

Luciana Mello - Prazer e Luz

0.0"
1.1,00
TA7504

3.5"
3.1,00
Editora MHP

♩ = 134,000061

♩ = 134,000061

Musical score for the first system of 'Prazer e Luz'. The score includes parts for Flute, Percussion, Kora, 5-string Electric Bass, Electric Piano, Synth Strings, Violoncello, and Solo. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 134,000061. The lyrics 'QUON GEN TE DAN ZA'Y LUZ' are written below the Synth Strings staff. A double bar line is present at the end of the system.

Musical score for the second system of 'Prazer e Luz', starting at measure 5. The score includes parts for Fl. (Flute), Kora, E. Bass (5-string Electric Bass), E. Piano (Electric Piano), Syn. Str. (Synth Strings), Vc. (Violoncello), and Solo. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics 'QUON'A GEN TE A MA TU DO'Y MAN HA' are written below the Synth Strings staff. Copyright information for Editora MHP is present at the bottom.

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8

Fl.

Kora

E. Bass

E. Piano

Syn. Str.

Vc.

Solo

ТЮ Й МУИ ТА ЛУЗ КВАДО А ГЕНТЕ ДАНЗА Й ЛУЗ



11

Fl.

Kora

E. Bass

E. Piano

Syn. Str.

Vc.

Solo

КВАДО ГЕН ТЕ А МА ТУ ДО МАН ХА

14

Fl.

Hn.

Perc.

Kora

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Pad 5

Vc.

Solo

TUDO'Í MUI TA LUZ i e i e i e

17

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Pad 5

Vc.

3

Detailed description: This is a page of a musical score, page 4, starting at measure 17. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Horn (Hn.), Percussion (Perc.), Electric Bass (E. Bass), Electric Piano (E. Piano), Synthesizer Strings (Syn. Str.), Orchestrated Hits (Orch. Hit), Pad 5, and Vocals (Vc.). The Horn part features a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The Percussion part has a simple pattern of quarter notes. The Electric Bass part has a melodic line with a triplet of eighth notes in the third measure. The Electric Piano part has a steady accompaniment of eighth notes. The Synthesizer Strings part consists of sustained chords. The Orchestrated Hits part has a rhythmic pattern similar to the Horn. The Pad 5 part has sustained chords. The Vocals part has a melodic line with sustained notes. A measure rest is present in the Percussion, Electric Bass, and Orchestrated Hits staves in the second measure. A triplet of eighth notes is marked with a '3' in the Electric Bass part in the third measure.

20

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Pad 5

Vc.

SO LIDAO PA REI



24

Fl.

Perc.

E. Bass

E. Piano

Syn. Str.

Vc.

JB COM IS SO MEU A MOR QUE ROCHA GOQUI

27

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Pad 5

Vc.

PRA FA ZER JB SA BE'O QUE

Detailed description: This page of a musical score covers measures 27 through 30. The score is arranged in a vertical stack of staves. At the top, measure 27 is indicated. The instruments are: Flute (Fl.), Horn (Hn.), Percussion (Perc.), Electric Bass (E. Bass), Electric Piano (E. Piano), Synthesizer Strings (Syn. Str.), Orchestral Hit (Orch. Hit), Pad 5, and Violoncello (Vc.). The Flute part has a melodic line with some accidentals. The Horn part provides harmonic support with sustained notes. The Percussion part has a few rhythmic accents. The Electric Bass part features a triplet in measure 28. The Electric Piano part has a complex texture with many notes and ties. The Synthesizer Strings part has a melodic line with lyrics underneath: 'PRA FA ZER JB SA BE'O QUE'. The Orchestral Hit part has a rhythmic pattern. The Pad 5 part has sustained chords. The Violoncello part has a melodic line similar to the Flute. The score is written in a key with one sharp (F#) and a common time signature.

29

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Pad 5

Vc.

TRAZ O SOL QU'EU' BRO

Detailed description: This is a page of a musical score for a band or orchestra. It features ten staves, each labeled with an instrument. The score is written in a key with one sharp (F#) and a common time signature. The instruments are: Flute (Fl.), Horn (Hn.), Percussion (Perc.), Electric Bass (E. Bass), Electric Piano (E. Piano), Synthesizer (Syn. Str.), Orchestrated Hit (Orch. Hit), Pad 5, and Violoncello (Vc.). The Flute part has a melodic line with some rests. The Horn part plays a complex, multi-measure rest. The Percussion part has a simple rhythmic pattern. The Electric Bass part has a melodic line with some rests. The Electric Piano part has a melodic line with some rests. The Synthesizer part has a melodic line with some rests. The Orchestrated Hit part has a complex, multi-measure rest. The Pad 5 part has a complex, multi-measure rest. The Violoncello part has a melodic line with some rests. The lyrics 'TRAZ O SOL QU'EU' BRO' are written below the Synthesizer staff.

32

Fl.

Perc.

E. Bass

E. Piano

Syn. Str.

Vc.

UM SO RRI SO LEVA UMSOM Q' EU CAN TO CON TIGOTAI

35

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Pad 5

Vc.

A TŨ QUAN DO'A MA NHE CER

Detailed description: This is a page of a musical score for a multi-instrument ensemble. The score is arranged in a vertical stack of staves. From top to bottom, the instruments are: Flute (Fl.), Horn (Hn.), Percussion (Perc.), Electric Bass (E. Bass), Electric Piano (E. Piano), Synthesizer Strings (Syn. Str.), Orchestrated Hits (Orch. Hit), Pad 5, and Violoncello (Vc.). The Flute part features a melodic line with various note values and rests. The Horn part provides harmonic support with sustained chords. The Percussion part has a simple rhythmic pattern. The Electric Bass part follows a similar melodic contour to the Flute. The Electric Piano part has a more complex texture with arpeggiated figures and sustained chords. The Synthesizer Strings part includes a vocal line with the lyrics 'A TŨ QUAN DO'A MA NHE CER' and a triplet of notes. The Orchestrated Hits part consists of sustained chords. The Pad 5 part has a sustained, atmospheric texture. The Violoncello part mirrors the melodic lines of the Flute and Electric Bass. The score is written in a key with one sharp (F#) and a time signature of 4/4.

