

0.0"  
Gino, Geno - A Mulher e a Bebida

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♩ = 107,999916

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Studio DoReMidi

Reinaldo

2.2"

2.1,00

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The musical score is arranged in a grand staff format with five systems. The top system is for Percussion, featuring a complex rhythmic pattern with various note values and rests. The second system is for Jazz Guitar, showing a series of chords and melodic lines. The third system is for another Jazz Guitar, providing a harmonic accompaniment. The fourth system is for Electric Bass, featuring a steady bass line. The fifth system is for Bandoneon, showing a melodic line with various note values and rests. The score is in 4/4 time and includes a tempo marking of 107,999916.

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2  
4.4"  
3.1,00  
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3

Musical score for measures 2-3. The score includes staves for Percussion (Perc.), two acoustic guitars (J. Gtr.), electric bass (E. Bass), and two additional band parts (Band.). The key signature has two sharps (F# and C#). The percussion part features a complex rhythmic pattern with accents and slurs. The guitar parts consist of chords and arpeggiated figures. The bass part has a simple rhythmic line. The band parts provide harmonic support with chords and melodic lines.



6.7"  
4.1,00  
Studio DyRiMidi

4

Musical score for measures 4-5. The score includes staves for Percussion (Perc.), two acoustic guitars (J. Gtr.), electric bass (E. Bass), and two additional band parts (Band.). The key signature has two sharps (F# and C#). The percussion part continues with a complex rhythmic pattern. The guitar parts feature chords and arpeggiated figures. The bass part has a simple rhythmic line. The band parts provide harmonic support with chords and melodic lines, including a triplet in the lower band part.

5

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

¶

¶ pra tomar todas

6

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

¶

Todas e um pouco a mais. A mulher e a bebida

8

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

são parecidas de mais



9

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

e pra tomar todas

10

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

Todas e um pouco a



11

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

mas Da bebida eu quero um pouco

12

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.



13

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

14

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

Achasa e mossa branca um goic E vai pra cabeça



16

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

Bainho frio irradiante Se torar amor esqueça

18

Perc.

J. Gtr. *A cerveja prima louca suava e uma coisa*

J. Gtr.

E. Bass

Band.

Band.



20

Perc.

J. Gtr. *louca Chopp escuro e uma mutata*

J. Gtr.

E. Bass

Band.

Band.



22

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

24

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

25

Perc. 

J. Gtr. 

J. Gtr. 

E. Bass 

Band. 

Band. 



27

Perc. 

J. Gtr. 

J. Gtr. 

E. Bass 

Band. 

Band. 

28

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

Di pra tomar todas



29

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

Todas e um pouco a

30

Perc. 

J. Gtr. 

J. Gtr. 

E. Bass 

Band. 

Band. 

mais Da bebida eu quero um pouco



31

Perc. 

J. Gtr. 

J. Gtr. 

E. Bass 

Band. 

Band. 

Da mulher eu quero mais

32

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.



33

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

O whisky numa dama que seduz devagarinho

35

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.



37

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

39

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

Coquetel în umbrăcutura

41

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

Uma espiocie de mnsutura De multa Coisa gostosa

43

Perc.

J. Gtr.

J. Gtr.

E. Bass

pra tomar todas

Band.

Band.

44

Perc.

J. Gtr.

J. Gtr.

E. Bass

todas e um pouco a mais. A mulher e a bebida

Band.

Band.



46

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

so parecidas de mais

47

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

si pra tomar todas

18

48

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

Todas e um pouco a



49

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

mas Da bebida eu quero um pouco

50

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.



51

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

53

Perc.

que veio d'anterior Olhar meigo quefascina

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

The image shows a musical score for a band. It consists of six staves. The top staff is for Percussion (Perc.) and includes a drum set icon and a series of rhythmic patterns. The second staff is for J. Gtr. (Jazz Guitar) in treble clef, showing a series of chords. The third staff is also for J. Gtr. in treble clef, showing a more complex chordal structure. The fourth staff is for E. Bass (Electric Bass) in bass clef, showing a simple bass line. The fifth staff is for Band in grand staff (treble and bass clefs), showing a complex arrangement of chords and rhythms. The sixth staff is also for Band in grand staff, showing a different arrangement of chords and rhythms. The lyrics 'que veio d'anterior Olhar meigo quefascina' are written below the Percussion staff.

