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ERNESTO

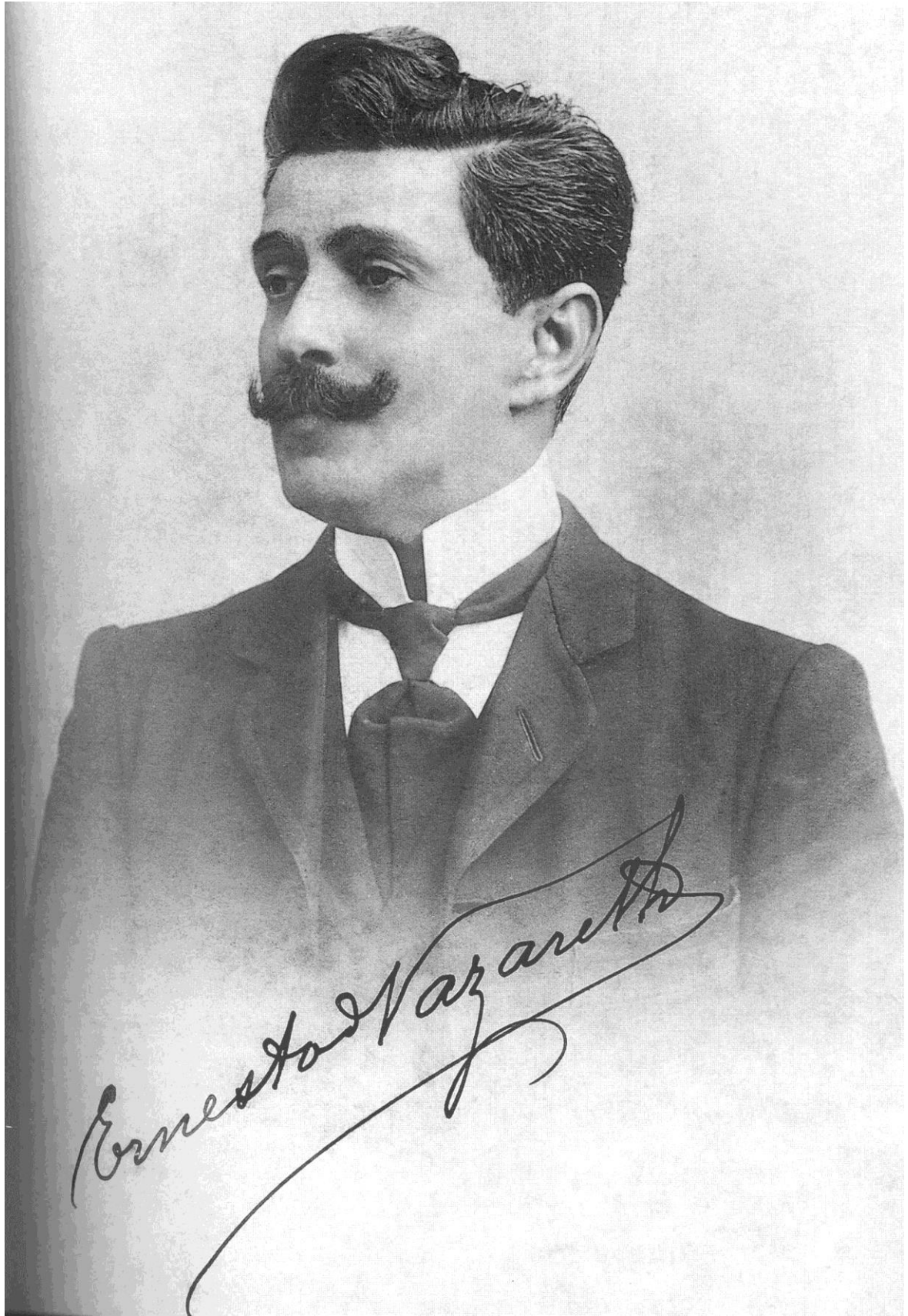
NAZARETH

150 ANOS

ernestonazareth150anos.com.br

MELODIA & CIFRA

volume 1



adaptação para o formato *melodia & cifra*:

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editoração e diagramação musical:

Marcílio Lopes

Mesmo considerando sua natureza essencialmente pianística, a obra de Ernesto Nazareth soa, de forma geral, muito natural nas formações instrumentais populares. Não custa lembrar que desde o início do século XX os músicos populares sempre abraçaram a música de Nazareth com grande intensidade.

O objetivo da elaboração deste conjunto de partituras no formato *melodia & cifra* é fazer com que sua obra esteja ao alcance do maior número de instrumentistas possível.

As harmonizações seguem rigorosamente a escrita de Nazareth, privilegiando seus principais contracantos e suas linhas de baixos – estas últimas aparecem sempre na mesma pauta das melodias, porém na transposição de violão, devendo soar uma oitava abaixo em relação ao que está escrito.

Em alguns casos foi necessário oitavar parte das melodias, de forma a torná-las acessíveis a outros instrumentos com tessituras não tão amplas quanto a do piano. Mesmo nesses casos, a transposição de oitava foi realizada de maneira a soar o mais natural possível.

Algumas tonalidades mais pianísticas foram ajustadas para outras mais comuns dentro da prática da roda de choro.

Ao lado de alguns clássicos encontram-se músicas menos conhecidas e que certamente enriquecerão o repertório dos conjuntos de choro da atualidade.

Ernesto Nazareth
MELODIA & CIFRA
volume 1

1922

A Bela Melusina

A Fonte do Suspiro

Ameno Resedá

Apanhei-te, cavaquinho

Arreliado

Arrojado

Arrufos

Atlântico

Bambino

Beija-flor (polca)

Brejeiro

Cacique

Catrapus

Celestial

Confidências

Cruzeiro

Cutuba

Dengoso

Digo

Duvidoso

Escorregando

Espalhafatoso

Expansiva

Famoso

Fantástica

Ferramenta

Floraux

Furinga

Garoto

Gotas de ouro

Guerreiro

Henriette

Insuperável

Labirinto

Mandinga

Marietta

Matuto

Nenê

Odeon

Ouro sobre azul

Perigoso

Pinguim

Proeminente

Quebra-Cabeças

Quebradinha

Ranzinza

Rayon d'or

Retumbante

Sagaz

Sarambeque

Suculento

Sutil

Tupinambá

Turbilhão de beijos

Turuna

Vem cá branquinha

Vitorioso

Você bem sabe!

Zizinha

Ernesto Nazareth
MELODIA & CIFRA
volume 2

A Fonte do Lambari	Jangadeiro
Alerta!	Janota
Atrevidinha	Julieta (valsa)
Atrevido	Julita
Beija-flor (tango)	Magnífico
Bicyclette-Club	Menino de Ouro
Caçadora	Mercedes
Carioca	Mesquitinha
Chave de ouro	Myosotis
Coração que sente	Nove de Julho
Cubanos	Orminda
Cuéra	Pairando
Desengonçado	Pássaros em festa
Divina	Pierrot
Elétrica	Pipoca
Encantada	Plangente
Eponina	Primorosa
Escovado	Pyrilampo
Está chumbado	Ramirinho
Faceira	Reboliço
Favorito	Remando
Fidalga	Segredo
Fon-Fon	Sentimentos d'alma
Gaúcho	Soberano
Gemendo, rindo e pulando	Sustenta... a nota...
Gentil	Tenebroso
Helena	Topázio líquido
Ideal	Travesso
Ipanema	Vésper
Jacaré	Xangô

1922

tango brasileiro

Ernesto Nazareth

A E⁷ A E⁷

5 A E⁷ A E⁷

9 A A/C# E⁷/B E⁷ A A/C#

13 E⁷/B E⁷ A A/C# E⁷/B E⁷ A A/C#

17 E⁷/B E⁷ A⁷ D B_m E⁷

21 A A/C# A⁷ D B_m E⁷

25 A A/C# E⁷/B E⁷ A A/C# E⁷/B E⁷

29

A A/C# E⁷/B E⁷ A A/C# E⁷/B E⁷

33

A E⁷ A E⁷

37

A E⁷ A E⁷ A

42

D D/A A⁷/E A⁷ D D/A A⁷/E A⁷

46

D D/A A⁷/E A⁷ D D/A A⁷/E A⁷

50

D⁷ D⁷/A G Em A⁷ D D/A

54

D⁷ D⁷/A G Em A⁷ D

A Bela Melusina

polca

Ernesto Nazareth

1888

Em A7 D D/A A7/E A7

4 D D/A Em A7 D Bm⁶ F#m/C# C#7

8 F#m Em A7 D D/A A7/E A7

12 D D/A Em A7 D G⁶ D/A A7 $\frac{1}{2}$

16 1 D 2 D D⁷/F# C/E

20 B⁷/D# Em Am/C Eb/D_b G/D

24 Am/C D⁷ G D⁷/F# C/E

A Bela Melusina / 2

28 $B^7/D\#$ E_m A_m/C E_b/D_b G/D

32 A_m/C D^7 G G A_o e Φ_1

35 Φ_1 D G G/D D^7/A D^7 G G/D

39 D^7/A D^7 G G/B A_m/C A_m D^7

43 G G/D G G/D D^7/A D^7 G/B G/D

47 D^7/A D^7 G G/B A_m/C $C\#^\circ$ G/D D^7

51 G G/D G A_o e Φ_2 Φ_2 D

A Fonte do Suspiro

polca

Ernesto Nazareth

1882

1 *G⁷/D* *G⁷* *C* *F* *D⁷/F[#]* *C/G*

5 *G⁷/D* *G⁷* *C* *E/B* *B⁷* *E*

9 *E* *G/D* *G⁷* *C* *E⁷/B* *E⁷*

13 *A_m* *F* *D⁷/F[#]* *C/G* *G⁷/D* *G⁷*

17 *C* *G⁷/D* *G⁷* *C* *E⁷/B* *E⁷*

21 *A_m* *F* *A_m/E* *D^o*

25 *E⁷* *G⁷/D* *G⁷* *C* *F* *D⁷/F[#]* *C/G*

A Fonte do Suspiro / 2

30 G^7/D G^7 C Dm/F C/G Fm^6 G^7 C

FIM

34 F C^7/G F F/C F/A C^7/G

38 Bb F/A C^7/G C^7 C^7/E F F/A C^7/G

43 F D^7 D^7/A Gm Gm/Bb B°

47 F/C C^7 F F

1 F 2 F

$D C$
e FIM

tonalidade original: Db

Ameno Resedá

polca

Ernesto Nazareth

1913

Chords: C, D/C, G⁷/B, C, C, E^m/B, B⁷, E^m, G⁷/D, C, D/C, G⁷/B, C, C, C[♯][°], D^m, D^m^{7b5}, C/G, G⁷/D, 1. C, 2. C, A^m, E⁷/G[♯], G[°], D^m/F, A⁷/E, D^m, D[♯][°], A^m/E, E/D, A^m/C, A^m, E⁷/G[♯], G[°]

Ameno Resedá / 2

28

Dm/F A⁷/E Dm D[°] Am/E

32

E⁷/B

1. Am 2. Am

Ao S
e O₁

35

C C/B_b F/A Gm/B_b C/B_b

39

F/A G[°] Dm/F Am/E E⁷/G[#]

43

Am C/B_b F/A Gm/B_b C/B_b

47

F/A F/E_b B^b/D D_b⁷ F/C C⁷

51

1. F 2. F

Ao S
e O₂

O₂
C

Apanhei-te, cavaquinho

polca

Ernesto Nazareth

(muito própria para serenatas)

1914

§

D/C G/B B/A

4 Em/G Am/C C#° G/D D/C

8 G/B D/C G/B B/A

12 Em/G Am/C C#° G/D D/C

16 1. G/B 2. G/B Em F#/E

20 B⁷/D# Em Em Bm/D

24 F⁷/C# B⁷ Em F#/E

♩¹₂

Detailed description: This is a musical score for the piece 'Apanhei-te, cavaquinho' by Ernesto Nazareth. The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. The piece is a polka, characterized by its rhythmic patterns and repeated motifs. The score is divided into measures, with measure numbers 4, 8, 12, 16, 20, and 24 indicated. Chord symbols are placed above the notes to indicate the harmonic accompaniment. The chords include D/C, G/B, B/A, Em/G, Am/C, C#°, G/D, G/B, D/C, Em, F#/E, B⁷/D#, and F⁷/C#. There are two first endings (1. and 2.) starting at measure 16. The score ends with a repeat sign and a first ending symbol (♩¹₂).

