

NELSON FARIA

Cifra & Melodia



Songbook digital (formato .pdf) contendo as partituras das composições do guitarrista.

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Nota do autor:

Desde que publiquei minha página na internet - www.nelsonfaria.com - recebo emails de várias pessoas interessadas em obter as partituras de minhas composições.

Agora, inaugurando a série Cifra & Melodia, tenho o prazer de disponibilizá-las, em formato PDF para distribuição exclusiva via internet, através do site www.nossamusica.com.

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Sobre o Autor:

Com 44 anos de idade, e 25 anos de estrada como músico profissional, Nelson Faria celebra com orgulho, o lançamento do DVD "Nosso Trio Ao Vivo" em trio com o baixista Ney Conceição e o baterista Kiko Freitas, o lançamento da série Jazz Café Brasil (5 CDs de música brasileira instrumental) onde atua como músico, arranjador e diretor musical e ainda o lançamento da guitarra Condor Nelson Faria Signature, modelo desenvolvido pelo artista em parceria com a renomada fábrica de instrumentos.

Nelson Faria tem excursionado internacionalmente com alta frequência, onde além de vários concertos realizados com o Nosso Trio e com João Bosco, também tem desenvolvido um trabalho com arranjador com as Big Bands da Stockholm Royal Academy of Music, e CODARTS Big Band (Rotterdam) como regente e arranjador se apresentando no North Sea Jazz Festival 2007.

Nascido em Belo Horizonte, Minas Gerais, Nelson mudou-se para Brasília ainda criança, acompanhado da família. Na capital federal, iniciou os estudos na música, logo se juntando a vários instrumentistas e cantores de sua geração para desenvolver os primeiros trabalhos. EM 1983, decidiu mudar-se para Los Angeles, Estados Unidos, onde cursou o G.I.T. (Guitar Institute of Technology) e teve o privilégio de aprender com os mestres Joe Pass, Joe Diorio, Frank Gambale, Scott Henderson, Howard Roberts, Ron Eschete e Ted Greene. De volta ao Brasil, tornou-se um dos instrumentistas brasileiros mais requisitados para gravações, shows e workshops, desenvolvendo, paralelamente, trabalhos no exterior, como instrumentista e arranjador.

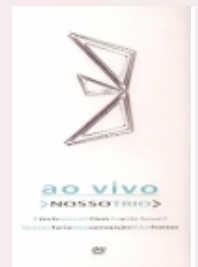
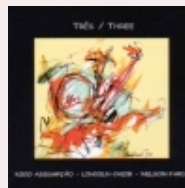
O nome de Nelson Faria aparece em mais de uma centena de discos, tendo trabalhado ao lado de João Bosco, Cassia Eller, Zélia Duncan, Milton Nascimento, Toninho Horta, Tim Maia, Leila Pinheiro, Paulo Moura, Ivan

Lins, Wagner Tiso, Edu Lobo, Fátima Guedes, Gonzalo Rubalcaba, Lisa Ono, Baby do Brasil, Mauro Senise, Maurício Einhorn entre outros, acumulando no currículo apresentações em quase todo o Brasil, no Japão, Estados Unidos, Canadá, Israel, Argentina, Portugal, Espanha, França, Alemanha, Áustria, Macedônia, Itália, Turquia, Suécia, Noruega, Dinamarca, Lituânia, Finlândia, Suíça, Holanda, Eslovênia, Bósnia, Inglaterra, Ilha de Malta, Ilhas canárias e Ilha da Madeira.

Já se apresentou nos mais importantes festivais de internacionais de Jazz, tais como: North Sea Jazz Festival, Montreal Jazz festival, Montreaux Jazz Festival, San Francisco Jazz Festival, Miami Jazz festival, Jazz a Vienne, Marcelle Jazz Festival, Tel Aviv Jazz Festival, Free Jazz Festival, Kaunas Jazz Festival, Skope jazz Festival entre outros...

Entre as cantoras brasileiras que se destacaram nos anos 90, duas tiveram o auxílio luxuoso de Nelson para marcar presença definitiva no cenário pop nacional: Cássia Eller, que contou, desde o início da carreira, com a sua fiel guitarra; e Zélia Duncan, que desde os tempos de Zélia Cristina, na Brasília dos anos 80, conta com as suas cordas e arranjos. Como não podia deixar de ser, ambas participaram do seu primeiro disco solo, Ioiô, gravado em 1993. Outra cantora que também teve a parceria de Nelson como contribuição decisiva em sua estréia no show business foi Ana Carolina, que fez questão de ter ao seu lado o mesmo guitarrista de Cássia Eller, uma de suas referências.

DISCOGRAFIA:



1. "Ioiô" (Perfil Musical 1993);
2. "Beatles, um Tributo Brasileiro" (Solo Music, 1998)
3. "Janelas Abertas" (Lumiar Discos, 1999)
4. "Três/Three" (independente, 2000)
5. "Nelson Faria" (independente 2003).
6. "Vento Bravo" (2005)
7. "DVD Nosso Trio Ao Vivo" (2006)

Além de atuar em mais de uma centena de discos de variados artistas.