55

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

embriaga feito amor O vinho n'uma lady

Detailed description: This system covers measures 55 and 56. The percussion part features a consistent eighth-note pattern with various articulations. The first guitar part (J. Gtr.) is highly complex, featuring a dense texture of chords with numerous sharps and naturals. The second guitar part (J. Gtr.) provides a more structured accompaniment with fewer notes. The electric bass (E. Bass) plays a simple eighth-note line. The band part includes two staves; the upper staff has a melodic line with a triplet in measure 56, while the lower staff provides harmonic support with chords.

57

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

na mesa. percha

Detailed description: This system covers measures 57 and 58. The percussion part remains consistent with the eighth-note pattern. The first guitar part (J. Gtr.) continues with its complex chordal accompaniment. The second guitar part (J. Gtr.) continues with its accompaniment. The electric bass (E. Bass) continues with its eighth-note line. The band part continues with two staves, maintaining the harmonic and melodic structure from the previous system.

59

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.



61

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

62

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

63

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

65

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.



66

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.



67

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

Todas e um pouco a



68

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

mas Da bebida eu quero um pouco

69

Perc.

Da mulher eu quero mais

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

The image shows a musical score for a piece starting at measure 69. The score is arranged in a system with six staves. The top staff is for Percussion (Perc.), featuring a complex rhythmic pattern with various notes and rests, and the lyrics "Da mulher eu quero mais" are written below it. The second and third staves are for J. Gtr. (Jazz Guitar), with the second staff showing a series of chords. The fourth staff is for E. Bass (Electric Bass), showing a simple bass line. The fifth and sixth staves are for Band, with the fifth staff showing a series of chords and the sixth staff showing a melodic line. The key signature is one sharp (F#) and the time signature is 4/4.

71

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

This musical score is for a percussion ensemble and includes parts for J. Gtr., E. Bass, and Band. The score is written in 4/4 time and features a key signature of two sharps (F# and C#). The Percussion part (top) uses a snare drum (S) and a tom-tom (T) for a complex rhythmic pattern. The J. Gtr. parts (second and third staves) play a series of chords and arpeggios. The E. Bass part (fourth staff) provides a melodic line with some syncopation. The Band part (fifth and sixth staves) consists of two systems of piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

73

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

Detailed description: This musical score page, numbered 28, contains measures 73 through 76. It features six staves. The Percussion staff (top) uses a snare drum (H) and shows a rhythmic pattern of eighth notes with accents and 'x' marks above. The first J. Gtr. staff (top) is in treble clef with a key signature of two sharps (F# and C#), playing a series of chords. The second J. Gtr. staff (middle) is also in treble clef with two sharps, playing a similar chordal pattern. The E. Bass staff (bottom) is in bass clef, playing a simple eighth-note line. The Band section consists of two staves: the upper one is in treble clef with two sharps, playing a rhythmic accompaniment of chords, and the lower one is in bass clef with two sharps, playing a melodic line with triplets and accents.

74

Perc.

J. Gtr. Caipirinha

J. Gtr.

E. Bass

Band.

Band.

75

Perc.

J. Gtr. um...uma que veio

J. Gtr.

E. Bass

Band.

Band.

76

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

du anterior Olívat meigo que alma abriça



78

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

bito amor vinho

79

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

lyrics: ...na lady ...na mesa doce ...serena



81

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

lyrics: ...Mas ...na

82

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.



83

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.



84

Musical score for measures 84-85. The score includes staves for Percussion (Perc.), two Electric Guitars (J. Gtr.), Electric Bass (E. Bass), and two Band parts. The key signature has two sharps (F# and C#). The Percussion part features a complex rhythmic pattern with accents. The guitar parts include chords and melodic lines, with the second guitar part featuring a sixteenth-note run in measure 85. The bass part provides a steady accompaniment. The band parts consist of chords and melodic lines, with the lower band part featuring a sixteenth-note run in measure 85.



85

Musical score for measures 85-86. The score includes staves for Percussion (Perc.), two Electric Guitars (J. Gtr.), Electric Bass (E. Bass), and two Band parts. The key signature has two sharps (F# and C#). The Percussion part features a complex rhythmic pattern with accents. The guitar parts include chords and melodic lines, with the second guitar part featuring a sixteenth-note run in measure 85. The bass part provides a steady accompaniment. The band parts consist of chords and melodic lines, with the lower band part featuring a sixteenth-note run in measure 85. The lyrics "pra tomar todas" and "Todas" are written below the first guitar staff.

86

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.



87

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

88

Perc. 

J. Gtr. 

J. Gtr. 

E. Bass 

Band. 

Band. 



89

Perc. 

J. Gtr. 

J. Gtr. 

E. Bass 

Band. 

Band. 

90

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

um pouco a mais

3



91

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

bebida eu quero um pouco Da mulher

92

Perc. 

