

The Chôro Fake Book

Second Edition

42 Selected Brazilian **Chorinhos**
written in **Lead Sheet** form,
and including some duet parts and obligados

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Second Edition

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Acknowledgements

When one tries to learn music from a new or "second culture" it is essential that you be shown how it's done from the real guys. The printed page is not enough. I'd like to thank my many teachers, players and friends for their help and inspiration for my continued love affair with Musica Brasileira. Marcos Silva, who must come first, Susan Muscarella, The Jazz School in Berkeley, Dennis Broughton and Rich Rice who put together the incredible California Brazil Camp, Carlos Oliveira, Ricardo Peixoto, Claudia Villela, Paulo Bellinati, Arnoldinho do Covaco, Harvey Weinaple, Claudio Bebiano, Jovino Santos Neto, my old band members Brian Rice, Jeff Sanford, Rick Elmore, Steve May, Randy Johnson who played these with me. Also the many jammers, colleagues, friends and students who make my life full of music. Thank you all.

"Even the little fish loves to swim."

Notes on the 2nd edition —

By popular demand I have brought out this, the 2nd edition of The Chôro Fake Book, and finally answered the pleas of my B-flat friends. Thanks to those people who bought up all the copies of the first edition, after two printings in 1999 and 2000, and wanted more. It is because of your enthusiastic response that I decided to, once again, break copyright laws and illegally publish music to which I have no right. This is NOT a gray area, but flat out fucking illegal. So, please, go buy the real stuff, as I have. I hope the publishers accept this plea as free advertising and don't sue my ass. It's really all about the love of the music. Shop online for the following, available through www.brazmus.com, www.acari.com.br, and elsewhere.

O Melhor Do Choro Brasileiro, Vol. 1, 2, 3

O Melhor De Pixinguinha

Cadernos de Choro Vol. 1, 2

Princípios do Choro Vol. 1-5

What's different in the 2nd edition —

There are 19 more tunes than the 1st edition. Although not all the new tunes are strictly chorinhos, they are typically Brazilian. A few tunes have undergone rewrites, most notably Brejeiro, which is in a different key. There are chord changes/corrections and some formal changes. Measure numbers are now in boxes on the top left of each staff. There are no block chord charts in this edition. I've found that people capable of playing chorinhos would rather look at the notes anyway even if they are only playing rhythm. Also missing is a selected discography. I own over 600 Brazilian CDs now and a discography has become too big a project. And finally, some chord symbols have been streamlined. As always, every effort has been made to layout the page and make it readable for "old blind guys."

Notes on Chord Symbols —

In reading and writing lead sheets for many years I have felt the need for a more concise nomenclature for certain chords. The $m7^{(b5)}$ has always seemed to me to have an unnecessarily clumsy name, not to mention 6 (!) separate marks on the page. For this reason, the following symbols, which are not my inventions, are used in this edition. I hope, they will continue to be used by the reader, and others publishers so as to further advance the evolution of our musical language by employing more powerful and concise symbols.

- C \emptyset** = **Cm7^(b5)** or half-diminished seventh chord - C E \flat G \flat B \flat
- C $^{\circ}7$** = **Cdim7** or fully-diminished seventh chord - C E \flat G \flat A
- C Δ 7** = **CMaj7** or major seventh chord - C E G B
- Cm(Δ 7)** = **Cm(Maj7)** or minor triad with major seventh - C E \flat G B
- C+** = **Caug** or augmented triad (raised 5th) - C E G \sharp
- C7/4** = **C7sus4** or dominant seventh, with suspended 4th - C F G B \flat

If you don't know what these symbols mean then please support music education in the schools at ALL LEVELS by electing representatives who do not treat music as a frill or luxury. It isn't. It is essential **core curriculum**. Music education makes use of parts of the brain unused in most other endeavours, and makes better thinkers, builds self-esteem, communal activity and socialization, not to mention the joy of the music itself. Without music and art education we now have rap, country and graffiti. The talent continues to be present but needs to be trained. So, take a theory class at your local community college, get online help or lessons from a qualified instructor. While we should all have learned this in school when we were young, it's never too late!

Ainda me Recordo

Choro

Pixinguinha e Benedito Lacerda

Musical notation for measures 1-4. Chords: F7, E7, E \flat 7, D7.

Musical notation for measures 5-8. Chords: G \sharp dim7, F/A, F.

Musical notation for measures 9-13. Chords: F, D7, Gm7, C7, F, D7, Gm7, C7.

Musical notation for measures 14-17. Chords: F, C7/G, F/A, C7. Includes a circled 'A' and a double bar line.

Musical notation for measures 18-21. Chords: F, C7/G, F/A, C7.

Musical notation for measures 22-25. Chords: D7/F \sharp , Gm, E7/G \sharp , Am, C7.

Musical notation for measures 26-29. Chords: F, A7, Dm, D7, Gm, D7, Gm.

30 **Gm** **G#°7** **F/A** **G#°7** **C7/G** 3 3

33 **D7/F#** 3 **Gm** **B°7** **F/C** **D7** **Gm7** *To Coda* **C7** ⊕

37 **F** **D7** **Gm7** **C7** **Fm** **A°7** **D°7** **C7**

41 **B'** **Fm** **Fm/Eb** **G7/D** **Bbm6/Db** **C7** **Fm**

45 **E°7** **A°** **D°7** **C7**

49 **F7/A** **B°7** **E°7/G** **A°**

53 **A°7/Gb** **D°/F** **D°7** **C7** **Fm**

57 $D\flat 7$ $C7$ Fm $D\flat 7$ $C7$ Fm $E\flat 7$

61 **B^{II}** $A\flat$ $E\flat 7/G$ $G\flat 6$ $D\flat/F$ $Dm\flat 6/F\flat$ $A\flat/E\flat$

67 $B\flat 7/D$ $E\flat$ $D\flat 7$ $C7$ Fm $F\flat m 7/E\flat$ $G7/D$ $B\flat m 6/D\flat$

71 $C7$ $C7/B\flat$ $F7/A$ $B\flat m$ Fm $G7$ $C7$

76 F $D7$ $Gm7$ $C7$ F $D7$ $Gm7$ $C7$ *D.S. al Coda*

\oplus *Coda* 80 F $G\flat$ G $A\flat$ A $B\flat$ $C7$

84 F F F F

ANDRÉ DE SAPATO NOVO

DUET

Form:
AA BB A CC A

ANDRÉ VICTOR CORRÊA



Original

Duet line

D7 No Chord Cm D7

5

Gm Dm A7

9

D7 N.C. Cm D7

13

To Fine * To Coda ⊕

Gm Cm Gm D7

1. 2. **B**

Gm D7 Gm F7 B^b

21

F7 B^b F7 B^b

25

A Dm F7 B^b

29

F7 B^b E^b B^b

33 1. 2. *D.S. al Coda*

F7 B^b B^b D7

P. 3 - ANDRÉ DE SAPATO NOVO

6
Coda
36

C

Musical notation for measures 36-39. Measure 36: Gm, F7. Measure 37: Bb, A, Ab, G7. Measure 38: Cm. Measure 39: Cm. A circled 'C' is above measure 37. A repeat sign is at the start of measure 37.

Musical notation for measures 40-43. Measure 40: Cm. Measure 41: F7. Measure 42: Bb. Measure 43: Bb.

Musical notation for measures 44-47. Measure 44: Bb, G7. Measure 45: Cm. Measure 46: Cm. Measure 47: Cm. A '5' is written below the first measure of this system.

Musical notation for measures 48-51. Measure 48: G7, Bb. Measure 49: C7, F7. Measure 50: Bb. Measure 51: Bb.

Musical notation for measures 52-53. Measure 52: F7. Measure 53: Bb, D7. A first ending bracket is over measure 52. A second ending bracket is over measure 53 with the instruction "D.S. al Fine".

Musical notation for measure 54. Measure 54: D7, Gm. A star symbol and the word "Fine" are above measure 54.

