

SCORE

POUT PORRY DE ADILSON RAMOS

SONHAR CONTIGO, SONHEI COM VOCÊ, DUAS FLORES, RELÓGIO E TAO SOMENTE UMA VEZ

ADILSON RAMOS

ADP: EWERTON LUIZ

$\text{♩} = 100$

The score is for a jazz ensemble in 4/4 time with a tempo of 100. It features a key signature of one sharp (F#) and a common time signature of 4/4. The instruments are: Alto Sax 1, Alto Sax 2, Alto Sax 3, Tenor Sax 1, Tenor Sax 2, Baritone Sax, Trumpet in Bb 1, Trumpet in Bb 2, Trumpet in Bb 3, Trumpet in Bb 4, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Bass, and Drum Set. The music is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The score includes various musical notations such as notes, rests, slurs, and triplets. Chord symbols are provided below the bass line: G MIN, C7, F, D7/C, G MIN, and C7. The drum set part features a consistent pattern of eighth notes.

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POUT PORRY DE ADILSON RAMOS

A musical score for the piece "Pout Porry" by Adilson Ramos. The score is arranged for a jazz ensemble and includes the following parts:

- A. Sax. 1, 2, 3:** Alto saxophones, playing a melodic line with grace notes and slurs.
- T. Sax. 1, 2:** Tenor saxophones, playing a similar melodic line with triplets.
- B. Sax.:** Baritone saxophone, playing a bass line.
- B. Trp. 1, 2, 3, 4:** Four trumpets, playing a rhythmic accompaniment with triplets.
- Tbn. 1, 2, 3, B. Tbn.:** Four trombones, playing a rhythmic accompaniment with triplets.
- Bass:** Double bass, playing a walking bass line.
- D. S.:** Drums, playing a steady rhythmic pattern.

The score is in 4/4 time and features a key signature of one sharp (F#). The piece is divided into two main sections, labeled "1" and "2". The first section ends with a double bar line and repeat dots. The second section begins with a new melodic line. The bass line includes the following chord changes: Amin, Dmin, Gmin, C7, F, and C7. The drum part features a consistent rhythmic pattern throughout.

POUT PORRY DE ADILSON RAMOS

15

A. SX. 1

A. SX. 2

A. SX. 3

T. SX. 1

T. SX. 2

B. SX.

B \flat Trp. 1

B \flat Trp. 2

B \flat Trp. 3

B \flat Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

F F F⁷ ^b9 B \flat B \flat min F Dmin G⁷

Bass

D. S.

15

POUT PORRY DE ADILSON RAMOS

22

A. SX. 1

A. SX. 2

A. SX. 3

T. SX. 1

T. SX. 2

B. SX.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Bass

D. S.

22

G⁷ B^bMIN F[#]MIN^{7(b9)} GMIN C⁷ AMIN DMIN

POUT PORRY DE ADILSON RAMOS

A. SX. 1
A. SX. 2
A. SX. 3
T. SX. 1
T. SX. 2
B. SX.
B> TPT. 1
B> TPT. 2
B> TPT. 3
B> TPT. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
BASS
D. S.
29

G MIN C7 F Bb C7 F FMAJ7 Fb Eb

POUT PORRY DE ADILSON RAMOS

36

A. SX. 1

A. SX. 2

A. SX. 3

T. SX. 1

T. SX. 2

B. SX.

B♭ Trp. 1

B♭ Trp. 2

B♭ Trp. 3

B♭ Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

D⁷ G^{MIN} C⁷ D⁷/F[♯] G^{MIN} C⁷ F F^{MAJ}7(♯5)