Apanhei-te, cavaquinho / 2

28 $B^7/D\#$ E/D A_m/C E_m/B

32 $F\#^7/C\#$ $B^7/D\#$ 1. E_m 2. E_m

Ao S
e O_1

O_1 35 G/B C D/C G^7/B

39 C E/D A_m/C D/C

43 G^7/B C D/C G^7/B

47 E/D A/G $D^7/F\#$ G/F

51 1. C/E 2. C/E O_2 G/B G

Ao S
e O_2

Arreliado

tango

Ernesto Nazareth

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of nine staves of music. The first four staves (measures 1-8) feature a melodic line with chords B⁷, E^m/B, E^o/B, and B. The fifth staff (measures 9-12) begins with a double bar line and a repeat sign, followed by chords Em, Em/G, F#m^{7b5}, B⁷, Em, Em/G, B⁷/F#, and B⁷. The sixth staff (measures 13-16) continues with Em, Em/G, B⁷/F#, B⁷, Em, Em/G, F#m^{7b5}, and B⁷. The seventh staff (measures 17-20) repeats the sequence Em, Em/G, F#m^{7b5}, B⁷, Em, Em/G, B⁷/F#, and B⁷. The eighth staff (measures 21-24) includes chords D^m/F, E⁷, E/D, A^m/C, A^m, and a first ending bracket containing E^m/B, B/A, Em/G, and B⁷/F#. The ninth staff (measures 25-28) features a second ending bracket with chords E^m/B, B⁷, Em, D⁷/A, D⁷, G, and G/B. The final staff (measures 29-32) concludes with D⁷/A, D⁷, G, G/D, D⁷/A, D⁷, G, and G/B.

Arreliado / 2

33 D/A A^7 D D^7/A D^7 G G/B

37 D^7/A D^7 G G/D D^7/A D/C G/B A^m/C C°

41 G/D D^7 G G

1. G 2. G

A° e Φ_1

44 Φ_1 E^m/B B^7 E^m E E° E

48 E E/B $B^7/F^\#$ B^7 $B^7/F^\#$ F° $B^7/F^\#$

52 $B^7/F^\#$ B^7 E E/B E E° E

56 $C^\#7/G^\#$ $C^\#7$ $F^\#m$ $F^\#m/A$ E/B $E/G^\#$

60 $B^7/F^\#$ B^7 E Φ_2 E^m/B B^7 E^m

D C e Φ_2

Arrojado

samba

Ernesto Nazareth

1921

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of seven staves of music. Above the melody line, a series of chords are indicated for accompaniment. The chords are: A/G, Dm/F, D7/F#, Gm, Gm/Bb, C7, C/Bb, F/A, A/G, Dm/F, D7/F#, Gm, Gm/Bb, E7/G#, E/D, A7/C#, A/G, Dm/F, D7/F#, Gm, Gm/Bb, C7, C/Bb, F/A, D7/F#, Gm, A7/E, Dm, Bb, F/C, C7, F, A/G, D7, G7, C7, F, B7, E7, A7, Dm, D/C, Gm/Bb, D7/A, Gm, F/C, C7, F, D7, G7, C7, F, B7.

Arrojado / 2

28 E⁷ A⁷ D^m D/C G^m/B^b D⁷/A G^m D^b7

32 F/C C⁷ 1. F D⁷ 2. F A/G

Ao e

36 Φ_1 F B^b/D F⁷/C F⁷ B^b F⁷/C F/E^b

40 D⁷ D/C G^m/B^b G^m C⁷ F⁷

44 B^b/F B^b/D F⁷/C F⁷ B^b F⁷/C

48 G⁷/B G⁷ C^m G⁷/D C^m/E^b E^o B^b/F F⁷

52 1. B^b B^b/D 2. B^b A/G

Ao e

Φ_2 F

Arrufos

schottisch

Ernesto Nazareth

1900

The musical score for 'Arrufos' is written for guitar and features a treble clef staff with a key signature of one sharp (F#). The piece is in common time (C) and consists of 28 measures. The score is divided into four systems of seven measures each. Chords are indicated above the staff, and some measures include a repeat sign (double bar line with two dots). The piece concludes with a 'FIM' (Finis) box and a 'DC e' (Da Capo) box.

Measures 1-7: G, Am/C, D⁷/A, D⁷, G^o, G

Measures 8-14: Em, Bm/F#, F^{#7}/C#, F^{#7}, Bm, D⁷/A

Measures 15-21: G/B, A^b/C_b, D⁷/A, D⁷, G, FIM

Measures 22-28: Em, B⁷/F#, Em/G, Em/B, B⁷/F#, B⁷, DC e

Arrufos / 2

29

C/E Cm/E \flat G/D D 7 /A D 7 G 7

Musical staff for measures 29-32. Measure 29: C/E, Cm/E \flat . Measure 30: G/D. Measure 31: D 7 /A. Measure 32: D 7 , G 7 .

33

C/E Cm/E \flat G 7 /D G 7 G 7 /D G 7 C

Musical staff for measures 33-36. Measure 33: C/E, Cm/E \flat . Measure 34: G 7 /D, G 7 . Measure 35: G 7 /D, G 7 . Measure 36: C.

37

C/B \flat F/A A \flat 7 C/G G 7 C

Musical staff for measures 37-40. Measure 37: C/B \flat . Measure 38: F/A, A \flat 7 . Measure 39: C/G, G 7 . Measure 40: C.

DC
e FIM

Atlântico

tango

Ernesto Nazareth

1921

Chords: G^7/D G^7/B C C/E G^7/D G^7/B

4 C C/E G^7/D E^7/B Am Am/C Em/B B^7

8 Em G^7/D G^7/B C C/E G^7/D G^7/B

12 C C^7 C° Fm/C C F^6 F°

15 C/G G^7 C C $\text{B}^7/\text{F}^\sharp$ $\text{E}^7/\text{G}^\sharp$

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

23 Dm Am/E $\text{B}^7/\text{F}^\sharp$ F^7 E^7 $\text{B}^7/\text{F}^\sharp$ $\text{E}^7/\text{G}^\sharp$

27 Am A/G Dm/F A^7/E Dm D^\flat/F

Atlântico / 2

31 C/G A⁷ D⁷ G⁷ $\text{\textcircled{O}}$ 1. C 2. C

35 C⁷ F/C G⁷/C C

39 C⁷ F/C G⁷/C C

43 C⁷ C⁷/G C⁷ F F F/C

47 G⁷/D D^{b7} C⁷ F F/C F/A F

51 C⁷ A⁷/E D^m B^o

55 F/C C⁷ 1. F

59 2. F C⁷/F F $\text{\textcircled{O}}$ C

Ao $\text{\textcircled{S}}$
e $\text{\textcircled{O}}$

The image shows a musical score for the piece 'Atlântico / 2'. It consists of several systems of music, each with a treble clef staff and a bass clef staff. The treble clef staff contains the melody, and the bass clef staff contains the bass line. Chords are indicated above the treble clef staff. The score includes various chord types such as triads (C, F, G, D, A, B), dyads (C/G, F/C, G⁷/C), and seventh chords (C⁷, D⁷, A⁷, G⁷, D^{b7}, A⁷/E, C⁷/F). There are also diminished chords (B^o) and a suspended chord (D^m). The score features two first endings (marked '1.') and one second ending (marked '2.'). A box at the bottom right contains a legend for the 'Ao' (Acoustic) and 'e' (Electric) guitar symbols, with 'Ao' represented by a stylized 'S' and 'e' by a circle with a vertical line through it. The piece is in a key with one flat (F major or D minor) and a 4/4 time signature.

Bambino

tango

Ernesto Nazareth

1912

The musical score for "Bambino" is written in 2/4 time with a key signature of one sharp (F#). The melody is presented on a single treble clef staff. The guitar accompaniment is indicated by chords placed above the staff. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 marked at the beginning of their respective lines. The chords used include D/C, G/B, B7/D#, B/A, Em/G, C#°, G/D, G/B, D7/A, D7, G, D7/A, D/C, G/B, B7/D#, B/A, Em/G, C#°, G/D, E7, A7, D7, G, G, B7/F#, Em, Em, E7/B, Am, Am, C#°, D7/A, D7, G, Eb7/G, G, B7/F#, Em, Em, E7/B, Am, Am, C#°, G/D, E7, A7, D7, and G. The score concludes with a double bar line and repeat dots.

Bambino / 2

33 1. 2.

G B⁷/F[#] G G⁷/D G⁷ G⁷/D G⁷

37 C C/G C/E C/G G⁷/D G⁷ G⁷/D G⁷#5

41 C C/G C G⁷/D G⁷ E⁷/B E⁷

45 Am Am/E Am⁶ Em/B F^{#7}/B B⁷

49 Em Em G⁷/D G⁷ G⁷/D G⁷

53 C C/G C/E C/G G⁷/D G⁷ G⁷/D G⁷#5

57 C C/G C G⁷/D G⁷ E⁷/B E⁷

61 Am F^{#°} C/G D⁷ G⁷

65 1. 2.

C G⁷ C C

DC
e ⊕

⊕
G

tonalidade original: Ab

Beija-flor

polca

Ernesto Nazareth

1884

♩

E⁷/B E⁷ A F^{#7} Bm E⁷

4

A A/C# E⁷/B E⁷ A F^{#7} Bm E⁷

♩

8

1. A 2. A F^{#m} G^{#7}

12

C^{#7} C^{#7}/E# F^{#m} F^{#m} G^{#7}

16

C^{#7} C^{#7}/E# 1. F^{#m} 2. F^{#m} D/C

Ao ♩
e ♩₁

20

♩₁ A A⁷/E D D/A A⁷/E A⁷/C# A⁷/E A⁷/C#

24

D D/A D D/A A A/E E⁷/B E⁷/G#

Beija-flor / 2

27

A A⁷/E D D/A A⁷/E A⁷/C# A⁷/E A⁷/C#

31

D D/A D/C G/B B^{b7} D/A A⁷/C#

35

1. D 2. D

Ao $\frac{3}{4}$
e $\frac{1}{2}$

$\frac{1}{2}$ A

Brejeiro

tango

Ernesto Nazareth

1893

A E⁷ A E⁷

5 A E⁷ A E⁷

simile

9 A E⁷ A E⁷

13 C^{#7} C^{#/B} F^{#m/A} F^{#m} B⁷ B/A E⁷/G[#] E/D

17 A/C[#] Bm/D Bm E⁷ A

21 A A/E E⁷/B E⁷ A A/E E⁷/B E⁷

25 A A/E E⁷/B E⁷ A A/E E⁷/B E⁷

Brejeiro / 2

29

C#7 F#m B7/D# B7 E7

33

A/C# Bm/D E7/B E7 \emptyset A B7

37

E E/G# B7/F# B7 E E/G# B7/F# B7

41

E E/G# G#m/D# D#7/A# D#7

44

G#m B7/F# E E/G# B7/F# B7

47

E E/G# B7/F# B7 E G#7/D# C#m F#m/A

51

E/B B7 E \emptyset A

DC
e \emptyset

Cacique

tango

Ernesto Nazareth

1899

A F° F#m E7 A F° F#m E7

5 A C#7/G# F#m F#° C#m/E G#7/D# C#m E7/B

9 A F° F#m E7 A F° F#m E7

13 A C#7/G# F#m D#° A/E E7 A

FIM

17 F#m C#7/G# F#m/A F#m/C# C#7/G# C#7 F#m E7

21 A E7/B A/C# B7/F# B7 E7

25 A7 A/G D/F# F#7/C# C°

Cacique / 2

29

Em/G E/G# D/A A7/E A7/C# D D/F#

33

A7/E A/G D/F# F#7/C# C°

37

Em/G E/G# D/A A7/E A7 D

D C
e ⊕

42

A7/E A7/C# D D#° A7/E D D/A

46

A7/E A7/C# D F#m/C# C#7 F#m

50

A7/E A7/C# D D#° A7/E D#°

54

Em/G Gm6 D/A G#° E7 A7 D

D C
e FIM

Catrapus

tango

Ernesto Nazareth

1914

A musical score for the tango 'Catrapus' by Ernesto Nazareth. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of eight staves of music. Above the staves, guitar chords are indicated: A, A#°, E7/B, F#7/C#, F#7, Bm, Dm/F, A/E, B7/D#, E/D, A/C#, Bm/D, E7, A, C#7/G#, C#7, F#m, E7, E/D, A/C#, Bm/D, A/E, B7/D#, E/D, A/C#, C#7/G#, C#7, F#m, E7, E/D, A/C#, Bb/D, A/E, Bm/D, E7, A. The score includes a repeat sign at the beginning and end, and a 'FIM' (Finis) box at the end of the piece.

