

Banda Beijo - Vamo Embolando

0.0"
1.1,00
Vamo Embolando

♩ = 130,000137

Percussion

Electric Bass

Bandoneon

Orchestra Hit

♩ = 130,000137



6

Perc.

Band.

Orch. Hit

10

Perc.

E. Bass

Band.

Band.

Band.

Orch. Hit

This musical score consists of six staves. The top staff is labeled 'Perc.' and features a complex rhythmic pattern with eighth and sixteenth notes, some marked with 'x' and 'o'. The second staff is 'E. Bass' in bass clef with a key signature of two sharps (F# and C#), showing a melodic line starting in the second measure. The third staff is 'Band.' in bass clef, mostly silent with some chords in the final measure. The fourth staff is 'Band.' in treble clef, also mostly silent with some chords in the final measure. The fifth staff is 'Band.' in grand staff (treble and bass clefs), showing a melodic line in the treble and some chords in the bass. The bottom staff is 'Orch. Hit' in treble clef, featuring a melodic line with some chords in the final measure. The key signature for all staves is two sharps (F# and C#).

13

Perc.

E. Bass

Band.

Band.

Band.

Orch. Hit

16

Perc.

E. Bass

Band.

Band.

Band.

Orch. Hit

19

Perc.

E. Bass

E. Pno.

Band.

Band.

Band.

Orch. Hit

A mu lher do boi e a va

22

Perc.

E. Bass

E. Pno.

Band.

ca_a Mu lher do fa cao e a fa ca_a Pi men ta_e

Band.

Orch. Hit

Vc.

25

Perc.

E. Bass

E. Pno.

Band.

Band.

Band.

Vc.

da pi men tei ra_a Go ia ba e da go ia bei

28

Perc. 

E. Bass 

E. Pno. 

Band. 

Band. 

Band. 

Vc. 

30

Perc.

E. Bass

E. Pno.

Band.

Band.

Band.

Vc.

Mo le za e ir ma da pre gui ca O des ti no_e com

33

The musical score consists of seven staves. The top staff is for Percussion (Perc.), featuring a complex rhythmic pattern with various note values and rests. The second staff is for Electric Bass (E. Bass), showing a melodic line with eighth and sixteenth notes. The third staff is for Electric Piano (E. Pno.), with a similar melodic line. The fourth staff is for the Band, containing the vocal line with lyrics: "pa de da sor te_a Co ma de da vi da e a mor". The fifth staff is for the Band, showing chordal accompaniment with block chords and rhythmic patterns. The sixth staff is also for the Band, with sustained chords. The seventh staff is for the Violoncello (Vc.), featuring a long, sustained note with a fermata.

36

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

te Ta me_en ro lan do Ta me_en ro

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

38

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

lan do Ta me_en ro lan do Pa ra ver o que_e que

40

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

da Ta me_en ro lan do Ta me_en ro

Detailed description: This is a page of a musical score, page 12, starting at measure 40. The score is arranged in a grand staff format with multiple parts. The instruments listed on the left are Percussion (Perc.), three J. Gtr. (Jazz Guitar) parts, E. Bass (Electric Bass), E. Pno. (Electric Piano), three Band parts, Syn. Str. (Synthesizer Strings), Orch. Hit (Orchestra Hit), and Vc. (Violoncello). The key signature is D major (two sharps). The Percussion part features a rhythmic pattern of eighth notes with accents. The J. Gtr. parts play various rhythmic and melodic lines. The E. Bass and E. Pno. parts provide harmonic support. The Band parts include vocal lines with lyrics: 'da Ta me_en ro lan do Ta me_en ro'. The Syn. Str., Orch. Hit, and Vc. parts feature sustained notes and textures. The score is written in a clear, professional notation style.

42

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

lan do Ta me_en ro lan do_a, te o di a cla re

Detailed description: This is a page of a musical score, page 13, starting at measure 42. The score is arranged in a grand staff format with multiple parts. The instruments listed on the left are Percussion (Perc.), three J. Gtr. (Jazz Guitar) parts, E. Bass (Electric Bass), E. Pno. (Electric Piano), three Band parts, Syn. Str. (Synthesizer Strings), Orch. Hit (Orchestral Hit), and Vc. (Violoncello). The key signature is D major (two sharps). The Percussion part features a rhythmic pattern of eighth notes with accents. The three J. Gtr. parts play a similar rhythmic pattern with some melodic variation. The E. Bass and E. Pno. parts provide a harmonic foundation with eighth notes. The Band parts include vocal lines with lyrics: 'lan do Ta me_en ro lan do_a, te o di a cla re'. The Syn. Str., Orch. Hit, and Vc. parts provide additional harmonic and textural support.

44

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

Ta me_en ro lan do Ta me_en ro

46

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

lan do Ta me_en ro lan do Pa ra ver o que_e que

Band.

Syn. Str.

Orch. Hit

Vc.

48

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

da Ta me_en ro lan do Ta me_en ro

50

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Vc.

lan do Ta me en ro lan do_a te o dia cla re

Detailed description: This is a page of a musical score, page 17, starting at measure 50. The score is arranged in a grand staff format with multiple parts. The instruments listed on the left are Percussion (Perc.), three J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), E. Pno. (Electric Piano), three Band parts, Syn. Str. (Synthesizer Strings), and Vc. (Violin). The key signature is two sharps (F# and C#). The Percussion part features a rhythmic pattern of eighth notes with accents. The three J. Gtr. parts have different rhythmic and melodic lines. The E. Bass and E. Pno. parts provide harmonic support. The Band parts include vocal lines with lyrics: 'lan do Ta me en ro lan do_a te o dia cla re'. The Syn. Str. and Vc. parts provide additional harmonic texture.

52

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Vc.

ar E o cra vo que_en fei ta_a la pe la_e_a Me ni na que_en

Detailed description: This is a page of a musical score, page 18, starting at measure 52. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Percussion (Perc.), three separate staves for J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), E. Pno. (Electric Piano), a grand staff for Band (consisting of a Treble and Bass clef staff), another grand staff for Band, and finally Syn. Str. (Synthesizer Strings) and Vc. (Violoncello). The key signature is two sharps (F# and C#). The Percussion part features a complex rhythmic pattern with various note values and rests. The J. Gtr. parts are mostly rests with some initial notes. The E. Bass and E. Pno. parts have active melodic and harmonic lines. The Band parts include vocal lines with lyrics and piano accompaniment. The lyrics are: "ar E o cra vo que_en fei ta_a la pe la_e_a Me ni na que_en". The Vc. part has a long, sustained note with a fermata.

55

Perc.

E. Bass

E. Pno.

Band.

Band.

Band.

Vc.

fei ta_a ja ne la_e_o Ho mem que_e o

57

Perc.

E. Bass

E. Pno.

Band.

lo bo do ho mem Quem nao cho ra

Band.

Band.

Vc.

The musical score for page 20, starting at measure 57, features several instruments. The Percussion part (Perc.) uses a snare drum and cymbals. The Electric Bass (E. Bass) and Electric Piano (E. Pno.) parts provide harmonic support. The Band part includes vocal lines with lyrics: 'lo bo do ho mem' and 'Quem nao cho ra'. The Band part also includes instrumental lines for brass and woodwinds. The Violoncello (Vc.) part features a long, sustained note.

59

Perc.

E. Bass

E. Pno.

Band.

Band.

Band.

Vc.

Dor me com fo me_o Ca roco_e o fru to da fruta

62

Perc.

E. Bass

E. Pno.

Band.

Band.

Band.

Vc.

O me ni no com a va ra cu tu ca a Men ti ra

65

Perc.

E. Bass

E. Pno.

Band.

Band.

Band.

Vc.

tem per na cur ta Mes mo_a ssim

The musical score is arranged in a vertical stack. At the top is the Percussion part, followed by E. Bass, E. Pno., and three Band parts. The Vc. part is at the bottom. The lyrics 'tem per na cur ta Mes mo_a ssim' are written under the first two staves of the Band section. The score includes various musical notations such as notes, rests, and dynamic markings.

67

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Vc.

e la vai lon ge Ta me_en ro

Detailed description: This is a page of a musical score, page 24, starting at measure 67. The score is arranged in a grand staff format with ten staves. The instruments are Percussion (Perc.), three J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), E. Pno. (Electric Piano), and three Band parts. The key signature is one sharp (F#) and the time signature is 4/4. The Percussion part features a complex rhythmic pattern with accents and slurs. The J. Gtr. parts have a melodic line with slurs and accents. The E. Bass part provides a steady bass line. The E. Pno. part has a melodic line with slurs and accents. The Band parts include vocal lines with lyrics: 'e la vai lon ge Ta me_en ro'. The lyrics are written in a stylized font with some characters in lowercase and some in uppercase. The Band part also includes chordal accompaniment.

69

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

lan do Ta me_en ro lan do Ta me_en ro

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

Detailed description: This is a page of a musical score, page 25, starting at measure 69. The score is arranged in a grand staff format with multiple parts. The instruments listed are Percussion (Perc.), three J. Gtr. (Jazz Guitar) parts, E. Bass (Electric Bass), E. Pno. (Electric Piano), Band (with vocal line), another Band part, Syn. Str. (Synthesizer Strings), Orch. Hit (Orchestra Hit), and Vc. (Violoncello). The key signature is D major (two sharps). The vocal line in the Band part has the lyrics 'lan do Ta me_en ro lan do Ta me_en ro'. The score includes various musical notations such as notes, rests, and dynamic markings.

71

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

lan do Pa ra ver o que_e que da Ta me_en ro

73

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

lan do Ta me_en ro lan do Ta me_en ro

Detailed description: This is a page of a musical score for a band. It features eight staves. The top staff is for Percussion (Perc.), followed by three staves for J. Gtr. (Jazz Guitar), one for E. Bass (Electric Bass), and one for E. Pno. (Electric Piano). The Band section consists of two staves: the upper one for the vocal line with lyrics 'lan do Ta me_en ro lan do Ta me_en ro' and the lower one for the band accompaniment. Below the band are three staves for Syn. Str. (Synthesizer Strings), Orch. Hit (Orchestral Hit), and Vc. (Violin). The score is in a key with two sharps (F# and C#) and a 4/4 time signature. The first measure is marked with the number 73. The lyrics are placed under the vocal line of the Band staff.

