

Wanessa Camargo - Metade De Mim 2

2.0"
1.2,41
Editora HMP

♩ = 61,999996

Sequenciado por Luis Paulo Trione

Musical score for the first system, featuring five staves: Percussion, Music Box, Kora, Synth Voice, and two Solo parts. The time signature is 6/8. The Percussion staff shows a sequence of notes with an 'x' above the final note. The Music Box, Kora, and Solo parts include triplets and other rhythmic patterns. The Synth Voice part features sustained chords and melodic lines.



Musical score for the second system, featuring six staves: Perc., M. Box, Kora, E. Bass, Syn. Voice, and two Solo parts. The time signature is 6/8. The Perc. staff shows a sequence of notes with an 'x' above the final note. The M. Box, Kora, and Solo parts include triplets and other rhythmic patterns. The E. Bass staff shows a sequence of notes. The Syn. Voice part features sustained chords and melodic lines.

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Musical score for measures 6-7. The score includes staves for Percussion (Perc.), M. Box, Kora, E. Bass, Syn. Voice, Solo (top), and Solo (bottom). The Kora part features complex rhythmic patterns with triplets. The Syn. Voice part consists of sustained chords. The Solo parts have melodic lines with triplets.



Musical score for measures 8-9. The score includes staves for Cl., Perc., Kora, E. Bass, Syn. Voice, Vla., Solo (top), and Solo (bottom). The Kora part includes the lyrics: "as ve zes ain³ dasin to voma de". The Cl. part has a melodic line starting at measure 8. The Syn. Voice part has sustained chords. The Solo parts have melodic lines with triplets.

11



Cl.

Perc.

Kora
de ver vo ce so con ti go te sem que re e le que meu co

E. Bass

Syn. Voice

Vla.

Solo



14



Cl.

Perc.

Kora
ra cao na que er en ten der que me lhor as sim que nao tem na

E. Bass

Syn. Voice

Vla.

17

Cl.

Perc.

Kora

E. Bass

Syn. Voice

Vla.

Vla.

Solo

da ha ver me ta de de mim te a ma e

This musical system covers measures 17 and 18. It features a Clarinet (Cl.) with a melodic line, Percussion (Perc.) with rhythmic patterns, Kora with a complex rhythmic accompaniment, and Electric Bass (E. Bass) with a steady bass line. The Synthesizer Voice (Syn. Voice) provides harmonic support. Two Violas (Vla.) play a complex, multi-layered texture. A Solo part is also present. The lyrics 'da ha ver me ta de de mim te a ma e' are written under the Kora staff. Measure 17 starts with a treble clef and a key signature of one flat. Measure 18 continues with the same key signature and clef.



19

Cl.

Perc.

Kora

E. Bass

Syn. Voice

Vla.

Vla.

Solo

te a do ra ou ta me ta de mim pre ci sa

This musical system covers measures 19 and 20. It features the same instruments as the previous system. The lyrics 'te a do ra ou ta me ta de mim pre ci sa' are written under the Kora staff. Measure 19 starts with a treble clef and a key signature of one flat. Measure 20 continues with the same key signature and clef.

21

Cl.
Perc.
Kora
E. Bass
Syn. Voice
Vla.
Vla.
Solo

em bo ra es tou com me do de ser te liz ou

Detailed description: This system contains measures 21 and 22. The Clarinet (Cl.) part features a melodic line with triplets. The Percussion (Perc.) part includes a snare drum line with triplets and asterisks indicating accents. The Kora part has a complex rhythmic pattern with triplets and lyrics: "em bo ra es tou com me do de ser te liz ou". The Electric Bass (E. Bass) part provides a steady bass line with triplets. The Synthesizer Voice (Syn. Voice) part consists of sustained chords. The Violins (Vla.) and Viola (Vla.) parts play a melodic line with triplets. The Solo part features a melodic line with triplets.

