



ANDRÉ REPISO

TODAS ESSAS COISAS

# **Todas Essas Coisas**

Partituras

São Paulo  
2019

Livro de partituras do álbum *Todas essas coisas*.

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# Todas Essas Coisas

Se você é como eu e gosta de ouvir música que emociona, você está no lugar certo!

A primeira vez em que o André me mostrou uma de suas composições, meu primeiro pensamento foi: "De onde veio esse moço?"

Ele queria uma opinião, e minha reação imediata foi dizer para ele gravar e registrar esse trabalho lindo, para que mais pessoas pudessem se emocionar como eu.

A música do André é feita com o coração, sem perder a clareza estética e a linha de pensamento, aliadas a uma execução primorosa. Seja em trio ou solo, sua música invade a alma.

Eu ouço ecos de Gismonti, Nazareth, Hermeto, Cesar Camargo Mariano e de toda a tradição do piano e da música brasileira, temperados com a alma do André.

Trata-se de motivos que se transformam, que conversam entre as músicas, polirritmias fantásticas (e bem difíceis!), tudo isso inserido em caminhos harmônicos surpreendentes.

É música que dá vontade de ficar ouvindo repetidamente, mas que para os pianistas também dá vontade de sentar-se ao piano e tocar junto. André, obrigada pela sua música!

Que este seja o primeiro de muitos álbuns. Estarei sempre na primeira fila para te ouvir e me emocionar com tanta beleza.

Seja bem-vindo!

If you, like me, enjoy listening to music that thrills you, you are in the right place!

The first time Andre Repizo showed me one of his compositions, my first thought was, "Where did he come from?"

He asked for my opinion, and my immediate reaction was to tell him to record his beautiful work, so that more people could be touched as I was.

André's music is heartfelt and soul stirring. His sense of aesthetic clarity and consistent line of thought enthrall us with exquisite performance. Whether in trio or solo, his music arouses intense emotion.

All over the album I can hear echoes of great internationally known pianists such as Gismonti, Nazareth, Hermeto and Cesar Camargo Mariano tempered with André's soul.

His musical motifs are transformed, intertwining among the songs – fantastic and very difficult polyrhythms–, all this inserted in surprising harmonic ways.

While common listeners will enjoy hearing his music over and over, pianists will feel like sitting at the piano and playing along.

André, thank you for your music! Let this be the first of many albums. I will always be right in the front row to hear you and be touched with such beauty.

Welcome!

*Debora Gurgel*

A história deste disco começa com um presente que recebi do meu grande amigo Tiago Silva: o livro *Nova Reunião*, do poeta brasileiro Carlos Drummond de Andrade. Comecei a ler e me encantar com suas poesias. Percebi como a vida pode ser simples, bela, encantadora e assustadora. A leitura deu fôlego e incentivo para que eu me expressasse por meio da música, e este trabalho é, portanto, o registro do momento musical em que me encontro.

*Todas essas coisas* é o primeiro disco autoral da minha carreira. São oito composições livremente inspiradas na obra de Carlos Drummond de Andrade (1902-1987). Nelas, busquei refletir o sentimento que as poesias provocaram em mim, como se eu pudesse prolongar aquela sensação na qual nos encontramos quando acabamos de ler.

The story of the album "*All these things*" started with a gift I received from my great friend Tiago Silva: the book *Nova Reunião* (New Reunion), written by the Brazilian poet Carlos Drummond de Andrade (1902-1987). His poetry was a sheer delight for me. It made me realize how simple, beautiful, charming and frightening life can be. The reading gave me breath and incentive to express myself through music, and this work is, therefore, expresses the joy of the musical moment in which I am.

*All these things* is my debut album. There are eight compositions freely inspired by the work of Drummond de Andrade. In them, I attempted to reflect the feeling that his poetry provoked in me, as though I could prolong the sensation we feel when we finish reading it.

