

I'm The Scatman (Pi Po Po Po Ro Po)

Pedrinha Moraes

Arranjo: Gabriel Raiol

$\text{♩} = 125$
D D D C

Flauta
Flauta 2
Clarinete em B \flat 1
Clarinete em B \flat 2
Clarinete em B \flat 3
Alto Saxophone 1
Alto Saxophone 2
Saxofone Tenor
Saxofone Barítono
Trompete em B \flat 1
Trompete em B \flat 2
Trompete em B \flat 3
Trombone 1
Trombone 2
Bombardino
Sousafone
Baixo elétrico
Bateria

mf

mf

mf

7 Em D To Coda D

Fl. 1
Fl. 2
Cl. em Bb 1
Cl. em Bb 2
Cl. em Bb 3
A. Sax 1
A. Sax 2
Sax. Tn.
Bar. Sax
Tpt. em Bb 1
Tpt. em Bb 2
Tpt. em Bb 3
Tbn. 1
Tbn. 2
Bomb.
Sfn.
B. El.
Bat.

Detailed description: This is a page of a musical score for a band, labeled '2' in the top left corner. The score covers measures 7 through 12. The key signature is one sharp (F#). Above the first staff, the chords 'Em', 'D', 'To Coda', and 'D' are indicated. The instruments are arranged in two systems. The first system includes Flute 1 and 2, Clarinet in E-flat 1, 2, and 3, Alto Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone. The second system includes Trumpet in E-flat 1, 2, and 3, Trombone 1 and 2, Bombardone, Snare Drum, Bass Drum, and Bass Drum 2. The flute and clarinet parts feature eighth-note patterns with accents. The saxophone and trumpet parts play sustained notes with slurs. The bass drum part has a consistent rhythmic pattern of eighth notes.

♩ = 130

13

Am Em D

Fl. 1

Fl. 2

Cl. em B♭ 1

Cl. em B♭ 2

Cl. em B♭ 3

A. Sax 1

A. Sax 2

Sax. Tn.

Bar. Sax

Tpt. em B♭ 1

Tpt. em B♭ 2

Tpt. em B♭ 3

Tbn. 1

Tbn. 2

Bomb.

Sfn.

B. El.

Bat.

p

p

p

p

p

p

mf

mf

mf

p

p

18

D Am

Fl. 1

Fl. 2

Cl. em Bb 1

Cl. em Bb 2

Cl. em Bb 3

A. Sax 1

A. Sax 2

Sax. Tn.

Bar. Sax

Tpt. em Bb 1

Tpt. em Bb 2

Tpt. em Bb 3

Tbn. 1

Tbn. 2

Bomb.

Sfn.

B. El.

Bat.

23 Em D D

Fl. 1

Fl. 2

Cl. em Bb 1

Cl. em Bb 2

Cl. em Bb 3

A. Sax 1

A. Sax 2

Sax. Tn.

Bar. Sax

Tpt. em Bb 1

Tpt. em Bb 2

Tpt. em Bb 3

Tbn. 1

Tbn. 2

Bomb.

Sfn.

B. El.

Bat.

28 C Em

Fl. 1

Fl. 2

Cl. em Bb 1

Cl. em Bb 2

Cl. em Bb 3

A. Sax 1

A. Sax 2

Sax. Tn.

Bar. Sax

Tpt. em Bb 1

Tpt. em Bb 2

Tpt. em Bb 3

Tbn. 1

Tbn. 2

Bomb.

Sfn.

B. El.

Bat.

p

f

38 Em D

Fl. 1

Fl. 2

Cl. em Bb 1

Cl. em Bb 2

Cl. em Bb 3

A. Sax 1

A. Sax 2

Sax. Tn.

Bar. Sax

Tpt. em Bb 1

Tpt. em Bb 2

Tpt. em Bb 3

Tbn. 1

Tbn. 2

Bomb.

Sfn.

B. El.

Bat.

43

D D D

Fl.

Fl. 2

Cl. em Bb 1

Cl. em Bb 2

Cl. em Bb 3

A. Sax 1

A. Sax 2

Sax. Tn.

Bar. Sax

Tpt. em Bb 1

Tpt. em Bb 2

Tpt. em Bb 3

Tbn. 1

Tbn. 2

Bomb.

Sfn.

B. El.

Bat.

p

p

p

p

E

D

49 C Em D

Fl. 1
Fl. 2
Cl. em Bb 1
Cl. em Bb 2
Cl. em Bb 3
A. Sax 1
A. Sax 2
Sax. Tn.
Bar. Sax
Tpt. em Bb 1
Tpt. em Bb 2
Tpt. em Bb 3
Tbn. 1
Tbn. 2
Bomb.
Sfn.
B. El.
Bat.

54

Em D C

Fl. 1

Fl. 2

Cl. em Bb 1

Cl. em Bb 2

Cl. em Bb 3

A. Sax 1

A. Sax 2

Sax. Tn.

