

carnabellot 2018

C clavF



Indice

MARCHINHAS

1. Alalaô
2. Aurora
3. Balancê
4. Cabeleira do Zezé
5. Cachaça
6. Cidade Maravilhosa
7. Coração de Jacaré
8. Indio quer apito
9. Jardineira
10. Mamãe eu quero
11. Marcha da Cueca
12. Marcha do Remador
13. Me da um dinheiro aí
14. Mulata le le le le
15. Quem sabe sabe
16. Saca rolha
17. Sassaricando
18. Táí
19. Tem nego bebo aí
20. Touradas em Madri
21. Turma do Funil
22. Vai com jeito
23. Zé Pereira

RANCHOS

24. Abre Alas
25. As pastorinhas
26. Até quarta-feira
27. Avenida iluminada
28. Bandeira Branca
29. Carinhoso
30. Eu quero é botar meu bloco
31. Mascara negra
32. Pierrô apaixonado

FREVOS

33. Cabelo de fogo
 34. Frevo mulher
 35. Não existe pecado
 36. Vassourinhas
-
- ## BH
37. Alcova Libertina
 38. Corte devassa
 39. Coxinha da madrasta
 40. Então brilha
 41. Filhos de Tcha Tcha
 42. Ladeira abaixo
 43. Mamá na vaca
 44. Manjericão
 45. Pó Royal
 46. Praia da Estação
 47. Rua da Bahia
 48. Unidos do Barro Preto
 49. Queima largada

FUNKES

50. Deu onda
51. Fazer falta
52. Me libera nega
53. Na ponta ela fica
54. Olha a explosão
55. Tequila
56. Vai malandra
57. Você partiu meu coração

ODARISSES

58. Aflorou
59. Cordeiro de Nanã
60. Deixa a gira girar

61. Odara

62. Suite dos Pescadores

OUTRAS

63. Ai que saudade docê
64. Another one bites the dust
65. Anunciação
66. Canto de Xangô
67. Carinito
68. Chorando se foi
69. Divino maravilhoso
70. Don't stop till u get enough
71. K.O.
72. Lua vai
73. Moliendo Café
74. Nao quero dinheiro
75. Pais tropical
76. Que nem Jiló
77. Toda menina Baiana
78. Tristeza

AXÉS

79. A luz de tieta
80. Baianidade Nago
81. Deusa do amor
82. Drink do amor
83. Eu também quero beijar
84. Mimir Voce
85. Não enche
86. Nobre Vagabundo
87. O canto da Cidade
88. Prefixo de verão
89. Requebra
90. Você nao entende nada

C clavF

Alalaô

Nássara e Haroldo Lobo

Sheet music for a bass guitar part. The music is in 2/4 time, key of G major. It consists of six staves of music with various bass lines and chords. Chords labeled include A, D⁷, G, B, D⁷, G, C, D⁷, G, D, G, G⁷, C, Am, G, E, G, F, G, D⁷, G, D⁷, G.

C clavF

Aurora

Mario Lago e Roberto Roberti

A E♭



11 B♭⁷

E♭

1.

2.



20 **B** Fm

E♭



28 Fm

B♭⁷

E♭

Cm

Fm



33

B♭⁷

E♭



C clavF

Balancê

João de Barro e Alberto Ribeiro

A B♭ F⁷ B♭ E♭ D⁷

This measure shows a bass line in 2/4 time. The key signature is B-flat major (two flats). The notes are eighth notes. Measure 1 starts with a bass note followed by a eighth-note pair. Measures 2-3 show a eighth-note pair followed by a bass note. Measures 4-5 show a eighth-note pair followed by a bass note. Measures 6-7 show a eighth-note pair followed by a bass note. Measure 8 ends with a bass note.

9 Gm D⁷ Gm D⁷ Cm F⁷ B♭

This measure shows a bass line in 2/4 time. The key signature is B-flat major (two flats). The notes are eighth notes. Measure 9 starts with a bass note followed by a eighth-note pair. Measures 10-11 show a eighth-note pair followed by a bass note. Measures 12-13 show a eighth-note pair followed by a bass note. Measures 14-15 show a eighth-note pair followed by a bass note. Measure 16 ends with a bass note.

17 B♭ 3 D⁷ E♭ 3 B♭

This measure shows a bass line in 2/4 time. The key signature is B-flat major (two flats). The notes are eighth notes. Measure 17 starts with a bass note followed by a eighth-note pair. Measures 18-19 show a eighth-note pair followed by a bass note. Measures 20-21 show a eighth-note pair followed by a bass note. Measures 22-23 show a eighth-note pair followed by a bass note. Measure 24 ends with a bass note.

25 E♭ E♭m Dm G⁷ Cm F⁷ B♭

This measure shows a bass line in 2/4 time. The key signature is B-flat major (two flats). The notes are eighth notes. Measure 25 starts with a bass note followed by a eighth-note pair. Measures 26-27 show a eighth-note pair followed by a bass note. Measures 28-29 show a eighth-note pair followed by a bass note. Measures 30-31 show a eighth-note pair followed by a bass note. Measure 32 ends with a bass note.

Sopra que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte

C clavF

Cabeleira do Zezé

João Roberto Kelly
e Roberto Faissal

A musical score for a bassoon part. The key signature is A major (one sharp). The time signature starts at 2/4. The first measure shows a bass clef, a key signature of one sharp, and a '2' indicating 2/4 time. The second measure starts with a 'C7' chord. The third measure starts with an 'F' chord. The fourth measure starts with a 'C7' chord. The fifth measure starts with an 'F' chord. The sixth measure begins with a bass clef, a '1.' above the staff, and a '2.' below the staff, separated by a vertical bar. The music continues with eighth-note patterns.

18 Gm F G⁷ C⁷

The musical score shows a bassoon part starting at measure 18. The key signature changes from G major (one sharp) to F major (no sharps or flats), then to G⁷ (two sharps), and finally to C⁷ (no sharps or flats). The bassoon plays eighth-note patterns throughout, with a fermata over the last note of each measure.

Musical score for page 25, measures 25-26. The score consists of two staves. The top staff shows a bassoon part with notes and rests, and a piano part with a bass line. Measure 25 starts with a forte dynamic. Measure 26 begins with a piano dynamic. The score includes measure numbers 25 and 26, key signatures, and a repeat sign.

C clavF

Cachaça

Carmen Costa e Mirabeu Pinheiro

[A] E_b

10

E_b [1.] [2.]

19 B_b E_b Bb⁷

30 E_b E_b⁷

40 Ab Aflat A° Eb Bb⁷ Eb

C clavF

Cidade Maravilhosa

André Filho

[INTRO]

B♭

A bass clef musical score for 'Cidade Maravilhosa'. The score consists of six staves of music. The first staff starts with an intro section in B♭ major, 4/4 time. It features eighth-note patterns with grace notes and rests. The second staff begins at measure 6 in Cm, F7, B♭, followed by a section starting at A (boxed) in B♭, Cm, F7, B♭, Gm. The third staff starts at measure 12 in Dm, C♯, Cm, F7, B♭, F7, B♭, Cm. The fourth staff starts at measure 18 in F7, B♭, B♭7, E♭m, B♭, F7, B♭. The fifth staff starts at measure 24 in B♭m (boxed B), C♯7, F7, B♭m. The sixth staff starts at measure 28 in E♭m, B♭m, C♯7, F7, B♭, B♭. Measure numbers 6, 12, 18, 24, and 28 are indicated above the staves. Measures 6, 12, 18, and 24 include '3' underlines below the notes. Measures 12, 18, and 24 also have '3' underlines above the notes. Measures 6, 12, 18, and 24 have '3' underlines below the notes.

Sopra que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte

C clavF

Coração de Jacaré

Carlos Gonzaga

A F C⁷ F F Gm

Bass clef, 2/4 time, key signature one flat. The bass line consists of eighth and sixteenth note patterns. Chords indicated above the staff are F, C⁷, F, F, and Gm.

10 F Dm B_b F C⁷ C 1. | 2. C⁷

Bass clef, 2/4 time, key signature one flat. The bass line continues with eighth and sixteenth note patterns. Chords indicated are F, Dm, B_b, F, C⁷, C, 1., and 2. C⁷. A measure number 10 is shown at the beginning.

19 **B** B_b C⁷ F Dm Gm C⁷ F F⁷ B_b

Bass clef, 2/4 time, key signature one flat. The bass line continues with eighth and sixteenth note patterns. Chords indicated are Bb, C⁷, F, Dm, Gm, C⁷, F, F⁷, and B_b. A measure number 19 is shown at the beginning.

28 C⁷ F Dm Gm C⁷ F C⁷

Bass clef, 2/4 time, key signature one flat. The bass line continues with eighth and sixteenth note patterns. Chords indicated are C⁷, F, Dm, Gm, C⁷, F, and C⁷. A measure number 28 is shown at the beginning.

