UNIVERSIDAD SAN FRANCISCO DE QUITO

Colegio de Música

7½ Concierto de graduación

Carolina Maldonado Gonzalez

Diego Celi, M.A., Director del Trabajo de Titulación

Trabajo de Titulación presentado como requisito

para la obtención del título de Licenciada en Música Contemporánea

Quito, diciembre de 2014

Universidad San Francisco de Quito

Colegio de Música

HOJA DE APROBACIÓN DEL TRABAJO DE TITULACIÓN

7½ Concierto de graduación

Carolina Maldonado

Diego Celi, M.A.

Director de Trabajo de Titulación .....

Paulina Alemán, M.A.

Miembro del Comité .....

Ignacio Azor, M.A.

Miembro del Comité .....

Jorge Balladares, B.A.

Miembro del Comité .....

Teresa Brauer, M.A.

Miembro del Comité .....

Esteban Molina, DMA.

Decano del Colegio de Música .....

Quito, diciembre de 2014

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Firma:

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C. I.: 1711318285

Fecha: Quito, diciembre de 2014

Documento de aprobación-Trabajo de titulación

Colegio de Música

Universidad San Francisco de Quito

Carolina Maldonado: Piano

Quito, 13 de Septiembre, 2013

00022352

0995003056

carolinamg86@hotmail.com

Propuesta de arreglos, composiciones o transcripciones

El repertorio se basará en el género del jazz ejecutando estándares y composiciones en varios formatos, entre los cuales están: piano solo, trío y sexteto. Se realizarán tanto arreglos como transcripciones, siendo el eje central del concierto una ejecución estilística de los pianistas considerados por el graduado como los más influyentes.

"Chega de Saudade" será un arreglo para quinteto donde el piano acompaña a la melodía de la introducción y de la parte A ejecutada por la guitarra, en la segunda A será el piano quién lleve la melodía principal y hará rellenos melódicos en el *comping* de la guitarra durante el resto del tema. El orden de los solos será piano y a continuación guitarra.

"Caravan" empezará con un solo de piano donde más adelante se unirán bajo y batería. La melodía del *head* la hará el piano y entrará directamente al solo, donde la sección rítmica acompañará con diferentes ritmos de latin jazz y swing. Después vendrá el solo de batería y toda la banda entrará a un montuno para salir de los solos al *head out*.

"My Favorite Things" será un arreglo para quinteto, donde el piano realizará un interludio antes de entrar a la introducción del tema. La métrica estará en 6/8, donde el piano

llevará la melodía principal. El orden de los solos será primero piano y luego contrabajo, para entrar a un *shout* y salir al *head out*.

"So It May Secretly Begin" será un arreglo para sexteto basada en la interpretación de Pat Metheny, la guitarra llevará la melodía principal y se utilizarán transcripciones del *comping* y *licks* del pianista Lyle Mays.

"Giros" será un arreglo de jazz fusión para sexteto, en el que se fusiona el folklore argentino, el rock y el jazz.

"It Don't Mean a Thing" será un arreglo para cuarteto, el piano lleva la melodía principal en la introducción, en el *head in* el piano llevará la melodía principal, se ejecutará un solo transcrito para piano de Oscar Peterson y a continuación un solo de contrabajo para volver al *head out*.

"Somewhere Over the Rainbow" será una obra para piano solo, que responde a una fiel interpretación de la transcripción del arreglo de Keith Jarret.

"Toxic" será un arreglo para quinteto donde la armonía, melodía y ritmo se adaptarán a estilos más contemporáneos del jazz, mediante intercambios modales, rearmonizaciones, desplazamiento rítmico y cambio de métricas.

Propuesta de repertorio

1. Chega de Saudade (A. C. Jobim, bossa-nova, 4 min., 200 bpm.).
2. Caravan (D. Ellington, latin jazz, 5min., 60 bpm.).
3. So It May Secretly Begin (Pat Metheny, even eights, 5min. 30 sec., 145 bpm.).
4. My Favorite Things (R. Roger, jazz fusión, 5min. 12sec., 140 bpm.).
5. Giros (F. Páez, jazz fusion, 5min., 140 bpm.).
6. It Don't Mean a Thing (D. Ellington, swing, 4min, 50sec., 210 bpm.).
7. Over the Rainbow (H. Arlen, balada, 6 min, 60 bpm.).

8. Toxic (Cathy Dennis, jazz fusión, 5min, 160 bpm.).

Total: 55 min aproximadamente

Músicos

Batería: Daniel Millán.

Contrabajo: Gustavo Borrero.

Piano: Carolina Maldonado.

Guitarra: Jesús Estévez.

Voz: Gerson Eguiguren.

Percusión: Alexei Chontasi.

Rider técnico

Una batería de jazz (1 toms, 1 floor tom, 1 bombo, 1 snare, 1 ride, 2 crash, 1 hi-hat).

Un amplificador de bajo (por caja directa).

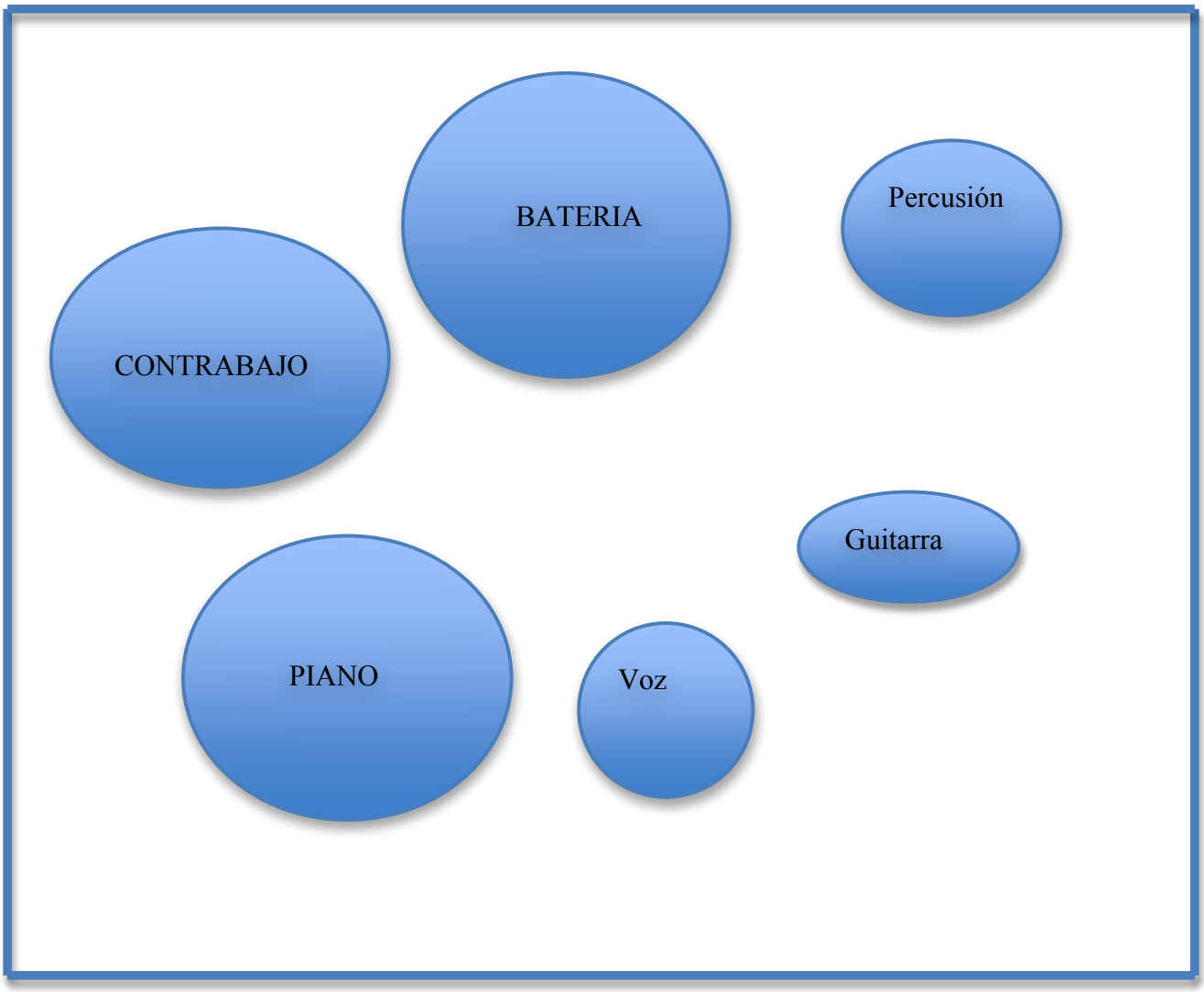
Un amplificador de guitarra microfoneado.

Tres micrófonos. (voz y percusión).

Un piano acústico microfoneado.

Seis stands porta-partituras.

Ubicación en escenario:



Frente del Escenario

Firmas del comité de aprobación

Miguel Gallardo, coordinador-departamento de piano._____

Fecha _____ /_____ /_____

Diego Celi, coordinador-departamento de ejecución instrumental. _____

Fecha _____ /_____ /_____

Jorge Balladares, coordinador-departamento de arreglos. _____

Fecha _____ /_____ /_____

Teresa Brauer, coordinadora-producción musical y sonido. _____

Fecha _____ /_____ /_____

My Favorite Things

Compositor: Richard Rodgers, Oscar Hammerstaein II

Arreglista: Carolina Maldonado

Año de la composición: 1959

Estilo: Latin Jazz

Tempo: MM = 200

Score

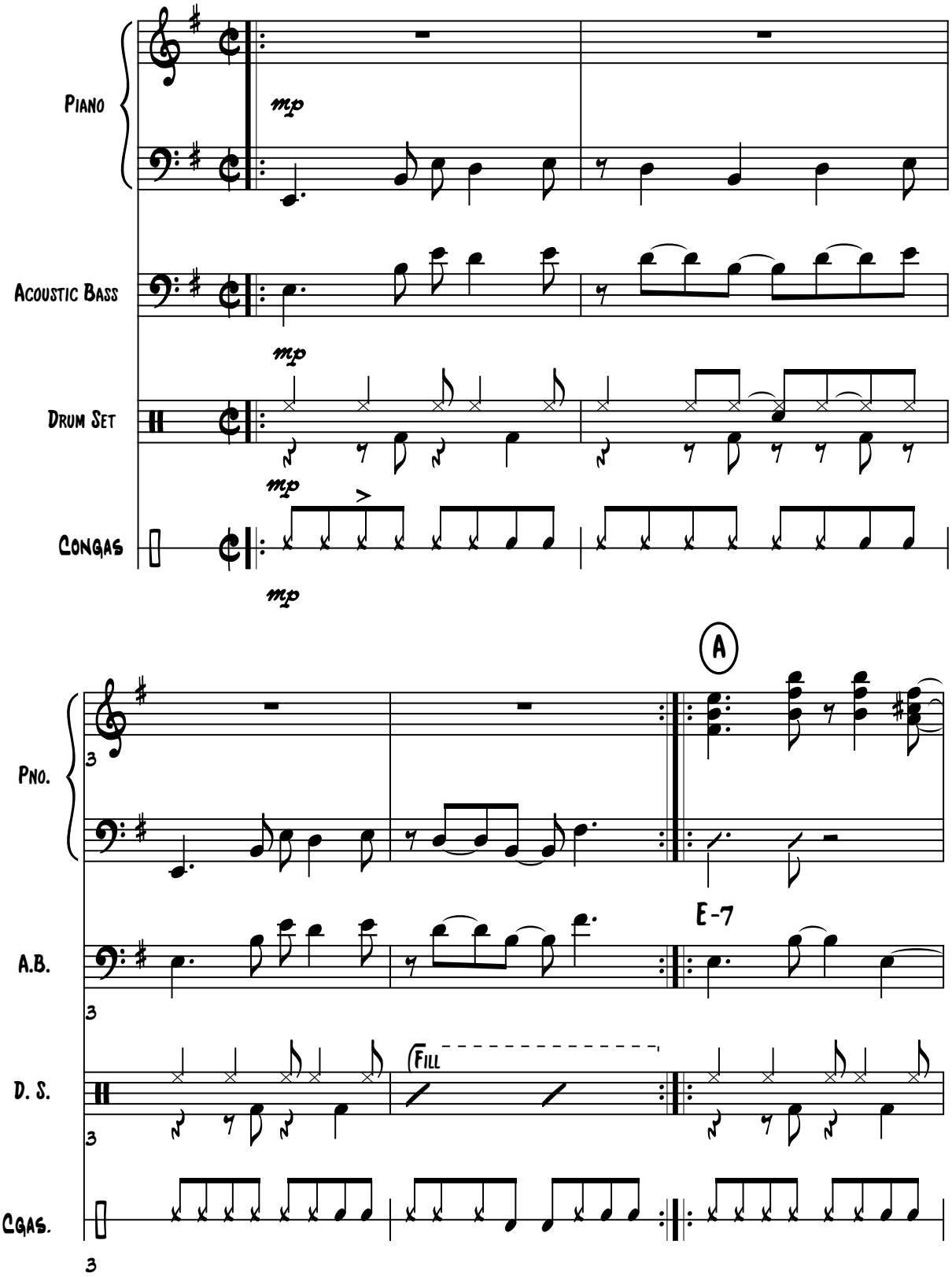
My Favorite Things

Richard Rogers y Oscar Hammerstein (1959)

Carolina maldonado

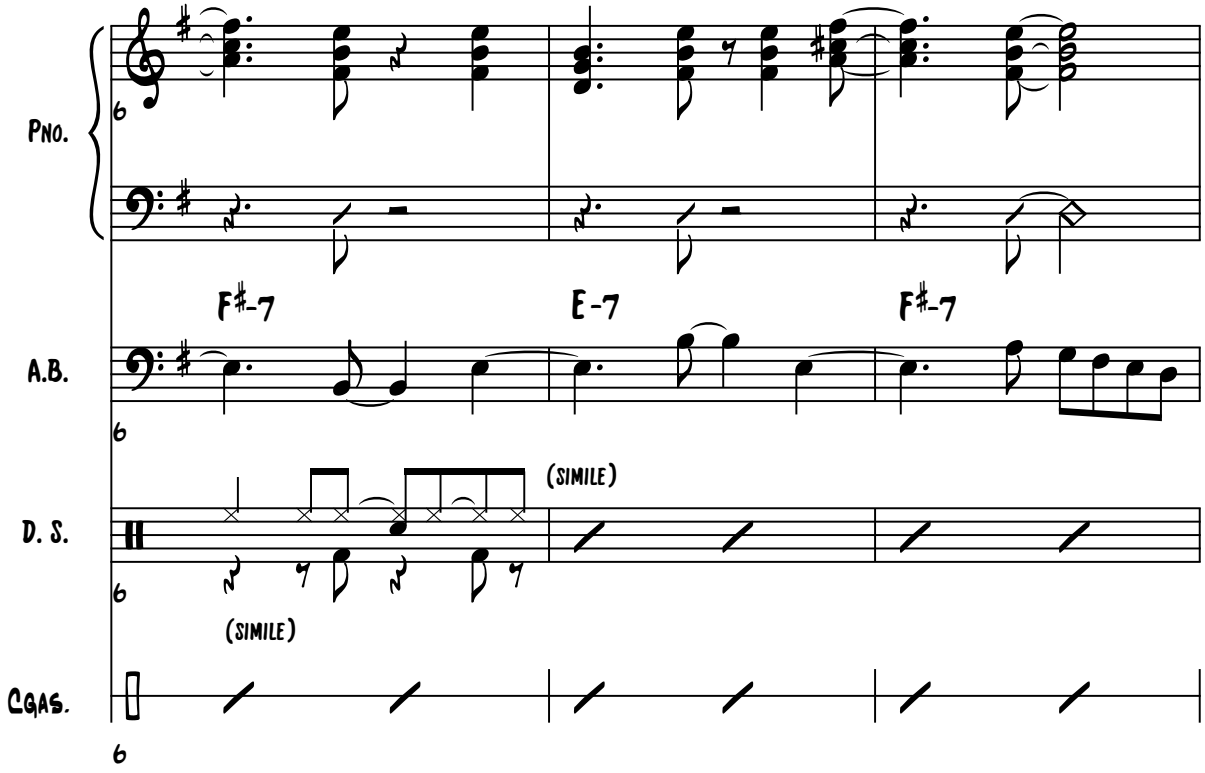
Latin Jazz

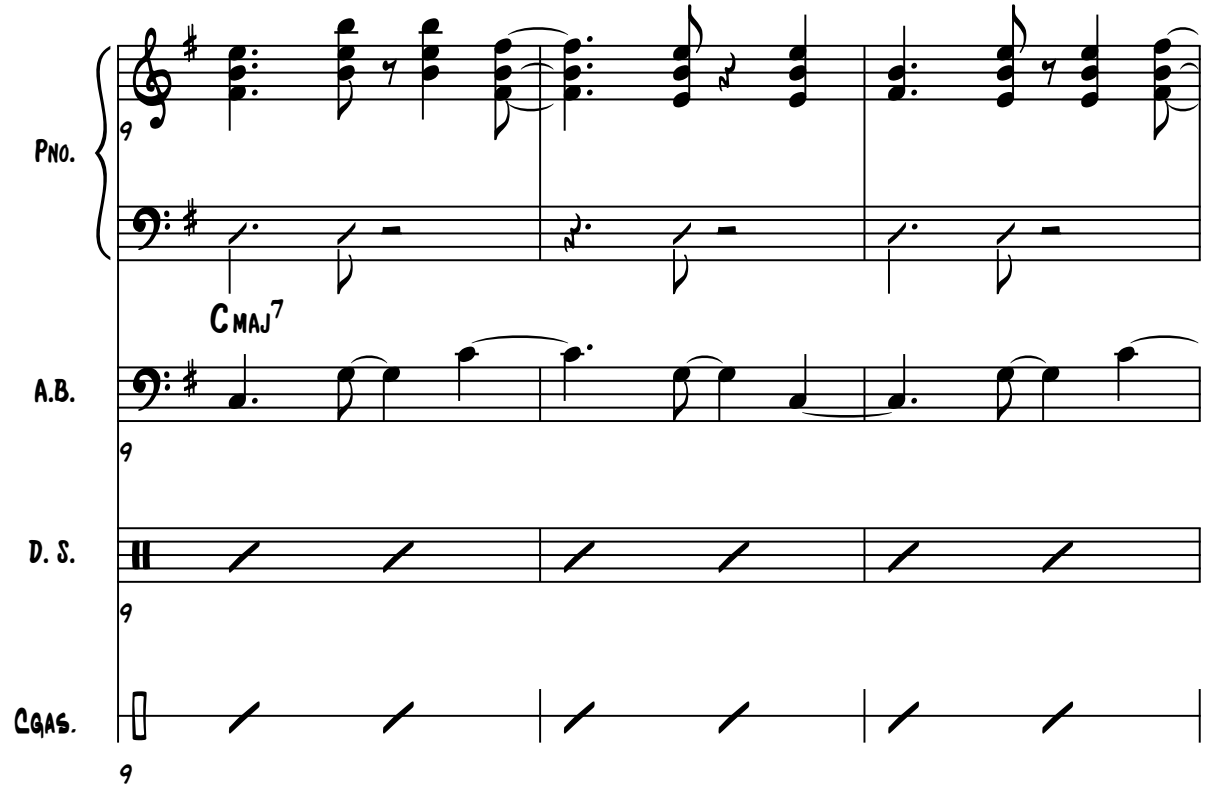
Intro ♩=200

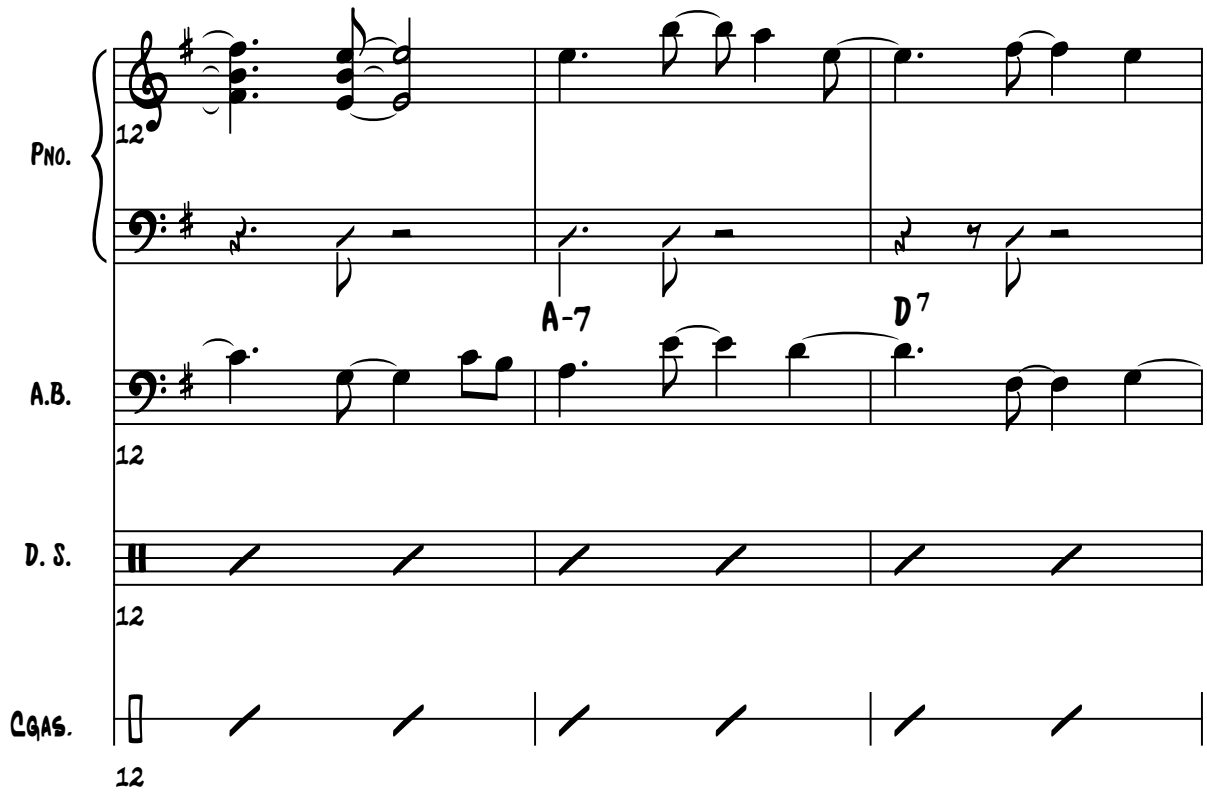


©Richard Rogers y Oscar Hammerstein

My Favorite Things



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A-7
D7
A.B.
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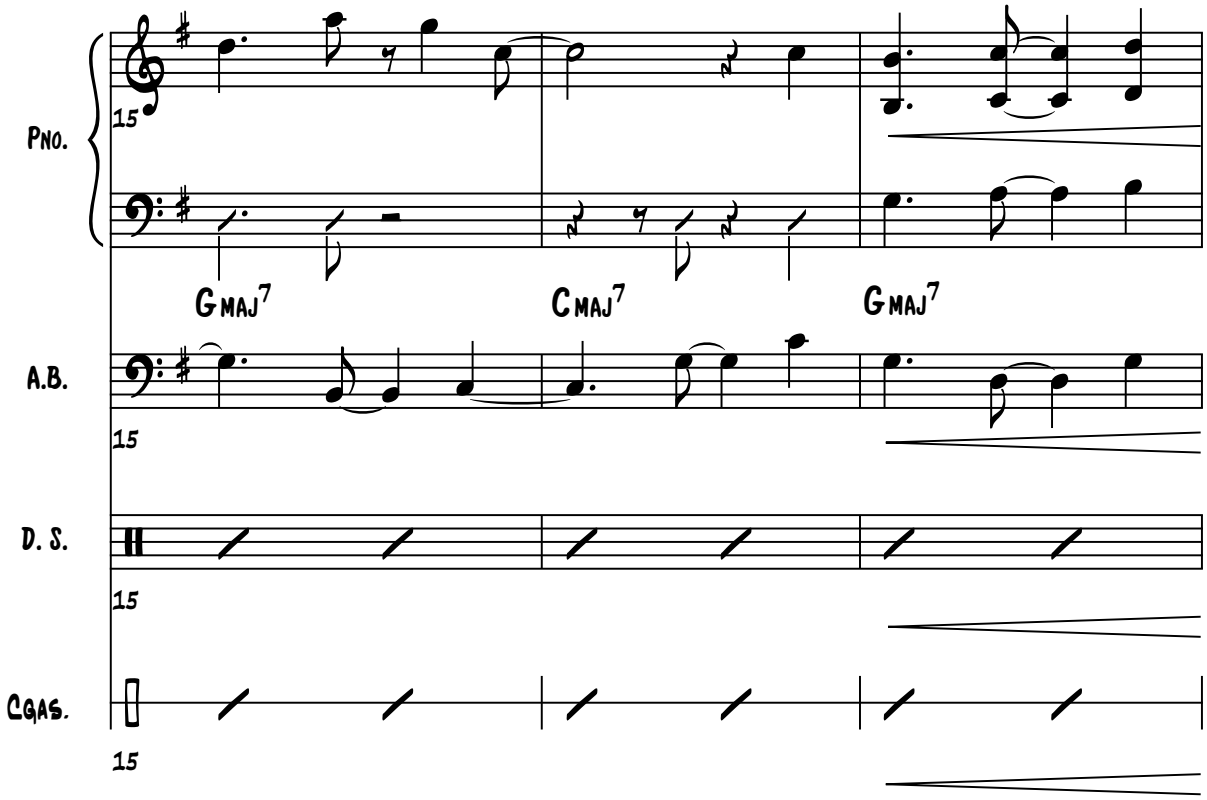
D. S.
12
Cgas.
12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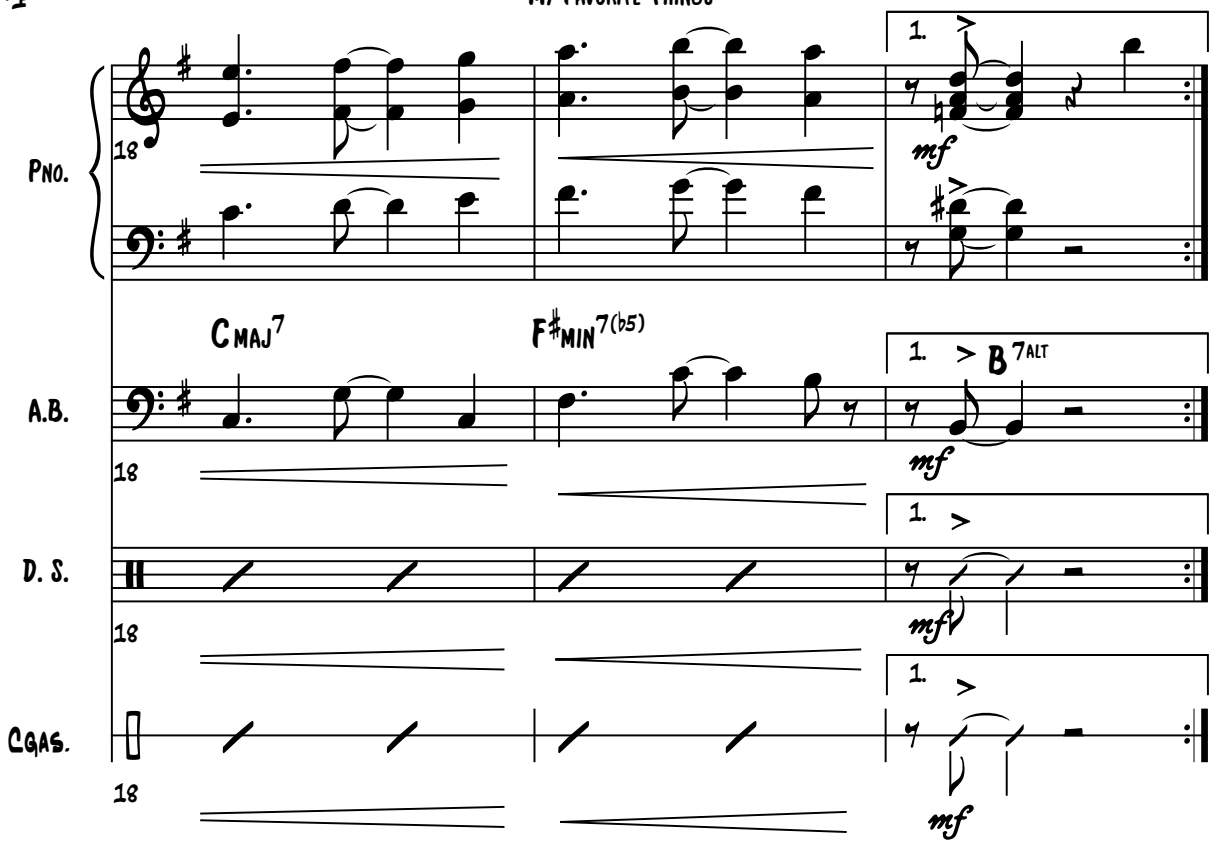
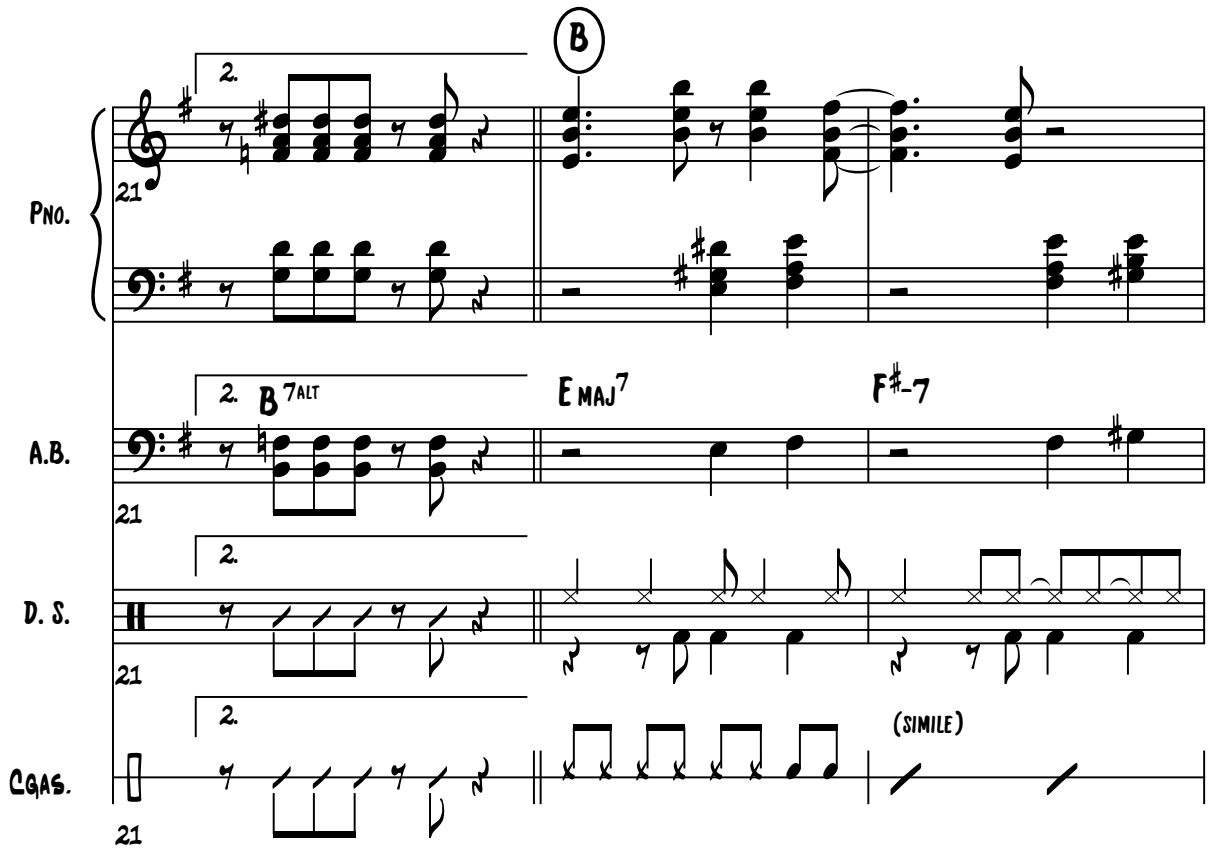
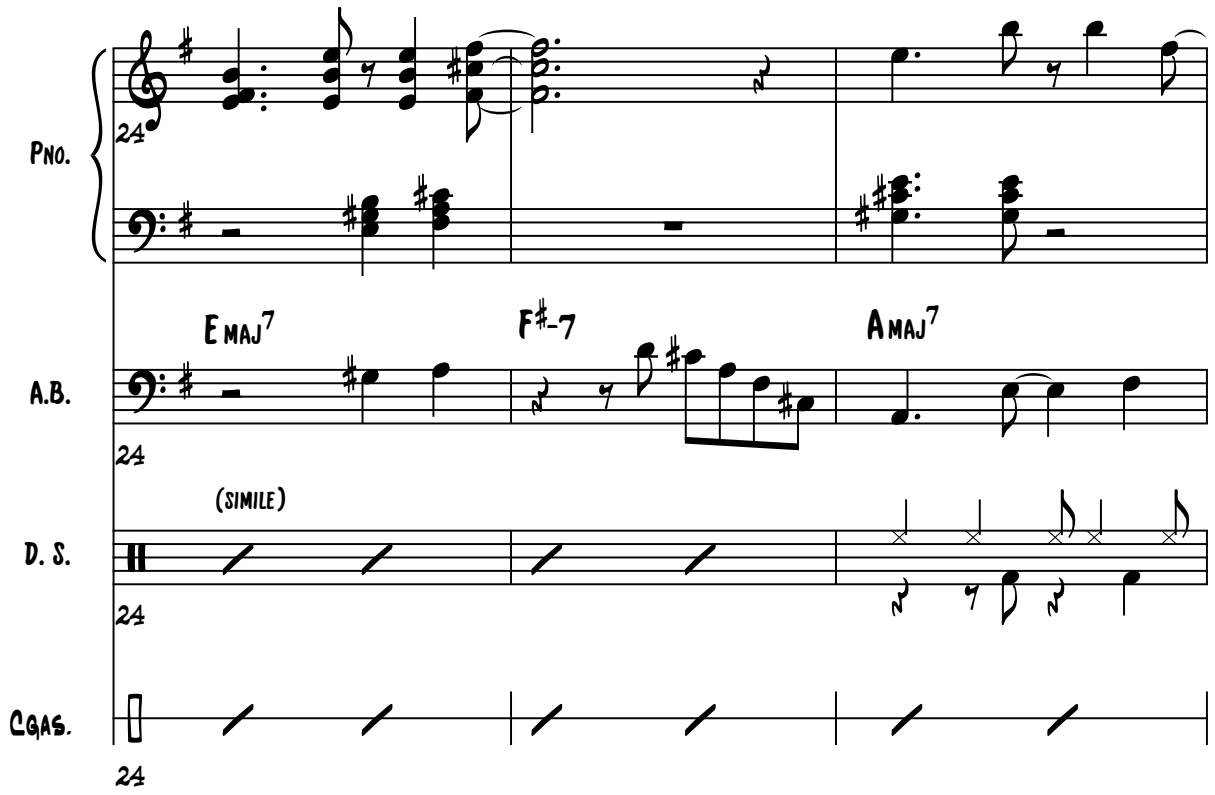
My Favorite Things



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24
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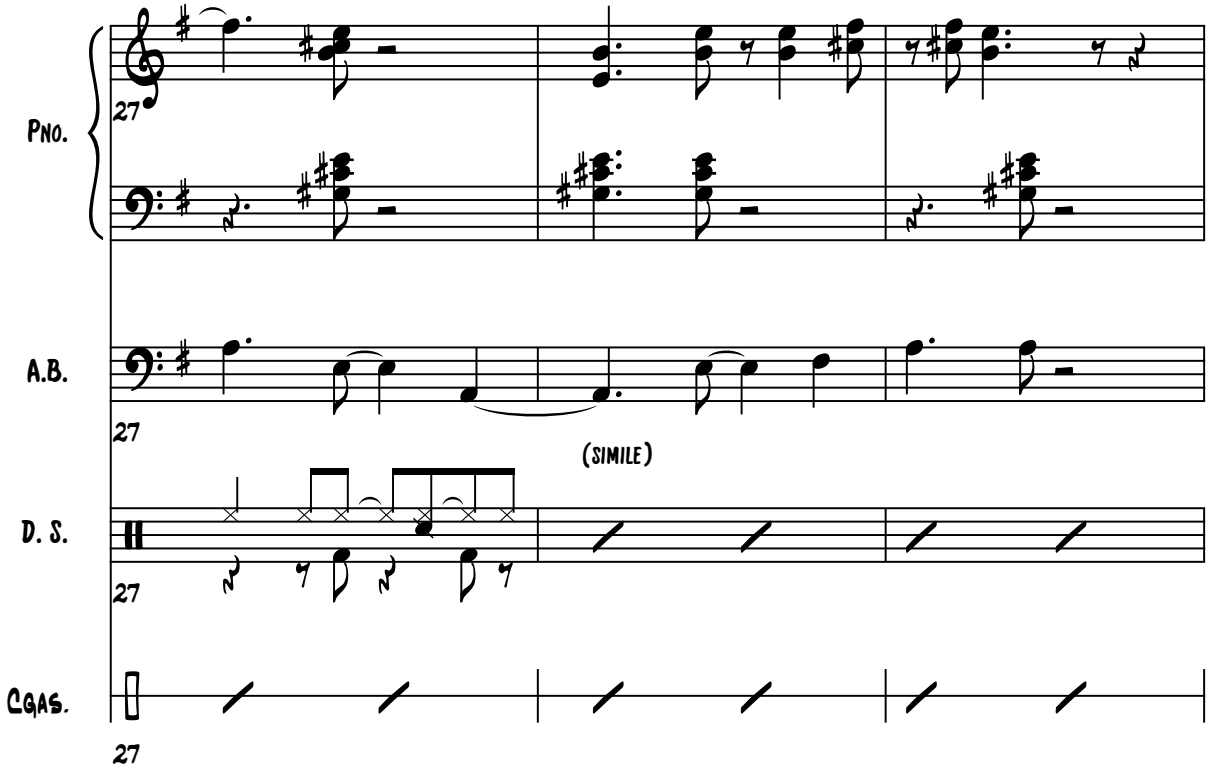
D. S.
24
Cgas.
24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27
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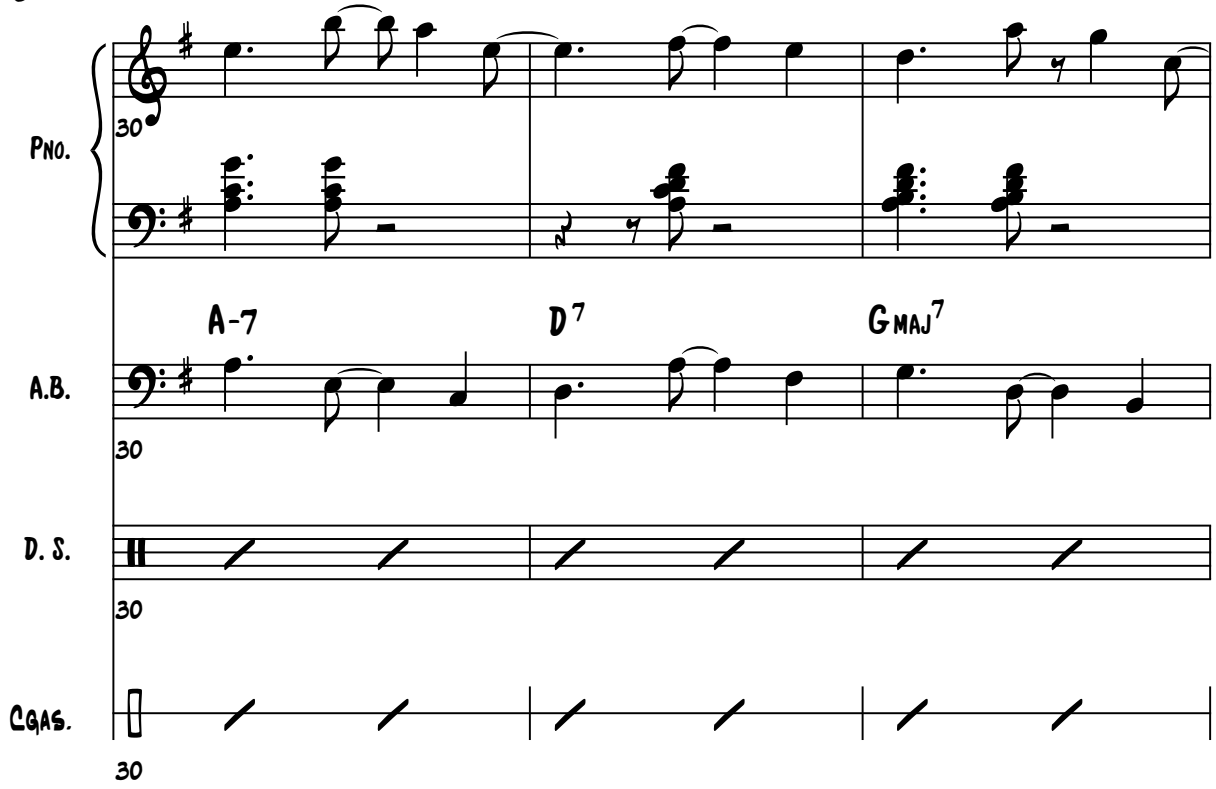
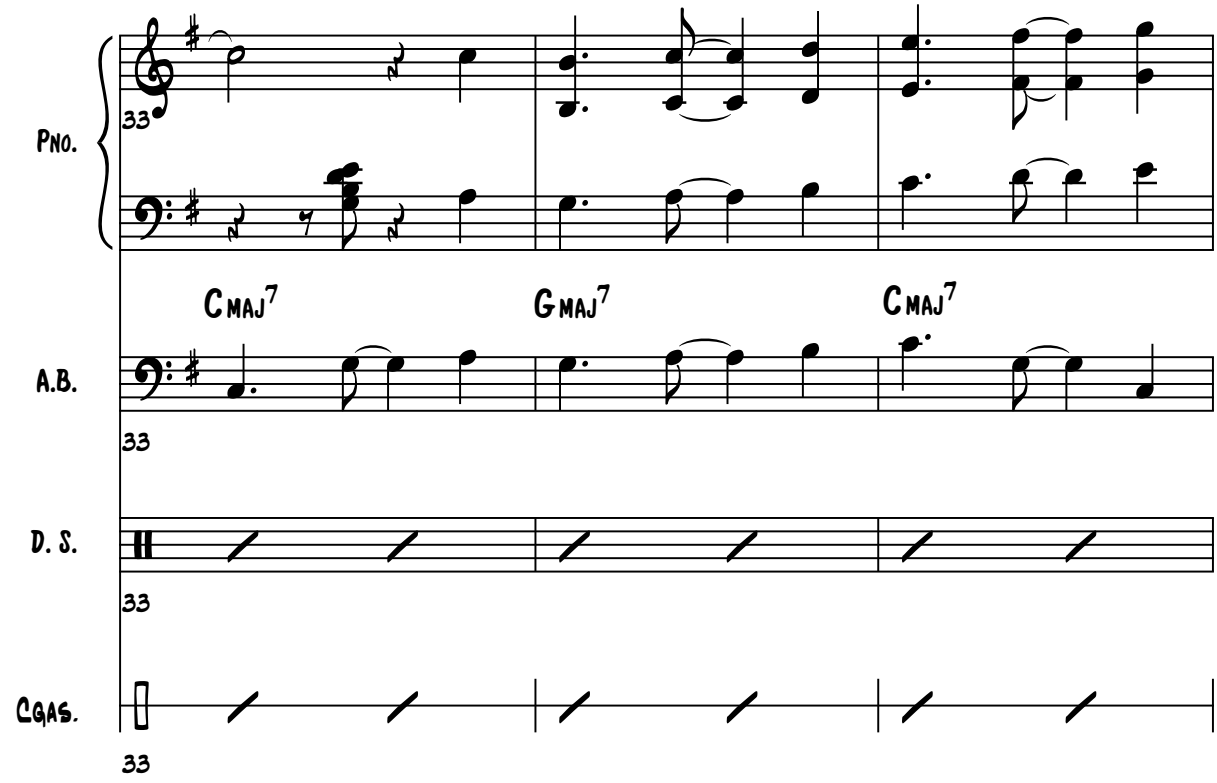
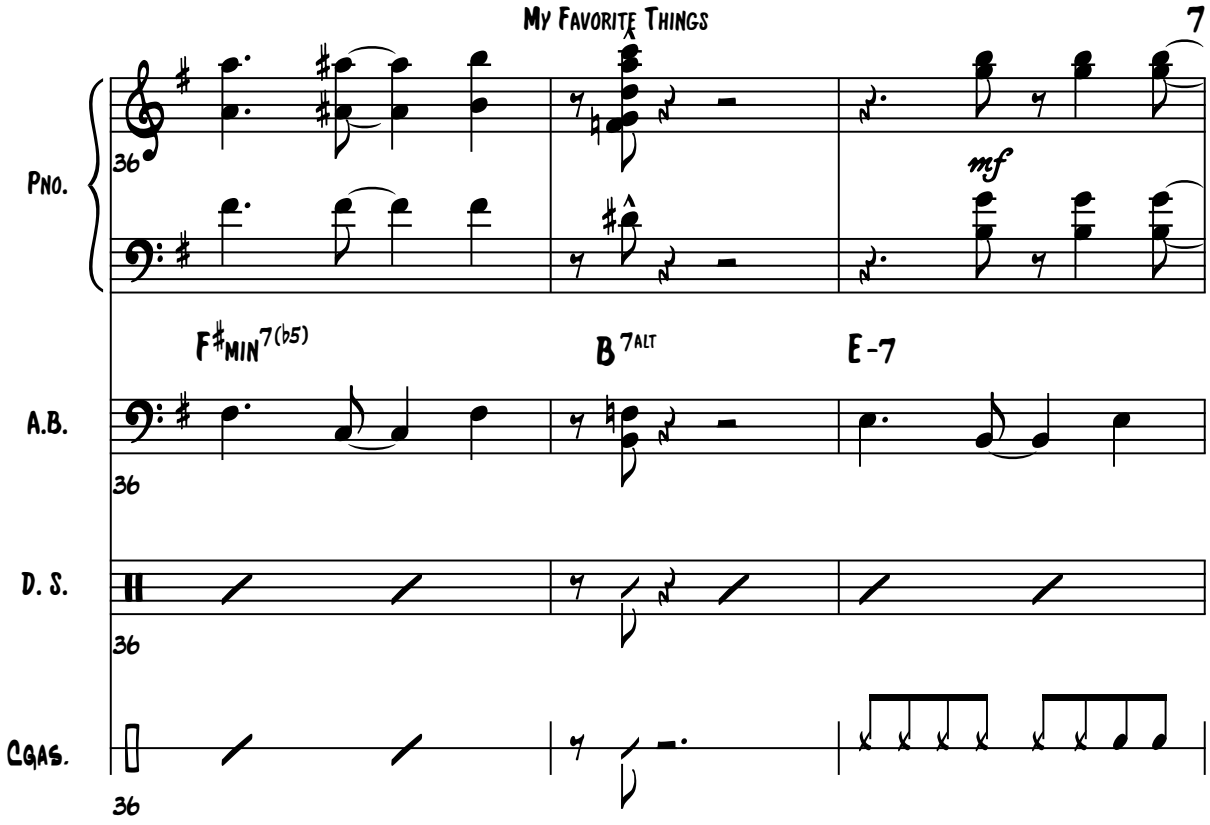
D. S.
27
Cgas.
27

My Favorite Things



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Cgas.
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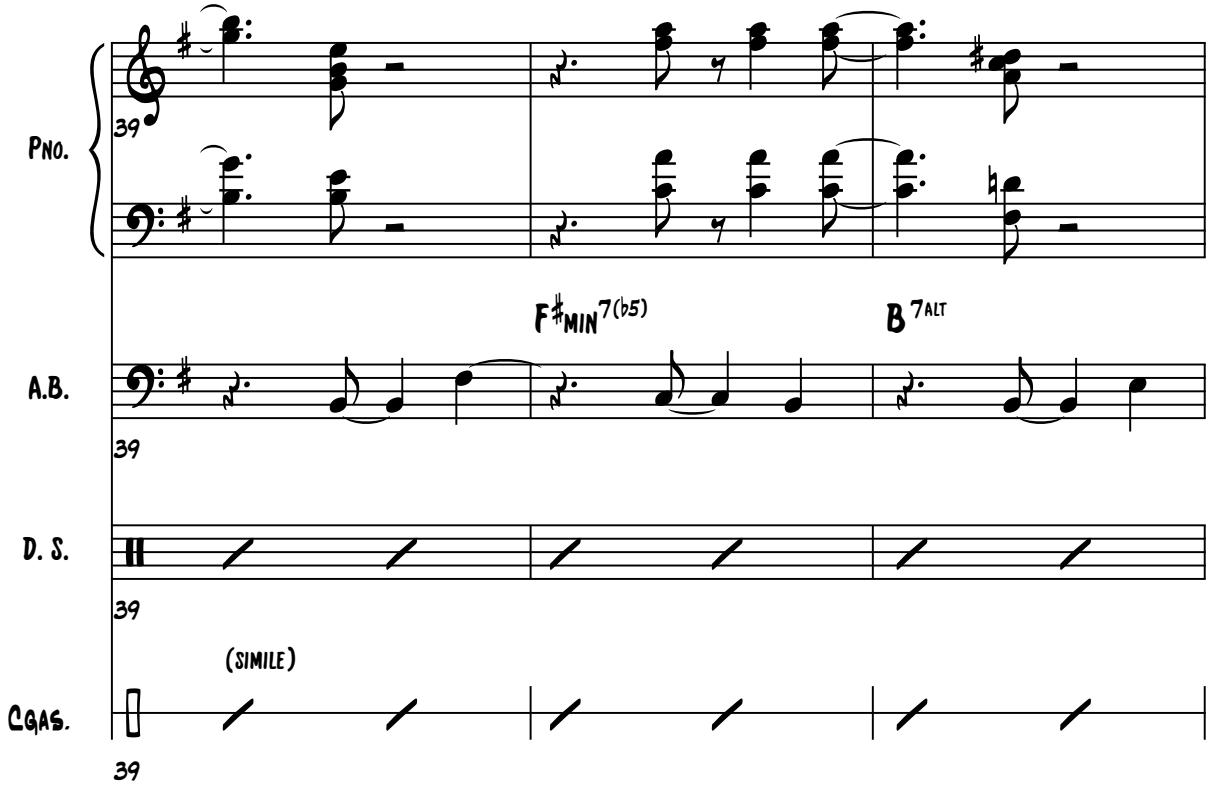
B7ALT
E-7
mf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D. S.
Cgas.
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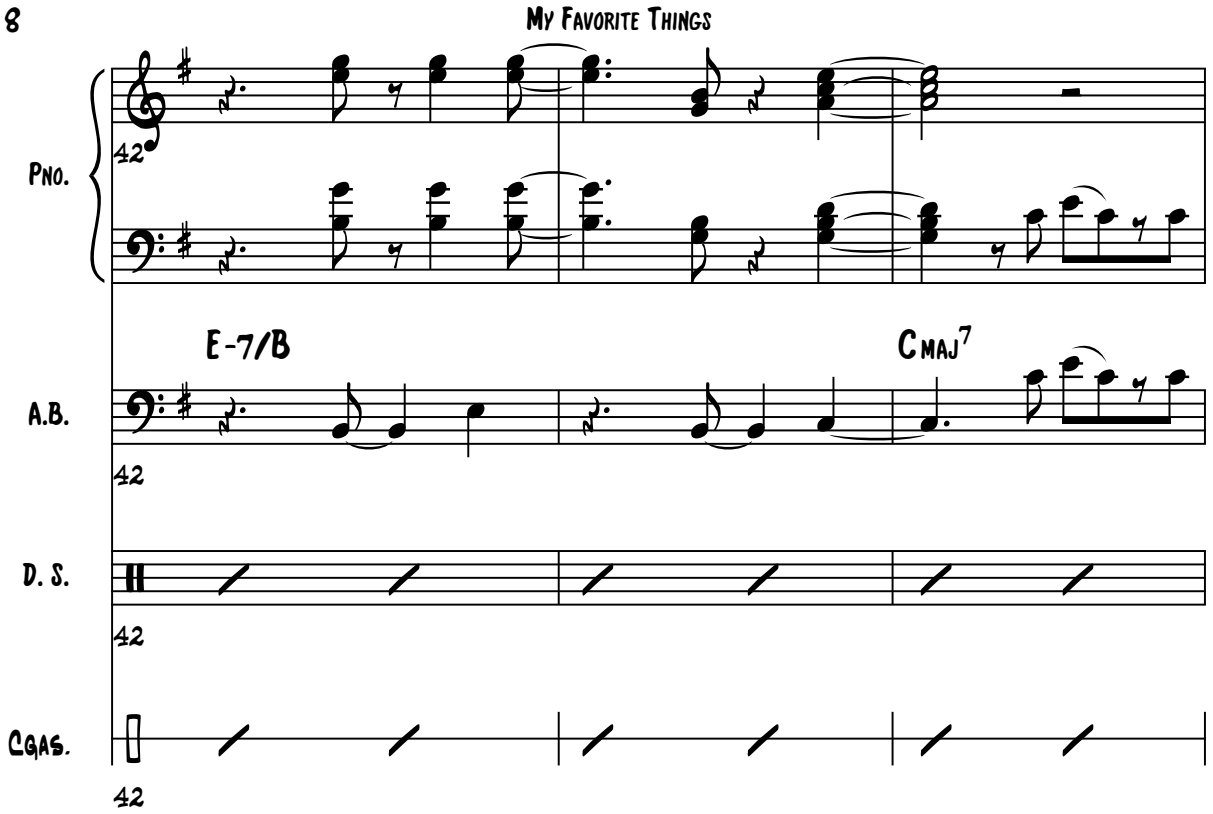
B7ALT
(SIMILE)