Catrapus / 2

33 A B^b/A^b E^b/G B⁷/F[#] D^{m6}/F E⁷

37 A⁷/E A⁷/C[#] A⁷ D D/A D/F[#]

41 E^m/G A⁷ D D/A D D/A

45 A⁷/E A⁷/C[#] A⁷ D D/A A

50 E⁷/B E⁷ A⁷

54 A⁷/C[#] A⁷ D D/A D/F[#] E^m/G

58 A⁷ D D/A D D/A A⁷/E

62 A⁷/C[#] A⁷ D B⁷ B⁷/D[#] E^m G^{m6}

66 D/A A⁷/E A⁷ D

DC
e ⊕

DC
e FIM

Celestial

valsa

Ernesto Nazareth

1926

Chords: Cm/E_b, G/D, Cm, G/B, Gm/B_b, D⁷/A, A_b, G, C, C/E, Cm/E_b, G⁷/D, G⁷, C, B⁷/F[#], B⁷, Em, A⁷/E, D⁷, G⁷, C⁷, C^o, Dm, Fm⁶, C/E, D⁷/A, A_b⁷, G⁷, C, C/E, Cm/E_b, G⁷/D, G⁷, C, B⁷/F[#], B⁷, Em, Em^{7b5}, A⁷, Dm, Dm/F, F^o, C/G, F^o/G, C/G, F^o/G, G⁷, G⁷, C, F, B_b/F, C⁷/F, F, B_b/F, B_b^{m6}/F, F, C⁷/F, F, B_b/F, C⁷/F, F, A/E, E⁷, A, Fm, B_b^{m6}/F, C⁷/F, Fm

Measure numbers: 6, 12, 18, 24, 30, 36, 43, 51

Tempo markings: *rit.*

Repeat sign: C

First ending: 1 G⁷

Second ending: 2 C

Celestial / 2

59 $B\flat m/F$ E°/F Fm C^7/F Fm $B\flat m^6/F$ C^7/F Fm $B\flat m^6$

68 $Gm^{7\flat 5}$ C^7 Fm C^7 $D\flat/F$ $D/F\sharp$ $E\flat/G$

75 $E/G\sharp$ F/A $G\flat/B\flat$ G^7/B C^7 F F°

81 F F/A C^7/G C^7 F C^7

87 F F° F $A\flat/G\flat$ C/G G^7

93 C^7 F F° F F/A

99 C^7/G C^7 F $F/E\flat$ $B\flat/D$ $D\flat^7$

105 F/C F/A $G\flat/B\flat$ $C^7\sharp 11$ F C^7 F

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

Ao [Symbol]
e [Symbol]

tonalidade original: A

Confidências

valsa

Ernesto Nazareth

1913

Am Am/E B⁷/F# ∷ Dm⁶/F

6 E⁷ E/D Am/C Am/E Am/E Cm⁶/E_b

11 G/D G/B A⁷/C# D/C G/B

16 E⁷ Am Am/E B⁷/F# ∷

21 G/F G⁷ C *trm* C/E E⁷/B

26 E⁷ Am *trm* Dm⁶ *trm* Am/E *trm* E⁷ *trm*

31 Am ⊕ G⁷/D G⁷ C

36 C/G D⁷/A G⁷ 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 $F\#^7$ B_m B_m/D

79 F/E_b A/E B^7/E

85 E^7 A A/E A

Confidências / 3

90 A/E A/C# A/E E⁷/B E⁷

95 E⁷/B E⁷ E⁷/B E⁷ E⁷/B

100 E⁷ A A/E A A/E

105 A/G ∴ F^{#7} ∴ Bm

110 ∴ F/E_b ∴ A/E ∴

115 B⁷/E E⁷ A C^{#7}

120 ∴ F^{#m}/C[#] ∴ F^{#°}/C[#] ∴

125 C[#] ∴ C^{#7} ∴ F^{#m}/C[#]

130 ∴ F^{#°}/C[#] ∴ E⁷

D C
e FIM

Cruzeiro

tango

Ernesto Nazareth

1926

Chords: C⁷/E F/E_b B_b/D B_b/F F⁷/C F⁷

Chords: B_b C⁷/E D⁷/F[#] G_m G_m/B_b A_m/C C/B_b

Chords: F/A E_b/G D⁷/F[#] D⁷ G_m B_bm⁶/F C⁷/E C⁷

Chords: 1. F F/E_b B_b/D C^o G_m/B_b C_m/E_b C⁷/E B_b/F F⁷

Chords: B_b 2. F⁷ F/E_b B_b/D F⁷/C B^o C_m/E_b C⁷/E

Chords: B_b/F F⁷ B_b G_m G_m/B_b A_m^{7b5} D⁷

Chords: G_m G_m/B_b D⁷/A D⁷ G_m G_m/B_b A_m^{7b5} D⁷

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 $^{\circ}$ 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 $^{\circ}$ 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

tonalidade original: Db

Cutuba

tango

Ernesto Nazareth

1913

Chords: G/B, D⁷/A, C/G, D⁷, D⁷/A, D⁷/F[#], G, G/B, D⁷/A, C/G, D⁷, D⁷/A, D⁷/F[#], G/B, G/B, Am/C, D⁷, G, G/B, Am/C, A⁷, A/G, D⁷/F[#], D⁷, G/B, D⁷/A, C/G, D⁷, D⁷/A, D⁷/F[#], G, G/B, D⁷/A, C/G, D⁷, D⁷/A, D⁷/F[#], G/B, A^b/C, A/C[#], B^b/D, B/D[#], C/E, D^b/F, D/F[#], D⁷, D⁷/F[#], B⁷/D[#], E⁷, Am/C, A⁷/C[#], G/D, Am, D⁷, G

Cutuba / 2

33 $\overset{2}{G}$ E_m $C7\#11$ B^7 E_m $C7\#11$

Musical staff 33-36: Treble clef, key signature of one sharp (F#). Measure 33 starts with a first ending bracket over a G chord. The melody consists of eighth and quarter notes. Measure 34 has a repeat sign. Measure 35 has a first ending bracket over an E minor chord. Measure 36 ends with a C7#11 chord.

37 $B^7/D\#$ E_m/G A_m^6 $F\#^7$ B^7

Musical staff 37-41: Treble clef, key signature of one sharp. Measure 37 starts with a B7/D# chord. The melody continues with eighth and quarter notes. Measure 41 ends with a B7 chord.

42 E_m $C7\#11$ B^7 E_m $C7\#11$ $B^7/D\#$ E_m/G

Musical staff 42-46: Treble clef, key signature of one sharp. Measure 42 starts with an E minor chord. The melody continues with eighth and quarter notes. Measure 46 ends with an E minor/G chord.

47 A_m^6 E_m/B B^7 E_m E_m

Musical staff 47-50: Treble clef, key signature of one sharp. Measure 47 starts with an A minor 6 chord. Measure 48 has a first ending bracket over an E minor/B chord. Measure 49 has a first ending bracket over a B7 chord. Measure 50 has a first ending bracket over an E minor chord. A box on the right contains the notation: $A_o \text{ } \text{\textcircled{S}}$ and $e \text{ } \text{\textcircled{\Phi}_1}$.

$\text{\textcircled{\Phi}_1} G$ D^7 G^7 C C/G C C/E D_m D_m/F

Musical staff 51-55: Treble clef, key signature of one sharp. Measure 51 starts with a G chord. The melody continues with eighth and quarter notes. Measure 55 ends with a D minor/F chord.

56 E^7 A^7 D_m D_m/F G^7/D G^7 C C/G D^7 G^7

Musical staff 56-60: Treble clef, key signature of one sharp. Measure 56 starts with an E7 chord. The melody continues with eighth and quarter notes. Measure 60 ends with a G7 chord.

61 C C/E C^7 F E^7 A^7 D_m

Musical staff 61-65: Treble clef, key signature of one sharp. Measure 61 starts with a C chord. The melody continues with eighth and quarter notes. Measure 65 ends with a D minor chord.

66 G^7/D G^7 C C $\text{\textcircled{\Phi}_2} G$

Musical staff 66-70: Treble clef, key signature of one sharp. Measure 66 starts with a G7/D chord. Measure 67 has a first ending bracket over a C chord. Measure 68 has a first ending bracket over a C chord. Measure 69 has a first ending bracket over a G chord. A box on the right contains the notation: $A_o \text{ } \text{\textcircled{S}}$ and $e \text{ } \text{\textcircled{\Phi}_2}$. A final staff shows a G chord.

Dengoso

maxixe

Ernesto Nazareth

publicado sob o pseudônimo "Renaud"

1907

♩

F⁷/A F⁷ B^b B^b/D F⁷/C F⁷ B^b B^b/D

5 B^b B^b/F F⁷/A F⁷ F⁷/A F⁷ B^b

9 F⁷/A F⁷ B^b B^b/D F⁷/C F⁷ B^b B^b/D

13 G⁷ G⁷/B C^m C^m/E^b B^b/F F⁷ Φ_2^1 1 B^b

17 2 B^b C⁷ C⁷/B^b F⁷/A F

20 C⁷/E C⁷ F D⁷ G^m D^o

24 F⁷/C C⁷ 1 F 2 F

Ao Φ_2^1
e Φ_1

Dengoso / 2

27 Θ_1 B \flat E \flat E \flat /B \flat B \flat ⁷/F B \flat ⁷/D E \flat E \flat /B \flat

31 B \flat ⁷ E \flat Gm/D Gm D⁷/F \sharp D⁷

35 Gm B \flat ⁷/F E \flat E \flat /B \flat B \flat ⁷/F B \flat ⁷/D E \flat E \flat /B \flat

39 B \flat ⁷ E \flat E \flat /D \flat A \flat /C C \flat ⁷ E \flat /B \flat B \flat ⁷

43 1 E \flat 2 E \flat Θ_2 B \flat

Digo

tango característico

Ernesto Nazareth

1900

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of ten staves of music. Above the notes, various guitar chords are indicated, such as G/D, D, A7/D, F#m/C#, and others. A 'simile' marking is present in the second staff. A double bar line with repeat dots appears at the end of the first staff. A box containing the symbols 'Ao' and 'e' with a circled '1' is located in the bottom right corner of the score.

Digo / 2

42 Θ_1 A F F/A C⁷/G C⁷ F F/A

46 C⁷/G C⁷ F F[°] Gm C⁷ F F[°] C⁷/G C⁷

51 F Am/E E⁷/B E⁷ Am C⁷/G

55 F F[°] Gm C⁷ F F[°] C⁷/G F/A

60 G^b/B^b ¹G/B C⁷ ²C⁷

64 F A⁷ Dm/A B[°]/A *simile*

68 A A⁷ Dm/A B[°]/A

72 A⁷ G/D D A⁷/D *simile*

76 D G/D D Gm D/A A⁷ Θ_2 D

Digo / 3

81 D7 D7 D7/F# G G G/D D7/A

Musical staff 81-85 in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Chords are indicated above the staff: D7, D7, D7/F#, G, G, G/D, D7/A.

86 D7/A D7 G D7 D7 D7/F#

Musical staff 86-90 in treble clef with a key signature of one sharp (F#). The melody continues with eighth and quarter notes. Chords are indicated above the staff: D7/A, D7, G, D7, D7, D7/F#.

91 G G G/D D/A E7/B A7 D

Musical staff 91-95 in treble clef with a key signature of one sharp (F#). The melody continues with eighth and quarter notes. Chords are indicated above the staff: G, G, G/D, D/A, E7/B, A7, D.

96 D7 D7 D7/F# G G G/D

Musical staff 96-100 in treble clef with a key signature of one sharp (F#). The melody continues with eighth and quarter notes. Chords are indicated above the staff: D7, D7, D7/F#, G, G, G/D.

101 D7/A D7/A D7/F# G D7

Musical staff 101-105 in treble clef with a key signature of one sharp (F#). The melody continues with eighth and quarter notes. Chords are indicated above the staff: D7/A, D7/A, D7/F#, G, D7.

106 D7 D7/F# G C#° G/D D7/A D7

Musical staff 106-110 in treble clef with a key signature of one sharp (F#). The melody continues with eighth and quarter notes. Chords are indicated above the staff: D7, D7/F#, G, C#°, G/D, D7/A, D7.

