

@choromilano 2025-2026



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INDICE BRANI

Ordine alfabetico - Titolo: vai al brano - YT: video - ?: ricerca

A ginga do Mané	?	Cristal	YT ?	Numa seresta	YT ?
Acerta o passo	YT ?	Delicado	YT ?	O bom filho a casa torna	YT ?
Ainda me recordo	YT ?	Dengoso	YT ?	Odeon	YT ?
Ao mestre	YT ?	Descendo a serra	YT ?	Pagao	YT ?
Apanhei-te cavaquinho	YT ?	Desprezado	YT ?	Pedacinhos do ceu	YT ?
As rosas nao falam	YT ?	Devagar e sempre	YT ?	Perigoso	YT ?
Assanhado	YT ?	Diabinho maluco	YT ?	Proezas de Solon	YT ?
Assim mesmo	YT ?	Diplomata	YT ?	Quintadinha	YT ?
Bebe	YT ?	Doce de coco	YT ?	Receita de samba	YT ?
Benzinho	YT ?	Escorregando	YT ?	Rosa	YT ?
Bola preta	YT ?	Espinha de bacalhau	YT ?	Santa morena	YT ?
Bole bole	YT ?	Esquerdinha na gafieira	YT ?	Saudoso cavaquinho	YT ?
Brasileirinho	YT ?	Eu quero e sossego	YT ?	Saxofone, por que choras?	YT ?
Brejeiro	YT ?	Feira de mangaio	YT ?	Segura ele	YT ?
Cadencia	YT ?	Feitiço	?	Seu Lourenco no vinho	YT ?
Caminhando	YT ?	Flausina	YT ?	Sim	YT ?
Camudongo	YT ?	Flor de abacate	YT ?	Sofres porque queres	YT ?
Carinhoso	YT ?	Flor do cerrado	YT ?	Sonoroso	YT ?
Carioquinha	YT ?	Gaucho	YT ?	Sons de carillhoes	YT ?
Cascatinha	YT ?	Gostosinho	YT ?	Sorriso de cristal	YT ?
Catita	YT ?	Haroldo no choro	YT ?	Tarde de chuva	YT ?
Chega de saudade	YT ?	Iara	YT ?	Tempo de crianca	YT ?
Cheguei	YT ?	Ingenuo	YT ?	Ternura	YT ?
Chorando baixinho	YT ?	Lamentos	YT ?	Tico-tico no fuba	YT ?
Chorando pra Pixinguinha	YT ?	Machucando	YT ?	Tres estrelinhas	YT ?
Chorei	YT ?	Migalhas de amor	YT ?	Tua imagem	YT ?
Chorinho na gafieira	YT ?	Minha terra	YT ?	Um a zero	YT ?
Chorinho pra ele	YT ?	Mistura e manda	YT ?	Um chorinho em cochabamba	YT ?
Choro negro	YT ?	Murmurando	YT ?	Um chorinho pra voce	YT ?
Choro pra Ze	YT ?	Na gloria	YT ?	Um tom pra Jobim	YT ?
Cochichando	YT ?	Naquela mesa	YT ?	Vibracoes	YT ?
Conversa de botequim	YT ?	Naquele tempo	YT ?	Vou vivendo	YT ?
Criancada reunida	YT ?	Noites cariocas	YT ?		



Alcune regole (di massima), che riteniamo importanti per rispetto alla Musica e per goderci la roda.

- Chi suona deve conoscere il brano, inclusa la sua struttura e gli stacchi. Evitiamo le letture a prima vista.
- La roda è un momento di condivisione, non è una jam: nessuno è solista. Ci diamo il turno sui temi, possibilmente su intesa preventiva con gli altri.
- Prima di suonare un brano ci accertiamo che ci siano solisti pronti ad eseguirlo. Quindi decidiamo/ripassiamo la struttura, intro e finale. Poi iniziamo a suonare.
- Ogni brano ha un suo ritmo specifico che deve essere rispettato, in particolare dalle percussioni e dagli strumenti armonici. Se qualcosa non suona bene potrebbe essere a causa nostra: proviamo a fermarci ad ascoltare e rientriamo con attenzione.
- Evitiamo il più possibile l'amplificazione: limitiamoci agli strumenti più deboli, in particolare le chitarre.
- Se un solista non ha sufficiente volume, abbassiamo il nostro.
- Se il pubblico schiamazza, proviamo a chiedere loro di contenersi prima di alzare i volumi.
- Se invitiamo qualcuno di nuovo, gli spieghiamo questi criteri e perché sono così importanti per ottenere un risultato di qualità.

A ginga do Mané

Jacob do Bandolim

Forma : *intro A - BB - A - CC - A - B - A*

ca. 112

Pandeiro

4

8

12

16

20

24

29

33

Chords: Gm^6 , Em/A , $A7(b9)$, Dm/F , A^7/E , A^7 , Dm^6 , Gm^6 , Dm^6/F , A^7/E , A^7 , Dm , D/C , Gm/Bb , Gm , Dm^6/F , Dm , E^7 , A^7 , Dm , Dm , C^7 , F^6 , A^7 , Dm , Dm , C^7 , F^6 , A^7 , Dm , Dm , C^7 , F^6

A Ginga do Mané / 2

33 $\overset{2}{x}$ B \circ 7 C^7 F6

43 Dm D6 Bm B 7 E 7 A 7

47 D6 F \sharp m 7 Fm* Em 7 Em 7 E \flat 7

51 D6 D6 Bm B 7 E 7 A 7

55 D7 D/C G 7 /B C/B \flat F 7 /A B \flat /A \flat E \flat /G A 7

59 $\overset{1}{\text{D6}}$ $\overset{2}{\text{D6}}$ Φ_1 Dm($\overset{9}{7M}$)

Ao S
e Φ_1

The image shows a musical score for the piece 'A Ginga do Mané / 2'. It consists of six staves of music in treble clef, with a key signature of one sharp (F#). The first staff starts at measure 33 and includes a '2' with an 'x' above it, indicating a second ending. The second staff starts at measure 43. The third staff starts at measure 47. The fourth staff starts at measure 51. The fifth staff starts at measure 55. The sixth staff starts at measure 59 and includes a first ending (marked '1') and a second ending (marked '2'). To the right of the sixth staff is a box containing the text 'Ao S e Phi_1'. Below the sixth staff is a chord diagram for Dm(9M) on a six-string guitar.

Songbook □ Choro

Acerta o passo

Pixinguinha e Benedito Lacerda

Musical score for "Acerta o passo" by Pixinguinha and Benedito Lacerda. The score is in 2/4 time and consists of six systems of piano accompaniment. Each system includes a treble and bass clef staff with chords and melodic lines. The score is divided into sections A, B, and C.

Section A (Measures 1-8): Chords: C/E, Eb°, Dm, G7, C/E, Eb°, Dm, G7.

Section B (Measures 9-16): Chords: E7/G#, Am, D7/F#, G7, C/E, Eb°.

Section C (Measures 17-24): Chords: Dm, G7, C/E, Eb°, Dm, G7, C, C/Bb, F/A, Fm6/Ab.

Section D (Measures 25-32): Chords: C, G7, C, C, Am, E7/G#.

Section E (Measures 33-40): Chords: A7/G, Dm/F, Dm, Bm7(b5), Am, B7, B/A.

Section F (Measures 41-48): Chords: E7/G#, Am, E7/G#, A/G, Dm/F.

1a

30

B \flat / Am E 7 Am Ab 7 G 7

35

C C 7 F C 7 /G F

40

F B $m^7(b5)$ Am E 7 Am C 7 F F/E \flat

45

B \flat /O O/C G m /B \flat O 7 /A G m B $\flat m^6$ F O 7

50

G m C 7 F F \sharp^7 G 7

55

C D \flat D E \flat E F F \sharp G 7 C

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Songbook □ Choro

Ainda me recordo

Benedito Lacerda e Pixinguinha

Chords and musical notation for 'Ainda me recordo':

- System 1: F, E7, Eb7, D7, G7, F
- System 2: F, D7, Gm, C7, F, D7
- System 3: Gm, C7, F, C7, F, C7, F
- System 4: C7, F, C7, D7/F#, Gm, E7/G#
- System 5: Am, C7, F, A7, Dm, D7, Gm, D7, Gm, D7, Gm, D7
- System 6: F/C, Ab, Gm, C7, Am(b9), D7, Gm, G#, F/A, D7, Gm, C7
- System 7: F, D7, Gm, C7, Fm, Fm/Ab, Bbm/Db, C7, Fm, Fm/Eb

The musical score consists of seven systems of piano accompaniment. Each system includes a treble clef staff with a melodic line and a bass clef staff with a bass line. Chord symbols are placed above the bass staff. Measure numbers 46, 49, 56, 62, 68, 74, and 79 are indicated at the beginning of their respective systems. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The score includes various musical notations such as slurs, ties, and triplets. A circled 'C' symbol appears above the 56th measure, and a circled 'D' symbol appears above the 74th measure. The piece concludes with a double bar line and repeat signs in the final system.

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Ao Mestre

Ao meu querido professor, Sérgio N. Belluco, com gratidão.

choro ♩ = 96

Alessandro Penezzi

composto em 20/04/1997

Fmaj7 F6 B \flat m7 Gm7(b5) Fmaj7

F6 Cm9 F7/13 B \flat m7 E \flat 7sus4 E \flat 7/9 A \flat maj7

Fm7 G7sus4 G7 Gm7(b5) C7/13 Fmaj7

F6 B \flat m7 Gm7(b5) Fmaj7 Dm9 Cm9

F7/13 Bm7(b5) B \flat m6 Am7 A \flat dim7 Gm7

C7 Am7(b5) D7(b9) Bm7(b5) B \flat m6 Am7

A \flat dim Gm7 C7sus4 C7/9 Fmaj7

1.
Csus4 C7


Fine

2.

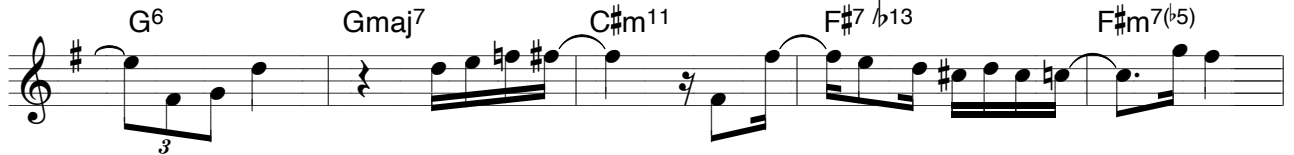
F#m7(b5) B7 Em Em7 Am7 D7/9




Gmaj7 C7/13 F#m7(b5) B7(b9) Em7 Am7 D7/9



G6 Gmaj7 C#m11 F#7/b13 F#m7(b5)



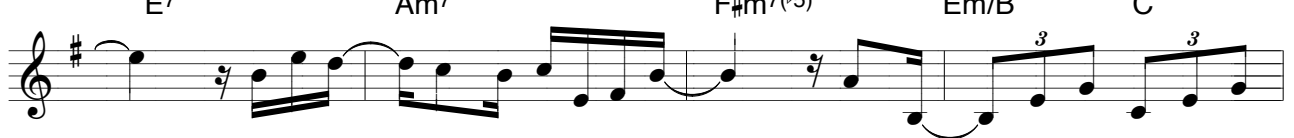
B7/b13 Em Em7 Am7 D7/9



Gmaj7 C7/9 F#m7(b5) B7(b9) Bm7(b5)



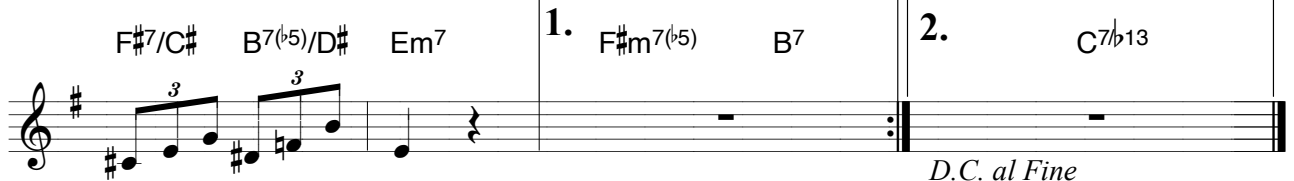
E7 Am7 F#m7(b5) Em/B C



F#7/C# B7(b5)/D# Em7

1. F#m7(b5) B7	2. C7/b13
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D.C. al Fine



Apanhei-te cavaquinho

choro $\text{♩} = 120$

Ernesto Nazareth e Hubaldo

First system of musical notation (measures 1-4). The key signature is one sharp (F#) and the time signature is 2/4. The piece is in common time (C). The first measure contains a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The bass line includes chords: D7, G, B7, and Em.

Second system of musical notation (measures 5-8). The bass line includes chords: C#°, G/D, Am, D7, Bb°, G/B, and D7. There are 'x' marks in the bass line for measures 7 and 8.

Third system of musical notation (measures 9-14). The bass line includes chords: G, B7, Em, C, C#°, G/D, and E7.

Fourth system of musical notation (measures 15-19). Measure 15 has a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. Measure 16 has a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. Measure 17 has a first ending bracket labeled 'B'. The piece is marked 'rall.' starting at measure 17 and 'a tempo' starting at measure 19. The bass line includes chords: Am, D7, G, D7, G, Em, and F#7.

Fifth system of musical notation (measures 20-24). The bass line includes chords: B7, Em, B7, Em, C#m7(b9), Bm, and F#7.

Sixth system of musical notation (measures 25-29). The bass line includes chords: B7, Em, F#7, B7, and E7.



As Rosas Não Falam

(Roses don't speak)
Samba-choro



Cartola
(1975)

Form: Intro A1 A2
Revised by: Italo Peron

♩ = 56 *Intro Flute*

Solo

Dm Dm/C E⁷/B Gm⁶/B^b E⁷ Gm⁶/B^b

6 A⁷ Dm A⁷ A1 Dm Dm/C

11 Gm Gm/F E⁷ A⁷ Dm

16 E⁷ A⁷ Dm Dm/C E⁷/B E⁷

21 Gm⁶/B^b A⁷ Dm F[#]° Gm

26 E^{m7}(^b5) Dm Dm/C E⁷/B E⁷

31 A⁷ $\frac{\%}{\%}$ Dm Dm/C Gm

36 Gm/F E⁷ A⁷ Dm A⁷([#]5)

41 A2 Dm Dm/C Gm Gm/F E⁷

46 A⁷ Dm E⁷ A⁷ Dm Dm/C

The musical score is written in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It consists of ten staves of music. The first staff is an introduction with five measures of rests, each with a chord above it: Dm, Dm/C, E7/B, Gm6/Bb, and E7. The second staff begins at measure 6 and includes chords A7, Dm, A7, A1 (boxed), Dm, and Dm/C. The third staff starts at measure 11 with chords Gm, Gm/F, E7, A7, and Dm. The fourth staff starts at measure 16 with chords E7, A7, Dm, Dm/C, E7/B, and E7. The fifth staff starts at measure 21 with chords Gm6/Bb, A7, Dm, F#° (natural sign over the sharp), and Gm. The sixth staff starts at measure 26 with chords Em7(b5), Dm, Dm/C, E7/B, and E7. The seventh staff starts at measure 31 with chords A7, a double bar line with a slash, Dm, Dm/C, and Gm. The eighth staff starts at measure 36 with chords Gm/F, E7, A7, Dm, and A7(#5). The ninth staff starts at measure 41 with chords A2 (boxed), Dm, Dm/C, Gm, Gm/F, and E7. The tenth staff starts at measure 46 with chords A7, Dm, E7, A7, Dm, and Dm/C. Triplet markings (a '3' under a bracket) are present in measures 11, 16, 21, 26, 31, 36, 41, and 46. A 'Solo' instruction is placed above the first staff.

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51 E⁷/B E⁷ Gm⁶/B^b A⁷ Dm

56 F[#]° Gm E m⁷(b⁵) Dm Dm/C

61 E⁷/B E⁷ A⁷ Dm

66 Dm/C Gm Gm/F E⁷ A⁷

71 Dm A⁷(#⁵) Dm Dm/C Gm

76 Gm/F E⁷ A⁷ Dm Dm Dm⁶(⁹)

Bate outra vez
Com esperanças o meu coração
Pois já vai terminando o verão
Enfim

Volto ao jardim
Com a certeza que devo chorar
Pois bem sei que não queres voltar
Para mim

Queixo-me às rosas
Que bobagem as rosas não falam
Simplesmente as rosas exalam
O perfume que roubam de ti, ai

Devias vir
Para ver os meus olhos tristonhos
E, quem sabe, sonhavas meus sonhos
Por fim

(bis)

Devias vir
Para ver os meus olhos tristonhos
E, quem sabe, sonhavas meus sonhos
Por fim

Assanhado

ramba-choro ♩ = 112

Jacob do Bandolim

The musical score is written for guitar and piano. It consists of six systems of music, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked as 112 beats per minute. The score includes various musical notations such as chords (A6, D7(9), E7(9), A7), accidentals, and articulation marks. There are also first and second endings indicated by '1.' and '2.' and a bridge section marked with a circled 'B'. The piece concludes with a final cadence.

51

D7 % G7 % C7

56

% F7 % Bb7 %

61

E7 % A % A7

66

% D7 % G7 %

51

C7 % F7 % Bb7

56

% E7 % A %

AO

Assim mesmo

Luiz Americano

Musical score for "Assim mesmo" by Luiz Americano. The score is written for guitar and piano accompaniment. It consists of seven systems of music, each with a treble and bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score includes various chords and melodic lines, with some sections marked with repeat signs.

