

SRO
SERGIO ROBERTO DE OLIVEIRA
SRO

BRASIL SEM TOM
for clarinet, electric guitar, double bass and percussion
(2013)



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for clarinet, electric guitar, double bass and percussion
(2013)

Dedicated to my friend Tom Moore

BRASIL SEM TOM

for the group Tom do Brasil

Sergio Roberto de Oliveira

Baião ♩ = 92

Clarinet
(B \flat)

Electric Guitar

Double Bass

Percussion

5

D.B.

11

D.B.

17

E.Gtr.

pp

mf

C#7 C7

21

E.Gtr.

pp

mf

B \flat 7 A7

25

E.Gtr. *pp* *mf* Eb7 D7

D.B.

29

E.Gtr. *pp* *mf* E7

D.B.

Perc. R.H. Cajón L.H.

33

E.Gtr. *pp* *mf* F#7 F7

D.B.

Perc. Pedal

37

E.Gtr. *pp* *mf* Ab7 G7

D.B.

Perc.

41

E.Gtr. *pp* *mf* B7 C#7

D.B.

Perc.

45

E.Gtr. *pp* *mf* C7

D.B.

Perc.

49

B♭ Cl. *mf*

E.Gtr. *pp* *mf* B♭7 A7

D.B.

Perc.

53

B♭ Cl. E♭7 D7

E.Gtr. *pp* *mf*

D.B.

Perc.

Detailed description: This system covers measures 53 to 56. The B♭ Clarinet part features a melodic line with a slur over measures 53-54 and another slur over measures 55-56. The Electric Guitar part plays a steady eighth-note pattern in the first three measures, then changes to a chordal accompaniment in the last two measures. The Double Bass part provides a walking bass line. The Percussion part has a consistent rhythmic pattern of eighth notes.

57

B♭ Cl. E7 F#7

E.Gtr. *pp* *mf*

D.B.

Perc.

Detailed description: This system covers measures 57 to 60. The B♭ Clarinet part continues its melodic line with slurs. The Electric Guitar part maintains the eighth-note pattern for the first three measures and then plays chords in the last two measures. The Double Bass and Percussion parts continue their respective parts from the previous system.

61

B♭ Cl. F7

E.Gtr. *pp* *mf*

D.B.

Perc.

Detailed description: This system covers measures 61 to 64. The B♭ Clarinet part has a melodic line with a long slur. The Electric Guitar part plays the eighth-note pattern for the first three measures and then plays a chord in the final measure. The Double Bass and Percussion parts continue their parts.

65

B \flat Cl. *p*

E.Gtr.

D.B.

Perc. *p*

69

B \flat Cl.

E.Gtr.

D.B.

Perc.

72

B \flat Cl. *f*

E.Gtr. *mf* *arco*

D.B. *mp*

Perc.

A \flat 7 G7 B7 C#7 C7

76

B♭ Cl. E.Gtr. D.B. Perc.

B♭7 A7 E♭7 D7 E7

Detailed description: This system covers measures 76 to 79. The B♭ Clarinet part features a melodic line with slurs and accents. The Electric Guitar part consists of diamond-shaped chord markers. The Double Bass part has a rhythmic bass line with slurs. The Percussion part shows a complex pattern of rhythmic figures with 'x' marks indicating specific notes.

80

B♭ Cl. E.Gtr. D.B. Perc.

F#7 F7 A♭7 G7

Detailed description: This system covers measures 80 to 83. The B♭ Clarinet part continues the melodic development. The Electric Guitar part uses diamond-shaped chord markers. The Double Bass part maintains the rhythmic bass line. The Percussion part continues with its intricate rhythmic patterns.

84

B♭ Cl. E.Gtr. D.B. Perc.

G7 G7 G7 B7

Detailed description: This system covers measures 84 to 87. The B♭ Clarinet part features a melodic line with slurs. The Electric Guitar part consists of diamond-shaped chord markers. The Double Bass part has a rhythmic bass line with slurs. The Percussion part shows a complex pattern of rhythmic figures with 'x' marks indicating specific notes.

88

B \flat Cl.

E.Gtr.

D.B.

Perc.

Brazilian Waltz ♩ = 46

94

E.Gtr.

mp

L.V.

98

B \flat Cl.

E.Gtr.

D.B.

p

103

B \flat Cl.

E.Gtr.

D.B.

108

B \flat Cl. *p*

E.Gtr. *mf*

D.B.

113

B \flat Cl. *mp*

E.Gtr.

