

EU SOU O SAMBA (ALEXANDRE PIRES e SEU JORGE)
Arr. Edmael Santos. Uruguiana - RS, Março de 2011

1 SAMBA ♩ = 106

1ª e 2ª flautas C
1ª clarineta Bb
2ª e 3ª clarinetas Bb
1º e 3º sax alto Eb
2º e 4º sax tenor Bb
sax barítono Eb
1º trompete Bb
2º e 3º trompetes Bb
bombardino Bb
1ª e 2ª trompas F
1º trombone C
2º e 3º trombones C
teclado C
tuba Bb
caixa

Chords: Db+7, Cm7, Fm, Fm, Db+7, Cm7, Fm, Fm

Dynamic markings: *p*, *mf*, *f*, *ff*

11

The musical score consists of 11 measures. The top staff (treble clef) features a melodic line with some rests and a dynamic marking of *mf* at the end. The second staff (treble clef) has a similar melodic line with *mf* dynamic. The third staff (treble clef) contains a complex texture with many notes and rests, also marked *mf*. The fourth staff (treble clef) has a melodic line with *mf* dynamic. The fifth staff (treble clef) has a melodic line. The sixth staff (treble clef) has a melodic line. The seventh staff (treble clef) has a melodic line. The eighth staff (treble clef) has a melodic line. The ninth staff (treble clef) has a melodic line. The tenth staff (treble clef) has a melodic line. The eleventh staff (treble clef) has a melodic line. The twelfth staff (treble clef) has a melodic line. The thirteenth staff (treble clef) has a melodic line. The fourteenth staff (treble clef) has a melodic line. The fifteenth staff (treble clef) has a melodic line. The sixteenth staff (treble clef) has a melodic line. The seventeenth staff (treble clef) has a melodic line. The eighteenth staff (treble clef) has a melodic line. The nineteenth staff (treble clef) has a melodic line. The twentieth staff (treble clef) has a melodic line. The twenty-first staff (treble clef) has a melodic line. The twenty-second staff (treble clef) has a melodic line. The twenty-third staff (treble clef) has a melodic line. The twenty-fourth staff (treble clef) has a melodic line. The twenty-fifth staff (treble clef) has a melodic line. The twenty-sixth staff (treble clef) has a melodic line. The twenty-seventh staff (treble clef) has a melodic line. The twenty-eighth staff (treble clef) has a melodic line. The twenty-ninth staff (treble clef) has a melodic line. The thirtieth staff (treble clef) has a melodic line. The thirty-first staff (treble clef) has a melodic line. The thirty-second staff (treble clef) has a melodic line. The thirty-third staff (treble clef) has a melodic line. The thirty-fourth staff (treble clef) has a melodic line. The thirty-fifth staff (treble clef) has a melodic line. The thirty-sixth staff (treble clef) has a melodic line. The thirty-seventh staff (treble clef) has a melodic line. The thirty-eighth staff (treble clef) has a melodic line. The thirty-ninth staff (treble clef) has a melodic line. The fortieth staff (treble clef) has a melodic line. The forty-first staff (treble clef) has a melodic line. The forty-second staff (treble clef) has a melodic line. The forty-third staff (treble clef) has a melodic line. The forty-fourth staff (treble clef) has a melodic line. The forty-fifth staff (treble clef) has a melodic line. The forty-sixth staff (treble clef) has a melodic line. The forty-seventh staff (treble clef) has a melodic line. The forty-eighth staff (treble clef) has a melodic line. The forty-ninth staff (treble clef) has a melodic line. The fiftieth staff (treble clef) has a melodic line. The fifty-first staff (treble clef) has a melodic line. The fifty-second staff (treble clef) has a melodic line. The fifty-third staff (treble clef) has a melodic line. The fifty-fourth staff (treble clef) has a melodic line. The fifty-fifth staff (treble clef) has a melodic line. The fifty-sixth staff (treble clef) has a melodic line. The fifty-seventh staff (treble clef) has a melodic line. The fifty-eighth staff (treble clef) has a melodic line. The fifty-ninth staff (treble clef) has a melodic line. The sixtieth staff (treble clef) has a melodic line. The sixty-first staff (treble clef) has a melodic line. The sixty-second staff (treble clef) has a melodic line. The sixty-third staff (treble clef) has a melodic line. The sixty-fourth staff (treble clef) has a melodic line. The sixty-fifth staff (treble clef) has a melodic line. The sixty-sixth staff (treble clef) has a melodic line. The sixty-seventh staff (treble clef) has a melodic line. The sixty-eighth staff (treble clef) has a melodic line. The sixty-ninth staff (treble clef) has a melodic line. The seventieth staff (treble clef) has a melodic line. The seventy-first staff (treble clef) has a melodic line. The seventy-second staff (treble clef) has a melodic line. The seventy-third staff (treble clef) has a melodic line. The seventy-fourth staff (treble clef) has a melodic line. The seventy-fifth staff (treble clef) has a melodic line. The seventy-sixth staff (treble clef) has a melodic line. The seventy-seventh staff (treble clef) has a melodic line. The seventy-eighth staff (treble clef) has a melodic line. The seventy-ninth staff (treble clef) has a melodic line. The eightieth staff (treble clef) has a melodic line. The eighty-first staff (treble clef) has a melodic line. The eighty-second staff (treble clef) has a melodic line. The eighty-third staff (treble clef) has a melodic line. The eighty-fourth staff (treble clef) has a melodic line. The eighty-fifth staff (treble clef) has a melodic line. The eighty-sixth staff (treble clef) has a melodic line. The eighty-seventh staff (treble clef) has a melodic line. The eighty-eighth staff (treble clef) has a melodic line. The eighty-ninth staff (treble clef) has a melodic line. The ninetieth staff (treble clef) has a melodic line. The ninety-first staff (treble clef) has a melodic line. The ninety-second staff (treble clef) has a melodic line. The ninety-third staff (treble clef) has a melodic line. The ninety-fourth staff (treble clef) has a melodic line. The ninety-fifth staff (treble clef) has a melodic line. The ninety-sixth staff (treble clef) has a melodic line. The ninety-seventh staff (treble clef) has a melodic line. The ninety-eighth staff (treble clef) has a melodic line. The ninety-ninth staff (treble clef) has a melodic line. The hundredth staff (treble clef) has a melodic line.

