

Parado em Belém

Composição: José Gomes Brandão

Arranjo: JG BBrandão

Ficha Técnica

The Hill Whiners

Intérprete: Brandão

Flauta

Violão 7

Violão 6

Cavaquinho Base

Acordeom

Pandeiro

Surdo



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Parado em Belém

Regência

Choro

Composição e arranjo:
José Gomes Brandão

Andto Sugerido ♩ = 84

The musical score is arranged in a system of seven staves. The top staff is for Flauta, followed by Violão 7, Violão 6, Cavaco Bs, Acordeom, Pandeiro, Surdo, and MH&Letra at the bottom. The key signature is one sharp (F#) and the time signature is 2/4. The Flauta part starts with a tempo marking of 'Andto Sugerido' and a quarter note equal to 84. The Flauta and MH&Letra parts are marked with *ff*. The Violão 7 part is also marked with *ff*. The Violão 6 part has a *f* marking. The Cavaco Bs part has a *f* marking. The Acordeom part has a *f* marking. The Pandeiro part has a *fff* marking. The Surdo part has a *fff* marking. The MH&Letra part has a *ff* marking. The MH&Letra part includes chord markings: G7, A7, A9, D, and Bb. The score is written in treble clef for the Flauta, Violão 7, and MH&Letra parts, and in bass clef for the Cavaco Bs part. The Pandeiro and Surdo parts are written in a simplified notation on a single line.

4

Fl

ff

4

VI7

ff

3

4

VI6

f

4

CvcBs

f

4

Acrd

f

4

Pndr

fff

4

Srd

fff

4

MH&L

E7 A7 D A9 D G7

Vo - cê

The musical score is arranged in a multi-staff format. From top to bottom, the staves are: Flute (Fl), Violin 1 (VI7), Violin 2 (VI6), Cymbals (CvcBs), Acoustic Guitar (Acrd), Percussion (Pndr), Snare (Srd), and Musician/Lead (MH&L). The key signature is two sharps (F# and C#), and the time signature is 7/8. The lyrics are: "foi al-guém que fi-cou no meu". The MH&L staff includes a melodic line with a red slur and a chord progression: D7, Em/C#, F#7, Bm.

Fl

VI7

VI6

CvcBs

Acrd

Pndr

Srd

MH&L

Bm7 *G* *B* *C*

co - ra-ção. A - fi-nal, não, não sei

15

Fl

15

VI7

VI6

CvcBs

15

Acrd

15

Pndr

Srd

MH&L

F#7 *Bm7* *Bb7*

o que a-con-te-ceu, _____ Pois, a-go - - - - ra, qua-

À Coda \emptyset

The musical score is arranged for a full orchestra and includes the following parts:

- Fl (Flute):** Melodic line starting at measure 18.
- VI7 (Violin I):** Melodic line with various articulations.
- VI6 (Violin II):** Melodic line with red accents on certain notes.
- CvcBs (Cello/Bass):** Harmonic accompaniment with chords and rhythmic patterns.
- Acrd (Acoustic Guitar):** Chordal accompaniment.
- Pndr (Percussion):** Rhythmic accompaniment with accents.
- Srd (Snare):** Rhythmic accompaniment.
- MH&L (Musician/Harp/Lute):** Melodic line with guitar chords: E^b7 , $A7$, D , $E\ dim$, $A7$.

Lyrics: - - - - se — já não su-por-to mais. Por sim-

22

Fl

22

VI7

VI6

CvcBs

22

Acrd

22

Pndr

Srd

MH&L

D G D Eb^{dim} Em/C# C#7

- - - - - *ples a - ca - so, en - con - tre - - - - ei -*

The musical score is arranged in a standard orchestral layout. It includes parts for Flute (Fl), Violins I and II (VI7, VI6), Cello/Double Bass (CvcBs), Acoustic Guitar (Acrd), Piano (Pndr), and String Drums (Srd). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures, with measure numbers 25, 26, and 27 indicated. The Flute part has melodic lines with slurs and accents. The Violin parts have rhythmic accompaniment. The Cello/Double Bass part has a bass line with some red markings. The Acoustic Guitar part has a simple accompaniment. The Piano part has a rhythmic accompaniment with accents. The String Drums part has a simple accompaniment. The bass line at the bottom includes chords: F#7, Bm, A7, and D7/E#.

