



InstitutoMoreiraSalles

ERNESTO

NAZARETH

150 ANOS

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MELODIA & CIFRA
volume 2



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

A Fonte do Lambari

polca

Ernesto Nazareth

1888

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

4 G/B $\text{B}^7/\text{D}\sharp$ E_m E^7/B A_m A_m/C D^7 D/C

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

12 G/B $\text{B}^7/\text{D}\sharp$ E_m E^7/B A_m A_m/C D^7 D

16 G G B^7 E_m

20 D^7 G $\text{F}\sharp^7/\text{C}\sharp$ $\text{F}\sharp^7$ B_m

24 A^7/E A^7 D B^7 E_m

28 D^7 G Am/C G/D

32 D^7 G G

$A_o \text{ } \text{S}$
 $e \text{ } \text{O}_1$

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

39 C C/G E^7/B E^7 Am Am/G $D^7/F\#$ D^7

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

47 C C/G E^7/B Am $F\#^o$ C/G G^7

51 C C

$A_o \text{ } \text{S}$
 $e \text{ } \text{O}_2$

O_2 G

tonalidade original: Ab

Alerta!

polca

Ernesto Nazareth

1914

The musical score is written in treble clef with a 2/4 time signature. It consists of eight staves of music. The first staff begins with a C^7 chord and a melodic line of eighth notes. The second staff starts at measure 5 and includes chords F , F/C , C^7/G , and C^7 . The third staff starts at measure 9 and includes F and F/C . The fourth staff starts at measure 13 and includes D^7/A , D^7 , and Gm . The fifth staff starts at measure 17 and includes Gm/D , Bbm^6/D_b , F/C , G^7 , C^7 , and a first ending box with F . The sixth staff starts at measure 21 and includes F , G^7/D , $C^\#^\circ$, G^7/D , C , and C/G . The seventh staff starts at measure 25 and includes C/E , A^7/E , Dm/F , G/F , and C/E . The eighth staff starts at measure 29 and includes C , G^7/D , $C^\#^\circ$, G^7/D , C , and C/G .

Alerta! / 2

33 C C/B \flat F/A A/G D m /F F \sharp $^\circ$ C/G G 7

37 1. C 2. C Θ_1 F

Da Capo
e Θ_1

40 B \flat

44 B \flat /D D \flat $^\circ$ F 7 /C F 7 /C F 7

47 B \flat

51 1. B \flat G m G m /B \flat D m /A A 7 /E A 7 D m

56 2. B \flat G 7 /D G/F C m /E \flat E $^\circ$

59 B \flat /F F 7 B \flat Θ_2 F

Da Capo
e Θ_2

tonalidade original: A \flat

Atrevidinha / 2

28

E/D A/C# D#° A/E

32

E7

1 A 2 A

Ao $\frac{\circ}{/}$
e \circ_1

35

\circ_1 D G A⁷/E D⁷ D/C

39

G/B G D/F# A⁷/E

43

D⁷ G A⁷/E D⁷ D/C

47

G/B Am/C G/D D⁷

51

1 G 2 G

Ao $\frac{\circ}{/}$
e \circ_2

\circ_2 D

Atrevido

tango

Ernesto Nazareth

1913

Chords: A⁷/E A⁷/C[#] D A⁷/E A⁷/C[#] D D/C

5 G/B B/A E^m/G G[°] D/A A⁷ D

9 A⁷/E A⁷/C[#] D A⁷/E A⁷/C[#] D D/C

13 G/B B/A E^m/G G[°] D/A A⁷ D^1_2 1. D

17 2. D F^{#7}/C[#] F[#]/E B^m B^m/D F^{#7}/C[#] F^{#7}

21 B^m B^m/D F^{#7}/C[#] F[#]/E B^m B^m/D F^{#m}/C[#] C^{#7} F^{#m}

26 F^{#7}/C[#] F[#]/E B^m B^m/D F^{#7}/C[#] F^{#7} B^m B^m/D

Atrevido / 2

30 F#7/C# F#/E Bm/D Em Bm/F# F#7

1. Bm

Detailed description: This block contains the first system of music, measures 30 to 33. The key signature has two sharps (F# and C#). The melody is written in a treble clef. Chords are indicated above the staff: F#7/C# (measures 30-31), F#/E (measure 31), Bm/D (measures 32-33), Em (measure 32), Bm/F# (measure 33), and F#7 (measure 33). A first ending bracket labeled '1.' encompasses the final measure (33), which contains a Bm chord.

34 2. Bm D

Ao $\frac{\text{S}}{\text{e}}$ Φ_1

D D7 G/D

Detailed description: This block contains the second system of music, measures 34 to 38. Measure 34 has a second ending bracket labeled '2.' with chords Bm and D. A box containing the notation 'Ao S/e' and the symbol 'Phi_1' is placed between measures 34 and 35. The melody continues in measure 35 with a D chord, measure 36 with a D7 chord, measure 37 with a G/D chord, and measure 38 with a G/D chord. A slash '/' is placed above measure 37.

39 A7/E D7 G G°

Detailed description: This block contains the third system of music, measures 39 to 42. The melody is in a treble clef. Chords are indicated above the staff: A7/E (measures 39-40), D7 (measures 40-41), G (measure 41), and G° (measures 41-42). A slash '/' is placed above measure 39.

43 1. G Am D7 G/D G/B Bb7

Detailed description: This block contains the fourth system of music, measures 43 to 47. A first ending bracket labeled '1.' spans measures 44 to 47. Chords are indicated above the staff: G (measures 43-44), Am (measures 44-45), D7 (measures 45-46), G/D (measures 46-47), G/B (measure 47), and Bb7 (measure 47). A slash '/' is placed above measure 43.

48 D/A G#°/A D/A G#°/A A7 D

Detailed description: This block contains the fifth system of music, measures 48 to 51. Chords are indicated above the staff: D/A (measures 48-49), G#°/A (measures 49-50), D/A (measures 50-51), G#°/A (measures 51-52), A7 (measures 52-53), and D (measures 53-54). A slash '/' is placed above measure 52.

52 2. D7 B7 Em Am/C C#°

Detailed description: This block contains the sixth system of music, measures 52 to 56. A second ending bracket labeled '2.' spans measures 52 to 56. Chords are indicated above the staff: D7 (measures 52-53), B7 (measures 53-54), Em (measures 54-55), Am/C (measures 55-56), and C#° (measures 56-57). A slash '/' is placed above measure 53.

57 G/D D7 G D

Ao $\frac{\text{S}}{\text{e}}$ Φ_2

Φ_2 D

Detailed description: This block contains the seventh system of music, measures 57 to 61. Measure 57 has a second ending bracket labeled '2.' with chords G/D and D7. A box containing the notation 'Ao S/e' and the symbol 'Phi_2' is placed between measures 57 and 58. The melody continues in measure 58 with a G chord, measure 59 with a D chord, measure 60 with a D chord, and measure 61 with a D chord. A slash '/' is placed above measure 57. A symbol 'Phi_2' is placed above measure 61.

Beija-flor

tango brasileiro

letra e música
Ernesto Nazareth
1940 (1ª ed.)

Musical notation for the first system, measures 1-4. Chords: D⁷, C/E, F^o, D⁷/F[#], D⁷.

Musical notation for the second system, measures 5-8. Chords: G, D⁷, G, G/D, G, G/D, D⁷/A, D⁷.

Musical notation for the third system, measures 9-12. Chords: D⁷/A, D⁷, D⁷/A, D⁷, D⁷/A, D⁷, G, G/D.

Musical notation for the fourth system, measures 13-16. Chords: G, D⁷, G, G/D, G, G/D, D⁷/A, D⁷.

Musical notation for the fifth system, measures 17-20. Chords: D⁷/A, D⁷, D⁷/A, D⁷, D⁷/A, D⁷, G.

Musical notation for the sixth system, measures 21-24. Chords: C, G/B, G^m/B^b, D⁷/A, D⁷, G.

Beija-flor / 2

25 C B⁷ G/D D⁷/A ¹G

Musical staff 25-28: Treble clef, key signature of one sharp (F#). Measures 25-28. Chords: C, B⁷, G/D, D⁷/A, ¹G. The staff contains a melodic line with eighth and quarter notes, and a bass line with quarter notes.

29 ^{2.}G C C/G C F/C

Musical staff 29-32: Treble clef, key signature of one sharp (F#). Measures 29-32. Chords: ^{2.}G, C, C/G, C, F/C. The staff contains a melodic line with eighth and quarter notes, and a bass line with quarter notes.

33 C C/G G⁷/B G⁷ C C/G D⁷/A

Musical staff 33-36: Treble clef, key signature of one sharp (F#). Measures 33-36. Chords: C, C/G, G⁷/B, G⁷, C, C/G, D⁷/A. The staff contains a melodic line with eighth and quarter notes, and a bass line with quarter notes.

37 G⁷ C C/G C F/C

Musical staff 37-40: Treble clef, key signature of one sharp (F#). Measures 37-40. Chords: G⁷, C, C/G, C, F/C. The staff contains a melodic line with eighth and quarter notes, and a bass line with quarter notes.

41 C C/G D^m/F A⁷/E D^m F#^o C/G G⁷

Musical staff 41-44: Treble clef, key signature of one sharp (F#). Measures 41-44. Chords: C, C/G, D^m/F, A⁷/E, D^m, F#^o, C/G, G⁷. The staff contains a melodic line with eighth and quarter notes, and a bass line with quarter notes.

45 C \emptyset G

Musical staff 45-46: Treble clef, key signature of one sharp (F#). Measures 45-46. Chords: C, \emptyset , G. The staff contains a melodic line with quarter notes and a bass line with quarter notes. A box contains the notation: $\begin{matrix} D C \\ e \emptyset \end{matrix}$.

Bicyclette-Club

tango

Ernesto Nazareth

1899

♩

F/A A^b° C⁷/G C⁷ F D⁷ G⁷ C⁷ F F/A A^b°

5 C⁷/G A⁷ D^m Am/E E⁷ Am F/A A^b°

9 C⁷/G C⁷ F D⁷ G⁷ C⁷ F F/A A^b°

13 C⁷/G A⁷ D^m B^o F/C C⁷ 1. F F/A A^b°

17 2. F D^m G^m/D

21 A⁷/E A⁷/E A⁷ D^m G^m° E⁷/G#

25 A⁷ D^m G^m/D

Bicyclette-Club / 2

29 A^7/E D^7 D/C Gm/Bb Dm/A A^7

33 1. Dm 2. Dm F/A $A^b\circ$ Φ_1 F

36 F^7 F^7/A Bb Bb/D F^7/C F^7 Bb Bb/D

40 F^7 $D^7/F\#$ Gm Em^{7b5} Dm/A A^7

43 Dm F^7 F^7/A Bb Bb/D F^7/C F^7

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

51 1. Bb 2. Bb F/A $A^b\circ$ Φ_2 F

tonalidade original: D

Caçadora

polca

Ernesto Nazareth

1895

Chords: E⁷/B, E⁷, A, A/C[#], E⁷/B, E⁷, A, A/C[#], E⁷/B, C^{#7}/E[#], F^{#m}, C^{#m}/G[#], G^{#7}, C^{#m}, E⁷/B, E⁷, A, A/C[#], E⁷/B, E⁷, A, A/C[#], E⁷/B, E⁷, A, A/C[#], E⁷/B, C^{#7}/E[#], F^{#m}, A/E^b, A/E, E⁷, A, A/C[#], F^{#m}, G^{#7}/D[#], C^{#7}/E[#], C^{#7}, F^{#m}, D^{#m}^{7b5}, C^{#m}/G[#], G^{#7}/D[#], G^{#7}, C^{#7}, F^{#m}, G^{#7}/D[#]

Caçadora / 2

28 $C\#^7/E\#$ $C\#^7$ $F\#m$ G/B $F\#m/C\#$

32 $C\#^7/G\#$ $C\#^7$ $F\#m$ $F\#m$

35 Φ_1 A A^7/E A^7 D $D/F\#$ $F\#^7/C\#$ $F\#^7$

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

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

47 Bm Bm/D $G\#^\circ$ D/A A^7/E A^7

51 D D Φ_2 A

Carioca

tango

Ernesto Nazareth

1913

♩

Em Em/G B⁷/F[#] B⁷ Em Em/G B⁷/F[#] B⁷

5 E⁷ E⁷/B Am Am/C C⁷ B⁷

9 Em Em/G B⁷/F[#] B⁷ Em Em/G B⁷/F[#] B⁷

13 E⁷ E⁷/B Am/C C/B_b F/A B⁷ $\text{♩} \begin{matrix} 1 \\ 2 \end{matrix}$ Em Em

18 D⁷ D⁷_{b9} G G/D A⁷

23 D⁷ G G/B D⁷

27 D⁷_{b9} D[♯] Em Em/G D/F[#] D/A Em A⁷

32 D D⁷ D⁷_{b9} G

37 G/D A⁷ D⁷ G G/B

Carioca / 2

42 E7 E7^{b9} E/D Am/C Am/C C#° G/D E7

47 Am D7 G G° Cm⁶/G ¹G ^{2.}G B7

51 Θ_1 Em G7 C D7 G7

55 C G7 G#° Am C#° G/D D7

59 G G7 C D7 G7 C

64 C C7 F F#° C/G G7 ¹C

68 ²C B7 Em F#7

72 B B7 Em

75 Em C Am⁶ B Θ_2 Em

Ao Σ
e Θ_1

Ao Σ
e Θ_2

tonalidade original: G#m

Chave de ouro

tango

Ernesto Nazareth

c. 1909

♩ G⁷/D C⁷/E F G⁷/D C⁷/E

4 F G⁷/D C⁷/E 1. F Bm^{7b5} Am/E E⁷/B

8 Am 2. F F/E_b D^o Bbm⁶/D_b F/C C⁷ F



FIM

12 Dm^{7b5} G⁷ C D⁷/A G⁷ C Dm^{7b5} G⁷

17 C Am^{7b5} G/D D⁷ G Dm^{7b5} G⁷

21 C D⁷/A G⁷ C Dm^{7b5} G⁷ C

26 F^{#o} G⁷ 1. C 2. C

Ao 
e 

Chave de ouro / 2

29 Φ B \flat F 7 /B \flat B \flat F 7 /B \flat B \flat D 7


34 Gm Gm/B \flat C 7 F 7 B \flat B \flat /F

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

42 Gm E $^\circ$ B \flat /F F 7 B \flat C 7 A \flat $^\circ$ /C

46 C 7 Fm/C C A \flat $^\circ$ /C

50 C 7 Fm/C D \flat 7 C

Ao 
e FIM

tonalidade original: Gb

Coração que sente

valsa

Ernesto Nazareth

1903

D F#7/C# Bm B/A Em/G

6 B7/F# Em Em/G G#° A7/E

12 A7 A7/E A7 D D

18 F#7/C# Bm B/A Em/G B7/F# Em

24 Em/G G#° D/A B7

29 E7 A7 D 1. 2.

34 A E7/B A/C# A/E E7/B E7

40 A A/E A E7/B A/C# A

46 C#m/G# G#7/D# C#m E7/B A E7/B

Coração que sente / 2

52 A/C# A/E E7/B E7 A

57 A/E A C#7/G# F#m D#°

62 A/E E7 A

1. 2.