Db+7 Cm7 Fm Fm Db+7 Cm7 Fm7 Fm7

The bottom section of the page contains a bass line and guitar chord diagrams. The bass line is written in a bass clef and shows the root notes and some intervals for each measure. The guitar chord diagrams are represented by 'x' marks on a six-string grid, indicating fretted notes for each measure.

19



The musical score consists of 14 staves. The top four staves are vocal lines. The fifth and sixth staves are piano accompaniment, with the fifth staff starting with a *p* dynamic. The seventh and eighth staves are piano accompaniment, with the seventh staff starting with a *mf* dynamic. The ninth and tenth staves are piano accompaniment, with the tenth staff starting with a *mf* dynamic. The eleventh and twelfth staves are piano accompaniment, with the eleventh staff starting with a *p* dynamic. The thirteenth staff is a chord chart. The fourteenth staff is a drum set part.

$D\flat+7$
 Cm^7
Fm
Fm
 $D\flat+7$
 Cm^7
Fm
Fm

27

This musical score consists of 8 measures, numbered 27 to 34. It is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The score includes several staves:

- Melody (Staff 1-4):** Features a melodic line with eighth and sixteenth notes, often beamed together. Measures 27-30 have rests, while measures 31-34 contain active melodic passages. A forte (*ff*) dynamic marking is present in measure 34.
- Accompaniment (Staff 5-6):** Provides harmonic support with chords and moving lines. Measure 34 also features a forte (*ff*) dynamic marking.
- Bass (Staff 7-8):** Contains a steady bass line with eighth notes and chords.
- Chord Chart (Staff 9):** Lists the following chords for each measure:

Db+7	Cm7	Fm	Fm	Db+7	Cm7	Fm	Fm
------	-----	----	----	------	-----	----	----
- Drum (Staff 10):** Shows a consistent rhythmic pattern of eighth notes with 'x' marks, likely representing a snare or cymbal.