75

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

lan do_a te o di a cla re ar Ta me_en ro lan

77

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

do Ta me_en ro lan do Ta me_en ro

Detailed description: This is a page of a musical score, page 29, starting at measure 77. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Percussion (Perc.), three separate staves for J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), E. Pno. (Electric Piano), a grand staff for Band (with vocal line and piano accompaniment), another Band staff with chords, a third Band staff with a long note, Syn. Str. (Synthesizer Strings), Orch. Hit (Orchestra Hit), and Vc. (Violoncello). The key signature has two sharps (F# and C#). The vocal line in the Band staff includes the lyrics: 'do Ta me_en ro lan do Ta me_en ro'. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

79

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

lan do Pa ra ver o que_e que da Ta me_en ro

81

Musical score for Percussion (Perc.), J. Gtr. (J. Gtr.), E. Bass (E. Bass), E. Pno. (E. Pno.), Band (Band), and Syn. Str. (Syn. Str.). The score is in G major (one sharp) and 4/4 time. The Percussion part features a rhythmic pattern of eighth notes with accents. The J. Gtr. parts play a rhythmic accompaniment. The E. Bass and E. Pno. parts provide harmonic support. The Band part includes vocal lines with lyrics: "lan do Ta me_en ro lan do Ta me en". The Syn. Str. and Vc. parts play sustained chords.

83

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

ro lan do_a te o dia cla re ar E_e

Detailed description: This page of a musical score begins at measure 83. It features ten staves. The Percussion staff has a complex rhythmic pattern with various note values and rests. The three J. Gtr. (Jazz Guitar) staves show different melodic and harmonic lines. The E. Bass (Electric Bass) staff provides a steady bass line. The E. Pno. (Electric Piano) staff has a melodic line in the right hand and a harmonic accompaniment in the left hand. The Band section consists of three staves: the top staff contains the vocal line with lyrics 'ro lan do_a te o dia cla re ar E_e', the middle staff shows a bass line with chords, and the bottom staff shows a complex rhythmic accompaniment. The Syn. Str. (Synthesizer Strings) staff has a melodic line. The Orch. Hit (Orchestra Hit) staff has a rhythmic pattern. The Vc. (Violoncello) staff has a melodic line.

86

The musical score consists of seven staves. The top staff is labeled 'Perc.' and features a complex rhythmic pattern with various note values and rests. The second staff is labeled 'E. Bass' and contains a bass line with eighth and sixteenth notes. The third staff is labeled 'E. Pno.' and shows a piano line with a triplet of eighth notes. The fourth staff is labeled 'Band.' and includes vocal lyrics: 'co cha ba ten do com co cha'. The fifth staff is another 'Band.' staff with a complex rhythmic accompaniment. The sixth staff is another 'Band.' staff with a melodic line featuring a triplet. The seventh staff is labeled 'Vc.' and contains a bass line with long, sustained notes.

89

Perc.

E. Bass

E. Pno.

Band.

Band.

Band.

Vc.

E_e mo co de o lho na

Detailed description of the musical score: The score is for measures 89, 90, and 91. The key signature is two sharps (F# and C#). The time signature is 4/4. The Percussion part (Perc.) features a rhythmic pattern of eighth and sixteenth notes with accents. The E. Bass part has a melodic line with eighth and sixteenth notes. The E. Pno. part has a piano accompaniment with chords in the right hand and bass lines in the left hand. The Band. part (Vocal) has the lyrics 'E_e mo co de o lho na' with notes below. The Band. part (Piano) has chords in the right hand and bass lines in the left hand. The Band. part (Violin) has a single note with a fermata. The Vc. part has a long note with a fermata.

92

Perc.

E. Bass

E. Pno.

Band.

Band.

Band.

Orch. Hit

Vc.

mo ca San fo nei ro a

95

Perc.

E. Bass

E. Pno.

Band.

Band.

Vc.

cer ta na mos ca_o For ro bom da

98

Perc.

E. Bass

E. Pno.

Band.

Band.

Band.

Orch. Hit

Vc.

g o ta

3

Detailed description: This page of a musical score, numbered 98, features six systems of staves. The top system is for Percussion, showing a complex rhythmic pattern with 'x' marks above notes. The second system is for E. Bass, with a melodic line in the bass clef. The third system is for E. Pno., with a treble clef staff containing a melodic line and a bass clef staff with rests. The fourth system is for Band, with a treble clef staff containing rests and a bass clef staff with lyrics 'g o ta' and a rhythmic accompaniment. The fifth system is another Band part, with a bass clef staff containing a complex chordal accompaniment. The sixth system is for Band, with a treble clef staff containing a melodic line that includes a triplet of eighth notes. The seventh system is for Orch. Hit, with a treble clef staff containing a melodic line. The eighth system is for Vc., with a bass clef staff containing a long, sustained note with a fermata.

101

Perc.

E. Bass

E. Pno.

Band.

Band.

Band.

Orch. Hit

Vc.

A za bum ba fi ca_a pi men ta da

Detailed description: This is a page of a musical score, page 38, numbered 101. It features seven staves. The top staff is Percussion (Perc.), followed by Electric Bass (E. Bass), Electric Piano (E. Pno.), and three staves for a Band. The bottom two staves are for Orchestra Hit (Orch. Hit) and Violoncello (Vc.). The key signature has two sharps (F# and C#). The lyrics 'A za bum ba fi ca_a pi men ta da' are written across the Band staves. The Vc. part consists of a single long note with a fermata.

103

The musical score consists of five staves. The top staff is for Percussion (Perc.), featuring a complex rhythmic pattern with various note values and rests. The second staff is for E. Bass (Electric Bass), showing a melodic line with eighth and sixteenth notes. The third staff is for E. Pno. (Electric Piano), providing harmonic support with chords and single notes. The fourth staff is for the Band, split into two parts: the upper part contains the vocal line with lyrics "Tri an guei ro a pres sa_a pe ga da A san fo na", and the lower part shows the instrumental accompaniment with chords. The fifth staff is for Vc. (Violoncello), featuring a melodic line with long notes and rests.

106

Perc.

E. Bass

E. Pno.

Band.

Band.

Vc.

da_u ma_a ce le ra da E_o for ro es quen tan

Detailed description: This is a page of a musical score for a band. It features six staves. The top staff is for Percussion (Perc.), showing a complex rhythmic pattern with various note values and rests. The second staff is for Electric Bass (E. Bass), with a melodic line in bass clef. The third staff is for Electric Piano (E. Pno.), with a melodic line in bass clef. The fourth and fifth staves are for the Band, with the fourth staff containing lyrics: "da_u ma_a ce le ra da E_o for ro es quen tan". The fifth staff shows chordal accompaniment for the band. The sixth staff is for Violoncello (Vc.), with a long, sustained note. The key signature has two sharps (F# and C#), and the time signature is 4/4.

109

The musical score consists of eight staves. The Percussion staff features a complex rhythmic pattern with accents and asterisks. The three J. Gtr. staves show a melodic line in the first and a rhythmic accompaniment in the second and third. The E. Bass staff has a simple melodic line. The E. Pno. staff provides a rhythmic accompaniment. The Band staff includes vocal lines with lyrics: "do_a mo ca da A me ni na ta no pa po Je ni pa po ta no". The second Band staff shows a complex chordal accompaniment. The Syn. Str., Orch. Hit, and Vc. staves feature sustained notes and rhythmic accompaniment.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

do_a mo ca da A me ni na ta no pa po Je ni pa po ta no

112

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

ma to O ra to ta no bu ra co No bu ra co do sa

Detailed description: This is a page of a musical score, page 42, starting at measure 112. The score is arranged in a grand staff format with multiple staves. The instruments and parts include: Percussion (Perc.), three J. Gtr. (Jazz Guitar) staves, E. Bass (Electric Bass), E. Pno. (Electric Piano), two Band staves, Syn. Str. (Synthesizer Strings), Orch. Hit (Orchestra Hit), and Vc. (Violoncello). The key signature is two sharps (F# and C#). The lyrics 'ma to O ra to ta no bu ra co No bu ra co do sa' are written below the Band staves. The score contains various musical notations such as notes, rests, and dynamic markings.

114

Perc. J. Gtr. J. Gtr. J. Gtr. E. Bass E. Pno. Band. Band. Syn. Str. Orch. Hit Vc.

pa to Quem nao ta ri co ta ro to Quem nao ta re to ta

Detailed description: This is a page of a musical score, page 43, starting at measure 114. The score is arranged in a grand staff format with multiple parts. The instruments listed on the left are Percussion (Perc.), three J. Gtr. (Jazz Guitar) parts, E. Bass (Electric Bass), E. Pno. (Electric Piano), Band (two staves), Syn. Str. (Synthesizer Strings), Orch. Hit (Orchestra Hit), and Vc. (Violoncello). The key signature is two sharps (F# and C#). The Percussion part features a complex rhythmic pattern with asterisks indicating specific techniques. The J. Gtr. parts have various melodic and harmonic lines. The E. Bass part has a simple bass line. The E. Pno. part has a steady accompaniment. The Band parts are mostly rests, with some chords in the lower staff. The Syn. Str. part has long, sustained notes. The Orch. Hit and Vc. parts have rhythmic patterns. The lyrics 'pa to Quem nao ta ri co ta ro to Quem nao ta re to ta' are written below the Band staff.

