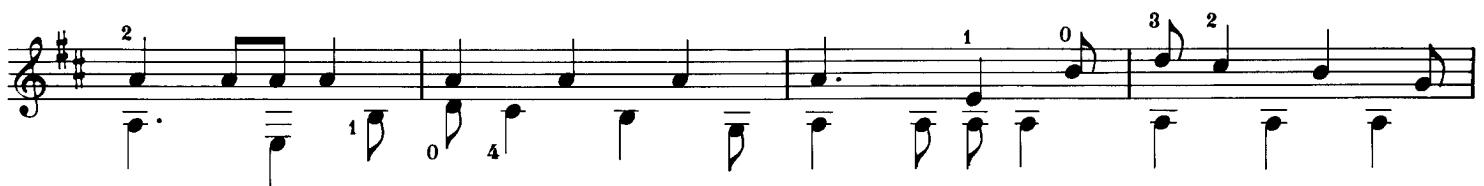


solo version dedicated to my friend Dean Kamei

Jongo

Paulo Bellinati
(Geneva, 1978)
(São Paulo, 1982)



ϕ_{VII}

Musical score page 3, measures 6-7. Treble clef, key signature of two sharps. Measures 6: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note. Measures 7: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note. The measure ends with a fermata over the eighth note.

ϕ_{II}

ϕ_{IV}

ϕ_{II}

Musical score page 3, measures 8-9. Treble clef, key signature of two sharps. Measures 8: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note. Measures 9: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note. The measure ends with a fermata over the eighth note.

\S

CI

gliss.

CIII

CV

CI

CV

Musical score page 3, measures 10-11. Treble clef, key signature of one flat. Measures 10: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note. Measures 11: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note. The measure ends with a fermata over the eighth note.

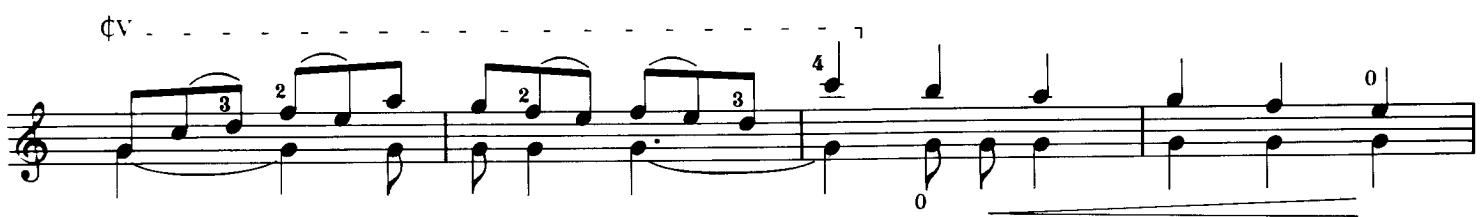
CIV

CVI

CVIII

CVI

Musical score page 3, measures 12-13. Treble clef, key signature of one flat. Measures 12: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note. Measures 13: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note. The measure ends with a fermata over the eighth note.



CVI CVIII CX CVIII CX

gliss.

f cresc. semper

i m a (simile)

p

(3) (2)

cresc. poco a poco

(3) (2)

