

Chega De Saudade

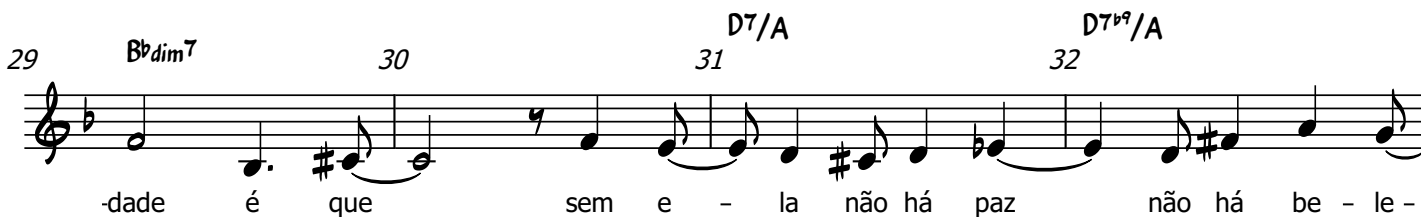
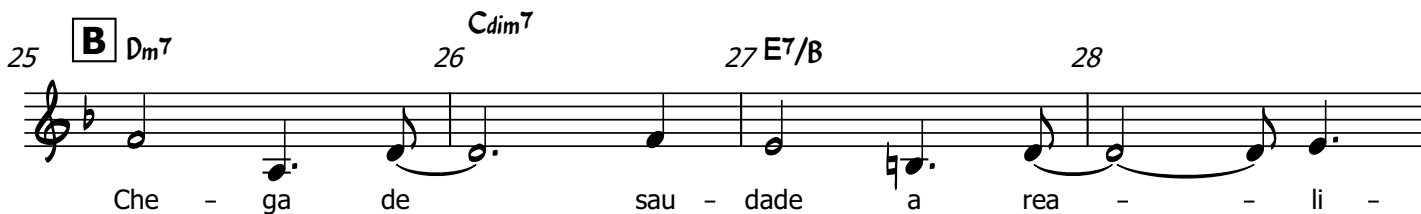
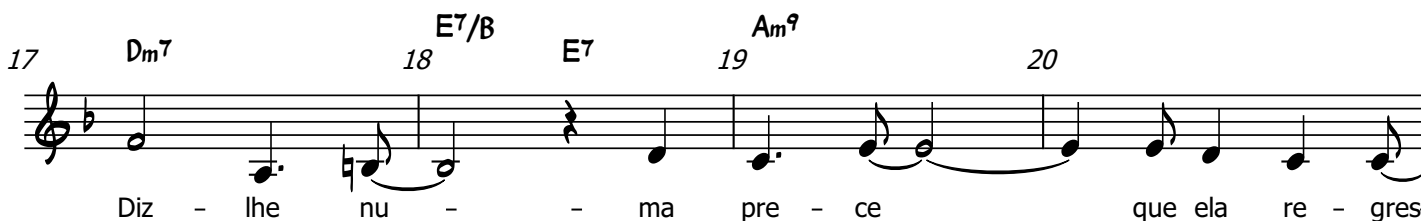
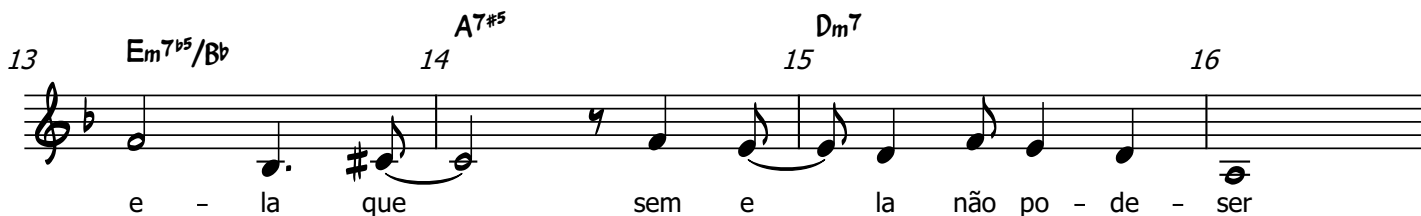
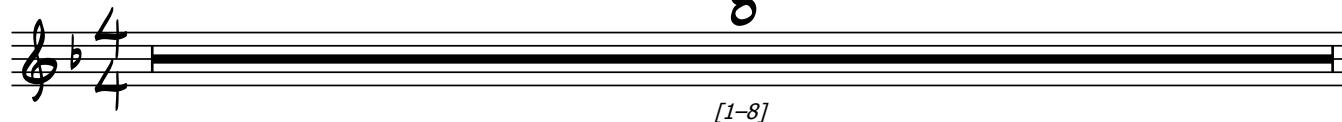
(No More Blues)

