

# Aquela Coisa

Hermeto Pascoal

Bright samba ♩=100

The musical score is written in 2/4 time with a tempo of 100 beats per minute. It consists of six systems of piano accompaniment and a final system for piano and bass. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chords and ornaments. The final system includes parts for piano and bass.

**System 1:** Chords: C MIN7, Db MIN7, Gb13, F MIN7, Fmin/Eb, DMIN7(b5), Db MAJ7

**System 2:** Chords: DMIN7(b5), G13, G7(#9/b13), C7sus4, Eb MAJ7, B7(#9/b13)

**System 3:** Chords: C7sus4, Bb7sus4, Ab7sus4, D7(#9/b13), Db MAJ7, CMIN11, E MIN7 A13, G7(#11)

**System 4:** Chords: C7sus4, Bb7sus4, C7sus4, Eb7sus4, F7sus4, E7(#9), Ab MAJ7, G7(#9/b13), C MIN7

**System 5:** Chords: Bb7sus4, C7sus4, Eb7sus4, F7sus4, E7(#9), Eb MAJ7, Db MAJ7, C MIN7

**System 6 (PIANO and BASS):** Includes parts for PIANO and BASS. The piano part has a melodic line with ornaments and a final D.C. (Da Capo) instruction. The bass part has a rhythmic line.

23)

DRUM FILL

A MIN7

DRUM FILL

E MIN7

8VA

8VA

29)

Bb MIN7

Bb MIN7

Gb MAJ7

Gb MAJ7

33)

Bb MIN7

Bb MIN7

Gb MAJ7

Gb MAJ7

SOLOS:

37

F MIN7

E MIN7

45

Bb 7sus4

D MAJ7

53

C 7sus4

Bb 7sus4

AFTER LAST SOLO, VAMP:

61

Bb 7(#9)

ON CUE: D.C. AL FINE

# Balaio

Hermeto Pascoal

Baião ♩=150

D MAJ7 A MIN7 D MAJ7 A MIN7 G MAJ7 D MAJ7

5 B MIN7 Bb MIN7 F MIN7

9 Bb MIN7 F MIN7 Bb MIN7 A MIN7 E MIN7

13 A MIN7 D MIN7 G7 C MAJ7 G MIN7 C MAJ7

17 G MIN7 F MIN7 Eb MIN7 Ab7 Db MAJ7

22 D MIN7 Eb MIN7 Ab7sus4 G7(b5) C MAJ7 D7(#9/b13) G7(b5) E MIN7

25 Bb7sus4 C7sus4 D7sus4 E13(#11) A7(#9/b13)

30 Bb7sus4 C7sus4 D7sus4 G7sus4(b9) C MAJ7 E MIN7(b5) A7

TO CODA

SOLOS ON FORM - TAKE CODA ON HEAD OUT

35 C MAJ7 D7(#9/b13) G7(b5) E MIN7 F# MIN7

38 B7(b9) E MAJ7

rit....

# Bebê

Baião ♩=100

Hermeto Pascoal

### SAMPLE GROOVE - INTRO

Musical notation for the sample groove intro, featuring a treble and bass staff with chords **Amin7** and **Amin7(#5)**.

Musical notation for section **A**, starting at measure 5. Includes a circled line of music with the instruction **(PLAY THIS LINE WHEN REPEATING)**. Chords include **Amin7** and **Amin7(#5)**.

Musical notation for measures 9-12, with chords **Amin7**, **C#min7 (2ND.X)**, and **Amin7(#5) (1ST.X)**.

Musical notation for measures 13-16, with chords **Dmin7**, **G7(13)**, **G7(b13)**, **Cmin7**, **F7(13)**, and **F7(b13)**.

Musical notation for measures 17-20, with chords **Bb7(13)**, **Bmin7(b5)**, and **E7(b9)**.

Musical notation for measures 21-23, with chords **Bb7(13)** and **Amin7**.

Musical notation for section **B**, starting at measure 24. Chords include **Emin7(b5)**, **A7(13)**, **A7(b13)**, **Dmin7(b5)**, **G7(13)**, and **G7(b13)**.

Musical notation for measures 28-31, with chords **Cmin7(b5)**, **B7(#11)**, **Bbmaj7**, **Bmaj7**, **Cmaj7**, **C#maj7**, **Dmaj7**, and **D#maj7**.

Musical notation for measures 32-34, with chords **B7(#11)** and **Bbmaj7**.

Musical notation for section **C**, starting at measure 35. Chords include **Cmin11** and **B7(#11)**.

37)  $Bb^{MIN 11}$   $A7(\#11)$   $G\#^{MIN 11}$   
SIMILE

1 40)  $G7(\#11)$   $F\#^{MA77}$   $G^{MA77}$   $G\#^{MA77}$   $A^{MA77}$   $A\#^{MA77}$   $B^{MA77}$

2 43)  $G7(\#11)$   $F\#^{MA77}$   $B^{MIN 11}$

46)  $Bb7(\#11)$   $A^{MIN 11}$   
SIMILE

49)  $Ab7(\#11)$   $G^{MIN 11}$   $Gb7(\#11)$

52)  $F^{MA77}$   $E7(\#9)$  D.S. FOR SOLOS,

AFTER SOLOS, PLAY D.S. AND VAMP OUT ON INTRO

# Bocateando

Hermeto Pascoal

Bright samba ♩=100

**G<sup>MIN</sup>7** **E<sup>b</sup> MAJ7**  
**G<sup>MIN</sup>7** **E<sup>b</sup> MAJ7**  
**G<sup>MIN</sup>7** **D<sup>MIN</sup>7** **C7<sup>SUS</sup>4**  
**F<sup>MAJ</sup>7** **B<sup>b</sup> MAJ7** **D<sup>MIN</sup>7**  
**E<sup>MIN</sup>7** **F/E<sup>b</sup>** **E<sup>b</sup>/D<sup>b</sup>**  
**C7<sup>SUS</sup>4** **A7(#9/b13)** **B<sup>b</sup>7<sup>SUS</sup>4** **A<sup>b</sup>7<sup>SUS</sup>4**  
**G<sup>MIN</sup>7** **F#7(#9/b13)** **SOLOS ON FORM**  
**VAMP OUT ON LAST 2 MEASURES**

# Campinas

Ballad J=70

Hermeto Pascoal

Chord symbols and section markers above the staves:

- Staff 1: C7sus4, A, Fmaj7, C7sus4, Fmaj7
- Staff 2: Dmin7, C7sus4, Amin7, Bbmaj7, C7sus4, A/F, Bbmaj7
- Staff 3: Amin7(b5), D7(#9), B, Bbmin7, Eb7, A/F
- Staff 4: A/G, Dmin7, Dmin/C, Dmin/B
- Staff 5: E13, E7(#5), Amaj7, Dmaj7, Gbmaj7
- Staff 6: Ebmin7, Bmaj7, Emaj7, Dmaj7, F#min7, Gmaj7
- Staff 7: Cmaj7, C, Fmaj7, Bbmaj7, Gmin7, A7sus4
- Staff 8: F#7(#9/b13), Bmin7, C#min7, C#min/B, Gmaj7, Fmaj7, Emin7, F#min7
- Staff 9: G#min7, A#min7, Amaj7, Gmaj7, D, Emaj7, Ebmin7
- Staff 10: Cmaj7, Emin7, Gmaj7, Cmaj7, Gbmaj7, Fmaj7, Bbmaj7, Abmin7, D.S. FOR SOLOS

Additional markings: (LAST X ONLY)

# Capivara

Hermeto Pascoal

Samba in 7/4 ♩=170

3 *A*min7(b5) *D*7(#9/b13) *A*min7(b5) *D*7(#9/b13)

