

# 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 D<sup>7</sup>.

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, G<sup>7</sup>, 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 D<sup>7</sup>, G, and G<sup>7</sup>.

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, D<sup>7</sup>, and G<sup>7</sup>.

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 G<sup>7</sup>, C, and D<sup>7</sup>. 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: G<sup>7</sup>, F#<sup>7</sup>, B<sup>9</sup>, E<sup>7</sup>, A<sup>6</sup> To Coda
- 16: D<sup>7</sup>, A<sup>6</sup>
- 20: D<sup>7</sup>, A<sup>6</sup>
- 24: E<sup>7</sup>, F#<sup>7</sup>, Bm, D
- 28: B<sup>7</sup>, E<sup>7</sup>, 1. A<sup>6</sup>, 2. A
- 34: A<sup>7</sup>, D<sup>7</sup>

## p. 2 — Assanhado

11

38 G<sup>7</sup>

42 F<sup>7</sup> B<sup>b7</sup>

46 Bm<sup>7</sup> E<sup>7</sup> A<sup>6</sup>

**B<sub>2</sub>** A<sup>7</sup> D<sup>7</sup>

54 G<sup>7</sup> C<sup>7</sup>

58 F<sup>7</sup> B<sup>b7</sup>

62 Bm<sup>7</sup> E<sup>7</sup> A<sup>6</sup> *D.S. al Coda*

**Coda** 66 A<sup>6</sup> G<sup>7</sup> F<sup>#7</sup> B<sup>9</sup> E<sup>7</sup> A<sup>6</sup> *fade*

# Assanhado

Concert

Jacob do Bandolim

A 12X

2

6

10

14

D<sup>7</sup>

18

D<sup>7</sup>

22

E<sup>7</sup>

26

30

A

34

## Assanhado

38

A

42

B A<sup>7</sup>

46

G<sup>7</sup>

50

F<sup>7</sup> B<sup>b7</sup>

54

E<sup>7</sup> A

58

A<sup>7</sup> D<sup>7</sup>

62

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

66

F<sup>7</sup> B<sup>b7</sup>

70

E<sup>7</sup> 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              E<sup>7</sup>/G<sup>♯</sup>              A m/C              F<sup>♯</sup>

Solo 1              Solo 2

C/G    C/E    G<sup>7</sup>/D    G<sup>7</sup>    C    G<sup>7</sup>/D    G/F    C/E    E<sup>7</sup>/G<sup>♯</sup>

S1.1              S1.2

A m/C              F<sup>♯</sup>              C/G    A<sup>7</sup>    D<sup>7</sup>    G<sup>7</sup>    C    C    E<sup>7</sup>/B

S1.1              S1.2

A<sup>m</sup>    A<sup>m</sup>    A<sup>7</sup>    D<sup>m</sup>    D<sup>m</sup>    F<sup>♯</sup>    G<sup>7</sup>/D    G<sup>7</sup>    G<sup>7</sup>

S1.1              S1.2

C    A<sup>♭7</sup>/C    C    E<sup>7</sup>/B    A<sup>m</sup>    A<sup>m</sup>    A<sup>7</sup>    D<sup>m</sup>    D<sup>m</sup>    F<sup>♯</sup>

S1.1              S1.2

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## C

C/G A<sub>7</sub> D<sub>7</sub> G<sub>7</sub> C      C E<sub>7/B</sub> C A      C<sub>7/G</sub>

30

Sl.1    Sl.2

C<sub>7</sub> F F C<sub>7/G</sub> C<sub>7</sub> C<sub>7/G</sub> C<sub>7</sub> F F/C

36

Sl.1    Sl.2

F C<sub>7/G</sub> C<sub>7</sub> A<sub>7/E</sub> A<sub>7</sub> D<sub>m11</sub> D<sub>m</sub> D<sub>m6</sub> A<sub>m/E</sub>

