

Samba Sem Nome

2016

Music: Carlo Estolano

student number: 108046236

Duration: 6 minutes

Ensemble: electric guitar, piano, electric bass and drums.

Concert pitch score

Performance notes

As in most Brazilian styles, the natural accent should be put in the second and fourth semiquavers. In the bass, stress the second beat.

In the Coda treat the stems without noteheads as relative pitches from which you can choose any note, observing the ascending and descending shifts.

Drum Map

The Drum Map diagram consists of two staves of musical notation. The top staff, labeled 'Drum Set', has ten notes with different symbols: a solid dot, a solid dot, a solid dot, a solid triangle, a solid dot, a solid triangle, a solid circle, a solid circle with a dot inside, a solid triangle, and a solid dot. The bottom staff, labeled 'D. S.', has ten notes with different symbols: a solid dot with an 'x' above it, a solid dot, a solid dot, a solid 'x', a solid dot, a solid 'x', a solid circle with an 'x' inside, a solid 'x', a solid 'x', and a solid 'x'. Below each staff are labels for the corresponding drum set components.

Drum Set	kick drum	floor tom 2	floor tom 1	low woodblock	snare drum	snare rim shot	snare cross stick	snare ghost stroke	high woodblock	low tom
D. S.	ride cymbal 2	low mid tom	high mid tom	ride cymbal 1	high tom	high hat open	high hat closed	crash cymbal	splash cymbal	China cymbal

Samba sem Nome

Carlo Estolano

A ♩ = 105
C/F# G#dim C9 Bm(add9)

Electric Guitar
ff

Piano
ff *mp*

Electric Bass
ff

Drum Set
ff

4 C#7(#9) C7(#9) Bmaj9 F#maj7 F#m/E Bm(maj7) Gmaj9

E. Gtr.
mp

Pno.
mp

E. B.
mp

D. S.
mp

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6

7

E.Gtr. *G#m7 F#7(#11) Dmaj9 Fm7 F#m7 C#7sus G#7sus G7sus F#7sus*

Pno.

E.B.

D. S.

ff

B

E.Gtr. *C/F# G#dim C9 Bm(add9) C#7(#9) C7(#9)*

Pno.

E.B.

D. S.

mp

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15

E.Gtr. *B maj9* *F#maj7* *Bm(maj7)* *G#m7* *F#7(#11)* 7

Pno

E.B.

D. S.

18

E.Gtr. *D maj9* *F m7* *F#m7* *C#7sus* **C** *F#maj9* *Gm(maj9)* *E 13* *A 13*

ff *p*

Pno *ff* *p*

E.B. *ff* *p*

D. S. *ff* *p*

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8

22 B/A# Dmaj#11 Emaj#11 G#7(#11)

E.Gtr.

Pno.

E.B.

D. S.

25 Am/G# Cdim C#dim Ddim D#dim Fdim F#dim

E.Gtr.

Pno.

E.B.

D. S.

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29 *E^b/G* *E^bm/G^b* *E^maj#11* *G7(b13)* **D** *C/F#* *G#dim*

E.Gtr. *mp* *pp* *ff*

Pno. *mp* *pp* *ff*

E.B. *mp* *pp* *ff*

D. S. *mp* *pp* *ff*

33 *C9* *Bm(add9)* *C#7(#9)* *C7(#9)* *Bmaj9* *F#maj7*

E.Gtr. *mp* 3

Pno. *mp* 3

E.B. *mp* 3

D. S. *mp* 3

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10

37 B m(maj7) G#m7 F#7(#11) D maj9 F m7 F#m7 C#7sus

E.Gtr.

Pno.

E.B.

D. S.

ff

ff

ff

ff

41

distorted (only 1st time)

E.Gtr.

Pno.

E.B.

D. S.

pp

pp

pp

pp

44

E.Gtr.

Pno.

E.B.

D. S.

To Coda

47

E.Gtr.

Pno.

E.B.

