

the music of joão gilberto pascoal
luted by joaquim sampaio

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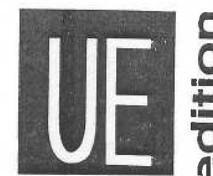
Tudo é Som

(All is Sound)

the music of hermeto pascoal

edited by Jovino Santos Neto

UE 70045



Tudo é Som

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edited by jovino santos neto
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MENTE CLARA

Clear Mind

Hermeto Pascoal

*Mente Clara
Figura viva
Muito forte e sensitiva
Nos faz sorrir, nos faz chorar
Nos faz viver ao acordar
Na esperança e na certeza
De encontrar sempre acesa esta luz
Este amor, esta força
Que beleza!
Pensar é querer saber
Pra dizer ou não dizer
Fazer ou não fazer
Resumindo, tudo isso é maravilhoso
Vivendo e aprendendo
Correndo e querendo chegar lá
Juntos, sempre juntos
Na certeza de encontrar
Sempre.*

*Clear Mind
A live picture
Strong and sensitive
It makes us smile, it makes us cry
It makes us live when we wake up
In hope and in certainty
Of always finding this light shining
This love, this force
How beautiful!
To think is to want to know
To say or not to say
To do or not to do
In essence, all this is wonderful
Living and learning
Running, trying to get there
Together, always together
in the conviction of finding
Always.*

ABOUT THE MUSIC

Choosing the material for this first publication was not an easy task. Hermeto's work is vast and covers many different styles and instrumentations. For most people, the first contact with Hermeto's music has been through the few recordings that are available. I decided to focus on those compositions that could be played by musicians with basic reading and improvising skills, assembling a kind of "real book", with the tunes represented as lead sheets. About half

The pieces have been recorded by Hermeto or by other artists (recording titles and dates are indicated), and the other half has been road tested by the *Grupo* on countless performances and rehearsals. I tried to notate the basic form of each tune, sometimes keeping most of Hermeto's arrangement, but at other times leaving it out so that other players can arrange them as they like it.

I kept chord symbols simple. For instance, if a particular chord is notated as a major seventh (maj7), it usually has the sixth and the ninth built in it. Similarly, minor seventh chords (min7) often will work well with the added ninth and the eleventh extensions.

Hermeto's harmonic concept views complex chords as stacked triads, so sometimes the chord notation reflects this, such as E/C instead of C maj7 (#5). At times I opted for a simplification of this concept for the sake of comprehensibility, such as when Hermeto writes an F# triad over an interval of A and G: F#/A7. This approach, clearly representing the voicing of the chord, was replaced here by the more conventional A13(b9).

The reader will notice the absence of key signatures throughout the book. With Hermeto's swift changing harmonies, a better result comes out of reading accidentals as they happen, their value lasting only for one measure.

I indicated the basic feel of each tune using some of the most well known Brazilian styles: samba, baião, frevo, etc. These indications should be used as suggestions, and not necessarily as rigid stylistic requirements. In fact, in the *Grupo* we might play the same composition as a samba, or a frevo, with minor adjustments. In Hermeto's view, a well-

crafted song can be dressed up in several ways without losing its essence. The same applies to the tempo markings in each score, which can be altered either way, according to technical requirements and taste. One of the most rewarding aspects of studying Hermeto's music comes from playing passages that are meant to be played at a very fast tempo really slow, because one can observe how a master composer such as Hermeto takes the utmost care in the placement of notes and chords. Thus a fast samba can become a lovely ballad, and vice-versa. The titles often have an anecdote or story behind them, and I tried to illustrate the Portuguese titles by translating them into English.

As I mentioned earlier, these songs are but a small sample of Hermeto Pascoal's immense output as a composer. It is my intention to follow this volume with more material from our archives, focusing on different aspects of his music- solo piano works, flute/piano duos, flute quartets, big band charts, symphonic and chamber music, and combo arrangements.

I would like to acknowledge the support from Robert Thompson and Universal Edition for this project, and for realizing the importance of Hermeto Pascoal in the universe of contemporary music. I thank Bruce Gilman from *Brazil* magazine, a serious fan of Hermeto's work, for his help with editing the text. Also, my gratitude is extended to all the musicians who once were and still are part of the *Grupo*, because they were the ones that inspired Hermeto to write most of this material in the first place. To Hermeto himself, for having been a constant source of inspiration and commitment to music, I dedicate this work, in the hope that many more musicians, beginners and veterans alike, will also be touched by his incredible artistry and wisdom, as I was.

*Jovino Santos Neto
Seattle, December 2000*

ABOUT HERMETO PASCOAL

In the rich and diverse universe of music in Brazil, the presence of Hermeto Pascoal shines like a comet, crossing across several eras and musical circles, leaving a strong influence on generations of musicians, and building a name that represents unbridled creativity and inspiration. Better known as a genial multi-instrumentalist, he is capable of extracting music out of the most unexpected objects, while exhibiting his virtuosity on piano, flute, saxophones, strings, percussion and many other conventional (and otherwise) instruments.

Hermeto Pascoal was born in 1936 in Lagoa da Canoa, a small village in the interior of Alagoas state, in the heart of the fertile tobacco-planting interior of Northeastern Brazil. The son of a peasant shopkeeper who moonlighted as an accordionist at weekend parties, he was soon enveloped in the sounds and traditions of the rich culture of his birthplace. As an albino child, he could not stand the fierce tropical sun, and spent his hours sitting in the shade of a tree listening to the birds while carving small makeshift flutes and whistles out of leaf stems, with which he would engage the birds and frogs in musical conversations.

His grandfather was a blacksmith whose backyard shop was a constant source of wonder for the young Hermeto, who used to search for sonorous scraps of iron in the junk pile at the back. A restless and inquisitive child, he soon found the place where his father kept his *oitô baixos* (8-
key diatonic accordion), and his first attempts on the instrument were aimed at emulating the bell-like sounds of the scraps of iron he found in the yard. Within a few months, Hermeto and his brother José Neto, who was also albino, were accompanying their father in local parties and festivities, taking turns on the *oitô baixos*, triangle and *pandeiro*.

At the age of 14, Hermeto left Alagoas for Recife, the busy capital of Pernambuco state. His goal was to land a job as an accordionist at the prestigious Jornal do Comércio radio station. In the 50s, a lot of music in Brazil happened in live radio broadcasts. Famous singers would tour the country, performing with local groups, known as *regionais*. The

musicians in these ensembles had to be extremely versatile, learning new songs by ear and creating new arrangements and key changes on the spot. The music director in Recife, however, turned Hermeto down. He could not believe that this albino teenager, with his poor eyesight, could be ready for the task. Hermeto went instead to the inland town of Caruaru, where he was immediately hired for the job at the Difusora radio station. During his years there, he became a favorite of the older musicians, who loved his curiosity and affinity for music. Caruaru was also the center of the *agreste* region, and its local street market attracted crowds of farmers, artisans and the *cantadores*, vocal improvisers who created music on the spot in exchange for coins. In a few years, Hermeto was summoned to Recife, as word got out about the young new accordion master making an impression through the air waves.

From the mid-fifties on, Hermeto's musical development accelerated, as he came into contact with musical influences from many different places, such as jazz, Italian, French and Gypsy songs. He soon started to play piano, and his harmonic and melodic concepts expanded to add a modern twist to his growing knowledge of music.

In the late 50s Hermeto moved to Brazil's political and cultural capital, Rio de Janeiro. He arrived there as musicians like Antonio Carlos Jobim, Luiz Bonfá, and João Gilberto were combining modern chord changes with a sophisticated samba beat to create what became known worldwide as *bossa nova*. Hermeto was there, playing at the same clubs, but he was careful not to associate his name to any kind of musical "movement". His music needed more room to expand, and he found himself in São Paulo, where a vibrant music scene was being created. He took up the flute (as always, entirely self-taught), and soon created a unique sound that made him a favorite of recording studios, while playing at up to 3 different clubs every night. He was quickly developing his talent as an arranger, and worked with many popular artists of the time, as well as in commercial jingle production.

During the famous song festivals of the late 60s, where MPB (Brazilian Popular Music) was forged by composers such as Chico Buarque de Holanda, Milton Nascimento, Edu Lobo, Caetano Veloso and many others, Hermeto was a

constant presence. His brilliant flute playing in Edu Lobo's *Ponteio*, the winner of the 1968 festival, brought him to the attention of the public through TV broadcasting. At this time a

new group was formed: The *Quarteto Novo*. With Airto Moreira on flute and piano, Airto Moreira on percussion, Heraldo do Monte on guitars and Theo de Barros on bass, this was an ensemble devoted to creating instrumental music with a definite Brazilian flavor, blending serious artistry with an earthy devotion to the country's rhythmic treasures, a deep mixture of African, European, Native and Eastern historical and cultural influences. Up until then, the music from the interior of Brazil was considered rude, uncultured and almost relegated to a secondary plane in comparison with *bossa nova* and foreign styles. It was *caipira*, or hillbilly, music. The Quarteto Novo challenged that assumption, steering clear of jazzy phrasing (even though all of the members were excellent jazzmen) and

"ways to produce sound, such as a donkey's bray, or ancient *viola caipira*, a 10-string guitar that sounded like the moors who once colonized Portugal.

Soon after, Airto Moreira relocated from São Paulo to New York City, a move that led to an invitation for him to join Miles Davis' group. Miles loved the different sounds and the way Airto created rhythms and effects. When Airto told him about the "crazy albino" living down in Brazil, an invitation was quickly sent to Hermeto to come up, which he accepted. This visit led to Miles' recording of 2 of Hermeto's compositions, *Nem Um Talvez* and *Little Church*, for the *The Electric* album. Even with the language barrier (neither spoke the other's tongue), a deep musical affinity was created between Miles and Hermeto. Around that time Hermeto also recorded his first album as a leader, originally titled *Hermeto*, and featuring some of the finest jazzmen in New York: Ron Carter, Joe Farrell, Hubert Laws, Thad Jones and several others, creating a full big band plus strings, all written and arranged by Hermeto.