J. Gtr. 

J. Gtr. 

E. Bass 

Band. 

Band. 



93

Perc. 

J. Gtr. 

J. Gtr. 

E. Bass 

Band. 

Band. 

94

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

um pouco a mais A mulher

3



95

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

a bebida sro parecidas

96

Perc. 

J. Gtr. 

J. Gtr. 

E. Bass 

Band. 

Band. 



97

Perc. 

J. Gtr. 

J. Gtr. 

E. Bass 

Band. 

Band. 

98

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

um pouco a mais

3



99

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

bebida eu quero um pouco Da mulher



100

Perc.

J. Gtr. *cu quero mas Da bebida*

J. Gtr.

E. Bass

Band.

Band.



101

Perc.

J. Gtr. *cu quero um pouco Da mulher*

J. Gtr.

E. Bass

Band.

Band.

102

Musical score for measures 102-103. The score includes staves for Percussion (Perc.), two acoustic guitar parts (J. Gtr.), Electric Bass (E. Bass), and two Band parts. The key signature is two sharps (F# and C#). The percussion part features a complex rhythmic pattern with accents. The guitar parts include chords and melodic lines, with a triplet in the second guitar part. The bass part has a steady eighth-note rhythm. The band parts provide harmonic support with chords and melodic fragments.

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.



103

Musical score for measures 103-104. The score includes staves for Percussion (Perc.), two acoustic guitar parts (J. Gtr.), Electric Bass (E. Bass), and two Band parts. The key signature is two sharps (F# and C#). The percussion part continues with a complex rhythmic pattern. The guitar parts feature dense chordal textures and melodic lines. The bass part has a steady eighth-note rhythm. The band parts provide harmonic support with chords and melodic fragments.

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

105

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

The image shows a musical score for guitar and bass. It consists of five staves. The first three staves are for guitar and bass, and the last two are for a band. The score is in 4/4 time and features a key signature of one sharp (F#). The guitar parts are written in treble clef, and the bass part is in bass clef. The band parts are in treble clef. The score includes various musical notations such as chords, arpeggios, and melodic lines. The first staff (J. Gtr.) shows a series of chords with a slur. The second staff (J. Gtr.) shows a series of chords with a slur, followed by a melodic line. The third staff (E. Bass) shows a series of chords with a slur. The fourth staff (Band.) shows a series of chords with a slur. The fifth staff (Band.) shows a series of chords with a slur.

# Gino e Geno - A Mulher e a Bebida

## Percussion

♩ = 107,999916

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Reinaldo

4

6

8

10

12

14

16

18

20

Todas e um pouco a mais A mulher e a bebida

desaparecidas de mais E pra tomar todas

Todas e um pouco a mais Da bebida eu quero pouco

Da mulher eu quero mais

Acachaza e moça branca um gole E vai pra cabeça

Banho frio na água Se rolar amor esqueça

A cerveja e uma loira suada e uma coisa

louca Chopp escuro e uma mulata

V.S.

