

**PARTITURAS BRASILEIRAS ONLINE**  
brazilian international songbook online

**música Popular**  
**Popular music**  
**música Popular**  
**musique Populaire**

**2**

2ª edição

FUNDAÇÃO NACIONAL DE ARTES  
**funarte**

MINISTÉRIO DA  
**CULTURA**



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PARTITURAS BRASILEIRAS ONLINE  
Brazilian International Songbook Online

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**Afonso Machado**  
**Antonio Carlos Jobim**  
**Beto Guedes**  
**Chiquinha Gonzaga**  
**Edu Lobo & Chico Buarque**

**Vol. 2**

**Vol. 3**

**Lô Borges**  
**Mauricio Carrilho**  
**Milton Nascimento**  
**Princípios do Choro**  
**Vander Lee**  
**Zequinha de Abreu**

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## Um songbook de ideias

**A** música brasileira é uma das mais preciosas do mundo. São mais de 400 ritmos catalogados! Uma diversidade impressionante que não se justifica somente pelas dimensões continentais do Brasil, mas também pelo encontro que aqui se deu entre diferentes povos, resultando nesta cultura valiosa e respeitada em todo o planeta!

Toda uma literatura original para bandas presentes nos municípios de todo o Brasil. Uma produção de música de concerto sem paralelos em toda a América Latina.

E é desse caldo cultural brasileiro que surgiram nomes como Tom Jobim, Vinicius de Moraes, Milton Nascimento, Elis Regina, Carmem Miranda, Zequinha de Abreu, Pixinguinha, Villa-Lobos, Egberto Gismonti, Ivan Lins, Francis e Olivia Hime, Hermeto Pascoal, Spok, Chico Science, Guinga, enfim, uma infinidade de nomes que atravessaram fronteiras e ganharam o mundo!

Por outro lado, lembro que quando eu cursava o mestrado na universidade Codarts em Rotterdam, acompanhei os percalços de estudantes de vários países para ter acesso a partituras de música brasileira. Eu mesmo vivi essa mesma aventura ao buscar uma partitura da bela Viola Fora de Moda do Edu Lobo para uma amiga estudante de canto, que deveria participar de uma atividade do curso na qual eu faria o acompanhamento ao piano.

Naquele momento pensei: “Por que não temos acesso fácil a um songbook ou a informações necessárias para se conseguir partituras de uma das músicas mais tocadas e escutadas no mundo?”

Isso aconteceu em 2011 e, inclusive, me motivou a montar uma roda de choro na Holanda, na qual eu era o único brasileiro: o trombonista era islandês; os cavaquinistas, finlandês e holandês; o violonista, argentino; o percussionista, alemão... E todos ávidos em conhecer mais e mais a música brasileira!

O tempo passou e ao assumir a direção do Centro da Música da FUNARTE, me lembrei dessa experiência com músicos estrangeiros e entendi que havia chegado o momento de, com apoio do Itamaraty, fazer um songbook on-line com acesso gratuito, para que todas as nossas embaixadas e consulados divulgassem a nossa música, disponibilizando um link para os estudantes de escolas e conservatórios de todo o mundo!

O sonho se torna agora realidade! E para elaborar o Songbook On-line Internacional da FUNARTE, convidei uma equipe de primeira, como o violonista e arranjador Paulo Aragão, o professor e perito em bandas de música Marcelo Jardim, o experiente editor Ricardo Gilly, o produtor Alexandre Raine, meus companheiros de caminhada no CEMUS: José Schiller, Leila Dantas e Rosana Lemos.

Entendo esta iniciativa como um começo, não só de mapeamento e disponibilização, mas também, de promoção da música brasileira no exterior por meio das partituras e das parcerias com instituições, editoras e compositores, que são fundamentais neste processo.

Agora é com vocês estudantes, músicos e amantes de nossa música rica e diversa! Se deliciem! Seja qual for sua preferência: das bandas de música aos ritmos contagiantes; da música de concerto às trilhas sonoras! Toquem e divulguem a música brasileira! Mergulhem nesta infinidade de sabores musicais tropicais!

Agradecemos a todos que acreditaram no projeto e autorizaram gratuitamente a publicação das partituras no Songbook Internacional online.

E que ele tenha longa vida para que a nossa música seja também a música de todos os povos!

**Marcos Souza**

Diretor do Cemus/Funarte/Minc

## A songbook of ideas

**B**razilian music is one of the most precious in the world. There are over 400 cataloged rhythms! An impressive diversity that is not justified only by Brazil's continental dimensions, but also by the encounter among different peoples that has taken place here, resulting in this valuable culture, respected throughout the world!

*All this original literature for bands present in municipalities throughout Brazil. An unparalleled concert music production throughout Latin America.*

*And it is from this Brazilian cultural melting pot that Tom Jobim, Vinicius de Moraes, Milton Nascimento, Elis Regina, Carmem Miranda, Zequinha de Abreu, Pixinguinha, Villa-Lobos, Egberto Gismonti, Ivan Lins, Francis and Olivia Hime, Hermeto Pascoal, Spok, Chico Science, Ginga, in short, a multitude of names, emerged, crossed borders and conquered the world!*

*On the other hand, I remember that, when I was studying for a master's degree at Codarts University in Rotterdam, I could see the difficulties students from various countries had when they tried to get access to Brazilian music scores. I myself experienced this same adventure when I searched for the score of Edu Lobo's beautiful Viola Fora de Moda for a singing student friend, who was supposed to participate in a course activity in which I would play the piano.*

*At that moment I thought, "Why don't we have easy access to a songbook or the necessary information to get scores of one of the most played songs in the world?"*

*This happened in 2011 and it motivated me to set up a Choro group in Holland, in which I was the only Brazilian: the trombonist was Icelandic; the cavaquinho players, Finnish and Dutch; the guitarist, Argentinian; the percussionist, German... And all eager to learn more and more about Brazilian music!*

*Time went by and, when I became the head of FUNARTE's Music Center (CEMUS), I remembered that experience with foreign musicians and understood that the time had come to, with the support of the Brazilian Foreign Relations ministry, make an online songbook with free access, so that all our embassies and consulates could disseminate our music, providing a link to students from schools and conservatories around the world!*

*The dream now becomes real! And to prepare FUNARTE's online International Songbook, I invited a first-rate team, such as guitarist and arranger Paulo Aragão, professor and band expert Marcelo Jardim, experienced editor Ricardo Gilly, producer Alexandre Raine, and my CEMUS fellows: José Schiller, Leila Dantas and Rosana Lemos.*

*I think of this initiative as a beginning, not only of mapping and availability, but also of promotion of Brazilian music abroad by means of the scores now available and partnerships with institutions, publishers and composers, which are fundamental in this process.*

*Now it's up to you, students, musicians and lovers of our rich and diverse music! Enjoy! Whatever your preference may be, from music bands to contagious rhythms; from concert music to soundtracks, play and spread Brazilian music! Immerse yourselves in this myriad of tropical musical flavors!*

*We thank all those who believed in the project and gratuitously authorized the publication of their scores in our online International Songbook. May it have a long life so that our music can also be the music of all peoples!*

**Marcos Souza**

*Director - Cemus/Funarte/Minc*

## Un songbook de ideas

**L**a música brasileña es una de las más preciosas del mundo. ¡Son más de 400 ritmos catalogados! Una diversidad impresionante que no se justifica solamente por las dimensiones continentales de Brasil, pero también por el encuentro que aquí se ha dado entre diferentes pueblos, resultando en esta cultura valiosa y respetada ¡en todo el mundo!

Toda una literatura original para bandas presentes en los municipios de todo Brasil. Una producción de música de concierto sin paralelos en toda América Latina.

Y es de ese caldo cultural brasileño que surgieron nombres como: Tom Jobim, Vinicius de Moraes, Milton Nascimento, Elis Regina, Carmem Miranda, Zequinha de Abreu, Pixinguinha, Villa-Lobos, Egberto Gismonti, Ivan Lins, Francis y Olivia Hime, Hermeto Pascoal, Spok, Chico Science, Guinga, en fin, una infinidad de nombres que atravesaron fronteras y ¡ganaron el mundo!

Por otro lado, me recuerdo que cuando cursaba la maestría en la universidad Codarts en Rotterdam, acompañé las eventualidades de estudiantes de varios países para tener acceso a las partituras de música brasileña. He sido yo que también, he vivido esa aventura al buscar una partitura de la bella Viola Fora de Moda de Edu Lobo para una amiga estudiante de canto, que debería participar de una actividad del curso en la cual yo la acompañaría con el piano.

En aquel momento pensé: “¿Por qué no tenemos acceso fácil a un songbook o a las informaciones necesarias para se consiga partituras de una de las músicas más tocadas y escuchadas en el mundo?”

Esto ocurrió en 2011 y, incluso, me motivó a montar una roda de choro en Holanda, en la cual yo era el único brasileño: el trombonista era islandés; los cavaquinistas, finlandes y holandes; el violinista, argentino; el percusionista, alemán... Y todos ávidos en conocer más y más ¡la música brasileña!

¡El tempo ha pasado y al asumir la dirección del Centro de Música de FUNARTE (Fundación Nacional de Artes), me he recordado de esta experiencia con músicos extranjeros y entendí que había llegado el momento de, con el apoyo de Itamaraty, hacer un songbook on-line con acceso gratuito, para que nuestras embajadas y consulados divulguen nuestra música, disponibilizando un link para los estudiantes de escuelas y conservatorios de todo el mundo!

¡El sueño se ha vuelto realidad! Y para elaborar el Songbook On-line Internacional de FUNARTE, he invitado a un equipo de primera, como el violinista y arreglista Paulo Aragão, el profesor y perito en bandas de música Marcelo Jardim, el experimentado Ricardo Gilly, el productor Alexandre Raine, mis compañeros de jornada en CEMUS (Centro de la Música): José Schiller, Leila Dantas y Rosana Lemos.

Entiendo esta iniciativa como un comienzo, no sólo del mapeo y disponibilización, pero también, de promoción de la música brasileña en el exterior por medio de las partituras y de las sociedades con instituciones, editoriales y compositores, que son fundamentales en este proceso.

¡Ahora es con ustedes estudiantes, músicos y amantes de nuestra música rica y diversa! ¡Deliciense! sea cual sea su preferencia: de las bandas de música a los ritmos contagiosos; de la música de concierto a las bandas sonoras! ¡Toquen y divulguen la música brasileña! ¡Zambúllanse en esta infinidad de sabores musicales tropicales!

Le agradecemos a todos los que creyeron en el proyecto y autorizaron gratuitamente la publicación de las partituras en el Songbook Internacional Online.

¡Y que él tenga una larga vida para que nuestra música sea también la música de todos los pueblos!

**Marcos Souza**

Director de Cemus/Funarte/Minc

## Un songbook d'idées

**L**a chanson brésilienne est l'une de plus précieuses du Monde. Il y a plus de 400 rythmes répertoriés! Une diversité impressionnante que l'on ne justifie pas que pour la dimension continentale du Brésil, mais aussi par la rencontre de différents peuples dans le passé, ce qui a produit une culture riche et respectée partout dans le monde ! Il y a toute une littérature originale pour des groupes de musiciens venus des plusieurs régions du Brésil. Il existe une production de musiques de concert incomparable en toute l'Amérique Latine.

Et c'est grâce à ce bouillon de culture que l'on voit la naissance des noms tels quels Tom Jobim, Vinicius de Moraes, Milton Nascimento, Elis Regina, Carmem Miranda, Zequinha de Abreu, Pixinguinha, Villa-Lobos, Egberto Gismonti, Ivan Lins, Francis e Olivia Hime, Hermeto Pascoal, Spok, Chico Science, Guinga, enfin, une infinité de noms qui ont traversé des frontières pour devenir célèbres aux quatre coins du monde!

Toutefois, quand je préparais un Master à l'Université Codarts à Rotterdam, j'ai suivi de près les difficultés des étudiants étrangers pour avoir accès aux partitions de musiques brésiliennes. Et moi-même, j'ai eu du mal à trouver la partition de la belle chanson *Viola Fora de Moda* écrite par Edu Lobo. C'était pour aider une amie, étudiante de chant, qui devrait participer à une activité du cours, dans laquelle je jouerais du piano. A ce moment-là je me suis dit : « Pourquoi n'arrivons-nous pas à trouver facilement un songbook ou des informations indispensables à propos des partitions de l'une des chansons le plus jouées au monde ?

C'était en 2011, cette situation m'a motivé à créer un groupe de chanteurs de « choro » au Pays Bas, dans lequel j'étais le seul Brésilien : le tromboniste était Islandais, les joueurs de « cavaquinhos » étaient Finlandais et Hollandais; le joueur de guitare, Argentin ; le percussionniste, Allemand... Et tous avaient hâte de connaître de plus en plus la musique brésilienne ! Au fil du temps, comme directeur du « Centro da Música da FUNARTE », je me suis souvenu de cette expérience avec des musiciens étrangers et j'ai compris que c'était le moment de faire un songbook offrant un accès gratuit en ligne, avec le soutien de l'Itamaraty, pour qui toutes les ambassades et les consulats puissent diffuser notre musique à partir d'un lien pour les étudiants des écoles et des conservatoires du monde entier !

Enfin le rêve devient réalité ! Et pour mettre au point le Songbook On-line Internacional da FUNARTE, j'ai invité une équipe de plus haut niveau, comme le violoniste et arrangeur Paulo Aragão, le professeur et expert en groupe de musiciens Marcelo Jardim, le très compétent Ricardo Gilly, le producteur Alexandre Raine, des copains du CEMUS : José Schiller, Leila Dantas e Rosana Lemos.

J'envisage cette initiative comme un début, pas seulement de localisation et des possibilités d'accès aux informations, mais également de la promotion de la musique brésilienne à l'étranger par le biais des partitions et grâce aux partenariats avec des institutions, des éditeurs et des compositeurs, qui sont essentiels dans ce processus.

Maintenant, c'est à vous : étudiants, musiciens et passionnés de notre musique tellement riche et diversifiée ! Profitez-en ! Quelle que soit votre préférence : des groupes des musiciens aux rythmes envoûtants; de la musique de concert aux bandes sonores ! Jouez de la musique brésilienne et diffusez-la ! Plongez dans cet univers de la musique tropicale, il y en a pour tous les goûts !

Merci à tous ceux qui ont contribué à ce projet !

Et qu'il vive pour très longtemps pour que notre musique soit aussi la musique de tous les peuples !

**Marcos Souza**

Directeur – Cemus/Funarte/Minc

## Songbook – música popular brasileira

Em 150 anos de história, a música popular brasileira vem sendo cultivada em todas as regiões do país, nas mais variadas vertentes estéticas, por milhares de compositores, intérpretes e instrumentistas. E permanece em plena ebulição, com novos criadores e movimentos aparecendo a cada dia.

Um songbook que tivesse como ambição dar conta por completo desta longa e rica história seria um songbook de centenas de volumes, de milhares de partituras – sem nenhuma figura de linguagem.

Nesse sentido, o conjunto aqui apresentado não deve ser entendido como retrato único dessa paisagem tão abrangente, mas sim como um esforço de disponibilizar uma pequena (mas importante) parcela de nossa riqueza musical, para os músicos de todo o mundo. Nesta primeira seleção temos pioneiros da música instrumental – como Henrique Alves de Mesquita, Chiquinha Gonzaga e Ernesto Nazareth; mestres da notável geração de cancionistas surgida na década de 1960 – como Francis Hime e Milton Nascimento; representantes de um movimento que ganhou o país a partir de Minas Gerais nos anos 1970, o Clube da Esquina, com Lô Borges, Beto Guedes e Flávio Venturini; e alguns dos criadores mais prolíficos no século XXI, como Guinga e Mauricio Carrilho.

É importante reforçar que este songbook é uma “obra aberta”, que constantemente será enriquecida com novas partituras na (inalcançável) missão de dar voz a tantos personagens, tantas vozes, tantos estilos.

### Brevíssimo histórico

A música popular brasileira, formada por influência das culturas africana, europeia e indígena, possui dois gêneros que se destacam simbolicamente em sua origem: a modinha, que surge no Brasil por volta do século XVII, com características da moda portuguesa e da ópera italiana – e o lundu, que foi cultivado por negros escravizados e que chegou a ser proibido quando o país ainda era colônia portuguesa, por ser considerado “lascivo”.

Em 1900 a influência europeia se mantém nas polcas, valsas e tangos brasileiros, e começam a surgir novas manifestações populares de herança africana como samba de roda, folia de reis, maxixe e frevo.

O choro, também compreendido como um modo “chorado” de tocar, veio a se consolidar como gênero na primeira década do século XX, mas já em 1877, a compositora Chiquinha Gonzaga compôs *Atraente*, e em 1897, *Gaúcho* ou *Corta-Jaca*, importantes contribuições a este repertório, que teve Joaquim Antônio da Silva Callado, Anacleto de Medeiros, Ernesto Nazareth e Pixinguinha como pioneiros.

Em 1917, o compositor Ernesto Joaquim Maria dos Santos, conhecido como Donga, registrou a música *Pelo Telefone*, considerado, em meio a polêmicas, o primeiro samba – gênero que nas décadas seguintes ficaria conhecido no mundo inteiro na voz de Carmem Miranda.

A consagração do samba como gênero acontece por volta de 1920, tendo como principais representantes: Pixinguinha, Donga, Heitor dos Prazeres, João da Baiana, Sinhô e Noel Rosa.

Nos anos 1940, o xaxado, um ritmo rural nordestino, ganha uma versão urbanizada, o baião de Luiz Gonzaga, que passa a receber mais destaque pelo público brasileiro e pela indústria do disco. Em parceria com o médico pernambucano José de Souza Dantas Filho, o Zé Dantas, Gonzagão, como era conhecido, compôs obras como a toada *A Volta da Asa Branca*, *Riacho do Navio* e *Cintura Fina*.

Em 1958 o lançamento do disco do cantor João Gilberto com as músicas *Chega de Saudade* (Tom Jobim e Vinícius de Moraes) e *Bim Bom* (do próprio cantor), marca o surgimento da Bossa Nova. Alguns defendem que o gênero é uma forma inovadora de tocar samba e outros que a Bossa é diretamente influenciada pelo jazz. A importância do estilo dentro da música popular brasileira, entretanto, é inegável. Nele sugeriram músicas conhecidas mundialmente, como *Garota de Ipanema*, *Águas de março* e *Samba de uma nota só*.

A partir da década seguinte surgiram outros movimentos musicais como a MPB e os Festivais da Canção, Tropicália, Clube da Esquina, Jovem Guarda, Novos Baianos, Rock Nacional e, mais recentemente, Axé Music, Rap e Manguê Beat.

Dorival Caymmi, Tom Jobim, Caetano Veloso, Maria Bethânia, Gal Costa, Ney Matogrosso, Elis Regina, Os Mutantes, Milton Nascimento, Gilberto Gil e Chico Buarque são alguns dos artistas que se destacam na segunda metade do século XX.

Este brevíssimo histórico revela um pouco da diversidade de ritmos da música popular brasileira para quem deseja pesquisar e experimentar sua sonoridade.

As partituras aqui disponibilizadas contam um pouco da história do Brasil por meio sua música.

Fontes:

<http://cliquemusic.uol.com.br/> <http://sambacarioca.com.br/samba/historia-da-bossa-nova/>

<http://dicionariompb.com.br/> <http://www.blognotasmusicais.com.br/> <http://musicabrasilis.org.br/temas/choro>

## Songbook – música popular brasileira

In 150 years of history, Brazilian popular music has been cultivated in all regions of the country, in the most varied aesthetic aspects, by thousands of composers, performers and musicians. And it remains at full blast, with new creators and movements appearing every day.

*A songbook that had the ambition of fully accounting for this long and rich history would have hundreds of volumes, thousands of scores - without any exaggeration.*

*In this sense, the set presented here should not be understood as a single portrait of such a comprehensive scenery, but rather as an effort to make a small (but important) portion of our musical wealth available to musicians around the world. In this first selection, we have pioneers of instrumental music - like Henrique Alves de Mesquita, Chiquinha Gonzaga and Ernesto Nazareth; masters of the remarkable generation of songwriters that emerged in the 1960s - such as Francis Hime and Milton Nascimento; representatives of Clube da Esquina, a movement that started in Minas Gerais and swept through the country in the 1970s, with Lô Borges, Beto Guedes and Flávio Venturini; and some of the most prolific composers of the 21st century, such as Guinga and Mauricio Carrilho.*

*It is important to emphasize that this songbook is a work in progress, which will be constantly enriched with new scores in its (unattainable) mission of giving voice to so many characters, so many voices, so many styles.*

### A very brief history

*Brazilian popular music, formed by the influence of the African, European and indigenous cultures, has two genres that symbolically stand out in its origin: the modinha, which appears in Brazil around the 17th century, with characteristics of the Portuguese moda and the Italian opera; and the lundu, which was cultivated by enslaved black people and was even banned when the country was still a Portuguese colony, because it was considered “lewd.”*

*In 1900, the European influence remained in the polkas, waltzes and Brazilian tangos, and new popular manifestations of African heritage, such as samba de roda, folia de reis, maxixe and frevo, begin to appear.*

*Choro, also understood as a “weeping” way of playing an instrument, consolidated itself as a genre in the first decade of the 20th century, but composer Chiquinha Gonzaga had written Atraente as early as 1877, and, Gaúcho or Corta-Jaca, in 1897. Both were important contributions to this repertoire, which had Joaquim Antônio da Silva Callado, Anacleto de Medeiros, Ernesto Nazareth and Pixinguinha as pioneers.*

*In 1917, composer Ernesto Joaquim Maria dos Santos, known as Donga, recorded the song Pelo Telefone, considered, in the midst of controversy, the first samba – a genre that, performed by Carmen Miranda, would become known worldwide in the following decades.*

*Samba’s acclaim as a genre takes place around 1920, with Pixinguinha, Donga, Heitor dos Prazeres, João da Baiana, Sinhô and Noel Rosa as its main representatives.*

*In the 1940s, the xaxado, a rural Northeastern rhythm, gets an urbanized version - the baião - by Luiz Gonzaga, who started to receive more attention from the Brazilian public and the record industry. In partnership with a physician from Pernambuco – José de Souza Dantas Filho, a.k.a. Zé Dantas – Gonzagão (Big Gonzaga), as he was known, composed toadas such as A Volta da Asa Branca, Riacho do Navio and Cintura Fina.*

*In 1958, the release of João Gilberto’s album with the songs Chega de Saudade (by Tom Jobim and Vinicius de Moraes) and Bim Bom (by João Gilberto himself) marks the appearance of Bossa Nova. Some argue that this genre is an innovative way to play samba while others say that Bossa Nova is directly influenced by jazz. The importance of this music style within Brazilian popular music, however, is undeniable. It produced worldwide famous songs such as The Girl from Ipanema, Águas de Março and Samba de uma Nota Só.*

*From the 1960s on, other musical movements appeared: MPB (Brazilian Popular Music) and its Song Festivals, Tropicália, Clube da Esquina, Jovem Guarda, Novos Baianos, Brazilian Rock and, more recently, Axé Music, Rap and Mangue Beat.*

*Dorival Caymmi, Tom Jobim, Caetano Veloso, Maria Bethânia, Gal Costa, Ney Matogrosso, Elis Regina, Os Mutantes, Milton Nascimento, Gilberto Gil and Chico Buarque are some of the artists who stand out in the second half of the twentieth century.*

*This very brief history reveals a bit of the diversity of rhythms in Brazilian popular music to those who want to research and experience their sonority.*

*The scores available here tell a bit of the history of Brazil through its music.*

### Sources:

<http://cliquemusic.uol.com.br/>

<http://sambacarioca.com.br/samba/historia-da-bossa-nova/>

<http://dicionariompb.com.br/>

<http://www.blognotasmusicais.com.br/>

<http://musicabrasilis.org.br/temas/choro>

## Songbook – música popular brasileña

**E**n 150 años de historia, la música popular brasileña que ha siendo cultivada en todas las regiones del país, en las más variadas vertientes estéticas, por miles de compositores, intérpretes e instrumentistas. Y permanece en plena ebullición, con nuevos creadores y movimientos apareciendo a cada día.

*Un songbook que tuviera como ambición, disponer por completo de esta larga y rica historia sería un songbook de centenas de volúmenes, de miles de partituras – sin ninguna figura de lenguaje.*

*En este sentido, el conjunto aquí presentado, no debe ser entendido como retrato único de este paisaje tan completo, pero sí, como un esfuerzo de disponibilizar un pequeño (más importante) tramo de nuestra riqueza musical, para los músicos de todo el mundo. En esta primera selección tenemos pioneros de la música instrumental – como: Henrique Alves de Mesquita, Chiquinha Gonzaga y Ernesto Nazareth; maestros de la notable generación de cancionistas surgida en la década de 1960 – como: Francis Hime y Milton Nascimento; representantes de un movimiento que ha ganado el país a partir de Minas Gerais en los años 1970, el Clube da Esquina, con Lô Borges, Beto Guedes y Flávio Venturini; y algunos de los creadores más prolíficos del siglo XXI, como Guinga y Mauricio Carrilho.*

*Es importante reforzar que este songbook es una “obra abierta”, que constantemente será enriquecido con nuevas partituras con la (inalcanzable) misión de dar voz a tantos personajes, tantas voces, tantos estilos.*

### Brevísimo histórico

*La música popular brasileña, formada por influencia de las culturas: africana, europea e indígena, posee dos géneros que se destacan simbólicamente en su origen: la moda, que surge en Brasil alrededor del siglo XVII, con características de la moda portuguesa y de la ópera italiana – y el lundú, que ha sido cultivado por negros esclavizados y que llegó a ser prohibido cuando el país aún era colonia portuguesa, por ser considerado “lascivo”.*

*En 1900 la influencia europea se mantiene en las polcas, vales y tangos brasileños, y comienzan a surgir nuevas manifestaciones populares de herencia africana como: samba de roda, folia de reis, maxixe y frevo.*

*El choro, también comprendido como un modo “chorado” de tocar, vino a consolidarse como género en la primera década del siglo XX, pero que, en 1877, la compositora Chiquinha Gonzaga ya había compuesto, Atraente, en 1897, Gaúcho o Corta-Jaca, importantes contribuciones a este repertorio, que tuvo a Joaquim Antônio da Silva Callado, Anacleto de Medeiros, Ernesto Nazareth y Pixinguinha como pioneros.*

*En 1917, el compositor Ernesto Joaquim Maria dos Santos, conocido como Donga, ha registrado la música Pelo Telefone, considerado, en medio a polémicas, la primera samba – género que en las décadas siguientes se quedaría conocido por todo el mundo en la voz de Carmen Miranda.*

*La consagración de la samba como género, ha sido alrededor de 1920, teniendo como principales representantes: Pixinguinha, Donga, Heitor dos Prazeres, João da Baiana, Sinhô y Noel Rosa.*

*En 1940, el xaxado, es un ritmo rural nordestino, gana una versión urbanizada, con el baião de Luiz Gonzaga, que pasa a recibir más destaque por el público brasileño y por la industria del disco. La asociación con el médico pernambucano José de Souza Dantas Filho, Zé Dantas, Gonzagão, como era conocido, compuso obras como: la tonada, A Volta da Asa Branca, Riacho do Navio, y Cintura Fina.*

*En 1958 el lanzamiento el disco del cantor João Gilberto con las músicas Chega de Saudade (Tom Jobim y Vinicius de Moraes) y Bim Bom (del propio cantor), marca el surgimiento de la Bossa Nova. Algunos defienden que el género es una forma innovadora de tocar samba y otros que la Bossa es directamente influenciada por el jazz. La importancia del estilo dentro de la música popular brasileña, sin embargo, es innegable. En él, surgieron músicas conocidas mundialmente, como: Garota de Ipanema, Águas de março y Samba de uma nota só.*

*A partir de la década siguiente surgieron otros movimientos musicales como la MPB y los Festivales de la Canción, Tropicália, Clube da Esquina, Jovem Guarda, Novos Baianos, Rock Nacional y, más recientemente, Axé Music, Rap y Mangue Beat.*

*Dorival Caymmi, Tom Jobim, Caetano Veloso, Maria Bethânia, Gal Costa, Ney Matogrosso, Elis Regina, Os Mutantes, Milton Nascimento, Gilberto Gil y Chico Buarque son algunos de los artistas que se destacan en la segunda mitad del siglo XX.*

*Este brevísimo histórico, revela un poco de la diversidad de ritmos de la música popular brasileña para quien desea investigar y experimentar su sonoridad.*

*Las partituras aquí disponibilizadas cuentan un poco de la historia de Brasil por medio su música.*

### Fuentes:

<http://cliquemusic.uol.com.br/>

<http://sambacarioca.com.br/samba/historia-da-bossa-nova/>

<http://dicionariompb.com.br/>

<http://www.blognotasmusicais.com.br/>

<http://musicabrasilis.org.br/temas/choro>

## Songbook – musique populaire brésilienne

**E**n 150 ans d'histoire, la musique populaire brésilienne a été cultivée dans toutes les régions du pays, dans les aspects esthétiques les plus variés, par des milliers de compositeurs, d'interprètes et de musiciens. Et il reste encore en ébullition, avec de nouveaux créateurs et mouvements qui apparaissent tous les jours.

Un songbook qui avait pour ambition de rendre pleinement compte de cette longue et riche histoire serait un recueil de centaines de tomes, de milliers de partitions - sans aucune figure de style.

Ainsi, l'ensemble présenté ici ne doit pas être compris comme un portrait unique d'un paysage si vaste, mais plutôt comme un effort visant à mettre à disposition une petite partie (mais importante) de notre richesse musicale à des musiciens du monde entier. Dans cette première sélection, nous avons des pionniers de la musique instrumentale - comme Henrique Alves de Mesquita, Chiquinha Gonzaga et Ernesto Nazareth; les maîtres de la remarquable génération de compositeurs-interprètes qui ont émergé dans les années 1960 - tels que Francis Hime et Milton Nascimento; les représentants d'un mouvement qui s'est répandu dans tout le pays à partir de Minas Gerais dans les années 1970, le Clube da Esquina, avec Lô Borges, Beto Guedes et Flávio Venturini; et certains des auteurs le plus prolifiques du 21<sup>ème</sup> siècle, tels que Guinga et Mauricio Carrilho.

Il est important de souligner que ce songbook est une 'oeuvre ouverte', qui sera constamment enrichie de nouvelles partitions dans la mission (inaccessible) de donner voix à tant de personnages, tant de voix, tant de styles.

### Une brève histoire

La musique populaire brésilienne, formée par l'influence des cultures africaines, européennes et indigènes, a deux genres qui se distinguent symboliquement dans leur origine: la modinha, qui apparaît au Brésil autour du 17<sup>ème</sup> siècle, avec les caractéristiques de la mode portugaise et l'opéra italien - et le lundu, qui était cultivé par les esclaves et qui a été interdit quand le pays était encore une colonie portugaise, parce qu'il a été considéré «obscène».

En 1900, l'influence européenne est observée dans les polcas, les valse et les tangos brésiliens, et de nouvelles manifestations populaires du patrimoine africain comme le samba de roda, la folia de reis, le maxixe et le frevo ont commencé à apparaître.

Le choro, également compris comme une manière de «faire l'instrument pleurer», a été consolidé en tant que genre dans la première décennie du 20<sup>ème</sup> siècle, mais dès 1877, la compositrice Chiquinha Gonzaga a composé Atraente, et en 1897, Gaúcho ou Corta-Jaca, importantes contributions à ce répertoire, qui a eu Joaquim Antônio da Silva Callado, Anacleto de Medeiros, Ernesto Nazareth et Pixinguinha comme précurseurs.

En 1917, le compositeur Ernesto Joaquim Maria dos Santos, surnommé Donga, a enregistré la chanson Pelo Telefone, considérée, malgré les polémiques, la première samba – genre qui dans les décennies suivantes serait connu mondialement dans la voix de Carmem Miranda.

La consécration de la samba en tant que genre musical a lieu vers 1920, avec les représentants suivants: Pixinguinha, Donga, Heitor dos Prazeres, João da Baiana, Sinhô et Noel Rosa.

Dans les années 1940, le xaxado, un rythme rural du Nord-Est du Brésil, a gagné une version urbanisée, le baião, de Luiz Gonzaga, qui a commencé à recevoir plus d'attention de la part du public brésilien et de l'industrie du disque. En collaboration avec le médecin de Pernambuco, José de Souza Dantas Filho, plus connu comme Zé Dantas, Luiz Gonzaga, surnommé Gonzaga, a composé des œuvres telles que A Volta da Asa Branca, Riacho do Navio, e Cintura Fina.

En 1958, la sortie de l'album du chanteur João Gilberto avec les chansons Chega de Saudade (Tom Jobim et Vinicius de Moraes) et Bim Bom (écrite par João Gilberto) marque la naissance de la Bossa Nova. Certains affirment que ce genre est une nouvelle façon de jouer de la samba et d'autres disent que la Bossa est directement influencée par le jazz. Cependant, l'importance de ce style dans la musique populaire brésilienne est irréfutable. On y trouve des chansons connues dans le monde entier, comme Garota de Ipanema, Águas de março e Samba de uma nota só.

À partir de la décennie suivante, d'autres mouvements musicaux tels que MPB et les Festivals da Canção, Tropicália, Clube da Esquina, Jovem Guarda, Novos Baianos, Rock Nacional et plus récemment Axé Music, Rap et Mangue Beat.

Dorival Caymmi, Tom Jobim, Caetano Veloso, Maria Bethânia, Gal Costa, Ney Matogrosso, Elis Regina, Os Mutantes, Milton Nascimento, Gilberto Gil et Chico Buarque sont des artistes qui se distinguent dans la seconde moitié du XX<sup>e</sup> siècle, pour n'en citer que quelques-uns.

Cette très brève histoire révèle un peu de la diversité des rythmes de la musique populaire brésilienne pour ceux qui veulent rechercher et expérimenter leur sonorité.

Les partitions disponibles ici racontent un peu de l'histoire du Brésil à travers sa musique.



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**INSTITUTO PIANO BRASILEIRO** [www.institutopianobrasileiro.com.br](http://www.institutopianobrasileiro.com.br)

O **Instituto Piano Brasileiro** tem como objetivo atuar como uma grande fonte de referências sobre as ricas tradições pianísticas brasileiras em suas diversas esferas, tanto eruditas quanto populares, desde o século XIX até hoje, oferecendo uma base de pesquisas robusta para músicos, pesquisadores, profissionais da mídia, pianófilos em geral. O portal [www.institutopianobrasileiro.com.br](http://www.institutopianobrasileiro.com.br) foi inaugurado em agosto de 2015, e disponibiliza as seguintes seções: Enciclopédia, Discografia (Catálogo de gravações), Discos (Catálogo de discos), Partituras, Linha do tempo, Imagens, Biblioteca, Blog e Programa de rádio *Piano Brasileiro*.

## **Eduardo Souto**

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# CONHECEU PAPUDO?..

## TANGO BRASILEIRO

*Ao prezado amigo D<sup>r</sup>. Antonio Antunes de Figueiredo,  
M. D. Presidente da Federação Brasileira das Sociedades do Remo.*

EDUARDO SOUTO

*PIANO.*

*INTROD.*

1. 2.

The image displays five systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various rhythmic values, chords, and melodic lines. The fourth system features a first ending (1.) and a second ending (2.) marked "ritard.". The fifth system is marked "a tempo".

The image displays a piano score for a Brazilian song, consisting of five systems of music. The first system includes a first ending marked 'I.' with a 'ritard.' instruction and a second ending marked '2.' with the instruction 'Do  $\times$  sem repetiçõ. depois segue'. The second system features a melodic line with slurs and a bass line with chords. The third system continues the melodic and harmonic development. The fourth system shows a similar melodic and harmonic structure. The fifth system concludes with a first ending marked 'I.' and a second ending marked '2.' with the instruction 'FIM.'.

*Em homenagem à Mulher Brasileira*

# Do sorriso da mulher nasceram as flôres...

TANGO DE SALÃO.

(PARA DANSAR O TANGO ARGENTINO.)

Eduardo Souto.

Moderato.

PIANO.

The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system begins with a double bar line and a repeat sign. The tempo is marked 'Moderato.' and the dynamics are 'PIANO.'. The score features a mix of eighth and sixteenth notes, with some chords and rests. The key signature has one flat (B-flat). The piece concludes with a first ending (marked '1.') and a second ending (marked '2.') that leads to the word 'FIM.' (The End).

1. 2.

D.C. al %  
poi Trio.

**TRIO.**

1. 2.

D.C. al %



Dedicada ao distinto

amigo HONORIO de CARVALHO

# EVOCÇÃO

VALSA LENTA

EDUARDO SOUTO

INTROD. *Calmamente*

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with a triplet of eighth notes and a trill. The left hand provides a harmonic accompaniment with chords and single notes.

Valsa lenta

§ Com muito sentimento

*p* Execute o canto com o polegar direito

The first system of the waltz features a vocal line in the right hand and a piano accompaniment in the left hand. The tempo is marked 'Valsa lenta' and the mood is 'Com muito sentimento'. The piano part begins with a *p* dynamic.

*augmentando*

*f*

The second system continues the waltz. The piano part includes a dynamic marking of *augmentando* leading to a *f* dynamic.

*dim.*

The third system shows the waltz continuing with a *dim.* dynamic marking in the piano part.

The fourth system concludes the waltz with first and second endings. The first ending leads to a repeat, and the second ending concludes the piece. The instruction 'P<sup>o</sup> Trio e p<sup>a</sup> acabar.' is written at the end.



The musical score consists of five systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The notation includes various chords, melodic lines, and a repeat sign with first and second endings. The first ending is marked 'I.' and the second ending is marked '2.'. Below the second ending, there is a section labeled 'D.C. do \$ a \$ depois Trio'.

TRIO

The musical score is written for piano and bass. It consists of five systems of music. The first system is labeled "TRIO". The second system has a "trium" marking above the treble clef. The third system has a "trium" marking above the treble clef. The fourth system has a "trium" marking above the treble clef. The fifth system has a "D.C. tutto" marking at the end.

# No mundo da Lua

Aos distintos amigos Senhor e Senhora  
ROBERTO R. HARFIELD.

FOX-TROT.

Eduardo Souto.

**Moderado.** *♩ P e bem misterioso*

**PIANO.**

*ff e sempre cresc.*

*ff e sempre cresc.*

2481

8/2

Coda

V

*ff*

Detailed description: This system contains the first two staves of music. The top staff is in treble clef and the bottom in bass clef. The time signature is 8/2. The music features a complex rhythmic pattern with many beamed notes. A section at the end of the system is enclosed in a dashed box and labeled 'Coda'. There are several 'V' markings above the notes in the final measures.

*Brilhante e bem rythmado*

Detailed description: This system contains the third and fourth staves of music. The tempo/style marking 'Brilhante e bem rythmado' is written above the first staff. The music continues with similar rhythmic complexity and includes various articulation marks.

Detailed description: This system contains the fifth and sixth staves of music. The musical notation continues with intricate rhythmic patterns and dynamic markings.

1.

Detailed description: This system contains the seventh and eighth staves of music. It features a first ending (marked '1.') and a second ending (marked '2.'). The music concludes with a final chord.

1

D.C.  $\text{\textcircled{S}}$  ao  $\text{\textcircled{S}}$  depois Coda.

Detailed description: This system contains the ninth and tenth staves of music. It includes a first ending (marked '1.') and a 'D.C.' (Da Capo) instruction with a circled 'S' symbol, indicating a repeat. The music ends with a final chord.

CODA

*fff*

*p e rit.*

*pp*

FIM

Detailed description: This system contains the eleventh and twelfth staves of music. It is labeled 'CODA' on the left. The music features a powerful fortissimo (*fff*) section followed by a decrescendo and a ritardando (*p e rit.*) leading to a pianissimo (*pp*) ending. The word 'FIM' is written at the bottom right.

# O DESPERTAR DA MONTANHA

Ao CORREIA DIAS

TANGO DE SALÃO

EDUARDO SOUTO

Moderado

PIANO

*mf* *p*

Só p' passar ao TRIO. *pouco mais forte*

*augm.* *f*

3 3 7 8



The musical score consists of six systems of staves. The first system shows the beginning of the piece with a treble and bass clef. The second system includes a first ending (1.) and a second ending (2.), followed by a section marked "TRIO." with a dynamic marking of *mf*. A double bar line with a repeat sign is labeled "D.C. a  $\text{tr}$  e depois TRIO." The third system continues the piano accompaniment. The fourth system features a section marked "CODA" with a dynamic marking of *diminuendo*. A double bar line with a repeat sign is labeled "D.C. de  $\text{tr}$  e depois CODA". The fifth system includes a section marked "FIM." with a dynamic marking of *pp* and the instruction "retardando muito". The sixth system concludes the piece with a *Pizz* marking and a final chord.

