

# CHEGA DE SAUDADE

No more blues C

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**A**

Section A (Measures 1-12) is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes, often beamed in pairs. Chord symbols are placed above the staff: E- (m1), E-7\C (m2), F#7 (\B) (m3), (B#-6) (m4), B7b9#5 (m5), E- (m6), F#-7b5 (m7), B7 (m8), E- (m9), C#-7b5 (m10), F#7 (m11), B- (m12), B#M7 (m13), B#6 (m14), and B7b9 (m15). The section concludes with a double bar line.

**B**

Section B (Measures 13-28) continues in the same key and time signature. The melody and chord progression are as follows: E- (m13), EM7\C (m14), F#7\B (m15), B#-6 (m16), B7b9#5 (m17), E-7 (m18), E- (m19), E7b9 (m20), A- (m21), B7 (m22), E- (m23), E-7\C (m24), C#O7 (m25), F#7b9 (m26), B#-6 B7b9#5 (m27), E- (m28), F#-7 (m29), and B7 (m30). The section ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

**C**

Section C (Measures 29-36) is written in a key signature of three sharps (F#, C#, G#). The melody and chord progression are: EM7 (m29), C#7#5\D# (m30), F#-7 (m31), B9sus (m32), B7 (m33), EO7 (m34), and EM7 (m35). The section concludes with a double bar line.

41  $G\sharp-7$   $G^\circ7$   $F\sharp-7$

45  $F\sharp9$   $A-6$   $B7$

**D** 49  $EM7$   $C\sharp-7$   $F\sharp7$

53  $G\sharp7$   $C\sharp-7$   $B\sharp-7$   $B-7$   $E7$

57  $AM7$   $A-7$   $G\sharp-7$   $C\sharp13$   $C\sharp7\sharp5$

61  $F\sharp9$   $B13sus$   $G\sharp-7 (G\sharp-7)$   $C\sharp7\sharp5$

65  $F\sharp9$   $Bsus9$   $E6$   $(B7\sharp5)$