My Favorite Things
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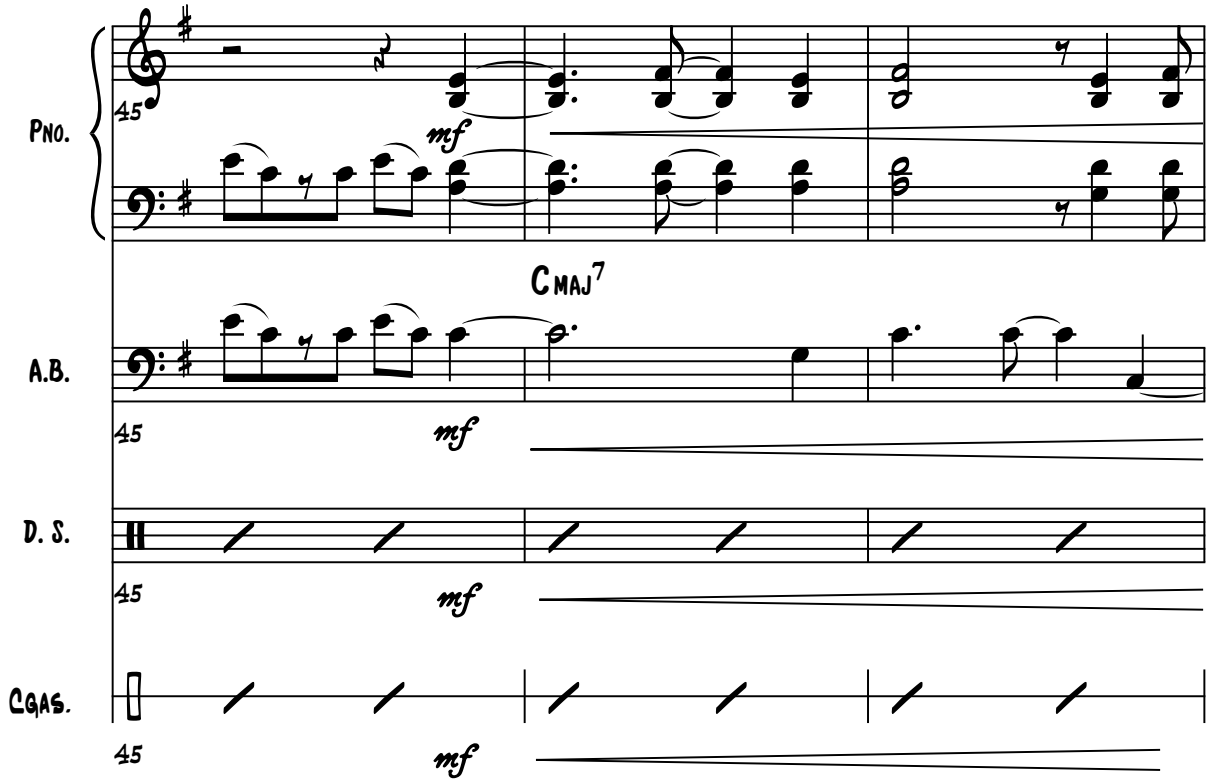
E-7/B
Cmaj7
A.B.
42
D. S.
42
Cgas.
42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D. S.
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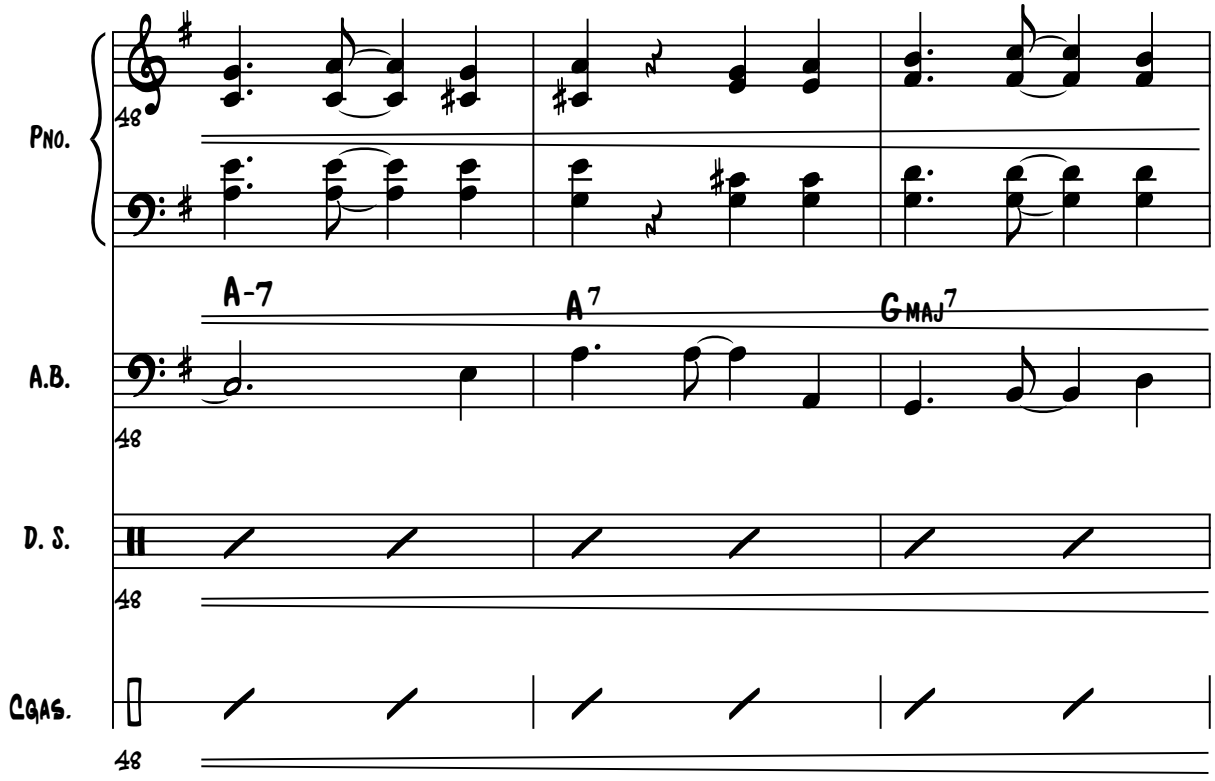
mf
Cgas.
45
mf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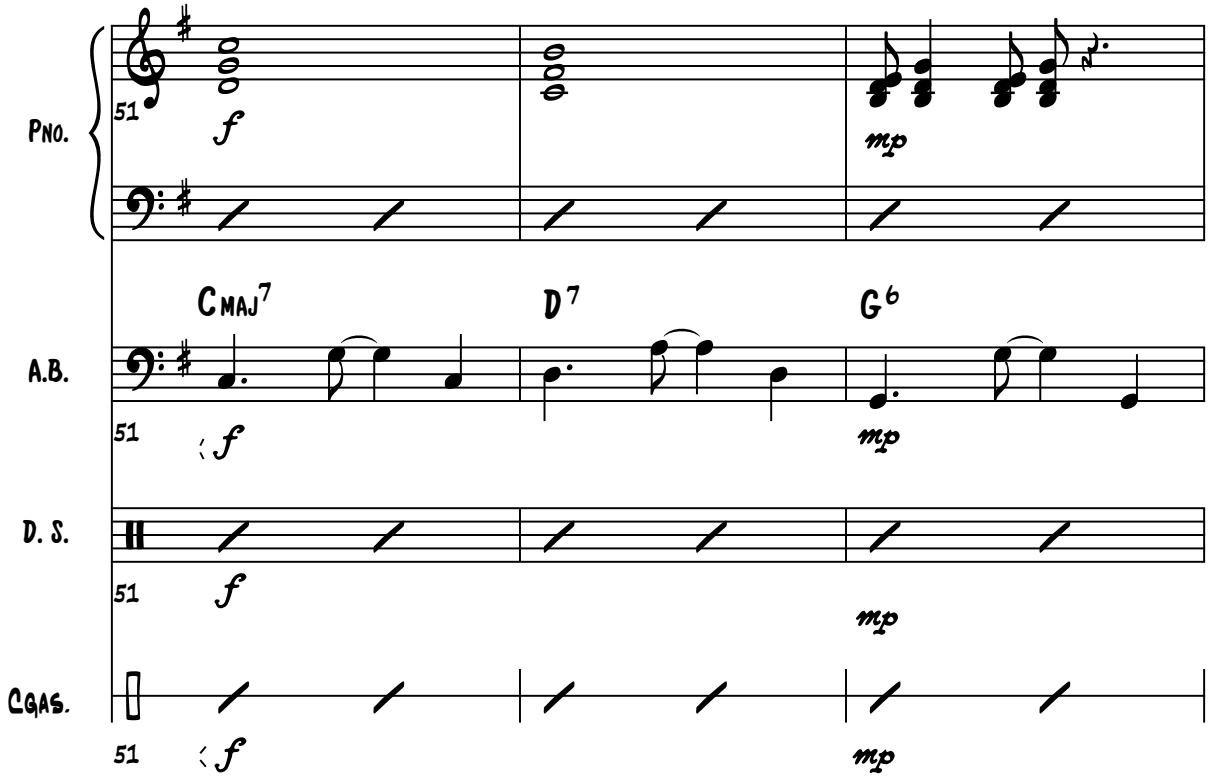
A7
GMAJ7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Cgas.
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f
mp
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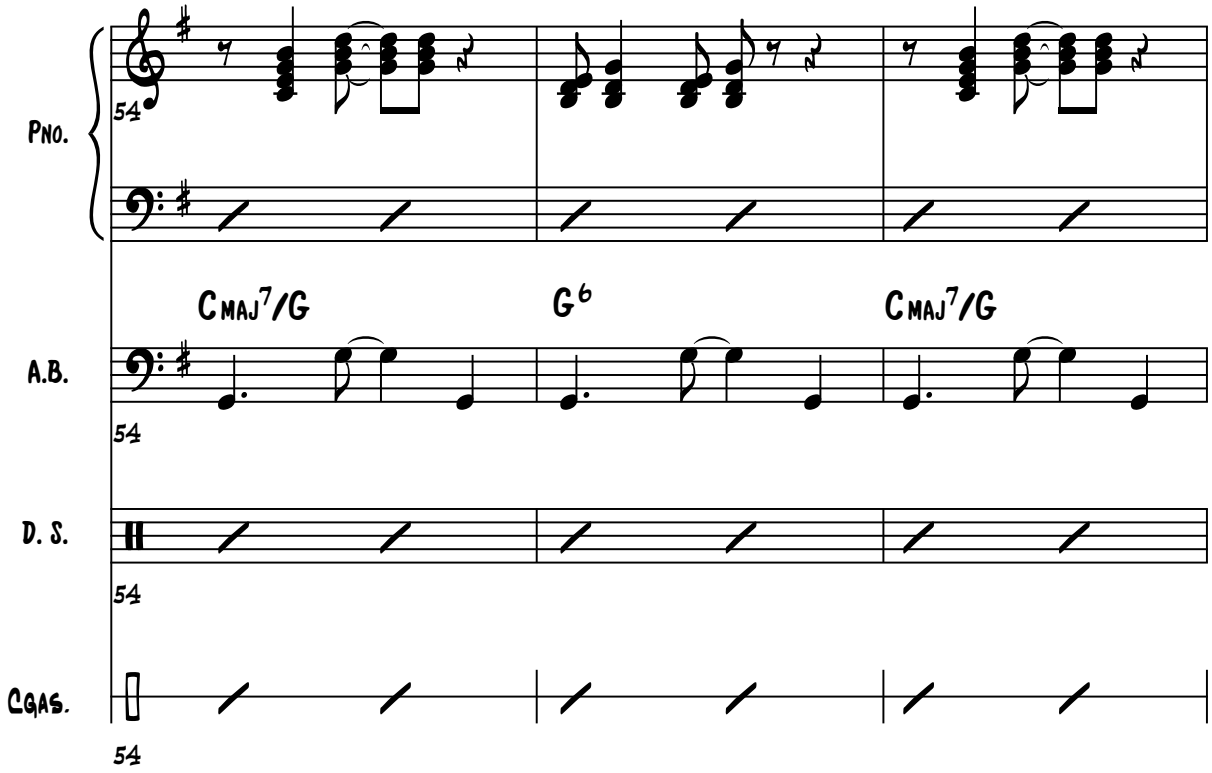
D7
G6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Cmaj7/G
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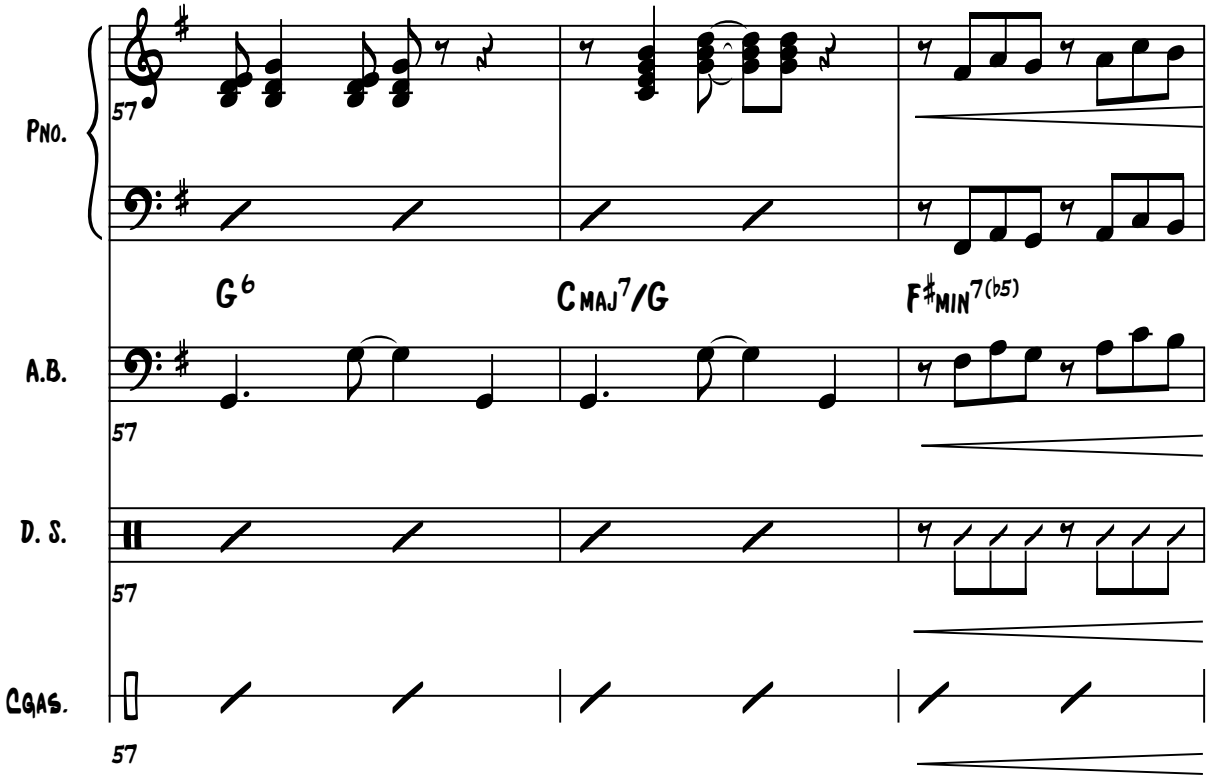
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Cgas.
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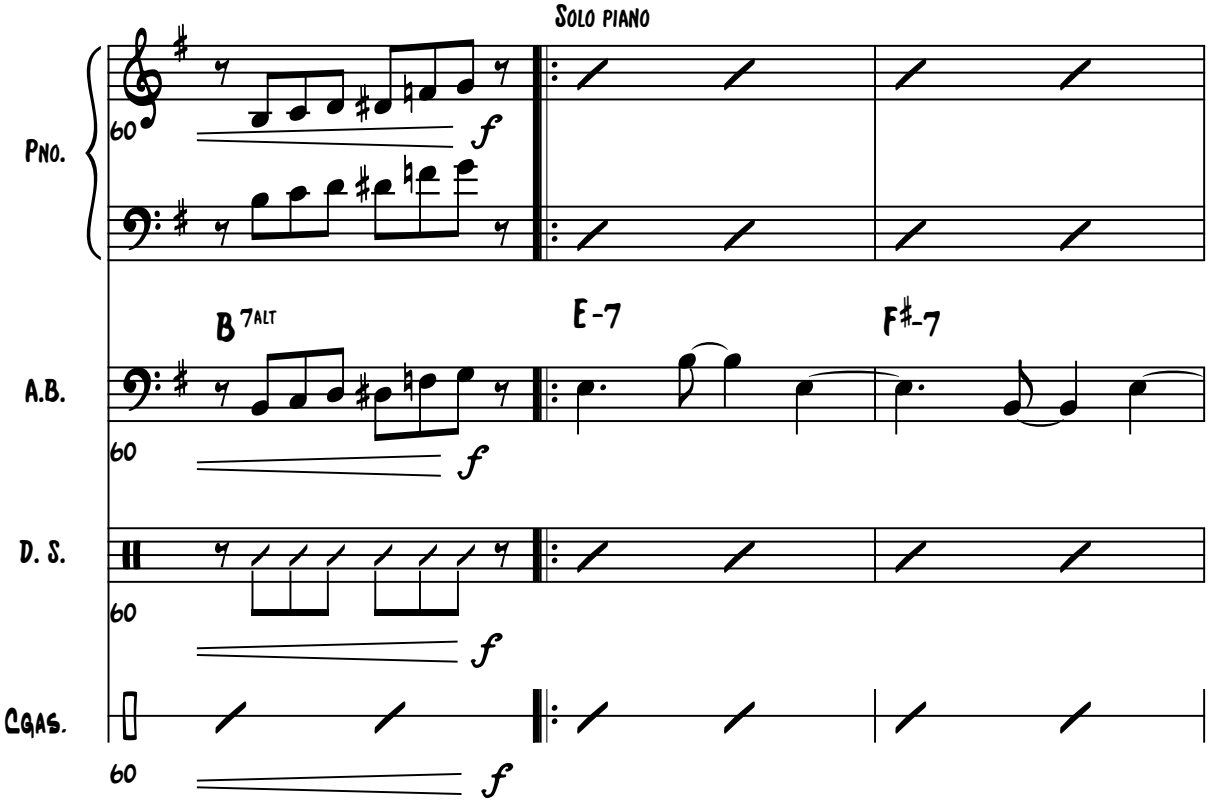
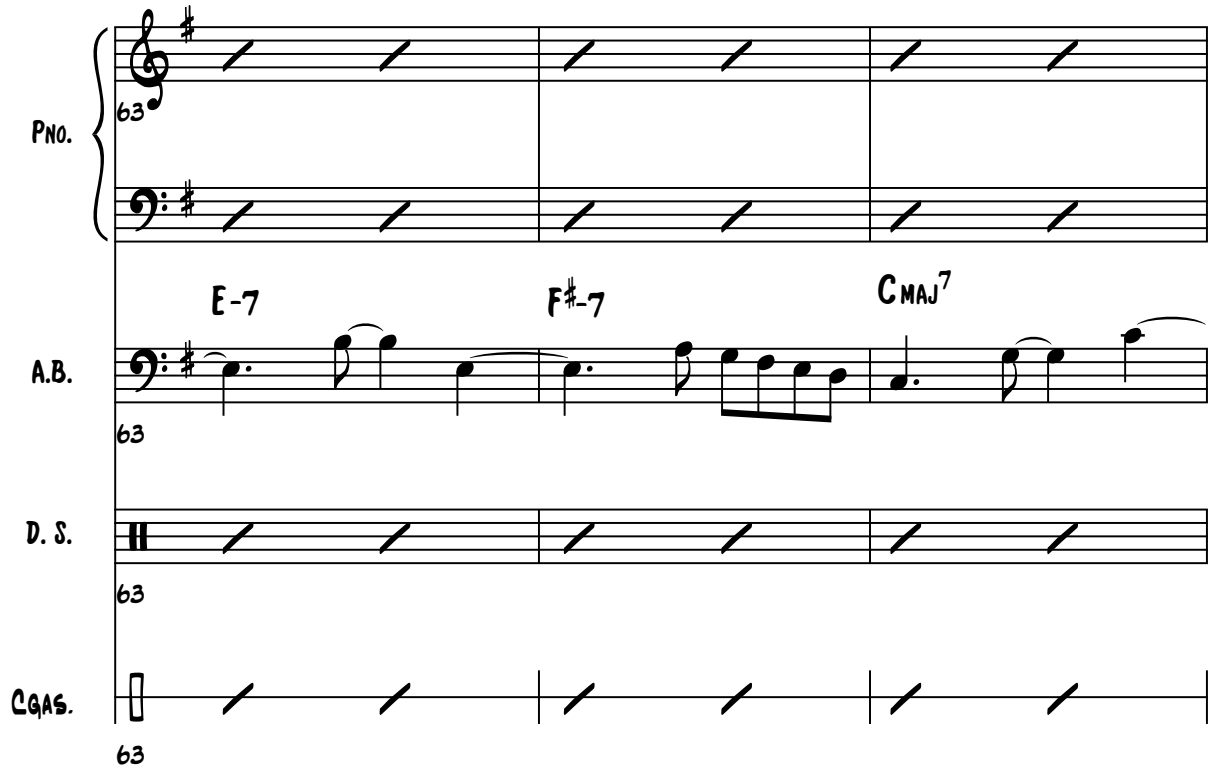
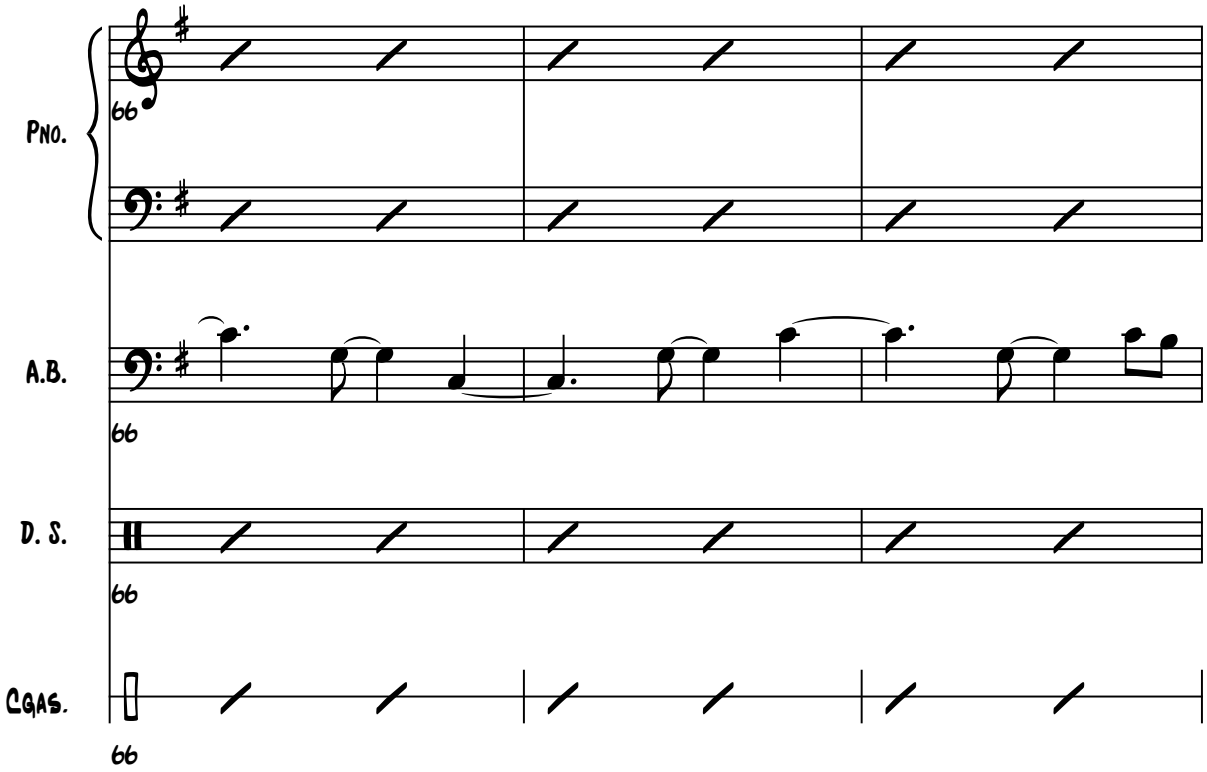
Solo piano