Chords and markings in the score include:

- System 1: D , A , $\text{C}\sharp\text{m}7(\text{b}5)$, $\text{F}\sharp7$
- System 2: G , $\text{G}7$, G , $\text{Gm}6$
- System 3: Bm , $\text{Bm}7$, $\text{E}7$, $\text{A}7$, $\text{A}7(\text{b}13)$
- System 4: Dm , $\text{Dm}(\text{b}5)$, $\text{Dm}6$, Bb , $\text{C}7$, $\text{A}7/\text{C}\sharp$, E/D , $\text{A}7/\text{E}$
- System 5: $\text{D}7/\text{C}\sharp$, $\text{G}\sharp$, $\text{Gm}6$, D
- System 6: Bm , $\text{Bm}7$, $\text{Em}7$, $\text{A}7$, D , C°
- System 7: $\text{E}7$, Gm/Bb , Gm , D/A , Ab° , $\text{Em}7$

The score is divided into sections marked with letters in boxes: A (measures 1-4), B (measures 29-34), and B (measures 34-39).

ano

40

44

50

52

58

64

70

72

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(Baião) ♩ = 90

Bebê

Hermeto Pascoal

Intro

A

B

Chords and Progressions:

- Intro: G^{Maj9}/A , F^{Maj7b5}/A
- A: A^{m9} , $A^{m9\#5}$, A^{m9} , $C\#^{m9}$
- : A^{m9} , $C\#^{m9}$
- : D^{m9} , G^{13} , G^{7b13} , C^{m9} , F^{13} , F^{7b13}
- : $B\flat^{13}$, B^{m7b5}
- : $E\sharp^{11}$, $B\flat^{13}$, A^{m9}
- B: E^{m7b5} , A^{13} , A^{7b13} , D^{m7b5} , G^{13} , G^{7b13}
- : C^{m7b5} , $B\sharp^{11}$

Musical notation system 1: Treble clef with a melodic line. Bass clef with chords: B \flat Maj⁷, BMaj⁷, CMaj⁷, C \sharp Maj⁷, DMaj⁷, E \flat Maj⁷.

Musical notation system 2: Treble clef with a melodic line starting with a second ending bracket. Bass clef with chords: B \sharp 11₇, B \flat Maj⁹, B \sharp 11₇.

Musical notation system 3: Treble clef with a melodic line. Bass clef with chords: F⁷sus4/C, Cm⁷₄, B \sharp 11₇, E \flat ⁷sus4/B \flat , B \flat m⁷₄, A \sharp 11₇.

Musical notation system 4: Treble clef with a melodic line. Bass clef with chords: A \flat m¹¹, G \sharp 11₇, F \sharp Maj⁷, GMaj⁷, G \sharp Maj⁷, AMaj⁷.

Musical notation system 5: Treble clef with a melodic line. Bass clef with chords: B \flat Maj⁷, BMaj⁷, G \sharp 11₇, F \sharp Maj⁷, F \sharp Maj⁷, Bm⁷₄, E⁷sus4/B.

Musical notation system 6: Treble clef with a melodic line. Bass clef with chords: E⁷sus4/B, Bm⁷₄, B \flat \sharp 11₇, D⁷sus4/A, Am⁷₄, A \flat \sharp 11₇.

Musical notation system 7: Treble clef with a melodic line. Bass clef with chords: C⁷sus4/G, Gm⁷₄, G \flat \sharp 11₇, FMaj⁷, and a trill (tr) on a whole note.

Musical notation system 8: Treble clef with a melodic line. Bass clef with chords: Bm⁷ \flat 5, E⁷ \flat 9 \flat 5, and a trill (tr) on a whole note.

Benzinho

Jacob do Bandolim

choro $\text{♩} = 104$

The musical score for "Benzinho" is written in 2/4 time with a key signature of one flat (Bb). The tempo is marked as choro $\text{♩} = 104$. The score consists of seven systems of two staves each (treble and bass clef). The music features a melodic line in the treble clef and a bass line in the bass clef with various chords. Chords include Dm, A7, Bb7, Gm, E7, and Eb7. There are also first and second endings marked with circled '1' and '2'.

35 B

F F#° C7/G Gm G#°

41

F6/A C7 F7 E7 Eb7 D7 G7

47

Bbm6/Ob C7 F Am/E Gm/D C7 Gb7(#11) F

53

F#° C7/G Bb6 A7

59

Dm D7 Bb B° F7 E7 Eb7

65 1

D7 Dm7 G7 Bbm6/Ob C7 F Gm/D C7

67 2

F A7 Dm Dm(M)

A0 E

Bola Preta

Jacob do Bandolim

Forma : A - BB - A - CC - A coda

ca. 126

Percussão

3

4

10

16

22

27

33

39

45

Dm

A7

B^o

A7

Dm

Dm

Bm⁷(b5)

A^m/C

A^m

E⁷/G[#]

E⁷

A⁷

Dm

A7

A7

Dm

D⁷

Gm⁷

C⁷

F⁶

Dm

D^m/C

E⁷/B

B^b7

A⁷

Dm

Gm⁶

C⁷

F⁶

F⁶ E^b7

D⁷

Gm

B^b/D

B^m⁶/D^b

F⁶/C

B^o

G^m/B^b

¹C⁷

F⁶

A^m7

A^m⁶

²C⁷

Bola Preta / 2

50 F A7

55 D6 % Em7 % A7

60 A7/G F° D6/F# A7 D6 %

65 A/C# F#m Bm7 Bm/A E7/G# E7

70 A7 % D6 % Em7 %

75 A7 G7 F#7 1 % B7

80 % E7 % A7 %

85 D6 D6 A7 2 D6 B7 %

90 E7 % A7 % D6

95 A7

100 A7 Dm6 A7(b13) Dm6 A7(b13)



 A7: Ao, e, 0, 2, 2, 0

 Dm6: 0, 2, 3, 2, 1, 0

Bole bole

samba $\text{♩} = 112$

Jacob do Bandolim

Musical score for "Bole bole" by Jacob do Bandolim. The score is in G major, 2/4 time, and consists of seven systems of piano accompaniment. Each system includes a treble clef staff with a melodic line and a bass clef staff with a bass line and chord symbols. The score includes various musical notations such as slurs, ties, and repeat signs. Chord symbols include G⁶, A⁷, D⁷, G, D, B⁷(9), E_m⁷, D⁷(9), D⁷(9#5), A⁷, B⁷, E_m, G⁷, C, C_m⁶, B_m⁷, E⁷, A_m, C_m⁶, D⁷, G⁶, B⁷, E_m, C⁷, E_m, C⁷, E_m, B⁷(b13), E_m, E⁷, A_m, E⁷, A_m, and F[#]⁷. There are also some boxed annotations like 'A', 'B', and '1'.

44

Chords: A_m^6/C , B^7 , E^7 , A_m

50

Chords: E_m , F , E_m , B^7 , E_m , E_b^7 , D^7

56

Chords: G^6 , G^7 , B^7

62

Chords: E^7 , A^7 , D_m , F_m^6

68

Chords: A_m^7 , $D^7(9)$, G^7 , $G^7(\#5)$

74

Chords: D_m , F_m^6 , C^7M , A^7 , D_m , F_m^6 , G^7

80

Chords: $C^\#7$, D^7 , G^6 , A^7 , D^7

fade out

Brasileirinho

Waldyr Azevedo

Musical score for "Brasileirinho" by Waldyr Azevedo. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music is primarily composed of eighth and sixteenth notes. Chord symbols are placed above the notes: G⁶, G^{m6}, G⁶, D⁷, G⁶, D⁷, G⁶, D⁷, G⁶, G^m, D^{7(b9)}, C[°], G^{m/Bb}, 1. G^{m6}, C[°], D^{7(b9)}, C[°], G^{m/Bb}, 2. C^m, G^m, A⁷, D^{7(b9)}, G^m, A^o, G⁶, D⁷, G⁶, D⁷, G, G⁶.

Songbook □ Choro

Brejeiro

Ernesto Nazareth

Musical score for guitar and bass, measures 33-76. The score is written in G major and 3/4 time. It consists of seven systems, each with a treble clef (guitar) and a bass clef (bass) staff. Measure numbers 33, 44, 51, 58, 64, 70, and 76 are indicated at the start of their respective systems. The score includes various musical notations such as chords, accidentals, and articulation marks. A circled 'A' is present above measure 33, and a circled 'B' is above measure 58. The piece concludes with the instruction 'fade out' at the end of measure 76.

33

44

51

58

64

70

76

fade out

Cadência

choro ♩ = 88

Joventino Maciel

Musical score for "Cadência" by Joventino Maciel. The score is in 2/4 time, key of G major, and consists of 29 measures. The tempo is marked as "choro ♩ = 88". The score is divided into systems of two staves each. The first system (measures 1-6) includes a first ending bracket. The second system (measures 7-11) includes a repeat sign. The third system (measures 12-17) includes triplets. The fourth system (measures 18-23) includes a first ending bracket. The fifth system (measures 24-28) includes a first ending bracket. The sixth system (measures 29-32) includes first and second endings marked with circled numbers 1 and 2.

Chords and bass line notes (measures 1-6):
 1: G (A)
 2: B_m/F# (B)
 3: E_m
 4: C#_m⁷
 5: F#⁷
 6: G

Chords and bass line notes (measures 7-11):
 7: B_m⁷(b5)
 8: E⁷
 9: A_m
 10: D⁷
 11: G

Chords and bass line notes (measures 12-17):
 12: A⁷
 13: D⁷ (triplets)
 14: B⁷
 15: E_m A⁷
 16: D⁷ G⁷
 17: C⁷ F⁷ B^b D_m/A

Chords and bass line notes (measures 18-23):
 18: G_m
 19: E_m⁷
 20: A⁷
 21: B^b
 22: G_m
 23: D_m⁷(b5)

Chords and bass line notes (measures 24-28):
 24: G⁷
 25: C_m
 26: D⁷
 27: G
 28: E⁷

Chords and bass line notes (measures 29-32):
 29: A_m
 30: C_m/E_b D⁷
 31: G B_m A_m D⁷
 32: G D⁷ (1. ending)
 33: G D⁷ (2. ending)

35

40

46

51

57

63

69

Caminhando

choro $\text{♩} = 132$

Nelson Cavaquinho e Norival Babia

The musical score for "Caminhando" is written for piano accompaniment. It is in the key of G minor (one flat) and 2/4 time. The tempo is marked as "choro" with a quarter note equal to 132 beats per minute. The score is composed of seven systems, each with a treble and bass clef staff. The bass line is particularly active, featuring many triplets and complex chord voicings. The piece includes several first and second endings, marked with circled '1' and '2' symbols. The chord progression is as follows:

- System 1: G_m , C^7 , F , A_b°
- System 2: G_m , C^7 , A_m , G_m , F , D_m , G_m , A^7
- System 3: D_m , E^7 , A , $F\#^7$, B_m , E^7 , A , C^7
- System 4: G_m , C^7 , F , A_b° , G_m , C^7 , B_b^7
- System 5: A^7 , B_b , B° , F^7 , E^7 , E_b^7 , D^7
- System 6: G_m , C^7 , F , F , A^7
- System 7: D_m , $D_m(M)$, D_m^7 , G_m/B_b , D^7/A , G_m , G_m/F , A^7/E

41

41 42 43 44 45 46

Chords: D_m , E^7 , A

47

47 48 49 50 51 52

Chords: $F\#^7$, B_m , E^7 , G_m^6/B_b , A^7

53

53 54 55 56 57 58

Chords: D_m , D_m/C , G_m/B_b , D^7/A , G_m , G_m/F , A^7/E

59

59 60 61 62 63 64

Chords: D_m , D^7 , G_m , A^7 , D_m

65

65 66 67 68 69 70

Chords: D_m , D^7 , C^7 , E^7 , A^7

Diagram: A_0 (circle with slash), E (circle with slash)

71

71 72 73 74 75 76

Chords: F , F/E_b , B_b/D , B° , F^7 , E^7 , E_b^7

77

77 78 79 80 81 82

Chords: D^7 , G_m , C^7 , F

Songbook □ Choro

Camundongo

Waldyr Azevedo

The musical score is written for piano in 2/4 time, with a key signature of one sharp (F#). It consists of six systems of music, each with a treble and bass staff. The score includes various musical notations such as slurs, ties, and dynamic markings. Chords are indicated by letters and numbers below the bass staff. The piece is divided into sections labeled A, B, and C.

System 1: Treble staff starts with a melodic line. Bass staff has chords D7, G, D7, G. Section A and B are marked.

System 2: Treble staff continues the melodic line. Bass staff has chords D7, G, Em, Bm, F#7, D7.

System 3: Treble staff continues the melodic line. Bass staff has chords G, D7, G, G7, C, C#.

System 4: Treble staff continues the melodic line. Bass staff has chords D7, G, G, B7, Em. Section C is marked.

System 5: Treble staff continues the melodic line. Bass staff has chords B7, Em, E7, Am, F#m (US), Em/G, F#7/A#.

System 6: Treble staff continues the melodic line. Bass staff has chords B7, Em/G, Em/D, Am/C, B7, Em.

53

54

55

56

57

58

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Carinhoso

Choro Canção

Revisão: Antonio Carlos Carrasqueira
Cifra: Edmilson Capelupi

Pixinguinha
letra: João de Barro

Db7/Ab F/A D7 G7/9 C7 F Bbm6/Db C7
 F F/C C#5+ Dm C#5+ F/C C#5+ Dm D#dim Am/E F
 Meu co - ra - ção Não sei por - que ba - te fe - liz
 F#m7(b5) F Am/E F F#m7(b5) A7 Dm7/4 G7/9 C7/9 F7
 Quan - do te vê... E os meus o - lhos fi - cam sor - rin - do E pe - las
 Bb7M Adim Gm7 G7/9 Bbm6/Db C7 F Bbm6/Db C7
 ru - as vão te se - guin - do Mas mes - mo as sim, fo - ges de mim!
 1. F F 2. F E7 Am Am/G
 Meu co - ra - Ah! se tu sou - bes - ses co - mo eu sou tão ca - ri
 Dm/F E7 Am Am Ab7 C/G Am7
 nho - so, E o mui - to e mui - to que eu te que - ro!... E co - mo é sin - ce - ro o meu a - mor Eu sei que

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D7 G7/9 C Db7/Ab Gm7 C7 F F E7

tú não fu-gi-ri-as mais de mim! Vem, vem, vem, vem, Vem sen-tir o ca - lor Dos

E7/G# Gm7 C7 F Em7(b5) A7 Dm C#dim

lá - bios me - us A pro-cu-ra dos teus Vem ma - tar es - ta pai

Dm7 F7/C Bb6 D7/F# Gm Bbm6 F/A F C7/4 C7 F F/Eb

xão Que me de - vora o co-ra - ção_ E só as - sim en - tão, Se - rei fe - liz Bem fe - liz

Bb/D Bbm6/Db F/C F/Eb Bb/D Bbm6/Db

Do % ao

Bb/D Bbm6/Db F F

Meuco- ra

BIS

Meu coração
 Não Sei porque,
 Bate feliz
 Quando te vê...
 E os meus olhos ficam sorrindo,
 E pelas ruas vão te seguindo,
 Mas mesmo assim,
 Foges de mim!

Ah! se tu soubesses como eu sou tão carinhoso,
 E o muito e muito que te quero!...
 E como é sincero o meu amor
 Eu sei que tu não fugirias mais de mim!
 Vem, vem, vem,
 Vem sentir o calor
 Dos lábios meus
 A procura dos teus,
 Vem matar esta paixão
 Que me devora o coração
 E só assim, então,
 Serei feliz,
 Bem feliz.

Songbook □ Choro

Carioquinha

Waldyr Azevedo

Musical notation system 1 (measures 1-4). Treble clef, bass clef, 2/4 time signature. Chords: D_m , D_m , D^7 , G_m , $G_m^{(M)}$. Measure 1 has a circled 'A' above it.

Musical notation system 2 (measures 5-8). Treble clef, bass clef. Chords: G_m^7 , G_m^6 , G_m , $G_m^{(M)}$, G_m^7 , G_m^6 , A^7 , A^7 , A/G .

Musical notation system 3 (measures 9-12). Treble clef, bass clef. Chords: D_m/f , E^7 , A^7 . Measure 10 has a circled 'A' above it.

Musical notation system 4 (measures 13-15). Treble clef, bass clef. Chords: D_m , D_m , D^7 . Measure 13 has a circled 'A' above it.

Musical notation system 5 (measures 16-20). Treble clef, bass clef. Chords: G_m , $G_m^{(M)}$, G_m^7 , G_m^6 , G_m , $G_m^{(M)}$, G_m^7 , G_m^6 , A^7 .

Musical notation system 6 (measures 21-24). Treble clef, bass clef. Chords: D_m , E^b , A^7 . Measure 24 has a circled 'A' above it.

Musical notation system 7 (measures 25-28). Treble clef, bass clef. Chords: D_m , A^7 , D_m , A^7 , D . Measure 28 has a circled 'B' above it.

vedo

56

Chords: E7/G#, A7, D

58

Chord: E7

59

Chords: A7, D

60

Chords: E7/G#, A7, G/B, A7/C#, A7, A/G

61

Chords: D, D/C, G

62

Chords: Bb7, Eb, Dm, Gm6, Dm, A7, D.C.

