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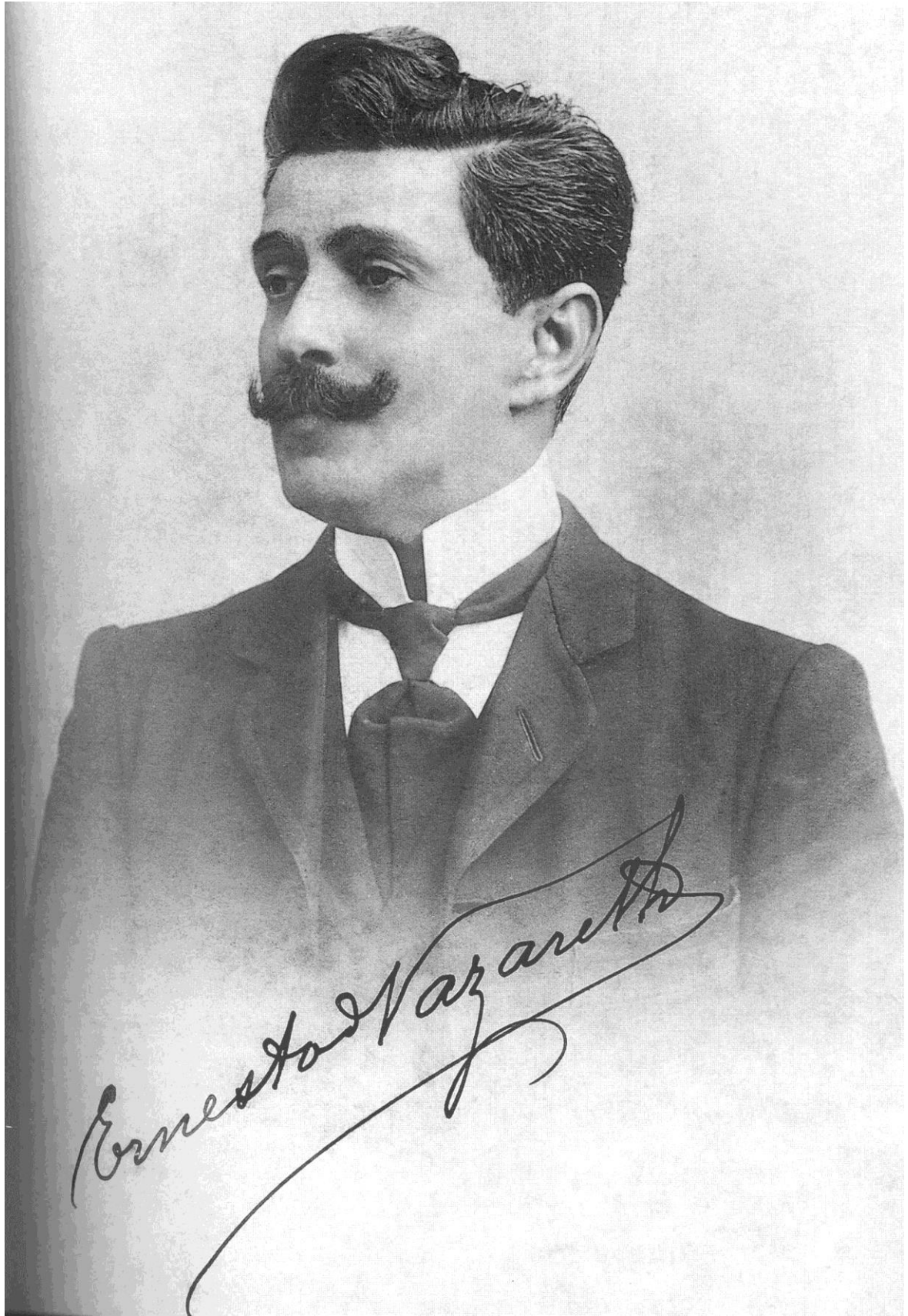
NAZARETH

150 ANOS

ernestonazareth150anos.com.br

MELODIA & CIFRA

volume 1



adaptação para o formato *melodia & cifra*:

Paulo Aragão e Marcílio Lopes

editoração e diagramação musical:

Marcílio Lopes

Mesmo considerando sua natureza essencialmente pianística, a obra de Ernesto Nazareth soa, de forma geral, muito natural nas formações instrumentais populares. Não custa lembrar que desde o início do século XX os músicos populares sempre abraçaram a música de Nazareth com grande intensidade.

O objetivo da elaboração deste conjunto de partituras no formato *melodia & cifra* é fazer com que sua obra esteja ao alcance do maior número de instrumentistas possível.

As harmonizações seguem rigorosamente a escrita de Nazareth, privilegiando seus principais contracantos e suas linhas de baixos – estas últimas aparecem sempre na mesma pauta das melodias, porém na transposição de violão, devendo soar uma oitava abaixo em relação ao que está escrito.

Em alguns casos foi necessário oitavar parte das melodias, de forma a torná-las acessíveis a outros instrumentos com tessituras não tão amplas quanto a do piano. Mesmo nesses casos, a transposição de oitava foi realizada de maneira a soar o mais natural possível.

Algumas tonalidades mais pianísticas foram ajustadas para outras mais comuns dentro da prática da roda de choro.

Ao lado de alguns clássicos encontram-se músicas menos conhecidas e que certamente enriquecerão o repertório dos conjuntos de choro da atualidade.

Ernesto Nazareth
MELODIA & CIFRA
volume 1

1922

A Bela Melusina

A Fonte do Suspiro

Ameno Resedá

Apanhei-te, cavaquinho

Arreliado

Arrojado

Arrufos

Atlântico

Bambino

Beija-flor (polca)

Brejeiro

Cacique

Catrapus

Celestial

Confidências

Cruzeiro

Cutuba

Dengoso

Digo

Duvidoso

Escorregando

Espalhafatoso

Expansiva

Famoso

Fantástica

Ferramenta

Floraux

Furinga

Garoto

Gotas de ouro

Guerreiro

Henriette

Insuperável

Labirinto

Mandinga

Marietta

Matuto

Nenê

Odeon

Ouro sobre azul

Perigoso

Pinguim

Proeminente

Quebra-Cabeças

Quebradinha

Ranzinza

Rayon d'or

Retumbante

Sagaz

Sarambeque

Suculento

Sutil

Tupinambá

Turbilhão de beijos

Turuna

Vem cá branquinha

Vitorioso

Você bem sabe!

Zizinha

Ernesto Nazareth
MELODIA & CIFRA
volume 2

A Fonte do Lambari	Jangadeiro
Alerta!	Janota
Atrevidinha	Julieta (valsa)
Atrevido	Julita
Beija-flor (tango)	Magnífico
Bicyclette-Club	Menino de Ouro
Caçadora	Mercedes
Carioca	Mesquitinha
Chave de ouro	Myosotis
Coração que sente	Nove de Julho
Cubanos	Orminda
Cuéra	Pairando
Desengonçado	Pássaros em festa
Divina	Pierrot
Elétrica	Pipoca
Encantada	Plangente
Eponina	Primorosa
Escovado	Pyrilampo
Está chumbado	Ramirinho
Faceira	Reboliço
Favorito	Remando
Fidalga	Segredo
Fon-Fon	Sentimentos d'alma
Gaúcho	Soberano
Gemendo, rindo e pulando	Sustenta... a nota...
Gentil	Tenebroso
Helena	Topázio líquido
Ideal	Travesso
Ipanema	Vésper
Jacaré	Xangô

1922

tango brasileiro

Ernesto Nazareth

A E⁷ A E⁷

5 A E⁷ A E⁷

9 A A/C# E⁷/B E⁷ A A/C#

13 E⁷/B E⁷ A A/C# E⁷/B E⁷ A A/C#

17 E⁷/B E⁷ A⁷ D Bm E⁷

21 A A/C# A⁷ D Bm E⁷

25 A A/C# E⁷/B E⁷ A A/C# E⁷/B E⁷

29

A A/C# E⁷/B E⁷ A A/C# E⁷/B E⁷

33

A E⁷ A E⁷

37

A E⁷ A E⁷ A

42

D D/A A⁷/E A⁷ D D/A A⁷/E A⁷

46

D D/A A⁷/E A⁷ D D/A A⁷/E A⁷

50

D⁷ D⁷/A G Em A⁷ D D/A

54

D⁷ D⁷/A G Em A⁷ D

A Bela Melusina

polca

Ernesto Nazareth

1888

Em A7 D D/A A7/E A7

4 D D/A Em A7 D Bm⁶ F#m/C# C#7

8 F#m Em A7 D D/A A7/E A7

12 D D/A Em A7 D G⁶ D/A A7 C^1_2

16 D^1 D D^2 D⁷/F# C/E

20 B⁷/D# Em Am/C E^b/D^b G/D

24 Am/C D⁷ G D⁷/F# C/E

A Bela Melusina / 2

28 $B^7/D\#$ E_m A_m/C E_b/D_b G/D

32 A_m/C D^7 G G A_o e Φ_1

35 Φ_1 D G G/D D^7/A D^7 G G/D

39 D^7/A D^7 G G/B A_m/C A_m D^7

43 G G/D G G/D D^7/A D^7 G/B G/D

47 D^7/A D^7 G G/B A_m/C $C\#^\circ$ G/D D^7

51 G G/D G A_o e Φ_2 Φ_2 D

A Fonte do Suspiro

polca

Ernesto Nazareth

1882

1 *G⁷/D* *G⁷* *C* *F* *D⁷/F[#]* *C/G*

5 *G⁷/D* *G⁷* *C* *E/B* *B⁷* *E*

9 *E* *G/D* *G⁷* *C* *E⁷/B* *E⁷*

13 *A_m* *F* *D⁷/F[#]* *C/G* *G⁷/D* *G⁷*

17 *C* *G⁷/D* *G⁷* *C* *E⁷/B* *E⁷*

21 *A_m* *F* *A_m/E* *D^{#o}*

25 *E⁷* *G⁷/D* *G⁷* *C* *F* *D⁷/F[#]* *C/G*

A Fonte do Suspiro / 2

30 G^7/D G^7 C Dm/F C/G Fm^6 G^7 C

FIM

34 F C^7/G F F/C F/A C^7/G

38 Bb F/A C^7/G C^7 C^7/E F F/A C^7/G

43 F D^7 D^7/A Gm Gm/Bb B°

47 F/C C^7 F F

D C
e FIM

tonalidade original: Db

Ameno Resedá

polca

Ernesto Nazareth

1913

Chords: C, D/C, G⁷/B, C, C, E^m/B, B⁷, E^m, G⁷/D, C, D/C, G⁷/B, C, C, C[♯]^o, D^m, D^m^{7b5}, C/G, G⁷/D, 1. C, 2. C, A^m, E⁷/G[♯], G^o, D^m/F, A⁷/E, D^m, D[♯]^o, A^m/E, E/D, A^m/C, A^m, E⁷/G[♯], G^o

Ameno Resedá / 2

28

Dm/F A⁷/E Dm D[°] Am/E

32

E⁷/B

1. Am 2. Am

Ao	⊗
e	⊖ ₁

35

⊖₁ C C/B_b F/A Gm/B_b C/B_b

39

F/A G[°] Dm/F Am/E E⁷/G[#]

43

Am C/B_b F/A Gm/B_b C/B_b

47

F/A F/E_b B_b/D D_b⁷ F/C C⁷

51

1. F 2. F

Ao	⊗
e	⊖ ₂

⊖₂ C

Apanhei-te, cavaquinho

polca

Ernesto Nazareth

(muito própria para serenatas)

1914

§

D/C G/B B/A

4 Em/G Am/C C#° G/D D/C

8 G/B D/C G/B B/A

12 Em/G Am/C C#° G/D D/C

16 1. G/B 2. G/B Em F#/E

20 B⁷/D# Em Em Bm/D

24 F⁷/C# B⁷ Em F#/E

Apanhei-te, cavaquinho / 2

28 $B^7/D\#$ E/D A^m/C E^m/B

32 $F\#^7/C\#$ $B^7/D\#$ 1. E^m 2. E^m

Ao S
e O_1

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

39 C E/D A^m/C D/C

43 G^7/B C D/C G^7/B

47 E/D A/G $D^7/F\#$ G/F

51 1. C/E 2. C/E

Ao S
e O_2

O_2 G/B G

Arreliado

tango

Ernesto Nazareth

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of ten staves of music. The first four staves (measures 1-8) feature a melodic line with chords B⁷, E^m/B, E^o/B, and B. The fifth staff (measures 9-12) begins with a double bar line and a repeat sign, followed by chords Em, Em/G, F#m^{7b5}, B⁷, Em, Em/G, B⁷/F#, and B⁷. The sixth staff (measures 13-16) continues with Em, Em/G, B⁷/F#, B⁷, Em, Em/G, F#m^{7b5}, and B⁷. The seventh staff (measures 17-20) repeats the sequence Em, Em/G, F#m^{7b5}, B⁷, Em, Em/G, B⁷/F#, and B⁷. The eighth staff (measures 21-24) includes chords D^m/F, E⁷, E/D, A^m/C, A^m, and a first ending bracket containing Em/B, B/A, Em/G, and B⁷/F#. The ninth staff (measures 25-28) features a second ending bracket with Em/B, B⁷, Em, D⁷/A, D⁷, G, and G/B. The final staff (measures 29-32) concludes with D⁷/A, D⁷, G, G/D, D⁷/A, D⁷, G, and G/B.

