

Baião - ♩ = 120

Violin 1

A de cem ou a de mil?

Composed and arranged by Rodrigo Botter Maio

INTRO - CLAP WITH HANDS

Musical notation for the first staff of the introduction, featuring rhythmic patterns with 'x' marks above the notes.

BASS LINE INTRO

Musical notation for the second staff of the introduction, featuring rhythmic patterns with 'x' marks above the notes.

PIANO CHORDS

Musical notation for the third staff of the introduction, showing piano chords.

PART A (THEME)



Musical notation for the first staff of Part A (Theme), starting at measure 13. Includes a dynamic marking *f*.

Musical notation for the second staff of Part A (Theme), starting at measure 17. Includes dynamic markings *sfz* and *mf*.

Musical notation for the third staff of Part A (Theme), starting at measure 21.

Musical notation for the fourth staff of Part A (Theme), starting at measure 25.

Musical notation for the fifth staff of Part A (Theme), starting at measure 29. Includes a dynamic marking *f*.

Musical notation for the sixth staff of Part A (Theme), starting at measure 33.

Composed in Zurich in September 1993

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37

41

FINE

BASS LINE - PLAY 8 TIMES AND GO TO BAR NR. 62

46

PIANO - PLAY 6 TIMES AND GO TO BAR NR. 62

50

1. VOICE - PLAY 4 TIMES AND GO TO BAR NR. 62

54

2. VOICE - AS WRITING

58

62

66

69

73

BACK TO DAL SEGNO (PART A) AND GO TO CODA

76

PICK UP FOR SOLOS

SOLOS

82

86

90

IN SAMBA

94

mf

98

ON CUE TO FINISH SOLOS

102

f

106

mf

INTRO - CLAP WITH HANDS

110

BACK TO DAL SEGNO (HEAD OUT) AND FINE

Baião - ♩ = 120

Violin 2

A de cem ou a de mil?

Composed and arranged by Rodrigo Botter Maio

INTRO - CLAP WITH HANDS

BASS LINE INTRO

PIANO CHORDS

PART A (THEME)

