

San Jose Choro Club

Asa Branca (Key of G)
Assanhado (Ron Galen)
Assanhado (Alt)
Bambino (Solo and Counterpoint)
Cabaceira Mon Amour
Cabrochinha
Carolina (Chico Buarque in D)
Dança da Solidão
Fala Baixinho
Feira de Mangaio
Lamento No Morro
Incompatibilidade de Genios
Loro (Chico)
Migalhas de Amor
Pacoca
Relembrando os velhos tempos
Relembrando os velhos tempos (pt 2)
Rosa (Evocação) in F 2
Santa Morena

Asa Branca

Luis Gonzaga & Humberto Teixeira

♩ = 100

Musical score for measures 1-6. The key signature is G major (no sharps or flats). The time signature is 2/4. The melody consists of eighth-note patterns. Chords indicated above the staff are G, C, G, and D⁷.

Musical score for measures 7-12. The key signature changes to F# major (one sharp). The time signature remains 2/4. The melody continues with eighth-note patterns. Chords indicated are G, G⁷, and C.

Musical score for measures 13-18. The key signature changes back to G major. The time signature remains 2/4. The melody continues with eighth-note patterns. Chords indicated are D⁷, G, and G⁷.

Musical score for measures 19-24. The key signature changes to E major (two sharps). The time signature remains 2/4. The melody continues with eighth-note patterns. Chords indicated are C, D⁷, and G⁷.

Musical score for measures 25-29. The key signature changes to A major (three sharps). The time signature remains 2/4. The melody continues with eighth-note patterns. Chords indicated are G⁷, C, and D⁷. The score concludes with a final section labeled "Fine D.S. al Fine".

Assanhado

Jacob Bittencourt
"Jaco do Bandolim"

A1

Original version stays on **A6/9** through out section.

A2

A3

B

Chords and sections labeled in the music:

- 11: G⁷, F#⁷, B⁹, E⁷, A⁶ To Coda
- 16: D⁷, A⁶
- 20: D⁷, A⁶
- 24: E⁷, F#⁷, Bm, D
- 28: B⁷, E⁷, 1. A⁶, 2. A
- 34: A⁷, D⁷

p. 2 — Assanhado

11

38 G⁷

42 F⁷ B^{b7}

46 Bm⁷ E⁷ A⁶

B₂ A⁷ D⁷

54 G⁷ C⁷

58 F⁷ B^{b7}

62 Bm⁷ E⁷ A⁶ *D.S. al Coda*

Coda 66 A⁶ G⁷ F^{#7} B⁹ E⁷ A⁶ *fade*

Assanhado

Concert

Jacob do Bandolim

A 12X

A A

2

6

10

14

D⁷

A

D⁷

E⁷

A

30

E⁷

34

Assanhado

38

A

42

B A⁷

46

D⁷

G⁷

50

F⁷

B^{b7}

54

E⁷

A

58

A⁷

D⁷

62

G⁷

C⁷

66

F⁷

B^{b7}

70

E⁷

A

dedicated to my good friend Cezar d'Araújo

Bambino

(Little boy)

Tango



CD tracks 1&13&14&15

Form: AA BB CC A

♩ = c. 90

Ernesto Nazareth

1912

G/F C/E E⁷/G[♯] A m/C F[♯]

Solo 1 Solo 2

C/G C/E G⁷/D G⁷ C G⁷/D G/F C/E E⁷/G[♯]

S1.1 S1.2

A m/C F[♯] C/G A⁷ D⁷ G⁷ C C E⁷/B

S1.1 S1.2

A^m A^m A⁷ D^m D^m F[♯] G⁷/D G⁷ G⁷

S1.1 S1.2

C A^{♭7}/C C E⁷/B A^m A^m A⁷ D^m D^m F[♯]