André Repizo

## **Agradecimentos**

Este disco é a concretização de um sonho. Agradeço a Deus por possibilitar todas as condições necessárias para a realização deste trabalho. Sou grato aos professores que tive em minha caminhada e ajudaram a construir todo o conhecimento que imprimi neste som. Agradeço a Debora Gurgel por me incentivar, escutar minhas composições, e me ensinar a tocar com o coração! Sou grato principalmente a minha família: Flávia, minha esposa amada, que me apoia em todas minhas loucuras e é a inspiração da minha vida; aos meus pais, Edvaldo e Dalila, que me inundam de amor incondicional; Márcia, Fátima, Beto, Tiago, Poliane, Gabriel, por darem amor,

## **Acknowledgements**

This record is the fulfillment of a dream. I thank God for enabling all the necessary conditions for the accomplishment of this work. I am grateful to the teachers I had in my path, who helped to build all the knowledge I have imprinted on this album. I thank Debora Gurgel for encouraging me, listening to my compositions, and teaching me how to play with my heart! I am especially grateful to my family: Flávia, my beloved wife, who supports me in all my crazy endeavors and is the inspiration of my life; my parents, Edvaldo and Dalila, for showering me with unconditional love; Márcia, Fátima, Beto, Tiago, Poliane and

força e chão para tudo isso. Agradeço a todos os meus amigos, sem os quais eu não teria chegado a este resultado. Em especial, agradeço aos meus amigos Caio Milan e Fábio Martinez, por fazerem parte deste projeto! Agradeço também a todos que colaboraram para este sonho se tornar realidade, sendo por meio do Catarse ou de alguma outra forma:

Gabriel, for giving love, strength and ground to all of this. I thank all of my friends, without whom I would not have gotten this result. In particular, I thank my friends Caio Milan and Fábio Martinez for being part of this project! I would also like to thank all those who collaborated to make this dream come true, whether through the Catarse website or in some other way:

Suzana Bandeira, Felipe Rodrigues Silva, Evelin Rodrigues, Anamaria Gandra, Diego Baffi, Carol Vieira, Lucy Petroucic, Fernando Elias Biral, Tiago Silva, Jônatas Ribeiro, Alex dos Santos, Zacarias Maia, Alba Pedreira Vieira, Odilon José Roble, Amira Aparecida Haikal Fossa, Diego Carvalho, Mariana Martins Lara, Luiz Roveran, Cristiane Tonelli Ribeiro, Ana Maria Simões de Araújo, Débora Mata, Wesley Gonzaga, Tiê Alves de Almeida, Thiago Leme Marconato, Eric Kimura, Edvaldo Marques, Dalila Repizo Rocca Marques, José Roberto Borsani, Fátima Regina Brassarola Borsani, Ester Dassoler, Lilia Romero, Graziela Dib, Ana Paula de Barros, José Libório, Fátima Rocha, Marilda Frazão, Márcio Frazão, Tiago Brassarola Borsani, Poliane Oliveira, Márcia Oliveira e Suely Abdom Alves.

## Cifra na forma de fração

São chamados de polícordes. Além de deixar explícito qual a superposição de acordes, esta maneira de cifrar demonstra o voicing específico de um determinado acorde.

Nas composições deste álbum, as cifras polícordais foram pensadas em tríade sobre trítono ou duas tríades superpostas.

A cifra abaixo descreve a tríade de mi bemol maior sobre o trítono do acorde de dó com sétima (mi e si bemol).



Acorde que poderia ser cifrado como: C7#9.

A próxima cifra descreve duas tríades superpostas, fá maior sobre mi bemol maior. Acorde que também poderia ser cifrado como: Eb#11.





