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13 Easy Brazilian Choros for Solo Guitar

By Carlos

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Mel Bay Presents

13 Easy Brazilian Choros for Solo Guitar

By Carlos Almada

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Rubens Tubenclak: Guitar

Flavio Henrique Medeiros: Revision and fingering of score

Recorded at Omega Studio (Niteroi)

Engineered by

Carlos Castanheira

1 2 3 4 5 6 7 8 9 0



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Introduction

The *choro* is a very important Brazilian instrumental style, originated in Rio de Janeiro during the late 1800's. It is thus a typical *carioca* style (*carioca* means from Rio de Janeiro). Originally, the word "choro" was used to name instrumental groups composed of flute, *cavaquinho* (a kind of Brazilian ukulele) and two guitars (later on, several kinds of percussion instruments were included as well). These groups used to play in *carioca* high society parties in a peculiar syncopated interpretation pieces based on the fashionable dancing styles of that time: polkas, mazurkas, waltzes, waltzes and scottisches, all of them imported from Europe. Those rhythms were later "nationalized" by composers, such as Joaquim Callado, Chiquinha Gonzaga and Ernesto Nazareth, among others, and were combined with the African rhythm of the lundu. This mixture resulted in new styles with a very strong Brazilian accent, although their names were initially identical or similar to the original European styles (polca, mazurca, valsa and xóti).

The great popular success of this new Brazilian way of playing the old rhythms, and its gradual and natural evolution, has brought up other rhythmic variants: the Brazilian tango, the maxixe (that has also contributed to the creation of the samba) and, finally, the choro, which became a specific style around 1930.

Besides the aforementioned names, the great choro composers are Sátiro Bilhar, Anacleto de Medeiros, Patápio Silva, Pixinguinha, Jacob do Bandolim, Benedito Lacerda, Luis Americano, Zequinha de Abreu, João Pernambuco, K-Ximbinho, among others. Nowadays, it is very common to also consider as choro the related styles, such as the polca, the Brazilian tango, the maxixe, the xóti, and even the ternary ones like the mazurca and the valsa.

The main features of choro are:

1. Tempo: usually, the choros are written in medium to fast tempos (from 80 to 120 beats per minute).
2. Time signature: 2/4 (like almost all Brazilian rhythms).
3. Form: AA-BB-A-CC-A (i.e., the well-known rondo form, inherited from the European polka). Parts B and C are always written in related keys (for instance, if part A is in C major, parts B and C could be in G major and A minor, and if part A is in A minor, parts B and C will probably be in C major and A major).
4. Melody/Harmony: the melodic lines are almost always based on arpeggios of diatonic triads, secondary dominant and diminished seventh chords, scale-like passages, and chromaticism (perhaps the most characteristic choro hallmark).
5. Rhythm: this is undoubtedly the greatest difficulty for the beginner. The typical rhythmic figurations of the choro are strongly syncopated, and they are used in several of the possible variations for groups of eighth and sixteenth notes, many times with the addition of ties and dots.

As one can easily imagine, it would be very hard for a guitar student to start reading the scores of the traditional choro repertoire, almost all of them with many technical difficulties. It would be much better if he could start with some easier pieces – of intermediate level – in order to be presented to the choro language in a more gradual and appropriate manner. That is the main goal of this book. It has thirteen studies (in the thirteen most used keys for choro guitar) written in a reduced form (two parts instead of the conventional three), and in the principal stylistic variants of the choro: besides choros, there are polcas, maxixes, Brazilian tangos and xóti. The more common

and characteristic rhythmic figurations are present in each of the studies as the principal generator of motives. Also aiming at the simplification of execution, all studies were composed with only two voices (melody and bass) and with no chords (although harmonies are quite evident due to the melodic particularities of choro).

Regarding the interpretation, I think that the enclosed CD will help a lot.

Carlos Almada

This book is dedicated to my son, Roberto.





