

Gino e Geno - Mete o Dedo O Carro O Que Que Eu To Fazendo Aqui

♩ = 170,000092

Percussion

Jazz Guitar

Jazz Guitar

Jazz Guitar

5-string Electric Bass

Bandoneon

Bandoneon

Bandoneon

♩ = 170,000092

Accordion

Producoes*

Ivonide Teclado Midis



5

Perc.

J. Gtr.

E. Bass

Band.

Band.

Accord.

especiais* Letras videoke Shows ao vivo* Forró's Serestas Cont_*

8

Perc.

J. Gtr.

E. Bass

Band.

Band.

Accord.

0XX64 608 1239 E 2697



11

Perc.

J. Gtr.

E. Bass

Band.

Band.

Accord.

Sanfo neírota tocan do Ta fe liz de ma is



15

Perc.

J. Gtr.

E. Bass

Accord.

Olha só o que este san fo nei ro fa z Sanfo nei ro ta to can

18

Perc.

J. Gtr.

E. Bass

Accord.

do Ta fe liz de ma is Olha só o que este san fo nei ro fa z



21

Perc.

J. Gtr.

E. Bass

Accord.

Mete o dedo me te dedo Mete o



24

Perc.

J. Gtr.

E. Bass

Band.

Accord.

dedo a mu lhe ra da pe de ma Mete o dedo mete o dedo

27

Perc.

J. Gtr.

E. Bass

Band.

Accord.

Metê o dedo a mulhe ra da pedna is Enfimo nofo



31

Perc.

J. Gtr.

E. Bass

Band.

Accord.

rró E quenoman da a fo li a Se o sanfo nei ro é bom Vai até rai ar o di



34

Perc.

J. Gtr.

E. Bass

Band.

Accord.

a E vmetendo o de do Fazen do a ale gri a Se ele tirar o de

37

Perc.

J. Gtr.

Kora

E. Bass

Band.

Band.

Accord.

do A muhe ra da chi a +um+um Sanfneiro ta can do Ta fe liz de ma is



41

Perc.

J. Gtr.

Kora

E. Bass

Accord.

O lha só o que estesan fo nei ro fa z Sanfnei ro ta to can do Ta fe liz de ma is



45

Perc.

J. Gtr.

E. Bass

Accord.

O lha só o que estesan fo nei ro faz Mete o

48

Perc.

J. Gtr.

E. Bass

Accord.

dedo me te dedo Mete o dedo a mulhe rada pe de ma



51

Perc.

J. Gtr.

E. Bass

Accord.

is Mete o dedo me te o dedo Mete o dedo



54

Perc.

J. Gtr.

E. Bass

Band.

Accord.

a mulhe ra da pede ma is Sanfœi rquanto é bo m Nao pa ra nem pra be

58

Perc.

J. Gtr.

E. Bass

Band.

Accord.

ber Bebe to can do san fo na Faz is so pra gen te ver E vaimetendo o de



61

Perc.

J. Gtr.

Kora

E. Bass

Band.

Accord.

do E a ga le ra agi ta Se ele ti rar o de do Amu lhe ra dgrita+um+um



65

Perc.

J. Gtr.

Kora

E. Bass

Accord.

Sandiei ro ta tcan do Ta fe liz de ma is Olhasó o que estes an fo nei ro fa z

69

Perc.

J. Gtr.

Kora

E. Bass

Accord.

Sanfmei ro ta to can do Ta fe liz de ma is Olhaó o que estsan fo nei ro fa z



73

Perc.

J. Gtr.

E. Bass

Accord.

Metete o dedo metete o dedo



76

Perc.

J. Gtr.

E. Bass

Accord.

a mulhe rada pe de ma is Metete o dedo metete o

79

Perc.

J. Gtr.

E. Bass

Accord.
 de do Mete o dedo a mulhãda pede ma is



82

Perc.

J. Gtr.

E. Bass

Band.

Accord.
 Voupe garstasãfo naPra po der me ter o de do Se a mulhãra da gos tar Eu voucomprar estebrinque



86

Perc.

J. Gtr.

E. Bass

Band.

Accord.
 do E vou fa zer de tu do Vou a pren der to car E vou me ter o de do pra ver vo cês gritar

90

Perc.

J. Gtr.

Kora

E. Bass

Band.

Accord.

+um+um Sanfoei ro ta tcan do Ta fe liz de ma is Olhasó o que



94

Perc.

J. Gtr.

E. Bass

Accord.

estesan fo nei ro fa z Sanfoei ro ta to can do Ta fe liz de ma is Olhasó o que



98

Perc.

J. Gtr.

E. Bass

Accord.

este san fo nei ro fa z Mete o de do mee de

101

Perc.

J. Gtr.

E. Bass

Accord.



104

Perc.

J. Gtr.

E. Bass

Band.

Accord.



107

Perc.

J. Gtr.

E. Bass

Band.

Band.

Accord.

110

Perc.

J. Gtr.

E. Bass

Band.

Band.



113

Perc.

J. Gtr.

E. Bass

Band.

Band.

Accord.

Voçe garstasan fo



117

Perc.

J. Gtr.

E. Bass

Band.

Accord.

na Pra po der me ter o de do Se a mulhe ra da gos tar Eu vou com prar es te brin

120

Perc.

J. Gtr.

E. Bass

Band.

Accord.

qdo E vou fa zer de tu do Vou a prender to car E vou me ter o dedo Só pra ver vo cê gritar



124

Perc.

J. Gtr.

Kora

E. Bass

Band.

Accord.

+um+um Sanfoi ro ta tocan do Ta fe liz de ma is Olhasó o que



128

Perc.

J. Gtr.

E. Bass

Accord.

este san fo nei ro fa z Sanfoi ro ta tocan do Ta fe liz de ma is

131

Perc.

J. Gtr.

E. Bass

Accord.

Olha só o que es te san fo nei ro fa z Mete o



134

Perc.

J. Gtr.

E. Bass

Accord.

de do mete o dedo Mete o dedo a mulhe rada pe de ma



137

Perc.

J. Gtr.

E. Bass

Accord.

is Mete o dedo me te o dedo Mete o



140

Perc.

J. Gtr.

E. Bass

Accord.

a mulhe ra da pede ma is Mete o dedo me te o

143

Perc.

J. Gtr.

E. Bass

Band.

Accord.

dedo Mete o dedo a mulhe ra da pe de nis Mete o



146

Perc.

J. Gtr.

E. Bass

Accord.

dedo me te o dedo Mete o dedo a mulhe ra da pedana



149

Perc.

J. Gtr.

E. Bass

Band.

Band.

Band.

Accord.

Syn. Voice

is

153

Musical score for measures 153-156. The score includes staves for Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), two Band staves, and Syn. Voice (Synthesizer Voice). The Percussion part features a complex, rhythmic pattern. The J. Gtr. part consists of chords and rhythmic patterns. The E. Bass part has a melodic line. The Band staves show melodic and harmonic parts. The Syn. Voice part has a few notes.



157

Musical score for measures 157-160. The score includes staves for Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), two Band staves, and Accord. (Accordions). The Percussion part continues with a complex, rhythmic pattern. The J. Gtr. part consists of chords and rhythmic patterns. The E. Bass part has a melodic line. The Band staves show melodic and harmonic parts, including a triplet in the upper staff. The Accord. part has a few notes.

160

Perc.

J. Gtr.

E. Bass

Band.

Band.

Accord.

Syn. Voice

163

Perc.

J. Gtr.

E. Bass

Band.

Band.

Syn. Voice

167

Perc.

J. Gtr.

E. Bass

Band.

Accord.

Syn. Voice

Tenho a frente

Mulher que quer ir a

171

Perc.

J. Gtr.

E. Bass

Accord.

trais Tem mulheque gostapou co



174

Perc.

J. Gtr.

E. Bass

Accord.

Mulheque gos ta de ma is Mulheque gos ta de pre



177

Perc.