Sopra que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte

C clavF

Índio Quer Apito

Haroldo Lobo e Milton de Oliveira

A Cm B♭ Cm G⁷ Cm

9 **B** Cm B♭ Cm G⁷ Cm

17 Cm B♭ Cm G⁷ Cm

Sopra que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte

C clavF

Jardineira

Benedito Lacerdo e Humberto Porto

Music score for section A. Key signature: E♭ major (two flats). Time signature: 2/4. Measures 1-8. The melody consists of eighth-note patterns. Measure 1 starts with a bass note followed by eighth-note pairs. Measures 2-4 show eighth-note pairs followed by sixteenth-note pairs. Measures 5-8 continue with eighth-note pairs and sixteenth-note pairs.

Music score for section A. Key signature: E♭ major (two flats). Time signature: 2/4. Measures 9-10. The melody continues with eighth-note patterns. Measure 9 ends with a bass note. Measure 10 begins with an eighth note followed by sixteenth-note pairs.

Music score for section B. Key signature: A♭ major (one flat). Time signature: 2/4. Measures 11-12. The melody consists of eighth-note patterns. Measure 11 starts with a bass note followed by eighth-note pairs. Measure 12 continues with eighth-note pairs.

Music score for section B. Key signature: E♭ major (two flats). Time signature: 2/4. Measures 13-14. The melody consists of eighth-note patterns. Measure 13 starts with a bass note followed by eighth-note pairs. Measure 14 continues with eighth-note pairs.

Sopra que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte

C clavF

Mamãe Eu Quero

Vicente Paiva e Jararaca

§ A E♭

B♭⁷

9

E♭

18 B E♭

B♭⁷

E♭

26 C⁷

A♭

E♭

B♭⁷

E♭

Ao §

C clavF

Marcha da Cueca

C. Mendes, L. Alves e Sardinho

The musical score consists of three staves of bassoon music. The first staff starts with a section labeled 'A' in a box, featuring chords E♭, B♭, Gm, Cm, 1.F⁷, and B♭. The second staff begins at measure 9 with a section labeled 'B' in a box, featuring chords 2.F⁷ and B♭. The third staff starts at measure 15 with a section labeled 'D.C.' in a box, featuring chords F⁷, 1.B♭, and 2.B♭.

1. F⁷ B♭

2. F⁷ B♭

E♭ B♭

Gm Cm

1. B♭ 2. B♭

B♭

D.C.

C clavF

Marcha do Remador

A. Almeida e O. Magalhães

The musical score consists of four staves of bassoon music. The first staff begins with a key signature of one flat (B-flat), a time signature of 2/4, and a dynamic of C clavF. It includes harmonic markings B♭, E♭, B♭, Gm, Cm, F7, and 1.B♭. The second staff starts at measure 10 with F7, B♭, Cm, and B♭. The third staff begins at measure 18 with Cm. The fourth staff starts at measure 24 with B♭ and F7.

C clavF

Me Dá um Dinheiro Aí

Ivan Ferreira, Homero Ferreira
e Glauco Ferreira

F

A

C⁷

F

3

3

9 F

C⁷

F

F

17 **B** F

Gm

C⁷

F

F

25 F

B^b

F

C⁷

F

F

C clavF

Mulata lê-iê-iê

João Roberto Kelly

Sopra que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte

C clavF

Quem Sabe, Sabe

Joel de Almeida e Carvalhinho

§ A Fm Cm G⁷

7 1. Cm 2. Cm

13 B Cm Fm

22 Cm A♭⁷ G⁷ ao §

C clavF

Saca Rolha

Zé da Zilda, Zilda do Zé
e Waldir Machado

A Fm

10 G⁷

1.Cm G⁷

19 2.Cm

B Fm

Cm

28 Fm

G⁷

Cm

G⁷

Sopra que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte

C clavF

Sassaricando

L. Antônio, J. Júnior e O. Magalhães

The musical score consists of five staves of bassoon music. Staff 1 (measures 1-10) starts in A major (B♭ key signature) and ends in F⁷. Staff 2 (measures 11-17) starts in B♭ major and ends in Cm. Staff 3 (measures 18-24) starts in B♭ major and ends in B♭ major, leading to a repeat sign. Staff 4 (measures 26-32) starts in F⁷ and ends in B♭ major. Staff 5 (measures 34-39) starts in F⁷ and ends in B♭ major.

C clavF

Taí

Joubert de Carvalho

§ [A] Fm

This section starts with a measure in 2/4 time. It features a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. The key signature is one flat, indicating F major. The bass line consists of eighth-note pairs, while the treble line has a more complex sixteenth-note pattern.

10 G⁷ [1.Cm] [2.Cm]

The bass line continues with eighth-note pairs. The section transitions to G⁷, indicated by a Roman numeral above the staff. It then moves to C major, indicated by a Roman numeral above the staff. The bass line maintains its eighth-note pairs throughout this section.

20 [B] Cm G⁷ Cm

The bass line begins with eighth-note pairs. The section transitions to C major, indicated by a Roman numeral above the staff. It ends with a G⁷ chord, indicated by a Roman numeral above the staff. The bass line concludes with eighth-note pairs.

28 Fm Cm G⁷ Cm ao §

The bass line begins with eighth-note pairs. The section transitions to F major, indicated by a Roman numeral above the staff. It then moves to G⁷, indicated by a Roman numeral above the staff. The bass line concludes with eighth-note pairs. The final note is a half note, followed by a melodic line starting with a half note and ending with a sixteenth-note pattern.

C clavF

Tem Nêgo Bêbo Aí

Mirabeau e Ayrton Amorim

A Dm

2/4 time signature, bass clef, key of D minor (two flats). The music consists of two measures of eighth-note patterns followed by a measure of sixteenth-note patterns. The first measure ends with a D7 chord, and the second measure ends with a Gm chord.

9

The section continues with a measure of eighth-note patterns followed by a measure of sixteenth-note patterns. The first measure ends with a Dm chord, and the second measure ends with an A7 chord. The section concludes with a measure of eighth-note patterns ending with a 1.Dm chord.

17

The section begins with a measure of eighth-note patterns ending with a 2.Dm chord, followed by a measure of sixteenth-note patterns ending with an A7 chord. The section continues with a measure of eighth-note patterns followed by a measure of sixteenth-note patterns. The first measure ends with a Dm chord, and the second measure ends with a D7 chord. The section concludes with a measure of eighth-note patterns ending with a Gm chord.

25

The section begins with a measure of eighth-note patterns ending with a Gm chord, followed by a measure of sixteenth-note patterns. The section continues with a measure of eighth-note patterns followed by a measure of sixteenth-note patterns. The first measure ends with a Dm chord, and the second measure ends with a Dm chord.

29

The section begins with a measure of eighth-note patterns ending with a Dm chord, followed by a measure of sixteenth-note patterns. The section concludes with a measure of eighth-note patterns ending with a Dm chord.

Sopra que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte

C clavF

Touradas em Madri

João de Barro

Intro

5
9
15
20 **A**
20 **B**
25
29
34
38

C clavF

Turma do Funil

Mirabeau, M. de Oliveira e U. de Castro

A Fm C⁷ Fm E♭ A♭

This section starts with a bass clef, followed by a 2/4 time signature. The notes are: a dotted half note in F major, a quarter note in C7, a half note in F major, a half note in E♭, and a half note in A♭.

10 C⁷ Fm C⁷ 1. Fm 2. Fm

This section continues with a bass clef, 2/4 time. The notes are: a half note in C7, a half note in F major, a half note in C7, a half note in 1. Fm, and a half note in 2. Fm.

19 - **B** C⁷ Fm C⁷ G♭⁷ F⁷

This section starts with a repeat sign, followed by a bass clef, 2/4 time. The notes are: a half note in C7, a half note in F major, a half note in C7, a half note in G♭⁷, and a half note in F⁷.

28 B♭m Fm C⁷ Fm C⁷

This section continues with a bass clef, 2/4 time. The notes are: a half note in B♭m, a half note in F major, a half note in C⁷, a half note in Fm, and a half note in C⁷.

C clavF

Vai Com Jeito

João de Barro

Musical score for measures 1-8. The key signature is E♭ major (two flats). The time signature is 2/4. The melody starts with an eighth note followed by a sixteenth-note rest, then an eighth note followed by a sixteenth-note rest. This pattern repeats three times. The fourth measure begins with a sixteenth note followed by an eighth note, then a sixteenth note followed by an eighth note. The fifth measure begins with a sixteenth note followed by an eighth note, then a sixteenth note followed by an eighth note. The sixth measure begins with a sixteenth note followed by an eighth note, then a sixteenth note followed by an eighth note. The seventh measure begins with a sixteenth note followed by an eighth note, then a sixteenth note followed by an eighth note. The eighth measure begins with a sixteenth note followed by an eighth note, then a sixteenth note followed by an eighth note.