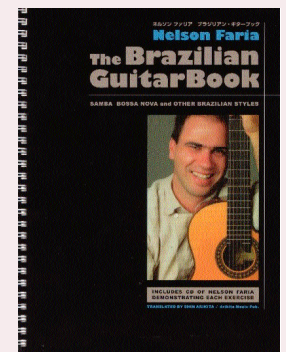
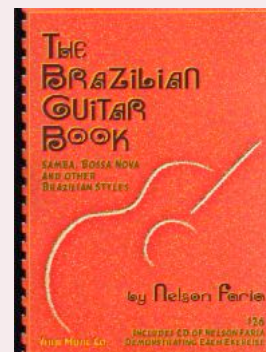
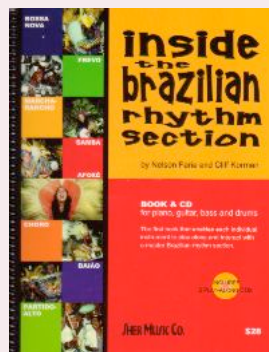
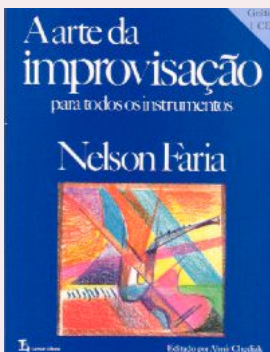
Aprendendo e ensinando...

Nelson Faria é daqueles profissionais que acreditam estar sempre aprendendo. Em 2001, depois de muitos anos voltado para trabalhos solo e em parceria com outros músicos, decidiu dedicar mais um tempo aos estudos. Agraciado com a Bolsa Virtuose, concedida pelo Ministério da Cultura, participou do programa BMI Jazz Workshops, em Nova York, onde teve aulas

com os músicos Manny Albam, Jim McNeely e Michael Abene. Durante os meses em que esteve na cidade americana, participou de várias gravações com músicos nova-iorquinos e brasileiros, apresentando-se em vários clubs e casas de espetáculo.

Como educador, Nelson Faria também acumula muitos projetos bem-sucedidos. Entre 1987 e 1999, lecionou as disciplinas de arranjo, harmonia, improvisação e guitarra na faculdade de música da Universidade Estácio de Sá, no Rio de Janeiro. Paralelamente, ministrou inúmeros cursos e workshops em todo o país, entre os quais merecem destaque o Primeiro Seminário Brasileiro de Música Instrumental, o Curso Internacional de Verão de Brasília, o Festival de Música da Universidade do Rio Grande do Norte, Oficina de Música de Itajaí, EM&T, Conservatório Souza Lima, Festival Internacional de Domingos Martins e a Oficina de MPB de Curitiba. Internacionalmente, Nelson também realizou atuou como prof. convidado nas Universidades Manhattan School of Music e New School e Berklee College of Music, em Boston. Realizou também workshops na International Association of Jazz Educators (IAJE), na University of South California, em Los Angeles; na Göterborgs Universitet, Universidade de Malmo e Stockholm Royal Academy of Music na Suécia, nos conservatórios de Amsterdam e Rotterdam na Holanda.

Reconhecido por sua atuação no jazz e na MPB, Nelson Faria é autor de quatro livros didáticos: A Arte da Improvisação (Lumiar Editora, 1991); The Brazilian Guitar Book (Sher Music Co., 1996), publicado nos Estados Unidos pela mesma editora do Real Book e no Japão pela editora Arikita Music; Escalas, Arpejos e Acordes para Violão e Guitarra (Lumiar Editora, 1999); e Inside the Brazilian Rhythm Section (Sher Music Co., 2002), escrito em parceria com o pianista americano Cliff Korman, lançado nos EUA e Japão.



Antes Tarde

(Bossa-nova)

Nelson Faria

♩ = 69

1

B \flat 6 D7(#9) G \flat 7(11) D \flat 9

5

C \flat 7 D \flat 7 Eb7(9) D7(#9) G \flat 7(9) G7(b9)

9

C7M(#5) C6 F#7(13) F#/E

13

D7M(#5) D6 G \flat 7(9) G/F

17

C(9)/E B(9)/D# D \flat 7(9) A/G

21

D(9)/F# G(9)/B F(9)/A Eb(9)/G Em7(9)

25

E \flat 7(9) Em7(9)

29

Chords: Eb7(9), Db7(9)

33

Chords: Db7(9), Dm7(9)

37

Chords: Db7(9), Cm7, Dm7, Eb6, F7(9)

41

Chord: Bb9

Baião por Acaso

(Baião)

Faria / Stamato / Cardoso

♩ = 144

INTRO (AD LIBITUM)

1

E7(9) G7(9)

5

E7(9) F#7(#5)

9

F7(9) D7(9)

13

F7(9) D7(9) A TEMPO

17

Gm7/O D7(9)