42

Sl.1    Sl.2

B<sub>7/D $\sharp$</sub>  E<sub>7</sub> A<sub>m</sub> A<sub>m</sub> A<sub>7</sub> D<sub>m11</sub> D<sub>m</sub> B $\circ$

48

Sl.1    Sl.2

F/C G<sub>7</sub> C<sub>7</sub> F/A C<sub>7</sub> {F }F C C ff

53

Sl.1    Sl.2

D.C. al  $\Theta$

# 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 Key Changes:**

- Staff 1: Am, Em
- Staff 2: F#7, 'B7, Bm7(b5), E7, '2B7
- Staff 3: Em, B7, Em, B7
- Staff 4: E7(b9), A7
- Staff 5: Am6, Em, F#7
- Staff 6: B7, D7, G, G7, C
- Staff 7: Cm, G, Em7, Am, D7, '1G, CG
- Staff 8: '2G, F, C, G, C, D7, G, F, C
- Staff 9: G, C, D7, '1G, '2G, B7
- Staff 10: G, C, D7, G, C, D7, G

**Other markings:**

- A circled 'S' symbol is placed above the Em chord in Staff 3.
- A circled 'Φ' symbol is placed above the first G chord in Staff 9.
- A box contains the text "Ao S e Φ".

# Cabrochinha

samba

Mauricio Carrilho e  
Paulo César Pinheiro

**B♭6**

**G7**

**C7<sup>13</sup>**

**F<sup>7</sup>** **F7** **B♭6** **Gm7**

**Cm7** **A♭7<sup>13</sup>** **F7/A** **B♭6**

**Gm7** **Cm7** **B°**

**Cm7** **E♭m6** **D7<sup>b13</sup>** **G7**

**C7<sup>9</sup>** **F7<sup>9</sup>**

**Dm7** **Em7<sup>b5</sup>** **A7<sup>b9</sup>**

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

G7<sup>13</sup>

C7M

21

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

G<sup>7</sup><sub>4</sub>

G7

C7<sup>9</sup>

F7

24

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

B<sub>b</sub>7E<sub>b</sub>7A<sub>b</sub>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

G<sub>o</sub>Fm6/A<sub>b</sub>

G7

C7<sup>9</sup>

F7

B<sub>b</sub>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<sub>b</sub>6Ø B<sub>b</sub>6

33

Ô Ca - bro-      Ao S e Ø      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 B<sup>7</sup> Em E<sup>7</sup> Am  
 So - li - dão é la - va que co - bre tu - do Ar - mar -  
 5 B<sup>7(9)</sup> Em Em/G B<sup>7/F#</sup>  
 gur - a em min - ha bo - ca Sor - ri seus den - tes da chum - bo  
 9 B<sup>7</sup> Em E<sup>7</sup> Am  
 So - li - dão pa - la - vra ca - va - da no cor - a - ção Re - sig  
 13 F<sup>#</sup> Em/G B<sup>7</sup> Em  
 na - do e mu - do No com - pa - so da de - sil - u - sao viu

## § CHORUS

17 E<sup>7</sup>/G<sup>#</sup> Am F<sup>♯</sup> B<sup>7</sup> E<sup>7</sup>  
 Des-il - u - são des-il - u - são dan - çó eu -

21 E<sup>7(b9)</sup> Am B<sup>7</sup> Em  
 dan - çá vo - cê na dan - çá do sol - li - dão viu -

25 E<sup>7/G<sup>#</sup></sup> Am F<sup>♯</sup> B<sup>7</sup> E<sup>7</sup> E<sup>7(b9)</sup>  
 des-il - u - são des-il - u - são dan - çó eu - dan - çá vo - cê

30 Am B<sup>7(b9)</sup> 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<sup>#</sup>/7 B<sup>7</sup> Em  
me lia fi cou vi u - va Jo a na se a pa i xo nou Ma-