Choro in C

Carlos Almada

♩ = 60

7

1 4 1

T 0 1 0 1 0 3 1 1 0 1 0 3

A 0 1 0 1 0 3 1 1 0 1 0 3

B 3 3 3 2 0 3 2 3 0 2 0 3 3 3 2 0

1/2 CH

To Coda

3 4 2 1 2 3 2 1 3 1 4 1 1 4 1 3 4

T 3 1 0 1 0 3 5 3 1 0 3 1 0 1 2 3 3

A 3 2 3 0 2 0 3 0 1 3 2 3 0 3 3 0 0 3 3

B 3 2 3 0 2 0 3 0 1 3 2 3 0 3 3 3 0 3

1. 2.

8

T 1 0 3 2 1 0 0 1 0 2 3 1 0 1 0 1 0 3 1 0 2 3

A 1 0 3 2 1 0 0 1 0 2 3 2 0 4 0 0 3 0 0

B 2 0 3 0 3 1 0 3 2 2 0 3 2 0 1 0 3 0 3 2 0 0 3

12

T 0 3 0 3 0 3 1 0 2 0 0 1 2 0 3 1 0 2 0 1 0 3

A 2 0 3 0 3 1 0 2 0 0 1 2 3 2 2 0 3 2 0 3 2 0 0 3

B 2 0 3 0 3 1 0 3 2 2 0 3 2 0 3 2 0 3 2 0 0 3

D. S. al Coda

16

T 1 3 2 3

A 2 0 0 0 0 3 2 0 3

B 2 0 0 2 0 3 2 0 3

Coda Φ

rall.

18

T 1 0 1 0 3 1 0 3 1

A 3 0 2 0 3 2 0 3 0 0 1 0 3 1

B 3 0 2 0 3 2 0 3 2 3 4 0 3 3



Choro in A minor

Carlos Almada

♩ = 64

Musical notation for measures 1-4. Treble clef, 2/4 time signature. Includes guitar tablature for strings T, A, and B.

Musical notation for measures 5-7. Treble clef, 2/4 time signature. Includes guitar tablature for strings T, A, and B.

Musical notation for measures 8-10. Treble clef, 2/4 time signature. Includes guitar tablature for strings T, A, and B.

Musical notation for measures 11-13. Treble clef, 2/4 time signature. Includes guitar tablature for strings T, A, and B.

Musical notation for measures 14-16. Treble clef, 2/4 time signature. Includes guitar tablature for strings T, A, and B. Ends with the word "Fine".

Musical score system 1 (measures 17-20). Includes treble and bass staves with guitar tablature. Measure numbers 17, 21, 25, 28, and 31 are indicated at the start of their respective systems.

Musical score system 2 (measures 21-24). Includes treble and bass staves with guitar tablature.

Musical score system 3 (measures 25-27). Includes treble and bass staves with guitar tablature.

Musical score system 4 (measures 28-30). Includes treble and bass staves with guitar tablature.

Musical score system 5 (measures 31-32). Includes treble and bass staves with guitar tablature. The system concludes with the instruction *D. S. al Fine*.

Choro in G

Carlos Almada

♩ = 52

T 0 1 2 3 0 0 1 2 3 0 0 1 2 3 3 2 0
A 3 3 2 2 0 0 2 2 3 2 0 0 3 2
B 3 3 2 2 0 0 2 2 3 2 0 0 3 2

T 0 4 2 3 2 3 0 1 2 3 0 1 2 3 0
A 0 4 2 4 2 3 0 0 2 4 0 2 3 0
B 0 4 2 4 2 3 0 0 2 4 0 2 3 0

T 1 2 0 2 2 0 0 3 2 2 2 0 3 0 1 2
A 0 4 2 2 0 0 3 0 2 2 2 0 3 0 1 2
B 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2

T 0 0 3 1 3 4
A 3 2 0 3 4 0 2 3 2 0 3 0 3 0 2 0 3
B 3 2 0 3 4 0 2 3 2 0 3 0 3 0 2 0 3

Musical score system 1 (measures 13-16). Includes treble clef, guitar tablature (T, A, B), and fret numbers.

Measures 13-16: Treble clef, guitar tablature (T, A, B), and fret numbers. Measure 13 starts with a treble clef and a 7/8 time signature. Measure 14 has a key signature change to one sharp (F#). Measure 15 has a key signature change to one flat (Bb). Measure 16 has a key signature change to two sharps (D#). Fret numbers are indicated below the strings.