35

The musical score consists of eight staves. The top two staves are piano accompaniment, marked with a piano (*p*) dynamic. The third staff is a bass line with a piano (*p*) dynamic. The fourth and fifth staves are melodic lines with various articulations. The sixth and seventh staves are piano accompaniment with a piano (*p*) dynamic. The eighth staff shows guitar chords: D^b7, Cm7, Fm, Fm, D^b7, Cm7, Fm, Fm. The bottom staff is a guitar rhythm line with 'x' marks indicating fretted notes.

43

The musical score consists of 8 staves. The top seven staves are in treble clef, and the bottom staff is in bass clef. The key signature is three flats (B-flat major/C minor). The score includes various musical notations such as chords, melodic lines, and a piano accompaniment at the bottom. The piano part features a consistent rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific playing technique. Chord changes are indicated by labels below the piano staff.

Chord progression labels:

- Staff 1: Db+7
- Staff 2: Cm7
- Staff 3: Fm
- Staff 4: Fm
- Staff 5: Bbm
- Staff 6: Cm
- Staff 7: Fm
- Staff 8: Fm Cb7

51

The musical score consists of 13 staves. The first 11 staves are musical notation in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The first four staves are marked with a piano (*p*) dynamic. The fifth staff contains sustained chords. The sixth and seventh staves feature a melodic line with eighth-note patterns. The eighth and ninth staves continue with piano accompaniment. The tenth and eleventh staves show a melodic line with eighth-note patterns. The twelfth staff is a bass line with eighth-note patterns. The thirteenth staff is a chord chart with the following sequence of chords: B^bm⁷, Cm, Fm⁷, Fm⁷, B^bm⁷, Cm, Fm⁷, Fm⁷. The final staff shows a drum pattern with 'x' marks indicating hits.

Chord chart:

B^bm⁷ Cm Fm⁷ Fm⁷ B^bm⁷ Cm Fm⁷ Fm⁷

59

This page contains a musical score for page 59. It consists of several staves of music. The top section includes a vocal line and a piano accompaniment. The piano accompaniment features a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The score is marked with a dynamic of *mf* (mezzo-forte). Below the piano part, there is a chord chart with the following chords: Bbm7, Cm, Fm7, Fm7, Db, Eb, Fm, Fm, and Db. The bottom section of the page shows the bass line and a drum part with a consistent rhythmic pattern of eighth notes.

Bbm7

Cm

Fm7

Fm7

Db

Eb

Fm

Fm

Db

68

Musical score for 8 staves, measures 68-75. The score is in a key signature of three flats (B-flat major/C minor) and a 4/4 time signature. The dynamics range from piano (*p*) to mezzo-forte (*mf*). The score includes various musical notations such as slurs, accents, and rests. The guitar part at the bottom is indicated by 'x' marks on the strings.

Cm⁷

Fm

Fm

D^b

Cm⁷

Fm

Fm

D^b

81

D.S. al Coda

Musical score for 11 staves. The score includes vocal lines (staves 1-4) and piano accompaniment (staves 5-11). The key signature is three flats (B-flat major/C minor). The score features various musical notations including notes, rests, and dynamic markings such as *mf*.

Chord progression: Fm Fm Fm Fbm Eb D Db7 Cm Fm7 Fm7

Piano accompaniment for the bottom two staves, including a bass line and a drum line with 'x' marks indicating hits.

⊕ Coda

89

The musical score for the Coda section (measures 89-96) is written in a key signature of three flats (B-flat major/C minor) and common time. It features a complex arrangement with multiple staves. The upper staves contain melodic lines with various rhythmic patterns, including eighth and sixteenth notes, and some triplets. The lower staves provide accompaniment, with some parts marked *mf* (mezzo-forte). The guitar part at the bottom includes a chord chart with the following sequence: Fm, Fm, D^b, Cm⁷, Fm, Fm, D^b, Cm⁷. The score concludes with a double bar line and a final chord.