Form:
AA BB A CC A

ANDRÉ DE SAPATO NOVO

7

ANDRÉ VÍCTOR CORRÊA

A No Chord D7 Cm D7 Gm

6 Gm Dm A7 D7 D7 N.C.

11 Cm D7 Gm Cm Gm D7 *To Coda* *To Fine* No Chord

17 1. Gm D7 2. Gm **B** F7 Bb *tr* F7 *tr*

22 Bb F7 Bb A7 Dm

27 F7 Bb *tr* F7 *tr* Bb Eb Bb

33 1. Bb 2. Bb D7 *D.S. al Coda*

Coda 36 Gm F7 **C** Bb A Ab G7 Cm

41 F7 Bb

45 G7 Cm Gb7 Bb

50 C7 F7 1. Bb F7 2. Bb D7 *D.S. al Fine* ***Fine** 54 Gm

Aquarela do Brasil

SAMBA

Ary Barroso

Intre — freely

Gm 3 3 E7 F F#o7

Lento

7 C7 C°7 C7 , F Fm F Eb7

Samba

15 D7(9) Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7

21 Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7 F FΔ7 F6 A°7

27 Gm Gm7 Gm6 C7 F FΔ7 F6 A°7 Gm Gm7 Gm6 C7 F6

samba rhythm

35 F F+ F6 F F+ F6 F F+ F6 F7 Gm (E/G) Gm+

43 Gm⁶ Gm⁷ Gm/C Gm+ Gm⁶ C⁹ F⁶

51 Gm⁷ F⁶ F⁷ E⁷ E^{b7} D⁷ Cm⁶ D⁷ Cm⁶

59 D⁷ Cm⁶ D⁷ Cm⁶ D⁷ Cm⁶ D⁷ Cm⁶ D⁷ Cm⁶ D⁷

67 Gm Gm+ Gm⁶ Gm+ Gm Gm⁷ F^{#7} C^{7(b9)}

75 F^{Δ7} F⁶ Gm⁷ C⁷

samba rhythm
83 F⁶ Gm F⁶ Gm F⁶

Assanhado

Jacob Bittencourt
"Jaco do Bandolim"

A6/9

A1

7

A6/9

D7

A7

F#m

Original version stays on
A6/9 through out section.

11

G7

F#7

B9

E7

A6

To Coda

1.

2.

A2

16

D7

A6

20

D7

A6

A3

24

E7

F#7

Bm

D

28

B7

E7

1. A6

2. A

B

34

A7

D7

38 **G7** **C7**

Musical staff 38-41: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. Chords G7 and C7 are indicated above the staff.

42 **F7** **Bb7**

Musical staff 42-45: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes. Chords F7 and Bb7 are indicated above the staff.

46 **Bm7** **E7** **A6**

Musical staff 46-49: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes. Chords Bm7, E7, and A6 are indicated above the staff.

B2

50 **A7** **D7**

Musical staff 50-53: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes. Chords A7 and D7 are indicated above the staff.

54 **G7** **C7**

Musical staff 54-57: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes. Chords G7 and C7 are indicated above the staff.

58 **F7** **Bb7**

Musical staff 58-61: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes. Chords F7 and Bb7 are indicated above the staff.

62 **Bm7** **E7** **A6** *D.S. al Coda*

Musical staff 62-65: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes. Chords Bm7, E7, and A6 are indicated above the staff. The instruction "D.S. al Coda" is written at the end of the staff.

Coda

66 **A6** **G7** **F#7** **B9** **E7** **A6** *fade*

Musical staff 66-69: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes. Chords A6, G7, F#7, B9, E7, and A6 are indicated above the staff. The instruction "fade" is written at the end of the staff.

Ave Maria

FORM: Intro AA BB AA CC AA

Valsa-Serenata

ERODITES DE CAMPOS

Slowly

Intro

A

9

Em B7 Em E7 Am E7 Am Am7

19

Am7 Em Am

1. B7

2. To Coda
Em Fine G

B

28

D7 G6 Am D7 G6 G E7

37

Am Em B7

1. Em G

2. Em D.S. al Coda

Coda

C

46

Em E B7 E Am7 B7 Em Em

56

E7 Am7 Em B7

1. Em

2. Em D.S. al Fine

Brasileirinho

Waldyr Azevedo

In G major
on page 60

A

Musical staff 1: Treble clef, G major key signature, 2/4 time signature. Chords: A6, Am6.

Musical staff 2: Treble clef, G major key signature, 2/4 time signature. Chords: A6, E7, A6, A6, E7.

Musical staff 3: Treble clef, G major key signature, 2/4 time signature. Chords: E7, A6, E7, A6.

Musical staff 4: Treble clef, G major key signature, 2/4 time signature. Chords: A6, E7, A6, E7.

Musical staff 5: Treble clef, G major key signature, 2/4 time signature. Chords: E7, A6, Am, Dm6.

Musical staff 6: Treble clef, G major key signature, 2/4 time signature. Chords: E7(9), D7, Am/C, Am6.

Musical staff 7: Treble clef, G major key signature, 2/4 time signature. Chords: D#7, E7(9), D7, Am/C.

Musical staff 8: Treble clef, G major key signature, 2/4 time signature. Chords: B7, A7, Dm, Am, B7.

Musical staff 9: Treble clef, G major key signature, 2/4 time signature. Chords: E7(9), Am, D.S. al Coda, Coda, A6.

Musical staff 10: Treble clef, G major key signature, 2/4 time signature. Chords: E7, A6, E7, A, A6.

BENZINHO

JACOB DO BANDOLIM

A

Musical staff 1: Treble clef, 2/4 time signature. Chords: A7, Dm, A7. Includes a repeat sign and a guitar-style diagram below the staff.

Musical staff 2: Treble clef. Chords: B \flat 7, B \flat /A \flat , A7/G, A \circ 7, A \flat \circ 7, G \circ 7. Includes a guitar-style diagram below the staff.

Musical staff 3: Treble clef. Chords: D7, Gm. Includes a guitar-style diagram below the staff.

Musical staff 4: Treble clef. Chords: E7, A7 (Fill). Includes a guitar-style diagram below the staff.

Musical staff 5: Treble clef. Chords: Dm, A7. Includes a guitar-style diagram below the staff.

Musical staff 6: Treble clef. Chords: B \flat 7, A7, A \circ 7, A \flat \circ 7, G \circ 7. Includes a guitar-style diagram below the staff.

Musical staff 7: Treble clef. Chords: D7, Gm7. Includes a guitar-style diagram below the staff.

Musical staff 8: Treble clef. Chords: Dm, E \flat 7, A7, Dm. Includes a first ending box with '1. Fine // A7' and a second ending box with '2.'.

P. 2 — BENZINHO

34 **B** F F#°7 Gm11 D7/A Gm/Bb

38 Gm G#°7 F6/A F6

42 F D7 G7 G7

46 C C7 Am7 A°7 Gm7 C7

50 F F#°7 Gm11 D7/A Gm/Bb

54 Gm7 A7 Dm D7 Gm7

58 Gm7 A°7 F7 E7 Eb7 D7

62 G7 C7 F 1. 2. D.S. al Fine

Brejeiro

Ernesto NAZARETH
1863-1934

MAXIXE

Vamp

5 **A**

9

13

17

23 **B**

27

31

35

transition ...

to Minor

40

48

A'

54

60

65

B'

71

77

82

D.C. al Coda

Coda

Form: Intro — AA BB (AB) coda

CARINHOSO

SERENATA CHORO

"PIXINGUINHA"
Alfredo Vianna

Intro

Chords: A^b C A⁹ D⁷ G⁷ C C⁷ C^{o7} Fm⁶

6 C G7(b9) **A** C C+ C⁶ C+ C C+ C⁶ C⁷ B⁷ Em C/E

12 Em⁶ C/E Em C/E Em⁶ E⁷ Am D⁷ Gm⁹ C¹³

17 FΔ⁷(9) A⁷ D⁹ Dm⁷ Dø⁷ G¹³

(1st X only)
1. C Fm⁶ C G7(b9)

23 **B** 2. C Fm⁶ C B⁷ Em Am B⁷ Em

28 Em E^{b7}(#11) G/D Em⁷ A⁷ D⁷ G G^{#7} Dm G⁷(b5)

33 C C⁶ C+ C B⁷ B⁷(b9) B⁷ Dm⁷ G⁷

39 C E⁷ Am E⁷ Am C⁷₃ F₃ A⁷₃ Dm Fm⁶

45 C A⁷₃ Dm⁷ G⁷ To Coda

1. C Fm⁶ C B⁷ 2. C C⁷ C^{o7} Fm⁶ D.S. al Coda

51 Coda C C⁷ C^{o7} Fm⁶ C C⁷ C^{o7} Fm⁶ C Fm⁶ C⁶/9

rit.

CHEGA DE SAUDADE

TOM JOBIM

Musical staff 1: Treble clef, 2/4 time signature. Chords: Gm7, A7, Dm(add 9), Dm/C.