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

42 Am Am/G F<sup>#</sup>/7 B<sup>7</sup> Em  
sem pre me di zi a Meu fil ho to me cui da do quan do

46 Em/D F<sup>#</sup>/C B<sup>7</sup> 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<sup>#</sup>/7 B<sup>7</sup> Em  
vem a ma dru ga da meu pen sa men to va guei a cor ro os

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

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

62 Em/D F<sup>#</sup>/C B<sup>7</sup> Em D.S. al Fine  
ber da que la á gua Não te rá mais am ar gu ra, Ô

# Fala Baixinho

Pixinguinha

$\text{♩} = 80$

The musical score consists of two staves: Piano (top) and 7-cordas (bottom). The tempo is indicated as  $\text{♩} = 80$ . The score is divided into measures by vertical bar lines. Chords are labeled above the staff at the beginning of each measure. Measure numbers are provided on the left side of the staff.

**Piano Part:**

- Measure 1: Rest (Clef: Treble)
- Measure 2:  $A\flat\text{dim7}$  (Clef: Treble)
- Measure 3:  $G\text{dim7}$  (Clef: Treble)
- Measure 4:  $F\sharp\text{dim7}$  (Clef: Treble)
- Measure 5:  $F\text{dim7}$  (Clef: Bass),  $E\text{dim7}$  (Clef: Treble)
- Measure 6:  $B\flat$ ,  $G7$  (Clef: Treble)
- Measure 7:  $C7$  (Clef: Treble)
- Measure 8:  $F7$  (Clef: Treble)
- Measure 9:  $A\flat\text{dim7}$  (Clef: Treble)
- Measure 10:  $G\text{dim7}$  (Clef: Treble)
- Measure 11:  $F\sharp\text{dim7}$  (Clef: Treble)
- Measure 12:  $F\text{dim7}$  (Clef: Treble)
- Measure 13:  $E\text{dim7}$  (Clef: Treble)
- Measure 14:  $B\flat$  (Clef: Bass),  $G7$  (Clef: Treble)
- Measure 15:  $Cm$  (Clef: Treble),  $F7$  (Clef: Treble)
- Measure 16:  $B\flat$  (Clef: Bass)
- Measure 17:  $2.B\flat$  (Clef: Bass),  $Gm$  (Clef: Treble),  $Cm$  (Clef: Treble),  $D7$  (Clef: Treble),  $Gm$  (Clef: Treble)

**7-cordas Part:**

- Measure 1: Rest (Clef: Treble)
- Measure 2:  $A\flat\text{dim7}$  (Clef: Treble)
- Measure 3: Rest (Clef: Treble)
- Measure 4:  $F\text{dim7}$  (Clef: Bass),  $E\text{dim7}$  (Clef: Treble)
- Measure 5:  $B\flat$ ,  $G7$  (Clef: Treble)
- Measure 6:  $C7$  (Clef: Treble)
- Measure 7:  $F7$  (Clef: Treble)
- Measure 8: Rest (Clef: Treble)
- Measure 9:  $A\flat\text{dim7}$  (Clef: Treble)
- Measure 10: Rest (Clef: Treble)
- Measure 11:  $G\text{dim7}$  (Clef: Treble)
- Measure 12: Rest (Clef: Treble)
- Measure 13:  $F\sharp\text{dim7}$  (Clef: Treble)
- Measure 14: Rest (Clef: Treble)
- Measure 15:  $F\text{dim7}$  (Clef: Treble)
- Measure 16: Rest (Clef: Treble)
- Measure 17:  $E\text{dim7}$  (Clef: Treble),  $B\flat$  (Clef: Bass),  $Gm$  (Clef: Treble),  $Cm$  (Clef: Treble),  $D7$  (Clef: Treble),  $Gm$  (Clef: Treble)

**Performance Instructions:**

- Measure 13: 1. (Clef: Treble)
- Measure 17: 2.  $B\flat$  (Clef: Bass)

2

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

27 Cm D7 G7 Cm D7

31 Gm Gm/F Cm/E $\flat$  D7 To Coda 1. Gm

34 2.Gm D.S. al Coda

Gm Gm6( $\sharp$ 11)