Bass

D. S.

36

POUT PORRY DE ADILSON RAMOS

43

A. SX. 1

A. SX. 2

A. SX. 3

T. SX. 1

T. SX. 2

B. SX.

B \flat TPT. 1

B \flat TPT. 2

B \flat TPT. 3

B \flat TPT. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

B \flat B \flat C 7 C 7 F E \flat F B \flat

BASS

D. S.

43

POUT PORRY DE ADILSON RAMOS

This musical score is for the piece "Pout Porry" by Adilson Ramos. It is arranged for a jazz ensemble and includes parts for saxophones, trumpets, trombones, bass, and drums. The score is written in 4/4 time with a key signature of one sharp (F#). The piece begins at measure 50. The saxophone section (A. SX. 1, 2, 3 and T. SX. 1, 2) plays a melodic line with accents. The trumpet section (B. Tpt. 1, 2, 3, 4) provides harmonic support with various rhythmic patterns. The trombone section (Tbn. 1, 2, 3 and B. Tbn.) plays a steady bass line. The bass (Bass) and drums (D. S.) provide the foundation for the piece. The score includes first endings and a key signature change to one flat (Bb) at the end.

50

A. SX. 1

A. SX. 2

A. SX. 3

T. SX. 1

T. SX. 2

B. SX.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

B. Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

BASS

D. S.

50

B^bMIN F D⁷ GMIN C⁷ F F⁷

POUT PORRY DE ADILSON RAMOS

57

A. SX. 1

A. SX. 2

A. SX. 3

T. SX. 1

T. SX. 2

B. SX.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TbN. 1

TbN. 2

TbN. 3

B. TbN.

BASS

D. S.

57

C^7 F Gmin C^7 Amin Dmin

POUT PORRY DE ADILSON RAMOS

This musical score is for the piece "Pout Porry de Adilson Ramos". It is arranged for a large ensemble including woodwinds, brass, bass, and drums. The score is written in 4/4 time and features a key signature of one sharp (F#). The piece is divided into two main sections, labeled "1" and "2".

The woodwind section consists of three Alto Saxophones (A. SX. 1, 2, 3), two Tenor Saxophones (T. SX. 1, 2), and one Baritone Saxophone (B. SX.). The brass section includes four Trumpets (B. Trp. 1, 2, 3, 4), three Tenors (Tbn. 1, 2, 3), and one Bass (B. Tbn.). The bass line is played by a Bass player, and the drum part is played by a Drummer (D. S.).

The score includes various musical notations such as dynamics (e.g., *mf*, *f*), articulation (accents, slurs), and performance instructions (e.g., "1", "2" for first and second endings). The bass line features a series of chords: G MIN, C7, F, F, D7, G MIN, C7. The drum part features a consistent rhythmic pattern of eighth notes.

POUT PORRY DE ADILSON RAMOS

71

A. SX. 1

A. SX. 2

A. SX. 3

T. SX. 1

T. SX. 2

B. SX.

B \flat TPT. 1

B \flat TPT. 2

B \flat TPT. 3

B \flat TPT. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A MIN D MIN G MIN C 7 F G MIN

BASS

D. S.

71

Detailed description: This is a page of a musical score for the piece 'Pout Porry de Adilson Ramos'. The score is arranged for a big band and includes parts for three alto saxophones (A. SX. 1, 2, 3), two tenor saxophones (T. SX. 1, 2), one baritone saxophone (B. SX.), four trumpets in B-flat (B \flat TPT. 1-4), three trombones (Tbn. 1-3), a bass trombone (B. Tbn.), a bass line, and a drum set (D. S.). The music is in 4/4 time and the key signature has one flat (B-flat major or D minor). The score begins at measure 71. The saxophone and tenor saxophone parts feature melodic lines with triplets and slurs. The trumpet and trombone parts provide harmonic support with rhythmic patterns. The bass line consists of a steady eighth-note pattern. The drum set part features a consistent snare and bass drum pattern. Chord changes are indicated below the bass line: A MIN, D MIN, G MIN, C 7 , F, and G MIN. Dynamics such as *f* and *p* are used throughout the score.

