

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
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

The musical score consists of 12 staves of music for a bandolim. The key signature is A major (no sharps or flats). The time signature changes between 2/4 and 3/4 throughout the piece.

Measures 1-2: The first two measures show a rhythmic pattern of eighth and sixteenth notes. Measure 1 starts with a 2/4 time signature, followed by a 3/4 time signature. Measure 2 ends with a repeat sign and a 3/4 time signature.

Measures 3-4: The melody begins with a sustained note (A) followed by eighth-note pairs. Measure 4 ends with a repeat sign.

Measures 5-6: The melody continues with eighth-note pairs and sixteenth-note patterns.

Measures 7-8: The melody continues with eighth-note pairs and sixteenth-note patterns.

Measures 9-10: The melody continues with eighth-note pairs and sixteenth-note patterns.

Measures 11-12: The melody continues with eighth-note pairs and sixteenth-note patterns.

Measures 13-14: The melody continues with eighth-note pairs and sixteenth-note patterns.

Measures 15-16: The melody continues with eighth-note pairs and sixteenth-note patterns.

Measures 17-18: The melody continues with eighth-note pairs and sixteenth-note patterns. The label "D7" appears above the staff.

Measures 19-20: The melody continues with eighth-note pairs and sixteenth-note patterns. The label "A" appears above the staff.

Measures 21-22: The melody continues with eighth-note pairs and sixteenth-note patterns. The label "D7" appears above the staff.

Measures 23-24: The melody continues with eighth-note pairs and sixteenth-note patterns. The label "A" appears above the staff.

Measures 25-26: The melody continues with eighth-note pairs and sixteenth-note patterns. The label "E7" appears above the staff.

Measures 27-28: The melody continues with eighth-note pairs and sixteenth-note patterns.

Measures 29-30: The melody continues with eighth-note pairs and sixteenth-note patterns. The label "A" appears above the staff.

Measures 31-32: The melody continues with eighth-note pairs and sixteenth-note patterns.

Measures 33-34: The melody continues with eighth-note pairs and sixteenth-note patterns. The label "E7" appears above the staff.

Assanhado

38

A

42

B A⁷

46

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)



Ernesto Nazareth
1912

CD tracks 1&13&14&15
Form: AA BB CC A
♩ = c. 90

Tango

Tango

A

Solo 1 G/F C/E E₇/G[♯] A m/C F[♯]

Solo 2 *p* *mf*

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

Sl.1 6 *p*

Sl.2

A m/C F[♯] C/G A₇ D₇ G₇ C C E₇/B

Sl.1 12 *mf*

Sl.2

B

Sl.1 18 A_m A_m A₇ D_m D_m F[♯] G₇/D G₇ G₇

Sl.2 *f*

C A_{b7}/C C E₇/B A_m A_m A₇ D_m D_m F[♯]

Sl.1 24

Sl.2

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 at 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

The musical score consists of eight staves of handwritten notation on a staff system. The key signature is one flat (F#), and the time signature is mostly common time (2/4). The score includes lyrics in Portuguese and various chords:

- Staff 1: Chords Bb6, G7, C7¹³. Lyrics: Ô Ca-bro-chi-nha ve-nha ver quem che-gou! Che-gou no bi-co do sa-
- Staff 2: Chords F4⁷, F7, Bb6, Gm7. Lyrics: pa-to-o seu mu-la-to flo-zô Bo-ta-um ves-ti-do cur-to-a-que-le jus-to, li-lás,
- Staff 3: Chords Cm7, Ab7¹³, F7/A, Bb6. Lyrics: Que tem um cor-te do la-do e um de-co-te_a-trás Dei sor-te na lo-
- Staff 4: Chords Gm7, Cm7, B.
- Staff 5: Chords Gm7, Cm7, B.
- Staff 6: Chords Gm7, Cm7, B.
- Staff 7: Chords C7⁹, F7⁹, Ebm6, D7^{b13}, G7. Chord boxes labeled 1 and 2 are shown above the staff. Lyrics: Vou te le-var pra jan-tar, ca-bro-chi-nha, des-sa vez
- Staff 8: Chords C7⁹, F7⁹, Bb6, F7⁹, Bb6, A7. Lyrics: Num res-tau-ran-te fran-cês Ô Ca-bro- Mas s'il vous
- Staff 9: Chords Dm7, Em7^{b5}, A7^{b9}. Lyrics: plaît, ô mon-si-eur gar-con 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 -

G⁷₄

G7

C7⁹

F7

24

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

B_b7E_b7A_b7

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_oFm6/A_b

G7

C7⁹

F7

B_b6 Ø

30

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

B_b6Ø B_b6

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

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

B7 Em E7 Am
5 B7(9) Em Em/G B7/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 - são viu

§ CHORUS

17 Em/G F# B7 E7
Des - il - u - são des - il - u - são dan - çó eu -
21 E7 Am B7 Em
dan - çá vo - cê na dan - çá do sol - li - dão viu -
25 Em/G F# B7 E7
des - il - u - são des - il - u - são dan - çó eu - dan - çá vo - cê

30 Am B7(b9) Em
na dan - çá do so - li - dão Ca - Quan - do

Last X Fine [1. Em To Verse 2] [2. Em To Coda Ø]
[Verse 3]

— Dança da Solidão —

2 Verse 2

34 Em/G F♯ 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 F♯ Em
sem pre me di zi a Meu fil ho to me cui da do quan do

46 Em/D F♯ 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/G F♯ 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♯ 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

$\text{♩} = 80$

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)

Measure numbers are indicated on the left side of the staff: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17. Measure 17 includes a first ending (1.) and a second ending (2.).