# OUTOMNO

Ao querido amigo  
Mestre Hernani Bastos

Valsa.

Eduardo Souto.

♩  
Moderado.

Piano.

*p* string. e rinf.

*a tempo* *rall.* *a tempo*

*Vivo.* *a tempo p*

*Vivo.* *a tempo* **FIM.**

*f agitado* *p scherzando*

*f agitado*

SÓ PARA O TRIO.

First system of the musical score. The right hand features a melodic line with a trill and a grace note, marked *Vivo.* and *ff*. The left hand provides a rhythmic accompaniment. The system concludes with the instruction *D.C. al 8<sup>o</sup> poi Trio.*

Second system of the musical score, labeled *Trio.* and *Brilhante.* The right hand has a melodic line with a trill, marked *mf*. The left hand has a steady accompaniment.

Third system of the musical score. The right hand has a melodic line with a trill, marked *cresc.* and *dim.*. The left hand has a steady accompaniment.

Fourth system of the musical score. The right hand has a melodic line with a trill, marked *rit.* and *a tempo*. The left hand has a steady accompaniment.

Fifth system of the musical score. The right hand has a melodic line with a trill, marked *cresc. e accell.*. The left hand has a steady accompaniment.

Sixth system of the musical score. The right hand has a melodic line with a trill, marked *ff* and *loco*. The system concludes with first and second endings, marked *1.* and *2.*, and the instruction *D.C. al 8<sup>o</sup>*.



# PARATÍ DANSANTE

## CHORO À MÓDA CARIOCA

Ao amigo  
Ascenso Gomes Pereira

*Na Favela, e demais zonas congneeres, não  
se usa o chá' como estimulante para as danças*

EDUARDO SOUTO

*m. s.*  
*m. d.*

TRIO

*Todo o trio com as mãos cruzadas*

*m. d.*  
DO %  
AO ⊕

FIM

Ao distinto amigo  
Com<sup>te</sup> ESCULAPIO PAIVA

# UM BAILE EM CATUMBY

LEGITIMO CHORO CARIOCA

EDUARDO SOUTO

*PIANO*

*(Execute do principio ao fim  
com as mãos cruzadas.)*

1. 2. *ao Trio*

D.C. *à CODA.*

The image displays a piano score for a piece, organized into several systems. The first system is labeled "TRIO." and consists of two staves. The second system continues the Trio section. The third system concludes the Trio section and includes the instruction "D.C.  $\text{rit.}$  depois CODA." written in the right-hand staff. The fourth system is labeled "CODA." and consists of two staves. The fifth system continues the Coda section. The sixth system concludes the piece with the instruction "FIM." written in the right-hand staff. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes various rhythmic values, chords, and articulation marks.

m.d.



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O **Instituto Moreira Salles** é uma instituição singular na paisagem cultural brasileira. Tem importantes patrimônios em quatro áreas: Fotografia, em mais larga escala, Música, Literatura e Iconografia. Inaugurada no início dos anos 2000, a Reserva Técnica Musical do IMS tem hoje sob sua guarda 20 acervos que contemplam importantes documentos de compositores, instrumentistas, pesquisadores e colecionadores, entre eles Chiquinha Gonzaga, Ernesto Nazareth, Pixinguinha, Baden Powell, José Ramos Tinhorão, Edinha Diniz e João Máximo, entre outros nomes. Uma característica comum a esses conjuntos é a grande diversidade de suportes, que incluem desde partituras e gravações musicais preciosas, até livros, fotografias, documentos e registros de programas de rádio e entrevistas. Um conjunto de valor inestimável para a pesquisa musical e musicológica, disponibilizada cada vez mais por meio de novos recursos tecnológicos.

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# Ameno Resedá

polca

Ernesto Nazareth

1913

$\frac{2}{4}$  C D/C G<sup>7</sup>/B

4 C C Em/B B<sup>7</sup>

8 Em G<sup>7</sup>/D C D/C G<sup>7</sup>/B

12 C C C<sup>#°</sup> D<sub>m</sub> D<sub>m</sub><sup>7b5</sup> C/G G<sup>7</sup>/D

16 1. C 2. C Am E<sup>7</sup>/G<sup>#</sup> G<sup>°</sup>

20 D<sub>m</sub>/F A<sup>7</sup>/E D<sub>m</sub> D<sup>#°</sup> Am/E

24 E/D Am/C Am E<sup>7</sup>/G<sup>#</sup> G<sup>°</sup>

Ameno Resedá / 2

28  $D_m/F$   $A^7/E$   $D_m$   $D\#^\circ$   $A_m/E$

32  $E^7/B$  1.  $A_m$  2.  $A_m$

$A_o$   $\text{S}$   
 $e$   $\Theta_1$

35  $\Theta_1$   $C$   $C/B_b$   $F/A$   $G_m/B_b$   $C/B_b$

39  $F/A$   $G^\circ$   $D_m/F$   $A_m/E$   $E^7/G\#$

43  $A_m$   $C/B_b$   $F/A$   $G_m/B_b$   $C/B_b$

47  $F/A$   $F/E_b$   $B_b/D$   $D_b^7$   $F/C$   $C^7$

51 1.  $F$  2.  $F$   $\Theta_2$   $C$

$A_o$   $\text{S}$   
 $e$   $\Theta_2$

# Atlântico

tango

Ernesto Nazareth

1921

$\text{G}^7/\text{D}$   $\text{G}^7/\text{B}$  C C/E  $\text{G}^7/\text{D}$   $\text{G}^7/\text{B}$   
 4 C C/E  $\text{G}^7/\text{D}$   $\text{E}^7/\text{B}$  Am Am/C Em/B B<sup>7</sup>  
 8 Em  $\text{G}^7/\text{D}$   $\text{G}^7/\text{B}$  C C/E  $\text{G}^7/\text{D}$   $\text{G}^7/\text{B}$   
 12 C C<sup>7</sup> C<sup>o</sup> Fm/C C F<sup>6</sup> F<sup>o</sup>  
 15 C/G G<sup>7</sup> 1. C 2. C B<sup>7</sup>/F<sup>#</sup>  $\text{E}^7/\text{G}^{\#}$   
 19 Am A/G Dm/F A<sup>7</sup>/E Dm  $\text{E}^7/\text{B}$  A<sup>7</sup>/C<sup>#</sup>  
 23 Dm Am/E B<sup>7</sup>/F<sup>#</sup> F<sup>7</sup> E<sup>7</sup> B<sup>7</sup>/F<sup>#</sup>  $\text{E}^7/\text{G}^{\#}$   
 27 Am A/G Dm/F A<sup>7</sup>/E Dm D<sup>b</sup>/F



Atlântico / 2

31  $C/G$   $A^7$   $D^7$   $G^7$   $\emptyset$  1.  $C$  2.  $C$

35  $C^7$   $F/C$   $G^7/C$   $C$

39  $C^7$   $F/C$   $G^7/C$   $C$

43  $C^7$   $C^7/G$   $C^7$   $F$   $F$   $F/C$

47  $G^7/D$   $D^b7$   $C^7$   $F$   $F/C$   $F/A$   $F$

51  $C^7$   $A^7/E$   $Dm$   $B^\circ$

55  $F/C$   $C^7$  1.  $F$

59 2.  $F$   $C^7/F$   $F$   $\emptyset$   $C$

$A^\circ$   $\text{S}$   
e  $\emptyset$

# Confidências

valsas

Ernesto Nazareth

1913

Am Am/E B<sup>7</sup>/F# Dm<sup>6</sup>/F

6 E<sup>7</sup> E/D Am/C Am/E Am/E Cm<sup>6</sup>/E<sub>b</sub>

11 G/D G/B A<sup>7</sup>/C# D/C G/B

16 E<sup>7</sup> Am Am/E B<sup>7</sup>/F#

21 G/F G<sup>7</sup> C C/E E<sup>7</sup>/B

26 E<sup>7</sup> Am Dm<sup>6</sup> Am/E E<sup>7</sup>

31 Am G<sup>7</sup>/D G<sup>7</sup> C

36 C/G D<sup>7</sup>/A G<sup>7</sup> C C/G

FIM

Confidências / 2

41  $E^7/G\#$   $E^7$  1.  $A_m$   $F\#m^{7b5}$   $E_m/B$

46  $B^7$   $E_m$  2.  $A_m$   $D_m/F$

51  $C/G$   $G^7/D$   $C$   $E^7$  DC  
e  $\emptyset$

55  $\emptyset$   $A$   $A/E$   $A$   $A/E$   $A/C\#$   $A/E$

61  $E^7/B$   $E^7$   $E^7/B$   $E^7$   $E^7/B$   $E^7$

67  $E^7/B$   $E^7$   $A$   $A/E$   $A$   $A/E$

73  $A/G$   $\times$   $F\#^7$   $\times$   $B_m$   $B_m/D$

79  $F/E_b$   $\times$   $A/E$   $\times$   $B^7/E$   $\times$

85  $E^7$   $\times$   $A$   $A/E$   $A$

Confidências / 3

90 A/E A/C# A/E E<sup>7</sup>/B E<sup>7</sup>

95 E<sup>7</sup>/B E<sup>7</sup> E<sup>7</sup>/B E<sup>7</sup> E<sup>7</sup>/B

100 E<sup>7</sup> A A/E A A/E

105 A/G ∴ F<sup>#7</sup> ∴ B<sub>m</sub>

110 ∴ F/E<sub>b</sub> ∴ A/E ∴

115 B<sup>7</sup>/E E<sup>7</sup> A C<sup>#7</sup>

120 ∴ F<sup>#m</sup>/C<sup>#</sup> ∴ F<sup>#°</sup>/C<sup>#</sup> ∴

125 C<sup>#</sup> ∴ C<sup>#7</sup> ∴ F<sup>#m</sup>/C<sup>#</sup>

130 ∴ F<sup>#°</sup>/C<sup>#</sup> ∴ E<sup>7</sup>

DC  
e FIM

# Cruzeiro

tango

Ernesto Nazareth

1926

$\text{C}^7/\text{E}$   $\text{F}/\text{E}_\flat$   $\text{B}_\flat/\text{D}$   $\text{B}_\flat/\text{F}$   $\text{F}^7/\text{C}$   $\text{F}^7$

$\text{B}_\flat$   $\text{C}^7/\text{E}$   $\text{D}^7/\text{F}\sharp$   $\text{Gm}$   $\text{Gm}/\text{B}_\flat$   $\text{Am}/\text{C}$   $\text{C}/\text{B}_\flat$

$\text{F}/\text{A}$   $\text{E}_\flat/\text{G}$   $\text{D}^7/\text{F}\sharp$   $\text{D}^7$   $\text{Gm}$   $\text{B}_\flat\text{m}^6/\text{F}$   $\text{C}^7/\text{E}$   $\text{C}^7$

1.  $\text{F}$   $\text{F}/\text{E}_\flat$   $\text{B}_\flat/\text{D}$   $\text{C}^\circ$   $\text{Gm}/\text{B}_\flat$   $\text{Cm}/\text{E}_\flat$   $\text{C}^7/\text{E}$   $\text{B}_\flat/\text{F}$   $\text{F}^7$

2.  $\text{B}_\flat$   $\text{F}^7$   $\text{F}/\text{E}_\flat$   $\text{B}_\flat/\text{D}$   $\text{F}^7/\text{C}$   $\text{B}^\circ$   $\text{Cm}/\text{E}_\flat$   $\text{C}^7/\text{E}$

$\text{B}_\flat/\text{F}$   $\text{F}^7$   $\text{B}_\flat$   $\text{Gm}$   $\text{Gm}/\text{B}_\flat$   $\text{Am}^{7\flat 5}$   $\text{D}^7$

$\text{Gm}$   $\text{Gm}/\text{B}_\flat$   $\text{D}^7/\text{A}$   $\text{D}^7$   $\text{Gm}$   $\text{Gm}/\text{B}_\flat$   $\text{Am}^{7\flat 5}$   $\text{D}^7$

FIM

Cruzeiro / 2

28 Gm Gm/B $\flat$  D $^7$ /A D $^7$  G/F C $^7$ /E

32 F/E $\flat$  B $\flat$ /D 1. D/C Gm/B $\flat$

36 A $\flat$ /C C $\sharp$  $^\circ$  D $^7$  2. Cm/E $\flat$  Gm/D Gm/B $\flat$

40 D $^7$ /A D $^7$  Gm E $\flat$  E $\flat$  $^\circ$

44 B $\flat$  $^7$ /E $\flat$  E $\flat$  E $\flat$ /G F $\sharp$  $^\circ$  B $\flat$  $^7$ /F

48 B $\flat$  $^7$  E $\flat$  E $\flat$  G $^7$ /D

52 G $^7$  Cm Cm/E $\flat$  Fm/A $\flat$  Fm E $\flat$ /B $\flat$  E $\flat$ /G

56 B $\flat$  $^7$ /F B $\flat$  $^7$  1. E $\flat$  2. E $\flat$

Ao e FIM

 e FIM'."/>

# Escorregando

tango brasileiro

Ernesto Nazareth

c. 1925

$\text{G}^7/\text{D}$   $\text{G}^7$   $\text{C}$   $\text{C}/\text{G}$   $\text{G}^7/\text{D}$   $\text{G}^7$

$\text{C}$   $\text{C}/\text{G}$   $\text{G}^7/\text{D}$   $\text{G}^7$   $\text{C}$   $\text{C}/\text{E}$   $\text{G}/\text{D}$   $\text{D}^7$

$\text{G}$   $\text{G}^7/\text{D}$   $\text{G}^7$   $\text{C}$   $\text{C}/\text{G}$   $\text{G}^7/\text{D}$   $\text{G}^7$

$\text{C}$   $\text{C}/\text{B}_b$   $\text{F}/\text{A}$   $\text{A}^b7$   $\text{C}/\text{G}$   $\text{G}^7/\text{D}$   $\text{G}^7$

1.  $\text{C}$  2.  $\text{C}$   $\text{A}/\text{G}$   $\text{D}^7/\text{F}\#$

$\text{G}/\text{F}$   $\text{C}/\text{E}$   $\text{Dm}/\text{F}$   $\text{C}/\text{G}$

$\text{G}^7/\text{D}$   $\text{G}^7$   $\text{C}$   $\text{C}/\text{E}$   $\text{A}/\text{G}$   $\text{D}^7/\text{F}\#$

Escorregando / 2

28  $G/F$   $C/E$   $Dm/F$   $C/G$

32  $Dm/F$   $G^7$  1.  $C$  2.  $C$   $C^7$

36  $F/C$   $F^\circ/C$   $C$   $C^7$   
*simile*

40  $F/C$   $F^\circ/C$   $C$   $C^7/G$   $C^7$

44  $F$   $F/C$   $C^7/G$   $C^7$   $F$   $F/C$   $A^7/E$   $A/G$   $Dm/F$

49  $G^7/D$   $G^7$   $C^7$   $C^7/G$   $C^7$   $F$   $F/C$   $C^7/G$   $C^7$

54  $F$   $D^7$   $D/C$   $Gm/Bb$   $B^\circ$   $F/C$   $C^7$

58 1.  $F$  2.  $F$   $\emptyset$   $C$

Ao 

e 



# Famoso

tango

Ernesto Nazareth

1917

$\text{E}^7/\text{B}$   $\text{E}^7$  A  $\text{A}/\text{C}\sharp$   $\text{B}^7$   $\text{E}^7$

4 A  $\text{A}/\text{C}\sharp$   $\text{A}^{\flat}/\text{C}$   $\text{E}^7/\text{B}$   $\text{E}^7$  A  $\text{F}\sharp^{\flat}$   $\text{C}\sharp^{\flat}/\text{G}\sharp$   $\text{D}\sharp^7$   $\text{G}\sharp^7$

8  $\text{C}\sharp^{\flat}$   $\text{E}^7/\text{B}$   $\text{E}^7$  A  $\text{A}/\text{C}\sharp$   $\text{B}^7$   $\text{E}^7$

12 A  $\text{A}/\text{G}$   $\text{F}\sharp^{\circ}$   $\text{D}^{\flat}/\text{F}$   $\text{A}/\text{E}$   $\text{F}/\text{E}\flat$   $\text{B}\flat/\text{D}$   $\text{E}^7$

16 1 A 2 A  $\text{C}\sharp^7/\text{G}\sharp$   $\text{F}\sharp^{\flat}$   $\text{C}\sharp^7/\text{G}\sharp$   $\text{F}\sharp^{\flat}/\text{A}$   $\text{F}\sharp^7/\text{A}\sharp$

20  $\text{B}^{\flat}$   $\text{F}\sharp^7/\text{C}\sharp$   $\text{B}^{\flat}/\text{D}$   $\text{B}^{\flat}$   $\text{F}\sharp^7/\text{C}\sharp$   $\text{B}^{\flat}/\text{D}$   $\text{B}^7/\text{D}\sharp$

24  $\text{E}^7$  A  $\text{C}\sharp^7/\text{G}\sharp$   $\text{F}\sharp^{\flat}$   $\text{C}\sharp^7/\text{G}\sharp$   $\text{F}\sharp^7/\text{A}\sharp$   $\text{F}\sharp/\text{E}$

Famoso / 2

28

Bm/D F#7/C# Bm Bm C° F#m/C#

32

C#7/G# C#7

1 F#m 2 F#m

Ao  $\frac{\text{S}}{\text{S}}$   
e  $\text{O}_1$

35

$\text{O}_1$  A D F#7/C# Bm B/A Em/G B7/F#

39

Em Em/D A7/C# A7 D Em/G G7#11

43

F# A7/E D F#7/C# Bm B/A Em/G B7/F#

47

Em Em/D A7/C# A7 D G G#° D/A A7

51

1 D 2 D

Ao  $\frac{\text{S}}{\text{S}}$   
e  $\text{O}_2$

$\text{O}_2$  A

# Furinga

tango

Ernesto Nazareth

1898

$\%$  E<sup>7</sup>/B A<sup>7</sup>/C<sup>#</sup> D<sub>m</sub> D<sub>m</sub>/F E<sub>m</sub><sup>7b5</sup> A<sup>7</sup>

4 D<sub>m</sub> D<sub>m</sub>/F E<sup>7</sup>/B A<sup>7</sup>/C<sup>#</sup> D<sub>m</sub> B<sub>m</sub><sup>7b5</sup> A<sub>m</sub>/E E<sup>7</sup>/G<sup>#</sup>

8 A E<sup>7</sup>/B A<sup>7</sup>/C<sup>#</sup> D<sub>m</sub> D<sub>m</sub>/F E<sub>m</sub><sup>7b5</sup> A<sup>7</sup>

12 D<sup>7</sup> D<sup>7</sup>/F<sup>#</sup> G<sub>m</sub> D<sup>7</sup>/A G<sub>m</sub>/B<sub>b</sub> G<sup>#</sup>° D<sub>m</sub>/A A<sup>7</sup>  $\text{C}_2^1$

16 1  
D<sub>m</sub> 2  
D<sub>m</sub> C<sup>7</sup> F

20 A<sup>7</sup>/C<sup>#</sup> C<sup>°</sup> G<sub>m</sub>/B<sub>b</sub> G<sub>m</sub>/B<sub>b</sub> B<sup>°</sup> C<sup>7</sup>

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

Furinga / 2

28  $A^7/C\#$   $C^\circ$   $Gm/Bb$   $Gm/Bb$   $B^\circ$   $F/C$

32  $G^7$   $C^7$   $F$   $F$   $A^7$

$A^\circ$   $\S$   
 $e$   $\Phi_1$

35  $\Phi_1$   $Dm$   $Bb$   $Eb$   $F^7/C$   $F^7$   $Bb$   $Gb$

39  $F$   $Bb/D$   $D^7/F\#$   $Gm$   $C^7/G$   $Gb^7\#11$

43  $F^7$   $Bb$   $Eb$   $F^7/C$   $Bb$   $Gb$

47  $F$   $Bb/D$   $D^7/F\#$   $Gm$   $E^\circ$   $Bb/F$   $F^7$

51  $Bb$   $Bb$   $\Phi_2$   $Dm$

$A^\circ$   $\S$   
 $e$   $\Phi_2$

# Insuperável

tango

Ernesto Nazareth

1919

$\text{E}^7/\text{B}$   $\text{E}^7/\text{G}\sharp$   $\text{E}^7/\text{B}$   $\text{E}^7\sharp^5/\text{G}\sharp$  A  $\text{A}/\text{C}\sharp$   
 4 A  $\text{A}/\text{C}\sharp$   $\text{B}^7/\text{F}\sharp$   $\text{F}^7\sharp^{11}$   $\text{E}^7$   $\text{E}/\text{D}$   $\text{A}/\text{C}\sharp$   $\text{E}^7/\text{B}$   
 8 A  $\text{E}^7/\text{B}$   $\text{E}^7/\text{G}\sharp$   $\text{E}^7/\text{B}$   $\text{E}^7\sharp^5/\text{G}\sharp$  1. A  $\text{A}/\text{C}\sharp$   
 12  $\text{A}\sharp^\circ$   $\text{C}\sharp^\circ$   $\text{E}/\text{B}$   $\text{A}\sharp^\circ$   $\text{E}/\text{B}$   $\text{B}/\text{A}$   $\text{E}^7/\text{G}\sharp$   
 16 2. A  $\text{A}/\text{G}$   $\text{F}\sharp^7$   $\text{F}\sharp/\text{E}$   $\text{Bm}/\text{D}$   $\text{B}/\text{D}\sharp$   
 20  $\text{E}^7/\text{B}$   $\text{E}^7/\text{G}\sharp$  A  $\text{E}^7/\text{A}$  A  $\text{C}\sharp^7/\text{G}\sharp$   $\text{F}\sharp\text{m}/\text{A}$   $\text{F}\sharp^7/\text{A}\sharp$   
 24  $\text{Bm}$   $\text{B}^7$   $\text{E}^7$  A  $\text{C}\sharp^7/\text{G}\sharp$   $\text{F}\sharp\text{m}/\text{A}$   $\text{F}\sharp^7/\text{A}\sharp$   
 28  $\text{Bm}$   $\text{Bm}/\text{D}$   $\text{G}\sharp^7/\text{B}\sharp$   $\text{C}\sharp^7$   $\text{C}\sharp^7/\text{G}\sharp$   $\text{F}\sharp\text{m}/\text{A}$   $\text{F}\sharp^7/\text{A}\sharp$   
 32  $\text{Bm}$   $\text{B}^7$   $\text{E}^7$   $\text{E}/\text{D}$  A  $\text{C}\sharp^7/\text{G}\sharp$   $\text{F}\sharp\text{m}/\text{A}$   $\text{F}\sharp^7/\text{A}\sharp$   
 36  $\text{Bm}$   $\text{D}^7$   $\text{F}\sharp\text{m}/\text{C}\sharp$   $\text{C}\sharp^7$   $\text{F}\sharp\text{m}$   $\text{E}^7/\text{B}$   $\text{E}^7/\text{G}\sharp$

Insuperável / 2

40 E<sup>7</sup>/B E<sup>7</sup><sup>#5</sup>/G<sup>#</sup> A A/G F<sup>#7</sup> F<sup>#</sup>/E B<sup>m</sup>/D B/D<sup>#</sup>

44 E<sup>7</sup>/B E<sup>7</sup>/G<sup>#</sup> A E<sup>7</sup>/A A A<sup>7</sup> FIM

48 D/A E<sup>7</sup>/B A<sup>7</sup>/C<sup>#</sup>

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

58 F/C C<sup>7</sup> F

62 A<sup>7</sup>/E A<sup>7</sup> D/A

67 E<sup>7</sup>/B A<sup>7</sup>/C<sup>#</sup> D D/A D D/A B<sup>7</sup>/D<sup>#</sup>

72 B<sup>7</sup> B/A E<sup>m</sup>/G E<sup>m</sup>/G G<sup>#°</sup> D/A E<sup>7</sup>/B A<sup>7</sup>/C<sup>#</sup>

77 D A<sup>7</sup>/D D F<sup>7</sup> E<sup>7</sup>

Ao   
e FIM

# Matuto

tango

Ernesto Nazareth

1917

$\text{♩}$  A A/C# E<sup>7</sup>/B E<sup>7</sup>/G# E<sup>7</sup>/B E/D

4 A/C# A/E A A<sup>°</sup> E/B F#/E B<sup>7</sup>/D#

8 E<sup>7</sup> A A/C# E<sup>7</sup>/B E<sup>7</sup>/G# E<sup>7</sup>/B E/D

12 A/C# A/E F<sup>7</sup>/A# F#/E Bm/D D<sup>°</sup> A/E E<sup>7b9</sup>  $\text{♩}$ <sub>2</sub><sup>1</sup>

16 1. A 2. A C<sup>7</sup>/G# C#/B F#m/A Bm/D

20 A/E E<sup>7</sup>/B A C<sup>7</sup>/G# C#/B F#m/A

24 G<sup>7</sup>/B# G<sup>7</sup> C<sup>7</sup> C<sup>7</sup>/G# C#/B F#m/A Bm/D

### Matuto / 2

28 A/E E<sup>7</sup>/B A C<sup>#7</sup>/G<sup>#</sup> C<sup>#</sup>/B F<sup>#m</sup>/A Bm<sup>6</sup>

32 F<sup>#m</sup>/C<sup>#</sup> G<sup>#7</sup>/C<sup>#</sup> C<sup>#7</sup> 1. F<sup>#m</sup> 2. F<sup>#m</sup>

35  $\Phi_1$  A E<sup>7</sup>/A A<sup>7</sup> D/A

40 E<sup>7</sup> E/D A<sup>7</sup>/C<sup>#</sup> A<sup>7</sup> D D<sup>o</sup> D/F<sup>#</sup>

44 E<sup>7</sup>/A A<sup>7</sup> D/A 1. D/A D<sup>o</sup>

48 A/E B<sup>7</sup> E<sup>7</sup> A

52 2. D D/C B<sup>7</sup> B/A Em/G G<sup>o</sup>

55 D/A A<sup>7</sup> D  $\Phi_2$  A

Ao  $\S$   
e  $\Phi_1$

Ao  $\S$   
e  $\Phi_2$



# Nenê

tango

Ernesto Nazareth

1895

$\text{E}^7/\text{A}$   $\text{A}^7$   $\text{D}/\text{A}$   $\text{A}^7$   $\text{D}/\text{A}$   $\text{E}^7/\text{A}$

$\text{A}^7$   $\text{F}^{\#7}/\text{A}^{\#}$   $\text{Bm}$   $\text{E}^7/\text{B}$   $\text{Bb}^{\#11}$   $\text{A}^7$   $\text{E}^7/\text{A}$   $\text{A}^7$

$\text{D}/\text{A}$   $\text{A}^7$   $\text{D}/\text{A}$   $\text{E}^7/\text{A}$   $\text{A}^7$   $\text{F}^{\#7}/\text{A}^{\#}$   $\text{Bm}$   $\text{G}^{\circ}$

$\text{D}/\text{A}$   $\text{A}^7$   $\text{D}$   $\text{E}^7/\text{A}$   $\text{D}$   $\text{C}^{\#7}/\text{G}^{\#}$   $\text{F}^{\#7}/\text{A}^{\#}$

$\text{Bm}$   $\text{Bm}/\text{D}$   $\text{C}^{\#m7b5}$   $\text{F}^{\#7}$   $\text{Bm}$   $\text{B}^{\circ}$   $\text{E}^{\circ}/\text{B}$

$\text{Bm}$   $\text{Em}$   $\text{Bm}/\text{F}^{\#}$   $\text{F}^{\#7}$   $\text{Bm}$   $\text{A}^7/\text{E}$   $\text{A}/\text{G}$

$\text{D}/\text{F}^{\#}$   $\text{A}^7/\text{E}$   $\text{D}^{\circ}$   $\text{Em}/\text{G}$   $\text{G}^{\circ}$   $\text{D}/\text{A}$

$\text{E}^7/\text{G}^{\#}$   $\text{A}/\text{G}$   $\text{D}/\text{F}^{\#}$   $\text{D}/\text{A}$   $\text{A}^7/\text{E}$   $\text{A}/\text{G}$   $\text{D}/\text{F}^{\#}$

Nenê / 2

37  $A^7/E$   $D^\circ$   $E^m/G$   $G^\circ$   $D/A$   $E^7/G^\#$   $A^7$

42  $D$   $C^\#7/G^\#$   $F^\#7/A^\#$   $B^m$   $B^m/D$   $C^\#m^{7b5}$   $F^\#7$   $B^m$

47  $B^\circ$   $E^\circ/B$   $B^m$   $E^m$   $B^m/F^\#$   $F^\#7$   $B^m$   $E^7/A$

$A^\circ$	$\text{S}$
$e$	$\text{O}_1$

51  $\text{O}_1$   $D$   $D/C$   $G/B$   $B/A$

55  $E^m/G$   $A^\flat/C$   $G/D$   $G/B$   $A/G$

59  $D^7/F^\#$   $D/C$   $G/B$   $B/A$

63  $E^m/G$   $A^\flat/C$   $G/D$   $G/B$   $A^m/C$   $D^7$

67 1.  $G$  2.  $G$   $E^7/A$

$A^\circ$	$\text{S}$
$e$	$\text{O}_2$

$\text{O}_2$   $D$

# Ouro sobre azul

tango

Ernesto Nazareth

1916

$\text{D}$   $\text{D}^\circ$   $\text{A}^7/\text{E}$   $\text{A}/\text{G}$   $\text{D}/\text{F}\#$   $\text{F}^\circ$

$\text{A}^7/\text{E}$   $\text{A}^7$   $\text{D}/\text{F}\#$   $\text{F}^7$   $\text{A}/\text{E}$   $\text{A}/\text{C}\#$   $\text{Bm}^7$   $\text{E}^7$

$\text{A}^7$   $\text{D}$   $\text{D}^\circ$   $\text{A}^7/\text{E}$   $\text{A}/\text{G}$   $\text{D}/\text{F}\#$   $\text{F}^\circ$

$\text{A}^7/\text{E}$   $\text{A}^7$   $\text{D}$   $\text{D}/\text{C}$   $\text{G}/\text{B}$   $\text{Gm}/\text{Bb}$   $\text{D}/\text{A}$   $\text{E}^7/\text{A}$   $\text{A}^7$

$\text{D}$   $\text{Bb}^7$   $\text{A}^7$

$\text{D}$   $\text{F}\#/\text{A}\#$   $\text{G}/\text{B}$   $\text{C}^\circ$   $\text{Bm}/\text{D}$   $\text{B}/\text{D}\#$

$\text{C}/\text{E}$   $\text{C}\#/\text{E}\#$   $\text{F}\#^7$   $\text{A}\#^\circ$   $\text{Bm}$   $\text{F}\#^7/\text{C}\#$   $\text{Bm}/\text{D}$

$\text{Em}^6$   $\text{E}\#^\circ$   $\text{F}\#$   $\text{F}\#/\text{A}\#$   $\text{G}/\text{B}$   $\text{C}^\circ$   $\text{Bm}/\text{D}$   $\text{B}/\text{D}\#$

*rit.* *a tempo*

$\text{D}^1$   $\text{D}^2$

Ouro sobre azul / 2

28  $C/E$   $C\#/E\#$   $F\#$   $E^\circ$   $Bm/D$   $F\#7/A\#$   $Bm$   $G^7$

32  $Bm/F\#$   $F\#7$   $Bm$   $\Phi_1$   $D$

35  $D^7$   $D^\circ$   $D^7$   $G/D$   $D^\circ$   $D^7$

39  $D^7/A$   $D^7\#5$   $G$   $D^7/A$   $D^7$   $G$

43  $D^7/A$   $D^7\#5$   $G$   $G/B$   $Bm/F\#$   $F\#7/C\#$

46  $Bm$   $D^7/A$   $D^7\#5$   $G$   $D^7/A$   $D^7$

50  $G$   $D^7/A$   $D^7\#5$   $G$   $Cm^6$   $G/D$   $D^7$

54 1.  $G$  2.  $G$   $\Phi_2$   $D$

# Pinguim

tango brasileiro

Ernesto Nazareth

entre 1922 e 1926

$\text{C}^7/\text{G}$   $\text{C}^7$   $\text{F}/\text{A}$   $\text{F}/\text{C}$   $\text{C}^7/\text{G}$   $\text{C}^7$

$\text{F}$   $\text{F}/\text{A}$   $\text{C}^7/\text{G}$   $\text{A}^7$   $\text{Dm}$   $\text{Dm}/\text{F}$   $\text{Am}/\text{E}$   $\text{E}^7$

$\text{Am}$   $\text{C}^7/\text{G}$   $\text{C}^7$   $\text{F}/\text{A}$   $\text{F}/\text{C}$   $\text{C}^7/\text{G}$   $\text{C}^7$

$\text{F}$   $\text{F}/\text{E}_b$   $\text{B}^b/\text{D}$   $\text{E}/\text{D}$   $\text{A}/\text{C}^\sharp$   $\text{D}/\text{C}$   $\text{G}/\text{B}$   $\text{C}^7$   $\text{C}^7$

1.  $\text{F}$  2.  $\text{F}$   $\text{Dm}$   $\text{Dm}/\text{F}$   $\text{E}^b/\text{G}$

$\text{A}^7$   $\text{Dm}$   $\text{Dm}$   $\text{Dm}/\text{F}$   $\text{A}/\text{E}$

$\text{B}^7/\text{F}^\sharp$   $\text{E}^7$   $\text{A}^7$   $\text{Dm}$   $\text{E}^b/\text{G}$

Pinguim / 2

28  $A^7$   $D^7$   $D/C$   $Gm/Bb$   $Dm/A$

32  $E^7$   $A^7$   $Dm$   $Dm$

$A_o$   $\text{S}$   
 $e$   $\Theta_1$

35  $\Theta_1$   $F$   $F^7/C$   $F^7$   $Bb$   $Bb/F$   $F^7/C$   $F^7$

39  $Bb$   $Bb/F$   $F^7/C$   $F^7$   $Bb$   $Bb/D$   $F/C$   $C^7$

43  $F$   $F^7/C$   $F^7$   $Bb$   $Bb/F$   $F^7/C$   $F^7$

47  $Bb/D$   $G^7/B$   $G^7$   $Cm$   $Cm/Eb$   $Bb/F$   $F^7$

51  $Bb$   $Bb$   $\Theta_2$   $F$

$A_o$   $\text{S}$   
 $e$   $\Theta_2$

# Quebra-cabeças

tango

Ernesto Nazareth

1926

D G/D D  $\text{\textcircled{S}}$  E/D A<sup>7</sup>/D D G/D D E/D A<sup>7</sup>/D

5 D/F<sup>#</sup> F<sup>o</sup> A<sup>7</sup>/E A<sup>7</sup> D B<sub>m</sub> E<sup>7</sup> *rit.*

9 A<sup>7</sup> D G/D D E/D A<sup>7</sup>/D D G/D D E/D A<sup>7</sup>/D *a tempo*

13 D/F<sup>#</sup> B<sup>7</sup> E<sub>m</sub> G<sup>#o</sup> D/A B<sup>7</sup> E<sup>7</sup> A<sup>7</sup>  $\text{\textcircled{1}}$ <sub>2</sub>

17 1 D G/D D 2 D F<sup>#7</sup> B<sub>m</sub>

21 A<sup>7</sup> D F<sup>#7</sup> B<sub>m</sub> B<sup>7</sup> E<sub>m</sub>

25 C<sup>#7</sup> F<sup>#</sup> *a tempo* F<sup>#7</sup> B<sub>m</sub> *rit.*

Quebra-cabeças / 2

29 A<sup>7</sup> D F<sup>#7</sup> B<sup>m</sup> B<sup>7</sup> E<sup>m</sup> C<sup>#m</sup><sup>7b5</sup>

33 B<sup>m</sup>/F<sup>#</sup> F<sup>#7</sup> 1 B<sup>m</sup> 2 B<sup>m</sup> D G/D D

36 Phi\_1 D G G/D G G/D D<sup>7</sup>/A D<sup>7</sup>

40 D<sup>7</sup>/A D<sup>7</sup> D<sup>7</sup>/A D<sup>7</sup> D<sup>7</sup>/A D<sup>7</sup> G G/D

44 G G/D G G/B E<sup>7</sup>/G<sup>#</sup> E<sup>7</sup> A<sup>m</sup> A<sup>m</sup>/E

48 A<sup>m</sup> C<sup>#o</sup> G/D E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G

52 1 G 2 G D G/D D Phi\_2 D



# Ranzinza

tango

Ernesto Nazareth

1917

♩

G<sup>7</sup>/D G<sup>7</sup> C C/G D<sup>7</sup>/A G<sup>7</sup>

4

E<sup>7</sup>/G# A<sup>7</sup> Dm C/G D<sup>7</sup>/A D<sup>7</sup>

8

G<sup>7</sup>/D G<sup>7</sup> G<sup>7</sup>/D G<sup>7</sup> C C/G D<sup>7</sup>/A G<sup>7</sup>

12

E<sup>7</sup>/G# A<sup>7</sup> Dm C/G G<sup>7</sup>/D G<sup>7</sup> ⊕

16

1 C 2 C E<sup>7</sup>/G# E<sup>7</sup> Am Am/C

20

G<sup>7</sup>/B G<sup>7</sup> C C/E Dm/F

23

C/G D<sup>7</sup>/A D<sup>7</sup> G E<sup>7</sup>/G# E<sup>7</sup>

### Ranzinza / 2

27 Am Am/C G<sup>7</sup>/B G<sup>7</sup> C C/E Fm<sup>6</sup>

31 C/G A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C C

35 C<sup>7</sup> C<sup>o</sup> Fm<sup>6</sup>/C C

39 C<sup>7</sup> C<sup>o</sup> Fm<sup>6</sup>/C C

43 C<sup>7</sup>/G C<sup>7</sup> F F/A C<sup>7</sup>/G C<sup>7</sup>#5 F F/A C<sup>7</sup>/G C<sup>7</sup>

48 F F/A Am/E E<sup>7</sup>/B Am C<sup>7</sup>/G C<sup>7</sup> F F/A

53 C<sup>7</sup>/G C<sup>7</sup>#5 F F/A C<sup>7</sup>/G A<sup>7</sup>/C# Dm B<sup>o</sup>

57 F/A C<sup>7</sup> F F C

Ao	⊗
e	⊙

# Sutil

tango brasileiro

Ernesto Nazareth

1928

The musical score for "Sutil" is written in 4/4 time and consists of 28 measures. The key signature has one sharp (F#). The score includes various guitar chords and melodic lines with slurs and accents.

**Chords:** C, G<sup>7</sup>/D, C/E, B<sup>7</sup>/F#, E<sup>7</sup>, Am, D<sup>7</sup>, G<sup>7</sup>, C, G<sup>7</sup>/D, E<sup>b</sup>, B<sup>b7</sup>/F, E<sup>b</sup>, G<sup>7</sup>/D, Cm, D<sup>b</sup>/F, D<sup>7</sup>/F#, G<sup>7</sup>, C, B<sup>7</sup>/F#, E<sup>7</sup>, Am, B<sup>7</sup>/D#, E/D, Am/C, Am, B<sup>7</sup>/F#, E<sup>7</sup>, Am, Dm, Am/E, E<sup>7</sup>, Am, G<sup>7</sup>, C.

**Measure Numbers:** 5, 9, 13, 17, 21, 25.

**First Ending (Measures 13-16):** 1. C

**Second Ending (Measures 17-20):** 2. C

**Third Ending (Measures 25-28):** 1. Am, 2. Am G<sup>7</sup>

**Final Chord Box:** DC, e,  $\emptyset_1$

Sutil / 2

28

F C/E Dm Am/C Gm/B $\flat$  D $^7$ /A Gm

32

G $^7$ /D G $^7$  C $^7$ /G C $^7$  C $^7$ /G C $^7$  F Fm Cm/E $\flat$

37

D $\flat$  A $\flat$ /C B $\flat$ m D $^7$ /A Gm Gm/B $\flat$

*f* *p*

41

F/C Gm $^7\flat^5$  C $^7$  F

*f* *p* *f* *p* *f*

DC  
e  $\Phi_2$

$\Phi_2$  C



**N E U T R A**  
EDITORA

**NEUTRA EDITORA** [www.neutraeditora.com](http://www.neutraeditora.com)

O catálogo de publicações iniciou-se com os Songbooks dos artistas que marcaram época no meio musical e que ficou conhecido como “Clube da Esquina” e que somam suas contribuições à nossa melhor produção.

