



# CADERNIN 2026

Belotur



BELO  
HORIZONTE  
PREFEITURA DO POVO

AQUI O TRABALHO NÃO PARA

CARNAVAL DE RUA . BH

FLAUTA



- MARCHINHA**
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- 49 MORENA TROPICANA
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73 JARDINS DA BABILÔNIA  
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81 TEMPOS MODERNOS  
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95 NÃO ME ENTREGO PROS CARETAS  
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[ Conteúdo carinhosamente criado pelos grupos de mulheres, de pessoas negras e de pessoas LGBTQIAPN+ do coletivo Estagiários Brass Band ]

# Todo mundo quer curtir o Carnaval!

## E, PRA FESTA SER LEGAL MESMO, AQUI VÃO ALGUNS LEMBRETES IMPORTANTES:

Além de ser muito chato ter que parar o rolê por conta de gente sem noção, muita coisa que acontece nas festas é crime e a galera não tá ligada nisso:

**IMPORTUNAÇÃO SEXUAL** (Art. 215-A do Código Penal) prevê reclusão de 1 a 5 anos.

**ASSÉDIO SEXUAL** (Art. 216-A do Código Penal), com pena de 1 a 2 anos de prisão.

**ESTUPRO** (Art. 213 do Código Penal), com pena de reclusão de 6 a 10 anos.

**ESTUPRO DE VULNERÁVEL** (Art. 217-A do Código Penal), agravante do crime de estupro, com pena de reclusão de 8 a 15 anos.

**RACISMO e DISCRIMINAÇÃO E VIOLÊNCIA LGBTFÓBICAS**, condutas tipificadas na Lei de Racismo (Lei nº 7.716/89).

Você pode até achar que esse papo não se aplica a você e nem às pessoas ao seu redor. Mas essas situações acontecem o tempo todo.

Toques, beijos “surpresa”, puxar roupa ou cabelo, insistência para beijar... Tudo isso pode ser confundido com paquera, mas na verdade é **violência, é IMPORTUNAÇÃO SEXUAL**. Pela lei, todo contato libidinoso precisa ser consentido!

Sabe aquele povo que depois do *match* inventa ameaças, insinuações, chantagens e força umas trocas de favores?

**Isso é ASSÉDIO!**

E **ESTUPRO** não é só o que acontece com alguém desconhecido numa rua deserta. **Quando a pessoa é coagida a não dizer não, quando pede pra parar e a outra pessoa não para, quando tiram a camisinha sem avisar...**

**tudo isso é estupro.** Mesmo se vítima e pessoa agressora já estivessem ficando antes. Mesmo sem penetração. Inclusive se a vítima tiver convidado a pessoa agressora pra dormir com ela. **Cada passo precisa de consentimento!**

**Quando a vítima é incapaz de oferecer resistência**, seja por ser menor de 14 anos, por sofrer de enfermidade mental ou por estar embriagada, o crime fica caracterizado como **ESTUPRO DE VULNERÁVEL!** Alerta pro Carnaval, quando o consumo de álcool aumenta.

**RACISMO, TRANSFOBIA e HOMOFOBIA** também são crimes! A violência pode ser psicológica, verbal, institucional ou física. Meça suas palavras, ações, fantasias, piadas e “brincadeiras”! O Carnaval não muda a realidade de opressão pela qual muitas pessoas passam diariamente. Não saia por aí gerando gatilho ao seu redor!



Organizamos algumas dicas simples para que não ocorra nenhum tipo de **desrespeito, ofensa, exposição, discriminação racial, constrangimento, importunação, assédio ou estupro de pessoas** no Carnaval e em outros rolês. Vamos lá:

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- 01. Trate todas as pessoas com educação e respeito!** Ponto final.
- 02. A rua é de todo mundo, inclusive das crianças.** Respeite suas presenças sem julgamentos a suas mães. Libere espaço ao redor, tenha cuidado.
- 03. Não há espaço algum para etarismo e capacitismo!**
- 04. Tudo precisa de consentimento:** beijo, carinho, toque, passada de mão ou sexo. **Mesmo que vocês já tenham se pegado,** mesmo que saiam juntos no bloco ou em outros rolês, o consentimento é necessário a cada passo. 81% dos estupros no Brasil acontecem em casa.
- 05. Quem consente tem que estar em condições de dizer ou demonstrar explicitamente isso.** Se a pessoa estiver em estado de consciência alterado (se tiver bebido demais ou se tiver usado alguma substância psicoativa, por exemplo), espere outro momento para checar o interesse ou consentimento dela.
- 06. Da mesma forma, se você estiver com o estado de consciência alterado, essa não é a hora de se aproximar.** É importante conseguir ler o interesse da outra parte!
- 07. Nunca insista.**
- 08. Ainda que o “não” não seja explícito, lembre: o corpo diz muito. Uma pessoa que se esquiva, evita contato físico ou se afasta já está demonstrando que não quer aproximação.**
- 09. Roupas e fantasias não devem ser usadas como instrumentos para ridicularizar povos e culturas.**
- 10. O corpo das pessoas não é público!** Importante lembrar, sobretudo quando estamos falando de corpos de mulheres e de pessoas negras! **Não encoste nas pessoas de modo inapropriado (por exemplo, não toque no cabelo de pessoas negras sem pedir), não faça “piada” sobre traços físicos ou cor da pele, não as fotografe e não olhe para elas de forma que possa constrangê-las.**
- 11. Duas mulheres se beijando também não representam um convite, nem mesmo um fetiche. A sexualidade de mulheres lésbicas e bissexuais deve ser respeitada.**
- 12. Esteja disponível para colaborar para um rolê mais seguro para todo mundo! Caso testemunhe uma importunação, intervenha na hora sem violência, interrompendo e denunciando. Caso alguém peça a sua ajuda, não questione nem justifique a conduta da pessoa agressora. E caso você, pessoa branca, presencie atitudes racistas, use seus privilégios para intervir e apoiar a pessoa que sofreu a agressão, ajudando-a no encaminhamento da denúncia, caso ela deseje.**
- 13. Em caso de situações de emergência durante o bloco, use um apito.** Eles serão distribuídos nos ensaios e servem para chamar a atenção em casos de violência ou de pessoas machucadas. Caso ouça o apito, **esteja disponível para ajudar!**
- 14. Fique atento às abordagens seletivas:** se somente pessoas negras estão sendo revistadas no rolê, seguidas ou questionadas, isso é racismo! **Se for seguro para você, ofereça apoio e ajude a registrar o ocorrido e a buscar os canais de denúncia.**



# De nós para nós

VAMOS NOS CUIDAR E NOS APOIAR!

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- » **Não ande só!** Procure andar em grupo e **avise sua rede de apoio** quando se afastar. Se sair do rolê com alguém com quem esteja ficando, dê aos seus amigos todas as informações possíveis sobre essa pessoa.
- » **Quando for embora**, também avise sua rede de apoio. **Busque companhia** quando possível e sempre **use todos os recursos de segurança** dos aplicativos de transporte. Compartilhe sua localização com alguém de sua confiança.
- » **Beba água** em abundância! **Procure se alimentar** antes de consumir álcool. Além disso, **consuma bebidas alcoólicas devagar**, com atenção ao teor alcoólico delas. Se usar substâncias psicoativas, evite misturá-las entre si ou com álcool e tenha **atenção com a procedência e as dosagens do que usa**.
- » **Use camisinha!** Caso não use ou ela rompa, procure a UPA mais próxima ou o Centro de Testagem e Aconselhamento (CTA) dentro de 72 horas para solicitar a Profilaxia Pós-Exposição (PEP).
- » Se alguma agressão acontecer, **guarde todas as provas** que você conseguir recolher. Fotos, vídeos, fotos de marcas na pele, nomes de testemunhas, se houver.
- » **A culpa não é sua.** Não importa o que você tenha vestido (ou não), e nem que tenha dançado, sorrido ou beijado alguém: a culpa é da pessoa agressora que não ouviu ou não respeitou você.
- » Sempre que possível, **denuncie na hora**. Não tem problema fazer escândalo. É muito mais fácil encontrar quem agrediu no bloco e intervir no meio do rolê do que procurar a pessoa depois.
- » E, se passar ou vir qualquer situação de importunação, racismo, transfobia e homofobia, use seu apito! **Se for necessário abordar uma pessoa agressora no meio do rolê, vá em grupo para ter mais segurança**.
- » **Caso você, pessoa preta, sofra qualquer constrangimento ou violência, não enfrente a situação sozinha.** Sempre que possível chame outras pessoas, acione os responsáveis pelo rolê. Quando um homem preto reage, a resposta pode ser desproporcional pelo fato de muitas vezes ser lida com uma atitude ameaçadora; quando é uma mulher preta reagindo, a resposta pode vir em forma de deslegitimização, erotização ou "piada". **Traga aliados para perto de você.**



Sabemos que, mesmo com todos os cuidados, os abusos acontecem.  
Para esses casos, fizemos uma lista de contatos úteis para que você possa denunciar  
e também buscar apoio. **Procure pessoas da sua confiança para estarem com você!**

## Contatos úteis

**\_Polícia Militar:** 190

**\_Guarda Municipal:** 153

**\_Polícia Civil:** 197

**\_Central de Atendimento à Mulher:** 180

**\_Depam - Delegacia de Plantão de Atendimento à Mulher:**

Horário ininterrupto, todos os dias da semana, incluindo sábados, domingos e feriados. Endereço: Avenida Barbacena, 288, Barro Preto - Tel.: (31) 3330-5752

**\_Casa da Mulher Mineira (Delegacia de Mulheres - PCMG):** Horário: De 2<sup>a</sup> a 6<sup>a</sup>, de 7h às 18h. Endereço: Av. Augusto de Lima, 1.845, Barro Preto - Tel.: (31) 3330-1758

**\_NUDEM - Defensoria Pública de Defesa da Mulher:** Endereço: Rua Araguari, 210, 5º andar, Centro - Tel.: (31) 2010-3171 / 2010-3172 / 98475-2616 / 98239-8863

**Centro Risoleta Neves de Atendimento à Mulher (Cerna):**

Endereço: Avenida Amazonas, 588, Centro - Tel.: (31) 3270-3235

**\_Casa de Referência da Mulher**

**Tina Martins:** Horário ininterrupto, todos os dias da semana. Endereço: Rua Paraíba, 641, Santa Efigênia - Tel.: (31) 3658-9221

**\_Centro Especializado de Atendimento à Mulher - Benvinda:**

Horário: De 2<sup>a</sup> a 6<sup>a</sup>, de 8h às 17h. Endereço: Rua Hermílio Alves, 35, Santa Tereza - Tel.: (31) 3277-4380

**\_Denuncia de violação de direitos humanos: 100** – Canal oficial do

Governo Federal para recebimento de denúncias de discriminação ou violência LGBTfóbicas. Funciona 24 horas por dia, todos os dias.

**\_Delegacia Especializada de Investigação de Crimes de Racismo, Xenofobia, LGBTfobia e Intolerâncias Correlatas (Decrin)\*:**

Horário: De 2<sup>a</sup> a 6<sup>a</sup>, de 8h30 às 12h30 e de 14h30 às 18h30. Endereço: Rua

Rio Grande do Sul, 661, Barro Preto - Tel.: (31) 3330-5780

\*Qualquer outra delegacia pode e deve receber tanto as ocorrências LGBTfóbicas como as denúncias de crime de racismo ou de injúria racial, conforme o caso, e dar andamento a eles.

**Centro de Referência LGBT:**

Horário: De 2<sup>a</sup> a 6<sup>a</sup>, de 8h às 18h. Endereço: Rua Curitiba, 481, 1º andar, Centro - Tel.: (31) 3277-4128 / 4227 / 6908 e (31) 98872-2131 E-mail: crlgbt@pbh.gov.br

**Centro de Luta pela Livre**

**Orientação Sexual de Minas Gerais - CELLOS MG:** Tel: (31) 3222-7976 - Site: cellosmg.org.br

## EMERGÊNCIAS MÉDICAS

**\_SAMU:** 192

**\_Pronto Socorro Hospital João XXIII:**

Endereço: Av. Alfredo Balena, 400, Santa Efigênia

**\_Encontre a UPA mais próxima:**

<https://prefeitura.pbh.gov.br/saude/atencao-a-saude/urgencia-e-emergencia>

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**S O P R O  
DE CARNAVAL**

**1**

**ABRE ALAS**

# ABRE ALAS

1

Ô ABRE ALAS! QUE EU QUERO PASSAR

CHIQUINHA GONZAGA

A

Gm

D7

Gm



B

Cm

Gm



9

D7

Gm

D.C.