The recording sessions became legendary, and musicians such as Herbie Hancock, John MacLaughlin, Gil Evans and others came to pay their respect to Hermeto's genius. An invitation followed for Hermeto to stay in the United States and join Miles' new electric group, but he declined and returned to Brazil. He intended to create his own group in

there. And that he did, starting a collective of musicians for which he wrote and arranged a wide variety of music, ranging from delicate woodwind ensemble work to all-out free explorations. His 1973 release *A Música Livre de Hermeto Pascoal* (The Free Music of Hermeto Pascoal) represents this period. Meanwhile, he did return occasionally to the US, collaborating with Airto and his wife, singer Flora Purim, in a number of recordings that continued to establish his reputation as a musician's musician. He picked up the soprano, and later the tenor saxophone, and again developed a strong personal style on the reed instruments.

Back in Brazil, Hermeto's Group went through several personnel changes, culminating with his move back to Rio de Janeiro in 1976, the same year he recorded *Slaves Mass* in Los Angeles, with Airto, Flora and a host of great musicians, and featuring the sound of live pigs grunting and squealing musically on the title track. In 1977, Hermeto invited me to join his group as a pianist, and this marked a turning point in my life as a musician. In the following years, a nucleus of young instrumentalists formed around him, as we started to develop a routine of daily rehearsals. Eventually, in the early 80's, the Grupo took its most constant form, with Itiberê Zwarg on bass and tuba, Carlos Malta on flute and saxophones, Marcio Bahia on drums, Pernambuco on percussion, and myself on piano and flute. Hermeto's son Fabio Pascoal joined the group, also on percussion, in 1988. We all ended up living as neighbors in the West Zone suburb of Jaboatão, an hour's drive from downtown Rio, as the *Grupo* became a literal full time activity for us.

This was an extremely fertile phase for Hermeto. He composed literally thousands of themes, exploring all aspects of the musicians' talents, encouraging us to expand the boundaries of what we could do. He would often write extremely elaborate arrangements, while urging us to play as intuitively and creatively as possible. His strong presence as a leader inspired and coaxed us to practice and rehearse more and more, while the *Grupo* went on several tours of Europe and recorded a number of albums for the *Som da Gente* label. Hermeto's own restless spirit led him to write music for jazz bands, symphony orchestras, etc.

an improviser reached new levels, supported by our tight ensemble work. He started to play the flugelhorn and wrote his own technical exercises in the form of brand new music.

In 1992 the *Grupo* went through its first personnel change since 1981, as both Carlos Malta and myself left the band to pursue our individual careers in music. I moved with my family to Seattle, and started to organize a musical archive that I had been maintaining since the beginning of my tenure with Hermeto. This included a mountain of manuscripts, loose parts and some music kept mostly in the players' memories. This is an ongoing effort, and hopefully the book you now hold in your hands will be followed by others, focusing on the varied facets of the life of a true musical genius, the likes of which our planet only rarely sees.

Today, Hermeto continues to be a major force in the music of the world. The *Grupo* still plays in Brazil and abroad to large audiences, and Hermeto has been composing almost during all of his waking hours. In 1996 he celebrated his 60th birthday by writing one piece a day for a full year, resulting in a publication issued in Brazil, *O Calendário do Som* (The Calendar of Sound), with 366 themes (96 was a leap year) arranged by date, so that, according to him, everyone, regardless of date of birth, can have his or her own song. Recent collaborations have led him to England for a big band concert of brand new music, and he recorded a solo CD, *Eu e Eles* (Me and Them), where he plays over 60 different instruments. He continually stretches the boundaries of music in all its aspects: rhythmic, melodic and harmonic.

He has developed a concept of harmony that offers new ways to create and improvise, giving musicians new options that go beyond the merely linear use of scales and modes. His profound knowledge of the hundreds of rhythms from Brazil is reflected in his music, which ranges from sublime and lyrical to intense and fierce. He also created a new concept, *O Som da Aura* (The Sound of the Aura), by which human speech is set to music and treated as a melody, a refined technique that requires a sharp musical sense of hearing, something Hermeto started to develop from birth.

One of the most remarkable proofs of Hermeto's total and complete dedication to music happened just a few weeks before I wrote this foreword, when Dona Ilza Pascoal, Hermeto's wife of 48 years, passed away in Rio after a battle with pancreatic cancer. The news came to Hermeto as he was about to play a concert in Copenhagen, Denmark, with the *Grupo*. He went on to play the entire concert with all his energy, and ended by dedicating a beautiful piano solo to the love of his life. Only then the audience found out what had happened, and as they applauded him in tears, the musicians returned to the stage for a 30-minute encore that expressed through music the entire range of human emotions.

I came to know Hermeto and his music in the 70s, and for 15 years of my life I worked on a daily basis with one of the most amazing persons I have ever met. I continue to be inspired by his beautiful and challenging compositions, and he remains as an example of true dedication and commitment to music. Below are some of his favorite phrases:

"I do not play Brazilian music. I am Brazilian and very proud of it, but the only label I will ever accept for my music is *Universal*"

"Music holds the world together, as long as we live"

"If you don't create in this world, you will be created in the next"

"All is Sound, and all Sound is Music"

HERMETO PASCOAL DISCOGRAPHY (AS A LEADER)

1972- *Hermeto* (Buddha), later re-issued as *Brazilian Adventure* (Muse, 1988)
1973- *The Free Music of Hermeto Pascoal* (Polygram Brazil), US release by Verve on 1991

1977- *Slaves Mass* (WEA)

1979- *Zabumbé-bum-á* (WEA Brazil)

1980 - *Live in Montreux* (WEA Brazil)

1980 - *Cérebro Magnético* (WEA Brazil)

1982- *Hermeto Pascoal e Grupo* (Som da Gente)

1984- *Lagoa da Canoa. Município de Arapiraca* (Som da Gente)

1985- *Brasil Universo* (Som da Gente)

1987- *Só não toca quem não quer* (Som da Gente)

1989- *Por Diferentes Caminhos* (Som da Gente)

1992- *Fest of the Gods* (Polygram Brazil)

1999- *Eu e Eles* (Rádio MEC)

TUNE DESCRIPTIONS

Aquela Coisa (That Thing) - Recorded by HP&G on *Lagoa da Canoa, Município de Arapiraca* (Som da Gente, 1984) - This energetic samba was composed in 1980, but did not come to life until 1981, when it became a staple item in the *Grupo's* concerts. We recorded it on a late night session following an intense performance in São Paulo. The solos changes are simple, but they offer countless possibilities for expansion. The short interlude on page 2 is challenging for piano and bass, but it is certainly worth the practice.

Balaio (Basket) - Recorded by Jovino Santos Neto and Richard Boukas on *Balaio* (Malandro Records, 2001) - This tune was written in 1977, and it has had many versions since then. It was also recorded in a different form by Hermeto under the name *Macia* on his solo piano album *Por Diferentes Caminhos* (Som da Gente, 1989), and it lends itself to be played as a baião, toada or even as a frevo, which was how Hermeto once arranged it (for a saxophone section in the soundtrack of the film *Trindade*). It is a good example of how Hermeto can chain familiar chord sequences in an unexpected way. It winds its way through many tonalities, creating different harmonic colors with this movement.

Bebê (Baby) - Recorded by Airto Moreira on *Natural Feelings* (Skye Records, 1970) and by Hermeto in 1973 on *A Música Livre*, (released in the US as *The Free Music of Hermeto Pascoal*, Verve 1991) this baião is one of the best known of Hermeto's compositions, having been covered by many artists (Eumir Deodato, Assad Brothers, and more). Hermeto wrote it on the guitar, inspired by his youngest son Flávio's first attempts to speak, hence the repeated, stutter-like notes in the melody. Soloists may improvise on the A minor chords of the first 4 measures, or over the entire form of the tune.

Samba do Belaqua (Belaqua's Samba) - Composed in 1979, this samba was named after an imaginary character (jokingly invented by us) who represented a typical *malandro* street-smart type from Rio, with a white suit, straw hat and a penchant for the easy life. The chord changes for the theme have their own syncopated rhythm, which was simplified for the improvisation chorus.

Campinas - Recorded by Jovino Santos Neto and Richard Boukas on *Balaio* (Malandro, 2001). Named after a city in São Paulo State, this beautiful ballad was written on a tour bus, as Hermeto came to play a concert there in 1977. Playing it has always been one of the *Grupo's* favorite ways to end a day of intense rehearsals, because of its slowly winding melody, and lyrical harmony changes.

Capivara (Capybara) - Recorded by Sergio Mendes on *Oceano* (Polygram, 1996), this happy samba in 7/4 shows Hermeto's fluidity in writing so-called odd meters. The version notated here reflects recent changes Hermeto made to the tune.

Chorinho pra Ele (Chorinho for Him) - Recorded by Hermeto on *Slaves Mass* (WEA, 1977) - The *choro* or *chorinho* is one of the most interesting styles of the music from Brazil, blending sinuous melodies derived from European dance forms of the 19th century with a syncopated 2/4 beat. It has been swinging in and out of fashion since the early 1900s, and almost all the great composers from Brazil have written *choros*. This tune is characteristic of Hermeto's writing, with its sextuplets on the B section and a breath-taking double time rendition on the A section on the out head. This composition is dedicated to Hermeto's brother Enésio, a virtuoso *cavaquinho* player who passed away in the 70s.

