



Ubiratan Sousa

Brazil, São Paulo

MODERNISED

About the artist

Composer. Singer. Multi-instrumentalist (he plays guitar, cavaquinho, bass, banjo, mandolin, flute, viola 10, accordion, keyboard and percussion). Arranger. Music producer. Folklore researcher. Music teacher. Self-taught musician, he studied harmony with Ian Guest. Wrote more than 700 classical and popular compositions. Started in 1962 as a teacher, he founded the Regional Tira-Teima, was the pioneer in write arrangements for artist concerts. In 1980, relocated to Sao Paulo. He participated in various music festivals and has performed in several Brazilian cities.

He participated in major music festivals in Brazil, and directed musicals work as Internaciona Boizinho Barrica Group, Alcione, etc. Has songs recorded by artists Dominginhos, Alcione, Hermeto Pascoal, Vania Bastos, Tete Espindola, Francisco Araujo, Sebastião Tapajós, Hamilton de Holanda, Sujeito a Guincho, Proveta, Carrasqueira, Roberto Sion, etc. His work is recorded in four compact discs and three long pl... (more online)

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-ubiratan.htm>

About the piece



Title:	MODERNISED
Composer:	Sousa, Ubiratan
Arranger:	Sousa, Ubiratan
Copyright:	Ubiratan Sousa © All rights reserved
Publisher:	Sousa, Ubiratan
Style:	Jazz
Comment:	SAMBA

Ubiratan Sousa on [free-scores.com](https://www.free-scores.com)



This work is not Public Domain. You must contact the artist for any use outside the private area.



- listen to the audio
- share your interpretation
- comment
- contact the artist

Modernizando

Arrj: Ubiratan

Nota; esta peça pode ser acompanhada nas formas de Samba e Latino.

Ubiratan Sousa

D.C. ♩ = 121

The musical score is arranged for four instruments: Bandolim (Bassoon), Violão (Acoustic Guitar), Congas/Chimbal (Congas/Chimbal), and Surdo (Surdo). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score is divided into three systems, each starting with a measure number in a box: 5, 10, and 15. The first system includes a dynamic marking of *p* (piano) for the Congas/Chimbal and Surdo parts. The second system includes a dynamic marking of *f* (forte) for the Bandolim part. The third system includes a trill marking (*tr*) above a note in the Bandolim part. The score features complex rhythmic patterns, including triplets and syncopation, and various articulations such as slurs and accents.

20

25

30

35

ritardando

A

Chimbal

mp

40

45

50

55

60

65

71

77

101

mf

105

Sem Rit. e ao Coda **To Coda**

1.

Sem Rit. e ao Coda **To Coda**

1.

109

2. **D.S. al Coda** \oplus Coda **D.C.**

Chimbal

2. **D.S. al Coda** \oplus Coda **D.C.**

Chimbal

113

$\text{♩} = 121$

$\text{♩} = 121$

116

Musical score for measures 116-118. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It features a melody in the upper voice, a piano accompaniment with chords and arpeggios in the middle voice, and a bass line with rhythmic patterns in the lower voice. The piece concludes with a double bar line.

119

Musical score for measures 119-121. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It features a melody in the upper voice, a piano accompaniment with chords and arpeggios in the middle voice, and a bass line with rhythmic patterns in the lower voice. The piece concludes with a double bar line.

122

Musical score for measures 122-125. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It features a melody in the upper voice, a piano accompaniment with chords and arpeggios in the middle voice, and a bass line with rhythmic patterns in the lower voice. The piece concludes with a double bar line.