



Repertório Choros EPM Floripa 2026

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Ali-Babá

Henrique Alves de Mesquita

melodia

1

Am Am Am E C

4

Am⁶ E^b0 E⁷ Am E C Am⁶ E^b0 E⁷ Am G/B F/A Em/G

9

Dm/F C/E Dm G⁷ C G/B F/A Em/G

13

Dm/F C/E 1. Dm E⁷ Am E C 2. Dm Dm/F

17

E E Dm⁶ E Dm⁶

21

E

25

A A A A E⁷/B

30

E⁷/B E⁷/B E⁷(^b9) E⁷/B A A

35

A A E⁷/B E⁷/B E⁷/B E⁷(^b9)

40

E⁷/B To Coda Am Am Am E C D.S. al Coda

44

Coda

F[#]m F[#]m F[#]m/E Bm/D A E⁷ A

Andre de Sapato Novo

Andre Victor Correa

1 Gm Cm D^7 Gm D^7

6 Gm Dm A^7 D^7

10 Gm Cm D^7 G G^7

14 Cm $\text{D}^7(\text{b}9)$ Gm $\text{E}^\flat$ $\text{Am}^7(\text{b}5)$ $\text{D}^7(\text{b}9)$ *To Coda* 1. Gm D^7

18 2. Gm F^7 $\text{B}^\flat$ F^7

22 $\text{B}^\flat$ F^7 $\text{B}^\flat$ A^7

26 Dm F^7 $\text{B}^\flat$ F^7 $\text{B}^\flat$ B^7

31 $\text{E}^\flat$ Dm Gm Cm F^7 1. $\text{B}^\flat$ 2. $\text{B}^\flat$ D^7 *D.S. al Coda*

⊕ Coda

36 Gm F7 B $\flat$ A A $\flat$ G7 Cm Cm

41 F7 F7 B $\flat$ B $\flat$ 7

45 Dm7($\flat$ 5) G7 Cm E $\flat$ m

49 B $\flat$ Gm Cm F7 B $\flat$ 1. F7 2. B $\flat$ ~~⊕~~ D.S. al Coda

⊕ Coda

54 Gm Gm Cm

58 D7 Gm Gm9

Apixonado

1

Zequinha e Léo

4

8

11

14

18

22

26

29

33

Chords: D6, D0, Em, A7, D6, D0, Em, A7, F#m, C#7, F#m, Fm, Em, A7, D6, D0, Em, A7, Am, D7, G, G#0, D, B7, E7, A7 To Coda, 1. D, 2. D D7, G, G#0, D7, G#0, F#m7(b5), Am, G0, D7, G, B, D#m, Dm, Dbm, F#7, B, D7, G, G#0, D7, G#0, F#m7(b5), Am, G0, G7, C, B7, Em, G7, C, D7(#9), D7(b9), 1. G D7, 2. G A7, D.S. al Coda, Coda D6

Apanhei-te Cavaquinho

1

Ernesto Nazareth

Musical score for "Apanhei-te Cavaquinho" by Ernesto Nazareth. The score is written in treble clef, 2/4 time, with a key signature of one sharp (F#). It consists of 30 measures across seven staves. The melody is primarily eighth and sixteenth notes. Chords are indicated above the staff. The piece includes a first ending (measures 13-16) and a second ending (measures 29-30) that leads back to the beginning. The score ends with a Coda section.

Chords indicated in the score: D⁷, G, B⁷, Em, C, C[#]dim, G, D⁷, C[#]dim, G, D⁷, G, B⁷, Em, C, C[#]dim, G, E⁷, Am, D⁷, 1. G, 2. G, Em, F[#]7, B⁷, Em, Em, Bm, F[#]7, C⁷, B⁷, Em, F[#]7, B⁷, E⁷, Am, Em, F[#]7, B⁷, 1. Em, 2. Em D.S. al Coda.

35 $\oplus$ Coda
G⁷ C D⁷ G⁷ C E⁷

41 Am D⁷ G⁷ C

45 D⁷ G⁷ E⁷ A⁷

49 D⁷ G⁷ 1. C 2. C C[#] D⁷ D.S.

The musical score is written for a single melodic line on a treble clef staff. It consists of four staves of music. The first staff (measures 35-40) begins with a Coda symbol and includes chords G⁷, C, D⁷, G⁷, C, and E⁷. The second staff (measures 41-44) includes chords Am, D⁷, G⁷, and C. The third staff (measures 45-48) includes chords D⁷, G⁷, E⁷, and A⁷. The fourth staff (measures 49-54) includes chords D⁷, G⁷, and a first ending (1. C) followed by a second ending (2. C C[#] D⁷) which concludes with a D.S. (Da Capo) instruction. The melody is characterized by eighth and sixteenth notes, often beamed together, and frequent use of slurs and ties.

Assanhado

Jacob do Bandolim

§ A6

1

Luis Americano

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

Chords: D, D, C#m7(b5), F#7, G, G, F#7, F#7, G, Gm, D, Bm, E7, E7, A7, A7(#5), Dm, Dm, A7, A7, Bb, C7, F, D7, Abdim, Gm, D, Bm, Em7, A7, To Fine, D, To Coda, D#dim, G, Gm, Gm, D, Bdim, Em7, Em7, A7, D, D#dim, G, Gm6, D, Bdim, Em7, A7, D, 1. D#dim, 2. A7, D.S. al Coda, Coda, A7, Dm, Dm, Gm, Gm, A7, A7, Dm, D7, Gm7, A7, Dm, Dm, E7, A7, Dm, 1. A7, 2. A7, D.S. al Fine, Final, D, D.

Atraente

versao Altamiro e Pixinguinha

Chiquinha Gonzaga

5

10

14

18

22

26

30

33

36

C7

C7

F

F

C

Dm

G7

C7

C7

C7

C7

F

F7

Bb

Bbm

F

Dm

G7

C7

F

To Coda

1. F

2. F

A7

A7

Dm

Dm

C

G7

C7

C7

A7

A7

Dm

Dm

Dm

C

G7

C7

D.S. al Coda

Atraente

⊕ Coda

The musical score for 'Atraente' consists of five staves of music. The first staff (measures 41-44) begins with a Coda symbol and features chords F, Bb, Cm, and F7. The second staff (measures 45-48) continues with Bb, Bb, F, and C7. The third staff (measures 49-52) includes F7, Bb, Cm, and F7. The fourth staff (measures 53-56) contains Bb, Bb7, Eb, Ebm, Bb, and F7. The fifth staff (measures 57-60) shows a first ending (1.) with Bb, a second ending (2.) with Bb and a fermata, followed by 'D.S. al Fine' and 'Fine'.

41 F B $\flat$ Cm F 7

45 B $\flat$ B $\flat$ F C 7

49 F 7 B $\flat$ Cm F 7

53 B $\flat$ B $\flat^7$ E $\flat$ E $\flat$ m B $\flat$ F 7

57 1. B $\flat$ 2. B $\flat$ D.S. al Fine Fine

Batuque

1

Melodia

Henrique Alves de Mesquita

1

6

11

17

23

29

35

39

C Em/B F/A G⁷/B C Em/B F/A G⁷/B C Em/B F/A G⁷/B

C Em/B F/A G⁷/B C D⁷ G/F C/E

Dm Dm/C E⁷/B Am Am/G B⁷/F[#] F⁷([#]11) E⁷ A⁷ 1. D⁷ G⁷

2. D⁷ G⁷ C B⁷ Em D⁷ G

F[#]7 Bm Em Bm/F[#] F[#]7 1. Bm

2. Bm Am⁶ G⁷(9) D⁷([#]9 [#]11) G⁷ D.S. al Coda

⊕ Coda

44 D7 G7 C F C7/G C7

49 F F C/G G7 C7

54 F C7/G C7 F F F7/A

59 B $\flat$ 6 Bdim F/C C7 1. F 2. F

64 G7 D.S. al Fine

⊕ Coda

68 D7 G7 C

The musical score is written for guitar and includes a melodic line. It consists of several systems of music. The first system (measures 44-48) starts with a treble clef and a key signature of one flat. Chords D7, G7, C, F, C7/G, and C7 are indicated above the staff. The second system (measures 49-53) continues with chords F, F, C/G, G7, and C7. The third system (measures 54-58) features chords F, C7/G, C7, F, F, and F7/A. The fourth system (measures 59-63) includes chords B $\flat$ 6, Bdim, F/C, and C7, followed by a first ending (1. F) and a second ending (2. F). The fifth system (measures 64-67) ends with a G7 chord and the instruction 'D.S. al Fine'. A second '⊕ Coda' section begins at measure 68 with chords D7, G7, and C. The score concludes with a double bar line.

Bella Luna

Polca

1

Geraldo Vargas

♩ = 80

Dm Dm/C $\text{B}\flat 7$ Gm C^7
 F $\text{Em}^7(\flat 5)$ A^7 Dm C^7 $\text{B}\flat 7$ A^7
 Gm A^7 Dm Gm A^7 Dm D^7
 Gm C^7 F $\text{B}\flat 7$ $\text{Em}^7(\flat 5)$ A^7 1. Dm A^7 *Fine*
To Coda
 2. Dm C^7 F D^7 Gm E^7 Am F^7
 $\text{B}\flat$ $\text{B}\flat \text{m}$ C^7 F D^7 G^7 C^7 $\text{C}^7(\flat 9)$
 F $\text{D}^7(\flat 9)$ Gm $\text{Em}^7(\flat 5)$ A^7 Dm $\text{D}\flat \text{m}$ Cm F^7
 $\text{B}\flat$ Bdim F/C D^7 Gm C^7 1. F C^7 2. F A^7 *D.S. al Coda*

⊕ *Coda*

35 Dm A⁷ D B⁷ E⁷ A⁷ D

40 C[#]m⁷(^b5) F[#]7 Bm B⁷ Em A⁷ D A⁷ D B⁷

45 Em Am D⁷ G⁶ Gm C⁷ F[#]m B⁷(9)

50 Em A⁷ 1. D A⁷ 2. D A⁷ *D.S. al Fine*

⊕ *Coda*

54 Dm A⁷ Dm⁶

Benzinho

1

Jacob do Bandolim

1. Dm A7

2. Dm C7 F F#o C7 C7

Gm G#o F F F7 E7 Eb7

D7 G7 G7 C7

C7 F F F

F#o C7 C7 Gm A7

Dm D7 Gm G#o

F7 E7 Eb7 D7 G7 C7

1. F C7 2. F A7 *D.S. al Fine*

The musical score is written for guitar, featuring a melody line on a single staff and a series of chords. The key signature has one flat (Bb). The score is divided into measures, with measure numbers 33, 39, 44, 48, 52, 57, 61, and 65 indicated. The chords are: Dm, C7, F, F#o, Gm, G#o, F, F7, E7, Eb7, D7, G7, C7, F#o, A7, Dm, D7, Gm, G#o, F7, E7, Eb7, D7, G7, C7, F, C7, and A7. The score ends with a double bar line and the instruction *D.S. al Fine*.