D.B. *p*

118

B \flat Cl.

E.Gtr.

D.B.

Forró ♩ = 112

Triangle

123

Perc. $\frac{2}{4}$

Pedal

127

B \flat Cl.

E.Gtr.

D.B.

Perc.

Chords: C \sharp 7, C7, B \flat 7, A7

Dynamic: *mf*

131

B \flat Cl.

E.Gtr.

D.B.

Perc.

Chords: E \flat 7/G, D7/F \sharp , E7, F \sharp 7/E

135

B \flat Cl.

E.Gtr.

D.B.

Perc.

Chords: C \sharp 7, C7, B \flat 7, A7

Dynamic: *f*

139

B \flat Cl.

E \flat 7/G D7/F \sharp E7 F \sharp 7/E

E.Gtr.

E \flat 7/G D7/F \sharp E7 F \sharp 7/E

D.B.

Perc.

143

B \flat Cl.

F7/E \flat A \flat 7 G7 B \flat 7/F B \flat 7/D

E.Gtr.

F7/E \flat A \flat 7 G7 B \flat 7/F B \flat 7/D

D.B.

Perc.

147

B \flat Cl.

C \sharp 7 C7 B \flat 7 A7

E.Gtr.

C \sharp 7 C7 B \flat 7 A7

D.B.

Perc.

151

B \flat Cl.

E \flat 7/G D7/F \sharp E7 F \sharp 7/E

E.Gtr.

E \flat 7/G D7/F \sharp E7 F \sharp 7/E

D.B.

Perc.

155

B \flat Cl.

C \sharp 7 C7 B \flat 7 A7

E.Gtr.

C \sharp 7 C7 B \flat 7 A7

D.B.

Perc.

159

B \flat Cl.

E \flat 7/G D7/F \sharp E7

E.Gtr.

E \flat 7/G D7/F \sharp E7

D.B.

Perc.

162

B \flat Cl.

E.Gtr.

D.B.

Perc.

F \sharp 7/E F7/E \flat A \flat 7

165

B \flat Cl.

E.Gtr.

D.B.

Perc.

G7 B \flat 7/F B \flat 7/D F7/E \flat

168

B \flat Cl.

E.Gtr.

D.B.

Perc.

A \flat 7 G7 B \flat 7/F B \flat 7/D

171

B \flat Cl.

E.Gtr.

D.B.

Perc.

174

B \flat Cl.

E.Gtr.

D.B.

Perc.

177

B \flat Cl.

E.Gtr.

D.B.

Perc.

clarinet (B \flat)

[sro1410/1.4]

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Sergio Roberto de Oliveira

Baião ♩ = 92
48
1-48
mf

52

57

61

65
p

70
1
f

74

78

83

87

91

Brazilian Waltz ♩ = 46

94-97 *mp*

100

105

109

p

115

mp

119

Forró ♩ = 112

123-126



150

153

156

159

162

2

163-164

167

171

176

rit.

1

electric guitar

[sro1410/2.4]

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Baião ♩ = 92
16

1-16 *pp*

20 C#7 C7 *mf* *pp*

24 Bb7 A7 *mf* *pp*

28 Eb7 D7 *mf* *pp*

32 E7 *mf* *pp*

36 F#7 F7 *mf* *pp*

40 Ab7 G7 *mf* *pp*

44 B7 C#7
mf *pp*

48 C7
mf *pp*

52 Bb7 A7
mf *pp*

56 Eb7 D7
mf *pp*

60 E7 F#7
mf *pp*

64 F7 7 Ab7 G7 B7
mf 65-71 *mf*

75 C#7 C7 Bb7 A7 Eb7 D7 E7

80 F#7 F7 Ab7 G7 G7

85 G7 G7 B7 4
 90-93

Brazilian Waltz ♩ = 46

94 L.V. *mp*

97

101

104

108

111

115

118

Forró ♩ = 112

122

4 C#7 C7 Bb7 A7

123-126 *mf*

131 Eb7/G D7/F# E7 F#7/E C#7 C7

137 Bb7 A7 Eb7/G D7/F# E7 F#7/E

143 F7/Eb Ab7 G7 Bb7/F Bb7/D C#7

148 C7 Bb7 A7 Eb7/G D7/F# E7

154 F#7/E C#7 C7 Bb7 A7 Eb7/G

160 D7/F# E7 F#7/E F7/Eb Ab7 G7

166 Bb7/F Bb7/D F7/Eb Ab7 G7 Bb7/F Bb7/D

171 F7/Eb Ab7 G7 Bb7/F Bb7/D Bb7/F Bb7/D

176

double bass

[sro1410/3.4]