D. S.

fff **mp** (clean) E C/D D/E G/A# F/G#

fff **mp** C dim 3 3

fff **mp** B dim 3 3

Sva 3 3

fff **mp**

fff **mp**

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12

C/D E/E G/A# F/G#

50

E.Gtr. *mp*

Pno. *mp*

E.B.

D. S.

54

E.Gtr. **F** C#m7(b5) F#7sus

Pno. *ff* solo C#m7(b5) F#7sus

E.B. C#m7(b5) F#7sus

D. S. *ff*

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58 Bm(add 11) G#m7(b5) G7(#11) F#6 D#m9

E.Gtr. 

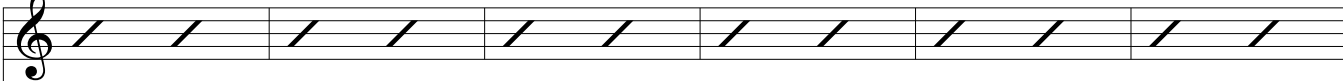
Pno. 

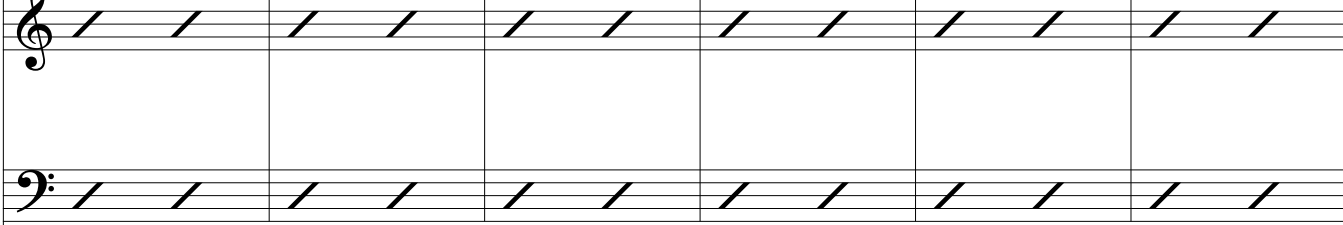
E.B. 

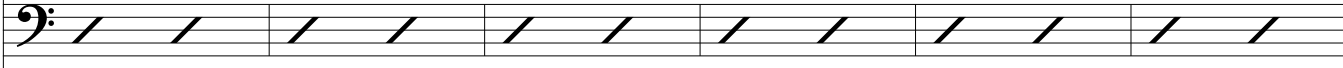
D. S. 

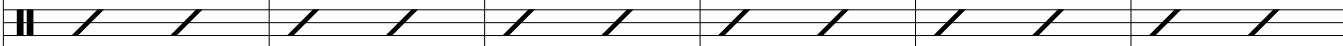
simile

64 Em9 A 13 Dmaj9 Gmaj7 C#7(#11) C7(#11)

E.Gtr. 

Pno. 

E.B. 

D. S. 

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14

70 Bm11 **G** solo C/D D/E G/A# F/G# C/D D/E G/A# F/G#

74 simile Eb/FF/G Bb/Db Ab/B Eb/FF/G Bb/Db Ab/B

78 simile

E.Gtr. $G\flat/A\flat$ $A\flat/B\flat$ $D\flat/E$ B/D

Pno.

E.B.

D. S.

81 $G\flat/A\flat$ $A\flat/B\flat$ $D\flat/E$ B/D simile

E.Gtr.

Pno.

E.B.

D. S.

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16

84 A/B B/C# E/G D/F A/B B/C# E/G D/F simile

E.Gtr.

Pno.

E.B.

D. S.

D.C. al Coda H \oplus

87

E.Gtr.

Pno.

E.B.

D. S.

mp

mp

mp

mp

8va

91

E.Gtr.

Pno

E.B.

D. S.

D#dim 3 Edim 3 Fdim ff

D dim 3 D#dim 3 Edim 3

8va 3 3 3 3

ff

94

E.Gtr.

Pno

E.B.

D. S.

atonal fff ffff

fff ffff

fff ffff

fff ffff