Para Eliane Elias (For Eliane Elias) - Hermeto first met Eliane Elias, the Brazilian pianist, when she was an up and coming young pianist in the São Paulo jazz scene. This jazzy waltz was composed in 1991, after the two met backstage in a Hermeto performance in New York.

Essa Foi Demais (That Was Too Much) - Written in 1981, this funky *maracatu* features the bass and the left hand of the piano, with the saxophone adding an extra harmonic twist. It was a favorite concert opener for the *Grupo*, a great way to warm up the musicians and the audience, with its solo section building over a C pedal.

Fatima - Recorded by HP&G on *Ao Vivo em Montreux* (WEA, 1979). This 1978 *choro* is named after Hermeto's eldest daughter, presenting a challenging adventure for both melodic and harmonic players, with its double time

section where chord changes fall chromatically, returning gracefully to the beginning.

Forest) – Composed in 1978, this lyrical theme is presented in rubato form, and it picks up time to become a ballad during solos, returning to a dreamy rubato on the outhead

Viva o Gil Evans (Long Live Gil Evans) – Hermeto and Gil Evans had a beautiful musical affinity since the early 70s, when Gil became enchanted with the arrangement of *'Ório*, a composition on Hermeto's first recording. Since they met several times. In 1986 Hermeto wrote and arranged an impromptu theme for Gil's Orchestra in Italy. This jazz waltz was written in 1987, and we played it for Gil in New York.

Ginga Carioca (Carioca Swing) – Recorded by HP&G on *Festa dos Deuses* (Polygram Brazil, 1992). This samba places a rhythmically challenging melody over a slow samba groove. The solo changes are equally interesting.

Os Guizos (The Bells) – Recorded by Hermeto on *Hermeto* (1972) (re-released as *Brazilian Adventure*, Muse Records, 1988) with Googie Coppola on vocals and a beautiful orchestral arrangement, this expressive ballad opens up like a flower for the soloists.

Haja Coração (Let there be Heart) – Another expression of Hermeto's romantic and lyrical writing. This song winds its way from A minor to C minor and back, providing many options for the conscious improviser.

Hermeto – Recorded by Hermeto on *Hermeto* (Buddha, 1972) (re-released as *Brazilian Adventure*. Muse Records, 1988) and by Jovino Santos Neto and Richard Boukas on *Balaio* (Malandro, 2001) This charming samba was the title track of Hermeto's first record as a leader, and its melody and harmony indicate a feel that is close to bossa nova.

Juvenal no Grumari – This 7/4 theme, another favorite jam piece for the *Grupo* was untitled until recently, in spite of the fact that we played it every week in our rehearsals,

follow his way of playing IN time without playing THE time. He asked me to name one of my favorite places in Rio, and I suggested Grumari Beach. (Juvenal is one of the nicknames he gave me).

Para Miles (To Miles) – Hermeto loves to dedicate themes to his fellow musicians, and when he wrote this waltz in 1989, he thought of Miles right away. Miles had called him for a meeting in March of that year, but could not make the encounter due to his health. For Hermeto, this song was the way for them to meet in music.

Mente Clara (Clear Mind) – Recorded by HP&G on *Só Não Toca Quem Não Quer* (Som da Gente, 1987), this ballad was a vehicle for Hermeto's flugelhorn playing, in a dialogue with Carlos Malta's alto sax. He also wrote a poem, defining his relationship with music, which was read over the recording by Ana Maria Malta.

Montreux – Recorded by HP&G on *Ao Vivo em Montreux* (WEA Brazil, 1979). We arrived in Montreux to play at the Festival, and the first thing Hermeto did when he walked into his hotel room was to grab a laundry list, and as he looked outside of his window at Lake Léman, he drew some staff lines on the paper and wrote this tone poem dedicated to the city. We (Hermeto on flute, myself on piano and Itiberê Zwarg on bass) read it at first sight onstage later that evening. This theme is yet another evidence of Hermeto's powerful intuitive and creative spirit, and of how he lets that spirit guide him in the musical composition process.

Música das Nuvens e do Chão (Song of the Clouds and the Earth) - Recorded by HP&G on *Cérebro Magnético* (WEA Brazil, 1980).- In 1980 the *Grupo* had gone through another change of personnel, as Nenê, Cacau and Zabelê left, and drummer Alfredo Dias Gomes joined us right as we started to work on a new studio album. Hermeto wrote this theme as a *toada*, with 2 different harmonies, then adapted it to a 7/4 beat he played on the drums for Alfredo, and we tracked it. It soon became another one of Hermeto's signature classics.

Nas Ouehradas – Whenever a musician is talking

walker, we say he is playing *nas quebradas*, or "in a broken way". This *frevo* or fast march does exactly that with its melody, playing hide-and-seek with the beat. I first learned it by ear, and it took me a while afterwards to figure out where "1" was. This represents the essence of the *frevo*, daredevil lines over a steady 2/4 march. The simple III-VI-II-V changes on the solo section are a lot of fun to play on.

Tupizando - This fast 3/4 has an earthy beat, over which a simple, yet powerful pentatonic melody was built. It refers to the Tupi Indian Nation that was so strong when the Portuguese first came to Brazil, and whose language became assimilated into many proper Brazilian names. In this chart I kept Hermeto's original outhead arrangement, because it provides a beautiful contrast to the main theme.

Vale da Ribeira (The Ribeira Valley) - Recorded by Sergio Mendes on *Oceano* (Polygram, 1996) and by Jovino Santos Neto and Richard Boukas on *Balaio* (Malandro, 2001). Hermeto wrote this *baião* in April 1985, as we were working on the soundtrack for a documentary deep inside the rainforest in São Paulo State, where the Ribeira River is born. We set up our acoustic instruments on the dirt road at 5 AM, and as the sun came up, Hermeto composed the music right away.

Viva o Rio de Janeiro (Hoorah for Rio de Janeiro) - Recorded by the Jovino Santos Neto Quarteto on *Caboclo* (Liquid City Records, 1997). This *carioca* style samba was written in 1989, and it soon became another staple item of the *Grupo*'s performances. When I put together my own Quarteto in Seattle, this tune again captured the hearts of the musicians, and we recorded it with Hermeto's original arrangement, which is notated on this chart.

Tacho (Mixing Pot) - Recorded by Hermeto on *Slaves Mass* (WEA, 1977). Another 7/4 expansive composition, its short theme opens up many possibilities for improvisation, specially with a half-diminished C# chord that hangs for the last 4 measures. It's a great jam tune, reminiscent of Coltrane's *Impressions*.

Bocateando - This samba was written in 1980, when we received the visit of trombonist Bocato and flutist Léa Freire. Often Hermeto would welcome guests to our re-

hearsal by composing a piece on the spot for them to play. This one was a lot of fun to play and improvise upon.

Mata Verde (Green Woods) - Another "indigenous" composition of Hermeto's, it reflects how much his music is inspired by nature. The strong melodic line pulls all the other elements together, and the syncopated hits on the B section prepare the way for a solid samba pocket.

Rebuliço (Uproar) - Recorded by HP & G on *Só Não Toca Quem Não Quer* (Som da Gente, 1987). This *choro* in G minor has all the usual challenges: a winding melody line inspired on European forms, played over a 2/4 *choro* groove and interesting re-harmonizations. The solo section can be expanded to the players' preference, and as an option the last A can be done in double time, as we did on our recording of it.

Voa, Ilza (Fly, Ilza) Even though Hermeto wrote this bluesy *baião* in the late 70s, he renamed it recently, after the passing of his wife, Ilza. He imagined her flying up in the sky, propelled by this powerful groove. As an option, it can be played with a swing feel.

A Grande Turnê (The Great Tour) - This samba was another one of the *Grupo*'s favorite jam themes. From 1982 on, we toured Europe several times, and in many different ways: by bus, train, van and airplane. These were always intense experiences for all of us as a group, living together on the road and performing daily for diverse audiences around the world. No two concerts were ever alike, as Hermeto challenged himself and all of us with new ideas and ways to play his music.

Santo Antonio (Saint Anthony) - Recorded by HP&G on *Zabumbê-bum-á* (WEA Brazil, 1979) This lively *baião* was composed as part of a tribute to Hermeto's parents, *São Jorge* being for his father and *Santo Antonio* for his mother. It depicts a scene in his hometown, where the people would go around the streets, asking for donations to prepare the church-sponsored festival in honor of Saint Anthony, the patron saints of weddings, on June 13. Even though we did not improvise on the original recording, this tune has a great form and chord changes that offer a lot of room for creativity. The thirds in the main theme can be played by piano, guitar or by two flutes.

Aquela Coisa

Samba = 100

Measures 1-14:

- Treble Staff: Key signature changes between C MIN 7, C[#] MIN 7, F[#]13, F MIN 7, F MIN/Eb, D MIN 7(b5), D MAJ 7.
- Bass Staff: Key signature changes between D MIN 7(b5), G13, G7(^{#9}/_{b13}), C 7sus4, Eb MAJ 7, B7(^{#9}/_{b13}).

Measures 15-28:

- Treble Staff: Key signature changes between C 7sus4, Bb 7sus4, Ab 7sus4, D7(^{#9}/_{b13}), Db MAJ 7, C MIN 11, E MIN 7, A13, G7(^{#11}).
- Bass Staff: Key signature changes between C 7sus4, Bb 7sus4, C 7sus4, Eb 7sus4, F 7sus4, E 7(^{#9}), Ab MAJ 7, G7(^{#9}/_{b13}), C MIN 7.

Measures 29-42:

- Treble Staff: Key signature changes between Bb 7sus4, C 7sus4, Eb 7sus4, F 7sus4, E 7(^{#9}), Eb MAJ 7, Db MAJ 7, C MIN 7.
- Bass Staff: Key signature changes between C 7sus4, Bb 7sus4, C 7sus4, Eb 7sus4, F 7sus4, E 7(^{#9}), Eb MAJ 7, Db MAJ 7, C MIN 7.