23

Cl.
Perc.
Kora
E. Bass
Syn. Voice
Vla.
Vla.
Solo

ua vez por que doi doi a ca 3 am

Detailed description: This system contains measures 23 and 24. The Clarinet (Cl.) part continues the melodic line. The Percussion (Perc.) part includes a snare drum line with triplets and asterisks indicating accents. The Kora part has a complex rhythmic pattern with triplets and lyrics: "ua vez por que doi doi a ca 3 am". The Electric Bass (E. Bass) part provides a steady bass line with triplets. The Synthesizer Voice (Syn. Voice) part consists of sustained chords. The Violins (Vla.) and Viola (Vla.) parts play a melodic line with triplets. The Solo part features a melodic line with triplets.

25

Cl.

Perc.

vo ce a³ qui

Kora

E. Bass

Syn. Voice

Vla.

Vla.

Solo

Solo

Detailed description: This is a page of a musical score, page 6, starting at measure 25. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Clarinet (Cl.), Percussion (Perc.), Kora, Electric Bass (E. Bass), Synthesizer Voice (Syn. Voice), Violin (Vla.), Viola (Vla.), Solo guitar (Solo), and another Solo guitar (Solo). The Clarinet part features a melodic line with a long note in the second measure. The Percussion part includes a vocal line with lyrics 'vo ce a³ qui' and a rhythmic accompaniment with triplets. The Kora part has a complex rhythmic pattern with many triplets. The Electric Bass part provides a steady bass line with long notes. The Synthesizer Voice part consists of sustained chords. The Violin and Viola parts have sustained chords and some melodic movement. The Solo guitar parts feature intricate rhythmic patterns with many triplets.

27

Cl.

Perc.

Kora

E. Bass

Syn. Voice

Vla.

Vla.

Solo

Solo

a i eu me fas to e ten to medis tra ir sar nou



30

Cl.

Perc.

Kora

E. Bass

Syn. Voice

Vla.

ta coi sa pranao me tra i i ir sa ir com vo ce pe la ul ti

33

Cl.

Perc.

Kora

E. Bass

Syn. Voice

Vla.

ma ve co mo es que cer tu do que a gen



35

Cl.

Perc.

Kora

E. Bass

Syn. Voice

Vla.

Vla.

telez me ta de de mim te a ma le te do ra ou ta de

38

Cl.

Perc.

Kora

E. Bass

Syn. Voice

Vla.

Vla.

de mim pre ci sa ir em bo ra es tu com me do



40

Cl.

Perc.

Kora

E. Bass

Syn. Voice

Vla.

Vla.

Solo

de ser fe liz ou tra vez por que doi

42

Cl.

Perc.

Kora

E. Bass

Syn. Voice

Vla.

Vla.

Solo

Solo

doi fi car sem vo ce a qui

44

Cl.

Perc.

Kora

E. Bass

Syn. Voice

Vla.

Vla.

Solo

Solo

uh uh uh uh

47

Cl.

Perc.

Kora

E. Bass

Syn. Voice

Vla.

Vla.

Solo

Solo

bye bye te le vo

49

Cl.

Perc.

Kora

E. Bass

Syn. Voice

Vla.

Vla.

Solo

meu co ra cao a in da



51

Cl.

Perc.

Kora

E. Bass

Syn. Voice

Vla.

Vla.

Solo

te a mo nas byc byc vo ce sa be

53

Cl.

Perc.

Kora

E. Bass

Syn. Voice

Vla.

Vla.

Solo

55

Cl.

Perc.

Kora

E. Bass

Syn. Voice

Vla.

Vla.

Solo

58

Cl.

Perc.

Kora
 do ra me ta de min pre ci sa ir

E. Bass

Syn. Voice

Vla.

Vla.

Solo

60

Cl.

Perc.

Kora
 bo ra es tou con me do de sci re liz

E. Bass

Syn. Voice

Vla.

Vla.

Solo

62

Cl.

Perc.

Kora

E. Bass

Syn. Voice

Vla.

Vla.

Solo

64

Cl.

Perc.

Kora

E. Bass

Syn. Voice

Vla.

