

A group of seven men are performing on a stage. They are dressed in various styles, including a white shirt and cap, a patterned shirt, a black t-shirt, a red t-shirt, and a patterned shirt with a hat. They are holding microphones and appear to be singing or speaking. The stage is lit with spotlights, and there are colorful umbrellas in the background. Two large speakers are visible in the foreground.

SETE CORAÇÕES

Composição

Clóvis Pereira, Duda, Guedes Peixoto,
Ademir Araújo, Zé Menezes, Edson Rodrigues e Nunes

Arranjo

Spok

Sete Corações

(E. Rodrigues/C. Pereira/Duda/J. Menezes/
Nunes/G. Peixoto/A. Araújo)

Arr. Spok

Mestres do Frevo

The musical score is arranged in a system of staves. The top four staves are for Saxophones: Sax alto 1, Sax alto 2, Sax tenor 1, and Sax tenor 2. The next four staves are for Petes: Pete 1, Pete 2, Pete 3, and Pete 4. The next four staves are for Bones: Bone 1, Bone 2, Bone 3, and Bone 4. The bottom two staves are for Bx. e Harm. and Bat e Perc. The score is in 2/4 time with a key signature of one sharp (F#). Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The piece is marked 'FREVO'.

Chord progression: Dm, Gm⁷, B^b/C, F^{6/9}, *mp* B^b maj⁷, Em^{7(b5)}

This musical score is for a jazz ensemble. It features 12 staves for saxophones and petes, 4 staves for bones, and 1 staff for bass and harmonica. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four measures. The saxophones and petes play a melodic line that starts with a quarter note, followed by a half note, and then a quarter note. The bones play a similar melodic line, but with a different rhythm. The bass and harmonica play a bass line that starts with a quarter note, followed by a half note, and then a quarter note. The harmonica part includes chord changes: A7, Dm, Dm, Gm, Gm/F, Em7(b5), Bb6(5b), and A7. The percussion part is indicated by a double bar line.

Sax alto 1

Sax alto 2

Sax tenor 1

Sax tenor 2

Pete 1

Pete 2

Pete 3

Pete 4

Bone 1

Bone 2

Bone 3

Bone 4

Bx. e Harm.

Bat e Perc

A7 Dm Dm Gm Gm/F Em7(b5) Bb6(5b) A7

To Coda

1.

This musical score is for a jazz ensemble. It features ten staves: Sax alto 1, Sax alto 2, Sax tenor 1, Sax tenor 2, Pete 1, Pete 2, Pete 3, Pete 4, Bone 1, Bone 2, Bone 3, Bone 4, Bx. e Harm., and Bat e Perc. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into five measures. The first measure contains a whole note chord for the piano. The second measure contains a whole note chord for the piano. The third measure contains a whole note chord for the piano. The fourth measure contains a whole note chord for the piano. The fifth measure contains a whole note chord for the piano. The saxophones play a melodic line that is repeated in the first and second measures, and then continues in the third, fourth, and fifth measures. The trumpets and trombones play a rhythmic pattern of eighth notes. The piano plays a bass line of eighth notes. The drums play a simple pattern of eighth notes.

Sax alto 1

Sax alto 2

Sax tenor 1

Sax tenor 2

Pete 1

Pete 2

Pete 3

Pete 4

Bone 1

Bone 2

Bone 3

Bone 4

Bx. e Harm.

Bat e Perc

Dm

Dm/C

B^b7

A⁷

Dm

Dm

2.

Sax alto 1 *f* *p* *cres*

Sax alto 2 *f* *p*

Sax tenor 1 *f* *p*

Sax tenor 2 *f* *p*

Pete 1 *f*

Pete 2 *f*

Pete 3 *f*

Pete 4 *f*

Bone 1 *f*

Bone 2 *f*

Bone 3 *f*

Bone 4 *f*

Bx. e Harm. *f* Dm C7 B7 B \flat 7 A7 Dm Dm

Bat e Perc

This musical score is for a jazz ensemble. It features six staves for saxophones (Sax alto 1 & 2, Sax tenor 1 & 2), four staves for trumpets (Pete 1-4), four staves for trombones (Bone 1-4), a Bass and Harmonica staff (Bx. e Harm.), and a Drums and Percussion staff (Bat e Perc). The key signature is one sharp (F#), and the time signature is 4/4. The saxophones play a melodic line with eighth and sixteenth notes, often with slurs and accents. The trumpets and trombones play a rhythmic accompaniment, with some notes marked with accents and slurs. The piano part includes a *cresc.* marking and a *c.* marking. The bass part includes a *cresc.* marking and a *c.* marking. The Bx. e Harm. part includes a *FREVO* marking. The Bat e Perc. part is marked with a double bar line. The score is divided into six measures, with a repeat sign at the beginning of the first measure.