# Valsa Para Flávia

André Repizo

**A**

1 2 3 4 5

$E_b G7$   $A_b \#11 7M$   $F\#7b5$   $Dm7$   $A_b C7$   $Fm7$   $C\#7$   $Cm7$   $D\#m7 C7$

6 7 8 9

$Ebsus$   $F\#7$   $Dm7$   $F\#7^{13}$   $A_b\#11$   $C\#7$   $Cm7$

10 11 12 13

$\#11 A_b6$   $F\#7$   $Dm7^4$   $\#9 C7$   $Fm7$   $C\#7$   $Cm7$

14 15 16 17

$E_b\#11$   $F\#7$   $Dm7$   $Ebsus$   $\#11 G7$   $E_b G7$   $Cm7$

**B**

18 19 20 21 22

$Fm7$   $C\#7$   $B7M$   $Bb m7$   $Am7$   $G\#m7$   $C\#7b5$   $E_b7\#9$

22 Fm7 Dm7 Eb sus #11 G7 Eb G7 Cm7 Eb #11 Eb7M

27 **C** Improvisação livre com baixo ostinato

30 **A'**

33

36

39

42

45

48 **B** Fm7 C#7 B7M Bbm7 Am7 G#m7 C#7b5 Eb7#9 Fm7

53 Dm7 Ebsus G7 #11 Eb G7 #11 Eb7M 1. #11 Eb7M 2. #11 Eb7M Eb7M

# Bossa Sentimental

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Bossa

3 3 6

A $\flat$ 7M B7M G7M/D F13

6

A

A $\flat$ 7M E7M#11 B $\flat$  A D7 G7 A $\flat$ 7M 3 D $\flat$ 7M C7 $\flat$ 9

15

B7M 3 G#m7 G7M F#7 C B7M#11 3 E7M#11 1. B $\flat$  A D7 G7 2. E7M#11

B

24

A7M 3 C7M A $\flat$ 7M 3 E7M#11 G7M B $\flat$ 7 Am7

30

D7 B7 Em7 G7M B $\flat$ 7 Am7 D7 B7 Em7 B A7

37

B $\flat$  A D7 G7 A $\flat$ 7M 3 E7M#11 G7M F#7 B7M#11 3 E7M#11

45

1. B $\flat$  A D7 G7 2. E7M5#

# Arabescos

André Repizo

The first system of music is in 3/4 time. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes. The key signature has one flat (Bb).

9 F6 C9/E Bb/D C6 Bb6

The second system continues the piece, starting at measure 9. It features a repeat sign at the beginning of the right hand part. The left hand continues with quarter notes. Chord symbols are placed above the right hand staff.

16 F#11 C9/E Bb/D C6 Bb6 1.

The third system starts at measure 16. It includes a first ending bracket over the final two measures of the system. The right hand has a melodic line with a repeat sign. The left hand has a bass line with quarter notes.

23 C7M F7M Gm7 2.

The fourth system starts at measure 23. It features a second ending bracket over the first two measures of the system. The right hand has a melodic line with a repeat sign. The left hand has a bass line with quarter notes.

31 A G7M Bb D7 C#m7 Csus B C#m C Dm Db Ebm D B7 Eb C7 F#11 G7M Bm7

The fifth system starts at measure 31. It consists of a series of chords in the right hand, with the left hand playing a bass line of quarter notes. The key signature has two flats (Bb and Eb).

39  $\overset{C}{Dm}$   $E\flat 7M$   $G7M/B$   $B\flat 7M$   $C6$   $F7M$   $Gm7$

47  $\overset{A}{G7M}$   $B\flat D7$   $C\sharp m7$   $Csus$   $B C\sharp m$   $C Dm$   $D\flat E\flat m$   $D B7$   $E\flat C7$   $F\sharp 11$

53  $G7M$   $Bm7$   $\overset{C}{Dm}$   $E\flat 7M$   $\overset{1.}{G7M/B}$   $B\flat 7M$

58  $\overset{2.}{G7M/B}$   $B\flat 7M$

64  $C6$   $F6$   $Gm7$   $B\flat$   $\overset{A}{G7M}$   $B\flat D7$   $\overset{2}{C\sharp m7}$

