

# The Chôro Fake Book

*Second Edition*

**42** Selected Brazilian **Chorinhos**  
written in **Lead Sheet** form,  
and including some duet parts and obligados

Music by Pixinguinha, Ernesto Nazareth, Jacob do Bandolim, Zequinho Abreu, Heitor Villa-Lobos, Ratinho, André Victor Corrêa, Abel Ferreira, Waldir Azevedo, K-Ximbinho, Radames Gnatalli, and more.

2004  
2005



# The Chôro Fake Book

## *Second Edition*

2nd printing / 2005

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### Acknowledgements

When one tries to learn music from a new or "second culture" it is essential that you be shown how it's done from the real guys. The printed page is not enough. I'd like to thank my many teachers, players and friends for their help and inspiration for my continued love affair with Musica Brasileira. Marcos Silva, who must come first, Susan Muscarella, The Jazz School in Berkeley, Dennis Broughton and Rich Rice who put together the incredible California Brazil Camp, Carlos Oliveira, Ricardo Peixoto, Claudia Villela, Paulo Bellinati, Arnoldinho do Covaco, Harvey Weinaple, Claudio Bebiano, Jovino Santos Neto, my old band members Brian Rice, Jeff Sanford, Rick Elmore, Steve May, Randy Johnson who played these with me. Also the many jammers, colleagues, friends and students who make my life full of music. Thank you all.

"Even the little fish loves to swim."

## Notes on the 2nd edition —

By popular demand I have brought out this, the 2nd edition of The Chôro Fake Book, and finally answered the pleas of my B-flat friends. Thanks to those people who bought up all the copies of the first edition, after two printings in 1999 and 2000, and wanted more. It is because of your enthusiastic response that I decided to, once again, break copyright laws and illegally publish music to which I have no right. This is NOT a gray area, but flat out fucking illegal. So, please, go buy the real stuff, as I have. I hope the publishers accept this plea as free advertising and don't sue my ass. It's really all about the love of the music. Shop online for the following, available through [www.brazmus.com](http://www.brazmus.com), [www.acari.com.br](http://www.acari.com.br), and elsewhere.

O Melhor Do Choro Brasileiro, Vol. 1, 2, 3

O Melhor De Pixinguinha

Cadernos de Choro Vol. 1, 2

Princípios do Choro Vol. 1-5

## What's different in the 2nd edition —

There are 19 more tunes than the 1st edition. Although not all the new tunes are strictly chorinhos, they are typically Brazilian. A few tunes have undergone rewrites, most notably Brejeiro, which is in a different key. There are chord changes/corrections and some formal changes. Measure numbers are now in boxes on the top left of each staff. There are no block chord charts in this edition. I've found that people capable of playing chorinhos would rather look at the notes anyway even if they are only playing rhythm. Also missing is a selected discography. I own over 600 Brazilian CDs now and a discography has become too big a project. And finally, some chord symbols have been streamlined. As always, every effort has been made to layout the page and make it readable for "old blind guys."

## Notes on Chord Symbols —

In reading and writing lead sheets for many years I have felt the need for a more concise nomenclature for certain chords. The  $m7^{(b5)}$  has always seemed to me to have an unnecessarily clumsy name, not to mention 6 (!) separate marks on the page. For this reason, the following symbols, which are not my inventions, are used in this edition. I hope, they will continue to be used by the reader, and others publishers so as to further advance the evolution of our musical language by employing more powerful and concise symbols.

- $C \emptyset$  =  $Cm7^{(b5)}$  or half-diminished seventh chord - C E $\flat$  G $\flat$  B $\flat$
- $C^{\circ 7}$  =  $Cdim7$  or fully-diminished seventh chord - C E $\flat$  G $\flat$  A
- $C\Delta 7$  =  $CMaj7$  or major seventh chord - C E G B
- $Cm(\Delta 7)$  =  $Cm(Maj7)$  or minor triad with major seventh - C E $\flat$  G B
- $C+$  =  $Caug$  or augmented triad (raised 5th) - C E G $\sharp$
- $C7/4$  =  $C7sus4$  or dominant seventh, with suspended 4th - C F G B $\flat$

If you don't know what these symbols mean then please support music education in the schools at ALL LEVELS by electing representatives who do not treat music as a frill or luxury. It isn't. It is essential **core curriculum**. Music education makes use of parts of the brain unused in most other endeavours, and makes better thinkers, builds self-esteem, communal activity and socialization, not to mention the joy of the music itself. Without music and art education we now have rap, country and graffiti. The talent continues to be present but needs to be trained. So, take a theory class at your local community college, get online help or lessons from a qualified instructor. While we should all have learned this in school when we were young, it's never too late!

# Ainda me Recordo

Choro

Pixinguinha e Benedito Lacerda

1

Musical notation for the first system, measures 1-4. Chords: F7, E7, E♭7, D7.

Musical notation for the second system, measures 5-8. Chords: G♯dim7, F/A, F.

Musical notation for the third system, measures 9-13. Chords: F, D7, Gm7, C7, F, D7, Gm7, C7.

Musical notation for the fourth system, measures 14-17. Chords: F, C7/G, F/A, C7. Section marker **A** is present.

Musical notation for the fifth system, measures 18-21. Chords: F, C7/G, F/A, C7.

Musical notation for the sixth system, measures 22-25. Chords: D7/F♯, Gm, E7/G♯, Am, C7.

Musical notation for the seventh system, measures 26-29. Chords: F, A7, Dm, D7, Gm, D7, Gm.

30 Gm G#°7 F/A G#°7 C7/G 3 3

33 D7/F# 3 Gm B°7 F/C D7 Gm7 To Coda C7

37 F D7 Gm7 C7 Fm A°7 D°7 C7

41 **B'** Fm Fm/Eb G7/D Bbm6/D C7 Fm

45 Eb7 Ab D°7 C7

49 F7/A B°7 Eb7/G Ab

53 Ab7/Gb D/F D°7 C7 Fm

57  $D\flat 7$   $C7$   $Fm$   $D\flat 7$   $C7$   $Fm$   $E\flat 7$

61 **B<sup>II</sup>**  $A\flat$   $E\flat 7/G$   $G\flat 6$   $D\flat/F$   $Dm\flat 6/F\flat$   $A\flat/E\flat$

67  $B\flat 7/D$   $E\flat$   $D\flat 7$   $C7$   $Fm$   $F\flat m 7/E\flat$   $G7/D$   $B\flat m 6/D\flat$

71  $C7$   $C7/B\flat$   $F7/A$   $B\flat m$   $Fm$   $G7$   $C7$

76  $F$   $D7$   $Gm7$   $C7$   $F$   $D7$   $Gm7$   $C7$  *D.S. al Coda*

$\oplus$  *Coda* 80  $F$   $G\flat$   $G$   $A\flat$   $A$   $B\flat$   $C7$

84  $F$   $F$   $F$   $F$

# ANDRÉ DE SAPATO NOVO

## DUET

Form:  
AA BB A CC A

ANDRÉ VICTOR CORRÊA



Original

Duet line

D7 No Chord Cm D7

5

Gm Dm A7

9

D7 N.C. Cm D7

13

To Fine \*

To Coda ⊕

Gm Cm Gm D7

17 **1.** **2.** **B**

Gm D7 Gm F7 B<sup>b</sup>

21

F7 B<sup>b</sup> F7 B<sup>b</sup>

25

A Dm F7 B<sup>b</sup>

29

F7 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

33 **1.** **2.** *D.S. al Coda*

F7 B<sup>b</sup> B<sup>b</sup> D7



P. 3 - ANDRÉ DE SAPATO NOVO

6  
Coda  
36

C

Musical notation for measures 36-39. Measure 36 starts with a Coda symbol and a circled 'C'. The key signature has two flats. Chords: Gm, F7, Bb, A, Ab, G7, Cm.

Musical notation for measures 40-43. Chords: Cm, F7, Bb.

Musical notation for measures 44-47. Measure 44 includes a quintuplet marked '5'. Chords: Bb, G7, Cm.

Musical notation for measures 48-51. Chords: G7, Bb, C7, F7, Bb.

Musical notation for measures 52-53. Measure 52 is the first ending. Measure 53 is the second ending, marked 'D.S. al Fine'. Chords: F7, Bb, D7.

Musical notation for measure 54, marked '\* Fine'. Chords: D7, Gm.

Form:  
AA BB A CC A

# ANDRÉ DE SAPATO NOVO

7

ANDRÉ VÍCTOR CORRÊA

**A**  $\text{No Chord}$   $\text{D7}$   $\text{Cm}$   $\text{D7}$   $\text{Gm}$

6  $\text{Gm}$   $\text{Dm}$   $\text{A7}$   $\text{D7}$   $\text{D7}$   $\text{N.C.}$

11  $\text{Cm}$   $\text{D7}$   $\text{Gm}$   $\text{Cm}$   $\text{Gm}$   $\text{D7}$  *To Coda* *To Fine*  $\text{No Chord}$

17 1.  $\text{Gm}$   $\text{D7}$  2.  $\text{Gm}$   $\text{F7}$   $\text{Bb}$  *tr*  $\text{F7}$  *tr*

22  $\text{Bb}$   $\text{F7}$   $\text{Bb}$   $\text{A7}$   $\text{Dm}$

27  $\text{F7}$   $\text{Bb}$  *tr*  $\text{F7}$  *tr*  $\text{Bb}$   $\text{Eb}$   $\text{Bb}$

33 1.  $\text{Bb}$  2.  $\text{Bb}$   $\text{D7}$  *D.S. al Coda*

$\text{Coda}$  36  $\text{Gm}$   $\text{F7}$  **C**  $\text{Bb}$   $\text{A}$   $\text{Ab}$   $\text{G7}$   $\text{Cm}$

41  $\text{F7}$   $\text{Bb}$

45  $\text{G7}$   $\text{Cm}$   $\text{Gb7}$   $\text{Bb}$

50  $\text{C7}$   $\text{F7}$  1.  $\text{Bb}$   $\text{F7}$  2.  $\text{Bb}$   $\text{D7}$  *D.S. al Fine*  $\text{Gm}$  **54** *\*Fine*