DC
e Θ_1

67 Θ_1 D D7/A D7 D7/A D7 G

73 G/D G G/D A7/E A7 D7/A

79 D7 G G/D G° G D7/A

85 D7 D7/A D7 G G/D G

91 G/F C/E E/D Am/C C#° G/D

97 D7 G

DC
e Θ_2

tonalidade original: Eb

Cubanos

tango brasileiro

Ernesto Nazareth

1926

Chords: C#° Dm F#° Gm G7 C7

4 F C#° Dm F#° C/G A7 D7 G7

8 C7 C#° Dm F#° Gm G7 C7

12 F F/Eb Bb/D Bbm/Db F/C Db/Cb

15 Gb/Bb C7/G 1 F C#° 2 F

18 Dm Dm/F E7 E/D A7/C# A7 Dm

22 Dm Dm/F Am/E Am/C E7/B E7

Cubanos / 2

25 A⁷ D_m D_m/F E⁷ E/D A⁷/C[#]

29 D/C G_m/B_b D_m/A E⁷/B A⁷

33 1. D_m 2. D_m D⁷/F[#] G_m G[°] F/A D⁷

37 G⁷ C⁷ F A[°] G_m/B_b B[°] F/C D⁷

41 G⁷ C⁷ F C^{#°}

A ^o	⊗
e	⊙

⊙ F

tonalidade original: Ab

Cuéra

polca-tango

Ernesto Nazareth

1913

4

9

13

17

21

26

31

Chords: C, C[°], G⁷/D, G/F, C/E, E^b[°], G⁷/D, G⁷/B, E⁷/B, Am, Am/C, D⁷, D/C, G⁷/B, C/E, C[°], G⁷/D, G/F, C/E, E^b[°], G⁷/D, G⁷/B, C, E⁷/B, Am, F[°], C/G, G⁷, C, C, Am, D[°]/A, Am, D[°]/A, Am, D[°]/A, Am, Em/G, B⁷/F[°], Em, Am⁶, Em/B, B⁷, Em⁷, Am, D[°]/A, Am, D[°]/A

36 Am D^o/A Am G^o Dm/F Am/E E⁷

41 1. Am 2. Am

Ao $\frac{3}{8}$
e Φ_1

Φ_1 C C⁷/G C/B_b

45 F/A C⁷/G C⁷/E F F/A C⁷/G A⁷/E

49 Dm Dm/F Am/E E⁷ A C⁷ C/B_b F/A

54 C⁷/G C⁷/E F F/A C⁷/G A⁷/E Dm Dm/F Am/E E⁷

59 Am Am/C D⁷/F[#] Gm Gm/B_b E⁷/G[#] Am Am/C

64 C/B_b F/A C⁷/G F[#]

68 Gm/B_b B_bm⁶ F/C B^o/C C⁷ C/B_b A^o Gm/B_b B_bm⁶

73 F/C B^o/C C⁷ F

Ao $\frac{3}{8}$
e Φ_2

Φ_2 C

Desengonçado

tango brasileiro

Ernesto Nazareth

1926

Chords: E/D, A/C#, E⁷/B, F#m/A, E⁷/G#, A/C#, E⁷/G#, E#^o, F#m, D#^o, A/E, A/C#, E⁷/B, E⁷/G#, A, A/E, A/C#, E⁷/G#, E#^o, F#m, D#^o, A/E, A/C#, E⁷/B, E⁷/G#, A, FIM, F#m, C#⁷/G#, F#m/A, F#/E, Bm/D, F#⁷/C#, Bm, Bm/D, E⁷, E/D, A/C#, Bm/D, E⁷

29 A C#7/G# F#m E° Bm/D F#7/C# Bm Bm/D

33 E7 E/D A/C# Bm/D A/E E7 A

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

41 F#m/A E/B E/G# 1. F#7/C# B7/D# E E/G#



45 2. F#7 B7 E E E/G#

48 B7/F# B7/D# E E/B E E#°

52 F#m F#m/A B7 E E/B E E/G#

56 B7/F# G#7/D# C#m A#°

60 E/B E/G# B7/F# B7 E

Ao 
e 

Ao 
e FIM

Divina

valsas

Ernesto Nazareth

1915

Chords: C, C[°], G⁷/D, G⁷, D[°], C[°], C/G, C/E, C, C/G, G⁷/D, G⁷, G⁷/D, G⁷, C, C/G, C, C[°], G⁷/D, G⁷, D[°], C[°], C/G, C/E, A⁷/C[#], A⁷, Dm/F, F[°], C/G, G⁷, C, G⁷, C, Am^{7b5}, D⁷, G, G/B, A⁷/E, D⁷, G, G/D, Am^{7b5}, D⁷, G, G/B, F[°]/C[#], Bm, A⁷

7
13
19
25
31
36
42

FIM

Divina / 2

48 D^7 A_m^{7b5} D^7 G G/B A^7/E

Musical staff 48-53: Treble clef, key signature of one sharp (F#). Chords: D7, Am7b5, D7, G, G/B, A7/E. Rhythmic notation includes quarter notes, eighth notes, and rests.

54 D^7 G G/D A_m^{7b5} D^7 G

Musical staff 54-59: Treble clef, key signature of one sharp (F#). Chords: D7, G, G/D, Am7b5, D7, G. Rhythmic notation includes quarter notes, eighth notes, and rests.

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

Musical staff 60-64: Treble clef, key signature of one sharp (F#). Chords: G/B, A7/E, D7, G, G7. Rhythmic notation includes quarter notes, eighth notes, and rests. A double bar line is present at the end of the staff.

D	C
e	⊕

65 C C^7/G C^7 F F/C C^7/G

Musical staff 65-70: Treble clef, key signature of one sharp (F#). Chords: C, C7/G, C7, F, F/C, C7/G. Rhythmic notation includes quarter notes, eighth notes, and rests.

71 C^7 F/A $D^7/F\#$ G_m D^7/A G_m/B_b

Musical staff 71-76: Treble clef, key signature of one flat (Bb). Chords: C7, F/A, D7/F#, Gm, D7/A, Gm/Bb. Rhythmic notation includes quarter notes, eighth notes, and rests.

77 G^7/C C^7 F F/C

Musical staff 77-81: Treble clef, key signature of one flat (Bb). Chords: G7/C, C7, F, F/C. Rhythmic notation includes quarter notes, eighth notes, and rests.

82 C^7/G C^7 F F/C C^7/G C^7

Musical staff 82-87: Treble clef, key signature of one flat (Bb). Chords: C7/G, C7, F, F/C, C7/G, C7. Rhythmic notation includes quarter notes, eighth notes, and rests.

88 F/A $D^7/F\#$ G_m D^7/A G_m/B_b B°

Musical staff 88-93: Treble clef, key signature of one flat (Bb). Chords: F/A, D7/F#, Gm, D7/A, Gm/Bb, B°. Rhythmic notation includes quarter notes, eighth notes, and rests.

Divina / 3

94 F/C C#7b5 C7 F C7 F F7/C

99 F7 Bb Bb/F Cm Cm7b5 F7 Bb

105 Bb/F F7/C F7 Bb Db7 F/C

111 C7 F/A C7 F F7/C F7 Bb

117 Bb/F Cm Cm7b5 F7 Bb Bb/D F7/C

123 F7 Bb B/D# Bb/F F7

128 Bb C7 C° C7

134 G7 G° G7 A#° G/B B(#5)

(em branco)

Elétrica

valsa rápida

Ernesto Nazareth

1913

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

7 G^7 C 1. G^7/D G^7

12 C C/G $\text{E}^{\flat}/\text{B}$ B^7 E^{\flat}

18 2. C^7 F D^7 G E^7

23 A^{\flat} G^7 C $\text{A}^7/\text{C}^{\sharp}$ A^7

29 D^{\flat} $\text{D}^{\flat}/\text{F}$ $\text{B}^7/\text{D}^{\sharp}$ B^7 E^{\flat} $\text{C}^{\sharp\circ}$

35 D^{\flat} E° $\text{D}^{\flat}/\text{F}$ $\text{F}^{\sharp\circ}$ C/G $\text{G}^{\sharp\circ}$

41 A^{\flat} $\text{F}^{\sharp\circ}$ C/G G^7 C $\text{F}^{\flat 6}$

47 C/G G⁷ C

1. 2. C C⁷

54 C^o F^m/C C⁷

60 C⁷/G C⁷ C⁷#5 F F/A B^b B^bm

66 F/C F/A C⁷/G C⁷ C⁷#5 F F/A

72 C/G G⁷/D C C⁷/G C⁷ C⁷#5

78 F F/A B^b B^bm F/C F/A

84 C⁷/G A⁷ D^m B^o F/A C⁷

90 1. F C⁷ F 2. F

Ao e

C G C G

96 C G C G C F^m C F^m C

Encantada

schottisch

Ernesto Nazareth

1901

Chords: A/C#, E⁷/B, A, A/C#, F[#]7, B_m, B_m/D, F[#]7/C#, B_m, E⁷/B, E⁷, A, A/C#, E⁷/B, A, F[#]7/C#, F[#]7, B_m, D_m, A/E, E⁷/B, E⁷, A, E, F[#]m⁷, G^o, E/G#, FIM, A, E/G#, B⁷/F#, B⁷, E, E, F[#]m⁷, G^o, E/G#

Encantada / 2

29

A E/G# E/G# C#7/G# F#m/A A#°

33

1. E/B B7 E 2. E/B B7 E

Ao e

37

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

41

A7/E A7 A7/E A7 A7/E A7 D G#° D/A

45

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

49

Em/G G#° D/A 1. Em7 A7 D

53

2. Em7 A7 D

Ao e FIM

tonalidade original: Ab

Eponina

valsa

Ernesto Nazareth

1913

G G/B B[°] D⁷/A D⁷

Em Em/G C⁷/G F[#]m⁷b⁵ B⁷ F[°]

E⁷ 1. Am/C Cm⁶ D⁷/A D⁷

G G/D 2. Am/C E^b/D^b A^b/C

D⁷ G ∴ ∅ D B⁷

E⁷/B E⁷ A⁷ FIM ∴ D D[°]

A⁷/E A⁷ D D[°] A/E F[#]7

B⁷ E⁷ A⁷ A⁷ D

B⁷ E⁷/B E⁷ A[°] ∴ Bm

Eponina / 2

46 E_m/G E_m/G G_m^6 D/A $D/F\#$

51 E_m^7 A^7 D DC
 e FIM

55 C $F\#^\circ$ C/E C/E E_b°

59 D_m G^7 C D_m^{7b5} G^7

63 C $F\#^\circ$ C/E C/E E_b/D_b

67 G/D D^7 G C

72 $F\#^\circ$ C/E C/E E_b° D_m $G\#^\circ$

77 A_m A_m/C D_m/F $F\#^\circ$ C/G

82 C/E D^7 G^7 C DC
 e FIM

tonalidade original: Ab

Escovado

tango

Ernesto Nazareth

1905

A A/C# E⁷/B E/D A A/E E⁷/B E⁷/G#

5 A A/C# C#m/G# G#⁷/D# G#⁷ C#m E⁷/B

9 A A/C# E⁷/B E/D A A/E E⁷/B E⁷/G#

13 A A/G F#^o F⁷ E⁷ E⁷/G# A

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

21 F#m C#⁷/G# F#m/A E⁷ A C#⁷

25 F#m C#⁷/G# F#m/A F#m/C# C#⁷/G# C#⁷ F#m F#/E

29 Bm/D F#⁷/C# Bm C^o F#m/C# C#⁷ F#m

FIM

DC
e

Escovado / 2

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

37 D $\text{F}\sharp^7/\text{C}\sharp$ $\text{F}\sharp^7/\text{A}\sharp$ $\text{F}\sharp^7/\text{C}\sharp$ $\text{F}\sharp^7/\text{A}\sharp$ Bm Bm/D

41 Bm B/A $\text{E}/\text{G}\sharp$ A/G $\text{D}/\text{F}\sharp$ $\text{D}/\text{F}\sharp$ F°

46 A^7/E $\text{A}^7/\text{C}\sharp$ $\text{A}^{7\sharp 5}$ $\text{A}^{7\sharp 5}/\text{C}\sharp$ D D/A D A^7

51 A^7/E $\text{A}^7/\text{C}\sharp$ D D/A D $\text{F}\sharp^7/\text{C}\sharp$ $\text{F}\sharp^7/\text{A}\sharp$

55 $\text{F}\sharp^7/\text{C}\sharp$ $\text{F}\sharp^7/\text{A}\sharp$ Bm Bm/D Bm B/A $\text{E}/\text{G}\sharp$

59 A/G $\text{D}/\text{F}\sharp$ $\text{E}\flat/\text{G}$ D/A A^7/E A^7

64 1. D 2. D

DC
e FIM

Está chumbado

tango

Ernesto Nazareth

1898

G D⁷/A G D⁷/A

G D⁷/A G D⁷/A

G E[°] D/A A⁷ D⁷

G D⁷/A G D⁷/A

G B⁷/F[#] E^m C^{#°} G/D D⁷ G D⁷

G E^m E[°] F^{#°}/E

E^m E^m C^{#m}^{7b5} B^m/F[#] F^{#7}/C[#]

