



Ubiratan Sousa

Brazil, São Paulo

WHO HAS GOOD BEHAVIOR

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:	WHO HAS GOOD BEHAVIOR
Composer:	Sousa, Ubiratan
Arranger:	Sousa, Ubiratan
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Publisher:	Sousa, Ubiratan
Style:	Brazilian - Choro - Chorinho
Comment:	BRAZILIAN CHORO

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



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Comportado

Arrj:Ubiratan

Ubiratan Sousa

♩ = 86

Musical score for measures 1-5. The score is in 2/4 time and features four staves: Flauta (flute), Violão (guitar), Surdo/Tamborim (snare/drum), and Pandeiro (cymbal). The key signature has one sharp (F#). The Flauta part begins with a rest in measure 1, followed by a melodic line. The Violão part provides harmonic accompaniment with chords C, A^{dim}, Am, F, E⁷, and G⁷. The Surdo/Tamborim part has a steady rhythmic pattern of eighth notes. The Pandeiro part has a consistent rhythmic pattern of eighth notes with accents.

Musical score for measures 6-10. This section is divided into two first endings. The first ending (marked '1.') covers measures 6-9, and the second ending (marked '2.') covers measures 10-11. The Flauta part continues with a melodic line. The Violão part uses chords G⁷, C, D⁷/F[#], G⁷/11, E^b, and G^m/D. The Surdo/Tamborim and Pandeiro parts maintain their rhythmic patterns.

Musical score for measures 11-15. This section is marked 'To Coda' and 'Rall. D.S. al Coda'. The Flauta part has a melodic line. The Violão part uses chords Cm, Cm⁷/B^b, D⁷, D⁷/A, Fm¹³/A^b, Fm¹³/A^b, and Fm⁷. The Surdo/Tamborim and Pandeiro parts continue with their rhythmic patterns. The section concludes with a Coda symbol.

16

F#dim *G7* *C* *Eb*

21

Ebdim *Ddim* *Am* *Am7(#11)* *G#7(#11)* *G7*

26

2. *D.S. al Fine*

G#7(#11) *G7* *G7* *G#7(#11)* *C/G* *C6/G* *F6* *F6* *Bb7/9*

31

Bb7/9 *Cmaj7* *C6/9(#11)* *Rufo...* *Fine*