37

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Pad 5

Vc.

OU A TĨ

QUAN DO QUI ZER

39

Fl.

Perc.

E. Bass

E. Piano

Syn. Str.

Pad 5

Vc.

ES QUANDO EN TI SY PRA ZER



42

Fl.

Perc.

E. Bass

E. Piano

Syn. Str.

Pad 5

Vc.

LUZ QUANDO EN TI SY PRA ZER

45

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

QUINGEN TE A MA TU DOMIN HA

Detailed description: This is a page of a musical score, page 12, starting at measure 45. The score is arranged in a grand staff format with eight staves. The instruments are: Flute (Fl.), Horn (Hn.), Percussion (Perc.), Electric Bass (E. Bass), Electric Piano (E. Piano), Synthesizer Strings (Syn. Str.), Orchestral Hit (Orch. Hit), and Violoncello (Vc.). The Flute part features a melodic line with slurs and accents. The Horn part has a rhythmic pattern of eighth notes with triplets. The Percussion part has a steady eighth-note accompaniment. The Electric Bass part has a melodic line with triplets. The Electric Piano part has a complex texture with many beamed notes. The Synthesizer Strings part has a melodic line with slurs and accents. The Orchestral Hit part has a rhythmic pattern of eighth notes with triplets. The Violoncello part has a complex texture with many beamed notes. The lyrics 'QUINGEN TE A MA TU DOMIN HA' are written below the Synthesizer Strings staff.

48

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

ТРОЙМУІ ТА LUZ QUAINOA GENTIBANZA Й LUZ

51

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

QUANDOGEN TE A MA TU DOMAN HA

54

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

TUDO MUITA LUZ

i e i e i e i e



57

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

60

Hn.
Perc.
E. Bass
E. Piano
Syn. Str.
Orch. Hit
Vc.



63

Fl.
Perc.
E. Bass
E. Piano
Syn. Str.
Vc.

SO L IDAO PA REI JB COM IS SO

65



Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

MEU AMOR TE QUE RO CO MI GO QUI PRAZER

Detailed description: This is a page of a musical score, page 17, starting at measure 65. The score is arranged in a grand staff format with eight staves. From top to bottom, the staves are: Flute (Fl.), Horn (Hn.), Percussion (Perc.), Electric Bass (E. Bass), Electric Piano (E. Piano), Synthesizer Strings (Syn. Str.), Orchestral Hit (Orch. Hit), and Violoncello (Vc.). The Flute part features a melodic line with a triplet of eighth notes in the second measure. The Horn part has a sustained chord in the second measure. The Percussion part plays a steady eighth-note pattern. The Electric Bass part has a rhythmic line with a triplet of eighth notes in the second measure. The Electric Piano part provides harmonic support with chords and moving lines. The Synthesizer Strings part includes the vocal lyrics: 'MEU AMOR TE QUE RO CO MI GO QUI PRAZER'. The Orchestral Hit part has a sustained chord in the second measure. The Violoncello part provides a bass line with chords and moving lines.

68

Fl.
Hn.
Perc.
E. Bass
E. Piano
Syn. Str.
Orch. Hit
Vc.

JB SA BE'O QUE

Detailed description: This system of musical notation covers measures 68, 69, and 70. It includes staves for Flute (Fl.), Horn (Hn.), Percussion (Perc.), Electric Bass (E. Bass), Electric Piano (E. Piano), Synthesizer Strings (Syn. Str.), Orchestral Hits (Orch. Hit), and Violoncello (Vc.). The vocal line in the Syn. Str. staff contains the lyrics 'JB SA BE'O QUE'. The music features a mix of eighth and sixteenth notes, with some measures containing rests.



71

Fl.
Perc.
E. Bass
E. Piano
Syn. Str.
Vc.

TRAZ O SOL QUE EU RO UM SO RI SO

Detailed description: This system of musical notation covers measures 71, 72, and 73. It includes staves for Flute (Fl.), Percussion (Perc.), Electric Bass (E. Bass), Electric Piano (E. Piano), Synthesizer Strings (Syn. Str.), and Violoncello (Vc.). The vocal line in the Syn. Str. staff contains the lyrics 'TRAZ O SOL QUE EU RO UM SO RI SO'. The music continues with similar rhythmic patterns and melodic lines as the previous system.

73



Fl.

Perc.

