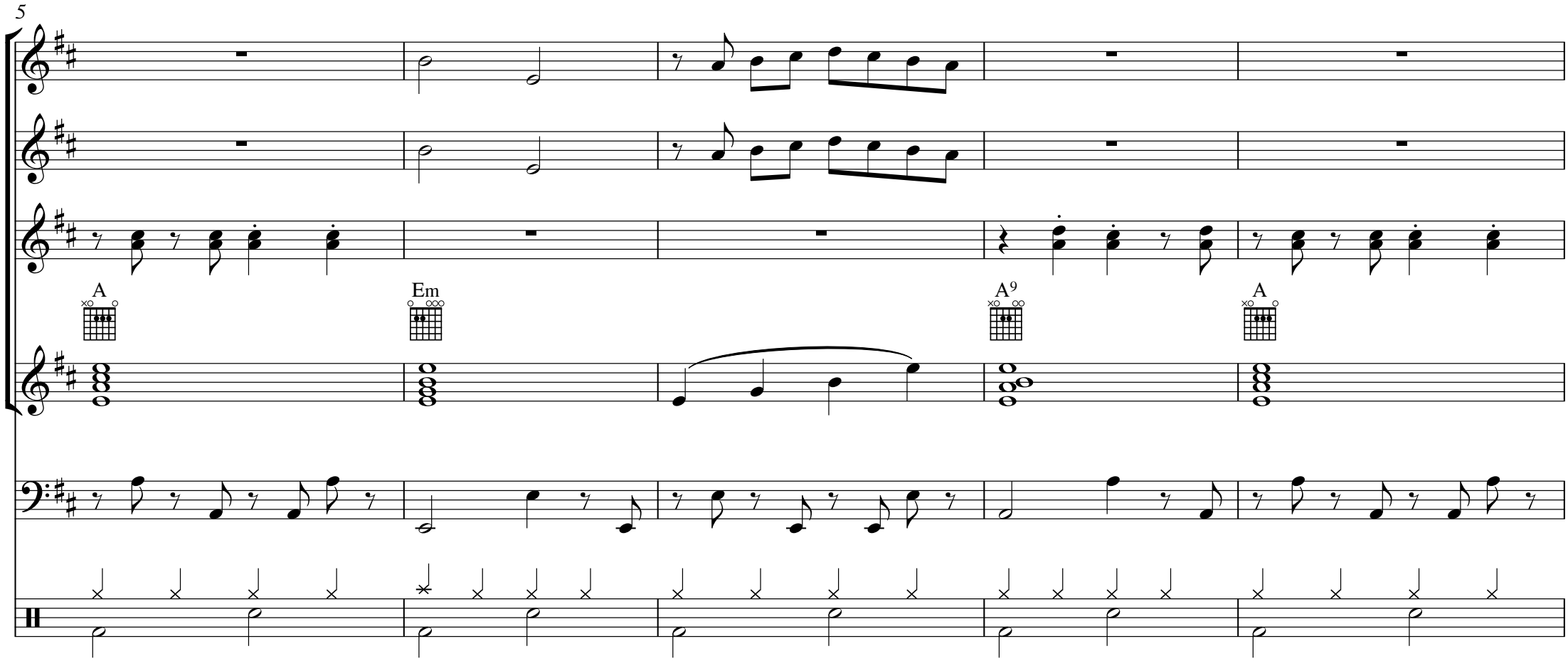

31
34
C
38
41
D
f
44
47
50
E
mf
55


61
f
66
F
69
73
77
81
G
84

Vem Ver

Vem Ver

♩ = 110
A
Guitarra Baiana
Distorção
Guitarra Baiana
Distorção
Guitarra
Chorus
Em
A9
Violão
Baixo
♩ = 110
A
Bateria