Vla.

Solo

66

Cl.

Perc.

Kora

E. Bass

Syn. Voice

Vla.

Vla.

Solo

doi fi car sem vo ce por que doi

The musical score for page 17, measures 66-70, is arranged in a multi-staff format. The instruments and parts are: Clarinet (Cl.), Percussion (Perc.), Kora, Electric Bass (E. Bass), Synthesizer Voice (Syn. Voice), Violin (Vla.), Viola (Vla.), and Solo. The lyrics are "doi fi car sem vo ce por que doi". The score includes various musical notations such as triplets, sixteenth notes, and rests. The key signature is one flat (Bb).

68

Cl.

Perc.

Kora

E. Bass

Syn. Voice

Vla.

Vla.

Solo

Solo

doi fi car sem vo ce a qui

71

Cl.

Perc.

Kora

E. Bass

Syn. Voice

Vla.

Vla.

Solo

Solo

Detailed description: This page of a musical score, numbered 71, contains eight staves. The top staff is for Clarinet (Cl.) and is mostly empty. The second staff is for Percussion (Perc.), showing a rhythmic pattern with triplets. The third staff is for Kora, featuring a complex melodic line with triplets and slurs. The fourth staff is for Electric Bass (E. Bass), with a bass line including triplets. The fifth staff is for Synthesizer Voice (Syn. Voice), consisting of block chords. The sixth and seventh staves are for Violins (Vla.), with the upper staff playing sustained chords and the lower staff playing a more active line. The eighth and ninth staves are for Solo instruments, both showing melodic lines with triplets.

74

Musical score for measures 74-75. The score includes parts for Percussion, Kora, E. Bass, Syn. Voice, two Viola parts, and two Solo parts. Measure 74 features a complex rhythmic pattern with triplets in the Percussion, Kora, and E. Bass parts. Measure 75 continues this pattern with a prominent triplet in the Solo part. A double bar line is present at the end of measure 75.

76

Musical score for measures 76-77. The score includes parts for Percussion, Kora, E. Bass, Syn. Voice, two Viola parts, and two Solo parts. Measure 76 features a complex rhythmic pattern with triplets in the Percussion, Kora, and E. Bass parts. Measure 77 continues this pattern with a prominent triplet in the Solo part.

78

The image shows a page of a musical score for page 21, starting at measure 78. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Percussion (Perc.), Kora, E. Bass, Syn. Voice, two Violas (Vla.), Solo, and another Solo. The Percussion staff uses a drum set icon and contains a triplet of eighth notes. The Kora staff is in a treble clef with a key signature of one flat and contains a triplet of eighth notes. The E. Bass staff is in a bass clef with a key signature of one flat and contains a long note with a fermata. The Syn. Voice staff is in a treble clef with a key signature of one flat and contains a whole note chord. The two Vla. staves are in alto clefs with a key signature of one flat and contain long notes with fermatas. The Solo staves are in a treble clef with a key signature of one flat; the bottom Solo staff contains a triplet of eighth notes. The page number '78' is at the top left, and '21' is at the top right.

Wanessa Camargo - Metade De Mim 2

Clarinet in B \flat

$\text{♩} = 61,999996$

8

12

17

21

27

32

37

41

47

53

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V.S.

2

Clarinet in B \flat

58

3

This musical staff contains measures 58 through 62. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed together. A triplet of eighth notes is indicated by a bracket and the number '3' below the staff in measure 62.

63

3

3

3

This musical staff contains measures 63 through 66. It continues the melody with various rhythmic patterns, including eighth and sixteenth notes. Three triplet markings are present, each consisting of a bracket over three notes and the number '3' below.

67

3

This musical staff contains measures 67 through 70. The melody features a triplet of eighth notes in measure 67, followed by eighth and sixteenth notes with slurs.

70

8

This musical staff contains measures 70 through 73. It starts with a treble clef and a key signature of one sharp. The first measure has eighth notes, followed by a half note. The final measure of the staff is a whole rest, indicated by a thick black bar and the number '8' above it.

