

HERMETO PASCOAL

15 scores

Compiled and prepared by
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for educational use only
in celebration of Hermeto's 70th birthday

June 22, 2006

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Aquela Valsa (That Waltz)

Jazz Waltz

from *Slaves Mass* (1976)

Hermeto Pascoal

♩ = 116

A G^b7(#9) F7(#9) D7(#9) C#7(#9) F#7(#9)

6 F7(b9 #11) C#
D C
D^b G^bMaj7 E^bm7 B Maj7

12 C7(#9) B7(#9) B^bMaj7 Gm9 Gm9(#5) Fm9

18 E7(#9) F13 **B** G^bMaj7 E^bm9 B Maj7

24 C7(#9) B7(#9) B^bMaj7 Gm9 Gm9(#5) Fm9 E7(#9)

30 E^bm7 E7(#9) E^bm7 E7(#9) ♩ = 80 A^bMaj7 Samba

36 E^bm7 rit..... A^bMaj7 E^bm7

42 E dim7 A^b A^bMaj7 Dm7(b5) G7 CMaj7 B13(b9)

48 B^bm9 E7(#11) E^b7sus4 E^b
D^b Cm7 G^b13 Fm7 D^bMaj7 E^bm7

54 E dim7 A^b A^bMaj7 Dm7(b5) G13 B7(#9)

Aquela Valsa

B \flat 13

60

D E \flat Maj7 Cm7 Am7(b5) D7(13) D7(b13)

Gm7(b5)

C7(b9)

Fm7(b5)

B \flat 7sus4

E \flat Maj7

Cm7

66

Am7(b5)

D7(13) D7(b13)

Gm7(b5)

C7(b9)

Fm7(b5)

B \flat 7sus4

72

E \flat

open for solos

E \flat

on cue:

A \flat Maj7

E

78

Baião

84

Dm7(b5)

G13

B7(#9)

B7(#9)

F

89

93

As Marianas

(1970)

Hermeto Pascoal

Toada ♩ = 70

Piano

Musical notation for measures 1-4. The piece is in 3/4 time. The right hand has a melodic line with a half note, quarter note, eighth note, and quarter note pattern. The left hand has a bass line with a quarter note, eighth note, quarter note, and eighth note pattern. Chords are indicated above the staff: D(add2) A, A 7sus4, D(add2) A, and A 7sus4.

5

Musical notation for measures 5-8. The right hand continues the melodic line. The left hand continues the bass line. Chords are indicated above the staff: D(add2) A, D(add2) A, A 7sus4, and A 7sus4.

9

Musical notation for measures 9-11. The right hand has a melodic line with a descending eighth-note run in measure 10. The left hand continues the bass line. Chords are indicated above the staff: A 7sus4, A 7sus4, and A 7sus4.

12

Musical notation for measures 12-15. The right hand has a melodic line with a half note and quarter note. The left hand continues the bass line. Chords are indicated above the staff: A 7sus4, A 7sus4, A 7sus4 *rit.*, and D(add2) A.

A 16 *a tempo* ♩ = 65

Musical notation for measures 16-19. The right hand has a melodic line with a triplet of eighth notes in measure 16 and 19. The left hand continues the bass line. Chords are indicated above the staff: D⁶₉ A, A 7sus4, A 7(b9), and A 7(b9).

2

As Marianas

22

B

System B (Measures 22-27):
 Measure 22: G⁶, F^{#7}, D
 Measure 23: Am⁷
 Measure 24: D^{7sus4}, D^{7(b9)}
 Measure 25: G^{dim7(maj7)}, G⁶
 Measure 26: G⁶
 Measure 27: G⁶

28

C

System C (Measures 28-32):
 Measure 28: B^{m7}
 Measure 29: E⁹
 Measure 30: E^{m9}
 Measure 31: A^{7(b9)}
 Measure 32: D^(add2), A

33

System D (Measures 33-38):
 Measure 33: A^{m7(b5)}
 Measure 34: A^{7sus4}
 Measure 35: A^{7(b9)}
 Measure 36: G⁶, D^(add2)
 Measure 37: A, A
 Measure 38: A

39

D

System E (Measures 39-44):
 Measure 39: D^{7sus4}
 Measure 40: D^{7(b9)}
 Measure 41: G^{dim7(maj7)}
 Measure 42: G⁶
 Measure 43: A^{7sus4}
 Measure 44: A^{7sus4}

45

E

System F (Measures 45-50):
 Measure 45: A^{7(b9)}
 Measure 46: E^{dim7}, D⁶
 Measure 47: E^{7sus4}
 Measure 48: A^{#m11(b5)}, D^{#7(#9)}
 Measure 49: A⁶, G^{#m7}
 Measure 50: A⁶, G^{#m7}