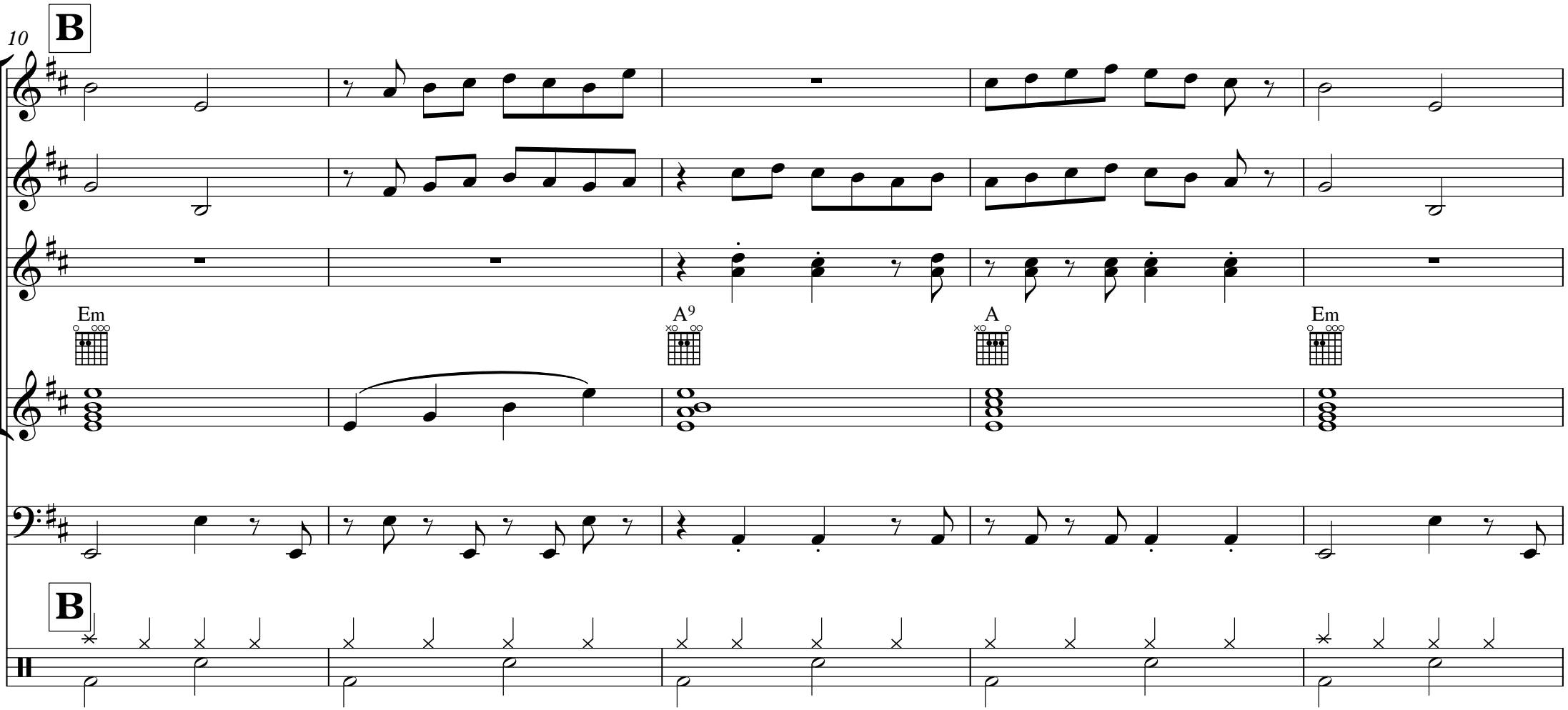

5
A
Em
A9
A

10

B

Em A9 A Em

B

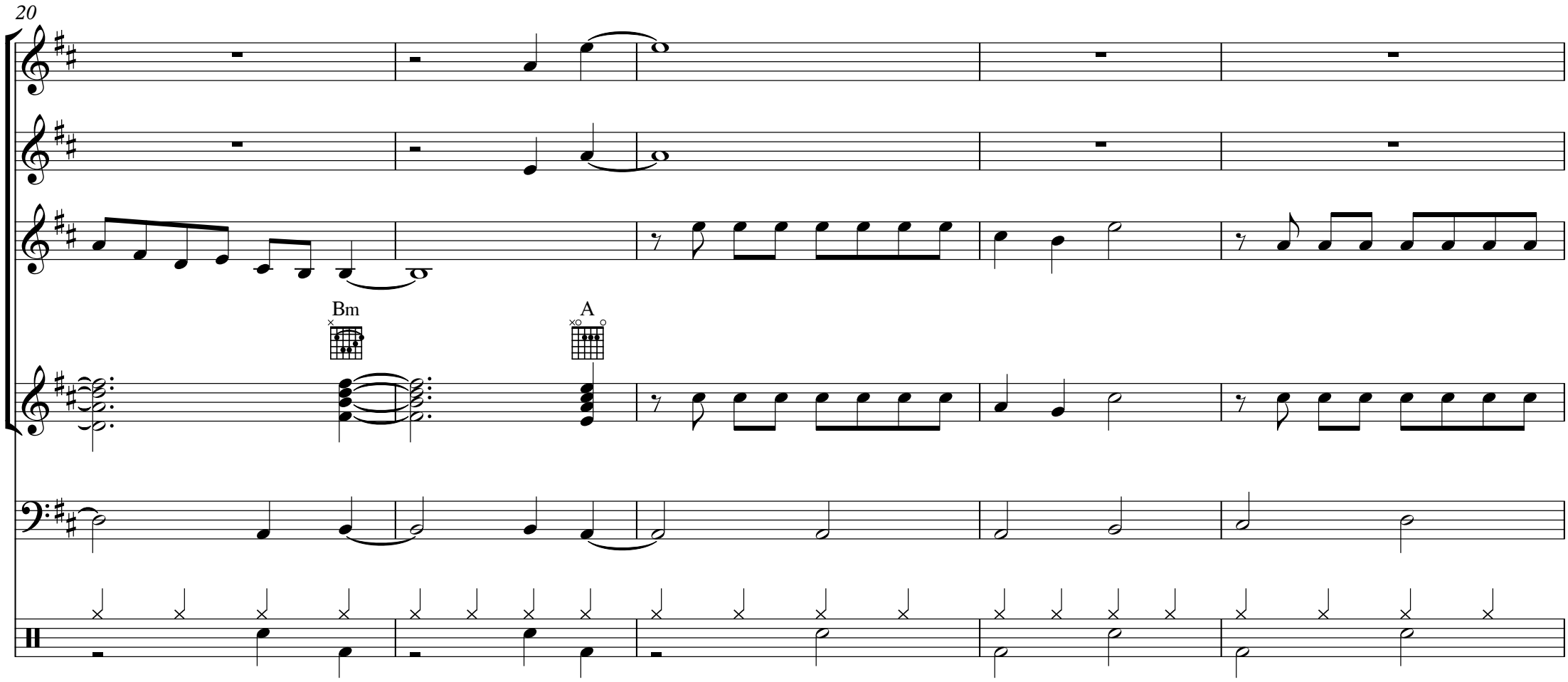


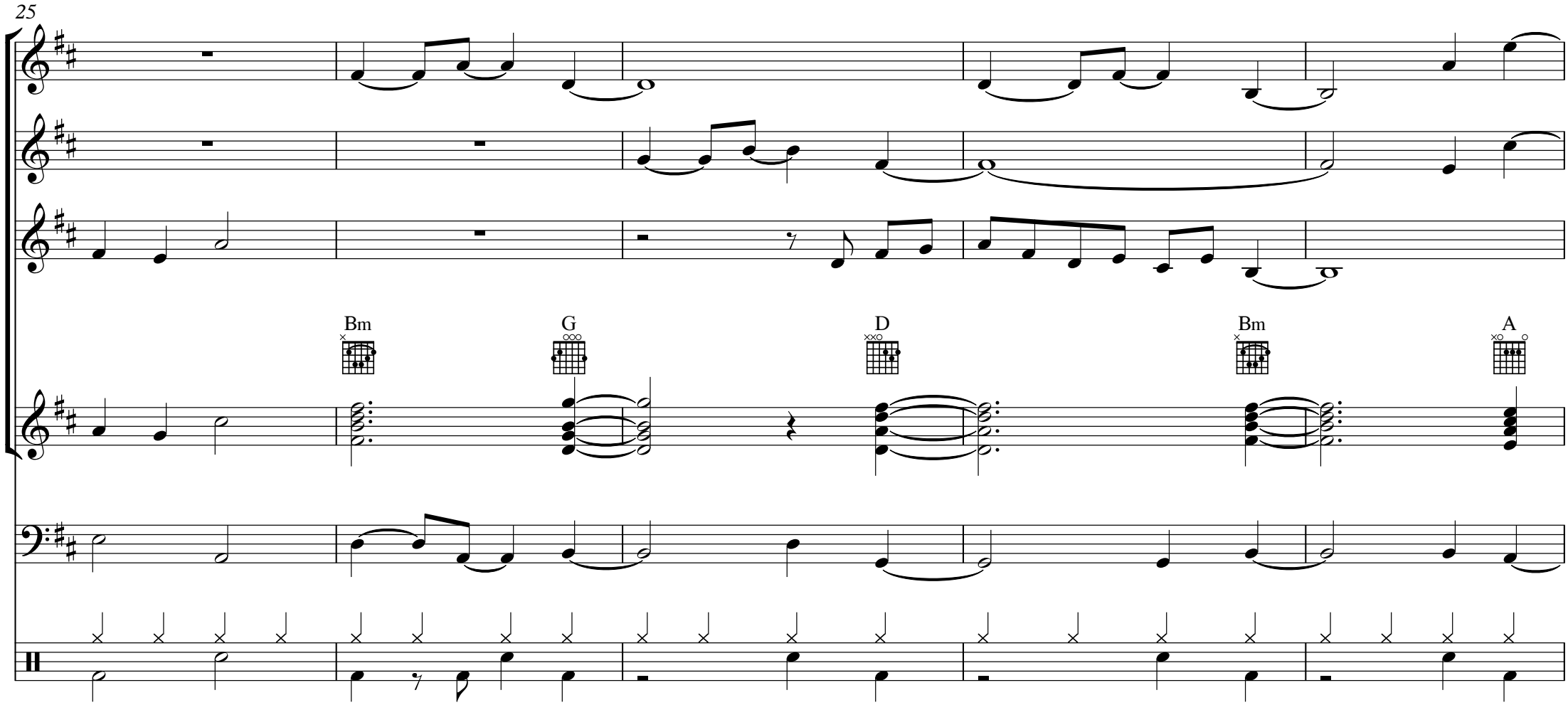
15

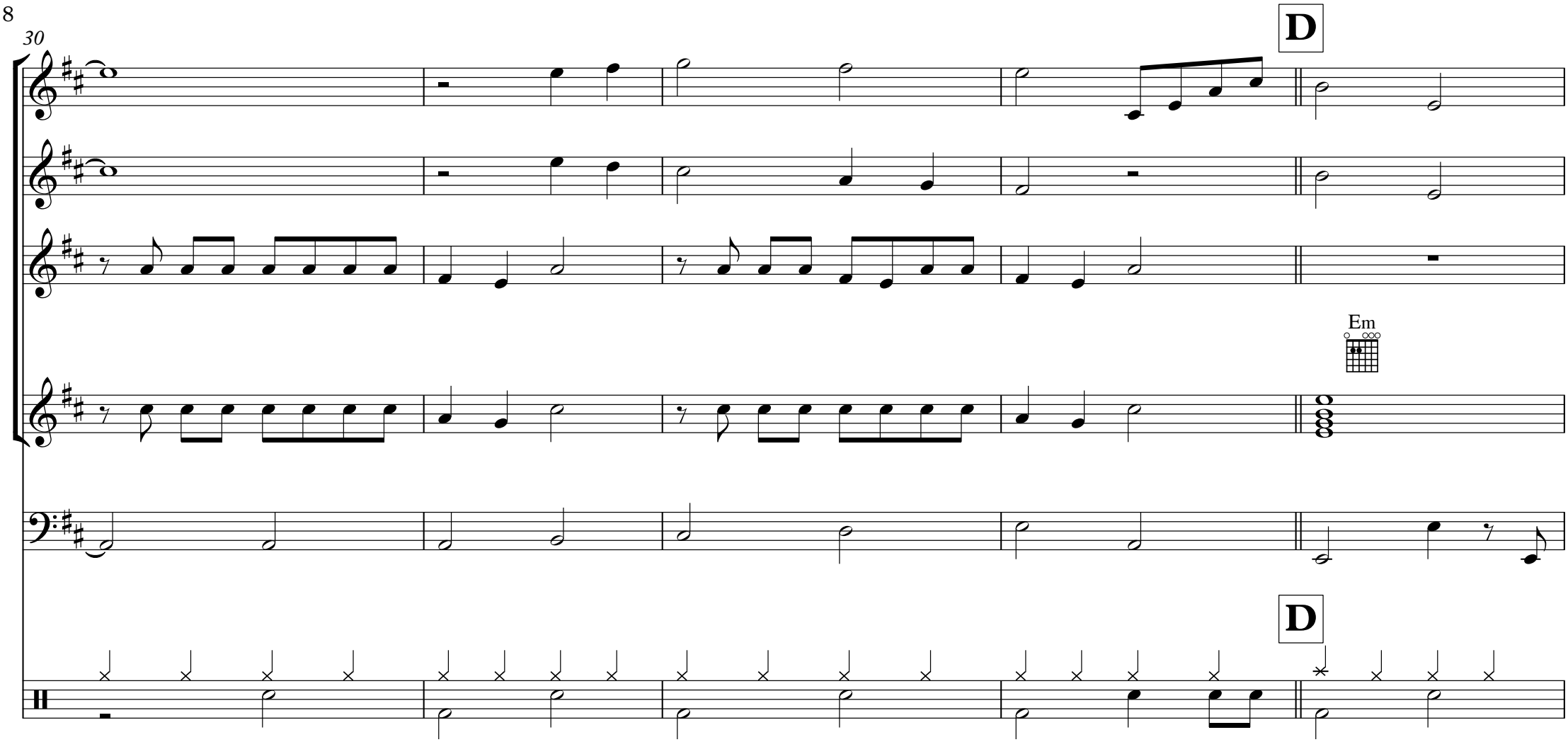
C

A9 A Bm G D

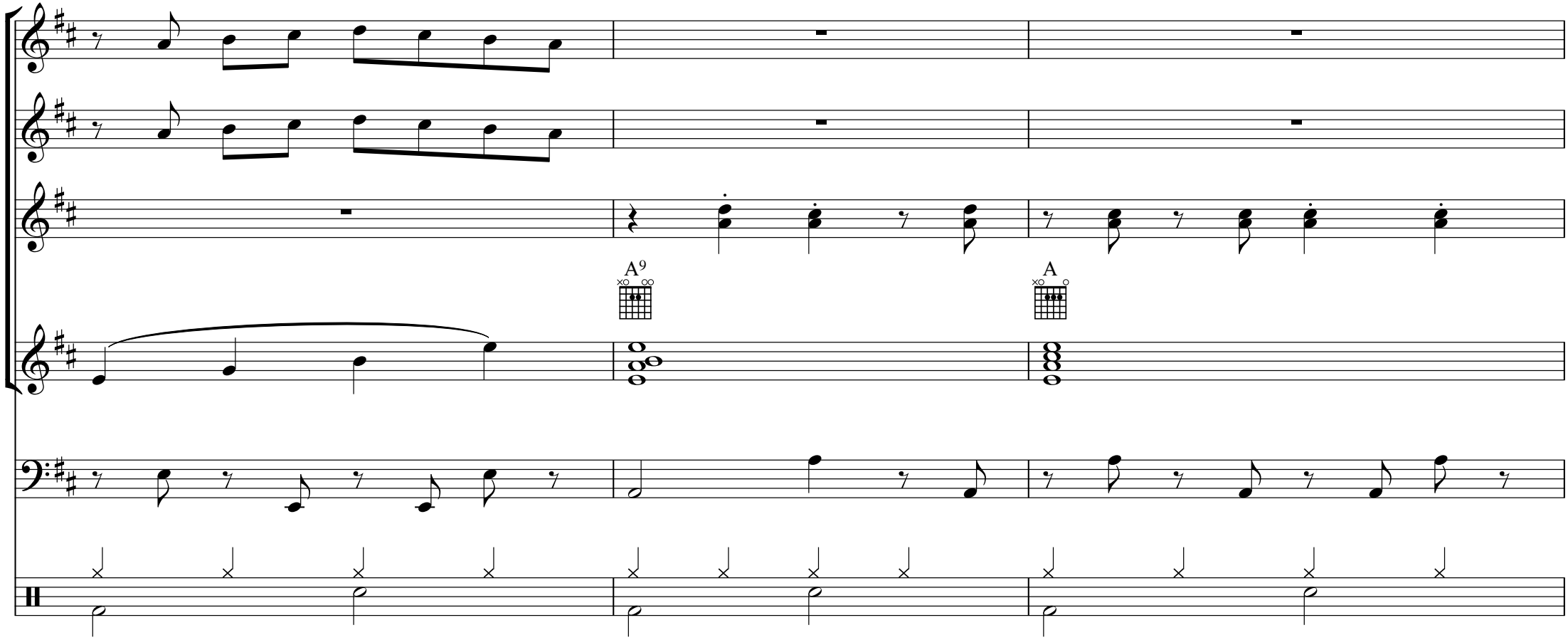
C

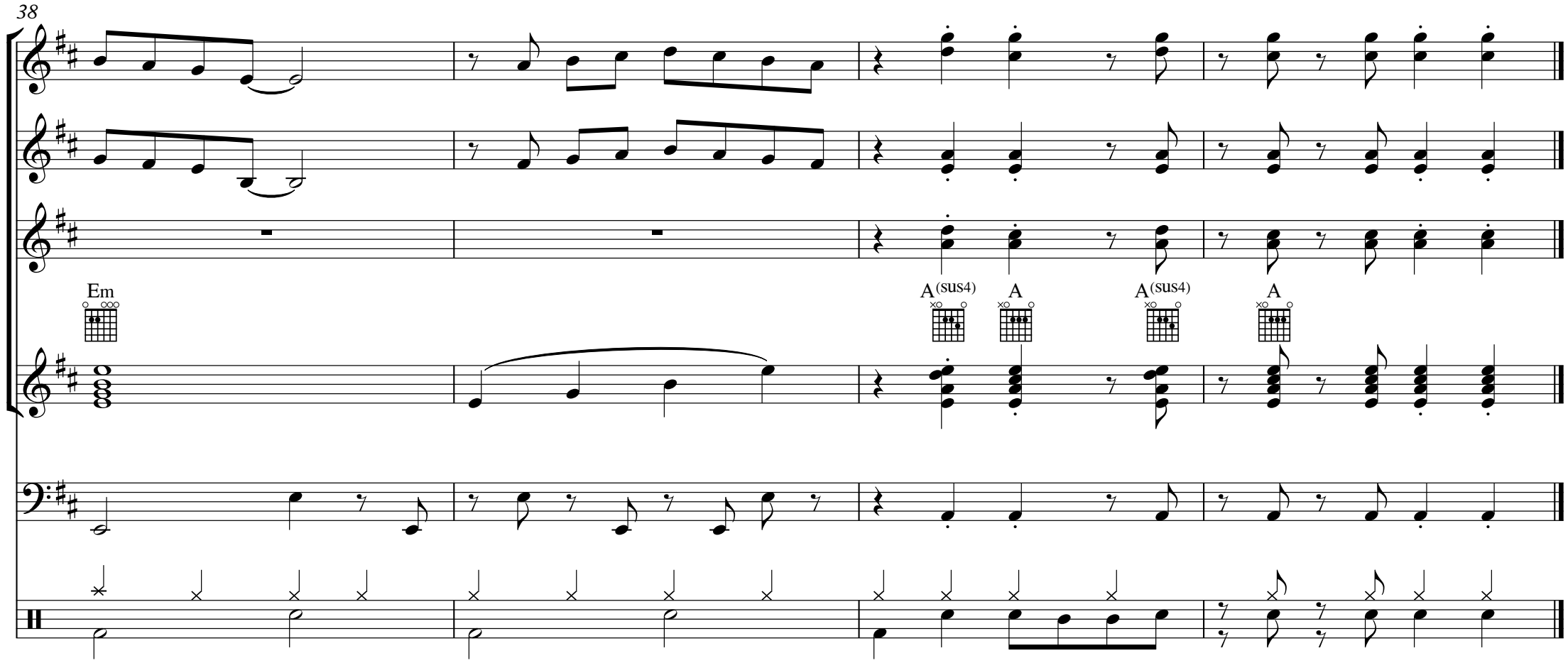

20
Bm
A


25
Bm
G
D
Bm
A


30
D
Em
D

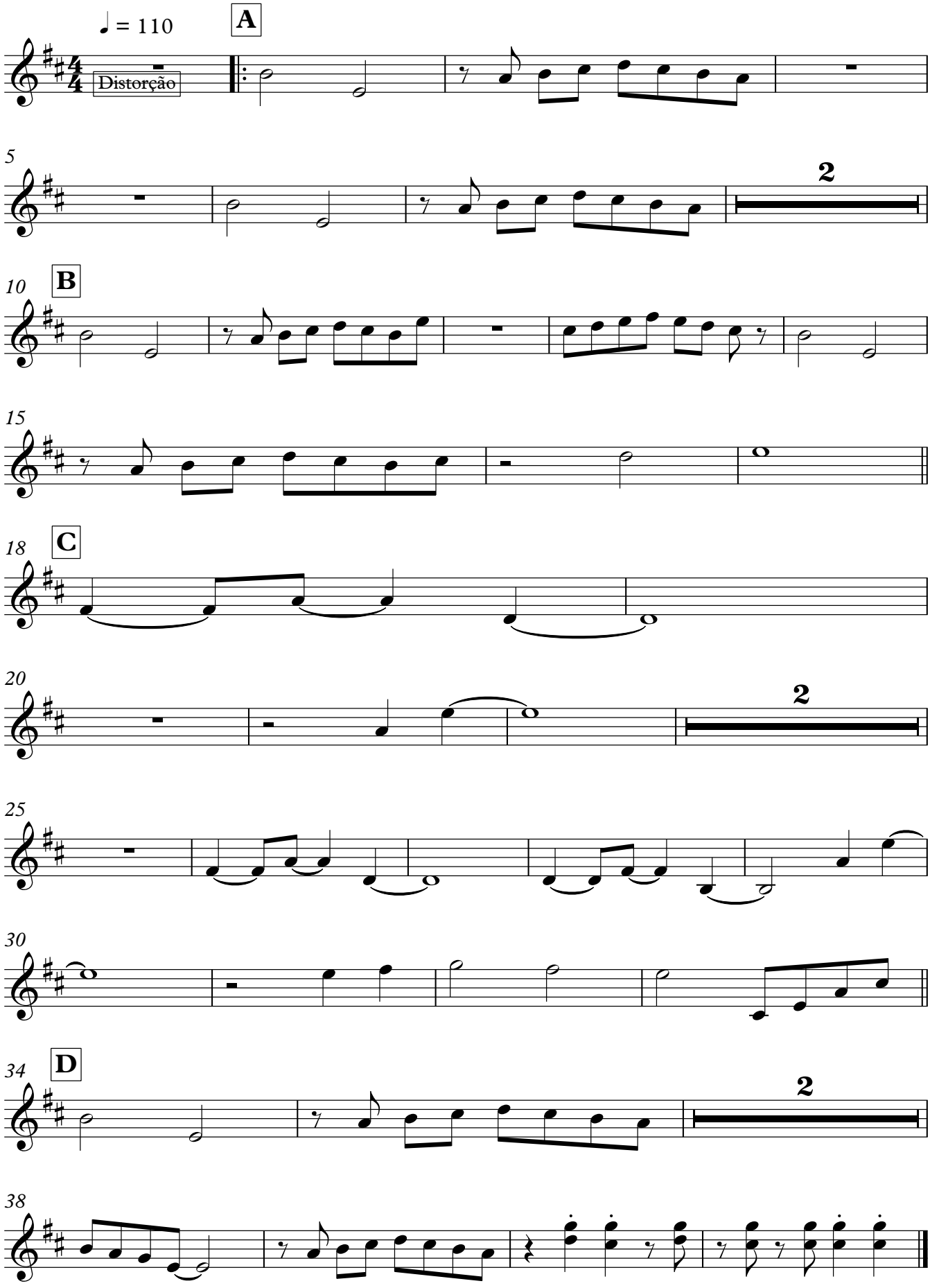
35




38
Em
A(sus4)
A
A(sus4)
A

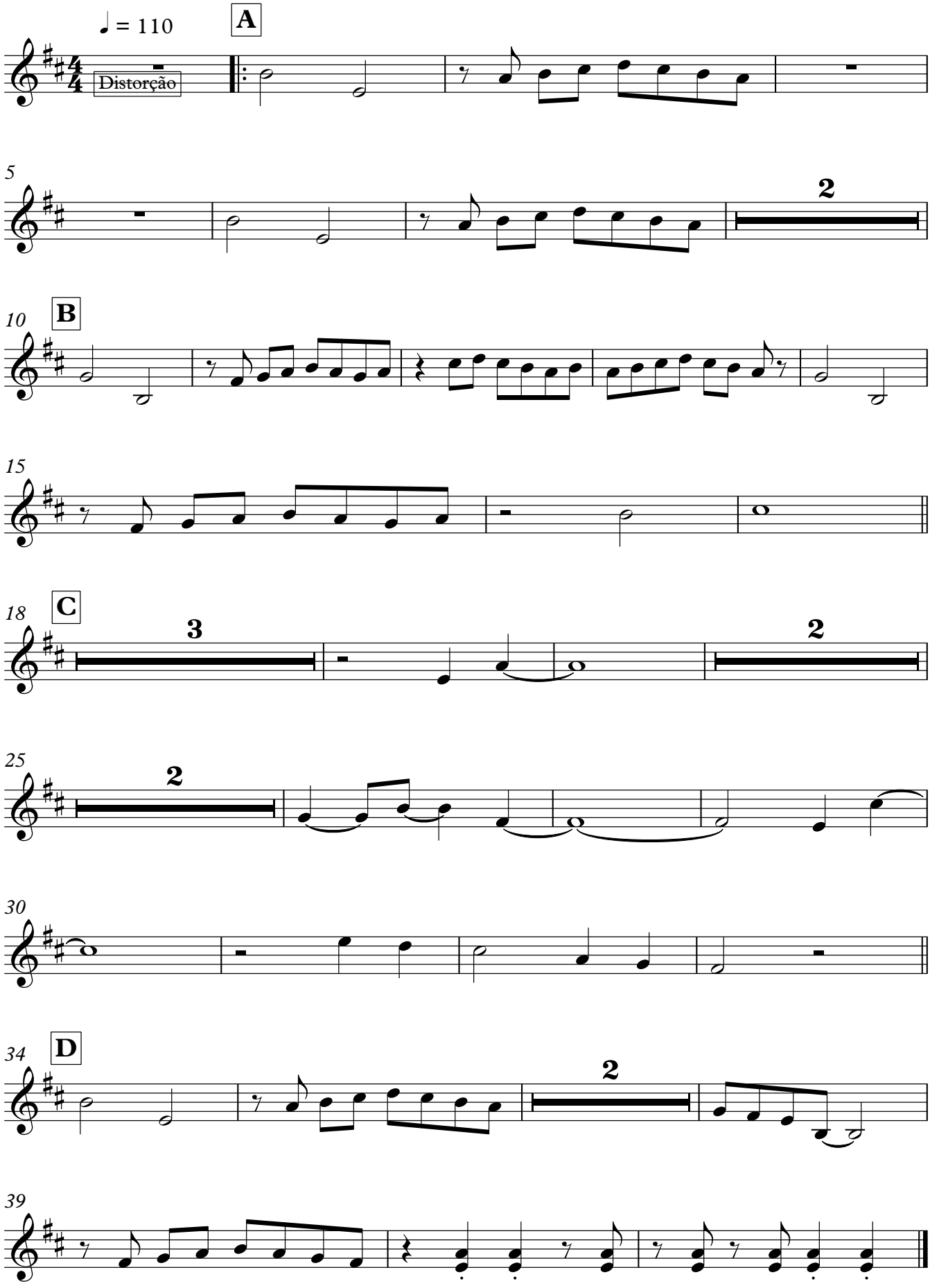
Vem Ver

Guitarra Baiana



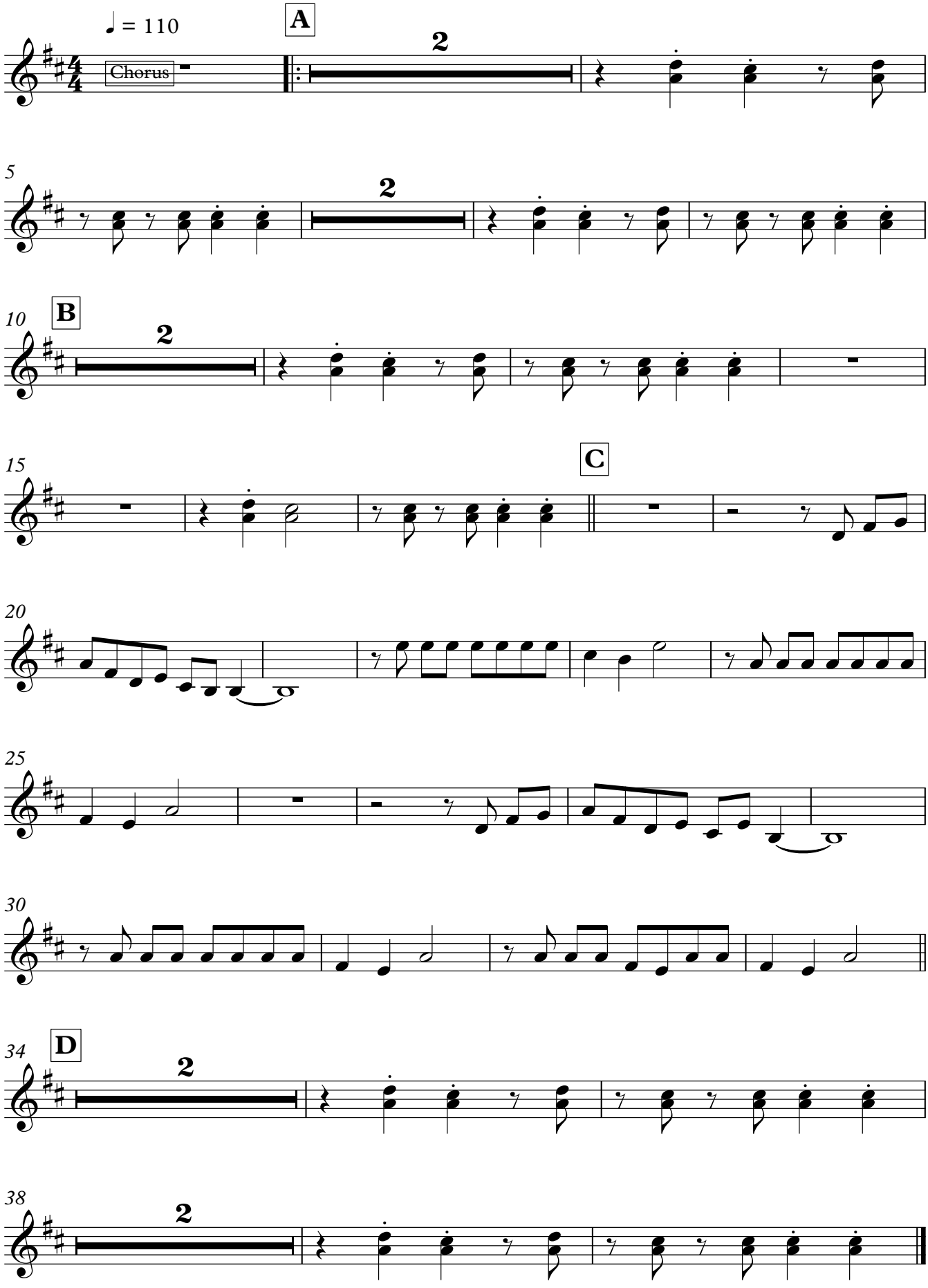
Vem Ver

Guitarra Baiana



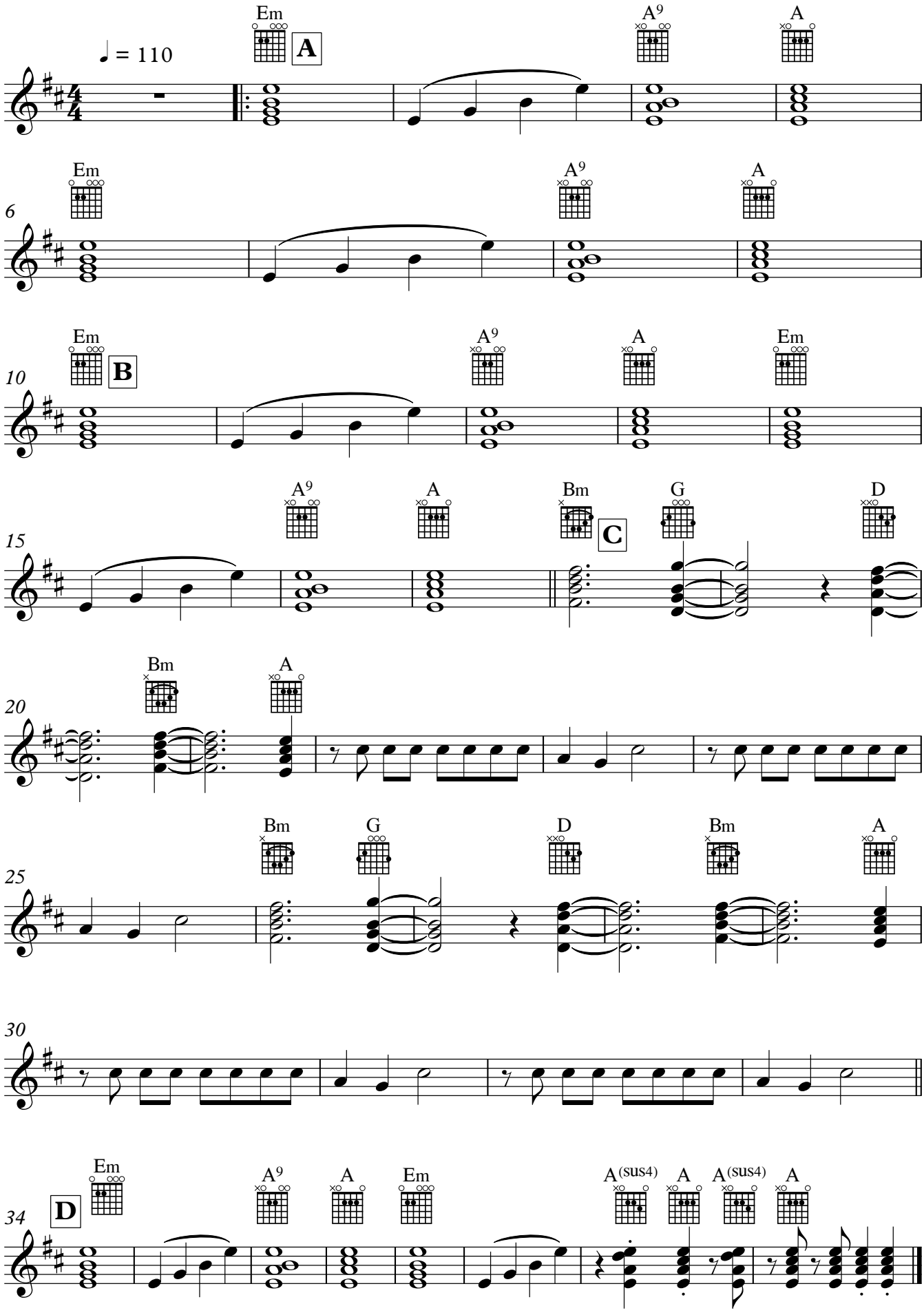
Vem Ver

Guitarra



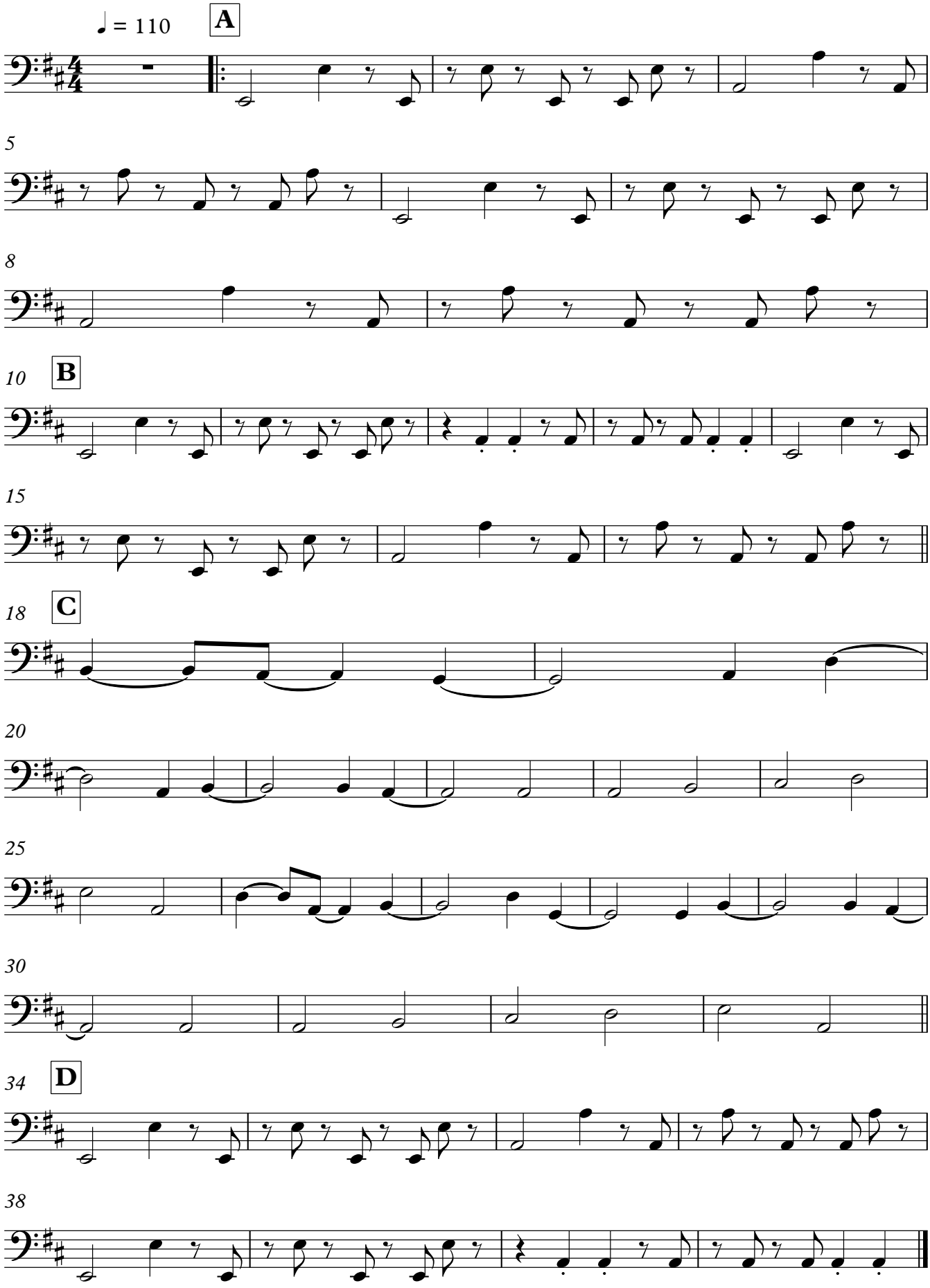
Vem Ver

Violão



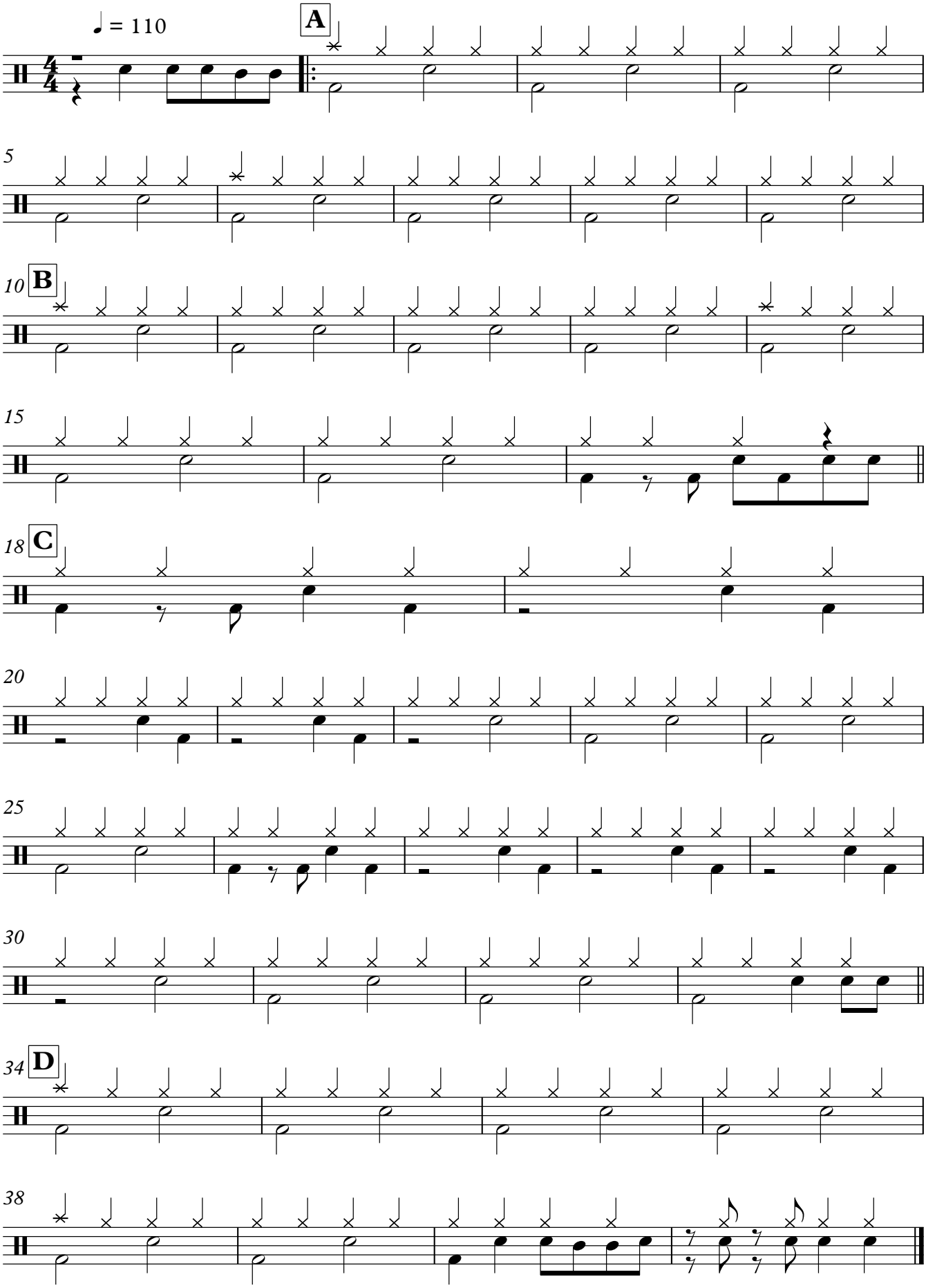
Vem Ver

Baixo



Vem Ver

Bateria



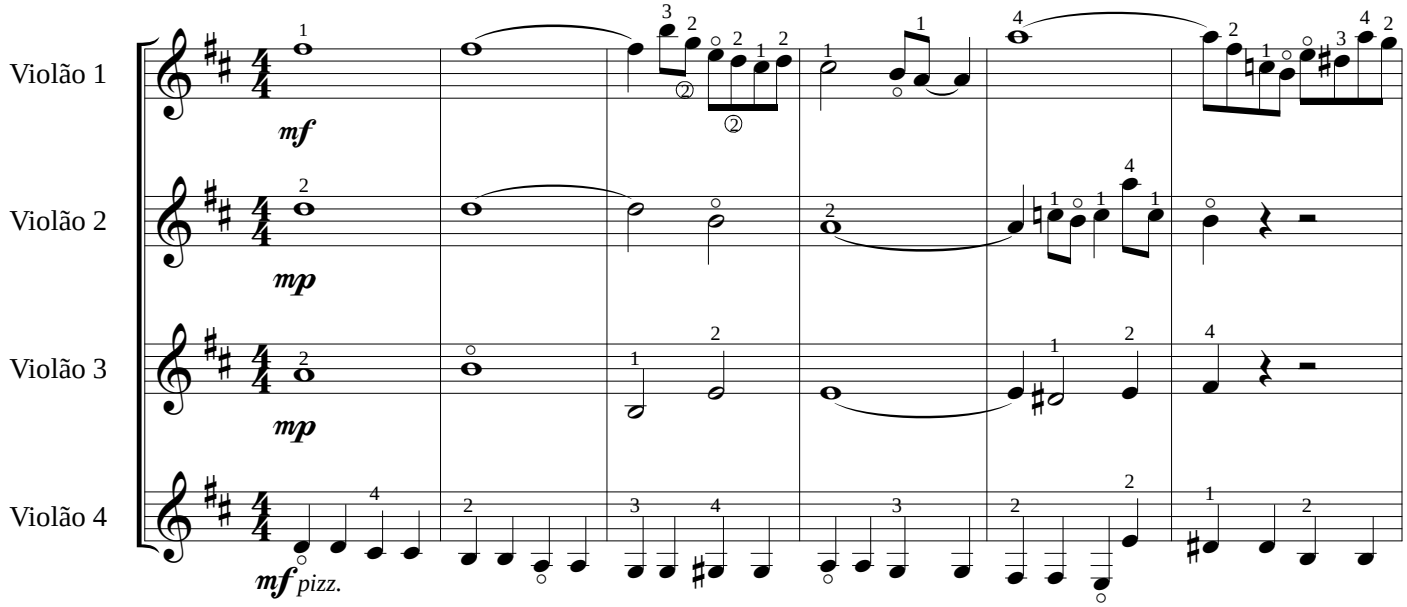
Grade

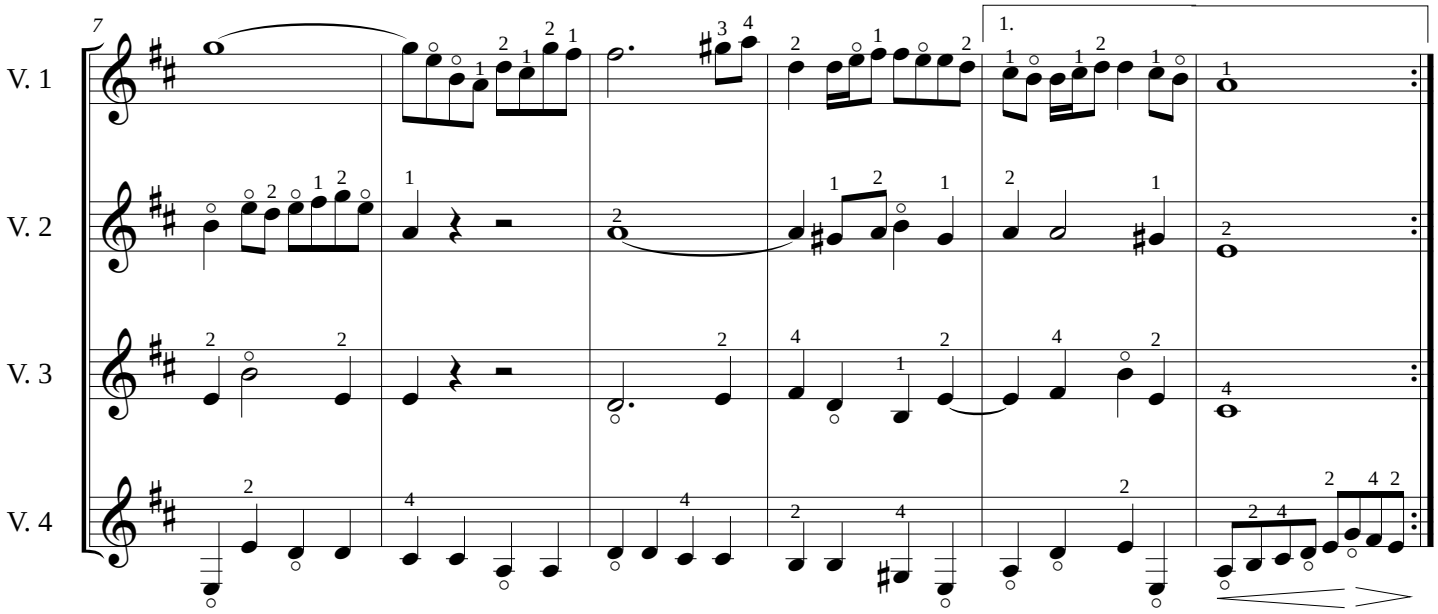
Ária BWV 1068

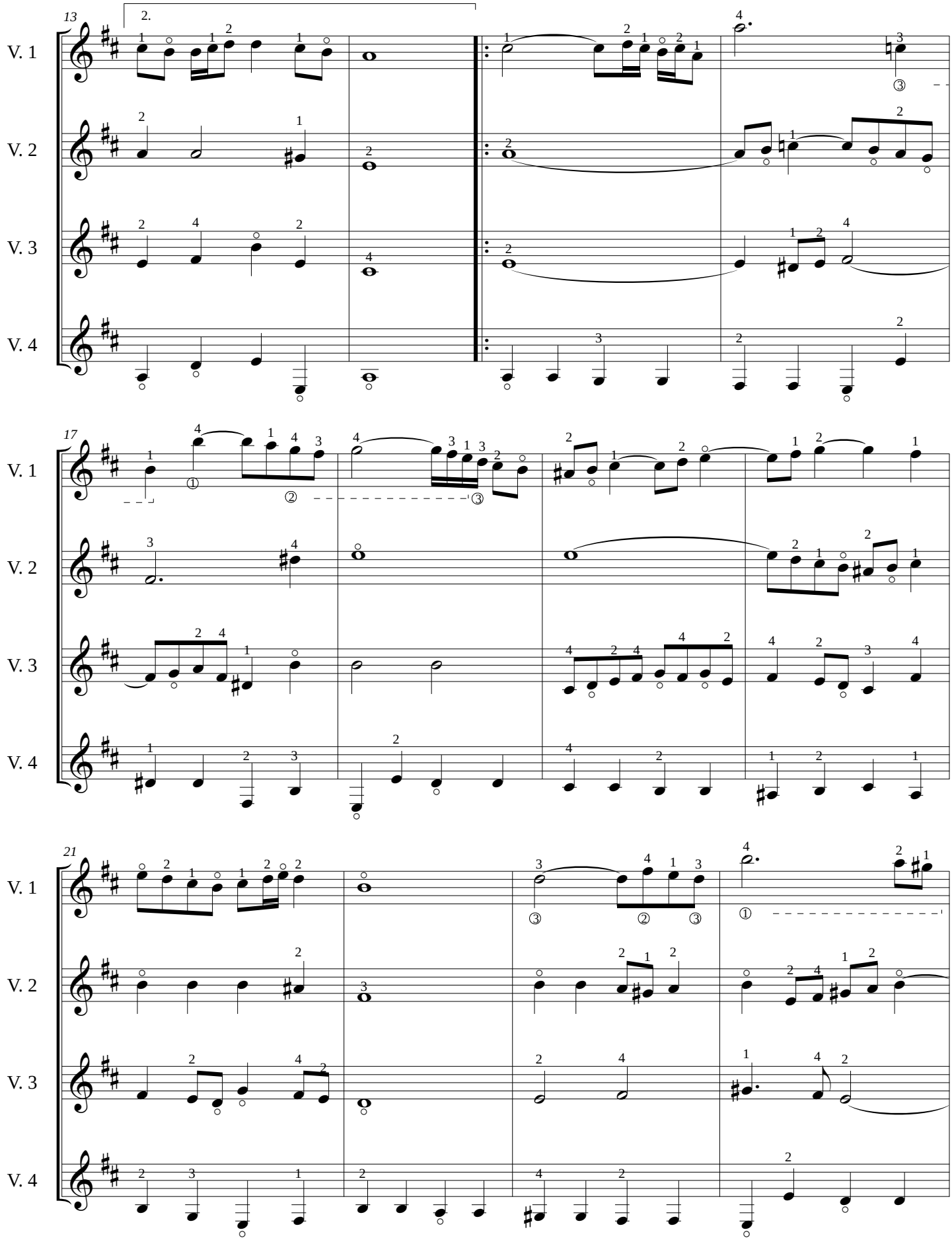
para quarteto de violões

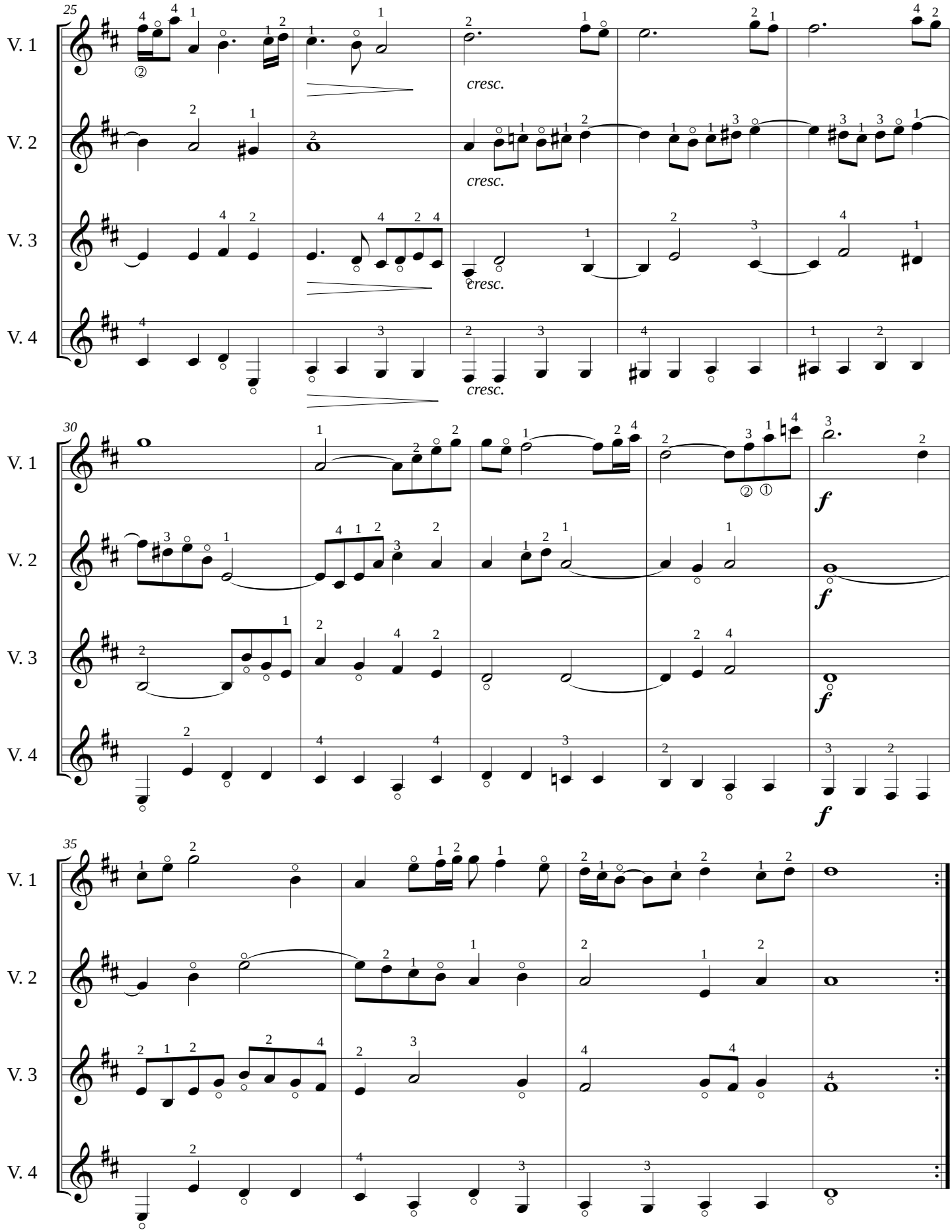
Transcrição de XXX

J. S. Bach (1685-1750)





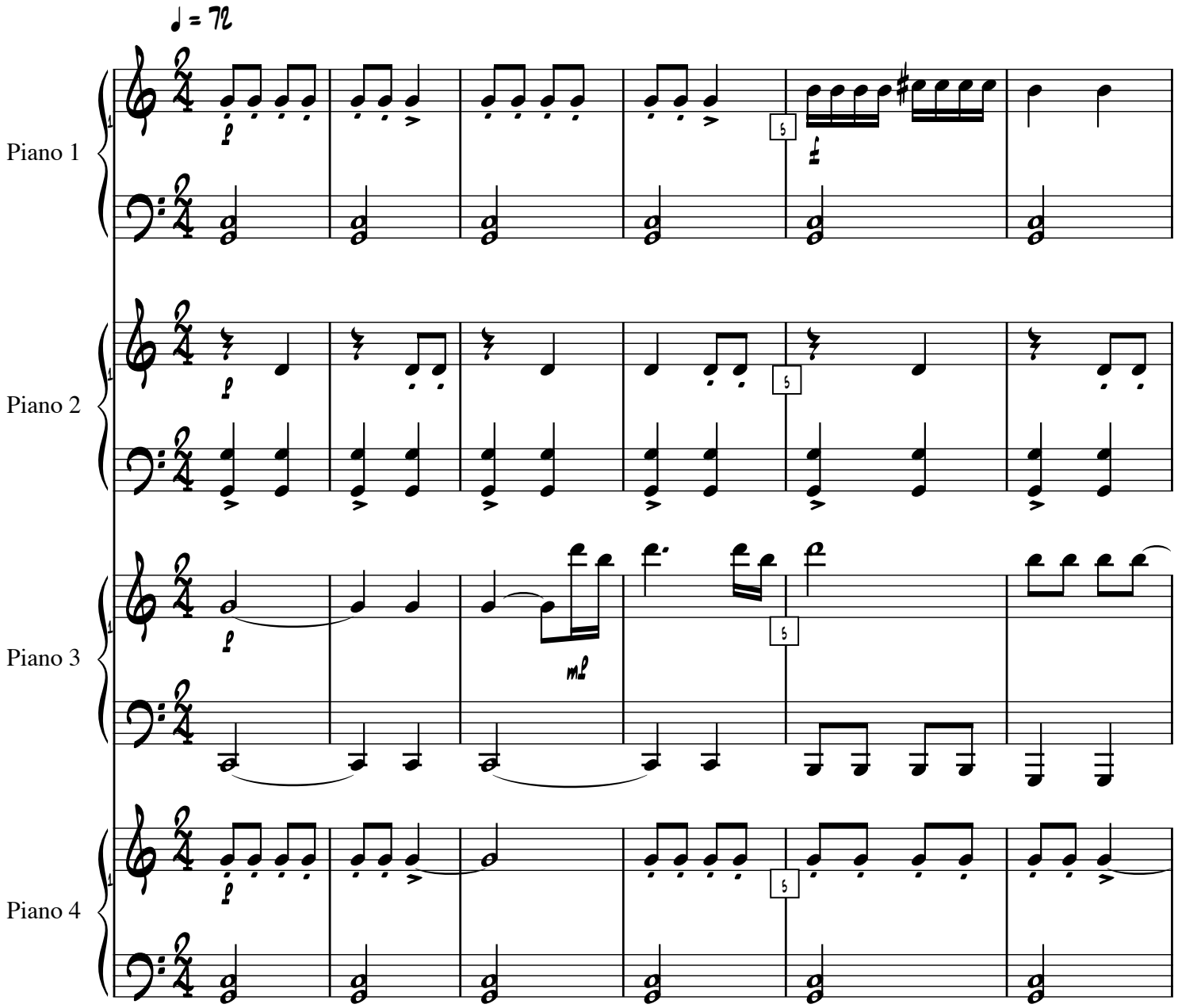

13
2.
V. 1
V. 2
V. 3
V. 4
17
V. 1
V. 2
V. 3
V. 4
21
V. 1
V. 2
V. 3
V. 4

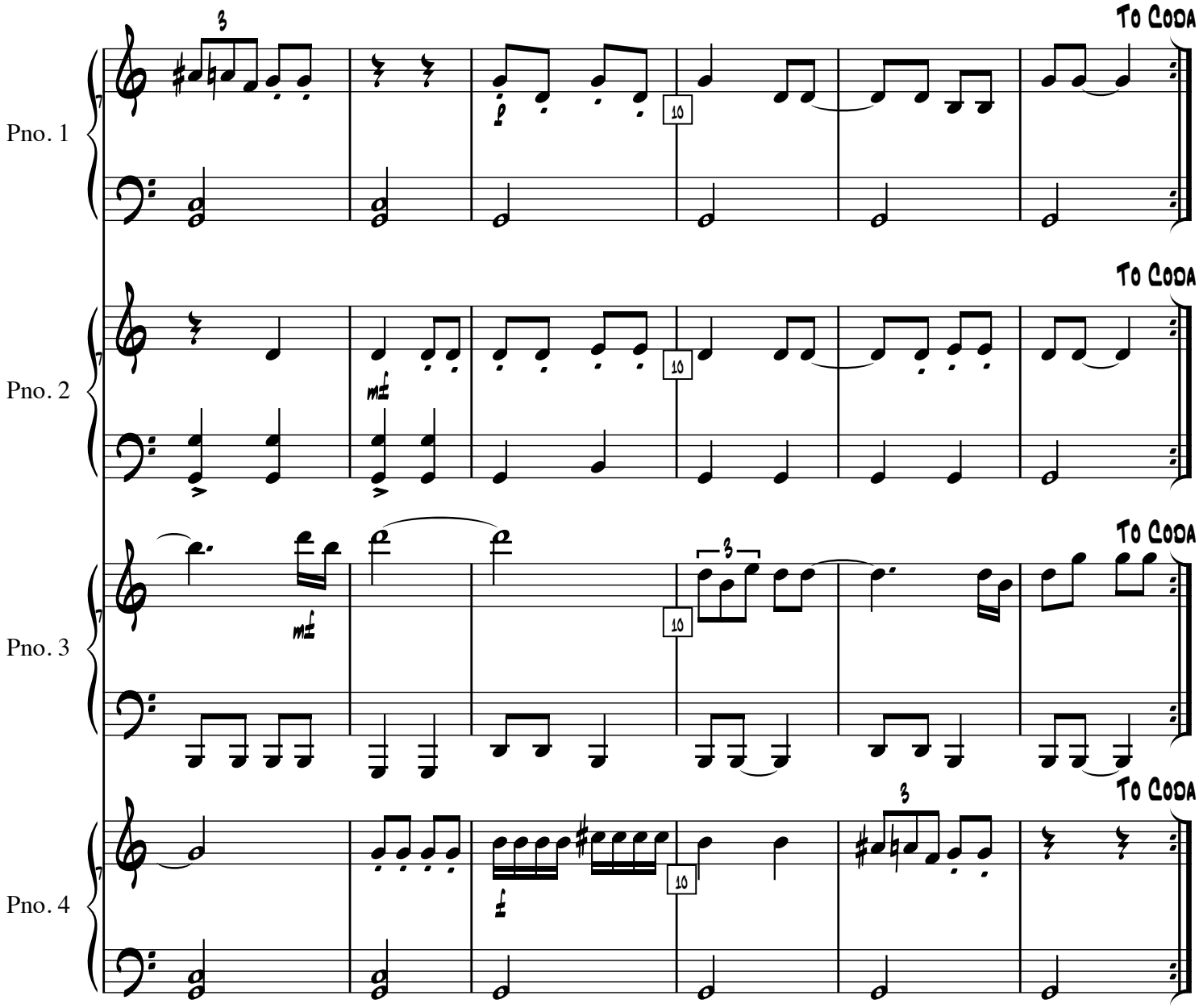

25
V. 1
V. 2
V. 3
V. 4
cresc.
cresc.
cresc.
cresc.
30
V. 1
V. 2
V. 3
V. 4
f
f
f
f
35
V. 1
V. 2
V. 3
V. 4

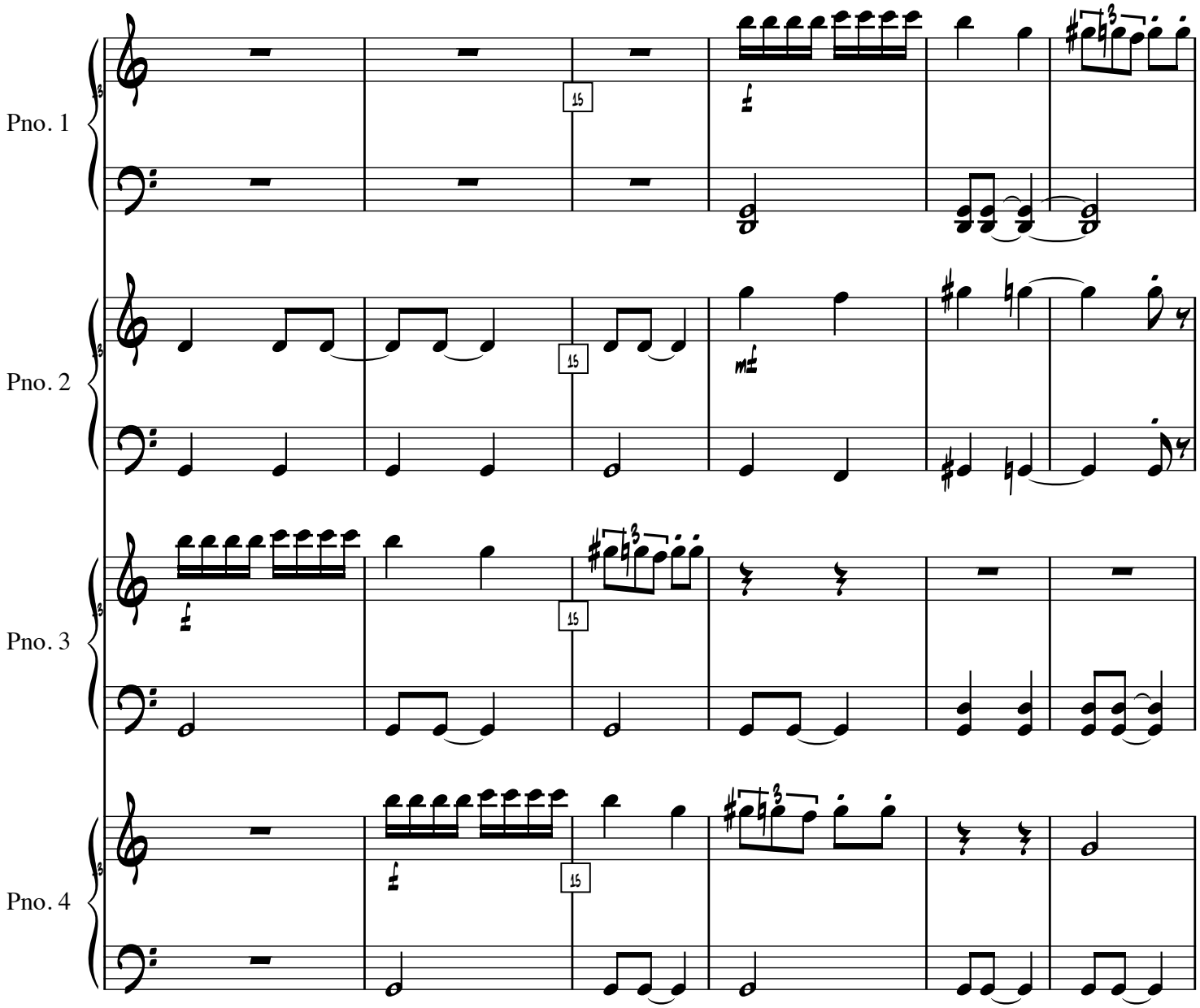
Cenas Indígenas nº 1

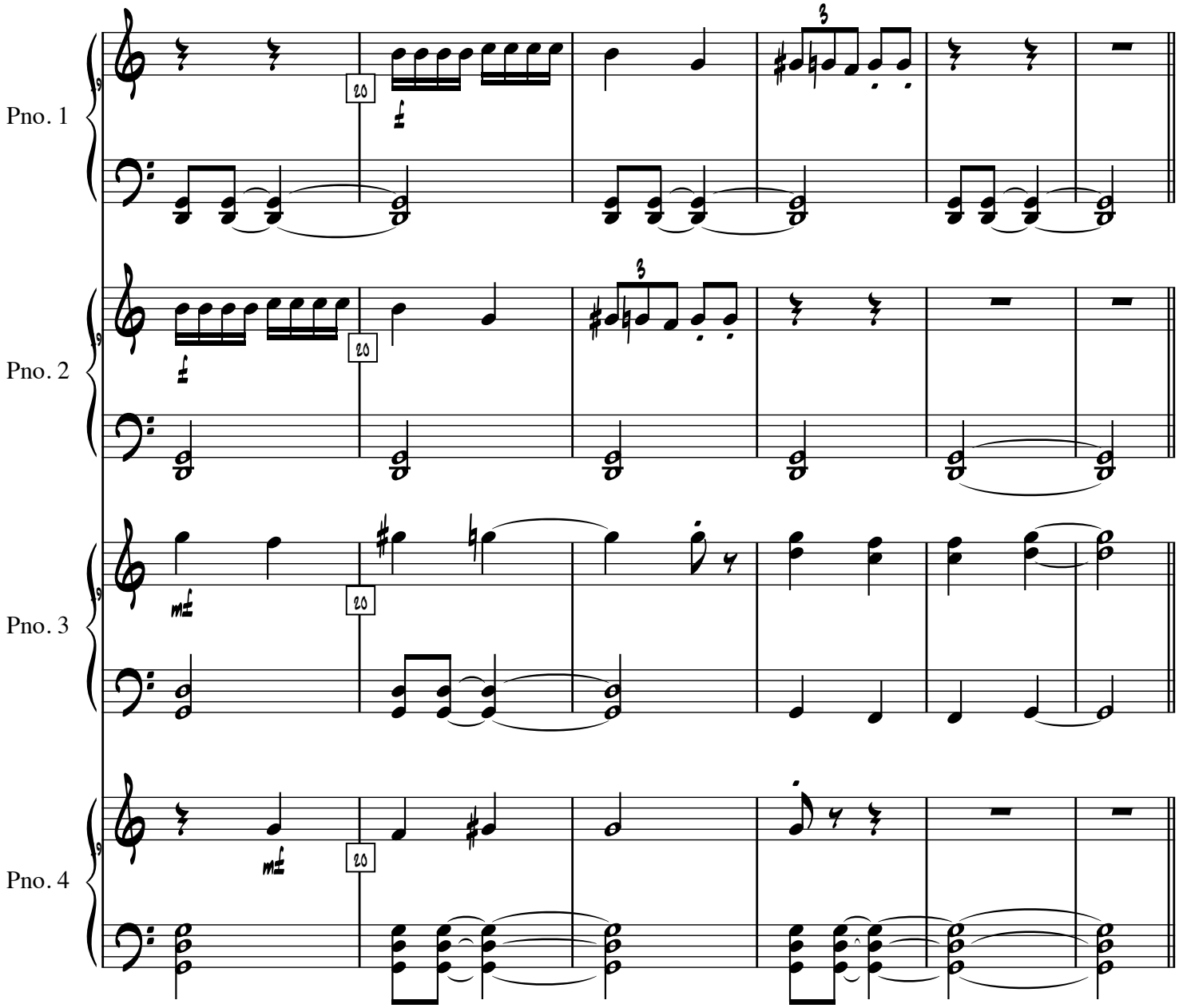
M34 - Mito da origem das estrelas (índios *Bororo/Brasil)*

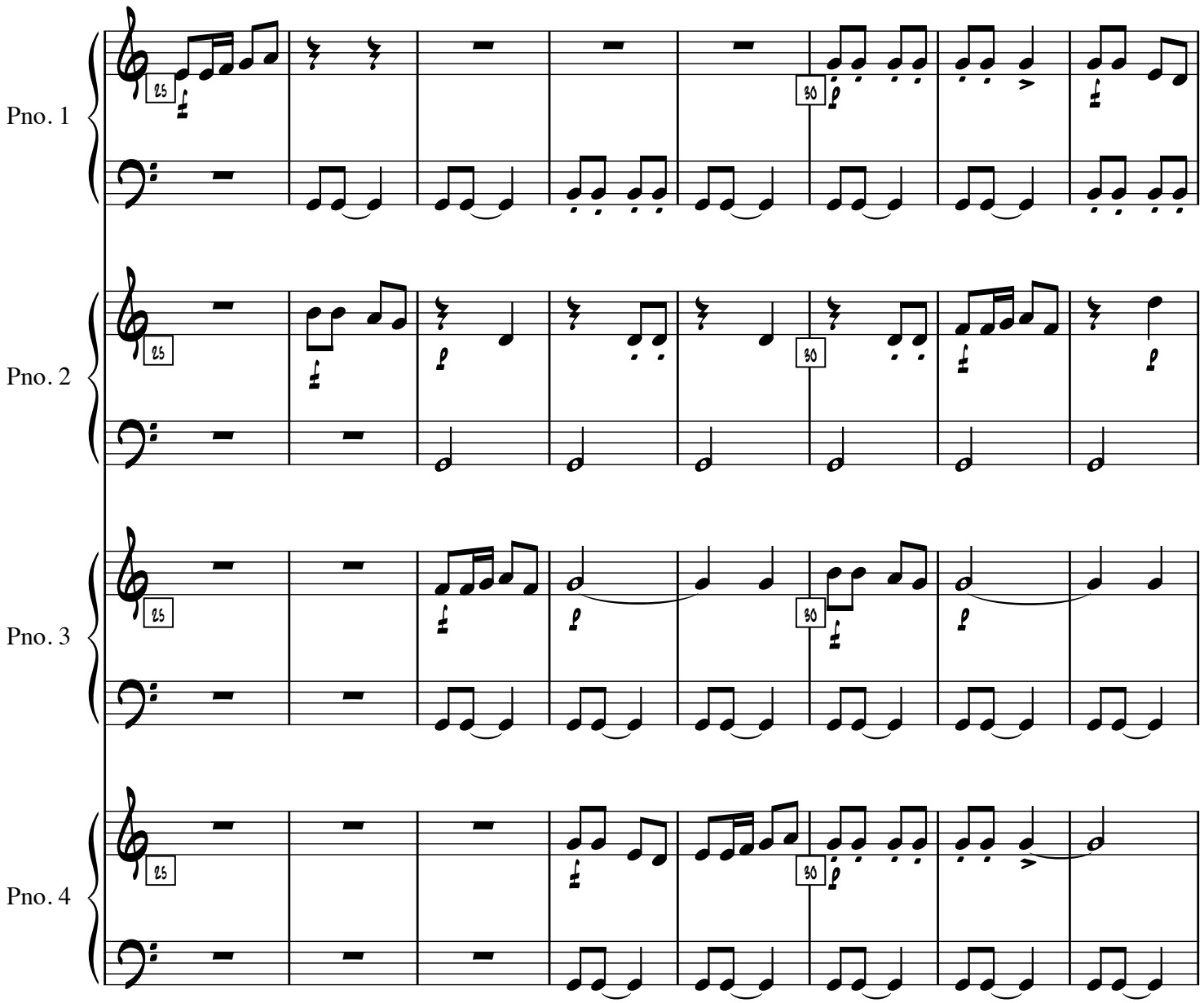
2014

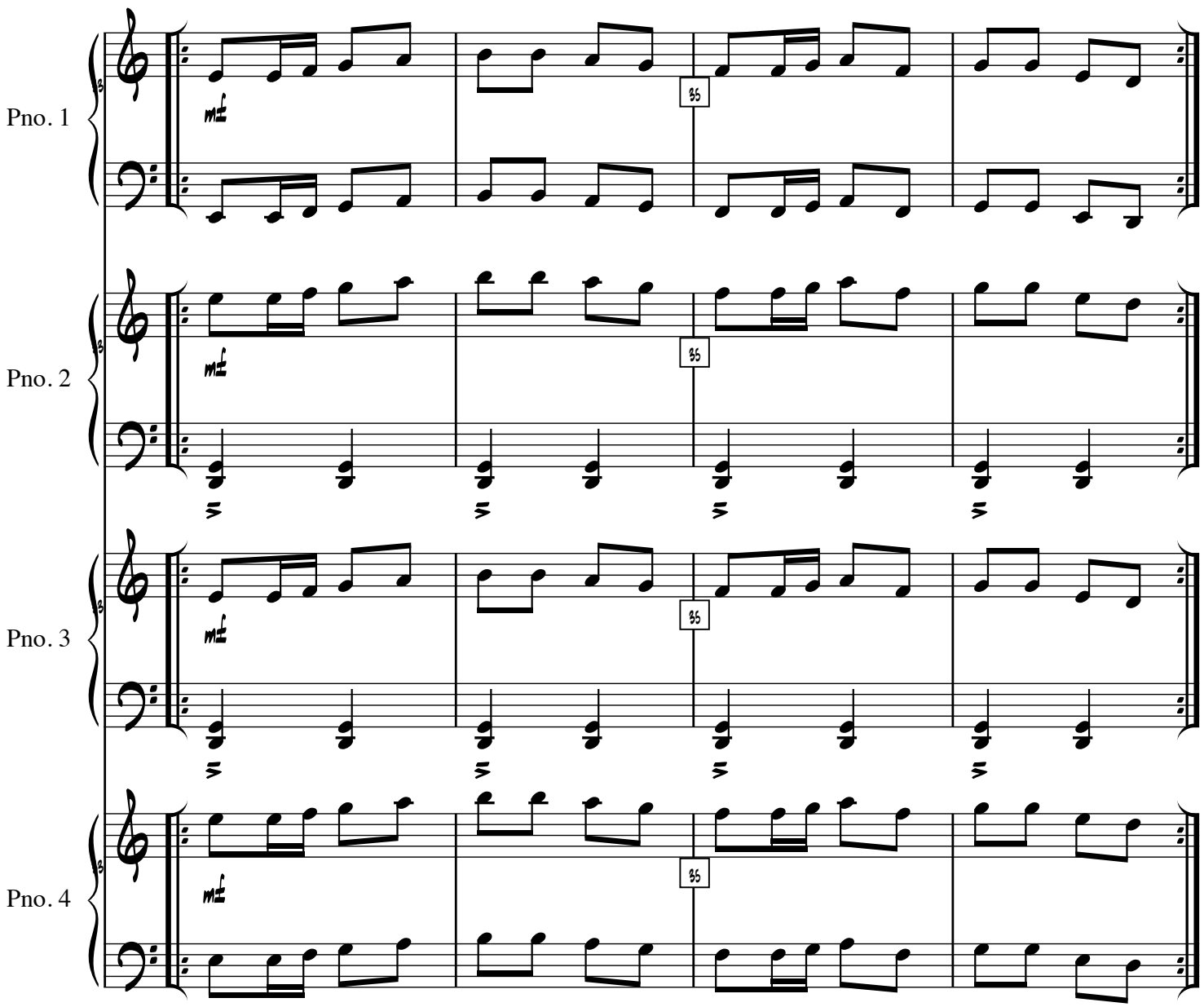


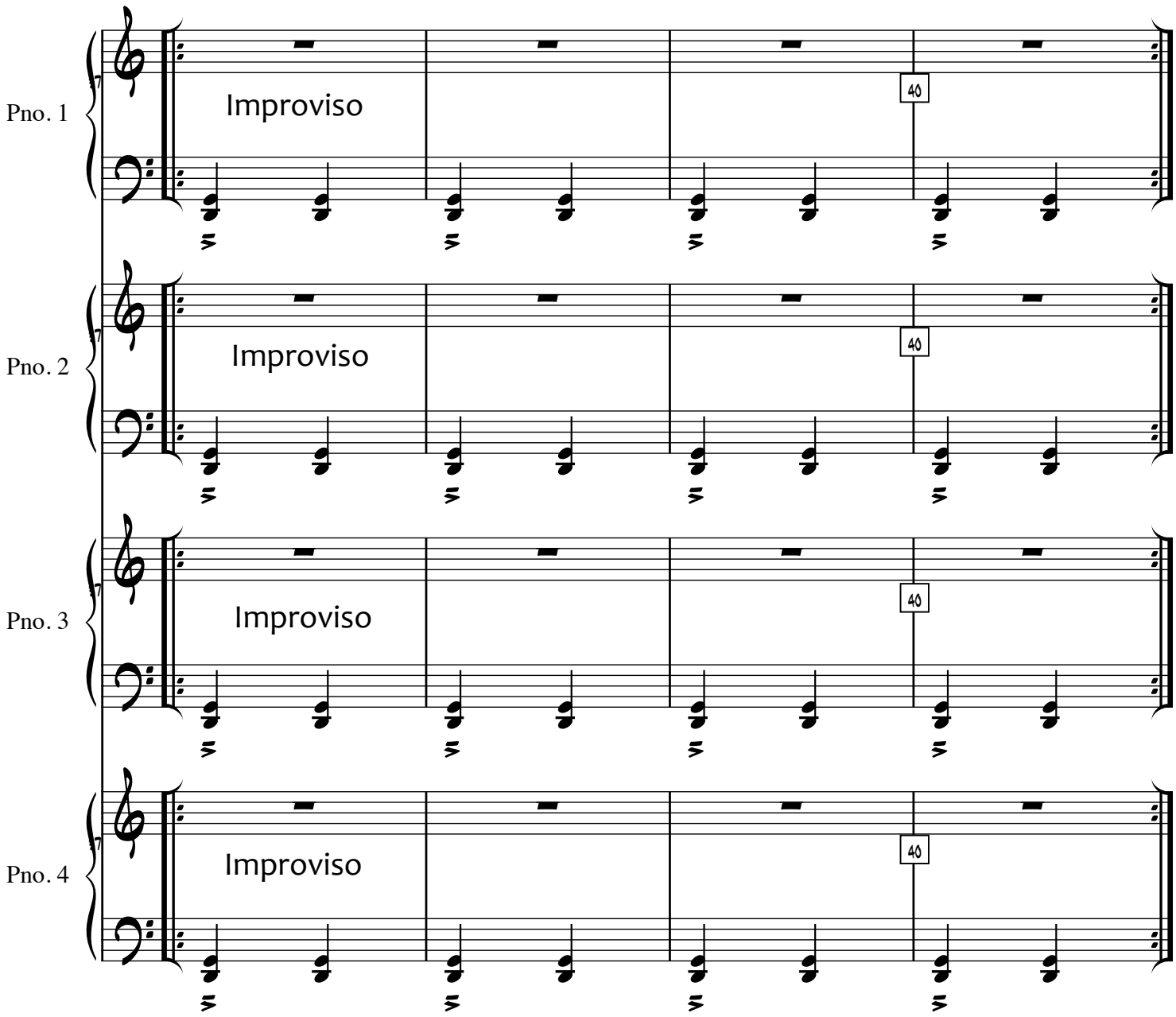

Pno. 1
Pno. 2
Pno. 3
Pno. 4
To Coda
To Coda
To Coda
To Coda
10
10
10
10

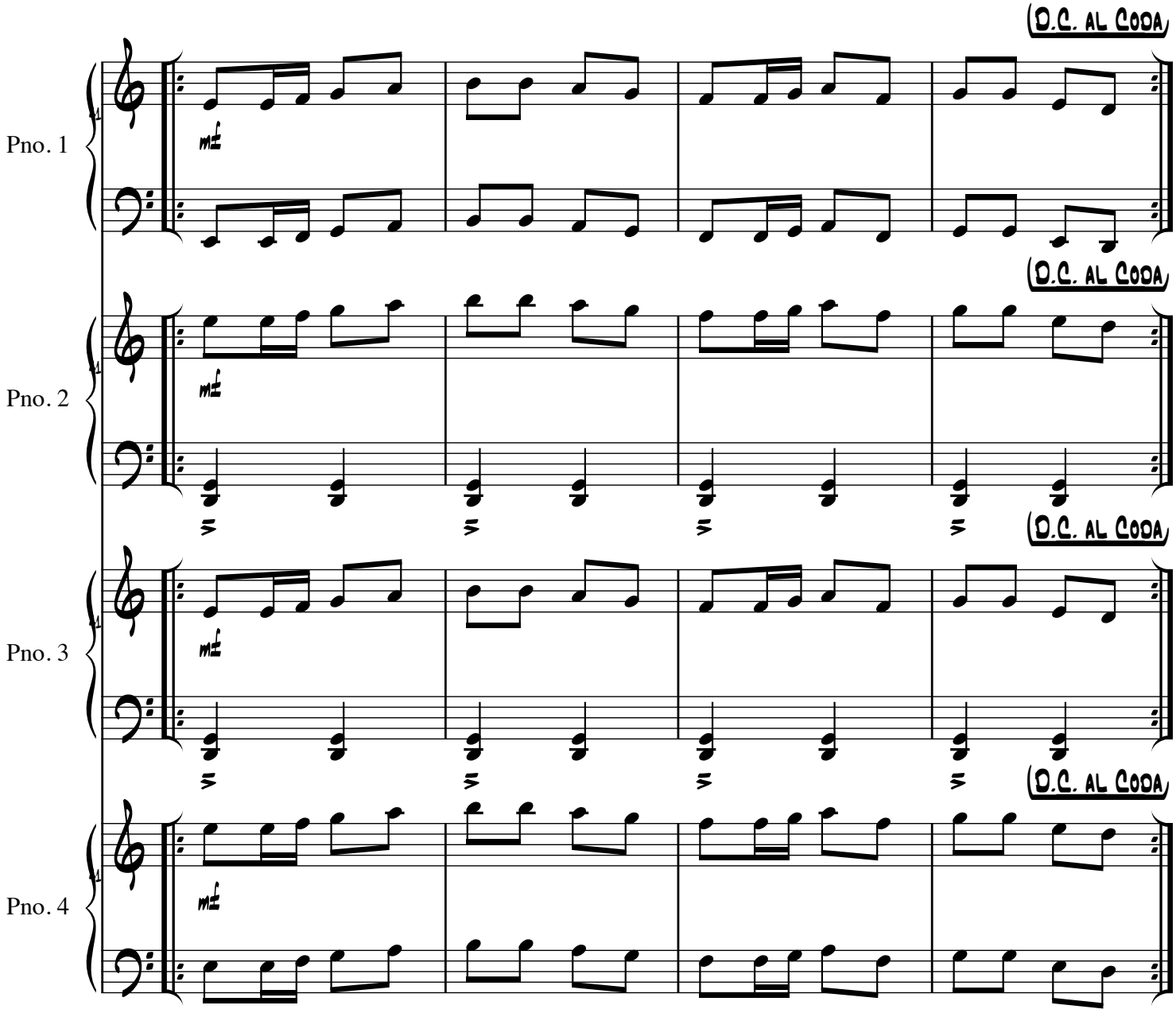

Pno. 1
Pno. 2
Pno. 3
Pno. 4
15
15
15
15

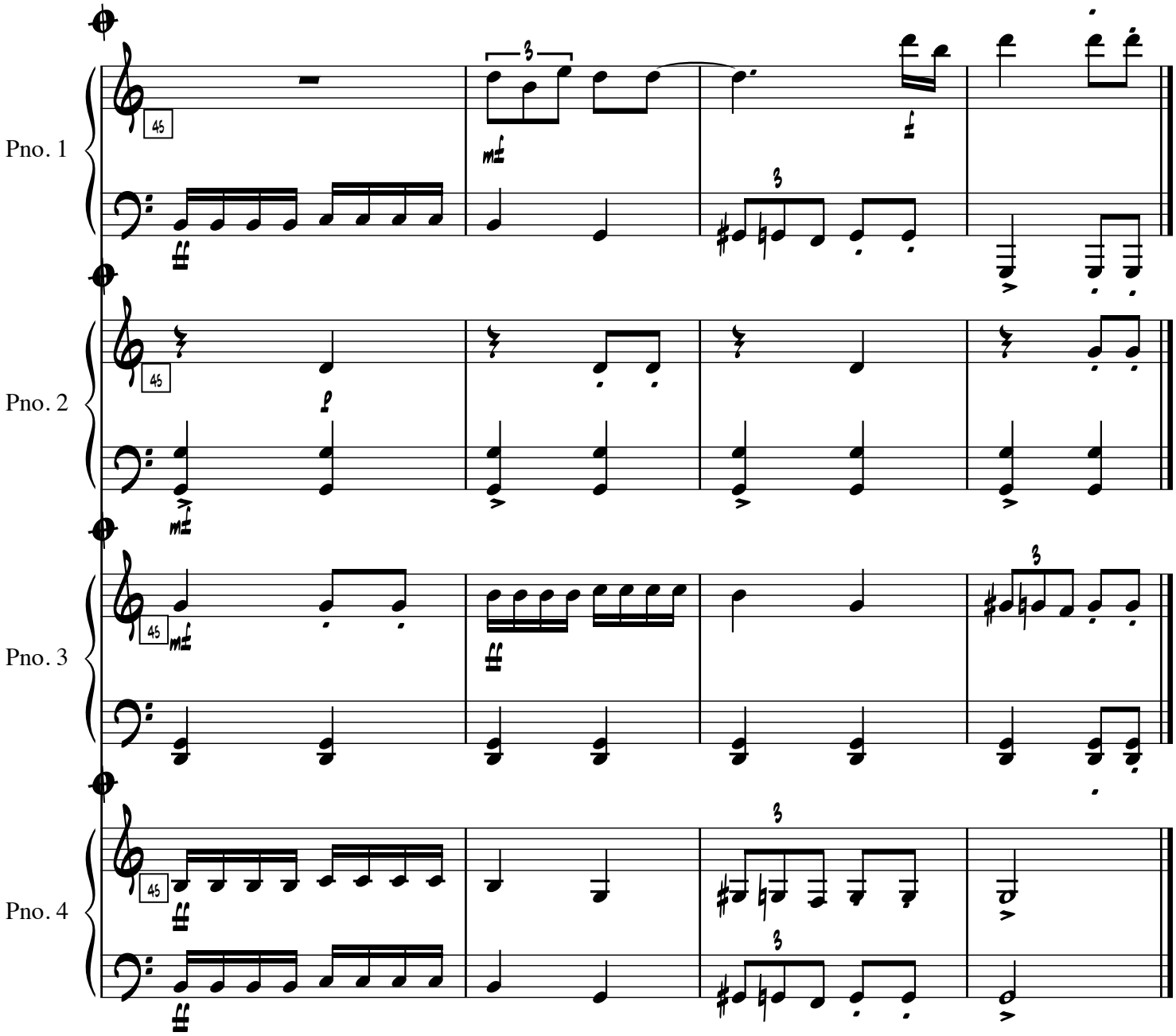

Pno. 1
Pno. 2
Pno. 3
Pno. 4


Pno. 1
Pno. 2
Pno. 3
Pno. 4
25
30


Pno. 1
Pno. 2
Pno. 3
Pno. 4
mf
35


Pno. 1
Improviso
40
Pno. 2
Improviso
40
Pno. 3
Improviso
40
Pno. 4
Improviso
40


D.C. al Coda
Pno. 1
mf
D.C. al Coda
Pno. 2
mf
D.C. al Coda
Pno. 3
mf
D.C. al Coda
Pno. 4
mf

