

CADERNIN 2026



**BELO
HORIZONTE**
PREFEITURA DO POVO

AQUI O TRABALHO NÃO PARA

CARNAVAL DE RUA . BH

SAX ALTO

- MARCHINHA**
- 1 ABRE ALAS
 - 2 ALALAÔ
 - 3 BALANCÊ
 - 4 BANDEIRA BRANCA
 - 5 BLOCO NA RUA
 - 6 CABELEIRA DA ED MARTE
 - 7 CACHAÇA
 - 8 JARDINEIRA
 - 9 MAMÂE EU QUERO
 - 10 MARCHA DO REMADOR
 - 11 MÁSCARA NEGRA
 - 12 PASTORINHAS
 - 13 QUEM SABE SABE
 - 14 SACÀ ROLHAS
 - 15 TAÍ
 - 16 TOURADAS DE MADRI
 - 17 TURMA DO FUNIL
 - 18 VAI COM JEITO
 - 19 ZÉ PEREIRA

- BEAGÁ**
- 20 ALCOVA LIBERTINA
 - 21 BLOCO DO PEIXOTO
 - 22 CORTE DEVASSA
 - 23 ENTÃO BRILHA
 - 24 LADEIRA ABAIXO
 - 25 MAMÁ NA VACA
 - 26 MANJERICÃO
 - 27 PRAIA DA ESTAÇÃO
 - 28 QUEIMA LARGADA
 - 29 TETÊ A SANTA

- AXÉ**
- 30 A LUZ DE TIÊTA
 - 31 ARAKETU É BOM DEMAIS
 - 32 BAIANIDADE NAGÔ
 - 33 DEUSA DO AMOR
 - 34 É DOXUM
 - 35 EU TAMBÉM QUERO BEIJAR
 - 36 HAJA AMOR
 - 37 LEPO LEPO
 - 38 NADA MAL
 - 39 PEQUENA EVA
 - 40 PERAÊ
 - 41 PIPOCA
 - 42 PREFIXO DO VERÃO
 - 43 SORTE GRANDE (POEIRA)

- BREGA**
- 44 BANZEIRO
 - 45 VOANDO PRO PARÁ

FREVO

- 46 CABELO DE FOGO
- 47 CIRANDA DE MALUCO
- 48 FREVO MULHER
- 49 MORENA TROPICANA
- 50 PAGODE RUSSO
- 51 VASSOURINHAS

- PAGODE**
- 52 CAÇAMBÁ
 - 53 CHEIA DE MANIAS
 - 54 CILADA
 - 55 É TARDE DEMAIS
 - 56 JOGO DA SEDUÇÃO
 - 57 MAL ACOSTUMADO
 - 58 MINEIRINHO
 - 59 TEMPORAL
- SAMBA**
- 60 A SORRIR
 - 61 ÁGUA DE CHUVA NO MAR
 - 62 ANDANÇA
 - 63 É HOJE O DIA
 - 64 EU E VOCÊ SEMPRE
 - 65 JUIZO FINAL
 - 66 RETALHOS DE CETIM
 - 67 TRISTEZA
 - 68 VOU FESTEJAR

BRAZUKA

69 ADOCICA
70 AI AI AI
71 ANDO MEIO DESLIGADO
72 DESCOBRIDOS DOS SETE MARES
73 JARDINS DA BABILÔNIA
74 LILÁS
75 MARIA MARIA
76 NÃO QUERO DINHEIRO
77 PAÍS TROPICAL
78 PAISAGEM DA JANELA
79 PALCO
80 SINA
81 TEMPOS MODERNOS
82 UMA NOITE E MEIA
83 VAPOR BARATO
84 VOCÊ NÃO ENTENDE NADA

ODARA

85 BANHO DE FOLHAS
86 CORDEIRO DE NANÃ
87 DEIXA A GIRA GIRAR
88 EMORIÔ
89 MEDO BOBO
90 SÓ FÉ
91 VÁRIAS QUEIXAS

EBB

92 BALKILLA
93 BUYO
94 HOTSTEPPER
95 NÃO ME ENTREGO PROS CARETAS
96 OSWALDO O POMBO
97 SANGUE
98 VIDEOSHOW

FUNK

99 CAVALINHO
100 CHEGUEI
101 EU VOU PRO BAILE DA GAIOLA
102 MALHA FUNK
103 PARADOS NO BAILÃO
104 TREMENDO VACILÃO
105 VERMELHO

MOMENTS

106 A BANDA TÁ COM SEDE
107 BÉSAME MUCHO
108 CARINHOSO
109 CARIÑITO
110 FORASTEIRO
111 HISTÓRIA DE UMA GATA
112 ILARIÊ
113 LUCRO
114 MONTSERRAT SERRAT
115 NÃO É MOLE NÃO GUADALUPE
116 PARABÉNS + A BANDA
117 SOUL FINGER
118 TITANIC
119 TOM E JERRY EM GUCA
120 VOLARE

[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:

- 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!

- » **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^a a 6^a, 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^a a 6^a, 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^a a 6^a, 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 elas.

Centro de Referência LGBT:

Horário: De 2^a a 6^a, 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

Em

B7

Em



B

Am

Em



5

B7

Em

D.C.

9



SAX ALTO

ABRE ALAS

MARCHINHA 1

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S O P R O
DE CARNAVAL

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

E

B7

E

B

B7

E

Fine

B7

E

E

B7

E

C

E

E7

10

A

F♯m

E

E

20

D E

B7

E

D.C.
al Fine

30

SAX ALTO

ALALAÔ

MARCHINHA 2

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S O P R O
DE CARNAVAL

3

BALANCÊ

BALANCE

3

Ô BALANCE, BALANCE. QUERO DANÇAR COM VOCÊ

JOÃO DE BARRO E ALBERTO RIBEIRO

A G D7 G C B7 Em B7 Em

11

B7 Am D7 G

1.

B G B7 C

12

G C Cm Bm E7 Am D7 G

24

SAX ALTO

BALANCE

MARCHINHA 3

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**S O P R O
DE CARNAVAL**

4

**BANDEIRA
BRANCA**

BANDEIRA BRANCA

4

BANDEIRA BRANCA, AMOR

MAX NUNES E LAÉRCIO ALVES

Musical score for the first section of "Bandeira Branca". The key signature is F# major (one sharp). The time signature is common time (4/4). The melody starts with a half note followed by an eighth-note pattern. The first measure is labeled "A" and includes a section with a fermata over the second measure. The chords are Em, Am, Em, and B7.

Musical score for the second section of "Bandeira Branca". The key signature changes to E major (no sharps or flats). The time signature remains 4/4. The melody continues with eighth-note patterns. The first measure is labeled "Em". The second measure is divided into two parts: "1" and "2". The third measure is labeled "B" and includes a section with a fermata over the fourth measure. The chords are Am, Em, and Em.

Musical score for the third section of "Bandeira Branca". The key signature changes back to F# major (one sharp). The time signature remains 4/4. The melody continues with eighth-note patterns. The first measure is labeled "Am". The second measure is labeled "B7". The third measure is labeled "Em". The section ends with a double bar line and the instruction "D.S." (Da Segunda Parte).

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S O P R O
DE CARNAVAL

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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S O P R O
DE CARNAVAL

6

**CABELEIRA DA
ED MARTE**

CABELEIRA DA ED MARTE

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

JOÃO ROBERTO KELLY

A

D A7 D A7 D

8 1 G D A7 3 3

B

16 Am D7 Em D E7 3 3

24 A7 D G A7 D D.C.

The musical score consists of four staves of music for Sax Alto. Staff A starts with a D major chord, followed by an A7 chord, another D major chord, an A7 chord, and finally a D major chord. Staff B begins with a measure of rest, followed by a G note, a D major chord, an A7 chord, and two measures of 3/4 time. Staff C starts with an Am chord, followed by a D7 chord, an Em chord, a D major chord, an E7 chord, and two measures of 3/4 time. Staff D starts with an A7 chord, followed by a D major chord, a G note, an A7 chord, and concludes with a D major chord and a repeat sign.

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S O P R O
DE CARNAVAL

7

CACHAÇA

CACHAÇA

VOCÊ PENSA QUE CACHAÇA É ÁGUA?

CARMEN COSTA E MIRABEU PINHEIRO

A % C G7

14 C B C G7

14 indicates the start of a new section. The melody continues with eighth-note patterns. Chords indicated are C, G7, and C.

28 C C7

28 indicates the start of another section. The melody continues with eighth-note patterns. Chords indicated are C and C7.

F F F#dim C G7 C D.S.

41 indicates the start of a section. The melody continues with eighth-note patterns. Chords indicated are F, F, F#dim, C, G7, and C. D.S. (Da Segunda Parte) is written at the end.