21

D7(9) 1 E7/O 2 D7 E/G#

25

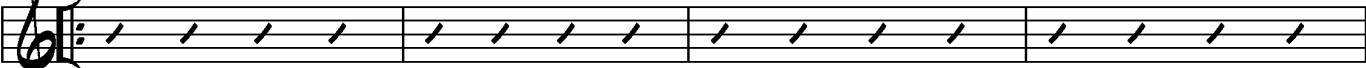
G6 D7(9) Ab7(#5) G6

29

A7(9) F7(9)

SOLOS

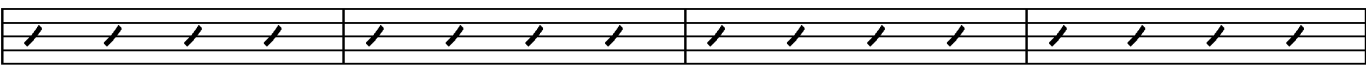
E_M7



34

C_M7

E_M7



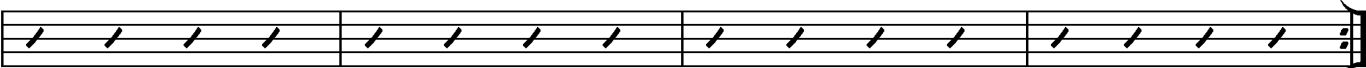
38

C_M7



B⁷ALT

E_M7

B⁷ALT




42

DEPOIS DOS SOLOS AO  COM PICK'UP e 

F₇

G



46

Brooklyn High

(Partido Alto)

Nelson Faria

♩ = 126

INTRO

1 $C_{M7}(9)$ (BATERIA) $D_{b6}9$

6 (BATERIA) $D7(\#9)$ (BATERIA) $G7ALT$

12 (BATERIA) $C_{M7}(9)$ (BATERIA) $G7ALT$

17 (PARTIDO ALTO) **A** $C_{M7}(9)$ $D_{b6}9$

23 $D7(\#9)$ $G7ALT$

29 1. $C_{M7}(9)$ $G7(\#9)$ 2. $C_{74}(9)$ $G_{b7}(\#11)$

49 (SAMBA) **B** $F_{M7}(9)$ $F7(9)$ $F_{74}(9)$

54 $F7(9)$ $F_{M7}(9)$ $D7(\#9)$

60 $G7ALT$ 1. $C_{74}(9)$ $G_{b7}(\#11)$

2.
Cm7(9) G7ALT Ao (A) (A) (B) (B) PARA SOLOS

77

Detailed description: This staff shows the beginning of a second ending for measure 77. It starts with a treble clef and a key signature of two flats. The notes are C4, Bb3, and Ab3, which are beamed together and then held as a single note. Above the staff, the chord Cm7(9) is written. The staff ends with a double bar line.

(SOLO BATERIA)
Cm7(9) Db6/9

81

Detailed description: This staff is for measure 81 and is marked '(SOLO BATERIA)'. It features a bass clef and a key signature of two flats. The notes are C4, Bb3, and Ab3, beamed together and held. Above the staff, the chord Cm7(9) is written. The staff continues with a series of eighth notes: C4, Bb3, Ab3, Gb3, F3, Eb3, D3, and C4, all beamed together. Above the staff, the chord Db6/9 is written. The staff ends with a double bar line.

F7(#9) G7ALT

88

Detailed description: This staff is for measure 88 and continues the eighth-note pattern from the previous staff. Above the staff, the chords F7(#9) and G7ALT are written. The staff ends with a double bar line.

Cm7(9) G7ALT

95

Detailed description: This staff is for measure 95 and continues the eighth-note pattern. Above the staff, the chords Cm7(9) and G7ALT are written. The staff ends with a double bar line.

(PARTIDO ALTO)
Cm7(9) Db6/9

113

Detailed description: This staff is for measure 113 and is marked '(PARTIDO ALTO)'. It features a bass clef and a key signature of two flats. The notes are C4, Bb3, and Ab3, beamed together and held. Above the staff, the chord Cm7(9) is written. The staff continues with a series of eighth notes: C4, Bb3, Ab3, Gb3, F3, Eb3, D3, and C4, all beamed together. Above the staff, the chord Db6/9 is written. The staff ends with a double bar line.

F7(#9) G7ALT

119

Detailed description: This staff is for measure 119 and continues the eighth-note pattern. Above the staff, the chords F7(#9) and G7ALT are written. The staff ends with a double bar line.

1. Cm7(9) G7(#9) 2. Cm7(9)

125 129

Detailed description: This staff is for measure 125 and includes a first ending. It starts with a treble clef and a key signature of two flats. The notes are C4, Bb3, and Ab3, beamed together and held. Above the staff, the chord Cm7(9) is written. The staff continues with a series of eighth notes: C4, Bb3, Ab3, Gb3, F3, Eb3, D3, and C4, all beamed together. Above the staff, the chord G7(#9) is written. The staff ends with a double bar line. A second ending begins at measure 129, with a treble clef and a key signature of two flats. The notes are C4, Bb3, and Ab3, beamed together and held. Above the staff, the chord Cm7(9) is written. The staff continues with a series of eighth notes: C4, Bb3, Ab3, Gb3, F3, Eb3, D3, and C4, all beamed together. Above the staff, the chord Cm7(9) is written. The staff ends with a double bar line.