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**2**

**ALALAÔ**

# ALALAÔ

2

ALLAH-LÁ-Ô, Ô Ô Ô Ô Ô Ô. MAS QUE CALOR Ô Ô Ô Ô Ô Ô

NÁSSARA E HAROLDO LOBO

**A**

G

D7

G

Fine

**B**

D7

G

D7

G

G

D7

G

**C**

G

G7

10

C

Am

G

G

20

**D** G

D7

G

D.C.  
al Fine

30

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**3**

**BALANCÊ**

# BALANCE

3

Ô BALANCE, BALANCE. QUERO DANÇAR COM VOCÊ

JOÃO DE BARRO E ALBERTO RIBEIRO

**A**

B♭ F7 B♭ E♭ D7 Gm D7 Gm



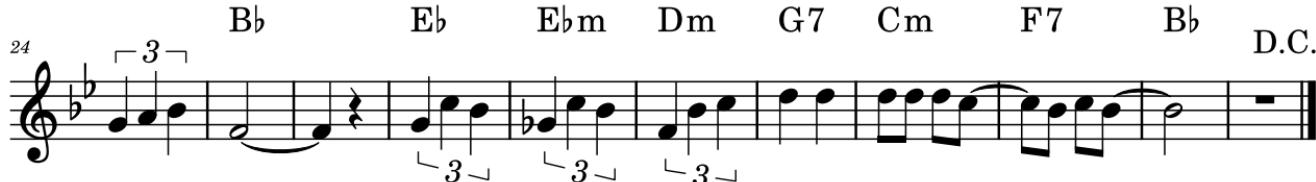
1.

**B**

B♭

D7

E♭



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**4**

**BANDEIRA  
BRANCA**

# BANDEIRA BRANCA

BANDEIRA BRANCA, AMOR

MAX NUNES E LAÉRCIO ALVES

**A**

§ Gm

Cm

Gm

D7



Gm

**B**

Cm

Gm

Musical staff showing measures 8 through 13 of section B. The key signature changes to no sharps or flats. Measure 8 starts with a half note Gm. Measures 9 and 10 are labeled '1' and '2' respectively, separated by a double bar line. Measures 11 and 12 show eighth-note patterns. Measure 13 ends with a half note Gm. The measure numbers 8, 9, 10, 11, 12, and 13 are written above the staff.

Cm

D7

Gm

Musical staff showing measures 14 through 17 of section B. The melody continues with eighth-note patterns. Measure 14 starts with a half note Cm. Measures 15 and 16 are labeled '1' and '2' respectively, separated by a double bar line. Measure 17 ends with a half note Gm. The measure numbers 14, 15, 16, 17, and 18 are written above the staff. The instruction 'D.S.' (Da Segunda Parte) is at the end of measure 17.

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**5**

**BLOCO NA RUA**

# BLOCO NA RUA

EU QUERO É BOTAR MEU BLOCO NA RUA, BRINCAR, BOTAR PRA GEMER

SÉRGIO SAMPAIO

A



7



13



B



27



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**6**

**CABELEIRA DA  
ED MARTE**

# CABELEIRA DA ED MARTE

OLHA A CABELEIRA DA ED MARTE. SERÁ QUE ELA É? DE MARTE!

JOÃO ROBERTO KELLY

Musical score for Flute (Flauta) featuring four staves of music with chords and lyrics.

**Staff 1:**

- Chords: A, F, C7, F, C7, F
- Measure 1: A (2 measures)
- Measure 2: F (2 measures)
- Measure 3: C7 (2 measures)
- Measure 4: F (2 measures)
- Measure 5: C7 (2 measures)
- Measure 6: F (2 measures)

**Staff 2:**

- Chords: B (1 measure), Bb (1 measure), F (1 measure), C7 (1 measure)
- Measure 8: B (1 measure)
- Measure 9: Bb (1 measure)
- Measure 10: F (1 measure)
- Measure 11: C7 (1 measure)
- Measure 12: 3 (3 measures)
- Measure 13: 3 (3 measures)

**Staff 3:**

- Chords: Cm, F7, Gm, F, G7
- Measure 16: Cm (1 measure)
- Measure 17: F7 (1 measure)
- Measure 18: Gm (1 measure)
- Measure 19: F (1 measure)
- Measure 20: G7 (1 measure)
- Measure 21: 3 (3 measures)
- Measure 22: 3 (3 measures)

**Staff 4:**

- Chords: C7, C, F, Bb, C7, F
- Measure 24: C7 (1 measure)
- Measure 25: C (1 measure)
- Measure 26: F (1 measure)
- Measure 27: Bb (1 measure)
- Measure 28: C7 (1 measure)
- Measure 29: F (1 measure)
- Measure 30: D.C. (Da Capo)

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7

**CACHAÇA**

# CACHAÇA

VOCÊ PENSA QUE CACHAÇA É ÁGUA?

CARMEN COSTA E MIRABEU PINHEIRO

**A** % E♭

B♭7



E♭

**B** E♭

B♭7



26

E♭

E♭7



40

A♭

A♭

Adim

E♭

B♭7

E♭

D.S.



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**8**

**JARDINEIRA**

# JARDINEIRA

O JARDINEIRA POR QUE ESTÁS TÃO TRISTE

BENEDITO LACERDO E HUMBERTO PORTO

The musical score consists of three staves of music for Flute (Flauta). The first staff begins with a section labeled 'A' in a box, featuring a treble clef, a key signature of one flat, and a time signature of 2/4. It includes a section with a double bar line and repeat dots, followed by a section starting with 'E♭'. The second staff begins with 'B♭7' and ends with 'E♭'. The third staff begins with 'A♭' and ends with 'E♭'. The fourth staff starts with 'B♭7' and ends with 'D.S.' (Da Capo). Various dynamics such as forte (f), piano (p), and sforzando (sf) are indicated throughout the score.

1 A E♭ B♭7 E♭

9 E♭ B♭7 A♭ E♭

17 B 1 2 A♭ B♭7 E♭ A♭ B♭7 E♭

27 B♭7 E♭ B♭7 E♭ D.S.

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**S O P R O**  
**DE CARNAVAL**

**9**

**MAMÃE EU  
QUERO**

# MAMÃE EU QUERO

MAMÃE EU QUERO, MAMÃE EU QUERO, MAMÃE EU QUERO MAMAR

VICENTE PAIVA E JARARACA

The musical score consists of four staves of music for Flute (Flauta). The first staff begins with a section labeled 'A' in a box, starting with a dynamic of  $\frac{8}{8}$  and a key signature of  $E_b$ . The second staff continues section 'A' and ends with a repeat sign. The third staff begins with section 'B' in a box, starting with a dynamic of  $E_b$  and a key signature of  $B_b\ 7$ . The fourth staff concludes the piece with a dynamic of  $E_b$  and a key signature of  $D.S.$  (Da Segunda Parte).

**Staff 1 (Measure 1-8):** Section A,  $\frac{8}{8}$ ,  $E_b$ . Dynamics:  $\frac{8}{8}$ ,  $E_b$ ,  $B_b\ 7$ .

**Staff 2 (Measure 9-16):** Section A,  $\frac{8}{8}$ ,  $E_b$ . Dynamics:  $E_b$ .

**Staff 3 (Measure 17-24):** Section B,  $E_b$ . Dynamics:  $E_b$ ,  $B_b\ 7$ ,  $E_b$ .

**Staff 4 (Measure 25-32):** Dynamics:  $C7$ ,  $A_b$ ,  $E_b$ ,  $B_b\ 7$ ,  $E_b$ ,  $D.S.$

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**S O P R O  
DE CARNAVAL**

**10**

**MARCHA DO  
REMADOR**

# MARCHA DO REMADOR

10

SE A CANOA NÃO VIRAR, OLÊ! OLÊ! OLÁ! EU CHEGO LÁ!

A. ALMEIDA E O. MAGALHÃES

2

A § B♭ E♭ B♭ Gm Cm F7 B♭

This system begins with a treble clef, a key signature of one flat, and a common time signature. It consists of two measures. The first measure contains eighth-note patterns. The second measure starts with a bass note followed by eighth-note patterns. A section ending symbol (§) is placed above the first measure. Measure numbers 2 and 10 are indicated above the staff.

10 F7 B♭ B Cm B♭

This system begins with a treble clef, a key signature of one flat, and a common time signature. It consists of three measures. The first measure contains eighth-note patterns. The second measure starts with a bass note followed by eighth-note patterns. The third measure starts with a bass note followed by eighth-note patterns. Measure number 10 is indicated above the staff.

20 Cm B♭ F7 D.S.

This system begins with a treble clef, a key signature of one flat, and a common time signature. It consists of four measures. The first measure contains eighth-note patterns. The second measure starts with a bass note followed by eighth-note patterns. The third measure starts with a bass note followed by eighth-note patterns. The fourth measure starts with a bass note followed by eighth-note patterns. Measure number 20 is indicated above the staff. The instruction "D.S." (Da Capo) is at the end of the system.

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**DE CARNAVAL**

11

**MÁSCARA  
NEGRA**

# MÁSCARA NEGRA

11

QUANTO RISO, OH! QUANTA ALEGRIA! MAIS DE MIL PALHAÇOS

ZÉ KETI E PEREIRA MATOS

Adim Bbm

A Ab

Ddim Cm F7 Bbm Eb7 Ab Ab Ab F7

Bbm Eb7 Ab Cm Cbm Bbm Eb7

Ab Eb7 Ab F7 Bbm Eb7 Ab Ab7 Db

C Rápido 4x Cm F7 Bbm Eb7 F7 Db Eb7 Ab

D.S.

The musical score consists of two staves of music for Flute (Flauta). The first staff begins with section A in A minor (Ab), followed by a section starting at measure 11 in D minor (Ddim), then sections B and C. The second staff begins at measure 22 and concludes with a repeat sign and section D.S. Chords are indicated above the staff, and measures are grouped by vertical lines and numerical counts (e.g., '3'). Measure numbers 11, 22, 34, and 45 are explicitly marked.

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**12**

**PASTORINHAS**

# PASTORINHAS

12

A ESTRELA D'ALVA NO CÉU DESPONTA

NOEL ROSA E JOÃO DE BARRO

The sheet music consists of four staves of musical notation for Flute (Flauta). The first staff starts at measure 1, with chords Gm, A (boxed), Gm, Cm, D7, Gm, and G7. The second staff begins at measure 19, with chords Cm, Gm, A7 (with a three-note bracket), D7, G, and G (boxed). The third staff starts at measure 36, with chords Am, D7, G, and G. The fourth staff begins at measure 53, with chords G7, C, Cm, G, E7 (with a three-note bracket), A7, D7 (with a three-note bracket), and Gm. The piece concludes with a repeat sign and the instruction "D.S." (Da Strofe).

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DE CARNAVAL**

**13**

**QUEM SABE  
SABE**

# QUEM SABE SABE

13

QUEM SABE, SABE. CONHECE BEM. COMO É GOSTOSO GOSTAR DE ALGUÉM

JOEL DE ALMEIDA E CARVALHINHO

A Fm Cm G7 Cm

9 Cm B Cm Fine

19 Fm Cm A♭7 G7 D.S.  
al Fine

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**DE CARNAVAL**

**14**

**SACA ROLHAS**

# SACA ROLHAS

14

AS ÁGUAS VÃO ROLAR. GARRAFA CHEIA EU NÃO QUERO VER SOBRAR

ZÉ DA ZILDA, ZILDA DO ZÉ

**A** § Fm

Cm

G7

Cm

G7

**B** Fm

Cm



Fm

G7

Cm

G7

D.S.



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**DE CARNAVAL**

**15**

**TAÍ**

# TAÍ

15

TAÍ, EU FIZ TUDO PRA VOCÊ GOSTAR DE MIM

JOUBERT DE CARVALHO

A Fm Cm

G7 Cm Fm B

Cm G7 Cm C Fm

Cm G7 Cm C D.S.

