

1

Percussão

"As Baquetas"

(Peça para várias caixas com bordões)

de Bituca

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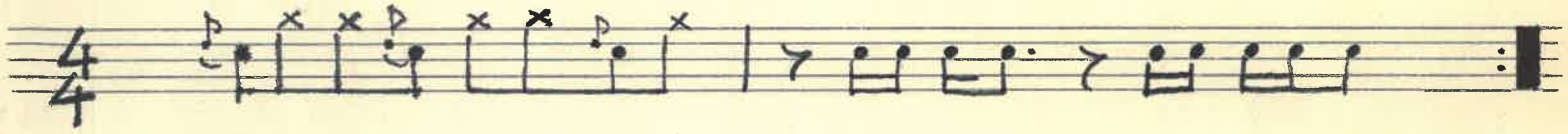
de Bituca

Convenção {

- x = baqueta contra baqueta no ar
- p = toque normal na caixa
- (p) = toque sem aparecer (funciona somente no balanço)

1ª Parte

$\text{♩} = 84-92$



2ª Parte

Trêmulo de baqueta contra baqueta, nas extremidades, seguras pelo meio por uma das mãos (uma ponta para cima outra para baixo).

$\text{♩} = 80$

Batendo na outra mão com as duas baquetas (tirando som delas).

④ normal

⑧

⑬ $\text{♩} = \text{♩}$

⑲

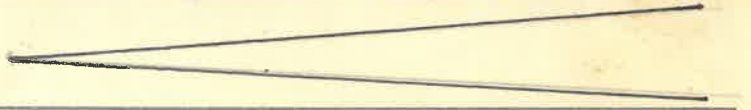
⑳

40

$\beta = \beta$

48

54



3ª Parte

$\text{♩} = 84$

(bem aberto)

PPP

cerrado

ff *pp* *pp* *mp*

mf *acelerando pouco*

p *acelerando mais*

p *acelerando sempre*

p *acelerando molto*

sfz 45

(prender) 50

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Guilhermeando - Interpretação

12 numbered musical exercises for guitar, each consisting of a single staff with a circled exercise number. Each exercise includes a five-finger scale (1-2-3-4-5) in the first measure, a dotted quarter note in the second measure, and a repeat sign. Exercises 1-11 have a quarter note in the final measure, while exercise 12 has a dotted quarter note. Exercises 1-11 have a quarter note in the final measure, while exercise 12 has a dotted quarter note.

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Guilhermeando n.º 3

Combinações em cinco

① 1 2 3 4 5 1 2 3 4 5 11 1 2 3 4 5 1 2 3 4 5

② 1 2 3 4 5 1 2 3 4 5 12 1 2 3 4 5 1 2 3 4 5

③ 1 2 3 4 5 1 2 3 4 5 13 1 2 3 4 5 1 2 3 4 5

④ 1 2 3 4 5 1 2 3 4 5 14 1 2 3 4 5 1 2 3 4 5

⑤ 1 2 3 4 5 1 2 3 4 5 15 1 2 3 4 5 1 2 3 4 5

⑥ 1 2 3 4 5 1 2 3 4 5 16 1 2 3 4 5 1 2 3 4 5

⑦ 1 2 3 4 5 1 2 3 4 5 17 1 2 3 4 5 1 2 3 4 5

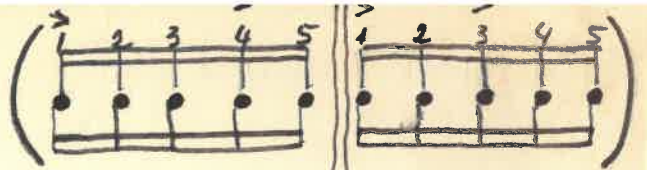
⑧ 1 2 3 4 5 1 2 3 4 5 18 1 2 3 4 5 1 2 3 4 5

⑨ 1 2 3 4 5 1 2 3 4 5 19 1 2 3 4 5 1 2 3 4 5

⑩ 1 2 3 4 5 1 2 3 4 5 20 1 2 3 4 5 1 2 3 4 5

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Guilhermeando nos ① e ②



cun do te quá cin cun do ta quá cin

Handwritten musical notation for 12 exercises, arranged in two columns. Each exercise is numbered 1 through 12. The notation includes guitar-specific symbols such as fret numbers (1-5), rhythmic values (quarter notes, eighth notes, rests), and dynamic markings (accents). The exercises are organized into pairs, with the first exercise of each pair on the left and the second on the right. The first exercise in each pair includes the lyrics 'cun do te quá cin' and 'cun do ta quá cin' above the staff. The exercises progress from simple scale runs to more complex rhythmic patterns and articulation techniques.

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