Musical staff 2: Treble clef. Chords: Bdim7, E^bΔ7, A7, Dm, E^b9(#11).

A

Musical staff 3: Treble clef. Chords: Dm, Dm7/C, E7/B.

Musical staff 4: Treble clef. Chords: B^bm6, A7, Dm, E^b9(#11).

Musical staff 5: Treble clef. Chords: Dm, E7, Am, Am7.

Musical staff 6: Treble clef. Chords: B^bΔ7, B^b6, A7sus4, A7(9).

Musical staff 7: Treble clef. Chords: Dm, Dm7/C, E7/B.

29 $B^{\flat}m6$ $A7$ $D\Delta^9$ $D7(\flat 9)$

33 $Gm7$ $A7(\flat 9)$ Dm Dm/C

37 $B^{\circ}7$ $B^{\flat}m6$ $A+7(\flat 9)$ Dm Em^9 $A13(\flat 9)$

B

41 $D\Delta 7(6)$ $B7(\flat 9)$ $E13$ $Em7$

45 A^9sus4 $A7(\flat 9)$ $A7(\flat 9)$ $D^{\circ}7$ $D\Delta 7$

49 $F\sharp m7$ $F^{\circ}7$ Em^9

53 $E9$ Gm^6/A $A7(\flat 9)$

P. 3 - CHEGA DE SAUDADE

57 **DA7** **D6** **E7**

Musical staff 57-60: Treble clef, key signature of two sharps (F# and C#). The staff contains four measures of music. The first measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The second measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The third measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The fourth measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note.

61 **F#7** **Bm7** **Bbm7** **Am7** **D7(b9)**

Musical staff 61-64: Treble clef, key signature of two sharps. The staff contains four measures of music. The first measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The second measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The third measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The fourth measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note.

65 **GA7** **Gm7** **F#m7** **F#m9/B** **B7(b9 b13)**

Musical staff 65-68: Treble clef, key signature of two sharps. The staff contains four measures of music. The first measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The second measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The third measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The fourth measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note.

69 **E9** **A9sus** **F#13** **F#7(b13)** **B+7** **B+7(b9)**

Musical staff 69-72: Treble clef, key signature of two sharps. The staff contains four measures of music. The first measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The second measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The third measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The fourth measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note.

73 **E9** **A9sus** **D6** **C9** **B7** **B7(b9)**

Musical staff 73-76: Treble clef, key signature of two sharps. The staff contains four measures of music. The first measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The second measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The third measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The fourth measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note.

77 **E9** **A9sus** **D6** **C9** **B7** **B7(b9)**

Musical staff 77-80: Treble clef, key signature of two sharps. The staff contains four measures of music. The first measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The second measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The third measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The fourth measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note.

81 **E9** **A9sus** **D6/9**

Musical staff 81-84: Treble clef, key signature of two sharps. The staff contains four measures of music. The first measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The second measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The third measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note. The fourth measure has a D4 note with a dotted quarter note and an F#4 note with an eighth note.

Chorando Baixinho

Serenata Choro

Form: AA BB A CC A

Abel Ferreira

A

Musical staff 1 (measures 1-4):

Chords: Dm, A7(9), E \flat 7, Dm, F7/C, B \flat , F7/A

33

Musical staff 2 (measures 5-8):

Chords: B \flat 7/A \flat , A7/G, A7, Dm, B \emptyset 7, A/E, E7

3

Musical staff 3 (measures 9-12):

Chords: A7 // break, Dm, A7(9), Dm, F7/C, B \flat , F7/A

4

Musical staff 4 (measures 13-16):

Chords: B \flat /A \flat , A/G, A7, Dm, B \flat 6, E \flat , A7

To Coda ⊕
To Fine *

B

Musical staff 5 (measures 17-20):

1. Dm, 2. Dm, E7(9), Am, A7(9)

21

Musical staff 6 (measures 21-24):

Chords: Dm, Dm6, Am, B7

25 **B \flat 7/F** **E7** **E7(\flat 9)** **Am** **A7(\flat 9)** **Dm**

30 **Dm⁶** **Am** **F7** **E7** **Am** *D.S. al Coda*

Coda **C** **D** **A7** **D** **Gm** **Bm** **F#7**

34

38 **B7** **B7(\flat 9)** **Em** **Gm⁶** **D** **Bm7** **E7** **Gm⁶** **A7**

43 **D** **A7** **D** **Gm⁶** **Bm** **F#7** **B7** **B7(\flat 9)** **Em** **Gm⁶**

48 **D** **Bm7** **E7** **A7** **3** **1. D** **2. D** *D.S. al Fine*

Fine * **B \flat** **Dm/A** **Gm⁶** **Dm/F** **E \flat** **A7** **Dm**

52 *rit.*

Chorei...

Form: AA BB A CC A

Pixinguinha & Benedito Lacerda

A

♩ F G7 C7 F

5 F Am E7/B Am/C E7/B Am C7/G

9 F G7 A7 D7

13 Gm G#dim7 F D7 F C7

To Coda ⊕
To Fine ✻

1. F C7 E 2. F

B

18 Dm Bb A7 Dm A7

22 Dm Am E7/B A7/C#

26 **D7** **G7** **C7** **F** **Gm**

31 **Dm** **E7** **A7** **1. Dm** **2. Dm** *D.S. al Coda*

Coda 35 **F** **Bb** **F** **Eb** **D**

40 **Eb** **C7** **Bb** **Gm** **C7** **F7** **Bb**

45 **D7** **Gm** **Eb** **D** **Eb** **C7** **Bb** **G7**

50 **C7** **F7** **1. Bb** **2. Bb** *D.S. al Fine* ** Fine'* 53 **F**

2 Form: AA BB A CCA



Chorei...

DUET

Pixinguinha & Benedito Lacerda

Original

Duet line

Measures 1-3. Original and Duet line staves. Chords: F, G7, C7.

4

5

Measures 4-7. Original and Duet line staves. Chords: F, Am, E7, Am, E7.

8

Measures 8-11. Original and Duet line staves. Chords: Am, C7, F, G7, A7.

12

Measures 12-14. Original and Duet line staves. Chords: D7, Gm, G#dim7, F, D \flat .

15

To Coda ⊕
To Fine *

1.

2.

Measures 15-18. Original and Duet line staves. Chords: F, C7, F, C7, E7, F.

B

18

Musical notation for measures 18-21. The system consists of two staves. The top staff contains the melody, and the bottom staff contains the accompaniment. Chord symbols are placed below the bottom staff: Dm, Bb, A7, Dm, A7.

22

Musical notation for measures 22-25. The system consists of two staves. The top staff contains the melody, and the bottom staff contains the accompaniment. Chord symbols are placed below the bottom staff: Dm, Am, E7, A7.

26

Musical notation for measures 26-30. The system consists of two staves. The top staff contains the melody, and the bottom staff contains the accompaniment. Chord symbols are placed below the bottom staff: D7, G7, C7, Fdim7 F, Gm.

31

Musical notation for measures 31-34. The system consists of two staves. The top staff contains the melody, and the bottom staff contains the accompaniment. Chord symbols are placed below the bottom staff: Dm, E7, A7, Dm, Dm. The system is divided into two endings: 1. and 2.

♠ Coda

C

35

Musical notation for measures 35-38. Measure 35 starts with a treble clef, a key signature of one flat, and a common time signature. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the staff: F, B \flat , F, E \flat .

39

Musical notation for measures 39-42. Measure 39 starts with a treble clef, a key signature of one flat, and a common time signature. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the staff: D, E \flat , C7, B \flat , Gm, C7.

43

Musical notation for measures 43-46. Measure 43 starts with a treble clef, a key signature of one flat, and a common time signature. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the staff: F7, B \flat , D7, Gm, E \flat .

47

Musical notation for measures 47-50. Measure 47 starts with a treble clef, a key signature of one flat, and a common time signature. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the staff: D, E \flat , C7, B \flat , G7, C7, F7.

51

1.

2.

D.S. al Fine

Musical notation for measures 51-52. Measure 51 starts with a treble clef, a key signature of one flat, and a common time signature. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the staff: B \flat .

* *Fine*

53

Musical notation for measure 53. Measure 53 starts with a treble clef, a key signature of one flat, and a common time signature. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the staff: F.