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41

FINE

BASS LINE - PLAY 8 TIMES AND GO TO BAR NR. 62

46

PIANO - PLAY 6 TIMES AND GO TO BAR NR. 62

50

1. VOICE - PLAY 4 TIMES AND GO TO BAR NR. 62

54

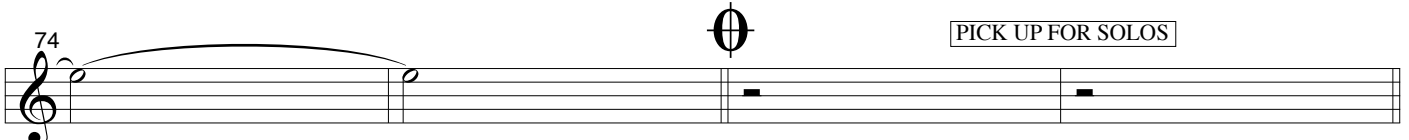
2. VOICE - AS WRITING

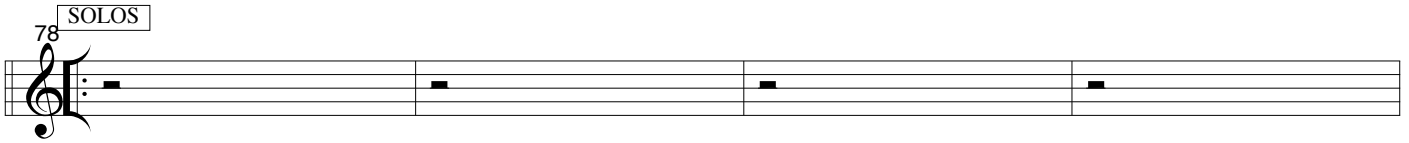
58


62

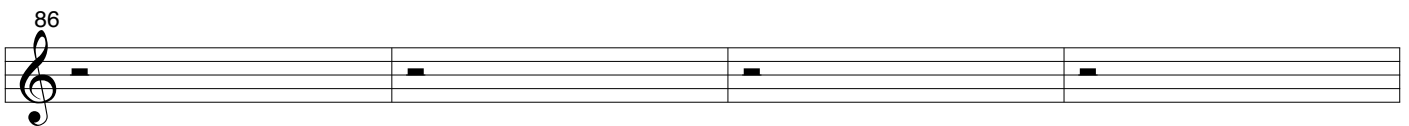
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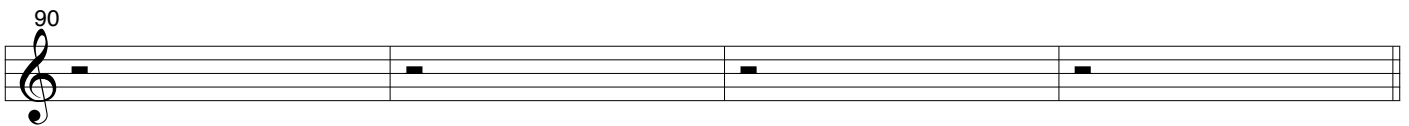
70

74  PICK UP FOR SOLOS
BACK TO DAL SEGNO (PART A) AND GO TO CODA

78 SOLOS 

82 

86 

90 

94 PART B IN SAMBA
mf 

98 

ON CUE TO FINISH SOLOS

102 *f* 

106 *mf* 

INTRO - CLAP WITH HANDS

110 

BACK TO DAL SEGNO (HEAD OUT) AND FINE

Baião - ♩ = 120

Viola

A de cem ou a de mil?

Composed and arranged by Rodrigo Botter Maio

1
INTRO - CLAP WITH HANDS

5
BASS LINE INTRO

9
PIANO CHORDS

13
PART A (THEME)

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37

41



FINE

BASS LINE - PLAY 8 TIMES AND GO TO BAR NR. 62

46

PIANO - PLAY 6 TIMES AND GO TO BAR NR. 62

1. VOICE - PLAY 4 TIMES AND GO TO BAR NR. 62

54

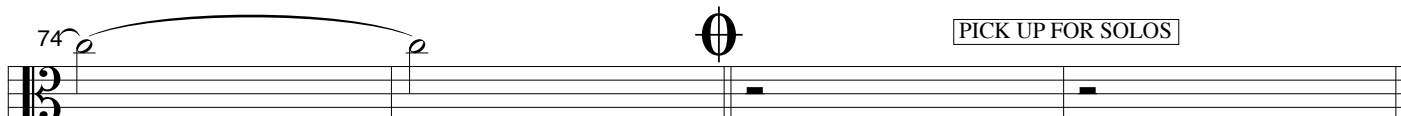
2. VOICE - AS WRITING

58

62

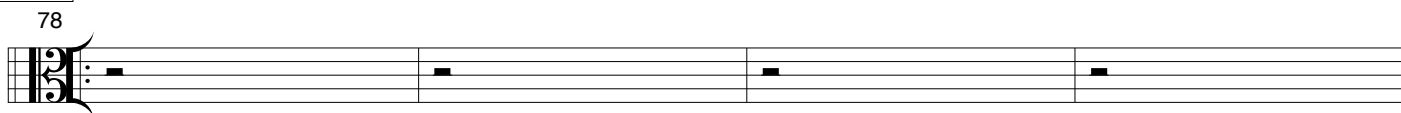
66

70

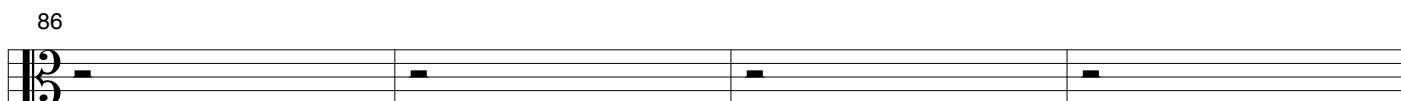
74  **PICK UP FOR SOLOS**

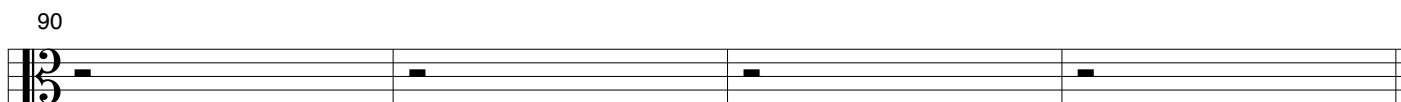
BACK TO DAL SEGNO (PART A) AND GO TO CODA