## **Flávio Venturini**

O Songbook Flávio Venturini, terceiro a ser lançado pela Neutra Editora, reúne canções de todos os discos do artista, com letras, cifras e partituras. Assim como os dois primeiros, o livro tem ainda um pequeno histórico do músico, escrito por Murilo Antunes e contando com fotos ilustrativas. Grandes sucessos do cantor, como *Espanhola*, *Todo Azul do Mar*, *Nascente*, *Linda Juventude* e *Noites com Sol*, são exemplos do que se encontrará nessa publicação.

Além de fazer um apanhado da carreira de Flávio Venturini, o Songbook é um registro importante do músico, sendo importante auxiliar de pesquisas, estudos e na divulgação do artista e da música mineira. Produzido por Barral Lima, conta com transcrições de Carlos Laudares e Cláudio Faria.

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# Alma de Balada

Flávio Venturini e Murilo Antunes

G D A(add9) **1.** Bm7 A

**2.** F#m7 G D

sol de ja - nei - roa - vi - sa di - a de ri

A(add9) Bm7 A G

- soe de co - me - mo - ra - ar di - a de ou - ro di

D A(add9) F#m7

- a de fes - te - jar

G D A(add9)

ca - cos de so - nhoe paz chão que des - li - za so - bos nos - sos pé -

Bm7 A G D

és ho - jeé do - min - go dan - ço nas nú - vens doa - mor

A(add9) F#m7 G

ho - jeeu vou

D A(add9) Bm7 A

ho - jeeu vou al - ma de ba - la - daé as - sim

G **1.** D A(add9)

sou de vo - cé

**F#m7** **2. D** **A(add9)**  
 é ho - jeeu vou sou de vo - cê

**A(add9)** **G** **D**  
 se há em meu ca - mi - nho flor e es - pi

**A(add9)** **Bm7** **A** **G**  
 - nhoeu me dei - xo le - va - ar nin - guém me diz a - go

**D** **A(add9)** **F#m7**  
 - rao que que - ro sa - ber

**G** **D** **A(add9)**  
 chu - va der - ra - ma luz sei que me a - ma e já não sei

**Bm7** **A** **G** **D**  
 al - ma la - va - da can - to de sol e pra - zer

**A(add9)** **F#m7** **G**  
 ho - jeeu vou

**D** **A(add9)** **Bm7** **A**  
 ho - jeeu vou al - ma de ba - la - daé as - sim

**G** **1. D** **A(add9)**  
 sou de vo - cê

**F#m7** | **2. D** **A(add9)**

ê ho - jeeu sou de vo - cê

**A(add9)** **Bm7**

ro - daa Ter - ra ro - la bo - la ro  
de - dos na gui - tar - ra so - lam nos

**A(add9)** **Gmaj7**

- da pi - ão fle - cha no co - ra - ção  
- sa can - ção em su - a di - re - ção

**F#m7**

do sei a - mor  
sei que vou

**1. Em9 A7sus4** | **2. Em9 A7sus4** **to** **alla** **G** solo guit

ho - jeeu vou

**D** **A(add9)** **Bm7** **A**

**G** **D** **A(add9)** **1. F#m7**

**2. F#m7**

**e fade out**



# Anjo Bom

Flávio Venturini e Ronaldo Bastos

Am<sup>7(9)</sup> Fmaj<sup>9</sup> Dm<sup>7(9)</sup> G<sup>7sus4</sup>

vem de lá ne - nhum lu - gar es -  
 pa - çoa - lém do co - ra - ção vem na  
 luz do sol o ven - to traz nu  
 - dez de tal re - ve - la - ção quan - doum  
 gran - dea - mor ti - ver o pra - zer de nos  
 vi - si - tar e se  
 for al - guém que pos - sui a luz de um  
 an - jo bom

Am7(9)

dei - xaen - trar se - re - mos dois mi -

Fmaj9 Dm7(9) G7sus4

lhões de sóis dee - ter - na ma - nhã vem meu

Am7(9)

an - jo bom que tem o dom e

Fmaj9 Dm7(9) G7sus4

é da cor queeu que - ro mais nas cons

♯ Cmaj9 Am7(9)

- te - la - ções há de ter o bem que vo

Fmaj9 B♭7 G7sus4 Cmaj9

- cê so - nhou e se - rá al - guém que pos

Am7(9) Fmaj9 B♭7 G7sus4 alla ⊕

- sui a luz de um an - jo bom

solo Am7(9) Fmaj9

to ♯ alla ⊕

Dm7(9) G7sus4 ⊕ Cmaj9 Fmaj7/C 3x Cmaj9

# Besame

Flávio Venturini e Murilo Antunes

Dm7(9) B♭maj7/D

Dm7(9) B♭maj7/D

⌘

Dm7(9) B♭maj7/D Dm7(9)

a or - ques - tra já nos cha - mo - o - ou

B♭maj7/D Gm7(9) C7 Fmaj9 B♭maj9

a - bri meu co - o - ra - ção tre - meu o chão eu

E♭maj9 A13(♭9) Dm7(9) B♭maj7/D

vi que e - ra fe - liz a luz deum ca - ba - ré

C7 Fmaj9 B♭maj9

la no - che nues - trao mun - do a ro - dar

Gm7(9) G#dim A7sus4

vem o fo - go - da pai - xão nos quei - mar

A13(♭9) Gm7(9) C7

la lu - na tro - pi - cal o sòm de um ban - do - ne

Fmaj9 B♭maj9 F/E♭ E♭maj9

- on não me can - so de pe

G#dim                      A13(b9)                      Dm7(9)                      Bbmaj7/D

- dir                      be - sa - me                      be - sa - me

Dm7(9)                      Bbmaj7/D                      Dm7(9)

mu - cho                      mas                      be - sa - me

Bbmaj7/D                      Dm7(9)                      Bbmaj7/D                      alla ⊕

be - sa - me                      mu - cho                      ma - a - as

Dm7(9)                      Bbmaj7/D                      Dm7(9)                      Bbmaj7/D                      Gm7(9)                      C7

Fmaj9                      Bbmaj9                      Ebmaj9                      A13(b9)                      Dm7(9)                      Bbmaj7/D                      C7

Fmaj9                      Bbmaj9                      Gm7(9)                      G#dim                      A7sus4

A13(b9)                      Gm7(9)                      C7                      Fmaj9                      Bbmaj9

F/Eb                      Ebmaj9                      G#dim                      A13(b9)                      Dm7(9)                      Bbmaj7/D                      Dm7(9)

Bbmaj7/D                      ⊕ Dm7(9)                      Bbmaj7/D                      Dm7(9)

to ♪ alla ⊕

# Caramelo

Flávio Venturini e Márcio Borges

B<sup>11</sup> B<sup>11</sup>/F<sup>#</sup> C<sup>#</sup>m<sup>7</sup>(9)

B<sup>11</sup>/A B<sup>11</sup>/F<sup>#</sup> B<sup>11</sup>

B<sup>11</sup>

um a - mor as do - sim é mais que be  
 é a voz do ven - to ca - ra - me

B<sup>11</sup>/F<sup>#</sup> C<sup>#</sup>m<sup>7</sup>(9) B<sup>11</sup>/A

- lo nem é a brin - que - do ma -  
 - lo que a sau - da - de tra -

B<sup>11</sup>/F<sup>#</sup> B<sup>11</sup>

ais  
 az

A(add9) B(add9) F<sup>#</sup>m<sup>7</sup>

ca - da di - a eu re - pa - ro me - lhor  
 u - ma ho - ra te - nho tu - do de bom

F<sup>#</sup>m<sup>7</sup> A(add9) B(add9)

o des - ti - no quer co -  
 u - ma ho - ra e - le

C<sup>#</sup>m<sup>7</sup>(9) A(add9)

mi - go brin - car pe - que - ni - no  
 vem me to - mar ar - re - pi - a

B(add9) C<sup>#</sup>m<sup>7</sup>(9)

me en - si - na co - mo é que faz  
 que a vi - da não es - pe - ra mais

C#m7(9) A(add9)

co - mo ri - ma  
in - cen - dei - a

B(add9) C#m7(9) C#m7(9)

a - fli - ção e paz  
meu ba - lão de gás ê ô

D#m7(9)

ê ô

1. E F#m7 A(add9) B(add9)

ê ô ô ô

2. E F#m7 C#m7(9)

ê ô ô

B11 B11/F#

C#m7(9) B11/A B11/F# B11

B11 B11

nos so gran - de lan  
se pin - tar - mos o

B11 B11/F# C#m7(9)

- ceó sen - ti - men - to meu pen - sa - men - to va -  
a - mor na ca - ra al - gu - maes - tre - la ca -

B<sup>11</sup>/A                          B<sup>11</sup>/F<sup>♯</sup>                          B<sup>11</sup>

ai  
ai

B<sup>11</sup>                          A(add9)                          B(add9)

e a vi-da em vo-  
a lu-mi-aa noi-te -

F<sup>♯</sup>m7                          F<sup>♯</sup>m7

cê vi- ra sol  
com seu fa- rol

A(add9)                          B(add9)                          C<sup>♯</sup>m7(9)

u - ma nu - vem deal - go -      dão a ro - lar  
e com - põe a me - lo di - a do mar

A(add9)

ar - re - pi - a  
to - ca fo - go

B(add9)                          C<sup>♯</sup>m7(9)

que a vi - da não es - pe - ra mais  
nes - sa li - ra e me pi - ra mais

A(add9)

in - cen - dei - a  
gen - te fi - na

B(add9)                          C<sup>♯</sup>m7(9)

meu ba - lão de gás  
co - ra - ção em paz

fade out

# Criaturas da Noite

Flávio Venturini e Luis Carlos Sá

G Gmaj<sup>9</sup> G/B C(add9) Am<sup>7</sup> D7/F<sup>#</sup> G(add9)

Em<sup>7</sup> Am<sup>7</sup> G/B Em<sup>7</sup> Am<sup>7</sup> D7/F<sup>#</sup>

G C/G G/B C(add9) C/G G

G C/G G/B C(add9) C/G G

Em<sup>7</sup> G/D A/C<sup>#</sup> D D/C G/B

G C/G G/B C(add9) C/G G

G C/G G/B C(add9) C/G G

Em<sup>7</sup> G/D A/C<sup>#</sup> D D/C G/B

as cri - a - tu - ras da noi - te

num vô - o cal - moe pe - que - no

pro - cu - ram luz a - on - de se - car o

pe - so de tan - to se - re - no

os ha - bi - tan - tes da noi - te

pas - sam na mi - nha va - ran - da

são vi - a - jan - tes que - ren - do che - gar



C(add9) D/C G(add9)  
 an - tes dos rai - os de sol eu te es

Gmaj<sup>9</sup> E<sup>b</sup>maj<sup>9</sup>  
 - pe - ro che - gar ven - doos bi - chos so - zi - nho na

D<sup>7</sup>sus<sup>4</sup> D/C Gmaj<sup>7</sup>/B  
 noi - te dis - tra -

C(add9) Gmaj<sup>7</sup>/B Em<sup>7</sup>  
 ção de quem quer es - que - cer o seu pró - prio des -

E<sup>b</sup>maj<sup>9</sup> D<sup>7</sup>sus<sup>4</sup>  
 ti - no ah ah

G Am<sup>7</sup> G/B C(add9) G(add9)  
 me sin - to tris - te de noi - te

G Am<sup>7</sup> G/B C(add9) B/A  
 a - trás da luz que não a - cho

Em<sup>7</sup> G/D A/C<sup>#</sup> D D/C G/B  
 sou vi - a - jan - te que - ren - do che - gar

C(add9) D/C C(add9) D/C  
 an - tes dos rai - os de so - o

C(add9) D/C C(add9) D/C

o - ol an - tes dos rai - os de

C(add9) D/C C(add9) D/C

so - o - o - ol

G Gmaj<sup>9</sup> G/B C(add9) G/B Am<sup>7</sup> D<sup>7</sup>/F<sup>#</sup> G D/F<sup>#</sup>

Em<sup>7</sup> Am<sup>7</sup> G/B Em<sup>7</sup> 1-6 Am<sup>7</sup> D/F<sup>#</sup> G

7 Am<sup>7</sup> D/F<sup>#</sup> C(add9) D/C

G(add9)

# Fantasia Barroca

Flávio Venturini

F Gm F/A B $\flat$ /D C $^7$ sus $^4$  C $^7$  A/C $\sharp$  Dm C/E F Gm A $^7$ sus $^4$  A $^7$

Am $^7$  Dm $^7$  Gm $^7$  C $^7$  1. Fmaj $^7$  B $\flat$ maj $^7$

G/B C(add9) C/B $\flat$  2. A/C $\sharp$  Dm $^7$  Gm $^7$  Csus $^4$  C $^7$

F Gm F/A B $\flat$ /D C $^7$ sus $^4$  C $^7$  Dm C/E F Gm A $^7$ sus $^4$  A $^7$

Am $^7$  Dm $^7$  Gm $^7$  C $^7$  Fmaj $^7$  B $\flat$ maj $^7$  G/B C(add9) C/B $\flat$

Am $^7$  Dm $^7$  Gm $^7$  C $^7$  A/C $\sharp$  Dm $^7$  Gm $^7$  C $^7$ sus $^4$  C $^7$

⌘

F Gm F/A B $\flat$ /D B $\flat$ (add9) C(add9) F Gm F/A B $\flat$ /D Gm $^7$  C $^7$ sus $^4$  C $^7$

F B $\flat$ maj $^7$  C(add9) F Gm F/A B $\flat$ /D Gm $^7$  C $^7$ sus $^4$  C $^7$  F B $\flat$ maj $^7$  C(add9)

C(add9) Gm $^7$  B $\flat$ /A B $\flat$ /D C(add9) alla  $\oplus$  Am $^7$  Dm $^7$

Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> G/B C<sup>(add9)</sup> C/B<sup>b</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

A/C<sup>#</sup> Dm<sup>7</sup>Gm<sup>7</sup> C<sup>sus4</sup> C<sup>7</sup> F Gm F/A B<sup>b</sup>/D C<sup>7</sup>sus<sup>4</sup> C<sup>7</sup> Dm C/E F Gm A<sup>7</sup>sus<sup>4</sup> A<sup>7</sup>

Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> 1. Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup>

G/B C<sup>(add9)</sup> C/B<sup>b</sup> 2. A/C<sup>#</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>sus4</sup> C<sup>7</sup> to  $\text{♩}$  *alla*  $\text{♩}$

Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> G/B C<sup>(add9)</sup> C/B<sup>b</sup> Am<sup>7</sup> Dm<sup>7</sup>

Gm<sup>7</sup> C<sup>7</sup> A/C<sup>#</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>sus4</sup> C<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup>

Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> G/B C<sup>(add9)</sup> C/B<sup>b</sup> Am<sup>7</sup> Dm<sup>7</sup>

Gm<sup>7</sup> C<sup>7</sup> A/C<sup>#</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>sus<sup>4</sup> C<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup>

Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> G/B C<sup>(add9)</sup> C/B<sup>b</sup>

fade out

# Noites Com Sol

Flávio Venturini e Ronaldo Bastos

B $\flat$ maj<sup>9</sup>                      E $\flat$ maj<sup>9</sup>                      B $\flat$ maj<sup>9</sup>                      E $\flat$ maj<sup>9</sup>

B $\flat$ maj<sup>9</sup>                      B $\flat$ maj<sup>9</sup>                      F/A

ou - vi di - zer que são mi - la - ges noi -

Gm<sup>7</sup>(<sup>9</sup>)

tes com so - o - o - o - o - o - o - o - ol

E $\flat$ maj<sup>9</sup>                      E $\flat$ maj<sup>9</sup>                      B $\flat$ (add9)/D

mas ho - jeeu sei não são mi - ra - gens noi -

Cm<sup>7</sup>(<sup>9</sup>)                      F<sup>7</sup>sus<sup>4</sup>

tes com so - o - o - o - o - o - o - ol

B $\flat$ maj<sup>9</sup>                      B $\flat$ maj<sup>9</sup>                      F/A

pos - soen - ten - de - r'o que diz a ro - sa ao

Gm<sup>7</sup>(<sup>9</sup>)

rou - xi - no - o - o - o - o - o - o - ol

E $\flat$ maj<sup>9</sup>                      E $\flat$ maj<sup>9</sup>                      B $\flat$ (add9)/D

pe - çom a - mor que me con - ce - da noi -

Cm<sup>7</sup>(<sup>9</sup>)                      F<sup>7</sup>sus<sup>4</sup>

tes com so - o - o - o - o - o - o - ol                      on - de só tem o breu

$E\flat\text{maj}^9$        $B\flat(\text{add}^9)/D$        $Cm^{7(9)}$        $F^7\text{sus}^4$   
  
 vem me tra - ze - r'o sol

$B\flat(\text{add}^9)/D$        $Gm^{7(9)}$        $B\flat\text{maj}^7/F$   
  
 vem me tra - ze - r'a - mor

$E\flat\text{maj}^9$        $B\flat(\text{add}^9)/D$        $Cm^{7(9)}$        $F^7\text{sus}^4$   
  
 po - de a - bri - r'a ja -

$E\flat\text{maj}^9$        $B\flat(\text{add}^9)/D$        $Cm^{7(9)}$        $F^7\text{sus}^4$   
  
 ne - la      noi - tes com sol e ne -  
 noi - tes com sol são mais

$B\flat(\text{add}^9)/D$        $Gm^{7(9)}$        $B\flat\text{maj}^7/F$   
  
 bli - na      dei - xa ro - lar nas re -  
 be - las      cer - tas can - ções são e -

$E\flat\text{maj}^9$        $B\flat(\text{add}^9)/D$        $Cm^{7(9)}$        $F^7\text{sus}^4$   
  
 ti - nas      ô      ô      dei - xa en - tra - r'o sol  
 ter - nas

$B\flat\text{maj}^9$        $E\flat\text{maj}^9$        $B\flat\text{maj}^9$        $E\flat\text{maj}^9$       fim  
  
 fim

$B\flat\text{maj}^9$        $F/A$   
  
 li - vre se - rá se não te pren - dem

$Gm^{7(9)}$        $Gm^{7(9)}$        $B\flat\text{maj}^7/F$       cons -  
  
 te - la - çô - ô - ô - ô - ô - ô - ô - ô - ô - ôes

**E<sup>b</sup>maj<sup>9</sup>** **E<sup>b</sup>maj<sup>9</sup>** **B<sup>b</sup>(add9)/D**

en - tão ve - rás que não se ven - dem i - lu

**Cm7(9)** **F7sus4**

- sô - õ - õ - õ - õ - õ - õ - õ - õ - ões vem queeu es - tou tão só

**E<sup>b</sup>maj<sup>9</sup>** **B<sup>b</sup>(add9)/D** **Cm7(9)** **F7sus4**

va - mos fa - ze - r'a - mor

**B<sup>b</sup>(add9)/D** **Gm7(9)** **B<sup>b</sup>maj7/F** **E<sup>b</sup>maj<sup>9</sup>** **B<sup>b</sup>(add9)/D**

vem me tra - ze - r'o - sol

**Cm7(9)** **F7sus4** **E<sup>b</sup>maj<sup>9</sup>** **B<sup>b</sup>(add9)/D**

vem me li - vrar doa - ban - do - no

**Cm7(9)** **F7sus4** **B<sup>b</sup>(add9)/D**

meu co - ra - ção não tem do - no

**Gm7(9)** **B<sup>b</sup>maj7/F** **E<sup>b</sup>maj<sup>9</sup>** **B<sup>b</sup>(add9)/D**

vem mea - que - cer nes - seu - to - no ô

**Cm7(9)** **F7sus4** **E<sup>b</sup>maj<sup>9</sup>** **B<sup>b</sup>(add9)/D**

ô dei - xa o sol en - trar

**Cm7(9)** **F7sus4** **B<sup>b</sup>(add9)/D** **Gm7(9)** **B<sup>b</sup>maj7/F** **E<sup>b</sup>maj<sup>9</sup>** **B<sup>b</sup>(add9)/D**

to  e fim

# Pensando Em Você

Flávio Venturini e Kimura

♯  
 F B $\flat$ maj<sup>9</sup>/D Fmaj<sup>7</sup>/C Fmaj<sup>7</sup>/A Dm<sup>7</sup> Fmaj<sup>7</sup>/A B $\flat$ maj<sup>9</sup> C<sup>7</sup>sus<sup>4</sup> C<sup>7</sup>

F B $\flat$ maj<sup>9</sup>/D Fmaj<sup>7</sup>/C Fmaj<sup>7</sup>/A Gm<sup>7</sup>(<sup>9</sup>) **1.** C<sup>7</sup>sus<sup>4</sup> C<sup>7</sup>

**2.** C<sup>7</sup>sus<sup>4</sup> C<sup>7</sup> ♯ F

meu a - mor mi - nha

Fmaj<sup>7</sup> F C/E

flor eu pre - ci - soes - tar per - to de vo -

Dm<sup>7</sup> Gm<sup>7</sup>(<sup>9</sup>)

cê a to - do mo - men -

C<sup>7</sup> Gm<sup>7</sup>(<sup>9</sup>)

to eu já não a - guen - to mais es - sa

C<sup>7</sup> D<sup>7</sup>sus<sup>4</sup>

so - li - dão es - se tor - men - en - en -

D<sup>7</sup> B $\flat$ maj<sup>9</sup>

to mas no fun - do bem fun - do a

Bm<sup>7</sup>( $\flat$ <sup>5</sup>) Fmaj<sup>7</sup>/C F F/E $\flat$

sa - í - da é um po - ço deá - guas



D7sus4                      B♭maj9                      F/A

cla - ras                      on - de                      bri - lham                      meus                      o - lhos

Gm7(9)                      C7sus4                      B♭maj9                      F/A

a pro - cu - u - ra                      dos                      teus

E♭7sus4                      D7sus4                      B♭maj9                      F/A

on - de                      bri - lham                      meus                      o - lhos

Gm7(9)                      C7sus4                      B♭maj9                      F/A

a pro - cu - u - ra                      dos                      teus

♯

D♭/A♭                      C/G                      B♭maj9                      F/A                      Gm7(9)                      C7sus4

ta ra                      ra ta ra                      rê ê ah

F                      B♭maj9/D                      Fmaj7/C                      Fmaj7/A                      Dm7                      Fmaj7/A                      B♭maj9                      C7sus4                      C7

ah

F                      B♭maj9/D                      Fmaj7/C                      Fmaj7/A                      Gm7(9)                      1. C7sus4                      C7

12/8                      6/8                      12/8

2. C7sus4                      C7                      ♯

meu                      a

♯

B♭maj7/D                      B♭m/D♭                      F/C                      B♭maj7/D                      C7sus4                      F

# Pierrot

Flávio Venturini e Ronaldo Bastos

Cm7/9
F7
B♭maj9
E♭maj9

Am7/11
D7(♭9)
Gm7(9)
1. Gm7(9)

2. 
Gm7(9)
Cm7/9
F7

no car - na - val                      sea gen - te quer

B♭maj9
E♭maj9
Am7/11

pi - er - rot                                      vi - ra

D7(♭9)
Gm7(9)

an - jo fan - ta - si - a de pa - pel                      se eu cho - rei

Cm7(9)
F7
B♭maj9

não foi em vão

E♭maj9
Am7/11

pi - er - rot                                      quan - do

D7(♭9)
Gm7(9)

cho - ra é si - nal                      de so - li - dão

E♭maj9
Cm7/9

foi                      no car - na - val

mea - pai - xo - nei ma - dru - ga

da ca - iu do céu

o ven - to le - vou

meu tam - bo - rim

ba - tu - ca - da ca - lou ca - lou

all solo

Chords: F7, Bbmaj9, Ebmaj9, Cm7/9, D7(b9), G7sus4, G7(b9)13, Cm7/9, F7, Bbmaj9, Ebmaj9, Cm7/9, D7(b9), Gm7(9), Am7/11, D7(b9), Gm7(9), F7, Bbmaj9, Ebmaj9, Am7/11, D7(b9), Gm7(9)

E♭maj<sup>9</sup> E♭maj<sup>9</sup> Cm<sup>7/9</sup> F<sup>7</sup> B♭maj<sup>9</sup>

E♭maj<sup>9</sup> Cm<sup>7/9</sup> D7(♭9) G<sup>7sus4</sup> G<sup>7sus4</sup> G7(♭9)13

E♭maj<sup>9</sup> Cm<sup>7/9</sup> F<sup>7</sup> B♭maj<sup>9</sup>

E♭maj<sup>9</sup> Cm<sup>7/9</sup> D7(♭9) Gm7(9)

to alla Gm7(9) Gm7(9) Gm7(9) Gm7(9) Gm7(9)

B♭maj<sup>7</sup>/D Gm7(9) Asus<sup>4</sup> Gm7(9)

# Planeta Sonho

Flávio Venturini, Márcio Borges e Vermelho

Dm7 Am7 B♭ C7 F C/E Dm7 Am7  
 B♭ C7sus4 C7 Dm7 Am7 B♭ C7sus4 C7 D  
 B♭ F C/E Dm7 A/C# B♭maj7 F C/E  
 Dm7 Am7 B♭ C7 Dm7  
 a - qui nin - guém mais fi - ca - rá de - pois do sol  
 B♭ F C/E Dm7  
 no fi - nal se - rá o que não sei mas se - rá  
 A/C# B♭ F B♭  
 tu - do de - mais nem o bem nem o mal  
 F Gm7 C7 F  
 só o bri - lho cla - ro des - sa luz  
 F B♭ A7 Dm7  
 o pla - ne - ta cal - ma se - rá Ter -  
 C(add9) F A7 Dm7  
 ra o pla - ne - ta so - nho se - rá Ter -

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of nine staves of music. The first three staves are empty staves with chords written above them. The fourth staff begins the melody with the lyrics 'a - qui nin - guém mais fi - ca - rá de - pois do sol'. The fifth staff continues the melody with 'no fi - nal se - rá o que não sei mas se - rá'. The sixth staff continues with 'tu - do de - mais nem o bem nem o mal'. The seventh staff continues with 'só o bri - lho cla - ro des - sa luz'. The eighth staff continues with 'o pla - ne - ta cal - ma se - rá Ter -'. The ninth staff continues with 'ra o pla - ne - ta so - nho se - rá Ter -'. The chords are: Dm7, Am7, Bb, C7, F, C/E, Dm7, Am7, Bb, C7sus4, C7, D, Bb, F, C/E, Dm7, A/C#, Bbmaj7, F, C/E, Dm7, Am7, Bb, C7, Dm7, Bb, F, C/E, Dm7, A/C#, Bb, F, Bb, F, Gm7, C7, F, F, Bb, A7, Dm7, C(add9), F, A7, Dm7.

C(add9) F Gm7 Am7  
 ra e lá no fim da - que - le mar a mi - nhaes - tre

Dm7 Am7 Gm7 C7 Gm7  
 - la - a vai sea - pa - gar co - mo bri - lhou fo - go sol - to no caos

C7 Dm7 Am7 B♭ C7  
 a - qui tam - bém é bom lu - gar de se vi -

Dm7 B♭ F C/E Dm7  
 ver bom lu - gar se - rá o que não sei mas se - rá

A/C# B♭ F B♭  
 al - goa fa - zer bem me - lhor quea can - ção

F Gm7 C7 F  
 mais bo - ni - ta que al - guém lem - brar

F B♭ A7 Dm7  
 a har - mo - ni - a se - rá Ter -

C(add9) F A7 Dm7  
 ra a dis - so - nân - cia se - rá be -

C(add9) F Gm7 Am7  
 la e lá no fim da - que - lea zul os meus a - cor -

Dm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup>  
 or - des vão ter - mi - nar não ha - ve - rá ou - tro som pe - lo ar  
 C<sup>7</sup> F A<sup>7</sup> Dm<sup>7</sup>  
 o pla - ne - ta cal - ma se - rá Ter - ra  
 C(add9) F A<sup>7</sup> Dm<sup>7</sup>  
 a dis - so - nân - cia se - rá be - la  
 C(add9) F Gm<sup>7</sup> Am<sup>7</sup>  
 e lá no fim da - que - le mar a mi - nhaes - tre  
 Dm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>  
 - la - a vai sea - pa - gar co - mo bri - lhou  
 Gm<sup>7</sup> C<sup>7</sup> all  $\oplus$  A  
 fo - go sol - to no caos  
 G/A Dm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup> C<sup>7</sup> F C/E  
 Dm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup> C<sup>7</sup>sus<sup>4</sup> C<sup>7</sup> Dm<sup>7</sup> Am<sup>7</sup>  
 B<sup>b</sup> C<sup>7</sup>sus<sup>4</sup> C<sup>7</sup> Fm<sup>7</sup> C<sup>#</sup> Gm<sup>7</sup> B<sup>b</sup>/F C/E

to  $\text{♩}$  alla  $\text{♩}$

$B\flat/D$        $C^{(add9)}$        $Dm^7$        $Am^7$        $B\flat$        $C^7$        $F$        $C/E$

$Dm^7$        $Am^7$        $B\flat$        $C^7sus^4$        $C^7$        $D$        $C/D$

$F/D$        $G$        $B\flat/D$        $A\flat/D$        $A/D$



# Qualquer Coisa A Ver Com O Paraíso

Flávio Venturini e Milton Nascimento

**F#maj<sup>9</sup>** **Bmaj<sup>7</sup>/F#**  
**Bmaj<sup>7</sup>/F#** **F#maj<sup>9</sup>** **Bmaj<sup>7</sup>/F#**  
**Bmaj<sup>7</sup>/F#** **F#maj<sup>9</sup>** **Bmaj<sup>7</sup>/F#**  
**F#maj<sup>9</sup>** **Bmaj<sup>7</sup>/F#**  
**F#maj<sup>9</sup>** **Bmaj<sup>7</sup>/F#**  
**A#m<sup>7</sup>** **C#sus<sup>4</sup>** **A#m<sup>7</sup>** **C#/G#** **Bmaj<sup>7</sup>/F#**  
**A#m<sup>7</sup>** **C#sus<sup>4</sup>** **D/F#** **D/F# F#<sup>7</sup>sus<sup>4</sup>**  
**F#maj<sup>9</sup>** **Bmaj<sup>7</sup>/F#**  
**F#maj<sup>9</sup>** **Bmaj<sup>7</sup>/F#**

F#maj<sup>9</sup> Bmaj<sup>7</sup>/F#  
 F#maj<sup>9</sup> Bmaj<sup>7</sup>/F#  
 F#maj<sup>9</sup> Bmaj<sup>7</sup>/F#  
 F#maj<sup>9</sup> B#maj<sup>7</sup>/F  
 A#m<sup>7</sup> C#sus<sup>4</sup> A#m<sup>7</sup> C#/G# Bmaj<sup>7</sup>/F#  
 A#m<sup>7</sup> C#sus<sup>4</sup> D/F# D/F# F#7sus<sup>4</sup>  
 F#maj<sup>9</sup> Bmaj<sup>7</sup>/F#  
 F#maj<sup>9</sup> Bmaj<sup>7</sup>/F#  
 F#maj<sup>9</sup> Bmaj<sup>7</sup>/F#

**Staff 1:** F#maj<sup>9</sup> Bmaj<sup>7</sup>/F#  
**Staff 2:** F#maj<sup>9</sup> Bmaj<sup>7</sup>/F#  
**Staff 3:** F#maj<sup>9</sup> Bmaj<sup>7</sup>/F#  
**Staff 4:** A#m<sup>7</sup> C#sus<sup>4</sup> A#m<sup>7</sup> C#/G# Bmaj<sup>7</sup>/F#  
**Staff 5:** A#m<sup>7</sup> C#sus<sup>4</sup> D/F# D/F# F#7sus<sup>4</sup>  
**Staff 6:** F#maj<sup>9</sup> Bmaj<sup>7</sup>/F#  
**Staff 7:** F#maj<sup>9</sup> Bmaj<sup>7</sup>/F#  
**Staff 8:** F#maj<sup>9</sup> Bmaj<sup>7</sup>/F#  
**Staff 9:** F#maj<sup>9</sup> Bmaj<sup>7</sup>/F#

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). Chords: F#maj9, Bmaj7/F#.

Musical staff 2: Treble clef, key signature of three sharps (F#, C#, G#). Chords: F#maj9, Bmaj7/F#.

Musical staff 3: Treble clef, key signature of three sharps (F#, C#, G#). Chords: F#maj9, Bmaj7/F#.

Musical staff 4: Treble clef, key signature of three sharps (F#, C#, G#). Chords: F#maj9, Bmaj7/F#.

Musical staff 5: Treble clef, key signature of three sharps (F#, C#, G#). Chords: F#maj9, Bmaj7/F#.

Musical staff 6: Treble clef, key signature of three sharps (F#, C#, G#). Chords: F#maj9, Bmaj7/F#.

Musical staff 7: Treble clef, key signature of three sharps (F#, C#, G#). Chords: F#maj9, Bmaj7/F#.

Musical staff 8: Treble clef, key signature of three sharps (F#, C#, G#). Chords: F#maj9, Bmaj7/F#.

fade out

# São Tomé

Flávio Venturini

A(add9) B(add9) C#m7(9) A(add9) B(add9)

C#m7(9) A(add9) B(add9) C#m7(9)

A(add9) B(add9) F#m7(9)

A/C# B/D# E(add9) A Dmaj<sup>9</sup> B<sup>7</sup>sus<sup>4</sup>

E(add9) D(add9) C(add9) D(add9) E(add9)

F#/E E E/D D D/C C D

E(add9) F#/E E E/D D

D/C C D E(add9) C(add9)

F#m<sup>7</sup> Bm<sup>7</sup> G(add9) F#m<sup>7</sup> Bm<sup>7</sup>

The musical score is written in D major (two sharps) and consists of five staves of music. The first staff begins with a treble clef and a key signature of two sharps. It contains a melodic line with notes G4, A4, B4, and C5, with a fermata over the final note. Chords C(add9), D(add9), and E(add9) are indicated above the first three measures. A first ending bracket labeled '1.' spans the last two measures. The second staff starts with a second ending bracket labeled '2.' over the first measure, which contains a whole rest. The rest of the staff contains notes G4, A4, B4, and C5 with a fermata, and chords D(add9), C(add9), D(add9), and E(add9) are indicated above. The third staff features a melodic line with notes G4, A4, B4, and C5, with a fermata over the final note. Chords F#/E, E, E/D, D, D/C, C, and D are indicated above. The fourth staff continues the melodic line with notes G4, A4, B4, and C5, with a fermata over the final note. Chords E(add9), F#/E, E, E/D, and D are indicated above. The fifth staff begins with a melodic line and chords D/C, C, and D. It then splits into two endings: '1. E(add9)' and '2. F#/E'. Below the staff, there is a double bar line with repeat dots, followed by a treble clef and the text 'sem o primeiro rittornelo'.

C(add9) D(add9) E(add9) 1.

2. D(add9) C(add9) D(add9) E(add9)

F#/E E E/D D D/C C D

E(add9) F#/E E E/D D

D/C C D 1. E(add9) 2. F#/E

sem o primeiro rittornelo

# Todo Azul do Mar

Flávio Venturini e Ronaldo Bastos

E/A A A D/A F#m7(9) D E

E/A A A Dmaj7/A Amaj7/C# D Bm7 E7sus4

E/A A Dmaj7/A F#m7(9) Amaj7/C#

foi as - sim co - mo ve - e - r'o mar a pri - mei - ra vez

Dmaj9 Amaj7/C# Bm7(9)

que meus o - o - o - lhos se vi - ram no seu o - lhar

Esus4 E E/A A Dmaj7/A

não ti - vea in - ten - ção de mea - pa - ai - xo - nar

F#m9 Amaj7/C# Dmaj9 Amaj7/C#

me - ra dis - tra - ção e já e - ra - a - a

Bm7(9) Esus4 E Dmaj9

mo - men - to de se gos - tar quan - doeu

Amaj7/C# Dmaj9 Amaj7/E

dei por mim nem ten - tei fu - gi - i - ir do

Bm7(9) Fm7(b5) F#m7(9) B7

vis - go que me pren - de - eu den - tro do seu o - lha - a

Esus<sup>4</sup> E Dmaj<sup>9</sup> Amaj<sup>7</sup>/C#

- ar quan - doeu mer - gu - lhei

Dmaj<sup>9</sup> Amaj<sup>7</sup>/E Bm<sup>7</sup>(<sup>9</sup>) Fm<sup>7</sup>(<sup>b5</sup>)

no a - zul do ma - a - ar sa - bi - a que e - raa - mo - or

F#m<sup>7</sup>(<sup>9</sup>) B<sup>7</sup> Esus<sup>4</sup>

e vi - nha pra fi - ca - a - ar

E solo E/A A Dmaj<sup>7</sup>/A F#m<sup>7</sup>(<sup>9</sup>)

Amaj<sup>7</sup>/C# Dmaj<sup>9</sup> Amaj<sup>7</sup>/C# Bm<sup>7</sup>(<sup>9</sup>) E<sup>7</sup>sus<sup>4</sup>

E E/A A Dmaj<sup>7</sup>/A

da - ri - a pra pin - tar to - doa - zu - ul do céu

F#m<sup>7</sup>(<sup>9</sup>) Amaj<sup>7</sup>/C# Dmaj<sup>9</sup>

da - va pra en - cher ou - ni -

Amaj<sup>7</sup>/C# Bm<sup>7</sup>(<sup>9</sup>) Esus<sup>4</sup>

ver - so - o - o da vi - da queeu quis pra mim

E Dmaj<sup>9</sup> Amaj<sup>7</sup>/C# Dmaj<sup>9</sup>

tu - do que eu fiz foi me con - fes - sa



Amaj7/E                      Bm7(9)                      Fm7(b5)                      F#m7(9)

- a - ar es - cra - vo do seu a - mo - or

B7                      Esus4                      E Dmaj9

li - vre pra a - ma - a - ar                      quan - doeu

Amaj7/C#                      Dmaj9                      Amaj7/E

mer - gu - lhei                      fun - do nes - seo - lha - a - ar fui

Bm7(9)                      Fm7(b5)                      F#m7(9)                      B7

do - no do mar a - zu - ul                      de to - doa - zul do ma - a - ar

Esus4                      E                      E/A                      A

foi as - sim  
on - daa - zul

Dmaj7/A                      F#m7(9)                      Dmaj9                      E

co - mo ve - e - r'ó mar                      foi a pri  
to - doa - zu - ul do mar                      da - ri - a

E/A                      A                      Dmaj7/A                      Amaj7/C#

- mei - ra vez                      que eu vi - i o mar  
pra be - ber                      to - doa - zu - ul do mar

1. Dmaj9                      E                      2. Dmaj9                      E                      E/A                      A

foi quan - doeu                      mer - gu - lhei

Dmaj7/A                      Amaj7/C#                      Dmaj9                      E

no a - zu - ul do mar                      fade out

## Um Violeiro

Flávio Venturini e Márcio Borges

D A/D G/D G/D A/D D

♩ 1

D G/D

gar - ra de on - ça mão de ni - nar  
nós nem de pres - sa nem de - va - gar

G/D G/D A/D

um vi - o - lei - ro quer to - car  
e - le a - pren - dea ser as - car - sim

D Gmaj<sup>7</sup>/B

al - gu - ma pe - le  
só um de - se - jo

Gmaj<sup>7</sup>/B

to - do po - der e jar - di - nar a fi -  
que não tem fim su - a ver - da - de é

Gmaj<sup>7</sup>/B F#m<sup>7</sup>(9)

na flor de ser  
o ri - o o mais

G G A<sup>7</sup>sus<sup>4</sup> ♩ 2 D

le - ve al - ma de an - jo  
fun - do su - a pre - sen - ça  
bei - ra de ma - to  
pu - ro can - sa - ço

D G/D

ou sa - bi - á  
fi - ca no ar  
chão de pi - sar  
pu - ra can - ção

G/D A/D D

su - a von - ta - de quer vo - ar  
fei - to per - fu - me na ma - nhã  
um vi - o - lei - ro quer sa - ber  
u - ma sau - da - de vem lem - brar

D Gmaj7/B

bus - ca o ni - nho de um gran  
 fei - to cri - an - ça que a - pren  
 qual o va - lor de su - a so  
 tan - ta ri - que - za que a vi

G Em7(9)

- dea - mor e ba - te a - sas so  
 - dean - dar um vi - o - lei - ro tem  
 - li - dão quan - to não va - le - rá  
 - da tem um vi - o - lei - ro quer

F#m7(9)

- me lá  
 de ser  
 ca - lar  
 ro - dar

1. G G A7sus4 2 3 4 G

lon - ge li - vre  
 tu - do  
 mun - do

3a vez 2 ritornelo linha4 4a vez alla

vo - a vi - o - la can

A/D D D G/D 1. A/D D

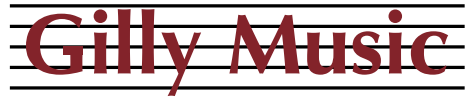
- ta voz cho - ra por - mim por to - dos nós

2. to 1 D G/D A/D D

dos vo - a vi - o - la can - ta voz

D G/D A/D D 4x

cho - ra por - mim por to - dos nós 4a vez rallent...