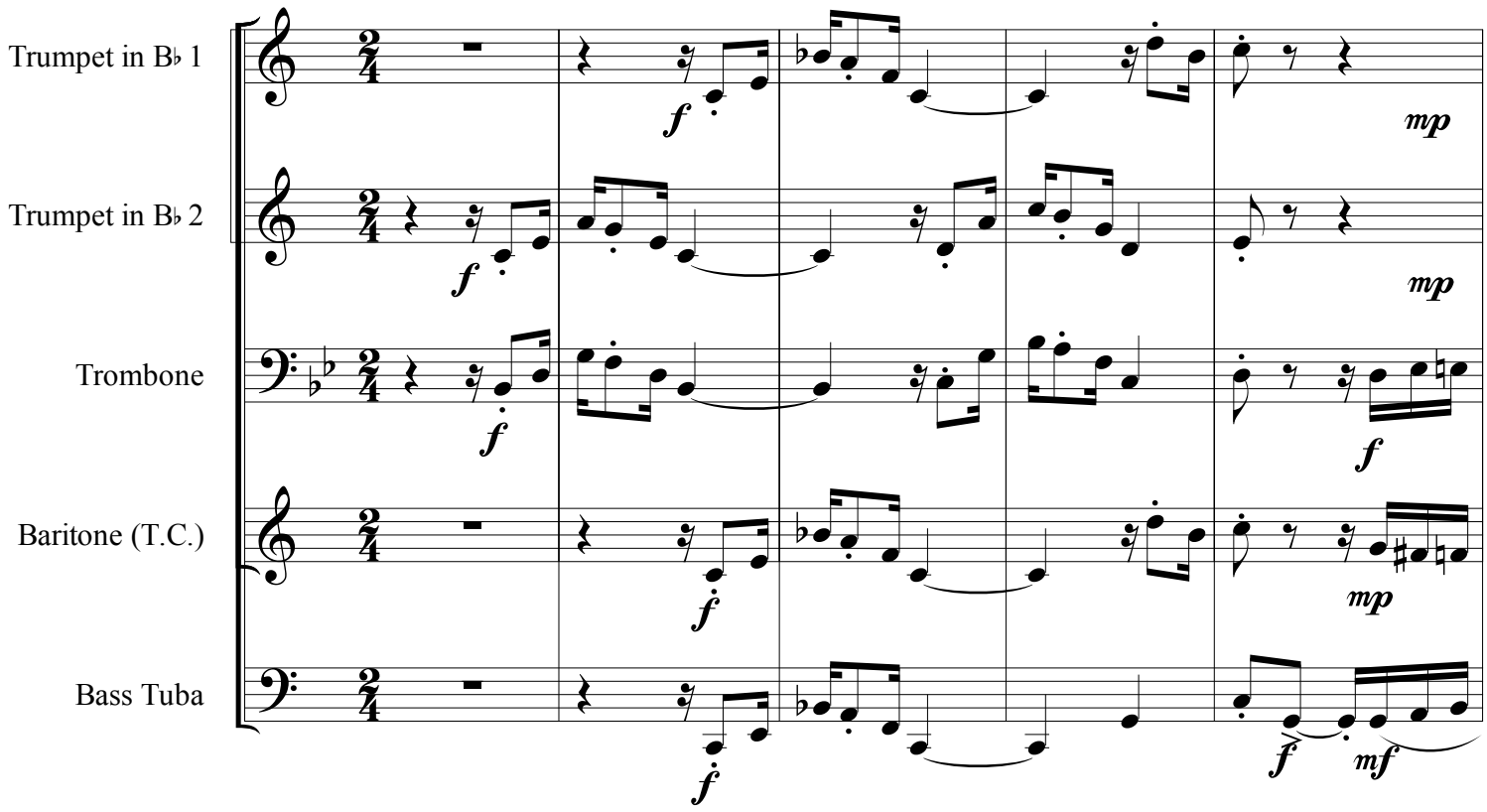

Pno. 1
Pno. 2
Pno. 3
Pno. 4
45

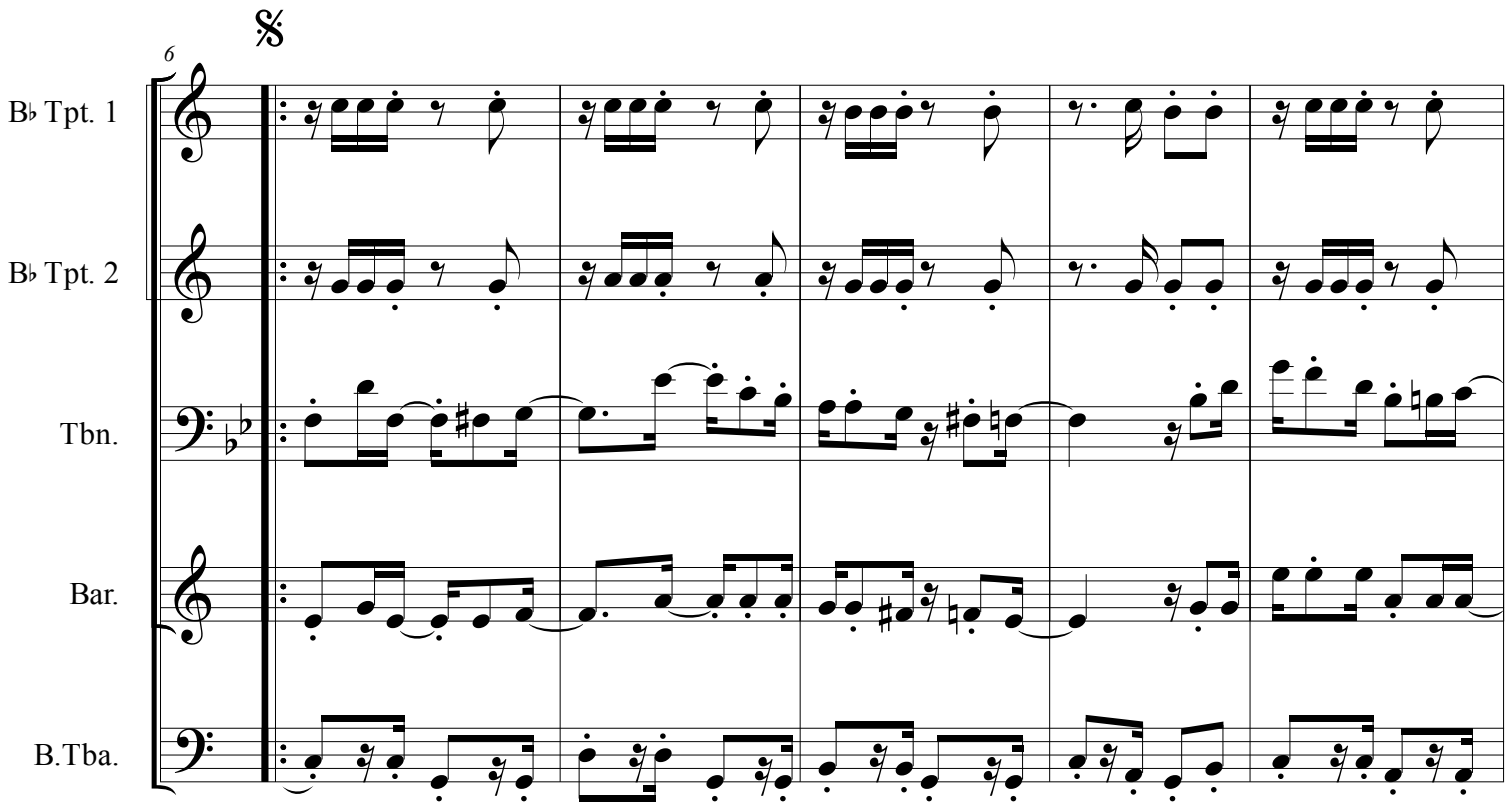
Score

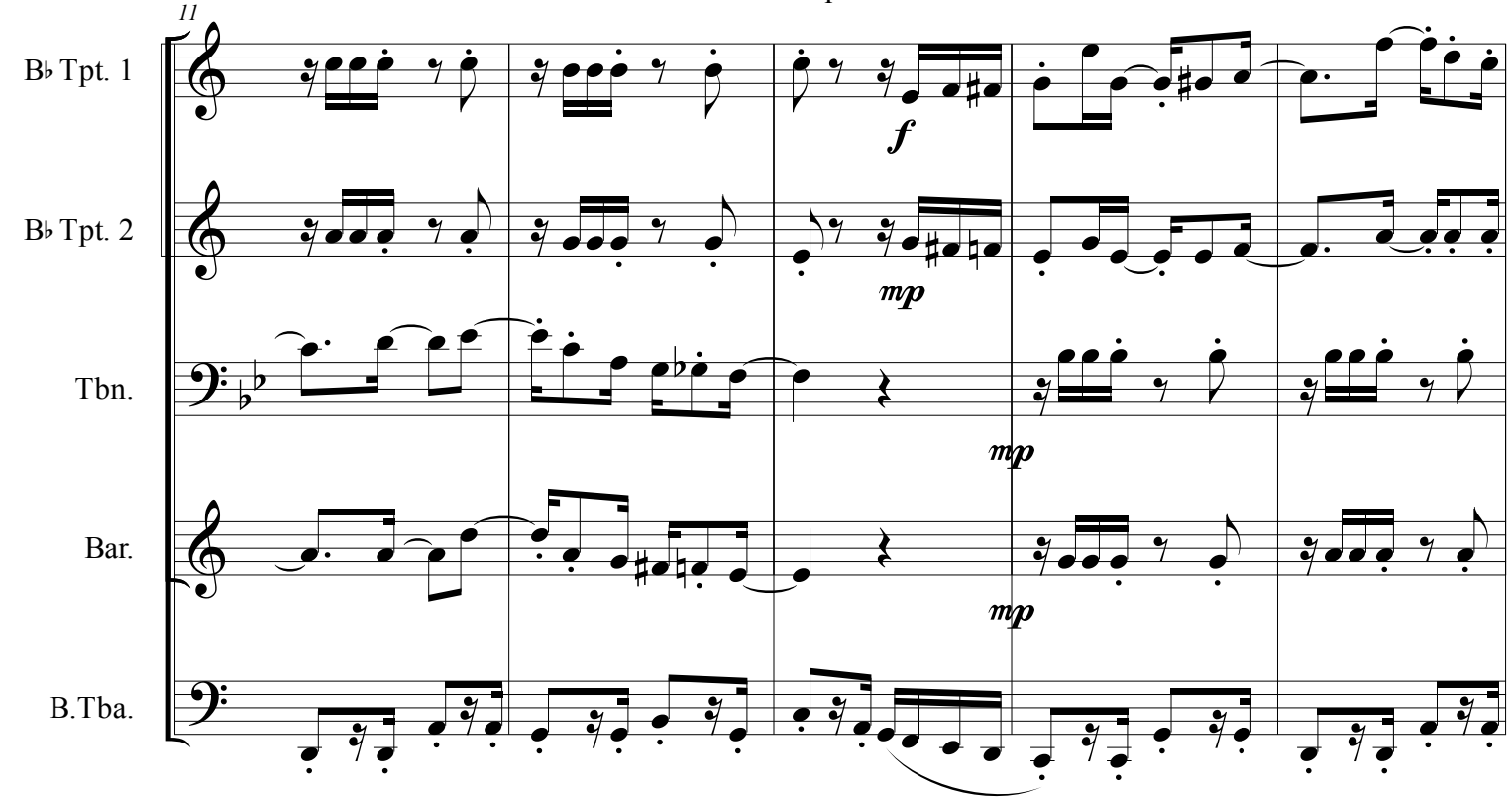
Paraquedista

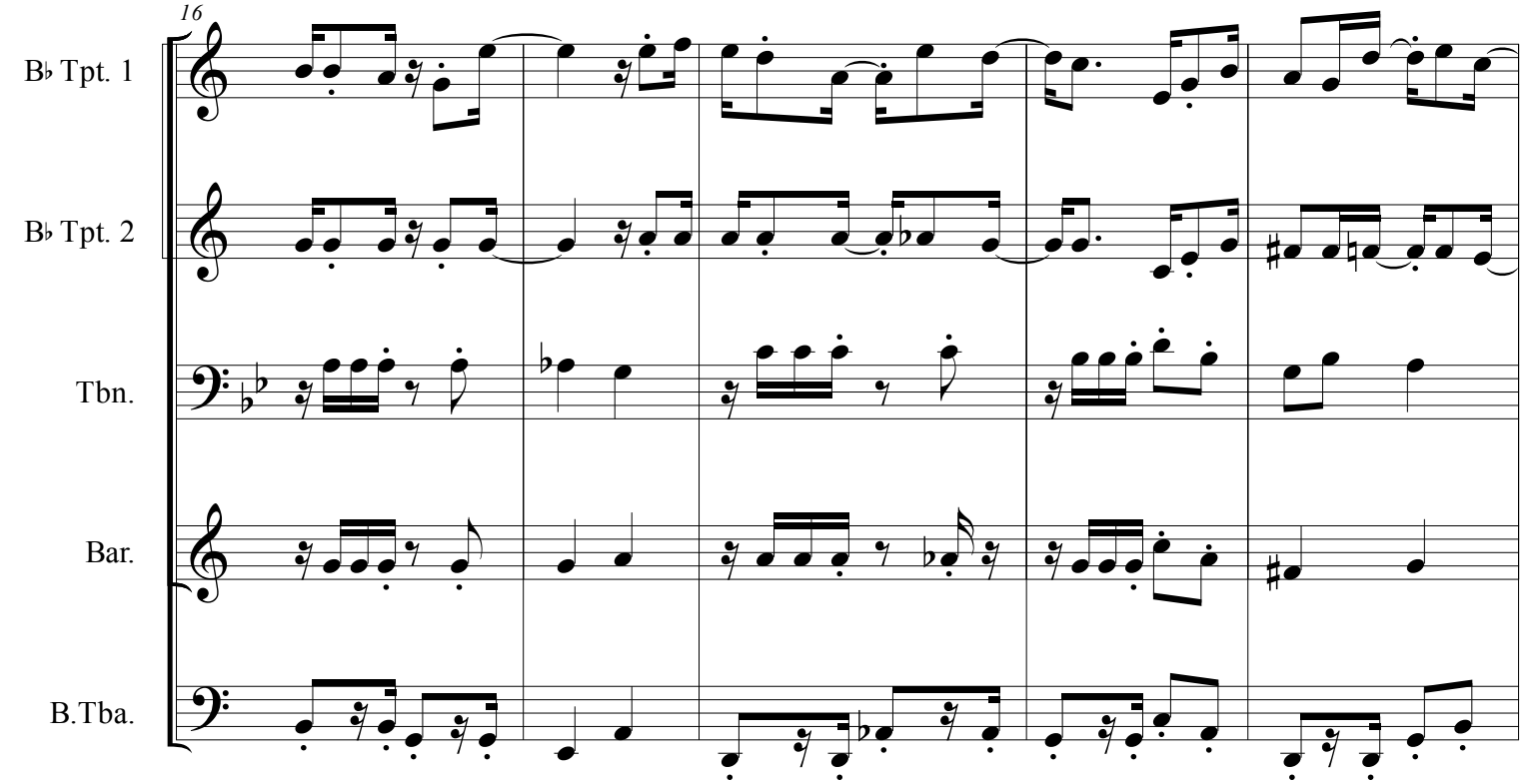
Chorinho

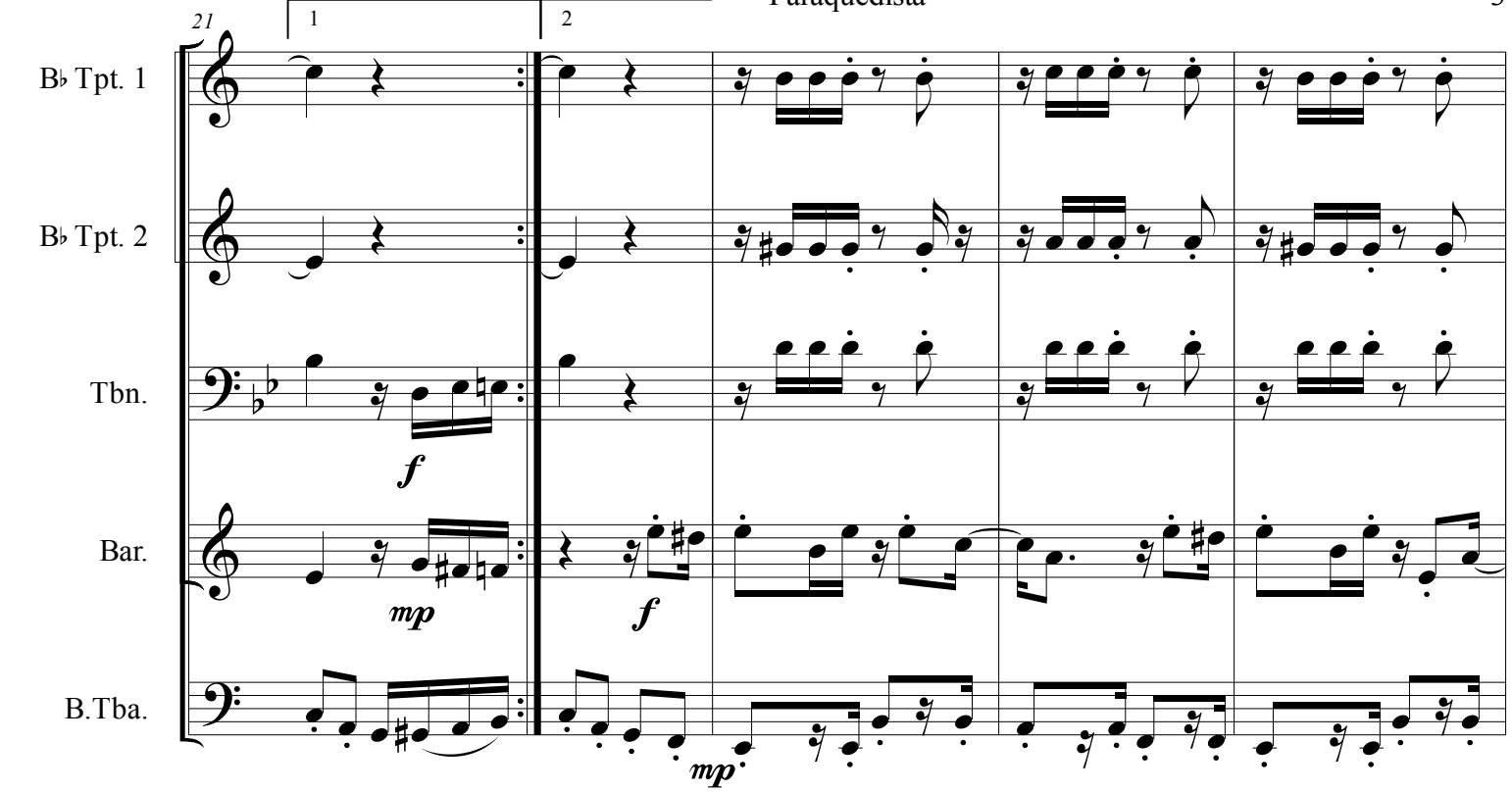
José Leocádio
Arranjo: Xxxxxxx Xxxxxx

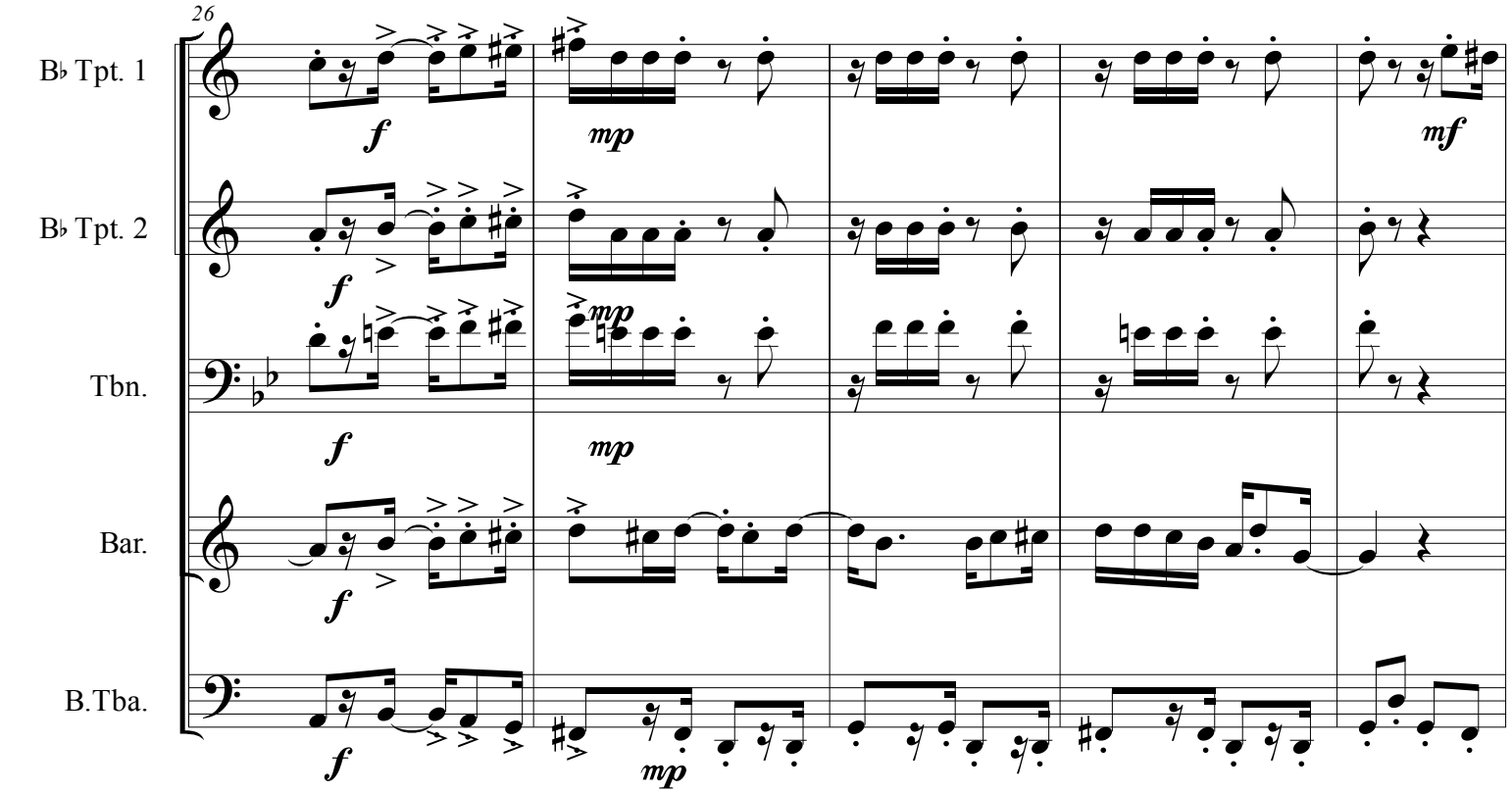


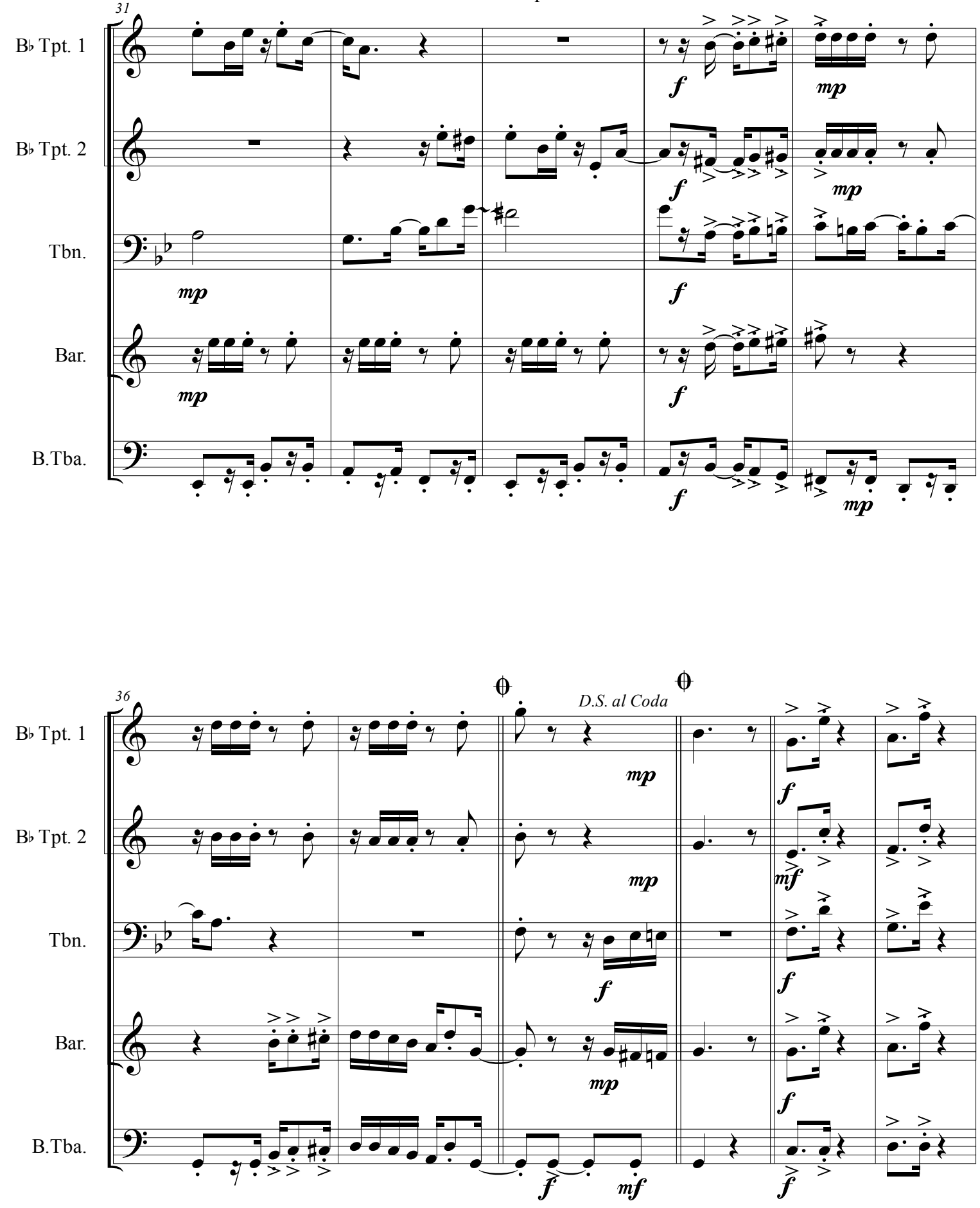


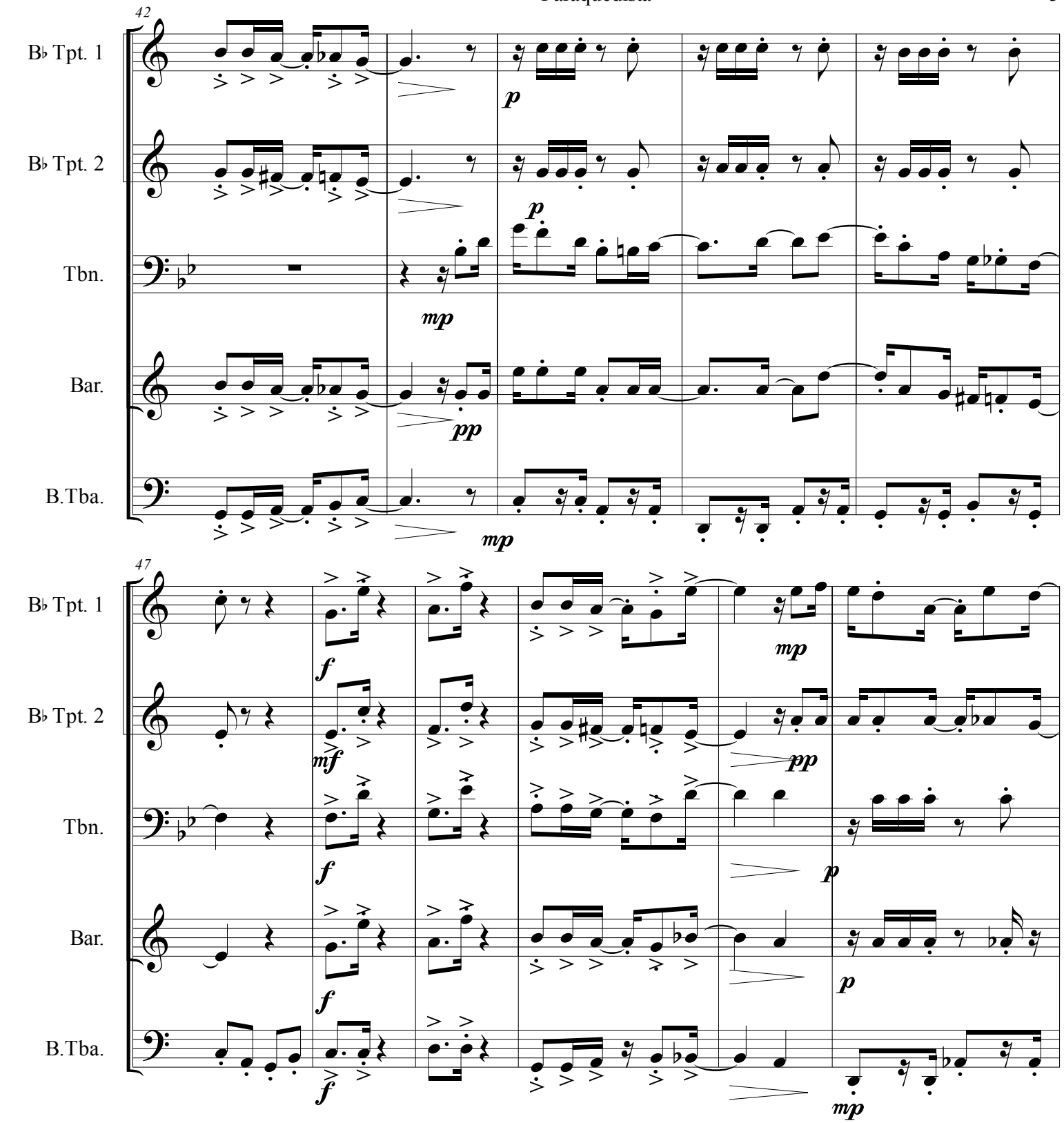

11
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Bar.
B.Tba.
f
mp
mp
mp

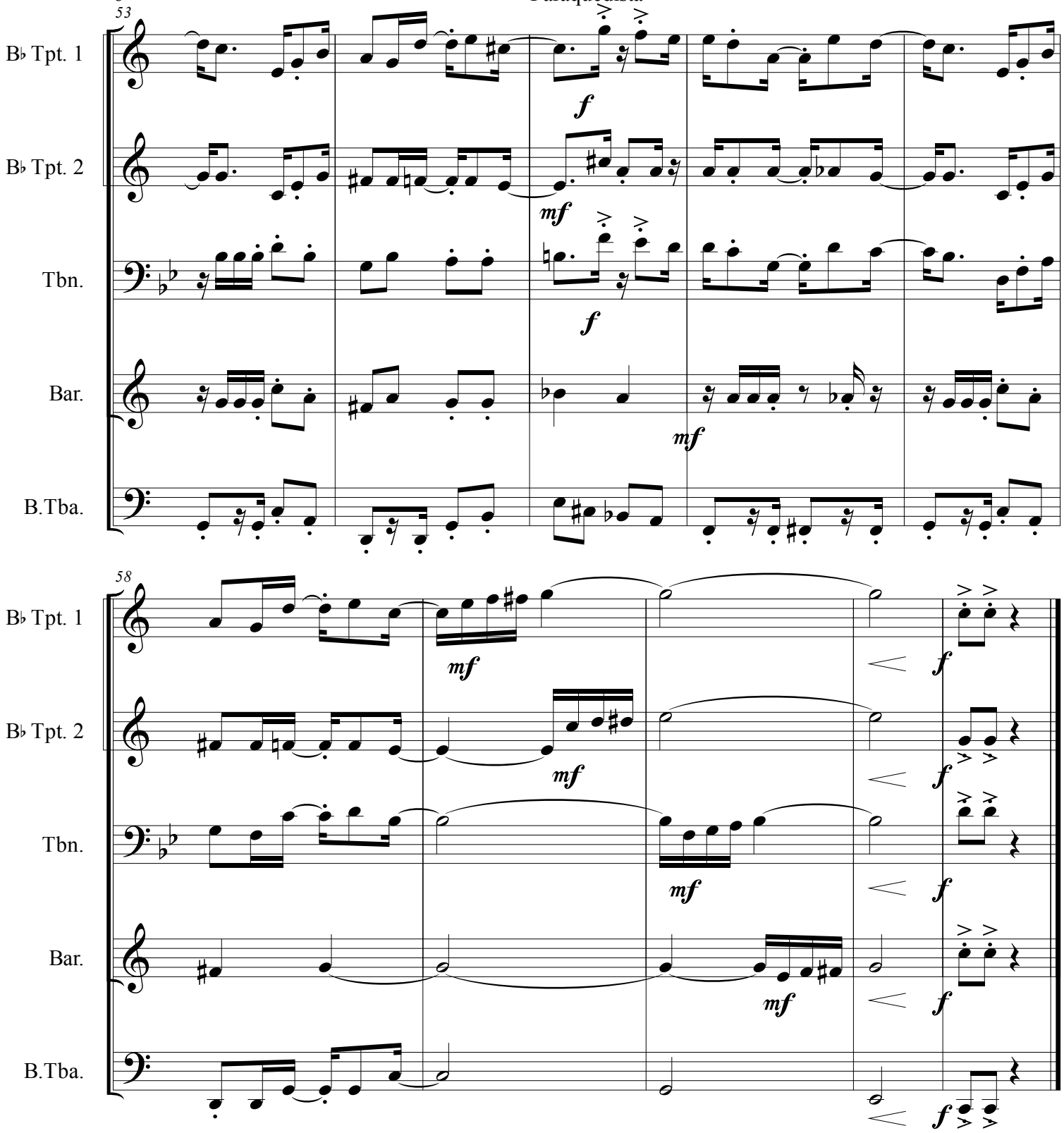

16
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Bar.
B.Tba.


21
1
2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Bar.
B.Tba.
f
mp
f
mp


26
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Bar.
B.Tba.
f
mp
mf
f
mp
f
mp
f
mp


31
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Bar.
B.Tba.
36
D.S. al Coda


42
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Bar.
B.Tba.
p
p
mp
pp
mp
47
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Bar.
B.Tba.
f
mf
f
f
f
mp
pp
p
p
mp

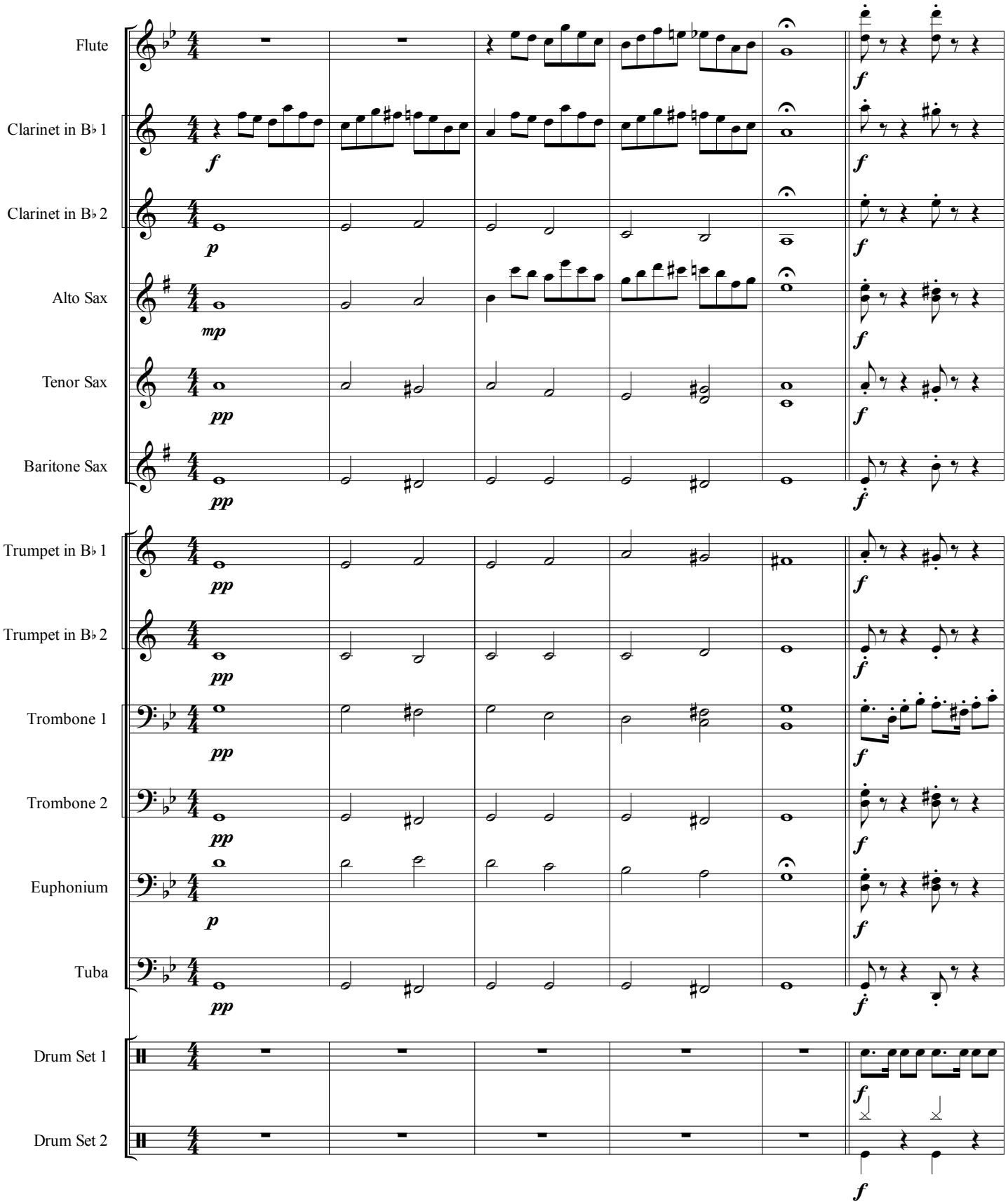

53
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Bar.
B.Tba.
f
mf
f
mf
58
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Bar.
B.Tba.
mf
mf
mf
mf
f
f
f
f