Choro Negro

Paulinho da Viola

A

Chord progression for section A: B \flat m⁶ A \flat m⁶ Gm Cm⁷ F⁷ B⁷(\sharp 9) B \flat Δ ⁷

5 B \flat m⁷ E \flat ⁷ A \flat Δ ⁷ A⁷ Cm⁶ D⁷ B \flat m⁶ A \flat m⁶

10 Gm Cm⁷ F⁷ B⁷(\sharp 9) B \flat Δ ⁷ B \flat m⁷ E \flat ⁷ G⁶ Em⁷

15 Am⁷ D⁷(\flat 9) A \flat ⁷ 1. G Δ ⁷ 2. G Δ ⁷ **B** Bm⁷ Em⁷ Cm⁶

To Coda \oplus

20 G⁶ Dm⁷ G⁹ C Δ ⁷ Cm⁷ F⁷ B⁹ B \flat Δ ⁷ Dm⁷/A Gm B \flat /F

24 Em⁷ A⁷ Am⁷ A \sharp ^o7 Bm⁷ Em⁷ Cm⁶ G⁶ G⁷

29 C Δ ⁷ C \sharp ^o7 Bm⁷ E⁷ Am⁷ D⁷ 1. G 2. G D.S. al Coda

\oplus Coda

35 B \flat m⁶ A \flat m⁶ Gm

Chôros - No. 1, "Chôro Tipico"

à Ernesto NAZARETH
1920

Heitor Villa-Lobos

FORM: A B A CC A

A

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: F#7, B7, Em, Em/G, B7, Em.

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: F#7, B7, E7, A7sus4, A7.

Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: D7, G, C7, F.

Musical staff 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: B7, Am, F#7, B7.

Musical staff 5: Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: F#7, B7, Em, Em/G, B7/F#, Em.

Musical staff 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: F#7, B7, E7, A7sus4, A7.

Musical staff 7: Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: D7, G, C7, F, B7, Bb7.

Musical staff 8: Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: C/B, Em/B, F#7, B7, Em. Ends with "To Coda" and "Fine" symbols.

Musical staff 9: Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: G7, C7, E7, A7.

Chôro Tipico - p.2

37 Dm/F D7/F# C/G D7 G7 31

41 C6 B7 D7 Bb7 Bbø7

45 F A♭ C/G A7 Dm7 G6 G9 Eø7

49 G7 C7 E7 A7

53 Dm D7 C/G D9 G7 C D.S. al Coda

57 E B♭ø7 B/A E6 F#m/E E+

61 G#7 C#m F#7 B7

65 E B♭ø7 B/A E6 F#m/E E+ A6 Cø7

70 E/B C#7 A#ø7 B7 1. E 2. E D.S. al Fine

Chôros - No. 1, "Chôro Tipico"

á Ernesto NAZARETH
1920

Heitor Villa-Lobos
(1887-1959)

FORM: A B A CC A



obligato

original

5

9

13

17

21

F#7 B7 E7 A7/4 A7

25

D7 G C7 F Bb7 Bb7

29

tr C/B^b Em/B F#7 B7 Em

To Coda
Fine

B
33

G7 C7 E7 A7

37

Dm/F D7/F# C/G D7 G7

p

41

C6 B7 D7 Bb7 Bbø

Musical notation for measures 41-44. Measure 41 starts with a C6 chord. Measure 42 has a B7 chord. Measure 43 has a D7 chord. Measure 44 has a Bb7 chord and a Bbø chord. The notation includes treble and bass staves with various notes and rests.

45

F A♭ C/G A7 Dm7 G9 Eø

Musical notation for measures 45-48. Measure 45 has an F chord. Measure 46 has an A♭ chord. Measure 47 has a C/G chord and an A7 chord. Measure 48 has a Dm7 chord and a G9 chord. The notation includes treble and bass staves with various notes and rests.

49

G7 C7 E7 A7

Musical notation for measures 49-52. Measure 49 has a G7 chord. Measure 50 has a C7 chord. Measure 51 has an E7 chord. Measure 52 has an A7 chord. The notation includes treble and bass staves with various notes and rests.

53

Dm D7 C/G D7 G7 C

D.S. al Coda

Musical notation for measures 53-56. Measure 53 has a Dm chord. Measure 54 has a D7 chord. Measure 55 has a C/G chord. Measure 56 has a D7 chord and a G7 chord. The notation includes treble and bass staves with various notes and rests. The piece concludes with a Coda symbol.

♣ Coda

C

57

Musical notation for measures 57-60. The key signature has three sharps (F#, C#, G#). The notation includes a treble clef and a grand staff with piano accompaniment. Chords are indicated below the staff: E, B^b07, B/A, E⁶, F#m/E, E+.

61

Musical notation for measures 61-64. The key signature has three sharps. The notation includes a treble clef and a grand staff with piano accompaniment. Chords are indicated below the staff: G#7, C#m, F#7, B7.

65

Musical notation for measures 65-68. The key signature has three sharps. The notation includes a treble clef and a grand staff with piano accompaniment. Chords are indicated below the staff: E, B^b07, B/A, E⁶, F#m/E, E+.

69

Musical notation for measures 69-71. The key signature has three sharps. The notation includes a treble clef and a grand staff with piano accompaniment. Chords are indicated below the staff: A⁶, C⁰⁷, E/B, C#7, A#^ø, B7.

72

1.

2.

D.S. al Fine To **A**

Musical notation for measures 72-75. The key signature has three sharps. The notation includes a treble clef and a grand staff with piano accompaniment. Chords are indicated below the staff: E. The first ending (1.) leads to a repeat sign, and the second ending (2.) leads to the instruction "D.S. al Fine To A".

Cochichando

CHORO

Pixiguinha, João de Barro,
e Alberto Ribeiro

Form: AA BB A CC A

A

Musical staff 1 (measures 1-3):
 Chords: F6, E7, E♭7, Dm, A7

Musical staff 2 (measures 4-8):
 Chords: Dm, Dm6, Am, E7, Gm6, A7

Musical staff 3 (measures 9-13):
 Chords: Dm, A7, A♭7, D7(♭5)/A♭, Gm, E♭7

To Coda ⊕
To Fine ✱

Musical staff 4 (measures 14-17):
 Chords: Dm, Dm7/C, E7/B, A7, Dm, 1. F6, E7, E♭7, 2. Dm, C7

B

Musical staff 5 (measures 18-21):
 Chords: F, D7, Gm, C7, F

Musical staff 6 (measures 22-25):
 Chords: A7, Dm, G7, C7, E♭dim7, D7, Gm

27 **Gm** **Fdim⁷** **E⁷** **Am** **N.C.** **B^b** **B^bm⁶**

31 **F** **D7(b9)** **Gm⁷** **C⁷** **F** **1. C⁷** **2. F E E^b** *D.S. al Coda*

Coda 35 **D** **C** **D⁶**

39 **Em⁷** **F^{#7}** **B⁷** **E⁷**

43 **A⁷** **D** **D⁶** **D⁷**

47 **G⁶** **Gm** **D** **B^{7(b9)}** **Em⁷** **A⁷** **D**

51 **1.** **2. F⁶ E⁷ E^{b7}** *D.S. al Fine* *** Fine** 53 **F⁶ E⁷ E^{b7} Dm⁶**
molto rit.

Delicado

Waldemar Azevedo

VAMP 'til ready

G7

2

simili

A

G7

7

11

A6

E7

15

E7

A6

C#7

20

C#7

F#m

F6

24

F6

Dm6

E7

28

1.

E7

2.

