

HERMETO PASCOAL

15 scores

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

June 22, 2006

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Aquela Valsa (That Waltz)

Jazz Waltz

from *Slaves Mass* (1976)

Hermeto Pascoal

♩ = 116

A

G \flat 7(#9) F7(#9) D7(#9) C#7(#9) F#7(#9)

6 F7(b9 #11) C# D C \flat G \flat Maj7 E \flat m7 B Maj7

12 C7(#9) B7(#9) B \flat Maj7 Gm9 Gm9(#5) Fm9

18 E7(#9) F13 B G \flat Maj7 E \flat m9 B Maj7

24 C7(#9) B7(#9) B \flat Maj7 Gm9 Gm9(#5) Fm9 E7(#9)

30 E \flat m7 E7(#9) E \flat m7 E7(#9) ♩ = 80 A \flat Maj7 Samba

36 E \flat m7 rit..... A \flat Maj7 E \flat m7

42 E dim7 A \flat A \flat Maj7 Dm7(b5) G7 CMaj7 B13(b9)

48 B \flat m9 E7(#11) E \flat 7sus4 E \flat D \flat Cm7 G \flat 13 Fm7 D \flat Maj7 E \flat m7

54 E dim7 A \flat A \flat Maj7 Dm7(b5) G13 B7(#9)

Aquela Valsa

B \flat 13

60

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

Gm7(b5)

C7(b9)

Fm7(b5)

B \flat 7sus4

E \flat Maj7

Cm7

66

Am7(b5)

D7(13) D7(b13)

Gm7(b5)

C7(b9)

Fm7(b5)

B \flat 7sus4

72

E

E \flat

open for solos

E \flat

on cue:

A \flat Maj7

Baião

84

Dm7(b5)

G13

B7(#9)

3

F

B7(#9)

89

93

As Marianas

(1970)

Hermeto Pascoal

Toada $\bullet = 70$

Piano

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

5

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

9

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

12

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

A 16 *a tempo* $\bullet = 65$

Musical notation for measures 16-19. The piece returns to a tempo of 65. The right hand has a melodic line with a triplet in measure 17 and another triplet in measure 19. The left hand accompaniment continues. Chords are indicated above the staff: D⁶ A, A 7sus4, A 7(b9), and A 7(b9).

2

As Marianas

22

B

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

28

C

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

33

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

39

D

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

45

E

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

51

A 6 B A
G#m7(b5) C#13(b9) F#m7(b5) B13(b9) E m7(b5) A13(b9) D m7(b5) G13(b9)

F 56

C(add2) C C
G G G
F Maj7 F6
G G G
G7sus4

62

G

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

66

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

Candango

(1983)

Bright xote $\text{♩} = 80$

from *Só Não Toca Quem Não Quer*

Hermeto Pascoal

The musical score is written for piano and consists of six systems of music. Each system includes a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 7/8. The score is divided into measures by vertical bar lines. Chord symbols are placed below the bass staff, and articulation marks (accents and slurs) are placed above the treble staff. A first ending bracket is present at the end of the second system. A second ending bracket is present at the beginning of the third system. A key signature change to two sharps (F# and C#) occurs at measure 19, indicated by a box labeled 'B' above the treble staff.

System 1 (Measures 1-5):
Chords: D7sus4, Em7 CM7 Bm7, Eb7 D7sus4, AbM7 GM7, Em7 $\frac{D}{C}$ Bm7
Articulation: Accents on measures 1, 2, 3, 4, 5. Slur over measures 4 and 5.

System 2 (Measures 6-10):
Chords: Dm7, D7sus4 $\frac{D}{C}$, CM7 D7sus4, FM7, GM7, D7sus4
Articulation: Accents on measures 6, 7, 8, 9, 10. Slur over measures 9 and 10. First ending bracket over measures 9 and 10.

System 3 (Measures 11-14):
Chords: GM7, CM7 Bm7, Am7, D7sus4, $\frac{D}{C}$, FM7 GM7, $\frac{D}{C}$ Bm7
Articulation: Accents on measures 11, 12, 13, 14. Second ending bracket over measures 11 and 12.