Bole-Bole

1

Jacob do Bandolim

Chord symbols and measure numbers:

- Measures 1-4: G G(#5), G⁶G(#5), G G(#5), G⁶ G(#5)
- Measure 5: G⁶
- Measures 6-7: A⁷
- Measures 8-9: A⁷
- Measures 10-11: D⁷
- Measures 12-13: D⁷
- Measures 14-15: G E⁷
- Measures 16-17: A⁷ D⁷
- Measures 18-19: G⁶
- Measures 20-21: G⁶
- Measures 22-23: D⁶
- Measures 24-25: B⁷
- Measures 26-27: Em
- Measures 28-29: A⁷
- Measures 30-31: D⁷
- Measures 32-33: D⁷(#5)
- Measures 34-35: G⁶
- Measures 36-37: G⁶
- Measures 38-39: A⁷
- Measures 40-41: A^{b7} A⁷ A^{#7}
- Measures 42-43: B⁷
- Measures 44-45: B⁷
- Measures 46-47: Em E^bm
- Measures 48-49: Dm G⁷
- Measures 50-51: C⁶
- Measures 52-53: Cm⁶
- Measures 54-55: Bm
- Measures 56-57: E⁷
- Measures 58-59: Am⁷
- Measures 60-61: Cm⁶ D⁷ G⁶
- Measures 62-63: 1. D⁷
- Measures 64-65: 2. B⁷
- Measures 66-67: Em
- Measures 68-69: C⁷
- Measures 70-71: Em
- Measures 72-73: C⁷
- Measures 74-75: Em
- Measures 76-77: F^{#7} B⁷
- Measures 78-79: Em
- Measures 80-81: E⁷
- Measures 82-83: Am
- Measures 84-85: E⁷
- Measures 86-87: Am
- Measures 88-89: F^{#7}
- Measures 90-91: F^{#7}
- Measures 92-93: F[#]m⁷(^b5)
- Measures 94-95: B⁷
- Measures 96-97: Em
- Measures 98-99: C⁷

55 Em C7 Em F#7 B7 Em

60 E7 Am Am Em F7 Em

66 B7 1. Em B7 2. Em Eb7 D7 D.S. al Coda

71 Coda G G7 C C B7 B7

77 E7 E7 A7 A7 Dm

82 Fm6 C Am D7 D7 G7 3

88 G7 C C B7 B7 E7

94 E7 A7 A7 Dm Fm6 C

100 A7 Dm Fm6 G7 C 1. G7 2. D7 D.S. al Coda

106 Coda G6 G6 A7 Cm6 1. G6

111 2. G G(#5) G6 G(#5) G G(#5) G6 G(#5) G6

Brasileirinho

Wladir Azevedo



1 *G* *Gdim*

6 *G* *D7* *G* 1. *D7* 2. *G*

11 *Am7* *D7* *G* *E7* *Am7*

16 *D7* *G* *Am7* *D7*

21 *G* *E7* *Am7* *D7* *To Coda* *G* 1. *D7* *D.S.*

27 2. *D7* *Gm* *Cm*

32 *D7* *A $\flat$ 7* *D7* 1. *G* *G $\flat$* *F*

37 *F $\flat$* *E $\flat$* *D* *A7* *Cm* *D7*

42 *Gm* *D7* 2. *Cm* *Gm*

47 *A7* *D7* *Gm* *D7* *D.S. al Fine*

52 *Coda* *G*

58

Brejeiro

tango

Ernesto Nazareth

1893

Chords: A, E⁷, A, E⁷

5 A E⁷ A E⁷
simile

9 A E⁷ A E⁷

13 C^{#7} C[#]/B F^{#m}/A F^{#m} B⁷ B/A E⁷/G[#] E/D

17 A/C[#] B^m/D B^m E⁷ A

21 A A/E E⁷/B E⁷ A A/E E⁷/B E⁷

25 A A/E E⁷/B E⁷ A A/E E⁷/B E⁷



29

C[#]7 F[#]m B⁷/D[#] B⁷ E⁷

33

A/C[#] B^m/D E⁷/B E⁷ $\emptyset$ A B⁷

37

E E/G[#] B⁷/F[#] B⁷ E E/G[#] B⁷/F[#] B⁷

41

E E/G[#] G[#]m/D[#] D[#]7/A[#] D[#]7

44

G[#]m B⁷/F[#] E E/G[#] B⁷/F[#] B⁷

47

E E/G[#] B⁷/F[#] B⁷ E G[#]7/D[#] C[#]m F[#]m/A

51

E/B B⁷ E $\emptyset$ A

D C
e $\emptyset$

Cadência

1

Juventino Maciel

1. G Bm Am D7

2. G D7

To Coda

35 Gm Gm E $\flat$ 7 D7 D7

39 Gm Gm(7M) Gm7 Gm6 Cm Cm

43 D7 D7 Gm A7

47 Dm E7 A7 Cm D7

51 Gm Gm E $\flat$ 7 D7

54 D7 Dm7(b5) G7

57 Cm Cm F7 D7/F $\sharp$

61 Gm A7 D7

65 1. Gm D7 2. G Bm Am D7 *D.S. al Coda*

69 $\oplus$ Coda G F7 G7M

Carinhoso

Pixinguinha



F F(#5) F6 F(#5) F F(#5) F6 E7
 5 Am Am(#5) Am6 Am(#5) Am Am(#5) Am6 D7(b9) G7
 10 C7 F7 Bb D7 G7 Gm7
 14 Bbm7 C7 1. F Bbm C7 F F 2. F Bbm C7
 18 F E7 Am F E7 Am
 22 Am C Em Ebm Dm G7
 25 C C# Dm C7 F
 29 E7 E7 Bb C7
 33 F A7 Dm A7 Dm F
 37 Bb D7 Gm Bbm F D7 Gm C7
 41 1. F Bbm C7 F E7 2. F F(#5) F6 F(#5) D.S.

Cascatinha

Pixinguinha

Sheet music for the song "Cascatinha" by Pixinguinha, featuring a treble clef, key signature of one flat (B-flat), and a 2/4 time signature.

The music is divided into systems, with measures numbered 6, 12, 17, 22, 28, 34, 39, 44, 49, and 54. Chord symbols are written above the staff, and repeat signs with first and second endings are used.

Chord symbols include: F, C7, Bb, F7, C7/G, Gm, Bbm6/Db, F/C, F/A, C7/G, C7, D7, D7/F#, 1. F, 2. F, A7/C#, Dm, Gm, Gm/Bb, A7, A/G, D7/F#, Gm, Dm, E7/G#, E7, Am, C7/G, F, A7, Dm, Bb7, A7, D7, Gm, Gm/Bb, Dm/A, Dm/F, A7/E, A7, 1. Dm, 2. Dm, D.S. al Coda, Coda, F, E0, F/Eb, F7, Bb, C0, D7, Fm6/Ab, G7, Cm/Eb, Ebm6/Gb, Bb/F, G#0, D/A, A7, D, DmGb7, F7, Bb, C0, D7, Fm6/Ab, G7, Cm/Eb, Ebm6/Gb, Bb/F, Bb/D, C7, F7, 1. Bb, Bb/F, E0, 2. Bb, D.S. al Fine, F.

Cheguei

1

Pixinguinha

Sheet music for the song "Cheguei" by Pixinguinha, featuring a treble clef, key signature of one flat (B-flat), and a 2/4 time signature.

The music is divided into systems, with measures numbered 1 through 30. Chord symbols are indicated above the notes.

System 1 (Measures 1-4): Starts with a repeat sign. Chords: F, C7, F, C7.

System 2 (Measures 5-8): Chords: A7, Dm, G7, C7.

System 3 (Measures 9-12): Chords: F, Am, Gm, C7, F, Am, Gm, C7.

System 4 (Measures 13-17): Chords: Cm, F7, Bb, Bbm, F, Dm, Gm, C7. Includes a first ending (1. F, C7) and a second ending (2. F, A7). A "To Coda" instruction is present.

System 5 (Measures 18-21): Chords: Dm, A7, Dm, D7, Gm, D7, Gm.

System 6 (Measures 22-25): Chords: Em7(b5), Dm, E7, A7.

System 7 (Measures 26-29): Chords: Dm, A7, D7, Gm, D7, Gm, D7.

System 8 (Measures 30-33): Chords: Eb, Dm, E7, A7. Includes a first ending (1. Dm, A7) and a second ending (2. Dm, C7) with the instruction "D.S. al Coda".

⊕ Coda

35 F F7 B $\flat$ G $\flat$ F F7 B $\flat$ F7

40 B $\flat$ Dm A7 Dm F7

44 B $\flat$ Fm⁶ B $\flat$ 7 E $\flat$

48 E $\flat$ m B $\flat$ Gm C7 F7

1. B $\flat$ F7

2. B $\flat$ B7 C7
D.S. al Fine

Chorando Baixinho

Abel Ferreira

6 A^7 Dm E^7 A $F\#^7$ Bm E^7 A^7

10 Dm A^7 Dm F^7 $B\flat$ F^7 $B\flat$

14 A^7 Dm $B\flat^7$ $E\flat$ A^7 To Coda 1. Dm

18 2. Dm E^7 Am $Em^7(\flat^5)$ A^7 Dm

23 Dm^6 Am B^7 E^7 6

27 E^7 Am $Em^7(\flat^5)$ A^7 Dm Dm^6

32 Am B^7 E^7 1. Am 2. Am A^7 D.S. al Coda

Chorando Baixinho

⊕ Coda

36 Dm A⁷ D A⁷ D G⁷ F^{♯7} Bm F^{♯7} B⁷

41 G Gm⁶ D B⁷ E⁷ Em^{7(b5)} A⁷

45 D A⁷ D G⁷ F^{♯7} Bm F^{♯7} B⁷

49 G Gm⁶ D B⁷ E⁷ A⁷ 1. D A⁷ 2. D A⁷ D.S.

The musical score is written for a single melodic line in treble clef. The first staff (measures 36-40) is in D minor (one flat) and features a sequence of chords: Dm, A⁷, D, A⁷, D, G⁷, F^{♯7}, Bm, F^{♯7}, and B⁷. The second staff (measures 41-44) changes to D major (two sharps) and includes chords: G, Gm⁶, D, B⁷, E⁷, Em^{7(b5)}, and A⁷. The third staff (measures 45-48) returns to D minor and contains: D, A⁷, D, G⁷, F^{♯7}, Bm, F^{♯7}, and B⁷. The fourth staff (measures 49-53) is in D major and includes: G, Gm⁶, D, B⁷, E⁷, A⁷, followed by a first ending (1. D A⁷) and a second ending (2. D A⁷ D.S.). The score concludes with a Coda symbol.

Chorei

Pixinguinha e B. Lacerda

Chord progression for the song "Chorei" by Pixinguinha and B. Lacerda. The key signature is one flat (B-flat), and the time signature is 2/4.

The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked with a stylized 'S' symbol.

The chords and their positions are as follows:

- Measures 1-4: F, A^bdim, C⁷/G, F
- Measures 5-8: F, Dm⁶, Am, E⁷, Am, E⁷, Am, C⁷
- Measures 9-12: F, A^bdim, A/G, D⁷/F[#]
- Measures 13-16: Gm, G[#]dim, F/A, C[#], F/C, C⁷ To Coda
- Measures 17-20: 1. F, C⁷; 2. F, A⁷
- Measures 21-24: Dm, B^b7, A⁷, Dm, A⁷
- Measures 25-28: Dm, Bm^{7(b5)}, Am, E⁷/G[#], A⁷
- Measures 29-32: D⁷/F[#], G⁷, C⁷, F, D⁷
- Measures 33-36: Gm, Em^{7(b5)}, Dm, E⁷/G[#], A⁷, 1. Dm; 2. Dm, C⁷ D.S. al Coda
- Measures 37-40: Coda, B^b, F/A, E^b/G
- Measures 41-44: D⁷, E^b, C[#]dim, B^b, C⁷
- Measures 45-48: F⁷, B^b, F/A, Gm, E^b7
- Measures 49-52: D⁷, E^b, C^{#0}, B^b/D, G⁷, C⁷, F⁷
- Measures 53-56: 1. B^b, F⁷; 2. B^b, B⁷ D.S. al Fine, C⁷, F, Fine

Chorinho de Gafieira

Astor Silva

Chorinho de Gafieira by Astor Silva. The score is written in 2/4 time and consists of 33 measures across eight staves. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and accidentals, along with chord symbols above the staff.