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**S O P R O
DE CARNAVAL**

8

JARDINEIRA

JARDINEIRA

O JARDINEIRA POR QUE ESTÁS TÃO TRISTE

BENEDITO LACERDO E HUMBERTO PORTO

A § C G7 C

9 C G7 F C

17 [1] F G7 C F G7 C G7

28 C G7 C D.S.

The musical score consists of two staves of music for Sax Alto. The first staff begins with a section labeled 'A' followed by a section sign (§) and the chord 'C'. This is followed by a section labeled 'G7' and another section labeled 'C'. The second staff begins with the chord 'C', followed by 'G7', 'F', and 'C'. The third staff begins with a section labeled 'B' followed by 'F', 'G7', 'C', 'F', 'G7', 'C', and 'G7'. The fourth staff begins with the chord 'C', followed by 'G7', 'C', and 'D.S.' (Da Capo). The music is in common time (indicated by '2') and uses a treble clef.

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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

3/4 time signature, treble clef.

Staff 1: Measures 1-8. Chords: A (boxed), C, G7. Measure 8 ends with a repeat sign and a double bar line.

Staff 2: Measures 9-16. Chord: C. Measure 16 ends with a repeat sign and a double bar line.

Staff 3: Measures 17-24. Chords: B (boxed), C, G7, C. Measure 24 ends with a repeat sign and a double bar line.

Staff 4: Measures 25-32. Chords: A7, F, C, G7, C. Measure 32 ends with D.S. (Da Capo) at the end of the staff.

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**S O P R O
DE CARNAVAL**

10

**MARCHA DO
REMADOR**

MARCHA DO REMADOR

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

A. ALMEIDA E O. MAGALHÃES

A G C G Em Am D7 **1** G

1

D7 G **B** Am G

10

Am G D7 D.S.

19

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S O P R O
DE CARNAVAL

11

**MÁSCARA
NEGRA**

MÁSCARA NEGRA

11

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

ZÉ KETI E PEREIRA MATOS

The musical score consists of two staves of music for Sax Alto. The first staff begins with a section labeled [A] followed by a section starting at measure 11. The second staff begins at measure 22. Both staves conclude with a section labeled [C]. The music includes various chords such as F, Gm, D7, C7, Bdim, Am, F#dim, F, B, F, D7, Gm, Am, Abm, C7, F, C7, F, D7, Gm, C7, F, F7, Bb, and Am. Performance instructions include "Rápido 4x" for section [C] and "D.S." (Da Capo) at the end of the piece.

A F
Bdim Am D7 Gm C7 F F#dim Gm
11 Bdim Am D7 Gm C7 F F B F D7
22 Gm C7 F Am Abm Gm C7
34 F C7 F D7 Gm C7 F F7 Bb
45 C Rápido 4x Am D7 Gm C7 D7 Bb C7 F D.S.

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**S O P R O
DE CARNAVAL**

12

PASTORINHAS

PASTORINHAS

12

A ESTRELA D'ALVA NO CÉU DESPONTA

NOEL ROSA E JOÃO DE BARRO

Musical score for SAX ALTO, featuring four staves of music with chords and lyrics. The score includes lyrics in Portuguese and chord names (Em, Am, B7, E7) above the staves. Measure numbers 7, 20, 37, and 54 are indicated at the beginning of each staff. Measure 54 concludes with "D.S." (Da Strofe).

7 Em [A] Em Am B7 Em E7 Am

20 Em F#7 B7 E E [B]

37 F#m B7 E E E7

54 A Am E C#7 F#7 B7 Em D.S.

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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

Dm

Am

E7

Am



Am

B Am

Dm



Am

F7

E7

D.S.
al Fine

21



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14

SACA ROLHAS

SACA ROLHAS

14

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

ZÉ DA ZILDA, ZILDA DO ZÉ

A %

Dm

Am



E7

1 Am

E7

**B**

Dm

Am



Dm

E7

Am

E7

D.S.



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15

TAÍ

TAÍ

15

TAÍ, EU FIZ TUDO PRA VOCÊ GOSTAR DE MIM

JOUBERT DE CARVALHO

A Dm §

Am

2 3 4 5 6 7 8 9

E7

10 Am Dm B

1. 1.

10 11 12 13 14 15 16 17 18 19 20 21 22 23

20 Am E7 Am Dm C

20 21 22 23 24 25 26 27 28 29 30 31 32 33

29 Am E7 Am Am D.S.

1. 1.

29 30 31 32 33 34 35 36 37 38 39 40 41 42

SAX ALTO

TAÍ

MARCHINHA 15

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16

**TOURADAS DE
MADRI**

TOURADAS DE MADRI

16

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

JOÃO DE BARRO

[INTRO]



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**TURMA DO
FUNIL**

TURMA DO FUNIL

17

CHEGOU A TURMA DO FUNIL, TODO MUNDO BEBE

MIRABEAU, M. DE OLIVEIRA E U. DE CASTRO

A Dm A7 Dm C F

10 A7 Dm A7 | 1 Dm 2 Dm

19 B A7 Dm A7 E♭7 D7

28 C Gm Dm A7 Dm A7 D.S.

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18

VAI COM JEITO

VAI COM JEITO

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

JOÃO DE BARRO

A

C G7 G7 C C

B

10 C G7 F C

A7 Dm B7 G7 D.C.

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19

ZÉ PEREIRA

ZÉ PEREIRA

19

VIVA O ZÉ PEREIRA, QUE A NINGUÉM FAZ MAL

DOMÍNIO PÚBLICO

Musical score for SAX ALTO, featuring three staves of music with chords and section markers A, B, and C.

The score consists of three staves of music, each starting with a treble clef and a key signature of one sharp (F#). The time signature is 2/4 throughout.

Staff 1: Starts with a section labeled [A] followed by a measure of G. The music continues with D7, G, G, and D7. The section ends with a measure of G. Measures 1 and 2 are marked with circled numbers 1 and 2 respectively. Measure 3 starts with a section labeled [B] followed by a measure of G. The section ends with a measure of D7 and G.

Staff 2: Starts with a measure of G. The music continues with measures of D7, G, G, and D7. The section ends with a measure of G. Measures 1 and 2 are marked with circled numbers 1 and 2 respectively. Measure 3 starts with a section labeled [C] followed by a measure of G.

Staff 3: Starts with a measure of D7. The music continues with measures of G, G, and D7. The section ends with a measure of G. Measures 1 and 2 are marked with circled numbers 1 and 2 respectively. Measure 3 starts with a section labeled [D.S.] (Da Capo) followed by a measure of G.

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20

**ALCOVA
LIBERTINA**

ALCOVA LIBERTINA

20

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

RAFAEL LUDICANTI

INTRO 4X

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21

**BLOCO DO
PEIXOTO**

BLOCO DO PEIXOTO

21

SOLTE SEU SORRISO MAROTO, ESTÁ CHEGANDO O BLOCO DO PEIXOTO

BLOCO DO PEIXOTO

INTRO

A musical score for piano in 2/4 time, featuring a treble clef and a key signature of two sharps. The score consists of two staves. The top staff shows a series of eighth-note chords: A major (A-C#-E), D major (D-F#-A), G major (G-B-D), C major (C-E-G), F major (F-A-C), and B major (B-D-F#). The bottom staff shows a continuous eighth-note bass line in G major (G-B-D). Measure 12 begins with a repeat sign and a bass clef, continuing the bass line in G major.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp. Measure 18 begins with a sixteenth-note pattern: B, A, G, F#, E, D, C, B. It then continues with eighth-note pairs (B, A), (G, F#), (E, D), (C, B), (A, G), (F#, E), (D, C). Measure 19 begins with a sixteenth-note pattern: B, A, G, F#, E, D, C, B. It then continues with eighth-note pairs (B, A), (G, F#), (E, D), (C, B), (A, G), (F#, E), (D, C). The score ends with a final measure consisting of a single eighth note followed by a repeat sign.

A musical score for piano, page 26, featuring ten measures of music. The key signature is A major (two sharps). The melody consists of eighth-note patterns, primarily eighth-note pairs. Measure 1 starts with a forte dynamic. Measures 2-4 show a repeating eighth-note pattern. Measures 5-6 introduce a new eighth-note pattern. Measures 7-8 continue with a different eighth-note pattern. Measures 9-10 conclude the section with another variation of the eighth-note pattern.

SAX ALTO

BLOCO DO PEIXOTO

BEAGÁ 21

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22

CORTE DEVASSA

CORTE DEVASSA

22

A NOSSA CORTE QUER BOTAR BLOCO NA RUA

BLOCO CORTE DEVASSA

Musical score for SAX ALTO, featuring four staves of music. The score includes chords and section markers A, B, C, and D.

Chords:

- Staff 1: Bm, F#7, Bm, Bm, Bm, A, G7, F#7, Bm
- Staff 2: A, G7, C#m7b5, F#7, Bm
- Staff 3: A, F#7, Bm, F#7, Bm, Bm, Bm
- Staff 4: A, G7, F#7, Em, Bm, G7, F#7, D.S.

Section Markers:

- Staff 1: A, Bm
- Staff 2: Bm
- Staff 3: C
- Staff 4: D.S.