G7ALT Cm6(7M)

Detailed description: This staff is for measure 129 and continues the eighth-note pattern. Above the staff, the chords G7ALT and Cm6(7M) are written. The staff ends with a double bar line.

Buxixo

(Samba Fusion)

Nelson Faria

♩ = 132

1 $C^{7}_{4}(b9)$ $D\#^{7}_{4}(b9)$ $E^{7}_{4}(b9)$ $D\flat^{7}_{4}(b9)$

5 $C^{7}_{4}(b9)$

7

9 $D\#^{7}_{4}(b9)$ $E^{7}_{4}(b9)$ $D\flat^{7}_{4}(b9)$

1 (SAMBA)

11 $G^{7}(13)$

2

14 $G^{7}(13)$ $E^{7}(\#9)$ $B\flat_{7}$ A^{7}_{ALT}

16 $A\flat^{7}(\#5)$ $D^{7}(\#9)$

18 $D^{7}(\#9)$ $G^{7}_{4}(b9)$



Nelson Faria e João Bosco em show no Motion Blue - Yokohama, Japão



Nelson Faria e Ivan Lins em show no Blue Note - Tokyo, Japão



Ney Conceição, Nelson Faria, Gonzalo Rubalcaba e Kiko Freitas - Itália, 2003



José Namen, Nelson Faria e Toninho Horta Belo Horizonte, 2003

Fim de Festa

(Marcha-rancho)

♩ = 112

Nelson Faria
Cliff Korman

A Am7(9) Bm7(b5) E7(b9)

Am7(9) Gm7 C7(9)

5

F#m7(b5) B7(b9) Fm7(9) Bb7(9)

9

1. Dm7(9) G7(4)(9) E7(#9)

13

2. G7(4)(9) G13 C6(9)

29

B F#m7(b5) B7(b9) Bb7(4)(9) Eb6(9)

33

Eb6(9) G7(4)(9) E7(b9)

37

C Am7(9) Bm7(b5) E7(b9)

41

45 $A_{M7}(9)$ G_{M7} $C7(9)$

49 $F\#_{M7}(b5)$ $B7(b13)$ $F_{M7}(9)$ $Bb7(9)$

53 $G7_4(9)$

57 $B7_4(9)$

61 $G7_4(9)$ $G7(9)$ $D_{b6,9}$

65 $(B_{M7}(b5) \ E7(b9))$ SOLOS EM **A** **A** **B** **C** DEPOIS DOS SOLOS **D**

$D_{b6,9}$

Influenciado

(Chôro)

♩ = 108

Música: Nelson Faria

Letra: Zélia Duncan

INTRO

1 $B7(\#5)$ $Bb7(\#5)$

4 $A7(\#5)$

7 E_{m7} $A7$ $D7(9)$ ~~S~~ $G6$

10 $Eb7(9)$ $E7/G\#$ A_{m7} $D7(b9)$ $G6$

13 Bb° B°_9 $F7(9)$ $E7(9)$ $A7$

16 $D7$ $G6$ $Eb7(9)$ $E7/G\#$

19 A_{m7} $D7(b9)$ $G6$ Bb°

22 B°_9 $C\#7$ $F\#7$ B°_9

Musical score for 'Influenciado' (cont. pg 2). The score is written in treble clef with a key signature of one sharp (F#). It consists of three staves of music. The first staff starts at measure 25 and contains six measures with chords: Dm7, G7, Abm7, D7, C#m7, and F#7. The second staff starts at measure 28 and contains six measures with chords: C#9, D7(b9), and G7M(#5). The third staff starts at measure 31 and contains four measures with chords: C#7, F#7, B#9, and B7ALT. A slur covers the first two notes of the first measure of the third staff. The piece ends with a double bar line.

Influenciado (letra)

Foi de repente, me pegou de frente
veio assim de sopetão, me fez sentir tão diferente
Sacolejou meu coração irreverente
Aparentemente são, um tanto frio, um tanto quente

Se eu te disser, foi perigosamente
A melodia despencava em queda livre eficiente
Incendiou minha razão completamente
Desgraçadamente bom, um tanto som, um tanto gente

E agora eu choro com total inspiração
De um jeito meu, vindo do seu, acidental misturação
Entendo então o meu desejo e vou correndo
Vou revendo outra maneira de tocar meu coração



José Eduardo Gramani e Nelson Faria
Campo Grande MT



Pascoal Meireles, Idriss Boudrioua, Santa Rosa,
Helinho e Nelson Faria em Curitiba

Ioiô

(Frevo)

