

Quintal da Solidão

Music by Danny Green

Lyrics by Rogério Santos

October 6, 2009

A Intro - Vocals Out

B Partido Alto

15 D° $E7(b9)$ A_{mi}^9 $E_b7(\#11)$

_____ Ou - vin - doo Tom,
 _____ Se vou di - zer_

_____ fui ca - ir de vez_ no sam - ba _____ Não tem per- dão,
 _____ o que mese- duz_ no sam - ba _____ Não sei por- que,

23 D_{mi}^9 $G7(b9)$ D°/C C_{Maj}^9 $A7(\#9)$ E_b^{13}

_____ as pa - la-vras sem-pre dan - çam _____ No_
 _____ as pa - la-vras sem-pre dan - çam _____ Vi -

C Samba

31 D_{mi}^9 $G7(b9)$ B_b^9 $A7(\#9)$

_____ mol - ho da pa - ne - la sin - co - pa - da tem que ca - ber _____ Pi - ta -
 _____ - ni - cius re - co - men - dau - ma tris - te - za deen-lou-que - cer _____ Al - dir_

35 D_{mi}^9 $G7(\#9)$ $B_b^9(\#11)$ $A7(b9)$

_____ - da de_ sau - da - dee a - gua de_ be - ber_ Um sam
 _____ mol - haa_ pa - la - vra pra_ de - pois_ di - zer_ E o Chi -

39 $F\#^\circ$ F_{mi}^6 $E_{mi}7(+5)$ D° D_{mi}

_____ - ba se faz as - sim_ re - cei - ta na in - tu - i - ção_ Quin - tal_
 _____ - co, por su - a vez_ re - col - hea poe - si - a do chão_ Qun - tal

43 1. $E7$ $F\#^\circ$ 2. D_{mi} $E7$ $F_{Maj}7$ 3

_____ da so - li - dão da so - li - dão _____

D

51 $F\#mi7(\#5)$ Fmi^6 $Emi7(\#5)$ $Eb7(\#11)$

Pra - to pa - ra o po - e - ta em ca - da no -

55 Dmi^9 G^9 Bb^9 $A7(\#9)$

- ta da min - ha tra - du - ção Sam -

59 $F\#mi7(\#5)$ Fmi^6 $Emi7(\#5)$ $Eb7(\#11)$

- ba de gen - te bam - ba, se diz no pé

63 Dmi^9 G^9 E° $A7(\#9)$

— tam - bém vai di - zer na mão se diz no pé

67 Dmi^9 $C\#7(\#9)$ G^{13} $F\#^\circ$

— tam-bém vai di - zer na mão

2

E Solo Section (2x only)

73 $F\#^\circ$ Fmi^6 Emi^9 Eb° Dmi^9 G^{13} Bb^{13} $A7(\#9)$

81 $F\#^\circ$ Fmi^6 Emi^9 Eb° Dmi^9 G^{13} C^6_9 $A7(\#9)$

F Soli Section

89

93

3

3

97

101

G

105 F#mi7(#5) Fmi6 Emi7(#5) Eb7(#11)

Pra - to pa - ra o po - e - ta em ca - da no -

109 Dmi9 G9 Bb9 A7(#9)

- ta da min - ha tra - du - ção Sam -

113 F#mi7(#5) Fmi6 Emi7(#5) Eb7(#11)

- ba, de gen - te bam - ba, se diz no pé

117 Dmi9 G9 E° A7(#9) Dmi9 C#7(#9) G13 F#°

— tam-bém vai di - zer na mão se diz no pé tam-bém vai di - zer na mão

H Drum Solo

123 Fmi6 Emi9 Eb°

131 Dmi9 G+7

Se vou di - zer

I Partido Alto

135 D° $E7(b9)$ A_{mi}^9 $Eb7(\#11)$

o que me se- duz no sam - ba Não sei por- que,

143 D_{mi}^9 $G7(b9)$ D°/C $CMaj^9$ $A7(\#9)$ Eb^{13}

as pa - la-vras sem-pre dan - çam Vi -

J Samba

151 D_{mi}^9 $G7(b9)$ Bb^9 $A7(\#9)$

- ni - cius re - co - men - dau - ma tri - ste - za deen-lou-que - cer Al - dir_

155 D_{mi}^9 $G7(\#9)$ $Bb^9(\#11)$ $A7(b9)$

— mol - haa pa - la - vras pra de - pois di - zer E o Chi -

159 $F\#^{\circ}$ F_{mi}^6 $E_{mi}7(+5)$ D° D_{mi} G^9 Bb^9 $A7(\#9)$

- co, por su-a vez, re col - hea poe-si-a do chão Quin tal da so - li - dão Quin tal

