

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

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Quito, diciembre de 2014

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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 Jarrett.

“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).

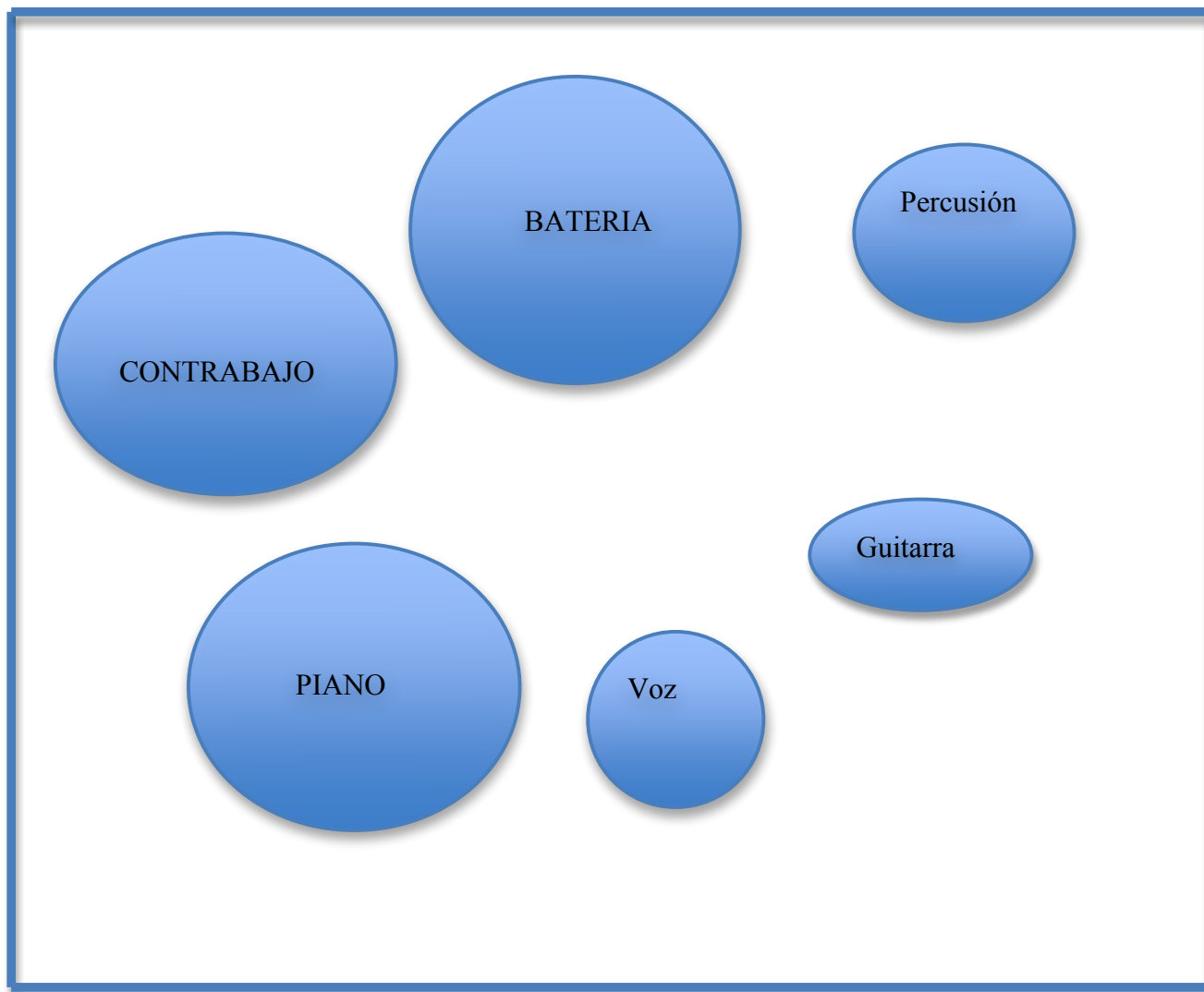
Un amplificador de guitarra microfoneado.

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

$\text{♩} = 200$

The musical score is arranged in a standard five-staff format. The top staff is for Piano (PIANO), the second for Acoustic Bass (ACOUSTIC BASS), the third for Drum Set (DRUM SET), the fourth for Congas (CONGAS), and the fifth for Piano (PNO.). The key signature is one sharp (F#) and the time signature is common time (C). The score begins with an 'INTRO' section at a tempo of 200 beats per minute. The first system includes dynamics markings of *mp* for the piano and *mp* for the congas. The second system features a circled letter 'A' above the piano staff, indicating a first ending. The piano part includes a triplet of eighth notes in the first measure of the second system. The acoustic bass part includes a triplet of eighth notes and an 'E-7' chord marking. The drum set part includes a 'Fill' section indicated by a dashed line. The congas part continues with a rhythmic pattern. The score concludes with a double bar line and repeat dots.

MY FAVORITE THINGS

PNO. 6

A.B. 6

F#-7 E-7 F#-7

D. S. 6 (SIMILE)

CGAS. 6

Detailed description: This system contains measures 6, 7, and 8 of the piece. The piano part features a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bass line is simple, with notes on the 2nd, 4th, and 6th lines. Chords F#-7, E-7, and F#-7 are indicated below the bass line. The double bass part has a bass clef and a 6/8 time signature, with notes on the 2nd, 4th, and 6th lines. The drum set part is marked with a double bar line and the word 'SIMILE'. The guitar part is marked with a double bar line and the word 'SIMILE'.

