

Como esse tipo de xote tem um suíngue parecido com jazz ou reague, optamos pela escrita ternária.

O Revoar da Saudade

Xote ♩=145

Ricardo Herz

A

Violons 1 *pizz*

Violons 2

Dm7 pizz Gm/Bb A7 F/C /Bb

V. 1

V. 2

D7/C Eb/G E7(b9)/G# Gm/Bb C#o Dm7/F

V. 1

V. 2

Bbmaj7/F Bb6/F C6/E Am7 Gm7

V. 1

V. 2

Bb/F Dm Dm/C G Am7 Dm /C#

B

V. 1 *arco*

V. 2

Dm7/C Bb A7 Dm7/A D7/C

O Revoar da Saudade

2

21

V. 1

V. 2

E_b/G *E7(b9)/G[#]* *Gm/B_b*

24

V. 1

V. 2

C^{#o} *Dm/F* *B_bmaj7* *Gm* *C⁹* */B_b* *Am⁷*

28

V. 1

V. 2

Gm⁷ *B_b/F* *Dm* *Dm/C* *G* *Am⁷* *Dm*

32

V. 1

V. 2

C

mf */C arco* *B^o7* *G7(sus4)/B_b* *Fmaj7(add9)/A* *D/A*

f

36

V. 1

V. 2

G7(sus4) *G⁷/B* *F/C* *Fmaj7/G* *G⁷*

40

V. 1

V. 2

f *E_b* *E_b⁷/D_b*

B_b⁷ *mf*

3 3

O Revoar da Saudade

43

V. 1

V. 2

Abmaj7 Gm7 G7(#9)/B Cm Eb/Bb Abmaj7

47

V. 1

V. 2

Eb(add2)/G G7(#9)/B Cm Eb7/D**D**

Solos abertos em Eb aug e Eb7#11
Aqui vesão transcrita do álbum

51

V. 1

V. 2

55

V. 1

V. 2

58

V. 1

V. 2

Eb F Eb F Eb F

62

V. 1

V. 2

Eb+7/D**b**

O Revoar da Saudade

4

65

V. 1

V. 2

E \flat 7 F E \flat 7 F

68

V. 1

V. 2

E \flat 7 F E \flat 7 F G+

72

V. 1

V. 2

E

mp Solo transcrito
Dm7 /F

f

75

V. 1

V. 2

Gm7(add9) A7/C# Fmaj7(add9) /B \flat D7/A

79

V. 1

V. 2

E \flat /G E7(b9)/G# Gm/B \flat C# \flat /A

82

V. 1

V. 2

Dm7/F B \flat ma7/F B \flat 6/F C7/E Am7 Gm7

86

V. 1

V. 2

B \flat /F Dm Dm/A G Am⁷ B \flat maj⁷ *ppp*

91

V. 1

V. 2

percussivo *f* efeito, bruintagem

F

96

V. 1

V. 2

pizz Am⁷ Gm⁷ Am⁷ B \flat maj⁷ *mf*

101

V. 1

V. 2

Am⁷ Gm⁷ Am⁷ Dm Ebmaj⁷ Abmaj⁷

106

V. 1

V. 2

D \flat maj⁷ G \flat maj⁷ C \flat maj⁷ 3 1 /B \flat

Solos na harmonia da coda (aqui vers o transcrita do  lbum)