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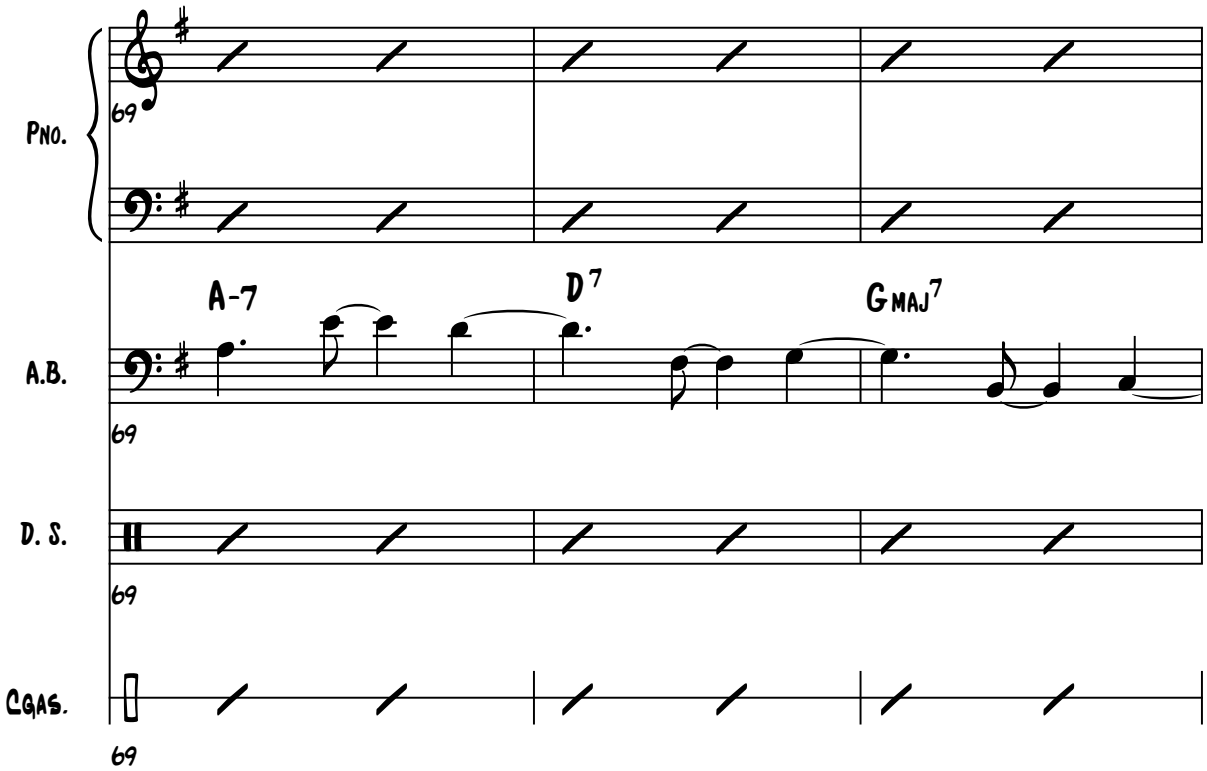
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Cgas.
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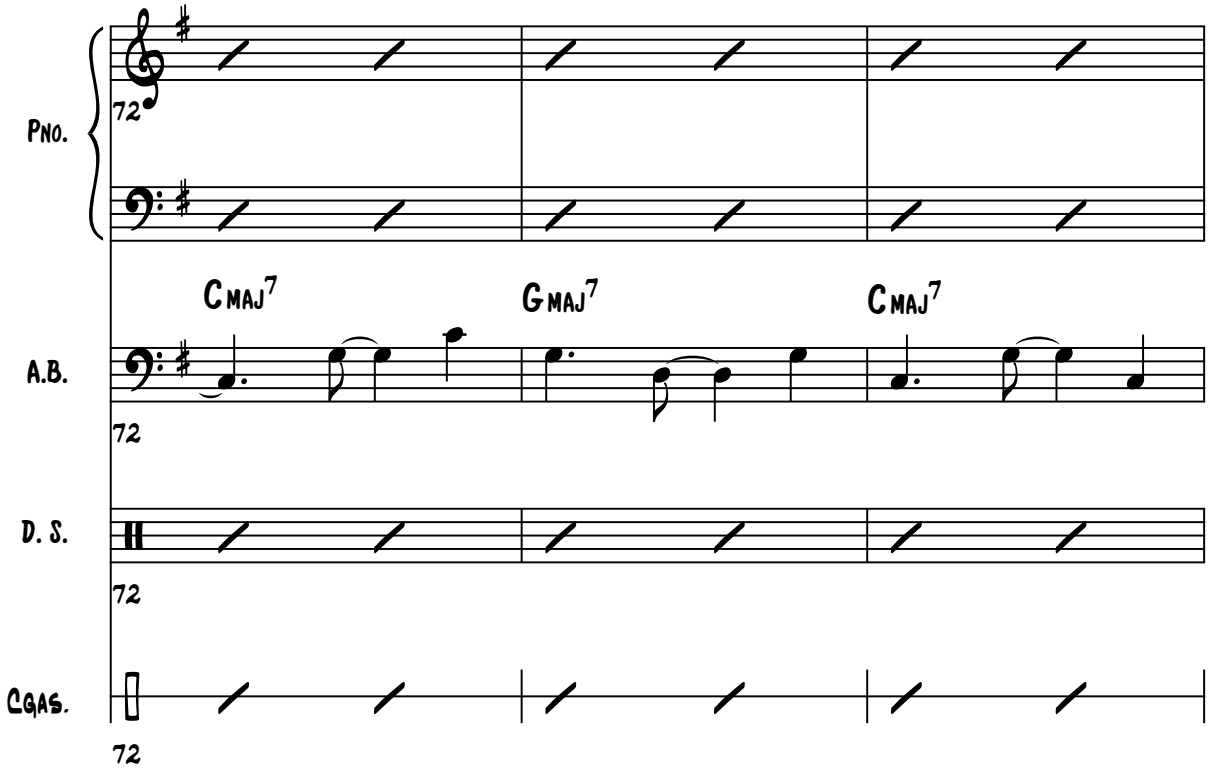
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G MAJ7
C MAJ7
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D. S.
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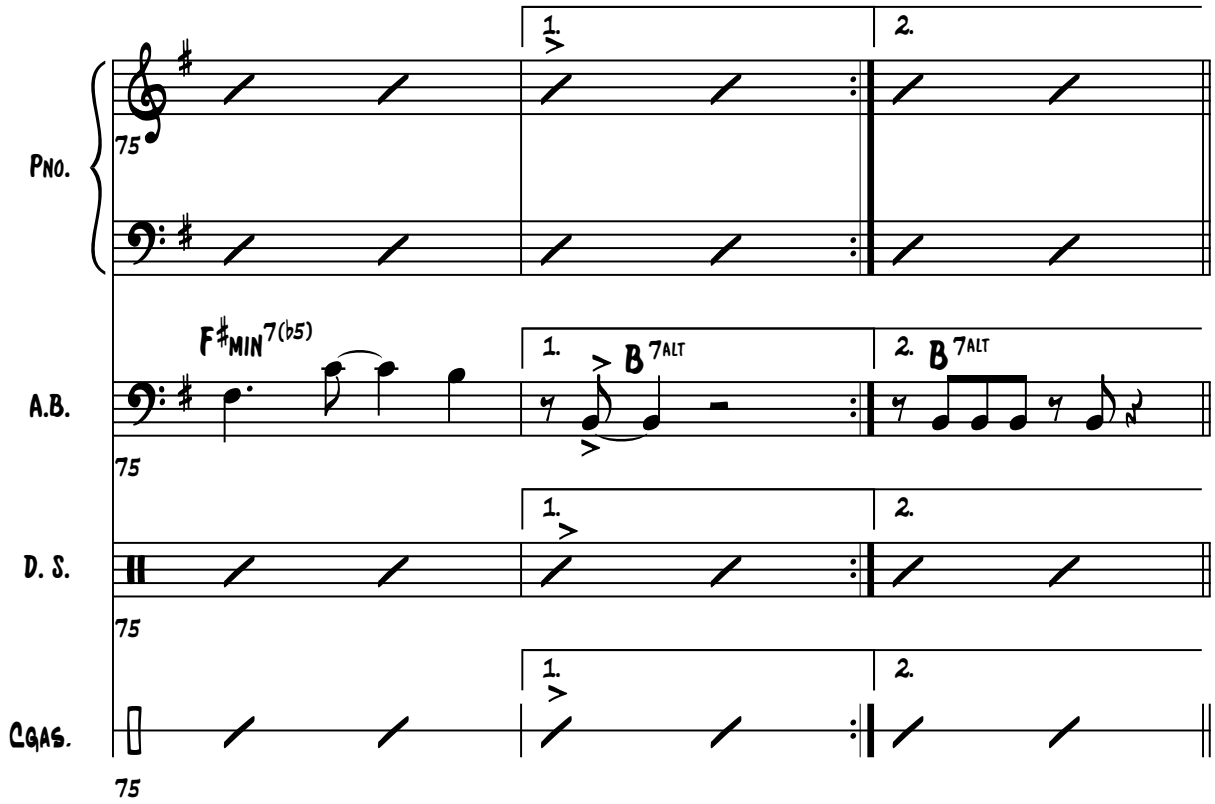
Cgas.
72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2.
A.B.
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B 7ALT
2.
B 7ALT
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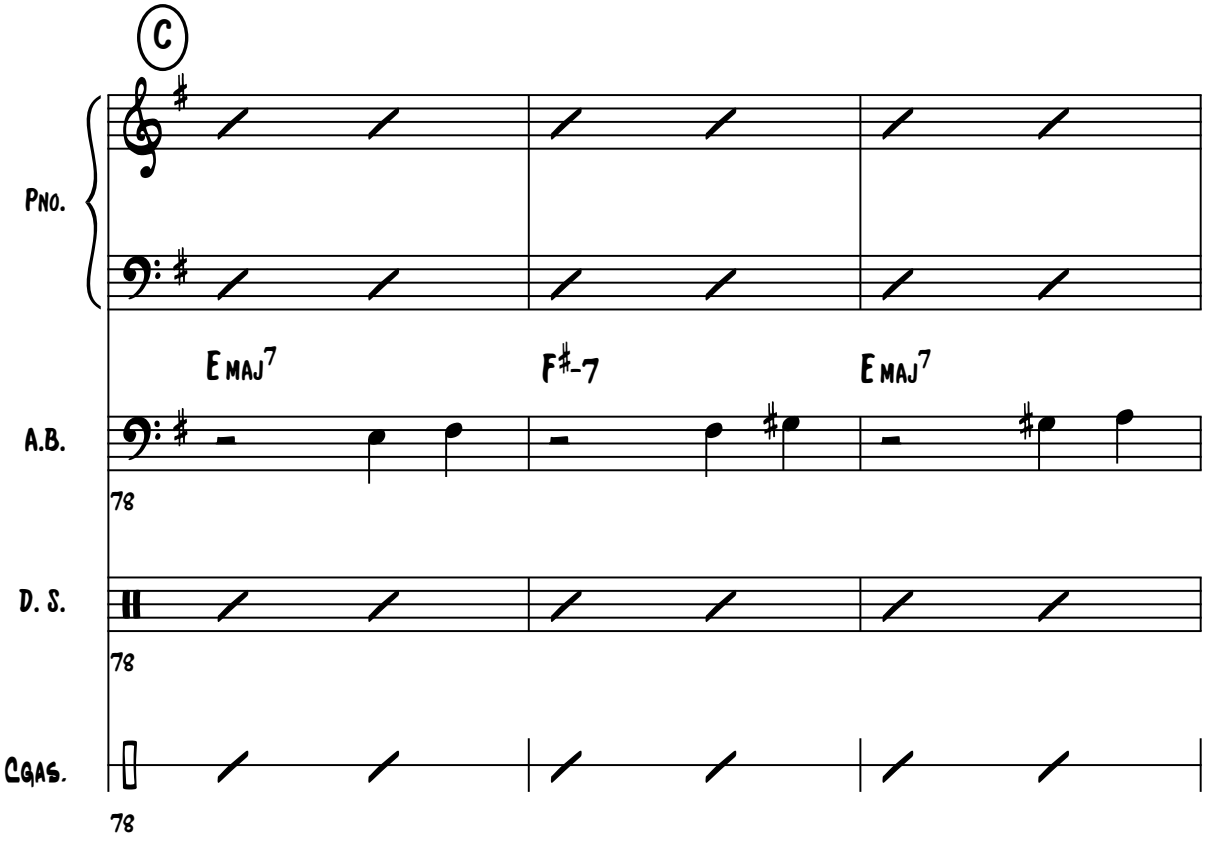
D. S.
1.
2.
75
Cgas.
1.
2.
75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F♯-7
E maj7
A.B.
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D. S.
78
Cgas.
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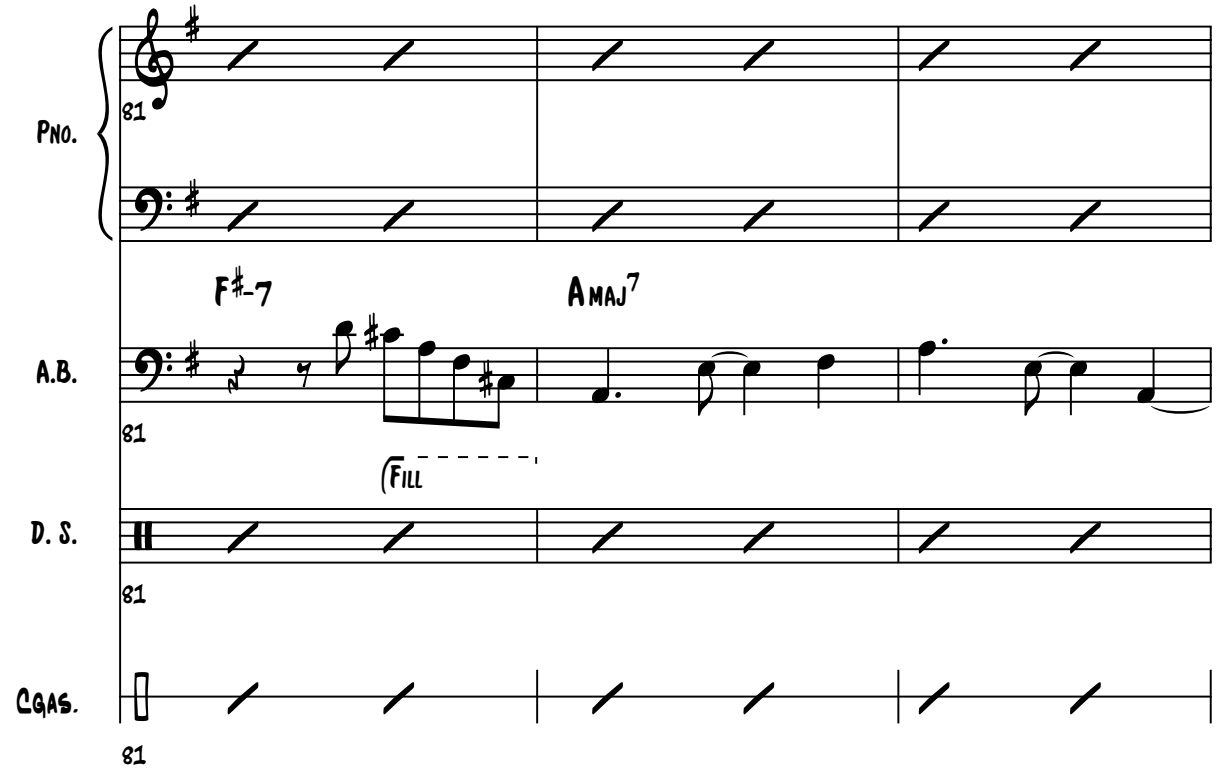
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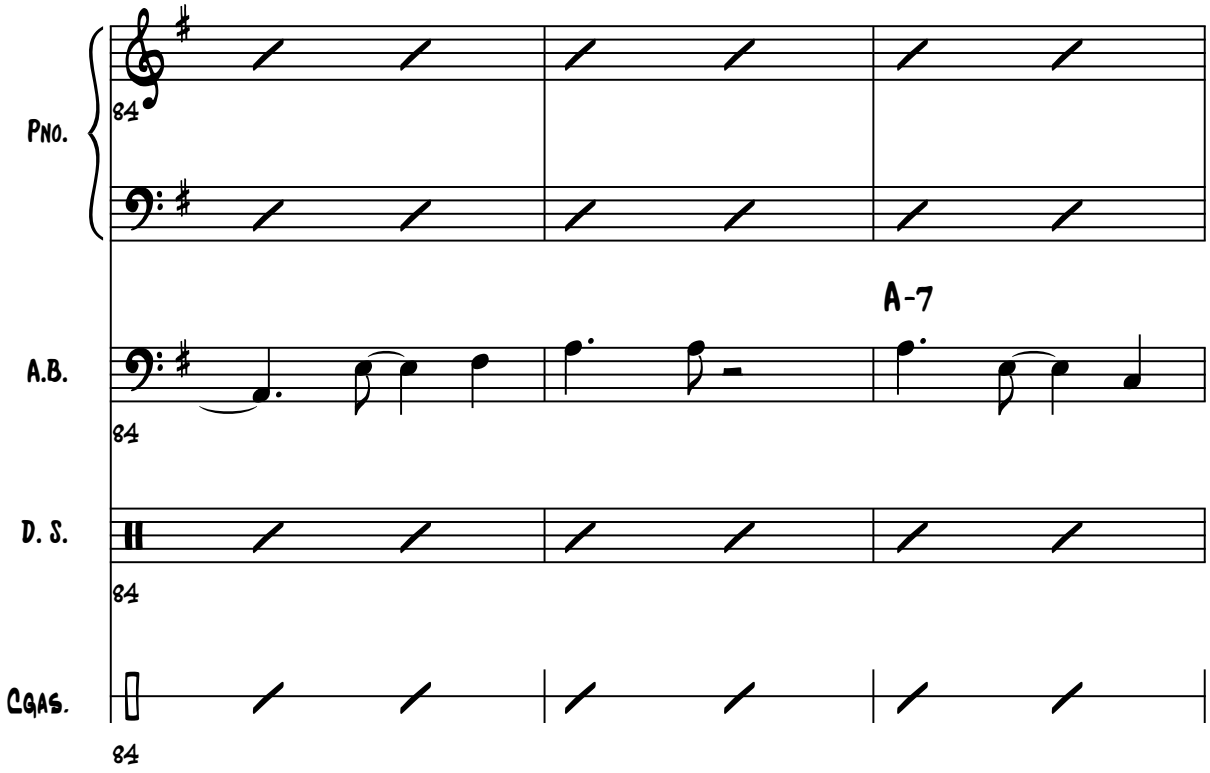
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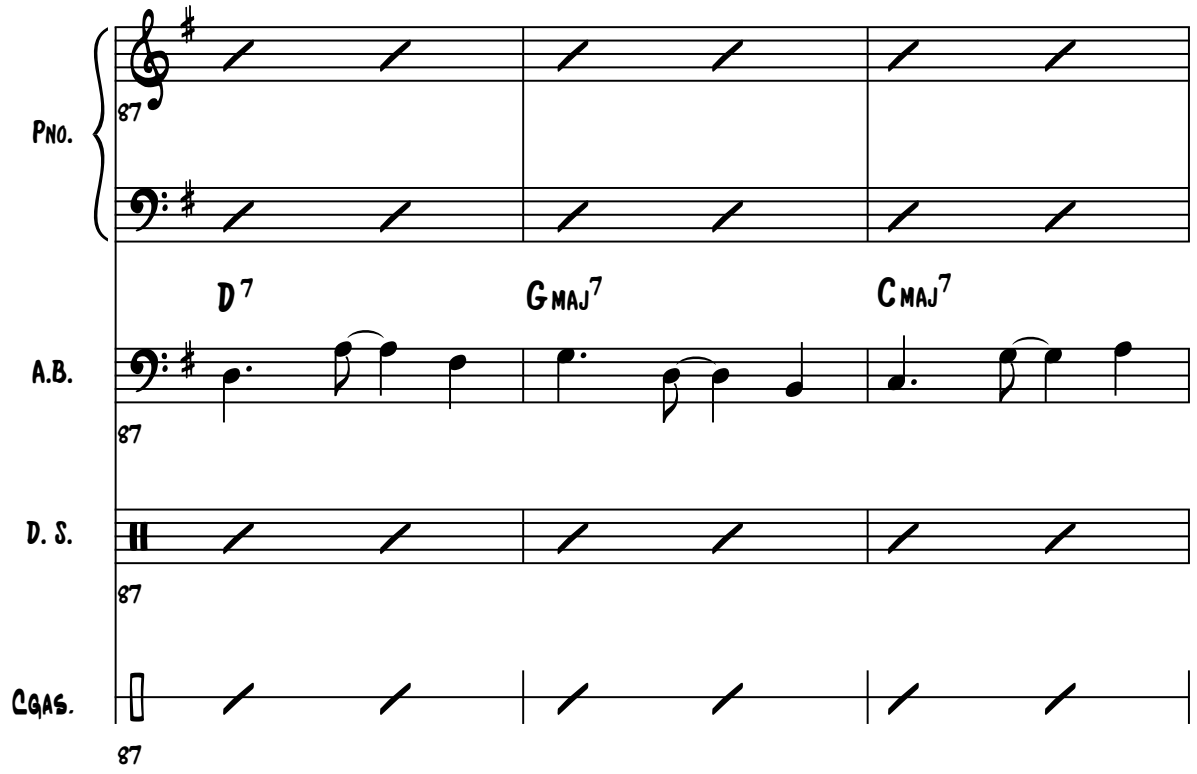
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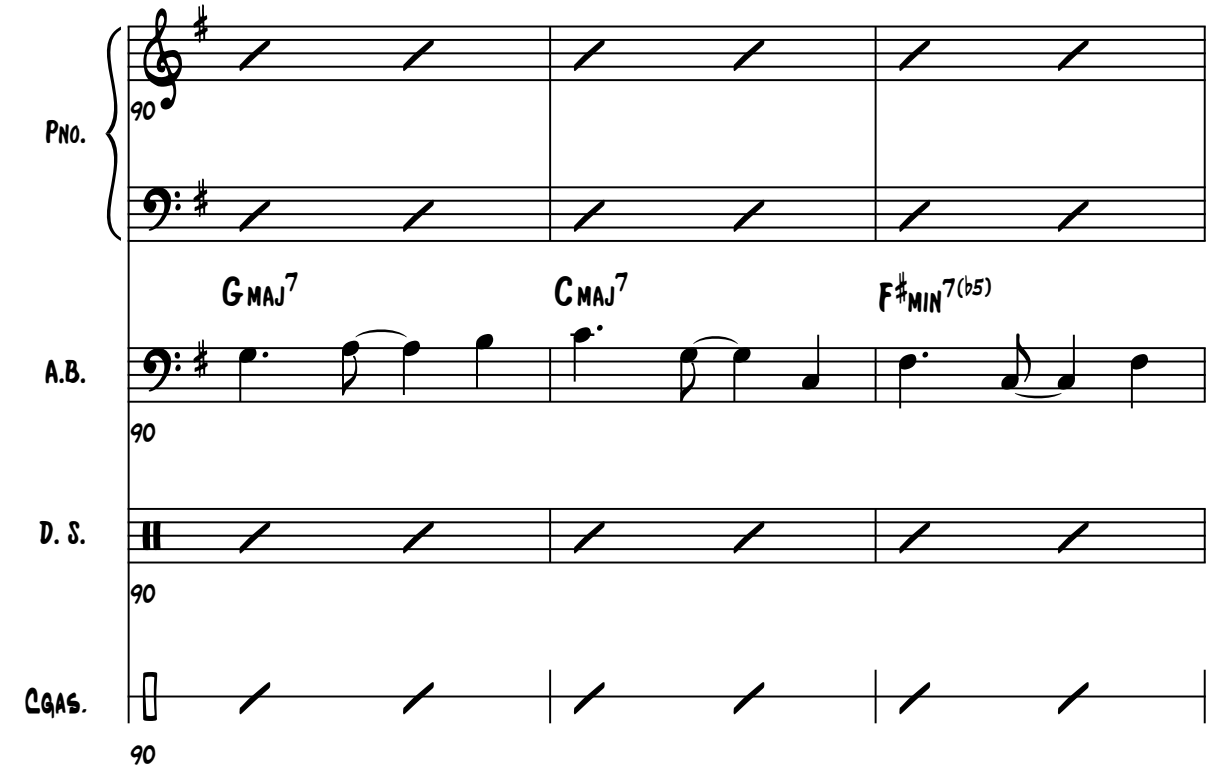
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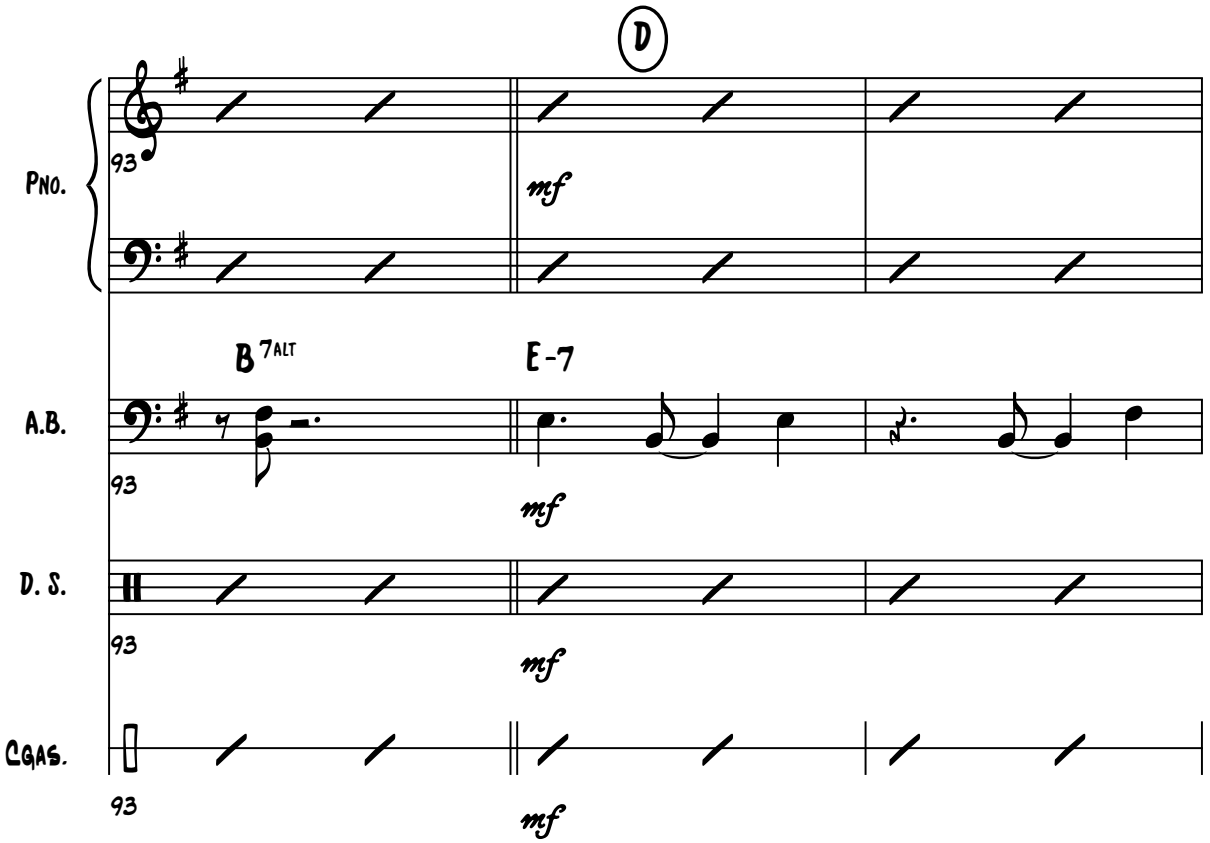
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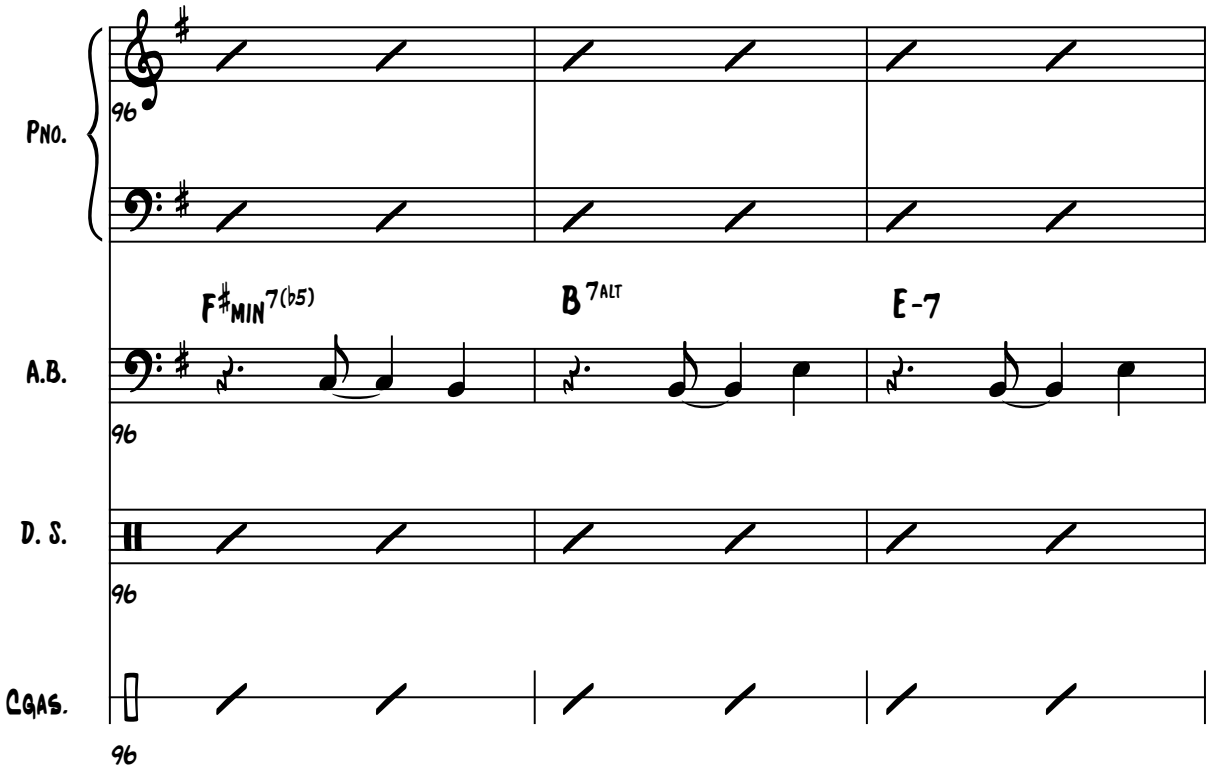
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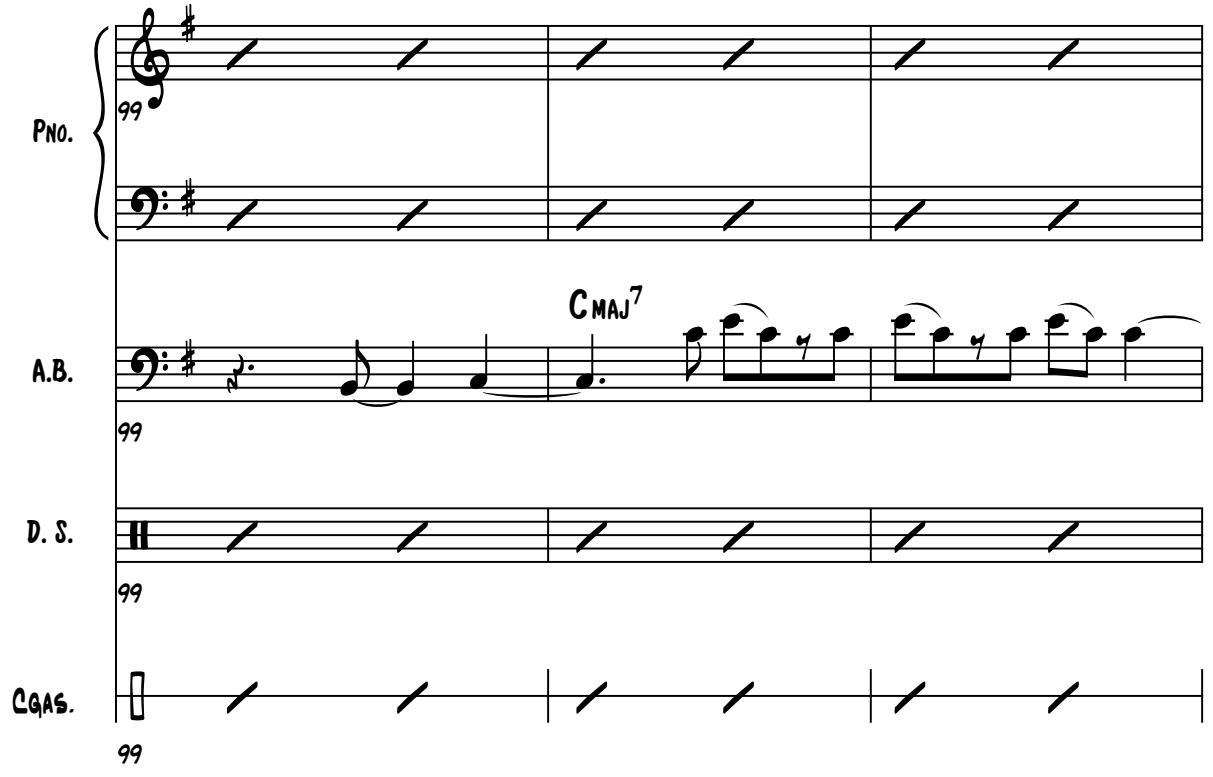
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CMAJ7
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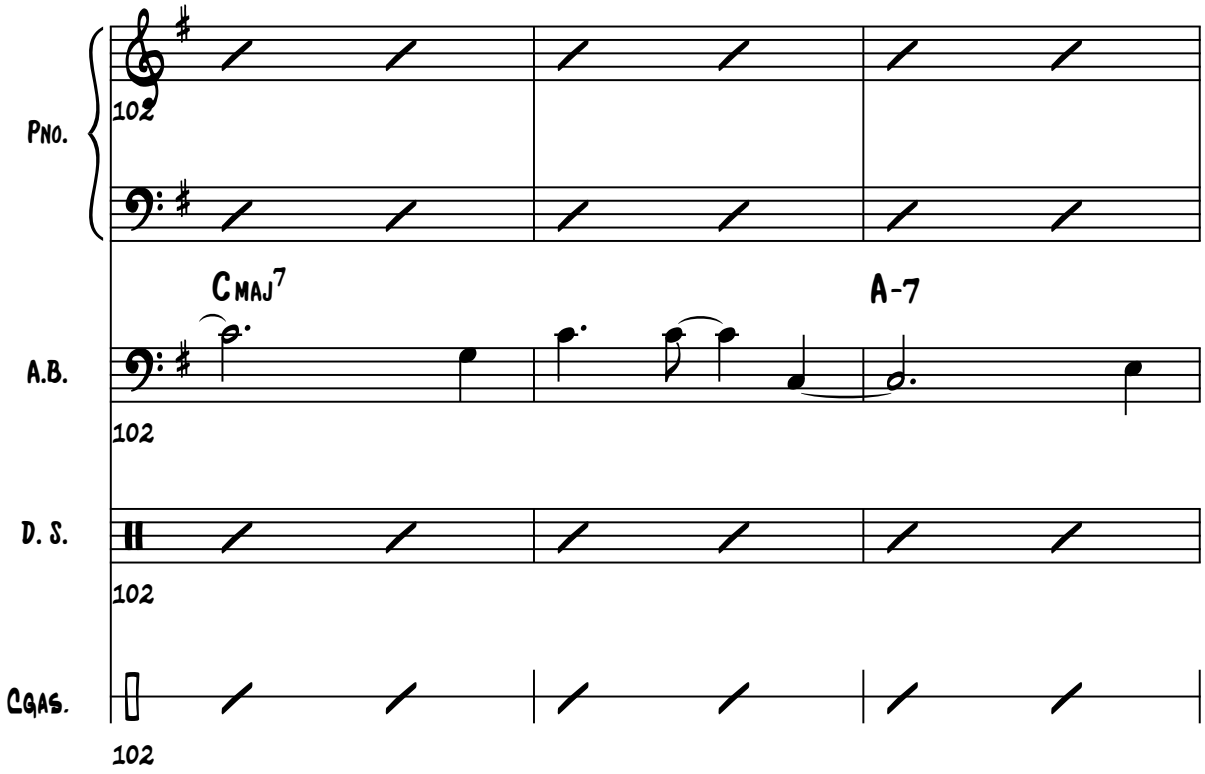
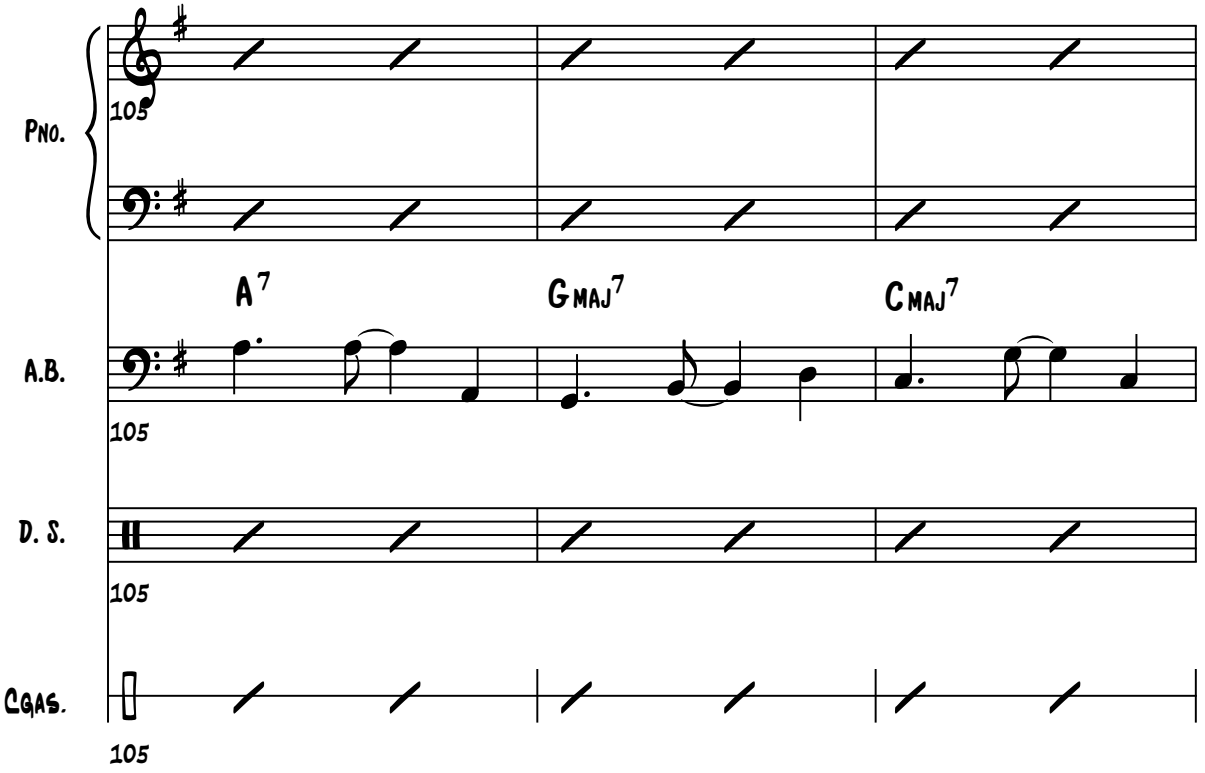
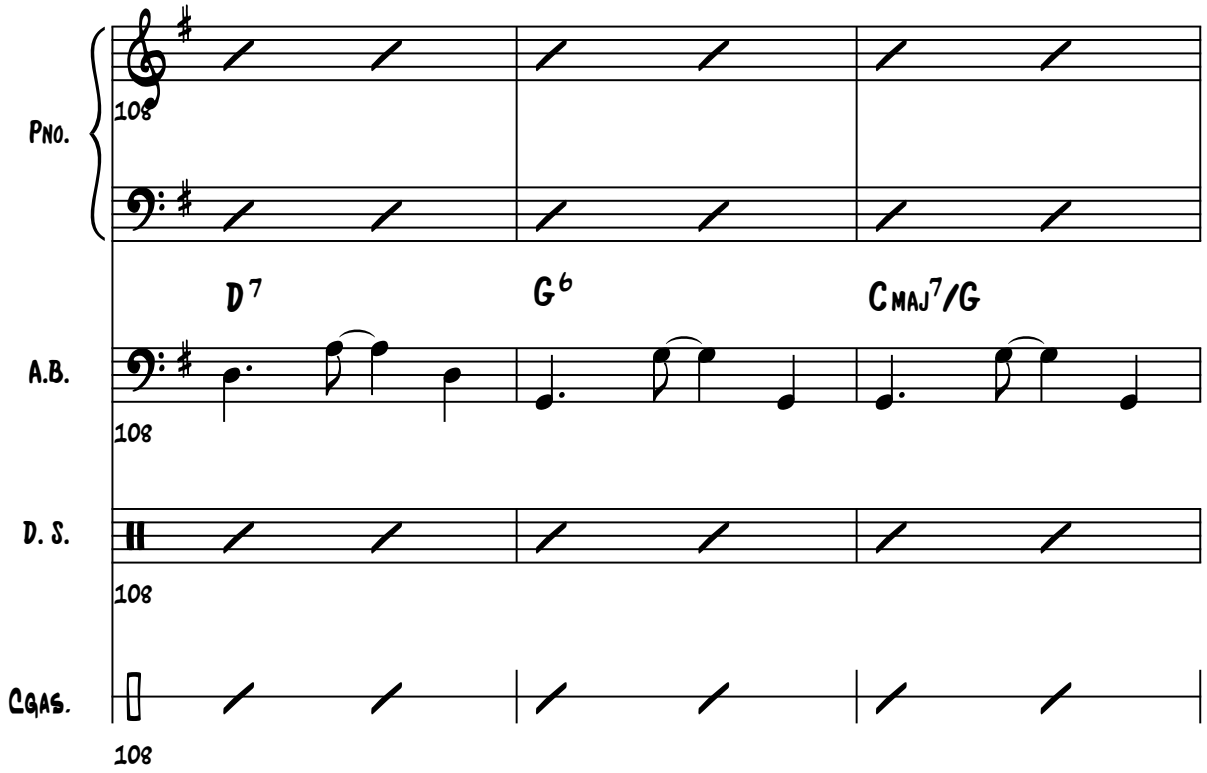
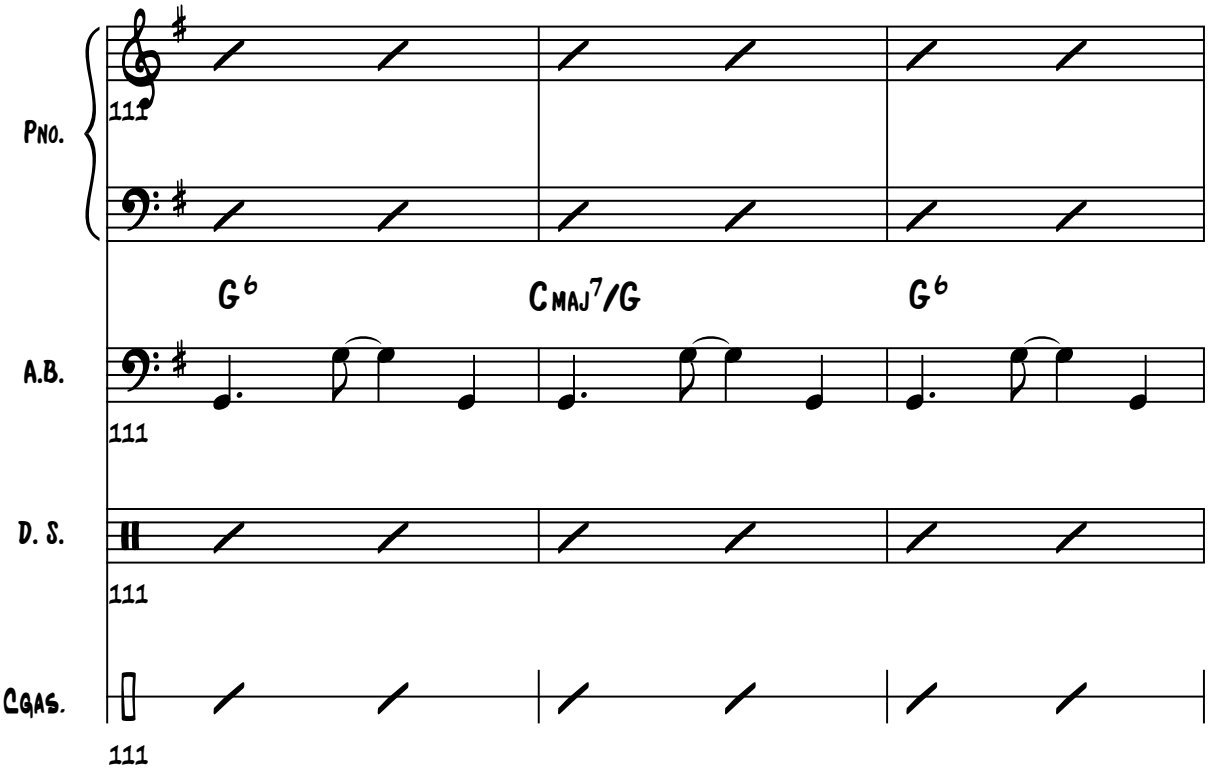
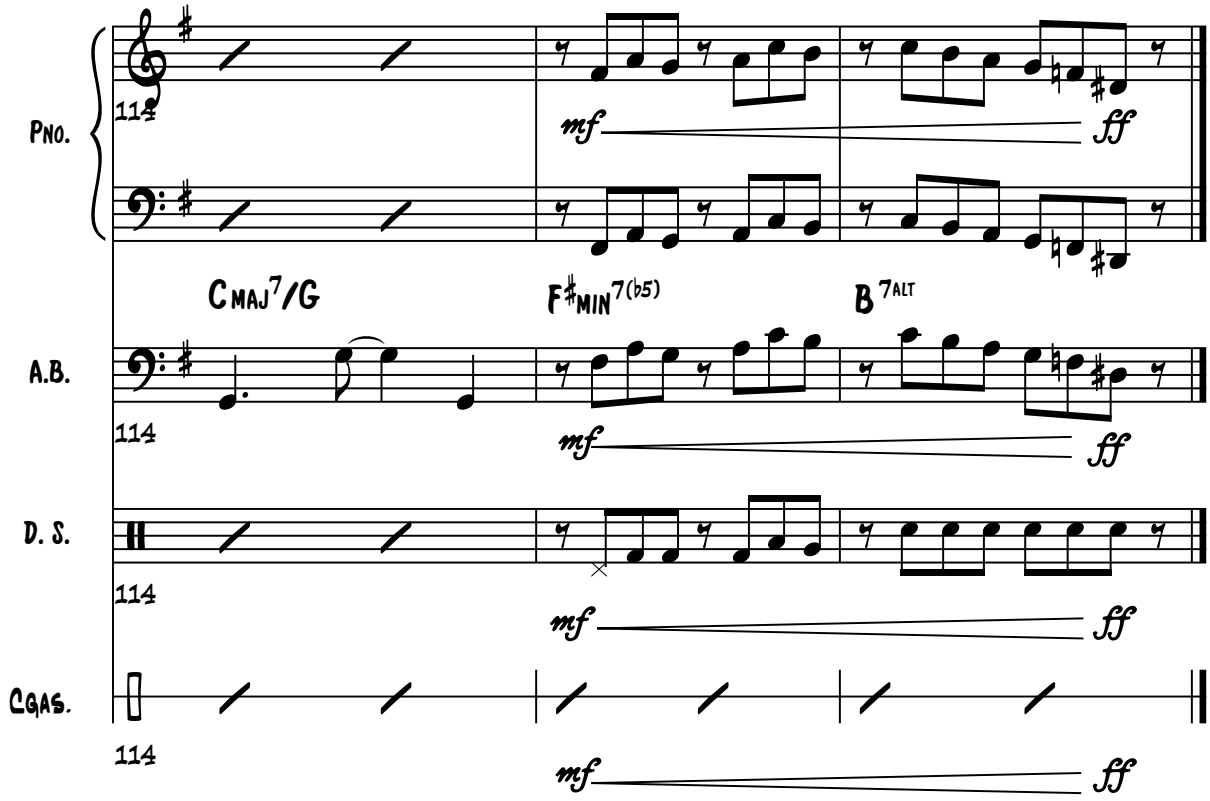
Cgas.
99


Pno.
102
A.B.
Cmaj7
A-7
102
D. S.
102
Cgas.
102


Pno.
105
A.B.
A7
Gmaj7
Cmaj7
105
D. S.
105
Cgas.
105


Pno.
108
D7
G6
Cmaj7/G
A.B.
108
D. S.
108
Cgas.
108


Pno.
111
G6
Cmaj7/G
G6
A.B.
111
D. S.
111
Cgas.
111


Pno.
A.B.
D. S.
Cgas.
114
mf
ff
Cmaj7/G
F♯min7(♭5)
B7alt

Toxic

Compositor: Cathy Dennis, Henrik Jonback, Christian Karlsson, Pontus Winnberg

Arreglista: Carolina Maldonado

Año de la composición: 2004

Estilo: Jazz Funk

Tempo: MM = 100

SCORE

Toxic

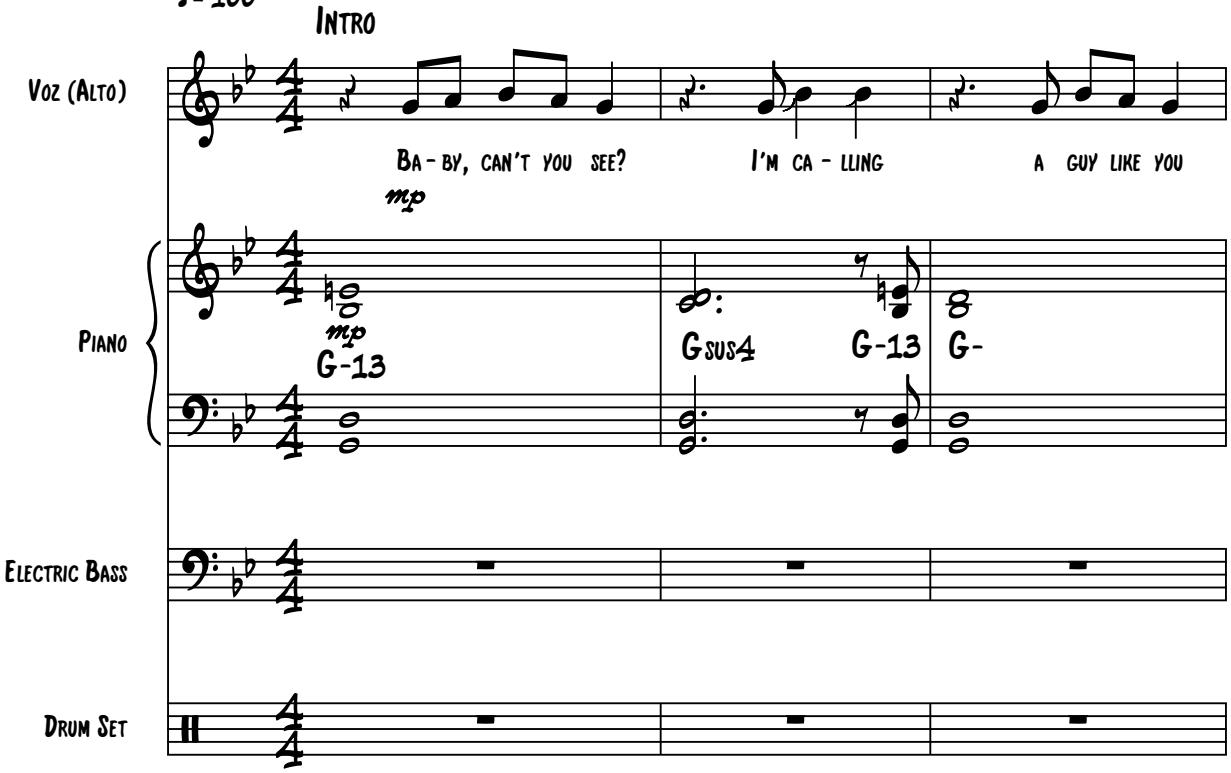
Cathy Dennis, Henrik Jonback, Christian Karlsson, Pontus Winnberg (2004)

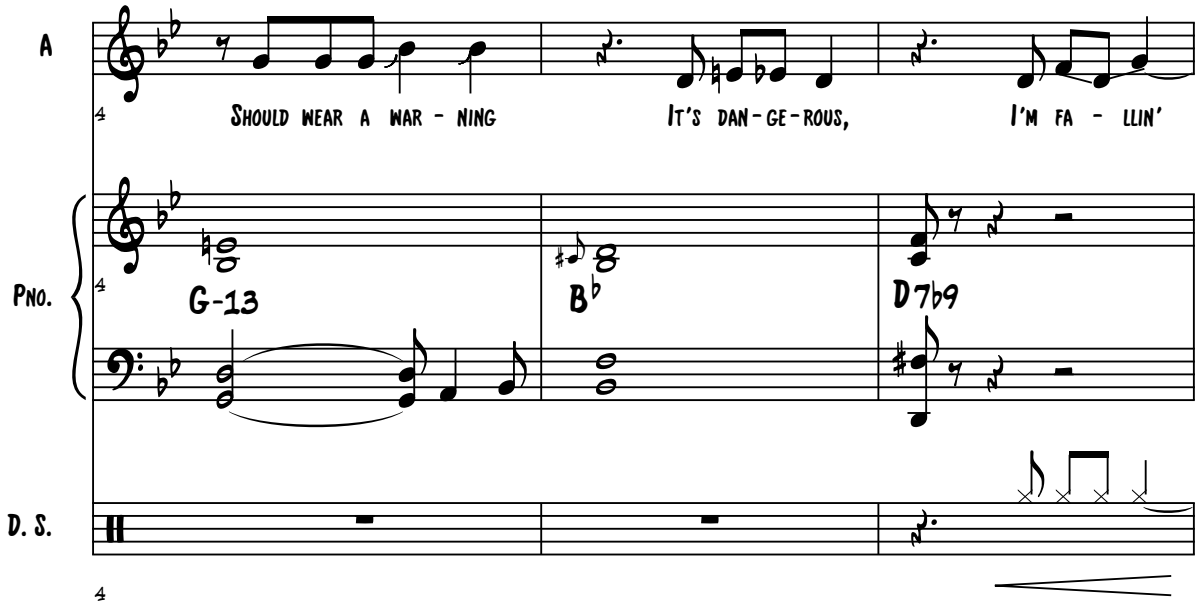
Carolina Maldonado

Jazz Funk

♩= 100

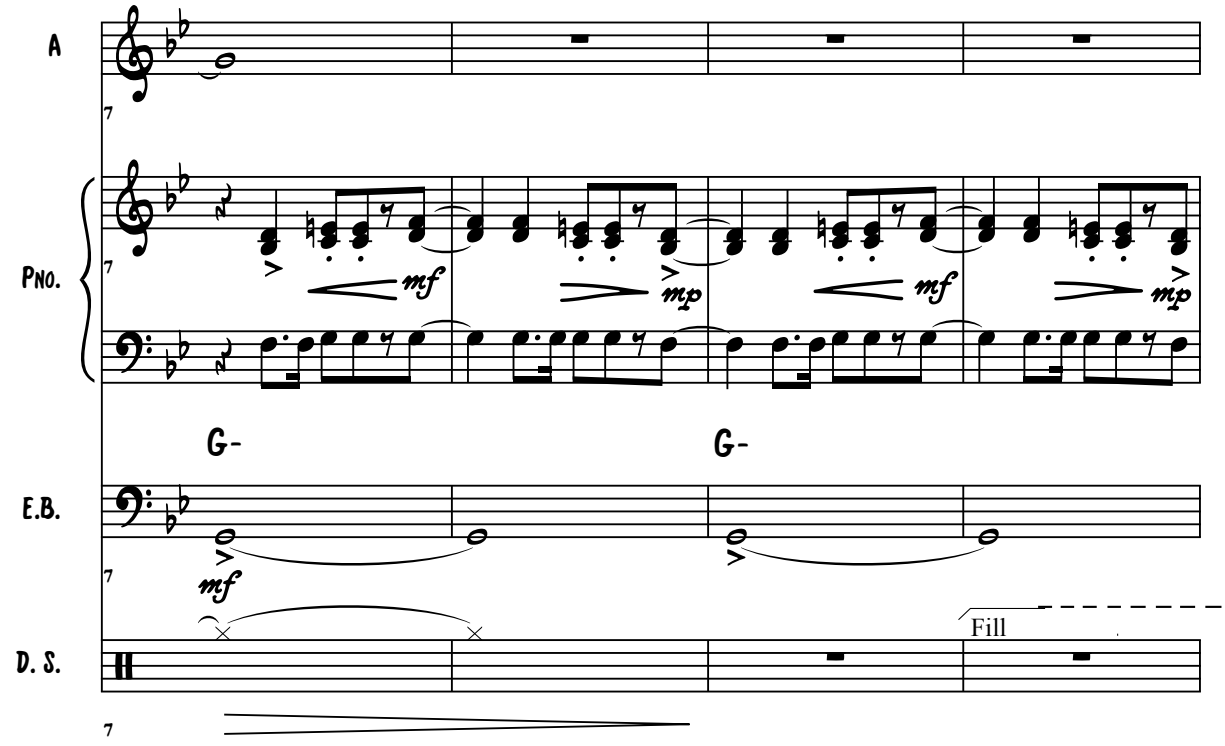
Intro

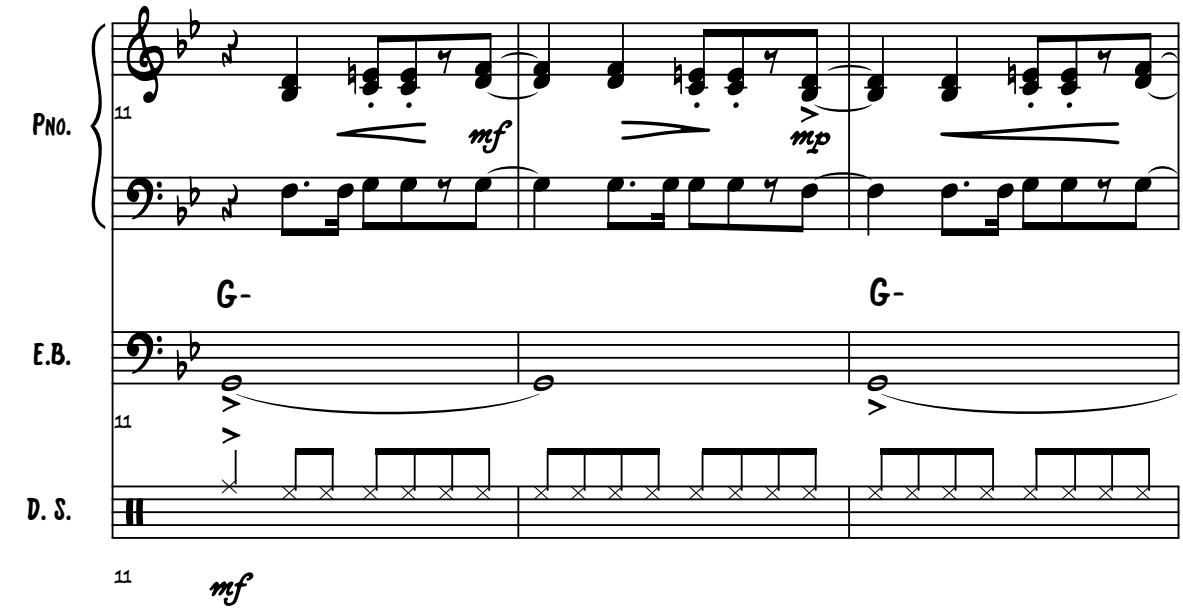


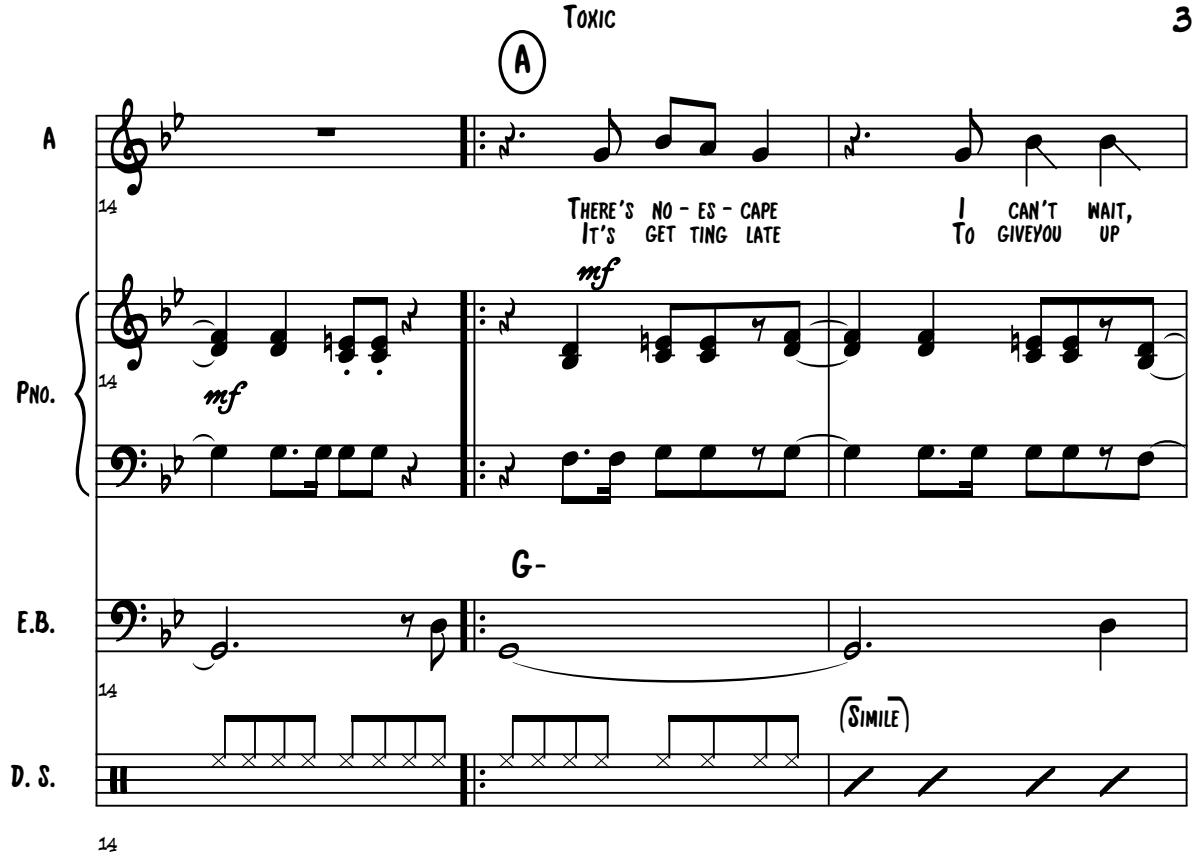


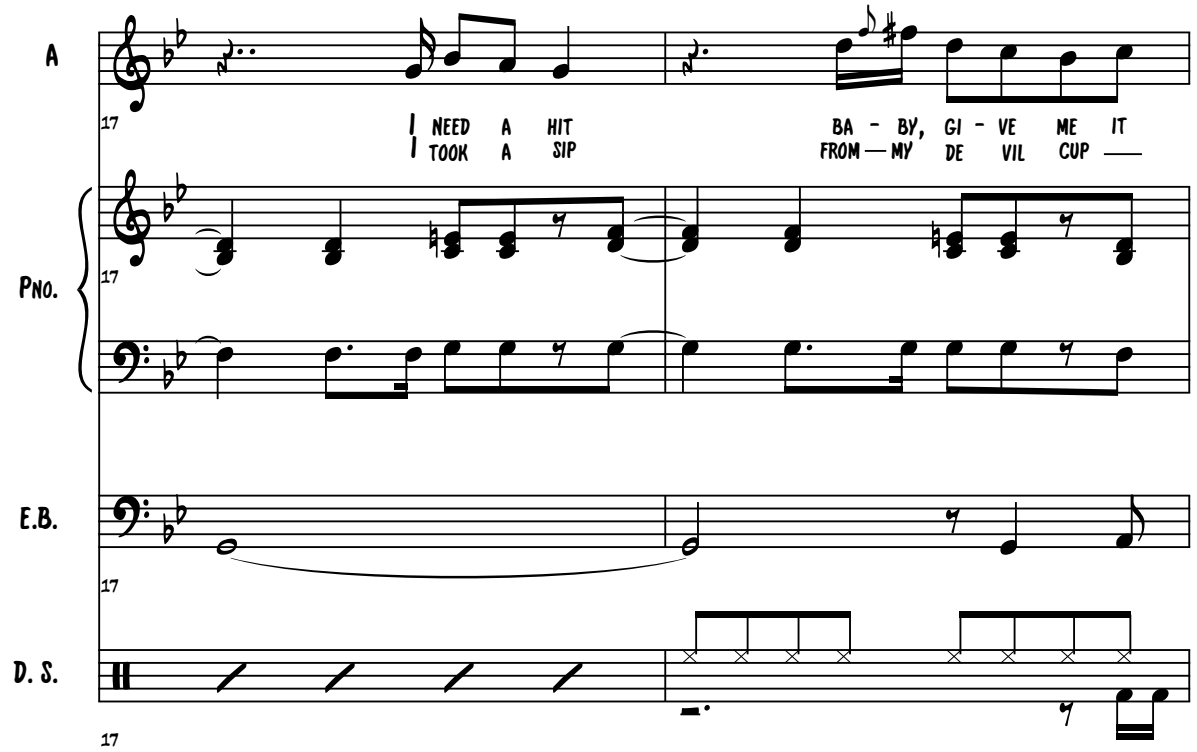
Emi Music Publishing Ltd

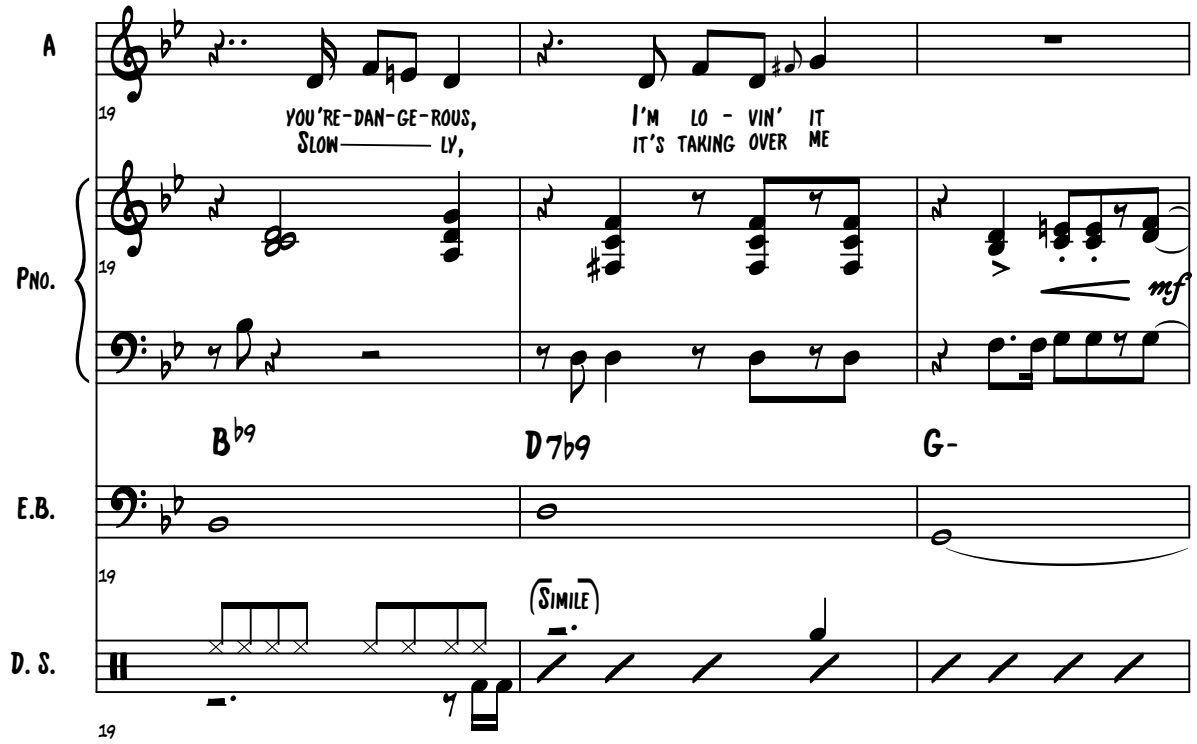
Toxic

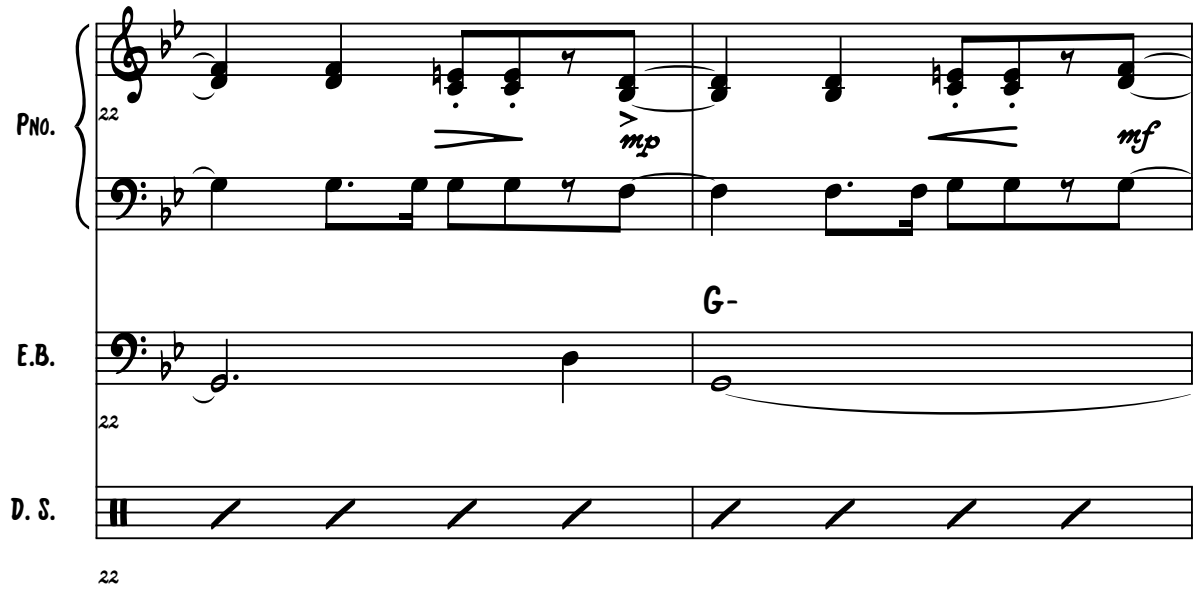


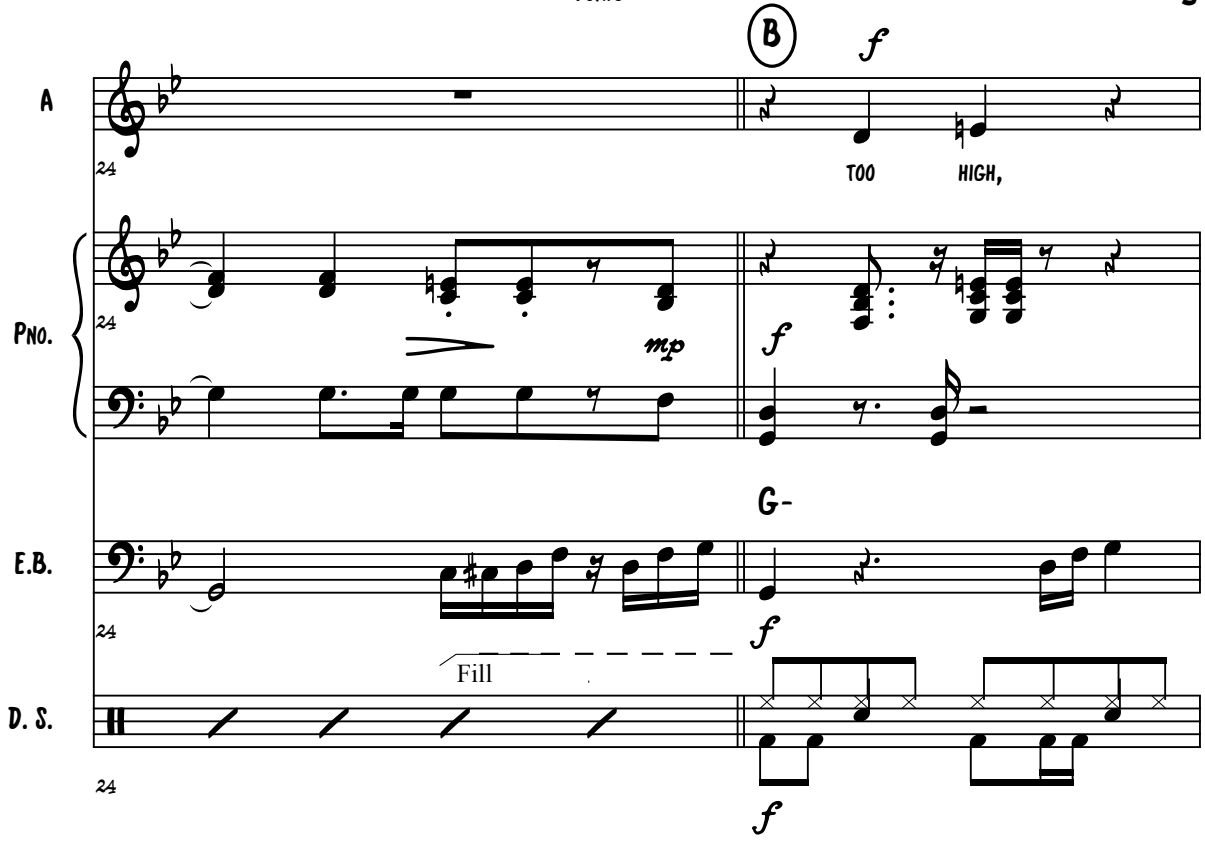


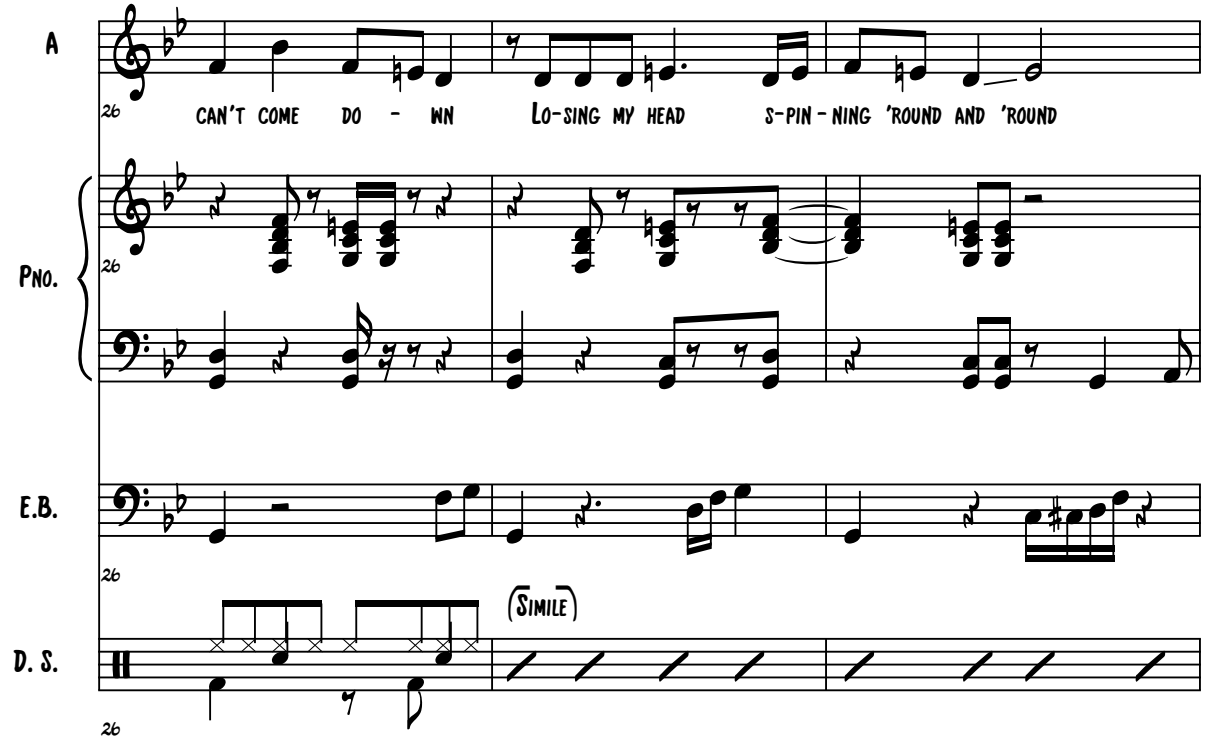

A
THERE'S NO - ES - CAPE
IT'S GET TING LATE
I CAN'T WAIT,
TO GIVEYOU UP
mf
Pno.
mf
G-
E.B.
(SIMILE)
D. S.