SOLOS

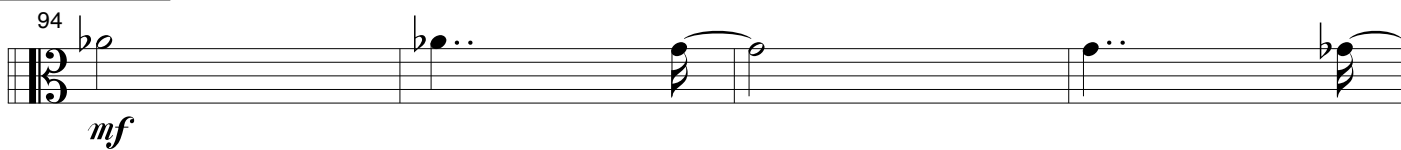
78 

82 

86 

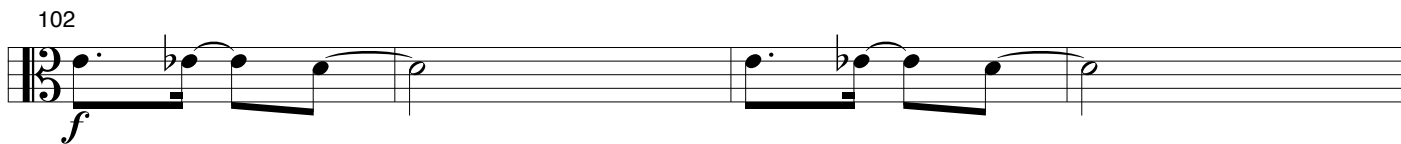
90 

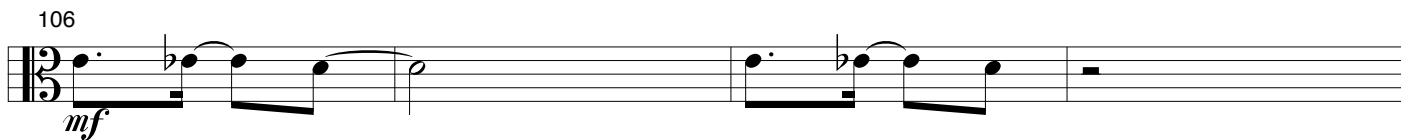
PART B IN SAMBA

94  *mf*

98 

ON CUE TO FINISH SOLOS

102  *f*

106  *mf*

INTRO - CLAP WITH HANDS

110 

BACK TO DAL SEGNO (HEAD OUT) AND FINE

Baião - ♩ = 120

Cello

A de cem ou a de mil?

Composed and arranged by Rodrigo Botter Maio

INTRO - CLAP WITH HANDS

1

BASS LINE INTRO

5

PIANO CHORDS

9

PART A (THEME)

13

17

21

25

29

33

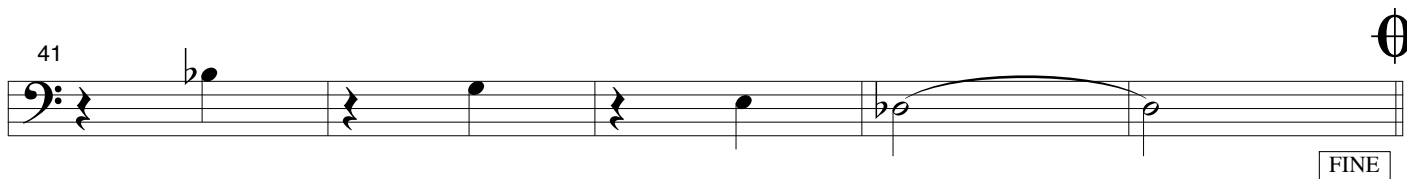
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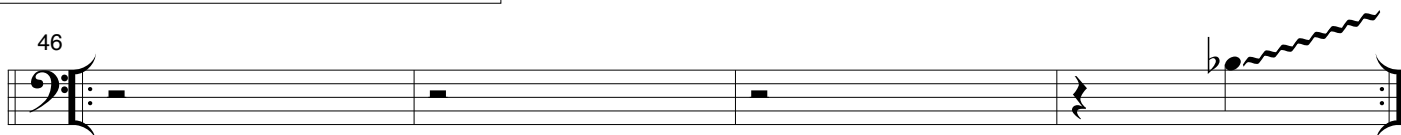