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## Francis Hime & Olivia Hime

Arranjos inéditos de Francis Hime para piano e canto, músicas em parceria com Olivia Hime.

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arranjos **Francis Hime**

adaptação para violão **Carlos Chaves e Ricardo Gilly**

edição **Ricardo Gilly**

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# A tarde

Francis Hime & Olivia Hime

Quando eu estou sozinha no meu canto  
 Penso muito nas pessoas  
 Penso muito nos seus cantos  
 Penso o quanto foi difícil  
 Para cada um falar  
 E sinto o coração se confortar  
 E fico por um tempo  
 Meio assim  
 E penso em sentimentos meus  
 Penso em sentimentos  
 Quantos edifícios, quantas casas  
 Quanta gente dentro  
 Como será...  
 Que sonhos terão...  
 Será tudo em vão?  
 Eu juro que não

E os morros vão ficando azuis  
 Sobre essa cidade  
 Sobre essa cidade  
 Eu já estou pronta  
 Pra viver a minha idade  
 Pra entender a liberdade  
 Pra contar pros nossos filhos  
 Uma estória de amor  
 E, até quem sabe, pra fazer o amor  
 E é bem capaz de gente ser assim  
 E a tarde vai caindo em mim  
 Sobre essa cidade  
 E eu fico pensando assim  
 Tarde vai caindo em mim  
 Sobre essa cidade  
 Eu fico pensando assim

Dm6	Db7M	Bbm6/D <sub>b</sub>	C <sup>7</sup> <sub>4</sub> ( <sup>9</sup> <sub>13</sub> )	C7( <sup>b</sup> <sub>9</sub> )	F7M( <sup>9</sup> )/C	F <sup>7</sup> <sub>4</sub> ( <sup>9</sup> )	F7( <sup>b</sup> <sub>9</sub> )
B <sup>b</sup> (add9)/F	C/B <sup>b</sup>	A m7	D m7	B m7( <sup>b</sup> <sub>5</sub> )	E7( <sup>b</sup> <sub>9</sub> )	A m7( <sup>9</sup> )/E	A m6( <sup>9</sup> )/E
E <sup>b</sup> 7M( <sup>9</sup> )	E <sup>b</sup> m6	B <sup>b</sup> 7M/D	B <sup>b</sup> 7M(#11)/D	A7(13)	A7( <sup>b</sup> 13)	D <sup>7</sup> <sub>4</sub> ( <sup>9</sup> )	D7( <sup>b</sup> <sub>9</sub> )
G <sup>7</sup> /B	B <sup>b</sup> m6	F(add9)/A	F7M( <sup>9</sup> )/A	C <sup>#</sup> 7( <sup>#</sup> <sub>9</sub> )/G <sup>#</sup>	G <sup>#</sup> <sup>o</sup>	F <sub>6</sub> /C	F <sup>6</sup> <sub>9</sub> ( <sup>#</sup> <sub>11</sub> )

**2/4** *intro* | | Db7M | Bbm6/D<sub>b</sub> | Dm6 | Db7M | C<sup>7</sup><sub>4</sub>(<sup>9</sup><sub>13</sub>) | C7(<sup>b</sup><sub>9</sub>) ||

**9** *canto* | F7M(<sup>9</sup>)/C | C7(<sup>b</sup><sub>9</sub>) | F<sup>7</sup><sub>4</sub>(<sup>9</sup>) | F<sup>7</sup><sub>4</sub>(<sup>9</sup>) F7(<sup>b</sup><sub>9</sub>) | B<sup>b</sup>(add9)/F | C/B<sup>b</sup> | Am7 | Dm7 | Bm7(<sup>b</sup><sub>5</sub>) |

**18** | E7(<sup>b</sup><sub>9</sub>) | Am7(<sup>9</sup>)/E | Am6(<sup>9</sup>)/E Am7(<sup>9</sup>)/E | Eb7M(<sup>9</sup>) | Ebm6 | Bb7M/D | Bb7M(#11)/D |

**25** | Db7M | Bbm6/D<sub>b</sub> | A7(13) A7(<sup>b</sup>13) | **1.** D<sup>7</sup><sub>4</sub>(<sup>9</sup>) D7(<sup>b</sup><sub>9</sub>) | Dm6 | | Db7M | Bbm6/D<sub>b</sub> |

**33** | F7M(<sup>9</sup>)/C | C7(<sup>b</sup><sub>9</sub>) | F<sup>7</sup><sub>4</sub>(<sup>9</sup>) | F<sup>7</sup><sub>4</sub>(<sup>9</sup>) F7(<sup>b</sup><sub>9</sub>) | G<sup>7</sup>/B | | Bbm6 | | F(add9)/A | F7M(<sup>9</sup>)/A |

**43** | C<sup>#</sup>7(<sup>#</sup><sub>9</sub>)/G<sup>#</sup> | G<sup>#</sup><sup>o</sup> | Dm6 | | Db7M | Bbm6/D<sub>b</sub> | **2.** D<sup>7</sup><sub>4</sub>(<sup>9</sup>) D7(<sup>b</sup><sub>9</sub>) ||: Dm6 | |

**52** | Db7M | Bbm6/D<sub>b</sub> | Dm6 | Db7M | F7M(<sup>9</sup>)/C | **1.** F<sub>6</sub>/C | **2.** F7M(<sup>9</sup>)/C | F<sup>6</sup><sub>9</sub>(<sup>#</sup><sub>11</sub>) ||

Dm6                      D $\flat$ 7M(9)                      B $\flat$ m6/D $\flat$

Dm6                      D $\flat$ 7M(9)                      C $\flat$ 7( $\flat$ 13)                      C7( $\flat$ 13)

5

F7M(9)/C                      C7( $\flat$ 13)                      F $\flat$ 7(9)                      F $\flat$ 7(9)                      F7(b9)

9

Quan-do eu es-tou so - zi - nha\_\_\_ no meu can - to\_\_\_ Pen - so mui - to nas\_\_\_ pes - so -

B $\flat$ (add9)/F                      C7(9)/B $\flat$                       Am7                      Dm7

13

- - as\_\_\_ Pen - so mui - to nos\_\_\_ seus can - tos\_\_\_ Pen - so, o quan - to foi\_\_\_ di - fi -

Bm7(<sup>b5</sup>9) E7(b9) Am7(9)/E Am6(9)/E Am7(9)/E

17

- - cil Pa - ra ca - da um fa - lar E sin -

Eb7M(9) Ebm6 Bb7M/D Bb7M(#11)/D

21

- - to o co - ra - ção se con - for - tar E fi -

Db7M(9) Bbm6/Db A7(13) A7(b13) D4(9) D7(b9)

25

- - co por um tem - po mei - o as - sim E pen -

Dm6 Db7M(9) Bbm6/Db

29

- - so em sen - ti - men - tos meus Pen - so em sen - ti - men - tos

33

F7M(9)/C                      C7(b9)                      F $\bar{4}$ (9)                      F $\bar{4}$ (9)                      F7(b9)

Quan - tos e - di - fi - cios, — quan - tas ca - sas — Quan - ta gen - te den - tro Co -

37

G7/B                      Bbm6

- - mo se - rá? — — — — — Que so - nhos te - rão — — — — — Se - rá

41

F(add9)/A                      F7M(9)/A                      C#7(#9)/G#                      G#<sup>o</sup>

— tu - do em vão? — — — — — Eu ju - ro que não — — — — — E os mor -

45

Dm6                      D $\bar{7}$ M(9)                      Bbm6/D $\bar{b}$

- - ros — vão fi - can - do a - zuis — — — — — So - bre es - sa ci - da - - - - de



49  $F7M(9)/C$   $C7(\flat 9)_{13}$   $F\bar{4}(9)$   $F\bar{4}(9)$   $F7(\flat 9)$

So - bre es - sa ci - da - de Eu - já es - tou pron - ta - Pra vi - ver a mi - nha i - da -

53  $B\flat(\text{add}9)/F$   $C7(9)/B\flat$   $A\text{m}7$   $D\text{m}7$

- - de - Pra en - ten - der a li - ber - da - de - Pra con - tar pros nos - sos fi -

57  $B\text{m}7(\flat 5)$   $E7(\flat 9)$   $A\text{m}7(9)/E$   $A\text{m}6(9)/E$   $A\text{m}7(9)/E$

- - lhos - U - ma es - tó - ria - de a - mor - E a - té,

61  $E\flat 7M(9)$   $E\flat\text{m}6$   $B\flat 7M/D$   $B\flat 7M(\sharp 11)/D$

- - quem sa - be, pra - fa - zer - o a - mor - E é bem

The image shows a musical score for a Brazilian song, likely a bossa nova or similar style. It consists of four systems of music, each with a vocal line and a piano accompaniment. The chords are written above the vocal line, and the lyrics are written below it. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is numbered 49, 53, 57, and 61 at the beginning of each system. The lyrics are in Portuguese and describe a love story.

D $\flat$ 7M(9)      B $\flat$ m6/D $\flat$       A7(13)      A7( $\flat$ 13)      D $\flat$ 7(9)      D7( $\flat$ 9)

65 ca - paz de gen - te ser as - sim E\_a tar -

Dm6      Dm6      D $\flat$ 7M(9)

69 - - de vai ca - in - do em mim So - bre es - sa ci - da -

B $\flat$ m6/D $\flat$       Dm6      D $\flat$ 7M(9)      F7M(9)/C

72 - - - de E eu fi - co pen - san - do as - sim

1. F6/C      Dm6      2. F7M(9)/C      F $\flat$ 9(#11)

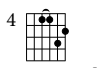
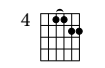
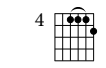
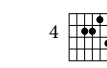
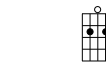
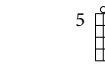


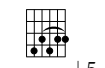
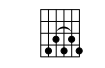
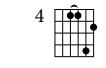
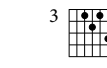
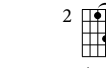



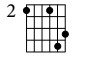
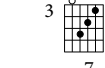
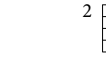

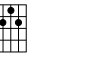
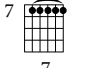

76 Tar - de vai ca - in -

# Alta madrugada

Francis Hime & Olivia Hime

Já vai alta a madrugada  
 Longe no vazio  
 Da noite apagada  
 Alta madrugada  
 Noite azul do Rio  
 Triste azul do Rio  
 Clara noite aguada  
 Coração cansado  
 Nesse blue parado  
 Cor da minha alma  
 Um blue azulado  
 Tá raiando o dia  
 Onde o teu amor se foi  
 Que eu nem vi passar  
 Tá combinado  
 Se esse é o teu caminho  
 Esse é o meu passado  
 Teu olhar tão frio  
 Teu jeito arredio

Ah, pudesse a noite  
 Ter tudo apagado  
 Falsas despedidas  
 Voltas fracassadas  
 Juras desmedidas  
 Rosas amassadas  
 Tá raiando o dia  
 Tudo combinado  
 Então  
 Pelo amor de Deus  
 Vai sem demora  
 Parte sem que eu veja  
 Parte antes da hora  
 Por aquela rua  
 Na sombra da lua  
 Antes que a aurora  
 Me confesse tua  
 Ficarei pra sempre  
 À espera do passado

							
F#m(7 <sup>M</sup> )	F#m7(11)	F#m6(11)	D6/F#	Bm7(9)	Am7(9)	D7(#9)	G#m7(b5)
							
C#7(b <sup>5</sup> )	C#7(b9)	F#m(add11)	Dm6/F	A(add9)/E	D#m7(b <sup>5</sup> )	D7M(9)	G#7(b5)
							
F#m7(9)	A <sup>7</sup> (9)	A7(9)	D#m7(b5)	E <sup>7</sup> (9)	A7M( <sup>#</sup> 5)	A(add9)	

*intro*

3/4 F#m(7<sup>M</sup>) | F#m7(11) | F#m6(11) | D6/F# F#m6(11) F#m7(11) | Bm7(9) |

6

A m7(9) D7(#9) | G#m7(b5) | C#7(b<sup>5</sup>) C#7(b9) || *canto* F#m(add11) | F#m(7<sup>M</sup>) | F#m7(11) |

12

F#m6(11) | D6/F# | Dm6/F | A(add9)/E | D#m7(b<sup>5</sup>) | D7M(9) | G#7(b5) C#7(b9) |

19

F#m7(9) | A<sup>7</sup>(9) A7(9) | D7M(9) | G#m7(b5) C#7(b9) :|| F#m7(11) | F#m6(11) | D6/F# |

26

Dm6/F | A(add9)/E || 4/4 D#m7(b5) || 3/4 D7M(9) | E<sup>7</sup>(9) || 4/4 A7M(<sup>#</sup>5) | A(add9) | / ||

### Alta madrugada

$F\#m(7M_{11})$ 
 $F\#m7(11)$ 
 $F\#m6(11)$ 
 $D6/F\#$   $F\#m6$   $F\#m7$

$Bm7(9)$ 
 $Am7(9)$   $D7(\#5)$ 
 $G\#m7(b5)$ 
 $C\#7(b5)$   $C\#7(b9)$

$F\#m(add11)$ 
 $F\#m(7M_{11})$ 
 $F\#m7(11)$

$F\#m6(11)$ 
 $D6/F\#$ 
 $Dm6/F$

5 3 3 3

9 3 3

12 3 3 3

Já vai al - ta\_a ma - dru - ga - da — Lon - ge no va - zi - o — Da noi - te\_a - pa -  
 - ga - da — Al - ta ma - dru - ga - da — Noi - te\_a - zul do Ri - o — Tris - te\_a - zul do

15

A (add9)/E D#m7(b<sup>5</sup>) D#m7(b5) D#m7(b<sup>5</sup>) D7M(9)

Ri - o — Cla - ra noi - te, a - gua - da — Co - ra - ção can - sa - do — Nes - se blue pa -

18

G#7(b5) C#7(b9) F#m7(9) A<sup>7</sup>(9) A7(9)

- ra - do — Cor da mi - nha al - ma — Um blue a - zu - la - do — Tá rai - an - do, o

21

D7M(9) G#m7(b5) C#7(b9) F#m(add11)

di - a — On - de, o teu a - mor se foi — Que, eu nem vi pas - sar Tá com - bi -

24

F#m(<sup>7</sup>M11) F#m7(11) F#m6(11)

- na - do — Se, es - se, é, o teu ca - mi - nho — Es - se, é, o meu pas - sa - do — Teu o - lhar tão

27  $D6/F\sharp$   $Dm6/F$   $A(add9)/E$

fri - o — Teu jei-to\_ar - re - di - o — Ah, pu - des - se\_a noi - te — Ter tu-do\_a - pa -

30  $D\sharp m7(b5)$   $D\sharp m7(b5)$   $D\sharp m7(b5)$   $D7M(9)$   $G\sharp7(b5)$   $C\sharp7(b9)$

- ga - do — Fal - sas des - pe - di - das — Vol - tas fra - cas - sa - das — Ju - ras des - me -

33  $F\sharp m7(9)$   $A\bar{4}(9)$   $A7(9)$   $D7M(9)$

- di - das — Ro - sas a - mas - sa - das — Tá rai - an - do\_o di - a — Tu - do com - bi -

36  $G\sharp m7(b5)$   $C\sharp7(b9)$   $F\sharp m(add11)$   $F\sharp m(11)$

- na - do\_En - tão — Pe - lo\_a - mor de Deus Vai sem de - mo - ra — Par - te sem que eu

39

F#m7(11) F#m6(11) D6/F#

ve - ja — Par-te an-tes da ho - ra — Por a - que - la ru - a — Na som-bra da

42

Dm6/F A(add9)/E D#m7(b5)

lu - a — An - tes que a au - ro - ra — Me con-fes - se tu - a —

45

D7M(9) E7(9) A7M(#5) A(add9)

Fi - ca-rei pra sem-pre À es-pe - ra — do pas - sa - - do —

# Cada canção

Francis Hime & Olívia Hime

É, são as mesmas canções que cantamos  
Seremos sempre irmãos e hermanos  
Somos filhos das mesmas cantigas de roda  
Ninados com ranchos e modas  
É com amigos parceiros e pares  
Nos reunimos nos palcos, nos lares  
E se em cada canção se refaz a magia  
A cada canção que sangria  
Ah! Os mistérios do meu coração  
Os segredos amores e medos  
Seus enredos vou cantando e vou vivendo

É verdade  
Vou vivendo e contigo aprendendo  
Vou rezando pra São Pixinguinha  
Nos trazer outra vez o Vininha  
Derramando notinhas do céu  
E as estrelas virando anjos  
E os anjos sorrindo pra gente  
A enfeitar nossa lua-de-mel  
E enquanto houver nem que seja um sonho  
Serão juntos os nossos caminhos  
Serão muitos os nossos carinhos

C(add9)	G <sup>7</sup> (9)	E <sup>b</sup> 7M/B <sup>b</sup>	B <sup>b</sup> 7(9)	G7(9)	G7/B	A <sup>m</sup> 7	E7/G <sup>#</sup>
F(add9)	D7/F <sup>#</sup>	C <sup>6</sup> /G	D <sup>7</sup> (9)	D7(9)	A <sup>m</sup> 7(b <sup>5</sup> )	A <sup>b</sup> 7M	A <sup>b</sup> 7M/G
F <sup>m</sup> 7(9)	F <sup>m</sup> /E <sup>b</sup>	D <sup>m</sup> 7(b <sup>5</sup> )	C <sup>4</sup> (add9)	F/A	A <sup>m</sup> (add9)	C <sup>7</sup> (9)	C7(9)
B <sup>b</sup> m <sup>6</sup> /F	F(add9)	A <sup>7</sup> (b <sup>9</sup> )	A <sup>7</sup> (b <sup>9</sup> )	C <sup>7</sup> (b <sup>9</sup> )	F <sup>7</sup> M(9)	F <sup>9</sup>	B <sup>b</sup> 7(9)
B <sup>b</sup> 7(9)	E <sup>b</sup> 7M(9)	D7(b <sup>9</sup> )	G7	C/B <sup>b</sup>	F(add9)/A	F <sup>m</sup> (add9)/A <sup>b</sup>	F <sup>m</sup> (add9)/A <sup>b</sup>

*intro*

2 | C(add9) | G<sup>7</sup>(9) | C(add9) | G<sup>7</sup>(9) | E<sup>b</sup>7M/B<sup>b</sup> | B<sup>b</sup>7(9) | E<sup>b</sup>7M/B<sup>b</sup> | G<sup>7</sup>(9) |

9 | G<sup>7</sup>(9) | G<sup>7</sup>(9) G7(9) || *canto* | C(add9) | G7/B | Am7 | E7/G<sup>#</sup> | F(add9) | D7/F<sup>#</sup> |

17 | C<sup>6</sup>/G Am7 | D<sup>7</sup>(9) D7(9) | G<sup>7</sup>(9) G7(9) :|| E<sup>b</sup>7M/B<sup>b</sup> | Am7(b<sup>5</sup>) | E<sup>b</sup>7M/B<sup>b</sup> | Am7(b<sup>5</sup>) |

24 | A<sup>b</sup>7M A<sup>b</sup>7M/G | F<sup>m</sup>7(9) F<sup>m</sup>/E<sup>b</sup> | D<sup>m</sup>7(b<sup>5</sup>) | G<sup>7</sup>(9) G7(9) | C<sup>4</sup>(add9) C(add9) | G7/B |

30 | F/A Am(add9) | C<sup>7</sup>(9) C7(9) | B<sup>b</sup>m<sup>6</sup>/F F(add9) | A<sup>7</sup>(b<sup>9</sup>) A7(b<sup>9</sup>) | D<sup>7</sup>(9) D7(9) | G<sup>7</sup>(9) G7(9) |

36 | C<sup>7</sup>(9) | C<sup>7</sup>(9) C7(b<sup>9</sup>) | F7M(9) F<sup>9</sup> | B<sup>b</sup>7(9) B<sup>b</sup>7(9) | E<sup>b</sup>7M(9) A<sup>b</sup>7M | D7(b<sup>5</sup>) |

42 | G<sup>7</sup>(9) G7(9) || C<sup>7</sup>(9) | C<sup>7</sup>(9) C7(b<sup>9</sup>) | F7M(9) F<sup>9</sup> | B<sup>b</sup>7(9) B<sup>b</sup>7(9) | E<sup>b</sup>7M(9) A<sup>b</sup>7M |

48 | D7(b<sup>5</sup>) G7 | C(add9) | C/B<sup>b</sup> | F(add9)/A | F<sup>m</sup>(add9)/A<sup>b</sup> | C(add9) | / ||



Cada canção

C(add9)
G<sup>7</sup>(9)
C(add9)
G<sup>7</sup>(9)
E<sup>b</sup>7M/B<sup>b</sup>

B<sup>b</sup>4<sup>7</sup>(9)
E<sup>b</sup>7M/B<sup>b</sup>
G<sup>7</sup>(9)
G<sup>7</sup>(9)
G7(9)

C(add9)
G7/B
Am7
E7/G#

11 É, — são as mes-mas can-ções que can - ta - mos Se - re-mos sem-pre ir-mãos e her -

F(add9)
D7/F#
C6/G
Am7
D<sup>7</sup>(9)
D7(9)

15 - ma - nos So - mos fi - lhos das mes-mas can - ti - gas de ro - da Ni - na - dos com ran-chos e

19

$G\frac{7}{4}(9)$   $G7(9)$   $C(add9)$   $G7/B$   $Am7$

mo - das — É — com a - mi - gos par - cei - ros e pa - res Nos re - u -

23

$E7/G\#$   $F(add9)$   $D7/F\#$   $C6/G$   $Am7$

- ni-mos nos pal-cos, nos la - res E se em ca-da can-ção se re - faz a ma - gi - a A

27

$D\frac{7}{4}(9)$   $D7(9)$   $G\frac{7}{4}(9)$   $G7(9)$   $E\flat7M/B\flat$   $Am7(b5)$

ca - da can-ção que san - gri - a — Ah! — Os mis - té - rios do meu co - ra -

31

$E\flat7M/B\flat$   $Am7(b5)$   $A\flat7M$   $A\flat7M/G$   $Fm7(9)$   $Fm/E\flat$

- ção Os se - gre - dos a - mo - res e me - dos Seus en - re - dos vou can -

35

Dm7(b5) G<sup>7</sup>(9) G7(9) C4(add9) C(add9) G<sup>7</sup>/B

- tan - do\_e\_— vou vi - ven - do É ver - da - de Vou vi - ven-do\_e con - ti-go\_a-pren -

39

F/A Am(add9) C<sup>7</sup>(9) C7(9) Bbm6/F F(add9) A<sup>7</sup>(b9) A7(b9)

- den - do Vou re - zan-do pra São Pi - xin - gui - nha Nos tra - zer ou - tra vez o Vi -

43

D<sup>7</sup>(9) D7(9) G<sup>7</sup>(9) G7(9) C<sup>7</sup>(9) C<sup>7</sup>(9) C7(b9)

- ni - nha Der - ra - man-do no - ti-nhas do céu E as es - tre - las vi - ran - do

47

F7M(9) F6 Bb<sup>7</sup>(9) Bb7(9) Eb7M(9) Ab7M(9) D7(b<sup>5</sup>)

an - jos E os an - jos sor - rin-do pra gen - te Se - te cor - das, mes - tre Ra - pha -

51

G<sup>7</sup>(9) G7(9) C<sup>7</sup>(9) C<sup>7</sup>(9) C7(b9) F7M(9) F6

- el E\_en - quan-to\_hou - ver, nem que se - ja\_um so - nho Se - rão

55

B<sup>b</sup>4(9) B<sup>b</sup>7(9) E<sup>b</sup>7M(9) A<sup>b</sup>7M(9) D7(<sup>b</sup>5) G7 C(add9)

jun - tos os nos - sos ca - mi - nhos Se - rão mui - tos os nos - sos ca - ri - nhos

59

C/B<sup>b</sup> F(add9)/A Fm(add9)/A<sup>b</sup> C(add9)

# Canção transparente

Francis Hime & Olivia Hime

Eu queria uma linda canção  
Que falasse somente de amor  
Ou quem sabe, lembrasse uma grande paixão  
Brotasse como flor

Eu queria uma linda canção  
Transparente, igual a uma ilusão  
Que contasse o que eu nunca vivi  
Que inventasse o que eu nunca senti

Eu queria uma linda canção  
Que tranquila, viesse me encontrar  
Deslizando, surgisse do ar  
Com palavras de mel e algodão

Se eu pudesse essa linda canção  
Aos ventos eu iria entregar

E deixar que ele espalhasse com chuva e trovão  
As notas pelo ar

Perguntei às sereias do mar  
Pelos versos que um dia abandonei  
Distraído deixei-os molhar  
Não prestavam mais quando eu voltei

Eu sonhei uma linda canção  
Que eu cantava sozinho pelo ar  
E a voz me saía das mãos  
Parecia que eu ia voar

Viajei em antigos balões  
Por montes, matas sobrevoei  
Esvaziei gavetas, busquei nos porões  
E os versos procurei  
Eu sonhei uma linda canção

D $\flat$ 7(9)	D $\flat$ 7(9)	G $\flat$ 7(9)	G $\flat$ 7(9)	Cm7(b5)	F7(b9)	A $\flat$ m6/C $\flat$	B $\flat$ 7(b9)	B $\flat$ 7(b9)
E $\flat$ m(add9)	B $\flat$ 7/F	G $\flat$ 7	C $\flat$ 7M	A $\flat$ 7/C	B $\flat$ 7/D	D $\flat$ m6/F $\flat$	E $\flat$ 7(b9)	A $\flat$ 7/E $\flat$
Bm6/D	D $\flat$ 7	C7(#5)	F $\flat$ 7(b9)	C $\flat$ 7	B $\flat$ 7	B $\flat$ 7(9)	E7M(9)	D $^{\circ}$
Fm7(b5)	B $\flat$ m7	A $\flat$ m7	B $\flat$ m7/F	C $\flat$ 6/G $\flat$	A $\flat$ m7(9)	E $\flat$ m6(9)	E $\flat$ m7(11)	

*intro*

$\frac{3}{4}$  D $\flat$ 7(9) | D $\flat$ 7(9) | G $\flat$ 7(9) | G $\flat$ 7(9) | Cm7(b5) | F7(b9) | A $\flat$ m6/C $\flat$  ||

*canto*

$\frac{4}{4}$  B $\flat$ 7(b9) B $\flat$ 7(b9) || E $\flat$ m(add9) B $\flat$ 7/F | G $\flat$ 7(9) G $\flat$ 7 | C $\flat$ 7M A $\flat$ 7/C | D $\flat$ 7(9) B $\flat$ 7(b9) |

E $\flat$ m(add9) B $\flat$ 7/F | G $\flat$ 7(9) G $\flat$ 7 | C $\flat$ 7M | D $\flat$ 7(9) B $\flat$ 7/D || B $\flat$ 7(b9) B $\flat$ 7(b9) |

D $\flat$ m6/F $\flat$  E $\flat$ 7(b9) | A $\flat$ 7/E $\flat$  | Bm6/D D $\flat$ 7 | G $\flat$ 7(9) | C7(#5) | F $\flat$ 7(b9) C $\flat$ 7 | B $\flat$ 7(b9) B $\flat$ 7 |

D $\flat$ m6/F $\flat$  | E $\flat$ 7(b9) | A $\flat$ 7/E $\flat$  | Bm6/D D $\flat$ 7 | G $\flat$ 7(9) | C7(#5) | F $\flat$ 7(b9) C $\flat$ 7 | B $\flat$ 7(9) B $\flat$ 7(9) ||

E $\flat$ 7M(9) B $\flat$ 7/F | G $\flat$ 7(9) G $\flat$ 7 | C $\flat$ 7M A $\flat$ 7/C | D $\flat$ 7(9) B $\flat$ 7 | E $\flat$ 7M(9) B $\flat$ 7/F | G $\flat$ 7(9) G $\flat$ 7 |

C $\flat$ 7M | D $\flat$ 7(9) D $^{\circ}$  || Fm7(b5) B $\flat$ 7(b9) :|| B $\flat$ m7 | A $\flat$ m7 | B $\flat$ m7/F | C $\flat$ 6/G $\flat$  |

B $\flat$ m7/F | C $\flat$ 6/G $\flat$  | A $\flat$ m7(9) | E $\flat$ m(add9) | / | E $\flat$ m6(9) | E $\flat$ m7(11) | / ||

Canção transparente

Chords:  $D\flat_4^7(9)$   $D\flat_7(9)$   $G\flat_4^7(9)$   $G\flat_7(9)$

Chords:  $Cm_7(b5)$   $F_7(b9)$   $A\flat m_6/C\flat$   $B\flat_4^7(b9)$   $B\flat_7(b13)$

5

Eu que-

Chords:  $E\flat m(add9)$   $B\flat_7/F$   $G\flat_7(9)$   $G\flat_7$   $C\flat_7M$   $A\flat_7/C$   $D\flat_4^7(9)$   $B\flat_7(b9)$

9

- ri - a\_u - ma lin - da can - ção Que fa - las - se so - men - te de\_a - mor - - - - Ou quem sa - be, lem -

Chords:  $E\flat m(add9)$   $B\flat_7/F$   $G\flat_7(9)$   $G\flat_7$   $C\flat_7M$   $A\flat_7/C$   $D\flat_4^7(9)$   $B\flat_7/D$

13

- bras - se\_u - ma gran - de pai - xão Bro - tas - se co - mo flor - - - - Eu que -

17

$Bb_4^7(b9)$   $Bb7$   $Dbm6/Fb$   $Eb7(b9)$   $Ab7/Eb$   $Bm6/D$   $Db7$

- ri - a\_u - ma lin - da can - ção — Trans - pa - ren - te, i - gual a\_u - ma\_i - lu - são Que con -

21

$Gb_4^7(9)$   $C7(\#5)$   $F_4^7(b9)$   $Cb7$   $Bb_4^7(b9)$   $Bb7(b9)$

- tas - se\_o que\_eu nun - ca vi - vi Que\_in - ven - tas - se\_o que\_eu nun - ca sen - ti Eu que -

25

$Dbm6/Fb$   $Eb7(b9)$   $Ab7/Eb$   $Bm6/D$   $Db7$

- ri - a\_u - ma lin - da can - ção — Que tran - qui - la, vi - es - se me\_en - con - trar Des - li -

29

$Gb_4^7(9)$   $C7(\#5)$   $F_4^7(b9)$   $Cb7$   $Bb_4^7(9)$   $Bb7(9)$

- zan - do, sur - gis - se do ar Com pa - la - vras de mel e\_al - go - dão Se\_eu pu -

33

$E_b7M(9)$   $Bb7/F$   $Gb7(9)$   $Gb7$   $Cb7M$   $A_b7/C$

- des - se es - sa lin - da can - ção A os ven - tos eu i - ri - a en - tre - gar

36

$D_b7(9)$   $Bb7$   $E_b7M(9)$   $Bb7/F$   $Gb7(9)$   $Gb7$

E dei - xar que e - le es - pa - lhas - se com chu - va e tro - vão As no - tas pe - lo

39

$Cb7M$   $A_b7/C$   $D_b7(9)$   $D^o$   $Fm7(b5)$   $Bb7(b9)$

ar \_\_\_\_\_ Per - gun - tei às se - rei - as do

42

$D_b7m6/F_b$   $E_b7(b9)$   $A_b7/E_b$   $Bm6/D$   $D_b7$

mar \_\_\_\_\_ Pe - los ver - sos que um di - a a - ban - do - nei Dis - tra -



45

$G\flat_4(9)$   $C7(\#5)$   $F\flat_4(b9)$   $C\flat 7$

- í - do dei - xei - os mo - lhar Não pres - ta - vam mais quan-do eu vol -

48

$B\flat_4(b9)$   $B\flat 7(b9)$   $D\flat m6/F\flat$   $E\flat 7(b9)$

- tei Eu so - nhei u - ma lin - da can - ção ————— Que eu can -

51

$A\flat 7/E\flat$   $Bm6/D$   $D\flat 7$   $G\flat_4(9)$

- ta - va so - zi - nho num al - tar E a voz me sa - í - a das

54

$C7(\#5)$   $F\flat_4(b9)$   $C\flat 7$   $B\flat_4(9)$   $B\flat 7(9)$

mãos Pa - re - ci - a que eu i - a vo - ar Vi - a -

57

$E_b7M(9)$   $Bb7/F$   $G_b7(9)$   $G_b7$   $C_b7M$   $A_b7/C$

- jei em an - ti - gos ba - lôes Por mon-tes, ma-tas so - bre - vo - ei

60

$D_b7(9)$   $Bb7$   $E_b7M(9)$   $Bb7/F$   $G_b7(9)$   $G_b7$

Es - va - zi - ei ga - ve - tas, bus - quei nos po - rões E os ver - sos pro - cu -

63

$C_b7M$   $Bbm7$   $Abm7$

- rei...

66

$Bbm7/F$   $C_b6/G_b$   $Bbm7/F$   $C_b6/G_b$   $Abm7(9)$

71

$E\flat m(\text{add}9)$   $E\flat m6(9)$   $E\flat m7(9)$

Eu que - ri - a\_u - ma lin - da can - ção

## Cara bonita

Francis Hime & Olivia Hime

Morena, morena  
Você me pegou  
Você bem que sabia e nem me avisou  
Foi me enrolando, enroscando, implorando, roçando  
Esse jeito de gato que mia  
Alquimia  
Chicote tá frio, chicote queimou  
Guardei meu amor lá no fundo do poço  
E a danada da moça fingiu que não via  
Queria  
Morena cheirosa da cor do romã  
Generosa e dengosa  
Essa filha de lansã  
Vira pra cá teu olhar de carbono  
Me põe no teu colo e me tira o quimono  
E o sono?  
Tá quente, tá frio, tá bom meu amor

Fiz tua cama de seda e de chita  
E ficou tão bonita  
Que eu quero o teu beijo  
Desejo  
Eu tava sonhando e você me acordou pra assanhar  
Me provocar, me arrepiar  
Vai me acabar  
Mexe que mexe, remexe as cadeiras num S  
Pobre do meu coração nesse sobe e que desce  
Esse suor cheio de mar  
Esse gingar eu sei de cor  
Trança que trança que eu danço que danço  
Me dá de uma vez tua cara bonita

Morena, morena, você temperou  
Eu que tava acalmando  
E a pimenta esquentou  
Deixa a chaleira chiar no fogão  
Escorrega teu corpo e me dá teu cangote  
Que dote  
Tira o teu pezinho aqui do pé do meu  
Não vai dizer que se arrependeu  
Se me deu teu amor, teu carinho, teu beijo  
Desejo  
Eu tava sonhando e você me acordou pra assanhar  
Me provocar, me arrepiar  
Vai me acabar  
Mexe que mexe, remexe as cadeiras num S  
Pobre do meu coração nesse sobe que desce  
Esse suor cheio de mar  
Esse gingar eu sei de cor  
Trança que trança que eu danço que danço  
Me dá de uma vez tua cara bonita

Morena, morena  
Você me pegou  
Você bem que sabia e nem me avisou  
Morena, morena  
Chicote queimou  
Você bem que sabia e nem me avisou  
Morena, morena  
Você temperou  
Você bem que sabia e nem me avisou  
Morena, morena, você temperou

Bb7(9)	Ab7(9)	F#7(9)	F#7(9)	F7(9)	F7(9)	Bb7M	Bb7(9)	Eb7M(9)	Am7(b5)
D7(b9)	D7(b9)	Gm7	C7(9)	C7(9)	Ab7	Db7M	Db7(9)	Db7(9)	Gb7M
Gb7M	Fm7(b5)	Bb7(9)	Bb7(b9)	Ebm7	Eb7(9)	Eb7(9)	Eb7(9)	Ab7M	Db7M(9)

**2** *intro*  
 | Bb7(9) | / | Ab7(9) | / :|| F#7(9) | F#7(9) F#7(9) | F7(9) | F7(9) F7(9) ||

**9** *canto*  
 | Bb7M | / | Bb7(9) | / | Bb7M | / | Bb7(9) | Bb7(9) | Eb7M(9) | / |

**19**  
 | Am7(b5) | D7(b9) D7(b9) | Gm7 | / | C7(9) | C7(9) | F7(9) | F7(9) ||

**27**  
 ||: Bb7M | / | Bb7(9) | / | Bb7M | / | Bb7(9) | Bb7(9) | Eb7M(9) | / |

**37**  
 | Am7(b5) | D7(b9) D7(b9) | Gm7 | / | C7(9) | C7(9) | F7(9) | Ab7 ||

**45**  
 | Db7M | / | Db7(9) | / | Db7M | / | Db7(9) | Db7(9) | Gb7M Gb7M | Gb7M |

**55**  
 | Fm7(b5) | Bb7(9) Bb7(b9) | Ebm7 | / | Eb7(9) | Eb7(9) | Ab7M | Db7M(9) |

**63**  
 | Gm7 | C7(9) C7(9) | F7(9) | F7(9) F7(9) :||: <sup>3X</sup> Bb7M | / | Bb7(9) | / |

**71**  
 | Bb7M | / | Bb7(9) | / :|| Bb7M | / | Bb7(9) | / | / | / | / ||

## Cara bonita

$Bb7(9)$   $Ab7(9)$   $F\#4(9)$

$F\#4(9)$   $F7(9)$   $F4(9)$   $F4(9)$   $F7(9)$   $Bb7M(9)$

Mo-re-na, mo - re-na Vo-cê me pe -

$Bb4(9)$   $Bb7M(9)$

- gou Vo - cê bem que sa - bi - a e nem me a - vi - sou Foi me en - ro - lan-do, en - ros - can-do, im - plo -

$Bb4(9)$   $Bb7(9)$   $Eb7M(9)$

- ran - do, ro - çan-do. Es - se jei - to de ga - to que mi - a Al - qui - mi - a

19

Am7(b5)      D<sup>7</sup>(b9)      D7(b9)      Gm7

Chi-co-te tá fri-o, chi-co-te quei-mou Guar-dei meu a-mor lá no fun-do do

23

C<sup>7</sup>(9)      C7(9)      F<sup>7</sup>(9)      F7(9)

po-ço\_E\_a da-na-da da mo-ça fin-giu que não vi-a\_ Que-ri-a\_

27

Bb7M(9)      Bb<sup>7</sup>(9)

Mo-re-na chei-ro-sa da cor do ro-mã Ge-ne-ro-sa\_e den-go-sa\_Es-sa fi-lha de\_Ian-  
Mo-re-na, mo-re-na, vo-cê tem-pe-rou Eu que ta-va\_a-cal-man-do\_E\_a pi-men-ta\_es-quen-

31

Bb7M(9)      Bb<sup>7</sup>(9)      Bb7(9)

-sã Vi-ra pra cá teu o-lhar de car-bo-no Me põe no teu co-lo\_e me ti-ra\_o qui-  
-tou Dei-xa\_a cha-lei-ra chi-ar no fo-gão Es-cor-re-ga teu cor-po\_e me dá teu can-

35

$E_b7M(9)$   $A m7(b5)$   $D_4^7(b9)$   $D7(b9)$

- mo - no — E\_o so - no? — Tá quen-te, tá fri - o, tá bom meu a -  
 - go - te — Que do - te — Ti - ra\_o teu pe - zi - nho\_a - qui do pé do

39

$G m7$   $C_4^7(9)$   $C7(9)$

- mor Fiz tu - a ca - ma de se - da\_e de chi - ta\_E fi - cou tão bo - ni - ta Que\_eu que-ro\_o teu  
 meu Não vai di - zer que se ar - re - pen - deu Se me deu teu a - mor, teu ca - ri - nho, teu

43

$F_4^7(9)$   $A b7$   $D b7M$

bei - jo — De - se - jo — Eu ta - va so - nhan - do\_e vo - cê me\_a - cor -  
 bei - jo — De - se - jo —

47

$D b_4^7(9)$   $D b7M$

- dou pra\_as - sa - nhar Me pro - vo - car, me\_ar - re - pi - ar Vai me\_a - ca - bar



51

$\text{Db}_4^7(9)$                        $\text{Db}7(9)$                        $\text{Gb}_4^{7M}$                        $\text{Gb}7M$                        $\text{Gb}7M$

Me - xe que me - xe, re - me-xe as ca - dei-ras num es - se

55

$\text{Fm}7(b5)$                        $\text{Bb}_4^7(b9)$                        $\text{Bb}7(b9)$                        $\text{Eb}m7$