S1.1 S1.2

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C

C/G A₇ D₇ G₇ C C E_{7/B} C A C_{7/G}

30

Sl.1 Sl.2

C₇ F F C_{7/G} C₇ C_{7/G} C₇ F F/C

36

Sl.1 Sl.2

F C_{7/G} C₇ A_{7/E} A₇ D_{m11} D_m D_{m6} A_{m/E}

42

Sl.1 Sl.2

B_{7/D \sharp} E₇ A_m A_m A₇ D_{m11} D_m B \circ

48

Sl.1 Sl.2

F/C G₇ C₇ F/A C₇ {F }F C C ff

53

Sl.1 Sl.2

D.C. al Θ

Cabaceira mon amour

Sivuca

The musical score for "Cabaceira mon amour" by Sivuca is presented in ten staves. The key signature is A major (one sharp). The time signature is 2/4.

Chords and markings:

- Am (Measures 1-4)
- Em (Measure 5)
- F#7 (Measure 6)
- 'B7 (Measure 7)
- Bm7(b5) (Measure 7)
- E7 (Measure 8)
- '2 B7 (Measure 9)
- Em (Measure 10)
- B7 (Measure 11)
- Em (Measure 12)
- B7 (Measure 13)
- E7(b9) (Measure 14)
- A7 (Measure 15)
- Am6 (Measure 16)
- Em (Measure 17)
- F#7 (Measure 18)
- B7 (Measure 19)
- D7 (Measure 20)
- G (Measure 21)
- G7 (Measure 22)
- C (Measure 23)
- Cm (Measure 24)
- G (Measure 25)
- Em7 (Measure 26)
- Am (Measure 27)
- D7 (Measure 28)
- '1 G (Measure 29)
- C G (Measure 30)
- '2 G (Measure 31)
- F C (Measure 32)
- G (Measure 33)
- C (Measure 34)
- D7 (Measure 35)
- G (Measure 36)
- D7 (Measure 37)
- G (Measure 38)
- '1 G (Measure 39)
- '2 G (Measure 40)
- B7 (Measure 41)
- G (Measure 42)
- C (Measure 43)
- D7 (Measure 44)
- G (Measure 45)
- '1 G (Measure 46)
- '2 G (Measure 47)
- B7 (Measure 48)
- G (Measure 49)
- C (Measure 50)
- D7 (Measure 51)
- G (Measure 52)
- C (Measure 53)
- D7 (Measure 54)
- G (Measure 55)

Other elements:

- A small square box containing the letters "Ao" and a stylized "S" is located near the bottom right of the score.
- A small circle with a vertical line through it is placed above the staff in Measure 42.

Cabrochinha

samba

Mauricio Carrilho e
Paulo César Pinheiro

B♭6

G7

C7¹³

F⁷ **F7** **B♭6** **Gm7**

Cm7 **A♭7¹³** **F7/A** **B♭6**

Gm7 **Cm7** **B°**

Cm7 **E♭m6** **D7^{b13}** **G7**

C7⁹ **F7⁹**

Dm7 **Em7^{b5}** **A7^{b9}**

Ô Ca - bro - chi - nha ve - nha ver quem che - gou!
Che - gou no bi - co do sa -

pa - to_o seu mu - la - to flo zô
Bo-ta_um ves - ti - do cur-to,_a-que - le jus - to, li - lás,

Que tem um cor - te do la - - do e um de - co - te_a - trás
Dei sor - te na lo -

te - ca,_u-ma mer - re - ca pin - tou
Re - pa - ra só na be - ca que_o teu ne - go com-prou

Vou te le - var pra jan - tar, — ca - bro - chi - - nha, des - sa vez

Num res - tau - ran - te fran - cês
Ô Ca - bro -

plaît, ô mon - si - eur gar - çon — Le - va_o me - nu que_eu não en - ten - do llhu -

Dm7

G7¹³

C7M

21

- fas Eu vou pe - dir es - se Don Pe - ri - gnon, um es - car -

G⁷

G7

C7⁹

F7

24

got e um fi - lé com tru - fas De-pois da - que - la so - bre - me - sa que flam -