116

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

tor to Tem gente chu pan do o de do Tem gen te ro en do

118

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

os so_a Me ni na ta no pa po Je ni pa po ta no ma

Detailed description: This is a page of a musical score, page 45, starting at measure 118. The score is arranged in a multi-staff format. The instruments and parts are: Percussion (Perc.), three J. Gtr. (Jazz Guitar) parts, E. Bass (Electric Bass), E. Pno. (Electric Piano), Band (with vocal line), three Band parts (likely brass or woodwinds), Syn. Str. (Synthesizer Strings), Orch. Hit (Orchestral Hit), and Vc. (Violoncello). The key signature has two sharps (F# and C#). The vocal line in the Band part contains the lyrics: "os so_a Me ni na ta no pa po Je ni pa po ta no ma". The score includes various musical notations such as notes, rests, and dynamic markings.

120

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Vc.

to O ra to ta no bu ra co No bu ra co do sa pa

Detailed description: This is a musical score for a band. It features ten staves. The top five staves are for Percussion (Perc.), three different parts of J. Gtr. (J. Gtr.), E. Bass, and E. Pno. The sixth staff is for the Band, with a vocal line and a bass line. The lyrics 'to O ra to ta no bu ra co No bu ra co do sa pa' are written under the vocal line. The seventh staff is another Band part, likely for a saxophone or brass instrument. The eighth staff is another Band part, likely for a trumpet or trombone. The ninth and tenth staves are for Syn. Str. (Synthesizer) and Vc. (Violin).

122

Perc. J. Gtr. J. Gtr. J. Gtr. E. Bass E. Pno. Band. Band. Band. Syn. Str. Vc.

to Quem nao ta ri co ta ro to Quem nao ta re to ta tor

Detailed description: This is a musical score for a band. It consists of ten staves. The first five staves are for Percussion (Perc.), three J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), and E. Pno. (Electric Piano). The sixth staff is for the Band, split into two parts: the top part contains the lyrics 'to Quem nao ta ri co ta ro to Quem nao ta re to ta tor' and the bottom part contains chordal accompaniment. The seventh staff is another part of the Band with chordal accompaniment. The eighth staff is another part of the Band with melodic lines. The ninth and tenth staves are for Syn. Str. (Synthesizer Strings) and Vc. (Violin/Cello), both featuring long, sustained notes.

124

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Vc.

to Tem gen te chu pan do_o de do Tem gen te ro en do o

Detailed description: This is a page of a musical score, page 48, starting at measure 124. The score is arranged in a grand staff format with multiple parts. The instruments listed on the left are Percussion (Perc.), three J. Gtr. (Jazz Guitar) parts, E. Bass (Electric Bass), E. Pno. (Electric Piano), three Band parts, Syn. Str. (Synthesizer Strings), and Vc. (Violin/Cello). The key signature is two sharps (F# and C#), and the time signature is 4/4. The Percussion part features a complex rhythmic pattern with accents and slurs. The three J. Gtr. parts play melodic lines with various articulations. The E. Bass and E. Pno. parts provide harmonic support with steady eighth-note patterns. The Band parts include vocal lines with lyrics: "to Tem gen te chu pan do_o de do Tem gen te ro en do o". The Syn. Str. and Vc. parts play sustained chords and melodic fragments.

126

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

s so Ta me_en ro lan do Ta me_en ro

Detailed description: This is a page of a musical score, page 49, starting at measure 126. The score is arranged in a grand staff format with multiple parts. The instruments listed on the left are Percussion (Perc.), three J. Gtr. (Jazz Guitar) parts, E. Bass (Electric Bass), E. Pno. (Electric Piano), three Band parts, Syn. Str. (Synthesizer Strings), Orch. Hit (Orchestral Hit), and Vc. (Violin). The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics 's so Ta me_en ro lan do Ta me_en ro' are written under the first Band part. The score includes various musical notations such as notes, rests, and dynamic markings.

128

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

lan do Ta me_en ro lan do Pa ra ver o que_e que

Detailed description: This is a page of a musical score, page 50, starting at measure 128. The score is arranged in a grand staff format with multiple staves. The instruments listed on the left are Percussion (Perc.), three J. Gtr. (Jazz Guitar) staves, E. Bass (Electric Bass), E. Pno. (Electric Piano), three Band staves, Syn. Str. (Synthesizer Strings), Orch. Hit (Orchestral Hit), and Vc. (Violoncello). The key signature is two sharps (F# and C#). The Percussion staff shows a rhythmic pattern with 'x' marks above notes. The three J. Gtr. staves have different rhythmic and melodic lines. The E. Bass and E. Pno. staves provide a harmonic and rhythmic foundation. The Band staves include vocal lines with lyrics: 'lan do Ta me_en ro lan do Pa ra ver o que_e que'. The Syn. Str., Orch. Hit, and Vc. staves provide additional texture and support.

130

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

da Ta me_en ro lan do Ta me_en ro

Detailed description: This is a page of a musical score, page 51, starting at measure 130. The score is arranged in a grand staff format with multiple parts. The instruments listed on the left are Percussion (Perc.), three J. Gtr. (Jazz Guitar) parts, E. Bass (Electric Bass), E. Pno. (Electric Piano), three Band parts, Syn. Str. (Synthesizer Strings), Orch. Hit (Orchestra Hit), and Vc. (Violin). The key signature is D major (two sharps). The Percussion part features a rhythmic pattern of eighth notes with accents. The three J. Gtr. parts play different rhythmic and melodic lines. The E. Bass part has a melodic line with eighth notes. The E. Pno. part plays a rhythmic accompaniment. The Band part includes vocal lines with lyrics: 'da Ta me_en ro lan do Ta me_en ro'. The other Band parts play chords. The Syn. Str. part has a melodic line. The Orch. Hit part has a melodic line. The Vc. part has a melodic line. The score is written in a standard musical notation style with a common time signature.

132

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

lan do Ta me en ro lan do_a te o di a cla re

134

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

ar Ta me_en ro lan do Ta me_en ro

Detailed description: This is a page of a musical score, page 53, starting at measure 134. The score is arranged in a grand staff format with multiple parts. The instruments listed on the left are Percussion (Perc.), three J. Gtr. (Jazz Guitar) parts, E. Bass (Electric Bass), E. Pno. (Electric Piano), three Band parts, Syn. Str. (Synthesizer Strings), Orch. Hit (Orchestral Hit), and Vc. (Violoncello). The key signature is D major (two sharps). The Percussion part features a rhythmic pattern of eighth notes with accents. The J. Gtr. parts play various rhythmic and melodic lines. The E. Bass and E. Pno. provide harmonic support. The Band parts include vocal lines with lyrics 'ar Ta me_en ro lan do Ta me_en ro', a bass line with chords, and a part with long notes. The Syn. Str., Orch. Hit, and Vc. parts also feature long notes and rhythmic patterns.

136

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

lan do Ta me_en ro lan do Pa ra ver o que_e que

Band.

Syn. Str.

Orch. Hit

Vc.

138

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

da Ta me_en ro lan do Ta me_en ro

Detailed description: This is a page of a musical score, page 55, starting at measure 138. The score is arranged in a multi-staff format. The instruments and parts are: Percussion (Perc.), three J. Gtr. (Jazz Guitar) staves, E. Bass (Electric Bass), E. Pno. (Electric Piano), Band (with vocal line and accompaniment), Syn. Str. (Synthesizer Strings), Orch. Hit (Orchestral Hit), and Vc. (Violin). The key signature is D major (two sharps). The vocal line in the Band part has the lyrics: 'da Ta me_en ro lan do Ta me_en ro'. The score includes various musical notations such as notes, rests, and articulation marks.

140

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

lan do Ta me en ro lan do_a te o dia cla re

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

142

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

ar

Detailed description: This is a page of a musical score, page 57, starting at measure 142. The score is arranged in a vertical stack of staves. The instruments are: Percussion (Perc.), three J. Gtr. (Jazz Guitar) staves, E. Bass (Electric Bass), E. Pno. (Electric Piano), Band (consisting of three staves: a grand staff with 'ar' marking, and two other staves), Syn. Str. (Synthesizer Strings), Orch. Hit (Orchestra Hit), and Vc. (Violoncello). The key signature has two sharps (F# and C#). The Percussion part features a complex rhythmic pattern with accents. The J. Gtr. parts have sparse notes with accents. The E. Bass part has a steady eighth-note line. The E. Pno. part has sparse notes with accents. The Band part includes arpeggiated chords and rhythmic patterns. The Syn. Str. part has sparse notes with accents. The Orch. Hit part has a rhythmic pattern. The Vc. part has long, sustained notes.

145

The musical score consists of seven staves. The top staff is labeled 'Perc.' and features a complex rhythmic pattern with eighth and sixteenth notes, some marked with 'x' above them. The second staff is 'E. Bass' in bass clef, showing a melodic line with eighth notes and rests. The third staff is 'Band' in bass clef, containing a series of chords with eighth notes. The fourth staff is another 'Band' staff in treble clef, also with chords and eighth notes. The fifth staff is a grand staff (treble and bass clefs) with a melodic line in the treble and a bass line in the bass. The sixth staff is 'Orch. Hit' in treble clef, featuring a melodic line with eighth notes. The seventh staff is 'Vc.' in bass clef, showing a sustained bass line with long horizontal lines and a double bar line.

Perc.

E. Bass

Band.

Band.

Band.

Orch. Hit

Vc.

148

Perc.

E. Bass

E. Pno.

Band.

Band.

Band.

Orch. Hit

Vc.

E o cra vo que_en

Detailed description: This is a page of a musical score, page 59, starting at measure 148. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Percussion (Perc.), Electric Bass (E. Bass), Electric Piano (E. Pno.), a three-part Band section (each part with its own treble and bass clef), Orchestral Hit (Orch. Hit), and Vocal (Vc.). The Percussion staff shows a complex rhythmic pattern with various note values and rests. The E. Bass staff has a melodic line with some slurs. The E. Pno. staff is mostly silent with a few notes at the end. The three Band parts have different textures: the top part has chords with slurs, the middle part has a rhythmic accompaniment, and the bottom part has a melodic line. The Orchestral Hit part has a melodic line with some slurs. The Vocal part has a few notes and a long rest. The lyrics 'E o cra vo que_en' are written under the vocal staff. The key signature has two sharps (F# and C#).

Perc.