E7

A

B

34

Am

E7

Am

E7

Am

A7

38 Dm A7 Dm A7 Dm

42 E7 E7 Am 7C7 B7 Bb7 A7

47 A7 Dm E7

51 E7 Am B7

55 B7 E7 Am E7

59 Am E7 Am A7 Dm A7 Dm A7

64 Dm E Am

70 B7 E7 Am To Coda D.S. al Coda

Coda 74 Am F Dm6 E7 A6

Doce de Côco

Jacob Bittencourt
"Jaco do Bandolim"

G GA7 Am7 D7 G GA7 Am7 D7

A

5 G GA7 G6 GA7 G GA7 F7 E7

9 Am Am(Δ7) Am7 Am(Δ7) Am Am(Δ7) Am7 D7

13 G (C#m7 F#7) Am (Bm7 E7)

17 Am6 E7/B Am7 Cm D7

21 Gm Gm(Δ6) Gm6 Gm(Δ6) Gm Gm(Δ6) Gm6 Gm(Δ7)

25 G G7(Δ9) Cm Cm6

29 Cm7 D7 G6 E+ E7

33 Am7 D7 To Coda G G B7

p. 2 - Doce de Côco

B

37 Am⁷ D⁷ G⁶ A⁷ B^b0⁷

41 Am⁷ D⁷ GΔ⁷ G B^b0⁷

45 Am⁷ D⁷ G⁶ B^b0⁷

49 B G#m⁷ C#m⁷ F#⁷ BΔ⁷ E⁷ Am⁷ D⁷

53 Am⁷ D⁷ D+ G⁶ B^b0⁷

57 Am⁷ D⁷ F⁷ E⁷

61 Am B⁷ Em Cm⁶

65 G E⁷ A⁹ D⁷ 1. G 2. G GΔ⁷

70 Am⁷ D⁷ G GΔ⁷ Am⁷ D⁷

D.S. al Coda

⊕ Coda 73 G Cm⁶ G⁶/9

FLA - FLU

José Maria de Abreu

A

Em Am B7 Em

5 Em Bm7 F#7 B7

9 Em Am B7 E7

13 Am Em B7 Em

To Coda ⊕
Fine

B

17 D7 G G7 C

21 C#o7 G 1. D9 G6

2. *D.C. al Coda*

25 D⁹ G B⁷

⊕ *Coda* **C**

27 E⁶ C^{#7} F^{#m}

31 G^{#7} C^{#m} F^{#7} B⁷ B⁺⁷

35 E⁶ C^{#7} F^{#m}

39 Am E F^{#7} B⁷ 1. E

2. *D.C. al Fine*

43 E

Flauta, Cavaquinho e Violão

CHORO

FORM: Intro - A - B - A - Outro

C. Mesquita e O. Barbosa

Intro/Outro

5 D7 Gm A7 Dm B \flat A7 to Fine

9 Dm **A** Dm

13 A7

17 Dm D7

21 Gm D7 Gm A7 To Coda

25 Dm **B** F E Gm C7 Gm C7

29 F A7 Dm G 9

33 C7 **F F $^{\circ}7$ C7 F F $^{\#}07$ C7** A quote from "Brejeiro" by Ernesto Nazareth

38 F7 B \flat A7 D7

42 Gm 7 A7 Dm E7 A7

45 Dm D.S. al Coda

46 **Coda** Dm D.C. al Fine

47 **Fine** Dm

Gente Humilde

Garoto e Chico Buarque

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Chords: Bm⁶, Gm⁶, D, B⁷, Em⁷, A⁷.

Musical staff 2: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Chords: D, A⁷, D/F#, F^{o7}, Em, Em⁷, E⁷, A⁷. Measure 4 is marked with a box containing the number 4.

Musical staff 3: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Chords: F#m, A⁷, D/F#, F^{o7}, Em, Em⁷, Gm, A⁷. Measure 8 is marked with a box containing the number 8.

Musical staff 4: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Chords: F#m, A⁷, D/F#, F^{o7}, Em, Em⁷, E⁷, A⁷. Measure 12 is marked with a box containing the number 12.

Musical staff 5: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Chords: Am⁷, D⁷, Bm⁶, Gm⁶, D, B⁷, Em⁷, A⁷. Measure 16 is marked with a box containing the number 16.

Musical staff 6: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Chords: 1. D, A⁷; 2. B⁷, Gm⁶, E^{o7}, D, D^{6/9}. Measure 20 is marked with a box containing the number 20.

Ingênuo

Pixinguinha & Benedito Lacerda

A

F Am/E Dm Dm/C E7/B Dm/A E7/G#

5 E♭ Gm/D Cm Cm/B♭ D7/A Cm6/E♭ D7

9 Gm G#°7 FΔ7/A D7

13 G9 G7 C7 F7 B♭m7 E♭7

B

17 A♭ Cm/G Fm Fm/E♭ G7/D C7

22 C7 F7 G♭7 F7 B♭m B°7

27 F Aø7 D7 Gm Gø7 C7 3 To Coda ⊕

C

31 F F+7 B \flat /D B \flat D7

37 G7 G7 Cm C \sharp o7

42 A7 B \flat Dm/A Gm Gm/F C7

D

47 F F7 A \flat 7 D \flat C

52 C B \flat D7 D7

57 E \flat Gm/D C \sharp o7 B \flat 7 A \flat 7 G7 C7 F7

63 1. B \flat F+7 2. B \flat C7 D.C. al Coda

⊕ Coda 67 F F

Lamentos

Pixinguinha

Intro

G

G^{o7}

D⁷

Am⁷

D⁷

A

4 **GΔ⁷** **G^{o7}** **GΔ⁷**

9 **Bm/F#** **Dm/F** **E⁷** **Am⁷** **F#^o** **B⁷** **Em**

15 **C#^o** **F#⁷** **BΔ⁷** **G#m⁷** **C#m⁷** **F#⁷** **B⁷** **E⁷** **Am⁷** **D⁷**

20 **G** **G⁷** **CΔ⁷** **F⁹** **G** **To Coda** **Em**

25 **A⁷** **D⁷** **1. G** **2. G** **B⁷**

30 **Em** **E^{b+}** **Em/D** **Em/C#** **E⁷**

34 **Am** **A^{b+}** **Am/G** **Am/F#** **C⁷**

38 **B7** **Am⁶** **B7** **Em(Δ 7)** **Em** **Am** **A^{\#}7**

44 **B** **C7** **B7** **C7** **B7** **B7** **Em** **E^b+**

48 **Em/D** **Em/C^{\#}** **E7** **Am** **A^b+**

52 **Am/G** **Am/F^{\#}** **B7** **Am⁶** **B7**

56 **Em(Δ 7)** **Em** **Am** **C7** **B7** **Em** **E^b7** **D7** *D.S. al Cod.*

rit.

Coda

62 **A7** **D7** **G** **A7** **D7** **G** **G⁷/B**

66 **C** **C^{\#}dim⁷** **G/D** **Em⁷** **A7** **D7** **G** **G⁷/B**

70 **C** **B⁷/D^{\#}** **E⁷/D** **A7** **D7** **Gmaj⁹**

rit.

Na Glória

Ary dos Santos & Raul de Barros

A

Musical staff 1: Treble clef, 2/4 time signature, key signature of one flat. Chords: F, C+, F, F#dim7, Gm.

Musical staff 2: Treble clef, 2/4 time signature. Chords: Gm, D7, Gm, C7, F, C+.

Musical staff 3: Treble clef, 2/4 time signature. Chords: F, C+, F, Cm7, F7, Bb, Bb, Bdim7.

Musical staff 4: Treble clef, 2/4 time signature. Chords: F, D7, G7, C7. Includes "To Coda" and "To Fine" markings with first and second endings.

B

Musical staff 5: Treble clef, 2/4 time signature. Chords: A7, Dm, D7, Gm, Gm. Lyrics: Na Gló - ia, Na Gló - ia.

Musical staff 6: Treble clef, 2/4 time signature. Chords: Dm, E7, A7, A7, Dm. Lyrics: Na Gló ia.

Musical staff 7: Treble clef, 2/4 time signature. Chords: D7, Gm, Gm, Dm. Lyrics: Na Gló - ia.

p. 2 - Na Gloria

32 E7 A7

1. Dm

2. Dm D.C. al Coda C7

Coda

35 F F7

(C)

Bb

38 Bb F7 F7

"Hey, ba ba ree ba"

42 Bb

"Hey, ba ba ree ba"

45 Bb Fm Bb7 Eb Edim7

49 Bb F7 Gm C7

1. F7 Bb

2. F7 Bb C7

* Fine

53 F

F7

Manha de Carnaval

from the 1959 Brazilian film "Orfeu Negro"

Luis Bonfá

VOCAL CHART

Bossa

Am Am/C³ Bm7(♭5) E7 Am Am/C Bm7(♭5) E7

I sing to the sun in the sky I

5 Am Am/C³ Dm7 G7 Cmaj7 C♯dim7 A7(♭9)

sing while the sun ris-es high Car-na-val

9 Dm7 G7 Cmaj7 Fmaj7

time is here Ma-gi-cal time of year and as the

13 Bm7(♭5) E7(♭9) Am Am/C Bm7(♭5) E7

time draws near dreams lift my heart I

17 Am Am/C³ Bm7(♭5) E7 Am Am/C Bm7(♭5) E7

sing while I play my gui-tar I

21 Em7(♭5) A7(♭9) Dm A7 Dm

cling to this dream from a- far Will

25 Dm Dm/C Bm7(♭5) E7(♭9) Am Am/G Fmaj7

true love come my way on car- na-val day or will

29 Bm7(♭5) E7 Am Am/C *To Coda* ⊕ Bm7(♭5) E7(♭9)

love stay in my dreams (I)

⊕ *Coda*

33 Am Dm7 Am7 Dm7 Am7 Dm7 E7(♯9) *a tempo*

Will true love come my way on this car-na-val day or will I be a- lone, with my

37 Am7 Bm7(♭5) E7 Am9 *ritard.*

dreams *2nd x ritard.* with my dreams

Não Me Toques...