63

Chords: Dm, Gm6/Bb, A7, Bm

Marking: *rall*

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Catita

Choro

K-Ximbinho

Eb6 Cm7 F7
 Fm7 Fm7 Bb7 Eb Fm7 Gm Eb7 Ab9 Fm7
 6
 F#o Gm7 Cm7 F7 Bb7M B° Cm7 F7
 11
 Fm7 F7(#5) Eb9 Eb/D Cm7 Cm7/Bb F7/A
 16
 F7 Fm7 Fm7 Bb7 Eb9 Bbm7 Eb7
 21
 Ab9 Abm7 Gm7 C7 Fm7
 26
 Bb7 Eb9 Fm7 Bb7 Eb6 Bbm7 Eb7
 31
 1. 2.
 Am7(b5) Abm6 Gm7(b5) C7(b9) Fm7
 36
 Bb7 Eb9 Bbm7 Eb7 Am7(b5) Eb9
 41
 1. 2.

Chega de Saudade

Tom Jobim

Intro

2/4

G_m⁷ **A**^{7#5} **D**_m⁷ **D**_m⁷/**C** **B**^o₇

E_b**Maj**⁷/**B**_b **A**¹³ **D**_m⁷ **A**^{7#5} **D**_m⁷ **D**_m⁷/**C** **E**⁹/**B** **B**^o₇

1.

B_b**m**⁶ **A**^{7b9} **D**_m⁷ **A**^{7#5} **D**_m⁷ **D**_m⁷/**C** **B**_m^{7b5} **E**^{7b9}

A_m⁷ **B**_b**Maj**⁷ **B**_b⁶ **E**_m^{7b5} **A**^{7b9}

2.

D**Maj**⁹ **A**_m^{7b5} **D**^{7b9} **G**_m⁷ **G**_m⁷/**F** **A**^{7b9}/**E** **D**_m⁷

A_m⁷/**C** **E**⁷/**B** **B**_b**m**⁶ **D**_m⁷ **E**_m⁷/₄ **A**¹³

B

D⁶ **B**^{7#5}/**D**[#] **E**⁹ **E**_m⁷ **A**^{9sus4} **A**^{7b9}

Chega de Saudade (cont.)

First system of musical notation. The bass line contains the following chords: D^o7, DMaj⁷, D⁶/F[#], F^o7, and Em⁷.

Second system of musical notation. The bass line contains the following chords: a repeat sign, E⁹, E⁷₆, E⁷#5, Gm⁶, A⁷b9, D⁶₉, and DMaj⁷/C[#].

Third system of musical notation. The bass line contains the following chords: Bm⁷, E⁹, a repeat sign, F[#]₁₃, F[#]₇#5, F[#]m⁷, and B⁷b9/F[#].

Fourth system of musical notation. The bass line contains the following chords: Bm⁷, B^bm⁷, Am⁷, D⁷b9, GMaj⁷, C[#]₇¹¹, and F[#]m⁹.

Fifth system of musical notation. The bass line contains the following chords: B₁₃, B⁷#5, E⁹, A⁹sus4, A⁷#5, F[#]₁₃, F[#]₇#5, F[#]m⁷, and B⁷b9/F[#].

Sixth system of musical notation. The bass line contains the following chords: E₁₃, E⁷#5, A⁹sus4, D⁶₉, A⁷#5, and a double bar line followed by D⁶₉ and C⁹. Above the staff, the instruction "To Coda" with a Coda symbol is placed over the first two measures, and "D.S. à Coda" with a Coda symbol is placed over the last two measures.

Seventh system of musical notation. The bass line contains the following chords: B⁹, B⁷b9, E⁹, A⁹sus4, D⁶₉, C⁹, and a double bar line followed by A⁹sus4 and D⁶₉. Above the staff, first and second endings are marked with "1.2." and "3." respectively. The word "Fim" is written at the end of the piece.

Cheguei

Maxixe

Revisão: Antonio Carlos Carrasqueira
Cifra: Edmilson Capelupi

Pixinguinha e Benedito Lacerda

F C7/G F/A C7/G
 A7 Dm G7 C7 F
 C7/G F/A C7/G F7 Bb Abdim F/A Gm7 C7
 1. F 2. F Dm A7/C# Dm D7/F# Gm D7/A
 Fim
 Gm/Bb D7/A Gm6 Dm/F E7 A7
 Dm A7/E D7/F# Gm D7/A Gm/Bb D7 Eb
 Dm E7 A7 1. Dm 2. Dm Do ao F
 Bb Ebm6 F7 Bb Bb Em7(b5)
 Dm A7 Dm F7 Bb Fm7 Bb7
 Eb Ebm6 Bb/D G7 C7 F7 1. Bb 2. Bb
 Do e Fim

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Songbook □ Choro

Chorando baixinho

Abel Ferreira

Measures 1-4: Treble clef, bass clef, key signature of one flat, 2/4 time. Chords: D_m , F/Eb , Bb/D , F/C , Bb , Bb/Ab .

Measures 5-8: Treble clef, bass clef, key signature of one flat, 2/4 time. Chords: A^7 , D_m , E^7 , A , E^7 , A^7 , D_m/F , A^7/E .

Measures 9-12: Treble clef, bass clef, key signature of one flat, 2/4 time. Chords: D_m , F/Eb , Bb/D , F/C , Bb , Bb/Ab , A^7 , D_m , Bb^7 .

Measures 13-16: Treble clef, bass clef, key signature of one flat, 2/4 time. Chords: Eb , A^7 , D_m , A_m .

Measures 17-20: Treble clef, bass clef, key signature of one flat, 2/4 time. Chords: $A^7/C\sharp$, D_m , D_m^b/F , A_m , $B^7/D\sharp$.

Measures 21-24: Treble clef, bass clef, key signature of one flat, 2/4 time. Chords: F^7 , E^7 , E^7/B , A_m , $A^7/C\sharp$, D_m .

50

Chords: $Dm^{6/f}$, A_m , B^7 , E^7 , A_m , A_m , A^7

55

Chords: D_m , A^7 , $D/F\#$, A/E , D , $F\#^7$, B_m , $F\#^7/C\#$

59

Chords: $B^7/D\#$, E_m , $F\#^7$, B_m , E^7 , G_m^7 , A^7

64

Chords: D , $F\#^7$, B_m , $F\#^7/C\#$, $B^7/D\#$, E_m , $F\#^7$

69

Chords: B_m , E^7 , A^7 , D_m , A^7

75

Chord: D_m

Chorando pra Pixinguinha

De Moraes e Pecci Filho

choro $\text{♩} = 96$

The musical score is written in 2/4 time with a tempo of 96. It consists of six systems of music, each with a treble and bass clef staff. The key signature has one flat (Bb). The score includes various chords and melodic lines, with some sections marked with first and second endings.

System 1 (Measures 1-4): Treble clef has a first ending bracket over measures 1-2. Bass clef chords: Am, Am, Am/G, Dm/F, E7.

System 2 (Measures 5-8): Treble clef has a first ending bracket over measures 5-6. Bass clef chords: Gm6/Bb, A7, Dm, E7(b9).

System 3 (Measures 9-12): Treble clef has a first ending bracket over measures 9-10. Bass clef chords: E7, Am, Am7, B7(b9), B7.

System 4 (Measures 13-16): Treble clef has a first ending bracket over measures 13-14. Bass clef chords: Dm6, E7, Gm6/Bb, A7, Dm, A7.

System 5 (Measures 17-20): Treble clef has a first ending bracket over measures 17-18. Bass clef chords: Dm, B7(b9), B7, Bm7(b5), E7.

System 6 (Measures 21-24): Treble clef has a second ending bracket over measures 21-22. Bass clef chords: Am, Am, Am/G, B7/F#, Dm/F, E7, Am.

30 B

E7 Am F7 E7

36 1

Gm⁶/B^b A⁷ C^{#o} D^m F⁷ E⁷

41

A^m A^m/G F^{#o} B⁷ B^m7(b⁵) E⁷

47 2.

D^m B^m7(b⁵) E⁷ A^m A^m7

52

B⁷ B⁷(b⁹) E⁷ E⁷(b⁹) A^m E⁷

56

A^m A^m(add⁹)

AO 
E 

Chorei...

Choro

Revisão: Antonio Carlos Carrasqueira
Cifra: Edmilson Capelupi

Pixinguinha e Benedito Lacerda

The musical score is written in 2/4 time and consists of six staves of music. The key signature has one flat (Bb). The score includes various chords and a repeat sign.

Staff 1: F , Abdim , C^7/G

Staff 2: F , F , Dm^6 , Am , $\text{E}^7/\text{G}\sharp$, Am , E^7

Staff 3: Am , C^7 , F , Abdim , A^7

Staff 4: D^7 , $\text{D}^7/\text{F}\sharp$, Gm , $\text{G}\sharp\text{dim}$, F/A , $\text{C}\sharp$, F/C , C^7

Staff 5: 1. F , 2. F , Dm , Bb^7

Staff 6: A^7 , Dm , A^7/E , Dm , $\text{Bm}^7(\text{b}5)$, Am

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E⁷/G[#] A⁷ D⁷/F[#] G⁷

C⁷ F D⁷ G^m Em⁷(b⁵) D^m

E⁷/G[#] A⁷ 1. D^m 2. D^m Do % ao ⊕

F B^b F/A E^b/G E^b⁷

D⁷ E^b C[#]dim B^b/D C⁷

F⁷ B^b F/A G^m E^b⁷

D⁷ E^b C[#]dim B^b/D G⁷ C⁷ F⁷

1. B^b 2. B^b Do % ao * F

Chorinho na gafeira

choro ♩ = 104

Astor Silva

The musical score is written for piano accompaniment in 2/4 time, with a tempo of 104. It consists of six systems of music, each with a treble and bass staff. The bass staff contains chords and some rhythmic markings. The treble staff contains the melody with various ornaments and triplets.

System 1 (Measures 1-6): Treble staff starts with a key signature change to one flat (Bb) and a common time signature change to 2/4. Chords in the bass staff: C/E, Eb°, Dm7, G7(13), C/E. Treble staff includes a first ending bracket over measures 2-3.

System 2 (Measures 7-10): Chords in the bass staff: Eb°, Dm7, G7, Gm(add9), C7(9). Treble staff includes a triplet of eighth notes in measure 9.

System 3 (Measures 11-15): Chords in the bass staff: F7M, Fb, D7(9), G7(13). Treble staff includes a triplet of eighth notes in measure 15.

System 4 (Measures 16-20): Chords in the bass staff: G7(b13), C/E, Eb°, Dm7, G7(13). Treble staff includes a triplet of eighth notes in measure 18.

System 5 (Measures 21-25): Chords in the bass staff: C/E, Eb°, Dm7, G7(13), Gm(add9). Treble staff includes a triplet of eighth notes in measure 23.

System 6 (Measures 26-30): Chords in the bass staff: C7(9), Fb, Fm°, Cb, A7(b9), Dm7(9), G7(13). Treble staff includes a triplet of eighth notes in measure 28.

81 FIM

8

87M E7 Am7

96 A7 Dm7

41 E7(9) Am7 D7(9)

46 G7(13) E7(b9) A7 Dm7 G7(13)

51 C/E A7 Dm7 G7(13) Em7

56 A7(b9) Dm7 Fm6 Em7 Ebm7

61 Dm7 G7(13) C6 G G7(#5) E FIM

Chorinho Pra Ele

(Choro) ♩ = 86

Hermeto Pascoal

Intro

Chord progression for the Intro:

F⁹ B_b⁷₆ E_b⁹ A_b⁷₆ D_b⁹ C⁹ F^{Maj7} D⁹

A

Chord progression for the first system:

G^{Maj7} G⁶ A^{m7} A^{m7} D¹³ G^{Maj7}

Chord progression for the second system:

G^{o7} A^{m7} D¹³ G^{Maj7} G⁶

Chord progression for the third system:

C^{m7}₄ F¹³ B_b^{Maj7} B_b^{m7}₄ E_b¹³ A_b^{Maj7}

Chord progression for the fourth system:

D^{m9} G⁷₆ C^{Maj7} E^{7b9} / E⁷/G[#] G^{#o7} A^{m7}

(Fim)

Chord progression for the final system:

F⁹ B_b⁷₆ E_b⁹ A_b⁷₆ D_b⁹ C⁹ F^{Maj7} D⁹ :

Chorinho Pra Ele (cont.)

2. B

FMaj7 Ebm9 Ab13 DbMaj13 Eo7

Eb7sus4 Ab13 DbMaj7 Db6

C

F#m9 Am9

Cm9 Ebm9

D.S. al Fine

GMaj7

Songhook □ Choro

Choro negro

Paulinho da Viola e Fernando Costa

System 1 (Measures 1-4): Treble clef, 2/4 time. Measure 1 is marked with a box 'A' and 'ritato'. Bass clef chords: Bb_m^6 , Ab_m^6 , G_m , $G_m(b^6)$, G_m^6 , C_m^7 , $F^7(9)$.

System 2 (Measures 4-7): Bass clef chords: Bb^7M , Bb_m^7 , $Eb^7(9)$, Ab^7M , A^7 .

System 3 (Measures 8-11): Bass clef chords: $A_m^7(b^9)$, D^7 , Bb_m^6 , Ab_m^6 , G_m , $G_m(b^6)$, G_m^6 , C_m^7 , $F^7(9)$.

System 4 (Measures 12-14): Bass clef chords: Bb^7M , Bb_m^7 , $Eb^7(9)$, G^7M , E^7 , E^7 .

System 5 (Measures 15-17): Treble clef, key signature changes to C major (no sharps or flats). Measure 15 is marked with a box 'B'. Bass clef chords: A_m^7 , $Eb^7(9)$, A_m^7 , $Ab^7(\#11)$, G^6 , B_m^7 .

System 6 (Measures 18-21): Bass clef chords: C_m^6 , $F^7(9)$, G^7M , G^7 , C^7M , C_m^7 , F^7 .

Chords: B^b6, D^m/A, G^m7, G^m/F, E^m7(9), A7(9), A^m7, B^b°, G/B

Chords: C^m6, F7(9), G7M, G7, G7(#5), C, C(+5), C6, C7M, C#°

Chords: G/O, E7, A^m7, E^b7(9), A^m7, A^b7(+11), G^b

Chords: B^bm⁶, A^bm⁶, E^m7(b5)

Songbook Choro

Choro pro Zé

Guinga e Aldir Blanc

ad lib. a tempo

5

10

15

20

25

Chords and markings in the score include: $F_m^7(9)$, $C_m^7(9)$, F_m/Ab , $G^7(11b9)$, $E_b m^6/Gb$, $C_m^7(9)$, $C_m^7(9)/Bb$, $A_b^7(9)$, $G^7(11b9)$, $C_m^7(9)$, $C_m^7(9)/Bb$, D/C , $F_m^7(11b9)$, $E_b m^6/Gb$, $D_m^7(11b9)$, G^7 , E_b^6/G , $A_b^7(9)$, $A_m^7(9)$, $D^7(11b9)$, $C_m^7(9)$, $C_m^7(9)/Bb$, $A_b^7(9)$, $G^7(11b9)$, $F_m^7(11)$, $C_m^7(9)$, C_m/Bb , A_b^7 , $G^7(11b9)$, $C_m^7(9)$, Bb^6/D , G^6_9/B , A_m^7 , $A_b^7(11)$, $F^6_9(11)$, $F^#_9(11)$, $G^6_9(11)$, $A_b^6(11)$, A_m^7 , F_m^7 .

23

Chords: $C_m7(9)$ Bb^6/D G^6/B A_m7 A_b7 $C_m7(9)/G$

24

Chords: $E_b m^6/G_b$ $A_b m^7$ $A_b^6(7)$ G_m^7 G^7 $A_b^7(9)$

25

Chords: $C_m7(9)$ Bb^6/D A_b^6/C G^6/B $B_b m^6$ $A_b^7(9)$ $D_b^7(9)$ C_m

rall.

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Cochichando

choro $\text{♩} = 104$

Pixinguinha, João de Barro e Alberto Ribeiro

First system of musical notation (measures 1-4). The key signature has one flat (Bb) and the time signature is 2/4. Measure 1 contains a circled 'A' with a slash through it. The bass line includes chords Dm and A7. A repeat sign is present in measure 3.

Second system of musical notation (measures 5-8). The bass line includes chords Dm, Bm7(b5), Am, E7, A7, and Dm.

Third system of musical notation (measures 9-12). The bass line includes chords A7, D7, Gm, Em7(b5), Dm, and Dm/C.

Fourth system of musical notation (measures 13-16). Measure 13 contains a circled '1' with a slash through it. Measure 14 contains a circled '2'. Measure 15 contains a circled 'B' with a slash through it. The bass line includes chords E7/B, A7, Dm, C7, F, D7, and Gm.

Fifth system of musical notation (measures 17-20). The bass line includes chords C7, F, A7, Dm, and G7.

Sixth system of musical notation (measures 21-24). The bass line includes chords C7, D7/F#, Gm, E7/G#, and Am.

30

1. 2.

Ac E

35

40

45

50

1. 2.

Ac E

55

Conversa de botequim

Noel Rosa e Vadico

choro-samba $\text{♩} = 104$

The musical score is written for piano in G major (one sharp) and 2/4 time. The tempo is marked as 104 beats per minute. The piece is in a choro-samba style. The score consists of six systems of piano accompaniment, each with a treble and bass staff.

System 1 (Measures 1-4): Treble clef has a first ending bracket (A) and a second ending bracket (B). Bass clef chords: E7, A7, D, Bm7, E7, A7, Am7, D7.

System 2 (Measures 5-8): Treble clef has a first ending bracket (A) and a second ending bracket (B). Bass clef chords: G, F#7, Bm, E7, /, /, A7, E7, A7.