# Aquarela do Brasil

SAMBA

Ary Barroso

Intre — freely

Chords: Gm, E7, F, F#07

Lento

Chords: C7, C07, C7, F, Fm, F, Eb7

Samba

Chords: D7(9), Gm7, C7, Gm7, C7, Gm7, C7, Gm7, C7

Chords: Gm7, C7, Gm7, C7, Gm7, C7, Gm7, C7, F, FΔ7, F6, A07

Chords: Gm, Gm7, Gm6, C7, F, FΔ7, F6, A07, Gm, Gm7, Gm6, C7, F6

samba rhythm

Chords: F, F+, F6, F, F+, F6, F, F+, F6, F7, Gm, (E/G), Gm+

43 **Gm<sup>6</sup>** **Gm<sup>7</sup>** **Gm/C** **Gm+** **Gm<sup>6</sup>** **C<sup>9</sup>** **F<sup>6</sup>**

51 **Gm<sup>7</sup>** **F<sup>6</sup>** **F<sup>7</sup>** **E<sup>7</sup>** **E<sup>b7</sup>** **D<sup>7</sup>** **Cm<sup>6</sup>** **D<sup>7</sup>** **Cm<sup>6</sup>**

59 **D<sup>7</sup>** **Cm<sup>6</sup>** **D<sup>7</sup>** **Cm<sup>6</sup>** **D<sup>7</sup>** **Cm<sup>6</sup>** **D<sup>7</sup>** **Cm<sup>6</sup>** **D<sup>7</sup>** **Cm<sup>6</sup>** **D<sup>7</sup>**

67 **Gm** **Gm+** **Gm<sup>6</sup>** **Gm+** **Gm** **Gm<sup>7</sup>** **F<sup>#7</sup>** **C<sup>7(b9)</sup>**

75 **F<sup>Δ7</sup>** **F<sup>6</sup>** **Gm<sup>7</sup>** **C<sup>7</sup>**

samba rhythm  
83 **F<sup>6</sup>** **Gm** **F<sup>6</sup>** **Gm** **F<sup>6</sup>**

# Assanhado

Jacob Bittencourt  
"Jaco do Bandolim"

A6/9

A1

7

Original version stays on  
A6/9 through out section.

11

G7

F#7

B9

E7

A6

To Coda

1.

2.

A2

16

D7

A6

20

D7

A6

A3

24

E7

F#7

Bm

D

28

B7

E7

1. A6

2. A

B

34

A7

D7

38 **G7** **C7**

Musical staff 38-41: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. Chords G7 and C7 are indicated above the staff.

42 **F7** **Bb7**

Musical staff 42-45: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes. Chords F7 and Bb7 are indicated above the staff.

46 **Bm7** **E7** **A6**

Musical staff 46-49: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes. Chords Bm7, E7, and A6 are indicated above the staff.

**B2**

50 **A7** **D7**

Musical staff 50-53: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes. Chords A7 and D7 are indicated above the staff.

54 **G7** **C7**

Musical staff 54-57: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes. Chords G7 and C7 are indicated above the staff.

58 **F7** **Bb7**

Musical staff 58-61: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes. Chords F7 and Bb7 are indicated above the staff.

62 **Bm7** **E7** **A6** *D.S. al Coda*

Musical staff 62-65: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes. Chords Bm7, E7, and A6 are indicated above the staff. The instruction "D.S. al Coda" is written at the end of the staff.

**Coda**

66 **A6** **G7** **F#7** **B9** **E7** **A6** *fade*

Musical staff 66-69: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes. Chords A6, G7, F#7, B9, E7, and A6 are indicated above the staff. The instruction "fade" is written at the end of the staff.

# Ave Maria

FORM: Intro AA BB AA CC AA

Valsa-Serenata

ERODITES DE CAMPOS

*Slowly*

## Intro

Musical notation for the Intro section, measures 1-8. The key signature is one sharp (F#) and the time signature is 3/4. The melody consists of quarter and eighth notes with some rests.

### A

Musical notation for section A, measures 9-18. Chords: Em, B7, Em, E7, Am, E7, Am, Am7. Includes a repeat sign at the beginning.

Musical notation for section A continuation, measures 19-27. Chords: Am7, Em, Am. Includes first and second endings.

1. B7

2. To Coda Em Fine G

### B

Musical notation for section B, measures 28-36. Chords: D7, G6, Am, D7, G6, G, E7. Includes a repeat sign at the beginning.

Musical notation for section B continuation, measures 37-45. Chords: Am, Em, B7. Includes first and second endings.

1. Em G

2. Em D.S. al Coda

## Coda

### C

Musical notation for section C, measures 46-55. Chords: Em, E, B7, E, Am7, B7, Em, Em. Includes a repeat sign at the beginning.

Musical notation for section C continuation, measures 56-64. Chords: E7, Am7, Em, B7. Includes first and second endings.

1. Em

2. Em D.S. al Fine

# Brasileirinho

Waldyr Azevedo

In G major  
on page 60

**A**

Musical staff 1: Treble clef, G major key signature, 2/4 time signature. Chords: A6, Am6.

Musical staff 2: Treble clef, G major key signature, 2/4 time signature. Chords: A6, E7, A6, A6, E7.

Musical staff 3: Treble clef, G major key signature, 2/4 time signature. Chords: E7, A6, E7, A6.

Musical staff 4: Treble clef, G major key signature, 2/4 time signature. Chords: A6, E7, A6, E7.

Musical staff 5: Treble clef, G major key signature, 2/4 time signature. Chords: E7, A6, Am, Dm6.

Musical staff 6: Treble clef, G major key signature, 2/4 time signature. Chords: E7(9), D7, Am/C, Am6.

Musical staff 7: Treble clef, G major key signature, 2/4 time signature. Chords: D#7, E7(9), D7, Am/C.

Musical staff 8: Treble clef, G major key signature, 2/4 time signature. Chords: B7, A7, Dm, Am, B7.

Musical staff 9: Treble clef, G major key signature, 2/4 time signature. Chords: E7(9), Am, D.S. al Coda, Coda, A6.

Musical staff 10: Treble clef, G major key signature, 2/4 time signature. Chords: E7, A6, E7, A, A6.



# BENZINHO

JACOB DO BANDOLIM

**A**

Musical staff 1: Treble clef, 2/4 time signature. Chords: A7, Dm, A7. Includes a repeat sign and a guitar-style fingering diagram below the staff.

Musical staff 2: Treble clef. Chords: B $\flat$ 7, B $\flat$ /A $\flat$ , A7/G, A $\circ$ 7, A $\flat$  $\circ$ 7, G $\circ$ 7. Includes a repeat sign and a guitar-style fingering diagram below the staff.

Musical staff 3: Treble clef. Chords: D7, Gm. Includes a repeat sign and a guitar-style fingering diagram below the staff.

Musical staff 4: Treble clef. Chords: E7, A7 (Fill). Includes a repeat sign and a guitar-style fingering diagram below the staff.

Musical staff 5: Treble clef. Chords: Dm, A7. Includes a repeat sign and a guitar-style fingering diagram below the staff.

Musical staff 6: Treble clef. Chords: B $\flat$ 7, A7, A $\circ$ 7, A $\flat$  $\circ$ 7, G $\circ$ 7. Includes a repeat sign and a guitar-style fingering diagram below the staff.

Musical staff 7: Treble clef. Chords: D7, Gm7. Includes a repeat sign and a guitar-style fingering diagram below the staff.

Musical staff 8: Treble clef. Chords: Dm, E $\flat$ 7, A7, Dm. Includes a first ending box with '1. Fine // A7' and a second ending box with '2.' and a repeat sign.

P. 2 — BENZINHO

34 **B** F F#°7 Gm11 D7/A Gm/Bb

38 Gm G#°7 F6/A F6

42 F D7 G7 G7

46 C C7 Am7 A°7 Gm7 C7

50 F F#°7 Gm11 D7/A Gm/Bb

54 Gm7 A7 Dm D7 Gm7

58 Gm7 A°7 F7 E7 Eb7 D7

62 G7 C7 F 1. 2. D.S. al Fine

# Brejeiro

Ernesto NAZARETH  
1863-1934

MAXIXE

*Vamp* G D7 G D7

5 **A** G D7 G D7

9 G D7 G D7

13 B7 Em A7 D7

17 G C6 A7 1. D7 To Coda G 2. D7 G A7

23 **B** D A7 D F#7 A7

27 D F#m C#7 F#m A7

31 D A7 D A7

35 D F#7 Bm G D A7 1. D 2. D D7

transition ...

to Minor

40

A'

48

54

60

B'

65

71

77

82

86

D.C. al Coda

Coda

Form: Intro — AA BB (AB) coda

# CARINHOSO

SERENATA CHORO

"PIXINGUINHA"  
Alfredo Vianna

## Intro

Chords: A<sup>b</sup> C A<sup>9</sup> D<sup>7</sup> G<sup>7</sup> C C<sup>7</sup> C<sup>o7</sup> Fm<sup>6</sup>

Measures 6-11: Chords C G7(b9) **A** C C+ C<sup>6</sup> C+ C C+ C<sup>6</sup> C<sup>7</sup> B<sup>7</sup> Em C/E

Measures 12-16: Chords Em<sup>6</sup> C/E Em C/E Em<sup>6</sup> E<sup>7</sup> Am D<sup>7</sup> Gm<sup>9</sup> C<sup>13</sup>

Measures 17-22: Chords FΔ<sup>7</sup>(9) A<sup>7</sup> D<sup>9</sup> Dm<sup>7</sup> Dø<sup>7</sup> G<sup>13</sup>

(1st X only)  
1. C Fm<sup>6</sup> C G7(b9)

Measures 23-27: Chords **B** C Fm<sup>6</sup> C B<sup>7</sup> Em Am B<sup>7</sup> Em

Measures 28-32: Chords Em E<sup>b7</sup>(#11) G/D Em<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G G#<sup>7</sup> Dm G<sup>7</sup>(b5)

Measures 33-38: Chords C C<sup>6</sup> C+ C B<sup>7</sup> B<sup>7</sup>(b9) B<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

Measures 39-44: Chords C E<sup>7</sup> Am E<sup>7</sup> Am C<sup>7</sup><sub>3</sub> F<sub>3</sub> A<sup>7</sup><sub>3</sub> Dm Fm<sup>6</sup>

Measures 45-50: Chords C A<sup>7</sup><sub>3</sub> Dm<sup>7</sup> G<sup>7</sup>

To Coda 1. C Fm<sup>6</sup> C B<sup>7</sup> 2. C C<sup>7</sup> C<sup>o7</sup> Fm<sup>6</sup> *D.S. al Coda*

Coda 51: Chords C C<sup>7</sup> C<sup>o7</sup> Fm<sup>6</sup> C C<sup>7</sup> C<sup>o7</sup> Fm<sup>6</sup> C Fm<sup>6</sup> C<sup>6</sup>/9

*rit.*

# CHEGA DE SAUDADE

TOM JOBIM

Musical staff 1: Treble clef, 2/4 time signature. Chords: Gm7, A7, Dm(add 9), Dm/C.

