

Tony e Alexandre e Trio Parada Dura - Essa Paixao Peg

♩ = 107,999916  
Juninho

Percussion

Kora

Electric Bass

Bandoneon

Solo

♩ = 107,999916



3

Perc.

Kora

E. Bass

Band.

Solo

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4

Musical score for measures 4-5. The score includes five staves: Perc., Kora, E. Bass, Band, and Solo. The Perc. staff shows a rhythmic pattern of eighth notes with 'x' marks. The Kora staff features chords and a triplet. The E. Bass staff has a bass line with a triplet. The Band staff shows chords. The Solo staff has a few notes.



5

Musical score for measures 6-7. The score includes five staves: Perc., Kora, E. Bass, Band, and Solo. The Perc. staff continues the rhythmic pattern. The Kora staff has chords and a triplet. The E. Bass staff has a bass line with a triplet. The Band staff shows chords. The Solo staff has a few notes.

6

Musical score for measures 6-7. The score is divided into five staves: Perc., Kora, E. Bass, Band, and Solo. Measure 6 features a complex rhythmic pattern in Perc., Kora, and E. Bass. The Kora part includes a triplet of eighth notes. The Band part consists of a few chords. The Solo part has a few notes. Measure 7 continues the rhythmic patterns in Perc., Kora, and E. Bass, with another triplet in the Kora part. The Band part has more chords. The Solo part has a few notes.



7

Musical score for measures 8-9. The score is divided into five staves: Perc., Kora, E. Bass, Band, and Solo. Measure 8 features a complex rhythmic pattern in Perc., Kora, and E. Bass. The Kora part includes a triplet of eighth notes. The Band part consists of a few chords. The Solo part has a few notes. Measure 9 continues the rhythmic patterns in Perc., Kora, and E. Bass, with another triplet in the Kora part. The Band part has more chords. The Solo part has a few notes.

9

Musical score for measures 9 and 10. The score includes five staves: Perc., Kora, E. Bass, Band, and Solo. Measure 9 features a complex rhythmic pattern in Perc., Kora, and E. Bass, with a triplet in Kora. Measure 10 shows a continuation of these patterns with some melodic movement in Kora and E. Bass. The Solo staff is empty.



11

Musical score for measures 11 and 12. The score includes five staves: Perc., Kora, E. Bass, Band, and Solo. Measure 11 features a complex rhythmic pattern in Perc., Kora, and E. Bass, with a triplet in Kora. Measure 12 shows a continuation of these patterns with some melodic movement in Kora and E. Bass. The Solo staff is empty.

13

Musical score for measures 13-14. The score includes staves for Percussion (Perc.), Kora, Electric Bass (E. Bass), Band (two staves), and Solo. The Solo staff is empty. The Kora part features a triplet in measure 14. The Percussion part has a consistent rhythmic pattern. The Band parts provide harmonic support with chords and melodic lines.



14

Musical score for measures 14-15. The score includes staves for Percussion (Perc.), Kora, Electric Bass (E. Bass), Band (two staves), and Solo. The Solo staff is empty. The Kora part features a triplet in measure 15. The Percussion part has a consistent rhythmic pattern. The Band parts provide harmonic support with chords and melodic lines.

15

Perc.

Kora

E. Bass

Band.

Band.

Solo



16

Perc.

Kora

E. Bass

Band.

Band.

Solo

17

Perc.

Kora

E. Bass

Band.

Band.

Solo



18

Perc.

Kora

E. Bass

Band.

Band.

Solo

20

Perc. Kora E. Bass Band. Band. Solo

Detailed description: This system contains measures 20 and 21. The Percussion part features a steady eighth-note pattern. The Kora part has a complex rhythmic pattern with triplets. The Electric Bass part plays a simple eighth-note line. The first Band part (treble clef) plays chords, while the second Band part (grand staff) plays a dense chordal accompaniment. The Solo part is mostly empty, with a few notes at the end of measure 21.



22

Perc. Kora E. Bass Band. Band. Solo

Detailed description: This system contains measures 22 and 23. The Percussion part continues with a similar eighth-note pattern. The Kora part has a complex rhythmic pattern with triplets. The Electric Bass part plays a simple eighth-note line. The first Band part (bass clef) plays chords, while the second Band part (treble clef) plays a dense chordal accompaniment. The Solo part is mostly empty, with a few notes at the end of measure 23.



23

Musical score for measures 23-24. The score includes staves for Percussion (Perc.), Kora, E. Bass, Band (treble and bass clefs), and Solo. The Percussion staff features a complex rhythmic pattern with a long slur over measures 23 and 24. The Kora staff has a melodic line with a triplet in measure 24. The E. Bass staff has a simple bass line. The Band staves feature a rhythmic accompaniment with chords. The Solo staff is empty.



24

Musical score for measures 24-25. The score includes staves for Percussion (Perc.), Kora, E. Bass, Band (treble and bass clefs), and Solo. The Percussion staff continues the rhythmic pattern from measure 23. The Kora staff has a melodic line with a triplet in measure 24. The E. Bass staff has a simple bass line. The Band staves feature a rhythmic accompaniment with chords. The Solo staff is empty.

25

Perc. Kora E. Bass Band. Band. Solo

Detailed description: This block contains the musical notation for measures 25 and 26. It features six staves: Percussion (Perc.), Kora, Electric Bass (E. Bass), two Band parts (one in treble clef, one in bass clef), and a Solo part. The Percussion staff has a melodic line with a slur over measures 25 and 26. The Kora staff has chords and a triplet in measure 26. The E. Bass staff has a simple bass line. The Band parts provide harmonic support with chords and melodic lines. The Solo part is empty, showing only the key signature (one sharp) and time signature (4/4).



26

Perc. Kora E. Bass Band. Band. Solo

Detailed description: This block contains the musical notation for measures 26 and 27. It features six staves: Percussion (Perc.), Kora, Electric Bass (E. Bass), two Band parts (one in treble clef, one in bass clef), and a Solo part. The Percussion staff has a melodic line with a slur over measures 26 and 27. The Kora staff has chords and a triplet in measure 27. The E. Bass staff has a simple bass line. The Band parts provide harmonic support with chords and melodic lines. The Solo part is empty, showing only the key signature (one sharp) and time signature (4/4).

27

Perc. Kora E. Bass Band. Band. Solo

Detailed description: This system contains measures 27 and 28. The Percussion part features a complex rhythmic pattern with eighth and sixteenth notes. The Kora part consists of chords and triplets. The E. Bass part has a steady eighth-note bass line. The first Band part (treble clef) plays a melodic line with eighth notes. The second Band part (grand staff) provides a harmonic accompaniment with chords. The Solo part is mostly empty, with a few notes at the end of measure 28.