E. Bass

E. Pno.

Band.
fei ta_a la pe la_e_a Me ni na que_en fei ta_a ja ne

Band.

Band.

Orch. Hit

Vc.

154

Perc.

E. Bass

E. Pno.

Band.

Band.

Band.

Vc.

la_e_o Ho mem que_e o lo bo do ho mem

The musical score is arranged in a vertical stack. At the top is the Percussion part, followed by the E. Bass (Electric Bass) part, the E. Pno. (Electric Piano) part, and three Band parts. The Vc. (Violoncello) part is at the bottom. The lyrics 'la_e_o Ho mem que_e o lo bo do ho mem' are written under the first Band part. The score is in a key signature of two sharps (F# and C#) and a 4/4 time signature. The Percussion part features a complex rhythmic pattern with accents. The E. Bass part has a melodic line with some slurs. The E. Pno. part has a melodic line with some slurs. The Band parts provide harmonic support with various textures, including chords and melodic lines. The Vc. part has a long, sustained note.

156

Perc.

E. Bass

E. Pno.

Band.

Band.

Band.

Vc.

Quem nao cho ra Dor me com fo me_o Ca roco_e o

159

The musical score consists of seven staves. The top staff is for Percussion (Perc.), featuring a complex rhythmic pattern with eighth and sixteenth notes and rests. The second staff is for Electric Bass (E. Bass), showing a melodic line with eighth and sixteenth notes. The third staff is for Electric Piano (E. Pno.), with a similar melodic line. The fourth staff is for the Band, with lyrics written below the notes: "fru to da fruta O me ni no com a va ra cu tu". The fifth staff is another Band part, likely for guitar or another instrument, with chords and melodic fragments. The sixth staff is another Band part, possibly for a horn or another instrument, with sustained notes. The seventh staff is for Violoncello (Vc.), with a melodic line featuring long, sweeping phrases.

162

Perc.

E. Bass

E. Pno.

Band.

Band.

Band.

Vc.

ca_a Men ti ra tem per na cur ta Mes mo_a ssim

The musical score for page 64, measures 162-164, is arranged in a multi-staff format. The key signature is D major (two sharps). The percussion part (Perc.) features a complex rhythmic pattern with accents. The electric bass (E. Bass) and electric piano (E. Pno.) provide harmonic support. The band part includes vocal lines and accompaniment. The lyrics are: "ca_a Men ti ra tem per na cur ta Mes mo_a ssim". The violin part (Vc.) has a melodic line with a long slur.

165

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Vc.

e la vai lon ge Ta me_en ro

167

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

lan do Ta me_en ro lan do Ta me_en ro

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

169

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

lan do Pa ra ver o que_e que da Ta me_en ro

171

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

lan do Ta me_en ro lan do Ta me_en ro

173

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

lan do_a te o di a cla re ar Ta me_en ro lan

175

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

do Ta me_en ro lan do Ta me_en ro

177

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

lan do Pa ra ver o que_e que da Ta me_en ro

179

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Syn. Str.

Vc.

lan do Ta me_en ro lan do Ta me en

Detailed description: This page of a musical score, numbered 72 and starting at measure 179, features seven staves. The Percussion staff (Perc.) has a double bar line at the beginning and contains rhythmic notation with 'x' marks above notes. The three J. Gtr. (Jazz Guitar) staves show melodic lines with various articulations. The E. Bass (Electric Bass) and E. Pno. (Electric Piano) staves provide harmonic support with chords and moving lines. The Band section consists of two staves: the upper one contains vocal lyrics 'lan do Ta me_en ro lan do Ta me en' with corresponding notes, and the lower one contains chordal accompaniment. The Syn. Str. (Synthesizer Strings) and Vc. (Violin) staves at the bottom show sustained chords with long horizontal lines.

181

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

ro lan do_a te o dia cla re ar E_e

Detailed description: This is a page of a musical score, page 73, starting at measure 181. The score is arranged in a grand staff format with multiple parts. The parts include Percussion (Perc.), three J. Gtr. (Jazz Guitar) staves, E. Bass (Electric Bass), E. Pno. (Electric Piano), Band (with vocal lines), Syn. Str. (Synthesizer Strings), Orch. Hit (Orchestral Hit), and Vc. (Violoncello). The key signature is two sharps (F# and C#). The percussion part features a complex rhythmic pattern with accents and slurs. The guitar parts have various rhythmic figures, including eighth and sixteenth notes. The electric bass line is a steady eighth-note pattern. The electric piano part has a similar eighth-note pattern. The band part includes vocal lines with lyrics: 'ro lan do_a te o dia cla re ar E_e'. The synthesizer strings, orchestral hit, and cello parts provide harmonic support and texture.

184

Perc.

E. Bass

E. Pno.

Band.

Band.

Band.

Vc.

co cha ba ten do com co cha

3

3

187

The musical score consists of seven staves. The Percussion staff (Perc.) features a complex rhythmic pattern with various note values and rests. The E. Bass staff (E. Bass) contains a melodic line with frequent rests. The E. Pno. staff (E. Pno.) shows a piano accompaniment with chords and moving lines. The Band staff (Band.) includes a vocal line with the lyrics "E_e mo co de o lho na" and a piano accompaniment with chords. The second Band staff (Band.) features a piano accompaniment with chords. The third Band staff (Band.) shows a melodic line with rests. The Vc. staff (Vc.) contains a cello part with long, sustained notes.

190

Perc.

E. Bass

E. Pno.

Band.

Band.

Band.

Orch. Hit

Vc.

mo ca San fo nei ro a

Detailed description: This page of a musical score begins at measure 190. It features six staves. The Percussion staff shows a complex rhythmic pattern with various note values and rests. The E. Bass and E. Pno. staves provide harmonic support with eighth and sixteenth notes. The Band section includes a vocal line with lyrics 'mo ca San fo nei ro a' and a piano accompaniment with chords and melodic lines. The Orch. Hit staff has a few notes, and the Vc. staff features long, sustained notes.

193

The musical score consists of five staves. The Percussion staff (Perc.) features a complex rhythmic pattern with various note values and rests. The E. Bass staff (E. Bass) contains a melodic line with eighth and sixteenth notes. The E. Pno. staff (E. Pno.) shows a piano accompaniment with chords and moving lines. The Band staff (Band) includes vocal lyrics: "cer ta na mos ca_o For ro bom da". The second Band staff (Band) provides harmonic support with chords. The Vc. staff (Vc.) features a sustained chord.

196

Perc.

E. Bass

E. Pno.

Band.

Band.

Band.

Orch. Hit

Vc.

g o ta

3

Detailed description: This page of a musical score, numbered 78 and starting at measure 196, features several staves. The Percussion staff shows a complex rhythmic pattern with 'x' marks above notes. The E. Bass staff has a melodic line with slurs and ties. The E. Pno. staff has a melodic line in the treble clef and rests in the bass clef. The Band section consists of three staves: the top staff has lyrics 'g o ta' and rests; the middle staff has a rhythmic accompaniment; the bottom staff has a melodic line with a triplet of eighth notes. The Orch. Hit staff has a melodic line starting in the second measure. The Vc. staff has a long, sustained note with a slur.

199

Perc.

E. Bass

E. Pno.

Band.

Band.

Band.

Orch. Hit

Vc.

A za bum ba fi ca_a pi men ta da

201

The musical score consists of five staves. The top staff is labeled 'Perc.' and features a complex rhythmic pattern with various note values and rests. The second staff is labeled 'E. Bass' and contains a melodic line in bass clef. The third staff is labeled 'E. Pno.' and contains a melodic line in bass clef. The fourth staff is labeled 'Band.' and contains a vocal line with lyrics: 'Tri an guei ro a pres sa_a pe ga da A san fo na'. The fifth staff is labeled 'Band.' and contains a piano accompaniment for the band, featuring chords and rhythmic patterns. The bottom staff is labeled 'Vc.' and contains a melodic line in bass clef.

204

The musical score consists of five staves. The top staff is for Percussion (Perc.), featuring a complex rhythmic pattern with various note values and rests. The second staff is for E. Bass (Electric Bass), showing a melodic line with eighth and sixteenth notes. The third staff is for E. Pno. (Electric Piano), providing harmonic support with chords and single notes. The fourth staff is for the Band, split into a vocal line and a piano accompaniment. The vocal line includes the lyrics: "da_u ma_a ce le ra da E_o for ro es quen tan". The piano accompaniment features a steady chordal accompaniment. The fifth staff is for Vc. (Violoncello), which plays sustained, low-frequency notes.

207

Perc. J. Gtr. J. Gtr. J. Gtr. E. Bass E. Pno. Band. Band. Syn. Str. Orch. Hit Vc.

do_a mo ca da A me ni na ta no pa po Je ni pa po ta no

Detailed description: This is a page of a musical score, page 82, starting at measure 207. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Percussion (Perc.), three separate staves for J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), E. Pno. (Electric Piano), a grand staff for Band (with vocal lyrics), another grand staff for Band (with accompaniment), Syn. Str. (Synthesizer Strings), Orch. Hit (Orchestra Hits), and Vc. (Violin). The key signature is one sharp (F#) and the time signature is 4/4. The Percussion part features a complex rhythmic pattern with accents and asterisks. The guitar parts are mostly rhythmic accompaniment. The E. Bass part has a melodic line. The E. Pno. part provides harmonic support. The Band part includes vocal lines with lyrics: 'do_a mo ca da A me ni na ta no pa po Je ni pa po ta no'. The Syn. Str., Orch. Hit, and Vc. parts provide additional harmonic and melodic layers.