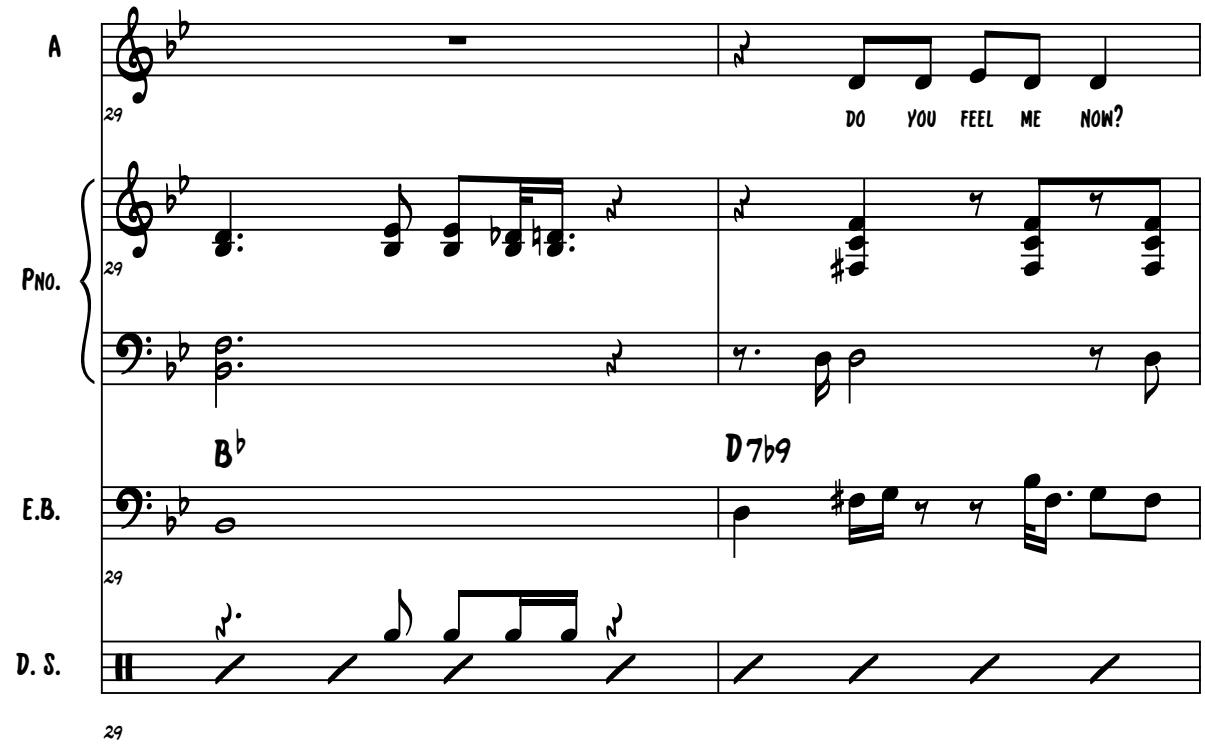

A
I NEED A HIT
I TOOK A SIP
BA - BY, GI - VE ME IT
FROM — MY DE VIL CUP —
Pno.
E.B.
D. S.

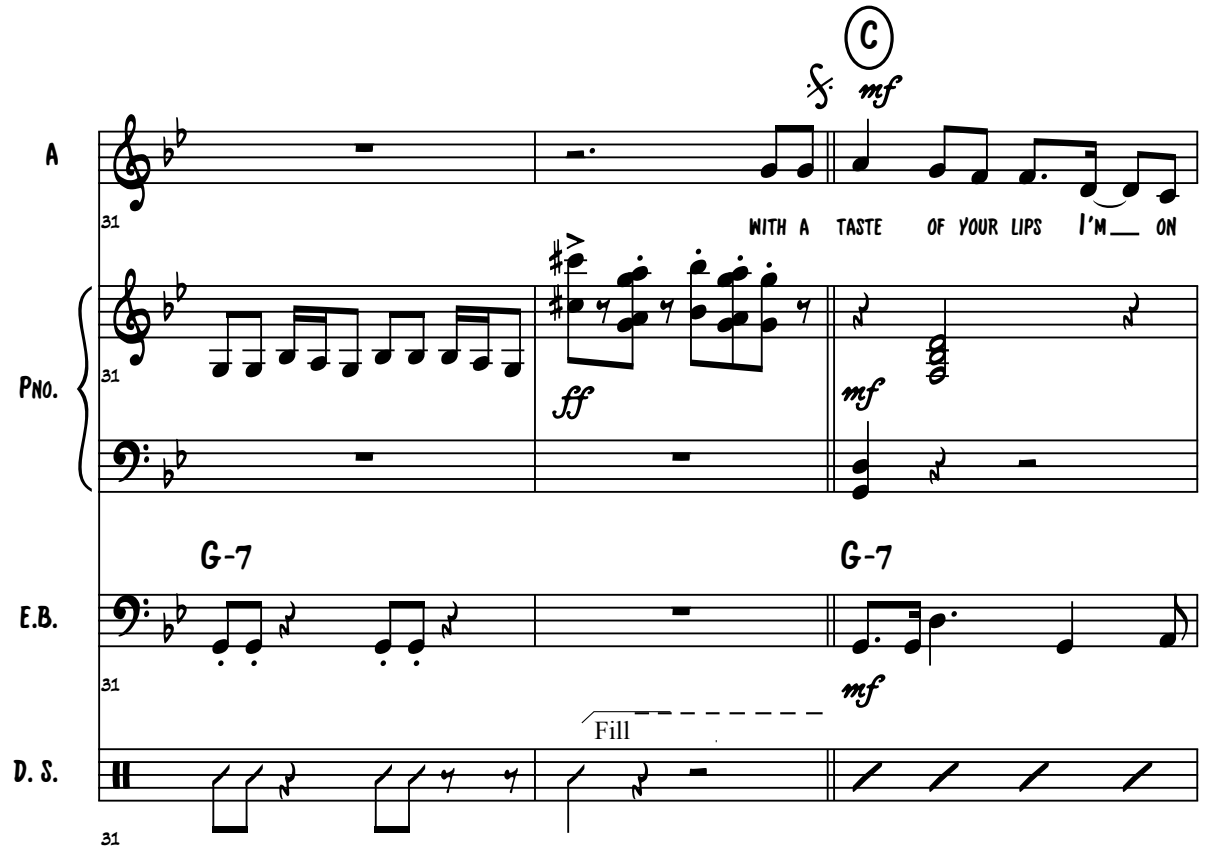

A
19
YOU'RE-DAN-GE-ROUS,
SLOW——— LY,
I'M LO - VIN' IT
IT'S TAKING OVER ME
PNO.
19
mf
B♭9
D7♭9
G-
E.B.
19
(SIMILE)
D. S.
19

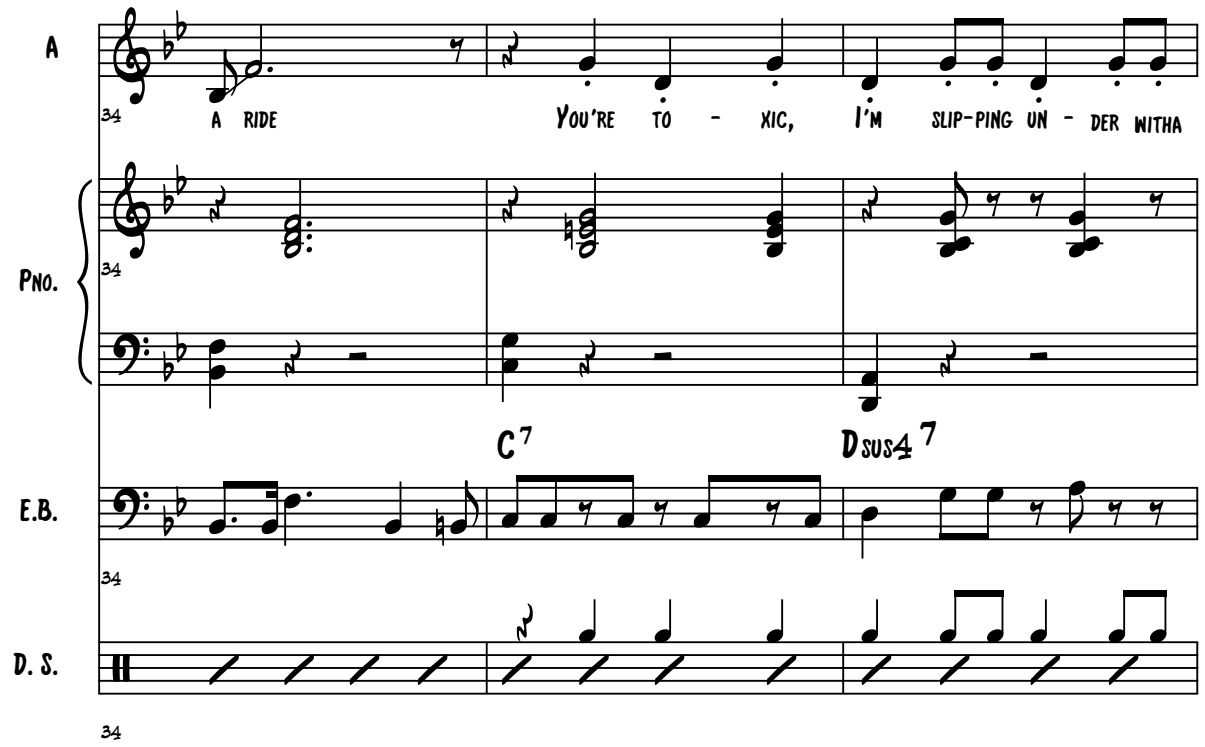

PNO.
22
mp
mf
G-
E.B.
22
D. S.
22

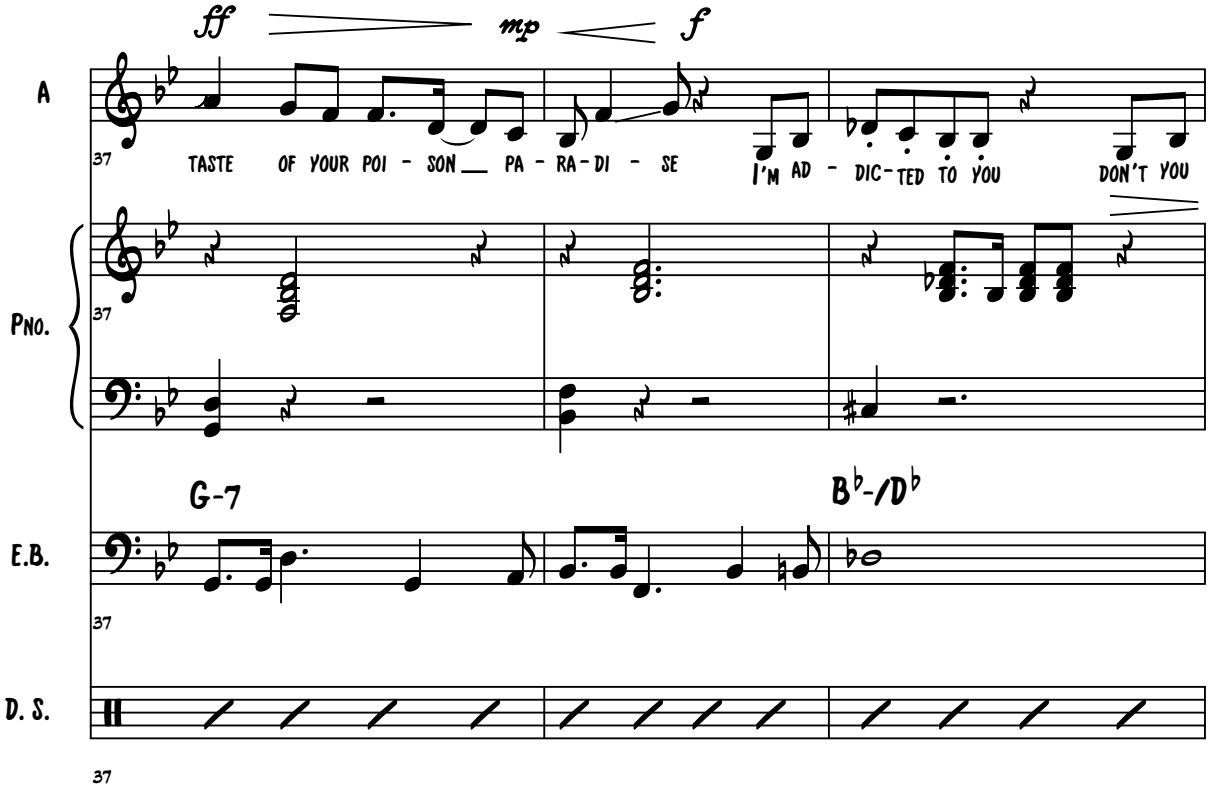

B
f
A
24
TOO HIGH,
Pno.
mp
f
G-
E.B.
f
Fill
D. S.
f

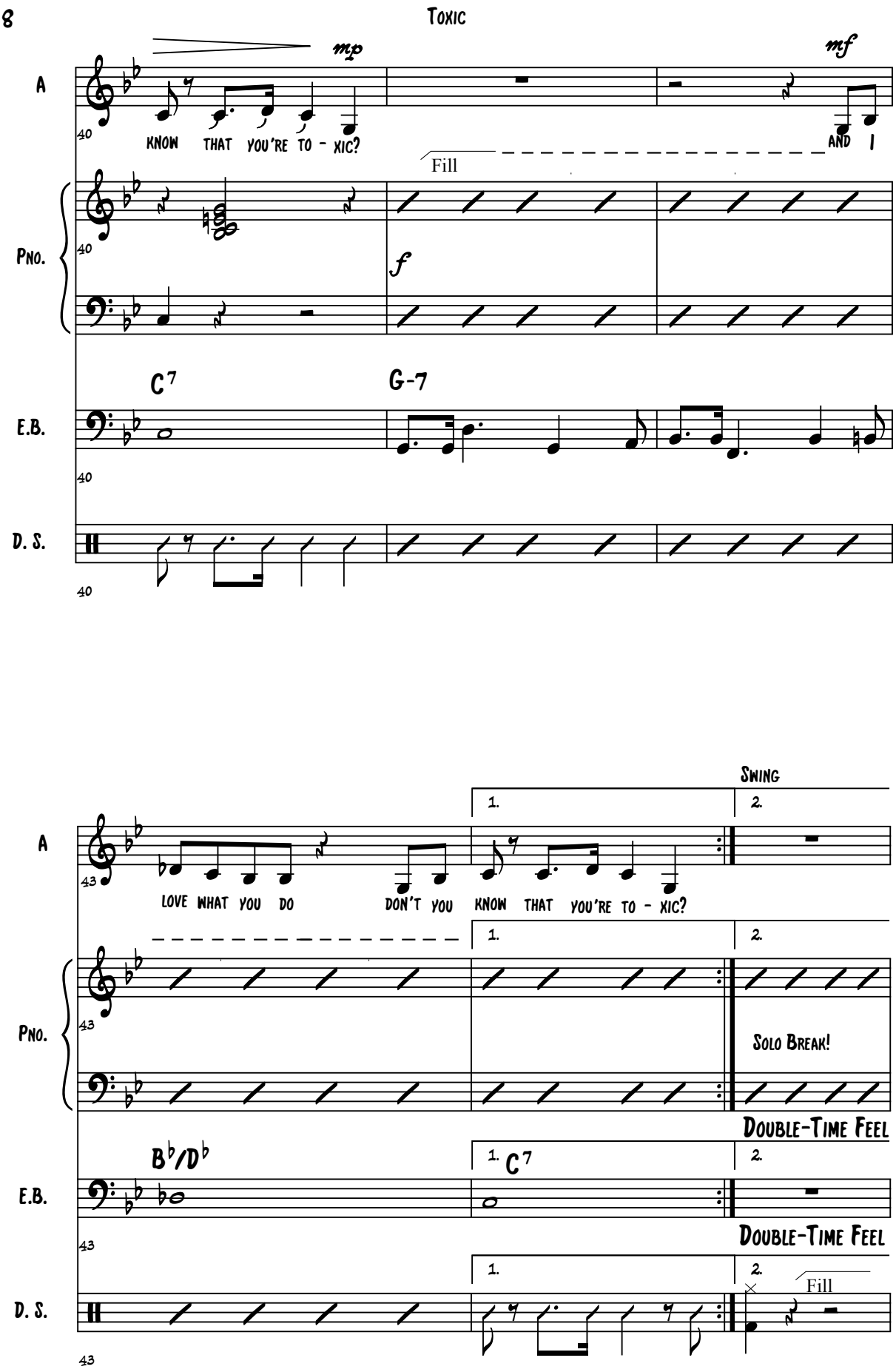

A
26
CAN'T COME DO - WN
LO-SING MY HEAD
S-PIN - NING 'ROUND AND 'ROUND
Pno.
E.B.
(Simile)
D. S.

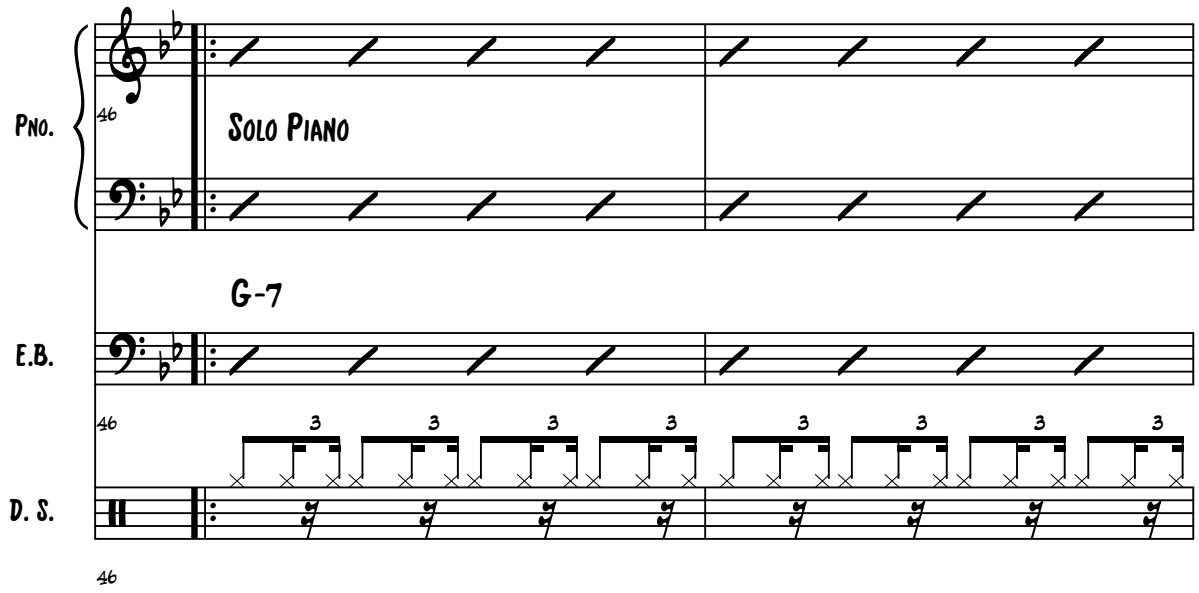

A
29
DO YOU FEEL ME NOW?
Pno.
29
B♭
D7♭9
E.B.
29
D. S.
29

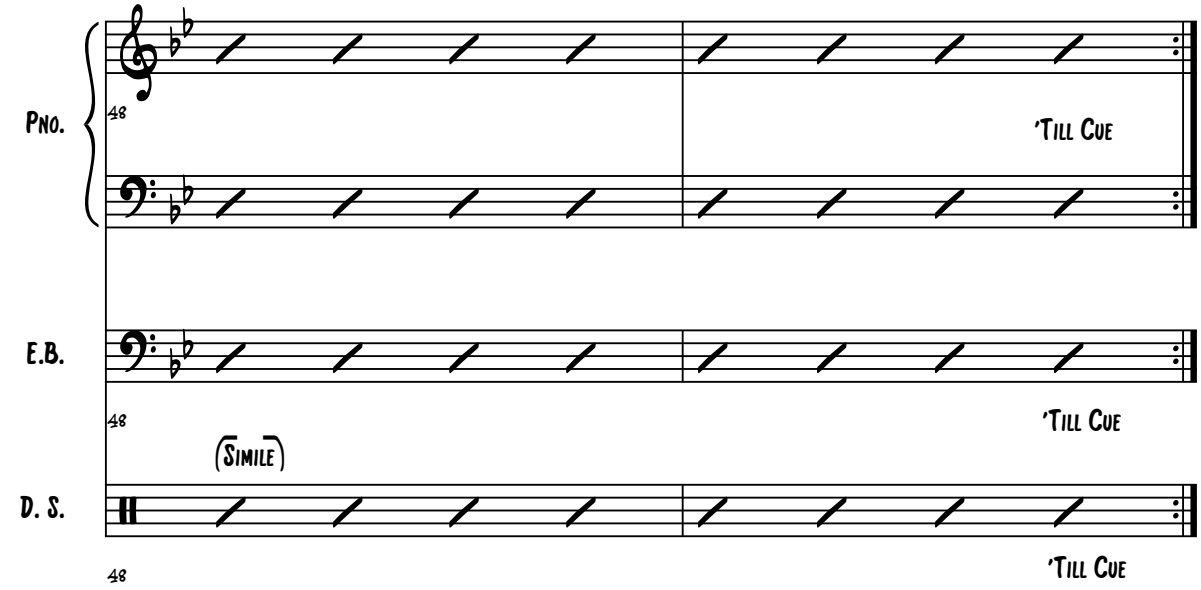

C
mf
A
31
WITH A TASTE OF YOUR LIPS I'M ON
Pno.
31
ff
mf
G-7
G-7
E.B.
31
mf
Fill
D. S.
31

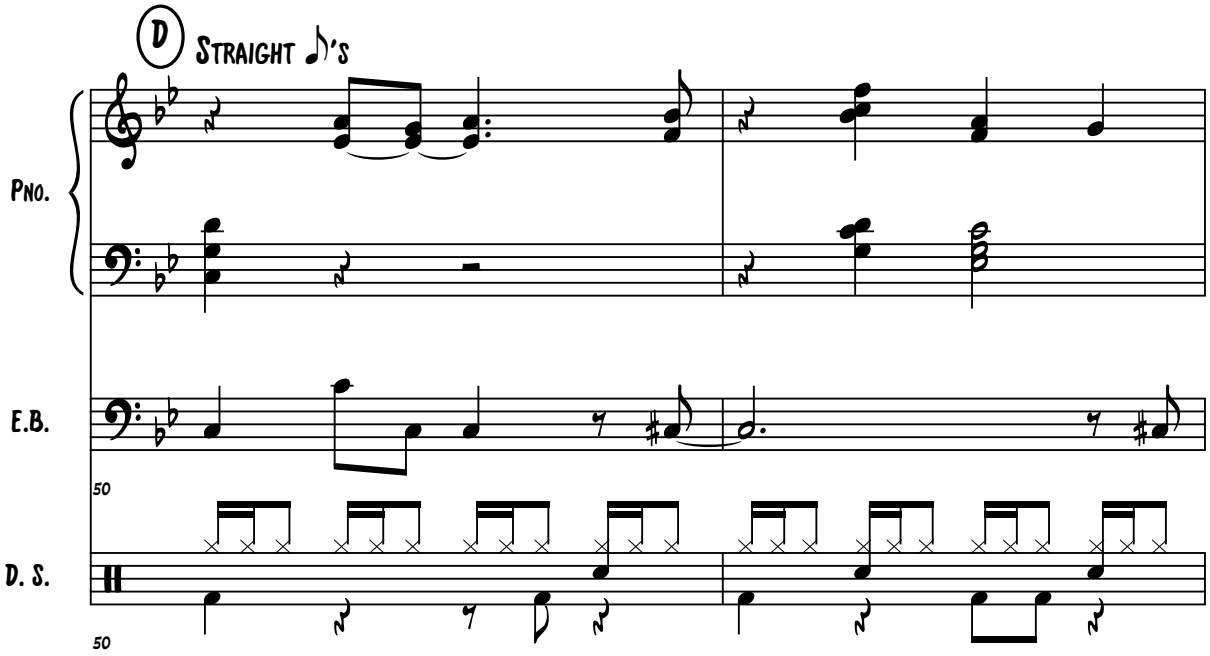

A
34
A RIDE
You're to - xic, I'm slip-ping un - der witha
Pno.
34
C7
Dsus47
E.B.
34
D. S.
34

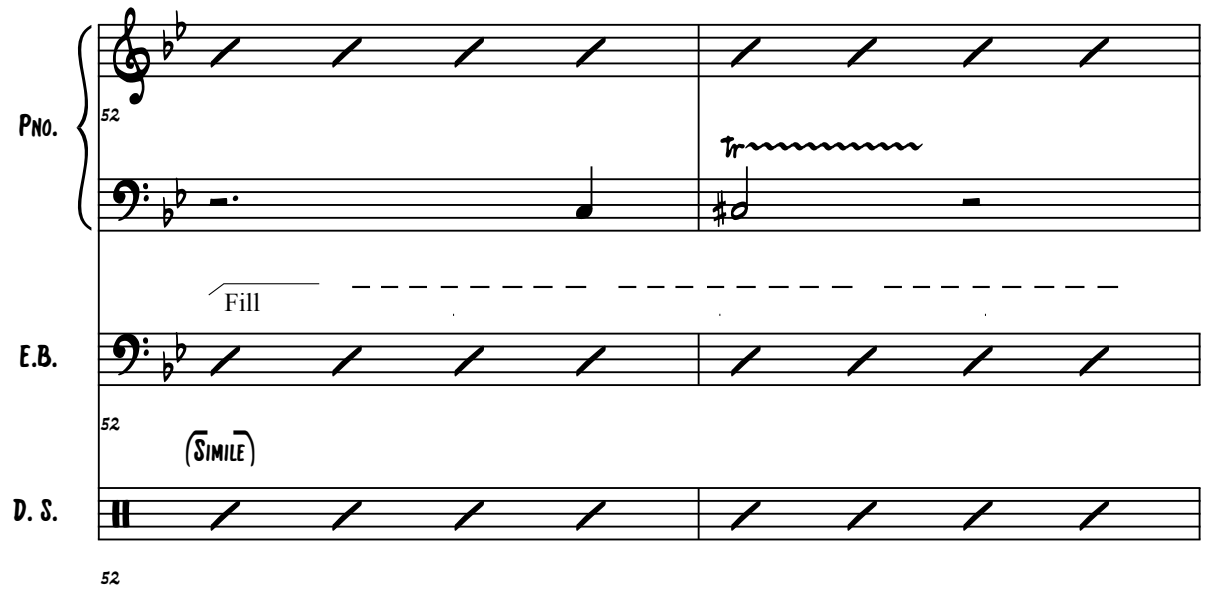

ff
mp
f
A
37
TASTE OF YOUR POI - SON PA - RA - DI - SE
I'M AD - DIC - TED TO YOU
DON'T YOU
Pno.
37
G-7
B♭-/D♭
E.B.
37
D. S.
37

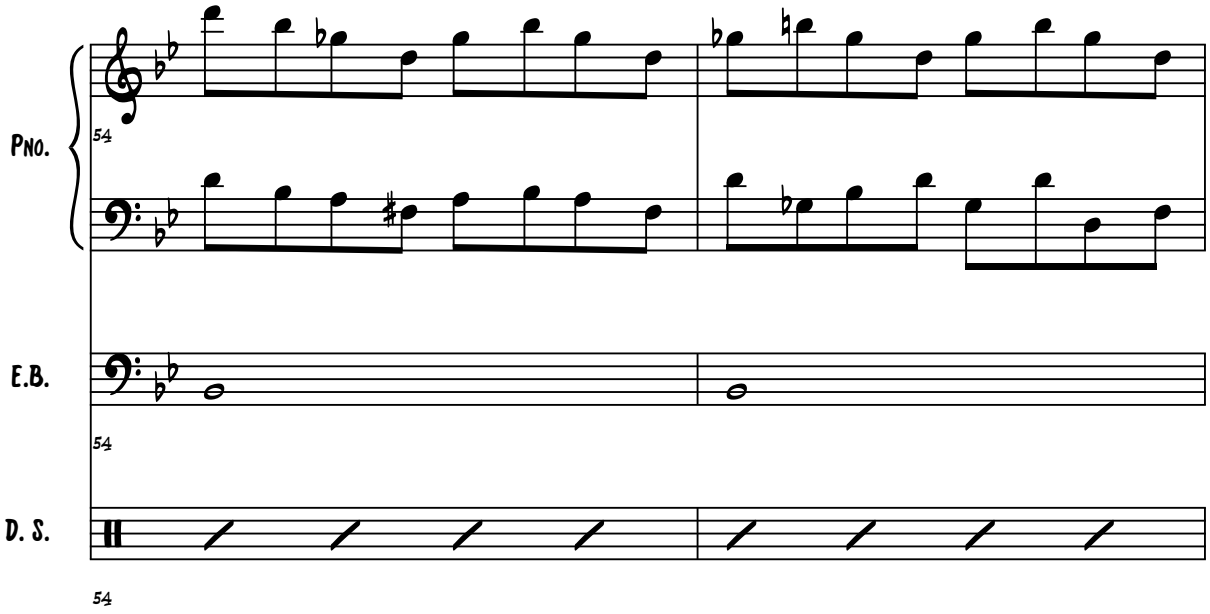

Toxic
A
Pno.
E.B.
D. S.
mp
mf
KNOW THAT YOU'RE TO - XIC?
AND I
Fill
f
C7
G-7
Swing
1.
2.
LOVE WHAT YOU DO
DON'T YOU KNOW THAT YOU'RE TO - XIC?
Solo Break!
Double-Time Feel
B♭/D♭
C7
Fill
40
43

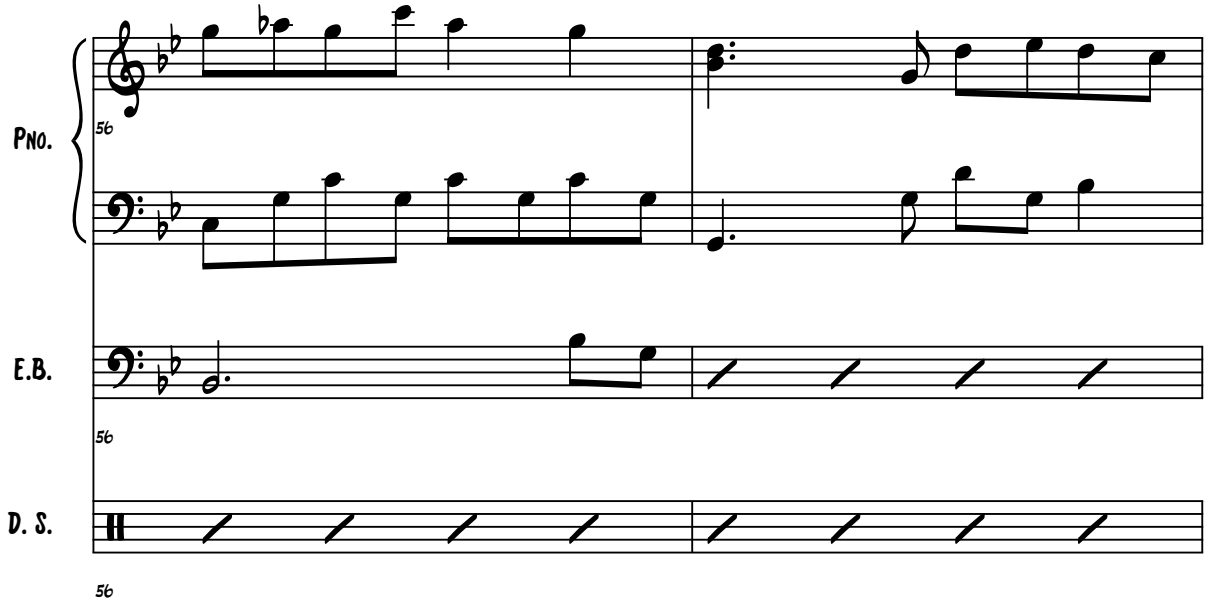

Pno.
46
Solo Piano
G-7
E.B.
46
3 3 3 3 3 3 3 3
D. S.
46


Pno.
48
'Till Cue
E.B.
48
'Till Cue
(Simile)
D. S.
48
'Till Cue


D
Straight ♪'s
Pno.
E.B.
50
D. S.
50

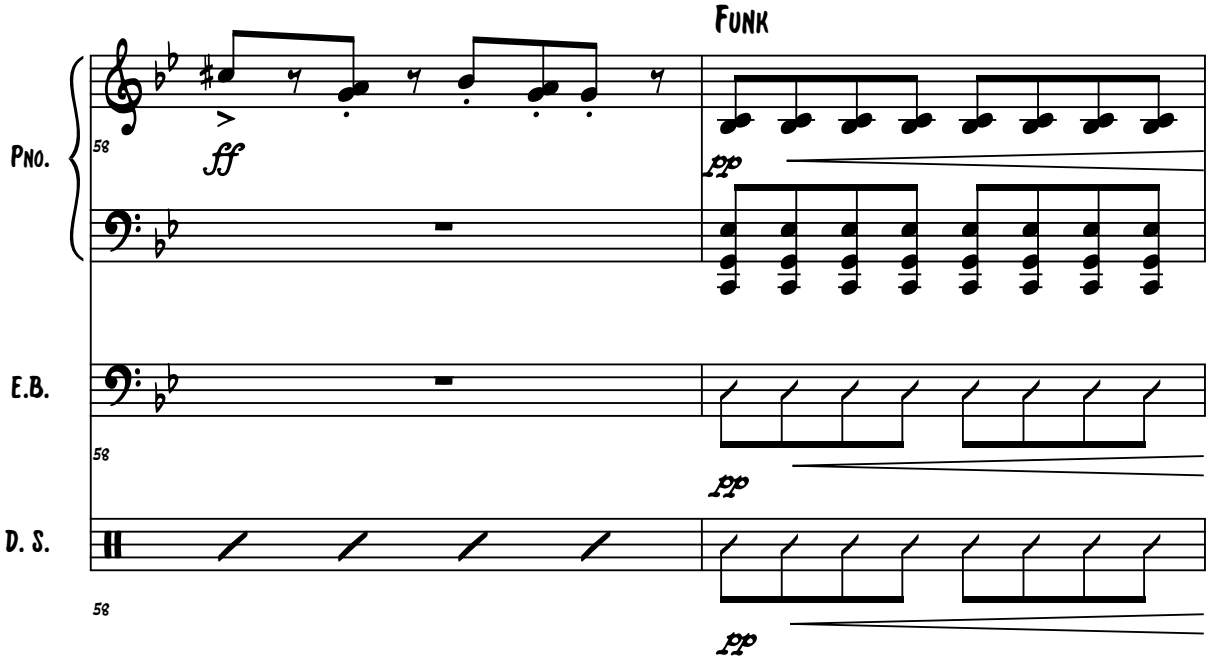

Pno.
52
Tr
Fill
E.B.
52
(Simile)
D. S.
52


Pno.
54
E.B.
54
D. S.
54

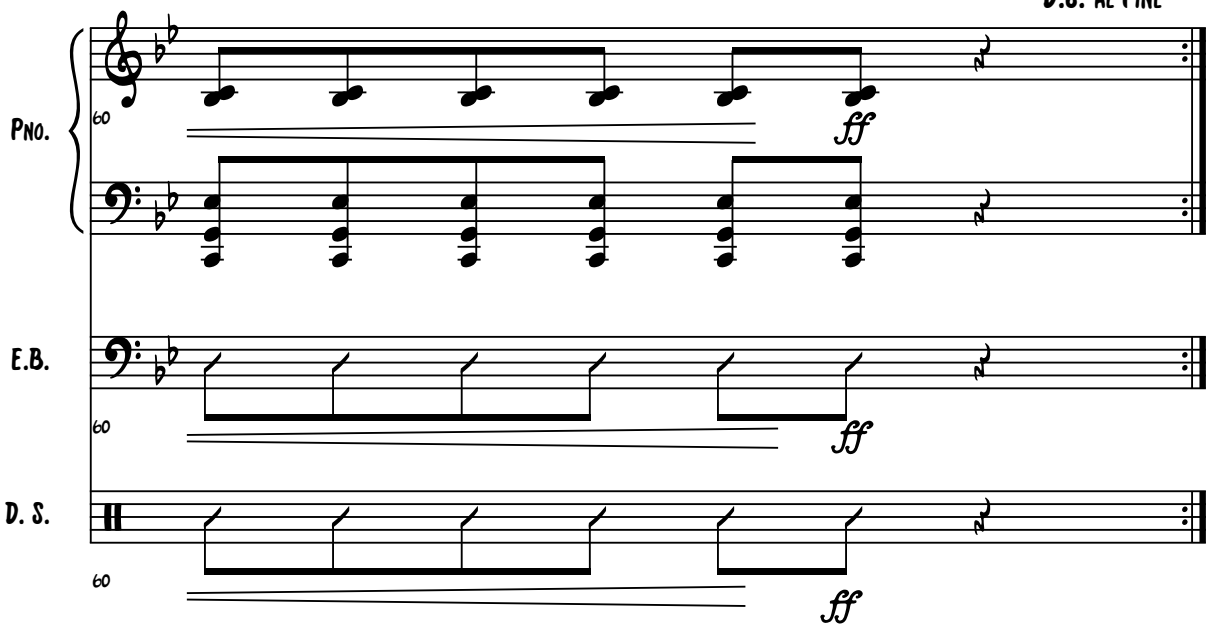

Pno.
56
E.B.
56
D. S.
56

Toxic

Funk



D.S. al Fine



Chega de Saudade

Compositor: Antonio Carlos Jobim

Arreglista: Carolina Maldonado

Año de la composición: 1958

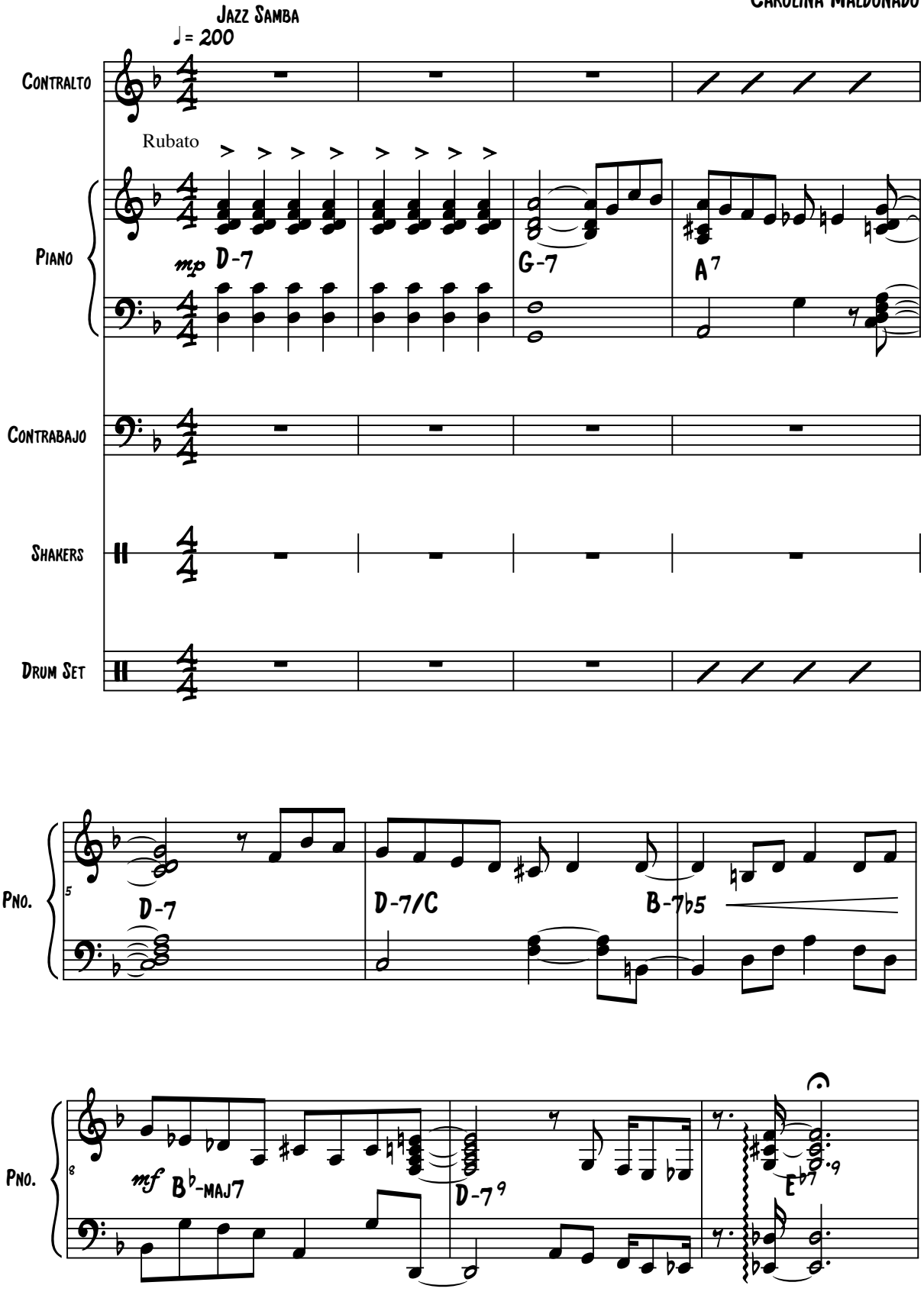
Estilo: Jazz Samba

Tempo: MM = 200

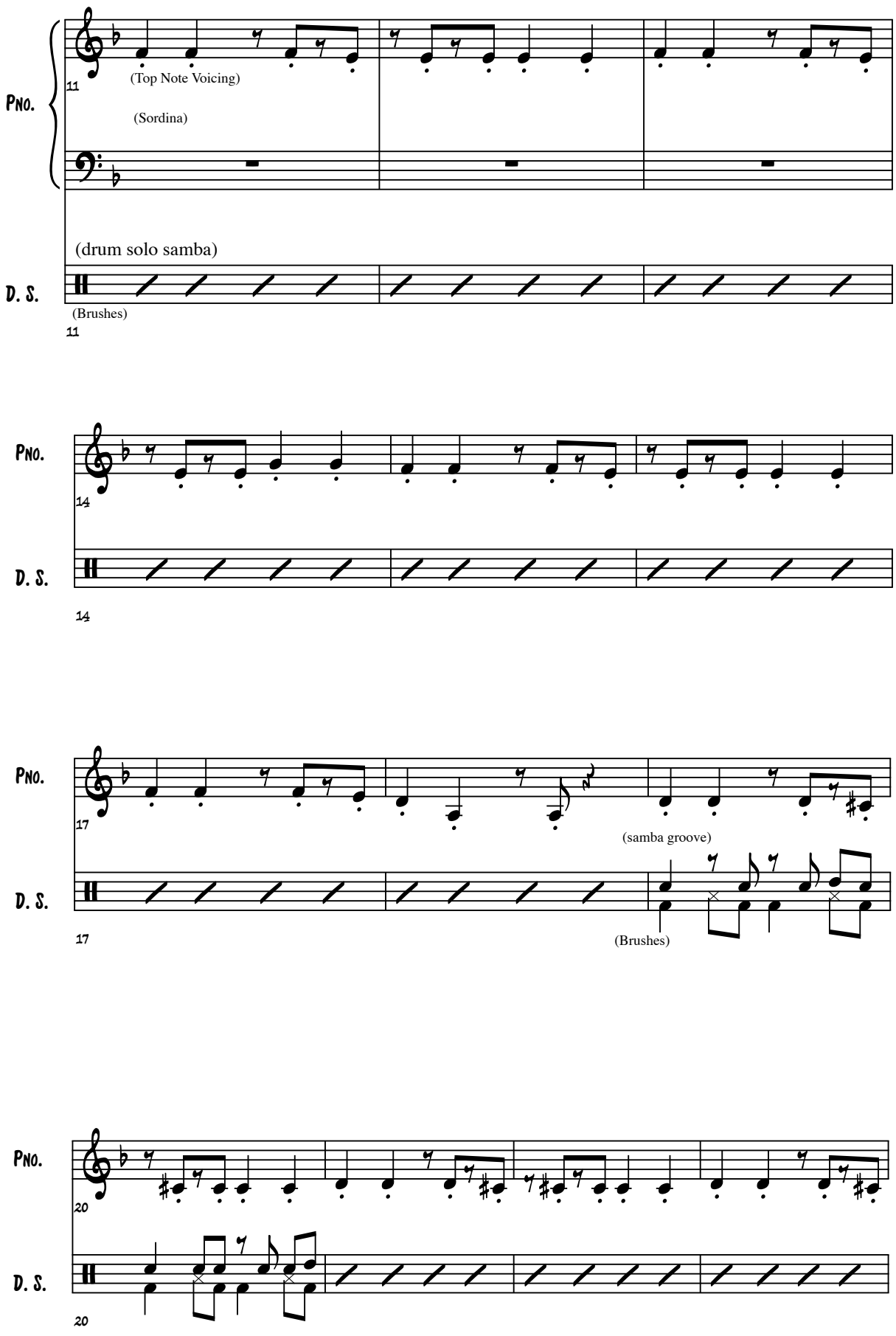
Chega de Saudade

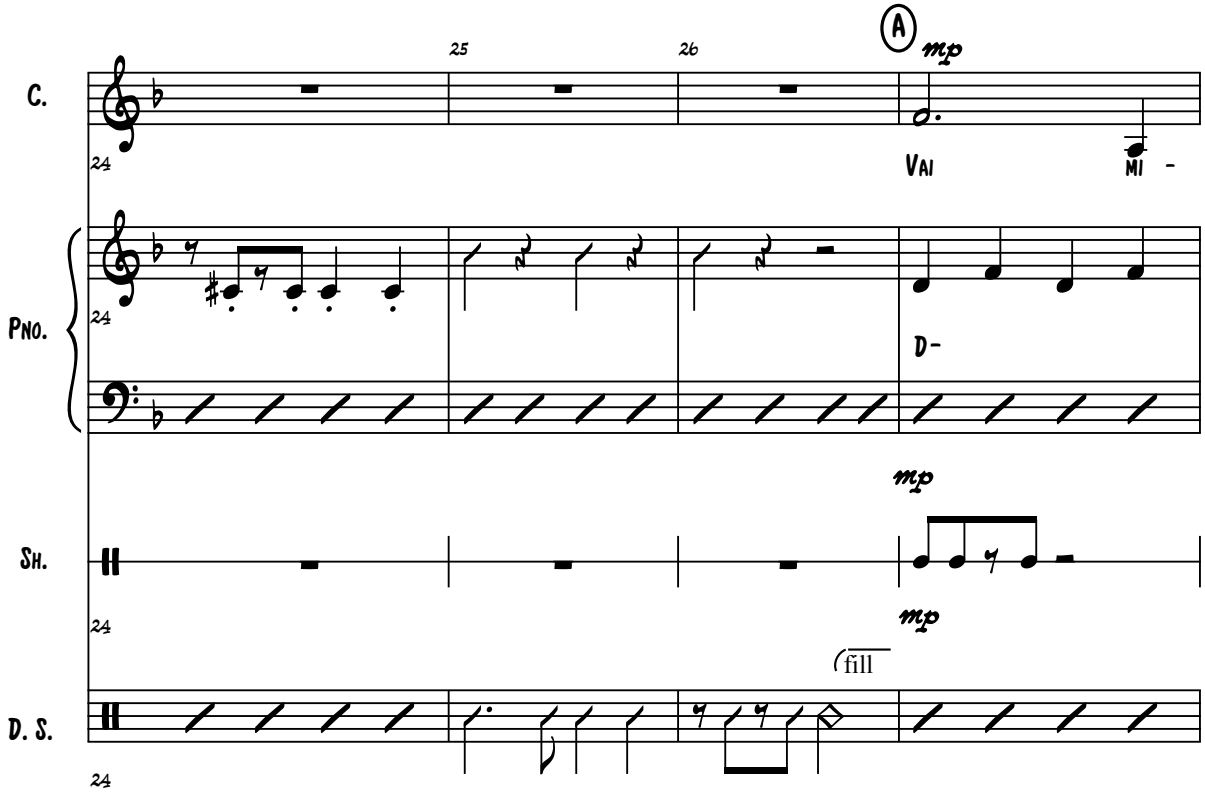
SCORE

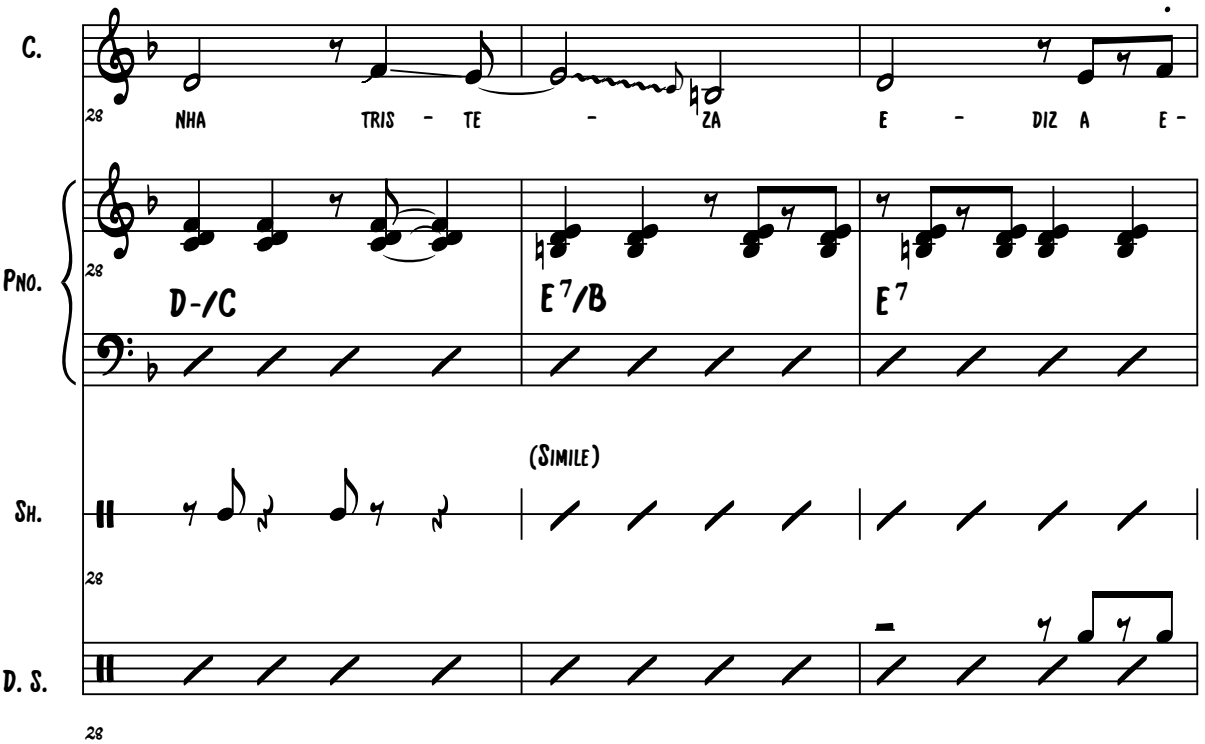
Antonio Carlos Jobim (1958)
Carolina Maldonado