Musical score for measures 9-16. The key signature changes to B♭ major (one flat). The time signature is 2/4. The melody starts with an eighth note followed by a sixteenth-note rest, then an eighth note followed by a sixteenth-note rest. This pattern repeats three times. The fourth measure begins with a sixteenth note followed by an eighth note, then a sixteenth note followed by an eighth note. The fifth measure begins with a sixteenth note followed by an eighth note, then a sixteenth note followed by an eighth note. The sixth measure begins with a sixteenth note followed by an eighth note, then a sixteenth note followed by an eighth note. The seventh measure begins with a sixteenth note followed by an eighth note, then a sixteenth note followed by an eighth note. The eighth measure begins with a sixteenth note followed by an eighth note, then a sixteenth note followed by an eighth note.

Musical score for measures 17-24. The key signature changes to F major (no sharps or flats). The time signature is 2/4. The melody starts with an eighth note followed by a sixteenth-note rest, then an eighth note followed by a sixteenth-note rest. This pattern repeats three times. The fourth measure begins with a sixteenth note followed by an eighth note, then a sixteenth note followed by an eighth note. The fifth measure begins with a sixteenth note followed by an eighth note, then a sixteenth note followed by an eighth note. The sixth measure begins with a sixteenth note followed by an eighth note, then a sixteenth note followed by an eighth note. The seventh measure begins with a sixteenth note followed by an eighth note, then a sixteenth note followed by an eighth note. The eighth measure begins with a sixteenth note followed by an eighth note, then a sixteenth note followed by an eighth note.

Musical score for measures 25-32. The key signature changes to D major (one sharp). The time signature is 2/4. The melody starts with an eighth note followed by a sixteenth-note rest, then an eighth note followed by a sixteenth-note rest. This pattern repeats three times. The fourth measure begins with a sixteenth note followed by an eighth note, then a sixteenth note followed by an eighth note. The fifth measure begins with a sixteenth note followed by an eighth note, then a sixteenth note followed by an eighth note. The sixth measure begins with a sixteenth note followed by an eighth note, then a sixteenth note followed by an eighth note. The seventh measure begins with a sixteenth note followed by an eighth note, then a sixteenth note followed by an eighth note. The eighth measure begins with a sixteenth note followed by an eighth note, then a sixteenth note followed by an eighth note.

C clavF

Zé Pereira

Domínio Público

The musical score consists of five staves of bass clef music. The first staff starts with a key signature of Bb, indicated by a box around the letter A. It features a 3/4 time signature. The second staff begins at measure 8 with a key signature of F7. The third staff starts at measure 16 with a key signature of Bb. The fourth staff begins at measure 25 with a key signature of Bb. The fifth staff begins at measure 31 with a key signature of Bb. The lyrics "Sopa que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte" are written below the music. Measure numbers 8, 16, 25, and 31 are marked above the staff. Chords F7, Bb, and Bb are labeled above specific measures. Measures 31 and 32 end with a repeat sign and a new section starting with "Ao §".

C clavF

Abre Alas

Chiquinha Gonzaga

Musical score for measures 1-7. The key signature is one flat (B-flat). The time signature is 2/4. The melody consists of eighth-note patterns. Chords indicated above the staff are Gm, D7, Gm, Gm, and D7.

Musical score for measures 8-12. The key signature changes to no sharps or flats. The time signature is 2/4. The melody continues with eighth-note patterns. Chords indicated are Gm, Cm, and Gm.

Musical score for measures 13-17. The key signature changes back to one flat (B-flat). The time signature is 2/4. The melody includes a melodic line with eighth and sixteenth notes. Chord indicated is Gm.

Sopra que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte

C clavF

As pastorinhas

Noel Rosa e João De Barro

The musical score consists of two staves of bassoon or tuba music. The top staff begins with a Gm chord, followed by a section labeled 'A' with a Gm chord, then Cm and D7 chords. The bottom staff begins at measure 13 with a Gm chord, followed by G7 and Cm chords. Measure 23 starts with a Gm chord, followed by A7, D7, and G chords. Measure 33 starts with a Gm chord, followed by a section labeled 'B' with an Am chord, then D7. Measure 45 starts with a Gm chord, followed by G, G7, and C chords. Measure 56 starts with a Cm chord, followed by G, E7, A7, D7, Gm, and concludes with a final section of chords. Measures 13, 23, 33, 45, and 56 all feature a '3' underbrace indicating a three-measure phrase.

Sopra que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte

C clavF

Até Quarta-feira

Humberto Silva
Fine

[INTRO]  F F[#] Gm C⁷ | 1.F C⁷ | 2.F

11 C⁷ **A** F Gm C⁷ F

20 Am Gm F

28 **B** D⁷ Gm Bbm Am D⁷ Gm C⁷ F | 1. | 2.

37 C⁷ **C** F D⁷

46 Gm G⁷ C⁷ **D.S. al Fine**



C clavF

Avenida Iluminada

Newton Teixeira

[INTRO] E_b Dm G⁷ Cm [1.F⁷] B_b B_b⁷ [2.F⁷]

11 — Fine A B_b B^o Cm F⁷ B_b

20 Dm D_bm Cm F⁷ B_b

28 B_b B^o Cm D⁷ Gm Fm B_b⁷

37 B E_b B_b Gm Cm

42 F⁷ [1.Fm] B_b⁷ [2.B_b] D.S. al Fine

Sopra que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte

C clavF

Bandeira Branca

Max Nunes e Laércio Alves

Musical score for section A. The key signature is one flat (B-flat). The time signature is 4/4. The melody starts with a Gm chord, followed by a bass line. The melody continues with a Cm chord.

Musical score for section B. The key signature changes to one flat (B-flat). The melody begins with a Gm chord. The section ends with a bracket labeled "1." and a repeat sign.

B

Continuation of section B. The melody starts with a Cm chord. The section ends with a bracket labeled "2." and a repeat sign.

Continuation of section B. The melody starts with a Cm chord, followed by a D7 chord. The section ends with a bracket labeled "1." and a repeat sign.

C clavF

Carinhoso

Pixinguinha

A F/C

14

24

35

46

60

71

Sopra que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte

C clavF

Eu É Botar Meu Bloco Na Rua

Sérgio Sampaio

The musical score consists of five staves of bass clef line notation. Chords are indicated above the staff at various points. The lyrics are placed below the staff. Measure numbers (10, 19, 29, 36) are also present.

Chords and measures:

- Measure 1: G⁷, Cm, B^b, A^b, G⁷
- Measure 10: Fm, Cm, 1.D, G⁷, 2.D
- Measure 19: - (rest), G⁷, Cm, B^b, A^b
- Measure 29: G⁷, Cm, B^b
- Measure 36: A^b, 1.G⁷, 2.G⁷

Lyrics:

10 Eu É Botar Meu Bloco Na Rua
19 -
29 Sopá que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte
36

C clavF

Máscara Negra

Zé Keti e Pereira Matos

8 [A] Ab

10 D° Cm F⁷ B♭m E♭7 1.Ab 2.Ab

20 [B] Ab F⁷ B♭m E♭7 Ab Cm C♭m B♭m

31 E♭7 Ab E♭7 Ab F⁷ B♭m

40 E♭7 Ab A♭7 [C] D♭ rápido Cm F⁷ B♭m

49 1.E♭7 F⁷ D♭ 2.E♭7 Ab Fine D.S. al Fine

C clavF

Pierrô Apaixonado

Noel Rosa

A E♭

E♭ E° Fm A°7

10 D⁷ Gm C⁷ Fm B♭⁷ E♭ [1.] [2.]

D⁷ Gm C⁷ Fm B♭⁷ E♭ [1.] [2.]

18 **B** E♭ B♭⁷ E♭ C⁷ Fm

E♭ B♭⁷ E♭ C⁷ Fm

26 **C** A♭ A° E♭ C⁷ Fm B♭⁷ E♭

A♭ A° E♭ C⁷ Fm B♭⁷ E♭

C clavF

Cabelo de Fogo

Maestro Nunes

The musical score consists of two staves of bassoon or double bass parts. The first staff starts with a Cm chord, followed by a section labeled 'A' in a box, then Cm, G⁷, and Cm again. The second staff begins with a Fm chord at measure 6, followed by a section labeled 'B' in a box, then Cm, D^{ø7}, G⁷, and Cm. Measure 15 continues with Fm, Cm, G⁷, and Cm. Measure 19 starts with a section labeled '2. Cm' in a box, followed by G⁷, Cm, G⁷, Cm, and Fm. The final section, starting at measure 22, includes Cm, G⁷, 1. Cm, G⁷, 2. Cm, and ends with 'Ao' followed by a section sign. Various chords are labeled with boxes: A (measures 1-5), B (measures 6-10), C (measures 11-15), and Ao (measures 22-26). Measures 1-5, 6-10, 11-15, and 16-20 are indicated by vertical bar lines.