PNO. 9

A.B. 9

CMAJ7

D. S. 9

CGAS. 9

Detailed description: This system contains measures 9, 10, and 11 of the piece. The piano part features a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bass line is simple, with notes on the 2nd, 4th, and 6th lines. Chords CMAJ7, E-7, and F#-7 are indicated below the bass line. The double bass part has a bass clef and a 6/8 time signature, with notes on the 2nd, 4th, and 6th lines. The drum set part is marked with a double bar line and the word 'SIMILE'. The guitar part is marked with a double bar line and the word 'SIMILE'.

MY FAVORITE THINGS

3

PNO. 12

A.B. 12

A-7 D7

D. S. 12

CGAS. 12

Detailed description: This system contains the first three measures of the piece. The piano part (PNO.) is written in treble and bass clefs with a key signature of one sharp (F#). The bass line (A.B.) features a melodic line with notes G4, A4, B4, C5, B4, A4, G4, and F#4. Chords A-7 and D7 are indicated above the bass line. The drum set (D.S.) and congas (CGAS.) parts are shown with slash marks indicating rhythmic patterns.

PNO. 15

A.B. 15

GMAJ7 CMAJ7 GMAJ7

D. S. 15

CGAS. 15

Detailed description: This system contains the next three measures. The piano part (PNO.) continues the melody in the treble clef. The bass line (A.B.) has notes G4, F#4, E4, D4, C4, B3, A3, and G3. Chords GMAJ7, CMAJ7, and GMAJ7 are indicated below the bass line. The drum set (D.S.) and congas (CGAS.) parts continue with slash marks.

MY FAVORITE THINGS

PNO. 18

A.B. 18

D. S. 18

CGAS. 18

C^{MAJ7} **F^{#MIN7(b5)}**

1. *mf* **B^{7ALT}**

PNO. 21

A.B. 21

D. S. 21

CGAS. 21

B^{7ALT} **E^{MAJ7}** **F^{#-7}**

(B)

(SIMILE)

MY FAVORITE THINGS

5

PNO. 24

A.B. E MAJ⁷ F#-7 A MAJ⁷

D. S. (SIMILE)

CGAS. 24

PNO. 27

A.B. 27 (SIMILE)

D. S. 27

CGAS. 27

6

MY FAVORITE THINGS

PNO. 30

A.B. 30

A-7 D7 GMAJ7

D. S. 30

CGAS. 30

Detailed description: This system contains measures 30, 31, and 32. The piano part (PNO.) features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of quarter notes and eighth notes with slurs. The bass clef part provides harmonic support with chords and single notes. The A.B. part (Acoustic Bass) mirrors the piano bass line. The D.S. (Drum Set) and CGAS. (Congas) parts are indicated by slash marks on their respective staves, signifying a drum pattern.

PNO. 33

A.B. 33

CMAJ7 GMAJ7 CMAJ7

D. S. 33

CGAS. 33

Detailed description: This system contains measures 33, 34, and 35. The piano part (PNO.) continues with the same melodic and harmonic structure. The A.B. part (Acoustic Bass) features a bass line with slurs. The D.S. (Drum Set) and CGAS. (Congas) parts are indicated by slash marks on their respective staves.

MY FAVORITE THINGS

7

PNO. 36

A.B. 36

D. S. 36

CGAS. 36

mf

F#MIN 7(b5) B 7ALT E-7

Detailed description: This system contains measures 36, 37, and 38. The piano part (PNO.) is in treble and bass clefs with a key signature of one sharp (F#). Measure 36 starts with a piano dynamic. Measure 37 has a mezzo-forte (*mf*) dynamic. Measure 38 ends with a fermata. The bass line (A.B.) features a melodic line with a fermata in measure 38. The drum set (D.S.) and congas (CGAS.) parts are shown with slash marks for measures 36 and 37, and specific rhythmic notation for measure 38.

PNO. 39

A.B. 39

D. S. 39

CGAS. 39

(SIMILE)

F#MIN 7(b5) B 7ALT

Detailed description: This system contains measures 39, 40, and 41. The piano part (PNO.) continues in the same key signature. Measure 39 starts with a mezzo-forte (*mf*) dynamic. Measure 40 has a piano dynamic. Measure 41 ends with a fermata. The bass line (A.B.) features a melodic line with a fermata in measure 41. The drum set (D.S.) and congas (CGAS.) parts are shown with slash marks for measures 39 and 40, and specific rhythmic notation for measure 41. The congas part includes the instruction "(SIMILE)".

MY FAVORITE THINGS

PNO. 42

A.B. 42

D. S. 42

CGAS. 42

E-7/B CMAJ⁷

PNO. 45

A.B. 45

D. S. 45

CGAS. 45

CMAJ⁷ mf

MY FAVORITE THINGS

PNO. 48

A.B. 48

D. S. 48

CGAS. 48

A-7 A⁷ GMAJ⁷

Detailed description: This system contains the first three measures of music, numbered 48. It features four staves: Piano (PNO.), Alto Bass (A.B.), Double Bass (D.S.), and Congas (CGAS.). The piano part has a treble and bass clef with a key signature of one sharp (F#). The bass line in the A.B. staff includes chord symbols A-7, A⁷, and GMAJ⁷ above the notes. The D.S. and CGAS. staves show rhythmic patterns with diagonal slashes. The measure numbers 48 are indicated at the start of each staff.