f

cresc. sempre

C^{V}

CVIII

mp

CVI

C^{VI}

C^{IV}

C^{VI}

0

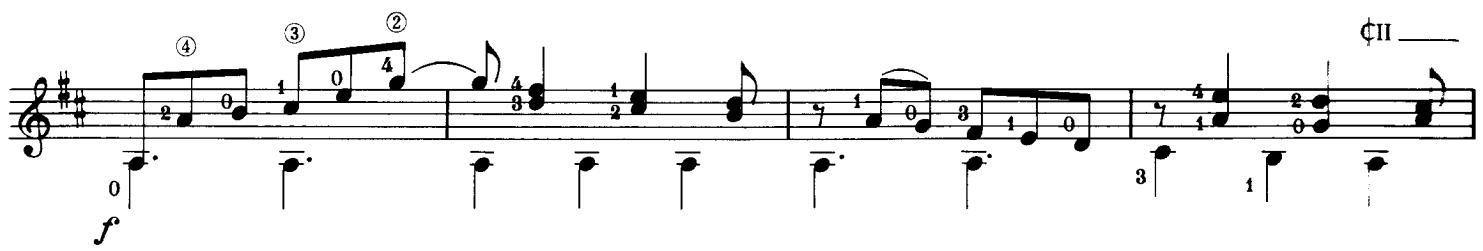
C^{VII}

C^{VI}

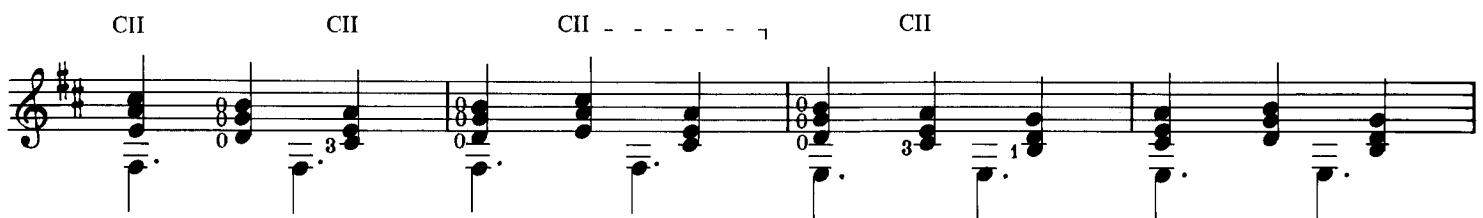
C^{VI}

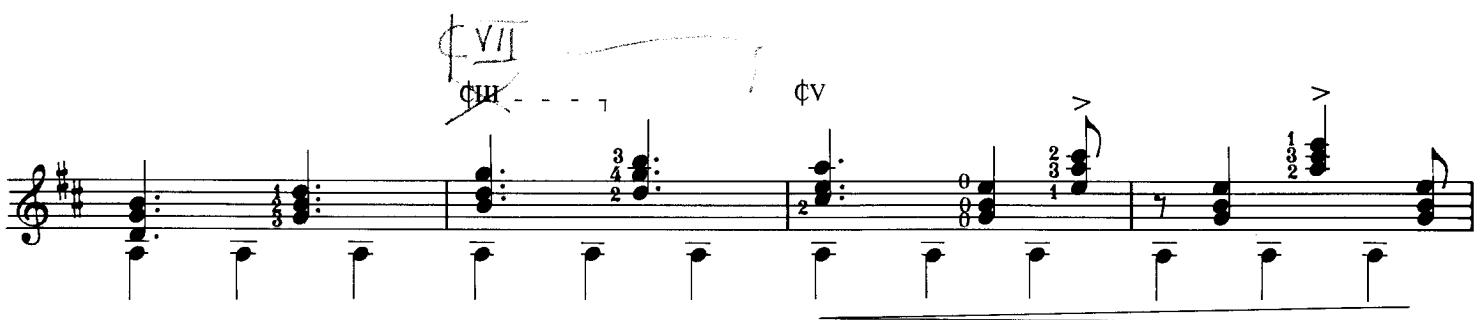
C^{VIII}

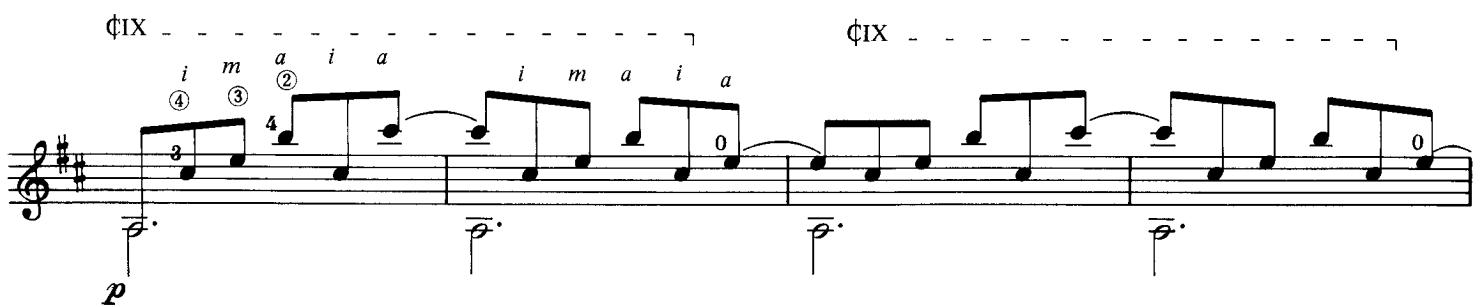
gloss.

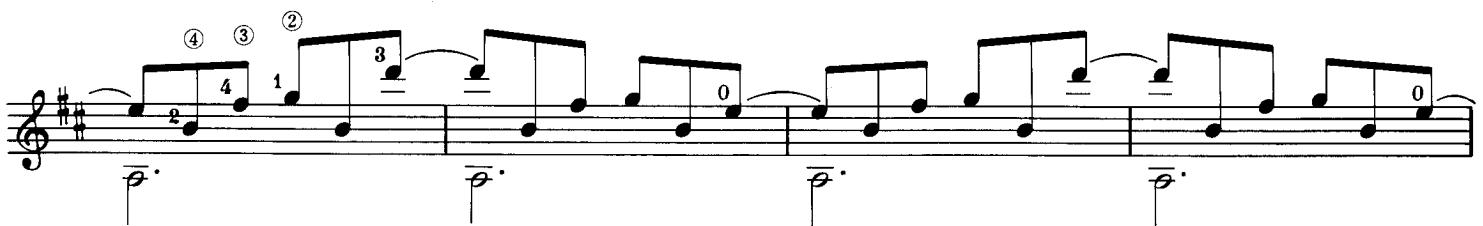












ϕ_{VII}

ϕ_{II}

ϕ_{I}

ϕ_{III}

ϕ_{III}

ϕ_{I}

(2) ϕ_{IV}

gliss.

