



Baião

# Feira de Mangaio

Sivuca/G. Gadelha

♩=106

E7 Am E7 Am

6 Dm Am E7 Am

10 E7 Am E7 Am

14 Dm Am E7 Am

18 Am B<sup>∅</sup> E7 Am

22 Am B<sup>∅</sup> E7 Am

26  $A_m$   $B^\circ$   $E_7$   $A_m$

30  $A_m$   $B^\circ$   $E_7$   $A_m$

34  $A_7$   $D_{m7}$   $G_7$   $C$

38  $F$   $B^\circ$   $E_7$   $A_m$

42  $A_7$   $D_{m7}$   $G_7$   $C$

46  $F$   $B^\circ$   $E_7$   $A_m$

*D.C.*

Samba-funk

# De Ombro

Jamil Joanes

Intro.

♩=98 E7(9) E<sub>sus4(9)</sub> E7(9)#11 E<sub>sus4(9)</sub> E7(9) E<sub>sus4(9)</sub> E7(9)#11 E<sub>sus4(9)</sub>

5 E7(9) E<sub>sus4(9)</sub> E7(9)#11 E<sub>sus4(9)</sub> E7(9) E<sub>sus4(9)</sub> E7(9)#11 E<sub>sus4(9)</sub>



9 E7(9) E<sub>sus4(9)</sub> E7(9)#11 E<sub>sus4(9)</sub> E7(9) E<sub>sus4(9)</sub> E7(9)#11 E<sub>sus4(9)</sub>

13 E7(9) E<sub>sus4(9)</sub> E7(9)#11 E<sub>sus4(9)</sub> E7(9) E<sub>sus4(9)</sub> E7(9) B<sup>b</sup>7(#11)

17 A<sup>7</sup>M A<sup>9</sup><sub>sus4</sub> A<sup>7</sup>(9) D<sup>7</sup>M G<sup>9</sup><sub>sus4</sub> G<sup>7</sup>(9)

21 A<sup>7</sup>M A<sup>9</sup><sub>sus4</sub> A<sup>7</sup>(9) D<sup>7</sup>M G<sup>9</sup><sub>sus4</sub> G<sup>7</sup>(9)

25 C D/C F/C A<sup>b</sup>7 G7

29 C D/C F/C A $\flat$ 7 G7

33 E 7(9) E sus4(9) E 7(9)#11 E sus4(9) E 7(9) E sus4(9) E 7(9)#11 E sus4(9)

Do *S* p/ improv.



37 C D/C F/C A $\flat$ 7 G7

41

45

*fin*



# DO I DO

Words and Music by  
STEVIE WONDER

Moderately bright

Bmaj9

The first system of the piano introduction features a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music begins with a half rest followed by a series of chords and eighth notes. A dynamic marking of *mf* is present. The bass clef part consists of a steady eighth-note accompaniment.

E13

C#m7/F#

The second system continues the piano introduction. It features a treble clef with a key signature of three sharps and a 4/4 time signature. The music includes a dynamic marking of *mf*. The bass clef part continues with eighth-note accompaniment.

2

C#m7/F#

Bmaj9

The first line of the vocal melody is written in a treble clef with a key signature of three sharps and a 4/4 time signature. The lyrics are: "When I see you on the street, you on the phone, that I a wake, how long it might take,". The piano accompaniment is shown in both treble and bass clefs, with a dynamic marking of *mf*.

E13

The second line of the vocal melody is written in a treble clef with a key signature of three sharps and a 4/4 time signature. The lyrics are: "my whole body gets weak, your sweet sexy voice turns my ear all the way on, I'm imagining the good love that we'll make, 'cause I know the woman for me you I'll make,". The piano accompaniment is shown in both treble and bass clefs, with a dynamic marking of *mf*.



C#m7/F#



Bmaj9



When you're stand - ing in the crowd,  
 Just the men - tion of your name  
 If to me your vibe can do all this,  
 And I will not de - ny my - self, the chance

E13



your love talks to me so loud,  
 seems to drive my head in - sane.  
 well just i - mag - ine how it's gon - na feel when we hug and kiss.  
 of be - ing part of what feels like the right ro - mance.

C#m7/F#



F#/G#



B/C#



N.C.

Girl,  
 Girl,  
 Sugar,  
 Girl, } do I do



D#m7

F#/C#

B/C#

N.C.

D#m7

F#/G#

B/C#

what

you

do

when

I

do

N.C.

D/F#

C/F#

my

love

to

1

Bmaj7

you?