PNO. 51

A.B. 51

D. S. 51

CGAS. 51

CMAJ⁷ D⁷ G^b

Detailed description: This system contains the last three measures of music, numbered 51. It features the same four staves as the previous system. The piano part starts with a dynamic marking of *f* and changes to *mp* in the third measure. The bass line in the A.B. staff includes chord symbols CMAJ⁷, D⁷, and G^b above the notes. The D.S. and CGAS. staves show rhythmic patterns with diagonal slashes. The measure numbers 51 are indicated at the start of each staff.

MY FAVORITE THINGS

PNO. 54

A.B. 54

CMAJ⁷/G G^b CMAJ⁷/G

D. S. 54

CGAS. 54

Detailed description: This system contains musical notation for measures 54-56. The piano part (PNO.) features a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It includes chords and melodic lines in both hands. The A.B. part is a bass line with a bass clef and a key signature of one sharp, consisting of quarter notes. The D.S. part is a drum set part with a double bar line at the start and slash marks indicating drum hits. The CGAS. part is a guitar part with a single line and slash marks indicating fretted notes.

PNO. 57

A.B. 57

G^b CMAJ⁷/G F#_{MIN}^{7(b5)}

D. S. 57

CGAS. 57

Detailed description: This system contains musical notation for measures 57-59. The piano part (PNO.) continues with a treble clef, one sharp key signature, and 7/8 time signature. It includes chords and melodic lines in both hands. The A.B. part is a bass line with a bass clef and a key signature of one sharp, consisting of quarter notes. The D.S. part is a drum set part with a double bar line at the start and slash marks indicating drum hits. The CGAS. part is a guitar part with a single line and slash marks indicating fretted notes.

MY FAVORITE THINGS

SOLO PIANO

PNO. 60 *f*

A.B. 60 *f* B⁷ALT E-7 F#-7

D. S. 60 *f*

CGAS. 60 *f*

PNO. 63

A.B. 63 E-7 F#-7 CMAJ⁷

D. S. 63

CGAS. 63

MY FAVORITE THINGS

PNO. 66

A.B. 66

D. S. 66

CGAS. 66

Detailed description: This system contains measures 66, 67, and 68. The piano part (PNO.) is in treble and bass clefs with a key signature of one sharp (F#) and contains slanted lines. The alto saxophone part (A.B.) is in bass clef with a key signature of one sharp (F#) and contains a melodic line with slurs and accents. The drum set part (D. S.) is in treble clef with a key signature of one sharp (F#) and contains slanted lines. The conga part (CGAS.) is in treble clef with a key signature of one sharp (F#) and contains slanted lines. Measure numbers 66, 67, and 68 are indicated at the start of each staff.

PNO. 69

A.B. 69

D. S. 69

CGAS. 69

A-7 D⁷ G^{MAJ}7

Detailed description: This system contains measures 69, 70, and 71. The piano part (PNO.) is in treble and bass clefs with a key signature of one sharp (F#) and contains slanted lines. The alto saxophone part (A.B.) is in bass clef with a key signature of one sharp (F#) and contains a melodic line with slurs and accents. The drum set part (D. S.) is in treble clef with a key signature of one sharp (F#) and contains slanted lines. The conga part (CGAS.) is in treble clef with a key signature of one sharp (F#) and contains slanted lines. Measure numbers 69, 70, and 71 are indicated at the start of each staff. Chord symbols A-7, D⁷, and G^{MAJ}7 are placed above the saxophone staff in measures 69, 70, and 71 respectively.

PNO. 72

A.B. 72

CMAJ⁷ GMAJ⁷ CMAJ⁷

D. S. 72

CGAS. 72

PNO. 75

A.B. 75

F#MIN^{7(b5)} 1. B^{7ALT} 2. B^{7ALT}

D. S. 75

CGAS. 75

MY FAVORITE THINGS

(C)

PNO.

A.B.

D. S.

CGAS.

78

78

78

E MAJ⁷ F#-⁷ E MAJ⁷

PNO.

A.B.

D. S.

CGAS.