Está chumbado / 2

29 B^7 E_m E°

32 F°/E E_m F/A E_m/B

36 $F^\circ/C^\#$ B^7 E_m Φ_1 G

39 G^7 C/G G^7 C/G G^7

44 C/G D^7/A D^7 G G^7 C/G

49 G^7 C/G G^7 C/E F°

53 C/G G^7 C Φ_2 G

tonalidade original: Db

Faceira

valsa

Ernesto Nazareth

1ª ed. 1940

Chords: A⁷, D⁷, G_{tr}, G/B, D⁷/A, D⁷, G, G/B, F^{#7}, B⁷, E_{tr}m, E_m/G, D/A, A⁷, D, C_m⁶/G, D⁷/F[#], E⁷/G[#], E⁷, Am/C, E⁷/B, Am/C, C[#]°, G/D, D⁷, G, G, Em, Em/G, Am, Am/C, B⁷, FIM, Em, Em/B, Em, Em/G, D/A, A⁷/E

Faceira / 2

40 A⁷ D⁷ B⁷ E_m E_m/G

45 A_m A_m/C B⁷ ∴ E/D

50 ∴ A_m/C ∴ E_m/B ∴ F^{#7}

56 B⁷ E_m

1. ∴ 2. ∴

Ao	∴
e	⊖

60 ⊖ C E⁷/B A_m A/G D_m/F A⁷/E

66 D_m D_m/C E⁷/B E⁷ A_m

71 1. A_m/C E_m/B B⁷ E_m G⁷/D

76 2. B^b/D A_m/E G⁷ C ∴

Ao	∴
e	FIM

Favorito

tango

Ernesto Nazareth

1895

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

4 A/C#, F⁷/C#, F#/E, Bm/D, B⁷/D#

8 E⁷/B, E⁷, A, A/C#, E⁷/B, E⁷/G#, E⁷/B, E⁷/G#

12 A/C#, F⁷/C#, F#/E, Bm/D, E⁷/B, E⁷ $\text{C}^{\#}$ ₂¹

16 1 A, 2 A, F#m, C⁷/G#

20 F#m/A, C⁷/G#, C⁷, F#m, C⁷/G#, F#m/A

25 C⁷/G#, C⁷, F#/E, B⁷/D#, E/D, A/C#

30 $C\#/B$ $F\#m/A$ Bm^6/D $C\#7$

34 $F\#m/A$ Bm/D $F\#m/C\#$ $C\#7$ $F\#m$

A_0 \otimes
e Θ_1

37 Θ_1 A D $D/F\#$ A^7/E A^7 D $D/F\#$

41 $F\#7/C\#$ $F\#7$ Bm Bm/A Em/G Em A^7

45 D A^7 D $D/F\#$ A^7/E A^7 D $D/F\#$

49 $F\#7/C\#$ $F\#7$ Bm Bm/A Em/G Em A^7

53 D D

A_0 \otimes
e Θ_2

Θ_2 A

Fidalga

valsa lenta

Ernesto Nazareth

1914

The musical score is written in 3/4 time and consists of eight staves. The piano part is on the upper staves, and the guitar part is on the lower staves. Chord diagrams are provided above the notes for both parts. The score includes a key signature change from one flat to no flats at measure 9, and a time signature change from 3/4 to 2/4 at measure 36. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

Chord diagrams for the piano part:

- Measures 1-4: G⁷, C/G, C^o/G, G⁷
- Measures 5-8: A^b7, D^b/A^b, G⁷, /
- Measures 9-13: C/E, G/B, A^m, G⁷, G/F, C/E, C/G, G⁷/D, C
- Measures 14-19: B⁷, B/A, E^m/G, A⁷/C[#], D/C, G⁷/B
- Measures 20-24: C/B^b, F/A, A^b7, C/G, G⁷, C/G
- Measures 25-29: C/E, G/B, A^m, G⁷, G/F, C/E, C/G, G⁷/D, C
- Measures 30-35: B⁷, B/A, E^m/G, E/D, A^m/C, E⁷/B
- Measures 36-40: A^m, F^{#o}, C/G, G⁷, C¹/₂ C
- Measures 41-44: A^m, E/G[#], G^o, D^m/F

Fidalga / 2

45 D_m A_m/E $B^7/F\#$ E^7

49 A_m $E/G\#$ G° D_m/F

53 F/E_b B_b/D E^7/B A_m

57 C C^7 C° Fm^6/C C

62 C^7 C° Fm^6/C C

66 C/B_b F/A G° D_m/F

70 B° F/C C^7 F

74 C/B_b F/A G° F°

78 Gm/B_b F/C C^7/G F

82 A_b^7 D_b G^7 C

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

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

tonalidade original: Db

Fon-Fon!

tango

Ernesto Nazareth

1913

The musical score is written in 2/4 time and consists of eight systems of music. Each system includes a treble clef staff with a melodic line and a bass clef staff with a bass line. Chords are indicated above the staff. The key signature has one sharp (F#). The score includes various guitar chords such as D7/A, G7, C, C#°, G7/D, G7, C, D7/A, G7, C, C#°, G/D, D7/A, G, D7/A, G7, C, C#°, G7/D, G7, C, D7/A, G7, C, C7, D/C, Fm/C, G7/C, C, Am, Dm/A, Dm6/A, E7/A, Am, Em/G, B7/F#, and E7. The score also includes first endings and repeat signs.

Fon-Fon! / 2

33 ^{2.} Am A/G Dm/F

Musical staff 33-36: Treble clef, key signature of one sharp (F#). Measure 33: Am, A/G, Dm/F. Measure 34: A/G, Dm/F. Measure 35: Dm/F. Measure 36: Dm/F. A double bar line with a repeat sign follows.

37 Am/E F#° E7 Am

Musical staff 37-40: Treble clef. Measure 37: Am/E, F#°. Measure 38: F#°, E7. Measure 39: Am. Measure 40: Am. A double bar line with a repeat sign follows.

41 D7/A G7 C C#° G7/D G7 C

Musical staff 41-44: Treble clef. Measure 41: D7/A, G7. Measure 42: C, C#°. Measure 43: G7/D, G7. Measure 44: C. A double bar line with a repeat sign follows.

45 D7/A G7 C C7 D/C Fm/C G7/C

Musical staff 45-47: Treble clef. Measure 45: D7/A, G7. Measure 46: C, C7. Measure 47: D/C, Fm/C, G7/C. A double bar line with a repeat sign follows.

48 C C7 F G7/D C7

Musical staff 48-51: Treble clef. Measure 48: C, C7. Measure 49: F, G7/D. Measure 50: C7. Measure 51: C7. A double bar line with a repeat sign follows.

52 F C7 F Fm/Ab C/G G7

Musical staff 52-55: Treble clef. Measure 52: F, C7. Measure 53: F, Fm/Ab. Measure 54: C/G, G7. Measure 55: G7. A double bar line with a repeat sign follows.

56 C C7 F G7/D C7

Musical staff 56-59: Treble clef. Measure 56: C, C7. Measure 57: F, G7/D. Measure 58: C7. Measure 59: C7. A double bar line with a repeat sign follows.

60 F F7 Bb B° F/C C7

Musical staff 60-63: Treble clef. Measure 60: F, F7. Measure 61: Bb, B°. Measure 62: F/C, C7. Measure 63: C7. A double bar line with a repeat sign follows.

64 ^{1.} F ^{2.} F

Musical staff 64-67: Treble clef. Measure 64: F. Measure 65: F. Measure 66: F. Measure 67: F. A double bar line with a repeat sign follows.

Ao e

C

Musical staff showing a C major chord in treble clef.

tonalidade original: Bb

Gaúcho

tango brasileiro

Ernesto Nazareth

1932

F F#° C⁷/G F F#° C⁷/G

5 1. F/A A^b7 C⁷/G D⁷/A G⁷ C⁷

9 2. F/A D⁷ Gm/B^b B^o F/A C⁷ F

FIM

13 Dm E/D G^o/D Dm

17 1. Gm⁶ Dm/A E⁷/B A⁷

21 2. E^b/G Dm/A E⁷/B A⁷ Dm

DC
e \emptyset

Gaúcho / 2

26 F Bb Bb/F F^7/C F^7 Gm Gm/Bb

30 D^7/A D^7 G^7 C^7 F^7

34 Bb Bb/F Bb Bb/F F^7/C F^7 Gm Gm/Bb

38 D^7/A D^7 G^7 Cm E° Bb/F F^7

42

1. Bb

2. Bb

DC e FIM

tonalidade original: Gb

Gemendo, rindo e pulando

tango brasileiro

Ernesto Nazareth

1921

B⁷/E

E_m

B⁷/E

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with a repeat sign at the beginning and a fermata at the end.

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with a fermata at the end. Chords above the staff are E⁷, F^{7M}/A, A[#]°, and B⁷.

Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with a fermata at the end. Chords above the staff are E_m, B⁷/E, E_m, and B⁷/E.

Musical staff 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with a fermata at the end. Chords above the staff are E⁷, A_m, F/A, E_m/B, and B⁷ with a first and second ending symbol (⊕¹/₂).

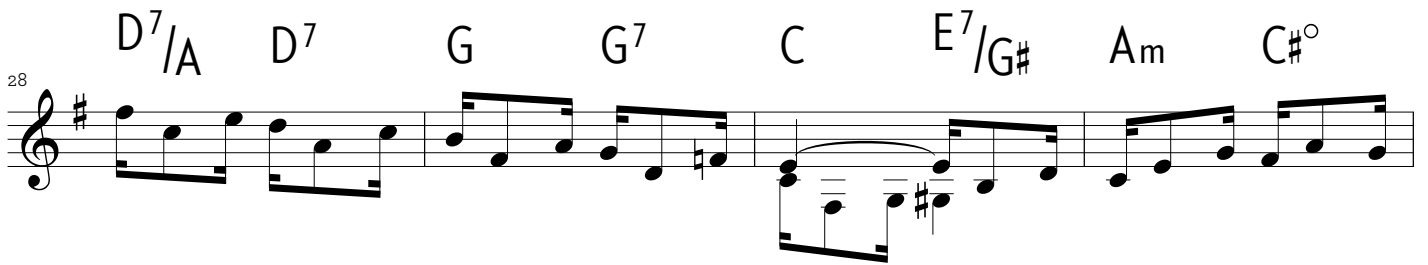
Musical staff 5: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with a first and second ending. Chords above the staff are E_m (1. ending), E_m, D⁷/A, D⁷, G, and G/D (2. ending).

Musical staff 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with a fermata at the end. Chords above the staff are D⁷/A, D⁷, G, G/D, D⁷/A, D⁷, G, and E_m.

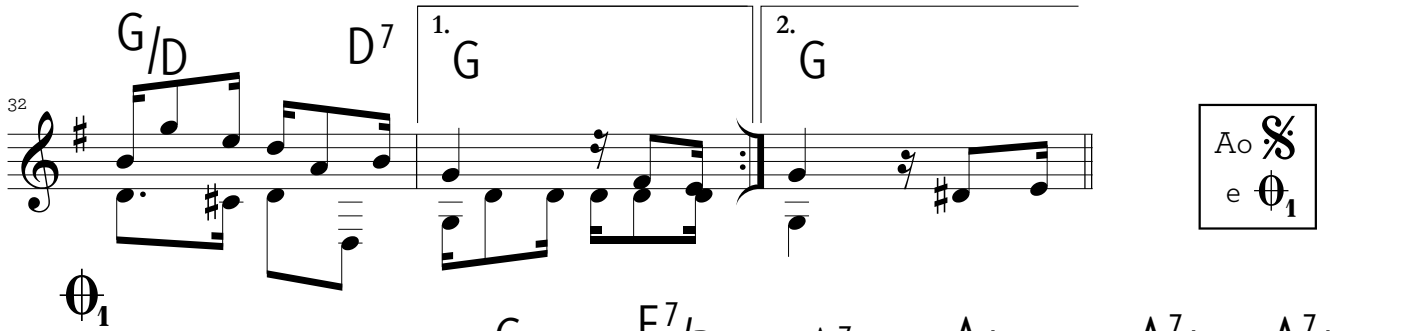
Musical staff 7: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with a fermata at the end. Chords above the staff are B_m/F[#], F[#]7, B_m, D⁷/F[#], D⁷, G, and G/D.

Gemendo, rindo e pulando / 2

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



32 G/D D^7 1. G 2. G

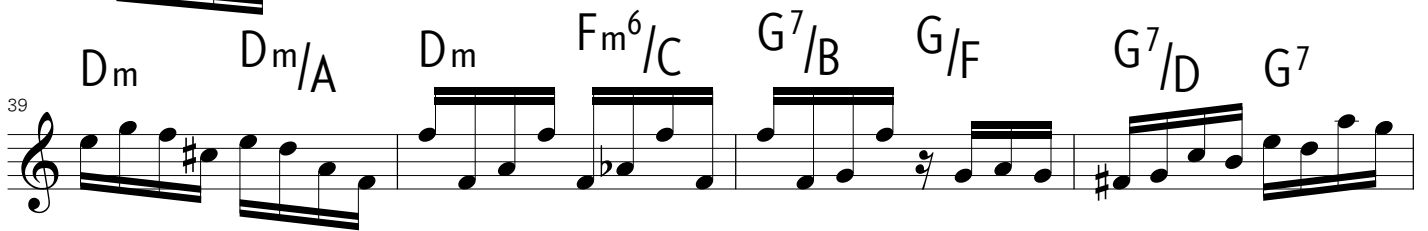


A_o S
e Φ_1


35 Φ_1 E_m C E^7/B A^7 A/G A^7/E $A^7/C\#$



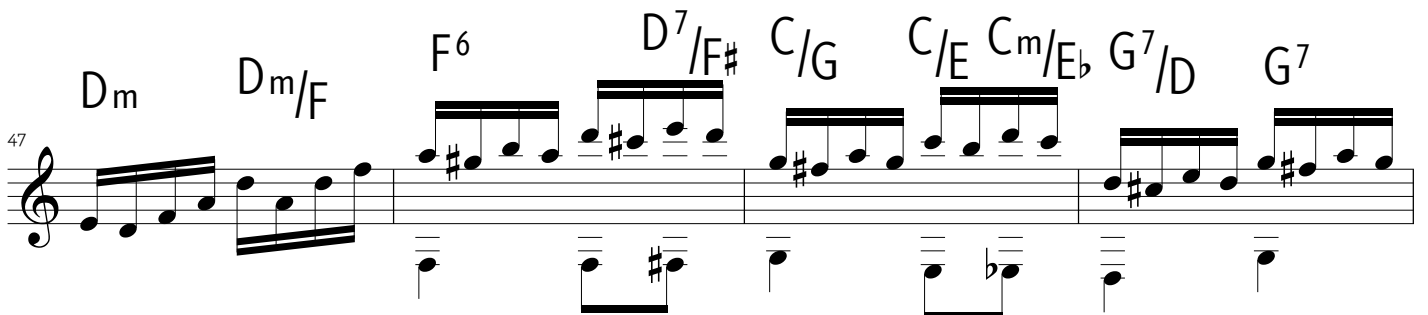
39 D_m D_m/A D_m F_m^6/C G^7/B G/F G^7/D G^7