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**DE CARNAVAL**

**16**

**TOURADAS DE  
MADRI**

# TOURADAS DE MADRI

16

**EU.. FUI ÀS TOURADAS EM MADRI. E.. QUASE NÃO VOLTO MAIS AQUI**

JOÃO DE BARRO

## INTRO

INTRO

5

10 A

17 B

23

29 D.S.

## FLAUTA

TOURADAS DE MADRI

MARCHINHA 16

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**S O P R O**  
**DE CARNAVAL**

**17**

**TURMA DO  
FUNIL**

# TURMA DO FUNIL

17

CHEGOU A TURMA DO FUNIL, TODO MUNDO BEBE

MIRABEAU, M. DE OLIVEIRA E U. DE CASTRO

**A**

§ Fm C7 Fm E♭ A♭

Musical score for section A, measures 1-9. The score consists of two staves. The first staff starts with a treble clef, a key signature of four flats, and a 2/4 time signature. The second staff starts with a bass clef, a key signature of one flat, and a 2/4 time signature. The vocal line includes lyrics and chords: §, Fm, C7, Fm, E♭, A♭.

Musical score for section A, measures 10-18. The score continues with the same two staves. The vocal line includes lyrics and chords: 10 C7, Fm, C7, 1 Fm, 2 Fm.

**B**

C7 Fm C7 G♭7 F7

Musical score for section B, measures 19-27. The score continues with the same two staves. The vocal line includes lyrics and chords: 19 C7, Fm, C7, G♭7, F7.

**C** B♭m

Fm C7 Fm C7 D.S.

Musical score for section C, measures 28-36. The score continues with the same two staves. The vocal line includes lyrics and chords: 28 B♭m, Fm, C7, Fm, C7, D.S.

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**S O P R O  
DE CARNAVAL**

**18**

**VAI COM JEITO**

# VAI COM JEITO

VAI! COM JEITO, VAI! SENÃO, UM DIA. A CASA CAI

JOÃO DE BARRO

**A** E♭ B♭7 B♭7 E♭

9 **B** E♭ B♭7 A♭ E♭

19 C7 Fm D7 B♭7 D.C.

The musical score consists of three staves of music for flute. The first staff begins with a section labeled 'A' in a box, featuring chords E♭, B♭7, B♭7, and E♭. The second staff begins with a section labeled 'B' in a box, featuring chords E♭, B♭7, A♭, and E♭. The third staff begins at measure 19 with chords C7, Fm, D7, B♭7, and ends with 'D.C.' (Da Capo). Measure numbers 9 and 19 are indicated above the staves. The music is in 2/4 time and uses a treble clef with a key signature of one flat (B♭).

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**DE CARNAVAL**

**19**

**ZÉ PEREIRA**

# ZÉ PEREIRA

19

VIVA O ZÉ PEREIRA, QUE A NINGUÉM FAZ MAL

DOMÍNIO PÚBLICO

Musical score for Flute (Flauta) featuring four staves of music. The score includes lyrics in Portuguese and musical notation with specific chords and performance instructions.

**Chords and Key Signatures:**

- Staff 1: A, §, B♭, F7, B♭, B♭, F7
- Staff 2: B♭, B♭, B (boxed), B♭, 3, 3, F7, B♭
- Staff 3: 1, 2, F7, B♭, C (boxed), B♭, F7, B♭
- Staff 4: B♭, F7, B♭, B♭, D.S. (Da Capo)

**Performance Instructions:**

- Staff 1: Measures 1-8 show eighth-note patterns with slurs and grace notes.
- Staff 2: Measures 9-16 show sixteenth-note patterns with slurs and grace notes.
- Staff 3: Measures 17-24 show sixteenth-note patterns with slurs and grace notes.
- Staff 4: Measures 25-32 show eighth-note patterns with slurs and grace notes.

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**DE CARNAVAL**

**20**

**ALCOVA  
LIBERTINA**

# ALCOVA LIBERTINA

20

**OS MORALISTAS ESTÃO CHEGANDO (FORMATO: AB ACB ACB DE)**

RAFAEL LUDICANTI

INTRO 4X

The sheet music consists of six staves of musical notation for voice and piano. The vocal part is in soprano range, and the piano part is in basso continuo style. The lyrics are in Portuguese, with some German words like 'Gott' and 'Herr' appearing in the piano part. The music includes various chords (Dm, Am, E7, A7, Dm, Am, E7, Am) and specific performance instructions like '3' over notes, 'D.S. até B', and 'x4'. The tempo is marked as '4X'.

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**DE CARNAVAL**

**21**

**BLOCO DO  
PEIXOTO**

# BLOCO DO PEIXOTO

21

SOLTE SEU SORRISO MAROTO, ESTÁ CHEGANDO O BLOCO DO PEIXOTO

BLOCO DO PEIXOTO

INTRO



9

A

B

Musical score for Flute (FLAUTA) showing section A (measures 9-11) and section B (measures 12-14). The key signature changes to F# major (one sharp). The melody features eighth-note patterns with some sixteenth-note grace notes.

18

Musical score for Flute (FLAUTA) showing measure 18. The key signature changes to E major (three sharps). The melody continues with eighth-note patterns.

26

Musical score for Flute (FLAUTA) showing measure 26. The key signature changes to B major (two sharps). The melody continues with eighth-note patterns.

34

C

D.S.

Musical score for Flute (FLAUTA) showing section C (measures 34-36) and the ending "D.S." (Da Segunda Parte). The key signature changes to G major (no sharps or flats). The melody concludes with a final eighth-note pattern.

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**22**

**CORTE DEVASSA**

# CORTE DEVASSA

22

A NOSSA CORTE QUER BOTAR BLOCO NA RUA

BLOCO CORTE DEVASSA

The musical score for 'CORTE DEVASSA' is presented in six staves. The first staff begins with section A, marked with a box and the symbol %, followed by a Dm chord. The second staff begins with a Dm chord, followed by section B, marked with a box, and a C chord. The third staff begins with a Bb7 chord. The fourth staff begins with an A7 chord, followed by section C, marked with a box, and a Dm chord. The fifth staff begins with a C chord, followed by section D, marked with a box, and an A7 chord. The sixth staff begins with a Gm chord, followed by section E, marked with a box, and an A7 chord. The score includes various dynamics such as 'rápido' (fast) and 'D.S.' (Da Capo).

1 A7 Dm C Bb7 Em7b5 A7 C Dm  
7 A7 Dm C Bb7 Em7b5 A7 C Dm C Bb7  
14 A7 Dm C Bb7 Em7b5 A7 C Dm  
22 C 1 A7 Dm | 2 A7 Dm  
30 D Dm C Bb7 A7 Gm Dm Bb7 A7 D.S.

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**DE CARNAVAL**

**23**

**ENTÃO BRILHA**

# ENTÃO BRILHA

23

UM RAIO DE LUZ / SE ABRIU NO CLARÃO / ESTRELA DA MANHÃ / ME DÊ A MÃO

BLOCO ENTÃO BRILHA

intro A F#m D E7 **A** A F#m

D E7 A F#m D

E7 **B** A F#m D

E7 E7 **C** A F#m D E7

**D** A F#m D E7 D.C.

The musical score consists of six staves of music for flute. The first staff starts with an 'intro' section followed by chords A, F#m, D, E7, a section labeled 'A' (boxed), A, F#m, and ends with a melodic line. The second staff begins with chord D, followed by E7, A, F#m, and D. The third staff starts with E7, followed by a section labeled 'B' (boxed), A, F#m, and D. The fourth staff begins with E7, followed by E7, a section labeled 'C' (boxed), A, F#m, D, and E7. The fifth staff starts with a section labeled 'D' (boxed) followed by a melodic line. The sixth staff begins with chord A, followed by F#m, D, E7, and ends with 'D.C.' (Da Capo).

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**S O P R O**  
**DE CARNAVAL**

**24**

**LADEIRA ABAIXO**

# LADEIRA ABAIXO

24

EU VOU LADEIRA ABAIXO..

GABRIEL FONSECA

INTRO

F F#dim Gm7 C7 F Gdim7

11 C7 F A % F Dm Gm Gdim7 C7

20 F C7 C/B♭ F/A Fm/A♭ Gm7 C7 Cm7 F7

30 Bm7b5 B♭m B♭ Gdim7 C7 F F D.S.

The music is in 2/4 time. Chords are indicated above the staff. Performance markings include measure repeat signs, fermatas, grace notes, and triplets indicated by '3' under bracketed groups of notes. Measure numbers 11, 20, and 30 are marked on the left. The section labeled 'INTRO' starts at the beginning. The section labeled 'A' begins at measure 11. The section labeled 'B' begins at measure 20. The section labeled 'D.S.' (Da Segunda Parte) begins at measure 30.

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**S O P R O**  
**DE CARNAVAL**

**25**

**MAMÁ NA VACA**

# MAMÁ NA VACA

25

MAMÁ NA VACA. MAMÁ NA VACA. MAMÁ NA VACA. QUEM NAO

BLOCO MAMÁ NA VACA

**[INTRO]** E<sub>b</sub> Edim B<sub>b</sub> Gm Cm F7 B<sub>b</sub> C7 B<sub>b</sub> Fine

6 A F F G<sub>b</sub>dim Gm D7 Gm D7

11 Gm D7 C7 F7 B<sub>b</sub> C7 B<sub>b</sub> Gm [B] Dm Cm F7

18 B<sub>b</sub> Gm Dm Cm F7

D.C.  
al Fine

Measure 1: E<sub>b</sub>, Edim, B<sub>b</sub>, Gm, Cm, F7, B<sub>b</sub>, C7, B<sub>b</sub>. Measure 2: Fine. Measure 3: A, F. Measures 4-5: F, G<sub>b</sub>dim, Gm, D7, Gm, D7. Measure 6: Gm, D7. Measures 7-8: C7, F7, B<sub>b</sub>, C7. Measures 9-10: B<sub>b</sub>, Gm. Measure 11: [B]. Measures 12-13: Dm, Cm, F7. Measure 14: B<sub>b</sub>. Measures 15-16: Gm. Measure 17: Dm. Measures 18-19: Cm. Measure 20: F7. Measure 21: D.C. al Fine.

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**DE CARNAVAL**

**26**

**MANJERICÃO**

# MANJERICÃO

26

NÃO VOU COMPRAR MAJERICÃO. EU VOU PLANTAR NO MEU JARDIM

BLOCO DO MANJERICÃO

4

A      § B♭      B♭ Bdim Cm      Cm F7

8      1 B♭      2 B♭ B♭7 E♭ Edim B♭ Gm      Cm F7      Fm B♭7

15      C B♭      B♭ Bdim Cm Cm      F7

D.S.

21      Cm F7      B♭ E♭ Edim B♭ Gm      Cm F7      Fm B♭7

B

FLAUTA

MANJERICÃO

BEAGÁ 26

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**DE CARNAVAL**

**27**

**PRAIA DA  
ESTAÇÃO**

# PRAIA DA ESTAÇÃO

27

FUI ME BANHAR NA PRAIA DA ESTAÇÃO, MAS ESQUECI O MEU FILTRO SOLAR

OMMAR MOTTA

The musical score consists of two staves of music for Flute (FLAUTA) and Beagá (BEAGÁ). The first staff (Flute) starts with a section labeled 'A' in a box, featuring chords Dm and Gm. The second staff (Beagá) begins at measure 6 with chords Em7b5 and A7, followed by Dm and A7. The Flute staff continues with chords C7, F, A7, Dm, and C7. The Beagá staff concludes with chords F, A7, Dm, A7, and D.S. (D.S.). Measure numbers 11 and 16 are indicated above the staves.

**A** Dm Gm

6 Em7b5 A7 Dm A7 <sup>2</sup>Dm

11 **B** C7 F A7 Dm C7

16 F A7 Dm A7 D.S.

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**28**

**QUEIMA  
LARGADA**

# QUEIMA LARGADA

PASSOU NATAL, TO SEM DINHEIRO

CASTRIOTA, FÊ MACHADO, LU THEREZO E BUZATTI

**[INTRO]**

Cm                    A♭ G7    Cm                    [1.] A♭ G7    A♭ G7    Cm    **A**    Gm

Fm    G7            [1.] Cm                    Cm    C7    **B**    Fm    B♭7    E♭            [1.] A♭            Dm7b5

8

Cm    C7            A♭            G7            Cm    **rápido**    **C**    Fm    B♭7    E♭

14

A♭            G7            Cm                    Fm    G7    C    Am    Dm    G7    Cm            .D.C.

20

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**29**

**TETÊ A SANTA**

# TETÊ A SANTA

29

DIZEM QUE A TETÊ É UMA SANTA, QUE FAZ MILAGRE E COISA E TAL

MIGUEL JAVARAL

## INTRO

A musical score for piano, showing two staves. The top staff uses a treble clef and a common time signature, starting with a quarter note followed by a repeat sign and a bass clef. The bottom staff uses a bass clef and a common time signature. Measures 11 and 12 are shown, featuring eighth-note patterns and rests.