111 G

Musical staff 111-115 in treble clef with a key signature of one sharp (F#). The melody continues with eighth and quarter notes. Chords are indicated above the staff: G. There are first and second endings marked with '1.' and '2.' and repeat signs.

1. 2.

$A_0 \text{ } \text{S}$
e O_2

O_2 D

Tonalidade original: Db

Duvidoso

tango

Ernesto Nazareth

1913

A A[°] E⁷/B E⁷ A A[°] E⁷/B E⁷

5 A A[°] E/B E/G# B⁷/F# B⁷ E⁷

9 A A[°] E⁷/B E⁷ A A[°] E⁷/B E⁷

a tempo

13 A A/G D/F# F⁷ A/E E⁷ A

FIM

17 F#m F#m/C# F#m ∕ Bm

21 G#m^{7b5} Bm/D C#⁷/G# ∕

24 F#m F#m F#m/C# F#m

Duvidoso / 2

27 $F\#^7$ Bm/D Bm

Musical staff 27-29 in treble clef, key of D major. Staff 27 starts with a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes. Chords $F\#^7$, Bm/D , and Bm are indicated above the staff. A bass line with eighth notes is written below the staff.

30 $F\#m/C\#$ $G\#^7$ $C\#^7$ $F\#m$

Musical staff 30-32 in treble clef, key of D major. Staff 30 continues the melodic line. Chords $F\#m/C\#$, $G\#^7$, $C\#^7$, and $F\#m$ are indicated above the staff. A double bar line with repeat dots is at the end of the staff. A box on the right contains the text "DC" above "e" and a circle with a cross symbol.

33 \emptyset A^7/E A^7 D $D\#^\circ$ A^7/E F°

Musical staff 33-35 in treble clef, key of D major. Staff 33 starts with a treble clef, a key signature of two sharps, and a 7/8 time signature. It contains a melodic line with eighth notes. Chords \emptyset , A^7/E , A^7 , D , $D\#^\circ$, A^7/E , and F° are indicated above the staff. A double bar line with repeat dots is at the end of the staff.

36 $D/F\#$ F° A^7/E A^7 D $D\#^\circ$

Musical staff 36-38 in treble clef, key of D major. Staff 36 continues the melodic line. Chords $D/F\#$, F° , A^7/E , A^7 , D , and $D\#^\circ$ are indicated above the staff. A double bar line with repeat dots is at the end of the staff.

39 A/E E^7 A A^7/E A^7 D $D\#^\circ$

Musical staff 39-41 in treble clef, key of D major. Staff 39 continues the melodic line. Chords A/E , E^7 , A , A^7/E , A^7 , D , and $D\#^\circ$ are indicated above the staff. A double bar line with repeat dots is at the end of the staff.

43 A^7/E F° $D/F\#$ F° A^7/E $F\#^7/C\#$

Musical staff 43-45 in treble clef, key of D major. Staff 43 continues the melodic line. Chords A^7/E , F° , $D/F\#$, F° , A^7/E , and $F\#^7/C\#$ are indicated above the staff. A double bar line with repeat dots is at the end of the staff.

46 Bm Em/G D/A A^7 D

Musical staff 46-48 in treble clef, key of D major. Staff 46 continues the melodic line. Chords Bm , Em/G , D/A , A^7 , and D are indicated above the staff. A double bar line with repeat dots is at the end of the staff. A box on the right contains the text "DC" above "e FIM".

Escorregando

tango brasileiro

Ernesto Nazareth

c. 1925

♩

G⁷/D G⁷ C C/G G⁷/D G⁷

4 C C/G G⁷/D G⁷ C C/E G/D D⁷

8 G G⁷/D G⁷ C C/G G⁷/D G⁷

12 C C/B_b F/A A_b⁷ C/G G⁷/D G⁷ ◊

16 1. C 2. C A/G D⁷/F[#]

20 G/F C/E D^m/F C/G

24 G⁷/D G⁷ C C/E A/G D⁷/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°/C C C^7

simile

40 F/C F°/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° F/C C^7

58 1. F 2. F \emptyset C

Ao	
e	

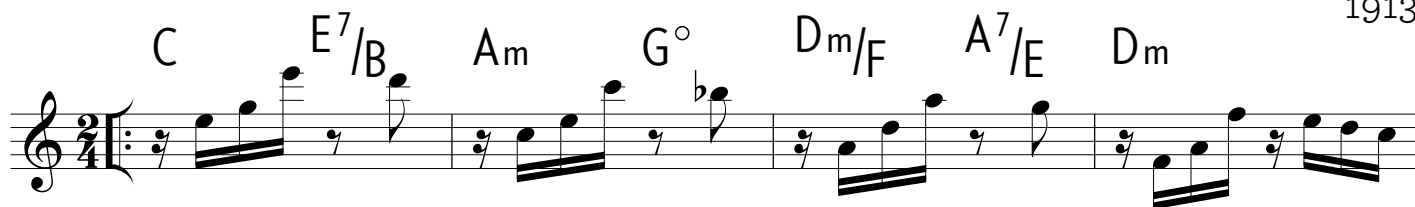
Espalhafatoso

tango

Ernesto Nazareth

1913

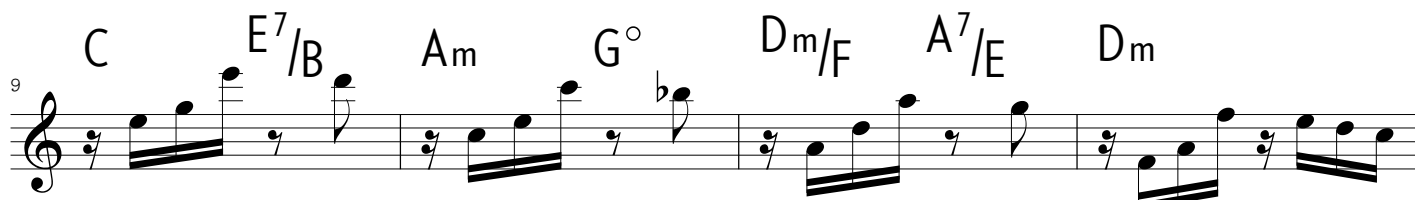
C E⁷/B Am G^o D^m/F A⁷/E D^m



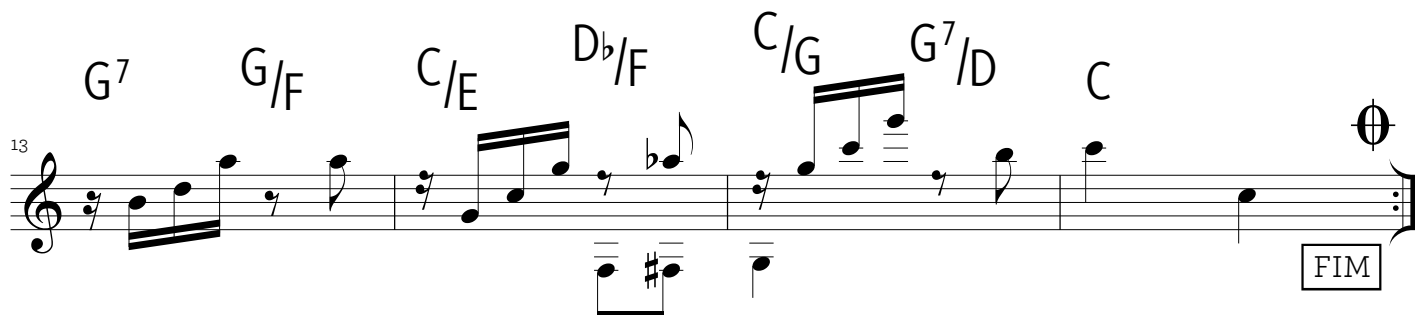
5 G⁷ G/F C/E D^m/F F^o G⁷



9 C E⁷/B Am G^o D^m/F A⁷/E D^m

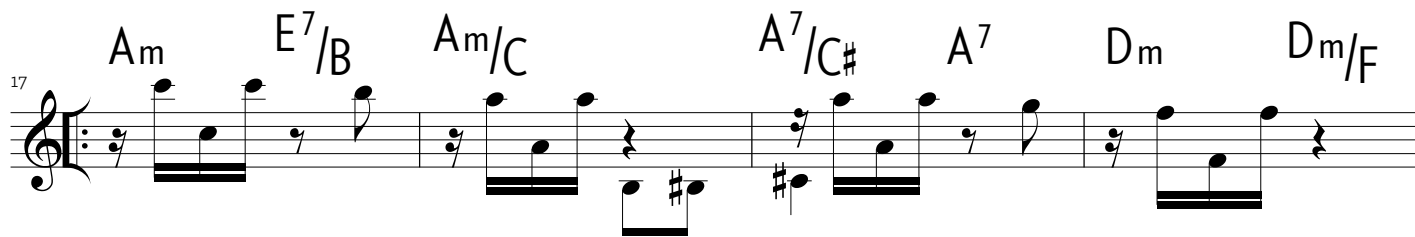


13 G⁷ G/F C/E D^b/F C/G G⁷/D C

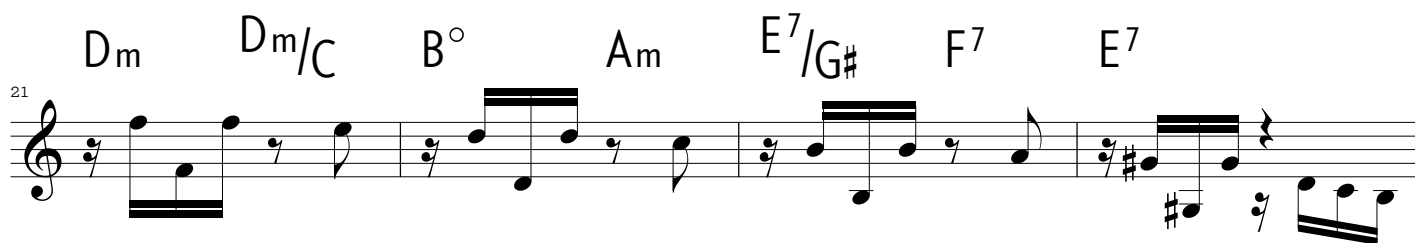


FIM

17 Am E⁷/B Am/C A⁷/C[#] A⁷ D^m D^m/F



21 D^m D^m/C B^o Am E⁷/G[#] F⁷ E⁷



25 Am E⁷/B Am/C A⁷/C[#] A⁷ D^m D^m/F



Espalhafatoso / 2

29 B^b/D B^b/F A_m/E $B^7/F^\#$ E^7 A_m

DC
e \oplus

33 \oplus F F° F F/C F/A C^7/G C^7

37 C^7/G B^b/F C^7/E C^7/E C^7 F A^b° F/A F F°

42 F D^7 $D^7/F^\#$ G_m B^b^6 B°

46 F/C F/A C^7/G C^7 F

DC
e FIM

Expansiva

valsa

Ernesto Nazareth

1912

The musical score for 'Expansiva' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece consists of ten staves of music. The first staff begins with a repeat sign and contains the following chords: C, E7/B, Bb°, A7, A/G, Dm/F, D/F#, G7, and G/F. The second staff starts at measure 7 with chords C/E, C/G, C, C/G, and G7. The third staff starts at measure 12 with chords G7/D, a double bar line with a slash, G7, C, and C/G. The fourth staff starts at measure 17 with chords C, E7/B, Bb°, A7, A/G, Dm/F, D/F#, G7, and G/F. The fifth staff starts at measure 23 with chords C/E, a double bar line with a slash, Ab/Gb, a double bar line with a slash, and Db/F. The sixth staff starts at measure 28 with a double bar line with a slash, G7/D, G7, C, a double bar line with a slash, and a double bar line with a slash. The seventh staff starts at measure 33 with chords D7/A, D7, G, G/D, and D7/A, and is marked 'FIM' in a box. The eighth staff starts at measure 38 with chords D7, G, G/D, D7/A, and D7. The ninth staff starts at measure 43 with chords G, Em, Bm/F#, F#7, and Bm.