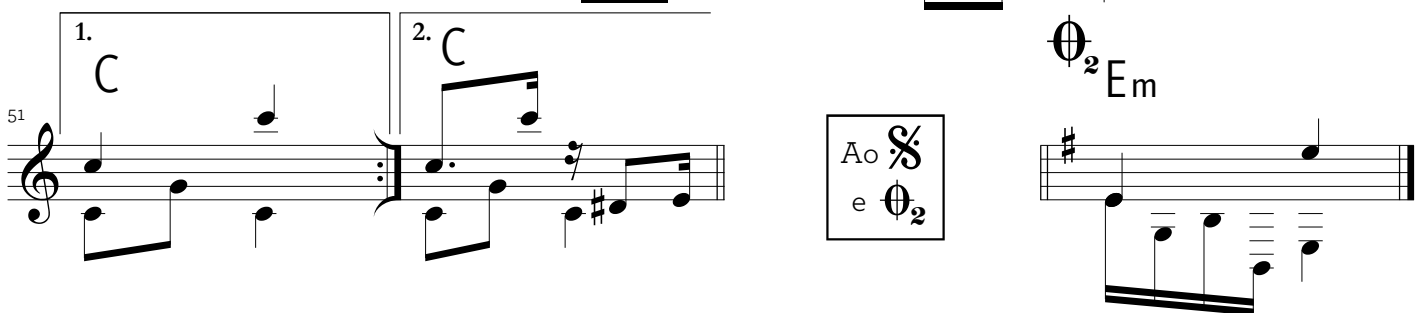
43 C C/G C E^7/B A^7 A/G A^7/E $A^7/C\#$



47 D_m D_m/F F^6 $D^7/F\#$ C/G C/E C_m/E_b G^7/D G^7



51 1. C 2. C Φ_2 E_m



A_o S
e Φ_2

Gentil

schottisch

Ernesto Nazareth

1898

C Dm/F G⁷ G⁷/B C



5 G/D D⁷/A D⁷ G⁷



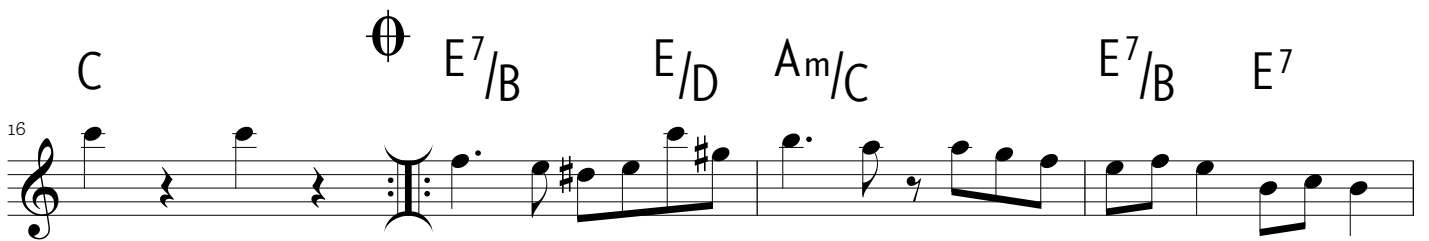
9 C Dm/F G⁷ G⁷/B C



13 C/B_b F/A Fm/A_b C/G G⁷



16 C E⁷/B E/D Am/C E⁷/B E⁷

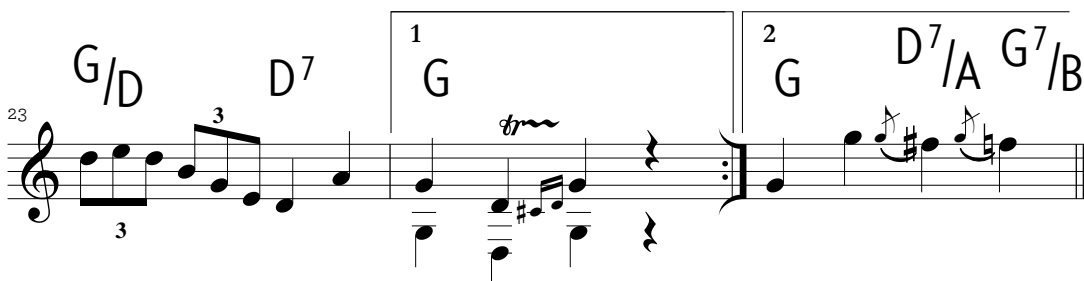


FIM

20 Am D⁷/A D/C G/B C[#]°



23 G/D D⁷ G D⁷/A G⁷/B



DC
e ⊕

Gentil / 2

26 C^7/G C/B_b F/A G^7/D C^7/E

29 F C^7/G C/B_b F/A Fm/A_b

32 C/G D^7 G^7 C C^7/G C/B_b

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

38 C^7/G C/B_b F/A G^b/B_b F/C G^7 C^7

41 F

DC
e FIM

tonalidade original: E

Helena

valsas

Ernesto Nazareth

1896

Chord progression for Helena:

1. G⁷/D 2. G⁷ 3. C 4. C/G 5. D⁷

6. G⁷ 7. C 8. /: 9. G⁷/D 10. E⁷/G[#]

11. Am 12. Am/C 13. Em/B 14. B⁷ 15. Em

16. G⁷/D 17. G⁷ 18. C 19. C/G

21. D⁷ 22. G⁷ 23. C 24. C/G 25. G⁷/D

26. E⁷/G[#] 27. Am 28. F[#]° 29. C/G 30. G⁷/D 31. G⁷

31. C 32. G⁷ 33. C 34. C 35. G 36. B⁷/F[#]

36. Em 37. E/D 38. Am/C 39. E⁷/B 40. Am

41. Am/C 42. D⁷/A 43. D⁷ 44. G 45. G/B 46. E^b/D^b

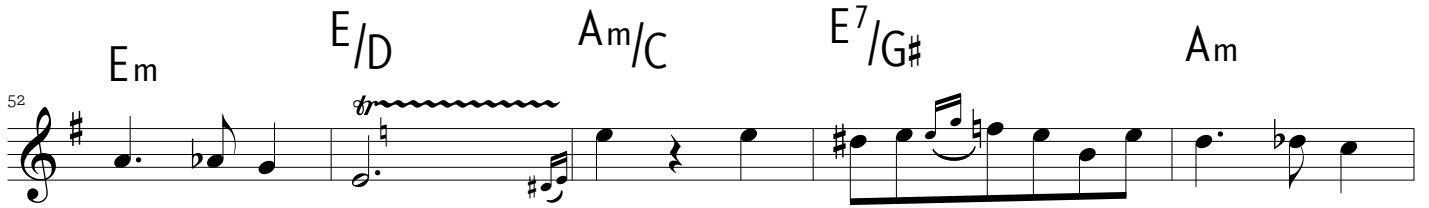
Helena / 2

47 D^7/A D^7 G $\text{B}^7/\text{D}\sharp$



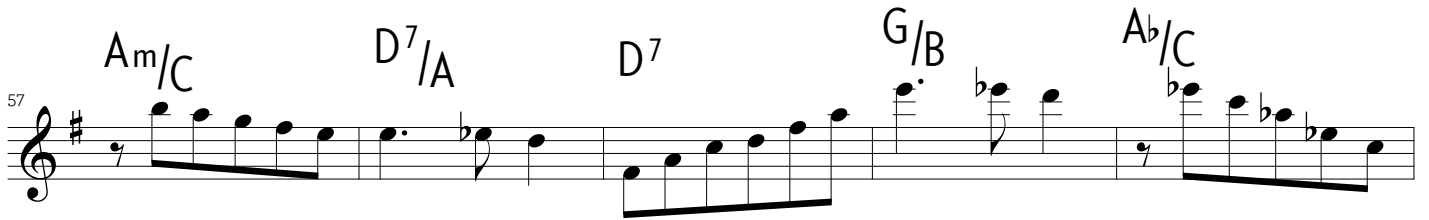
Musical staff 47-51 in G major. Chords: D^7/A , D^7 , G , $\text{B}^7/\text{D}\sharp$. Includes a fermata over the final measure.

52 Em E/D $\text{A}\text{m}/\text{C}$ $\text{E}^7/\text{G}\sharp$ Am



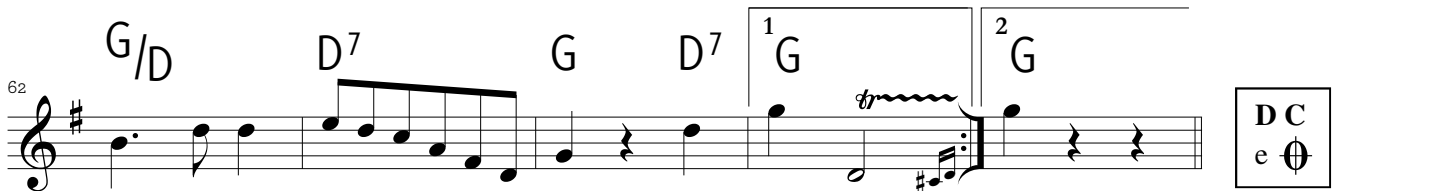
Musical staff 52-56 in G major. Chords: Em , E/D , $\text{A}\text{m}/\text{C}$, $\text{E}^7/\text{G}\sharp$, Am . Includes a fermata over the final measure.

57 $\text{A}\text{m}/\text{C}$ D^7/A D^7 G/B $\text{A}\flat/\text{C}$



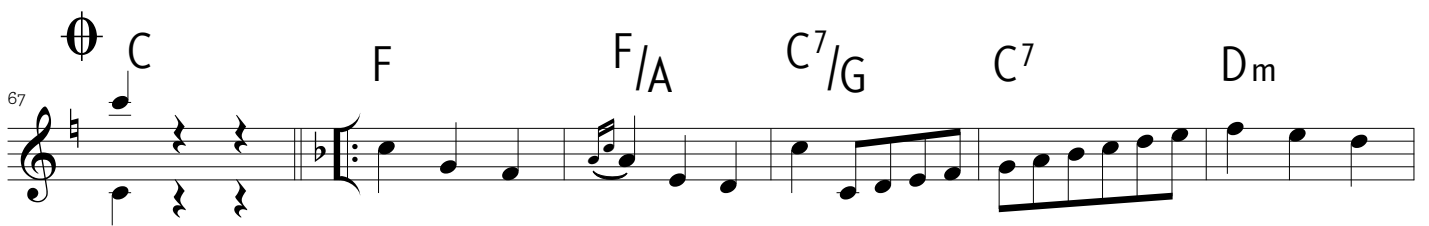
Musical staff 57-61 in G major. Chords: $\text{A}\text{m}/\text{C}$, D^7/A , D^7 , G/B , $\text{A}\flat/\text{C}$. Includes a fermata over the final measure.

62 G/D D^7 G D^7 G D^7 G



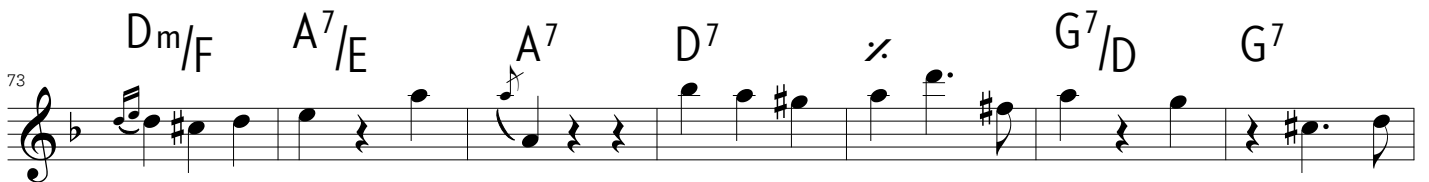
Musical staff 62-66 in G major. Chords: G/D , D^7 , G , D^7 , G , D^7 , G . Includes a first ending bracket and a box with "DC e" and a circle with a cross.

67 C F F/A C^7/G C^7 Dm



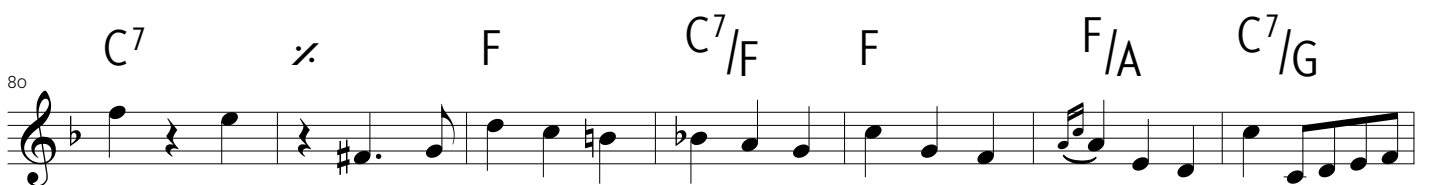
Musical staff 67-72 in G major. Chords: C , F , F/A , C^7/G , C^7 , Dm . Includes a first ending bracket and a circle with a cross.

73 $\text{D}\text{m}/\text{F}$ A^7/E A^7 D^7 G^7/D G^7



Musical staff 73-79 in G major. Chords: $\text{D}\text{m}/\text{F}$, A^7/E , A^7 , D^7 , G^7/D , G^7 . Includes a fermata over the final measure.