§ A

A musical score page showing measures 1 through 10. The key signature is one flat, and the time signature is common time. The music consists of two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. The notation includes various note values such as eighth and sixteenth notes, rests, and grace notes. Measure 1 starts with a half note followed by a dotted half note. Measures 2-3 show a series of eighth-note patterns. Measures 4-5 feature sixteenth-note patterns. Measures 6-7 continue with sixteenth-note patterns. Measures 8-9 show eighth-note patterns. Measure 10 concludes with a sixteenth-note pattern.

17.  1  2 **B**

A musical score for piano, showing two staves. The top staff uses a treble clef and a key signature of one flat, with a tempo marking of 120 BPM. The bottom staff uses a bass clef and a key signature of one sharp. Measure 11 starts with a half note in the treble staff followed by a dash. Measure 12 begins with a quarter note in the treble staff, followed by a dotted half note with a fermata, a sharp sign, and a eighth note.

23

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11 starts with a dotted half note followed by eighth-note pairs. Measure 12 begins with a sixteenth-note pattern.

29

D.S.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a dotted half note followed by an eighth note. The right hand then plays a sixteenth-note pattern of six notes. Measure 12 starts with a quarter note, followed by a sixteenth-note pattern of six notes, a eighth note, and a sixteenth-note pattern of four notes.

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**S O P R O**  
**DE CARNAVAL**

**30**

**A LUZ DE TIÊTA**

# A LUZ DE TIÊTA

30

TODO DIA É O MESMO DIA A VIDA É TÃO TACANHA NADA NOVO SOB O SOL

CAETANO VELOSO

Refrão

Musical score for the first line of the Refrão. The key signature is B-flat major (two flats). The melody starts with a Cm chord, followed by a B-flat minor chord, an A-flat minor chord, and a G7 chord. The lyrics "A LUZ DE TIÊTA" are sung over the G7 chord. The next measure begins with a Cm chord. The score consists of two staves: the top staff for the melody and the bottom staff for harmonic support.

Musical score for the second line of the Refrão. The key signature changes to A major (no sharps or flats). The melody starts with a B-flat minor chord, followed by a Cm chord, an A-flat minor chord, and an Am chord. The lyrics "TODO DIA É O MESMO DIA" are sung over the Am chord. The score consists of two staves: the top staff for the melody and the bottom staff for harmonic support.

Musical score for the third line of the Refrão. The key signature changes to G major (one sharp). The melody starts with a G chord, followed by an Am chord, a G chord, and an Am chord. The lyrics "A VIDA É TÃO TACANHA" are sung over the Am chord. The score consists of two staves: the top staff for the melody and the bottom staff for harmonic support.

Musical score for the fourth line of the Refrão. The key signature changes to G major (one sharp). The melody starts with a G chord, followed by an Am chord, a G chord, and ends with a D.C. (Da Capo) instruction. The lyrics "NADA NOVO SOB O SOL" are sung over the G chord. The score consists of two staves: the top staff for the melody and the bottom staff for harmonic support.

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**DE CARNAVAL**

**31**

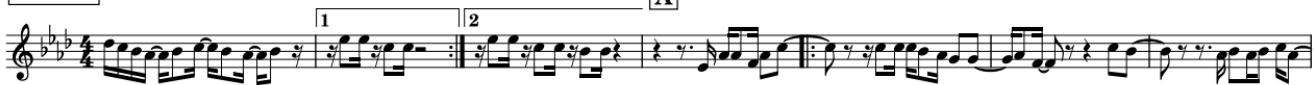
**ARAKETU É BOM  
DEMAIS**

# ARAKETU É BOM DEMAIS

NÃO DÁ PRA ESCONDER, O QUE EU SINTO POR VOCÊ, ARA

ARAKETU

**INTRO** 2X



A

B



C1

D



C2



E



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**32**

**BAIANIDADE  
NAGÔ**

# BAIANIDADE NAGÔ

ÊO ÊO, LAIÁ. ÊO ÊO, LAIÁ. JÁ PINTOU O VERÃO, CALOR NO CORAÇÃO

EVANDRO RODRIGUES

**[INTRO]**

1 C7 F C7 F C7 **A** F Dm

9 B♭ C7 F Dm B♭ C7

15 C7 F F7 **B** B♭ C7 Am D7

22 Gm C7 F F7 C7 F D.S.

The musical score consists of four staves of music for flute. Staff 1 starts with an intro section followed by a verse with lyrics. Staff 2 continues the verse. Staff 3 begins a chorus section. Staff 4 concludes the chorus and ends with a dynamic instruction 'D.S.' (Da Capo).

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**33**

**DEUSA DO AMOR**

# DEUSA DO AMOR

33

TUDO FICA MAIS BONITO QUANDO VOCÊ ESTÁ POR PERTO

OLODUM

A



C



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**34**

**É DOXUM**

# É DOXUM

34

NESSA CIDADE TODO MUNDO É D'OXUM

GERONIMO SANTANA

INTRO



7



14



19



27



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**DE CARNAVAL**

**35**

**EU TAMBÉM  
QUERO BEIJAR**

# EU TAMBÉM QUERO BEIJAR

35

A FLOR DO DESEJO E DO MARACUJÁ. EU TAMBÉM QUERO BEIJAR

F. NILO, M. MOREIRA

INTRO



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**36**

**HAJA AMOR**

# HAJA AMOR

36

EU QUERIA SER UMA ABELHA PRA POUSAR NA SUA FLOR

LUIZ CALDAS E CHOCOLATE DA BAHIA

The musical score consists of four staves of flute music. Staff 1 starts with a treble clef, 2/4 time, and a section labeled 'A' with a stylized dollar sign symbol. Staff 2 begins at measure 8, with measures 1 through 4 grouped under a bracket and staff 3 starting at measure 16. Staff 3 continues from measure 16. Staff 4 begins at measure 26. Various dynamic markings like forte (f), piano (p), and sforzando (sfz) are used throughout. Measure 26 includes a 'D.S.' (Da Capo) instruction and a repeat sign with '3' underneath.

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**37**

**LEPO LEPO**

# LEPO LEPO

37

AH, EU JÁ NÃO SEI O QUE FAZER

FILIPE ESCANDURRAS

The musical score for 'LEPO LEPO' is composed of five staves of music for flute (Flauta). The key signature is two flats, and the time signature is 4/4. The tempo is indicated as quarter note = 70. The music begins with a melodic line featuring eighth-note patterns and rests. As the piece progresses, it includes more complex rhythmic patterns, such as sixteenth-note groups and grace notes. The score is divided into measures by vertical bar lines, with measure numbers 1, 4, 7, 10, and 13 marked above the staff.

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**DE CARNAVAL**

**38**

**NADA MAL**

# NADA MAL

38

NADA MAL! CURTIR O TERRA SAMBA NÃO É NADA MAL

TERRASAMBA

## INTRO



A  
§



B  
2



C  
1  
2



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**39**

**PEQUENA EVA**

# PEQUENA EVA

39

MEU AMOR, OLHA SÓ HOJE O SOL NÃO APARECEU

BANDA EVA

A musical score for Flute (Flauta). The score consists of three staves of music.

- Staff A:** Starts at measure 1. Includes a section from measure 9 to 15, followed by a repeat sign and a section from measure 16 to 22. Measure 22 includes a dynamic marking "3".
- Staff B:** Starts at measure 16, continuing from Staff A. Includes a section from measure 22 to 30, followed by a dynamic marking "3".
- Staff C:** Starts at measure 22, continuing from Staff B. Includes a section from measure 22 to 30, followed by a dynamic marking "3".

Text in Portuguese appears in the score:

- "e pelo espaço de um instante" (and in the space of a moment)
- "1." (1.)
- "D.S." (Da Segunda Parte)

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**40**

**PERAÊ**

# PERAÊ

40

PERAÊ, PERAÊ, PERAÊ, TA PENSANDO O QUE...

BANDA BEIJO



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**41**

**PIPOCA**

# PIPOCA

41

O FOGO É FOGO, ESQUENTA

ARAKETU

Musical score for Flute (Flauta) featuring four staves of music. The tempo is indicated as  $\text{♩} = 140$ . The score includes the following sections:

- Staff 1:** Starts with a dynamic  $\text{♩} \gamma \gamma$ . Measures 1-2 show eighth-note patterns. Measure 3 begins with a sixteenth-note pattern. Measures 4-5 show eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measures 8-9 show eighth-note patterns. Measures 10-11 show sixteenth-note patterns. Measures 12-13 show eighth-note patterns. Measures 14-15 show sixteenth-note patterns. Measures 16-17 show eighth-note patterns. Measures 18-19 show sixteenth-note patterns. Measures 20-21 show eighth-note patterns. Measures 22-23 show sixteenth-note patterns. Measures 24-25 show eighth-note patterns. Measures 26-27 show sixteenth-note patterns. Measures 28-29 show eighth-note patterns. Measures 30-31 show sixteenth-note patterns. Measures 32-33 show eighth-note patterns. Measures 34-35 show sixteenth-note patterns. Measures 36-37 show eighth-note patterns. Measures 38-39 show sixteenth-note patterns.
- Measure 1:** Contains a dynamic  $\text{♩} \gamma \gamma$ .
- Measure 2:** Contains a dynamic  $\text{♩} \gamma \gamma$ .
- Measure 3:** Contains a sixteenth-note pattern.
- Measure 4:** Contains an eighth-note pattern.
- Measure 5:** Contains a sixteenth-note pattern.
- Measure 6:** Contains an eighth-note pattern.
- Measure 7:** Contains a sixteenth-note pattern.
- Measure 8:** Contains an eighth-note pattern.
- Measure 9:** Contains a sixteenth-note pattern.
- Measure 10:** Contains an eighth-note pattern.
- Measure 11:** Contains a sixteenth-note pattern.
- Measure 12:** Contains an eighth-note pattern.
- Measure 13:** Contains a sixteenth-note pattern.
- Measure 14:** Contains an eighth-note pattern.
- Measure 15:** Contains a sixteenth-note pattern.
- Measure 16:** Contains an eighth-note pattern.
- Measure 17:** Contains a sixteenth-note pattern.
- Measure 18:** Contains an eighth-note pattern.
- Measure 19:** Contains a sixteenth-note pattern.
- Measure 20:** Contains an eighth-note pattern.
- Measure 21:** Contains a sixteenth-note pattern.
- Measure 22:** Contains an eighth-note pattern.
- Measure 23:** Contains a sixteenth-note pattern.
- Measure 24:** Contains an eighth-note pattern.
- Measure 25:** Contains a sixteenth-note pattern.
- Measure 26:** Contains an eighth-note pattern.
- Measure 27:** Contains a sixteenth-note pattern.
- Measure 28:** Contains an eighth-note pattern.
- Measure 29:** Contains a sixteenth-note pattern.
- Measure 30:** Contains an eighth-note pattern.
- Measure 31:** Contains a sixteenth-note pattern.
- Measure 32:** Contains an eighth-note pattern.
- Measure 33:** Contains a sixteenth-note pattern.
- Measure 34:** Contains an eighth-note pattern.
- Measure 35:** Contains a sixteenth-note pattern.
- Measure 36:** Contains an eighth-note pattern.
- Measure 37:** Contains a sixteenth-note pattern.
- Measure 38:** Contains an eighth-note pattern.
- Measure 39:** Contains a sixteenth-note pattern.

Section markers and dynamics include:

- A:** Located above the first staff at measure 1.
- B:** Located above the first staff at measure 2.
- C:** Located above the second staff at measure 16.
- D:** Located above the third staff at measure 23.
- To coda:** Located above the second staff at measure 16.
- D.S. al Coda**: Located above the second staff at measure 16.
- D.S. al Fine**: Located below the fourth staff at measure 39.

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**42**

**PREFIXO DO  
VERÃO**

# PREFIXO DO VERÃO

AE, AE, AE, AE. É, É, É. Ô-Ô-Ô. QUANDO VOCÊ CHEGAR..

BETO SILVA

**INTRO**

§ Dm E♭ Dm Dm

**A**

7 F B♭ F B♭ Cm Dm E♭

14 Dm **B** Am G Am G

19 Am G Am G D.S.

**3**

The musical score consists of four staves of music for flute. The first staff starts with an intro section followed by a 16th-note pattern. The second staff begins with section A, featuring eighth-note patterns. The third staff begins with section B, featuring sixteenth-note patterns. The fourth staff concludes with a section labeled 'D.S.' (Da Segunda Parte). Chords are indicated above the staves, and lyrics are provided below them. Measure numbers 7, 14, and 19 are marked on the left side of the score.