51

A 6 B/A G#m7(b5) C#13(b9) F#m7(b5) B13(b9) Em7(b5) A13(b9) Dm7(b5) G13(b9)

F 56

C(add2) G C G FMaj7 G F6 G G7sus4

62

G

C(b5) G C G C(#5) G C6 G C7sus4 D#7(#9) D7(#9) C#7(#9)C7(#9)

66

E7(#9) Dm7 G7sus4 Fm6 G G#o7(b13) Am9

Candango

(1983)

Bright xote $\text{♩} = 80$

from *Só Não Toca Quem Não Quer*

Hermeto Pascoal

The musical score is written for piano and consists of six systems of music. Each system includes a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The key signature is one sharp (F#), and the time signature is 7/8. The score is marked with a tempo of 80 beats per minute and a 'Bright xote' character. The piece is from the album 'Só Não Toca Quem Não Quer' by Hermeto Pascoal.

The score is divided into sections by measure numbers and letters:

- Measures 1-5: Section A. Chords: D7sus4, Em7 CM7 Bm7, Eb7 D7sus4 AbM7 GM7, Em7 $\frac{D}{C}$ Bm7.
- Measures 6-10: Section 1. Chords: Dm7, D7sus4 $\frac{D}{C}$, CM7 D7sus4, FM7 GM7, D7sus4.
- Measures 11-14: Section 2. Chords: GM7 CM7 Bm7, Am7 D7sus4, $\frac{D}{C}$ FM7 GM7, $\frac{D}{C}$ Bm7.
- Measures 15-18: Section 3. Chords: GM7, FM7, $\frac{D}{C}$, D7sus4 GM7.
- Measures 19-22: Section B. Chords: Em7 CM7, FM7, Eb7 $\frac{D}{C}$, Bbm7 Am7 Bm7.
- Measures 23-26: Section 4. Chords: CM7 D7sus4 GM7, F#M7 Bm7 Cm7, Dm7 Am7 FM7 CM7, GM7 Em7 FM7 EbM7.

Candango

27

D7sus4 $\frac{D}{C}$ Bm7 Em7 FM7 Dm7 Am7 D7sus4 GM7 FM7

31

CM7 Am7 D7sus4 $\frac{D}{C}$ Bm7 FM7 Em7 B \flat M7 CM7 A \flat M7

35

$\frac{D}{C}$ D7sus4 GM7 $\frac{D}{C}$ $\frac{C}{B\flat}$ C Gm9(maj7) CM7(#11) GM7 CM7 D7(\flat 9) $\frac{C}{B\flat}$

40

Em7 FM7 CM7 FM7 Em7 Am7 Dm7 $\frac{G}{F}$ CM7 Em7 Bm7 CM7

45

To Coda tr D.S. al Coda

Am7 $\frac{C}{B\flat}$ GM7 Em7 $\frac{D}{C}$ CM7 FM7 Em7 D7sus4

solos - after solos, play DC to Coda and vamp out on line below

tr

Em7 D7sus4 C7sus4 D7sus4 C7sus4 D7sus4 C7sus4

Forró em Santo André

Hermeto Pascoal

1st. x as xote, 2nd. x as baião

A

Chords: Gm7Am7 B^b13 C13 B^b13 Dm7 $\frac{Dm}{C}$ B^bMaj7 E^bMaj7 G7sus4 FMaj7 A^bMaj7

5

Chords: E^m7 F^m7 $\frac{D}{F\#}$ $\frac{D}{C}$ G^m7 A^m7 B^b13 C13 B^b13 D^m7 $\frac{Dm}{C}$ B^bMaj7

9

B

Chords: E^bMaj7 G7sus4 FMaj7 A^bMaj7 G^m7 A^bMaj7 B^b7 A^b7 G7 F7 $\frac{C\#}{D}$ $\frac{F\#6}{C}$ $\frac{G}{B}$ A^m9

13

Faster (as baião)

Chords: G^m9 B7(#9) C^{\#}7(#9) D7(#9) E7sus4 E^bMaj7 C7sus4 E^bMaj7D^m9 C^M7 A^bMaj7 B^b13

