

# Paixão Tupiniquim

Concert Chart

Partido Alto & Samba - ♩ = 92

Composed and arranged by Rodrigo Botter Maio

The musical score is written in 2/4 time and consists of nine staves of music. The first two staves are the main melody, with a first ending and a second ending marked '(Second Time Stop)'. The third staff is the 'THEME' section, marked '(Stop)'. The remaining six staves continue the melody with various harmonic accompaniments. Chord symbols are placed above the notes to indicate the harmonic structure. The score includes first and second endings, and a 'THEME' section.

Chord symbols: C6/G, D $\flat$ 6/A $\flat$  C6/G, C6/G, D $\flat$ 6/A $\flat$  C6/G, D7(9)/A, A $\flat$  $^\circ$ (b13), A $\flat$  $^\circ$ (b13), C6/G, G7(13), C6, B $\flat$ 7(13), A7(#9), E $\flat$ 7(9), D7(9), A $\flat$  $^\circ$ (b13), A $\flat$  $^\circ$ (b13), G-7(9), C7(9), F#-7(b5), F#-7(b5), F-6, E7(#9), A7(#9), D7(9), D7(9), A $\flat$  $^\circ$ (b13), G-7(9), C7(9), F#-7(b5), F-6, E7(#9), B $\flat$ 7(13)A7(13), E $\flat$ 7(9), A7(#9), D7(9)

Dedicated to Rosa Passos - Written in Zurich in April 1998 - Chart written in December 2012

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1,3 D7(9) G7(13) C7(#9) (Bass Line) F-7(9)

PART B

F-7(9) Bb7(13) EbMaj7/Bb

Eb-7(9) Ab7(13) DbMaj7

D-7(9) G7(13) G-7(9) C7(9)

(Stop) F-7(9) E-7(9) A7(13) DMaj7/A

Eb-7(9) D-7(9) G7(13) CMaj7

D7(9)/A Ab°(b13) (Stop) C6/G

2 D7(9) G7(13) C7(#9) (Stop! Pickup for Solo) (Bass Line)

PART A

D7(9)/A G7(13) CMaj7 A7(b13) D7(9) G7(13)

G-7(9) C7(13) F#-7(b5) F-6 E7(#9) A7(b13)

D7(9) G7(13) G-7(9) C7(13) F#-7(b5) F-6

88 E7(#9) A7(b13) D7(9) G7(13) C7(#9) F-7(9)

PART B 94 F-7(9) Bb7(13) EbMaj7/Bb Eb-7(9) Ab7(13)

100 DbMaj7 D-7(9) G7(13) G-7(9) C7(9)

106 F-7(9) E-7(9) A7(13) DMaj7/A Eb-7(9) D-7(9) G7(13)

112 CMaj7 D7(9)/A Ab°(b13)

PART A 118 CMaj7 Bb7(13) A7(#9) Eb7(9) D7(13) G7(13) CMaj7 A7(b13)

124 D7(9) G7(13) G-7(9) C7(13) F#-7(b5) F-6

130 E7(#9) A7(b13) D7(9) G7(13) G-7(9) C7(13)

136 F#-7(b5) F-6 E7(#9) A7(b13) D7(9) G7(13) C6

BACK TO THEME (DAL SEGNO) AND CODA

(Stop! Pickup for Solo) (Bass Line)

142

USE THIS PICK UP IF YOU MAKE A 2. SOLO. IF NOT, GO FROM BAR NR. 141 DIRECT TO DAL SEGNO AND DIRECT TO CODA

144 C7(#9) C7(#9) C7(#9) C7(#9) C7(#9) C7(#9)

FINE

# Paixão Tupiniquim

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of ten staves of music. The first two staves are the main melody, with a first ending bracketed and a '(Second Time Stop)' instruction. The third staff is marked 'THEME' and begins with a '(Stop)' instruction. The score includes various musical notations such as accents, slurs, and dynamic markings. Chord symbols are placed above the staff to indicate harmonic accompaniment.