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## Percussion

22  
embriaga Mas nro mata Chega dar õgua na

24  
boca Ï pramar todas Todas e umouco a

26  
mais A mulher e a bebida srparecidas de mais

28  
Ï pratomar todas Todas e umouco a

30  
mais Da bebida enuerou pouco Da mulher eu quero mais

32  
O whisky ãuma dama

34  
que seduz devagarinho Molha ãdedo e pxe na boca

36  
mais Um toque decarinho O licor ã unbeijo doce

38  
de Qualquermaravilhosa

40  
Coquetel ã umaucura Uma espõcie de mistura

42

De muita coisa gostosa ÿ pramar todas

44

Todas e um pouco a mais A mulher e a bebida

46

siparecidas de mais ÿ pratomar todas

48

Todas e um pouco a mais Da bebida eu quero pouco

50

Da mulher eu quero mais

52

Caipirinha ÿ um menina que veio d'anterior

54

Olhar meigo que fascina embriaga feito amor

56

O vinho ÿ uma lady na mesa doce e serena


58

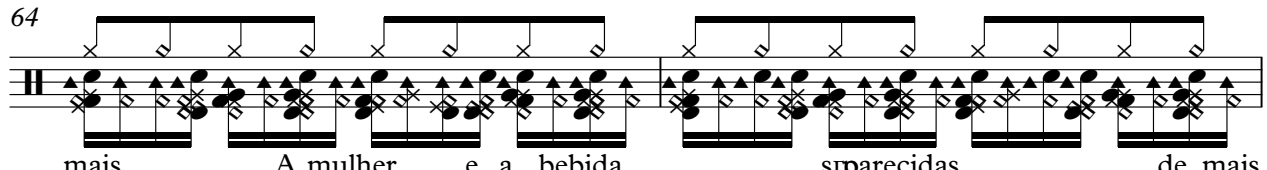
Mas na cama ÿ um pouco


60


Nro tem pero que segura Pula feito boi na

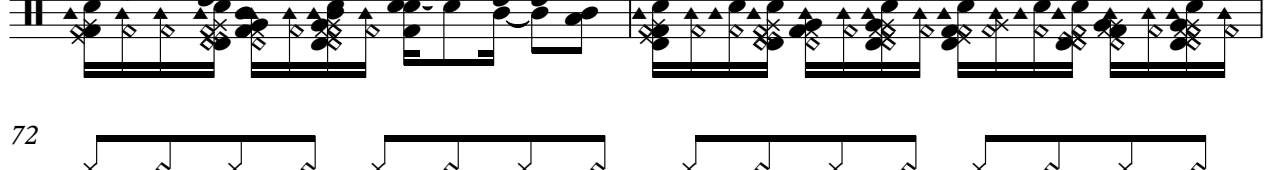
## Percussion

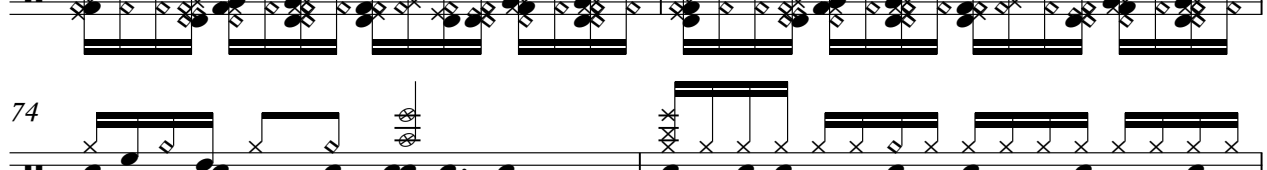
62  

 arena ÿ pramar todas Todas e um pouco a


64  

 mais A mulher e a bebida srparecidas de mais


66  

 ÿ pratomar todas Todas e um pouco a


68  

 mais Da bebida enquerou pouco Da mulher eu quero mais

70  


72  


74  

 \* \* \* Caipirinha ÿ uma menina que veio

76  

 d'interior Olhar meigo que fascina embriaga

78  

 feito amor O vinho ÿ uma lady na mesa

80  

 doce e serena Mas na

82 cama ñumlaucura Nro tem pero quegura Pula feito

84 boi na arena Ñ pramartodas Todas

86 e upouco mais A mulher e a bebida srparecidas

88 de mais Ñ pratomar todas Todas

90 e upouco mais Da bebida equeroum pouco Da mulher

92 eu quero mais Ñ pratomar todas Todas

94 e upouco mais A mulher e a bebida srparecidas

96 de mais Ñ pratomar todas Todas

98 e upouco mais Da bebida equeroum pouco Da mulher

100 eu quero mais Da bebida equeroum pouco Da mulher

V.S.



6

Percussion

102

eu quero mais

Studio DyRиMidi

104

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Jazz Guitar Gino e Geno - A Mulher e a Bebida

♩ = 107,999916

4

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V.S.

31



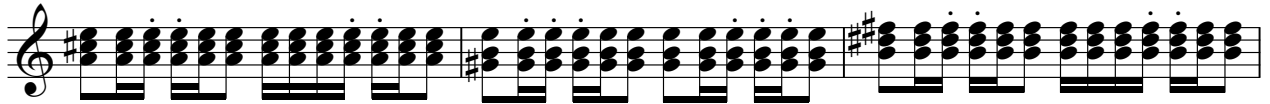
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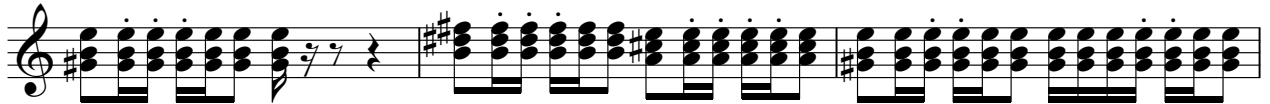
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40