K

167 D_{mi}^9 G^9 Bb^9 $A7(\#9)$ D_{mi}^9 G^9 Bb^9 $A7(\#9)$ D_{mi}^9 G^9

da so - li dão Quin tal Quin tal da so - li - dão Quin tal da so - li dão

pp *cresc.*

177 Bb^9 $A7(\#9)$ D_{mi}^9 G^9 Bb^9 $A7(\#9)$ D_{mi}

Quin- tal Quin- tal da so - li - dão Quin- tal da

184 G^9 Bb^9 $F\#^{\circ}$

so - li - dão

Quintal da Solidão

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A

f

6

11

B Partido Alto

15

mp

23

C Samba

31

35

39

cresc.

43

1. 2. 3

D

51

Musical staff 51-54. Measure 51 starts with a piano (*p*) dynamic. The staff contains four measures of music with various note values and rests.

55

Musical staff 55-58. The staff contains four measures of music.

59

Musical staff 59-62. The staff contains four measures of music.

63

Musical staff 63-66. Measure 63 includes a *cresc.* (crescendo) marking. The staff contains four measures of music.

67

Musical staff 67-72. Measure 72 ends with a double bar line and a fermata. A *ff* (fortissimo) dynamic marking is placed below the staff. A '2' is written above the final measure.

E Solo Section (2x only)

73 F#° Fmi⁶ Emi⁹ Eb° Dmi⁹ G¹³ Bb¹³ A7(^{b9}/_{#5})

Staff 73-80 showing a sequence of chords: F#°, Fmi⁶, Emi⁹, Eb°, Dmi⁹, G¹³, Bb¹³, and A7(^{b9}/_{#5}). The staff contains eight measures of rhythmic notation (slashes).

81 F#° Fmi⁶ Emi⁹ Eb° Dmi⁹ G¹³ C% A7(^{b9}/_{#5})

Staff 81-88 showing a sequence of chords: F#°, Fmi⁶, Emi⁹, Eb°, Dmi⁹, G¹³, C%, and A7(^{b9}/_{#5}). The staff contains eight measures of rhythmic notation (slashes).

F Soli Section

89

Musical staff 89-92. The staff contains four measures of music with various note values and rests. A *mf* (mezzo-forte) dynamic marking is present.

93

Musical staff 93-96. The staff contains four measures of music, including triplet markings (indicated by a '3' in a bracket) under the notes in measures 94 and 95.

97



Musical staff 97-100: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 97-100 contain eighth and sixteenth notes with various accidentals.


101



Musical staff 101-104: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 101-104 contain eighth and sixteenth notes with various accidentals.

G

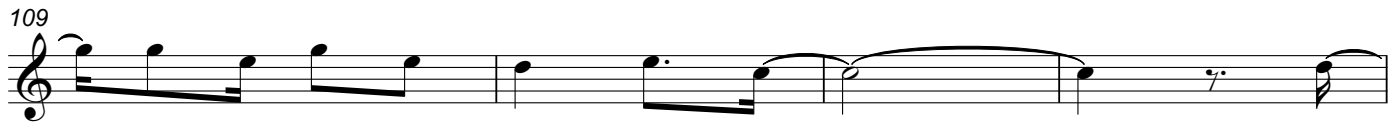
105



105 *p*

Musical staff 105-108: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 105-108 contain eighth notes with slurs. Measure 105 starts with a piano (*p*) dynamic marking.

109



Musical staff 109-112: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 109-112 contain eighth notes with slurs.