Chord symbols and measures:

- Staff 1: G6 (measures 1-5), A $\flat$ 6 G6 (measures 6-7)
- Staff 2: G6 (measures 8-13), A $\flat$ 6 G6 (measures 14-15)
- Staff 3: (Stop) (measure 10), A7(13) (measures 11-13), A $\flat$ 7(#9) (measures 14-15)
- Staff 4: A $\flat$ 7(#9) (measures 16-17), G6 (measures 18-19), D7(13) (measures 20-21)
- Staff 5: G6 (measures 22-23), F7(13) (measures 24-25), E7(#9) (measures 26-27), B $\flat$ 7(9) (measures 28-29), A7(13) (measures 30-31), A $\flat$ 7(#9) (measures 32-33)
- Staff 6: A $\flat$ 7(#9) (measures 34-35), D-7(9) (measures 36-37), G7(13) (measures 38-39), C#-7(b5) (measures 40-41)
- Staff 7: C#-7(b5) (measures 42-43), C-6 (measures 44-45), B7(#9) (measures 46-47), E7(#9) (measures 48-49), A7(13) (measures 50-51)
- Staff 8: A7(13) (measures 52-53), A $\flat$ 7(#9) (measures 54-55), D-7(9) (measures 56-57), G7(13) (measures 58-59)
- Staff 9: C#-7(b5) (measures 60-61), C-6 (measures 62-63), B7(#9) (measures 64-65), F7(13) (measures 66-67), E7(13) (measures 68-69), B $\flat$ 7(9) (measures 70-71), E7(#9) (measures 72-73), A7(13) (measures 74-75)

1. 3 A7(13) D7(9) G7(#9) (Bass Line) C-7(9)

PART B

C-7(9) F7sus4 BbMaj7/F

Bb-7(9) Eb7sus4 AbMaj7

A-7(9) D7(9) D-7(9) G7(13)

(Stop) C-7(9) B-7(9) E7sus4 AMaj7/E

Bb-7(9) A-7(9) D7sus4 GMaj7

A7(13) Ab7(#9) (Stop) G6

2 A7(13) D7(9) G7(#9) (Stop! Pickup for Solo) (Bass Line) A7(13)

PART A

A7(13) D7(9) GMaj7 E7(#9) A7(13) D7(9)

D-7(9) G7(13) C#-7(b5) C-6 B7(#9) E7(#9)

A7(13) D7(9) D-7(9) G7(13) C#-7(b5) C-6

88 B7(#9) E7(#9) A7(13) D7(9) G7(#9) C-7(9)

PART B

94 C-7(9) F7(13) BbMaj7 Bb-7(9) Eb7(13)

100 AbMaj7 A-7(9) D7(9) D-7(9) G7(13)

106 C-7(9) B-7(9) E7(9) AMaj7 Bb-7(9) A-7(9) D7(9)

112 GMaj7 A7(13) Ab7(#9)

PART A

118 GMaj7 F7(13) E7(#9) Bb7(9) A7(13) D7(9) GMaj7 E7(#9)

124 A7(13) D7(9) D-7(9) G7(13) C#-7(b5) C-6

130 B7(#9) E7(#9) A7(13) D7(9) D-7(9) G7(13)

136 C#-7(b5) C-6 B7(#9) E7(#9) A7(13) D7(9) G6

BACK TO THEME (DAL SEGNO) AND CODA

(Stop! Pickup for Solo) (Bass Line)

142 USE THIS PICK UP IF YOU MAKE A 2. SOLO  
IF NOT, GO FROM BAR NR. 141 DIRECT TO DAL SEGNO AND DIRECT TO CODA

144 G7(#9) G7(#9) G7(#9) G7(#9) G7(#9) G7(#9)

FINE

# Paixão Tupiniquim

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of 34 measures. The first two systems (measures 1-12) are marked with a repeat sign and a first ending bracket. The third system (measures 10-13) is marked with a double bar line and a repeat sign, and is labeled 'THEME (Stop)'. The score includes various chords such as G6, A7(13), Ab7(#9), D7(13), F7(13), E7(#9), Bb7(9), D-7(9), G7(13), C#-7(b5), C-6, B7(#9), E7(#9), A7(13), and Ab7(#9). There are also dynamic markings like accents and breath marks.