80 C^7 F C^7/F F F/A C^7/G



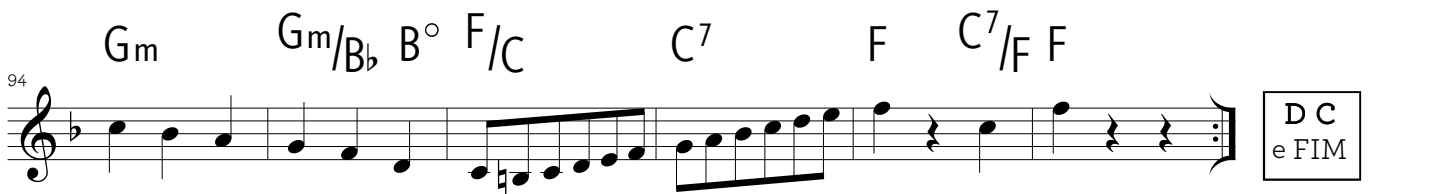
Musical staff 80-86 in G major. Chords: C^7 , F , C^7/F , F , F/A , C^7/G . Includes a fermata over the final measure.

87 C^7 Dm $\text{D}\text{m}/\text{F}$ A^7/E A^7 D^7



Musical staff 87-93 in G major. Chords: C^7 , Dm , $\text{D}\text{m}/\text{F}$, A^7/E , A^7 , D^7 . Includes a fermata over the final measure.

94 Gm $\text{G}\text{m}/\text{B}\flat$ B° F/C C^7 F C^7/F F



Musical staff 94-98 in G major. Chords: Gm , $\text{G}\text{m}/\text{B}\flat$, B° , F/C , C^7 , F , C^7/F , F . Includes a first ending bracket and a box with "DC e FIM".

tonalidade original: Db

Ideal

tango

Ernesto Nazareth

1905

Chords: Gm^{7b5} , C^7 , F , F/A , C^7/G , Gm^{7b5} , Bbm^6/D_b , C^7 , F , Bbm^6/D_b , C^7 , F , A^7/E , Dm/F , E_b/G , $E^7/G^\#$, Dm/A , A^7/E , Dm , A^7 , Dm , A^7/E , Dm/F

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

Time signature: $\frac{2}{4}$

Key signature: one flat (B-flat)

Ideal / 2

28

E_b/G $E^7/G^\#$ D_m/A A^7/E

32

D_m D_m D_m

A_o S
 e Φ_1

Φ_1 F F^7 B_b C^7/G F^7 $F^7\#5$

39

B_b F^7 B_b C^7/G $G_b^7\#11$

43

F^7 F^7 B_b C^7/G F^7 $F^7\#5$

47

B_b F^7 B_b C^7/G F^7

51

B_b B_b

A_o S
 e Φ_2

Φ_2 F

Ipanema

marcha brasileira

Ernesto Nazareth

1928

Chords: F#m, E7, E/D, A/C#, Dm6/F, A/E, E7, A, A, A/C#, E7/B, E#°, F#m, F#m/A, C#7/G#, C#7, D, F#7/C#, Bm, Dm6/A, E7/G#, E7, A, A/E, A, A/C#, E7/B, E#°, F#m, F#m/A, C#7/G#, C#7, D, F/Eb, A/E, Dm, E7, A, F#m, C#7/G#, F#m/A, F#7/A#, Bm, F#7/C#, Bm/D, Dm6, E7/B, E/D, A/C#, B7/F#, F7#11, E, C#7, F#m, C#7/G#, F#m/A, F#7/A#, Bm, F#7/C#, Bm/D, Dm6

FIM

Ipanema / 2

37 E^7/B E/D $A/C\#$ Dm^6/F Dm^6/F E^7 A

Musical staff 37-40: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line with eighth and quarter notes. Chords are indicated above the staff: E7/B, E/D, A/C#, Dm6/F, Dm6/F, E7, and A. The staff ends with a repeat sign.

41 D D/A $A^7/C\#$ A^7 $B\flat/D$ $A/C\#$ $F\#m$ $F\#m/C\#$

Musical staff 41-45: Treble clef, key signature of two sharps. The staff contains a melodic line with quarter and eighth notes. Chords are indicated above the staff: D, D/A, A7/C#, A7, Bb/D, A/C#, F#m, and F#m/C#. There are repeat signs above the first and last measures.

46 $C\#^7/G\#$ $C\#^7$ D $C\#^7/E\#$ D $F\#^7/C\#$ Bm B/A

Musical staff 46-50: Treble clef, key signature of two sharps. The staff contains a melodic line with quarter and eighth notes. Chords are indicated above the staff: C#7/G#, C#7, D, C#7/E#, D, F#7/C#, Bm, and B/A. There are repeat signs above the first and last measures.

51 Em/G Em $A^7/C\#$ A^7 $E/G\#$ Em/G

Musical staff 51-54: Treble clef, key signature of two sharps. The staff contains a melodic line with quarter and eighth notes. Chords are indicated above the staff: Em/G, Em, A7/C#, A7, E/G#, and Em/G.

55 $D/F\#$ Dm/F A^7/E A^7 D D/A

Musical staff 55-58: Treble clef, key signature of two sharps. The staff contains a melodic line with quarter and eighth notes. Chords are indicated above the staff: D/F#, Dm/F, A7/E, A7, D, and D/A. There is a repeat sign above the last measure.

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

Musical staff 59-63: Treble clef, key signature of two sharps. The staff contains a melodic line with quarter and eighth notes. Chords are indicated above the staff: A7/C#, A7, Bb/D, A/C#, F#m, F#m/C#, C#7/G#, and C#7. There are repeat signs above the 6th and 8th measures.

64 D $C\#^7/E\#$ Em/G G° D/A $D/F\#$

Musical staff 64-68: Treble clef, key signature of two sharps. The staff contains a melodic line with quarter and eighth notes. Chords are indicated above the staff: D, C#7/E#, Em/G, G°, D/A, and D/F#.

69 E^7/A A^7 D

Musical staff 69-72: Treble clef, key signature of two sharps. The staff contains a melodic line with quarter and eighth notes. Chords are indicated above the staff: E7/A, A7, and D. The staff ends with a repeat sign.

DC
e FIM

Jacaré

tango carnavalesco

Ernesto Nazareth

1921

♩

D7 G D7 G

5

D7 G D7/A D7

1 G

9

2 G G D7/A D7

13

G G D7/A D7 G

18

B7/F# Em D7 G

22

Am/C G/D D7 G

26

B7/F# Em D7 G

Jacaré / 2

30 Am/C G/D G/D D⁷ G



34 C C#° G⁷/D G⁷ C

38 C C#° G⁷/D G⁷ C

42 A⁷ Dm G⁷ C

46 F#° C/G 1. D⁷ G⁷

50 2. D⁷ G⁷ C

Ao 
e 

 G

tonalidade original: F

Jangadeiro

tango

Ernesto Nazareth

1922

Chords: G B/A Em/G B7/F# Em A7

3 D/F# A/G D/F# A7/E D B7 Em/G Em

6 A7/C# D

9 G B/A Em/G B7/F# Em A7 D/F# A/G D/F# A7/E

12 D B7 Em/G Em A7/C# D

16 1. 2. D F#7/C# Bm Bm/D

19 F#7/C# F#7 Bm Bm/D F#7/C# F#7 Bm Bm/D

Jangadeiro / 2

23

A⁷/E A⁷ D/F# F#⁷/E Bm/D F#⁷/C#

26

Bm Bm/D F#⁷/C# F#⁷ Bm Bm/D F#⁷/C# F#⁷

30

Bm/D Em Bm/F# F#⁷

1. Bm F#⁷

34

2. Bm A⁷

Ao S
e O

D

tonalidade original: Eb

Janota

choro brasileiro

Ernesto Nazareth

1926

The musical score for 'Janota' is written in 2/4 time. It consists of a single melodic line on a treble clef staff with guitar chords indicated above the notes. The score is divided into systems of five lines each. The first system (lines 1-5) starts with a key signature of one sharp (F#) and a common time signature. The second system (lines 6-10) continues in the same key and time. The third system (lines 11-15) introduces a key signature change to one flat (Bb) and a common time signature. The fourth system (lines 16-20) continues in the new key and time. The fifth system (lines 21-25) concludes the piece in the same key and time. The score includes various musical notations such as repeat signs, first and second endings, and dynamic markings like accents and slurs. A box containing the symbols 'Ao' and 'e' with a circled '1' is located between the third and fourth systems.



Chords: C, A7, Dm/F, D7/F#, G7, C, C, A7, Dm/F, F#°, C/G, G7, C, C, B°, E7, Am/C, A7/C#, Dm, G7, C, B°, C#°, Dm, D#°, Am/E, E7, Am, Am, Am, Ao, e, F, D7, Gm, Gm/F, C7/E, C7, F, F, Dm, Am/E, E7/B, E7, Am, C7/G.


Janota / 2

28 F D7 Gm Gm/F C⁷/E C⁷ F

32 F F/E_b D7 D/C Gm/B_b D_b/C_b F/C C⁷ F

36 F

Ao 
e 

 ₂ C

tonalidade original: F

Julietta

valsa

Ernesto Nazareth

1895

Chords: E⁷, D/F[#], Gm⁶, E⁷/G[#], A⁶, A^o, E⁷/B, A, A/C[#], Am/C, E⁷/B, E⁷, E⁷/B, E⁷, A, A/E, A, A/C[#], Am/C, E/B, F[#]/E, B⁷/D[#], E/D, E⁷/B, A, A/C[#], Am/C, E⁷/B, E⁷, E⁷/B, E⁷, A, A/E, A, A⁷, D, F/E_b, A/E, E⁷, A

1 2

FIM

Julietta / 2

42 *fz*
G#/D# C#7/E# F#m F#m/A F#7/A# B7

Musical staff 42-46. The key signature is three sharps (F#, C#, G#). The staff contains a melodic line with various chords indicated above it: G#/D#, C#7/E#, F#m, F#m/A, F#7/A#, and B7. The staff ends with a fermata.

47 *fz*
E E/G# A7b5 G#7 G#/F# C#m/E

Musical staff 47-52. The key signature is three sharps. The staff contains a melodic line with chords: E, E/G#, A7b5, G#7, G#/F#, and C#m/E. The staff ends with a fermata.

53 *fz*
1 C#m6/E G#m/D# D#7 G#m

Musical staff 53-57. The key signature is three sharps. The staff contains a melodic line with chords: C#m6/E, G#m/D#, D#7, and G#m. The staff ends with a fermata.

58 *fz*
2 Am E/B B7/F# E

Musical staff 58-62. The key signature is three sharps. The staff contains a melodic line with chords: Am, E/B, B7/F#, and E. The staff ends with a fermata.

63 *fz*
E7/B E7 A F#7 B7 E7

Musical staff 63-68. The key signature is three sharps. The staff contains a melodic line with chords: E7/B, E7, A, F#7, B7, and E7. The staff ends with a fermata.

69 *fz*
A A/E E7/B C#7 F#m D#m7b5

Musical staff 69-74. The key signature is three sharps. The staff contains a melodic line with chords: A, A/E, E7/B, C#7, F#m, and D#m7b5. The staff ends with a fermata.

75 *fz*
C#m/G# G#7 C#m E7/B

Musical staff 75-79. The key signature is three sharps. The staff contains a melodic line with chords: C#m/G#, G#7, C#m, and E7/B. The staff ends with a fermata.

80 *fz*
E7 A F#7 B7 E7 A

Musical staff 80-85. The key signature is three sharps. The staff contains a melodic line with chords: E7, A, F#7, B7, E7, and A. The staff ends with a fermata.

Julietta / 3

86 A/E E⁷/B C^{#7} B^o/F[#] F^{#m} D^{#o} A/E

92 E⁷ A D B⁷/D[#]

1. A

2. A D B⁷/D[#]

97 E⁷ E/D A⁷/C[#] A⁷ D D/F[#] F^{#7}/C[#] F^{#7}

103 Bm A^o Em/G B⁷/F[#] Em Em/D

109 A⁷/C[#] A⁷ D D B⁷/D[#] E⁷ E/D

114 A⁷/C[#] A⁷ D D/F[#] F^{#7}/C[#] F^{#7} Bm

120 A^o Em/G B⁷/F[#] Em E^b/G

126 A⁷/E D

1. D B⁷/D[#]

2. D

DC
e FIM

(em branco)

Julita

valsas

Ernesto Nazareth

1893

A musical score for the piece "Julita" by Ernesto Nazareth. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody is presented in a single line with various chords indicated above the notes. The chords include A, A/C#, E7/B, E/D, A/C#, F#7/C#, Bm/D, E/D, A/C#, B7/D#, E7/B, E7, A, A/C#, E7/B, E/D, A/C#, F#7/C#, Bm/D, D#°, A/E, B7/E, E7, A, E7, A, E7, A, E7, B7/F#, B7, E, E/B, E, B7/F#, B7, E, E/B, E, E/B, B/F#, F#7/C#, F#7, B7, E, E/B, B7/F#.

The score is divided into measures, with measure numbers 7, 14, 21, 28, 34, 38, 43, and 48 marked. A repeat sign is present at measure 28, with two endings: 1. A and 2. A. A box labeled "FIM" is located at measure 34. The score concludes with a final chord of B7/F#.

Julita / 2

53 B⁷ B⁷/F[#] B⁷ E E/B

58 E E/D A/C# C⁷ E/B

63 B⁷ E B⁷ 1. E 2. E

D	C
e	⊕

67 A D A/C# B_m D^m₆/A E⁷/G[#]

73 E⁷ A⁷ D F^{#7}/C[#] B_m

79 B_m/D D^m₆ A/E E⁷ A A⁷

84 D A/C# B_m D^m₆/A E⁷/G[#] E⁷

90 A⁷ D F^{#7}/C[#] B_m E_m/G

96 D/A A⁷ D A⁷ D

D	C
e	FIM

Magnífico

tango brasileiro

Ernesto Nazareth

1920

Musical score for Magnífico by Ernesto Nazareth, featuring guitar chords and a melodic line in 2/4 time. The score is divided into systems of five staves each, with measure numbers 5, 10, 14, 18, 22, and 26 indicated at the beginning of each system. The key signature is one flat (Bb) and the time signature is 2/4. The chords are: C7, F, C7/G, C7, F, C7, F, F/A, G7, C7, C/Bb, F6/A, C7/G, C7, F, C7, C/Bb, F/A, Bb/D, F/C, C7, F, A7, D7, Gm, C7, F, Eb7, D7, Gm/Bb, G7, C7, C/Bb, F/A, Gm6 A/G, D7/F#, Gm, A7, Dm, C°D/C, Gm/Bb, Em7b5.