C clavF

Frevo Mulher

Zé Ramalho

A Dm E♭ Dm E♭ Dm E♭ Dm
6 E♭ Dm E♭ Dm E♭ Dm E♭ Dm
11 **B** Dm E♭ Dm E♭ Cm Cm/B♭
17 Gm B♭ F Gm
22 A♭ Gm
27 **C** 1. Dm | 2. F Gm
31 F F♯ Gm D.C.
31 :

C clavF

Forma: [i A B A B]

Não Existe Pecado Ao Sul Do Equador

Chico Buarque

The musical score consists of two staves of bassoon music. The top staff begins with an 'Intro' section in F# major, followed by a section in C/E, Eb7, Dm, G7, and C7. The lyrics '7 C/E Eb7 Dm G7 C' are written below the staff. The bottom staff starts with a section in Dm, Bb, Dm, G7, G#o, and C. The lyrics '13 Dm Bb Dm G7 G#o C' are written below the staff. Both staves continue with sections in Gm/C, C7, F, Fm, Em, G#, Dm, G7, C, Dm, G7, C, E7, A7, Dm, Em, Dm, G7, 1.C, 2.C, and Ao. The lyrics '22 Fm Em G# Dm G7 C' are written below the first section of the bottom staff, and '26 B Dm G7 C/E Eb Dm G7 C' are written below the second section. The lyrics '30 E7 A7 Dm Em Dm G7 1.C 2.C Ao' are written below the final section.

C clavF

A

Vassourinhas

Matias da Rocha e Joana B. Ramos

Music score for Vassourinhas, section A. The score consists of two staves of bass clef music. The first staff starts with a key signature of one flat (B-flat) and a time signature of 4/4. The second staff begins with a key signature of one flat (B-flat) and a time signature of 2/4. The music features eighth-note patterns and rests. Measure numbers 1 through 4 are present above the staves. Chords indicated include B-flat major, C minor, and F major seventh.

Continuation of the musical score for Vassourinhas, section A. The score continues with two staves of bass clef music. The key signature changes to one flat (B-flat). Measures 5 through 8 are shown. Chords indicated include B-flat major, G major seventh, C minor, E-flat major, B-flat major, and F major seventh.

Continuation of the musical score for Vassourinhas, section A. The score continues with two staves of bass clef music. The key signature changes to one flat (B-flat). Measures 9 through 12 are shown. Chords indicated include B-flat major, E-flat major seventh, C minor, F major seventh, B-flat major, G minor, C minor, and F major seventh. A bracket labeled 'B' covers measures 10 and 11.

Continuation of the musical score for Vassourinhas, section A. The score continues with two staves of bass clef music. The key signature changes to one flat (B-flat). Measures 14 through 17 are shown. Chords indicated include F minor, B-flat major seventh, E-flat major, A-flat major seventh, D minor, and G major seventh.

Continuation of the musical score for Vassourinhas, section A. The score continues with two staves of bass clef music. The key signature changes to one flat (B-flat). Measures 17 through 20 are shown. Chords indicated include C minor, F major seventh, B-flat major, E-flat major seventh, B-flat major, and Ao (A major) with a fermata. A bracket labeled 'Ao' covers measures 18 and 19.

C clavF

Marchinha da Alcova

FORMA: ABACDAEFGH

Rafael Ludicanti
e Bloco do Alcova
Am

[INTRO]

Dm Am E⁷ A⁷ Dm Am E⁷ Am

11 **[A]** Am 3 3 E⁷ Am E⁷ Am E⁷ Am

17 Am Am A⁷ Dm ao E
ao C

23 **[B]** Dm Am E⁷ A⁷ Am D.S. ao C

28 **[C]** Dm Am E⁷ A⁷ E⁷ Am

34 **[D]** Dm Am E⁷ 1. A⁷ 2. Am D.S. ao E

39 **[E]** Dm Am 1. E⁷ A⁷ 2. E⁷ Am

45 **[F]** Dm Am E⁷ 1. A⁷ 2. Am

50 **[G]** Dm Am E⁷ A⁷ Dm Am E⁷ Am

58 **[H]**

x4

C clavF

Hino Corte Devassa

Bloco Corte Devassa

A Ijexá

Dm

C

6

A⁷

1. Dm 2. Dm

11 **B** Dm Marcha Rancho C Bb⁷ A⁷ Dm C

17 Bb⁷ E^{ø7} A⁷ **C** Dm Machinha

23 C 1.A⁷ Dm 2.A⁷

29 — Dm **D** Dm C Bb⁷ A⁷ Gm

35 Dm 1.Bb⁷ A⁷ 2.Bb⁷ A⁷ Dm

The musical score consists of ten staves of bassoon music. The first staff starts with section A, labeled 'Ijexá', in D minor (Dm). The second staff begins at measure 6, showing a transition to A⁷, followed by two endings for Dm. The third staff starts at measure 11, with section B, labeled 'Marcha Rancho', in Dm, transitioning to C. The fourth staff begins at measure 17, with section C, labeled 'Machinha', in Dm. The fifth staff starts at measure 23, showing a return to Dm with section A's ending. The sixth staff begins at measure 29, starting a new section D in Dm. The seventh staff starts at measure 35, continuing section D. Various sections are labeled with boxes: A (Ijexá), B (Marcha Rancho), C (Machinha), and D (Dm).

C clavF

Format:

A B C (D E) B (D E)

Então Brilha

Bloco Então Brilha

B C (D E) B (D E)

A C Am F G⁷

6 **B** C Am F G⁷ C Am

12 F G⁷ C C Am F

17 G⁷ C Am F

21 G⁷ **D** C Am F G⁷

26 **E** C Am F G⁷

C clavF

Filhos de Tcha Tcha

LG Lopes, JL Braga,
F. Mafra e Y. Vellasco

[Intro]

Báí, tcha tcha!

The musical score consists of a single bass clef staff with a key signature of one sharp (F#). The music is divided into sections by brackets and labels:

- Section A:** Starts at measure 6 with chords G, B⁷, Em, G^{#o}, Am, G^{#o}, Am.
- Section B:** Starts at measure 10 with chords D⁷, A^{#o}, B⁷.
- Section C:** Starts at measure 15 with chords C, C^{#o}, G, E⁷, Am, D⁷, Dm, G⁷, C, C^{#o}, G, E⁷.
- Section D:** Starts at measure 21 with chords Am, D⁷, G, D⁷, Gm, Cm, Eb⁷.
- Section 1.G:** Starts at measure 28 with chords D⁷, Cm, Gm, Eb⁷.
- Section 2.G:** Starts at measure 35 with chords D⁷, C, D⁷, G.
- Section 1.G:** Starts at measure 41 with chords E⁷, Am, D⁷, G.

Measure numbers are indicated below the staff: 6, 10, 15, 21, 28, 35, 41. Measures 21 through 28 are grouped under section C with a bracket, and measures 35 through 41 are grouped under section 1.G with a bracket.

C clavF

Ladeira Abaixo

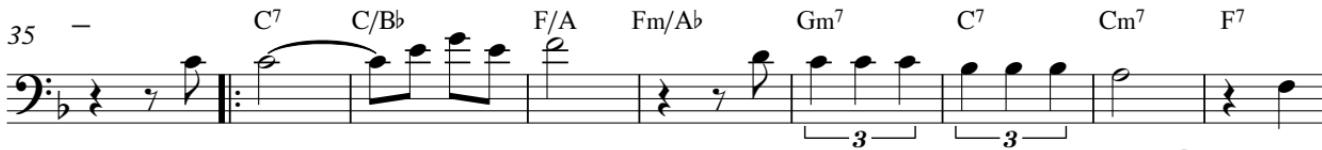
Gabriel Fonseca

[INTRO]

F F[#] Gm⁷ C⁷ F F F[#] Gm⁷



A F



Ao :)



Sopra que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte

C clavF

Mamá Na Vaca

Bloco Mamá Na Vaca

[INTRO]

The musical score consists of two staves of piano notation. The top staff is for the right hand (Clavichord) and the bottom staff is for the left hand (Bassoon). The score includes lyrics in Portuguese and chords in Roman numerals. Measure numbers are provided on the left side of each staff.