Piano Part (Measure 159):

- Key signature: Bb (two flats).
- Chords: Bb 7sus4, C 7sus4, Eb 7sus4, F 7sus4, E 7(^{#9}).
- Performance instructions: FINALE (D.C.)

Bass Part (Measure 190):

- Key signature: Bb (two flats).
- Chords: Bb 7sus4, C 7sus4, Eb 7sus4, F 7sus4, E 7(^{#9}).

28

DRUM FILL

A MIN 7

DRUM FILL

E MIN 7

8VA

8VA

29

Bb MIN 7

Gb MAJ 7

30

Bb MIN 7

Gb MAJ 7

30S:

F MIN 7

E MIN 7

45

Bb 7sus4

D MAJ 7

53

C 7sus4

Bb 7sus4

AFTER LAST SOLO, VAMP:

61

Bb 7(#9)

ON CUE: (D.C. AL FINE)

Balaio

Baião = 150

Handwritten musical score for "Balaio" in G major, 2/4 time. The score includes ten staves of music with various chords and performance instructions.

Chords and Instructions:

- Staff 1: D MAJ7, A MIN7, D MAJ7, A MIN7 G MAJ7 D MAJ7
- Staff 2: B MIN7, Bb MIN7, F MIN7 3, Bb MIN7, A MIN7, E MIN7 3
- Staff 3: A MIN7, D MIN7, G7, C MAJ7, G MIN7, C MAJ7
- Staff 4: G MIN7, F MIN7, Eb MIN7, Ab7 Db MAJ7
- Staff 5: D MIN7 Eb MIN7 Ab7sus4 G7(b5) C MAJ7, D7(b13) 3, G7(b5) E MIN7
- Staff 6: Bb7sus4, C7sus4, D7sus4, E15(b5) 3, A7(b13)
- Staff 7: Bb7sus4, C7sus4, D7sus4, To CODA G7sus4(b9) C MAJ7, (D.S. AL CODA, E MIN7(b5) A7)
- Staff 8: C MAJ7, D7(b13) 3, G7(b5) C MAJ7, SOLOS ON FORM - TAKE CODA ON HEAD OUT
- Staff 9: F# MIN7, B7, E MAJ7

Bebê

Baião = 100

SAMPLE GROOVE - INTRO

Handwritten musical score for 'Bebê' featuring ten staves of music for a single instrument, likely a guitar or bass. The score includes various chords and specific notes, with some sections labeled with letters A, B, and 1. Chords include A MIN 7, A MIN 7(\$5), A MIN 7(\$5) (1ST.X), C# MIN 7 (2ND.X), D MIN 7, G7 (15), G7 (b15), C MIN 7, F7 (15), F7 (b15), Bb7 (15), B MIN 7(b5), E7 (b9), Bb7 (15), A MIN 7, E MIN 7(b5), A7 (15), A7 (b15), D MIN 7(b5), G7 (15), G7 (b15), C MIN 7(b5), B7 (\$11), A\$MA7, BMA7, CMA7, C\$MA7, DMA7, D\$MA7, B7 (\$11), and BbmA7.

350 (C) C MIN 11 B7(#11)

B MIN 11 A7(#11) 39 G# MIN 11

1 G7(#11) F#MA7 GMA7 G#MA7 AMA7 A#MA7 BMA7

2 G7(#11) F#MA7 B MIN 11

46 B7(#11) A MIN 11

49 Ab7(#11) G MIN 11 Gb7(#11)

52 FMA7 E7(#9) (D.S. FOR SOLOS,

AFTER SOLOS, PLAY D.S. AND VAMP OUT ON INTRO

Bocateando

Bright Samba $\text{♩} = 100$

The musical score consists of eight staves of handwritten music for a single instrument, likely a samba instrument. The music is in common time (indicated by 'C'). The first staff starts with a G MIN 7 chord. Subsequent staves introduce chords such as Eb MAJ 7, D MIN 7, C7sus4, F MAJ 7, Bb MAJ 7, D MIN 7, E MIN 7, F/Eb, Eb/Db, C7sus4, A+(#9/b13), Bb7sus4, Ab7sus4, G MIN 7, and F#7(#9/b13). The score includes sections for 'SOLOS ON FORM' and 'VAMP OUT ON LAST 2 MEASURES'.

1. G MIN 7

2. Eb MAJ 7

3. G MIN 7

4. Eb MAJ 7

5. G MIN 7

6. D MIN 7

7. C7sus4

7. F MAJ 7

8. Bb MAJ 7

9. D MIN 7

10. E MIN 7

11. F/Eb

12. Eb/Db

13. C7sus4

14. A+(#9/b13)

15. Bb7sus4

16. Ab7sus4

17. G MIN 7

18. F#7(#9/b13)

SOLOS ON FORM

VAMP OUT ON LAST 2 MEASURES

Campinas

Ballad = 70

Handwritten musical score for "Campinas" in ballad tempo (70 BPM). The score consists of ten staves of music, each with a key signature and time signature. The chords are labeled above the staff, and various performance markings like dynamics, fingerings, and slurs are included. The score includes sections for piano/vocal and guitar/bass.

Key signatures and time signatures change frequently throughout the piece, indicated by changes in the staff's position and the key signature circle.

Chords labeled in the score include:

- 1st staff: C7sus4, Fmaj7, C7sus4, Fmaj7
- 2nd staff: Dmin7, C7sus4, Amin7, Bbmaj7, C7sus4, Eb7, Bbmaj7
- 3rd staff: Amin7, D7(9), Bbmmin7, Eb7, A/F
- 4th staff: A/G, Dmin7, Dmin/C, Dmin/B
- 5th staff: E13, E7(9), Amaj7, Dmaj7, Gbmaj7
- 6th staff: Ebmin7, Bbmaj7, Emaj7, Dmaj7, Gbmin7, Gmaj7
- 7th staff: Cmaj7, Fmaj7, Bbmaj7, Gmin7, A7sus4
- 8th staff: F#7(9), Bmin7, C#min7, C#min/B, Gmaj7, Fmaj7, Emin7, F#min7
- 9th staff: G#min7, A#min7, Amaj7, Gmaj7, Emaj7, Ebmin7
- 10th staff: Cmaj7, Emin7, Gmaj7, Cmaj7
- 11th staff: Gbmaj7, Fmaj7, Bbmaj7, Abmin7, (O.S. FOR SOLOS)

Capivara

Samba in 7/4 = 170

Handwritten musical score for "Capivara" in Samba (7/4) at 170 BPM.

Chords:

- F MAJ7
- B♭ MAJ7
- F MAJ7
- B♭ MAJ7
- A MIN7(b5)
- D7(♯9)
- A MIN7(b5)
- D7(♯9)
- G13
- C13
- G13
- C13
- B♭ MAJ7
- A MIN7
- G MIN7
- B♭ MAJ7
- A MIN7
- G MIN7
- E♭ MAJ7
- D MIN7
- E♭ MAJ7
- D MIN7
- C MIN7
- D♭ MAJ7
- T TO CODA
- C MAJ7
- E♭ MAJ7
- C MAJ7
- E♭ MAJ7
- D MAJ7
- F MAJ7
- D MAJ7
- F MAJ7
- D♭ MAJ7
- E MAJ7
- G♭ MAJ7
- E MAJ7
- G♭ MAJ7
- (D.C. AL CODA)
- C MAJ7
- E♭ MAJ7
- D MAJ7
- F MAJ7
- D MAJ7
- E MAJ7
- E♭ MAJ7
- G♭ MAJ7
- T TO (ON HEAD OUT)

Performance Instructions:

- SOLOS: F MAJ7 B7sus4 B♭ MAJ7 D♭ MAJ7 G7sus4 G♭ MAJ7 A MAJ7 E♭7sus4 D MAJ7 B♭ MAJ7 G MIN7 F# MAJ7 D MIN7
- VAMP OUT
- A/F
- A/F
- AFTER SOLOS, D.C. AL CODA, TAKE DOUBLE CODA

Chorinho pra Ele

Choro = 75

The musical score consists of six staves of handwritten notation for a single instrument, likely a guitar or ukulele. The notation uses standard staff lines and includes various note heads and stems. Chords are indicated below the staves, and some measures include specific fingering or performance markings like 'SIMILE' and 'TO CODA'.

Chords and Measures:

- Staff 1: F⁹, B_b⁹, E_b⁹, A_b⁹, D_b⁹, C⁹, F⁹, E_b⁹, D⁹
- Staff 2 (Measure 5): G_MA_S7, E_{7(B9)}, A_MI_N7, D⁹, G_MA_S7
- Staff 3 (Measure 9): B_bD_{IM}, A_MI_N7, D⁹, G_MA_S7
- Staff 4 (Measure 13): C_MI_N7, F⁷, B_bG_MA_S7, SIMILE, B_bD_{IM}7, E_b7, A_bD_M7, D_MA_S7
- Staff 5 (Measure 17): D_MI_N7, G⁷, C_MA_S7, F_MA_S7, B_MI_N7, E_{7(B9)}, G_#D_{IM}, A_MI_N7
- Staff 6 (Measure 21): F⁷, B_b7, E_b7, A_b7, D_b7, C⁷, F⁷, E_b7, D⁷

Performance Instructions:

- Staff 2: Measure 5 contains a circled 'A' above the staff.
- Staff 4: Measure 13 has 'SIMILE' written above the staff.
- Staff 5: 'TO CODA' is written at the end of the staff.