POUT PORRY DE ADILSON RAMOS

78

A. SX. 1

A. SX. 2

A. SX. 3

T. SX. 1

T. SX. 2

B. SX.

B> Trp. 1

B> Trp. 2

B> Trp. 3

B> Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

C7 A MIN D MIN G MIN C7 F D MIN 7 G MIN C7

Bass

D. S.

78

POUT PORRY DE ADILSON RAMOS

85

A. Sax. 1

A. Sax. 2

A. Sax. 3

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Trp. 1

B♭ Trp. 2

B♭ Trp. 3

B♭ Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

F DMIN⁷ GMIN³ G⁷₃ F DMIN⁷ GMIN C⁷ F DMIN⁷ GMIN C⁷ F DMIN⁷

Bass

D. S.

85

Detailed description: This is a page of a musical score for the piece 'Pout Porry de Adilson Ramos'. The score is arranged for a big band and includes parts for three Alto Saxophones (A. Sax. 1, 2, 3), two Tenor Saxophones (T. Sax. 1, 2), one Baritone Saxophone (B. Sax.), four B♭ Trumpets (B♭ Trp. 1-4), three Trombones (Tbn. 1, 2, 3), one Bass Trombone (B. Tbn.), a Bass line, and a Drum set (D. S.). The music is written in 4/4 time with a key signature of one sharp (F#). The saxophone parts feature melodic lines with triplets and slurs. The brass parts provide harmonic support with various rhythmic patterns. The bass line is a simple eighth-note accompaniment. The drum set part features a consistent eighth-note pattern. The score is marked with a rehearsal cue '85' at the beginning of the first staff and at the end of the drum set part. Chord symbols are provided below the bass line: F, DMIN⁷, GMIN³, G⁷₃, F, DMIN⁷, GMIN, C⁷, F, DMIN⁷, GMIN, C⁷, F, DMIN⁷.

POUT PORRY DE ADILSON RAMOS

This musical score is for the piece "Pout Porry" by Adilson Ramos. It is arranged for a jazz ensemble consisting of three saxophones (Alto, Tenor, Bass), four trumpets, three trombones, a bass, and a drum set. The score is in 4/4 time and features a key signature of one sharp (F#). The piece is divided into two main sections, labeled "1" and "2".

The saxophone parts (A. Sax. 1, 2, 3; T. Sax. 1, 2; B. Sax.) play a melodic line in the first section, which is repeated in the second section. The trumpet and trombone parts provide harmonic support with various voicings and rhythmic patterns. The bass line is a walking bass line, and the drum set provides a steady accompaniment.

The chord progression for the first section is: G MIN, C7, G MIN, C7. The second section starts with D MIN, A MIN, B^b/D, F, and concludes with G MIN and C7. The score includes first and second endings for several parts, indicated by "1" and "2" above the notes.

POUT PORRY DE ADILSON RAMOS

A. SX. 1
106

A. SX. 2

A. SX. 3

T. SX. 1

T. SX. 2

B. SX.

B> Tpt. 1
106

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

G MIN G MIN C7 F# DIM G MIN7 C7 F f F

Bass

D. S.
106

POUT PORRY DE ADILSON RAMOS

112

A. SX. 1

A. SX. 2

A. SX. 3

T. SX. 1

T. SX. 2

B. SX.

B \flat Trp. 1

B \flat Trp. 2

B \flat Trp. 3

B \flat Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

F D MIN D 7 G MIN G MIN D 7 G MIN C 7 F

Bass

D. S.

112

POUT PORRY DE ADILSON RAMOS

A. Sax. 1
A. Sax. 2
A. Sax. 3
T. Sax. 1
T. Sax. 2
B. Sax.
B \flat Trp. 1
B \flat Trp. 2
B \flat Trp. 3
B \flat Trp. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Bass
D. S.

