



Ubiratan Sousa

Brésil, São Paulo

L'étouffement de PITOCO

A propos de l'artiste

Compositeur. Chanteur. Multi-instrumentiste (Il joue de la guitare, cavaquinho, basse, banjo, mandoline, flûte, alto 10, clavier, accordéon et percussions), arrangeur et producteur de disques. Chercheur du folklore. Professeur de musique, musicien autodidacte, il étudia l'harmonie avec l'invité Ian Guest. Il a écrit plus de 700 compositions classiques et populaires. Commencé en 1962 en tant que professeur, il a fondé la bande régionale Teima, a été un pionnier dans l'écriture des arrangements pour des concerts par des artistes dans le Nord-Est. En 1980, il s'installe à São Paulo. Il a participé à divers festivals de musique et a joué dans plusieurs villes brésiliennes. Il a participé à des festivals de musique majeur au Brésil et dirigé les œuvres musicales Cia.Brarrica, groupe international, Alcyone, etc .Sont des interpr&... (la suite en ligne)

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A propos de la pièce



Titre : L'étouffement de PITOCO
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Arrangeur : Sousa, Ubiratan
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Editeur : Sousa, Ubiratan
Style : Latin

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O Sufoco de Pitoco

Arrj:Ubiratan

Ubiratan Sousa

Frevo ♩ = 138

The musical score is arranged in 15 staves. The top three staves are for Saxes (Alto, Tenor, Baritone), all in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The next two staves are for Trompetes and Trombones, both in 2/4 time. The Voz and Vocal staves are empty. The Pandeiro staff uses a simplified notation with 'x' marks. The Caixa staff shows a complex rhythmic pattern. The Surdo staff has a melodic line with dynamic markings: *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*. The Guitarra and Baixo staves include chord diagrams and chord names: G#, G#, G#, C, C, B7, Bb7, Bb7, A7. The bottom five staves are for strings: I Violinos, II Violinos, Violas, Cellos, and C. Baixos, all in 2/4 time.

6

Prá to-car es-te fre-vo com to - daa ma - lí

Prá to-car es-te fre-vo com to - daa ma - lí

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

Dm G7 C G7 G7 C C

Dm G7 C G7 G7 C C

12

- cia que há usa a gin-ga de bei- ço di - vi dees - te tem - po prá dar

- cia que há usa a gin-ga de bei- ço di - vi dees - te tem - po prá dar

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

C C A^b A^b A^b

C C A^b A^b A^b

17

práe-vi-tar tu-a mor-teeu es-cre-vi u-ma pau-sa a-pro-vei-tae res-pira

práe-vi-tar tu-a mor-teeu es-cre-vi u-ma pau-sa a-pro-vei-tae res-pira

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

A^b *Fm* *Bdim* *E^b* *Dm* *G⁷*

A^b *Fm* *Bdim* *E^b* *Dm* *G⁷*

22

quea ve-ia po-dees-tou-rar nes-te es-for-ço pul-mão no pes-co

quea ve-ia po-dees-tou-rar nes-te es-for-ço pul-mão no pes-co

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

Cm *Gm7 Gm7/11 F#7(#11) F#7(#11) F#7(#11) Fm Gdim Ab*

Cm *Gm7 Gm7/11 F#7(#11) F#7(#11) F#7(#11) Fm Gdim Ab*

28

- ço, no o lho ca - ro - ço, ba - lão ju - gu - lar

- ço, no o lho ca - ro - ço, ba - lão ju - gu - lar

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

Ab *Gdim* *Gdim* *Db* *Db* *Ebm7* *Ebm7* *Ab7* *Db*

Ab *Gdim* *Gdim* *Db* *Ebm7* *Ebm7* *Ab7* *Db*

33

eeu gar - ga - lhan - do pe - din - doe re - zan - do prá teu es - que - le
 eeu gar - ga - lhan - do pe - din - doe re - zan - do prá teu es - que - le