Chord symbols and measure numbers:

- Measure 1: C
- Measure 2: A⁷
- Measure 3: Dm
- Measure 4: G⁷
- Measure 5: C
- Measure 6: E^b0
- Measure 7: Dm⁷
- Measure 8: G⁷
- Measure 9: C
- Measure 10: E^b0
- Measure 11: Dm⁷
- Measure 12: G⁷
- Measure 13: Gm
- Measure 14: C⁷
- Measure 15: F
- Measure 16: F⁶
- Measure 17: D⁷
- Measure 18: D⁷
- Measure 19: G⁷
- Measure 20: G⁷(#5)
- Measure 21: C
- Measure 22: E^b0
- Measure 23: Dm⁷
- Measure 24: G⁷
- Measure 25: C
- Measure 26: E^b0
- Measure 27: Dm⁷₃
- Measure 28: G⁷
- Measure 29: Gm
- Measure 30: C⁷
- Measure 31: F⁶
- Measure 32: Fm⁶
- Measure 33: C
- Measure 34: A⁷
- Measure 35: Dm⁷(^b5)
- Measure 36: G⁷ *To Coda*
- Measure 37: C
- Measure 38: C⁷M

Chorinho de Gafieira

37 E^7 E^7 Am^7 Am^7

41 A^7 A^7 Dm^7 Dm^7

45 E^7 E^7 Am^7 Am^7

49 D^7 D^7 G^7 E^7 A^7

53 Dm^7 G^7 C A^7

57 Dm^7 G^7 Em A^7

61 Dm^7 Fm^6 Em $E^b m$

65 Dm G^7 C G^7 *D.S. al Coda*

69 $\oplus$ *Coda* C C^7 F Fm $C^7 M$

Choro Negro

1

Paulinho da Viola

1

$\text{B}\flat\text{m}^6$ $\text{A}\flat\text{m}^6$ Gm^6 Cm^7 F^7 $\text{B}\flat$

6

$\text{B}\flat\text{m}^7$ $\text{E}\flat^7$ $\text{A}\flat$ A^7 $\text{Am}^7(\flat 5)$ D^7

10

$\text{B}\flat\text{m}^6$ $\text{A}\flat\text{m}^6$ Gm^6 Cm^7 F^7 $\text{B}\flat$

14

$\text{B}\flat\text{m}^7$ $\text{E}\flat^7$ G E^7 Am^7 D^7 G

18

Bm^7 Cm^6 D^7 G G^7 C G^7

22

Cm^7 F^7 $\text{B}\flat$ $\text{B}\flat/\text{A}\flat$ A^7 Am^7 $\text{A}\sharp\text{o}$

26

Bm^7 Cm^6 D^7 G G^7 C G^7

30

C $\text{C}\sharp\text{o}$ G E^7 Am^7 D^7 1. G 2. G *D.S.*

Cochichando

Pixinguinha

The musical score is written for piano and guitar. It begins in the key of B-flat major (two flats) and 2/4 time. The piano part is a simple melody, while the guitar part provides harmonic support with chords and a steady eighth-note accompaniment. The score includes a key signature change to D major (two sharps) at measure 36, indicated by a Coda symbol and a key signature change sign. The piece concludes with a double bar line and repeat signs.

Chords and Harmonization:

- Measures 1-14:** Dm, A7, A7, Dm, Dm, Am, E7, A7, Dm, A7, A7, D7, Gm.
- Measures 15-18:** Dm, E7, A7, Fine.
- Measures 19-22:** 1. Dm, 2. Dm, C7, F, D7, Gm, C7, F.
- Measures 23-26:** A7, Dm, G7, C7.
- Measures 27-30:** Am7(b5), D7, Gm, G#dim, Am7, Bb, Bdim.
- Measures 31-34:** 1. F, C7, 2. F, D.S. al Coda.
- Measures 35-38:** Coda, Dm, A7, D, B7.
- Measures 39-42:** Em, F#7, B7, E7.
- Measures 43-46:** A7, D, D, Am, D7, G, Gm.
- Measures 47-50:** D, Bm, Em, A7, 1. D, 2. D, D.S. al Fine.

Coralina

1

Albertino Pimentel

Chords and musical notation for Coralina:

Measures 1-4: Dm A7/E Dm/F Dm Dm/C Gm/B $\flat$

Measures 5-8: Gm Gm/F A7/E A7/C $\sharp$

Measures 9-12: Dm Dm A7/E Dm/F Dm Dm/C

Measures 13-16: Gm/B $\flat$ Gm Em7($\flat$ 5) Dm Dm/F

Measures 17-20: Gm⁶ A7/C $\sharp$ *To Coda* 1. Dm 2. Dm C⁷

Measures 21-24: F Gm⁷ C⁷/E

Measures 25-28: F C/E Dm Bm7($\flat$ 5) Am/C Am E/G $\sharp$ E⁷

Measures 29-32: Am C⁷ F G/F

Measures 33-36: C/E A7/E Dm F⁷ B $\flat$ B⁰

Measures 37-38: F/C D⁷ Gm C⁷/E 1. F 2. F *D.S. al Coda*

⊕ Coda

35 Dm D A/C# Bm A⁷ D/F# B⁷/D#

39 Em Em/G E/G# A⁷ A⁷/C#

43 D⁰ A⁷ D A/C# Bm A⁷ D/F# B⁷/D#

47 Em Gm⁶ D/F# B⁷ Em A⁷

51 1. D 2. D D.S. al Fine

De bem com a vida

1

Luciana Rabello

Am7 D7 G B $\flat$ 0

Am7 D7 B $\flat$ 0 G E7 Am7 D7

G F $\sharp$ 7 B G $\sharp$ 7 C $\sharp$ m7 F $\sharp$ 7 B7

E7 Am7 D7 G B $\flat$ 0 Am7

D7 G7sus4 G7 C F7 Bm7

E7 Am7 D7 G To Coda 1. E7 2. G 3

F $\sharp$ m7($\flat$ 5) B7 Em Em6 Bm7($\flat$ 5)

E7 Am Am6 Am7 B7 Em

Em F $\sharp$ 7 F $\sharp$ 7 F $\sharp$ m7($\flat$ 5) B7 F $\sharp$ m7($\flat$ 5)

B7 Em Em6 Bm7($\flat$ 5) E7

Am Am6 F $\sharp$ m7($\flat$ 5) B7 Em

E7 Am7 D7 G 1. G 2. E7 D.S. al Coda

♩ Coda

67 G⁷ C A⁷ D⁷ D⁷ Dm⁷

73 G⁷ C C C⁷ C⁷ F

79 F D⁷ D⁷ G G⁷(#5) C

85 A⁷ D⁷ D⁷ G⁷ G⁷ E⁷

91 E⁷ A⁷₃ A⁷ D⁷ D⁷ Dm⁷

97 G⁷ 1. C G⁷ 2. C C^{#7} D⁷ E⁷

♩ Coda

102 G G⁶

The musical score is written for a single melodic line in treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The score is divided into measures, with measure numbers 67, 73, 79, 85, 91, 97, and 102 marked at the start of their respective lines. Chord symbols are placed above the notes to indicate the harmonic structure. The score includes a Coda section starting at measure 102. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings like slurs and accents. A double bar line with repeat dots is used at measure 97 to indicate a first and second ending. The final measure (102) ends with a double bar line.

Delicado

Waldir Azevedo

Sheet music for the song "Delicado" by Waldir Azevedo. The music is written in treble clef, key of D major (two sharps), and 2/4 time. The score includes various musical notations such as notes, rests, and accidentals, along with chord symbols (e.g., G7, A, E7, C#7, F#m, F, Dm, A7, Am, B7, E7, A7, Dm, Am, B7, E7, A7, F7, A) and performance instructions like "To Coda" and "D.S. al Coda". The score is divided into measures, with measure numbers 4, 10, 16, 21, 27, 35, 42, 49, 56, 63, 69, and 75 indicated. The piece concludes with a Coda section and a Breque (breve) section.

4

10

16

21

27

35

42

49

56

63

69

75

G7

A

E7

C#7

F#m

F

Dm

To Coda

1. E7

2. E7

A

E7

Am

A7

Dm

E7

Am

A7

Dm

E7

Am

B7

E7

Am

A7

Dm

E7

Am

B7

E7

Am

D.S. al Coda

⊕ Coda

E7

A

F7 Breque

E7

A

3

3

3

3

Diplomata

Pixinguinha

Musical score for "Diplomata" by Pixinguinha. The score is written in 2/4 time with a key signature of two flats (Bb and Eb). It consists of 35 measures across eight staves. The notation includes various chords and melodic lines. Chords are labeled above the staff: Gm, Gm/Bb, D7/A, D7/F#, D7, Gm, G7/B, G7, C7, F/A, Bb, Gm, Gm/Bb, D7/A, D7/F#, D7, Gm, G7/B, Cm, F7, Bb, Eb, Ab, D7, To Coda, 1. Gm, 2. Gm, F7, Bb, D7/F#, Gm, Eb, E0, Bb/F, C7/E, F#7, F7, F7, Bb, D7/F#, Gm, Eb, E0, Bb/F, G7, C7, F7, 1. Bb, 2. Bb D.S. al Coda, Coda, Gm. The score ends with a Coda symbol and the word "Coda".

Doce de Côco

Jacob do Bandolim

1 G Bm/F# Am/E D7/F# G Bm/F# Am/E D7/F#

5 G Bm/F# Am/E D7/F# G Bm/F# Dm/F E7 Am Am(maj7)

10 Am7 Am(maj7) Am Am(maj7) Am7 D7 G Gb7

15 F6 E7 Am E7 Am A7/C# Cm6

20 D7 Gm Gm(#5) Gm6 Gm(#5) Gm Gm(#5) Gm6 Gm(#5)

25 G7 G/F Cm Cm6 Bbdim

30 Dbdim G F E7 Am D7

35 1. G Bm/F# Am/E D7/F# G Bm/F# Am/E D7/F#

39 2. G G B $\flat$ dim Am D7

43 G/B B $\flat$ dim Am D7 Bm B $\flat$ dim

49 Am D7 G C $\sharp$ m7($\flat$ 5) F $\sharp$ 7 B G $\sharp$ m

54 C $\sharp$ m F $\sharp$ 7 B7 E7 Am A7 Am D7

59 G/B B $\flat$ dim Am D7 F7

64 E7 Am B7 Em Cm6 D7

69 G E7 A7 D7 1. G G/B B $\flat$ dim

73 2. G Bm/F $\sharp$ Am/E D7/F $\sharp$ G Bm/F $\sharp$ Am/E D7/F $\sharp$

É do que há

1

Luiz Americano

1 Am $\text{E}^7/\text{G}^\sharp$ Am/G A^7 Dm/F A^7/E Dm Dm/F E^7/B

6 E^7/D E^7/B Am E^7 Am Am/G $\text{B}^7/\text{F}^\sharp$

12 B^7 Dm^6/F E^7 $\text{E}^7/\text{G}^\sharp$ Am Breque $\text{Bm}^7(\flat 5)$ E^7

17 Am $\text{E}^7/\text{G}^\sharp$ Am/G $\text{A}^7/\text{C}^\sharp$ Dm/F A^7/E Dm Dm/C E^7/B

22 E^7/D E^7/B $\text{Gm}^6/\text{B}^\flat$ A^7 A^7/G Dm/F Dm $\text{Bm}^7(\flat 5)$

27 Am/C Am Am/G $\text{B}^7/\text{F}^\sharp$ Dm^6/F E^7 Am *To Coda* 1. E^7

33 2. Am $\text{E}^7/\text{G}^\sharp$ E^7 Am E^7/B Am/C

38 $\text{Gm}^6/\text{B}^\flat$ A^7 Dm A^7/E Dm/F Dm

43 $\text{Bm}^7(\flat 5)$ Am/C Am Am/G $\text{B}^7/\text{F}^\sharp$ Dm^6/F

47 E^7 Am 1. Am 2. Am E^7 *D.S. al Coda*

⊕ *Coda*

51 E⁷ A/C[♯] B⁷ B⁷ B⁷/A

56 E⁷/G[♯] E⁷ A A/C[♯]

60 A E^m⁶/G F^{♯7} B^m G⁷

64 A F^{♯m} B⁷ E⁷ A

1. E⁷ 2. A *D.S. al Coda*

⊕ *Coda*

69 A^m A^m(⁷M)

Ele e Eu

Pixinguinha

Sheet music for the song "Ele e Eu" by Pixinguinha. The music is written in 2/4 time, key of B-flat major (two flats), and features a variety of chords and melodic lines.

Chords and Melodic Lines:

- Measures 1-5:** C7, F, G7, C7, F/A, C7.
- Measures 6-10:** F, Am, E7, Am, A7, Dm, F7, Bb, D7.
- Measures 11-15:** Gm, D7, Gm, Bbm6, F, D7, G7, C7 (To Coda), F.
- Measures 17-22:** A7, Dm, D7, Gm, E7, Am.
- Measures 23-27:** Bb7, A7, D7, G7, C7.
- Measures 28-33:** F, Em7(b5), A7, Dm, E7, A7. First ending: Dm. Second ending: Dm, D.S. al Coda.
- Measures 34-38:** Coda, F, Bb, Cm, G7, Cm.
- Measures 39-42:** C#0, Bb, C7, F7.
- Measures 43-47:** Bb, D7, D0, Cm, Gb7.
- Measures 48-52:** Bb, G7, C7, F7. First ending: Bb. Second ending: Bb, D.S. al Fine. Fine.