INTRO: E♭, E°, B♭, Gm, Cm, F⁷, B♭, C⁷

5 A: F, F, G[♭]°, Gm, D⁷

9: Gm, D⁷, Gm, D⁷, C⁷, F⁷, B♭, C⁷, B♭

14 B: Gm, Dm, Cm, F⁷, B♭, Gm, Dm

20: Cm, F⁷, E♭⁷, E°, B♭, Gm

24: Cm, F⁷, B♭, C⁷, B♭

Chords: E♭, E°, B♭, Gm, Cm, F⁷, B♭, C⁷, A, F, F, G[♭]°, Gm, D⁷, Gm, Dm, Cm, F⁷, B♭, Gm, Dm, Cm, F⁷, E♭⁷, E°, B♭, Gm, B♭, C⁷, B♭

C clavF

FORMA: A B C B

Marchinha do Manjericão

Bloco do Manjericão

A

B_b

Musical score for section A. The key signature is B-flat major (two flats). The melody consists of eighth-note patterns. The first measure starts with a rest followed by a note. The second measure has a note followed by a rest. The third measure has a note followed by a rest. The fourth measure has a note followed by a rest. The fifth measure has a note followed by a rest. The sixth measure has a note followed by a rest. The seventh measure has a note followed by a rest. The eighth measure has a note followed by a rest.

6 Cm

F⁷

1. B_b

2. B_b B_b⁷

Musical score for section A continuation. The key signature changes to F major (one sharp). The melody continues with eighth-note patterns. The first measure has a note followed by a rest. The second measure has a note followed by a rest. The third measure has a note followed by a rest. The fourth measure has a note followed by a rest. The fifth measure has a note followed by a rest. The sixth measure has a note followed by a rest. The seventh measure has a note followed by a rest. The eighth measure has a note followed by a rest.

11 **B**

E_b

E^o

B_b

Gm

Cm

F⁷

1. Fm B_b⁷

2. B_b

Musical score for section B. The key signature changes to E major (no sharps or flats). The melody continues with eighth-note patterns. The first measure has a note followed by a rest. The second measure has a note followed by a rest. The third measure has a note followed by a rest. The fourth measure has a note followed by a rest. The fifth measure has a note followed by a rest. The sixth measure has a note followed by a rest. The seventh measure has a note followed by a rest. The eighth measure has a note followed by a rest.

16 **C**

B_b

B_b

B^o

Cm

Musical score for section C. The key signature changes to B-flat major (two flats). The melody continues with eighth-note patterns. The first measure has a note followed by a rest. The second measure has a note followed by a rest. The third measure has a note followed by a rest. The fourth measure has a note followed by a rest. The fifth measure has a note followed by a rest. The sixth measure has a note followed by a rest. The seventh measure has a note followed by a rest. The eighth measure has a note followed by a rest.

20 Cm

F⁷

Cm

F⁷

1. B_b

2. Fm B_b⁷

Musical score for section C continuation. The key signature changes to F major (one sharp). The melody continues with eighth-note patterns. The first measure has a note followed by a rest. The second measure has a note followed by a rest. The third measure has a note followed by a rest. The fourth measure has a note followed by a rest. The fifth measure has a note followed by a rest. The sixth measure has a note followed by a rest. The seventh measure has a note followed by a rest. The eighth measure has a note followed by a rest.

C clavF

Baile do Pó Royal

A. Jackson, J Cachaça e T. Dibeto

The musical score consists of two staves of bassoon or double bass parts. The top staff begins with an INTRO section followed by measures 7 through 30. The bottom staff begins at measure 12 and continues through measure 30. The score features a variety of chords including G7, C, D7, Bm, E7, Am, A♯o, Bm, E7, Am, and D7. Measure 17 includes a bass clef change to B- and a repeat sign. Measures 24 and 30 include lyrics: "Sopra que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte". Measure 30 concludes with a fermata over the last three measures.

INTRO G⁷ C D⁷ Bm E⁷ Am A^{♯o} Bm E⁷ Am D⁷

7 G D⁷ [A] G G^{♯o} Am D⁷ G

12 G G^{♯o} Am D⁷ 1.G 2.G

17 [B]- G G^{♯o} Am D⁷ G G G^{♯o} Am D⁷

24 G G⁷ [C] C D⁷ Bm E⁷ Am A^{♯o} Bm E⁷ Am D⁷

30 G G⁷ C D⁷ Bm E⁷ Am D⁷ 1.G 2.

C clavF

Praia da Estação

Ommar Mota

♩ = 130

A Dm

Gm



6

E[∅]

A⁷

a coda

Dm

A⁷

Dm



11 **B** C⁷

F

A⁷

Dm



15 C⁷

F

A⁷

1.
Dm
A⁷
Φ Dm



C clavF

Rua da Bahia

Rômulo Paes e Gervásio Horta

C clavF

Unidos do Barro Preto

D. Iglesias, F. Murcego
e M. Rocha

The musical score consists of two staves of bassoon music. The top staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a section starting with a fermata over three measures, followed by measures in Cm, Fm, Cm, and G⁷. The bottom staff begins with a bass clef, a key signature of one flat, and a 4/4 time signature. It includes sections labeled '1. Cm' and '2. Cm', a 'Fine' ending, and endings for G⁷ and D.S. al Fine. The score concludes with a final section starting at measure 14, with measures in E^b, Fm, Cm, A^b, and G⁷. Measures 17 and 18 show a transition to A^b and G⁷ respectively, leading to the 'D.S. al Fine' (Da Segunda Parte alla Fine) ending.

C clavF

Unidos do Queima Largada

INTRO

Cm A♭ G⁷ Cm 1. A♭ G⁷ 2. A♭ G⁷ Cm

7 C
A Gm Fm G⁷ 1. Cm 2. Cm C⁷

11 B- Fm B♭⁷ E♭ 1. A♭ D^{ø7} Cm C⁷ 2. A♭ G⁷

16 Cm Fm B♭⁷ E♭ A♭ G⁷

22 Cm Fm G⁷ C Am Dm G⁷ Cm D.C.

The sheet music consists of two staves of musical notation for C clavF. The key signature is one flat (B-flat), and the time signature is common time (indicated by '4'). The music is divided into sections labeled A, B, C, and a Coda.

Section A: Starts at measure 1. The first section ends at measure 21. It includes measures 1-6, 7-11, 12-16, 17-20, and 21. Measure 21 starts with a new section labeled C.

Section B: Measures 12-16. The section begins with a repeat sign and a bass clef change. The section ends at measure 21.

Section C: Measures 21-25. The section begins with a bass clef change and a dynamic instruction 'Instrum.'.

A Coda: Measures 31-35. The section begins with a bass clef change and a dynamic instruction 'A Coda'.

Key Changes: Key changes occur at various points, indicated by labels above the staff and measure numbers. These include Abm, Dbm, and Abm again. Measure 25 also includes an instruction 'Instrum.'.

C clavF

Fazer Falta

MC Livinho

The musical score consists of a single bass clef staff with a tempo of 4/4. The key signature changes throughout the piece, indicated by various chords above the staff. The lyrics are written below the staff, corresponding to the chords. The score is divided into measures by vertical bar lines.

Chords and measures:

- Measures 1-5: Gm, A Cm, Dm, Gm, Gm
- Measure 6: B Cm, Dm, 1. Gm, 2. Gm
- Measures 11-16: C Cm, Dm, Gm, Cm, Dm
- Measures 17-22: Gm, D Cm, Dm/E♭, Gm
- Measures 28-31: E Gm, Cm, Dm, Gm
- Measures 31-35: Cm, Dm, 1. Gm, 2. Gm, D.C.

C clavF

Me Libera Nega

Mc Beijinho

The musical score consists of six staves of bassoon music. The first staff starts at measure 1 with a key signature of one sharp (F#) and a tempo of 4/4. Measures 1-4 are labeled 'A' (Dm). Measures 5-8 are labeled 'B' (Dm). Measures 9-12 are labeled 'C' (Dm). Measures 13-16 are labeled 'D' (Dm). Measures 17-20 are labeled 'Gm'. Measures 21-24 are labeled 'A7'. The bassoon part features various rhythmic patterns, including eighth-note groups and sixteenth-note figures. The score is divided into sections by large square brackets above the staff.

C clavF

Na Ponta Ela Fica

Mc Delano

INTRO

Sopra que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte

C clavF

Olha a Explosão

MC Kevinho

The musical score consists of a single bass line on a staff. The key signature is C minor (one flat), and the time signature is common time (indicated by '4'). The score is divided into sections labeled A, B, and C, each with its own chord progression and lyrics.

Section A: Starts at measure 1. Chords: Gm (labeled 'A'), F. Measure 5: 1. (Gm), 2. (F). Measure 9: B (labeled 'B'), Gm, F.

Section B: Measures 11-14. Chords: Gm, F, Gm Lento, Gm (labeled 'C'), F.