J. Gtr.

E. Bass

Accord.

to Mulher que s ta de bran co



180

Perc.

J. Gtr.

E. Bass

Accord.

Mulheque dispen sa ca ma Prazer a mor nban co Do ca rro

184

Perc.

J. Gtr.

E. Bass

Accord.

do ca rro Aaixao da mu lhe ra da Nao e homem nao na



188

Perc.

J. Gtr.

E. Bass

Accord.

da Mulher gos ta de ca rro Do ca rro



192

Perc.

J. Gtr.

E. Bass

Accord.

do ca rro Aaixao da mu lhe ra da Nao é homem nao na



196

Perc.

J. Gtr.

E. Bass

Band.

Accord.

da Mulher go sta de ca rro Tem lingo gran de

200

Perc.

J. Gtr.

E. Bass

Accord.

Mulhe que gos ta pe que no Mu lher que le va le



203

Perc.

J. Gtr.

E. Bass

Accord.

gal E outra que vive ba ten do



206

Perc.

J. Gtr.

E. Bass

Accord.

Tem mu lher que gosta lim po E a que nao ta nem



209

Perc.

J. Gtr.

E. Bass

Accord.

ai Um as só que rem des cer E ou tras só que rem su bir No ca

213

Perc.

J. Gtr.

E. Bass

Accord.

rro no ca rro Apaixaoda mu lhe ra



217

Perc.

J. Gtr.

E. Bass

Accord.

da Nao é homem nao na da Mulher gos ta de ca rro



220

Perc.

J. Gtr.

E. Bass

Accord.

No ca rro no ca rro



224

Perc.

J. Gtr.

E. Bass

Band.

Accord.

Apaixoadamu lhe ra da Nao e homemnao na da Mulher gosta de ca rro

228

Perc.

J. Gtr.

E. Bass

Band.

Accord.

Mulheres de aisa ro Outraque querum bara ti nho

232

Perc.

J. Gtr.

E. Bass

Accord.

Tem aquela insa tis fei ta Que prefere o do vi si

235

Perc.

J. Gtr.

E. Bass

Accord.

nho Tem aque la sem di nhei ro

238

Perc.

J. Gtr.

E. Bass

Accord.

Que só da pra um ve lhi nho E a queeco no mi sa Praver se da prumno

242

Perc.

J. Gtr.

E. Bass

Accord.

vinho E ca rro é ca rro

246

Perc.

J. Gtr.

E. Bass

Accord.

Apaixao da mu lhera da Nao e homem na da Mulher gos ta de ca rro

250

Perc.

J. Gtr.

E. Bass

Accord.

E ca rro é ca rro

254

Perc.

J. Gtr.

E. Bass

Band.

Accord.

Apaixao da mu lhera da Nao e homem na da Mulher gos ta de ca rro

258

Perc.

J. Gtr.

E. Bass

Band.

Band.

Accord.

Syn. Voice



262

Perc.

J. Gtr.

E. Bass

Band.

Band.



266

Perc.

J. Gtr.

E. Bass

Band.

Accord.

Mos terna ro Outraque quenta ra ti nho

270

Perc.

J. Gtr.

E. Bass

Accord.

Tem aque la in sa tisfei ta Quæprefero o do vi si



273

Perc.

J. Gtr.

E. Bass

Accord.

nhô Tem aque la sem di nhei ro



276

Perc.

J. Gtr.

E. Bass

Accord.

Quesó dapra um ve lhi nho E a queeco no mi sa Pra ver se daprunno



280

Perc.

J. Gtr.

E. Bass

Band.

Accord.

vinho E ca rro é ca rro

284

Perc.

J. Gtr.

E. Bass

Accord.

Paixaoda mu lhe ra da Nao é homemnao na da Mulher gosta de ca rro



288

Perc.

J. Gtr.

E. Bass

Accord.

E ca rro é ca rro



292

Perc.

J. Gtr.

E. Bass

Band.

Accord.

Paixaoda mu lhe ra da Nao e homemnao na da Mulher gos ta de ca rro



296

Perc.

J. Gtr.

E. Bass

Band.

Accord.

E ca rro é ca rro

300

Perc.

J. Gtr.

E. Bass

Accord.

A paixaoda mu lhe ra da Nao é honemnao na da Mu lher gos ta de ca rro



304

Perc.

J. Gtr.

E. Bass

Accord.

E ca rro é ca rro



308

Perc.

J. Gtr.

E. Bass

Band.

Accord.

Apaixaoda mu lhe ra da Nao é honem nao na da Mulher gos ta de ca rro

312 ♩ = 170,00092

Perc.

J. Gtr.

E. Bass

Band.

Band.

Band.

Accord.

Syn. Voice

A paixao da mu lhe ra da Nao é homem nao na da Mu lher gos ta de ♩ = 170,00092



315

Perc.

J. Gtr.

E. Bass

Band.

Band.

Band.

Band.

Band.

Accord.

Syn. Voice

ca rro Producoes* Ivonideslo teclado

319

Perc.

J. Gtr.

E. Bass

Band.

Band.

Accord.

Midis especialttras videoke Shows* ConjuntBons de Forró Ao vivo* 0xx64



322

Perc.

J. Gtr.

E. Bass

Band.

Band.

Accord.

608 12 39 e 26 97



325

Perc.

J. Gtr.

E. Bass

Band.

Band.

328

Perc.

J. Gtr.

E. Bass

Band.

Band.



331

Perc.

J. Gtr.

E. Bass

Band.

Band.

Band.

Accord.

O *quidafazendo* aqui



335

Perc.

J. Gtr.

E. Bass

Band.

Accord.

Chorando por e la O que que eu tofazendo aqui

339

Perc.

J. Gtr.

E. Bass

Band.

Accord.

Sofrendo por e la O que queeu to fazendo aqui



343

Perc.

J. Gtr.

E. Bass

Band.

Accord.

Morrendo por e la Se esta da na da Nao t a nem a i



346

Perc.

J. Gtr.

E. Bass

Band.

Accord.

Meu grito de a mor E la nem quer ou vir Vi ve no em

349

Perc.

J. Gtr.

E. Bass

Band.

Accord.

ba lo De ou tra pai xao



352

Perc.

J. Gtr.

E. Bass

Band.

Accord.

Chega de sau da de Eu nao cho ro ma is Vou mos trar pra



355

Perc.

J. Gtr.

E. Bass

Band.

Accord.

e la Como é que se faz To man dando emora Mi nha so li dao

359

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Accord.

Tem mu lher sol tei ra ai Tem sim se nhor Tem ca cha ca pra to



362

Perc.

J. Gtr.

J. Gtr.

E. Bass

Accord.

mar Tem sim se nhor Tan ta coi sa pra cur tir O que que to fazen do a



365

Perc.

J. Gtr.

J. Gtr.

E. Bass

Accord.

qui Es pe ran do e la vol tar Tem mu lher sol tei ra

368

Perc.

J. Gtr.

J. Gtr.

E. Bass

Accord.

ai Tem sim sen hor Tem vi o la pra to car Tem sim se



371

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

Accord.

nhor Tan ta coisa pra cur tir O que que eu tofazendoaqui Eu quero é me a pai xo



374

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Band.

Accord.

nar

378

Musical score for measures 378-380. The score includes staves for Percussion, J. Gtr., E. Bass, and two Band staves. The Percussion part features a complex rhythmic pattern with many sixteenth notes. The J. Gtr. part consists of chords and rests. The E. Bass part has a steady eighth-note bass line. The Band parts include melodic lines with some triplets.



381

Musical score for measures 381-383. The score includes staves for Percussion, J. Gtr., E. Bass, and two Band staves. The Percussion part continues with its complex rhythmic pattern. The J. Gtr. part has chords and rests. The E. Bass part has a steady eighth-note bass line. The Band parts include melodic lines with some triplets.