Score

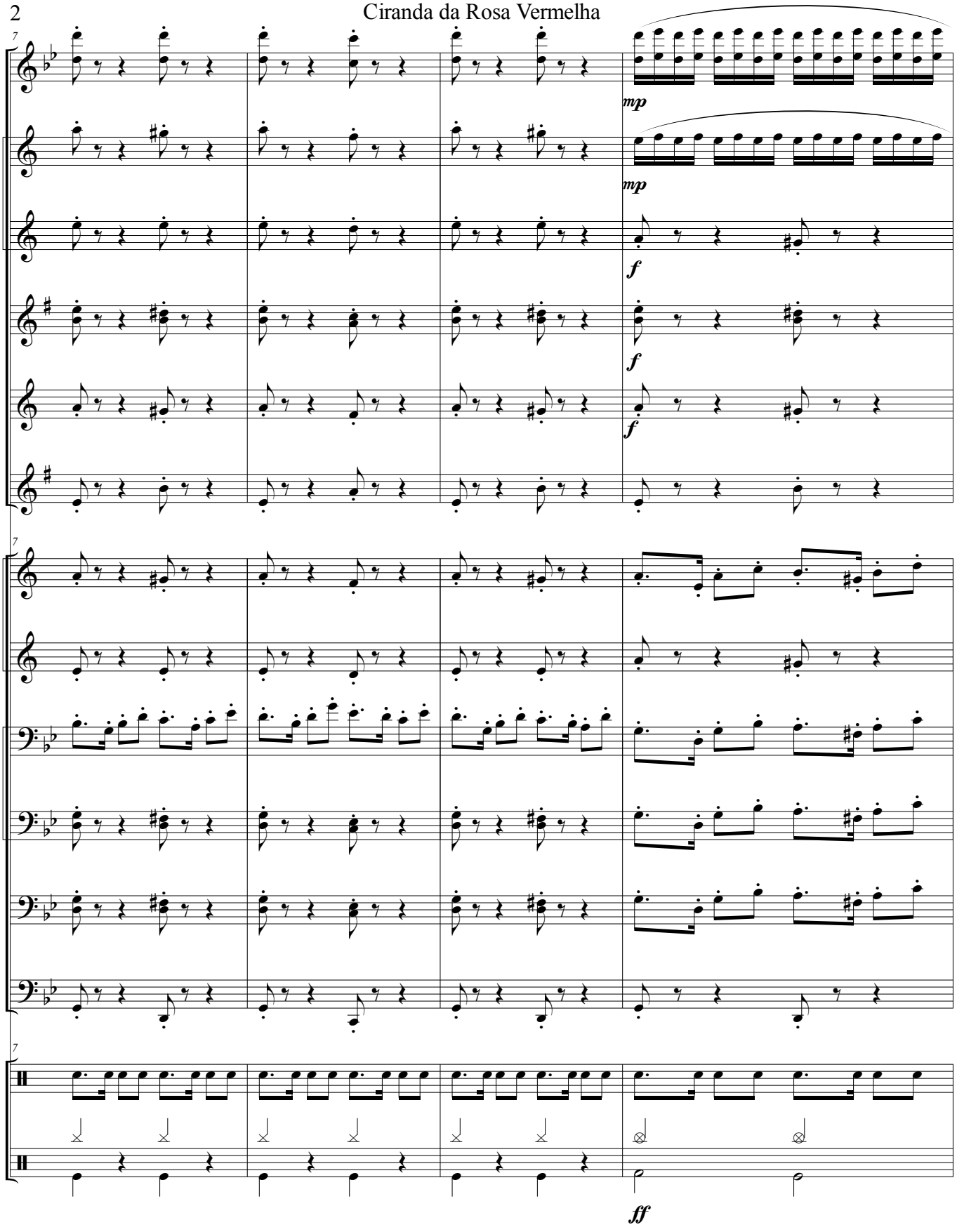
Ciranda da Rosa Vermelha

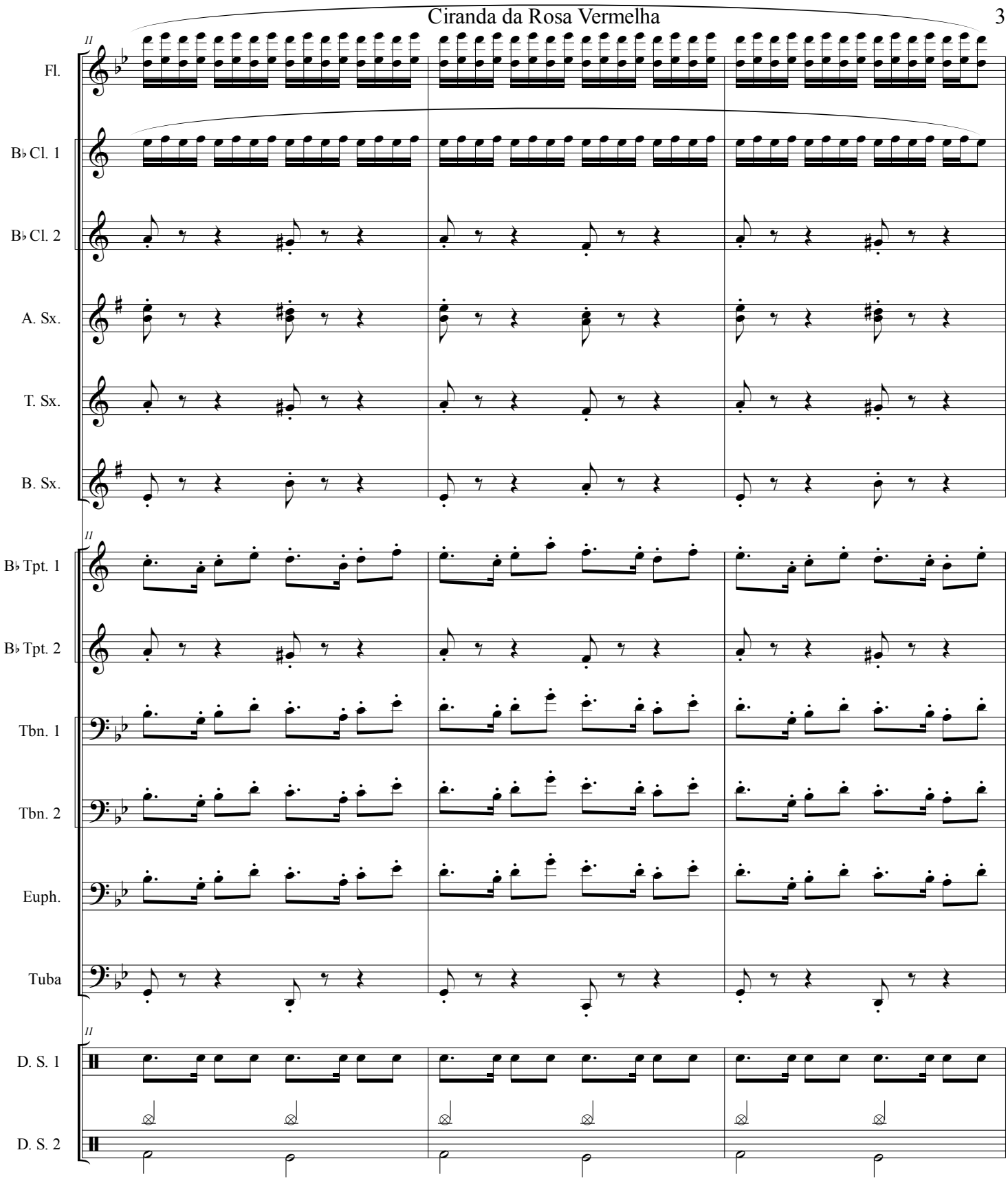
Alceu Valença

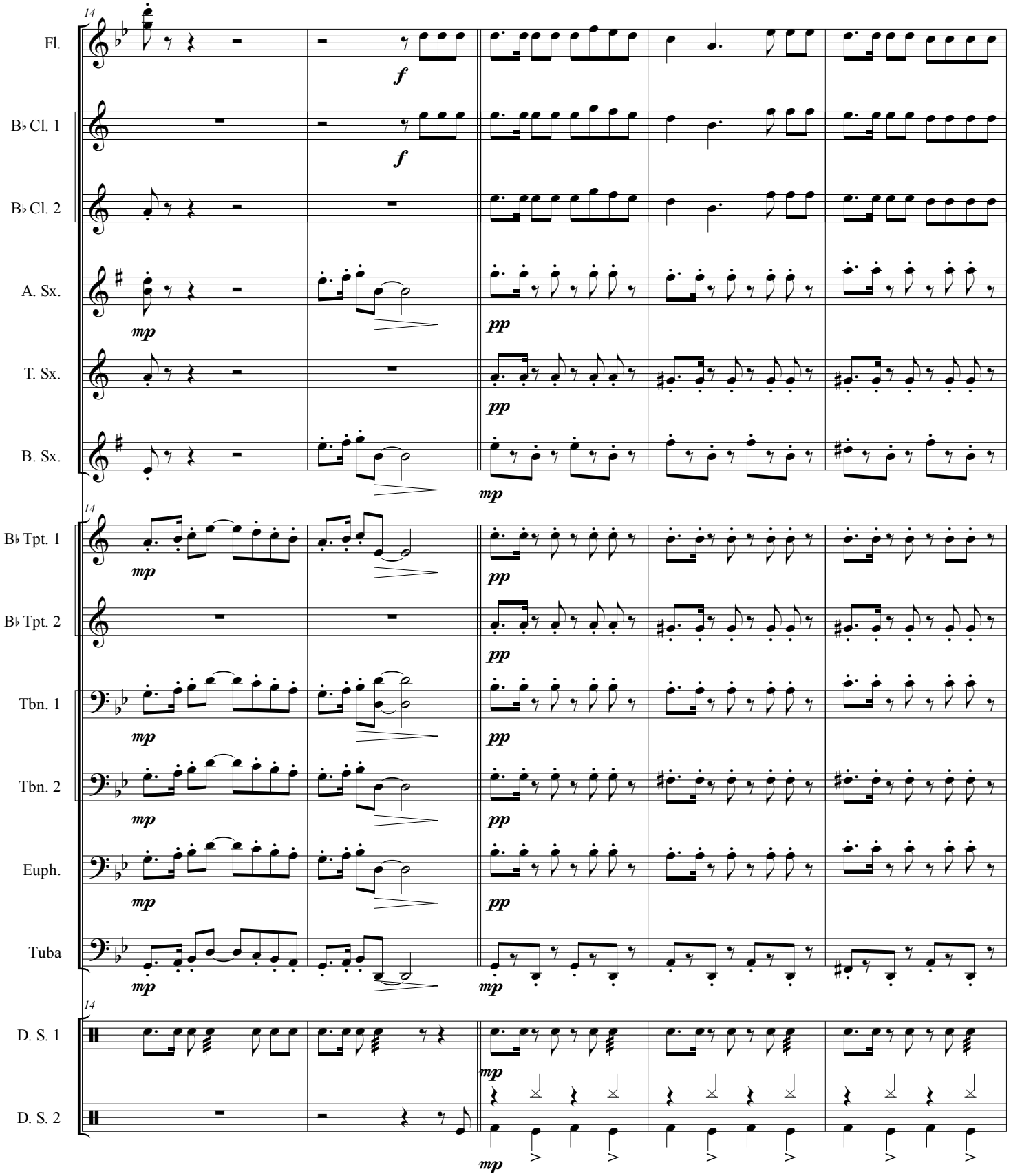
Arranjo: Xxxxxxx Xxxxx

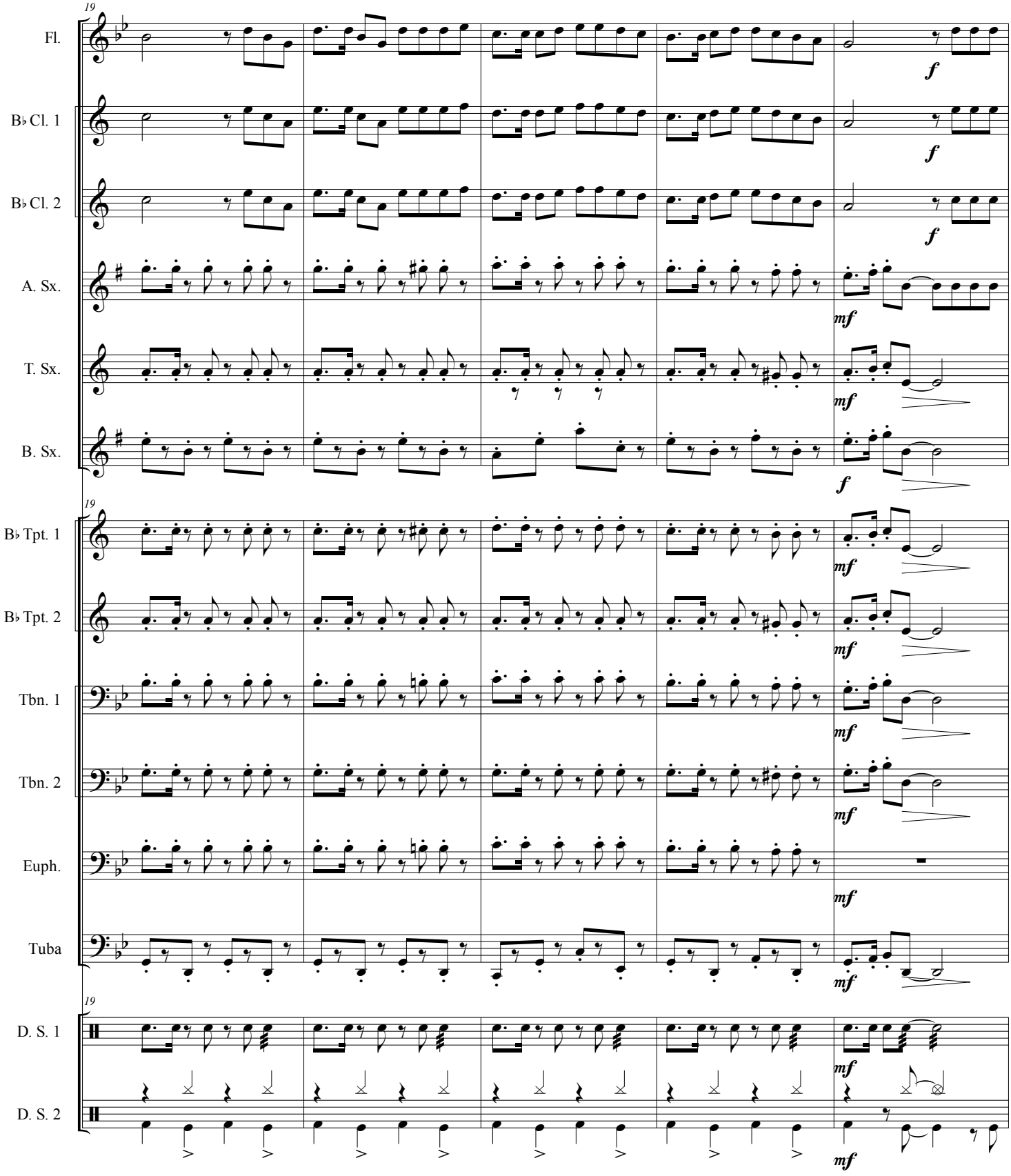


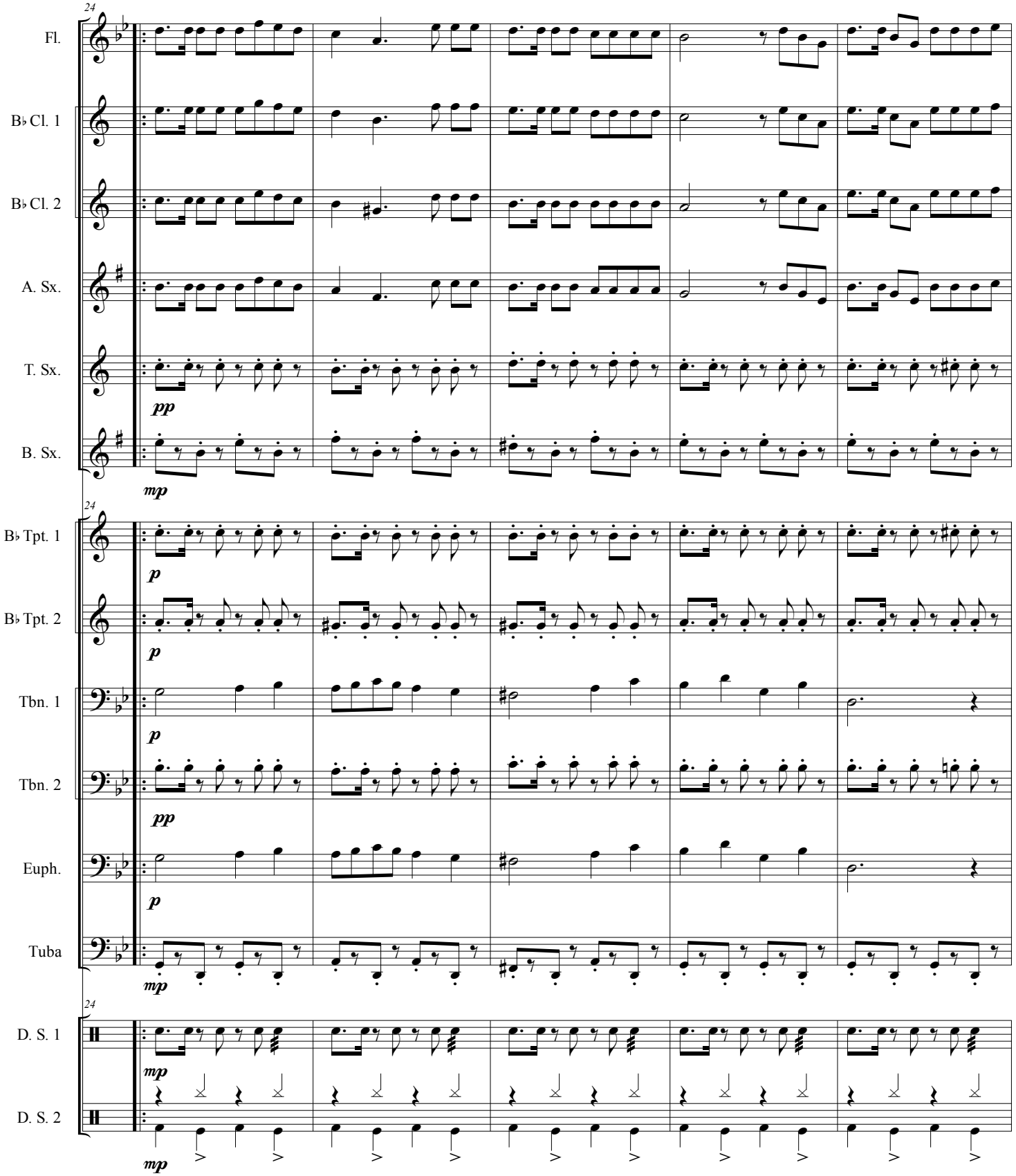
©

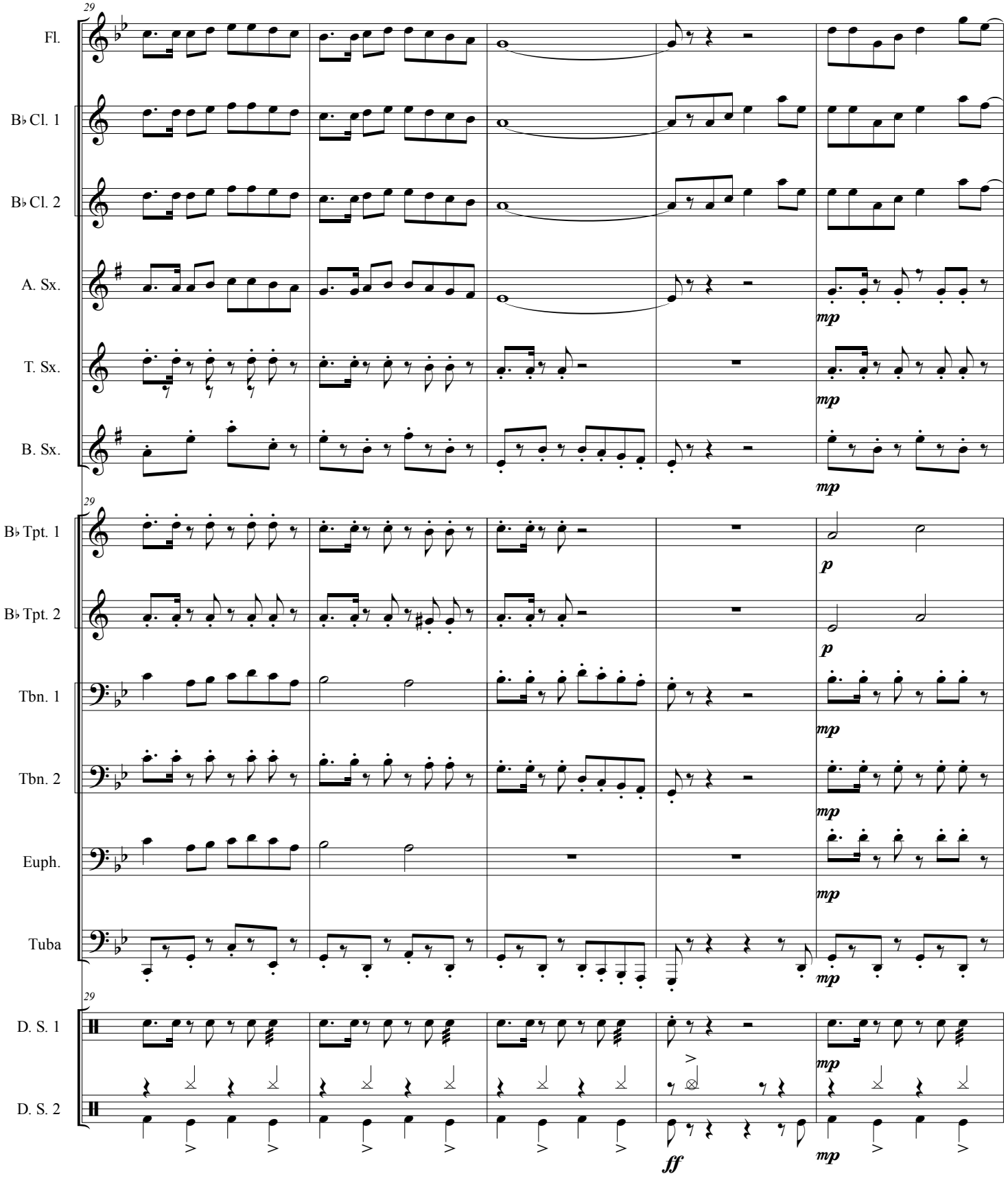

7
Fl.
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
Tuba
D. S. 1
D. S. 2
mp
mp
f
f
f
ff

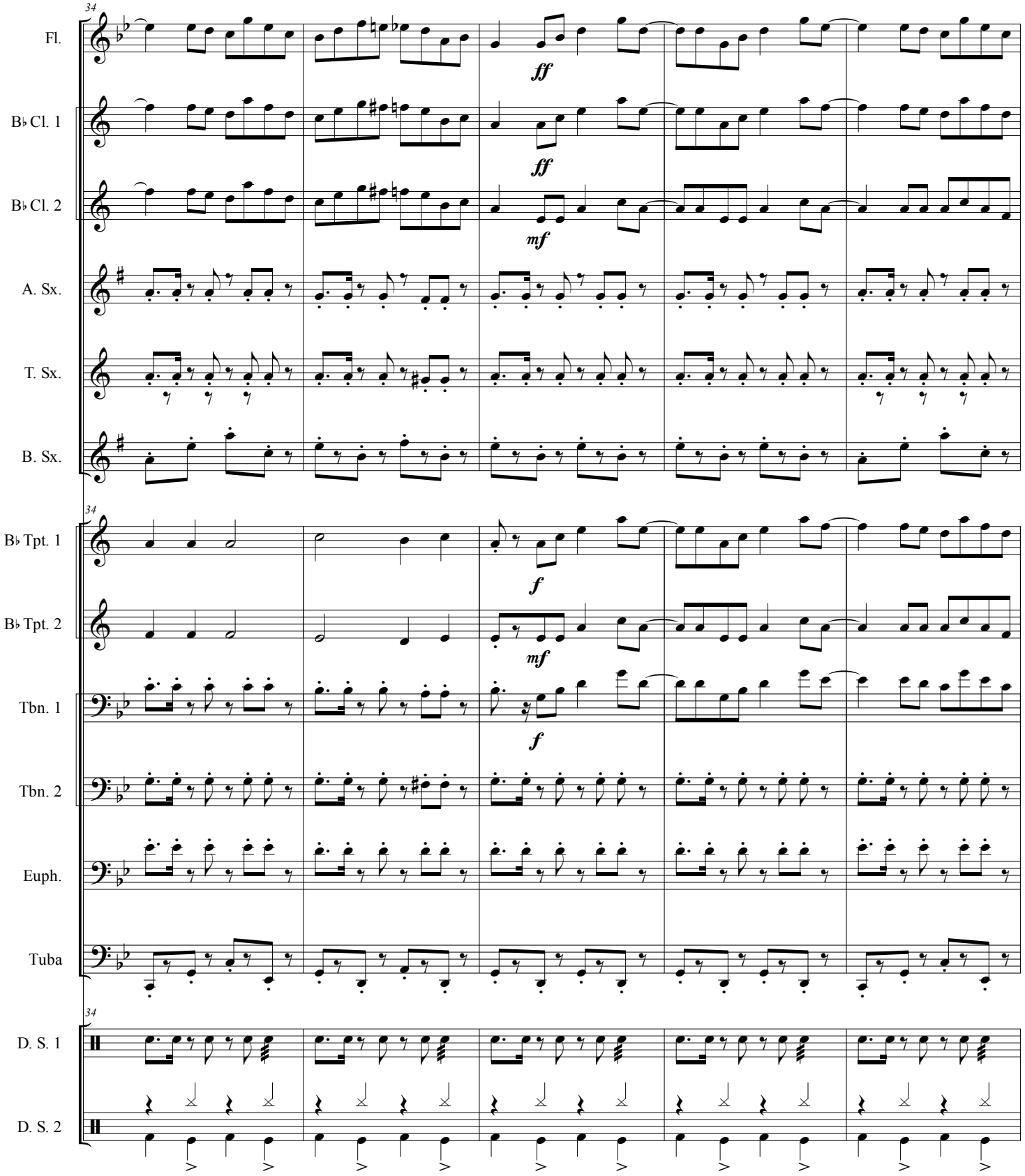

II
Fl.
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
T. Sx.
B. Sx.
II
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
Tuba
II
D. S. 1
D. S. 2

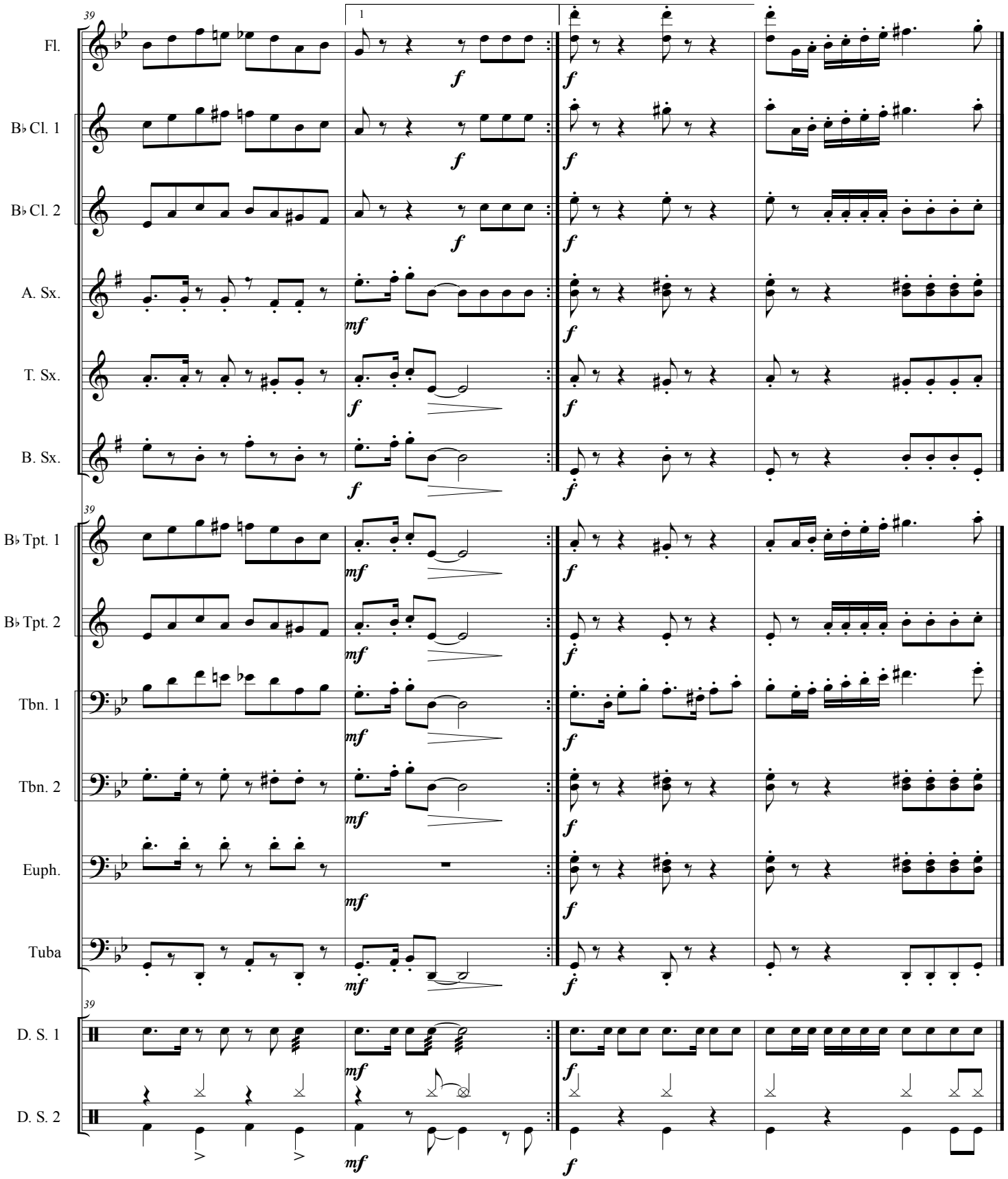

14
Fl.
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
Tuba
D. S. 1
D. S. 2
f
mp
pp


19
Fl.
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
T. Sx.
B. Sx.
19
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
Tuba
19
D. S. 1
D. S. 2
f
mf


24
Fl.
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
T. Sx.
pp
B. Sx.
mp
24
B♭ Tpt. 1
p
B♭ Tpt. 2
p
Tbn. 1
p
Tbn. 2
pp
Euph.
p
Tuba
mp
24
D. S. 1
mp
D. S. 2
mp


29
Fl.
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
T. Sx.
B. Sx.
mp
29
B♭ Tpt. 1
B♭ Tpt. 2
p
Tbn. 1
Tbn. 2
Euph.
Tuba
mp
29
D. S. 1
D. S. 2
mp
ff
mp

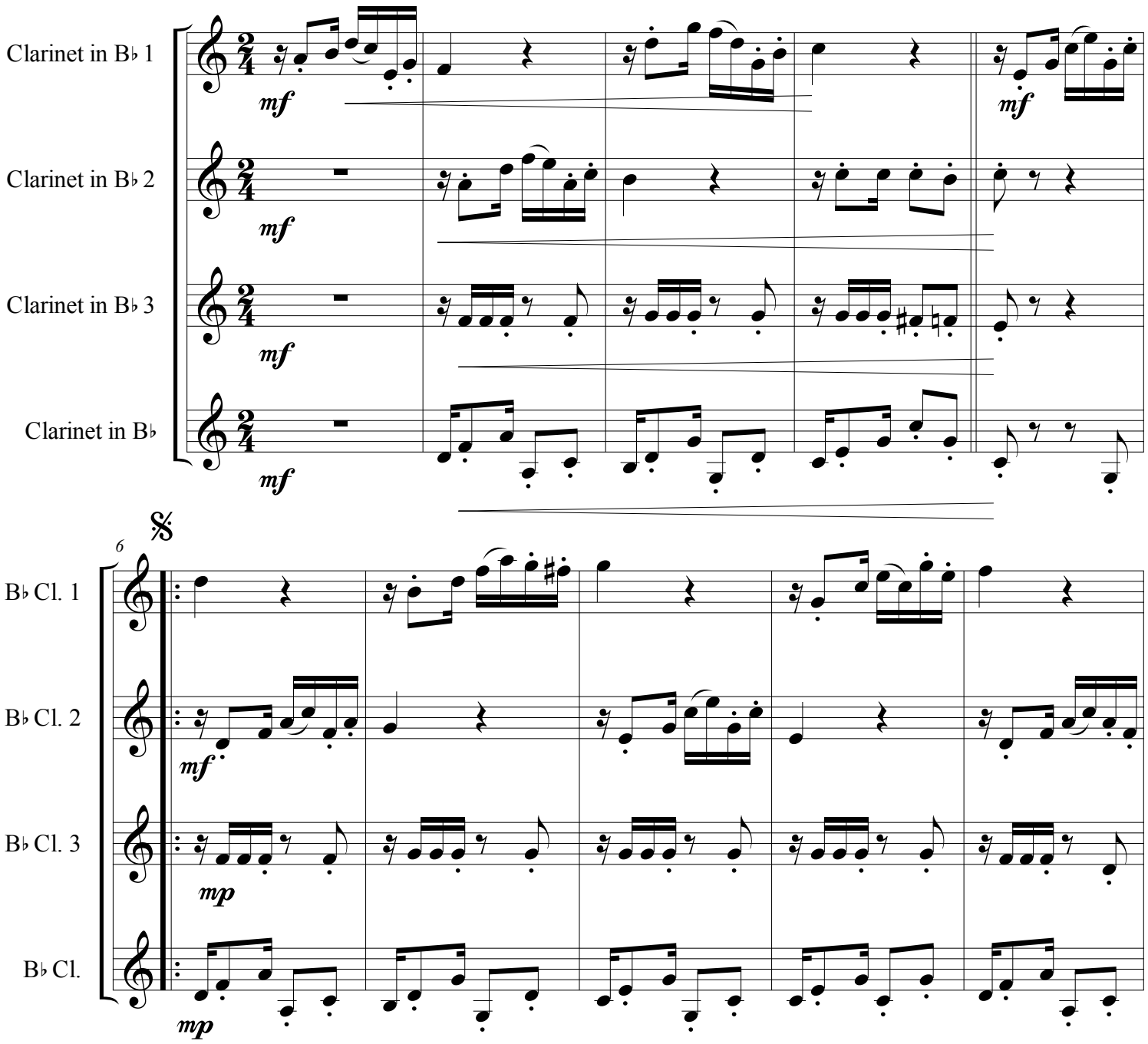

34
Fl.
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
Tuba
D. S. 1
D. S. 2
ff
mf
f


39
1
Fl.
B♭ Cl. 1
B♭ Cl. 2
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Euph.
Tuba
D. S. 1
D. S. 2
f
mf

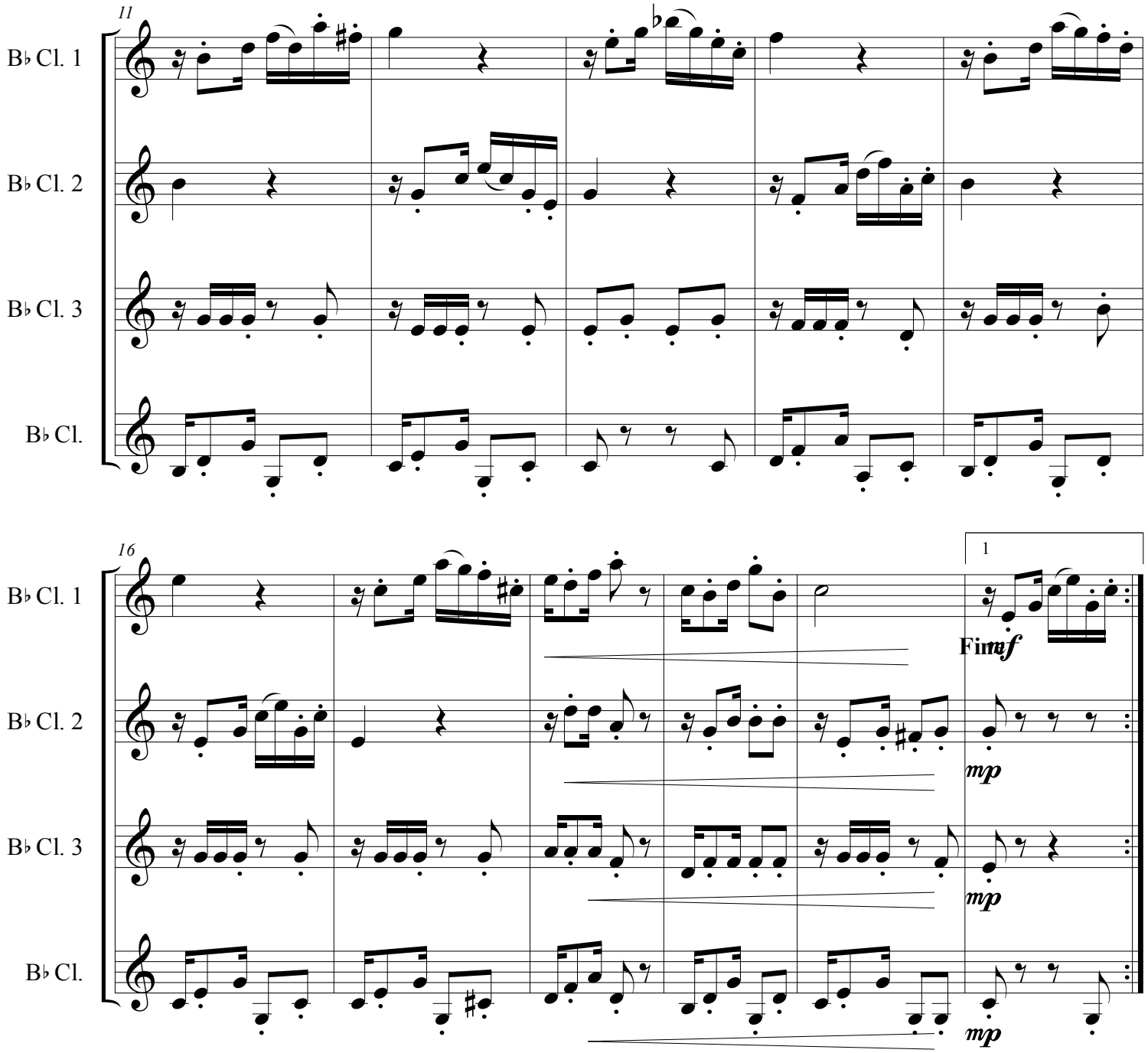
Devolve a minha boquilha!

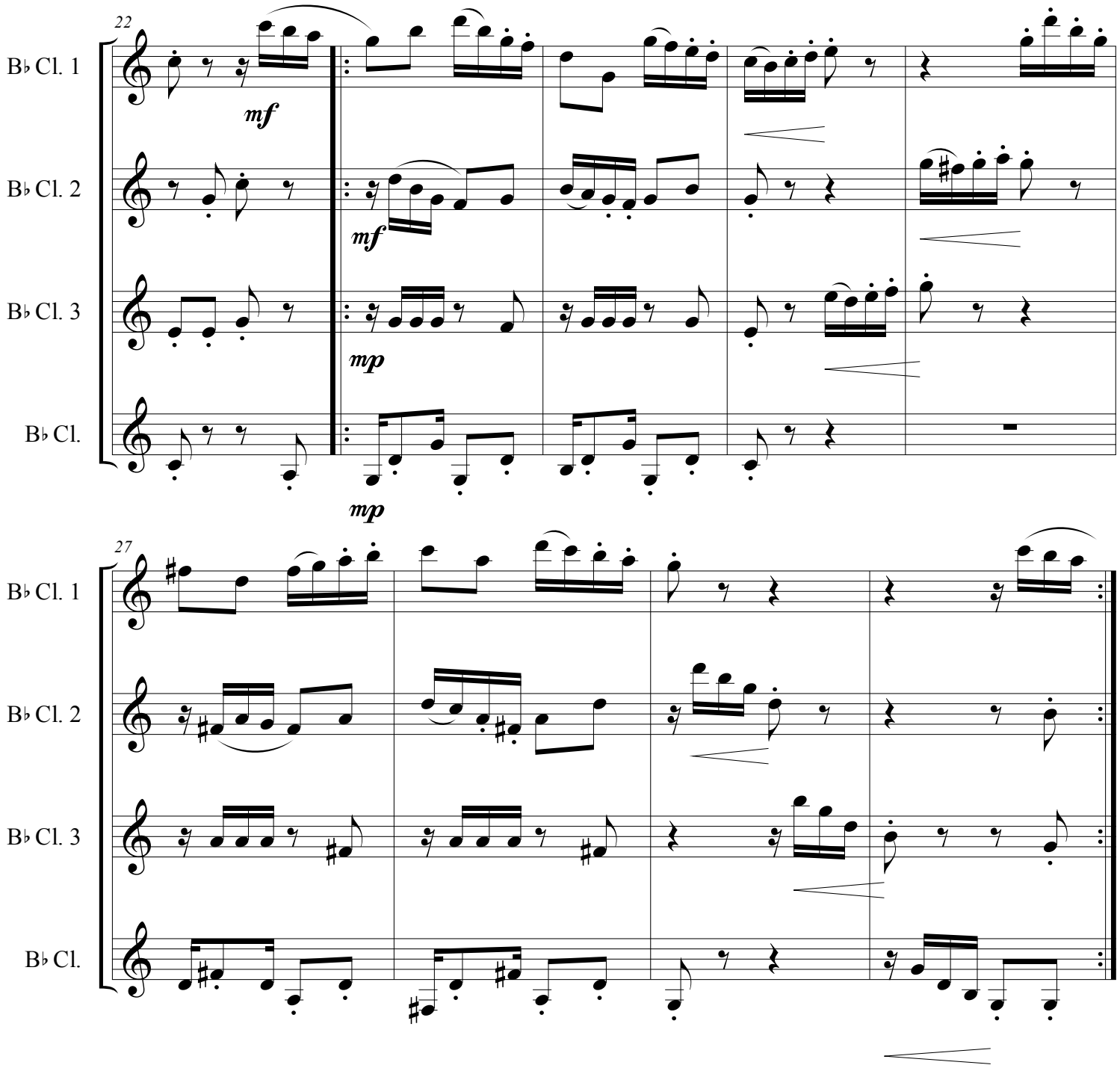
Maxixe

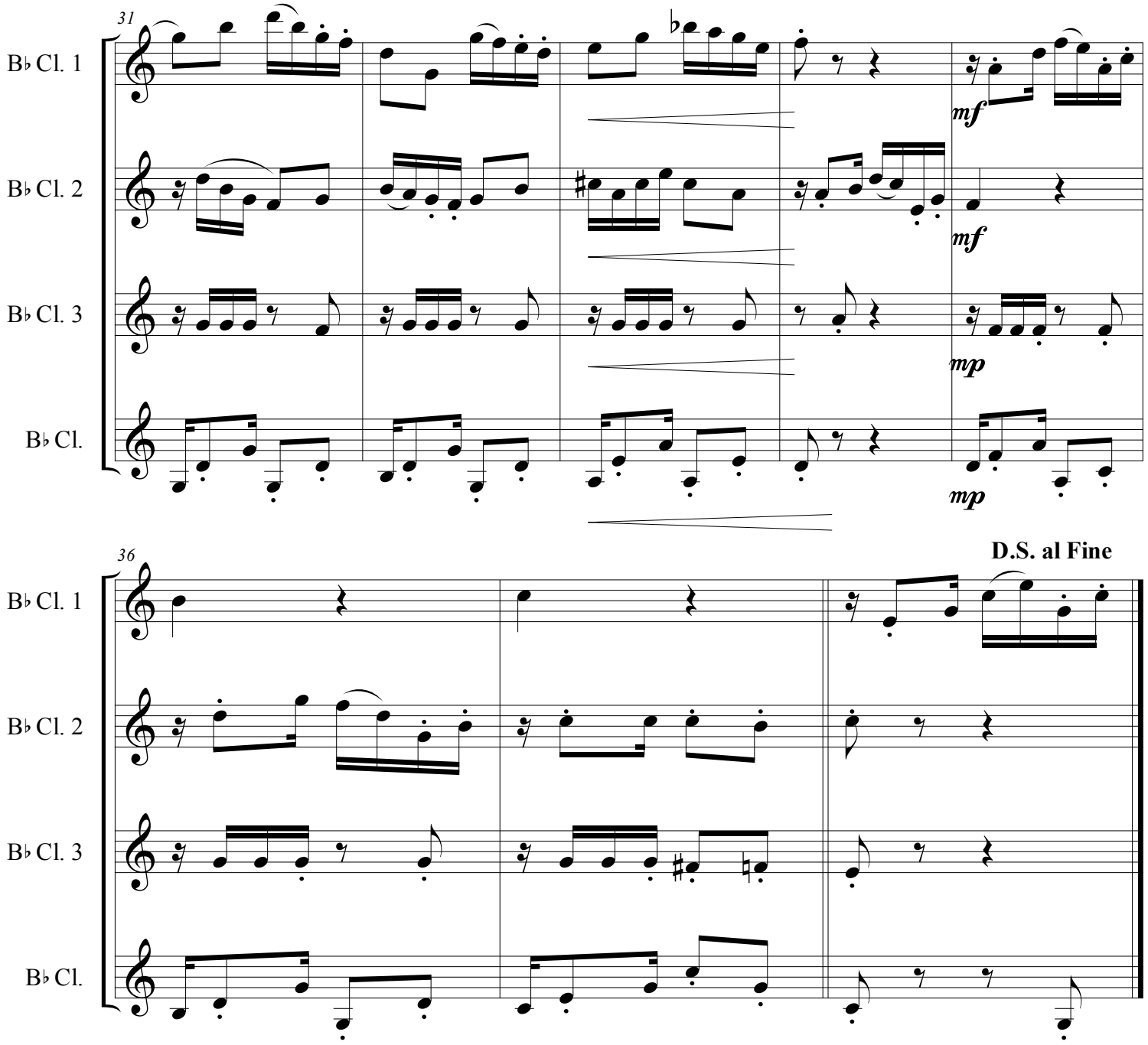
Autor: Xxxxxxx Xxxxx



©


11
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl.
16
1
Fim
mf
mp
mp
mp


22
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl.
mf
mf
mp
mp
27
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl.


31
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl.
mf
mf
mp
mp
36
D.S. al Fine
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl.