Jobim arr. Biancolin

♩ = 100

Structure -- one chorus of melody, D minor solo, D major half soli half vox comes back in

8



- 2 -

Alto - Chega De Saudade

33 **Gm7** **Gm7/F** 34 **A7/E** 35 **Dm7** 36 **Dm9**

- za é só tris - te - za e a me - lan - co - li - a que não sai

37 **Bm7b5** 38 **Bbdim7** 39 **Dm7** 40 **Em11** **A13**

de mim, não sai de mim, não sai.

41 **C** **Dmaj7** 42 **B7** 43 **E7/B** 44 **Em7/B**

Mas se éla vol - - - que coi - sa lin -

45 46 **A7** 47 **D7/Ab** 48 **Dmaj7**

- da, que coi - sam lou - - ca ois

49 **Dmaj7** 50 **Fdim** 51 **Em7** 52

há me - nos pei - xi - nhos a na - dar no mar do que bei - ji -

53 **E7/B** 54 55 **Em7b5** 56 **Eb7#9/Bb** **Eb9/Bb**

- nhos que euda - rei na tu - a bo - - ca

57 **D** **Dmaj7** 58 **Dmaj9** 59 **E9/B** 60

Den - tro dos meus bra - ços, os a -

- 3 -

Alto - Chega De Saudade

61 **F#7** 62 **Bm7** 63 **Bbm7** 64 **Am7** **D7**

-bra - ços hão de ser mi - lhões de a - bra - ços a - per - ta -

65 **Gmaj7** 66 **Gm7** 67 **F#m7** 68 **F#m7/B** **B7**

-do as - sim, co - la - do as - sim, ca - la - do as-sim, a - bra-ços e bei - ji -

69 **E7** 70 **Em7** 71 **F#m7** 72 **B7**

- nhos e ca - ri - nhossem ter fim. Que é pra a-ca - bar comesse ne - gó-

73 **E7** 74 **Em7** 75 **A6** 76

- cio de vo - cê vi - ver sem mim.

77 **E** OPEN SOLO 32 109 **F** 8 117 **G** 8

[77-108] [109-116] [117-124]

- 4 -

Alto - Chega De Saudade

125 **H** Dmaj7 126 Dmaj9 127 E9/B 128

Den - tro dos meus bra - ços, os a -

129 F#7 130 131 Bm7 132 Bbm7 Am7 D7

-bra - ços não de ser mi - lhões de a - bra - ços a - per - ta -

133 Gmaj7 134 Gm7 135 F#m7 136 F#m7/B B7

-do as - sim, co - la - do as - sim, ca - la - do as-sim, a - bra-ços e bei - ji -

137 E7 138 Em7 139 F#m7 140 B7

- nhos e ca - ri - nhossem ter fim. Que é pra a-ca - bar comesse ne - gó-

141 E7 142 Em7 143 F#m7 144 B7

- nhos e ca - ri - nhossem ter fim. Que é pra a-ca - bar comesse ne - gó-

145 E7 146 Em7 147 A6

- cio de vo - cê vi - ver sem mim.