384

Musical score for measures 384-386. The score includes staves for Percussion, J. Gtr., E. Bass, and two Band staves. The Percussion part continues with its complex rhythmic pattern. The J. Gtr. part has chords and rests. The E. Bass part has a steady eighth-note bass line. The Band parts include melodic lines with some triplets.

387

Perc.

J. Gtr.

E. Bass

Band.

Band.



390

Perc.

J. Gtr.

E. Bass

Band.

Band.

Band.

Accord.

Quietando aqui Chorando por e



394

Perc.

J. Gtr.

E. Bass

Band.

Accord.

la O que que eu to fazendo aqui

397

Perc.

J. Gtr.

E. Bass

Band.

Accord.

Sofren do por e la O que que eu to fazendo



400

Perc.

J. Gtr.

E. Bass

Band.

Accord.

aqui Morrendo por e la Se esta da na



403

Perc.

J. Gtr.

E. Bass

Band.

Accord.

daNao ta nem ai Megrito de a mor E la nemquer ou vir Vi ve no em

407

Perc.

J. Gtr.

E. Bass

Band.

Accord.

ba lo De ou trapai xao Chegale sau da



411

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Accord.

de Eu nao cho ro ma is Voumos trar pra e laComo é que se faz Tomandan do



415

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Accord.

embora Mi nha so li dao Tem a criera ai Tem sim se

419

Perc.

J. Gtr.

J. Gtr.

E. Bass

Accord.

nhor Tem ca cha ca pra to mar Tem sim se nhor Tan ta coi sa pra cur



422

Perc.

J. Gtr.

J. Gtr.

E. Bass

Accord.

tir O que que to fazen do a qui Es pe ran do e la vol tar



425

Perc.

J. Gtr.

J. Gtr.

E. Bass

Accord.

Tem mu lhersol tei ra ai Tem sim sen hor Tem vi o la pra to

428

Perc.

J. Gtr.

J. Gtr.

E. Bass

Accord.

car Tem sim se nhor Tan ta coisapra cur tir O que que eu to fazendaqui Eu



431

Perc.

J. Gtr.

J. Gtr.

E. Bass

Accord.

que ro é me a pa i xo nar Temmulher sol tei ra a



434

Perc.

J. Gtr.

J. Gtr.

E. Bass

Accord.

i Tem sim se nhor Tem ca cha ca pra to mar Tem sim se

437

Perc.

J. Gtr.

J. Gtr.

E. Bass

Accord.

nhor Tan ta coi sa pra cur tir O que que tofazendo a qui Es pe ran do e la vol



440

Perc.

J. Gtr.

J. Gtr.

E. Bass

Accord.

tar Tem mu lhersol tei ra ai Tem sim sen



443

Perc.

J. Gtr.

J. Gtr.

E. Bass

Accord.

hor Tem vi o la pra to car Tem sim se nhor Tan ta coisa pra cur tir

446

Perc.

J. Gtr.

J. Gtr.

E. Bass

Accord.

O que que eu tofazendoaqui Eu que ro é me a pa i xo nar



449

Perc.

J. Gtr.

J. Gtr.

E. Bass

Band.

Accord.

Tan ta coispracur tir O que que eu tofazendoaqui Eu



452

Perc.

J. Gtr.

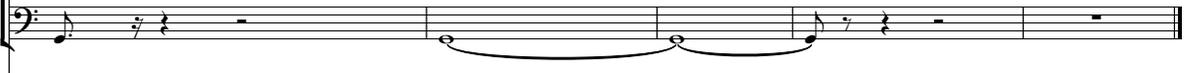
J. Gtr.

E. Bass

Band.

454 Perc. 

J. Gtr. 

E. Bass 

Band. 

e Geno - Mete o Dedo O Carro O Que Que Eu To Fazendo Aqui

Percussion

♩ = 170,000092

Musical staff 1: Melodic line in 4/4 time, starting with a rest followed by eighth notes and quarter notes.

Musical staff 2: Percussion accompaniment with a steady eighth-note pattern.

Musical staff 3: Percussion accompaniment with a steady eighth-note pattern.

Musical staff 4: Percussion accompaniment with a steady eighth-note pattern.

Musical staff 5: Percussion accompaniment with a steady eighth-note pattern.

Musical staff 6: Percussion accompaniment with a steady eighth-note pattern.

Musical staff 7: Percussion accompaniment with a steady eighth-note pattern.

Musical staff 8: Percussion accompaniment with a steady eighth-note pattern.

Musical staff 9: Percussion accompaniment with a steady eighth-note pattern.

Musical staff 10: Percussion accompaniment with a steady eighth-note pattern.

V.S.

29

32

35

38

42

45

48

50

52

54

Percussion

56

59

62

66

69

72

74

76

78

80

V.S.

Percussion

82

Musical notation for measures 82-84. The top staff features a complex rhythmic pattern with eighth and sixteenth notes, including some notes with 'x' marks. The bottom staff provides a harmonic accompaniment with chords and moving lines.

85

Musical notation for measures 85-87. The top staff continues the rhythmic pattern with eighth and sixteenth notes. The bottom staff continues the harmonic accompaniment.

88

Musical notation for measures 88-91. Measures 88-90 show a continuation of the rhythmic pattern, while measure 91 features a more melodic line in the top staff. The bottom staff continues the harmonic accompaniment.

92

Musical notation for measures 92-94. The top staff returns to a complex rhythmic pattern with eighth and sixteenth notes. The bottom staff continues the harmonic accompaniment.

95

Musical notation for measures 95-97. The top staff continues the rhythmic pattern. The bottom staff continues the harmonic accompaniment.

98

Musical notation for measures 98-99. The top staff features a more melodic line with eighth notes. The bottom staff continues the harmonic accompaniment.

100

Musical notation for measures 100-101. The top staff features a melodic line with eighth notes and slurs. The bottom staff continues the harmonic accompaniment.

102

Musical notation for measures 102-103. The top staff features a melodic line with eighth notes and slurs. The bottom staff continues the harmonic accompaniment.

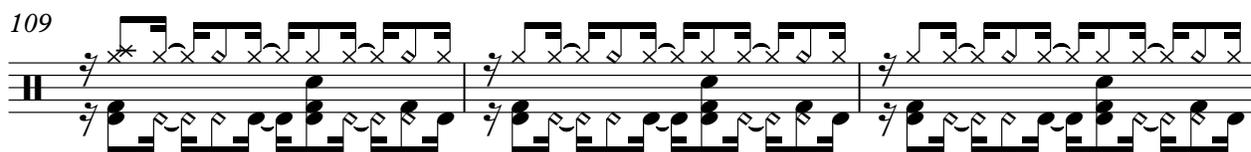
104

Musical notation for measures 104-105. The top staff features a melodic line with eighth notes and slurs. The bottom staff continues the harmonic accompaniment.

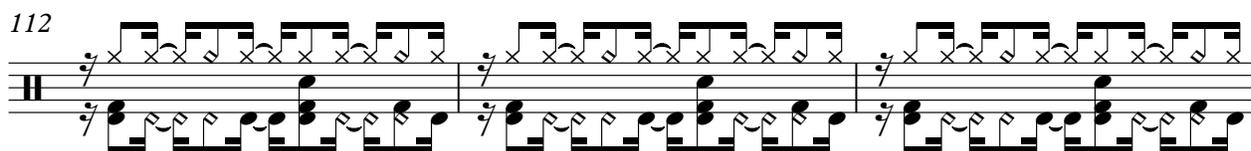
106

Musical notation for measures 106-108. Measures 106-107 show a melodic line in the top staff, while measure 108 features a complex rhythmic pattern with eighth and sixteenth notes. The bottom staff continues the harmonic accompaniment.

