

CUMBIA, MERENGUE E ETC ...

CUMBIA, MERENGUE E ETC ...

$\text{♩} = 120$

Musical score for Cumbia, Merengue, etc. The score is arranged in a multi-staff format with the following instruments and parts:

- SOPRANO SAXOPHONE
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BAR. SAX.
- TRUMPET 1
- TRUMPET 2
- TRUMPET 3
- TRUMPET 4
- TROMBONE 1
- TROMBONE 2
- TROMBONE 3
- BASS TROMBONE
- GUITAR
- PIANO
- BASS GUITAR
- DRUMS

The score is in 4/4 time with a tempo of 120 beats per minute. The key signature is one sharp (F#). The dynamic marking *mf* (mezzo-forte) is used throughout. The score includes various musical notations such as stems, beams, slurs, and accents, as well as rests and repeat signs. The drums part features a complex rhythmic pattern with accents and slurs.

9

This page of a musical score, marked with rehearsal number 9, features a jazz ensemble. The instrumentation includes:

- SOP. SAX. (Soprano Saxophone)
- ALTO 1 & 2 (Alto Saxophones)
- TENOR 1 & 2 (Tenor Saxophones)
- BAR. SAX. (Baritone Saxophone)
- TPT. 1, 2, 3, 4 (Trumpets)
- TBN. 1, 2, 3 (Trombones)
- B. TBN. (Bass Trombone)
- J. GTR. (Electric Guitar)
- PNO. (Piano)
- BASS (Double Bass)
- DR. (Drums)

The score is written in 4/4 time with a key signature of one sharp (F#). The drum part includes a 'FILL' section at the end of the page. The saxophone parts feature various melodic lines, some with accents and slurs. The piano part provides harmonic support with chords and arpeggios. The bass and guitar parts play rhythmic patterns, often with accents.

15 19

SOP. SAX.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

CHORANDO SE FOI

23

This musical score is for the piece "Chorando se Foi" and covers measures 23 through 26. The score is arranged for a large ensemble and includes the following parts:

- SOP. SAX.** (Soprano Saxophone): Melodic line with eighth and quarter notes.
- ALTO 1** and **ALTO 2** (Alto Saxophones): Similar melodic lines to the soprano saxophone.
- TENOR 1** and **TENOR 2** (Tenor Saxophones): Similar melodic lines to the soprano saxophone.
- BARIL. SAX.** (Baritone Saxophone): Similar melodic line to the soprano saxophone.
- TPT. 1** through **TPT. 4** (Trumpets): Trumpets 1-3 play a melodic line, while Trumpet 4 plays a rhythmic accompaniment.
- TBN. 1** through **TBN. 3** (Tenor Trombones): Tenor Trombones 1-3 play a melodic line.
- B. TBN.** (Baritone Trombone): Baritone Trombone plays a rhythmic accompaniment.
- S. GTR.** (Solo Guitar): Rhythmic accompaniment with slash notation.
- PNO.** (Piano): Rhythmic accompaniment with slash notation.
- BASS** (Double Bass): Rhythmic accompaniment with slash notation.
- DR.** (Drum Set): Rhythmic accompaniment with slash notation.

The key signature is G major (one sharp). The score includes various musical notations such as stems, beams, and slurs. The drum set part features a consistent rhythmic pattern with accents on the second and fourth beats of each measure.

31

SOP. SAX. ALTO 1 ALTO 2 TÊNOR 1 TÊNOR 2 BARL. SAX.

TPT. 1 TPT. 2 TPT. 3 TPT. 4 TBN. 1 TBN. 2 TBN. 3 B. TBN.

♯ GTR. PNO. BASS DR.

Dm Gm C F F

39

SOP. SAX. ALTO 1 ALTO 2 TENOR 1 TENOR 2 BAR. SAX.

TRP. 1 TRP. 2 TRP. 3 TRP. 4

TBN. 1 TBN. 2 TBN. 3 B. TBN.

STR. GTR.

Gm Gm Bb C Dm

PNO.

Gm Gm Bb C Dm

BASS

Gm Gm Bb C Dm

DR.

2 2 2

47

51

SOP. SAX. ALTO 1 ALTO 2 TÊNOR 1 TÊNOR 2 BARL. SAX. TP.T. 1 TP.T. 2 TP.T. 3 TP.T. 4 TBN. 1 TBN. 2 TBN. 3 B. TBN. S. GTR. PNO. BASS DR.

Dm F Dm F

Dm F Dm F

Dm F Dm F

2

55

59 (4 VEZES)

This musical score is for a jazz ensemble. It features the following parts:

- Vocalists:** Soprano Saxophone (SOP. SAX.), Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone Saxophone (BAR. SAX.).
- Trumpets:** Trumpet 1 (TPT. 1), Trumpet 2 (TPT. 2), Trumpet 3 (TPT. 3), and Trumpet 4 (TPT. 4).
- Trombones:** Trombone 1 (TBN. 1), Trombone 2 (TBN. 2), Trombone 3 (TBN. 3), and Bass Trombone (B. TBN.).
- Instrumentalists:** Electric Guitar (E. GTR.), Piano (PNO.), Bass, and Drums (DR.).

The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of 16 measures. Measures 1-4 and 12-16 are marked with a first ending bracket. Measures 5-11 and 13-17 are marked with a second ending bracket. The tempo is marked with a '4' in a diamond shape. The guitar and piano parts play a rhythmic pattern of eighth notes. The bass part plays a steady eighth-note line. The drums play a pattern of eighth notes and quarter notes. The vocalists and saxophones play a melodic line consisting of eighth and quarter notes. The trumpets and trombones play a melodic line consisting of quarter and eighth notes. The electric guitar and piano parts play a rhythmic pattern of eighth notes. The bass part plays a steady eighth-note line. The drums play a pattern of eighth notes and quarter notes.

SEM VOCÊ NADA É BONITO

63

The musical score is arranged in a standard orchestral layout. The top section includes five woodwind staves: Soprano Saxophone (SOP. SAX.), Alto 1 (ALTO 1), Alto 2 (ALTO 2), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), and Baritone Saxophone (BARIL. SAX.). The middle section features four brass staves: Trumpet 1 (TPT. 1), Trumpet 2 (TPT. 2), Trumpet 3 (TPT. 3), and Trumpet 4 (TPT. 4). Below these are four trombone staves: Trombone 1 (TBN. 1), Trombone 2 (TBN. 2), Trombone 3 (TBN. 3), and Bass Trombone (B. TBN.). The bottom section consists of four rhythm section staves: Electric Guitar (E. GTR.), Piano (PNO.), Bass (BASS), and Drums (DR.). The guitar and piano parts are marked with chords A and E7. The drum part includes specific notations for snare and bass drum, with a '4' indicating a four-measure phrase and an '8' indicating an eight-measure phrase. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C).

71

SOP. SAX.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1 *SOLI*

TPT. 2 *SOLI*

TPT. 3 *SOLI*

TPT. 4 *SOLI*

TBN. 1 *SOLI*

TBN. 2 *SOLI*

TBN. 3 *SOLI*

B. TBN. *SOLI*

J. GTR. *A* *D* *E7* *A*

PNO. *A* *D* *E7* *A*

BASS *A* *D* *E7* *A*

DR.

79

SOP. SAX. ALTO 1 ALTO 2 TÊNOR 1 TÊNOR 2 BARIL. SAX.

SOLI

TPT. 1 TPT. 2 TPT. 3 TPT. 4 TBN. 1 TBN. 2 TBN. 3 B. TBN.

Hol

♯ GTR. PNO. BASS DR.

A D E7 A A Hol

87

91

This musical score is for a jazz ensemble and includes the following parts:

- Vocal Parts:** Soprano Saxophone (SOP. SAX.), Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone Saxophone (BAR. SAX.).
- Brass Section:** Trumpets 1, 2, 3, and 4 (TPT. 1-4); Trombones 1, 2, and 3 (TBN. 1-3); and Bass Trombone (B. TBN.).
- Instrumental Parts:** Electric Guitar (E. GTR.), Piano (PNO.), Bass, and Drums (DR.).

The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features a double bar line with repeat signs at measures 87 and 91. The vocal parts consist of eighth-note patterns, while the instrumental parts include sustained notes and rhythmic accompaniment. The guitar, piano, and bass parts are primarily sustained chords, and the drums provide a steady beat with occasional accents.

95

This musical score page, marked with rehearsal number 95, contains the following parts and measures:

- WOODWINDS:** Soprano Saxophone (SOP. SAX.), Alto 1 (ALTO 1), Alto 2 (ALTO 2), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), and Baritone Saxophone (BAR. SAX.).
- BRASS:** Trumpet 1 (TPT. 1), Trumpet 2 (TPT. 2), Trumpet 3 (TPT. 3), Trumpet 4 (TPT. 4), Trombone 1 (TBN. 1), Trombone 2 (TBN. 2), Trombone 3 (TBN. 3), and Baritone Trombone (B. TBN.).
- STRING:** Electric Guitar (E. GTR.), Piano (PNO.), and Bass (BASS).
- DRUMS:** Drum set (DR.).