Po - bre do meu co - ra - ção nes - se so-be\_e que des - ce

59

$\text{Eb}_4^7(9)$                        $\text{Eb}7(9)$                        $\text{Ab}7M$                        $\text{Db}7M(9)$

Es - se su - or chei - o de mar Es - se gin - gar eu sei de cor

63

$\text{Gm}7$                        $\text{C}_4^7(9)$                        $\text{C}7(9)$                        $\text{F}_4^7(9)$                        $\text{F}_4^7(9)$                        $\text{F}7(9)$

Tran - ça que tran - ça que eu dan - ço que dan - ço Me dá de\_u - ma vez tu - a ca - ra bo - ni - ta

67 3 X Bb7M(9) Bb<sup>7</sup>4(9)

Mo-re-na, mo - re - na Vo - cê me pe - gou Vo - cê bem que sa - bi - a e nem me\_a - vi -  
 Mo-re-na, mo - re - na Chi-co - te quei - mou Vo - cê bem que sa - bi - a e nem me\_a - vi -  
 Mo-re-na, mo - re - na Vo - cê tem - pe - rou Vo - cê bem que sa - bi - a e nem me\_a - vi -

71 Bb7M(9) Bb<sup>7</sup>4(9)

- sou  
 - sou  
 - sou

75 Bb7M(9) Bb<sup>7</sup>4(9)

Mo-re-na, mo - re - na Vo - cê tem - pe - rou

79

# Choro rasgado

Francis Hime & Olivia Hime

Abriga no peito  
As chagas de uma paixão  
E acolhe em teu leito  
Um espaço pra solidão

Meu Deus, quem me dera eu fosse um sábio que cala  
E diante da dor e da desilusão não se abala  
Mas pobre de mim que não sei nem de mim  
Nem sei dos mistérios do amor  
E em vez de te dar meu consolo  
Eu te dou esta flor

Te falo da flor mais singela  
Que guardo no meu coração  
Aquele que nunca fenece, porque  
Resiste até à escuridão  
E se por acaso essa flor  
Se desmancha num choro-canção  
Se o choro é um samba perdido de amor  
Molhado de riso e de dor

Abriga no peito  
As chagas de uma paixão

E acolhe em teu leito  
Um espaço pra solidão

Se o dia se vai e a noite parece infinita  
Na estrada onde moras as flores ficarem sem vida  
Escuta o que eu tenho a dizer pra você  
Num choro rasgado de amor  
E em vez de eu te dar meu consolo  
Eu te peço um favor  
Te peço que guardes pra sempre  
Esse jeito tão doce no olhar  
Que sejas sempre assim menina, porém  
Senhora diante da dor  
Que a sombra de um beijo antigo  
Não venha apagar o luar  
Liberta de vez essa estrela que está  
Fadada a te iluminar

E brilha em teu peito  
Te afasta do temporal  
Reluz em teu leito  
Te guarda de todo mal

**2** *intro*  
 $\frac{2}{4}$  Am7 Am/G | B7/F# Fm6 | **2** *canto*  
 Am7 Am/G | B7/F# E7(b9) | Am7 | C7(9) |  
 9  
 F7(9) | E7(b9) D° | Am(add9)/C | Bm7(b5) E7(b9) | Am7 Am/G | B7/F# E7(b9) | Am7 |  
 16  
 C7(9) | F7(9) | E7(b9) E7(b9) | Am7 Am/G | **⊕** Dm6/F E7(b9) || Am7 Am/G |  
 23  
 Dm6/F E7(b9) | Am7 Am/G | Dm6/F E7(b9) | Am7 | Dm7 G7(9) | C7M | C7(9) | F6 |  
 31  
 Bm7(b5) E7(b9) | Am7 | Gm7 C7(9) | F7(9) | Bm7(b5) E7(b9) | A7M(9) | Bm7 E7(9) ||  
 38  
 A7M(9) | G#m7 C#7(b9) | F#m7 | A7/E A7 | D7M(9) | G#m7 C#7(b9) | F#m7 |  
 45  
 Dm6/F E7(b9) | A7M(9) | G#m7 C#7(b9) | F#m7 | A7/E A7 | D7M(9) | G#m7 C#7(b9) |  
 52  
 F#m7 | Dm6/F E7(b9) :|| **ao** **⊗** **⊕** **⊕** B7/F# Dm6/F | Am7 | **⊗** ||

**Choro rasgado**

Am7 Am/G B7/F# Fm6 Am7 Am/G B7/F# Fm6

A - bri -

Am7 Am/G B7/F# E7(b9) Am7 C7(9)

ga - no pei - - - - to - - - - As cha -

F7(9) E7(b9) D° Am(add9)/C Bm7(b5) E7(b9)

- - - - gas de\_u - ma pai - xão - - - - E\_a - co -

Am7 Am/G B7/F# E7(b9) Am7 C7(9)

- - - - lhe\_em - - - - teu lei - - - - to - - - - Um\_es - pa -

17

F7(9) E4(b9) E7(b9) Am7 Am/G Dm6/F E7(b9)

ço pra so - li - dão. Meu Deus,  
Se, o di -

21

Am7 Am/G Dm/F E7(b9) Am7 Am/G

— quem me de - ra eu fos - se um sá - bio que ca - la —  
a se vai — e a noi - te pa - re - ce in - fi - ni - ta —

24

Dm6/F E7(b9) Am7 Dm7 G7(9)

— E dian - te da dor — e da de - si - lu - são — não se a —  
Na, es - tra - da on - de mo - ras as flo - res fi - ca - rem sem —

27

C7M C7(9) F6

— ba - la — Mas po - bre de mim — que não sei —  
vi - da — Es - cu - ta, o que eu te - nho a di - zer —

30

Bm7(b5) E7(b9) Am7 Gm7 C7(9)

— nem de mim — Nem sei dos mis - té - rios do\_a - mor — E\_em vez  
 — pra vo - cê — Num cho - ro ras - ga - do de\_a - mor — E\_em vez

33

F7(9) Bm7(b5) E7(b9) A7M(9)

— de te dar — meu con - so - lo\_Eu te dou — es - ta flor  
 — de\_eu te dar — meu con - so - lo\_Eu te pe - ço\_um fa - vor

36

Bm7 E7(9) A7M(9) G#m7 C#7(b9)

Te fa - - - lo da flor — mais sin - ge - la Que guar - do no meu  
 Te pe - - - ço que guar - des pra sem - pre\_Es - se jei - to tão do -

39

F#m7 A7/E A7 D7M(9)

co - ra - ção A - que - la que — nun - ca fe -  
 ce no\_o - lhar Que se - jas sem - pre\_as - sim me -

42

G#m7 C#7(b9) F#m7 Dm6/F E7(b9)

- ne - ce, por - que — Re - sis - te a - té à es - cu - ri - dão — E  
 - ni - na, po - rém — Se - nho - ra di - an - te da dor — Que a

45

A7M(9) G#m7 C#7(b9) F#m7(9)

se por a - ca - so es - sa flor — Se des - man - cha num cho - - - - ro - can - ção  
 som - bra de um bei - jo an - ti - go Não ve - nha a - pa - gar — o lu - ar —

48

A7/E A7 D7M(9) G#m7 C#7(b9)

Se o cho - ro é um sam - ba per - di - do de a - mor — Mo -  
 Li - ber - ta de vez — es - sa es - tre - la que es - tá — Fa -

51

F#m7 Dm6/F E7(b9) Am7 Am/G

- lha - do de ri - so e de dor — A - bri -  
 - da - da a te i - lu - mi - nar — E bri -

54

B7/F# E7(b9) Am7 C7(9) F7(9)

lha\_em teu pei - - - to Te\_a - fas - - - ta do

58

E7(b9) D° Am(add9)/C Bm7(b5) E7(b9) Am7 Am/G

tem - po - ral Re - luz

62

B7/F# E7(b9) Am7 C7(9) F7(9)

em teu lei - - - to Te guar - - - da de

66

E7(b9) E7(b9) Am7 Am/G B7/F# Dm6/F Am7

to - do mal



# Cinzas

Francis Hime & Olivia Hime

Já não volta mais a primavera  
Aonde a menina pagã  
Só resta a demora da espera  
E um corpo tão frio hortelã  
E a calma de quem desespera  
Rolando que nem avelã  
E eu sempre a me perguntar

Todo esse verão passei sonhando  
Costurando, navegando  
Tantos panos, tantos planos irreais  
Teias, rendas vivas do meu medo  
Já não velam o meu segredo  
Abandonado num cais

No outono eu queimava de amor  
E as folhas caíam com calma  
Ardiam nas cinzas da dor  
Fumaça de incenso na alma  
A vida inscrita na palma  
A morte pedindo um favor  
E eu sempre a me perguntar

Todo esse inverno me insultando  
A saudade esfriando  
E eu amando  
E eu amando até o fim  
Escuta um coração que quase escapa  
Um vilão de espada e capa  
Agonizando em mim

E(add9)	B6/D#	Bm6/D	G#m7(b5)	C#7(b9)	F6/C	B4(b9)	B7(b9)
E7M(9)	D6	C#/B	C#(#5)/B	F#m/A	C#7/G#	G7(#11)	
Am6/C	B4(9)	B7(9)	E7M(9)/B	C#m7	F#4(9)	F#7(9)	

*intro*

4/4 E(add9) | / | B6/D# | / | Bm6/D | / | G#m7(b5) | C#7(b9) | F6/C | / |

11 *canto*

B4(b9) | B7(b9) || E7M(9) | / | B6/D# | / | Bm6/D | D6 | C#/B | C#(#5)/B |

21

F#m/A | / | C#7/G# | G7(#11) | F#m/A | / | Am6/C | B4(9) B7(9) ||

29

E(add9) | / | B6/D# | / | Bm6/D | / | G#m7(b5) | C#7(b9) |

37

Am6/C | / | E7M(9)/B | C#m7 | F#4(9) | F#7(9) | B4(9) | B7(9) :||

45

E(add9) | / | B6/D# | / | Bm6/D | / | G#m7(b5) | C#7(b9) |


53

F6/C | / | B4(b9) | B7(b9) | E7M(9) | / | / | / ||

Cinzas

E(add9) B6/D#

Bm6/D G#m7(b5) C#7(b9)

F6/C B4(b9) B7(b9) 

E7M(9) B6/D#

13 Já não vol - ta mais a pri - ma - ve - ra\_A - on - de\_a me - ni - na pa -

17

Bm6/D                      D6                      C#/B                      C#(#5)/B

- gã Só res - ta\_a de - mo - ra da\_es - pe - ra\_E\_um cor - po tão fri-o\_hor-te -

21

F#m/A                      C#7/G#                      G7(#11)

- lâ E\_a cal - ma de quem de - ses - pe - ra Ro - lan - do que nem a - ve -

25

F#m/A                      Am6/C                      B4(9)                      B7(9)

- lâ E eu \_\_\_\_\_ sem-pre\_a me per - gun - tar \_\_\_\_\_

29

E(add9)                      B6/D#

To - do\_es - se ve - rão pas - sei so - nhan - do \_\_\_\_\_ Cos - tu - ran - do, \_\_\_\_\_ na - ve -

33  $Bm6/D$   $G\#m7(b5)$   $C\#7(b9)$

- gan - do — Tan - tos pa - nos, — tan - tos pla - nos — ir - re - ais

37  $Am6/C$   $E7M(9)/B$   $C\#m7$

Tei - as, — ren - das vi - vas — do meu me - do — Já não ve - lam\_o — meu se -

41  $F\#4(9)$   $F\#7(9)$   $B4(9)$   $B7(9)$

- gre - do\_A - ban - do - na - do num cais

45  $E7M(9)$   $B6/D\#$

No ou - to - no\_eu quei - ma - va de\_a - mor E\_as fo - lhas ca - í - am com

49

Bm6/D                      D6                      C#7/B                      C#(#5)/B

cal - ma\_Ar - di - am nas cin - zas da dor Fu - ma - ça de in - cen - so na

53

F#m/A                      C#7/G#                      G7(#11)

al - ma\_A vi - da ins - cri - ta na pal - ma\_A mor - te pe - din - do um fa -

57

F#m/A                      Am6/C                      B4(9)                      B7(9)

- vor E eu sem - pre a me per - gun - tar

61

E(add9)                      B6/D#

To - do es - se in - ver - no me in - sul - tan - do A sau - da - de es - fri -

65  $Bm6/D$   $G\#m7(b5)$   $C\#7(b9)$

- an - do — E\_eu a - man - do — E\_eu a - man - do\_a - té o fim

69  $Am6/C$   $E7M(9)/B$   $C\#m7$

Escu - ta\_um — co - ra - ção que — qua-se\_es - ca - pa — Um vi - lão de\_es - pa - da\_e

73  $F\#4(9)$   $F\#7(9)$   $B4(9)$   $B7(9)$  **D.C. e**  $\Theta$

ca - pa\_A - go - ni - zan - do em mim

$\Theta$   $E7M(9)$

77

# Coração do Brasil

Francis Hime & Olivia Hime

Ao longe eu já posso ouvir  
 O som do samba pulsar  
 Revivendo o coração do Brasil  
 Ao longe quem não ouviu  
 O som do samba voltar  
 Remexendo o céu, a terra e o mar

São mais de mil tamborins  
 São recos e são clarins  
 Anunciando quem tanto faltou  
 Bemvidos todos os sons  
 Xaxados, rocks, baiões  
 Reunindo craques, bambas e bons

Mas o samba vai presidir  
 A festa do meu país  
 Já nem é carnaval, não faz mal  
 Deixando de lado a dor  
 Lavando a alma no amor  
 E o ano inteiro a vida saudar

Se o bom tá pra começar  
 Quem foi tinha de voltar  
 E o ano inteiro a vida a saudar

Preparem seus violões  
 Convoquem todos os metais  
 O samba agora vai de mais a mais  
 Avisem outras nações  
 Desarmem seus arsenais  
 No ar, na terra e nos litorais

Pois são mais de mil tamborins  
 São recos e são clarins  
 Anunciando quem tanto faltou  
 Deixando de lado a dor  
 Lavando a alma no amor  
 E o ano inteiro a vida saudar  
 Se o bom tá pra começar  
 Quem foi tinha de voltar  
 E o ano inteiro a vida saudar

5 Dm(add9) 5 G7M/D 5 G(add9)/D 5 Bb7M/D 5 Gm6/D 5 Dm7(9) 5 A7(b13) 5 Dm/C 5 Bm7(b5) 5 E7(b9)

5 Am7(9) 3 A7(9) 2 A7(9) 5 D6 4 A7/C# 3 C7M 2 D/C 3 G(add9)/B 3 Gm7(9) 8 C7(13)

8 F7M(9) 6 Bb7M 7 Bm7 7 E7(9) 5 D7M(9) 4 C#m7(b5) 4 F#7 5 D7(9) 5 D7(9) 6 Bb6

6 Bb7(9) 2 A7(b9) 5 D7(b9) 6 Bb7(b9) 6 Ebm(add9) 6 Ab(add9)/Eb 6 Cb7M/Eb 5 Abm6/Eb 6 Ebm7(9) 6 Bb7(b13)

Ebm/Db Cm7(b5) 8 F7(b9) 6 Bbm7(9) 6 Bb7(9) 6 Eb9 5 Bb7/D 4 Db7M 4 Eb/Db

3 Ab(add9)/C 3 Abm7(9) 3 Db7(9) 3 Gb7M 3 Cb9 3 Cb7(9) 6 Eb4(9) 6 Eb7(b5) 6 Eb7(9)

*intro*

$\frac{2}{4}$  Dm(add9) |  $\cancel{\text{no symbol}}$  | G7M/D | *canto*  $\cancel{\text{no symbol}}$  || Dm(add9) |  $\cancel{\text{no symbol}}$  | G(add9)/D |  $\cancel{\text{no symbol}}$  | Bb7M/D | Gm6/D |

11 Dm7(9) | A7(b13) | Dm7(9) Dm/C | Bm7(b5) E7(b9) | Am7(9) |  $\cancel{\text{no symbol}}$  | Bm7(b5) | E7(b9) |

19 A $\bar{7}$ (9) | A7(9) || D6 |  $\cancel{\text{no symbol}}$  | A7/C# |  $\cancel{\text{no symbol}}$  | C7M | D/C | G(add9)/B |  $\cancel{\text{no symbol}}$  | Gm7(9) |

30 C7(13) | F7M(9) | Bb7M | Bm7 | E7(9) | A $\bar{7}$ (9) | A7(9) || D6 | D7M(9) |

39 C#m7(b5) | F#7 |  $\cancel{\text{no symbol}}$  | Bm7 | D $\bar{7}$ (9) D7(9) ||: Gm7(9) | C7(13) | F7M(9) | Bb6 |

49 Bb7(9) | A $\bar{7}$ (9) A7(b9) |  $\overset{1.}{\text{D}\bar{7}(9)}$  | D7( $\flat^5$ ) D7(9) :||  $\overset{2.}{\text{Dm}(add9)}$  | Bb7(b9) || Ebm(add9) |  $\cancel{\text{no symbol}}$  |

57 Ab(add9)/Eb |  $\cancel{\text{no symbol}}$  | Cb7M/Eb | Abm6/Eb | Ebm7(9) | Bb7(b13) | Ebm7(9) Ebm/Db |

64 Cm7(b5) F7(b9) | Bbm7(9) |  $\cancel{\text{no symbol}}$  | Cm7(b5) | F7(b9) | Bb $\bar{7}$ (9) | Bb7(9) || Eb $\bar{6}$  |  $\cancel{\text{no symbol}}$  |

73 Bb7/D |  $\cancel{\text{no symbol}}$  | Db7M | Eb/Db | Ab(add9)/C |  $\cancel{\text{no symbol}}$  ||: Abm7(9) | Db7(9) | Gb7M | Cb $\bar{6}$  |

83 Cb7(9) | Bb $\bar{7}$ (9) Bb7(b9) |  $\overset{1.}{\text{Eb}\bar{7}(9)}$  | Eb7( $\flat^5$ ) Eb7(9) :||  $\overset{2.}{\text{Ebm}(add9)}$  |  $\cancel{\text{no symbol}}$  |  $\cancel{\text{no symbol}}$  ||

**Coração do Brasil**

Dm(add9) G7M/D

Ao lon -



5 **Dm(add9)** **G(add9)/D**

- ge\_eu já pos - so\_ou - vir\_\_\_\_\_ O som\_\_\_\_\_ do sam - ba pul - sar\_\_\_\_\_ Re - vi -

9 **Bb7M/D** **Gm6/D** **Dm7(9)** **A7(b9)**

- ven - do\_o co - ra - ção do\_\_\_\_\_ Bra - sil\_\_\_\_\_ Ao lon -

13 **Dm7(9)** **Dm/C** **Bm7(b5)** **E7(b9)** **Am7(9)**

- ge quem\_\_\_\_\_ não ou - viu\_\_\_\_\_ O som\_\_\_\_\_ do sam - ba vol - tar\_\_\_\_\_ Re - me -

17 **Bm7(b5)** **E7(b9)** **A7(9)** **A7**

- xen - do\_o céu, a ter - ra\_\_\_\_\_ e\_o mar\_\_\_\_\_ São mais

21

D6 A7/C#

de mil tam-bo - rins São re - cos e são cla - rins A - nun -

25

C7M D/C G(add9)/B

- ci - an - do quem tan - to fal - tou Ben - vin -

29

Gm7(9) C7(9) F7M(9) Bb7M(9)

- dos to - dos os sons Xa - xa - dos, ro - cks, bai - ões Re - u -

33

Bm7 E7(9) A7(9) A7(9)

- nin - do cra - ques, bam - bas e bons Mas o sam -

37

D6                      D7M(9)                      C#m7(b5)                      F#7

- ba vai pre - si - dir A fes - ta do meu pa - ís Já nem

41

C#m7(b5)                      F#7                      Bm7                      D<sup>7</sup><sub>4</sub>(9)                      D7(9)

— é mais car - na - val, não faz mal Dei - xan -

45

Gm7(9)                      C7(9)                      F7M(9)                      Bb<sup>6</sup><sub>9</sub>

- do de la - do\_a dor La - van - do\_a al - ma no\_a - mor E\_o a -

49

Bb7(9)                      A<sup>7</sup><sub>4</sub>(9)                      A7(b9)                      D<sup>7</sup><sub>4</sub>(9)                      D7(b<sup>5</sup><sub>9</sub>)                      D7(9)

- no\_in - tei - ro a vi - da sau - dar Se\_o bom

53

Gm7(9) C7(9) F7M(9) Bb7M(9)

— tá pra — co - me - çar — Quem foi, — ti - nha de vol - tar — E\_o a -

57

Bb7(9) A<sup>7</sup>(9) A7(b9) Dm(add9) Bb7(b9)

- no\_in - tei - ro a vi - da — sau - dar — Pre - pa -

61

Ebm(add9) Ab(add9)/Eb

- rem seus — vi - o - lões — Con - vo - quem to - dos me - tais — O sam -

65

Cb7M/Eb Abm6/Eb Ebm7(9) Bb7(b<sup>9</sup>)

- ba\_a - go - ra vai de mais — a mais — A - vi -

69  $Ebm7(9)$   $Ebm/D\flat$   $Cm7(b5)$   $F7(b9)$   $Bbm7(9)$

- sem ou - tras na - ções — De - sar - mem seus — ar - se - nais — No ar, —

73  $Cm7(b5)$   $F7(b9)$   $Bb7(9)$   $Bb7$

— na ter - ra e nos li - to - rais — Pois — são mais

77  $Eb6$   $Bb7/D$

de mil — tam - bo - rins — São re - cos e são cla - rins — A - nun -

81  $D\flat7M$   $Eb/D\flat$   $Ab(add9)/C$

- ci - an - do quem tan - to — fal - tou — Dei - xan -

85

Abm7(9) Db7(9) Gb7M(9) Cb<sup>6</sup>

- do de la - do\_a dor — La - van - do\_a al - ma no\_a - mor — E\_o a -

89

Cb7(9) Bb<sup>7</sup><sub>4</sub>(9) Bb7(b9) Eb<sup>7</sup><sub>4</sub>(9) Eb7(b<sup>5</sup><sub>9</sub>) Eb7(9)

- no\_in - tei - ro a vi - da — sau - dar — Se\_o bom

93

Abm7(9) Db7(9) Gb7M(9) Cb7M(9)

— tá pra — co - me - çar — Quem foi, — ti - nha de vol - tar — E\_o a -

97

Cb7(9) Bb<sup>7</sup><sub>4</sub>(9) Bb7(b9) Ebm(add9)

- no\_in - tei - ro a vi - da — sau - dar —

























# Desacalanto

Francis Hime & Olivia Hime


Acorda, meu pai  
 Não te deixo dormir  
 Não toque em estrelas  
 Não vá por aí  
 Afasta o delírio  
 Não prove do mar  
 Não ouça a lara  
 Do rio chamar


Acorda, meu pai  
 E me ajuda entender  
 Por que tanta fúria  
 Tanto malquerer  
 Eu estou muito assustado  
 Com o mundo que eu vi  
 Acorda meu pai  
 Não te deixo dormir




A noite se encosta  
 Num poste de luz  
 Em pó se desfaz  
 Em fragmentos azuis  
 Aos pés de um menino  
 A cidade afundou  
 Levando o vazio  
 De quem não sonhou  
 Sou moço de longe  
 De longe te ouvi  
 Dizendo: "Meu filho,  
 Não vá por aí"  
 Não toque em estrelas  
 Não prove do mar  
 Não ouça a lara do rio  
 De noite chamar


							
F#m7(11)	B7M/F#	F#m7(9)	A7(13)	A7(b9)	D7M(#5)	G#7(b5)	G#m7(b5)
							
C#7(b13)	C#7(b9)	C#m7(b5)	C#m7(b5)	F#7(b13)	F#7	Bm(11)	Bm7
							
Bm/A	D#m7(b5)	D#m7(b5)	G#7	Bm6/D	C#7(b9)	G#m7(11)	F#m7(9)/C#


*intro*

2/4 F#m7(11) | B7M/F# | 2/4 B7M/F# |  F#m7(9) | A7(13) A7(b9) | D7M(#5) G#7(b5) |

9 G#m7(b5) C#7(b13) :|| C#m7(b5) C#m7(b5) | F#7(b13) F#7  Bm(11) Bm7 | Bm/A |

14 D#m7(b5) D#m7(b5) | G#7(b5) G#7 | Bm6/D | C#7(b9) C#7(b9) || *ao*   

 Bm(11) Bm/A | G#m7(11) G#m7(b5) | F#m7(9)/C# F#m7(9) | A7(13) A7(b9) |

D7M(#5) G#7(b5) | G#m7(b5) C#7(b9) | F#m7(11) | B7M/F# | F#m7(11) |  ||

Desacalanto

F#m7(9)      B7M/F#      F#m7(9)      B7M/F#

A -

6 F#m7(9)      A7(9)      A7(b9)      D7M(#5)      G#7(b5)

- cor - da, meu pai Não te dei - xo dor - mir Não to - que em es - tre - las Não

9 G#m7(b5)      C#7(b13)      F#m7(9)      A7(9)      A7(b9)

vá por a - í A - fas - ta o de - lí - rio Não pro - ve do mar Não

12 D7M(#5)      G#7(b5)      G#m7(b5)      C#7(b13)      C#m7(b9)      C#m7(b5)

ou - ça a I - a - ra Do ri - o cha - mar A - cor - da, meu pai E me a -



15

F#7(b13) F#7 Bm(11)<sup>7M9</sup> Bm7 Bm/A

- ju - da - en - ten - der Por que tan - ta fú - ria Tan - to mal - que - rer Eu es - tou

18

D#m7(b<sup>b</sup>5) D#m7(b5) G#7(b5) G#7 Bm6/D

mui - to - as - sus - ta - do Com\_o mun - do que eu vi A - cor - da meu pai Não te

21

C#7(b<sup>b</sup>9) C#7(b9) F#m7(9) A<sup>7</sup>(9) A7(b9)

dei - xo dor - mir A noi - te se - en - cos - ta Num pos - te de luz Em

24

D7M(<sup>#</sup>9) G#7(b5) G#m7(b5) C#7(b<sup>b</sup>9) F#m7(9)

pó se des - faz Em frag - men - tos a - zuis Aos pés de um me - ni - no\_A ci -

27

A $\bar{4}$ (9) A7(b9) D7M( $\bar{9}^{\#5}$ ) G $\bar{7}$ (b5) G $\bar{\#}m7$ (b5) C $\bar{7}$ (b $\bar{9}$ )

- da - de\_a - fun - dou Le - van - do\_o va - zi - o De quem não so - nhou Sou

30

C $\bar{\#}m7$ (b $\bar{5}$ ) C $\bar{\#}m7$ (b5) F $\bar{\#}7$ (b13) F $\bar{\#}7$  Bm( $\bar{11}^{\#9}$ ) Bm/A G $\bar{\#}m7$ (11) G $\bar{\#}m7$ (b5)

mo - ço de lon - ge De lon - ge te\_ou-vi Di - zen-do: "Meu fi-lho, Não vá por a - í" Não

34

F $\bar{\#}m7$ ( $\bar{9}$ )/C $\bar{\#}$  F $\bar{\#}m7$ (9) A $\bar{4}$ (9) A7(b9) D7M( $\bar{9}^{\#5}$ ) G $\bar{7}$ (b5)

to - que\_em es - tre - las Não pro - ve do mar Não ou - ça\_a I - a - ra do

37

G $\bar{\#}m7$ (b5) C $\bar{7}$ (b9) F $\bar{\#}m7$ (9) B7M/F $\bar{\#}$  F $\bar{\#}m7$ (9)

ri - o De noi - te cha - mar

# Gente carioca

**Francis Hime**

Foi num dia de janeiro  
Que de repente um milagre aconteceu  
Fez nascer generosa natureza  
Rara beleza  
Cidade que é maravilhosa  
Esplendorosa

Meu amor pelo Rio de Janeiro  
Vai além do mais forte sentimento  
Dura mais que o próprio tempo  
Zomba até da própria morte  
É sua sorte

Me lembro  
De um dia, Tom Jobim  
Num Botânico Jardim  
Namorando um passarim  
Me lembro  
De um samba de Noel  
Que gingava como um véu  
Parecia vir do céu  
Me lembro  
De um drible de Mané  
A galera toda em pé  
Alucinada com o balé

Deus salve essa gente carioca  
Salve o Rio de Janeiro  
A cidade que é de todo brasileiro

Salve o Rio de Janeiro  
Foi ali que um milagre aconteceu  
Fez nascer generosa natureza  
Rara beleza  
Cidade que é maravilhosa  
Esplendorosa

Meu amor pelo Rio de Janeiro  
Vai além do mais forte sentimento  
Dura mais que o próprio tempo  
Zomba até da própria morte  
É sua sorte

É tarde  
Vou ver o sol se por  
E a cidade se acender  
Lá da pedra do Arpoador  
Saudade dos dias que virão  
Desses dias de verão  
Incendiando o azul do mar  
A graça  
Do Cristo Redentor  
A cidade a seus pés  
Abençoando os seus fiéis

Deus salve essa gente carioca  
Salve o Rio de Janeiro  
A cidade que é de todo brasileiro

Salve o Rio de Janeiro  
Foi ali que um milagre aconteceu  
Fez nascer generosa natureza  
Rara beleza  
Cidade que é maravilhosa  
Esplendorosa

Meu amor pelo Rio de Janeiro  
Vai além do mais forte sentimento  
Dura mais que o próprio tempo  
Zomba até da própria morte  
É sua sorte

Salve o Rio de Janeiro

G7M(9)/D	G7(9)/D	G <sup>6</sup> <sub>9</sub> /D	D <sup>7</sup> <sub>4</sub> (9)	D7(9)	Dm7(9)	D <sup>7</sup> <sub>4</sub> (13)	D7	G7M(9)	G7(9)
G <sup>6</sup> <sub>9</sub>	Bm7	B <sup>b</sup> 0	Am7	E7(b9)	A <sup>7</sup> <sub>4</sub> (9)	A7(9)	G <sup>7</sup> <sub>4</sub> (9)	C7M(9)	C <sup>6</sup> <sub>9</sub>
Cm6	B7(#5)	E7(#9)	A7(13)	Gm	D7/F <sup>#</sup>	Gm/F	Bb7	Eb6	G7
Cm7	Eb7(9)	Ab6	Ab7M	D7(b9)	Am7(b5)	D/C	C <sup>o</sup>	Gm/B <sup>b</sup>	
D7/A	D7	G	Dm6/F	Bm7(b5)	E/D	D <sup>o</sup>	Am(add9)/C	Cm6/E <sup>b</sup>	

*intro*

2/4 | G7M(9)/D | G7(9)/D | G<sup>6</sup><sub>9</sub>/D | G7(9)/D | G7M(9)/D | G7(9)/D | G<sup>6</sup><sub>9</sub>/D |

8 | G7(9)/D | G7M(9)/D | D<sup>7</sup><sub>4</sub>(9) | D7(9) | Dm7(9) | D7(9) | D<sup>7</sup><sub>4</sub>(9) | D<sup>7</sup><sub>4</sub>(13) | D7 |

15 | D<sup>7</sup><sub>4</sub>(9) | D7(9) | **S** ||: G7M(9) G7(9) | G<sup>6</sup><sub>9</sub> | G7M(9) G7(9) | G<sup>6</sup><sub>9</sub> | Bm7 | B<sup>b</sup>0 |

23 | Am7 | E7(b9) | Am7 | E7(b9) | Am7 | **/** | A<sup>7</sup><sub>4</sub>(9) | A7(9) | D<sup>7</sup><sub>4</sub>(9) | D7(9) |

33 | G7M(9) G7(9) | G<sup>6</sup><sub>9</sub> | G7M(9) G7(9) | G<sup>6</sup><sub>9</sub> | G<sup>7</sup><sub>4</sub>(9) | G7(9) | C7M(9) | C<sup>6</sup><sub>9</sub> |

41 | Cm6 | **/** | B7(#5) | E7(#9) | A7(13) | D<sup>7</sup><sub>4</sub>(9) D7(9) | G7M(9) | D7(9) | **⊕** |

49 | Gm | D7/F<sup>#</sup> | Gm/F | Bb7 | Eb6 | G7 | Cm7 | Eb7(9) | Ab6 | Ab7M |

59 | D7(b9) | Am7(b5) | D/C | C<sup>o</sup> | Gm/B<sup>b</sup> | D7/A D7 | G | Dm6/F | E7(b9) | Bm7(b5) |

69 | E/D | D<sup>o</sup> | Am(add9)/C | **/** | Cm6/E<sup>b</sup> | **/** | B7(#5) | E7(#9) | A7(13) | D<sup>7</sup><sub>4</sub>(9) D7(9) |

79 | G7M(9) | **1.** **/** :|| **2.** D7(9) || **ao** **S** **e** **⊕** | **⊕** G7M(9) G7(9) | G<sup>6</sup><sub>9</sub> | **/** | **/** | **/** ||

Gente carioca

G7M(9)/D
G7(9)/D
G<sup>6</sup>/D
G7(9)/D
G7M(9)/D

G7(9)/D
G<sup>6</sup>/D
G7(9)/D
G7M(9)/D
D<sup>4</sup>(9)
D7(9)

Dm7(9)
D7(9)
D<sup>4</sup>(9)
D<sup>4</sup>(13)
D7(9)
D<sup>4</sup>(9)

D7(9)
G7M(9) G7(9)
G6
G7M(9) G7(9)
G<sup>6</sup>

Foi num di - - - a de - - - ja - nei - - ro - - - Que -

21

Bm7 Bb<sup>o</sup> Am7 E7(b9) Am7

de re-pen-te um mi - la - gre a-con - te - ceu Fez nas - cer ge - ne -

26

E7(b9) Am7 A<sup>7</sup>(9) A7(9)

- ro - sa na - tu - re - za Ra - ra be - le - za Ci - da -

31

D<sup>7</sup>(9) D7(9) G7M(9) G7(9) G6 G7M(9) G7(9)

- - de que é ma - ra - vi - lho - sa Esplen - do - ro - - sa

36

G<sup>6</sup> G<sup>7</sup>(9) G7(9) C7M C6

— Meu a - mor pe - lo Ri - o de Ja - nei - ro Vai a - lém

41 Cm6 B7(#5) E7(#9) A7(13)

do mais for-te sen - ti-men - to Du-ra mais que\_o pró - prio tem - po Zom-ba-a

46 D $\frac{7}{4}$ (9) D7(9) G7M(9) D7(9) Gm D7/F#

- té da pró - pria mor - te.É su-a sor - te Me lem - bro De\_um di - a, Tom — Jo - bim

51 Gm/F Bb7 Eb6 G7 Cm7

Num Bo - tâ - ni-co — Jar - dim — Na - mo - ran-do\_um pas - sa - rim

56 Eb7(9) Ab6 Ab7M D7(b9) Am7(b5)

Me lem - bro De\_um sam - ba de — No - el — Que gin - ga - va co - mo\_um véu

61  $D/C$   $C^{\circ}$   $Gm/Bb$   $D7/A$   $D7$   $G$

Pa - re - ci - a vir - do céu Me lem - bro De um

66  $Dm6/F$   $E7(b9)$   $Bm7(b5)$   $E/D$   $D^{\circ}$

dri-ble de Ma - né A ga - le - ra to - da em pé A - lu - ci - na - da com o ba - lé

71  $Am(add9)/C$   $Cm6/Eb$   $B7(\#5)$

Deus sal - ve es - sa gen - te ca - ri - o - ca Sal - ve o

76  $E7(\#9)$   $A7(13)$   $D7^{\flat}(9)$   $D7(9)$   $G7M(9)$   $D7(9)$

Ri - o de Ja - nei - ro A ci - da - de que é de to - do bra - si - lei - ro Sal - ve o Ri -



81

G7M(9) G7(9) G<sup>6</sup> G7M(9) G7(9) G<sup>6</sup> Bm7

o de Ja - nei - ro Foi a - li - que um mi -

86

B<sup>b</sup>° Am7 E7(b9) Am7 E7(b9)

la - gre a - con - te - ceu Fez nas - cer ge - ne - ro - sa na - tu - re -

91

Am7 A<sup>7</sup>(9) A7(9) D<sup>7</sup>(9)

za Ra - ra be - le - za Ci - da - de que é

96

D7(9) G7M(9) G7(9) G<sup>6</sup> G7M(9) G7(9) G<sup>6</sup>

ma - ra - vi - lho - sa Esplen - do - ro - sa Meu a - mor

101

G<sup>7</sup>(9) G<sup>7</sup>(9) C<sup>7</sup>M C<sup>6</sup> C<sup>m</sup>6

pe - lo Ri - o de Ja - nei - ro Vai a - lém do mais

106

C<sup>m</sup>6 B<sup>7</sup>(#5) E<sup>7</sup>(#9) A<sup>7</sup>(13) D<sup>7</sup>(9) D<sup>7</sup>(9)

for-te sen - ti-men - to Du-ra mais que o pró - prio tem - po Zom-ba a - té da pró - pria mor -

111

G<sup>7</sup>M(9) D<sup>7</sup>(9) G<sup>m</sup> D<sup>7</sup>/F# G<sup>m</sup>/F

- te É su - a sor - te É tar - de Vou ver o sol se por E a ci -

116

B<sup>b</sup>7 E<sup>b</sup>6 G<sup>7</sup> C<sup>m</sup>7 E<sup>b</sup>7(9)

- da - de se a - cen - der Lá da pe - dra do Ar - poa - dor Sau - da -

121

Ab6 Ab7M D7(b9) Am7(b5) D/C

- de dos di - as que vi - rão Des - ses di - as de ve - rão In - cen - di -

126

C° Gm/Bb D7/A D7 G Dm6/F

- an-do\_o\_a-zul do mar A gra - ça Do Cris - to Re - den - tor

131

E7(b9) Bm7(b5) E/D D° Am(add9)/C

— A ci - da - de a seus pés — A - ben - ço - an-do\_os seus fi - éis —

136

Am(add9)/C Cm6/Eb B7(#5) E7(#9)

— Deus sal - ve\_es - sa gen - te ca - ri - o - ca Sal - ve\_o Ri - o de Ja - nei -

141

A7(13) D<sup>7</sup>(9) D7(9) G7M(9) D7(9) G7M(9) G7(9)

ro A ci - da - de que é de to - do bra - si - lei - ro Sal - ve o Ri - o

146

G<sup>6</sup> G7M(9) G7(9) G<sup>6</sup> Bm7 Bb<sup>o</sup>

de Ja - nei - ro Foi a - li - que um mi - la - gre a - con - te - ceu

151

Am7 E7(b9) Am7 E7(b9) Am7

Fez nas - cer ge - ne - ro - sa na - tu - re - za

156

Am7 A<sup>7</sup>(9) A7(9) D<sup>7</sup>(9) D7(9)

Ra - ra be - le - za Ci - da - de que é ma - ra - vi - lho -

161

G7M(9) G7(9) G<sup>6</sup> G7M(9) G7(9) G<sup>6</sup> G<sup>7</sup>(9)

sa Esplen - do - ro - - - sa Meu a - mor - - - pe - lo

166

G7(9) C7M C6 Cm6

Ri - o de Ja - nei - ro Vai a - lém do mais for - te sen - ti - men - to -

171

B7(#5) E7(#9) A7(13) D<sup>7</sup>(9) D7(9) G7M(9)

— Du - ra mais que o pró - prio - - - tem - po - - - Zom - ba a - té da pró - pria - - - mor - te - - - É su - a sor -

176

D7(9) G7M(9) G7(9) G<sup>6</sup>

te Sal - ve o Ri - - - o de Ja - nei - ro

# Lua de cetim

Francis Hime & Olivia Hime

Lua de cetim

Tempo quente, amendoim

Dia de vadiar

Vagabundear

De tudo adiar

Se deliciar

Deito no capim

Planto avencas num xaxim

Samambaia e algum jasmim

Que preguiça de mim!