Escovado

1

Ernesto Nazareth 1905

1 A A/C# E7/B E/D A A/E E7/B E7/G#

5 A A/C# C#m/G# G#7/D# G#7 C#m E7/B

9 A A/C# E7/B E/D A A/E E7/B E7/G#

13 A A/G F#0 F7 E7 E7/G# A *To Coda*

17 F#m C#7/G# F#m/A F#m/C# C#7/G# C#7 F#m F#m/C#

21 F#m C#7/G# F#m/A E7 A C#7

25 F#m C#7/G# F#m/A F#m/C# C#7/G# C#7 F#m F#/E

29 Bm/D F#7/C# Bm C0 F#m/C# C#7 F#m *D.C. al Coda*

Coda

33 A A⁷ A⁷/E A⁷/C[#] D D/A

37 D F^{#7}/C[#] F^{#7}/A[#] F^{#7}/C[#] F^{#7}/A[#] Bm Bm/D

41 Bm B/A E/G[#] A/G D/F[#] D/F[#] F⁰

46 A⁷/E A⁷/C[#] A⁷(^{#5}) A⁷(^{#5})/C[#] D D/A D/A A⁷

51 A⁷/E A⁷/C[#] D D/A D F^{#7}/C[#] F^{#7}/A[#] F^{#7}/C[#] F^{#7}/A[#]

56 Bm Bm/D Bm Bm/A E/G[#] A/G D/F[#]

61 E^b/G D/A A⁷/E A⁷ 1. D

66 2. D D.C. al Fine

Fabiano e Sua Turma

Mário Sève

6

11

15

19

23

27

31

36

40

44

Chords and musical notation:

- Measures 1-4: F, C⁷, F, 1. C⁷, 2. C⁷
- Measures 5-8: F, C⁷, F, 1. C⁷, 2. C⁷
- Measure 11: F, C[#], F[#], C⁷, F, A⁷
- Measures 15-18: B^b, C⁷, F, C[#]
- Measures 19-22: F[#], C⁷, F, A⁷, D⁷, G⁷
- Measures 23-26: C⁷, F⁷, B^b, A⁷, D⁷, Gm, C⁷
- Measures 27-30: F, Dm, Gm, C⁷, To Coda, 1. F, 2. F
- Measures 31-34: Dm, Dm/C, Gm⁶/B^b, E^b7, A⁷, Dm, C⁷
- Measures 35-38: C⁷, F^{1/4}, F, B^b, B^b
- Measures 39-42: A⁷, A/G, C⁷, C/B^b, F/A, D⁷, Gm, C⁷
- Measures 43-46: F, Dm, Gm, C⁷, 1. F, 2. F, D.S. al Coda

⊕ Coda

48 **F** **G7** **G7(#11)** **G7** **G7(#11)**

53 **G7** **G7(#11)** **G7(#11)**

57 **G7** **C** **G7** **C** **G7**

62 **C** **G7** **C** **G7**

66 **C** **G7** **C** **G7**

70 **C** **G7** 1. **C** 2. **C** **D.S. al Coda**

⊕ Coda

74 **F** **F** **F#** **Gm** **C7** **F**

Falta-me Você

1

Jacob do Bandolim

Chords and musical notation are as follows:

- Measures 1-4: Dm, Dm, D $\flat$ m7, Cm7, F7, B7(9)
- Measures 5-8: B $\flat$ 7M, E $\flat$ 7(9), Am7, Dm7
- Measures 9-12: G7, G7, B $\flat$ m6, C7, G $\flat$ 7($\flat$ 5)
- Measures 13-16: Fm, Fm($\sharp$ 5), Fm6, Fm, E $\flat$ 7, E $\flat$ 7
- Measures 17-20: D $\flat$ 7, D $\flat$ 7, C7, F7/A
- Measures 21-24: B $\flat$ m, B0, F/C, D $\flat$ 7
- Measures 25-28: Gm, C7, *To Coda*
- Measures 29-32: 1. F6, C7
- Measures 33-36: 2. F6, C7, Fm, Fm(7M), Fm7
- Measures 37-40: B $\flat$ m7, F7, B $\flat$ m, C7, C7
- Measures 41-44: Fm, C7, Fm, F7, E $\flat$ m6, F7
- Measures 45-48: B $\flat$ m, Gm7($\flat$ 5), D $\flat$ 7, Gm, C7
- Measures 49-52: Fm, 1. C7, 2. C7, *D.S. al Coda*
- Measures 53-56: $\oplus$ Coda, F6

Flamenco

Bomfiglio de Oliveira

G D⁷ G D⁷ B⁷
 Em⁷ A⁷ D⁷ G
 D⁷ G D⁷ B⁷
 Em C G D⁷ To Coda^{1.} G 2. G
 Em B⁷/F[#] Em/G E⁷/G[#] Am
 D⁷ G F[#] B⁷
 Em B⁷/F[#] Em/G G⁷ C E⁷
 Am A[#]dim Em B⁷ 1. Em B⁷ 2. Em D^b S. al Coda D⁷
 Coda G G⁷ C Am Dm⁷ G⁷
 C B⁷ B^b A⁷ Dm D⁷ G⁷
 C Am Dm⁷ G⁷ C B⁷ B^b A⁷
 Dm⁷ D⁷ G⁷ 1. C 2. C D⁷

Flausina

Pedro Galdino

1 *G* *B7/F#* *Em* *B7*

5 *C* *G/B* *A7* *D7*

9 *G* *B7/F#* *Em* *B7*

13 *C* *G/B* *A7* *D7* *To Coda* 1. *G* *Fine* 2. *G*

18 *Em* *B7* *Bm7(b5)* *E7* *Am*

22 *B7* *Em* *F#7* *B7*

26 *Em* *B7* *Bm7(b5)* *E7* *Am*

30 *B7* *Em* *F#7* *B7* 1. *Em* 2. *Em D7* *D.C. al Coda*

35 *Coda*
G⁷ C E⁷ Am C⁷ F⁶ A⁷ Dm

40 Dm/F G⁷ G/F C/E C E⁷

45 Am C⁷ F⁶ A⁷ Dm Dm/F D⁷/F[#]

49 C/G E⁷/G[#] Am⁷ A/G D⁷/F[#] G⁷ 1. C 2. C C^{#7} D⁷
D.C. al Fine

Flor Amorosa

Joaquim Antônio Calado

1. Dm G^7 C Dm G^7

4 Gm^7 C^7 F Fm C/E A^7 D^7 G^7

8 C Dm G^7 C A^7 Dm G^7

12 Gm C^7 F Fm C A^7 D^7 G^7 To Coda 1. C

17 2. C E^7 Am A^7 Dm E^7 Am E^7

22 Am A^7 Dm E^7 1. Am E^7 2. Am $\text{A}^{\flat 7}$ G^7 D.S. al Coda

27 Coda C C^7 F C^7 C^7 F

32 F Am E^7 Am $\text{A}^{\flat m}$ Gm C^7 F

37 C^7 C^7 F Cm F^7 $\text{B}^{\flat}$ $\text{B}^{\flat m 6}$

42 F D^7 Gm C^7 1. F C^7 2. F $\text{F}^{\sharp 7}$ G^7 D.S. al Fine

Flor do Abacate

1

Álvaro Sandim

Chords and measure markers:

- Measures 1-4: C, Am, D7, D7
- Measures 5-8: Fm, G7, C, G7, C
- Measures 9-12: D7, G, G, Am, D7
- Measures 13-16: G7, C, Am
- Measures 17-20: D7, D7, Fm, G7, C
- Measures 21-24: C7, F, F#dim, C, A7
- Measures 25-28: D7, G7, To Coda
- First Ending (Measures 29-32): C, G7
- Second Ending (Measures 33-36): E7, E7, E7, Am, Am
- Measures 37-40: D7, D7, G7, C7, F
- Measures 41-44: F#dim, C, Am7, Dm7, G7
- Measures 45-48: 1. C, 2. C, D.S. al Coda

♠ Coda

53 C⁷ F F C

58 C A⁷ Dm B^{b7} A⁷ A⁷

63 B^b Bdim F Dm⁷

67 1. G⁷ G⁷ C⁷

71 2. G⁷ C⁷ F C⁷

75 3. G⁷ C⁷ F D.S. al Fine

♠ Coda

79 C C⁷ F Fm C C

The musical score is written for piano in a single system. It consists of seven staves of music. The first staff (measures 53-57) begins with a Coda symbol and features a C⁷ chord, followed by a melodic line with eighth notes and a repeat sign. The second staff (measures 58-62) continues the melody with chords C, A⁷, Dm, B^{b7}, A⁷, and A⁷. The third staff (measures 63-66) has chords B^b, Bdim, F, and Dm⁷. The fourth staff (measures 67-70) is the first ending, marked '1.', with chords G⁷, G⁷, and C⁷. The fifth staff (measures 71-74) is the second ending, marked '2.', with chords G⁷, C⁷, F, and C⁷. The sixth staff (measures 75-78) is the third ending, marked '3.', with chords G⁷, C⁷, F, and a 'D.S. al Fine' instruction. The seventh staff (measures 79-82) is a final Coda section with chords C, C⁷, F, Fm, C, and C.

Gaúcho

Chiquinha Gonzaga

1

5

9

13

17

21

25

30

36

42

Dm A7 Dm A7

Dm A7 Dm A7

Dm A7 Dm A7

D7 Gm A7 Dm

D7 Gm A7 Dm

A7 Dm A7 To Coda Dm Dm C#7

C7 C7 F F Gm

C7 F F C7 C7 F

F 1. Dm B $\flat$ A7 A7 2. Gm

C7 F A7 D.C. al Coda Coda Dm

HOMENAGEM À VELHA GUARDA

Sivuca

1 F E $\flat$ D $\flat$ C 7

6 F F F($\sharp$ 5) F($\sharp$ 5) Gm

11 C 7 F B $\flat$ m E $\flat$ 7 A $\flat$ A $\flat$

16 A $\flat$ ($\sharp$ 5) A $\flat$ ($\sharp$ 5) B $\flat$ m E $\flat$ 7 A $\flat$ Cm/G

21 E $\flat$ m/G $\flat$ F 7 B $\flat$ m E $\flat$ 7 A $\flat$

25 Fm B $\flat$ m E $\flat$ /G Gm 7 (add11) C 7 To Coda

30 1. F Gm C 7 2. F A 7

34 Dm A 7 ($\sharp$ 5) Dm/C Bm 7 ($\flat$ 5) Gm D 7 /A Gm A 7 /C $\sharp$

39 B $\flat$ 7 A 7 A 7 Cm D 7 /F $\sharp$ D 7

44 Gm Gm 6 Dm Dm/C E 7 /B A 7

48 1. Dm A 7 2. Dm D 7 Gm C 7 D.S. al Coda

52 F B $\flat$ m F C 7 F

Iara

Anacleto de Medeiros

1 *Dm Dm/C Gm/B $\flat$ B $\flat$ 7 A 7 A/G*

4 *Dm/F D 7 /F $^\sharp$ Gm 6 Dm/F*

7 *Em 7 ($\flat$ 5) A 7 Dm* *Fine*

9 *C 7 F 6 A 7 ($\flat$ 9)*

12 *Dm D/C Gm/B $\flat$ B $\flat$ m 6 F/A A $\flat$ dim*

15 *Gm C 7* 1. *F 6 G $^\sharp$ dim F/A F $^\sharp$ dim* 2. *F 6 D.C. al Coda*

Φ *Coda*

18 *D 6 A 7 /C $^\sharp$ G/B A 7 Dm/F B $\flat$ 7*

21 *A 7 A 7 /C $^\sharp$ D 6 D $^\sharp$ dim Em*

24 *D/A B 7 Em A 7 D 6 D.C. al Fine*

Já te digo

Pixinguinha/Benedito Lacerda

1. G^7 C E^7

5. Am F $\text{F}^\#\text{dim}$ C G^7

9. C E^7 Am F $\text{F}^\#\text{dim}$

13. C Am Dm G^7 1. C Fine 2. C

17. C A^7 Dm G^7 C

21. A^7 Dm G^7 C

25. C G^7 G^7 C

29. Am 7 Dm G^7 1. C 2. C

33.