29

Perc. Kora E. Bass Band. Band. Solo

Detailed description: This system contains measures 29 and 30. The Percussion part continues with its rhythmic pattern. The Kora part features more complex chords and triplets. The E. Bass part continues with its eighth-note line. The first Band part (treble clef) has a melodic line with some rests. The second Band part (grand staff) continues with harmonic accompaniment. The Solo part has a few notes at the beginning of measure 29 and then rests.

31

Perc. Kora E. Bass Band. Band. Solo

This musical score covers measures 31 and 32. It features six staves: Percussion (Perc.), Kora, Electric Bass (E. Bass), two Band parts, and a Solo part. The Percussion part has a complex rhythmic pattern with many sixteenth notes. The Kora part consists of chords and some melodic lines, including a triplet in measure 32. The E. Bass part has a steady eighth-note rhythm. The first Band part has a melodic line with some rests. The second Band part has a dense chordal accompaniment. The Solo part is mostly empty, with a few notes in measure 32. A double bar line is present at the end of measure 32.



33

Perc. Kora E. Bass Band. Band. Solo

This musical score covers measures 33 and 34. It features the same six staves as the previous system. The Percussion part continues with its rhythmic pattern. The Kora part has chords and a melodic line with a triplet in measure 34. The E. Bass part maintains its eighth-note rhythm. The first Band part has a melodic line. The second Band part has a dense chordal accompaniment. The Solo part is mostly empty, with a few notes in measure 34.

34

Perc.

Kora

E. Bass

Band.

Band.

Solo

35

Perc.

Kora

E. Bass

Band.

Band.

Solo

36

Perc.

Kora

E. Bass

Band.

Solo



37

Perc.

Kora

E. Bass

Band.

Band.

Solo

38

Perc.

Kora

E. Bass

Band.

Band.

Solo



40

Perc.

Kora

E. Bass

Band.

Band.

Solo

Musical score for measures 42-43. The score includes staves for Percussion (Perc.), Kora, Electric Bass (E. Bass), two Band parts, and a Solo part. The key signature is one sharp (F#). The Percussion part features a complex rhythmic pattern with accents. The Kora part has a melodic line with a triplet in measure 43. The E. Bass part provides a steady bass line. The Band parts consist of rhythmic accompaniment. The Solo part is currently silent.



Musical score for measures 43-44. The score includes staves for Percussion (Perc.), Kora, Electric Bass (E. Bass), two Band parts, and a Solo part. The key signature is one sharp (F#). The Percussion part continues with its rhythmic pattern. The Kora part has a melodic line with a triplet in measure 44. The E. Bass part provides a steady bass line. The Band parts consist of rhythmic accompaniment. The Solo part is currently silent.



44

Musical score for measures 44-45. The score includes staves for Percussion (Perc.), Kora, Electric Bass (E. Bass), Band (two staves), and Solo. The Percussion staff features a complex rhythmic pattern with a long slur over measures 44 and 45. The Kora staff has a similar rhythmic pattern with a triplet in measure 45. The E. Bass staff has a simple bass line. The Band consists of a treble and bass staff with a melodic line and a block-chord accompaniment. The Solo staff is empty, showing only the key signature (one sharp) and time signature (3/4).



45

Musical score for measures 45-46. The score includes staves for Percussion (Perc.), Kora, Electric Bass (E. Bass), Band (two staves), and Solo. The Percussion staff features a complex rhythmic pattern with a long slur over measures 45 and 46. The Kora staff has a similar rhythmic pattern with a triplet in measure 46. The E. Bass staff has a simple bass line. The Band consists of a treble and bass staff with a melodic line and a block-chord accompaniment. The Solo staff is empty, showing only the key signature (one sharp) and time signature (3/4).

46

Musical score for measures 46-47. The score includes staves for Percussion (Perc.), Kora, E. Bass, and two Band parts, plus a Solo staff. The Percussion part features a complex rhythmic pattern with accents and slurs. The Kora part has chords and triplets. The E. Bass part has a steady bass line. The Band parts consist of melodic lines and chordal accompaniment. The Solo staff shows a guitar chord with a sharp sign and a treble clef.



47

Musical score for measures 47-48. The score includes staves for Percussion (Perc.), Kora, E. Bass, and two Band parts, plus a Solo staff. The Percussion part continues with its rhythmic pattern. The Kora part features more complex chords and triplets. The E. Bass part has a steady bass line. The Band parts consist of melodic lines and chordal accompaniment. The Solo staff shows a guitar chord with a sharp sign and a treble clef.

49

Perc.

Kora

E. Bass

Band.

Band.

Solo



50

Perc.

Kora

E. Bass

Band.

Band.

Solo

Musical score for measures 51-52. The score includes staves for Percussion (Perc.), Kora, Electric Bass (E. Bass), Band (two staves), and Solo. The Solo part is currently blank. The Kora part features a triplet in measure 52. The Percussion part has a complex rhythmic pattern. The Band parts provide harmonic support with chords and melodic lines.



Musical score for measures 53-54. The score includes staves for Percussion (Perc.), Kora, Electric Bass (E. Bass), Band (two staves), and Solo. The Solo part is currently blank. The Kora part features a triplet in measure 53. The Percussion part has a complex rhythmic pattern. The Band parts provide harmonic support with chords and melodic lines.

54

Perc.

Kora

E. Bass

Band.

Band.

Solo

55

Perc.