2

22 Gm G \sharp dim7 Dm/A

A7

D7

Gm

27 Cm

D7

G7

Cm

D7

31 Gm

Gm/F

Cm/E \flat

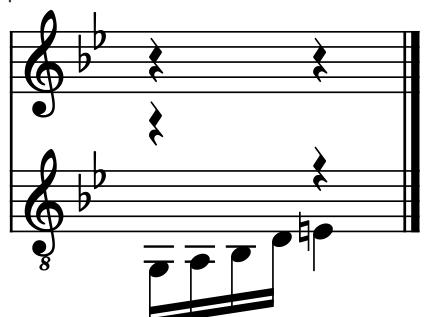
D7 To Coda

1.

Gm

2.Gm

D.S. al Coda



Fala Baixinho

Pixinguinha

$\text{♩} = 80$

§ Abdim7 Gdim7 F \sharp dim7 Fdim7 Edim7

Violão 7-cordas

Fala Baixinho

Pixinguinha

$\text{♩} = 80$ $\frac{2}{4}$

7

15 1. 2.

23

To Coda

31 1. 2.

D.S. al Coda

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'. The second staff begins with section B, marked with a circled 'B'.

Section A: Starts with a 4-measure phrase: Em, B⁷, Em, B⁷. This is followed by a 5-measure phrase: Am⁷, Em, B⁷, Em, Am⁷. The section ends with a 2-measure phrase: Em, To Coda.

Section B: Starts with a 6-measure phrase: Em, Am⁷, B⁷, Em, Em, Am⁷. This is followed by a 5-measure phrase: B⁷, Em, Em, Am⁷, B⁷.

Section C: Starts with a 5-measure phrase: Em, Em, Am⁷, B⁷, Em. This is followed by a 7-measure phrase: Bm⁷, E⁷, Am⁷, D⁷, G^{Δ7}, C^{Δ7}, F[#].

D.S. al Coda: Starts with a 7-measure phrase: B^{7(b9)}, Em, Bm⁷, E⁷, Am⁷, D⁷, G^{Δ7}.

Coda: Starts with a 2-measure phrase: C^{Δ7}, F[#]. This is followed by a 7-measure phrase: B^{7(b9)}, Em, D.S. al Coda. The section ends with a 2-measure phrase: Coda B⁷, Em Em^(Δ7).

$\text{d} = 108$

Lôro

Solo

Egberto Gismonti

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

S A

Music staff details:

- Staff 1: B_b⁹sus, Eb/D_b, (bs.), (etc.)
- Staff 2: A_b/C, G(B⁹)
- Staff 3: E_b/B_b, A_{mi}⁹⁽⁵⁾
- Staff 4: D¹³⁽⁹⁾, G¹³⁽⁹⁾
- Staff 5: (7, 11), F^(add9)
- Staff 6: B_b⁷sus, B_b⁷, D_b⁷⁽⁵⁾, G⁷⁽⁹⁾/D
- Staff 7: C E_b⁽⁹⁾, E_b(D⁹), A_b/C, A_b^(add9)
- Staff 8: E_b/G, F⁷, B_b⁷sus, B_b⁷
- Staff 9: E_b/D_b, A_bMA⁷/C, A_b^(add9) (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

(etc.)

(sample bs. for solos)

E_b
D b

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' featuring two staves of music. The first staff begins at measure 42 with chords B^{b6}, Fm^{6/A^b, G⁷, Cm⁷, and Cm^{7(b5)}. The second staff begins at measure 46 with chords B^{b6}, Gm⁷, Cm⁷, F⁷⁽⁹⁾, 1. B^{b6}, and F⁷. Measure 46 also includes a bracket for 2. B^{b6} and D^{7(b9)}. The score concludes with a 'D.S. al Coda' instruction, followed by a single measure starting with a Gm⁶ chord. This measure is divided into two groups of three notes each, indicated by brackets below the staff.}

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 

6 Dm C E⁷ A⁷ Dm

10 Dm A⁷ A⁷ D⁷

14 Gm Dm E^ø A⁷ 1. Dm 2. Dm

To Coda 
To Coda2

19 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

C7 C7 A⁷ D⁷ G⁷ C⁷ F Dm Gm C⁷

34

1. F 2. F D.S. al Coda

Coda C

F C⁷ C⁷

40

F F Am E⁷ A⁷

45

D⁷ Gm C⁷ F

49

E⁷ A⁷ Dm

Gm A⁷ 1. Dm 2. Dm D.S. al Coda2

Φ Coda2

54

Gm Dm Eb Dm Dm⁶

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**

41 Dm Dm/C Gm/B♭ Gm A⁷

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° Dm Dm/C

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

74 *Coda 1* F⁷ **C** 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 'Tico-tico no fubá' Choro section. The score consists of eight staves of music. The first staff begins with a melodic line in 2/4 time, treble clef, and a key signature of four flats. Measures 1-4 show a continuous melody. Measure 5 starts with a section labeled 'A'.

5 **A**

Cm G⁷ / Cm

This section continues the melodic line established in the first staff. It includes a section symbol 'A' with a 'S' inside, followed by chords Cm, G⁷, and Cm. A fermata is placed over the eighth measure of this section.

9 Fm Cm D⁷ G⁷

This section continues the melodic line with chords Fm, Cm, D⁷, and G⁷.

13 Cm G⁷ / Cm

This section continues the melodic line with chords Cm, G⁷, and Cm.

To Coda

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

This section concludes the main part of the piece, leading to the coda. It includes a 'To Coda' instruction and two endings for the chord Cm.

22 **B** C G⁷

This section begins with a new section symbol 'B' and the chord C, followed by G⁷.

26 G⁷ C

This section concludes the piece with the chord G⁷ followed by C.

— Tico-tico no fubá —

30 C

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