

Reginaldo Rossi - Moca Linda

♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168

Piccolo in D \flat
Piccolo in D \flat
Percussion
Jazz Guitar
Kora
Kora
Electric Bass
Violin

Detailed description: This system contains the first four measures of the piece. It features two Piccolo parts in D-flat, both in 4/4 time. The top Piccolo part has a melodic line with a long slur across the first two measures and a shorter slur across the last two. The bottom Piccolo part is silent. The Percussion part is in 4/4 time with a steady eighth-note pattern and occasional 'x' marks. The Jazz Guitar part has a rhythmic eighth-note pattern with a slash in the first measure. There are two Kora parts, both in 4/4 time, with complex rhythmic patterns and slurs. The Electric Bass part is silent. The Violin part is in 4/4 time with a melodic line and slurs, mirroring the top Piccolo part. The tempo is marked as ♩ = 162,000168.

5

D \flat Picc.
Perc.
J. Gtr.
Kora
Kora
Vln.

Detailed description: This system contains measures 5 through 8. It features a D-flat Piccolo part in 4/4 time with a melodic line and slurs. The Percussion part continues its eighth-note pattern. The Jazz Guitar part has a rhythmic eighth-note pattern. There are two Kora parts in 4/4 time with complex rhythmic patterns and slurs. The Violin part is in 4/4 time with a melodic line and slurs. The tempo is marked as ♩ = 162,000168.

9

Db Picc.

Perc.

E. Bass

Vln.

13

Perc.

E. Bass

$\text{♩} = 162,000168$

17

Perc.

E. Bass

$\text{♩} = 162,000168$

21

Perc.

E. Bass

$\text{♩} = 162,000168$

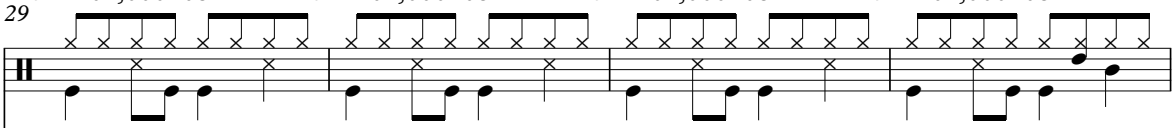
25


Perc.

E. Bass

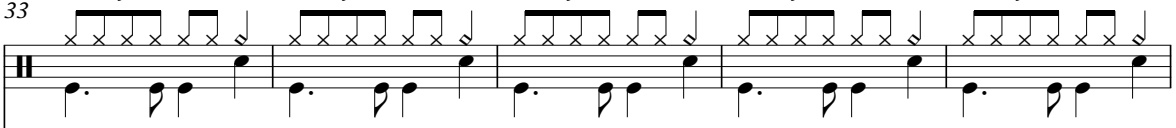
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29 $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ 3

Perc. 


E. Bass 


33 $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$

Perc. 


E. Bass 


38 $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$

Perc. 

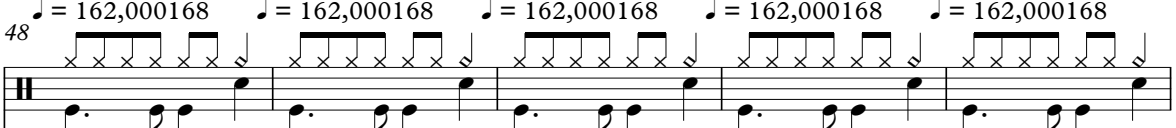
E. Bass 


43 $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$

Perc. 


E. Bass 


48 $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$

Perc. 

E. Bass 

53 $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$

Perc. 

E. Bass 

4

58 $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$

Db Picc.

Perc.

J. Gtr.

Kora

Kora

E. Bass

$\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$

Vln.



62 $\text{♩} = 162,000168$ $\text{♩} = 162,000168$

Db Picc.

Perc.

J. Gtr.

Kora

Kora

E. Bass

$\text{♩} = 162,000168$ $\text{♩} = 162,000168$

Vln.

66

Db Picc.

Perc.

J. Gtr.

Kora

Kora

E. Bass

Vln.



70

Db Picc.

Perc.

E. Bass

Vln.



74

Perc.

E. Bass

78

Perc.

E. Bass



82

Perc.

E. Bass



86

Perc.

E. Bass



90

Db Picc.

Perc.

E. Bass



94

Db Picc.

Perc.

E. Bass

99

Db Picc.

Perc.

E. Bass



104

Db Picc.