5 *G*13 *C*13 *G*13 *C*13

7 *B*b major 7 *A*min 7 *G*min 7 *B*b major 7 *A*min 7 *G*min 7

9 *E*b major 7 *D*min 7 *E*b major 7 *D*min 7

11 *C*min 7 *D*b major 7 *C*min 7 *D*b major 7 *C*min 7 *D*b major 7 *To CODA* ☉

14 *C* major 7 *E*b major 7 *C* major 7 *E*b major 7 *D* major 7 *F* major 7 *D* major 7 *F* major 7

18 *D*b major 7 *E* major 7 *D*b major 7 *E* major 7 *E*b major 7 *G*b major 7 *E*b major 7 *G*b major 7 *D.C. AL CODA*

22 ☉ *C* major 7 *E*b major 7 *D* major 7 *F* major 7 *D*b major 7 *E* major 7 *E*b major 7 *G*b major 7 *To ☉ (ON HEAD OUT)*

26 *SOLOS:* *F* major 7 *B*7sus4 *B*b major 7 *D*b major 7 *G*7sus4 *G*b major 7 *A* major 7 *E*b7sus4 *D* major 7 *B*b major 7 *G*min 7 *G*b major 7 *E*bmin 7

*A/F* *VAMP OUT* *A/F*

AFTER SOLOS, D.C. AL CODA, TAKE DOUBLE CODA



# Chorinho pra Ele

Hermeto Pascoal

Choro ♩=75

Chord progression: F<sup>9</sup> B<sup>b9</sup> E<sup>b9</sup> A<sup>b9</sup> D<sup>b9</sup> C<sup>9</sup> F<sup>9</sup> D<sup>9</sup>

Chord progression: G<sup>MAJ7</sup> E<sup>7(b9)</sup> A<sup>MIN7</sup> D<sup>9</sup> G<sup>MAJ7</sup>

Chord progression: B<sup>bmin7</sup> A<sup>MIN7</sup> D<sup>9</sup> G<sup>MAJ7</sup>

Chord progression: C<sup>MIN7</sup> F<sup>7</sup> B<sup>bMAJ7</sup> B<sup>bMIN7</sup> E<sup>b7</sup> A<sup>bMAJ7</sup> D<sup>bMAJ7</sup>

Chord progression: D<sup>MIN7</sup> G<sup>7</sup> C<sup>MAJ7</sup> F<sup>MAJ7</sup> B<sup>MIN7</sup> E<sup>7(b9)</sup> G<sup>#MIN7</sup> A<sup>MIN7</sup>

Chord progression: F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>b7</sup> D<sup>b7</sup> C<sup>7</sup> F<sup>7</sup>

25) B

F<sup>MAJ7</sup> Eb<sup>MIN7</sup> Ab<sup>7</sup> Db/F Eoim<sup>7</sup>

28)

Eb<sup>MIN7</sup> Ab<sup>7</sup> Db<sup>MAJ7</sup>

30)

F#<sup>MIN7</sup> A<sup>MIN7</sup>

32)

C<sup>MIN7</sup> Eb<sup>MIN7</sup> G<sup>MAJ7</sup> **D.S. AL CODA**

D.S. FOR SOLOS ON A. AFTER SOLOS, TAKE 2ND. ENDING, PLAY B AND GO D.S. AL CODA (IN DOUBLE TIME)

35) ⊕

F<sup>9</sup> Bb<sup>9</sup> Eb<sup>9</sup> Ab<sup>9</sup> Db<sup>9</sup>

38) (8VA SUPRA OPTIONAL)

F<sup>9</sup> Bb<sup>9</sup> Eb<sup>9</sup> Ab<sup>9</sup> Db<sup>9</sup> C<sup>9</sup>

# Essa Foi Demais

Maracatu  $\text{♩} = 90$

Hermeto Pascoal

PIANO+BASS

INTRO:  $\text{C}_{\text{MIN}} 7$   $\text{Bb}_{\text{MIN}} 7/\text{C}$

MELODY

$\text{C}_{\text{MIN}} 7$   $\text{Bb}_{\text{MIN}} 7/\text{C}$   $\text{C}_{\text{MIN}} 7$   $\text{Bb}_{\text{MIN}} 7/\text{C}$

$\text{E}/\text{Eb}$   $\text{E}^{\flat 9}/\text{Eb}$

$\text{G}/\text{F}\#$   $\text{F}/\text{E}$   $\text{G}/\text{F}\#$   $\text{F}/\text{E}$

$\text{A}_{13}(\text{b}9)$   $\text{G}7(\#9)$   $\text{D}7(\text{b}9)$   $\text{C}7(\text{b}9)$

O.S.

PLAY SOLOS OVER INTRO

# Fatima

Hermeto Pascoal

Choro  $\text{♩} = 75$

The musical score is written in 2/4 time with a tempo of quarter note = 75. It consists of five systems of piano accompaniment. Each system includes a treble clef staff with a melodic line and a bass clef staff with a bass line. Chords are indicated below the bass line. The score includes various musical notations such as slurs, ties, and dynamic markings.

**System 1 (Measures 1-4):** Treble clef starts with a whole note G4. Chords:  $D_{\text{MAJ7}}$ ,  $F_{\text{DIM7}}$ ,  $E_{\text{MIN7}}$ ,  $A_7$ . A sixteenth-note triplet is marked with a '6' above it.

**System 2 (Measures 5-8):** Treble clef has a melodic line. Chords:  $E_{\text{MIN7}}$ ,  $G_{\text{MIN7}}$ ,  $C_7$ ,  $D_{\text{MIN7}}$ ,  $B_{\flat \text{ MAJ7}}$ ,  $E_{\text{MIN7(b5)}}$ ,  $A_7(b_9)$ .

**System 3 (Measures 9-12):** Treble clef has a melodic line. Chords:  $D_{\text{MIN7(b5)}}$ ,  $G_7(b_9)$ ,  $A_{\text{MIN7}}$ ,  $A_{\text{MIN/G}}$ ,  $F_{\sharp \text{ MIN7}}$ ,  $B_7$ ,  $B_{\flat \text{ MAJ7}}$ ,  $D_{\text{MIN7}}$ ,  $D_{\text{MIN/C}}$ .

**System 4 (Measures 13-16):** Treble clef has a melodic line. Chords:  $B_{\text{MIN7(b5)}}$ ,  $E_7(\sharp_9)$ ,  $A_{13}$ ,  $A_{\flat 13}$ ,  $D_{\flat 7(\sharp_9)}$ ,  $C_7(\sharp_9)$ ,  $D_{\flat 7(\sharp_9)}$ ,  $A_{13}$ ,  $E_{\text{MIN7}}$ ,  $B_{\text{MIN7(b5)}}$ .

**System 5 (Measures 17-20):** Treble clef has a melodic line. Chords:  $B_{\text{MIN7}}$ ,  $B_{\text{MIN/A}}$ ,  $G_{\sharp \text{ MIN7(b5)}}$ ,  $A_{\text{MIN7}}$ ,  $D_7$ ,  $G_{\text{MAJ7}}$ ,  $F_{\text{MAJ7}}$ ,  $E_{\text{MIN7}}$ ,  $D_{\text{MIN7}}$ . A triplet of eighth notes is marked with a '3' above it.