Kora

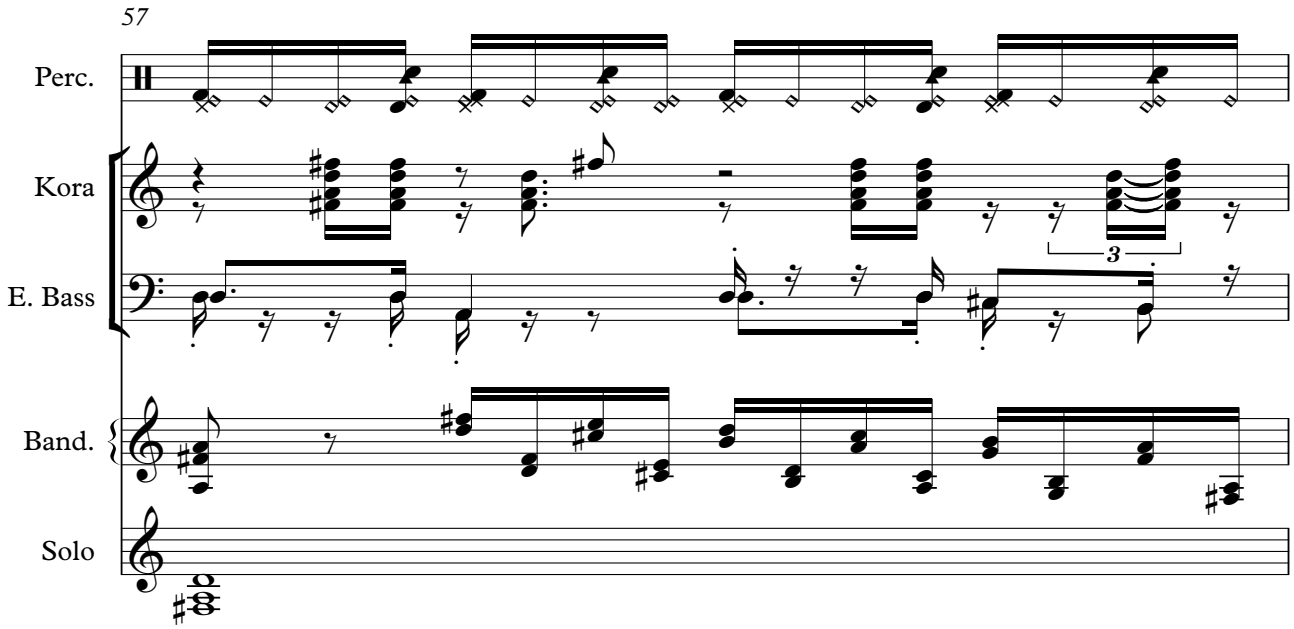
E. Bass

Band.

Band.

Solo

57



Perc.

Kora

E. Bass

Band.

Solo



58



Perc.

Kora

E. Bass

Band.

Solo

59

Musical score for measures 59-60. The score is divided into five staves: Perc., Kora, E. Bass, Band, and Solo. The Perc. staff features a complex rhythmic pattern with various note values and rests. The Kora staff shows chords and melodic lines, including a triplet in measure 60. The E. Bass staff provides a bass line with eighth and sixteenth notes. The Band staff consists of two staves (treble and bass clef) with sparse notes. The Solo staff is mostly empty with a few notes at the beginning.



60

Musical score for measures 60-61. The score is divided into five staves: Perc., Kora, E. Bass, Band, and Solo. The Perc. staff continues the rhythmic pattern from measure 59. The Kora staff shows chords and melodic lines, including a triplet in measure 61. The E. Bass staff provides a bass line with eighth and sixteenth notes. The Band staff consists of two staves (treble and bass clef) with sparse notes. The Solo staff is mostly empty with a few notes at the beginning.

61

Perc. Kora E. Bass Band. Solo

This musical score covers measures 61 and 62. It features five staves: Percussion (Perc.), Kora, Electric Bass (E. Bass), Band, and Solo. The Percussion part has a consistent rhythmic pattern of eighth notes. The Kora part consists of chords and melodic lines, including a triplet in measure 62. The E. Bass part provides a steady bass line. The Band part includes chords and melodic fragments. The Solo part is mostly empty, with a few notes at the beginning and end of the system.



63

Perc. Kora E. Bass Band. Solo

This musical score covers measures 63 and 64. It features five staves: Percussion (Perc.), Kora, Electric Bass (E. Bass), Band, and Solo. The Percussion part continues with its rhythmic pattern. The Kora part has a melodic line with a triplet in measure 63 and a long note in measure 64. The E. Bass part continues with its bass line. The Band part includes chords and a long note in measure 64. The Solo part is mostly empty, with a few notes at the beginning and end of the system.



65

Musical score for measures 65-66. The score includes staves for Percussion (Perc.), Kora, Electric Bass (E. Bass), Band (treble and bass clefs), and Solo. Measure 65 features a complex rhythmic pattern with a triplet in the E. Bass and Band parts. Measure 66 continues the pattern with a triplet in the E. Bass and Band parts. A double bar line is present at the end of measure 66.



66

Musical score for measures 67-68. The score includes staves for Percussion (Perc.), Kora, Electric Bass (E. Bass), Band (treble and bass clefs), and Solo. Measure 67 features a complex rhythmic pattern with a triplet in the E. Bass and Band parts. Measure 68 continues the pattern with a triplet in the E. Bass and Band parts. A double bar line is present at the end of measure 68.

67

Perc.

Kora

E. Bass

Band.

Band.

Solo



68

Perc.

Kora

E. Bass

Band.

Band.

Solo

69

Perc.

Kora

E. Bass

Band.

Band.

Solo

71

Perc.

Kora

E. Bass

Band.

Band.

Solo

==

73

Musical score for measures 73-74. The score includes staves for Percussion (Perc.), Kora, Electric Bass (E. Bass), two Band parts, and a Solo part. The Percussion part features a complex rhythmic pattern with accents. The Kora part has chords and triplets. The E. Bass part has a steady eighth-note bass line. The Band parts provide harmonic support with chords and melodic lines. The Solo part is currently empty.



75

Musical score for measures 75-76. The score includes staves for Percussion (Perc.), Kora, Electric Bass (E. Bass), two Band parts, and a Solo part. The Percussion part continues with its rhythmic pattern. The Kora part has chords and triplets. The E. Bass part has a steady eighth-note bass line. The Band parts provide harmonic support with chords and melodic lines. The Solo part is currently empty.

76

Perc.

Kora

E. Bass

Band.

Band.

Solo

77

Perc.

Kora

E. Bass

Band.

Band.

Solo

78

Musical score for measures 78-79. The score includes five staves: Perc., Kora, E. Bass, Band, and Solo. The Perc. staff features a rhythmic pattern of eighth notes with 'x' marks. The Kora staff has chords and a triplet. The E. Bass staff has a melodic line with slurs. The Band staff has chords with slurs. The Solo staff has a few notes at the beginning.



79

Musical score for measures 79-80. The score includes five staves: Perc., Kora, E. Bass, Band, and Solo. The Perc. staff continues the rhythmic pattern. The Kora staff has chords and a triplet. The E. Bass staff has a melodic line with slurs. The Band staff has chords with slurs. The Solo staff has a few notes at the beginning.

80

Musical score for measures 80-81. The score includes staves for Percussion (Perc.), Kora, E. Bass, two Band parts, and Solo. The Percussion part features a complex rhythmic pattern with accents. The Kora part has a melodic line with triplets. The E. Bass part has a steady bass line. The two Band parts have different rhythmic and melodic patterns. The Solo part is mostly empty with some chordal markings.