Musical staff 2: Treble clef. Chords: Bdim7, E $\Delta$ 7, A7, Dm, E $\flat$ 9(#11).

**A**

Musical staff 3: Treble clef. Chords: Dm, Dm7/C, E7/B.

Musical staff 4: Treble clef. Chords: B $\flat$ m6, A7, Dm, E $\flat$ 9(#11).

Musical staff 5: Treble clef. Chords: Dm, E7, Am, Am7.

Musical staff 6: Treble clef. Chords: B $\Delta$ 7, B $\flat$ 6, A7sus4, A7( $\flat$ 9).

Musical staff 7: Treble clef. Chords: Dm, Dm7/C, E7/B.

29  $B^{\flat}m6$   $A7$   $D\Delta^9$   $D7(\flat 9)$

33  $Gm7$   $A7(\flat 9)$   $Dm$   $Dm/C$

37  $B^{\circ}7$   $B^{\flat}m6$   $A+7(\flat 9)$   $Dm$   $Em^9$   $A13(\flat 9)$

**B**

41  $D\Delta 7(6)$   $B7(\flat 9)$   $E13$   $Em7$

45  $A^9sus4$   $A7(\flat 9)$   $A7(\flat 9)$   $D^{\circ}7$   $D\Delta 7$

49  $F\sharp m7$   $F^{\circ}7$   $Em^9$

53  $E9$   $Gm^6/A$   $A7(\flat 9)$

P. 3 - CHEGA DE SAUDADE

57 **DA7** **D6** **E7**

Musical staff 57-60: Treble clef, key signature of two sharps (F# and C#). The staff contains four measures of music. The first measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The second measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The third measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The fourth measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note.

61 **F#7** **Bm7** **Bbm7** **Am7** **D7(b9)**

Musical staff 61-64: Treble clef, key signature of two sharps (F# and C#). The staff contains four measures of music. The first measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The second measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The third measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The fourth measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note.

65 **GA7** **Gm7** **F#m7** **F#m9/B** **B7(b9 b13)**

Musical staff 65-68: Treble clef, key signature of two sharps (F# and C#). The staff contains four measures of music. The first measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The second measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The third measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The fourth measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note.

69 **E9** **A9sus** **F#13** **F#7(b13)** **B+7** **B+7(b9)**

Musical staff 69-72: Treble clef, key signature of two sharps (F# and C#). The staff contains four measures of music. The first measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The second measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The third measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The fourth measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note.

73 **E9** **A9sus** **D6** **C9** **B7** **B7(b9)**

Musical staff 73-76: Treble clef, key signature of two sharps (F# and C#). The staff contains four measures of music. The first measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The second measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The third measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The fourth measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note.

77 **E9** **A9sus** **D6** **C9** **B7** **B7(b9)**

Musical staff 77-80: Treble clef, key signature of two sharps (F# and C#). The staff contains four measures of music. The first measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The second measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The third measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The fourth measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note.

81 **E9** **A9sus** **D6/9**

Musical staff 81-84: Treble clef, key signature of two sharps (F# and C#). The staff contains four measures of music. The first measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The second measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The third measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The fourth measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note.



# Chorando Baixinho

Serenata Choro

Form: AA BB A CC A

Abel Ferreira

## A

Musical notation for measures 29-32. Chords: Dm, A7(9), E $\flat$ 7, Dm, F7/C, B $\flat$ , F7/A.

33

Musical notation for measures 33-36. Chords: B $\flat$ 7/A $\flat$ , A7/G, A7, Dm, B $\flat$ 7, A/E, E7.

3

Musical notation for measures 37-40. Chords: A7 // break, Dm, A7(9), Dm, F7/C, B $\flat$ , F7/A.

4

Musical notation for measures 41-44. Chords: B $\flat$ /A $\flat$ , A/G, A7, Dm, B $\flat$ 6, E $\flat$ , A7. Includes markings "To Coda" and "To Fine".

## B

Musical notation for measures 45-48. Chords: 1. Dm, 2. Dm, E7(9), Am, A7(9).

21

Musical notation for measures 49-52. Chords: Dm, Dm6, Am, B7.

25 **B $\flat$ 7/F** **E7** **E7( $\flat$ 9)** **Am** **A7( $\flat$ 9)** **Dm**

30 **Dm<sup>6</sup>** **Am** **F7** **E7** **Am** *D.S. al Coda*

*Coda* **C** **D** **A7** **D** **Gm** **Bm** **F#7**

34

38 **B7** **B7( $\flat$ 9)** **Em** **Gm<sup>6</sup>** **D** **Bm7** **E7** **Gm<sup>6</sup>** **A7**

43 **D** **A7** **D** **Gm<sup>6</sup>** **Bm** **F#7** **B7** **B7( $\flat$ 9)** **Em** **Gm<sup>6</sup>**

48 **D** **Bm7** **E7** **A7** **3** **1. D** **2. D** *D.S. al Fine*

*Fine* \* **B $\flat$**  **Dm/A** **Gm<sup>6</sup>** **Dm/F** **E $\flat$**  **A7** **Dm**

52 *rit.*

## Chorei...

Form: AA BB A CC A

Pixinguinha &amp; Benedito Lacerda

**A**

♩ F G7 C7 F

5 F Am E7/B Am/C E7/B Am C7/G

9 F G7 A7 D7

13 Gm G#dim7 F D7 F C7

To Coda ⊕  
To Fine ✻

1. F C7 E 2. F

**B**

18 Dm Bb A7 Dm A7

22 Dm Am E7/B A7/C#

26 D7 G7 C7 F Gm

31 Dm E7 A7 1. Dm 2. Dm D.S. al Coda

⊕ Coda 35 F Bb F Eb D

40 Eb C7 Bb Gm C7 F7 Bb

45 D7 Gm Eb D Eb C7 Bb G7

50 C7 F7 1. Bb 2. Bb D.S. al Fine 53 Fine' F

2 Form: AA BB A CCA



# Chorei...

DUET

Pixinguinha & Benedito Lacerda

Fo

Original

Duet line

Musical notation for measures 1-3. The top staff is labeled 'Original' and the bottom staff is labeled 'Duet line'. Both staves show a melody in 2/4 time with a key signature of one flat. Chords are indicated below the bass staff: F, G7, and C7.

Musical notation for measures 4-7. The top staff is labeled 'Original' and the bottom staff is labeled 'Duet line'. Chords are indicated below the bass staff: F, Am, E7, Am, E7.

Musical notation for measures 8-11. The top staff is labeled 'Original' and the bottom staff is labeled 'Duet line'. Chords are indicated below the bass staff: Am, C7, F, G7, A7.

Musical notation for measures 12-14. The top staff is labeled 'Original' and the bottom staff is labeled 'Duet line'. Chords are indicated below the bass staff: D7, Gm, G#dim7, F, D $\flat$ .

Musical notation for measures 15-18. The top staff is labeled 'Original' and the bottom staff is labeled 'Duet line'. Chords are indicated below the bass staff: F, C7, F, C7, E7, F. Measure 15 includes the instruction 'To Coda' and 'To Fine' with a circled cross and an asterisk symbol.

**B**

18

Musical notation for measures 18-21. The key signature has one flat (B-flat). The time signature is 7/8. The notation consists of two staves. Chords are indicated below the staff: Dm, Bb, A7, Dm, A7.

22

Musical notation for measures 22-25. The key signature has one flat (B-flat). The time signature is 7/8. The notation consists of two staves. Chords are indicated below the staff: Dm, Am, E7, A7.

26

Musical notation for measures 26-30. The key signature has one flat (B-flat). The time signature is 7/8. The notation consists of two staves. Chords are indicated below the staff: D7, G7, C7, Fdim7 F, Gm.

31

Musical notation for measures 31-34. The key signature has one flat (B-flat). The time signature is 7/8. The notation consists of two staves. Chords are indicated below the staff: Dm, E7, A7, Dm, Dm. The piece ends with a double bar line and repeat dots.

Coda

C

35

F B $\flat$  F E $\flat$

39

D E $\flat$  C7 B $\flat$  Gm C7

43

F7 B $\flat$  D7 Gm E $\flat$

47

D E $\flat$  C7 B $\flat$  G7 C7 F7

51

1.