E13

C#m7/F#

4fr

When I hear



2 - 4

Bmaj7

Eb/F

D/E

you? \_\_\_\_\_

To Coda ⊕

E/F#

Cmaj7

Bmaj7

Yes, \_ I got some can-dy kiss-es for your lips Yes, \_

\_\_\_\_\_ I got some hon-ey-suck-le choc-'late drip-pin' kiss-es full of love \_\_\_\_\_ for

E/F#

Cmaj7

Bmaj7

you.

Yes, \_ I got some can-dy kiss-es for your lips. Yes, \_

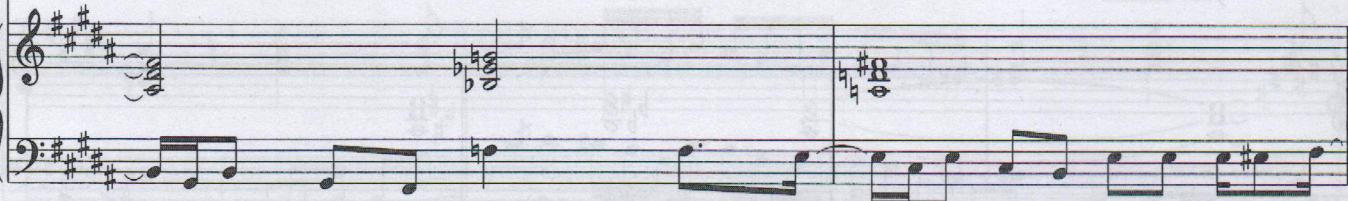


Eb/F

D/E



I got some hon-ey-suck-le choc-'late drip-pin' kiss-es full of love for

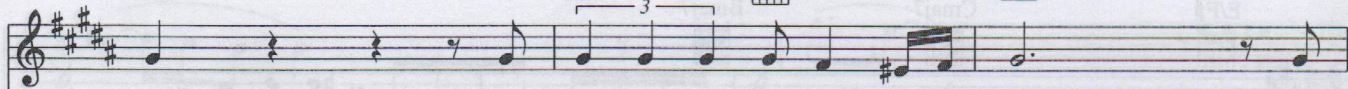


E/F#

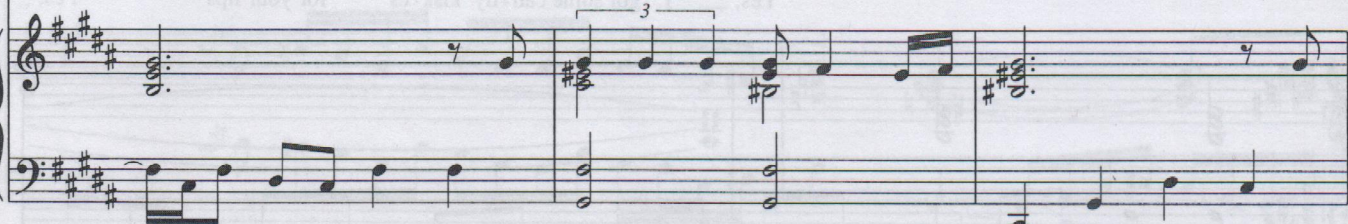
F#maj9/G#

G#13

C#maj7



you. My life has been wait-ing for your love. My



Abmaj9/Bb

Bb13

Ebmaj7

Bbmaj9/C

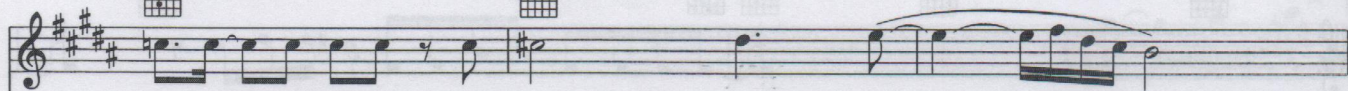


arms have been wait-ing for your love to ar-ive. My heart has been wait-ing, my soul



Fmaj7

E/F#



an-tic-i-pat-ing your love, love, love.





N.C.

Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with a piano introduction.