Expansiva / 2

48 \times D^7/A D^7 G G/D D^7/A

54 D^7 $G\#^\circ$ \times A^m/C $A^7/C\#$ G/D

60 G/B A^m7 D^7 G D^7 G

D	C
e	\emptyset

65 F F/C F F/C F

70 $F\#^\circ$ C^7/G C^7 A^7/E

74 A^7 D^m D^m/F G^7/D G^7

79 C^7 \times F F/C F

84 F/E_b D^7 \times G^m G^m/B_b

89 B° \times F/C \times

93 G^7/D C^7 F \times

D	C
e	FIM

tonalidade original: Db

Famoso

tango

Ernesto Nazareth

1917

Chords: E⁷/B, E⁷, A, A/C[#], B⁷, E⁷, A, A/C[#], A^m/C, E⁷/B, E⁷, A, F^{#m}, C^{#m}/G[#], D^{#7}, G^{#7}, C^{#m}, E⁷/B, E⁷, A, A/C[#], B⁷, E⁷, A, A/G, F^{#°}, D^m/F, A/E, F/E_b, B_b/D, E⁷, A, C^{#7}/G[#], F^{#m}, C^{#7}/G[#], F^{#m}/A, F^{#7}/A[#], B^m, F^{#7}/C[#], B^m/D, B^m, F^{#7}/C[#], B^m/D, B⁷/D[#], E⁷, A, C^{#7}/G[#], F^{#m}, C^{#7}/G[#], F^{#7}/A[#], F[#]/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 $\frac{S}{\text{e}}$
e Θ_1

35

Θ_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

Θ_2 A

Ao $\frac{S}{\text{e}}$
e Θ_2

Fantástica

valsa brilhante moderna

Ernesto Nazareth

anterior a 1922

Chord progression: C, C°, G⁷/C, C⁷, D_m, D_m^{7b5}, G⁷

8: G^{7#5}, C, C°, C, C/G, C/E

14: A^{b7}/E_b, G⁷/D, G⁷, E⁷/G[#], E⁷

19: A_m, A_m/C, F^{#°}, B⁷, E_m

24: G⁷/D, C, C°, C, C/G

29: C/E, A^{b7}/E_b, G⁷/D, G⁷, E⁷/G[#]

34: E⁷, A_m, D_m/F, F_m⁶, C/G, C°/G, G⁷/D, G⁷ Φ_2

39: C, C/E, Φ_1 , F, F/C, G_m^{7b5}, C⁷, F

46: F/C, G_m^{7b5}, C⁷, F, A⁷/E, D_m

52: D_m/F, D⁷/F[#], G⁷, G⁷, C, E_b/D_b, G_m/D, E_b⁷, C⁷/E

Fantástica / 2

57 F F/C Gm^{7b5} C⁷ F F/C

63 Gm^{7b5} C⁷ F A⁷/E Dm B^o

69 F/C C⁷ F C⁷ F

Ao $\frac{\text{S}}{\text{e}}$
e Θ_1

73 Θ_1 Ab Ab/C Db Db/F Eb⁷ Eb/Db Ab/C Abm/Cb

81 Bb⁷ F[#]/E Fm $\frac{\text{S}}{\text{e}}$ Bb⁷ $\frac{\text{S}}{\text{e}}$ Eb⁷

88 Eb Fm^{7b5} Eb⁷/G Ab Ab/C Db Db/F C⁷/E

94 C⁷ C⁷/F Fm D^o $\frac{\text{S}}{\text{e}}$ Ab/Eb $\frac{\text{S}}{\text{e}}$ Bb⁷

102 Eb⁷ Ab Ab C⁷ Db C⁷/E

108 Fm B^o $\frac{\text{S}}{\text{e}}$ C $\frac{\text{S}}{\text{e}}$

Ao $\frac{\text{S}}{\text{e}}$
e Θ_2

114 Θ_2 C Db⁷/C C⁷ F^o/C C

119 $\frac{\text{S}}{\text{e}}$ $\frac{\text{S}}{\text{e}}$ $\frac{\text{S}}{\text{e}}$ $\frac{\text{S}}{\text{e}}$ $\frac{\text{S}}{\text{e}}$

tonalidade original: Ab

Ferramenta

tango
fado português

Ernesto Nazareth
1905

The musical score is written in 2/4 time and consists of seven staves. The first two staves (measures 1-8) feature a simple piano accompaniment with chords C, G7, C, and G7. The third staff (measures 9-12) introduces a more complex piano accompaniment with chords C, C/E, G7/D, and G7. The fourth staff (measures 13-16) continues this pattern with chords C, C/E, G7/D, and G7. The fifth staff (measures 17-20) repeats the same chord sequence. The sixth staff (measures 21-24) repeats the same chord sequence. The seventh staff (measures 25-28) repeats the same chord sequence, ending with an E7 chord.

Chords: C, G7, C, G7, C, C/E, G7/D, G7, C, C/E, G7/D, G7, C, C/E, G7/D, G7, C, C/E, G7/D, G7, C, C/E, G7/D, G7, E7

Ferramenta / 2

29 Am Dm/F G⁷ G/F C/E E⁷

33 Am/C Dm/F G⁷ C E⁷

37 Am Dm/F G⁷ G/F C/E E⁷

41 Am/C Dm/F Dm/F G⁷ C

DC

tonalidade original: Ab

Floraux

tango

Ernesto Nazareth

1909

Chords: $C\#7/G\#$ $F\#7/A\#$ Bm $F\#7/C\#$ $B7/D\#$ Em $C\#m7^{b5}$ $Bm/F\#$ $C\#7$ $F\#7$ $C\#7/G\#$ $F\#7/A\#$ Bm $F\#7/C\#$ $B7/D\#$ Em $C\#m7^{b5}$ $Bm/F\#$ $C\#m7^{b5}$ $F\#7$ Bm $B7$ $B7/D\#$ Em Em/G $A7$ $A7/C\#$ D $F\#7/C\#$ $F\#7/A\#$ Bm $C\#m7^{b5}$ $F\#7$ $B7$ $B7/D\#$ Em Em/G $A7$ $A7/C\#$ D $F\#7/C\#$ $F\#7/A\#$ Bm Em/G D/A $A7/E$ D D $D7/A$ $D7/F\#$ $D7/A$ $D7/F\#$ G G/D G/B Gm^6/Bb $D7/A$ $D7$ G G° G $D7/A$ $D7/F\#$ $B7/F\#$ $B7/D\#$

45 Em Em/G C#° G/D G°/D G/D G°/D D7/A D7

50 1. G 2. G G7/D G7 C C/G G7/D G7

55 C C/G G7/D G7 C Am Em/B B7/D# Em Gm6/D

60 A7/C# A7 Dm Fm6/C G7/B G7 C C/Bb F/A Ab7#11

65 C/G Ab/Gb Db/F G7 1. C 2. C D7/A D7/F#

70 D7/A D7/F# G G/D G/B Gm6/Bb D7/A D7

75 G G° G D7/A D7/F# B7/F# B7/D# Em Em/G

80 C#° G/D G°/D G/D G°/D D7/A D7 G

85 F# Bm/F# C#7/F# F# F#

90 Bm/F# D°/F# F#

simile

Ao

e

Bm

Furinga

tango

Ernesto Nazareth

1898

Chords: E^7/B $A^7/C\#$ Dm Dm/F Em^{7b5} A^7

4 Dm Dm/F E^7/B $A^7/C\#$ Dm Bm^{7b5} Am/E $E^7/G\#$

8 A E^7/B $A^7/C\#$ Dm Dm/F Em^{7b5} A^7

12 D^7 $D^7/F\#$ Gm D^7/A Gm/Bb $G\#^\circ$ Dm/A A^7 Φ_2^1

16 1 Dm 2 Dm C^7 F

20 $A^7/C\#$ C° Gm/Bb Gm/Bb B° C^7

24 C^7/G C^7 F C^7 F

Furinga / 2

28 $A^7/C\#$ C° Gm/Bb Gm/Bb B° F/C

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

35 Θ_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° Bb/F F^7

51 Bb Bb Θ_2 Dm

Garoto

tango brasileiro

Ernesto Nazareth

1916

Chords: Dm, Dm/A, A⁷/E, A⁷, Dm/F, Dm/A, A⁷/E, A⁷, Dm, D[♯]°, Am/E, Am/C, E⁷/B, E⁷, A⁷, Dm, Dm/A, A⁷/E, A⁷, Dm/F, Dm/A, A⁷/E, A⁷, D⁷/A, D/C, Gm/B^b, Gm, Dm/A, A⁷, Dm, C⁷/G, C⁷, F, F/A, C⁷/G, C⁷, F, D⁷, G⁷, C[♯]°, Dm, Am/E, E⁷, Am, C⁷/G, C⁷, F, F/A

Measure numbers: 4, 8, 12, 16, 20, 24

Tempo/Style: ♩

Garoto / 2

28 C^7/G C^7 F D^7 Gm/Bb B° F/C D^7

32 Gm C^7 1. F 2. F

Ao S
 e Φ_1

35 Φ_1 Dm D $A/C\#$ G/B A^7 D $D/F\#$

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

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

47 G $B^7/F\#$ Em G° D/A $D/F\#$ Em/G A^7

51 1. D 2. D Φ_2 Dm

Ao S
 e Φ_2

Gotas de ouro

valsas

Ernesto Nazareth

1916

Chord symbols: E7, D/E, D/E, E7, A/E, F#/E, Bm/E, E7, A, E/G#, D/F#, Dm/F, E7, E/D, A/C#, E7/B, A, C#7/G#, F#m, F#m/A, C#m/G#, G#7, C#m, E7, A, E/G#, D/F#, Dm/F, E7, E/D, A/C#, E7/B, A, C#7/G#, F#m, D#°, A/E, E7, A, E7, A, B7/F#, B7, E, C#7, F#7, B7, E, E/G#, B7/F#, B7, E.

Gotas de ouro / 2

52 C#7/E# F#m F#/E B7 ∴ B7/F#

58 B7 E C#7 F#7 B7

63 E E/G# B7/F# B7 E Am/C

69 E/B B7 E ∴

73 Θ_1 D D/A A/E A/G D/F#

78 D/C G/B Bb7 ∴

83 D/A ∴ E7 E/D A7/C# A7

89 D D/A A7/E A/G D/F#

94 D/C G/B Bb7 D/A

100 D/F# G A7 D A7 D

105 Θ_2 A/E E7 A

Ao Σ
e Θ_1

DC
e Θ_2

6 6

tonalidade original: Ab

Guerreiro

tango

Ernesto Nazareth

1917

♩

E7 A C#7 F#m

5

D#° A/E E7 A

9

E7 A F#7 Bm

13

D#° A/E F#7 Bm E7

1. A

17

2. A F#m D°/F# F#m D°/F#

20

F#m C#7/F# F#m E7 A

24

Bm/D D7 C# F#m D°/F# F#m

Guerreiro / 2

28

Bm G°/B Bm C#7/G# C#7 F#m G/B

32

F#m/C# Bm/D C#7

1. F#m 2. F#m

Ao S
e Phi₁

35

Phi₁ A A7/E A7 D A7/E A7#5

39

D A7/E A7 D D#° A/E E7

43

A A7/E A7 D D/A A7/E A7#5

47

D D/C G/B B/A Em/G Bb/Ab Eb/G A7

51

1. D 2. D

Phi₂ A

Ao S
e Phi₂

Henriette

valsa

Ernesto Nazareth

1902

F F/C C⁷/G C⁷ F

6 F/C C⁷/G C⁷ F F/C

11 Am/E $\text{B}^7/\text{F}\#$ E⁷/G $\#$ Am

16 C⁷/G F F/C C⁷/G C⁷ F

22 F/C C⁷/G C⁷ F F $\#$ ^o

27 Gm Bbm⁶ C⁷

31 F F Dm Dm/F Gm/B \flat

36 B^o C⁷/G C⁷ F A⁷/E Dm

42 ¹ D $\#$ ^o Am/E Am/C E⁷/B E⁷

FIM

Henriette / 2

47 A⁷ C^o G^m/B^b

51 B^b⁷ D^m/A A⁷ D^m

56 F F⁷/C F⁷ B^b B^b/F

61 F⁷/C F⁷ B^b B^b/F F⁷/C

66 F⁷ B^b B^b/F F/C C⁷

71 F F F⁷/C F⁷ B^b

76 B^b/F F⁷/C F⁷ B^b B^b/F

81 F⁷/C D⁷ G^m F^{#o} G^m D⁷ E^b B^o

86 C^m F⁷ B^b ¹B^b ²B^b

DC
e

DC
e FIM

tonalidade original: Eb

Insuperável

tango

Ernesto Nazareth

1919

Chords: E⁷/B, E⁷/G#, E⁷/B, E⁷#⁵/G#, A, A/C#, A, A/C#, B⁷/F#, F⁷#¹¹, E⁷, E/D, A/C#, E⁷/B, A, E⁷/B, E⁷/G#, E⁷/B, E⁷#⁵/G#, A, A/C#, A^o, C^o, E/B, A^o, E/B, B/A, E⁷/G#, A, A/G, F⁷, F#/E, Bm/D, B/D#, E⁷/B, E⁷/G#, A, E⁷/A, A, C⁷/G#, F#m/A, F⁷/A#, Bm, B⁷, E⁷, A, C⁷/G#, F#m/A, F⁷/A#, Bm, Bm/D, G⁷/B#, C⁷, C⁷/G#, F#m/A, F⁷/A#, Bm, B⁷, E⁷, E/D, A, C⁷/G#, F#m/A, F⁷/A#, Bm, D⁷, F#m/C#, C⁷, F#m, E⁷/B, E⁷/G#