20)

Cmaj7 Bmaj7 Bbmaj7 Amaj7

22)

Abmaj7 Gmaj7 Gbmaj7 Fmaj7

24)

Emaj7 Emin7(b5)

25)

A7(#9) Bbmin7 Eb7 Dmaj7 C#7(#9)

To CODA

D.S. AL CODA

SOLOS ON FORM

27)

Dmaj7 C#7(#9)

# Floresta

Hermeto Pascoal

Rubato ballad ♩=75

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

**D.C. FOR SOLOS**

SOLOS ON FORM (A TEMPO)  
PLAY HEAD OUT RUBATO

# Ginga Carioca

Hermeto Pascoal

Medium samba ♩=70

Chord progression for the first system:

- Measure 1: Dmin7
- Measure 2: Fmin7
- Measure 3: Amin7(b5) D7(#9)
- Measure 4: Gmaj7 F#min7

Chord progression for the second system:

- Measure 5: Fmaj7 Ebmin7
- Measure 6: Bmin7 Cmin7
- Measure 7: Dbmin7
- Measure 8: C7(#9)

Chord progression for the third system:

- Measure 9: Abmin7 Bmin7(b5)
- Measure 10: Dmin7(b5) G7(b9/b13)
- Measure 11: Dbmaj7 Cmin7

Chord progression for the fourth system:

- Measure 12: Amin7(b5) F#min7(b5)
- Measure 13: Fmaj7 C7(#9/b13)
- Measure 14: F7(b9/b13) Bb7(b9/b13)

Chord progression for the fifth system:

- Measure 15: Amaj7 Cmaj7
- Measure 16: Bbmaj7 A7sus4
- Measure 17: C7sus4
- Measure 18: Eb7sus4 Dmin7

Chord progression for the sixth system:

- Measure 19: (Dmin7)
- Measure 20: G13
- Measure 21: Bb13
- Measure 22: Emin7(b5) A7(#9/b13) Dmin7

Annotations: VAMP ON HEAD OUT, D.C. FOR SOLOS

# A Grande Turnê

Hermeto Pascoal

Medium samba ♩ = 80

INTRO:

Chords: E MA7, A MA7, D13(#11), C# MIN7, G MIN7, C13(#11), A7(#11)

Chords: C MIN7, A MIN7(b5), Ab MA7, Db, D MIN7, Bb MA7, A MIN7

Chords: B MIN7, C MIN7, Eb MIN7

Chords: F MIN7, D MIN7, G13, C MA7, F#7(#9)(b13), B MIN7(b5)

Chords: E13, A MA7, Eb MIN7, Ab13, Db MA7

Chords: C MIN7(b5), F7(b9), G MIN7, C7sus4, F MA7, Bb MA7, F# MIN7(b5), E MIN7(b5), A7(#9)(b13)

Chords: F# MIN7(b5), E MA7

SOLOS ON FORM - TAKE CODA ON HEAD OUT ONLY



# Os Guizos

Hermeto Pascoal

Ballad ♩=70

8) **A** Emin7 **A13(#9)**  
 6) **Eb** maj7 **Db** maj7 **F#** min7 **B7** **E** min7  
 10) **B** **Bb** min7 **Eb** 13 **E** 13(#11) **F** 13(#11) **B** 13(b9) **Bb** min7 **D** min7  
 14) **C#** min7 **C** min7 **B7** (#9/b13)  
 18) **E** min7 **A13** (#9)  
 22) **Eb** maj7 **Db** maj7 **F#** min7 **B7** **E** min7  
 25) **A13** (#9) **C** **B** maj7 **D.S. FOR SOLOS**  
 LAST X ONLY

# Haja Coração

Hermeto Pascoal

Ballad ♩=80

Measures 1-5 of the piece. The key signature has one flat (Bb). The time signature is common time (C). The music features a melody in the right hand and a bass line in the left hand. Chords are indicated below the staff: Amin7, Bb/Ab, F#7(#9)(b13), and Fmaj7. There are triplets in measures 1, 2, and 4.

Measures 6-10. Chords: Fmaj7/G, Fmin7(b5)/G, Abmaj7, Fmin7, Dbmaj7, Db/C, Bbmin7, Bbmin/G. Measure 7 contains a triplet.

Measures 11-15. Chords: Gbmaj7, Gb/F, Ebmin7, Gb/Ab, Ab7(b9)(b5), Dbmaj7. Measures 12, 13, and 14 contain triplets.

Measures 16-20. Chords: Gbmaj7, Fmin7, Abmin7, Gbmaj7, Amaj7, A/G#. Measures 16, 17, 18, and 20 contain triplets.

Measures 21-25. Chords: A/G, F#min7, Fmaj7, Emin7, Dmaj7, Cmaj7, Bmaj7. Measures 21, 22, 23, and 25 contain triplets.

26)

Abmin7 Gmin7(b5) Bbmin7(b5) E/O# F#min7 Fmin7(b5) Bb13(b9)

31)

Cmin7 Cmin/Bb Dmin7(b5) Ab/Gb G/F Cmin/Eb

36)

Cmin/Bb Abmaj7 Boin7 Cmin7 Cmin/Bb Abmaj7 Ab/G

41)

Fmin7 Dmin7(b5) Bmin7(b5) E13(b9) E7(b9/b13)

D.C. FOR SOLOS

45)

A#maj7 F#7/O A#min7 Bmaj7/G

# Hermeto

Hermeto Pascoal

Light samba, with a bossa nova feel ♩=80

INTRO:  
A<sub>MA7</sub> G<sub>MA7</sub> F<sub>#7(b5)</sub>

5) B<sub>7</sub> C<sub>7</sub> B<sub>7</sub> E<sub>7(b9)</sub>

8) A A<sub>MA7</sub> G<sub>MA7</sub> F<sub>#7</sub> B<sub>13</sub>

12) B<sub>MIN7</sub> E<sub>7(#5)</sub>

15) G<sub>#7</sub> A<sub>MA7</sub> D<sub>#MIN7(b5)</sub>

18) G<sub>#7(b5)</sub> C<sub>#MIN7(b5)</sub> F<sub>#7(b5)</sub> F<sub>MA7</sub>

21) D<sub>MIN7</sub> B<sub>7(b5)</sub> A<sub>#7(b5)</sub>

25) A<sub>MIN7</sub> G<sub>#7(b5)</sub>

2ND VOICE:

39 **G<sup>MIN</sup> 7** **G<sup>b</sup>7(b<sup>5</sup>)**

39 **B<sup>b</sup>MA<sup>7</sup> 7** **A<sup>MIN</sup> 7** **G<sup>MIN</sup> 7** **A<sup>MIN</sup> 7**

39 **A<sup>b</sup>MA<sup>7</sup> 7** **G<sup>MIN</sup> 7**

39 **B<sup>MIN</sup> 7** **B<sup>b</sup>MA<sup>7</sup> 7** **A<sup>MIN</sup> 7**

43 **A<sup>#</sup>MIN 7** **A<sup>MA</sup> 7** **To CODA**

45 **G<sup>#</sup>MIN 7** **C<sup>#</sup>13** **G<sup>#</sup>MIN 7** **E7(<sup>#</sup>9)** **D.S. AL CODA**

**VAMP OUT** **G<sup>#</sup>MIN 7** **C<sup>#</sup>13**

# Juvenal no Grumari

Hermeto Pascoal

Bright samba in 7/4 ♩=180

Musical score for "Juvenal no Grumari" by Hermeto Pascoal. The score is in 7/4 time with a tempo of 180. It consists of five staves of music. The first staff starts with a double bar line and a repeat sign. The second staff begins with a measure rest of 3 measures. The third staff begins with a measure rest of 5 measures. The fourth staff begins with a measure rest of 7 measures. The fifth staff begins with a measure rest of 9 measures. Chord symbols are written above the notes: Dbmaj7, Bbmin7, Gbmaj7, Fmin7, Bb7, Emin7, A7, Dmaj7, Bmin7, Amin7, and D7(#9/b13). The piece ends with a "FINE" box and the instruction "SOLOS ON FORM".

# Mata Verde

Hermeto Pascoal

Bright samba ♩=120

Sheet music for the first system, measures 1-4. The key signature is one sharp (F#) and the time signature is 2/4. Measure 1 is marked with a circled 'A'. Measure 4 is marked with a box labeled 'FINE'. The bass line is labeled 'BASS+PIANO L.H.'. Chords are indicated as F#min7 Emin7 in measures 2 and 4.

Sheet music for the second system, measures 5-8. Chords are indicated as F#min7 Emin7 in measure 6, D#min7 C#min7 in measure 7, and Cmaj7 in measure 8.

Sheet music for the third system, measures 9-12. Chords are indicated as Amin7 D7 in measures 10 and 12.