113



Musical staff 113-116: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 113-116 contain eighth notes with slurs.

117

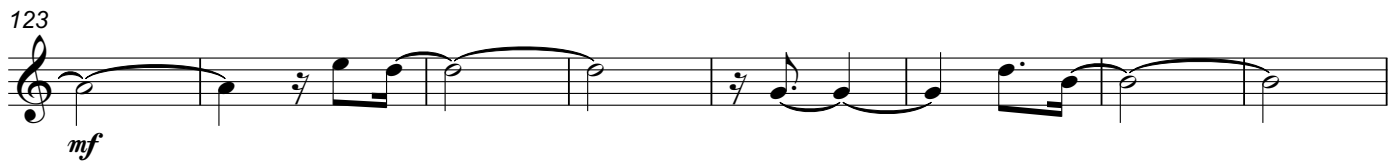


Musical staff 117-120: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 117-120 contain eighth notes with slurs.

cresc.

H **Drum Solo**

123



123 *mf*

Musical staff 123-126: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 123-126 contain eighth notes with slurs. Measure 123 starts with a mezzo-forte (*mf*) dynamic marking.

131



Musical staff 131-134: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 131-134 contain eighth notes with slurs. Measure 131 starts with a mezzo-forte (*mf*) dynamic marking.

I Partido Alto

135
mp

Musical staff 135-142: Treble clef, 4/4 time signature. Measures 135-142. Starts with a half note G4, followed by a quarter rest, then eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 142 ends with a quarter rest.

143

Musical staff 143-150: Treble clef, 4/4 time signature. Measures 143-150. Starts with a half note G4, followed by a quarter rest, then eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 150 ends with a quarter rest.

J Samba

151

Musical staff 151-154: Treble clef, 4/4 time signature. Measures 151-154. Starts with eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 154 ends with a quarter rest.

155

Musical staff 155-158: Treble clef, 4/4 time signature. Measures 155-158. Starts with eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 158 ends with a quarter rest.

159
cresc.

Musical staff 159-166: Treble clef, 4/4 time signature. Measures 159-166. Starts with eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 166 ends with a quarter rest.

K

167
pp *cresc.*

Musical staff 167-174: Treble clef, 4/4 time signature. Measures 167-174. Starts with eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 174 ends with a quarter rest.

177

Musical staff 177-182: Treble clef, 4/4 time signature. Measures 177-182. Starts with eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 182 ends with a quarter rest.

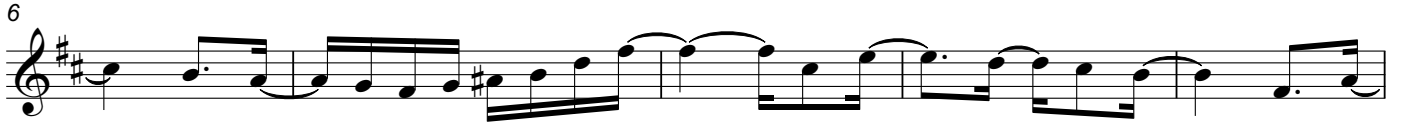
184

Musical staff 184-187: Treble clef, 4/4 time signature. Measures 184-187. Starts with eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 187 ends with a quarter rest.

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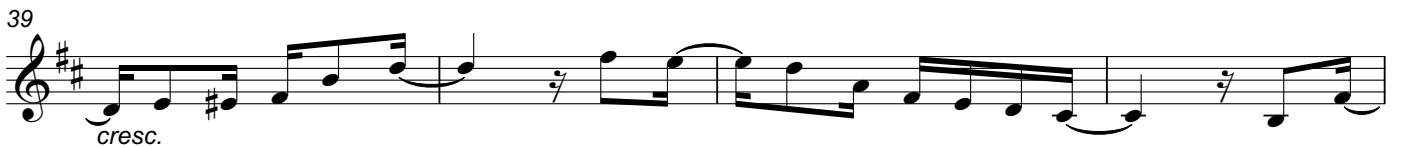
A



B Partido Alto



C Samba



D

51

Musical staff for measure 51, starting with a treble clef and a key signature of two sharps (F# and C#). The melody begins with a piano (*p*) dynamic. The staff contains three measures of music, each starting with a repeat sign (double bar line with dots) and a fermata over the first note.