Arreliado / 2

33 D/A A^7 D D^7/A D^7 G G/B

37 D^7/A D^7 G G/D D^7/A D/C G/B A^m/C C°

41 G/D D^7 G G

1. G 2. G

A° e Φ_1

44 Φ_1 E^m/B B^7 E^m E E° E

48 E E/B $B^7/F^\#$ B^7 $B^7/F^\#$ F° $B^7/F^\#$

52 $B^7/F^\#$ B^7 E E/B E E° E

56 $C^\#7/G^\#$ $C^\#7$ $F^\#m$ $F^\#m/A$ E/B $E/G^\#$

60 $B^7/F^\#$ B^7 E Φ_2 E^m/B B^7 E^m

D C e Φ_2

Arrojado

samba

Ernesto Nazareth

1921

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of seven staves of music. Above the first staff, there is a treble clef, a key signature of one flat, and a time signature of 2/4. A double bar line with repeat dots is placed after the first measure of the first staff. Above the second staff, there is a 4-measure rest. Above the sixth staff, there is a 16-measure rest. Above the seventh staff, there is a 24-measure rest. The score includes various guitar chords and a final cadence marked with a double bar line and a 1/2 note.

Chords: A/G, Dm/F, D7/F#, Gm, Gm/Bb, C7, C/Bb, F/A, A7/C#, A7/E, Dm, Bb, F/C, C7, F, A/G, D7, G7, C7, F, B7, E7, A7, Dm, D/C, Gm/Bb, D7/A, Gm, F/C, C7, F, D7, G7, C7, F, B7.

Arrojado / 2

28 E⁷ A⁷ D^m D/C G^m/B^b D⁷/A G^m D^b7

32 F/C C⁷ 1. F D⁷ 2. F A/G

Ao e

36 F B^b/D F⁷/C F⁷ B^b F⁷/C F/E^b

40 D⁷ D/C G^m/B^b G^m C⁷ F⁷

44 B^b/F B^b/D F⁷/C F⁷ B^b F⁷/C

48 G⁷/B G⁷ C^m G⁷/D C^m/E^b E^o B^b/F F⁷

52 1. B^b B^b/D 2. B^b A/G

Ao e

F

Arrufos

schottisch

Ernesto Nazareth

1900

G Am/C D⁷/A D⁷ G° G

5 Em Bm/F# F#⁷/C# F#⁷ Bm D⁷/A

9 G Am/C D⁷/A D⁷ G° G

13 G/B A^b/C D⁷/A D⁷ G

FIM

17 Em B⁷/F# Em/G Em/B B⁷/F# B⁷

21 Em B⁷/F# Em/G Em/B B⁷/F# Em

DC
e

25 C/E Cm/E^b G⁷/D G⁷/D G⁷ C

Arrufos / 2

29

C/E Cm/E_b G/D D⁷/A D⁷ G⁷

33

C/E Cm/E_b G⁷/D G⁷ G⁷/D G⁷ C

37

C/B_b F/A A_b⁷ C/G G⁷ C

DC
e FIM

Atlântico

tango

Ernesto Nazareth

1921

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

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

8 Em G^7/D G^7/B C C/E G^7/D G^7/B

12 C C^7 C° $\text{F}\text{m}/\text{C}$ C F^6 F°

15 C/G G^7 C C $\text{B}^7/\text{F}\#$ $\text{E}^7/\text{G}\#$

19 Am A/G $\text{D}\text{m}/\text{F}$ A^7/E Dm E^7/B $\text{A}^7/\text{C}\#$

23 Dm $\text{A}\text{m}/\text{E}$ $\text{B}^7/\text{F}\#$ F^7 E^7 $\text{B}^7/\text{F}\#$ $\text{E}^7/\text{G}\#$

27 Am A/G $\text{D}\text{m}/\text{F}$ A^7/E Dm $\text{D}\flat/\text{F}$

Atlântico / 2

31 C/G A⁷ D⁷ G⁷ 1. C 2. C

35 C⁷ F/C G⁷/C C

39 C⁷ F/C G⁷/C C

43 C⁷ C⁷/G C⁷ F F F/C

47 G⁷/D D^{b7} C⁷ F F/C F/A F

51 C⁷ A⁷/E D^m B^o

55 F/C C⁷ 1. F

59 2. F C⁷/F F

Ao e

C

Detailed description: This is a musical score for a piece titled "Atlântico / 2". It consists of a guitar part and a piano accompaniment. The guitar part is written in treble clef with a key signature of one flat (B-flat major or D minor). The piano part is written in bass clef. The score is divided into systems, with measure numbers 31, 35, 39, 43, 47, 51, 55, and 59 marked at the beginning of each system. Chords are indicated above the guitar staff. There are two first endings (marked "1.") and one second ending (marked "2."). A box at the bottom right contains the notation "Ao e" with a treble clef and a common time signature, indicating a specific fingering or articulation for the piano part. The score ends with a final chord of C major in common time.

Bambino

tango

Ernesto Nazareth

1912

The musical score for "Bambino" is written in 2/4 time with a key signature of one sharp (F#). The melody is presented on a single treble clef staff. The guitar accompaniment is indicated by chords placed above the staff. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 marked at the beginning of their respective lines. The chords used include D/C, G/B, B7/D#, B/A, Em/G, C#°, G/D, G/B, D7/A, D7, G, D7/A, D/C, G/B, B7/D#, B/A, Em/G, C#°, G/D, E7, A7, D7, G, G, B7/F#, Em, Em, E7/B, Am, Am, C#°, D7/A, D7, G, Eb7/G, G, B7/F#, Em, Em, E7/B, Am, Am, C#°, G/D, E7, A7, D7, and G. The score concludes with a double bar line and repeat dots.

Bambino / 2

33 1. G B⁷/F[#] 2. G G⁷/D G⁷ G⁷/D G⁷

37 C C/G C/E C/G G⁷/D G⁷ G⁷/D G⁷#5

41 C C/G C G⁷/D G⁷ E⁷/B E⁷

45 Am Am/E Am⁶ Em/B F^{#7}/B B⁷

49 Em Em G⁷/D G⁷ G⁷/D G⁷

53 C C/G C/E C/G G⁷/D G⁷ G⁷/D G⁷#5

57 C C/G C G⁷/D G⁷ E⁷/B E⁷

61 Am F^{#o} C/G D⁷ G⁷

65 1. C 2. C

DC
e ⊕

⊕
G

tonalidade original: Ab

Beija-flor

polca

Ernesto Nazareth

1884

Chords: E^7/B , E^7 , A , $F^\#7$, Bm , E^7 , A , $A/C^\#$, E^7/B , E^7 , A , $F^\#7$, Bm , E^7 , A , $F^\#m$, $G^\#7$, $C^\#7$, $C^\#7/E^\#$, $F^\#m$, $F^\#m$, $G^\#7$, $C^\#7$, $C^\#7/E^\#$, $F^\#m$, $F^\#m$, D/C , A , A^7/E , D , D/A , A^7/E , $A^7/C^\#$, A^7/E , $A^7/C^\#$, D , D/A , D , D/A , A , A/E , E^7/B , $E^7/G^\#$

Tempo: Ao $\text{\textcircled{S}}$
e $\text{\textcircled{1}}$

Beija-flor / 2

27

A A⁷/E D D/A A⁷/E A⁷/C# A⁷/E A⁷/C#

31

D D/A D/C G/B B^{b7} D/A A⁷/C#

35

1. D 2. D

Ao $\frac{3}{4}$
e $\frac{1}{2}$

$\frac{1}{2}$ A

Brejeiro

tango

Ernesto Nazareth

1893

The musical score for 'Brejeiro' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The piece consists of eight measures of music, divided into four systems of two measures each. The melody is primarily composed of eighth and quarter notes, with some rests and slurs. Chords are indicated above the staff, and a 'simile' instruction is present in the second measure of the second system.

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

Measure numbers: 1, 5, 9, 13, 17, 21, 25.

Instruction: simile

Brejeiro / 2

29 C#7 F#m B7/D# B7 E7

33 A/C# Bm/D E7/B E7 \emptyset A B7

37 E E/G# B7/F# B7 E E/G# B7/F# B7

41 E E/G# G#m/D# D#7/A# D#7

44 G#m B7/F# E E/G# B7/F# B7

47 E E/G# B7/F# B7 E G#7/D# C#m F#m/A

51 E/B B7 E \emptyset A

D C
e \emptyset

Cacique

tango

Ernesto Nazareth

1899

A F° F#m E7 A F° F#m E7

5 A C#7/G# F#m F#° C#m/E G#7/D# C#m E7/B

9 A F° F#m E7 A F° F#m E7

13 A C#7/G# F#m D#° A/E E7 A

FIM

17 F#m C#7/G# F#m/A F#m/C# C#7/G# C#7 F#m E7

21 A E7/B A/C# B7/F# B7 E7

25 A7 A/G D/F# F#7/C# C°

Cacique / 2

29

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

33

A7/E A/G D/F# F#7/C# C°

37

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

D C
e ⊕

42

A7/E A7/C# D D#° A7/E D D/A

46

A7/E A7/C# D F#m/C# C#7 F#m

50

A7/E A7/C# D D#° A7/E D#°

54

Em/G Gm6 D/A G#° E7 A7 D

D C
e FIM

Catrapus

tango

Ernesto Nazareth

1914

A musical score for the tango 'Catrapus' by Ernesto Nazareth. The score is written for piano and consists of eight staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music is in a tango style, characterized by syncopated rhythms and a specific melodic vocabulary. The score includes various chords and melodic lines, with some measures marked with a 'FIM' (Finis) box. The chords are: A, A#°, E7/B, F#7/C#, F#7, Bm, Dm/F, A/E, B7/D#, E/D, A/C#, A, A#°, E7/B, F#7/C#, F#7, Bm, Dm/F, A/E, Bm/D, E7, A, C#7/G#, C#7, F#m, E7, E/D, A/C#, Bm/D, A/E, B7/D#, E/D, A/C#, C#7/G#, C#7, F#m, E7, E/D, A/C#, Bb/D, A/E, Bm/D, E7, A.

Catrapus / 2

33 A B^b/A^b E^b/G B⁷/F[#] D^m⁶/F E⁷

37 A⁷/E A⁷/C[#] A⁷ D D/A D/F[#]

41 E^m/G A⁷ D D/A D D/A

45 A⁷/E A⁷/C[#] A⁷ D D/A A

50 E⁷/B E⁷ A⁷

54 A⁷/C[#] A⁷ D D/A D/F[#] E^m/G

58 A⁷ D D/A D D/A A⁷/E

62 A⁷/C[#] A⁷ D B⁷ B⁷/D[#] E^m G^m⁶

66 D/A A⁷/E A⁷ D

DC
e ⊕

DC
e FIM

Celestial

valsa

Ernesto Nazareth

1926

Chords: Cm/E_b, G/D, Cm, G/B, Gm/B_b, D⁷/A, A_b, G, C, C/E, Cm/E_b, G⁷/D, G⁷, C, B⁷/F_#, B⁷, Em, A⁷/E, D⁷, G⁷, C⁷, C^o, Dm, Fm⁶, C/E, D⁷/A, A_b⁷, G⁷, C, C/E, Cm/E_b, G⁷/D, G⁷, C, B⁷/F_#, B⁷, Em, Em^{7b5}, A⁷, Dm, Dm/F, F^o, C/G, F^o/G, C/G, F^o/G, G⁷, G⁷, C, F, B_b/F, C⁷/F, F, B_b/F, B_b⁶/F, F, C⁷/F, F, B_b/F, C⁷/F, F, A/E, E⁷, A, Fm, B_b⁶/F, C⁷/F, Fm

Measure numbers: 6, 12, 18, 24, 30, 36, 43, 51

Tempo markings: *rit.*

Repeat sign with first and second endings.

Celestial / 2

59 $B\flat m/F$ E°/F Fm C^7/F Fm $B\flat m^6/F$ C^7/F Fm $B\flat m^6$

68 $Gm^{7\flat 5}$ C^7 Fm C^7 $D\flat/F$ $D/F\sharp$ $E\flat/G$

75 $E/G\sharp$ F/A $G\flat/B\flat$ G^7/B C^7 F F°

81 F F/A C^7/G C^7 F C^7

87 F F° F $A\flat/G\flat$ C/G G^7

93 C^7 F F° F F/A

99 C^7/G C^7 F $F/E\flat$ $B\flat/D$ $D\flat^7$

105 F/C F/A $G\flat/B\flat$ $C^7\sharp 11$ F C^7 F

111 F $Cm/E\flat$ C F/A F/A $Fm/A\flat$ G^7 C

Ao [Symbol]
e [Symbol]

tonalidade original: A

Confidências

valsa

Ernesto Nazareth

1913

Am Am/E B⁷/F# Dm⁶/F

6 E⁷ E/D Am/C Am/E Am/E Cm⁶/E_b

11 G/D G/B A⁷/C# D/C G/B

16 E⁷ Am Am/E B⁷/F#

21 G/F G⁷ C C/E E⁷/B

26 E⁷ Am Dm⁶ Am/E E⁷

31 Am G⁷/D G⁷ C

36 C/G D⁷/A G⁷ C C/G

FIM

Confidências / 2

41 $E^7/G\#$ E^7 1. A_m $F\#m^{7b5}$ E_m/B

46 B^7 E_m 2. A_m D_m/F

51 C/G G^7/D C E^7 DC
e \emptyset

55 \emptyset A A/E A A/E $A/C\#$ A/E

61 E^7/B E^7 E^7/B E^7 E^7/B E^7

67 E^7/B E^7 A A/E A A/E

73 A/G $F\#^7$ B_m B_m/D

79 F/E_b A/E B^7/E

85 E^7 A A/E A

Confidências / 3

90 A/E A/C# A/E E⁷/B E⁷

95 E⁷/B E⁷ E⁷/B E⁷ E⁷/B

100 E⁷ A A/E A A/E

105 A/G ∴ F^{#7} ∴ Bm

110 ∴ F/E_b ∴ A/E ∴

115 B⁷/E E⁷ A C^{#7}

120 ∴ F^{#m}/C[#] ∴ F^{#°}/C[#] ∴

125 C[#] ∴ C^{#7} ∴ F^{#m}/C[#]

130 ∴ F^{#°}/C[#] ∴ E⁷

The musical score consists of ten staves of music in a treble clef with a key signature of three sharps (F#, C#, G#). The music is written in a rhythmic style with eighth and sixteenth notes. Chords are indicated above the staff lines. Measure numbers 90, 95, 100, 105, 110, 115, 120, 125, and 130 are placed at the beginning of their respective staves. The chords include triads, dyads, and seventh chords, some with slash notation indicating slash chords. The final measure of the piece is marked with a double bar line and a fermata over the final note.