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Baião ♩ = 92
pizz.
f

5

9

13

17
mf

21

25

The musical score is written in bass clef with a 2/4 time signature. It begins with a tempo marking of 92 beats per minute and a dynamic of *f* (forte). The piece is marked 'pizz.' (pizzicato). The score consists of seven staves of music, with measure numbers 5, 9, 13, 17, 21, and 25 indicated at the start of their respective lines. The dynamics change from *f* to *mf* (mezzo-forte) at measure 17. The music features a mix of eighth and sixteenth notes, often beamed together, with some notes marked with accents.

29

33

37

41

45

49

53

57

61

65-71

72 arco
mp

Musical staff 72-75: Bass clef, 4/4 time signature. Measures 72-75 contain eighth and sixteenth notes with various accidentals (sharps, naturals, flats).

76

Musical staff 76-79: Bass clef, 4/4 time signature. Measures 76-79 continue the melodic line with eighth and sixteenth notes.

80

Musical staff 80-83: Bass clef, 4/4 time signature. Measures 80-83 continue the melodic line.

84

Musical staff 84-88: Bass clef, 4/4 time signature. Measures 84-88 continue the melodic line, ending with a long note in measure 88.

89 **Brazilian Waltz** ♩ = 46

92-93 **2** 94-97 **4**

p

Musical staff 89-97: Bass clef, 4/4 time signature. Measures 89-91 are whole notes. Measures 92-93 are marked with a '2' and a bar line. Measures 94-97 are marked with a '4' and a bar line. Measure 97 starts with a piano (*p*) dynamic.

100

Musical staff 100-104: Bass clef, 4/4 time signature. Measures 100-104 continue the melodic line.

105

Musical staff 105-109: Bass clef, 4/4 time signature. Measures 105-109 continue the melodic line.

110 *mf*

Musical staff 110-115: Bass clef, 4/4 time signature. Measures 110-115 continue the melodic line, starting with a mezzo-forte (*mf*) dynamic.

116 *p*

Musical staff 116-120: Bass clef, 4/4 time signature. Measures 116-120 continue the melodic line, starting with a piano (*p*) dynamic.

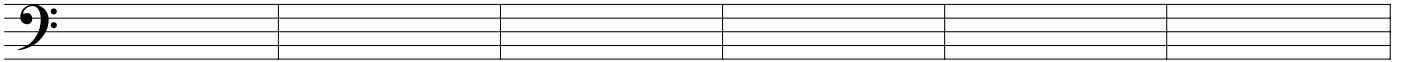
121 **Forró** ♩ = 112

4 C#7 C7

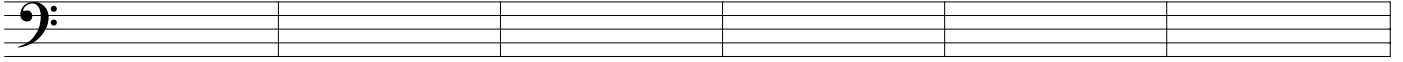
123-126 *mf*

Musical staff 121-126: Bass clef, 4/4 time signature. Measures 121-122 are marked with a '4' and a bar line. Measures 123-126 are marked with a '2' and a bar line. Chords C#7 and C7 are indicated above the staff. The dynamic is mezzo-forte (*mf*).

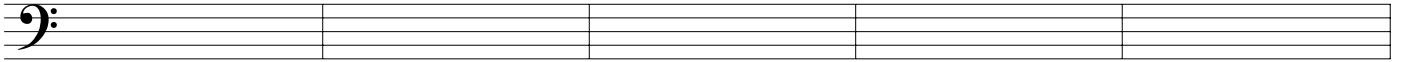
129 B \flat 7 A7 E \flat 7/G D7/F \sharp E7 F \sharp 7/E



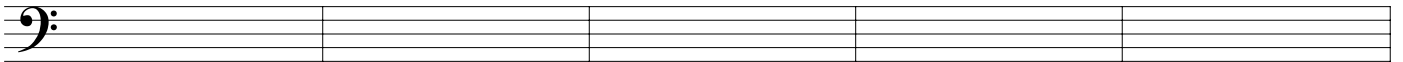
135 C \sharp 7 C7 B \flat 7 A7 E \flat 7/G D7/F \sharp