Sheet music for the fourth system, measures 13-16. Chords are indicated as Amin7 in measure 14, D7sus4 D7 in measure 15, and Gmaj7 G#13(#11) in measure 16.

Sheet music for the fifth system, measures 17-20. Chords are indicated as A13 A#7(#11) in measure 18, Amin7 D7 in measure 19, and Amin7 D7 in measure 20.

21

A<sub>MIN</sub>7 B7(<sup>b9</sup>/<sub>b13</sub>) C<sub>MAJ</sub>7 F<sub>MAJ</sub>7 F<sup>#</sup><sub>MIN</sub>7 B7(<sup>#9</sup>) E<sub>MIN</sub>7

1 D.C. AL FINE (ON HEAD OUT)

25

E<sub>MIN</sub>7 E<sub>MIN</sub>7 E<sub>MIN</sub>/D E<sub>MIN</sub>/C<sup>#</sup>

B

30

C<sub>MAJ</sub>7 B7(<sup>#9</sup>) A<sub>9</sub> C<sub>MAJ</sub>7 E<sub>MIN</sub>7 (BREAK)

34

A<sub>MIN</sub>7 D7 G<sub>MAJ</sub>7 C<sub>MAJ</sub>7 F<sup>#</sup><sub>MIN</sub>7 B7(<sup>b9</sup>/<sub>b13</sub>) G<sup>#</sup><sub>MIN</sub>7 C<sup>#</sup><sub>MIN</sub>7 A<sub>MIN</sub>7 D7

39

G<sup>#</sup><sub>MIN</sub>7 C<sub>MAJ</sub>7 F<sup>#</sup><sub>MIN</sub>7 B7(<sup>b9</sup>/<sub>b13</sub>) E<sub>MIN</sub>7 E<sub>MIN</sub>7

1 2 D.C.

FORM: AABBA, PLAY SOLOS ON (A). AFTER SOLOS, PLAY BB, THEN A & D.C. AL FINE



# Mente Clara

Hermeto Pascoal

Rubato ballad ♩.60

**(A)**  $B_{\text{min}}7$   $G_{\text{min}}7(b5)$   $C7(b9)$   $F_{\text{min}}7$   $F_{\text{min}}/E_b$

$E_{\text{bmin}}7$   $C_{\text{min}}7(b5)$   $F7(b9)$   $B_{\text{min}}7$   $B_{\text{min}}/A_b$   $A7(b9)$   $C7(b9)$   
(2ND.X)  
(1ST.X)

$F_{\text{min}}7$   $F_{\text{min}}/E_b$   $D_{\text{min}}7(b5)$   $A_b/G_b$   $B_{\text{min}}7/G$   $C7(b9)$   $C_{13}(b9)$

$B_{\text{min}}7$   $C/A_b$   $C\#(b5)/B$   $D_{\text{min}}7$   $C7_{\text{sus}4}$   $B_{13}(\#11)$

**(B)**  $B_{\text{maj}}7$   $B_{\text{min}}7$   $E_{\text{bmaj}}7(\#11)$   $G_{\text{maj}}7$   $C\#7(\#9)$   $D_{\text{maj}}7$

$C_{\text{maj}}7$   $A7_{\text{sus}4}$   $B_b7(b13)$   $B_{\text{min}}7$   $C_{\text{maj}}7$   $B_{b13}$   $A_{\text{min}}7$

$G\#_{\text{min}}7$   $A_{\text{maj}}7$   $C\#_{\text{min}}7$   $C_{\text{maj}}7$   $A_{\text{min}}7$   $F\#_{\text{min}}7$   $E_{\text{min}}7$   $D_{\text{min}}7(b5)$   $C7_{\text{sus}4}$

$A7_{\text{sus}4}$   $G_{\text{min}}7(b5)$   $C7_{\text{sus}4}$   $D7_{\text{sus}4}$   $G_{\text{min}}7(b5)$   $C7(b9)$  D.C.  $E_{\text{maj}}7(\#11)$

# Montreux

Ballad ♩=80

Hermeto Pascoal & Yana Purim

**A**

**B**

**C**

**D.C. FOR SOLOS**

# Música das Nuvens e do Chão

Rubato ♩ = 65

Hermeto Pascoal & Gironha Gadelha

HARMONY 1

(A)  $G_{MA7}$   $F_{MA7}$   $E_{MIN7}$   $E_{MIN}/D$   $B_{MIN7}(b5)$   $D_{MIN7}$   $C_{MA7}$   $B_{MIN7}$   $E_{MIN7}$

5  $F_{MA7}$   $D_{MIN7}$   $G_{MA7}$   $D_{MIN7}$   $F_{MA7}$   $D_{MIN7}$   $C_{MA7}$   $E_{MIN7}$   $E_{MIN}/D$

9  $B_{MIN7}(b5)$   $D_{MIN7}$   $C_{MA7}$   $G_{MA7}$   $D_{MIN7}$   $F_{MA7}$   $D_{MIN7}$   $C_{MA7}$   $B_{MIN7}$   $E_{MIN7}$   $F_{MA7}$   $C_{MA7}$   $E_{MIN7}$   $D_{7sus4}$

HARMONY 2

(B)  $G_{MA7}$   $F_{MA7}$   $F_{\#MIN7}(b5)$   $B_7(\#9)$   $C_{MA7}$   $F_{MIN7}$   $E_{MIN7}$   $Bb_{MA7}$   $D_{MIN7}$   $A_{MIN7}$   $C_{\#MIN7}(b5)$   $F_{\#7}(b9)$

17  $B_{MIN7}$   $C_{MIN7}$   $F_7(\#11)$   $E_{MIN7}$   $Bb_{MIN7}$   $A_{MIN7}$   $F_{MIN7}$   $Bb_{b5}$   $D_{MIN7}(b5)$   $G_{b5}(b9)$   $C_{MA7}$   $E$   $D_{MIN7}$   $Ab_{MA7}$

20  $D_{MA7}$   $F_{\#MIN7}(b5)$   $G_{MA7}$   $Eb_{MA7}$   $A_{b5}(\#11)$   $G_{\#MIN7}$   $F_{MIN7}$   $B_7(\#9)$   $C_{MA7}$   $F_{MIN7}$   $E_{MIN7}$

22  $Bb_{MA7}$   $D_{MIN7}$   $A_{MIN7}$   $C_{\#MIN7}(b5)$   $F_{\#7}(b9)$   $C_{MA7}$   $E$   $D_{MIN7}$   $Ab_{MA7}$

24  $D_{MA7}$   $F_{\#MIN7}(b5)$   $G_{MA7}$   $Eb_{MA7}$   $A_{b5}(\#11)$   $G_{\#MIN7}$   $F_{MIN7}$   $B_7(\#9)$   $E_{MA7}$   $F_{MIN7}$   $Bb_{MIN7}$   $A_{MIN7}$   $E/G_{\#}$   $A_{MIN7}$   $Ebb_{b5}(\#11)$   $D_{7sus4}$

Bright samba in 7  $\text{♩} = 200$

26)  $F\#13(b9)$

(DRUMS GROOVE)

BASS DRUM SNARE

HARMONY 1

28)  $G_{MA7}$   $F_{MA7}$   $E_{MIN7}$   $E_{MIN}/D$   $B_{MIN7}(b5)$   $D_{MIN7}$   $C_{MA7}$   $B_{MIN7}$   $E_{MIN7}$

(PNO+BASS)

32)  $F_{MA7}$   $D_{MIN7}$   $G_{MA7}$   $D_{MIN7}$   $F_{MA7}$   $D_{MIN7}$   $C_{MA7}$

35)  $E_{MIN7}$   $E_{MIN}/D$   $B_{MIN7}(b5)$   $D_{MIN7}$   $C_{MA7}$   $G_{MA7}$   $D_{MIN7}$

38)  $F_{MA7}$   $D_{MIN7}$   $C_{MA7}$   $B_{MIN7}$   $E_{MIN7}$   $F_{MA7}$   $C_{MA7}$

1  $E_{MIN7}$   $D7sus4$

VAMP AND SOLO - AFTER SOLOS, PLAY (C) (BOTH ENDINGS) AL FINE

42)  $E_{MIN7}$   $F_{MA7}$   $E_{MIN7}$   $F_{MA7}$

FINE  $E_{MIN7}$

# Nas Quebradas

Hermeto Pascoal

Frevo ♩=150

Musical score for "Nas Quebradas" by Hermeto Pascoal. The score is in 2/4 time with a tempo of 150. It consists of six systems of piano accompaniment. The first system starts with a key signature change to A major (marked 'A') and includes chords D7(#9), Gmin7, G#dim, and Amin7. The second system includes D7(#9), Gmin7, C7, and F6. The third system features F6 chords and a first ending bracket. The fourth system includes Bbmaj7, Amin7, and Dmin7, with a second ending bracket. The fifth system includes Gmin7, C7, F6, D7, Gmin7, C7, and Fmaj7. The sixth system includes Dmin7 and Gmin7.