Lamentos

Pixinguinha

1 A⁷ Bdim A⁷ G A⁷

5 D⁶ Ddim D⁶ Am⁶/C

12 B⁷(^b9) Em⁷ F[#]7(^b13) Bm⁷ C[#]7(^b9) F[#]6 Gdim G[#]m⁷ C[#]7

19 F[#]7 B⁷ E⁷ A⁷ D⁶ Am⁷ D⁷ G⁶ Gm⁶ D⁶/F[#]B⁷

26 E⁷ A⁷ To Coda 1. D⁶ A⁷(9) 2. D F[#]7

31 Bm Bm(⁷M) Bm⁷ Bm⁶ B⁷ Em Em(⁷M)

37 Em⁷ Em⁶ C[#]m⁷(^b5) F[#]7 Bm Bm⁷ 1. G⁷

44 G[#]dim F[#]7 2. G⁷ F[#]7(^b13) Bm⁷ B^b7 A⁷ D.S. al Coda

51 Coda D⁶ D⁷ G C[#]dim D⁶ B⁷ Em⁷ A⁷ D D⁷ G C[#]dim

57 D⁶ B⁷ Em⁷ A⁷ D⁶ D⁶/9

Língua de Preto

1

Honorino Lopes

1. C^7 F C^7 F

6. C^7 F G^7 C^7

10. C^7 F C^7 F

14. C^7 F C^7 *To Coda* 1. F

18. 2. F F/E $\flat$ B $\flat$ /D B $\flat$ m/C $\sharp$ F/C C^7 F F/E $\flat$

23. B $\flat$ /D B $\flat$ m/C $\sharp$ F/C C^7 1. F F/E $\flat$ 2. D.S. al Coda F

28. $\oplus$ Coda F A 7 Dm G^7 C^7

33. C^7 F C^7 D 7

37. Gm B $\flat$ m 6 F C^7 D 7

41. Gm B $\flat$ m 6 F D 7 Gm C^7 1. F 2. F D.S. al Fine

Machucando

Adalberto de Souza

♩

5

9

13

18

22

♩ Coda

27

32

36

40

Chords: Dm, Em7(b5), A7, Am, E7, Gm, Bb7, C7, F, B0, F/C, C/Bb, Dm, A7, Bb, F, D/F#, Gm, Am7, Bb, B0, F, D/F#, Gm, Dm, E7, A7, Dm, C7, Dm.

1. Dm 2. Dm

To Coda

1. F/A 2. F D.S. al Coda

1. Dm C7 2. Dm

Mimosa

Jacob do Bandolim

Musical score for the piece "Mimosa" by Jacob do Bandolim. The score is written for guitar and mandolin in 2/4 time. It consists of 32 measures, with a coda section starting at measure 32. The key signature is one sharp (F#). The score includes various chords and melodic lines, with a repeat section from measure 16 to 20. The final measure (32) is marked "D.S. al Coda" and leads to a coda section.

Chords and notation details:

- Measures 1-4: E7/G#, E/D, Am/C, Am, A7/C#, A/G
- Measures 5-8: Dm/F, Dm, Am/C, B7/D#, B/A
- Measures 9-12: E7/G#, E7, E/D, Am/C, Am, A7/C#, A/G
- Measures 13-16: Dm/F, Dm, Am/E, B7/D#, E7/D (To Coda)
- Measures 17-20: 1. Am, 2. Am, G7, G/F, C/E
- Measures 21-24: A7, A/G, Dm/F, F, C/G
- Measures 25-28: D7/F#, D7, G7, G7, G/F, C/E
- Measures 29-32: A7, A/G, Dm/F, F, Adim, C/G, A7
- Measures 33-36: D7, G7, 1. C, 2. C, D.S. al Coda, Coda Am

Mimosa (cont)

37 A/C# Bm E7/G# E7 A

41 A/C# Bm E7 E/D A/C#

45 A Bm C#7 F#7 F#/E

49 D D#dim A/E F#7 B7 E7 1. A

53 2. A

Detailed description: This musical score is for the piece 'Mimosa (cont)' in A major. It consists of five staves of music. The first staff (measures 37-40) features a descending eighth-note line with chords A/C#, Bm, E7/G#, E7, and A. The second staff (measures 41-44) continues the line with chords A/C#, Bm, E7, E/D, and A/C#. The third staff (measures 45-48) shows a similar descending line with chords A, Bm, C#7, F#7, and F#/E. The fourth staff (measures 49-52) includes chords D, D#dim, A/E, F#7, B7, and E7, ending with a first ending box for a whole note A. The fifth staff (measures 53-54) shows a second ending box for a whole note A, followed by a final descending eighth-note line.

Murmurando



Fon - Fon

1 Dm A^7 Dm D^7 Gm D^7 Gm A^7

7 A^7 Dm E^7 A^7 Dm Dm A

13 A E^7 E^7 Gm A^7 Dm A^7

19 Dm D^7 Gm D^7 Gm A^7 A^7

24 Cm^6 D^7 Gm A^7 Dm

29 Dm E^7 A^7 Dm To Coda 1. 2.

35 A^7 A^7 Dm Dm A^7 A^7

41 Cm^6 D^7 Gm C^7 F D^7

47 G^7 C^7 F 1. F B^b7 2. A^7 D.S. al Coda

Murmurando

⊕ Coda

52 A⁷ D G G^m D D Am

58 B⁷ Em Em F^{#7} F^{#7} Bm

64 Bm F^{#m} C^{#7} F^{#m} F^m Em A⁷ D

70 G G^m D D Am D⁷ G

76 G G^m G^m D B⁷ E⁷

82 A⁷ D A⁷ A⁷ D.S. al Fine

88 Dm

Na Glória

Ary dos Santos / Raul de Barros

Chord symbols and musical notation details:

- Staff 1: F, Bdim, F, F, D7, Gm, GmGm(maj7)
- Staff 2: Gm7, C7, F, C7, F, Bdim, F
- Staff 3: F7, Bb, Bb, Bdim, F, D7, Gm7, C7, To Coda
- Staff 4: 1. F, 2. F, A7, Dm, D7
- Staff 5: Gm, Em7(b5), Dm, E7, A7
- Staff 6: A7, Dm, D7, Gm, Em7(b5)
- Staff 7: Dm, E7, A7, 1. Dm, 2. Dm, C7, D.S. al Coda
- Staff 8: Coda, F, Bb, Bb, Bb, G7, Cm
- Staff 9: Cm, F7, Cm, F7, Bb, Bb
- Staff 10: Bb, Bb7, Eb, Dbdim, A7, Dm, Eb
- Staff 11: Bb, F7, 1. F7, Bb, 2. F7, Bb, C7, Fine, F, D7, G7, C7, F

Musical score for "Naquele tempo" by Pixinguinha and Benedito Lacerda. The score is in 2/4 time, key of B-flat major, and consists of 31 measures. The notation includes a single melodic line with various chords and triplets. The score includes a repeat sign at measure 1, a "Breque" (breath mark) at measure 10, and a "D.S. al Coda" instruction at the end.

Chords and measures:

- Measure 1: A7
- Measure 2: Dm
- Measure 3: A7
- Measure 4: Dm
- Measure 5: D7
- Measure 6: Gm
- Measure 7: E7
- Measure 8: A7
- Measure 9: Breque
- Measure 10: A7
- Measure 11: Dm
- Measure 12: A7
- Measure 13: Dm
- Measure 14: D7
- Measure 15: Gm
- Measure 16: Dm
- Measure 17: E7 A7
- Measure 18: 1. Dm
- Measure 19: 2. Dm
- Measure 20: F
- Measure 21: A7
- Measure 22: Dm
- Measure 23: D7
- Measure 24: Gm
- Measure 25: D7
- Measure 26: Gm
- Measure 27: C7
- Measure 28: F
- Measure 29: A7
- Measure 30: Dm
- Measure 31: D7
- Measure 32: Gm
- Measure 33: D7
- Measure 34: Gm
- Measure 35: A7
- Measure 36: Dm
- Measure 37: Bbm
- Measure 38: F
- Measure 39: D7
- Measure 40: Gm
- Measure 41: C7
- Measure 42: 1. F
- Measure 43: 2. F
- Measure 44: D.S. al Coda

♩ Coda

35 Dm A7 D A7 D D B7

39 E7 E7 A7 A7

43 D A7 D A7 D D7

47 G Gm D B7 E7 A7

51 1. D B7 E7 A7 2. D D.S. al Fine

Detailed description: The Coda section consists of five staves of music. The first staff (measures 35-38) starts in D minor (one flat) and changes to D major (two sharps) at measure 37. It features chords Dm, A7, D, A7, D, D, and B7. The second staff (measures 39-42) is in D major and features E7, E7, A7, and A7 chords. The third staff (measures 43-46) features D, A7, D, A7, D, and D7 chords. The fourth staff (measures 47-50) features G, Gm, D, B7, E7, and A7 chords. The fifth staff (measures 51-54) contains a first ending (1.) with chords D, B7, E7, and A7, and a second ending (2.) with a D chord and the instruction 'D.S. al Fine'.

Nem ela, nem eu

Nelson Alves

Dm Dm/C E^7/B A^7 A/G Dm/F

Dm $\text{Bm}^7(\text{b}5)$ $\text{A}/\text{C}\sharp$ $\text{F}\sharp^7$ B^7 E^7 Bb^7 A^7

Dm Dm/C E^7/B A^7 A/G Dm/F

Cm^6 $\text{D}^7/\text{F}\sharp$ Gm $\text{Em}^7(\text{b}5)$ Dm/F E^7 A^7 Dm

Dm F $\text{D}^7/\text{F}\sharp$ G^7 C^7 C/Bb

F/A F G^7 C A^7 $\text{D}^7/\text{F}\sharp$ G^7

C^7 F $\text{D}^7/\text{F}\sharp$ G^7 C^7 C/Bb

F/A F Eb Db Db/B F/C C^7

F C^7 F A^7

Ao S
 e Φ_1

35 Θ_1 Dm D Bm Em A⁷

39 D D E⁷ A/E E⁷

43 A A⁷/C[#] D B⁷ Em⁷ A⁷

47 D E^b D Bm⁷ E⁷ A⁷

51 Θ_2 Dm

1 D A⁷ 2 D A⁷

Ao $\S$
e Θ_2

Noites Cariocas

Jacob do Bandolim

1 **A1** G Gdim

5 G G#dim Am⁷ E⁷ Am

10 Bm B^bm Am Am⁷ Bm B^bm Am Am⁷

14 D⁷ D⁷(#5) G Em Am⁷ D⁷

18 **A2** G Gdim G

23 G#dim Am⁷ E⁷ Am⁷ C

27 Gdim G G^b F E⁷ E⁷ A⁷ D⁷ To Coda

32 1. G D⁷ 2. G G

B1

36 **B1** G7 G7 C C

40 A7 A7 Dm7 Dm7

44 F F#dim C/G E7 Am7 B7

48 E C#m7 F#m7 B7 E G7

B2

52 **B2** G7 G7 C C

56 A7 A7 Dm7 Dm7 F

61 F#dim E7 A7 Dm7 G7

66 1. C 2. C C# D7 D.S. al Coda

Coda

70 **Coda** G G7 Bbdim C#dim

74 G Gb F E7 A7 D7

78 1. G G7 2. G F# G

O Bom Filho a Casa Torna

Bonfiglio de Oliveira

Melodia

1 Dm Dm/F Em7(♭5) A7 6 Dm Dm/F Em7(♭5) A7

11 Dm Dm/F Em7(♭5) A7 Dm D7/F# Gm Gm6/F

15 E7 E7(♭9) A7(♭13) Dm Dm/F Em7(♭5) A7 Dm Dm/F Em7(♭5) A7(♭13)

21 Am7(♭5) D7(♭9) Gm Gm6/F 1. B♭7(13) A7(♭13) Dm *Fine* 2. B♭7(13) A7(♭13) Dm

27 C7 C/B♭ F/A A♭dim Gm C7 F B♭7

31 Em7(♭5) A7 Dm Dm/C B♭7 Bdim₃ A7/C# C7 C/B♭

36 F A♭dim Gm C7 F B♭7 Em7(♭5) A7

40 Dm Dm/C 1. F C7 F 2. F C7 F A7 *D.S. al Coda*

O Bom Filho a Casa Torna

Coda

45 $B\flat 7(13)$ $A7(\flat 13)$ D D/F# $A7/E$ $A7/C\#$ D D/F# $A7/E$ $A7$

50 D D/F# $A7/E$ $A7$ D D/F# $A7/E$ $A7$ D D/F#

55 $A7/E$ $A7$ D $A7$ D $D7$ G G/B G G/B $G\flat 7$

61 $G\flat 7$ G G/D G G/B $G\flat 7$ $B7$ Em Em/B

67 $A7/C\#$ $A7/E$ D/F# Bm/D Bm $A7/C\#$ $A7/E$ $A7/C\#$ $A7/E$

72 Bdim D $D7$ G $Gm6$ $F\#m7$

77 $B7$ $E7$ $A7$ D $A7$ D breque

82 2. Dm Dm/F $Em7(\flat 5)$ $A7$ Dm Dm/F $Em7(\flat 5)$ $A7$ D.S. al Fine

Odeon

Ernesto Nazareth

5/4

5

9

14

18

23

28

33

38

43

Chords:

Dm A7 Dm D7 Gm D7 Gm

Gm Gm/F Em7(b5) Bb7 A7 Dm A7

Dm A7 Dm D7 Gm D7 Gm Gm/F Em7(b5) A7

Dm Gm Dm A7 To Coda 1. Dm A7 2. Dm

G7 C7 F F/A C7 F#dim Bb Bdim

F D7 1. Gm7 C7 F 2. Gm7 C7 F A7 D.S. al Coda

Coda

Dm Gbdim C7/G C7 C/Bb F/A F

Gbdim C7/G C7 C/Bb F/A F Am7(b5) D7(b9)

Gm Gm/F A7/E A7/C# Dm Dm/C Bdim Ddim 1. F

G7 C7 2. F Dm Gm C7 F A7 D.S. al Fine

Os Boêmios

Anacleto de Medeiros

1 2/4

9 C C#dim G7 G/F G7 C G7 C D7

14 G E7 Am D7 G G7 C C#dim G7 E7 E7/G#

20 Am C7/G F F#dim C/G A7 Dm G7 To Coda C

25 E7 Am B7 Em G7

30 Cm D7 G7 E7 Am B7

36 Em G7 Cm D7 G7

41 D.S. al Coda

49 Coda F C7 A7/C# Dm Dm/F A/G A7

54 Bb C7 F G7 C7

58 F C7 A7/C# Dm Dm/F A/G A7

62 Bb C7 F F/Eb Bb/D C7 F D.C. al Fine

Os Oito Batutas

1

Pixinguinha

1. G E7/G# D7/A G/B Gm/Bb D7/A C7/G

5. B7/F# E7 A7 D7

9. G E7/G# D7/A G/B Gm/Bb D7/A C7/G

13. B7/F# Em C G A7 D7 1. G To Coda

17. 2. G A7 A/G D/F# B7

20. E7/G# A/G D/F# A7

23. D A E7 A A7 A/G

27. D/F# D7 G G/B Gm/Bb

31. D/A F0 Em A7 1. D 2. D D.S. al Coda

35 *Coda*
G C E⁷/B Am A/G D⁷/F[#] G/F C/E

40 C A⁷/C[#] G⁷/D Dm D[#]0 C/E

44 C E⁷/B Am A/G D⁷/F[#] G/F C/E A⁷

48 Dm G⁷ C G⁷ 1. C G⁷

52 2. C D⁷ *D.S. al Fine*

The musical score is written for a single melodic line in treble clef with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins at measure 35 with a Coda symbol and a G chord. The second staff starts at measure 40. The third staff starts at measure 44. The fourth staff starts at measure 48 and includes a first ending bracketed over measures 50-51. The fifth staff starts at measure 52 and includes a second ending bracketed over measures 52-53, which concludes with a double bar line and the instruction 'D.S. al Fine'.

Pedacinhos do Céu

Waldir Azevedo



4

8

12

17

21

26

30

34

38

42

1. D⁷ G Bm⁷ B^bm⁷ Am⁷ E⁷

2. D⁷ G⁷ C

Am⁷ E⁷ Am C Cm⁷ D⁷

Cm⁷ G E^b7 D⁷ G B⁷

Em C B⁷

Em C B⁷

Dm E⁷ Am⁷ E⁷ 1. Am⁷

F[#]7 F[#]7 B⁷ B⁷

2. Am⁷ Em C B⁷ Em E^b7 D⁷ D.S.

Fim

Proezas de Solon

Pixinguinha

Musical score for "Proezas de Solon" by Pixinguinha. The score is written in 2/4 time with a key signature of one flat (Bb). It consists of eight staves of music with various chords and melodic lines. The chords are labeled above the notes. The score includes repeat signs, first and second endings, and a "To Coda" instruction.

Chords and measures shown in the score:

- Staff 1: Measure 1 (F), Measure 2 (D7), Measure 3 (G7), Measure 4 (C7), Measure 5 (F), Measure 6 (C7)
- Staff 2: Measure 7 (F), Measure 8 (G7), Measure 9 (C), Measure 10 (A7), Measure 11 (D7), Measure 12 (G7), Measure 13 (C7)
- Staff 3: Measure 14 (F), Measure 15 (D7), Measure 16 (Gm), Measure 17 (A7), Measure 18 (Dm), Measure 19 (F7)
- Staff 4: Measure 20 (Bb), Measure 21 (Bdim), Measure 22 (F), Measure 23 (D7), Measure 24 (G7), Measure 25 (To Coda), Measure 26 (1. F), Measure 27 (C7), Measure 28 (2. F)
- Staff 5: Measure 29 (A7), Measure 30 (Dm), Measure 31 (D7), Measure 32 (Gm)
- Staff 6: Measure 33 (Gm), Measure 34 (Dm), Measure 35 (E7), Measure 36 (A7)
- Staff 7: Measure 37 (C7), Measure 38 (F), Measure 39 (A7), Measure 40 (Dm), Measure 41 (D7)
- Staff 8: Measure 42 (Gm), Measure 43 (Dm), Measure 44 (A7), Measure 45 (1. Dm), Measure 46 (2. Dm), Measure 47 (C7), Measure 48 (D.S. al Coda)

Proezas de Solon

⊕ *Coda*

35 F F7 B $\flat$ Cm C7 E $\flat$ m F7

40 B $\flat$ Bdim Cm F7 B $\flat$

44 B $\flat$ 7 E $\flat$ G7 Cm

48 E $\flat$ m B $\flat$ G7 C7 F7 1. B $\flat$ F7 2. B $\flat$ C7

Final

53 F

Quando morre a tarde

1

Zequinha

1

6

10

14

18

22

26

30

35

40

44

48

53

To Coda

1. Dm

2. Dm

1. Dm

Dm

2. Dm

Dm

D.S. al Coda

Coda

Chords: Gm, A7, Dm, D7, Em7(b5), Bb7, C7, F, F7, Bb7, A7, Dm, Bb7, A7, Dm, Dm6.

Quebra-quebra minha gente

Henrique Alves de Mesquita

1 $D^7/F^\#$ G^7 C $B^7/F^\#$ B^7 Em D^7 G

8 D^7/A C^7/G B^7 G/F C $B^7/F^\#$ B^7 Em

14 D^7 G D^7/A D^7 G A^7 D^7

20 G G/B D/A A^7 D^7 G

26 A^7 D^7 G G^7 A^b7 D^7

32 G $D^7/F^\#$ G^7 C $B^7/F^\#$ B^7 Em D^7

38 G D^7/A C^7/G B^7 G/F C $C^\#dim$

44 Dm F^6 $F^\#dim$ C/G $\oplus$ $G^7(b9)$ C

49 F C^7

54 F F/A G^7/B Am/C

60 G^7/B $G^\#dim$ $E^7/G^\#$ 1. A^7 $D^7/F^\#$ Gm C^7

65 2. A^7 D^7 G^7 C^7 F $\oplus$ $G^7(b9)$ C

Receita de Samba

Jacob do Bandolim

1 C C^{#0} G F E⁷ A⁷ D⁷ G G

9 G G Cm⁶ Cm⁶

13 G G Cm⁶ Cm⁶

17 G⁷ G⁷ C C

21 A⁷/C[#] A⁷/G D⁷/F[#] D⁷(^{#5})

25 G G Cm⁶ Cm⁶

29 G G⁷ G⁷(^{#5}) C E⁷

33 Am A^{#0} G E⁷ To Coda

37 Am D⁷ 1. G D⁷ 2. G G

43 B⁷/D[#] B⁷/F[#] Em/G Em/B

47 E⁷/G[#] E⁷/B Am/C Am/E

51 Am⁶/C Am⁶ F[#]m⁷(^b5) Em/G Em/G

55 F[#]7 F[#]7 B⁷/D[#] B⁷

59 B⁷/D[#] B⁷/F[#] Em/G Em/B

63 E⁷/G[#] E⁷/B Am/C Am/E Am⁶/C

68 Am⁶ F[#]m⁷(^b5) Em Em Em/D F[#]7/C[#]

72 Am⁶/C B⁷ 1. Em 2. Em D⁷ D.S. al Coda

77 Coda Am/C D⁷/F[#] Dm⁶/F E⁷ E/D

81 Am/C C[#]0 G/D E⁷ E⁷/G[#]

85 Am D⁷/F[#] D⁷ G G

Remexendo

1

2024

Radamés Gnattali

Melodia

1

7

13

19

25

30

36

42

47

D/F# F⁰ Em A⁷ D/F# F⁰

Em A⁷ F^{#7} Bm⁷ E⁷ A⁷ D/F# F⁰

Em A⁷ D/F# F⁰ Em A⁷ Am⁷ D⁷ G⁶ G^{#0} A⁷ To Coda

D A⁷ D/F# F⁰ Em A⁷ D/F# F⁰ Em A⁷ F^{#7}

Bm E⁷ A⁷ D/F# F⁰ Em A⁷

D/F# F⁰ Em A⁷ Am⁷ D⁷ G⁶ G^{#0} A⁷ D⁶ F^{#7}

Bm C^{#7} C⁷ Bm Em A⁷ D⁶

C^{#7} F^{#7} B7(^b9) Em C^{#7}(^b9)

F^{#m} Em Bm⁷ C^{#7} F^{#7} 1. Bm F^{#7} 2. Bm B^{b7} A⁷

D.S. al Coda

Coda

53 D F7(13) F#7(13) G6 E7 A7 Ab7 G6 G6 E7

59 A6 F#7 Bm7 E7 A7 Am7 D7 G6 Cm7 F7

65 Bb6 Bb0 G6 E7/G# A7/G D7/F# 1. G F7 F#7

70 2. G G#7 A7 D/F# F0 Em7 A7 D/F# F0 Em7 A7

75 F#7 Bm7 E7 A7 D/F# F0 Em A7

81 D/F# F0 Em A7 Am7 D7 G6 G#0 A7

86 G#m7(b5) Gm6 F#m7 F0

90 Em7 Eb7(#9) A7 D6 D6

Retumbante

1

Ernesto Nazareth

A

A7  D E7/G# A/G D/F# F0 A7/E A7
 D A/E B7/D# E/D A7/C#
 D E7/G# A/G D/F# F0 A7/E F#7/A#
 Bm F#7/C# Bm/D B7/D# Em B7/F# Em/G G#dim D/A Bb/Ab Eb/G A7 D *Fine*

B

Bm Em/G E7/G# A7 A/G D/F# F#7/C#
 Bm F#m/C# C#7/G# F#7/C# F#7
 Bm Em/G E7/G# A7 A/G D/F# B7/D#
 Em B7/F# Em/G G#0 D/A A/G 1. D F#7