Sax alto 1

Sax alto 2

Sax tenor 1

Sax tenor 2

Pete 1

Pete 2

Pete 3

Pete 4

Bone 1

Bone 2

Bone 3

Bone 4

Bx. e Harm.

Bat e Perc

cresc.

c.

cresc.

c.

Dm

Dm

Gm⁷

Gm⁷

A⁷

A⁷

FREVO

This musical score is for a jazz ensemble. It consists of 13 staves, each representing a different instrument or section. The instruments are: Sax alto 1, Sax alto 2, Sax tenor 1, Sax tenor 2, Pete 1, Pete 2, Pete 3, Pete 4, Bone 1, Bone 2, Bone 3, Bone 4, Bx. e Harm. (Baritone Saxophone and Horns), and Bat e Perc (Drums and Percussion). The score is written in treble clef for saxophones and piano, and bass clef for trumpets, trombones, baritone saxophone, and drums. The key signature is one sharp (F#), and the time signature is 4/4. The music is marked with a forte (*f*) dynamic. The saxophones play a melodic line with eighth and sixteenth notes, often with slurs and accents. The trumpets and trombones play a similar melodic line, with some staccato notes. The piano part features a complex rhythmic pattern with triplets and slurs. The baritone saxophone and horns play a bass line with chords and single notes. The drums and percussion play a steady rhythm with accents and slurs. The score includes various musical notations such as slurs, accents, slurs, and slurs. The piano part includes a triplet of eighth notes in the first measure of the second system. The baritone saxophone and horns part includes a triplet of eighth notes in the first measure of the second system. The drums and percussion part includes a triplet of eighth notes in the first measure of the second system. The score is divided into two systems of six measures each. The first system starts with a key signature change from one sharp to one sharp. The second system starts with a key signature change from one sharp to one sharp. The score is written in a standard musical notation style with a clear layout and good readability.

Sax alto 1

Sax alto 2

Sax tenor 1

Sax tenor 2

Pete 1

Pete 2

Pete 3

Pete 4

Bone 1

Bone 2

Bone 3

Bone 4

Bx. e Harm.

Bat e Perc

f

Dm

f D⁷ E^b7 D⁷

Gm⁷

B^b/C

F6/9

B^b6

This musical score is for a jazz ensemble, featuring a variety of instruments and a piano accompaniment. The score is divided into two systems, with the second system starting at measure 1. The instruments are arranged as follows:

- Sax alto 1**: Treble clef, playing a melodic line with eighth and sixteenth notes.
- Sax alto 2**: Treble clef, playing a similar melodic line to Sax alto 1.
- Sax tenor 1**: Treble clef, playing a melodic line with eighth and sixteenth notes.
- Sax tenor 2**: Treble clef, playing a similar melodic line to Sax tenor 1.
- Pete 1**: Treble clef, playing a melodic line with eighth and sixteenth notes.
- Pete 2**: Treble clef, playing a melodic line with eighth and sixteenth notes.
- Pete 3**: Treble clef, playing a melodic line with eighth and sixteenth notes.
- Pete 4**: Treble clef, playing a melodic line with eighth and sixteenth notes.
- Bone 1**: Bass clef, playing a melodic line with eighth and sixteenth notes.
- Bone 2**: Bass clef, playing a melodic line with eighth and sixteenth notes.
- Bone 3**: Bass clef, playing a melodic line with eighth and sixteenth notes.
- Bone 4**: Bass clef, playing a melodic line with eighth and sixteenth notes.
- Bx. e Harm.**: Bass clef, playing a bass line with eighth and sixteenth notes.
- Bat e Perc**: Drum set, playing a rhythmic pattern with eighth and sixteenth notes.

