

25 de Abril

Edu Hebling

TANGO MEX

♩ = 130

IN

A7 D-6 | 1. | 2. D-6

mf (QUIT TEXMEX)

A

A7 D-6

A7 D7

G-9 C7 C-7 F7 BbMA7

| 1.

E7b9 A7

| 2.

E79 A7 D-6 G-7 C7

B

FMA7 F#0

(PIANO) *pp* CRESC

G-7 G#0

| 1.

A7 BbMA7

B-9 E13 AMA9 G-7 C13

2. A7 D-6

E7 A7

(QUIT TEXMEX)

A3 A7 D-6

A7 D7

G-9 C7 C-7 F7 BbMA7

E7 A7 D-6

PN SOLO **A1** **A2** **B** **A3**
 GT SOLO **IN** **THEME** **B** **A3** ⊕

CODA E7 A7 D-6

D-6 D-6

Acontece

Cartola

SAMBA

♩ = 102

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked as 102 beats per minute. The score is divided into two sections, A and B, each with four staves of music. Section A starts with a boxed 'A' and ends with a double bar line. Section B starts with a boxed 'B' and also ends with a double bar line. The melody is primarily composed of eighth and quarter notes, with some triplet markings. The guitar accompaniment is indicated by chords placed above the staff lines.

Section A:

- Staff 1: Chords: A, E, G⁰, F#-, B⁷
- Staff 2: Chords: E/G#, C#-, F#-, B⁷
- Staff 3: Chords: E, E^{MA}7, E⁷, A, G⁷, C, C#⁰
- Staff 4: Chords: D-, G⁷, C, C⁷, B⁷, B/A

Section B:

- Staff 1: Chords: E/G#, G⁰, F#-, B⁷
- Staff 2: Chords: E, C#-, F#-, B⁷, E⁷
- Staff 3: Chords: A, A-⁶, G#-^{7(b5)}, C#⁷
- Staff 4: Chords: F#-, C⁷, B⁷, B/A, E/G#, G-⁶, E

Angel Or...

♩ = 120

IN *B^bMA⁷* *A7(♯9)* *D⁻⁹* *C⁻⁹* *F7(♭9)*

B^bMA⁷ *A^{b9}SUS* *D^bMA⁷* *G⁻⁹* *C13(♭9)*

F7(♯9)

A *F7(♯9)* *F13SUS* *F13* *F⁻⁹* *F7(♯9)*

B^b13 *A^bMA⁷* *A^b-MA⁷* *E^b6*

D^b13(♯11) *G^bMA⁷* *E^b-9*

D⁻⁹ *A7(♯5♯9)* *D⁻⁹(MA7)* *D⁻⁶* *G⁻⁷* *C13*

B *B^bMA⁷* *E^b13(♯11)*

D⁻¹¹ *B⁻⁹(♭5)* *E7(♯5♯9)*

A^bMA⁹ *F[♯]-9* *F[♯]-9(MA7)* *F[♯]-9*

>>> <BS SOLO> A B A B / ON CUE IN WITH BACKGROUND/ <TEMA> A B >>>

#18- MILANO, NOVEMBRE 1994

As rosas não falam

Cartola

SAMBA
♩ = 102

A

(GT+CLA+PANDEIRO)

D- D-/C B^b6 G-/F

E7^b9 A7^b9 D- A^b0 A7

D- D-/C E7/B E/D

B^b6 A7 D- F#0

B

(TUTTI)

G- E-⁶ F⁶ F/E D- D-/C

E7/B E/D G-⁶ A7

D- D-/C B^b6 G-/F

E7^b9 A7^b9 D- (A^b0) A7

FINE

GT SOLO **A** **B** CLAR SOLO **A** **B**

THEME **A** BASS (CLAPS) **B**

Bruna, Bruninha

Edu Hebling

WALTZ

♩ = 100

IN

D^{PHRYGIAN}

C⁻⁹

A

B^bMA⁹ A7(#5#9) D⁻⁹ E^b6/9

G⁻⁷ C⁻⁷ B⁻⁹ GMA^{6/9}

F[#]-9(MA7) B13(#11) A-11 C-11

1.

B^bMA⁹ A7(#5#9) D⁻⁹ C⁻⁹

2.