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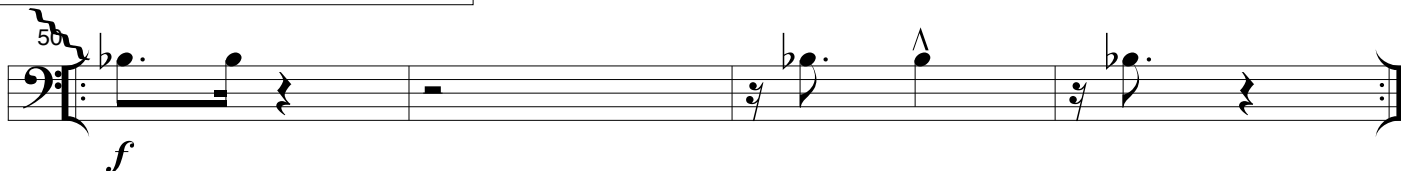
BASS LINE - PLAY 8 TIMES AND GO TO BAR NR. 62

46



PIANO - PLAY 6 TIMES AND GO TO BAR NR. 62

50



1. VOICE - PLAY 4 TIMES AND GO TO BAR NR. 62

54



2. VOICE - AS WRITING

58



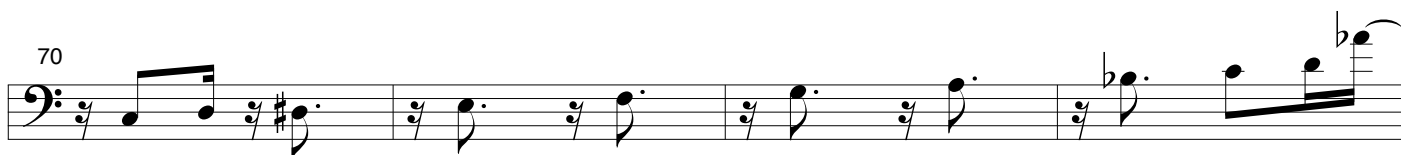
62

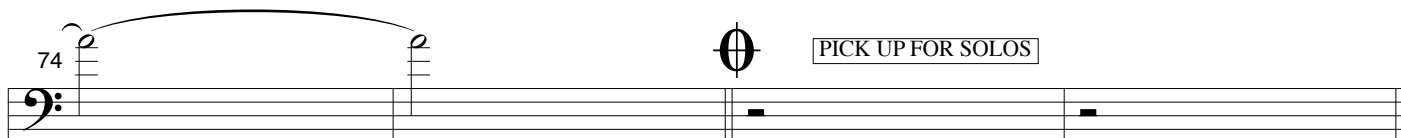


66



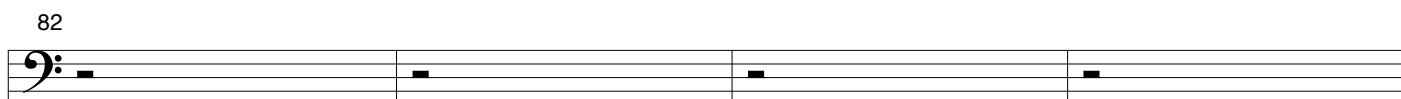
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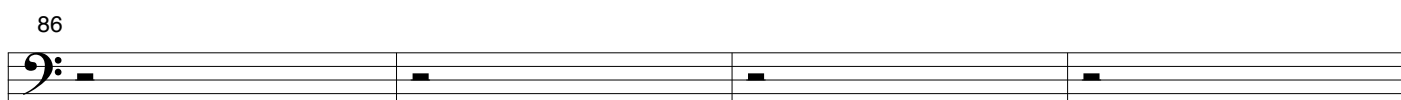


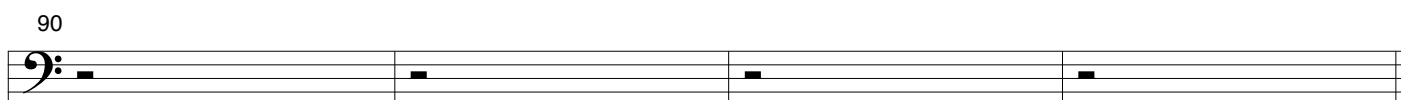
74  **PICK UP FOR SOLOS**

BACK TO DAL SEGNO (PART A) AND GO TO CODA

SOLOS
78 

82 

86 


90 


PART B IN SAMBA

94  *mf*

98 

ON CUE TO FINISH SOLOS

102  *f*

106  *mf*

INTRO - CLAP WITH HANDS

110 

BACK TO DAL SEGNO (HEAD OUT) AND FINE

Baião - ♩ = 120
Concert Chart

A de cem ou a de mil?