110

V. 1

V. 2

E/G# 1 A maj7(add ) 2 D F/A Bmaj7

O Revoar da Saudade

6

G

114

V. 1

V. 2

Am⁷ 3 Gm⁷ Am⁷

V. 1

V. 2

Gm⁷ Am⁷ Dm

121

V. 1

V. 2

E^bmaj⁷ A^bmaj⁷ G^bmaj⁷

125

V. 1

V. 2

C^bmaj⁷ /B^b E/G[#] A[#]maj⁷(add9) D F/A

H

129

V. 1

V. 2

B^bmaj⁷ *mp* 3 Am⁷ Gm⁷

f

132

V. 1

V. 2

Am⁷

tr

135

V. 1

V. 2

Am⁷ Dm Ebmaj⁷ Abmaj⁷

139

V. 1

V. 2

Gbmaj⁷ Cbmaj⁷ /Bb E/G#

143

V. 1

V. 2

A maj⁷(add9) D F/A

I

f

mp

147

V. 1

V. 2

Gm⁷ Am⁷

150

V. 1

V. 2

Gm⁷

O Revoar da Saudade

8

152

V. 1

V. 2

Am⁷ Dm Ebmaj⁷ Abmaj⁷ Dbmaj⁷

156

V. 1

V. 2

Gbmaj⁷ Cbmaj⁷ /Bb

158

V. 1

V. 2

E/G# 3 Amaj⁷(add9) D F/A

161

V. 1

V. 2

Bbmaj⁷ *mp* Am⁷ Abm⁷ Gm⁷ Am⁷

f

165

V. 1

V. 2

Bbmaj⁷ Am⁷ Abm⁷ Gm⁷

K bariolage ad lib.

3 3

Valsa ♩=200

169

V. 1

V. 2

Am⁷ D

3/4

174

V. 1

V. 2

E⁷/D

Gm/D

D

180

V. 1

V. 2

D/C#

Bm

D/A

E/G#

Gm

rit. . .

6

3 molto rit.

bariolage

186

V. 1

V. 2

pp

D

Como esse tipo de xote tem um suíngue parecido com jazz ou reague, optamos pela escrita ternária.

Violino 1

O Revoar da Saudade

Ricardo Herz

Xote ♩=145

A pizz

6

11

16 **B** arco

21

25

29

33 **C**

37

40

f

mf

V.S.

O Revoar da Saudade

Violino 1

2

45

Solos abertos em Eb aug e Eb7#11
Aqui vesão transcrita do álbum

50 **D**

55

58

62

66

70

74 **E**

78

82

86

ppp

O Revoar da Saudade

Violino 1

91 percussivo
f

96 **F**

102

108 Solos na harmonia da coda (aqui versão transcrita do álbum)

113 **G**

117

121

125

129 **H**
mp

133

137

O Revoar da Saudade

Violino 1

4

141

Musical staff 141-144. Treble clef, key signature of one flat (B-flat). The staff contains a sequence of chords and eighth notes. A dynamic marking *f* is present at the beginning of the section.

145

I

Musical staff 145-148. Treble clef, key signature of one flat. The staff contains a sequence of eighth notes and chords. A dynamic marking *f* is present at the beginning. A first ending bracket labeled 'I' spans the first few measures.

149

Musical staff 149-150. Treble clef, key signature of one flat. The staff contains a sequence of eighth notes with triplets and a sextuplet. A dynamic marking *f* is present.

151

Musical staff 151-153. Treble clef, key signature of one flat. The staff contains a sequence of eighth notes with triplets and a dynamic marking *f*.

154

Musical staff 154-156. Treble clef, key signature of one flat. The staff contains a sequence of eighth notes and chords with dynamic markings *f* and *mf*.

157

Musical staff 157-159. Treble clef, key signature of one flat. The staff contains a sequence of eighth notes and chords with dynamic markings *f* and *mf*.

160

J

Musical staff 160-163. Treble clef, key signature of one flat. The staff contains a sequence of eighth notes and chords. A dynamic marking *mp* is present.

164

Musical staff 164-166. Treble clef, key signature of one flat. The staff contains a sequence of eighth notes and chords. A dynamic marking *mp* is present.

K

bariolage ad lib.

Musical staff 167-172. Treble clef, key signature of one flat. The staff contains a sequence of chords and rests, indicating a bariolage section. A dynamic marking *mp* is present.

173 Valsa ♩=200

Musical staff 173-180. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of chords and eighth notes. A dynamic marking *mp* is present.

181

rit.

Musical staff 181-184. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of chords and eighth notes. A dynamic marking *mp* is present.

O Revoar da Saudade

molto rit.
Violino 1
bariolage

186

The image shows a musical score for Violino 1, measures 186-190. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo marking is **molto rit.** and the performance instruction is **bariolage**. The music begins with a whole note chord in measure 186, followed by a whole note chord in measure 187, and a whole note chord in measure 188. In measure 189, the music transitions into a bariolage pattern, consisting of sixteenth notes on the strings, with a **pp** dynamic marking. The score ends with a double bar line in measure 190.