Trumpet 1

Chega De Saudade

(No More Blues)

Jobim arr. Biancolin

$\text{♩} = 100$

A 8 9 16

[1-8] [9-24]

B 25 15 40 in stand *mp*

[25-39]

C 41 42 3 45 46 47 48

[42-44]

D 49 7 56 open 57 20

[49-55] [57-76]

E 77 *Em* 78 *Em/D* 79 *F#7/C#* 80

81 *Cm6* 82 *B7(b13)* 83 *Em7* 84 *F7(9)*

85 *Em7* 86 *Em6* 87 *Bm7* 88

89 *C6* 90 91 *B7* 92 *B7(b13)*

93 *Em* 94 *Em/D* 95 *F#7/C#* 96

97 Cm^6 98 $B7(b13)$ 99 Em^7 100 $E7(b9)$

101 Am^7 102 $B7(b13)$ 103 Em 104 Bm/D

105 $F\#7/C\#$ 106 Cn^6 107 $B7(b13)$ 108 mf f

109 **F** 110 111 112

113 114 115 116

117 **G** 118 119 120

121 122 123 124 f *cresc.* 3

125 **H** 126 132 133 ff [126-131] f 3

134 135 139 sub. 140 mp f

141 142 143 sub. 144 fp mp f

- 3 -

Trumpet - Chega De Saudade

145

146

147

fp

The image shows a musical score for a trumpet part. It consists of a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The score is divided into three measures. Measure 145 starts with a whole rest, followed by a quarter rest. Measure 146 begins with a half note G#4, which is tied to the next measure. Above this note is a '146' and a '3' with a horizontal line, indicating a triplet. The note is marked with an accent (>) and a 'fp' (fortissimo piano) dynamic. Measure 147 starts with a whole rest, followed by a quarter rest. The final measure of the staff ends with a double bar line. Above the final measure is a '147' and an accent (>).

Trumpet 2

Chega De Saudade

(No More Blues)

Jobim arr. Biancolin

$\text{♩} = 100$

A 8 9 16

[1-8] [9-24]

B 25 15 40 in stand *mp*

[25-39]

C 41 42 3 45 46 47 48

[42-44]

D 49 7 56 open 57 20

[49-55] [57-76]

E 77 *Em* 78 *Em/D* 79 *F#7/C#* 80

81 *Cm⁶* 82 *B7^(b13)* 83 *Em7* 84 *F7⁽⁹⁾*

85 *Em7* 86 *Em⁶* 87 *Bm7* 88

89 *C⁶* 90 91 *B7* 92 *B7^(b13)*

93 *Em* 94 *Em/D* 95 *F#7/C#* 96

97 Cm^6 98 $B7(b13)$ 99 Em^7 100 $E7(b9)$

101 Am^7 102 $B7(b13)$ 103 Em 104 Bm/D

105 $F\#7/C\#$ 106 Cn^6 107 $B7(b13)$ 108 mf f

109 **F** 110 111 112

113 114 115 116

117 **G** 118 119 120

121 122 123 124

125 **H** 126 127 128

129 2 131 132 133

[129-130] mf f 3

134 135 136 137

mf ff

- 3 -

Trumpet (1) - Chega De Saudade

138 139 sub. 140 141

138: Treble clef, key signature of three sharps (F#, C#, G#), whole note G4. 139: Quarter rest, then eighth notes G4, A4, B4, G4 with a slur and 'sub.' above. Dynamics: *mp* to *f*. 140: Quarter note G4 with a slur and 'sub.' above. Dynamics: *mf*. 141: Quarter note G4 with a slur and 'sub.' above. Dynamics: *fp*.

142 143 sub. 144 145

142: Treble clef, key signature of three sharps (F#, C#, G#), whole note G4. 143: Quarter rest, then eighth notes G4, A4, B4, G4 with a slur and 'sub.' above. Dynamics: *mp* to *f*. 144: Quarter note G4 with a slur and 'sub.' above. Dynamics: *mf*. 145: Quarter note G4 with a slur and 'sub.' above. Dynamics: *fp*.