81

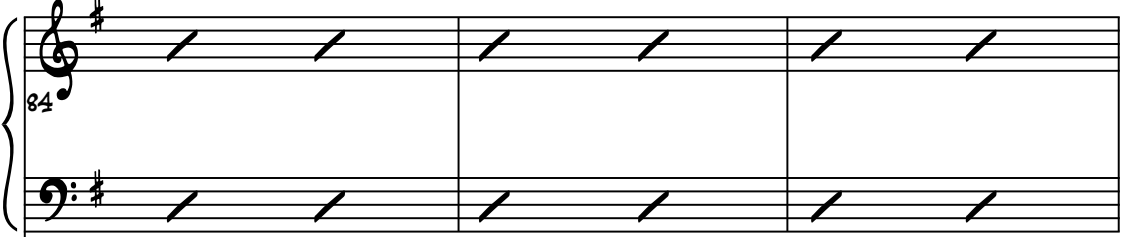
81


81

81

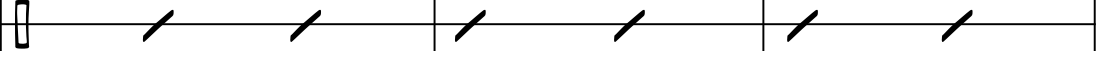
F#-⁷ A MAJ⁷

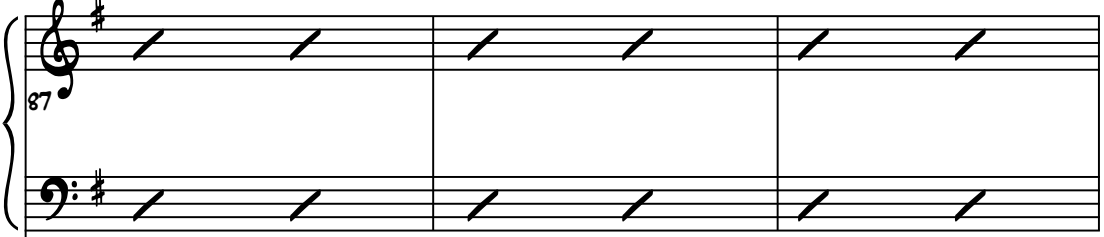
(Fill)


PNO.  84

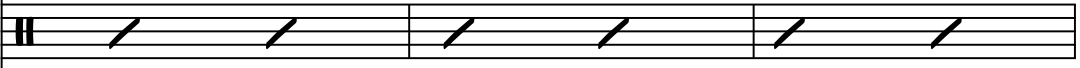
A.B.  84 A-7

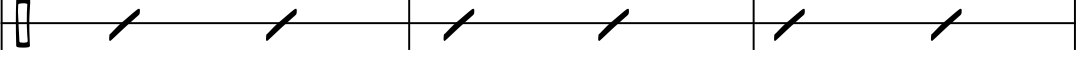
D. S.  84

CGAS.  84

PNO.  87

A.B.  87 D⁷ GMAJ⁷ CMAJ⁷

D. S.  87

CGAS.  87

MY FAVORITE THINGS

PNO. 90

A.B. 90

D. S. 90

CGAS. 90

G MAJ⁷ C MAJ⁷ F# MIN^{7(b5)}

PNO. 93

A.B. 93

D. S. 93

CGAS. 93

D

B^{7ALT} E-7

mf

PNO. 96

A.B. 96

F#MIN7(b5) B7ALT E-7

D. S. 96

CGAS. 96

PNO. 99

A.B. 99

CMAJ7

D. S. 99

CGAS. 99

MY FAVORITE THINGS

PNO. 102

A.B. 102

CMAJ⁷ A-7

D. S. 102

CGAS. 102

PNO. 105

A.B. 105

A⁷ GMAJ⁷ CMAJ⁷

D. S. 105

CGAS. 105

PNO. 108

A.B. 108

D⁷ G⁶ C^{MAJ7}/G

D. S. 108

CGAS. 108

PNO. 111

A.B. 111

G⁶ C^{MAJ7}/G G⁶

D. S. 111

CGAS. 111

MY FAVORITE THINGS

The musical score is arranged in four staves. The top staff is for Piano (PNO.) in treble clef with a key signature of one sharp (F#). The second staff is for Alto Saxophone (A.B.) in bass clef with the same key signature. The third staff is for Drums (D. S.) and the fourth for Congas (CGAS.), both in bass clef. The piano part has a measure rest for the first measure, then plays a melody starting in the second measure. The saxophone part has a measure rest for the first measure, then plays a melody starting in the second measure. The drum part has a measure rest for the first measure, then plays a rhythmic pattern starting in the second measure. The conga part has a measure rest for the first measure, then plays a rhythmic pattern starting in the second measure. The piano part includes dynamic markings of *mf* and *ff*. The saxophone part also includes *mf* and *ff*. The piano part includes chord symbols: CMAJ7/G, F#MIN 7(b5), and B 7ALT. The measure number 114 is indicated at the start of each staff.

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

JAZZ FUNK
♩ = 100

CATHY DENNIS, HENRIK JONBACK, CHRISTIAN KARLSSON, PONTUS WINNBERG (2004)
CAROLINA MALDONADO

INTRO

Voz (ALTO)

BA - BY, CAN'T YOU SEE? I'M CA - LLING A GUY LIKE YOU

PIANO

G-13 Gsus4 G-13 G-

ELECTRIC BASS

DRUM SET

A

SHOULD WEAR A WAR - NING IT'S DAN - GE - ROUS, I'M FA - LLIN'

PNO.

G-13 B^b D7^b9

D. S.

4

2

TOXIC

A

PNO.

E.B.

D. S.

7

7

mf *mp* *mf* *mp*

G- G-

Fill

7

PNO.

E.B.

D. S.

11

11

mf *mp*

G- G-

11

11 *mf*

TOXIC

(A)

14

A

THERE'S NO - ES - CAPE
IT'S GET TING LATE

I CAN'T WAIT,
TO GIVEYOU UP

mf

PNO.

14

mf

E.B.

14

G-

(SIMILE)

D. S.

14

17

A

I NEED A HIT
I TOOK A SIP

BA - BY, GI - VE ME IT
FROM - MY DE VIL CUP

PNO.

17

E.B.

17

D. S.

17

TOXIC

A

19

YOU'RE-DAN-GE-ROUS,
SLOW—LY,

I'M LO - VIN' IT
IT'S TAKING OVER ME

PNO.

19

mf

B^b9 D7^b9 G-

E.B.

19

(SIMILE)

D. S.

19

PNO.

22

mp

mf

G-

E.B.