82

Musical score for measures 82-83. The score includes staves for Percussion (Perc.), Kora, E. Bass, two Band parts, and Solo. The Percussion part continues with its rhythmic pattern. The Kora part has a melodic line with triplets. The E. Bass part has a steady bass line. The two Band parts have different rhythmic and melodic patterns. The Solo part is mostly empty with some chordal markings.

Musical score for measures 84-85. The score includes staves for Perc., Kora, E. Bass, Band, and Solo. Measure 84 shows Perc. with a rhythmic pattern of eighth notes, Kora with chords and a triplet, E. Bass with a simple bass line, and two Band staves with chords. Measure 85 continues these parts with more complex rhythmic patterns and a triplet in the Kora part.



Musical score for measures 86-87. The score includes staves for Perc., Kora, E. Bass, Band, and Solo. Measure 86 shows Perc. with a complex rhythmic pattern, Kora with chords and triplets, E. Bass with a bass line, and two Band staves with chords. Measure 87 continues these parts with a dense chordal texture in the Band staves and a triplet in the Kora part.



87

Musical score for measures 87-88. The score includes staves for Percussion (Perc.), Kora, Electric Bass (E. Bass), two Band parts, and Solo. The Solo staff is empty. The Kora part features a triplet in measure 88. The Percussion part has a consistent rhythmic pattern. The Band parts provide harmonic support with chords and melodic lines.



88

Musical score for measures 88-89. The score includes staves for Percussion (Perc.), Kora, Electric Bass (E. Bass), two Band parts, and Solo. The Solo staff is empty. The Kora part features a triplet in measure 89. The Percussion part has a consistent rhythmic pattern. The Band parts provide harmonic support with chords and melodic lines.

Perc.

Kora

E. Bass

Band.

Band.

Solo



Perc.

Kora

E. Bass

Band.

Solo

91

Musical score for measures 91-92. The score is arranged in six staves: Perc., Kora, E. Bass, Band (bass clef), Band (treble clef), and Solo (treble clef). The Perc. staff features a complex rhythmic pattern with various note values and rests. The Kora staff has a melodic line with some triplets. The E. Bass staff has a steady bass line with some triplets. The Band (bass clef) staff has a melodic line with some triplets. The Band (treble clef) staff has a rhythmic accompaniment with many beamed notes. The Solo staff has a few notes at the beginning and then rests.



92

Musical score for measures 92-93. The score is arranged in six staves: Perc., Kora, E. Bass, Band (bass clef), Band (bass clef), and Solo (treble clef). The Perc. staff continues with a complex rhythmic pattern. The Kora staff has a melodic line with some triplets. The E. Bass staff has a steady bass line with some triplets. The Band (bass clef) staff has a melodic line with some triplets. The Band (bass clef) staff has a rhythmic accompaniment with many beamed notes. The Solo staff has a few notes at the beginning and then rests.

Perc.

Kora

E. Bass

Band.

Band.

Solo



Perc.

Kora

E. Bass

Band.

Band.

Solo

96

Perc.

Kora

E. Bass

Band.

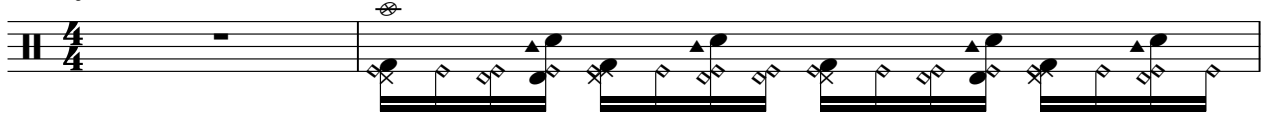
Solo

Detailed description: This musical score page, numbered 96, features five staves. The Percussion staff uses a drum set icon and contains a sequence of rhythmic patterns. The Kora staff is in treble clef with a key signature of one sharp (F#) and includes a triplet of eighth notes. The E. Bass staff is in bass clef and shows a melodic line with a key signature of one sharp. The Band section consists of two staves (treble and bass clefs) with a key signature of one sharp, featuring a melodic line in the treble and a supporting line in the bass. The Solo staff is in treble clef with a key signature of one sharp and contains a melodic line with several chords.

Percussion

Tony e Alexandre e Trio Parada Dura - Essa Paixao I

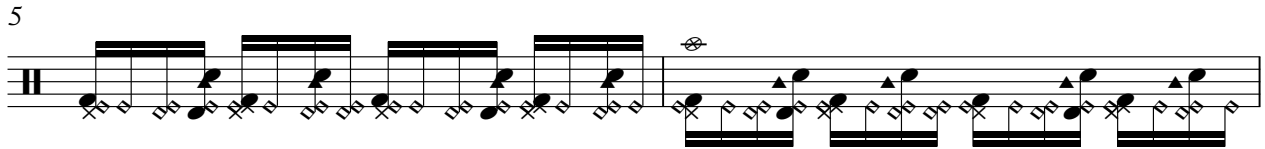
♩ = 107,999916  
Juninho



3



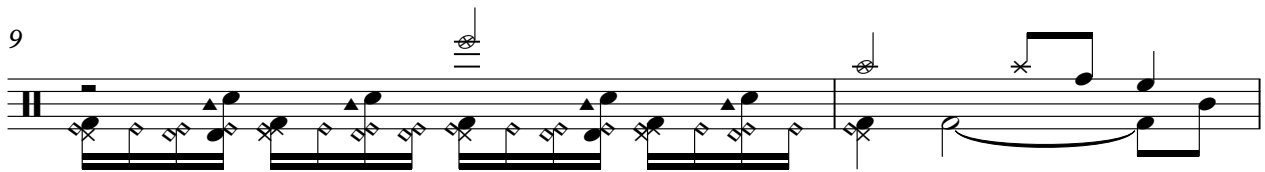
5



7



9



11



13



15



17



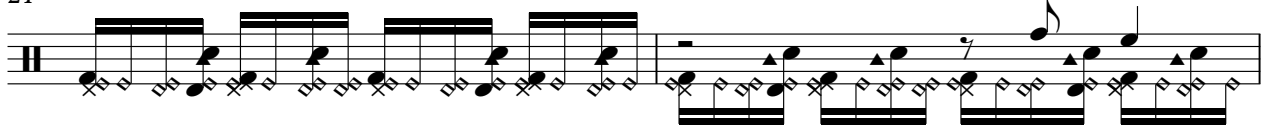
19



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V.S.