Nelson Faria

♩ = 160

1 $C^6/9$ $Dm7(9)$ $G^7(9)$ $G^7(9)$

4 $C^6/9$ $A7(b13)$ $D7(9)$

7 $G^7(9)$ $G^7(9)$ $C^6/9$ $E^b\circ$

10 E^m7 $A7(b13)$ $Dm7(9)$ $G^7(13)$ $C^6/9$ $G^7(9)$

13 $C^6/9$ $B^b7(9)$ $A^b7(9)$ $G^7(9)$ $F^7(9)$

18 $E^7(9)$ $E^7(9)$ $E^m7(9)$ $E^7(9)$

22 $D^7(9)$ $D^7(9)$ $B^7(9)$ $B^7(9)$ $A^7(9)$

26 $A^b7(9)$ $A^b7(9)$ D^b6/A^b $A^b\circ$

$A\flat 7_4(9)$
 $A\flat 7(9)$
 $G 7(13)$

$C 6_9$
 $D 7(9)$
 $G 7_4(9)$
 $G 7(9)$

$C 6_9$
 $A 7(\flat 13)$
 $D 7(9)$

$G 7_4(9)$
 $G 7(9)$
 $C 6_9$
 $E\flat$

$E 7$
 $A 7(\flat 13)$
 $D 7(9)$
 $G 7(13)$
 $C 6_9$
 $C 6_9$

Juliana

(Chôro-Canção)

Nelson Faria

♩ = 56

The musical score for 'Juliana' is written in treble clef with a 2/4 time signature. It consists of seven staves of music. The first staff begins with a square symbol containing a diagonal slash, followed by the chord **Am7**. The second staff contains chords **Am7/G**, **B7/F#**, **Dm7**, and **G7sus4**. The third staff contains **C7M(#5)**, **F7M**, and **E7(b9)**. The fourth staff contains **Am7**, **E7/G#**, and **Am7/G**. The fifth staff contains **B7/F#**, **Dm7**, **E7(b9)**, **Am7**, and **C7(9)**. The sixth staff contains **Bm7(b5)**, **E7(b9)**, **Eb7(#11)** (with a triplet of three notes), and **G7sus4**. The seventh staff contains **C7M/G**, **Em7(b5)**, **A7(b9)**, **Dm7M**, and **Dm7**.

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Am7(b5) D7(b9) Gm(7M) Gm7 Bm7(b5) E7(b9)

Em7(b5) A7(b9) Em7(b5) A7(b9) Dm(7M) Dm7

Am7(b5) D7(b9) Gm(7M) Gm7 Bm7(b5) E7(b9)

Am7 C7(9) Bm7(b5) E7(b9)  Am7 E7(b9) *D.S. al Coda*

 Am7 Eb7(9) Dm7 E7(b9) Am7 C7(9)

Bm7(b5) E7(b9) Am

Let's be Happy Together

♩ = 60

(Bossa Nova)

Música: Nelson Faria
Letra: Maria Inez Boabaid

1 $G\#m7(9)$ $C\#7ALT$ $F\#7M$ $D\#m7(9)$

5 $D7(9)$ $D7(9)$ G° $G7M$

9 $C\#m7(9)$ $F\#7(b13)$ $Bm7(9)$ $E7(b13)$

13 $A7M$ $F\#m7(11)$ $G\#m7(9)$ $C\#7(b9)$

17 $F\#7M(9)$ $D\#m7(9)$ $B7M(9)$ $C\#m7(9)$

21 $B7M(9)$ $F\#/A\#$ $G\#m7(9)$ $C\#7(9)$ $G7M(\#11)$

Let's be Happy Together (letra)

I've been wondering for so long
Who would bring peace to such a lonely soul
All the tenderness of such a sensitive feeling
Is searching for someone with whom to share it

Someone who understands the excitement of giving
All the happiness and life inside me
Not feeling frightened of this intensive feeling
It hurts to feel so lonely with such emotion inside

Please come, and let me make you happy
Let's be happy together



Nelson Faria, Zé Eduardo Nazário e Nico Assumpção
Brasília 1993



João Bosco, Nelson Faria e Angela Bosco
Amsterdam, julho/2000

Mexidinho

(Maxixe)

Nelson Faria

♩ = 120

The musical score is arranged in five systems. The first system features two guitar parts, labeled 'Guitar 1' and 'Guitar 2', with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩ = 120. The second system through the fourth system show piano accompaniment with both treble and bass staves. The fifth system concludes the piece with a double bar line and repeat signs, followed by a key signature change to two sharps (F#, C#).

First system of musical notation for 'Mexidinho'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The melody in the treble staff features eighth-note patterns and quarter notes, while the bass staff provides a simple accompaniment of quarter notes.

Second system of musical notation. The treble staff continues with eighth-note runs and quarter notes. The bass staff has a steady quarter-note accompaniment.

Third system of musical notation. The treble staff shows a melodic line with eighth notes and quarter notes. The bass staff continues with a consistent quarter-note accompaniment.

Fourth system of musical notation. The treble staff features eighth-note patterns and quarter notes. The bass staff has a steady quarter-note accompaniment.