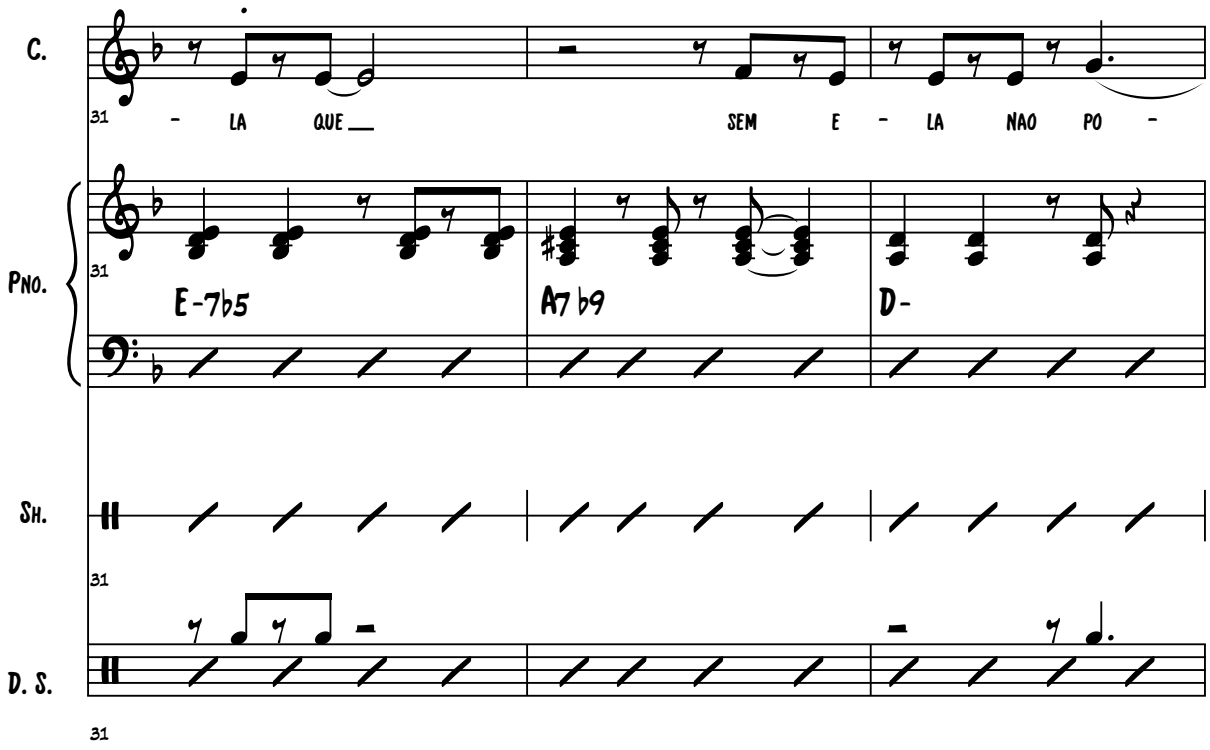


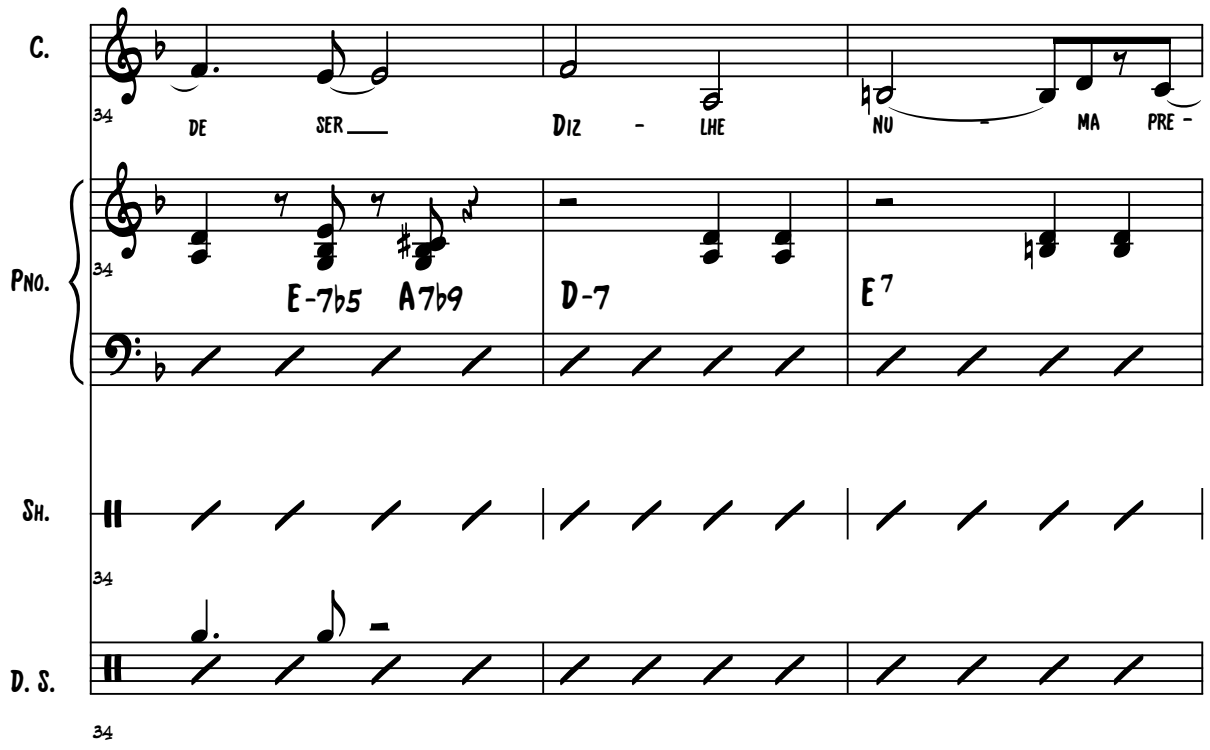
©Antonio Carlos Jobim

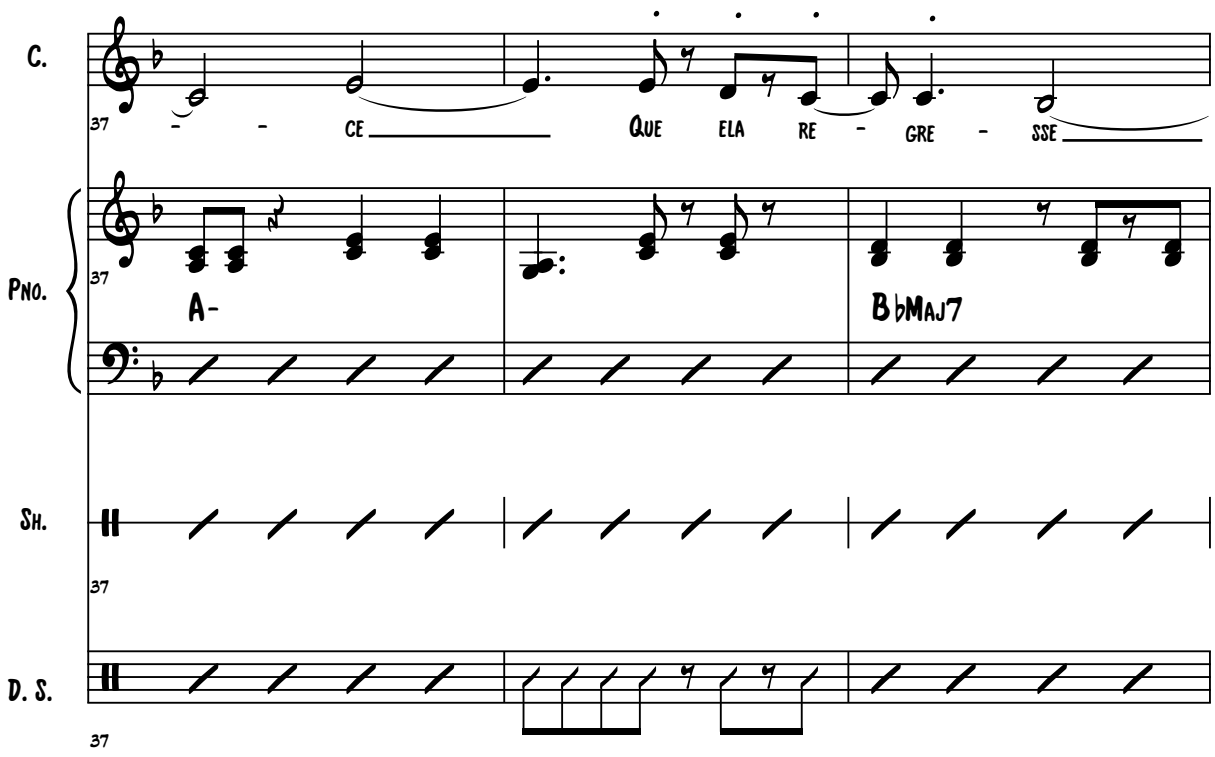

Pno.
11
(Top Note Voicing)
(Sordina)
(drum solo samba)
D. S.
(Brushes)
11
Pno.
14
D. S.
14
Pno.
17
(samba groove)
D. S.
17
(Brushes)
Pno.
20
D. S.
20

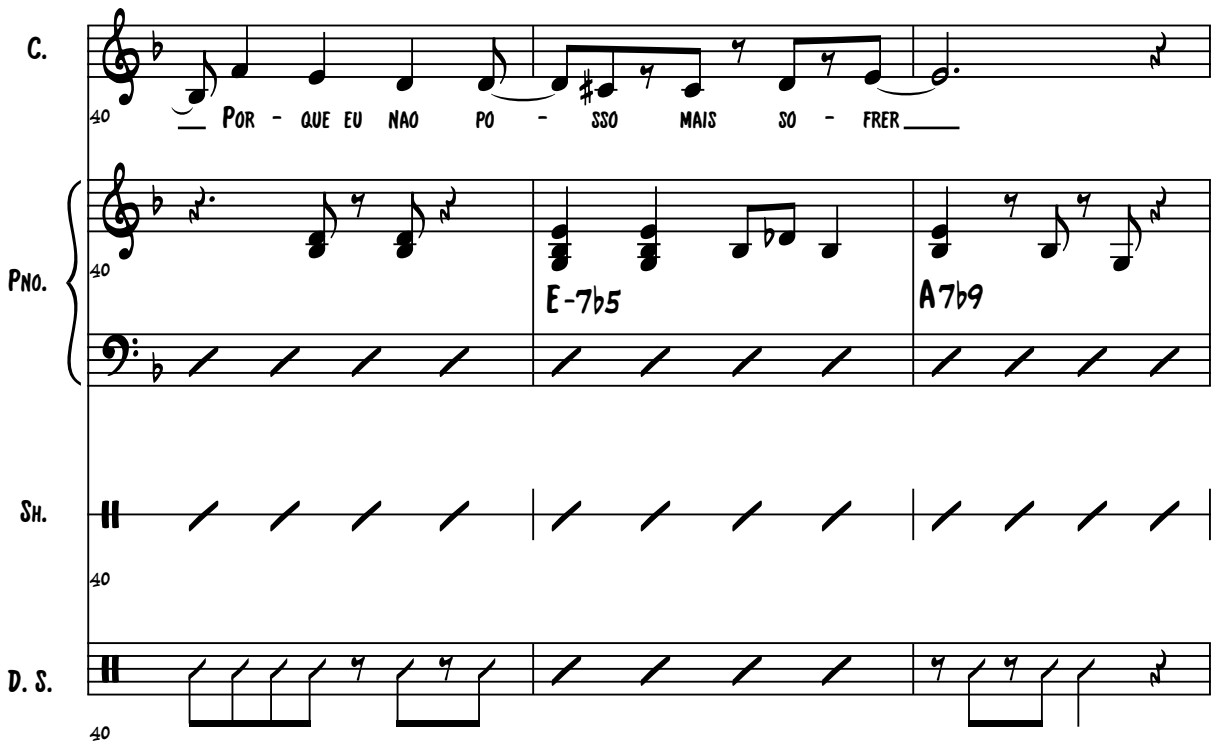

A
mp
25
26
C.
24
Vai
Mi -
Pno.
24
D-
mp
Sh.
24
mp
fill
D. S.
24


C.
28
NHA TRIS - TE - ZA E - DIZ A E -
Pno.
28
D-/C
E7/B
E7
(Simile)
Sh.
28
D. S.
28

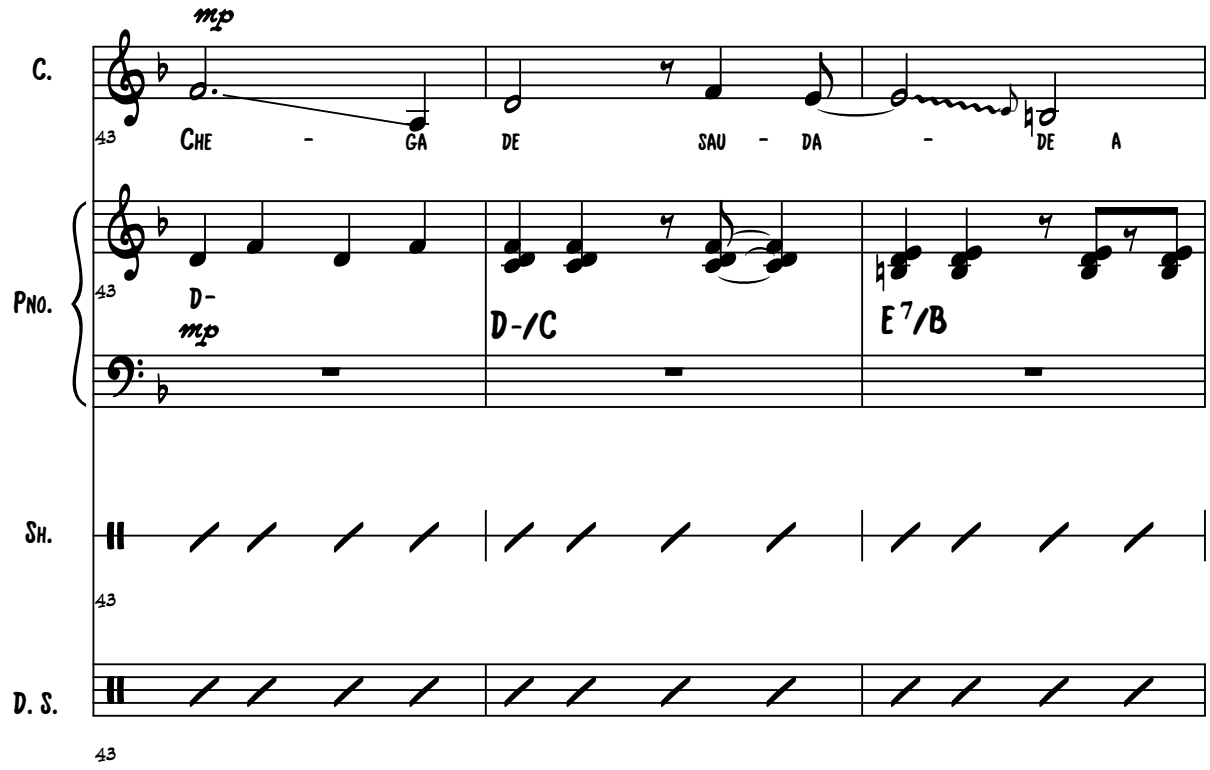

C.
31
- LA QUE SEM E - LA NAO PO -
Pno.
31
E-7b5
A7 b9
D-
Sh.
31
D. S.
31

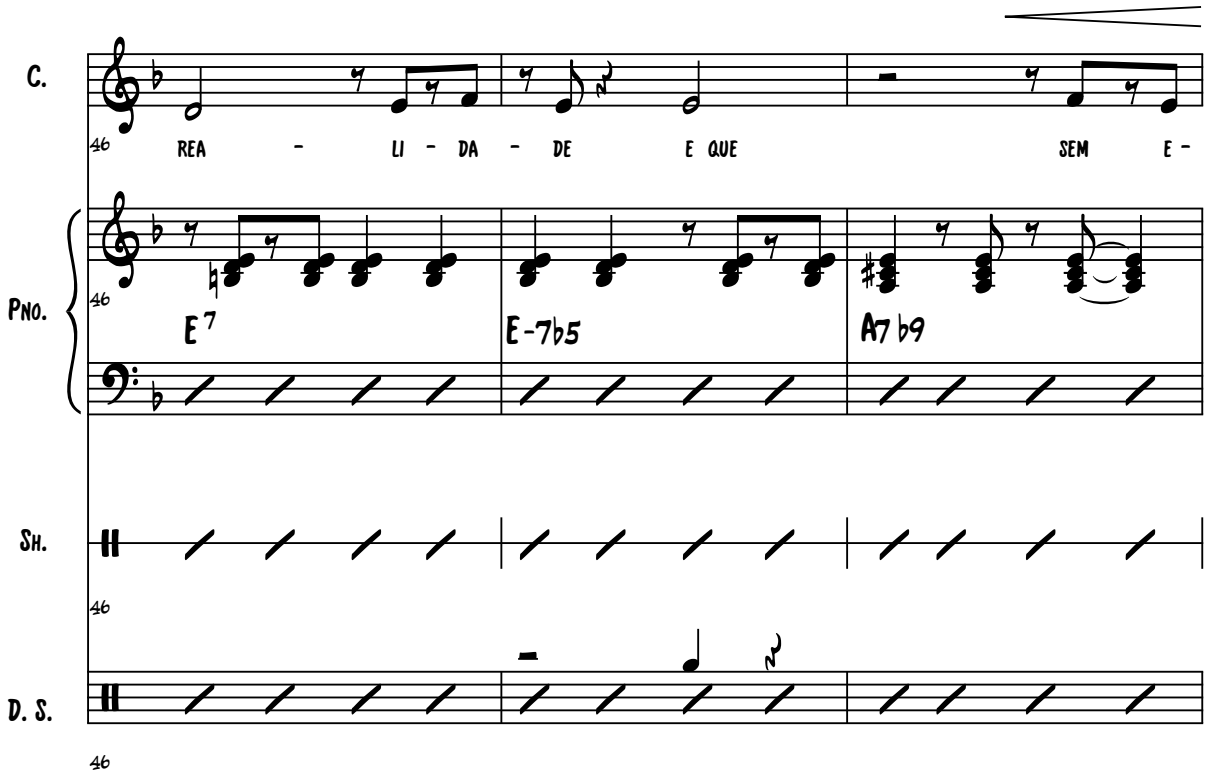

C.
34
DE SER Diz - LHE NU - MA PRE -
Pno.
34
E-7b5 A7b9
D-7
E7
Sh.
34
D. S.
34

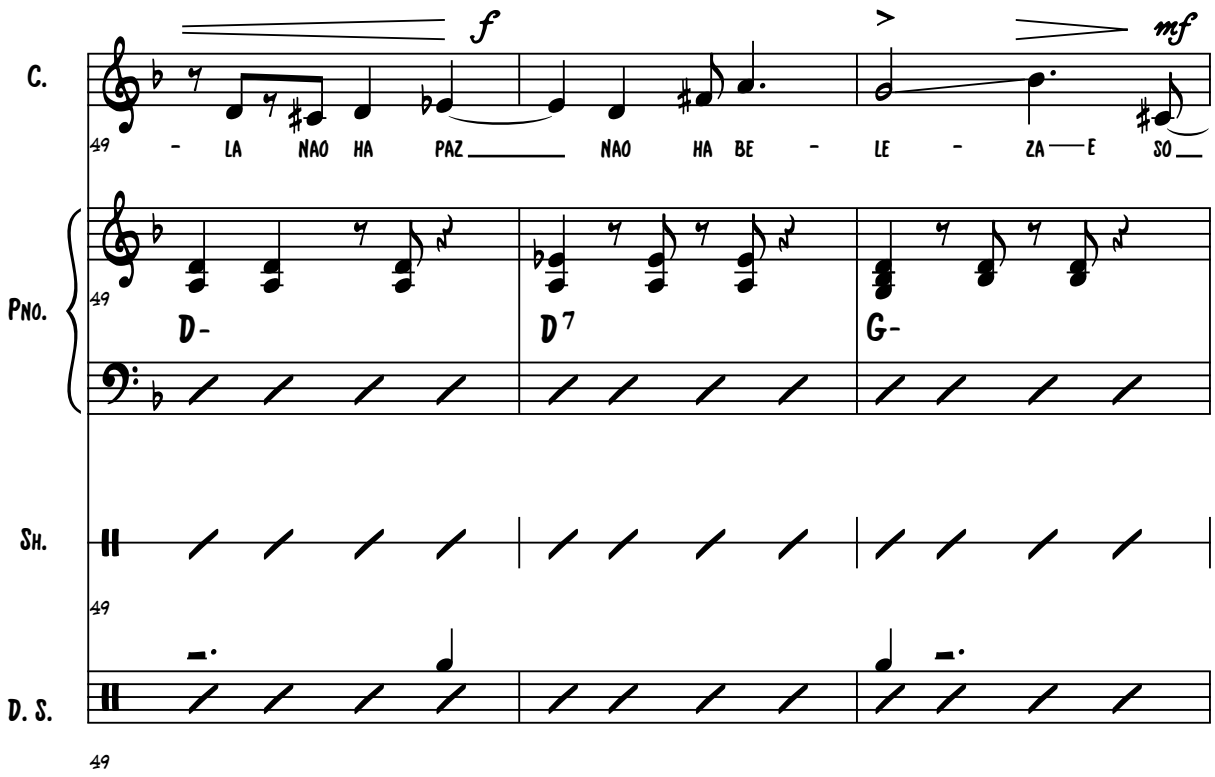

C.
37
- - ce Que ela re - gre - sse
Pno.
37
A-
BbMaj7
Sh.
37
D. S.
37

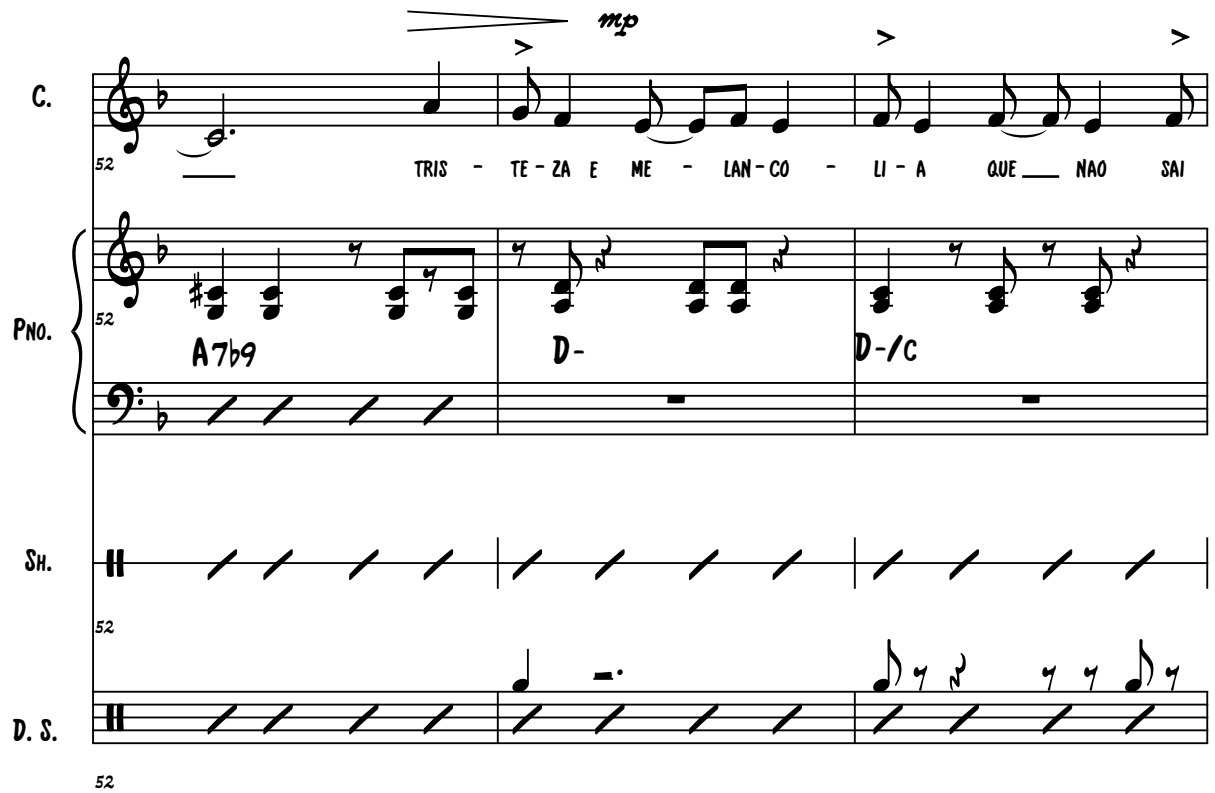

C.
40
Por - que eu nao po - sso mais so - frer
Pno.
40
E-7b5
A7b9
Sh.
40
D. S.
40

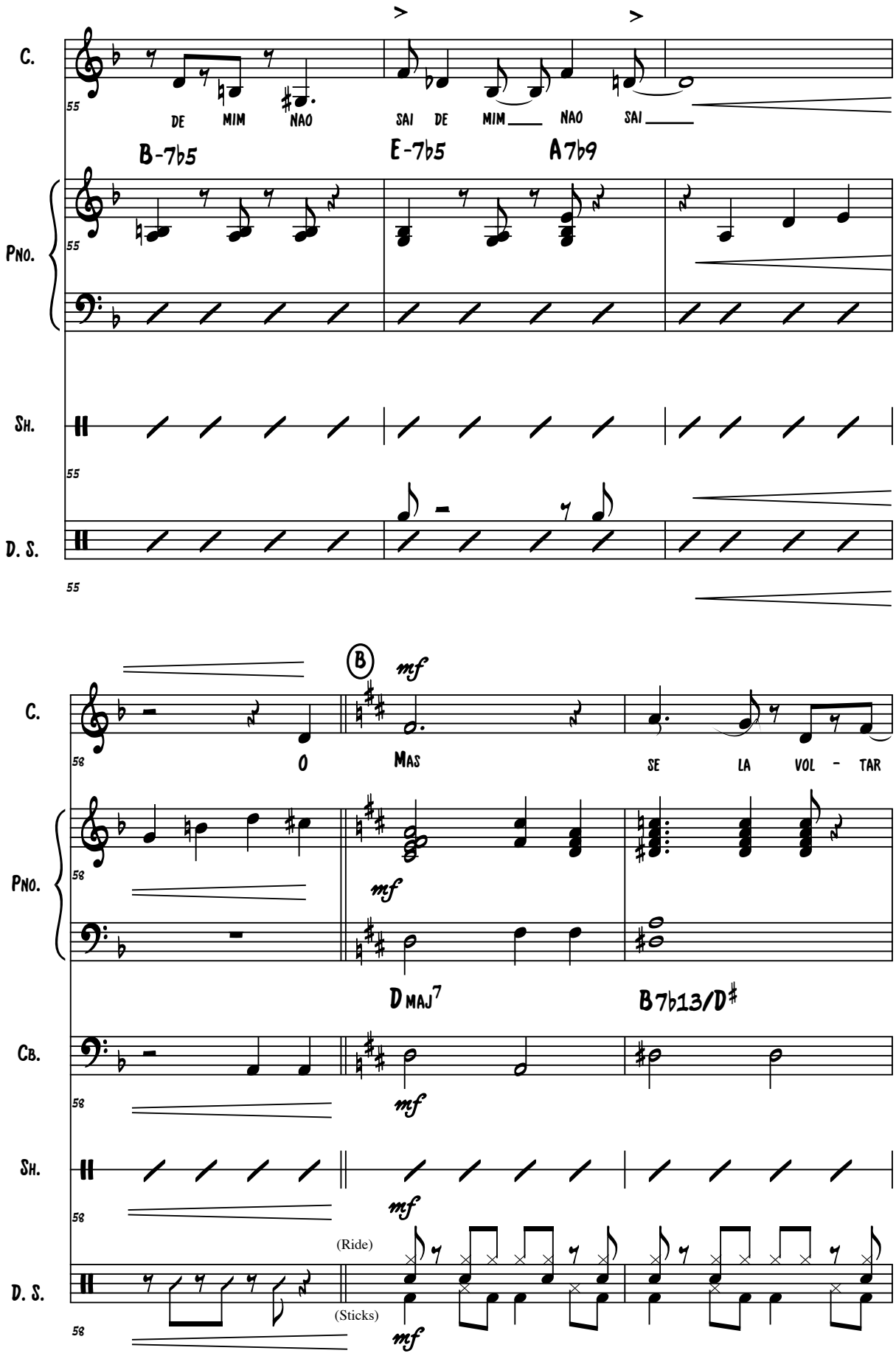
Chega de Saudade

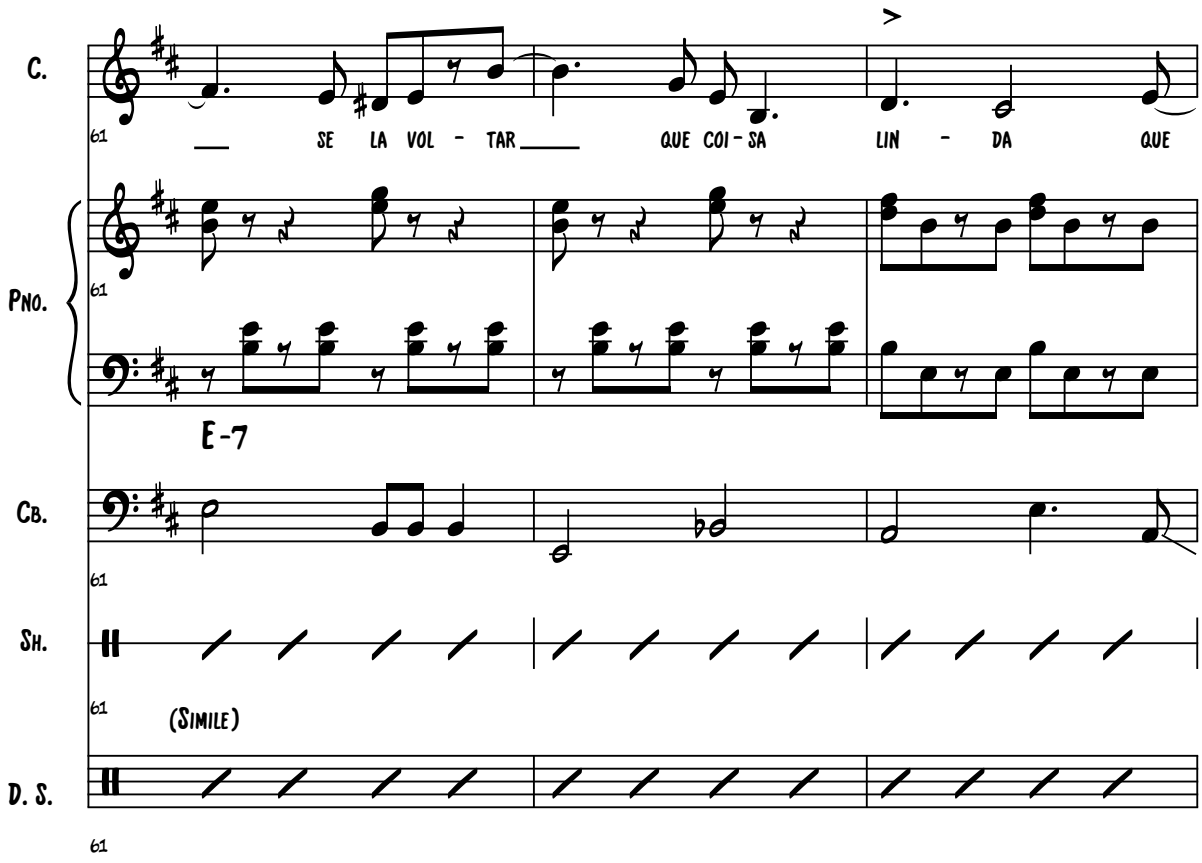


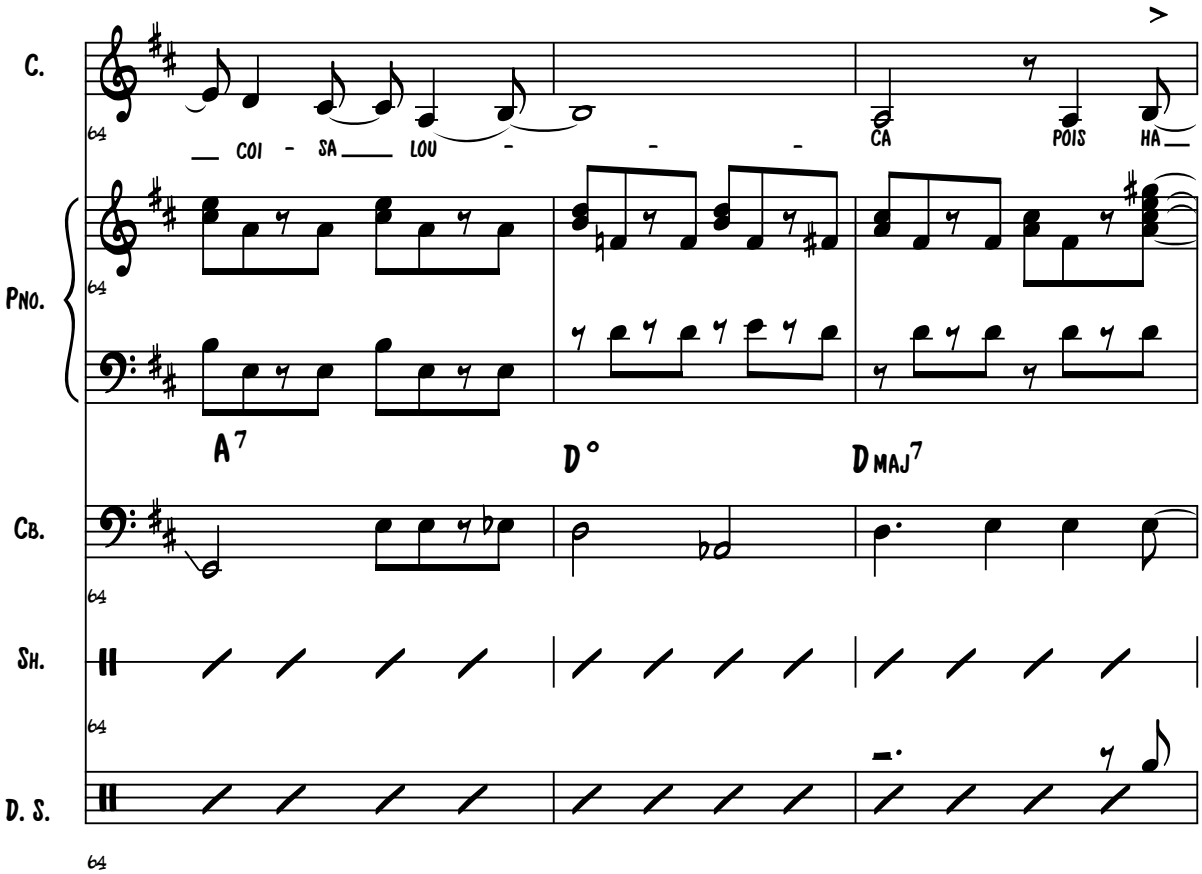


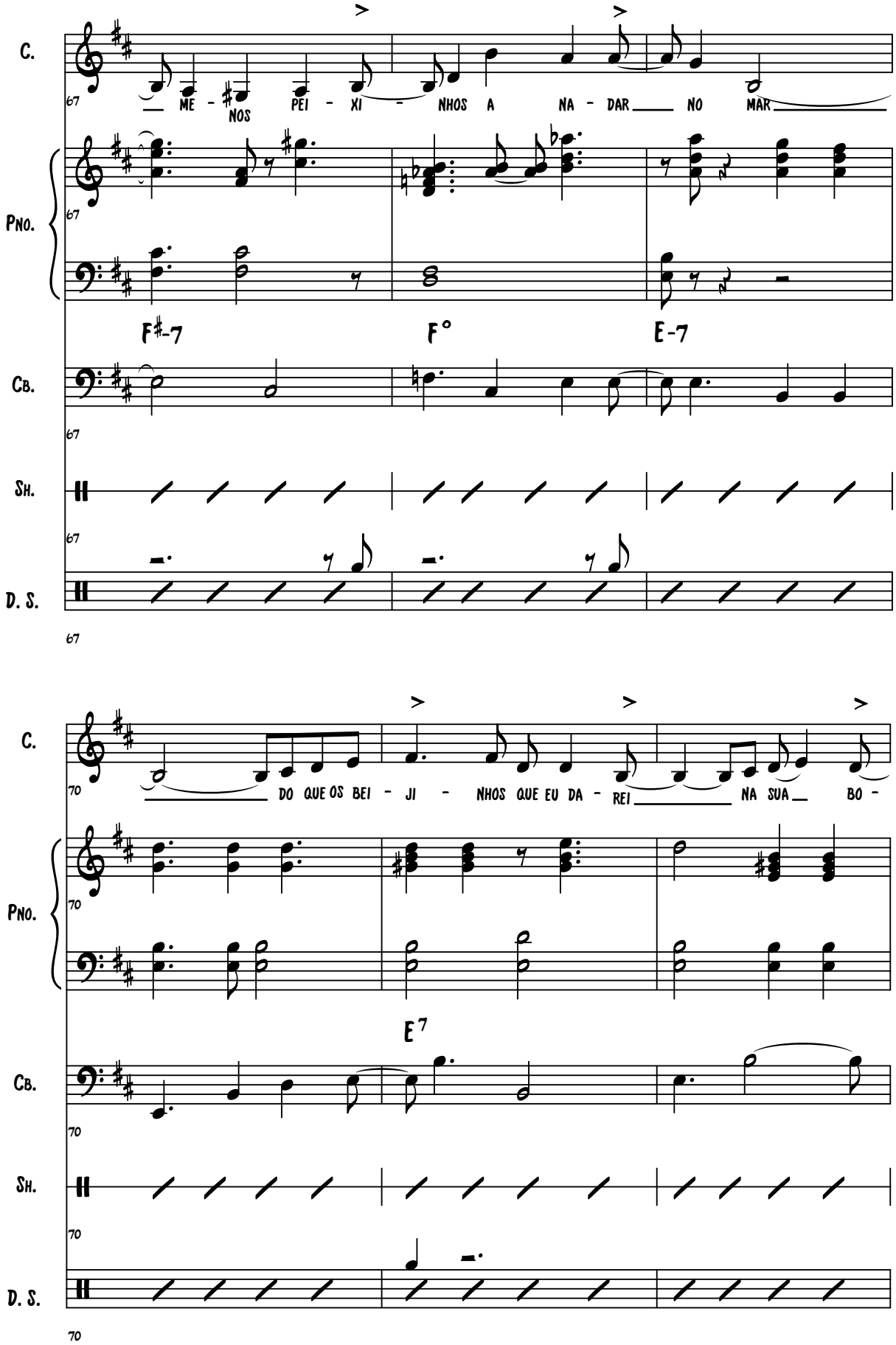

C.
Pno.
Sh.
D. S.
49
f
mf
- LA NAO HA PAZ NAO HA BE - LE - ZA E SO
D-
D7
G-

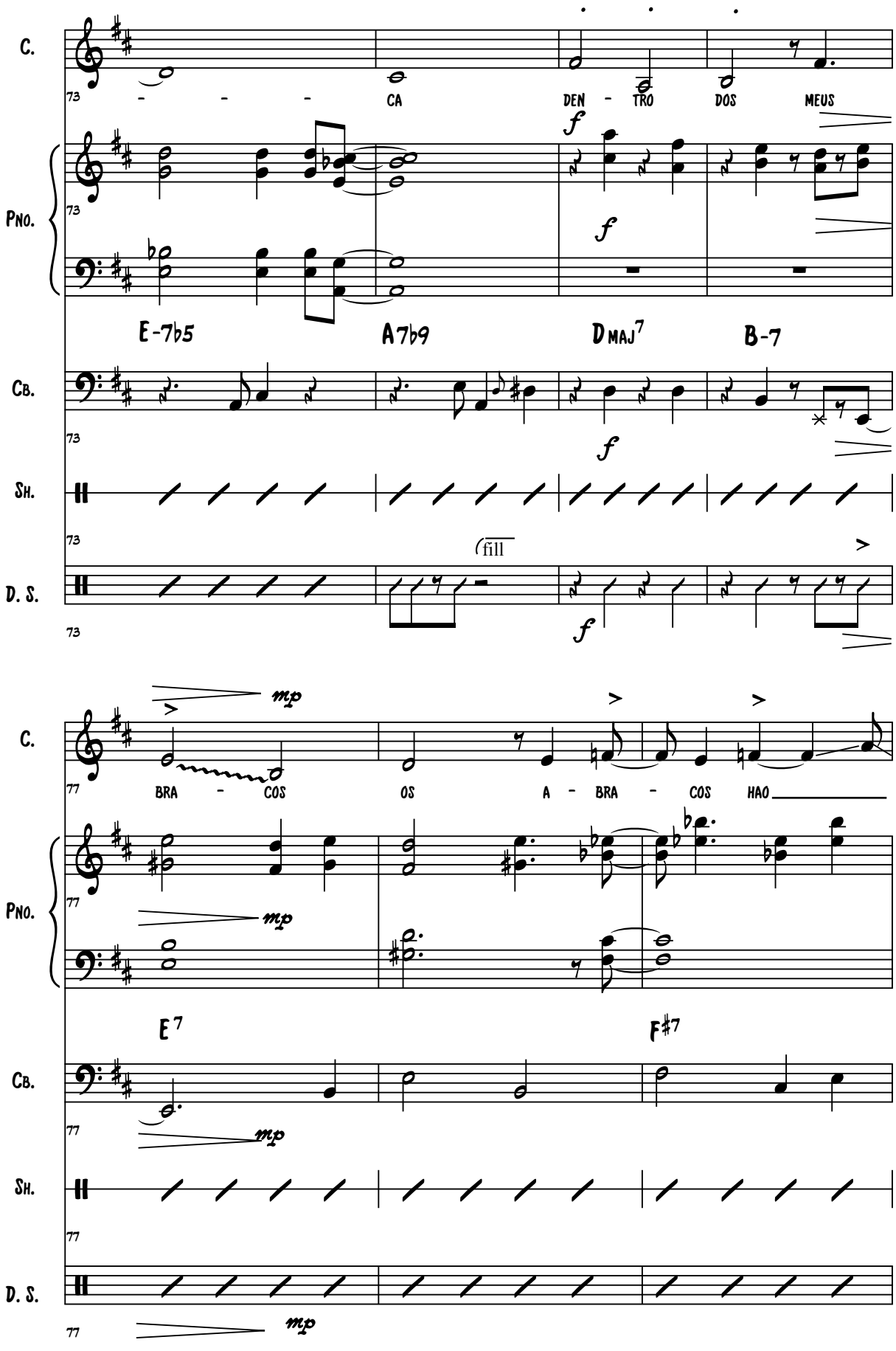

C.
Pno.
Sh.
D. S.
52
mp
TRIS - TE - ZA E ME - LAN - CO - LI - A QUE NAO SAI
A7b9
D-
D-/C


C.
55
DE MIM NAO SAI DE MIM NAO SAI
B-7b5
E-7b5
A7b9
PNO.
55
SH.
55
D. S.
55
B
mf
C.
58
O MAS SE LA VOL - TAR
PNO.
58
mf
D MAJ7
B7b13/D♯
CB.
58
mf
SH.
58
mf
(Ride)
D. S.
(Sticks)
58
mf