146 147

146: Treble clef, key signature of three sharps (F#, C#, G#), whole note G4. 147: Quarter rest, then eighth notes G4, A4, B4, G4 with a slur and 'sub.' above. Dynamics: *mp* to *f*.

Tenor Saxophone

Chega De Saudade

(No More Blues)

Jobim arr. Biancolin

$\text{♩} = 100$

To Flute

Gm^9 $C7^{b9}$ $Fmaj^9$ Bm^7 Bbm^7
 5 Bm^7^{b5} Bb^7 6 Em^7^{b5} A^7 7 Dm 8
 9 **A** 16 **B** 25 15 40
 [9-24] [25-39] *mf* 48
 41 **C** 42 5 47 **D** (to alto sax)
 [42-46] 49 7 56 57 20
 [49-55] [57-76]
E
 To Alto Saxophone
 77 Bm 78 Bm/A 79 $C\#^7/G\#$ 80
 81 Gm^6 82 $F\#^7(b13)$ 83 Bm^7 84 $C^7(9)$
 85 Bm^7 86 Bm^6 87 $F\#m^7$ 88
 89 G^6 90 $F\#^7$ 91 $F\#^7$ 92 $F\#^7(b13)$

- 2 -

Tenor Saxophone - Chega De Saudade

93 Bm 94 Bm/A 95 $C\#7/G\#$ 96

97 Gm^6 98 $F\#7(b13)$ 99 $Bm7$ 100 $B7(b9)$

101 $Em7$ 102 $F\#7(b13)$ 103 Bm 104 $F\#m/A$

105 $C\#7/G\#$ 106 Gm^6 107 $F\#7(b13)$ 108

mf *f*

109 **F** 110 111 112

113 114 115 116

117 **G** 118 119 120

121 122 123 124

mf *cresc.*

125 **H** 126 127 128

ff *mf*

129 130 131 132 133

[129-130] *mf* *f*

- 3 -

Tenor Saxophone - Chega De Saudade

134 135 136 137

mf fp <

Measures 134-137: Tenor Saxophone part. Measure 134: whole rest. Measure 135: quarter note G#4 with accent. Measure 136: half note F#4 (mf), quarter note E4, quarter note D4. Measure 137: quarter note C4 (fp), quarter note B3, quarter note A3. Dynamics: mf, fp, crescendo (<).

138 139 sub. 140 141

mf f mf fp <

Measures 138-141: Tenor Saxophone part. Measure 138: whole note G#4. Measure 139: quarter note G#4 (sub.), quarter note F#4, quarter note E4, quarter note D4 (mf), crescendo to f. Measure 140: half note F#4 (mf), quarter note E4, quarter note D4. Measure 141: quarter note C4 (fp), quarter note B3, quarter note A3. Dynamics: mf, f, mf, fp, crescendo (<).

142 143 sub. 144 145

mf f fp <

Measures 142-145: Tenor Saxophone part. Measure 142: whole note G#4. Measure 143: quarter note G#4 (sub.), quarter note F#4, quarter note E4, quarter note D4 (mf), crescendo to f. Measure 144: half note F#4, quarter note E4, quarter note D4. Measure 145: quarter note C4 (fp), quarter note B3, quarter note A3. Dynamics: mf, f, fp, crescendo (<).

146 147

Measures 146-147: Tenor Saxophone part. Measure 146: whole note G#4. Measure 147: quarter note G#4, quarter note F#4, quarter note E4. Dynamics: crescendo (<).