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**43**

**SORTE GRANDE  
(POEIRA)**

# SORTE GRANDE (POEIRA)

43

A MINHA SORTE GRANDE FOI VOCÊ CAIR DO CÉU

IVETE SANGALO

The musical score consists of four staves of music for Flute (Flauta). The key signature is one flat, and the time signature varies between common time and 2/4. The score includes the following sections:

- intro**: The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features eighth-note patterns.
- 1.** and **2.**: These sections follow the introduction, each consisting of two staves. The first section starts with a treble clef and a 4/4 time signature; the second section starts with a bass clef and a 2/4 time signature.
- [A]**: The first section of the first staff.
- [B]**: The second section of the first staff.
- [C]**: The first section of the second staff.
- D.C.**: Da Capo, indicating the section should be repeated from the beginning.
- [D]**: The second section of the second staff.
- 38**: The first section of the third staff.
- 46**: The second section of the third staff.

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**44**

**BANZEIRO**

# BANZEIRO

44

TE METE! TE JOGA! E VEM, VEM, VEM, VEM, VEM COM A GENTE

DONA ONETE

The sheet music consists of five staves of musical notation for Flute (FLAUTA). The key signature is B-flat major (two flats), and the time signature is common time (indicated by '4'). The music is divided into sections labeled with boxes:

- intro-1**: The first staff, starting at measure 1.
- intro-2**: The second staff, starting at measure 6.
- A**: The third staff, starting at measure 12.
- B**: The fourth staff, starting at measure 17.
- C**: The fifth staff, starting at measure 23.

Measure numbers are indicated above the staves: 1, 6, 12, 17, and 23. The section C ends with a repeat sign and a 'D.C.' (Da Capo) instruction.

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**45**

**VOANDO PRO  
PARÁ**

# VOANDO PRO PARÁ

EU VOU TOMAR UM TACACÁ / DANÇAR, CURTIR, FICAR DE BOA

JOELMA

**REFRÃO**



6

**A**

11

**B**

**2.**

16

**1.**

**2.**

D.C.

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**46**

**CABELO DE  
FOGO**

# CABELO DE FOGO

PÁ-PÁ-PÁ PÁ PÁ-PÁ-PÁ-PÁ PÁ PÁ-RÁ-RÍ-RÁ

MAESTRO NUNES



1 Cm      **A**      Fm      Cm      G7      Cm      Fm

7 Cm      G7      Cm      Cm      **B**      G7      Cm      Dm7b5 G7

14 Cm      Fm      Cm      G7      Cm      Cm G7

20 **C**      Cm      G7      Cm      Fm      Cm      G7      Cm      G7      Cm      D.S.

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**47**

**CIRANDA DE  
MALUCO**

# CIRANDA DE MALUCO

47

CIRANDA DE MALUCO, AQUI EM PERNAMBUCO É BOM DEMAIS

OTTO

INTRO



Musical score for Flute (Flauta) showing measures 14 and 15. The key signature changes to G major (no sharps or flats). Measure 14 continues the eighth-note patterns. Measure 15 begins with a fermata over the first note, followed by a repeat sign and the start of a new section labeled 'A'.

Musical score for Flute (Flauta) showing measures 30 and 31. The key signature returns to B-flat major. Measure 30 continues the eighth-note patterns. Measure 31 begins with a fermata over the first note, followed by a repeat sign and the start of a new section labeled 'B'.

Musical score for Flute (Flauta) showing measures 46 and 47. The key signature changes to F major (one sharp). Measure 46 continues the eighth-note patterns. Measure 47 begins with a fermata over the first note, followed by a repeat sign and the start of a new section labeled 'C'.

Musical score for Flute (Flauta) showing measures 61 and 62. The key signature changes to C major (no sharps or flats). The section continues with eighth-note patterns. Measure 62 ends with a double bar line and the instruction 'D.S.' (Da Segno).

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**DE CARNAVAL**

**48**

**FREVO MULHER**

# FREVO MULHER

48

QUANTOS AQUI OUVEM, OS OLHOS ERAM DE FÉ .. É QUANTO O TEMPO SACODE

ZÉ RAMALHO

The sheet music consists of five staves of musical notation for flute. The first staff starts with section A, which includes lyrics: "QUANTOS AQUI OUVEM, OS OLHOS ERAM DE FÉ .. É QUANTO O TEMPO SACODE". The second staff continues section A. The third staff begins section B with lyrics: "Dm E♭ Cm Cm/B♭ Gm B♭ F Gm". The fourth staff continues section B. The fifth staff begins section C with lyrics: "A♭ Gm [1] Dm [2] F". The sixth staff continues section C. The seventh staff ends with "D.C." (Da Capo). The music features various note values (eighth and sixteenth notes), rests, and dynamic markings. The key signature changes between staves, with sections A and B primarily in D minor (Dm) and section C including sections in A minor (A♭) and F major (F).

A Dm E♭ Dm E♭ Dm E♭  
7 Dm E♭ Dm E♭ B Dm E♭  
13 Dm E♭ Cm Cm/B♭ Gm B♭ F Gm  
22 A♭ Gm [1] Dm [2] F  
29 Gm F F♯dim Gm D.C.

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**49**

**MORENA  
TROPICANA**

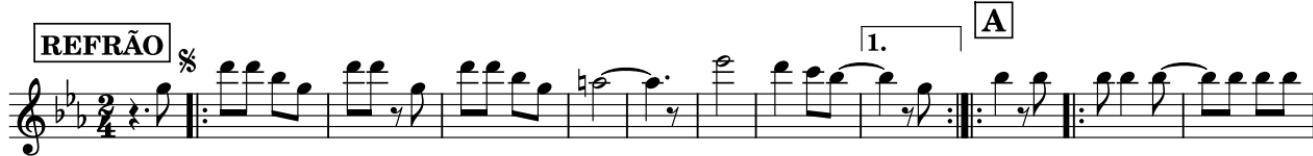
# MORENA TROPICANA

49

DA MANGA ROSA QUERO GOSTO E O SUMO

ALCEU VALENÇA

REFRÃO



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**50**

**PAGODE RUSSO**

# PAGODE RUSSO

50

ONTEM EU SONHEI QUE ESTAVA EM MOSCOU DANCANDO PAGODE RUSSO

LUIZ GONZAGA

**INTRO**

The musical score consists of five staves of music for Flute. The first staff is labeled "INTRO". The second staff begins at measure 9, with two endings: "1." leading to a section labeled "A", and "2." leading to a section labeled "B". The third staff begins at measure 18, with two endings: "1." leading to a section labeled "B", and "2." leading to a section labeled "C". The fourth staff begins at measure 25, with two endings: "1." leading to a section labeled "C", and "2." leading to a section labeled "D.S.". The fifth staff begins at measure 33, with two endings: "1." and "2.", followed by "D.S." (Da Capo). The music features a variety of dynamics, including forte, piano, and sforzando, and includes measures with different time signatures.

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**51**

**VASSOURINHAS**

# VASSOURINHAS

51

PÁÁ-RÁ-RÁ-RÁ-RÁ RÁ-RÁ

MATIAS DA ROCHA E JOANA B. RAMOS

1

A

2

3

4

5

6

7

8

9

11

B

12

13

14

15

16

17

D.S.

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**52**

**CAÇAMBA**

## CAÇAMBA

ESTÁ TUDO AÍ. ESTÁ TUDO AÍ. QUE PAPO LEGAL. QUE PAPO LEGAL

MOLEJO

10

18

26

32

39

D.C.

A      B      C      D

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**53**

**CHEIA DE  
MANIAS**

# CHEIA DE MANIAS

53

CHEIA DE MANIAS. TODA DENGOSA. MENINA BONITA

RAÇA NEGRA

INTRO



D.C.

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**54**

**CILADA**

# CILADA

54

NÃO ERA AMOR, ÔH ÔH! NÃO ERA! NÃO ERA AMOR, ERA CILADA

MOLEJO

A



B



C



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**55**

**É TARDE DEMAIS**

# É TARDE DEMAIS

55

VOCÊ JOGOU FORA O AMOR QUE EU TE DEI, O SONHO QUE SONHEI

RAÇA NEGRA

intro

The sheet music for Flute (Flauta) consists of six staves of musical notation. Staff 1 (measures 1-10) starts with an intro section followed by two endings: 1. and 2. Staff 2 (measures 11-14) begins with section A. Staff 3 (measures 15-17) begins with section B. Staff 4 (measures 18-21) continues section B. Staff 5 (measures 22-25) concludes with section B and ends with a D.S. (Da Segunda) instruction. The music is in common time (indicated by '4') and includes various note heads (solid black, hollow black, and white), rests, and dynamic markings like 'y' and 'z'.

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**DE CARNAVAL**

**56**

**JOGO DA  
SEDUÇÃO**

# JOGO DA SEDUÇÃO

56

LÊÊÊ LELELÊÊ-LELÊ LÊ-LÊ LELÊ

EXALTASAMBA

Music score for Flute (Flauta) featuring six staves of musical notation. The tempo is indicated as  $\text{♩} = 100$ . The score includes lyrics "LÊÊÊ LELELÊÊ-LELÊ LÊ-LÊ LELÊ" and the title "JOGO DA SEDUÇÃO". The score consists of six staves:

- Staff 1: Starts with a treble clef, two flats, and a common time signature. It features a melodic line with a dynamic marking of  $\text{♩} = 100$ .
- Staff 2: Starts with a treble clef, two flats, and a common time signature. It ends with a "Fine" marking.
- Staff 3: Starts with a treble clef, two flats, and a common time signature. It features a melodic line with a dynamic marking of  $\text{♩} = 100$ .
- Staff 4: Starts with a treble clef, two flats, and a common time signature. It features a melodic line with a dynamic marking of  $\text{♩} = 100$ .
- Staff 5: Starts with a treble clef, two flats, and a common time signature. It features a melodic line with a dynamic marking of  $\text{♩} = 100$ .
- Staff 6: Starts with a treble clef, two flats, and a common time signature. It features a melodic line with a dynamic marking of  $\text{♩} = 100$ .

Other markings include measure numbers (1, 4, 7, 9, 10, 12), measure rests, and dynamic changes. The score concludes with "D.S. al Fine D.S." at the end of Staff 6.

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DE CARNAVAL**

**57**

**MAL  
ACOSTUMADO**

# MAL ACOSTUMADO

57

AMOR DE VERDADE EU SÓ SENTI, FOI COM VOCÊ, MEU BEM. COMIGO?

ARAKETU

**INTRO**

A musical score for flute in 2/4 time, key signature of B-flat major. The score consists of two staves. The first staff shows a sixteenth-note pattern labeled 'A' above it. The second staff shows a sixteenth-note pattern labeled 'B' above it. Measures 11 and 12 are shown.

A musical score for flute in 2/4 time, key signature of B-flat major. The score consists of two staves. The first staff shows a sixteenth-note pattern labeled 'B' above it. The second staff shows a sixteenth-note pattern labeled 'A' above it. Measures 22 and 23 are shown.

A musical score for flute in 2/4 time, key signature of B-flat major. The score consists of two staves. The first staff shows a sixteenth-note pattern labeled 'C' above it. The second staff shows a sixteenth-note pattern labeled 'B' above it. Measures 32 and 33 are shown.

A musical score for flute in 2/4 time, key signature of B-flat major. The score consists of two staves. The first staff shows a sixteenth-note pattern labeled 'D' above it. The second staff shows a sixteenth-note pattern labeled 'C' above it. Measures 44 and 45 are shown.

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**58**

**MINEIRINHO**

# MINEIRINHO

58

EU NÃO TENHO CULPA DE COMER QUIETINHO

SÓ PRA CONTRARIAR

J = 100 intro



5 A



1.

9 B



1.

13 C



18 2.



D.S.

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**59**

**TEMPORAL**

# TEMPORAL

59

FAZ TEMPO QUE A GENTE NÃO É AQUELE MESMO PAAAAR

ART POPULAR

REFRÃO

The musical score consists of five staves of music for Flute (Flauta). The key signature is B-flat major (two flats), and the time signature is 2/4.