Composed and arranged by Rodrigo Botter Maio

1
INTRO - CLAP WITH HANDS

5
BASS LINE INTRO

9
PIANO CHORDS

13
PART A (THEME)



Composed in Zurich in September 1993

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37

41

FINE

BASS LINE - PLAY 8 TIMES AND GO TO BAR NR. 62

46

PIANO - PLAY 6 TIMES AND GO TO BAR NR. 62

50

1. VOICE - PLAY 4 TIMES AND GO TO BAR NR. 62

54

2. VOICE - AS WRITING

58

62

66

70

74

PICK UP FOR SOLOS

BACK TO DAL SEGNO (PART A) AND GO TO CODA

SOLOS

78

82

86

90

PART B IN SAMBA

94

mf

98

ON CUE TO FINISH SOLOS

102

f

106

mf

INTRO - CLAP WITH HANDS

110

BACK TO DAL SEGNO (HEAD OUT) AND FINE

A de cem ou a de mil?

Composed and arranged by Rodrigo Botter Maio

INTRO - ONLY RHYTHM

Musical notation for the Intro - Only Rhythm section, measures 1-4. The notation is in bass clef, 2/4 time, and consists of a rhythmic pattern of eighth notes with stems pointing up and down.

BASS LINE INTRO

Musical notation for the Bass Line Intro section, measures 5-8. The notation is in bass clef, 2/4 time, and includes piano chords: C7(13), Bb7(13), C7(13), Bb7(13), and C7(13).

BASS LINE KEEP THE SAME LINE + PIANO CHORDS

Musical notation for the Bass Line section, measures 9-12. The notation is in bass clef, 2/4 time, and includes piano chords: C7, B7, Bb7(13), C7, B7, and Bb7(13).

PART A (THEME)

Musical notation for Part A (Theme), measures 13-33. The notation is in treble clef, 2/4 time, and includes piano chords: C7(13), C, D-, D#°, C7(13), A7(13), A7(13), A7(13), C7(13), C, D-, D#°, and C7(13). A 'STOP' sign is placed above measure 14.

Composed in Zurich in September 1993

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37 C7(13) A7(13) F#7(13) Eb7(13)

41 C7(13) A7(13) F#7(13) Eb7(13) FINE

BASS LINE - PLAY 8 TIMES AND GO TO BAR NR. 62

46 C7sus4 (Piano)

PIANO - PLAY 6 TIMES AND GO TO BAR NR. 62

50 C7sus4

1. VOICE - PLAY 4 TIMES AND GO TO BAR NR. 62

54 C7sus4

2. VOICE - AS WRITING

58 C7sus4

62 C7sus4

66 C7sus4

70 C7sus4 Bb7(13)

74 Bb7(13) C7(13) PICK UP FOR SOLOS

BACK TO DAL SEGNO (PART A) AND GO TO CODA

SOLOS

78 C7(13) B \flat 7(13) C7(13) B \flat 7(13)

82 C7(13) B \flat 7(13) C7(13) B \flat 7(13)

86 C7(13) B \flat 7(13) C7(13) B \flat 7(13)

90 C7(13) B \flat 7(13) C7(13) C7(#9)

PART B IN SAMBA

94 F-7(9) B \flat 7(13) E-7(9) A7(13) E \flat -7(9)

98 E \flat -7(9) A \flat 7(13) D-7(9) G7(13)

ON CUE TO FINISH SOLOS

102 C7(13) B \flat 7(13)/C C7(13) B \flat 7(13)/C C7(13)

106 C7(13) B \flat 7(13)/C C7(13) B \flat 7(13)/C

INTRO - ONLY RHYTHM

110 C7(13) B \flat 7(13) C7(13) B \flat 7(13) C7(13)

BACK TO DAL SEGNO (HEAD OUT) AND FINE

A de cem ou a de mil Rodrigo Botter Maio

Intro

Claps/Rim/Cow Bell

Groove on cymbals

A

D⁷₁₃ Open

C⁷₁₃ C⁷₁₃ D⁷₁₃

B⁷₁₃ Groove

Fill

D⁷₁₃

D⁷₁₃ Open

C⁷₁₃ C⁷₁₃ D⁷₁₃

D⁷₁₃

Bb Chart

D⁷₁₃ B⁷₁₃ A^{b7}₁₃ F⁷₁₃

unisson

B D⁷₁₃ Snare on 16th notes

Fill

unisson Hi-hat on 16th notes

3x

C⁷₁₃ Fill

D.S. al Coda

Bb Chart



C D⁷₁₃ C⁷₁₃

Musical staff with treble clef, key signature of two sharps (F# and C#), and a common time signature. It features a melodic line starting with a quarter rest, followed by eighth notes, and ending with a double bar line and a '2' above it.

