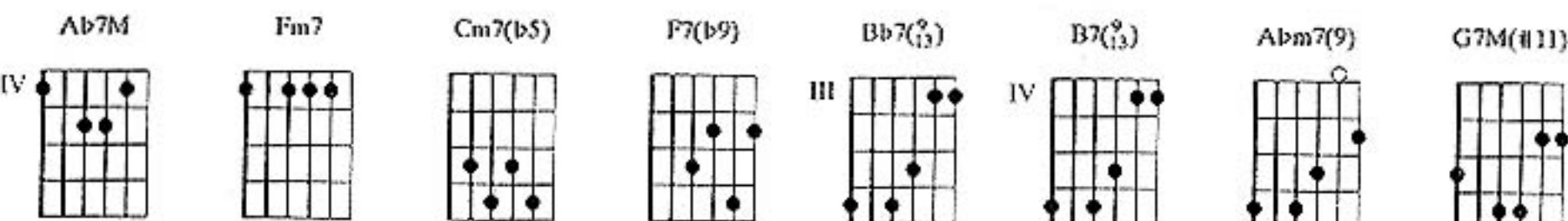
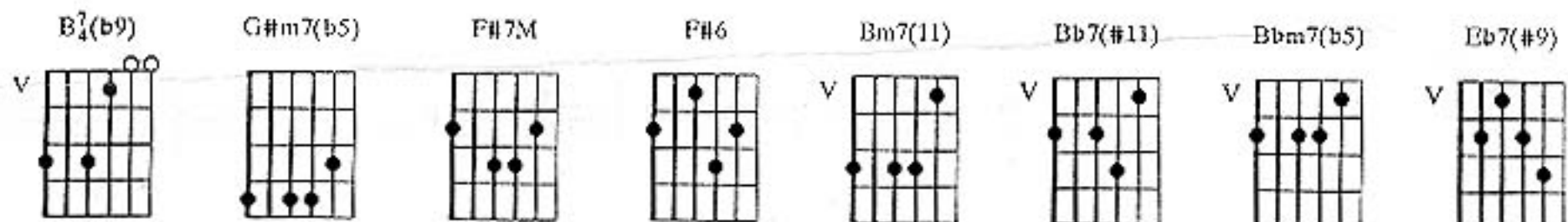
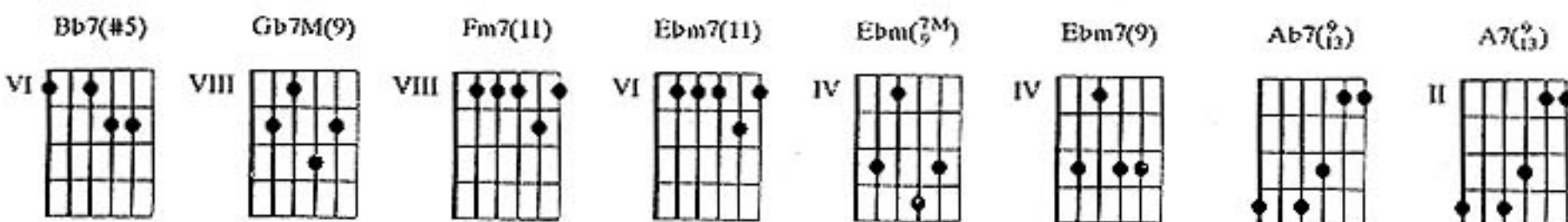
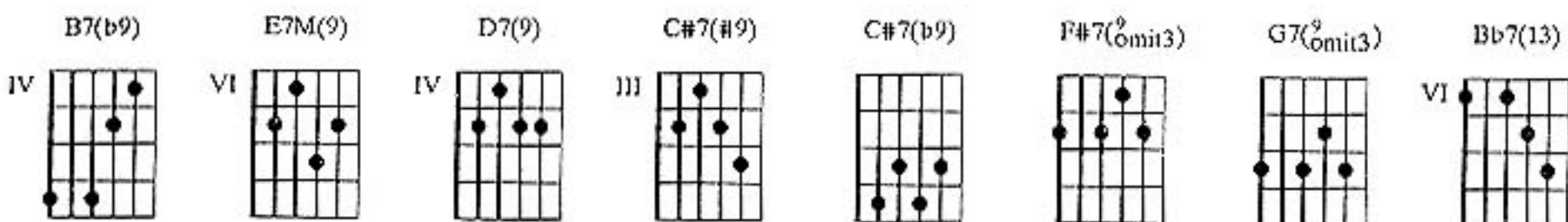
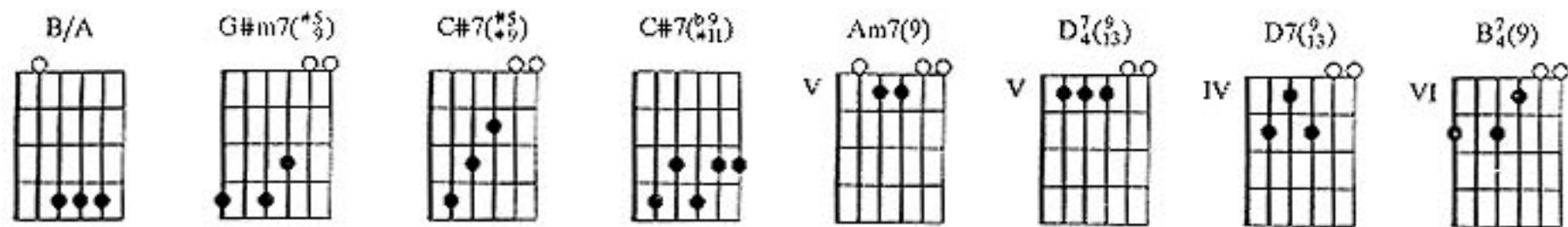
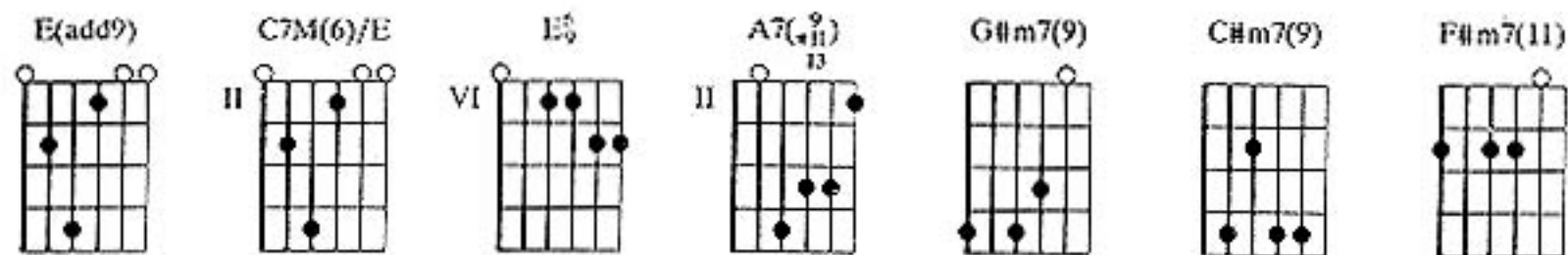