The score spans 16 measures. The woodwind and brass sections play melodic lines with various articulations and dynamics. The string section provides harmonic support with sustained chords and rhythmic patterns. The guitar and piano parts are primarily rhythmic accompaniment. The drum part features a consistent pattern of snare and bass drum hits.

99

SOP. SAX. ALTO 1 ALTO 2 TÊNOR 1 TÊNOR 2 BARIL. SAX. TPT. 1 TPT. 2 TPT. 3 TPT. 4 TBN. 1 TBN. 2 TBN. 3 B. TBN. J. GTR. PNO. BASS DR.

Dm Gm Gm Dm A7

Dm Gm Gm Dm A7

Dm Gm Gm Dm A7

4

12 HORAS SEM TE VER

106

SOP. SAX.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

S. GTR.

PNO.

BASS

DR.

114

SOP. SAX. 

ALTO 1 

ALTO 2 

TENOR 1 

TENOR 2 

BAR. SAX. 

TPT. 1 

TPT. 2 

TPT. 3 


TPT. 4 

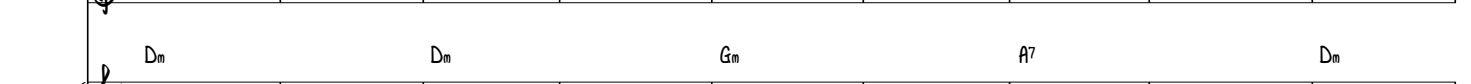
TBN. 1 

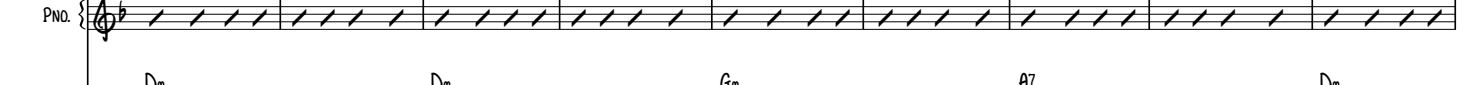
TBN. 2 

TBN. 3 

B. TBN. 

J. GTR. 

PNO. 

BASS 

DR. 

12

16

124

123

SOP. SAX. - ALTO 1 - ALTO 2 - TENOR 1 - TENOR 2 - BAR. SAX. - TPT. 1 - TPT. 2 - TPT. 3 - TPT. 4 - TBN. 1 - TBN. 2 - TBN. 3 - B. TBN. - J. GTR. - PNO. - BASS - DR.

The score for rehearsal mark 124 includes the following parts and details:

- Woodwinds:** Soprano Saxophone, Alto 1 & 2, Tenor 1 & 2, and Baritone Saxophone. They play a melodic line starting at measure 123.
- Trumpets:** Four trumpets (TPT. 1-4) play a short melodic phrase at the beginning of the rehearsal mark.
- Trombones:** Four trombones (TBN. 1-4) play a rhythmic pattern, with the first three parts marked "SOLI".
- String Section:**
 - J. GTR. (Electric Guitar):** Plays a rhythmic accompaniment.
 - PNO. (Piano):** Plays a melodic line with harmonic accompaniment.
 - BASS:** Plays a bass line with harmonic accompaniment.
- Drums:** Indicated by a drum set icon and a slash, with rehearsal marks 20 and 24.
- Chord Progression:** The piano and bass parts show a progression of chords: Gm, Dm, A, and A7.

132

130

SOP. SAX. 1. 2.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

G. GTR. Dm7 D7 Dm Gm Gm

PNO. Dm7 D7 Dm Gm Gm

BASS Dm7 D7 Dm Gm Gm

DR. 4

139

137

SOP. SAX. ALTO 1 ALTO 2 TÊNOR 1 TÊNOR 2 BARIL. SAX. TPT. 1 TPT. 2 TPT. 3 TPT. 4 TBN. 1 TBN. 2 TBN. 3 B. TBN. J. GTR. PNO. BASS DR.

This musical score is for rehearsal mark 139. It features a full band and a vocal ensemble. The instruments and parts are: Soprano Saxophone, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone Saxophone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Electric Guitar, Piano, Bass, and Drums. The score is written in 4/4 time with a key signature of one sharp (F#). The music is divided into four measures. The vocal parts (Soprano, Alto, Tenor, Baritone) have lyrics written below the notes. The instrumental parts include saxophones, trumpets, trombones, guitar, piano, bass, and drums. The guitar and piano parts are marked with chords: Dm and A7. The drum part shows a simple pattern with snare and bass drum hits.

UIPITIPITI (4 VEZES)

143

This musical score is for the piece "UIPITIPITI (4 VEZES)" and is marked with the number "143". The score is arranged for a large ensemble and includes the following parts:

- SOP. SAX.** (Soprano Saxophone): Treble clef, *mf* dynamic.
- ALTO 1** (Alto Saxophone 1): Treble clef, *mf* dynamic.
- ALTO 2** (Alto Saxophone 2): Treble clef, *mf* dynamic.
- TENOR 1** (Tenor Saxophone 1): Treble clef, *mf* dynamic.
- TENOR 2** (Tenor Saxophone 2): Treble clef, *mf* dynamic.
- BAR. SAX.** (Baritone Saxophone): Treble clef, *mf* dynamic.
- TRPT. 1** (Trumpet 1): Treble clef, *mf* dynamic.
- TRPT. 2** (Trumpet 2): Treble clef, *mf* dynamic.
- TRPT. 3** (Trumpet 3): Treble clef, *mf* dynamic.
- TRPT. 4** (Trumpet 4): Treble clef, *mf* dynamic.
- TBN. 1** (Trombone 1): Bass clef, *mf* dynamic.
- TBN. 2** (Trombone 2): Bass clef, *mf* dynamic.
- TBN. 3** (Trombone 3): Bass clef, *mf* dynamic.
- B. TBN.** (Baritone Trombone): Bass clef, *mf* dynamic.
- J. GTR.** (Jazz Guitar): Treble clef, *mf* dynamic. Chords: F7/C, Bb.
- PNO.** (Piano): Treble clef, *mf* dynamic. Chords: F7/C, Bb.
- BASS** (Bass): Bass clef, *mf* dynamic. Chords: F7/C, Bb.
- DR.** (Drums): Drum set notation, *mf* dynamic. Includes a double bar line with a "2" above it, indicating a second ending.

(3 VEZES)

147

The musical score is arranged in a standard ensemble format with the following parts from top to bottom:

- SOP. SAX.**: Soprano Saxophone, treble clef, playing a melodic line with eighth and quarter notes.
- ALTO 1**: Alto Saxophone 1, treble clef, playing a similar melodic line.
- ALTO 2**: Alto Saxophone 2, treble clef, playing a similar melodic line.
- TENOR 1**: Tenor Saxophone 1, treble clef, playing a similar melodic line.
- TENOR 2**: Tenor Saxophone 2, treble clef, playing a similar melodic line.
- BARIL. SAX.**: Baritone Saxophone, treble clef, playing a similar melodic line.
- TPT. 1**: Trumpet 1, treble clef, rests.
- TPT. 2**: Trumpet 2, treble clef, rests.
- TPT. 3**: Trumpet 3, treble clef, rests.
- TPT. 4**: Trumpet 4, treble clef, rests.
- TBN. 1**: Trombone 1, bass clef, rests.
- TBN. 2**: Trombone 2, bass clef, rests.
- TBN. 3**: Trombone 3, bass clef, rests.
- B. TBN.**: Bass Trombone, bass clef, rests.
- J. GTR.**: Jazz Guitar, treble clef, playing a rhythmic pattern of eighth notes. Chords $F7/C$ and Bb are indicated above the staff.
- PNO.**: Piano, treble clef, playing a rhythmic pattern of eighth notes. Chords $F7/C$ and Bb are indicated above the staff.
- BASS**: Bass, bass clef, playing a rhythmic pattern of eighth notes. Chords $F7/C$ and Bb are indicated above the staff.
- DR.**: Drums, playing a pattern of eighth notes with accents and a double bar line with a '2' indicating a second ending.

(4 VEZES)

151

154

123.

SOP. SAX.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARIL. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

S. GTR.

PNO.

BASS

DR.

160

158 4.

SOP. SAX. ALTO 1 ALTO 2 TÊNOR 1 TÊNOR 2 BARL. SAX. TPT. 1 TPT. 2 TPT. 3 TPT. 4 TBN. 1 TBN. 2 TBN. 3 B. TBN. J. GTR. PNO. BASS DR.

mf

mf

mf

mf

Bb Bb F7/C Bb

Bb Bb F7/C Bb

Bb Bb F7/C Bb

2

164 1. 2.

SOP. SAX. ALTO 1 ALTO 2 TÊNOR 1 TÊNOR 2 BARL. SAX. TPT. 1 TPT. 2 TPT. 3 TPT. 4 TBN. 1 TBN. 2 TBN. 3 B. TBN. J. GTR. PNO. BASS DR.

F7/C Bb F7/C Bb A7(b13)

F7/C Bb F7/C Bb A7(b13)

F7/C Bb F7/C Bb A7(b13)

2 2 2 2

172

SOP. SAX. ALTO 1 ALTO 2 TÊNOR 1 TÊNOR 2 BARIL. SAX. TPT. 1 TPT. 2 TPT. 3 TPT. 4 TBN. 1 TBN. 2 TBN. 3 B. TBN. J. GTR. PNO. BASS DR.