System 4 (Measures 15-18):
Chords: GM7, FM7, $\frac{D}{C}$, D7sus4, GM7
Articulation: Accents on measures 15, 16, 17, 18.

System 5 (Measures 19-22):
Chords: Em7, CM7, FM7, Eb7, $\frac{D}{C}$, Bbm7, Am7 Bm7
Articulation: Accents on measures 19, 20, 21, 22. Key signature change to two sharps (F# and C#) at measure 19.

System 6 (Measures 23-26):
Chords: CM7 D7sus4 GM7, F#M7 Bm7 Cm7, Dm7 Am7 FM7 CM7, GM7 Em7 FM7 EbM7
Articulation: Accents on measures 23, 24, 25, 26.

Candango

27

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

31

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

35

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

40

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

45

To Coda tr D.S. al Coda

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

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

tr

Em7 D7sus4 C7sus4 D7sus4 C7sus4 D7sus4 C7sus4

Forró em Santo André

Hermeto Pascoal

1st. x as xote, 2nd. x as baião

A

Chords: Gm7Am7 B \flat 13 C13 B \flat 13 Dm7 $\frac{Dm}{C}$ B \flat Maj7 E \flat Maj7 G7sus4 FMaj7 A \flat Maj7

5

Chords: E m 7 F m 7 $\frac{D}{F\#}$ $\frac{D}{C}$ G m 7 A m 7 B \flat 13 C13 B \flat 13 D m 7 $\frac{Dm}{C}$ B \flat Maj7

9

B

Chords: E \flat Maj7 G7sus4 FMaj7 A \flat Maj7 G m 7 A \flat Maj7 B \flat 7 A \flat 7 G7 F7 $\frac{C\#}{D}$ $\frac{F\#}{C}$ $\frac{G}{B}$ A m 9

13

1 2

Faster (as baião)

Chords: G m 9 B7(#9) C $\#$ 7(#9) D7(#9) E7sus4 E \flat Maj7 C7sus4 E \flat Maj7D m 9 C m Maj7 A \flat Maj7 B \flat 13

Forró em Santo André

17 C

C 13 D 13 E 13 A 13 A7(b13) D 13

22 D

G 13 Dm9 G 13 B \flat 13 G 13 B \flat 13 E \flat Maj7 D m7 C m7 A \flat Maj7 F m7

27 *To Coda* \oplus drum fills

E \flat Maj7 D m7 C m7 A \flat Maj7 F m7 G m9 D m9 F m9 B \flat 7sus4 C m7

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

E \flat Maj7 D m7 C m7

Intocável

February 9, 1987

from *Só Não Toca Quem Não Quer*

Hermeto Pascoal

Flute

Choro $\bullet = 70$

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

Intocável

35 $D^{\#}$ B E $Maj7$ $C^{\#}$ $D^{\#}$ $B^{\flat}m7(b5)$ $E^{\flat}7(b9)$ C A^{\flat} $D^{\flat}Maj7$ $Gm7(b5)$ $C7(b9)$

39 $Fm7$ Fm/E^{\flat} $Dm7(b5)$ $G7$ $CMaj7$ $FMaj7$ $Bm7(b5)$ $E7(b9)$ $Gm7(b5)$ $C7(b9)$ $E^{\flat}m7$ $F7(b9)$

43 $A^{\flat}m6$ B^{\flat} $D^{\flat}7(\#9)$ $D7(\#9)$ $E^{\flat}m9$ D C $F7^{\#11}$ B^{\flat} Dm C $Gm7(b5)$ $G^{\flat}Maj7$

46 $E^{\flat}m7$ F E^{\flat} $Cm7(b5)$ $F7(b9)$ $B^{\flat}m$ A^{\flat} $Gm7$ $E^{\flat}m$ D^{\flat} G^{\flat} F $E^{\flat}m7$ $G^{\flat}Maj7$ A G G^{\flat} E