DC
e FIM

Cruzeiro

tango

Ernesto Nazareth

1926

♩ C⁷/E F/E_b B_b/D B_b/F F⁷/C F⁷

B_b C⁷/E D⁷/F[#] G_m G_m/B_b A_m/C C/B_b

F/A E_b/G D⁷/F[#] D⁷ G_m B_bm⁶/F C⁷/E C⁷

1. F F/E_b B_b/D C^o G_m/B_b C_m/E_b C⁷/E B_b/F F⁷

B_b 2. F⁷ F/E_b B_b/D F⁷/C B^o C_m/E_b C⁷/E

B_b/F F⁷ B_b G_m G_m/B_b A_m^{7b5} D⁷

G_m G_m/B_b D⁷/A D⁷ G_m G_m/B_b A_m^{7b5} D⁷

Cruzeiro / 2

28 Gm Gm/B \flat D 7 /A D 7 G/F C 7 /E

32 F/E \flat B \flat /D 1. D/C Gm/B \flat

36 A \flat /C C $^{\circ}$ D 7 2. Cm/E \flat Gm/D Gm/B \flat


40 D 7 /A D 7 Gm E \flat E \flat $^{\circ}$

44 B \flat 7 /E \flat E \flat E \flat /G F $^{\circ}$ B \flat 7 /F

48 B \flat 7 E \flat E \flat G 7 /D

52 G 7 Cm Cm/E \flat Fm/A \flat Fm E \flat /B \flat E \flat /G

56 B \flat 7 /F B \flat 7 1. E \flat 2. E \flat

Ao 
e FIM

tonalidade original: Db

Cutuba

tango

Ernesto Nazareth

1913

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

Cutuba / 2

33 $\overset{2}{G}$ E_m $C7\#11$ B^7 E_m $C7\#11$

Musical staff 33-36: Treble clef, key signature of one sharp (F#). Measure 33 starts with a first ending bracket over measures 33-34. Measure 35 has a repeat sign. Measure 36 ends with a double bar line.

37 $B^7/D\#$ E_m/G A_m^6 $F\#^7$ B^7

Musical staff 37-41: Treble clef, key signature of one sharp (F#). Measure 37 starts with a first ending bracket over measures 37-38. Measure 39 has a repeat sign. Measure 41 ends with a double bar line.

42 E_m $C7\#11$ B^7 E_m $C7\#11$ $B^7/D\#$ E_m/G

Musical staff 42-46: Treble clef, key signature of one sharp (F#). Measure 42 starts with a first ending bracket over measures 42-43. Measure 44 has a repeat sign. Measure 46 ends with a double bar line.

47 A_m^6 E_m/B B^7 E_m E_m

Musical staff 47-50: Treble clef, key signature of one sharp (F#). Measure 47 starts with a first ending bracket over measures 47-48. Measure 49 has a repeat sign. Measure 50 ends with a double bar line.

A_o S
 e Θ_1

Diagram of a guitar fretboard showing the first fret position for the Aeolian mode of G major. The notes are G (1st fret), A (2nd fret), B (3rd fret), C (4th fret), D (5th fret), E (6th fret), and F# (7th fret).

Θ_1 G D^7 G^7 C C/G C C/E D_m D_m/F

Musical staff 51-55: Treble clef, key signature of one sharp (F#). Measure 51 starts with a first ending bracket over measures 51-52. Measure 53 has a repeat sign. Measure 55 ends with a double bar line.

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

Musical staff 56-60: Treble clef, key signature of one sharp (F#). Measure 56 starts with a first ending bracket over measures 56-57. Measure 58 has a repeat sign. Measure 60 ends with a double bar line.

61 C C/E C^7 F E^7 A^7 D_m

Musical staff 61-65: Treble clef, key signature of one sharp (F#). Measure 61 starts with a first ending bracket over measures 61-62. Measure 63 has a repeat sign. Measure 65 ends with a double bar line.

66 G^7/D G^7 C C Θ_2 G

Musical staff 66-69: Treble clef, key signature of one sharp (F#). Measure 66 starts with a first ending bracket over measures 66-67. Measure 68 has a repeat sign. Measure 69 ends with a double bar line.

A_o S
 e Θ_2

Diagram of a guitar fretboard showing the second fret position for the Aeolian mode of G major. The notes are G (2nd fret), A (3rd fret), B (4th fret), C (5th fret), D (6th fret), E (7th fret), and F# (8th fret).

Θ_2 G

Diagram of a guitar fretboard showing the second fret position for the Aeolian mode of G major. The notes are G (2nd fret), A (3rd fret), B (4th fret), C (5th fret), D (6th fret), E (7th fret), and F# (8th fret).

Dengoso

maxixe

Ernesto Nazareth

publicado sob o pseudônimo "Renaud"

1907

Chords: F^7/A , F^7 , Bb , Bb/D , F^7/C , F^7 , Bb , Bb/D

5 Bb , Bb/F , F^7/A , F^7 , F^7/A , F^7 , Bb

9 F^7/A , F^7 , Bb , Bb/D , F^7/C , F^7 , Bb , Bb/D

13 G^7 , G^7/B , Cm , Cm/Eb , Bb/F , F^7 , Bb

17 Bb , C^7 , C/Bb , F/A , F

20 C^7/E , C^7 , F , D^7 , Gm , D°

24 F/C , C^7 , F , F

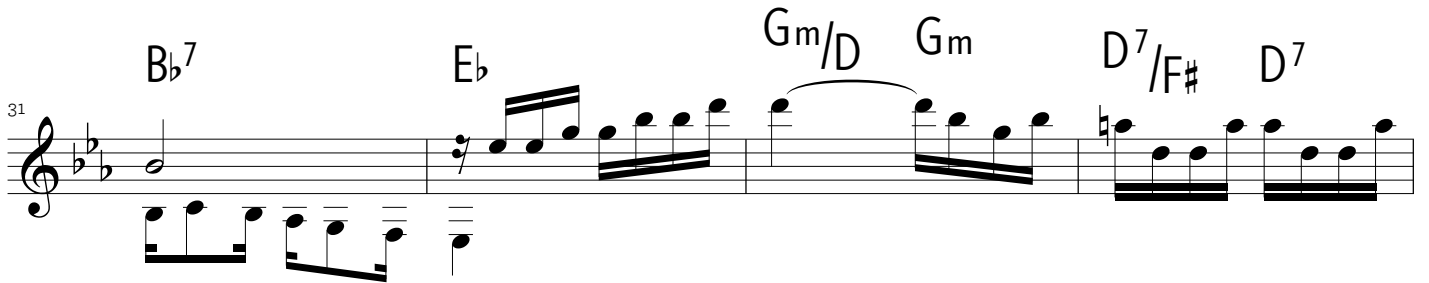
Ao S
e O_1

Dengoso / 2

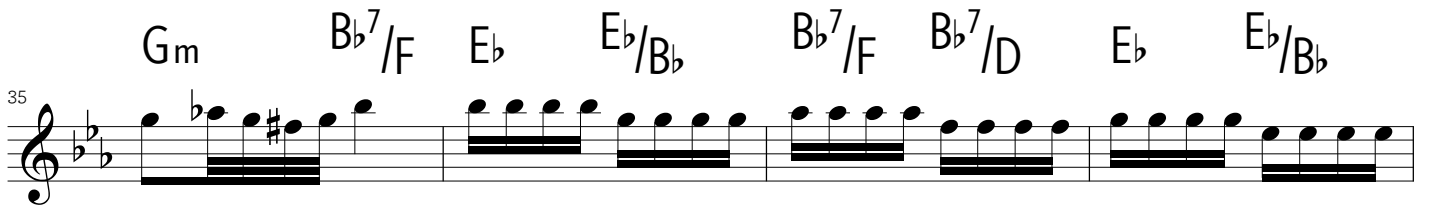
Θ_1 B \flat E \flat E \flat /B \flat B \flat ⁷/F B \flat ⁷/D E \flat E \flat /B \flat



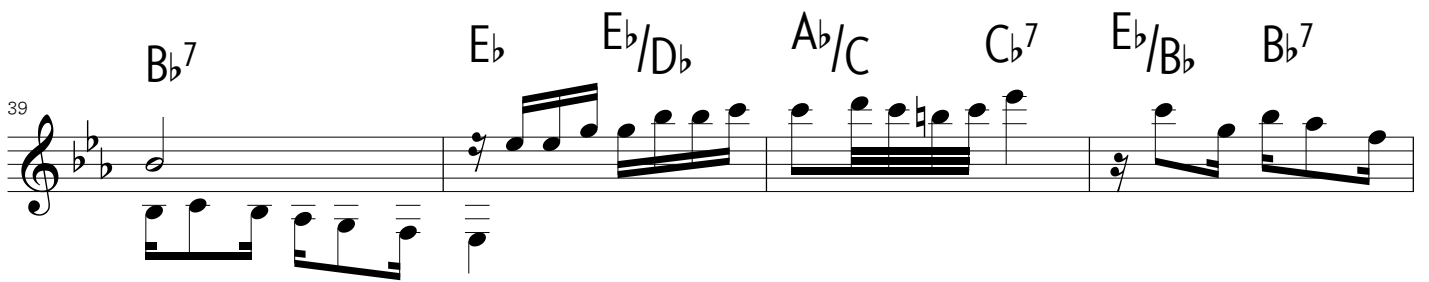
B \flat ⁷ E \flat Gm/D Gm D⁷/F# D⁷



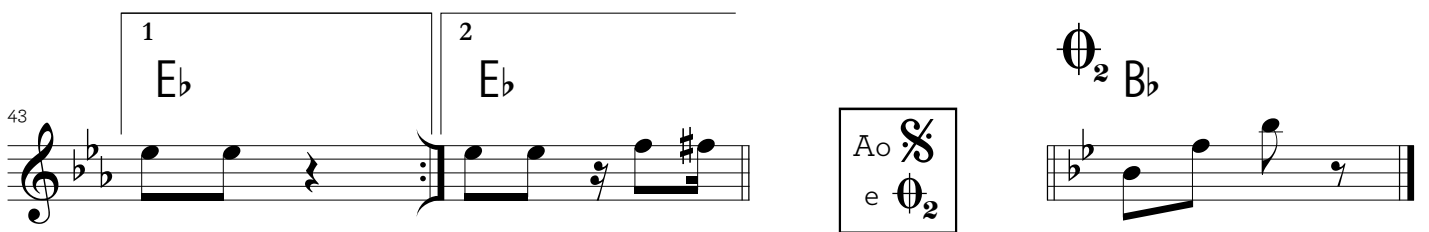
Gm B \flat ⁷/F E \flat E \flat /B \flat B \flat ⁷/F B \flat ⁷/D E \flat E \flat /B \flat



B \flat ⁷ E \flat E \flat /D \flat A \flat /C C \flat ⁷ E \flat /B \flat B \flat ⁷



1 E \flat 2 E \flat Θ_2 B \flat



Digo

tango característico

Ernesto Nazareth

1900

The musical score for 'Digo' is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piece begins with a repeat sign and a guitar chord symbol G/D. The melody is marked with a 'simile' instruction. The score is divided into systems of five staves each, with measure numbers 5, 10, 14, 18, 23, 28, 33, and 38 indicated at the start of each system. Chord symbols are placed above the staff to indicate the harmonic accompaniment. The score concludes with a box containing the symbols 'Ao' and 'e' followed by a repeat sign and a first ending symbol.

Chord symbols: G/D, D, A⁷/D, D, G/D, D, A⁷/D, D, F#m/C#, C#⁷/G#, F#m, F⁷, E⁷, E/D, A/C#, Bm/D, Dm⁶, A/E, A/C#, Bm^{7b5}, E⁷, A⁷, A, Em⁷, A⁷, D, D/F#, Em⁷, A⁷, D, D/F#, Em⁷, A⁷, D, D/F#, Em⁷, A⁷, D, D/F#, F#^o, Em/G, G#^o, D/A, D/F#, Em, A⁷, D, D, B^o, Dm/A, G#^o, A.