The musical score for rehearsal mark 172 is arranged in a standard orchestral layout. It includes parts for Soprano Saxophone, Alto 1 and 2, Tenor 1 and 2, Baritone Saxophone, Trumpets 1-4, Trombones 1-3, and Bass Trombone. The string section consists of Violin, Piano, Bass, and Drums. The woodwinds and brass parts feature a mix of quarter, eighth, and sixteenth notes, often with slurs and accents. The string parts are primarily rhythmic accompaniment with some melodic lines. The drum part is a simple pattern of snare and bass drum. The guitar and piano parts are indicated by slash marks, suggesting they are to be played in a rhythmic pattern. The bass part features a walking bass line with some melodic flourishes. The score is in a key signature of one sharp (F#) and a common time signature (C).

Dm Gm Gm Dm A7

Dm Gm Gm Dm A7

Dm Gm Gm Dm A7

4

179

SOP. SAX. (Rehearsal mark 179)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

E. GTR. (Chords: D7)

PNO. (Chords: D7)

BASS (Chords: D7)

DR. (Rhythmic notation with accents)

183

Musical score for rehearsal mark 183, featuring the following instruments and parts:

- SOR SAX. (Soprano Saxophone): Rests throughout the section.
- ALTO 1 (Alto Saxophone): Melodic line with eighth and quarter notes.
- ALTO 2 (Alto Saxophone): Melodic line with eighth and quarter notes.
- TENOR 1 (Tenor Saxophone): Melodic line with eighth and quarter notes.
- TENOR 2 (Tenor Saxophone): Melodic line with eighth and quarter notes.
- BARIL SAX. (Baritone Saxophone): Melodic line with eighth and quarter notes.
- TPT. 1 (Trumpet 1): Melodic line with a long note and a final quarter note.
- TPT. 2 (Trumpet 2): Melodic line with a long note and a final quarter note.
- TPT. 3 (Trumpet 3): Melodic line with a long note and a final quarter note.
- TPT. 4 (Trumpet 4): Melodic line with a long note and a final quarter note.
- TBN. 1 (Tenor Horn 1): Melodic line with a long note and a final quarter note.
- TBN. 2 (Tenor Horn 2): Melodic line with a long note and a final quarter note.
- TBN. 3 (Tenor Horn 3): Melodic line with a long note and a final quarter note.
- B. TBN. (Baritone Horn): Melodic line with a long note and a final quarter note.
- J. GTR. (Jazz Guitar): Rhythmic accompaniment with slash notation and E7 chord symbols.
- PNO. (Piano): Rhythmic accompaniment with slash notation and E7 chord symbols.
- BASS (Double Bass): Melodic line with eighth and quarter notes and E7 chord symbols.
- DR. (Drums): Rhythmic accompaniment with drum notation and a 2/4 time signature change.

187 SOLO DE CRAQUE

SOP. SAX. (2 x) SOLO GUIT

ALTO 1 (2 x) SOLO GUIT

ALTO 2 (2 x) SOLO GUIT

TENOR 1 (2 x) SOLO GUIT

TENOR 2 (2 x) SOLO GUIT

BAR. SAX. (2 x) SOLO GUIT

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

S. GTR. (2 x) SOLO

PNO.

BASS

DR.

A E A E

A E A E

A E A E

197

195

SOP. SAX. ALTO 1 ALTO 2 TÊNOR 1 TÊNOR 2 BARIL. SAX.

TPT. 1 TPT. 2 TPT. 3 TPT. 4 TBN. 1 TBN. 2 TBN. 3 B. TBN.

♯ GTR. PNO. BASS DR.

A B E

205

203

1. 2. (2 x)

SOP. SAX. Soli

ALTO 1 Soli

ALTO 2 Soli

TENOR 1 Soli

TENOR 2 Soli

BAR. SAX. Soli

TPT. 1 *f*

TPT. 2 *f*

TPT. 3 *f*

TPT. 4 *f*

TBN. 1 *f*

TBN. 2 *f*

TBN. 3 *f*

B. TBN. *f*

S. GTR. A A E

PNO. A A E

BASS A A E

DR. 2 2

209

SOP. SAX. 

ALTO 1 

ALTO 2 

TENOR 1 

TENOR 2 

BAR. SAX. 

TPT. 1 

TPT. 2 

TPT. 3 

TPT. 4 

TBN. 1 

TBN. 2 

TBN. 3 

B. TBN. 

S. GTR. 

PNO. 

BASS 

DR. 

215

SOP. SAX. ALTO 1 ALTO 2 TĒNOR 1 TĒNOR 2 BARIL. SAX. TRPT. 1 TRPT. 2 TRPT. 3 TRPT. 4 TĒBN. 1 TĒBN. 2 TĒBN. 3 B. TĒBN. E. GTR. PNO. BASS DR.

227

223

SOP. SAX. *f* SOLI

ALTO 1 *f* SOLI

ALTO 2 *f* SOLI

TENOR 1 *f* SOLI

TENOR 2 *f* SOLI

BARIL. SAX. *f* SOLI

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1 *mf* SÓ SEGUNDA VEZ

TBN. 2 *mf* SÓ SEGUNDA VEZ

TBN. 3 *mf* SÓ SEGUNDA VEZ

B. TBN. *mf* SÓ SEGUNDA VEZ

S. GTR. A D7 Gm Gm Cm Gm

PNO. A D7 Gm Gm Cm Gm

BASS A D7 Gm Gm Cm Gm

DR. 2

235

231

SOP. SAX.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARIL. SAX.

TPT. 1 SÓ SEGUNDA VEZ *ff*

TPT. 2 SÓ SEGUNDA VEZ *ff*

TPT. 3 SÓ SEGUNDA VEZ *ff*

TPT. 4 SÓ SEGUNDA VEZ *ff*

TBN. 1 *ff*

TBN. 2 *ff*

TBN. 3 *ff*

B. TBN. *ff*

GTR. D Gm Gm Cm6 Gm D

PNO. D Gm Gm Cm6 Gm D

BASS D Gm Gm Cm Gm D

DR. 2 2

242

241

SOP. SAX.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

Gm Gm D Gm D

♯ GTR.

PNO.

BASS

DR.

249 (250)

SOP. SAX. ALTO 1 ALTO 2 TÊNOR 1 TÊNOR 2 BARIL. SAX.

TPT. 1 TPT. 2 TPT. 3 TPT. 4

TBN. 1 TBN. 2 TBN. 3 B. TBN.

♯ GTR.

PNO.

BASS

DR.

Chord progression: Gm Gm D Gm D

257 1. 2.

SOP. SAX. *mf*

ALTO 1 *mf*

ALTO 2 *mf*

TENOR 1 *mf*

TENOR 2 *mf*

BAR. SAX. *mf*

TRP. 1 *mf*

TRP. 2 *mf*

TRP. 3 *mf*

TRP. 4 *mf*

TBN. 1 *mf*

TBN. 2 *mf*

TBN. 3 *mf*

B. TBN. *mf*

J. GTR. *Gm* *Ebmaj9* *mf*

PNO. *Gm* *Ebmaj9* *mf*

BASS *Gm* *Ebmaj9* *mf*

DR. 2 *mf*

Detailed description: This page of a musical score, rehearsal mark 261, spans measures 257 to 261. It features a vocal ensemble (Soprano Saxophone, Alto 1 & 2, Tenor 1 & 2, Baritone Saxophone) and a large instrumental ensemble (Trumpets 1-4, Trombones 1-3, Bass Trombone, Jazz Guitar, Piano, Bass, and Drums). The vocal parts have lyrics and are marked with a mezzo-forte (*mf*) dynamic. The instrumental parts include melodic lines for saxophones and trumpets, harmonic support from trombones and guitar, and a rhythmic foundation from piano and drums. The piano part includes chord changes from G minor to E-flat major 9. The drum part features a pattern of eighth notes with accents. The score is written in a key signature of one sharp (F#) and a common time signature.

266

SOP. SAX.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

E. GTR.

PNO.

BASS

DR.

(275)

273

SOP. SAX. *f*

ALTO 1 *f*

ALTO 2 *f*

TENOR 1 *f*

TENOR 2 *f*

BAR. SAX. *f*

TPT. 1 *f*

TPT. 2 *f*

TPT. 3 *f*

TPT. 4 *f*

TBN. 1 *f*

TBN. 2 *f*

TBN. 3 *f*

B. TBN. *f*

J. GTR. *f* D7(#9) D7(#9)

PNO. *f* D7(#9) D7(#9)

BASS *f* D7(#9) D7(#9)

DR. *f* 2

279

This musical score page, marked with rehearsal number 279, features a variety of instruments. The woodwind section includes Soprano Saxophone, two Alto Saxophones, two Tenor Saxophones, and Baritone Saxophone. The brass section consists of four Trumpets and three Trombones. The string section includes Electric Guitar, Piano, and Bass. The percussion part is also present. The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. A 'Crescendo' (CRES.) marking is placed at the beginning of each instrument's part. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The guitar and piano parts are primarily rhythmic, with the guitar playing a steady eighth-note pattern and the piano playing chords. The bass line is a simple, steady eighth-note accompaniment. The percussion part features a mix of snare, hi-hat, and cymbal patterns. The score concludes with a double bar line and a repeat sign.