B^bMA⁹ A7(#5#9) D⁻⁹

B

A7(b9b13) D⁻⁹

D7(b9b13) GMA⁹ C^{6/9}

B^b9^{sus} G7(b9)^{sus} G7(b9)

C⁻⁹(MA7) F13(#11)

2

A B^bMA^9 $A7(\#5\#9)$ $D-^9$ $E^b6/9$

$G-^7$ $C-^7$ $B-^9$ $GMA^6/9$

$F\#-^9(MA^7)$ $B^{13}(\#11)$ $A-^{11}$ $C-^{11}$

B^bMA^9 $A7(\#5\#9)$ $D-^9$ $C-^9$

SOLO SX **A** **A** **B** **A**

SOLO BASS **A** **A** TEMA **B** **A** \oplus

CODA B^bMA^9 $A7(\#5\#9)$ $D-^9$ $C-^9$

B^bMA^9 $A7(\#5\#9)$ $D-^9$ $C-^9$

B^bMA^9 $A7(\#5\#9)$

RALL. — — — — — \cup
FINE

#05 VENEZIA, DICEMBRE 1992

A BRUNA, CACHORRINHA TÃO QUERIDA

Castigo

Lupicínio Rodrigues

SAMBA

♩ = 94

A B7/F# E7 A- C7 F

CLAR+GUIT

D- G7 C F7 A- B7/F# E7

B7/F# E7 A- C7 F

D- G7 C F7 A- B7 E7 A-

(FINE)

B E7 A-/E G7 C/G

MF CRESC

B7/D# B7 E7 D0 3 E7 A-

FF p

E7 A- G7 C

MF CRESC

B7/D# B7 E7 D0 3 A-/c B7 E7 A-

p FINE

SOLO: PN **A** **B** BASS **A** **B**

TEMA: **A** **B** FINE

Cioè

Edu Hebling

SAMBA

$\text{♩} = 110$

IN1 $E^b7 \text{ sus}4$

(BASS+L.H. PIANO)

IN2 $E^b7 \text{ sus}4$ $E^b7 \text{ sus}4$

(GUIT)

$E^b7 \#11$ $E^b7 \#11$ $C7 \#9$

A1 F^- $G7$ $C7$ F^-

A^b E^b7 A^b $G-7$ $C7$

A2 F^- $G7$ $C7$ F^-

A^b E^b7 A^b

B $F7$ B^b_- E^b7 A^b

$F7$ B^b_- $G7$ $C7$

A3 F^- $G7$ $C7$ F^-

A^b E^b7 A^b

IN2

SOLOES (:AABA:) OUT

OUT

THEME AABA CODA

CODA

Esses moços

Lupicínio Rodrigues

SAMBA-CANÇÃO

♩ = 60

A F F#5 F6 F#0 G-7 C7 FMA7 E7b13

A- A-b6 A-6 A-/E B-7b5 E7b13 A- F7

B^bMA7 B⁰ A-7 D7 G-7 A^b0 A-7b5 D7b13

B^b6 B^b-6 A-7 D7 G-7 C7 FMA7 A7#9

B D- E7 G-6 D-/A

D- E7 A- A-/G D7/F# F7 E-7b5 A7

D- E7 G-6 D7/C D7

G/B B^b-6 D-/A F7/C B-7b5 B^b0 D-D^b7C7

CODA F F#5 F6 F#0 G-7 C7 FMA7

FREE WALTZ

♩ = 110

Joana Francesa

Chico Buarque

IN B^b A/B^b B^b A/B^b

p CRESC.

B^b A/B^b B^b A/B^b **A** $E-7(b5)$ A^7

$E-7(b5)$ A^7 B^b F/A A^bMA^7 G^7

$C-$ $D-$ E^bMA^7 A^b-6 G^7ALT $C-7$ F^7SUS^4

1. B^b A/B^b B^b A/B^b B^b A/B^b

p CRESC.

B^b A/B^b | 2. **B** G^bMA^7 F^7

B^b- B^b-/A^b G^bMA^7 F^7 B^b- B^b-/A^b

G^bMA^7 F^7 A^b7SUS^4 A^b/G^b $F-7(b5)$ B^b7

PLAY **A** 1ST ENDING
IN FOR SOLOS

Maga

RUMBA

Edu Hebling

$\text{♩} = 230$

IN1

A⁹SUS D⁹SUS G⁹SUS A⁹SUS A/B^b

D⁹SUS E⁹SUS F^{#9}SUS F^{#9}SUS

IN2

A- F^{#-7(b5)} B-7(b5) E7 (X N)

A

A- F^{#-7(b5)} B-7(b5) E7

A- C7 FMA7 B7(b9)

E^{MA}7 E^b7 D7

1. C[#]7 F[#]7 B7 E7

2. C[#]7 F[#]7 B7 E7

C[#]7 F[#]7 B7 E7

(PN SOLO) A- F^{#-7(b5)} B-7(b5) E7

PN & DRUMS... BASS AFTER 4 TIMES

A

A- F#-7(b5) B-7(b5) E7

A- C7 FMA7 B7

EMA7 Eb7 D7

C#7 F#7 B7 E7 (X N)

(BACKGROUND) C#7 F#7 B7 E7 (X N)