Musical score system 2 (measures 17-19). Includes treble clef, guitar tablature (T, A, B), and fret numbers.

Measures 17-19: Treble clef, guitar tablature (T, A, B), and fret numbers. Measure 17 has a key signature change to one flat (Bb). Measure 18 has a key signature change to one sharp (F#). Measure 19 has a key signature change to two sharps (D#). Fret numbers are indicated below the strings.

Musical score system 3 (measures 20-23). Includes treble clef, guitar tablature (T, A, B), and fret numbers.

Measures 20-23: Treble clef, guitar tablature (T, A, B), and fret numbers. Measure 20 has a key signature change to one sharp (F#). Measure 21 has a key signature change to one flat (Bb). Measure 22 has a key signature change to one sharp (F#). Measure 23 has a key signature change to two sharps (D#). Fret numbers are indicated below the strings.

Musical score system 4 (measures 24-25). Includes treble clef, guitar tablature (T, A, B), and fret numbers. Ends with *D. S. al Fine*.

Measures 24-25: Treble clef, guitar tablature (T, A, B), and fret numbers. Measure 24 has a key signature change to one sharp (F#). Measure 25 has a key signature change to one flat (Bb). The system concludes with a double bar line and the instruction *D. S. al Fine*.

Choro in E minor

Carlos Almada

♩ = 64

Measures 1-3 of the piece. The melody consists of eighth notes with accents. The bass line uses fret numbers 0, 2, 3, and 1.

Measures 4-6. Measure 4 begins with a 4-measure rest in both the melody and bass. The melody continues with eighth notes and accents. The bass line uses fret numbers 2, 2, 3, 0, 2, 3, 0.

Measures 7-9. Measure 8 is marked 'To Coda'. The melody includes a triplet of eighth notes. The bass line uses fret numbers 2, 2, 0, 1, 2, 3, 2, 4, 0, 0.

Measures 10-12. The key signature changes to E minor (three sharps). The melody continues with eighth notes and accents. The bass line uses fret numbers 4, 4, 0, 0, 2, 0, 4, 3, 2, 0, 0, 4, 1, 2, 0, 4, 0, 4.