_____ com vo - cê, _____ Sem _____ nem pen - sar

28

Fl

28

VI7

VI6

CvcBs

28

Acrd

28

Pndr

Srd

MH&L

28

G B7 Em A7

que tão lo - - - go o a-mor Fos-se me ma - chu

32

Fl

32

VI7

VI6

CvcBs

32

Acrd

32

Pndr

Srd

32

MH&L

Bm *Bb7* *Eb*

car, _____ trans-for-man - - - do, as - sim, _____ O

Fl

VI7

VI6

CvcBs

Acrd

Pndr

Srd

MH&L

35

A7 D Em7 F#7 Bm

—meu sor-ri-so em cho-rar. Eu a-pe-lo, a-mor,

39

Fl

39

VI7

VI6

CvcBs

39

Acrd

39

Pndr

Srd

39

MH&L

Bm *F#7* *F#7*

pra que vo - cê a - cei - te, meu bem, mi - nha flor À es - pe - ra es - tou

42

Fl

42

VI7

VI6

CvcBs

42

Acrd

42

Pndr

Srd

MH&L

A m6 *B7* *Em*

an-si-o - so pra tê - la A-per-ta - da em meus bra - ços, U-ni - da a mim,

45

Fl

45

VI7

VI6

CvcBs

45

Acrd

45

Pndr

Srd

45

MH&L

Em7 *A7* *A9* *D/F#*

só as-sim eu vou Ma-tar u-ma sau-da - - - de do-í - da, que ti-ra a vi-

49

Fl

49

VI7

49

VI6

CvcBs

49

Acrd

49

Pndr

Srd

49

MH&L

D E E7

- da De quem já nem sa-be_o que fa - zer De tan-to mal a - co-me -

52

Fl

52

VI7

52

VI6

CvcBs

52

Acrd

52

Pndr

Srd

52

MH&L

Gm *A7* *D* *G*

ti - do des - de a su - a par - ti-da. E foi as - sim, por sim - - -

55

Fl

55

VI7

55

VI6

CvcBs

55

Acrd

55

Pndr

Srd

55

MH&L

D *Em/C#* *F#7* *Bm*

- ples a-ca-so_en-con-tre - - - - ei _____ com vo - cê,

59

Fl

59

VI7

59

VI6

CvcBs

59

Acrd

59

Pndr

Srd

59

MH&L

D7 G B7 Em

Sem _____ nem pen-sar _____ que tão lo - - - go_o a - mor _____

63

Fl

VI7

VI6

CvcBs

63

Acrd

63

Pndr

Srd

MH&L

A7

Bm

Bb7

— Fos - se me ma - chu - car, — trans - for - man - - - do, as - sim,

66

Fl

66

VI7

VI6

CvcBs

66

Acrd

66

Pndr

Srd

66

MH&L

E^b A7 D Em/C# F#7

O meu sor-ri-so em cho-rar.

70

Fl

70

VI7

70

VI6

CvcBs

70

Acrd

70

Pndr

70

Srd

70

MH&L

Bm *Bm7* *F#*

Eu a-pe-lo_ou-tra vez, pra que vo-cê a-cei-te, Meu bem, meu a-mor.

73

Fl

73

VI7

VI6

CvcBs

73

Acrd

73

Pndr

Srd

73

MH&L

F#7 *A m6* *B7*

À es-pe - ra, es-tou an-si-o - so pra tê - la A-per-ta - da em meus bra -

76

Fl

76

VI7

76

VI6

CvcBs

76

Acrd

76

Pndr

Srd

76

MH&L

Em *Em7* *A7* *A9*

- ços, U-ni - da a mim. Só as-sim eu vou Ma-tar u-ma sau-da - - de do-í -

80

Fl

80

VI7

VI6

CvcBs

80

Acrd

80

Pndr

Srd

80

MH&L

D/F# *D* *D7* *G*

- da, que ti-ra a vi - da Bem de - va - gar, mal-tra - tan -

83

Fl

83

VI7

VI6

CvcBs

83

Acrd

83

Pndr

Srd

83

MH&L

B7

Em

F#7

- do, Pi-san-do de le - ve, di-zen-do a-deus. _____ E vo-an-

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Fl** (Flute): Treble clef, key signature of two sharps (F# and C#). Measure 86 is marked. Red slurs are present over measures 86-87 and 88-89.
- VI7** (Violin 7): Treble clef, key signature of two sharps. Measure 86 is marked.
- VI6** (Violin 6): Treble clef, key signature of two sharps. Measure 86 is marked. Red slurs are present over measures 86-87 and 88-89.
- CvcBs** (Violoncello/Bass): Treble clef, key signature of two sharps. Measure 86 is marked.
- Acrd** (Acordão): Treble clef, key signature of two sharps. Measure 86 is marked.
- Pndr** (Pandeiro): Percussion line with a double bar line and a triangle symbol. Measure 86 is marked.
- Srd** (Surdina): Percussion line with a double bar line. Measure 86 is marked.
- MH&L** (Mandolin/Lute): Treble clef, key signature of two sharps. Measure 86 is marked. Chords G, A, and Bb are indicated above the staff.