Section C: Measures 15-18. Chords: Gm, F, Gm, F (labeled '1.Gm'), Gm, F, Gm, F (labeled '2.Gm'). Measure 19: Gm, F. Measure 20: Gm, F.

Accompaniment: Measures 20-23. Chords: Gm, F, Gm, F, Gm, F.

C clavF

Tequila

Chuck Rio

A Bb Ab Bb Ab Bb Ab Bb Ab

Bass clef, 2/4 time, key signature of B-flat major (two flats).

6 Bb Ab Bb Ab Bb Ab | 1.Bb Ab

Bass clef, 2/4 time, key signature of B-flat major (two flats).

10 | 2.Bb B E♭7 Bb E♭7 Bb

Bass clef, 2/4 time, key signature of B-flat major (two flats).

15 E♭7 Bb C7 | 1.F7 2.F7

Bass clef, 2/4 time, key signature of B-flat major (two flats).

C clavF

Vai Malandra

Anitta, MC Isaac e Maejor

C clavF

Voce Partiu Meu Coração

Nego do Borel

1 Am **A** Dm Em Am
5 Dm Em Am
9 1. 2. **B** Dm Em Am
13 Dm Em 1. Am 2. Am **A Coda** **Ao** **§** Am
18 **C** acomp. Dm Em Am Dm Em 1. Am 2. D.C.
2a voz A
24 Am Dm Em Am Dm Em Am

C clavF

Aflorou

Rafael Fares

A G C

This image shows the right-hand piano part for measures 11 and 12. The key signature changes from A major (no sharps or flats) to G major (one sharp) at the beginning of measure 12. Measure 11 consists of two eighth-note chords: a G major chord followed by a C major chord. Measure 12 begins with a G major chord, followed by a single eighth note (C), a rest, and then a final eighth note (C).

Musical score for piano, page 6, ending G. The score consists of two staves. The left staff is in G major (three sharps) and the right staff is in C major (no sharps or flats). The measure begins with a bass note followed by a treble note. The right hand then plays a series of eighth-note chords. The measure ends with a bass note followed by a treble note.

Cordeiro de Nanã

A

5



10

B

14



19

C

23



C clavF

Deixa a Gira Girar

A



7

B



12



17

C



22



Sopra que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte

C clavF

Odara

Caetano Veloso

Baixo

Em

5 Em B^b7 Am D⁷ Em B^b7

11 B Am D⁷ C[#]m C⁷ Bm

16 E⁷ Am C⁷ Em

22 C contracanto B D⁷ C[#]m C⁷ Bm

27 E⁷ Am C⁷ Em

Suíte dos Pescadores

A

6



10

**B-**

19



C clavF

Ai Que Saudade D'ocê

[INTRO]



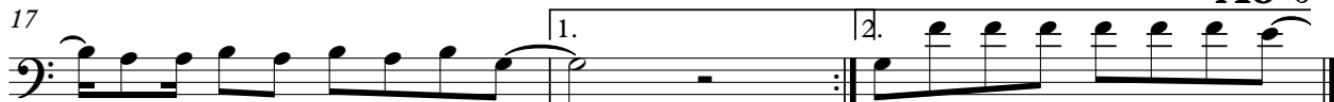
10 [A]



14



17



C clavF

Another One Bites The Dust

John Deacon (Queen)

Em Em A [A] Em Em A Em Em A
7 [B] Em Em A Em Em A
11 C D C D C D A B⁷
15 [C] Em Em A Em Em A
19 [D] Em Em A F#⁷ A F#⁷ A

C clavF

Anunciação



6

1. 2.

Musical notation for measures 6 through 9. Measure 6 begins with a half note. Measure 7 starts with a repeat sign and continues with a half note, a rest, and a quarter note. Measure 8 starts with a half note, followed by a rest, and then a quarter note. Measure 9 starts with a half note.

10

1. 2. D.C.

Musical notation for measures 10 through 13. Measure 10 starts with a half note followed by a sixteenth-note pattern. Measure 11 starts with a half note, followed by a rest, and then a quarter note. Measure 12 starts with a half note, followed by a rest, and then a quarter note. Measure 13 starts with a half note.

Canto de Xango

Vinícius de Moraes e Baden Powell

A

5 Fm Bbm E^b7 A^b C^{7/G} Fm Bbm Fm Bbm

10 Fm C⁷ Fm Bbm E^b7 A^b D^b7 Fm Bbm Fm

16 **B** Fm C^{/E} Fm C^{7/E} Fm Eb⁷ Ab C⁷ Fm C^{7/E}

21 Fm/E^b D^{d7} D^b C⁷ 1. Fm 2. Fm

25 **C** Bbm Eb⁷ 2 Ab C^{7/G} 2 Fm Bbm Fm Bbm 2 Fm C⁷

30 Fm Bbm E^b7 A^b D^{b7}

33 Fm Bbm Fm Bbm 2 Fm C⁷ Fm

C clavF

Cariñito

Ángel Aníbal Rosado

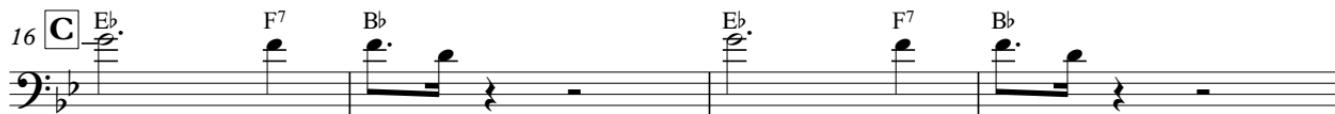
[INTRO]

Gm

B_b

1. Gm

2. Gm



C clavF

Chorando Se Foi

Kaoma

INTRO

Bass guitar sheet music for the INTRO section. The key signature is C major (no sharps or flats). The first measure is Am. The second measure is C. The third measure is Dm. The fourth measure is Am. The fifth measure is Dm. The sixth measure is Am. The seventh measure is Dm. The eighth measure is Am.

Bass guitar sheet music for measures 4 through 7. The key signature changes to G major. Measure 4 starts with a bass note followed by a G chord. Measure 5 starts with a bass note followed by an Am chord. Measure 6 starts with a bass note followed by a G chord. Measure 7 starts with a bass note followed by an Am chord. Measures 8 through 10 are labeled as section A.

Bass guitar sheet music for section A starting at measure 8. The key signature changes to Am. Measure 8 starts with a bass note followed by an Am chord. Measure 9 starts with a bass note followed by an F chord. Measure 10 starts with a bass note followed by a G chord. Measure 11 starts with a bass note followed by a C chord. Measures 12 through 14 are labeled as section B.

Bass guitar sheet music for section B starting at measure 11. The key signature changes to Dm. Measure 11 starts with a bass note followed by a Dm chord. Measure 12 starts with a bass note followed by an Am chord. Measure 13 starts with a bass note followed by a G chord. Measure 14 starts with a bass note followed by an Am chord. Measures 15 through 17 are labeled as section C.

Bass guitar sheet music for section C starting at measure 15. The key signature changes to Dm. Measure 15 starts with a bass note followed by a Dm chord. Measure 16 starts with a bass note followed by an Am chord. Measure 17 starts with a bass note followed by a G chord. Measures 18 through 20 are labeled as section D.

C clavF

Divino Maravilhoso

Gilberto Gil e Caetano Veloso

The sheet music consists of two staves of musical notation. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff begins with a bass clef and a common time signature. The music is divided into sections labeled A, B, C, D, E, and F, each with specific chords and lyrics. Measure numbers 6, 11, 16, 20, 26, and 30 are indicated. The lyrics include "G", "C", "E", "F", "G", "Bº", "E⁷", "Am", "F", "B♭", "C", "F", "E", "Am", "C", "Gm", "C", "Gm", "C", "E", "F", "G", "a Coda", "Bº", "E⁷", "Am", "F", "B♭", "C", "E", "Am", "F", "C", "Gm", "C", "Gm", and "Ao". The notation includes various rests, eighth and sixteenth note patterns, and dynamic markings like accents and slurs.

Don't Stop 'Til You Get Enough

Michael Jackson

INTRO

A♭/B♭

B♭



5 § [A] A♭/B♭

B♭

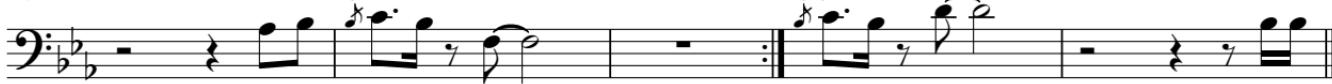
A♭/B♭



10

1. B♭

2. B♭



15 [B] A♭/B♭

B♭

1.



19 2.