283

SOP. SAX. *ff*

ALTO 1 *ff*

ALTO 2 *ff*

TENOR 1 *ff*

TENOR 2 *ff*

BAR. SAX. *ff*

TRP. 1 *ff*

TRP. 2 *ff*

TRP. 3 *ff*

TRP. 4 *ff*

TBN. 1 *ff*

TBN. 2 *ff*

TBN. 3 *ff*

B. TBN. *ff*

J. GTR. *ff*

PNO. *ff*

BASS *ff*

DR. *ff*

287

RIT.

SOP. SAX. *fff*

ALTO 1 *fff*

ALTO 2 *fff*

TENOR 1 *fff*

TENOR 2 *fff*

BAR. SAX. *fff*

TRPT. 1 *fff*

TRPT. 2 *fff*

TRPT. 3 *fff*

TRPT. 4 *fff*

TBN. 1 *fff*

TBN. 2 *fff*

TBN. 3 *fff*

B. TBN. *fff*

E. GTR. *fff*

PNO. *fff*

BASS *fff*

DR. *fff* SOLO

CUMBIA, MERENGUE E ETC ...

$\text{♩} = 120$

2
1-2 *mf* 5-6

(9) 2
9-10

(15) 3 (19) 4 (23) 5 (31)
16-18 19-22 23-27

CHORANDO SE FOI

33 1. 2. (39)

41 (47) 4
47-50
(4 VEZES)

(51) (55) (59)
53-54 55-58

(63) SEM VOCÊ NADA É BONITO 2 3 (71) 2 2
63-64 66-68 71-72 75-76

77 (79) 2
79-80

82 SOLI

(87) 4 (91) (95)
87-90

(99)

CUMBIA, MERENGUE E ETC ...

FLUTE

2

12 HORAS SEM TE VER

106 7 114

107-113

120 2 124

122-123

129 1. 2. 132

136 139

143 147 (3 VEZES)

mf

150 151 154 (4 VEZES) 12.3. 4. 2

154-156 158-159

160 1. 2.

mf

169 172

177 179 183

185 187 SOLO DE CRAQUE (2 x) SOLO GUIT

191

197 1.

205

2. (2 x) SOLI

211

215

215-216

219-220

1.

2.

SOLI

f

227

235

242

244-245

248-249

250

252-253

259-260

1.

2.

261

261-262

mf

265-266

269-270

272

275

f

279

CRESC.

283

ff

287

fff

RIT.

fff

3

CUMBIA, MERENGUE E ETC ...

$\text{♩} = 120$

2

1-2 *mf* 5-6

9

9-10

15

16-18

19

19-22

23

CHORANDO SE FOI

28

31

1.

2.

38

39

45

47

47-50

51

53-54

2

55

55-58

59

59-62

(4 VEZES)

63

63-64

SEM VOCÊ NADA É BONITO

66-68

3

71

71-72

75-76

2

79

79-80

SOLI

87

87-90

91

91-94

95

99

CUMBIA, MERENGUE E ETC ...
SOPRANO SAXOPHONE

2

12 HORAS SEM TE VER

(106) 7 (114)
107-113

120 (124)
122-123

128 (132)
1. 2.

134

(139) (143) UIPITIPITI (4 VEZES)
(3 VEZES) mf

(147) (151)

(154) (4 VEZES) 3 (12.3.) (160) 4 (164-167) 4 (168-169) 2

170 (172)

177 (179) 4 (183) 4
179-182 183-186

(187) SOLO DE CRAQUE
(2 x) SOLO GUIT

192

(197) 1.

CUMBIÁ, MERENGUE E ETC ...
SOPRANO SAXOPHONE

205

2.
(2 x) SOLI

211

215

2

215-216

218

219-220

SOLI

f

226

227

234

235

242

244-245

248-249

250

252-253

259-260

261

261-262

mf

265-266

269-270

272

275

f

278

279

CRESC.

283

ff

287

fff

RIT.

ffff

3

CUMBIA, MERENGUE E ETC ...

♩=120

2

1-2 *mf* 5-6 9 2

9-10

11

15 19 4

16-18 19-22

23 CHORANDO SE FOI

23

31

1. 2.

39 47 4

47-50

51 55 2

53-54

59 (4 VEZES) 63 SEM VOCÊ NADA É BONITO

63-64 66-68

70 71 2 2

71-72 75-76

79 2 SOLI

79-80

87 91

93 95

99

106 12 HORAS SEM TE VER

Musical staff 106: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes with accents.

113 **114**

Musical staff 114: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with accents.

121 **124**

Musical staff 124: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with accents. A bracket labeled '2' spans measures 122-123.

129 **132**

Musical staff 132: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with accents. First and second endings are indicated by '1.' and '2.' above the staff.

136 **139**

Musical staff 139: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with accents.

141 **143** UIPITIPITI (4 VEZES)

Musical staff 143: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with accents. A bracket labeled '(3 VEZES)' spans measures 141-142. The dynamic marking 'mf' is present.

147 **151**

Musical staff 151: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with accents.

154 (4 VEZES) **160**

Musical staff 160: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with accents. Brackets labeled '3' and '4' are present. The dynamic marking 'mf' is present.

166 **172**

Musical staff 172: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with accents. A first ending is indicated by '1.' above the staff.

175 **179**

Musical staff 179: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with accents.

181 **183**

Musical staff 183: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth and quarter notes with accents.

187 SOLO DE CRAQUE
(2 x) SOLO GUIT

Musical staff 187: Treble clef, key signature of three sharps. The staff contains a sequence of eighth and quarter notes with accents.

193 **197**

Musical staff 197: Treble clef, key signature of three sharps. The staff contains a sequence of eighth and quarter notes with accents.

199

205

211

227

235

242

250

261

272

279

285

CUMBIA, MERENGUE E ETC ...

$\text{♩} = 120$

2 2 2

1-2 *mf* 5-6 9-10

11

15 19 4

16-18 19-22

23 CHORANDO SE FOI

31

1. 2.

39 47 4

47-50

51 55 2

53-54

59 (4 VEZES) 63 SEM VOCÊ NADA É BONITO

63-64 66-68

70 71 2 2

71-72 75-76

79 2 SOLI

79-80

87 91

93 95

99

106 12 HORAS SEM TE VER

Musical staff 106: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes with accents.

113 **114**

Musical staff 114: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with accents.

121 **124**

Musical staff 124: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with accents. A bracket labeled '2' spans measures 122-123.

129 **132**

Musical staff 132: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with accents. A first ending bracket labeled '1.' spans measures 129-131, and a second ending bracket labeled '2.' spans measures 131-132.

136 **139**

Musical staff 139: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with accents.

141 **143** UPIPIPIPI (4 VEZES)

Musical staff 143: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with accents. A bracket labeled '(3 VEZES)' spans measures 141-142. The staff begins with a *mf* dynamic marking.

147 **151**

Musical staff 151: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with accents.

154 (4 VEZES) **160**

Musical staff 160: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with accents. A bracket labeled '(4 VEZES)' and the number '3' spans measures 154-156. A bracket labeled '1.2.3.' spans measures 156-157, and a bracket labeled '4.' and the number '2' spans measures 158-159. The staff begins with a *mf* dynamic marking.

166 **172**

Musical staff 172: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with accents. A bracket labeled '2.' spans measures 166-167.

175 **179**

Musical staff 179: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with accents.

181 **183**

Musical staff 183: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth and quarter notes with accents.

187 SOLO DE CRAQUE
(2 x) SOLO GUIT

Musical staff 187: Treble clef, key signature of three sharps. The staff contains a sequence of eighth and quarter notes with accents.

193 **197**

Musical staff 197: Treble clef, key signature of three sharps. The staff contains a sequence of eighth and quarter notes with accents.

199

1.

205

2.
(2 x) SOLI

211

215-216

215

219-220

2.

1.

2.

SOLI

f

227

235

242

244-245

248-249

250

252-253

259-260

261

261-262

mf

265-266

269-270

272

275

f

279

CRESC.

283

ff

285

287

fff

RIT.

fff

CUMBIA, MERENGUE E ETC ...

$\text{♩} = 120$
 mf

(9)

(15) 3 (19) 4 (23) CHORANDO SE FOI

28 (31)

37 (39)

45 (47) 4 (51) 2

(55) (59) (4 VEZES)

62 (63) SEM VOCÊ NADA É BONITO 2 3 (71) 2

73 2

(79) 2 SOLI

(87) (91)

93 (95)

99



12 HORAS SEM TE VER

106



114



124



122-123

132



130

139



(3 VEZES)

143 DIPITIPITI (4 VEZES)

147



150

151

154 (4 VEZES)



154-156

158-159

160



160-163

164-167

168-169

172



179



183

187 SOLO DE CRAQUE

(2 x) SOLO GUIT



191



(197) 2 2 1. 201-202

(205) 2. (2 x) Soli

211 (215) 2 215-216

219-220 1. 2. Soli f

(227)

(235)

(242) 2 244-245 2 248-249

(250) 2 252-253 1. 2. 2 259-260

(261) mf

268

(275) f (279) CRESC.