Forró em Santo André

17 C

C 13 D 13 E 13 A 13 A 7(b13) D 13

22 D

G 13 D m 9 G 13 B b 13 G 13 B b 13 E b M a j 7 D m 7 C m 7 A b M a j 7 F m 7

27 *To Coda* \oplus drum fills

E b M a j 7 D m 7 C m 7 A b M a j 7 F m 7 G m 9 D m 9 F m 9 B b 7 s u s 4 C m 7

33 *D.S. al Coda* \oplus Solos after solos, repeat D and fade out

E b M a j 7 D m 7 C m 7

Intocável

February 9, 1987

from *Só Não Toca Quem Não Quer*

Hermeto Pascoal

Flute

Choro $\bullet = 70$

The musical score is written for a flute in 4/4 time, featuring a Choro style. The tempo is marked as 70. The key signature is one sharp (F#). The score consists of 31 measures, divided into two systems of 11 and 20 measures respectively. The first system (measures 1-11) includes chords: G#m9, G#m/F#, E Maj7, E/Eb, A#/D, D#/C#, G#/C, C#/B, F#/A, and B/A. The second system (measures 12-31) includes chords: E/G#, E, C7(#9), C7(#9), F Maj7, Dm9, Dm/C, G/B, G#dim7, Gm9, C7, Bbm9, Eb7, F Maj7, A(b13)/#9, Bbm9, Eb7, G#m9, G#m/F#, C#m9, F#13, F#7b13, B Maj7, G#m9, B, C#m9, F#7, B Maj7, E Maj7, A#m7(b5), D#7(b9), G#m9, G#m/F#, G#o/A#, G#o/D#, G#m7, C7(#9), C#m7, and F#7. A box labeled 'A' is placed above measure 11, and a box labeled 'C' is placed above measure 31. The score includes various melodic lines with slurs, ties, and articulation marks.

Intocável

35 $D\sharp$ B $E\text{Maj}7$ $C\sharp$ $D\sharp$ $B\flat\text{m}7(\flat 5)$ $E\flat 7(\flat 9)$ C $A\flat$ $D\flat\text{Maj}7$ $G\text{m}7(\flat 5)$ $C7(\flat 9)$

39 $F\text{m}7$ $F\text{m}/E\flat$ $D\text{m}7(\flat 5)$ $G7$ $C\text{Maj}7$ $F\text{Maj}7$ $B\text{m}7(\flat 5)$ $E7(\flat 9)$ $G\text{m}7(\flat 5)$ $C7(\flat 9)$ $E\flat\text{m}7$ $F7(\flat 9)$

43 $A\flat\text{m}6$ $B\flat$ $D\flat 7(\sharp 9)$ $D7(\sharp 9)$ $E\flat\text{m}9$ D C $F7\sharp 11$ $B\flat$ $D\text{m}$ C $G\text{m}7(\flat 5)$ $G\flat\text{Maj}7$

46 $E\flat\text{m}7$ F $E\flat$ $C\text{m}7(\flat 5)$ $F7(\flat 9)$ $B\flat\text{m}$ $A\flat$ $G\text{m}7$ $E\flat\text{m}$ $D\flat$ $G\flat$ F $E\flat\text{m}7$ $G\flat\text{Maj}7$ A G $G\flat$ E

50 $E\flat\text{m}7$ $A\flat 7$ $D\text{m}7$ $G7$ $C\sharp\text{m}7$ $F\sharp 7$ $B\text{Maj}7$ $A\text{m}7(\flat 5)$

54 $B\flat\text{m}7$ $G\text{m}7(\flat 5)$ $C7(\flat 9)$ $F\text{m}7$ $F\text{m}$ $E\flat$ $D\flat\text{Maj}7$ $G\text{m}7(\flat 5)$ $C7(\flat 9)$

57 $F\text{m}9$ $D\text{m}7(\flat 5)$ $G7(\flat 9)$ $C\text{Maj}7$ $A\text{m}7$ $B\text{m}7(\flat 5)$ $E7(\flat 9)$ $B\flat\text{m}7$ $B\flat\text{m}$ $A\flat$ $G\text{m}7(\flat 5)$ $C7(\flat 9)$

60 $C\text{m}7(\flat 5)$ $F7(\flat 9)$ $A\flat\text{m}7(\flat 5)$ $B\flat 7(\flat 9)$ $E\flat\text{m}7$ $A\sharp$ $C\sharp$ $A\flat$ C $B\flat\text{m}7$ $B\flat\text{m}$ $A\flat$

64 $G\text{m}7(\flat 5)$ $G\flat\text{m}7(\flat 5)$ $G\flat\text{m}$ E $F7(\flat 9)$ $B\flat\text{m}$ $D\flat$ E C $E\flat\text{m}$ $D\flat$ $G\flat\text{Maj}7$ $E\flat\text{m}7$ $C\text{m}7(\flat 5)$ $F7(\flat 9)$