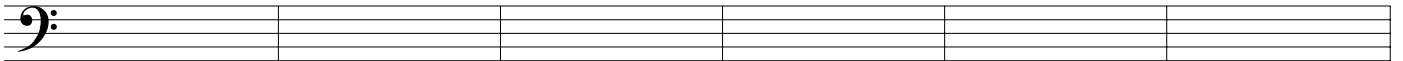
141 E7 F \sharp 7/E F7/E \flat A \flat 7 G7



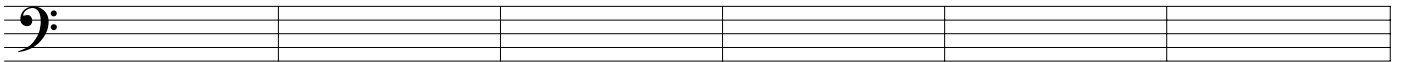
146 B \flat 7/F B \flat 7/D C \sharp 7 C7 B \flat 7 A7



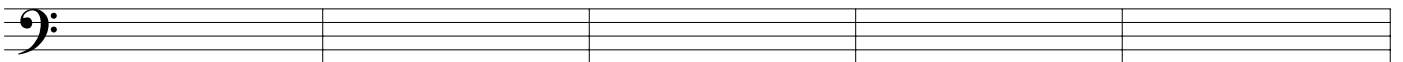
151 E \flat 7/G D7/F \sharp E7 F \sharp 7/E C \sharp 7 C7



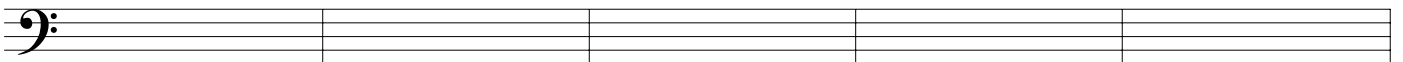
157 B \flat 7 A7 E \flat 7/G D7/F \sharp E7 F \sharp 7/E



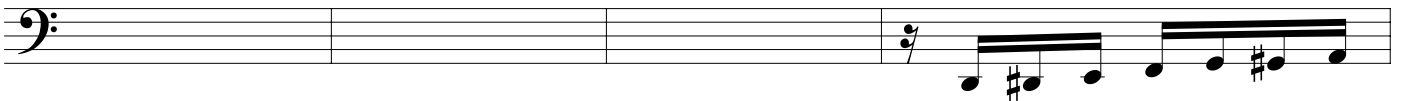
163 F7/E \flat A \flat 7 G7 B \flat 7/F B \flat 7/D F7/E \flat



168 A \flat 7 G7 B \flat 7/F B \flat 7/D F7/E \flat A \flat 7



173 G7 B \flat 7/F B \flat 7/D B \flat 7/F B \flat 7/D



177

rit.



percussion

[sro1410/4.4]

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Baião ♩ = 92
31 Cajón R.H.
L.H. Pedal

1-31

35

39

43

47

51

55

59

63

67

p

71

75

79

83

87

Brazilian Waltz ♩ = 46

91

Forró ♩ = 112

Triangle

123

Triangle

Pedal

127

131

135

139

143

147

151

Musical notation for measures 151-154. The top staff shows a rhythmic pattern of eighth notes with 'x' marks. The bottom staff shows a bass line with a dotted quarter note and an eighth note.

155

Musical notation for measures 155-158. The top staff shows a rhythmic pattern of eighth notes with 'x' marks. The bottom staff shows a bass line with a dotted quarter note and an eighth note.

159

Musical notation for measures 159-162. The top staff shows a rhythmic pattern of eighth notes with 'x' marks. The bottom staff shows a bass line with a dotted quarter note and an eighth note.

163

Musical notation for measures 163-166. The top staff shows a rhythmic pattern of eighth notes with 'x' marks. The bottom staff shows a bass line with a dotted quarter note and an eighth note.

167

Musical notation for measures 167-170. The top staff shows a rhythmic pattern of eighth notes with 'x' marks. The bottom staff shows a bass line with a dotted quarter note and an eighth note.

171

Musical notation for measures 171-174. The top staff shows a rhythmic pattern of eighth notes with 'x' marks. The bottom staff shows a bass line with a dotted quarter note and an eighth note.

175

Cajón rit.

Musical notation for measures 175-178. The top staff shows a rhythmic pattern of eighth notes with 'x' marks. The bottom staff shows a bass line with a dotted quarter note and an eighth note. The word "Cajón" is written above the staff, and "rit." is written above the staff. The notation includes a double bar line at the end.