The piano accompaniment (Bx. e Harm.) includes the following chords:

- Measures 1-2: Gm7, A7, Dm
- Measure 3: Dm
- Measures 4-5: C7, B7
- Measures 6-7: Bb7

The score is written in 4/4 time and features a key signature of one sharp (F#). The first system ends at measure 4, and the second system begins at measure 1. The score includes various musical notations such as slurs, accents, and dynamic markings.

⊕ Coda

2. D.C. al Coda

The musical score is arranged in 12 staves. The top four staves are for saxophones (Sax alto 1, Sax alto 2, Sax tenor 1, Sax tenor 2). The next four staves are for trumpets (Pete 1, Pete 2, Pete 3, Pete 4). The next four staves are for trombones (Bone 1, Bone 2, Bone 3, Bone 4). The bottom two staves are for Bass and Drums (Bx. e Harm., Bat e Perc). The score is in 4/4 time with a key signature of two sharps (F# and C#). It features a first ending (1.) and a second ending (2.) leading to a Coda. The second ending is marked 'D.C. al Coda'. The Coda section begins with a forte (*f*) dynamic. The bass line includes chord changes: A7, DmDm, and Dm. The percussion part includes a snare drum pattern marked with an asterisk (*).

Sete Corações

(E. Rodrigues/C. Pereira/Duda/J. Menezes/
Nunes/G. Peixoto/A. Araújo)

Arr. Spok

Mestres do Frevo

Sax alto 1

The musical score for Sax alto 1 is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piece begins with a dynamic marking of *mp* and a *mf* marking. It features several first and second endings, marked with '1.' and '2.'. A 'To Coda' section is indicated by a box around a specific phrase. The score concludes with a 'D.C. al Coda' instruction, followed by a final measure with a dynamic marking of *f*. Performance markings include accents (>) and a *p cresc.* marking.

Sete Corações

(E. Rodrigues/C. Pereira/Duda/J. Menezes/
Nunes/G. Peixoto/A. Araújo)

Arr. Spok

Mestres do Frevo

Sax alto 2

mp *mf*

mf

To Coda

1.

2.

f *p*

cresc.

2

f

1.

1.

2.

D.C. al Coda

f

⊕ Coda

Sete Corações

(E. Rodrigues/C. Pereira/Duda/J. Menezes/
Nunes/G. Peixoto/A. Araújo)

Arr. Spok

Mestres do Frevo

Sax tenor 1

The musical score for Sax tenor 1 is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a mezzo-piano (*mp*) dynamic and a mezzo-forte (*mf*) dynamic. The piece includes several first and second endings, marked with '1.' and '2.'. A 'To Coda' section is indicated by a box and a double bar line with a coda symbol. The score features various dynamics including forte (*f*) and piano (*p*), as well as a crescendo (*cresc.*). The piece concludes with a 'D.C. al Coda' instruction and a final Coda section marked with a circled cross symbol and a forte (*f*) dynamic.

Sete Corações

(E. Rodrigues/C. Pereira/Duda/J. Menezes/
Nunes/G. Peixoto/A. Araújo)

Arr. Spok

Mestres do Frevo

Sax tenor 2

mp *mf*

To Coda

1.

2.

f *p*

cresc.

2

f

1.

2.

D.C. al Coda

⊕ Coda

f

Sete Corações

(E. Rodrigues/C. Pereira/Duda/J. Menezes/
Nunes/G. Peixoto/A. Araújo)

Arr. Spok

Mestres do Frevo

Sax barít. *mp* *mf*

To Coda 1.

2.

f *p cresc.*

1.