22

D. S.

TOXIC

(B) *f*

A
24
TOO HIGH,

PNO.
24
mp *f*

E.B.
24
G- *f*

D. S.
24
Fill *f*

A
26
CAN'T COME DO - WN LO-SING MY HEAD S-PIN - NING 'ROUND AND 'ROUND

PNO.
26

E.B.
26

D. S.
26
(SIMILE)

TOXIC

A

29

DO YOU FEEL ME NOW?

PNO.

29

B^b D7^b9

E.B.

29

D. S.

29

A

31

WITH A TASTE OF YOUR LIPS I'M ON

PNO.

31

f *mf* *ff* *mf*

G-7 G-7

E.B.

31

mf

D. S.

31

Fill

A
34 A RIDE YOU'RE TO - XIC, I'M SLIP-PING UN - DER WITHA

PNO.
34

E.B.
34 C⁷ D^{SUS4} 7

D. S.

34

A
37 TASTE OF YOUR POI - SON PA - RA - DI - SE I'M AD - DIC - TED TO YOU DON'T YOU

PNO.
37 *ff* *mp* *f*

E.B.
37 G-7 B^b-D^b

D. S.

37

TOXIC

A

mp *mf*

KNOW THAT YOU'RE TO - XIC? AND I

PNO.

Fill

f

E.B.

*C*⁷ *G*-7

D. S.

40

A

SWING

1. 2.

LOVE WHAT YOU DO DON'T YOU KNOW THAT YOU'RE TO - XIC?

PNO.

1. 2.

SOLO BREAK!

DOUBLE-TIME FEEL

E.B.

B^b/D^b 1. *C*⁷ 2.

DOUBLE-TIME FEEL

1. 2. Fill

D. S.

43

PNO. 46 SOLO PIANO

E.B. G-7

D. S. 46

46

PNO. 48 'TILL CUE

E.B. 48 'TILL CUE

D. S. 48 (SIMILE) 'TILL CUE

48

D STRAIGHT *l*'s

PNO.

E.B.

D. S.

50

PNO.

E.B.

D. S.

52

Fill

(SIMILE)

Toxic

PNO. 54

E.B. 54

D. S. 54

Detailed description: This system of music covers measures 54 and 55. The piano part (PNO.) is written in a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef starts on a whole note G4, followed by quarter notes A4, B-flat4, and C5. The bass clef part starts with a whole note G3, followed by quarter notes A3, B-flat3, and C4. In measure 55, the treble clef has a whole note chord of B-flat4 and A4, followed by quarter notes G4, F4, and E4. The bass clef has a whole note G3, followed by quarter notes A3, B-flat3, and C4. The electric bass (E.B.) part consists of two whole notes: G3 in measure 54 and G3 in measure 55. The double bass (D.S.) part consists of two measures of rhythmic slashes, indicating a steady bass line.

PNO. 56

E.B. 56

D. S. 56

Detailed description: This system of music covers measures 56 and 57. The piano part (PNO.) is written in a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef starts with a whole note chord of G4 and B-flat4, followed by quarter notes A4, G4, and F4. The bass clef part starts with a whole note G3, followed by quarter notes A3, B-flat3, and C4. In measure 57, the treble clef has a whole note chord of G4 and B-flat4, followed by quarter notes A4, G4, and F4. The bass clef has a whole note G3, followed by quarter notes A3, B-flat3, and C4. The electric bass (E.B.) part consists of a whole note G3 in measure 56, followed by four measures of rhythmic slashes. The double bass (D.S.) part consists of two measures of rhythmic slashes, indicating a steady bass line.

TOXIC

FUNK

PNO. 58 *ff* *pp*

E.B. 58 *pp*

D. S. 58 *pp*

D.S. AL FINE

PNO. 60 *ff*

E.B. 60 *ff*

D. S. 60 *ff*

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

JAZZ SAMBA
♩ = 200

CONTRALTO

Rubato > > > > > > >

PIANO
mp D-7 G-7 A7

CONTRABAJO

SHAKERS

DRUM SET

PNO.

5

D-7 D-7/C B-7b5

PNO.

6

mf B^b-MAJ7 D-7⁹ E^b7⁹

CHEGA DE SAUDADE

PNO. 11 (Top Note Voicing) (Sordina)

(drum solo samba)

D. S. 11 (Brushes)

PNO. 14

D. S. 14

PNO. 17 (samba groove)

D. S. 17 (Brushes)

PNO. 20

D. S. 20

CHEGA DE SAUDADE

3

24 25 26

(A) *mp*

C. VAI MI -

PNO. D-

SH. *mp*

D. S. (fill)

28

C. NHA TRIS - TE - ZA E - DIZ A E -

PNO. D-/C E⁷/B E⁷

SH. (SIMILE)

D. S.

28

CHEGA DE SAUDADE

31

C. - LA QUE SEM E - LA NAO PO -

PNO. E-7b5 A7b9 D-

SH.

D. S.

31

34

C. DE SER DIZ - LHE NU MA PRE -

PNO. E-7b5 A7b9 D-7 E7

SH.