210

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

ma to O ra to ta no bu ra co No bu ra co do sa

Detailed description: This is a page of a musical score, page 83, starting at measure 210. The score is arranged in a grand staff format with multiple parts. The instruments listed on the left are Percussion (Perc.), three J. Gtr. (Jazz Guitar) parts, E. Bass (Electric Bass), E. Pno. (Electric Piano), Band (two staves), Syn. Str. (Synthesizer Strings), Orch. Hit (Orchestral Hit), and Vc. (Violoncello). The key signature is two sharps (F# and C#). The Percussion part features a complex rhythmic pattern with asterisks indicating specific accents. The three J. Gtr. parts play melodic lines with various articulations. The E. Bass part has a sparse, low-register line. The E. Pno. part plays a steady, rhythmic accompaniment. The Band parts include vocal lines with the lyrics 'ma to O ra to ta no bu ra co No bu ra co do sa' and a bass line with chords and rhythmic patterns. The Syn. Str., Orch. Hit, and Vc. parts provide harmonic support with chords and rhythmic patterns.

212

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

pa to Quem nao ta ri co ta ro to Quem nao ta re to ta

Detailed description: This is a page of a musical score, page 84, starting at measure 212. The score is arranged in a grand staff format with multiple staves. The instruments and parts are: Percussion (Perc.), three J. Gtr. (Jazz Guitar) parts, E. Bass (Electric Bass), E. Pno. (Electric Piano), two Band parts, Syn. Str. (Synthesizer Strings), Orch. Hit (Orchestral Hit), and Vc. (Violoncello). The key signature is two sharps (F# and C#). The Percussion part features a complex rhythmic pattern with accents. The J. Gtr. parts have melodic lines with various articulations. The E. Bass part has a simple bass line with rests. The E. Pno. part has a steady accompaniment. The Band parts are mostly rests, with the lower part having some chordal accompaniment. The Syn. Str. part has long, sustained notes. The Orch. Hit and Vc. parts have rhythmic accompaniment. The lyrics 'pa to Quem nao ta ri co ta ro to Quem nao ta re to ta' are written below the Band parts.

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

tor to Tem gente chu pan do o de do Tem gen te ro en do

Band.

Syn. Str.

Orch. Hit

Vc.

216

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Orch. Hit

Vc.

os so_a Me ni na ta no pa po Je ni pa po ta no ma

Detailed description: This is a page of a musical score, page 86, starting at measure 216. The score is arranged in a grand staff format with multiple parts. The instruments listed on the left are Percussion (Perc.), three J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), E. Pno. (Electric Piano), Band (with vocal line), Syn. Str. (Synthesizer Strings), Orch. Hit (Orchestra Hit), and Vc. (Violoncello). The key signature is one sharp (F#) and the time signature is 4/4. The Percussion part features a complex rhythmic pattern with accents and x marks. The three J. Gtr. parts play different rhythmic and melodic lines. The E. Bass and E. Pno. provide harmonic support. The Band part includes a vocal line with the lyrics 'os so_a Me ni na ta no pa po Je ni pa po ta no ma' and a bass line with chords. The Syn. Str., Orch. Hit, and Vc. parts feature sustained notes and chords.

218

Perc. J. Gtr. J. Gtr. J. Gtr. E. Bass E. Pno. Band. Band. Band. Syn. Str. Vc.

to O ra to ta no bu ra co No bu ra co do sa pa

Detailed description: This is a musical score for a multi-instrument ensemble. The score is written in G major (one sharp) and 4/4 time. It consists of ten staves. The Percussion staff (Perc.) features a rhythmic pattern of eighth notes with accents. The three J. Gtr. (Jazz Guitar) staves play a melodic line with various articulations. The E. Bass (Electric Bass) and E. Pno. (Electric Piano) staves provide a harmonic foundation with eighth-note patterns. The Band section includes three staves: the top staff contains the vocal line with lyrics, the middle staff shows chordal accompaniment, and the bottom staff has a melodic line. The Syn. Str. (Synthesizer Strings) and Vc. (Violin) staves provide additional texture and support.

220

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Vc.

to Quem nao ta ri co ta ro to Quem nao ta re to ta tor

Detailed description: This is a page of a musical score, page 88, starting at measure 220. The score is arranged in a grand staff format with multiple systems. The instruments listed on the left are Percussion (Perc.), three J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), E. Pno. (Electric Piano), three Band parts, Syn. Str. (Synthesizer Strings), and Vc. (Violin). The key signature is one sharp (F#) and the time signature is 4/4. The Percussion part features a rhythmic pattern of eighth notes with accents. The three J. Gtr. parts play a melodic line with various articulations. The E. Bass part provides a steady bass line. The E. Pno. part plays a rhythmic accompaniment. The Band parts include vocal lines with lyrics: 'to Quem nao ta ri co ta ro to Quem nao ta re to ta tor'. The Syn. Str. and Vc. parts are shown with long, sustained notes.

222

Perc. J. Gtr. J. Gtr. J. Gtr. E. Bass E. Pno. Band. Band. Syn. Str. Vc.

to Tem gen te chu pan do_o de do Tem gen te ro en do o

Detailed description: This is a musical score for a band. It features eight staves. The top four staves are for Percussion (Perc.), three different parts of the Electric Guitar (J. Gtr.), and Electric Bass (E. Bass). The fifth staff is for Electric Piano (E. Pno.). The sixth and seventh staves are for the Band, with the sixth staff containing the vocal line and lyrics: "to Tem gen te chu pan do_o de do Tem gen te ro en do o". The eighth staff is for Synthesizer/Strings (Syn. Str.) and Violoncello (Vc.). The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The percussion part has a steady rhythm with accents. The guitar parts feature various rhythmic patterns and melodic lines. The bass and piano parts provide a solid harmonic foundation. The vocal line is simple and clear, with lyrics written below the notes. The synthesizer and cello parts provide additional harmonic support.

224

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Vc.

s so A me ni na ta no pa po Je ni pa po ta no

Detailed description: This is a page of a musical score, page 90, starting at measure 224. The score is arranged in a system with multiple staves. From top to bottom, the staves are: Percussion (Perc.), three J. Gtr. (Jazz Guitar) staves, E. Bass (Electric Bass), E. Pno. (Electric Piano), Band (with vocal line and lyrics), Band (with chordal accompaniment), Band (with melodic accompaniment), Syn. Str. (Synthesizer Strings), and Vc. (Violin). The key signature is two sharps (F# and C#). The Percussion staff shows a complex rhythmic pattern with various notes and rests. The J. Gtr. staves feature a mix of eighth and sixteenth notes, often with slurs. The E. Bass staff has a steady eighth-note bass line. The E. Pno. staff plays a consistent eighth-note accompaniment. The Band staff includes a vocal line with the lyrics 's so A me ni na ta no pa po Je ni pa po ta no' and a bass line with chords. The other Band staves provide harmonic support with chords and melodic fragments. The Syn. Str. and Vc. staves use long, sweeping lines to indicate sustained or moving string textures.

226

Perc. J. Gtr. J. Gtr. J. Gtr. E. Bass E. Pno. Band. Band. Band. Syn. Str. Vc.

ma to O ra to ta no bu ra co No bu ra co do sa

Detailed description: This is a musical score for a band. It consists of ten staves. The top staff is Percussion (Perc.), followed by three J. Gtr. (Jazz Guitar) staves, an E. Bass (Electric Bass) staff, an E. Pno. (Electric Piano) staff, and three Band staves. The first Band staff contains the lyrics: "ma to O ra to ta no bu ra co No bu ra co do sa". The second Band staff shows chordal accompaniment for the lyrics. The third Band staff shows a melodic line. The Syn. Str. (Synthesizer Strings) and Vc. (Violin) staves are at the bottom.

228

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Vc.

pa to Quem nao ta ri co ta ro to Quem nao ta re to ta

Detailed description: This is a page of a musical score, page 92, starting at measure 228. The score is arranged in a system with nine staves. The top staff is Percussion (Perc.), followed by three J. Gtr. (Jazz Guitar) staves, an E. Bass (Electric Bass) staff, an E. Pno. (Electric Piano) staff, and three Band staves. The first two Band staves contain lyrics: 'pa to Quem nao ta ri co ta ro to Quem nao ta re to ta'. The bottom two staves are Syn. Str. (Synthesizer Strings) and Vc. (Violin/Cello). The key signature is two sharps (F# and C#), and the time signature is 4/4. The Percussion part features a complex rhythmic pattern with accents. The guitar parts have various rhythmic figures, including eighth and sixteenth notes. The bass line is a steady eighth-note pattern. The electric piano part consists of a simple eighth-note accompaniment. The band parts include chords and melodic lines. The synthesizer strings and violin/cello parts are sustained chords.

230

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Vc.

232

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Vc.

234

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.
to O ra to ta no bu ra co No bu ra co do sa pa

Band.

Band.

Syn. Str.

Vc.

236

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

Band.

Band.

Syn. Str.

Vc.

to Quem nao ta ri co ta ro to Quem nao ta re to ta tor

Detailed description: This is a page of a musical score, page 96, starting at measure 236. The score is arranged in a system with multiple staves. From top to bottom, the staves are: Percussion (Perc.), three J. Gtr. (Jazz Guitar) staves, E. Bass (Electric Bass), E. Pno. (Electric Piano), three Band staves, Syn. Str. (Synthesizer Strings), and Vc. (Violin). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics 'to Quem nao ta ri co ta ro to Quem nao ta re to ta tor' are written across the Band staves. The Percussion part features a complex rhythmic pattern with accents. The J. Gtr. parts have various rhythmic figures, including eighth and sixteenth notes. The E. Bass part has a melodic line with some slurs. The E. Pno. part has a steady eighth-note accompaniment. The Band parts include chords and melodic lines. The Syn. Str. and Vc. parts have long, sustained notes.

238

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.
to Tem gen te chu pan do_o de do Tem gen te ro en do o

Band.

Band.

Syn. Str.

Vc.

240

Perc.

J. Gtr.

J. Gtr.

J. Gtr.

E. Bass

E. Pno.

Band.

s so

Band.

Band.

Orch. Hit

Vc.

Banda Beijo - Vamo Embolando

Percussion

♩ = 130,000137

3

8

13

17

2

23

27

31

35

40

44

V.S.

48

Measures 48-51: A rhythmic pattern consisting of eighth notes on the lower staff and eighth notes with stems on the upper staff. The pattern repeats every two measures.