109



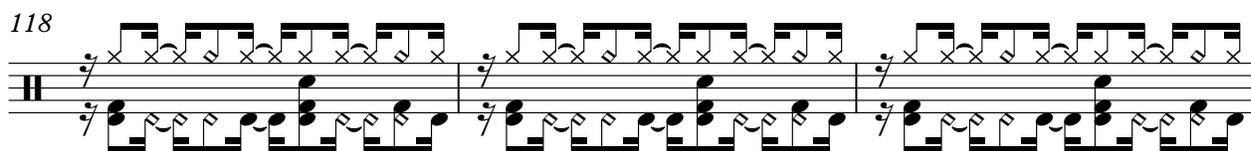
112



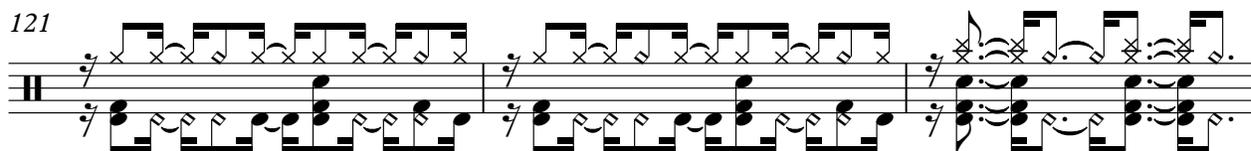
115



118



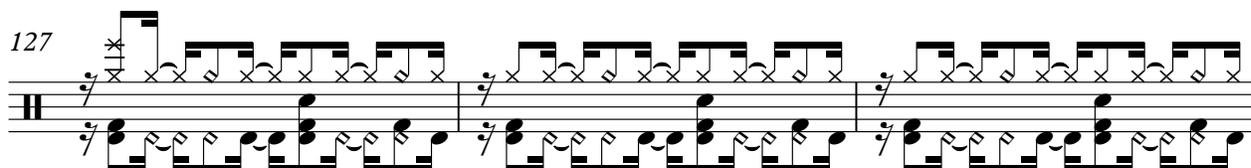
121



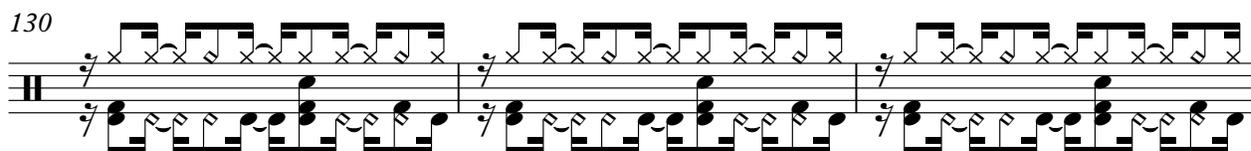
124



127



130



133



135



V.S.

137

Two staves of music. The top staff contains a melodic line with eighth notes and slurs. The bottom staff contains a bass line with chords and eighth notes.

139

Two staves of music. The top staff contains a melodic line with eighth notes and slurs. The bottom staff contains a bass line with chords and eighth notes.

141

Two staves of music. The top staff contains a melodic line with eighth notes and slurs. The bottom staff contains a bass line with chords and eighth notes.

143

Two staves of music. The top staff contains a melodic line with eighth notes and slurs. The bottom staff contains a bass line with chords and eighth notes.

145

Two staves of music. The top staff contains a melodic line with eighth notes and slurs. The bottom staff contains a bass line with chords and eighth notes.

147

Two staves of music. The top staff contains a melodic line with eighth notes and slurs. The bottom staff contains a bass line with chords and eighth notes.

149

Three staves of music. The top staff contains a melodic line with eighth notes and slurs. The bottom staff contains a bass line with chords and eighth notes.

152

Three staves of music. The top staff contains a melodic line with eighth notes and slurs. The bottom staff contains a bass line with chords and eighth notes.

155

Three staves of music. The top staff contains a melodic line with eighth notes and slurs. The bottom staff contains a bass line with chords and eighth notes.

158

Three staves of music. The top staff contains a melodic line with eighth notes and slurs. The bottom staff contains a bass line with chords and eighth notes.

161

Musical notation for measures 161-163. The top staff shows a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific percussive sound. The bottom staff shows a corresponding bass line with eighth notes and rests.

164

Musical notation for measures 164-166. Similar to the previous system, it features a rhythmic pattern of eighth notes with 'x' marks in the top staff and a bass line in the bottom staff.

167

Musical notation for measures 167-169. Measures 167 and 168 continue the rhythmic pattern, while measure 169 features a change in the top staff with a different rhythmic motif.

170

Musical notation for measures 170-172. The rhythmic pattern of eighth notes with 'x' marks continues in the top staff.

173

Musical notation for measures 173-175. The rhythmic pattern of eighth notes with 'x' marks continues in the top staff.

176

Musical notation for measures 176-178. The rhythmic pattern of eighth notes with 'x' marks continues in the top staff.

179

Musical notation for measures 179-181. Measures 179 and 180 continue the rhythmic pattern, while measure 181 features a change in the top staff.

182

Musical notation for measures 182-184. Measure 182 features a change in the top staff, while measures 183 and 184 continue the rhythmic pattern.

185

Musical notation for measures 185-187. The rhythmic pattern of eighth notes with 'x' marks continues in the top staff.

188

Musical notation for measures 188-190. The rhythmic pattern of eighth notes with 'x' marks continues in the top staff.

V.S.

Musical score for Percussion, measures 191-218. The score is written on two staves per system, with a double bar line between them. The top staff contains a rhythmic pattern of eighth notes, often marked with an 'x' to indicate a specific sound or technique. The bottom staff contains a bass line with chords and single notes. The measures are numbered 191, 194, 197, 200, 203, 206, 209, 212, 215, and 218. Measure 197 features a key signature change to one sharp (F#) and a change in the bass line. Measure 212 features a key signature change to one flat (Bb) and a change in the bass line. The score ends with a double bar line at the end of measure 218.

221

Musical notation for measures 221-223. The top staff features a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific percussive sound. The bottom staff shows a corresponding bass line with eighth notes and rests.

224

Musical notation for measures 224-226. Similar to the previous system, it consists of two staves with a rhythmic pattern of eighth notes and a bass line.

227

Musical notation for measures 227-229. Measures 227 and 228 follow the established pattern, but measure 229 features a change in the top staff with a different rhythmic motif.

230

Musical notation for measures 230-232. Returns to the standard rhythmic pattern of eighth notes in both staves.

233

Musical notation for measures 233-235. Continues the rhythmic pattern.

236

Musical notation for measures 236-238. Continues the rhythmic pattern.

239

Musical notation for measures 239-241. Measures 239 and 240 follow the pattern, while measure 241 has a more complex rhythmic structure.

242

Musical notation for measures 242-244. Measure 242 has a different top staff pattern, while measures 243 and 244 return to the standard pattern.

245

Musical notation for measures 245-247. Returns to the standard rhythmic pattern.

248

Musical notation for measures 248-250. Returns to the standard rhythmic pattern.

Percussion

250

Musical notation for measures 250-252. The top staff shows a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific percussive sound. The bottom staff shows a bass line with eighth notes and chords.

253

Musical notation for measures 253-255. Similar to the previous system, it features a rhythmic pattern of eighth notes with 'x' marks in the top staff and a bass line in the bottom staff.

256

Musical notation for measures 256-258. Measures 256 and 257 follow the established pattern, but measure 258 shows a change in the top staff with a different rhythmic motif.

259

Musical notation for measures 259-261. This system returns to the standard rhythmic pattern of eighth notes with 'x' marks in the top staff.

262

Musical notation for measures 262-264. Continues the rhythmic pattern of eighth notes with 'x' marks in the top staff.

265

Musical notation for measures 265-267. Measure 265 shows a variation in the top staff with a more complex rhythmic figure.

268

Musical notation for measures 268-270. Returns to the standard rhythmic pattern of eighth notes with 'x' marks in the top staff.

271

Musical notation for measures 271-273. Continues the rhythmic pattern of eighth notes with 'x' marks in the top staff.

274

Musical notation for measures 274-276. Continues the rhythmic pattern of eighth notes with 'x' marks in the top staff.