2. \oplus Coda

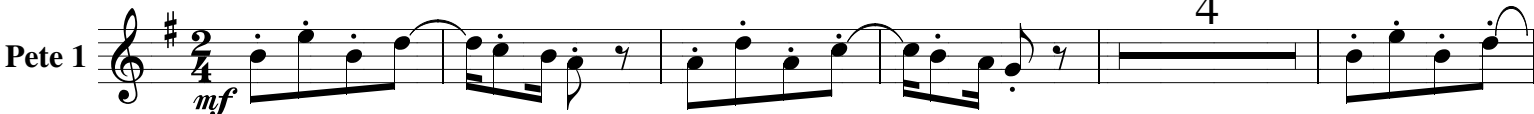
D.C. al Coda *f*

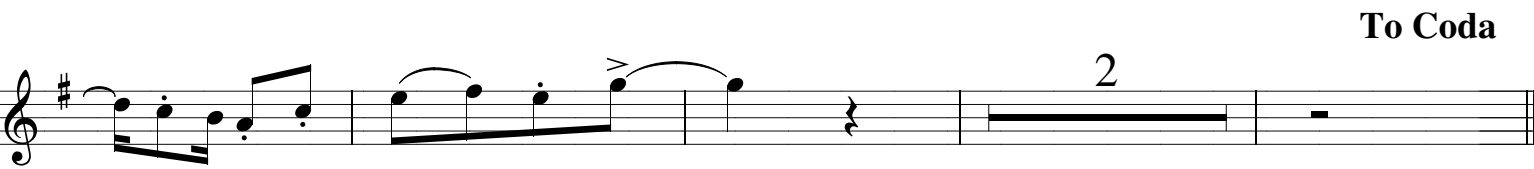
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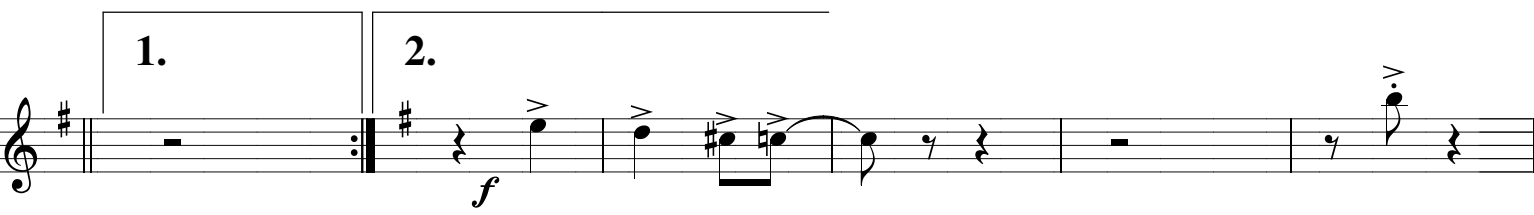
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Nunes/G. Peixoto/A. Araújo)

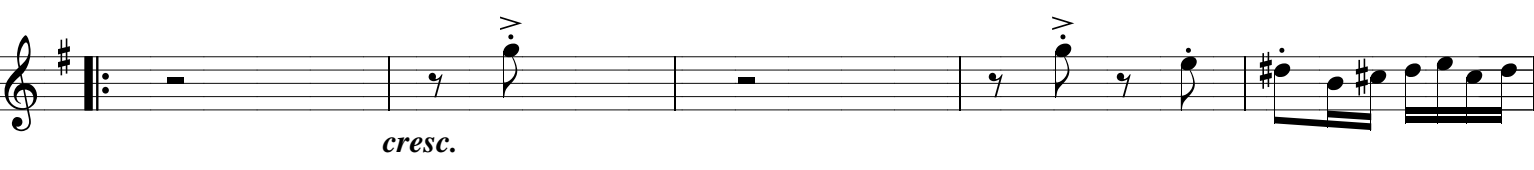
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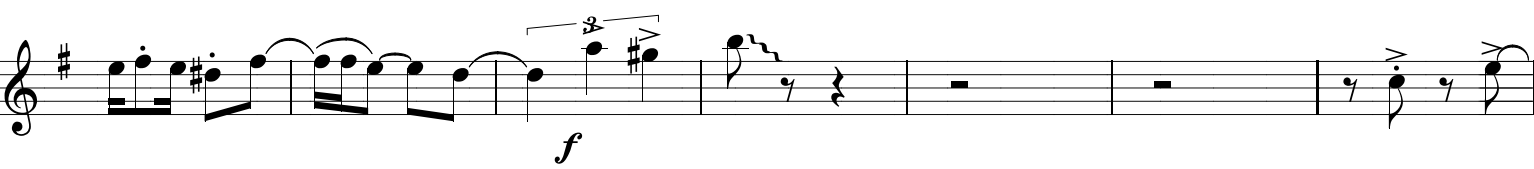
Mestres do Frevo