E. Bass

E. Piano

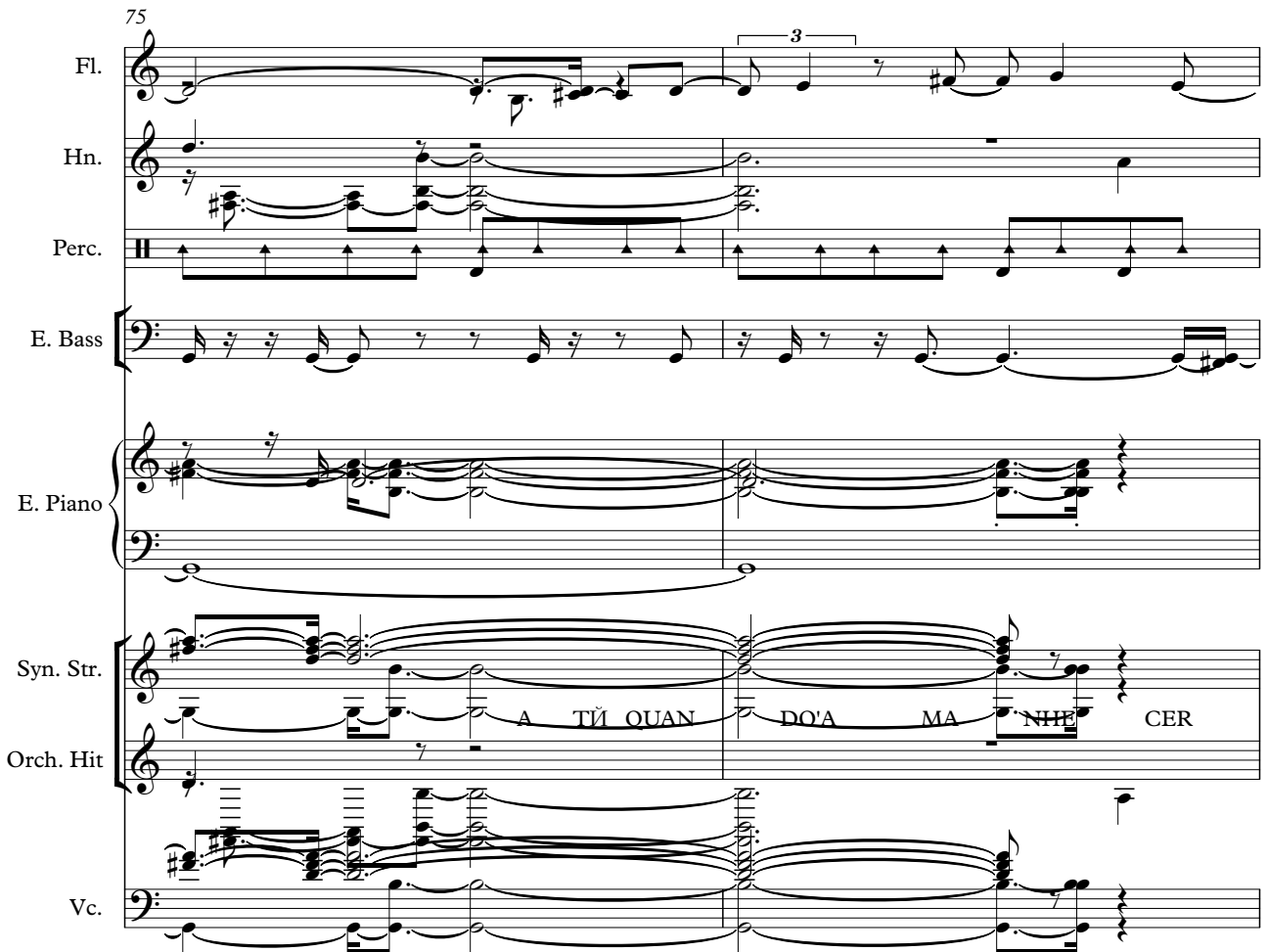
Syn. Str.

Vc.

LEVA UM SOM Q'EU CAN TO CO TIGO/AT



75



Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

A TI QUAN DO'A MA NHE CER

77

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

OU A TŪ QUAN DOU ZER ES TAN OITŪ



80

Fl.

Perc.

E. Bass

E. Piano

Syn. Str.

Vc.

Ū SY PRA ZER

83

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

LUZ QUBOCEN TE DAN ZA'N LUZ QUBOCEN



86

Fl.

Perc.

E. Bass

E. Piano

Syn. Str.

Vc.

TE MA TU DO'IMAN HA TUDO'IMAN TA LUZ

89

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

QUANDO A GENTIA SA. Y LUZ QUANDO EN



92

Fl.

Perc.

E. Bass

E. Piano

Syn. Str.

Vc.

TE MA TU DOMIN HA TUDO DE TI TA LUZ

95

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

QUADOGEN TE DN ZA'Y LUZ-3 QUADOGEN



98

Fl.

Perc.

E. Bass

E. Piano

Syn. Str.

Vc.

TE MA TU DO'IMAN HA TUDO'IMAN TA LUZ

101

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

QUANDO A GENTE DANÇA É LUZ

Detailed description: This is a page of a musical score, page 24, numbered 101. It features eight staves. The Flute (Fl.) staff has a melodic line with a slur. The Horn (Hn.) staff has a triplet of eighth notes. The Percussion (Perc.) staff has a rhythmic pattern of eighth notes with 'x' marks. The Electric Bass (E. Bass) staff has a bass line with a slur. The Electric Piano (E. Piano) staff has chords and a bass line. The Synthesizer Strings (Syn. Str.) staff has a melodic line with a slur. The Orchestral Hit (Orch. Hit) staff has a triplet of eighth notes. The Voice (Vc.) staff has a melodic line with a slur. The vocal line includes the lyrics: 'QUANDO A GENTE DANÇA É LUZ'.

103

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

QUONIAM TE A MA TU DOMIN HA

Detailed description: This is a page of a musical score for a large ensemble. It features eight staves. The Flute (Fl.) staff has a melodic line with a slur over the first two measures. The Horn (Hn.) staff has a rhythmic accompaniment with triplets. The Percussion (Perc.) staff shows a complex rhythmic pattern with 'x' marks. The Electric Bass (E. Bass) staff has a melodic line with a triplet in the final measure. The Electric Piano (E. Piano) staff has a chordal accompaniment. The Synthesizer Strings (Syn. Str.) staff has a melodic line with lyrics underneath. The Orchestral Hit (Orch. Hit) staff has a rhythmic accompaniment with triplets. The Violoncello (Vc.) staff has a melodic line with a slur over the first two measures.