Ai, ai, que me dá

Sei lá o que me dá

Só sei que isso me encanta

Sapos no quintal

Venta a roupa no varal

Vai caindo um toró

Lá no Tororó

Cantou um curió

E eu fico tão só

Sabe, meu amor

Meu jardim tá todo em flor

Deu camélia e monsenhor

Deu até beija-flor

Não é que me deu

Vontade do meu

Menino que bem me nina

Seja como flor

Seja sempre o meu amor

Diga o quanto o bem-me-quer

Gira o sol se bem me quer

Se é bom viver em paz

Não abra, meu rapaz

Não faça o que não quer

Não faça o que se faz

Lua de cetim

Tempo quente, amendoim

Dia de vadiar

De vagabundear

Dia de adiar

De se deliciar

De vagabundear

Vai caindo um toró

Cantou um curió

E eu fico tão só

5 A6

B7/F#

Dm6/F

A7M/E

2 F#m7

7 B7(9)

7 B7(9)

7 E7(9)

7 E7(9)

E7/G#

9 D/F#

7 C#m/E

6 Eb7(#11)

5 D7M(6)

8 Dm6/F

7 A(add9)/E

7 E7

3 G7(13)

8 C6

7 G7/B

5 F/A

4 Fm/Ab

C7M/G

Gb7(#11)

F6

Fm6

5 Am7

5 D7(9)

G7(9)

G7(9)

4 C#m7(b5)

F#/E

Bm(add9)/D

Bm/D

5 D7M

5 Dm6

2 A(add9)

**intro**

2/4 A6 | B7/F# | Dm6/F | A7M/E | F#m7 | B<sup>7</sup>(9) B7(9) | B7(9) | E<sup>7</sup>(9) | E7(9) ||

**canto**

9 A6 | E7/G# | D/F# C#m/E | Eb7(#11) | D7M(9) | Dm6/F | A(add9)/E | F#m7 |

17 B<sup>7</sup>(9) B7(9) | B7(9) | E<sup>7</sup>(9) E7 | G7(13) || C6 | G7/B | F/A | Fm/A<sup>b</sup> | C7M/G |

26 Gb7(#11) | F6 | Fm6 | C7M/G | Am7 | D7(9) | / | G<sup>7</sup>(9) G7(9) | E<sup>7</sup>(9) E7(9) :||

35 A6 | E7/G# | D/F# | C#m/E | C#m7(b5) | F#/E | Bm(add9)/D | Bm/D |

43 Dm6/F | / | A(add9)/E | F#m7 | B<sup>7</sup>(9) | B7(9) | E<sup>7</sup>(9) | E7(9) ||

51 A6 | E7/G# | D/F# C#m/E | Eb7(#11) | D7M(9) | Dm6/F | A(add9)/E | Eb7(#11) |

59 D7M(9) | Dm6/F | A(add9)/E | Eb7(#11) | D7M(9) | Dm6/F | A(add9)/E | Eb7(#11) |

67 D7M(9) | Dm6/F | A(add9)/E | Eb7(#11) :|| D7M | Dm6 | A(add9) ||

**Lua de cetim**

A6 B7/F# Dm6/F A7M/E F#m7

B<sup>7</sup>(9) B7(9) B7(9) E<sup>7</sup>(9) E7(9)

6 Lu -

10

A6 E7/G# D/F# C#m/E Eb7

- a de ce - tim — Tem - po quen - te, a - men - do - im — Di - a de  
pos no quin - tal — Ven - ta, a rou - pa no va - ral — Vai — ca - in -

14

D7M(9) Dm6/F A(add9)/E F#m7

- va - di - ar — Va - ga - bun - de - ar — De tu -  
do, um to - ró — Lá no — To - ro - ró — Can - tou, um —

18

B<sup>7</sup>(9) B7(9) B7(9) E<sup>7</sup>(9) E7 G7(13)

- do, a - di - ar — Se de - li - ci - ar — Dei -  
cu - ri - ó — E, eu fi - co tão só — Sa -

22

C6 G7/B F/A Fm/A<sup>b</sup>

- to no ca - pim — Plan - to, a - ven - cas num xa - xim — Sa - mam - bai -  
- be, meu a - mor — Meu — jar - dim — tá to - do, em flor — Deu — ca - mé -



26

C7M/G F#7(#11) F6 Fm6 C7M/G

- a\_e\_al - gum jas - mim — Que — pre - gui - ça de mim! — Ai, ai, — que me dá —  
 - lia\_e mon - se - nhor — Deu — a - té — bei - ja - flor — Não — é — que me deu —

31

Am7 D<sup>7</sup>(9) D7(9) D7(9) 1. G<sup>7</sup>(9) G7(9) E<sup>7</sup>(9) E7(9)

— Sei lá\_o — que me dá — Só sei — que is - so me en - can - ta — Sa -  
 — Von - ta - - de do meu — Me - ni -

36

2. G<sup>7</sup>(9) G7(9) E<sup>7</sup>(9) E7(9) A6 E7/G#

no que bem me ni - na — Se - - ja co - mo flor — Se - ja sem -

40

D/F# C#m/E C#m7(b5) F#/E Bm(add9)/D

- pre\_o meu a - mor — Di - ga\_o quan - to\_o bem - me - quer — Gi - ra\_o sol — se bem me quer

45

Bm/D Dm6/F A(add9)/E

Se é bom — vi - ver em paz — Não a - bra, meu ra - paz —

49

F#m7 B<sup>7</sup>(9) B7(9) E<sup>7</sup>(9)

— Não fa - ça\_o que não quer — Não fa - ça\_o que se faz —

53

E7(9) A6 E7/G# D/F# C#m/E

— Lu - a de ce - tim — Tem - po quen - te, a - men - do - im —

57

Eb7 D7M(9) Dm6/F A(add9)/E Eb7(#11)

— Di - a de — va - di - ar De va - ga - bun - de - ar Di - a —

62

D7M(9) Dm6/F A(add9)/E Eb7(#11)

de - a - di - ar De se de - li - ci - ar De va - ga -

66

D7M(9) Dm6/F A(add9)/E Eb7(#11)

bun - de - ar Vai ca - in - do um to - ró Can - tou -

70

D7M(9) Dm6/F A(add9)/E Eb7(#11)

um cu - ri - ó E eu fi - co tão só Di - a

1.

74

A(add9)/E Eb7(#11) D7M(9) Dm6 A(add9)

co tão só

2.

# Luar

Francis Hime & Olivia Hime

Só sei que eu volto lá  
E volto a te encontrar  
Na flor de uma alameda  
No céu de algum luar  
Num dia claro ensolarado  
E o teu cabelo enluarado  
Tua pele, minha seda  
Teu olhar desajeitado  
Ah, que saudade, que saudade

Tanto tempo essa saudade enorme  
Quem diria que ela dorme  
Fria a se amansar  
Só sei que ainda volto lá  
Mesmo que eu só vá te encontrar  
Num rio, um realengo mar  
Num raio, um resto de luar  
Só sei que ainda volto



A (add9)



Dm6(9)/A



A (add9)/E



E<sup>7</sup><sub>4</sub>(9)



D<sup>#</sup>o



Bm7(b5)



Dm6/F



B7/D<sup>#</sup>



Cm7



F7(9)



B<sup>b</sup>7M



Bm7



E7(b9)



A7M(9)



G<sup>#</sup>m7(9)



C<sup>#</sup>7(<sup>b</sup>13)



F<sup>#</sup>m7(9)



C<sup>#</sup>m7



C7(9)



B7(9)



B<sup>b</sup>7M(9)



F7/C



E7(9)



D6

*intro*

$\frac{2}{4}$  | A (add9) | Dm6(9)/A | A (add9)/E | E<sup>7</sup><sub>4</sub>(9) | /: | /: || *canto* | D<sup>#</sup>o | A (add9)/E |  $\frac{2}{4}$  |

<sup>11</sup> | Bm7(b5) | A (add9)/E | Dm6/F | A (add9)/E | B7/D<sup>#</sup> | A (add9)/E |  $\frac{2}{4}$  | Cm7 F7(9) |

<sup>20</sup> | B<sup>b</sup>7M | Bm7 E7(b9) | A7M(9) | G<sup>#</sup>m7(9) C<sup>#</sup>7(<sup>b</sup>13) | F<sup>#</sup>m7(9) | B7/D<sup>#</sup> |

<sup>26</sup> | C<sup>#</sup>m7 | C7(9) | B7(9) | B<sup>b</sup>7M(9) | A (add9)/E | B7/D<sup>#</sup> | A (add9)/E |  $\frac{2}{4}$  |

<sup>35</sup> | F7/C | A (add9)/E |  $\frac{2}{4}$  | E<sup>7</sup><sub>4</sub>(9) | E7(9) | D6 | /: | A (add9) | /: ||

**Luar**

A(add9) Dm6/A A(add9)/E E<sup>7</sup>(9)

Measures 1-4: A(add9), Dm6/A, A(add9)/E, E<sup>7</sup>(9)

E<sup>7</sup>(9) D<sup>o</sup> A(add9)/E

5 Só sei que eu vol - to lá E

Measures 5-8: E<sup>7</sup>(9), D<sup>o</sup>, A(add9)/E

Lyrics: Só sei que eu vol - to lá E

D<sup>o</sup> A(add9)/E Bm7(b5) A(add9)/E

9 vol - to\_a te\_en - con - trar Na flor de\_u - ma\_a - la - me - da\_\_\_\_\_ No

Measures 9-12: D<sup>o</sup>, A(add9)/E, Bm7(b5), A(add9)/E

Lyrics: vol - to\_a te\_en - con - trar Na flor de\_u - ma\_a - la - me - da\_\_\_\_\_ No

Dm6/F A(add9)/E B7/D# A(add9)/E

13 céu de\_al - gum lu - ar Num di - a cla - ro\_en - so - la - ra - do\_E\_o teu ca -

Measures 13-16: Dm6/F, A(add9)/E, B7/D#, A(add9)/E

Lyrics: céu de\_al - gum lu - ar Num di - a cla - ro\_en - so - la - ra - do\_E\_o teu ca -

17

B7/D# A(add9)/E Cm7 F7(9) Bb7M(9)

- be - lo\_en - lu - a - ra - do Tu - a pe - le, mi - nha se - da Teu o -

21

Bm7 E7(b9) A7M(9) G#m7 C#7(b9) F#m7(9)

- lhar de - sa - jei - ta - do\_Ah, que sau - da - de, que sau - da - de Tan - to

25

B7/D# C#m7 C7(9) B7(9)

tem - po\_es - sa sau - da - de\_e - nor - me Quem di - ri - a que\_e - la dor - me

29

Bb7M(9) A(add9)/E B7/D# A(add9)/E

Fri - a se\_a - man - sar Só sei que\_a - in - da vol - to lá Mes - mo que\_eu

33

B7/D#                      A(add9)/E                      F7/C                      A(add9)/E

só vá te\_en - con - trar Num ri - o,um re - a - len - go mar Num rai - o,um

37

F7/C                      A(add9)/E                      E<sup>7</sup><sub>4</sub>(9)                      E7(9)

res - to de lu - ar Só sei que\_a - in - - - - da

41

D6                      A(add9)

vol - - - - to

# Parintintin

Francis Hime & Olivia Hime

Diz pro parintintin  
Se esquecer de mim  
Diz pra ele que eu sou pior que o ruim  
Corre lá pra avisar do seu fim  
É melhor não chegar perto assim

Caça a onça, macaco e um caititu  
Assa em palha, pindó, uma anta e um tatu  
Faz um grande festim, entorna o teu cauim  
Ri de quem ri do teu paraíso nu  
Goza a felicidade de um corpo nu  
Olha aí quanta gente querendo o Xingu

Kaiapó, karajá, um kamaiurá  
Guarani, guaianá, guaicuru, guajá  
Corre lá, esconde ali, tariâna  
Sobe aqui, vem de lá, kiriri

Solta o teu curumim lá no mato e no amor  
Salta um rio, ouve um pio, recolhe tua dor  
Busca um canto, um recanto, não mates a flor  
Vai daqui ou te mato com o meu amor  
Te sufoco e maltrato, te dou pavor  
Olha o bicho fugindo anunciando o horror

Diz pro parintintin  
Se esquecer de mim  
Diz pra ele que eu sou pior que o ruim  
Corre lá pra avisar do seu fim  
É melhor nunca mais chegar tão perto assim

7 E7M(9)    7 E7(9)    6 A7M(9)/E    5 Am(7M)/E    4 Am6(9)/E    C7M(6)    3 Am6/C    5 E6    7 E4(9)

G#4(9)    G#7(9)    4 C#m    4 C#m(7M)    4 C#m7    4 C#m6    4 F#4(9)    4 F#7(9)    B4(9)    B7(13)

*intro*

4 | 8 E7M(9) | E7(9) | A7M(9)/E | Am(7M)/E | *canto*

7 | A7M(9)/E | Am6(9)/E ||: E7M(9) | E7(9) | A7M(9)/E | Am6(9)/E :||

13 | E7M(9) | E7(9) | A7M(9)/E | Am6(9)/E | /: | /: | /: ||

20 ||: C7M(6) | /: | Am6/C | /: | E7M(9) | E6 | E4(9) | E7(9) :||

28 | A7M(9)/E | /: | Am6(9)/E | /: | E7M(9) | E6 | E4(9) | E7(9) |

36 | A7M(9)/E | /: | G#4(9) | G#7(9) | C#m | C#m(7M) | C#m7 | C#m6 |

44 | F#4(9) | /: | F#7(9) | /: | Am6/C | /: | B4(9) | B7(13) || *ao*

||: E7M(9) | E7(9) | A7M(9)/E | Am6(9)/E | E7M(9) | E7(9) | A7M(9)/E | Am6(9)/E :||

60 | E7M(9) | E7(9) | A7M(9)/E | Am6(9)/E ||



**Parintintin**

E7M(9) E7(9) A7M(9)/E Am<sup>(7M)</sup>(9)/E

5 E7M(9) E7(9) A7M(9)/E Am6(9)/E

Diz pro pa - rin - tin - tin Se es - que - cer - de mim -  
 Kai - a - pó, ka - ra - já, um ka - mai - u - rá -  
 Diz pro pa - rin - tin - tin Se es - que - cer - de mim -

9 E7M(9) E7(9) A7M(9)/E Am6(9)/E

Diz pra e - - le que eu sou pi - or que o - ru - im -  
 Gua - ra - ni, guai - a - ná, guai - cu - ru, gua - já -  
 Diz pra e - - le que eu sou pi - or que o - ru - im -

13 E7M(9) E7(9) A7M(9)/E Am6(9)/E

Cor - re lá - pra a - vi - sar do seu fim  
 Cor - re lá, escon - de a - li, ta - ri - a - - - na -  
 Cor - re lá - pra a - vi - sar do seu fim

17 E7M(9) E7(9) A7M(9)/E Am6(9)/E

É me - lhor — não che - gar — per - to - as - sim  
So - be - a - qui, — vem de lá, — ki - ri - ri

22 Am6(9)/E C7M(6)

Ca - ça - a on - ça, ma - ca -  
Sol - ta - o teu cu - ru - mim —

26 Am6/C E7M(9) E6

co e - um ca - - i - ti - tu  
— lá no ma - - to - e no - a - mor

30 E<sup>7</sup>(9) E7(9) C7M(6)

As - sa - em pa - lha pin - dó, —  
Sal - ta - um ri - o, ou - ve - um pi -

34  $A m6/C$   $E7M(9)$   $E6$

— u - ma an - ta\_e\_um ta - tu  
o, re - co - lhe tua dor

38  $E4(9)$   $E7(9)$   $A7M(9)/E$

Faz um gran - de fes - tim, —  
Bus - ca\_um can - to\_um re - can —

42  $A m6(9)/E$   $E7M(9)$   $E6$

— en - tor - na\_o teu cau - im  
— to, não ma - tes a flor

46  $E4(9)$   $E7(9)$   $A7M(9)/E$

Ri de quem — ri do teu —  
Vai da - qui — ou te ma -

50  $G\#4(b9)$   $G\#7(b9)$   $C\#m$   $C\#m(7M)$

pa - ra - í - so nu — Go - za\_a fe - li - ci - da -  
 to com meu — a - mor — Te su - fo - co\_e mal - tra —

54  $C\#m7$   $C\#m6$   $F\#4(9)$

de de\_um cor - po nu — O - lha\_a - í — quan - ta gen —  
 to, te dou pa - vor — O - lha\_o bi - cho fu - gin -

58  $F\#7(13)$   $Am6/C$

te que - ren - do\_o Xin - gu  
 do\_a - nun - cian - do\_o hor - ror

62  $B4(9)$   $B7(9)$

ao  e   
 2 vezes



E7M(9)

E7(9)

A7M(9)/E

64

É me - lhor — nun - ca mais — che - gar tão —

Am6(9)/E

E7M(9)

E7(9)

A7M(9)/E

67

— per - to as - sim —

Am6(9)/E

E7M(9)

E7(9)

A7M(9)/E

Am6(9)/E

71

O - lha\_o — teu fim — Esque - ce — de  
 Seu cu - ru - mim — Fo - ge — de  
 Pa - rin - tin - tin — Lon - ge — de

E7M(9)

E7(9)

1, 2.  
A7M(9)/E

3.  
A7M(9)/E

Am6(9)/E

76

mim  
 mim  
 mim

rall. - - - -

# Velho moinho

Francis Hime & Olivia Hime

Nas imagens do passado eu te vejo presente  
Eternamente em mim  
Leve som de águas tão calmas  
Minha vida eu recolho na concha da mão  
Pra só então devolvê-la  
Às imensas águas que brotam do teu chão  
Foram dias, foram anos e eras de amor  
Me desmanchei, me refiz, por amor  
Errei caminhos, voltei, por amor  
Fomos livres, deslizando juntos pela escuridão  
Nos livrando das correntes, das águas de aluvião  
E no leito desse rio, fui triste e fui feliz  
Me perdi das margens, navegando em sonhos que eu fiz  
E hoje as águas desaguadas num lago de paz  
Trazem a luz do luar  
E os mistérios da minha vida

Minha vida eu derramo em gotas de luz  
Dentro de um velho moinho  
Que em seu silêncio conduz meu futuro  
Outros dias, outros anos e eras virão  
Não sei que abismos, qual escuridão  
Das minhas águas, não sei do teu chão  
Leves mágoas, vagas tréguas  
Águas paradas num cais  
Refluindo, o tempo, em ondas  
Águas que não voltam mais  
E as imagens do passado no espelho do mar  
Guardam a luz do luar  
E os mistérios da minha vida

A <sup>7</sup> (9)	A7(9)	Am7(9)	A7( <sup>#11</sup> )	D7M( <sup>6</sup> 9)	F <sup>#</sup> 7( <sup>#9</sup> )	Bm7
Bm(7M)	E <sup>7</sup> (9)	E7( <sup>#11</sup> )	D <sup>7</sup> (9)	D7(9)	Am6/C	B <sup>7</sup> (b9)
B/A	G7M(#5)	Em(add9)/G	Bm6/D	Dm6	D7M/A	F7M/C

*intro* *canto*

$\left| \frac{4}{4} A^7(9) A7(9) \right| Am7(9) A7(9) \parallel : A^7(9) A7(9) \left| Am7(9) A7(9) \right| A^7(9) A7(\overset{9}{\#11}) \left| \right.$   
 $\left. A^7(9) A7(9) \right| D7M(\overset{6}{9}) F\#7(\overset{\#5}{9}) \left| Bm7 Bm(7M) \right| E^7(9) E7(\overset{9}{\#11}) \left| A^7(9) A7(9) \right|$   
 $\left. D^7(9) D7(9) \right| Am6/C \left| B^7(b9) B/A \right| G7M(\#5) Em(add9)/G \left| \right.$   
 $\left. Bm6/D Dm6 \right| D7M/A \left| Am6/C F7M/C B^7(b9) B/A \right| G7M(\#5) Em(add9)/G \left| \right.$

1.  $Bm6/D Dm6 \left| D7M/A \right| Am6/C F7M/C B^7(b9) B/A \left| G7M(\#5) Em(add9)/G : \parallel \right.$

2.  $A^7(9) A7(9) \left| Am7(9) A7(9) \right| A^7(9) A7(\overset{9}{\#11}) \parallel : A^7(9) A7(9) \left| Am7(9) A7(9) : \parallel \right.$

**Velho moinho**

**A<sup>7</sup><sub>4</sub>(9)**                      **A7(9)**                      **Am7(9)**                      **A7(9)**

Nas i -

**A<sup>7</sup><sub>4</sub>(9)**                      **A7(9)**                      **Am7(9)**                      **A7(9)**

- ma - gens — do pas - sa - do eu te ve - jo pre - sen - te E - ter - na - men - te em mim

**A<sup>7</sup><sub>4</sub>(9)**                      **A7(<sup>9</sup><sub>11</sub><sup>#</sup>)**                      **A<sup>7</sup><sub>4</sub>(9)**                      **A7(9)**

Le - ve som de á - guas — tão cal - mas — Mi - nha

**D7M(9)**                      **F#7(<sup>5</sup><sub>9</sub>)**                      **Bm7**                      **Bm(7M)**

vi - da — eu re - co - lho na con - cha da mão Pra só en - tão de - vol - vê - la

Detailed description: This is a musical score for the song 'Velho moinho'. It is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a common time signature (C). The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The vocal line features various rhythmic patterns, including triplets and eighth notes. The lyrics are in Portuguese and describe an old mill. The chords are labeled with their names and extensions, such as A7(9), Am7(9), and D7M(9). The page number 187 is at the bottom.

9  $E_4^7(9)$   $E7(\sharp_{11})$   $A_4^7(9)$   $A7(9)$

Às i - men - sas á - guas que bro - tam do teu chão — Fo - ram

11  $D_4^7(9)$   $D7(9)$   $Am6/C$

di - as, — fo - ram a - nos e e - ras de a - mor Me des - man - chei, me re - fiz, por a -

13  $B_4^7(b9)$   $B7/A$   $B7/G$   $Em(add9)/G$

- mor Er - rei ca - mi - nhos, vol - tei, por a - mor Fo - mos

15  $Bm6/D$   $Dm6$   $D7M/A$

li - vres, des - li - zan - do jun - tos pe - la es - cu - ri - dão Nos li -



17

Am6/C F7M/C B<sup>7</sup><sub>4</sub>(b9) B7/A B7/G Em(add9)/G

- vran - do das cor - ren - tes, das á - guas de\_a - lu - vi - ão E no

19

Bm6/D Dm6 D7M/A

lei - to des - se ri - o, fui tris - te e fui fe - liz Me per -

21

Am6/C F7M/C B<sup>7</sup><sub>4</sub>(b9) B7/A B7/G Em(add9)/G

- di das mar-gens, na - ve - gan - do em so - nhos que eu fiz E ho - je as

23

A<sup>7</sup><sub>4</sub>(9) A7(9) Am7(9) A7(9)

á - guas — de - sa - gua - das num la - go de paz Tra - zem a luz do lu - ar

25

$A_4^7(9)$   $A_7(\#11^9_{13})$   $A_4^7(9)$   $A_7(9)$

E os mis - té - rios da mi - nha vi - da — Mi - nha

27

$D_7M(9)$   $F\#7(\#9^5)$   $Bm_7$   $Bm(7M)$

vi - da — eu der - ra - mo em go - tas de luz Den - tro de um ve - lho mo - i - nho

29

$E_4^7(9)$   $E_7(\#11^9)$   $A_4^7(9)$   $A_7(9)$

Que em seu si - lên - cio con - duz meu fu - tu - ro — Ou - tros

31

$D_4^7(9)$   $D_7(9)$   $A_m6/C$

di - as, — ou - tros a - nos e e - ras vi - rão Não sei que a - bis - mos, qual es - cu - ri -

33

$B\frac{7}{4}(b9)$   $B7/A$   $B7/G$   $Em(add9)/G$

- dão Das mi - nhas á - guas, não sei do teu chão Le - ves

35

$Bm6/D$   $Dm6$   $D7M/A$

má - goas, va - gas tré - guas Á - guas pa - ra - das num cais Re - flu -

37

$Am6/C$   $F7M/C$   $B\frac{7}{4}(b9)$   $B7/A$   $B7/G$   $Em(add9)/G$

- in - do, o tem - po, em on - das Á - guas que não vol - tam mais E as i -

39

$A\frac{7}{4}(9)$   $A7(9)$   $Am7(9)$   $A7(9)$

- ma - gens — do pas - sa - do no es - pe - lho do mar Guar - dam a luz do lu - ar

41

$A\frac{7}{4}(9)$   $A7(\frac{\sharp 11}{13})$   $A\frac{7}{4}(9)$   $A7(9)$

E\_os mis - té - rios da mi - nha vi - da

43

$A\text{m}7(9)$   $A7(9)$   $A\frac{7}{4}(9)$   $A7(9)$

Da mi - nha vi - da

45

$A\text{m}7(9)$   $A7(9)$   $A\frac{7}{4}(9)$   $A7(9)$   $A\text{m}7(9)$   $A7(9)$

Da mi - nha vi - da

# Vermelha

Francis Hime & Olivia Hime

Os dias, ela acorda mansa  
E amassa e laça e trança  
O pão que o diabo deu  
E abre uma janela oca  
Que nem a boca  
Que os lábios já comeu  
E segue no seu dia  
Como quem vigia  
O leite que já derramou  
Ferve de agonia  
E esfria a dor com gelo  
Que se desmanchou  
Chorando sem saudade  
Arde no fogo fátuo  
Do amor que não viveu  
Doente sem doença  
Um corpo sem memória  
Da paixão que não se deu  
E numa noite  
Acorda doida, atacada  
E cada hora  
É tonta, é tentação  
E escapa numa porta

E se escancara  
E deixa à mostra  
A sua esganação  
E sai por uma lua  
Iluminando a dança nua  
De quem renasceu  
Gira e rodopia  
Enfeita a fantasia  
Um corpo, um coração de Deus  
Sozinha feito um anjo  
Agora engravidada  
Da vida e da paixão  
Sorri, se acaricia  
Louca de poesia  
Linda, linda de ilusão  
Vermelha  
É a cor do seu desejo  
Farol que lhe destina  
Lumia além do breu  
Vermelha  
Essa mulher me habita  
Mulher me avisa  
Que o sonho não morreu

3 3 7 6 5 5

2 4 6 7 7 3

**2/4** *intro* | | | | | | | ||: *canto* | |

11 | | | | | | | | | |

21 | | | | | | | | | |

31 | | | | | | | | | ||

41 | | | | | | | | | |

51 | | | | | :|| | | | |

61 | | | | | | | | | |

71 | ||: | | | | | | | | | ||

Vermelha

Ab(add9)/C

5 C7M(6)

9 C7M D(add9)/C

di - as, e - la a - cor - da man - sa E\_a - mas - sa\_e la - ça\_e tran -  
 nu - ma noi - te\_A - cor - da doi - da\_a - ta - ca - da\_E ca - da ho -

13 Db(add9)/C C7M

- - ça O pão que\_o dia - bo deu - E  
 - - ra É ton - ta\_é ten - ta - ção E\_es -

17 D(add9)/C

C7M

a - bre\_u - ma ja - ne - la o - ca — Que nem a bo -  
 - ca - pa nu - ma por - ta\_E se\_es - can - ca - ra\_E dei - xa à mos -

21 C7M

Db(add9)/C

- - ca — Que os lá - bios já — co - meu — E  
 - - tra — A su - a es - ga - na - ção — E

25 G#m(add9)/B

Ab(add9)/C

se - gue no seu di - a Co - - mo quem vi - gi - a O lei -  
 sai por u - ma lu - a I - lu - - mi - nan - do\_a dan - ça nu -

29 Eb7M/Bb

B7(9)

- - te que já der - ra - mou —  
 - - a De quem re - nas - ceu —

33

Ab(add9) D7(b<sup>5</sup>)

Fer - ve de\_a go - ni - a\_Es - fri - a — a dor com ge -  
 Gi - ra\_e ro - do - pi - a\_En - fei - ta\_a fan - ta - si - a\_Um cor -

37

D7(#9) D7(b9) G<sup>7</sup>(9) G7(9)

- - lo Que se des - man - chou — — — — — Cho -  
 - po\_um co - ra - ção de Deus — — — — — So -

41

Db(add9)/F E7M(6)

- ran - do sem sau - da - de Ar - de — no fo - go fá -  
 - zi - nha fei - to\_um an - jo\_A - go - ra — en - gra - vi - da -

45

E7(9) G#/A A7M(9) A7M(9)

- - tuo — Do\_a - mor que não — vi - veu — — — — — Do -  
 - da — Da vi - da\_e da — pai - xão — — — — — Sor -



49 G7(9) C7M(6)

- en - te sem do - en - ça Um cor - po sem me - mó - ria Da  
 - ri, se a - ca - ri - ci - a Lou - ca de poe - si - a Lin-

53 1. B $\bar{4}$ (9) B7(9) E $\bar{4}$ (9) G7

pai - xão que não se deu E

57 2. B $\bar{4}$ (9) B7(9) E $\bar{4}$ (9) G7

da, lin - da de i - lu - são Ver -

61 C7M D(add9)/C

- me - lha É a cor do seu de - se - jo Fa - rol que lhe des - ti -

65  $\text{Db}(\text{add}9)/\text{C}$   $\text{C}7\text{M}$

- - na - - Lu - mi - a\_a - lém - - do breu - - Ver -

69  $\text{C}7\text{M}$   $\text{D}(\text{add}9)/\text{C}$

- me - lha Es - sa mu - lher me ha - bi - ta - - Mu - lher me\_a - vi -

73  $\text{Db}(\text{add}9)/\text{C}$   $\text{C}7\text{M}$

- - sa - - Que\_o so - nho não - - mor - reu - -

77  $\text{Ab}(\text{add}9)/\text{C}$

The image displays two systems of musical notation. The first system, starting at measure 81, features a vocal line in treble clef with a **C7M(6)** chord marking. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a simple bass line. A first ending bracket labeled **1.** spans the final two measures of this system. The second system, starting at measure 85, features a vocal line with a **C7M** chord marking. The piano accompaniment continues with similar textures. A second ending bracket labeled **2.** spans the final two measures of this system.



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Dedicada a Exma. Sr<sup>a</sup> D. T.I.M.P de Albuquerque

# A baiana

Polca-cateretê

Henrique Alves de Mesquita  
(1830-1906)

Prelúdio  
Allegro non molto

Piano

*p* *cresc.* *f* *dim.*

5

*rall.* *a tempo* *m.e.*

10

*cresc.* *f* *dim.*

15

*cresc.* *p*

20

*f* *dim.*

H. A. de Mesquita - A baiana

25

Measures 25-29. Treble clef, key signature of two sharps (F# and C#), 3/4 time. Measure 25 starts with a piano (*p*) dynamic. Measure 26 begins with a forte (*f*) dynamic. The piece features a complex rhythmic pattern with many eighth and sixteenth notes, and frequent key signature changes. The bass line consists of chords and single notes.

30

Measures 30-34. Measure 30 includes a *cresc.* (crescendo) marking. Measure 33 features a fortissimo (*ff*) dynamic. The musical texture continues with intricate melodic lines in the treble and harmonic support in the bass.

35

Measures 35-39. Measure 37 includes a *cresc.* (crescendo) marking. The piece maintains its complex rhythmic and harmonic structure.

40

Measures 40-44. Measure 40 features a large slur over the treble staff. Measure 44 ends with a double bar line and a repeat sign (⊕). The bass line has a long note in measure 41.

45

Measures 45-49. Measure 45 includes a *cresc.* (crescendo) marking. Measure 47 features a forte (*f*) dynamic. Measure 49 includes a *dim.* (diminuendo) marking. The piece concludes with a final melodic flourish in the treble.

H. A. de Mesquita - A baiana

50

*p* *cresc.*

55

*f* *dim.*

60

Trio

*p* *p*

65

*cresc.* *f* *dim.* *p*

70

H. A. de Mesquita - A baiana

75

80

85

90

95



H. A. de Mesquita - A baiana

100

*cresc.* *f* *dim.* *rall.*

105

*a tempo*

*m.e.* *cresc.* **D.S. al Coda**

110

*f* *dim.*

115

*dim. e allarg. molto*

*p* *Led.* \* *Led.* \* *Led.* \*

120

*m.d.* *m.d.* *8va-1* *a tempo* *fff*

*Led.* *m.e.* \* *8va-1* *a tempo* *fff* *Led.* \*

Oferecida pelo presidente do grupo, ao Congresso dos Socialistas

# A fásca

Polca

Henrique Alves de Mesquita

(ca. 1887)

Piano

5

9

13

17

H. A. de Mesquita - A fásca

21

Musical score for measures 21-24. The piece is in G major (one sharp) and 2/4 time. Measure 21 starts with a treble clef and a bass clef. The melody in the treble clef features eighth and sixteenth notes with accents. The bass line consists of chords. Dynamics include *cresc.* and *ff*. A fermata is placed over the final chord of measure 24.

25

Musical score for measures 25-30. The melody continues with eighth and sixteenth notes. The bass line features chords with some grace notes. Dynamics include *ff*.

31

Musical score for measures 31-36. Measures 31 and 32 include first and second endings. The melody continues with eighth and sixteenth notes. The bass line features chords. Dynamics include *ff*.

37

Musical score for measures 37-40. The melody continues with eighth and sixteenth notes. The bass line features chords. Dynamics include *p*.

41

Musical score for measures 41-44. The melody continues with eighth and sixteenth notes. The bass line features chords. Dynamics include *cresc.*, *ff*, and *p*.

H. A. de Mesquita - A fásca

46 Trio

50

54

58

63 Vivo

À Mme. L. Levy (de S. Paulo)

# A surpresa

Polca brilhante

Henrique Alves de Mesquita  
(1861)

Introdução

Allegro non troppo

Piano

*p* scherzando

Musical score for the introduction of 'A surpresa'. It consists of two staves (treble and bass clef) in 2/4 time. The key signature has one sharp (F#). The music is marked 'piano' and 'scherzando'. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment of chords and single notes.

5

Musical score for measures 5-8. The melody continues with eighth and sixteenth notes, and the bass clef accompaniment remains consistent with the previous section.

9

*allarg.*

a tempo

*cresc. e stringendo*

Musical score for measures 9-12. Measures 9-10 are marked 'allarg.' (ritardando), and measures 11-12 are marked 'a tempo'. The dynamic marking 'cresc. e stringendo' (crescendo and stringendo) is present. The melody and bass line continue with similar rhythmic patterns.

13

*f*

*dim.*

*allarg.*

*f*

3

Musical score for measures 13-16. Measures 13-14 are marked 'f' (forte), measure 15 is marked 'dim.' (diminuendo), and measure 16 is marked 'f'. The tempo is marked 'allarg.' in measure 15. A triplet of eighth notes is marked with a '3' in measure 16.

17

*affret.*

*ff*

*fff*

3

3

Musical score for measures 17-20. Measures 17-18 are marked 'affret.' (accelerando), measure 19 is marked 'ff' (fortissimo), and measure 20 is marked 'fff' (fortississimo). Triplet markings with '3' are present in measures 17 and 18.

H. A. de Mesquita - A surpresa

21

Polca

*pp*

*p*

Ped. \*

27

*ff*

*p*

33

Ped. \*

39

*f*

45

*p*

H. A. de Mesquita - A surpresa

51

Musical score for measures 51-55. The piece is in 2/4 time with a key signature of one flat (B-flat). Measure 51 starts with a treble clef and a bass clef. The melody in the treble clef consists of quarter notes and eighth notes. The bass line features chords and moving lines. Dynamics include *ff* (fortissimo) and *p* (piano). An accent (^) is placed over the final note of measure 55.

56

Musical score for measures 56-61. The key signature changes to one sharp (F#). The melody continues with eighth and quarter notes. The bass line has a steady accompaniment. Dynamics include *cresc.* (crescendo). An accent (^) is placed over the first note of measure 56. A *Red. \** (ritardando) marking is present below the bass line between measures 59 and 60.

62

Musical score for measures 62-68. The key signature remains one sharp. The melody is marked *dolce e espressivo* (sweet and expressive). Dynamics include *ff*, *f*, *p*, and *cresc.*. An accent (^) is placed over the first note of measure 62.

69

Musical score for measures 69-75. The melody features a long phrase with a slur and an accent (^) over the first note. Dynamics include *f* and *p*.

76

Musical score for measures 76-81. The piece features two first endings. The first ending (1.) leads back to an earlier section, and the second ending (2.) concludes the piece. Dynamics include *cresc.* and *ff*. An accent (^) is placed over the first note of measure 76.

H. A. de Mesquita - A surpresa

82

87

92

97

102



H. A. de Mesquita - A surpresa

107

Musical score for measures 107-111. The piece is in G major. Measures 107-111 show a melodic line in the right hand and a bass line in the left hand. There are accents (^) over measures 107 and 108. A fermata is placed over measure 111.

112

Musical score for measures 112-116. The key signature changes to F major. Measures 112-116 show a melodic line in the right hand and a bass line in the left hand. A fermata is placed over measure 116.

117

Musical score for measures 117-121. Measures 117-121 show a melodic line in the right hand and a bass line in the left hand. Dynamics include *ff* (fortissimo) and *p* (piano). Accents (^) are present over measures 119 and 120. A fermata is placed over measure 121.

122

Musical score for measures 122-126. Measures 122-126 show a melodic line in the right hand and a bass line in the left hand. Dynamics include *cresc.* (crescendo). A fermata is placed over measure 126. A "Ped." (pedal) marking is at the bottom left, and an asterisk (\*) is below measure 123.

127

Musical score for measures 127-131. Measures 127-131 show a melodic line in the right hand and a bass line in the left hand. Dynamics include *ff* (fortissimo), *accel. molto* (accelerando molto), and *fff* (fortississimo). A fermata is placed over measure 131. The piece ends with "Fine" and "8va" (octave) markings.

Ao amigo e colega João Pereira da Silva

# A vaidosa

Toccata

Henrique Alves de Mesquita

(1896)

Piano

*ff* *m.e.* *Moderato* *m.d.* *m.e.* *sf*

5

9 *rall. con espress.* *p* *ten.* *sf*

13

17 *rall. con espress.* *p* *(poco animato)*

H. A. de Mesquita - A vaidosa

23

largamente

3  
rit. poco

Detailed description: This system contains measures 23 through 26. The music is in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. A '3' with a slur indicates a triplet in measure 26. The tempo marking 'largamente' is present.

27

a tempo

Detailed description: This system contains measures 27 through 31. The melodic line continues with slurs and accents. The tempo marking 'a tempo' is present.

32

largamente

Detailed description: This system contains measures 32 through 35. The tempo marking 'largamente' is present.

36

*sf*

Detailed description: This system contains measures 36 through 39. The music features a dynamic marking of *sf* (sforzando) in both hands.

40

rall. con espress. *p*

ten.

Detailed description: This system contains measures 40 through 43. The tempo marking is 'rall. con espress.' (rallentando con espressione) and the dynamic marking is *p* (piano). The word 'ten.' (tenuissimo) is written below the bass line in measure 42.

H. A. de Mesquita - A vaidosa

44

*sf*

48

*ff* *fff* Fine *p scherz.*

52

*cresc.*

56

*sf* *ff* *p*

60

*sfz* *sf* *ff* *pesante*

H. A. de Mesquita - A vaidosa

65 *8va* -----  
*graziosamente* *p*

70 *pesante*  
*cresc.* *f*

74 *ff* *p* *sfz*

78 *allarg.* *sf* *ff* *grazioso*

82 *a tempo* *m.e.* *ff* *m.d.* *m.e.* **D.S. al Fine**

# Ali-Babá ou Os Quarenta Ladrões

Marcha turca

Henrique Alves de Mesquita  
(1872)

Tempo de Marcha

Piano

*ff*

5

*p* *ff* *p* *ff*

9

*com graça* *p*

13

17

1. *ff* 2.

H. A. de Mesquita - Ali-Babá - Marcha Turca

21

*p* *ff*

25

*p* *ff* Fine *p*

28

*f* *dim.* *p*

32

*f* *dim.*

35

1. *p* 2. *p* *f* *ff* D.S. al Fine

# Ali-Babá ou Os Quarenta Ladrões

Tango

Henrique Alves de Mesquita  
(1872)

Allegro moderato assai

Piano

6

11

16

21



H. A. de Mesquita - Ali-Babá - Tango

25 Poco più

29

33

37

42

À Sra. D. Amélia Meirelles

# Aurora

Polca de salão

Henrique Alves de Mesquita

(1867)

**Piano**

*Allegro non molto*

*p* *3* *scherzando* *3* *3* *3* *3* *3* *3*

*cresc*

*cen do* *molto* *allarg.*

*f* *8va* *m.e.* *m.d.* *rall.*

*ped.* *ped.* *ped.* *simile*

H. A. de Mesquita - Aurora

20

Measures 20-24 of the piano score for 'Aurora'. The key signature is three sharps (F#, C#, G#). The piece is in 3/4 time. Measure 20 features a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 21 continues with similar patterns. Measure 22 has a dynamic marking of *f*. Measure 23 has a dynamic marking of *p*. Measure 24 ends with a triplet of eighth notes. A *rit.* marking is present above the staff in measure 23.

25

Measures 25-29 of the piano score. Measures 25-27 feature triplet patterns in both hands. Measure 28 has a dynamic marking of *f*. Measure 29 has a dynamic marking of *p*. There are accents ( $\Delta$ ) over the notes in measures 28 and 29.