50 $E^{\flat}m7$ $A^{\flat}7$ $Dm7$ $G7$ $C^{\#}m7$ $F^{\#}7$ $BMaj7$ $Am7(b5)$

54 $B^{\flat}m7$ $Gm7(b5)$ $C7(b9)$ $Fm7$ Fm E^{\flat} $D^{\flat}Maj7$ $Gm7(b5)$ $C7(b9)$

57 $Fm9$ $Dm7(b5)$ $G7(b9)$ $CMaj7$ $Am7$ $Bm7(b5)$ $E7(b9)$ $B^{\flat}m7$ $B^{\flat}m$ A^{\flat} $Gm7(b5)$ $C7(b9)$

60 $Cm7(b5)$ $F7(b9)$ $A^{\flat}m7(b5)$ $B^{\flat}7(b9)$ $E^{\flat}m7$ A^{\flat} $C^{\#}$ A^{\flat} C $B^{\flat}m7$ $B^{\flat}m$ A^{\flat}

64 $Gm7(b5)$ $G^{\flat}m7(b5)$ $G^{\flat}m$ E $F7(b9)$ $B^{\flat}m$ D^{\flat} E C $E^{\flat}m$ D^{\flat} $G^{\flat}Maj7$ $E^{\flat}m7$ $Cm7(b5)$ $F7(b9)$

70 $E^{\flat}m7$ $Cm7(b5)$ $F7(b9)$

Intocável

B \flat m9 Gm9 C7 FMaj7 Dm7 G7 G \sharp dim7
 67

Gm9 Gm7(b5) B \flat m(maj7) Am7 FMaj7 B \flat m9 E \flat 7
 73

G \sharp m9 G \sharp m
F \sharp C \sharp m9 F \sharp 7sus4 F \sharp 7(b9) BMaj7 G \sharp m9 C \sharp m9 F \sharp 7
 77

BMaj7 EMaj7 A \sharp m7(b5) D \sharp 7(b9) G \sharp m9 G \sharp m
F \sharp G \sharp °
A \sharp G°
D \sharp
 81

F \sharp m7 F \sharp m
E D \sharp m7(b5) G \sharp 7(b9) C \sharp m9 F \sharp 7 BMaj7 EMaj7 A \sharp m7(b5) D \sharp 7(b9)
 85

G \sharp m9 G \sharp m
F \sharp G \sharp °
A \sharp G°
D \sharp
 89

A \sharp D \sharp G \sharp C \sharp F \sharp B E
 D C \sharp C B A \sharp A G \sharp
 93

E
 E C7(#9) C7(#9)
 97

Lá Na Casa da Madame Eu Vi

(1980)

from *Hermeto Pascoal e Grupo*, 1983

Hermeto Pascoal

Bright Baião ♩ = 100

Musical notation for the first system of 'Bright Baião'. It features a grand staff with a treble clef and a bass clef. The time signature is 2/4. The tempo is marked as ♩ = 100. The piece is in the key of D major. The notation includes a melody in the treble clef and a bass line in the bass clef. The bass line is labeled '(bass + piano LH)'. There are dynamic markings such as '>' and 'v' throughout the system.

Musical notation for the second system of 'Bright Baião', starting at measure 5. A box labeled 'A' is placed above the first measure. The notation includes a melody in the treble clef and a bass line in the bass clef. The bass line is labeled '(bass + piano LH)'. There are dynamic markings such as '>' and 'tr'. The system includes a chord progression: Bm7, CMaj7, DMaj7, FMaj7, DMaj7, C#7sus4, BMaj7, and AMaj7.

Musical notation for the third system of 'Bright Baião', starting at measure 9. The notation includes a melody in the treble clef and a bass line in the bass clef. The bass line is labeled '(bass + piano LH)'. The system includes a chord progression: BMaj7, AMaj7, DMaj7, CMaj7, DMaj7, EMaj7, GMaj7, F#min7, and DMaj7.