INTER

A⁹SUS D⁹SUS G⁹SUS A⁹SUS A/B^b

D⁹SUS E⁹SUS F#⁹SUS

G-7 C13 **B** FMA7 E7SUS E7

pp D-7 E/C FMA7 E7

A-7 G-7 C13 FMA7 E7SUS E7

p CRESC - - - - -

Musical notation for the first system, consisting of two staves. The first staff contains a melodic line with notes and rests, accompanied by chords **D-7**, **E/C**, and **FMA7**. A triplet of eighth notes is marked with a '3' below it. The second staff contains a bass line with notes and rests, accompanied by chords **E7**, **A-7**, **C7**, **FMA7**, **E7sus**, and **E7**. A double bar line with repeat dots is at the end of the second staff.

(TPT SOLO) Musical notation for the trumpet solo section, consisting of a single staff with a slash indicating a solo. Chords **A-**, **F#-7(b5)**, **B-7(b5)**, and **E7** are written above the staff. The section ends with a double bar line and the notation **(X N)**.

>>> ON CUE THEME A1 A2 >>>

(DR SOLO) Musical notation for the drum solo section, consisting of a single staff with a slash indicating a solo. Chords **A-**, **F#-7(b5)**, **B-7(b5)**, and **E7** are written above the staff. The section ends with a double bar line and the notation **(X N)**.

CODA Musical notation for the coda section, consisting of two staves. The first staff contains a melodic line with notes and rests, accompanied by chords **A9sus**, **D9sus**, **G9sus**, and **A-7**. The second staff contains a bass line with notes and rests, accompanied by chords **A-7**, **D9sus**, **E9sus**, and **F#9sus**. A double bar line with repeat dots is at the end of the second staff.

#07- VENEZA, 11 JUNHO 1993

A MARGHERITA

FREELY,
DEBUSSY

Maré Doce

Edu Hebling

IN $\text{♩} = 76$ $C^6/9$ A^b_6 $C^6/9$ A^b_6

A $CADD^9$ $FMA7$ $A-$ $G-7$ $C7(4-3)$

$FMA7$ $B^b7(\#11)$ $A-$ $E^b13(4-3)$ A^bMA7 D^bMA7

B B^b_7 E^b13 B^b_7 E^b13

$D-7$ $G13$ $D-7$ $G13$

C $CADD^9$ $FMA7$ $A-$ $G-7$ $C7(4-3)$

$F\#_7(b5)$ F_6 C/E E^b7sus A^bMA7 $G7(\#9)$ $C^6/9$ $C7(4-3)$

$F\#_7(b5)$ F_6 C/E E^b7sus A^bMA7 $G7(\#9)$ $C^6/9$

RALL. - - - - -

<<PIANO SOLO A CHORDS FREELY/ THEME BC CODA >>

CODA $C^6/9$ A^b_6 $C^6/9$ A^b_6

RALL. - - - - -

BOSSA NOVA

Margherita

Edu Hebling

♩ = 86

E^bMA^9 $C-9$ $F-9$ B^b13_{SUS} E^bMA^9 $C-9$ $F-9$ B^b13b9

INTRO

A

(PN) E^bMA^9 $C-9$ $F-9$ B^b13b9 E^bMA^9 $C-9$ $F-9$ B^b13b9

E^bMA^9 D^9_{SUS4} GMA^9 $E-9$ $F-9$ B^b13b9 E^bMA^9 (TP) $D^b7\#11$

B

(GUIT) $C-6$ D^0 $C-/E^b$ E^0

$F-7$ $F\#0$ $G-9$ $C7(b13)$ $F-9$ B^b19b9

A

(PN) E^bMA^9 $C-9$ $F-9$ B^b13b9 E^bMA^9 $C-9$ $F-9$ B^b13b9

E^bMA^9 D^9_{SUS4} GMA^9 $E-9$ $F-9$ B^b13b9 E^bMA^9 (TP) $D^b7\#11$

C

(GUIT) $C-6$ B^0 $C-/B^b$ $A-7b5$ $A^bMA7(\#11)$

$G7_{SUS}b9$ $G7b9$ $F-9$ B^b13 E^bMA^9 $C-9$ $F-9$ B^b13

>>> IN / SOLOES (:AB:) / THEME AB/AC CODA >>>

CODA

E^bMA^9 $C-9$ $F-9$ B^b13_{SUS} E^bMA^9 $C-9$ $F-9$ B^b13b9

IN PN PRELUDE

Nunca

Lupicínio Rodrigues

SAMBA-CANÇÃO

♩ = 82

A

D-7 $B^b7\#11$ CMA7/G F^7 E-7 E⁰DIM
 (sx)