B $\flat$

2. *D.S. al Fine*

B $\flat$

\* *Fine*

53

F

# Choro Negro

Paulinho da Viola

**A**

B $\flat$ m<sup>6</sup> A $\flat$ m<sup>6</sup> Gm Cm<sup>7</sup> F<sup>7</sup> B<sup>7</sup>( $\sharp$ 9) B $\flat$  $\Delta$ <sup>7</sup>

5 B $\flat$ m<sup>7</sup> E $\flat$ <sup>7</sup> A $\flat$  $\Delta$ <sup>7</sup> A<sup>7</sup> Cm<sup>6</sup> D<sup>7</sup> B $\flat$ m<sup>6</sup> A $\flat$ m<sup>6</sup>

10 Gm Cm<sup>7</sup> F<sup>7</sup> B<sup>7</sup>( $\sharp$ 9) B $\flat$  $\Delta$ <sup>7</sup> B $\flat$ m<sup>7</sup> E $\flat$ <sup>7</sup> G<sup>6</sup> Em<sup>7</sup>

15 Am<sup>7</sup> D<sup>7</sup>( $\flat$ 9) A $\flat$ <sup>7</sup> 1. G $\Delta$ <sup>7</sup> 2. G $\Delta$ <sup>7</sup> **B** Bm<sup>7</sup> Em<sup>7</sup> Cm<sup>6</sup>

To Coda  $\oplus$

20 G<sup>6</sup> Dm<sup>7</sup> G<sup>9</sup> C $\Delta$ <sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>9</sup> B $\flat$  $\Delta$ <sup>7</sup> Dm<sup>7</sup>/A Gm B $\flat$ /F

24 Em<sup>7</sup> A<sup>7</sup> Am<sup>7</sup> A $\sharp$ <sup>o</sup>7 Bm<sup>7</sup> Em<sup>7</sup> Cm<sup>6</sup> G<sup>6</sup> G<sup>7</sup>

29 C $\Delta$ <sup>7</sup> C $\sharp$ <sup>o</sup>7 Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> 1. G 2. G D.S. al Coda

 $\oplus$  Coda

35 B $\flat$ m<sup>6</sup> A $\flat$ m<sup>6</sup> Gm



# Chôros - No. 1, "Chôro Tipico"

à Ernesto NAZARETH  
1920

Heitor Villa-Lobos

FORM: A B A CC A

**A**

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: F#7, B7, Em, Em/G, B7, Em.

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: F#7, B7, E7, A7sus4, A7.

Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: D7, G, C7, F.

Musical staff 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: B7, Am, F#7, B7.

Musical staff 5: Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: F#7, B7, Em, Em/G, B7/F#, Em.

Musical staff 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: F#7, B7, E7, A7sus4, A7.

Musical staff 7: Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: D7, G, C7, F, B7, Bb7.

Musical staff 8: Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: C/B, Em/B, F#7, B7, Em. Ends with "To Coda" and "Fine" symbols.

Musical staff 9: Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: G7, C7, E7, A7.

Chôro Tipico - p.2

37 Dm/F D7/F# C/G D7 G7 31

41 C6 B7 D7 Bb7 Bbø7

45 F A♭ C/G A7 Dm7 G6 G9 Eø7

49 G7 C7 E7 A7

53 Dm D7 C/G D9 G7 C D.S. al Coda

57 E B♭ø7 B/A E6 F#m/E E+

61 G#7 C#m F#7 B7

65 E B♭ø7 B/A E6 F#m/E E+ A6 Cø7

70 E/B C#7 A#ø7 B7 1. E 2. E D.S. al Fine

# Chôros - No. 1, "Chôro Tipico"

á Ernesto NAZARETH  
1920

Heitor Villa-Lobos  
(1887-1959)

FORM: A B A CC A



obligato

original

5

9

13

17

21

Musical notation for measures 21-24. The key signature is one sharp (F#). Measure 21 starts with a flat (b) and a sharp (#). Chords: F#7, B7, E7, A7/4, A7.

25

Musical notation for measures 25-28. Chords: D7, G, C7, F, Bb7, Bb7.

29

Musical notation for measures 29-32. Measure 29 has a trill (tr). Measure 32 is marked "To Coda" and "Fine". Chords: C/B, Em/B, F#7, B7, Em.

**B**  
33

Musical notation for measures 33-36. Chords: G7, C7, E7, A7.

37

Musical notation for measures 37-40. Measure 37 is marked "p". Chords: Dm/F, D7/F#, C/G, D7, G7.

41

C6 B7 D7 Bb7 Bbø

Musical notation for measures 41-44. Measure 41 starts with a C6 chord. Measure 42 has a B7 chord. Measure 43 has a D7 chord. Measure 44 has a Bb7 chord and a Bbø chord. The notation includes treble and bass staves with various chords and melodic lines.

45

F A♭ C/G A7 Dm7 G9 Eø

Musical notation for measures 45-48. Measure 45 has an F chord. Measure 46 has an A♭ chord. Measure 47 has a C/G chord and an A7 chord. Measure 48 has a Dm7 chord and a G9 chord. The notation includes treble and bass staves with various chords and melodic lines.

49

G7 C7 E7 A7

Musical notation for measures 49-52. Measure 49 has a G7 chord. Measure 50 has a C7 chord. Measure 51 has an E7 chord. Measure 52 has an A7 chord. The notation includes treble and bass staves with various chords and melodic lines.

53

Dm D7 C/G D7 G7 C

*D.S. al Coda*

Musical notation for measures 53-56. Measure 53 has a Dm chord. Measure 54 has a D7 chord. Measure 55 has a C/G chord. Measure 56 has a D7 chord and a G7 chord. The notation includes treble and bass staves with various chords and melodic lines. The piece concludes with a Coda symbol.

♣ Coda

**C**

57

Musical notation for measures 57-60. The key signature has three sharps (F#, C#, G#). The notation includes a treble clef and a bass clef. The bass line contains the following chords: E, B<sup>b</sup>07, B/A, E<sup>6</sup>, F#m/E, and E+.

61

Musical notation for measures 61-64. The bass line contains the following chords: G#7, C#m, F#7, and B7.

65

Musical notation for measures 65-68. The bass line contains the following chords: E, B<sup>b</sup>07, B/A, E<sup>6</sup>, F#m/E, and E+.

69

Musical notation for measures 69-71. The bass line contains the following chords: A<sup>6</sup>, C<sup>0</sup>7, E/B, C#7, A#<sup>0</sup>, and B7.

72

1.

2.

*D.S. al Fine* To **A**

Musical notation for measures 72-75. Measure 72 is marked '1.' and measure 73 is marked '2.'. The key signature has three sharps. The bass line contains the chord E. The notation includes a treble clef and a bass clef.

# Cochichando

CHORO

Pixiguinha, João de Barro,  
e Alberto Ribeiro

Form: AA BB A CC A

**A**

Musical notation for the first staff of the A section. Chords: F6, E7, E7b7, Dm, A7.

Musical notation for the second staff of the A section. Chords: Dm, Dm6, Am, E7, Gm6, A7.

Musical notation for the third staff of the A section. Chords: Dm, A7, Aø7, D7(b5)/A♭, Gm, Eø7.

Musical notation for the fourth staff of the A section. Chords: Dm, Dm7/C, E7/B, A7, Dm. Includes a double bar line with first and second endings: 1. F6, E7, E7b7; 2. Dm, C7.

To Coda ⊕  
To Fine ✱

**B**

Musical notation for the first staff of the B section. Chords: F, D7, Gm, C7, F.

Musical notation for the second staff of the B section. Chords: A7, Dm, G7, C7, E♭dim7, D7, Gm. Includes a triplet of eighth notes.

27 **Gm** **Fdim7** **E7** **Am** **N.C.** **B $\flat$**  **B $\flat$ m<sup>6</sup>**

Musical staff 27-30 in G minor. Chords: Gm, Fdim7, E7, Am, N.C., B $\flat$ , B $\flat$ m<sup>6</sup>. Measure 29 has accents (>) over the notes.

31 **F** **D7( $\flat$ 9)** **Gm7** **C7** **F** **1. C7** **2. F E E $\flat$**  *D.S. al Coda*

Musical staff 31-34. Chords: F, D7( $\flat$ 9), Gm7, C7, F, C7, F, E, E $\flat$ . First ending (1.) leads to C7, second ending (2.) leads to F, E, E $\flat$ . *D.S. al Coda* instruction.

**Coda** **D** **D<sup>6</sup>** **C**

Musical staff 35-38. Chords: D, D<sup>6</sup>. A circled 'C' symbol is above the staff. *Coda* instruction.

39 **Em7** **F $\sharp$ 7** **B7** **E7**

Musical staff 39-42. Chords: Em7, F $\sharp$ 7, B7, E7.

43 **A7** **D** **D<sup>6</sup>** **D7**

Musical staff 43-46. Chords: A7, D, D<sup>6</sup>, D7.

47 **G<sup>6</sup>** **Gm** **D** **B7( $\flat$ 9)** **Em7** **A7** **D**

Musical staff 47-50. Chords: G<sup>6</sup>, Gm, D, B7( $\flat$ 9), Em7, A7, D.

51 **1.** **2. D.S. al Fine** **F $\flat$**  **E7** **E $\flat$ 7** **\* Fine** **53 F $\flat$  E7 E $\flat$ 7 Dm<sup>6</sup>** *molto rit.*

Musical staff 51-53. First ending (1.) and second ending (2.) with *D.S. al Fine*. Chords: F $\flat$ , E7, E $\flat$ 7, F $\flat$ , E7, E $\flat$ 7, Dm<sup>6</sup>. *\* Fine* and *molto rit.* instructions.



# Delicado

Waldir Azevedo

VAMP 'til ready

G7

2

*simili*

**A**

G7

7

11

A6

E7

15

E7

A6

C#7

20

C#7

F#m

F6

24

F6

Dm6

E7

28

1.

E7

2.