System 3 (Measures 9-12): Treble clef has a first ending bracket (A) and a second ending bracket (B). Bass clef chords: D, Bm7, E7, A7, Am7, D7, G, F#7(b9), Bm, Bm7.

System 4 (Measures 13-16): Treble clef has a first ending bracket (A) and a second ending bracket (B). Bass clef chords: E7(9), A7, D, D7, G, B7, Em, G7, C7.

System 5 (Measures 17-20): Treble clef has a first ending bracket (A) and a second ending bracket (B). Bass clef chords: B7, E7, A7, /, D7.

System 6 (Measures 21-24): Treble clef has a first ending bracket (A) and a second ending bracket (B). Bass clef chords: G, B7, Em, G7, C7, B7, E7.

The score concludes with a final cadence (FIM) in measure 24.

91

A7 D7 G

A0 
E FIM

Criançada Reunida

Rogério Caetano

$B^{\flat 9}$ $G7$ $C^{\flat 7M}$ $F^{\sharp 7b13}$ $B^{\flat 9}$



$G7$ $C^{\flat 7M}$ $F^{\sharp 7b13}$ Bm Bm/A $E^{m6/G}$ $F^{\sharp 7b13}$

6



Bm Bm/A $C^{\sharp 7}/G^{\sharp}$ $F^{\sharp 7M}$ $D7/A$ $G7M$

11



$C^{\sharp 7}/G^{\sharp}$ $C7M/G$ $F^{\sharp 7}$ $G6$ $D6/F^{\sharp}$

16



$Dm6/F$ E^7b9 Am $Am7M$ $Am7$

21



$F^{\sharp m7b5}$ $B \bar{E} m$ $E^{\flat \circ}$ $Dm7$ $G7$

26



$C7M$ $C^{\sharp \circ}$ $Bm7b5$ E^7b9 Am

31



$Am7b5$ $D7$ G $F^{\sharp 7}$

36



1. 2.

Cristal

Choro

Jacob do Bandolim

Versão - F

ca. 66



Musical score for guitar in F major, 2/4 time. The score consists of seven staves of music with various chords and techniques indicated.

Staff 1: Chords: Dm, Gm⁶/B^b, A⁷, A/G

Staff 2: Chords: D^m/F, D⁷/F[#], Gm, G⁷/B, C⁷, C/B^b

Staff 3: Chords: F/A, Dm, Gm⁶/B^b, A⁷, A/G

Staff 4: Chords: D⁷/F[#], Gm, E^{m7}(b5), D^m/F, E^b7, E⁷, A⁷

Staff 5: Chords: Dm, A⁷ (first measure); Dm, C⁷, F⁶, D⁷, Gm (second measure)

Staff 6: Chords: G⁷/B, C⁷, F⁶, D⁷/F[#], Gm

Staff 7: Chords: C⁷, C/B^b, F/A, F/E^b, B^b/D

28 $D^7/F^\#$ D^7 G^m $G^\#^o$ F/A D^7

32 G^m C^7 F^6 F^6

35 D^m A^7 $D^6/F^\#$ B^m7 E^m7 A^7 A/G

39 $D^6/F^\#$ D^6 B^m6 $F^\#^m/C^\#$ $G^\#7/D^\#$ $C^\#7/E^\#$

43 $F^\#^m$ A^7/E D^6 B^m7 E^m7 A^7

47 $B^7/D^\#$ B^7 E^m G^m6/B^b D/A B^m7 E^m7 A^7

51 D^6 A^7 D^6 D^m

Songbook □ Choro

Delicado

Waldyr Azevedo

The musical score is written for piano and is in the key of D major (two sharps) and 2/4 time. It consists of seven systems of two staves each (treble and bass clef). Measure numbers 10, 16, 22, 27, and 33 are indicated at the beginning of their respective systems. Chord markings are placed above or below the bass staff. Some measures contain a double slash (/) indicating a repeat or continuation. A circled 'A' is above the first measure, a circled 'B' is above the 27th measure, and a circled 'C' is above the 22nd measure. The score concludes with a final chord of Am in the bass staff of the last system.

Musical notation system 1 (measures 1-4). Treble clef, 4/4 time signature. Chords: A7, Dm, E7.

Musical notation system 2 (measures 5-8). Treble clef, 4/4 time signature. Chords: Am, Am/G, B7/F#.

Musical notation system 3 (measures 9-12). Treble clef, 4/4 time signature. Chords: E7, Am.

Musical notation system 4 (measures 13-16). Treble clef, 4/4 time signature. Chords: Dm, E7.

Musical notation system 5 (measures 17-20). Treble clef, 4/4 time signature. Chords: Am, B7, E7, Am.

Musical notation system 6 (measures 21-24). Treble clef, 4/4 time signature. Chords: A, F7, Dm, E7.


Musical notation system 7 (measures 25-28). Treble clef, 4/4 time signature. Chords: A, A, A, A.

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Dengoso

Jonas Pereira da Silva


A G⁷ C E⁷ Am




F[#]° C G⁷ G⁷



G⁷ C E⁷ Am F[#]°




C Am Dm⁷ G⁷ C




1. C 2. C


B Am E⁷ A⁷ Dm




F[#]° E⁷



Gm⁶/B^b A⁷ Dm Fm⁶ G⁷ C C⁷



F⁷ B^b E⁷ 1. Am 2. Am



ao A e depois ⊕

⊕ C Dm⁷ G⁷ C C⁶



Estúdios Chorísticos Irineu de Almeida & Bando do Chorão

Edição realizada em novembro de 2024 em Bolonha (Itália) com fins exclusivamente didáticos

Songbook □ Choro

Descendo a serra

Pixinguinha e Benedito Lacerda

Musical score for "Descendo a serra" by Pixinguinha and Benedito Lacerda. The score is in 2/4 time and consists of six systems of piano accompaniment. Each system has a treble and bass clef staff. Chords are indicated by letters above the bass staff. The key signature has one sharp (F#).

System 1 (Measures 1-4): Treble clef starts with a whole rest. Bass clef starts with a whole rest. Measure 1: Chord C. Measure 2: Chord G/B. Measure 3: Chord Am. Measure 4: Chord E7/G# with a trill (tr) over the G.

System 2 (Measures 5-8): Measure 5: Chord F. Measure 6: Chord F#° (F# with a degree symbol). Measure 7: Chord C/G. Measure 8: Chord D7.

System 3 (Measures 9-12): Measure 9: Chord G/B. Measure 10: Chord Am. Measure 11: Chord E7/G# with a trill (tr) over the G. Measure 12: Chord F, F#°, and C/G.

System 4 (Measures 13-16): Measure 13: Chord Dm7. Measure 14: Chord G7. Measure 15: Chord C. Measure 16: Chord D7.

System 5 (Measures 17-20): Measure 17: Chord G. Measure 18: Chord D with a slash (/). Measure 19: Chord D. Measure 20: Chord A7.

System 6 (Measures 21-24): Measure 21: Chord D7. Measure 22: Chord G. Measure 23: Chord E7. Measure 24: Chord Am.

System 7 (Measures 25-28): Measure 25: Chord B7. Measure 26: Chord B7. Measure 27: Chord B7. Measure 28: Chord Em.

The musical score consists of six systems of piano accompaniment. Each system includes a treble clef staff and a bass clef staff. Chord symbols are placed above the treble staff, and measure numbers are indicated at the beginning of each system. The key signature is one flat (Bb).

- System 1 (Measures 30-34):** Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic accompaniment. Chords: Eb, G, E7, Am7, D7, G, G.
- System 2 (Measures 35-39):** Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Chords: C, C7, F/C, C7.
- System 3 (Measures 40-44):** Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Chords: F.
- System 4 (Measures 45-49):** Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Chords: F7, Bb/D, Db7, Db/Cb, F, Dm7.
- System 5 (Measures 50-54):** Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Chords: Gm7, C7, F, F, G7.
- System 6 (Measures 55-59):** Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Chords: C, Fm/Ab, C.

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Desprezado

Choro Canção

Revisão: Antonio Carlos Carrasqueira
Cifra: Edmilson Capelupi

Pixinguinha

F Em7(b5) A7 Dm Bb/D C#dim Cdim Bb6 F/A

G7/9 C7/9 F G7/9 Gb7/9 F7/9 F7 Bb6

Bdim F/C D7 Gm7 C7 F A7 Dm A7/C#

D/C Gm/Bb Em7(b5) Dm Dm/C E7/B

A7 Dm A7/C# D/C Gm/Bb

Em7(b5) Dm Dm/C E7/B A7 Dm

F F7 Bb6 C#dim Bb6 Cm6/Eb D7

Gm7 C7/9 F7 Ab7 Db6 Dbdim Db6 Bb7/D Ebm

Edim Bb/F Ebm/Gb Gm6 F7/A Bb6

F

Ao % e ⊕ Final

* Sugestão do revisor

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Devagar e sempre

Choro

Revisão: Antonio Carlos Carrasqueira
Cifra: Edmilson Capelupi

Pixinguinha e Benedito Lacerda

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of ten staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat. The melody is primarily eighth and sixteenth notes, often beamed together. Chords are indicated above the staff, including F, D7/F#, G7/9, C7, C7/5+, F, F, and C. The score includes various musical notations such as slurs, ties, and repeat signs. The final staff concludes with a double bar line and the word 'Final'.

Chords and notation in the score include: F, D7/F#, G7/9, C7, C7/5+, F, F, C, Dm7, G7, C7, F, D7/F#, G7/9, C7, C7/5+, F, F7, Bb, Bdim, F/C, G7/D, C7/E, F, Dm, Dm/C, Gm/Bb, A7, Dm, C7, F, E7, A7, Dm, Dm/C, Gm/Bb, A7, Dm, Gm6, Dm/F, E7, A7, Dm, F, Bb, C7/E, F7, Bb, Em7(b5), A7, Dm, Dm/C, Gm/Bb, A7, Dm, Fm/Ab, G7, C7, Ebm/Gb, F7, Bb, Bb7, Eb, Edim, Bb/F, G7, C7, F7, Bb, F, F, and Final.

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Diabinho maluco

choro $\text{♩} = 132$

Jacob do Bandolim

Musical score for "Diabinho maluco" by Jacob do Bandolim. The score is in G major, 2/4 time, and consists of six systems of piano accompaniment. Each system includes a treble and bass clef staff with notes and chords. Chords are labeled with letters like G, D7, E7, Am, B7, Em, A7, C, C#, G/D, Cm6/Eb, F#m7(b5), and F#7. There are also first and second endings marked with "1." and "2." and a repeat sign.

30

Am F#m7(b5) Em F#7 B7 Em Em D7

35

G G7 C E7/B Am C7/G F A7/E Dm

40

Dm D7/F# C/G D7 G7 C/E E/D

45

Am/C C/Bb F/A A/G Dm/F A7/E Dm D7/F# C/G Am

50

D7 G7 C C D7

55

G G7 C#m7(b5) Cm6 Am Ab7 G

fade out

DIPLOMATA

♩ = 100

CHORO

Transcrição Denis7cordas

Pixinguinha

Chord progression for the first system:

- Gm
- Gm/B \flat
- D 7 /A
- D 7 /F \sharp

Chord progression for the second system:

- Gm
- G 7 /B
- C 7
- F/A

Chord progression for the third system:

- B \flat /D
- D 7
- Gm
- Gm/B \flat
- D 7 /A
- D 7 /F \sharp

Chord progression for the fourth system:

- Gm
- C 7
- F 7
- B \flat 7
- E \flat 7
- A \flat 7
- D 7

Doce de coco

choro ♩ = 96

Jacob do Bandolim

G B \flat /F \sharp A \flat /E D \flat /F \sharp G B \flat /F \sharp
 G B \flat /F \sharp D \flat /F E \flat A \flat A \flat (7 \flat) A \flat 7 A \flat (7 \flat) A \flat A \flat (7 \flat)
 A \flat 7 D \flat G F \sharp 7 F E \flat
 A \flat E \flat 7 A \flat C \flat 6 D \flat 7 G \flat G \flat (+5)
 G \flat G \flat (+5) G \flat G \flat (+5) G \flat G \flat (+5) G \flat 7
 C \flat B \flat 6 G
 D \flat /F E \flat 7 A \flat D \flat 7 G FIM G/B B \flat 6

35 8

Am D7 G B^b°

40

D7 B_m B^b° Am D7

45

G C[#]_m7(b5) F[#]7 B G[#]_m C[#]_m F[#]7

49

B E7 Am A⁷/C[#] D7 D/C G/B

54

B^b° Am D7 D_m/F E7

59

Am B7 E_m C_m° G/B E7

64

A⁷ D7 G G/B B^b° G B_m/F[#] Am D⁷/F[#]

1. 2.

AO
EFIM

Musical notation for measures 35-38. The system consists of a treble and bass staff. Measure 35 has a treble staff with a sixteenth-note run and a bass staff with a G7 chord. Measure 36 has a treble staff with a sixteenth-note run and a bass staff with a C chord. Measure 37 has a treble staff with a sixteenth-note run and a bass staff with a C7 chord. Measure 38 has a treble staff with a sixteenth-note run and a bass staff with an F/C chord.

Musical notation for measures 39-43. The system consists of a treble and bass staff. Measure 39 has a treble staff with a sixteenth-note run and a bass staff with an Fm6/C chord. Measure 40 has a treble staff with a sixteenth-note run and a bass staff with a C chord. Measure 41 has a treble staff with a sixteenth-note run and a bass staff with a C7 chord. Measure 42 has a treble staff with a sixteenth-note run and a bass staff with an F/C chord. Measure 43 has a treble staff with a sixteenth-note run and a bass staff with an Fm6/C chord.

Musical notation for measures 44-49. The system consists of a treble and bass staff. Measure 44 has a treble staff with a sixteenth-note run and a bass staff with a C7 chord. Measure 45 has a treble staff with a sixteenth-note run and a bass staff with an F chord. Measure 46 has a treble staff with a sixteenth-note run and a bass staff with a C7 chord. Measure 47 has a treble staff with a sixteenth-note run and a bass staff with an F chord. Measure 48 has a treble staff with a sixteenth-note run and a bass staff with an A7 chord. Measure 49 has a treble staff with a sixteenth-note run and a bass staff with a Dm chord.

Musical notation for measures 50-54. The system consists of a treble and bass staff. Measure 50 has a treble staff with a sixteenth-note run and a bass staff with a G7 chord. Measure 51 has a treble staff with a sixteenth-note run and a bass staff with a C7 chord. Measure 52 has a treble staff with a sixteenth-note run and a bass staff with a C7 chord. Measure 53 has a treble staff with a sixteenth-note run and a bass staff with an F chord. Measure 54 has a treble staff with a sixteenth-note run and a bass staff with a C7 chord.

Musical notation for measures 55-58. The system consists of a treble and bass staff. Measure 55 has a treble staff with a sixteenth-note run and a bass staff with a D7 chord. Measure 56 has a treble staff with a sixteenth-note run and a bass staff with a Bb chord. Measure 57 has a treble staff with a sixteenth-note run and a bass staff with a B chord. Measure 58 has a treble staff with a sixteenth-note run and a bass staff with an F/C chord.

Musical notation for measures 59-60. The system consists of a treble and bass staff. Measure 59 has a treble staff with a sixteenth-note run and a bass staff with a C7 chord. Measure 60 has a treble staff with a sixteenth-note run and a bass staff with a C chord.

Espinha de bacalhau

Severino Araújo

choro $\text{♩} = 88$

Musical score for "Espinha de bacalhau" by Severino Araújo. The score is in 2/4 time and consists of seven systems of piano accompaniment. Each system includes a treble clef staff with a melodic line and a bass clef staff with a bass line and chord symbols. The key signature has one flat (Bb). The score includes various musical notations such as accidentals, slurs, and dynamic markings. Chord symbols include C, Eb°, A7, Dm, Dm/C, G7/B, G7, C, G7, Eb°, A7, Db7(b9), Ab7, C/G, C(#5)/G#, Dm/A, G7/B, C, G7, C, E7, Am, E7, Am, F#m7(b5), Em, B7, E7, Am, and Dm. There are also first and second endings marked with "1." and "2." and a section marked with a circled "B".

28

E7 Gm⁶/Bb A7 Dm Bm7(b5)

31

Am B7 E7 Am G7

A0 E

35

C C7 C F

39

Gm

43

F F Cm⁶/Eb D7 Gm

47

Bb B° F/C D7 Gm C7 F G7

A0 E

51

C

Esquerdinha na gafeira

choro

Altamiro Carrilho

F Gm C7 F F
 Am E7 Am C7 F Gm
 C7 F D \flat D \flat C7 \oplus
 1 F 2 F A7 Dm Gm A7
 Dm Dm Am E7 A7
 Dm Gm A7 Dm D7 G7 C7
 F7 B \flat 7 E \flat A7 1 Dm 2 Dm C \sharp 7 C7 D.C. al Coda
 \oplus F F7 B \flat 6 B \flat 6 B \flat 6 Cm
 Cm Cm E \flat m F7 B \flat B \flat 6
 B \flat 6 B \flat 7 E \flat E \flat m B \flat Gm
 C7 F7 1 B \flat 2 B \flat B7 C7 D.C. al Coda \oplus F Fine

Eu quero é sossego

K-Ximbinho e Hianto de Almeida

choro $\text{♩} = 66$

Musical notation for measures 1-4. Chords: D_m , G_m^6 , Bb^7 , A^7 . Includes first ending bracket (A) and repeat sign.