Fifth system of musical notation. The treble staff continues with eighth-note runs and quarter notes. The bass staff has a steady quarter-note accompaniment.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of three sharps (F#, C#, G#). The music features a melodic line in the upper staff and a supporting bass line in the lower staff, with various rhythmic values including eighth and sixteenth notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of three sharps (F#, C#, G#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff, featuring rhythmic patterns of eighth and sixteenth notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of three sharps (F#, C#, G#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff, featuring rhythmic patterns of eighth and sixteenth notes.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of three sharps (F#, C#, G#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff, featuring rhythmic patterns of eighth and sixteenth notes.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of three sharps (F#, C#, G#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff, featuring rhythmic patterns of eighth and sixteenth notes. The system concludes with a double bar line.

(SÓLOS) A Δ 7(9) D7(9)

F Δ 7(9)

A Δ 7 D7(9)

F Δ m7(b5) B7(b9) E Δ 7(9) A7(#11) A Δ 7(9) B7ALT

E Δ 7(9) Bb7(#11) A Δ 7(9) B7ALT E Δ 7(9) A7(#11)

A Δ 7(9) B7ALT Bb7 Δ (9)

O.C. SEM REP. E Φ

E7ALT

Montanha Russa

(Afoxé)

♩ = 138

Nelson Faria
Cliff Korman

INTRO $C^{\flat}9$ $B^{\flat}7_4(9)$ $E^{\flat}7M$ $G7_4(9)$

$C^{\flat}9$ $B^{\flat}7_4(9)$ $E^{\flat}7M$ $G7_4(9)$

A $C^{\flat}9$ $B^{\flat}7_4(9)$

$C^{\flat}9$ $A^{\flat}7_4(9)$ $A^{\flat}7(9)$

B $A^{\flat}7(9)$ $A^{\flat}7(9)$ $A^{\flat}7_4(9)$ $A^{\flat}7(9)$

$A^{\flat}7(9)$ $A^{\flat}7(9)$ $A^{\flat}7_4(9)$ $A^{\flat}7(9)$

C $G7(9)$ $C7(9)$ $F7(9)$ $D/F^{\#}$ C/G $A7(9)$

$A^{\flat}7_4(9)$ $A^{\flat}7(9)$ $A^{\flat}7(9)$ $A^{\flat}7(9)$ C

35 \square $C^{\flat 9}$ $B^{\flat 7}_4(9)$ $E^{\flat 7}M$ $G^{\flat 7}_4(9)$

39 $C^{\flat 9}$ $B^{\flat 7}_4(9)$ $E^{\flat 7}M$ $G^{\flat 7}_4(9)$

43 \square $C^{\flat 9}$ $B^{\flat 7}_4(9)$ $B^{\flat 7}(9)$

(SOLOS)

47 $C^{\flat 9}$ $A^{\flat 7}_4(9)$ $A^{\flat 7}(9)$ 4 VEZES

DEPOIS DOS SOLOS \square \square \square \oplus

\oplus $D^{\flat 6}_9$ $B^{\flat 7}_4(9)$ $E^{\flat 7}M$ $A^{\flat 7}_4(9)$

$D^{\flat 6}_9$ $B^{\flat 7}_4(9)$ $E^{\flat 7}M$ $A^{\flat 7}_4(9)$

$D^{\flat 6}_9$ $B^{\flat 7}_4(9)$

Mr. Albam

(Valsa Brasileira)

Nelson Faria

♩ = 104

INTRO Am7(9) Db6 G7M E7(♯9) A7(9)

1

Ab7(9) G6 D7(♯5) **A** G(9) Em7(9) Bbm6

6

Dm7(9) Db7(♯9) Gb6 Ebm7 Dm6 F♯m7 F♯/E

12

D7M C♯7(b9) F♯m6 ¹D7(9) ²F7(b13) Bbm7M

17

Bbm6 Cm7(b5)/Gb F7(b13) Bbm7M Bbm6 Cm7(9)

23

BF7(13) Bbm7M F(9)/A Gm7(11) Fm7(9) Em7(b5) A7ALT Dm7(b5)

29

G7(b13) Cm7(b5) ¹F7(b13) ²D7(9) G(9) Em7(9)

35

41

Bbm6 Dm7(9) Dm7(#9) Gbm6 Ebm7 Dm6

46

F#m7(9) F#m/E D7M C#7(b9) F#m/A Ab7 Em/G F#7(#11)

Playground

(baião)

♩ = 116

Nelson Faria

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of several systems of music, each with a measure number and a section letter in a box. The melodic line is primarily composed of eighth notes, often beamed in pairs, with some quarter notes and rests. Chords are indicated by letters above the staff, often with a slash and a letter below, indicating a slash-chord. The sections are as follows:

- Section A (Measures 1-16):** Starts with a repeat sign. Chords include D, C/D, and C/D.
- Section B (Measures 17-28):** Chords include C7(9), F7M/C, C7(9), and F7M/C.
- Section C (Measures 29-32):** Chords include Bb7(9), Eb7M/Bb, Bb7(9), Dm7(9), and G7(13).
- Section D (Measures 33-36):** Chords include C7M, Bb7M, C7M, Bb7M, C7M, Bb7M, Am7(9), and D7(9).
- Section E (Measures 37-42):** Chords include D, C/D, D, and C/D.