# Fala Baixinho

Pixinguinha

$\text{♩} = 80$

1.  $\text{♩} = 80$

6       $\text{Abdim7}$        $\text{Gdim7}$        $\text{F} \sharp \text{dim7}$        $\text{Fdim7}$        $\text{Edim7}$

12      $\text{Fdim7}$       $\text{Edim7}$       $\text{Bb}$       $\text{G7}$       $\text{Cm}$       $\text{F7}$       $\text{Bb}$       $\text{Bb}$       $\text{Gm}$

19      $\text{Cm}$       $\text{D7}$       $\text{Gm}$       $\text{Gm}$       $\text{G} \sharp \text{dim7}$       $\text{Dm/A}$       $\text{A7}$

25      $\text{D7}$       $\text{Gm}$       $\text{Cm}$       $\text{D7}$       $\text{G7}$       $\text{Cm}$       $\text{D7}$       $\text{Gm}$       $\text{Gm/F}$

32      $\text{Cm/Eb}$       $\text{D7}$      To Coda      $\text{1. Gm}$       $\text{2. Gm}$      D.S. al Coda      $\text{Gm}$       $\text{Gm6}(\sharp 11)$

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. The second staff begins with section B, marked with a circled 'B'. Both staves include lyrics in Portuguese. The score features several chords including B7, Em, Am7, and various dominant 7th chords (D7, GΔ7, CΔ7, F#Δ). The lyrics describe a market scene with people buying and selling items like 'mangaio' (a type of fish) and 'cachorro' (dog). The score concludes with a coda section.

**A** S B<sup>7</sup> Em B<sup>7</sup> Em  
 6 Am<sup>7</sup> Em B<sup>7</sup> Em Am<sup>7</sup>  
 11 Em To Coda B<sup>7</sup> 1. Em 2. Em  
 15 B Em Am<sup>7</sup> B<sup>7</sup> Em Em Am<sup>7</sup>  
 21 B<sup>7</sup> Em Em Am<sup>7</sup> B<sup>7</sup>  
 26 Em Em Am<sup>7</sup> B<sup>7</sup> Em  
 31 C Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> GΔ<sup>7</sup> CΔ<sup>7</sup> F#Δ  
 37 B<sup>7(b9)</sup> Em Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> GΔ<sup>7</sup>  
 43 CΔ<sup>7</sup> F#Δ B<sup>7(b9)</sup> Em D.S. al Coda Coda B<sup>7</sup> Em Em<sup>(Δ7)</sup>

# INCOMPATIBILIDADE DE GÊNIOS

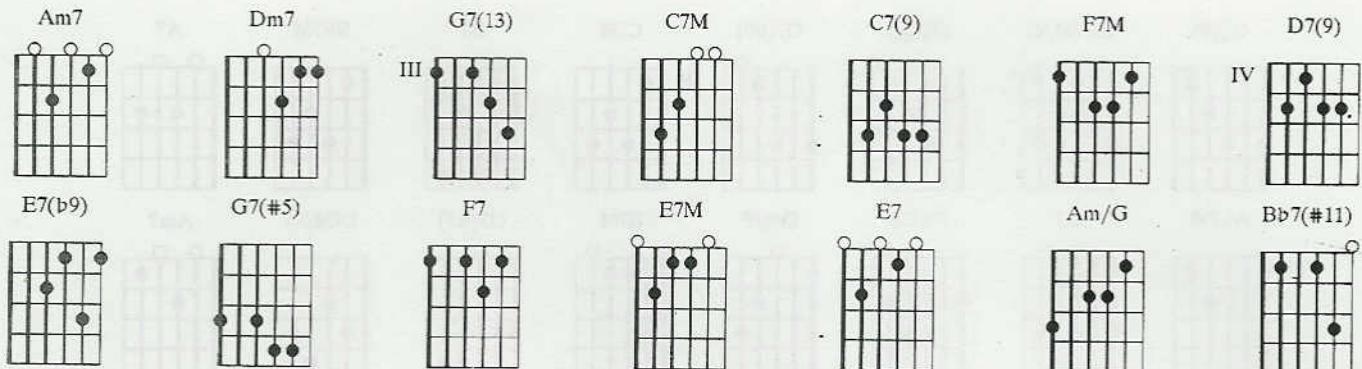
JOÃO BOSCO

The musical score is divided into four sections, each starting with a specific chord:

