



Ubiratan Sousa

Brazil, São Paulo

Causing Aeromosca

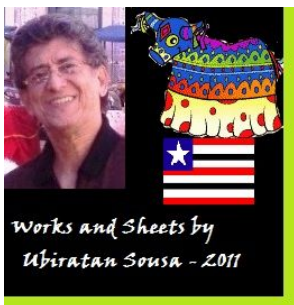
About the artist

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:	Causing Aeromosca
Composer:	Sousa, Ubiratan
Arranger:	Sousa, Ubiratan
Copyright:	Ubiratan Sousa © All rights reserved
Publisher:	Sousa, Ubiratan
Style:	Jazz

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



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24

Chords: *Fdim*, *C*, *C*, *E7*, *E7*, *Edim*, *Edim*, *Edim*, *Bdim*, *C*, *C*, *C*, *C*, *E7/B*, *E7/B*, *Em7/Bb*, *Bdim*, *Bdim*, *Bdim*.

Dynamics: *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*.

30

Chords: *Edim*, *Edim*, *Ebdim*, *Ebdim*, *Ddim*, *Ddim*, *A7*, *Dm*, *Dm*, *Ad. Lib.*, *Dm*, *D7*, *Bdim*, *Bdim*, *Bdim*, *Adim*, *Adim*, *Adim*, *Adim*, *Adim*, *Adim*, *A7*, *Dm*, *Dm*, *Dm*, *D7*.

Dynamics: *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*.

36

Chords: *D7*, *D7*, *G*, *G*, *G7*, *Eb7*, *Eb7*, *Eb7*, *Eb7*, *D7*, *D7*, *G*, *G*, *G7*, *Eb7*, *Eb7*, *Eb7*, *Eb7*.

Dynamics: *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*.

42

Chords: *Ab*, *Ab*, *D7*, *D7*, *G*, *G*, *Ab*, *Ab*, *D7*, *D7*, *G*, *G*, *Ab*, *Ab*, *D7*, *D7*, *G*, *G*.

Dynamics: *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*.

48

Chords: $Bb7$, $Bb7$, Eb , Eb , Eb , Eb , G , $G7/13$, $G7/13$, G , C

Dynamics: p , mf , p , mf , p , mf , p , mf , p , mf

54

Pizz.

Chords: C , C , Dm , G , G , C , C , C , C , Dm

Dynamics: p , mf , p , mf , p , mf , p , mf , p , mf , p , mf

60

Chords: Dm , G , C , C , C , Dm , G

Dynamics: p , mf , p , mf , p , mf , p , mf , p , mf , p , mf

66

Chords: C , C *Ad.Lib.*, $Gm7$, $Gm7$, $C7$, $C7$, $Fmaj7$, F , F

Dynamics: p , mf , p , mf , p , mf , p , mf , p , mf , p , mf

72 *Loco*

G^bdim No Bis, breque *G^bdim* No Bis, breque *Adim* No Bis, breque *Adim* No Bis, breque *C* *Loco* *A^b*

No Bis, Breque No Bis, breque No Bis, breque No Bis, breque *Loco*

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

78

f *G(45)* *G(45)* *mp* *G(45)* *G(45)*

A^b *G* *C* *C* *G(45)* *G(45)*

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

84

A^bmaj7 *A^bmaj7* *Fm/E^b* *Fm* *Bdim* *G*

A^bmaj7 *Fm* *Fm* *Adim* *A^bdim* *Ad.Lib.* *G*

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

90

G *G* *Cm* *Cm* *Fm* *Fm* *Fm6* *G*

G *G* *C[#]7/9(11)* *Cm* *Cm* *Fm* *Fm* *Fm6* *G*

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

96

G G(#5) G(#5) Fm⁹ Fm³ Cm^{7/9} C
 G G(#5) G(#5) Fm⁹ Fm Fm Cm^{7/9} Cm^{7/9} C C Gmaj⁷/B

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

102

Gmaj⁷/B Bm⁷ Bm⁷ Gm/B^b B^b7 B^b7 E^bmaj⁷ E^bmaj⁷ A^b7/9(#11) A^b7/9(#11) G⁶

Aqui, baixaria no 2 canã...

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

108

D(#5) Gm Gm D/F# D/F# E^bdim
 G⁶ D(#5) D(#5) Gm Ad.Lib. Gm D/F# D/F# Cdim

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

114

Ddim Ddim C C E^bm A^b3
 Ddim Bdim C C E^bm A^b7

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

120

Chords: D^{\flat} , F^{\sharp} , B, E, A, $B^{\flat}7$

Dynamics: *p*, *mf*

126

Chords: E^{\flat} , $E^{\flat}dim$, $Ddim$, $Ddim$

Dynamics: *mp*, *mf*

Ritimo de frevo

132

Chords: C^9 , C, $Cdim$, $Cdim$, Fm, Fm

Dynamics: *p*, *mf*

138

Chords: Cm, Cm^9 , $G7(b13)$, Cm^9 , $D^{\flat}7/9$, $Cm7/9$

Dynamics: *p*, *mf*

144

Chords: E^b/B^b , D^7/A , A^b7 , $G^7/11$, G^7 , $D^b7/9(\#11)$, $D^b7/9(\#11)$

Dynamics: p , mf

150

Section: *To Coda*

Section: *Mudança de ritmo*

Dynamics: p , mf

156

Dynamics: p , mf

162

Section: *Frevo*

Dynamics: p , mf

168

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

174

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

180

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

186

D.S. al Coda *Coda*
tr

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

192

Musical score for measures 192-197. The piano part consists of eighth and sixteenth notes with various dynamics (p, mf, p). The guitar part features a consistent eighth-note accompaniment with some rests. Dynamics include p, mf, and p.

198

Musical score for measures 198-203. The piano part continues with eighth-note patterns, and the guitar part has a more active role with some triplets. Dynamics include p, mf, and p.

204

Musical score for measures 204-209. This section includes time signature changes from 1/4 to 2/4. The piano part has more complex rhythmic figures, and the guitar part includes triplets. Dynamics include p, mf, and p.

210

Musical score for measures 210-215. The piano part features a mix of eighth and sixteenth notes, and the guitar part has a steady accompaniment. Dynamics include p, mf, and p.

216

216

2/4

A Bm13 Bm13 E7 A A

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

222

222

2/4

G G7 C C Fm6 Fm13/A Fm13/Ab

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

228

228

2/4

C C Fm Fm13/A C/G C/G

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

234

234

2/4

Am7(4M) Adim Fm7/9 Fm7/9 G7(11) G7(11)

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

240 *ritardand* *a temp* *Fruato* *Rufo*

f