30

Measures 30-34 of the piano score. Measure 30 has a dynamic marking of *f*. Measure 31 has a dynamic marking of *mf*. Measure 32 has a dynamic marking of *p*. There are accents ( $\Delta$ ) over the notes in measures 30, 31, and 32. A *rit.* marking is present above the staff in measure 30.

35

Measures 35-39 of the piano score. Measures 35-37 feature triplet patterns in both hands. Measure 38 has a dynamic marking of *mf*. Measure 39 has a dynamic marking of *p*. There are accents ( $\Delta$ ) over the notes in measures 35, 36, and 37.

40

Measures 40-44 of the piano score. Measures 40-43 feature triplet patterns in both hands. Measure 40 has a dynamic marking of *ff*. Measure 44 has a dynamic marking of *mf*. There are accents ( $\Delta$ ) over the notes in measures 40, 41, 42, and 43.

H. A. de Mesquita - Aurora

45

Musical score for measures 45-49. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with triplets and slurs. The left hand provides a harmonic accompaniment with chords and triplets. Dynamics include *p* (piano) and *mf* (mezzo-forte). There are accents ( $\Delta$ ) over certain notes.

50

Musical score for measures 50-54. This system includes a first ending (1.) and a second ending (2.). The right hand continues with melodic lines, and the left hand has a steady accompaniment. Dynamics include *mf* (mezzo-forte). There are accents ( $\Delta$ ) and a fermata over a note in measure 50.

55

Musical score for measures 55-59. The right hand features a melodic line with slurs and accents. The left hand has a consistent accompaniment. Dynamics include *mf* (mezzo-forte).

60

Musical score for measures 60-64. The right hand has a melodic line with slurs and accents. The left hand has a consistent accompaniment. Dynamics include *espress.* (espressivo).

65

Musical score for measures 65-69. The right hand has a melodic line with slurs and accents. The left hand has a consistent accompaniment. Dynamics include *m.e.* (mezzo-energico) and *m.d.* (mezzo-dolce).

H. A. de Mesquita - Aurora

70

*ff*

75

*a tempo*

*rall. con espress.*

80

85

*m.e.*

*ff*

*m.d.*

90

*a tempo*

*rall. con espress.*

Detailed description: This is a piano score for the piece 'Aurora' by H. A. de Mesquita. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). It consists of five systems of music, each with a measure number in a circle at the beginning. The first system (measures 70-74) starts with a forte (ff) dynamic. The second system (measures 75-79) includes a tempo change to 'a tempo' and a 'rall. con espress.' (rallentando with expression) instruction. The third system (measures 80-84) continues the melodic and harmonic development. The fourth system (measures 85-89) features a mezzo-forte (m.f.) dynamic in the treble and mezzo-piano (m.p.) in the bass, followed by a return to forte (ff). The final system (measures 90-94) concludes with another 'a tempo' marking and a 'rall. con espress.' instruction. The score includes various musical notations such as slurs, accents, and dynamic markings.

H. A. de Mesquita - Aurora

95

101 **D.S. al Coda**  $\Phi$

*m.e.* 3

*m.d.*

106

111

*pp*

115

8va

H. A. de Mesquita - Aurora

(119) *(8<sup>va</sup>)*

5 4 1 2 5 4 1 2

*allarg. molto*

*molto*

3 2 1 4 3 2 1 4

(124)

3 2 1 4 3 2 1 4

*cresc. molto*

*m.e.*

*ff*

3 2 1 4

**Fine**

Ao amigo Dr. Souza Fontes

# Batuque

Tango característico

Henrique Alves de Mesquita  
(1894)

Piano

Molto moderato

The first system of the piano score for 'Batuque' is in 2/4 time and B-flat major. It begins with a piano (p) dynamic and a 'Molto moderato' tempo. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The system concludes with a fortissimo (sf) dynamic marking.

6

The second system starts at measure 6. It continues the melodic and accompanimental lines. A fortissimo (sf) dynamic is present. The system ends with a 'rall.' (rallentando) marking, indicating a gradual deceleration.

11

$\text{S}$   
a tempo

The third system begins at measure 11 with a section change symbol (S) and the tempo marking 'a tempo'. The dynamics are marked as sfp (sforzando piano). The right hand continues with a melodic line, and the left hand maintains the accompaniment. A fortissimo (sf) dynamic is used in the final measure of the system.

16

The fourth system starts at measure 16. It features a fortissimo (sf) dynamic and a 'cresc.' (crescendo) marking. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. The system ends with a fortissimo (ff) dynamic.

21

The fifth system begins at measure 21. It continues the melodic and accompanimental lines. The system concludes with a fortissimo (ff) dynamic.



H. A. de Mesquita - Batuque

26 1° Tempo

*rall. poco* *accel.* *rall. ten.* *sf p*

31

*sf* *sf*

36

*cresc.* *ff*

40

*sf*

44 *a tempo e poco anim.*

*rall. poco* *accel.* *rall. ten.* *a tempo e poco anim.*

H. A. de Mesquita - Batuque

48

ff

Musical score for measures 48-51. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The music features a strong rhythmic pattern with accents and dynamic markings. The first measure starts with a fortissimo (ff) dynamic. The melody in the right hand is characterized by eighth and sixteenth notes, while the bass line provides a steady accompaniment.

52

Musical score for measures 52-55. The music continues with the same rhythmic and melodic motifs. The right hand features more complex rhythmic patterns, including triplets and sixteenth-note runs. The bass line remains consistent with the previous measures.

56

Musical score for measures 56-59. The piece maintains its energetic feel with consistent rhythmic patterns and melodic lines. The dynamics and articulation are clearly marked throughout the passage.

60

Musical score for measures 60-63. The music shows a continuation of the established rhythmic and melodic themes. The right hand has a more active role with intricate rhythmic figures.

64

1° Tempo

accel. affret. *sf*

Musical score for measures 64-67. This section marks a change in tempo to 1° Tempo. The music includes dynamic markings such as *sf* (sforzando) and *affret.* (affrettando). The right hand features a prominent melodic line with accents, while the bass line provides a solid harmonic foundation.

H. A. de Mesquita - Batuque

69

Musical score for measures 69-73. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with slurs and accents, including a dynamic marking of *sf* (sforzando) over a phrase in measure 71. The left hand provides a rhythmic accompaniment with eighth notes and chords, marked with *sfp* (sforzando piano) in measure 70. A fermata is placed over the final chord in measure 73.

74

Musical score for measures 74-78. The right hand continues the melodic line with slurs and accents, marked with *sf* in measure 74 and *ff* (fortissimo) in measure 76. The left hand accompaniment includes chords marked with a triangle symbol ( $\Delta$ ) in measures 75, 76, 77, and 78. A fermata is placed over the final chord in measure 78.

79

Musical score for measures 79-83. The right hand features a melodic line with slurs and accents. The left hand accompaniment consists of chords marked with a triangle symbol ( $\Delta$ ) in measures 79, 80, 81, and 82. A fermata is placed over the final chord in measure 83.

84

Musical score for measures 84-88. The right hand features a melodic line with slurs and accents, marked with *accel.* (accelerando) in measure 84. The left hand accompaniment includes chords marked with a triangle symbol ( $\Delta$ ) in measures 84, 85, 86, and 87. A fermata is placed over the final chord in measure 88. The piece concludes with a double bar line and the instruction *Ad.* (Ad libitum) and *\* simile*.

89

Musical score for measures 89-93. The right hand features a melodic line with slurs and accents, marked with *ten.* (ritardando) in measure 89. The left hand accompaniment includes chords marked with a triangle symbol ( $\Delta$ ) in measures 89, 90, 91, and 92. A fermata is placed over the final chord in measure 93.

H. A. de Mesquita - Batuque

94

ten. a tempo

rit.

Detailed description: This system contains measures 94 to 97. The right hand features a melodic line with a tenuto mark over the first measure and a tempo change to 'a tempo' indicated by a wedge. The left hand has a bass line with a 'rit.' marking and a dynamic accent (^) on the first measure.

98

ten. 12

suivez brillante f

Detailed description: This system contains measures 98 to 101. The right hand has a melodic line with a tenuto mark and a trill of 12 notes. The left hand has a bass line with 'suivez' and 'brillante' markings, and a dynamic marking of 'f'.

102

1. 2. *8va*

ff

Detailed description: This system contains measures 102 to 105. It features a first ending (1.) and a second ending (2.) marked '8va'. The right hand has a melodic line with a dynamic marking of 'ff'. The left hand has a bass line with a dynamic accent (^) on the first measure.

106

D.S. al Coda

allarg. molto affret.

Detailed description: This system contains measures 106 to 108. It begins with a 'D.S. al Coda' instruction. The right hand has a melodic line with a dynamic accent (^) on the first measure. The left hand has a bass line with a dynamic accent (^) on the first measure. Tempo markings include 'allarg. molto' and 'affret.'.

109

accel. cresc. f vivo ff Fine

Detailed description: This system contains measures 109 to 112. The right hand has a melodic line with a dynamic accent (^) on the first measure. The left hand has a bass line with a dynamic accent (^) on the first measure. Tempo markings include 'accel.', 'cresc.', 'f', 'vivo', and 'ff'. The piece ends with a 'Fine' marking.

Ao amigo Arthur de Aguiar

# Dolce ricordo

Intermezzo

Henrique Alves de Mesquita  
(1896)

Moderato assai

Piano

*p*

*allarg.*

*f*

4

*rall.*

*p dolce*

9

*pesante*

*a tempo*

14

*ff*

19

1. *A*

2. *A*

H. A. de Mesquita - Dolce ricordo

23

Musical notation for measures 23-27. The system consists of a grand staff with a treble and bass clef. Measure 23 starts with a treble clef and a key signature of one sharp (F#). The melody features a series of eighth notes with a dynamic marking of *sf* (sforzando) and an accent (>) over the first measure. The bass line has a simple accompaniment. The key signature changes to one flat (Bb) in measure 24.

28

Musical notation for measures 28-32. The system consists of a grand staff with a treble and bass clef. Measure 28 starts with a treble clef and a key signature of one sharp (F#). The melody features a series of eighth notes with a dynamic marking of *ff* (fortissimo) and an accent (>) over the first measure. The bass line has a simple accompaniment. The key signature changes to one flat (Bb) in measure 29.

33

Musical notation for measures 33-37. The system consists of a grand staff with a treble and bass clef. Measure 33 starts with a treble clef and a key signature of one flat (Bb). The melody features a series of eighth notes with a dynamic marking of *sf* (sforzando) and an accent (>) over the first measure. The bass line has a simple accompaniment. The key signature changes to one sharp (F#) in measure 34.

38

Musical notation for measures 38-42. The system consists of a grand staff with a treble and bass clef. Measure 38 starts with a treble clef and a key signature of one sharp (F#). The melody features a series of eighth notes with a dynamic marking of *sf* (sforzando) and an accent (>) over the first measure. The bass line has a simple accompaniment. The key signature changes to one flat (Bb) in measure 39. A dashed line above the treble staff indicates an octave shift (*8va*) starting in measure 40. The tempo marking *rapidamente* is present in measure 42.

43

Musical notation for measures 43-47. The system consists of a grand staff with a treble and bass clef. Measure 43 starts with a treble clef and a key signature of one sharp (F#). The melody features a series of eighth notes. The bass line has a simple accompaniment. The key signature changes to one flat (Bb) in measure 44. The tempo marking *ritard.* (ritardando) is present in measure 47.

H. A. de Mesquita - *Dolce ricordo*

48 *8<sup>va</sup>* *1° tempo*  
*accel. e cresc.* *rall.* *p*

53

58 *pesante* *a tempo* *ff*

63 *f* *p*

68 *p graziosamente* *sf* *Trio* *sf* *sf* *cresc.* *sf*

H. A. de Mesquita - Dolce ricordo

72 *dim. e rall. poco*

*ff*

76 *p a tempo* *sf* *sf* *cresc.*

80 *dim. e rall. poco*

*ff*

84 *ff rapidamente*

89 *ritard.* *accel. e cresc.* *rall.* *8va* *1° tempo* *p*

D.S. al Coda



H. A. de Mesquita - Dolce ricordo

94

Musical score for measures 94-96. The piece is in 3/4 time, indicated by a common time signature with a 3 over it. The key signature has one sharp (F#). Measure 94 starts with a treble clef and a bass clef. The treble staff contains a melody with a triplet of eighth notes. The bass staff contains a bass line with a triplet of eighth notes. The dynamic marking is *sf*. The tempo marking is *allarg. e dim.*. The piece ends with a double bar line.

97

Musical score for measures 97-100. The piece is in 3/4 time. The key signature has one sharp (F#). Measure 97 starts with a treble clef and a bass clef. The treble staff contains a melody with a triplet of eighth notes. The bass staff contains a bass line with a triplet of eighth notes. The dynamic marking is *ff*. The tempo marking is *a tempo*. The piece ends with a double bar line and the word *Fine*.

À son ami D. Dorison

# La coquette

Quadrilha

Henrique Alves de Mesquita  
(1868)

1. *ff*

7

14 *ff*

21 *p leggiero*

27 D.C.

H. A. de Mesquita - La coquette

2. *ff*

7 *Fine p fp*

13 *fp*

19 *D.C. al Fine*

3. *p*

H. A. de Mesquita - La coquette

5

Musical score for measures 5-9. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment of eighth notes. A dynamic marking of *f* (forte) is present in measure 9.

10

Musical score for measures 10-15. The right hand continues with a melodic line, and the left hand features a more complex accompaniment with chords and eighth notes. A dynamic marking of *f* is present in measure 15.

16

Musical score for measures 16-21. The right hand has a melodic line with a *rit.* (ritardando) marking above it. The left hand has a rhythmic accompaniment with a *ff* (fortissimo) dynamic marking. A *sva* (sforzando) marking is also present.

22

Musical score for measures 22-27. The right hand has a melodic line with a *rit.* marking. The left hand has a rhythmic accompaniment. A *Fine* marking is present in measure 27, and a *p* (piano) dynamic marking is present in measure 28.

28

Musical score for measures 28-33. The piece concludes with a *D.S. al Fine* (Da Capo al Fine) instruction. The right hand has a melodic line with a *rit.* marking. The left hand has a rhythmic accompaniment. A *p* (piano) dynamic marking is present in measure 28, and a *f* (forte) dynamic marking is present in measure 33. The piece ends with a 2/4 time signature.

1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup>  
*con espress.*  
*rall.*  
*f*

H. A. de Mesquita - La coquette

4. *ff*

6 *Fine*

11

16

21 *cresc.* *f* **D.C. al Fine**

The musical score is written for piano and guitar. It begins with a treble clef and a 2/4 time signature. The first system (measures 4-5) is marked *ff*. The second system (measures 6-10) includes a *Fine* marking. The third system (measures 11-15) continues the piece. The fourth system (measures 16-20) features a *cresc.* marking. The fifth system (measures 21-24) is marked *f* and includes the instruction **D.C. al Fine**. The score concludes with a double bar line.

H. A. de Mesquita - La coquette

5. *lèger*

5

9 *8va*  
*ff*

13 *(8va)*  
**Fine**

17 *mf*

The musical score is written for piano and treble clef. It consists of five systems of music. The first system (measures 5-8) is marked *lèger*. The second system (measures 9-12) is marked *ff* and includes an *8va* marking above the treble staff. The third system (measures 13-16) also includes an *8va* marking and ends with the word **Fine**. The fourth system (measures 17-20) is marked *mf*. The score includes various musical notations such as eighth notes, sixteenth notes, chords, and dynamic markings.

H. A. de Mesquita - La coquette

22

Musical score for measures 22-26. The piece is in 2/4 time with a key signature of one flat (B-flat major). Measure 22 starts with a circled number '22'. The melody in the right hand features a long note with a slur over it, followed by a quarter note and a half note. The bass line consists of chords. Measure 23 continues the melody with a slur over a half note and a quarter note. Measure 24 has a half note followed by a quarter rest. Measure 25 has a quarter note followed by a quarter rest. Measure 26 has a quarter note followed by a quarter rest. There are five 'A' chord symbols above the staff.

27

D.C. al Coda

Musical score for measures 27-32. Measure 27 starts with a circled number '27'. The melody in the right hand has a slur over a half note and a quarter note. Measure 28 has a half note followed by a quarter note. Measure 29 has a half note followed by a quarter note. Measure 30 has a half note followed by a quarter note. Measure 31 has a half note followed by a quarter note. Measure 32 has a half note followed by a quarter note. There are five 'A' chord symbols above the staff.

33

*ff*

Musical score for measures 33-38. Measure 33 starts with a circled number '33'. The piece changes to 3/4 time, indicated by a '3' over a vertical line. The melody in the right hand is marked *ff* and features a series of eighth notes. Measure 34 has a half note followed by a quarter note. Measure 35 has a half note followed by a quarter note. Measure 36 has a half note followed by a quarter note. Measure 37 has a half note followed by a quarter note. Measure 38 has a half note followed by a quarter note. There are five 'A' chord symbols above the staff.

39

Musical score for measures 39-43. Measure 39 starts with a circled number '39'. The melody in the right hand has a slur over a half note and a quarter note. Measure 40 has a half note followed by a quarter note. Measure 41 has a half note followed by a quarter note. Measure 42 has a half note followed by a quarter note. Measure 43 has a half note followed by a quarter note.

44

Musical score for measures 44-48. Measure 44 starts with a circled number '44'. The melody in the right hand has a slur over a half note and a quarter note. Measure 45 has a half note followed by a quarter note. Measure 46 has a half note followed by a quarter note. Measure 47 has a half note followed by a quarter note. Measure 48 has a half note followed by a quarter note. The piece ends with a double bar line.

D.C., depois  
D.C. al Fine

# Mayá

Polca

Henrique Alves de Mesquita  
(1885)

*Introdução*  
*Allegro*

Piano

Movimento de Polca molto moderato

6

11

*rall. con express.*

*Ten. molto*

*cresc.*

17

*rall. con express.*

*ten. molto*

*ff*

1. 2.

23

*animato*



H. A. de Mesquita - Mayá

27

*dim.* *p* *ff*

31

35

*dim.* *p* *rall.* 3

39

*accel.* 3 3 *rall.* *ten.* *a tempo*

44

*rall. con express.* 1. 2. *ff*

H. A. de Mesquita - Mayá

50 *Trio* *dolce con espress.*

55 *animato* *crescendo*

60 *string. molto* *ff allarg.* *dim.*

66 *ten. molto* *allarg. con espress.* *dim.* **D.S. al Coda**

72 *rall. con espress.* *rall.* *Vivo* *Fine*

Ao meu sobrinho Dr. A. Mesquita

# Os sonhos d'ouro

Quadrilha

Henrique Alves de Mesquita  
(entre 1882 e 1888)

1. *f*

6 *8va<sub>1</sub>* *Fine*

13 *f*

19 *8va<sub>1</sub>*

26 *sf*

D.C. al Fine

H. A. de Mesquita - Os sonhos d'ouro

2. *ff*

5 *8va-*  
**Fine**

10 *dolce* *f*

15 *f* *p*

20 *mf* *f*

**D.C. al Fine**

The musical score is written for piano and voice. It consists of five systems of music. The first system (measures 2-6) features a piano accompaniment with a forte fortissimo (*ff*) dynamic and a vocal line with slurs and accents. The second system (measures 7-11) continues the piano accompaniment and includes a vocal line with an 8va- marking and a **Fine** instruction. The third system (measures 12-16) features a piano accompaniment with a *dolce* marking and a vocal line with a forte (*f*) dynamic. The fourth system (measures 17-21) features a piano accompaniment with a forte (*f*) dynamic and a piano (*p*) dynamic marking. The fifth system (measures 22-26) features a piano accompaniment with a mezzo-forte (*mf*) dynamic and a forte (*f*) dynamic marking, and includes a **D.C. al Fine** instruction.

H. A. de Mesquita - Os sonhos d'ouro

3.

8

*ff*

14

Coda

21

*8va* *Dolce*

Fine

27

D.C. al Fine

H. A. de Mesquita - Os sonhos d'ouro

4. *ff*

5. *ff* Fine

10. *p* *ff*

15. *p*

20. *cresc.* 3 3

The musical score is written for piano in 2/4 time. It consists of five systems of two staves each (treble and bass clef). Measure 4 begins with a forte fortissimo (*ff*) dynamic. Measure 5 includes a 'Fine' marking. Measure 10 shows a dynamic shift from piano (*p*) to forte fortissimo (*ff*). Measure 15 starts with a piano (*p*) dynamic. Measure 20 features a crescendo (*cresc.*) and triplet markings (3) over the final notes. The score concludes with a double bar line and a sharp sign on the treble staff.

D.C. al Fine

H. A. de Mesquita - Os sonhos d'ouro

5. *p*

5

10

15 *ff*

20 *dim.* *p* *ff*

Detailed description: This is a piano score for the piece 'Os sonhos d'ouro' by H. A. de Mesquita. The score is written in treble and bass clefs with a key signature of one sharp (F#). It consists of five systems of music. The first system (measures 1-4) begins with a piano (*p*) dynamic and a repeat sign. The second system (measures 5-8) includes a forte (*f*) dynamic marking. The third system (measures 9-12) continues the melodic and harmonic development. The fourth system (measures 13-16) features a fortissimo (*ff*) dynamic. The fifth system (measures 17-20) includes a *dim.* (diminuendo) marking, a piano (*p*) dynamic, and a final fortissimo (*ff*) dynamic. The score is marked with various musical notations such as slurs, accents, and dynamic markings.

H. A. de Mesquita - Os sonhos d'ouro

25

Musical notation for measures 25-29. Treble clef, key signature of one sharp (F#). The right hand plays chords with accents, and the left hand plays a rhythmic accompaniment with eighth notes and rests.

30

Musical notation for measures 30-34. Treble clef, key signature of one sharp (F#). Measure 30 starts with a piano (*p*) dynamic. Measure 31 has a first ending (1.) and a second ending (2.). Dynamics include piano (*p*), fortissimo (*ff*), and piano (*p*). Measure 32 has a forte (*f*) dynamic.

35

Musical notation for measures 35-39. Treble clef, key signature of one sharp (F#). Dynamics include fortissimo (*ff*), *dim.*, and forte (*f*).

40

Musical notation for measures 40-44. Treble clef, key signature of one sharp (F#). Measure 40 has a *dim.* dynamic. Measure 41 has a **Fine** marking. Measure 42 has a piano (*p*) dynamic.

45

Musical notation for measures 45-49. Treble clef, key signature of one sharp (F#). Measure 45 has a *dim.* dynamic. Measure 47 has a triplets (3) marking. Measure 49 has a **D.S. al Fine** marking.



# Quebra, quebra minha gente

Polca-cateretê

Henrique Alves de Mesquita

(entre 1889 e 1895)

Tempo de fado

Piano

6

12

17

H. A. de Mesquita - Quebra, quebra minha gente

22

27

32

37

43

H. A. de Mesquita - Quebra, quebra minha gente

48

Trio

53

58

63

À Mme. la Baronne de S. Lourenço

# Souvenir de Bahia

Polca

Henrique Alves de Mesquita  
(1830-1906)

Prélude  
Largo

Piano

*mf*

5

5

Allegro

5

8

*f* *ad lib.*

5

10

*rall.* *con grazia* *p* *cresc.*

Polca

5

14

*f* *dim.*

5

H. A. de Mesquita - Souvenir de Bahia

19

Musical score for measures 19-23. The piece is in B-flat major (one flat). The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte).

24

Musical score for measures 24-28. The right hand continues with melodic lines, including a first and second ending (1. and 2.) starting at measure 27. The left hand accompaniment features chords and rhythmic patterns. Dynamics include *dim.* (diminuendo), *f* (forte), and *p* (piano).

29

Musical score for measures 29-33. The key signature changes to D major (two sharps). The right hand has a more active melodic line with accents. The left hand accompaniment is rhythmic and harmonic. Dynamics include *f* (forte).

34

Musical score for measures 34-38. The right hand continues with melodic lines and accents. The left hand accompaniment features chords and rhythmic patterns. Dynamics include *ff* (fortissimo).

39

Musical score for measures 39-43. The right hand has a complex melodic line with many notes and slurs. The left hand accompaniment is rhythmic and harmonic. Dynamics include *p* (piano).

H. A. de Mesquita - Souvenir de Bahia

45

*cresc.* *f*

Musical score for measures 45-48. The piece is in 2/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth-note patterns and a final phrase with a fermata. The left hand provides a harmonic accompaniment with chords and eighth-note patterns. Dynamics include *cresc.* and *f*.

49

*dim.* *p* *cresc.*

Musical score for measures 49-53. The right hand continues the melodic development with eighth-note patterns. The left hand features a steady accompaniment. Dynamics include *dim.*, *p*, and *cresc.*.

54

*f* *dim.*

Musical score for measures 54-59. The right hand has a melodic line with eighth notes and a fermata at the end. The left hand has a rhythmic accompaniment. Dynamics include *f* and *dim.*. A repeat sign is present at the end of the system.

60

Trio

*f* *p*

Musical score for measures 60-64, labeled as the Trio section. The right hand has a melodic line with eighth notes and a fermata. The left hand has a rhythmic accompaniment. Dynamics include *f* and *p*.

65

1. 2. *f*

Musical score for measures 65-68. The right hand has a melodic line with eighth notes and a fermata. The left hand has a rhythmic accompaniment. Dynamics include *f*. First and second endings are indicated.

H. A. de Mesquita - Souvenir de Bahia

70

*ff*

Musical score for measures 70-73. The piece is in 2/4 time with a key signature of one flat (B-flat major). The melody in the right hand features a series of eighth and sixteenth notes, often beamed together, with accents (^) over the notes in measures 71 and 72. The left hand provides a harmonic accompaniment with chords and single notes.

74

Musical score for measures 74-77. The melody continues with similar rhythmic patterns and accents. The left hand accompaniment remains consistent with the previous measures.

78

*léger*

*p*

Musical score for measures 78-81. The tempo marking *léger* and dynamic *p* (piano) are indicated. The melody is more rhythmic and syncopated, with accents (^) over notes in measures 79 and 80. The left hand accompaniment consists of chords and single notes.

82

1.

Musical score for measures 82-85. The first ending (1.) is marked. The melody features a sequence of notes with accents (^) in measures 83 and 84. The piece concludes with a double bar line and repeat dots. The dynamic *f* (forte) is indicated at the end.

86

2.

*p* *ff* *p* *ff* *p* *ff*

Musical score for measures 86-90. The second ending (2.) is marked. The melody is more rhythmic and syncopated, with accents (^) over notes in measures 87, 88, 89, and 90. The left hand accompaniment features a rhythmic pattern of eighth notes. The dynamics *p* and *ff* alternate throughout the section.

D.S. al Coda

H. A. de Mesquita - Souvenir de Bahia

91

musical score for measures 91-94. The piece is in 2/4 time with a key signature of one flat (B-flat). Measure 91 starts with a treble clef and a bass clef. The treble staff contains a melodic line with eighth notes and a slur. The bass staff contains a bass line with chords and rests. Dynamics include *dim.* (diminuendo) and *p* (piano). There are two accents marked with a triangle ( $\Delta$ ) over the first notes of measures 91 and 92.

95

musical score for measures 95-98. The treble staff features a melodic line with a slur and a dynamic of *ff* (fortissimo). The bass staff has a bass line with chords. Dynamics include *f* (forte), *ad lib.* (ad libitum), and *ff*. There are two accents marked with a triangle ( $\Delta$ ) over the first notes of measures 95 and 96.

97

musical score for measures 97-100. The treble staff has a melodic line with a slur and a dynamic of *p* (piano). The bass staff has a bass line with chords. Dynamics include *p*, *rall.* (ritardando), *fff* (fortississimo), and *a tempo*. There are two accents marked with a triangle ( $\Delta$ ) over the first notes of measures 97 and 98. An octave sign (*8va*) is placed above the treble staff in measure 99. The piece concludes with the word *Fine*.



# Trunfo às avessas

Polca

Henrique Alves de Mesquita  
(1871)

Introdução  
Allegro

Piano



6

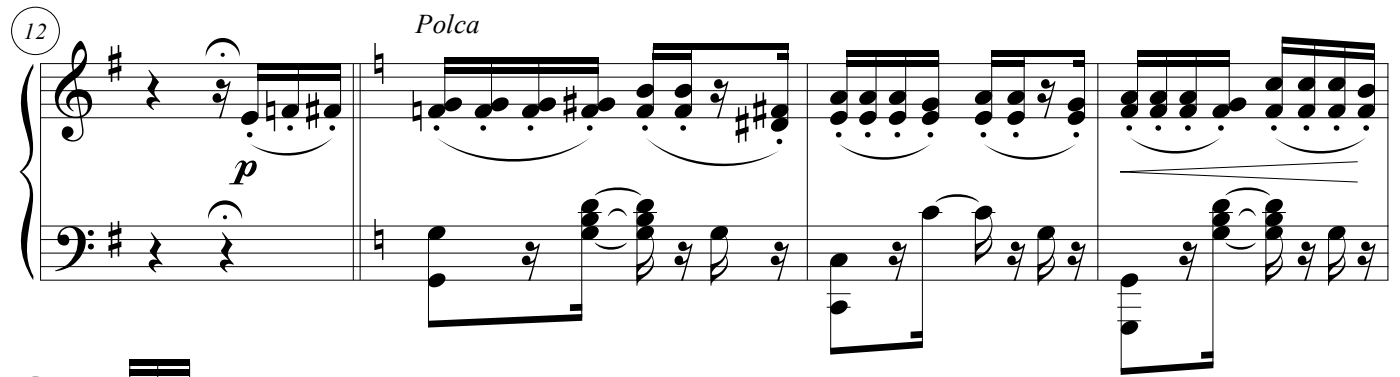
*scherzando*



12

Polca

*p*



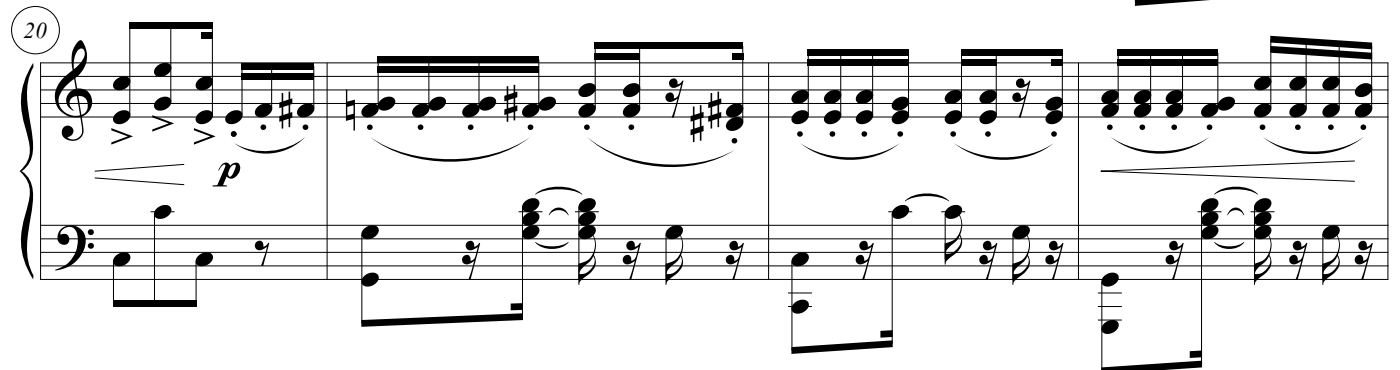
16

*mf*



20

*p*



H. A. de Mesquita - Trunfo às avessas - Polca

24

mf

Musical score for measures 24-28. The piece is in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *mf* is present.

29

Musical score for measures 29-33. The right hand continues the melodic development with slurs and accents. The left hand maintains the accompaniment pattern.

34

mf

Musical score for measures 34-38. The right hand has a more active melodic line. A dynamic marking of *mf* is present.

39

Musical score for measures 39-43. The right hand continues with a melodic line, and the left hand provides accompaniment.

44

Musical score for measures 44-48. The right hand features a melodic line with slurs and accents. The left hand provides accompaniment.

H. A. de Mesquita - Trunfo às avessas - Polca

48

*mf*

52

*Trio*

*f* *p*

57

*rall. poco*

62

*f dim.*

67

1. 2.

*p* *f* *p*

*Final*

H. A. de Mesquita - Trunfo às avessas - Polca

72 *mf*

76 *p*

80 *mf*

84

89 *8va* **Fine**

## Leandro Braga [www.leandrobraga.com.br](http://www.leandrobraga.com.br)

O compositor, pianista e arranjador **Leandro Braga** já gravou com diversos nomes da música brasileira, entre eles Beth Carvalho, Chico Buarque, Caetano Veloso, Simone, Djavan, Tim Maia. Fátima Guedes, Emílio Santiago, Elba Ramalho, Guinga, Leny Andrade, Fafá de Belém, Adriana Calcanhoto, entre tantos outros.

Com Ney Matogrosso, atuou como diretor musical, arranjador e pianista em vários dos shows e CDs.

Com amplo conhecimento musical, gravou diversos CDs, transitando por diferentes gêneros. Ao lado de Romero Lubambo, gravou jazz; com Johnny Alf fez arranjos, composições e direção musical do álbum sobre a obra de Noel Rosa. Na MPB lançou o “Pé na Cozinha”, em parceria com músicos de primeira, como Zé Nogueira, Marçalzinho, Bororó, Ricardo Silveira, lhe rendendo três prêmios Sharp, em 1999. Depois veio o álbum em homenagem à Chiquinha Gonzaga, seguido pelo CD “Primeira Dama” – em que faz uma leitura instrumental da obra de D. Ivone Lara, quando foi indicado ao prêmio Grammy Latino.

Continuando sua trajetória musical, gravou um CD ao lado de Gilson Peranzetta e João Carlos Assis Brasil reeditando músicas das trilhas dos filmes de Charlie Chaplin.

Em 2013, lançou “Fé Cega”, uma homenagem ao Milton Nascimento. Além das composições do Bituca, o CD apresenta a música “Sonhos de Juventude”, composta por Leandro como uma homenagem ao artista.

Fora dos estúdios, Leandro foi responsável pela regência e direção musical da temporada paulista da ópera Evita, Escreveu vários trabalhos para orquestras Sinfônicas, a exemplo da orquestra do Teatro Municipal do Rio de Janeiro, Orquestra Petrobras Sinfônica e a Jazz Sinfônica de São Paulo.

Foi apresentador do programa semanal “Quem Toca”, na Rádio Roquette Pinto, recebendo diversos músicos, compositores, arranjadores e produtores do meio musical

Trabalhou como produtor, pianista, diretor musical e arranjador do CD da cantora Simone, “É Melhor Ser”, lançado pela gravadora Biscoito Fino.

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# A bênção, Sandrino

dedicada ao Duo Santoro

Leandro Braga

**A** ♩ = 70

Musical score for Cello I and Cello II, measures 1-3. The key signature is two sharps (F# and C#), and the time signature is 9/8. Cello I has rests in all three measures. Cello II plays a rhythmic pattern of eighth notes with accents in all three measures.

**B**

Musical score for Violin I and Violin II, measures 4-6. Measure 4 starts with a '4' above the staff. Violin I has rests in measures 4 and 5, then plays a melodic line in measure 6. Violin II plays a rhythmic pattern of eighth notes with accents in all three measures.

Musical score for Violin I and Violin II, measures 7-9. Measure 7 starts with a '7' above the staff. Violin I has rests in measures 7 and 8, then plays a melodic line in measure 9. Violin II plays a rhythmic pattern of eighth notes with accents in all three measures.

Musical score for Violin I and Violin II, measures 10-12. Measure 10 starts with a '10' above the staff. Violin I has rests in measures 10 and 11, then plays a melodic line in measure 12. Violin II plays a rhythmic pattern of eighth notes with accents in all three measures.

© Leandro Braga

## A bênção, Sandrino

2

C

Vc. I

Vc. II

Vc. I

Vc. II

Vc. I

Vc. II

Vc. I

Vc. II

Vc. I

Vc. II

## A bênção, Sandrino

3

E

28

Vc. I

Vc. II

31

Vc. I

Vc. II

F

34

Vc. I

Vc. II

*f* *p* *mf*

*f* *p* *mf*

G

37

Vc. I

Vc. II

*mp* *mf*

40

Vc. I

Vc. II



4

## A bênção, Sandrino

43

1. 2.

Vc. I

Vc. II

46

Vc. I

*ponticello*

**H**

*mf*

Vc. II

*mf*

49

Vc. I

**I**

Vc. II

52

Vc. I

Vc. II

55

Vc. I

Vc. II

## A bênção, Sandrino

5

J

58

Vc. I

Vc. II

61

Vc. I

Vc. II

64

Vc. I

Vc. II

K

Vc. I

Vc. II

70

Vc. I

Vc. II

6

## A bênção, Sandrino

73 L

Vc. I *mp*

Vc. II *mp*

76 M

Vc. I

Vc. II

81

Vc. I

Vc. II

85 N

Vc. I

Vc. II

89 O

Vc. I

Vc. II

A bênção, Sandrino

93

Vc. I

Vc. II

1. 2.

P

97

Vc. I

Vc. II

101

Vc. I

Vc. II

105

Vc. I

Vc. II

rit.

Q ♩=70

109

Vc. I

Vc. II

mf

8

## A bênção, Sandrino

R

113

Vc. I

Vc. II

*mf*

116

Vc. I

Vc. II

119

Vc. I

Vc. II

S

122

Vc. I

Vc. II

125

Vc. I

Vc. II

## A bênção, Sandrino

9

128

Vc. I

Vc. II

T

Vc. I

Vc. II

134

Vc. I

Vc. II

U

137

Vc. I

Vc. II

140

Vc. I

Vc. II

*cresc.*

*cresc.*

10

A bênção, Sandrino

The image shows a musical score for two violins, Vc. I and Vc. II, for the piece "A bênção, Sandrino". The score is divided into two systems. The first system starts at measure 141 and ends at measure 142. The second system starts at measure 143 and ends at measure 146. The key signature is two sharps (F# and C#), and the time signature is 15/8. The first system features a double bar line between measures 141 and 142, with a box containing the letter 'V' above the staff in measure 142. The notation includes various rhythmic values, slurs, and accents. The second system continues the piece with similar notation, ending with a double bar line at measure 146.

# Capixaba

Leandro Braga

♩ = 116

The first system of musical notation for 'Capixaba' is in 4/4 time and the key of A major (three sharps). It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble clef features a series of eighth and sixteenth notes, often beamed together, with some notes tied across measures. The bass line provides a steady accompaniment with eighth notes.

The second system of musical notation continues the piece. It begins with a measure number '3' in the treble clef. The notation includes a first ending bracket labeled '1.' that spans the final two measures of this system. The bass line continues with a consistent eighth-note accompaniment.

The third system of musical notation starts at measure 5. It features a second ending bracket labeled '2.' that leads to a key signature change to D major (two sharps). Above the treble clef staff, the following chords are indicated: A, A/C#, D, E, E/D, and A/C#. The bass line continues with eighth notes, and the treble clef staff has some rests and slurs.

The fourth system of musical notation begins at measure 8. It shows a key signature change to B minor (no sharps or flats). Above the treble clef staff, the following chords are indicated: A, F#m7, and Bm7. The bass line continues with eighth notes, and the treble clef staff has some rests and slurs.



Capixaba

10

1.

12

2.

B

F B $\flat$ /F C/F

16

F B $\flat$  E $\flat$ /B $\flat$  F7/B $\flat$  B $\flat$  B $\flat$  E $\flat$ /B $\flat$

23

F7/A B $\flat$  F B $\flat$ /F C/F F

29

B $\flat$  E $\flat$ /B $\flat$  F F/A B $\flat$

## Capixaba

3

**C**

A A/C# E B/D

35 A F#m/C# Bm7

37 1.

39 2. **Fine** **D.C. al Fine**

Score

# Eleguá

2º movimento da Suíte dos Orixás

Leandro Braga

♩ = 126

The musical score is presented in a standard orchestral layout. It features five staves: Piano, Violin I, Violin II, Viola, and Cello. The Piano part is the only one with musical notation, showing a melodic line in the bass clef. The other staves contain rests, indicating that the other instruments are silent in this section. The time signature is 12/8, and the tempo is marked as ♩ = 126. The key signature is one sharp (F#).

The image displays a musical score for five instruments: Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is divided into two systems, each containing measures 3, 4, and 5. The first system (measures 3-4) features a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes. The strings (Vln. I, Vln. II, Vla., and Vc.) play a similar rhythmic pattern, with Vln. I, Vln. II, and Vla. marked *ff* and Vc. marked *f*. The second system (measures 5-6) shows the piano accompaniment with a melodic line in the right hand and the same rhythmic pattern in the left hand. The strings continue their rhythmic pattern, with Vln. I, Vln. II, and Vla. marked *ff* and Vc. marked *f*. The score is written in a key signature of one sharp (F#) and a 7/8 time signature.