55

Musical staff for measure 55, continuing the melody from the previous staff. It consists of four measures of music.

59

Musical staff for measure 59, continuing the melody. It consists of four measures of music, with repeat signs and fermatas at the beginning of each measure.

63

Musical staff for measure 63, continuing the melody. It consists of four measures of music, with a *cresc.* (crescendo) marking below the first measure.

67

Musical staff for measure 67, continuing the melody. It consists of four measures of music, ending with a double bar line and a fermata. A *ff* (fortissimo) dynamic marking is placed below the final measure. A second ending bracket labeled '2' spans the last two measures.

E Solo Section (2x only)

73

Musical staff for measure 73, showing a sequence of chords: G#°, Gmi⁶, F#mi⁹, F°, Emi⁹, A¹³, C¹³, and B7(^b₉₅). The staff contains eight measures of music, each with a slash indicating a chord.

81

Musical staff for measure 81, showing a sequence of chords: G#°, Gmi⁶, F#mi⁹, F°, Emi⁹, A¹³, D^{6/9}, and B7(^b₉₅). The staff contains eight measures of music, each with a slash indicating a chord.

F Soli Section

89

Musical staff for measure 89, starting with a treble clef and a key signature of two sharps. The melody begins with a mezzo-forte (*mf*) dynamic. The staff contains four measures of music, each starting with a repeat sign and a fermata.

93

Musical staff for measure 93, continuing the melody. It consists of four measures of music, with triplets indicated by a '3' under the notes in the second and third measures.

97



Musical staff 97-100: Treble clef, key signature of two sharps (F# and C#). The staff contains four measures of music. The first measure starts with a fermata over a quarter rest. The melody consists of eighth and quarter notes, with some beamed eighth notes.

101



Musical staff 101-104: Treble clef, key signature of two sharps. The staff contains four measures of music. The first measure has a fermata over a quarter rest. The melody continues with eighth and quarter notes. The fourth measure ends with a fermata over a quarter rest.

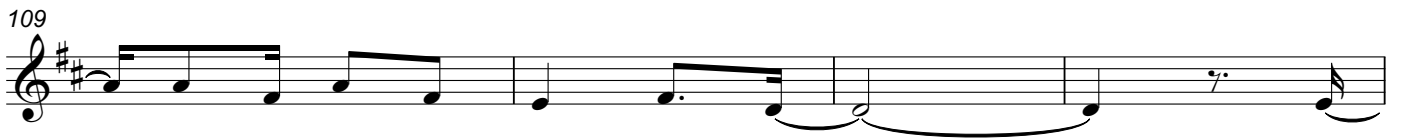
G

105



Musical staff 105-108: Treble clef, key signature of two sharps. The staff contains four measures of music. The first measure starts with a fermata over a quarter rest and a dynamic marking of *p*. The melody consists of quarter notes. The second measure has a fermata over a quarter rest. The fourth measure ends with a fermata over a quarter rest.

109



Musical staff 109-112: Treble clef, key signature of two sharps. The staff contains four measures of music. The first measure has a fermata over a quarter rest. The melody consists of quarter notes. The fourth measure ends with a fermata over a quarter rest.

113



Musical staff 113-116: Treble clef, key signature of two sharps. The staff contains four measures of music. The first measure has a fermata over a quarter rest. The melody consists of quarter notes. The fourth measure ends with a fermata over a quarter rest.

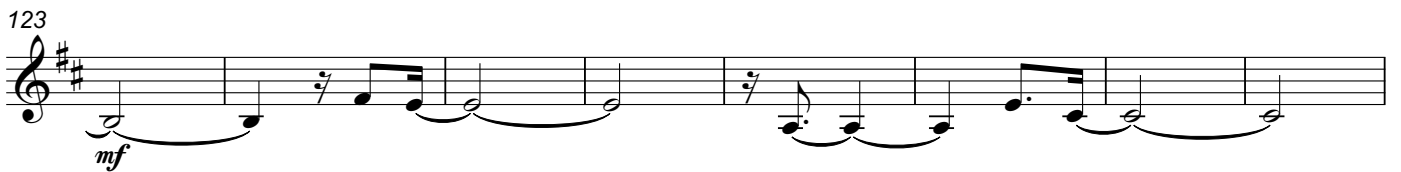
117



Musical staff 117-122: Treble clef, key signature of two sharps. The staff contains six measures of music. The first measure has a fermata over a quarter rest. The melody consists of quarter notes. The word *cresc.* is written below the staff. The sixth measure ends with a fermata over a quarter rest.