E7

A

**B**

34

Am

E7

Am

E7

Am

A7

38 Dm A7 Dm A7 Dm

42 E7 E7 Am 7C7 B7 Bb7 A7

47 A7 Dm E7

51 E7 Am B7

55 B7 E7 Am E7

59 Am E7 Am A7 Dm A7 Dm A7

64 Dm E Am

70 B7 E7 Am To Coda D.S. al Coda

Coda 74 Am F Dm6 E7 A6

# Doce de Côco

Jacob Bittencourt  
"Jaco do Bandolim"

G GA7 Am7 D7 G GA7 Am7 D7

**A**

5 G GA7 G6 GA7 G GA7 F7 E7

9 Am Am(Δ7) Am7 Am(Δ7) Am Am(Δ7) Am7 D7

13 G (C#m7 F#7) Am (Bm7 E7)

17 Am6 E7/B Am7 Cm D7

21 Gm Gm(b6) Gm6 Gm(b6) Gm Gm(b6) Gm6 Gm(Δ7)

25 G G7(b9) Cm Cm6

29 Cm7 D7 G6 E+ E7

33 Am7 D7 To Coda G G Bb7

p. 2 - Doce de Côco

**B**

37 Am<sup>7</sup> D<sup>7</sup> G<sup>6</sup> A<sup>7</sup> B<sup>b</sup>0<sup>7</sup>

41 Am<sup>7</sup> D<sup>7</sup> GΔ<sup>7</sup> G B<sup>b</sup>0<sup>7</sup>

45 Am<sup>7</sup> D<sup>7</sup> G<sup>6</sup> B<sup>b</sup>0<sup>7</sup>

49 B G#m<sup>7</sup> C#m<sup>7</sup> F#<sup>7</sup> BΔ<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

53 Am<sup>7</sup> D<sup>7</sup> D+ G<sup>6</sup> B<sup>b</sup>0<sup>7</sup>

57 Am<sup>7</sup> D<sup>7</sup> F<sup>7</sup> E<sup>7</sup>

61 Am B<sup>7</sup> Em Cm<sup>6</sup>

65 G E<sup>7</sup> A<sup>9</sup> D<sup>7</sup> 1. G 2. G GΔ<sup>7</sup>

70 Am<sup>7</sup> D<sup>7</sup> G GΔ<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> *D.S. al Coda*

*Coda* 73 G Cm<sup>6</sup> G<sup>6</sup>/<sub>9</sub>

# FLA - FLU

José Maria de Abreu

## A

Musical staff for section A, measures 1-4. Chords: Em, Am, B7, Em.

Musical staff for section A, measures 5-8. Chords: Em, Bm7, F#7, B7.

Musical staff for section A, measures 9-12. Chords: Em, Am, B7, E7.

Musical staff for section A, measures 13-16. Chords: Am, Em, B7, Em. Ends with "To Coda Fine".

## B

Musical staff for section B, measures 17-20. Chords: D7, G, G7, C.

Musical staff for section B, measures 21-24. Chords: C#o7, G, D9, G6.

2. *D.C. al Coda*

25 **D<sup>9</sup>** **G** **B<sup>7</sup>**

*Coda* **C**

27 **E<sup>6</sup>** **C<sup>#7</sup>** **F<sup>#m</sup>**

31 **G<sup>#7</sup>** **C<sup>#m</sup>** **F<sup>#7</sup>** **B<sup>7</sup>** **B<sup>+7</sup>**

35 **E<sup>6</sup>** **C<sup>#7</sup>** **F<sup>#m</sup>**

39 **A<sup>m</sup>** **E** **F<sup>#7</sup>** **B<sup>7</sup>** **1.E**

2. *D.C. al Fine*

43 **E**

# Flauta, Cavaquinho e Violão

## CHORO

FORM: Intro - A - B - A - Outro

C. Mesquita e O. Barbosa

Intro/Outro

5

9

13

17

21

25

29

33

38

42

45

46

47

Gm Dm A7

D7 Gm A7 Dm B $\flat$  A7 to Fine

Dm **A** Dm

A7

Dm D7

Gm D7 Gm A7 To Coda

Dm **B** F E Gm C7 Gm C7

F A7 Dm G $^9$

C7 **F F $^{\circ}7$  C7 F F $^{\#}07$  C7** A quote from "Brejeiro" by Ernesto Nazareth

F7 B $\flat$  A7 D7

Gm $^7$  A7 Dm E7 A7

Dm D.S. al Coda

**Coda** Dm D.C. al Fine

**Fine** Dm

# Gente Humilde

Garoto e Chico Buarque

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Chords: Bm<sup>6</sup>, Gm<sup>6</sup>, D, B<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>.

Musical staff 2: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Chords: D, A<sup>7</sup>, D/F#, F<sup>o7</sup>, Em, Em<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>. Measure 4 is marked with a box containing the number 4.

Musical staff 3: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Chords: F#m, A<sup>7</sup>, D/F#, F<sup>o7</sup>, Em, Em<sup>7</sup>, Gm, A<sup>7</sup>. Measure 8 is marked with a box containing the number 8.

Musical staff 4: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Chords: F#m, A<sup>7</sup>, D/F#, F<sup>o7</sup>, Em, Em<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>. Measure 12 is marked with a box containing the number 12.

Musical staff 5: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Chords: Am<sup>7</sup>, D<sup>7</sup>, Bm<sup>6</sup>, Gm<sup>6</sup>, D, B<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>. Measure 16 is marked with a box containing the number 16.

Musical staff 6: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Chords: 1. D, A<sup>7</sup>; 2. B<sup>7</sup>, Gm<sup>6</sup>, E<sup>o7</sup>, D, D<sup>6/9</sup>. Measure 20 is marked with a box containing the number 20.



# Ingênuo

Pixinguinha & Benedito Lacerda

## A

F Am/E Dm Dm/C E7/B Dm/A E7/G#

5 E♭ Gm/D Cm Cm/B♭ D7/A Cm6/E♭ D7

9 Gm G#°7 FΔ7/A D7

13 G9 G7 C7 F7 B♭m7 E♭7

## B

17 A♭ Cm/G Fm Fm/E♭ G7/D C7

22 C7 F7 G♭7 F7 B♭m B°7

27 F Aø7 D7 Gm Gø7 C7 3 To Coda ⊕

**C**

31 F F+7 B $\flat$ /D B $\flat$  D7

37 G7 G7 Cm C#o7

42 A7 B $\flat$  Dm/A Gm Gm/F C7

**D**

47 F F7 A $\flat$ 7 D $\flat$  C

52 C B $\flat$  D7 D7

57 E $\flat$  Gm/D C#o7 B $\flat$ 7 A $\flat$ 7 G7 C7 F7

63 1. B $\flat$  F+7 2. B $\flat$  C7 D.C. al Coda

⊕ Coda 67 F F

# Lamentos

Pixinguinha

Intro

G

G<sup>o7</sup>

D<sup>7</sup>

Am<sup>7</sup>

D<sup>7</sup>

## A

4 **GΔ<sup>7</sup>** **G<sup>o7</sup>** **GΔ<sup>7</sup>**

9 **Bm/F#** **Dm/F** **E<sup>7</sup>** **Am<sup>7</sup>** **F#<sup>o</sup>** **B<sup>7</sup>** **Em**

15 **C#<sup>o</sup>** **F#<sup>7</sup>** **BΔ<sup>7</sup>** **G#m<sup>7</sup>** **C#m<sup>7</sup>** **F#<sup>7</sup>** **B<sup>7</sup>** **E<sup>7</sup>** **Am<sup>7</sup>** **D<sup>7</sup>**

20 **G** **G<sup>7</sup>** **CΔ<sup>7</sup>** **F<sup>9</sup>** **G** **To Coda** **Em**

25 **A<sup>7</sup>** **D<sup>7</sup>** **1. G** **2. G** **B<sup>7</sup>**

30 **Em** **E<sup>b+</sup>** **Em/D** **Em/C#** **E<sup>7</sup>**

34 **Am** **A<sup>b+</sup>** **Am/G** **Am/F#** **C<sup>7</sup>**

38 **B7** **Am<sup>6</sup>** **B7** **Em( $\Delta$ 7)** **Em** **Am** **A<sup>\#</sup>7**

44 **B** **C7** **B7** **C7** **B7** **B7** **Em** **E<sup>b</sup>+**

48 **Em/D** **Em/C<sup>\#</sup>** **E7** **Am** **A<sup>b</sup>+**

52 **Am/G** **Am/F<sup>\#</sup>** **B7** **Am<sup>6</sup>** **B7**

56 **Em( $\Delta$ 7)** **Em** **Am** **C7** **B7** **Em** **E<sup>b</sup>7** **D7** *D.S. al Cod.*

**Coda**

62 **A7** **D7** **G** **A7** **D7** **G** **G<sup>7</sup>/B**

66 **C** **C<sup>\#</sup>dim<sup>7</sup>** **G/D** **Em<sup>7</sup>** **A7** **D7** **G** **G<sup>7</sup>/B**

70 **C** **B<sup>7</sup>/D<sup>\#</sup>** **E<sup>7</sup>/D** **A7** **D7** **Gmaj<sup>9</sup>** *rit.*

# Na Glória

Ary dos Santos & Raul de Barros

**A**

Musical staff 1: Treble clef, 2/4 time signature, key signature of one flat. Chords: F, C+, F, F#dim7, Gm.

Musical staff 2: Treble clef, 2/4 time signature. Chords: Gm, D7, Gm, C7, F, C+.

Musical staff 3: Treble clef, 2/4 time signature. Chords: F, C+, F, Cm7, F7, Bb, Bb, Bdim7.

Musical staff 4: Treble clef, 2/4 time signature. Chords: F, D7, G7, C7. Includes "To Coda" and "To Fine" markings with first and second endings.

**B**

Musical staff 5: Treble clef, 2/4 time signature. Chords: A7, Dm, D7, Gm, Gm. Lyrics: Na Gló - ia, Na Gló - ia.

Musical staff 6: Treble clef, 2/4 time signature. Chords: Dm, E7, A7, A7, Dm. Lyrics: Na Gló ia.

Musical staff 7: Treble clef, 2/4 time signature. Chords: D7, Gm, Gm, Dm. Lyrics: Na Gló - ia.

p. 2 - Na Gloria

32 E7 A7

1. Dm

2. Dm D.C. al Coda C7

Musical staff 32-34: Treble clef, key signature of two flats. Measures 32-34. Chords: E7, A7, Dm. First ending (1.) ends with a double bar line and repeat sign. Second ending (2.) starts with a double bar line and repeat sign, then continues to measure 35. A circled 'C' symbol is above measure 34.

35 F F7 Bb

Coda

Musical staff 35-37: Treble clef, key signature of two flats. Measures 35-37. Chords: F, F7, Bb. A circled 'C' symbol is above measure 35. A circled 'Coda' symbol is above measure 35.

38 Bb F7 F7

"Hey, ba ba ree ba"

Musical staff 38-41: Treble clef, key signature of two flats. Measures 38-41. Chords: Bb, F7, F7. Lyrics: "Hey, ba ba ree ba".