- Section 1 (Measures 1-8):** Starts with **A<sub>m</sub>⁷**. The melody features eighth-note patterns and sixteenth-note figures.
- Section 2 (Measures 9-16):** Starts with **F<sub>m</sub>⁶/G**. The melody continues with eighth-note patterns and sixteenth-note figures.
- Section 3 (Measures 17-24):** Starts with **G<sub>b</sub>⁷(♯¹¹)**. The melody includes eighth-note patterns and sixteenth-note figures.
- Section 4 (Measures 25-32):** Starts with **B<sub>m</sub>⁷♭⁵**. The melody concludes with a final section starting at measure 25, which includes **E⁷♭⁹**, **A<sub>m</sub>⁷**, and ends with a two-measure section labeled 1. and 2. containing eighth-note patterns and sixteenth-note figures.

# 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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Lôro

Solo

Egberto Gismonti

~~Forró (energetic) : = 110 (- 140)  
(See notes at end)~~

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Kymo Feb. 16 2003 11:49AM P1

*Lôro*

Egberto Gismonti

*Forró (energetic) = 110 (- 140)*  
*(See notes at end)*

*Solo*

*S A*

*B<sup>b</sup>9sus*      *E<sup>b</sup>D<sup>b</sup>*

*(bs.)*            *(etc.)*

*A<sup>b</sup>C*      *G<sup>(b9)</sup>B*

*E<sup>b</sup>B<sup>b</sup>*      *A<sub>M</sub>I<sup>9(5)</sup>*

*D<sup>13(b9)</sup>*      *G<sup>13(b9)</sup>*

*F*      *F<sup>(add b9)</sup>*

*B C<sub>SUS</sub><sup>(b9)</sup>*

*B<sup>b7sus</sup>*      *B<sup>b7</sup>*      *D<sup>b7(5)</sup>*      *G<sup>7(b9)</sup>D*

*C E<sup>b(5)</sup>*      *E<sup>b(5)</sup>D<sup>b</sup>*      *A<sup>b</sup>C*      *A<sup>b</sup>(add 9)*

*E<sup>b</sup>G*      *F<sup>7</sup>*      *B<sup>b7sus</sup>*      *B<sup>b7</sup>*

*E<sup>b</sup>D<sup>b</sup>*      *all*      *A<sup>b</sup>M<sub>A</sub><sup>7</sup>C*      *all*      *A<sup>b</sup>(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

$E_b$

$D_b$

$A_b/C$

$A_b/C$  (etc.) or

$E_b$

$D_b$

$A_b/C$

$A_b/C$  (etc.)

Concert

# Migalhas de Amor

Jacob do Bandolim

$\text{♩} = 70$

1      6      10      14      18      22      26      30      34      38

$\text{Gm}^\Delta \quad \text{Gm}^6 \quad \text{G}^7 \quad \text{Cm}^6 \quad \text{F}^{\#07}$

$\text{Gm}^\Delta \quad \text{Gm}^6 \quad \text{G}^7 \quad \text{Cm}^6 \quad \text{F}^7$

$\text{B}^{\flat 6} \quad \text{D}^{7(\flat 9)} \quad \text{Gm}^7 \quad \text{A}^7$

$\text{D}^{\Delta} \quad \text{Bm}^7 \quad \text{Em}^7 \quad \text{A}^7 \quad \text{D}^{7(9)}$