Bar. Sax

Tpt. em Bb 1

Tpt. em Bb 2

Tpt. em Bb 3

Tbn. 1

Tbn. 2

Bomb.

Sfn.

B. El.

Bat.

59 Em D D

Fl. 1
Fl. 2
Cl. em Bb 1
Cl. em Bb 2
Cl. em Bb 3
A. Sax 1
A. Sax 2
Sax. Tn.
Bar. Sax
Tpt. em Bb 1
Tpt. em Bb 2
Tpt. em Bb 3
Tbn. 1
Tbn. 2
Bomb.
Sfn.
B. El.
Bat.

D.C. al Coda

64 1. 2.

Fl.

Fl. 2

Cl. em B \flat 1

Cl. em B \flat 2

Cl. em B \flat 3

A. Sax 1

A. Sax 2

Sax. Tn.

Bar. Sax

Tpt. em B \flat 1

Tpt. em B \flat 2

Tpt. em B \flat 3

Tbn. 1

Tbn. 2

Bomb.

Sfn.

B. El.

Bat.

D

Flauta

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$\text{♩} = 125$

D D D C Em

8 $\text{♩} = 130$
D To Coda D Am

15 Em D D Am

22 Em D D

29 C Em D D
p

36 C Em D

43 D² D D C Em D
p

55 Em D C Em D D 1. 2. D.C. al Coda

66 D

Clarinete em B \flat I'm The Scatman (Pi Po Po Po Ro Po)

Pedrinha Moraes

Arranjo: Gabriel Raiol

$\text{♩} = 125$

8 *To Coda* $\text{♩} = 130$
p

15

22

29 *p*

36

43 *p*

51

58 1.

D.C. al Coda

65 2.

$\text{♩} = 130$

Clarinete em B \flat 2/4 m The Scatman (Pi Po Po Po Ro Po)

Pedrinha Moraes

Arranjo: Gabriel Raiol

$\text{♩} = 125$

8 *To Coda* $\text{♩} = 130$
p

15

22

29 *p*

36

43 *p*

51

57

D.C. al Coda

64 1. 2.

Coda

Clarinete em B \flat P^m The Scatman (Pi Po Po Po Ro Po)

Pedrinha Moraes

Arranjo: Gabriel Raiol

$\text{♩} = 125$ To Coda

11 $\text{♩} = 130$
p *p*

18

25 *p* *p*

32

39

46 **2**

58 **1.** **2.** D.C. al Coda

67

Alto Saxophone I'm The Scatman (Pi Po Po Po Ro Po)

Pedrinha Moraes

Arranjo: Gabriel Raiol

$\text{♩} = 125$ To Coda

Alto Saxophone I'm The Scatman (Pi Po Po Po Ro Po)

Pedrinha Moraes

Arranjo: Gabriel Raiol

$\text{♩} = 125$ To Coda

11 $\text{♩} = 130$
p

18

25

32

38

44

52

59 D.C. al Coda
1. 2.

66

Saxofone Tenor I'm The Scatman (Pi Po Po Po Ro Po)

Pedrinha Moraes

Arranjo: Gabriel Raiol

The musical score is written for Saxophone Tenor in the key of D major (two sharps) and 2/4 time. It begins with a tempo of 125 and a 'To Coda' instruction. The score is divided into systems of staves, with measure numbers 11, 18, 25, 32, 38, 44, 52, 59, and 66. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano) and *f* (forte) are indicated. A double bar line with repeat dots appears at measure 11. A first and second ending are marked at measures 59 and 60, with the instruction 'D.C. al Coda'. The score concludes with a final cadence at measure 66.

♩ = 125 To Coda

11 ♩ = 130 *p* *p*

18

25 *f*

32

38

44

52

59 1. 2. D.C. al Coda

66

Saxofone Barítono - The Scatman (Pi Po Po Po Ro Po)

Pedrinha Moraes

Arranjo: Gabriel Raiol

$\text{♩} = 125$ **To Coda** **10** **2** $\text{♩} = 130$

18

26

34

42

51

59 **D.C. al Coda**

66

Trompete em B \flat m The Scatman (Pi Po Po Po Ro Po)

Pedrinha Moraes

Arranjo: Gabriel Raiol

$\text{♩} = 125$

8 *To Coda* $\text{♩} = 130$
mf

15

22 *2*
p

31

42

51

58 *1.*

D.C. al Coda

65 *2.*

Φ

Detailed description: This is a musical score for a trumpet in B-flat major, 2/4 time. The piece is titled 'The Scatman (Pi Po Po Po Ro Po)'. It begins with a tempo of 125 beats per minute. The score is divided into measures, with measure numbers 8, 15, 22, 31, 42, 51, 58, and 65 marked. The key signature has three sharps (F#, C#, G#). The piece includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano). There are first and second endings at measures 58 and 65. A 'To Coda' instruction is placed above measure 8, and a 'D.C. al Coda' instruction is placed above measure 65. A Coda symbol (a circle with a cross) is located at the beginning of the final measure (measure 65). The score consists of a single melodic line for the trumpet.