52

Measures 52-55: Continuation of the rhythmic pattern. Measure 54 features a double bar line and a repeat sign.

56

Measures 56-59: Continuation of the rhythmic pattern. Measure 58 features a double bar line and a repeat sign.

60

Measures 60-63: Continuation of the rhythmic pattern. Measure 62 features a double bar line and a repeat sign.

64

Measures 64-67: Continuation of the rhythmic pattern. Measure 66 features a double bar line and a repeat sign.

68

Measures 68-72: Continuation of the rhythmic pattern. Measure 68 features a double bar line and a repeat sign. Measure 70 features a double bar line and a repeat sign.

73

Measures 73-76: Continuation of the rhythmic pattern. Measure 75 features a double bar line and a repeat sign.

77

Measures 77-80: Continuation of the rhythmic pattern. Measure 79 features a double bar line and a repeat sign.

81

Measures 81-84: Continuation of the rhythmic pattern. Measure 83 features a double bar line and a repeat sign.

85

Measures 85-88: Continuation of the rhythmic pattern. Measure 85 features a double bar line and a repeat sign. Measure 87 features a double bar line and a repeat sign.

89

Musical notation for measure 89, featuring a complex rhythmic pattern with eighth and sixteenth notes on a single staff.

93

Musical notation for measure 93, continuing the rhythmic pattern with eighth and sixteenth notes.

97

Musical notation for measure 97, continuing the rhythmic pattern with eighth and sixteenth notes.

101

Musical notation for measure 101, including a double bar line and a repeat sign.

106

Musical notation for measure 106, including a double bar line and a repeat sign.

111

Musical notation for measure 111, including a double bar line and a repeat sign.

116

Musical notation for measure 116, including a double bar line and a repeat sign.

121

Musical notation for measure 121, including a double bar line and a repeat sign.

125

Musical notation for measure 125, including a double bar line and a repeat sign.

130

Musical notation for measure 130, including a double bar line and a repeat sign.

V.S.

134

138

142

146

152

156

160

164

169

173

177

181

185

189

193

197

201

206

211

216

V.S.

Percussion

221

Musical notation for measure 221, featuring a guitar staff with a treble clef and a percussion staff. The guitar staff contains a sequence of eighth notes with 'x' marks above them, indicating muted notes. The percussion staff shows a rhythmic pattern of eighth notes with stems pointing upwards.

226

Musical notation for measure 226, featuring a guitar staff with a treble clef and a percussion staff. The guitar staff contains a sequence of eighth notes with 'x' marks above them, indicating muted notes. The percussion staff shows a rhythmic pattern of eighth notes with stems pointing upwards.

230

Musical notation for measure 230, featuring a guitar staff with a treble clef and a percussion staff. The guitar staff contains a sequence of eighth notes with 'x' marks above them, indicating muted notes. The percussion staff shows a rhythmic pattern of eighth notes with stems pointing upwards.

234

Musical notation for measure 234, featuring a guitar staff with a treble clef and a percussion staff. The guitar staff contains a sequence of eighth notes with 'x' marks above them, indicating muted notes. The percussion staff shows a rhythmic pattern of eighth notes with stems pointing upwards.

238

Musical notation for measure 238, featuring a guitar staff with a treble clef and a percussion staff. The guitar staff contains a sequence of eighth notes with 'x' marks above them, indicating muted notes. The percussion staff shows a rhythmic pattern of eighth notes with stems pointing upwards. The measure concludes with a final chord in the guitar staff.



110



115



120



125



130



136



142



170



176



182



211



216



221



226



232



237



♩ = 130,000137

35

40

46

51

15

71

77

82

25

110



115



120



125



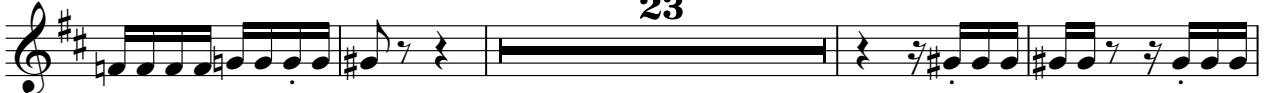
130



136



141



168



173



179



208



213



218



223



229



235



238



Banda Beijo - Vamo Embolando

Electric Bass

♩ = 130,000137

3 6

14

19

25

30

34

39

44

49

54

V.S.

58



62



66



71



76



81



86



90



94



98



102

Musical staff for measure 102, featuring a bass clef and a key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various accidentals.

106

Musical staff for measure 106, featuring a bass clef and a key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various accidentals.

111

Musical staff for measure 111, featuring a bass clef and a key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various accidentals.

119

Musical staff for measure 119, featuring a bass clef and a key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various accidentals.

124

Musical staff for measure 124, featuring a bass clef and a key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various accidentals.

130

Musical staff for measure 130, featuring a bass clef and a key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various accidentals.

135

Musical staff for measure 135, featuring a bass clef and a key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various accidentals.

140

Musical staff for measure 140, featuring a bass clef and a key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various accidentals.

145

Musical staff for measure 145, featuring a bass clef and a key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various accidentals.

151

Musical staff for measure 151, featuring a bass clef and a key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various accidentals.

V.S.

156



161



165



171



176



181



186



190



194



198



202



206



213



220



225



230



235



239



Electric Piano

Banda Beijo - Vamo Embolando

♩ = 130,000137

19

Musical staff 19: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a series of eighth and sixteenth notes with slurs and accents.

24

Musical staff 24: Treble and bass clefs, key signature of two sharps. The treble staff has a few notes, while the bass staff has a complex rhythmic pattern of eighth and sixteenth notes.

29

Musical staff 29: Bass clef, key signature of two sharps. The staff contains a rhythmic pattern of eighth and sixteenth notes.

34

Musical staff 34: Bass clef, key signature of two sharps. The staff contains a rhythmic pattern of eighth and sixteenth notes.

39

Musical staff 39: Bass clef, key signature of two sharps. The staff contains a rhythmic pattern of eighth and sixteenth notes.

44

Musical staff 44: Bass clef, key signature of two sharps. The staff contains a rhythmic pattern of eighth and sixteenth notes.

49

Musical staff 49: Treble and bass clefs, key signature of two sharps. The treble staff has a few notes, while the bass staff has a complex rhythmic pattern of eighth and sixteenth notes.

54

Musical staff 54: Treble and bass clefs, key signature of two sharps. The treble staff has a series of eighth and sixteenth notes, while the bass staff has a rhythmic pattern of eighth and sixteenth notes.

V.S.

59



64

Musical notation for measures 64-68 in grand staff. The right hand (treble clef) has rests for measures 64-65 and then plays a melodic line. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes.

69

Musical notation for measures 69-73 in bass clef. The music features a rhythmic pattern of eighth notes with some beaming and rests.

74

Musical notation for measures 74-78 in bass clef. The music continues with eighth notes and rests, showing a consistent rhythmic pattern.

79

Musical notation for measures 79-84 in bass clef. The music features eighth notes and rests, with some beaming.

85

Musical notation for measures 85-92 in grand staff. The right hand has rests for measures 85-86 and then plays a melodic line. The left hand plays a rhythmic accompaniment, including a triplet of eighth notes in measure 88.

93

Musical notation for measures 93-99 in grand staff. The right hand has rests for measures 93-94 and then plays a melodic line. The left hand plays a rhythmic accompaniment.

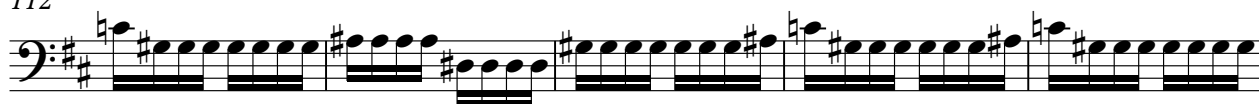
100

Musical notation for measures 100-104 in grand staff. The right hand has rests for measures 100-101 and then plays a melodic line. The left hand plays a rhythmic accompaniment.

106



112



117



122



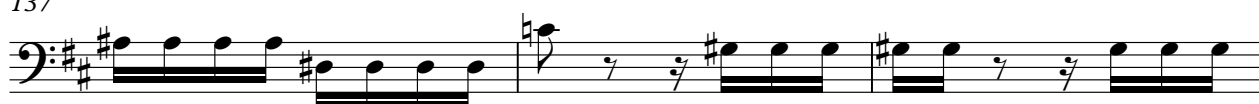
127



132



137



140



150

Musical staff for measures 150-154. The staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including slurs and ties.

155

Musical staff for measures 155-159. The staff is in bass clef with a key signature of one sharp (F#). It contains a bass line with eighth and sixteenth notes, including slurs and ties.

160

Musical staff for measures 160-164. The staff is in grand staff (treble and bass clefs) with a key signature of one sharp (F#). Measures 160-162 are mostly rests in the treble clef, while the bass clef has a rhythmic accompaniment. Measures 163-164 show a melodic line in the treble clef.

165

Musical staff for measures 165-169. The staff is in grand staff (treble and bass clefs) with a key signature of one sharp (F#). Measures 165-166 show a melodic line in the treble clef. Measures 167-169 show a rhythmic accompaniment in the bass clef.

170

Musical staff for measures 170-174. The staff is in bass clef with a key signature of one sharp (F#). It contains a bass line with eighth and sixteenth notes, including slurs and ties.

175

Musical staff for measures 175-179. The staff is in bass clef with a key signature of one sharp (F#). It contains a bass line with eighth and sixteenth notes, including slurs and ties.