64 $B\flat\text{m}7$ $G\text{m}7(\flat 5)$ $C7(\flat 9)$ $F\text{m}7$ $F\text{m}$ $E\flat$ $D\flat\text{Maj}7$ $G\text{m}7(\flat 5)$ $C7(\flat 9)$

Intocável

B \flat m9 Gm9 C7 FMaj7 Dm7 G7 G \sharp dim7

67 

Gm9 Gm7(\flat 5) B \flat m(maj7) Am7 FMaj7 B \flat m9 E \flat 7

73 

G \sharp m9 $\frac{G\sharp m}{F\sharp}$ C \sharp m9 F \sharp 7sus4 F \sharp 7(\flat 9) BMaj7 G \sharp m9 C \sharp m9 F \sharp 7

77 

BMaj7 EMaj7 A \sharp m7(\flat 5) D \sharp 7(\flat 9) G \sharp m9 $\frac{G\sharp m}{F\sharp}$ $\frac{G\sharp\circ}{A\sharp}$ $\frac{G\circ}{D\sharp}$

81 

F \sharp m7 $\frac{F\sharp m}{E}$ D \sharp m7(\flat 5) G \sharp 7(\flat 9) C \sharp m9 F \sharp 7 BMaj7 EMaj7 A \sharp m7(\flat 5) D \sharp 7(\flat 9)

85 

G \sharp m9 $\frac{G\sharp m}{F\sharp}$ $\frac{G\sharp\circ}{A\sharp}$ $\frac{G\circ}{D\sharp}$ G \sharp m9 $\frac{G\sharp m}{F\sharp}$ EMaj7 $\frac{F}{D\sharp}$

89 

A \sharp D \sharp G \sharp C \sharp F \sharp B E

D C \sharp C B A \sharp A G \sharp

93 

E C7(\sharp 9) C7(\sharp 9)

97 

Lá Na Casa da Madame Eu Vi

(1980)

from *Hermeto Pascoal e Grupo*, 1983

Hermeto Pascoal

Bright Baião ♩ = 100

Musical notation for the first system, featuring a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked as ♩ = 100. The notation includes a (clavinet) part in the treble and a (bass + piano LH) part in the bass. The music consists of eighth and sixteenth notes with various accidentals and dynamics.

Musical notation for the second system, starting at measure 5. It includes a treble clef and a bass clef. A box labeled 'A' is placed above the first measure. The notation includes a (tr) marking above the treble staff. The bass staff contains a series of chords: Bm7, CMaj7, DMaj7, FMaj7, DMaj7, C#7sus4, BMaj7, and AMaj7. The music consists of eighth and sixteenth notes with various accidentals and dynamics.

Musical notation for the third system, starting at measure 9. It includes a treble clef and a bass clef. The bass staff contains a series of chords: BMaj7, AMaj7, DMaj7, CMaj7, DMaj7, EMaj7, GMaj7, F#min7, and DMaj7. The music consists of eighth and sixteenth notes with various accidentals and dynamics.

Musical notation for the fourth system, starting at measure 13. It includes a treble clef and a bass clef. A box labeled '1' is placed above the first measure of the system. The bass staff contains a series of chords: DMaj7, C#7sus4, B7sus4, G7sus4, A7sus4, D/Eb, Eb/D, CMaj7/Amin7, DMaj7, and CMaj7. The music consists of eighth and sixteenth notes with various accidentals and dynamics.

B 18 2

GMaj7 FMaj7 Bmin7 B^bMaj7 Amin7 GMaj7 E^bMaj7 DMaj7

22

C[#]Maj7 EMaj7 CMaj7 Emin7 FMaj7 F[#]m7(b5) A/B B^b/_C C/_D Bmin7

26

GMaj7 A7sus4 DMaj7 AMaj7CMaj7 FMaj7 GMaj7 A7sus4 E^b/_D D/_{E^b} B/_C C/_D

solos 30

C D/_{E^b} B/_C C/_D D/_{E^b} B/_C C/_D var. 1 D/_{E^b} B/_C C/_D D/_{E^b} B/_C C/_D

34

D/_{E^b} B/_C C/_D D/_{E^b} B/_C C/_D Fine

Mimosa

August 23, 1988

H 18

Hermeto Pascoal

$\text{♩} = 60$

The musical score is written for piano in 4/4 time. It consists of five systems of music, each with a treble and bass clef staff. The key signature has one sharp (F#). The score includes various chords and melodic lines with triplets. The chords are: F#m9, C#m9, Fm7(b5), A2/Bb, Bb/C, A/B, C#m9, CMaj7, Am9, Bm9, CMaj7, Dbmaj7, EMaj7, EbMaj7, Am7(b5), B/D, G#m9, Am9, Em9, Fm9, Gm9, Dbmaj7, CMaj7, BMaj7, Abm9, Eb/G, F#m9, A/B, Adim/B, Eb/B, E/Bb, F#6/A, G#m9, Am9, Em9, CMaj7, C#m9, DMaj7, Em9, F#m9, G#m9, Am9, C#m9, CMaj7, D/E, B/C#, Bm7(b5), C#m9, DMaj7.