Trompete em B \flat em The Scatman (Pi Po Po Po Ro Po)

Pedrinha Moraes

Arranjo: Gabriel Raiol

$\text{♩} = 125$

8 *To Coda* $\text{♩} = 130$
mf

15

22 *2*
p

31

42

51

58 *1.*

D.C. al Coda

65 *2.*

Φ

Detailed description: This is a musical score for a trumpet in B-flat major, 2/4 time. The piece is titled 'The Scatman (Pi Po Po Po Ro Po)'. It begins with a tempo of 125. At measure 8, the tempo changes to 130 and the instruction 'To Coda' is written above the staff. The score includes various dynamics such as *mf* and *p*, and features a double bar line with a repeat sign at measure 22. The piece concludes with a Coda section starting at measure 65, which includes first and second endings. A fermata symbol is placed above the final measure of the second ending.

Trompete em B \flat β m The Scatman (Pi Po Po Po Ro Po)

Pedrinha Moraes

Arranjo: Gabriel Raiol

$\text{♩} = 125$

8 *To Coda* $\text{♩} = 130$
mf

15

22 *p*

31

42 *p*

52

59 *D.C. al Coda*
1. 2.

66

Detailed description: This is a musical score for a trumpet in B-flat major, 2/4 time. The piece is titled 'The Scatman (Pi Po Po Po Ro Po)'. It starts with a tempo of 125 beats per minute. The key signature has three sharps (F#, C#, G#). The score is divided into measures, with measure numbers 8, 15, 22, 31, 42, 52, 59, and 66 marked. At measure 8, there is a 'To Coda' instruction and the tempo changes to 130 bpm. Dynamic markings include *mf* (mezzo-forte) at measure 8, *p* (piano) at measures 22 and 42, and *D.C. al Coda* (Da Capo al Coda) at measure 59. There are first and second endings at measure 59. The piece concludes with a Coda symbol at measure 66.

Trombone 1 I'm The Scatman (Pi Po Po Po Ro Po)

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Arranjo: Gabriel Raiol

$\text{♩} = 125$

8 *To Coda* $\text{♩} = 130$
p

15

22

29 *f*

36

41

49

56

63 *D.C. al Coda* ⊕

Trombone 2

I'm The Scatman (Pi Po Po Po Ro Po)

Pedrinha Moraes

Arranjo: Gabriel Raiol

$\text{♩} = 125$

8

To Coda

$\text{♩} = 130$

15

22

29

36

41

49

56

63

D.C. al Coda

Bombardino I'm The Scatman (Pi Po Po Po Ro Po)

Pedrinha Moraes

Arranjo: Gabriel Raiol

$\text{♩} = 125$
mf
To Coda

11 $\text{♩} = 130$ 16
f

33

38

44 4

54

61 D.C. al Coda
1. 2. ⊕

67

Sousafone

I'm The Scatman (Pi Po Po Po Ro Po)

Pedrinha Moraes

Arranjo: Gabriel Raiol

$\text{♩} = 125$ To Coda

mf

11 $\text{♩} = 130$

19

27

35

43 E E

52

60 D.C. al Coda ⊕

67

Baixo elétrico I'm The Scatman (Pi Po Po Po Ro Po)

Pedrinha Moraes

Arranjo: Gabriel Raiol

$\text{♩} = 125$ To Coda

mf

11 $\text{♩} = 130$

20

28

36

44 D D

53

61 1. 2. D.C. al Coda \oplus

67

Bateria

I'm The Scatman (Pi Po Po Po Ro Po)

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♩ = 125

Musical notation for measures 1-9, 2/4 time signature, featuring a steady eighth-note pattern with accents.

10 To Coda

♩ = 130

Musical notation for measures 10-16, 2/4 time signature, featuring a steady eighth-note pattern with accents and a coda symbol.

Musical notation for measures 17-23, 2/4 time signature, featuring a steady eighth-note pattern with accents.

Musical notation for measures 24-30, 2/4 time signature, featuring a steady eighth-note pattern with accents.

Musical notation for measures 31-37, 2/4 time signature, featuring a steady eighth-note pattern with accents.

Musical notation for measures 38-44, 2/4 time signature, featuring a steady eighth-note pattern with accents.

Musical notation for measures 45-52, 2/4 time signature, featuring a steady eighth-note pattern with accents.

Musical notation for measures 53-59, 2/4 time signature, featuring a steady eighth-note pattern with accents.

D.C. al Coda

Musical notation for measures 60-65, 2/4 time signature, featuring a steady eighth-note pattern with accents and first/second endings.



Musical notation for measures 66-68, 2/4 time signature, featuring a steady eighth-note pattern with accents.