106

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

TDOMUI TA LUZ QUON GEN TE DAN ZA'Y LUZ

Detailed description: This is a page of a musical score, page 26, starting at measure 106. The score is arranged in a grand staff format with seven staves. The instruments are: Flute (Fl.), Horn (Hn.), Percussion (Perc.), Electric Bass (E. Bass), Electric Piano (E. Piano), Synthesizer/Strings (Syn. Str.), and Orchestrated Hit (Orch. Hit). The Flute part begins with a triplet of eighth notes. The Horn part has a few notes in the second measure. The Percussion part has a steady eighth-note pattern. The Electric Bass part has a simple line. The Electric Piano part has chords and moving lines in both hands. The Synthesizer/Strings part has chords and some melodic lines. The Orchestrated Hit part has a few notes. The Violoncello (Vc.) part has a line with some chords. The lyrics are: 'TDOMUI TA LUZ QUON GEN TE DAN ZA'Y LUZ'.

109

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

QUANDO EN TE A MA TU DOMAN HA

Detailed description: This is a page of a musical score for a symphonic or orchestral piece. It features eight staves. The Flute (Fl.) staff has a melodic line in G major. The Horn (Hn.) staff has a rhythmic accompaniment with a triplet of eighth notes. The Percussion (Perc.) staff shows a complex rhythmic pattern with various note values and rests. The Electric Bass (E. Bass) staff has a bass line. The Electric Piano (E. Piano) staff has a chordal accompaniment. The Synthesizer Strings (Syn. Str.) staff has a melodic line with lyrics. The Orchestral Hit (Orch. Hit) staff has a rhythmic accompaniment with a triplet. The Violoncello (Vc.) staff has a bass line. The lyrics are 'QUANDO EN TE A MA TU DOMAN HA'.

112

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

TUDO'VMUI TA LUZ QUAN DO A

Detailed description: This is a page of a musical score for a band or orchestra. It features eight staves. The Flute (Fl.) staff has a melodic line starting with a quarter rest, followed by eighth notes. The Horn (Hn.) staff has a triplet of eighth notes. The Percussion (Perc.) staff shows a rhythmic pattern with 'x' marks. The Electric Bass (E. Bass) staff has a simple bass line. The Electric Piano (E. Piano) staff has chords in both hands. The Synthesizer Strings (Syn. Str.) staff has chords and includes the lyrics 'TUDO'VMUI TA LUZ' and 'QUAN DO A'. The Orchestrated Hit (Orch. Hit) staff has a triplet of eighth notes. The Voice (Vc.) staff has chords and lyrics.

114

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

GENTE DAN3A Ĩ LUZ QUADOCEN TE A MA

Detailed description of the musical score: The score is for a multi-instrumental piece. It features a Flute (Fl.) part with a melodic line in the upper register. A Horn (Hn.) part has a few notes, including a triplet. The Percussion (Perc.) part consists of a steady rhythmic pattern. The Electric Bass (E. Bass) part has a bass line with a triplet. The Electric Piano (E. Piano) part provides harmonic support with chords and moving lines in both hands. The Synthesizer Strings (Syn. Str.) part has a melodic line with lyrics: "GENTE DAN3A Ĩ LUZ QUADOCEN TE A MA". The Orchestral Hit (Orch. Hit) part has a few notes, including a triplet. The Violoncello (Vc.) part has a bass line with chords and moving lines.

117

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

TU DO'MAN HA TSHO'YMI TA LUZ QUADOCEN

Detailed description: This is a page of a musical score, page 30, starting at measure 117. The score is arranged in a grand staff format with eight staves. From top to bottom, the staves are: Flute (Fl.), Horn (Hn.), Percussion (Perc.), Electric Bass (E. Bass), Electric Piano (E. Piano), Synthesizer Strings (Syn. Str.), Orchestral Hit (Orch. Hit), and Violoncello (Vc.). The Flute part has a melodic line with some slurs. The Horn part has a few chords in the third measure. The Percussion part has a steady rhythmic pattern. The Electric Bass part has a bass line with a triplet in the second measure. The Electric Piano part has a complex chordal accompaniment. The Synthesizer Strings part has a melodic line with lyrics underneath: 'TU DO'MAN HA TSHO'YMI TA LUZ QUADOCEN'. The Orchestral Hit part has a few chords in the third measure. The Violoncello part has a complex chordal accompaniment.

120

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

TE DAN ZA'Y LUZ QUIN GEN TE A MA TU

Detailed description: This is a page of a musical score for a full orchestra and vocal soloist. The score is in 3/4 time and features a key signature of one flat (B-flat). The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part has a melodic line with some slurs. The Horn (Hn.) part features a rhythmic accompaniment with triplets. The Percussion (Perc.) part has a steady, rhythmic pattern. The E. Bass part provides a low-frequency accompaniment. The E. Piano part has a complex texture with many chords and moving lines. The Syn. Str. part has a rhythmic accompaniment with some slurs. The Orch. Hit part has a rhythmic accompaniment with triplets. The Vc. part has a complex texture with many chords and moving lines. The lyrics are: TE DAN ZA'Y LUZ QUIN GEN TE A MA TU.

123

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

DOMAN HA TUDO MUI TA LUZ QUANDO A

Detailed description: This is a page of a musical score for a band. It features eight staves. The Flute staff (Fl.) has a treble clef and contains a melodic line with a triplet of eighth notes. The Horn staff (Hn.) has a treble clef and contains a triplet of eighth notes. The Percussion staff (Perc.) has a drum set icon and contains a rhythmic pattern of eighth notes. The Electric Bass staff (E. Bass) has a bass clef and contains a melodic line with a triplet of eighth notes. The Electric Piano staff (E. Piano) has a grand staff (treble and bass clefs) and contains a chordal accompaniment. The Synthesizer Strings staff (Syn. Str.) has a treble clef and contains a melodic line with lyrics: 'DOMAN HA TUDO MUI TA LUZ QUANDO A'. The Orchestrated Hit staff (Orch. Hit) has a treble clef and contains a triplet of eighth notes. The Violoncello staff (Vc.) has a bass clef and contains a melodic line with a triplet of eighth notes.

126

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

GENTIANZA ȚI LUZ QUBNÆN TE A MA

129

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

TU DO'YMAN HA TDOMUI TA LUZ

Fl.