1st time D.S.  
(take 3rd ending)  
2nd time D.S. al Coda  
(take 4th ending)

Bmaj9

CODA

Bmaj7

From the time I don't care

I got some can-dy kiss-es for your lips. Yes,

Eb/F

I got some hon-ey-suck-le choc-'late drip-pin' kiss-es full of

Repeat ad lib. and Fade

D/E

E/F#

Cmaj7

love for you. Yes,

# Honra ao Rei

Intro - Bass e Piano

Letieres Leite

$Dm^9$   $A_{m7}$   $Dm^9$   $A_{m7}$

**A** NX

$Dm^9$   $A_{m7}$   $Dm^9$   $A_{m7}$   $Dm^9$   $A_{m7}$   $Dm^9$   $A_{m7}$

3

$Dm^9$   $A_{m7}$   $Dm^9$   $A_{m7}$   $Dm^9$   $A_{m7}$   $Dm^9$   $A_{m7}$

7

$E_{b7}^9$   $C\#7_{sus4}$   $B7_{sus4}$   $F\#/G\#$   $A_{b/Bb}$

11

$E_{b7}^9$   $C\#7_{sus4}$   $B7_{sus4}$   $F\#/G\#$   $A_{b/Bb}$

15

$A/B$   $B_{7(b9)}^{11}$   $Dm^9$   $A_{m7}$   $Dm^9$   $A_{m7}$

19

*Fine*

$Dm^9$   $A_{m7}$   $Dm^9$   $A_{m7}$  **B**  $B_{b/D}$

23

ao A

$B_{b/D}$   $A_{b/C}$

27

4

Detailed description: This is a musical score for the bass line of the piece 'Honra ao Rei'. It is written in 4/4 time and features a variety of chords including Dm9, Am7, Eb7, C#7sus4, B7sus4, F#/G#, Ab/Bb, A/B, B7(b9)11, and Bb/D. The score is divided into measures, with measure numbers 3, 7, 11, 15, 19, 23, and 27 indicated. A first ending bracket labeled 'A' spans measures 1-2, and a second ending bracket labeled 'B' spans measures 23-24. A 'Fine' marking is placed at the end of measure 19. A '4' with a slur indicates a four-measure phrase starting at measure 27. The piece concludes with a double bar line and a repeat sign.



## Honra ao Rei

31  $A\flat/C$   $C_9^6$

35  $C_9^6$   $C_9^{(b9)(\#5)}$

39  $C_9^{(b9)(\#5)}$   $B_{7M}$

43  $B_{7M}$   $B_{7M}(b5)$

47  $B_{7M}(b5)$   $B_{7M}$

51  $B_{7M}$   $C_{m7}^9$

55  $C_{\#m7}^9$   $D_{m7}^9$   $A_{m7}$   $D_{m7}^9$   $A_{m7}$

59  $D_{m7}^9$   $A_{m7}$   $D_{m7}^9$   $A_{m7}$

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of nine staves of music. The first staff (measures 31-34) features a melodic line starting on G4, with a whole rest on A4, and a chord progression from Ab/C to C9^6. The second staff (measures 35-38) continues the melody with a four-measure slur over measures 36-37. The third staff (measures 39-42) has a whole rest on A4 and a chord progression from C9^(b9)(#5) to B7M. The fourth staff (measures 43-46) features a four-measure slur over measures 44-45. The fifth staff (measures 47-50) has a whole rest on A4 and a chord progression from B7M(b5) to B7M. The sixth staff (measures 51-54) has a four-measure slur over measures 52-53. The seventh staff (measures 55-58) is in 6/4 time and features a series of chords: C#m7^9, Dm7^9, Am7, Dm7^9, and Am7. The eighth staff (measures 59-62) is in 6/4 time and features a series of chords: Dm7^9, Am7, Dm7^9, and Am7. The piece concludes with a final double bar line.

AOS SOLOS E FINAL

148.

# HUMPTY DUMPTY CHICK COREA

Handwritten musical score for the first system of "Humpty Dumpty". The score is written on five staves. The first staff is in treble clef with a 4/4 time signature. The second and third staves are in bass clef. The fourth staff is in treble clef. The fifth staff is in bass clef. The key signature has two flats (Bb and Eb). The score includes various chords and melodic lines with dynamic markings like *mf* and *fz*.

Chords and markings in the first system:

- Staff 1: EbMaj7, DMaj7, F#Maj7, FMaj7
- Staff 2: A7(alt.), BbMaj7, Bbm7
- Staff 3: Bbm7, Dmi7, Bmi7
- Staff 4: Abmi7, Fmi7, Abmi7
- Staff 5: GbMaj7, Fmi7, (D.C. al CODA), Bb7

Handwritten musical score for the second system of "Humpty Dumpty". The score is written on two staves. The first staff is in bass clef and contains a CODA symbol. The second staff is in bass clef. The key signature has two flats (Bb and Eb). The score includes various chords and melodic lines with dynamic markings like *mf* and *fz*.

Chords and markings in the second system:

- Staff 1: (CODA), F#Maj7, EMaj7, Dmi7, Dmi7, F#7, BbMaj7(♯)
- Staff 2: BbMaj7(♯11), Bb7(alt.), Ebmi7, C7(sus), G/A

CHICK COREA - "THE MAD HATTER"