69  $Csus$   $C\sharp m7$   $\overset{D}{B7}$   $E\flat C7$   $\overset{3}{F7M}$   $G6$   $Bm7$

74 D7/C Dm7 Eb9 G7M/B Bb7M G7M/B

78 G7M C7 F#m7 B7 E7 Eb sus

83 Esus Fsus Am7 E7 D7 G7M C7

88 F#mb5 Bsus E7 A7b5 Am7 Ab E7 Bb D7

94 G7M C7 G7M B7b9 E7 A7 Am7

101 D7 6 G7M C7 F#m7

105 B7 E7 A7 Am7 B $\flat$  D7 C F $\sharp$ 7

110 G7M C7 F $\sharp$ m7 B7 E7

115 A7 Am7 D7 G7M F6

119 E6 E $\flat$ 7M A F $\sharp$ 7 F $\sharp$ m7 B7 E7 A7 Am7

125 D7 $\flat$ 9/A G7M C7 F $\sharp$ m7 B7 $\flat$ 9

130 E7 A7 Am7 D7 G7M



135 C7 F#m7 Bsus E7 A7 Am7 D7

142 G7M C7 F#m7 B7 E7 Eb7sus

147 Esus Fsus Am7 E7 D7 G7M C7

152 F#mb5 B7 E7 A7 D9

157 F6 Dm6 C#6 Cm6 B6 Eb7 D

160 C6/A F6/A Gm7/A A Bb/A

167 C#m/A Csus/A B/A C/A D $\flat$ /A D/A E $\flat$ /A F $\sharp$ 11/A G7M/A

173 Bm7/A C/A E $\flat$ 7M/A G7M/A B $\flat$ /A

179 C6 F6 Gm7 B $\flat$ 6 F7M G7M Bm7 B $\flat$ 6

195 C7M F7M Gm7 A G7M B $\flat$  D7 C#m7 Csus B C#m C Dm D $\flat$  Ebm

202 D B7 E $\flat$  C7 F#11 G7M Bm7 C Dm E $\flat$ 7M G7M/B B $\flat$ 7M

# Arabescos

André Repizo

F6

Musical staff 1: Treble clef, 3/4 time signature. Melody with eighth notes and quarter notes. Chords: F6, F6, F6, F6, F6, F6. Repeat sign at the end.