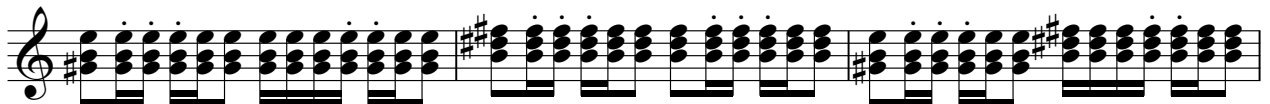
43



46



49



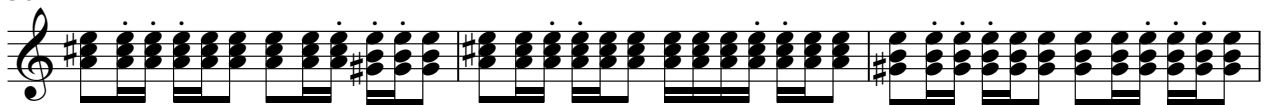
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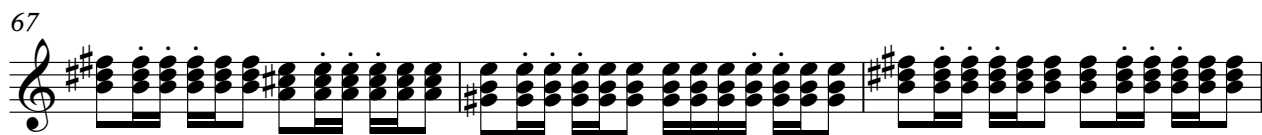
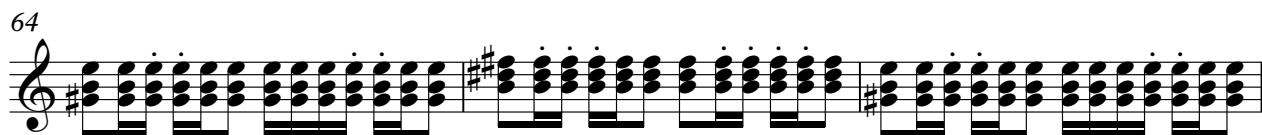
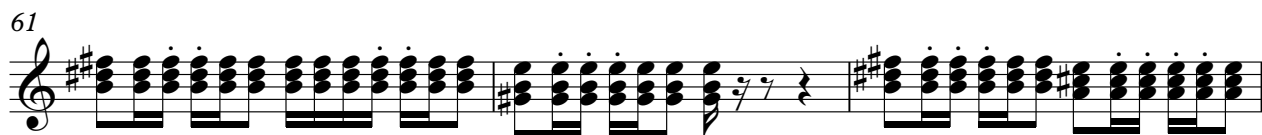


55



58





V.S.

91



Musical notation for measures 91-93. The key signature has two sharps (F# and C#). The notation consists of a single staff with a treble clef. It features a complex, rhythmic pattern of chords and single notes, primarily using eighth and sixteenth notes. The chords are often triads or dyads, and the overall texture is dense and intricate.

94



Musical notation for measures 94-96. The key signature has two sharps (F# and C#). The notation consists of a single staff with a treble clef. It features a complex, rhythmic pattern of chords and single notes, primarily using eighth and sixteenth notes. The chords are often triads or dyads, and the overall texture is dense and intricate.

97



Musical notation for measures 97-99. The key signature has two sharps (F# and C#). The notation consists of a single staff with a treble clef. It features a complex, rhythmic pattern of chords and single notes, primarily using eighth and sixteenth notes. The chords are often triads or dyads, and the overall texture is dense and intricate.

100



Musical notation for measures 100-102. The key signature has two sharps (F# and C#). The notation consists of a single staff with a treble clef. It features a complex, rhythmic pattern of chords and single notes, primarily using eighth and sixteenth notes. The chords are often triads or dyads, and the overall texture is dense and intricate.

103



Musical notation for measures 103-104. The key signature has two sharps (F# and C#). The notation consists of a single staff with a treble clef. It features a complex, rhythmic pattern of chords and single notes, primarily using eighth and sixteenth notes. The chords are often triads or dyads, and the overall texture is dense and intricate.

105



Musical notation for measure 105. The key signature has two sharps (F# and C#). The notation consists of a single staff with a treble clef. It features a complex, rhythmic pattern of chords and single notes, primarily using eighth and sixteenth notes. The chords are often triads or dyads, and the overall texture is dense and intricate.

Jazz Guitar Gino e Geno - A Mulher e a Bebida

♩ = 107,999916

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V.S.