47

59

91

95

99

— 8 SOLO DE BATERIA —

107

111

131

135

Rio

(Bossa Nova)

♩ = 68

Música: Nelson Faria

Letra: Kátia Rabello

INTRO

1 $D^{\flat 9}$ $C^{\flat 9}$

5 $D^{\flat 9}$ $E^{\flat 6 9}$

(A)

9 $D^{\flat 9}$ $C^{\flat 9}$

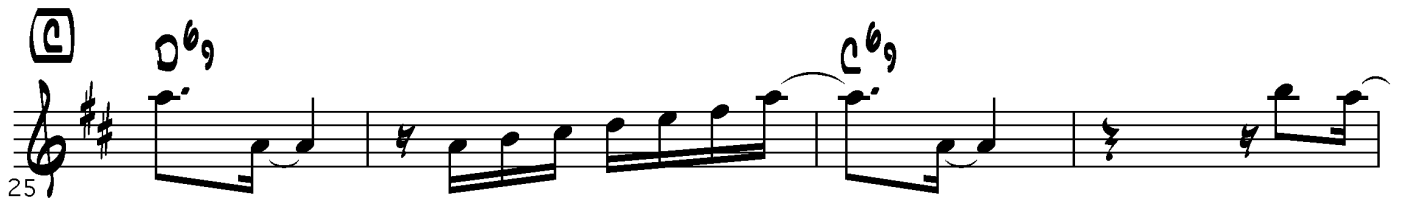
13 $D^{\flat 9}$ $F^{\sharp m 7(b 5)}$ $B 7_{ALT}$

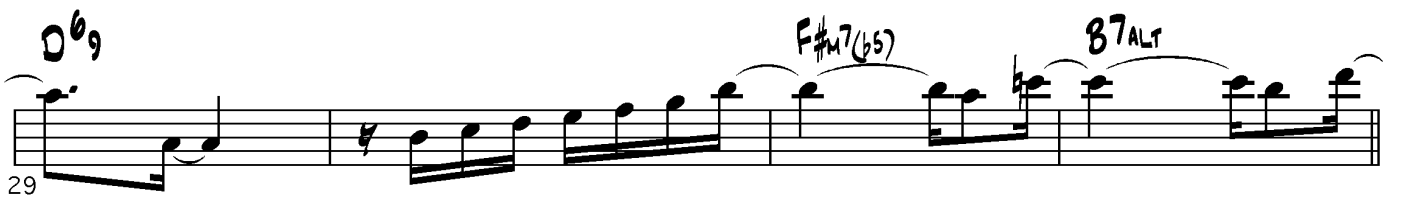
(B) $E m 7(9)$ $E m 7(9) / D$ $C^{\sharp m 7(b 5)}$ $F^{\sharp 7_{ALT}}$ $B m 7(9)$ $E^{\flat 6 9}(\sharp 11)$

17

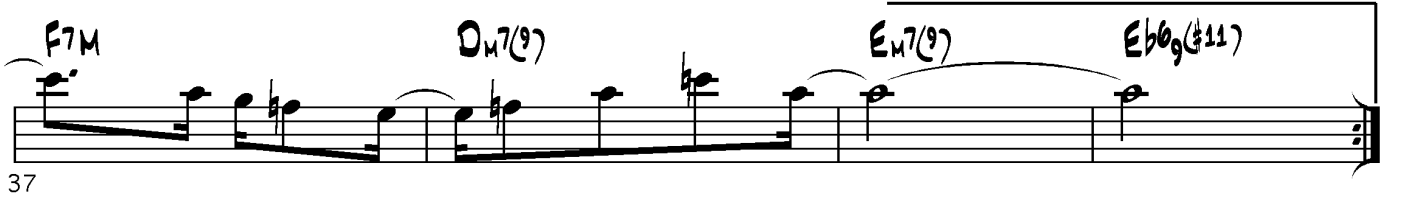
1. $E m 7(9)$ $B^{\flat 7(13)}$ $A 7(9)$ $E^{\flat 6 9}$ $D^{\flat 9}$ $E^{\flat 6 9}(\sharp 11)$