Magnífico / 2

31 D_m/A E_b/G $E^7/G^\#$ A^7 D_m D_m

$D C$
 e Θ_1

Θ_1 F B_b F/A E_b/G F^7/A B_b D^7/A

35

G_m F° C_m/E_b G^7/D C_m E_bm/B_b F^7/A F^7 B_b E°

39

B_b F/A E_b/G F^7/A B_b D^7/A G_m F° C_m/E_b E°

44

B_b/F G_b/F_b F^7 B_b Θ_2 F

49

$D C$
 e Θ_2

Menino de Ouro

tango

Ernesto Nazareth

1919

Chords: E⁷/B, E⁷, A, A/C[#], E⁷/B, E⁷, A, A/C[#], E⁷/B, E⁷, A, A/C[#], B⁷, E, E⁷/B, E⁷, A, A/C[#], E⁷/B, E⁷, A, A/C[#], A[#]°, E°, B^m/D, D[#]°, E⁷/B, E⁷/G[#], A, A/C[#], A, A/C[#], C^{#7}/G[#], C[#]/B, F^{#m}/A, F^{#m}/C[#], E⁷/B, E/D, A/C[#], A/E, D[#]°, F[#]°, A/E, A/C[#], B⁷, E⁷, A, A/C[#], C^{#7}/G[#], C[#]/B, F^{#m}/A, F^{#m}/C[#], E⁷/B, E/D, A/C[#], A/E, D[#]°, F[#]°, A/E, A/C[#], B^b/D, E⁷, A

Menino de Ouro / 2

2

34 A A⁷ A^o Dm⁶/A

38 A A⁷ A^o Dm⁶/A

42 A A⁷/E A⁷ A⁷/E A⁷ D D/A

46 D D/A E⁷/B A⁷ D D^o

50 D/F# A⁷/E A⁷ A⁷/E A⁷ D D/A

54 1 D D^{#o} A/E B⁷/E E⁷ A Bm⁷

58 C^o A/C# 2 D/C G/B B^{b7} D/A E^b/G

62 D/F# A⁷/E D

A^o 

e 

 A



Mercedes

mazurca de expressão

Ernesto Nazareth

1917

The musical score is written in a single treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. The piece consists of 35 measures. The notes are as follows:

- Measure 1: Eb (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 2: G7/D (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 3: C7 (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 4: Fm (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 5: Abm6 (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 6: Eb/Bb (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 7: Eb°/Bb (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 8: E/G# (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 9: Bb7 (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 10: Eb (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 11: G7/D (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 12: C7 (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 13: C/Bb (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 14: Fm/Ab (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 15: Eb/Bb (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 16: F7 (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 17: Bb7 (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 18: Eb (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 19: G7/D (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 20: C7 (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 21: C/Bb (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 22: Fm/Ab (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 23: A° (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 24: Eb/Bb (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 25: B/A (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 26: E/G# (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 27: Bb7 (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 28: Eb (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 29: C7/G (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 30: F7 (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 31: Bb (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 32: Bb/F (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 33: Bb (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 34: Bb/F (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.
- Measure 35: F7/C (chord), G4 quarter, A4 quarter, Bb4 quarter, C5 quarter.

The score includes a 'FIM' (Fim) marking above measure 29. The piece concludes with a final chord of F7/C in measure 35.



Mesquitinha

tango característico

Ernesto Nazareth

1914

Chords: A⁷/E A⁷ D D D⁷ G/B D[°]
5 E⁷ A[°] B_m G[°] A_m D⁷ G A⁷/E A⁷
10 D D D⁷ D⁷⁵ B⁷ B⁷/D[#] E_m F^{#7}/C[#] F^{#7}
14 B_m E⁷/G[#] E⁷ A_m C^{#°} G/D D⁷ G¹ G² B⁷
18 E_m B⁷ E_m E⁷ A_m E⁷ A_m A_m/E C_m⁶/E_b
22 D⁷ D⁷/A D⁷ G G B⁷ E_m B⁷
27 E_m E⁷ A_m E⁷ A_m C_m⁶/E_b G/D E⁷
31 A⁷ D⁷ G D⁷ G¹ B⁷ G²

Legend:
Ao 
e 

Mesquitinha / 2

35 Θ_1

G G/F G⁷ C/E C/G G/F G⁷ C C/G

40 G/F G⁷ C/E C[°] G/D D⁷ G G/F

44 A⁷/E A⁷ D_m D_m/C G⁷/B G⁷ C C/B_b

48 F/A A_b⁷ C/G A_b/G_b D_b/F D⁷/F[#] G

52 G/F G⁷ C/E C/G G/F G⁷ C C/G G/F G⁷

57 C/E C[°] G/D D⁷ G G/F G⁷

61 C/E C/G G/F G⁷ C C/G G⁷/D G/F C/E D_b/F

66 C/G G⁷ C C D_b/C_b B_b⁷ D_m/A B_b/A_b

70 G⁷ B_m/F[#] F[#]⁷[#]₁₁ E⁷ Θ_2 G

Ao $\frac{\text{S}}{\text{e}}$ Θ_2

Myosotis

tango

Ernesto Nazareth

1896

Chords: C⁷ F⁷ B^b F⁷ B^b

5 C⁷ F⁷ B^b F⁷ D⁷/F[#] G/F

10 C⁷/E F/E^b B^b/D B/D[#] F⁷

15 B^b Θ_2^1 1. 2. D⁷/F[#] D⁷ D/C

20 G^m/B^b F⁷ F⁷ F/E^b B^b/D

25 G⁷/B G⁷ C^m G⁷/D C^m/E^b E^o

30 B^b/F B^b/D F⁷/C F⁷ B^b F⁷/B^b 1. B^b 2. B^b

35 D/F[#] G^m E^b7 D C^m/E^b

Myosotis / 2

40 E_b^7 D Θ_1

Ao Θ_1
e

44 B_b^7/F B_b^7 E_b E_b/G F^7/C

49 B_b^7/D E_b/G E_b B_b^7/F G^7/D

54 Cm Cm^6 Gm/D A^7/E $D^7/F^\#$ Gm

59 B_b^7/F B_b^7 E_b E_b/G

64 F^7/C B_b^7/D E_b/G E_b B_b^7/F

69 G^7/D Cm A° E_b/B_b F^7 B_b^7

74 E_b 1. 2. Θ_2 B_b

Ao Θ_2
e

Nove de Julho

tango argentino

Ernesto Nazareth

1917

♩

A⁷/E A⁷ D B⁷

5 Em A⁷ D G[°] D/A C⁷/G[♯]

10 F⁷ B^m Em/G G^m⁶/B^b D/A B^b/A^b

14 E^b/G A⁷ D B^b⁷ A⁷ 1 D 2 D F⁷

18 B^m Em/G A⁷ A⁷^b₉ D F⁷ B^m

23 Em/G C[♯]^m⁷^b₅ C⁷/G[♯] F⁷ B^m Em/G

28 A⁷ D Em C[♯]^m⁷^b₅ B^m/F[♯]

Nove de Julho / 2

32 $F\#^7$ Bm $F\#^7$ Bm Φ_1 D

Staff 32-35: Treble clef, key signature of one sharp (F#). Measure 32 starts with a rest followed by a quarter note F#4, eighth notes G4, A4, B4, quarter note C5. Measure 33: quarter notes D4, E4, quarter notes F#4, G4. Measure 34: quarter notes A4, B4, quarter notes C5, B4. Measure 35: quarter notes A4, G4, quarter notes F#4, E4. A first ending bracket covers measures 33-35. A box contains the symbols A_o and e with a treble clef and a first ending symbol. To the right, a bass clef staff shows a whole note D3.

36 G G $G\#^o$ Am Am $A^7/C\#$

Staff 36-39: Treble clef, key signature of one sharp. Measure 36: quarter notes G3, A3, quarter notes B3, C4. Measure 37: quarter notes D4, E4, quarter notes F#4, G4. Measure 38: quarter notes A4, B4, quarter notes C5, B4. Measure 39: quarter notes A4, G4, quarter notes F#4, E4. A first ending bracket covers measures 36-39. A bass clef staff shows a whole note A2.

40 D^7 G $C\#^o/D$ D^7

Staff 40-43: Treble clef, key signature of one sharp. Measure 40: quarter notes D4, E4, quarter notes F#4, G4. Measure 41: quarter notes A4, B4, quarter notes C5, B4. Measure 42: quarter notes A4, G4, quarter notes F#4, E4. Measure 43: quarter notes D4, E4, quarter notes F#4, G4. A first ending bracket covers measures 40-43. A bass clef staff shows a whole note D3.

44 G G $G\#^o$ D/A D/A $G\#^o$

Staff 44-47: Treble clef, key signature of one sharp. Measure 44: quarter notes G3, A3, quarter notes B3, C4. Measure 45: quarter notes D4, E4, quarter notes F#4, G4. Measure 46: quarter notes A4, B4, quarter notes C5, B4. Measure 47: quarter notes A4, G4, quarter notes F#4, E4. A first ending bracket covers measures 44-47. A bass clef staff shows a whole note G2.

48 G^o $F\#^o$ F^o E^o E_b^o D^o A^7 C^o B^o B_b^o A^o A_b^o G^o D^7

Staff 48-51: Treble clef, key signature of one sharp. Measure 48: quarter notes G3, A3, quarter notes B3, C4. Measure 49: quarter notes D4, E4, quarter notes F#4, G4. Measure 50: quarter notes A4, B4, quarter notes C5, B4. Measure 51: quarter notes A4, G4, quarter notes F#4, E4. A first ending bracket covers measures 48-51. A bass clef staff shows a whole note G2.

52 G^7 C/E C/E E_b^7 G/D G/B

Staff 52-55: Treble clef, key signature of one sharp. Measure 52: quarter notes G3, A3, quarter notes B3, C4. Measure 53: quarter notes D4, E4, quarter notes F#4, G4. Measure 54: quarter notes A4, B4, quarter notes C5, B4. Measure 55: quarter notes A4, G4, quarter notes F#4, E4. A first ending bracket covers measures 52-55. A bass clef staff shows a whole note G2.

56 Am^{7b5} D^7 G Φ_2 D

Staff 56-59: Treble clef, key signature of one sharp. Measure 56: quarter notes G3, A3, quarter notes B3, C4. Measure 57: quarter notes D4, E4, quarter notes F#4, G4. Measure 58: quarter notes A4, B4, quarter notes C5, B4. Measure 59: quarter notes A4, G4, quarter notes F#4, E4. A first ending bracket covers measures 56-59. A box contains the symbols A_o and e with a treble clef and a second ending symbol. To the right, a bass clef staff shows a whole note D3.

tonalidade original: E

Orminda

valsas

Ernesto Nazareth

1897

6

G G/B D⁷/A D⁷ G

6

G/B D⁷/A D⁷ G/B E⁷

11

Am/C ∴ A⁷/C# A⁷ D⁷

16

∴ G G/B D⁷/A D⁷

21

B^b B^b/F F⁷/C D⁷ G/B E⁷

27

Am/C ∴ D⁷/A D⁷ G D⁷ Φ_2^1

32

1 G 2 G F⁷/C# B⁷/D# Em

37

Em/G F#m^{7b5} B⁷ Em Em/G

Orminda / 2

42 $F\#^7/C\#$ $B^7/D\#$ C Am^6 Em/B

47 B^7 Em 1. 2.

D C
e Θ_1

51 Θ_1 G C C/E G^7/D G^7

56 C C/E G^7/D G^7 C

61 C/E G/D G/B Am^{7b5} D^7

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

71 G^7 C C/E G^7/D G^7

76 C/E E^7 Dm/F $F\#^\circ$ G^7/D

81 G^7 G/F C/E G^7 C

D C
e Θ_2

tonalidade original: Ab

Pairando

tango

Ernesto Nazareth

1921

The musical score for "Pairando" is written in a single melodic line on a grand staff. The key signature has one flat (Bb) and the time signature is 2/4. The piece is in a tango style, characterized by syncopated rhythms and specific ornaments. The score is divided into systems, with measure numbers 5, 8, 13, 17, 21, 25, and 29 marked at the beginning of their respective lines. Chords are indicated above the notes, and various ornaments like trills and grace notes are used throughout. A repeat sign with first and second endings is present between measures 21 and 25.

Chords: C/Bb, A°, Fm⁶/Ab, C⁷/G, C⁷/G, F, C⁷/F, F, C⁷/F, F, F#°, C/G, D⁷/A, Fm⁶/Ab, G⁷, C⁷, F, C⁷/F, F, C⁷/F, A⁷/E, A⁷, Dm, B°, F/C, Gm, C⁷, F, F, A⁷/C#, A⁷, Dm, Dm/F, Em⁷b⁵, A⁷, Dm, C⁷/E, C⁷, F, A⁷/E, Dm, B^b7.

Pairando / 2

33 A A⁷/C[#] A⁷ D_m D_m/F E_m^{7b5} A⁷

37 D_m D/C G_m/B_b D⁷/A G_m G[#] D_m/A A⁷

41 1. D_m 2. D_m Φ_1 F F⁷

Ao Φ
e Φ_1

44 B_b E_b/B_b B_b F⁷/B_b B_b

48 B_b G_m⁶/B_b D/A D/F[#] F^o A⁷/E A⁷ D_m F⁷/C F⁷

52 B_b E_b/B_b B_b F⁷/B_b B_b B_b/A_b E_b/G G_b⁷

57 B_b/F F[#]/E B/D[#] F⁷ 1. B_b F⁷ 2. B_b

Ao Φ
e Φ_2

61 Φ_2 F D_b/F F D_b/F F D_b/F F B_b/F

rall.

65 F C⁷/F F

Pássaros em festa

valsas lenta

Ernesto Nazareth

1920

The musical score for "Pássaros em festa" is written in G major and 3/4 time. It consists of 48 measures, divided into two systems of 24 measures each. The melody is primarily composed of quarter and eighth notes, often beamed together. Chords are indicated above the staff, and ornaments (circles with a vertical line) are placed above specific notes. The score includes a repeat sign at measure 13 and a first/second ending structure starting at measure 25. The key signature has one sharp (F#), and the time signature is 3/4.