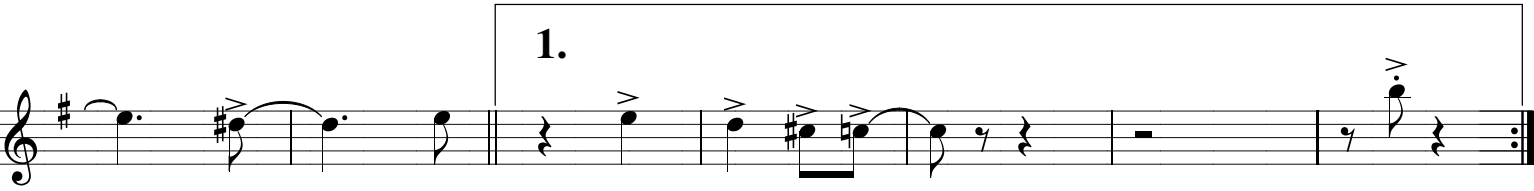
Pete 1 

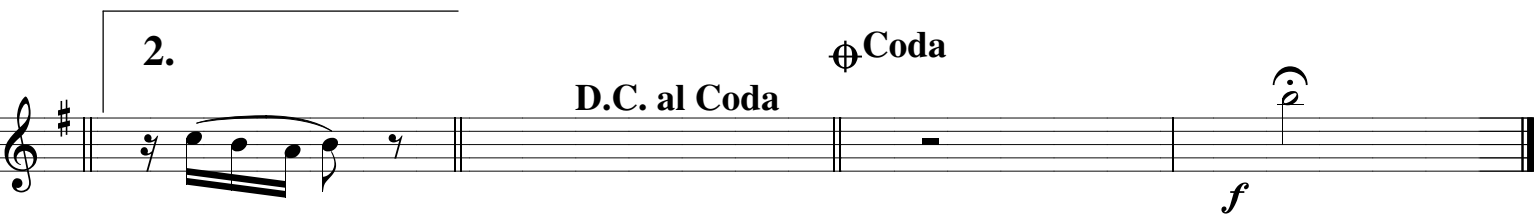
 To Coda



 cresc.





 D.C. al Coda Coda f

Sete Corações

(E. Rodrigues/C. Pereira/Duda/J. Menezes/
Nunes/G. Peixoto/A. Araújo)

Arr. Spok

Mestres do Frevo

Pete 2

mf

4

To Coda

2

1.

2.

f

cresc

f

3

1.

f

2.

D.C. al Coda

⊕ Coda

f

Sete Corações

(E. Rodrigues/C. Pereira/Duda/J. Menezes/
Nunes/G. Peixoto/A. Araújo)

Arr. Spok

Mestres do Frevo

Pete 3

mf

4

To Coda

2

1. 2.

f

cresc.

f

3

1.

2. \oplus Coda

D.C. al Coda

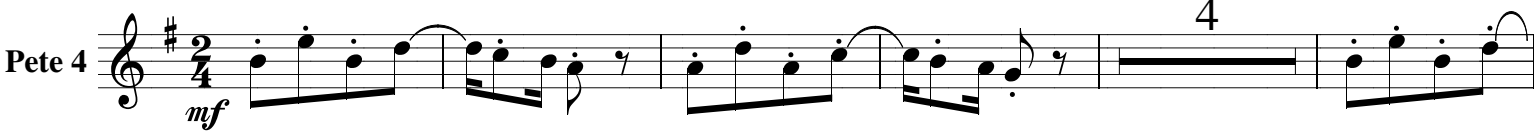
f

Sete Corações

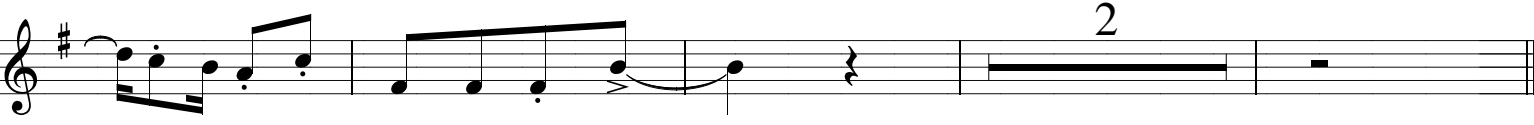
(E. Rodrigues/C. Pereira/Duda/J. Menezes/
Nunes/G. Peixoto/A. Araújo)