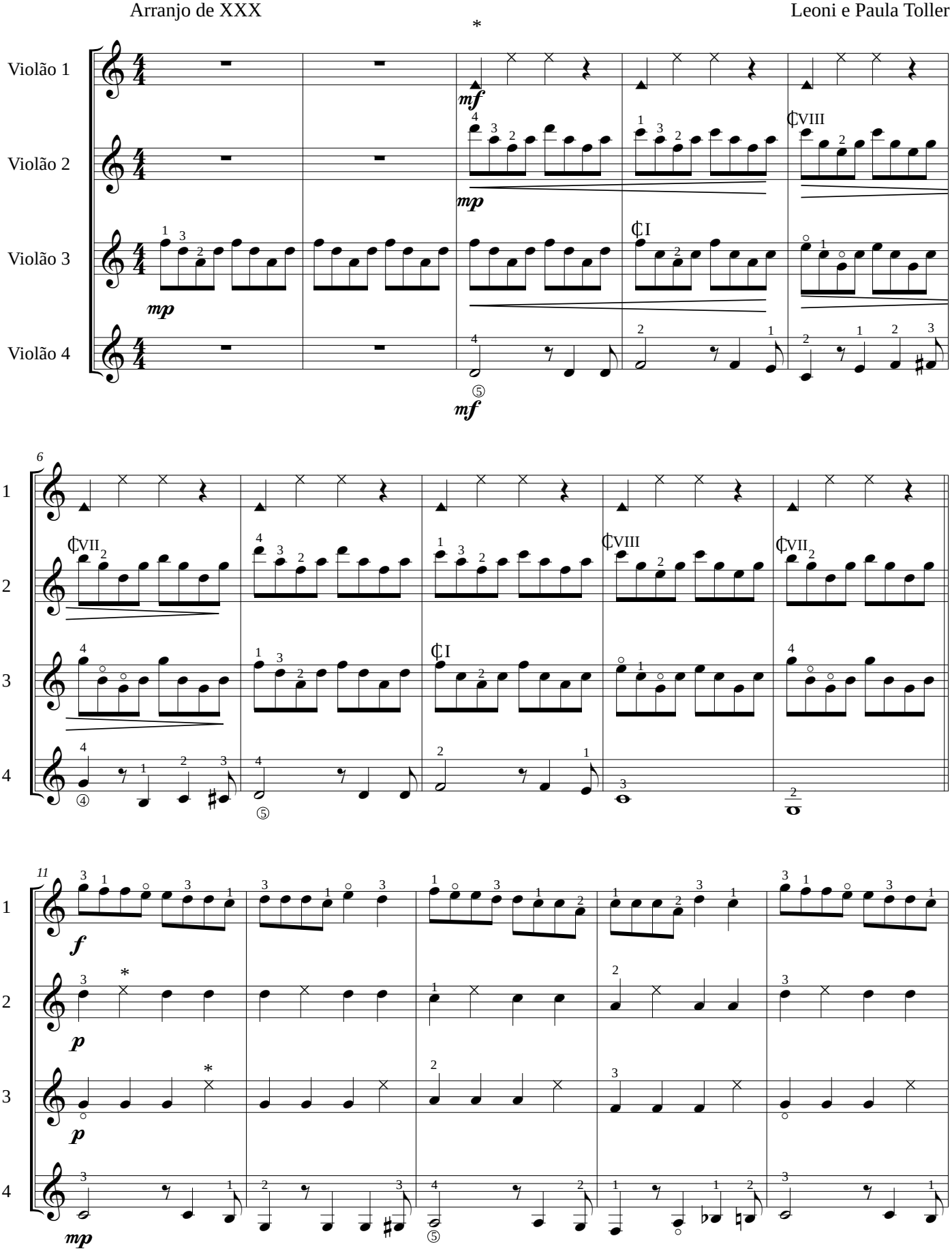
Como eu quero

para quarteto de violões

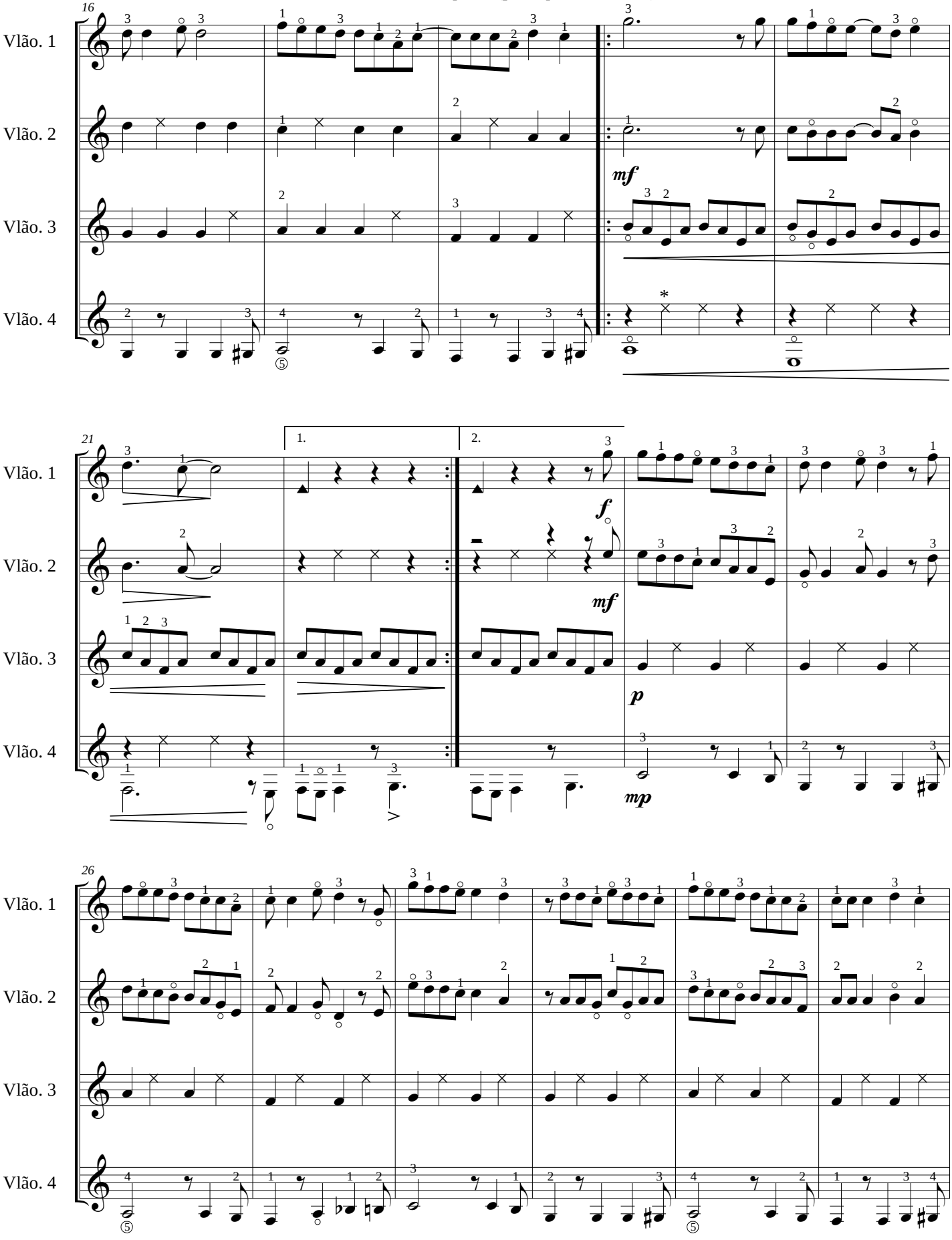
Grade

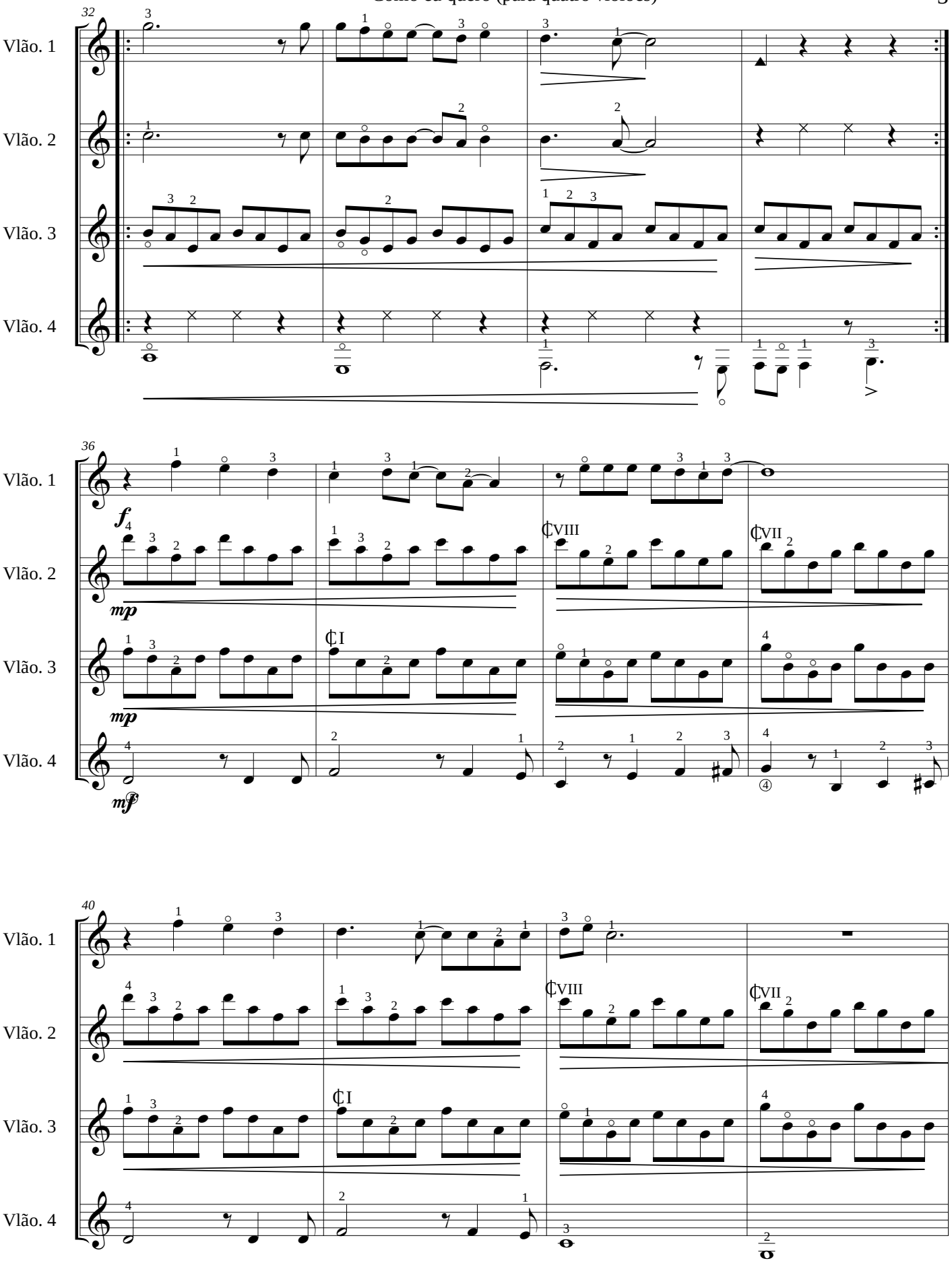
Arranjo de XXX

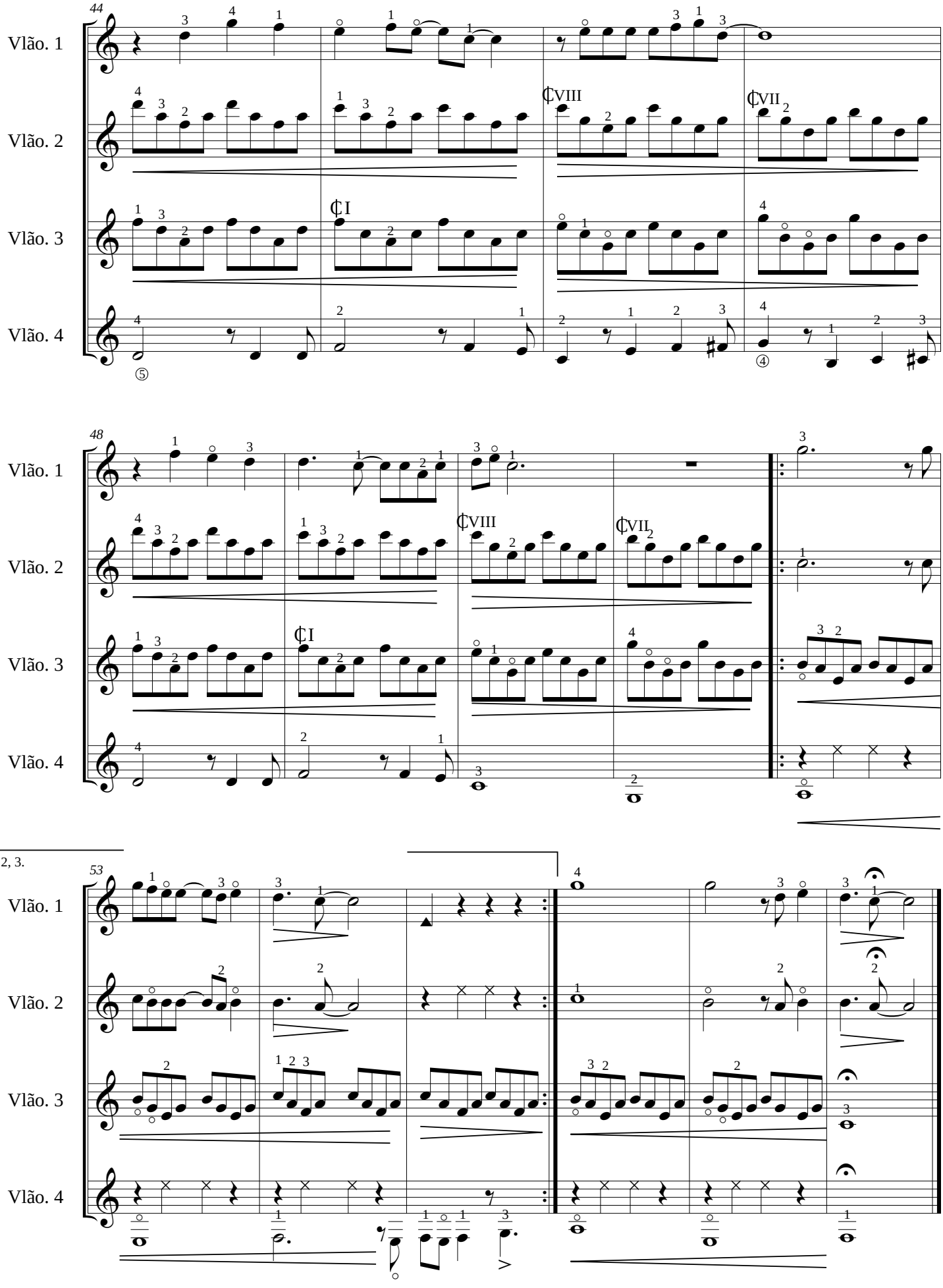
Leoni e Paula Toller



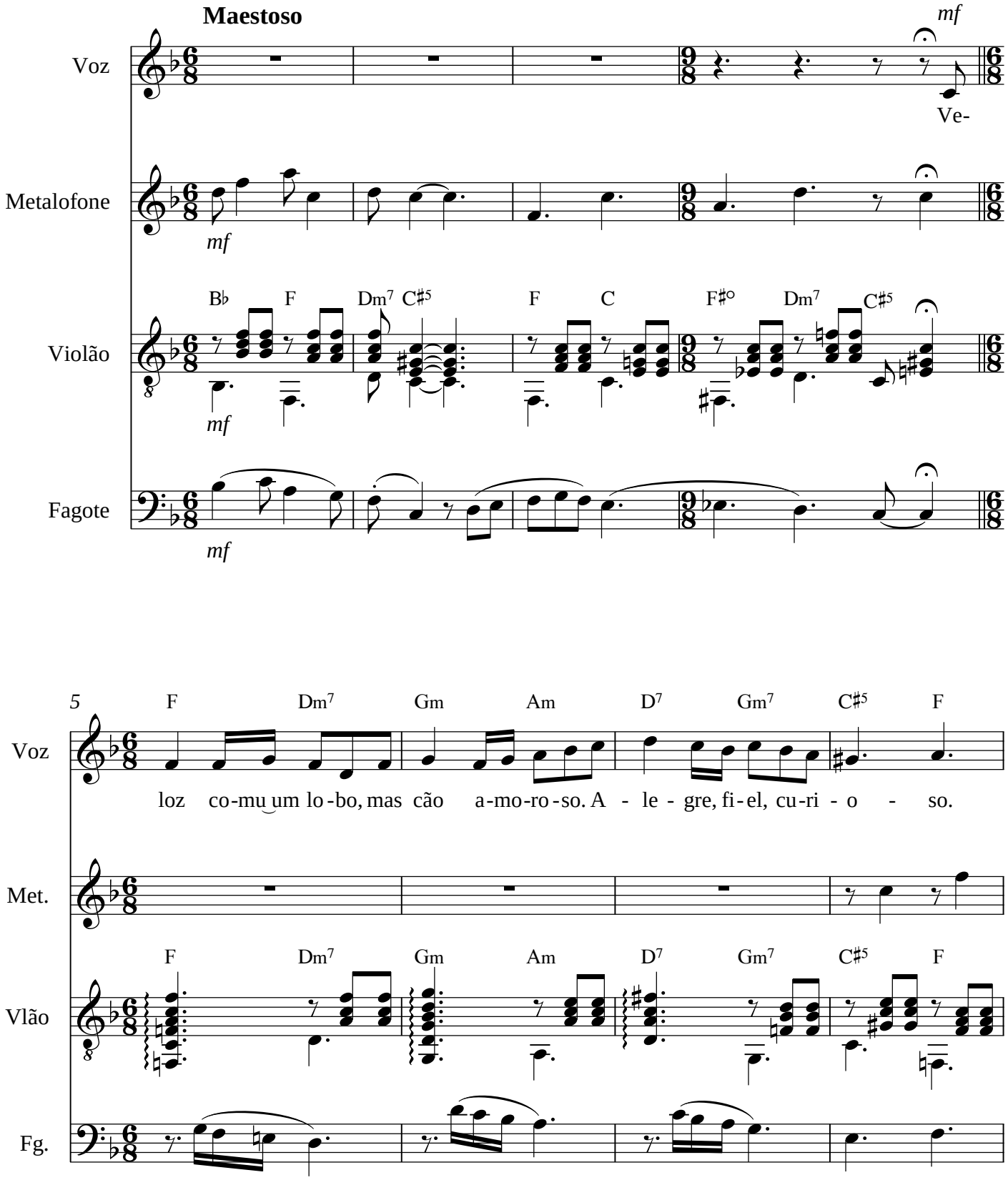
* Percussão grave (▲) representa batida sobre as cordas perto do cavalete e percussão aguda (✕) representa batida na lateral do violão.

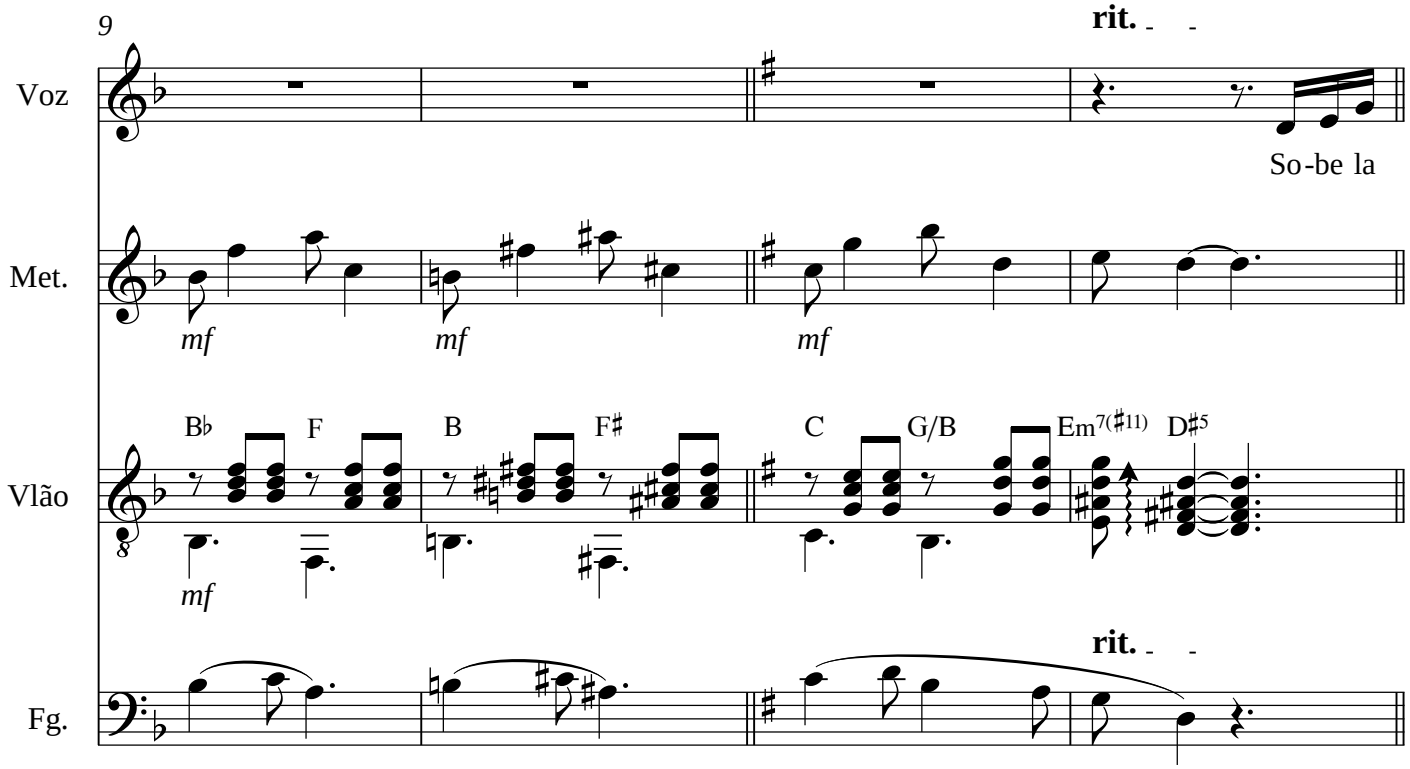

16
Vlão. 1
Vlão. 2
Vlão. 3
Vlão. 4
mf
21
1.
2.
f
mf
p
mp
26

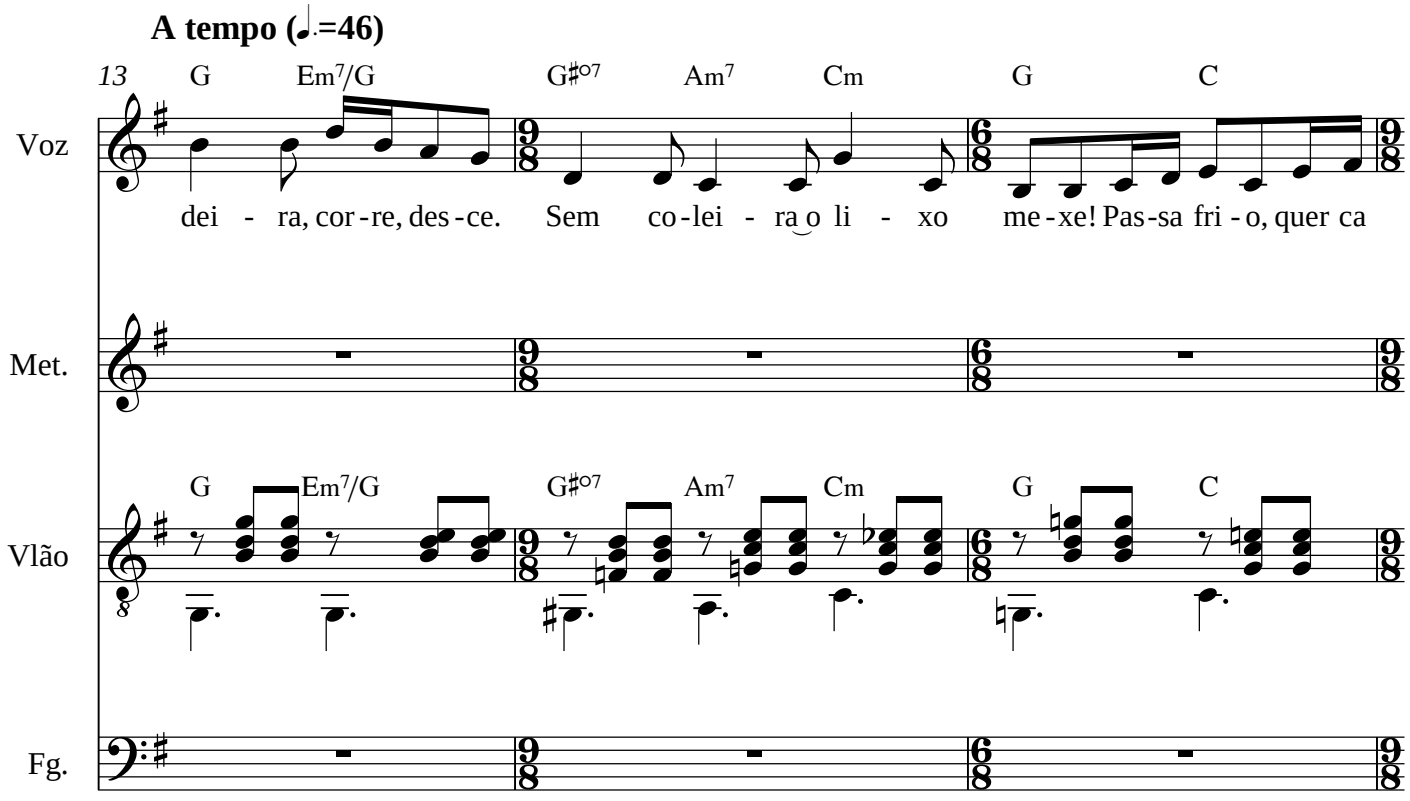

32
Vlão. 1
Vlão. 2
Vlão. 3
Vlão. 4
36
f
mp
mp
mf
¢I
¢VIII
¢VII
40
¢I
¢VIII
¢VII

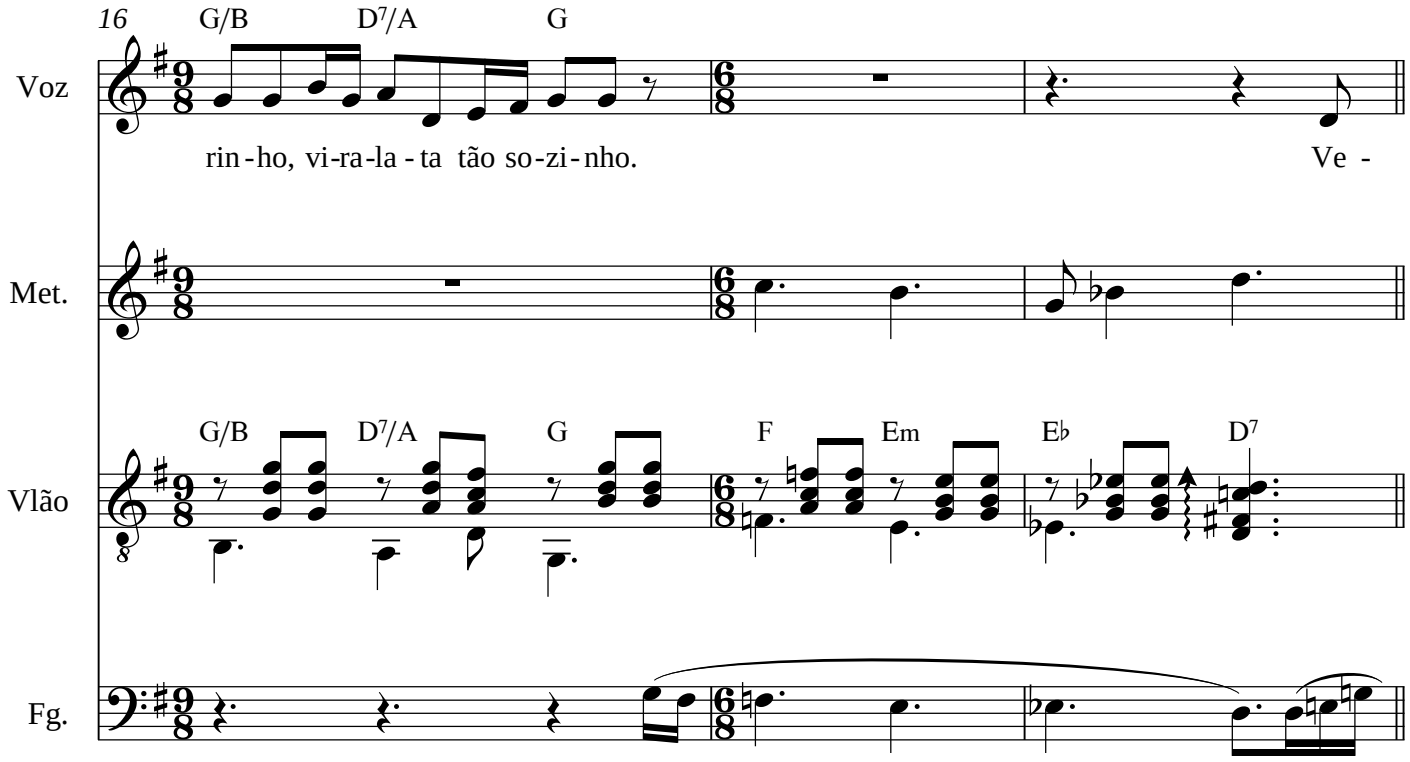

44
Vlão. 1
Vlão. 2
Vlão. 3
Vlão. 4
⑤
¢I
¢VIII
¢VII 2
④
48
Vlão. 1
Vlão. 2
Vlão. 3
Vlão. 4
¢I
¢VIII
¢VII 2
1, 2, 3.
53
Vlão. 1
Vlão. 2
Vlão. 3
Vlão. 4

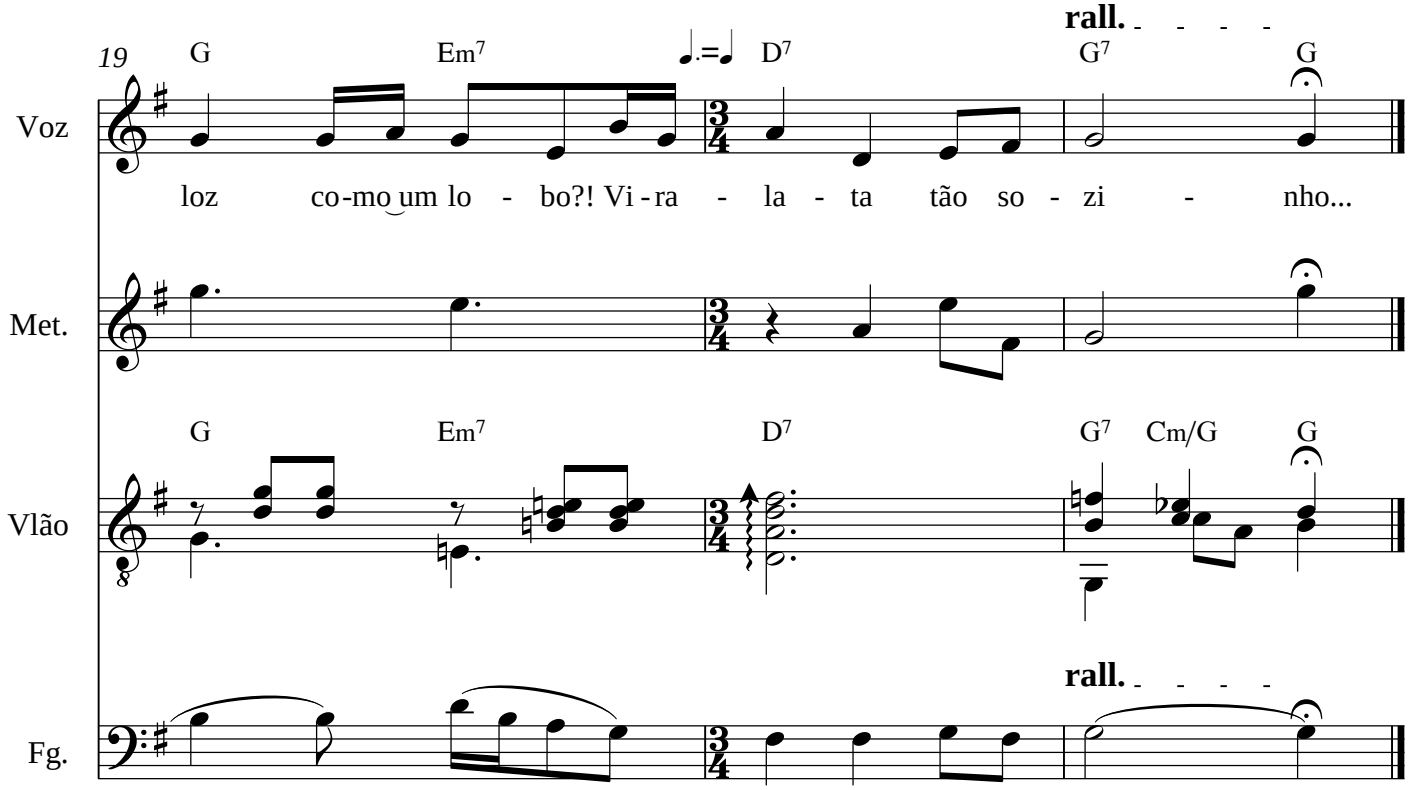
Vida de Cão


Maestoso
mf
Voz
Ve-
Metalofone
mf
B♭ F Dm7 C♯5 F C F♯° Dm7 C♯5
Violão
mf
Fagote
mf
5
F Dm7 Gm Am D7 Gm7 C♯5 F
loz co-mu um lo-bo, mas cão a-mo-ro-so. A - le - gre, fi-el, cu-ri - o - so.
Met.
F Dm7 Gm Am D7 Gm7 C♯5 F
Vlão
Fg.

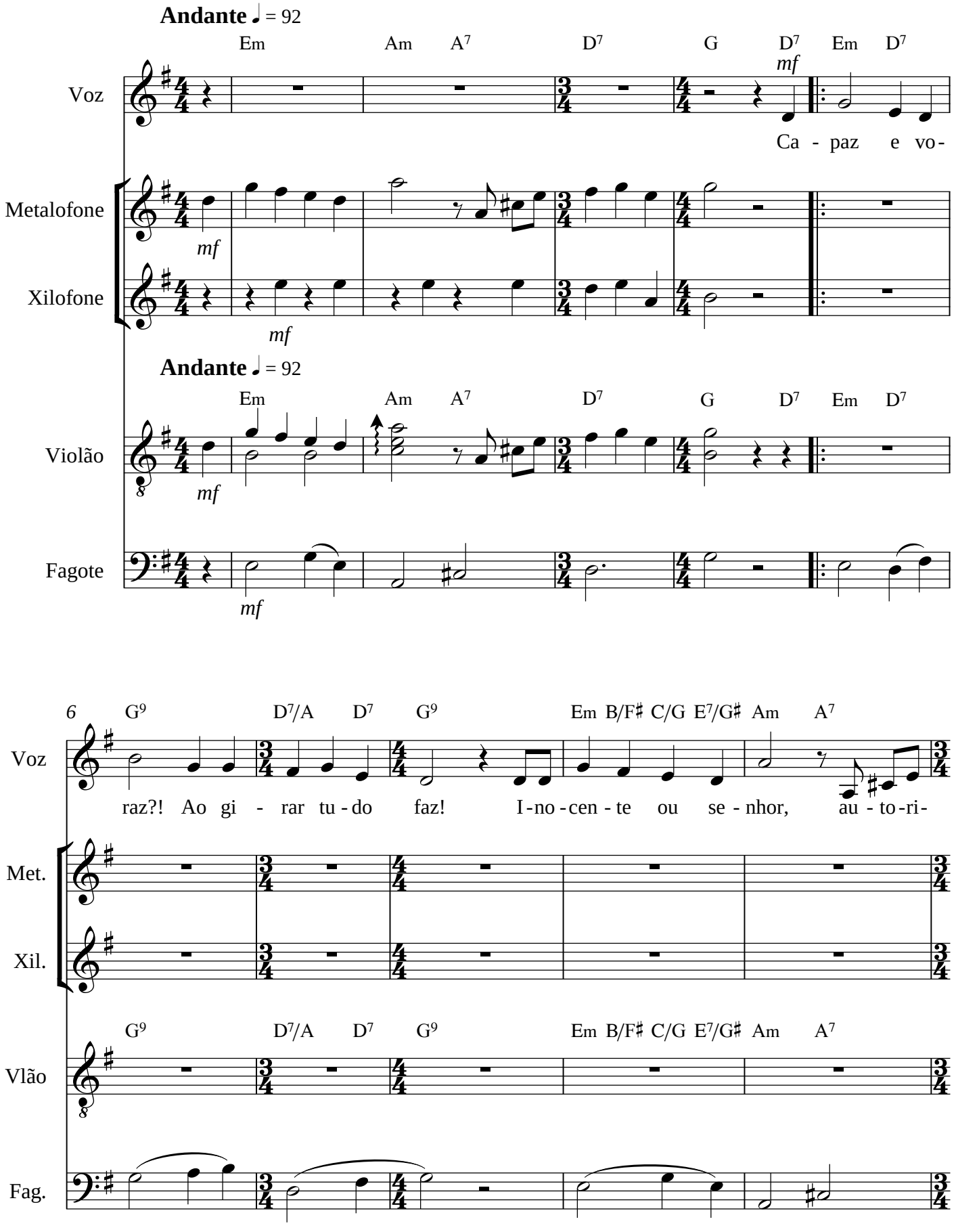

9
rit.
Voz
So-be la
Met.
mf
mf
mf
Vlão
B♭
F
B
F♯
C
G/B
Em7(♯11)
D♯5
mf
rit.
Fg.

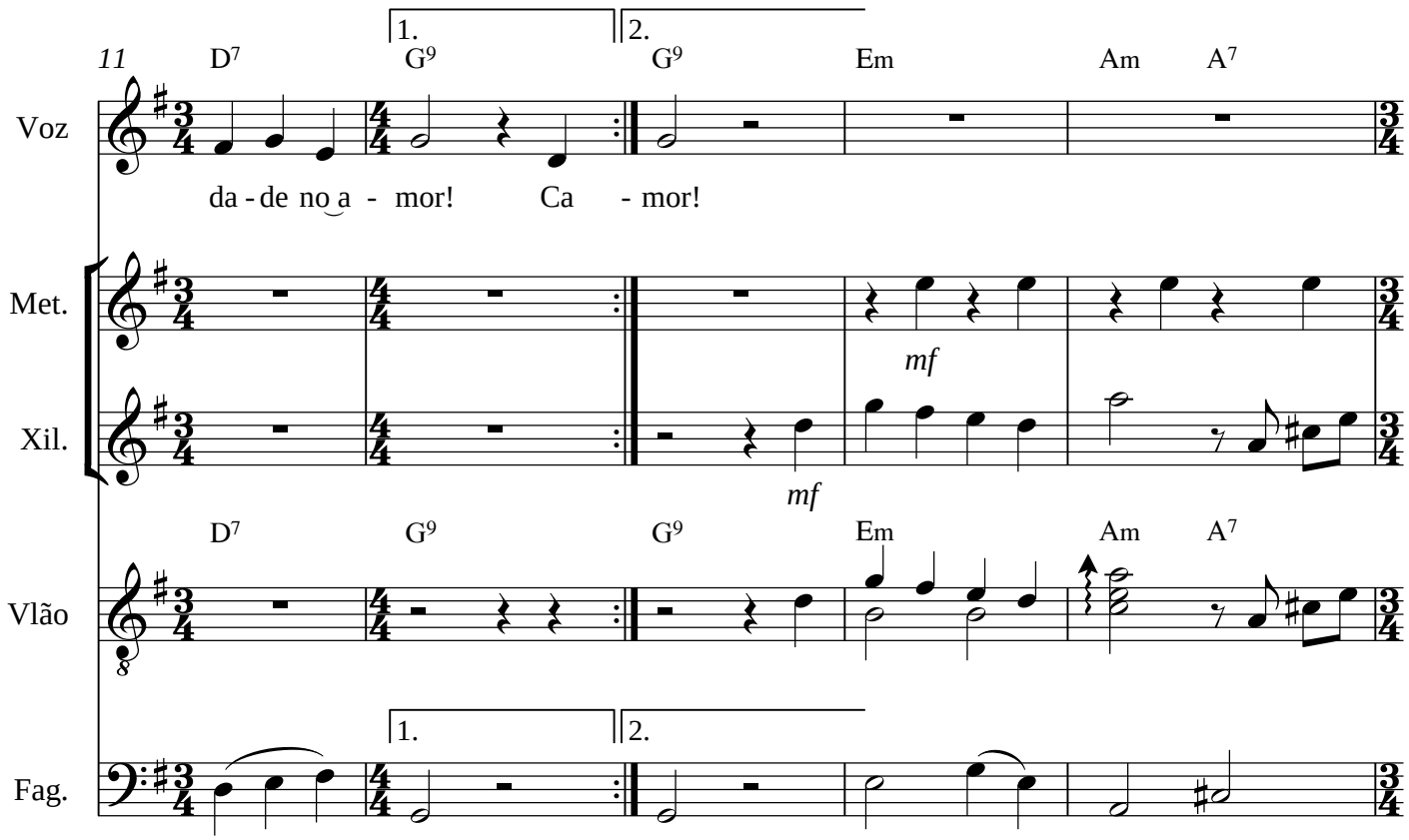

A tempo (♩.=46)
13
G
Em7/G
G♯o7
Am7
Cm
G
C
Voz
dei - ra, cor-re, des-ce. Sem co-lei - ra o li - xo me-xe! Pas-sa fri-o, quer ca
Met.
G
Em7/G
G♯o7
Am7
Cm
G
C
Vlão
Fg.

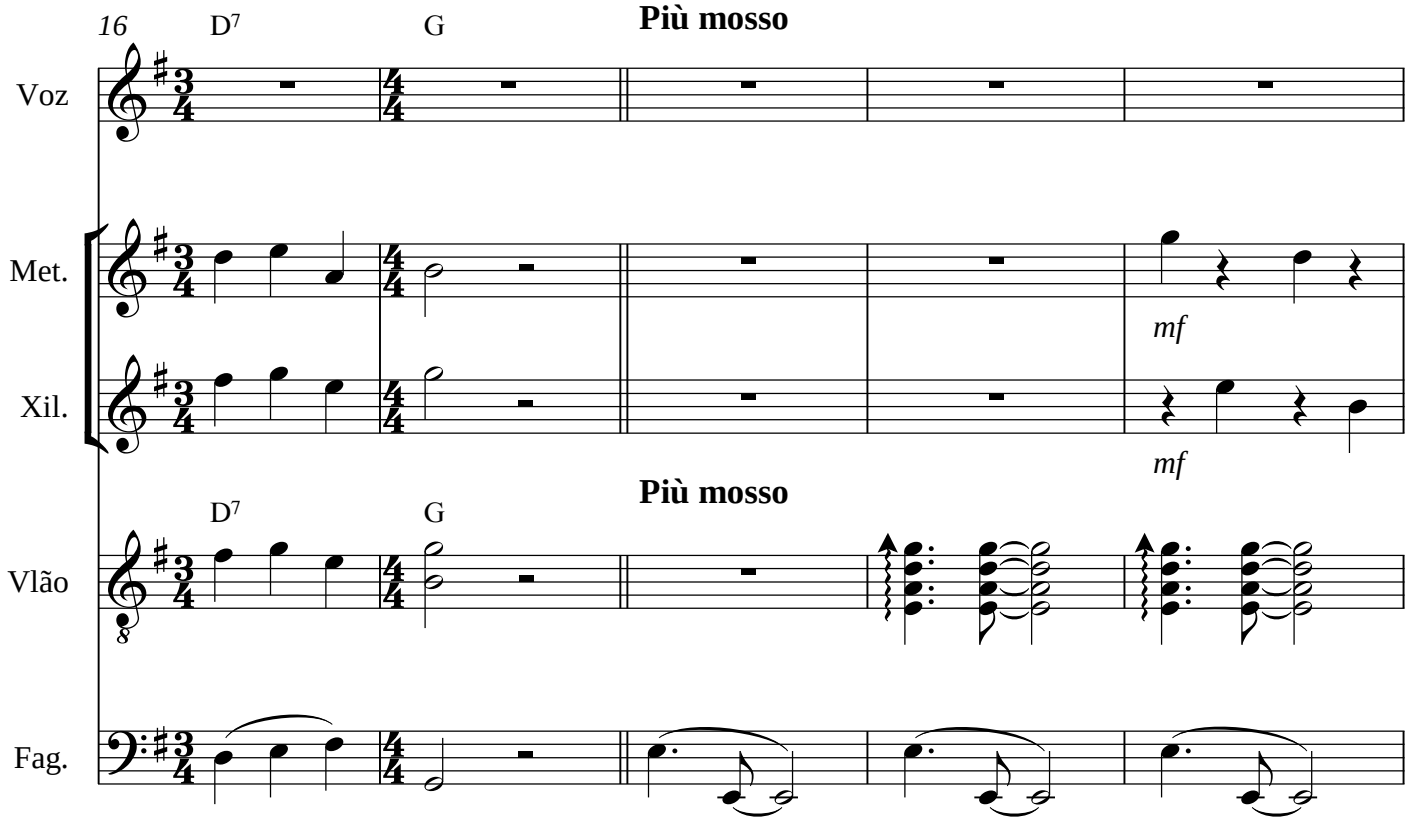

16
G/B
D7/A
G
Voz
rin-ho, vi-ra-la-ta tão so-zi-nho.
Ve -
Met.
G/B
D7/A
G
F
Em
E♭
D7
Vlão
Fg.

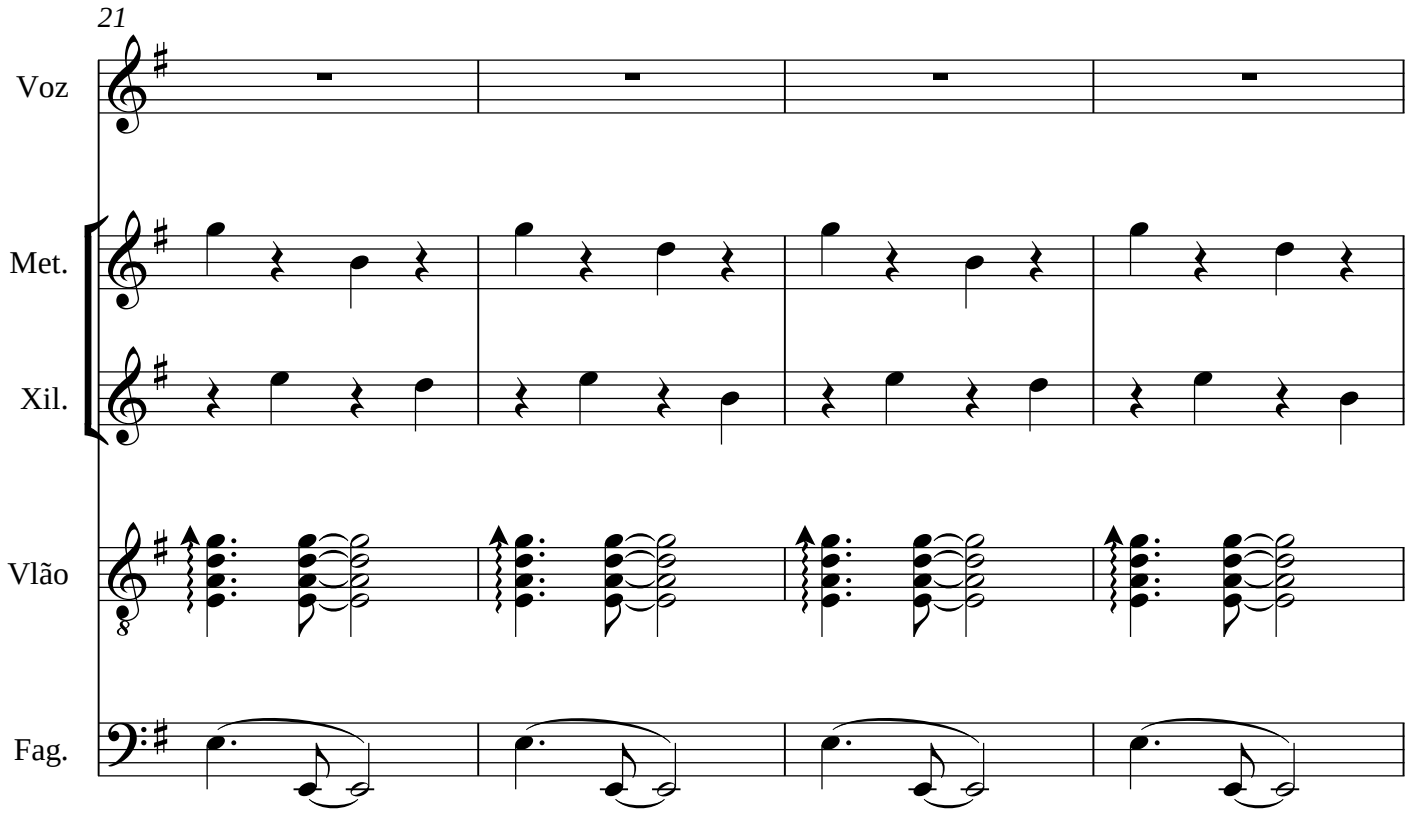

rall.
19
G
Em7
D7
G7
G
Voz
loz co-mo um lo - bo?! Vi-ra - la - ta tão so - zi - nho...
Met.
G
Em7
D7
G7
Cm/G
G
Vlão
rall.
Fg.