Trombone

Chega De Saudade

(No More Blues)

Jobim arr. Biancolin

$\text{♩} = 100$

A 8 9 16

[1-8] [9-24]

25 **B** 15 40

[25-39] *mp*

41 **C** 42 3 45 46 47 48

[42-44]

49 7 56 57 **D** 20

[49-55] [57-76]

77 **E** Dm 78 Dm/C 79 E⁷/B 80

81 B^bm⁶ 82 A⁷(^b13) 83 Dm⁷ 84 E^b7(⁹)

85 Dm⁷ 86 Dm⁶ 87 Am⁷ 88

89 B^b6 90 91 A⁷ 92 A⁷(^b13)

93 Dm 94 Dm/C 95 E⁷/B 96

97 Bb_m^6 98 $A7(b13)$ 99 Dm^7 100 $D7(b9)$

101 Gm^7 102 $A7(b13)$ 103 Dm 104 Am/C

105 E^7/B 106 Bb_m^6 107 $A7(b13)$ 108 f

109 **F** 110 111 112

113 114 115 116

117 **G** 118 119 120

121 122 123 124

125 **H** 126 127 128 mf cresc. - - - - -

129 2 131 132 133 mf f

[129-130] 3

134 135 136 137 mf fp

- 3 -

Trombone - Chega De Saudade

138 139 140 141

sub.

mp *f* *mf* *fp*

142 143 144 145

sub.

mp *f* *fp*

146 147

Baritone Saxophone **Chega De Saudade**

(No More Blues)

Jobim arr. Biancolin

$\text{♩} = 100$

A

8 9 16

[1-8] [9-24]

25 **B** 15 40

[25-39] *mp*

41 **C** 42 3 45 46 47 48

[42-44]

49 **D** 7 56 57 20

[49-55] [57-76]

77 **E** Bm 78 Bm/A 79 C#7/G# 80

81 Gm6 82 F#7(b13) 83 Bm7 84 C7(9)

85 Bm7 86 Bm6 87 F#m7 88

89 G6 90 91 F#7 92 F#7(b13)

93 Bm 94 Bm/A 95 C#7/G# 96

- 2 - Baritone Saxophone - Chega De Saudade

97 Gm^6 98 $F\#7(b13)$ 99 Bm^7 100 $B7(b9)$

101 Em^7 102 $F\#7(b13)$ 103 Bm 104 $F\#m/A$

105 $C\#7/G\#$ 106 Gm^6 107 $F\#7(b13)$ 108 mf f

109 **F** 110 111 112

113 114 115 116

117 **G** 118 119 120

121 122 123 124

125 **H** 126 127 128 mf *cresc.*

129 2 131 132 133 mf f [129-130] 3

134 135 136 137 mf fp

- 3 - Baritone Saxophone - Chega De Saudade

138 139 sub. 140 141

mp f mf fp <

Detailed description: This block contains the first line of musical notation, measures 138 to 141. Measure 138 is a whole rest. Measure 139 features a slur over four eighth notes (F4, G4, A4, B4) with a 'sub.' marking above the first note. Measure 140 contains a half note F4, a quarter note G4, and a quarter note A4. Measure 141 contains a half note B4, a quarter note C5, and a quarter note D5. Dynamic markings are mp (measures 139-140), f (measure 139), mf (measure 140), and fp (measure 141). A crescendo hairpin is under measures 139-140, and a decrescendo hairpin is under measure 141.

142 143 sub. 144 145

mp f fp <

Detailed description: This block contains the second line of musical notation, measures 142 to 145. Measure 142 is a whole rest. Measure 143 features a slur over four eighth notes (F4, G4, A4, B4) with a 'sub.' marking above the first note. Measure 144 contains a half note F4, a quarter note G4, and a quarter note A4. Measure 145 contains a half note B4, a quarter note C5, and a quarter note D5. Dynamic markings are mp (measures 143-144), f (measure 143), and fp (measure 145). A crescendo hairpin is under measures 143-144, and a decrescendo hairpin is under measure 145.

146 147

Detailed description: This block contains the third line of musical notation, measures 146 and 147. Measure 146 is a whole rest. Measure 147 contains a half note F4, a quarter note G4, and a quarter note A4. The piece ends with a double bar line.