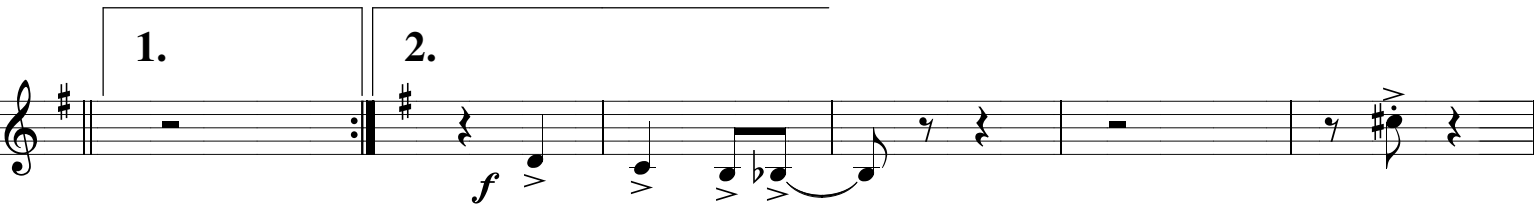
Arr. Spok

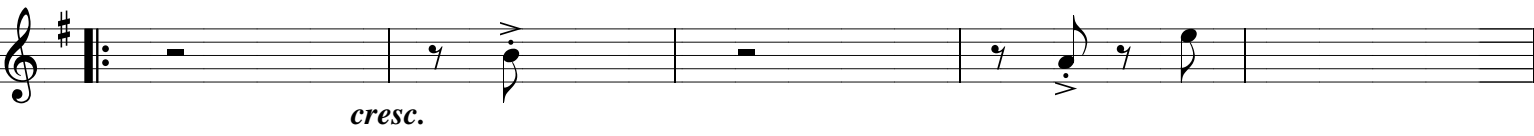
Mestres do Frevo

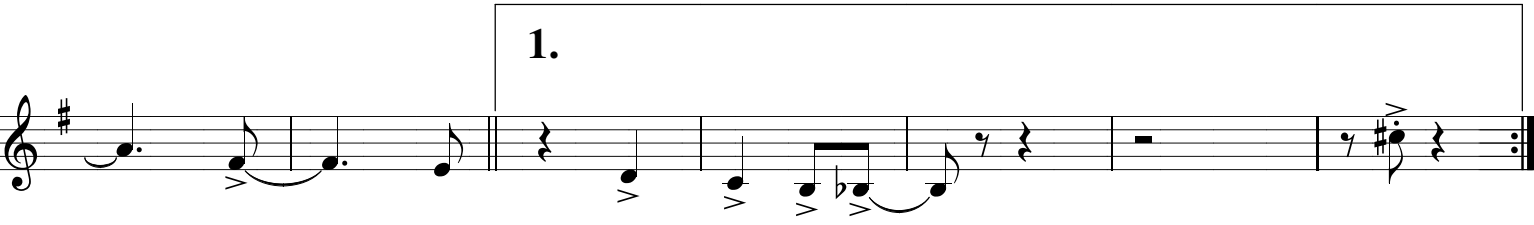
Pete 4 

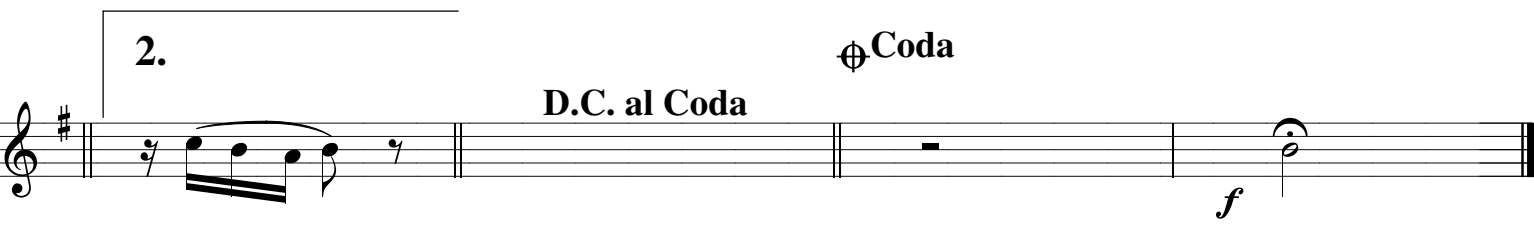
To Coda



1. 



