



Ubiratan Sousa

Brazil, São Paulo

THE SUFFOCATION OF PITOCO

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:	THE SUFFOCATION OF PITOCO
Composer:	Sousa, Ubiratan
Arranger:	Sousa, Ubiratan
Copyright:	Ubiratan Sousa © All rights reserved
Publisher:	Sousa, Ubiratan
Style:	Latin

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



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O Sufoco de Pitoco

Arrj:Ubiratan

Ubiratan Sousa

Frevo ♩ = 138

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

- Saxes Altos**: Treble clef, 2/4 time, key of D major.
- Saxes Tenores**: Treble clef, 2/4 time, key of D major.
- Saxes Baritonos**: Treble clef, 2/4 time, key of D major.
- Trompetes**: Treble clef, 2/4 time, key of D major.
- Trombones**: Bass clef, 2/4 time, key of D major.
- Voz**: Treble clef, 2/4 time, key of D major.
- Vocal**: Treble clef, 2/4 time, key of D major.
- Pandeiro**: Percussion, 2/4 time, key of D major.
- Caixa**: Percussion, 2/4 time, key of D major.
- Surdo**: Percussion, 2/4 time, key of D major.
- Guitarra**: Treble clef, 2/4 time, key of D major. Includes a guitar solo section with dynamics *mf*, *p*, and *mf*. Chords: G#, G#, G#, C, C, B7, Bb7, Bb7, A7.
- Baixo**: Bass clef, 2/4 time, key of D major. Includes a bass solo section with dynamics *mf*, *p*, and *mf*. Chords: G#, G#, G#, C, C, B7, Bb7, Bb7, A7.
- I Violinos**: Treble clef, 2/4 time, key of D major.
- II Violinos**: Treble clef, 2/4 time, key of D major.
- Violas**: Alto clef, 2/4 time, key of D major.
- Cellos**: Bass clef, 2/4 time, key of D major.
- C. Baixos**: Bass clef, 2/4 time, key of D major.

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

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

A^b Gdim Gdim D^b D^b E^bm⁷ E^bm⁷ A^b7 D^b

A^b Gdim Gdim D^b E^bm⁷ E^bm⁷ A^b7 D^b

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^{\flat} E E E A^{\flat} A^{\flat} G F^{\sharp} F^{\sharp} F^7

D^{\flat} E E E A^{\flat} A^{\flat} G F^{\sharp} F^{\sharp} F^7

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*

$B^{\flat}m$ $E^{\flat}7$ A^{\flat} A^{\flat} $B^{\flat}m$ G^7

$B^{\flat}m$ $E^{\flat}7$ A^{\flat} A^{\flat} $B^{\flat}m$ G^7

44

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

to no chão com es-sa mo-du-la-ção vou es-pre-mer 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

dar a mão ir - mão

dar a mão ir - mão

SOLO
mf

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

D D^bm G⁷ G⁷ G⁷ C

D D^bm G⁷ G⁷ G⁷ C

legato
legato
legato
legato
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 showing a melodic line with triplets and slurs. The fourth and fifth staves are for the guitar, featuring a complex rhythmic pattern with 'x' marks. The sixth staff is for the percussion, showing a sequence of notes with dynamic markings 'p' and 'mf'. The seventh and eighth staves are for the bass, with a simple melodic line. The score is in 3/4 time and the key signature has three sharps (F#, C#, G#).

65

The musical score consists of two systems. The first system includes a guitar part with a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with triplets and a bass line with chords. The second system includes a piano part with a grand staff (treble and bass clefs) and a guitar part with a bass clef. The piano part has dynamics of *p* and *mf* and chords of G#, Fm, A^bdim, and E^b. The guitar part in the second system has a bass clef and a key signature of one flat (Bb).

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*)

*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 systems. The top system includes three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes with accents. The vocal lines are in a key with three sharps (F#, C#, G#) and contain the lyrics: "no pes - ço, no o lho ca - ro ço, ba - lão".

The second system includes a vocal line with the lyrics: "no pes - ço, no o lho ca - ro ço, ba - lão". Below this is a guitar part with a rhythmic pattern of eighth notes marked with 'x'.

The third system shows piano accompaniment with dynamics *p* and *mf*. The guitar part includes the following chords: Fm, Gdim, Gdim, Ab, Gdim, Gdim, Db, Db, Ebm7.

The bottom system continues the piano and guitar accompaniment with various melodic lines.

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*

$E^{\flat}m^7$ $A^{\flat}7$ D^{\flat} D^{\flat} E E A^{\flat}

$E^{\flat}m^7$ $A^{\flat}7$ D^{\flat} D^{\flat} E E A^{\flat}

To Coda

85

The musical score consists of several systems. The top system includes four staves of vocal melody and four staves of piano accompaniment. The lyrics are: *- do prá teu es - que - le - to não se des - pe - da - çar*. The piano part features a rhythmic accompaniment with 'x' marks under the notes. The middle system contains a guitar part with a melodic line and a bass line, with dynamic markings *p* and *mf*. The bottom system shows guitar chords: *A^b G F[#] F[#] F⁷ B^bm E^b7 A^b*.

95

The musical score for page 95 consists of several systems of staves. The top system includes five staves with melodic lines in treble and bass clefs, featuring eighth and sixteenth notes with slurs. The second system contains two empty staves. The third system features a rhythmic pattern of eighth notes marked with 'x' on a single staff. The fourth system includes a staff with a complex rhythmic pattern of sixteenth notes, followed by a staff with a simple melodic line. The fifth system contains a staff with dynamic markings (*p*, *mf*) and chord symbols (E^b , D^b , C , $F^{7/11}$, F^7). The sixth system shows a staff with a melodic line and a bass staff with a corresponding line. The seventh system includes three staves with rhythmic patterns. The eighth system contains three staves with rhythmic patterns. The ninth system includes three staves with rhythmic patterns.

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

The musical score is arranged in a system of staves. The top section includes vocal staves with lyrics and piano accompaniment. The piano part features a rhythmic pattern of eighth notes with accents. The guitar part provides harmonic support with chords and triplets. The score is divided into measures, with dynamic markings and performance instructions.

Vocal Lines:

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

Piano Accompaniment:

p mf p mf p mf p mf

Guitar Chords:

D^bm G⁷ G⁷ G⁷ C F⁷/₉

Performance Instructions:

Com expressã

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

The musical score for the Coda section (measures 125-130) features a vocal line and piano accompaniment. The vocal line consists of two parts, both with the lyrics: "eeu gar-ga - lhan - do pe - din - doe re - zan - do prá". The piano accompaniment includes a rhythmic pattern of eighth notes and chords. The guitar part provides harmonic support with chords: A^b , E , A^b , E , A^b , A^b , G , and F^\sharp . Dynamics are marked as *p* and *mf*.

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 **Bbm** **Eb7** **Ab**

F# F7 **Bbm** **Eb7** **Ab**