Performance Instructions:

- Staff 3: rápido
- Staff 4: D.S. (Da Segunda Parte)

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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 F# D#m B C#7 **A** F# D#m B

8 C#7 F# D#m B C#7

13 **B** F# D#m B

16 1. C#7 C#7 **C** F# D#m B C#7

22 **D** F# D#m B C#7 D.C.

The musical score consists of six staves of music for Sax Alto. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The score includes the following sections and chords:

- intro:** F#, D#m, B, C#7, **A** (with a fermata), F#, D#m, B.
- Measure 8: C#7, F#, D#m, B, C#7.
- Measure 13: **B**, F#, D#m, B.
- Measure 16 (labeled "1."): C#7, C#7, **C**, F#, D#m, B, C#7.
- Measure 22: **D**, F#, D#m, B, C#7, followed by a repeat sign and "D.C." (Da Capo).

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24

LADEIRA ABAIXO

LADEIRA ABAIXO

EU VOU LADEIRA ABAIXO..

GABRIEL FONSECA

INTRO

D D[#]dim Em7 A7 D Edim7

1.

3 3 3

11 A7 D [A] % D Bm Em Edim7 A7 D

3 3

21 [B] A7 A/G D/F[#] Dm/F Em7 A7 Am7 D7 G[#]m7**b5**

3 3

31 Gm G Edim7 A7 D D.S.

SAX ALTO

LADEIRA ABAIXO

BEAGÁ 24

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25

MAMÁ NA VACA

MAMÁ NA VACA

25

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

BLOCO MAMÁ NA VACA

INTRO

INTRO: C C#dim G Em Am D7 G A7 G
Fine

The score shows a single melodic line on a treble clef staff. The key signature is one sharp (F#). The time signature is 4/4. The melody consists of eighth-note patterns. Chords are indicated above the staff: C, C#dim, G, Em, Am, D7, G, A7, G. The section ends with a repeat sign and the word "Fine".

A D

D E♭dim Em B7 Em B7

6 A D D E♭dim Em B7 Em B7

The score continues the melodic line. The first measure starts with a half note 'A'. The second measure starts with a half note 'D'. The third measure starts with a half note 'D'. The fourth measure starts with a half note 'E♭dim'. The fifth measure starts with a half note 'Em'. The sixth measure starts with a half note 'B7'. The seventh measure starts with a half note 'Em'. The eighth measure starts with a half note 'B7'.

Em

B7

A7

D7

G

A7

B

Em

Bm

11 Em B7 A7 D7 G A7 G Em Bm
12

The score continues the melodic line. The first measure starts with a half note 'Em'. The second measure starts with a half note 'B7'. The third measure starts with a half note 'A7'. The fourth measure starts with a half note 'D7'. The fifth measure starts with a half note 'G'. The sixth measure starts with a half note 'A7'. The seventh measure starts with a half note 'G'. The eighth measure starts with a half note 'Em'. The ninth measure starts with a half note 'Bm'.

Am

D7

G

Em

Bm

Am

D7

17 Am D7 G Em Bm Am D7
D.C.
al Fine

The score concludes the melodic line. The first measure starts with a half note 'Am'. The second measure starts with a half note 'D7'. The third measure starts with a half note 'G'. The fourth measure starts with a half note 'Em'. The fifth measure starts with a half note 'Bm'. The sixth measure starts with a half note 'Am'. The seventh measure starts with a half note 'D7'. The section ends with a dynamic instruction "D.C. al Fine".

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26

MANJERICÃO

MANJERICÃO

26

NÃO VOU COMPRAR MAJERICÃO. EU VOU PLANTAR NO MEU JARDIM

BLOCO DO MANJERICÃO

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27

**PRAIA DA
ESTAÇÃO**

PRAIA DA ESTAÇÃO

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

OMMAR MOTTA

A

§ Bm

Em



B



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DE CARNAVAL

28

**QUEIMA
LARGADA**

QUEIMA LARGADA

PASSOU NATAL, TO SEM DINHEIRO

CASTRIOTA, FÊ MACHADO, LU THEREZO E BUZATTI

INTRO Am

F E7 Am

F E7 F E7

Am **A** Em

Dm E7 Am Am A7 **B** Dm G7 C F Bm7b5

Am A7 F E7 Am **C** Dm G7 C

F E7 Am Dm E7 A F#m Bm E7 Am

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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



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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

Am G

F

E7

A

Am



6 G

Am

G

B F#m



10 E

F#m

E



13 F#m

E

F#m

E

D.C.



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31

**ARAKETU É BOM
DEMAIS**

ARAKETU É BOM DEMAIS

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

ARAKETU

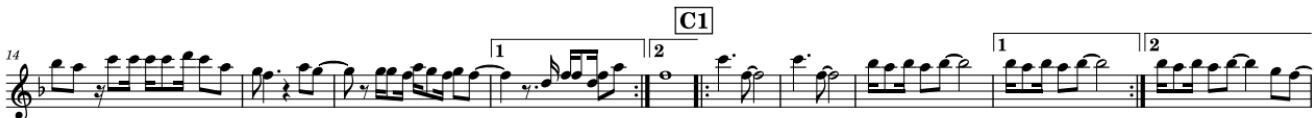
INTRO 2X



A



B



C1



D



C2

E

D.C.

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32

**BAIANIDADE
NAGÔ**

BAIANIDADE NAGÔ

32

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

EVANDRO RODRIGUES

The sheet music consists of six staves of musical notation for guitar. The first staff starts with an 'INTRO' section in A7, D, A7, D, A7, D. The second staff begins at measure 8 with Bm, G, A7, D, Bm. The third staff starts at measure 13 with G, followed by a repeat sign and two endings: ending 1 in A7, and ending 2 in A7. Both lead back to D, then D7, G, and A7. The fourth staff begins at measure 20 with F#m, B7, Em, A7, D. The fifth staff starts at measure 25 with D7, followed by a repeat sign and ending 2 in A7, leading back to D. The sixth staff concludes with a 'D.S.' (Da Capo) instruction.

SAX ALTO

BAIANIDADE NAGÔ

AXÉ 32

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33

DEUSA DO AMOR

DEUSA DO AMOR

33

TUDO FICA MAIS BONITO QUANDO VOCÊ ESTÁ PERTO

OLODUM

A



B



C



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34

É DOXUM

É DOXUM

34

NESSA CIDADE TODO MUNDO É D'OXUM

GERONIMO SANTANA

[INTRO]

The musical score consists of six staves of music for Sax Alto. The key signature is G major (two sharps). The time signature changes throughout the piece, indicated by symbols like % and 2/4.

- Staff 1 (Measures 1-6):** Labeled [INTRO]. The section begins with a rhythmic pattern of eighth and sixteenth notes. Measure 6 ends with a repeat sign and a colon, leading to section A.
- Staff 2 (Measures 7-13):** Labeled A. This section features a continuous eighth-note pattern with various grace notes and slurs.
- Staff 3 (Measures 14-19):** Labeled B. It contains two measures of eighth-note patterns followed by a measure with a bass note and eighth-note pairs. The section concludes with a repeat sign and endings 1 and 2.
- Staff 4 (Measures 20-26):** Labeled C. This section includes a measure with a bass note and eighth-note pairs, followed by a series of eighth-note patterns.
- Staff 5 (Measures 27-30):** Labeled D.S. (Da Capo). It features a rhythmic pattern of eighth and sixteenth notes.

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**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



SAX ALTO

EU TAMBÉM QUERO BEIJAR

AXÉ 35

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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

 A



B



3

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37

LEPO LEPO

LEPO LEPO

37

AH, EU JÁ NÃO SEI O QUE FAZER

FILIPE ESCANDURRAS

A musical score for Sax Alto, page 37. The score consists of five staves of music, each starting with a treble clef and a key signature of one flat. The tempo is marked as $\text{♩} = 70$. The music is divided into measures by vertical bar lines, with measure numbers 1, 4, 7, 10, and 13 explicitly labeled above the staves. The notation includes various note heads, stems, and rests, with some notes having horizontal dashes or dots indicating specific attack or sustain techniques.

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38

NADA MAL

NADA MAL

NADA MAL! CURTIR O TERRA SAMBA NÃO É NADA MAL

TERRASAMBA

INTRO



B



C



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39

PEQUENA EVA

PEQUENA EVA

39

MEU AMOR, OLHA SÓ HOJE O SOL NÃO APARECEU

BANDA EVA

A

9

16

B

21

1.

C

27

e pelo espaço de um instante

D.S.

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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

The sheet music continues from the previous page, starting at measure 1. The key signature changes to $\text{F} \#$ major (one sharp) at the beginning of the first system. The tempo is $\text{J.} = 140$. The music consists of two staves: violin (top) and piano (bottom). The violin part features various弓法 (bowing techniques) including **A** (upbow), **B** (downbow), **C** (upbow), and **D** (downbow). The piano part provides harmonic support with sustained notes and rhythmic patterns. Measure 16 includes a dynamic instruction **D.S. al Coda**. Measures 30 and 38 both conclude with **D.S. al Fine**.