250

(8)

F#Maj7 EbMin7 Ab7 D#Maj7 Edim

EbMin7 Ab7 D#Maj7

F#Min AMin

CMin EbMin F#Maj7

D.S. AL CODA

D.S. FOR SOLOS ON [A]. AFTER SOLOS, TAKE 2ND. ENDING, PLAY [B] AND GO D.S. AL CODA (IN DOUBLE TIME)

350

F9 Bb9 Eb9 Ab9 Db9 C9

F9 Bb9 Eb9 Ab9 Db9 C9 F7 F

Essa Foi Demais

PIANO+BASS

Tempo = 90

C MIN 7

BbMIN 7/C

E/Eb

E6/Eb

G/F#

F/E

D.S.

A15(b9)

G7(13)

This handwritten musical score consists of six staves of music. The first two staves are for 'PIANO+BASS' and feature harmonic changes between C minor 7 and Bb minor 7/C. The third staff shows a transition through E/Eb and E6/Eb. The fourth staff shows a transition through G/F# and F/E. The fifth staff begins with a key signature of one sharp, followed by a section starting with 'D.S.' (Da Segno). This section includes chords A15(b9) and G7(13).

Fatima

Chorus = 75

Handwritten musical score for the first line of the chorus. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef and a common time signature. The music is divided into measures by vertical bar lines. Chords labeled include D MAJ7, F# MIN7, E MIN7, A7, D MAJ7, D/C# B MIN7, E MIN7, G MIN7, C7, D MIN7, Bb MAJ7, E MIN7(b5), A7(b9), D MIN7(b5), G7(b9), A MIN7, A MIN/G, F# MIN7, B7, Bb MAJ7, D MIN7, D MIN/C, B MIN7(b5), E7(#9), A11, Ab11, Db7(#9), C7(#9), Db7(#9), A11, E MIN7, B MIN7(b5), B MIN7, B MIN/A, G# MIN7, A MIN7, D7, G MAJ7, F MAJ7, E MIN7, D MIN7.

Handwritten musical score for the second line of the chorus. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef and a common time signature. The music is divided into measures by vertical bar lines. Chords labeled include E MIN7, G MIN7, C7, D MIN7, Bb MAJ7, E MIN7(b5), A7(b9), D MIN7(b5), G7(b9), A MIN7, A MIN/G, F# MIN7, B7, Bb MAJ7, D MIN7, D MIN/C, B MIN7(b5), E7(#9), A11, Ab11, Db7(#9), C7(#9), Db7(#9), A11, E MIN7, B MIN7(b5), B MIN7(b5), E7(#9), A11, Ab11, Db7(#9), C7(#9), Db7(#9), A11, E MIN7, B MIN7(b5).

Handwritten musical score for the third line of the chorus. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef and a common time signature. The music is divided into measures by vertical bar lines. Chords labeled include B MIN7(b5), E7(#9), A11, Ab11, Db7(#9), C7(#9), Db7(#9), A11, E MIN7, B MIN7(b5), B MIN7(b5), E7(#9), A11, Ab11, Db7(#9), C7(#9), Db7(#9), A11, E MIN7, B MIN7(b5), B MIN7, B MIN/A, G# MIN7, A MIN7, D7, G MAJ7, F MAJ7, E MIN7, D MIN7.

Handwritten musical score for the fourth line of the chorus. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef and a common time signature. The music is divided into measures by vertical bar lines. Chords labeled include B MIN7, B MIN/A, G# MIN7, A MIN7, D7, G MAJ7, F MAJ7, E MIN7, D MIN7.

Holler

20

C MAJ7 B MAJ7

Bb MAJ7 A MAJ7

22

Ab MAJ7 G MAJ7

Gb MAJ7 F MAJ7

24

E MAJ7

E MIN7(b5)

25

A7(#9) BbMIN7 Eb7 D MAJ7 C#7(#9)

TO CODA (C)

(D.S. AL CODA)

SOLOS ON FORM

27

D MAJ7 C#7(#9)

Floresta

Rubato Ballad $\text{J} = 90$

The musical score consists of ten staves of handwritten music. The first staff starts with a bass clef, a key signature of one flat, and a tempo of $\text{J} = 90$. It features chords like $B\flat\text{MAJ7}$, $F\text{MIN 7}$, and $B\flat\text{MAJ7}$. The second staff begins with $F\text{MIN 7}$, followed by $G\text{MAJ7}$ and $D\text{MIN 7}$. The third staff starts with $G\text{MAJ7}$, followed by $F\text{MAJ7}$, $B7(\#9)$, and $B\flat\text{MAJ7}$. The fourth staff begins with $F\text{MIN 7}$, followed by $B\flat\text{MAJ7}$ and $F\text{MIN 7}$. The fifth staff starts with $G\text{MAJ7}$, followed by $D\text{MIN 7}$ and $E\text{MAJ7}$. The sixth staff begins with $A\text{MAJ7}$, followed by $C\sharp\text{MIN 7}$, $F\text{MIN 7}$, $B\flat\text{MAJ7}$, and $D\text{MIN 7}$. The seventh staff starts with $C\sharp\text{MIN 7}$, followed by $A\text{MAJ7}$ and $E\text{MAJ7}$. The eighth staff begins with $A\text{B/E}$. The score concludes with a dynamic instruction: (D.C. FOR SOLOS,

SOLOS ON FORM (A TEMPO)
PLAY HEAD OUT RUBATO

Ginga Carioca

Medium Samba $\text{♩} = 70$

The musical score consists of five staves of handwritten music. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 6/8 time (indicated by a '6'). The music is written for a single melodic line, likely a guitar or ukulele, with chords indicated below the staff.

Chords and Key Signatures:

- Staff 1: D MIN 7, F MIN 7, A MIN 7(b5), D 7(9), G MAJ 7, F# MIN 7
- Staff 2: E MIN 7, B MIN 7, C MIN 7, D MIN 7, C 7(9)
- Staff 3: A MIN 7, B MIN 7(b5), D MIN 7(b5), G 7(9), D MAJ 7, C MIN 7
- Staff 4: A MIN 7(b5), F# MIN 7(b5), F MAJ 7, C 7(9), F 7(9), Bb 7(9)
- Staff 5: A MAJ 7, C MAJ 7, Bb MAJ 7, A 7sus4, C 7sus4, Eb 7sus4, D MIN 7

Performance Instructions:

- Staff 1: Measures 1-4 are grouped by a brace. Measure 5 starts with a '3' above the staff.
- Staff 2: Measures 1-4 are grouped by a brace. Measure 5 starts with a '3' above the staff.
- Staff 3: Measures 1-4 are grouped by a brace. Measure 5 starts with a '3' above the staff.
- Staff 4: Measures 1-4 are grouped by a brace. Measure 5 starts with a '3' above the staff.
- Staff 5: Measures 1-4 are grouped by a brace. Measure 5 starts with a '6' above the staff.
- VAMP ON HEAD OUT: Located at the beginning of Staff 5.
- (D.C. FOR SOLOS): Located at the end of Staff 5.

A Grande Tourné

Medium Samba = 80

INTRO:

1. E MAJ7 A MAJ7 D13(#11) C# MIN7 G MIN7 C13(#11) A7(#9)

2. C MIN7 A MIN7(b5) Ab MAJ7 D7(#9) D MIN7 Bb MAJ7 A MIN7

3. B MIN7 C MIN7 Eb MIN7

4. F MIN7 D MIN7 G13 C MAJ7 F#7(#9) B MIN7(b5)

5. E13 A MAJ7 D# MIN7 G#13 C# MAJ7

6. C MIN7(b5) F7(b9) G MIN7 C7sus4 F MAJ7 Bb MAJ7 F# MIN7(b5) E MIN7(b5) A7(#9)

TO CODA

(D.S. AL CODA)

SOLOS ON FORM - TAKE CODA ON HEAD OUT ONLY

1. F# MIN7(b5) E MAJ7

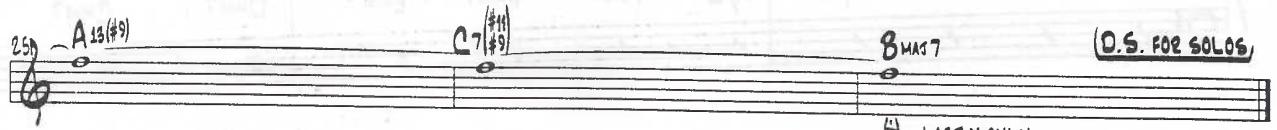
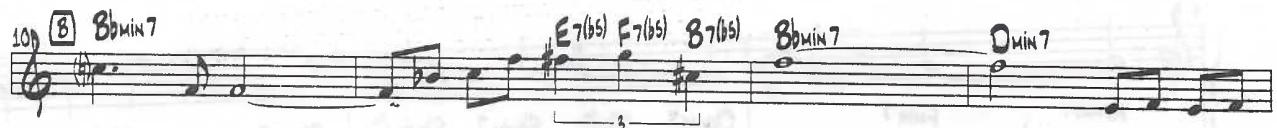
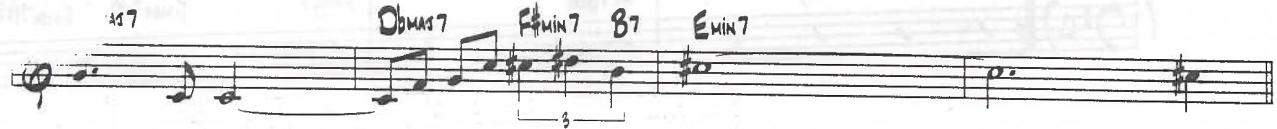
Os Guizos

Ballad = 120



(A) E MIN 7

A 13(#9)



LAST X ONLY

(D.S. FOR SOLOS,

0

Haja Coração

Ballad ♩ =60

1

2

3

4

13

Bmaj7 Abmin7 Gmin7(b5) Bbmin7(b5) E/D# F#min7

Fmin7(b5) Bbss(b9)