1. 

2. 

Sete Corações

(E. Rodrigues/C. Pereira/Duda/J. Menezes/
Nunes/G. Peixoto/A. Araújo)

Arr. Spok

Mestres do Frevo

Bone 1

mf *mp*

To Coda 1.

2.

f

cresc.

f

1.

2. \oplus Coda

D.C. al Coda *f*

Sete Corações

(E. Rodrigues/C. Pereira/Duda/J. Menezes/
Nunes/G. Peixoto/A. Araújo)

Arr. Spok

Mestres do Frevo

Bone 2

mf *mp*

To Coda

1.

2.

f

cresc.

f

1.

2.

⊕ Coda

D.C. al Coda

f

Detailed description: This is a musical score for a single bassoon (Bone 2) in 2/4 time, written in B-flat major. The score consists of eight staves of music. The first staff begins with a dynamic marking of *mf* and a *mp* marking later. The second staff continues the melodic line. The third staff includes a first ending bracket labeled '1.' and a double bar line with repeat dots. The fourth staff starts with a second ending bracket labeled '2.' and a dynamic marking of *f*. The fifth staff features a *cresc.* (crescendo) marking. The sixth staff includes a triplet of eighth notes and a dynamic marking of *f*. The seventh staff has a first ending bracket labeled '1.' and a dynamic marking of *f*. The eighth staff has a second ending bracket labeled '2.', a dynamic marking of *f*, and a final Coda symbol (⊕ Coda) with the instruction 'D.C. al Coda' (Da Capo al Coda).

Sete Corações

(E. Rodrigues/C. Pereira/Duda/J. Menezes/
Nunes/G. Peixoto/A. Araújo)

Arr. Spok

Mestres do Frevo

Bone 3

mf *mp*

To Coda

1.

2.

f

cresc.

f

1.

2.

⊕ Coda

D.C. al Coda

f

Detailed description: This is a musical score for a Bassoon (Bone 3) in 2/4 time, key of B-flat major. The score is arranged by Spok and is for the 'Mestres do Frevo' ensemble. It begins with a dynamic of *mf* and a *mp* section. The piece includes first and second endings, a 'To Coda' section, a *cresc.* section, and a *f* section. It concludes with a 'D.C. al Coda' section and a final *f* dynamic. The score is written on a single staff with a bass clef.

Sete Corações

(E. Rodrigues/C. Pereira/Duda/J. Menezes/
Nunes/G. Peixoto/A. Araújo)

Arr. Spok

Mestres do Frevo

Bone 4

mf *mp*

To Coda 1.

2.

f

cresc.

3.

1.

2. ⊕ Coda

D.C. al Coda

f

Detailed description: This is a musical score for a Bassoon 4 part. It begins with a bass clef and a 2/4 time signature. The first staff contains two measures of music with a mezzo-forte (*mf*) dynamic. The second staff continues the melody. The third staff features a 'To Coda' instruction and a first ending bracket. The fourth staff starts with a second ending bracket and a forte (*f*) dynamic. The fifth staff includes a crescendo (*cresc.*) marking. The sixth staff contains a triplet of eighth notes. The seventh staff has a first ending bracket. The eighth staff has a second ending bracket and a 'Coda' symbol. The final staff includes the instruction 'D.C. al Coda' and ends with a forte (*f*) dynamic.

Sete Corações

(E. Rodrigues/C. Pereira/Duda/J. Menezes/
Nunes/G. Peixoto/A. Araújo)