21



23



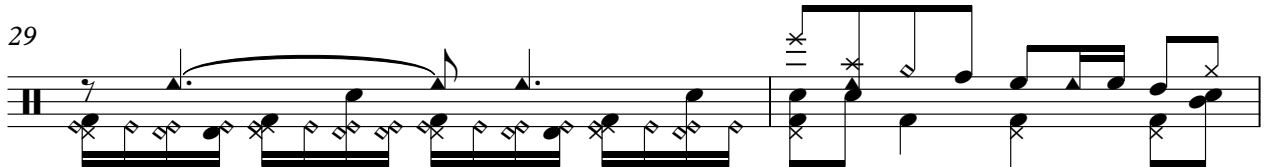
25



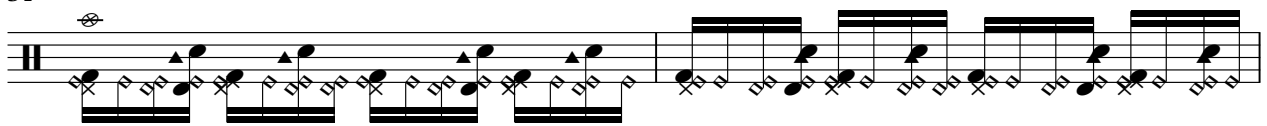
27



29



31



33



35



37



39



41

Musical notation for measure 41, featuring a complex rhythmic pattern with eighth and sixteenth notes and rests.

43

Musical notation for measure 43, featuring a complex rhythmic pattern with eighth and sixteenth notes and rests.

45

Musical notation for measure 45, featuring a complex rhythmic pattern with eighth and sixteenth notes and rests.

47

Musical notation for measure 47, featuring a complex rhythmic pattern with eighth and sixteenth notes and rests.

49

Musical notation for measure 49, featuring a complex rhythmic pattern with eighth and sixteenth notes and rests.

51

Musical notation for measure 51, featuring a complex rhythmic pattern with eighth and sixteenth notes and rests.

53

Musical notation for measure 53, featuring a complex rhythmic pattern with eighth and sixteenth notes and rests.

55

Musical notation for measure 55, featuring a complex rhythmic pattern with eighth and sixteenth notes and rests.

57

Musical notation for measure 57, featuring a complex rhythmic pattern with eighth and sixteenth notes and rests.

59

Musical notation for measure 59, featuring a complex rhythmic pattern with eighth and sixteenth notes and rests.

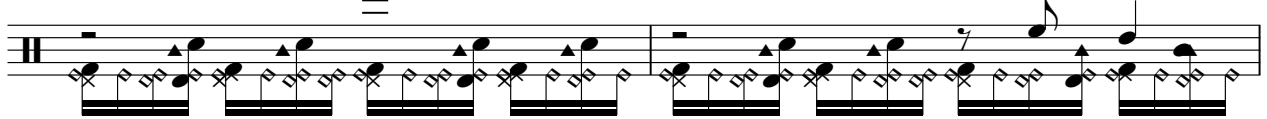
V.S.



61



63



65



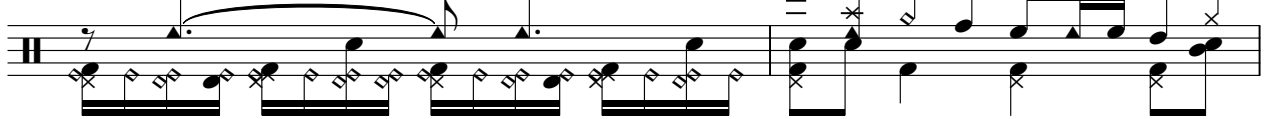
67



69



71



73



75



77



79




81



Musical notation for measure 81, featuring a series of rhythmic patterns on a staff with a double bar line at the beginning.

83



Musical notation for measure 83, showing a continuation of rhythmic patterns with some rests and a final note.

85



Musical notation for measure 85, including a circled 'X' symbol above the staff and rhythmic patterns.

87



Musical notation for measure 87, continuing the rhythmic sequence.

89



Musical notation for measure 89, showing consistent rhythmic patterns.

91



Musical notation for measure 91, maintaining the rhythmic flow.

93



Musical notation for measure 93, with rhythmic patterns and a double bar line at the end.

95



Musical notation for measure 95, concluding with a circled 'X' symbol and a final note.

♩ = 107,999916

4

6

8

11

13

15

17

19

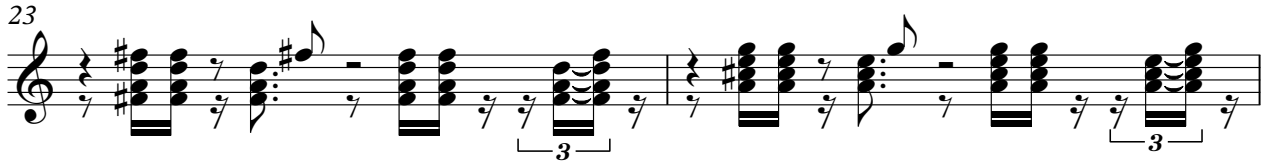
21

The musical score is written on a single staff in 4/4 time. It begins with a tempo marking of 107,999916. The piece features a complex rhythmic pattern consisting of eighth and sixteenth notes, with frequent use of triplets and slurs. The key signature has one sharp (F#). The score is divided into measures, with measure numbers 4, 6, 8, 11, 13, 15, 17, 19, and 21 indicated at the start of their respective lines.

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V.S.

23



Musical notation for measure 23, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of chords and a triplet of eighth notes.

25



Musical notation for measure 25, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of chords and a triplet of eighth notes.

27



Musical notation for measure 27, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of chords and a triplet of eighth notes.

29



Musical notation for measure 29, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of chords and a triplet of eighth notes.

32



Musical notation for measure 32, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of chords and a triplet of eighth notes.

34



Musical notation for measure 34, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of chords and a triplet of eighth notes.

36



Musical notation for measure 36, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of chords and a triplet of eighth notes.

38



Musical notation for measure 38, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of chords and a triplet of eighth notes.

40



Musical notation for measure 40, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of chords and a triplet of eighth notes.

42



Musical notation for measure 42, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of chords and a triplet of eighth notes.

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V.S.

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Musical notation for measure 87, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of chords and a triplet of eighth notes.

89

Musical notation for measure 89, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of chords and a triplet of eighth notes.

91

Musical notation for measure 91, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of chords and a triplet of eighth notes.

93

Musical notation for measure 93, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of chords and a triplet of eighth notes.

95

Musical notation for measure 95, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of chords and a triplet of eighth notes.

♩ = 107,999916

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Bandoneon

Tony e Alexandre e Trio Parada Dura - Essa Paixao I

♩ = 107,999916

The first system of music is written for a bandoneon in 4/4 time. It consists of two staves. The treble staff begins with a series of chords and eighth notes, while the bass staff provides a harmonic accompaniment with chords and eighth notes. The key signature has one sharp (F#).