Form: AA BB A CC A

Zequinho Abreu

The musical score is written in 2/4 time and consists of several systems of music. Each system includes a staff with notes and rests, and a line of chord symbols above it. Measure numbers are placed in boxes at the beginning of each system. Section markers A, B, and C are enclosed in boxes. Performance directions such as 'To Coda', 'Fine', 'D.S. al Coda', and 'D.S. al Fine' are included. The key signature changes from one flat (B-flat) to two sharps (D major) at measure 29.

1 Am B \flat 7 E7 **A** Am

5 Am E7

10 Am A7 Dm

15 Dm Am E7 *To Coda* 1. Am *Fine* 2. Am

20 **B** E7 Am E7 Am

24 Dm Am E7 1. Am 2. Am *D.S. al Coda*

\oplus *Coda* 29 Am **C** A A A \flat 7

33 E7 A

38 A A A7 D

43 A E7 1. A 2. A *D.S. al Fine*

Naquele Tempo

FORM: AA BB A CC A

CHORO-SERENATA

Pixinguinha & Benedito Lacerda

A
a tempo

To Coda ⊕
To Fine *

B

26 F A7 Dm D7 Gm (3) (3) Gm7 A7 Dm

30 Bb Bbm6 FΔ7/A D7 Gm C7 1. F 2. D.S. al Coda F

35 Coda (C) Dm D A7 D D B7 E7

40 E7 Em7 A7 Em7 A7 D A7

44 D A7 D Am D7 G Gm6/Bb D B7

50 E9 A7 1. D B7 E7 A7 2. D.S. al Fine D * Fine 53 Dm

NOITES CARIOCAS

- JACOB DO BANDOLIM

GΔ7 F#7 F7

Intro

Chords: C#^o7, E^o7, G^o7

Measures 5-8: E7, A7, D7, GΔ7, Bm7

Measures 9-13: Am7, D7, GΔ7, C#^o7, C#^o7, D7

Measures 14-18: GΔ7, E7, Am7, E7, Am7, Am, Am(Δ7)

Measures 19-22: Am7, Am⁶, Am, D7, Am7

Measures 23-27: D⁺7, C⁹, Bm7, Em7, Am7, D7, GΔ7, GΔ7

Measures 28-32: C#^o7, C#^o7, D7, GΔ7, E7, Am7, E7

Measures 33-36: Am7, CΔ7, C#^o7, G7, F#7, F7

Measures 37-40: E7, A7, D7, G⁶ (Bm⁷) 1st X

B ^{2nd X} G(C)

41 Dm7 G7 CΔ7

45 CΔ7 A7 A7 Dm7 Dm7

50 FΔ7 F#o7 C/G Am7 B7(b9) EΔ7 C#m7

55 F#m7 B7 E9 G7 Dm7

59 G7 CΔ7 CΔ7 A7 A7

64 Dm7 A7 Dm7 FΔ7 B7 F#o7

68 E7 A7 Dm7 G7 D.S. al Coda CΔ7 (C#7) 2nd X

73 Coda GA7 C#o7 Eo7 Go7

76 GA7 F#7 F7 E7 A7 D7

80 1. G6 2. G6 G6

Odeon

Ernesto NAZARETH

A

Em B7/F# Em/G G#o7 Am E7/B Am

Am C7 B7 Am B B7/A Em/G B7 Em B7/F#

Em/G G#o7 Am E7/B Am/C Am7 F#o B7 Em Am

To Coda ⊕
To Fine *

B

F#o B7 1. Em 2. Em A D7 G

D7 G7 C Cm G/B Bbo7 D7/A D7/F#

G A D7 G D7 G7

C Cm G/B Bbo7 D7/A D7/F# 1. G 2. G D.S. al Coda

C

⊕ Coda 35 Em Abo7 D7/A D7 D9 G

40 *A^b07* *D7/A* *D7* *G* *E7*

45 *Am* *B7* *EΔ7sus4* *Em* *B^b07* *C#07*

49 1. *G6/D* *G/B* *A9* *A7* *D7* 2. *G* *Am* *D7* *G*

Cadenza

embellish freely

espressivo

55 *B* *C(#11)/B* *B* *C(#11)/B* *B* *B7* *B+7* *B7*

A' *Adagio*

61 *B7* *Em* *B7/F#* *Em/G*

67 *G#07* *Am* *E7/B* *Am*

73 *F#0/C* *F#0* *B7* *B+* *B+7/A* *Em/G*

accelerando

79 *Em* *B7/F#* *Em/G* *G#07* *Am* *E7/B* *Am/C* *Am7* *F#0* *B7*

rit.

85 *Em* *Am* *F#0* *B7* *Em* *D.S. al Fine*

* *Fine* 88 *Em*

A

Brasileirinho

Waldyr Azevedo

Chords: G⁶, G^{m6}

Chords: G⁶, D⁷, 1. G⁶, 2. G⁶, D⁷

Chords: D⁷, G⁶, D⁷, G⁶

Chords: G⁶, D⁷, G⁶, D⁷

Chords: D⁷, *To Coda*, G⁶, **B**, G^m, C^{m6}

Chords: D^{7(b9)}, 1. C^{#07}, G^{m/B^b}, G^{m6}

Chords: C^{#07}, D^{7(b9)}, C⁰⁷, G^{m/B^b}

Chords: 2. A^{#7}, G⁷, C^m, G^m, A⁷

Chords: D^{7(b9)}, G^m, *D.S. al Coda*, **Coda**, G⁶

Chords: D⁷, G⁶, D⁷, G, G^{6/9}

Os Oito Batutas

61

Pixinguinha

A G D^7 G D^7 C^7

5 B^7 E^7 A^7 D^7

9 G D^7 G D^7

13 B^7 E C G A^7 D^7 1. G *Fine* 2. G

B 18 D A^7 D B^7 E^7 A^7 D A^7

23 D A E^7 A^7 D

28 D^7 G Gm D $\text{C}^{\#7}/\text{B}$ Em^7 A^7 1. D 2. D *D.S. al Coda*

Coda 35 **C** C E^7 Am A^7 D^7 G^7 C C $\text{C}^{\#7}$

41 G^7 $\text{C}^{\#7}$ C G^7 C E^7 Am A^7 D^7 G^7 C^7 A^7

48 Dm G^7 C A^7 D^7 G^7 1. C 2. C *D.S. al Fine*

Proesas de Solon

Form: AA BB A CC A

CHORO

Pixiguinha & Benedito Lacerda

A

Musical notation for the first line of the A section, measures 1-4. Chords: F, D7, G7, C7, F.

Musical notation for the second line of the A section, measures 5-8. Chords: F, C, G7, C7.

Musical notation for the third line of the A section, measures 9-12. Chords: F, D7, Gm, A7, Dm.

Musical notation for the fourth line of the A section, measures 13-16. Chords: B \flat , B \flat 7, F, D7, G7, C7. Includes the instruction "To Coda To Fine" with a star symbol and a first ending box labeled "1. F".

Musical notation for the first line of the B section, measures 17-20. Chords: 2. F, A7, Dm, D7. Section B is marked with a boxed letter B.

Musical notation for the second line of the B section, measures 21-24. Chords: Gm, Gm7, Dm, E7.

Musical notation for the third line of the B section, measures 25-28. Chords: A7, C7, F, A7.