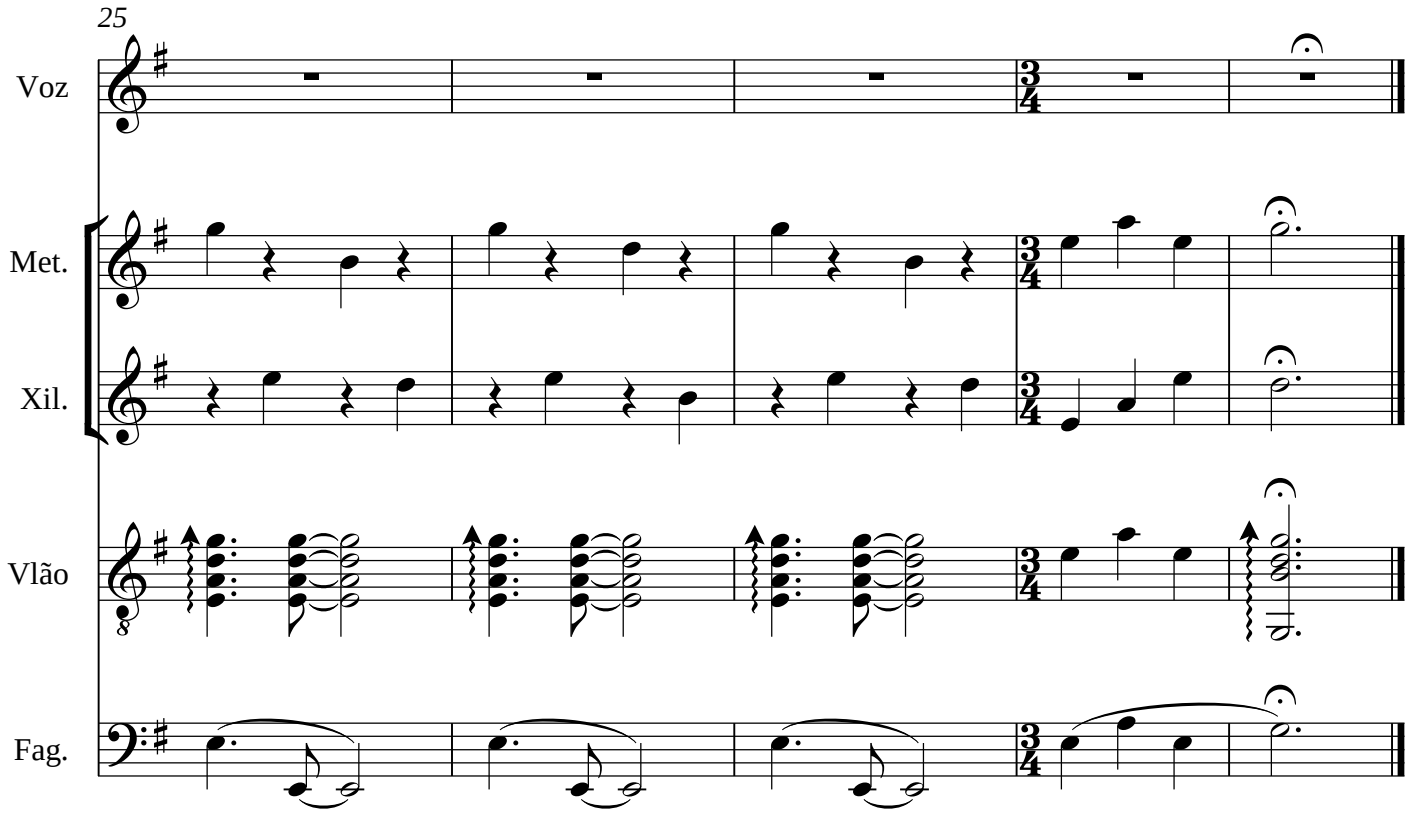
Leão Leo


Andante ♩ = 92
Em Am A7 D7 G D7 Em D7
Voz
mf
Ca - paz e vo-
Metalofone
mf
Xilofone
mf
Andante ♩ = 92
Em Am A7 D7 G D7 Em D7
Violão
mf
Fagote
mf
6
G9 D7/A D7 G9 Em B/F♯ C/G E7/G♯ Am A7
Voz
raz?! Ao gi - rar tu - do faz! I - no - cen - te ou se - nhor, au - to - ri -
Met.
Xil.
G9 D7/A D7 G9 Em B/F♯ C/G E7/G♯ Am A7
Vlão
Fag.


11
D7
G9
G9
Em
Am
A7
1.
2.
Voz
da - de no a - mor! Ca - mor!
Met.
Xil.
mf
mf
Vlão
Fag.


16
D7
G
Più mosso
Voz
Met.
Xil.
mf
mf
Più mosso
Vlão
Fag.

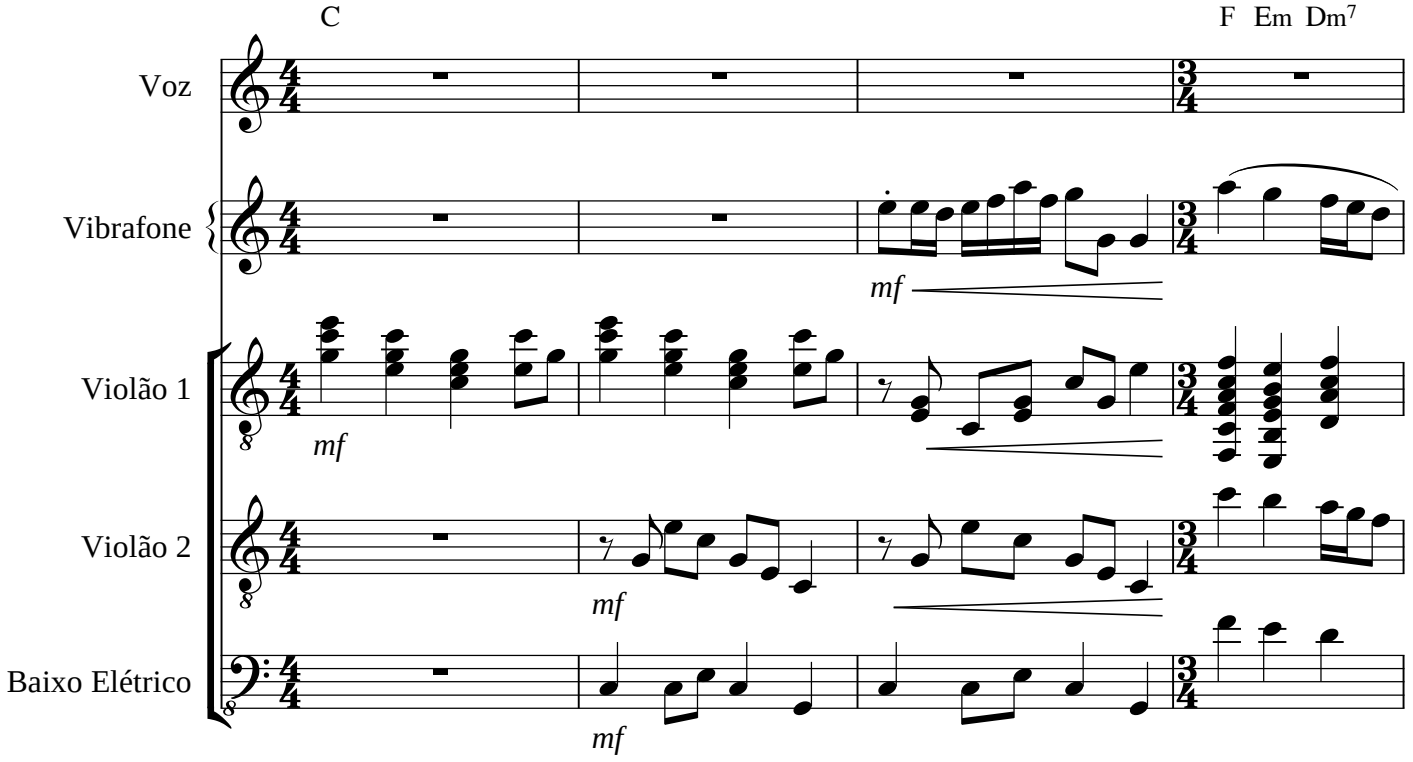

21
Voz
Met.
Xil.
Vlão
Fag.

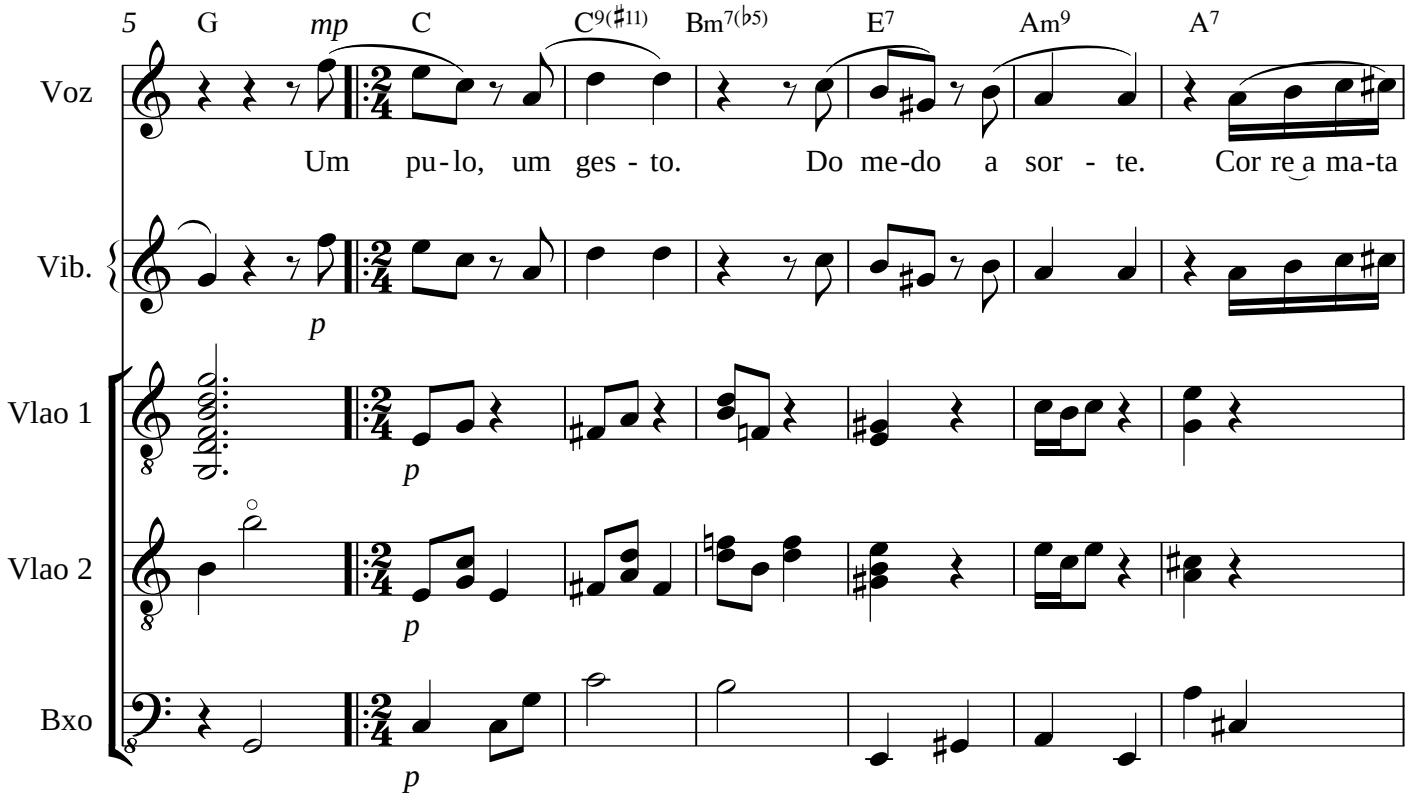

25
Voz
Met.
Xil.
Vlão
Fag.

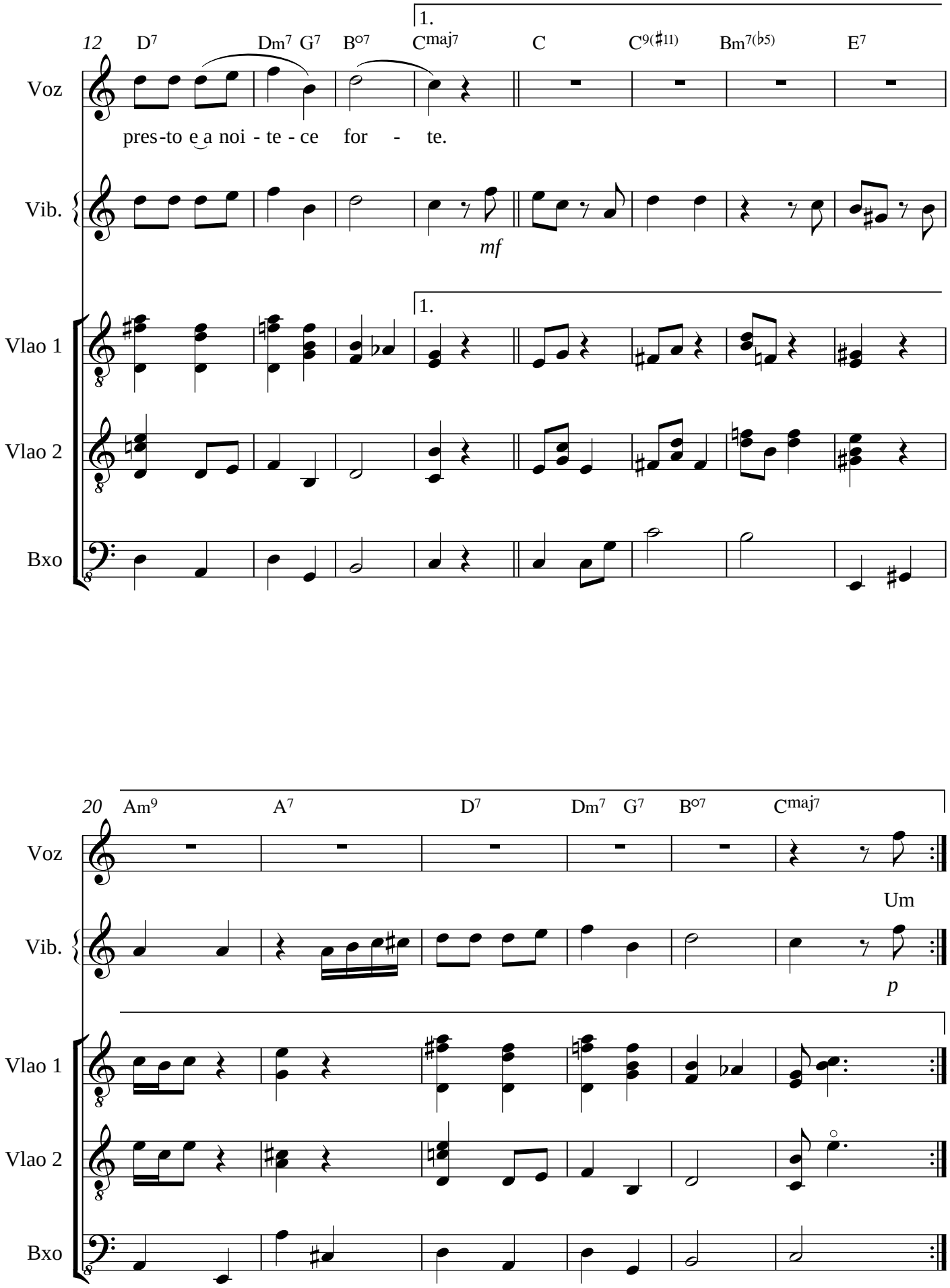
O Macaco Esperto

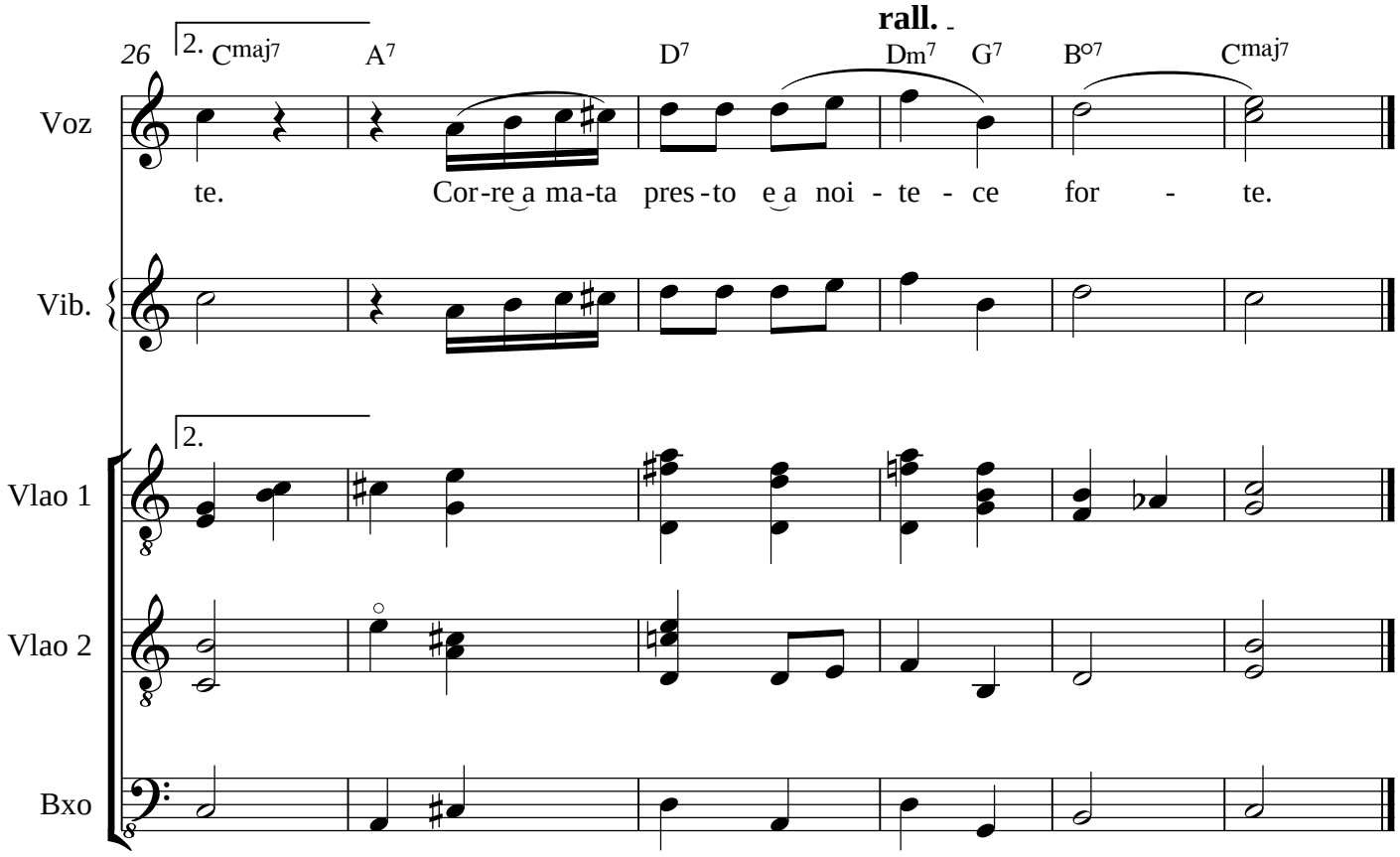
Com ânimo

♩ = 75





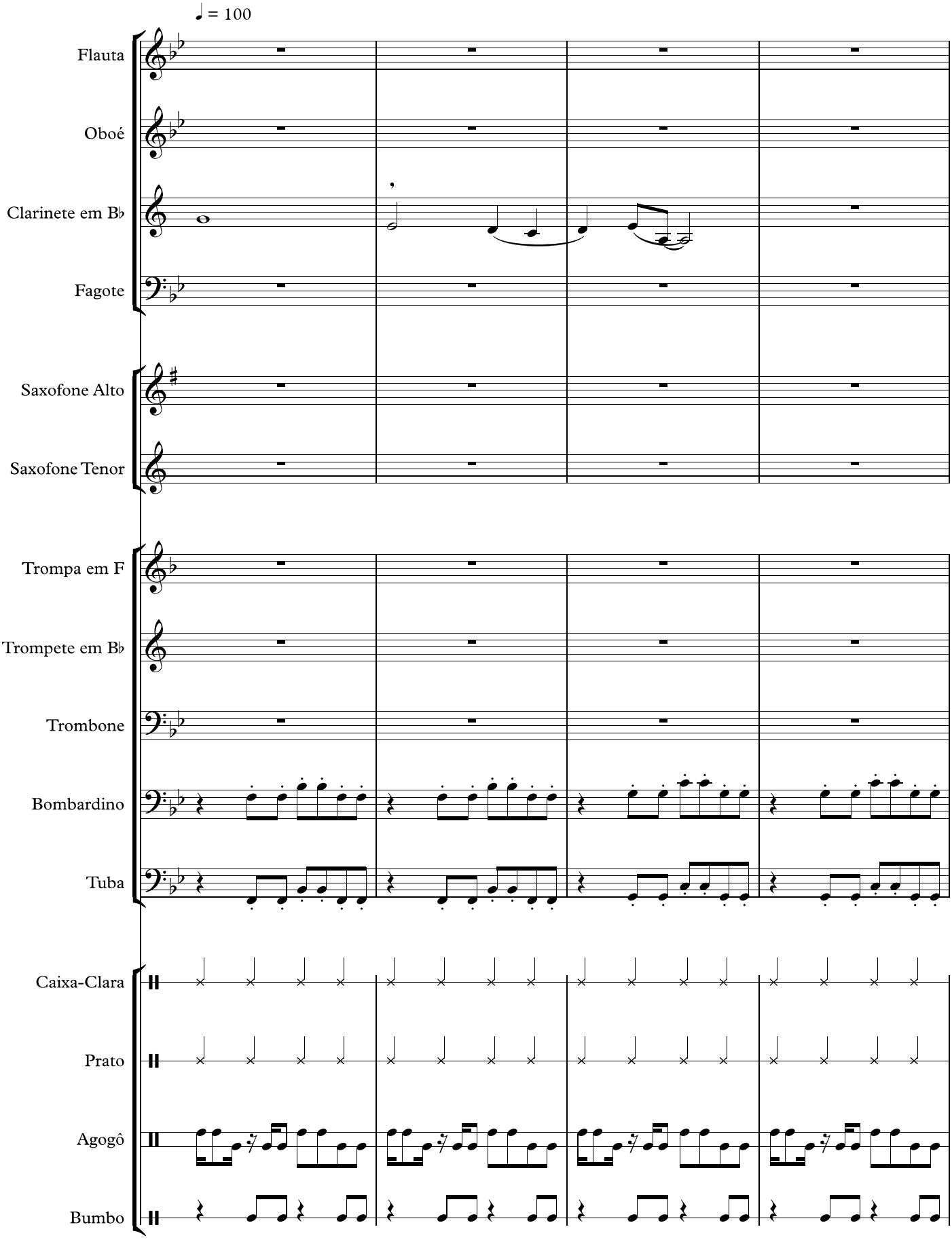

12
D7
Dm7 G7
B°7
Cmaj7
C
C9(♯11)
Bm7(♭5)
E7
1.
Voz
pres-to e a noi - te - ce for - te.
Vib.
mf
Vlao 1
Vlao 2
Bxo
20
Am9
A7
D7
Dm7 G7
B°7
Cmaj7
Um
p


26
2.
Cmaj7
A7
D7
Dm7
G7
B°7
Cmaj7
rall.
Voz
te.
Cor-re a ma-ta pres-to e a noi - te - ce for - te.
Vib.
2.
Vlao 1
Vlao 2
Bxo