277

Musical notation for measures 277-279. Measure 277 shows a variation in the top staff with a more complex rhythmic figure.

280

Musical notation for measure 280, featuring a treble clef and a double bar line. The notation includes a complex rhythmic pattern with eighth and sixteenth notes, and a bass line with a similar rhythmic structure.

283

Musical notation for measure 283, continuing the rhythmic pattern from the previous measure.

286

Musical notation for measure 286, continuing the rhythmic pattern.

289

Musical notation for measure 289, continuing the rhythmic pattern.

292

Musical notation for measure 292, continuing the rhythmic pattern.

295

Musical notation for measure 295, continuing the rhythmic pattern.

298

Musical notation for measure 298, continuing the rhythmic pattern.

301

Musical notation for measure 301, continuing the rhythmic pattern.

304

Musical notation for measure 304, continuing the rhythmic pattern.

307

Musical notation for measure 307, continuing the rhythmic pattern.

V.S.

310

313 $\text{♩} = 170,000092$

316

319

322

325

328

331

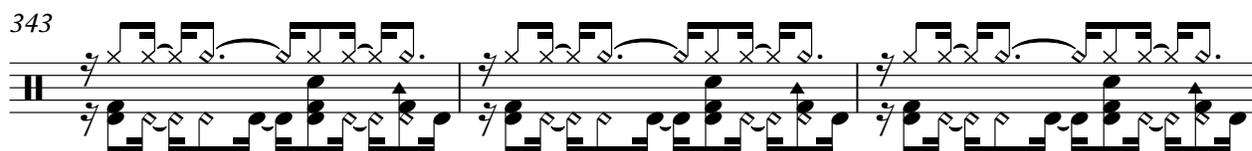
334

337

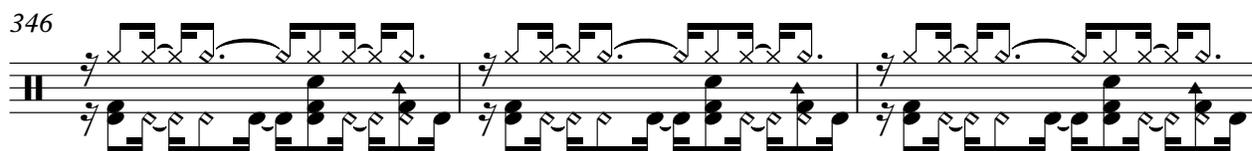
340



343



346



349



352



355



358



361



363



365



V.S.

Percussion

367

Musical notation for measure 367, featuring a treble clef and a 7/8 time signature. The staff contains a complex rhythmic pattern with eighth and sixteenth notes, including a triplet of eighth notes marked with an asterisk and a double bar line. The bass staff shows a corresponding accompaniment with eighth and sixteenth notes.

369

Musical notation for measure 369, continuing the rhythmic pattern from the previous measure with eighth and sixteenth notes in both staves.

371

Musical notation for measure 371, continuing the rhythmic pattern with eighth and sixteenth notes in both staves.

373

Musical notation for measure 373, continuing the rhythmic pattern with eighth and sixteenth notes in both staves.

376

Musical notation for measure 376, continuing the rhythmic pattern with eighth and sixteenth notes in both staves.

379

Musical notation for measure 379, continuing the rhythmic pattern with eighth and sixteenth notes in both staves.

382

Musical notation for measure 382, continuing the rhythmic pattern with eighth and sixteenth notes in both staves.

385

Musical notation for measure 385, continuing the rhythmic pattern with eighth and sixteenth notes in both staves.

388

Musical notation for measure 388, continuing the rhythmic pattern with eighth and sixteenth notes in both staves.

390

Musical notation for measure 390, continuing the rhythmic pattern with eighth and sixteenth notes in both staves.

393

Musical notation for measure 393, featuring a drum set and a guitar-like accompaniment.

396

Musical notation for measure 396, featuring a drum set and a guitar-like accompaniment.

399

Musical notation for measure 399, featuring a drum set and a guitar-like accompaniment.

402

Musical notation for measure 402, featuring a drum set and a guitar-like accompaniment.

405

Musical notation for measure 405, featuring a drum set and a guitar-like accompaniment.

408

Musical notation for measure 408, featuring a drum set and a guitar-like accompaniment.

411

Musical notation for measure 411, featuring a drum set and a guitar-like accompaniment.

414

Musical notation for measure 414, featuring a drum set and a guitar-like accompaniment.

416

Musical notation for measure 416, featuring a drum set and a guitar-like accompaniment.

419

Musical notation for measure 419, featuring a drum set and a guitar-like accompaniment.

V.S.

This musical score is for a Percussion instrument, spanning measures 421 to 439. It is written on a grand staff with two staves per system. The top staff uses a treble clef and contains rhythmic notation with stems and beams, often including 'x' marks above notes to indicate specific percussive sounds. The bottom staff uses a bass clef and contains a bass line with notes and rests. The music is organized into systems of two measures each, with measure numbers 421, 423, 425, 427, 429, 431, 433, 435, 437, and 439 placed at the beginning of each system. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. Some measures feature a double bar line with a repeat sign, indicating a repeated rhythmic pattern.

Percussion

441

Musical notation for measure 441, featuring a treble clef and a 7/8 time signature. The notation includes eighth and sixteenth notes with beams, and rests. A double bar line is present in the middle of the measure.

443

Musical notation for measure 443, featuring a treble clef and a 7/8 time signature. The notation includes eighth and sixteenth notes with beams, and rests. A double bar line is present in the middle of the measure.

445

Musical notation for measure 445, featuring a treble clef and a 7/8 time signature. The notation includes eighth and sixteenth notes with beams, and rests. A double bar line is present in the middle of the measure.

447

Musical notation for measure 447, featuring a treble clef and a 7/8 time signature. The notation includes eighth and sixteenth notes with beams, and rests. A double bar line is present in the middle of the measure.

449

Musical notation for measure 449, featuring a treble clef and a 7/8 time signature. The notation includes eighth and sixteenth notes with beams, and rests. A double bar line is present in the middle of the measure.

451

Musical notation for measure 451, featuring a treble clef and a 7/8 time signature. The notation includes eighth and sixteenth notes with beams, and rests. A double bar line is present in the middle of the measure.

453

Musical notation for measure 453, featuring a treble clef and a 7/8 time signature. The notation includes eighth and sixteenth notes with beams, and rests. A double bar line is present in the middle of the measure. The measure concludes with a final chord and a fermata, with the number '3' written above the staff.

e Geno - Mete o Dedo O Carro O Que Que Eu To Fazendo Aqui

Jazz Guitar

♩ = 170,000092

4

93

180

250

305

♩ = 170,000092

360

362

365

368



370



372



374



418



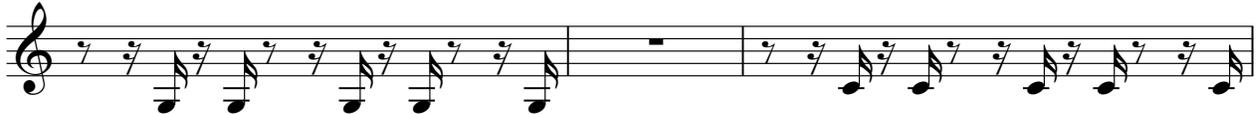
420



422



424



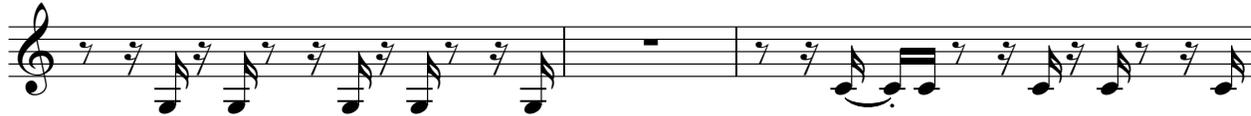
427



430



432



Musical staff for measure 432, featuring a sequence of eighth notes with accents and a final quarter note.