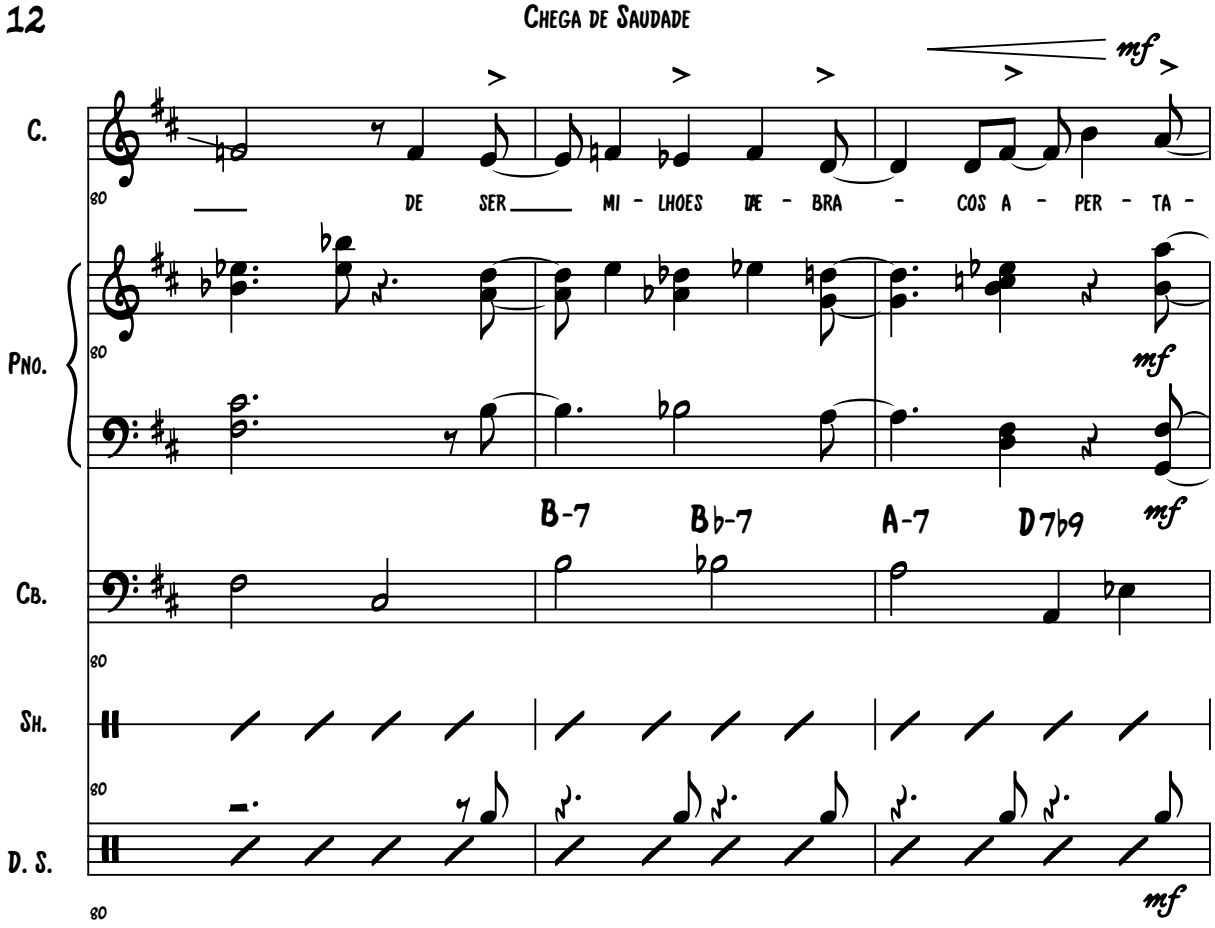

C.
61
SE LA VOL - TAR
QUE COI - SA
LIN - DA
QUE
Pno.
61
E-7
Cb.
61
Sh.
61
(Simile)
D. S.
61

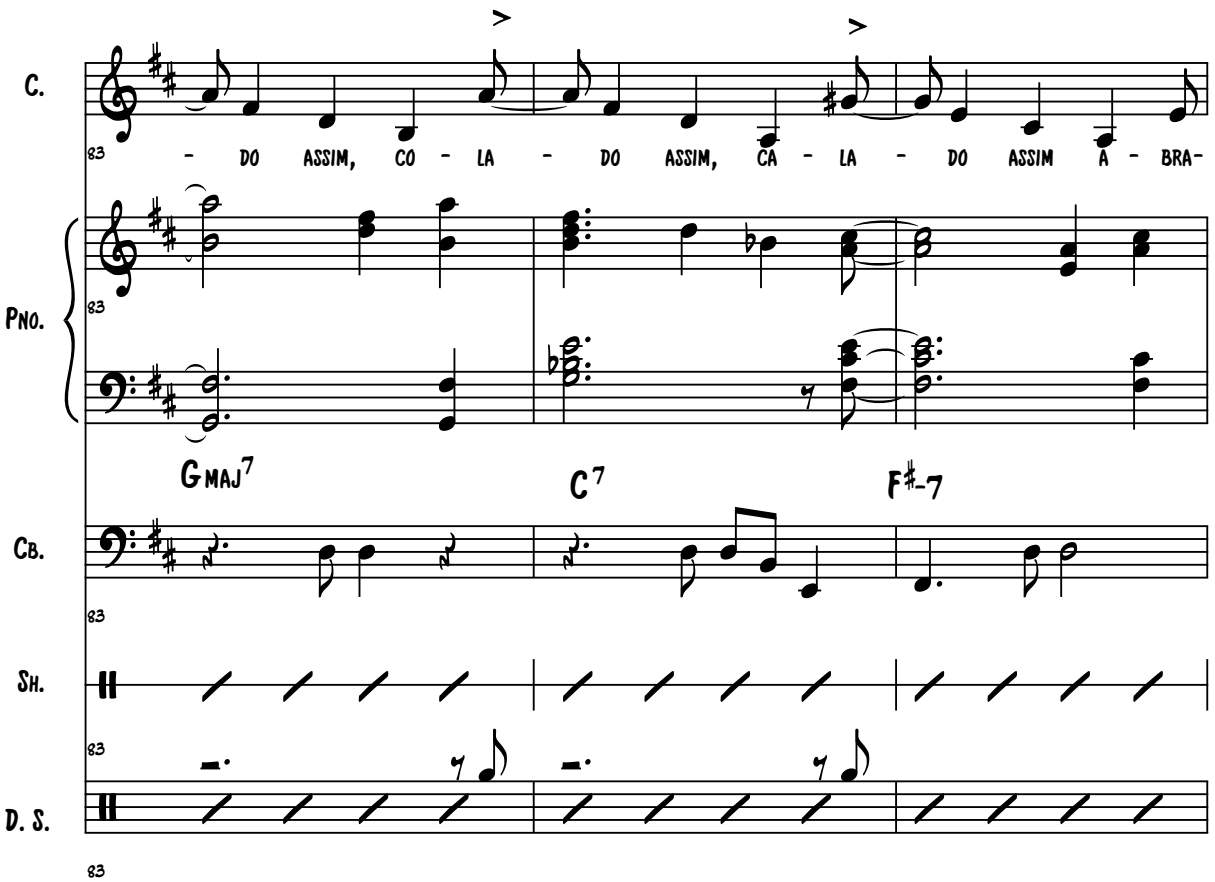

C.
64
COI - SA
LOU - - -
CA
POIS
HA
Pno.
64
A7
D°
DMAJ7
Cb.
64
Sh.
64
D. S.
64

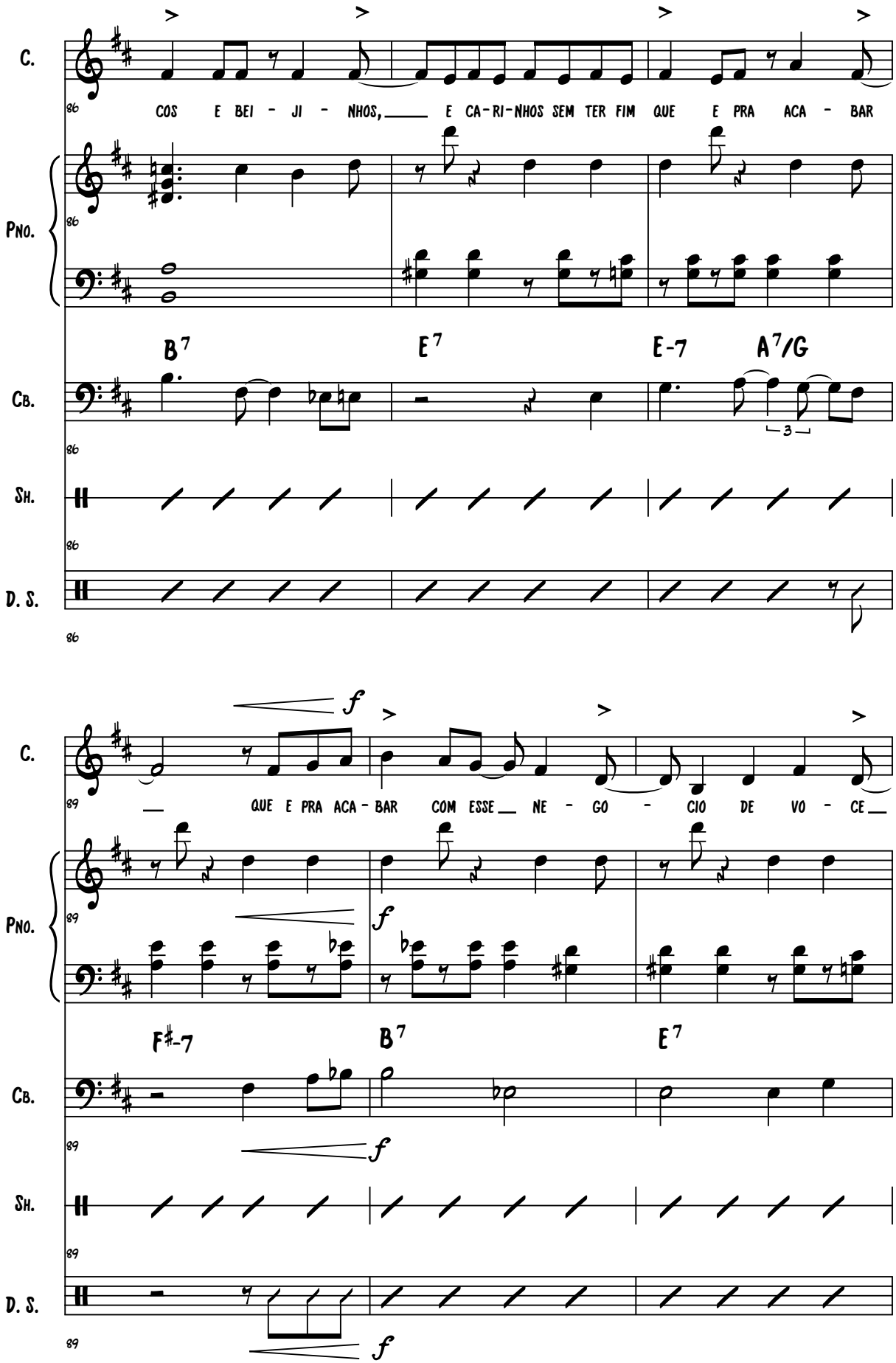

C.
Pno.
Cb.
Sh.
D. S.
67
ME - NOS PEI - XI - NHOS A NA - DAR NO MAR
F♯-7
F°
E-7
70
DO QUE OS BEI - JI - NHOS QUE EU DA - REI NA SUA BO -
E7


C.
Pno.
Cb.
Sh.
D. S.
73
- - - CA DEN - TRO DOS MEUS
f
E-7b5 A7b9 DMAJ7 B-7
fill
77
BRA - COS OS A - BRA - COS HAO
mp
E7 F#7

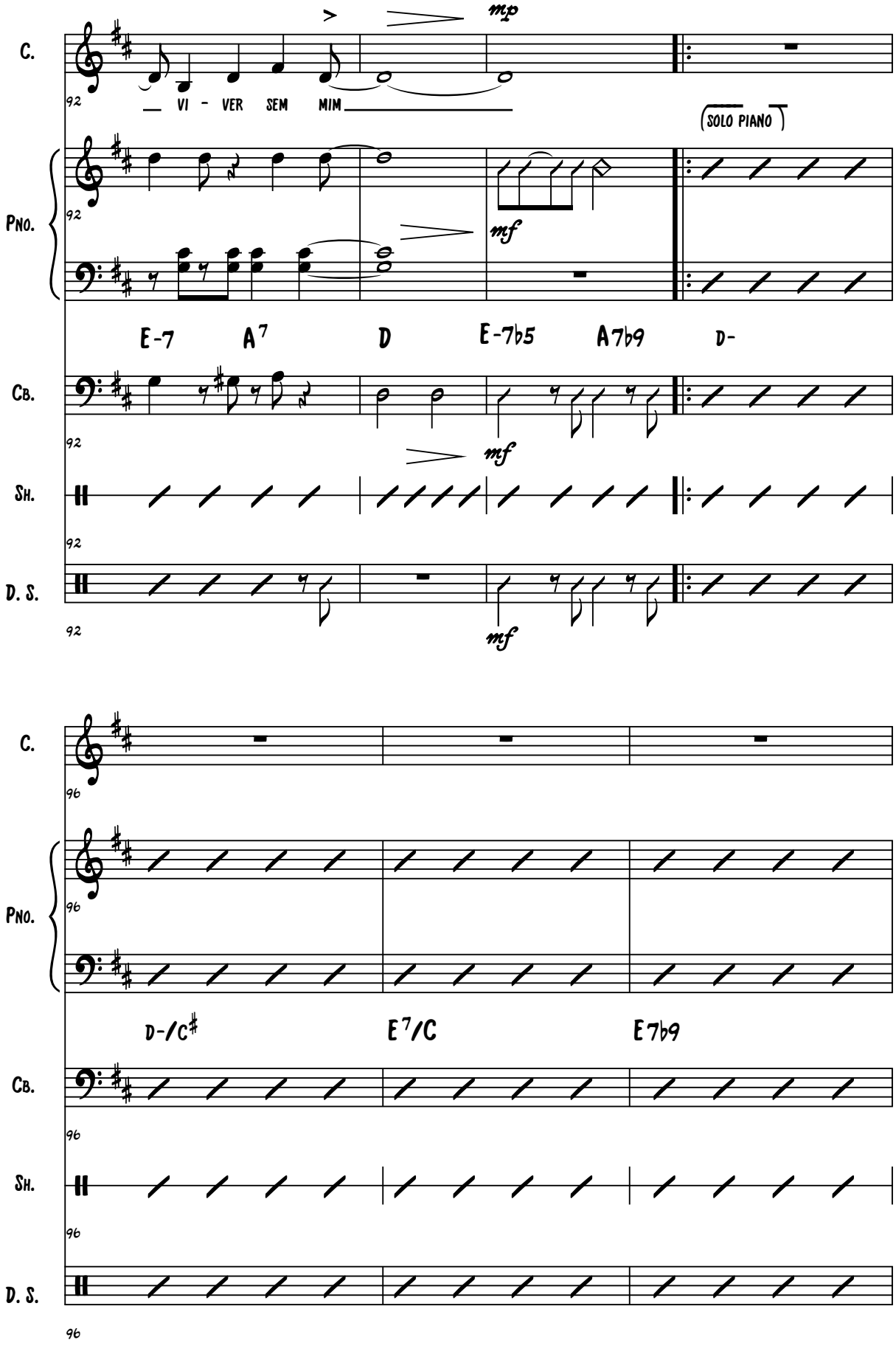
Chega de Saudade

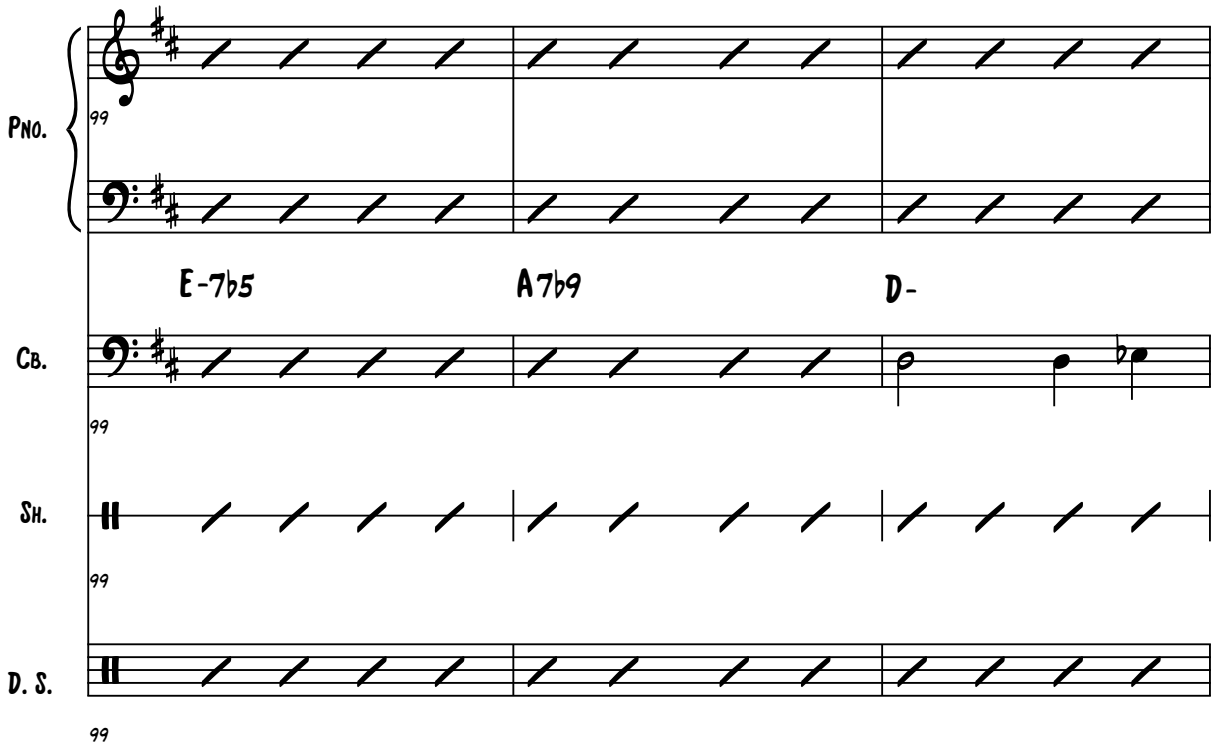


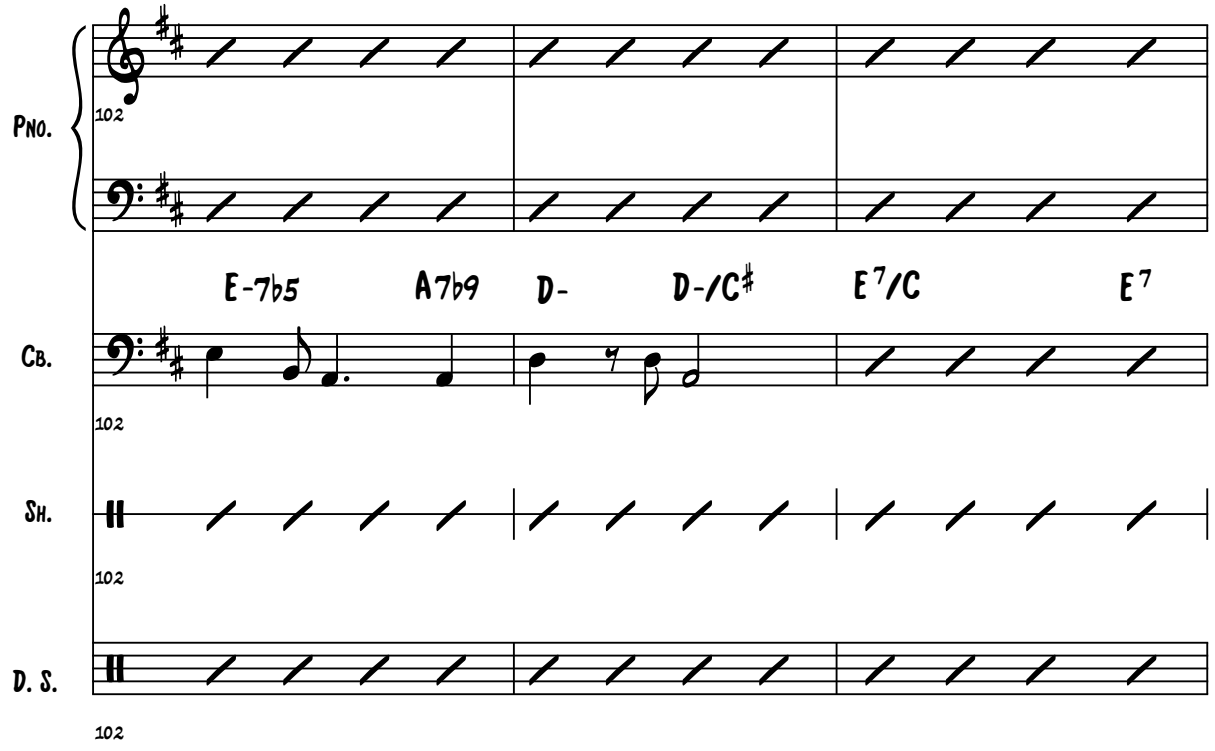


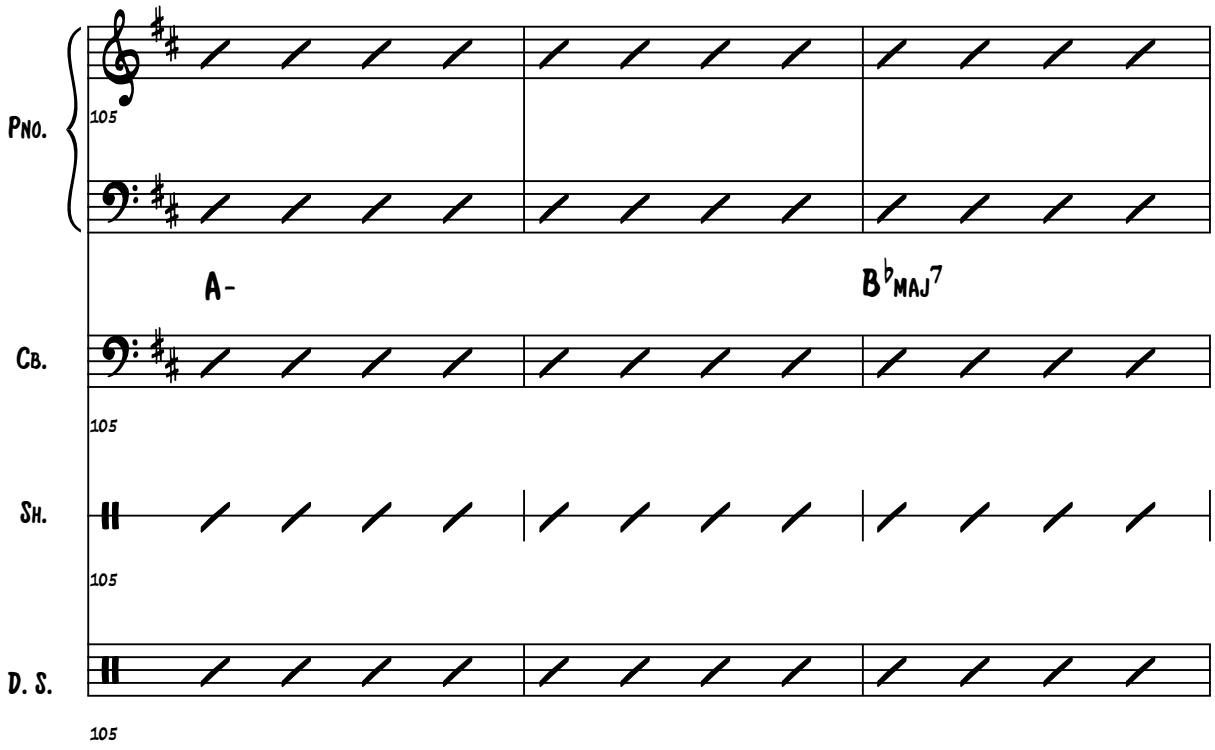

C.
Pno.
Cb.
Sh.
D. S.
86
COS E BEI - JI - NHOS, E CA-RI-NHOS SEM TER FIM QUE E PRA ACA - BAR
B7
E7
E-7
A7/G
3
89
QUE E PRA ACA - BAR COM ESSE NE - GO - CIO DE VO - CE
f
F#-7
B7
E7