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

MUI TA LUZ MUI TA LUZ

Detailed description: This is a page of a musical score for a band or orchestra. It features eight staves. From top to bottom: Flute (Fl.) in treble clef with a key signature of one sharp (F#); Horn (Hn.) in treble clef with a key signature of one sharp; Percussion (Perc.) in common time with a snare drum and cymbal; Electric Bass (E. Bass) in bass clef; Electric Piano (E. Piano) in grand staff (treble and bass clefs); Synthesizer Strings (Syn. Str.) in treble clef with lyrics 'MUI TA LUZ' and 'MUI TA LUZ' written below the notes; Orchestral Hit (Orch. Hit) in treble clef; and Violoncello (Vc.) in bass clef. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

135

Hn.
Perc.
E. Bass
E. Piano
Syn. Str.
Orch. Hit
Vc.

This musical system covers measures 135 to 137. It features seven staves: Horns (Hn.), Percussion (Perc.), Electric Bass (E. Bass), Electric Piano (E. Piano), Synthesizer Strings (Syn. Str.), Orchestral Hits (Orch. Hit), and Violins (Vc.). The key signature has three sharps (F#, C#, G#). The Horns play a melodic line with some sustained notes. Percussion has a steady rhythmic pattern. The Electric Bass provides a simple bass line. The Electric Piano and Synthesizer Strings play chords and arpeggios. The Orchestral Hits and Violins play sustained chords and melodic fragments.



138

Hn.
Perc.
E. Bass
E. Piano
Syn. Str.
Orch. Hit
Vc.

This musical system covers measures 138 to 140. It features the same seven staves as the previous system. The key signature remains three sharps. The Horns play a melodic line that becomes more active in measure 139. Percussion continues with its rhythmic pattern. The Electric Bass has a simple bass line. The Electric Piano and Synthesizer Strings play chords and arpeggios. The Orchestral Hits and Violins play sustained chords and melodic fragments.

140

Hn.

Perc.

E. Bass

E. Piano

Syn. Str.

Orch. Hit

Vc.

Detailed description: This page of a musical score contains seven staves for measures 140 through 143. The top staff is for Horn (Hn.), showing a melodic line with a long note in measure 140. The Percussion (Perc.) staff features a rhythmic pattern of eighth notes with 'x' marks. The Electric Bass (E. Bass) staff has a simple bass line. The Electric Piano (E. Piano) staff is a grand staff with chords and moving lines. The Synthesizer Strings (Syn. Str.) staff has block chords. The Orchestral Hit (Orch. Hit) staff mirrors the Horn's melodic line. The Violoncello (Vc.) staff has a bass line similar to the E. Bass.

Flute

Luciana Mello - Prazer e Luz

♩ = 134,000061 ♩ = 134,000061

2

7

11

16

6

25

30

3

35

3

39

44

48

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V.S.

Musical score for Flute, measures 52-95. The score is written in treble clef with a key signature of one sharp (F#). The music consists of ten staves of notation. Measure 52 starts with a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 57 features a sixteenth rest followed by a sixteenth note G4, then a sixteenth rest, and a sixteenth note A4. Measure 65 includes a triplet of eighth notes G4, A4, and B4. Measure 69 has a quarter rest followed by a quarter note G4. Measure 74 contains a triplet of eighth notes G4, A4, and B4. Measure 78 features two triplet markings over eighth notes. Measure 83 shows a sequence of eighth notes G4, A4, B4, and C5. Measure 87 continues the eighth-note sequence. Measure 91 and 95 show further development of the eighth-note melody.

100

104

108

112

116

121

125

129

132

Horn in F

Luciana Mello - Prazer e Luz

♩ = 134,000061 ♩ = 134,000061

2 12

17

21 5

28 4

35 6

45 3

51 3

57

61 5

68 4

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Horn in F

75

4

83

3

89

3

95

3

101

3

107

3

113

3

119

3

125

3

132

3

Horn in F

136

Musical notation for measures 136, 137, and 138. The key signature is one sharp (F#) and the time signature is 3/4. Measure 136 features a complex rhythmic pattern with eighth and sixteenth notes. Measure 137 continues with similar rhythmic complexity. Measure 138 is a whole note chord consisting of F#, C#, G, and F.

139

Musical notation for measure 139. The key signature is one sharp (F#) and the time signature is 3/4. The measure contains a whole note chord with notes F#, C#, G, and F, followed by a whole rest.

Percussion

Luciana Mello - Prazer e Luz

♩ = 134,000061 ♩ = 134,000061

2 12 2



20



26



33



39



44



48




52



56



60



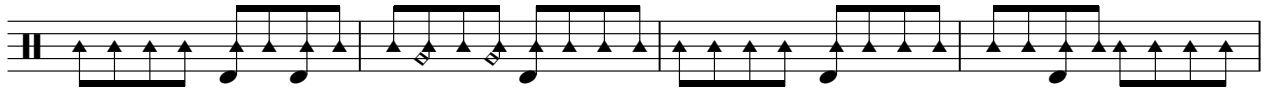
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V.S.

64



68



72



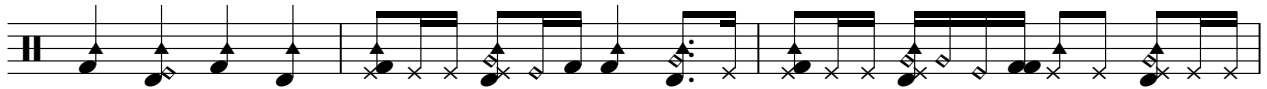
76



80



84



87



90



93



96



99

Musical staff for measure 99, featuring a drum set icon and a sequence of notes with stems and beams, including rests.

102

Musical staff for measure 102, featuring a drum set icon and a sequence of notes with stems and beams, including rests.