25)

C7 F6 D9 Gmin7 C7

30)

F6 Dmin7 Gmin7 C7 Db7 E7 Eb7

34)

D7 Gmin7 G#dim7 Amin7 D7 Gmin7 C7 F6

39)

D7(#9) Gmin7 G#dim7 Amin7 D7(#9)

44)

Gmin7 C7 F6 F6 F6 F6

To CODA

SOLOS:

Gmin7 C7 F6 Dmin7 (or D7) F6

WHILE SOLOING ON CUE: D.S. AL CODA

# Para Eliane Elias

Hermeto Pascoal

Jazz waltz ♩=120

INTRO VAMP :

Intro Vamp: A four-measure bass line with the following chords: C<sub>MA7</sub>, B<sub>7</sub>(#9), C<sub>MA7</sub>, B<sub>7</sub>(#9).

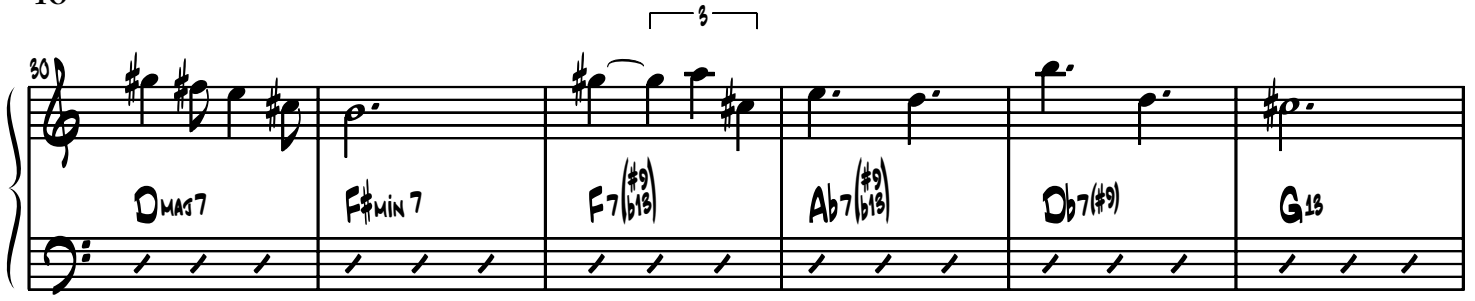
Measures 5-10: Melody and harmony. Chords: C<sub>MA7</sub>, F<sub>MA7</sub>, B<sub>MIN 7</sub>(b5), E<sub>7</sub>(b9), A<sub>MIN 7</sub>, D<sub>13</sub>(b9). Includes a triplet of eighth notes in measure 8.

Measures 11-16: Melody and harmony. Chords: E<sub>b</sub> MA<sub>7</sub>(#11), E MA<sub>7</sub>(#11), F# MA<sub>7</sub>(#11), G MA<sub>7</sub>(#11), C, F<sub>13</sub>(#9), E, C#.

Measures 17-21: Melody and harmony. Chords: C<sub>MA7</sub>, B<sub>MIN 7</sub>, G#<sub>MIN 7</sub>, A<sub>MIN 7</sub>, F<sub>MIN 7</sub>.

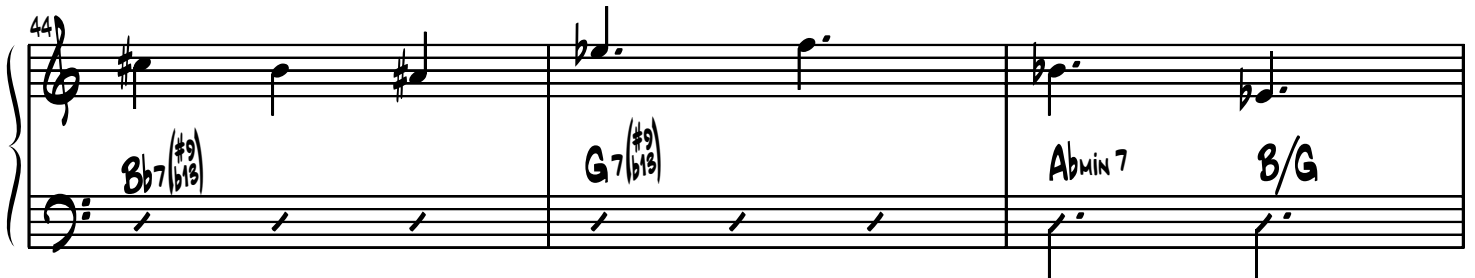
Measures 22-26: Melody and harmony. Chords: G<sub>MIN 7</sub>, E<sub>b</sub> MIN 7, D<sub>7</sub>(#9), B<sub>MA7</sub>.

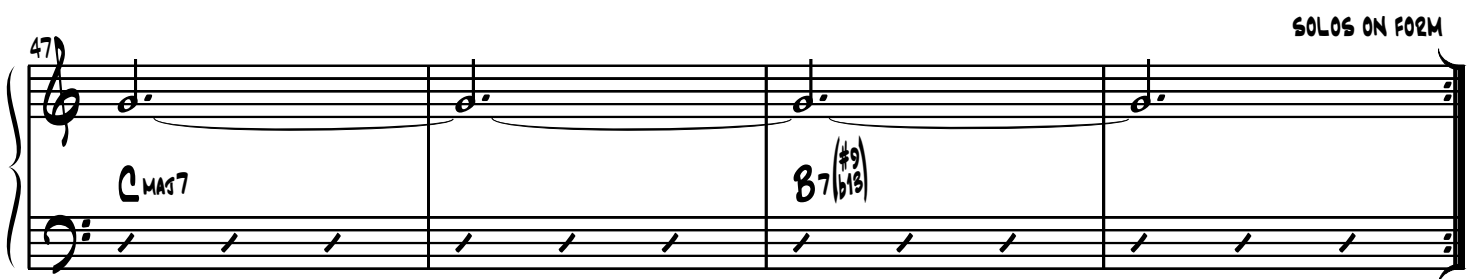
Measures 27-31: Melody and harmony. Chords: C<sub>MA7</sub>, B<sub>b</sub> MA<sub>7</sub>, E<sub>b</sub> MA<sub>7</sub>, B<sub>MIN 7</sub>, E<sub>b</sub> MIN 7.