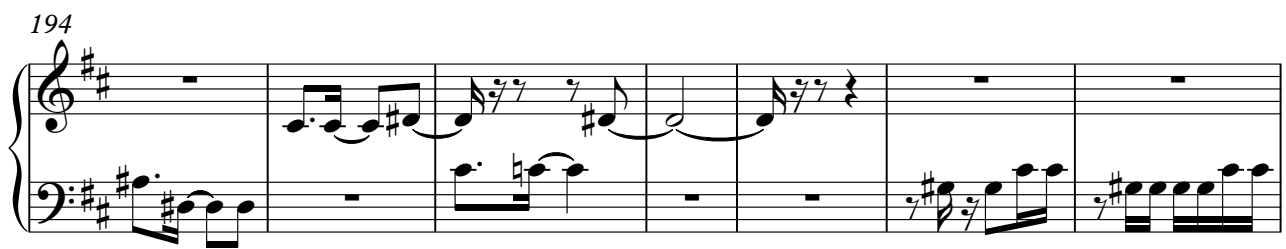
180

Musical staff for measures 180-186. The staff is in grand staff (treble and bass clefs) with a key signature of one sharp (F#). Measures 180-182 are mostly rests in the treble clef. Measures 183-186 show a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. A triplet of eighth notes is marked with a '3' in measure 186.

187

Musical staff for measures 187-191. The staff is in grand staff (treble and bass clefs) with a key signature of one sharp (F#). Measures 187-188 show a melodic line in the treble clef. Measures 189-191 show a rhythmic accompaniment in the bass clef.

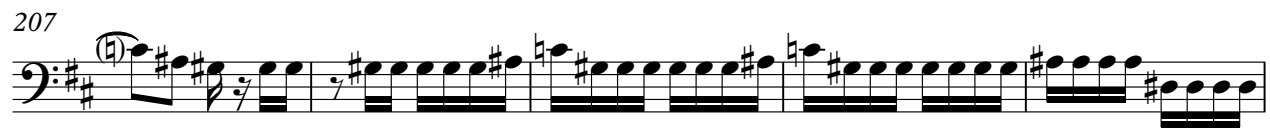
194



201



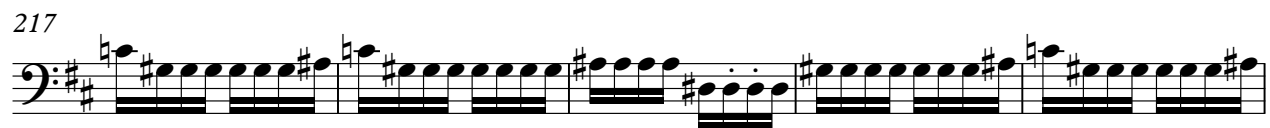
207



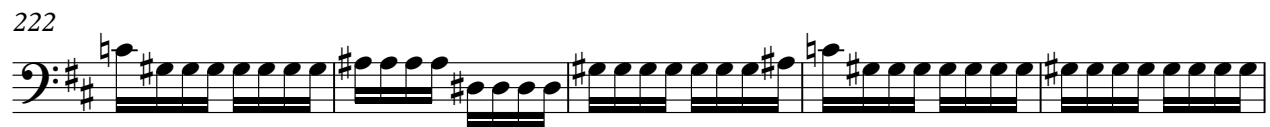
212



217



222



227



232



237



Banda Beijo - Vamo Embolando

Bandoneon

♩ = 130,000137

11

16

Allegato boie ava

22

ca_aMu lheto fa cao e a fa ca_a Pi men ta_e da pi men tei ra_a Go ia ba e

27

da go ia bei raQuemo chi cha_o ra bo_es pi cha_a Mo le zæ ir ma da pre gui ca

32

O des nio_com pa de da sor te_a Co ma dela vi da e a mor te mæren

37

lardo fæ_en ro lardo fæ_en ro lardoPa ra ver que_e que da fæ_en ro

V.S.

41

lãdo fã_en ro lãdo fã_en ro lãdo te o dia cla re Ta me_en ro lan

45

do fã_en ro lãdo fã_en ro lãdo Pa ra ver que_e que da fã_en ro

49

lãdo rã_en ro lãdo Tã_en rdãdo_a te o dia cla re arE o crãque_en fei ta_a la pe

54

la_e_a Me nina que_en fei ta_a ja ne la_e_o Ho mãne_e o lo bo do ho mem

58

Quemãa cho ra Dor me com fo me_oCarã_e o fru toda frãta O menãocoma

63

va ra cu tu ca_Men ti ra tem per na cur ta Mes mo_a ssim e la vãõn

68

ge nãa ren lardo ãã_en ro lardo ãã_en ro lardo Pa ra ver que_e que

72

da ãã_en ro lardo ãã_en ro lardo ãã_en ro lãã_o tã o di a cla re

76

ar Ta me_en ro lan do ãã_en ro lardo ãã_en ro lãã_o Pa ra ver que_e que

80

da ãã_en ro lardo ãã_en ro lãã_o Tãã_e en rãã_o_a tãã_o diãã_a re ar

85

E_e co chãã_ba ten doo mco cha E_e mo co de

91

o lho na mo ca San fo nei ro a cer ta na mos ca_o For

V.S.

97

ro, bom da g o ta A za bum ba

102

fi ca_a pñera da Tri an guei ro a pres sa_pega da A san fo na

106

da_u ma_a cdera da E_o for ro es quen tan do_a mo ca da Aniano

111

pa_papa ma O cabu ra No dea Quarta Quarta to Tempo de cetro do se Ma pa

119

po Je ni pa potano ma to O ra to tambu ra co No ra codosa pa Quamo ta ricota ro

123

Quamo ta reto ta tor tTen te chpao_o de dTen te roendo o s so ma rn

127

lado ffa_en ro lado ffa_en ro lado Pa ra ver que_e que da ffa_en ro

131

lado ffa_en ro lado ffa_en ro lado te o di a la re ar Ta me_en ro lan

135

do ffa_en ro lado ffa_en ro lado Pa ra ver que_e que da ffa_en ro

139

lado ffa_en ro lado Tne en rdado_a te dia la re ar

144

150

E que_en ffa_aape la_e_aMe ninaque_en fei ta_a ja ne la_e_oHo mma_e o

155

lo bo do ho mem Quemao cho ra Dor me com fo me_Ca...e o fru todafruta

160

O meniocoma va ra cu tu ca_Men ti ra tem per na cur ta Mes mo_a ssim

165

e la vabn ge nã_en ro lan lo rã_en ro lan lo rã_en ro lan Pa ra ver que_e que

170

da rã_en ro lan lo rã_en ro lan lo rã_en ro lan te o di acla re

174

ar Ta me_en ro lan do rã_en ro lan lo rã_en ro lan Pa ra ver que_e que

178

da rã_en ro lan lo rã_en ro lan lo rã_en ro a te acla re ar

217

poJe ni pa potano ma to O ra to tancbu ra cõNõu ra codosa pa tQuemo ta ricota ro

221

tQuemo ta re to ta tor tTegen te chpado de dTegen te roendo o ssoAmenatano

225

papoJe ni papota no mato O ra totano bu racõNo bu racodo sa pa tQuem nao tarico ta

229

ro tQuem nao tare to ta tortTem gente chpado o dedTem gen te roen do ssoAmenatano

233

poJe ni pa potano ma to O ra to tancbu ra cõNõu ra codosa pa tQuemo ta ricota ro

237

tQuemo ta re to ta tor tTegen te chpado de dTegen te roendo o s so

Bandoneon

Banda Beijo - Vamo Embolando

♩ = 130,000137

11

15

19

24

27

30

34

38

V.S.

42

Musical notation for measures 42-45. Measure 42: Treble clef has a whole rest, bass clef has a quarter note chord (F#, G#, A#) with a fermata. Measure 43: Treble clef has a whole rest, bass clef has a quarter note chord (F#, G#, A#) with a fermata. Measure 44: Treble clef has a whole rest, bass clef has a quarter note chord (F#, G#, A#) with a fermata. Measure 45: Treble clef has a whole rest, bass clef has a quarter note chord (F#, G#, A#) with a fermata.

46

Musical notation for measures 46-49. Measure 46: Treble clef has a whole rest, bass clef has a quarter note chord (F#, G#, A#) with a fermata. Measure 47: Treble clef has a whole rest, bass clef has a quarter note chord (F#, G#, A#) with a fermata. Measure 48: Treble clef has a whole rest, bass clef has a quarter note chord (F#, G#, A#) with a fermata. Measure 49: Treble clef has a whole rest, bass clef has a quarter note chord (F#, G#, A#) with a fermata.

50

Musical notation for measures 50-53. Measure 50: Treble clef has a whole rest, bass clef has a quarter note chord (F#, G#, A#) with a fermata. Measure 51: Treble clef has a whole rest, bass clef has a quarter note chord (F#, G#, A#) with a fermata. Measure 52: Treble clef has a whole rest, bass clef has a quarter note chord (F#, G#, A#) with a fermata. Measure 53: Treble clef has a whole rest, bass clef has a quarter note chord (F#, G#, A#) with a fermata.

54

Musical notation for measures 54-57. Measure 54: Treble clef has a quarter note chord (F#, G#, A#) with a fermata, bass clef has a whole rest. Measure 55: Treble clef has a quarter note chord (F#, G#, A#) with a fermata, bass clef has a whole rest. Measure 56: Treble clef has a quarter note chord (F#, G#, A#) with a fermata, bass clef has a whole rest. Measure 57: Treble clef has a quarter note chord (F#, G#, A#) with a fermata, bass clef has a whole rest.

58

Musical notation for measures 58-61. Measure 58: Treble clef has a quarter note chord (F#, G#, A#) with a fermata, bass clef has a whole rest. Measure 59: Treble clef has a quarter note chord (F#, G#, A#) with a fermata, bass clef has a whole rest. Measure 60: Treble clef has a quarter note chord (F#, G#, A#) with a fermata, bass clef has a whole rest. Measure 61: Treble clef has a quarter note chord (F#, G#, A#) with a fermata, bass clef has a whole rest.

62

Musical notation for measures 62-65. Measure 62: Treble clef has a quarter note chord (F#, G#, A#) with a fermata, bass clef has a whole rest. Measure 63: Treble clef has a quarter note chord (F#, G#, A#) with a fermata, bass clef has a whole rest. Measure 64: Treble clef has a quarter note chord (F#, G#, A#) with a fermata, bass clef has a whole rest. Measure 65: Treble clef has a quarter note chord (F#, G#, A#) with a fermata, bass clef has a whole rest.