- Staff 1 (Refrão):** Measures 1-9. The music features eighth-note patterns with grace notes and slurs. Measure 9 ends with a repeat sign and a double bar line.
- Staff 2:** Measures 10-18. Continues the eighth-note patterns with slurs and grace notes.
- Staff 3 (Section A):** Measures 19-27. Includes a dynamic marking **A** above the staff. Measure 27 ends with a repeat sign and a double bar line.
- Staff 4 (Section B):** Measures 28-36. Includes a dynamic marking **B** above the staff. Measure 36 ends with a repeat sign and a double bar line.
- Staff 5:** Measures 37-45. Continues the eighth-note patterns with slurs and grace notes.

Performance techniques indicated include grace notes, slurs, and dynamic markings (A and B).

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**60**

**A SORRIR**

# A SORRIR

60

A SORRIR EU PRETENDO LEVAR A VIDA

CARTOLA



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**61**

**ÁGUA DE CHUVA  
NO MAR**

# ÁGUA DE CHUVA NO MAR

61

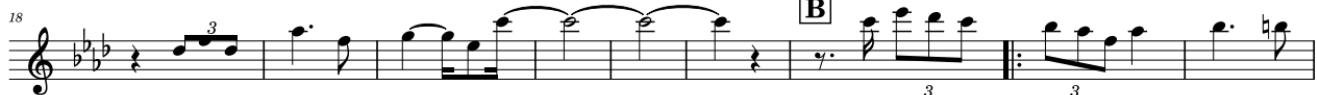
O MEU CORAÇÃO, HOJE TEM PAZ. DECEPÇÃO, FICOU PRA TRÁS

BETH CARVALHO

A



2.



B

3

3



1.



2.



D.C.

3

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**62**

**ANDANÇA**

# ANDANÇA

62

VIM, TANTA AREIA ANDEI

DANILO CAYMMI

The sheet music consists of six staves of musical notation for flute (Flauta). The key signature is one flat, and the time signature varies between common time and 4/4. The music is divided into sections labeled A, B, and 1. and 2. VOZ.

- Staff 1:** Labeled 'A'. Measures 1-8. Dynamics: dynamic 3 (indicated by a bracket under three measures), dynamic 3, dynamic 3. Measure 8 ends with a repeat sign.
- Staff 2:** Measures 9-16. Labeled 'B'. Measure 9 starts with dynamic 2. Measures 10-16 show a transition with measure 10 starting with dynamic 1.
- Staff 3:** Measures 17-21. Continuation of section B.
- Staff 4:** Measures 22-28. Labeled '1.' and '2.'. Measure 22 starts with dynamic 1. Measures 23-28 show a transition with measure 23 starting with dynamic 2.
- Staff 5:** Measures 29-34. Continuation of section B.

Text at the bottom right: me leva amor

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**63**

**É HOJE O DIA**

# É HOJE O DIA

63

A MINHA ALEGRIA ATRAVESSOU O MAR

UNIÃO DA ILHA DO GOVERNADOR

1. 2. Fine

16

32

46

61

75 D.S. al Fine

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**64**

**EU E VOCÊ  
SEMPRE**

# EU E VOCÊ SEMPRE

64

LOGO, LOGO ASSIM QUE PUDER, VOU TELEFONAR

JORGE ARAGÃO

A



B



8



11



14



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**65**

**JUIZO FINAL**

# JUIZO FINAL

65

O SOL HÁ DE BRILHAR MAIS UMA VEZ

NELSON CAVAQUINHO

A



12



23



3

33



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**66**

**RETALHOS DE  
CETIM**

# RETALHOS DE CETIM

66

ENSAIEI MEU SAMBA O ANO INTEIRO, AMOR / MAS CHEGOU O CARNAVAL

BENITO DE PAULA

A



11

1. || 2.

B



19



28

1.

D.C.



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**67**

**TRISTEZA**

## TRISTEZA

TRISTEEÊZA, POR FAVOR VAI EMBORA!

HAROLDO LOBO E NILTINHO

**A** F D7 Gm C7

F Cm F7 B♭ B♭m Am **B** D7

14

Gm C7 F **C** B♭ B♭m Am

26

D7 Gm C7 F F7 F D.S.

39

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**68**

**VOU FESTEJAR**

# VOU FESTEJAR

68

**CHORA, NÃO VOU LIGAR. NÃO VOU LIGAR**

BETH CARVALHO

**A**

12

1. b<sup>flat</sup>

2

B

3

24

37

C

[1.]

D.C.

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**DE CARNAVAL**

**69**

**ADOCICA**

# ADOCICA

69

ADOCICA, MEU AMOR, A MINHA VIDA

BETO BARBOSA

$\text{♩} = 100$

1.

Fine

2.

1.

D.C. al Coda

12.

D.C. al Fine

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**S O P R O**  
**DE CARNAVAL**

**70**

**AI AI AI**

AI AI AI

70

SE VOCÊ QUISER EU VOU TE DAR UM AMOR

VANESSA DA MATA

The sheet music consists of four staves of flute notation. Staff 1 (measures 1-6) starts with a dynamic '3' and includes a section labeled 'A'. Staff 2 (measures 7-12) starts with a dynamic '3' and includes a section labeled 'B'. Staff 3 (measures 13-18) starts with a dynamic '4.' and includes the vocal line 'Ai ai ai'. Staff 4 (measures 20-25) includes sections '1.', '2.', and 'D.S.' (Da Capo). Various dynamics such as '3', '1.,2.,3.', and 'D.S.' are indicated throughout the piece.

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**71**

**ANDO MEIO  
DESLIGADO**

# ANDO MEIO DESLIGADO

71

ANDO MEIO DESLIGADO. EU NEM SINTO MEUS PÉS NO CHÃO

OS MUTANTES

A



B



C



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DE CARNAVAL**

**72**

**DESCOBRIDOS  
DOS SETE  
MARES**

# DESCOBRIDOS DOS SETE MARES

72

UMA LUZ AZUL ME GUIA. COM A FIRMEZA E OS LAMPEJOS DO FAROL

TIM MAIA

intro



A



B



1.



C



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DE CARNAVAL**

**73**

**JARDINS DA  
BABILONIA**

# JARDINS DA BABILÔNIA

73

SUSPENDERAM OS JARDINS DA BABILÔNIA

RITA LEE

1

6

10

15

20

D.C.

A

B

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**74**

**LILÁS**

# LILÁS

74

AMANHÃ, OUTRO DIA

DJAVAN

The sheet music consists of three staves of musical notation for flute (Flauta). The first staff begins with section A at measure 1. The second staff begins with section B at measure 9. The third staff begins with section C at measure 15. The music concludes with endings 1. and 2. followed by a repeat sign and the instruction D.C.

**A**

**B**

**C**

1.

2.

9

15

21

1.

2.

D.C.

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DE CARNAVAL**

**75**

**MARIA MARIA**

# MARIA MARIA

75

MARIA, MARIA, É UM DOM, UMA CERTA MAGIA

MILTON NASCIMENTO

The sheet music consists of ten staves of musical notation for Flute (Flauta). The music is in common time (indicated by '4'). The first staff begins with a rest followed by a breve note. The subsequent staves show various patterns of eighth and sixteenth notes, often with grace notes and slurs. Measure numbers 1 through 24 are indicated on the left side of the staves. The notation includes both treble and bass clefs.

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**DE CARNAVAL**

**76**

**NÃO QUERO  
DINHEIRO**

# NÃO QUERO DINHEIRO

76

VOU PEDIR PRA VOCÊ FICAR. VOU PEDIR PRA VOCÊ VOLTAR. EU TE AMO. EU TE QUERO BEM

TIM MAIA

**[INTRO]** G D7 D7 **A** G Em G

Em 1 D7 G D7 2 Cm D7 G7 G7 C Cm  
Cm Bm Em Am D7 G G7 C Cm

Bm Em Am D7 G D7 **C** G Em G

Em D7 G D7 Cm D7 G7 D.S.

Em 1 D7 G D7 2

**FLAUTA**

NÃO QUERO DINHEIRO

BRAZUKA 76

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**DE CARNAVAL**

77

**PAÍS TROPICAL**

# PAÍS TROPICAL

77

MORO, NUM PAÍS TROPICAL, ABENÇOADO POR DEUS

JORGE BEN JOR

## País Tropical

País Tropical

MORO, NUM PAÍS TROPICAL, ABENÇOADO POR DEUS

JORGE BEN JOR

1

8

13

B

18

23

Fine

Spirogiro

29

35

1.

2.

D.C.

al Fine

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**78**

**PAISAGEM DA  
JANELA**

# PAISAGEM DA JANELA

78

DA JANELA LATERAL DO QUARTO DE DORMIR

Ô BORGES E FERNANDO BRANT

The musical score consists of six staves of music for Flute (Flauta). The key signature is one flat, and the time signature is common time (indicated by '12'). Measure 6 starts with a dotted half note followed by eighth-note pairs. Measure 10 begins with a quarter note followed by eighth-note pairs. Measure 15 features a melodic line with eighth-note pairs. Measure 20 continues the eighth-note pairs. Measure 25 concludes the piece.

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**79**

**PALCO**

# PALCO

79

SUBO NESTE PALCO, MINHA ALMA CHEIRA A TALCO

GILBERTO GIL

intro



A



B



1.

D.S.

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**S O P R O  
DE CARNAVAL**

**80**

**SINA**

# SINA

80

PAI E MÃE, OURO DE MINA, CORAÇÃO, DESEJO E SINA

DJAVAN

intro

A



B



C



D.C.

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**81**

**TEMPOS  
MODERNOS**

# TEMPOS MODERNOS

81

EU VEJO A VIDA MELHOR NO FUTURO

LULU SANTOS

A



B



C



D.C.

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**82**

**UMA NOITE E  
MEIA**

# UMA NOITE E MEIA

82

VEM CHEGANDO O VERÃO, UM CALOR NO CORAÇÃO

MARINA LIMA

A

$\text{♩} = 150$



6



11



15

B



19



23



27



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**83**

**VAPOR BARATO**

# VAPOR BARATO

83

**SIM, EU ESTOU TÃO CANSADO**

JARDS MACALÉ E WALLY SALOMÃO

Sheet music for a solo instrument, likely flute or oboe, featuring six staves of musical notation. The music is in common time (indicated by '4'). Measures 1-6: Treble clef, key signature of one flat. Measures 7-10: Treble clef, key signature of one flat. Measures 11-14: Treble clef, key signature of one flat. Measures 15-18: Treble clef, key signature of one flat. Measure 19: Treble clef, key signature of one flat. The music includes various dynamics like forte (f), piano (p), and accents. Measure numbers 1 through 19 are visible on the left side of each staff. Measure 19 concludes with a repeat sign, followed by endings 1 and 2, and a final instruction 'D.S. al Fin' and 'Fine'.

## FLAUTA

VAPOR BARATO

BRAZUKA 83

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**84**

**VOCÊ NÃO  
ENTENDE NADA**

# VOCÊ NÃO ENTENDE NADA

84

**QUANDO EU CHEGO EM CASA NADA ME CONSOLA**

CAETANO VELOSO

The sheet music consists of four staves of musical notation, likely for a solo instrument like flute or recorder. The staves are arranged vertically, with each staff starting at a different measure number (1, 6, 9, 13) and ending at 17. The music is in common time (indicated by '4' in the top right corner of each staff). The key signature changes throughout the piece, indicated by various sharps and flats. The first staff (measures 1-5) starts with a key signature of one flat (F major), followed by B♭, Dm, C7, F, B♭, Dm, C7, and F. The second staff (measures 6-10) starts with B♭, followed by E♭, F, B♭, E♭, A, and D. The third staff (measures 9-13) starts with Gm, followed by D♭, C7, F, B♭, Dm, C7, F, and B♭. The fourth staff (measures 13-17) starts with Dm, followed by G7, C7, B♭, C7, F, B♭, C7, and F. Measure 17 concludes with a repeat sign and the instruction 'D.C.' (Da Capo).

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**85**

**BANHO DE  
FOLHAS**

# BANHO DE FOLHAS

85

FOI EM UMA QUARTA-FEIRA. SAÍ PRA TE PROCURAR

LUEDJI LUNA E EMILLIE LAPA

The sheet music consists of five staves of musical notation for flute. The key signature is one flat, and the time signature varies between 2/4 and common time. The music is divided into sections labeled A, B, C, D, and E, with some sections further subdivided. Measure numbers 13, 28, 44, 54, and 69 are indicated at the beginning of certain staves. The notation includes various note values, rests, and dynamic markings. The section labels are placed above specific measures: 'intro' above measure 13, 'A' above measure 28, 'B' above measure 44, 'C' above measure 54, 'D' above measure 69, and 'E' above measure 69. The section '1.' appears above measure 69 and again above measure 75. The section 'D.S.' (Da Segunda Parte) appears at the end of staff 5.