The second system starts at measure 4. The treble staff features a more active melodic line with eighth and sixteenth notes, often beamed together. The bass staff continues with a steady accompaniment of chords and eighth notes.

The third system begins at measure 7. The treble staff has a complex texture with many beamed eighth notes and chords. The bass staff provides a rhythmic foundation with chords and eighth notes.

The fourth system starts at measure 9. The bass staff is the primary focus, with sustained chords and a final melodic flourish. The treble staff has some chords and rests.

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V.S.

53

Musical notation for measures 53-55. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, including rests and slurs.

56

Musical notation for measures 56-58. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, including rests and slurs.

59

Musical notation for measures 59-61. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, including rests and slurs.

62

Musical notation for measures 62-65. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, including rests and slurs.

66

Musical notation for measures 66-68. The system consists of a single treble clef staff. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, including rests and slurs.

69

Musical notation for measures 69-73. The system consists of a single treble clef staff. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, including rests and slurs. A double bar line with a '2' above it indicates a second ending.

74

Musical notation for measures 74-76. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, including rests and slurs.



6

Bandoneon

91

Musical notation for Bandoneon, measures 91-92. The notation is written on a single bass clef staff. Measure 91 contains a series of eighth and sixteenth notes, including a triplet of eighth notes. Measure 92 continues the melodic line with similar rhythmic patterns and rests.

93

Musical notation for Bandoneon, measures 93-94. This system uses a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 93 features a complex melodic line in the bass clef with many sixteenth notes. Measure 94 shows a continuation of the melody in the bass clef, with a dotted note and a final eighth note.

95

Musical notation for Bandoneon, measures 95-96. This system uses a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 95 is characterized by a dense, fast-moving melodic line in the treble clef, featuring several triplet markings. Measure 96 continues the piece with a more sparse melodic line in the treble clef and rests in the bass clef.



Bandoneon

Tony e Alexandre e Trio Parada Dura - Essa Paixao I

♩ = 107,999916

10

Musical notation for measure 10, bass clef, 4/4 time signature, featuring a series of chords.

12

Musical notation for measures 12-13, grand staff, featuring a series of chords.

14

Musical notation for measures 14-15, grand staff, featuring a series of chords.

16

Musical notation for measures 16-17, grand staff, featuring a series of chords.

18

Musical notation for measures 18-19, bass clef, featuring a series of chords.

20

Musical notation for measures 20-21, grand staff, featuring a series of chords and a melodic line.

22

Musical notation for measure 22, grand staff, featuring a series of chords.

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Bandoneon

24

Musical notation for measures 24-25, bass clef, featuring a dense chordal accompaniment in G major. The notation consists of two staves with a treble clef and a key signature of one sharp (F#). The bass clef part contains a series of chords, each with a slash and a dot above it, indicating a specific rhythmic pattern. The chords are primarily triads and dyads, with some four-note chords. The notation is dense and repetitive, typical of a bandoneon accompaniment.

26

Musical notation for measures 26-27, treble clef, featuring a dense chordal accompaniment in G major. The notation consists of two staves with a treble clef and a key signature of one sharp (F#). The treble clef part contains a series of chords, each with a slash and a dot above it, indicating a specific rhythmic pattern. The chords are primarily triads and dyads, with some four-note chords. The notation is dense and repetitive, typical of a bandoneon accompaniment.

28

Musical notation for measures 28-30, grand staff, featuring a dense chordal accompaniment in G major. The notation consists of two staves with a treble clef and a key signature of one sharp (F#). The bass clef part contains a series of chords, each with a slash and a dot above it, indicating a specific rhythmic pattern. The chords are primarily triads and dyads, with some four-note chords. The notation is dense and repetitive, typical of a bandoneon accompaniment.

31

Musical notation for measures 31-32, grand staff, featuring a dense chordal accompaniment in G major. The notation consists of two staves with a treble clef and a key signature of one sharp (F#). The bass clef part contains a series of chords, each with a slash and a dot above it, indicating a specific rhythmic pattern. The chords are primarily triads and dyads, with some four-note chords. The notation is dense and repetitive, typical of a bandoneon accompaniment.

33

Musical notation for measures 33-34, grand staff, featuring a dense chordal accompaniment in G major. The notation consists of two staves with a treble clef and a key signature of one sharp (F#). The bass clef part contains a series of chords, each with a slash and a dot above it, indicating a specific rhythmic pattern. The chords are primarily triads and dyads, with some four-note chords. The notation is dense and repetitive, typical of a bandoneon accompaniment.

35

Musical notation for measures 35-36, grand staff, featuring a dense chordal accompaniment in G major. The notation consists of two staves with a treble clef and a key signature of one sharp (F#). The bass clef part contains a series of chords, each with a slash and a dot above it, indicating a specific rhythmic pattern. The chords are primarily triads and dyads, with some four-note chords. The notation is dense and repetitive, typical of a bandoneon accompaniment.

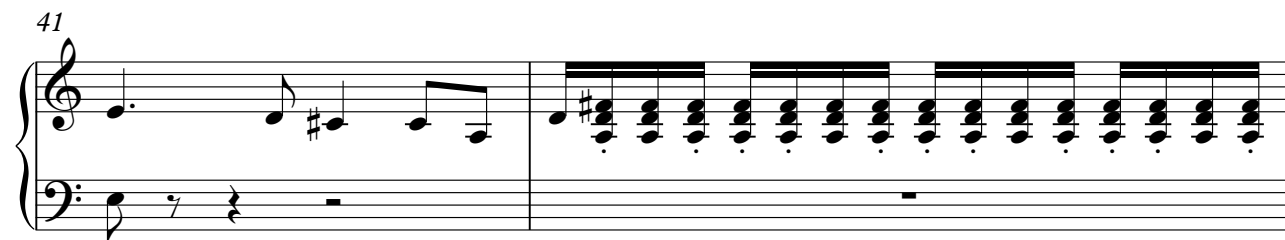
37

Musical notation for measures 37-38, grand staff, featuring a dense chordal accompaniment in G major. The notation consists of two staves with a treble clef and a key signature of one sharp (F#). The bass clef part contains a series of chords, each with a slash and a dot above it, indicating a specific rhythmic pattern. The chords are primarily triads and dyads, with some four-note chords. The notation is dense and repetitive, typical of a bandoneon accompaniment.