29 **Dm** **Gm** **Dm** **A7**

33 **1. Dm** **2. Dm C7** *D.S. al Coda*

Coda 35 **F** **F7**

36 **C** **Bb** **Gm** **Cm** **Ebm6** **F7**

40 **Bb** **Bb7** **F** **F7** **Bb7** **Bb**

44 **Fm7** **Bb7** **Eb** **G7** **G+7** **Cm**

48 **Ebm6** **Bb** **Gm** **C7** **F7** **1. Bb**

52 **2. Bb** **C7** *D.S. al Fine*

* *Fine* 53 **F**

Receita de Samba

Jacob do Bandolim

Vamp G Cm⁶

A

4 G Cm⁶

8 G Cm⁶

12 G G⁷ C

16 A Am D+⁷

20 G Cm⁶

24 G G+⁷ C E⁷/G#

28 Am B⁹ G/B E⁷ To Coda

32 Am D⁷ G

1. D⁷ 2. G

B

37 B⁷(⁹) Em

41 E7(b9) Am

46 Am Em F#7

50 F#7(b9) B7 B7(b9) B7(b9)

54 B7(b9) Em E7(b9)

58 E7(b9) Am

62 Am Em F#7

66 B7 Em 1. 2. D7 D.S. al Coda

70 Coda Am D7/F# D7/F E7

74 Am Bb7 G/B E7 A7

78 A7 D7 G6/9

* Notes from m64, b2 through m67, are originally one octave lower.

REMEXENDO

RADAMÉS GNATALI

Intro

A7 D⁶/A D[♯]07 A7 A7 F⁰⁷ F[♯]07 A7

5 A7 B⁰⁷ C⁰⁷ A7

A

10 D Bm⁷ Em⁷ A7 D Bm⁷ Em⁷ A7 F[♯]7

14 F[♯]7 Bm E7 A7 D Bm⁷

19 Em⁷ A7 D Bm⁷ Em⁷ A7 Am⁷ D7

23 G A7

To Coda ⊕
To Fine *

1. D A7 2. D F[♯]7

27 Bm B⁰⁷ F[♯]7(b9) Bm

BOTH lines

31 *Em*⁷₃ *A*⁷ *D**Δ*⁷ *D*⁶ *C*^{#7} *F*^{#7}

35 *B*⁷(^b9) *F*⁷(^b5) *Em* *C*^{#7}(^b9) *G*⁷(^b5) *F*^{#m} *Em*⁷

1st X lower,
2nd X upper but
NOT both together

BOTH lines
together

40 *B*^m *C*^{#7} *F*^{#7} 1. *B*^m *F*^{#7} 2. *B*^m *E*[∅] *A*⁷
D.S. al Coda

⊕ *Coda*
44 *D* *D*⁷ **C** *G* *E*⁷ *A*⁷ *D*⁷ *G*

49 *G*⁶ *E*⁷ *A* *F*^{#7} *B*^m⁷ *E*⁷ *A*⁷ *D*⁷

54 *G* *F*⁷ *B*^b *C*^{#7}[∅] *B*^b^{∅7}

58 *G* *E*⁷ *A*⁷ *D*⁷ 1. *G* *D*⁷ 2. *D.S. al Fine*
G *A*⁷

* *Fine*
62 *D*^{∅7} *E*[∅] *A*⁷*sus*⁴ *A*⁷(^b5) *D*

Rosa

Pixinguinha

Intro/Outro

VALSA

Musical staff 1: Treble clef, 3/4 time signature. Chords: F, Fm⁶, C, A⁷.

Musical staff 2: Treble clef. Chords: Dm⁷, G⁷, To Coda, C, G+⁷.

Musical staff 3: Treble clef. Chords: C, C/E, Dm⁷, G⁷. Section marker **A** at measure 8.

Musical staff 4: Treble clef. Chords: C, C/E, Dm, Dm⁷/C.

Musical staff 5: Treble clef. Chords: Bm⁷, E⁷, Am, A⁷ tr.

Musical staff 6: Treble clef. Chords: Dm⁷, G⁷, G^{b7}, G⁷.

Musical staff 7: Treble clef. Chords: C, C/E, Dm⁷, G⁷.

Musical staff 8: Treble clef. Chords: Gm⁷, C⁷, FΔ⁷, F⁶.

Musical staff 9: Treble clef. Chords: Dø, Fm⁶/A^b, C/G, A⁷.

2nd time D.C. al Coda (E7)

36 Dm7 G7 C

40 Am Am/G B7/F# F6

44 E7 E7/D Am A♭07

48 E♭ A7 Dm B7

54 E7 Am Am/G

58 B7/F# Dm6/F E7 E7/D

62 Gm A7 Dm6 B♭ Am

67 Am/G Dm6/F E7 Am

71 Am G7 D.S.

⊕ Coda 72 C

Saxofone, porque choras?

Severino Rangel de Carvalho (Ratinho)

A

Musical notation for the first system of the piece, starting with a treble clef and a 2/4 time signature. The key signature has one flat (B-flat). The first measure is marked with a **Dm** chord. The melody consists of eighth and quarter notes. The second system of this line has an **E7** chord above the first measure and an **A7** chord above the last measure.

Musical notation for the second system, starting with a measure number **6** in a box. It features two first endings: **1. Dm** above the first measure and **A7** above the second measure. The melody continues with eighth and quarter notes. The second system of this line has **Dm** above the first measure and **Am** above the last measure, which includes a triplet of eighth notes.

Musical notation for the third system, starting with a measure number **12** in a box. It features an **E7** chord above the first measure and an **A7(b9)** chord above the second measure. The melody includes a triplet of eighth notes. The second system of this line has the instruction *(ad libitum)* below the staff.

Musical notation for the fourth system, starting with a measure number **16** in a box. It features a second ending: **2. D7** above the first measure. The melody continues with eighth and quarter notes. The second system of this line has **Gm** above the first measure, **E \emptyset** above the second measure, **A7(b9)** above the third measure, and **Dm** above the last measure.

Musical notation for the fifth system, starting with a measure number **21** in a box. It features **Dm** above the first measure, **E7** above the second measure, and **A7** above the third measure. The second system of this line has **To Fine *** above the first measure, **Dm** above the second measure, and **To Coda \oplus** above the last measure.

Musical notation for the sixth system, starting with a measure number **25** in a box. It features **Dm** above the first measure and a boxed section **B** above the second measure. The melody includes a triplet of eighth notes. The second system of this line has **C7** above the first measure, **F** above the second measure, and **A7** above the last measure, which includes a triplet of eighth notes.

Musical notation for the seventh system, starting with a measure number **31** in a box. It features **A7** above the first measure, **Dm** above the second measure, **D7** above the third measure, **Gm7** above the fourth measure, **E \emptyset** above the fifth measure, and **Dm** above the last measure.

Musical notation for the eighth system, starting with a measure number **37** in a box. It features **Dm** above the first measure and **A7(b9)** above the second measure. The second system of this line has **Dm** above the first measure, followed by a boxed section with **1. Dm** above the first measure and **2. D.C. al Coda** above the second measure. The melody includes a triplet of eighth notes.

⊕ Coda

C

Musical score for saxophone, measures 43-77. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music consists of a single melodic line with various chords indicated above the staff. The chords are: Dm, A7, D, D, Em, Em, Em, A7, D, D#7, Em7, A7, D, D, Am7, B7, Em, B7, Em, Gm6, D, C#7, C7, B7, E7, A7, D, D.C. al Fine, D, * Fine, Dm, Dm.

Segura ele

Form: AA BB A CC A

Chôro

Fixinguinha & Benedito Lacerda

A

Musical staff 1: Treble clef, 2/4 time signature. Chords: C, E7, Am, Am, E7.

Musical staff 2: Treble clef, 2/4 time signature. Chords: Am, Dm, D#dim7, C, G, D7.

Musical staff 3: Treble clef, 2/4 time signature. Chords: G7, C, Bb7, A7, Dm, A7.

Musical staff 4: Treble clef, 2/4 time signature. Chords: Dm, F, Dm7, C, Am7, D7, G7.

To Coda ⊕
To Fine *

Musical staff 5: Treble clef, 2/4 time signature. First ending: 1. C. Second ending: 2. C.

B

Musical staff 6: Treble clef, 2/4 time signature. Chords: E7, Am, A7, Dm.

Musical staff 7: Treble clef, 2/4 time signature. Chords: Dm, Am, B7, E7.