D. S.

34

C. 37 - CE - - QUE ELA RE - GRE - SSE

PNO. 37 A- B^bMAJ7

SH. 37

D. S. 37

C. 40 - POR - QUE EU NAO PO - SSO MAIS SO - FRER

PNO. 40 E-7^b5 A7^b9

SH. 40

D. S. 40

CHEGA DE SAUDADE

mp

C. 43 CHE - GA DE SAU - DA - DE A

PNO. 43 D-*mp* D-/C E⁷/B

SH. 43

D. S. 43

C. 46 REA - LI - DA - DE E QUE SEM E -

PNO. 46 E⁷ E-7b5 A7b9

SH. 46

D. S. 46

CHEGA DE SAUDADE

7

C. *f* *mf*

49 - LA NAO HA PAZ NAO HA BE - LE - ZA - E SO

PNO. 49 D- D7 G-

SH. 49

D. S. 49

C. *mp*

52 TRIS - TE - ZA E ME - LAN - CO - LI - A QUE NAO SAI

PNO. 52 A7b9 D- D-/C

SH. 52

D. S. 52

CHEGA DE SAUDADE

C. *55* DE MIM NAO SAI DE MIM NAO SAI

B-7b5 **E-7b5** **A7b9**

PNO. *55*

SH. *55*

D. S. *55*

C. *58* O MAS SE LA VOL - TAR

D MAJ⁷ **B7b13/D[#]**

PNO. *58* *mf*

CB. *58* *mf*

SH. *58* *mf*

D. S. *58* (Ride) (Sticks) *mf*

C.  SE LA VOL - TAR QUE COI - SA LIN - DA QUE

PNO. 

E-7

CB. 

SH.  (SIMILE)

D. S. 

61

C.  COI - SA LOU - CA POIS HA

PNO. 

A⁷ D^o D^{MAJ}7

CB. 

SH. 

D. S. 

64

CHEGA DE SAUDADE

C. 67 ME - NOS PEI - XI - NHOS A NA - DAR NO MAR

PNO. 67

F#-7 F° E-7

Cb. 67

SH. 67

D. S. 67

C. 70 DO QUE OS BEI - JI - NHOS QUE EU DA - REI NA SUA BO -

PNO. 70

E7

Cb. 70

SH. 70

D. S. 70

C. 73 CA DEN - TRO DOS MEUS

PNO. 73 *f*

E-7b5 A7b9 DMAJ7 B-7

Cb. 73 *f*

SH. 73

D. S. 73 *f* (fill) >

C. 77 BRA - COS OS A - BRA - COS HAO

PNO. 77 *mp*

E7 F#7

Cb. 77 *mp*

SH. 77

D. S. 77 *mp*

CHEGA DE SAUDADE

C. *mf* > > > >

80 DE SER MI - LHOES DE - BRA - COS A - PER - TA -

PNO. *mf*

80

CB. B-7 Bb-7 A-7 D7b9 *mf*

SH.

D. S. *mf*

80

C. > >

83 - DO ASSIM, CO - LA - DO ASSIM, CA - LA - DO ASSIM A - BRA -

PNO.

83

CB. GMAJ7 C7 F#-7

SH.

D. S.

83

C. *>* *>* *>* *>*

86 COS E BEI - JI - NHOS, E CA - RI - NHOS SEM TER FIM QUE E PRA ACA - BAR

PNO. 86

CB. *B⁷* *E⁷* *E-7* *A⁷/G*

86

SH. 86

D. S. 86

C. *f* *>* *>* *>*

89 — QUE E PRA ACA - BAR COM ESSE — NE - GO - CIO DE VO - CE —

PNO. 89 *f*

CB. *F#-7* *B⁷* *E⁷*

89 *f*

SH. 89

D. S. 89 *f*

CHEGA DE SAUDADE

C. *mp*
92 VI - VER SEM MIM (SOLO PIANO)

PNO. *mf*
92

E-7 A7 D E-7b5 A7b9 D-

CB. *mf*
92

SH. *mf*
92

D. S. *mf*
92

C.
96

PNO.
96

D-/C# E7/C E7b9

CB.
96

SH.
96

D. S.
96

99

PNO.

E-7b5 A7b9 D-

CB.

99

SH.

99

D. S.

99

102

PNO.

E-7b5 A7b9 D- D-/C# E7/C E7

CB.

102

SH.

102

D. S.

102

105

PNO.

A-

B^bMAJ⁷

CB.

105

SH.

105

D. S.

105

108

PNO.

E-7b5

A7b9

CB.

108

SH.

108

D. S.

108

111

PN0.

111

D- D-/C# E⁷/C

Cb.

111

SH.

111

D. S.

111

114

PN0.

114

E⁷ E-7b5 A7b9

Cb.

114

SH.

114

D. S.

114

117

PNO.

D- D7b9 G- G-7/F#

CB.

117

SH.

117

D. S.

117

120

PNO.

A7b9/E D- D-7/C#

CB.

120

SH.

120

D. S.

120

123

PNO.

123

CB.

123

SH.

123

D. S.

123

C-7b5 E-7b5 A7b9 D-

Detailed description: This system contains musical notation for measures 123, 124, and 125. It includes staves for Piano (PNO.), Contrabass (CB.), Snare Drum (SH.), and Double Bass (D. S.). The piano part has a treble and bass clef with a key signature of two sharps (F# and C#). The bass clef part has a key signature of two sharps. The snare and double bass parts are marked with a double bar line and a slash, indicating a rhythmic pattern. The contrabass part has a key signature of two sharps and contains the following chord symbols: C-7b5, E-7b5, A7b9, and D-.

126

PNO.

126

CB.

126

SH.