39



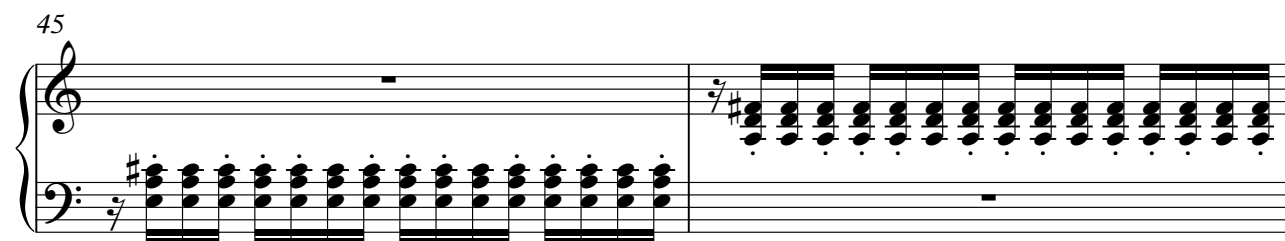
41



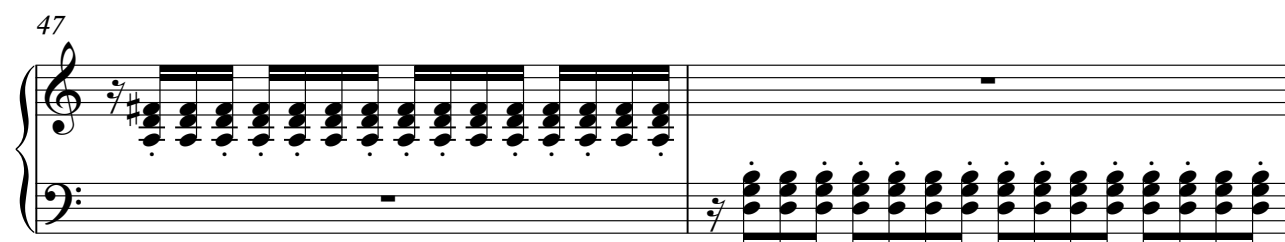
43



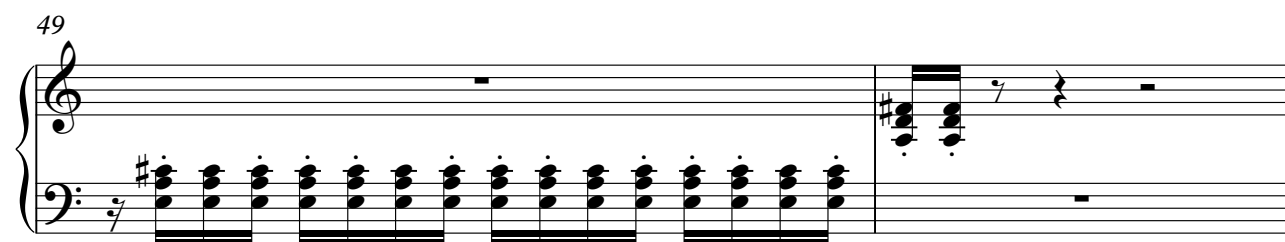
45



47



49



V.S.



71

Musical notation for measures 71-72. Measure 71 features a bass line with a sequence of chords: G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, 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A223, B223, C224, D224, E224, F#224, G#224, A224, B224, C225, D225, E225, F#225, G#225, A225, B225, C226, D226, E226, F#226, G#226, A226, B226, C227, D227, E227, F#227, G#227, A227, B227, C228, D228, E228, F#228, G#228, A228, B228, C229, D229, E229, F#229, G#229, A229, B229, C230, D230, E230, F#230, G#230, A230, B230, C231, D231, E231, F#231, G#231, A231, B231, C232, D232, E232, F#232, G#232, A232, B232, C233, D233, E233, F#233, G#233, A233, B233, C234, D234, E234, F#234, G#234, A234, B234, C235, D235, E235, F#235, G#235, A235, B235, C236, D236, E236, F#236, G#236, A236, B236, C237, D237, E237, F#237, G#237, A237, B237, C238, D238, E238, F#238, G#238, A238, B238, C239, D239, E239, F#239, G#239, A239, B239, C240, D240, E240, F#240, G#240, A240, B240, C241, D241, E241, F#241, G#241, A241, B241, C242, D242, E242, F#242, G#242, A242, B242, C243, D243, E243, F#243, G#243, A243, B243, C244, D244, E244, F#244, G#244, A244, B244, C245, D245, E245, F#245, G#245, A245, B245, C246, D246, E246, 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D269, E269, F#269, G#269, A269, B269, C270, D270, E270, F#270, G#270, A270, B270, C271, D271, E271, F#271, G#271, A271, B271, C272, D272, E272, F#272, G#272, A272, B272, C273, D273, E273, F#273, G#273, A273, B273, C274, D274, E274, F#274, G#274, A274, B274, C275, D275, E275, F#275, G#275, A275, B275, C276, D276, E276, F#276, G#276, A276, B276, C277, D277, E277, F#277, G#277, A277, B277, C278, D278, E278, F#278, G#278, A278, B278, C279, D279, E279, F#279, G#279, A279, B279, C280, D280, E280, F#280, G#280, A280, B280, C281, D281, E281, F#281, G#281, A281, B281, C282, D282, E282, F#282, G#282, A282, B282, C283, D283, E283, F#283, G#283, A283, B283, C284, D284, E284, F#284, G#284, A284, B284, C285, D285, E285, F#285, G#285, A285, B285, C286, D286, E286, F#286, G#286, A286, B286, C287, D287, E287, F#287, G#287, A287, B287, C288, D288, E288, F#288, G#288, A288, B288, C289, D289, E289, F#289, G#289, A289, B289, C290, D290, E290, F#290, G#290, A290, B290, C291, D291, E291, F#291, G#291, A291, B291, C292, D292, E292, F#292, G#292, A292, B292, C293, D293, E293, F#293, G#293, A293, B293, C294, D294, E294, F#294, G#294, A294, B294, C295, D295, E295, F#295, G#295, A295, B295, C296, D296, E296, F#296, G#296, A296, B296, C297, D297, E297, F#297, G#297, A297, B297, C298, D298, E298, F#298, G#298, A298, B298, C299, D299, E299, F#299, G#299, A299, B299, C300, D300, E300, F#300, G#300, A300, B300, C301, D301, E301, F#301, G#301, A301, B301, C302, D302, E302, F#302, G#302, A302, B302, C303, D303, E303, F#303, G#303, A303, B303, C304, D304, E304, F#304, G#304, A304, B304, C305, D305, E305, F#305, G#305, A305, B305, C306, D306, E306, F#306, G#306, A306, B306, C307, D307, E307, F#307, G#307, A307, B307, C308, D308, E308, F#308, G#308, A308, B308, C309, D309, E309, F#309, G#309, A309, B309, C310, D310, E310, F#310, G#310, A310, B310, C311, D311, E311, F#311, G#311, A311, B311, C312, D312, E312, F#312, G#312, A312, B312, C313, D313, E313, F#313, G#313, A313, B313, C314, D314, E314, F#314, G#314, A314, B314, C315, D315, E315, F#315, G#315, A315, B315, C316, D316, E316, F#316, G#316, A316, B316, C317, D317, E317, F#317, G#317, A317, B317, C318, D318, E318, F#318, G#318, A318, B318, C319, D319, E319, F#319, G#319, A319, B319, C320, D320, E320, F#320, G#320, A320, B320, C321, D321, E321, F#321, G#321, A321, B321, C322, D322, E322, F#322, G#322, A322, B322, C323, D323, E323, F#323, G#323, A323, B323, C324, D324, E324, F#324, G#324, A324, B324, C325, D325, E325, F#325, G#325, A325, B325, C326, D326, E326, F#326, G#326, A326, B326, C327, D327, E327, F#327, G#327, A327, B327, C328, D328, E328, F#328, G#328, A328, B328, C329, D329, E329, F#329, G#329, A329, B329, C330, D330, E330, F#330, G#330, A330, B330, C331, D331, E331, F#331, G#331, A331, B331, C332, D332, E332, F#332, G#332, A332, B332, C333, D333, E333, F#333, G#333, A333, B333, C334, D334, E334, F#334, G#334, A334, B334, C335, D335, E335, F#335, G#335, A335, B335, C336, D336, E336, F#336, G#336, A336, B336, C337, D337, E337, F#337, G#337, A337, B337, C338, D338, E338, F#338, G#338, A338, B338, C339, D339, E339, F#339, G#339, A339, B339, C340, D340, E340, F#340, G#340, A340, B340, C341, D341, E341, F#341, G#341, A341, B341, C342, D342, E342, F#342, G#342, A342, B342, C343, D343, E343, F#343, G#343, A343, B343, C344, D344, E344, F#344, G#344, A344, B344, C345, D345, E345, F#345, G#345, A345, B345, C346, D346, E346, F#346, G#346, A346, B346, C347, D347, E347, F#347, G#347, A347, B347, C348, D348, E348, F#348, G#348, A348, B348, C349, D349, E349, F#349, G#349, A349, B349, C350, D350, E350, F#350, G#350, A350, B350, C351, D351, E351, F#351, G#351, A351, B351, C352, D352, E352, F#352, G#352, A352, B352, C353, D353, E353, F#353, G#353, A353, B353, C354, D354,