A Canção do Oceano

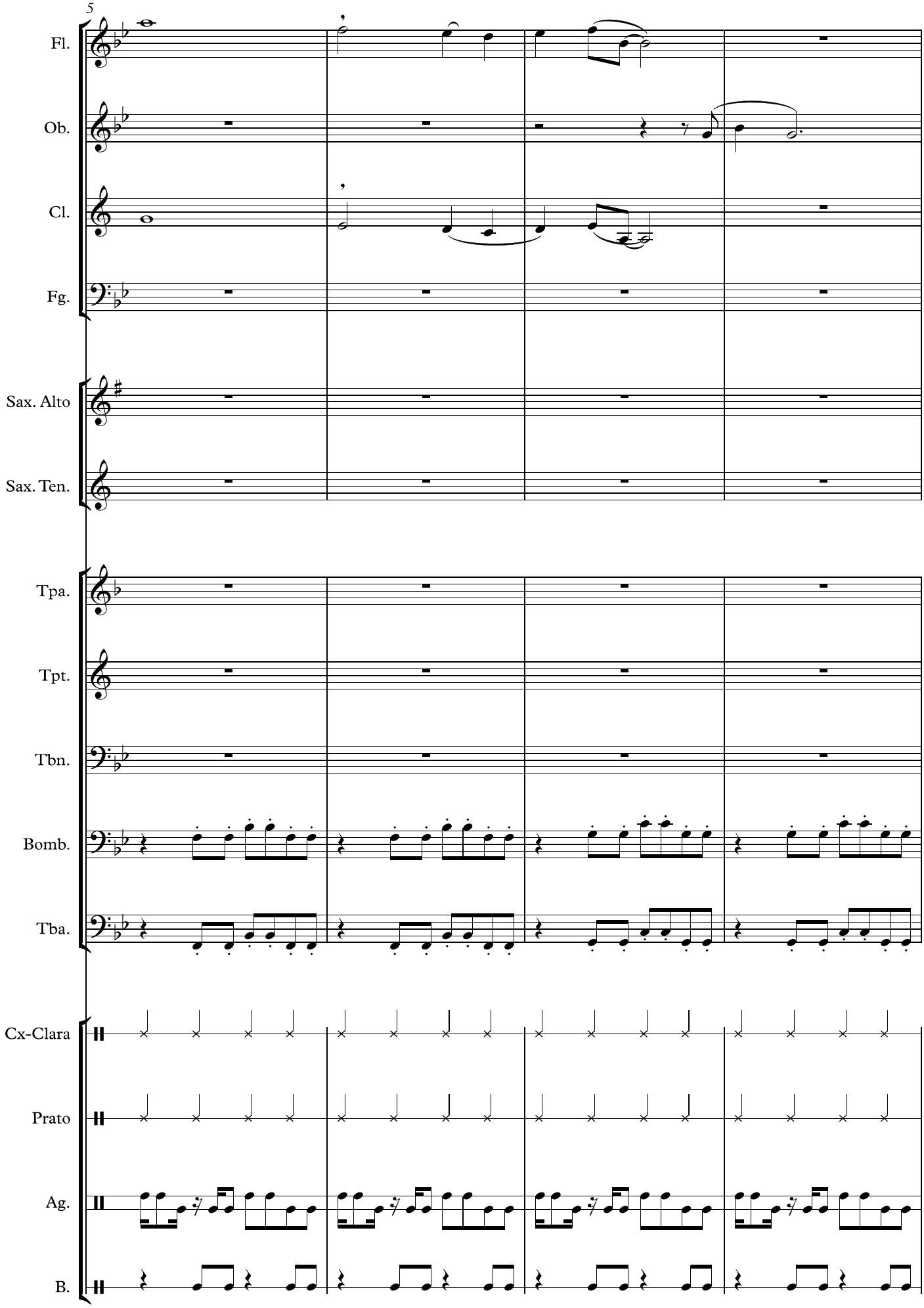
(Ocean's Song) Ijexá - 1D

xxxxxxxxxxxx



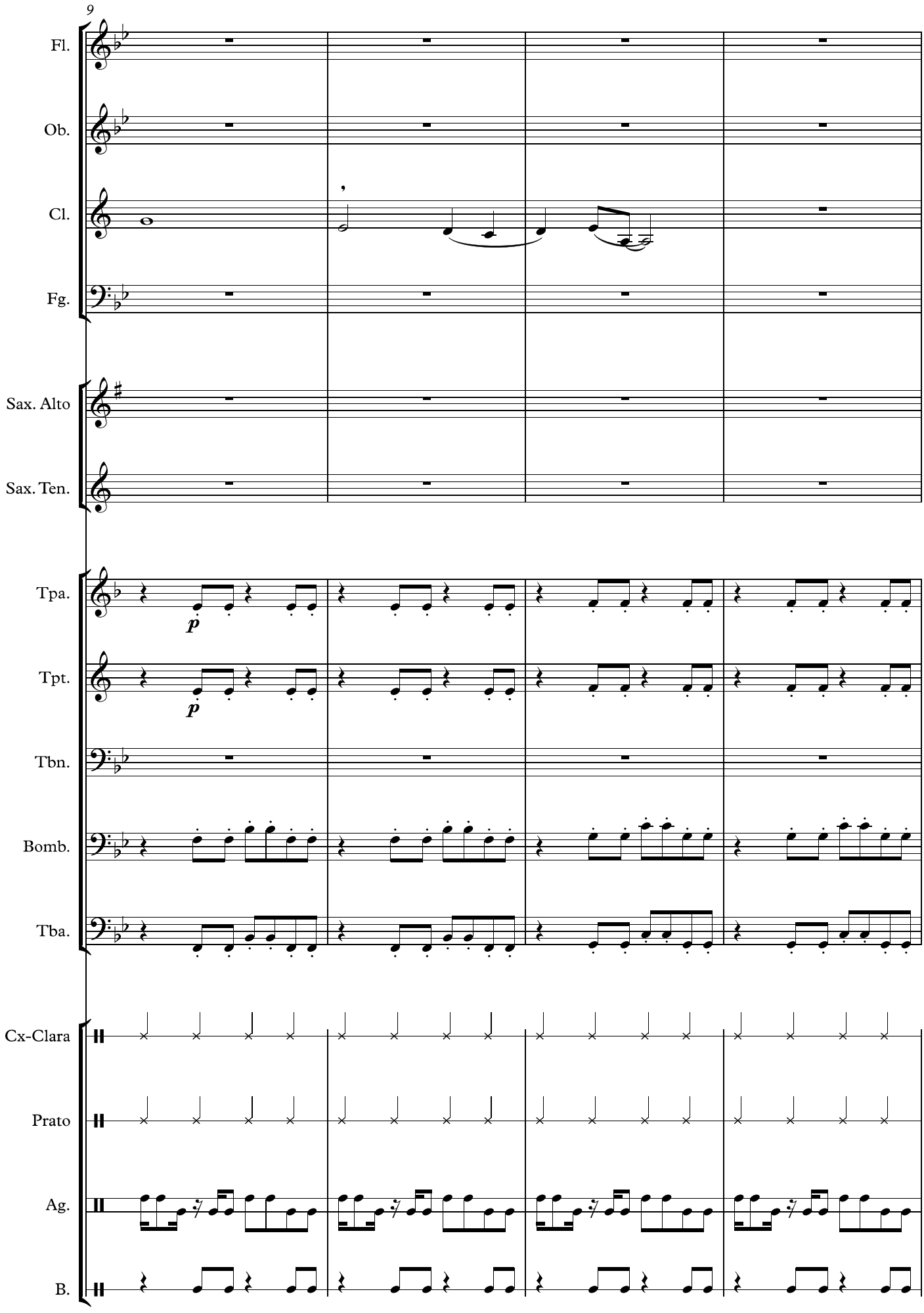
A Canção do Oceano

(Ocean's Song) Ijexá - 1D



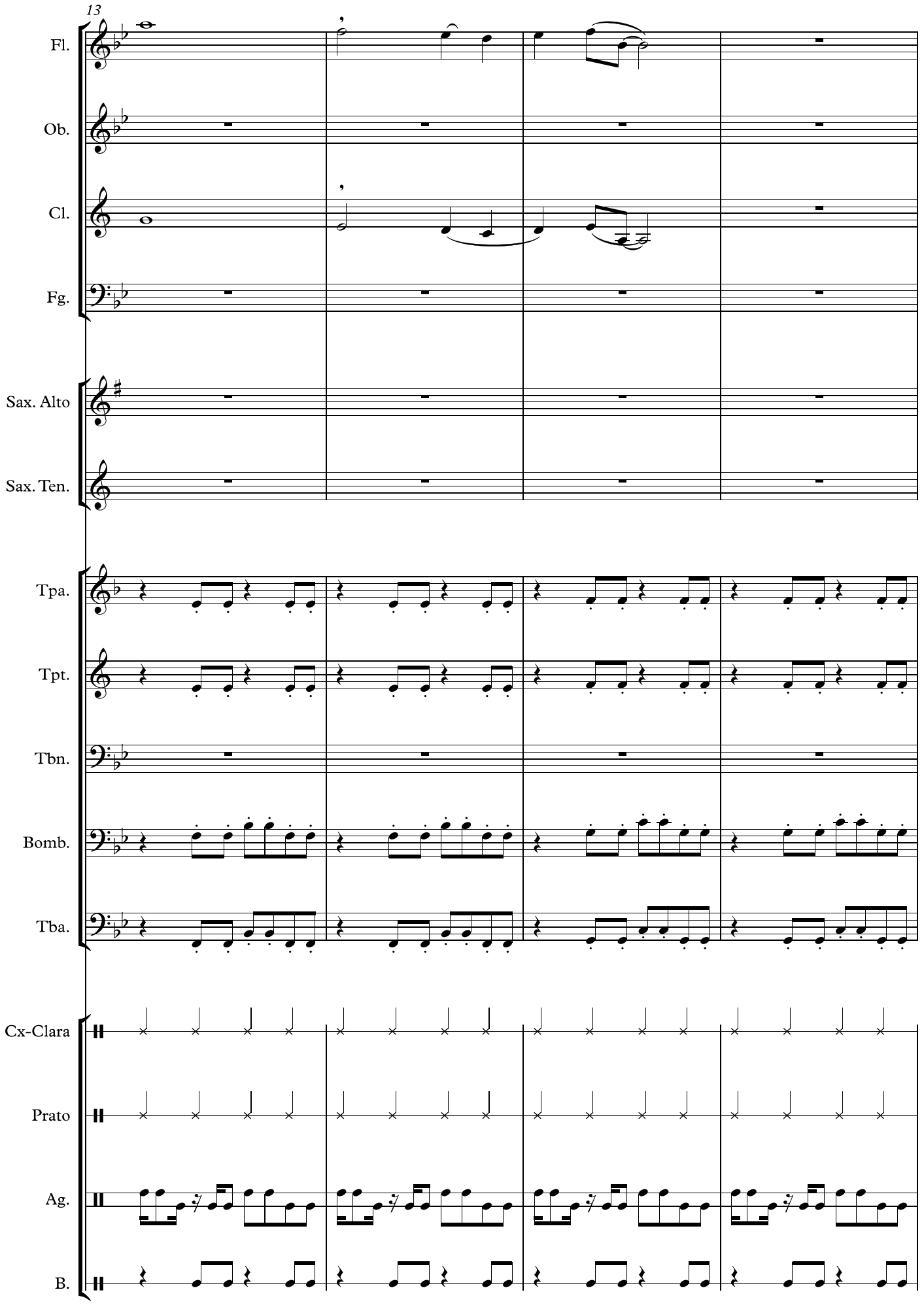
A Canção do Oceano

(Ocean's Song) Ijexá - 1D



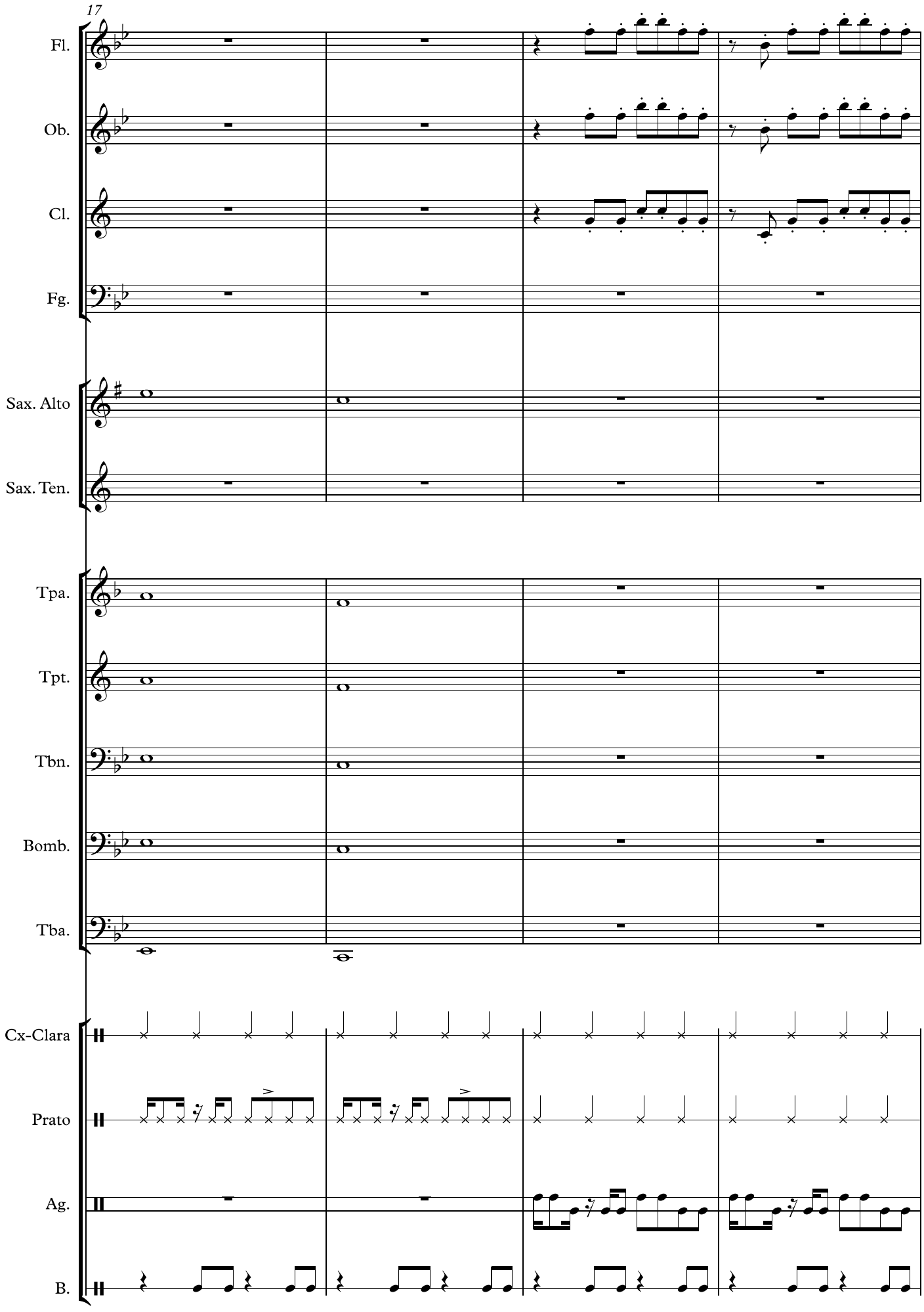
A Canção do Oceano

(Ocean's Song) Ijexá - 1D



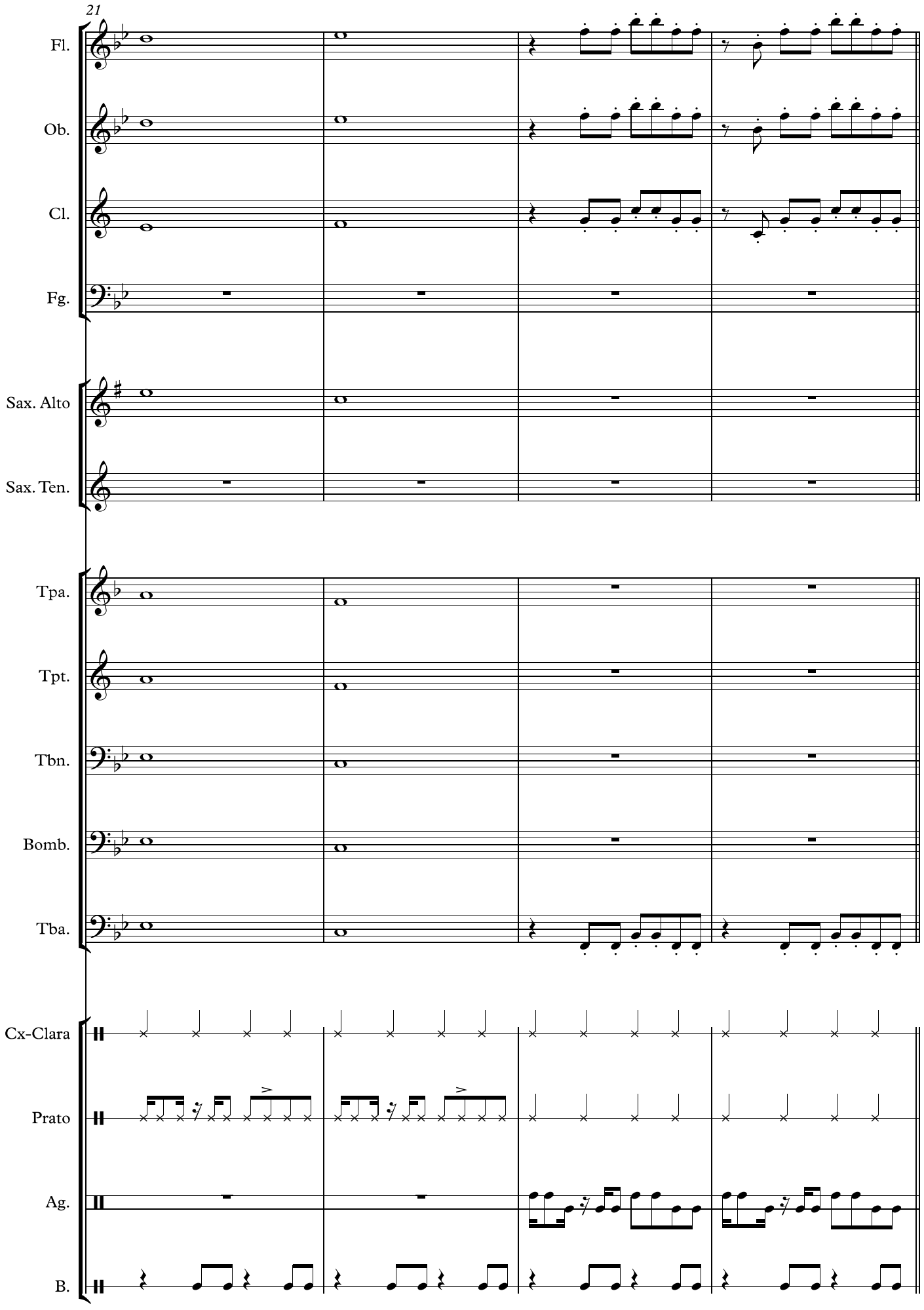
A Canção do Oceano

(Ocean's Song) Ijexá - 1D



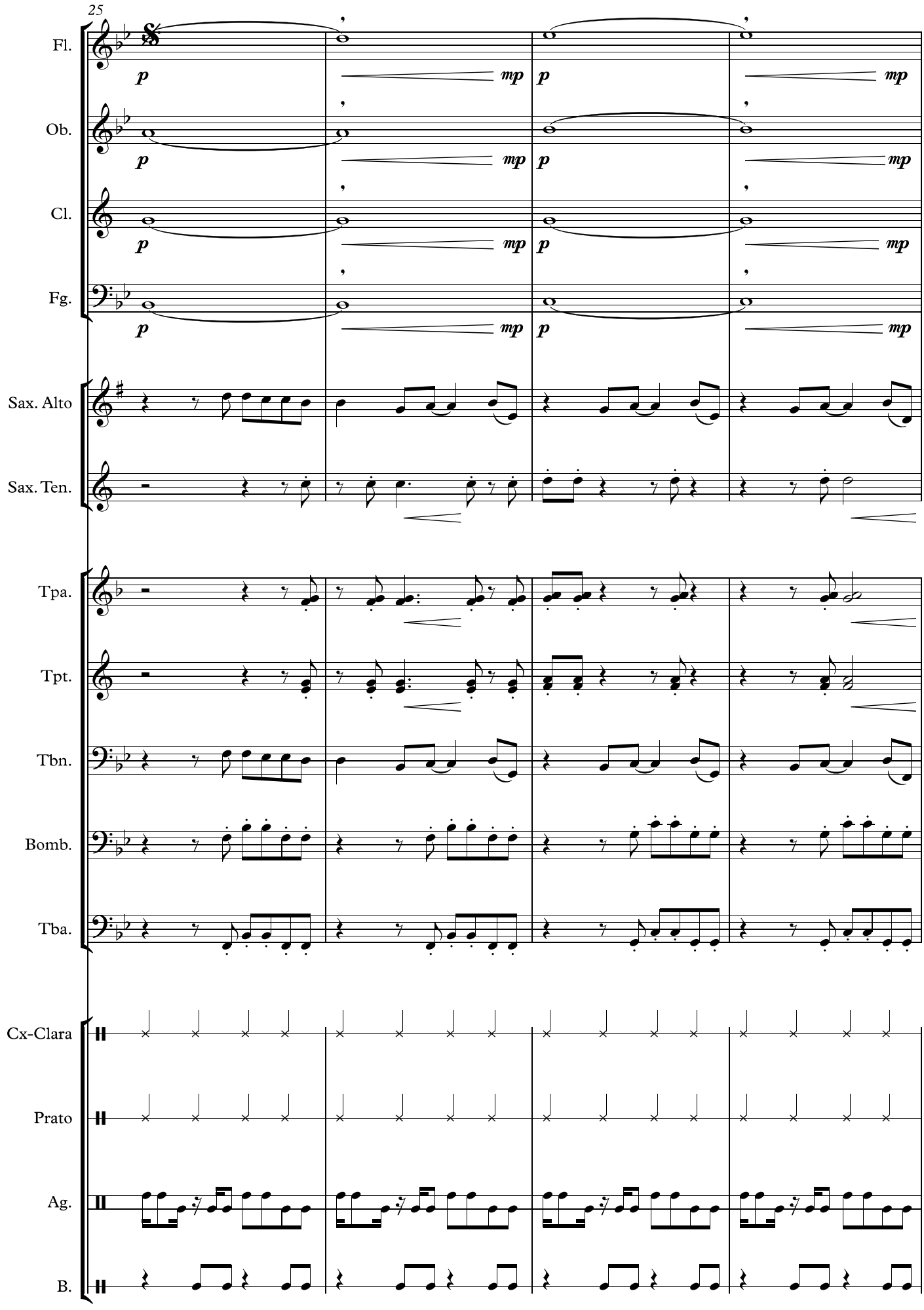
A Canção do Oceano

(Ocean's Song) Ijexá - 1D



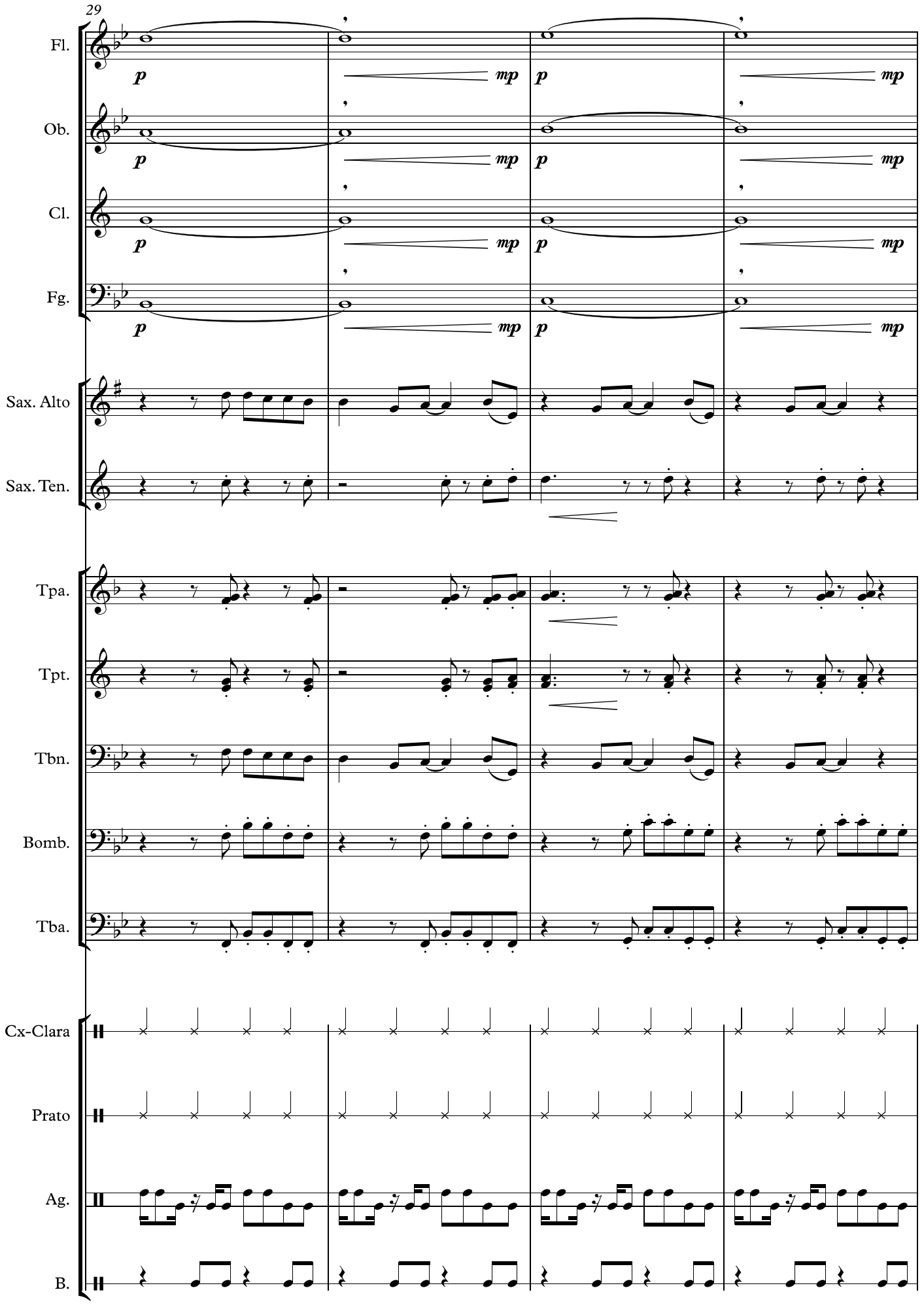
A Canção do Oceano

(Ocean's Song) Ijexá - 1D



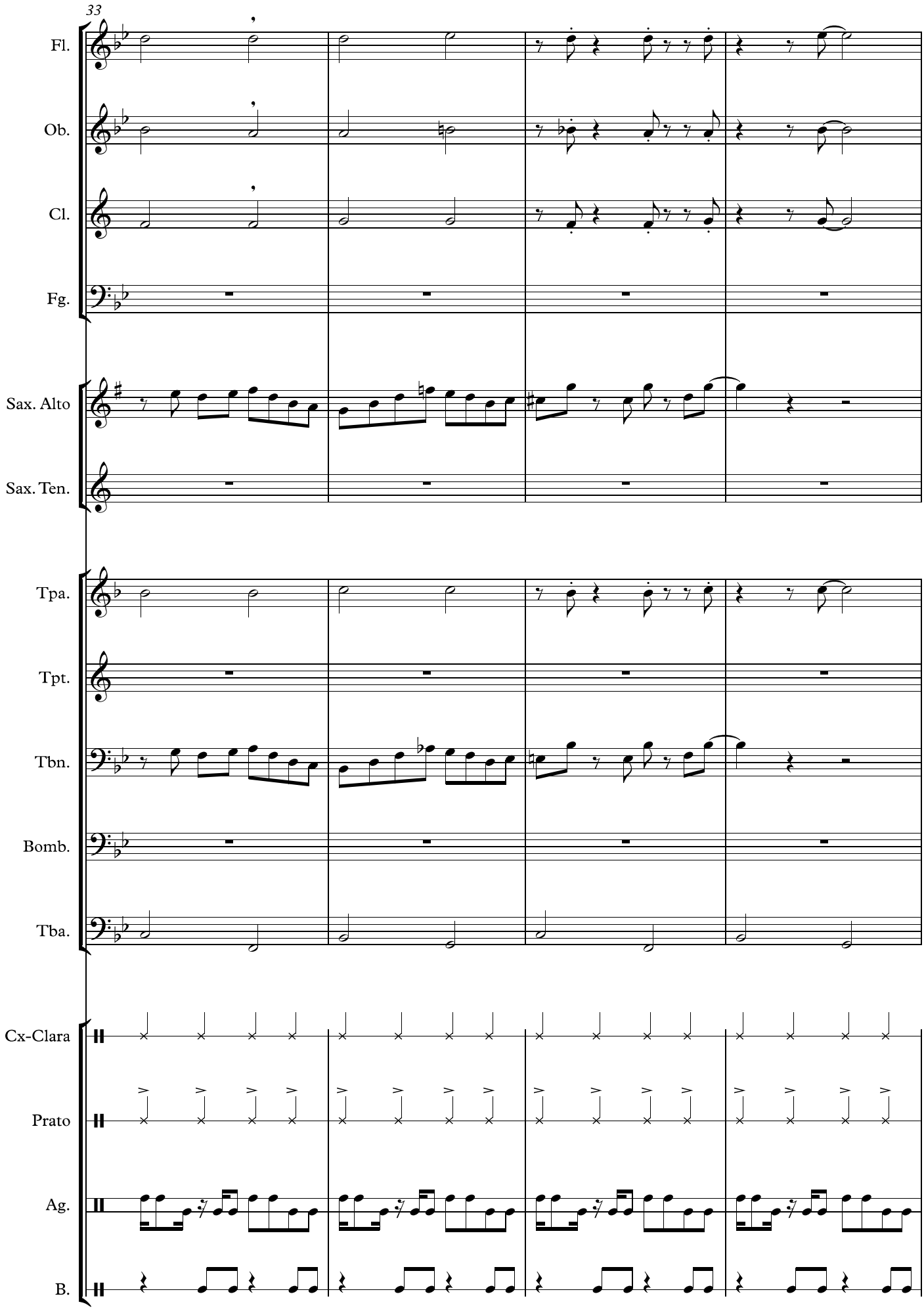
A Canção do Oceano

(Ocean's Song) Ijexá - 1D



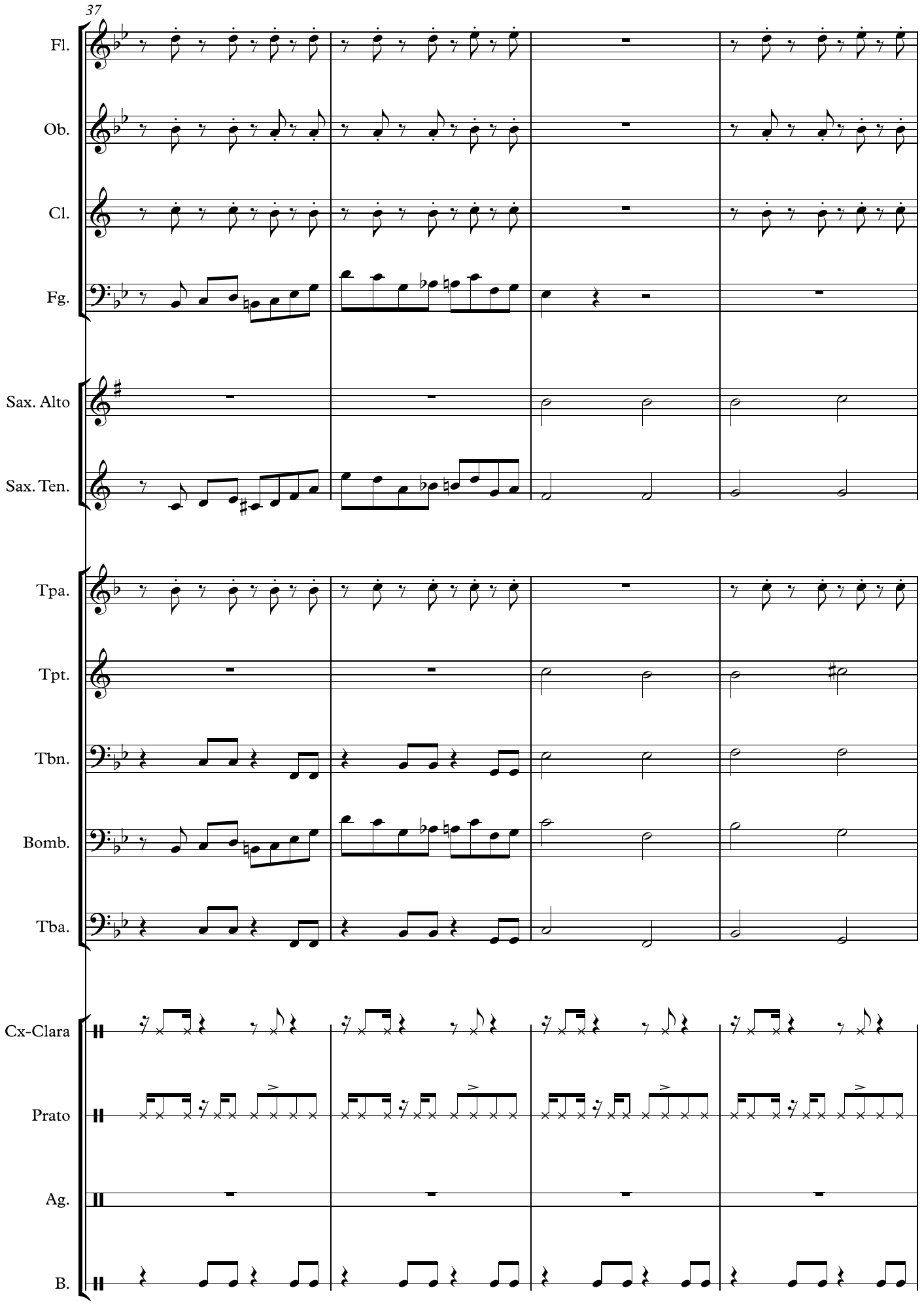
A Canção do Oceano

(Ocean's Song) Ijexá - 1D



A Canção do Oceano

(Ocean's Song) Ijexá - 1D



A Canção do Oceano

(Ocean's Song) Ijexá - 1D

41

To Coda

Fl.

Ob.

Cl.

Fg.

Sax. Alto

Sax. Ten.

Tpa.

Tpt.

Tbn.

Bomb.

Tba.

Cx-Clara

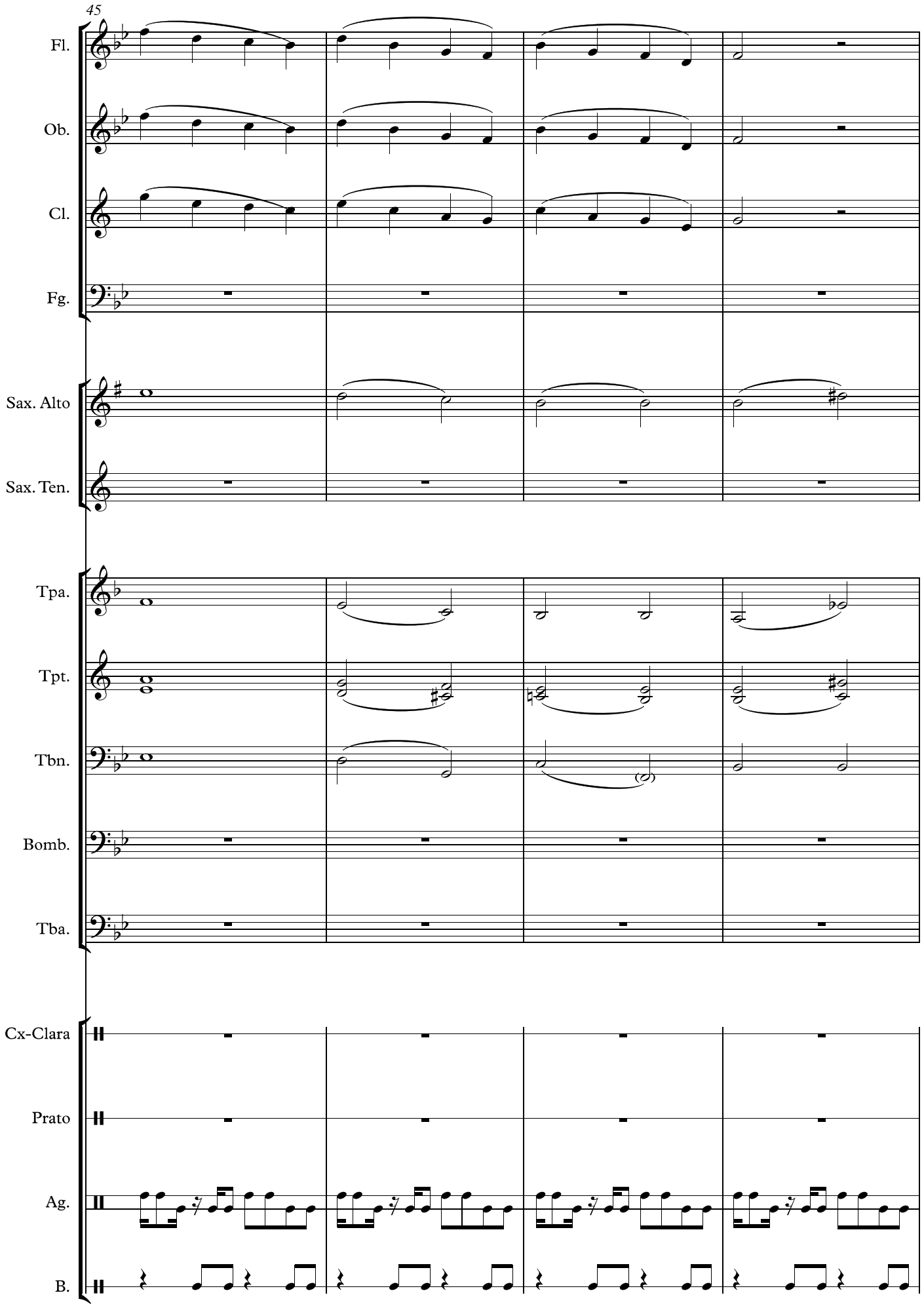
Prato

Ag.

B.

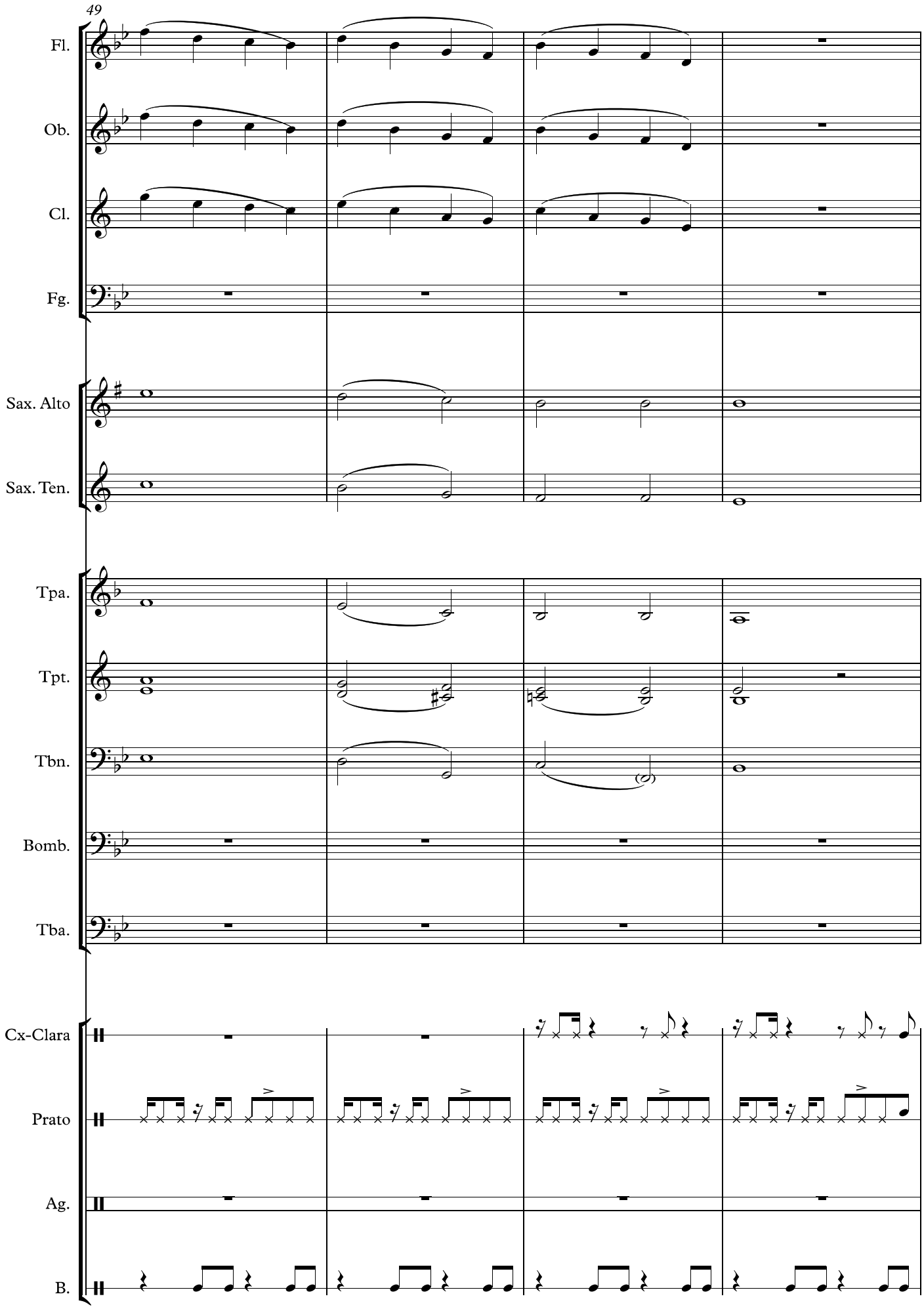
A Canção do Oceano

(Ocean's Song) Ijexá - 1D



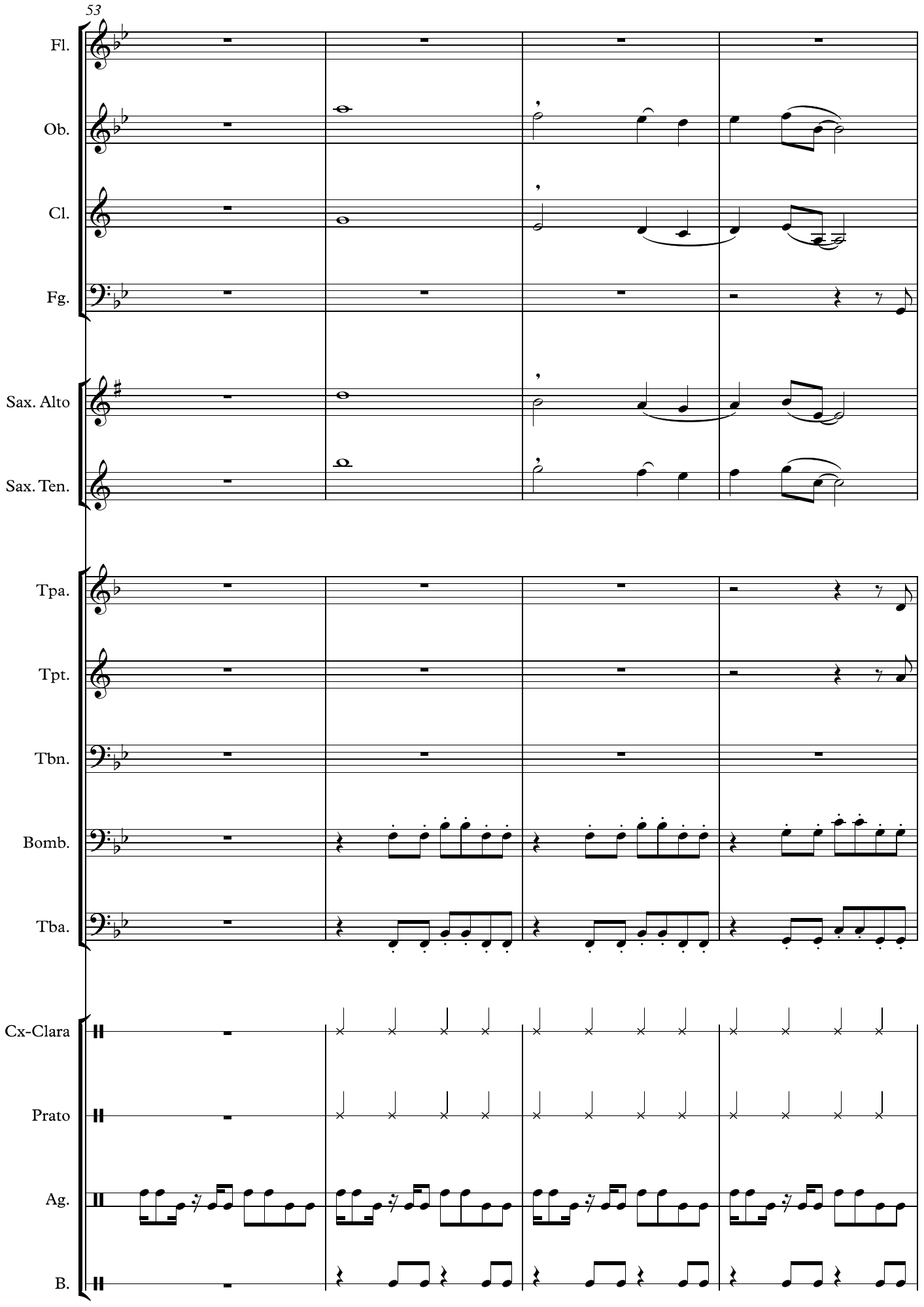
A Canção do Oceano

(Ocean's Song) Ijexá - 1D



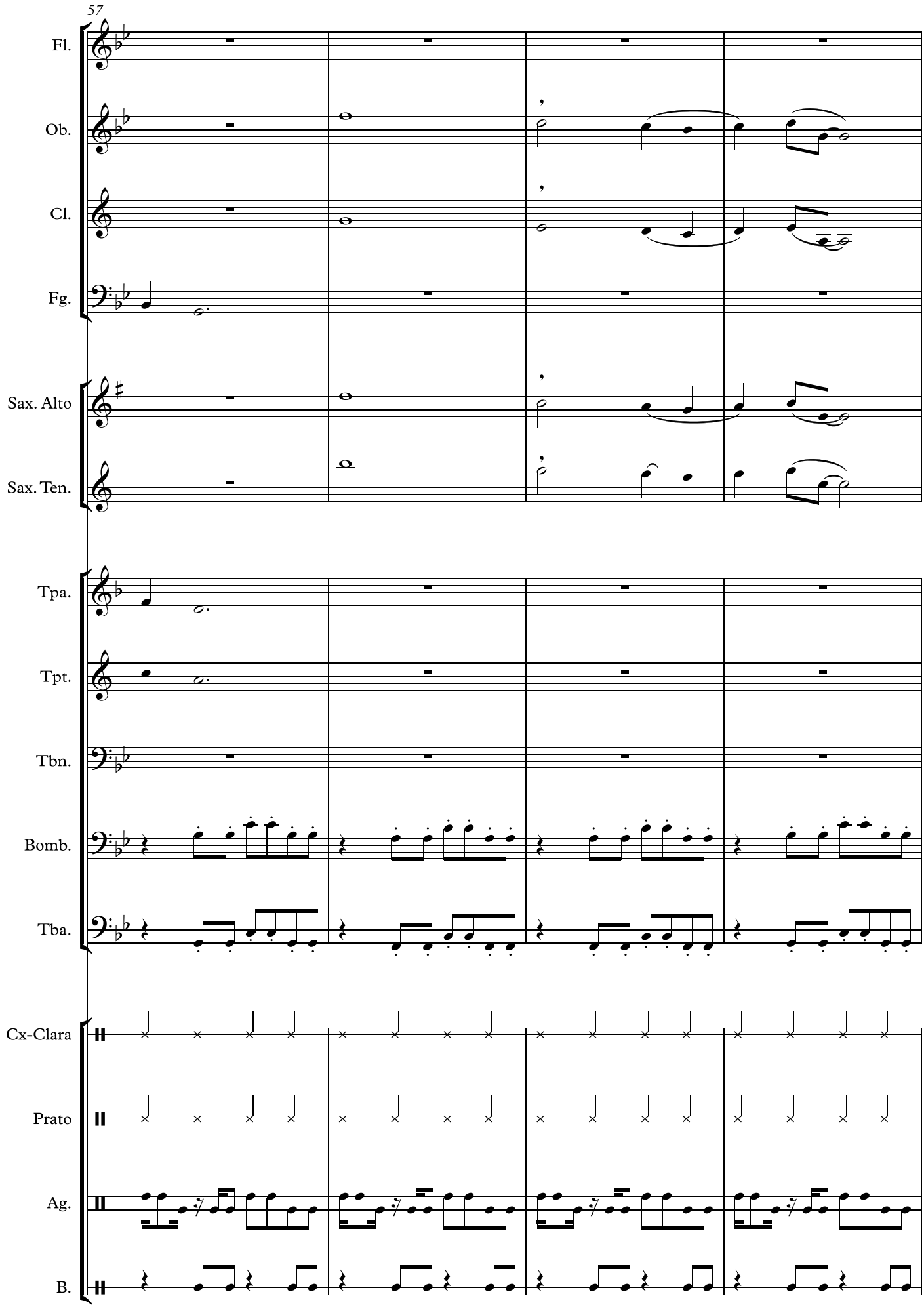
A Canção do Oceano

(Ocean's Song) Ijexá - 1D



A Canção do Oceano

(Ocean's Song) Ijexá - 1D



A Canção do Oceano

(Ocean's Song) Ijexá - 1D

61

D.S. al Coda

𝄋 coda

Fl.

Ob.

Cl.

Fg.

Sax. Alto

Sax. Ten.

Tpa.

Tpt.

Tbn.

Bomb.

Tba.

Cx-Clara

Prato

Ag.

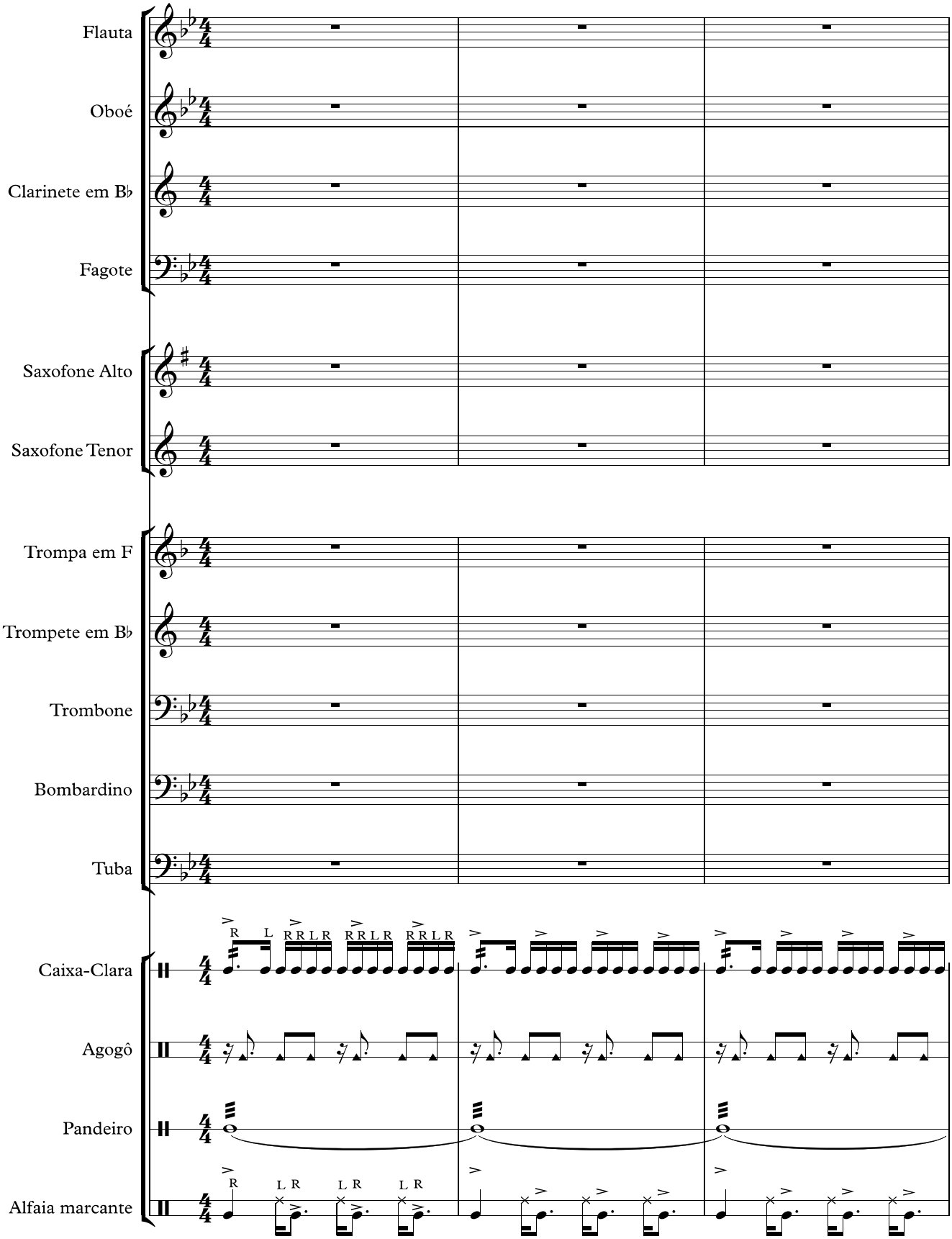
B.