Musical notation for the fourth system of 'Bright Baião', starting at measure 13. The notation includes a melody in the treble clef and a bass line in the bass clef. The bass line is labeled '(bass + piano LH)'. The system includes a chord progression: DMaj7, C#7sus4, B7sus4, G7sus4, A7sus4, D/Eb, Eb/D, CMaj7/Amin7, DMaj7, and CMaj7. A first ending bracket labeled '1' is placed above the final two measures.

B 18 2

GMaj7 FMaj7 B min7 B^bMaj7 Amin7 GMaj7 E^bMaj7 DMaj7

22

C[#]Maj7 E Maj7 C Maj7 E min7 FMaj7 F[#]m7(b5) A/B B^b/_C C/_D B min7

26

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

solos 30

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

34

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

Mimosa

August 23, 1988

H 18

Hermeto Pascoal

$\text{♩} = 60$

The musical score is written for piano in 4/4 time. It consists of five systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#), and the tempo is marked as quarter note = 60. The score includes various chords and melodic lines with triplets. The chords are: F#m9, C#m9, Fm7(b5), A2/Bb, Bb/C, A/B, C#m9, CMaj7, Am9, Bm9, CMaj7, Dbmaj7, EMaj7, EbMaj7, Am7(b5), B/D, G#m9, Am9, Em9, Fm9, Gm9, Dbmaj7, CMaj7, BMaj7, Abm9, Eb/G, F#m9, A/B, Adim/B, Eb/B, E/Bb, F#6/A, G#m9, Am9, Em9, CMaj7, C#m9, DMaj7, Em9, F#m9, G#m9, Am9, C#m9, CMaj7, D/E, B/C#, Bm7(b5), C#m9, DMaj7.

2 Mimosa

18

D♭Maj7 BMaj7 Bm9 GMaj7 Em9 F♯m9 D♯m9

21

B♭m9 Gm9 Dm9 Bm9 G♯m9 D♯m9 F♯m9 Am9 AMaj7 F♯m9 F♯m

24

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

27 Fine

F♯Maj7

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

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

for the GALO PRETO Choro Group (1989)

Hermeto Pascoal 1 24

Score Chorinho ♩ = 60

Flute

Mandolin

Guitar

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

Fl.

Mdln.

Gtr.

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

Fl.

Mdln.

Gtr.

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

Fl.

Mdln.

Gtr.

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

19

Fl.

Mdln.

Gtr.

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

23

Fl.

Mdln.

Gtr.

C13 B13 E13 D13 C13 Bb13

26

Fl.

Mdln.

Gtr.

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

2

30

Fl.

Mdln.

Gtr.

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

34

Fl. Mdl. Gtr.

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

Annotations: 3 (triplet), 3 (triplet)

39

To Coda

tr

D.C. al Coda

Fl. Mdl. Gtr.

Chords: Dm9, G13, CMaj7, FMaj7, Bm7(b5), E7(b9)

Annotations: 6 (sixteenth notes), 6 (sixteenth notes), 6 (sixteenth notes), tr (trill), 6 (sixteenth notes)

42

Frulato

Fl. Mdl. Gtr.

Chords: AbMaj7, Fm9, DbMaj7, Bbm9, Am9

Annotations: 6 (sixteenth notes), 6 (sixteenth notes), 6 (sixteenth notes), Frulato (trill)

Nem Um Talvez

Rubato Ballad

(1970)

Hermeto Pascoal

The musical score is presented in four systems, each with a treble and bass clef staff. The key signature is B-flat major (two flats). The time signature is common time (C). The score includes various chords and melodic lines. The first system starts with a double bar line and includes chords: D^bMaj7, D^b/C, B^bm9, Bm9/A, E7sus4, and D Maj7 E7^{#9}. The second system starts at measure 5 and includes chords: G^{#7}^{#9}₅, AMaj7, DMaj7, E^bm7(b5), DMaj7, D/C, A^b7(b9), C7(#9), D^bMaj7, D^b/C, and D^b/A. The third system starts at measure 9 and includes chords: G^b/B^b, E^bm/D^b, E/D, Fm7(b5), E Maj7₃, B^b7^{#9}₅, D7(#9), E^bm9, A13, A^b13, A^b7sus4, and F^{#o}/A. The fourth system starts at measure 13 and includes chords: B^bm9, B^bm/A^b, Gm7(b5), D^b/B, C/B^b, A/G, F[#]7(b9), F7(b9), C7(#9), B7(#9), B^b7sus4, B^b7(b9), and A^bm9.