Perc.

E. Bass



108

Db Picc.

Perc.

E. Bass



113

Db Picc.

Perc.

E. Bass

118

Db Picc.

Perc.

E. Bass



123

Db Picc.

Perc.

E. Bass



128

Db Picc.

Perc.

E. Bass



133

Db Picc.

Perc.

E. Bass

138

D \flat Picc.

Perc.

E. Bass



143

D \flat Picc.

Perc.

E. Bass



146

D \flat Picc.

Perc.

E. Bass

Reginaldo Rossi - Moca Linda

Piccolo in D \flat

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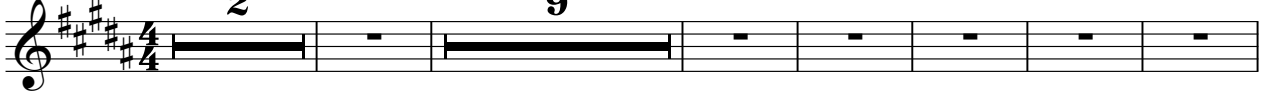
63 $\text{♩} = 162,000168$ $\text{♩} = 162,000168$

69 78


Reginaldo Rossi - Moca Linda

Piccolo in D \flat


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27 $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$



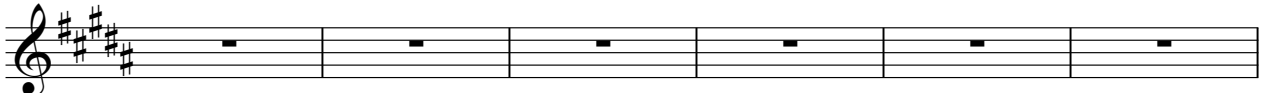
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45 $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$



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60 $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$



Reginaldo Rossi - Moca Linda

Percussion

♩ = 162,000/168 ♪ = 162,000/168 ♪ = 162,000/168

6

11 ♩ = 162,000/168 ♪ = 162,000/168

15 ♩ = 162,000/168 ♪ = 162,000/168 ♪ = 162,000/168 ♪ = 162,000/168

19 ♩ = 162,000/168 ♪ = 162,000/168 ♪ = 162,000/168 ♪ = 162,000/168

23 ♩ = 162,000/168 ♪ = 162,000/168 ♪ = 162,000/168 ♪ = 162,000/168

27 ♩ = 162,000/168 ♪ = 162,000/168 ♪ = 162,000/168 ♪ = 162,000/168

31 ♩ = 162,000/168 ♪ = 162,000/168 ♪ = 162,000/168 ♪ = 162,000/168

35 ♩ = 162,000/168 ♪ = 162,000/168 ♪ = 162,000/168 ♪ = 162,000/168

39 ♩ = 162,000/168 ♪ = 162,000/168 ♪ = 162,000/168 ♪ = 162,000/168

2

43 Percussion $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$

47 $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$

51 $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$

55 $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$

59 $\text{♩} = 162,000168$ $\text{♩} = 162,000168$ $\text{♩} = 162,000168$

63 $\text{♩} = 162,000168$ $\text{♩} = 162,000168$

67

71

75

79

Percussion

83

Musical notation for measure 83, featuring a drum staff with a continuous eighth-note pattern and a bass staff with a corresponding eighth-note accompaniment.

87

Musical notation for measure 87, featuring a drum staff with a continuous eighth-note pattern and a bass staff with a corresponding eighth-note accompaniment.

91

Musical notation for measure 91, featuring a drum staff with a continuous eighth-note pattern and a bass staff with a corresponding eighth-note accompaniment.

95

Musical notation for measure 95, featuring a drum staff with a continuous eighth-note pattern and a bass staff with a corresponding eighth-note accompaniment.

99

Musical notation for measure 99, featuring a drum staff with a continuous eighth-note pattern and a bass staff with a corresponding eighth-note accompaniment.

103

Musical notation for measure 103, featuring a drum staff with a continuous eighth-note pattern and a bass staff with a corresponding eighth-note accompaniment.

107

Musical notation for measure 107, featuring a drum staff with a continuous eighth-note pattern and a bass staff with a corresponding eighth-note accompaniment.

111

Musical notation for measure 111, featuring a drum staff with a continuous eighth-note pattern and a bass staff with a corresponding eighth-note accompaniment.

115

Musical notation for measure 115, featuring a drum staff with a continuous eighth-note pattern and a bass staff with a corresponding eighth-note accompaniment.