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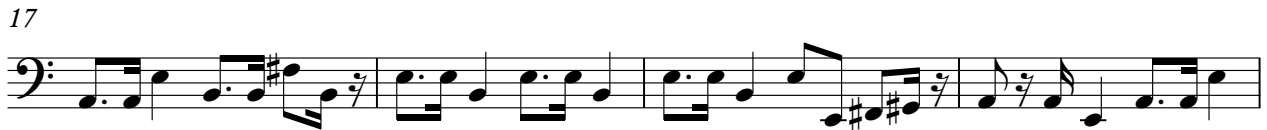
100

102

104

Gino e Geno - A Mulher e a Bebida  
Electric Bass

♩ = 107,999916



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69



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77







14

Musical notation for measures 14 and 15 in bass clef. The key signature has one sharp (F#). Measure 14 contains a series of chords: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, 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V.S.

44

Musical notation for measures 44-45. Measure 44 features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth notes with stems pointing up, alternating between F#4 and G4. Measure 45 features a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The accompaniment consists of eighth notes with stems pointing down, alternating between F#3 and G3.

46

Musical notation for measures 46-47. Measure 46 features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth notes with stems pointing up, alternating between F#4 and G4. Measure 47 features a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The accompaniment consists of eighth notes with stems pointing down, alternating between F#3 and G3.

48

Musical notation for measures 48-49. Measure 48 features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth notes with stems pointing up, alternating between F#4 and G4. Measure 49 features a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The accompaniment consists of eighth notes with stems pointing down, alternating between F#3 and G3.

50

Musical notation for measures 50-51. Measure 50 features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth notes with stems pointing up, alternating between F#4 and G4. Measure 51 features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth notes with stems pointing up, alternating between F#4 and G4.

52

Musical notation for measures 52-53. Measure 52 features a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The accompaniment consists of eighth notes with stems pointing down, alternating between F#3 and G3. Measure 53 features a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The accompaniment consists of eighth notes with stems pointing down, alternating between F#3 and G3.

54

Musical notation for measures 54-55. Measure 54 features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth notes with stems pointing up, alternating between F#4 and G4. Measure 55 features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth notes with stems pointing up, alternating between F#4 and G4.

56

Musical notation for measures 56-57. Measure 56 features a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The accompaniment consists of eighth notes with stems pointing down, alternating between F#3 and G3. Measure 57 features a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The accompaniment consists of eighth notes with stems pointing down, alternating between F#3 and G3.



59

Musical notation for measures 59-60. Measure 59 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The treble staff contains a series of eighth-note chords, while the bass staff has a whole rest. Measure 60 shows the bass staff with a series of eighth-note chords, while the treble staff has a whole rest.

61

Musical notation for measures 61-62. Measure 61 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The treble staff contains a series of eighth-note chords, while the bass staff has a whole rest. Measure 62 shows the bass staff with a series of eighth-note chords, while the treble staff has a whole rest.

63

Musical notation for measures 63-64. Measure 63 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The treble staff contains a series of eighth-note chords, while the bass staff has a whole rest. Measure 64 shows the bass staff with a series of eighth-note chords, while the treble staff has a whole rest.

65

Musical notation for measures 65-66. Measure 65 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The treble staff contains a series of eighth-note chords, while the bass staff has a whole rest. Measure 66 shows the bass staff with a series of eighth-note chords, while the treble staff has a whole rest.

67

Musical notation for measures 67-68. Measure 67 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The treble staff contains a series of eighth-note chords, while the bass staff has a whole rest. Measure 68 shows the bass staff with a series of eighth-note chords, while the treble staff has a whole rest.

69

Musical notation for measures 69-70. Measure 69 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The treble staff contains a series of eighth-note chords, while the bass staff has a whole rest. Measure 70 shows both staves with eighth-note chords.

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72

Musical notation for measures 72-73. Measure 72 features a bass line with a steady eighth-note accompaniment and a treble line with a whole rest. Measure 73 shows the treble line entering with a melodic line of eighth notes, while the bass line continues its accompaniment.

74

Musical notation for measures 74-75. Measure 74 continues the bass line accompaniment with a whole rest in the treble. Measure 75 features a treble line with a melodic line of eighth notes and a bass line with a steady eighth-note accompaniment.

77

Musical notation for measures 77-78. Both staves feature a melodic line of eighth notes. The bass line has a steady eighth-note accompaniment, while the treble line has a more complex rhythmic pattern.

79

Musical notation for measures 79-80. Measure 79 shows a bass line with a steady eighth-note accompaniment and a treble line with a whole rest. Measure 80 features a treble line with a melodic line of eighth notes and a bass line with a steady eighth-note accompaniment.

82

Musical notation for measures 82-83. Measure 82 features a bass line with a steady eighth-note accompaniment and a treble line with a whole rest. Measure 83 shows the treble line entering with a melodic line of eighth notes, while the bass line continues its accompaniment.

84

Musical notation for measures 84-85. Both staves feature a melodic line of eighth notes. The bass line has a steady eighth-note accompaniment, while the treble line has a more complex rhythmic pattern.