Musical staff with treble clef, key signature of two sharps, and a common time signature. It contains two measures, each ending with a double bar line and a '2' above it.

Musical staff with treble clef, key signature of two sharps, and a common time signature. It contains two measures, each ending with a double bar line and a '2' above it.

D⁷₁₃ D7(#9) D7(b9)

Musical staff with treble clef, key signature of two sharps, and a common time signature. It contains two measures, each ending with a double bar line and a '2' above it.

Gm⁷₉ C7 F#m⁷₉ B7

D

Musical staff with treble clef, key signature of two sharps, and a common time signature. It contains four measures.

Fm⁷₉ B^b7 Em⁷₉ A7

Open

Musical staff with treble clef, key signature of two sharps, and a common time signature. It contains four measures ending with a double bar line.

On cue

D⁷₁₃ C7/D D⁷₁₃ C7/D

E

Musical staff with treble clef, key signature of two sharps, and a common time signature. It contains four measures.

D⁷₁₃ C7/D D⁷₁₃ C7/D For solos only

Go to C

Musical staff with treble clef, key signature of two sharps, and a common time signature. It contains four measures.

After last solo D⁷₁₃ D.C. al Fine

Musical staff with treble clef, key signature of two sharps, and a common time signature. It contains two measures.

A de cem ou a de mil?

Composed and arranged by Rodrigo Botter Maio

INTRO - CLAP WITH HANDS

Melody
Violin 1
Violin 2
Viola
Cello
Bass

BASS LINE INTRO

BASS LINE INTRO
BASS LINE INTRO
BASS LINE INTRO
BASS LINE INTRO
BASS LINE INTRO
BASS LINE INTRO

PIANO CHORDS

PIANO CHORDS
PIANO CHORDS
PIANO CHORDS
PIANO CHORDS
PIANO CHORDS
PIANO CHORDS

f

PART A (THEME)

13

13

13

13

13

13

f

f

(Piano)

f

f

f

17

17

17

17

17

17

sfz

sfz

sfz

sfz

sfz

mf

mf

mf

mf

mf

mf

21

21

21

21

21

21

sfz

25

25

25

25

25

25

sfz

System 1 (measures 29-32): This system contains five staves. The top staff (treble clef) features a melodic line with eighth and sixteenth notes, including a trill in measure 30. The second staff (treble clef) has a sustained chordal accompaniment. The third staff (treble clef) has a sustained chordal accompaniment. The fourth staff (bass clef) has a sustained chordal accompaniment. The fifth staff (bass clef) has a sustained chordal accompaniment. A dynamic marking of *f* (forte) is present in measure 32.

System 2 (measures 33-36): This system contains five staves. The top staff (treble clef) continues the melodic line from the previous system. The second staff (treble clef) has a sustained chordal accompaniment. The third staff (bass clef) has a sustained chordal accompaniment. The fourth staff (bass clef) has a sustained chordal accompaniment. The fifth staff (bass clef) has a sustained chordal accompaniment.

System 3 (measures 37-40): This system contains five staves. The top staff (treble clef) features a melodic line with eighth and sixteenth notes. The second staff (treble clef) has a sustained chordal accompaniment. The third staff (bass clef) has a sustained chordal accompaniment. The fourth staff (bass clef) has a sustained chordal accompaniment. The fifth staff (bass clef) has a sustained chordal accompaniment.

System 4 (measures 41-44): This system contains five staves. The top staff (treble clef) features a melodic line with eighth and sixteenth notes. The second staff (treble clef) has a sustained chordal accompaniment. The third staff (bass clef) has a sustained chordal accompaniment. The fourth staff (bass clef) has a sustained chordal accompaniment. The fifth staff (bass clef) has a sustained chordal accompaniment. Each staff ends with a **FINE** marking in a box.