Percussion Wanessa Camargo - Metade De Mim 2

Sequenciado por Luis Paulo Trione

♩ = 61,999996

7

asasin dsinto vortale deo e snho

12

con ti go a tesem quere r quemuco racao naquen tender quemador

16

asinquenoa terna da huer me ta de denim te ana_e te alo raou rame ta de

20

denim precisa ir embo r astou o medo deser feliz ou travez porque doi

24

doi ficam vo ce a qui a i eu

28

me fas to eteno me ir ar pensou traco isa praome tra i i ir sa ir com

32

vo ce pe la ul ti mavez com es quertu do que gen tefez meta de

36

denim te ana_e te alo raou rame ta de denim precisa ir embo r astou o medo

40

deser feliz ou travez porque doi ficam vo ce a qui

44 Percussion

uh uh uh uh bye

48 bye te le vo nomeuco ra cao a in da te a momas bye

52 bye vo ce sa be taemquan to eu quedoi di zer nao

56 meta de denim te ana_e te_ado rourameta de denim precisa_ir

60 embo rætoomedo de ser fe liz ou tra vez porquædoi

64 doi ficasem vo ce porquædoi doi ficasem vo ce porquædoi

68 doi ficasem vo ce a qui

73

76

Music Box Wanessa Camargo - Metade De Mim 2

♩ = 61,999996

The first system of music is written on a single treble clef staff in 6/8 time. It begins with a tempo marking of a quarter note equal to 61,999996. The melody consists of several measures, including two triplet markings over eighth notes. The piece concludes with a final triplet of eighth notes.

5 72

The second system of music starts at measure 5 and ends at measure 72. It features a treble clef staff with a melody that includes a triplet of eighth notes. The system concludes with a double bar line.

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Wanessa Camargo - Metade De Mim 2

Kora

$\text{♩} = 61,999996$

4

7

9

11

13

16

18

20

22

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V.S.

Kora

Musical score for Kora, measures 25-45. The score is written in a single staff with a treble clef and a key signature of one flat (B-flat). The music is characterized by a complex, rhythmic pattern featuring numerous triplets and sixteenth-note runs. The measures are numbered 25, 28, 30, 32, 34, 36, 38, 40, 43, and 45. The notation includes various note values, rests, and dynamic markings, with many notes beamed together in groups of three. The overall texture is dense and intricate, typical of traditional West African Kora music.

Kora

The image displays a musical score for a piece titled "Kora". The score is written on a single staff in a treble clef with a key signature of one flat (B-flat). The piece is divided into measures, with measure numbers 48, 51, 53, 56, 59, 61, 64, 66, 68, and 71 explicitly labeled. The music is characterized by frequent use of triplets, indicated by a bracket with the number "3" above or below the notes. Slurs are used to group notes across measures. The notation includes eighth and sixteenth notes, often beamed together. The overall style is rhythmic and melodic, typical of traditional West African music.

Wanessa Camargo - Metade De Mim 2
Fretless Electric Bass

♩ = 61,999996

4

10

15

20

26

32

37

42

48

53

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V.S.

59



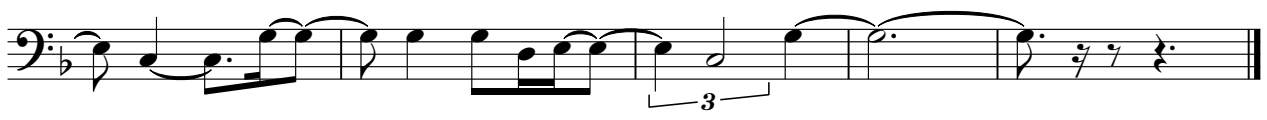
65



71



75



Synth Voice Wanessa Camargo - Metade De Mim 2

♩ = 61,999996

The musical score is written for a Synth Voice instrument in 6/8 time. It begins with a tempo marking of ♩ = 61,999996. The key signature has one flat (B-flat). The score is divided into ten staves, with measure numbers 6, 11, 17, 23, 29, 35, 40, 45, and 50 indicated at the start of each line. The music features a mix of eighth and sixteenth notes, often beamed together in groups. There are several triplet markings (indicated by a '3' over a bracket) throughout the piece. The overall texture is dense and rhythmic.