The vocal line at the bottom of the page reads: *do bem al - - - to nos céus _____ a sor - rir*

89

Fl

89

VI7

VI6

CvcBs

89

Acrd

89

Pndr

Srd

89

MH&L

D *Bm* *Bb7* *Eb*

_____ Por vol-tar, ___ cho-ra por ___ par - tir _____ e eu

92

Fl

ff

92

VI7

ff

92

VI6

f

92

CvcBs

f

92

Acrd

f

92

Pndr

fff

92

Srd

fff

92

MH&L

A7 D D7

— por - que vou só fi - car. — Vo - cê a - cha que não,

95

Fl

95

VI7

VI6

CvcBs

95

Acrd

95

Pndr

Srd

95

MH&L

G D7 G Em7(b5) Am B7

— não se de-ve mos-trar — pra al-guém — Um cho-

99

Fl

99

VI7

VI6

CvcBs

99

Acrd

99

Pndr

Srd

99

MH&L

C D C/E G C7

ri - nho, fei - to as-sim com ca - ri - - - nho e a-fei - ção?

102

Fl

102

VI7

VI6

CvcBs

102

Acrd

102

Pndr

Srd

102

MH&L

D m7 *B7* *E7* *D m7* *E7*

Mas vo - cê *foi quem me en - si - nou*

The musical score is arranged in a system of ten staves. From top to bottom, the staves are: Flute (Fl), Violin 7 (VI7), Violin 6 (VI6), Cello/Double Bass (CvcBs), Acoustic Guitar (Acrd), Piano (Pndr), Srd (likely Sarrundá), and a vocal line (MH&L). The key signature is one sharp (F#) and the time signature is 3/4. The score begins at measure 105. The vocal line includes the lyrics "E eu não sei o - cul - tar" with a red line underneath. The vocal melody is written in a treble clef with a key signature of one sharp. The instrumental parts include various rhythmic patterns and chordal textures. The CvcBs part features red stems and beams. The Acrd part shows chordal accompaniment. The Pndr and Srd parts have rhythmic patterns with accents. The MH&L part includes a melodic line with a red line underneath and chord markings: A, Gm, and Cm.

108

Fl

VI7

VI6

CvcBs

Acrd

108

Pndr

Srd

108

MH&L

D7 G Eb A dim D7

Coi-sa tão na-tu-ral — que a-con-te - ce E a - té — não nos faz — ne-nhum mal.

The musical score is arranged for a full ensemble. The instruments and their parts are:

- Fl (Flute):** Melodic line with a red slur over the first two measures.
- VI7 (Violin 7):** Melodic line with various articulations.
- VI6 (Violin 6):** Melodic line with various articulations.
- CvcBs (Cello/Bass):** Rhythmic accompaniment with chords.
- Acrd (Acoustic Guitar):** Chordal accompaniment.
- Pndr (Percussion):** Snare drum accompaniment with accents.
- Srd (Snare):** Snare drum accompaniment.
- MH&L (Musician/Harp/Lute):** Melodic line with a red slur and lyrics: "Ah! Por que não re-ve-lar pro a-lém um cho-ri-".

Chords indicated above the vocal line: G, Em, C7, F#7, Am/F#, B7.

115

Fl

115

VI7

VI6

CvcBs

115

Acrd

115

Pndr

Srd

MH&L

C C G F G7

- - nho Fei-to só com a har-mo-ni - - a do a-mor? —

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- Fl (Flute):** Melodic line starting at measure 119, featuring eighth-note patterns with red slurs and accidentals (flats).
- VI7 (Violin 7):** Melodic line with slurs and accents.
- VI6 (Violin 6):** Melodic line with slurs and accents, including red slurs.
- CvcBs (Cymbals/Drums):** Rhythmic accompaniment with chords and slurs.
- Acrd (Accordion):** Harmonic accompaniment with chords and slurs.
- Pndr (Pandeiro):** Rhythmic accompaniment with slurs and accents.
- Srd (Srd):** Rhythmic accompaniment with slurs.
- MH&L (Mandolin/Bass):** Bass line with slurs and accents, including chord changes: C7, B7, and Bb7.

Em re-lem-bran-ça e sau-da - des Re-su-me-se tu - do o que eu po-de-ri - a lhe di-

122

Fl

122

VI7

VI6

CvcBs

122

Acrd

122

Pndr

Srd

MH&L

A7 Ab D7

zer. A - té bre-ve, meu a - mor, já vou ter-mi - nar! Es - se é pra só vo-

D.S. al Coda



125

Fl

VI7

VI6

CvcBs

Acrd

Pndr

Srd

MH&L

G7

A7

cê.

Vo - cê

ff

ff

f

f

ff

fff

fff

G7

129

Fl

129

VI7

VI6

CvcBs

129

Acrd

129

Pndr

Srd

129

MH&L

A7 A9 D Bb E7 A7 D A7 D n.c.