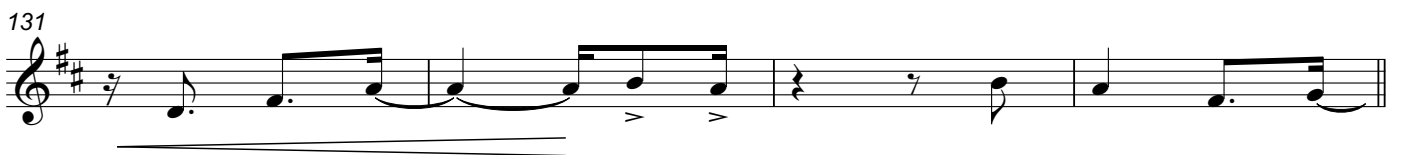
H **Drum Solo**

123



Musical staff 123-130: Treble clef, key signature of two sharps. The staff contains eight measures of music. The first measure has a fermata over a quarter rest and a dynamic marking of *mf*. The melody consists of quarter notes. The second measure has a fermata over a quarter rest. The eighth measure ends with a fermata over a quarter rest.

131



Musical staff 131-134: Treble clef, key signature of two sharps. The staff contains four measures of music. The first measure has a fermata over a quarter rest. The melody consists of quarter notes. The second and third measures have accents (>) over the notes. The fourth measure ends with a fermata over a quarter rest.

I Partido Alto

135



143

**J** Samba

151



155



159

**K**

167



177



184



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A F#° F7(#11) E+7 Eb13(b9) Bb9 Ami11 B13(b9) D#o(b13) Emi11 A7(b9#5)

6 (A7(b9#5)) A+7 Dmi11 E+7 F° F#mi7(+5) Fmi7 E7(b9) Eb9(#11) C#7(#9) Dmi11

11 C#7alt C#7(b9) C6% **2**

B Partido Alto

15 D° E7(b9) Ami9 Eb7(#11)

23 Dmi9 G7(b9) D°/C CMaj9 A7(b9#5) Eb9

C Samba

31 Dmi9 G7(b9) Bb9 A7(b9) Dmi9 G7alt Bb9(#11) A7(b9#5)

39 F#° Fmi6 Emi7(+5) D#o(b13) D#o Dmi 1. E7(b9) E7alt F#° 2. Dmi E7 E+7

Partido Alto

47 FMaj7 FMaj7 G9sus13 A7(#9)

D Samba

51 F#mi7(#5) Fmi6 Emi7(#5) Eb7(#11) Dmi9 G13 Bb13 A7(b9)

p

59 F#mi7(#5) Fmi6 Emi7(#5) Eb7(#11) Dmi9 G13 E∅ A7(b9)

67 Dmi9 C#7(b9) G13 F#∅ F7(#11) E+7 Eb13(b9) Bb9 Ami11

cresc.
ff

E Solo Section (2x only)

73 F#∅ Fmi6 Emi9 Eb∅ Dmi9 G13 Bb13 A7(b9)

81 F#∅ Fmi6 Emi9 Eb∅ Dmi9 G13 C% A7(b9)

F Soli Section

89 F#∅ Fmi6 Emi9 Eb∅

mf

93 Dmi9 G7(b9) Emi9 A7(b9)

97 F#∅ Fmi6 Emi9 Eb∅

101 Dmi9 G7(b9) C% A7(#9)

G

105 F#mi7(#5) Fmi6 Emi7(#5) Eb7(#11) Dmi9 G13 Bb9 A7(b9/5)

p

113 F#mi7(#5) Fmi6 Emi7(#5) Eb7(#11) Dmi9 G13 Eø A7(b9/5) Dmi9 C#7(b9/5) G13 F#ø

cresc.