126

D. S.

126

A⁷ D^{MAJ}⁷ B7b13/D#

Detailed description: This system contains musical notation for measures 126, 127, and 128. It includes staves for Piano (PNO.), Contrabass (CB.), Snare Drum (SH.), and Double Bass (D. S.). The piano part has a treble and bass clef with a key signature of two sharps (F# and C#). The bass clef part has a key signature of two sharps. The snare and double bass parts are marked with a double bar line and a slash, indicating a rhythmic pattern. The contrabass part has a key signature of two sharps and contains the following chord symbols: A⁷, D^{MAJ}⁷, and B7b13/D#.

PNO. 129

E-7

CB. 129

SH. 129

D. S. 129

PNO. 132

A⁷ D° D MAJ⁷

CB. 132

SH. 132

D. S. 132

135

PNO.

135

CB.

SH.

135

D. S.

135

F#-7 F° E-7

Detailed description: This block contains the musical notation for measures 135, 136, and 137. It features five staves: Piano (PNO.), Contrabass (CB.), Snare Drum (SH.), and Double Bass (D. S.). The Piano part is in treble clef with a key signature of two sharps (F# and C#). The Contrabass part is in bass clef with the same key signature. The Snare and Double Bass parts are represented by a single horizontal line with a double bar and a vertical line, indicating a drum set. The Piano part has a brace on the left side. The Contrabass part has a brace on the left side. The Snare and Double Bass parts have a brace on the left side. The measure numbers 135, 136, and 137 are written below the first three staves. The chord symbols F#-7, F°, and E-7 are written below the Contrabass staff. The dynamics PNO., CB., SH., and D. S. are written to the left of their respective staves. The number 135 is written below the first staff on the left side.

138

PNO.

138

CB.

SH.

138

D. S.

138

E7

Detailed description: This block contains the musical notation for measures 138, 139, and 140. It features five staves: Piano (PNO.), Contrabass (CB.), Snare Drum (SH.), and Double Bass (D. S.). The Piano part is in treble clef with a key signature of two sharps (F# and C#). The Contrabass part is in bass clef with the same key signature. The Snare and Double Bass parts are represented by a single horizontal line with a double bar and a vertical line, indicating a drum set. The Piano part has a brace on the left side. The Contrabass part has a brace on the left side. The Snare and Double Bass parts have a brace on the left side. The measure numbers 138, 139, and 140 are written below the first three staves. The chord symbol E7 is written below the Contrabass staff. The dynamics PNO., CB., SH., and D. S. are written to the left of their respective staves. The number 138 is written below the first staff on the left side.

141

PNO.

CB.

E-7b5 A7b9 D MAJ7 D MAJ7/C#

SH.

141

D. S.

141

Detailed description: This system contains musical notation for measures 141, 142, and 143. It includes staves for Piano (PNO.), Contrabass (CB.), Snare Drum (SH.), and Double Bass (D. S.). The piano part is filled with diagonal slashes. The contrabass part has a treble clef and contains the chord symbols E-7b5, A7b9, D MAJ7, and D MAJ7/C# above the staff. The snare and double bass parts also contain diagonal slashes. Measure numbers 141 are indicated at the start of the piano, snare, and double bass staves.

144

PNO.

CB.

B-7 E7

SH.

144

D. S.

144

Detailed description: This system contains musical notation for measures 144, 145, and 146. It includes staves for Piano (PNO.), Contrabass (CB.), Snare Drum (SH.), and Double Bass (D. S.). The piano part is filled with diagonal slashes. The contrabass part has a treble clef and contains the chord symbols B-7 and E7 above the staff. The snare and double bass parts also contain diagonal slashes. Measure numbers 144 are indicated at the start of the piano, snare, and double bass staves.

147

PNO.

CB.

SH.

D. S.

147

F#7 B-7 Bb-7

Detailed description: This system contains musical notation for measures 147, 148, and 149. It includes staves for Piano (PNO.), Contrabass (CB.), Snare Drum (SH.), and Double Bass (D. S.). The piano part has a treble and bass clef with a key signature of two sharps (F# and C#). The bass clef part has a key signature of two sharps. The snare and double bass parts are marked with a 'D. S.' (Da Capo) and contain rhythmic slash marks. Chord symbols F#7, B-7, and Bb-7 are placed above the bass clef staff.

150

PNO.

CB.

SH.

D. S.

150

A-7 D7b9 GMAJ7 C7

Detailed description: This system contains musical notation for measures 150, 151, and 152. It includes staves for Piano (PNO.), Contrabass (CB.), Snare Drum (SH.), and Double Bass (D. S.). The piano part has a treble and bass clef with a key signature of two sharps (F# and C#). The bass clef part has a key signature of two sharps. The snare and double bass parts are marked with a 'D. S.' (Da Capo) and contain rhythmic slash marks. Chord symbols A-7, D7b9, GMAJ7, and C7 are placed above the bass clef staff.

153

PNO.

F#-7 B7 E7

CB.

153

SH.

153

D. S.

153

156

PNO.

E-7 A7/G F#-7 B7

CB.

156

SH.

156

D. S.

156

159

PNO.

E⁷ E-7 A⁷ D

CB.

SH.

D. S.

159

162

C. *mp*

VAI MI - NHA TRIS - TE -

PNO.

E-7b5 A7b9 *mp* D- D-1C

CB.