Boxed symbols: Ao, e, \S , Φ_1

Digo / 2

42 Θ_1 A F F/A C⁷/G C⁷ F F/A

46 C⁷/G C⁷ F F[°] G^m C⁷ F F[°] C⁷/G C⁷

51 F Am/E E⁷/B E⁷ Am C⁷/G

55 F F[°] G^m C⁷ F F[°] C⁷/G F/A

60 G^b/B^b ¹G/B C⁷ ²C⁷

64 F A⁷ D^m/A B[°]/A *simile*

68 A A⁷ D^m/A B[°]/A

72 A⁷ G/D D A⁷/D *simile*

76 D G/D D G^m D/A A⁷ Θ_2 D

Detailed description: This is a musical score for a piece titled 'Digo / 2'. It consists of nine staves of music, each with a measure number on the left. The music is written in treble clef with a key signature of one sharp (F#). The first staff (measure 42) begins with a circled '1' and a sharp sign, indicating the first ending. The second staff (measure 46) has a circled '2' and a sharp sign, indicating the second ending. The third staff (measure 51) has a circled '3' and a sharp sign, indicating the third ending. The fourth staff (measure 55) has a circled '4' and a sharp sign, indicating the fourth ending. The fifth staff (measure 60) has a circled '5' and a sharp sign, indicating the fifth ending. The sixth staff (measure 64) has a circled '6' and a sharp sign, indicating the sixth ending. The seventh staff (measure 68) has a circled '7' and a sharp sign, indicating the seventh ending. The eighth staff (measure 72) has a circled '8' and a sharp sign, indicating the eighth ending. The ninth staff (measure 76) has a circled '9' and a sharp sign, indicating the ninth ending. The music features various guitar chords and piano accompaniment. The chords are: A, F, F/A, C⁷/G, C⁷, F, F/A, C⁷/G, C⁷, F, F[°], G^m, C⁷, F, F[°], C⁷/G, C⁷, F, Am/E, E⁷/B, E⁷, Am, C⁷/G, F, F[°], G^m, C⁷, F, F[°], C⁷/G, F/A, G^b/B^b, ¹G/B, C⁷, ²C⁷, F, A⁷, D^m/A, B[°]/A, A, A⁷, D^m/A, B[°]/A, A⁷, G/D, D, A⁷/D, D, G/D, D, G^m, D/A, A⁷, and Θ_2 D. The word 'simile' is used in measures 64 and 72. The piece ends with a circled '2' and a sharp sign in measure 76.

Digo / 3

81 D7 D7 D7/F# G G G/D D7/A

86 D7/A D7 G D7 D7 D7/F#

91 G G G/D D/A E7/B A7 D

96 D7 D7 D7/F# G G G/D

101 D7/A D7/A D7/F# G D7

106 D7 D7/F# G C#° G/D D7/A D7

111 G

1.

2.

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

O_2 D

Tonalidade original: Db

Duvidoso

tango

Ernesto Nazareth

1913

A A[°] E⁷/B E⁷ A A[°] E⁷/B E⁷

5 A A[°] E/B E/G# B⁷/F# B⁷ E⁷

9 A A[°] E⁷/B E⁷ A A[°] E⁷/B E⁷

a tempo

13 A A/G D/F# F⁷ A/E E⁷ A

FIM

17 F#m F#m/C# F#m ∕ Bm

21 G#m^{7b5} Bm/D C#⁷/G# ∕

24 F#m F#m F#m/C# F#m

Duvidoso / 2

27 $F\#^7$ Bm/D Bm

Musical staff 27-29 in treble clef, key of D major. Staff 27 starts with a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes. Chords $F\#^7$, Bm/D , and Bm are indicated above the staff. Bass notes are shown below the staff.

30 $F\#m/C\#$ $G\#^7$ $C\#^7$ $F\#m$

Musical staff 30-32 in treble clef, key of D major. Staff 30 continues the melodic line. Chords $F\#m/C\#$, $G\#^7$, $C\#^7$, and $F\#m$ are indicated above the staff. A box containing the instruction "DC e" with a circle symbol is located at the end of the staff.

33 \emptyset A^7/E A^7 D $D\#^\circ$ A^7/E F°

Musical staff 33-35 in treble clef, key of D major. Staff 33 begins with a repeat sign and a circle symbol. Chords A^7/E , A^7 , D , $D\#^\circ$, A^7/E , and F° are indicated above the staff. The melody consists of eighth notes.

36 $D/F\#$ F° A^7/E A^7 D $D\#^\circ$

Musical staff 36-38 in treble clef, key of D major. Staff 36 continues the sequence of eighth notes. Chords $D/F\#$, F° , A^7/E , A^7 , D , and $D\#^\circ$ are indicated above the staff.

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

Musical staff 39-41 in treble clef, key of D major. Staff 39 continues the sequence of eighth notes. Chords A/E , E^7 , A , A^7/E , A^7 , D , and $D\#^\circ$ are indicated above the staff.

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

Musical staff 43-45 in treble clef, key of D major. Staff 43 continues the sequence of eighth notes. Chords A^7/E , F° , $D/F\#$, F° , A^7/E , and $F\#^7/C\#$ are indicated above the staff.

46 Bm Em/G D/A A^7 D

Musical staff 46-48 in treble clef, key of D major. Staff 46 continues the sequence of eighth notes. Chords Bm , Em/G , D/A , A^7 , and D are indicated above the staff. A box containing the instruction "DC e FIM" with a circle symbol is located at the end of the staff.

Escorregando

tango brasileiro

Ernesto Nazareth

c. 1925

Chords: G^7/D , G^7 , C , C/G , G^7/D , G^7 , C , C/E , G/D , D^7 , G , G^7/D , G^7 , C , C/G , G^7/D , G^7 , C , C/Bb , F/A , A^b7 , C/G , G^7/D , G^7 , \emptyset , C , C , A/G , $D^7/F\#$, G/F , C/E , Dm/F , C/G , G^7/D , G^7 , C , C/E , A/G , $D^7/F\#$

Escorregando / 2

28 G/F C/E Dm/F C/G

Musical staff 28-31: Treble clef, 4/4 time. Measures 28-31. Chords: G/F, C/E, Dm/F, C/G. Rhythmic pattern: eighth notes.

32 Dm/F G^7 1. C 2. C C^7

Musical staff 32-35: Treble clef, 4/4 time. Measures 32-35. Chords: Dm/F, G7, C, C, C7. Includes first and second endings.

36 F/C F°/C C C^7

simile

Musical staff 36-39: Treble clef, 4/4 time. Measures 36-39. Chords: F/C, F°/C, C, C7. Rhythmic pattern: eighth notes. *simile* marking.

40 F/C F°/C C C^7/G C^7

Musical staff 40-43: Treble clef, 4/4 time. Measures 40-43. Chords: F/C, F°/C, C, C7/G, C7. Rhythmic pattern: eighth notes.

44 F F/C C^7/G C^7 F F/C A^7/E A/G Dm/F

Musical staff 44-48: Treble clef, 4/4 time. Measures 44-48. Chords: F, F/C, C7/G, C7, F, F/C, A7/E, A/G, Dm/F. Rhythmic pattern: eighth notes.

49 G^7/D G^7 C^7 C^7/G C^7 F F/C C^7/G C^7

Musical staff 49-53: Treble clef, 4/4 time. Measures 49-53. Chords: G7/D, G7, C7, C7/G, C7, F, F/C, C7/G, C7. Rhythmic pattern: eighth notes.

54 F D^7 D/C Gm/Bb B° F/C C^7

Musical staff 54-57: Treble clef, 4/4 time. Measures 54-57. Chords: F, D7, D/C, Gm/Bb, B°, F/C, C7. Rhythmic pattern: eighth notes.

58 1. F 2. F \emptyset C

Musical staff 58-61: Treble clef, 4/4 time. Measures 58-61. Chords: F, F, empty circle, C. Includes first and second endings. \emptyset symbol.