Piano

Chega De Saudade

(No More Blues)

Jobim arr. Biancolin

$\text{♩} = 100$

1 G_m^9 2 $C7^b9$ 3 $Fmaj^9$ 4 Bm^7 5 Bbm^7 6 Bm^7b^5 7 Bb^7 8 Em^7b^5 9 A^7 10 Dm

9 **A** Dm 10 Dm/C 11 E^7/B 12

13 Bbm^6 14 $A^7(b^9)$ 15 Dm^7 16 $Ebm^7(9)$

17 Dm^7 18 Dm^6 19 Am^7 20

21 Bbm^6 22 23 A^7 24 $A^7(b^9)$

25 **B** Dm 26 Dm/C 27 E^7/B 28

29 Bbm^6 30 $A^7(b^9)$ 31 Dm^7 32 $D^7(b^9)$

33 Gm^7 34 $A^7(b^9)$ 35 Dm 36 Am/C

37 E^7/B 38 Bbm^6 39 $A^7(b^9)$ 40 Dm^7 41 Em^7 42 $A^7(b^9)$

41 **C** Dmaj7 42 B7(b9) B13 43 E7(9) 44 E7

45 A7/4(9) 46 A7(9) 47 Ddim 48 D6

49 F#m7 50 Fdim 51 Em7 52

53 E7(9) 54 55 Em7b5 56 A7(b9)

57 **D** Dmaj7 58 Bm7 59 E7(9) 60

61 F#7 62 63 Bm7 Bbm7 64 Am7 D7(b9)

65 Gmaj7 66 Gm7 67 F#m7 68 B7(13) B7(b13)

69 E7(9) 70 A7/4(9) 71 F#7(13) F#7(b13) 72 B7(b9, b13)

73 E7(9) 74 A7/4(9) 75 D6/4 76 A7(b13)

77 **E** Dm 78 Dm/C 79 E7/B 80

81 $B\flat m^6$ 82 $A^7(b^9)$ 83 Dm^7 84 $E\flat^7(^9)$

85 Dm^7 86 Dm^6 87 Am^7 88

89 $B\flat^6$ 90 91 A^7 92 $A^7(b^9)$

93 Dm 94 Dm/C 95 E^7/B 96

97 $B\flat m^6$ 98 $A^7(b^9)$ 99 Dm^7 100 $D^7(b^9)$

101 Gm^7 102 $A^7(b^9)$ 103 Dm 104 Am/C

105 E^7/B 106 $B\flat m^6$ 107 $A^7(b^9)$ 108 A^7_{sus} 109 $A^7(b^9)$

109 \boxed{F} D_{MA}^7 110 $B^7(\sharp^5)$ 111 B^{\sharp^3} 112 E^7

113 E_{mi}^7 114 A^7 115 D^o 116 D_{MA}^7

117 \boxed{G} $F^{\sharp}_{mi}^7$ 118 F^o 119 E_{mi}^7 120

- 4 -

Piano - Chega De Saudade

121 E7 122 123 E_m7(b5) A7 124 E^b7 A7

cresc. - - - - -

125 [H] D_{MA}7 126 B_m7 B_m7 127 E7(9) 128

ff

129 F#7 130 131 B_m7 B^b_m7 132 A_m7 D7(b9)

3

133 G_{maj}7 134 G_m7 135 F#_m7 136 B7(13) B7(b13)

137 E7(9) 138 A7/4(9) 139 F#7(13) F#7(b13) 140 B7(b9, b13)

141 E7(9) 142 A7/4(9) 143 F#7(13) F#7(b13) 144 B7(b9, b13)

145 E7(9) 146 A7/4(9) 147

Acoustic Bass

Chega De Saudade

(No More Blues)

Jobim arr. Biancolin

$\text{♩} = 100$

4/4

2

3 Fmaj⁹ 4 Bm⁷ B^bm⁷ 5 Bm⁷^{b5} B^b7 6 Em⁷^{b5} A⁷ 7 Dm 8 A⁷(^{#11})

[1-2]