Insuperável / 2

40 E⁷/B E⁷^{#5}/G[#] A A/G F^{#7} F[#]/E B^m/D B/D[#]

44 E⁷/B E⁷/G[#] A E⁷/A A A⁷

FIM

48 D/A E⁷/B A⁷/C[#]

53 D D/A D D/A A⁷ D/A

58 F/C C⁷ F

62 A⁷/E A⁷ D/A

67 E⁷/B A⁷/C[#] D D/A D D/A B⁷/D[#]

72 B⁷ B/A E^m/G E^m/G G^o D/A E⁷/B A⁷/C[#]

77 D A⁷/D D F⁷ E⁷

Ao 
e FIM

Labirinto

tango

Ernesto Nazareth

1917

Chords: E7, E/D, A/C#, C°, E7/B, E7/G#, Dm⁶/A, E7, E/D, A/C#, C⁷, E/B, B/A, E7/G#, E7, E/D, A/C#, C°, E7/B, E7/G#, A/G, D/F#, F⁷, A/E, F/E_b, B_b/D, E⁷, A, C^{#7}/G#, F^{#m}, F[#]/E, B^m/D, D^{#°}, E⁷/B, E⁷, A, A/E, C^{#7}/G#, F^{#m}, F[#]/E, B^m/D, D^{#°}

Labirinto / 2

30

A/E D#°/E

1. E E C#7/G#

34

2. E

Φ₁A

Ao S e Φ₁

37

Em⁷ A⁷ D D/F# A⁷/E A/G D/F# D/A

41

Em⁷ A⁷ Bm Bm/D F#m/C# C#7 F#m

45

Em⁷ A⁷ D D/F# A⁷/E A/G D/F# D/A

49

A⁷/E B⁷/F# Em/G G#° D/A A⁷

52

1. D

2. D

Φ₂A

Ao S e Φ₂

tonalidade original: Gb

Mandinga

tango

Ernesto Nazareth

1925

C G⁷ C G⁷

5 C C/G G⁷/D G⁷ C C/G G⁷/D G⁷

9 C C/G G⁷/D G⁷ C C/G G⁷/D G⁷

13 C⁷ F G⁷ C

17 C⁷ F G⁷ C

21 G⁷ C G⁷ C

25 A^b E^b/G B^b⁷/F

FIM

Mandinga / 2

28 Eb Eb/D_b Ab/C Abm/C_b Eb/B_b B_b⁷/F B_b⁷

32 Eb Eb/B_b Ab Eb/G B_b⁷/F

36 C⁷/E Fm/A_b Eb/B_b

39 B_b⁷/F B_b⁷ 1. Eb 2. Eb G⁷

DC
e FIM

Marietta

polca

Ernesto Nazareth

1894

♩

E⁷ A E⁷/B

4 F^{#7}/A[#] B_m D_m⁶ A/E E⁷/B

8 A/C[#] E⁷ A E⁷/B

12 F^{#7}/A[#] B_m D_m⁶ A/E D_m⁶/A E⁷ $\text{♩} \frac{1}{2}$

16 1. A 2. A B_m F[#]/A[#] A_m⁶ A_m⁶/C

20 E/G[#] G^o D/F[#] D/A F_{#m} D_m/F A⁷/E A⁷/C[#]

24 / D B_m F[#]/A[#] A_m⁶ A_m⁶/C

Marietta / 2

28

E/G# G° D/F# D/A D/F# Eb/G

32

A7

1. D 2. D

Θ_1

A A7/E A7 D D/A A7/E A7

39

D A7/E A7 D D/A A/C# E7/B

43

A B7/F# A° Em/G A7/E A/G

47

D/F# G#° D/A D/F# Em A7

51

1. D 2. D

Θ_2 A

Matuto

tango

Ernesto Nazareth

1917

Chords: A, A/C#, E⁷/B, E⁷/G#, E⁷/B, E/D

4 A/C# A/E A A[°] E/B F#/E B⁷/D#

8 E⁷ A A/C# E⁷/B E⁷/G# E⁷/B E/D

12 A/C# A/E F⁷/A# F#/E B^m/D D[°] A/E E⁷b⁹ ♩^1_2

16 1. A 2. A C⁷/G# C#/B F^{♯m}/A B^m/D

20 A/E E⁷/B A C⁷/G# C#/B F^{♯m}/A

24 G⁷/B# G⁷ C⁷ C⁷/G# C#/B F^{♯m}/A B^m/D

28 A/E E⁷/B A C^{#7}/G[#] C[#]/B F^{#m}/A Bm⁶

32 F^{#m}/C[#] G^{#7}/C[#] C^{#7} 1. F^{#m} 2. F^{#m}

35 O₁ A E⁷/A A⁷ D/A

40 E⁷ E/D A⁷/C[#] A⁷ D D^o D/F[#]

44 E⁷/A A⁷ D/A 1. D/A D^o

48 A/E B⁷ E⁷ A

52 2. D D/C B⁷ B/A Em/G G^o

55 D/A A⁷ D O₂ A

Nenê

tango

Ernesto Nazareth

1895

The musical score for 'Nenê' is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody consists of eighth and quarter notes, often with slurs and accents. Chords are indicated above the staff, including triads, dyads, and complex structures like Φ_2^1 . The score is divided into measures, with some measures containing first and second endings. The piece concludes with a final cadence.

Chords and measures shown in the score:

- Measures 1-4: E^7/A , A^7 , D/A , A^7 , D/A , E^7/A
- Measures 5-8: A^7 , $F\#^7/A\#$, Bm , E^7/B , $Bb^7\#11$, A^7 , E^7/A , A^7
- Measures 9-12: D/A , A^7 , D/A , E^7/A , A^7 , $F\#^7/A\#$, Bm , $G\#^\circ$
- Measures 13-16: D/A , A^7 , Φ_2^1 , 1. D , E^7/A , 2. D , $C\#^7/G\#$, $F\#^7/A\#$
- Measures 17-20: Bm , Bm/D , $C\#m^7b5$, $F\#^7$, Bm , B° , E°/B
- Measures 21-24: Bm , Em , $Bm/F\#$, $F\#^7$, 1. Bm , 2. Bm , A^7/E , A/G
- Measures 25-28: $D/F\#$, A^7/E , $D\#^\circ$, Em/G , $G\#^\circ$, D/A
- Measures 29-32: $E^7/G\#$, A/G , $D/F\#$, D/A , A^7/E , A/G , $D/F\#$

Nenê / 2

37 A^7/E D° E_m/G G° 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° E°/B B_m E_m $B_m/F^\#$ $F^\#7$ B_m E^7/A

A_o	$\$$
e	Φ_1

51 Φ_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_o	$\$$
e	Φ_2

Φ_2 D

Odeon

tango brasileiro

Ernesto Nazareth

1910

Chords: Dm/F, A7/E, Dm, D/C, Gm/Bb, D7/A, Gm

5 Gm, Gm/F, Em7b5, Bb7/D, A7/C#, A7/E, Dm

9 Dm/F, A7/E, Dm, D/C, Gm/Bb, D7/A, Gm, Bbm6/F

13 A7/E, A7, Dm, Gm, Dm/A, A7, Dm

17 2. Dm, G7/D, C7/E, F, F/A, C7/G

21 F#°, Gm/Bb, F/C, B°/C, C7

25 F, F/C, G7/D, C7/E, F, F/A, C7/G

Odeon / 2

29 F° Gm/Bb F/C B°/C C^7

33 1. F 2. F Φ_1 Dm

36 F° C^7/G C^7 F

40 F° C^7/G C^7 F

44 F° Gm A^7/E Dm

48 1. B° F/C G^7/C C^7

52 2. F/C F/A Gm/Bb C^7 F Φ_2 Dm

tonalidade original: C#m

Ouro sobre azul

tango

Ernesto Nazareth

1916

Chords: D , D° , A^7/E , A/G , $\text{D}/\text{F}\#$, F°

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

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

12 A^7/E A^7 D D/C G/B Gm/Bb D/A E^7/A A^7

rit. *a tempo*

16 1. D Bb^7 A^7 2. D $\text{F}\#/\text{A}\#$ G/B C° Bm/D $\text{B}/\text{D}\#$

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

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

Ouro sobre azul / 2

28 C/E C#/E# F# E° Bm/D F#7/A# Bm G7

32 Bm/F# F#7 Bm Φ_1 D

Ao $\text{\textcircled{\#}}$
e $\text{\textcircled{1}}$

35 D7 D° D7 G/D D° D7

39 D7/A D7#5 G D7/A D7 G

43 D7/A D7#5 G G/B Bm/F# F#7/C#

46 Bm D7/A D7#5 G D7/A D7

50 G D7/A D7#5 G Cm6 G/D D7

54 1. G 2. G Φ_2 D

Ao $\text{\textcircled{\#}}$
e $\text{\textcircled{2}}$

Perigoso

tango brasileiro

Ernesto Nazareth

1911

Chords: Em , Em/G , $\text{F}\#\text{m}7^{\text{b}5}$, $\text{B}7$, Em , $\text{F}\#\text{7}$, $\text{B}7$, Em , Em/G , $\text{Bm}/\text{F}\#\text{}$, $\text{C}\#\text{7}/\text{G}\#\text{}$, $\text{F}\#\text{7}$, $\text{B}7$, Em , Am^6/C , $\text{B}7$, Em , $\text{F}\#\text{7}/\text{C}\#\text{}$, $\text{B}7$, E^7/B , Am/C , C^7 , Em/B , $\text{B}7$, Em , D/C , G/B , B/A , Em/G , $\text{C}\#\text{7}^\circ$, G/D , $\text{A}^7/\text{C}\#\text{}$, D/C , G/B , Gm/Bb , D^7/A , $\text{D}^7/\text{F}\#\text{}$, G

Perigoso / 2

28

B⁷/F# B⁷/D# Em C#^o G/D

32

A⁷/E D⁷ 1. G 2. G

Ao	⊗
e	⊖ ₁

35

⊖₁ Em G D⁷ G A⁷/E

39

D⁷ G D/A E⁷/G# A/G

43

D⁷/F# G D⁷ G A⁷/E

47

D⁷ E⁷/G# E/D Am/C A⁷/C# D⁷

51

1. G 2. G

Ao	⊗
e	⊖ ₁

⊖₂ Em

Pinguim

tango brasileiro

Ernesto Nazareth

entre 1922 e 1926

1. C^7/G C^7 F/A F/C C^7/G C^7

4. F F/A C^7/G A^7 Dm Dm/F Am/E E^7

8. Am C^7/G C^7 F/A F/C C^7/G C^7

12. F F/E_b B^b/D E/D A/C^\sharp D/C G/B C^7 C^7

16. 1. F 2. F Dm Dm/F E^b/G

20. A^7 Dm Dm Dm/F A/E

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

Pinguim / 2

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

32 E^7 A^7 1. Dm 2. Dm

Ao S
 e Φ_1

35 Φ_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 1. Bb 2. Bb Φ_2 F

Ao S
 e Φ_2

tonalidade original: Eb

Proeminente

tango brasileiro

Ernesto Nazareth

1926

Chords: E⁷, E[°], E⁷, Am⁶/E, E[°], E⁷, E⁷/B, E/D, A/C#, A, C⁷/G#, C#/B, F#m, F#m/A, D#[°], A/E, B⁷, E⁷, A, A#[°], E⁷/B, E/D, A/C#, A, C⁷/G#, G⁷#11, F#⁷, F#/E, Bm/D, B⁷/D#, A/E, D#[°], E⁷, A, F#m, C⁷/F#, F#m, F#m, C⁷/F#, F#m, E/D, A/C#, Bm/D, D⁷, C#, F#m, C⁷/F#, F#m, F#m, C⁷/F#, F#m, Bm/D, E⁷, A/C#, A, Bm⁶, C⁷.