Ao § [C] B♭ B♭m/E♭

E♭/F

Gm

B♭



22 B♭ B♭m/E♭

E♭/F

1.

Gm

B♭

2.

Gm

D.C.



C clavF

FORMA: C [AA B CC]

K.O.

Pablo Vittar

Acomp. Intro

E♭

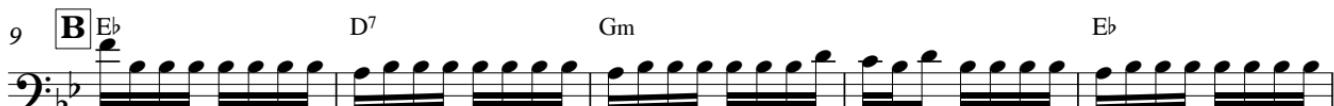
E♭

D⁷

Gm

Gm

F



C clavF

Recado a Minha Amada (Lua Vai)

Juninho e Salgadinho (Katinguelê)

Tom:

F

The musical score consists of eight staves of bass clef (C clavF) music. The key signature is one flat (B-flat). The time signature varies between common time (4/4) and 2/4. The score includes the following chords and measures:

- Measures 1-3: F, Gm, C⁷, F, Am, Abm, Gm, Dm.
- Measures 4-6: Gm, C⁷, F, Am, Abm, Gm, C⁷.
- Measures 7-9: F, Dm, Gm, C⁷, [1. F, Dm], [2. F, Dm].
- Measures 10-12: Gm, C⁷, C[#], Dm, Ab^o, Gm, C⁷.
- Measures 13-15: F, D⁷, Gm, E^{ø7}, A⁷, Dm, D⁷.
- Measures 16-18: Gm, C⁷, F, D⁷.

C clavF

Moliendo Cafe

Hugo Blanco e José Manzo Perroni

Baixo

The sheet music consists of six staves of bass guitar notation. The first staff starts at measure 4 with a key signature of one flat (B-flat). It features eighth-note patterns and rests. Measures 4 through 10 are labeled with chords: A (boxed), Gm, Cm, and Aø7. Measures 10 through 16 show harmonic changes between Gm, 1. Gm, 2. Gm, Cm, F7, Bb, Dm, Dbm, Cm, F7, Bb, Aø7, and D7. The bass line includes various rhythmic patterns such as eighth-note pairs, sixteenth-note groups, and eighth-note triplets. Measure numbers 4, 7, 10, 13, and 16 are explicitly marked on the left side of the staves.

Sopra que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte

C clavF

Não Quero Dinheiro

Tim Maia

Intro G

1. D⁷ | 2. D⁷

6 A G Em G Em [1. D⁷]

12 G D⁷ | 2. Cm D⁷ G⁷

18 B C & Cm Bm Em Am D⁷

24 G G⁷ C Cm Bm Em

30 Am D⁷ G D⁷ C G Em G

37 Em [1. D⁷] G D⁷

42 [2. Cm D⁷ G⁷] Ao &

C clavF

País Tropical

Jorge Ben Jor

The musical score consists of six staves of bass clef music. The first staff starts with a boxed 'A' above the first note, followed by the lyrics 'G Bm C D7 G Bm C D7 G Bm C D7'. The second staff begins at measure 7 with 'G Bm C D7 G Bm C D7 G Bm'. The third staff begins at measure 12 with 'C D7 G Bm C D7 G Bm C D7'. The fourth staff begins at measure 17 with a boxed 'B' above the first note, followed by 'C F C'. The fifth staff begins at measure 22 with 'F'. The sixth staff begins at measure 25 with 'C D7'. The lyrics are: 'G Bm C D7 G Bm C D7 G Bm C D7' (measures 1-6), 'G Bm C D7 G Bm C D7 G Bm' (measures 7-12), 'C D7 G Bm C D7 G Bm C D7' (measures 12-17), 'C F C' (measures 17-21), 'F' (measures 22-26), and 'C D7' (measures 25-29).

C clavF

Que Nem Jiló

[INTRO]  E_b E_b^o Dm G⁷ Cm E_bm F⁷ B_b

6 A B_b A⁷ Dm F⁷ B_b C⁷ F F⁷ E_b E_b^o

11 Dm G⁷ 1.Cm F⁷ B_b F⁷ 2.Cm E_bm F⁷ B_b

16 B F⁷ B_b F⁷ B_b

20 F⁷ B_b B_b⁷ E_b F⁷

23 B_b B_b⁷ E_b F⁷ B_b Ao 

C clavF

Toda Menina Bahiana

Gilberto Gil

Baixo

A G A G A G A G
5 [A] A : G A G A G [1. A] G

2a vez 8a acima

9 [2. A] G [B] D E/D G/D

16 [C] Am/D Bm/D Am/D Bm/D

20 Am/D Bm/D G/D [1.] [2.]

25 [D] G A G A G A G A
29 G A G A G A G A G Ao :

C clavF

Tristeza

Haroldo Lobo e Niltinho

Mistéria

Haroldo Lobo e Nilton

The sheet music consists of ten staves of bassline notation. The first staff starts with a key signature of one flat (B-flat), indicated by a 'F' in a box above the staff. The second staff begins with a key signature of one sharp (G-sharp), indicated by a 'C7' above the staff. The third staff starts with a key signature of one flat (B-flat), indicated by a 'D7' above the staff. The fourth staff begins with a key signature of one sharp (G-sharp), indicated by a 'Gm' above the staff. The fifth staff starts with a key signature of one flat (B-flat), indicated by an 'F' above the staff. The sixth staff starts with a key signature of one flat (B-flat), indicated by a '9' above the staff. The seventh staff starts with a key signature of one flat (B-flat), indicated by a 'C7' above the staff. The eighth staff starts with a key signature of one flat (B-flat), indicated by a 'F' above the staff. The ninth staff starts with a key signature of one flat (B-flat), indicated by a '16' above the staff. The tenth staff starts with a key signature of one flat (B-flat), indicated by a 'B' in a box above the staff. The eleventh staff starts with a key signature of one flat (B-flat), indicated by a 'Cm' above the staff. The twelfth staff starts with a key signature of one flat (B-flat), indicated by a 'F7' above the staff. The thirteenth staff starts with a key signature of one flat (B-flat), indicated by a 'Bb' above the staff. The fourteenth staff starts with a key signature of one flat (B-flat), indicated by a 'Bbm' above the staff. The fifteenth staff starts with a key signature of one flat (B-flat), indicated by an 'Am' above the staff. The sixteenth staff starts with a key signature of one flat (B-flat), indicated by a '24' above the staff. The seventeenth staff starts with a key signature of one flat (B-flat), indicated by a 'D7' above the staff. The eighteenth staff starts with a key signature of one flat (B-flat), indicated by a 'Gm' above the staff. The nineteenth staff starts with a key signature of one flat (B-flat), indicated by a 'C7' above the staff. The twentieth staff starts with a key signature of one flat (B-flat), indicated by a 'F' above the staff. The twenty-first staff starts with a key signature of one flat (B-flat), indicated by a '31' above the staff. The twenty-second staff starts with a key signature of one flat (B-flat), indicated by a 'C' in a box above the staff. The twenty-third staff starts with a key signature of one flat (B-flat), indicated by a 'Bb' above the staff. The twenty-fourth staff starts with a key signature of one flat (B-flat), indicated by a 'Bbm' above the staff. The twenty-fifth staff starts with a key signature of one flat (B-flat), indicated by an 'Am' above the staff. The twenty-sixth staff starts with a key signature of one flat (B-flat), indicated by a 'D7' above the staff. The twenty-seventh staff starts with a key signature of one flat (B-flat), indicated by a '40' above the staff. The twenty-eighth staff starts with a key signature of one flat (B-flat), indicated by a 'Gm' above the staff. The twenty-ninth staff starts with a key signature of one flat (B-flat), indicated by a 'C7' above the staff. The thirtieth staff starts with a key signature of one flat (B-flat), indicated by a '1. F' above the staff. The thirty-first staff starts with a key signature of one flat (B-flat), indicated by a 'F7' above the staff. The thirty-second staff starts with a key signature of one flat (B-flat), indicated by a '2. F' above the staff. The thirty-third staff starts with a key signature of one flat (B-flat), indicated by an 'ao' above the staff.

Sopra que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte

C clavF

A Luz de Tieta

Caetano Veloso

The musical score consists of six staves of bass clef music. The first staff starts with section A (Cm) at measure 1. The second staff starts with section B (Am) at measure 4. The third staff starts with section G at measure 8. The fourth staff starts with section Am at measure 12. The fifth staff starts with section C (Cm) at measure 15. The sixth staff concludes with D.C. (Da Capo) at measure 18.