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V.S.

55



60



66



71



76



Viola Wanessa Camargo - Metade De Mim 2

♩ = 61,999996

8



13



18



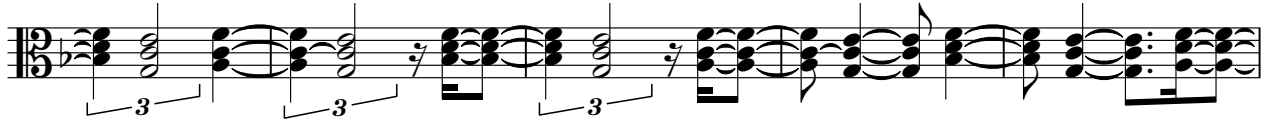
23



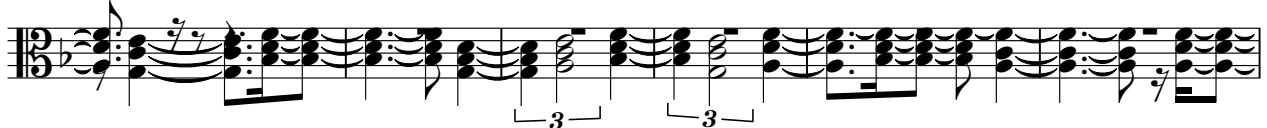
29



35



40



46



51



56



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V.S.

2

Viola

62

Musical notation for Viola, measures 62-68. The staff is in bass clef with a key signature of one flat. It features a sequence of chords and triplets. Measures 62-63 show a series of chords with a fermata over the first measure. Measures 64-68 continue with chords and triplets of eighth notes. A '3' with a bracket is placed under the triplet groups in measures 64 and 67.

69

Musical notation for Viola, measures 69-74. The staff is in bass clef with a key signature of one flat. It features a sequence of chords and triplets. Measures 69-70 show chords with a fermata over the first measure. Measures 71-74 continue with chords and triplets of eighth notes. A '3' with a bracket is placed under the triplet group in measure 73.

75

Musical notation for Viola, measures 75-80. The staff is in bass clef with a key signature of one flat. It features a sequence of chords and triplets. Measures 75-76 show chords with a fermata over the first measure. Measures 77-80 continue with chords and triplets of eighth notes. A '3' with a bracket is placed under the triplet group in measure 78.

Viola Wanessa Camargo - Metade De Mim 2

♩ = 61,999996

16

19

22

25

36

39

42

47

51

57

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V.S.

2
60

Viola

3

3

This system contains measures 60 through 63. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. Measure 60 features a triplet of eighth notes in the right hand and a quarter note in the left hand. Measures 61 and 62 continue with similar rhythmic patterns, including a triplet of eighth notes in measure 62. Measure 63 is marked with a fermata over a whole note chord. The word "Viola" is written above the staff in measure 62.

64

3

3

This system contains measures 64 through 67. Measure 64 starts with a triplet of eighth notes in the right hand and a quarter note in the left hand. Measures 65 and 66 continue with similar rhythmic patterns, including a triplet of eighth notes in measure 66. Measure 67 is marked with a fermata over a whole note chord.

68

This system contains measures 68 through 72. Measure 68 starts with a triplet of eighth notes in the right hand and a quarter note in the left hand. Measures 69 and 70 continue with similar rhythmic patterns, including a triplet of eighth notes in measure 70. Measure 71 is marked with a fermata over a whole note chord. Measure 72 is marked with a fermata over a whole note chord.