2 Mimosa

18

DbMaj7 BMaj7 Bm9 GMaj7 Em9 F#m9 D#m9

21

Bbm9 Gm9 Dm9 Bm9 G#m9 D#m9 F#m9 Am9 AMaj7 F#m9 F#m

24

DMaj7 D C# F E F6 E FMaj7 F#m9 G#m9 A#m9 AMaj7 FMaj7 C#7(#9) rit.

27 Fine

F#Maj7

Música é que nem filho (Primeiro a gente faz, depois dá o nome)

Music is like a child (first you make it, then you name it)

for the GALO PRETO Choro Group (1989)

Hermeto Pascoal 1 24

Score Chorinho ♩ = 60

Flute

Mandolin

Guitar

Am9 $\frac{Am}{G}$ FMaj7 Dm9 Bm7(b5)E7(b9) Am9 $\frac{Am}{G}$ F#m7(b5) B7(b9)

Fl.

Mdln.

Gtr.

Em7(b5)A7(b9) Dm7(b5)G7(b9) CMaj7 FMaj7 Bm7(b5)E7(b9) Am9 $\frac{Am}{G}$ FMaj7 E7(b9)

Fl.

Mdln.

Gtr.

$\frac{Gm}{A}$ A7(b9) Dm9 G13(b9) CMaj7Am9 FMaj7 Dm9 Bm7(b5) F9 E7#5

Fl.

Mdln.

Gtr.

Am9 $\frac{Am}{G}$ F#m7(b5) B7#11 Bb9(#11) $\frac{Gm}{A}$

19

Fl.

Mdln.

Gtr.

F#m9 Am7(b5) D7(b9) G#m9 GMaj7 CMaj7 Am9 F#m9 B13

23

Fl.

Mdln.

Gtr.

C13 B13 E13 D13 C13 Bb13

26

Fl.

Mdln.

Gtr.

Bm7(b5) Dm9 E7(b9) FMaj7 Dm9 Bm7(b5) F9 E7(b9) Am9 Am G F9 E7(b9)

2

30

Fl.

Mdln.

Gtr.

EbMaj7 AbMaj7 AMaj7 F#m9 DMaj7 C#m9 Am9 Cm9

34

Fl.

Mdl.

Gtr.

Dm9 Dm C Bm7(b5) E7(b9) Bb9(#11) A7(b9) Dm9 G13 G7#5 CMaj7 A13 A7#5

39

To Coda

tr

D.C. al Coda

Fl.

Mdl.

Gtr.

Dm9 G13 CMaj7 FMaj7 Bm7(b5) E7(b9)

42

Frulato

Fl.

Mdl.

Gtr.

AbMaj7 Fm9 DbMaj7 Bbm9 Am9

Nem Um Talvez

Rubato Ballad

(1970)

Hermeto Pascoal

Chord progression for the first system: $D^{\flat}Maj7$, $\frac{D^{\flat}}{C}$, $B^{\flat}m9$, $\frac{Bm9}{A}$, $E7sus4$, $D Maj7 E7^{\#9}$

Chord progression for the second system: $G^{\#7^{\#9}}$, $AMaj7$, $DMaj7$, $E^{\flat}m7(b5)$, $DMaj7$, $\frac{D}{C}$, $A^{\flat}7(b9)$, $C7(\#9)$, $D^{\flat}Maj7$, $\frac{D^{\flat}}{C}$, $\frac{D^{\flat}}{A}$

Chord progression for the third system: $\frac{G^{\flat}}{B^{\flat}}$, $\frac{E^{\flat}m}{D^{\flat}}$, $\frac{E}{D}$, $Fm7(b5)$, $\frac{EMaj7_3}{B^{\flat}7^{\#9}}$, $D7(\#9)$, $E^{\flat}m9$, $A13$, $A^{\flat}13$, $A^{\flat}7sus4$, $\frac{F^{\#o}}{A}$

Chord progression for the fourth system: $B^{\flat}m9$, $\frac{B^{\flat}m}{A^{\flat}}$, $Gm7(b5)$, $\frac{D^{\flat}}{B}$, $\frac{C}{B^{\flat}}$, $\frac{A}{G}$, $F^{\#7(b9)}$, $F7(b9)$, $C7(\#9)$, $B7(\#9)$, $B^{\flat}7sus4$, $B^{\flat}7(b9)$, $A^{\flat}m9$