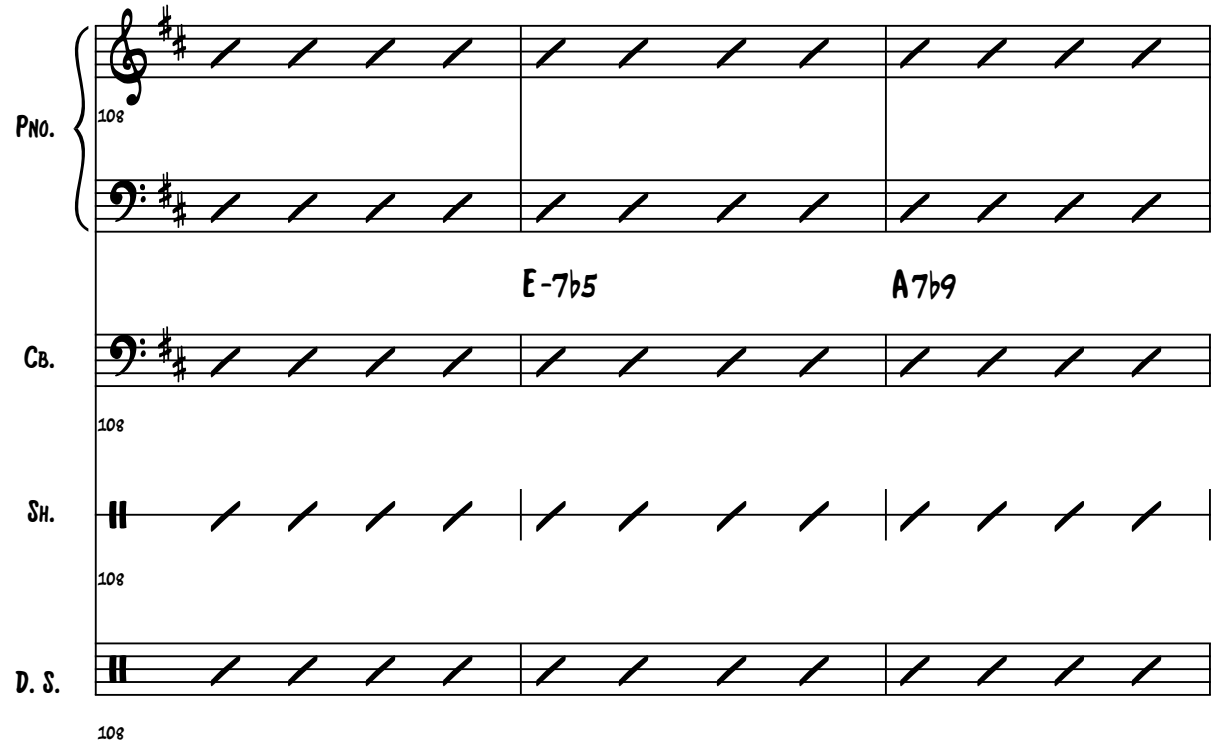
Chega de Saudade

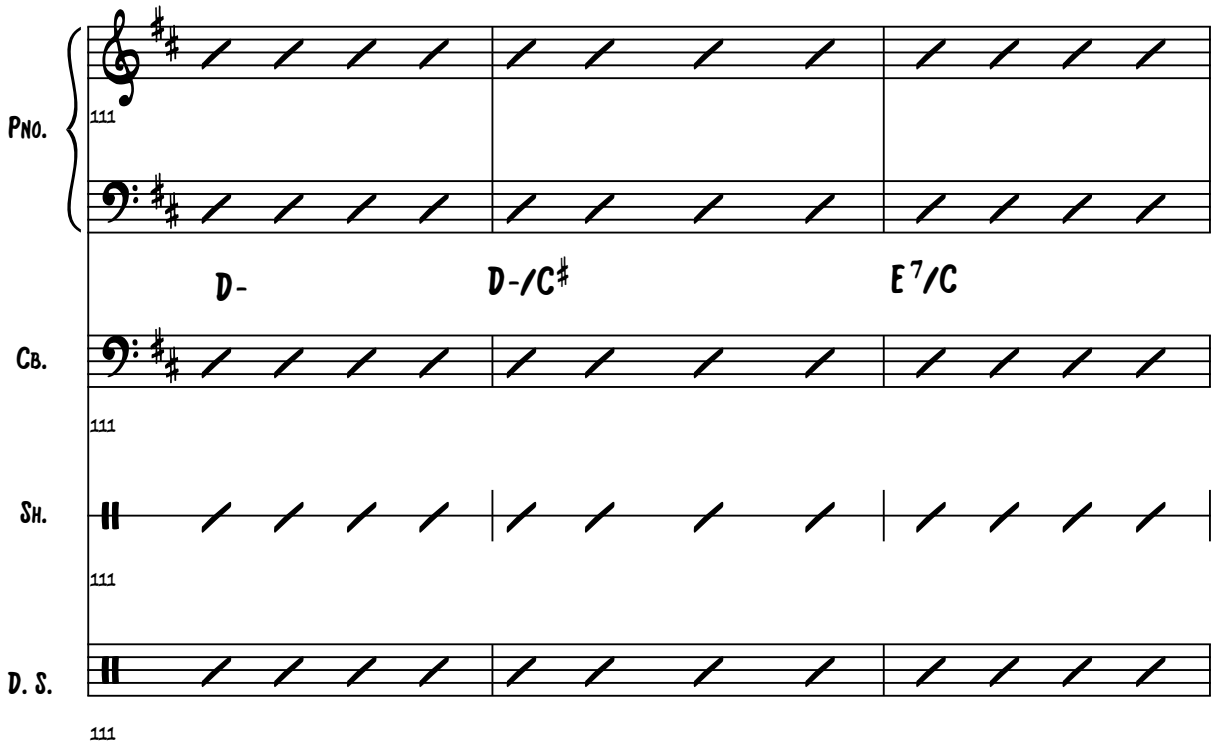


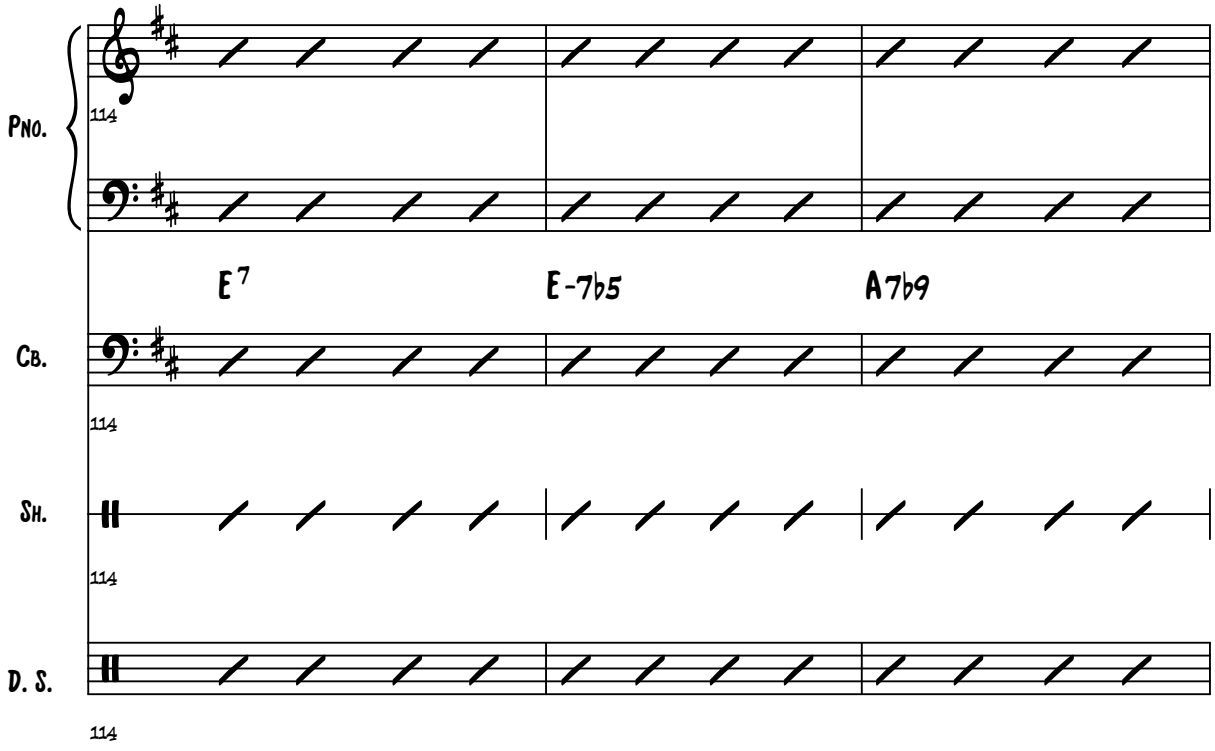

Pno.
99
E-7b5
A7b9
D-
Cb.
99
Sh.
99
D. S.
99

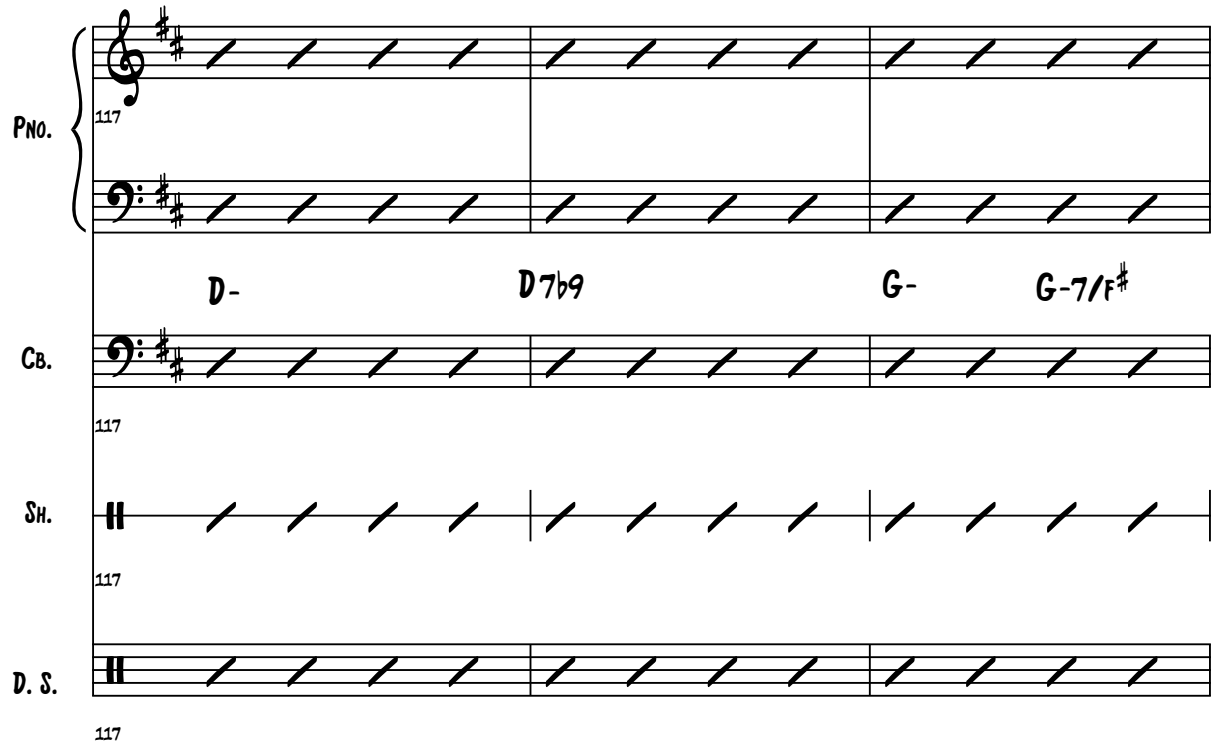

Pno.
102
E-7b5
A7b9
D-
D-/C♯
E7/C
E7
Cb.
102
Sh.
102
D. S.
102

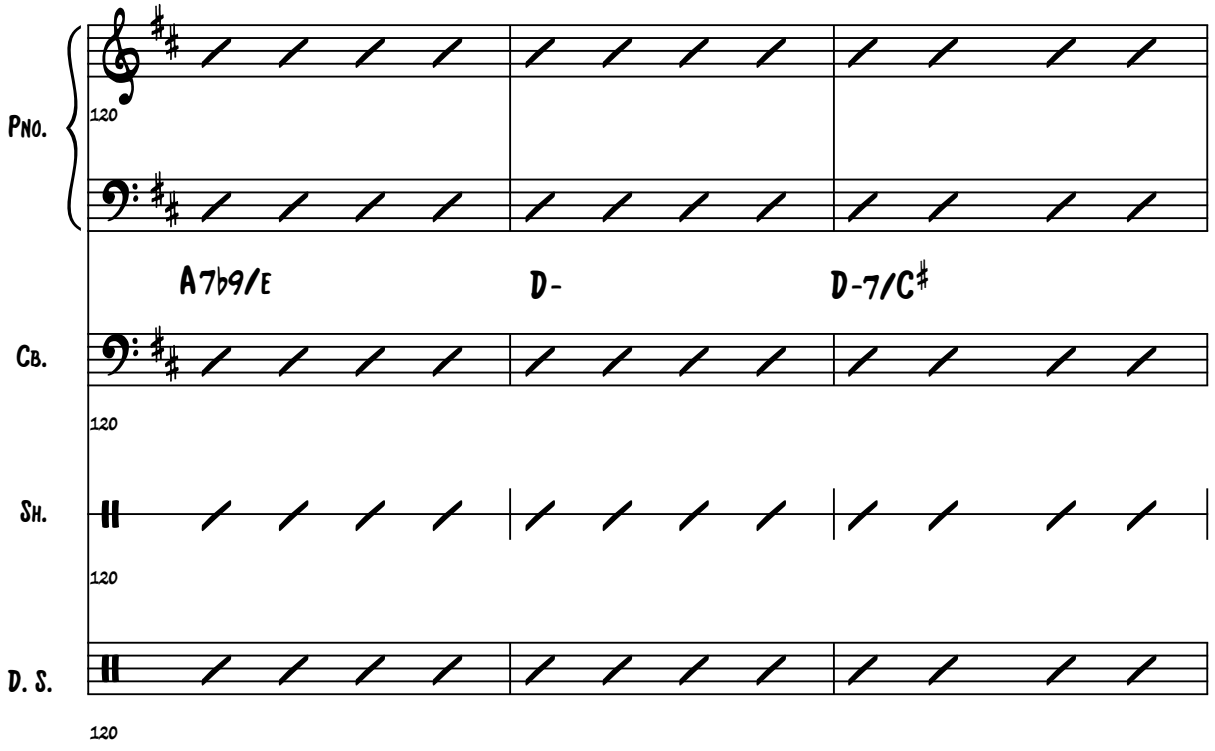

Pno.
105
A-
B♭MAJ7
Cb.
105
Sh.
105
D. S.
105

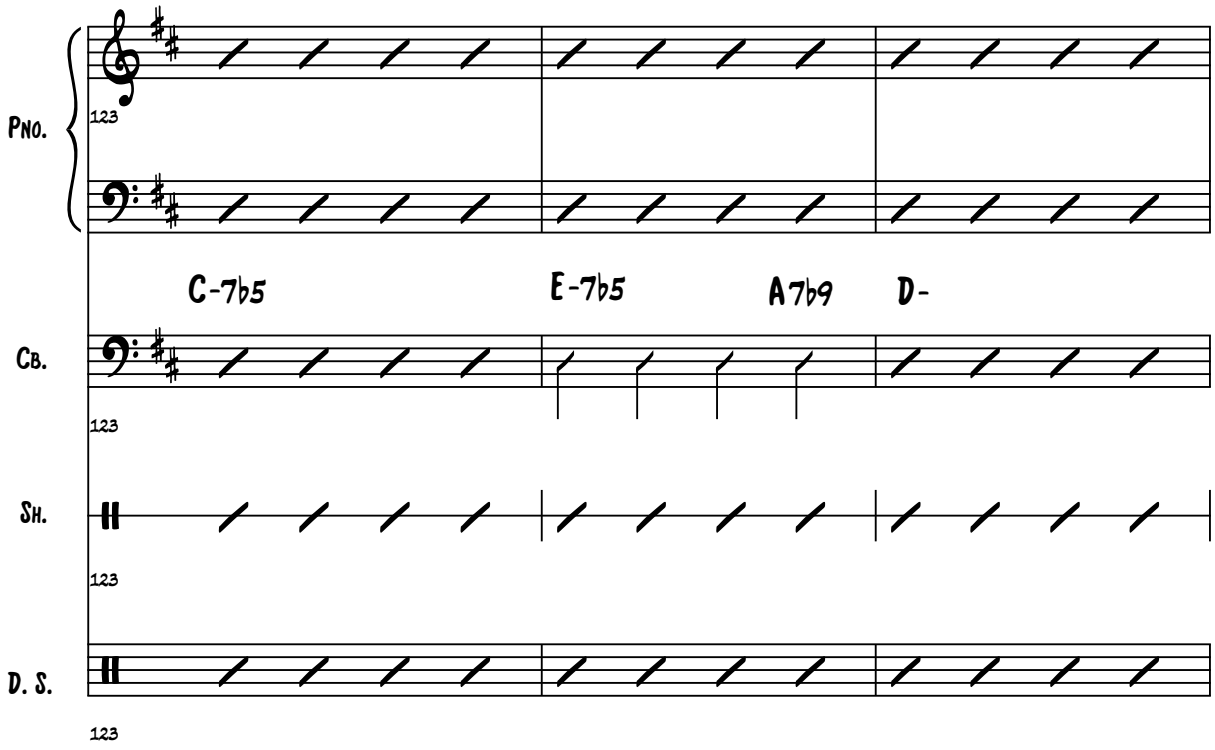

Pno.
108
E-7♭5
A7♭9
Cb.
108
Sh.
108
D. S.
108

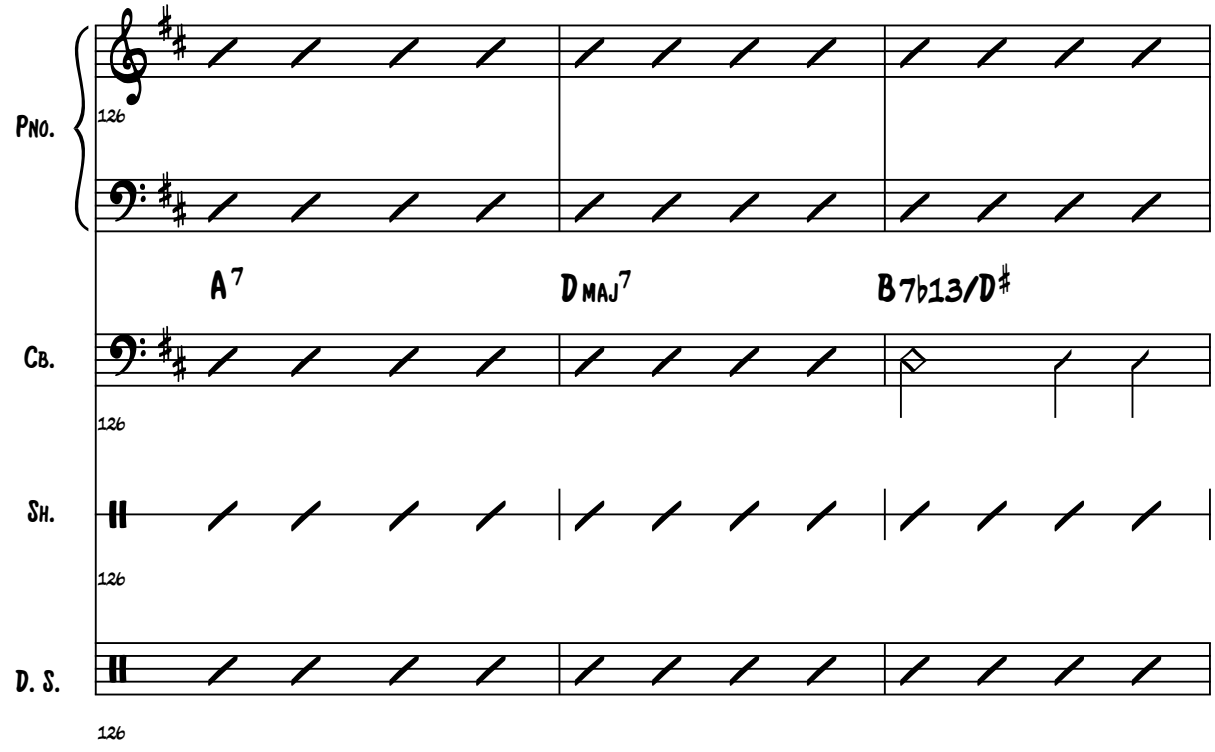

Pno.
Cb.
Sh.
D. S.
D-
D-/C♯
E7/C

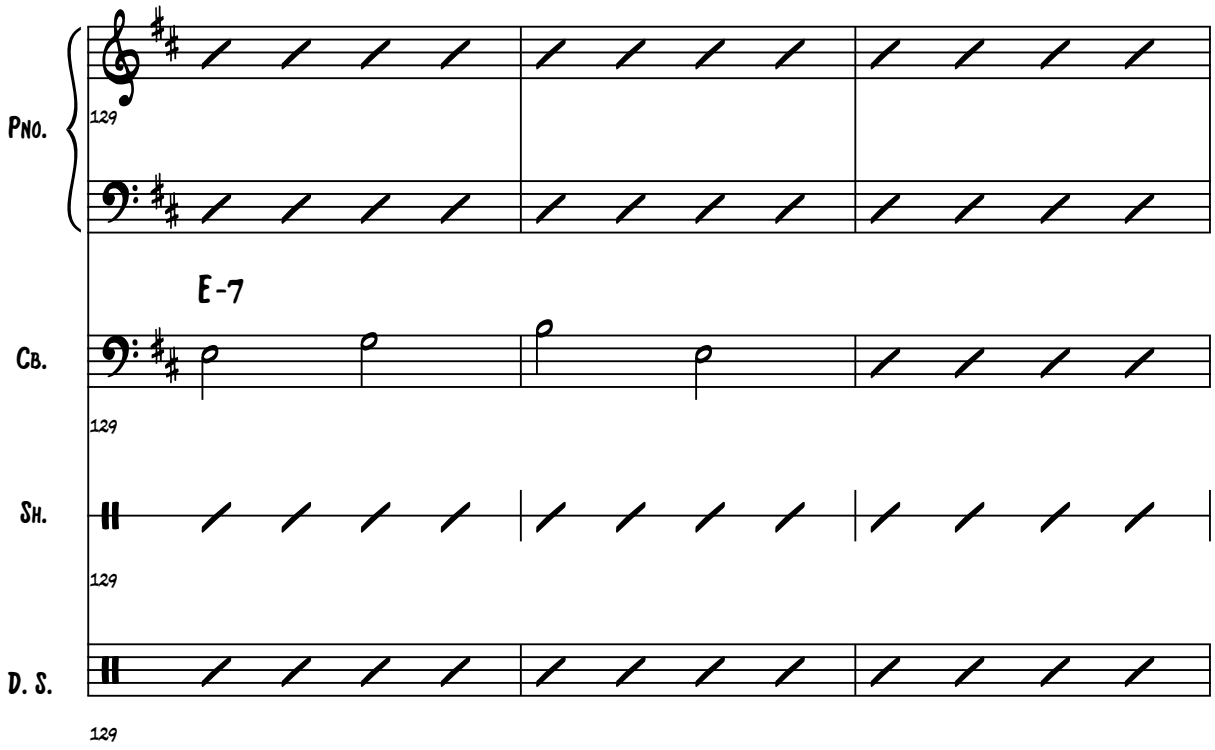

Pno.
Cb.
Sh.
D. S.
E7
E-7♭5
A7♭9

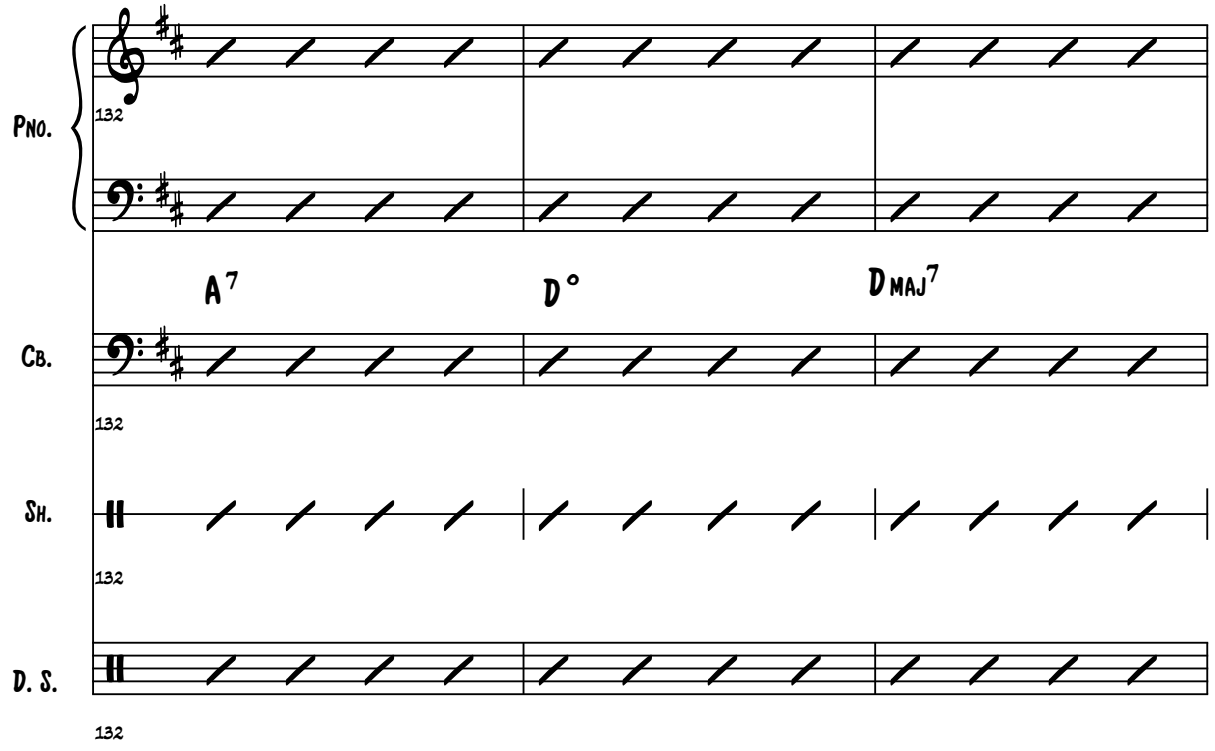

Pno.
117
D-
D7b9
G-
G-7/F♯
Cb.
117
Sh.
117
D. S.
117

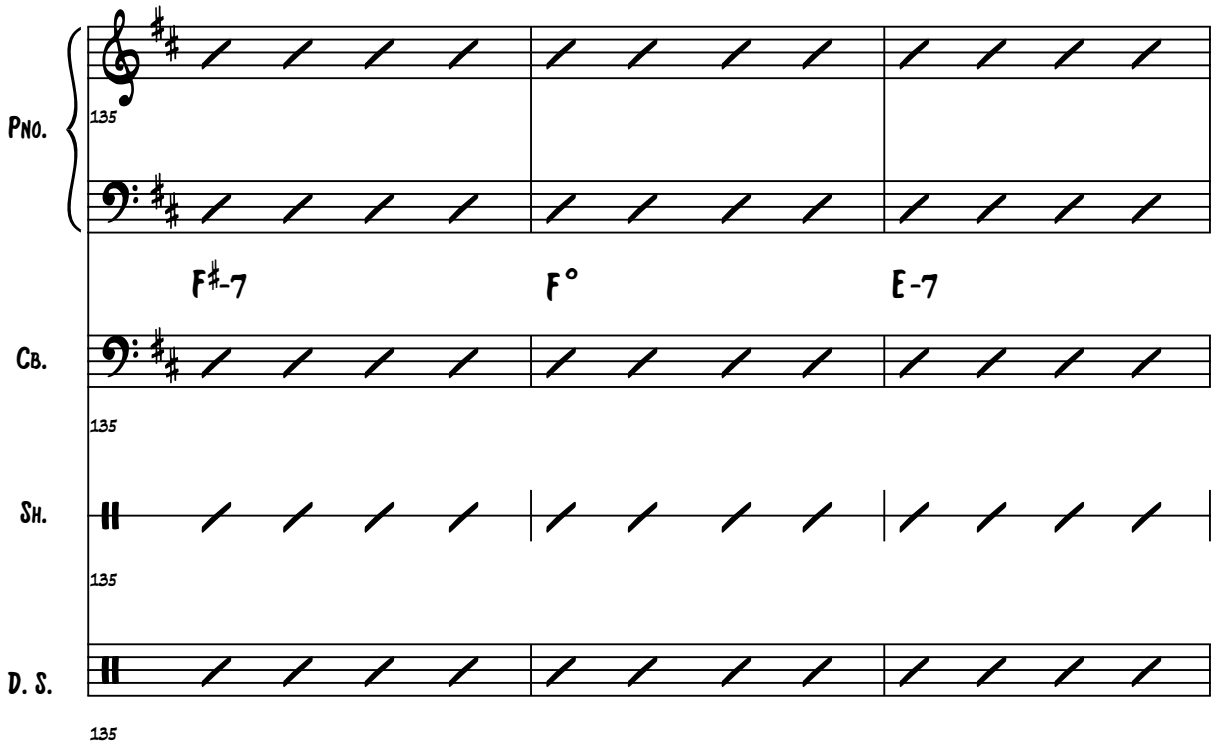

Pno.
120
A7b9/E
D-
D-7/C♯
Cb.
120
Sh.
120
D. S.
120

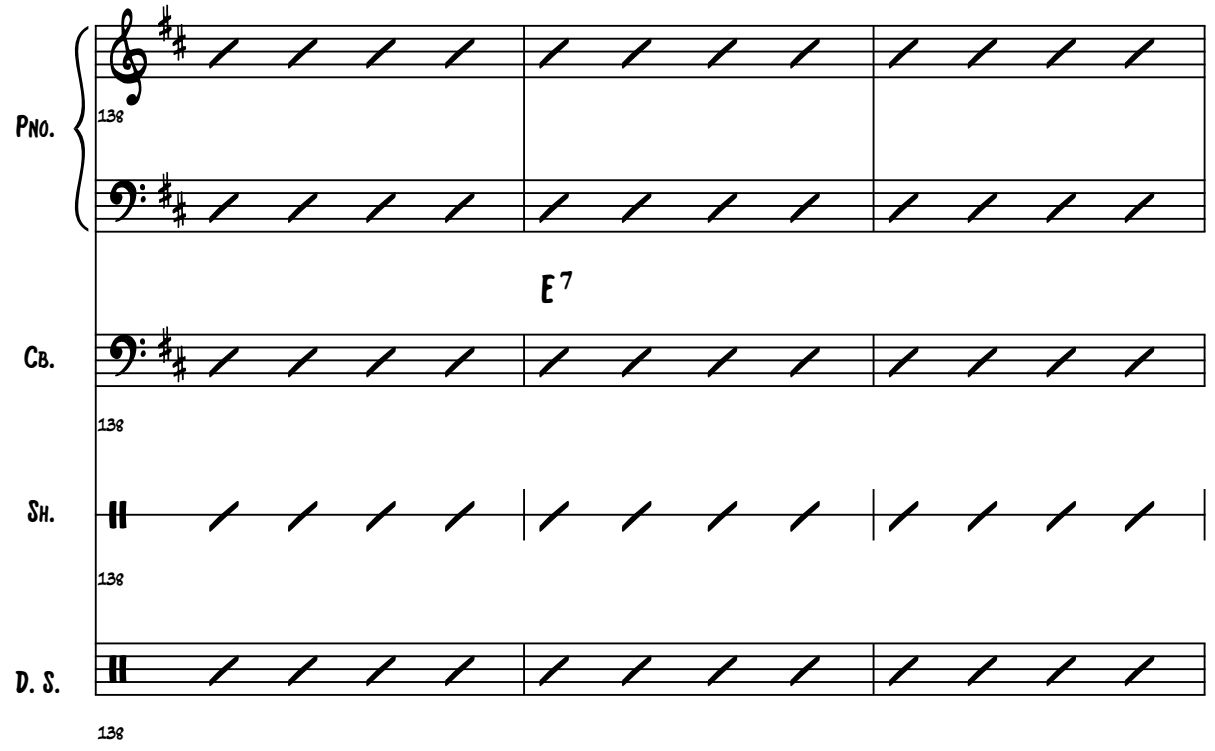

Pno.
123
C-7b5
E-7b5
A7b9
D-
Cb.
123
Sh.
123
D. S.
123

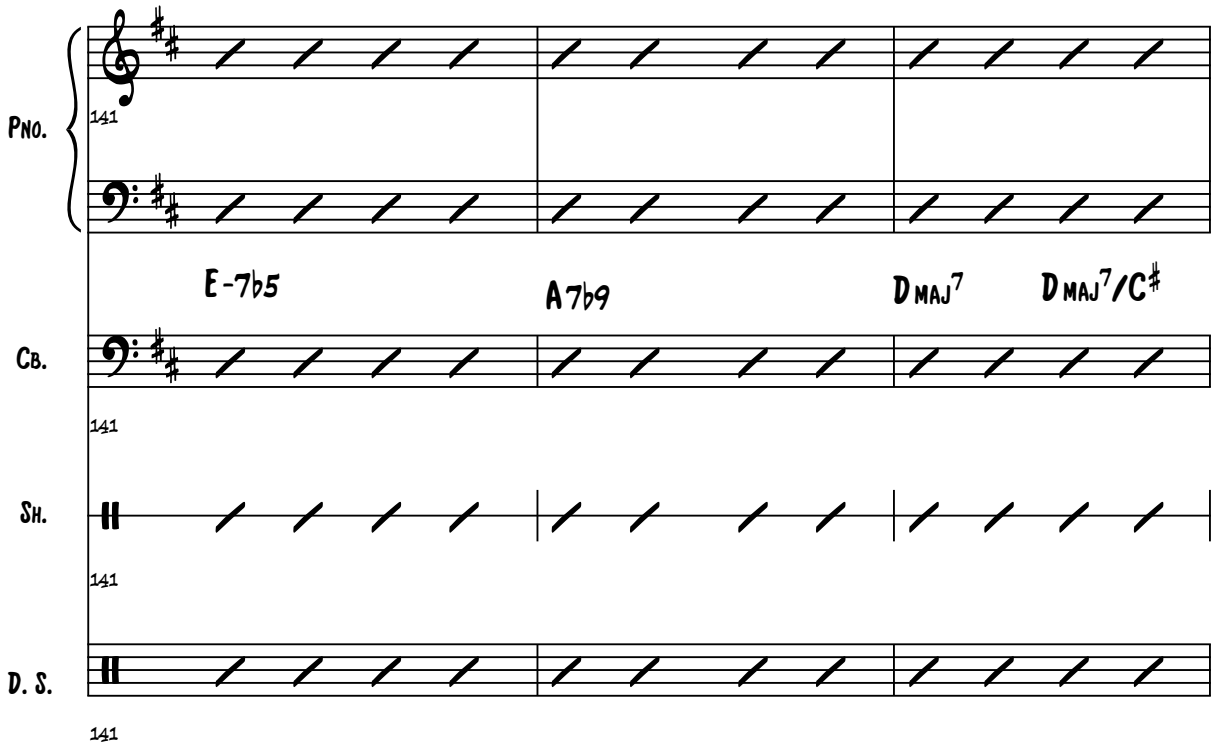

Pno.
126
A7
DMAJ7
B7b13/D#
Cb.
126
Sh.
126
D. S.
126

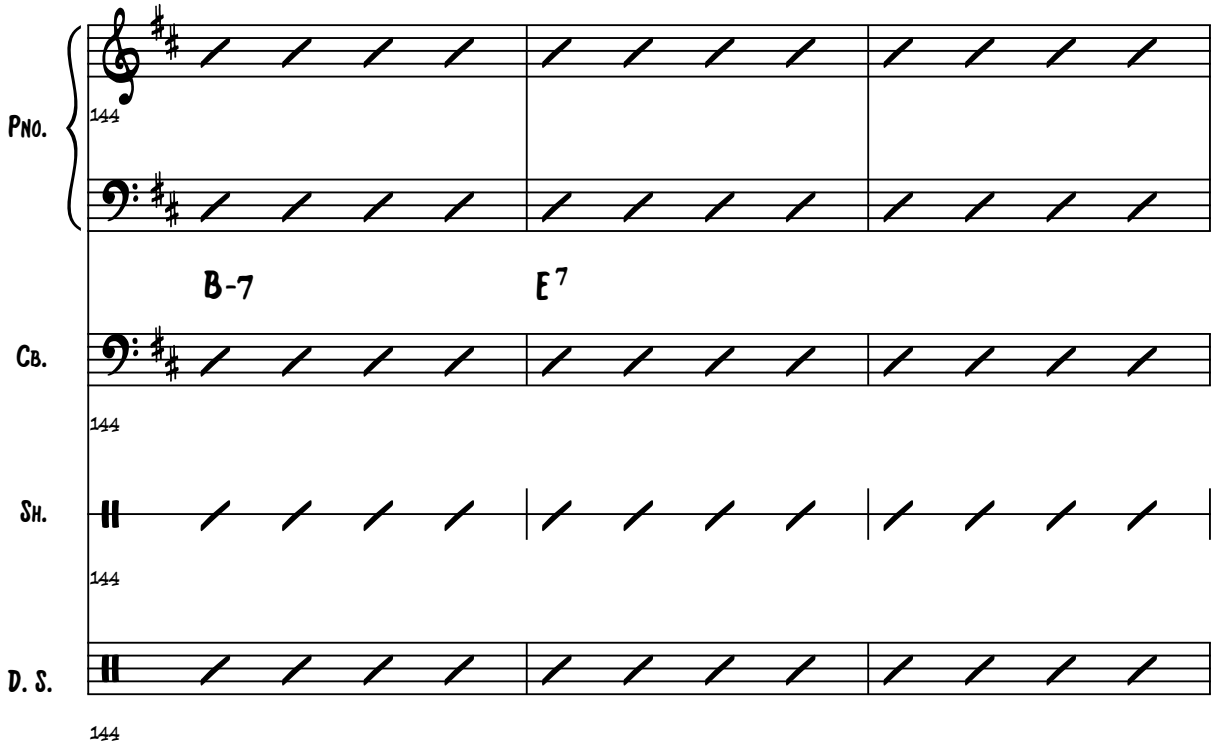

Pno.
129
E-7
Cb.
129
Sh.
129
D. S.
129

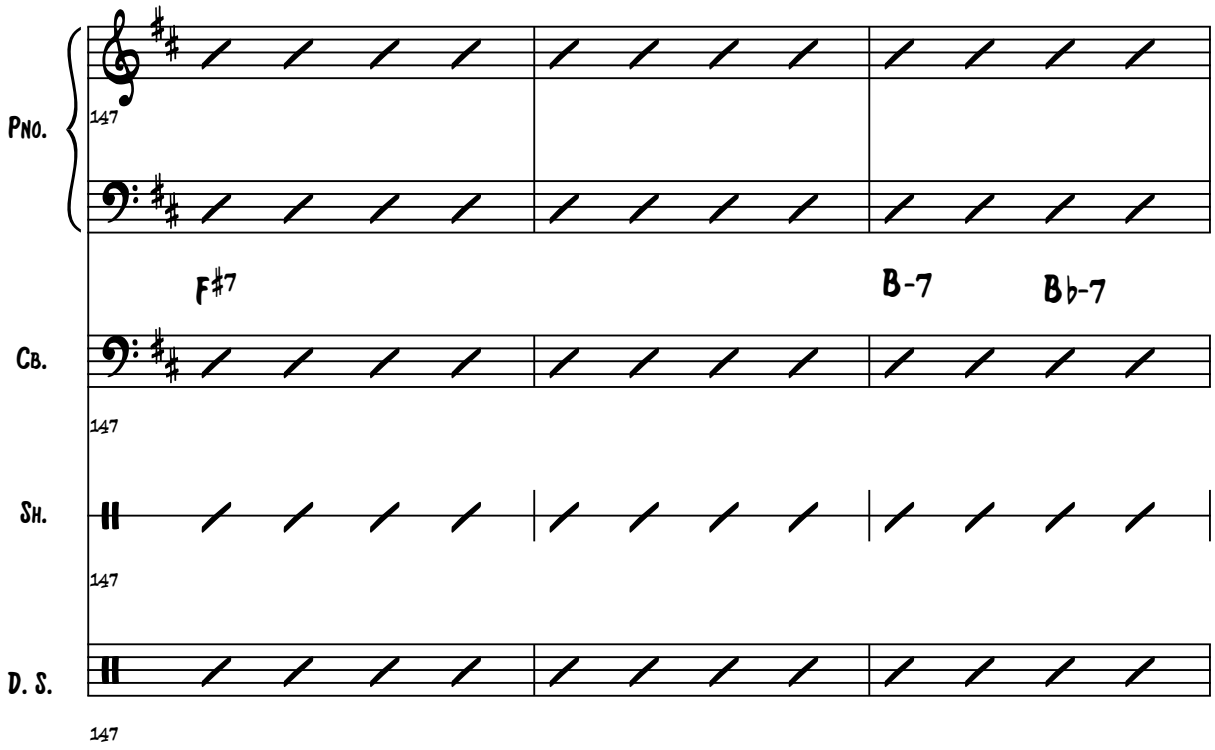

Pno.
132
A7
D°
Dmaj7
Cb.
132
Sh.
132
D. S.
132

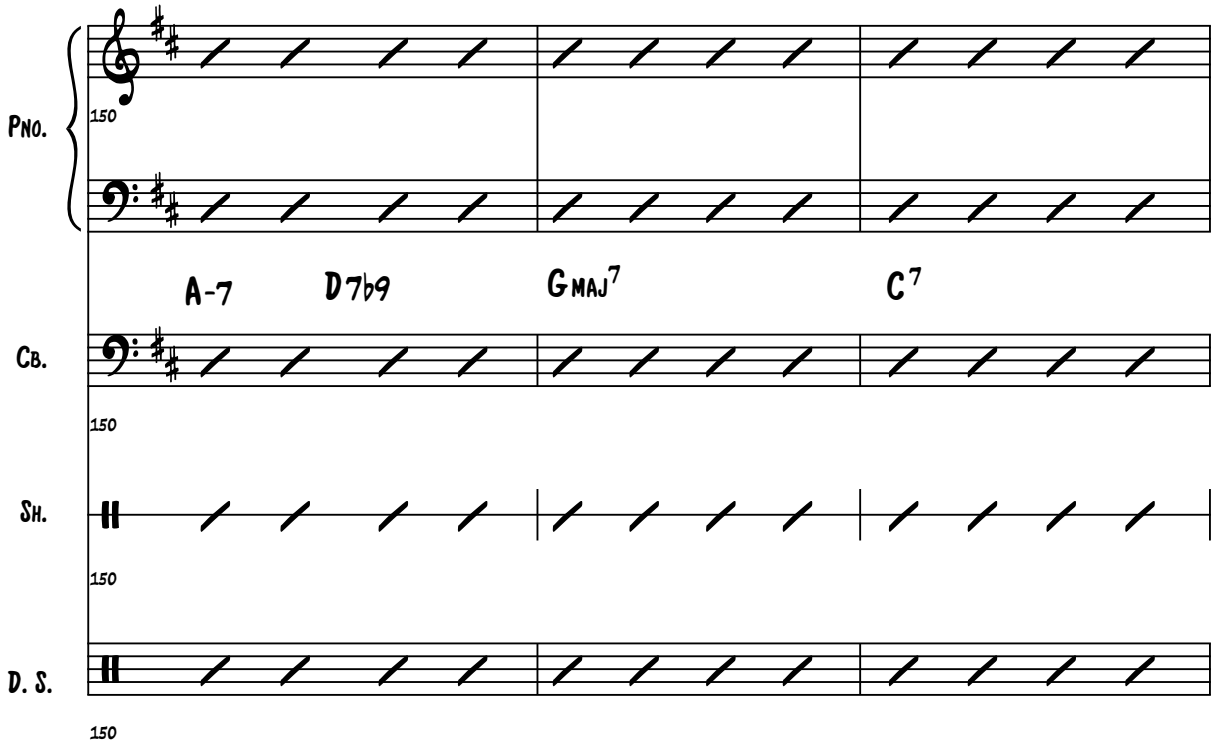

Pno.
135
F♯-7
F°
E-7
Cb.
135
Sh.
135
D. S.
135

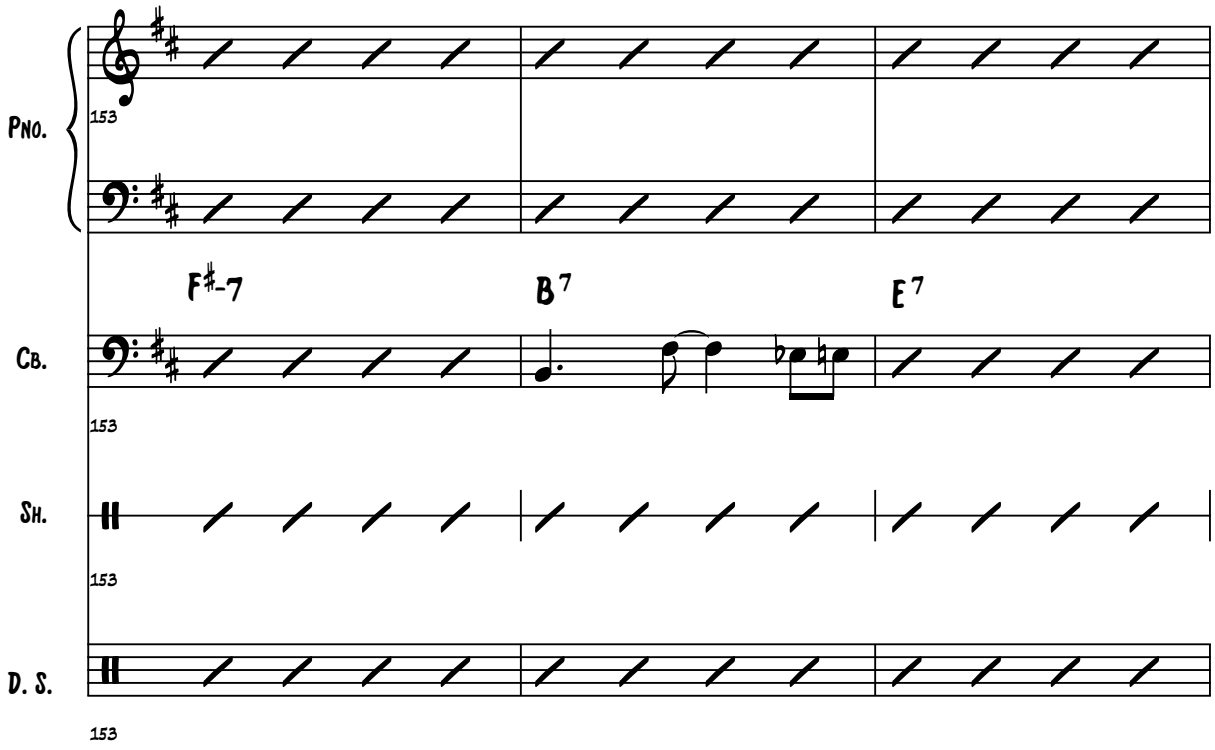

Pno.
138
E7
Cb.
138
Sh.
138
D. S.
138

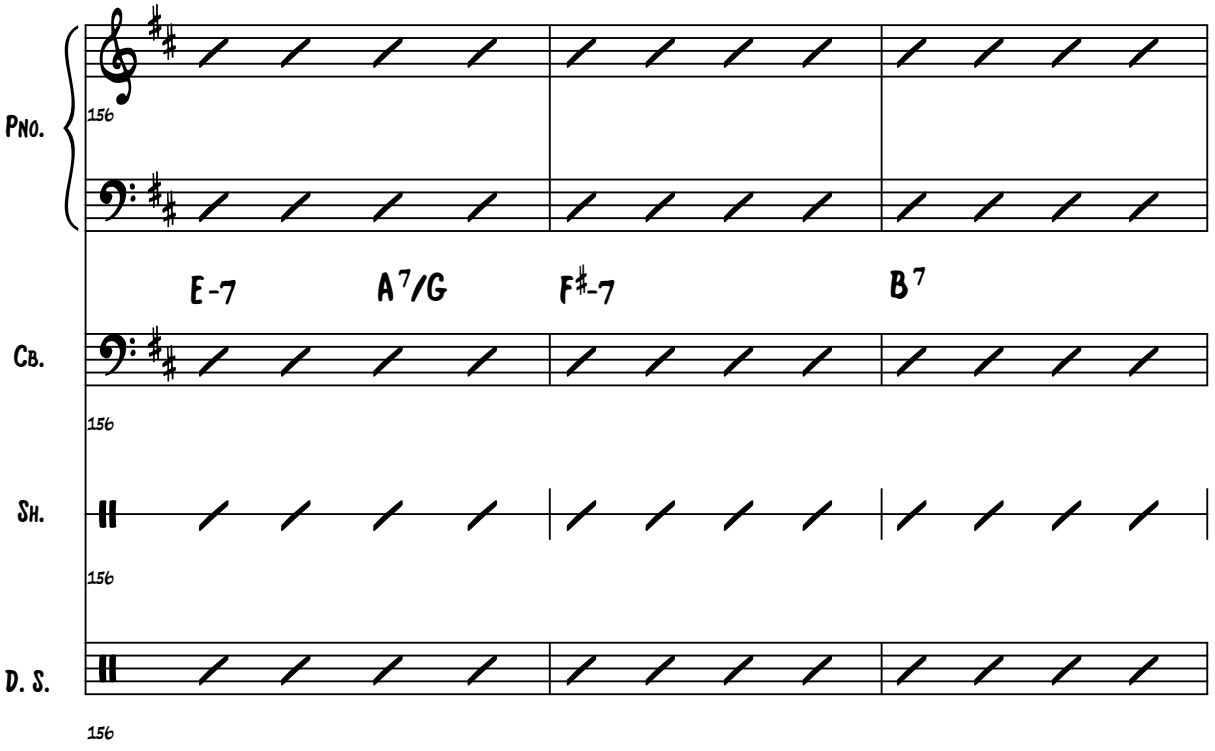

Pno.
141
E-7b5
A7b9
D MAJ7
D MAJ7/C♯
Cb.
141
Sh.
141
D. S.
141

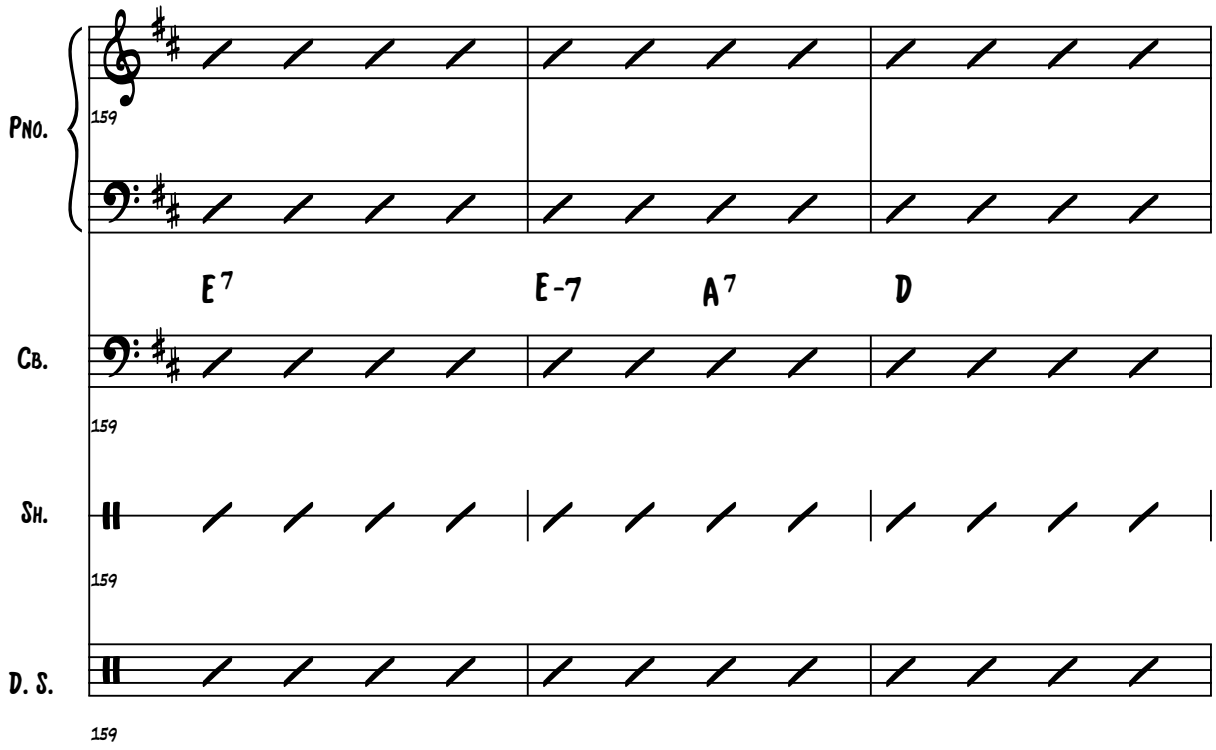

Pno.
144
B-7
E7
Cb.
144
Sh.
144
D. S.
144

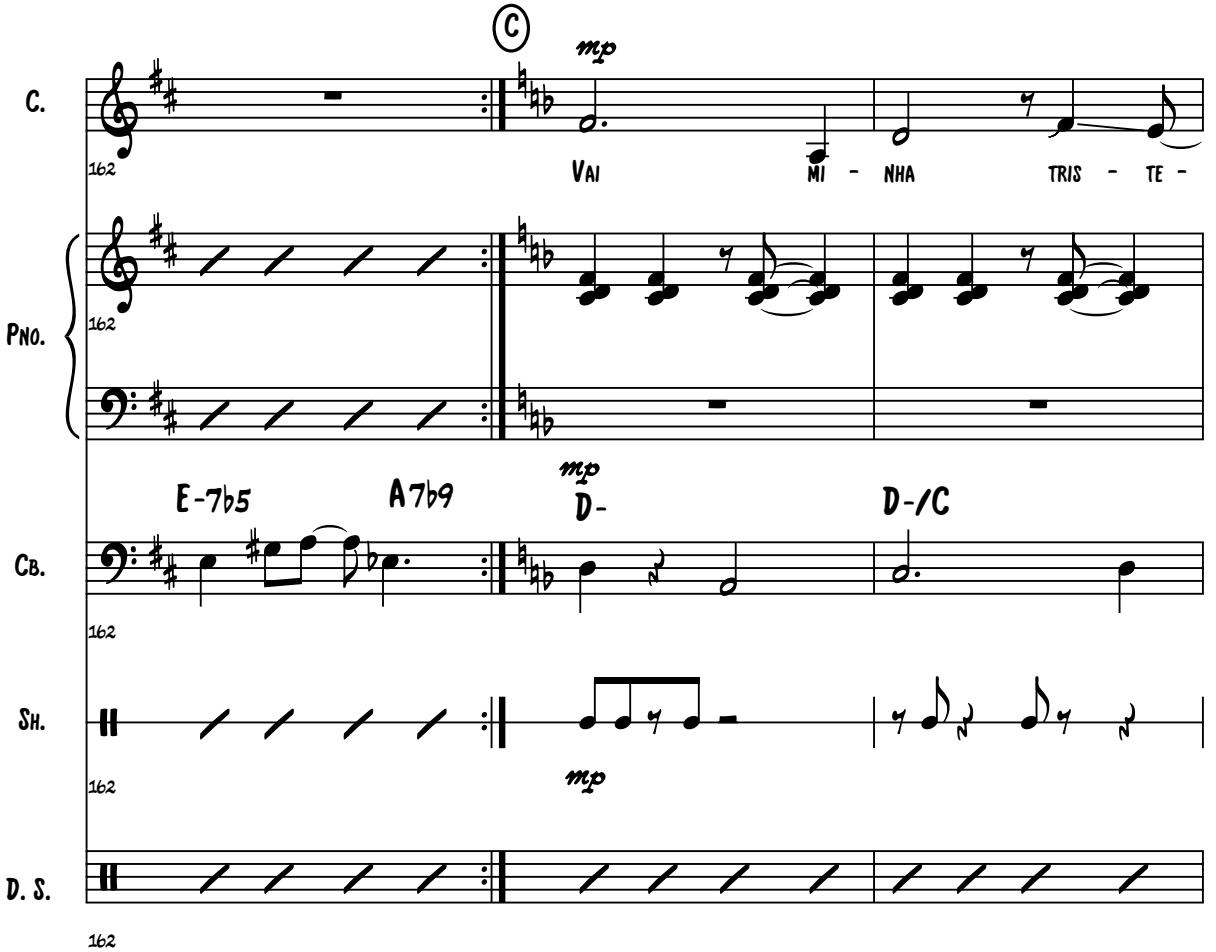

Pno.
147
F♯7
B-7
B♭-7
Cb.
147
Sh.
147
D. S.
147

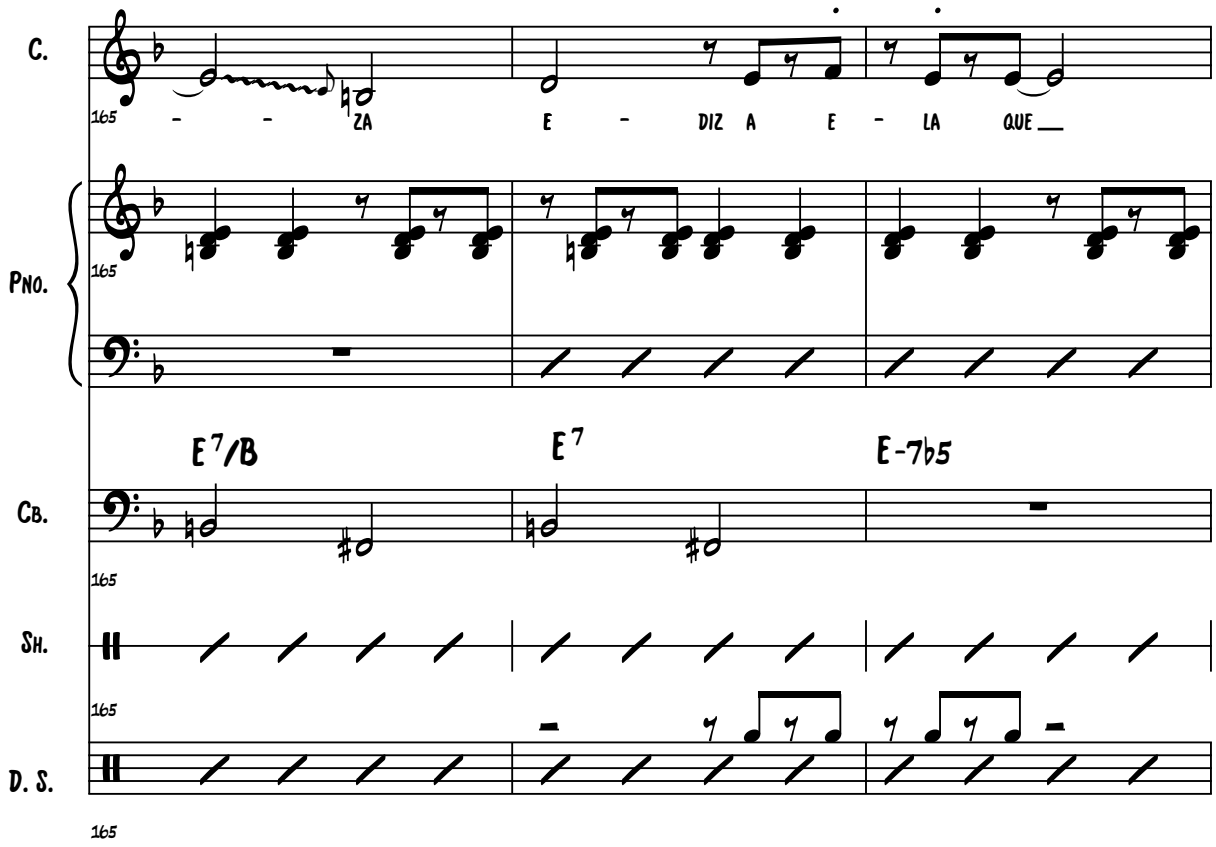

Pno.
150
A-7
D7♭9
GMAJ7
C7
Cb.
150
Sh.
150
D. S.
150

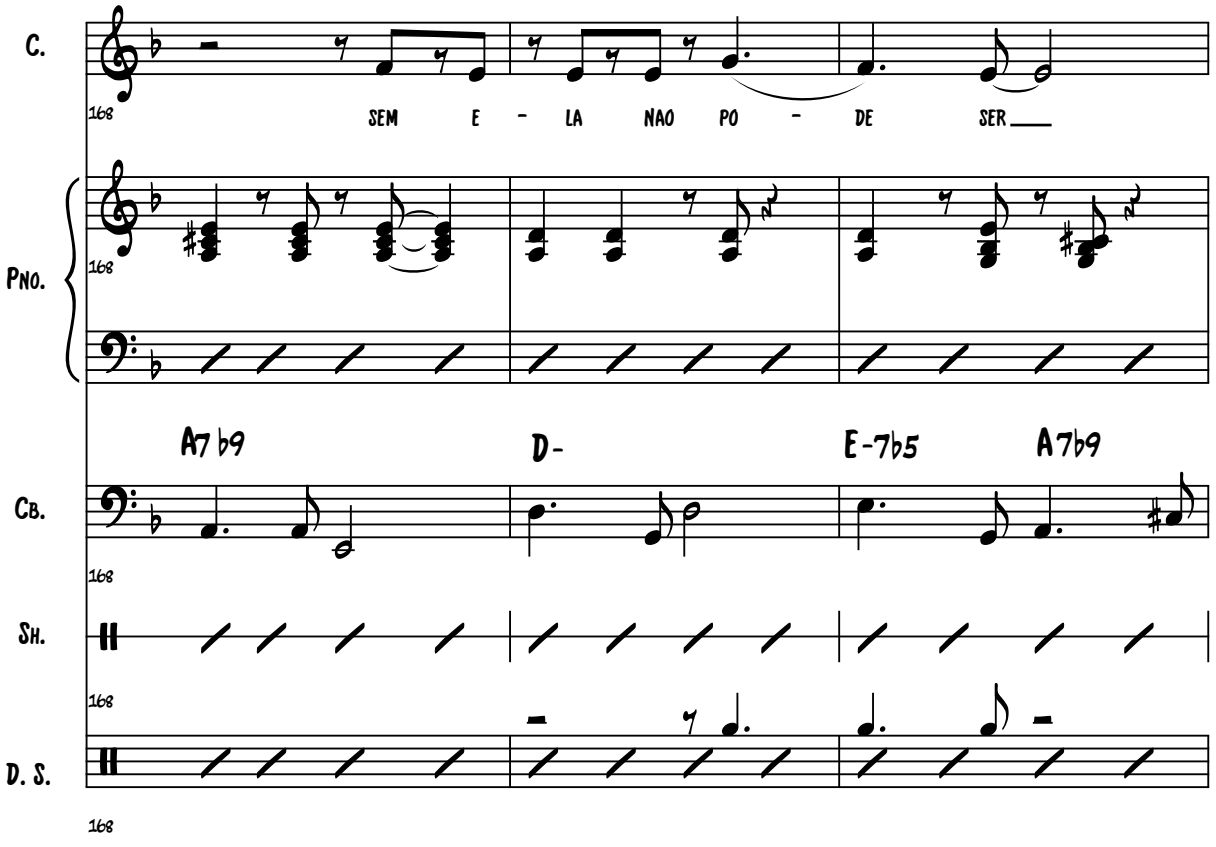

Pno.
153
F♯-7
B7
E7
Cb.
153
Sh.
153
D. S.
153

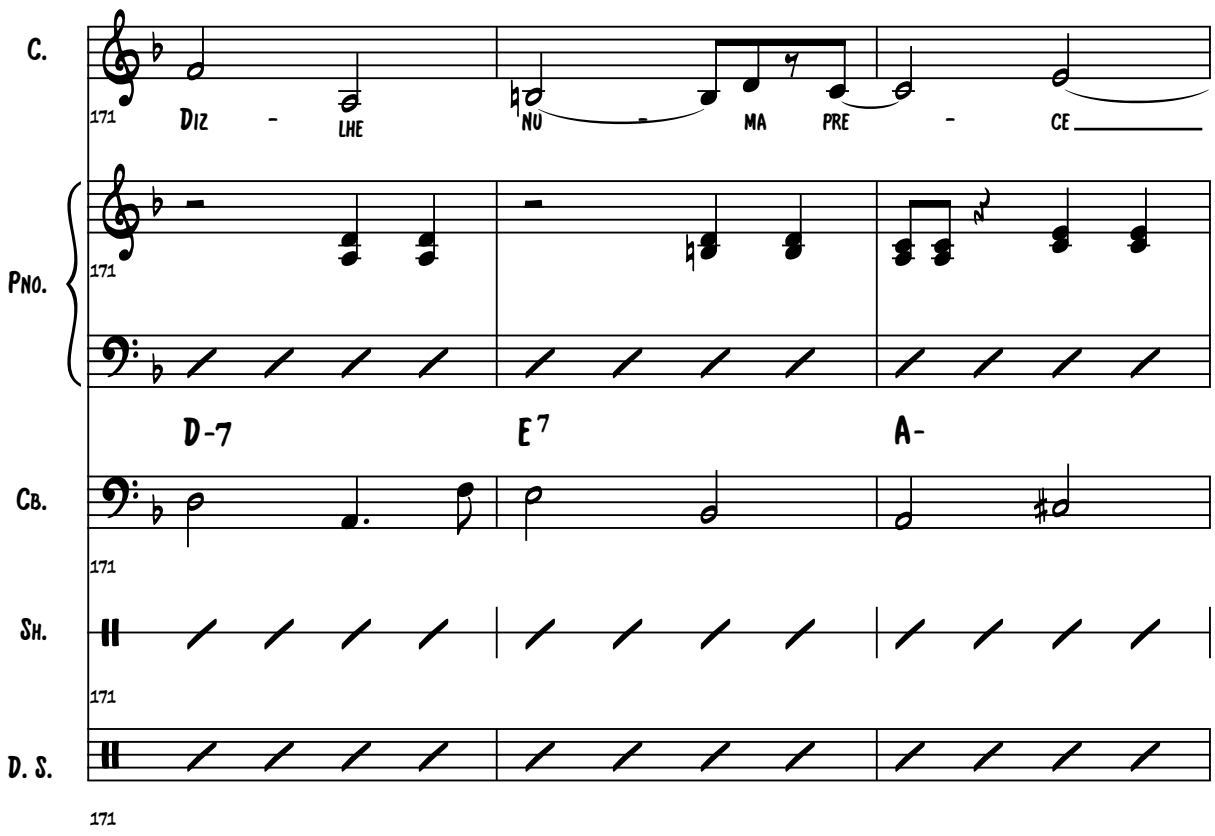

Pno.
156
E-7
A7/G
F♯-7
B7
Cb.
156
Sh.
156
D. S.
156

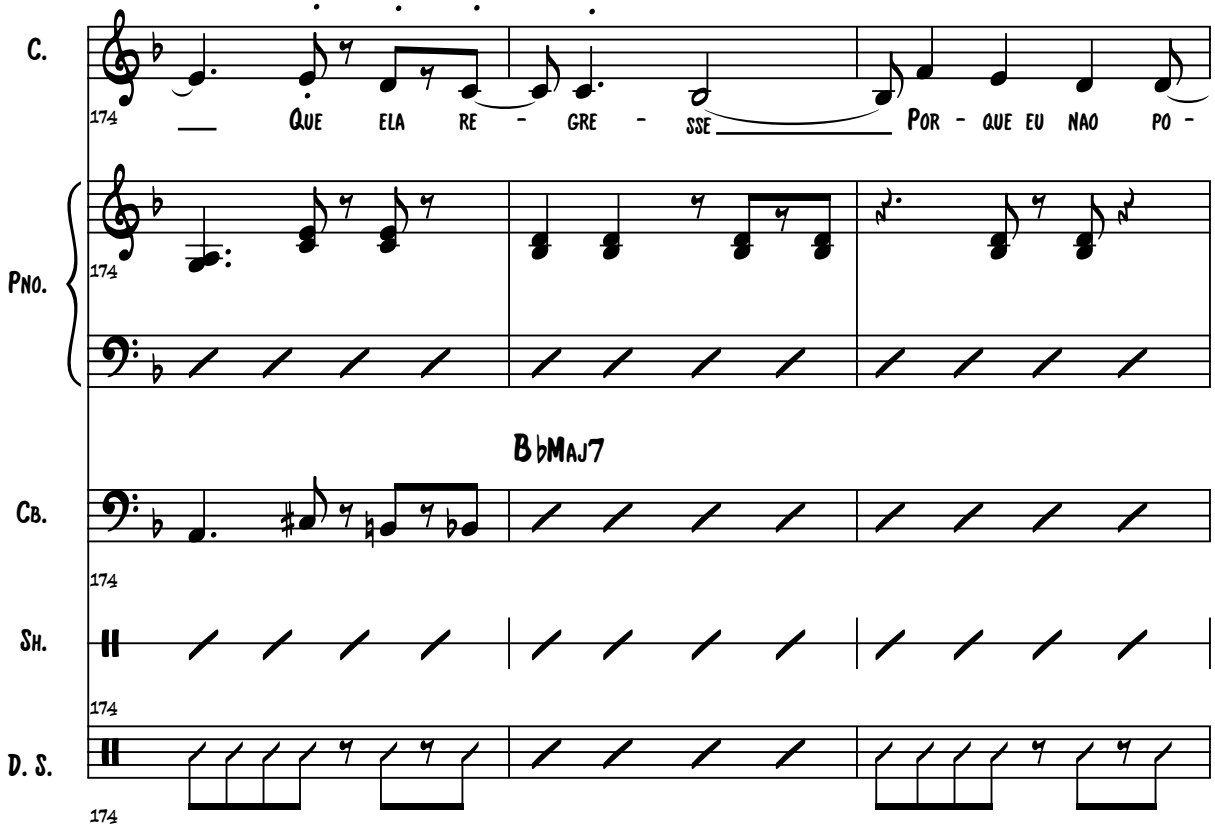

Pno.
159
E7
E-7
A7
D
Cb.
159
Sh.
159
D. S.
159

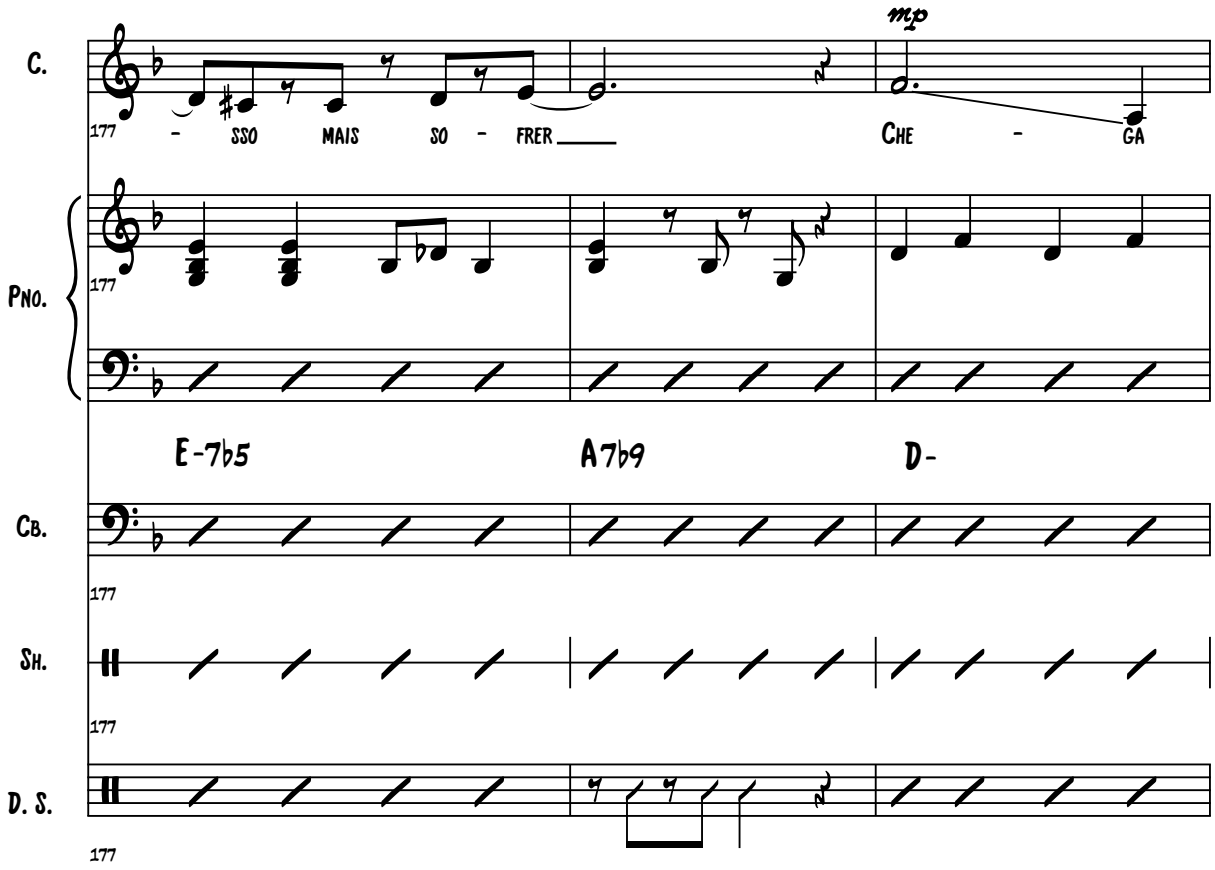

C
C.
162
mp
Vai
mi - nha
tris - te -
Pno.
162
E-7b5
A7b9
mp
D-
D-/C
Cb.
162
Sh.
162
mp
D. S.
162