B♭7

E♭7

A♭7

D7

G7

27

- ba_A gen - te vol - ta pro - sam - ba_A gen-te_en-cer - ra_o gla-mour, No fim da

G⁹

Fm⁶/A♭

G7

C7⁹

F7 B♭6 Ø

30

noi-te_um ban - ga - lô, pe - nho - ar, um a - ba - jur Pra gen - te fa - zer l'a-mour

B♭6

Ø B♭6

33

Ô Ca - bro- l'a - mour tou - jour

Carolina

Chico Buarque de Holanda

The sheet music consists of eight staves of musical notation for a single instrument, likely a guitar or ukulele. The music is in 2/4 time with a tempo of 60 BPM. The key signature is A major (no sharps or flats). The lyrics are in Portuguese and are placed below the corresponding chords. The chords used throughout the piece include D, C#m7, F#7, Bm7, B7, Em7, F#o, Em7/G, G#o, A7sus, A7, D, Bm7, E7, Gm6, A7, D, C#m7, F#7, Bm, 1. Bm, Am7, D7, G, Gm6, A7, A+7, 2. Bm7, Am7, D7, Ab7, G, Gm6, F#m7, Bm7, E7, A7, F#13, F#(b13), B9, B(b9), Em7, Gm6, F#m7, Bm7, E7, A7, To Coda, D, A7, A+7, D.S. al Coda, Coda, G#o, Gm6, D.

1 = 60

8 D C#m7 F#7 Bm7 B7 3

8 Em7 F#o Em7/G G#o A7sus A7 D Bm7

14 E7 Gm6 A7 D

20 C#m7 F#7 Bm 1. Bm Am7 D7 G

27 Gm6 F#m7 Bm7 3 E7 Gm6 A7 A+7

34 2. Bm7 Am7 D7 Ab7 G Gm6 F#m7

40 Bm7 3 E7 A7 F#13 F#(b13) B9 B(b9) Em7 Gm6 F#m7

48 Bm7 3 E7 A7 To Coda D A7 A+7 D.S. al Coda Coda G#o Gm6 D

Dança da Solidão

Samba

Paulinha da Viola

Verse 1

1 B⁷ Em E⁷ Am
 So - li - dão é la - va que co - bre tu - do Ar - mar -
 5 B⁷⁽⁹⁾ Em Em/G B^{7/F#}
 gur - a em min - ha bo - ca Sor - ri seus den - tes da chum - bo
 9 B⁷ Em E⁷ Am
 So - li - dão pa - la - vra ca - va - da no cor - a - ção Re - sig
 13 F[#] Em/G B⁷ Em
 na - do e mu - do No com - pa - so da de - sil - u - sao viu