Musical notation for measures 5-9. Chords: D_m , $B_m^7(b5)$, A_m , E^7 , G_m^6/Bb , A^7 , D_m . Includes triplets.

Musical notation for measures 10-14. Chords: G_m^6 , Bb/Ab , A^7 , C_m^6/Eb , $D^7(b9)$, G_m , $E_m^7(b5)$.

Musical notation for measures 15-19. Chords: D_m/F , $E_m^7(b5)$, A^7 , D_m , A^7 , D_m , G_m^7 , C^7 , F . Includes first and second ending brackets (1) and (2), and a boxed section (B).

Musical notation for measures 20-24. Chords: $B_m^7(b5)$, $E^7(b9)$, A_m , D_m^7 , G^7 , $A^7(b9)$, D_m^7 , G^7 . Includes triplets.

Musical notation for measures 25-29. Chords: C^7 , G_m , $G^{\#0}$, A_m^7 , F^7 , Bb^7 , Bb/Ab , A^7 . Includes triplets.

80

Chords: Cm^6/Eb , $D7(b9)$, Gm , $Em7(b5)$, Dm/F , $Em7(b5)$, $A7$, Dm

84

Chords: Dm , $A7$, AO

85

Chords: Dm , $Em7(b5)$, Gm^6/Bb , $A7$, $Dm(add9)$

FEIRA DE MANGAIO

SIVUCA

Am Introdução E Am E

Am Dm Am E7 Am

E Am E7

Dm Am E7 Am Canto

Dm E7 Am Dm

E7 Am Dm E7

Am Dm E7 Am

A7 Dm G7 C Am Dm

E7 Dm E7 Am A7

Dm G7 C Am

Dm E7 Dm E7 Am

B \flat

Feitiço

Jacob do Bandolim

Choro

$\text{♩} = 96$

$\text{♩} \text{ } \text{G}$

5

$\text{G}^{\#o}$ D_9^7 E^7 A m

11

C m^7 G

16

A^7 D^7 G

21

D m/F E^7 A m C^7M C m^6

27

G/B $\text{B}^{\flat o}$ $\text{Coda } \oplus$ $\text{A m}^7(\text{b}5)$ D^7 G 1ª vez

33

2ª vez B^7 E m $\text{B}^7/\text{F}\#$ E m/G

38

E^7 A m E^7/B A m/C A m^6

44

E m_3 1ª vez E m^6 $\text{F}\#^7$ B^7 2ª vez

49

A m^6_3 E m^6 $\text{F}\#^7$ B^7 E m

54

1ª vez E m D^7 D.S. al Coda D^7 G^7M 2ª vez

56

Flausina

polca

Pedro Galdino

adaptação: Mauricio Carrilho

♩ = 82

Chords: G, B7/F#, Em, B7, C, G/B, A7, D7, G, B7/F#, Em, B7, C6, G/B, A7, D7, G, G, Em, B7, Bm7b5, E7, Am7, B7, Em, F#7, B7, Em, B7, Bm7b5, E7, Am7

1 2
G G

Fim

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30 B7 Em F#7 B7 ¹ Em ² Em D7

D.C. e ⊕

⊕ 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. e fim

C Concert

Flor de Abacate

Choro



Alvaro Sandim

1 F F#° C/G A7 D7 G7

6 **A** C D7 G7 C

13 C G

18 D7 G7

22 C D7 Fm6 G7

28 C F F#dim C/G A7 D7

35 G7 1. C 2. C

40 **B** E7 Am D7 G7

Flor de Abacate - C Concert

2

47 F F#dim C/G A7 D7

53 G7

1. C

2. C

58 C7

C

F

C

A7/C#

64 Dm Bb A7 Bb Bdim F/C

71 D7 G7 C7

or ad lib

76 F C A7/C# Dm Bb A7

83 Bb Bdim F/C D7 G7

89 C

1. F C7

2. F C/E Eb° G7/D

D.S.al Coda

94

Flor do Cerrado

Choro

Waldir Azevedo

♩ = 83

Chords and notes in the score:

- Staff 1: Gm, A7, Dm
- Staff 2: Cm/Eb, D7, Gm
- Staff 3: A7, Dm
- Staff 4: E7, Eb
- Staff 5: A7, Gm, Em7(b5), Dm/F
- Staff 6: Cm/Eb, D7, Gm
- Staff 7: C7, F
- Staff 8: D7, Gm, A7, D7

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T.A.-1636

Gm C7 F6

Dm Bb7 A7 Dm

Em7 A7 D Fdim7

Em7 1. A7

2. A7 D7

G E7

Gm/Bb A7 D

Fdim7

Em7 A7(9) Dm D7 Ao e

Dm Rep ad lib Dm

GAÚCHO

MAXIXE

CHIQUINHA GONZAGA

♩ = 88

4X

A

6

11

15 To Coda

20

24 B

Dm A7 Dm A7 Dm

A7 Dm A7 Dm A7

Dm A7 D7 Gm

A7 Dm D7/F# Gm A7

Dm A7 Dm A7

Dm Db7 C7 F

GAÚCHO

2

29

Gm7 C7 F C7

35

F Bb7 A7 Bb7 B7

41

Gm7 C7 F F A7

45

ad lib Dm A7 Dm A7 D.S. al Coda

49

Dm A7 Dm A7

53

A7 Dm

Songbook □ Choro

Gostosinho

Jacob do Bandolim

Chord symbols and measure numbers from the score:

- Measures 1-6: G^7/B , G^7 , C^7
- Measures 7-14: F , C^7 , F , Fm/Ab
- Measures 15-18: C^7 , F , A^7/E , Dm , Dm/C
- Measures 19-24: G^7 , C^7 , F , F^7
- Measures 25-30: Bb , B^o , F/C , D^7 , Gm^7 , C^7
- Measures 31-36: F , A^7 , Dm , D^7 , Gm
- Measures 37-40: A^7 , Dm , A^7 , D^7

45 G_m $E_m^7(b9)$ D_m/F E^7 A^7 D_m D^7 C^7

49 F F^7 Bb Gb

55 Bb

61 D_m E^7 G_m^6/Bb A^7 D_m G^7 C_m^7

67 Bb Gb F F^7

73 F_m^6/Ab G^7 C_m E^o Bb/E G^7 C_m^7

80 F^7 Bb C^7 F

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Haroldo no choro

Abel Ferreira

S Gm7 C7 F6 Dm7 G7 C7

5 F6 Gm7 C7 F7M C G7

9 C7 Gm7 C7 F6 Dm7 G7 C7

13 F F7 Bb Bbm6 F/A D7 Gm7 C7 O_2^1

17 I F6 2 F6 Dm Em7(b5)

21 A7 Dm Bm7(b5) A6 F#7

25 Bm7 E7 A7 Dm Dm/C Gm6/Bb

29 A7 D7 Gm6 Dm/F

33 E7 A7 I Dm 2 Dm

Ao S
 e O_1

Haroldo no choro / 2

36 Θ_1 F⁶ F⁷ B \flat ⁶ G⁷ C⁷ F⁷

40 B \flat ⁶ E m⁷(\flat 5) D m⁷ E⁷ A⁷

44 D m⁷ D \flat m⁷ C m⁷ F⁷ B \flat ⁶ G⁷ C⁷ F⁷

48 F m⁷ B \flat ⁷ E \flat B \flat /D G⁷ C⁷ F⁷

52 ¹ B \flat ⁶ ² B \flat ⁶

Ao $\frac{8}{8}$
e Θ_2

Θ_2 F⁶

Songbook □ Choro

Iara

(Rasga o coração)

Anacleto de Medeiros e Catulo da Paixão Cearense

System 1: Measures 1-4. Treble clef, bass clef. Chords: Am, Dm, E7, Am. Section marker [A] above measure 1.

System 2: Measures 5-8. Treble clef, bass clef. Chords: Dm, Am/C, E7/B, Am. Section marker [B] above measure 7. Measure 8 ends with FIM.

System 3: Measures 9-12. Treble clef, bass clef. Chords: C, E7/G#, Am. Section marker [B] above measure 9.

System 4: Measures 13-16. Treble clef, bass clef. Chords: Dm/f, C, G7, C.

System 5: Measures 17-20. Treble clef, bass clef. Chords: C, G7, C, E7. Section marker [B] above measure 17. Measure 20 ends with D.C.

System 6: Measures 21-24. Treble clef, bass clef. Chords: Am, A, F#m, Bm7, E7, Am, C7, F7. Section marker [B] above measure 21. Measure 24 ends with a repeat sign.

Musical notation for the first system of a choro piece. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff. The bass staff contains a series of chords: E7, A, A#, Bm, Dm/F, A, B7, and E7. The treble staff contains a melodic line with eighth and quarter notes.

Musical notation for the second system of a choro piece. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff. The bass staff contains a series of chords: A, followed by a double bar line, and then a key signature change to two flats (Bb and Fb). The treble staff contains a melodic line with eighth and quarter notes.

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Ingenuo

Pixinguinha e Benedito Lacerda

rubato

A *a tempo*

Chords and notation in the score include: C/Bb , A , Ab^7 , G^7 , F , A_m/E , D_m , D_m/C , E^7/B , C/A , $E^7/G^\#$, E_b , B_b/D , C_m , C_m/B_b , $D^7/F^\#$, G_m , G^7 , F , A_m/E , D_m , G^7 , B_b_m , E_b^7 , A_b , C_m/G , F_m , F_m/E_b , G^7/D , A_b/C , G^7/B , C/B_b , F^7 , $E_b_m^6/G_b$, B_b_m , B_b , F/C , C_m^6/E_b , D^7 , G_m , $B_b_m^6/D_b$, C^7 , F .

57 8

65

69

75

81

87

rit. ---

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Songbook Choro

Lamentos

Pixinguinha e Vinicius de Moraes

Musical score for "Lamentos" by Pixinguinha and Vinicius de Moraes. The score is in G major, 2/4 time, and consists of seven systems of piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various chords and melodic lines for both hands.

Chords and markings in the score:

- System 1: A7, B^o, A7, Em, A7, D (with box A and B)
- System 2: D^o, D
- System 3: Am⁶/C, B7, Em, F#7, Bm
- System 4: C#7, F#7, D#m7, G#m7, C#7, F#7, B7, E7, A7
- System 5: D, D7, G^b, C7(b9), D, B7
- System 6: E7, A7, F#7
- System 7: Bm, B7, Em

Performance markings: Box A (measures 1-4), Box B (measure 4), Box C (measure 16).

48

49

50

51

52

61

65

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Machucando

Adalberto de Souza

Musical score for "Machucando" by Adalberto de Souza. The score is in 2/4 time, key of D minor, and consists of 43 measures.

Chords and measures:

- Measures 1-5: Dm, Em^{7(b5)}, A⁷, Dm⁷
- Measures 6-11: Am, E⁷, A⁷, Dm⁷, Em^{7(b5)}
- Measures 12-17: A⁷, Dm, D⁷, Gm⁷, Dm/F, Em^{7(b5)}, A⁷
- Measures 18-23: 1. Dm, C⁷, F⁶, C⁷, F⁶, A⁷
- Measures 24-29: Dm, B[°], F/C, C⁷, 1. F, 2. F, Coda (Dm, A⁷)
- Measures 30-35: Dm, Am/C, B^{b6}, D^{7/A}, Gm⁷, Dm/F
- Measures 36-41: E⁷, A⁷, Dm, Am/C, B^{b6}, D^{7/A}, Gm⁷
- Measures 42-43: Dm/F, Em^{7(b5)}, A⁷, 1. Dm, 2. Dm, Coda (Dm)

The score includes first and second endings, a Coda, and a "D.S. al Coda" instruction.

Migalhas de amor

Choro

Jacob do Bandolim

ca. 65

Gm Gm G/F Cm/Eb Cm/G D^7/A $\text{D}^7/\text{F}\sharp$

5 Gm Gm G/F Cm/Eb Cm/G F^7/A

9 Bb/D $\text{D}^7/\text{F}\sharp$ Gm A^7/E

13 D Bm Em A^7 D^7 Cm^6/Eb D^7

17 Gm Gm G/F Cm/Eb Cm/G D^7/A $\text{D}^7/\text{F}\sharp$

21 Gm Gm G/F Cm/Eb Cm/G F^7/A

25 Bb/D $\text{D}^7/\text{F}\sharp$ Gm Ab

29 Gm A⁷/C[#] D⁷ Gm D⁷

Musical staff 29-32: Treble clef, key signature of two flats (Bb, Eb). Measure 29: Gm chord, eighth notes G4, Bb4, D5, quarter note G4. Measure 30: A7/C# chord, eighth notes G4, A4, Bb4, quarter note C#5. Measure 31: D7 chord, eighth notes D5, F#5, A5, quarter note D5. Measure 32: Gm chord, quarter note G4, quarter rest, quarter note G4, quarter rest. A first ending bracket spans measures 29-32.

33 Gm F⁷(#5) Bb F^{m6}/A^b G⁷

Musical staff 33-36: Treble clef, key signature of two flats. Measure 33: Gm chord, eighth notes G4, Bb4, D5, quarter note G4. Measure 34: F7(#5) chord, eighth notes F4, G4, A4, quarter note Bb4. Measure 35: Bb chord, quarter note Bb4, quarter note G4, quarter note F4. Measure 36: Fm6/Ab chord, eighth notes F4, G4, Ab4, quarter note F4. A second ending bracket spans measures 33-36.

37 Cm G⁷ Cm Cm/B^b F⁷/A F/E^b

Musical staff 37-40: Treble clef, key signature of two flats. Measure 37: Cm chord, eighth notes C4, Eb4, G4, quarter note Cm. Measure 38: G7 chord, eighth notes G4, Bb4, D5, quarter note G4. Measure 39: Cm chord, eighth notes C4, Eb4, G4, quarter note Cm. Measure 40: Cm/Bb chord, eighth notes C4, Bb4, G4, quarter note Cm. A third ending bracket spans measures 37-40.

41 B^b/D Bb F⁷ Bb F^{m6}/A^b G⁷

Musical staff 41-44: Treble clef, key signature of two flats. Measure 41: Bb/D chord, eighth notes Bb4, D5, F5, quarter note Bb4. Measure 42: Bb chord, eighth notes Bb4, D5, F5, quarter note Bb4. Measure 43: F7 chord, eighth notes F4, G4, A4, quarter note Bb4. Measure 44: Bb chord, eighth notes Bb4, D5, F5, quarter note Bb4. A fourth ending bracket spans measures 41-44.

45 Cm E^bm⁶/G^b B^b/F Gm Cm F⁷

Musical staff 45-48: Treble clef, key signature of two flats. Measure 45: Cm chord, eighth notes C4, Eb4, G4, quarter note Cm. Measure 46: Ebm6/Gb chord, eighth notes Eb4, Gb4, Bb4, quarter note Eb4. Measure 47: Bb/F chord, eighth notes Bb4, F4, Ab4, quarter note Bb4. Measure 48: Gm chord, eighth notes G4, Bb4, D5, quarter note G4. A fifth ending bracket spans measures 45-48.

49 B^b F⁷(#5) B^b D⁷

Musical staff 49-53: Treble clef, key signature of two flats. Measure 49: Bb chord, quarter note Bb4, quarter rest, quarter note Bb4, quarter rest. Measure 50: F7(#5) chord, eighth notes F4, G4, A4, quarter note Bb4. Measure 51: Bb chord, quarter note Bb4, quarter note G4, quarter note F4. Measure 52: D7 chord, eighth notes D5, F#5, A5, quarter note D5. Measure 53: D7 chord, eighth notes D5, F#5, A5, quarter note D5. A sixth ending bracket spans measures 49-53.

Ao e

54 Gm Cm⁶ Gm⁶

Musical staff 54-56: Treble clef, key signature of two flats. Measure 54: Gm chord, eighth notes G4, Bb4, D5, quarter note G4. Measure 55: Cm6 chord, eighth notes C4, Eb4, G4, quarter note Cm. Measure 56: Gm6 chord, eighth notes G4, Bb4, D5, quarter note G4.



Minha Terra

Baião

Jorge Cardoso

Junho, 1996

Bandolim

8

Gm6

D7/F#

13

G7/F

C7/E

Cm/Eb

18

Am7(b5)

Gm/Bb

Gm6

A7/G

23

Am7(b5)

D7

G7

G7/F

C7/E

28

C7(9)

F7

F7/Eb

Bb/D

Bb6

33

Am7(b5)

D7(b9)

Gm6

Gm/F

A7/E

38

D7/F#

Gm6

1.

2.

D7(#5)

G7M

43

G6

F#m7(b5)

B7(b9)

Em7

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Minha Terra - Jorge Cardoso - 2/2

48 *Dm7* *G7(9)* *C6* *Cm6* *Bm7*

53 *E7* *A7* *A7/G* *Cm6* *D7*

58 *Dm7* *G7* *C7M* *Cm6* *G#°*

63 *G°* *Ab7/Gb* *G* 1. *D7(#5)* 2. *D7(#5)* *Do* *Gm6* *G7*

CODA

69 *Cm6* *Am7(b5)* *Gm6/Bb* *Gm/F* *A7/E*

74 *D7* 1. *Gm6* *G7* 2. *Gm6* *f* *ff*



Choro Samba

Nelson Alves

♩ = 126

To Coda

D.S. al Coda

1. 2.

Em A7 D Bm C#m7(b5) F#7 Bm F#7 Bm

⊕ Coda (C)

D G E7 Am D7 G

G C#m7(b5) Bm F#7 Bm D7 G E7

Am D7 G E7 Am Bb°

D.S. al Coda

1. 2.