16

Cmin7 Cmin/Bb Dmin7(b5) Ab/Gb G/F

Cmin/Eb Cmin/Bb

19

Abmaj7 Bdim7 Cmin7 Cmin/Bb Abmaj7 Ab/G Fmin7 Dmin7(b5)

(D.C. FOR SOLOS)

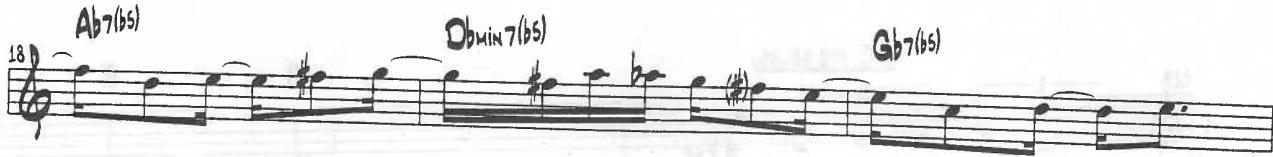
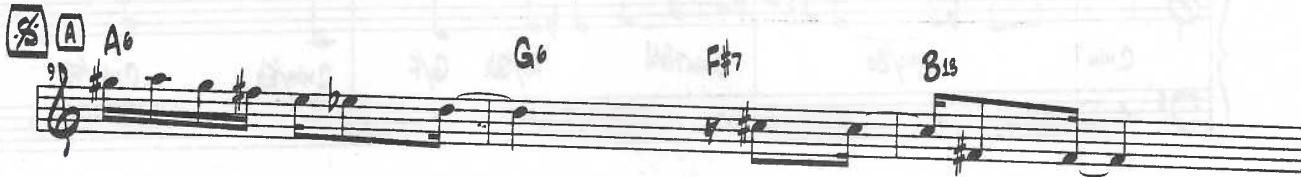
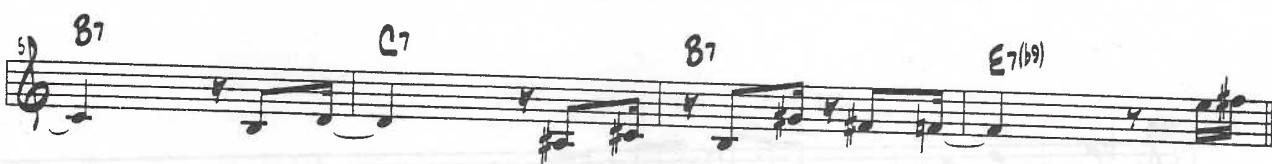
22

Bmin7(b5) E13(b9) E7(b9) Amaj7 F#D Bbmin7 Bmaj7/G

Hermeto

Light Samba with a Bossa Nova Feel $\text{♩} = 80$

INTRO:



25 (B) A MIN 7 2ND.VOICE: G#7(b5)

26 A MIN 7 F#7(b5)

27 BbMAJ7 A MIN 7 G MIN 7 A MIN 7

36 A BbMAJ7 G MIN 7

39 (C) B MIN 7 BbMAJ7 A MIN 7

43 B MIN 7 A MAJ7 To CODA (D)

45 G# MIN 7 C#7 G# MIN 7 E7(9) (D.S. AL CODA)

VAMP OUT G# MIN 7 C#7

Juvenal No Grumari

Bright Samba in 7/4 $\text{J} = 180$



SOLOS ON FORM

Mata Verde

Tempo = 120

A

FINE

BASS+PIANO L.H.

F# MIN 7 E MIN 7

F# MIN 7 E MIN 7

F# MIN 7 E MIN 7

D MIN 7 C# MIN 7 C MAJ 7

A MIN 7 D7

A MIN 7 D7

A MIN 7 D7(b9) D MAJ 7 G MAJ 7 G#13(#11)

A IR A IR (#11) A IR D

1 (D.C. AL FINE
(ON HEAD OUT))

250 (8)

300 (BREAK)

340

1 (D.C.)

The score consists of five staves of handwritten musical notation. Staff 1 starts at measure 21 with a treble clef, a key signature of one sharp, and a tempo of 360 BPM. It includes chords Amin7, B7(9), Cmaj7, Fmaj7, F#min7, B7(9), and Emin7. A dynamic instruction "(D.C. AL FINE (ON HEAD OUT))" is written above the staff. Staff 2 begins at measure 25 with a treble clef, a key signature of one sharp, and a tempo of 250 BPM. It features a 16th-note pattern and includes chords Emin7, Emin/D, and Emin/C#. Staff 3 starts at measure 30 with a treble clef, a key signature of one sharp, and a tempo of 300 BPM. It includes chords Cmaj7, B7(9), A9, Cmaj7, Emin7, and a dynamic instruction "(BREAK)". Staff 4 begins at measure 34 with a treble clef, a key signature of one sharp, and a tempo of 340 BPM. It includes chords Amin7, D7, Gmaj7, Cmaj7, F#min7, B7(9), G#min7, C#min7, and Amin7. Staff 5 starts at measure 39 with a treble clef, a key signature of one sharp, and a tempo of 390 BPM. It includes chords G#min7, A/C#, F#min7, B7(9), and Emin7.

FORM: AABBA, PLAY SOLOS ON [A]. AFTER SOLOS, PLAY BB, THEN A & D.C. AL FINE

Mente Clara

Rubato Ballad =60

A

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

Chords and markings include:

- 1: Bbmin7, Gmin7(b5), C7(b9), Fmin7, Fmin/Eb
- 2: Ebmin7, Cmin7(b5), F7(b9), Bbmin7, Bbmin/Ab, A7(b15), C7(b15)
- 3: Fmin7, Fmin/Eb, Dmin7(b5), Bb9/Ab, Bbmin7/G, C7(b15), C13(b9)
- 4: Bbmin7, C/Ab, C#(b5)/B, Dmin7, C7sus4, B13(#11)
- 5: Bbmaj7, Bbmin7, Ebmaj7(#11), Gmaj7, C#7(#9), Dmaj7
- 6: Cmaj7, A7sus4, Bb7(b15), Bmin7, Cmaj7, Bb7sus4, Amin7
- 7: G#min7, Amaj7, C#min7, Cmaj7, Amin7, F#min7, Emin7, Dmin7(b5), C7sus4
- 8: A7sus4, Gmin7(b5), C7sus4, D7sus4, Gmin7(b5), C7(b15) (O.C.), Emaj7(#11)

Montreux

Ballad • =80

A

1 | G MIN 7 C MIN 7 | A MIN 7(b5) D 7(b9) | E BMAJ7 C MIN 7 C MIN 7/Bb |
 2 | A MIN 7(b5) D 7(b9) G MIN 7 G MIN/F C MIN 6 | G MIN 7 G/B C MIN 7 E BMAJ7 |
 3 | E/Eb Eb/Db D/C | E BMAJ7 D MIN 7 C MIN 7 | D MIN 7 G MIN 7 A MIN 7 BbMAJ7 G MIN 7 BbMAJ7 |
 4 | A MAJ7 F MIN 7 | G MIN 7 G MIN/F E BMAJ7 D 7sus4 | C (b5) | C MAJ7 C/B A MIN 7 |
 5 | G MIN 7 G MIN/F E BMAJ7 C MIN 7 | G/B E MIN 7 | C MAJ7 F MAJ7 | E MIN 7 D MIN 7 |
 6 | E MIN 7 C MAJ7 D 7sus4 | G MAJ7 C MAJ7 B MIN 7 A MIN 7 | F G MIN 7 |

(O.C. FOR SOLOS)

Música das Nuvens e do Chão

Rubato = 65

HARMONY 1

1 (3) F#MAJ7 EMIN7 EMIN7/B 8MIN7(b5) DMIN7 CMAJ7 8MIN7 EMIN7
 5 F#MAJ7 DMIN7 GMAJ7 DMIN7 F#MAJ7 DMIN7 CMAJ7 EMIN7/D
 8MIN7(b5) DMIN7 CMAJ7 GMAJ7 DMIN7 F#MAJ7 DMIN7 CMAJ7 8MIN7 EMIN7

14 (3) HARMONY 2
 GMAJ7 F#MAJ7 F#MIN7(b5) B7(^{#9}/_{b13}) CMAJ7 FMIN7 EMIN7
 BbMAJ7 DMIN7 AMIN7 C#MIN7(b5) F#7(^{#9}/_{b13})

17
 8MIN7 CMIN7 F7(^{#11}) EMIN7 BbMIN7 AMIN7 FMIN7 Bb13 DMIN7(b5) G13(^{#9}) CMAJ7 E7(^{#11}/_{b9}) DMIN7 AbMAJ7

20
 DMAJ7 F#MIN7(b5) GMAJ7 EbMAJ7 A13(^{#11}) G#MIN7 FMIN7 B7(^{#9}) CMAJ7 FMIN7 EMIN7

22
 BbMAJ7 DMIN7 AMIN7 C#MIN7(b5) F#7(^{#9}/_{b13}) CMAJ7 E7(^{#11}/_{b9}) DMIN7 AbMAJ7

24
 DMAJ7 E\$MIN7(b5) GMAJ7 EbMAJ7 A13(^{#11}) C\$MIN7 EMIN7 B7(^{#9}) CMAJ7 EMIN7 AbMAJ7

BRIGHT SAMBA IN 7 =

200

269 F#13(b9)

(DRUMS GROOVE)

A MIN 7

F MAJ7

E MIN7

E MIN7/D

B MIN7(b5)

D MIN7

C MAJ7

B MIN7

E MIN7

(PNO+BASS)

F MAJ7

D MIN7

G MAJ7

D MIN7

F MAJ7

D MIN7

C MAJ7

E MIN7

E MIN7/D

B MIN7(b5)

D MIN7

C MAJ7

G MAJ7

D MIN7

F MAJ7

D MIN7

C MAJ7

B MIN7

E MIN7

F MAJ7

C MAJ7

1 E MIN7

E MIN7

F MAJ7

E MIN7

F MAJ7

{FINE}

Nas Quebradas

Frevo = 150

The musical score consists of six staves of handwritten notation for a frevo instrument. The tempo is set at 150 BPM. The score includes the following chords and sections:

- Staff 1: Starts with a 2/4 time signature, then changes to 3/4. Chords: D7(9), G MIN 7, G#7oim, A MIN 7.
- Staff 2: Starts with a 2/4 time signature, then changes to 3/4. Chords: D7(9), G MIN 7, C7, F6.
- Staff 3: Starts with a 2/4 time signature, then changes to 3/4. Chords: F6, F6, F6.
- Staff 4: Starts with a 2/4 time signature, then changes to 3/4. Chords: BbMAJ7, A MIN 7, D7.
- Staff 5: Starts with a 2/4 time signature, then changes to 3/4. Chords: G MIN 7, C7, F6, D7, G MIN 7, C7.
- Staff 6: Starts with a 2/4 time signature, then changes to 3/4. Chords: F MAJ7, D MIN 7, G MIN 7.