26 A7 Dm G7 C A7 Dm

31 Am B7 E7 1. Am 2. Am D.S. al Coda

35 Coda C F F F

39 C7 C7 C7 C7

43 F F A7 Dm F7 Bb D7

47 Gm Bbm F D7 Gm C7

51 1. F 2. F D.S. al Fine

* Fine

53 C

Sempre

K. Ximbinho

A 1 F Gm7 CHORO C7 F

5 F C C#o7 Dm7 G7 Gm7 C7

9 F Gm7 C7 Ao7

13 Abo7 F/A D9 Gm7 C7 *To Coda* ⊕ 1. F 2. F A7

B 18 Dm % D7 Gm7

22 Gm7 % % A7 Dm

27 D7 % Gm7 %

31 Dm Eb7 A7 D.C. al Coda Dm ⊕ Coda 34 F 3 3

Sonoroso

75
K. Ximbinho

A (Dm) E \flat A 7 Dm

6 A E 7 A A 7 E \flat A 7

12 D 7 Gm 7 Dm E 7 (\flat 9) A 7 (\flat 9) *To Coda* \oplus *To Fine* \ast Dm

B C 9 F Gm 7 Dm A 7

22 Dm B \flat Gm 7 C 9 F

27 Gm 7 Dm Gm 7 C 7 F Gm 7 C 7

32 1. F 2. F *D.C. al Coda* A 7 \oplus *Coda* 34 Dm A 7 **C** D

36 D F \sharp m 7 Fm 7 Em 7 Em 6 F \sharp 7 Bm 7 E 7

42 Em 7 A 7 D Am 7 D 7 G G \sharp $^{\circ}7$

48 D Δ 7 Bm 7 Em 7 A 7 1. D 2. *D.C. al Fine* \ast *Fine* 52 Dm

Sofres Porque Queres

Pixinguinha e
Benedito Lacerda

A

1 *f* C7 *f* C7 B°7

5 F/C Fm7 Fm/A♭ C

10 C7 F A7

15 E°7 Dm Fm Dø

20 C Am7 D7 G7 C *To Coda* ⊕ *To Fine* *

B

26 G(add9) G Gm9 D°7 G7

32 B°7 Cm Aø Gm Gm/F# Gm/F Gm/E

38 E♭7 A7 D7 G(add9)

43 G F#^b/D B^b0⁷/D D⁷ Gdim⁷

49 G G⁷ Cm F⁷

54 G G⁰⁷ D⁷ G⁷ D.S. al Coda

57 C⁷ **C**

58 F B^bm

64 F Fm B^bm G⁷

71 G⁷ C F F⁰⁷ C⁷ F F⁷ B^bm

77 B^b D⁷ G⁰⁷ Gm

83 Gm⁷ F D⁷ G⁷

87 C⁷ F D.S. al Fine

* Fine 89 F

A

TERNURA

K-Ximbinho

Slowly



Cm m(Δ7) m7 m6 Fm7 Dø G7

6 Cm9 A^b9 G7(♭9) G7

10 C7 C7(♭9) Fm m(Δ7) m7 m6

14 D7 D7(♭9) G7 G7 //

18 Cm m(Δ7) m7 m6 Fm7 Dø G7

22 Cm9 A^b7 G7(♭9)

26 C7 C7(♭9) Fm7 Fm7 G7

30 Cm Cm7/B^b A^b7 G+7

1. Cm Cm //

To Coda ⊕

2. Cm Cm C#

B

36 *Dø* *G7* *Cm* *m(Δ7)* *m7* *m6*

40 *Fm7* *B♭7* *E♭* *C7*

44 *A♭7* *A°7* *B♭7* *Gm7* *C7*

48 *Fm7* *B♭7* *E♭* *Cm7*

52 *Dø* *G7* *Cm* *m(Δ7)* *m7* *m6*

56 *Fm7* *B♭7* *E♭* *C7*

60 *Fm7* *A°7* *B♭7* *Gm7* *C7(♭9)*

64 *Fm7* *B♭7* *E♭* *C#°*

68 *2. E♭* *G7* *D.S. al Coda*

Coda 70 *Cm(Δ6/9)*

Tico-Tico No Fubá

Chôro

Zequinha Abreu

Form: Intro- AA BB A CC A

Am E7 Am F7 E7 //

A

5 Am E7 Am

9 Dm Am B7 E7

13 Am E7 Am

17 Dm Am E7 To Coda 1. Fine Am 2. Am

B

22 A AΔ7 A6 A A6 A E9 E7

26 E7/4 E7 E9 E7 E7/4 E7 A6 A

30 A AΔ7 A6 A F#7 Bm D D#07

35 A F#7 Bm E7 1. A 2. A D.S. al Coda

⊕ Coda

39 A C C G7

43 C G7

47 C G7

50 G7 C F F#07

53 C A7 Dm G7 1. C 2. C D.S. al Fine E7

1 x 0 (Um a Zero)

Chôro

FORM: A A' B A C C A'

A

PIXINUINHA & BENEDITO LACERDA

Measures 1-3 of the first line of the A section. Measure 1 contains a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). Measure 2 contains a repeat sign and a G7 chord. Measure 3 contains a C chord. The melody consists of eighth and quarter notes.

Measures 4-6 of the second line of the A section. Measure 4 contains a C chord. Measure 5 contains C7 and F chords. Measure 6 contains Fm and C chords. The melody continues with eighth and quarter notes.

Measures 7-11 of the first alternative ending (1.). Measure 7 contains a G chord. Measure 8 contains a G7 chord. Measure 9 contains a C chord. Measure 10 contains a G7 chord. Measure 11 contains a G7 chord. The melody features eighth notes with accents.

Measures 12-15 of the second alternative ending (2.). Measure 12 contains a G chord. Measure 13 contains a G7 chord. Measure 14 contains a C chord. Measure 15 contains a G7 chord. The melody is a descending eighth-note scale.

Measures 16-21 of the A' section. Measure 16 contains an A7 chord. Measure 17 contains a Dm chord. Measure 18 contains an Fm chord. Measure 19 contains a C chord. Measure 20 contains an Am chord. Measure 21 contains a D7 chord. The melody continues with eighth and quarter notes.

To Coda ⊕
To Fine ✱

Measures 22-24 of the B section. Measure 22 contains a G chord. Measure 23 contains a Bb07 chord. Measure 24 contains a G/B chord. The melody consists of eighth notes.

Measures 25-28 of the B section. Measure 25 contains a D7 chord. Measure 26 contains an Am7 chord. Measure 27 contains a D7 chord. Measure 28 contains a D9 chord. The melody continues with eighth and quarter notes.

Measures 29-32 of the B section. Measure 29 contains a G6 chord. Measure 30 contains a G chord. Measure 31 contains a Bb07 chord. Measure 32 contains a G7 chord. The melody continues with eighth and quarter notes.

Measures 33-36 of the B section. Measure 33 contains a C chord. Measure 34 contains a C#07 chord. Measure 35 contains a G chord. Measure 36 contains an E7 chord. The melody continues with eighth and quarter notes.

37 *G*

41 *Am A°7 Am D7*

45 *G G°7 G6 G/F G7*

49 *C7 C#°7 G E7 Am D7*

53 *G D.S. al Coda* *Coda* *C C7 C F*

57 *F A°7 Gm7 C7*

61 *C7 F C7 F Cm6/Eb D7 Cm6*

65 *D7 Gm Bb6 D7/C F/C D7*

69 *Gm C7 1. F 2. F D.S. al Fine* *Fine* *C*

Vou Vivendo

Choro-Serenata

Pixinguinha & Benedito Lacerda

A

Original

Duet line

Chords: C, G7, E7, Am, E7, F

Measures 7-10. Chords: C, D7, G7, Cm, G7, A^bmaj7

Measures 11-16. Chords: E^b, Cm7, Fm, C, Am, Dm, G7. Includes first and second endings.

To Coda ⊕
To Fine *

Section B, measures 17-22. Chords: Am, E7, A7, Dm, Dm, Am

Section C, measures 23-28. Chords: B7, E7, Am, E7, A7, Dm

29

Dm Am B7 E7 Am Am G7

1. 2. *D.C. al Coda*

34

Coda

C F A7 D7 Gm

40

C7 F C7 F A7 D7 Gm

47

D.C. al Fine

Gm7 F D7 Gm C7 F

**Fine*

51

C

Vou Vivendo

Choro-Serenata

Pixinguinha e Benedito Lacerda

A

1 C G7 E7 Am E7 F

6 C D7 G7 Cm G7 A^bmaj7

12 E^b Cm7 Fm C Am Dm G7

To Coda ⊕
To Fine *

1. C 2. C

B

18 Am E^b7 A7 Dm Dm Am

24 B7 E7 Am E7 A7 Dm

30 Dm Am B7 E7

1. Am 2. D.C. al Coda Am G7

⊕ Coda C

C

35 F A7 D7 Gm

41 C7 F C7 F A7 D7 Gm

48 Gm7 F D7 Gm C7 F

D.C. al Fine *

52 Fine C