281 (283) ff

285 (287) fff RIT. ffff 3

CUMBIA, MERENGUE E ETC ...

$\text{♩} = 120$
 mf

(9)

(15) 3 (19) 4 (23) CHORANDO SE FOI

28 (31)

37 (39)

45 (47) 4 (51) 2

(55) (59) (4 VEZES)

62 (63) SEM VOCÊ NADA É BONITO 2 3 (71) 2

73 2

(79) 2 SOLI

(87) (91)

93 (95)

99



12 HORAS SEM TE VER

106



114



124



122-123

132



130

139



(3 VEZES)

143 DIPITIPITI (4 VEZES)

147



150

151

154

(4 VEZES)

12.3.

4. 2



154-156

158-159

160

4

1.

4

2.

2



160-163

164-167

168-169

172



179

183



187 SOLO DE CRAQUE

(2 x) SOLO GUIT



191



CUMBIA, MERENGUE E ETC ...
TENOR 2

(197) 2 2 1. 2
197-198 201-202

(205) 2. (2 x) Soli

211 (215) 2 215-216

219-220 1. 2. Soli f

(227)

(235)

(242) 2 244-245 2 248-249

(250) 2 252-253 1. 2. 2 259-260

(261) mf

268

(275) f (279) CRESC.

281 (283) ff

285 (287) fff RIT. ffff 3

CUMBIA, MERENGUE E ETC ...

$\text{♩} = 120$
mf

9

15 3 19 23 CHORANDO SE FOI

25 31

34 1. 2. 39

43 47 4 47-50

51 2 55 53-54

58 59 (4 VEZES) 63 SEM VOCÊ NADA É BONITO 2 63-64

66-68 71 2 71-72 2 75-76

78 79 2 79-80 SOLI

86 87 91

93 95

99



106 12 HORAS SEM TE VER



114



124

122-123



132



139

(3 VEZES)

143 UIPITIPITI (4 VEZES)

mf

147



151

154 (4 VEZES)

154-156

158-159

160

160-163

164-167

168-169

172



179

183



187 SOLO DE CRAQUE
(2 x) SOLO GUIT



CUMBIA, MERENGUE E ETC ...
BARI. SAX.

197 2 2 1. 201-202

205 2. (2 x) Soli

211 215 2 215-216

219-220 2. 219-220 Soli f

227

235

242 2 244-245 2 248-249

250 2 252-253 1. 2 259-260

261 mf

268

275 f 279 cresc.

281 283 ff

285 287 fff 3 RIT. ffff

CUMBIA, MERENGUE E ETC ...

$\text{♩} = 120$

2

1-2 *mf* 5-6

9

9-10

15

16-18

19

23

23-27

CHORANDO SE FOI

31

31-34

1. 2.

38

39

39-44

47

49

51

55

55-58

59 (4 VEZES)

63

63-64

SEM VOCÊ NADA É BONITO

2

71

66-68

SOLI

74-78

5

79

82-84

3

HUI!

87

87-90

91

95

CUMBIA, MERENGUE E ETC ...
TRUMPET 1

(99)

(106) 12 HORAS SEM TE VER

3 3 (114) 3

107-109 111-113 115-117

3 (124) 5 1.

119-121 125-129

(132) 2.

138 (139)

(143) UPI TIPITI (4 VEZES) mf (147) (3 VEZES) 4 (151) 2

147-150 151-152

153 (154) (4 VEZES) f 1.2.3.

158 4. (160) mf 1.

165 2.

(172)

(179) (183)

(187) SOLO DE CRAQUE 8 (197) 6 1. 2 (205) 2. 7 2

187-194 195-196 197-202 203-204 206-212 213-214

(215) 2 217-218

1. 2 221-222 2.

(227) 8 (235) SÓ SEGUNDA VEZ 5 227-234 ff 237-241

(242) 2 TOCAR SEMPRE 242-243 mf 246-247 2

(250) 2 250-251 2 254-255 1. 2. 255-256

(261) 2 261-262 mf 265-266 2

2 269-270

(275) f 276-278 3

(279) CRESC. 279-282

(283) ff 283-286

(287) fff RIT. ffff 3 287-290

CUMBIA, MERENGUE E ETC ...

$\text{♩} = 120$
 2
 1-2 *mf* 5-6

9
 2
 9-10

15
 3
 16-18
 19

23 CHORANDO SE FOI
 5
 23-27
 31 4
 31-34
 1. 2.

38
 39 6
 39-44
 47

49
 51

55 4
 55-58
 59 (4 VEZES)
 63 SEM VOCÊ NADA É BONITO
 2
 63-64

71 Soli
 3
 66-68
 5
 74-78

79
 3
 82-84
 Ho!

87 4
 87-90
 91

95

CUMBIA, MERENGUE E ETC ...
TRUMPET 2

(99)

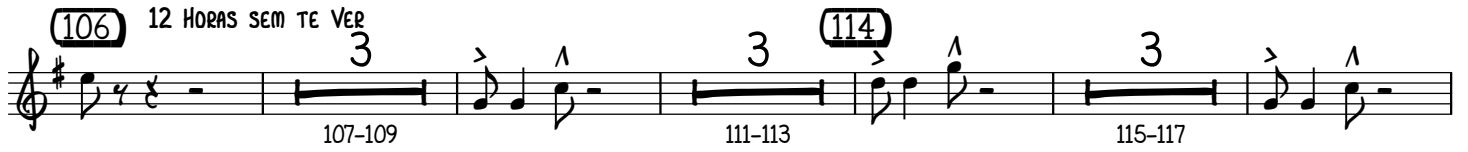


Musical staff for measure 99, starting with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes and rests.

(106) 12 HORAS SEM TE VER

3 3 (114) 3

107-109 111-113 115-117



Musical staff for measures 106-117. It features three triplet markings (3) and a first ending bracket (1.) over measures 114-117.

3 (124) 5 1.

119-121 125-129



Musical staff for measures 119-129. It includes a triplet (3), a first ending bracket (1.) over measures 124-129, and a five-measure rest (5).

(132) 2.



Musical staff for measure 132, starting with a second ending bracket (2.) over the first few notes.

138 (139)



Musical staff for measure 139, starting with the number 138. The staff contains a sequence of notes and rests.

(143) UPI TIPITI (4 VEZES) mf (147) (3 VEZES) 4 (151) 2

147-150 151-152



Musical staff for measures 143-152. It includes a dynamic marking of *mf*, a four-measure rest (4), and a two-measure rest (2). A first ending bracket (1.) is also present.

153 (154) (4 VEZES) f 1.2.3.



Musical staff for measures 153-156. It features a dynamic marking of *f* and a first ending bracket (1.2.3.) over the final measures.

158 (160) mf 1.



Musical staff for measures 158-161. It includes a dynamic marking of *mf* and a first ending bracket (1.) over the final measures.

165 2.



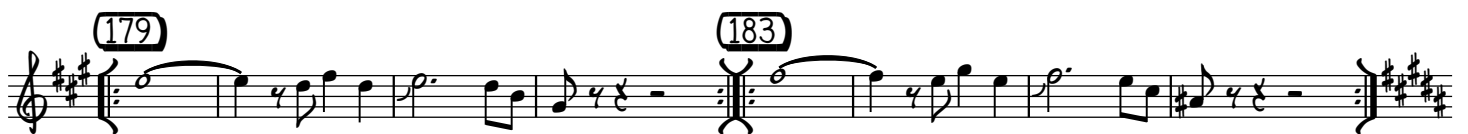
Musical staff for measure 165, starting with a second ending bracket (2.) over the first few notes.

(172)



Musical staff for measure 172, starting with a treble clef and a key signature of two sharps (F# and C#).

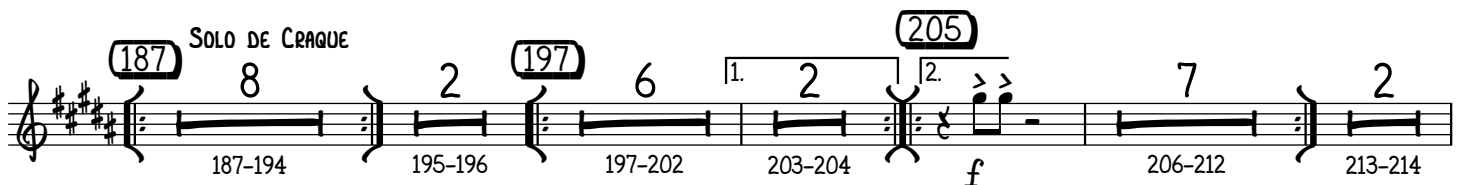
(179) (183)



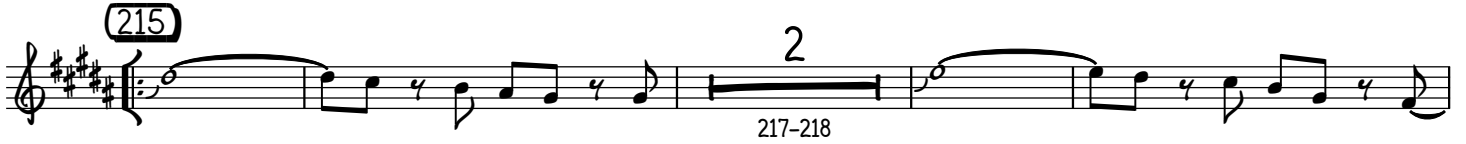
Musical staff for measures 179-183, continuing with the two-sharp key signature.