Measures 1-6: G, D⁷/G, Em

Measures 7-12: B⁷/E, E⁷, A⁷

Measures 13-18: D⁷, G, G/B

Measures 19-24: D⁷/A, D⁷, G, G/B, Am^{7b5}, D⁷

Measures 25-30: 1. B⁷/D#, B⁷, Em, Em/G, A⁷/E, A⁷

Measures 31-35: 2. E⁷/G#, Am/C

Measures 36-40: C#^o, G/D, G/D, D⁷, G

Measures 41-48: Em, B⁷/E, Em, B⁷/E, Em, B⁷/E

Pássaros em festa / 2

47 Em B7 Em Em B7/E Em B7/E

53 Em B7/E Em

57 C C° G7/D C/E Dm/F

62 A7/E A7/D Dm D7/A Ab7#11

67 G7 G7 G7/D G7 C C/G

73 C C° G7/D A7/E Dm/F

78 A7/E C#°/D Dm Dm/F Fm6 C/G

84 C/E Dm7b5 G7 C

89 G/D D7 G

Ao S e Θ_1

Ao S e Θ_2

tonalidade original: A

Pierrot

tango

Ernesto Nazareth

c.1915

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

5 D^7/A D^7 G E_m $B_m/F^\#$ $F^\#7$ B_m D^7/A D^7

10 G G/B D^7/A D^7 G G/F C/E E_b^7 G/D E_b/D_b Φ_2^1

15 1. A_b/C $C^\#$ D^7 2. A_b/C D^7 G

19 $B^7/F^\#$ E_m B^7 E_m $B^7/F^\#$

24 E_m $C^\#m^{7b5}$ $B_m/F^\#$ $F^\#7$ B^7 $B^7/F^\#$ E_m

29 B^7 E_m $B^7/F^\#$ E_m A_m/C C^{7b5}

33 E_m/B B^7 1. E_m 2. E_m

Ao \S
e Φ_1

Pierrot / 2

Φ_1 A^b/C D^7 G C/G A° Fm^6/A^b C/G C^\sharp°

G^7/D G/F C/E C/G A° Fm^6/A^b C/G C^\sharp°

G/D $C^\sharp m^7 b^5 D/C$ G^7/B C/G A° Fm^6/A^b C/G C^\sharp°

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

C C/G A° Fm^6/A^b C/G C^\sharp° G^7/D G/F E^7 E^7/G^\sharp

A^m D^7/F^\sharp G C/E F^\sharp° B^7/D^\sharp E^m D^m/F D^b/F

C/G D^7/A G^\sharp° A^m F^\sharp° C/G

G^7/D G^7 C Φ_2 A^b/C D^7 G

A° S
 e Φ_2

Pipoca

polca

Ernesto Nazareth

1896

Chord progression for the first system (measures 1-4): B[°], F⁷/C, C[#][°], B^b/D, F⁷/C, F/E^b.

Chord progression for the second system (measures 5-8): B^b/D, B[°], F⁷/C, C[#][°], B^b/D, F/C, C⁷.

Chord progression for the third system (measures 9-12): F, B[°], F⁷/C, C[#][°], B^b/D, F⁷/C, F/E^b.

Chord progression for the fourth system (measures 13-15): B^b/D, G^b, D^b/F, E^b[°], B^bm/D^b, G^b⁷, B^b/F, F⁷, C_2^1 .

Chord progression for the fifth system (measures 16-19): 1. B^b, B[°]; 2. B^b, G^m, D⁷/A, G^m/B^b.

Chord progression for the sixth system (measures 20-23): G^m/B^b, G⁷/B, C^m, C^m, G⁷/D, C^m/E^b, E[°].

Chord progression for the seventh system (measures 24-27): F⁷, C⁷, F⁷, G^m, D⁷/A, G^m/B^b.

Pipoca / 2

28 Gm/Bb G^7/B Cm trill Gm/D

32 A^7/E D^7 Gm Gm B°

Ao trill
 e Φ_1

35 Φ_1 Bb Eb Eb/Bb Eb/G Gb°

39 Bb^7/F Bb^7 Bb^7/F Bb^7 Bb^7 Bb/Ab

43 Eb/G Eb/Bb Eb Bbm^6/Db C^7 C/Bb

47 Fm/Ab Abm Eb/Bb Fm/Ab Bb^7

51 Eb Eb B°

Ao trill
 e Φ_2

Φ_2
 Bb

Plangente

tango brasileiro
(com estilo de habanera)

Ernesto Nazareth

1925

The musical score is written in 2/4 time and consists of seven staves of music. The key signature has two flats (B-flat and E-flat). The melody is primarily composed of eighth and sixteenth notes, often with a syncopated feel characteristic of habanera. Chords are indicated above the staff, including Gm, A7/E, Eb7, D7, D/C, Gm/Bb, Gm/D, D7/A, G7/B, Cm/Eb, Gm/D, A7/E, D7/F#, Gm, F7/C, F7, Bb, D7/A, D7, Gm, E°, Bb/F, F7/C, F7, Bb, F7/C, F7, and D7/A, D7. A first ending bracket is present at the end of the piece, starting at measure 13 and ending at measure 16, with a first ending chord of Gm. A second ending bracket starts at measure 17 and ends at measure 20, with a second ending chord of Gm. A double bar line with repeat dots is used at the beginning of the second ending. A circled '1' and '2' are placed above the first and second ending brackets, respectively.

Plangente / 2

29 G_m C_m/E_b B_b/F E°/F F^7

33 B_b B_b D^7 Θ_1 G_m

37 G G G/B G_m/B_b D^7/A

41 D^7_4 C_m^6 B^7_4 B^7

45 E^7 A/G $B^7/D^\#$ E_m/G

49 A_m/C C_m^6 G/D $B^7/D^\#$ E_m F° E^7

54 $A^7/C^\#$ $B^7/D^\#$ E_m/G A_m/C C_m^6

58 G/D D^7 G Θ_2 G_m

tonalidade original: G#m

Primorosa

valsa

Ernesto Nazareth

c.1885

Em A⁷ Bm G[°] D/A A⁷

7 Em A⁷ D D/A

13 Em^{7b5} A⁷ D D/F# Em F#⁷

19 Bm Bm⁶ F#m/C# C#⁷ F#m

25 Em A⁷ D D/A Em^{7b5} A⁷

31 D D/F# Em F#⁷ Bm B[°]

37 D/A E⁷/A A⁷ D D/A 1. D 2. D

42 F#⁷/C# F#⁷ Bm Bm/D C#m^{7b5}

FIM

Primorosa / 2

47 F#7 Bm Bm/D F#7/C# F#7 Bm

53 1. Bm/D F#m/C# C#7 F#m

58 2. Em6 Bm/F# G7 F#7 Bm F#7 Bm

Ao 
e 

63 D D7/A D7 D7/A D7 G

70 G/D G G/D D7/A D7 D7/A

76 D7 G G/D G G/D D7/A

82 D7 D7/A D7 G/B Dm6/A E7/G#

88 E7 Am/C C#° G/D E7 A7

94 1. G 2. G

Ao 
e FIM 

Pyrilampo

tango brasileiro

Ernesto Nazareth

1903

Chords: A⁷/E, D⁷, G, A⁷, D⁷/F[#], G, G/B, A⁷/E, D⁷, G, E^m7^{b5}, D/A, A⁷, D⁷, A⁷/E, D⁷, G, A⁷, D⁷/F[#], G, G/B, A⁷/E, D⁷, G/B, A^b/C, A⁷/C[#], D⁷, G, E^m, B⁷/F[#], E^m/G, E⁷/G[#], E⁷, A^m, A^m, E⁷/B, A^m/C, B⁷/F[#], B⁷, E^m, E^m, B⁷/F[#], E^m/G

Repeat sign: C^1_2

Pyrilampo / 2

27

E⁷/G# E⁷ A_m F#m^{7b5} E_m/B

31

B⁷/F# B⁷ 1 E_m 2 E_m

Ao $\text{\textcircled{S}}$
e $\text{\textcircled{\theta}_1}$

34

$\text{\textcircled{\theta}_1}$ G G⁷ C/G G⁷/D G/F

38

C/E G⁷ C/G G⁷/D D⁷

42

G G⁷ C/G G⁷/D G/F

46

C/E E^o D_m/F F#^o C/G G⁷

50

1 C 2 C $\text{\textcircled{\theta}_2}$ G

Ao $\text{\textcircled{S}}$
e $\text{\textcircled{\theta}_2}$

tonalidade original: D

Ramirinho

tango

Ernesto Nazareth

1896

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

5 G E^7 A^m A^m/G $D^7/F\#$ G

10 D^7/A D/C \times G G G°

14 D/A G° A^7 $A^7/C\#$ D 1. D^7 2. D

19 D^7/A D^7 G E^7 A^7

24 D^7 G G/D D^7/A D^7

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

Ramirinho / 2

34 1. G/D

38 C C/E Dm/F F#° C/G G7/D C C/E

43 C/E Cm/Eb G7/D G7 C C/E Dm/F F#°

48 C/G D7 G7 C

53 C7 C7/G F F/C C7/G

58 C7 F F/C C7 A7/E

63 Dm Bm7b5 Am/E B7 E7 Am

68 C7 C7/G F F/C

Ramirinho / 3

73 C^7/G C^7 F F/C C^7

78 A^7/E Dm Gm/Bb F/C Gm/Bb C^7

83 F C/E Cm/Eb G^7/D G^7 C C/E

88 Dm/F F° C/G G^7/D G^7 C C/E

93 C/G D^7 G^7 C D^7/A D/C

98 G G E^7 Am Am/G D^7/F^\sharp

103 G D^7/A G/B A^\flat/C

109 A/C^\sharp B^\flat/D B/D^\sharp C/E D^\flat/F D/F^\sharp G

tonalidade original: A

(em branco)

Reboliço

tango

Ernesto Nazareth

1913

Chords: E⁷/B, E⁷, Am, Am/C, E⁷/B, E⁷, Am, Am/C

5 E⁷/B, E⁷, Am, F^{#m}7^{b5}, E^m/B, B⁷, E^m, E⁷/B, E⁷

10 Am, Am/C, E⁷/B, E⁷, Am, Am/C, E⁷/B, E⁷, Am, B^b/D

15 Am/E, E⁷, 1. Am, 2. Am, E⁷/B, E⁷/G[#]

20 E⁷/B, E/D, A/C[#], F^{#7}/A[#], F^{#7}, B^m, B^m/D, E⁷/B, E⁷

25 A, B^m, B^m/A, E⁷/G[#], E⁷, E⁷/B, E/D, A/C[#]

30 1. A[#]^o, E/B, E/G[#], B⁷/F[#], B⁷, E, 2. F^{#7}/A[#], F^{#7}

Reboiço / 2

35 Bm B/A E⁷/G# G⁷ Bm/F# G/F E⁷ A^o/E G#^o/E

39 G^o/E F#^o/E E⁷ B⁷/E E⁷ A^o/E G#^o/E

43 G^o/E F#^o/E E⁷ B⁷/E E⁷

46 Am G⁷/D G⁷ G⁷/D G⁷ C C/G

50 C C/E G/D G/B D⁷/A D⁷/F# G⁷/D G⁷

54 C C/E G⁷/D G⁷ G⁷/D G⁷ C C/Bb A⁷ A/G

59 Dm/F 1. G⁷/D G⁷ C

63 2. G⁷/D G⁷ C E⁷/B Am

Remando

tango

Ernesto Nazareth

1896

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

1 2

Remando / 2

28

E⁷/G[#] E⁷ Am Am Am/C E^m/B

32

F^{#m}7^{b5} B⁷ 1 E^m 2 E^m

Ao S
e Φ_1

35

Φ_1 G G⁷ G⁷/B C E^b G⁷/D G⁷

39

C C/E G⁷ E⁷/G[#] Am E^m/B B⁷

43

E^m G⁷ G⁷/B C E^b G⁷/D G⁷

47

C C/E G⁷ E⁷/G[#] Am A^{b7} C/G G⁷

51

1 C 2 C

Ao S
e Φ_2

Φ_2 G

tonalidade original: A

Segredo

tango

Ernesto Nazareth

1896

The musical 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 six systems of music, each with a melodic line and guitar chords indicated above the staff. Measure numbers 5, 9, 13, 17, 21, and 26 are marked at the beginning of their respective systems. The score concludes with a 'FIM' (Finis) box at the end of the 15th measure.

Chords and measure markers:

- System 1: D, A⁷/E, F[°], G[°]
- System 2: 5, A⁷/E, A⁷/C[#], D, D/A
- System 3: 9, D, A⁷/E, F[°], G[°]
- System 4: 13, D/A, E^m/G, A⁷, D, FIM
- System 5: 17, A, A[°], B^m, C^{#7}/G[#], C^{#7}, F^{#m}
- System 6: 21, D[°], A/E, B⁷/D[#], E/D, A/C[#], A[°]
- System 7: 26, B^m, G^{#7}/D[#], G^{#7}/B[#], C^{#m}, B^m/D, B⁷/D[#]

30 A/E A/C# Am/C E7/B E7 A

33 D7/A D7 G G/B B7/F# B7 Em Em/G

37 E° Eb7 G/D Am7b5 D7 G

41 D7/A D7 G G/B B7/F# B7 Em Em/G

45 E° Eb7 G/D Ab/C D7 G

D C
e FIM

tonalidade original: G

Sentimentos d'alma

valsas

Ernesto Nazareth

Chords: G, G/D, A⁷/E, A⁷, D⁷/A, D⁷, G, G/D, G, Em⁶, Bm/F[#], Bm/D, C[#]m⁷b⁵, F[#]7, Bm, D⁷/A, G, G/D, A⁷/E, A⁷, D⁷/A, B⁷, Em, D^o, C[#]^o, G/D, E⁷, A⁷, D⁷, G, B⁷/F[#], B⁷, Em, Em/G, Am/C, D⁷

6

12

17

23

28

33

Sentimentos d'alma / 2

39 G G/D B⁷/F[#] E⁷/G[#] Am Am/C

45 F^{#7}/A[#] F^{#7} F[#]/E Bm/D ∴ E/D

50 ∴ A⁷/C[#] ∴ D/C ∴ B^o

56 ∴ Am/C G/D G/B B^b^o

61 D⁷/A D⁷ G 1. G 2. G

66 B⁷ ∴ Em/B ∴ E^o/B ∴

72 B ∴ B⁷ ∴ Em/B ∴

Sentimentos d'alma / 3

78 E°/B B^7 D^7/A Ao e Φ_1

82 Φ_1 G G^7/D G^7 G^7/D G^7 C

88 C/G C C/G G^7/D G^7 G^7/D

94 G^7 C C/G C C/G G^7/D

100 G^7 G^7/D G^7 C C/G A_b^7

106 C/G D^7/G

112 G^7 C 1. C 2. C Ao e Φ_2 Φ_2

Detailed description: This is a guitar score for the piece 'Sentimentos d'alma / 3'. It consists of seven staves of music in treble clef with a key signature of one sharp (F#). The first staff (measures 78-81) features a melodic line with a descending eighth-note pattern, accompanied by chords E°/B , B^7 , and D^7/A . A tablature box shows a sequence of notes: Ao , e , Φ_1 . The second staff (measures 82-87) continues the melody with chords Φ_1 , G , G^7/D , G^7 , G^7/D , G^7 , and C . The third staff (measures 88-93) has chords C/G , C , C/G , G^7/D , G^7 , and G^7/D . The fourth staff (measures 94-99) has chords G^7 , C , C/G , C , C/G , and G^7/D . The fifth staff (measures 100-105) has chords G^7 , G^7/D , G^7 , C , C/G , and A_b^7 . The sixth staff (measures 106-111) has chords C/G and D^7/G . The seventh staff (measures 112-115) features a first ending with chords G^7 , C , and C , and a second ending with chords C and C . A final tablature box shows Ao , e , Φ_2 . A separate tablature box at the end shows Φ_2 .

