

# Paixão Tupiniquim

Bb Chart

Partido Alto & Samba - ♩ = 92

Composed and arranged by Rodrigo Botter Maio

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked as ♩ = 92. The score consists of several staves of music, each with a measure number and a set of chords. The first staff starts at measure 1 with an A6 chord. The second staff starts at measure 6 with an A6 chord. The third staff is marked 'THEME' and starts at measure 10 with a '(Stop)' instruction. The fourth staff starts at measure 14 with a Bb7(#9) chord. The fifth staff starts at measure 18 with an A6 chord. The sixth staff starts at measure 22 with a Bb7(#9) chord. The seventh staff starts at measure 26 with a D#-7(b5) chord. The eighth staff starts at measure 30 with a B7(13) chord. The ninth staff starts at measure 34 with a D#-7(b5) chord. The score includes various musical notations such as accents, slurs, and dynamic markings.

1 A6 Bb6 A6 (Second Time Stop)

6 A6 Bb6 A6

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

14 Bb7(#9) A6 E7(13)

18 A6 G7(13) F#7(#9) C7(9) B7(13) Bb7(#9)

22 Bb7(#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) Bb7(#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)

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

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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