Section markers (A) and (B) are present above the first and second staves respectively. Measure numbers 1, 2, 150, 170, and 210 are indicated above specific measures.

25

C7 F6 D9 GMIN7 C7

30

D MIN7 G MIN7 C7 Eb7

34

D7 GMIN7 C7 AMIN7 D7 GMIN7 C7 F6

39

D7(9) GMIN7 G#OM7 AMIN7 D7(9)

44

GMIN7 C7 F6 F6 F6

TO CODA

SOLOS:

GMIN7 C7 F6 DMIN7 (or D7) F6

WHILE SOLOING

ON CUE: (O.S. AL CODA, F6)

GMIN7 F6

Para Eliane Elias

Jazz Waltz $\text{♩} = 120$

C MAJ7 INTRO VAMP:

B7($\#9$)

C MAJ7

B7($\#9$)

8

23)

TO CODA

Solo Changes:

28 Cmaj7 Fmaj7 Bmin7(b5) E7(#9) Amin7 D7(#9) Edmaj7 Emaj7
 36 Gbmaj7 Gmaj7 C7(#9) F7(#9) E7(#9) C#7(#9) Cmaj7 Bmin7
 44 G#min7 Am7 Fmin7 Gmin7 Ebmin7 D7(#9) Bmaj7 Bmaj7
 52 Cmaj7 Bbmaj7 Edmaj7 Bmin7 D#min7 Dmaj7 F#min7
 59 F7(#9) G#7(#9) C#7(#9) G13 F#7(#9) Dmin7
 65 Bb/Ab Emin7 Edmaj7 Bmaj7 G#min7 Fmin7(b5)
 71 Bb7(#9) G7(#9) Abmin7 Cmaj7 B7(#9) (O.S. AL CODA, B7(#9))

G#/E Bmaj7/G

Para Miles

Jazz Waltz = 120

INTRO:

Handwritten musical score for "Para Miles" in Jazz Waltz tempo (120). The score consists of six staves, each with a treble clef, a bass clef, and a key signature of one flat. The first three staves are for two voices (likely soprano and alto) and bass. The fourth staff is for drums. The fifth staff begins with a bass clef and a key signature of one flat, followed by a section with a bass clef and a key signature of one sharp. The sixth staff begins with a bass clef and a key signature of one flat. Various dynamics and markings are present throughout the score, including "DRUMS SOLO 4", "BbMAJ7", "A MIN 7", "G MIN 7", "C MAJ7", "BbMAJ7", "A MIN 7", and "CL/AL". The score is written on a grid of five systems of four measures each.

267 A MAJ7 F# MIN 7 D# MIN 7(b5) G#7(b9) C# MAJ7 A\$ MIN 7

270 G MIN 7(b5) C 7(b9) F MAJ7 D MIN 7 C7 SUS 4(b9) F/E TO CODA D MAJ7

330 C7 SUS 4(b9) F/E D MIN 7 A B MAJ7 F MIN 7

360 Gb MAJ7 C/Bb F MAJ7 Eb MIN 7 G MIN 7(b5) (O.S. AL CODA, E MIN 7(b5) A7(b9))

80min 7 Eb7 sus 4 Ab MAJ7 F MIN 7 Gb MAJ7 C/Bb

(O.S. FOR SOLOS, FINE)

42 F MAJ7 Eb MIN 7 G MIN 7(b5) E MIN 7(b5) A7(b9) Bb/Ab G MIN 7 B MIN 7 Eb MAJ7 G/F#

THEME IS PLAYED 3X, GOING O.S. FROM M.32 & M.38 TAKE CODA ON 320.X AND GO O.S. FOR SOLOS

DURING SOLOS. TAKE CODA EVERY TIME

Rebuliço

Bright Choro $\text{♩} = 85$

INTRO:



5

G MIN 7 D MIN 7 G 7(b9)

C MIN 7 C MIN/Bb

8

A MIN 7(b5) D 7(b9) G MIN 7 A MIN 7(b5) D 7(b9) D MIN 7(b5) G 7(b9)

11

C MIN 7 F 9 Bb 9 Eb 9 F MIN 7 D 7(b9)

14

TO SOLOS

G MIN 7 A MIN 7(b5) D 7(b9) G MIN 7 F# MIN 7(b5) B 7(b9)

17

(8)

E MIN 7. F# MIN 7(b5) B 7(b9) E MIN 7 D MIN 7 E 7(b9) A MIN 7

19

A MIN/G F# MIN 7(b5)

D/C F# MIN 7(b5) B7(b9)

21

D/C F# MIN 7(b5) B7(b9) F9 E9 A MIN 7 B MIN 7 C MIN 7 F9

27

G MAJ 7 A MIN 7 G/F E7(b9) A min7(b5) D7(b9) G MIN 7 A MIN 7(b5) D7(b9)

D.S. FOR SOLOS,

SOLOS:

31

G MIN 7 G 7(b9) C MIN 7 C MIN/Bb A MIN 7(b5) D7(b9) G MIN 7 D7(b9)

AFTER SOLOS, PLAY 2ND. ENDING OF (A) AND CONTINUE TO (B) THEN D.S. TO (A) (1 & 2 ENDINGS) AND TAKE COCA

35

D MIN 7(b5) G 7(b9) C MIN 7 F9 Bb Eb A MIN 7 D7(b9) G MIN 7 D7(b9)

36

G/Eb Bb/Gb D/A Eb/B Gb/D Ab/E F/Db

Samba do Belaqua

Bright Samba • =100

The musical score consists of six staves of handwritten music. The first four staves are in common time (indicated by 'C') and the last two are in 6/8 time (indicated by '6'). The music is divided into measures by vertical bar lines. Chords are labeled below each measure. Performance instructions include 'TO CODA' with a circled 'G' at the end of staff 4, 'SOLOS ON FORM' at the beginning of staff 6, 'VAMP:' with a circled 'G' at the start of staff 6, and 'ON CUE:' with a circled 'G' at the start of staff 6.

Chords:

- Measure 1: C MIN7, F MIN7, Bb7sus4, Bb7(♯5), Eb MAJ7
- Measure 2: C MIN7, F MIN7, Db MAJ7, C MIN7, G MIN7, Ab MAJ7, G MIN7, Ab MAJ7
- Measure 10: Db MAJ7, C MIN7, Bb MIN7, Ab MAJ7, G MIN7, Db MAJ7, Eb MAJ7, F MAJ7, G MAJ7
- Measure 15: E MIN7, A7, C MAJ7, B7(♯9), E MIN7, Bb13, A13, C13
- Measure 19: E MIN7, A7, C MAJ7, B7(♯9), E MIN7, A7, D MIN7(b5), G7(♯9)
- Measure 23: E MIN7, A7, C MAJ7, B7(♯9), E MIN7, Bb13, A13, C13, E MIN7, A7, C MAJ7

Performance Instructions:

- Measure 10: TO CODA (circled 'G')
- Measure 19: SOLOS ON FORM
- Measure 23: VAMP: (circled 'G')
- Measure 23: ON CUE: (circled 'G')

* OPTIONAL RHYTHM FOR CHORD CHANGES IN MEASURES 10-14:

CL... CL... CL... CL... CL... CL... CL... CL...

Santo Antonio

Baião • =100

A

1 FMIN 7 C7(b9) FMIN 7 C7(b9)

5 D13 Bb13 Bb13 C7(b13)

9 (B) F13 F13

13 E7(b13) E7(b13)

17 A MIN 7 A MIN 7 D13

21 (C) FMAJ7 FMAJ7 (D.S. FOR SOLOS)

25 (D) FMAJ7 (VAMP) PLAY HEAD 2X. SOLO ON FORM, THEN HEAD 2X AND CONTINUE TO (D)

30

35

2 VAMP OUT

Tacho

Samba in 7/4 $\text{♩} = 200$

SAMPLE GROOVE:

D MIN 7
(E.PIANO)
(E.BASS)

ADD PERCUSSION AND DRUM EFFECTS
SUS200

5 D MIN 7

9 E MIN 7

13 E MIN 7

15 D MIN 7

17 C MIN 7(b5)

19 SOLOS ON FORM-AFTER SOLOS, PLAY HEAD 2X AND VAMP OUT ON LAST 4 MEASURES

Tupizando

Bright 3/4 Batuque $\text{♩} = 200$

The musical score consists of six staves of handwritten notation for voice and piano. The first staff starts with a section labeled 'S' and 'A' above the staff, with chords Ab MAJ7, G MIN 7, F13, and Ab MAJ7. The second staff continues with chords D♭ MAJ7, C MIN 7, C MIN/B♭, Ab MAJ7, G MIN 7, and F13. The third staff begins with a section labeled '1' above the staff, containing chords D♭ MAJ7, G7(♯9), C MIN 7, C MIN/B♭, and Ab MAJ7. The fourth staff is labeled '2' above the staff, with time signature 180, and contains chords C MIN 7, B♭13(♯9), B♭MIN 7, A7(♯9), Ab MAJ7, and G7(♯9). The fifth staff is labeled '229' above the staff, with chords C MIN 7, G♭7(♯11), F13, Ab MAJ7, D♭ MAJ7, and D♭/C. The sixth staff is labeled '250' above the staff, with chords B♭13(♯11), B♭76564, Eb MAJ7, D7(♯9), E MAJ7, D♭ MAJ7, and Ab MAJ7.