$\text{A}^{\flat 7} \quad \text{D}^{7(\flat 9)}$

$\text{Gm}^\Delta \quad \text{Gm}^6 \quad \text{G}^7 \quad \text{Cm}^6 \quad \text{F}^{\#07}$

$\text{Gm}^\Delta \quad \text{Gm}^6 \quad \text{G}^7 \quad \text{Cm}^6 \quad \text{F}^7$

$\text{B}^{\flat 6} \quad \text{D}^{7(\flat 9)} \quad \text{Gm}^7 \quad \text{A}^{\flat 7(13)}$

$\text{Gm}^7 \quad \text{A}^7/\text{C}^\sharp \quad \text{D}^7 \quad \text{Gm}^7 \quad \text{F}^7$

$\text{B}^{\flat 6} \quad \text{Fm}^6/\text{A}^\flat \quad \text{G}^7 \quad \text{Cm} \quad \text{G}^7 \quad \text{Cm}$

$\text{F}^{7(9)} \quad \text{F}^7 \quad \text{B}^{\flat 6} \quad \text{F}^7$

## Migalhas de Amor

Musical score for 'Migalhas de Amor' featuring two staves of music. The first staff begins at measure 42 with chords B<sup>b6</sup>, Fm<sup>6/A<sup>b</sup>, G<sup>7</sup>, Cm<sup>7</sup>, and Cm<sup>7(b5)</sup>. The second staff begins at measure 46 with chords B<sup>b6</sup>, Gm<sup>7</sup>, Cm<sup>7</sup>, F<sup>7(9)</sup>, 1. B<sup>b6</sup>, and F<sup>7</sup>. Measure 46 also includes a bracket for 2. B<sup>b6</sup> and D<sup>7(b9)</sup>. The score concludes with a 'D.S. al Coda' instruction, followed by a single measure starting with a Gm<sup>6</sup> chord.</sup>

42      B<sup>b6</sup>      Fm<sup>6/A<sup>b</sup>      G<sup>7</sup>      Cm<sup>7</sup>      Cm<sup>7(b5)</sup></sup>

46      B<sup>b6</sup>      Gm<sup>7</sup>      Cm<sup>7</sup>      F<sup>7(9)</sup>      1. B<sup>b6</sup>      F<sup>7</sup>