D-7 G^9 CMA7 $D-9$ E-7 A7^{b9}

D-7 $B^b7\#11$ CMA7/G F^7 E-7 E⁰DIM

D-7 G^9 C^{6/9} G-7 C7^{b9}

B

FMA7 $B^b7\#11$ E-7 B^b/E^b

C/F G7 CMA7 G-7 C7

F#-7(b5) F-6 E-7 E⁰

D-7 G7 CMA7 (D-7 E-7 E⁰DIM)

SOLO SX **A** **B**

TEMA **A** BASS **B** SX FINE

Lobo Mau

Edu Hebling

TANGO BALLAD

A

B

SOLO PN: **A B A B** SOLO SX: **A B A B**

TEMA: **A B** ⊕ **CODA** REPEAT & DRUMS SOLO

CODA

RALL.

Prá Dizer Adeus

Edu Lobo

SAMBA-CANÇÃO

♩ = 82

IN B¹³(b9) B(b13) E⁷SUS⁴ E⁷(b9)

A-(MA⁷) D¹³(#11) G⁷SUS⁴ CMA⁷(#5) B⁷(#11)

A A-⁶ G#⁰ C-⁷/G F#⁰

FMA⁷(#11) E⁷ A-(MA⁷) F- E⁷(#9)

A A-⁶ G#⁰ C-⁷/G F#⁰

FMA⁷(#11) E⁹ E(b9) A-(MA⁷) D¹³(#11)

B G⁷SUS⁴ G⁷(#11) C/G A⁷SUS⁴ A⁷(#11)

D-⁷ D-⁷/C B¹³(b9) B(b13) E⁷SUS⁴ E⁷(b9)

A A-⁶ G#⁰ C-⁷/G F#⁰

FMA⁷(#11) E⁹ E(b9) A-(MA⁷) F- E⁷(#9)

SOLO: **A** **A** TEMA: **B** **A** ⊕ >>>

2

FMA7(#11) **E⁹** **E^{b9}** **FMA7** **G⁷**

RALL. **A TEMPO**

CODA **B^b13(b9)** **B^b(b13)** **E⁷SUS⁴** **E⁷(b9)**

A-(MA⁷) **D¹³(#11)** **G⁷SUS⁴** **CMA⁷(#5)**

B^b7(#11) **A-(MA⁷)**

FINE

Recife's Blues

BAIAO

Cláudio Roditi

♩ = 120

(2ND VOICE 2ND TIME ONLY)

SOLOES ON FORM
THEME 1/ THEME 2 & ⊕

FINE

Seta

Edu Hebling

BOSSA

♩ = 140

IN

A

B

Chords: D-9, Bb-6, D-9, Bb-6, D-9, Bb-6, D-9, Bb-6, D-9, Bb-6, D-9, D7(#9), G-7, G-7, C7sus, C7, Bb7sus, Bb7(b9), G/Eb, E-7(b5), A7(b9b13), E-7(b5), A7(b9b13), B7(#5#9), CMA9, E-7, Eb0, D-7, Db7(b5), A/Bb, A/F, Bb9sus, mf

A⁹SUS A7(b9b13) **A** D-⁹ D-⁹
 D-⁹ D-⁹ D7(#9) G-7
 G-7 C⁷SUS C⁷
 B^b7SUS B^b7(b9) G/E^b
 E-7(b5) A7(b9b13)

>> SOLOES (:AABA:) IN
 THEME AABA ♪->>

CODA

D-⁹ B^b-6 1.2.3. D-⁹ B^b-6
 4. D-⁹ B^b-6

RALL - - - - -
 FINE

#40- VENEZA, 15 SETEMBRO 2002

BAIÃO

Vapor

Edu Hebling

♩ = 108

IN B^b LYDIAN

mf

A

B^b MA7 E^b MA7 E^b MA7

(GUIT) D-7 C#0 C#0

C-7 F7 SUS(b9) F7 SUS(b9)

E^b -9 E7(#5#9) E7(#5#9)

F MA9 E^b MA9 E^b MA9

f D-7 C#0 C#0

mf C-7 F7 SUS(b9) F7 SUS(b9)

E^b -9 C7(#5#9)

B SAMBA $D^b/9$ B/E C/F

p (BASS)

F#0(MA7) GbMA9 Eb-9
 D7(#9) D-11 C-7
 F7sus(b9) Bb9sus Bb7(#5)
 EbMA7 C-9(b5) F7(b9)

A/Bb

>> SOLOES (:AB:) 1.PIANO 2.GUIT 3.BASS
 THEME IN A B ⊕ >>

CODA

A/Bb BbLYDIAN

REPEAT & FADING - - - - FINE

#42- VENEZIA, 08 APRILE 2003

AL VAPORE. DE STEFANO, MARVIA, PIETRO E TUTTI GLI ALTRI