Proeminente / 2

1. F#m 2. F#m

37

Φ_1 A

Ao S
e Φ_1

A⁷/E A⁷ A⁷/E A⁷ D D/A D D/A

F#⁷/C# F#⁷/A# F#⁷/C# F#⁷ Bm Bm/F# Bm Bm/D

G#° G#° D/A D/A D/F# A⁷/E A⁷

A⁷/E A⁷ D D° D A⁷/E A⁷/C# A⁷/E A⁷

D D/A D D/A F#⁷/C# F#⁷/A# F#⁷/C# F#⁷

Bm Bm/F# Bm Bm/D Em/G Em/G G#°

D/A B⁷ B/A Em/G G#° D/A A⁷ 1. D A⁷/D

2. D A⁷/D D B⁷

71

Φ_2 A

Ao S
e Φ_2

Quebra-cabeças

tango

Ernesto Nazareth

1926

D G/D D E/D A⁷/D D G/D D E/D A⁷/D

5 D/F[#] F^o A⁷/E A⁷ D B_m E⁷ rit.

9 A⁷ D G/D D E/D A⁷/D D G/D D E/D A⁷/D a tempo

13 D/F[#] B⁷ E_m G^{#o} D/A B⁷ E⁷ A⁷ $\frac{1}{2}$

17 1 D G/D D 2 D F^{#7} B_m

21 A⁷ D F^{#7} B_m B⁷ E_m

25 C^{#7} F[#] F^{#7} B_m a tempo rit.

Quebra-cabeças / 2

29 A⁷ D F^{#7} B_m B⁷ E_m C^{#m}^{7b5}

33 B_m/F[#] F^{#7} 1 B_m 2 B_m D G/D D

Ao Φ_1
e Φ_1

36 Φ_1 D G G/D G G/D D⁷/A D⁷

40 D⁷/A D⁷ D⁷/A D⁷ D⁷/A D⁷ G G/D

44 G G/D G G/B E⁷/G[#] E⁷ A_m A_m/E

48 A_m C^{#o} G/D E⁷ A⁷ D⁷ G

52 1 G 2 G D G/D D Φ_2 D

Ao Φ_2
e Φ_2

Φ_2 D

Quebradinha

polca
(própria para serenatas)

Ernesto Nazareth
1899

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. Above the first staff, there is a symbol resembling a crossed hammer and sickle. The score includes various chords such as Gm, D7/A, D7, D/C, Gm/Bb, Dm/A, A7/E, Eb7b5, Gm, D7/A, D7, D/C, Gm/Bb, G/F, Cm/Eb, Gm/D, D7, and a symbol resembling a crossed hammer and sickle with a subscript 2. The score also features first and second endings, indicated by '1.' and '2.' above the notes. A legend in the bottom right corner shows a crossed hammer and sickle symbol above 'Ao' and a symbol resembling a crossed hammer and sickle with a subscript 1 below 'e'.

Quebradinha / 2

28 Φ_1 Gm G G/D G E⁷/G# E⁷

32 Am Am Am/E Am D⁷ D⁷/F#

36 G G G/D G E⁷/G# E⁷

40 Am C#^o G/D D⁷

44 1. G 2. G

Ao Φ_2
e Φ_2

Φ_2 Gm

Ranzinza

tango

Ernesto Nazareth

1917

Chords: G^7/D G^7 C C/G D^7/A G^7

4 $E^7/G\#$ A^7 Dm C/G D^7/A D^7

8 G^7/D G^7 G^7/D G^7 C C/G D^7/A G^7

12 $E^7/G\#$ A^7 Dm C/G G^7/D G^7 \emptyset

16 1 C 2 C $E^7/G\#$ E^7 Am Am/C

20 G^7/B G^7 C C/E Dm/F

23 C/G D^7/A D^7 G $E^7/G\#$ E^7

Ranzinza / 2

27 Am Am/C G⁷/B G⁷ C C/E Fm⁶

Musical staff 27-30: Treble clef, key signature of one sharp (F#). The staff contains four measures of music. Above the staff are the chords: Am, Am/C, G⁷/B, G⁷, C, C/E, and Fm⁶. The notes are: 27: F#4, G4, A4, B4; 28: F#4, G4, A4, B4; 29: F#4, G4, A4, B4; 30: F#4, G4, A4, B4.

31 C/G A⁷ D⁷ G⁷ 1. C 2. C

Musical staff 31-34: Treble clef, key signature of one sharp (F#). The staff contains four measures of music. Above the staff are the chords: C/G, A⁷, D⁷, G⁷, 1. C, and 2. C. The notes are: 31: F#4, G4, A4, B4; 32: F#4, G4, A4, B4; 33: F#4, G4, A4, B4; 34: F#4, G4, A4, B4.

35 C⁷ C^o Fm⁶/C C

Musical staff 35-38: Treble clef, key signature of one sharp (F#). The staff contains four measures of music. Above the staff are the chords: C⁷, C^o, Fm⁶/C, and C. The notes are: 35: F#4, G4, A4, B4; 36: F#4, G4, A4, B4; 37: F#4, G4, A4, B4; 38: F#4, G4, A4, B4.

39 C⁷ C^o Fm⁶/C C

Musical staff 39-42: Treble clef, key signature of one sharp (F#). The staff contains four measures of music. Above the staff are the chords: C⁷, C^o, Fm⁶/C, and C. The notes are: 39: F#4, G4, A4, B4; 40: F#4, G4, A4, B4; 41: F#4, G4, A4, B4; 42: F#4, G4, A4, B4.

43 C⁷/G C⁷ F F/A C⁷/G C⁷#5 F F/A C⁷/G C⁷

Musical staff 43-47: Treble clef, key signature of one sharp (F#). The staff contains five measures of music. Above the staff are the chords: C⁷/G, C⁷, F, F/A, C⁷/G, C⁷#5, F, F/A, C⁷/G, and C⁷. The notes are: 43: F#4, G4, A4, B4; 44: F#4, G4, A4, B4; 45: F#4, G4, A4, B4; 46: F#4, G4, A4, B4; 47: F#4, G4, A4, B4.

48 F F/A Am/E E⁷/B Am C⁷/G C⁷ F F/A

Musical staff 48-52: Treble clef, key signature of one sharp (F#). The staff contains five measures of music. Above the staff are the chords: F, F/A, Am/E, E⁷/B, Am, C⁷/G, C⁷, F, and F/A. The notes are: 48: F#4, G4, A4, B4; 49: F#4, G4, A4, B4; 50: F#4, G4, A4, B4; 51: F#4, G4, A4, B4; 52: F#4, G4, A4, B4.

53 C⁷/G C⁷#5 F F/A C⁷/G A⁷/C# Dm B^o

Musical staff 53-56: Treble clef, key signature of one sharp (F#). The staff contains four measures of music. Above the staff are the chords: C⁷/G, C⁷#5, F, F/A, C⁷/G, A⁷/C#, Dm, and B^o. The notes are: 53: F#4, G4, A4, B4; 54: F#4, G4, A4, B4; 55: F#4, G4, A4, B4; 56: F#4, G4, A4, B4.

57 F/A C⁷ 1. F 2. F C

Musical staff 57-60: Treble clef, key signature of one sharp (F#). The staff contains four measures of music. Above the staff are the chords: F/A, C⁷, 1. F, 2. F, and C. The notes are: 57: F#4, G4, A4, B4; 58: F#4, G4, A4, B4; 59: F#4, G4, A4, B4; 60: F#4, G4, A4, B4.

Ao e

Legend for guitar symbols: Ao (Acoustic guitar), e (Electric guitar).

Rayon d'or

polca-tango

Ernesto Nazareth

1892

5

9

13

17

21

25

F C⁷ F E⁷

A⁷/C[#] D^m G⁷/B C⁷

F C⁷ F E⁷

A⁷/C[#] D^m B^b6 F/A C⁷/G F

C C/G G⁷/D G⁷ C C/G G⁷/D G⁷

C C/B^b F/A A^b7 C/G F[#]° F° G⁷

C C/G G⁷/D G⁷ C C/G G⁷/D G⁷

FIM

Rayon d'or / 2

29 C C/B \flat F/A A \flat 7 C/G G7 C

DC
e \emptyset

34 F B \flat E $^{\circ}$

38 B \flat /F B \flat /D F 7 /C F 7 /A F 7 /C F 7

42 B \flat B \flat E $^{\circ}$

46 B \flat /F B \flat /D D $^{\circ}$ C m /E \flat

49 F 7 /C F 7 1. B \flat 2. B \flat

DC
e FIM

Retumbante

tango

Ernesto Nazareth

1916

Chords: A7, D, E7/G#, A/G, D/F#, F°, A7/E, D, A/E, B7/D#, E/D, A7/C#, D, E7/G#, A/G, D/F#, F°, A7/E, F#7/A#, Bm, F#7/C#, Bm/D, D#°, Em, B/F#, Em/G, G#°, D/A, Bb/Ab, Eb/G, A7, D, A7, D, F#7, Bm, Em/G, E7/G#, A7, A/G, D/F#, F#7/C#, Bm, F#m/C#, C#7/G#, F#7/C#, F#7, Bm, Em/G, E7/G#, A7, A/G, D/F#, B7/D#, Em, B7/F#, Em/G, G#°, D/A, A/G, A7, D, F#7

Retumbante / 2

34 $\overset{2}{D}$ D^7/A D^7 G $F^{\#7}/C^{\#}$ $F^{\#7}$ B_m

39 $B^7/D^{\#}$ E_m C^7 B^7 D^7/A D^7 G

45 $F^{\#7}/C^{\#}$ $F^{\#7}$ B_m $B^7/D^{\#}$ E_m C G/D D^7/A

50 $\overset{1}{G}$ $\overset{2}{G}$ G/F C/E D/C G^7/B

55 C C/G G/F C/E $C^{\#o}$ G/D D^7 G

60 G/F C/G D/C G^7/C C G^7 C/E C/B_b

66 A_b G^7 $\overset{1}{C}$ $\overset{2}{C}$ D^7/A D^7 G

71 $F^{\#7}/C^{\#}$ $F^{\#7}$ B_m $B^7/D^{\#}$ E_m C^7

76 B^7 D^7/A D^7 G $F^{\#7}/C^{\#}$ $F^{\#7}$ B_m $B^7/D^{\#}$

82 E_m C G/D D^7/A G A^7 \emptyset D

Ao	
e	

Sagaz

tango brasileiro

Ernesto Nazareth
1914

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of seven staves of music. The first staff begins with a repeat sign and a first ending bracket. Chords are indicated above the notes. The piece concludes with a double bar line and a repeat sign.

Chords: G, D⁷/A, D⁷, G, D⁷/A, D⁷, G, D⁷/F#, F^o, E_m^{7b5}, A⁷, D⁷, G, D⁷/A, D⁷, G, D⁷/A, D⁷, G, G/F, C/E, E_b⁷, G/D, D⁷/A, G, Em, F#/E, Am⁶/E, Em, Em, Em/B, B⁷/F#, B⁷, B⁷/F#, B⁷, Em, Em/B, Em, F#/E.

