

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

46 Bm⁷

50 A⁷

54 G⁷

58 F⁷

62 Bm⁷

66 A⁶

D.S. al Coda

Coda

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 starts at 2/4 and changes to 3/4 at measure 12X. Measure 1 begins with a rhythmic pattern of eighth and sixteenth notes. Measures 2 through 11 show melodic lines with various note heads and stems. Measure 12, labeled '12X', contains a single measure of rest. Measures 13 through 24 show melodic lines with eighth and sixteenth notes. Measures 25 through 34 show melodic lines with eighth and sixteenth notes. The score includes several labels: 'A' in a box at the start of the melody, '12X' above the first measure of the melody, 'A' above the second measure of the melody, '6' below the third measure of the melody, '10' below the fourth measure of the melody, '14' below the fifth measure of the melody, 'D7' above the eighth measure of the melody, 'A' above the ninth measure of the melody, 'D7' above the eleventh measure of the melody, 'E7' above the thirteenth measure of the melody, 'A' above the fourteenth measure of the melody, '26' below the fifteenth measure of the melody, '30' below the eighteenth measure of the melody, and 'E7' above the twenty-first measure of the melody.

Assanhado

38

A

42

B A⁷

46

G⁷

50

F⁷

D⁷

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 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

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 - - doe 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 -

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 common time (indicated by '♩ = 60') and uses a treble clef. The key signature is A major (no sharps or flats). The lyrics are in Portuguese and are placed below the corresponding chords. The chords are indicated above the notes. The music includes various techniques such as sixteenth-note patterns, eighth-note pairs, and grace notes. The lyrics are:

D
Em⁷ F#^o Em^{7/G} G#^o A^{7sus} A⁷ D Bm⁷
E⁷ Gm⁶ A⁷ D
C#m⁷ F#⁷ Bm 1. Bm Am⁷ D⁷ G
Gm⁶ F#m⁷ Bm⁷ E⁷ 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 ♪ Coda G#^o Gm⁶ D

Dança da Solidão

Samba

Paulinha da Viola

Verse 1

So - li - dão é la - va que co - bre tu - do Ar - mar -
 5 gur - a em min - ha bo - ca Sor - ri seus den - tes da chum - bo
 9 So - li - dão pa - la - vra ca - va - da no cor - a - ção Re - sig -
 13 na - do e mu - do No com - pa - so da de - sil - u - são viu

§ CHORUS

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#o B7 E7 E7
 des - il - u - são des - il - u - são dan - çó eu - dan - çá vo - cê

Last X Fine 1. Em To Verse 2 2. Em To Coda 3
 30 Am B7(9) E7 1. Em 2. Em To Coda 3
 — na dan - çá do so - li - dão Ca - Quan - do

— 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

$\text{♩} = 80$

§ A♭dim7 Gdim7 F♯dim7
 Piano 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

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

34 2.Gm D.S. al Coda

Gm Gm6($\#$ 11)

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' and a 'S' symbol. It includes chords B⁷, Em, B⁷, and Em. The second staff begins at measure 6 with chords Am⁷, Em, B⁷, Em, and Am⁷. At measure 11, it leads to the 'To Coda' section, indicated by a circle with a dot and a 'B' symbol. The coda section starts at measure 15 with chords Em, Am⁷, B⁷, Em, Em, and Am⁷. Measures 21 through 25 show a repeating pattern of B⁷, Em, Em, Am⁷, and B⁷. Measures 26 through 30 show a repeating pattern of Em, Em, Am⁷, B⁷, and Em. Measure 31 begins section C, marked with a circled 'C'. It includes chords Bm⁷, E⁷, Am⁷, D⁷, G^{Δ7}, C^{Δ7}, and F[#]. Measures 37 through 41 show a repeating pattern of B^{7(b9)}, Em, Bm⁷, E⁷, Am⁷, D⁷, and G^{Δ7}. The score concludes with section D.S. al Coda, followed by a 'Coda' section starting at measure 43, marked with a circled 'Coda' and a 'B' symbol. The coda includes chords C^{Δ7}, F[#], B^{7(b9)}, Em, and D.S. al Coda. The final measures show Em, B⁷, Em, and Em^(Δ7).