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1. 3 A7(13) D7(9) G7(#9) (Bass Line) C-7(9)

PART B

C-7(9) F7sus4 BbMaj7/F

Bb-7(9) Eb7sus4 AbMaj7

A-7(9) D7(9) D-7(9) G7(13)

(Stop)

C-7(9) B-7(9) E7sus4 AMaj7/E

Bb-7(9) A-7(9) D7sus4 GMaj7

A7(13) Ab7(#9) (Stop) G6

2 A7(13) D7(9) G7(#9) (Stop! Pickup for Solo) (Bass Line) A7(13)

PART A

A7(13) D7(9) GMaj7 E7(#9) A7(13) D7(9)

D-7(9) G7(13) C#-7(b5) C-6 B7(#9) E7(#9)

A7(13) D7(9) D-7(9) G7(13) C#-7(b5) C-6



88 B7(#9) E7(#9) A7(13) D7(9) G7(#9) C-7(9)

PART B

94 C-7(9) F7(13) BbMaj7 Bb-7(9) Eb7(13)

100 AbMaj7 A-7(9) D7(9) D-7(9) G7(13)

106 C-7(9) B-7(9) E7(9) AMaj7 Bb-7(9) A-7(9) D7(9)

112 GMaj7 A7(13) Ab7(#9)

PART A

118 GMaj7 F7(13) E7(#9) Bb7(9) A7(13) D7(9) GMaj7 E7(#9)

124 A7(13) D7(9) D-7(9) G7(13) C#-7(b5) C-6

130 B7(#9) E7(#9) A7(13) D7(9) D-7(9) G7(13)

136 C#-7(b5) C-6 B7(#9) E7(#9) A7(13) D7(9) G6

BACK TO THEME (DAL SEGNO) AND CODA

(Stop! Pickup for Solo) (Bass Line)

142 A7(13)

USE THIS PICK UP IF YOU MAKE A 2. SOLO. IF NOT, GO FROM BAR NR. 141 DIRECT TO DAL SEGNO AND DIRECT TO CODA

144 G7(#9) G7(#9) G7(#9) G7(#9) G7(#9) G7(#9)

FINE

# Paixão Tupiniquim

Bb Chart

Partido Alto & Samba - ♩ = 92

Composed and arranged by Rodrigo Botter Maio

1  $D_6/A$   $E_7(b_9)/B_7$   $D_6/A$  (Second Time Stop)

6  $D_6/A$   $E_7(b_9)/B_7$   $D_6/A$

**THEME** (Stop) 10  $E_7(9)/B$   $B_7^\circ(b_{13})$

14  $B_7^\circ(b_{13})$   $D_6/A$   $A_7(13)$

18  $D_6$   $C_7(13)$   $B_7(\#9)$   $F_7(9)$   $E_7(9)$   $B_7^\circ(b_{13})$

22  $B_7^\circ(b_{13})$   $A-7(9)$   $D_7(9)$   $G\#-7(b_5)$

26  $G\#-7(b_5)$   $G-6$   $F\#7(\#9)$   $B_7(\#9)$   $E_7(9)$

30  $E_7(9)$   $B_7^\circ(b_{13})$   $A-7(9)$   $D_7(9)$

34  $G\#-7(b_5)$   $G-6$   $F\#7(\#9)$   $C_7(13)$   $B_7(13)$   $F_7(9)$   $B_7(\#9)$   $E_7(9)$

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1, 3 E7(9) A7(13) D7(#9) (Bass Line) G-7(9)

PART B

G-7(9) C7(13) FMaj7/C

F-7(9) Bb7(13) EbMaj7

E-7(9) A7(13) A-7(9) D7(9)

(Stop)

G-7(9) F#-7(9) B7(13) EMaj7/B

F-7(9) E-7(9) A7(13) DMaj7

E7(9)/B Bb°(b13) (Stop) D6/A

2 E7(9) A7(13) D7(#9) (Stop! Pickup for Solo) (Bass Line)

PART A

E7(9)/B A7(13) DMaj7 B7(b13) E7(9) A7(13)

A-7(9) D7(13) G#-7(b5) G-6 F#7(#9) B7(b13)