Ao	
e	

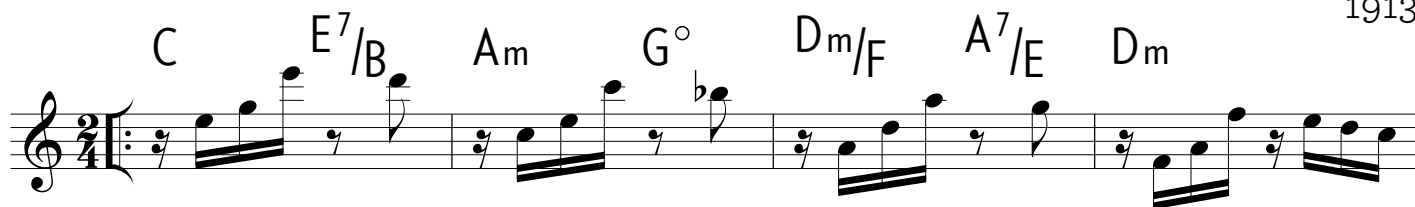
Espalhafatoso

tango

Ernesto Nazareth

1913

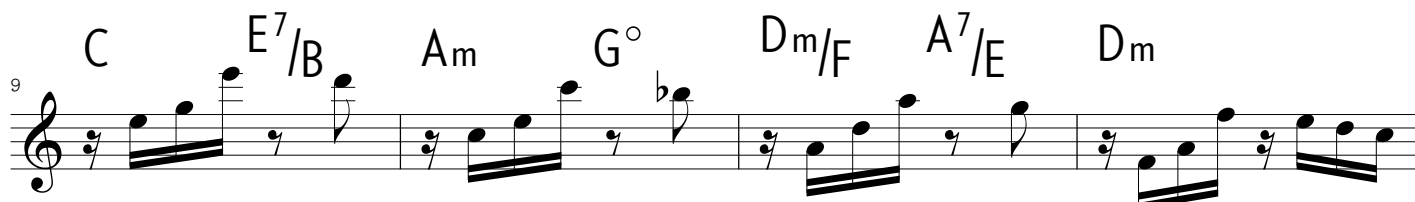
C E⁷/B Am G^o D^m/F A⁷/E D^m



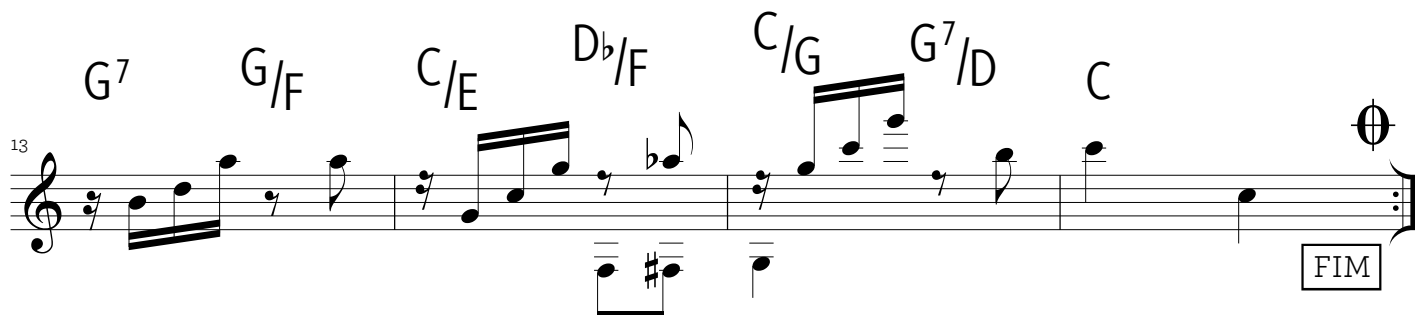
5 G⁷ G/F C/E D^m/F F^o G⁷



9 C E⁷/B Am G^o D^m/F A⁷/E D^m

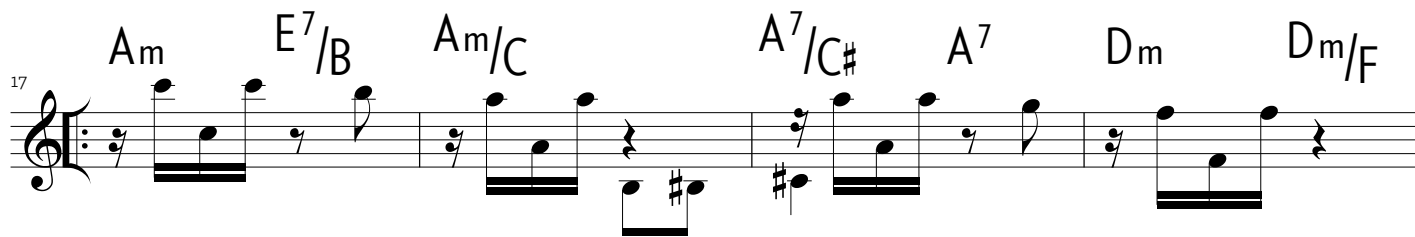


13 G⁷ G/F C/E D^b/F C/G G⁷/D C

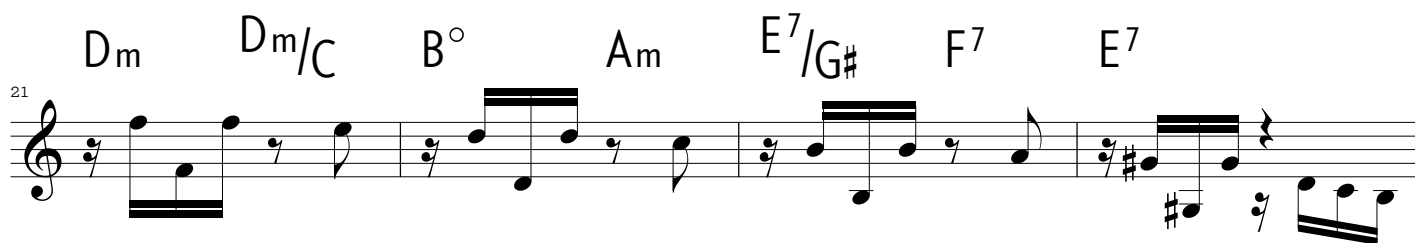


FIM

17 Am E⁷/B Am/C A⁷/C[#] A⁷ D^m D^m/F



21 D^m D^m/C B^o Am E⁷/G[#] F⁷ E⁷



25 Am E⁷/B Am/C A⁷/C[#] A⁷ D^m D^m/F



Espalhafatoso / 2

29 B^b/D B^b/F A_m/E $B^7/F^\#$ E^7 A_m

DC
e \oplus

33 \oplus F F° F F/C F/A C^7/G C^7

37 C^7/G B^b/F C^7/E C^7/E C^7 F A^b° F/A F F°

42 F D^7 $D^7/F^\#$ G_m B^b^6 B°

46 F/C F/A C^7/G C^7 F

DC
e FIM

Expansiva

valsa

Ernesto Nazareth

1912

The musical score for 'Expansiva' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece consists of ten staves of music. The first staff begins with a repeat sign and contains the following chords: C, E⁷/B, B^b°, A⁷, A/G, D^m/F, D/F#, G⁷, and G/F. The second staff starts at measure 7 with chords C/E, C/G, C, C/G, and G⁷. The third staff starts at measure 12 with chords G⁷/D, a double bar line with a slash, G⁷, C, and C/G. The fourth staff starts at measure 17 with chords C, E⁷/B, B^b°, A⁷, A/G, D^m/F, D/F#, G⁷, and G/F. The fifth staff starts at measure 23 with chords C/E, a double bar line with a slash, A^b/G^b, a double bar line with a slash, and D^b/F. The sixth staff starts at measure 28 with a double bar line with a slash, G⁷/D, G⁷, C, a double bar line with a slash, and a double bar line with a repeat sign. The seventh staff starts at measure 33 with chords D⁷/A, D⁷, G, G/D, and D⁷/A, ending with a boxed 'FIM' (Fim) symbol. The eighth staff starts at measure 38 with chords D⁷, G, G/D, D⁷/A, and D⁷. The ninth staff starts at measure 43 with chords G, E^m, B^m/F#, F#⁷, and B^m.

Expansiva / 2

48 D^7/A D^7 G G/D D^7/A

54 D^7 $\text{G}\#\text{o}$ $\text{A}\text{m}/\text{C}$ $\text{A}^7/\text{C}\#\text{}$ G/D

60 G/B Am^7 D^7 G D^7 G

D	C
e	e

65 F F/C F F/C F

70 $\text{F}\#\text{o}$ C^7/G C^7 A^7/E

74 A^7 Dm $\text{D}\text{m}/\text{F}$ G^7/D G^7

79 C^7 F F/C F

84 $\text{F}/\text{E}\flat$ D^7 Gm $\text{G}\text{m}/\text{B}\flat$

89 Bo F/C

93 G^7/D C^7 F

D	C
e	FIM

tonalidade original: Db

Famoso

tango

Ernesto Nazareth

1917

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

Famoso / 2

28

Bm/D F#7/C# Bm Bm C° F#m/C#

32

C#7/G# C#7

1 F#m 2 F#m

Ao $\frac{3}{4}$
e $\frac{1}{4}$

35

Θ_1 A D F#7/C# Bm B/A Em/G B7/F#

39

Em Em/D A7/C# A7 D Em/G G7#11

43

F# A7/E D F#7/C# Bm B/A Em/G B7/F#

47

Em Em/D A7/C# A7 D G G#° D/A A7

51

1 D 2 D

Θ_2 A

Ao $\frac{3}{4}$
e $\frac{1}{4}$

Fantástica

valsa brilhante moderna

Ernesto Nazareth

anterior a 1922

Chords: C, C°, G⁷/C, C⁷, D_m, D_m^{7b5}, G⁷, G⁷^{#5}, C, C°, C, C/G, C/E, A^{b7}/E_b, G⁷/D, G⁷, E⁷/G[#], E⁷, A_m, A_m/C, F[#]°, B⁷, E_m, G⁷/D, C, C°, C, C/G, C/E, A^{b7}/E_b, G⁷/D, G⁷, E⁷/G[#], E⁷, A_m, D_m/F, F_m⁶, C/G, C°/G, G⁷/D, G⁷, C, C/E, F, F/C, G_m^{7b5}, C⁷, F, F/C, G_m^{7b5}, C⁷, F, A⁷/E, D_m, D_m/F, D⁷/F[#], G⁷, G⁷, C, E_b/D_b, G_m/D, E_b⁷, C⁷/E

Repeat sign: Φ_2

Fantástica / 2

57 F F/C Gm^{7b5} C⁷ F F/C

Musical staff 57-62: Treble clef, key signature of two flats (Bb, Eb). Measures 57-62 contain a melodic line with various chords: F, F/C, Gm^{7b5}, C⁷, F, F/C.

63 Gm^{7b5} C⁷ F A⁷/E Dm B^o

Musical staff 63-68: Treble clef, key signature of two flats. Measures 63-68 contain a melodic line with various chords: Gm^{7b5}, C⁷, F, A⁷/E, Dm, B^o.

69 F/C C⁷ F C⁷ F

Musical staff 69-72: Treble clef, key signature of two flats. Measures 69-72 contain a melodic line with various chords: F/C, C⁷, F, C⁷, F.

Ao $\frac{\text{S}}{\text{e}}$
e Θ_1

73 Θ_1 Ab Ab/C Db Db/F Eb⁷ Eb/Db Ab/C Abm/Cb

Musical staff 73-80: Treble clef, key signature of three flats (Bbb, Ebb, Abb). Measures 73-80 contain a bass line with various chords: Θ_1 , Ab, Ab/C, Db, Db/F, Eb⁷, Eb/Db, Ab/C, Abm/Cb.

81 Bb⁷ F[#]/E Fm \times Bb⁷ \times Eb⁷

Musical staff 81-87: Treble clef, key signature of three flats. Measures 81-87 contain a bass line with various chords: Bb⁷, F[#]/E, Fm, \times , Bb⁷, \times , Eb⁷.

88 Eb Fm^{7b5} Eb⁷/G Ab Ab/C Db Db/F C⁷/E

Musical staff 88-93: Treble clef, key signature of three flats. Measures 88-93 contain a bass line with various chords: Eb, Fm^{7b5}, Eb⁷/G, Ab, Ab/C, Db, Db/F, C⁷/E.

94 C⁷ C⁷/F Fm D^o \times Ab/Eb \times Bb⁷

Musical staff 94-101: Treble clef, key signature of three flats. Measures 94-101 contain a bass line with various chords: C⁷, C⁷/F, Fm, D^o, \times , Ab/Eb, \times , Bb⁷.

102 Eb⁷ Ab Ab C⁷ Db C⁷/E

Musical staff 102-107: Treble clef, key signature of three flats. Measures 102-107 contain a melodic line with various chords: Eb⁷, Ab, Ab, C⁷, Db, C⁷/E.

108 Fm B^o \times C \times

Musical staff 108-113: Treble clef, key signature of three flats. Measures 108-113 contain a melodic line with various chords: Fm, B^o, \times , C, \times .

Ao $\frac{\text{S}}{\text{e}}$
e Θ_2

114 C Db⁷/C C⁷ F^o/C C

Musical staff 114-118: Treble clef, key signature of three flats. Measures 114-118 contain a melodic line with various chords: C, Db⁷/C, C⁷, F^o/C, C.

119 \times \times \times \times \times

Musical staff 119-124: Treble clef, key signature of three flats. Measures 119-124 contain a melodic line with various chords: \times , \times , \times , \times , \times .

tonalidade original: Ab

Ferramenta

tango
fado português

Ernesto Nazareth
1905

The musical score is written in 2/4 time and consists of eight staves of music. The melody is primarily in the treble clef, with some bass clef notes in the lower staves. The chords are indicated above the notes. The key signature is one flat (B-flat).

Staff 1: C G⁷ C G⁷

Staff 2: C G⁷ C G⁷

Staff 3: C C/E G⁷/D G⁷ C C/E G⁷/D G⁷

Staff 4: C C/E G⁷/D G⁷ C C/E G⁷/D G⁷

Staff 5: C C/E G⁷/D G⁷ C C/E G⁷/D G⁷

Staff 6: C C/E G⁷/D G⁷ C C/E G⁷/D G⁷

Staff 7: C C/E G⁷/D G⁷ C C/E G⁷/D E⁷

Ferramenta / 2

29

Am Dm/F G⁷ G/F C/E E⁷

33

Am/C Dm/F G⁷ C E⁷

37

Am Dm/F G⁷ G/F C/E E⁷

41

Am/C Dm/F Dm/F G⁷ C

DC

tonalidade original: Ab

Floraux

tango

Ernesto Nazareth

1909

Chords: $C\#^7/G\#$ $F\#^7/A\#$ Bm $F\#^7/C\#$ $B^7/D\#$ Em

5 $C\#m^7b5$ $Bm/F\#$ $C\#^7$ $F\#^7$ $C\#^7/G\#$ $F\#^7/A\#$

10 Bm $F\#^7/C\#$ $B^7/D\#$ Em $C\#m^7b5$ $Bm/F\#$

15 $C\#m^7b5$ $F\#^7$ \emptyset 1. Bm 2. Bm B^7 $B^7/D\#$ Em Em/G

20 A^7 $A^7/C\#$ D $F\#^7/C\#$ $F\#^7/A\#$ Bm $C\#m^7b5$

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

30 $F\#^7/C\#$ $F\#^7/A\#$ Bm Em/G D/A A^7/E 1. D 2. D

35 D^7/A $D^7/F\#$ D^7/A $D^7/F\#$ G G/D G/B Gm^6/Bb D^7/A

40 D^7 G G° G D^7/A $D^7/F\#$ $B^7/F\#$ $B^7/D\#$

45 Em Em/G C#° G/D G°/D G/D G°/D D7/A D7

50 1. G 2. G G7/D G7 C C/G G7/D G7

55 C C/G G7/D G7 C Am Em/B B7/D# Em Gm6/D

60 A7/C# A7 Dm Fm6/C G7/B G7 C C/Bb F/A Ab7#11

65 C/G Ab/Gb Db/F G7 1. C 2. C D7/A D7/F#

70 D7/A D7/F# G G/D G/B Gm6/Bb D7/A D7

75 G G° G D7/A D7/F# B7/F# B7/D# Em Em/G

80 C#° G/D G°/D G/D G°/D D7/A D7 G

85 F# Bm/F# C#7/F# F# F#

90 Bm/F# D°/F# F#

simile

Ao e

Bm

Furinga

tango

Ernesto Nazareth

1898

Chords: E⁷/B, A⁷/C[#], D_m, D_m/F, E_m^{7b5}, A⁷

4 D_m D_m/F E⁷/B A⁷/C[#] D_m B_m^{7b5} A_m/E E⁷/G[#]

8 A E⁷/B A⁷/C[#] D_m D_m/F E_m^{7b5} A⁷

12 D⁷ D⁷/F[#] G_m D⁷/A G_m/B_b G[#]° D_m/A A⁷ C_2^1

16 1 D_m 2 D_m C⁷ F

20 A⁷/C[#] C° G_m/B_b G_m/B_b B° C⁷

24 C⁷/G C⁷ F C⁷ F

Furinga / 2

28 $A^7/C\#$ C° Gm/Bb Gm/Bb B° F/C

32 G^7 C^7 F F A^7

35 Dm Bb Eb F^7/C F^7 Bb Gb

39 F Bb/D $D^7/F\#$ Gm C^7/G $Gb^7\#11$

43 F^7 Bb Eb F^7/C Bb Gb

47 F Bb/D $D^7/F\#$ Gm E° Bb/F F^7

51 Bb Bb Dm

Garoto

tango brasileiro

Ernesto Nazareth

1916

Chords: Dm, Dm/A, A⁷/E, A⁷, Dm/F, Dm/A, A⁷/E, A⁷, Dm, D[♯]°, Am/E, Am/C, E⁷/B, E⁷, A⁷, Dm, Dm/A, A⁷/E, A⁷, Dm/F, Dm/A, A⁷/E, A⁷, D⁷/A, D/C, Gm/B^b, Gm, Dm/A, A⁷, Dm, C⁷/G, C⁷, F, F/A, C⁷/G, C⁷, F, D⁷, G⁷, C[♯]°, Dm, Am/E, E⁷, Am, C⁷/G, C⁷, F, F/A

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

Time signature: 2/4

Key signature: one flat (B-flat)

Tempo: $\text{♩} = 1$

Garoto / 2

28 C^7/G C^7 F D^7 Gm/Bb B° F/C D^7

32 Gm C^7 F F

1. F 2. F

Ao S
e Φ_1

Φ_1 Dm D $A/C\#$ G/B A^7 D $D/F\#$

39 G $B^7/F\#$ Em Em/D $A^7/C\#$ A^7

43 D D/A D $A/C\#$ G/B A^7 D $D/F\#$

47 G $B^7/F\#$ Em G° D/A $D/F\#$ Em/G A^7

51 D D

1. D 2. D

Ao S
e Φ_2

Φ_2 Dm

Gotas de ouro

valsas

Ernesto Nazareth

1916

Chord symbols: E7, D/E, D/E, E7, A/E, F#/E, Bm/E, E7, A, E/G#, D/F#, Dm/F, E7, E/D, A/C#, E7/B, A, C#7/G#, F#m, F#m/A, C#m/G#, G#7, C#m, E7, A, E/G#, D/F#, Dm/F, E7, E/D, A/C#, E7/B, A, C#7/G#, F#m, D#°, A/E, E7, A, E7, A, B7/F#, B7, E, C#7, F#7, B7, E, E/G#, B7/F#, B7, E.