SAX ALTO

PIPOCA

AXÉ 41

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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

§ Bm C Bm

1. 2.

A D G D G Am Bm C

Bm F#m E F#m E

F#m E

D.S.

3

The musical score consists of five staves of music for Sax Alto. The first staff starts with an intro section followed by a section labeled 'A' with chords Bm, C, Bm, and lyrics 'AE, AE, AE, AE. É, É, É. Ô-Ô-Ô. QUANDO VOCÊ CHEGAR..'. The second staff starts with a section labeled 'B' with chords Bm, F#m, E, F#m, and lyrics 'A D G D G Am Bm C'. The third staff continues with the same pattern. The fourth staff begins with a new section starting at measure 14, with chords Bm, F#m, E, F#m, and lyrics 'Bm F#m E F#m E'. The fifth staff begins at measure 19, with chords F#m, E, F#m, and lyrics 'F#m E'. The score concludes with a 'D.S.' (Da Capo) instruction.

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43

**SORTE GRANDE
(POEIRA)**

SORTE GRANDE (POEIRA)

43

A MINHA SORTE GRANDE FOI VOCÊ CAIR DO CÉU

IVETE SANGALO

intro

10

19

27

38

46

A

B

C

D.C.

D

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44

BANZEIRO

BANZEIRO

44

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

DONA ONTE

intro-1

intro-2

intro-1

intro-2

A

B

C

D.C.

SAX ALTO

BANZEIRO

BREGA 44

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**VOANDO PRO
PARÁ**

VOANDO PRO PARÁ

45

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

JOELMA

REFRÃO

7 **A**

Musical notation for section A in 4/4 time, key of A major (three sharps). The melody features eighth-note patterns. Measure 7 ends with a repeat sign and a colon, followed by two endings: 1. and 2.

12 **B**

Musical notation for section B in 4/4 time, key of A major (three sharps). The melody consists of eighth-note patterns.

17 **1.** **2.** D.C.

Musical notation for sections 1 and 2, followed by a Da Capo instruction (D.C.). The melody continues with eighth-note patterns. The section ends with a repeat sign and a colon, followed by the instruction "D.C." (Da Capo).

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**CABELO DE
FOGO**

CABELO DE FOGO

46

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

MAESTRO NUNES

The sheet music consists of six staves of musical notation for Sax Alto. The key signature changes throughout the piece, indicated by various sharps and flats. The time signature is mostly common time (4/4). The vocal line includes lyrics in Portuguese: "PÁ-PÁ-PÁ-PÁ PÁ PÁ-PÁ-PÁ-PÁ PÁ PÁ-RÁ-RÍ-RÁ". The music is divided into sections labeled A, B, and C, with specific measures numbered (e.g., 1, 6, 11, 16, 21) and measure groups marked with '3'. Chords listed below the staff include Am, Dm, E7, Bm7b5, and Dm. Measure numbers 11 through 15 are grouped under section B, and measures 16 through 20 are grouped under section C.

Am **A** Dm Am E7 Am
Dm Am E7 Am Am
6 **B** E7 Am Bm7b5 E7 Am Dm
11 Am E7 1 Am Am E7 **C** Am E7
16 Am Dm Am E7 Am E7 Am D.S.
21 Am Dm Am E7 Am E7 Am D.S.

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**CIRANDA DE
MALUCO**

CIRANDA DE MALUCO

47

CIRANDA DE MALUCO, AQUI EM PERNAMBUCO É BOM DEMAIS

OTTO

INTRO



14

Music score for section A of Ciranda de Maluco. The key signature is G major (one sharp). The time signature is common time (indicated by '4'). The score consists of two measures of eighth-note patterns followed by a fermata symbol. The first measure is labeled '1.' and the second is labeled '2.'

30

Music score for section B of Ciranda de Maluco. The key signature is G major (one sharp). The time signature is common time (indicated by '4'). The score consists of two measures of eighth-note patterns followed by a fermata symbol. The first measure is labeled '1.' and the second is labeled '2.'

46

Music score for section C of Ciranda de Maluco. The key signature is G major (one sharp). The time signature is common time (indicated by '4'). The score consists of two measures of eighth-note patterns followed by a fermata symbol. The first measure is labeled '1.' and the second is labeled '2.'

61

Music score for the end of Ciranda de Maluco. The key signature is G major (one sharp). The time signature is common time (indicated by '4'). The score consists of two measures of eighth-note patterns followed by a fermata symbol. The first measure is labeled '1.' and the second is labeled '2.'

D.S.

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FREVO MULHER

FREVO MULHER

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

ZÉ RAMALHO

A Bm C Bm C Bm C Bm

8 C Bm C **B** Bm C Bm C

15 Am Am/G Em G D Em

23 F Em 1 Bm 2 D **C**

30 Em D D[#]dim Em D.C.

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**MORENA
TROPICANA**

MORENA TROPICANA

49

DA MANGA ROSA QUERO GOSTO E O SUMO

ALCEU VALENÇA

REFRÃO

Music score for the Refrain section (measures 1-12). The key signature is F major (one sharp). The time signature changes between common time (4/4) and 2/4. The melody consists of eighth-note patterns. Measure 12 ends with a repeat sign and a double bar line.

13

Music score for section A, starting at measure 13. The key signature changes to B major (two sharps). The melody continues with eighth-note patterns. The section ends with a repeat sign and a double bar line.

24

Music score for section B, starting at measure 24. The key signature changes to E major (three sharps). The melody continues with eighth-note patterns. The section ends with a repeat sign and a double bar line.

35

Music score for section C, starting at measure 35. The key signature changes to D major (one sharp). The melody continues with eighth-note patterns. The section ends with a repeat sign and a double bar line, followed by a section ending (D.S.) indicated by a bracket above the staff.

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50

PAGODE RUSSO

PAGODE RUSSO

50

ONTEM EU SONHEI QUE ESTAVA EM MOSCOU DANCANDO PAGODE RUSSO

LUIZ GONZAGA

INTRO



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51

VASSOURINHAS

VASSOURINHAS

51

PÁÁÁ-RÁ-RÁ-RÁ-RÁ RÁ-RÁ

MATIAS DA ROCHA E JOANA B. RAMOS

A

Measures 1-4: Treble clef, 4/4 time, key signature of one sharp. The music consists of eighth-note patterns. Measure 4 ends with a double bar line and a repeat sign.

Measures 5-8: Continuation of the eighth-note patterns from section A.

B

Measures 9-12: Treble clef, 4/4 time, key signature of one sharp. The music includes eighth-note patterns and a sixteenth-note pattern. Measure 12 ends with a double bar line and repeat signs.

Measures 13-16: Continuation of the eighth-note patterns from section B. Measure 16 ends with a double bar line and repeat signs, followed by "D.S." (Da Segunda Parte).

SAX ALTO

VASSOURINHAS

FREVO 51

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CAÇAMBA

CAÇAMBA

52

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

MOLEJO

A

1.

This section consists of eight measures in 2/4 time with a key signature of one sharp. It features eighth-note patterns primarily on the first and second strings of the saxophone. Measure 1 starts with a grace note followed by eighth-note pairs. Measures 2-7 show eighth-note chords and single notes. Measure 8 concludes with a melodic line and a fermata over the first two strings.

B

9

This section begins at measure 9 and continues through measure 16. It maintains the same 2/4 time and key signature. The musical style is more rhythmic, with eighth-note patterns on the first and second strings, often with grace notes and sixteenth-note fills.

17

This section continues from measure 17 to 24, maintaining the established pattern of eighth-note chords and single notes on the first and second strings. The rhythmic complexity remains consistent with section B.

C

25

Section C begins at measure 25 and spans to measure 32. The instrumentation and harmonic structure remain the same, focusing on eighth-note patterns on the first and second strings.

D

31

Section D starts at measure 33 and ends at measure 40. It introduces a new element with a melodic line featuring eighth-note pairs on the first string, while the second string provides harmonic support with sustained notes.

38

D.C.

This final section of the score concludes with a repeat sign and the instruction "D.C." (Da Capo), indicating that the piece should return to the beginning for a final performance.

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**CHEIA DE
MANIAS**

CHEIA DE MANIAS

53

CHEIA DE MANIAS. TODA DENGOSA. MENINA BONITA

RAÇA NEGRA

[INTRO]



A



18



B



D.C.



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54

CILADA

CILADA

54

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

MOLEJO

A

1. 3 3

This section starts with a treble clef, a key signature of two sharps, and a 2/4 time signature. It consists of nine measures of eighth-note patterns. Measure 9 ends with a repeat sign and a colon, followed by a measure of sixteenth-note patterns.

B

10 3 1

This section begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. It features eighth-note patterns. Measure 18 ends with a repeat sign and a colon, followed by a measure of sixteenth-note patterns.

C

19 2 1

This section starts with a treble clef, a key signature of two sharps, and a 2/4 time signature. It contains eighth-note patterns. Measure 27 ends with a repeat sign and a colon, followed by a measure of sixteenth-note patterns.

30 2 D.C.