9 **A** Dm 10 Dm/C 11 E⁷/B 12

13 B^bm⁶ 14 A⁷(^{b13}) 15 Dm⁷ 16 E^b7(⁹)

17 Dm⁷ 18 Dm⁶ 19 Am⁷ 20

21 B^b6 22 23 A⁷ 24 A⁷(^{b13})

25 **B** Dm 26 Dm/C 27 E⁷/B 28

29 B^bm⁶ 30 A⁷(^{b13}) 31 Dm⁷ 32 D⁷(^{b9})

33 Gm⁷ 34 A⁷(^{b13}) 35 Dm 36 Am/C

37 E⁷/B 38 B^bm⁶ A⁷(^{b13}) 39 Dm⁷ 40 Em⁷ A⁷(¹³)

41 **C** 15 56 $F\sharp_m7$ 57 $D_{maj}7$ 58 B_m7

[41-55]

59 $E7^{(9)}$ 60 61 $F\sharp7$ 62

63 B_m7 $B\flat_m7$ 64 A_m7 $D7^{(\flat9)}$ 65 $G_{maj}7$ 66 G_m7

67 $F\sharp_m7$ 68 $B7^{(13)}$ $B7^{(\flat13)}$ 69 $E7^{(9)}$ 70 $A7/4^{(9)}$ $B\flat_m7$

71 $F\sharp7^{(13)}$ $D7^{(\flat9)}$ $F\sharp7^{(\flat13)}$ 72 $B7^{(\flat9, \flat13)}$ 73 $E7^{(9)}$ 74 $A7/4^{(9)}$

75 D_9^{\flat} $B7^{(\flat13)}$ 76 $A7^{(\flat13)}$ **E** 77 D_m 78 D_m/C $F\sharp7^{(\flat13)}$

79 $E7/B$ 80 $E7^{(9)}$ 81 $B\flat_m6$ 82 $A7^{(\flat13)}$

83 D_m7 84 $E\flat7^{(9)}$ 85 D_m7 86 D_m6

87 A_m7 88 89 $B\flat6$ 90

91 $A7$ 92 $A7^{(\flat13)}$ 93 D_m 94 D_m/C

95 E^7/B 96 97 $B^b m^6$ 98 $A^7(b^9)$

99 $D m^7$ 100 $D^7(b^9)$ 101 $G m^7$ 102 $A^7(b^9)$

103 $D m$ 104 $A m/C$ 105 E^7/B 106 $B^b m^6$ $A^7(b^9)$

107 $D m^7$ 108 A^7_{sus} 109 $D m^7$ 110 $B^7(\#5)$

111 E^7 112 113 $E m^7$ 114 A^7

115 D^o 116 $D m^7$ 117 $F^{\#} m^7$ 118 F^o

119 $E m^7$ 120 121 E^7 122

123 $E m^7(b^5)$ A^7 124 $E^b 7$ A^7 125 $D m^7$ 126 $B m^7$ $B m^7$

127 $E^7(^9)$ 128 129 $F^{\#} 7$ 130

f

cresc.

ff

F

G

H

- 4 -

Acoustic Bass - Chega De Saudade

131 Bm7 Bbm7 132 Am7 D7(b9) 133 Gmaj7 134 Gm7

135 F#m7 136 B7(13) B7(b13) 137 E7(9) 138 A7/4(9)

139 F#7(13) F#7(b13) 140 B7(b9, b13) 141 E7(9) 142 A7/4(9)

143 F#7(13) F#7(b13) 144 B7(b9, b13) 145 E7(9) 146 A7/4(9)

147 D9

Drum Kit

Chega De Saudade

(No More Blues)

Jobim arr. Biancolin

$\text{♩} = 100$

6 7 8

[1-6]

A

9 10 11 12

13 14 15 16 8

17 18 19 20

21 22 23 24 16

B

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

mp

The image shows a drum kit score for the song 'Chega De Saudade'. It begins with a tempo marking of quarter note = 100. The first staff shows measures 6, 7, and 8. Measure 6 contains a [1-6] bracket. Section A starts at measure 9 and continues through measure 24, which includes a measure rest of 16. Section B starts at measure 25 and continues through measure 36. The final staff shows measures 37 through 40, with measure 40 containing a melodic line and a mezzo-piano (mp) dynamic marking.