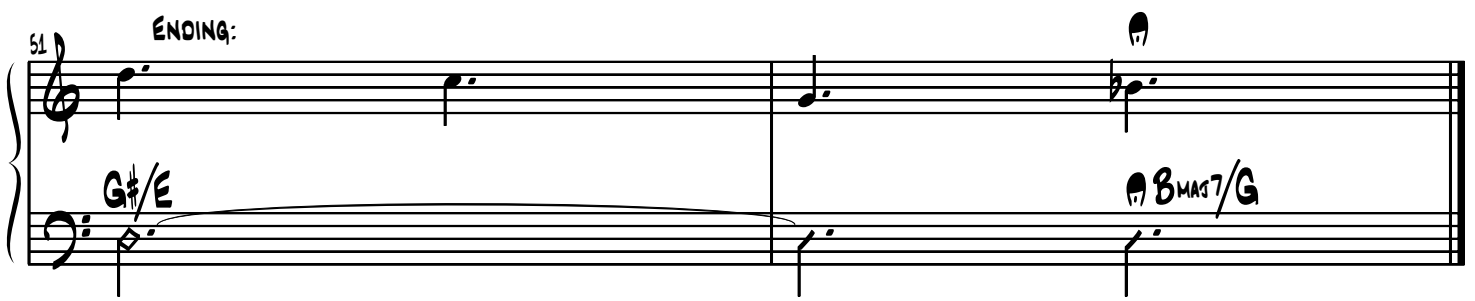
30) 

36) 

40) 

44) 

47) 

51) 



# Para Miles

Hermeto Pascoal

Jazz waltz ♩=120

Musical score for 'Para Miles' in 3/4 time, 120 bpm. The score consists of 28 measures across eight staves. Chord progressions are indicated above the notes. Measure 1 starts with a key signature change to B-flat major. The score includes first endings, a 'TO CODA' section, and a 'D.S. AL CODA' section. The final measure (28) is marked 'FINE'.

Chord progressions: Bbmaj7, Amin7, Gmin7, Cmaj7, Bbmaj7, Amin7, Cmaj7, Amin7, Bb/Ab, Gmin7, Bmin7(b5), E7(b9), Amaj7, F#min7, D#min7(b5), G#7(b9), C#maj7, A#min7, Gmin7(b5), C7(b9), Fmaj7, Dmin7, C7sus4(b9), F/E, Dmin7 TO CODA, C7sus4(b9), F/E, Dmin7, Abmaj7, Fmin7, Gbmaj7, C/Bb, Fmaj7, Ebmin7, Gmin7(b5), Emin7(b5), A7(#9/b13), Bbmin7, Eb7sus4, Abmaj7, Fmin7, Gbmaj7, C/Bb, Fmaj7, Ebmin7, Gmin7(b5), Emin7(b5), A7(#9/b13).

THEME IS PLAYED 3X, GOING D.S. FROM M.16 & M.22 TAKE CODA ON 3RD.X AND GO D.S. FOR SOLOS

ENDING:

DURING SOLOS, TAKE CODA EVERY TIME

**FINE**

Ending musical staff (measures 28-31) with chord progressions: Bb/Ab, Gmin7, Bmin7, Ebmaj7, G/F#.

# Rebuliço

Hermeto Pascoal

Bright choro  $\text{♩} = 85$

INTRO:

The introduction consists of two staves of music 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 eighth notes.

Measures 5-7. Measure 5 is marked with a circled '5'. Measure 6 is marked with a circled 'A'. Chords:  $G_{\text{MIN}} 7$ ,  $D_{\text{MIN}} 7$ ,  $G7(b9)$ ,  $C_{\text{MIN}} 7$ ,  $C_{\text{MIN}}/Bb$ .

Measures 8-10. Measure 8 is marked with a circled '8'. Chords:  $A_{\text{MIN}}7(b5)$ ,  $D7(b9)$ ,  $G_{\text{MIN}} 7$ ,  $A7_{\text{SUS}}4$ ,  $D7(b9)$ ,  $D_{\text{MIN}}7(b5)$ ,  $G7(b9)$ . A sixteenth-note triplet is indicated over measures 9 and 10.

Measures 11-13. Measure 11 is marked with a circled '11'. Measure 13 is marked with a circled 'TO CODA'. Chords:  $C_{\text{MIN}} 7$ ,  $F9$ ,  $Bb9$ ,  $Eb9$ ,  $F_{\text{MIN}} 7$ ,  $D7(b9)$ . A sixteenth-note triplet is indicated over measures 12 and 13.

Measures 14-15. Measure 14 is marked with a circled '14'. Measure 15 is marked with a circled '2'. Section: TO SOLOS. Chords:  $G_{\text{MIN}} 7$ ,  $A_{\text{MIN}}7(b5)$ ,  $D7(b9)$ ,  $G_{\text{MIN}} 7$ ,  $F\sharp_{\text{MIN}}7(b5)$ ,  $B7(b9)$ .

Measures 16-18. Measure 16 is marked with a circled '16' and a circled 'B'. Chords:  $E_{\text{MIN}} 7$ ,  $F\sharp_{\text{MIN}}7(b5)$ ,  $B7(b9)$ ,  $E_{\text{MIN}} 7$ ,  $D_{\text{MIN}} 7$ ,  $E7(b9)$ ,  $A_{\text{MIN}} 7$ . Sixteenth-note triplets are indicated over measures 16, 17, and 18.

19

Amin/G F#min7(b5) D/C F#min7(b5) B7(b9)

22

D/C F#min7(b5) B7(b9) F9 E9 Amin7 B7(#9/b13) Cmin7 F9

27

Gmaj7 Amin7 G/F E7(b9) Amin7(b5) D7(#9/b13) Gmin7 Amin7(b5) D7(b9)

D.S. FOR SOLOS

SOLOS:

31

Gmin7 G7(b9) Cmin7 Cmin/Bb

35

Dmin7(b5) G7(b9) Cmin7 F9 Bb9 Eb9 Amin7 D7(b9) Gmin7 D7(b9)

AFTER SOLOS, PLAY 2ND ENDING OF [A] AND CONTINUE TO [B] THEN D.S. TO [A] IN DOUBLE TIME (1 & 2 ENDINGS) AND TAKE CODA

G/Eb Bb/Gb Db/A Eb/B Gb/D Ab/E F/Db

# Samba do Belaqua

Hermeto Pascoal

Bright samba ♩=100

The musical score consists of six systems of piano accompaniment. Each system has a treble clef staff with a melodic line and a bass clef staff with a bass line. Chords are indicated below the bass line. The key signature has two flats (Bb and Eb), and the time signature is 2/4. The tempo is marked as ♩=100.

**System 1:** Treble clef has a melodic line starting with a grace note. Chords: C min7, F min7, Bb7sus4, Bb7(#9), Eb maj7.

**System 2:** Treble clef continues the melodic line. Chords: C min7, F min7, Db maj7, C min7, G min7, Ab maj7, G min7, Ab maj7.

**System 3:** Treble clef continues the melodic line. Chords: Db maj7, C min7, Bb min7, Ab maj7, G min7, Db maj7, Eb maj7, F maj7, G maj7. A circled 'C' symbol with 'TO CODA' is at the end.

**System 4:** Treble clef continues the melodic line. Chords: E min7, A7, C maj7, B7(#9)(b13), E min7, Bb13, A13, C13. A note below the first measure says '\* (SEE BELOW)'. A circled 'C' symbol is at the end.

**System 5:** Treble clef continues the melodic line. Chords: E min7, A7, C maj7, B7(#9)(b13), E min7, A7, D min7(b5), G7(#9)(b13). The text 'SOLOS ON FORM' is written above the staff.

**System 6:** Treble clef continues the melodic line. Chords: E min7, A7, C maj7, B7(#9)(b13), E min7, Bb13, A13, C13. A circled 'C' symbol is at the end. The text 'VAMP:' is above the first measure and 'ON CUE:' is above the last measure.

\* OPTIONAL RHYTHM FOR CHORD CHANGES DURING SOLOS IN MEASURES 10-14:

The optional rhythm for chord changes during solos in measures 10-14 is shown in a bass clef staff. It consists of eighth notes on the bass line, with a circled 'C' symbol at the end.

Chords: Db maj7, C min7, Bb min7, Ab maj7, G min7, Db maj7, Eb maj7, F maj7, G maj7.