(3)

(4) (3)

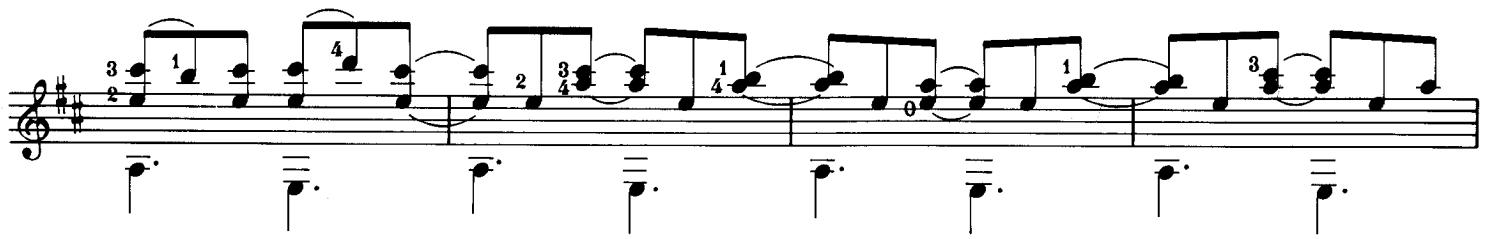
(5) (4)

(3)

ϕ_{VI}

ϕ_{VIII}

gliss.



ϕVII

ϕV

ff



ΦVII - - - - -

CII

Cl - - - - -

p legato

CIV - - - - -

cresc. poco a poco

CIII - - - - -

CVI - - - - -

(optional)
percussion section
see page 13

ΦII - - - - , ΦIV - - - - ,

ΦIII - - - , ΦII - - - , ΦV ΦIV 0 0 ΦVII - - - , ΦVI - - - , ΦIX ΦVIII 0 0

φIII φII φV D. S. al Coda

Φ Coda

gliss.

CII

φVII

CII

CII φIII

ff

gliss.

CII

rall.

p — i m >

a

PERCUSSION SECTION

*barre 2, 3, and 4 fingers - only to mute
(do not depress or fret the strings)*

The diagram illustrates the initial measure of the musical score. On the left, two sets of guitar necks represent the left and right hands. The left hand's neck has 'X' marks at the 2nd, 3rd, and 4th frets. The right hand's neck has 'X' marks at the 2nd, 3rd, and 4th frets. To the right is a musical staff with four notes. Arrows point from each note to specific instructions:

- Slap left palm against the guitar's side (wood sound).
- Slap the strings against the fingerboard with left hand fingers 2, 3, & 4 (keep the barre).
- Slap the right hand against the guitar's top (wood sound).
- Slap the strings against the fingerboard with left hand fingers (keep the barre).
- Slap the right hand against the strings near the bridge (bass sound) (keep the barre).

The musical score consists of five patterns labeled A through E, each consisting of four measures. The patterns are connected by horizontal arrows indicating repetition. The patterns are as follows:

- Pattern A:** Four measures of eighth-note slaps. The first measure starts with a bass note. The second measure has a bass note followed by three eighth notes. The third measure has a bass note followed by three eighth notes. The fourth measure has a bass note followed by three eighth notes.
- Pattern B:** Four measures of eighth-note slaps. The first measure starts with a bass note. The second measure has a bass note followed by three eighth notes. The third measure has a bass note followed by three eighth notes. The fourth measure has a bass note followed by three eighth notes.
- Pattern C:** Four measures of eighth-note slaps. The first measure starts with a bass note. The second measure has a bass note followed by three eighth notes. The third measure has a bass note followed by three eighth notes. The fourth measure has a bass note followed by three eighth notes.
- Pattern D:** Four measures of eighth-note slaps. The first measure starts with a bass note. The second measure has a bass note followed by three eighth notes. The third measure has a bass note followed by three eighth notes. The fourth measure has a bass note followed by three eighth notes.
- Pattern E:** Four measures of eighth-note slaps. The first measure starts with a bass note. The second measure has a bass note followed by three eighth notes. The third measure has a bass note followed by three eighth notes. The fourth measure has a bass note followed by three eighth notes.

- 1) Patterns A, B, C, D, & E can be played in different orders or combinations.
- 2) The number of repeats for each pattern can be also improvised.
- 3) The player can also improvise new patterns keeping the "Jongo" style.