# Aqui, ó!

TONINHO HORTA E FERNANDO BRANT



Introdução: E(add9) / C7M(6)/E / E(add9) / C7M(6)/E /

E♭ / / / / / / / / / A7(♯11) / / / / / / / G#m7(9) / C#m7(9) / F#m7(11) / / B/A /  
 Oh! Minas Gerais, um caminhão / Leva quem fi-cou / Por vinte anos,  
 G#m7(♯5) / / / C#7(♯5) / C#7(♯11) / Am7(9) / / / D4(♯13) / D7(♯13) / / G#m7(♯5)  
 ou mais / Eu iria a pé, oh! meu amor  
 / / / C#m7(9) / C#7(♯5) / F#m7(11) / G#m7(♯5) / Am7(9) / / B4(9) / B7(b9) / E7M(9)  
 Eu i-ria até meu pai Sem um tostão

// D7(9) C#7(#9) / C#7(b9) / F#7(omit3) / G7(omit3) / F#7(omit3) / / / B<sub>4</sub>(9) /  
 Em Minas Gerais Alegria é guardada em co—fres,

// Bb7(13) / Bb7(#5) / Gb7M(9) / Fm7(11) / Ebm7(11) / Ebm(7<sup>M</sup>) Ebm7(9) Ab7(9) /  
 ca—tedrais Na varanda encontro o meu a—mor Tem bênção de Deus

A7(9) / Ab7(9) / / / B<sub>4</sub>(9) / / / B<sub>4</sub>(b9) // / E7M(9) / Am7(9) / G#m7(b5) / C#7(#9)  
 Todo aque—le que traba—lha no escritó—rio Ben—dito é o fru—to