G Em Am D7 G G

⊕ Coda

D

Murmurando

choro ♩ = 104

Fon-Fon e Mário Rossi

Chords and markings in the score:

- Measures 1-2: **A**, **B**
- Measure 1: D_m
- Measure 2: A^7/E
- Measure 3: D_m/F
- Measure 4: $D/F\#$
- Measure 5: G_m
- Measure 6: D^7/A
- Measure 7: G_m/Bb
- Measure 8: A^7
- Measure 9: D_m
- Measure 10: E^7
- Measure 11: A^7
- Measure 12: D_m
- Measure 13: $B_m^7(b5)$
- Measure 14: A
- Measure 15: $A/C\#$
- Measure 16: C°
- Measure 17: B_m^7
- Measure 18: E^7
- Measure 19: G_m^6
- Measure 20: A^7
- Measure 21: D_m
- Measure 22: A^7/E
- Measure 23: D_m/F
- Measure 24: $D/F\#$
- Measure 25: G_m
- Measure 26: D^7
- Measure 27: G_m
- Measure 28: G_m
- Measure 29: D^7/A
- Measure 30: G_m/Bb
- Measure 31: A^7
- Measure 32: C_m^6
- Measure 33: D^7
- Measure 34: G_m
- Measure 35: $E_m^7(b5)$
- Measure 36: D_m/F
- Measure 37: D_m
- Measure 38: D_m/C
- Measure 39: E^7/B
- Measure 40: G_m/b
- Measure 41: A^7
- Measure 42: D_m
- Measure 43: A^7
- Measure 44: Bb^7
- Measure 45: A^7
- Measure 46: D_m
- Measure 47: G^7
- Measure 48: C^7
- Measure 49: F
- Measure 50: D_m
- Measure 51: G^7

47 Ao

50 E

59 E

66 E

73 E

79 Ao
E

86 E

31

Dm E7 A7 Dm Dm C7 D.C.
C

35

F Bb Bb G7/Cb Cm C

40

Cm Cm/Bb F7/A Cm7 F7 Bb

45

Bb/Ab Eb/G Db° A7 Dm Eb C D

53

F7 Bb F7 Bb C7 D.C.
C D

58

F D7 G7 C7 F9

Naquela Mesa

Sérgio Bitencourt

Am Dm

E Am

A Dm Am

E Am

Dm E Am

A Dm

Am E Am

Naquela mesa ele sentava sempre
 E me dizia sempre
 O que é viver melhor
 Naquela mesa ele contava estórias
 Que hoje na memória
 Eu guardo e sei de cor
 Naquela mesa ele juntava a gente
 E contava contente
 O que fez de manhã
 E nos seus olhos era tanto brilho
 Que mais que seu filho
 Eu fiquei seu fã.

Eu não sabia que doía tanto
 Uma mesa no canto
 Uma casa e um jardim
 Se eu soubesse
 O quanto dói a vida
 Essa dor tão doída
 Não doía assim
 Agora resta uma mesa na sala
 E hoje ninguém mais fala
 No seu bandolim
 Naquela mesa tá faltando ele
 E a saudade dele
 Tá doendo em mim.

Naquele Tempo

Choro Serenata

Revisão: Antonio Carlos Carrasqueira
Cifra: Edmilson Capelupi

Pixinguinha e Benedito Lacerda
letra: Fábio de Oliveira

Eu sem-pre lhe a-mei Eu sem-pre lhe_a-do-rei Eu sem-pre al-me-jei Um di-a

ver vo-cê fe-liz Fiz tu-do, car-re-guei A mi-nha cruz com re-ti-dão A

pe-nas pra ga-nhar seu co-ra-ção Mas tudo foi em vão por-que So-fri sem re-cla-mar Sor

ri pra não cho-rar Cur-ti a mi-nha dor Por de-se-jar o seu a-mor Fi

ca-va na es-qui-na_a_lhe_es-pe-rar Po-rém, vo-cê pas-sa-va sem ao me-nos me o

lhar Na-que-le tem-po vo-cê ti-nha tu-do Be-le-za, ri

que-za, lá-bios sen-su-ais Ma-li-cia no o-lhar Char-mo-sa_a_té de-mais Eu quis lhe con-quis-tar Vo

Dm7 G7 C7

cê nun-ca me quis E_a-in-da dis-se pra al-guém Que eu era um in-feliz Na-que-le

F A7 Dm D7 Gm A7

tem-po ha-vi-a to-ca-tas Ro-man-ces, se-res-tas, tam-bém ao lu-ar. Al-guém con-tou pra mim Que

Dm Bb Bbm6 F7M/A D7 Gm7 C7

viu vo-cê cho-rar Naque-la noi-te que eu can-tei Cho-ri-nhos e can-ções Com flau-ta ca-va-qui-nho e vio

1. F 2. F

lões Na que-le lões Eu lhar O tempo foi Tu-do pas-sa Eu tam

D B7/D# E7/9 E7/9 E/D A7/C#

bém A-go-ra já não so-fro mais Já te-nho um gran-de amor Pra a-cal-mar mi-nha dor A-me-ni

A7/4 A7 D D A7/E D/F#

zar meu so-frer E es-cu-tar os meus ais Vo-cê fi-cou Sem nin-guém Pois des-pre

Am7 D7 G Gm6/Bb D/A B7 E7/9 A7

zou A-que-m tanto lhe quis Tu-do_a-ca-bou E ho-je sou fe

1. D Bm7 E7 A7 2. D

liz liz Eu lhar

Noites cariocas

Jacob do Bandolim

Choro

ca. 102

Chord progression for measures 1-40:

- 1-5: G6, C#°
- 6-10: G6, E7/G#, Am, E7/B, Am/C, Am, Am(7M)
- 11-15: Am7, D7, D7(#5)
- 16-20: G, Em7, Am7, D7, G6, C#°
- 21-25: G6, E7, Am, E7/B, Am/C
- 26-30: C, Bb°, G6, E7, A7
- 31-35: D7, G6, D7, G6
- 36-40: G7, C, A7/C#

41 Dm F6 $\text{F}\#^{\circ}$

46 C/G Am B7 E $\text{C}\#^{\text{m}7}$ $\text{F}\#^{\text{m}7}$ B7

50 E G7 C

55 $\text{A}^7/\text{C}\#$ Dm

60 F6 $\text{E}\flat^{\circ}$ E7 E/D $\text{A}^7/\text{C}\#$ A^7 Dm G7

66 C C $\text{C}\#^7$ D^7

Ao	$\text{C}\#$
e	$\text{C}\#$

70 G G° G°

74 G $\text{F}\#^7$ F^7 E^7 A^7 D^7 G

78 G° G

Songbook □ Choro

Numa seresta

Luz Americano

The musical score for "Numa seresta" is presented in a piano and guitar format. It consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. Measure numbers 5, 10, 15, 20, and 25 are clearly marked. The guitar part includes various chords such as G/B, Bb°, Am7, D7, G, G7, C, Cm6, Bb°, G, Am7, D7, G, B7, Em, D7, C7, B7, Am7, D7, G, B7, Am, Bb°, G/B, Eb7, and B. Section markers 'A', 'S', and 'B' are placed above the staff at measures 1, 2, and 14 respectively. The score concludes with a double bar line at the end of the sixth system.

30

A⁷ D⁷ G B⁷ G D⁷

35

G G⁷ C G⁷ C⁷ B⁷ B^{b7} D_m A⁷

40

B_m7(b⁹) E⁷ A_m A_m/G F_{#m}7(b⁹) B⁷ E_m F G⁷

45

C E⁷ G_m⁶ A⁷ D_m⁷ E_b⁷ C/E A_m⁷

50

C G⁷ C C^{#7} D⁷

55

G E⁷ A_m⁷ D⁷(b⁹) G



O bom filho à casa torna

maxixe

Bonfiglio de Oliveira

Adap: Lucas Porto

D_m A7 D_m A7
 5 D_m C7 E7 A7
 9 D_m A7 D_m A7
 13 C_m⁶/_{E_b} D7 G_m E_m7^b5 D_m/_F A7 Θ_2^1 $\overset{1}{D}_m$
 17 $\overset{2}{D}_m$ C7 C₇/_E F G_m C7
 21 F G_m⁶/_{B_b} A7 D_m B_b7
 25 A7 C7 C₇/_E F G_m C7
 29 F G_m⁶/_{B_b} A7 D_m B_b6 F/_C C7
 33 $\overset{1}{F}$ $\overset{2}{F}$

DC e Θ_1

O bom filho à casa torna / 2

35 Θ_1 D_m D $D/F\#$ $A7/E$ $A7$ D $D/F\#$

39 $A7/E$ $A7$ D $D/F\#$ $A7/E$ $A7$ D $D/F\#$

43 $A7/E$ $A7$ D D/C G/B $Gm6/Bb$ D/A

47 $D7$ $G7$ $F\#7$

51 $G7$ $F\#7$

55 E_m $A7$ D

59 $D/F\#$ $A7$ A/G F^0

63 $D7/F\#$ $G6$ $Gm6$ $D/F\#$

67 $B7$ E_m $A7$ D $A7$

71 D D $A7$ Θ_2 D_m

DC
e Θ_2

Detailed description: This is a musical score for guitar, consisting of ten staves of music. The first staff (measures 35-38) starts with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. It features a common time signature symbol Θ_1 and a D_m chord. The second staff (measures 39-42) changes the key signature to two sharps (F# and C#) and includes chords like $A7/E$, $A7$, D , $D/F\#$, and D . The third staff (measures 43-46) continues in the two-sharp key signature with chords $A7/E$, $A7$, D , D/C , G/B , $Gm6/Bb$, and D/A . The fourth staff (measures 47-50) has chords $D7$, $G7$, and $F\#7$. The fifth staff (measures 51-54) has $G7$ and $F\#7$. The sixth staff (measures 55-58) has E_m , $A7$, and D. The seventh staff (measures 59-62) has $D/F\#$, $A7$, A/G , and F^0 . The eighth staff (measures 63-66) has $D7/F\#$, $G6$, $Gm6$, and $D/F\#$. The ninth staff (measures 67-70) has $B7$, E_m , $A7$, D, and $A7$. The tenth staff (measures 71-74) has a first ending bracket over D and a second ending bracket over D and $A7$, followed by a common time signature symbol Θ_2 and a D_m chord. A box at the bottom right contains the text 'DC e Θ_2 '.

Odeon

chora ♩ = 104

Ernesto Nazareth e Hubaldo

8

8

Dm/F A7/E

Dm C° Gm/Bb D7/A Gm Gm Gm/F

9

A7/E Bb7/D A7/C# A7 Dm Dm/F A7/E Dm C° Gm/Bb D7/A

10

10

Gm Bbm/F Em7(b9) A7(b9) Dm Gm Dm/A A7/C#

1.

2.

11

11

G7/B C/Bb F/A C7/G Eb° Bb/D Bbm/Db F/C B°

12

12

C/Bb C7 F G7/B C/Bb F/A C7/G Eb°

13

13


Bb/D Bbm/Db F/C B° C/Bb C7 F

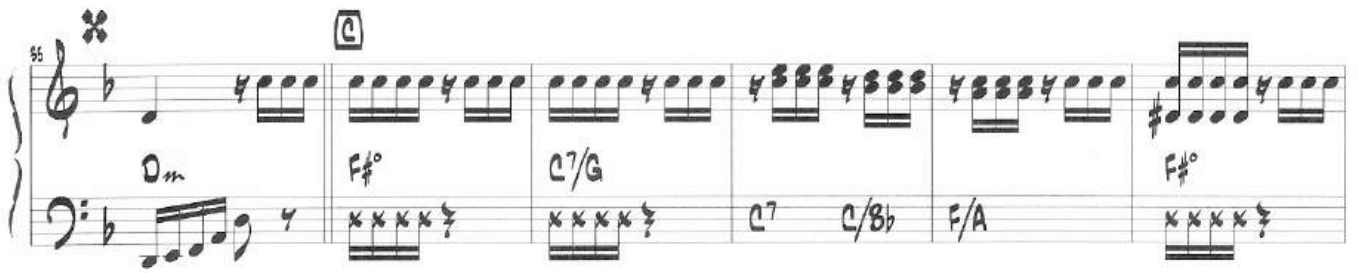
1.

2.

AO

E

35 



Chords: D_m , $F\#^\circ$, C^7/G , C^7 , C/B_b , F/A , $F\#^\circ$

41




Chords: C^7/G , C^7 , C/B_b , F/A , $C_m^6/E_b D^7$, G_m , G_m/F , $E_m^7(b5) A^7$

47



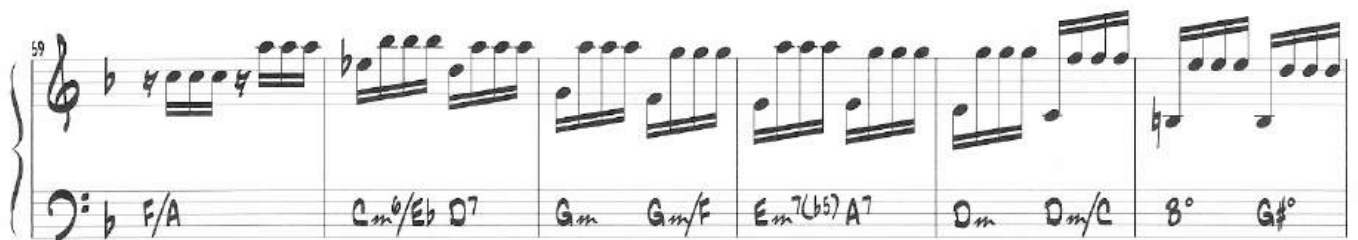
Chords: D_m , D_m/C , B° , $G\#^\circ$, F/A , F , G^7 , C^7 , $F\#^\circ$

53



Chords: C^7/G , C^7 , C/B_b , F/A , $F\#^\circ$, C^7/G , C^7 , C/B_b

59



Chords: F/A , $C_m^6/E_b D^7$, G_m , G_m/F , $E_m^7(b5) A^7$, D_m , D_m/C , B° , $G\#^\circ$

65 



Chords: F/A , F , G_m^7 , C^7 , F

AO 
E 



Chords: D_m , D_m^6

Pagão

Choro

Revisão: Antonio Carlos Carrasqueira
Cifra: Edmilson Capelupi

Pixinguinha e Benedito Lacerda

Musical score for "Pagão" Choro, featuring a single melodic line in treble clef with various chords and a repeat sign at the beginning.

Chords: Dm, Gm, A7, Dm, Dm, Bm7(b5), Am/C, E7/B, Am, E7/G#, A7, Dm, Gm, A7, D7, Gm, Dm, Eb, A7, 1. Dm, 2. Dm C7, F, Gm7, C7, F, F, C, G7/D, C7/E, F, Gm, A7, Dm, Abdim.

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F/A D7 Gm7 C7 1. F 2. F Ao $\frac{3}{4}$ e ϕ

ϕ Dm D D6 D Em7

F#7 Bm7 E7/9 A7 D

D B7/D# Em Gm6 D/F# B7

E7/9 A7 D D6 D

D6 Em F#7 Bm7

E7/9 A7 D D B7/D#

Em Gm6 D/F# B7 E7/9 A7 1. D

2. D Ao $\frac{3}{4}$ e *

* Dm Dm Dm Dm

Pedacinhos do céu

Waldyr Azevedo

System 1: Treble clef, 2/4 time. Chords: G, B7, Em, Em/D, Dm/F, E7. Includes a key signature change box and a circled 'A'.
System 2: Treble clef. Chords: Am, E7/B, Am/C, Cm6/Eb, D7, G/B. Includes triplet markings.
System 3: Treble clef. Chords: Bb°, Am, E7/B, Am/C, E7, Am, Am7. Includes triplet markings.
System 4: Treble clef. Chords: Cm6/Eb, D7, D7, G7. Includes a circled 'B'.
System 5: Treble clef. Chords: C, Cm6/Eb, G, Em, Eb7, D7. Includes a circled 'B'.
System 6: Treble clef. Chords: G, B7, Em, Em, Em/D, Am/C, B7. Includes triplet markings and a key signature change to F major.

50

Em Em(TM) Em⁷ D⁷ B⁷ D^m/F

55

E⁷ A^m F^{#7}

59

B⁷ A^m F^{#m}7(b5)

48

E^m/G E^m D⁷ B⁷ E^m E^m(TM) D⁷

47

G

Songbook □ Choro

Perigoso

Orlando Silveira e Esmeraldino Salles

Measures 1-5: G, Em⁷, Am⁷, D⁷, G, Em⁷, Am⁷, C#F, D⁷

Measures 6-9: G, Em⁷, Am⁷, D⁷, G, Eb⁷(9), Am⁷(11), Ab⁷(11)

Measures 10-13: Dm⁷, Db⁷(11), C^b₉, Bm⁷(9), E⁷, Am, D(11)

Measures 14-16: G, Em⁷, Am⁷, D⁷, G, G⁷(11), C^b₉

Measures 17-20: Cm⁶, F⁷, Bm⁷, E⁷, Am⁷, D⁷

Measures 21-24: G, D⁷(9), G, Am⁷, B⁷, Em

Musical notation system 1 (measures 14-17). Treble and bass clefs. Chords: Dm7, G7, C, E7, Am, Cm6, G. Includes triplets in the bass line.

Musical notation system 2 (measures 18-21). Treble and bass clefs. Chords: A7, D7, Am7, B7, Em. Includes triplets in the bass line.

Musical notation system 3 (measures 22-25). Treble and bass clefs. Chords: Dm7, G7, C, E7, Am, Cm6, G/B, Em7. Includes triplets in the bass line.