66

Musical notation for measures 66-69. Measure 66: Treble clef has a quarter note chord (F#, G#, A#) with a fermata, bass clef has a whole rest. Measure 67: Treble clef has a quarter note chord (F#, G#, A#) with a fermata, bass clef has a whole rest. Measure 68: Treble clef has a quarter note chord (F#, G#, A#) with a fermata, bass clef has a whole rest. Measure 69: Treble clef has a quarter note chord (F#, G#, A#) with a fermata, bass clef has a whole rest.

70

Musical staff for measures 70-73. The staff is in bass clef with a key signature of two sharps (F# and C#). It features a complex rhythmic pattern of chords and eighth notes. A flat sign (b) is present above the staff in the second measure.

74

Musical staff for measures 74-77. The staff is in bass clef with a key signature of two sharps (F# and C#). It features a complex rhythmic pattern of chords and eighth notes. A flat sign (b) is present above the staff in the second measure.

78

Musical staff for measures 78-81. The staff is in bass clef with a key signature of two sharps (F# and C#). It features a complex rhythmic pattern of chords and eighth notes. A flat sign (b) is present above the staff in the second measure.

82

Musical staff for measures 82-85. The staff is in bass clef with a key signature of two sharps (F# and C#). It features a complex rhythmic pattern of chords and eighth notes. A flat sign (b) is present above the staff in the second measure.

86

Musical staff for measures 86-89. The staff is in treble clef with a key signature of two sharps (F# and C#). It features a complex rhythmic pattern of chords and eighth notes.

90

Musical staff for measures 90-93. The staff is in bass clef with a key signature of two sharps (F# and C#). It features a complex rhythmic pattern of chords and eighth notes. A flat sign (b) is present above the staff in the second measure.

94

Musical staff for measures 94-97. The staff is in grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). Measures 94-95 are in the treble clef, and measures 96-97 are in the bass clef. A flat sign (b) is present above the staff in the second measure of the bass clef part.

98

Musical staff for measures 98-101. The staff is in bass clef with a key signature of two sharps (F# and C#). It features a complex rhythmic pattern of chords and eighth notes.

102

Musical staff for measures 102-105. The staff is in grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). Measures 102-103 are in the treble clef, and measures 104-105 are in the bass clef.

106

Musical notation for measures 106-109. Measure 106: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The right hand plays a series of chords: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5. The bass line is silent. Measure 107: Treble clef, key signature of two sharps. The right hand plays a series of chords: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5. The bass line is silent. Measure 108: Treble clef, key signature of two sharps. The right hand is silent. The bass line plays a series of chords: B3-D4-E4, B3-D4-E4, B3-D4-E4, B3-D4-E4. Measure 109: Treble clef, key signature of two sharps. The right hand plays a series of chords: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5. The bass line is silent.

110

Musical notation for measures 110-115. Bass clef, key signature of two sharps. Measure 110: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 111: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 112: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 113: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 114: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 115: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4.

116

Musical notation for measures 116-120. Bass clef, key signature of two sharps. Measure 116: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 117: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 118: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 119: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 120: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4.

121

Musical notation for measures 121-124. Bass clef, key signature of two sharps. Measure 121: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 122: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 123: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 124: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4.

125

Musical notation for measures 125-128. Bass clef, key signature of two sharps. Measure 125: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 126: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 127: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 128: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4.

129

Musical notation for measures 129-132. Bass clef, key signature of two sharps. Measure 129: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 130: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 131: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 132: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4.

133

Musical notation for measures 133-136. Bass clef, key signature of two sharps. Measure 133: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 134: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 135: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 136: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4.

137

Musical notation for measures 137-140. Bass clef, key signature of two sharps. Measure 137: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 138: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 139: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 140: Bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4.

141

Musical notation for measures 141-144. Treble clef, key signature of two sharps. Measure 141: Treble clef, key signature of two sharps. The right hand is silent. The bass line plays a series of chords: F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4, F#3-A3-C#4. Measure 142: Treble clef, key signature of two sharps. The right hand plays a series of chords: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5. The bass line is silent. Measure 143: Treble clef, key signature of two sharps. The right hand plays a series of chords: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5. The bass line is silent. Measure 144: Treble clef, key signature of two sharps. The right hand plays a series of chords: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5. The bass line is silent.

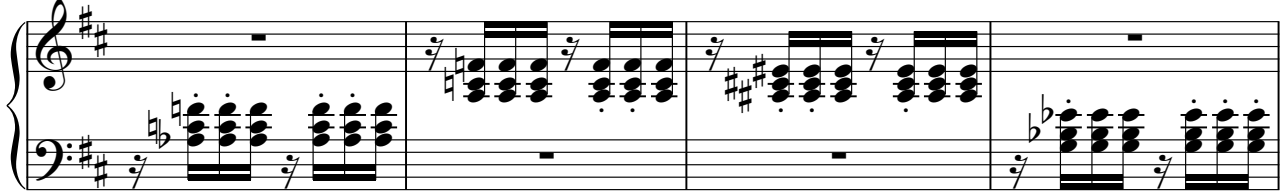
145



149



154



158



162



166



170



174



V.S.

178

Musical notation for measures 178-181. The key signature is one sharp (F#). The notation is in bass clef. Measures 178-180 consist of a rhythmic pattern of eighth notes with chords. Measure 181 features a melodic line in the right hand and a chordal accompaniment in the left hand.

182

Musical notation for measures 182-185. The key signature is one sharp (F#). Measures 182-183 have a rest in the right hand and a chordal accompaniment in the left hand. Measures 184-185 feature a rhythmic pattern of eighth notes with chords in both hands.

186

Musical notation for measures 186-189. The key signature is one sharp (F#). Measures 186-187 feature a rhythmic pattern of eighth notes with chords in the right hand and a chordal accompaniment in the left hand. Measures 188-189 have a rest in the right hand and a chordal accompaniment in the left hand.

190

Musical notation for measures 190-193. The key signature is one sharp (F#). Measures 190-191 have a rest in the right hand and a chordal accompaniment in the left hand. Measures 192-193 feature a rhythmic pattern of eighth notes with chords in both hands.

194

Musical notation for measures 194-197. The key signature changes to two flats (Bb, Eb). Measures 194-195 feature a rhythmic pattern of eighth notes with chords in the left hand. Measures 196-197 feature a rhythmic pattern of eighth notes with chords in both hands.

198

Musical notation for measures 198-201. The key signature is one sharp (F#). Measures 198-199 have a rest in the right hand and a chordal accompaniment in the left hand. Measures 200-201 feature a rhythmic pattern of eighth notes with chords in both hands.

202

Musical notation for measures 202-205. The key signature is one sharp (F#). Measures 202-203 have a rest in the right hand and a chordal accompaniment in the left hand. Measures 204-205 feature a rhythmic pattern of eighth notes with chords in both hands.

206

211

217

221

225

229

233

237

240

Bandoneon

Banda Beijo - Vamo Embolando

♩ = 130,000137

2

8

2

13

2

17

4

4

26

3

36

47

55

59

67

79

90

100 **15**

120

129 **4** **2**

141

146

152

156

162



171



184



196



201



221



229



235



Banda Beijo - Vamo Embolando

Synth Strings

♩ = 130,000137

36

44

53 16

77

85 25

118

129

140 24

171

179 25

Synth Strings

208

Musical staff for measures 208-218. The staff is in treble clef with a key signature of one sharp (F#). The music consists of a sequence of chords and dyads. Measures 208-210 feature a series of chords: F#m (F#2, A2, C3), Dm (D2, F#2, A2), and F#m (F#2, A2, C3). Measures 211-212 feature a series of dyads: F#m (F#2, A2) and Dm (D2, F#2). Measures 213-215 feature a series of chords: F#m (F#2, A2, C3), Dm (D2, F#2, A2), and F#m (F#2, A2, C3). Measures 216-218 feature a series of chords: F#m (F#2, A2, C3), Dm (D2, F#2, A2), and F#m (F#2, A2, C3).

219

Musical staff for measures 219-229. The staff is in treble clef with a key signature of one sharp (F#). The music consists of a sequence of chords and dyads. Measures 219-221 feature a series of chords: F#m (F#2, A2, C3), Dm (D2, F#2, A2), and F#m (F#2, A2, C3). Measures 222-223 feature a series of dyads: F#m (F#2, A2) and Dm (D2, F#2). Measures 224-226 feature a series of chords: F#m (F#2, A2, C3), Dm (D2, F#2, A2), and F#m (F#2, A2, C3). Measures 227-229 feature a series of chords: F#m (F#2, A2, C3), Dm (D2, F#2, A2), and F#m (F#2, A2, C3).

230

Musical staff for measures 230-235. The staff is in treble clef with a key signature of one sharp (F#). The music consists of a sequence of chords and dyads. Measures 230-231 feature a series of chords: F#m (F#2, A2, C3) and Dm (D2, F#2, A2). Measures 232-233 feature a series of dyads: F#m (F#2, A2) and Dm (D2, F#2). Measures 234-235 feature a series of chords: F#m (F#2, A2, C3) and Dm (D2, F#2, A2).

236

Musical staff for measures 236-238. The staff is in treble clef with a key signature of one sharp (F#). The music consists of a sequence of chords and dyads. Measures 236-237 feature a series of chords: F#m (F#2, A2, C3) and Dm (D2, F#2, A2). Measure 238 features a series of chords: F#m (F#2, A2, C3) and Dm (D2, F#2, A2), followed by a fermata over the final chord.

3

♩ = 130,000137

4

11

15

19

14

38

45

20

70

77

3

86

6

5

99

8

110

116

128

135

143

147

152

172

179

192

Banda Beijo - Vamo Embolando

Violoncello

♩ = 130,000137

21



30



40



50



61



71



81



91



101



111



V.S.

118



128



138



149



160



170



180



190



201



210



217



227



236