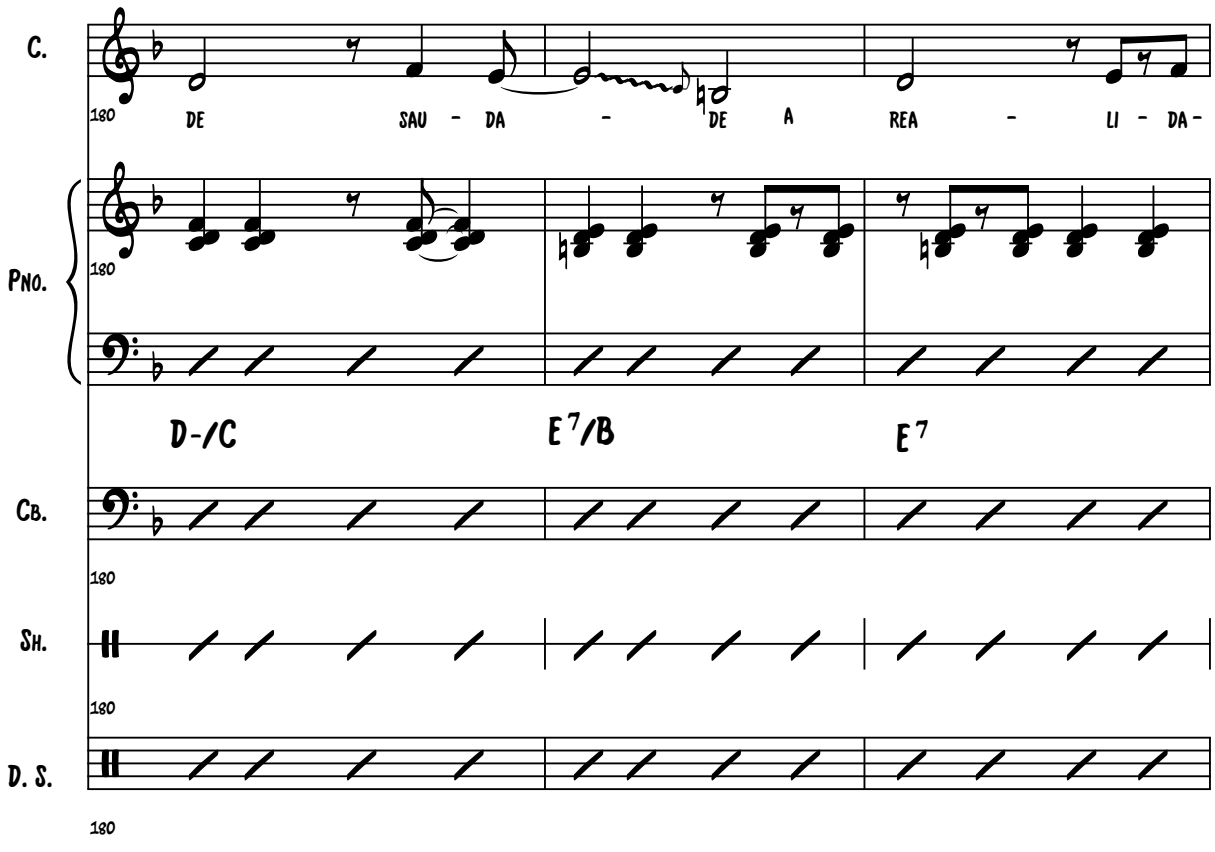

C.
PNO.
CB.
SH.
D. S.
165
ZA E - DIZ A E - LA QUE
E7/B
E7
E-7b5

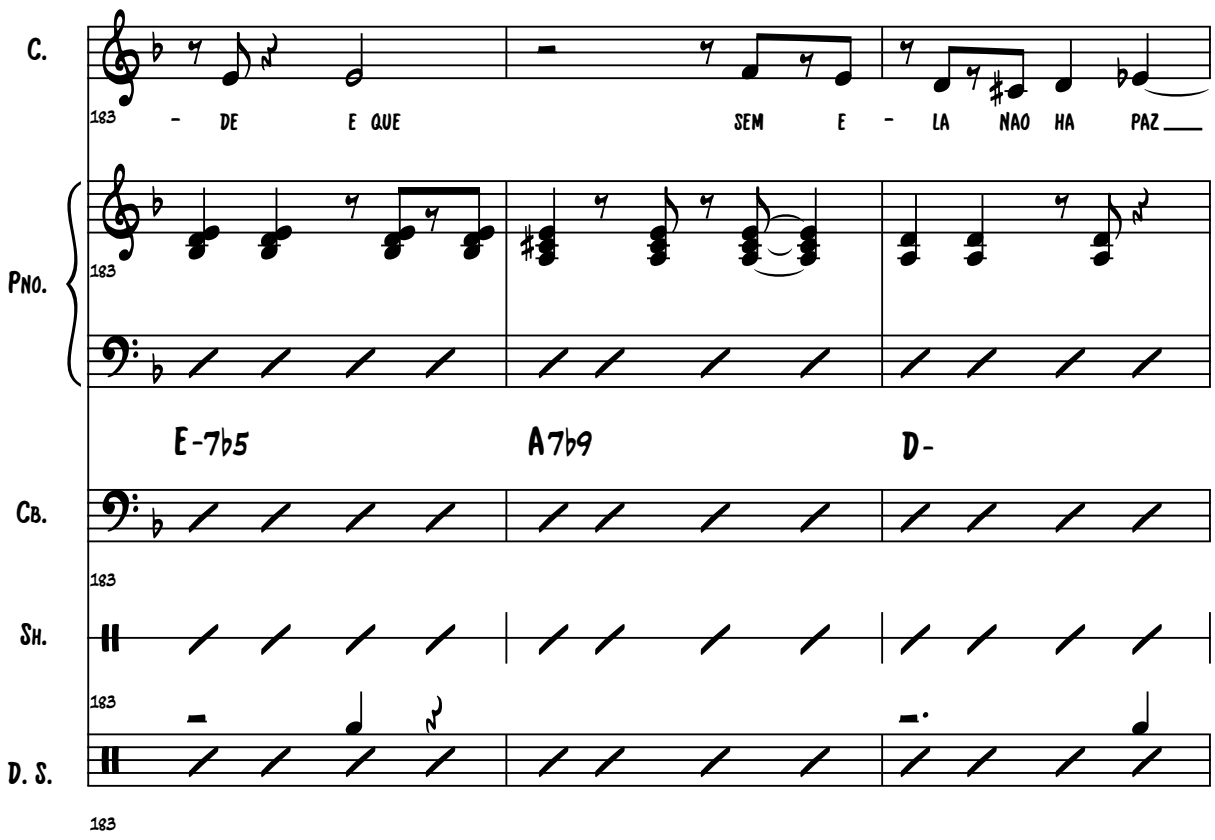

C.
PNO.
CB.
SH.
D. S.
168
SEM E - LA NAO PO - DE SER
A7b9
D-
E-7b5
A7b9

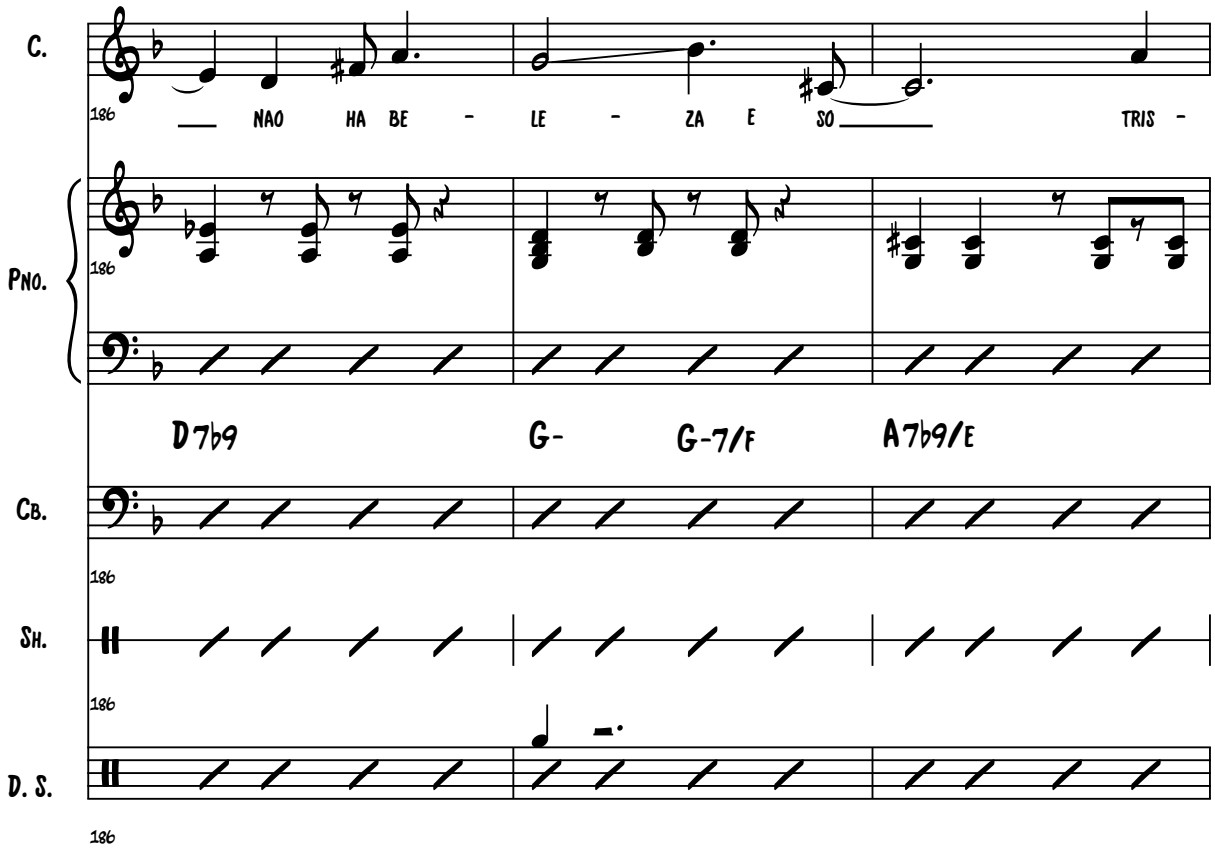

C.
171
Diz - lhe nu - ma pre - ce
Pno.
171
D-7
E7
A-
Cb.
171
Sh.
171
D. S.
171

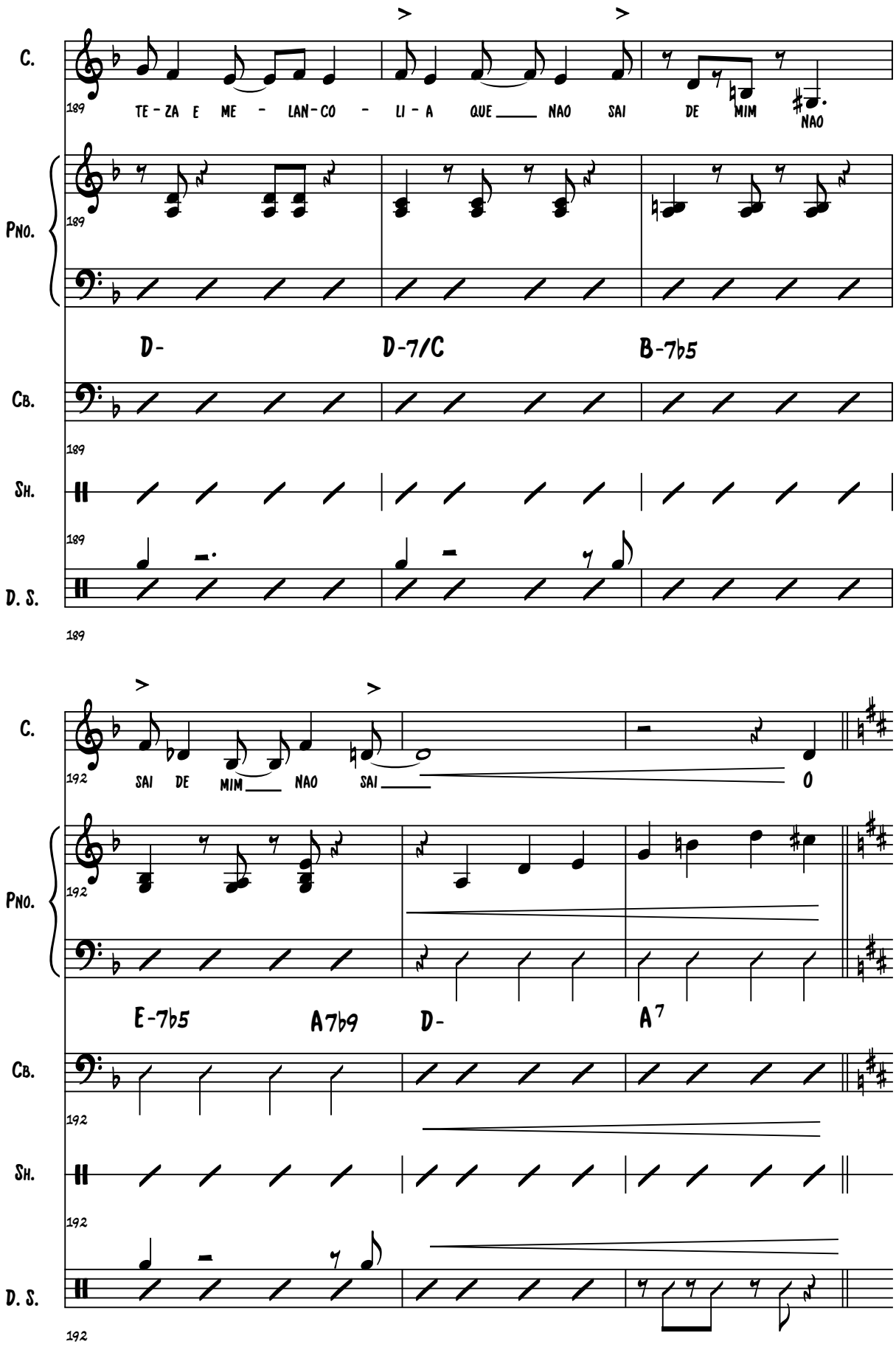

C.
174
Que ela re - gre - sse Por - que eu nao po -
Pno.
174
BbMaj7
Cb.
174
Sh.
174
D. S.
174

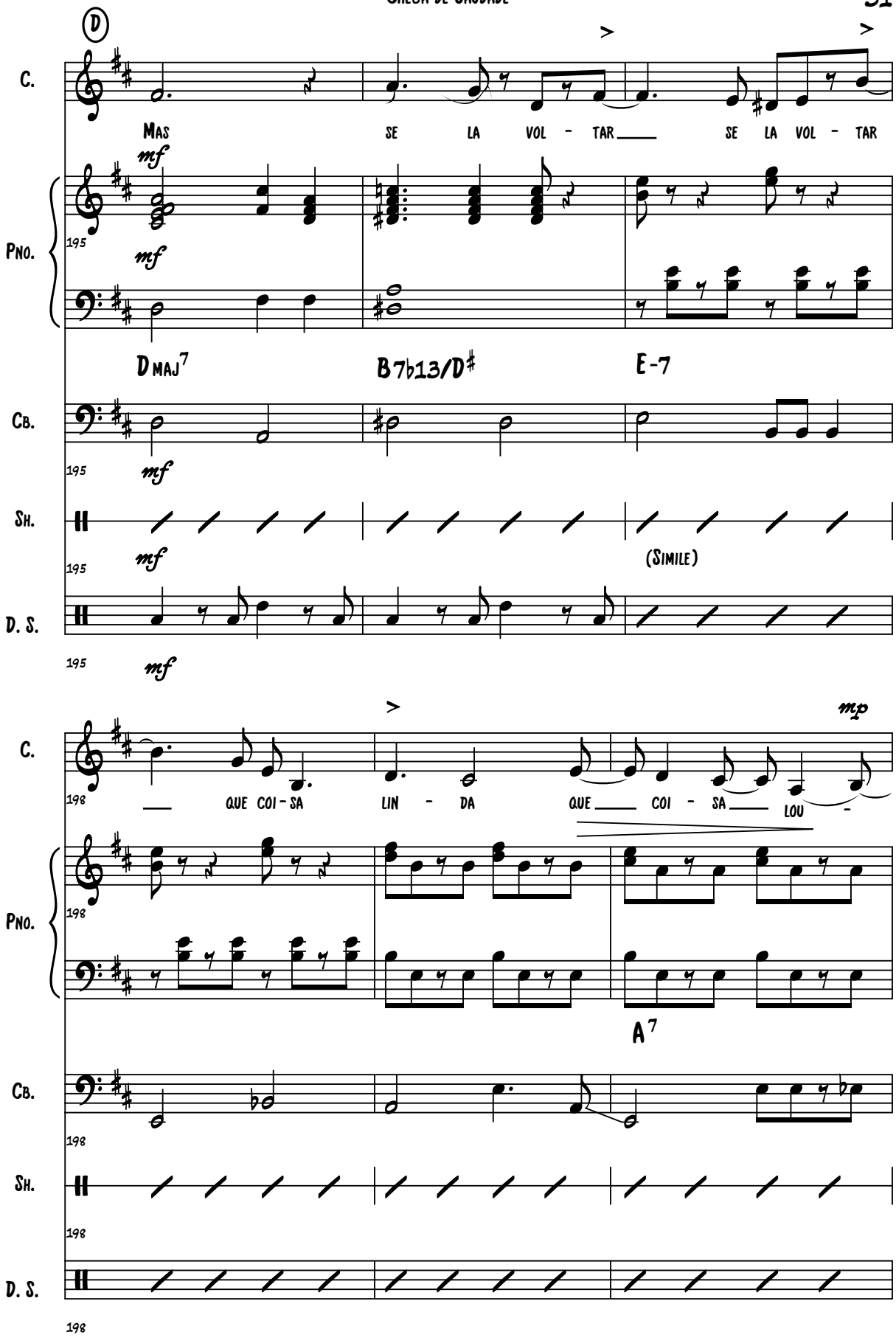

C.
Pno.
Cb.
Sh.
D. S.
177
mp
- sso mais so - frer
Che - ga
E-7b5
A7b9
D-

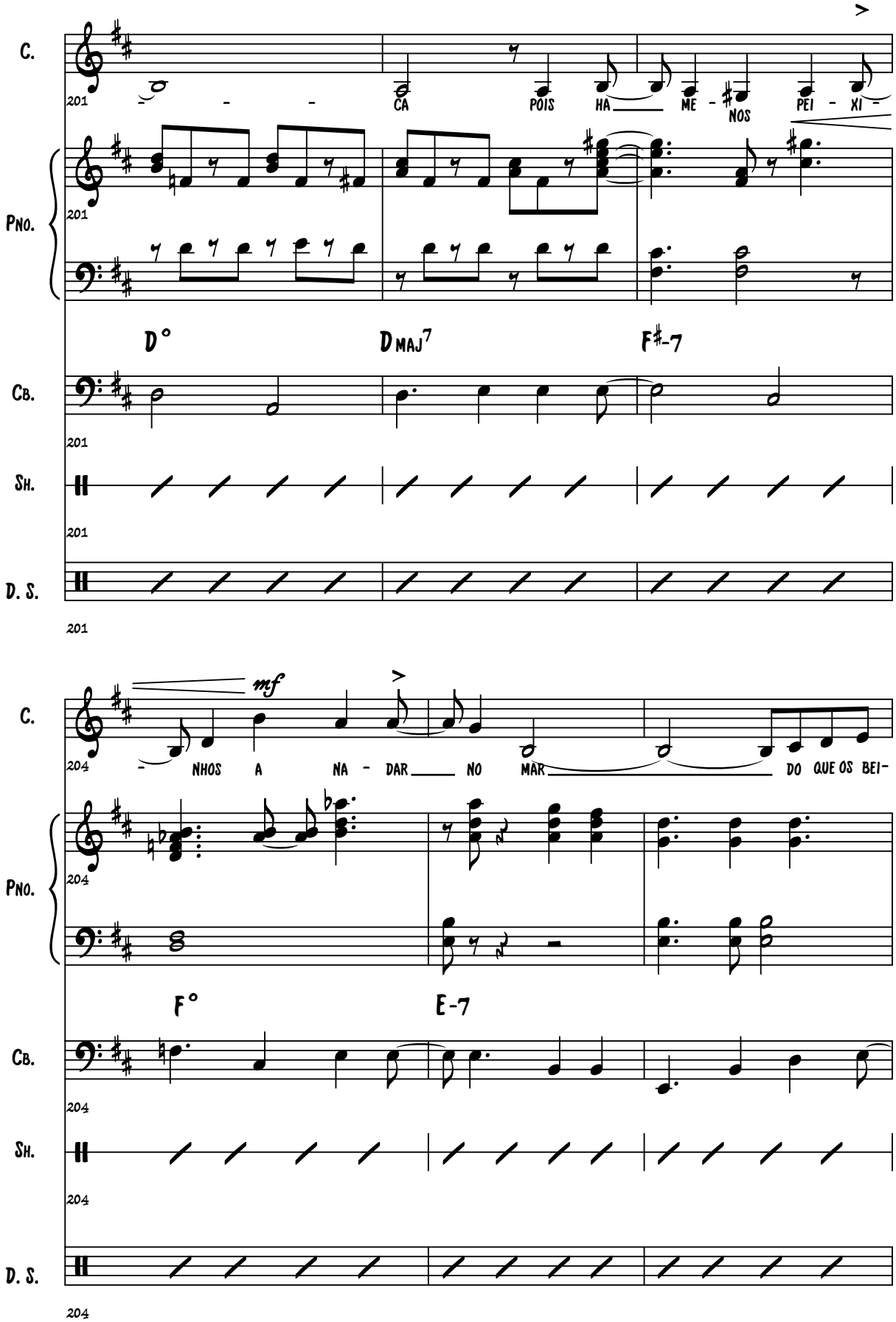

C.
Pno.
Cb.
Sh.
D. S.
180
de sau - da - de a rea - li - da-
D-/C
E7/B
E7

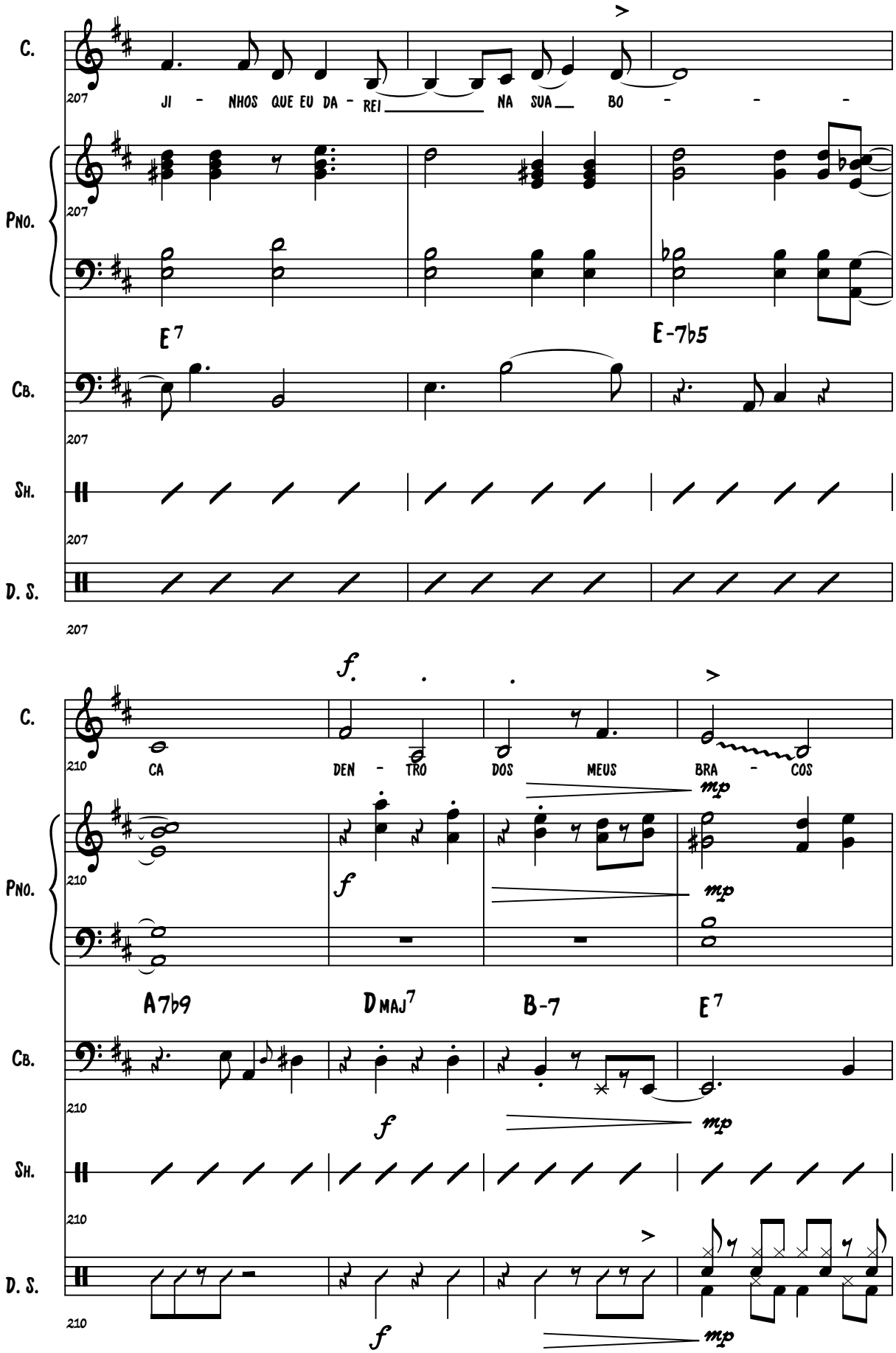

C.
183
- DE E QUE SEM E - LA NAO HA PAZ
Pno.
183
E-7b5 A7b9 D-
Cb.
183
Sh.
183
D. S.
183

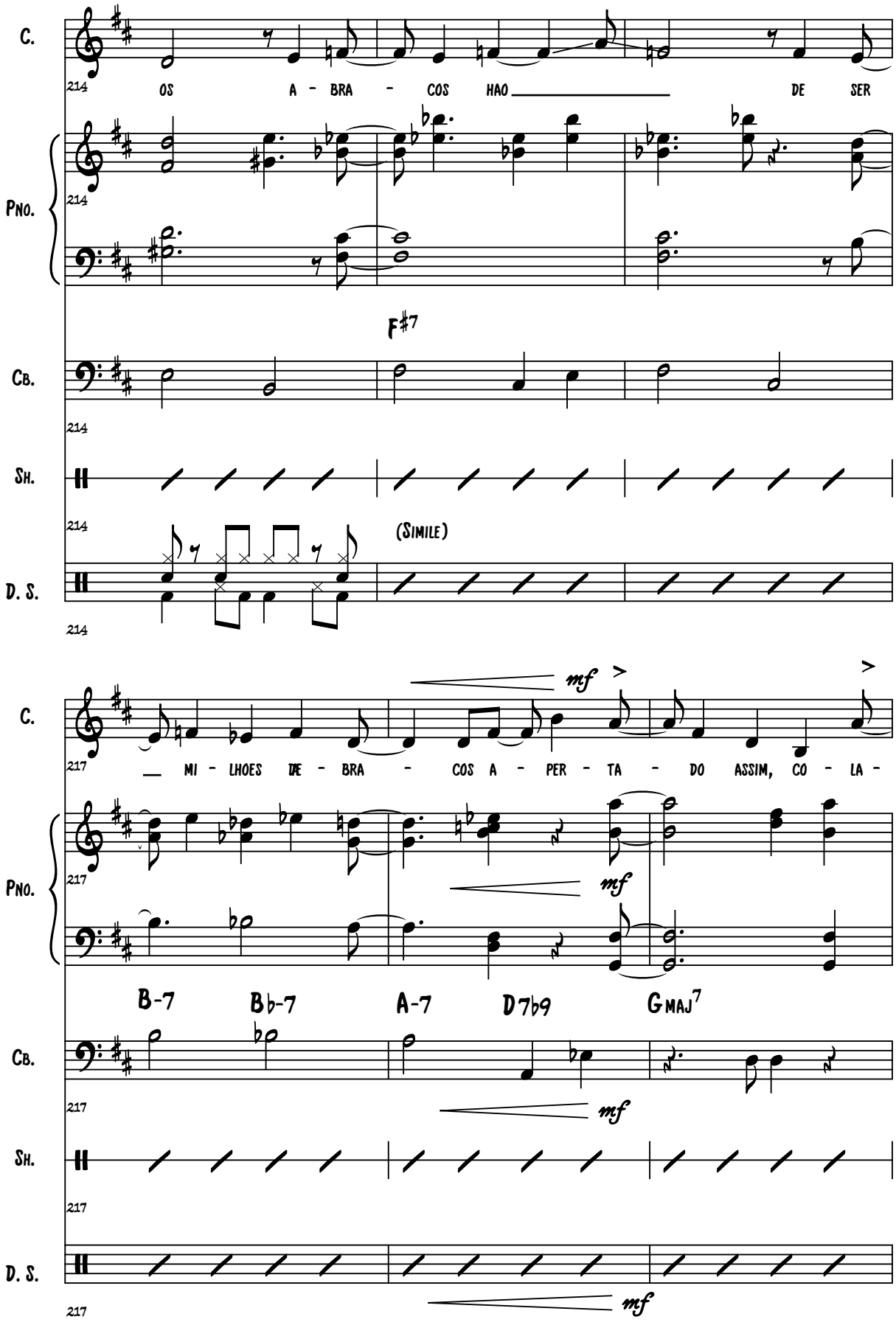

C.
186
NAO HA BE - LE - ZA E SO TRIS -
Pno.
186
D7b9 G- G-7/F A7b9/E
Cb.
186
Sh.
186
D. S.
186

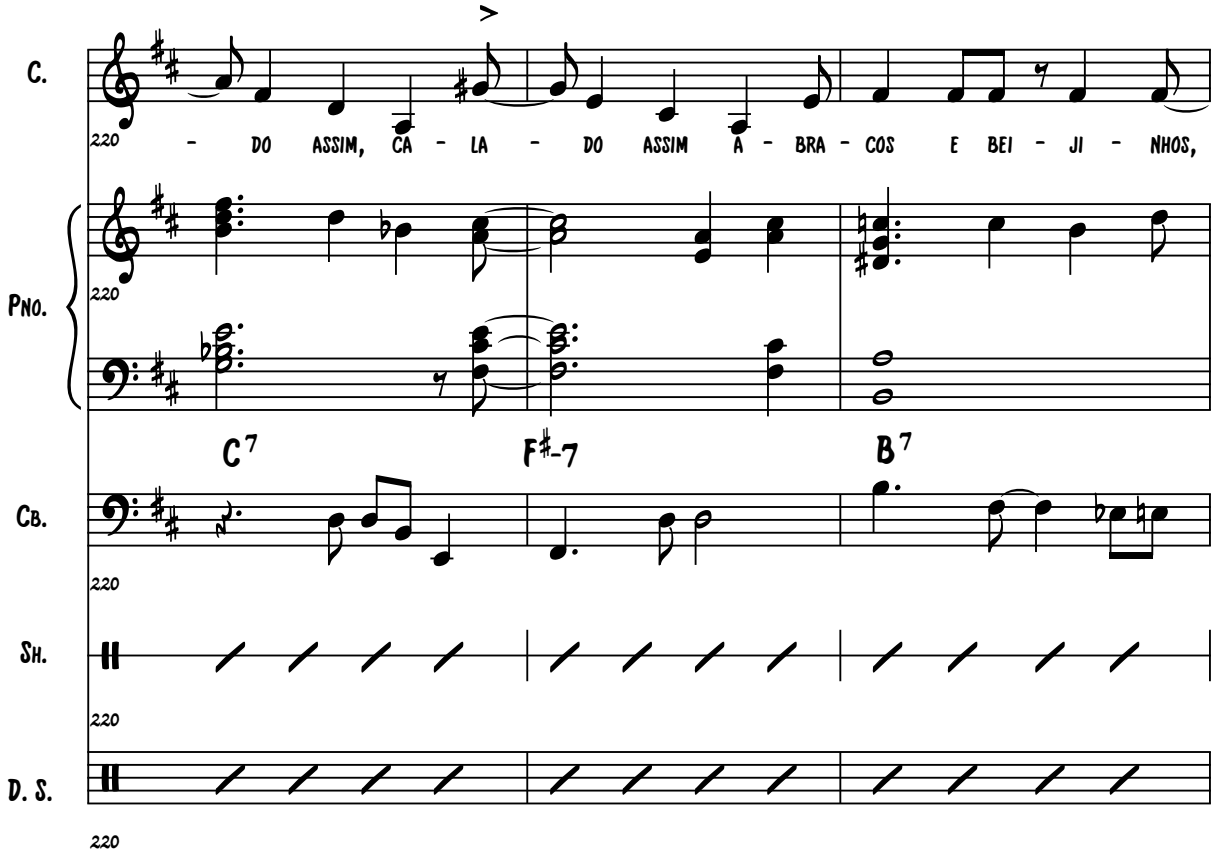

C.
189
TE - ZA E ME - LAN - CO - LI - A QUE NAO SAI DE MIM NAO
Pno.
189
D- D-7/C B-7b5
Cb.
189
Sh.
189
D. S.
189
C.
192
SAI DE MIM NAO SAI O
Pno.
192
E-7b5 A7b9 D- A7
Cb.
192
Sh.
192
D. S.
192

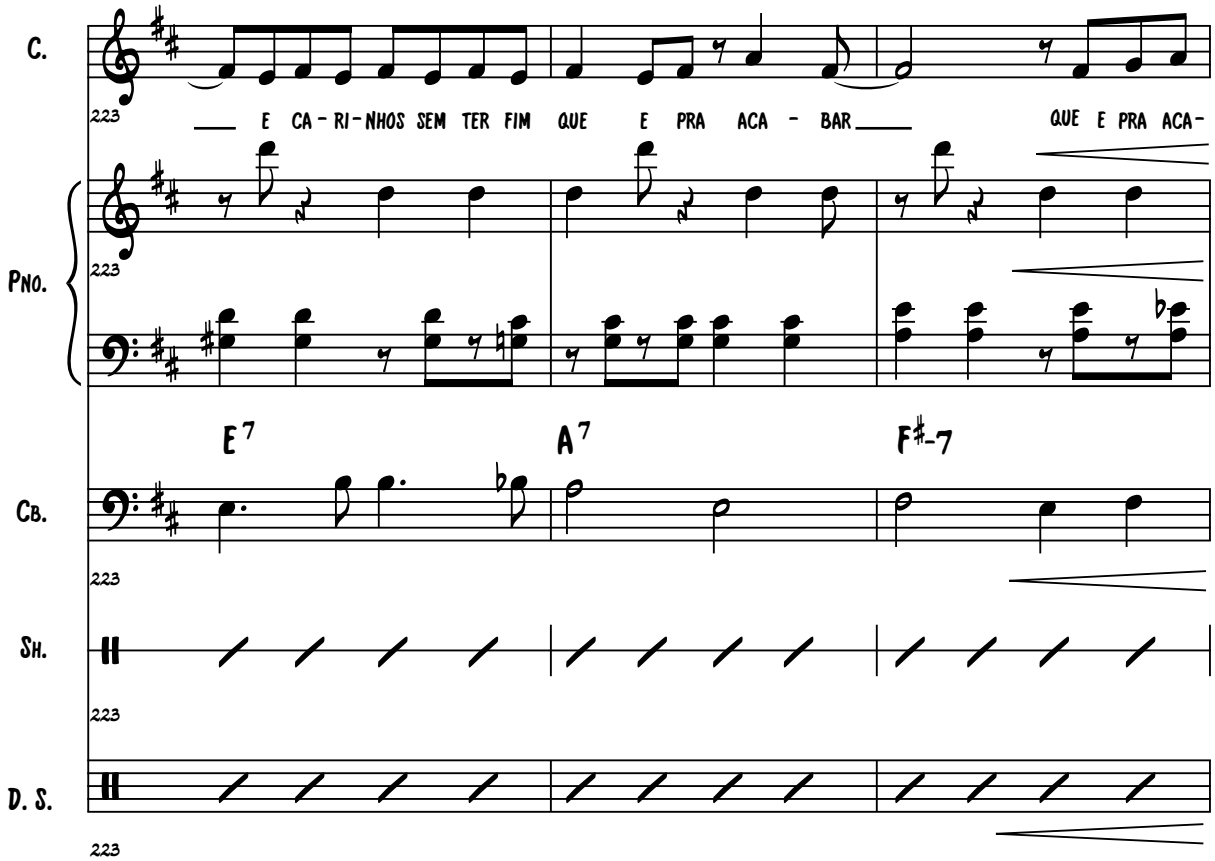

D
C.
Mas se la vol - tar se la vol - tar
mf
Pno.
195
mf
D maj7
B7b13/D♯
E-7
Cb.
195
mf
Sh.
mf
(Simile)
195
D. S.
195
mf
mp
C.
198
que coi - sa lin - da que coi - sa lou -
Pno.
198
A7
Cb.
198
Sh.
198
D. S.
198

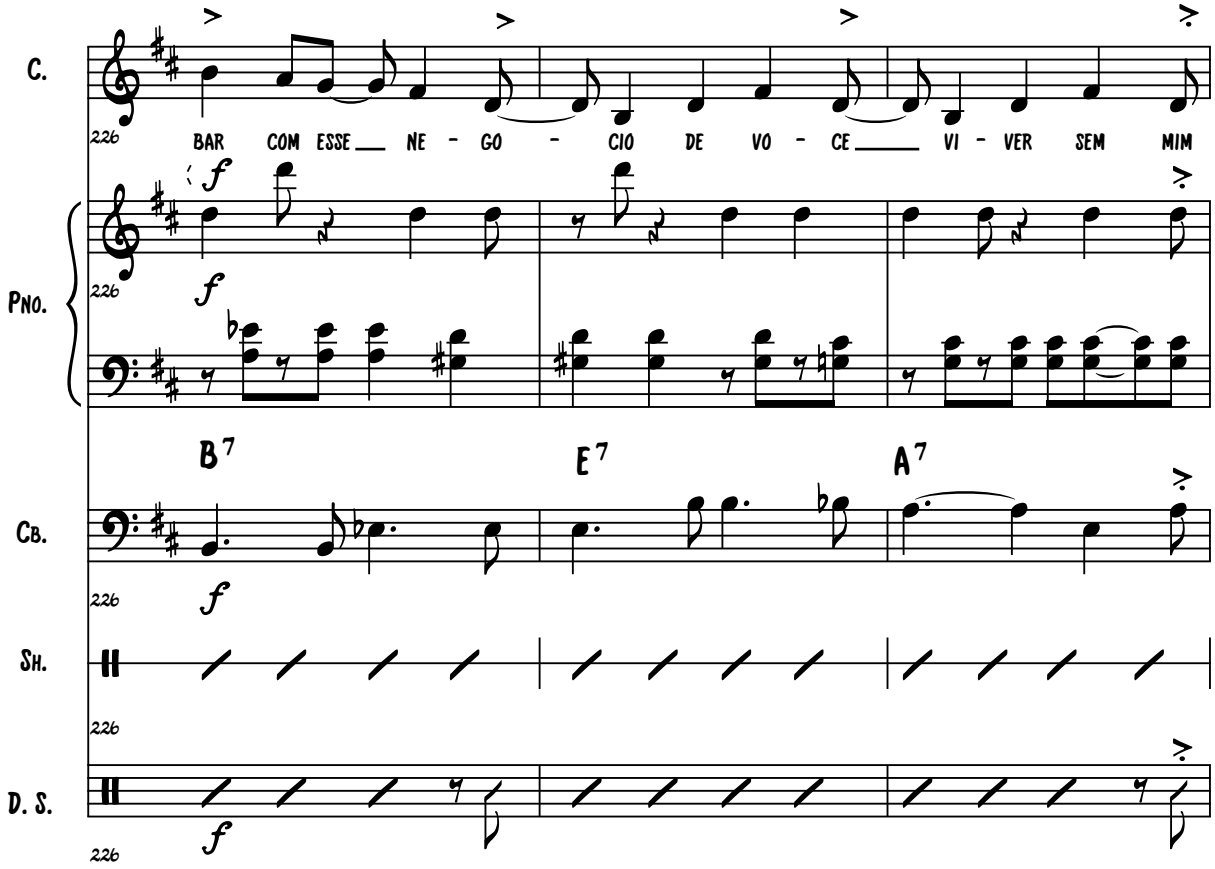

C.
Pno.
Cb.
Sh.
D. S.
201
CA POIS HA ME - NOS PEI - XI -
D° D MAJ7 F#-7
mf
204
- NHOS A NA - DAR NO MAR DO QUE OS BEI-
F° E-7

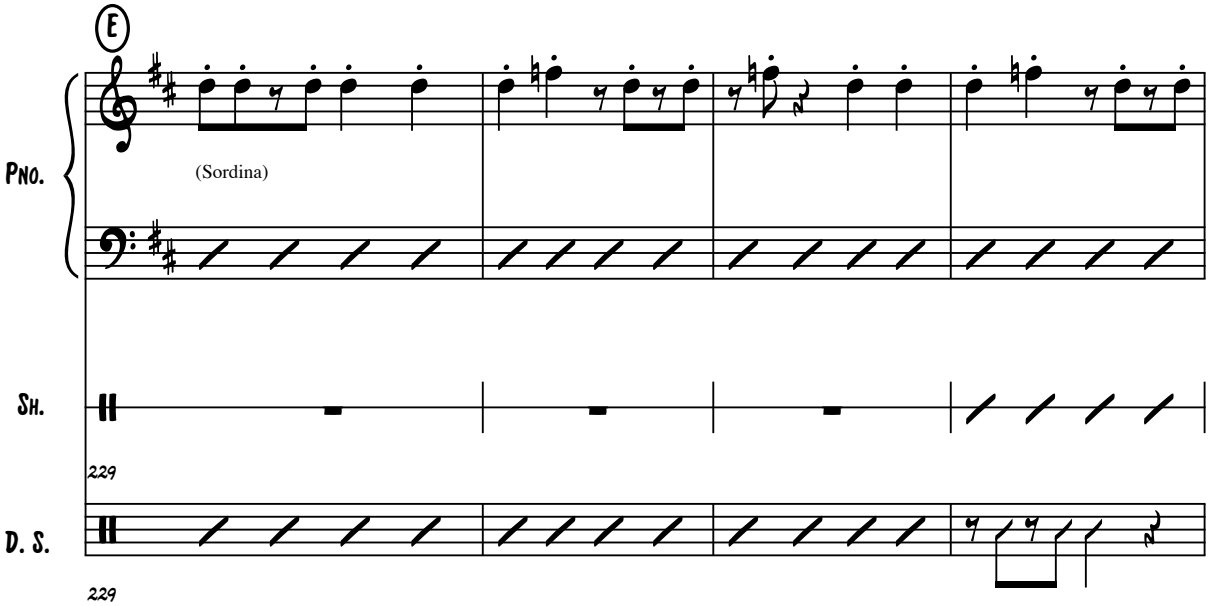

C.
Pno.
Cb.
Sh.
D. S.
207
JI - NHOS QUE EU DA - REI NA SUA BO - - -
E7
E-7b5
210
CA DEN - TRO DOS MEUS BRA - COS
A7b9
DMAJ7
B-7
E7
f
mp

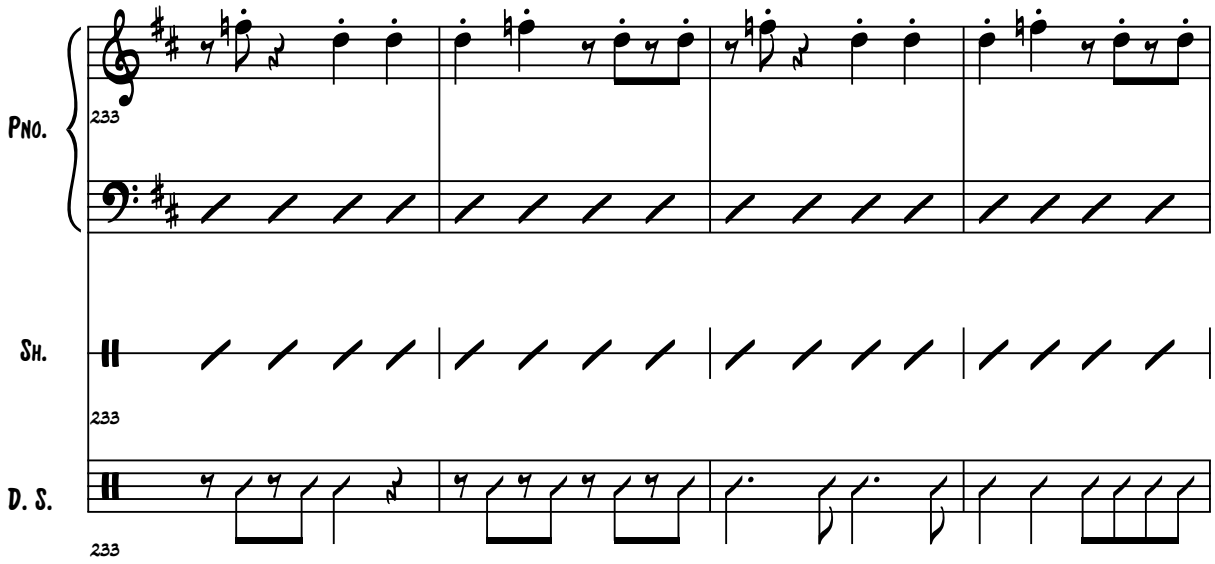

C.
214
OS A - BRA - COS HAO DE SER
Pno.
214
F♯7
Cb.
214
Sh.
214
(SIMILE)
D. S.
214
C.
217
MI - LHOES DE - BRA - COS A - PER - TA - DO ASSIM, CO - LA -
mf
Pno.
217
mf
B-7 B♭-7 A-7 D7♭9 GMAJ7
Cb.
217
mf
Sh.
217
D. S.
217
mf

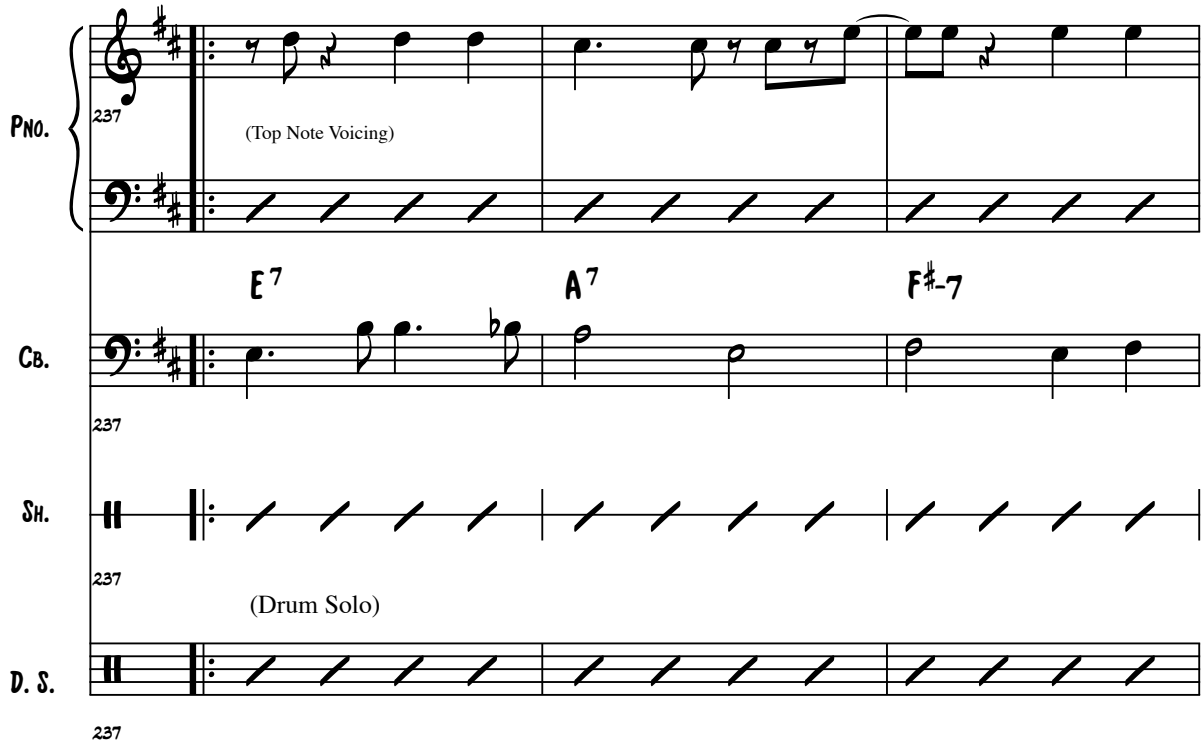

C.
220
- DO ASSIM, CA - LA - DO ASSIM A - BRA - COS E BEI - JI - NHOS,
Pno.
220
C7
F#-7
B7
Cb.
220
Sh.
220
D. S.
220

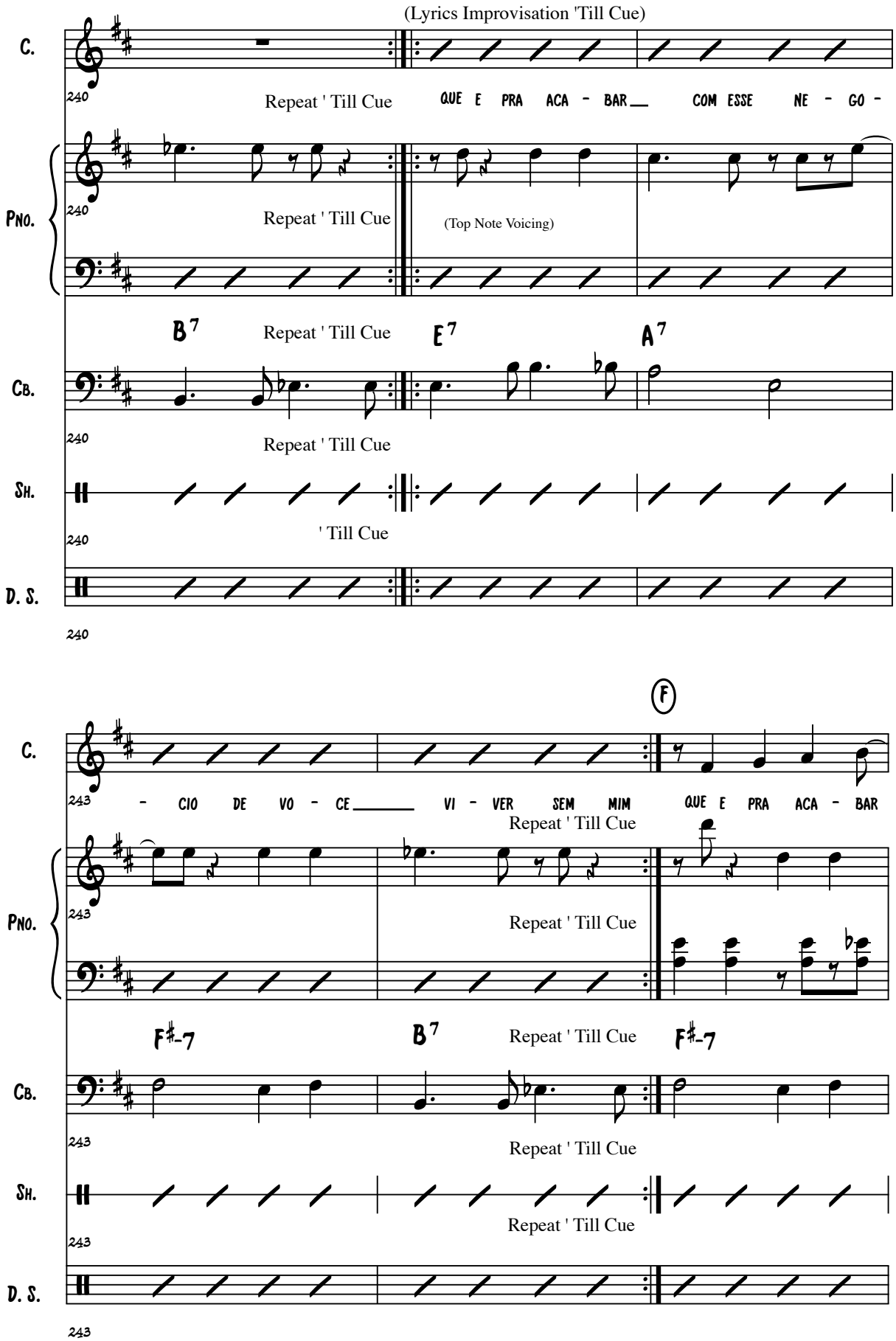

C.
223
E CA - RI - NHOS SEM TER FIM QUE E PRA ACA - BAR
QUE E PRA ACA -
Pno.
223
E7
A7
F#-7
Cb.
223
Sh.
223
D. S.
223

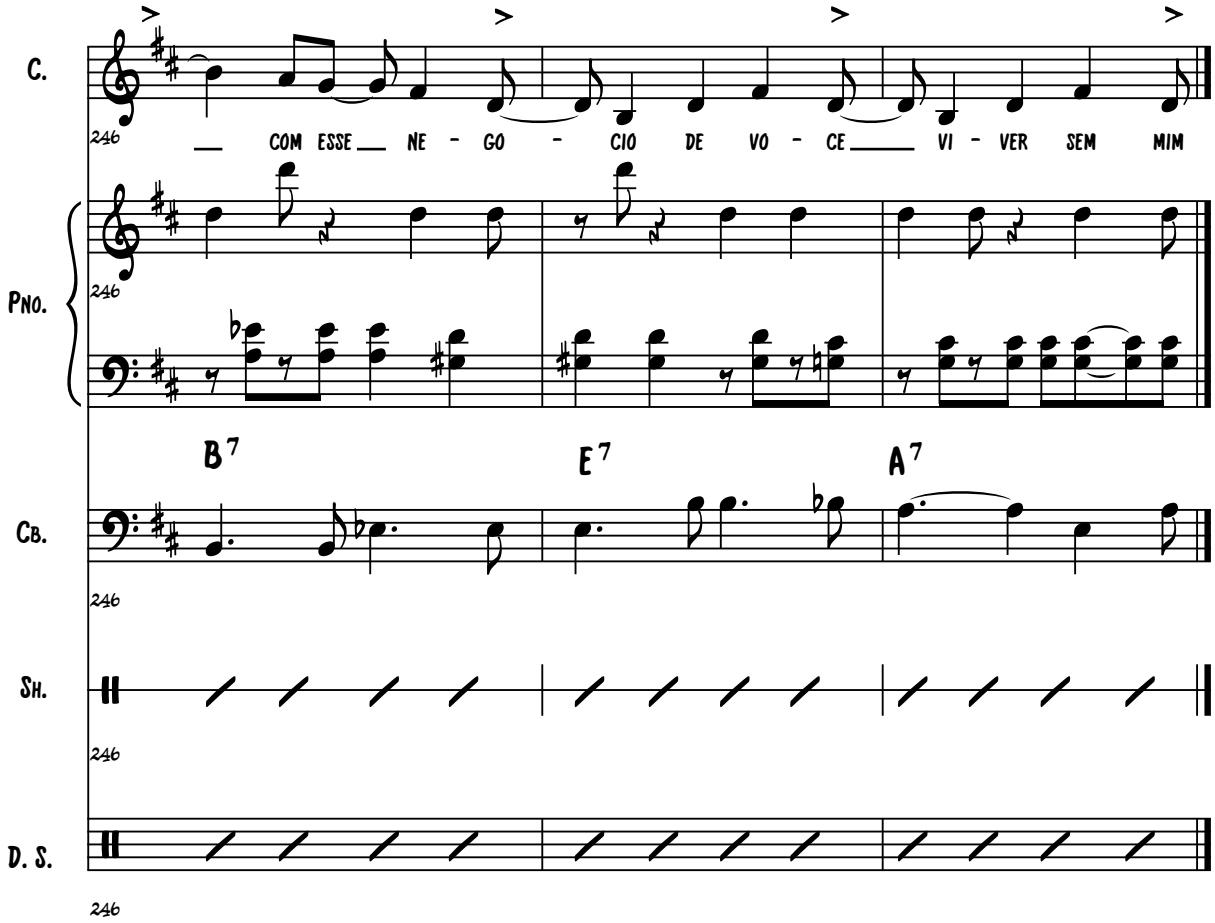

C.
BAR COM ESSE NE - GO - CIO DE VO - CE VI - VER SEM MIM
Pno.
Cb.
B7
E7
A7
Sh.
D. S.
226


E
Pno.
(Sordina)
Sh.
D. S.
229


Pno.
233
Sh.
233
D. S.
233


Pno.
237
(Top Note Voicing)
E7
A7
F#-7
Cb.
237
Sh.
237
(Drum Solo)
D. S.
237


(Lyrics Improvisation 'Till Cue)
C.
Pno.
Cb.
Sh.
D. S.
240
Repeat ' Till Cue
QUE E PRA ACA - BAR COM ESSE NE - GO -
(Top Note Voicing)
B7
E7
A7
' Till Cue
(F)
243
- CIO DE VO - CE VI - VER SEM MIM QUE E PRA ACA - BAR
F#-7
B7
F#-7


C.
Pno.
Cb.
Sh.
D. S.
246
COM ESSE NE - GO - CIO DE VO - CE VI - VER SEM MIM
B7
E7
A7