17

Gm9(b5) $\frac{E\flat m}{D\flat}$ $\frac{B\flat m}{C}$ $\frac{B\flat\circ}{C}$ B \flat m9 Am7(b5) $\frac{Cm6}{D}$ $\frac{E\flat m6}{D}$ Gm9(maj7) $\frac{Gm9}{F}$

22

Em7(b5) A7 \flat 9 $\frac{B\flat\circ}{D}$ $\frac{Dm}{C}$ B \flat Maj7 $\frac{B\flat}{A\flat}$ A \flat 7sus4 $\frac{G\flat m6}{A\flat}$ D7sus4 D7(b9)

1 2

26

G $\frac{Gm}{F\#}$ Em7(b5) E \flat Maj7 $\frac{B\flat}{A\flat}$ A $\frac{B\flat\circ}{F}$ $\frac{Dm}{C}$ Bm7(b5) B \flat Maj7 $\frac{B\flat}{A}$ G9

rit.

29

A \flat 7 \sharp 9 GMaj7 F \sharp 7 \sharp 5 F7 \sharp 5 EMaj7 E \flat 7 \sharp 5 $\frac{G\flat Maj7}{D}$ $\frac{F Maj7}{D\flat}$ CMaj7

3

O Farol que Nos Guia

(Our Guiding Light)

from the CD Festa dos Deuses (1992)

Hermeto Pascoal

Solemn, like a Hymn $\bullet = 60$

Flute

Piano

Chords: $\frac{D}{F\#}$ $\frac{A}{C\#}$ $\frac{G}{B}$ $\frac{D}{A}$ $\frac{C}{B\flat}$ $A m9$ $\frac{C}{B}$ $A m9$ $D Maj7$ $\frac{D}{C\#}$

5

Fl.

Pno.

Chords: $B m9$ $\frac{B m}{A}$ $G Maj7$ $C Maj7$ $\frac{G6}{A}$ $\frac{G m6}{A}$ $F\# m9$ $B m9$ $C Maj7$ $\frac{G m6}{A}$ D $\frac{D}{C}$

8

Fl.

Pno.

Chords: $\frac{G}{B}$ $\frac{G m6}{A}$ $\frac{G}{A}$ *rit.* $\frac{D}{A}$ $G m7(b5)$ $\frac{E\flat}{G}$ $\frac{D}{C}$ $\frac{G}{B}$ $\frac{B\flat}{A\flat}$

O Farol que Nos Guia

11

Fl.

Δ
G
 $\frac{B\flat}{A\flat}$ 3
 Gm9
 Bm11(b5)
 B \flat Maj7Gm9
 $\frac{E\flat}{D\flat}$
 Gm6
 $\frac{Dm}{C}$
 B \flat Maj7
 Gm9

Pno.

13

Fl.

Em7(b5)
 $\frac{Gm6}{A}$
 $\frac{B\flat}{A\flat}$ rit.
 A/G
 $\frac{Dm}{F}$
 $\frac{Dm}{C}$ 3
 $\frac{D\flat}{B}$
 B \flat 13

a tempo

Pno.

15

Fl.

Bdim(b13)
 $\frac{D}{E}$
 $\frac{E}{D}$
 $\frac{A}{C\sharp}$
 $\frac{D}{F\sharp}$
 $\frac{E}{A}$
 $\frac{E(b2)}{G\sharp}$
 $\frac{Fm6}{E}$ 6

Pno.

17

Fl.

$\frac{B\flat}{D}$ 3
 $\frac{G\flat}{B\flat}$ 3 rit.
 $\frac{E\flat}{G}$
 $\frac{G}{B}$

a tempo

Pno.

O Farol que Nos Guia

19

Fl.

Pno.

C/B^b $A m9$ $E m9$ D^b/A $B^b m9$ $G^b Maj7$ $F m9$ $G m9$

21

Fl.

Pno.

$F^{\#} m9$ $A m9$ $C m9$ $B m9$ $D^b Maj7$ D^b/B G^b/B^b G^b/A^b A^b/G^b

rit.

23

Fl.

Pno.

$C Maj7/G$ $F Maj7(b5)$ B^b/A^b $F m6/G$ $F dim/G$ $A m9$ $A m/G$

a tempo

26

Fl.

Pno.

$F^{\#} m7(b5)$ $B 7(b5b9)$ $E m7(b5)$ B^b/A^b A/G $D^{(voice)}$ E^b/G $E/G^{\#}$ F/A G/B D

rit.