(187) SOLO DE CRAQUE 8 (197) 6 1. 2 (205) 7 2

187-194 195-196 197-202 203-204 206-212 213-214



Musical staff for measures 187-214. It includes a dynamic marking of *f* and various rests: 8, 2, 6, 2, 7, and 2.

(215) 
217-218

1. 2. 
221-222

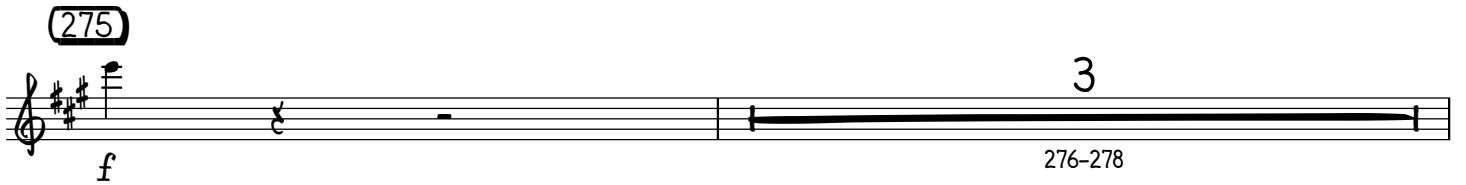
(227) 8 (235) SÓ SEGUNDA VEZ 
227-234 ff 237-241

(242) 2 TOCAR SEMPRE 
242-243 mf 246-247

(250) 2 
250-251 254-255

(261) 2 
261-262 mf 265-266

2 
269-270

(275) 
f 276-278

(279) 
CRESC.

(283) 
ff

(287) 
fff RIT. ffff 3

CUMBIA, MERENGUE E ETC ...

$\text{♩} = 120$
 2
 1-2 *mf* 5-6

9
 2
 9-10

15 3 19
 16-18

23 CHORANDO SE FOI 31 4 1. 2.
 23-27 31-34

38 39 6 47
 39-44

49 51

55 4 59 (4 VEZES)
 55-58

63 SEM VOCÊ NADA É BONITO 71 SOLI
 63-64 66-68

79 5 3 HO!
 74-78 82-84

87 4 91
 87-90

95
 95

99

105

106 12 HORAS SEM TE VER

114

124

132

135

139

142

143 UPIPIPIPI (4 VEZES)

147

151

153

154 (4 VEZES)

160

172

178

179

183

187 SOLO DE CRAQUE

197

205

(215) 2 217-218

1. 2 221-222 2.

(227) 8 227-234 (235) SÓ SEGUNDA VEZ ff 5 237-241

(242) 2 242-243 TOCAR SEMPRE mf 2 246-247

(250) 2 250-251 2 254-255 1. 2.

(261) 2 261-262 mf 2 265-266

2 269-270

(275) f 276-278 (279) CRESC.

(283) ff

(287) fff RIT. ffff 3

CUMBIA, MERENGUE E ETC ...

$\text{♩} = 120$

2
1-2 *mf* 5-6

9
9-10

15 19
16-18

23 31
23-27 31-34

CHORANDO SE FOI

38 39 47
39-44

49 51

55 59 (4 VEZES)
55-58

63 71 SOLI
63-64 66-68

SEM VOCÊ NADA É BONITO

79 82-84 HO!

74-78

87 91

87-90

95

99

Musical staff for measure 99, starting with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes and rests.

105

106 12 HORAS SEM TE VER

Musical staff for measures 105-109 and 111-113. Measure 106 is marked with a circled number 106. Measures 107-109 and 111-113 are marked with a circled number 3 and a fermata.

114

Musical staff for measures 114-117 and 119-121. Measures 115-117 and 119-121 are marked with a circled number 114 and a fermata.

124

132

Musical staff for measures 124-129 and 132. Measure 124 is marked with a circled number 124. Measure 132 is marked with a circled number 132. There are first and second endings indicated above the staff.

135

139

Musical staff for measures 135-139. Measure 139 is marked with a circled number 139.

142

143 UPI TIPITI (4 VEZES)

147

151

Musical staff for measures 142-152. Measure 143 is marked with a circled number 143 and the text 'UPI TIPITI (4 VEZES)'. Measure 147 is marked with a circled number 147 and the text '(3 VEZES)'. Measure 151 is marked with a circled number 151. There are first and second endings indicated above the staff.

153

154 (4 VEZES)

123

Musical staff for measures 153-154. Measure 154 is marked with a circled number 154 and the text '(4 VEZES)'. Measure 123 is marked with a circled number 123. There are first and second endings indicated above the staff.

160

Musical staff for measures 160-169. Measure 160 is marked with a circled number 160. Measures 160-163, 164-167, and 168-169 are marked with circled numbers 4, 4, and 2 respectively. There are first and second endings indicated above the staff.

172

Musical staff for measures 172-178.

178

179

Musical staff for measures 178-179. Measure 179 is marked with a circled number 179.

183

Musical staff for measures 183-187.

187 SOLO DE CRAQUE

197

205

Musical staff for measures 187-214. Measure 187 is marked with a circled number 187 and the text 'SOLO DE CRAQUE'. Measures 187-194, 195-196, 197-202, 203-204, 206-212, and 213-214 are marked with circled numbers 8, 2, 6, 2, 7, and 2 respectively. There are first and second endings indicated above the staff.

CUMBIA, MERENGUE E ETC ...
TRUMPET 4

(215) 2 217-218

1. 2 221-222 2.

(227) 8 (235) SÓ SEGUNDA VEZ ff 5 227-234 237-241

(242) 2 TÓCAR SEMPRE mf 2 242-243 246-247

(250) 2 250-251 2 254-255 1. 2. 255-256

(261) 2 261-262 mf 2 265-266

2 269-270

(275) 3 (279) f 276-278 CRESC.

(283) ff

(287) fff RIT. ffff 3

CUMBIA, MERENGUE E ETC ...

♩=120
2
1-2 mf 5-6

9 2
9-10

15 3 19
16-18

23 3 31 4 1.
23-25 31-34

37 2. 39 4 47
39-42

48 51

55 4 59 (4 VEZES)
55-58

SEM VOCÊ NADA É BONITO

SOLI 63

71 4 SOLI 71-74

79 6 87 4
79-84 87-90

91 95

CUMBIA, MERENGUE E ETC ...
TROMBONE 1

99

Musical staff for measures 99-105. The staff contains a sequence of eighth and quarter notes in a 2/4 time signature.

106

12 HORAS SEM TE VER 3

114

Musical staff for measures 106-121. It features triplet markings (3) and accents (^) over notes. Measure numbers 107-109, 111-113, 115-117, and 119-121 are indicated below the staff.

122

SOLI

124

Musical staff for measures 122-128. It includes a 'SOLI' instruction and a first ending bracket. Measure 124 is circled.

129

132

Musical staff for measures 129-135. It features first and second ending brackets. Measure 132 is circled.

136

139

Musical staff for measures 136-142. The staff contains a sequence of eighth and quarter notes.

143

UPIPIPIPI (4 VEZES)

147

(3 VEZES)

151

Musical staff for measures 143-152. It includes dynamic markings *mf* and *f*, and numerical markings 4 and 2. Measure numbers 147-150 and 151-152 are indicated below the staff.

154

(4 VEZES)

123

4

Musical staff for measures 154-163. It features a first ending bracket and a numerical marking 4. Measure 123 is circled.

160

4

1.

4

2.

2

Musical staff for measures 160-169. It features first and second ending brackets and numerical markings 4 and 2. Measure numbers 160-163, 164-167, and 168-169 are indicated below the staff.

172

Musical staff for measures 172-178. The staff contains a sequence of eighth and quarter notes.

179

183

Musical staff for measures 179-185. It features a first ending bracket and a numerical marking 2. Measure 183 is circled.

187

SOLO DE CRAQUE 8

2

197

6

1.

2

Musical staff for measures 187-204. It features first and second ending brackets and numerical markings 8, 2, 6, and 2. Measure numbers 187-194, 195-196, 197-202, and 203-204 are indicated below the staff.

205

2.

2

Musical staff for measures 205-214. It features a first ending bracket and a numerical marking 2. Measure 205 is circled. Dynamic marking *f* is present. Measure numbers 213-214 are indicated below the staff.

CUMBIA, MERENGUE E ETC ...
TROMBONE 1

(215)

217-218 221-222

225

(227) SÓ SEGUNDA VEZ

mf

234

(235) *ff*

237-241 5

(242) TOCAR SEMPRE *mf*

244

(250)

255

1. 2.