83

Musical notation for measures 83-84. Measure 83 features a treble clef with a melody of quarter notes: G4, A4, B4, C5. The bass clef has a whole rest. Measure 84 features a treble clef with a whole rest and a bass clef with a dense chordal accompaniment of eighth notes.

85

Musical notation for measures 85-86. Measure 85 features a treble clef with a whole rest and a bass clef with a dense chordal accompaniment of eighth notes. Measure 86 features a treble clef with a dense chordal accompaniment of eighth notes and a bass clef with a whole rest.

87

Musical notation for measures 87-88. Measure 87 features a treble clef with a whole rest and a bass clef with a dense chordal accompaniment of eighth notes. Measure 88 features a treble clef with a dense chordal accompaniment of eighth notes and a bass clef with a dense chordal accompaniment of eighth notes.

89

Musical notation for measures 89-90. Measure 89 features a treble clef with a dense chordal accompaniment of eighth notes and a bass clef with a whole rest. Measure 90 features a treble clef with a whole rest and a bass clef with a dense chordal accompaniment of eighth notes.

91

Musical notation for measures 91-92. Measure 91 features a treble clef with a dense chordal accompaniment of eighth notes and a bass clef with a whole rest. Measure 92 features a treble clef with a whole rest and a bass clef with a dense chordal accompaniment of eighth notes.

93

Musical notation for measure 93. The bass clef features a dense chordal accompaniment of eighth notes. The treble clef is empty.

94

The musical score consists of two staves, Treble and Bass. The key signature is one sharp (F#) and the time signature is 7/8. Measure 94 features a complex rhythmic pattern in the Treble staff with many beamed notes and rests, while the Bass staff has a whole rest. Measure 95 shows a melodic line in the Treble staff and a bass line in the Bass staff. Measure 96 contains whole rests in both staves.

Tony e Alexandre e Trio Parada Dura - Essa Paixao I

Solo

♩ = 107,999916

7

16

23

31

38

47

55

61

70

The musical score is written in treble clef with a 4/4 time signature. It begins with a tempo marking of 107,999916. The first staff (measures 1-6) contains a melodic line with various notes and rests. The subsequent staves (measures 7-70) are primarily composed of chords, with some melodic fragments interspersed. The chords are mostly triads and dyads, often with a sharp sign indicating a specific fingering or emphasis. The score concludes with a double bar line at measure 70.

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V.S.



2

Solo

78

Musical staff for measures 78-84. Measure 78: Treble clef, key signature of one sharp (F#), 7/8 time signature. Notes: F#4, G4, A4, B4, C5, D5, E5. Measure 79: F#4, G4, A4, B4, C5, D5, E5. Measure 80: F#4, G4, A4, B4, C5, D5, E5. Measure 81: F#4, G4, A4, B4, C5, D5, E5. Measure 82: F#4, G4, A4, B4, C5, D5, E5. Measure 83: F#4, G4, A4, B4, C5, D5, E5. Measure 84: F#4, G4, A4, B4, C5, D5, E5.

85

Musical staff for measures 85-90. Measure 85: F#4, G4, A4, B4, C5, D5, E5. Measure 86: F#4, G4, A4, B4, C5, D5, E5. Measure 87: F#4, G4, A4, B4, C5, D5, E5. Measure 88: F#4, G4, A4, B4, C5, D5, E5. Measure 89: F#4, G4, A4, B4, C5, D5, E5. Measure 90: F#4, G4, A4, B4, C5, D5, E5.

91

Musical staff for measures 91-96. Measure 91: F#4, G4, A4, B4, C5, D5, E5. Measure 92: F#4, G4, A4, B4, C5, D5, E5. Measure 93: F#4, G4, A4, B4, C5, D5, E5. Measure 94: F#4, G4, A4, B4, C5, D5, E5. Measure 95: F#4, G4, A4, B4, C5, D5, E5. Measure 96: F#4, G4, A4, B4, C5, D5, E5.