105

Musical staff for measure 105, featuring a drum set icon and a sequence of notes with stems and beams, including rests.

108

Musical staff for measure 108, featuring a drum set icon and a sequence of notes with stems and beams, including rests.

111

Musical staff for measure 111, featuring a drum set icon and a sequence of notes with stems and beams, including rests.

114

Musical staff for measure 114, featuring a drum set icon and a sequence of notes with stems and beams, including rests.

117

Musical staff for measure 117, featuring a drum set icon and a sequence of notes with stems and beams, including rests.

120

Musical staff for measure 120, featuring a drum set icon and a sequence of notes with stems and beams, including rests.

123

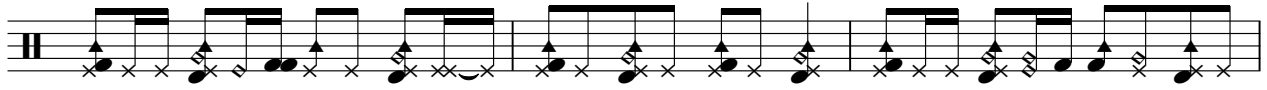
Musical staff for measure 123, featuring a drum set icon and a sequence of notes with stems and beams, including rests.

126

Musical staff for measure 126, featuring a drum set icon and a sequence of notes with stems and beams, including rests.

V.S.

129



132



135



138



140



♩ = 134,000061 ♩ = 134,000061

5

8

12

129

5-string Electric Bass Luciana Mello - Prazer e Luz

♩ = 134,000061 ♩ = 134,000061

2

8

14

18

22

25

28

31

34

38

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V.S.

43



47



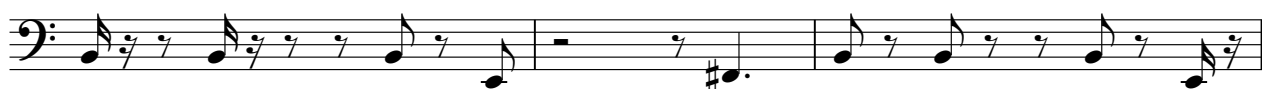
51



55



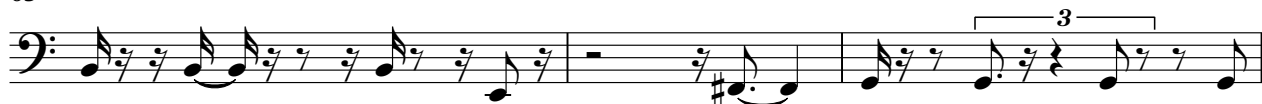
59



62



65



68



71



74



77

Musical staff 77: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes with various accidentals. A triplet of eighth notes is indicated by a bracket and the number '3' below the staff.

81

Musical staff 81: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes. A triplet of eighth notes is indicated by a bracket and the number '3' above the staff.

85

Musical staff 85: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes. A triplet of eighth notes is indicated by a bracket and the number '3' above the staff.

89

Musical staff 89: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes. Two triplet markings are present, one above and one below the staff.

94

Musical staff 94: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes.

98

Musical staff 98: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes.

102

Musical staff 102: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes. A triplet of eighth notes is indicated by a bracket and the number '3' above the staff.

107

Musical staff 107: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes.

112

Musical staff 112: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes. A triplet of eighth notes is indicated by a bracket and the number '3' above the staff.

116

Musical staff 116: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes. A triplet of eighth notes is indicated by a bracket and the number '3' above the staff.

V.S.

121



126



131



135



139



Electric Piano

Luciana Mello - Prazer e Luz

♩ = 134,000061 ♩ = 134,000061

2

10

17

20

24

27

31

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35

Musical notation for measures 35-37. Measure 35 features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bass clef has a key signature of one sharp (F#). Measure 35 contains a triplet of eighth notes in the bass and a melodic line in the treble. Measure 36 continues the melodic line in the treble. Measure 37 features a treble clef with a key signature of two sharps (F#, C#) and a 3/4 time signature, with a melodic line in the treble and a bass line in the bass.

38

Musical notation for measures 38-41. Measure 38 has a treble clef with a key signature of two sharps (F#, C#) and a 3/4 time signature, featuring a block chord in the treble and a bass line in the bass. Measure 39 continues the block chord in the treble and the bass line in the bass. Measure 40 features a treble clef with a key signature of two sharps (F#, C#) and a 3/4 time signature, with a melodic line in the treble and a bass line in the bass. Measure 41 features a treble clef with a key signature of two sharps (F#, C#) and a 3/4 time signature, with a block chord in the treble and a bass line in the bass.

42

Musical notation for measures 42-45. Measure 42 has a treble clef with a key signature of two sharps (F#, C#) and a 3/4 time signature, featuring a block chord in the treble and a bass line in the bass. Measure 43 continues the block chord in the treble and the bass line in the bass. Measure 44 features a treble clef with a key signature of two sharps (F#, C#) and a 3/4 time signature, with a melodic line in the treble and a bass line in the bass. Measure 45 features a treble clef with a key signature of two sharps (F#, C#) and a 3/4 time signature, with a block chord in the treble and a bass line in the bass.

46

Musical notation for measures 46-49. Measure 46 has a treble clef with a key signature of two sharps (F#, C#) and a 3/4 time signature, featuring a block chord in the treble and a bass line in the bass. Measure 47 continues the block chord in the treble and the bass line in the bass. Measure 48 features a treble clef with a key signature of two sharps (F#, C#) and a 3/4 time signature, with a melodic line in the treble and a bass line in the bass. Measure 49 features a treble clef with a key signature of two sharps (F#, C#) and a 3/4 time signature, with a block chord in the treble and a bass line in the bass.