# Santo Antonio

Hermeto Pascoal

Baião ♩ = 100

**A**

**B**

**C**

**D**

D.S. FOR SOLOS

PLAY HEAD 2X, SOLO ON FORM, THEN HEAD 2X AND CONTINUE TO **D**

FL. 1

FL. 2

VAMP OUT

## Tacho

Hermeto Pascoal

Samba in 7/4 ♩=200

ADD PERCUSSION AND DRUM EFFECTS

A single staff of music in bass clef, 7/4 time signature. It begins with a 'SUZOO' marking and contains a series of rhythmic notes and rests. The staff ends with a double bar line and repeat dots.

SAMPLE GROOVE:

Two staves of music. The top staff is in treble clef and contains piano accompaniment with a 'Dmin 7' chord marking and '(E.PIANO)' dynamic. The bottom staff is in bass clef and contains electric bass accompaniment with '(E.BASS)' marking. Both staves show a rhythmic groove with eighth and sixteenth notes.

Two staves of music. The top staff is in treble clef and contains piano accompaniment with a 'Dmin 7' chord marking. The bottom staff is in bass clef and contains electric bass accompaniment. The groove continues with similar rhythmic patterns.

Two staves of music. The top staff is in treble clef and contains piano accompaniment with an 'Ebmin 7' chord marking. The bottom staff is in bass clef and contains electric bass accompaniment. The groove continues with similar rhythmic patterns.

Two staves of music. The top staff is in treble clef and contains piano accompaniment with an 'Emin 7' chord marking. The bottom staff is in bass clef and contains electric bass accompaniment. The groove continues with similar rhythmic patterns.

Two staves of music. The top staff is in treble clef and contains piano accompaniment with a 'Dmin 7' chord marking. The bottom staff is in bass clef and contains electric bass accompaniment. The groove continues with similar rhythmic patterns.

Two staves of music. The top staff is in treble clef and contains piano accompaniment with a 'C#min7(b5)' chord marking. The bottom staff is in bass clef and contains electric bass accompaniment. The groove continues with similar rhythmic patterns.

Two staves of music. The top staff is in treble clef and contains piano accompaniment. The bottom staff is in bass clef and contains electric bass accompaniment. The groove continues with similar rhythmic patterns.

SOLOS ON FORM—AFTER SOLOS, PLAY HEAD 2X AND VAMP OUT ON LAST 4 MEASURES

# Tupizando

Bright 3/4 batuque ♩=200

Hermeto Pascoal

5 A

Ab major 7 G minor 7 F13 Ab major 7

7

Db major 7 C minor 7 C minor/Bb Ab major 7 G minor 7 F13

13 1

Db major 7 G7(#9)/b13 C minor 7 C minor/Bb Ab major 7

2 18 B

C minor 7 Bb13(b9) Bb minor 7 A7(#9)/b13 Ab major 7 G7(#9)/b13

22

C minor 7 Gb7(#11) F13 Ab major 7 Db major 7 Db/C

25 C

Bb13(#11) Bb7sus4 Eb major 7 D7(#9)/b13 E major 7 Db major 7 Ab major 7

29

G<sub>min</sub>7 F<sub>13</sub> Ab<sub>ma</sub>7

33

Db<sub>ma</sub>7 C<sub>min</sub>7 C<sub>min</sub>/B<sub>b</sub> Ab<sub>ma</sub>7 G<sub>min</sub>7

38

TO CODA D.S. FOR SOLOS

F<sub>13</sub> Db<sub>ma</sub>7 G7(#9/b<sub>13</sub>) C<sub>min</sub>7 C<sub>min</sub>/B<sub>b</sub>

SOLOS ON FORM (AABC) AFTER SOLOS, D.S. AL CODA

44

E7(#9/b<sub>13</sub>) F<sub>min</sub>7 E<sub>min</sub>7 A<sub>min</sub>7(b5) Ab<sub>ma</sub>7 D7(#9) Db<sub>ma</sub>7 C<sub>ma</sub>7 B7(#9/b<sub>13</sub>) Bb<sub>min</sub>7

48

A7(#9/b<sub>13</sub>) Ab<sub>ma</sub>7 G7(#9/b<sub>13</sub>) F<sub>min</sub>7 E<sub>min</sub>7 A<sub>min</sub>7(b5) Ab<sub>ma</sub>7 D7(#9) Db<sub>ma</sub>7

1 2

51

C<sub>ma</sub>7 B7(#9/b<sub>13</sub>) Bb<sub>min</sub>7 A7(#9/b<sub>13</sub>) Ab<sub>ma</sub>7 G7(#9/b<sub>13</sub>) B<sub>13</sub>(b5) Bb<sub>min</sub>7 A<sub>min</sub>7



55

A<sub>min</sub> 7      A<sub>b</sub>7(#9)<sub>(b13)</sub>      A<sub>min</sub> 7

58

A<sub>b</sub>7(#9)<sub>(b13)</sub>      A<sub>min</sub> 7      A<sub>b</sub>7(#9)<sub>(b13)</sub>

61

A<sub>min</sub> 7      1      2

A<sub>b</sub>7(#9)<sub>(b13)</sub>      A<sub>b</sub>7(#9)<sub>(b13)</sub>

VAMP OUT:

64

D<sub>b</sub> MAJ 7      C 7(#9)

## Vale da Ribeira

Hermeto Pascoal

Baião ♩=100

The musical score is written in treble clef with a 2/4 time signature. It begins with a tempo marking of 100. The key signature contains one sharp (F#). The score is divided into nine staves, each containing a line of music with corresponding chord symbols above it. The chords used are: Amin7, D7, Fmaj7, E7(b9), Bbmaj7, Bmin7(b5), E7(b9), A7sus4, and A7(b9). The melody consists of eighth and quarter notes, often beamed together.

35 C<sup>MA7</sup> F<sup>MA7</sup> B<sup>MIN 7(b5)</sup> E<sup>7(b9/b13)</sup> A<sup>MIN 7</sup> TO CODA (DURING SOLOS) TO (ON HEAD OUT ONLY)

40 D<sup>7</sup> A<sup>MIN 7</sup> D<sup>MIN 7</sup> G<sup>7</sup> C<sup>MA7</sup>

44 B<sup>MIN 7(b5)</sup> E<sup>7(b9)</sup> A<sup>MIN 7</sup> G<sup>#MIN 7(b5)</sup> C<sup>#7</sup> F<sup>#MIN 7</sup>

48 D<sup>MA7</sup> C<sup>#MIN 7</sup> F<sup>#MIN 7</sup> B<sup>MIN 7</sup> E<sup>7sus4</sup>

51 A<sup>MA7</sup> G<sup>#MIN 7(b5)</sup> C<sup>#7(b9)</sup> F<sup>#MA7</sup> E<sup>MA7</sup> F<sup>#MA7</sup>

55 E<sup>MA7</sup> E<sup>bMA7</sup> E<sup>MIN 7</sup> F<sup>MIN 7</sup> A<sup>bMA7</sup> D.C. AL CODA

FORM: AABA, SOLOS ON (A), TAKE CODA EVERY TIME

(A) E<sup>7(b9/b13)</sup> A<sup>MIN 7</sup> D<sup>7</sup> D.C. FOR SOLOS

(A) A<sup>MIN 7</sup> D<sup>7</sup> A<sup>MIN 7</sup> D<sup>7</sup> A<sup>MIN 7</sup> (2 FLUTES)

D<sup>7</sup> A<sup>MIN 7</sup> D<sup>7</sup> VAMP A<sup>MIN 7</sup> ON CUE: A<sup>MIN 7</sup>

# Viva o Gil Evans

Hermeto Pascoal

Jazz waltz ♩=120

INTRO: G MIN (MAS 7)

F MIN 7

A<sup>b</sup>7/E

E<sup>b</sup>MAS7

Musical notation for the first system of the introduction. It features a piano part with chords and a saxophone part with melodic lines. Chord symbols include G MIN (MAS 7), F MIN 7, A<sup>b</sup>7/E, and E<sup>b</sup>MAS7.