13

T 5 5 5 4 5 2 0 2 0 3 0

A 4 4 3 2 1 2 0 0 0 0

B 4 4 3 2 1 2 0 0 0 1

16

T 4 2 0 1 2 4 2 4 0 0 4 0 0

A 4 4 0 0 0 0 0 0 0 0

B 4 2 0 1 2 4 2 0 0 0 0 0 0

19

T 7 7 6 5 0 5 0

A 0 0 4 2 4 2 0 3 2 3 2 0

B 0 0 4 2 4 2 0 3 2 3 2 0

22

T 4 4 2 0 4 2 4 0

A 0 0 1 4 2 2 2 2 4 3 2

B 0 0 1 4 2 2 2 2 4 3 2

25

D. C. al Coda

T 0

A 2 4 2 1 4 3 2

B 2 4 2 1 4 3 2

Coda ☩

T 0 0

A 2 0

B 2 0

Choro in F

Carlos Almada

♩ = 70

T
A
B

CI

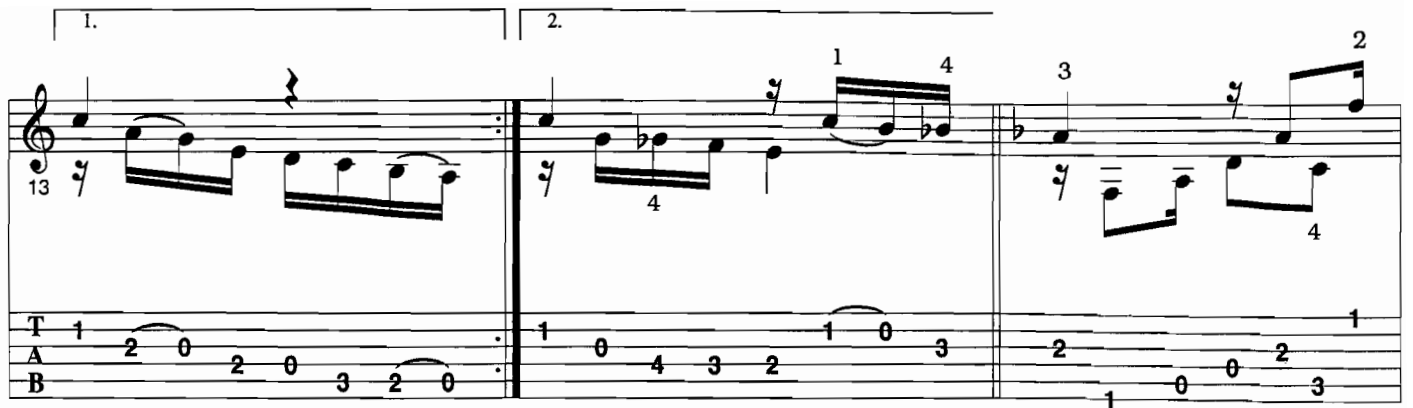
T
A
B

1. 2.

T
A
B

T
A
B

1. 2.