Fm

Fm

D^b

Cm⁷

Fm

Fm

D^b

Cm⁷

97

The musical score consists of the following parts:

- Staff 1-5:** Treble clef staves with a key signature of three flats (B-flat, E-flat, A-flat). They contain a complex melodic line with eighth and sixteenth notes, including slurs and ties.
- Staff 6:** Treble clef staff with a key signature of two flats (B-flat, E-flat), containing a simple melodic line with half notes and whole notes.
- Staff 7-8:** Treble clef staves with a key signature of two flats, containing rhythmic patterns with eighth notes and rests.
- Staff 9:** Treble clef staff with a key signature of two flats, containing a simple melodic line with half notes.
- Staff 10:** Treble clef staff with a key signature of three flats, containing a complex melodic line with eighth notes and rests.
- Staff 11:** Treble clef staff with a key signature of three flats, containing a complex melodic line with eighth notes and rests.
- Staff 12:** Bass clef staff with a key signature of three flats, containing a complex melodic line with eighth notes and rests.
- Staff 13:** Bass clef staff with a key signature of three flats, containing a complex melodic line with eighth notes and rests.
- Staff 14:** Treble clef staff with a key signature of three flats, containing a chord progression: Fm, Fm, D \flat , Cm 7 , Fm, Fm, D \flat , Cm 7 .
- Staff 15:** Bass clef staff with a key signature of two flats, containing a simple melodic line with eighth notes and rests.
- Staff 16:** A guitar part with a key signature of two flats, consisting of a series of 'x' marks on the strings, indicating muted notes.

105

This musical score consists of 10 measures across 14 staves. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various note values, rests, and chord symbols. The first two measures are marked with D^b7 and E^b7 respectively. The last two measures are marked with Fm . The score includes a variety of rhythmic patterns and melodic lines, with some staves featuring sustained notes and others featuring more active rhythmic figures. The bottom-most staff contains a series of 'x' marks, likely representing a guitar accompaniment or a specific rhythmic pattern.

EU SOU O SAMBA (ALEXANDRE PIRES e SEU JORGE)

Arr. Edmael Santos. Uruguaiana - RS, Março de 2011

1ª flauta C

1 2

p

12

mf

19

27

35

p

43

51

p

59

mf

68

p *mf* *p* *mf*

76

p *mf* *p* *mf* *p* *mf*

To Coda

81

mf *mf*

D.S. al Coda

89

mf

97

104

EU SOU O SAMBA (ALEXANDRE PIRES e SEU JORGE)
Arr. Edmael Santos. Uruguaiiana - RS, Março de 2011

2ª flauta C

1 2

p

12

mf

19

27

35

p

43

51

p

59

mf

68

p *mf* *p* *mf*

76 *To Coda*

p *mf* *p*

81 *D.S. al Coda*

mf *mf*

89 *Coda*

mf

97

104

Detailed description: This is a musical score for the 2nd flute part of the piece 'Eu Sou o Samba'. The score is written in C major, 2/4 time, and consists of 104 measures. It begins with a first ending (1) and a second ending (2). The piece features dynamic markings such as piano (p), mezzo-forte (mf), and fortissimo (ff). There are several slurs and phrasing marks throughout. The score includes a 'To Coda' section starting at measure 76 and a 'D.S. al Coda' section starting at measure 81. The final section is marked 'Coda' and begins at measure 89. The piece concludes with a final cadence at measure 104.

EU SOU O SAMBA (ALEXANDRE PIRES e SEU JORGE)

1

Arr. Edmael Santos. Uruguaiiana - RS, Março de 2011

1ª clarineta Bb

The musical score is written for a 1st Clarinet in Bb. It consists of 10 staves of music, each starting with a measure number in a box. The key signature has two flats (Bb and Eb), and the time signature is 2/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first staff begins with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The piece concludes with a Coda section starting at measure 89, marked with a Coda symbol (⊕) and the word 'Coda'.

1

2

p

12

mf

19

27

35

p

43

51

p

59

mf

68

p *mf* *p* *mf*

76

p *mf* *p*

To Coda

81

mf *mf*

D.S. al Coda

89

⊕ Coda

mf

97

105

EU SOU O SAMBA (ALEXANDRE PIRES e SEU JORGE)

1

Arr. Edmael Santos. Uruguaiiana - RS, Março de 2011

2ª clarineta Bb

1 2

p

12 *mf*

19

27

35 *p*

43

51 *p*

59 *mf*

68 *p* *mf* *p* *mf*

76 *p* *mf* *p* To Coda

81 *mf* D.S. al Coda

89 *mf* Coda

97

105

Detailed description: This is a musical score for the 2nd Clarinet Bb part of the piece 'Eu Sou o Samba'. The score is written in 2/4 time and B-flat major. It begins with a first ending bracket (1) and a second ending bracket (2). The piece features various dynamics including piano (p), mezzo-forte (mf), and fortissimo (f). There are several measures with rests, and the score includes a Coda section starting at measure 89. The piece concludes with a final measure at measure 105.