86

Musical notation for measures 86-87. Measure 86 features a bass line with a sequence of chords: F#m, Gm, Am, Bm, C#m, Dm, E, and F#m. Measure 87 features a treble line with a sequence of chords: G#m, Am, Bm, C#m, Dm, E, and F#m.

88

Musical notation for measure 88. The treble line contains a sequence of chords: G#m, Am, Bm, C#m, Dm, E, and F#m.

90

Musical notation for measures 90-91. Measure 90 features a bass line with a sequence of chords: F#m, Gm, Am, Bm, C#m, Dm, E, and F#m. Measure 91 features a treble line with a sequence of chords: G#m, Am, Bm, C#m, Dm, E, and F#m.

92

Musical notation for measure 92. The treble line contains a sequence of chords: G#m, Am, Bm, C#m, Dm, E, and F#m.

94

Musical notation for measures 94-95. Measure 94 features a bass line with a sequence of chords: F#m, Gm, Am, Bm, C#m, Dm, E, and F#m. Measure 95 features a treble line with a sequence of chords: G#m, Am, Bm, C#m, Dm, E, and F#m.

96

Musical notation for measure 96. The treble line contains a sequence of chords: G#m, Am, Bm, C#m, Dm, E, and F#m.

98

Musical notation for measures 98-99. Measure 98 features a bass line with a sequence of chords: F#m, Gm, Am, Bm, C#m, Dm, E, and F#m. Measure 99 features a treble line with a sequence of chords: G#m, Am, Bm, C#m, Dm, E, and F#m.

100

Musical notation for measures 100 and 101. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It consists of two measures of music. Measure 100 contains a series of eighth notes, each followed by a pair of beamed eighth notes. Measure 101 continues this pattern with similar rhythmic figures.

102

Musical notation for measures 102 and 103. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It consists of two measures of music. Measure 102 contains a series of eighth notes, each followed by a pair of beamed eighth notes. Measure 103 continues this pattern with similar rhythmic figures.

104

Musical notation for measures 104 and 105. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Measure 104 contains a series of eighth notes, each followed by a pair of beamed eighth notes. Measure 105 contains a series of eighth notes, each followed by a pair of beamed eighth notes, ending with a double bar line.

Bandoneon Gino e Geno - A Mulher e a Bebida

♩ = 107,999916

The first system of the musical score, measures 1-3. It is written for a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a complex, rhythmic melody in the treble clef with many accidentals and rests, and a bass line with chords and some melodic movement.

The second system of the musical score, measures 4-5. Measure 4 continues the complex melody. Measure 5 features a prominent triplet of eighth notes in the treble clef, with corresponding chords in the bass clef.

The third system of the musical score, measures 6-9. This system is characterized by a steady, rhythmic accompaniment in the treble clef, consisting of repeated eighth-note chords. The bass clef has a more active line with some melodic fragments.

The fourth system of the musical score, measures 10-12. The treble clef continues with rhythmic accompaniment, while the bass clef has a more melodic line with some rests.

The fifth system of the musical score, measures 13-15. The treble clef has a more active melodic line with many accidentals, while the bass clef provides a steady accompaniment.

The sixth system of the musical score, measures 16-17. The treble clef has a melodic line with some rests, and the bass clef has a steady accompaniment.

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Musical score for Bandoneon, measures 18-39. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 18 includes a flat (b) and a triplet of eighth notes. Measure 24 features a sextuplet of eighth notes. Measure 36 includes a flat (b) and a triplet of eighth notes. The score is divided into systems, with measures 18-23, 24-26, 27-29, 30-32, 33-35, 36-38, and 39-41. The final system shows measures 39 and 40.

42

Musical notation for measures 42-44. Measure 42 features a series of chords. Measures 43 and 44 contain sixteenth-note runs, each marked with a '6' and a slur, indicating a sixteenth-note sextuplet.

45

Musical notation for measures 45-48. Measures 45-48 consist of a steady accompaniment of chords in the right hand, with a simple bass line in the left hand.

49

Musical notation for measures 49-51. Measures 49 and 50 show a more active bass line with eighth notes, while measure 51 returns to a chordal accompaniment.

52

Musical notation for measures 52-54. Measures 52-54 feature a rhythmic accompaniment of chords in the right hand and eighth notes in the left hand.

55

Musical notation for measures 55-57. Measure 55 has a chordal accompaniment. Measures 56 and 57 feature a melodic line in the right hand with a triplet of eighth notes, marked with a '3' and a slur.