This section starts with a treble clef, a key signature of two sharps, and a 2/4 time signature. It consists of eight measures of eighth-note patterns. The section concludes with a double bar line and a repeat sign, followed by a measure of sixteenth-note patterns.

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É TARDE DEMAIS

É TARDE DEMAIS

55

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

RAÇA NEGRA

intro

The musical score consists of two staves of music for Sax Alto. The first staff begins with an 'intro' section, followed by a section labeled 'A' (measures 6-10). The second staff begins with a section labeled 'B' (measures 11-15), followed by a section labeled '1.' and '2.' (measures 18-22). The score includes various dynamic markings such as 'f' (forte), 'p' (piano), 'mf' (mezzo-forte), and 'v' (volume). Measure numbers 6, 11, 15, 18, and 22 are indicated on the left side of the staves. The right side of the score features a 'D.S.' (Da Capo) instruction at the end of measure 22.

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**JOGO DA
SEDUÇÃO**

JOGO DA SEDUÇÃO

56

LÊÊÊ LELELÊÊ-LELÊ LÊ-LÊ LELÊ

EXALTASAMBA

Music score for SAX ALTO, featuring five staves of musical notation. The score includes lyrics: LÊÊÊ LELELÊÊ-LELÊ LÊ-LÊ LELÊ. Performance instructions include tempo (♩ = 100), endings (Fine, D.S. al Fine, D.S.), and dynamic markings.

1. Staff 1: Lyrical melody with sustained notes and grace notes. Measure 1 starts with a half note followed by eighth-note pairs. Measure 2 ends with a fermata over a half note.

2. Staff 2: Continuation of the melody. Measure 4 ends with a fermata over a half note.

3. Staff 3: Measure 7 starts with a half note followed by eighth-note pairs.

4. Staff 4: Measure 9 starts with a half note followed by eighth-note pairs.

5. Staff 5: Measure 10 starts with a half note followed by eighth-note pairs. Measure 12 ends with a fermata over a half note.

Performance instructions:

- Measure 1: ♩ = 100
- Measure 4: Fine
- Measure 12: D.S. al Fine D.S.

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57

**MAL
ACOSTUMADO**

MAL ACOSTUMADO

57

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

ARAKETU

INTRO



11

A

3

22

B

3

32

C

43

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58

MINEIRINHO

MINEIRINHO

58

EU NÃO TENHO CULPA DE COMER QUIETINHO

SÓ PRA CONTRARIAR

♩ = 100 intro



5 A

Section A begins at measure 5. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody consists of eighth-note pairs and sixteenth-note pairs, with a dynamic marking of forte (f) over the first two measures. The section ends with a repeat sign and a first ending bracket.

9 B

Section B begins at measure 9. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody continues with eighth-note pairs and sixteenth-note pairs, with a dynamic marking of forte (f) over the first two measures. The section ends with a repeat sign and a second ending bracket.

13 C

Section C begins at measure 13. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody continues with eighth-note pairs and sixteenth-note pairs, with a dynamic marking of forte (f) over the first two measures. The section ends with a repeat sign and a second ending bracket.

17 1. 2. D.S.

The final section begins at measure 17. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody consists of eighth-note pairs and sixteenth-note pairs. The section concludes with a double bar line, a repeat sign, and a first ending bracket, followed by a dynamic marking of decrescendo (d.) and a double bar line with a repeat sign and a second ending bracket.

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TEMPORAL

TEMPORAL

59

FAZ TEMPO QUE A GENTE NÃO É AQUELE MESMO PAAAAR

ART POPULAR

REFRÃO



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60

A SORRIR

A SORRIR

60

A SORRIR EU PRETENDO LEVAR A VIDA

CARTOLA

A



B



18

D.C.



SAX ALTO

A SORRIR

SAMBA 60

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**ÁGUA DE CHUVA
NO MAR**

ÁGUA DE CHUVA NO MAR

61

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

BETH CARVALHO

A



1.

2.



3



3

3

3

3



3

3

3

3

1.

3

2.



3

D.C.

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ANDANÇA

ANDANÇA

62

VIM, TANTA AREIA ANDEI

DANILO CAYMMI

Musical score for SAX ALTO, featuring three staves of music:

- Staff A:** Starts at measure 1. Measures 1-8 show a repeating pattern of eighth-note pairs. Measures 9-15 show a new pattern labeled "2.". Measures 16-20 show a return to the original pattern.
- Staff B:** Starts at measure 21. Measures 21-25 show a pattern of eighth-note pairs. Measures 26-30 show a return to the original pattern.
- 2a VOZ:** Starts at measure 21. Measures 21-25 show a pattern of eighth-note pairs. Measures 26-30 show a return to the original pattern.

The lyrics "me leva amor" are written at the end of staff 2a VOZ.

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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

The musical score consists of two staves of music for Sax Alto. The first staff begins at measure 1 and ends at measure 49. The second staff begins at measure 50 and ends at measure 89. The music features various dynamics, including forte, piano, and sforzando. There are also several performance markings such as grace notes, slurs, and articulation marks. The score includes measures numbered 17, 33, 49, 65, and 80. The piece concludes with a repeat sign and the instruction "D.S. al Fine".

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**EU E VOCÊ
SEMPRE**

EU E VOCÊ SEMPRE

64

LOGO, LOGO ASSIM QUE PUDER, VOU TELEFONAR

JORGE ARAGÃO

A



B



8



11



D.C. C

14



D.C.

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DE CARNAVAL

65

JUIZO FINAL

JUIZO FINAL

65

O SOL HÁ DE BRILHAR MAIS UMA VEZ

NELSON CAVAQUINHO

A



12



23



33



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DE CARNAVAL**

66

**RETALHOS DE
CETIM**

RETALHOS DE CETIM

66

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

BENITO DE PAULA

A



11



21



30



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67

TRISTEZA

TRISTEZA

67

TRISTEEÊZA, POR FAVOR VAI EMBORA!

HAROLDO LOBO E NILTINHO

A D B7 Em A7

13 D Am D7 G Gm F♯m

23 **B** B7 Em A7 D

31 **C** G Gm F♯m B7 Em

42 A7 D D7 D D.S.

The music consists of four staves of musical notation. Staff 1 starts with a section labeled 'A' in a box, featuring chords D, B7, Em, and A7. Staff 2 starts with 'B' in a box, featuring chords D, Am, D7, G, Gm, and F♯m. Staff 3 starts with 'C' in a box, featuring chords G, Gm, F♯m, B7, and Em. Staff 4 concludes with a section labeled 'D.S.' (Da Seguinte). The notation includes various note heads, stems, and rests, typical of a jazz or samba style. Measure numbers 13, 23, and 31 are indicated above the staves.

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68

VOU FESTEJAR

VOU FESTEJAR

68

CHORA, NÃO VOU LIGAR. NÃO VOU LIGAR

BETH CARVALHO

A



12

A musical staff in G major, 2/4 time. It starts with a measure of eighth-note pairs. The next measure begins with a half note (B-flat) followed by eighth-note pairs. A bracket labeled '1.' covers the first measure of eighth-note pairs. A bracket labeled '2' covers the second measure of eighth-note pairs. A small bracket labeled '3' is positioned below the second measure.

24

A musical staff in G major, 2/4 time. It consists of two measures of eighth-note patterns. Measure 1 starts with a quarter note followed by eighth-note pairs. Measure 2 starts with a quarter note followed by eighth-note pairs.

37

A musical staff in G major, 2/4 time. It consists of two measures of eighth-note patterns. Measure 1 starts with a quarter note followed by eighth-note pairs. Measure 2 starts with a quarter note followed by eighth-note pairs.

47

A musical staff in G major, 2/4 time. It consists of two measures of eighth-note patterns. Measure 1 starts with a quarter note followed by eighth-note pairs. Measure 2 starts with a quarter note followed by eighth-note pairs. A bracket labeled '1.' covers the first measure of eighth-note pairs. A bracket labeled 'D.C.' covers the second measure of eighth-note pairs.

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69

ADOCICA

ADOCICA

69

ADOCICA, MEU AMOR, A MINHA VIDA

BETO BARBOSA

 $\text{♩} = 100$ 

1.

2.

Fine

6



1.

D.C. al Coda

11



D.C. al Fine

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70

AI AI AI

AI AI AI

70

SE VOCÊ QUISER EU VOU TE DAR UM AMOR

VANESSA DA MATA

A

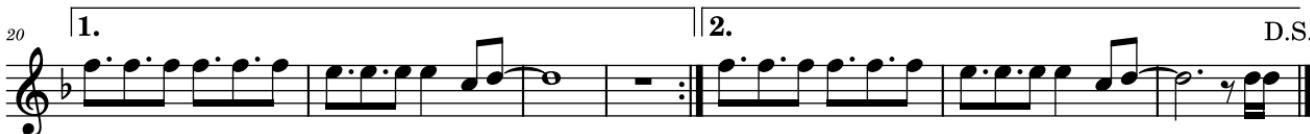
*



B



1,2,3.