C

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

D

57 58 59 60

61 62 63 64

65 66 67 68

69 70 71 72

73 74 75 76

E

77 78 79 80

- 3 -

Drum Kit - Chega De Saudade

81 82 83 84

85 86 87 88

89 90 91 92

93 94 95 96

97 98 99 100

101 102 103 104

105 106 107 108

F *f*

109 110 111 112 (4)

113 114 115 116 (8)

G

117 118 119 120 (12)

The image displays a drum kit score for the song 'Chega De Saudade'. It consists of 12 measures, each represented by a four-line staff. Measures 81 through 108 are filled with a continuous pattern of diagonal slashes, indicating a steady drumming rhythm. At measure 108, there is a dynamic marking 'f' (forte) and an accent (^) over the final slash. Measure 109 begins with a boxed letter 'F' and continues with the diagonal slash pattern. Measure 112 is marked with '(4)'. Measure 116 is marked with '(8)'. Measure 117 begins with a boxed letter 'G'. Measures 118 and 119 contain specific musical notation: measure 118 has a quarter note, an eighth note, and a quarter note; measure 119 has a quarter note, an eighth note, and a quarter note with an accent (^). Measure 120 is marked with '(12)' and contains specific musical notation: a quarter note, an eighth note, and a quarter note with an accent (^).

- 4 -

Drum Kit - Chega De Saudade

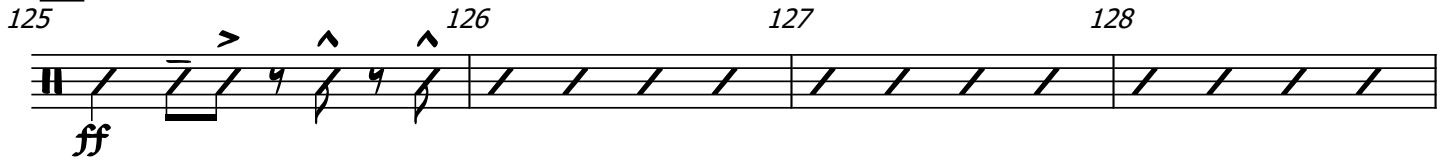
121 122 (14) 123 124



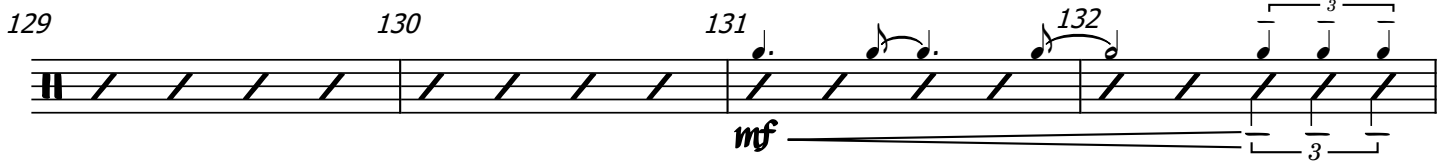
cresc. - - - - -

H

125 126 127 128



129 130 131 132



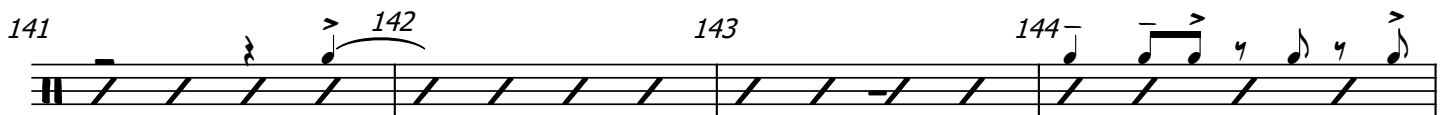
133 134 135 136



137 138 139 140



141 142 143 144



145 146 147