O Revoar da Saudade

Como esse tipo de xote tem um suíngue parecido com jazz ou reague, optamos pela escrita ternária.

Xote ♩=145

Ricardo Herz

Eb/G

A

Dm⁷ pizz Gm/Bb A⁷ F/C /Bb

6 E⁷(b9)/G# Gm/Bb C#° Dm⁷/F Bb^{maj7}/F Bb⁶/F C⁶/E

11 Am⁷ Gm⁷ Bb/F Dm Dm/C

15 G Am⁷ Dm /C# **B** Dm⁷/C Bb A⁷ Dm⁷/A

20 D⁷/C Eb/G E⁷(b9)/G# Gm/Bb C#° Dm/F

25 Bb^{maj7} Gm C⁹ /Bb Am⁷ Gm⁷

29 Bb/F Dm Dm/C G Am⁷ Dm /C arco

33 **C** B^{ø7} G⁷(sus4)/Bb F^{maj7}(add9)/A D/A G⁷(sus4) G⁷/B

38 F/C F^{maj7}/G G⁷ Bb⁷ Eb

42 Eb⁷/Db A^bmaj⁷ Gm⁷ G⁷(#9)/B Cm Eb/Bb

f

mf

3

3

O Revoar da Saudade

2

Violino 2

46 $A\flat\text{maj}7$ $E\flat(\text{add}2)/G$ $G7(\#9)/B$ Cm $E\flat7/D\flat$

50 **D** 1 3 1 3 3

54 3 3 3 3 tr~ tr~

58 $E\flat$ F $E\flat$ F $E\flat$ F $E\flat$ F 3

62 $E\flat7/D\flat$ 3 3 3

65 $E\flat7$ F $E\flat7$ F $E\flat7$ F 3 3

69 $E\flat7$ F G^+

73 **E** Solo transcrito Dm^7 / F $Gm^7(\text{add}9)$ $A^7/C\#$ 3

77 $F\text{maj}7(\text{add}9) / B\flat$ D^7/A^{\flat} $E\flat/G$ $E7(b9)/G\#$ 3 3 3 3 3

81 $Gm/B\flat$ $C\#^{\circ}/A$ Dm^7/F $B\flat\text{maj}7/F$ $B\flat^6/F$ C^7/E Am^7 3 3

85 Gm^7 $B\flat/F$ Dm Dm/A G Am $B\flat\text{maj}7$ *ppp*

O Revoar da Saudade

Violino 2

91 efeito, bruitagem

97 *pizz* Am7 **F** Gm7 Am7 Bbmaj7 Am7 *mf*

102 Gm7 Am7 Dm Ebmaj7 Abmaj7 Dbmaj7 Gbmaj7 Cbmaj7 E/G# Amaj7(add9) D

107 3 1/Bb 1 2 1

112 *F/A* Bbmaj7 arco Solos na harmonia da coda (aqui versão transcrita do álbum) Am7 **G** Gm7