119

F FMAJ7 F \flat F \sharp MIN7(b9) GMIN GMIN C7 F \sharp DIM GMIN7 C7

POUT PORRY DE ADILSON RAMOS

126

A. SX. 1

A. SX. 2

A. SX. 3

T. SX. 1

T. SX. 2

B. SX.

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

F F F D MIN D7 G MIN G MIN G MIN

Bass

D. S.

126

Detailed description: This is a page of a musical score for the piece 'Pout Porry de Adilson Ramos'. The score is arranged for a large ensemble. At the top, the title 'POUT PORRY DE ADILSON RAMOS' and page number '19' are centered. The score begins with a rehearsal mark '126'. The instruments listed on the left are: A. SX. 1, A. SX. 2, A. SX. 3, T. SX. 1, T. SX. 2, B. SX., B> Tpt. 1, B> Tpt. 2, B> Tpt. 3, B> Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Bass, and D. S. The key signature is one sharp (F#) and the time signature is 4/4. The score consists of 12 measures. The saxophone and trumpet parts feature melodic lines with some triplets. The trombone parts have a more rhythmic, repetitive pattern. The double bass part provides a steady accompaniment. At the bottom, there are guitar chord indications: F, F, F, D MIN, D7, G MIN, G MIN, G MIN. A second rehearsal mark '126' is located at the beginning of the D. S. part.

POUT PORRY DE ADILSON RAMOS

This musical score is for the piece "Pout Porry de Adilson Ramos". It is arranged for a big band and includes the following parts:

- Saxophones:** Alto Sax 1, 2, and 3; Tenor Sax 1 and 2; Bass Sax.
- Trumpets:** Four parts (B♭ Trumpet 1, 2, 3, and 4).
- Trombones:** Three parts (Tenor Trombone 1, 2, and 3) and one Bass Trombone.
- Low Brass:** Bass and Double Bass (D.S.).

The score is written in 4/4 time with a key signature of one sharp (F#). The piece begins at measure 133. The saxophones and trumpets play a melodic line with slurs and accents. The trombones and bass provide a harmonic accompaniment. The bass and double bass play a steady eighth-note pattern. Chord changes are indicated below the bass line: C7, F, D♭6, and F.

ALTO SAX. 1

POUT PORRY DE ADILSON RAMOS

SONHAR CONTIGO, SONHEI COM VOCÊ, DUAS FLORES, RELÓGIO E TAO SOMENTE UMA VEZ

ADILSON RAMOS
ADP: EWERTON LUIZ

♩ = 100

The musical score is written for Alto Saxophone 1 in G major (one sharp) and 4/4 time. It begins with a tempo marking of quarter note = 100. The piece consists of 8 staves of music. The first staff starts with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth and quarter notes, with a triplet of eighth notes in the first measure. A dynamic marking of *p* (piano) appears in the second measure. The second staff contains a first ending bracketed with a '1' and a second ending bracketed with a '2'. The third staff includes a dynamic marking of *mp* (mezzo-piano) and features a slur over a group of notes. The fourth staff continues the melodic line with a triplet of eighth notes. The fifth staff shows a dynamic marking of *p* and includes a slur. The sixth staff features a dynamic marking of *mp* and a slur. The seventh staff has a dynamic marking of *mp* and includes a first ending bracketed with a '1'. The eighth staff has a dynamic marking of *mp* and includes a second ending bracketed with a '2'. The score concludes with a final triplet of eighth notes.