2. B<sup>b6</sup>      D<sup>7(b9)</sup>

D.S. al Coda

52      Gm<sup>6</sup>      Cm<sup>6</sup>      Gm<sup>6</sup>

—3—      —3—

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

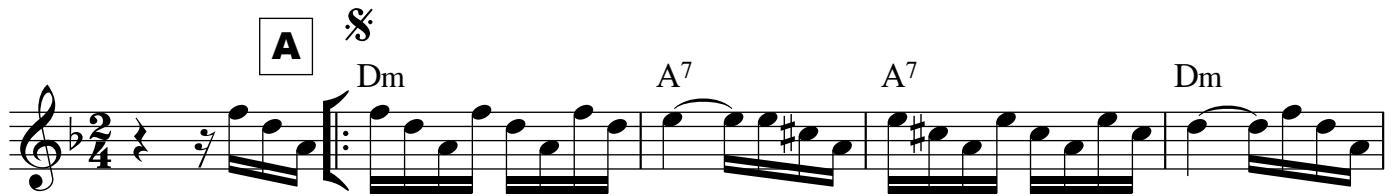
p

*D.C. al Fine e ♫*
  
*W*
  
*C2*
  
*1.*      *2.*
  
*D.C. al Fine*

# Relembrando os velhos tempos

Dominguinhas

**A** 



Dm A<sup>7</sup> A<sup>7</sup> Dm

6 Dm C E<sup>7</sup> A<sup>7</sup> 7

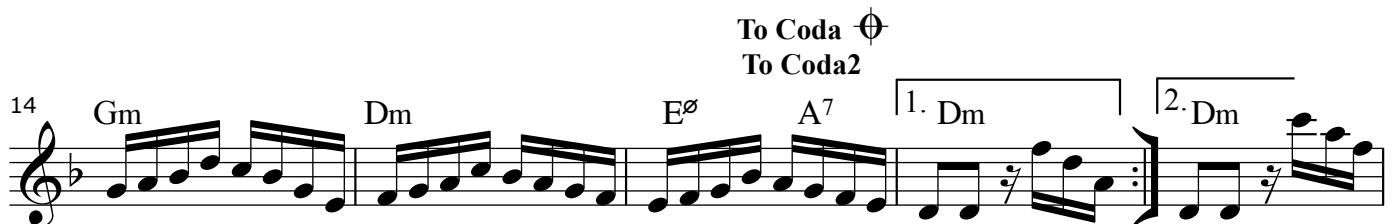


10 Dm A<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

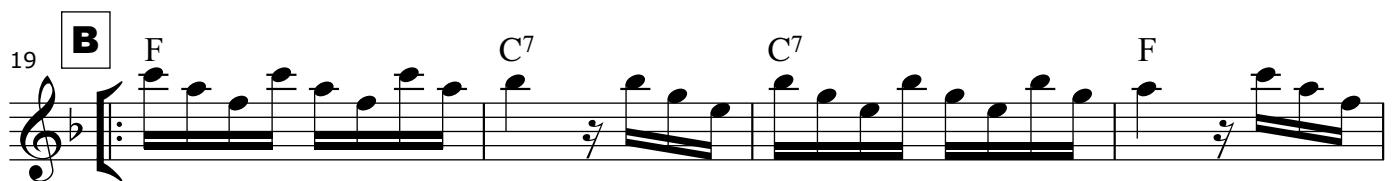


To Coda   
To Coda2

14 Gm Dm E<sup>ø</sup> A<sup>7</sup> 1. Dm 2. Dm



**B** F C<sup>7</sup> C<sup>7</sup> F



23 F C G<sup>7</sup> C<sup>7</sup>



— Relembrando os velhos tempos —

2

Musical score for measures 27-30. The key signature is one flat. The chords are F, C<sup>7</sup>, C<sup>7</sup>, A<sup>7</sup>, and D<sup>7</sup>. 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 G<sup>7</sup>, C<sup>7</sup>, F, Dm, Gm, C<sup>7</sup>, 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, C<sup>7</sup>, C<sup>7</sup>, 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, E<sup>7</sup>, and A<sup>7</sup>. The melody consists of eighth-note patterns.

45

Musical score for measures 45-48. The key signature changes to one sharp. The chords are D<sup>7</sup>, Gm, C<sup>7</sup>, 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<sup>ø</sup>, A<sup>7</sup>, Dm, Gm, A<sup>7</sup>, 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 Dm<sup>6</sup>. The melody consists of eighth-note patterns.

Cavaquinho

Added line by  
Ron Galen

# Relembrando os velhos tempos

Dominguinhas

$\text{♩} = 80$

**A** Dm A<sup>7</sup> A<sup>7</sup> Dm Dm

7 C E<sup>7</sup> A<sup>7</sup> Dm A<sup>7</sup>

12 A<sup>7</sup> D<sup>7</sup> Gm Dm E<sup>ø</sup> A<sup>7</sup>

To Coda  $\emptyset$   
To Coda2

17 1. Dm 2. Dm B F C<sup>7</sup> C<sup>7</sup> F

23 F C G<sup>7</sup> C<sup>7</sup> F

— Relembrando os velhos tempos —  
Cavaquinho

28

C7 C7 A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F Dm Gm C<sup>7</sup>