H Drum Solo

123 (F#ø) F#ø Fmi6 Emi9 Ebø(b13)

mf

131 Dmi9 Dmi9 Dmi9(11) Dmi9 G+7

2

I Partido Alto

135 Dø E7(b9) Ami9 Eb7(#11)

mp

143 Dmi9 G7(b9) Dø/C CMaj9 A7(b9/5) Eb9

J Samba

151 Dmi9 G7(b9) Bb9 A7(b9) Dmi9 G7alt Bb9(#11) A7(b9/5)

159 F#ø Fmi6 Emi7(+5) D#ø(b13) Dmi9 G9 Bb9 A7(b9/5)

cresc.

K

167 Dmi⁹ G¹³ B^{b9}(#11) A7(^{b9}/_{#5}) Dmi⁹ G¹³ B^{b9}(#11) A7(^{b9}/_{#5})

pp *cresc.*

175 Dmi⁹ G¹³ B^{b9}(#11) A7(^{b9}/_{#5}) Dmi⁹ G¹³ B^{b9}(#11) A7(^{b9}/_{#5}) Dmi G⁹ B^{b9} F#[∅]

185 (F#[∅]) F¹³ E+7 E^{b13}(b9) B^{b9}(13) A mi¹¹

Piano

Quintal da Solidão

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A F#° F7(#11) E+7 Eb13(b9) Bb9 Ami11 B13(b9) D#o(b13) Emi11 A7(b9)

f

(A7(b9)) A+7 Dmi11 E+7 F° F#mi7(+5) Fmi E7 Eb9(#11) C#7(#9) Dmi11

6

f

(Dmi11) C#7(#9) C#7(b9) C#9

11

f

B Partido Alto D° E7(b9) Ami9 Eb7(#11)

15

mp

Dmi9 G7(b9) D°/C CMaj9 A7(#9) Eb13

23

mp

C Samba

31 *Dmi*⁹ *G7(b9)* *Bb*⁹ *A7(#9)*

35 *Dmi*⁹ *G7(b9)* *Bb*^{9(#11)} *A7(#9)*

39 *F#*^o *Fmi*⁶ *Emi*⁷⁽⁺⁵⁾ *D#*^o *Dmi*

cresc.

43 1. *E7(b9)* *E7alt* *F#*^o 2. *Dmi* *E7*

Partido Alto

47 *FMaj*⁷ *G*^{9sus13} *A7(#9)*

mf

D Samba

51 *F#mi*^{7(#5)} *Fmi*⁶ *Emi*^{7(#5)} *Eb*^{7(#11)} *Dmi*⁹ *G*⁹ *Bb*⁹ *A7(#9)*

p

59 F#mi7(#5) Fmi6 Emi7(#5) Eb7(#11)

63 Dmi9 G9 Eø A7(#9)

cresc.

67 Dmi9 C#7(b9) G13 F#ø F7(#11) E+7 Eb13(b9) Bb9 Ami11 Eb7(#11)

ff

E Solo Section (2x only)

73 F#ø Fmi6 Emi9 Ebø Dmi9 G13 Bb13 A7(b9)

81 F#ø Fmi6 Emi9 Ebø Dmi9 G13 C% A7(b9)

F Soli Section

89 F#ø Fmi6 Emi9 Ebø

mf

93 Dmi9 G7(b9) Emi9 A7(b9)

97 F#ø Fmi6 Emi9 Ebø

101 Dmi9 G7(b9) C% A7(#9)

G

105 F#mi7(#5) Fmi⁶ Emi7(#5) Eb7(#11)

109 Dmi⁹ G⁹ Bb⁹ A7(#9)

113 F#mi7(#5) Fmi⁶ Emi7(#5) Eb7(#11)

117 Dmi⁹ G⁹ E^ø A7(#9) Dmi⁹ C#7(b9) G13 F#^ø

cresc.