C

2. D D/C G/B F#7/C#
 Bm/D B7/D# Em C7 B7

42 D/C G/B $F\sharp^7/C\sharp$ Bm/D

46 $B^7/D\sharp$ Em C G/D D^7/A G

50 **D** G/F C/E D/C G^7/B C C/G

54 G/F C/E $C\sharp^0$ G/D D^7 G

58 G/F C/E D/C G^7/B C C/G

62 G/F C/E $C/B\flat$ $A\flat^7$ G^7 1. C

66 2. C **C2** D/C G/B $F\sharp^7/C\sharp$

70 Bm/D $B^7/D\sharp$ Em C^7 B^7

75 D/C G/B $F\sharp^7/C\sharp$ Bm/D

79 $B^7/D\sharp$ Em C G/D D^7/A G A^7 *D.S. al Fine*

Rio Antigo

Altamiro Carrilho

1 Gm Dm/F A^7/E D^7

5 Gm Dm/F A^7/E A^7 Dm *Fine*

9 Dm A^7 A^7 Dm

13 Dm A^7 A^7 Dm

17 Dm A^7 A^7 Dm D^7

21 Gm Dm/A $\text{Em}^7(\text{b}5)$ A^7 Dm D^7

25 Gm Dm/F A^7/E D^7/E

29 Gm Dm/F A^7/E A^7 Dm A^7

33 D D $\text{D/F\#}$ Em

37 $\text{F\#}^7$ B^7 E^7 A^7

41 D A^7 D D/C $\text{D}^7/\text{F\#}$ G

45 G $\text{G}^{\#0}$ D/A B^7/A E^7 A^7 D^7 *D.S.*

Rosa

Pixinguinha

1 F/A Fm/A $\flat$ C/G A⁷ Dm G⁷

7 C G⁷ C C/E Dm⁷ G⁷

13 C C/E Dm Dm/C Bm⁷($\flat$ 5) E⁷

19 Am A⁷ Dm G⁷sus⁴ G⁷

25 C C/E Dm G⁷ Gm⁷ C⁷

31 Fmaj⁷ F⁶ Fm C A⁷

37 Dm G⁷ C *Fine* Am Am/G

43 B⁷/F $\sharp$ Dm/F E⁷ E⁷/G $\sharp$ Am

49 Em⁷($\flat$ 5) A⁷ Dm B⁷/D $\sharp$ B⁷

55 E⁷ E⁷/G $\sharp$ Am Am/G B⁷/F $\sharp$ Dm/F

61 E⁷ Gm A⁷ Dm Bm⁷($\flat$ 5)

67 Am Am/G Dm/F E⁷ Am G⁷

Santa Morena

1

Jacob do Bandolim

1 A B $\flat$

9 A B $\flat$

17 A 7 Gm 6 /B $\flat$ A 7 Gm 6 /B $\flat$ A 7 A 7 /E

23 A 7 /C $\sharp$ A 7 /E Dm Dm/F

27 C 7 C 7 /E F D 7 /F $\sharp$

31 Gm Gm/B $\flat$ Dm/A Dm

35 E 7 E/D A 7 /C $\sharp$ Gm/B $\flat$

39 A 7 A/G Dm Dm

43 C 7 /E C 7 F 6 D 7

47 Gm Gm/B $\flat$ Dm/A Dm/F

51 Gm/B $\flat$ A 7 To Coda 1. Dm Dm 2. Dm

56 Dm C7 C7 F F

61 A7 A7 Dm D7

65 Gm Gm Dm/F Dm/F

69 C7 B $\flat$ 7 A7 A7

73 C7 C7 F F

77 A7 A7 Dm/F D7 Gm

82 Gm Dm/F Dm/F B $\flat$ 7

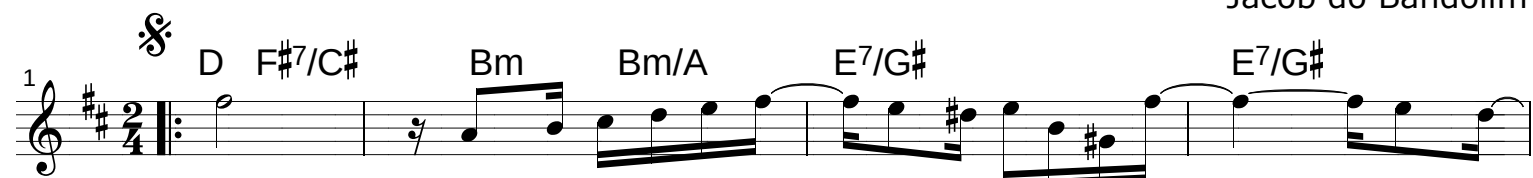
86 A7 Dm 1. Dm 2. Dm D.S. al Coda

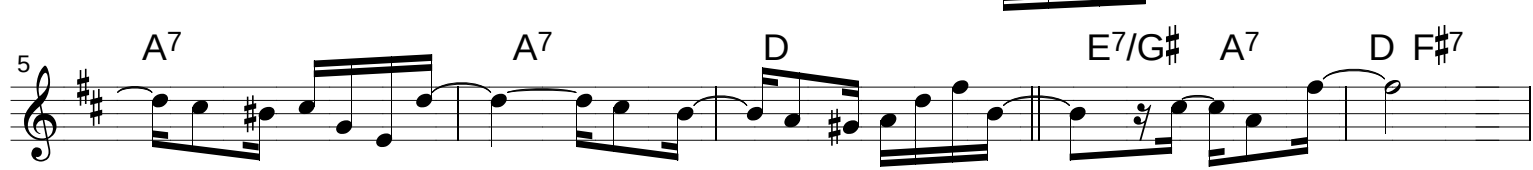
90 Coda Dm C B $\flat$ 7 A7 Dm

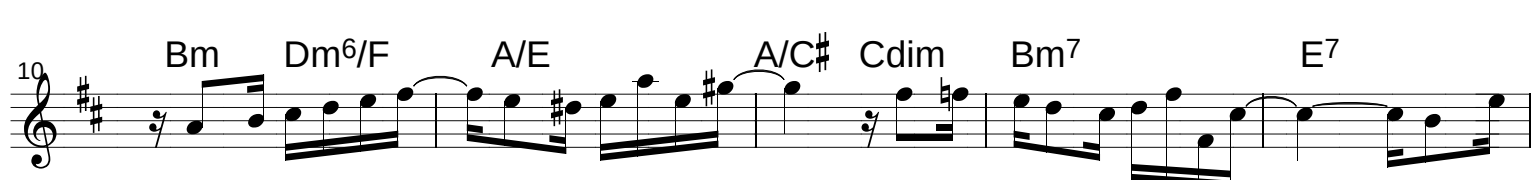
95 C B $\flat$ 7 A7 Dm A7 Dm

Simplicidade

Jacob do Bandolim

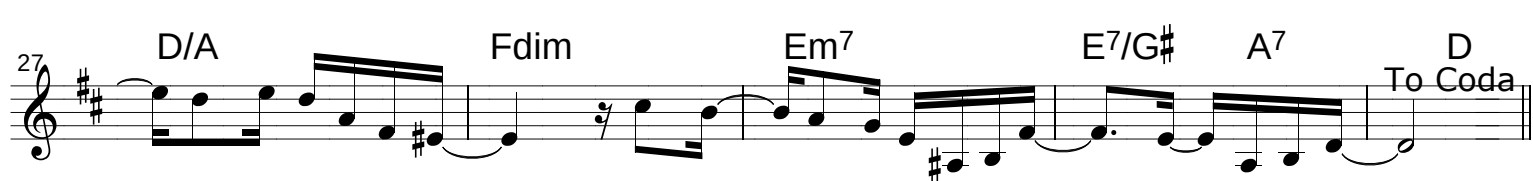
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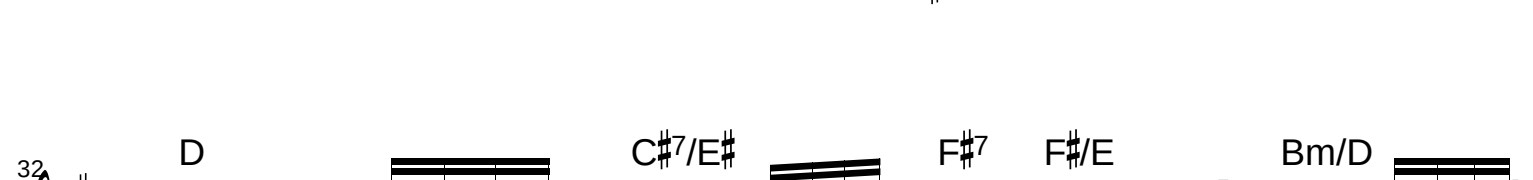
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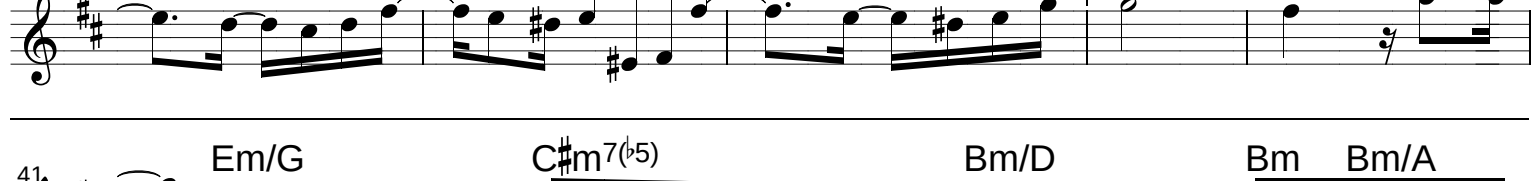
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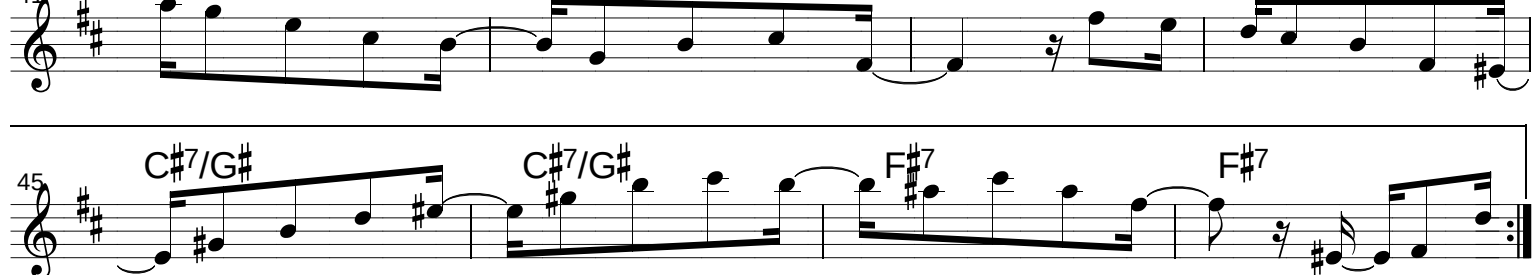
21 

27 

32 

36 

41 

45 

Simplicidade

49 2. Cm⁶ B⁷ B/A Em/G Em⁶/G Bm/F[#]

54 Bm C F^{#7}/A[#] F^{#7} Bm⁷ B^{b7} A⁷ A⁷(^{#5}) D.S. al Coda

⌕ Coda

59 D G[#]dim D⁷/A D⁷/A A[#]dim G/B

63 G B^bdim Am 1. D⁷/A A[#]dim G/B G G[#]dim

68 D⁷/A D⁷/A A[#]dim G/B Em⁶

72 Bm/F[#] C^{#7}/G[#] F^{#7} Bm B^bdim Am G[#]dim

76 2. D⁷/A G⁷/B G/F C/E Cm⁶/E^b

81 G E⁷ A⁷ A^{b7} G⁶

86 1. G⁶ G[#]dim 2. G⁶ A⁷ A^{b7} G G

Sofres porques queres

Pixinguinha e Benedito Lacerda

1 $\text{C/B}\flat$ C^7 Bdim

6 F $\text{Fm/A}\flat$ Fm^6 C/E

11 $\text{C/B}\flat$ C^7 F F $\text{A}^7/\text{C}\sharp$

16 $\text{A}^7/\text{C}\sharp$ Edim Dm $\text{Fm/A}\flat$ $\text{Fm/A}\flat$ C

22 A^7 D^7 G^7 To Coda 1. C

27 2. C $\text{C}\text{C}\sharp^7$ D^7 G G $\text{Gm/B}\flat$

32 $\text{Gm/B}\flat$ G^7/B G^7/B Bdim Cm

37 Cm $\text{Am}^7(\text{b}5)$ Gm Gm $\text{E}\flat^7$

42 D $\text{A}^7/\text{C}\sharp$ D G G

47 $\text{B}\flat\text{dim}$ $\text{B}\flat\text{dim}$ D^7 D^7 $\text{C}\sharp\text{dim}$

Sofres porques queres

52 G/D G^7 G^7 Cm Cm

57 G $A^b dim$ $Gdim$ $F^\sharp dim$ G^7 D.S. al Coda

61 $\oplus$ Coda C C F Am/E F^7/E^b B^bm/D^b B^bm/D^b

67 B^bm/D^b G^7/B C^7/B^b F/A F/A Fm $Fm(maj7)$

72 Fm^7 Fm^6 B^bm B^bm G^7 G^7

77 C^7 $F^\sharp dim$ $Fdim$ $Edim$ F F/E^b $B^b dim$

82 B^b D^7 D^7 $F^\sharp dim$ Gm

87 B^b $Bdim$ F/C $D^7/F^\sharp$

91 G^7/F C^7/E F D.S. al Fine

95 $\oplus$ Coda C

The musical score is written for a single melodic line in treble clef. It begins in the key of D major (one sharp) and changes to B minor (two flats) at measure 61. The score is divided into systems of four staves each. Measure numbers 52, 57, 61, 67, 72, 77, 82, 87, 91, and 95 are placed at the start of their respective staves. Chord symbols are written above the notes. The piece includes two Coda sections, marked with a circled cross symbol. The first Coda starts at measure 61 and ends with a double bar line. The second Coda starts at measure 95 and also ends with a double bar line. Dynamic markings include 'D.S. al Coda' at measure 57 and 'D.S. al Fine' at measure 91.