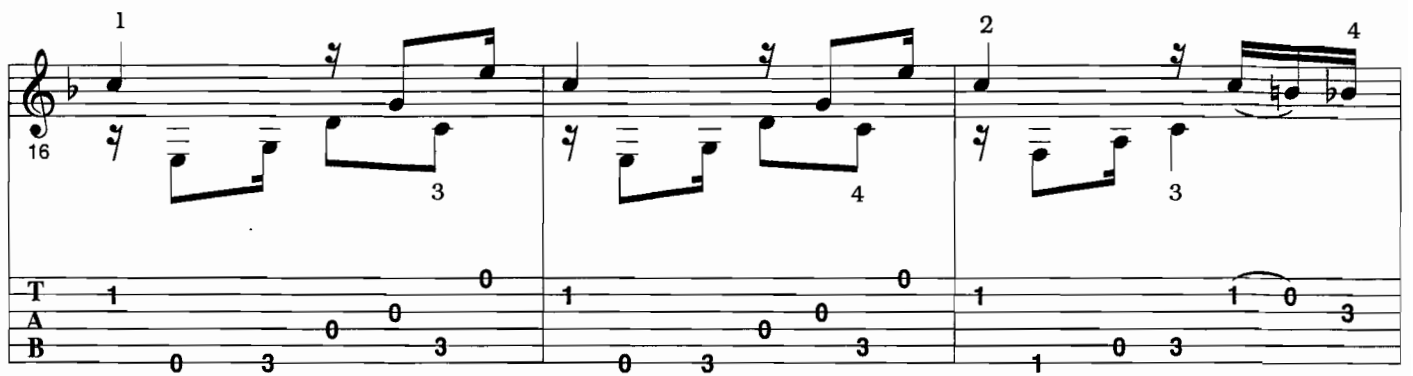


13 4 3 4

T 1 2 0 2 0 3 2 0

A 0 4 3 2 1 0 3

B 1 0 0 2 3

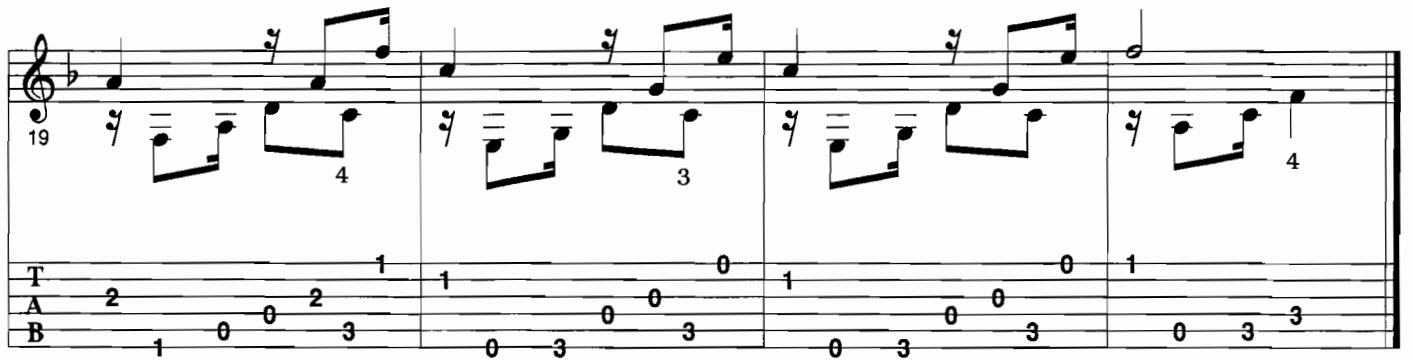


16 3 4 3

T 1 0 0 0

A 0 0 0 0

B 0 3 3 3



19 4 3 4

T 1 1 0 0 1 0 1

A 2 0 0 2 0 0 0

B 1 0 0 3 0 3 3

Choro in D minor

Carlos Almada

♩ = 70

T 2 3 2 | 1 0 1 0 | 3 2 0 | 3 1 0 | 3 2 3 2 0

A 0 | 0 | 0 | 0 | 0

B 4 | 0 | 3 | 5 4 | 0 4

T 1 0 1 0 | 3 2 3 4 | 0 | 1 1 3 1

A 0 | 2 3 2 | 0 | 2

B 4 | 3 | 0 | 2 1 | 0

T 0 1 3 0 | 2 | 2 3 2 | 1 0 1 0 | 3 2 0 | 3 2 3 2

A 0 | 0 | 0 | 0 | 0 | 0

B 0 | 4 | 0 0 0 | 1 | 3 4

T 3 1 0 | 3 2 3 4 0 | 2 | 4 3 2 | 5 3 3 1 0

A 0 | 0 | 0 | 0 | 0 | 0

B 0 | 0 4 | 3 0 | 3 1

CIII

14 *To Coda*

T 3 1
A 0 2 0 3
B 0 0 2 0 3

T 0 4 1 0 1 0 2 3
A 0 0 0
B 0 0 0

T 2 3 1 2
A 3 0 3 1 1 0
B 0 0 0

17

T 1 5 1 1 0 0 3 1 1 0 3 0 3 1 3
A 3 2 3 3 0 3 2 1 1 0 0 3 2 3 1 3
B 3 2 3 3 3 2 3 2

T 3 0 3 1 1 0 3 0 3 1 3
A 0 3 3 2 1 1 0 0 3 2 3 1 3
B 3 2 3 2

T 3 0 3 1 1 0 3 0 3 1 3
A 0 3 3 2 1 1 0 0 3 2 3 1 3
B 3 2 3 2

20

T 1 5 5 4 3 2 2 3 2
A 3 2 3 3 0 3 0 2 3 2
B 0 1 3 3 0 3 0

T 1 5 5 4 3 2 2 3 2
A 3 2 3 3 0 3 0 2 3 2
B 0 1 3 3 0 3 0

T 1 5 5 4 3 2 2 3 2
A 3 2 3 3 0 3 0 2 3 2
B 0 1 3 3 0 3 0

23 *D. S. al Coda*

T 5 3 1 3 1 0 1 1 0 1 1 0 1 2 3 2
A 0 3 2 3 3 3 0 1 3 3 3 2 3 2
B 3 3 0 1 3 3 3 2 3 2

T 1 1 0 1 1 0 1 1 0 1 2 3 2
A 3 3 0 1 3 3 3 2 3 2
B 3 3 3 2 3 2

T 1 1 0 1 1 0 1 1 0 1 2 3 2
A 3 3 0 1 3 3 3 2 3 2
B 3 3 3 2 3 2

Coda ⊕

26

T 3 0 3
A 0 0 0
B 0 0 0



Choro in D

Carlos Almada

$\text{♩} = 58$

14

T 2 0
A 2 3 0
B 0 2 3 0

T 4 1
A 3 2 0 0
B 1 0 0 0

T 4 2 1
A 4 3 2
B 4 0 3

17

T 3 2 3
A 1 0 0 0
B 1 1 0

T 1 0 0 0
A 1 0 3
B 4 0 3

T 3 2 2
A 3 2 2
B 2 2 0 0

20

T 3 2 3
A 2 2 5 6 5
B 1 1 0 3

T 1
A 3
B 0 4 0

T 3
A 3
B 0 0

D. C. al Fine

Choro in B minor

Carlos Almada

$\text{♩} = 74$

T
A
B

T
A
B

T
A
B

To Coda

T
A
B

4

17

1/2 CH

T 5 0 7 6 7 6 5 2 5 4 3

A 0 4 2 0 4 0 0 4 2 0 0

B 0 4 2 0 4 0 0 4 2 0 0

1

21

4

T 2 2 1 0 4 4 0 2 0 4 2 0 2 4

A 3 0 4 2 0 4 4 0 2 0 4 2 0 4

B 3 0 4 2 0 4 4 0 2 0 4 2 0 4

2

25

CH

T 2 0 5 3 2 5 3 0 2 3 2 0

A 0 3 2 0 3 5 4 2 2 0 4 2 2

B 0 3 2 0 3 5 4 2 2 0 4 2 2

2

29

D. S. al Coda

T 3 2 0 3 0 0 4 2 0 2 0 4 2

A 0 0 2 0 4 1 4 4 4 0 4 2 0 2