§ CHORUS

17 E⁷/G[#] Am F[♯] B⁷ E⁷
 Des-il - u - são des-il - u - são dan - çó eu -

21 E^{7(b9)} Am B⁷ Em
 dan - çá vo - cê na dan - çá do sol - li - dão viu -

25 E^{7/G[#]} Am F[♯] B⁷ E⁷ E^{7(b9)}
 des-il - u - são des-il - u - são dan - çó eu - dan - çá vo - cê

30 Am B^{7(b9)} Fine 1. Em To Verse 2 2. Em To Coda φ
 na dan - çá do so - li dão Ca - Quan - do

— Dança da Solidão —

2 Verse 2

34 Em/G F[#]/7 B⁷ Em
me lia fi cou vi u - va Jo a na se a pa i xo nou Ma-

38 Em E^{7(b9)/G#} E^{7(b9)/B} Am
ri a ten tou a mor te Por cau sa do seu a mor Meu pai

42 Am Am/G F[#]/7 B⁷ Em
sem pre me di zi a Meu fil ho to me cui da do quan do

46 Em/D F[#]/C B⁷ Em D.S. al Coda
pen so no fu tu ro não es que ç o meu pa sa do Ô

Φ Coda Verse 3

50 Em F[#]/7 B⁷ Em
vem a ma dru ga da meu pen sa men to va guei a cor ro os

54 Em E^{7(b9)/G#} E^{7(b9)/B} Am
de dos na vi o la con tem plan do a lu a chei a a pe sar

58 Am Am F[#]/7 Em
de tu do ex is te U ma fon te á gua pu ra quem be

62 Em/D F[#]/C B⁷ Em D.S. al Fine
ber da que la á gua Não te rá mais am ar gu ra, Ô

Fala Baixinho

Pixinguinha

$\text{♩} = 80$

§ A♭dim7 Gdim7 F♯dim7
 Piano 7-cordas 7-cordas
 4 Fdim7 Edim7 B♭ G7 C7 F7
 9 A♭dim7 Gdim7 F♯dim7 Fdim7
 13 Edim7 B♭ G7 Cm F7 B♭
 17 2.B♭ Gm Cm D7 Gm

2

22 Gm G \sharp dim7 Dm/A A7 D7 Gm

27 Cm D7 G7 Cm D7

1.

31 Gm Gm/F Cm/E \flat D7 To Coda Gm

2. Gm

D.S. al Coda

Fala Baixinho

Pixinguinha

$\text{♩} = 80$

1. 2.

12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32.

1. 2.

D.S. al Coda

Violão 7-cordas

Fala Baixinho

Pixinguinha

$\text{♩} = 80$ $\frac{2}{4}$

7

15 1. 2.

23

To Coda

D.S. al Coda

31

Feira de Mangaio

Arr.: Spok

Sivuca/Glorinha Gadelha

The musical score consists of two staves of music in 2/4 time, key of G major (two sharps). The first staff begins with section A, marked with a circled 'A' and a 'S' symbol. It includes chords B⁷, Em, B⁷, and Em. The second staff continues section A with chords Am⁷, Em, B⁷, Em, and Am⁷. At measure 11, it transitions to a 'To Coda' section, indicated by a circle with a dot and a 'B' symbol. This leads into the 'Coda' section, which has two endings: 1. Em and 2. Em. The 'Coda' section ends at measure 31. The score then returns to section B, marked with a circled 'B'. It includes chords Em, Am⁷, B⁷, Em, Em, and Am⁷. Following section B, there is a short section from measure 21 to 25. The score then continues with section C, marked with a circled 'C'. It includes chords Bm⁷, E⁷, Am⁷, D⁷, G^{Δ7}, C^{Δ7}, and F[#]. The score then moves to a section from measure 37 to 41, marked with a circled 'B' symbol. It includes chords B^{7(b9)}, Em, Bm⁷, E⁷, Am⁷, D⁷, and G^{Δ7}. The score concludes with a final section starting at measure 43, marked with a circled 'B' symbol. It includes chords C^{Δ7}, F[#], B^{7(b9)}, Em, D.S. al Coda, Coda, B⁷, Em, and Em^(Δ7).