64

70

76

84

91

98

106

114

122

129

POUT PORRY DE ADILSON RAMOS

SONHAR CONTIGO, SONHEI COM VOCÊ, DUAS FLORES, RELÓGIO E TAO SOMENTE UMA VEZ

ADILSON RAMOS

ADP: EWERTON LUIZ

♩ = 100

9

17

24

31

38

46

52

58

p

mp

1 2 3

1 2 3

1 2 3

1 2 3

1 2 3

1 2 3

1 2 3

1 2 3

POUT PORRY DE ADILSON RAMOS

SONHAR CONTIGO, SONHEI COM VOCÊ, DUAS FLORES, RELÓGIO E TAO SOMENTE UMA VEZ

ADILSON RAMOS

ADP: EWERTON LUIZ

♩ = 100

The musical score is written for Alto Saxophone 3 in G major (one sharp) and 4/4 time. It consists of eight staves of music. The tempo is marked as quarter note = 100. The score includes various musical notations such as slurs, triplets, and dynamics. The dynamics are marked as *p* (piano) at the beginning and *mp* (mezzo-piano) near the end. The score is divided into two systems, with the second system starting at measure 31. The first system ends at measure 49, and the second system ends at measure 64. The score includes several triplet markings and slurs. The key signature is G major (one sharp). The time signature is 4/4. The score is for Alto Saxophone 3.

64

70

76

84

91

98

106

114

122

129

TENOR SAX. 1

POUT PORRY DE ADILSON RAMOS

SONHAR CONTIGO, SONHEI COM VOCÊ, DUAS FLORES, RELÓGIO E TAO SOMENTE UMA VEZ

ADILSON RAMOS

ADP: EWERTON LUIZ

$\text{♩} = 100$

8

16

24

32

39

46

52

58 *mp*

66

72

79

87

95

105

111

119

127

133

TENOR SAX. 2

POUT PORRY DE ADILSON RAMOS

SONHAR CONTIGO, SONHEI COM VOCÊ, DUAS FLORES, RELÓGIO E TAO SOMENTE UMA VEZ

ADILSON RAMOS

ADP: EWERTON LUIZ

$\text{♩} = 100$

9

17

24

32

39

46

52

58

p

mp

1 2

1 2

3

3

3

3

3

3

3

3

66

1 2 3

72

79

86

93

101

109

118

125

132

BARITONE SAX.

POUT PORRY DE ADILSON RAMOS

SONHAR CONTIGO, SONHEI COM VOCÊ, DUAS FLORES, RELÓGIO E TAO SOMENTE UMA VEZ

ADILSON RAMOS

ADP: EWERTON LUIZ

♩ = 100

7

16

23

30

37

46

52

58

mp

65

71

77

84

91

97

104

118

123

132

TRUMPET IN B \flat 1

POUT PORRY DE ADILSON RAMOS

SONHAR CONTIGO, SONHEI COM VOCÊ, DUAS FLORES, RELÓGIO E TAO SOMENTE UMA VEZ

ADILSON RAMOS

ADP: EWERTON LUIZ

$\text{♩} = 100$

8

15

22

29

36

43

49

57

This musical score is written for a single melodic line in treble clef with a key signature of one sharp (F#). The piece is divided into measures 64 through 132. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *p* (piano). Performance instructions include accents (>), slurs, and breath marks (^). There are several first and second endings marked with '1.' and '2.'. Trills are indicated by a '3' above a note. The score concludes with a final cadence in measure 132.

TRUMPET IN B \flat 2

POUT PORRY DE ADILSON RAMOS

SONHAR CONTIGO, SONHEI COM VOCÊ, DUAS FLORES, RELÓGIO E TAO SOMENTE UMA VEZ

ADILSON RAMOS

ADP: EWERTON LUIZ

$\text{♩} = 100$

The musical score is written for Trumpet in B \flat 2 and consists of nine staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as $\text{♩} = 100$. The score includes various musical notations such as treble clef, key signature, time signature, and dynamic markings. The music is divided into measures, with measure numbers 7, 15, 22, 29, 36, 48, 54, and 62 indicated at the beginning of their respective staves. The score features several triplet markings (indicated by a '3' and a bracket) and first/second endings (indicated by '1.' and '2.' above the staff). There are also accents (>) and slurs used throughout the piece. The final measure of the score is marked with a first ending bracket and a '1.' above it.

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68 2 5 *f* 3

78 3

84 3 1.