EU SOU O SAMBA (ALEXANDRE PIRES e SEU JORGE)

1

Arr. Edmael Santos. Uruguaiana - RS, Março de 2011

3ª clarineta Bb

The musical score is written for a 3rd Bb Clarinet in 2/4 time. It begins with a first ending bracket (1) and a second ending bracket (2). The piece features various dynamics including piano (p), mezzo-forte (mf), and fortissimo (ff). There are several measures of rests and complex rhythmic patterns, including sixteenth-note runs. The score includes a Coda section starting at measure 89 and a D.S. al Coda section starting at measure 81. The piece concludes with a final cadence at measure 105.

1

2

p

12

mf

19

27

35

p

43

51

p

59

mf

68

p *mf* *p* *mf*

76

p *mf* *p*

To Coda

81

mf

D.S. al Coda

89

⊕ Coda

97

105

EU SOU O SAMBA (ALEXANDRE PIRES e SEU JORGE)

Arr. Edmael Santos. Uruguaiana - RS, Março de 2011

1° sax alto Eb

1 2

p

12 *mf*

19

27

35

43

51

59 *p* *mf*

68

76 *To Coda*

81 *D.S. al Coda* *mf*

89 *Coda* *mf*

97

105

Detailed description: This is a musical score for the 1st Alto Saxophone in E-flat, arranged by Edmael Santos. The piece is in 2/4 time and B-flat major. It begins with a first ending (marked '1') and a second ending (marked '2'). The score consists of 105 measures, divided into systems of five staves each. The first system (measures 1-11) starts with a piano (*p*) dynamic. The second system (measures 12-18) ends with a mezzo-forte (*mf*) dynamic. The third system (measures 19-26) features a key signature change to one flat (B-flat major). The fourth system (measures 27-34) continues with the new key signature. The fifth system (measures 35-42) continues the melodic line. The sixth system (measures 43-50) continues with eighth-note patterns. The seventh system (measures 51-58) returns to a piano (*p*) dynamic. The eighth system (measures 59-67) returns to mezzo-forte (*mf*). The ninth system (measures 68-75) continues with eighth-note patterns. The tenth system (measures 76-80) is marked 'To Coda'. The eleventh system (measures 81-88) is marked 'D.S. al Coda' and mezzo-forte (*mf*). The twelfth system (measures 89-96) is marked 'Coda' and mezzo-forte (*mf*). The thirteenth system (measures 97-104) continues the melodic line. The final system (measures 105) concludes the piece.

EU SOU O SAMBA (ALEXANDRE PIRES e SEU JORGE)

Arr. Edmael Santos. Uruguaiana - RS, Março de 2011

3° sax alto Eb

1 2

12 *mf*

19

27

35

43

51 *p*

59 *mf*

68

76 *To Coda*

81 *D.S. al Coda* *mf*

89 *Coda* *mf*

97

105

EU SOU O SAMBA (ALEXANDRE PIRES e SEU JORGE)

Arr. Edmael Santos. Uruguaiiana - RS, Março de 2011

2° sax tenor Bb

1 2

p

12

19 *p*

27

35

43

51 *p*

59 *mf*

68

76 *To Coda*

81 *mf* *D.S. al Coda*

89 *mf* *Coda*

97

105

Detailed description: This is a musical score for a 2° sax tenor Bb. The score is written in 2/4 time and B-flat major. It begins with a first ending (marked '1') and a second ending (marked '2'). The piece features various dynamics including piano (*p*), mezzo-forte (*mf*), and fortissimo (*mf*). There are several measures of rests, and the score includes performance instructions such as 'To Coda' and 'D.S. al Coda'. The score is divided into measures 1 through 105, with measure numbers placed at the beginning of each line.