SH. *mp*

D. S.

162

C. 165 - - ZA E - DIZ A E - LA QUE -

PNO. 165

CB. 165 E⁷/B E⁷ E-7^b5

SH. 165

D. S. 165

C. 168 SEM E - LA NAO PO - DE SER -

PNO. 168

CB. 168 A7^b9 D- E-7^b5 A7^b9

SH. 168

D. S. 168

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

CHEGA DE SAUDADE

C. *mp*
177 - SSO MAIS SO - FRER CHE - GA

PNO.
177

E-7b5 A7b9 D-

Cb.
177

Sh.
177

D. S.
177

C.
180 DE SAU - DA - DE A REA - LI - DA -

PNO.
180

D-/C E7/B E7

Cb.
180

Sh.
180

D. S.
180

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

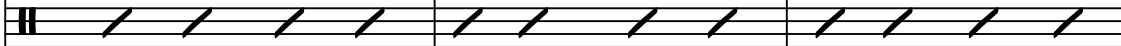
CHEGA DE SAUDADE

C. 
189 TE - ZA E ME - LAN - CO - LI - A QUE NAO SAI DE MIM NAO

PNO. 

CB. 

SH. 

D. S. 

189

D- D-7/C B-7b5

C. 
192 SAI DE MIM NAO SAI 0

PNO. 

CB. 

SH. 

D. S. 

192

E-7b5 A7b9 D- A7

CHEGA DE SAUDADE

(D)

C. *mf* MAS SE LA VOL - TAR SE LA VOL - TAR

PNO. *mf* 195

CB. *mf* 195

SH. *mf* 195 (SIMILE)

D. S. *mf* 195

D MAJ⁷ B7b13/D# E-7

C. *mp* QUE COI - SA LIN - DA QUE COI - SA LOU -

PNO. *mp* 198

CB. 198

SH. 198

D. S. 198

A⁷

C. 201

CA POIS HA ME - NOS PEI - XI -

PNO. 201

D° D MAJ⁷ F#-7

CB. 201

SH. 201

D. S. 201

C. 204

NHOS A NA - DAR NO MAR DO QUE OS BEI-

PNO. 204

F° E-7

CB. 204

SH. 204

D. S. 204

C. 207

JI - NHOS QUE EU DA - REI NA SUA BO -

PNO. 207

E7 E-7b5

CB. 207

SH. 207

D. S. 207

C. 210

CA DEN - TRO DOS MEUS BRA - COS

PNO. 210

A7b9 D MAJ7 B-7 E7

CB. 210

SH. 210

D. S. 210

C. *214* OS A - BRA - COS HAO _____ DE SER

PN0. *214*

F#7

CB. *214*

SH. *214*

D. S. *214* (SIMILE)

C. *217* MI - LHOES DE - BRA - COS A - PER - TA - DO ASSIM, CO - LA -

PN0. *217*

B-7 Bb-7 A-7 D7b9 GMAJ7

CB. *217*

SH. *217*

D. S. *217*

220

C. 

220

PNO. 

C⁷ F[#]-7 B⁷

CB. 

220

SH. 

220

D. S. 

220

223

C. 

223

PNO. 

E⁷ A⁷ F[#]-7

CB. 

223

SH. 

223

D. S. 

223

C. *f* 226 BAR COM ESSE NE - GO - CIO DE VO - CE VI - VER SEM MIM

PNO. *f* 226

CB. *f* 226

SH. 226

D. S. *f* 226

B⁷ E⁷ A⁷

PNO. (Sordina) 229

SH. 229

D. S. 229

E

PN0. 233

SH. 233

D. S. 233

Detailed description: This block contains the first system of music for measures 233-236. It features three staves: Piano (PN0.), Snare Drum (SH.), and Double Bass (D. S.). The Piano part has a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes. The Snare Drum part shows a consistent rhythmic pattern of eighth notes. The Double Bass part has a bass clef and plays a steady eighth-note accompaniment.

PN0. 237

(Top Note Voicing)

CB. E⁷ A⁷ F#-7

SH. 237

(Drum Solo)

D. S. 237

237

Detailed description: This block contains the second system of music for measures 237-240. It features four staves: Piano (PN0.), Contrabass (CB.), Snare Drum (SH.), and Double Bass (D. S.). The Piano part has a treble clef and a key signature of two sharps. It includes the instruction "(Top Note Voicing)". The Contrabass part has a bass clef and a key signature of two sharps, with chord symbols E⁷, A⁷, and F#-7 written above it. The Snare Drum part shows a rhythmic pattern with the instruction "(Drum Solo)". The Double Bass part has a bass clef and a key signature of two sharps, playing a steady eighth-note accompaniment.

CHEGA DE SAUDADE

(Lyrics Improvisation 'Till Cue)

C. 240 Repeat ' Till Cue QUE E PRA ACA - BAR COM ESSE NE - GO -

PNO. 240 Repeat ' Till Cue (Top Note Voicing)

CB. 240 B⁷ Repeat ' Till Cue E⁷ A⁷

SH. 240 ' Till Cue

D. S. 240

(F)

C. 243 - CIO DE VO - CE VI - VER SEM MIM QUE E PRA ACA - BAR
Repeat ' Till Cue

PNO. 243 Repeat ' Till Cue

CB. 243 F^{#-7} B⁷ Repeat ' Till Cue F^{#-7}

SH. 243 Repeat ' Till Cue

D. S. 243

C.
 246

PNO.
 246

CB.
 246

SH.
 246

D. S.
 246