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

D^b *E* *E* *E* *A^b* *A^b* *G* *F[#]* *F[#]* *F⁷*

D^b *E* *E* *E* *A^b* *A^b* *G* *F[#]* *F[#]* *F⁷*

38

- to não se des-pe - da - çar ó seu pi - to - co tei - mo - so vou tees-par-ra-mar di - re
 - to não se des-pe - da - çar ó seu pi - to - co tei - mo - so vou tees-par-ra-mar di - re

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

B^bm *E^b7* *A^b* *A^b* *B^bm* *G⁷*

B^bm *E^b7* *A^b* *A^b* *B^bm* *G⁷*

44

to no chão com es-sa mo-du-la-ção vou es-premer o teu beí-ço-a-téo - co-ra-ção

to no chão com es-sa mo-du-la-ção vou es-premer o teu beí-ço-a-téo - co-ra-ção

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

C C C# Eb D# C F7/11

C C₃ C#₃ Eb D# C F7/11

50

mf
 mas teu sen-ti-men-to to-ca for-te quee-li-mi-na to-da in - ten - ção eu que-ro te
mf
 mas teu sen-ti-men-to to-ca for-te quee-li-mi-na to-da in - ten - ção eu que-ro te

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

*F*⁷ *A*^b*dim* *A*^b*dim* *B* *E*^b*m*

*F*⁷ *A*^b*dim* *A*^b*dim* *B* *E*^b*m*

55

The musical score consists of several staves. The top three staves are vocal lines. The lyrics are: *dar a mão ir - mão*. The piano accompaniment includes a section marked **SOLO** with a *mf* dynamic and triplet markings. The guitar accompaniment features chords: *D*, *D^bm*, *G⁷*, and *C*. The bottom section of the guitar part is marked *legato*.

60

The musical score for page 12, starting at measure 60, is arranged in a multi-staff format. The top three staves are for the piano, each featuring a melodic line with triplets and slurs. The fourth and fifth staves are for the guitar, showing a complex rhythmic pattern of sixteenth notes with accents. The sixth and seventh staves are for the bass, with a melodic line and dynamic markings of *p* and *mf*. The eighth and ninth staves are for the right and left hands of the piano, respectively, with chordal accompaniment and dynamic markings. The score concludes with a final melodic phrase in the tenth and eleventh staves.

65

The musical score consists of two systems. The first system (measures 65-69) features a guitar part with a treble clef and a key signature of two sharps (F# and C#). The guitar part includes several triplet figures in the right hand and a bass line in the left hand. The piano part consists of a single line with chords and dynamics. The second system (measures 70-74) features a piano part with a treble clef and a key signature of two sharps. The piano part includes a series of chords and dynamics. The guitar part is not shown in this system.

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

G# **G#** **Fm** **A^bdim** **E^b**

G# **G#** **Fm** **A^bdim** **E^b**

70

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

*Dm*⁷ *G*⁷ *Cm* *Gm*⁷ *G*⁷(#11) *F*^{#7}(#11) *F*^{#7}(#11) *F*^{#7}(#11) *F*^{#7}(#11)

75

The musical score consists of several staves. At the top, there are three staves for a vocal line, followed by two staves for piano accompaniment. Below these are two staves for guitar, with chord names written underneath. The lyrics are written in two lines between the guitar staves. The score includes various musical notations such as notes, rests, and dynamic markings.