EU SOU O SAMBA (ALEXANDRE PIRES e SEU JORGE)

1

Arr. Edmael Santos. Uruguaiiana - RS, Março de 2011

4° sax tenor Bb

1 2

p

12

19 *p*

27 *mf*

35

43

51 *p*

59 *mf*

68

76 *To Coda*

81 *mf* *D.S. al Coda*

89 *mf* *Coda*

97

105

Detailed description: This is a musical score for a 4th tenor saxophone in Bb, written in 2/4 time. The score consists of 105 measures, divided into systems of five lines each. The key signature has two flats (Bb and Eb). The piece begins with a first ending (marked '1') and a second ending (marked '2'). Dynamics include piano (*p*), mezzo-forte (*mf*), and piano-forte (*mf*). Articulations include accents (>) and slurs. The score includes a Coda section starting at measure 89, marked with a Coda symbol (⊕) and the word 'Coda'. The piece concludes with a double bar line at measure 105.

EU SOU O SAMBA (ALEXANDRE PIRES e SEU JORGE)

1

Arr. Edmael Santos. Uruguaiiana - RS, Março de 2011

sax barítono Eb

1

mf

11

19 *p*

27 *mf*

35

43

51

59

68 *mf* *p* *mf* *p* To Coda

76 *mf* *p* D.S. al Coda

81 *mf*

89 *p* Coda

97

105 *mf*

Detailed description: This is a musical score for saxophone in E-flat major, 2/4 time. The score is divided into measures, with measure numbers 1, 11, 19, 27, 35, 43, 51, 59, 68, 76, 81, 89, 97, and 105 marked. The piece begins with a first ending bracket over measures 1-8. Dynamics include *mf*, *p*, and *mf*. There are several articulation marks, including slurs and accents. A double bar line with a cross symbol indicates the start of the Coda at measure 89. The piece concludes with a final *mf* dynamic at measure 105.

EU SOU O SAMBA (ALEXANDRE PIRES e SEU JORGE)

1

Arr. Edmael Santos. Uruguaiana - RS, Março de 2011

1ª trompa F

1 2

p

11

19 *p*

27

35

43

51 *mf*

59 *p*

68 *mf* *p* *mf* *p*

76 *mf* *p* *mf* *p* **To Coda**

81 *mf* *p* **D.S. al Coda**

89 **⊕ Coda** *p*

97

105

EU SOU O SAMBA (ALEXANDRE PIRES e SEU JORGE)

1

Arr. Edmael Santos. Uruguaiiana - RS, Março de 2011

2ª trompa F

1 2

p

11

19 *p*

27

35

43

51

59 *p*

68 *mf* *p* *mf* *p*

76 *mf* *p* To Coda

81 *D.S. al Coda*

89 *p* Coda

97

105

EU SOU O SAMBA (ALEXANDRE PIRES e SEU JORGE)

1

Arr. Edmael Santos. Uruguaiana - RS, Março de 2011

1º trompete Bb

The musical score is written for a 1st Trumpet in Bb. It consists of 105 measures across 11 staves. The key signature has two flats (Bb and Eb), and the time signature is 2/4. The score begins with a first ending bracket (1) and a second ending bracket (2). The first ending leads to measure 8, and the second ending leads to measure 19. The score includes various dynamics: *mf* (measures 8, 19, 29), *p* (measures 37, 51), and *mf* (measures 89). There are also accents (>) in measures 51 and 68. The score concludes with a Coda section starting at measure 89, marked with a Coda symbol and *mf*. The Coda section includes the instruction "D.S. al Coda" at measure 81. The piece ends with a double bar line at measure 105.