(261) 2

261-262 *mf*

265-266 2

2

269-270

(275) *f*

(279) *CRESC.*

(283) *ff*

(287) *fff*

RIT. *ffff*

CUMBIA, MERENGUE E ETC ...

$\text{♩} = 120$
 2
 1-2 *mf* 5-6

(9) 2
 9-10

(15) 3 (19)
 16-18

(23) CHORANDO SE FOI 3 (31) 4 1.
 23-25 31-34

37 2. (39) 4 (47)
 39-42

48 (51)
 48-51

(55) 4 (59) (4 VEZES)
 55-58

(63) SOLI SEM VOCÊ NADA É BONITO
 63-70

(71) 4 SOLI
 71-74

(79) 6 (87) 4
 79-84 87-90

(91) (95)
 91-95

CUMBIA, MERENGUE E ETC ...
TROMBONE 2

2

(99)

Musical staff for measure 99, featuring a bass clef and a key signature of one flat. The staff contains a sequence of eighth and quarter notes.

(106) 12 HORAS SEM TE VER

Musical staff for measures 106-109, 111-113, 115-117, and 119-121. It features a bass clef and a key signature of one flat. The staff contains a sequence of eighth notes with accents and slurs, and includes triplets. Measure numbers 107-109, 111-113, 115-117, and 119-121 are indicated below the staff.

Musical staff for measure 122, featuring a bass clef and a key signature of one flat. It includes a 'SOLI' marking and a measure rest. Measure number 124 is indicated above the staff.

Musical staff for measures 129-132, featuring a bass clef and a key signature of one flat. It includes first and second endings. Measure number 132 is indicated above the staff.

Musical staff for measure 136, featuring a bass clef and a key signature of one flat. Measure number 139 is indicated above the staff.

Musical staff for measures 143-151, featuring a bass clef and a key signature of one flat. It includes dynamic markings 'mf' and 'f'. Measure numbers 143, 147, and 151 are indicated above the staff. The text 'UIPITIPITI (4 VEZES)' is written above the staff, and '(3 VEZES)' is written above the triplet section.

Musical staff for measures 154-160, featuring a bass clef and a key signature of one flat. It includes dynamic markings 'mf' and 'f'. Measure numbers 154, 147, and 151 are indicated above the staff. The text '(4 VEZES)' is written above the first section, and '12.3.' is written above the second section.

Musical staff for measures 160-169, featuring a bass clef and a key signature of one flat. It includes first and second endings. Measure numbers 160-163, 164-167, and 168-169 are indicated below the staff.

Musical staff for measure 172, featuring a bass clef and a key signature of one flat. Measure number 172 is indicated above the staff.

Musical staff for measures 179-183, featuring a bass clef and a key signature of one flat. Measure numbers 179 and 183 are indicated above the staff.

Musical staff for measures 187-204, featuring a bass clef and a key signature of two sharps. It includes dynamic markings 'mf' and 'f'. Measure numbers 187, 197, and 203-204 are indicated above the staff. The text 'SOLO DE CRAQUE' is written above the staff.

Musical staff for measures 205-214, featuring a bass clef and a key signature of two sharps. It includes dynamic markings 'f' and 'f'. Measure numbers 205 and 213-214 are indicated above the staff.

CUMBIA, MERENGUE E ETC ...
TROMBONE 2

(215) 217-218 221-222

225 (227) SÓ SEGUNDA VEZ mf

234 (235) (242) TOCAR SEMPRE 237-241 ff mf

244

(250)

255 1. 2.

(261) 2 261-262 mf 265-266

2 269-270

(275) f (279) CRESC.

(283) ff (287) fff RIT. ffff

CUMBIA, MERENGUE E ETC ...

$\text{♩} = 120$ *mf*

(9)

(15) 3 (19)

16-18

(23) CHORANDO SE FOI

3

23-25

(31) 4

31-34

(39) 4 (47)

39-42

49 (51)

(55) 4 (59) (4 VEZES)

55-58

SEM VOCÊ NADA É BONITO

SOLI (63)

69 (71) 4 SOLI

71-74

(79) 6 (87) 4

79-84

87-90

CUMBIA, MERENGUE E ETC ...
TROMBONE 3

2

(91) (95)

(99)

(106) 12 HORAS SEM TE VER

3 3 3 3

107-109 111-113 115-117 119-121

122 SOLI (124)

129 (132)

1. 2.

136 (139)

(143) DIPITIPITI (4 VEZES)

(147) (151)

4 2

147-150 151-152

mf *f*

(154) (4 VEZES)

12.3. 4.

(160)

4 1. 4 2.

160-163 164-167 168-169

(172)

(179) (183)

(187) SOLO DE CRAQUE

8 2 (197) 6 1. 2

187-194 195-196 197-202 203-204

(205) *f* 2. 213-214

(215) 217-218 221-222

225 (227) SÓ SEGUNDA VEZ *mf*

234 (235) 237-241 (242) TÓCAR SEMPRE *ff* *mf*

244

(250)

255 1. 2. *mf*

(261) *mf*

268

(275) *f* (279) *CRESC.*

(283) *ff* (287) *fff* RIT. *ffff*

CUMBIA, MERENGUE E ETC ...

$\text{♩} = 120$
 mf

(9)

(15) 3 (19)

16-18

(23) CHORANDO SE FOI

3

23-25

(31) 4 1. 2.

31-34

(39) 4 (47)

39-42

49 (51)

(55) 4 (59) (4 VEZES)

55-58

SEM VOCÊ NADA É BONITO

SOLI (63)

69 (71) 4 SOLI

71-74

(79) 6 (87) 4

79-84 HO!

87-90

CUMBIA, MERENGUE E ETC ...
BASS TROMBONE

(91) (95)

(99)

(106) 12 HORAS SEM TE VER (114)

3 3 3 3

107-109 111-113 115-117 119-121

122 SOLI (124)

129 (132)

1. 2.

136 (139)

(143) DIPITIPITI (4 VEZES) (147) (151)

mf (3 VEZES) 4 2 f

147-150 151-152

(154) (4 VEZES) (123) (4)

(160) (164) (168)

4 1. 4 2.

160-163 164-167 168-169

(172)

(179) (183)

(187) SOLO DE CRAQUE (197)

8 2 6 1. 2

187-194 195-196 197-202 203-204

CUMBIÁ, MERENGUE E ETC ...
BASS TROMBONE

(205) *f* 2. 213-214

(215) 2 217-218 1. 2 221-222 2.

225 (227) SÓ SEGUNDA VEZ. *mf*

234 (235) *ff* 5 237-241 (242) TÓCAR SEMPRE *mf*

244

(250)

255 1. 2.

(261) *mf*

268

(275) *f* (279) *cresc.*

(283) *ff* (287) *fff* RIT. *ffff*

CUMBIA, MERENGUE E ETC ...

$\text{♩} = 120$
 mf

8 9

15 Dm 19 Dm F

CHORANDO SE FOI

23 Gm Gm Bb C Dm

31 Dm Gm C 1. F 2. F

39 Gm Gm Bb C Dm

47 Dm F 51 Dm F

55 E⁹ E⁹ 59 (4 VEZES) E⁹ E⁹

63 SEM VOCÊ NADA É BONITO
 A E7 E7 A

71 A D E7 A

79 A D E7 A A HO!

87 E⁹ E⁹ 91 E⁹ E⁹

CUMBIA, MERENGUE E ETC ...
GUITAR

2

95 A7 A7 99 Dm Gm

103 Gm Dm A7 106 Dm 12 HORAS SEM TE VER Dm Gm

111 A7 114 Dm Dm Gm

120 A7 Dm 124 Gm Dm

128 A A7 1. Dm7 D7 132 2. Dm Gm

136 Gm Dm A7 139 Dm Dm

143 DÍPITIPITI (4 VEZES) F7/C Bb 147 F7/C (3 VEZES) Bb

151 F7/C Bb 154 (4 VEZES) Bb F7/C 1.2.3. Bb 4. Bb

159 Bb 160 F7/C Bb 1. F7/C Bb

168 2. F7/C Bb A7(b13) 172 Dm Gm

176 Gm Dm A7 179 D7 D7 183 E7 187

A SOLO DE CRAQUE (2 x) SOLO E

190 A E A

CUMBIÁ, MERENGUE E ETC ...
GUITAR

196 (197) A B

Musical staff 196-200. Measure 196 starts with a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes. Measure 197 is marked with a circled number 197 and the chord A. Measure 200 is marked with a circled number 200 and the chord E. A first ending bracket spans from measure 199 to the end of the staff.

200 E A

Musical staff 200-205. Measure 200 continues the melody from the previous staff. Measure 205 is marked with a circled number 205 and the chord A. A second ending bracket spans from measure 204 to the end of the staff.

(205) 1. A E A E

Musical staff 205-213. This staff contains a rhythmic pattern of eighth notes with diagonal slashes, indicating a strummed accompaniment. Measure 205 is marked with a circled number 205 and the chord A. Measure 213 is marked with a circled number 213 and the chord A. A first ending bracket spans from measure 212 to the end of the staff.