93 2 3 3

100 1 2

107 *f* *p*

114 3 6 *f*

127

134

TRUMPET IN B \flat 3

POUT PORRY DE ADILSON RAMOS

SONHAR CONTIGO, SONHEI COM VOCÊ, DUAS FLORES, RELÓGIO E TAO SOMENTE UMA VEZ

ADILSON RAMOS

ADP: EWERTON LUIZ

$\text{♩} = 100$

7

15

22

29

36

48

54

62

TRUMPET IN B \flat 4

POUT PORRY DE ADILSON RAMOS

SONHAR CONTIGO, SONHEI COM VOCÊ, DUAS FLORES, RELÓGIO E TAO SOMENTE UMA VEZ

ADILSON RAMOS

ADP: EWERTON LUIZ

$\text{♩} = 100$

7

15

22

29

36

48

54

62

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68 **2** **5** **3** *f*

78 **3**

84 **3** **1**

93 **2** **3** **3**

100 **1** **2**

108 *f* *p*

112 **3** *f*

120 **6**

132

POUT PORRY DE ADILSON RAMOS

68 2.

74

80

87

95

103

110

116

124

132

70

76

82

89

97

104

110

116

124

132

TROMBONE 3

POUT PORRY DE ADILSON RAMOS

SONHAR CONTIGO, SONHEI COM VOCÊ, DUAS FLORES, RELÓGIO E TAO SOMENTE UMA VEZ

ADILSON RAMOS

ADP: EWERTON LUIZ

♩ = 100

3

9

17

24

31

38

47

54

66

1

2

6

Detailed description: This is a musical score for Trombone 3, written in bass clef and 4/4 time. The tempo is marked as quarter note = 100. The key signature has one flat (B-flat). The score consists of nine staves of music. It begins with a triplet of eighth notes. The first staff ends with a double bar line and repeat signs. The second staff has two first endings, marked '1' and '2'. The third staff contains several triplet markings. The fourth staff features a slur over a group of notes. The fifth staff has a triplet of eighth notes and a dynamic marking of *mf*. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *f* and a triplet of eighth notes. The eighth staff has two first endings, marked '1' and '2', and a dynamic marking of *f*. The ninth staff has a dynamic marking of *f* and a triplet of eighth notes. The score concludes with a final triplet of eighth notes.

72

f 3

Musical staff 72-77: Bass clef, key signature of one flat. Measures 72-77. Measure 72 starts with a dotted quarter note followed by eighth notes. Measure 75 has a triplet of eighth notes. Measure 76 has a triplet of eighth notes marked with a forte (*f*) dynamic.

78

3

Musical staff 78-83: Bass clef, key signature of one flat. Measures 78-83. Measure 78 starts with a dotted quarter note followed by eighth notes. Measure 80 has a triplet of eighth notes.

84

3 3

Musical staff 84-90: Bass clef, key signature of one flat. Measures 84-90. Measure 84 has a triplet of eighth notes. Measure 85 has a triplet of eighth notes. Measure 86 has a triplet of eighth notes. Measure 87 has a triplet of eighth notes. Measure 88 has a triplet of eighth notes. Measure 89 has a triplet of eighth notes. Measure 90 has a triplet of eighth notes.

91

1. 2.

3 3

Musical staff 91-98: Bass clef, key signature of one flat. Measures 91-98. Measure 91 has a first ending bracket. Measure 92 has a first ending bracket. Measure 93 has a first ending bracket. Measure 94 has a first ending bracket. Measure 95 has a first ending bracket. Measure 96 has a first ending bracket. Measure 97 has a first ending bracket. Measure 98 has a first ending bracket. Measure 99 has a triplet of eighth notes. Measure 100 has a triplet of eighth notes.

99

1. 2.

3 3 3

Musical staff 99-105: Bass clef, key signature of one flat. Measures 99-105. Measure 99 has a triplet of eighth notes. Measure 100 has a triplet of eighth notes. Measure 101 has a triplet of eighth notes. Measure 102 has a triplet of eighth notes. Measure 103 has a triplet of eighth notes. Measure 104 has a triplet of eighth notes. Measure 105 has a triplet of eighth notes.