42 Bb

"Hey, ba ba ree ba"

Musical staff 42-44: Treble clef, key signature of two flats. Measures 42-44. Chord: Bb. Lyrics: "Hey, ba ba ree ba".

45 Bb Fm Bb7 Eb Edim7

Musical staff 45-48: Treble clef, key signature of two flats. Measures 45-48. Chords: Bb, Fm, Bb7, Eb, Edim7.

49 Bb F7 Gm C7

1. F7 Bb

2. F7 Bb C7

Musical staff 49-52: Treble clef, key signature of two flats. Measures 49-52. Chords: Bb, F7, Gm, C7. First ending (1.) contains F7, Bb. Second ending (2.) contains F7, Bb, C7.

\* Fine

53 F

Musical staff 53-55: Treble clef, key signature of two flats. Measures 53-55. Chord: F. A circled '53' is above measure 53. A circled 'Fine' symbol is above measure 53.

# Manha de Carnaval

from the 1959 Brazilian film "Orfeu Negro"

Luis Bonfá

## VOCAL CHART

*Bossa*

Am Am/C<sup>3</sup> Bm7(♭5) E7 Am Am/C Bm7(♭5) E7

I sing to the sun in the sky I

5 Am Am/C<sup>3</sup> Dm7 G7 Cmaj7 C♯dim7 A7(♭9)

sing while the sun ris-es high Car-na-val

9 Dm7 G7 Cmaj7 Fmaj7

time is here Ma-gi-cal time of year and as the

13 Bm7(♭5) E7(♭9) Am Am/C Bm7(♭5) E7

time draws near dreams lift my heart I

17 Am Am/C<sup>3</sup> Bm7(♭5) E7 Am Am/C Bm7(♭5) E7

sing while I play my gui-tar I

21 Em7(♭5) A7(♭9) Dm A7 Dm

cling to this dream from a- far Will

25 Dm Dm/C Bm7(♭5) E7(♭9) Am Am/G Fmaj7

true love come my way on car- na-val day or will

29 Bm7(♭5) E7 Am Am/C *To Coda* ⊕ Bm7(♭5) E7(♭9)

love stay in my dreams (I)

⊕ *Coda*

33 Am Dm7 Am7 Dm7 Am7 Dm7 E7(♯9) *a tempo*

Will true love come my way on this car-na-val day or will I be a- lone, with my

37 Am7 Bm7(♭5) E7 Am9 *ritard.*

dreams *2nd x ritard.* with my dreams

# Não Me Toques...

Form: AA BB A CC A

Zequinho Abreu

Musical score for 'Não Me Toques...' in 2/4 time, key of A minor. The score is divided into sections A, B, and C. Section A (measures 1-19) includes a first ending (1. Am Fine) and a second ending (2. Am). Section B (measures 20-23) includes a first ending (1. Am) and a second ending (2. Am D.S. al Coda). Section C (measures 29-42) includes a first ending (1. A) and a second ending (2. A D.S. al Fine). The score also includes a Coda section (measures 29-42) and various chord changes and musical notations.

1 Am B $\flat$ 7 E7 **A** Am

5 Am E7

10 Am A7 Dm

15 Dm Am E7 *To Coda* 1. Am *Fine* 2. Am

20 **B** E7 Am E7 Am

24 Dm Am E7 1. Am 2. Am *D.S. al Coda*

$\oplus$  *Coda* 29 Am **C** A A A $\flat$ 7

33 E7 A

38 A A A7 D

43 A E7 1. A 2. A *D.S. al Fine*



# Naquele Tempo

FORM: AA BB A CC A

CHORO-SERENATA

Pixinguinha & Benedito Lacerda

**A**

Musical staff 1: Treble clef, 2/4 time signature, key signature of one flat. Chords: A7, Dm, A7, Dm.

Musical staff 2: Treble clef, 2/4 time signature. Chords: D7, Gm, E7, A7 tr, B<sup>o7</sup> tr, C<sup>o7</sup> tr, C<sup>#o7</sup> tr. *ritard.*

*a tempo*

Musical staff 3: Treble clef, 2/4 time signature. Chords: A7, Dm, A7, Dm.

To Coda ⊕  
To Fine \*

Musical staff 4: Treble clef, 2/4 time signature. Chords: D7, Gm, E<sup>o</sup>, Dm, E7, A7. First ending: 1. Dm. Second ending: 2. Dm.

**B**

Musical staff 5: Treble clef, 2/4 time signature. Chords: F, A7, Dm, D7, Gm, G7, C7, F. Triplet markings (3) are present under Gm, G7, and F.

Musical staff 6: Treble clef, 2/4 time signature. Chords: A7, Dm, G7, C7.

26 F A7 Dm D7 Gm (3) (3) Gm7 A7 Dm

30 Bb Bbm6 FΔ7/A D7 Gm C7 1. F 2. D.S. al Coda F

35 Coda (C) Dm D A7 D D B7 E7

40 E7 Em7 A7 Em7 A7 D A7

44 D A7 D Am D7 G Gm6/Bb D B7

50 E9 A7 1. D B7 E7 A7 2. D.S. al Fine D \* Fine 53 Dm

# NOITES CARIOCAS

- JACOB DO BANDOLIM

GΔ7 F#7 F7

*Intro*

Chords: C<sup>#o7</sup> E<sup>o7</sup> G<sup>o7</sup> GΔ7 F<sup>#7</sup> F7

Chords: E7 A7 D7 GΔ7 Bm7

**A**

Chords: Am7 D7 GΔ7 C<sup>#o7</sup> C<sup>#o7</sup> D7

Chords: GΔ7 E7 Am7 E7 Am7 Am Am(Δ7)

Chords: Am7 Am<sup>6</sup> Am D7 Am7

Chords: D<sup>+7</sup> C<sup>9</sup> Bm7 Em7 Am7 D7 GΔ7 GΔ7

Chords: C<sup>#o7</sup> C<sup>#o7</sup> D7 GΔ7 E7 Am7 E7

Chords: Am7 CΔ7 C<sup>#o7</sup> G7 F<sup>#7</sup> F7

Chords: E7 A7 D7 G<sup>6</sup> (Bm<sup>7</sup>) 1st X

41 **B** <sup>2nd X</sup> G(C)

Dm7 G7 CΔ7

45 CΔ7 A7 A7 Dm7 Dm7

50 FΔ7 F#o7 C/G Am7 B7(b9) EΔ7 C#m7

55 F#m7 B7 E9 G7 Dm7

59 G7 CΔ7 CΔ7 A7 A7

64 Dm7 A7 Dm7 FΔ7 B7 F#o7

68 E7 A7 Dm7 G7 D.S. al Coda CΔ7 (C#7) <sup>2nd X</sup>

**Coda** 73 GΔ7 C#o7 Eo7 Go7

76 GΔ7 F#7 F7 E7 A7 D7

80 1. G6 2. G6 G6

# Odeon

Ernesto NAZARETH

## A

Em B7/F# Em/G G#o7 Am E7/B Am

Am C7 B7 Am B B7/A Em/G B7 Em B7/F#

Em/G G#o7 Am E7/B Am/C Am7 F#o B7 Em Am

To Coda ⊕  
To Fine \*

## B

F#o B7 1. Em 2. Em A D7 G

D7 G7 C Cm G/B Bbo7 D7/A D7/F#

G A D7 G D7 G7

C Cm G/B Bbo7 D7/A D7/F# 1. G 2. G D.S. al Coda

## C

⊕ Coda 35 Em Abo7 D7/A D7 D9 G

40 *A<sup>b</sup>07* *D7/A* *D7* *G* *E7*

45 *Am* *B7* *EΔ7sus4* *Em* *B<sup>b</sup>07* *C#07*

49 1. *G6/D* *G/B* *A9* *A7* *D7* 2. *G* *Am* *D7* *G*

*Cadenza*

embellish freely

*espressivo*

55 *B* *C(#11)/B* *B* *C(#11)/B* *B* *B7* *B+7* *B7*

**A'** *Adagio*

61 *B7* *Em* *B7/F#* *Em/G*

67 *G#07* *Am* *E7/B* *Am*

73 *F#0/C* *F#0* *B7* *B+* *B+7/A* *Em/G*

*accerlerando*

79 *Em* *B7/F#* *Em/G* *G#07* *Am* *E7/B* *Am/C* *Am7* *F#0* *B7*

*rit.*

85 *Em* *Am* *F#0* *B7* *Em* *D.S. al Fine*

\* *Fine* 88 *Em*

**A**

# Brasileirinho

Waldyr Azevedo

Musical staff 1: Treble clef, 2/4 time signature. Chords: G<sup>6</sup>, Gm<sup>6</sup>.

Musical staff 2: Treble clef. Chords: G<sup>6</sup>, D<sup>7</sup>. First ending: 1. G<sup>6</sup>. Second ending: 2. G<sup>6</sup>. Chord: D<sup>7</sup>.

Musical staff 3: Treble clef. Chords: D<sup>7</sup>, G<sup>6</sup>, D<sup>7</sup>, G<sup>6</sup>.

Musical staff 4: Treble clef. Chords: G<sup>6</sup>, D<sup>7</sup>, G<sup>6</sup>, D<sup>7</sup>.

Musical staff 5: Treble clef. Chords: D<sup>7</sup>, To Coda, G<sup>6</sup>. Section **B** starts here. Chords: Gm, Cm<sup>6</sup>.

Musical staff 6: Treble clef. Chords: D<sup>7</sup>(b9). First ending: 1. C<sup>o7</sup>, Gm/B<sup>b</sup>, Gm<sup>6</sup>.

Musical staff 7: Treble clef. Chords: C<sup>#o7</sup>, D<sup>7</sup>(b9), C<sup>o7</sup>, Gm/B<sup>b</sup>.

Musical staff 8: Treble clef. Chords: 2. A<sup>b7</sup>, G<sup>7</sup>, Cm, Gm, A<sup>7</sup>.

Musical staff 9: Treble clef. Chords: D<sup>7</sup>(b9), Gm, D.S. al Coda. Coda section starts at measure 53 with chord G<sup>6</sup>.