10 C9/E Bb/D C6 Bb6 F#11 C9/E Bb/D C6 Bb6 1.

25 2. C7M F7M Gm7 G7M A Bb D7 C#m7 Csus B C#m

34 1. 2. C Dm Ebm D B7 Eb C7 F#11 G7M Bm7 Dm Eb7M G7M/B Bb7M 3X

44 3. G7M/B Bb7M C6 F6 Gm7

51 Bb G7M A Bb D7 C#m7 Csus C#m7 D B7 Eb C7 F#11 G6

57 Bm7 D7/C Dm7 Eb9 G7M/B Bb7M G7M/B

62 G7M C7 F#m7 B7 E7 Eb7sus

67 Esus Fsus Am7 E7 D7 G7M C7

72 F#mb5 B7sus E7 A7b5 Am7 Ab E7 Bb D7 G7M

79 C7 G7M B7b9 E7 A7 Am7

85 D7 6 G7M C7 F#m7

89 B7 E7 A7 Am7 Bb D7 C F#7

94 G7M C7 6 F#m7 B7 E7

99 A7 Am7 D7 3 G7M F6 E6 Eb7M A F#7

104 F#m7 B7 E7 A7 Am7 D7b9/A G7M

111 C7 F#m7 B7b9 E7 A7 Am7

117 D7 G7M C7 F#m7 Bsus E7 A7

124 Am7 D7 6 G7M C7 F#m7

129 B7 E7 Ebsus Esus Fsus Am7 E7 D7

134 G7M C7 C7 F#mb5 B7 E7

140 A7 D9 F6 Dm6 C#6 Cm6 B6 Eb7 D

145 C6/A F6/A Gm7/A A Bb/A C#m/A Csus/A

153 B/A C/A Db/A D/A Eb/A F#11/A G7M/A Bm7/A C/A Eb7M/A

160 G7M/A Bb/A C6 F6 Gm7 Bb6 F7M G7M

Solo

174 Bm7 Bb6 C7M F7M Gm7 G7M D7 C#m7 Csus C#m

186 Dm Ebm B7 C7 F#11 G7M Bm7 Dm Eb7M G7M/B Bb7M

# O Poeta Chorou

André Repizo

Chord progression: G#° Am7 F#7b13

Chord progression: G/B Bm7 Em5 Eb7 Bm7 Eb7 Bm7 G7 Ab7 A7 Bb°

Chord progression: Bm7 G#° Am7 F#7b13

Chord progression: F#mb5 B7b9 Em5 6 Eb7 D7b9

Chord progression: C#mb5 F#7 Bm % E7 Am7

19 F#7b13 Bm7 Emb5 Eb7

22 Bm7 Eb7 Bm7 G7 Ab7 A7 Bb° Bm7 E7

26 Am7 F#7b13 F#mb5 B7b9

29 Emb5 6 Eb7 D7b9 C#mb5 F#7 To Coda

32 Bm C#7 F#m7 B7b13

Fine

35 Em7 Eb7 A7#11 C#7 F#m7 B7b13

39 Em7 A7 D G C#7 Ab C7 E F#m7 F B7

43 F# E7 Eb7 A7b5 A7 G C#7 F# C7

46 E F#m7 Eb B7 Em7 A7 D F6 Dm6

50 C#6 Cm B6 Eb7 ELÍDIO

53 F6 Dm6 C#6 Cm B6 Eb7 D

57 G C#7 Ab C7 E F#m7 F B7 F# E7 F Eb7 A7b5 A7



61  $G$   $F\#$   $E$   $E\flat$   $Em7$   $A7$   $D$  D.S. al Coda  
 $C\#7$   $C7$   $F\#m7$   $B7$

65  $Bm7$   $F\#7$   $B$   $E\flat7$   $G\#m7$

68  $G6$   $F\#6$   $C\#$   $B$   $Dm7$   $D\#m7$   $A$   $F\#7$   
 $E\flat$   $C\#$

71  $G\#m7$   $G6$   $F\#6$   $Am7$   $A\flat$   $D7$

74  $B\flat^\circ$   $E\flat7$   $D7\#11$   $C\#m7$   $F\#7$

77  $B7\flat9$   $E7M$   $E$   $F\#7$   $Am\flat5$   $A\flat7$

80 G7#11 F#7 1. B7M F#7 2. B D.S. al Fine

83 Bm Fine opcional

# O Poeta Chorou

André Repizo

Chord progression for the first staff:  $G\sharp^\circ$   $A m7$   $F\sharp 7b13$   $G/B$   $B m7$

Chord progression for the second staff:  $E m\flat 5$   $E\flat 7$   $B m7$   $E\flat 7$   $B m7$   $G7$   $A\flat 7$   $A7$   $B\flat^\circ$   $B m7$   $G\sharp^\circ$

Chord progression for the third staff:  $A m7$   $F\sharp 7b13$   $F\sharp m\flat 5$   $B7\flat 9$   $E m5\flat$   $6$   $E\flat 7$

Chord progression for the fourth staff:  $D7\flat 9$   $C\sharp m\flat 5$   $F\sharp 7$   $B m$   $E7$   $A m7$

Chord progression for the fifth staff:  $F\sharp 7b13$   $B m7$   $E m\flat 5$   $E\flat 7$   $B m7$   $E\flat 7$   $B m7$

Chord progression for the sixth staff:  $G7$   $A\flat 7$   $A7$   $B\flat^\circ$   $B m7$   $E7$   $A m7$   $F\sharp 7b13$