Gotas de ouro / 2

52 C#7/E# F#m F#/E B7 ∴ B7/F#

58 B7 E C#7 F#7 B7

63 E E/G# B7/F# B7 E Am/C

69 E/B B7 E ∴

73 Θ_1 D D/A A/E A/G D/F#

78 D/C G/B Bb7 ∴

83 D/A ∴ E7 E/D A7/C# A7

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

94 D/C G/B Bb7 D/A

100 D/F# G A7 D A7 D

105 Θ_2 A/E E7 A

Ao Σ
e Θ_1

DC
e Θ_2

6 6

tonalidade original: Ab

Guerreiro

tango

Ernesto Nazareth

1917

♩

E7 A C#7 F#m

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a treble clef, a key signature change to three sharps, and a 2/4 time signature. The melody starts with a quarter rest, followed by a quarter note G#4, an eighth note F#4, a quarter note E4, and a quarter note D#4. This is followed by a quarter rest, a quarter note C#4, an eighth note B3, a quarter note A3, and a quarter note G#3. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

5

D#° A/E E7 A

The second system of music consists of two staves. The upper staff continues the melody from the first system. It starts with a quarter rest, followed by a quarter note G#4, an eighth note F#4, a quarter note E4, and a quarter note D#4. This is followed by a quarter rest, a quarter note C#4, an eighth note B3, a quarter note A3, and a quarter note G#3. The lower staff continues the harmonic accompaniment.

9

E7 A F#7 Bm

The third system of music consists of two staves. The upper staff continues the melody. It starts with a quarter rest, followed by a quarter note G#4, an eighth note F#4, a quarter note E4, and a quarter note D#4. This is followed by a quarter rest, a quarter note C#4, an eighth note B3, a quarter note A3, and a quarter note G#3. The lower staff continues the harmonic accompaniment.

13

D#° A/E F#7 Bm E7 $\frac{1}{2}$ 1. A

The fourth system of music consists of two staves. The upper staff continues the melody. It starts with a quarter rest, followed by a quarter note G#4, an eighth note F#4, a quarter note E4, and a quarter note D#4. This is followed by a quarter rest, a quarter note C#4, an eighth note B3, a quarter note A3, and a quarter note G#3. The lower staff continues the harmonic accompaniment. A first ending bracket is shown above the final measure of this system, containing a quarter note A4.

17

2. A F#m D°/F# F#m D°/F#

The fifth system of music consists of two staves. The upper staff continues the melody. It starts with a quarter rest, followed by a quarter note G#4, an eighth note F#4, a quarter note E4, and a quarter note D#4. This is followed by a quarter rest, a quarter note C#4, an eighth note B3, a quarter note A3, and a quarter note G#3. The lower staff continues the harmonic accompaniment. A second ending bracket is shown above the first measure of this system, containing a quarter note A4.

20

F#m C#7/F# F#m E7 A

The sixth system of music consists of two staves. The upper staff continues the melody. It starts with a quarter rest, followed by a quarter note G#4, an eighth note F#4, a quarter note E4, and a quarter note D#4. This is followed by a quarter rest, a quarter note C#4, an eighth note B3, a quarter note A3, and a quarter note G#3. The lower staff continues the harmonic accompaniment.

24

Bm/D D7 C# F#m D°/F# F#m

The seventh system of music consists of two staves. The upper staff continues the melody. It starts with a quarter rest, followed by a quarter note G#4, an eighth note F#4, a quarter note E4, and a quarter note D#4. This is followed by a quarter rest, a quarter note C#4, an eighth note B3, a quarter note A3, and a quarter note G#3. The lower staff continues the harmonic accompaniment.

Guerreiro / 2

28

Bm G°/B Bm C#7/G# C#7 F#m G/B

32

F#m/C# Bm/D C#7

1. F#m 2. F#m

Ao S
e Phi₁

35

Phi₁ A A7/E A7 D A7/E A7#5

39

D A7/E A7 D D#° A/E E7

43

A A7/E A7 D D/A A7/E A7#5

47

D D/C G/B B/A Em/G Bb/Ab Eb/G A7

51

1. D 2. D

Phi₂ A

Ao S
e Phi₂

Henriette

valsa

Ernesto Nazareth

1902

F F/C C⁷/G C⁷ F

6 F/C C⁷/G C⁷ F F/C

11 Am/E $\text{B}^7/\text{F}\#$ E⁷/G $\#$ Am

16 C⁷/G F F/C C⁷/G C⁷ F

22 F/C C⁷/G C⁷ F F $\#^\circ$

27 Gm Bbm⁶ C⁷

31 F F Dm Dm/F Gm/B \flat

36 B $^\circ$ C⁷/G C⁷ F A⁷/E Dm

42 ¹ D $\#^\circ$ Am/E Am/C E⁷/B E⁷

FIM

Henriette / 2

47 A⁷ C° G^m/B^b

51 B^b⁷ D^m/A A⁷ D^m C DC
e C

56 F F⁷/C F⁷ B^b B^b/F

61 F⁷/C F⁷ B^b B^b/F F⁷/C

66 F⁷ B^b B^b/F F/C C⁷

71 F F F⁷/C F⁷ B^b

76 B^b/F F⁷/C F⁷ B^b B^b/F

81 F⁷/C D⁷ G^m F[#]^o G^m D⁷ E^b B^o

86 C^m F⁷ B^b 1 B^b 2 B^b DC
e FIM

tonalidade original: Eb

Insuperável

tango

Ernesto Nazareth

1919

Chords: E⁷/B, E⁷/G#, E⁷/B, E^{7#5}/G#, A, A/C#, A, A/C#, B⁷/F#, F^{7#11}, E⁷, E/D, A/C#, E⁷/B, A, E⁷/B, E⁷/G#, E⁷/B, E^{7#5}/G#, A, A/C#, A^o, C^o, E/B, A^o, E/B, B/A, E⁷/G#, A, A/G, F⁷, F#/E, Bm/D, B/D#, E⁷/B, E⁷/G#, A, E⁷/A, A, C⁷/G#, F#m/A, F⁷/A#, Bm, B⁷, E⁷, A, C⁷/G#, F#m/A, F⁷/A#, Bm, Bm/D, G⁷/B#, C⁷, C⁷/G#, F#m/A, F⁷/A#, Bm, B⁷, E⁷, E/D, A, C⁷/G#, F#m/A, F⁷/A#, Bm, D⁷, F#m/C#, C⁷, F#m, E⁷/B, E⁷/G#

Insuperável / 2

40 E⁷/B E⁷^{#5}/G[#] A A/G F^{#7} F[#]/E B^m/D B/D[#]

44 E⁷/B E⁷/G[#] A E⁷/A A A⁷

48 D/A A⁷/C[#]

53 D D/A D D/A A⁷ D/A

58 F/C C⁷ F

62 A⁷/E A⁷ D/A

67 E⁷/B A⁷/C[#] D D/A D D/A B⁷/D[#]

72 B⁷ B/A E^m/G E^m/G G[°] D/A E⁷/B A⁷/C[#]

77 D A⁷/D D F⁷ E⁷

FIM

Ao e FIM

Labirinto

tango

Ernesto Nazareth

1917

Chords: E7, E/D, A/C#, C°, E7/B, E7/G#, Dm⁶/A, E7, E/D, A/C#, C⁷, E/B, B/A, E7/G#, E7, E/D, A/C#, C°, E7/B, E7/G#, A/G, D/F#, F⁷, A/E, F/E_b, B_b/D, E⁷, A, C^{#7}/G#, F^{#m}, F[#]/E, B^m/D, D^{#°}, E⁷/B, E⁷, A, A/E, C^{#7}/G#, F^{#m}, F[#]/E, B^m/D, D^{#°}

Labirinto / 2

30

A/E D#°/E

1. E E C#7/G#

34

2. E

Φ₁ A

Ao S
e Φ₁

37

Em⁷ A⁷ D D/F# A⁷/E A/G D/F# D/A

41

Em⁷ A⁷ Bm Bm/D F#m/C# C#7 F#m

45

Em⁷ A⁷ D D/F# A⁷/E A/G D/F# D/A

49

A⁷/E B⁷/F# Em/G G#° D/A A⁷

52

1. D

2. D

Φ₂ A

Ao S
e Φ₂

tonalidade original: Gb

Mandinga

tango

Ernesto Nazareth

1925

C G⁷ C G⁷

5 C C/G G⁷/D G⁷ C C/G G⁷/D G⁷

9 C C/G G⁷/D G⁷ C C/G G⁷/D G⁷

13 C⁷ F G⁷ C

17 C⁷ F G⁷ C

21 G⁷ C G⁷ C

25 A^b E^b/G B^b⁷/F

FIM

Mandinga / 2

28 Eb Eb/D_b Ab/C Abm/C_b Eb/B_b B_b⁷/F B_b⁷

32 Eb Eb/B_b Ab Eb/G B_b⁷/F

36 C⁷/E Fm/A_b Eb/B_b

39 B_b⁷/F B_b⁷ 1. Eb 2. Eb G⁷

DC
e FIM

Marietta

polca

Ernesto Nazareth

1894

♩

E⁷ A E⁷/B

4 F^{#7}/A[#] B_m D_m⁶ A/E E⁷/B

8 A/C[#] E⁷ A E⁷/B

12 F^{#7}/A[#] B_m D_m⁶ A/E D_m⁶/A E⁷ $\text{C}^{\#}$ ₂¹

16 1. A 2. A B_m F[#]/A[#] A_m⁶ A_m⁶/C

20 E/G[#] G^o D/F[#] D/A F_{#m} D_m/F A⁷/E A⁷/C[#]

24 $\text{C}^{\#}$ D B_m F[#]/A[#] A_m⁶ A_m⁶/C

Marietta / 2

28

E/G# G° D/F# D/A D/F# Eb/G

32

A7

1. D 2. D

Θ₁

A A⁷/E A⁷ D D/A A⁷/E A⁷

39

D A⁷/E A⁷ D D/A A/C# E⁷/B

43

A B⁷/F# A° Em/G A⁷/E A/G

47

D/F# G#° D/A D/F# Em A⁷

51

1. D 2. D

Θ₂ A

Matuto

tango

Ernesto Nazareth

1917

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

4 A/C#, A/E, A, A^o, E/B, F#/E, B⁷/D#

8 E⁷, A, A/C#, E⁷/B, E⁷/G#, E⁷/B, E/D

12 A/C#, A/E, F⁷/A#, F#/E, Bm/D, D^o, A/E, E^{7b9} ♩^1_2

16 1. A, 2. A, C⁷/G#, C#/B, F#m/A, Bm/D

20 A/E, E⁷/B, A, C⁷/G#, C#/B, F#m/A

24 G⁷/B#, G⁷, C⁷, C⁷/G#, C#/B, F#m/A, Bm/D

Matuto / 2

28 A/E E⁷/B A C⁷/G[#] C[#]/B F[#]m/A Bm⁶

32 F[#]m/C[#] G⁷/C[#] C⁷ 1. F[#]m 2. F[#]m

Ao S
e O₁

35 O₁ A E⁷/A A⁷ D/A

40 E⁷ E/D A⁷/C[#] A⁷ D D^o D/F[#]

44 E⁷/A A⁷ D/A 1. D/A D^o

48 A/E B⁷ E⁷ A

52 2. D D/C B⁷ B/A Em/G G^o

55 D/A A⁷ D O₂ A

Ao S
e O₂

O₂

Nenê

tango

Ernesto Nazareth

1895

The musical score for 'Nenê' is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody consists of eighth and quarter notes, often with slurs and accents. The guitar accompaniment is indicated by chords placed above the staff. The score is divided into measures, with measure numbers 5, 10, 15, 19, 23, 28, and 33 marked at the beginning of their respective lines. A repeat sign with first and second endings is used between measures 15 and 22. A double bar line with a repeat sign is also present at the end of measure 22. The chords used include E7/A, A7, D/A, E7/B, Bb7#11, F#7/A#, Bm, G#°, C#7/G#, F#7/A#, Bm, Bm/D, C#m7b5, F#7, Bm, B°, E°/B, Bm, Em, Bm/F#, F#7, A7/E, A/G, D/F#, D/A, D#°, Em/G, G#°, D/A, E7/G#, A/G, D/F#, D/A, A7/E, A/G, and D/F#.