B 4 0 2 0 4 1 4 4 4 0 4 2 0 2

Coda ⊕

33

T 7 7 0

A 7 4 0

B 2

Choro in B flat

Carlos Almada

♩ = 66

1 3 4

T 1 1 3 3 3 4 3 2 1 1 4 2 4

A 1 0 1 1 0 1

B 1 0 1 1 0 1

To Coda ⊕

3 4 1 1 4 4 4 3 1 2

T 3 3 1 0 0 0 3 1 4 3 4 3 3 1 2 1

A 3 0 1 0 4 3 2 3 2 3 3 3 2 3

B 3 0 1 0 4 3 2 3 2 3 3 3 2 3

1. 2.

8 2 4 4 2 4

T 1 1 3 1 6 4 3 1 3 2 1 0 3 0

A 1 2 3 3 1 6 1 0 3 1 2 1 0 3 0

B 1 2 3 3 1 6 1 0 3 1 2 1 0 3 0

12

4 1 4 1

T 4 0 3 1 3 3 3 4 0 3 1 2 1 0 3

A 1 0 3 1 3 3 3 4 0 3 1 2 1 0 3

B 1 0 3 1 3 3 3 4 0 3 1 2 1 0 3

16

1 2 4 3 1/2 CI 4 4

T 4 1 2 3 3 3 1 1 3 4

A 1 0 3 1 3 3 3 3 1 3 4

B 1 0 1 1 1 0 3 3 3 3 2 1

20

2 2 3 4 4 3 2

T 1 1 1 1 4 3 2 1 0 3 4 1 0 3 1 3 2 1 0 3 0

A 0 1 1 1 1 0 3 4 1 0 3 1 0 2 1 0 3 1

B 0 1 1 1 1 0 3 4 1 0 3 1 0 2 1 0 3 1

24

1 3 4 3

T 4 1 3 1 3 1 3 3

A 1 0 3 1 3 1 1 1 0 0 3 1 0 1 1 3 1 1

B 1 1 1 1 1 0 0 3 1 0 1 1 3 1 1

28

2 4

T 1 1 1 1 3 3

A 0 0 3 3 0 1 1 1 0 0 3 1 0 1 1 3 1 1

B 0 0 3 3 0 1 1 1 0 0 3 1 0 1 1 3 1 1

32

2 4

T 1 1

A 2 1 3 0 2 3 1 1

B 0 3 1 3 3 1 1

D. S. al Coda

Coda

Musical score for measures 34-36. The score is in treble clef with a key signature of one flat (B-flat). Measure 34 starts with a treble clef and a B-flat. The melody consists of quarter notes: G4, A4, Bb4, A4, G4. The bass line consists of quarter notes: D3, C3, B2, A2, G2. Measure 35 has a melody of quarter notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The bass line has quarter notes: D3, C3, B2, A2, G2, F2, E2, D2. Measure 36 has a melody of quarter notes: G4, A4, Bb4, A4, G4. The bass line has quarter notes: D3, C3, B2, A2, G2. Fingering numbers are provided for both hands.

Musical score for measures 37-39. The score is in treble clef with a key signature of one flat (B-flat). Measure 37 has a melody of quarter notes: G4, A4, Bb4, A4, G4. The bass line has quarter notes: D3, C3, B2, A2, G2. Measure 38 has a melody of quarter notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The bass line has quarter notes: D3, C3, B2, A2, G2, F2, E2, D2. Measure 39 has a melody of quarter notes: G4, A4, Bb4, A4, G4. The bass line has quarter notes: D3, C3, B2, A2, G2. Fingering numbers are provided for both hands.