Musical staff 10: Treble clef. Chords: D<sup>7</sup>, G<sup>6</sup>, D<sup>7</sup>, G, G<sup>6/9</sup>.

# Os Oito Batutas

61

Pixinguinha

**A** G D7 G D7 C7

5 B7 E7 A7 D7

9 G D7 G D7

13 B7 E C G A7 D7 1. G *Fine* 2. G

**B** D A7 D B7 E7 A7 D A7

23 D A E7 A7 D

28 D7 G Gm D C#7/B Em7 A7 1. D 2. D *D.S. al Coda*

*Coda* **C** C E7 Am A7 D7 G7 C C C#7

41 G7 C#7 C G7 C E7 Am A7 D7 G7 C7 A7

48 Dm G7 C A7 D7 G7 1. C 2. C *D.S. al Fine*



## Proesas de Solon

Form: AA BB A CC A

CHORO

Pixiguiha &amp; Benedito Lacerda

**A**

Musical notation for the first staff of the A section. Chords: F, D7, G7, C7, F.

Musical notation for the second staff of the A section. Chords: F, C, G7, C7.

Musical notation for the third staff of the A section. Chords: F, D7, Gm, A7, Dm.

Musical notation for the fourth staff of the A section. Chords: B $\flat$ , B $\flat$ 7, F, D7, G7, C7. Includes the instruction "To Coda To Fine" with a double asterisk symbol.

Musical notation for the first staff of the B section. Chords: 2. F, A7, Dm, D7. Includes the section marker **B**.

Musical notation for the second staff of the B section. Chords: Gm, Gm7, Dm, E7.

Musical notation for the third staff of the B section. Chords: A7, C7, F, A7.

29 **Dm** **Gm** **Dm** **A7**

33 1. **Dm** 2. **Dm** **C7** *D.S. al Coda*

35 **F** **F7** *Coda*

36 **C** **Bb** **Gm** **Cm** **Ebm6** **F7**

40 **Bb** **Bb7** **F** **F7** **Bb7** **Bb**

44 **Fm7** **Bb7** **Eb** **G7** **G+7** **Cm**

48 **Ebm6** **Bb** **Gm** **C7** **F7** 1. **Bb**

52 2. **Bb** **C7** *D.S. al Fine*

\* *Fine* 53 **F**

# Receita de Samba

Jacob do Bandolim

Vamp G Cm<sup>6</sup>

## A

4 G Cm<sup>6</sup>

8 G Cm<sup>6</sup>

12 G G<sup>7</sup> C

16 A Am D+<sup>7</sup>

20 G Cm<sup>6</sup>

24 G G+<sup>7</sup> C E<sup>7</sup>/G#

28 Am B<sup>9</sup> G/B E<sup>7</sup> To Coda ⊕

32 Am D<sup>7</sup> G 1. D<sup>7</sup> 2. G

## B

37 B<sup>7</sup>(-9) Em

41 E7(b9) Am

46 Am Em F#7

50 F#7(b9) B7 B7(b9) B7(b9)

54 B7(b9) Em E7(b9)

58 E7(b9) Am

62 Am Em F#7

66 B7 Em 1. 2. D7 D.S. al Coda

70 Coda Am D7/F# D7/F E7

74 Am Bb7 G/B E7 A7

78 A7 D7 G6/9

\* Notes from m64, b2 through m67, are originally one octave lower.

# REMEXENDO

RADAMÉS GNATALI

## Intro

A7 D6/A D#07 A7 A7 F07 F#07 A7

5 A7 B07 C07 A7

### A

10 D Bm7 Em7 A7 D Bm7 Em7 A7 F#7

14 F#7 Bm E7 A7 D Bm7

19 Em7 A7 D Bm7 Em7 A7 Am7 D7

23 G A7

To Coda ⊕  
To Fine \*

1. D A7 2. D F#7

27 B Bm B07 F#7(b9) Bm

BOTH lines

31 *Em*<sup>7</sup><sub>3</sub> *A*<sup>7</sup> *D**Δ*<sup>7</sup> *D*<sup>6</sup> *C*<sup>#7</sup> *F*<sup>#7</sup>

35 *B*<sup>7</sup>(<sup>b</sup>9) *F*<sup>7</sup>(<sup>b</sup>5) *Em* *C*<sup>#7</sup>(<sup>b</sup>9) *G*<sup>7</sup>(<sup>b</sup>5) *F*<sup>#m</sup> *Em*<sup>7</sup>

1st X lower,  
2nd X upper but  
NOT both together

BOTH lines  
together

40 *Bm* *C*<sup>#7</sup> *F*<sup>#7</sup> 1. *Bm* *F*<sup>#7</sup> 2. *Bm* *E*<sup>o</sup> *A*<sup>7</sup>  
*D.S. al Coda*

⊕ *Coda*  
44 *D* *D*<sup>7</sup> **C** *G* *E*<sup>7</sup> *A*<sup>7</sup> *D*<sup>7</sup> *G*

49 *G*<sup>6</sup> *E*<sup>7</sup> *A* *F*<sup>#7</sup> *Bm*<sup>7</sup> *E*<sup>7</sup> *A*<sup>7</sup> *D*<sup>7</sup>

54 *G* *F*<sup>7</sup> *B*<sup>b</sup> *C*<sup>#o7</sup> *B*<sup>b</sup>o<sup>7</sup>

58 *G* *E*<sup>7</sup> *A*<sup>7</sup> *D*<sup>7</sup> 1. *G* *D*<sup>7</sup> 2. *D.S. al Fine*  
*G* *A*<sup>7</sup>

\* *Fine*  
62 *D*<sup>o7</sup> *E*<sup>o</sup> *A*<sup>7</sup>sus<sup>4</sup> *A*<sup>7</sup>(<sup>b</sup>5) *D*

## Rosa

Intro/Outro

VALSA

Pixinguinha

Musical notation for measures 1-3. Chords: F, Fm<sup>6</sup>, C, A<sup>7</sup>.

Musical notation for measures 4-7. Chords: Dm<sup>7</sup>, G<sup>7</sup>, C, G<sup>+7</sup>. Includes a double bar line and the text "To Coda".

Musical notation for measures 8-11. Chords: C, C/E, Dm<sup>7</sup>, G<sup>7</sup>. Includes a circled letter "A" and a treble clef.

Musical notation for measures 12-15. Chords: C, C/E, Dm, Dm<sup>7</sup>/C.

Musical notation for measures 16-19. Chords: Bm<sup>7</sup>, E<sup>7</sup>, Am, A<sup>7</sup> tr.

Musical notation for measures 20-23. Chords: Dm<sup>7</sup>, G<sup>7</sup>, G<sup>b7</sup>, G<sup>7</sup>.

Musical notation for measures 24-27. Chords: C, C/E, Dm<sup>7</sup>, G<sup>7</sup>.

Musical notation for measures 28-31. Chords: Gm<sup>7</sup>, C<sup>7</sup>, FΔ<sup>7</sup>, F<sup>6</sup>.

Musical notation for measures 32-35. Chords: Dø, Fm<sup>6</sup>/A<sup>b</sup>, C/G, A<sup>7</sup>.

2nd time D.C. al Coda (E7)

36 Dm7 G7 C

40 Am Am/G B7/F# F6

44 E7 E7/D Am A♭07

48 E♭ A7 Dm B7

54 E7 Am Am/G

58 B7/F# Dm6/F E7 E7/D

62 Gm A7 Dm6 B♭ Am

67 Am/G Dm6/F E7 Am

71 Am G7 D.S.

⊕ Coda 72 C



## Saxofone, porque choras?

Severino Rangel de Carvalho (Ratinho)

**A**

Musical notation for the first system of the piece, starting with a treble clef and a 2/4 time signature. The key signature has one flat (B-flat). The first measure is marked with a **Dm** chord. The melody consists of eighth and quarter notes. The second measure is marked with an **E7** chord. The third measure is marked with an **A7** chord. The system ends with a repeat sign.

Musical notation for the second system, starting with a treble clef and a 2/4 time signature. The first measure is marked with a **Dm** chord. The second measure is marked with an **A7** chord. The third measure is marked with a **Dm** chord. The fourth measure is marked with an **Am** chord. The system ends with a repeat sign.

Musical notation for the third system, starting with a treble clef and a 2/4 time signature. The first measure is marked with an **E7** chord. The second measure is marked with an **A7(b9)** chord. The system ends with a repeat sign.

Musical notation for the fourth system, starting with a treble clef and a 2/4 time signature. The first measure is marked with a **D7** chord. The second measure is marked with a **Gm** chord. The third measure is marked with an **Eø** chord. The fourth measure is marked with an **A7(b9)** chord. The fifth measure is marked with a **Dm** chord. The system ends with a repeat sign.

Musical notation for the fifth system, starting with a treble clef and a 2/4 time signature. The first measure is marked with a **Dm** chord. The second measure is marked with an **E7** chord. The third measure is marked with an **A7** chord. The system ends with a repeat sign.

Musical notation for the sixth system, starting with a treble clef and a 2/4 time signature. The first measure is marked with a **Dm** chord. The second measure is marked with a **C7** chord. The third measure is marked with an **F** chord. The fourth measure is marked with an **A7** chord. The system ends with a repeat sign.

Musical notation for the seventh system, starting with a treble clef and a 2/4 time signature. The first measure is marked with an **A7** chord. The second measure is marked with a **Dm** chord. The third measure is marked with a **D7** chord. The fourth measure is marked with a **Gm7** chord. The fifth measure is marked with an **Eø** chord. The sixth measure is marked with a **Dm** chord. The system ends with a repeat sign.

Musical notation for the eighth system, starting with a treble clef and a 2/4 time signature. The first measure is marked with a **Dm** chord. The second measure is marked with an **A7(b9)** chord. The third measure is marked with a **Dm** chord. The system ends with a repeat sign.