50

Musical notation for measures 50-53. Measure 50 has a treble clef with a key signature of two sharps (F#, C#) and a 3/4 time signature, featuring a block chord in the treble and a bass line in the bass. Measure 51 continues the block chord in the treble and the bass line in the bass. Measure 52 features a treble clef with a key signature of two sharps (F#, C#) and a 3/4 time signature, with a melodic line in the treble and a bass line in the bass. Measure 53 features a treble clef with a key signature of two sharps (F#, C#) and a 3/4 time signature, with a block chord in the treble and a bass line in the bass.

54

Musical notation for measures 54-57. Measure 54 has a treble clef with a key signature of two sharps (F#, C#) and a 3/4 time signature, featuring a block chord in the treble and a bass line in the bass. Measure 55 continues the block chord in the treble and the bass line in the bass. Measure 56 features a treble clef with a key signature of two sharps (F#, C#) and a 3/4 time signature, with a melodic line in the treble and a bass line in the bass. Measure 57 features a treble clef with a key signature of two sharps (F#, C#) and a 3/4 time signature, with a block chord in the treble and a bass line in the bass.

61

Musical notation for measures 61-64. The piece is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes and chords.

65

Musical notation for measures 65-68. The right hand continues the melodic development with some chords, and the left hand maintains the bass line with occasional rests.

69

Musical notation for measures 69-72. The right hand has a more active melodic line with eighth notes, and the left hand continues the bass line with eighth notes.

73

Musical notation for measures 73-76. The right hand features a melodic line with some chords, and the left hand continues the bass line with eighth notes.

77

Musical notation for measures 77-81. The right hand has a melodic line with some chords, and the left hand continues the bass line with eighth notes.

82

Musical notation for measures 82-85. The right hand features a melodic line with some chords, and the left hand continues the bass line with eighth notes.

V.S.

86

Measures 86-88: The piece continues with a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand. Measure 86 starts with a treble clef and a key signature of one sharp (F#). Measure 87 features a whole rest in the right hand. Measure 88 ends with a whole rest in the right hand.

90

Measures 90-92: The melody in the right hand becomes more complex with sixteenth-note runs. Measure 90 has a whole rest in the right hand. Measure 91 has a whole rest in the right hand. Measure 92 has a whole rest in the right hand.

93

Measures 93-95: The right hand features a series of chords and eighth-note patterns. Measure 93 has a whole rest in the right hand. Measure 94 has a whole rest in the right hand. Measure 95 has a whole rest in the right hand.

96

Measures 96-98: The right hand continues with eighth-note patterns and chords. Measure 96 has a whole rest in the right hand. Measure 97 has a whole rest in the right hand. Measure 98 has a whole rest in the right hand.

99

Measures 99-101: The right hand features a series of chords and eighth-note patterns. Measure 99 has a whole rest in the right hand. Measure 100 has a whole rest in the right hand. Measure 101 has a whole rest in the right hand.

103

Measures 103-105: The right hand features a series of chords and eighth-note patterns. Measure 103 has a whole rest in the right hand. Measure 104 has a whole rest in the right hand. Measure 105 has a whole rest in the right hand.

107

111

115

118

121

125

129

Musical notation for measures 129-132. The piece is in 2/4 time with a key signature of one sharp (F#). Measure 129 features a treble staff with a series of chords and a bass staff with a melodic line. Measure 130 continues the melodic line in the bass and has a more complex chordal texture in the treble. Measure 131 has a similar texture to 130. Measure 132 concludes the phrase with a final chord in the treble and a melodic note in the bass.

133

Musical notation for measures 133-136. Measure 133 starts with a treble staff containing a chord and a bass staff with a melodic line. Measure 134 continues the bass line and has a complex treble texture. Measure 135 features a similar texture to 134. Measure 136 concludes the phrase with a final chord in the treble and a melodic note in the bass.

137

Musical notation for measures 137-139. Measure 137 starts with a treble staff containing a chord and a bass staff with a melodic line. Measure 138 continues the bass line and has a complex treble texture. Measure 139 concludes the phrase with a final chord in the treble and a melodic note in the bass.

140

Musical notation for measures 140-143. Measure 140 starts with a treble staff containing a chord and a bass staff with a melodic line. Measure 141 continues the bass line and has a complex treble texture. Measure 142 features a similar texture to 141. Measure 143 concludes the phrase with a final chord in the treble and a melodic note in the bass.

Luciana Mello - Prazer e Luz

Synth Strings

♩ = 134,000061 ♩ = 134,000061
Sequenciado por Alexandre Porto

LUZ QUAN TE AMĀ TU DĀNA

DĀUTAUZ QUAN TE AMĀ TU DĀNA DĀUTA

LUZ ieieieie

SĀCHĀEI JB COM IS SO MEMOR TE QUE FOCO MI GOCI

PRA FA ZER JB SA BE'O QUE

TRABOL QU'EU' BRO UMBO RRISO LEVOM Q' EU

CANTO CONGOIA A TĪ QUAN DO'A MA NHECER

OU A TĪ. QUAN DO QUIZER

ES TA NOITĪ PRAZER

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Synth Strings

43

47 LUZ QUADREN TE DAN ZA'Y LUZ QUADREN TE A MA TU

51 DOMAN HA DOMI TA LUZ QUADA GENTANZA Y LUZ

55 QUADREN TE A MA TU DOMAN HA DOMI TA LUZ

ieieieie

62

65 SODAO PA REI JB COM IS SO

68 MEUMOR TE QUE RO CO MI GOQUI PRFAER

72 JB SA BE'O QUE TRAZ OSOL QU'EUBRO

75 UM SO RRI SO LEVAMOM Q' EU CAN TO CONTIGOM

79

ES TAOY Y SY PRA ZER LUZ QUADREN

84

87 TE DAN ЗАЙ LUZ QUANDO GEN TE A MA

90 TU DO'MAN HA TDOMUI TA LUZ QUANDO A

93 GENTEDANZA Й LUZ QUANDO GEN TE A MA

96 TU DO'MAN HA TDOMUI TA LUZ QUANDO GEN

99 TE DAN ЗАЙ LUZ QUANDO GEN TE A MA TU

102 DO'MAN HA TDOMUI TA LUZ QUANDO A

105 GENTEDANZA Й LUZ QUANDO GEN TE A MA

108 TU DO'MAN HA TDOMUI TA LUZ QUANDO GEN

111 TE DAN ЗАЙ LUZ QUANDO GEN TE A MA TU

DO'MAN HA TDOMUI TA LUZ QUANDO A

V.S.