Chord progression for the seventh staff:  $F\sharp m\flat 5$   $B7\flat 9$   $E m\flat 5$   $6$   $E\flat 7$   $D7\flat 9$   $C\sharp m\flat 5$   $F\sharp 7$  To Coda

Chord progression for the eighth staff:  $B m$   $C\sharp 7$   $F\sharp m7$   $B7\flat 13$   $E m7$   $E\flat 7$   $A7\sharp 11$

Chord progression for the ninth staff:  $C\sharp 7$   $F\sharp m7$   $B7\flat 13$   $E m7$   $A7$   $D$   $G$   $C\sharp 7$   $A\flat$   $C7$

Chord progression for the tenth staff:  $E$   $F\sharp m$   $F$   $B7$   $F\sharp$   $E7$   $F$   $E\flat 7$   $A7\flat 5$   $A7$   $G$   $C\sharp 7$   $F\sharp$   $C7$

6

46 E F#m Eb B7 Em7 A7 D F6 Dm6 C#6 Cm

51 B6 Eb7 ELídio F6 Dm6 C#6 Cm

55 B6 Eb7 D G C#7 Ab C7 E F#m F B7

59 F# E7 F Eb7 A7b5 A7 G C#7 F# C7 E F#m Eb B7

63 Em7 A7 D D.S. al Coda Bm7 F#7 B Eb7

67 G#m7 G6 F#6 C# Eb B C# Dm7 D#m7 A

71 G#m7 G6 F#6 Am7 Ab D7 Bb° Eb7

75 D#11 C#m7 F#7 B7b9 E7M E F#7

79 Amb5 Ab7 G7#11 F#7 1. B7M F#7 2. B D.S. al Fine

83 Fine Opcional Bm 8

# Imprudência Poética

André Repizo

1 Eb6/G Ab7M/C Db9 Dmb5 F°

Musical notation for measures 1-3. Treble and bass clefs. Chords: Eb6/G, Ab7M/C, Db9, Dmb5, F°.

4 E7M#11 Eb#11 Bb7/D E° Db#11/F Eb13

Musical notation for measures 4-6. Treble and bass clefs. Chords: E7M#11, Eb#11, Bb7/D, E°, Db#11/F, Eb13.

7 Bb9/D Db9 Ab7M/C E7M#11

Musical notation for measures 7-9. Treble and bass clefs. Chords: Bb9/D, Db9, Ab7M/C, E7M#11.

10 Eb6/G Ab7M/C Db9

Musical notation for measures 10-12. Treble and bass clefs. Chords: Eb6/G, Ab7M/C, Db9.

13 Dmb5 F° E7M#11 Eb#11 Bb7/D E°

1.

Musical notation for measures 13-15. Treble and bass clefs. Chords: Dmb5, F°, E7M#11, Eb#11, Bb7/D, E°. First ending bracket.

16 Db7M/F Db7M/E Eb6 Eb6/D E7Mb5 F7M#11

19 <sup>2.</sup> Bb7/D E° Db#11/F Eb13 Bb9/D Db9

22 Ab7M/C B7M

24 E7M#11 G7M C F#7

26 B lídio E9 A7M C7M A7

28 Ab7M F#7/E C# D7 G7M C F#7

30 B lídio E9 Eb6/G Ab7M/C Db9

33 Dmb5 F° E7M#11 Eb#11 Bb7/D E°

36 Db#11/F Eb13 Bb9/D Db9 Ab7M/C To Coda

39 E7M#11

41 Eb6/G Db7M Dmb5<sup>9</sup> E7M#11 Eb lídio Db lídio Eb6<sup>9</sup> E7M#11 F7M#11

Solo D.S. al Coda

49 E7M#11

# Todas essas Coisas

André Repizo

Chords: G7M, Ab#11, A, G7, A7M/C#, A6, Bb6, F7M, Bbm7, Am7

The first system of music is in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4 with a fermata. The bass line has a whole rest. The system contains two measures of music with various chords and melodic lines.