INCOMPATIBILIDADE DE GÊNIOS

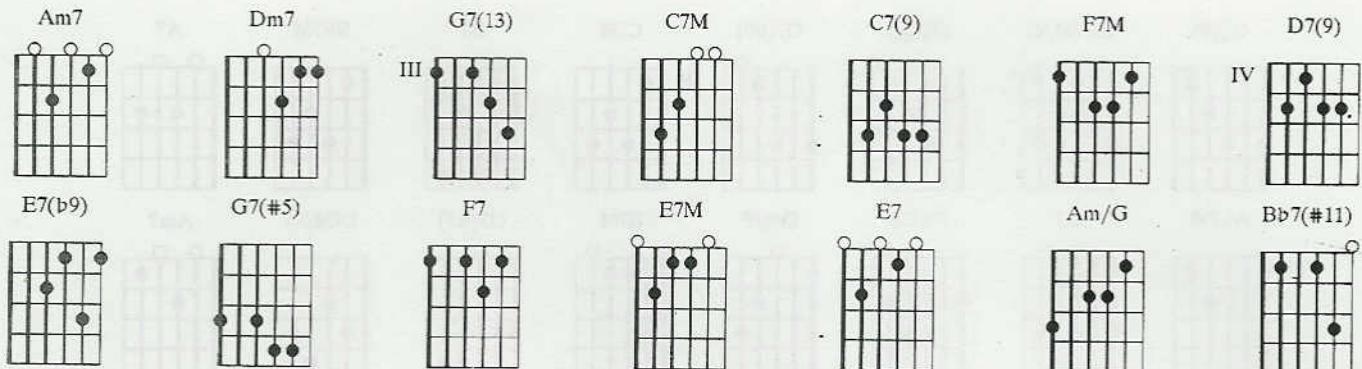
JOÃO BOSCO

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

- Section 1 (Measures 1-8):** Starts with **A_m⁷**. The melody features eighth-note patterns and sixteenth-note figures.
- Section 2 (Measures 9-16):** Starts with **F_m⁶/G**. The melody continues with eighth-note patterns and sixteenth-note figures.
- Section 3 (Measures 17-24):** Starts with **G_b⁷(♯¹¹)**. The melody includes eighth-note patterns and sixteenth-note figures.
- Section 4 (Measures 25-32):** Starts with **B_m⁷♭⁵**. The melody concludes with a final section starting at measure 25, which includes **E⁷♭⁹**, **A_m⁷**, 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) / / /

Am7 Dm7 G7(13) C7M C7(9) F7M Dm7

Am7 1. D7(9) 2. Am7 Dm7 E7(b9) Am7

Dm7 G7(#5) C7M F7 E7M E7 Am7

Am/G F7M Dm7 Bb7(#11) E7(b9) D.C. e ♪

∅ D7(9) Am7

fade out

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Lôro

Solo

Egberto Gismonti

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

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Feb. 16 2003 11:49AM P1

Lôro

Egberto Gismonti

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

Solo

d=108

S A

(bs.) *(etc.)*

A^b/C *G^(b9)/B*

E^b/B^b *A_{M1}⁹⁽⁵⁾*

D^{13(b9)} *G^{13(b9)}*

B C_{SUS}^(b9) *F^(add b9)*

B^{b7}/SUS *B^{b7}* *D^{b7(5)}* *G^{7(b9)}/D*

C E^{b(5)} *E^{b(5)}/D^b* *A^b/C* *A^b(add 9)*

E^b/G *F⁷* *B^{b7}/SUS* *B^{b7}*

E^b/D^b *all* *A^bM_A⁷/C* *all* *A^b(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

(E_b sus
 $D_b6/9$ (etc))

E_b

rall.

(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

(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

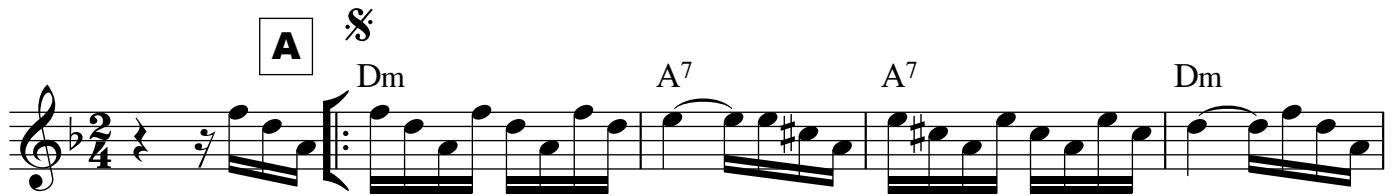
Fine

p

Relembrando os velhos tempos

Dominguinhas

A 



Dm A⁷ A⁷ Dm

6 Dm C E⁷ A⁷ 7



10 Dm A⁷ A⁷ D⁷

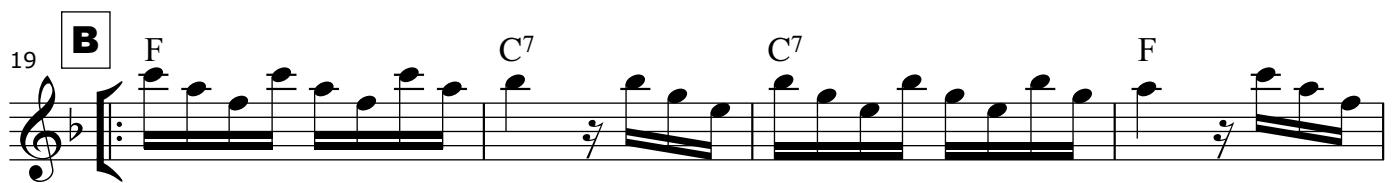


To Coda 
To Coda2

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

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

Eø 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** 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

The musical score for "Tico-tico no fubá" is presented in six staves, each with a treble clef and a key signature of one flat (B-flat). The time signature varies between 2/4 and 3/4.

- Staff 1:** Shows the beginning of the piece with a melodic line.
- Staff 2 (Measure 5):** Labeled 'A'. The chords are Cm, G⁷, and Cm. The section ends with a repeat sign and a double bar line.
- Staff 3 (Measure 9):** The section continues with Fm, Cm, D⁷, and G⁷.
- Staff 4 (Measure 13):** The section continues with Cm, G⁷, and Cm.
- Staff 5 (Measure 17):** The section continues with Fm, Cm, G⁷, followed by a section labeled "To Coda" with a circle symbol, "To Fine * [1. Cm]", and "2. Cm".
- Staff 6 (Measure 22):** Labeled 'B'. The section begins with a C chord and continues with a series of eighth-note patterns.
- Staff 7 (Measure 26):** The section continues with G⁷ and C chords.

— 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