Quanto Mais Longe, Mais Perto

(1978)

Hermeto Pascoal

Toada ♩ = 80

Flute

The score is written for a flute in 2/4 time. It begins with a repeat sign and a first ending bracket. The melody consists of eighth and quarter notes, with some rests. Chords are indicated above the staff at various points. The piece ends with a final chord and a double bar line.

Chords: F#m11, C#m11, F#m11, F9, GM7, DM7, EM7, D#M7, C#M7, DM7, EM7, D#M7, C#M7, DM7, EM7, G#m9, AM7, GM7, F#m11, DM7, BbM7, F#m11, G#m11, BM7, Bm9, A13(b9), G13(b9), F#m11

Roseando

(1978)

Hermeto Pascoal

medium choro ♩ = 80

A

Chords and measures:

- Measure 1: Dm7(b5)
- Measure 2: G 13(b9) Bb13(b9)
- Measure 3: AMaj7 G#m7 GMaj7 F#m9
- Measure 4: Bm7(b5) E7(b9)
- Measure 5: Dm7(b5) G13
- Measure 6: CMaj7 Am7
- Measure 7: BbMaj7 Gm9
- Measure 8: AMaj7 F#m9
- Measure 9: AbMaj7 Fm9
- Measure 10: GbMaj7 Ebm9 Bb7(b5)
- Measure 11: BMaj7 G#m9
- Measure 12: AMaj7 F#m9
- Measure 13: Gm9 C13 Am9 Dm9
- Measure 14: Bm9 F#m9 Gm9 Em9
- Measure 15: Dm7(b5) C#m7(b5) Cm7(b5) Bbm9 Am9 C#m7(b5) F#7(b5) Bm9 BbMaj7

Roseando

16 B

G Maj7 Em9 C#m7(b5) C Maj7 Bbm7(b5) Gm7(b5) C7sus4 Dm9 Dm/C

19

B Maj7 AbMaj7 BbmMaj7 E7(#9) FMaj7 Dm9 BbmMaj7 Gm9 Em9(b5) A 13(b9)

22 To Coda Θ

Dm9 Cm9 Bbm9 Abm9 Ebm9 Ebm Dbm Dm9 Dm C Gm7(b5) Bbm9 A7#5

25 C

Dm9 $\frac{Dm}{C}$ BbmMaj7 A7(b9) open repeat on cue: *D.S. al Coda*

Θ 28

Gm7(b5) Bbm9 A7#5 Dm9

Sempre Feliz

(1985)

Hermeto Pascoal

Bright Baião ♩ = 90

from *Brasil Universo*

Chord progression for the first system (measures 1-2):

DMaj7 $\frac{D}{C\#}$ Bm7 CMaj7 Am7 | DMaj7 $\frac{D}{C\#}$ B7 $\frac{G}{E\flat}$ $\frac{C}{A\flat}$

Chord progression for the second system (measures 3-4):

DMaj7 $\frac{D}{C\#}$ Bm7 CMaj7 Am7 | DMaj7 $\frac{D}{C\#}$ B7 $\frac{G}{E\flat}$ $\frac{C}{A\flat}$

Chord progression for the third system (measures 5-8):

GMaj7 | | DMaj7 | G#m7

Chord progression for the fourth system (measures 9-13):

Am7 | Em7 | CMaj7 Am7 | Em7 | Cm7

Chord progression for the fifth system (measures 14-17):

G#m7 B7sus4 | Gm7 Fm7 EbMaj7 | BMaj7 A \flat Maj7 C7(b5) | BMaj7

Sempre Feliz

18

Abm7 AMaj7 Bbm7 E7sus4 AMaj7 DMaj7

23

$\frac{G}{F}$ $\frac{D}{C}$ Bm7 Bm7 Gm7 C7sus4 AMaj7 EbMaj7

28

Dm7 AbMaj7 Gm7 AbMaj7 Dm7 AbMaj7 GMaj7 $\frac{Em}{D}$ CMaj7 Am7 $\frac{Bb}{Ab}$

35

Gm7 Dm7 EbMaj7 DMaj7 GMaj7 Bbmaj7 Dm7 Bbmaj7 Am7 E7(b9)

40

Am9 $\frac{Am}{G}$ Dm7 Am7 $\frac{E}{D}$ $\frac{Am}{C}$ *D.S.* Bm7(b5) $\frac{F}{Eb}$ $\frac{E}{D}$ $\frac{A}{C\#}$

Suite Norte Sul Leste Oeste

from Zabumbé-Bum-Á

Hermeto Pascoal

A Feirantes

The musical score for 'Feirantes' is written in 2/4 time and consists of four systems of piano accompaniment. Each system includes a treble and bass clef staff with chords and melodic lines. The first system starts with a box labeled 'A' and contains the following chords: C#M7(#9#11), DM7, and CM7. The second system starts at measure 5 and contains: BbM7, Am9, Gm9, F#m9, FM7, EbM7, and a sequence of FM7, AbM7, BbM7, and Gm7. The third system starts at measure 9 and contains: EbM7, CM7, DM7, F#m9, C#m9, DM7, and EM7. The fourth system starts at measure 13 and contains: Bm9, C#m9, G#m9, DM7, AM7, and EM7. A first ending bracket is shown at the end of the fourth system.