58

Musical notation for measures 58-60. Measures 58-60 consist of a rhythmic accompaniment of chords in the right hand and eighth notes in the left hand.

61

Musical notation for measures 61-63. Measure 61 features a series of chords. Measures 62 and 63 contain sixteenth-note runs, each marked with a '6' and a slur, indicating a sixteenth-note sextuplet.

64

Musical notation for measures 64-67. Measures 64-67 consist of a steady accompaniment of chords in the right hand, with a simple bass line in the left hand.

68

Musical notation for measures 68-70. Measure 68 features a treble clef with a whole rest and a bass clef with a rhythmic pattern of eighth notes. Measure 69 continues the bass line with eighth notes and includes a sharp sign. Measure 70 shows a treble clef with a melodic line and a bass clef with a rhythmic pattern.

71

Musical notation for measures 71-72. Measure 71 has a treble clef with a melodic line and a bass clef with a rhythmic pattern. Measure 72 continues the treble line and has a bass clef with a rhythmic pattern.

73

Musical notation for measures 73-74. Measure 73 features a treble clef with a melodic line and a bass clef with a rhythmic pattern. Measure 74 continues the treble line with a triplet and has a bass clef with a rhythmic pattern.

74

Musical notation for measures 74-75. Measure 74 has a treble clef with a melodic line and a bass clef with a rhythmic pattern. Measure 75 continues the treble line and has a bass clef with a rhythmic pattern.

76

Musical notation for measures 76-77. Measure 76 features a treble clef with a melodic line and a bass clef with a rhythmic pattern. Measure 77 continues the treble line and has a bass clef with a rhythmic pattern.

78

Musical notation for measures 78-80. Measure 78 has a treble clef with a melodic line and a bass clef with a rhythmic pattern. Measure 79 continues the treble line with a triplet and has a bass clef with a rhythmic pattern. Measure 80 continues the treble line and has a bass clef with a rhythmic pattern.

81

Musical notation for measures 81-82. Measure 81 features a treble clef with a melodic line and a bass clef with a rhythmic pattern. Measure 82 continues the treble line and has a bass clef with a rhythmic pattern.



84

Musical notation for measures 84-86. Measure 84 features a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a sixteenth-note triplet in the treble and rests in the bass. Measures 85 and 86 continue the triplet in the treble and have a bass line with chords and a few notes.

87

Musical notation for measures 87-89. Measure 87 has a treble clef with a key signature of two sharps and a 3/4 time signature, featuring chords in both staves. Measures 88 and 89 continue with similar chordal textures in both staves.

90

Musical notation for measures 90-91. Measure 90 has a treble clef with a key signature of two sharps and a 3/4 time signature, with chords in both staves. Measure 91 continues with chords in both staves, including a flat sign in the bass staff.

92

Musical notation for measures 92-94. Measure 92 features a treble clef with a key signature of two sharps and a 3/4 time signature, with a sixteenth-note triplet in the treble and rests in the bass. Measures 93 and 94 continue the triplet in the treble and have a bass line with chords and notes.

95

Musical notation for measures 95-97. Measure 95 has a treble clef with a key signature of two sharps and a 3/4 time signature, featuring chords in both staves. Measures 96 and 97 continue with similar chordal textures in both staves.

98

Musical notation for measures 98-100. Measure 98 has a treble clef with a key signature of two sharps and a 3/4 time signature, with chords in both staves. Measures 99 and 100 continue with chords in both staves, including a flat sign in the bass staff.

101

Musical notation for measures 101-103. The piece is in G major (one sharp). Measure 101: Treble clef has a dotted quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. Bass clef has a dotted quarter note G2, an eighth note A2, a quarter note B2, and a quarter note C3. Measure 102: Treble clef has a dotted quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5. Bass clef has a dotted quarter note D3, an eighth note E3, a quarter note F#3, and a quarter note G3. Measure 103: Treble clef has a dotted quarter note A5, an eighth note B5, a quarter note C6, and a quarter note B5. Bass clef has a dotted quarter note A2, an eighth note B2, a quarter note C3, and a quarter note B2.

104

Musical notation for measures 104-106. Measure 104: Treble clef has a dotted quarter note B4, an eighth note C5, a quarter note D5, and a quarter note E5. Bass clef has a dotted quarter note B2, an eighth note C3, a quarter note D3, and a quarter note E3. Measure 105: Treble clef has a dotted half note G4. Bass clef has a dotted half note G2. Measure 106: Treble clef has a whole rest. Bass clef has a whole rest. Both staves end with a double bar line and a fermata. The number '2' is written above the treble staff and below the bass staff, indicating a second ending.