435



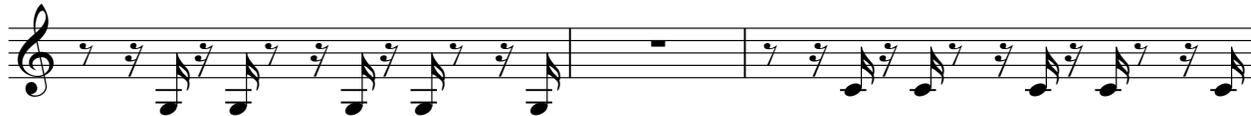
Musical staff for measure 435, featuring a sequence of eighth notes with accents.

437



Musical staff for measure 437, featuring a sequence of eighth notes with accents.

440



Musical staff for measure 440, featuring a sequence of eighth notes with accents.

443



Musical staff for measure 443, featuring a sequence of eighth notes with accents.

445



Musical staff for measure 445, featuring a sequence of eighth notes with accents.

447



Musical staff for measure 447, featuring a sequence of eighth notes with accents.

450



Musical staff for measure 450, featuring a sequence of eighth notes with accents.

452



Musical staff for measure 452, featuring a sequence of eighth notes with accents, ending with a double bar line and the number 6.

6

e Geno - Mete o Dedo O Carro O Que Que Eu To Fazendo Aqui

Jazz Guitar

♩ = 170,000092

7

11

15

19

23

27

31

35

38

2

Detailed description: This is a jazz guitar score for the piece 'e Geno - Mete o Dedo O Carro O Que Que Eu To Fazendo Aqui'. The score is written in 4/4 time and features a tempo of 170,000092. It consists of ten staves of music. The first staff begins with a whole rest, followed by a series of chords and rhythmic patterns. The subsequent staves (7, 11, 15, 19, 23, 27, 31, 35) continue with similar chordal and rhythmic structures, including some melodic lines. The final staff (38) ends with a double bar line and a '2' indicating a second ending.

41



45



49



53



57



61



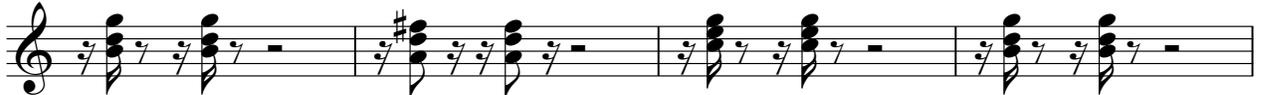
65



70



74



78





163



166



170



174



178



182



186



190



194



198



V.S.



242



246



250



254



258



262



266



270



274



278



V.S.

282



286



290



294



298



301



305



309

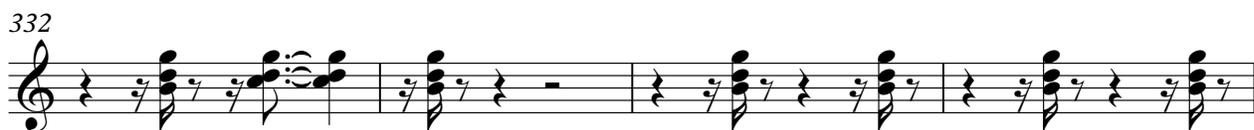


313



316





V.S.

360

363

366

370

373

377

381

385

389

393

397



401



405



409



413



417



421



424



427



430



V.S.

433



437



440



443



446



449



452



454



e Geno - Mete o Dedo O Carro O Que Que Eu To Fazendo Aqui
Jazz Guitar

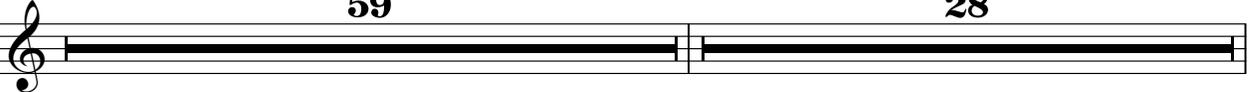
♩ = 170,000092



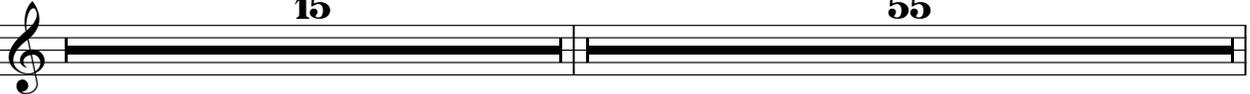
5 **38** **50**



93 **59** **28**



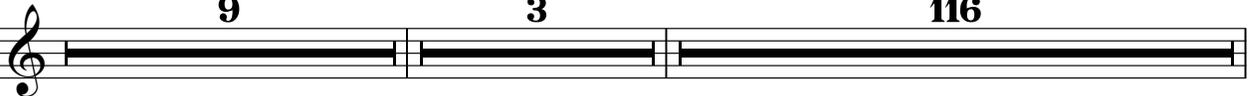
180 **15** **55**



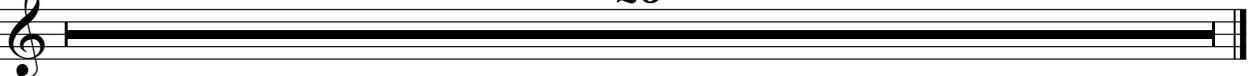
250 **48** **7**



305 **9** **3** ♩ = 170,000092 **116**



433 **26**



e Geno - Mete o Dedo O Carro O Que Que Eu To Fazendo Aqui

Kora

♩ = 170,000092

The musical score consists of nine staves of music in 4/4 time. The tempo is marked as ♩ = 170,000092. The score includes various rhythmic patterns and fret numbers:

- Staff 1: Starts with a whole rest (37), followed by eighth notes (3), and ends with a whole rest (3).
- Staff 2: Starts with a whole rest (21), followed by eighth notes (4), and ends with a whole rest (4).
- Staff 3: Starts with a whole rest (20), followed by eighth notes, and ends with a whole rest.
- Staff 4: Starts with a whole rest (31), followed by eighth notes.
- Staff 5: Starts with eighth notes, followed by a whole rest (26), and ends with a whole rest (28).
- Staff 6: Starts with a whole rest (15), followed by a whole rest (55).
- Staff 7: Starts with a whole rest (48), followed by a whole rest (7).
- Staff 8: Starts with a whole rest (9), followed by a whole rest (3), and ends with a whole rest (116). The tempo is marked as ♩ = 170,000092.
- Staff 9: Starts with a whole rest (26).

e Geno - Mete o Dedo O Carro O Que Que Eu To Fazendo Aqui

5-string Electric Bass

♩ = 170,000092



40



43



47



51



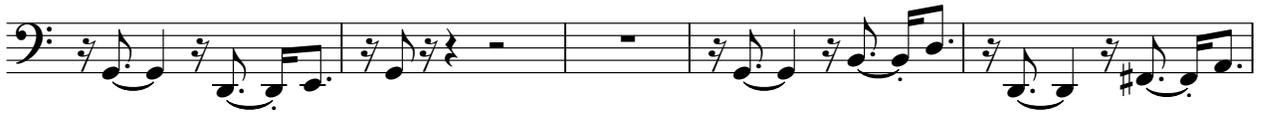
55



59



63



68



72



77



81



85



89



93



97



101



105



109



113



117



V.S.

163



167



171



175



178



180



184



188



191



195



V.S.

199



202



206



209



213



217



220



224



228



232



235



239



243



247



250



254



258



263



267



270



V.S.

273



276



280



284



288



292



296



300



304



308



♩ = 170,000092

312



316



320



324



328



332



336



340



344



348



V.S.

351



355



359



363



367



371



375



379



383



387



391



395



398



401



404



408



412



416



420



424



V.S.