Nenê / 2

37 A^7/E D° E_m/G G° D/A $E^7/G^\#$ A^7

42 D $C^\#7/G^\#$ $F^\#7/A^\#$ B_m B_m/D $C^\#m^{7b5}$ $F^\#7$ B_m

47 B° E°/B B_m E_m $B_m/F^\#$ $F^\#7$ B_m E^7/A

A_o	$\$$
e	Φ_1

51 Φ_1 D D/C G/B B/A

55 E_m/G A^\flat/C G/D G/B A/G

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

63 E_m/G A^\flat/C G/D G/B A_m/C D^7

67 1. G 2. G E^7/A

A_o	$\$$
e	Φ_2

Φ_2 D

Odeon

tango brasileiro

Ernesto Nazareth

1910

Chords: Dm/F A^7/E Dm D/C Gm/Bb D^7/A Gm

5 Gm Gm/F $\text{Em}^{7\text{b}5}$ Bb^7/D $\text{A}^7/\text{C}\sharp$ A^7/E Dm

9 Dm/F A^7/E Dm D/C Gm/Bb D^7/A Gm Bbm^6/F

13 A^7/E A^7 Dm Gm Dm/A A^7 Dm

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

21 $\text{F}\sharp^\circ$ Gm/Bb F/C B°/C C^7

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

Odeon / 2

29

F#° Gm/Bb F/C B°/C C7

33

1. F 2. F

⊖₁ Dm

Ao S
e ⊖₁

36

F#° C7/G C7 F

40

F#° C7/G C7 F

44

F#° Gm A7/E Dm

48

B° 1. F/C G7/C C7

52

2. F/C F/A Gm/Bb C7 F

⊖₂ Dm

Ao S
e ⊖₂

tonalidade original: C#m

Ouro sobre azul

tango

Ernesto Nazareth

1916

Chords: D, D[°], A⁷/E, A/G, D/F[#], F[°], A⁷/E, A⁷, D/F[#], F⁷, A/E, A/C[#], Bm⁷, E⁷, A⁷, D, D[°], A⁷/E, A/G, D/F[#], F[°], A⁷/E, A⁷, D, D/C, G/B, Gm/B^b, D/A, E⁷/A, A⁷, D, B^b7, A⁷, D, F[#]/A[#], G/B, C[°], Bm/D, B/D[#], C/E, C[#]/E[#], F[#]7, A[°], Bm, F[#]7/C[#], Bm/D, Em⁶, E[°], F[#], F[#]/A[#], G/B, C[°], Bm/D, B/D[#].

Articulations: *rit.*, *a tempo*, ♩^1_2 .

Ouro sobre azul / 2

28 C/E C#/E# F# E° Bm/D F#7/A# Bm G7

32 Bm/F# F#7 Bm Φ_1 D

Ao ♩
e ⊙_1

35 D7 D° D7 G/D D° D7

39 D7/A D7#5 G D7/A D7 G

43 D7/A D7#5 G G/B Bm/F# F#7/C#

46 Bm D7/A D7#5 G D7/A D7

50 G D7/A D7#5 G Cm6 G/D D7

54 1. G 2. G Φ_2 D

Ao ♩
e ⊙_2

Perigoso

tango brasileiro

Ernesto Nazareth

1911

♩

Em Em/G F#m7^{b5} B⁷ Em F#⁷

4 B⁷ Em Em/G Bm/F# C#⁷/G# F#⁷

8 B⁷ Em Am⁶/C B⁷ Em F#⁷/C#

12 B⁷ E⁷/B Am/C C⁷ Em/B B⁷ Φ_2^1

16 1. Em 2. Em D/C G/B

20 B/A Em/G C#^o G/D

24 A⁷/C# D/C G/B Gm/B^b D⁷/A D⁷/F# G

Perigoso / 2

28 $B^7/F\#$ $B^7/D\#$ E_m C° G/D

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

Ao S
e O₁

35 Θ_1 E_m G D^7 G A^7/E

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

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

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

51 1. G 2. G Θ_2 E_m

Ao S
e O₁

Pinguim

tango brasileiro

Ernesto Nazareth

entre 1922 e 1926

♩ C⁷/G C⁷ F/A F/C C⁷/G C⁷

4 F F/A C⁷/G A⁷ Dm Dm/F Am/E E⁷

8 Am C⁷/G C⁷ F/A F/C C⁷/G C⁷

12 F F/E_b B^b/D E/D A/C[#] D/C G/B C⁷ $\text{C}^7 \text{ } \text{2}^1$

16 1. F 2. F Dm Dm/F E_b/G

20 A⁷ Dm Dm Dm/F A/E

24 B⁷/F[#] E⁷ A⁷ Dm E_b/G

Pinguim / 2

28 A^7 D^7 D/C Gm/Bb Dm/A

32 E^7 A^7 1. Dm 2. Dm

Ao S
 e O_1

O_1 35 F F^7/C F^7 Bb Bb/F F^7/C F^7

39 Bb Bb/F F^7/C F^7 Bb Bb/D F/C C^7

43 F F^7/C F^7 Bb Bb/F F^7/C F^7

47 Bb/D G^7/B G^7 Cm Cm/Eb Bb/F F^7

51 1. Bb 2. Bb O_2 F

Ao S
 e O_2

tonalidade original: Eb

Proeminente

tango brasileiro

Ernesto Nazareth

1926

Chords: E⁷, E[°], E⁷, Am⁶/E, E[°], E⁷, E⁷/B, E/D, A/C#, A, C⁷/G#, C#/B, F#m, F#m/A, D#[°], A/E, B⁷, E⁷, A, A#[°], E⁷/B, E/D, A/C#, A, C⁷/G#, G⁷#11, F#⁷, F#/E, Bm/D, B⁷/D#, A/E, D#[°], E⁷, A, F#m, C⁷/F#, F#m, F#m, C⁷/F#, F#m, E/D, A/C#, Bm/D, D⁷, C#, F#m, C⁷/F#, F#m, F#m, C⁷/F#, F#m, Bm/D, E⁷, A/C#, A, Bm⁶, C⁷.

Proeminente / 2

1. F#m 2. F#m

A°
e Φ_1

Φ_1 A

A⁷/E A⁷ A⁷/E A⁷ D D/A D D/A

F#⁷/C# F#⁷/A# F#⁷/C# F#⁷ Bm Bm/F# Bm Bm/D

G#° G#° D/A D/A D/F# A⁷/E A⁷

A⁷/E A⁷ D D° D A⁷/E A⁷/C# A⁷/E A⁷

D D/A D D/A F#⁷/C# F#⁷/A# F#⁷/C# F#⁷

Bm Bm/F# Bm Bm/D Em/G Em/G G#°

D/A B⁷ B/A Em/G G#° D/A A⁷ 1. D A⁷/D

2. D A⁷/D D B⁷

A°
e Φ_2

Φ_2 A

Quebra-cabeças

tango

Ernesto Nazareth

1926

D G/D D E/D A⁷/D D G/D D E/D A⁷/D

5 D/F[#] F^o A⁷/E A⁷ D Bm E⁷ rit.

9 A⁷ D G/D D E/D A⁷/D D G/D D E/D A⁷/D a tempo

13 D/F[#] B⁷ Em G^{#o} D/A B⁷ E⁷ A⁷ $\frac{1}{2}$

17 1 D G/D D 2 D F^{#7} Bm

21 A⁷ D F^{#7} Bm B⁷ Em

25 C^{#7} F[#] a tempo F^{#7} Bm rit.

Quebra-cabeças / 2

29 A⁷ D F^{#7} B_m B⁷ E_m C^{#m}^{7b5}

33 B_m/F[#] F^{#7} 1 B_m 2 B_m D G/D D

Ao C_1
e C_1

36 C_1 D G G/D G G/D D⁷/A D⁷

40 D⁷/A D⁷ D⁷/A D⁷ D⁷/A D⁷ G G/D

44 G G/D G G/B E⁷/G[#] E⁷ A_m A_m/E

48 A_m C^{#o} G/D E⁷ A⁷ D⁷ G

52 1 G 2 G D G/D D C_2 D

Ao C_2
e C_2

Quebradinha

polca
(própria para serenatas)

Ernesto Nazareth
1899

1. Gm 2. Gm F7 F/Eb Bb/D

Cm/Eb F7 Bb F7 F/Eb Bb/D

1. Bb 2. Bb

Ao e

Quebradinha / 2

28 Φ_1 Gm G G/D G E⁷/G# E⁷

32 Am Am Am/E Am D⁷ D⁷/F#

36 G G G/D G E⁷/G# E⁷

40 Am C#° G/D D⁷

44 1. G 2. G

Ao Φ_2
e Φ_2

Φ_2 Gm

Ranzinza

tango

Ernesto Nazareth

1917

♩

4

8

12

16

20

23

Chords: G^7/D , G^7 , C , C/G , D^7/A , G^7 , $E^7/G\#$, A^7 , Dm , C/G , D^7/A , D^7 , G^7/D , G^7 , C , C/G , D^7/A , G^7 , $E^7/G\#$, A^7 , Dm , C/G , G^7/D , G^7 , \emptyset , C , $E^7/G\#$, E^7 , Am , Am/C , G^7/B , G^7 , C , C/E , Dm/F , C/G , D^7/A , D^7 , G , $E^7/G\#$, E^7

Ranzinza / 2

27 Am Am/C G⁷/B G⁷ C C/E Fm⁶

31 C/G A⁷ D⁷ G⁷ C C

35 C⁷ C^o Fm⁶/C C

39 C⁷ C^o Fm⁶/C C

43 C⁷/G C⁷ F F/A C⁷/G C⁷#5 F F/A C⁷/G C⁷

48 F F/A Am/E E⁷/B Am C⁷/G C⁷ F F/A

53 C⁷/G C⁷#5 F F/A C⁷/G A⁷/C# Dm B^o

57 F/A C⁷ F C

Rayon d'or

polca-tango

Ernesto Nazareth

1892

5

9

13

17

21

25

F C⁷ F E⁷

A⁷/C[#] D^m G⁷/B C⁷

F C⁷ F E⁷

A⁷/C[#] D^m B^b6 F/A C⁷/G F

C C/G G⁷/D G⁷ C C/G G⁷/D G⁷

C C/B^b F/A A^b7 C/G F[#]° F° G⁷

C C/G G⁷/D G⁷ C C/G G⁷/D G⁷

FIM

Rayon d'or / 2

29 C C/B \flat F/A A \flat 7 C/G G7 C

DC
e \emptyset

34 F B \flat E $^{\circ}$

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

42 B \flat B \flat E $^{\circ}$

46 B \flat /F B \flat /D D $^{\circ}$ C m /E \flat

49 F 7 /C F 7 1. B \flat 2. B \flat

DC
e FIM

Retumbante

tango

Ernesto Nazareth

1916

Chords: A7, D, E7/G#, A/G, D/F#, F°, A7/E, D, A/E, B7/D#, E/D, A7/C#, D, E7/G#, A/G, D/F#, F°, A7/E, F#7/A#, Bm, F#7/C#, Bm/D, D#°, Em, B/F#, Em/G, G#°, D/A, Bb/Ab, Eb/G, A7, D, A7, D, F#7, Bm, Em/G, E7/G#, A7, A/G, D/F#, F#7/C#, Bm, F#m/C#, C#7/G#, F#7/C#, F#7, Bm, Em/G, E7/G#, A7, A/G, D/F#, B7/D#, Em, B7/F#, Em/G, G#°, D/A, A/G, A7, D, F#7

Retumbante / 2

34 ² D D⁷/A D⁷ G F^{#7}/C[#] F^{#7} B_m

39 B⁷/D[#] E_m C⁷ B⁷ D⁷/A D⁷ G

45 F^{#7}/C[#] F^{#7} B_m B⁷/D[#] E_m C G/D D⁷/A

50 ¹G ²G G/F C/E D/C G⁷/B

55 C C/G G/F C/E C^{#°} G/D D⁷ G

60 G/F C/G D/C G⁷/C C G⁷ C/E C/B_b

66 A_b G⁷ ¹C ²C D⁷/A D⁷ G

71 F^{#7}/C[#] F^{#7} B_m B⁷/D[#] E_m C⁷

76 B⁷ D⁷/A D⁷ G F^{#7}/C[#] F^{#7} B_m B⁷/D[#]

82 E_m C G/D D⁷/A G A⁷ \emptyset D

Ao \emptyset
e \emptyset

Sagaz

tango brasileiro

Ernesto Nazareth
1914

G D⁷/A D⁷ G

4 D⁷/A D⁷ G D/F# F^o Em^{7b5} A⁷

8 D⁷ G D⁷/A D⁷ G

12 D⁷/A D⁷ G G/F C/E Eb⁷ G/D D⁷/A

16 1. G 2. G Em F#/E

20 Am⁶/E Em Em Em/B B⁷/F# B⁷

24 B⁷/F# B⁷ Em Em/B Em F#/E

28 A_m^6/E E_m E/D A_m/C

32 E_m/B B^7 E_m E_m

D C
e \emptyset_1

35 \emptyset_1 G C C/G G^7/D G^7 G^7/D G^7

39 C C/G C C° G/D G/B D^7/A D^7/F^\sharp

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

47 C C/E E^7/B E/D A_m/C F° C/G G^7/D

51 C C

D C
e \emptyset_2

\emptyset_2 G

Sarambeque

tango

Ernesto Nazareth

1916

Chords: Gm^{7b5} C^7 F B° C^7/G C^7

4 F/A D^7 G^7 $C^\#^\circ$ Dm Am/E E^7/B

8 Am Gm^{7b5} C^7 F B° C^7/G C^7

12 F/A D^7 Gm $A^7/C^\#$ Dm B° F/C C^7 Φ_2^1

16 1 F 2 F C $F^\#^\circ$ Dm^7 G^7

20 C B^\flat° F/A Fm/A^\flat C/G $F^\#^\circ$

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

Sarambeque / 2

28 C B^o F/A F^m/A^b C/G A⁷

32 D⁷ G⁷ C

35 F B^b C⁷ C/B^b F⁷/A F/E^b

39 B^b/D B^b/D F/C C⁷/G C⁷

43 F⁷ B^b C⁷ C/B^b F/A F/E^b

47 B^b/D B^b/A^b E^b/G F[#]/E B/D[#] F⁷/C

51 B^b B^b

Ao S
e Φ_1

Ao S
e Φ_2

Φ_2 F

tonalidade original: Ab

Suculento

samba brasileiro

Ernesto Nazareth

1919

The musical score for 'Suculento' is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piece consists of 32 measures. The notation includes a melodic line with various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Chords are indicated by letters above the staff, often with slash notation for slash chords. The score begins with a double bar line and a repeat sign. The final measure (32) ends with a double bar line and a repeat sign.