H Drum Solo

123 Fmi⁶ Emi⁹ Eb^ø(b13)

131 Dmi⁹ G⁷

I Partido Alto

135 D^ø E7(b9) Ami⁹ Eb7(#11)

143 Dmi⁹ G7(b9) D^ø/C CMaj⁹ A7(#9) Eb13

J Samba

151 Dmi⁹ G^{7(b9)} B^{b9} A^{7(#9)}

155 Dmi⁹ G¹³ B^{b9(#11)} A^{7(b9)}

159 F^{#o} Fmi⁶ E^{mi7(+5)} D^{#o}

cresc.

163 Dmi⁹ G¹³ B^{b13} A^{7(#9)}

K

167 Dmi⁹ G¹³ B^{b13} A^{7(#9)}

pp

171 Dmi⁹ G¹³ B^{b13} A^{7(#9)}

cresc.

175 Dmi⁹ G¹³ B^{b13} A^{7(#9)}

179 Dmi⁹ G¹³ B^{b13} A^{7(#9)} Dmi⁹

184 G¹³ B^{b9} F^{#o}

8va

Bass

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A

1. *f*

6

11 2

B Partido Alto

15 D° $E7(b9)$ A_{mi}^9 $E_b7(\#11)$

mp

23 D_{mi}^9 $G7(b9)$ D°/C C_{Maj}^9 $E_b7(\#11)$

3

C Samba

31 D_{mi}^9 $G7(b9)$ B_b^9 $A7(\#9)$ D_{mi}^9 $G7(\#9)$ $B_b9(\#11)$ $A7(b9)$

39 $F^\#$ F_{mi}^6 $E_{mi}7(+5)$ $D^\#$ D_{mi} E^7 $F^\#$ D_{mi} E^7

cresc.

Partido Alto

47

mf

3

D Samba

51 F#mi7(#5) Fmi⁶ Emi7(#5) Eb7(#11) Dmi⁹ G⁹ Bb⁹ A7(#9)

p

59 F#mi7(#5) Fmi⁶ Emi7(#5) Eb7(#11) Dmi⁹ G⁹ E[∅] A7(#9)

cresc.

67 Dmi⁹

*ff***E** Solo Section (2x only)

73 F#[∅] Fmi⁶ Emi⁹ Eb[∅] Dmi⁹ G¹³ Bb¹³ A7(b⁹/_{#5})

81 F#[∅] Fmi⁶ Emi⁹ Eb[∅] Dmi⁹ G¹³ C^{6/9} A7(b⁹/_{#5})

F Soli Section

89 F#[∅] Fmi⁶ Emi⁹ Eb[∅] Dmi⁹ G7(b9) Emi⁹ A7(b⁹/_{#5})

mf

97 F#[∅] Fmi⁶ Emi⁹ Eb[∅] Dmi⁹ G7(b9) C^{6/9} A7(#9)

G

105 F#mi7(#5) Fmi⁶ Emi7(#5) Eb7(#11) Dmi⁹ G⁹ Bb⁹ A7(#9)

p

113 F#mi7(#5) Fmi⁶ Emi7(#5) Eb7(#11) Dmi⁹ G⁹ E[∅] A7(#9) Dmi⁹ F#[∅]

cresc.

H Drum Solo

123 Fmi⁶ Emi⁹ Eb^o

131 Dmi G⁷ 2

I Partido Alto

135 D^o E7(b9) Ami⁹ Eb7(#11)

143 Dmi⁹ G7(b9) D^o/C CMaj⁹ 3

J Samba

151 Dmi⁹ G7(b9) Bb⁹ A7(#9) Dmi⁹ G7(#9) Bb9(#11) A7(b9)

159 F#^o Fmi⁶ Emi7(+5) D#^o Dmi G⁹ Bb⁹ A7(#9)

cresc.

K

167 Dmi⁹ G⁹ Bb⁹ A7(#9) Dmi⁹ G⁹ Bb⁹ A7(#9)

pp *cresc.*

175 Dmi⁹ G⁹ Bb⁹ A7(#9) Dmi⁹ G⁹ Bb⁹ A7(#9) Dmi G⁹ Bb⁹

185