(em branco)

Soberano

tango

Ernesto Nazareth

1911

Chords: E^7/B , E^7 , A , A° , E^7/B , E^7 , A , $\text{A}/\text{C}\sharp$, E^7/B , E^7 , A , A° , E/B , B^7 , E , E^7/B , E^7 , A , A° , E^7/B , E^7 , A , A^7 , D , B^7 , E^7 , $\text{C}\sharp^7$, $\text{F}\sharp\text{m}$, E^7 , A , $\text{F}\sharp\text{m}$, $\text{F}\sharp^\circ$, $\text{D}^7/\text{F}\sharp$, $\text{C}\sharp^7/\text{F}\sharp$, $\text{F}\sharp\text{m}$, $\text{F}\sharp\text{m}$, $\text{D}\sharp\text{m}^{\text{7b}5}$, $\text{C}\sharp\text{m}/\text{G}\sharp$, $\text{G}\sharp^7/\text{D}\sharp$, $\text{G}\sharp^7$, $\text{C}\sharp^7$, $\text{F}\sharp\text{m}$, $\text{F}\sharp^\circ$, $\text{D}^7/\text{F}\sharp$

Soberano / 2

28 $C\#7/F\#$ $F\#7$ E° Bm/D

Musical staff 28-31: Treble clef, key signature of two sharps (F# and C#). Measure 28: $C\#7/F\#$ chord, notes G#4, A4, B4, C#5. Measure 29: $F\#7$ chord, notes F#3, G#3, A3, B3. Measure 30: E° chord, notes E3, G#3, B3. Measure 31: Bm/D chord, notes B2, D3, E3, F#3.

32 $F\#m/C\#$ $C\#7$ $F\#m$ $F\#m$

1 $F\#m$ 2 $F\#m$

A° e Φ_1

Musical staff 32-35: Treble clef, key signature of two sharps. Measure 32: $F\#m/C\#$ chord, notes F#3, A3, C#4. Measure 33: $C\#7$ chord, notes G#3, A3, B3, C#4. Measure 34: $F\#m$ chord, notes F#3, A3, C#4. Measure 35: $F\#m$ chord, notes F#3, A3, C#4. A box contains the symbols A° , e , and Φ_1 .

Φ_1 A E_m A^7 D A^7/E

36

Musical staff 36-39: Treble clef, key signature of two sharps. Measure 36: Φ_1 symbol above, A4 note. Measure 37: E_m chord, notes E3, G#3, B3. Measure 38: A^7 chord, notes A3, C#4, E4, G#4. Measure 39: D chord, notes D3, F#3, A3, C#4.

$D/F\#$ F° A^7/E A^7 D A/E E^7

40

3

Musical staff 40-43: Treble clef, key signature of two sharps. Measure 40: $D/F\#$ chord, notes D3, F#3, A3, C#4. Measure 41: F° chord, notes F#3, A3, C#4. Measure 42: A^7/E chord, notes A3, C#4, E4, G#4. Measure 43: A^7 chord, notes A3, C#4, E4, G#4. Measure 44: D chord, notes D3, F#3, A3, C#4. Measure 45: A/E chord, notes A3, C#4, E4, G#4. Measure 46: E^7 chord, notes E3, G#3, B3, C#4. A '3' indicates a triplet.

A E_m A^7 D $F\#7/C\#$

44

Musical staff 44-47: Treble clef, key signature of two sharps. Measure 44: A4 note. Measure 45: E_m chord, notes E3, G#3, B3. Measure 46: A^7 chord, notes A3, C#4, E4, G#4. Measure 47: D chord, notes D3, F#3, A3, C#4.

C° A° E_m/G Gm^6 D/A A^7/E A^7

48

Musical staff 48-51: Treble clef, key signature of two sharps. Measure 48: C° chord, notes C#3, E3, G#3. Measure 49: A° chord, notes A3, C#4, E4. Measure 50: E_m/G chord, notes E3, G#3, B3. Measure 51: Gm^6 chord, notes G#3, B3, D4, F#4. Measure 52: D/A chord, notes D3, F#3, A3, C#4. Measure 53: A^7/E chord, notes A3, C#4, E4, G#4. Measure 54: A^7 chord, notes A3, C#4, E4, G#4.

1 D 2 D Φ_2 A

52

A° e Φ_2

Musical staff 52-55: Treble clef, key signature of two sharps. Measure 52: D chord, notes D3, F#3, A3, C#4. Measure 53: D chord, notes D3, F#3, A3, C#4. Measure 54: Φ_2 symbol above, A4 note. Measure 55: A4 note. A box contains the symbols A° , e , and Φ_2 .

Sustenta... a nota...

tango característico

Ernesto Nazareth

1919

C C/G G⁷/D G⁷ C C/G G⁷/D G⁷ C C[°] G⁷/D G⁷

7 C C[°] G⁷/D G⁷ C G⁷/D G⁷ C C/G

12 G⁷/D G⁷ C E⁷/B Am G[°] Dm/F A^b/G^b G⁷

17 C G⁷/D G⁷ C C/G G⁷/D G⁷ C E⁷/B

22 Am G[°] Dm/F F[°] C/G G⁷ 1. C 2. C C⁷

27 F C⁷/G G[°] F/A F/C

31 F F/C C⁷/G C⁷ C⁷/G C⁷ F F/C F

36 C⁷/G G[°] A A/G D⁷/F[°] D⁷ Gm

Sustenta... a nota... / 2

1ª vez: baixo pedal
2ª vez: levada

41 *C*⁷ 1. *F* *C*⁷ 2. *F* *F*⁷ *B*^b *B*^b/*F* *F*⁷/*C* *F*⁷ *simile*

46 *B*^b *B*^b/*F* *F*⁷/*C* *F*⁷ *B*^b *B*^b/*F* *F*⁷/*C* *F*⁷ *F*⁷/*C* *F*⁷

51 *B*^b *B*^b/*F* *B*^b *B*^b/*F* *F*⁷/*C* *F*⁷ *B*^b *B*^b/*F* *F*⁷/*C* *F*⁷

56 *B*^b/*D* *D*^(#5) *C*^m/*E*^b *E*^b*m*⁶/*G*^b *B*^b/*F* *F*⁷ 1. *B*^b *F*⁷

60 2. *B*^b *C*⁷ *F* *C*⁷/*G* *G*^{#o} *F*/*A* *F*/*C*

65 *F* *F*/*C* *C*⁷/*G* *C*⁷ *C*⁷/*G* *C*⁷ *F* *F*/*C* *F*

70 *C*⁷/*G* *G*^{#o} *A* *A*/*G* *D*⁷/*F*[#] *D*⁷

74 *G*^m *C*⁷ *F* $\text{\textcircled{C}}$ *C*

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

tonalidade original: Bb

Tenebroso

tango

Ernesto Nazareth

1913

Chords: Db, G7, C7, F, Db, G7, C7, F, D7, Gm, C7, F, Gb, F, C7, F#°, Gb, F, G7, C7, F, D7, Dm, Dm/F, Gm, Em7b5, A7, Dm, Dm/F, Dm, Bm7b5, Am/E, E7, 1. Am, 2. Am, A7, A/G, Dm/F, Dm/A, A7/E, A7, Dm, Gm, Em7b5, Dm/A

Tenebroso / 2

33 F°/A A^7 A^7/E A/G Dm/F

37 A^7/E A/G Dm/F Gm A/G Dm/A

41 $G^\# /A$ A^7 Dm D^b Φ_1 F

44 B^b B^b/D G^7/D F°/C Cm

49 Cm Cm/E^b F^7/C B^b° B^b B^b B^b/D

54 G^7/D G/F $1. Cm/E^b$ $D^7/F^\#$ G/F Cm/E^b G^7/D Cm C/B^b F/A A^b7

58 Cm/G A^b/G^b F^7 $2. Cm/E^b$ C^b/E^b

62 B^b/F E° C^b/E^b F^7 B^b Φ_2 F

tonalidade original: D

Topázio líquido

tango

Ernesto Nazareth

1914

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

4 G G/F E^7 E/D $\text{A}\text{m}/\text{C}$ Am D^7 D/C

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

12 G G/F E^7 E/D $\text{A}\text{m}/\text{C}$ Am D^7 D^1_2

16 G G Gm $\text{G}\text{m}/\text{D}$ D^7/A D^7

20 Gm $\text{G}\text{m}/\text{D}$ D^7/A Gm $\text{G}\text{m}/\text{B}\flat$ Cm

24 A^7 D^7 Gm $\text{G}\text{m}/\text{D}$ D^7/A D^7

Topázio líquido / 2

28 Gm Gm/D D⁷/A D⁷ Gm Gm/B_b Cm

32 Gm/D D⁷ 1 Gm 2 Gm

Ao S
e O₁

35 G C/E C G⁷ G⁷/D G/F

39 C/E E⁷ Am D⁷

43 G⁷ C/E C G⁷ G⁷/D G⁷

47 C/E E/D Am/C F C/G G⁷

51 1 C 2. C

Ao S
e O₂

O₂ G

tonalidade original: Ab

Travesso

tango

Ernesto Nazareth

1913

Am Am/G B⁷/F[#] F⁷^{#11} E⁷ E/D

Am/C E⁷/B Am Am/C Em/B F^{#7}/A[#] B/A

E⁷/G[#] E⁷ Am Am/G B⁷/F[#] F⁷^{#11} E⁷ E/D

A⁷/C[#] Dm Am/E B⁷/F[#] E⁷/G[#] Φ_2^1

1 Am 2 Am G⁷/D G⁷ C C/E

G⁷/D G⁷ C C/E Dm/F Dm/A C/G C/E

G⁷/D G⁷ C C^o G⁷/D G⁷ C C/E

Travesso / 2

28 G^7/D G^7 C C/E Dm/F Dm/A C/G A^7

32 Dm G^7 C C° C E^7/B

35 A_m A A° E^7/B C° A/C^\sharp B^7/F^\sharp

39 Dm/F E^7 B^7/D^\sharp E/D F^\sharp^7/C^\sharp

43 B_m B_m/A C^\sharp^7/G^\sharp F^\sharp_m G^\sharp/F^\sharp

47 C^\sharp_m/E B_m/D A/E B^7/D^\sharp E/D

51 A/C^\sharp E^7 A/C^\sharp Φ_2 A_m

tonalidade original: Fm

Vésper

valsa

Ernesto Nazareth

1900

Chords: A⁷/E, A⁷, D, D/A, A⁷/E, A⁷, D/F[#], B⁷/D[#], B⁷, E_m, G_m⁶, D/F[#], A⁷, D, A⁷/B, E⁷, A, A/C[#], C[#]/G[#], C[#]⁷, F[#]_m, F[#]_m/A, D[#][°], A/E, A/C[#], B⁷, E⁷, A, A/C[#], E⁷/B, E⁷, A, A/C[#], C[#]/G[#], C[#]⁷, F[#]_m, F[#]_m/A, D[#][°], A/E, A/C[#], B⁷, E⁷, A.

Legend: Ao  e 

Vésper / 2

51 Θ_1 D \surd D⁷/A D⁷ D⁷/A D⁷

57 G G/D G G/D A⁷/E \surd D⁷

64 \surd G G/D G D⁷/A

70 D⁷ B⁷/F# \surd E⁷ E⁷/B Am Am/C

77 \surd Cm⁶ G/D G/B D⁷/A \surd

83 G#^o \surd Am/C Cm⁶ G/D G/B

89 D⁷/A \surd B^o \surd Am/C

94 C#^o G/D G/B D⁷/A D⁷

99 G 1. 2. Θ_2 D \surd

Ao \surd
e Θ_2

tonalidade original: Db

Xangô

tango

Ernesto Nazareth

1921

A E/A D/A E⁷/A E⁷ A E/A

4 D/A E⁷/A E⁷ A G⁷#11 F⁷ F[#]/E

7 B⁷/D# B⁷ E⁷ A E/A

10 D/A E⁷/A E⁷ A E/A D/A E⁷/A E⁷

13 A A⁷ D/A F⁷/C F⁷ B⁷ E⁷ A \emptyset

17 F#m Bm/D F#m/C# G⁷/B# B^o

20 F#m/A C⁷/G# F#m C⁷ F#m D⁷ F#m/C#

FIM

Xangô / 2

23 D/C $C\#7$ $F\#m$ DC
e \emptyset

25 \emptyset D D G D/A G/B $A^7/C\#$ D $D/F\#$ E^7/A A^7

29 D D G D/A G/B $A^7/C\#$ D

33 D A^7 D Em/G D/A A^7 D A^7

37 D A^7 D Em/G D/A A^7 D DC
e FIM

tonalidade original: Ab