Suite Norte Sul Leste Oeste

17 2

Torda (voice)

DM7 EM7 DM7 EM7 DM7 EM7 DM7 C#m9

23

DM7 Bm9 G#m9 Fm9 C7sus4 B7sus4 G7sus4 CM7

Fuzaca

27 C

E7

31

Suite Norte Sul Leste Oeste

35

Musical notation for measures 35-38. Treble clef with a key signature of one sharp (F#). The right hand plays a complex, rhythmic pattern of chords and eighth notes. The left hand plays a steady eighth-note accompaniment.

39

Musical notation for measures 39-42. Treble clef with a key signature of one sharp (F#). The right hand continues the complex rhythmic pattern. The left hand continues the eighth-note accompaniment. The piece ends with a *Fine (vamp out)* instruction.

43

Cheleléu

D

(voice - on repeat only)

EM7 E/D# C#m7 G#m9 AM7 DM7

Musical notation for measures 43-47. Treble clef with a key signature of one sharp (F#). Measure 43 starts with a **D** chord box. The right hand has a melodic line with some slurs. The left hand has a bass line with slurs. Chords are indicated below the staff: EM7, E/D# C#m7, G#m9, AM7, DM7. A *(voice - on repeat only)* instruction is present in measure 43.

48

Agreste

E

C#m7 C#m/B A#13(#11) AM7 EM7 DM7

Musical notation for measures 48-51. Treble clef with a key signature of one sharp (F#). Measure 48 starts with a **C#m7 C#m/B** chord box. The right hand has a melodic line. The left hand has a bass line. Chords are indicated below the staff: C#m7 C#m/B, A#13(#11), AM7, EM7 DM7. An **E** chord box is present in measure 50.

Suite Norte Sul Leste Oeste

53

57

59

61

tr *D.C. al Fine*

Tertúlia (Crianças)

from Brasil Universo

Hermeto Pascoal

Piano introduction in 2/4 time. The right hand features a melodic line with accents and slurs, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

3 **A** GMaj7 C7(#11) F#13 F#+7 Bm7(b5)E+7(#9) A13sus4

Musical staff showing the first six measures of the guitar accompaniment. The notes are primarily eighth notes with a consistent rhythmic pattern.

A13(#11) A13sus4 A13(#11) Am7 $\frac{Am}{G}$

Musical staff showing measures 7 through 12. The notes continue the eighth-note pattern, with some measures featuring a slash and a chord symbol.

F#m7(b5) B7(#9) $\frac{C}{B\flat}$ CMaj7 Em7 CMaj7

Musical staff showing measures 13 through 18. The notes continue the eighth-note pattern, with some measures featuring a slash and a chord symbol.

$\frac{C}{B\flat}$ A7(#11) F#7(#11) B+7 CMaj7 Em7 CMaj7

Musical staff showing measures 19 through 24. The notes continue the eighth-note pattern, with some measures featuring a slash and a chord symbol.

B

23 Em7 CMaj7 Em7 CMaj7 Em7

28 CMaj7 Em7 CMaj7 Em7 CMaj7

33 Em7 CMaj7 Em7 CMaj7 Em7

38 CMaj7 Em7 CMaj7 Em7 CMaj7

Detailed description: This musical score is for a section labeled 'B' and consists of four staves of music in treble clef. The key signature has one sharp (F#), and the time signature is 3/4. The first staff (measures 23-27) features a sequence of chords: Em7, CMaj7, Em7, CMaj7, and Em7. The melody includes a triplet of eighth notes (F#, G, A) in measure 27. The second staff (measures 28-32) continues with chords: CMaj7, Em7, CMaj7, Em7, and CMaj7. It features several triplet eighth notes. The third staff (measures 33-37) has chords: Em7, CMaj7, Em7, CMaj7, and Em7. The fourth staff (measures 38-42) has chords: CMaj7, Em7, CMaj7, Em7, and CMaj7. The piece concludes with a double bar line and repeat dots.