Musical notation system 4 (measures 26-29). Treble and bass clefs. Chords: Am7, D7, G, D7(9). Includes triplets in the bass line.

Musical notation system 5 (measures 30-31). Treble and bass clefs. Chord: G. Includes a circled 'C' symbol above the first measure.

Proezas de Solon

Choro

Revisão: Antonio Carlos Carrasqueira
Cifra: Edmilson Capelupi

Pixinguinha e Benedito Lacerda

The musical score is written in 4/4 time and features a melodic line in the treble clef with guitar chords indicated above the notes. The key signature has one flat (Bb). The score consists of ten staves of music. The chords used include F, D7, G7, C7, F, G, G7/D, C7/E, F, D7, Gm, A7, Dm, Bb, Abdim, F/A, D7, G7, C7, A7, Dm, D7/F#, Gm, Em7(b5), Dm, E7/G#, A7, C7, F, A7, Dm, D7/F#, Gm, Dm, A7/C#, 1. Dm, 2. Dm, C7, F, Bb, Cm7, C7, Ebm/Gb, F7, Bb, G7/B, Cm7, F7, Bb, Bb7, Eb, G7/B, Cm, Ebm/Gb, Bb/F, C7/E, F7, 1. Bb, 2. Bb, and C. There are also some special symbols like a circled cross and a circled star.

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Quitandinha

Choro

Waldir Azevedo e
Salvador Miceli

♩ = 85

Chords: G, G⁵⁺, E⁷, Am, D⁷, Am, Cm, G, G⁵⁺, E⁷, Am, B^bm⁶, G/B, E⁷, Am, D⁷ To Coda, 1. G, Fine, 2. G, Gm, G⁷.

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Cm C#dim7 Gm/D G7 Cm/Eb

Cm Adim7 Gm 1. A7

D7 2. A7 D7 G D.S. al Coda

Coda G Gm Fm6 G7

1. Cm Cm Cm/Bb Am7(b5)

D7 Gm 2. Cm Cm Am7(b5)

Gm D7 Gm D.S. al Fine

Receita de samba

Jacob do Bandolim

samba-choro $\text{♩} = 112$

Chords and notation in the score:

- System 1 (Measures 1-8): C , $C\sharp^\circ$, G , $F7$, $E7$, $A7$, $D7$, $D7(\sharp 5)$
- System 2 (Measures 9-14): G , Cm^6 , G
- System 3 (Measures 15-20): Cm^6 , $G7$, C
- System 4 (Measures 21-26): $A7$, $D7$, $D7(\sharp 5)$, G
- System 5 (Measures 27-32): Cm^6 , G , $G7$, $G7(\sharp 5)$, C , $E7/G\sharp$
- System 6 (Measures 33-38): A_m , $A\sharp^\circ$, G/B , $E7$, A_m , $D7$
- System 7 (Measures 39-44): G , $B7/D\sharp$, A_m/E , $B7/F\sharp$, E_m/G , $B7/A$, E_m/B

Songbook LI Choro

The musical score is written for guitar and bass in a 4/4 time signature. It consists of seven systems of two staves each. The guitar part is in the upper staff of each system, and the bass part is in the lower staff. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various chords and melodic lines, with some measures containing repeat signs (//). The chords are as follows:

- System 1: E7/G# F#°/A, E7/B, Am/C, E/D, Am, //, //
- System 2: Em, Em, Em/D, F#°/C#, F#, F#/E, B7/D#, Am/C, B7
- System 3: B7/D# Am/E, B7/F#, Em/G, B7/A, Em/B, E7/G# F#°/A, E7/B
- System 4: Am/C, E/D, Am, //, F#m7(b5), Em, Em, Em/D
- System 5: F#°/C#, E7/C, Em, //, Em, D7
- System 6: Am, D7, E7, //, Am, A#°
- System 7: G7, G#7, F7, E7, Am, D7, G, //

There are also some circled symbols on the left margin of the systems, possibly indicating fingerings or specific techniques. The score ends with a double bar line and repeat signs.

ROSA

VALSA BRASILEIRA

PIXINGUINHA
OTAVIO DE SOUZA

$\text{♩} = 96$

Chords for measures 1-6: B \flat , B \flat m6, F/A, D7(9), Gm7, C7

Chords for measures 7-12: F, C \sharp 5, F, F/A, Gm, C7

Chords for measures 13-18: F, Dm7, Gm, Gm/F, A7/E, A7

Chords for measures 19-24: Dm, D7(9), Gm, G7, Gm7, C7

Chords for measures 25-29: F, F, Gm, C7, Cm7

Chords for measures 30-35: F7, B \flat , B \flat , B \flat m/D \flat , Gm7(b5), F

ROSA

2

36 *To Coda*

D7 Gm C7(9) F A7(b13)

41 **B**

Dm Dm/C Gm/Bb Gm A7 A/G

47

Dm/F Dm D/C D7 Gm

52

Gm/F E7 E7(b9) Gm6 A7

57

Dm Dm/C E7/B Gm/Bb A7

62

A/G D7/F# D7(b9) Gm G#^o Dm/A

ROSA

3

68 D.S. al Coda

B \flat 6 Gm A7(\flat 9) Dm Dm C7

73 Φ

F B \flat /D Bbm6/D \flat F/A D7(9)

78

Gm7 C7 F F

Songbook Choro

Santa morena

valsa $\text{♩} = 240$

Jacob do Bandolim

First system of musical notation (measures 1-6). The key signature has one flat (Bb) and the time signature is 3/4. The bass line features a steady eighth-note accompaniment. Chords are indicated as A7 in measure 1 and Bb7 in measure 5. Repeat signs (double dots) are present in measures 2, 3, 4, and 6.

Second system of musical notation (measures 7-12). Measure 7 is marked with a first ending bracket [1]. Chords include A7 in measures 8, 10, and 12. Repeat signs are used in measures 9, 10, 11, and 12.

Third system of musical notation (measures 13-18). Measure 13 is marked with a second ending bracket [2]. Chords include A7 in measures 13, 15, and 17, and Bb7 in measures 14 and 16. Trills (tr) are indicated above notes in measures 14 and 16. Repeat signs are used in measures 15, 17, and 18.

Fourth system of musical notation (measures 19-24). Measure 19 is marked with a box containing a treble clef and a box containing the letter 'A'. Chords include A7 in measures 19 and 21, Dm in measure 22, and C7 in measure 24. Repeat signs are used in measures 20, 22, and 24.

Fifth system of musical notation (measures 25-29). Chords include F in measure 25, D7/F# in measure 26, Gm in measure 27, Em7(b5) in measure 28, and Dm/F in measure 29. Repeat signs are used in measures 28 and 29.

Sixth system of musical notation (measures 30-36). Chords include Dm/C in measure 30, E7 in measure 31, E/O in measure 32, A7/C# in measure 33, Gm6/Bb in measure 34, A7 in measure 35, and A/G in measure 36. Repeat signs are used in measures 32, 34, and 36.

Seventh system of musical notation (measures 37-42). Chords include Dm/F in measure 37, Dm in measure 38, C7 in measure 39, C/Bb in measure 40, F/A in measure 41, and D7/F# in measure 42. Repeat signs are used in measures 39, 40, and 42.

48

Chords: G_m , $E_m7(b5)$, D_m/F , D_m/C , $E_m7(b5)$, $A7$

49

Chords: D_m , D_m , D_m , $C7$

55

Chords: F , $A7$, D_m , D_m/C

61

Chords: G_m/Bb , $E_m7(b5)$, D_m/F , D_m , $C7$, $Bb7$

67

Chords: $A7$, $Bb7$, $A7$, D_m

75

Chords: D_m , $C7$, $Bb7$, $A7$, D_m , $C7$

79

Chords: $Bb7$, $A7$, D_m , $A7$, D_m

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Saudoso cavaquinho

choro

Antônio da Silva Torres (Jacaré)

Adap: Lucas Porto

Musical score for Saudoso cavaquinho, featuring a single melodic line in 2/4 time. The key signature is one flat (B-flat). The score is divided into measures, with chord changes indicated above the staff.

Measures 1-4: Chords: Gm, Ab7⁹

Measures 5-8: Chords: A⁰, D7, Cm6/Eb, D7

Measures 9-12: Chords: Gm, Em7b5, Dm/F, Dm, Dm/C

Measures 13-16: Chords: B⁰, A7, D7, D7/F#

Measures 17-20: Chords: Gm, Ab7⁹

Measures 21-24: Chords: A⁰, D7, Fm6/Ab, G7

Measures 25-28: Chords: Cm7, F7, Bb6, Eb6

Measures 29-32: Chords: A7/E, Eb7, D7, G6, E7, Am7, D7

Measures 33-36: Chords: G6, G/B, Bb⁰, C#⁰

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Saudoso cavaquinho / 2

37 Am7 D7 G6 Em7 Am7 D7

Musical staff 37-40: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes. Chords are indicated above the staff: Am7, D7, G6, Em7, Am7, D7.

41 G6 G/B D/A D/F#

Musical staff 41-44: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes. Chords are indicated above the staff: G6, G/B, D/A, D/F#.

45 Em7 A7¹³ D⁷₄⁹ D7^{b9}

Musical staff 45-48: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes. Chords are indicated above the staff: Em7, A7¹³, D⁷₄⁹, D7^{b9}.

49 G6 G/B B^{b0} C^{#0}

Musical staff 49-52: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes. Chords are indicated above the staff: G6, G/B, B^{b0}, C^{#0}.

53 Am7 D7 G7 G⁷/_B

Musical staff 53-56: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes. Chords are indicated above the staff: Am7, D7, G7, G⁷/_B.

57 C6 Cm⁶/_{E^b} G/D Em7

Musical staff 57-60: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes. Chords are indicated above the staff: C6, Cm⁶/_{E^b}, G/D, Em7.

61 Eb7 D7 G6 B^bm6 Am7^{b5} D7

Musical staff 61-64: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes. Chords are indicated above the staff: Eb7, D7, G6, B^bm6, Am7^{b5}, D7.

DC
e ⊕

65 D7 F^{m6}/_{A^b} G7 Cm7 F7 B^b6

Musical staff 65-70: Treble clef, key signature of two flats (Bb). The staff contains a melodic line with eighth and sixteenth notes. Chords are indicated above the staff: D7, F^{m6}/_{A^b}, G7, Cm7, F7, B^b6.

71 Eb6 A⁷/_E Eb7 D7 Gm Gm Gm6

Musical staff 71-76: Treble clef, key signature of two flats (Bb). The staff contains a melodic line with eighth and sixteenth notes. Chords are indicated above the staff: Eb6, A⁷/_E, Eb7, D7, Gm, Gm, Gm6.

Songbook □ Choro

Saxofone, por que choras?

Ratinho

Musical score for "Saxofone, por que choras?" by Ratinho. The score is in 2/4 time and consists of seven systems of piano accompaniment. Each system includes a treble and bass clef staff with notes and rests, and a line of chord symbols below. The chords are:

- System 1: Dm, E7, E7, Gm⁶/B^b, A7
- System 2: Dm, E7, A7, Dm, Bm⁷(b⁵), Am
- System 3: E7, A7, Dm
- System 4: E7, E7, Gm⁶/B^b, A7, D⁷
- System 5: Gm, Em⁷(b⁵), Dm, E7, A7
- System 6: Dm, C⁷, F
- System 7: A7, Dm, D⁷, Gm, Gm⁶, Dm

The score includes first and second endings marked with "A" and "B" in boxes, and repeat signs (//).

46

50

54

60

66

72

78

84

Chords and markings visible in the score include: $E_m(7b5)$, A^7 , D , D , A^7 , D , A^7 , D , A^7 , D , $D/F\#$, F° , E_m , E_m , B^7 , E_m , $E_m(OM)$, E_m^7 , $E_m(OM)$, E_m , A^7 , D , D , A^7 , D , A^7 , D , $F\#m(7b5)$, B^7 , E_m , G_m^6 , D , C^7 , C^7 , B^7 , E^7 , D , $A^7(b9)$, D_m .

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Segura Ele

Choro Ligeiro

Revisão: Antonio Carlos Carrasqueira
Cifra: Edmilson Capelupi

Pixinguinha e Benedito Lacerda

Chords: C, G7, C, Am, E7, Am, Ebdim, C/E, G/D, D/C, G7/B, C, Gm/Bb, A7, Dm, A7, Dm, F, C, D7, G7, 1.C, 2.C, E7, Am, A7/C#, Dm, Bm7(b5), Am

B7 E7 A7/C# Dm

G7/B C Dm Am

B7/F# E7/G# 1. Am 2. Am Ao $\text{\textcircled{S}}$ e $\text{\textcircled{\Phi}}$

$\text{\textcircled{\Phi}}$ C F F F

Gm Gm Gm/F C7/E C7 C/Bb

F/A F A7/E Dm F7/C Bb D7/A

Gm Bbm6 F/A D7 Gm7 C7

1. F 1. F Ao $\text{\textcircled{S}}$ e * C

Seu Lourenço no Vinho

Choro

Revisão: Antonio Carlos Carrasqueira
Cifra: Edmilson Capelupi

Pixinguinha e Benedito Lacerda

The musical score is written in 2/4 time and consists of seven staves of music. The key signature has one sharp (F#), and the time signature is 2/4. The melody is written in treble clef. Chords are indicated above the staff.

Staff 1: G7, C, G7

Staff 2: C, E7, Am, D7

Staff 3: G7, A7, A7/C#, Dm, A7/C#, A7

Staff 4: Dm, Fm⁶, C/E, Ab7, Dm7/A, G7/B

Staff 5: 1. C, 2. C, E7/G#, Am

Staff 6: E7/B, A7/C#, Dm, Am/E

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B7/D# E7 G7 C

Musical staff with notes and chords B7/D#, E7, G7, C.

E7/G# A7 Dm Am F7

Musical staff with notes and chords E7/G#, A7, Dm, Am, F7.

Bb E7 1. Am 2. Am Do % ao #

Musical staff with notes and chords Bb, E7, 1. Am, 2. Am, and a double bar line.

C F F/A F

Musical staff with notes and chords C, F, F/A, F.

Gm A7 Dm A E7/G#

Musical staff with notes and chords Gm, A7, Dm, A, E7/G#.

A D7/F# Gm G7/B C7 baixo

Musical staff with notes and chords A, D7/F#, Gm, G7/B, C7, and the word "baixo".

F Db Ddim Bbm6/Db F Gm7 C7

Musical staff with notes and chords F, Db, Ddim, Bbm6/Db, F, Gm7, C7.

1. F 2. F Do % ao * * C

Musical staff with notes and chords 1. F, 2. F, a double bar line, and a final staff with chord C.



Sim

(Yes)
Samba-choro



Cartola /
Oswaldo Martins
(1952)

Form: Intro A1A2 B A3 Coda
Revised by: Italo Peron

♩ = 56

Intro 7 cordas G Gmaj⁷ G⁷ C F⁷ G Em⁷ A⁷ D⁷ G Em⁷

Solo

9 Am⁷ D⁷(b⁹) D⁷ **A1** G⁶ / C m⁶ / G⁶ /

16 Cm⁶ / G⁶ G G⁷ C

23 / Em⁷ A⁷ Am⁷ D⁷ G Gmaj⁷

29 G⁷ C F⁷ G Em⁷ A⁷ D⁷ G Bm⁷ Am⁷ D⁷

36 **A2** G⁶ / Cm⁶ / G⁶ / Cm⁶

43 / G⁶ / G G⁷ C /

50 Em⁷ A⁷ Am⁷ D⁷ G Gmaj⁷ G⁷ C

57 F⁷ Gmaj⁷ Em⁷ A⁷ D⁷(b⁹) D⁷ G / **B** G G#^o

Sim,
Deve haver o perdão
Para mim
Senão nem sei qual será
O meu fim

Para ter uma companheira
Até promessas fiz
Consegui um grande amor
Mas eu não fui feliz

E com raiva para os céus
Os braços levantei -
Blasfemei ...
Hoje todos são contra mim

(bis)

Todos erram neste mundo
Não há exceção
Quando voltam à realidade
Conseguem perdão

Porque é que eu, Senhor
Que errei pela vez primeira
Passo tantos dissabores
E luto contra a
Humanidade inteira?

Sim,
Deve haver o perdão
Para mim
Senão nem sei qual será
O meu fim

Para ter uma companheira
Até promessas fiz
Consegui um grande amor
Mas eu não fui feliz

E com raiva para os céus
Os braços levantei -
Blasfemei ...
Hoje todos são contra mim

Sim,
Deve haver o perdão ...

Songbook □ Choro

Sofres porque queres

Pixinguinha e Benedito Lacerda

Chord symbols and musical markings in the score:

- System 1: A, C/Bb, B°, F, Fm°/Ab
- System 2: C/E, Fm°, C/Bb, F
- System 3: A7/C#, E°, Dm, Fm°/Ab, C
- System 4: A7, C, C C# D7, G
- System 5: Gm/Bb, G7/B, Cm
- System 6: A7/C#, Gm, Eb7, D, A7/C#
- System 7: D7, G, Bb°, C

47

54

60

67

74

81

87

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Songbook □ Choro

Sonoroso

K-Ximbinho e Del Loro

The musical score for 'Sonoroso' is written in 2/4 time and consists of six systems of piano accompaniment. Each system includes a treble and bass clef staff. The key signature has one flat (Bb).