17

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

22

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

26

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

rit.

29

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

O Farol que Nos Guia

(Our Guiding Light)

from the CD Festa dos Deuses (1992)

Hermeto Pascoal

Solemn, like a Hymn $\bullet = 60$

Flute

Piano

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

5

Fl.

Pno.

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

8

Fl.

Pno.

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

O Farol que Nos Guia

11

Fl.

Piano accompaniment for measures 11-12, including chords and bass line.

Chords: A/G , Bb^3/A^b , $Gm9$, $Bm11(b5)$, $BbMaj7Gm9$, E^b/D^b , $Gm6/A$, Dm/C , $BbMaj7$, $Gm9$

13

Fl.

Piano accompaniment for measures 13-14, including chords and bass line.

Chords: $E m7(b5)$, $G m6/A$, $Bb^3 rit./A^b$, A/G , $D m/F$, $D m^3/C$, D^b/B , Bb^3

a tempo

15

Fl.

Piano accompaniment for measures 15-16, including chords and bass line.

Chords: $Bdim(b13)$, D/E , E/D , $A/C^\#$, $D/F^\#$, E/A , $E(b2)/G^\#$, $F m6^6/E$

17

Fl.

Piano accompaniment for measures 17-18, including chords and bass line.

Chords: Bb^3/D , G^b^3/B^b , E^b/G , G/B

a tempo

O Farol que Nos Guia

19

Fl.

Pno.

Chords: C/B \flat , Am9, Em9, D \flat /A, B \flat m9, G \flat Maj7, Fm9, Gm9

3 3 3 3

21

Fl.

Pno.

Chords: F \sharp m9, Am9, Cm9, Bm9, D \flat Maj7, D \flat /B, G \flat /B \flat , G \flat /A \flat , A \flat /G \flat

3 rit.

23

Fl.

Pno.

Chords: C/Maj7/G, F/Maj7(b5), B \flat /A \flat , Fm6/G, Fdim/G, Am9, Am/G

a tempo

26

Fl.

Pno.

Chords: F \sharp m7(b5), B7(b5b9), Em7(b5), B \flat /A \flat , A/G, D^(voice)/F \sharp , E \flat /G, E/G \sharp , F/A, G/B, D

rit.

Quanto Mais Longe, Mais Perto

(1978)

Hermeto Pascoal

Toada ♩ = 80

Flute

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

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

Roseando

(1978)

Hermeto Pascoal

medium choro ♩ = 80

A

Chords and measures:

- Measures 1-3: Dm7(b5), G 13(b9) Bb13(b9), A Maj7 G#m7 GMaj7 F#m9
- Measures 4-6: Bm7(b5) E7(b9), Dm7(b5) G 13, C Maj7 Am7, BbMaj7 Gm9
- Measures 7-9: A Maj7 F#m9, AbMaj7 Fm9, GbMaj7 Ebm9 Bb7(b5)
- Measures 10-12: B Maj7 G#m9, A Maj7 F#m9, Gm9 C 13, Am9 Dm9, Bm9 F#m9, Gm9 Em9
- Measures 13-15: Dm7(b5), C#m7(b5) Cm7(b5), Bbm9 Am9, C#m7(b5) F#7(b5), Bm9 BbMaj7

Roseando

16 B

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

19

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

22 To Coda Θ

Dm9 Cm9 Bbm9 Abm9 Ebm9 $\frac{Ebm}{Db}$ Dm9 $\frac{Dm}{C}$ Gm7(b5) Bbm9 A7#5

25 C

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

Θ 28

Gm7(b5) Bbm9 A7#5 Dm9

Sempre Feliz

(1985)