73

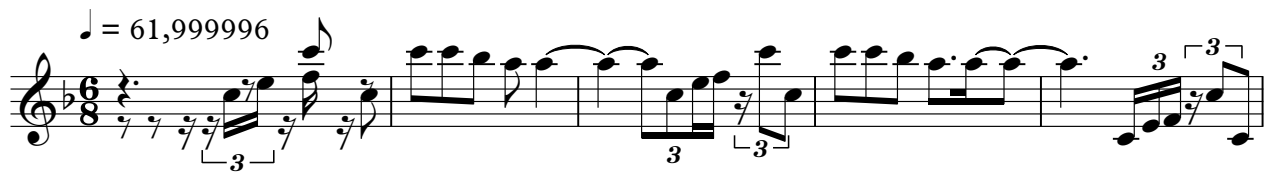
This system contains measures 73 through 75. Measure 73 starts with a triplet of eighth notes in the right hand and a quarter note in the left hand. Measures 74 and 75 continue with similar rhythmic patterns, including a triplet of eighth notes in measure 75.

76

This system contains measures 76 through 78. Measure 76 starts with a triplet of eighth notes in the right hand and a quarter note in the left hand. Measures 77 and 78 continue with similar rhythmic patterns, including a triplet of eighth notes in measure 78.

Solo Wanessa Camargo - Metade De Mim 2

♩ = 61,999996



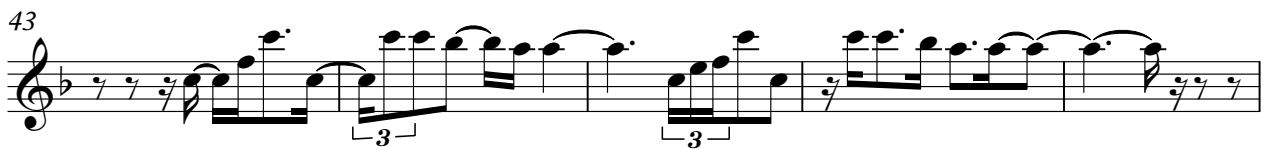
6



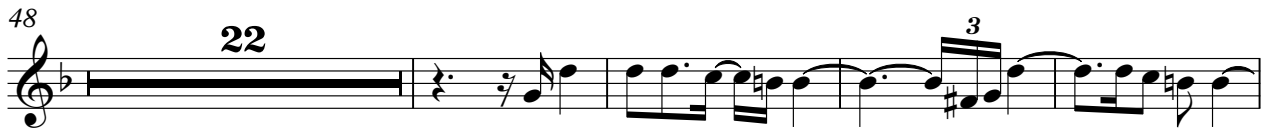
25



43



48



74



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Solo Wanessa Camargo - Metade De Mim 2

♩ = 61,999996

4

7

11

5

19

23

25

27

13

42

3

2

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This musical score is a guitar solo consisting of ten staves of music, numbered 46 through 66. The music is written in a single system on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 7/8. The piece is characterized by a complex, rhythmic pattern of eighth and sixteenth notes, often grouped into triplets. The notation includes many slurs, ties, and dynamic markings. The overall feel is that of a technically demanding and intricate solo.

68

Musical notation for measures 68-70. Measure 68 starts with a treble clef and a key signature of one flat. It features a complex rhythmic pattern with eighth and sixteenth notes, including a triplet of eighth notes. Measure 69 continues with similar patterns and another triplet. Measure 70 concludes with a final chord and a fermata.

71

Musical notation for measures 71-73. Measure 71 begins with a triplet of eighth notes. Measure 72 continues with intricate sixteenth-note patterns. Measure 73 ends with a triplet of eighth notes and a fermata.

74

Musical notation for measures 74-76. Measure 74 features a series of eighth notes. Measure 75 includes a triplet of eighth notes. Measure 76 concludes with a final chord and a fermata.

77

Musical notation for measures 77-79. Measure 77 starts with a treble clef and a key signature of one flat. It features a complex rhythmic pattern with eighth and sixteenth notes, including a triplet of eighth notes. Measure 78 continues with similar patterns and another triplet. Measure 79 concludes with a final chord and a fermata.