1

2

mf

8

14

19

mf

2

29

p

37

45

51

p

59

68

76

To Coda

81

D.S. al Coda

89

⊕ Coda

mf

97

105

EU SOU O SAMBA (ALEXANDRE PIRES e SEU JORGE)

1

Arr. Edmael Santos. Uruguaiana - RS, Março de 2011

2º trompete Bb

1 2

mf

8

14

19

mf

27

35

p

43

51

p

59

67

75

To Coda

81

mf

89

⊕ Coda

mf

97

105

D.S. al Coda

Detailed description: This is a musical score for the 2nd Trumpet Bb part of the song 'Eu Sou o Samba'. The score is written in 2/4 time with a key signature of two flats (Bb and Eb). It consists of 105 measures, divided into systems of five staves each. The first system starts with a first ending bracket (1) and a second ending bracket (2). Dynamics include *mf* (mezzo-forte) and *p* (piano). There are several slurs and accents throughout. The score includes a Coda section starting at measure 89, marked with a circled cross symbol (⊕) and the text 'Coda'. A 'D.S. al Coda' instruction appears at measure 81. The piece concludes with a final double bar line at measure 105.

EU SOU O SAMBA (ALEXANDRE PIRES e SEU JORGE)

Arr. Edmael Santos. Uruguaiana - RS, Março de 2011

3º trompete Bb

1 2

mf

8

14

19

mf

27

35

p

43

51

p

59

67

75

To Coda

81

mf

89

mf

97

105

D.S. al Coda

Coda

Detailed description: This is a musical score for the 3rd Trumpet Bb part of the song 'Eu Sou o Samba'. The score is written in 2/4 time and B-flat major. It consists of 105 measures across 11 staves. The first measure is a double bar line with a first ending bracket. The second measure is a whole rest. The third measure begins with a first ending bracket and a '2' above it. The score includes various dynamics such as *mf* (mezzo-forte) and *p* (piano). There are several slurs and ties throughout. The score concludes with a Coda section starting at measure 89, marked with a Coda symbol and *mf*. A 'D.S. al Coda' instruction is present at measure 81. The piece ends with a final double bar line at measure 105.

EU SOU O SAMBA (ALEXANDRE PIRES e SEU JORGE)

1

Arr. Edmael Santos. Uruguaiiana - RS, Março de 2011

1º trombone C

1 2

mf

8

14

19

p

35

p

43

50

mf

58

67

p *mf* *p* *mf*

75

p *mf* *p*

81

D.S. al Coda

89

mf *Coda*

97

105

Detailed description: This is a musical score for the 1st Trombone C part of the piece 'Eu Sou o Samba'. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It consists of 105 measures, divided into systems of five measures each. The score begins with a first ending bracket over measures 1 and 2. The first ending (measure 1) starts with a double bar line and repeat sign. The second ending (measure 2) is a whole rest. The piece features various dynamics including *mf* (mezzo-forte), *p* (piano), and *D.S. al Coda*. A Coda symbol is present at measure 89. The notation includes eighth and sixteenth notes, rests, and slurs.

EU SOU O SAMBA (ALEXANDRE PIRES e SEU JORGE)

Arr. Edmael Santos. Uruguaiana - RS, Março de 2011

2° trombone C

1 2

mf

8

14

19 *p*

35 *p*

43

50 *mf*

58

67 *p* *mf* *p* *mf*

75 *p* *mf* *p*

81 *D.S. al Coda*

89 *Coda* *mf*

97

105

Detailed description: This is a musical score for the 2nd Trombone C part of the piece 'Eu Sou o Samba'. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It consists of 105 measures, divided into systems of five lines each. The first system starts with a first ending bracket (1) and a second ending bracket (2). Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *D.S. al Coda*. A Coda section begins at measure 89, marked with a Coda symbol and the word 'Coda'. The score concludes with a double bar line at measure 105.

EU SOU O SAMBA (ALEXANDRE PIRES e SEU JORGE)

Arr. Edmael Santos. Uruguaiana - RS, Março de 2011

3° trombone C

1 2

mf

8

14

19 *p*

35 *p*

43

50 *mf*

58

67 *p* *mf* *p* *mf*

75 *p* *mf* *p*

81 *D.S. al Coda*

89 *Coda* *mf*

97

105

Detailed description: This is a musical score for the 3rd Trombone C part of the song 'Eu Sou o Samba'. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It consists of 105 measures. The score is divided into systems of five measures each, with measure numbers 1, 8, 14, 19, 35, 43, 50, 58, 67, 75, 81, 89, 97, and 105 marked at the beginning of their respective lines. Dynamics include *mf* (mezzo-forte), *p* (piano), and *D.S. al Coda*. A Coda symbol is present at measure 89. The score includes various musical notations such as slurs, ties, and rests.