34

1. F 2. F D.S. al Coda Coda C F C<sup>7</sup> C<sup>7</sup>

40

F F Am E<sup>7</sup> A<sup>7</sup>

45

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

49

E<sup>ø</sup> A<sup>7</sup> Dm Gm A<sup>7</sup> 1. Dm 2. Dm D.S. al Coda2

54

**Coda2**

Gm Dm Eb Dm Dm<sup>6</sup>

# 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      A<sup>7</sup>

41

46      A<sup>7/G</sup>      Dm/F      Dm      Am<sup>11</sup>      D<sup>7</sup>      Gm

52      Gm/F      E<sup>7</sup>      E<sup>7(b9)</sup>      A<sup>7</sup>      -      Dm

58      Dm/C      Gm/B♭      Gm      C<sup>7</sup>      C<sup>7/G</sup>

63      F      F      B♭      B<sup>o</sup>      Dm      Dm/C

69      Gm/B♭      A<sup>7(b9)</sup>      Dm      A<sup>7</sup>      [1. Dm]      [2. Dm]      *D.S. al Coda* ♀

**Coda 1**      74      F<sup>7</sup>      B♭      Gm      Cm      F<sup>7</sup>      {      }

— Rosa —  
(Evocação)

3

79 B♭ Gm Cm F<sup>7</sup> B♭ D<sup>7/A</sup>

85 Gm A<sup>7</sup> Cm F<sup>7</sup>

91 G<sup>7</sup> Cm F<sup>7</sup> F<sup>7</sup>

97 B♭ G♭ B♭ Gm

103 C<sup>7</sup> F<sup>7</sup> B♭ [1. B♭] [2. B♭] D.S. al Coda ♩

108 ♩ Coda 2 F F<sup>7</sup> B♭ B♭m<sup>6</sup> F/A D<sup>9</sup>

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

# Santa Morena

Concert

Jacob do Bandolim

A7

B<sub>b</sub>7

A7

B<sub>b</sub>7

A7

B<sub>b</sub>7

A7

Dm

C7

F

D7

27

Gm

Em<sup>7(b5)</sup>

Dm

31

E7

A7

Dm

35

A7

Dm

39

C7

F

D7

43

Gm

Em<sup>7(b5)</sup>

Dm

47

To coda

1.

2.

Gm/B<sub>b</sub>

A7

Dm

Dm

51

Anat

Santa Morena - Concert

2

**B**

C<sup>7</sup>

A<sup>7</sup>

Gm

Em<sup>7(b5)</sup>

Dm

C<sup>7</sup>

B<sup>b7</sup>

A<sup>7</sup>

C<sup>7</sup>

F

A<sup>7</sup>

Dm

Gm

Em<sup>7(b5)</sup>

Dm

B<sup>b7</sup>

A<sup>7</sup>

Dm

C<sup>7</sup>

B<sup>b7</sup>

A<sup>7</sup>

Dm

Dm

C<sup>7</sup>

B<sup>b7</sup>

A<sup>7</sup>

Dm

A<sup>7</sup>

Dm

D.S. al Coda

⊕ CODA

Dm

C<sup>7</sup>

B<sup>b7</sup>

A<sup>7</sup>

Dm

A<sup>7</sup>

Dm

C<sup>7</sup>

B<sup>b7</sup>

A<sup>7</sup>

Dm

A<sup>7</sup>

Dm

# Tico-tico no fubá

Zequinha Abreu

## Choro

2/4

5

**A**

Cm G<sup>7</sup> / Cm

9 Fm Cm D<sup>7</sup> G<sup>7</sup>

13 Cm G<sup>7</sup> / Cm

To Coda

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

22 **B** C G<sup>7</sup>

26 G<sup>7</sup> C

## — Tico-tico no fubá —

30 C

34 F F<sup>#</sup> C/G A<sup>7</sup> Dm G<sup>7</sup> [1. C] [2. C D.S. al Coda]

$\emptyset$  Coda 39 Cm C E<sup>b</sup> B<sup>b7</sup>

44 E<sup>b</sup> B<sup>b7</sup>

48 E<sup>b</sup> B<sup>b7</sup>

53 E<sup>b/B<sup>b</sup></sup>

\*Fine Cm