1. Dm }  
2. D.C. al Coda  
Dm }

⊕ Coda

C

Musical score for saxophone, measures 43-77. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music consists of a single melodic line with various chords indicated above the staff. The chords are: Dm, A7, D, D, Em, Em, Em, A7, D, D#7, Em7, A7, D, D, Am7, B7, Em, B7, Em, Gm6, D, C#7, C7, B7, E7, A7, D, D.C. al Fine, D, \* Fine, Dm, Dm.

# Segura ele

Form: AA BB A CC A

Chôro

Fixinguinha & Benedito Lacerda

**A**

Musical staff 1: Treble clef, 2/4 time signature. Chords: C, E7, Am, Am, E7.

Musical staff 2: Treble clef, 2/4 time signature. Chords: Am, Dm, D#dim7, C, G, D7.

Musical staff 3: Treble clef, 2/4 time signature. Chords: G7, C, Bb7, A7, Dm, A7.

Musical staff 4: Treble clef, 2/4 time signature. Chords: Dm, F, Dm7, C, Am7, D7, G7.

To Coda ⊕  
To Fine \*

Musical staff 5: Treble clef, 2/4 time signature. First ending: C. Second ending: C.

**B**

Musical staff 6: Treble clef, 2/4 time signature. Chords: E7, Am, A7, Dm.

Musical staff 7: Treble clef, 2/4 time signature. Chords: Dm, Am, B7, E7.

26 A7 Dm G7 C A7 Dm

31 Am B7 E7 1. Am 2. Am D.S. al Coda

35 Coda C F F F

39 C7 C7 C7 C7

43 F F A7 Dm F7 Bb D7

47 Gm Bbm F D7 Gm C7

51 1. F 2. F D.S. al Fine

\* Fine 53 C

# Sempre

K. Ximbinho

**A** 1 F Gm7 CHORO C7 F

5 F C C#o7 Dm7 G7 Gm7 C7

9 F Gm7 C7 Ao7

13 Abo7 F/A D9 Gm7 C7 *To Coda* ⊕ 1. F 2. F A7

**B** 18 Dm % D7 Gm7

22 Gm7 % % A7 Dm

27 D7 % Gm7 %

31 Dm Eb7 A7 D.C. al Coda Dm

⊕ 34 Coda F 3 3

# Sonoroso

75  
K. Ximbinho

**A** (Dm) E $\flat$  A $^7$  Dm

6 A E $^7$  A A $^7$  E $\flat$  A $^7$

12 D $^7$  Gm $^7$  Dm E $^7$ ( $\flat$ 9) A $^7$ ( $\flat$ 9) *To Coda*  $\oplus$  *To Fine*  $\otimes$  Dm

**B** 17 C $^9$  F Gm $^7$  Dm A $^7$

22 Dm B $\flat$  Gm $^7$  C $^9$  F

27 Gm $^7$  Dm Gm $^7$  C $^7$  F Gm $^7$  C $^7$

32 1. F 2. *D.C. al Coda* F A $^7$   $\oplus$  *Coda* 34 Dm A $^7$  **C** D

36 D F $\sharp$ m $^7$  Fm $^7$  Em $^7$  Em $^6$  F $\sharp$  $^7$  Bm $^7$  E $^7$

42 Em $^7$  A $^7$  D Am $^7$  D $^7$  G G $\sharp$  $^7$

48 D $\Delta$  $^7$  Bm $^7$  Em $^7$  A $^7$  1. D 2. *D.C. al Fine*  $\otimes$  *Fine* 52 Dm

# Sofres Porque Queres

Pixinguinha e  
Benedito Lacerda

## A

1 *f* C7 7 C7 B°7

5 F/C Fm7 Fm/A♭ C

10 C7 F A7

15 E°7 Dm Fm Dø

20 C Am7 D7 G7 C *To Coda* ⊕ *To Fine* \*

## B

26 G(add9) G Gm9 D°7 G7

32 B°7 Cm Aø Gm Gm/F# Gm/F Gm/E

38 E♭7 A7 D7 G(add9)

43 **G** **F#7/D** **B<sup>b</sup>07/D** **D7** **Gdim7**

49 **G** **G7** **Cm** **F7**

54 **G** **G<sup>0</sup>7** **D7** **G7** *D.S. al Coda* **Coda** 57 **C7** **C**

58 **F** **B<sup>b</sup>m**

64 **F** **Fm** **B<sup>b</sup>m** **G7**

71 **G7** **C** **F** **F<sup>0</sup>7** **C7** **F** **F7** **B<sup>b</sup>m**

77 **B<sup>b</sup>** **D7** **G<sup>0</sup>7** **Gm**

83 **Gm7** **F** **D7** **G7**

87 **C7** **F** *D.S. al Fine* \* **Fine** 89 **F**



# A TERNURA

K-Ximbinho

Slowly



Cm m(Δ7) m7 m6 Fm7 Dø G7

6 Cm9 A**9** G7(b9) G7

10 C7 C7(b9) Fm m(Δ7) m7 m6

14 D7 D7(b9) G7 G7 //

18 Cm m(Δ7) m7 m6 Fm7 Dø G7

22 Cm9 A**7** G7(b9)

26 C7 C7(b9) Fm7 Fm7 G7

30 Cm Cm7/Bb A**7** G+7

1. Cm Cm // To Coda ⊕

2. Cm Cm C#

**B**

36 *Dø* *G7* *Cm* *m(Δ7)* *m7* *m6*

40 *Fm7* *B♭7* *E♭* *C7*

44 *A♭7* *A°7* *B♭7* *Gm7* *C7*

48 *Fm7* *B♭7* *E♭* *Cm7*

52 *Dø* *G7* *Cm* *m(Δ7)* *m7* *m6*

56 *Fm7* *B♭7* *E♭* *C7*

60 *Fm7* *A°7* *B♭7* *Gm7* *C7(♭9)*

64 *Fm7* *B♭7* *E♭* *C#°*

68 *2. E♭* *G7* *D.S. al Coda*

*Coda* 70 *Cm(Δ6/9)*

# Tico-Tico No Fubá

Chôro

Zequinha Abreu

Form: Intro- AA BB A CC A

Am E7 Am F7 E7 //

## A

5 Am E7 Am

9 Dm Am B7 E7

13 Am E7 Am

17 Dm Am E7 To Coda 1. Fine Am 2. Am

## B

22 A AΔ7 A6 A A6 A E9 E7

26 E7/4 E7 E9 E7 E7/4 E7 A6 A

30 A AΔ7 A6 A F#7 Bm D D#07

35 A F#7 Bm E7 1. A 2. A D.S. al Coda

Coda

39 A C C G7

43 C G7

47 C G7

50 G7 C F F#07

53 C A7 Dm G7 1. C 2. C D.S. al Fine E7

# 1 x 0 (Um a Zero)

## Chôro

FORM: A A' B A C C A'

PIXINUIHA & BENEDITO LACERDA

**A**

Musical notation for the first system of the A section, measures 1-4. Includes treble clef, 2/4 time signature, and chords: G7, C, G7, C, C7, F, Fm, C, D7.

Play 1  
OR 2,  
got to  
m16

Musical notation for the second system of the A section, measures 5-15. Includes two alternative lines (1. and 2.) and chords: G, G7, C, G7, G, G7, C, G7.

To Coda ⊕  
To Fine ✱

Musical notation for the third system of the A section, measures 16-20. Includes chords: A7, Dm, Fm, C, Am, D7, G7.

**B**

Musical notation for the first system of the B section, measures 21-24. Includes two alternative lines (1. and 2.) and chords: G, B<sup>b</sup>07, G/B, G, G/B, B<sup>b</sup>07.

Musical notation for the second system of the B section, measures 25-28. Includes chords: D7, Am7, D7, D7, D9.

Musical notation for the third system of the B section, measures 29-32. Includes chords: G6, G, B<sup>b</sup>07, G/B, G7.

Musical notation for the fourth system of the B section, measures 33-36. Includes chords: C, C<sup>#</sup>07, G, E7, Am, D7.

37 *G*

41 *Am A°7 Am D7*

45 *G G°7 G6 G/F G7*

49 *C7 C#°7 G E7 Am D7*

53 *G D.S. al Coda* *Coda* *C C7 C F*

57 *F A°7 Gm7 C7*

61 *C7 F C7 F Cm6/Eb D7 Cm6*

65 *D7 Gm Bb6 D7/C F/C D7*

69 *Gm C7 1. F 2. F D.S. al Fine* *Fine* *C*

# Vou Vivendo

Choro-Serenata

Pixinguinha & Benedito Lacerda

## A

Original

Duet line

Chords: C, G7, E7, Am, E7, F

Measures 7-12. Chords: C, D7, G7, Cm, G7, A<sup>b</sup>maj7

Measures 13-18. Chords: E<sup>b</sup>, Cm7, Fm, C, Am, Dm, G7. Includes first and second endings.

Section B, measures 19-22. Chords: Am, E7, A7, Dm, Dm, Am

Section C, measures 23-26. Chords: B7, E7, Am, E7, A7, Dm

29

1. 2. *D.C. al Coda*

Dm Am B<sup>7</sup> E<sup>7</sup> Am Am G<sup>7</sup>

*Coda*

34

C

F A<sup>7</sup> D<sup>7</sup> Gm

40

C<sup>7</sup> F C<sup>7</sup> F A<sup>7</sup> D<sup>7</sup> Gm

47

Gm<sup>7</sup> F D<sup>7</sup> Gm C<sup>7</sup> F

*D.C. al Fine*

51

\**Fine*

C



# Vou Vivendo

Choro-Serenata

Pixinguinha e Benedito Lacerda

## A

1 C G7 E7 Am E7 F

6 C D7 G7 Cm G7 A<sup>b</sup>maj7

12 E<sup>b</sup> Cm7 Fm C Am Dm G7

To Coda ⊕  
To Fine \*

1. C 2. C

## B

18 Am E<sup>b</sup>7 A7 Dm Dm Am

24 B7 E7 Am E7 A7 Dm

30 Dm Am B7 E7

1. Am 2. D.C. al Coda Am G7

⊕ Coda C

## C

35 F A7 D7 Gm

41 C7 F C7 F A7 D7 Gm

48 Gm7 F D7 Gm C7 F

D.C. al Fine \*

52 Fine C