BASS LINE - PLAY 8 TIMES AND GO TO BAR NR. 62

BASS LINE - PLAY 8 TIMES AND GO TO BAR NR. 62

BASS LINE - PLAY 8 TIMES AND GO TO BAR NR. 62

BASS LINE - PLAY 8 TIMES AND GO TO BAR NR. 62

BASS LINE - PLAY 8 TIMES AND GO TO BAR NR. 62

BASS LINE - PLAY 8 TIMES AND GO TO BAR NR. 62

PIANO - PLAY 6 TIMES AND GO TO BAR NR. 62

PIANO - PLAY 6 TIMES AND GO TO BAR NR. 62

PIANO - PLAY 6 TIMES AND GO TO BAR NR. 62

PIANO - PLAY 6 TIMES AND GO TO BAR NR. 62

PIANO - PLAY 6 TIMES AND GO TO BAR NR. 62

PIANO - PLAY 6 TIMES AND GO TO BAR NR. 62

PIANO - PLAY 6 TIMES AND GO TO BAR NR. 62

1. VOICE - PLAY 4 TIMES AND GO TO BAR NR. 62

1. VOICE - PLAY 4 TIMES AND GO TO BAR NR. 62

1. VOICE - PLAY 4 TIMES AND GO TO BAR NR. 62

1. VOICE - PLAY 4 TIMES AND GO TO BAR NR. 62

1. VOICE - PLAY 4 TIMES AND GO TO BAR NR. 62

1. VOICE - PLAY 4 TIMES AND GO TO BAR NR. 62

1. VOICE - PLAY 4 TIMES AND GO TO BAR NR. 62

2. VOICE - AS WRITING

2. VOICE - AS WRITING

2. VOICE - AS WRITING

2. VOICE - AS WRITING

2. VOICE - AS WRITING

2. VOICE - AS WRITING

2. VOICE - AS WRITING

62

62

62

62

62

62

66

66

66

66

66

66

70

70

70

70

70

70

74

BACK TO DAL SEGNO (PART A) AND GO TO CODA

PICK UP FOR SOLOS

74

BACK TO DAL SEGNO (PART A) AND GO TO CODA

PICK UP FOR SOLOS

74

BACK TO DAL SEGNO (PART A) AND GO TO CODA

PICK UP FOR SOLOS

74

BACK TO DAL SEGNO (PART A) AND GO TO CODA

PICK UP FOR SOLOS

74

BACK TO DAL SEGNO (PART A) AND GO TO CODA

PICK UP FOR SOLOS

74

BACK TO DAL SEGNO (PART A) AND GO TO CODA

PICK UP FOR SOLOS

74

BACK TO DAL SEGNO (PART A) AND GO TO CODA

PICK UP FOR SOLOS

78 SOLOS

Musical score for measures 78-85. The bass line features a rhythmic solo consisting of eighth and sixteenth notes. The other staves (treble and bass clefs) are mostly empty, with some rests.

86

Musical score for measures 86-93. The bass line continues the rhythmic solo from the previous system. The other staves are mostly empty.

94 PART B IN SAMBA

mf PART B IN SAMBA

Musical score for measures 94-97. This section is marked "PART B IN SAMBA" and "mf". The bass line has a melodic line with dotted rhythms. The other staves have chords and accompaniment.

98

Musical score for measures 98-105. This section continues "PART B IN SAMBA". The bass line has a melodic line with dotted rhythms. The other staves have chords and accompaniment.

ON CUE 10 FINISH SOLOS

ON CUE 10 FINISH SOLOS

ON CUE 10 FINISH SOLOS

ON CUE 10 FINISH SOLOS

ON CUE 10 FINISH SOLOS

ON CUE 10 FINISH SOLOS

f

106

mf

106

mf

106

mf

106

mf

106

mf

106

mf

INTR 07 CLAP WITH HANDS

INTR 07 CLAP WITH HANDS

INTR 07 CLAP WITH HANDS

INTR 07 CLAP WITH HANDS

INTR 07 CLAP WITH HANDS

INTR 07 CLAP WITH HANDS

BACK TO DAL SEGNO (HEAD OUT) AND FINE

BACK TO DAL SEGNO (HEAD OUT) AND FINE

BACK TO DAL SEGNO (HEAD OUT) AND FINE

BACK TO DAL SEGNO (HEAD OUT) AND FINE

BACK TO DAL SEGNO (HEAD OUT) AND FINE

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