29

G MIN 7 F#5 A MIN 7

D MAJ 7 E7 C MIN/Bb A MIN 7 G MIN 7

32A

F#5 D MAJ 7 G7 (#9) C MIN 7 C MIN/Bb

TO CODA (D.S. FOR SOLOS)

SOLOS ON FORM (AABC) AFTER SOLOS, D.S. AL CODA

E7 (#9) F MIN 7 E MIN 7 A MIN 7(b5) A MAJ 7 D7 (#9) D MAJ 7 C MAJ 7 B7 (#9) Bb MIN 7

48

A7 (#9) A MAJ 7 G7 (#9) F MIN 7 E MIN 7 A MIN 7(b5) A MAJ 7 D7 (#9) D MAJ 7

1

SL

C MAJ 7 B7 (#9) Bb MIN 7 A7 (#9) A MAJ 7 G7 (#9) B15 (#9) Bb MIN 7 A MIN 7

2

4

55

A MIN 7 Ab7 (#9) b13 A MIN 7

58

Ab7 (#9) b13 A MIN 7 Ab7 (#9) b13

61

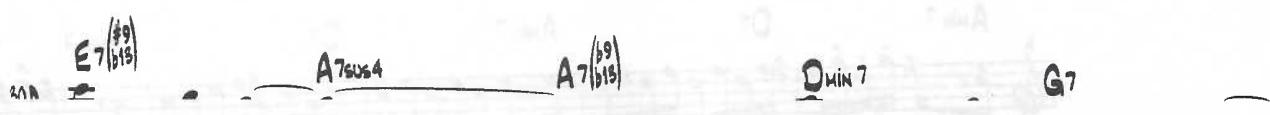
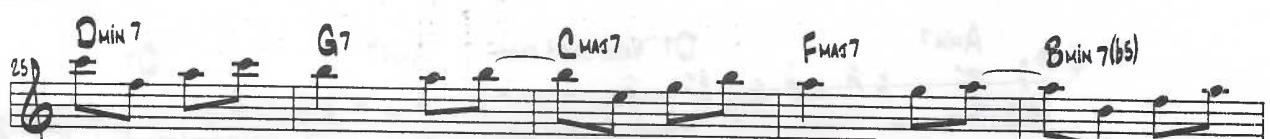
A MIN 7 1 2
Ab7 (#9) b13 Ab7 (#9) b13

64 OUT:

D MAJ 7 C 7 (#9)

Vale Da Ribeira

Baião = 100



A handwritten musical score for a solo instrument, likely guitar, consisting of ten staves of music. The score includes the following details:

- Staff 1:** Measures 35-38. Chords: Cmaj7, Fmaj7, Bmin7(b5), E7(b9). Instructions: TO CODA (with a circled symbol).
- Staff 2:** Measure 40. Chords: D7, Amin7, Dmin7, G7, Cmaj7.
- Staff 3:** Measure 44. Chords: Bmin7(b5), E7(b9), Amin7, G#min7(b5), C#7, F#min7 (with a 'F# min 2' note above it).
- Staff 4:** Measure 48. Chords: Dmaj7, C#min7, F#min7, Bmin7, E7sus4.
- Staff 5:** Measure 51. Chords: Amaj7, G#min7(b5), C#7(b9), F#maj7, Emaj7.
- Staff 6:** Measure 55. Chords: F#maj7, Emaj7, Ebmaj7, Emin7(b5), Fmaj7. Instructions: (O.C. AL CODA, Abmaj7).
- Staff 7:** Measures 58-60. Chords: E7(b9), Amin7. Form: AABA, SOLOS ON (A), TAKE CODA EVERY TIME.
- Staff 8:** Measures 61-64. Chords: Amin7, D7 VAMP OUT & FADE, Amin7, D7. Instructions: (O.C. FOR SOLOS).
- Staff 9:** Measures 65-68. Chords: Amin7, D7, Amin7, D7, Amin7.
- Staff 10:** Measures 69-72. Chords: Amin7, D7, Amin7, D7, Amin7.

Viva o Gil Evans

Jazz Waltz $\text{♩} = 120$

INTRO: G MIN (MAJ 7)

F MIN 7

A♭/E

E MAJ 7

(S) G MIN 7(b5)

(DRUM FILLS)

A MIN 7(b5)

C MIN 7

D 7 (F9) B13

G MIN 7

G MIN/F

E MAJ 7

D MAJ 7

D MIN 7(b5)

B MIN 7(b5)

Bb MAJ 7

A MAJ 7

D MAJ 7

F MAJ 7

D MAJ 7

C MAJ 7

A MAJ 7

F MIN 7

E MAJ 7

G MAJ 7

Gb MAJ 7

Bb MIN 7

G MIN 7

E MAJ 7

E MAJ 7

E MAJ 7

E MAJ 7

D MAJ 7

Bb MIN 7

B MAJ 7

G♯ MIN 7(b5)

G MIN 7(b5)

Bb MIN 7

D MAJ 7

D MAJ 7

G♯ MIN 7(b5)

(O.S. FOR SOLOS)

AFTER SOLOS, PLAY O.C. THORIANA CHORDS

Viva o Rio De Janeiro

Bright Samba $\text{♩} = 120$

INTRO:

130

170

A musical score for a Bossa Nova song, featuring eight staves of music and lyrics. The music is in 2/4 time, key of G major (indicated by a sharp sign). The lyrics are in Portuguese. The score includes the following chords:

- Staff 1: G7M, G6, Dm7, G7(13), C7M, C9, Cm7, F7(9)
- Staff 2: Bm7, Bb7(13) [1ª vez], Am7, Ab7(13), Bm7, Bb7(13), Am7, Ab7(13) [2ª vez], Am7, Ab7(13), G6
- Staff 3: Ebm7, Ab7(13), Dm7, G7(13), Dm7, G7(13), C7M, F7(13), C9
- Staff 4: Em7, A7(13), Em7, A7(13), Am7(11), Ab7(13), G7M, G6
- Staff 5: Dm7, G7(13), C7M, C9, Cm7, F7(9), Bm7, Bb7(13)
- Staff 6: Am7(11), Ab7(13), Ab7(#11), G6

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3

E MIN 7(b5) A7(b9) D MAJ 7 D/C♯ B MIN 7 B MIN/A

25

C♯ MIN 7(b5) C♯ 7(#9) F♯ MIN 7(b5) B7(#9) E MIN 7(b5)

30

A7(#9) B♭ MAJ 7 A7(#9) Ab7(#11)

34

G7(#5) C15 F7sus4 D7(#9) G7(#5)

39

TO CODA

C15 F7sus4 B♭ MAJ 7 D7(#9) G7(#9) C7(#9) F#7(#9) F7(#9) B7(#9)

2
430 (D.S. FOR SOLOS) DURING SOLOS: (D.S.)

ON LAST SOLO: (D.S. AL CODA)

51 (F7sus4 Bb MAJ7 A7(#9) F#7(#9) E MIN7(b5) A7(#9) D MAJ7 B MAJ7)

55 (B MAJ7 D/Bb Eb/A G13(b9) F#7(#9) B MAJ7/F F#6/A G6/Bb)

58 (G MAJ7/Eb Ab MAJ7/E D MAJ7/Bb C# MAJ7/A C MAJ7/G#)

Voa, Ilza

Isso mesmo que é o baião de Ilza, só que com mais ritmo e com mais cores. Ele é muito bom para se divertir. Ele é muito bom para se divertir. Ele é muito bom para se divertir. Ele é muito bom para se divertir.

Bright Baião $\text{♩} = 100$

The musical score consists of six staves of handwritten music. Staff 1 starts with a treble clef, a key signature of one sharp, and a tempo of $\text{♩} = 100$. It features a section labeled 'A' with chords $G7$, $A7$, $G7$, and $C7$. Staff 2 continues with the same chords. Staff 3 begins with $^1 G7$ and $^2 G7$, followed by a section labeled 'B' with $C7$ and $G7$. Staff 4 starts with $C7$ and ends with $E7$. Staff 5 starts with $C7$ and includes a 'To Coda' instruction with a circled dot. Staff 6 starts with $C7$ and ends with '(D.S. FOR SOLOS)'. Below staff 6, the text 'FORM: AA BB, TAKE CODA AFTER HEAD OUT' is written. The music is written on a standard five-line staff system with various note heads and rests.

ABOUT THE EDITOR

Jovino Santos Neto was born in Rio de Janeiro, Brazil. He worked as a pianist, flutist and producer with Hermeto Pascoal from 1977 to 1992, and moved to the United States in 1993 to pursue his own career as a musician, composer and educator. He has been actively involved in a wide variety of jazz, classical and world music projects since then. For more information about Jovino's work, visit his web site at www.jovisan.net.