Hermeto Pascoal

Bright Baião ♩ = 90

from *Brasil Universo*

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

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

5 GMaj7 DMaj7 G#m7

9 Am7 Em7 CMaj7 Am7 Em7 Cm7

14 $\frac{G\#m7}{B7sus4}$ Gm7 Fm7 EbMaj7 BMaj7 AbMaj7 C7(b5) BMaj7

Sempre Feliz

18

Abm7 AMaj7 Bbm7 E7sus4 AMaj7 DMaj7

23

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

28

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

35

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

40

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

Suite Norte Sul Leste Oeste

from Zabumbé-Bum-Á

Hermeto Pascoal

A Feirantes

5

9

13

1

C#M7(#9#11) DM7 CM7

BbM7 Am9 Gm9 F#m9 FM7 EbM7 FM7 AbM7 BbM7 Gm7

EbM7 CM7 DM7 F#m9 C#m9 DM7 EM7

Bm9 C#m9 G#m9 DM7 AM7 EM7

Suite Norte Sul Leste Oeste

17 2 B **Torda** (voice)

DM7 EM7 DM7 EM7 DM7 EM7 DM7 C#m9

23

DM7 Bm9 G#m9 Fm9 C7sus4 B7sus4 G7sus4 CM7

Fuzaca

27 C

E7

31

Suite Norte Sul Leste Oeste

35

Musical notation for measures 35-38. Treble clef with a key signature of one sharp (F#). The right hand plays a complex chordal texture with many sharps. The left hand plays a rhythmic accompaniment of eighth notes with some slurs.

39

Musical notation for measures 39-42. Treble clef with a key signature of one sharp (F#). The right hand continues the complex chordal texture. The left hand continues the rhythmic accompaniment. The piece ends with a double bar line and a repeat sign.

Fine (vamp out)

43

Cheleléu

D

(voice - on repeat only)

E M7 E/D# C#m7 G#m9 A M7 D M7

Musical notation for measures 43-47. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with slurs. The left hand has a bass line with slurs. Chords are indicated below the staff.

48

Agreste

E

C#m7 C#m/B A#13(#11) A M7 E M7 D M7

Musical notation for measures 48-51. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with slurs. The left hand has a bass line with slurs. Chords are indicated below the staff.

Suite Norte Sul Leste Oeste

53

Musical score for measures 53-56. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes.

57

Musical score for measures 57-60. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment.

59

Musical score for measures 59-62. The right hand has a more active melodic line with slurs, and the left hand continues with eighth notes.

61

Musical score for measures 61-64. Measures 61-63 show a melodic line in the right hand with a fermata over the final note. Measure 64 features a trill in the right hand and a melodic line in the left hand. The piece concludes with the instruction "D.C. al Fine".

Tertúlia (Crianças)

from Brasil Universo

Hermeto Pascoal

Piano introduction in 2/4 time. The right hand features chords: G major 7, C7(#11), F#13, F#+7, Bm7(b5), E+7(#9), and A13sus4. The left hand plays a rhythmic bass line with eighth notes.

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

Musical staff for measures 3-7. The right hand plays eighth notes with chords: GMaj7, C7(#11), F#13, F#+7, Bm7(b5), E+7(#9), and A13sus4.

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

Musical staff for measures 8-12. The right hand plays eighth notes with chords: A13(#11), A13sus4, A13(#11), Am7, and Am/G.

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

Musical staff for measures 13-18. The right hand plays eighth notes with chords: F#m7(b5), B7(#9), C/Bb, CMaj7, Em7, and CMaj7.

19 $\frac{C}{B\flat}$ A7(#11) F#7(#11) B+7 CMaj7 Em7 CMaj7

Musical staff for measures 19-24. The right hand plays eighth notes with chords: C/Bb, A7(#11), F#7(#11), B+7, CMaj7, Em7, and CMaj7.

B

23 Em7 CMaj7 Em7 CMaj7 Em7

28 CMaj7 Em7 CMaj7 Em7 CMaj7

33 Em7 CMaj7 Em7 CMaj7 Em7

38 CMaj7 Em7 CMaj7 Em7 CMaj7