Chords and measure numbers:

- Measure 1: D⁷
- Measure 2: G
- Measure 3: B⁷
- Measure 4: E⁷
- Measure 5: Am/C
- Measure 6: C[°]
- Measure 7: G/D
- Measure 8: D⁷
- Measure 9: G
- Measure 10: D⁷
- Measure 11: G
- Measure 12: B⁷
- Measure 13: E⁷
- Measure 14: Am
- Measure 15: Am^{7b5}
- Measure 16: G
- Measure 17: D⁷/A
- Measure 18: D⁷
- Measure 19: G
- Measure 20: G/D
- Measure 21: B⁷/F#
- Measure 22: B⁷
- Measure 23: E⁷
- Measure 24: E/D
- Measure 25: Am/C
- Measure 26: C[°]
- Measure 27: G/D
- Measure 28: D⁷/A
- Measure 29: D⁷
- Measure 30: G
- Measure 31: G/B
- Measure 32: B⁷
- Measure 33: B⁷/F#
- Measure 34: E⁷
- Measure 35: E/D
- Measure 36: Am/C
- Measure 37: E^b/D^b
- Measure 38: G/D
- Measure 39: D⁷/A
- Measure 40: D⁷
- Measure 41: G
- Measure 42: Em
- Measure 43: F[#]/C[#]
- Measure 44: B⁷
- Measure 45: Em

Suculento / 2

37 Em Em⁶ Bm/F# F#⁷/C# B⁷ Em

42 B⁷/D# E/D Am/C ∴ Em/B

47 F#⁷/C# B⁷ 1. Em 2. Em

Ao $\frac{\$}{\Phi_1}$
e Φ_1

50 Φ_1 G G^o G⁷ C^o/G C/G G⁷/D G⁷

54 C C/G G^o E⁷/G# G#^o/A Am/C A⁷/C# D⁷ D⁷/A

58 G⁷ G^o G⁷ C^o/G C/G G⁷/D G⁷

62 C C/Bb F/A A/G Dm/F F#^o C/G G⁷

66 1. C 2. C

Ao $\frac{\$}{\Phi_2}$
e Φ_2

Φ_2 G

tonalidade original: Ab

Sutil

tango brasileiro

Ernesto Nazareth

1928

The musical score for 'Sutil' is written in 2/4 time and consists of a single melodic line. The piece is characterized by frequent ornaments, specifically grace notes and trills, which are indicated by wavy lines above the notes. The key signature is one sharp (F#), and the piece begins with a repeat sign. The score is divided into several systems, each with a measure number (5, 9, 13, 17, 21, 25) at the beginning. Chords are indicated by letters above the staff, such as C, G7/D, C/E, B7/F#, E7, Am, D7, G7, Eb, Bb7/F, Cm, Db/F, D7/F#, G7, C, B7/F#, E7, Am, B7/D#, E/D, Am/C, Am, B7/F#, E7, Am, Dm, Am/E, E7, Am, G7, and C. There are two first endings (1.) and two second endings (2.). A box at the bottom right contains the notation 'DC e Θ_1 '. The piece concludes with a final chord of C.

Sutil / 2

28

F C/E Dm Am/C Gm/B \flat D 7 /A Gm

32

G 7 /D G 7 C 7 /G C 7 C 7 /G C 7 F Fm Cm/E \flat

37

D \flat A \flat /C B \flat m D 7 /A Gm Gm/B \flat

f *p*

41

F/C Gm $^7\flat^5$ C 7 F

f *p* *f* *p* *f*

D C
e \emptyset_2

tonalidade original: A

Tupinambá

tango

Ernesto Nazareth

1916

♩

G/B F/A E/G# G° D/F# F° C/E E♭°

4

G⁷/D G⁷ C/G G⁷/D G⁷ C/E C/G

8

G⁷/B G/B F/A E/G# G° Dm/F A⁷/E

12

Dm Fm⁶ C/G A⁷ D⁷ G⁷ 1 2

16

1. C 2. C E⁷/G# E⁷ Am

20

A⁷/C# A⁷ Dm Dm/F C/G

24

G⁷/D G⁷ C E⁷/G# E⁷ Am

Tupinambá / 2

28 $A^7/C\#$ A^7 Dm Dm/F Am/E

32 B^7 E^7 1. Am 2. Am

Ao $\frac{3}{4}$
e ϕ_1

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

39 F F/C C^7/G C^7 F F/A Am/E E^7

43 Am C^7/G C^7 F F/C C^7/G C^7

47 F A^7/E Dm/F F/Eb Bb/D D^7/A Gm C^7

51 1. F 2. F

Ao $\frac{3}{4}$
e ϕ_2

ϕ_2 C

Turbilhão de beijos

valsas lenta

Ernesto Nazareth

1911

Chords: Cm^{7b5} , F^7 , Bb/D , Am^{7b5} , D^7 , Gm/Bb , E° , Bb/F , Bb/D , C^7 , F^7 , Bb , Bb/D , Cm^{7b5} , F^7 , Bb/D , Am^{7b5} , D^7 , Gm/Bb , E° , Bb/F , Bb/D , C^7 , F^7 , Bb , $\text{1. } \text{2.}$, Gm , Gm/D , Gm , Gm/D , D^7/A , D^7 , D^7/A , D^7 , D^7/A , D^7 , Gm

Turbilhão de beijos / 2

49 Gm/D Gm Gm/D G^7

55 G^7/D Cm Cm^6 Am^7b^5 Gm/D

61 A^7/E D^7 Gm 1. 2. Ao $\text{e } \Theta_1$

67 Bb F^7/C Bb^7 Eb Eb/G Gb° Bb^7/F

73 Bb^7 Eb F^7/C B° Cm

79 Cm^6 Gm/D Cm^6 D^7 Gm *a tempo* F^7/C *rit.*

85 Bb^7 Eb Eb/G Gb° Bb^7/F Bb^7 Eb

92 F^7/C B° Cm B/A $\text{E}/\text{G}\sharp$ Bb^7

98 1. Eb 2. Eb Bb^7 Eb Θ_2 Bb Ao $\text{e } \Theta_2$

Turuna

grande tango característico

Ernesto Nazareth
1899

The musical score for 'Turuna' is written in a single melodic line on a grand staff (treble clef). The key signature is one flat (Bb) and the time signature is 2/4. The score is divided into measures, with measure numbers 5, 10, 15, 20, 24, 28, and 32 indicated at the beginning of their respective lines. Chords are indicated above the notes. The piece concludes with a double bar line and repeat dots.

Chords and measure markers:

- Measures 1-4: G#° A/G Dm/F A7/E
- Measures 5-8: Dm G#° A/G Dm/F C7/G C7
- Measures 9-12: F A7/E A7 Ebm6 Eb° Gm/Bb F/C
- Measures 13-16: C#° C7 F G#° A/G
- Measures 17-20: Dm/F A7/E Dm G#° A/G
- Measures 21-24: Dm/F C7/G C7 F A7/E A7
- Measures 25-28: Ebm6 Eb° Gm/Bb F/C B° C7/G C7 Θ_2^1
- Measures 29-32: F Dm Eb/G A7 Dm C/Bb

Turuna / 2

37 F/A C⁷/G F A/G Dm/F A⁷/E Dm D⁷/A D⁷

42 Gm C⁷/G C⁷ F A⁷/E A⁷ Dm

47 B^b7 1. A⁷ 2. A⁷ Θ_1 F

DC
e Θ_1

51 F⁷/C F⁷/A B^b B^b/D C⁷/G F⁷ B^b B^b/D

55 F⁷/C F⁷/A B^b B^b/D F/C C⁷ F

59 F⁷/C F⁷ B^b C⁷/G F⁷ B^b

63 G⁷ Cm E^o F⁷ 1. B^b 2. B^b

68 A Dm/A G^{#o}/A A A

73 Dm/A B^b7 A⁷ Θ_2 F

DC
e Θ_2

tonalidade original: Bbm

Vem cá, branquinha

tango

Ernesto Nazareth

1914

Chords: D⁷, G, D⁷, G, Em, D/A, A⁷, D, D⁷/A, D/C, G, G/B, D⁷/A, D/C, G, G/F, C/E, E/D, Am/C, A^b/C, G/D, D⁷, G, Em, E/D, Am/C, C[#]°, D⁷/A, D⁷, G, B⁷/F[#], Em, Em/G, Bm/F[#], Bm/D, C[#]°, F^{#7}/C[#], B⁷, B/A, Em/G, E⁷, Am/C, C[#]°

1. G

2. G Em E/D Am/C C[#]°

rit. a tempo

Vem cá, branquinha / 2

28 D^7/A D^7 G $B^7/F\#$ Em D° Am/C C^7

32 Em/B B^7 1. Em 2. Em

$Ao \frac{\text{S}}{\text{S}}$
 e Θ_1

(arranjo do tango "Vem cá, mulata")

35 Θ_1 G G^7/D G^7/B C C/G G^7/D G^7/B

39 C C/E Dm/F G^7 C C/G G^7/D G^7/B

43 C G^7/D G^7/B C C/G G^7/D G^7/B

47 C C/E Dm/F G^7 C C/G

50 G^7/D G^7/B C

$Ao \frac{\text{S}}{\text{S}}$
 e Θ_2

Θ_2 G

tonalidade original: Db

Vitorioso

tango

Ernesto Nazareth

1912

Chords: C, C/G, F#° (F#dim), G/F, G/D, C/E, C, C/G, C/E, Em/B, B7, Em, G7, C, C/G, F#° (F#dim), G/F, G/D, C7/E, C7, Dm/F, G#° (G#dim), Am, F#° (F#dim), C/G, Dm, G7, C, C, Am, E7/B, Am/C, Bm7b5, E7, Am, Am, E7/B, Am/C, Em/B, B7, Em, G7, C/E, E/D

Vitorioso / 2

29 Am/C F#° F7 Am/E F#° B7/F#

33 1 E 2 E

Φ_1 C

36 C7 F/C C7 F/C

simile

40 C7 F/C Am/E E7 Am

44 C7/G C7 F C7/G F#°

48 Gm/Bb Bbm6 F/C F/A C7/G C7

51 1 F 2 F

Φ_2 C

tonalidade original: Eb

Você bem sabe!

polca-lundu

Ernesto Nazareth

1877

Musical notation for measures 1-4. Chords: G⁷/B, B^b7, D/A, G⁷.

Musical notation for measures 5-8. Chords: C, G⁷/D, G⁷, C.

Musical notation for measures 9-12. Chords: A⁷, Dm, G⁷. Includes a first ending box with a C chord.

Musical notation for measures 13-16. Chords: C, D⁷, G, G/F, E⁷. Includes a second ending box with a C chord.

Musical notation for measures 17-20. Chords: Am, Am/C, G/D, D⁷.

Musical notation for measures 21-24. Chords: G, G, G⁷, C. Includes a box with the instruction: "Ao $\$$ com rep e Φ_1 ".

Musical notation for measures 25-28. Chords: G, G/B, Am/C, A/C[#], D⁷, D⁷/F[#], G, G/B.

Você bem sabe! / 2

29 G G/B Am/C A/C# D7 D7/F# 1 G

33 2 G G7 C C/E G7/D G7/B G7/D G7/B

37 C C/E C/E Cm6/Eb G/D D7

41 G G7 C C/E G7/D G7/B G7/D G7/B

45 C C/E C C/E Dm/F G7

49 C D7 G G/F E7

53 Am Am/C G/D D7

57 1. G 2. G G7

Ao C_2 com rep e C_2

C_2 C

tonalidade original: Db

Zizinha

polca

Ernesto Nazareth

1895

5

G/B D/C G/B D⁷/A G B⁷/F# Em Em/D

5

Am/C E⁷/B Am A/G D/F# A⁷/E D⁷

9

G/B D/C G/B D⁷/A G B⁷/F# Em Em/D

13

Am/C C#° G/D G/B D⁷/A D⁷ G

17

Em B⁷/E Em B⁷/E Em Em/G B⁷/E B⁷/D#

21

Em B⁷/E Em B⁷/E Em Em/G B⁷/D# B⁷

25

E⁷ E⁷/G# Am D⁷ D⁷/F# G

Zizinha / 2

29 $B^7/F\#$ $B^7/D\#$ E_m C^7 B^7 B^7

34 E_m B^7/E E_m B^7/E E_m E_m/G B^7/E $B^7/D\#$

38 E_m B^7/E E_m B^7/E E_m B^7/E E_m D^7

DC
e

42 G G^7/D G^7/B G^7/D G^7/B C C/G

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

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

53 A^7/E A/G D_m $F\#^\circ$ C/G C/E

57 D^7 G^7 C C

DC
e FIM