Só no rit.
 no pes - ço, no o - lho ca - ro - ço, ba - lão
 no pes - ço, no o - lho ca - ro - ço, ba - lão

p mf
 Fm Gdim Gdim A^b Gdim Gdim D^b D^b E^bm⁷

ju - gu - lar eeu gar - ga - lhan - do pe - din - doe re - zan

ju - gu - lar eeu gar - ga - lhan - do pe - din - doe re - zan

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

$E^b m^7$ $A^b 7$ D^b D^b E E A^b

$E^b m^7$ $A^b 7$ D^b D^b E E A^b

To Coda

85

The musical score is arranged in a system of staves. At the top, there are four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "- do prá teu es - que - le - to não se des - pe - da - çar". Below the vocal staves are two piano accompaniment staves (Right and Left Hand). Further down is a guitar accompaniment section with a treble clef staff and a bass clef staff. The guitar part includes dynamic markings (*p*, *mf*) and chord symbols (A^b , G , F^\sharp , F^\sharp , $F7$, $B^b m$, $E^b 7$, A^b). The score concludes with a double bar line and a repeat sign.

90

The musical score consists of two systems. The first system (measures 90-94) features a guitar part with a complex rhythmic pattern of eighth and sixteenth notes, and a piano part with a melodic line. The second system (measures 95-99) continues the guitar part with a similar rhythmic pattern and the piano part with a melodic line. Chords are indicated below the piano part.

Chords indicated in the piano part:

- Measure 90: A^b (piano), mf (mezzo-forte)
- Measure 91: B^bm (piano), mf (mezzo-forte)
- Measure 92: G^7 (piano), mf (mezzo-forte)
- Measure 93: C (piano), mf (mezzo-forte)
- Measure 94: C (piano), mf (mezzo-forte)
- Measure 95: C (piano), mf (mezzo-forte)
- Measure 96: C (piano), mf (mezzo-forte)
- Measure 97: C (piano), mf (mezzo-forte)
- Measure 98: C (piano), mf (mezzo-forte)
- Measure 99: C (piano), mf (mezzo-forte)

95

The musical score consists of five systems of staves. The first system contains five staves with melodic lines in treble and bass clefs. The second system contains two empty staves. The third system contains a guitar part with 'x' marks and a piano part with sixteenth-note patterns. The fourth system contains piano dynamics (*p*, *mf*) and chord symbols (*E^b*, *D^b*, *C*, *F⁷/11*, *F⁷*) for the piano part. The fifth system contains a bass line with a few notes in the final measure.

100

f

f

f

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

A^bdim *A^bdim* *B* *E^bm* *D*

A^bdim *A^bdim* *B* *E^bm* *D*

105

p *p* *p*

Só no Rit.
Prá to-car es-te fre - vo com to - daa ma - lí

Só no Rit.
Prá to-car es-te fre - vo com to - daa ma - lí

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

D^bm *G⁷* *G⁷* *G⁷* *C* *F7/9*

D^bm *G⁷* *G⁷* *G⁷* *C* *F7/9*

Com expressão
Com expressão
Com expressão
Com expressão
Com expressão

110

- cia que há usa a gin-ga de bei-ço di-vi dees-te tem - po prá dar
 - cia que há usa a gin-ga de bei-ço di-vi dees-te tem - po prá dar

p *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*
 C C G# G#/F# G#
 C C G# G#/F# G#

120 D.S. al Coda

quea ve - ia po - dees - tou - rar nes - te es - for - ço pul - mão

quea ve - ia po - dees - tou - rar nes - te es - for - ço pul - mão

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

Cm Gm7 Gm7/11 F#7(#11) F#7[#11] F#7[#11] Fm

Cm Gm7 Gm7/11 F#7(#11) F#7[#11] F#7[#11] Fm

mf *mf* *mf* *mf*

125

Coda

eeu gar-ga - lhan - do pe - din - doe re - zan - do prá

eeu gar-ga - lhan - do pe - din - doe re - zan - do prá

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

A^b A^b E E A^b A^b G F^\sharp

A^b A^b E E A^b A^b G F^\sharp

130

teu es - que - le - to não se des - pe - da - çar

teu es - que - le - to não se des - pe - da - çar

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

$F\#$ $F7$ $B\flat m$ $E\flat 7$ $A\flat$

$F\#$ $F7$ $B\flat m$ $E\flat 7$ $A\flat$