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**CORDEIRO DE  
NANÃ**

# CORDEIRO DE NANÃ

86

SOU DE NANÃ, EUÁ, EUÁ, EUÁ, É

MATHEUS ALELUIA E DADINHO

FLAUTA

CORDEIRO DE NANÃ

ODARA 86

F Gm C#dim Dm F

Gm C#dim Dm F Fm

Cm Fm Cm Fm

B♭m E♭ Edim Fm B♭m Fm F♯ E♭m

Fm B♭m Fm F♯ E♭m Fm D.C.

**A**

**B**

**C**

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**87**

**DEIXA A GIRA  
GIRAR**

# DEIXA A GIRA GIRAR

87

MEU PAI VEIO DE ARUANDA E A NOSSA MÃE É IANSÃ

OS TINCOÃS

A



B



6



C

10



15



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**EMORIÔ**

# EMORIÔ

88

Ê EMORIÔ. Ê EMORIÔ. EMORIÔ DEVE SER UMA PALAVRA NAGÔ

JOÃO DONATO

A

♩ = 120



1.

2.

B



8

1.

2.



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DE CARNAVAL**

**89**

**MEDO BOBO**

# MEDO BOBO

AH, ESSE TOM DE VOZ EU RECONHEÇO. MISTURA DE MEDO E DESEJO

MAIARA E MARAISA

intro



A



13 B



C



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**S O P R O**  
**DE CARNAVAL**

**90**

**SÓ FÉ**

# SÓ FÉ

90

LAVEI MEU ROSTO NAS ÁGUAS SAGRADAS DA PIA

GRELO

The musical score consists of six staves of music for Flute (FLAUTA). The key signature is one flat, and the time signature is mostly common time (indicated by '4'). The score includes the following sections:

- intro:** The first staff.
- 1.:** The second staff.
- A:** The third staff.
- 5:** The fourth staff.
- 9:** The fifth staff.
- B:** The sixth staff.
- 13:** The seventh staff.
- 17:** The eighth staff.
- 2.:** The ninth staff.
- D.C.:** The tenth staff, indicating a da capo repeat.

Measure numbers are indicated at the beginning of each staff: 1, 5, 9, 13, 17, and 2.

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**S O P R O**  
**DE CARNAVAL**

**91**

**VÁRIAS QUEIXAS**

# VÁRIAS QUEIXAS

91

VÁRIAS QUEIXAS DE VOCÊ, POR QUE FEZ ISSO COMIGO?

GILSONS

INTRO



A



B



1.



C



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**S O P R O**  
**DE CARNAVAL**

**92**

**BALKILLA**

# BALKILLA

92

EBB

intro

Musical score for Flauta, page 92, EBB. The score consists of four staves of music, each starting with a treble clef and a key signature of one flat. Measure numbers 1 through 30 are indicated on the left side of each staff.

- Staff 1:** Measures 1-5. The first measure is a 4/4 time signature. Measures 1-4 show a repeating pattern of eighth-note pairs. Measure 5 begins with a repeat sign and a 3/4 time signature, followed by a section labeled "intro".
- Staff 2:** Measures 6-11. The first measure is in 6/8 time. Measures 6-10 show a repeating pattern of eighth-note pairs. Measure 11 ends with a repeat sign and a 2/4 time signature, followed by a section labeled "A".
- Staff 3:** Measures 12-17. The first measure is in 6/8 time. Measures 12-16 show a repeating pattern of eighth-note pairs. Measure 17 ends with a repeat sign and a 2/4 time signature, followed by a section labeled "B".
- Staff 4:** Measures 18-23. The first measure is in 6/8 time. Measures 18-22 show a repeating pattern of eighth-note pairs. Measure 23 ends with a repeat sign and a 2/4 time signature, followed by a section labeled "intro-2".
- Staff 5:** Measures 24-30. The first measure is in 6/8 time. Measures 24-28 show a repeating pattern of eighth-note pairs. Measure 29 ends with a repeat sign and a 2/4 time signature, followed by a section labeled "D.S." (Da Segno).

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**S O P R O**  
**DE CARNAVAL**

**93**

**BUYO**

# BUYO

93

LUCKY CHOPS

intro

4

% A



solo



D.S.

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**94**

**HOTSTEPPER**

# HOTSTEPPER

94

NAH, NA-NA-NA-NAH. NA-NA-NA-NA, NA-NA-NA, NA-NA-NA

INI KAMOZE

A



B



1.



D.C.

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**95**

**NÃO ME  
ENTREGO PROS  
CARETAS**

# NÃO ME ENTREGO PROS CARETAS

95

DERRAMEI. TU VAI ME ACHAR. QUE ESSE POVO É RASO, AMOR

LAMPARINA

intro 3

12

21

26

30

A

B

C

The sheet music consists of five staves of musical notation for flute. The first staff (measures 3-11) starts with a treble clef, a 2/4 time signature, and a key signature of one sharp. It features a melodic line with eighth-note patterns and rests, leading into section A. The second staff (measures 12-20) begins with a treble clef, a 2/4 time signature, and a key signature of one sharp. It contains eighth-note patterns and rests, leading into section B. The third staff (measures 21-29) starts with a treble clef, a 2/4 time signature, and a key signature of one sharp. It features eighth-note patterns and rests, leading into section C. The fourth staff (measures 30-38) begins with a treble clef, a 2/4 time signature, and a key signature of one sharp. It contains eighth-note patterns and rests. Measures 39-47 are indicated by a single horizontal line. The music is divided into sections A, B, and C, each with its own distinct melodic line and harmonic progression.

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**96**

**OSWALDO O  
POMBO**

# OSWALDO O POMBO

96

FANFARRA BLACK CLUBE

[INTRO]

The musical score consists of four staves of music for Flute (FLAUTA). The key signature is B-flat major (two flats), and the time signature is common time (indicated by '4'). The score is divided into sections labeled A, B, and C.

- Section A:** Measures 1-4. The melody begins with eighth-note patterns followed by sixteenth-note patterns.
- Section B:** Measures 5-17. This section features a rhythmic pattern of eighth-note pairs and sixteenth-note pairs. Measure 10 includes a fermata over the first note of the second measure. Measure 11 starts with a single eighth note followed by a fermata. Measures 12-17 form a section labeled 'C'.
- Section C:** Measures 18-26. This section begins with a melodic line consisting of eighth-note pairs and sixteenth-note pairs. Measures 21-22 are labeled '1' and '2' respectively, indicating a repeat. Measures 23-26 conclude the section.

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**97**

**SANGUE**

# SANGUE

97

TEU, TODO TEU. MINHA, TODA MINHA. JUNTOS, ESSA NOITE. QUERO TE DAR TODO MEU AMOR

SIDNEY MAGAL

The musical score consists of three staves of flute music. The first staff begins with an 'intro' section followed by section 'A'. The second staff begins with measure 8 and section 'B'. The third staff begins with measure 14. The music is in common time (indicated by '4') and uses a treble clef. Various dynamics and articulations are indicated throughout the score.

intro

A

2

B

8

14

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**98**

**VIDEOSHOW**

## VIDEOSHOW

LOVELY IS THE FEELING' NOW / FEVER TEMPERATURES RISIN' NOW

MICHAEL JACKSON

**intro**

10

18

**B**

23

**C**

D.S.

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**99**

**CAVALINHO**

# CAVALINHO

99

ESSA MULHER ENLOUQUECEU

PEDRO SAMPAIO

$\text{♩} = 140$        $\frac{8}{8}$

8

14

19

24

29

34

Fine

D.S. al Fine

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**S O P R O**  
**DE CARNAVAL**

**100**

**CHEGUEI**

# 100

# CHEGUEI

CHEGUEI, CHEGUEI CHEGANDO BAGUNÇANDO A ZORRA TODA

LUDMILA

**A**

§ Cm

A♭

G7

Cm

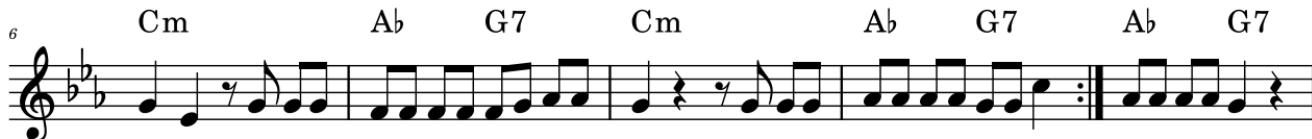
A♭

G7



| 1

| 2



**B**

Cm

A♭

G7

Cm

A♭

G7

**C**

Cm



| 1

| 2



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DE CARNAVAL**

**101**

**EU VOU PRO  
BAILE DA  
GAIOLA**

# EU VOU PRO BAILE DA GAIOLA

101

BAILE DA PENHA, SEMPRE LOTADO, TODO SABADÃO EU TENHO QUE PARTIR

KEVIN O CHRIS

The sheet music consists of five staves of musical notation for flute. The key signature is one flat, and the time signature varies between common time (4/4) and 2/4.

**Staff 1:** Starts at measure 10. A box labeled 'A' contains the instruction 'Começa sem percussão' (Starts without percussion).

**Staff 2:** Starts at measure 20.

**Staff 3:** Starts at measure 30. A box labeled 'B' contains the instruction 'Percussão entra na 2ª vez' (Percussion enters on the 2nd time).

**Staff 4:** Starts at measure 39. The lyrics 'KA-RAAA-LHO' are written below the staff, with a '2' above the 'A' in 'KA-RAAA-LHO' indicating a repeat. The instruction 'D.C.' (Da Capo) is at the end of the staff.

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**102**

**MALHA FUNK**

# MALHA FUNK

102

**ESSE É O MALHA FUNK. OS MULEQUES SÃO DENGOSO**

FURACÃO 2000

intro

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef and a key signature of one flat. The time signature is 4/4. The score consists of two staves of music, each ending with a repeat sign and a three-line brace indicating a repeat of the section.

A

A musical score for piano, page 9, featuring ten measures of music. The key signature is one flat, and the time signature is common time. The music consists of two staves: a treble clef staff and a bass clef staff. Measure 1 starts with a half note in the bass, followed by eighth-note pairs in the treble. Measures 2-3 show eighth-note patterns in both staves. Measures 4-5 continue the eighth-note patterns. Measures 6-7 feature eighth-note pairs in the bass, with the treble having eighth-note pairs in measure 7. Measures 8-9 show eighth-note patterns in both staves. Measure 10 concludes with eighth-note pairs in the bass.

B

C

D.S. al Fine

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DE CARNAVAL**

**103**

**PARADOS NO  
BAILÃO**

# PARADOS NO BAILÃO

103

É QUE EU QUERIA MUITO ELA. ELA NÃO ME DAVA ATENÇÃO

MC L DA VINTE E MC GURY

refrão



7

1.

A

§

Musical staff showing the first section of the refrain, labeled 'A'. The section starts at measure 7 and includes a repeat sign and a section labeled '§'.

11

Musical staff showing the continuation of the refrain melody starting at measure 11.

16

D.C.

Musical staff showing the final section of the refrain, labeled 'D.C.' (Da Capo).

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DE CARNAVAL**

**104**

**TREMENDO  
VACILÃO**

## TREMENDO VACILÃO

TIRAP-TCHURON TIRAP-TCHURONI OH-AH, OH-AH .. NA MADRUGADA, ABANDONADA

PERLLA

**intro**

1.

2.

A

10

14

1.

2.

B

19

23

1.

2.

D.C.

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**105**

**VERMELHO**

## VERMELHO

QUEM É ESSA MENINA DE VERMELHO, EU VIM PRO BAILE SÓ PRA VER

GLORIA GROOVE

**A**

11 **B**

21 **C**

29

35 **D**

44 **E**

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**DE CARNAVAL**

**106**

**A BANDA TÁ  
COM SEDE**

# A BANDA TÁ COM SEDE

106

THIAGO FRANÇA (MÚSICA INCEDENTAL: MARCHA DO CANECO)

The musical score consists of three staves of music for Flute (Flauta). The first staff begins at measure 1, the second at measure 7, and the third at measure 13. The lyrics are written below each staff.