Chords: Ab7M, F7M, E7Mb5

1. 2.

The second system of music is in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4 with a fermata. The bass line has a whole rest. The system contains two measures of music with various chords and melodic lines.

Chords: G7M, Ab#11, A, G7, A7M/C#, A6, Bb6

The third system of music is in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4 with a fermata. The bass line has a whole rest. The system contains two measures of music with various chords and melodic lines.

Chords: F7M, Bbm7, Am7, Ab7M, F7M, E7Mb5, G7M/B

The fourth system of music is in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4 with a fermata. The bass line has a whole rest. The system contains two measures of music with various chords and melodic lines.

Chords: A7M/C#, D7/C, C7/Bb, Am7, Bb6, Bb7, E7

The fifth system of music is in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4 with a fermata. The bass line has a whole rest. The system contains two measures of music with various chords and melodic lines.



1. 28 A7b5 2. A7b5

31 Dm7 Eb7

34 Amb5 D7

37 Gm7 D7b9 F7 Cm/Eb F7

41 Bb7M Ab7 Am5b D7

45 Gm7 D7b9 F7 Cm/Eb F7

49 **1.** B $\flat$ 7M Gm $\flat$ 6 Fm/A $\flat$  E $\flat$  B7 D C7 C E7 **2.** B $\flat$ 7M

52 A $\flat$ 7 G7M/B A7M/C $\sharp$  D7/C C7/B $\flat$

56 Am7 B $\flat$ 6 **1.** A7 $\flat$ 5

61 **2.** A7 $\flat$ 5 Dm7

64 E $\flat$ 7 B7M A $\flat$ /C A/C $\sharp$

67 A $\flat$ /C Bm7 A7 $\flat$ 5 G $\sharp$ m7 B7M G7M

72 D7#11 B7M Ab/C A/C# Ab/C Bm7

76 A7b5 G#m7 B7M G7M D7#11

82 G7M Ab#11 A G7 A7M/C# A6 Bb6 F7M Bbm7 Am7

88 Ab7M F7M E7M#11

# Adorno Para Emoção

André Repizo

1-9

E7M#11 Eb7 Db7M B7M Bb7M Ab7M Dmb5 G13b Cm7

10-14

G7 Db7 C7M#4 B7 Em7 F#7b5 E7#11 Eb7#5 Dmb5 G7 C#7

15-20

Eb7M Dmb5 G13b Cm7 A7b9 Ab7M Emb5 A75b Dm7

21-24

Dm7M/C# Cm7 F#mb5 F7 Cm9

25-28

Dmb5 G13b

29 Cm7 Dmb5 G7b13 F#6

1.

33 G13b G7b9 Cm7 Ab F#7 G F7 F E7 Emb5 A7b5 Ab7M G7#9

2.

39 Cm7 D7#11 #11 Db7 Cm7 Cm7

1. 2.

46 Ab7M G7#9 Cm7 D7#11

To Coda

51 Db7#11 Cm7 D7#11 Db7#11 Cm7 Ab F#7 G F7 E7 Emb5 A7b5 Ab#11 F#6 F6

61 Em Ebm7 Cm7 F#6 F6 E7M Eb7M Dm7 Db7 Cm7Bb Ab D7#11 Db7#11 Cm7 D7#11 Eb7#11

70

E Lídio Eb7 Db7M B7M Bb#11 Ab7M G13b F7 Cm7 G7 Db7 C11# E7#11 Eb7#11

Musical notation for measures 70-81. The system shows two staves (treble and bass) with chords and melodic lines. The key signature has two sharps (F# and C#). The time signature is 3/4. The chords listed above the staff are: E Lídio, Eb7, Db7M, B7M, Bb#11, Ab7M, G13b, F7, Cm7, G7, Db7, C11#, E7#11, Eb7#11.