Brincadeira de Recife

(Recife's Play) Maracatu - 1B

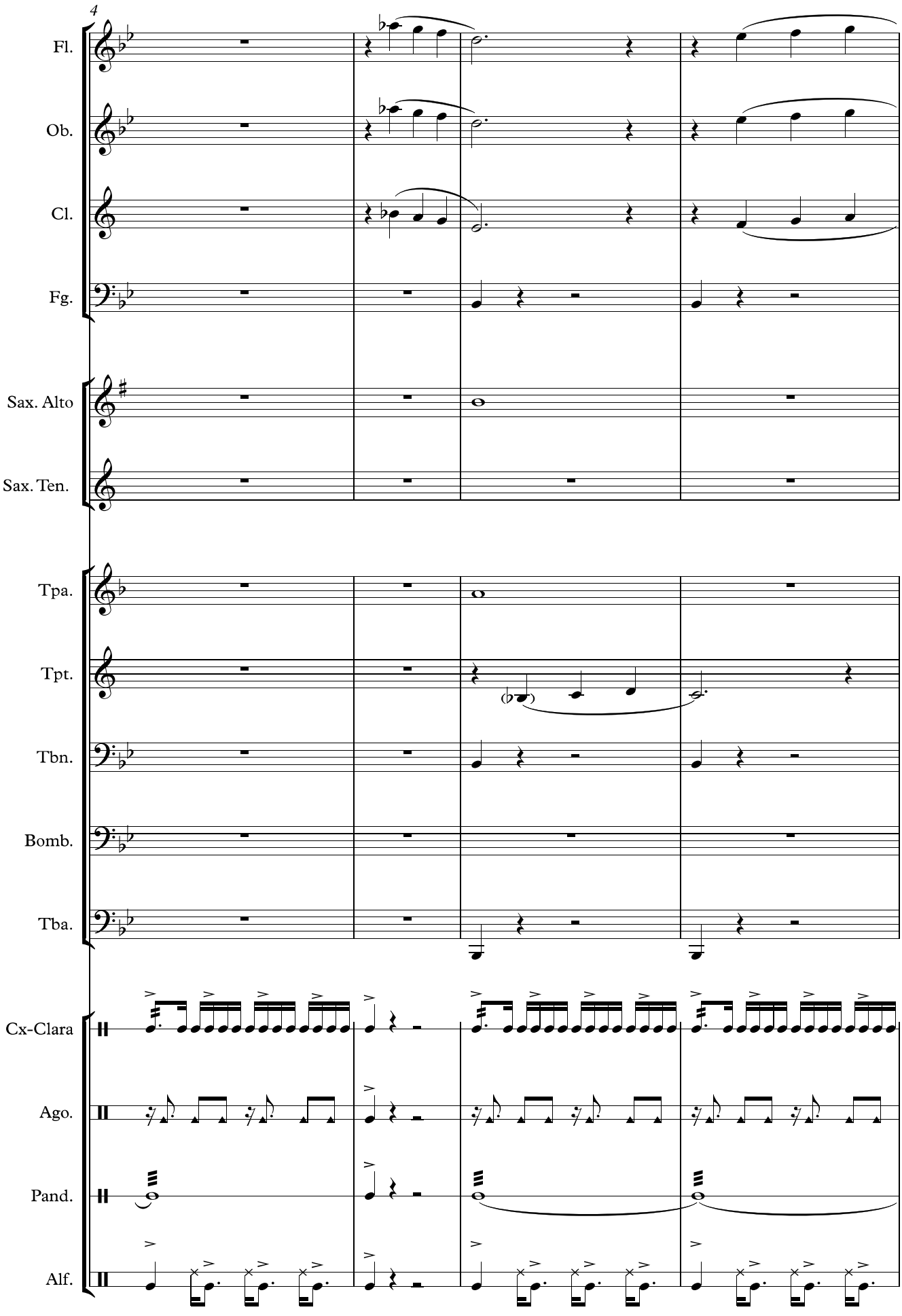
XXXXXXXXXXXXX

Andante ♩ = 92



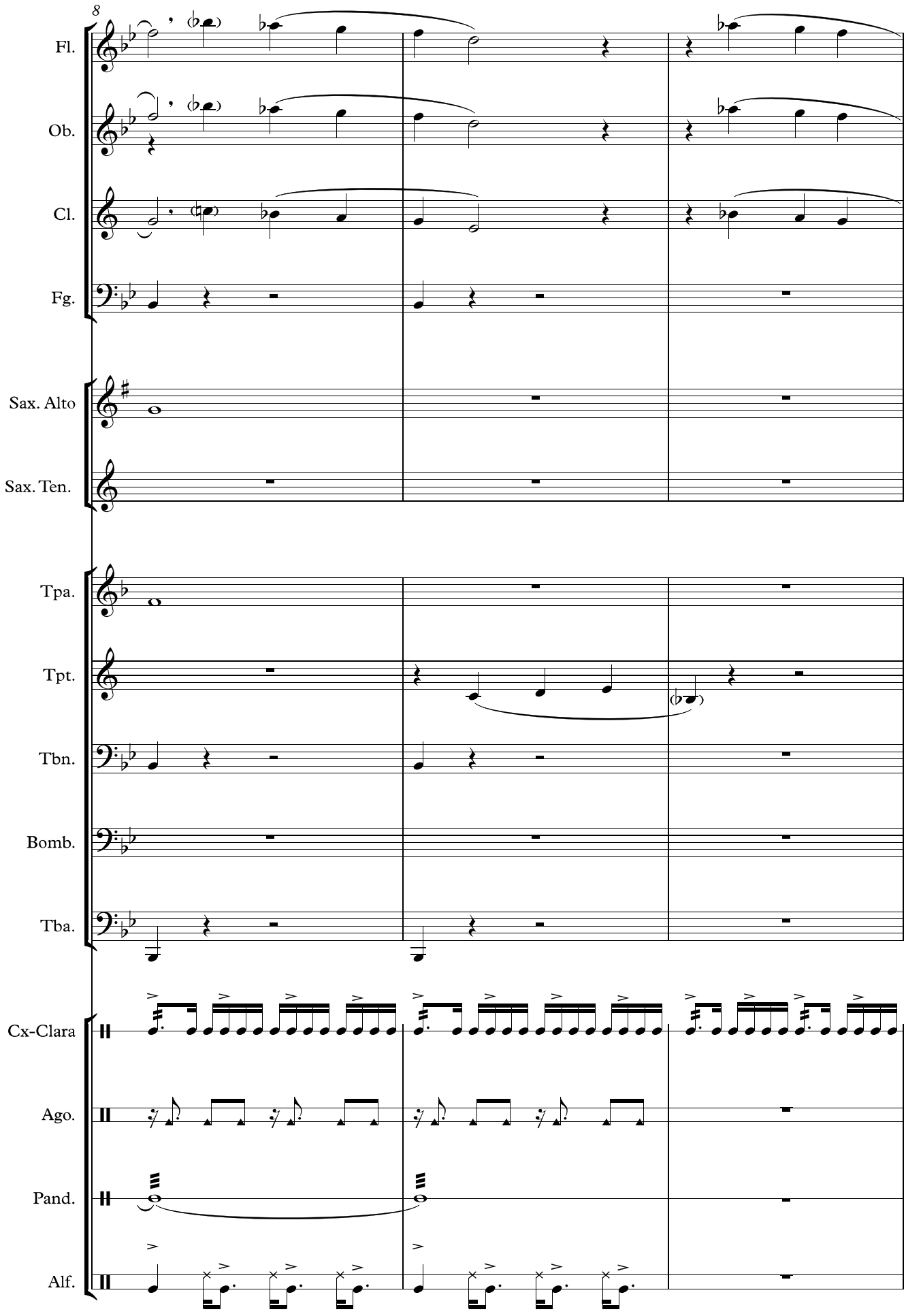
Brincadeira de Recife

(Recife's Play) Maracatu - 1B



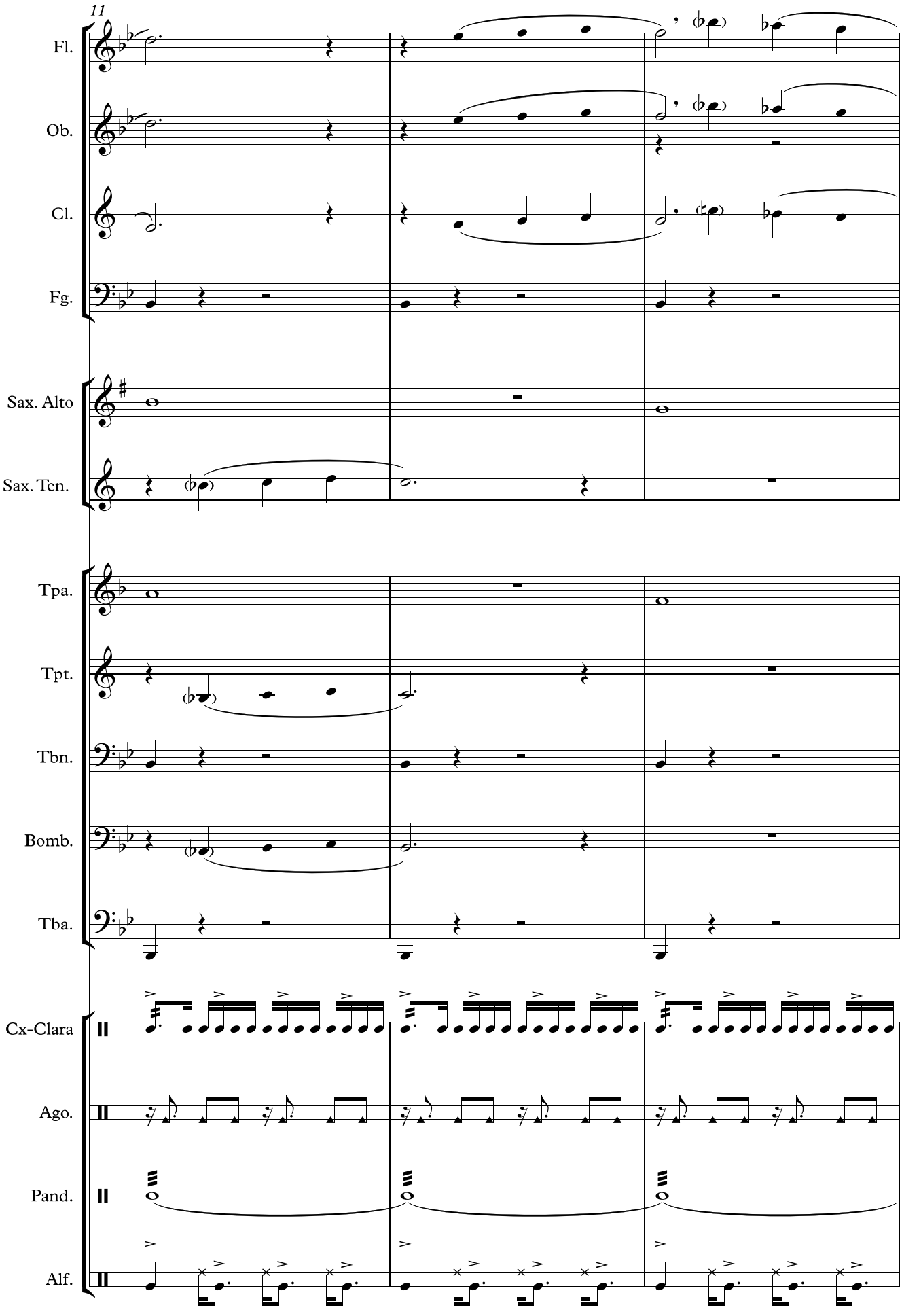
Brincadeira de Recife

(Recife's Play) Maracatu - 1B



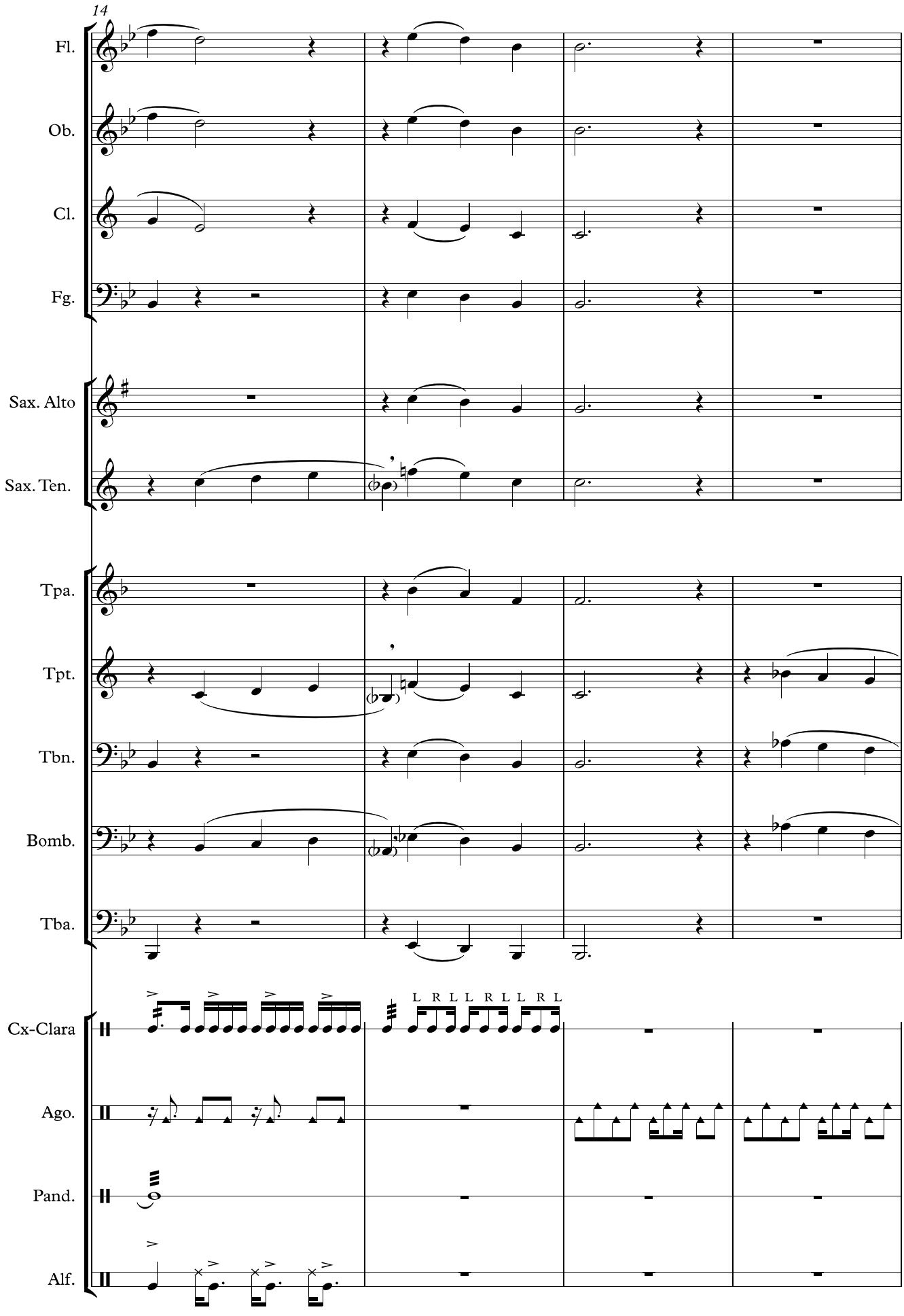
Brincadeira de Recife

(Recife's Play) Maracatu - 1B



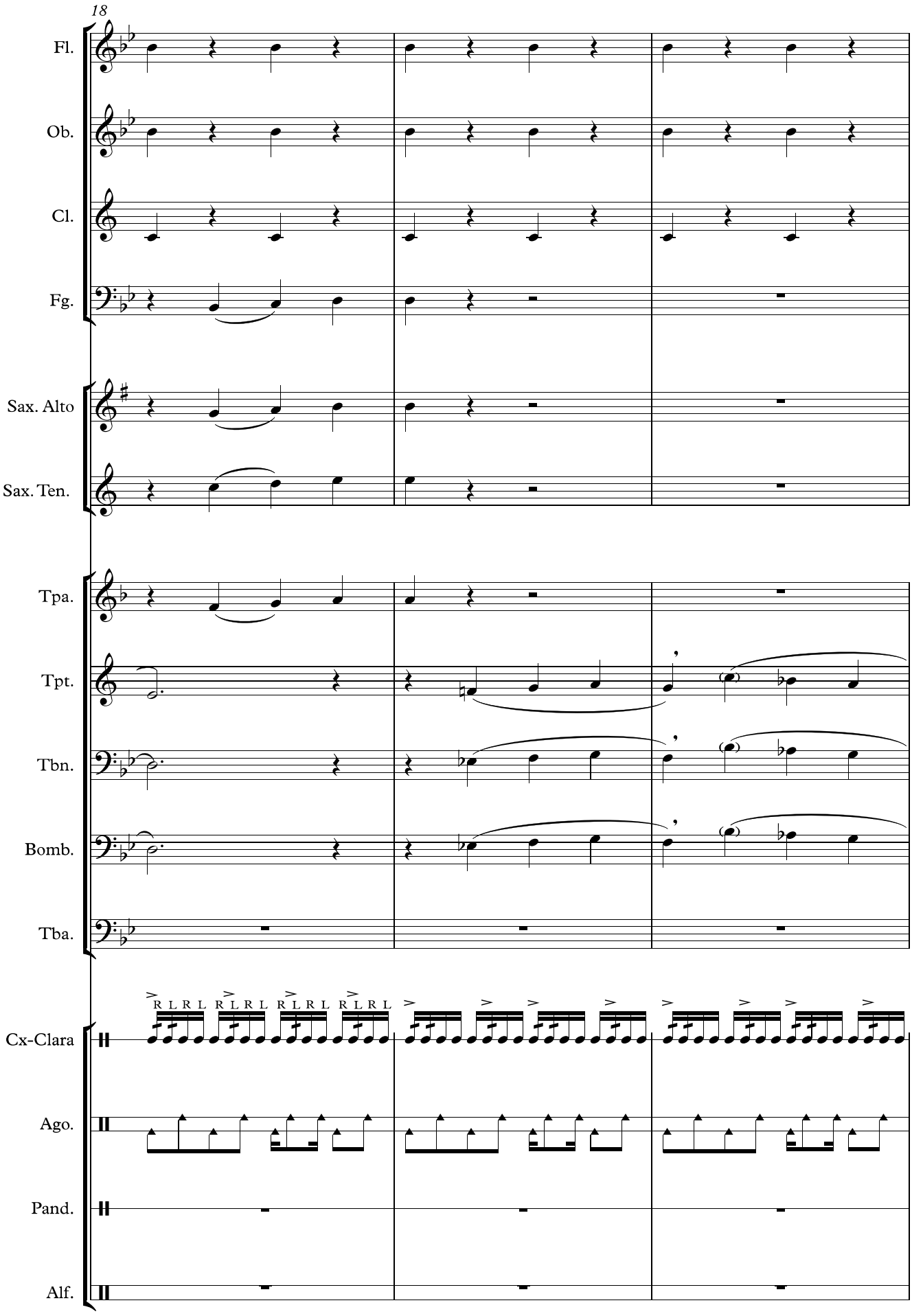
Brincadeira de Recife

(Recife's Play) Maracatu - 1B



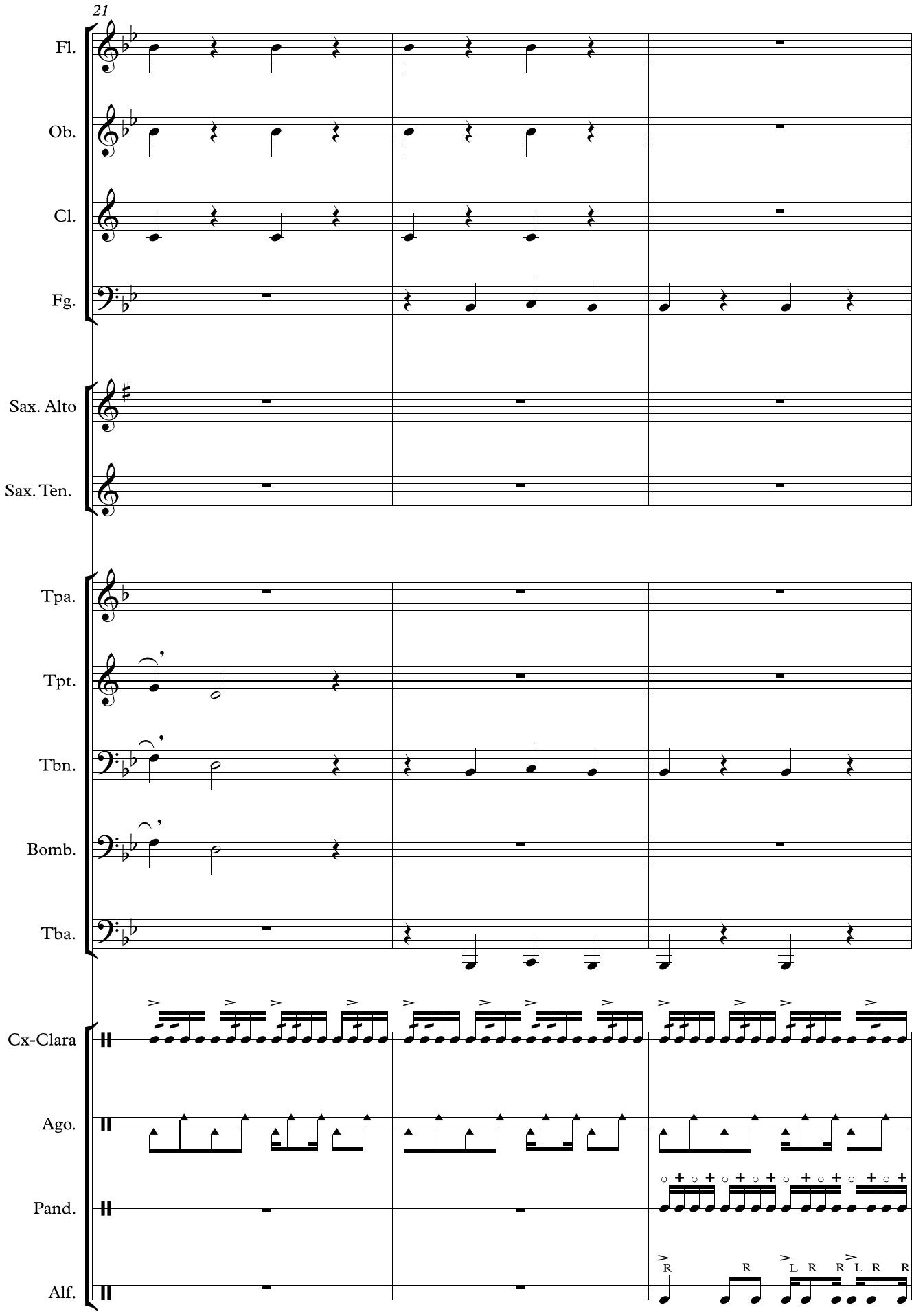
Brincadeira de Recife

(Recife's Play) Maracatu - 1B



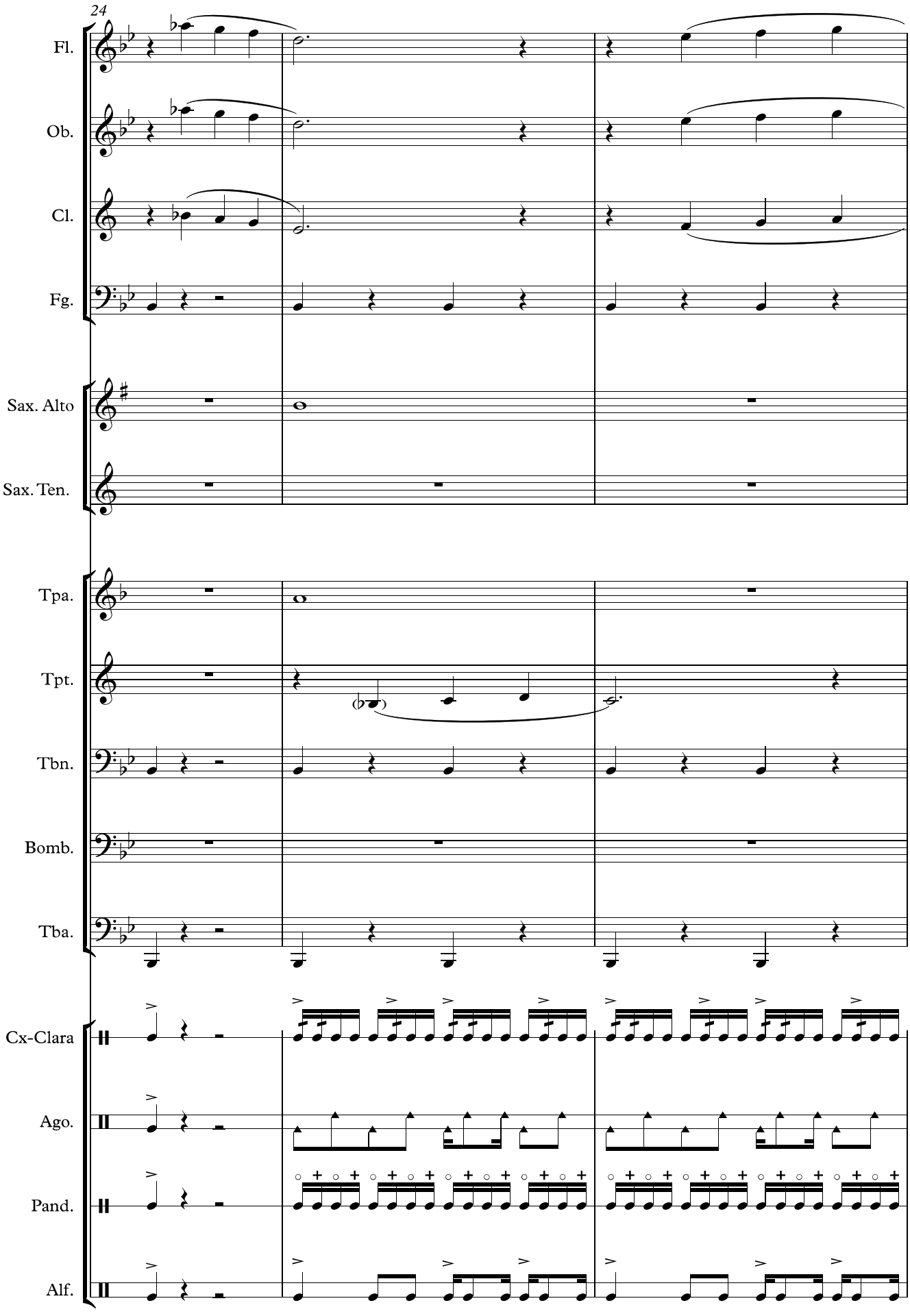
Brincadeira de Recife

(Recife's Play) Maracatu - 1B



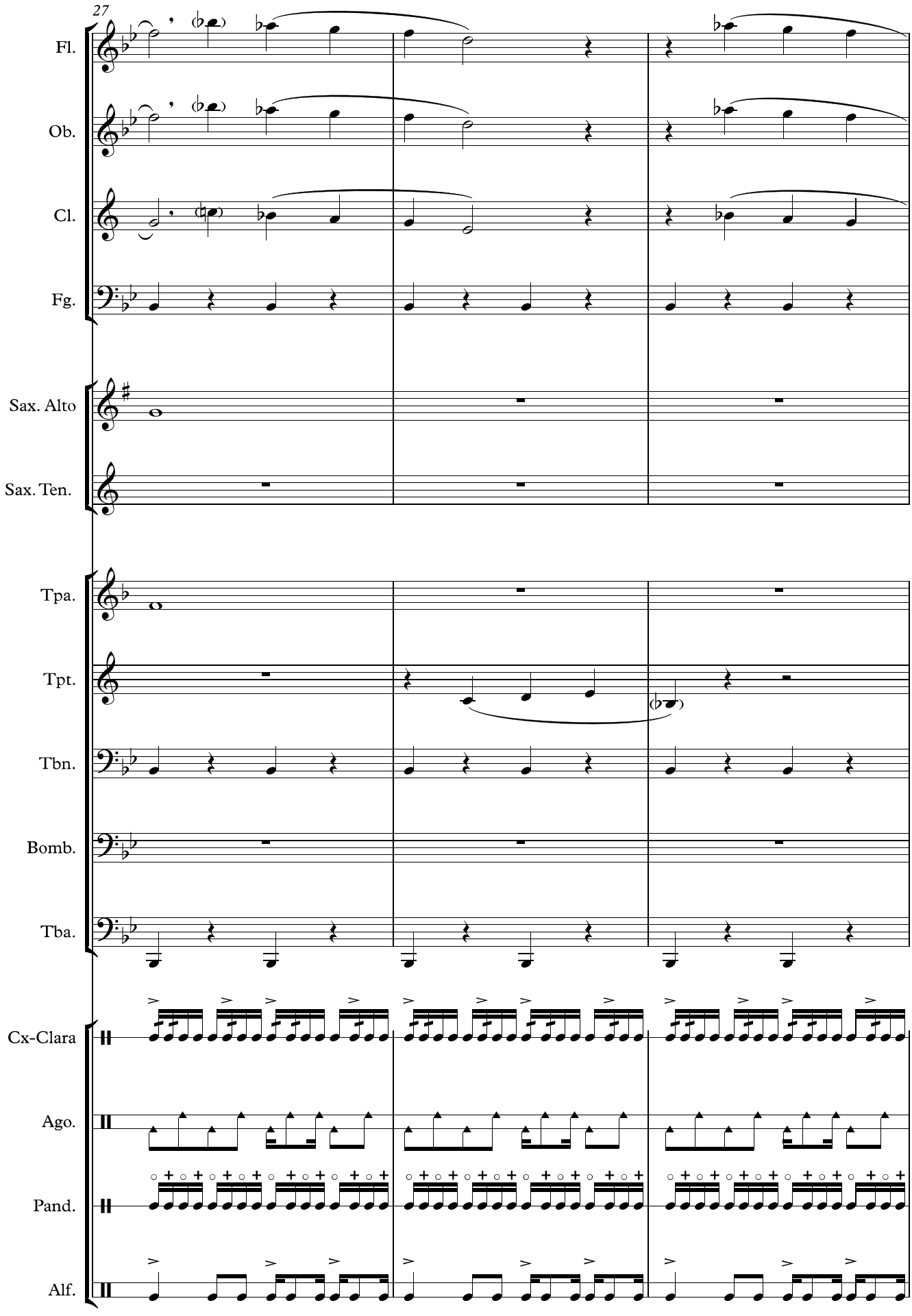
Brincadeira de Recife

(Recife's Play) Maracatu - 1B



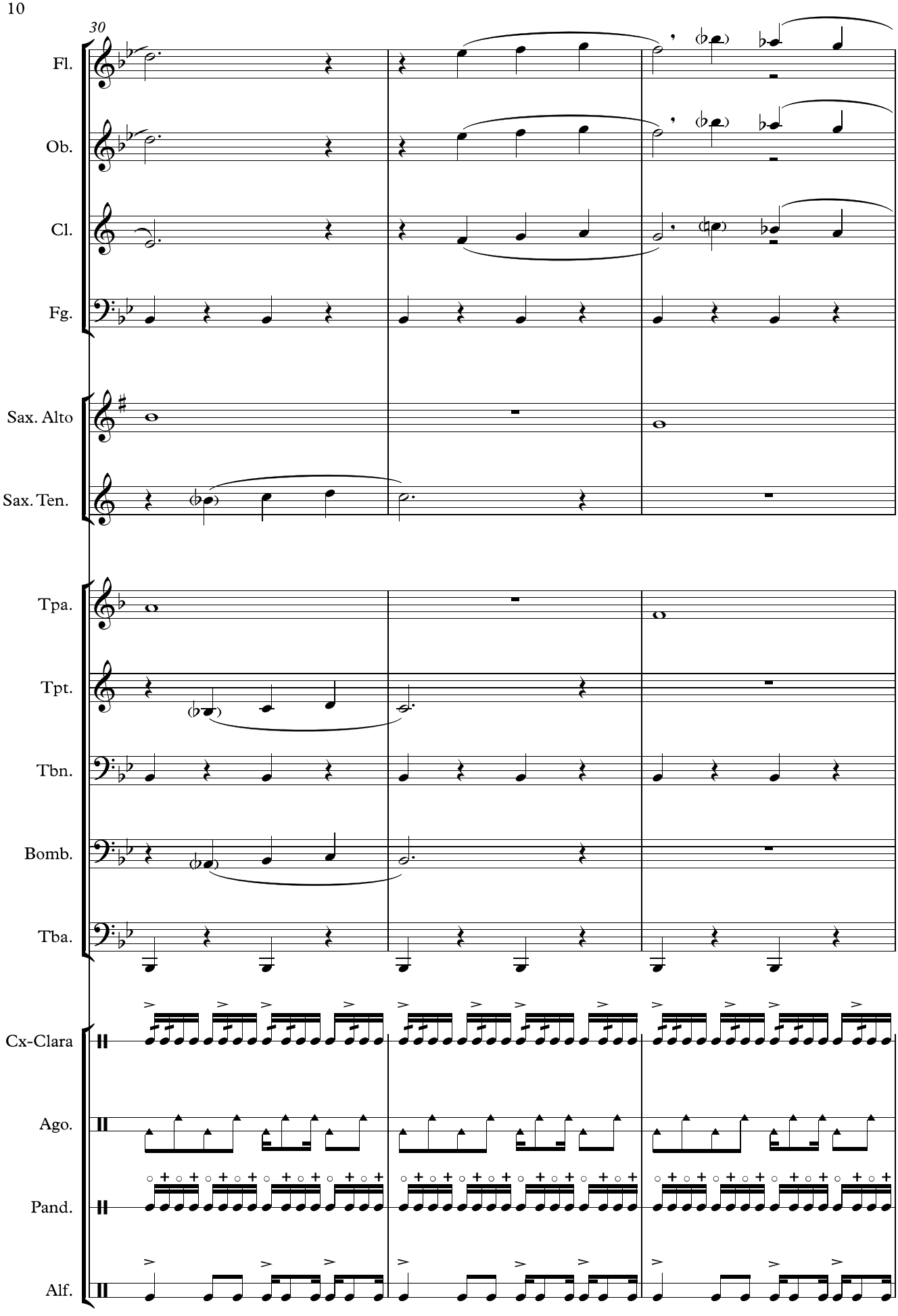
Brincadeira de Recife

(Recife's Play) Maracatu - 1B



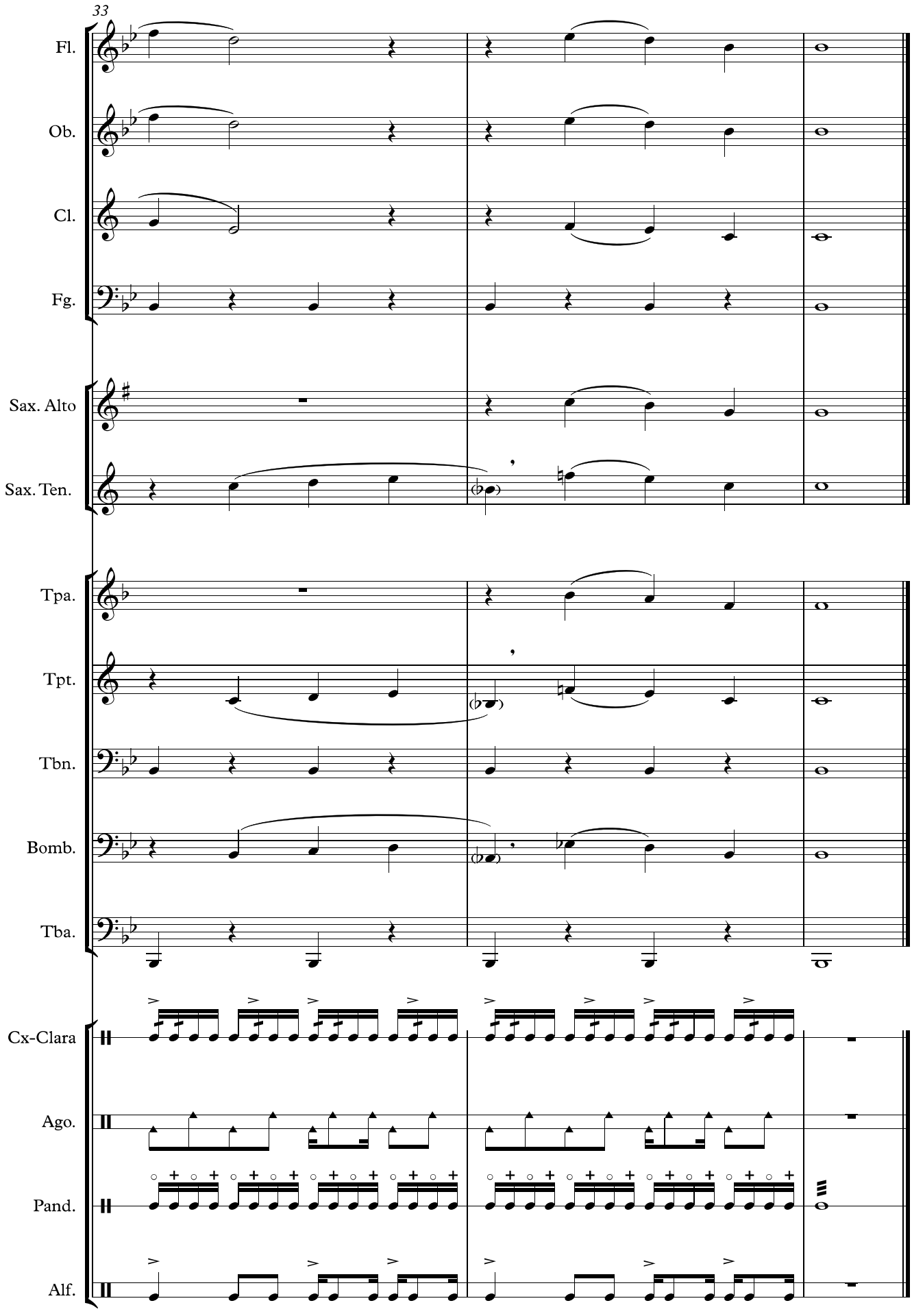
Brincadeira de Recife

(Recife's Play) Maracatu - 1B



Brincadeira de Recife

(Recife's Play) Maracatu - 1B

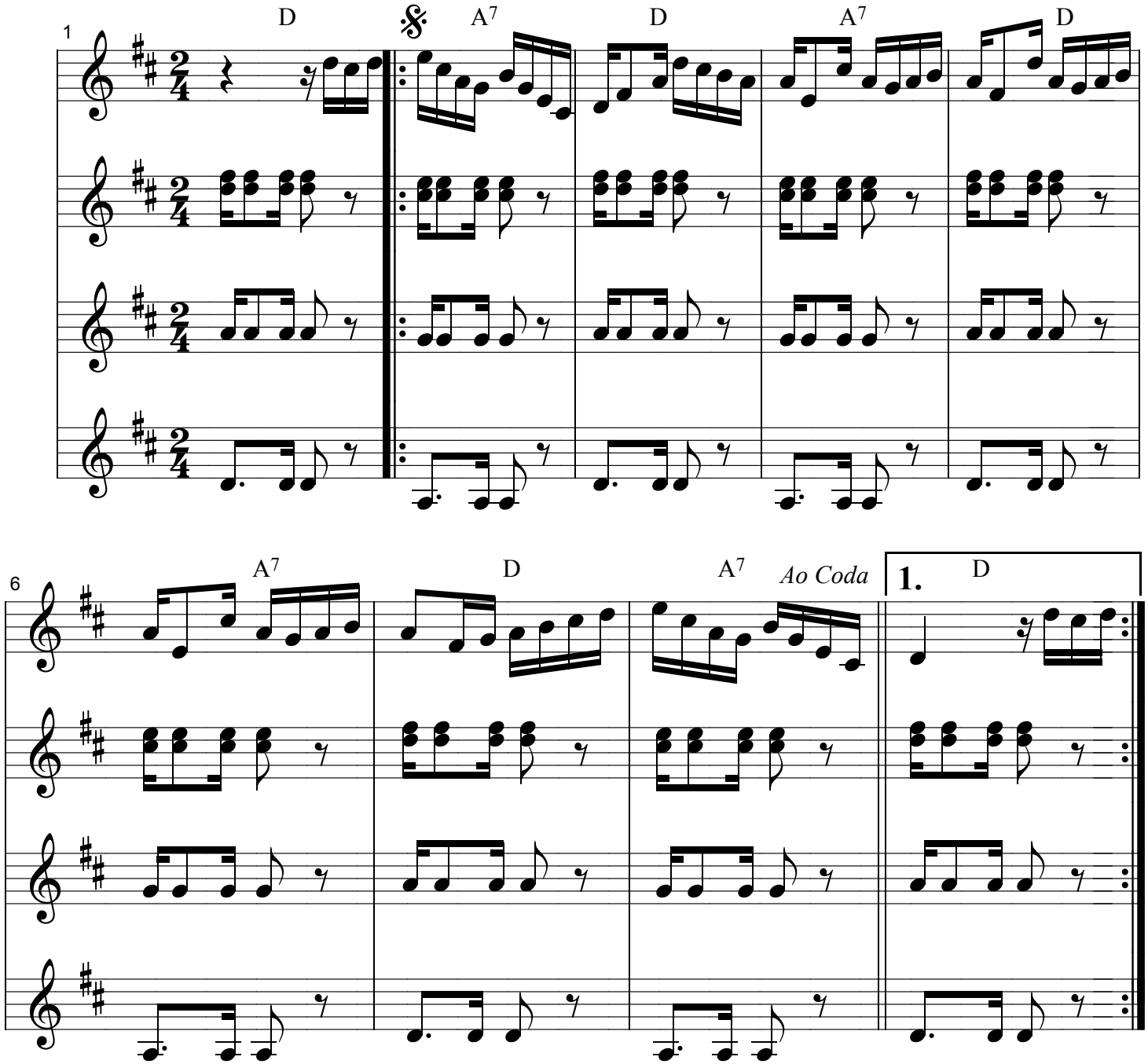


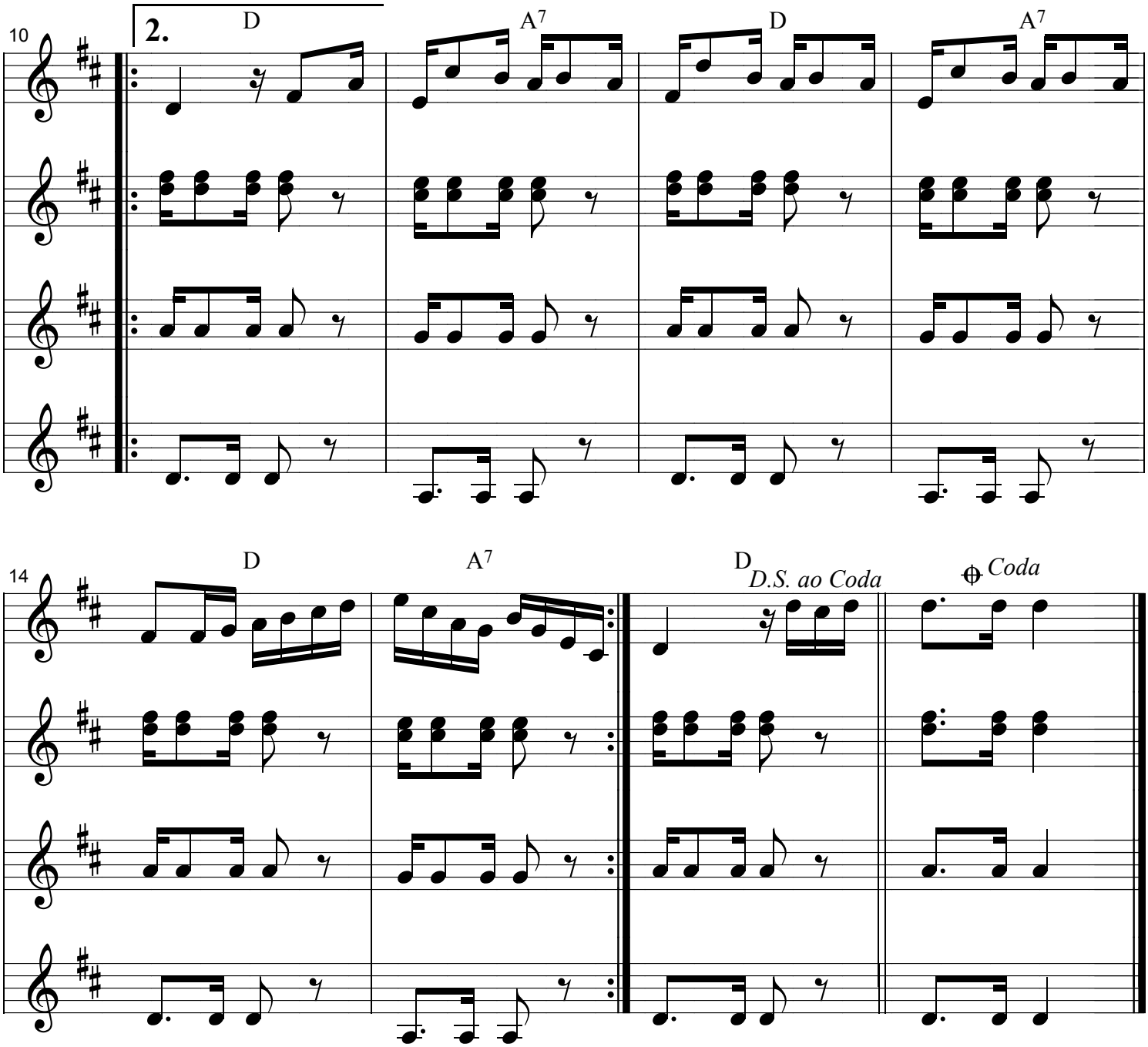
Retumbão

MET: 55 semínima

Arr: Cizinho

Folclore

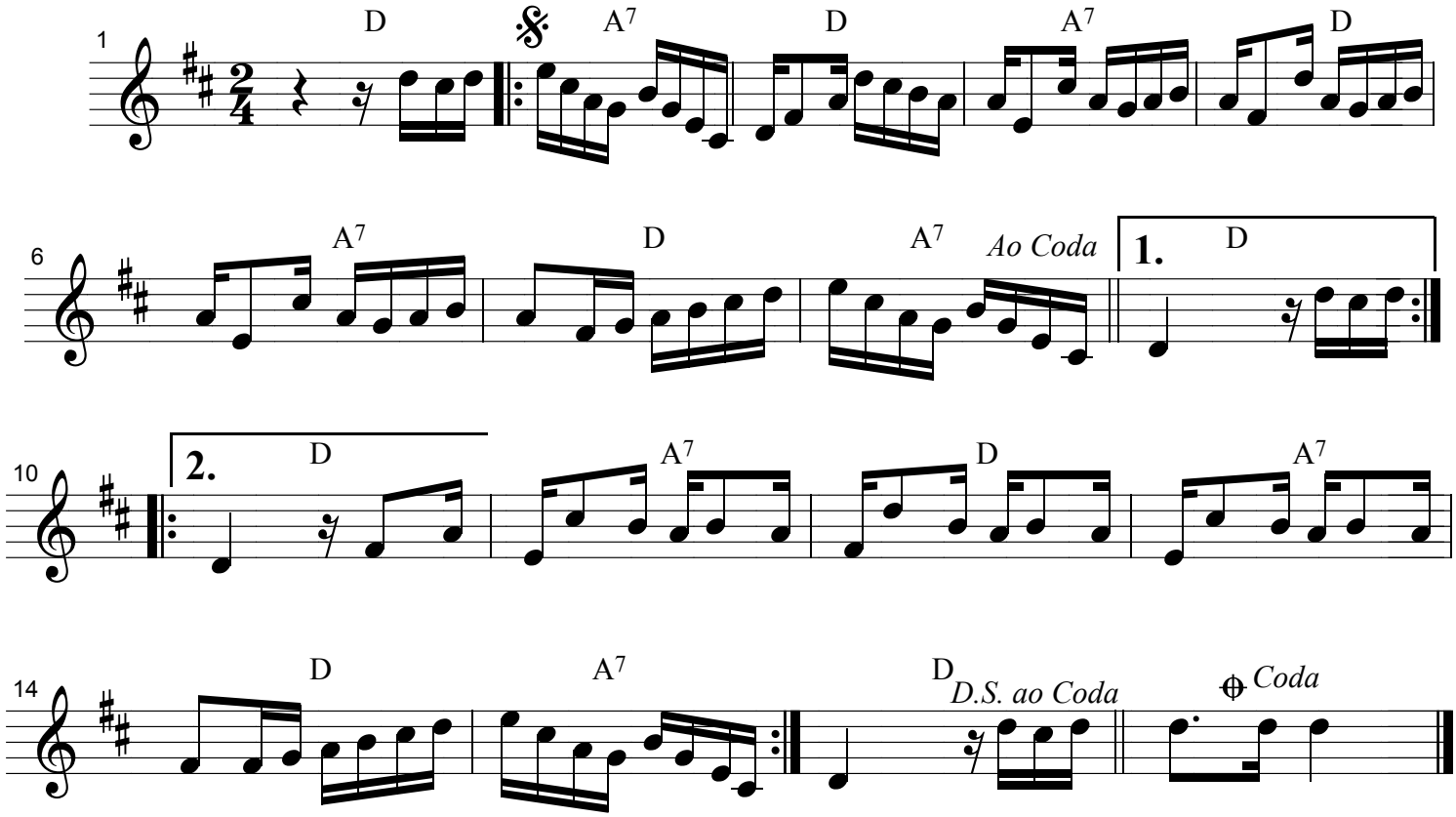



10
2.
D
A7
D
A7
14
D
A7
D
D.S. ao Coda
Coda

Retumbão
Nível III

Guitar I

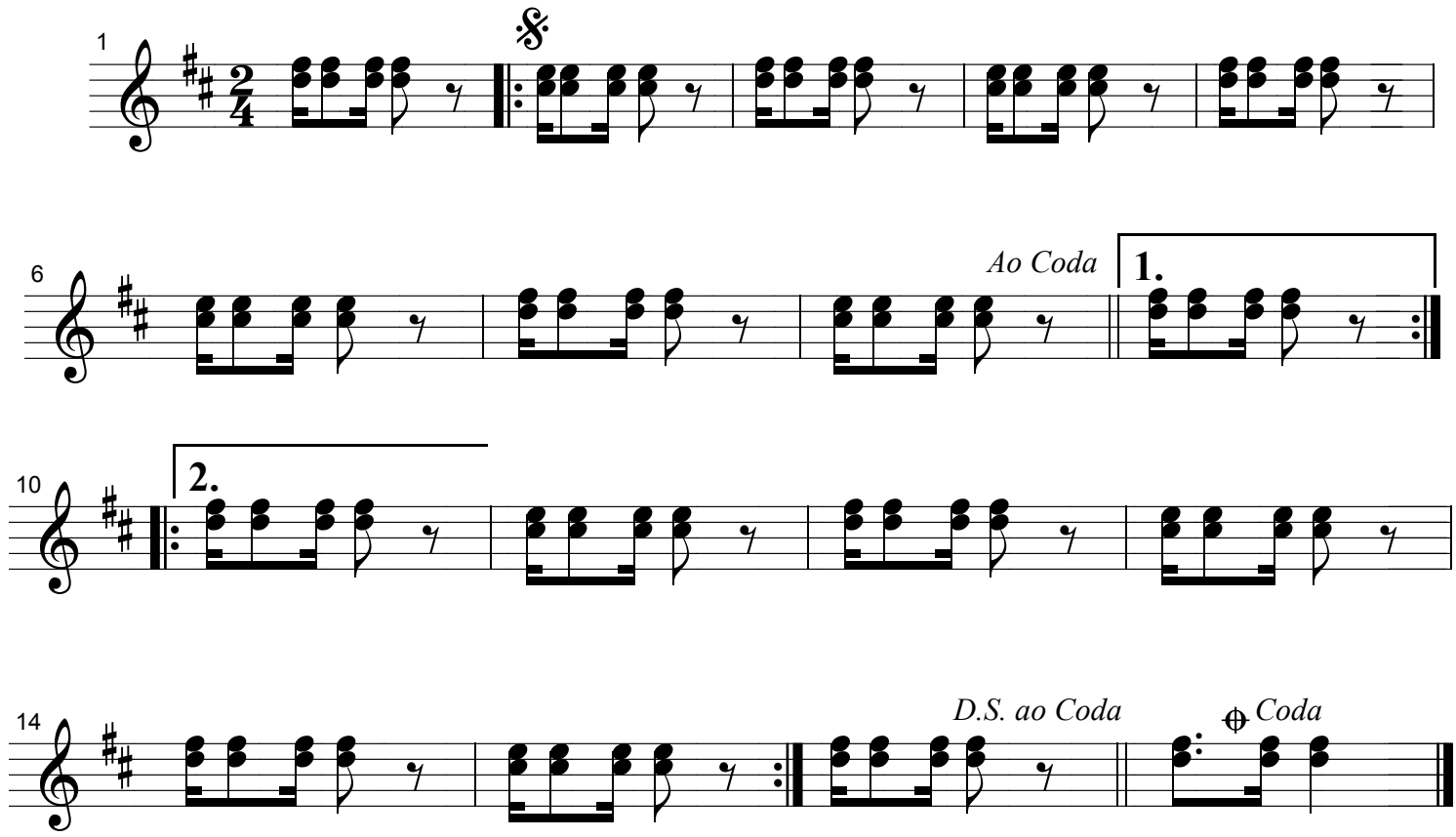
Folclore



Retumbão
Nível II

Arr: Cizinho
Guitar II

Folclore

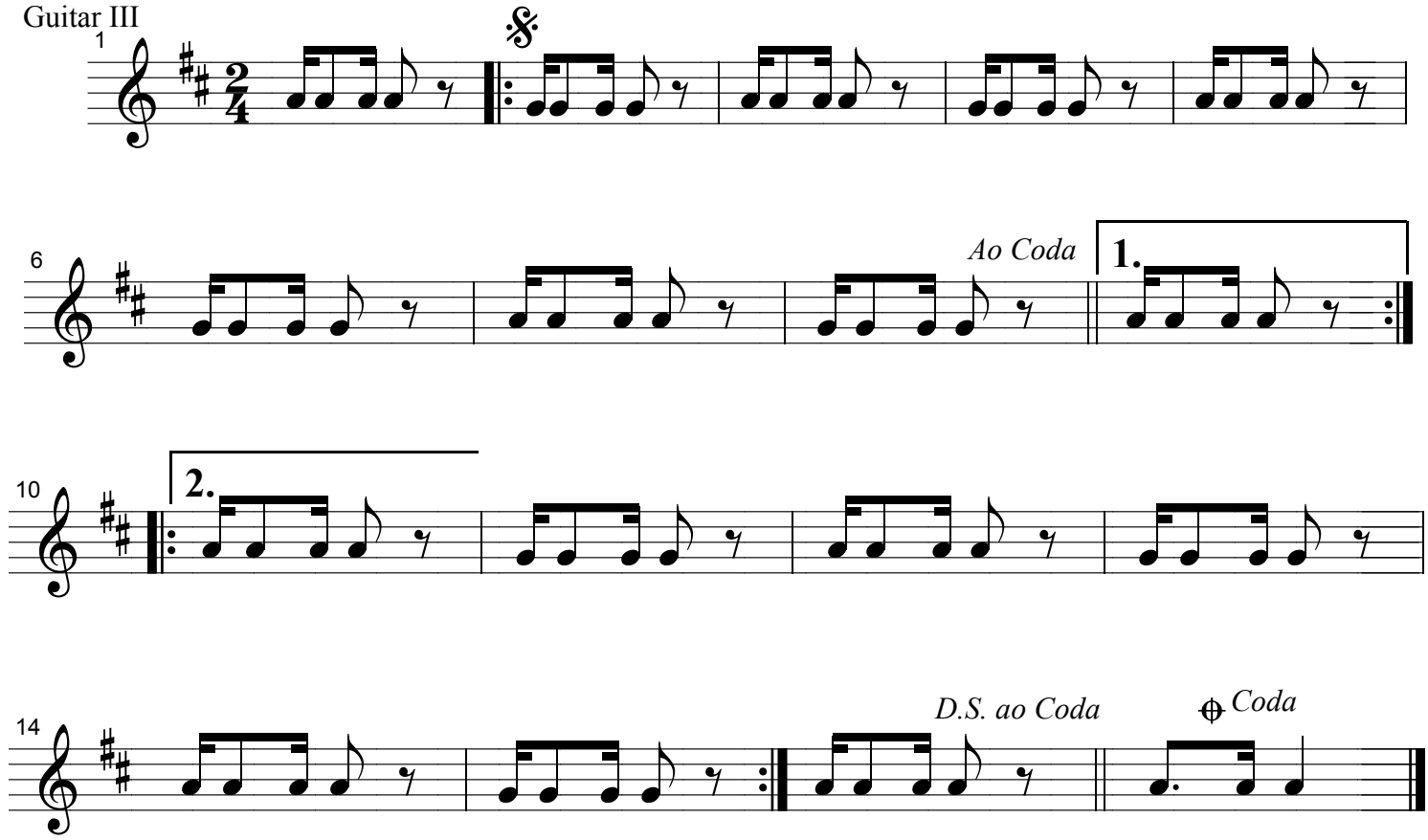


Retumbão
Nivel I

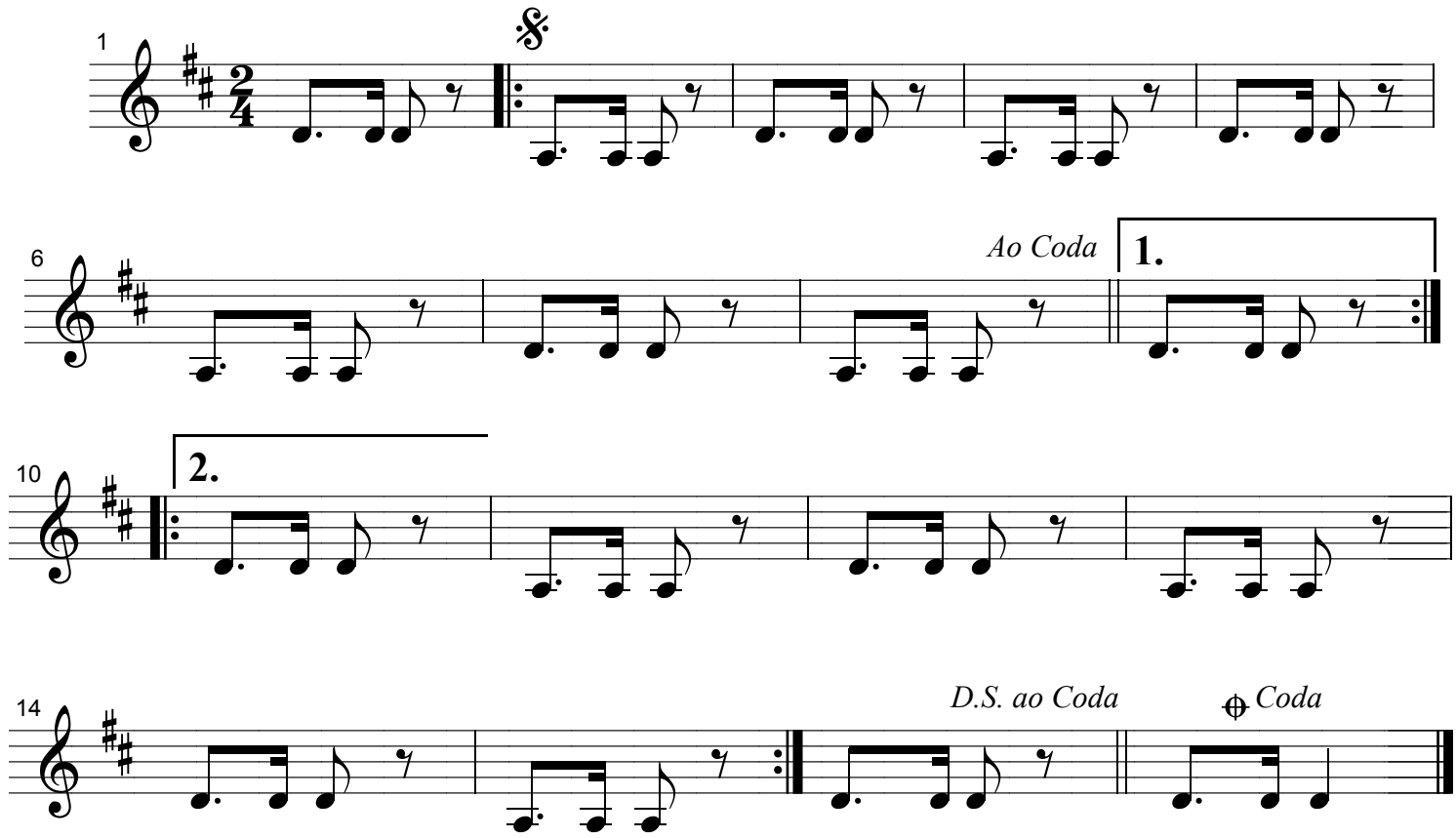
Arr: Cizinho

Folclore

Guitar III



Retumbão
Nível I

Arr: Cizinho
Guitar IV

Folclore