INCOMPATIBILIDADE DE GÊNIOS

JOÃO BOSCO

Am⁷

Dm⁷

9 Fm⁶/G

C^{7M}

17 Gb⁷(#11)

F^{7M}

25 Bm^{7b5}

E^{7b9}

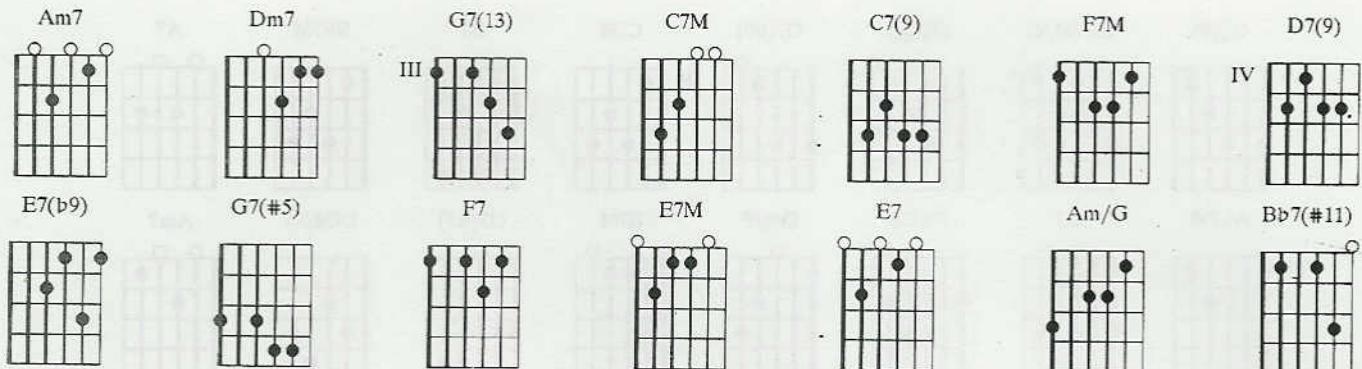
Am⁷

1. > >

2. -

Lamento no morro

TOM JOBIM E VINICIUS DE MORAES



Am7 / / / Dm7 / G7(13) / C7M / / / C7(9) / / / F7M / / / Dm7 / / / Am7 / /
 Não pos—so esquecer O teu olhar Longe dos olhos meus
 / D7(9) / / / Am7 / / / Dm7 / G7(13) / C7M / / / C7(9) / / / F7M / / / Dm7 / / / Am7
 Ah!, o meu viver É te esperar Pra te dizer
 / / / / / / / Dm7 / / / E7(b9) / / / Am7 / / / / / Dm7 / / / G7(#5) / / / C7M / / /
 adeus Mulher amada Desti—no meu
 / / / / / / / F7 / / / E7M / E7 / Am7 / / / Am/G / / / F7M / / / Dm7 / / / Bb7(#11)
 É ma—drugada Sereno dos meus o—lhos já correu
 / / / E7(b9) / / /

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$\text{d} = 108$

Lôro

Solo

Egberto Gismonti

Forró (energetic) $\text{J} = 110 \sim 140$
(See notes at end)

S A

Forró (energetic) $\text{J} = 110 \sim 140$
(See notes at end)

S A

Bb^9sus (bs.) $E^b D^b$ (etc.)

$A^b C$ $G^{(9)} / B$

$E^b B^b$ $A^b M^9(5)$

$D^{13(9)}$ $G^{13(9)}$

tempo $(7, \text{A})$ $F(\text{add}\#9)$

B $C_{\text{sus}}^{(9)}$

$B^b^7 sus$ B^b^7 $D^b^7(5)$ $G^7(9) / D$

C $E^b(5)$ $E^b(5) / D^b$ $A^b C$ $A^b(\text{add } 9)$

E^b / G F^7 $B^b^7 sus$ B^b^7

$E^b D^b$ $A^b MA^7 C$ $A^b(\text{add } 9)$ (on repeat)

Pick up go Solo

1. B_b^7

2. B_b^7 sus (Solo pickups)

break

D.S. for solos

Play head twice. Solo on form (ABC) (with 1st ending).

After solos, play head twice (D.S. al Coda, with repeat).

(Optional, last head, long poco a poco ritard for entire form).

E_b/G

$F\#M7$

B_b^7

rall.

(E_b sus)
($D_b6/9$ (2nd))
 E_b)

(sample L.H. pn. on head)

A E_b/D_b

A_b/C

A_b/C (etc.)

(sample bs. for solos)

E_b/D_b

A_b/C

A_b/C (etc.)

(sample dr. freely interpreted)

A

2 (etc.) or

(etc.)

Concert

Migalhas de Amor

Jacob do Bandolim

The sheet music consists of ten staves of musical notation for a solo instrument, likely a bandolin. The music is in common time (indicated by '2/4') and has a key signature of one flat (B-flat). The tempo is marked as 70 BPM. The lyrics are written in Portuguese and are repeated in each staff. Measure numbers are provided at the beginning of each staff.