106

f

Musical staff 106-111: Bass clef, key signature of one flat. Measures 106-111. Measure 106 has a triplet of eighth notes. Measure 107 has a triplet of eighth notes. Measure 108 has a triplet of eighth notes. Measure 109 has a triplet of eighth notes. Measure 110 has a triplet of eighth notes. Measure 111 has a triplet of eighth notes.

112

3 3

Musical staff 112-118: Bass clef, key signature of one flat. Measures 112-118. Measure 112 has a triplet of eighth notes. Measure 113 has a triplet of eighth notes. Measure 114 has a triplet of eighth notes. Measure 115 has a triplet of eighth notes. Measure 116 has a triplet of eighth notes. Measure 117 has a triplet of eighth notes. Measure 118 has a triplet of eighth notes.

119

2 2

Musical staff 119-126: Bass clef, key signature of one flat. Measures 119-126. Measure 119 has a second ending bracket. Measure 120 has a second ending bracket. Measure 121 has a second ending bracket. Measure 122 has a second ending bracket. Measure 123 has a second ending bracket. Measure 124 has a second ending bracket. Measure 125 has a second ending bracket. Measure 126 has a second ending bracket.

127

Musical staff 127-132: Bass clef, key signature of one flat. Measures 127-132. Measure 127 has a triplet of eighth notes. Measure 128 has a triplet of eighth notes. Measure 129 has a triplet of eighth notes. Measure 130 has a triplet of eighth notes. Measure 131 has a triplet of eighth notes. Measure 132 has a triplet of eighth notes.

133

Musical staff 133-138: Bass clef, key signature of one flat. Measures 133-138. Measure 133 has a triplet of eighth notes. Measure 134 has a triplet of eighth notes. Measure 135 has a triplet of eighth notes. Measure 136 has a triplet of eighth notes. Measure 137 has a triplet of eighth notes. Measure 138 has a triplet of eighth notes.