G<sup>#</sup>MIN7(b5)

3x

(DRUM FILLS)

(T. SAX PLAYS 3VA. SUPRA ON 3RD X)

Musical notation for the second system of the introduction. It continues the piano and saxophone parts from the first system. A box containing '3x' is present above the piano part.

A MIN 7(b5)

C MIN 7

D7(#9)

G MIN 7

G MIN/F

Musical notation for the third system of the introduction. It continues the piano and saxophone parts. Chord symbols include A MIN 7(b5), C MIN 7, D7(#9), G MIN 7, and G MIN/F.

E<sup>b</sup>MAS7

D<sup>b</sup>MAS7

D MIN 7(b5)

B MIN 7(b5)

B<sup>b</sup>MAS7

Musical notation for the fourth system of the introduction. It continues the piano and saxophone parts. Chord symbols include E<sup>b</sup>MAS7, D<sup>b</sup>MAS7, D MIN 7(b5), B MIN 7(b5), and B<sup>b</sup>MAS7.

A MAS7

D MAS7

F MAS7

D<sup>b</sup>MAS7

C MAS7

A<sup>b</sup>MAS7

F MIN 7

E MAS7

Musical notation for the fifth system of the introduction. It continues the piano and saxophone parts. Chord symbols include A MAS7, D MAS7, F MAS7, D<sup>b</sup>MAS7, C MAS7, A<sup>b</sup>MAS7, F MIN 7, and E MAS7.

A MAS7

A<sup>b</sup>MAS7

G MAS7

G<sup>b</sup>MAS7

B<sup>b</sup>MIN 7

G MIN 7

Musical notation for the sixth system of the introduction. It continues the piano and saxophone parts. Chord symbols include A MAS7, A<sup>b</sup>MAS7, G MAS7, G<sup>b</sup>MAS7, B<sup>b</sup>MIN 7, and G MIN 7.

E<sup>b</sup>MAS7

E MAS7

E<sup>b</sup>MIN 7

D MAS7

B MAS7

Musical notation for the seventh system of the introduction. It continues the piano and saxophone parts. Chord symbols include E<sup>b</sup>MAS7, E MAS7, E<sup>b</sup>MIN 7, D MAS7, and B MAS7.

G<sup>#</sup>MIN 7(b5)

G MIN 7(b5)

B<sup>b</sup>MIN 7

D<sup>b</sup>MAS7

Musical notation for the eighth system of the introduction. It continues the piano and saxophone parts. Chord symbols include G<sup>#</sup>MIN 7(b5), G MIN 7(b5), B<sup>b</sup>MIN 7, and D<sup>b</sup>MAS7.

D MAS7

G<sup>#</sup>MIN 7(b5)

D.S. FOR SOLOS

Musical notation for the ninth system of the introduction. It continues the piano and saxophone parts. Chord symbols include D MAS7 and G<sup>#</sup>MIN 7(b5). A double bar line indicates the end of the introduction.

ENDING: G MAS7

A<sup>b</sup>MIN 7

A MIN 7

F MAS7

E MAS7

AFTER SOLOS, PLAY D.C. THROUGH ENDING

Musical notation for the ending of the piece. It features a piano part with chords and a saxophone part with melodic lines. Chord symbols include G MAS7, A<sup>b</sup>MIN 7, A MIN 7, F MAS7, and E MAS7. A double bar line indicates the end of the piece.

# Viva o Rio de Janeiro

Hermeto Pascoal

Bright samba ♩=120

INTRO:

Musical notation for the introduction, measures 1-4. The piece is in 2/4 time. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated below the bass line.

Chords: D<sup>MA7</sup>, D/C<sup>#</sup>, B<sup>MIN7</sup>, B<sup>MIN/A</sup>, G<sup>MA7</sup>, F<sup>#MIN7</sup>, G<sup>MIN7</sup>, D<sup>MIN7</sup>, A<sup>MIN7</sup>

Musical notation for measures 5-8. The melody continues in the right hand. Chords are indicated below the bass line.

Chords: G<sup>#MIN7(b5)</sup>, C<sup>#7(#9)</sup>, C<sup>7(#9)</sup>, F<sup>MIN7</sup>, G<sup>MIN7</sup>, G<sup>#MIN7</sup>, A<sup>MIN7</sup>

Musical notation for measures 9-12. The melody continues in the right hand. Chords are indicated below the bass line.

Chords: B<sup>b</sup> MA<sup>7</sup>, A<sup>7(#9)</sup>, A<sup>b7(#11)</sup>, G<sup>7(#5)</sup>

Musical notation for measures 13-16. The melody continues in the right hand. Chords are indicated below the bass line.

Chords: C<sup>13</sup>, F<sup>13</sup>, F<sup>7(b13)</sup>, D<sup>7(#9)</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>

Musical notation for measures 17-20. The melody continues in the right hand. Chords are indicated below the bass line.

Chords: B<sup>b</sup> MA<sup>7</sup>, A<sup>7(#9)</sup>, A<sup>b7(#11)</sup>, RHYTHM, G<sup>7(#5)</sup>

21)

$Bb MA7$       $E_{min7(b5)} A7(b9)$       $D MA7 D/C\#$       $B_{min7} B_{min/A}$

25)

$G\#_{min7(b5)}$       $C\#7(\#9)$       $F\#_{min7(b5)}$       $B7(\#9)$       $E_{min7(b5)}$

30)

$A7(\#9)$       $Bb MA7$       $A7(\#9)$       $A_{b7}(\#11)$

34)

$G7(\#5)$       $C_{13}$       $F7_{sus4}$       $D7(\#9) A_{b7}(\#11)$       $G7(\#5)$

39)

TO CODA

$C_{13}$       $F7_{sus4}$       $Bb MA7$       $D7(\#9) G7(\#9) C7(\#9)$       $F\#7(\#9) F7(\#9) B7(\#9)$

2  
43

**D.S. FOR SOLOS**      **DURING SOLOS:**      **D.S.**

B $\flat$  MA7 Ab MIN7 Db7 G MIN7      C7 F# MIN7 B7      B $\flat$  MA7 G7      C MIN7 F7

47

F7sus4      B $\flat$  MA7      A7(#9) F#7(#9)      E MIN7(b5) A7(#9)

50

D MA7 B MA7      B MA7 D/B $\flat$  E $\flat$ /A      G MA7(b9) F#7(#9) B MA7/F

54

F#6/A      G6/B $\flat$       G MA7/A B MA7/B $\flat$  D MA7/B $\flat$       C# MA7/A C MA7/G#

# Voa, Ilza

Bright baião ♩=100

Hermeto Pascoal

Musical notation for the first staff, measures 1-4. Chords:  $\text{A}^{\flat}$ ,  $\text{G}^7$ ,  $\text{A}^{\flat}7$ ,  $\text{G}^7$ ,  $\text{C}^7$ . Includes a circled 'A' and a circled 'B'.

Musical notation for the second staff, measures 5-8. Chords:  $\text{G}^7$ ,  $\text{A}^{\flat}7$ ,  $\text{G}^7$ ,  $\text{C}^7$ .

Musical notation for the third staff, measures 9-12. Chords:  $\text{G}^7$ ,  $\text{G}^7$ ,  $\text{C}^7$ ,  $\text{G}^7$ . Includes a circled 'B'.

Musical notation for the fourth staff, measures 13-16. Chords:  $\text{C}^7$ ,  $\text{G}^7$ ,  $\text{C}^7$ ,  $\text{E}^{\flat}7$ . Includes triplets.

Musical notation for the fifth staff, measures 17-20. Chords:  $\text{C}^7$ ,  $\text{G}^7$ ,  $\text{G}^7$ ,  $\text{G}^7$ . Includes a circled 'C' and 'D.S. FOR SOLOS'.

FORM: AA BB, TAKE CODA AFTER HEAD OUT

Musical notation for the coda, measure 21. Chord:  $\text{G}^7$ . Includes a circled 'C'.