Staff 1: Gm^Δ, Gm⁶, G⁷, Cm⁶, F#^{ø7}

Staff 2: Gm^Δ, Gm⁶, G⁷, Cm⁶, F⁷

Staff 3: B^{b6}, D^{7(b9)}, Gm⁷, A⁷

Staff 4: D^Δ, Bm⁷, Em⁷, A⁷, D⁷⁽⁹⁾, A^{ø7}, D^{7(b9)}

Staff 5: Gm^Δ, Gm⁶, G⁷, Cm⁶, F#^{ø7}

Staff 6: Gm^Δ, Gm⁶, G⁷, Cm⁶, F⁷

Staff 7: B^{b6}, D^{7(b9)}, Gm⁷, A^{b7(13)}

Staff 8: Gm⁷, A^{7/C#}, D⁷, Gm⁷, F⁷

Staff 9: B^{b6}, Fm^{6/A^b}, G⁷, Cm, G⁷, Cm

Staff 10: F⁷⁽⁹⁾, F⁷, B^{b6}, F⁷

Migalhas de Amor

Musical score for 'Migalhas de Amor' showing measures 42 to 52. The score consists of two staves.

Top Staff:

- Measure 42: B^{b6}
- Measure 43: Fm^{6/A^b}
- Measure 44: G⁷
- Measure 45: Cm⁷
- Measure 46: Cm^{7(b5)}

Bottom Staff:

- Measure 42: B^{b6}
- Measure 43: Gm⁷
- Measure 44: Cm⁷
- Measure 45: F⁷⁽⁹⁾
- Measure 46: 1. B^{b6}
- Measure 47: F⁷
- Measure 48: 2. B^{b6}
- Measure 49: D^{7(b9)}

D.S. al Coda

Final Measures (Measure 52 and beyond):

- Measure 52: Gm⁶
- Measure 53: Cm⁶
- Measure 54: Gm⁶

Measure 52 includes a dynamic instruction *D.S. al Coda*. The score concludes with a final section starting at measure 52, featuring Gm⁶, Cm⁶, and Gm⁶, with a '3' indicating a three-measure repeat.

à Michel Caussanel
PAÇOCA (CHORO)

Ouvrage protégé - Toute reproduction
 (photocopie, numérisation, ...),
 même partielle, sans autorisation
 constitue une contrefaçon.

Celso MACHADO

Larghetto ♩ = 48

Flûte

Guitare

1.

2.