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**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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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

3 A

7 B

10 1.

13 C

19 para B

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73

**JARDINS DA
BABILONIA**

JARDINS DA BABILÔNIA

73

SUSPENDERAM OS JARDINS DA BABILÔNIA

RITA LEE

The musical score consists of two staves of music for Sax Alto. Staff A begins at measure 1 and ends at measure 14. Staff B begins at measure 15 and ends at measure 20. The music is in common time (indicated by '4'). Measure numbers 1, 6, 10, 15, and 20 are explicitly written above the staff. Measures 1 through 5 are grouped under staff A, measures 6 through 14 are grouped under staff A, and measures 15 through 20 are grouped under staff B. Measure 20 concludes with a repeat sign and the instruction 'D.C.' (Da Capo). The music features various note values including eighth and sixteenth notes, rests, and grace notes. Measure 14 contains a fermata over the first note of the next measure. Measure 15 starts with a dotted half note followed by a quarter note. Measure 16 features a sixteenth-note run. Measure 17 includes a grace note before the first note. Measure 18 shows a sixteenth-note run. Measure 19 consists of eighth-note pairs. Measure 20 ends with a sixteenth-note run.

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**S O P R O
DE CARNAVAL**

74

LILÁS

LILÁS

74

AMANHÃ, OUTRO DIA

DJAVAN

The musical score consists of three staves of music for Sax Alto. The key signature is $\text{F}^{\#}$ (two sharps). The time signature varies between common time and 6/8.

- Staff 1 (Measures 1-5):** Labeled 'A'. The melody starts with eighth-note patterns.
- Staff 2 (Measures 6-10):** Labeled 'B'. It features a melodic line with eighth and sixteenth notes, including a trill-like pattern.
- Staff 3 (Measures 11-15):** Labeled 'C'. This section introduces a more complex rhythmic pattern with sixteenth-note figures.
- Staff 4 (Measures 16-20):** Continuation of section C.
- Staff 5 (Measures 21-25):** Continuation of section C, leading to a final section.
- Final Measures:** The score concludes with a repeat sign and endings. Ending 1 continues the melodic line, while ending 2 provides a contrasting harmonic resolution. The piece ends with a double bar line and the instruction "D.C."

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75

MARIA MARIA

MARIA MARIA

75

MARIA, MARIA, É UM DOM, UMA CERTA MAGIA

MILTON NASCIMENTO

A musical score for Sax Alto, consisting of ten staves of music. The music is in common time and uses a treble clef. The key signature is two sharps. Measure numbers 1 through 24 are indicated on the left side of each staff. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

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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]

E

B7

B7

A

E

C#m

E



9

C#m B7 E B7 Am B7 E7 [B] A

This section begins with a C#m chord. It then moves through B7, E, B7, and Am chords. The melody continues with eighth-note patterns. The key signature changes to A major at the end of the verse.

Am G#m C#m F#m B7 E E7 A Am

19

G#m C#m F#m B7 E B7 [C] E C#m E C#m

This section begins with an Am chord. It then moves through G#m, C#m, F#m, B7, E, B7, and E chords. The melody continues with eighth-note patterns. The key signature changes to A major at the end of the verse.

28

B7 E B7 Am B7 E7 D.S.

38

[1] [2] [3]

This section begins with a B7 chord. It then moves through E, B7, and Am chords. The melody continues with eighth-note patterns. The section ends with a B7 chord, an E7 chord, and a D.S. (Da Capo) instruction.

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77

PAÍS TROPICAL

PAÍS TROPICAL

77

MORO, NUM PAÍS TROPICAL, ABENÇOADO POR DEUS

JORGE BEN JOR

País Tropical

1. Fine D.C. Spirogiro

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

A musical score for Sax Alto, consisting of six staves of music. The music is in common time (indicated by '12') and uses a treble clef. The key signature is one sharp (F#). The score begins with a melodic line that consists mostly of eighth-note pairs connected by vertical stems. Measures 5 through 9 continue this pattern. Measure 9 includes a first ending (labeled '1.') followed by a repeat sign and a second ending (labeled '2.'). The second ending begins with a measure of two eighth notes. Measures 14 through 19 show a continuation of the melodic line. Measures 24 through 28 conclude the piece.

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79

PALCO

PALCO

79

SUBO NESTE PALCO, MINHA ALMA CHEIRA A TALCO

GILBERTO GIL

[intro]

A $\frac{5}{4}$



10



B

20



30



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**S O P R O
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80

SINA

SINA

80

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

DJAVAN

The musical score consists of four staves of music for SAX ALTO, arranged vertically. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). Measure numbers are present on the left side of each staff.

- Staff 1 (Measures 1-7):** Labeled "intro". It features eighth-note patterns primarily on the first and second beats of each measure.
- Staff 2 (Measures 8-14):** Labeled "A". It features eighth-note patterns primarily on the second and third beats of each measure.
- Staff 3 (Measures 15-21):** Labeled "B". It features eighth-note patterns primarily on the first and fourth beats of each measure.
- Staff 4 (Measures 23-28):** Labeled "C". It features eighth-note patterns primarily on the second and third beats of each measure.
- Staff 5 (Measures 29-33):** Labeled "D.C.". It features eighth-note patterns primarily on the first and second beats of each measure.

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81

**TEMPOS
MODERNOS**

TEMPOS MODERNOS

81

EU VEJO A VIDA MELHOR NO FUTURO

LULU SANTOS

The sheet music consists of five staves of musical notation for Sax Alto. The key signature is one sharp (F#). The time signature changes throughout the piece.

- Staff 1:** Labeled 'A' at the beginning. Measure 1 starts with a rest followed by eighth-note pairs. Measures 2-5 show eighth-note pairs with various slurs and grace notes.
- Staff 2:** Measure 6 continues the eighth-note pattern with slurs.
- Staff 3:** Measure 12 begins with a sixteenth-note pattern. A bracket labeled '1' covers measures 12-13. Measure 14 is labeled 'B'. Measures 15-16 show eighth-note pairs.
- Staff 4:** Measure 20 starts with a dotted half note followed by eighth-note pairs.
- Staff 5:** Measure 27 starts with a sixteenth-note pattern. A bracket labeled 'C' covers measures 27-28. The piece concludes with a repeat sign and the instruction '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

$\text{♩} = 150$



7



B

14



21



27



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83

VAPOR BARATO

VAPOR BARATO

83

SIM, EU ESTOU TÃO CANSADO

JARDS MACALÉ E WALLY SALOMÃO

Musical score for Sax Alto, page 83. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of two sharps, and a 4/4 time signature. Measure 1 begins with a single note followed by a sixteenth-note pattern. Measures 2-7 continue this pattern with some variations and rests. Measure 8 starts with a sixteenth-note pattern.

Measures 8-12 continue the sixteenth-note patterns established in the previous measures. Measure 8 ends with a sixteenth-note pattern. Measures 9-12 follow a similar pattern with some variations.

Measures 13-17 continue the sixteenth-note patterns. Measure 13 ends with a sixteenth-note pattern. Measures 14-17 follow a similar pattern with some variations.

Measures 18-21 show a change in style. Measure 18 begins with a eighth-note pattern. Measures 19-21 continue this eighth-note pattern. Measure 21 ends with a sixteenth-note pattern. The section concludes with a repeat sign and the instruction "D.S. al Fine".

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84

**VOCÊ NÃO
ENTENDE NADA**

VOCÊ NÃO ENTENDE NADA

QUANDO EU CHEGO EM CASA NADA ME CONSOLA

CAETANO VELOSO

The musical score for Sax Alto features six staves of music. The first staff starts with a 4/4 time signature and key of D major. Chords shown include D, G, Bm, A7, D, G, Bm, A7, and D. The second staff begins with a G chord and continues with C, D, G, C, F#, and B. The third staff starts with Em and B♭ A7, followed by D, G, Bm, A7, D, and G. The fourth staff begins with Bm, E7, A7, G, A7, and D. The fifth staff starts with G, A7, D, and ends with a repeat sign and D.C. (Da Capo). The lyrics "QUANDO EU CHEGO EM CASA NADA ME CONSOLA" are repeated throughout the score.

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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

intro



13

[1.]

B

29

C

45

D

54

E

69

1.

D.S.

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86

**CORDEIRO DE
NANÃ**

CORDEIRO DE NANÃ

86

SOU DE NANÃ, EUÁ, EUÁ, EUÁ,Ê

MATHEUS ALELUIA E DADINHO

The musical score consists of five staves of music for Sax Alto. The key signature changes throughout the piece, indicated by the letter symbols above each staff. The time signature is mostly common time (indicated by '4'). The vocal line includes lyrics in Portuguese.

Staff 1: Key: D major (A), Em, A[#]dim, Bm, D. Measures 1-5.

Staff 2: Key: Em, A[#]dim, Bm, D, Dm. Measure 6.

Staff 3: Key: Am, Dm, Am, Dm. Measure 11.

Staff 4: Key: Gm, C, C[#]dim, Dm, Gm, Dm. Measure 15.

