



# Ubiratan Sousa

Brazil, São Paulo

## CHORO TO BETH

### 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



<b>Title:</b>	CHORO TO BETH
<b>Composer:</b>	Sousa, Ubiratan
<b>Arranger:</b>	Sousa, Ubiratan
<b>Copyright:</b>	Ubiratan Sousa © All rights reserved
<b>Publisher:</b>	Sousa, Ubiratan
<b>Style:</b>	Brazilian - Choro - Chorinho
<b>Comment:</b>	BRAZILIAN CHORO

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



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# Choro pra Bete

Para Elizabete Nunes

Ubiratan Sousa

Arrj;Ubiratan

♩ = 74

Flauta

Bandolim

Cavaco

Violão

Violão7

Pandeiro

5

10

15

20

TEMA :

25

*tr* *f* *tr* *To Coda*

*D* *Dmaj7*

30

30

*p*

*f*

*3*

*7*

*D* *Dmaj7* *E* *D#maj7* *Dmaj7*

34

34

*p*

*3*

*6*

*4*

*0*

*Dmaj7* *Dmaj7 C#maj7* *D#maj7* *D Dmaj7* *Bm Bm7*

39

39

*Ddim* *Cmaj7* *Bm<sup>9</sup>* *Bm Bm7* *Ddim*

*A#dim* *Cmaj7* *Bm<sup>7/9</sup>* *Bm Bm7* *A#dim*

44

*C* *Bm<sup>9</sup>* *D<sup>9</sup>* *Dmaj<sup>7/9</sup>* *D<sup>7/9</sup>* *G<sup>13</sup>* *Gm<sup>13</sup>*

*C* *Bm<sup>7/9</sup>* *mf*

49

*mf*

*D<sup>9</sup>* *D<sup>9</sup>* *Dmaj<sup>7/9</sup>* *D<sup>7/9</sup>* *G<sup>13</sup>* *Gm<sup>13</sup>* *D<sup>9</sup>*

54

*p* *D* *Dmaj<sup>7</sup>* *E* *D<sup>#</sup>maj<sup>7</sup>* *Dmaj<sup>7</sup>* *Dmaj<sup>7</sup>*

*D* *Dmaj<sup>7</sup>* *E* *D<sup>#</sup>maj<sup>7</sup>* *Dmaj<sup>7</sup>* *Dmaj<sup>7</sup>*

*ff*

59

*Dmaj7 C#maj7 D#maj7 D Dmaj7 Bm Bm7 Ddim*  
*Dmaj7 C#maj7 D#maj7 Dmaj7 Bm Bm7 A#dim*

64

*C Bm<sup>9</sup> Bm Bm<sup>7</sup> Ddim C*  
*Bm<sup>7/9</sup> Bm Bm<sup>7</sup> A#dim C*  
*Bm<sup>7/9</sup> Bm Bm<sup>7</sup> A#dim C*

69 *D.S. al Coda*  $\oplus$  *Coda*

*Bm<sup>9</sup> D Dmaj<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> D*  
*Bm<sup>7/9</sup> D Dmaj<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> D*  
*Bm<sup>7/9</sup> D Dmaj<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> D*

74

Musical score for measures 74-78. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a guitar accompaniment. The guitar part includes chords D, Em7, and A7. Dynamics include piano (p), forte (f), and fortissimo (ff). The bass line consists of a steady eighth-note pattern with a '+' sign above it. The vocal line has a melodic line with some trills and slurs.

79

Musical score for measures 79-83. The score continues from the previous system. It features a vocal line and a guitar accompaniment. The guitar part includes chords D and Dmaj7. Dynamics include fortissimo (ff). The bass line consists of a steady eighth-note pattern with a '+' sign above it. The vocal line has a melodic line with trills and slurs.

84

Musical score for measures 84-88. The score continues from the previous system. It features a vocal line and a guitar accompaniment. The guitar part includes chords D, Dmaj7, E, and D#maj7. Dynamics include fortissimo (ff) and mezzo-piano (mp). The bass line consists of a steady eighth-note pattern with a '+' sign above it. The vocal line has a melodic line with trills and slurs.

89

tr

*Dmaj7* *Dmaj7* *C#maj7* *D#maj7* *Dmaj7*

*Dmaj7* *Dmaj7* *Dmaj7* *C#maj7* *D#maj7* *Dmaj7*

94

*mp*

*Bm* *Bm7* *A#dim* *C* *Bm7/9* *Bm* *Bm7*

*Bm* *Bm7* *A#dim* *C* *Bm7/9* *Bm* *Bm7*

99

*p*

Ao TEMA , vai sumindo...

*mf* TEMA :

*A#dim* *C* *Bm7/9*

*A#dim* *pp* *C* *Bm7/9* *mf*

6 6 6 6



104

Musical score for measures 104-108. The score consists of six staves. The top staff is the vocal line, featuring a melodic line with a trill (tr) in measure 106. The second staff is a piano accompaniment with chords. The third and fourth staves are for a string ensemble, with the third staff showing sixteenth-note patterns. The fifth staff is for a bass line with sixteenth-note patterns and a forte (f) dynamic marking in measure 106. The bottom staff is a figured bass line with figured bass notation.

109

Musical score for measures 109-113. The score consists of six staves. The top staff is the vocal line, featuring a melodic line with a trill (tr) in measure 110. The second staff is a piano accompaniment with chords, marked mezzo-piano (mp). The third and fourth staves are for a string ensemble, with the third staff showing sixteenth-note patterns. The fifth staff is for a bass line with sixteenth-note patterns and a mezzo-forte (mf) dynamic marking in measure 110. The bottom staff is a figured bass line with figured bass notation.

114

Musical score for measures 114-118. The score consists of six staves. The top staff is the vocal line, featuring a melodic line with trills (tr) in measures 114 and 115. The second staff is a piano accompaniment with chords, marked piano (p) in measure 114 and pianissimo (ppp) in measure 115. The third and fourth staves are for a string ensemble, with the third staff showing sixteenth-note patterns. The fifth staff is for a bass line with sixteenth-note patterns and a fortissimo (ff) dynamic marking in measure 117. The bottom staff is a figured bass line with figured bass notation.

e)