82

Dmb5 G7 Eb7M Dmb5 G7 Cm7 A7 Ab7M Emb5 A7 Dm7 Dm7M Cm7 F#mb5 F7 Cm7

Musical notation for measures 82-94. The system shows two staves (treble and bass) with chords and melodic lines. The key signature has one flat (Bb). The time signature is 3/4. The chords listed above the staff are: Dmb5, G7, Eb7M, Dmb5, G7, Cm7, A7, Ab7M, Emb5, A7, Dm7, Dm7M, Cm7, F#mb5, F7, Cm7.

95

G7 Db7 #11 C7M B7 Em F#7b5 E7#11 Eb7#11 Dmb5 G7 C#7

Musical notation for measures 95-103. The system shows two staves (treble and bass) with chords and melodic lines. The key signature has one flat (Bb). The time signature is 3/4. The chords listed above the staff are: G7, Db7, #11, C7M, B7, Em, F#7b5, E7#11, Eb7#11, Dmb5, G7, C#7.

100

Eb7M Dmb5 G13b Cm7 A7b9 Ab7M Emb5 A7b5 Dm7

Musical notation for measures 100-105. The system shows two staves (treble and bass) with chords and melodic lines. The key signature has one flat (Bb). The time signature is 3/4. The chords listed above the staff are: Eb7M, Dmb5, G13b, Cm7, A7b9, Ab7M, Emb5, A7b5, Dm7.

106

Dm/C# Cm7 F#mb5 F7 Cm9

Musical notation for measures 106-109. The system shows two staves (treble and bass) with chords and melodic lines. The key signature has one flat (Bb). The time signature is 3/4. The chords listed above the staff are: Dm/C#, Cm7, F#mb5, F7, Cm9.

110

D.S. al Coda ⊕ D7#11 Eb#11 B7M Bb7M

Musical notation for measures 110-114. The system shows two staves (treble and bass) with chords and melodic lines. The key signature has one flat (Bb). The time signature is 2/4. The chords listed above the staff are: D.S. al Coda, ⊕, D7#11, Eb#11, B7M, Bb7M.

# Adorno Para Emoção

André Repizo

8 E7M#11 Eb7 Db7M B7M Bb7M Ab7M Dmb5 G13b

9 Cm7 15

26 Cm7 Dmb5 G13b Cm7 Dmb5 G7b13 F#6

33 G13b G7b9 Cm7 F#7 F7 E7 Emb5 A7b5 Ab7M G7#9 Cm7

40 D7#11 Db7 Cm7

48 Cm7 D7#11 Db7#11

56 Cm7

70 Solo Baixo E Lídio Eb7 Db7M B7M Bb#11 Ab7M G13b F7

78 Solo Piano Cm7 G7 Db7 C11# E7#11 Eb7#11 Dmb5 G7 Eb7M Dmb5 G7

86 Cm7 A7 Ab7M Emb5 A7 Dm7 Dm7M Cm7 F#mb5 F7 Cm7

95 G7 Db7 C7M B7 Em F#7b5 E7#11 Eb7#11 Dmb5

99 G7 C#7 Eb7M Dm5b G13b Cm7 A7b9 Ab7M

104 Emb5 A7b5 Dm7 Dm/C# Cm7 F#mb5 F7

109 D.S. al Coda  
Solo Aberto Bateria

112 D7#11 Eb#11 B7M

115 Bb7M



# Presença

André Repizo

3 G7M E7 3 C7 D7 3 G7M D#m7 G7b13 C6

5 = swing Cm7M F7 1. F#m7 Eb#11 2. F#m7 Eb#11

9 =straight Cm7M F7 3 F#m7 F Eb Eb F G E7M#11 Asus #11 Am7 D7b9

13 3 G7M E7 3 C7 D7 3 To Coda G7M Em7 G#m/D# D7 C7

17 Am7 D7b5b9 3 G7M E7 C7 D7 D.C. al Coda

20 G7M Em7 E7M#11 A7M