Staff 5: Key: D[#], Cm, Dm, Gm, Dm, D[#], Cm, Dm, D.C. Measures 21-25.

Section Labels: A, B, C are labeled in boxes above the staff. Measure numbers 1, 6, 11, 15, 21 are marked on the left side of the staves.

Measure Details: Measures 1-5 have a tempo of 120 BPM. Measures 6-10 have a tempo of 100 BPM. Measures 11-15 have a tempo of 90 BPM. Measures 16-20 have a tempo of 80 BPM. Measures 21-25 have a tempo of 70 BPM.

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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



10



C



D.C.

SAX ALTO

DEIXA A GIRA GIRAR

ODARA 87

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88

EMORIÔ

EMORIÔ

88

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

JOÃO DONATO

A

♩ = 120



1.



2.



2.

EMORIÔ

SAX ALTO

ODARA 88

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89

MEDO BOBO

MEDO BOBO

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

MAIARA E MARAISA

intro

1.

A

9

1.

2.

13

B

19

C

26

1.

2.

D.C.

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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 Sax Alto. The key signature is G major (one sharp). The time signature changes between common time (4/4) and 2/4 throughout the piece.

- Staff 1:** Labeled "intro". It starts with a melodic line followed by a section labeled "1.".
- Staff 2:** Labeled "1.". It features a series of eighth-note patterns.
- Staff 3:** Labeled "A". It contains a rhythmic pattern of eighth and sixteenth notes.
- Staff 4:** Labeled "5". It continues the eighth-note patterns from staff 2.
- Staff 5:** Labeled "9". It shows a more complex rhythmic pattern with sixteenth-note figures.
- Staff 6:** Labeled "13". It features a section labeled "B".
- Staff 7:** Labeled "16". It begins with a new section, followed by "1.", then "2.", and finally "D.C." (Da Capo).

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91

VÁRIAS QUEIXAS

VÁRIAS QUEIXAS

91

VÁRIAS QUEIXAS DE VOCÊ, POR QUE FEZ ISSO COMIGO?

GILSONS

INTRO



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92

BALKILLA

BALKILLA

92

EBB

intro



A



B



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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



C



D.C.

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**NÃO ME
ENTREGO PROS
CARETAS**

NÃO ME ENTREGO PROS CARETAS

95

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

LAMPARINA

intro

intro

3

1.

2.

A

15

1.

2.

B

1.

2.

C

24

29

1.

2.

SAX ALTO

NÃO ME ENTREGO PROS CARETAS

EBB 95

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96

**OSWALDO O
POMBO**

OSWALDO O POMBO

96

FANFARRA BLACK CLUBE

[INTRO]



[A]



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SANGUE

SANGUE

97

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

SIDNEY MAGAL

intro

A



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VIDEOSHOW

VIDEOSHOW

98

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

MICHAEL JACKSON

intro



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DE CARNAVAL

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CAVALINHO

CAVALINHO

99

ESSA MULHER ENLOUQUECEU

PEDRO SAMPAIO

♩ = 140

8

14

19

24

29

34

Fine

D.S. al Fine

SAX ALTO

CAVALINHO

FUNK 99

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100

CHEGUEI

100

CHEGUEI

CHEGUEI, CHEGUEI CHEGANDO BAGUNÇANDO A ZORRA TODA

LUDMILA

A § Am F E7 Am F E7 Am

7 F E7 Am F E7 F E7 Am

B

12 F E7 Am F E7 C Am F E7

17 Am F E7 F E7 D.S.

SAX ALTO

CHEGUEI

FUNK 100

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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

A Começa sem percussão

10

19

28

35

B Percussão entra na 2ª vez

1. KA-RAAA-LHO
2. D.C.

SAX ALTO

EU VOU PRO BAILE DA GAIOLA

FUNK 101

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102

MALHA FUNK

MALHA FUNK

ESSE É O MALHA FUNK. OS MULEQUES SÃO DENGOSO

FURACÃO 2000

intro §

A

B

C

Fine

1.

2.

D.S. al Fine

33

28

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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



A



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104

**TREMENDO
VACILÃO**

TREMENDO VACILÃO

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

PERLLA

intro

The musical score consists of six staves of music for Sax Alto. The first staff (measures 1-5) includes an introduction and two melodic sections labeled 1. and 2. Staff 2 (measures 6-10) is marked with a box labeled 'A'. Staff 3 (measures 11-15) is marked with a box labeled '1.'. Staff 4 (measures 16-20) is marked with a box labeled 'B'. Staff 5 (measures 21-25) continues the melody. Staff 6 (measures 26-30) concludes with a repeat sign and two endings, labeled 1. and 2., followed by a 'D.C.' (Da Capo) instruction.

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105

VERMELHO

VERMELHO

105

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

GLORIA GROOVE

A %

11

B

11

C

20

D

36

E

45

D.S.

SAX ALTO

VERMELHO

FUNK 105

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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 in G major, 2/4 time. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The lyrics for this section are: "a ban - da tá com se - de quem vai tra". The second staff begins at measure 7, with a treble clef, a key signature of one sharp, and a 2/4 time signature. The lyrics for this section are: "zer go ró pra gen te não vai ter mais po ro po". The third staff begins at measure 12, with a treble clef, a key signature of one sharp, and a 2/4 time signature. The lyrics for this section are: "pó se nin guem trou xer go ró". Measure numbers 1, 7, and 12 are indicated on the left side of the staves.

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107

BÉSAME MUCHO

BÉSAME MUCHO

107

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

CONSUELITO VELÁZQUEZ

INTRO



§

A



17

B



25

D.S.



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108

CARINHOSO

CARINHOSO

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

A D/A D7 F#m/C#

13 F#7 Bm E7 A D7 G B7 Em E7 A7

26 D C#7 C F#m Bm C#7 F#m F7

37 A B7 E7 A/C# Cm Em/B A7 D

49 C#7 A7 D F#7 E Bm F#7 Bm

65 D7 G B7 Em Gm D Bm Em A7 D D.C.

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109

CARIÑITO

CARIÑITO

109

LLORO POR QUERERTE. POR AMARTE Y POR DESEARTE

ÁNGEL ANÍBAL ROSADO

INTRO 1

Em

G

1

Em

1

Em

INTRO 2

G

$|^1E_m$

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature has one sharp, located on the second line of the treble clef staff. Measures 10 and 11 are shown, each consisting of six measures. Measure 10 starts with a dotted half note followed by eighth-note pairs. Measure 11 starts with a dotted half note followed by eighth-note pairs. The music continues with a series of eighth-note pairs and sixteenth-note patterns.

SAX ALTO

CARIÑITO

MOMENTS 109

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110

FORASTEIRO

FORASTEIRO

110

BAIANASYSTEM

INTRO $\text{♩} = 120$

A

B

C

D

E

F

SAX ALTO

FORASTEIRO

MOMENTS 110

The musical score for SAX ALTO consists of six sections labeled A through F. The tempo is indicated as $\text{♩} = 120$. The score begins with an INTRO section (measures 1-11). Section A (measures 12-18) features eighth-note patterns. Section B (measures 19-24) includes a dynamic instruction **B**. Section C (measures 25-30) continues the eighth-note patterns. Section D (measures 31-36) follows. Section E (measures 37-42) starts with a dynamic instruction **E**, followed by two endings: ending 1 (measures 38-40) and ending 2 (measures 41-42). Section F (measures 43-50) concludes the piece.

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1 1 1

HISTÓRIA DE UMA GATA

HISTÓRIA DE UMA GATA

111

NÓS GATOS JÁ NASCEMOS POBRES

OS SALTIMBANCOS

Musical score for Sax Alto, featuring three staves of music with sections A, B, and C.

The score consists of three staves of music, each with a key signature of one flat (F#) and a time signature of common time (indicated by a '4'). Measure numbers are provided on the left side of each staff.

- Section A:** Measures 4-6. The first measure starts with a quarter note followed by a eighth-note pair. The second measure starts with a eighth-note pair followed by a quarter note. The third measure starts with a eighth-note pair followed by a quarter note. The fourth measure starts with a eighth-note pair followed by a quarter note. The fifth measure starts with a eighth-note pair followed by a quarter note. The sixth measure starts with a eighth-note pair followed by a quarter note.
- Section B:** Measures 7-10. The first measure starts with a eighth-note pair followed by a quarter note. The second measure starts with a eighth-note pair followed by a quarter note. The third measure starts with a eighth-note pair followed by a quarter note. The fourth measure starts with a eighth-note pair followed by a quarter note.
- Section C:** Measures 11-14. The first measure starts with a eighth-note pair followed by a quarter note. The second measure starts with a eighth-note pair followed by a quarter note. The third measure starts with a eighth-note pair followed by a quarter note. The fourth measure starts with a eighth-note pair followed by a quarter note.
- Section D:** Measures 15-18. The first measure starts with a eighth-note pair followed by a quarter note. The second measure starts with a eighth-note pair followed by a quarter note. The third measure starts with a eighth-note pair followed by a quarter note. The fourth measure starts with a eighth-note pair followed by a quarter note.
- Section E:** Measures 19-22. The first measure starts with a eighth-note pair followed by a quarter note. The second measure starts with a eighth-note pair followed by a quarter note. The third measure starts with a eighth-note pair followed by a quarter note. The fourth measure starts with a eighth-note pair followed by a quarter note.
- Section F:** Measures 23-26. The first measure starts with a eighth-note pair followed by a quarter note. The second measure starts with a eighth-note pair followed by a quarter note. The third measure starts with a eighth-note pair followed by a quarter note. The fourth measure starts with a eighth-note pair followed by a quarter note.