EU SOU O SAMBA (ALEXANDRE PIRES e SEU JORGE)

Arr. Edmael Santos. Uruguaiana - RS, Março de 2011

bombardino Bb

1 *mf*

11

19 *p* *mf*

27 *p* *mf*

35

43

51

59 *p*

68 *mf* *p* *mf* *p*

76 *mf* *p* To Coda

81 *D.S. al Coda*

89 *p* Coda

97

105 *mf*

Detailed description: This is a musical score for Bombardino Bb in 2/4 time. The score is written in a single staff with a treble clef and a key signature of two flats (Bb and Eb). It begins with a first ending bracket at measure 1. The piece features a variety of dynamics, including *mf* (mezzo-forte), *p* (piano), and *D.S. al Coda*. There are several articulation marks, such as accents and slurs. The score includes a Coda section starting at measure 89, marked with a Coda symbol and the word 'Coda'. The piece concludes at measure 105 with a final *mf* dynamic.

EU SOU O SAMBA (ALEXANDRE PIRES e SEU JORGE)

1

Arr. Edmael Santos. Uruguaiana - RS, Março de 2011

tuba Bb

1

mf

11

19

p

27

35

43

51

59

68

76

To Coda

81

D.S. al Coda

89

⊕ Coda

97

105

Detailed description: This is a musical score for tuba Bb in 2/4 time, key of Bb. The score consists of 105 measures, divided into systems of five measures each. Measure numbers are indicated in boxes at the start of each system. The score begins with a first ending bracket over measures 1-10. Dynamics include *mf* (measures 1-10), *p* (measures 19-26), and *D.S. al Coda* (measures 81-88). A Coda section begins at measure 89, marked with a Coda symbol (⊕). The score concludes with a final double bar line at measure 105.

EU SOU O SAMBA (ALEXANDRE PIRES e SEU JORGE)

1

Arr. Edmael Santos. Uruguaiiana - RS, Março de 2011

tuba Eb

1

mf

11

19

p

27

35

43

51

59

68

76

To Coda

81

D.S. al Coda

89

⊕ Coda

97

105

EU SOU O SAMBA (ALEXANDRE PIRES e SEU JORGE)

1

Arr. Edmael Santos. Uruguaiiana - RS, Março de 2011

teclado C

1 2 $D^{\flat+7}$ Cm^7 Fm Fm $D^{\flat+7}$ Cm^7 Fm Fm

11 $D^{\flat+7}$ Cm^7 Fm Fm $D^{\flat+7}$ Cm^7 Fm^7 Fm^7

19 $D^{\flat+7}$ Cm^7 Fm Fm $D^{\flat+7}$ Cm^7 Fm Fm

27 $D^{\flat+7}$ Cm^7 Fm Fm $D^{\flat+7}$ Cm^7 Fm Fm

35 $D^{\flat+7}$ Cm^7 Fm Fm $D^{\flat+7}$ Cm^7 Fm Fm

43 $D^{\flat+7}$ Cm^7 Fm Fm $B^{\flat}m$ Cm Fm Fm $C^{\flat}7$

51 $B^{\flat}m^7$ Cm Fm^7 Fm^7 $B^{\flat}m^7$ Cm Fm^7 Fm^7

59 $B^{\flat}m^7$ Cm Fm^7 Fm^7 D^{\flat} E^{\flat} Fm Fm D^{\flat}

68 Cm^7 Fm Fm D^{\flat} Cm^7 Fm Fm D^{\flat}

76 Cm^7 Fm Fm D^{\flat} Cm^7 **To Coda**

81 Fm Fm Fm $F^{\flat}m$ E^{\flat} D $D^{\flat+7}$ Cm Fm^7 Fm^7 **D.S. al Coda**

89 \oplus **Coda** Fm Fm D^{\flat} Cm^7 Fm Fm D^{\flat} Cm^7

97 Fm Fm D^{\flat} Cm^7 Fm Fm D^{\flat} Cm^7

105 $D^{\flat}7$ $E^{\flat}7$ Fm Fm