428



432



436



440



444



448



452



455



107

110

113

117

34

154

158

161

165

169

11 **15** **55**

250

6 2

260

264

6 2 3 31

298

7 8 31

♩ = 170,000092

316

7 116

433

26

e Geno - Mete o Dedo O Carro O Que Que Eu To Fazendo Aqui

Bandoneon

$\text{♩} = 170,000092$

42 50

93

52 4

150

152

27 15

195

55 48

298

7 9 2 $\text{♩} = 170,000092$

317

320

323



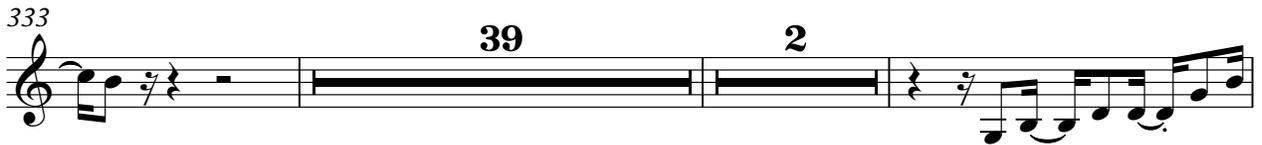
326



329



333



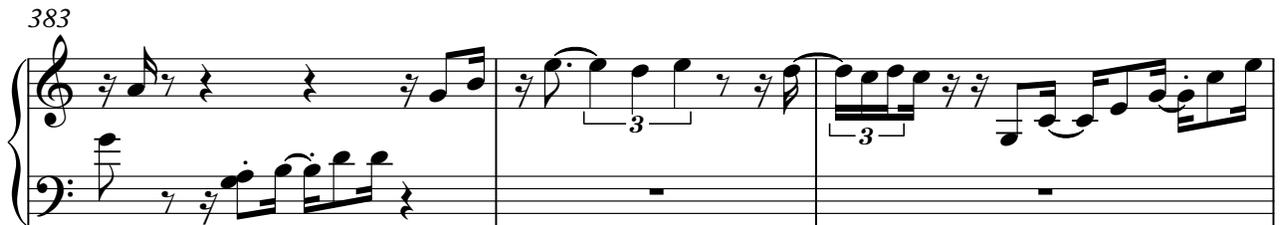
376



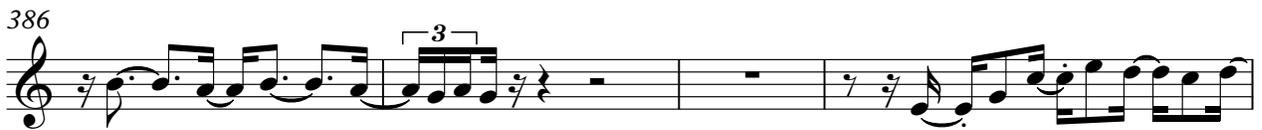
379



383



386



390



433



26

e Geno - Mete o Dedo O Carro O Que Que Eu To Fazendo Aqui
Bandoneon

♩ = 170,000092

42 50

93

59 28

180

15 55

250

48 7

305

9 2 17

♩ = 170,000092

334

338

342

V.S.

345



348



351



354



357



360



394



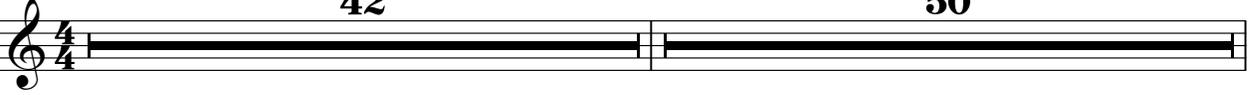
397



e Geno - Mete o Dedo O Carro O Que Que Eu To Fazendo Aqui
Bandoneon

♩ = 170,000092

42 50



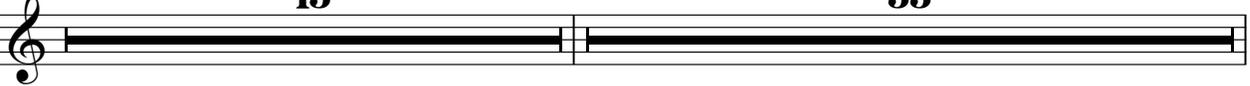
93

59 28



180

15 55



250

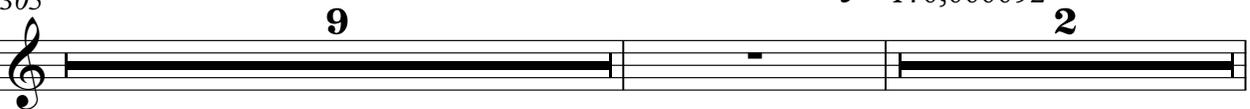
48 7



305

9 2

♩ = 170,000092



317

Musical notation for measures 317-319. Measure 317 has a whole rest in the treble and a bass line starting with a quarter rest. Measure 318 has a treble line with eighth notes and a bass line with a whole rest. Measure 319 has a treble line with a triplet of eighth notes and a bass line with a whole rest.

320

Musical notation for measures 320-322. Measure 320 has a treble line with eighth notes and a bass line with a whole rest. Measure 321 has a treble line with eighth notes and a bass line with a whole rest. Measure 322 has a treble line with eighth notes and a bass line with a whole rest.

323

Musical notation for measures 323-325. Measure 323 has a treble line with eighth notes and a bass line with a whole rest. Measure 324 has a treble line with eighth notes and a bass line with a whole rest. Measure 325 has a treble line with a whole rest and a bass line with eighth notes.

326

Musical notation for measures 326-328. Measure 326 has a treble line with eighth notes and a bass line with a whole rest. Measure 327 has a treble line with eighth notes and a bass line with a whole rest. Measure 328 has a treble line with eighth notes and a bass line with a whole rest.

329

Musical notation for measures 329-330. Measure 329 has a treble line with eighth notes and a bass line with a whole rest. Measure 330 has a treble line with eighth notes and a bass line with a whole rest.

331

Musical notation for measures 331-333. Measure 331 has a treble line with eighth notes and a bass line with a whole rest. Measure 332 has a treble line with eighth notes and a bass line with a whole rest. Measure 333 has a treble line with eighth notes and a bass line with a whole rest.

334

Musical notation for measures 334-336. Measure 334 has a treble line with a whole rest and a bass line with a whole rest. Measure 335 has a treble line with a whole rest and a bass line with a whole rest. Measure 336 has a treble line with eighth notes and a bass line with eighth notes.

377

380

383

386

389

433

453

e Geno - Mete o Dedo O Carro O Que Que Eu To Fazendo Aqui

Bandoneon

♩ = 170,000092

5

8

12

29

43

50

14

2

110

113

116

35

28

180

15

55

Detailed description: This is a musical score for a Bandoneon in 4/4 time. The tempo is marked as ♩ = 170,000092. The score consists of eight staves of music. The first staff begins with a measure containing a whole rest and a measure with a 5-measure rest. The second staff starts with a measure containing a whole rest and a measure with a 3-measure rest, followed by a triplet of eighth notes. The third staff begins with a melodic phrase, followed by a measure with a whole rest and a 29-measure rest. The fourth staff starts with a 50-measure rest, followed by a 14-measure rest and a 2-measure rest, then a melodic phrase. The fifth staff begins with a melodic phrase and ends with a measure containing a whole rest. The sixth staff starts with a melodic phrase and ends with a triplet of eighth notes. The seventh staff begins with a measure containing a whole rest, followed by a 35-measure rest and a 28-measure rest. The eighth staff starts with a 15-measure rest and a 55-measure rest.