119

Musical notation for measure 119, featuring a drum staff with a continuous eighth-note pattern and a bass staff with a corresponding eighth-note accompaniment.

V.S.

123

Musical notation for measure 123, featuring a drum staff with a snare drum and a bass drum. The snare drum part consists of a series of eighth notes, while the bass drum part consists of a series of quarter notes.

127

Musical notation for measure 127, featuring a drum staff with a snare drum and a bass drum. The snare drum part consists of a series of eighth notes, while the bass drum part consists of a series of quarter notes.

131

Musical notation for measure 131, featuring a drum staff with a snare drum and a bass drum. The snare drum part consists of a series of eighth notes, while the bass drum part consists of a series of quarter notes.

135

Musical notation for measure 135, featuring a drum staff with a snare drum and a bass drum. The snare drum part consists of a series of eighth notes, while the bass drum part consists of a series of quarter notes.

139

Musical notation for measure 139, featuring a drum staff with a snare drum and a bass drum. The snare drum part consists of a series of eighth notes, while the bass drum part consists of a series of quarter notes.

143

Musical notation for measure 143, featuring a drum staff with a snare drum and a bass drum. The snare drum part consists of a series of eighth notes, while the bass drum part consists of a series of quarter notes.

146

Musical notation for measure 146, featuring a drum staff with a snare drum and a bass drum. The snare drum part consists of a series of eighth notes, while the bass drum part consists of a series of quarter notes.

Reginaldo Rossi - Moca Linda

Jazz Guitar

♩ = 162,000/168 ♩ = 162,000/168 ♩ = 162,000/168

5

9 **4**

21 ♩ = 162,000/168 = ~~162,000/168~~ ♩ = ~~162,000/168~~ ♩ = ~~162,000/168~~ ♩ = ~~162,000/168~~ ♩ = ~~162,000/168~~

30 ♩ = 162,000/168 = ~~162,000/168~~ ♩ = ~~162,000/168~~ ♩ = ~~162,000/168~~ ♩ = ~~162,000/168~~ ♩ = ~~162,000/168~~

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48 ♩ = 162,000/168 = ~~162,000/168~~ ♩ = ~~162,000/168~~ ♩ = ~~162,000/168~~ ♩ = ~~162,000/168~~

57 ♩ = 162,000/168 ♩ = ~~162,000/168~~ ♩ = ~~162,000/168~~

63 ♩ = 162,000/168 ♩ = 162,000/168

67 **81**

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Kora

The musical score is written for Kora in 4/4 time. It consists of several systems of music. The first system (measures 1-6) features a sequence of chords: a half note chord, a quarter note chord, a half note chord, a quarter note chord, a half note chord, and a quarter note chord. The second system (measures 7-17) begins with a half note chord, followed by a quarter note chord, and then a four-measure rest indicated by a thick black bar with the number '4' above it. The third system (measures 18-26) consists of eight measures of whole rests. The fourth system (measures 27-35) consists of eight measures of whole rests. The fifth system (measures 36-44) consists of eight measures of whole rests. The sixth system (measures 45-53) consists of eight measures of whole rests. The seventh system (measures 54-61) consists of eight measures of whole rests, ending with a half note chord in the final measure. The eighth system (measures 62-66) features a sequence of chords: a half note chord, a quarter note chord, a half note chord, a quarter note chord, a half note chord, and a quarter note chord. The ninth system (measures 67-81) begins with a half note chord, followed by a quarter note chord, and then an eleven-measure rest indicated by a thick black bar with the number '81' above it.

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Electric Bass

♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168

2 5

12 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168

18 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168

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30 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168

36 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168

42 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168

48 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168

54 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168

60 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168 ♩ = 162,000168

Reginaldo Rossi - Moca Linda

Violin

The musical score is written for a violin in 4/4 time. It consists of 78 measures, divided into systems of 8 measures each. The notation includes a treble clef, a key signature of one flat (B-flat), and a tempo marking of quarter note = 162,000/168. The score begins with a melodic line in measures 1-8, featuring a series of eighth notes with slurs and accents. Measures 9-16 are mostly rests, with some notes in measure 9. Measures 17-24 are rests. Measures 25-32 are rests. Measures 33-40 are rests. Measures 41-48 are rests. Measures 49-56 are rests. Measures 57-62 are rests. Measures 63-68 are melodic, featuring a series of eighth notes with slurs and accents. Measures 69-76 are rests. Measure 77 is a double bar line. Measure 78 is a final double bar line.