Section A: Cm, Bb, Cm

Section B: 4 Bb, Am, G, Am

Section G: G, Am, G, Am

Section Am: G, Am

Section C: Cm, Bb

D.C. (Section D): Ab, G7

Sopra que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte

C clavF

Baianidade Nagô

Evandro Rodrigues

[INTRO]

8 C⁷ F C⁷ F C⁷

7 [A] F Dm B♭ C⁷ F

12 Dm B♭ 1. C⁷ 2. C⁷ F

17 F⁷ [B] B♭ C⁷ Am D⁷

22 Gm 1. C⁷ F

25 F⁷ 2. C⁷ F Ao §

Sopra que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte

Deusa do amor

Olodium

1 [A] Em Am Em Em Am Em

5 Am Em Am Em Am

9 Em D [B] Em Am Em D

13 [C] Em Am Em D Em

17 Em Am Em Am

C clavF

Drink do Amor

Carlos Bolívia

[INTRO]

The musical score consists of two staves of bass clef music. The top staff begins with an intro section (labeled [INTRO]) in A⁷, followed by measures 7 through 12. Measure 7 starts with E, followed by a repeat sign and two measures of A (labeled A). Measures 9 and 10 show a transition with E and F#m. Measure 12 ends with E. The bottom staff begins at measure 13 with A, followed by E and F#m. Measure 17 starts with B (labeled B), followed by A⁷ and E. The score continues with measures 21 through 30, featuring chords A⁷, B⁷, E, B, B^b, and G[#]. The section concludes with a repeat sign and measures 26 through 30, which include C, E, B, B^b, and D.C. (Da Capo). The score ends with a final section starting at measure 30, featuring A, G[#], C[#]m, B, and D.C.

C clavF

Eu Também Quero Beijar

F. Nilo, M. Moreira
e Pepeu Gomes

[INTRO]

Music score for the intro section. The key signature is C major (no sharps or flats). The time signature is 2/4. The bass clef is used. The first measure consists of eighth-note pairs. The second measure starts with a half note followed by eighth-note pairs. The third measure starts with a half note followed by eighth-note pairs, with a C7 chord indicated above the notes. The fourth measure starts with a half note followed by eighth-note pairs.

Music score for measures 6 through the end of section A. The key signature changes to B-flat major (one flat). The time signature remains 2/4. The bass clef is used. Measures 6-10 show eighth-note pairs. Measure 11 begins with a half note followed by eighth-note pairs, labeled with a box containing 'A' and a C7 chord. Measures 12-13 continue with eighth-note pairs. Measure 14 begins with a half note followed by eighth-note pairs, labeled with a box containing 'F'. Measures 15-16 continue with eighth-note pairs. Measures 17-18 continue with eighth-note pairs, labeled with a box containing '1.F'.

Music score for measures 18 through the end of section B. The key signature changes back to C major. The time signature remains 2/4. The bass clef is used. Measures 18-19 continue with eighth-note pairs, labeled with a box containing '2.F'. Measures 20-21 continue with eighth-note pairs, labeled with a box containing 'B' and an F chord. Measures 22-23 continue with eighth-note pairs. Measures 24-25 continue with eighth-note pairs. Measures 26-27 continue with eighth-note pairs.

Music score for the final section D.C. The key signature changes to G major (one sharp). The time signature remains 2/4. The bass clef is used. Measures 28-29 continue with eighth-note pairs, labeled with a box containing 'C7'. Measures 30-31 continue with eighth-note pairs, labeled with a box containing 'D.C.'.

C clavF

Mimar Você

Timbalada

The musical score consists of six staves of bass line notation. The first staff starts with a section labeled 'A' in a box, followed by measures of F#m, D, E, A, and F#m. The second staff begins at measure 7 with D, E, and a section labeled 'B' in a box, followed by D, E, A, and E/G#. The third staff starts at measure 12 with F#m, D, E, A, and D. The fourth staff begins at measure 17 with E, A, E/G#, F#m, D, and E. The fifth staff starts at measure 22 with A, followed by three measures of A, and concludes with 'D.C.' (Da Capo). The bass lines feature various rhythmic patterns, including eighth-note groups and sixteenth-note figures, often with grace notes and slurs. Measures are numbered 1 through 22 above the staff lines. The key signature changes between staves, with some sections in F#m, D, E, A, and G major (E/G#).

A

F#m D E A F#m

D E B D E A E/G#

F#m D E A D

E A E/G# F#m D E

A A A A A D.C.

Instr.

Sopra que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte

C clavF

Não Enche

Caetano Veloso

The musical score consists of two staves of bassoon music. The top staff begins with an 'Intro' section, followed by measures 6 through 12. Measure 6 starts with a B♭ note. Measures 7-12 feature chords A (Cm), F7, B♭, Cm, F7, Gm, and C7. The bottom staff begins at measure 13, starting with a B note. Measures 13-19 show chords E♭m3, Cm3, F7, E♭m3, Cm 3, F7, E♭m3, Cm3, and F7. Measures 19-24 show chords Cm, F7, 3 Ao, C, E♭m, Cm, F7, and 3. Measures 24-27 show chords E♭m, Cm, F7, E♭m, Cm, F7, and 3. The score concludes with a final section from measure 27 onwards.

C clavF

Forma: [A i A B C]

Nobre Vagabundo

Marcio Mello (Daniela Marcury)

The musical score consists of three staves of bassoon parts. The first staff starts with section A (measures 1-12), followed by an intro (measures 13-15) where the bassoon plays eighth-note patterns over a F major chord. Section B begins at measure 16, featuring eighth-note patterns over chords F, Bb, Am, and Dm. Section C starts at measure 23, with eighth-note patterns over chords F, Bb, C7, and F. The score includes lyrics in Portuguese: 'Sopa que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte'.

1 A F

5 F Bb C7 F Bb C7 a coda

9 F Bb C7 F groove reggae Bb C7

13 Intro F trompetes sax Bb C7 F Ao §

16 B F Bb Am Dm

20 Gm C7 F Bb C7

23 C F Bb C7 F Ao §

C clavF

O Canto da Cidade

Daniela Mercury e Tote Gira

Intro

A G A 1. G

6 2. G A C#m G Bm A C#m G Bm

11 A C#m G Bm A C#m 1. G Bm 2. G Bm

16 B F#m Bm F#m 1. Bm 2. Bm

21 C A & C#m G Bm A C#m G Bm

25 A C#m G Bm A C#m G Bm

29 D A C#m G Bm A C#m 1. G Bm 2. G Bm

34 E - A instr. G A G Ao &

The sheet music consists of two staves of bassoon or double bass parts. The music is in common time. The key signature changes frequently, indicated by Roman numerals (A, G, Bm, F#m, C#m) and measure numbers (6, 11, 16, 21, 25, 29, 34). The lyrics are written below the notes. The first staff starts with an 'Intro' section, followed by a verse with chords A, G, A, 1. G. The second staff begins with 2. G, followed by chords A, C#m, G, Bm, A, C#m, 1. G, Bm, 2. G, Bm. The third staff continues with 1. G, Bm, 2. G, Bm, followed by a section starting with B, F#m, Bm, F#m, 1. Bm, 2. Bm. The fourth staff begins with C, A &, C#m, G, Bm, A, C#m, G, Bm. The fifth staff continues with A, C#m, G, Bm, A, C#m, G, Bm. The sixth staff begins with D, A, C#m, G, Bm, A, C#m, 1. G, Bm, 2. G, Bm. The seventh staff begins with E, - A instr., G, A, G, Ao &. The lyrics include 'Sopra que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte'.

C clavF

Prefixo do Verão

Beto Silva

INTRO

5 2. Dm

9 F B♭ Cm Dm E♭

14 Dm Am G Am

18 G Am

20 G Am 3 G Ao

Sopra que Sara / Pega no Piston - Carnaval de rua de Belo Horizonte

C clavF

Requebra

Nego e Pierre Onassis

[INTRO]

5
10 **A** §
14 1. 2. **B**
19 1. 2. **C**
23
26 - **D**
30 1. 2. 3. **Ao** §
34

C clavF

Você Não Entende Nada

Caetano Veloso

A bass clef musical score for the song "Você Não Entende Nada" by Caetano Veloso. The score consists of six staves of music, each starting with a bass clef and a key signature of one flat (B-flat). The time signature varies between common time (4/4) and 12/8. The lyrics are indicated by Roman numerals A through D, with some additional markings like '1. Dm' and 'C7'. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The score ends with a repeat sign and the instruction 'D.C.'.

1. Dm C⁷

2. F B_b B E_b E_b F

B

8 B_b E_b A D Gm D_b C⁷

10 C F B_b Dm C⁷ F B_b

Dm G⁷ C⁷ D B_b C⁷

13 Dm G⁷ C⁷ D B_b C⁷

16 F B_b C⁷ F D.C.