114

GENT DAN ZA IY LUZ QUANGEN TE A MA

117

120 TU DOIMAN HA TDOMUI TA LUZ QUANGEN

TE DAN ZA IY LUZ QUANGEN TE A MA TU

123

DOIMAN HA TDOMUI TA LUZ QUANGEN

126

GENT DAN ZA IY LUZ QUANGEN TE A MA

129

TU DOIMAN HA TDOMUI TA LUZ MUI TALUZ

133

MUI TALUZ

137

140

♩ = 134,000061 ♩ = 134,000061

The musical score is written in 4/4 time and consists of 68 measures. It features a complex arrangement of chords and melodic lines. Measure numbers 2, 12, 17, 21, 28, 35, 45, 51, 57, 61, and 68 are indicated at the start of their respective staves. The score includes various musical notations such as triplets (marked with '3'), a quintuplet (marked with '5'), and a quartet (marked with '4'). The key signature is one sharp (F#), and the time signature is 4/4. The score concludes with a copyright notice for Editora MHP.

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75 **4**

83 **3**

89 **3**

95 **3**

101 **3**

107 **3**

113 **3**

119 **3**

125 **3**

132

Chord symbol: $\sharp\sharp\phi\phi$

136

Musical notation for measures 136, 137, and 138. The notation is written on a single staff with a treble clef and a key signature of one sharp (F#). Measure 136 begins with a treble clef and contains a series of chords and eighth notes. Measure 137 continues the sequence with similar chordal structures. Measure 138 concludes the phrase with a final chord and a fermata.

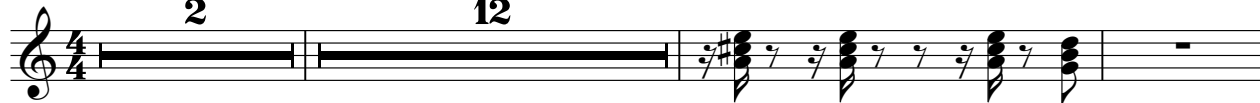
139

Musical notation for measure 139. The notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The measure features a complex chordal structure with multiple notes beamed together, followed by a few eighth notes and a fermata at the end.

Pad 5 (Bowed)

Luciana Mello - Prazer e Luz


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17



21



30



39



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Violoncello

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♩ = 134,000061 ♩ = 134,000061

2

10

17

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25

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36

39

43

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47

51

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62

66

71

74

78

83

87

Violoncello

91

Measures 91-94: The first system of music. The bass clef is on the left. The key signature has two sharps (F# and C#). The time signature is 2/4. The music consists of a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together in groups. There are several rests throughout the system.

95

Measures 95-98: The second system of music. It continues the complex rhythmic pattern from the first system, with similar beaming and rests.

99

Measures 99-102: The third system of music. The pattern continues, showing a mix of active notes and rests.

103

Measures 103-106: The fourth system of music. The rhythmic complexity remains consistent.

107

Measures 107-110: The fifth system of music. The pattern continues with similar note values and rests.

111

Measures 111-114: The sixth system of music. The rhythmic pattern is maintained.

115

Measures 115-117: The seventh system of music. The pattern continues.

118

Measures 118-120: The eighth system of music. The pattern continues.

121

Measures 121-124: The ninth system of music. The pattern continues.

125

Measures 125-128: The tenth system of music. The pattern continues.

Violoncello

129

Musical score for Violoncello, measures 129-132. The score is written in bass clef with a key signature of two sharps (F# and C#). Measure 129 starts with a quarter note G2, followed by a quarter rest, then a quarter note A2. Measure 130 features a half note chord of G2 and A2, followed by a quarter note B2. Measure 131 has a half note chord of G2 and A2, followed by a quarter note B2. Measure 132 begins with a half note chord of G2 and A2, followed by a quarter note B2, and ends with a quarter rest.

133

Musical score for Violoncello, measures 133-136. The score is written in bass clef with a key signature of two sharps (F# and C#). Measure 133 starts with a half note chord of G2 and A2, followed by a quarter note B2. Measure 134 has a half note chord of G2 and A2, followed by a quarter note B2. Measure 135 features a half note chord of G2 and A2, followed by a quarter note B2. Measure 136 begins with a half note chord of G2 and A2, followed by a quarter note B2, and ends with a quarter rest.

137

Musical score for Violoncello, measures 137-140. The score is written in bass clef with a key signature of two sharps (F# and C#). Measure 137 starts with a half note chord of G2 and A2, followed by a quarter note B2. Measure 138 has a half note chord of G2 and A2, followed by a quarter note B2. Measure 139 features a half note chord of G2 and A2, followed by a quarter note B2. Measure 140 begins with a half note chord of G2 and A2, followed by a quarter note B2, and ends with a quarter rest.

140

Musical score for Violoncello, measures 140-143. The score is written in bass clef with a key signature of two sharps (F# and C#). Measure 140 starts with a half note chord of G2 and A2, followed by a quarter note B2. Measure 141 has a half note chord of G2 and A2, followed by a quarter note B2. Measure 142 features a half note chord of G2 and A2, followed by a quarter note B2. Measure 143 begins with a half note chord of G2 and A2, followed by a quarter note B2, and ends with a quarter rest.

Solo

Luciana Mello - Prazer e Luz

♩ = 134,000061 ♩ = 134,000061

2

6

9

12

14

3

129

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