E7(9) A7(13) A-7(9) D7(13) G#-7(b5) G-6

88 F#7(#9) B7(b13) E7(9) A7(13) D7(#9) G-7(9)

PART B

94 G-7(9) C7(13) FMaj7/C F-7(9) Bb7(13)

100 EbMaj7 E-7(9) A7(13) A-7(9) D7(9)

106 G-7(9) F#-7(9)B7(13) EMaj7/B F-7(9) E-7(9) A7(13)

112 DMaj7 E7(9)/B Bb°(b13)

PART A

118 DMaj7 C7(13) B7(#9) F7(9) E7(13) A7(13) DMaj7 B7(b13)

124 E7(9) A7(13) A-7(9) D7(13) G#-7(b5) G-6

130 F#7(#9) B7(b13) E7(9) A7(13) A-7(9) D7(13)

136 G#-7(b5) G-6 F#7(#9) B7(b13) E7(9) A7(13) D6

(Stop! Pickup for Solo) (Bass Line)

BACK TO THEME (DAL SEGNO) AND CODA

142

USE THIS PICK UP IF YOU MAKE A 2. SOLO. IF NOT, GO FROM BAR NR. 141 DIRECT TO DAL SEGNO AND DIRECT TO CODA

144 D7(#9) D7(#9) D7(#9) D7(#9) D7(#9) D7(#9)

FINE

# Paixão Tupiniquim

Bb Chart

Partido Alto & Samba - ♩ = 92

Composed and arranged by Rodrigo Botter Maio

1 A6 B $\flat$ 6 A6 (Second Time Stop)

6 A6 B $\flat$ 6 A6

THEME (Stop) B7(13) B $\flat$ 7(#9)

14 B $\flat$ 7(#9) A6 E7(13)

18 A6 G7(13) F#7(#9) C7(9) B7(13) B $\flat$ 7(#9)

22 B $\flat$ 7(#9) E-7(9) A7(13) D#-7(b5)

26 D#-7(b5) D-6 C#7(#9) F#7(#9) B7(13)

30 B7(13) B $\flat$ 7(#9) E-7(9) A7(13)

34 D#-7(b5) D-6 C#7(#9) G7(13) F#7(13) C7(9) F#7(#9) B7(13)

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1,3 B7(13) E7(9) A7(#9) (Bass Line) D-7(9)

PART B

D-7(9) G7sus4 CMaj7/G

C-7(9) F7sus4 BbMaj7

B-7(9) E7(9) E-7(9) A7(13)

(Stop)

D-7(9) C#-7(9) F#7sus4 BMaj7/F#

C-7(9) B-7(9) E7sus4 AMaj7

B7(13) Bb7(#9) (Stop) A6

2 B7(13) E7(9) A7(#9) (Stop! Pickup for Solo) (Bass Line) B7(13)

PART A

B7(13) E7(9) AMaj7 F#7(#9) B7(13) E7(9)

E-7(9) A7(13) D#-7(b5) D-6 C#7(#9) F#7(#9)

B7(13) E7(9) E-7(9) A7(13) D#-7(b5) D-6

88 C#7(#9) F#7(#9) B7(13) E7(9) A7(#9) D-7(9)

PART B

94 D-7(9) G7(13) CMaj7 C-7(9) F7(13)

100 BbMaj7 B-7(9) E7(9) E-7(9) A7(13)

106 D-7(9) C#-7(9) F#7(9) BMaj7 C-7(9) B-7(9) E7(9)

112 AMaj7 B7(13) Bb7(#9)

PART A

118 AMaj7 G7(13) F#7(#9) C7(9) B7(13) E7(9) AMaj7 F#7(#9)

124 B7(13) E7(9) E-7(9) A7(13) D#-7(b5) D-6

130 C#7(#9) F#7(#9) B7(13) E7(9) E-7(9) A7(13)

136 D#-7(b5) D-6 C#7(#9) F#7(#9) B7(13) E7(9) A6

BACK TO THEME (DAL SEGNO) AND CODA

(Stop! Pickup for Solo) (Bass Line)

142 B7(13)

USE THIS PICK UP IF YOU MAKE A 2. SOLO. IF NOT, GO FROM BAR NR. 141 DIRECT TO DAL SEGNO AND DIRECT TO CODA

144 A7(#9) A7(#9) A7(#9) A7(#9) A7(#9) A7(#9)

FINE