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awkward page turns*



Choro in G minor

Carlos Almada

♩ = 62

Musical notation for measures 1-4. Treble clef, 2/4 time signature, G minor key signature. Includes guitar tablature for strings T, A, and B.

Musical notation for measures 5-8. Treble clef, 2/4 time signature, G minor key signature. Includes guitar tablature for strings T, A, and B.

Musical notation for measures 9-12. Treble clef, 2/4 time signature, G minor key signature. Includes guitar tablature for strings T, A, and B.

1. 2.

Musical notation for measures 13-16. Treble clef, 2/4 time signature, G minor key signature. Measure 14 ends with a double bar line and the word "Fine". Includes guitar tablature for strings T, A, and B.

Musical score system 1 (measures 16-19). The system includes a treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. Below the treble staff are three bass clef staves labeled T, A, and B, representing the fret positions for the thumb, index, and middle fingers respectively. Fingerings are indicated by numbers 1-4 above notes. Measure numbers 16, 17, 18, and 19 are shown at the beginning of each measure.

Musical score system 2 (measures 20-23). Similar to system 1, it features a treble clef staff with a key signature of one sharp and a 7/8 time signature, and three bass clef staves (T, A, B) for fret positions. Fingerings are indicated by numbers 1-4. Measure numbers 20, 21, 22, and 23 are shown at the beginning of each measure.

Musical score system 3 (measures 24-27). Similar to system 1, it features a treble clef staff with a key signature of one sharp and a 7/8 time signature, and three bass clef staves (T, A, B) for fret positions. Fingerings are indicated by numbers 1-4. Measure numbers 24, 25, 26, and 27 are shown at the beginning of each measure.

Musical score system 4 (measures 28-30). Similar to system 1, it features a treble clef staff with a key signature of one sharp and a 7/8 time signature, and three bass clef staves (T, A, B) for fret positions. Fingerings are indicated by numbers 1-4. Measure numbers 28, 29, and 30 are shown at the beginning of each measure. The system concludes with a double bar line and the instruction *D.C. al Fine*.

Choro in A

Carlos Almada

♩ = 72

Musical notation for measures 1-3. Treble clef, key signature of A major (three sharps), 2/4 time signature. Measure 1 starts with a repeat sign. Fingerings: 4, 2, 1, 2. Bass clef: 0, 5, 0, 3, 0, 2, 0.

Musical notation for measures 4-6. Treble clef. Measure 4 starts with a repeat sign. Fingerings: 3, 2, 1, 2, 1. Bass clef: 2, 2, 1, 0, 4, 5, 0, 3, 0.

Musical notation for measures 7-9. Treble clef. Measure 7 starts with a repeat sign. Fingerings: 1, 2, 1, 3, 4, 2, 3. Measure 9 ends with a double bar line and the word "Fine". Bass clef: 0, 4, 2, 0, 2, 0, 2, 2, 2, 2, 0, 2, 2, 0, 5, 2.

Musical notation for measures 10-12. Treble clef. Measure 10 starts with a repeat sign. Fingerings: 4, 3, 2, 1, 1, 4, 4. Bass clef: 4, 0, 2, 0, 0, 2, 4, 0, 7, 6, 4, 0, 2, 0, 0, 1.

Musical score for measures 13-15. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It includes a guitar part and a bass part.

Measure 13: Treble clef has notes G4 (4), A4 (2), B4, C5. Bass clef has notes G2 (1), F2, E2, D2.

Measure 14: Treble clef has notes G4 (4), A4, B4, C5. Bass clef has notes G2 (4), F2 (0), E2 (2), D2 (0).

Measure 15: Treble clef has notes G4 (4), A4, B4, C5. Bass clef has notes G2 (0), F2 (2), E2 (4), D2 (7).

Musical score for measures 16-18, featuring a first and second ending. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It includes a guitar part and a bass part.

Measure 16: Treble clef has notes G4 (4), A4 (2), B4, C5. Bass clef has notes G2 (1), F2, E2, D2.