Fine

C1

Fine

p

D.C. al Fine e ♫

w

p

C2

C2

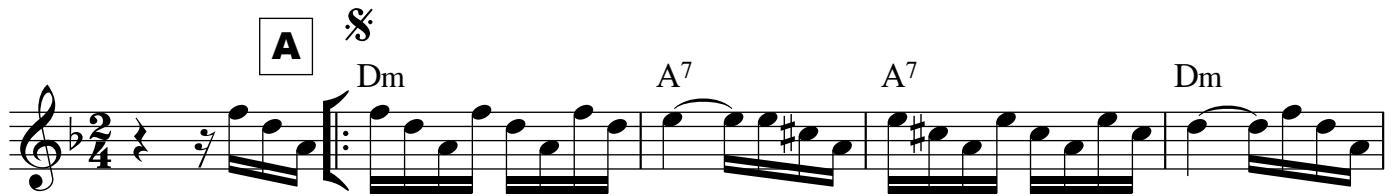
1. **2.**

D.C. al Fine

Relembrando os velhos tempos

Dominguinhas

A 



Dm A⁷ A⁷ Dm

6 Dm C E⁷ A⁷ 7

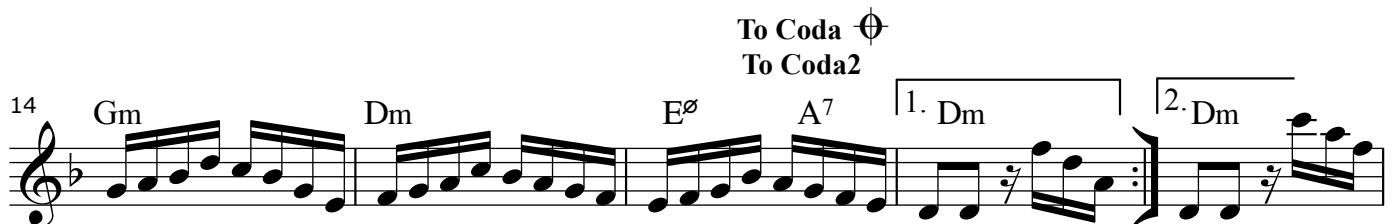


10 Dm A⁷ A⁷ D⁷

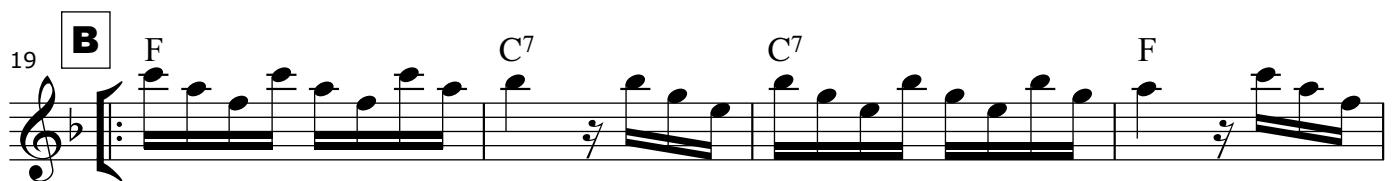


To Coda 
To Coda2

14 Gm Dm E^ø A⁷ 1. Dm 2. Dm



B F C⁷ C⁷ F



23 F C G⁷ C⁷



— Relembrando os velhos tempos —

2

Musical score for measures 27-30. The key signature is one flat. The chords are F, C⁷, C⁷, A⁷, and D⁷. The melody consists of eighth-note patterns.

Musical score for measures 31-34. The key signature changes to no sharps or flats. The chords are G⁷, C⁷, F, Dm, Gm, C⁷, 1. F, and 2. F D.S. al Coda. Measure 34 includes a dynamic instruction "D.S. al Coda".

⊕ Coda

C

Musical score for the Coda section, starting at measure 36. The key signature is one flat. The chords are F, C⁷, C⁷, and F. The melody consists of eighth-note patterns.

41

Musical score for measures 41-44. The key signature is one flat. The chords are F, Am, E⁷, and A⁷. The melody consists of eighth-note patterns.

45

Musical score for measures 45-48. The key signature changes to one sharp. The chords are D⁷, Gm, C⁷, and F. The melody consists of eighth-note patterns.

49

Musical score for measures 49-52. The key signature is one flat. The chords are E^ø, A⁷, Dm, Gm, A⁷, 1. Dm, 2. Dm, and D.S. al Coda2. Measure 52 includes a dynamic instruction "D.S. al Coda2".

⊕ Coda2

54

Musical score for the final Coda section, starting at measure 54. The key signature is one flat. The chords are Gm, Dm, Eb, Dm, and Dm⁶. The melody consists of eighth-note patterns.

Cavaquinho

Added line by
Ron Galen

Relembrando os velhos tempos

Dominguinhas

$\text{♩} = 80$

A Dm A⁷ A⁷ Dm Dm

7 C E⁷ A⁷ Dm A⁷

12 A⁷ D⁷ Gm Dm E^ø A⁷

To Coda \emptyset
To Coda2

17 1. Dm 2. Dm B F C⁷ C⁷ F

23 F C G⁷ C⁷ F

— Relembrando os velhos tempos —
Cavaquinho

28

34

40

45

49

\oplus Coda2

54

Rosa

(Evocação)