Section A (Measures 1-15):

- System 1 (Measures 1-4): Treble clef has a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. Bass clef has chords: Dm (with a circled 'D' above), Eb, A7, and Dm Bm7(b5).
- System 2 (Measures 5-8): Treble clef continues the melodic line. Bass clef has chords: A, E7, A7, and Dm.
- System 3 (Measures 9-12): Treble clef continues the melodic line. Bass clef has chords: A7, Cm6 D7, Gm, Em7(b5), Dm, E7, and A7.
- System 4 (Measures 13-15): Treble clef continues the melodic line. Bass clef has chords: Dm, A7, Dm, C7, F, and Em7(b5) A7.

Section B (Measures 16-20):

- System 5 (Measures 16-19): Treble clef has a melodic line with a triplet of eighth notes in measure 18. Bass clef has chords: Cm6 D7, Gm G#9, F/A, G7, and C7.
- System 6 (Measures 20-24): Treble clef continues the melodic line. Bass clef has chords: F, Em7(b5) A7, Cm6 D7, and Gm G#9.

81

F/A D7 Gm C7 F F A7 D.C. E

85

Dm A7 D A7 D/F# F° Em

40

Dm(b9) F7 Bm Bm/A E7/G# A7 D A7

45

D Am D7 G G G#°

50

E7 A7 D A7 D.C. E

55

Dm

SONS DE CARRILHÕES

CHORO

JOÃO PERNAMBUCO

$\text{♩} = 88$

A

D7M B7 Em Em7 A7

4 D6 D D/F# F° Em Em7 A7 D6

9 D7M B7 Em Em7 A7 D6 D#°

14 Em Gm6 D/A Em7 A7 D D D7

B

18 G G(#5) Am6 Am D7 G

22 D7M B7(#5) E7(9) A7 Am7 D7

SONS DE CARRILHÕES

2

26

G G(#5) Am D7 G E7

31

Am Cm/Eb G/D Am7 D7 G G G#7 A7

D.S. al Coda

35

G

Songbook □ Choro

Sorriso de cristal

Erika Rego

The musical score for "Sorriso de cristal" is presented in six systems, each with a treble and bass staff. The key signature has two flats (B-flat major), and the time signature is 2/4. The score is divided into two main sections, A and B.

Section A (Measures 1-15):

- Measures 1-5: Chords F, C⁷, E^o, D_m, A⁷. Chord changes occur at the end of measures 1, 2, 3, 4, and 5.
- Measures 6-10: Chords G_m, B_m^{7(b5)}, E⁷, A_m, C⁷, F, C⁷, E^o. Chord changes occur at the end of measures 6, 7, 8, 9, and 10.
- Measures 11-15: Chords D_m, A⁷, G_m, D_m, B^b⁷, A⁷. Chord changes occur at the end of measures 11, 12, 13, 14, and 15.

Section B (Measures 16-26):

- Measures 16-20: Chords D_m, A⁷, D_m, C⁷, D_m/F, G⁷, A⁷. Chord changes occur at the end of measures 16, 17, 18, 19, and 20.
- Measures 21-25: Chords D_m, A_m, F⁷, G_m, E^o. Chord changes occur at the end of measures 21, 22, 23, 24, and 25.
- Measures 26-30: Chords F, G_m, D_m, C⁷, D_m, A⁷/E. Chord changes occur at the end of measures 26, 27, 28, 29, and 30.

31

Chords: D_m/f $G^\#^\circ$ A^7 G_m D_m Bb^7 A^7

36

Chords: D_m Db^7 C^7 D.C.

37

Chords: D_m C^7 F C^7/E Bb^7/D $A^7/C^\#$ G_m^7 C^7

45

Chords: F D_m^7 G^7 Bb_m/Db C^7 F_m C^7 Db

49

Chords: F_m Bb_m F D_m^7 G^7 C^7 F C^7 D.C.

54

Chords: D_m $C^\#^\circ$ D_m $C^\#^\circ$

Tarde de Chuva

Paulo Moura

Intro
Cm

5 Dm7(b5) G7 Cm G7(b13) Dm7(b5) G7

10 **A** Cm7 D/C

14 Dm7(b5) Ab7 G7 Cm7 C#13 Cm6(9) Gm7(b5)

18 Gm7(b5) C7(b9) Fm7 Dm7(b5) G7(9)

22 Cm7 Cm7/Bb A°7 Ab7 G7

26 1. Cm7 Dm7(b5) G7 2. Cm7 Am7(b5) D7

30 **B** Gm7 D7

34 Am7(b5) D7(b9) Cm7

38 Cm7 F7 Bbmaj7 Ebmaj7 A13(b9)

2

42 A13(b9) D7(b9) Gm6(9) 1. Am7(b5) D7(b9) 2. Dm7(b5) G7(b9) **D.C. ao**

Musical staff for measures 42-46. The staff is in treble clef with a key signature of two flats (Bb and Eb). The melody consists of eighth and quarter notes, with some beamed eighth notes. A repeat sign is present at the end of measure 46, followed by a double bar line and a common time signature.

47 Cm7 Bm7 Bbm7 Am7

Musical staff for measures 47-49. The staff is in treble clef with a key signature of two flats. The melody features eighth notes with accents (>) and slurs. A repeat sign is present at the end of measure 49, followed by a double bar line and a common time signature.

50 1. Ab7(b9) G7(#5) Cm11 B7(#9) 2. Ab7 G7(b9) Cm7 G7(#9)

Musical staff for measures 50-51. The staff is in treble clef with a key signature of two flats. The melody consists of quarter and eighth notes. A repeat sign is present at the end of measure 51, followed by a double bar line and a common time signature.

Tempo de criança

choro $\text{♩} = 88$

Dilermando Reis

Musical score for "Tempo de criança" by Dilermando Reis, in 2/4 time with a tempo of 88. The score is written for piano and includes chord progressions and fingering instructions.

System 1 (Measures 1-5): Treble clef starts with a circled **A**. Bass clef chords: A_m , D_m , E^7 .

System 2 (Measures 6-10): Bass clef chords: E^7 , A_m , E^7/B , A_m/C , E^7/B , A_m , $F\#m^7(b5)$.

System 3 (Measures 11-15): Bass clef chords: E_m/G , E_m , B^7 , $B_m^7(b5)$.

System 4 (Measures 16-20): Bass clef chords: E^7 , A_m , D_m .

System 5 (Measures 21-25): Bass clef chords: E^7 , E^7 , $E_m^7(b5)$, A^7 , D_m .

System 6 (Measures 26-30): Bass clef chords: $B_m^7(b5)$, A_m/C , A_m , A_m/G , $F\#^o$, E^7 .

System 7 (Measures 31-35): Treble clef has first and second endings. Bass clef chords: A_m , A_m , G^7 .

36

C % E7 % A7(b13)

41

A7 Dm Bm7(b5) Am/C Am

46

B7 Dm6 E7 % G7

51

% C % C7 %

56

F % F#o % C

61

% D7(9) G7 C %

66

C E7 D.C. E Am

A

TERNURA

K-Ximbinho

Slowly

Cm m(Δ7) m7 m6 Fm7 Dø G7

1. Cm Cm // To Coda

2. Cm Cm C#ø

B

36 $D\emptyset$ G^7 Cm $m(\Delta^7)$ m^7 m^6

40 Fm^7 $B\flat^7$ $E\flat$ C^7

44 $A\flat^7$ $A\flat^7$ $B\flat^7$ Gm^7 C^7

48 Fm^7 $B\flat^7$ $E\flat$ Cm^7

52 $D\emptyset$ G^7 Cm $m(\Delta^7)$ m^7 m^6

56 Fm^7 $B\flat^7$ $E\flat$ C^7

60 Fm^7 $A\flat^7$ $B\flat^7$ Gm^7 $C^7(-9)$

64 Fm^7 $B\flat^7$ $E\flat$ $C\sharp o$

68 $2. E\flat$ G^7 *D.S. al Coda*

Coda 70 $Cm(\Delta\flat/9)$

UFU - Universidade Federal de Uberlândia
 PIBEG - Projeto Intitucional de Bolsas do Ensino de Graduação

Orientador: André Campos Machado
 Bolsista: Miriã Morais Silva

Tico Tico no Fubá

Zequinha de Abreu

Introd.

Chords: E7, Am, Dm, B7, E7, Am, E7, Am, Dm, Am, E7, 1. Am, 2. Am, A, E7, A, F#7, Bm, E7, A, F#m7, Bm7, E7, 1. A, 2. A, Ao c, Am, C, G7(9), C, G7, C, G7(9), C, F, F#°, C, A7, Dm7, G, C, Ao e, Am

Songbook □ Choro

Três estrelinhas

Anacleto de Medeiros e Guimarães Martins

Musical score for "Três estrelinhas" in 2/4 time, featuring piano accompaniment with chords and melodic lines in both hands. The score is divided into systems, with measures 1-4, 5-8, 9-12, 13-16, 17-20, and 21-24. Chords are indicated below the bass staff, and melodic lines are shown in the treble staff. The key signature has one flat (Bb), and the time signature is 2/4.

System 1 (Measures 1-4): Treble clef, key signature Bb, 2/4. Measure 1: A (circled), 8 (circled). Bass clef: A7, Dm, F7/A, Bb.

System 2 (Measures 5-8): Treble clef. Bass clef: Gm6/Bb, A7, Dm, A7/C#, Dm, A7.

System 3 (Measures 9-12): Treble clef. Bass clef: D7, Gm6/Bb, D7/A, Gm, Gm6/Bb, Dm.

System 4 (Measures 13-16): Treble clef. Bass clef: A7/C#, Dm, Dm, D7/F#.

System 5 (Measures 17-20): Treble clef. Bass clef: Gm, E7/G#, Am, Bb, B°.

System 6 (Measures 21-24): Treble clef. Bass clef: F, A7/E, Dm, D/C, G7/B, C/Bb, F/A, F.

27

D_m

B_b D⁷/A G_m G/F C_m/E_b G⁷/D

31

C_m C_m/G E_b^{m°}/G_b B_b/F D⁷/F[#] G_m

36

C⁷/E F⁷ B_b⁷ B_b/A_b E_b/G E_b E_b^{m°}/G_b

41

B_b G⁷ C⁷ F⁷ B_b

46

D_m

B

Songbook □ Choro

Tua imagem

Canhoto da Paraíba

Musical score for "Tua imagem" by Canhoto da Paraíba. The score is written for guitar and piano, featuring a melody in the treble clef and chords in the bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into systems, with measures 1-4, 5-8, 9-12, 13-16, 17-20, and 21-24. Chords are indicated by letters and numbers in the bass clef. A 'C' symbol is present at the end of the first system, and a 'B' symbol is present at the start of the fifth system.

System 1 (Measures 1-4): Treble clef: G4, A4, B4, C5, B4, A4, G4. Bass clef: Am, Am7, Dm, Dm7, E7.

System 2 (Measures 5-8): Treble clef: G4, A4, B4, C5, B4, A4, G4. Bass clef: Am, E7, Am, F#m7(b9), Em/G, C#7, D#7.

System 3 (Measures 9-12): Treble clef: G4, A4, B4, C5, B4, A4, G4. Bass clef: F#7, E7, Am, Am7, Dm, Dm7, E7.

System 4 (Measures 13-16): Treble clef: G4, A4, B4, C5, B4, A4, G4. Bass clef: Gm6, A7, Dm, Bm7(b9), Am, Am/G, B7/F#, E7.

System 5 (Measures 17-20): Treble clef: G4, A4, B4, C5, B4, A4, G4. Bass clef: Am, E7, Am, G7.

System 6 (Measures 21-24): Treble clef: G4, A4, B4, C5, B4, A4, G4. Bass clef: E7, Gm6, A7, Dm, G7, B7.

14

18

22



25

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Um a Zero

Choro Vivo

Revisão: Antonio Carlos Carrasqueira
Cifra: Edmilson Capelupi

Pixinguinha e Benedito Lacerda

Vivo

Chords and markings for the first staff: G7, C, G7, C7, C/Bb

Chords and markings for the second staff: F/A, Fm/Ab, C/G, D7, G7, G7, C

Chords and markings for the third staff: G7/D, A7/C#, Dm, Fm6, C, D7, G7

Chords and markings for the fourth staff: 1. C, 2. C, G, Bbdim, G/B, G

Chords and markings for the fifth staff: D7, Am7, D7, Am7, D7, G

Chords and markings for the sixth staff: G, Bbdim, G/B, G7, C, C#dim

Chords and markings for the seventh staff: G/D, E7, Am7, D7, G, G, G

Chords and markings for the eighth staff: G, Am7, Am7, D7, D/C

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G/B D7/A G7 G7 C_b

C#dim G Am7 D7 G G7

C G7 C7 C/Bb F/A Fm/Ab C/G D7

G7 G7 C G7/D

A7/C# Dm Fm6 C/E D7 G7 C

F F F Gm7 Gm7

C7 C7/E F F Cm6/Eb D7 Cm6

D7/A D7/F# Gm7 Bdim F/C D7 Gm7 C7

1. F 2. F

Do % ao ⊕ C

Um Chorinho em Cochabamba

Eduardo Neves

Flauta

D m G m6 A7 D m

5

C7 A7/C# D m

9

C7 Bb7 A7 D7(b9)

13

G m A7 D m F7

17

Bb7 Eb7 A7 D m 1.

21

D m D m Bb7 1.

25

D m7 G m7 C7

29

F6 Em7(b5) A7

33

D m F7 Em7(b5) A7

37

D m 1. 2.

40

F7 Bb7 Eb7 A7 D m7 D.S. al Coda

44

D m7 Em7(b5) A7 D m

Um chorinho pra você

choro $\text{♩} = 112$

Severino Araújo

6

Am Am/G Dm⁶/F E7

Am B^o

10

Am/C D^o G7 C C^o Dm Am

15

F7 E7 E7(b13) Am B^o Am/C

20

D^o G7 C C^o Dm Bm7(b5) Am Am/G F7 E7

25

1. Am 2. Am G7 C E7/G#

30

Am Dm/F Am B7(9) E7

35

35

G7 C E7 Am Dm Am

40

40

F7 Bb E7 Am Am

1. 2.

A0 E

44

44

Am C7(9) F F Dm7

A0 E

48

48

Gm Gm D7 Gm7 C7(9) F

56

56

F F7 Bb Bb/D Bbm6/Db

A0 E

58

58

F/C Dm7/A G7 C7 F E7

1. 2.

A0 E

66

66

Am Am Am7 F7 E7 Am

A0 E

Um tom para Jobim

Baião

Sivuca

D7sus Am7 D7 1. 2.

6 D7sus Am7 D7

10 D7(#5)

A G Em7 F#m7(b5) B7(b9)

18 Em7 Ebm7 Dm7 G7alt Db7

22 Cmaj7 D/C Bm7 Em7

26 A7 Am7 1. D7

B 2. Cm7 F7 Bbmaj7

34 Dm7 G7 Cmaj7

38 Em7 A7 D

42 G7 C F7 Bb Am7 D7

C G Em7 F#m7(b5) B7(b9)

51 Em7 Ebm7 Dm7 G7alt Db7

55 Cmaj7 D/C Bm7 Em7

59 A7 Eb7 D7 G

D.C. al Coda

63 D7sus Am7 D7 1. 2.

68 D7sus Gmaj7(add13)

Vibrações

choro lento $\text{♩} = 60$

Jacob do Bandolim

Musical score for "Vibrações" by Jacob do Bandolim. The score is in 2/4 time, key of B-flat major, and tempo "choro lento" (♩ = 60). The score consists of six systems of music, each with a treble and bass staff. The bass staff includes chord symbols and some rhythmic markings. The melody is written in the treble staff with various ornaments and articulations.

System 1: Treble staff starts with a circled 'A' and a circled 'S'. Chords: D_m , A^7/E , D_m/F , $D^7/F\sharp$, G_m , D^7/A , G_m/Bb .

System 2: Treble staff has a measure rest. Chords: A^7 , D_m , A^7 , D_m , C_m^6 .

System 3: Treble staff has a measure rest. Chords: D^7 , $F\sharp^o$, G_m , $E^7/G\sharp$, E^7 .

System 4: Treble staff has a measure rest. Chords: G_m^6 , A^7 , C_m/Eb , D^7 , G^7 .

System 5: Treble staff has a measure rest. Chords: Bbm^6/Db , C^7 , F , D^7 , G_m , $E_m^7(b5)$.

System 6: Treble staff has a circled 'A'. Chords: D_m , G_m , A^7 , D_m , D^7 , C^7 .

38 **B**

F A7 Dm Cm7

40

F7 Bb Bbm6 F Dm G7 C7

48

Bbm6 C7 F A7 Dm

54

Cm7 F7 Bb Bbm6 F A7 D7

61

G7 Bbm6 C7 F

1. 2. 3. 3.

66

Bb7 Gm6 D

A0 **B**
E **C**

Vou Vivendo

Choro Serenata

Revisão: Antonio Carlos Carrasqueira
Cifra: Edmilson Capelupi

Pixinguinha e Benedito Lacerda

F F#dim Gm A7 Dm A7 Bb F/A
 G7 C7 Fm C7 Bbm7 Eb7 Ab
 Bbm Bdim F/C Dm Gm7 C7 1. F 2. F
 Dm A7/E D7/F# Gm Em7(b5)
 Dm E7/G# A7 Dm A7/C#
 Cdim Gm/Bb Em7(b5) Dm Gm/Bb A7
 1. Dm 2. Dm C7 Do F Bb
 D7/A G7 Cm Cm F7 F7
 Bb Bb D7/A Fm/Ab G7 Cm Eb C#dim
 Bb/D G7 Cm7 F7 Bb Do F

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