BASS TROMBONE

POUT PORRY DE ADILSON RAMOS

SONHAR CONTIGO, SONHEI COM VOCÊ, DUAS FLORES, RELÓGIO E TAO SOMENTE UMA VEZ

ADILSON RAMOS

ADP: EWERTON LUIZ

♩ = 100

3

9

17

24

31

38

47

54

66

BASS

POUT PORRY DE ADILSON RAMOS

SONHAR CONTIGO, SONHEI COM VOCÊ, DUAS FLORES, RELÓGIO E TAO SOMENTE UMA VEZ

ADILSON RAMOS
ADP: EWERTON LUIZ

$\text{♩} = 100$

G^{MIN} C⁷ F D⁷/C G^{MIN} C⁷

A^{MIN} D^{MIN} G^{MIN} C⁷ F C⁷

F F F⁷ B^b B^b^{MIN} F D^{MIN} G⁷

G⁷ B^b^{MIN} F[#]^{MIN}7(b5) G^{MIN} C⁷ A^{MIN} D^{MIN}

G^{MIN} C⁷ F B^b C⁷ F F^{MAJ}7 F^b E^b D⁷

G^{MIN} C⁷ D⁷/F[#] G^{MIN} C⁷ F F^{MAJ}7(45) B^b

B^b C⁷ C⁷ F E^b F B^b B^b^{MIN}

F D⁷ G^{MIN} C⁷ F F⁷ C⁷

F G^{MIN} C⁷ A^{MIN} D^{MIN} G^{MIN}

8

15

22

29

37

44

51

58

The image shows a bass line for the song 'Pout Porry' by Adilson Ramos. It consists of ten staves of music in a 4/4 time signature with a tempo of 100. The key signature has one flat (B-flat). The bass line is written in a simple, rhythmic style, primarily using quarter and eighth notes. Above each staff, there are chord symbols in bold black text, indicating the harmonic structure. The chords are: G^{MIN}, C⁷, F, D⁷/C, G^{MIN}, C⁷, A^{MIN}, D^{MIN}, G^{MIN}, C⁷, F, C⁷, F, F⁷, B^b, B^b^{MIN}, F, D^{MIN}, G⁷, G⁷, B^b^{MIN}, F[#]^{MIN}7(b5), G^{MIN}, C⁷, A^{MIN}, D^{MIN}, G^{MIN}, C⁷, F, B^b, C⁷, F, F^{MAJ}7, F^b, E^b, D⁷, G^{MIN}, C⁷, D⁷/F[#], G^{MIN}, C⁷, F, F^{MAJ}7(45), B^b, B^b, C⁷, C⁷, F, E^b, F, B^b, B^b^{MIN}, F, D⁷, G^{MIN}, C⁷, F, F⁷, C⁷, F, G^{MIN}, C⁷, A^{MIN}, D^{MIN}, G^{MIN}. The first and sixth staves have first and second endings marked with '1.' and '2.' respectively. The piece ends with a double bar line and repeat dots at the end of the tenth staff.

2

POUT PORRY DE ADILSON RAMOS

C⁷ F F D⁷ G^{MIN} C⁷ A^{MIN} D^{MIN}

65 G^{MIN} C⁷ F G^{MIN} C⁷ A^{MIN} D^{MIN}

73 G^{MIN} C⁷ F D^{MIN}⁷ G^{MIN} C⁷ F D^{MIN}⁷ G^{MIN} C⁷ F D^{MIN}⁷

81 G^{MIN} C⁷ F D^{MIN}⁷ G^{MIN} C⁷ F D^{MIN}⁷ G^{MIN} C⁷ G^{MIN} C⁷ D^{MIN}

88 A^{MIN} B^b/D F G^{MIN} C⁷ F D^{MIN}⁷ G^{MIN} C⁷ F C^{#MIN}^{7(b5)}

95 F C⁷ F F^{MAJ}⁷ F^b F^{#MIN}^{7(b5)} G^{MIN} G^{MIN} C⁷ F^{#DIM}

102 G^{MIN}⁷ C⁷ F F D^{MIN} D⁷ G^{MIN} G^{MIN} D⁷

109 G^{MIN} C⁷ F F F^{MAJ}⁷ F^b F^{#MIN}^{7(b5)} G^{MIN}

116 G^{MIN} C⁷ F^{#DIM} G^{MIN}⁷ C⁷ F F F D^{MIN} D⁷

123 G^{MIN} G^{MIN} G^{MIN} C⁷ F D^b F

130

POUT PORRY DE ADILSON RAMOS

SONHAR CONTIGO, SONHEI COM VOCÊ, DUAS FLORES, RELÓGIO E TAO SOMENTE UMA VEZ

DRUM SET

ADILSON RAMOS

ADP: EWERTON LUIZ

$\text{♩} = 100$

The score is written for a drum set in 4/4 time with a tempo of 100. It consists of 64 measures, divided into eight systems of seven measures each. The notation includes various drum symbols: a vertical line for the snare, a vertical line with an 'x' for the hi-hat, and a vertical line with a 'y' for the bass drum. The first system (measures 1-7) features a complex rhythmic pattern with hi-hat and snare work. The second system (measures 8-14) begins with a repeat sign and a first ending bracket over measures 11-14. The third system (measures 15-21) starts with a second ending bracket over measures 15-18. The fourth system (measures 22-28) continues the main rhythmic pattern. The fifth system (measures 29-34) has a repeat sign and a first ending bracket over measures 31-34. The sixth system (measures 35-41) has a repeat sign and a first ending bracket over measures 37-41. The seventh system (measures 42-48) has a repeat sign and a first ending bracket over measures 45-48. The eighth system (measures 49-64) has a repeat sign and a first ending bracket over measures 52-64, with a circled '1' above measure 52 and a circled '2' above measure 53.

70

76

82

88

94

101

107

113

119

125

131