Pixinguinha

B \flat B \flat m 6 F/A D 9 Gm 7 C 7

7 F C $^+$ A F/A Gm C 7 F

14 F/A F $^{\#}o$ Gm Gm 7 A $^{7(4)}$ A 7 Dm

20 D $^7/F^{\#}$ Gm B \flat 6 C $^{9(4)}$ C 7 B o C 7 C $^+$ F

26 F/A Gm C 7 Cm 7 F 7

31 B \flat B \flat m G o F D 7

37 Gm Gm 7 C 9 F C 7 F A 7

To Codas ♀

— Rosa —
(Evocação)

2 **B** Dm Dm/C Gm/B♭ Gm A⁷

41

46 A^{7/G} Dm/F Dm Am¹¹ D⁷ Gm

52 Gm/F E⁷ E^{7(b9)} A⁷ - Dm

58 Dm/C Gm/B♭ Gm C⁷ C^{7/G}

63 F F B♭ B^o Dm Dm/C

69 Gm/B♭ A^{7(b9)} Dm A⁷ [1. Dm] [2. Dm] *D.S. al Coda* ♀

Coda 1 74 F⁷ B♭ Gm Cm F⁷ { }

— Rosa —
(Evocação)

3

79 B♭ Gm Cm F⁷ B♭ D^{7/A}

85 Gm A⁷ Cm F⁷

91 G⁷ Cm F⁷ F⁷

97 B♭ G♭ B♭ Gm

D.S. al Coda ♩

103 C⁷ F⁷ B♭ [1. B♭] [2. B♭]

♩ Coda 2

108 F F⁷ B♭ B♭m⁶ F/A D⁹

113 Gm⁷ C⁷ F

Santa Morena

Concert

Jacob do Bandolim

A7

B_b7

A7

B_b7

A7

B_b7

A7

Dm

C7

F

D7

27

Gm

Em^{7(b5)}

Dm

31

E7

A7

Dm

35

A7

Dm

39

C7

F

D7

43

Gm

Em^{7(b5)}

Dm

47

To coda

1.

2.

Gm/B_b

A7

Dm

Dm

51

Anat

Santa Morena - Concert

2

B

C⁷

A⁷

Gm

Em^{7(b5)}

Dm

C⁷

B^{b7}

A⁷

C⁷

F

A⁷

Dm

Gm

Em^{7(b5)}

Dm

B^{b7}

A⁷

Dm

D.
1.

2.

D.S. al Coda

CODA

Dm

C⁷

B^{b7}

A⁷

Dm

A⁷

Dm

C⁷

B^{b7}

A⁷

Dm

A⁷

Dm

Anat

Tico-tico no fubá

Zequinha Abreu

Choro

Musical score for the Choro section, starting with a treble clef, a key signature of one flat, and a time signature of 2/4. The score consists of four measures of music.

5

A

Measures 5-8. The section is labeled 'A'. The chords are Cm, G⁷, /, and Cm. Measure 5 starts with a bass line. Measures 6-7 show a melodic line with eighth-note patterns. Measure 8 ends with a bass line.

9

Measures 9-12. The chords are Fm, Cm, D⁷, and G⁷. The bass line continues throughout these measures.

13

Measures 13-16. The chords are Cm, G⁷, /, and Cm. The bass line continues.

17

To Coda

To Fine * [1. Cm] [2. Cm]

Measures 17-20. The score transitions to the coda. It includes a first ending leading to a Cm chord and a second ending leading to a Cm chord. The bass line continues.

22

B

Measures 22-25. The section is labeled 'B'. The chords are C, G⁷, /, and G⁷. The bass line continues.

26

G⁷

Measure 26. The score ends with a C chord. The bass line concludes with a final note.

— Tico-tico no fubá —

30 C

A7
Dm

34 F F[#] C/G A⁷ Dm G⁷ [1. C] [2. C D.S. al Coda]

\emptyset Coda 39 Cm C E^b B^{b7}

44 E^b B^{b7}

48 E^b B^{b7}

53 E^{b/B^b C⁷ Fm B^{b7} [1. E^b] [2. E^b D.S. al Fine]}

*Fine Cm