

# SARUÊ

## Sambinha

Eduardo Souto

PIANO.

1. 2.

FIM. *sfz*

The piano introduction is written for piano in 2/4 time, featuring a treble and bass clef. It begins with a key signature of two flats (B-flat and E-flat). The melody in the treble clef starts with a quarter rest, followed by eighth notes. The bass clef provides a steady accompaniment with quarter notes. The piece concludes with a first ending (marked '1.') and a second ending (marked '2.') that leads to the end of the section, marked 'FIM.' with a forte dynamic (*sfz*).

A - cu - bá - bá      A - cu - ge - lê

The first system of piano accompaniment for the vocal lines. It consists of two staves (treble and bass clef) in 2/4 time. The music is in the key of B-flat major. The accompaniment features a rhythmic pattern of quarter notes and eighth notes, supporting the vocal melody. The lyrics 'A - cu - bá - bá' and 'A - cu - ge - lê' are aligned with the notes.

A - cu - bá - bá      A - cu - ge - lê

The second system of piano accompaniment, identical in notation to the first system. It continues the accompaniment for the vocal lines with the same rhythmic and harmonic structure.

Nê - go d'An - go - la      Vi - rou Sa - ru - ê

The third system of piano accompaniment, continuing the accompaniment for the vocal lines. It maintains the same 2/4 time signature and key signature, with the accompaniment supporting the vocal melody. The lyrics 'Nê - go d'An - go - la' and 'Vi - rou Sa - ru - ê' are aligned with the notes.

Nê - go d'An - go - la Vi - rou Sa - ru - ê

Uail Ue! Vi - rou Sa - ru - ê!

Uail Uê! Vi - rou Sa - ru - ê!

Acubábá }  
Acugelê } *bis.*  
Nêgo d'Angola }  
Virou Saruê } *bis.*

Uail }  
Uê! } *bis.*  
Virou }  
Saruê! }