Sol maior

Aldo Krieger

Chords: G, C#7, D7, G, C, Cm, Am, D7, G7, C, C7, F, Dm, G7, C, Am, Dm, G7, C.

Measure numbers: 6, 10, 14, 18, 23, 27, 32, 36, 41.

Rehearsal marks: *To Coda*, *D.C. al Coda*, *Coda*.

First and second endings are indicated by "1." and "2.".

The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of eighth and sixteenth notes, often beamed together. Chords are indicated by letters above the staff.

Sonoro

K-Ximbinho

1. $\text{E}^\flat$ A^7 Dm A^7 Dm E^7 A $\text{F}^\sharp\text{m}$

7. Bm E^7 A^7 Dm $\text{E}^\flat$ A^7 $\text{Am}^7(\text{b}5)$ D^7

13. Gm Gm^6 Dm Dm/C E^7/B A^7 1. Dm A^7 Dm 2. Dm

19. C^7 F $\text{Em}^7(\text{b}5)$ A^7 Dm $\text{B}^\flat$ Bdim F Dm

25. G^7 Gm^7 C^7 F $\text{Em}^7(\text{b}5)$ A^7 Dm

31. $\text{B}^\flat$ Bdim F Dm Gm C^7 1. F 2. F A^7 Dm D.S. al Coda

37. Coda Dm A^7 D^6 D^6 $\text{F}^\sharp\text{m}^7$ Fm^7 Em^7 $\text{F}^\sharp$

43. Bm^7 E^7 A^7 D^6 D^6 Am^7 D^7

49. G^6 G^6 $\text{G}^\sharp\text{dim}$ D/A B^7 Em^7 A^7 1. D A^7 2. D A^7 Dm D.S. al Fine

Sons de Carrilhões

João Pernambuco

Musical score for "Sons de Carrilhões" by João Pernambuco. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of eight staves of music, each with chord symbols written above the notes. The chords include D, Em, A7, D, D/F#, F0, D#, Gm6, G, G(#5), D7, Am7, B7, E7, G/B, C, Cm6, and D.S. (Da Capo). The score includes repeat signs and first/second endings.

TAMOYO

Chiquinha Gonzaga

Violões

Em Am B⁷/F[#] Em E⁷

5 F[#]m⁷(^b5) Em/G 1. F[#]7 B⁷

9 2. F[#]m⁷(^b5) B⁷ Em Fim
To Coda

11 D⁷/A G D⁷/A G

15 B⁷ Em C[#]m⁷(^b5) 1. C⁷ F[#]7 B⁷

19 2. F[#]m⁷(^b5) B⁷ Em D.S. al Coda

⊕ Coda

21 Em E F[#]m B⁷

25 E E F[#]m E B⁷

29 1. C⁰ E 2. C⁰ E D.S.

Tico-Tico no Fubá

Zequinha de Abreu

Am E7 E7

4 Am A7 Dm Am B7

8 E7 Am E7 E7

12 Am A7 Dm Am B7 E7

16 1. Am E7 2. Am E7 A A
Fim

20 A Bm Bm E7

24 Bm E7 A E7 A A

28 A7 D D D#dim A F#7

32 Bm E7 1. A E7 2. A D.S. ^{E7}al Coda

Coda

35 Am G⁷ C Dm G⁷

39 C Em E^bm Dm G⁷

43 C C Dm G⁷

47 C C⁷ F F[#]dim C A⁷ Dm G⁷

51 1. C G⁷ 2. C E⁷ *D.S. al Fine*

Tira Poeira

1

Satyro Bilhar

Musical score for "Tira Poeira" by Satyro Bilhar. The score is written in 2/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The music is in common time (C) and features a variety of chords including Dm, E7, A7, Bm7(b5), Am7, D7, Eb7, F, G7, C7, and F7. The score includes repeat signs, first and second endings, and a "To Coda" instruction. The piece concludes with a "D.S. al Coda" instruction.

⊕ *Coda*

35 Dm A⁷ D E⁷ A⁷

39 D F^{♯7} Bm⁷ E⁷

43 A⁷ D B⁷ Em⁷ F^{♯7}

47 Bm F⁷ B[♭] F⁷ B[♭] F⁷ B[♭] A⁷

51 1. D A⁷ 2. D A⁷ *D.S. al Fine* *Fine*

1x0 (um a zero)

1

Pixinguinha e Benedito Lacerda

Musical score for "1x0 (um a zero)" by Pixinguinha and Benedito Lacerda. The score is written in 2/4 time with a key signature of one sharp (F#). The melody is written on a single staff. Chords are indicated above the notes. The score includes a repeat sign at the beginning, a "To Coda" instruction, and a double bar line at the end. The chords are: G7, C, G7, C, C7, F, Fm, C, D7, G7, G7, C, G7, A7, Dm, Fm6, C, A7, D7, G7, 1. C, 2. C, G, B $\flat$ 0, G, G, E7, Am, Am, D7, D7, G, G, B $\flat$ 0, G, G7, C, C $\sharp$ 0, G, E7, Am, D7, G, G, G, G, Am.

Musical score for the song "Um a zero". The score is written in treble clef with a key signature of one sharp (F#). It consists of six systems of music, each with a measure number at the beginning. The first system (measures 38-41) has a key signature change to two sharps (F# and C#). The second system (measures 42-45) continues in two sharps. The third system (measures 46-49) continues in two sharps and ends with a double bar line and a repeat sign. The fourth system (measures 50-53) is marked "Coda" and changes to a key signature of one flat (Bb). The fifth system (measures 54-58) continues in one flat. The sixth system (measures 59-63) continues in one flat. The seventh system (measures 64-67) continues in one flat and includes a first ending and a second ending marked "D.S. al Fine".

38 Am D7 D7 G D7

42 G Dm G7 C#0

46 C#0 G E7 Am D7 G D.S. al Coda

50 Coda C F F F

54 Gm Gm C7 C7 F

59 F Cm6 D7 D7 Gm B0

64 F D7 Gm C7 1. F 2. F D.S. al Fine

Urubatã

Pixinguinha e Benedito Lacerda

Flauta

Chords and musical notation are as follows:

- Line 1: E⁷, Am⁷, A⁷, Dm
- Line 2: Dm, Am, B⁷, E⁷
- Line 3: E⁷, Am, A⁷, Dm
- Line 4: B^b, Am, B⁷, E⁷ (Coda), 1. Am, 2. Am
- Line 5: G⁷, C, G⁷/D
- Line 6: F, C, C^{#dim}, Dm, D^{#dim}, C
- Line 7: G⁷, C, G⁷/D
- Line 8: F, Dm⁷, C, A^{b7}, D^b, G⁷, 1. C, 2. D.S. al Coda
- Line 9: Coda, C⁷, F, C⁷, D⁷
- Line 10: B^b, F/C, G⁷, C⁷
- Line 11: C⁷, F, A⁷, Dm, D⁷
- Line 12: G⁷, C⁷, 1. F, 2. D.S. al Fine

Velhos Chorões

Luciana Rabello e Paulo Cesar Pinheiro

4

8

12

16

20

24

28

To Coda

Velhos Chorões

32 1. C7 2. A7 Dm Gm

36 A7 Dm E $\flat$ 7 Dm Bm7($\flat$ 5) A 6 /C $\sharp$ F $\sharp$ 7

40 Bm7 E7 B $\flat$ 7(9) A7 Dm Gm

44 A7 Am7($\flat$ 5) D7 G 7 /B B $\flat$ m6 F/A A $\flat$ 0

48 Gm G 7 C7 1. F A7 2. F C7 *D.S. al Coda*

52 $\oplus$ Coda F B $\flat$ m6/F F7M

Vibrações

Jacob do Bandolim

Staff 1: Dm A7/E Dm/F D7/F# Gm D7/A

Staff 2: Gm/Bb A7/C# A7 Dm/F

Staff 3: Dm Cm6/Eb D7/F# Adim

Staff 4: Gm E7/G# E7 Gm6

Staff 5: A7 Cm6/Eb D7 G7

Staff 6: G7 Bbm6/Db C7 C7/E F F D7

Staff 7: Gm Gm6/Bb A7/E Dm/F Dm

Staff 8: Gm A7 To Coda Dm Db7 C7

Vibrações

33 F F A⁷ A⁷ Dm Dm

39 Cm⁷ F⁷ B^b B^bm⁶/D^b F/C Dm Dm/C

45 G⁷/B G⁷ C⁷ B^bm⁶/D^b C⁷ F F/A

51 A⁷/C[#] A⁷ Dm Dm Cm⁷

56 F⁷ B^b/D B^bm⁶/D^b F/C A⁷ D⁷/F[#]

61 G⁷ B^bm⁶/D^b C⁷ F 1. F 2. F D.S._{al} Coda

66 Coda B^b7 Gm⁶ D⁶

Vou Vivendo

Pixinguinha & Benedito Lacerda

1. F $\text{F}\sharp\text{dim}$ C/G A^7 Dm A^7 $\text{B}\flat$ Bdim

7. F/C Dm G^7 C^7 Fm C^7 $\text{B}\flat\text{m}^7$ $\text{E}\flat^7$

13. $\text{A}\flat$ Fm $\text{B}\flat\text{m}$ Bdim F Dm Gm C^7 **To Coda** 1. F

18. 2. F A^7 Dm A^7 D^7 Gm Gm^6

24. Dm E^7 A^7 Dm A^7 D^7

30. Gm Gm^6 Dm E^7 A^7 1. Dm A^7 2. Dm C^7 **D.S. al Coda**

36. **Coda** $\text{B}\flat$ D^7 G^7 Cm Cm F^7

43. F^7 $\text{B}\flat$ F^7 $\text{B}\flat$ D^7 G^7 Cm $\text{E}\flat$ Edim

50. $\text{B}\flat/\text{F}$ G^7 Cm F^7 1. $\text{B}\flat$ F^7 2. $\text{B}\flat$ B^7 C^7 **D.S.**

Zinha

Pattapio Silva

1 D D D Fdim Em A^7

7 A^7 Em A^7 D D D Am D^7

13 G Gm^6 $\text{D/F\#Fdim}$ Em A^7 To Coda 1. D 2. D

19 E^7 E^7 A E^7 E^7

25 A A E^7 E^7 A A

31 F A E^7 1. A 2. A D.S. al Coda

36 Coda D G G D^7 D^7 Am^7

42 D^7 Am^7 $\text{D}^7(\text{b}^9)$ G G G Gdim

48 G C $\text{C\#dim}$ G/D E^7 Am^7 D^7 1. G 2. G D.S.