28 A_m^6/E E_m E/D A_m/C

32 E_m/B B^7 E_m E_m

D C
e \emptyset_1

35 \emptyset_1 G C C/G G^7/D G^7 G^7/D G^7

39 C C/G C C° G/D G/B D^7/A D^7/F^\sharp

43 G^7/D G^7 C C/G G^7/D G^7 G^7/D G^7

47 C C/E E^7/B E/D A_m/C F° C/G G^7/D

51 C C

D C
e \emptyset_2

\emptyset_2 G

Sarambeque

tango

Ernesto Nazareth

1916

♩

Gm^{7b5} C⁷ F B[°] C⁷/G C⁷

4 F/A D⁷ G⁷ C^{#°} Dm Am/E E⁷/B

8 Am Gm^{7b5} C⁷ F B[°] C⁷/G C⁷

12 F/A D⁷ Gm A⁷/C[#] Dm B[°] F/C C⁷ Φ_2^1

16 1 F 2 F C F^{#°} Dm⁷ G⁷

20 C B^{b°} F/A Fm/A^b C/G F^{#°}

24 G/F C/E C F^{#°} Dm⁷ G⁷

Sarambeque / 2

28 C B^b° F/A F^m/A^b C/G A⁷

32 D⁷ G⁷ C 1 2

35 F B^b C⁷ C/B^b F⁷/A F/E^b

39 B^b/D B^b/D F/C C⁷/G C⁷

43 F⁷ B^b C⁷ C/B^b F/A F/E^b

47 B^b/D B^b/A^b E^b/G F[#]/E B/D[#] F⁷/C

51 1 B^b 2 B^b

Ao S
e Φ₁

Φ₂ F

tonalidade original: Ab

Suculento

samba brasileiro

Ernesto Nazareth

1919

♩

4

8

12

16

20

24

28

32

Chords: D⁷, G, B⁷, E⁷, Am/C, C[°], G/D, D⁷, G, D⁷, G, B⁷, E⁷, Am, Am^{7b5}, G, D⁷/A, D⁷, G, G/D, B⁷/F[♯], B⁷, E⁷, E/D, Am/C, C[°], G/D, D⁷/A, D⁷, G, G/D, B⁷, B⁷/F[♯], E⁷, E/D, Am/C, E^b/D^b, G/D, D⁷/A, D⁷, G, Em, F[♯]/C[♯], B⁷, Em

Suculento / 2

37 Em Em⁶ Bm/F# F#⁷/C# B⁷ Em

42 B⁷/D# E/D Am/C ∴ Em/B

47 F#⁷/C# B⁷ 1. Em 2. Em

Ao $\frac{\$}{\Phi_1}$
e Φ_1

50 Φ_1 G G^o G⁷ C^o/G C/G G⁷/D G⁷

54 C C/G G^o E⁷/G# G#^o/A Am/C A⁷/C# D⁷ D⁷/A

58 G⁷ G^o G⁷ C^o/G C/G G⁷/D G⁷

62 C C/Bb F/A A/G Dm/F F#^o C/G G⁷

66 1. C 2. C

Ao $\frac{\$}{\Phi_2}$
e Φ_2

Φ_2 G

tonalidade original: Ab

Sutil

tango brasileiro

Ernesto Nazareth

1928

The musical score for 'Sutil' is written in 2/4 time and consists of a single melodic line. The piece is characterized by frequent ornaments, specifically grace notes and trills, which are indicated by wavy lines above the notes. The key signature is one sharp (F#), and the piece begins with a repeat sign. The score is divided into several systems, each with a measure number (5, 9, 13, 17, 21, 25) at the beginning. Chords are indicated above the staff, often with a slash and a note, such as C, G7/D, C/E, B7/F#, E7, Am, D7, G7, Eb, Bb7/F, Eb, G7/D, Cm, Db/F, D7/F#, G7, C, B7/F#, E7, Am, B7/D#, E/D, Am/C, Am, B7/F#, E7, Am, Dm, Am/E, E7, Am, G7, and C. There are two first endings (1.) and two second endings (2.). A box at the bottom right contains the notation 'DC e Θ_1 '. The piece concludes with a final chord of C.

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*

D C
e \emptyset_2

tonalidade original: A

Tupinambá

tango

Ernesto Nazareth

1916

♩

G/B F/A E/G# G° D/F# F° C/E E♭°

4

G⁷/D G⁷ C/G G⁷/D G⁷ C/E C/G

8

G⁷/B G/B F/A E/G# G° Dm/F A⁷/E

12

Dm Fm⁶ C/G A⁷ D⁷ G⁷ 1 2

16

1. C 2. C E⁷/G# E⁷ Am

20

A⁷/C# A⁷ Dm Dm/F C/G

24

G⁷/D G⁷ C E⁷/G# E⁷ Am

Tupinambá / 2

28 $A^7/C\#$ A^7 Dm Dm/F Am/E

32 B^7 E^7 1. Am 2. Am

Ao $\frac{3}{4}$
e ϕ_1

35 C C^7/G C^7 F F/A C^7/G C^7

39 F F/C C^7/G C^7 F F/A Am/E E^7

43 Am C^7/G C^7 F F/C C^7/G C^7

47 F A^7/E Dm/F F/Eb Bb/D D^7/A Gm C^7

51 1. F 2. F

Ao $\frac{3}{4}$
e ϕ_2

ϕ_2 C

Turbilhão de beijos

valsas lenta

Ernesto Nazareth

1911

Chords: Cm^{7b5} , F^7 , Bb/D , Am^{7b5} , D^7 , Gm/Bb , E° , Bb/F , Bb/D , C^7 , F^7 , Bb , Bb/D , Cm^{7b5} , F^7 , Bb/D , Am^{7b5} , D^7 , Gm/Bb , E° , Bb/F , Bb/D , C^7 , F^7 , Bb , Gm , Gm/D , Gm , Gm/D , D^7/A , D^7 , D^7/A , D^7 , D^7/A , D^7 , Gm .

Turbilhão de beijos / 2

49 Gm/D Gm Gm/D G^7

55 G^7/D Cm Cm^6 $\text{Am}^7\text{b}5$ Gm/D

61 A^7/E D^7 Gm 1. 2.

67 Bb F^7/C Bb^7 Eb Eb/G Gb° Bb^7/F

73 Bb^7 Eb F^7/C B° Cm

79 Cm^6 Gm/D Cm^6 D^7 Gm *a tempo* F^7/C

85 Bb^7 Eb Eb/G Gb° Bb^7/F Bb^7 Eb

92 F^7/C B° Cm B/A $\text{E}/\text{G}\sharp$ Bb^7

98 1. Eb 2. Eb Bb^7 Eb Bb

Turuna

grande tango característico

Ernesto Nazareth

1899

The musical score for 'Turuna' is written in a single melodic line on a grand staff (treble clef). The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The piece is marked 'grande tango característico'. The score consists of 32 measures, with measure numbers 5, 10, 15, 20, 24, 28, and 32 indicated at the start of their respective lines. The melody is characterized by frequent ornaments, specifically mordents and grace notes, which are placed above the notes. The harmonic accompaniment is indicated by chords written above the staff. The chords used include: G#° (measures 3, 4, 11, 12, 19, 20, 27, 28), A/G (measures 3, 4, 11, 12, 19, 20, 27, 28), Dm/F (measures 1, 2, 5, 6, 13, 14, 21, 22, 29, 30, 31, 32), A7/E (measures 1, 2, 5, 6, 13, 14, 21, 22, 29, 30, 31, 32), Dm (measures 5, 6, 21, 22, 29, 30, 31, 32), C7/G (measures 7, 8, 15, 16, 23, 24, 31, 32), C7 (measures 7, 8, 15, 16, 23, 24, 31, 32), F (measures 9, 10, 17, 18, 25, 26, 33), A7 (measures 11, 12, 19, 20, 27, 28), Ebm6 (measures 13, 14, 21, 22, 29, 30, 31, 32), Eb° (measures 13, 14, 21, 22, 29, 30, 31, 32), Gm/Bb (measures 15, 16, 23, 24, 31, 32), F/C (measures 17, 18, 25, 26, 33), C#° (measures 15, 16), B° (measure 27), and C/Bb (measures 31, 32). The piece concludes with a fermata over the final note.

Turuna / 2

37 F/A C⁷/G F A/G D^m/F A⁷/E D^m D⁷/A D⁷

42 G^m C⁷/G C⁷ F A⁷/E A⁷ D^m

47 B^b7 1. A⁷ 2. A⁷ Θ_1 F

51 F⁷/C F⁷/A B^b B^b/D C⁷/G F⁷ B^b B^b/D

55 F⁷/C F⁷/A B^b B^b/D F/C C⁷ F

59 F⁷/C F⁷ B^b C⁷/G F⁷ B^b

63 G⁷ C^m E^o F⁷ 1. B^b 2. B^b

68 A D^m/A G^{#o}/A A A

73 D^m/A B^b7 A⁷ Θ_2 F

tonalidade original: Bbm

Vem cá, branquinha

tango

Ernesto Nazareth

1914

1. 2.

4

8

12

16

20

24

rit. a tempo

D^7 G D^7

G D^7 G E^m D/A A^7

D D^7/A D/C G G/B D^7/A D/C

G G/F C/E E/D A^m/C A^b/C G/D D^7

G E^m E/D A^m/C $\text{C}\#\text{°}$

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

$\text{C}\#\text{°}$ $\text{F}\#\text{7}/\text{C}\#\text{}$ B^7 B/A E^m/G E^7 A^m/C $\text{C}\#\text{°}$

Vem cá, branquinha / 2

28 D^7/A D^7 G $B^7/F\#$ Em D° Am/C C^7

32 Em/B B^7 1. Em 2. Em

(arranjo do tango "Vem cá, mulata")

35 Θ_1 G G^7/D G^7/B C C/G G^7/D G^7/B

39 C C/E Dm/F G^7 C C/G G^7/D G^7/B

43 C G^7/D G^7/B C C/G G^7/D G^7/B

47 C C/E Dm/F G^7 C C/G

50 G^7/D G^7/B C Θ_2 G

tonalidade original: Db

Vitorioso

tango

Ernesto Nazareth

1912

Chords: C, C/G, F#° (F#dim), G/F, G/D, C/E, C, C/G, C/E, Em/B, B7, Em, G7, C, C/G, F#° (F#dim), G/F, G/D, C7/E, C7, Dm/F, G#° (G#dim), Am, F#° (F#dim), C/G, Dm, G7, C, C, Am, E7/B, Am/C, Bm7b5, E7, Am, Am, E7/B, Am/C, Em/B, B7, Em, G7, C/E, E/D

Vitorioso / 2

29 Am/C F#° F7 Am/E F#° B7/F#

33 1 E 2 E

Ao S
e O₁

36 C7 F/C C7 F/C

simile

40 C7 F/C Am/E E7 Am

44 C7/G C7 F C7/G F#°

48 Gm/Bb Bbm6 F/C F/A C7/G C7

51 1 F 2 F

Ao S
e O₂

tonalidade original: Eb

Você bem sabe!

polca-lundu

Ernesto Nazareth

1877

Musical notation for measures 1-4. Chords: G⁷/B, B^b7, D/A, G⁷.

Musical notation for measures 5-8. Chords: C, G⁷/D, G⁷, C.

Musical notation for measures 9-12. Chords: A⁷, D^m, G⁷. Includes a first ending box with chord C.

Musical notation for measures 13-16. Chords: C, D⁷, G, G/F, E⁷. Includes a second ending box with chord C.

Musical notation for measures 17-20. Chords: A^m, A^m/C, G/D, D⁷.

Musical notation for measures 21-24. Chords: G, G, G⁷, C. Includes a box with text: "Ao C com rep e C_1 ".

Musical notation for measures 25-28. Chords: G, G/B, A^m/C, A/C[#], D⁷, D⁷/F[#], G, G/B.

Você bem sabe! / 2

29 G G/B Am/C A/C# D7 D7/F# 1 G

33 2 G G7 C C/E G7/D G7/B G7/D G7/B

37 C C/E C/E Cm6/Eb G/D D7

41 G G7 C C/E G7/D G7/B G7/D G7/B

45 C C/E C C/E Dm/F G7

49 C D7 G G/F E7

53 Am Am/C G/D D7

57 1. G 2. G G7

Ao C_2 com rep e C_2

C_2 C

tonalidade original: Db

Zizinha

polca

Ernesto Nazareth

1895

5

G/B D/C G/B D⁷/A G B⁷/F# Em Em/D

5

Am/C E⁷/B Am A/G D/F# A⁷/E D⁷

9

G/B D/C G/B D⁷/A G B⁷/F# Em Em/D

13

Am/C C#° G/D G/B D⁷/A D⁷ G

17

Em B⁷/E Em B⁷/E Em Em/G B⁷/E B⁷/D#

21

Em B⁷/E Em B⁷/E Em Em/G B⁷/D# B⁷

25

E⁷ E⁷/G# Am D⁷ D⁷/F# G

Zizinha / 2

29 $B^7/F\#$ $B^7/D\#$ E_m C^7 B^7 B^7

34 E_m B^7/E E_m B^7/E E_m E_m/G B^7/E $B^7/D\#$

38 E_m B^7/E E_m B^7/E E_m B^7/E E_m D^7

DC
e

42 G G^7/D G^7/B G^7/D G^7/B C C/G

46 C C/G D/C G^7/D G/F C/E

50 C/G C/E G^7/D G^7/B G^7/D G^7/B

53 A^7/E A/G D_m $F\#^\circ$ C/G C/E

57 D^7 G^7 C C

DC
e FIM