/ F#7M / F#6 / Bm7(11) Bb7(#11) Bbm7(b5) Eb7(#9) Ab7M / Fm7 / Cm7(b5) /  
 Bendito é o fru—to Bendito é o fru—to

F7(b9) / Bb7(9) / B7(9) / Bb7(9) // / Abm7(9) // / G7M(#11) // / Gb7M(9) / Fm7(11) /  
 des—sas Minas Gerais Na varanda encontro o

Ebm7(11) / Ebm(7<sup>M</sup>) Ebm7(9) Ab7(9) / A7(9) / Ab7(9) // / B<sub>4</sub>(9) // /  
 meu a—mor Tem bênção de Deus Todo aque—le que traba—lha no

B<sub>4</sub>(b9) // / E7M(9) / Am7(9) / G#m7(b5) / C#7(b9) / F#7(omit3) / G7(omit3) / F#7(omit3) / G7(omit3) /  
 escritó—rio Ben—dito é o fru—to des—sas Minas Gerais

F#7(omit3) / / / B<sub>4</sub>(9) / B7(b9) /  
 Mi—nas Gerais

The musical score is written in 2/4 time and consists of seven staves of music. The chords and melodic lines are as follows:

- Staff 1:** E(add9) C7M(6)/E  $\frac{9}{8}$  E<sub>9</sub> A7(<sup>9</sup><sub>13</sub>)
- Staff 2:** G#m7(9) C#m7(9) F#m7(11) B/A
- Staff 3:** G#m7(<sup>#5</sup><sub>9</sub>) C#7(<sup>#5</sup><sub>#9</sub>) C#7(<sup>#5</sup><sub>#11</sub>) Am7(9) D<sub>4</sub>(<sup>9</sup><sub>13</sub>) D7(<sup>9</sup><sub>13</sub>)
- Staff 4:** G#m7(<sup>#5</sup><sub>9</sub>) C#m7(9) C#7(<sup>#5</sup><sub>#9</sub>) F#m7(11) G#m7(<sup>#5</sup><sub>9</sub>) Am7(9)
- Staff 5:** B<sub>4</sub>(9) B7(b9) E7M(9) E7M(9) D7(9) C#7(#9) C#7(b9) F#7(<sup>9</sup><sub>omit 3</sub>)
- Staff 6:** G7(<sup>9</sup><sub>omit 3</sub>) F#7(<sup>9</sup><sub>omit 3</sub>) B<sub>4</sub>(9) Bb7(13)
- Staff 7:** Bb7(#5) <sub>3</sub> Gb7M(9) Fm7(11) Ebm7(11) Ebm(<sup>7M</sup><sub>9</sub>) Ebm7(9) Ab7(<sup>9</sup><sub>13</sub>)

A7(<sup>9</sup><sub>13</sub>)      Ab7(<sup>9</sup><sub>13</sub>)      B<sup>7</sup><sub>4</sub>(9)      B<sup>7</sup><sub>4</sub>(b9)

1. E7M(9)      Am7(9)      G#m7(b5)      C#7(#9)      F#7M      F#6

Bm7(11)      Bb7(#11)      Bbm7(b5)      Eb7(#9)      Ab7M      Fm7      Cm7(b5)

F7(b9)      Bb7(<sup>9</sup><sub>13</sub>)      B7(<sup>9</sup><sub>13</sub>)      instrumental      Bb7(<sup>9</sup><sub>13</sub>)

Abm7(9)      G7M(#11)      voz 3      2. E7M(9)      Am7(9)

G#m7(b5)      C#7(b9)      F#7(<sup>9</sup> omit 3)      G7(<sup>9</sup> omit 3)      F#7(<sup>9</sup> omit 3)      G7(<sup>9</sup> omit 3)      F#7(<sup>9</sup> omit 3)

B<sup>7</sup><sub>4</sub>(9)      B7(b9)      Do  $\text{\textcircled{S}}$  ao  $\text{\textcircled{\Phi}}$

$\text{\textcircled{\Phi}}$  E7M(9)      Am7(9)      G#m7(b5)      C#7(#9)      F#7(<sup>9</sup> omit 3)      G7(<sup>9</sup> omit 3)      F#7(<sup>9</sup> omit 3)

G7(<sup>9</sup> omit 3)      F#7(<sup>9</sup> omit 3)      G7(<sup>9</sup> omit 3)      F#7(<sup>9</sup> omit 3)      G7(<sup>9</sup> omit 3)      F#7 A7      Ab7 G7