213 A (215) A B E 1. A

Musical staff 213-223. This staff contains a rhythmic pattern of eighth notes with diagonal slashes. Measure 213 is marked with a circled number 213 and the chord A. Measure 215 is marked with a circled number 215 and the chord A. Measure 223 is marked with a circled number 223 and the chord D7. A first ending bracket spans from measure 222 to the end of the staff.

223 1. A D7 Gm (227) Gm Cm Gm

Musical staff 223-231. This staff contains a rhythmic pattern of eighth notes with diagonal slashes. Measure 223 is marked with a circled number 223 and the chord D7. Measure 227 is marked with a circled number 227 and the chord Gm. Measure 231 is marked with a circled number 231 and the chord D.

231 D Gm (235) Gm Cm6 Gm

Musical staff 231-239. This staff contains a rhythmic pattern of eighth notes with diagonal slashes. Measure 231 is marked with a circled number 231 and the chord D. Measure 235 is marked with a circled number 235 and the chord Gm. Measure 239 is marked with a circled number 239 and the chord D.

239 D Gm (242) Gm D Gm D

Musical staff 239-248. This staff contains a rhythmic pattern of eighth notes with diagonal slashes. Measure 239 is marked with a circled number 239 and the chord D. Measure 242 is marked with a circled number 242 and the chord Gm. Measure 248 is marked with a circled number 248 and the chord Gm.

248 Gm (250) Gm D Gm D

Musical staff 248-257. This staff contains a rhythmic pattern of eighth notes with diagonal slashes. Measure 248 is marked with a circled number 248 and the chord Gm. Measure 250 is marked with a circled number 250 and the chord Gm. Measure 257 is marked with a circled number 257 and the chord Gm. A first ending bracket spans from measure 256 to the end of the staff.

257 1. Gm 2. Ebmaj9 (261) mf

Musical staff 257-265. Measure 257 is marked with a circled number 257 and the chord Gm. Measure 261 is marked with a circled number 261 and the chord Ebmaj9. The dynamic marking mf is present. Measure 265 is marked with a circled number 265 and the chord D7(#9).

265 (275) D7(#9) D7(#9)

Musical staff 265-272. Measure 265 is marked with a circled number 265 and the chord D7(#9). Measure 272 is marked with a circled number 272 and the chord D7(#9). The dynamic marking f is present.

(279) D9 D9 (283) E9

Musical staff 272-285. Measure 279 is marked with a circled number 279 and the chord D9. Measure 283 is marked with a circled number 283 and the chord E9. The dynamic marking f is present. A first ending bracket spans from measure 282 to the end of the staff.

(279) D9 D9 (283) E9

Musical staff 279-285. This staff contains a rhythmic pattern of eighth notes with diagonal slashes. Measure 279 is marked with a circled number 279 and the chord D9. Measure 283 is marked with a circled number 283 and the chord E9. The dynamic marking f is present. A first ending bracket spans from measure 282 to the end of the staff.

285 E9 (287) fff RIT. E/D ffff

Musical staff 285-287. Measure 285 is marked with a circled number 285 and the chord E9. Measure 287 is marked with a circled number 287 and the chord E/D. The dynamic marking fff is present. A first ending bracket spans from measure 286 to the end of the staff.

PIANO

CUMBIA, MERENGUE E ETC ...

$\text{♩} = 120$
mf

9 15 D_m

16 D_m 19 D_m F

23 CHORANDO SE FOI
 G_m G_m B_b C D_m

31 D_m G_m C 1. F 2. F

39 G_m G_m B_b C D_m

47 D_m F 51 D_m F

55 E^9 E^9 59 E^9 (4 VEZES) E^9

63 SEM VOCÊ NADA É BONITO
A E^7 E^7 A

71 A D E^7 A

79 A D E^7 A A HO!

CUMBIA, MERENGUE E ETC ...

PIANO

2

87 E⁹ E⁹ 91 E⁹ E⁹

95 A7 A7 99 D_m G_m

103 G_m D_m A7 106 D_m 12 HORAS SEM TE VER D_m G_m

111 A7 114 D_m D_m G_m

119 A7 D_m 124 G_m

126 D_m A A7 1. D_m7 D7

132 2. D_m G_m G_m D_m A7 139 D_m

141 D_m 143 F7/C UIPITIPITI (4 VEZES) B_b

147 (3 VEZES) F7/C B_b 151 F7/C

153 B_b 154 (4 VEZES) B_b F7/C 1.2.3. B_b 4. B_b

159 B_b 160 F7/C B_b 1. F7/C B_b

168 2. F7/C B_b A7(b13) 172 D_m G_m

176 G_m D_m A7 179 D7 D7

CUMBIA, MERENGUE E ETC ...

PIANO

SOLO DE CRAQUE

183 E7 187 A E

191 A E A 197 A

198 B E 1. A

205 2. A E A E

213 A 215 A B E

220 1. A 2. A D7 Gm

227 Gm Cm Gm D Gm

235 Gm Cm6 Gm D Gm

242 Gm D Gm D Gm

250 Gm D Gm D 1. Gm

259 Ebmaj9 261 mf

CUMBIA, MERENGUE E ETC ...
PIANO

4

267

Musical notation for measures 267-274. The piece is in 4/4 time with a key signature of one sharp (F#). The bass line features a rhythmic pattern of eighth notes and quarter notes, often with accents. The treble line is mostly rests, with a melodic phrase appearing in the final measure.

275

D7(#9)

D7(#9)

Musical notation for measures 275-278. Both staves are filled with diagonal slashes, indicating a sustained or tremolo effect. The dynamic marking *f* is present in both staves.

279

D⁹

D⁹

Musical notation for measures 279-282. Both staves are filled with diagonal slashes. The dynamic marking *CRESC.* is written below the first staff.

283

E⁹

E⁹

Musical notation for measures 283-286. Both staves are filled with diagonal slashes. The dynamic marking *ff* is written below the first staff.

287

E/D

RIT.

Musical notation for measures 287-290. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The bass line features a rhythmic pattern of eighth notes and quarter notes with accents. The treble line features a melodic line with accents. The dynamic marking *fff* is present in both staves. A *RIT.* marking is above the fourth measure. The final measure contains a triplet of chords in the bass line and a triplet of notes in the treble line, both marked *ffff*.

CUMBIA, MERENGUE E ETC ...

$\text{♩} = 120$ *mf*

(9)

(15) Dm (19) Dm F

CHORANDO SE FOI

(23) Gm Gm Bb C Dm

(31) Dm Gm C 1. F 2. F

(39) Gm Gm Bb C Dm

(47) Dm F (51) Dm F

(55) E9 E9 (59) E9 (4 VEZES) E9

SEM VOCÊ NADA É BONITO

(63) A E7 E7 A

(71) A D E7 A

(79) A D E7 A A

(87) E9 E9 (91) E9 E9

CUMBIÁ, MERENGUE E ETC ...
BASS GUITAR

2

(95) A7 A7

(99) Dm Gm Gm Dm A7

12 HORAS SEM TE VER
(106) Dm Dm Gm A7

(114) Dm Dm Gm A7 Dm

(124) Gm Dm A A7 1. Dm7 D7

(132) 2. Dm Gm Gm Dm

138 A7 (139) Dm Dm

(143) F7/C UIPITIPITI (4 VEZES) Bb (147) (3 VEZES) F7/C Bb

(151) mf F7/C Bb (154) Bb (4 VEZES) F7/C 1.2.3. Bb 4. Bb Bb

(160) F7/C Bb 1. F7/C Bb 2. F7/C

169 - Bb A7(b13) (172) Dm

174 Gm Gm Dm A7

(179) D7 D7 (183) E7 E7

SOLO DE CRAQUE

(187) A E A E A

(197) A B E 1. A

(205) 2. A E A E A

(215) A B E 1. A 2. A D7

225 Gm (227) Gm Cm Gm D Gm

234 (235) Gm Cm Gm D Gm

(242) Gm D Gm D Gm

(250) Gm D Gm D 1. Gm

259 2 Ebmaj9 (261) mf

267

(275) D7(#9) D7(#9) (279) D9 D9

(283) E9 E9 (287) RIT. E/D 3 fff

CUMBIA, MERENGUE E ETC ...

$\text{♩} = 120$

mf

(9)

(15)

(19)

(23) CHORANDO SE FOI

(31)

(39)

(47)

(51)

(55)

(59) (4 VEZES)

(63) SEM VOCÊ NADA É BONITO

68

(71)

(79)

(87)

(91)

FILL

CUMBIA, MERENGUE E ETC ...
DRUMS

2

(95) (99)

(106) 12 HORAS SEM TE VER

(114)

(124)

(132)

(139) (143) UPIPIPIPI (4 VEZES)

(147) (3 VEZES) (151)

(154) (4 VEZES)

(160)

(172)

(179) (183)

(187) SOLO DE CRAQUE

CUMBIA, MERENGUE E ETC ...
DRUMS

197

2 2 1. 2

205

2 2 2

215

1. 2 2. 2

225

227

2 2 2

235

2

242

2 2

250

1. 2 2 2. 2

260

261

mf 2 3 2 3

268

2 3 2 3

275

279

f cresc. 2

283

287

ff fff RIT. SOLO ffff