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112

ILARIÊ

ILARIÊ

112

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

XUXA

[INTRO]



A



B



2.



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113

LUCRO

LUCRO

113

TIIIRE AS CONSTRUÇÕES DA MINHA PRAIA. NÃO CONSIGO RESPIRAR

BAIANASYSTEM

[INTRO]

A

B

C

D

D.C.

34

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**MONTSERRAT
SERRAT**

MONTSERRAT SERRAT

114

HUNGRY MARCH BAND



8

A

A musical staff in G clef, 4/4 time. It starts with a measure of rests followed by a measure of eighth-note pairs connected by a horizontal line. Measure 8 ends with a double bar line. The section is labeled 'A'.

21

B

A musical staff in G clef, 4/4 time. It starts with a measure of eighth-note pairs connected by a horizontal line. Measure 21 ends with a double bar line. The section is labeled 'B'.

29

A musical staff in G clef, 4/4 time. It shows a measure of eighth-note pairs connected by a horizontal line, followed by a measure of eighth-note pairs with vertical stems, and a final measure ending with a double bar line.

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115

**NÃO É MOLE
NÃO GUADALUPE**

NÃO É MOLE NÃO GUADALUPE

115

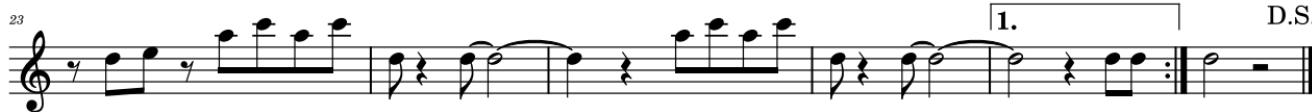
PÃ-PÃ-PÃ-RÃ-PÃ-PÃ-RÃ-RÃ NÃO É MOLE NÃO!

Não é Mole

4

A

1.



Cantaloupe

D.S.

D.S.

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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 Sax Alto. The key signature is F major (one sharp). The time signature changes between common time and 2/4 throughout the piece. The music is divided into sections by brackets and labels:

- Section A:** Labeled with a box containing 'A' at measure 17.
- Section B:** Labeled with a box containing 'B' at measure 26.
- Section 1.:** Labeled with a box containing '1.' at measure 35.
- Section 2.:** Labeled with a box containing '2.' at measure 43.

Measures are numbered 17, 26, 35, and 43 from left to right across the staves.

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1117

SOUL FINGER

SOUL FINGER

117

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

THE BAR-KAYS

The musical score consists of three staves of music for Sax Alto. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a section labeled "intro" followed by a section labeled "A". The second staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a section labeled "B". The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a section labeled "D.S." (Da Capo). Various musical markings are present, including dynamic markings like "tr~" (trill), rests, and bar lines.

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118

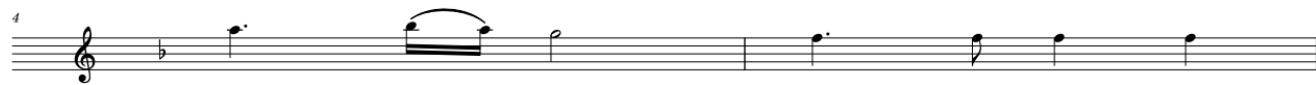
TITANIC

TITANIC

118

NEAR, FAR, WHEREVER YOU ARE

CELINE DION



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119

**TOM E JERRY
EM GUCA**

TOM E JERRY EM GUCA

119

ADAPT. DE ARR. DE THIAGO FRANÇA

A



9



B

15



23

D.C.



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**S O P R O
DE CARNAVAL**

120

VOLARE

VOLARE

120

GYPSY KINGS

VOLARE ÔOOO, CANTARE ÔOOO

$\text{J} = 170$ f A

A musical score for a single melodic line. The key signature is one sharp (F#), and the time signature is common time (indicated by a '4'). The melody consists of eighth-note patterns. The first measure starts with a sixteenth note followed by a eighth note. Measures 2-4 show a pattern of eighth notes grouped in pairs. Measures 5-6 show a pattern of eighth notes grouped in pairs. Measures 7-8 show a pattern of eighth notes grouped in pairs. Measures 9-10 show a pattern of eighth notes grouped in pairs. Measures 11-12 show a pattern of eighth notes grouped in pairs. Measures 13-14 show a pattern of eighth notes grouped in pairs. Measures 15-16 show a pattern of eighth notes grouped in pairs. Measures 17-18 show a pattern of eighth notes grouped in pairs. Measures 19-20 show a pattern of eighth notes grouped in pairs. Measures 21-22 show a pattern of eighth notes grouped in pairs. Measures 23-24 show a pattern of eighth notes grouped in pairs. Measures 25-26 show a pattern of eighth notes grouped in pairs. Measures 27-28 show a pattern of eighth notes grouped in pairs. Measures 29-30 show a pattern of eighth notes grouped in pairs. Measures 31-32 show a pattern of eighth notes grouped in pairs. Measures 33-34 show a pattern of eighth notes grouped in pairs. Measures 35-36 show a pattern of eighth notes grouped in pairs. Measures 37-38 show a pattern of eighth notes grouped in pairs. Measures 39-40 show a pattern of eighth notes grouped in pairs. Measures 41-42 show a pattern of eighth notes grouped in pairs. Measures 43-44 show a pattern of eighth notes grouped in pairs. Measures 45-46 show a pattern of eighth notes grouped in pairs. Measures 47-48 show a pattern of eighth notes grouped in pairs. Measures 49-50 show a pattern of eighth notes grouped in pairs. Measures 51-52 show a pattern of eighth notes grouped in pairs. Measures 53-54 show a pattern of eighth notes grouped in pairs. Measures 55-56 show a pattern of eighth notes grouped in pairs. Measures 57-58 show a pattern of eighth notes grouped in pairs. Measures 59-60 show a pattern of eighth notes grouped in pairs. Measures 61-62 show a pattern of eighth notes grouped in pairs. Measures 63-64 show a pattern of eighth notes grouped in pairs. Measures 65-66 show a pattern of eighth notes grouped in pairs. Measures 67-68 show a pattern of eighth notes grouped in pairs. Measures 69-70 show a pattern of eighth notes grouped in pairs. Measures 71-72 show a pattern of eighth notes grouped in pairs. Measures 73-74 show a pattern of eighth notes grouped in pairs. Measures 75-76 show a pattern of eighth notes grouped in pairs. Measures 77-78 show a pattern of eighth notes grouped in pairs. Measures 79-80 show a pattern of eighth notes grouped in pairs. Measures 81-82 show a pattern of eighth notes grouped in pairs. Measures 83-84 show a pattern of eighth notes grouped in pairs. Measures 85-86 show a pattern of eighth notes grouped in pairs. Measures 87-88 show a pattern of eighth notes grouped in pairs. Measures 89-90 show a pattern of eighth notes grouped in pairs. Measures 91-92 show a pattern of eighth notes grouped in pairs. Measures 93-94 show a pattern of eighth notes grouped in pairs. Measures 95-96 show a pattern of eighth notes grouped in pairs. Measures 97-98 show a pattern of eighth notes grouped in pairs. Measures 99-100 show a pattern of eighth notes grouped in pairs.

B

11

3 3 3 3

3 3 3 3

C

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef and a key signature of one flat. The score consists of two staves of music. The first staff begins with a sixteenth-note rest followed by a sixteenth-note B-flat. The second staff begins with a sixteenth-note A-flat followed by a sixteenth-note rest. Both staves continue with a series of eighth-note patterns: a pair of eighth-note B-flats, a pair of eighth-note rests, a pair of eighth-note C-naturals, another pair of eighth-note rests, and so on. Measures are separated by vertical bar lines, and measure numbers 1 through 10 are placed at the start of each measure.

35

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a whole note followed by a half note. Measure 12 begins with a half note, followed by a dotted half note, a quarter note, and a eighth note. The score includes dynamic markings such as forte and piano, and performance instructions like 'riten.' and 'accel.'. Measures 11 and 12 conclude with a double bar line.

49

A musical score for a single melodic line, likely for a woodwind instrument like oboe or flute. The score consists of four staves of music, each ending with a repeat sign and a three-measure measure repeat bracket. The key signature is one flat, indicating F major. The time signature is common time (indicated by 'C'). The notes are primarily eighth and sixteenth notes, with some quarter notes and rests.