2

Bandoneon

250

48

7

305

9

2

$\text{♩} = 170,000092$

317

115

433

26

e Geno - Mete o Dedo O Carro O Que Que Eu To Fazendo Aqui
Bandoneon

♩ = 170,000092

42 50

93 58

155 3 3

162 14

180 15 55

250 6 3

261 34

298 7 9 3

♩ = 170,000

2

Bandoneon

317

A musical staff with a treble clef. A bar line is positioned after the first measure. The first measure contains a whole note and is labeled with the number **116**. The second measure contains a whole note and is labeled with the number **26**. The staff ends with a double bar line.

e Geno - Mete o Dedo O Carro O Que Que Eu To Fazendo Aqui

Bandoneon

♩ = 170,000092

30

33

35

38 **4** **14**

58

61

63 **18** **18**

The musical score is written for a Bandoneon in 4/4 time. It consists of seven systems of music. The first system starts with a tempo marking of ♩ = 170,000092 and a measure rest for 30 measures. The second system begins at measure 33. The third system begins at measure 35 and includes a grand staff with a treble and bass clef. The fourth system begins at measure 38 and features a measure rest for 4 measures, followed by a measure rest for 14 measures. The fifth system begins at measure 58. The sixth system begins at measure 61. The seventh system begins at measure 63 and includes a grand staff with a treble and bass clef, featuring a measure rest for 18 measures in both staves.

83

86

88

93

24

119

122

27

152

10

18

180

15

2

199 **28** **21**

250 **7** **21**

280 **15**

298 **7** **6**

312 $\text{♩} = 170,000092$ **3** **116**

433 **26**

e Geno - Mete o Dedo Carro Que Eu To Fazendo Aqui

Accordion

♩ = 170,000092

Producoes* Ivo ~~Italo~~ Midis especial ~~Isra~~ ke Shows aovivo*

7 **3**
Forró Sere ~~Can~~ *0XX6408239 E 2697 Sanfo neitacan d'f d'izmas

15
Olho oque esta ~~fmei~~ faz Sanfoei rotatoan d'f d'izmas

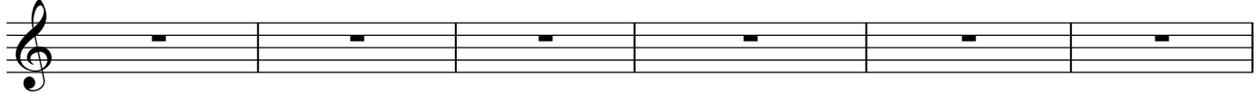
19
Olho oque esta ~~fmei~~ faz Mete o dedo me te

23
dedo Mete o dedo a mulhe ra da pede ma Mete o

26
dedo mete o dedo Mete o dedo a mulhe ra da pede ma

29
is canção ro ~~fmei~~ foli a Sanfo ~~é~~ born ~~Nara~~ rodi a ~~me~~ ~~endo~~

35



do Faze na agri a Seirade do Anheca da + um Sanfrotaoan do Adizmas



O lhaó que esta foneio faz Sanfonei rotatœan do Adizmas

Olhaó que esta foneio faz Meteo dedo me te o

dedo Mete o dedo a mulhe rada pe de ma is Mete o

dedo me te o dedo Mete o dedo a mulhe ra da pedema

is Sanfrotaoe bonaprapae bebo safo na Faisprete ver nheio

doE agaleragi ta Seiraro do Anheca da + um Sanfrotaoan do Adizmas

Olhaó que esta foneio faz Sanfonei rotatœan do Adizmas

Accordion

71

Olhá o que esta sanfoneira faz Meteo o dedo me te

75

dedo Meteo o dedo a mulhe rada pe dema is Meteo o

78

dedo me te o de do Meteo o dedo a mulha pede ma

81

is Vop gasta no na pente de do Saullagos ta Eouma que

86

do Eozate tu Vop aro car Emeo do Sa ro gram um Sanfo ta can d d a z ma s

93

Olhá o que esta sanfoneira faz Sanfo nei ro ta to can

96

do Ta fe liz dema is Olhasó o que esta sanfoneira faz

Accordion

136

a mulhe ra da pe de ma is Mete o dedo me te o

139

dedo Mete o dedo a mulhe ra da pe de ma is Mete o

142

dedo me te o dedo Mete o dedo a mulhe ra da pe de

145

ma Mete o dedo me te o

147

dedo Mete o dedo a mulhe ra da pe de ma is

151

7 3 6

ff *ritardando*

169

frente Mulher que é a trais

172

Tem mulher que co Mulher gostadema

175

is Mulher gostadore to

178

Mulher que s ta de bran co

180

Mulher que saca ma faz a monban co Do ca rro

184

do ca rro Mulher que da Nação da Mulher stale ca rro

190

Do ca rro do ca rro Mulher que

195

da Nação da Mulher stale ca rro Tem mulher que gran

199

de Mulher que no

202

Milha que leva le gal E outra vez batem

205

do Tem mulher que gostam po

208

E a que a o a n e m ai Uma só que e de ser

211

E outras so quem su bir No ca rro no ca

215

rro paixão de her a da Nação e ma da Mihe gosta de ca rro

220

No ca rro no ca

223

rro paixão de her a da Nação e ma da Mihe gosta de

Accordion

227

ca rro Mulher da mais ro

230

Outra caritati nho Teu quiza tis fei

233

ta Quefer do visi nho

236

Teu quiza em inhei ro Que só da pra imve

239

lhi nho E a que comi sa Praer se do rumo

242

vinho E ca rro é ca rro

246

Paixão minha da Nação e da Mãe da Milícia ca rro

250

E ca rro é ca rro

254

páixão da Nação da Moisés ca rro

261

Musaia ro Outredati

269

nho Temaquainsa tifei ta

272

Quefere dovi si nho Temque sendinhei

275

ro Quosópranve lhi nho

278

E quacomisa Prærese çaruno vinho E ca rro

282

é ca rro páixão da Nação da Moisés ca rro

288

E ca rro é ca rro páixão

Accordion

293

da Nação da Mulher e ca rro E ca rro

298

é ca rro Paixão da Nação da Mulher e ca rro

304

E ca rro é ca rro Paixão

309

da Nação da Mulher e ca rro Apaixão da Nação

314

$\text{♩} = 170,00092$

da Mulher e ca rro Produzido por Músicos de São Paulo

321

9

Forró de São Paulo e 26 97 O que é o que é Choro

336

la Que é o que é Sofre e la Que é o que é

343

Melhor la Seta da Nação i Músicos de São Paulo vir Vem bô de São Paulo

350 **2**

Chegala d'Euromais Votora Clarquefaz Talho em Misidao

359

Tenuecia ai Tensise nhofacharto mar Tensise nhofatojcar tiQuefazda quepadelvol

366

tar Tenuecia ai Tensise nhofatojcar Tensise nhofatojcar Oquefazda

373 **17**

Equenapio nar Quefazendoaqui Chodapoe la

395

Quefazendoaqui Sofdapoe la Quefazendoaqui Mendapoe

402 **2**

la Sstha d'Euromais Meida moFamovir Vnem badeurakao

410

Chegala d'Euromais Votora Clarquefaz Talho em Misidao Tenuecia

418

ai Tensise nhofacharto mar Tensise nhofatojcar tiQuefazda quepadelvol tar

425



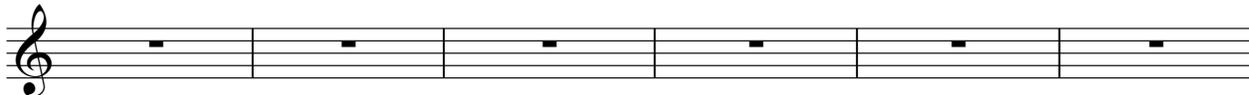
Tensôria ai Tensisen hofeniopra car Tensise nhofatopra tar Qufazendo quem paixo nar

433



Tensôria i Tensise nhofeniopra mar Tensise nhofatopra tar Qufazendo quem paixo nar

440



tar Tensôria ai Tensisen hofeniopra car Tensise nhofatopra tar

446



Qufazendo quem paixo nar Tensisen hofeniopra tar Qufazendo Eu

e Geno - Mete o Dedo O Carro O Que Que Eu To Fazendo Aqui
Synth Voice

♩ = 170,000092

42 50

93 57 2

155 5

162 16

180 15 55

250 9

261 36

298 7 7 2 ♩ = 170,000092

317 116 26