Arr. Spok

Mestres do Frevo

Tuba

The musical score is written for Tuba 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 2/4 time signature and a key signature of one flat. The chords for the first staff are Dm, Gm7, Bb/C, F6/9, Bbmaj7, and Em7(b5). The second staff has chords A7, Dm, Dm, Gm, Gm/F, Em7(b5), Bb6(b5), and A7. The third staff has chords Dm, Dm/C, Bb7, A7, and Dm, followed by a first ending bracket labeled '1.' with a Dm chord. The fourth staff has a second ending bracket labeled '2.' with chords Dm, C7, B7, Bb7, A7, and Dm Dm. The fifth staff has chords Dm, Dm, Gm7, Gm7, A7, and A7, with a 'cresc.' marking. The sixth staff has chords Dm, D7, Eb7, D7, Gm7, Bb/C, F6/9, and Bb6, with a 'f' marking and a triplet of eighth notes. The seventh staff has chords Gm7, A7, and Dm, followed by a first ending bracket labeled '1.' with chords Dm, C7, B7, and Bb7. The eighth staff has chords A7, Dm Dm, and a second ending bracket labeled '2.' with a Dm chord. The final staff includes a 'D.C. al Coda' instruction, a Coda symbol, and a Dm(maj7) chord with a 'f' marking.

Chords: Dm, Gm7, B \flat /C, F $6/9$, B \flat maj7, Em $7(\flat 5)$, A7, Dm, Dm, Gm, Gm/F, Em $7(\flat 5)$, B $\flat 6(\flat 5)$, A7, Dm, Dm/C, B $\flat 7$, A7, Dm, Dm, C7, B7, B $\flat 7$, A7, Dm Dm, Dm, Dm, Gm7, Gm7, A7, A7, Dm, D7, E $\flat 7$, D7, Gm7, B \flat /C, F $6/9$, B $\flat 6$, Gm7, A7, Dm, Dm, Dm, Dm, Dm, D.C. al Coda, Coda, Dm(maj7)

Dynamic markings: *f*, *cresc.*, *p*

Sete Corações

(E. Rodrigues/C. Pereira/Duda/J. Menezes/
Nunes/G. Peixoto/A. Araújo)

Arr. Spok

Mestres do Frevo

Bx. e Harm.

The musical score is written in bass clef with a 2/4 time signature and a key signature of one flat (Bb). It consists of ten staves of music. The first staff begins with the instrument label 'Bx. e Harm.' and contains six measures with chords: Dm, Gm7, Bb/C, F6/9, Bbmaj7, and Em7(b5). The second staff continues with chords: A7, Dm, Dm, Gm, Gm/F, Em7(b5), Bb6(b5), and A7. The third staff includes a 'To Coda' section and a first ending (1.) with a Dm chord. The fourth staff starts with a second ending (2.) marked with a forte 'f' dynamic, containing chords: Dm, C7, B7, Bb7, A7, and Dm Dm, ending with a piano 'p' dynamic. The fifth staff begins with a 'cresc.' (crescendo) marking and contains chords: Dm, Dm, Gm7, Gm7, A7, and A7. The sixth staff features a triplet of eighth notes and contains chords: Dm, D7, Eb7, D7, Gm7, Bb/C, F6/9, and Bb6. The seventh staff has a first ending (1.) with chords: Gm7, A7, Dm, Dm, C7, B7, and Bb7. The eighth staff has a second ending (2.) with a Dm chord and a 'Coda' symbol. The final staff is marked 'D.C. al Coda' and ends with a Dm(maj7) chord under a forte 'f' dynamic.

Dm Gm7 B \flat /C F $6/9$ B \flat maj7 Em $7(\flat 5)$

A 7 Dm Dm Gm Gm/F Em $7(\flat 5)$ B $\flat 6(\flat 5)$ A 7

Dm Dm/C B $\flat 7$ A 7 Dm 1. Dm

2. Dm C 7 B 7 B $\flat 7$ A 7 Dm Dm *f* *p*

Dm Dm Gm 7 Gm 7 A 7 A 7 *cresc.*

Dm D 7 E $\flat 7$ D 7 Gm 7 B \flat /C F $6/9$ B $\flat 6$ *f*

Gm 7 A 7 Dm 1. Dm C 7 B 7 B $\flat 7$

2. Dm \oplus Coda Dm(maj7) *f*

D.C. al Coda

Sete Corações

(E. Rodrigues/C. Pereira/Duda/J. Menezes/
Nunes/G. Peixoto/A. Araújo)

Arr. Spok

Mestres do Frevo

To Coda

mf FREVO 9

Bat e Perc $\frac{2}{4}$
mf

1. 2.

FREVO 5 3 3

cresc. *f*

1.

2. \oplus Coda

D.C. al Coda

f