Measure 17: Treble clef has notes G4 (4), A4 (0), B4, C5. Bass clef has notes G2 (4), F2 (0), E2 (2), D2 (4).

Measure 18 (First Ending): Treble clef has notes G4 (4), A4 (2), B4, C5. Bass clef has notes G2 (7), F2 (5), E2 (2), D2 (4).

Measure 18 (Second Ending): Treble clef has notes G4 (4), A4 (2), B4, C5. Bass clef has notes G2 (4), F2 (2), E2 (4), D2 (0).

D. S. al Fine

Musical score for measure 19, the final measure of the piece. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It includes a guitar part and a bass part.

Measure 19: Treble clef has notes G4 (1), A4, B4, C5. Bass clef has notes G2 (2), F2 (0), E2 (4), D2 (0).

Choro in C minor

Carlos Almada

♩ = 66 CIII

T 4 4 4 3 4 1 0 1 1 1 3 0 0
A 3 3 3 3 3 2 3 0 2 0 3 3
B 3 3 3 3 3 2 3 3 3 3 3 3

CIII

T 4 3 1 0 4 0 1 4 4 4 0 1 0 2 1 3 1
A 3 4 0 1 0 0 3 3 1 0 2 1 3 1
B 3 4 0 1 0 0 3 3 1 4 1 1 0 1

1. (1st time only) 2.

T 1 1 1 1 4 1 0 0 0 3 3 1 1 1 1 1 1
A 2 0 2 2 3 3 1 0 2 3 3 2 3 3
B 2 0 2 2 3 3 1 0 2 2 3 3

To Coda

T 4 4 0 0 4 4 3 3 1 0 1 2
A 4 4 0 0 0 4 2 3 1 0 3 2
B 4 4 0 0 0 4 2 3 1 0 3 2

T 3 3 3 1 3 1 1 0 3 4 3 3 3 1 3 1
A 1 1 1 1 0 3 4 3 4 0 1 1 1
B 1 1 1 1 0 3 4 3 4 0 1 1 1

16

T
A
B

19

T
A
B

22

D. C. al Coda

T
A
B

Coda ⊕

23

T
A
B

26

rall.

T
A
B

Choro in E

Carlos Almada

♩ = 74

Musical notation for measures 1-4. The system includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The bass staff shows guitar fretting for Tenor (T), Alto (A), and Bass (B) positions. Measure 1 starts with a 7-measure rest, followed by notes on the treble staff and fretting 2-4-0 on the bass staff. Measure 2 has fretting 1-2-0. Measure 3 has fretting 0-0-0. Measure 4 has fretting 0-4-0.

Musical notation for measures 5-7. Measure 5 starts with a 5-measure rest, followed by notes on the treble staff and fretting 0-4-0 on the bass staff. Measure 6 has fretting 2-4-0. Measure 7 has fretting 1-2-0. Measure 8 has fretting 2-4-0.

Musical notation for measures 8-10. Measure 8 starts with an 8-measure rest, followed by notes on the treble staff and fretting 1-1-2 on the bass staff. Measure 9 has fretting 0-4-0. Measure 10 has fretting 2-0-1. Measure 11 has fretting 2-2-0. Measure 12 has fretting 0-4-0. Measure 13 has fretting 2-0-1. Measure 14 has fretting 2-4-0. Measure 15 has fretting 0-4-0. Measure 16 has fretting 0-4-0.

Musical notation for measures 11-14. Measure 11 starts with an 11-measure rest, followed by notes on the treble staff and fretting 3-3-2 on the bass staff. Measure 12 has fretting 2-0-2. Measure 13 has fretting 2-4-0. Measure 14 has fretting 3-3-0. Measure 15 has fretting 3-3-0. Measure 16 has fretting 3-3-0. Measure 17 has fretting 0-4-0.

14

T 2

A 3 0 1 2

B 0 0 0 4 3 2

17

T 3 1

A 4 4 4 2 2

B 4 4 4 2 2

20

T 4 2 4

A 0 2 4

B 2 2 2

23

T 2 4 1

A 1 2 4 2

B 2 2 2

26

T 4 4

A 4 4

B 2 4 2 4 0