7

Pno.

Vln. I

Vln. II

Vla.

Vc.

9

Pno.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This is a page of a musical score for a string quartet and piano. The score is divided into two systems. The first system starts at measure 7 and the second system starts at measure 9. The instruments are Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The piano part features a complex rhythmic pattern with chords and single notes. The string parts have melodic lines with various articulations like accents and slurs. The key signature has one sharp (F#) and the time signature is 3/4. The page number 281 is centered at the bottom.

11

Pno.

Vln. I

Vln. II

Vla.

Vc.

13

Pno.

Vln. I

Vln. II

Vla.

Vc.

15

Pno.

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*mp*

Detailed description: This system of musical notation covers measures 15 and 16. The piano part (Pno.) features a complex chordal texture in the right hand and a rhythmic bass line in the left hand. The string quartet (Vln. I, Vln. II, Vla., Vc.) enters in measure 15 with a melodic line in the first violin, a similar line in the second violin, a sustained chord in the viola, and a rhythmic accompaniment in the cello. The dynamic marking *mp* (mezzo-piano) is indicated for the string parts.

17

Pno.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system of musical notation covers measures 17 and 18. The piano part continues with its complex texture. The string quartet continues from the previous system, with the first and second violins playing a melodic line, the viola holding a sustained chord, and the cello providing a rhythmic accompaniment.

19

Pno.

Vln. I

Vln. II

Vla.

Vc.

*mp*

Musical score for measures 19-20. The piano part features a complex chordal texture with arpeggiated figures. The strings play a rhythmic pattern of eighth notes with accents and slurs. Dynamics are marked *mp*.

21

Pno.

Vln. I

Vln. II

Vla.

Vc.

*pizz.*

*mp*

Musical score for measures 21-22. The piano part continues with arpeggiated figures. The strings play a pizzicato pattern. Dynamics are marked *pizz.* and *mp*.



23

Pno.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system of musical notation covers measures 23 and 24. The piano part (Pno.) is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The violin parts (Vln. I and Vln. II) are in treble clef. The viola part (Vla.) is in alto clef. The cello part (Vc.) is in bass clef. The music consists of two measures, with a bar line between them. The piano part features a melodic line in the right hand and a bass line in the left hand. The strings provide harmonic support with various rhythmic patterns.

25

Pno.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system of musical notation covers measures 25 and 26. The instrumentation remains the same as in the previous system. The piano part (Pno.) continues with its melodic and bass lines. The violin parts (Vln. I and Vln. II) play similar rhythmic patterns. The viola part (Vla.) and cello part (Vc.) provide harmonic support. The music consists of two measures, with a bar line between them. The piano part features a melodic line in the right hand and a bass line in the left hand. The strings provide harmonic support with various rhythmic patterns.

27

Pno.

Vln. I

Vln. II

Vla.

Vc.

arco

*f*

*f*

*f*

29

Pno.

Vln. I

Vln. II

Vla.

Vc.

31

Pno.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 31 and 32. The piano part (Pno.) features a melodic line in the right hand and a bass line in the left hand. The strings (Vln. I, Vln. II, Vla., Vc.) play a similar melodic line in the first measure, which then transitions into a sustained harmonic block in the second measure.

33

Pno.

Vln. I

Vln. II

Vla.

Vc.

pizz.

Detailed description: This system contains measures 33 and 34. The piano part (Pno.) continues with a rhythmic pattern of eighth notes. The string parts (Vln. I, Vln. II, Vla., Vc.) play a sustained harmonic block in the first measure, which then transitions into a pizzicato (pizz.) section in the second measure.

35 36

Pno.

Vln. I

Vln. II

Vla.

Vc.

arco

37

Pno.

Vln. I

Vln. II

Vla.

Vc.

39

Pno.

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 39-40. The piano part features a complex rhythmic pattern with eighth and sixteenth notes. The violin parts play sustained notes with a long slur. The viola and cello parts have a more active line with eighth notes and rests.

41

Pno.

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 41-42. The piano part continues with a similar rhythmic pattern. The violin parts play sustained notes with a long slur. The viola and cello parts have a more active line with eighth notes and rests.

43

Pno.

Vln. I

Vln. II

Vla.

Vc.

45

Pno.

Vln. I

Vln. II

Vla.

Vc.

47

Pno.

Vln. I

Vln. II

Vla.

Vc.

49

Pno.

Vln. I

Vln. II

Vla.

Vc.

51

Pno.

Vln. I

Vln. II

Vla.

Vc.

♩ = 86

53

Pno.

Vln. I

Vln. II

Vla.

Vc.

*ff*

*p*

*ff*

*ff*



59

Pno.

Vln. I

Vln. II

Vla.

Vc.

65

Pno.

Vln. I

Vln. II

Vla.

Vc.

70

Pno.

Vln. I

Vln. II

Vla.

Vc.

74

Pno.

Vln. I

Vln. II

Vla.

Vc.

78 *rit.*

Pno.

Vln. I

Vln. II

Vla.

Vc.

82

Pno.

Vln. I

Vln. II

Vla.

Vc.

86

Pno.

Vln. I

Vln. II

Vla.

Vc.

89

Pno.

Vln. I

Vln. II

Vla.

Vc.

92

Pno.

Vln. I

Vln. II

Vla.

Vc.

*ritardando*

*ritardando*

*ritardando*

*ritardando*

95

Pno.

Vln. I

Vln. II

Vla.

Vc.

297

100

Pno.

*p*

*rall.*

3

3

*rall.*

Vln. I

*p*

*rall.*

Vln. II

*p*

*rall.*

Vla.

*p*

*rall.*

Vc.

*p*

3

3

*rall.*

$\text{♩} = 126$

103

Pno.

Vln. I

Vln. II

Vla.

Vc.

105

Pno.

Vln. I

Vln. II

Vla.

Vc.

107

Pno.

Vln. I

Vln. II

Vla.

Vc.

109

Pno.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system of musical notation covers measures 109 and 110. The piano part (Pno.) features a complex texture with a long melodic line in the right hand and a rhythmic accompaniment in the left hand. The string section (Vln. I, Vln. II, Vla., Vc.) provides harmonic support with sustained notes and rhythmic patterns. The key signature has one sharp (F#) and the time signature is 3/4.

111

Pno.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system of musical notation covers measures 111 and 112. The piano part continues with its intricate texture. The string section shows more active movement, particularly in the first and second violins, with some notes marked with accents. The key signature and time signature remain consistent with the previous system.



113

Pno.

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 113-114. The piano part features a complex chordal texture in the right hand and a rhythmic bass line in the left hand. The strings play sustained notes with long phrasing lines.

115

Pno.

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 115-116. The piano part continues with complex chords and a steady bass line. The strings have more active parts, with Vln. I and Vln. II playing eighth notes and the Viola and Violoncello playing more complex rhythmic patterns.

117

Pno.

Vln. I

Vln. II

Vla.

Vc.

This musical system covers measures 117 and 118. The piano part features a complex texture with chords and arpeggios in both hands. The strings (Violins I and II, Viola, and Cello) play a melodic line with eighth notes and quarter notes, often tied across the bar line. The Viola part includes accents and slurs. The Cello part has a rhythmic pattern of eighth notes.

119

Pno.

Vln. I

Vln. II

Vla.

Vc.

This musical system covers measures 119 and 120. The piano part continues with similar chordal textures. The string parts maintain their melodic lines, with some notes tied across the bar line. The Viola part has accents and slurs. The Cello part continues with its rhythmic eighth-note pattern.

121

Pno.

Vln. I

Vln. II

Vla.

Vc.

pizz.

pizz.

*mp*

*mp*

123

Pno.

Vln. I

Vln. II

Vla.

Vc.

125

Pno.

Vln. I

Vln. II

Vla.

Vc.

127

Pno.

Vln. I

Vln. II

Vla.

Vc.

arco

*f*

*f*

*f*

*f*

129

Pno.

Vln. I

Vln. II

Vla.

Vc.

131

Pno.

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*mp*

*mp*

133

Pno.

Vln. I

Vln. II

Vla.

Vc.

pizz.

Detailed description: This system covers measures 133, 134, and 135. The piano part consists of three measures of rests, each marked with a slash (/). The Violin I, Violin II, and Viola parts each play a single whole note in measure 133, with a fermata extending through measures 134 and 135. The Violoncello part plays a whole note in measure 133, then has a rest in measure 134, and a whole note in measure 135. The word "pizz." is written below the cello staff in measure 135.

136

Pno.

Vln. I

Vln. II

Vla.

Vc.

arco

Detailed description: This system covers measures 136, 137, and 138. The piano part has a melodic line starting with a half note G#4, followed by eighth notes. The Violin I, Violin II, and Viola parts have rests in all three measures. The Violoncello part has a melodic line starting with a half note G#2, followed by eighth notes. The word "arco" is written above the cello staff in measure 137.

138

Pno.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system covers measures 138 to 140. The piano part (Pno.) has a treble clef with a key signature of one sharp (F#) and a bass clef. The melody in the treble clef starts with a half note F#4, followed by quarter notes G4, A4, B4, C5, D5, E5, and a half note F#5. The bass line consists of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F#5. The string parts (Vln. I, Vln. II, Vla., Vc.) enter at measure 139. Vln. I and Vln. II play quarter notes: G4, A4, B4, C5, D5, E5, F#5. Vla. plays quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F#5. Vc. plays quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F#5.

140

141

Pno.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system covers measures 140 and 141. The piano part (Pno.) has a treble clef with a key signature of one flat (Bb) and a bass clef. The melody in the treble clef starts with a half note Bb4, followed by quarter notes C5, D5, E5, F#5, G5, A5, and a half note Bb5. The bass line consists of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F#5. The string parts (Vln. I, Vln. II, Vla., Vc.) enter at measure 140. Vln. I and Vln. II play quarter notes: Bb4, C5, D5, E5, F#5, G5, A5, Bb5. Vla. plays quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F#5. Vc. plays quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F#5.

142

Pno.

Vln. I

Vln. II

Vla.

Vc.

143

Pno.

Vln. I

Vln. II

Vla.

Vc.



144

Pno.

Vln. I

Vln. II

Vla.

Vc.

146

Pno.

Vln. I

Vln. II

Vla.

Vc.

148

Pno.

Vln. I

Vln. II

Vla.

Vc.

150

Pno.

Vln. I

Vln. II

Vla.

Vc.

# Impressão de choro

dedicada ao amigo Guinga

Leandro Braga

Piano

A

5

8

12

16

B

Fine

2

## Impressão de choro

20

Musical notation for measures 20-23. The piece is in 2/4 time and B-flat major. The right hand features a melodic line with eighth-note patterns and some triplets. The left hand provides a steady accompaniment with eighth-note chords and single notes.

24

Musical notation for measures 24-27. The right hand continues the melodic development with some dotted rhythms and eighth-note patterns. The left hand maintains the accompaniment with eighth-note chords.

28

Musical notation for measures 28-31. The right hand has a more active melodic line with eighth-note patterns. The left hand accompaniment continues with eighth-note chords.

32

Musical notation for measures 32-37. Measure 32 is marked with a repeat sign and a C-clef. The right hand has a melodic line with eighth notes and some grace notes. The left hand accompaniment continues with eighth-note chords.

38

Musical notation for measures 38-41. The right hand has a melodic line with eighth notes and some grace notes. The left hand accompaniment continues with eighth-note chords.

### Impressão de choro

3

43

1.

49

2.

D.C. al Fine

Piano

# OGUN e OXÓSSI

3º Movimento da Suíte dos Orixás

Leandro Braga

$\text{♩} = 215$

Piano

*mf*

Pno.

Pno.

Pno.

10

Musical score for measures 10-11. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The left hand provides a steady bass line with quarter notes and rests, marked with a piano (p) dynamic.

12

Musical score for measures 12-13. The right hand continues with a rhythmic pattern of eighth notes, some with accents. The left hand maintains the bass line with quarter notes and rests, marked with a piano (p) dynamic.

14

Musical score for measures 14-15. The right hand features a rhythmic pattern of eighth notes, some with accents. The left hand maintains the bass line with quarter notes and rests, marked with a piano (p) dynamic.

16

Musical score for measures 16-18. The right hand continues with a rhythmic pattern of eighth notes, some with accents. The left hand maintains the bass line with quarter notes and rests, marked with a piano (p) dynamic.

19

Musical score for measures 19-20. The right hand features a rhythmic pattern of eighth notes, some with accents, and a dynamic marking of *f* (forte). The left hand maintains the bass line with quarter notes and rests, marked with a piano (p) dynamic.

## OGUN

3

The image displays a piano score for the piece 'OGUN'. The score is written in treble and bass clefs, with a key signature of three sharps (F#, C#, G#). It consists of five systems of music, each starting with a measure number (21, 23, 25, 27, 29). The notation includes various rhythmic values, accidentals, and dynamic markings such as accents (>) and piano (p). The piece features a complex, rhythmic melody in the right hand and a steady bass line in the left hand. The score is presented on a white background with black ink.



31

*mf*

This system contains measures 31, 32, and 33. The music is in 2/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a rhythmic melody with eighth and sixteenth notes, often beamed together. The left hand provides a steady bass line with quarter notes and rests, marked with a piano (*p.*) dynamic.

34

This system contains measures 34 and 35. The right hand continues the melodic line with similar rhythmic patterns. The left hand maintains the bass line, with a piano (*p.*) dynamic marking.

36

This system contains measures 36 and 37. The right hand's melody becomes more active with sixteenth-note runs. The left hand's bass line remains consistent, marked with a piano (*p.*) dynamic.

38

This system contains measures 38 and 39. The right hand features a more complex melodic passage with slurs and ties. The left hand continues the bass line, marked with a piano (*p.*) dynamic.

40

*p*

This system contains measures 40 and 41. The right hand's melody is marked with a piano (*p*) dynamic. The left hand continues the bass line, also marked with a piano (*p.*) dynamic.

## OGUN

5

42

Measures 42-43 of the piano score for 'OGUN'. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Measure 42 starts with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. A fermata is placed over the final chord of measure 42.

44

Measures 44-45 of the piano score. Measure 44 continues the melodic and rhythmic patterns from the previous system. Measure 45 shows a change in the bass line with a more active eighth-note pattern.

46

Measures 46-47 of the piano score. Measure 46 features a complex melodic line in the right hand with many beamed notes. Measure 47 continues with similar melodic activity and a steady bass line.

48

Measures 48-49 of the piano score. Measure 48 begins with a piano (*p*) dynamic. Measure 49 features a fortissimo (*ff*) dynamic. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment.

50

Measures 50-51 of the piano score. Measure 50 continues the melodic and rhythmic patterns. Measure 51 features a melodic line in the right hand with some rests and a rhythmic accompaniment in the left hand.

6

## OGUN

52

mf

This system contains measures 52, 53, and 54. The key signature is three sharps (F#, C#, G#). Measure 52 features a complex piano accompaniment with sixteenth-note patterns in the right hand and chords in the left hand. Measure 53 continues this texture. Measure 54 begins with a melodic line in the right hand and a sustained bass note in the left hand, marked *mf*.

55

p

This system contains measures 55 and 56. Measure 55 shows a melodic line in the right hand and a sustained bass note in the left hand, marked *p*. Measure 56 continues the melodic line in the right hand and the sustained bass note in the left hand, also marked *p*.

57

mf

This system contains measures 57 and 58. Measure 57 features a melodic line in the right hand and a sustained bass note in the left hand, marked *mf*. Measure 58 continues the melodic line in the right hand and the sustained bass note in the left hand, also marked *mf*.

59

This system contains measures 59 and 60. Measure 59 features a melodic line in the right hand and a sustained bass note in the left hand. Measure 60 continues the melodic line in the right hand and the sustained bass note in the left hand.

61

This system contains measures 61 and 62. Measure 61 features a melodic line in the right hand and a sustained bass note in the left hand. Measure 62 continues the melodic line in the right hand and the sustained bass note in the left hand.

## OGUN

7

63

65

67

69

72

*8vb*  
*mf*

*loco*

*f*

Detailed description: This is a piano score for the piece 'OGUN'. The music is in G major (one sharp) and 2/4 time. It consists of five systems of two staves each (treble and bass clef).  
- System 1 (measures 63-64): Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a simple accompaniment with a dotted quarter note and an eighth note.  
- System 2 (measures 65-66): Treble clef continues the melodic line. Bass clef accompaniment remains simple.  
- System 3 (measures 67-68): Treble clef continues the melodic line. Bass clef accompaniment remains simple.  
- System 4 (measures 69-71): Treble clef has a more complex texture with chords and eighth notes. Bass clef accompaniment continues. Dynamics include *8vb* and *mf*.  
- System 5 (measures 72-74): Treble clef has a complex texture with chords and eighth notes. Bass clef accompaniment continues. Dynamics include *f*.  
- Performance markings: *loco* is written below the bass clef in the fourth system. *f* is written below the bass clef in the fifth system.

8

## OGUN

75

Musical score for measures 75-77. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The melody in the right hand features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with eighth notes and rests. Dynamic markings include accents (>) and slurs.

78

Musical score for measures 78-80. The melody continues with similar rhythmic patterns. The bass line maintains the accompaniment. Dynamic markings include accents (>) and slurs.

81

Musical score for measures 81-82. The melody features a more complex rhythmic structure with sixteenth notes. The bass line continues with eighth notes. Dynamic markings include accents (>) and slurs.

83

Musical score for measures 83-85. The melody has a more active feel with sixteenth notes. The bass line continues with eighth notes. Dynamic markings include accents (>) and slurs.

86

Musical score for measures 86-88. The melody continues with sixteenth notes. The bass line continues with eighth notes. Dynamic markings include accents (>) and slurs.

## OGUN

9

88

*ff*

90

*L.H.*

92

94

*L.H.*

*rit.*

97

*pp*

10

## OGUN

100

Musical score for measures 100-102. The treble clef part features a long melodic line with a fermata over the final note. The bass clef part has a rhythmic accompaniment of eighth notes with slurs.

103

*p*

Musical score for measures 103-105. The treble clef part has a melodic line with slurs and a fermata. The bass clef part has a rhythmic accompaniment of eighth notes with slurs. A piano (*p*) dynamic marking is present.

106

Musical score for measures 106-108. The treble clef part has a melodic line with slurs and a fermata. The bass clef part has a rhythmic accompaniment of eighth notes with slurs.

109

*mf*

Musical score for measures 109-111. The treble clef part has a melodic line with slurs and a fermata. The bass clef part has a rhythmic accompaniment of eighth notes with slurs. A mezzo-forte (*mf*) dynamic marking is present.

112

*f*

Musical score for measures 112-114. The treble clef part has a melodic line with slurs and a fermata. The bass clef part has a rhythmic accompaniment of eighth notes with slurs. A forte (*f*) dynamic marking is present.

OGUN

115

Musical score for measures 115-117. The piece is in 4/4 time with a key signature of one flat (B-flat major). The melody in the right hand features a series of eighth and sixteenth notes, with a fermata over the final measure. The bass line consists of a steady eighth-note accompaniment.

118

*ff*

Musical score for measures 118-119. The melody continues with a more active eighth-note pattern. The bass line features a syncopated eighth-note accompaniment with accents. A tempo marking of ♩=190 is indicated below the bass line.

120

*mp*

Musical score for measures 120-122. The piece changes to 6/8 time. The melody is composed of dotted quarter notes and eighth notes. The bass line features a syncopated eighth-note accompaniment.

123

Musical score for measures 123-125. The melody consists of dotted quarter notes. The bass line features a syncopated eighth-note accompaniment with a fermata over the final measure.

126

*cresc*

*ff*

Musical score for measures 126-128. The melody features a series of dotted quarter notes with a crescendo marking. The bass line features a syncopated eighth-note accompaniment with a fermata over the final measure.



12

OGUN

129 *ff* *accel.* *fff*

132 *f*

134

136 *cresc* *ff*

139 *mf*

The musical score for 'OGUN' is presented in five systems. The first system (measures 129-131) features a piano introduction with a forte (*ff*) dynamic and an acceleration (*accel.*) leading to fortissimo (*fff*). The second system (measures 132-133) continues with a forte (*f*) dynamic. The third system (measures 134-135) shows a melodic line in the right hand. The fourth system (measures 136-138) includes a crescendo (*cresc*) and fortissimo (*ff*) dynamic. The fifth system (measures 139-141) concludes with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

## OGUN

13

142

*f*

Musical score for measures 142-144. The piece is in 2/4 time. Measure 142 starts with a treble clef and a key signature of one flat (B-flat). The melody in the treble clef features eighth-note patterns and a half note. The bass clef has a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in measure 143. A slur covers measures 142-144.

145

Musical score for measures 145-146. The treble clef continues the melody with eighth notes and a half note. The bass clef maintains the eighth-note accompaniment. A slur covers measures 145-146.

147

*ff* *f*

Musical score for measures 147-151. The key signature changes to two flats (B-flat and E-flat). Measure 147 starts with a dynamic marking of *ff* (fortissimo). The treble clef has a more active melody with eighth notes. The bass clef has a more complex accompaniment with chords and eighth notes. Dynamic markings of *f* (forte) appear in measures 148 and 150. Slurs are used over measures 147-150 and 150-151.

149

*mf*

Musical score for measures 149-151. The key signature changes to one sharp (F-sharp). The treble clef features a melody of eighth notes. The bass clef has a steady eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in measure 149. Slurs are used over measures 149-151.

152

Musical score for measures 152-154. The key signature changes to one flat (B-flat). The treble clef has a melody of eighth notes. The bass clef has a steady eighth-note accompaniment. A slur covers measures 152-154.

14

## OGUN

155

Musical score for measures 155-157. The piece is in 2/4 time and B-flat major. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

158

Musical score for measures 158-160. The right hand continues with a melodic line of eighth and sixteenth notes, and the left hand maintains the accompaniment.

161

Musical score for measures 161-163. The right hand has a more active melodic line with sixteenth notes, and the left hand continues with the accompaniment.

164

Musical score for measures 164-166. The right hand features a melodic line with sixteenth notes, and the left hand continues with the accompaniment.

167

Musical score for measures 167-169. The right hand has a melodic line with sixteenth notes, and the left hand continues with the accompaniment.

## OGUN

170

Musical score for measures 170-172. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The melody in the treble clef consists of eighth and quarter notes, often beamed together. The bass clef accompaniment features a steady eighth-note bass line with chords marked 'P' (piano) and 'f' (forte).

173

Musical score for measures 173-174. The melody continues with eighth and quarter notes. The bass line maintains its rhythmic pattern with piano and forte markings.

175

Musical score for measures 175-176. The melody features some sixteenth-note runs. The bass line continues with piano and forte markings.

177

Musical score for measures 177-179. Measure 177 continues the previous pattern. Measure 178 includes a triplet of eighth notes in both staves, marked with a '3'. Measure 179 concludes with a double bar line and repeat signs.

# Pavana

Leandro Braga

**Piano**

♩ = 84

Measures 1-3: Fm, C(b2), Fm/A $\flat$

Measures 4-7: Db(b5,7M), Bbm7, Db/C, Cm

Measures 8-11: C7(b9), Fm7, Eb/Db, Ab M/C

Measures 12-14: Ebm6/B $\flat$ , Db, Bbm

Measures 15-17: F sus7(b9), Bbm, Cb7M

**Fine**

18

Bbm Abm Gb/F

21

Bb7 Ebm(7M) Gb6

24

Db7/Cb Ebm

27

Db/F Dbm Cb7M

30

Gb/D Abm Gb7M Abm/Cb

34

Chords: G $\flat$ /D, Abm, G $\flat$

38

Chords: D $\flat$ /F, A7M, Abm

43

Chords: Dbm, Ab7/C, D $\flat$ /F, E6

47

Chords: E $\flat$ #5, E7M, D $\flat$ /F, D/F#, G 7/4

52

Chords: F $\sharp$ m6, Cdim

Score

## Um Baile

Leandro Braga

♩ = 165

*mp*

3

6

9

*mp*

©leandro braga



2

## Um Baile

12

*mf*

This system contains measures 12, 13, and 14. The key signature is three sharps (F#, C#, G#). The music features a melody in the right hand and a bass line in the left hand. Measure 12 starts with a quarter rest in the right hand and a quarter note in the left hand. Measures 13 and 14 show a more active melody in the right hand and a steady bass line. A dynamic marking of *mf* is placed below the first staff.

15

*f* *mf*

This system contains measures 15, 16, and 17. The key signature remains three sharps. Measure 15 has a half note in the right hand and a quarter note in the left hand. Measures 16 and 17 continue the melodic and harmonic development. Dynamic markings of *f* and *mf* are present below the staves.

18

This system contains measures 18, 19, and 20. The key signature is three sharps. Measure 18 features a half note in the right hand and a quarter note in the left hand. Measures 19 and 20 show a continuation of the piece's rhythmic and melodic patterns.

21

This system contains measures 21 and 22. The key signature is three sharps. Measure 21 has a half note in the right hand and a quarter note in the left hand. Measure 22 concludes the system with a half note in the right hand and a quarter note in the left hand.

23

$\text{♩} = 98$

*p*

This system contains measures 23, 24, and 25. The key signature changes to three flats (Bb, Eb, Ab). A tempo marking of  $\text{♩} = 98$  is placed above the first staff. The music features a melody in the right hand and a bass line in the left hand. A dynamic marking of *p* is placed below the first staff.

## Um Baile

3

26

*simile*

29

*rit.*

32

*p*

35

*simile*

*mf*

37

*subito p*

The musical score is written for piano and bass. It consists of five systems of music, each with a measure number in the top left corner. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system (measures 26-28) features a *simile* marking. The second system (measures 29-31) includes a *rit.* (ritardando) marking. The third system (measures 32-34) starts with a *p* (piano) marking. The fourth system (measures 35-36) includes a *simile* marking and a *mf* (mezzo-forte) marking. The fifth system (measures 37-39) begins with a *subito p* (suddenly piano) marking. The score concludes with a double bar line and repeat dots.

4

Um Baile

40

3 3 3

*f*

43

**Lento**

*subito p*

*rit.*

♩ = 165

47

*pp*

*mp*

50

53

## Um Baile

5

56

*mp*

Musical score for measures 56-58. The piece is in 2/4 time and the key signature has four sharps (F#, C#, G#, D#). The music is written for piano. Measure 56 features a melodic line in the right hand with eighth notes and a bass line in the left hand with quarter notes. Measure 57 continues the melodic line with eighth notes and a bass line with quarter notes. Measure 58 features a melodic line with eighth notes and a bass line with quarter notes. A dynamic marking of *mp* is placed below the first measure.

59

Musical score for measures 59-61. The piece is in 2/4 time and the key signature has four sharps (F#, C#, G#, D#). The music is written for piano. Measure 59 features a melodic line in the right hand with eighth notes and a bass line in the left hand with quarter notes. Measure 60 continues the melodic line with eighth notes and a bass line with quarter notes. Measure 61 features a melodic line with eighth notes and a bass line with quarter notes. A dynamic marking of *mp* is placed below the first measure.

62

Musical score for measures 62-64. The piece is in 2/4 time and the key signature has four sharps (F#, C#, G#, D#). The music is written for piano. Measure 62 features a melodic line in the right hand with eighth notes and a bass line in the left hand with quarter notes. Measure 63 continues the melodic line with eighth notes and a bass line with quarter notes. Measure 64 features a melodic line with eighth notes and a bass line with quarter notes. A dynamic marking of *mp* is placed below the first measure.

65

Musical score for measures 65-67. The piece is in 2/4 time and the key signature has four sharps (F#, C#, G#, D#). The music is written for piano. Measure 65 features a melodic line in the right hand with eighth notes and a bass line in the left hand with quarter notes. Measure 66 continues the melodic line with eighth notes and a bass line with quarter notes. Measure 67 features a melodic line with eighth notes and a bass line with quarter notes. A dynamic marking of *mp* is placed below the first measure.

68

Musical score for measures 68-70. The piece is in 2/4 time and the key signature has four sharps (F#, C#, G#, D#). The music is written for piano. Measure 68 features a melodic line in the right hand with eighth notes and a bass line in the left hand with quarter notes. Measure 69 continues the melodic line with eighth notes and a bass line with quarter notes. Measure 70 features a melodic line with eighth notes and a bass line with quarter notes. A dynamic marking of *mp* is placed below the first measure.

6

## Um Baile

71  $\text{♩} = 78$  *delicado*

*mp*

74 *mf*

78

82 *mp*

86

Um Baile

7

89

Musical notation for measures 89-91. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). Measure 89 features a dotted quarter note in the bass and a series of eighth notes in the treble. Measure 90 has a quarter rest in the bass and eighth notes in the treble. Measure 91 has a dotted quarter note in the bass and eighth notes in the treble, with a slur over the final six notes and a '6' above it.

92

Musical notation for measures 92-93. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. Measure 92 has eighth notes in both staves. Measure 93 has a quarter rest in the bass and eighth notes in the treble, with a slur over the final six notes and a '6' above it.

94

Musical notation for measures 94-96. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. Measure 94 has eighth notes in both staves. Measure 95 has eighth notes in both staves. Measure 96 has a quarter rest in the bass and eighth notes in the treble, with a slur over the final six notes and a '6' above it.

97

Musical notation for measures 97-99. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. Measure 97 has a quarter rest in the bass and eighth notes in the treble. Measure 98 has eighth notes in both staves. Measure 99 has eighth notes in both staves.

100

Musical notation for measures 100-101. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. Measure 100 has eighth notes in both staves, with a slur over the final six notes and a '6' above it. Measure 101 has eighth notes in both staves.

8

## Um Baile

Musical score for measures 102-104. The piece is in 5/4 time with a key signature of three sharps (F#, C#, G#). Measures 102 and 103 are connected by a long slur. Measure 104 ends with a repeat sign. A tempo marking of quarter note = 165 is shown below the first staff.

Musical score for measures 105-107. The music features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A dynamic marking of *mf* is present below the first staff.

Musical score for measures 108-110. The right hand continues with eighth-note patterns, while the left hand plays quarter notes. A dynamic marking of *mp* is shown below the first staff.

Musical score for measures 111-113. The right hand features eighth-note patterns, and the left hand plays quarter notes. A dynamic marking of *mp* is shown below the first staff.

Musical score for measures 114-116. The right hand continues with eighth-note patterns, and the left hand plays quarter notes.

## Um Baile

117

Measures 117-119. The music is in 2/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. A slur covers measures 117 and 118.

120

Measures 120-122. The right hand has a melodic line with quarter and eighth notes. The left hand continues with eighth-note accompaniment. A slur covers measures 120 and 121.

123

Measures 123-125. The right hand features a melodic line with quarter and eighth notes. The left hand has eighth-note accompaniment. A slur covers measures 123 and 124.

126

Measures 126-128. The right hand has a melodic line with quarter and eighth notes. The left hand continues with eighth-note accompaniment. A slur covers measures 126 and 127.

129

Measures 129-131. The right hand features a melodic line with quarter and eighth notes. The left hand has eighth-note accompaniment. A slur covers measures 129 and 130.



Um Baile

132

Musical score for measures 132-134. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piece is in a 3/4 feel. Measure 132 features a melodic line in the right hand and a bass line in the left hand. Measure 133 contains a complex rhythmic pattern with triplets in both hands. Measure 134 concludes with a final melodic phrase in the right hand and a bass line in the left hand.

135

Musical score for measures 135-139. The key signature remains three sharps and the time signature is 2/4. Measure 135 continues the melodic and bass lines. Measure 136 introduces a 2/4 time signature change and features a triplet in the right hand. Measure 137 continues with a triplet in the right hand. Measure 138 features a triplet in the right hand. Measure 139 concludes with a final melodic phrase in the right hand and a bass line in the left hand.

140

Musical score for measures 140-141. The key signature remains three sharps and the time signature is 2/4. Measure 140 features a melodic line in the right hand and a bass line in the left hand. Measure 141 concludes with a final melodic phrase in the right hand and a bass line in the left hand.

Score

# Yabás

Oxum, Yemanjá e Yansã

Leandro Braga

$\text{♩} = 61$

*p*

6 **A** **OXUM**

*mf* *p*

12

18 *cava*

3 6 6

2

Yabás

23

Musical notation for measures 23-28. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody is primarily in the right hand, featuring eighth-note patterns and some quarter notes. The left hand provides a steady accompaniment with eighth-note chords and single notes.

**B**

Musical notation for measures 29-30. This section is marked *mf* (mezzo-forte). The right hand features block chords and some moving lines, while the left hand continues with eighth-note accompaniment.

29

Musical notation for measures 31-34. The right hand has a more active melody with eighth-note runs, while the left hand maintains the eighth-note accompaniment.

31

Musical notation for measures 35-38. This section is marked *p* (piano). The right hand has a melodic line with some rests, and the left hand continues with eighth-note accompaniment.

**C**

35

*rit.* ♩ = 71

Musical notation for measures 39-44. This section is marked *rit.* (ritardando) and has a tempo marking of ♩ = 71. The right hand features a melodic line with some rests, and the left hand continues with eighth-note accompaniment. The piece concludes with a final cadence in 4/4 time.

## Yabás

3

39

Musical score for measures 39-41. The piece is in 4/4 time. Measure 39 features a complex rhythmic pattern with eighth and sixteenth notes in both hands. Measure 40 shows a change to 2/4 time, with a more melodic line in the right hand and a bass line in the left. Measure 41 returns to 4/4 time, continuing the melodic and bass lines.

42

Musical score for measures 42-43. Measure 42 is in 2/4 time, featuring a melodic line in the right hand and a bass line in the left. Measure 43 changes to 3/4 time, with a similar melodic and bass structure.

44

Musical score for measures 44-45. Measure 44 is in 4/4 time, featuring a melodic line in the right hand and a bass line in the left. Measure 45 continues the melodic and bass lines, with a fermata over the final note of the right hand.

46

Musical score for measures 46-47. Measure 46 is in 4/4 time, featuring a melodic line in the right hand and a bass line in the left. Measure 47 changes to 2/4 time, with a melodic line in the right hand and a bass line in the left.

48

Musical score for measures 48-50. Measure 48 is in 4/4 time, featuring a melodic line in the right hand and a bass line in the left. Measure 49 is in 4/4 time, featuring a melodic line in the right hand and a bass line in the left. Measure 50 is in 4/4 time, featuring a melodic line in the right hand and a bass line in the left. A box labeled 'D' is placed above the first measure of measure 49, and a tempo marking of ♩=52 is placed above the first measure of measure 50.

4

Yabás

E

52

A2

56

Dm A2 Dm

62

C#m C#m/B F#m F#m

67

C#m C#m/B Em6

72

IMPRO

A A7M Dm A7M Dm

Yabás

80

C#m F#m C#m F#m7

88

Em6

**F** *IEMANJÁ*  
♩ = 103

*f*

95

*ff*

**G** *ff*

*f*

Yabás

The musical score for 'Yabás' is presented in a grand staff format, consisting of five systems of two staves each (treble and bass clef). The score begins at measure 99 and ends at measure 107. The key signature is one flat (B-flat major or D minor). The melody is primarily in the treble clef, while the accompaniment is in the bass clef. The piece features a mix of eighth and sixteenth notes, often beamed together. There are several dynamic markings, including accents (>) and a mezzo-forte (M.F.) marking at measure 103. The score includes various musical notations such as slurs, ties, and fermatas. The piece concludes with a final cadence in the bass clef.

## Yabás

7

109

111

12

A 7M

*mf*

114

A 7M

Dm

Dm

A 7M

118

A 7M

C

C

*f*

121

Fm

Fm

C



Yabás

124

C B C#/B B C#/B

128

C B C#/B

132

B C#/B G#m7 Db7/Ab G#m7 Db7/Ab

135

*p*

I

*f*

## Yabás

141

**J** *ff*

145

147 *M.E.*

149

>

10

Yabás

The musical score for 'Yabás' is presented in a grand staff format, consisting of four systems of two staves each (treble and bass clef). The piece begins at measure 151. The first system (measures 151-152) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system (measures 153-154) continues the melody and accompaniment. The third system (measures 155-156) shows a change in the bass line's rhythm. The fourth system (measures 157-158) concludes the piece with a final chord in the treble staff and a sustained bass line. A box labeled 'K' is placed below the first system, and a tempo marking '♩.=154' is located below the second system. A dynamic marking 'p' is placed below the fourth system. The piece ends with a *mf* dynamic marking.

*mf*

Yabás

161

Musical score for measures 161-162. The piece is in G major (one sharp) and 6/8 time. Measure 161 features a treble clef with a dotted quarter note G4, a half note A4, and a dotted half note B4. The bass clef has a sixteenth-note pattern: G4, A4, B4, A4, G4, F#4, E4, D4. Measure 162 continues with a treble clef chord of G4, B4, D5 and a bass clef sixteenth-note pattern: G4, A4, B4, A4, G4, F#4, E4, D4.

163

Musical score for measures 163-164. Measure 163 is identical to measure 161. Measure 164 features a treble clef chord of G4, B4, D5 and a bass clef sixteenth-note pattern: G4, A4, B4, A4, G4, F#4, E4, D4.

165

Musical score for measures 165-166. Measure 165 has a treble clef melody: G4, A4, B4, A4, G4, F#4, E4, D4. The bass clef has a sixteenth-note pattern: G4, A4, B4, A4, G4, F#4, E4, D4. Measure 166 features a treble clef chord of G4, B4, D5 and a bass clef sixteenth-note pattern: G4, A4, B4, A4, G4, F#4, E4, D4. A dynamic marking *M.D.* is present above the treble staff.

167

Musical score for measures 167-168. Measure 167 has a treble clef chord of G4, B4, D5 and a bass clef sixteenth-note pattern: G4, A4, B4, A4, G4, F#4, E4, D4. Measure 168 features a treble clef chord of G4, B4, D5 and a bass clef sixteenth-note pattern: G4, A4, B4, A4, G4, F#4, E4, D4. A dynamic marking *f* is present below the bass staff.

169

Musical score for measures 169-170. Measure 169 has a treble clef chord of G4, B4, D5 and a bass clef sixteenth-note pattern: G4, A4, B4, A4, G4, F#4, E4, D4. Measure 170 features a treble clef chord of G4, B4, D5 and a bass clef sixteenth-note pattern: G4, A4, B4, A4, G4, F#4, E4, D4.

12

Yabás

171

L

*ff*

M IMPRO

175

F#m7

179

Bm7

F#m7

C#7(#9)

N

187

F#m7

C#7(#9)

## Yabás

13

190

Musical score for measures 190-191. The piece is in G major (one sharp) and 2/4 time. Measure 190 features a treble clef with a quarter rest, followed by a half note chord of G4-B4-D5, and a bass clef with a half note chord of G2-B2-D3. Measure 191 features a treble clef with a quarter rest, followed by a half note chord of G4-B4-D5, and a bass clef with a half note chord of G2-B2-D3.

192

Musical score for measures 192-193. The piece is in G major (one sharp) and 2/4 time. Measure 192 features a treble clef with a quarter rest, followed by a half note chord of G4-B4-D5, and a bass clef with a half note chord of G2-B2-D3. Measure 193 features a treble clef with a quarter rest, followed by a half note chord of G4-B4-D5, and a bass clef with a half note chord of G2-B2-D3.

194

Musical score for measures 194-195. The piece is in G major (one sharp) and 2/4 time. Measure 194 features a treble clef with a quarter rest, followed by a half note chord of G4-B4-D5, and a bass clef with a half note chord of G2-B2-D3. Measure 195 features a treble clef with a quarter rest, followed by a half note chord of G4-B4-D5, and a bass clef with a half note chord of G2-B2-D3.

196

*M.D.*

Musical score for measures 196-197. The piece is in G major (one sharp) and 2/4 time. Measure 196 features a treble clef with a quarter rest, followed by a half note chord of G4-B4-D5, and a bass clef with a half note chord of G2-B2-D3. Measure 197 features a treble clef with a quarter rest, followed by a half note chord of G4-B4-D5, and a bass clef with a half note chord of G2-B2-D3.

198

Musical score for measures 198-199. The piece is in G major (one sharp) and 2/4 time. Measure 198 features a treble clef with a quarter rest, followed by a half note chord of G4-B4-D5, and a bass clef with a half note chord of G2-B2-D3. Measure 199 features a treble clef with a quarter rest, followed by a half note chord of G4-B4-D5, and a bass clef with a half note chord of G2-B2-D3.

14

Yabás

200

O

202

204

P

206

208

Yabás Q

210

F#m7 D7 C#7

212

R

215

*ff*