116 Am7 3 3 Gm7 Am7 Dm

121 Ebmaj7 Abmaj7 Gbmaj7

125 Cbmaj7 3 /Bb E/G# Amaj7(add9) D F/A

129 **H** Bbmaj7 Am7 Gm7 Am7 3 3 3

133 *trm* 3 3 Am7 Dm 3 3 3

137 Ebmaj7 Abmaj7 Gbmaj7

O Revoar da Saudade

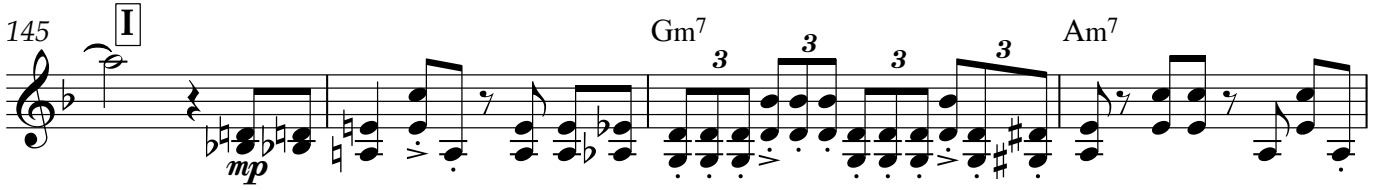
4

Violino 2

141 C_bmaj7 /B_b E/G# Amaj7(add9) D F/A >



145 **I** Gm7 3 3 3 3 Am7 mp



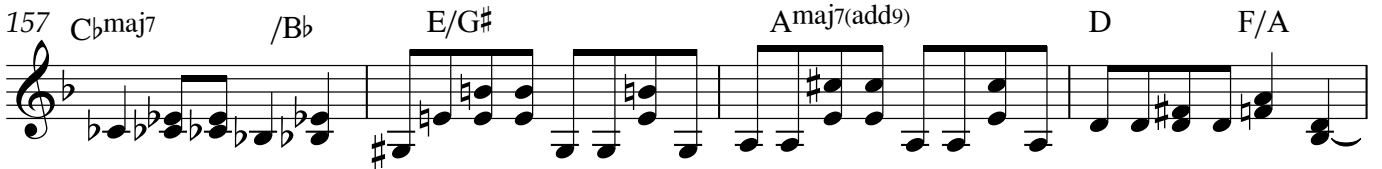
149 3 3 3 Gm7 Am7 Dm



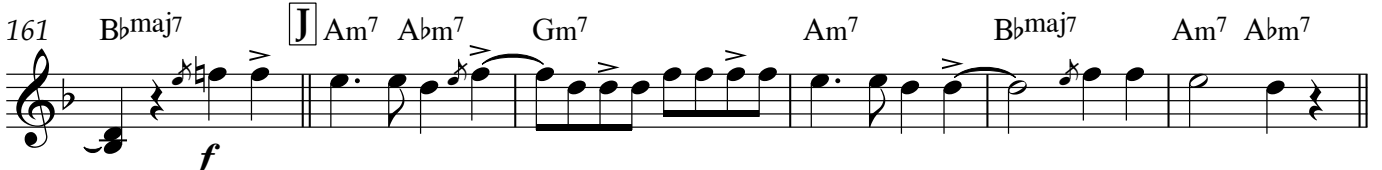
153 E_bmaj7 A_bmaj7 D_bmaj7 G_bmaj7



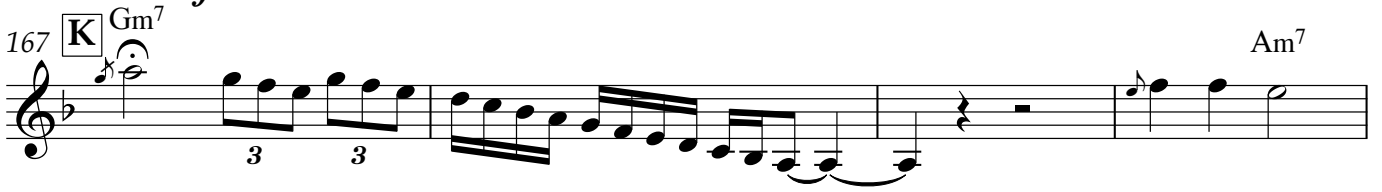
157 C_bmaj7 /B_b E/G# Amaj7(add9) D F/A



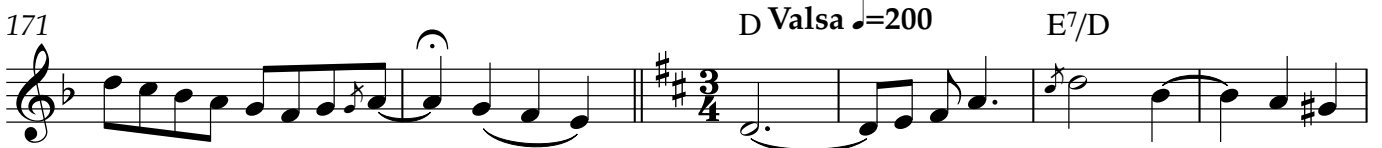
161 B_bmaj7 **J** Am7 A_bm7 Gm7 Am7 B_bmaj7 Am7 A_bm7 f



167 **K** Gm7 Am7 3 3



171 D Valsa ♩=200 E7/D



177 Gm/D D D/C# Bm D/A 6 3



183 E/G# rit. Gm molto rit.



188 D