**Staff 1 (Measures 1-6):**

a ban - da      tá com se - de      quem      vai      tra

**Staff 2 (Measures 7-12):**

7      zer go ró pra      gen te      não      vai ter      mais po ro po      pó

**Staff 3 (Measures 13-18):**

13      se nin      guem      trou      xer      go      ró

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**S O P R O  
DE CARNAVAL**

**107**

**BÉSAME MUCHO**

# BÉSAME MUCHO

107

BÉSAME, BÉSAME MUCHO. COMO SI FUERA ESTA NOCHE LA ÚLTIMA VEZ

CONSUELITO VELÁZQUEZ

INTRO



8



16



23



§

A

B

D.S.

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**S O P R O  
DE CARNAVAL**

**108**

**CARINHOSO**

# CARINHOSO

MEU CORAÇÃO, NÃO SEI POR QUÊ, BATE FELIZ QUANDO TE VÊ!

**A** F/C      F7      Am/E      A7      **B** Dm

15      G7      C      F7      B♭      D7      Gm      G7      C7      F      E7

**C** Am      Dm      E7      Am      A♭7      C      D7      G7

30

**D** C/E      E♭m      Gm/D      C7      F      E7      C7      F      A7

42

**E** Dm      A7      Dm      F7      B♭      D7      Gm      B♭m      F      Dm      Gm      C7      F      D.C.

61

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**DE CARNAVAL**

**109**

**CARIÑITO**

## CARIÑITO

LLORO POR QUERERTE. POR AMARTE Y POR DESEARTE

ÁNGEL ANÍBAL ROSADO

INTRO 1

INTRO 1

Gm      B<sub>b</sub>

1      2

Gm      Gm

INTRO 2

6

B<sub>b</sub>

1 Gm

A

B

10

2      1      2

Gm      Gm      B<sub>b</sub>      D7      Gm      Gm      E<sub>b</sub>      F7

C

17

B<sub>b</sub>      E<sub>b</sub>      F7      B<sub>b</sub>      D7      Gm      B<sub>b</sub>      D7      Gm      D.C.

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**S O P R O  
DE CARNAVAL**

**110**

**FORASTEIRO**

# FORASTEIRO

110

BAIANASYSTEM

## INTRO

4

$\text{♩} = 120$

1. [B] 2. [C]

Flute part showing measures 1 through 11. Measure 1 starts with a rest followed by eighth-note patterns. Measures 2-11 show various eighth-note patterns, with measure 11 ending with a repeat sign.

12. [A] 13. [C]

Flute part showing measures 12 through 15. Measure 12 starts with a sixteenth-note pattern labeled 'A'. Measures 13-15 show eighth-note patterns, with measure 15 ending with a repeat sign.

16. [D] 17. [E]

Flute part showing measures 16 through 19. Measure 16 starts with a sixteenth-note pattern labeled 'D'. Measures 17-19 show eighth-note patterns, with measure 19 ending with a repeat sign.

20. [F] 21. [G]

Flute part showing measures 20 through 23. Measure 20 starts with a sixteenth-note pattern labeled 'E'. Measures 21-23 show eighth-note patterns, with measure 23 ending with a repeat sign.

24. [H] 25. [I]

Flute part showing measures 24 through 27. Measure 24 starts with a sixteenth-note pattern labeled 'F'. Measures 25-27 show eighth-note patterns, with measure 27 ending with a repeat sign.

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**DE CARNAVAL**

1 1 1

**HISTÓRIA DE  
UMA GATA**

# HISTÓRIA DE UMA GATA

111

NÓS GATOS JÁ NASCEMOS POBRES

OS SALTIMBANCOS

The sheet music consists of three staves of musical notation for Flute (Flauta). The key signature is one flat (F#), and the time signature is common time (4/4). Measure numbers are indicated on the left side of each staff.

- Staff 1:** Measures 4-6. Section A starts at measure 4. Measure 6 ends with a double bar line.
- Staff 2:** Measures 7-9. Section B starts at measure 7. Measure 9 ends with a double bar line.
- Staff 3:** Measures 11-14. Section C starts at measure 11. Measure 14 ends with a double bar line.
- Staff 4:** Measures 16-19. Section 1 starts at measure 16. Measure 19 ends with a double bar line.
- Staff 5:** Measures 20-23. Section 1 continues at measure 20. Measure 23 ends with a double bar line.
- Staff 6:** Measures 24-27. Section 2 starts at measure 24. Measure 27 ends with a double bar line.

Section markers include:  
A (above Staff 1)  
B (above Staff 2)  
C (above Staff 3)  
1. (above Staff 4)  
2. (above Staff 6)

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**112**

**ILARIÊ**

# ILARIÊ

112

TÁ NA HORA, TÁ NA HORA! TÁ NA HORA DE BRINCAR!

XUXA

## INTRO



13

Section A starts at measure 13. The key signature changes to B-flat major (one flat). The melody continues with eighth and sixteenth note patterns. A bracket labeled "A" is placed above the first two measures of this section.

24

The section continues at measure 24. The key signature remains B-flat major. The melody consists of eighth and sixteenth note patterns. A bracket labeled "1." is placed above the first two measures of this continuation.

B

Section B begins at measure 35. The key signature changes to B-flat major. The melody consists of eighth and sixteenth note patterns. A bracket labeled "2." is placed above the first two measures of this section.

46

The section continues at measure 46. The key signature remains B-flat major. The melody consists of eighth and sixteenth note patterns.

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113

**LUCRO**

# LUCRO

113

**TIRE AS CONSTRUÇÕES DA MINHA PRAIA. NÃO CONSIGO RESPIRAR**

BAIANASYSTEM

INTRO

The sheet music consists of five staves of musical notation for a solo instrument, likely flute or recorder. The first staff is labeled "INTRO". The second staff begins at measure 7, with a dynamic marking "A" above the staff. The third staff begins at measure 12. The fourth staff begins at measure 18, with a dynamic marking "B" above the staff. The fifth staff begins at measure 23, with a dynamic marking "C" above the staff. The sixth staff begins at measure 33, with a dynamic marking "D" above the staff. The notation includes various note heads, stems, and rests, with some notes having horizontal dashes through them. Measures 1-6 show a pattern of eighth-note pairs followed by sixteenth-note pairs. Measures 7-11 show a more complex pattern of eighth and sixteenth notes. Measures 12-16 show a steady eighth-note pattern. Measures 17-21 show a mix of eighth and sixteenth notes. Measures 22-26 show a steady eighth-note pattern. Measures 27-31 show a mix of eighth and sixteenth notes. Measures 32-36 show a steady eighth-note pattern. Measures 37-41 show a mix of eighth and sixteenth notes.

## FLAUTA

LUCRO

MOMENTS 113

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**S O P R O  
DE CARNAVAL**

**114**

**MONTSERRAT  
SERRAT**

# MONTSERRAT SERRAT

114

HUNGRY MARCH BAND

The musical score consists of four staves of music for Flauta (Flute). The key signature is B-flat major (two flats), and the time signature is common time (indicated by '4'). The music is divided into measures by vertical bar lines. Measure numbers 8, 20, and 29 are explicitly marked at the beginning of their respective staves.

**Measure 8:** Starts with a dotted half note followed by a eighth note. The first measure ends with a repeat sign (double bar line with dots) and a bass clef. The second measure begins with a half note followed by a eighth note. The third measure starts with a eighth note followed by a quarter note. The fourth measure starts with a eighth note followed by a quarter note. The fifth measure starts with a eighth note followed by a quarter note. The sixth measure starts with a eighth note followed by a quarter note. The seventh measure starts with a eighth note followed by a quarter note. The eighth measure starts with a eighth note followed by a quarter note.

**Measure 20:** Starts with a eighth note followed by a quarter note. The first measure ends with a repeat sign (double bar line with dots) and a bass clef. The second measure begins with a eighth note followed by a quarter note. The third measure starts with a eighth note followed by a quarter note. The fourth measure starts with a eighth note followed by a quarter note. The fifth measure starts with a eighth note followed by a quarter note. The sixth measure starts with a eighth note followed by a quarter note. The seventh measure starts with a eighth note followed by a quarter note. The eighth measure starts with a eighth note followed by a quarter note.

**Measure 29:** Starts with a eighth note followed by a quarter note. The first measure ends with a repeat sign (double bar line with dots) and a bass clef. The second measure begins with a eighth note followed by a quarter note. The third measure starts with a eighth note followed by a quarter note. The fourth measure starts with a eighth note followed by a quarter note. The fifth measure starts with a eighth note followed by a quarter note. The sixth measure starts with a eighth note followed by a quarter note. The seventh measure starts with a eighth note followed by a quarter note. The eighth measure starts with a eighth note followed by a quarter note.

**Performance Markings:**

- A:** Located above the first staff, this marking indicates a specific performance technique or rhythm pattern for the flute player.
- B:** Located above the second staff, this marking indicates another specific performance technique or rhythm pattern for the flute player.

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**115**

**NÃO É MOLE  
NÃO GUADALUPE**

# NÃO É MOLE NÃO GUADALUPE

115

PÃ-PÃ-PÃ-RÃ-PÃ-PÃ-RÃ-RÃ NÃO É MOLE NÃO!

Não é Mole



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**realização**  
**S O P R O**  
**DE CARNAVAL**

116

**PARABÉNS + A  
BANDA**

# PARABÉNS + A BANDA

116

PARABÉNS PRA VOCÊ

POPULAR / CHICO BUARQUE

Parabéns

The musical score consists of four staves of music for Flute (Flauta). The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It features a melodic line with eighth and sixteenth notes, followed by a dynamic instruction 'Parabéns' in a box. The second staff starts at measure 15, with a dynamic 'f' and two endings labeled '1.' and '2.'. Ending 1 leads to a section labeled 'A' with a dynamic 'mf'. Ending 2 leads to a section labeled 'B' with a dynamic 'mf'. The third staff begins at measure 25, with a dynamic 'mf' and two endings labeled '1.' and '2.'. Ending 1 leads back to section 'A', and ending 2 leads to section 'B'. The fourth staff begins at measure 34, with a dynamic 'mf' and two endings labeled '1.' and '2.'. Ending 1 leads to a section with a dynamic 'f', and ending 2 leads back to section 'B'.

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**S O P R O  
DE CARNAVAL**

**1117**

**SOUL FINGER**

## SOUL FINGER

THE BAR-KAYS

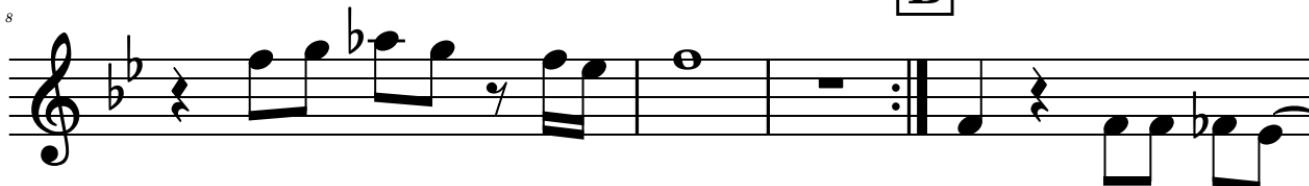
SOUL FINGER! SOUL FINGER! HOO, HA! HOO, HA!

intro

A



B



D.S.



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**S O P R O  
DE CARNAVAL**

**118**

**TITANIC**

# TITANIC

118

NEAR, FAR, WHEREVER YOU ARE

CELINE DION

The sheet music consists of five staves of musical notation for flute (FLAUTA). The key signature is one flat (B-flat), and the time signature is 2/4. Measure numbers 1 through 16 are indicated on the left side of each staff. The music begins with a melodic line that includes a fermata over the eighth note in measure 1. Measures 2 and 3 show a continuation of the melody. Measure 4 features a dynamic change to forte. Measures 5 through 8 show a more sustained harmonic pattern. Measure 9 introduces a new section with a repeat sign and a different melodic line. Measures 10 through 13 continue this pattern. Measure 14 is a short休止符 (rest). Measures 15 and 16 conclude the piece.

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**S O P R O  
DE CARNAVAL**

**119**

**TOM E JERRY  
EM GUCA**

# TOM E JERRY EM GUCA

119

ADAPT. DE ARR. DE THIAGO FRANÇA

A



8



B

15



22



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**realização**

**S O P R O  
DE CARNAVAL**

**120**

**VOLARE**

# VOLARE

120

VOLARE ÔOOO, CANTARE ÔOOO

GYPSY KINGS

$\text{♩} = 170 \ f$  [A]

12

B

C

25

34

47