21

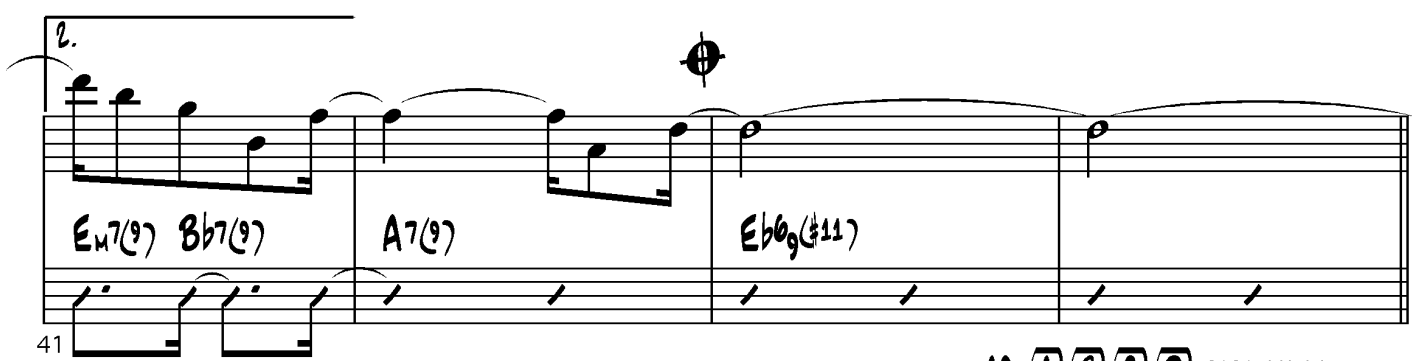
25 

29 

33 



37 

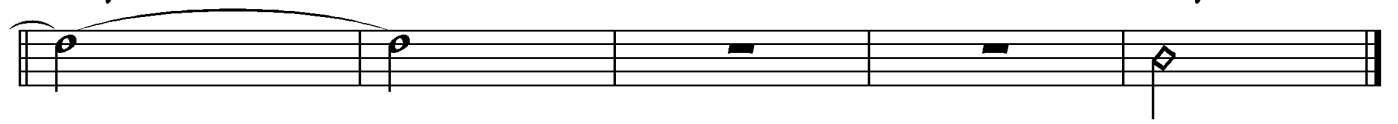
AO **A** E CASA 2

41 

AO **A** **B** **C** **D** PARA SOLOS.

DEPOIS DOS SOLOS CASA 2 E 

 **Eb9(#11)**  **D6_9(#11)**



Rio (letra)

Rio,
Até que eu gosto do frio
Mas, Rio
Eu tô querendo te ver
Se for pra escolher
Liberdade ou o redentor
Meu coração prefere o seu calor.
É ...
Rio,
Cheguei de bolso vazio
Mas, Rio
To dando um jeito de me virar
Andar a pé é bom lá no Central Park
Mas o teu mar azul me faz sonhar
Rio,
Aqui se faz uma grana
Mas, Rio
Quero voltar mesmo assim,
Me espera uma semana que eu tô chegando em abril
O sol, o céu, o meu Brasil



Cássia Eller e Nelson Faria
Aeroanta - Curitiba



Tavinho Fialho, Zé Marcos, Nelson Faria,
Élcio Cáfaró e Cassia Eller

Ruas do Rio

(Bossa Nova)

♩ = 72

Nelson Faria

1 $E7(9)$ E_m/D $C\#m7(b5)$ $C7M$ $B7(\#9)$

5 $E7(9)$ $A7(\#11)$ $A_m7(9)$ $B7_{ALT}$

9 $E7(9)$ $E7(b9)$ $A7M$ $A_b7(13)$

13 D_b7M $G7(13)$ $C7M$ $F\#7(13)$

17 $B7M$ $B7(b13)$ $E_m7(9)$ E_m/D

21 $C\#m7(b5)$ $C7M$ $B7(\#9)$ $E_m7(9)$ $A7(\#11)$

25 $C6$ $G(9)/B$ $A_m7(9)$ $G(9)$ $F7M(\#11)$

Sacopã

(Valsa Mineira)

♩ = 184

Nelson Faria
Nico Assumpção

A

1 $E4/A$ $A_{m7}(9)$ B_m/A B^b/A

5 $E4/A$ $A_{m7}(9)$ B_m/A B^b/A

9 $E4/A$ $A_{m7}(9)$ B_m/A B^b/A

13

B

17 $A(9)/C^\#$ $F^\#_m/E$ $D_m7(9)$ $G7(9)$ $G7(b9)$

21 $C7M(\#5)$ $C6$ $B_m7(b5)$ $E7(b9)$

25 A_{m7} A_m/G $F^\#7(\#5)$ $B7(\#9)$

29 $E7(9)$ $C^\#7(\#9)$

33

F#m7 F#m/E Dm7(9) G7(9) G7(b9)

C7M(#5) C6 Bm7(b5) E7(b9)

37

Au7 Au/G F#7(#5) B7(#9)

41

E7(9) E7(b9)

45

Só te esperando

(Samba)

Nelson Faria

♩ = 116

1 $B^7_4(9)$ $B^7(9)$ **(A)** E^7M E^6

5 $B^b7_4(9)$ $B^b7(9)$ E^b7M E^b6

9 $C^7_4(9)$ $C^7(9)$ F^7M F^6

13 B^M7 $E^7(b9)$ A^M7M A^M7

17 G^M7 $C^7(b9)$ $F^7M(\#5)$ F^6

21 F^M7 $B^b7(9)$ E^b7M E^b6

25 $B^7_4(9)$ $B^7(9)$ **(B)** E^M7 E^M7M

29 $A7(\#11)$ $G\#7$ $F\#7$ $B7(9)$

33 $E7M$ $F\#7$ $Bb7(9)$

37 $Eb7M$ $B7(9)$ $B7(9)$

41 $Bb7(9)$ $Bb7(9)$ $Eb7M$

45 $B7(9)$ $B7(9)$ $B7(9)$ $B7(9)$

49 $B7(9)$ $B7(\frac{13}{9})$ FADE OUT