



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 VOCÊ NÃO ENTENDE NADA

ODARA

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

EBB

- 91 BALKILLA
92 BUYO
93 NÃO ME ENTREGO PROS CARETAS
94 OSWALDO O POMBO
95 VIDEOSHOW

FUNK
96 CAVALINHO
97 CHEGUEI
98 EU VOU PRO BAILE DA GAIOLA
99 MALHA FUNK
100 PARADOS NO BAILÃO
101 TREMENDO VACILÃO
102 VERMELHO

MOMENTS

- 103 A BANDA TÁ COM SEDE
104 BÉSAME MUCHO
105 CARINHOSO
106 CARIÑITO
107 FORASTEIRO
108 ILARIÊ
109 LUCRO
110 MONTSERRAT SERRAT
111 NÃO É MOLE NÃO GUADALUPE
112 PARABÉNS + A BANDA
113 SOUL FINGER
114 TITANIC
115 TOM E JERRY EM GUCA
116 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 eles.

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

Ô ABRE ALAS! QUE EU QUERO PASSAR

CHIQUINHA GONZAGA

A



B



9

D.C.



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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

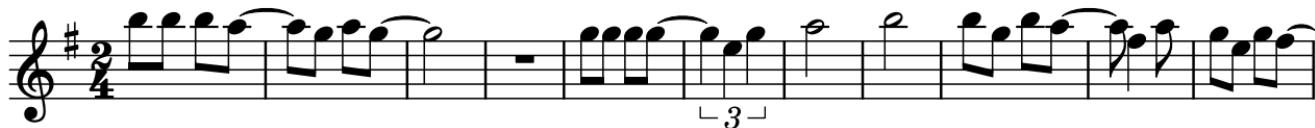
BALANCE

3

Ô BALANCE, BALANCE. QUERO DANÇAR COM VOCÊ

JOÃO DE BARRO E ALBERTO RIBEIRO

A



12

Musical score for section B, measures 12-16. The key signature changes to G major (two sharps). Measure 12 starts with a melodic line. Measure 13 begins with a repeat sign and a first ending bracket. Measures 14-15 show a continuation of the melody. Measure 16 shows a return to the original key signature (F major) and concludes with a final cadence.

B

24

Musical score for section B, measures 24-28. The key signature returns to G major (two sharps). The melody continues with eighth-note patterns. Measure 28 concludes with a repeat sign and a second ending bracket, followed by a dynamic instruction D.C. (Da Capo).

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 with a box containing 'A' and a stylized dollar sign symbol. 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 with a box containing 'B' and 'Am'. The fourth measure is labeled 'Em'. Measure numbers 8 and 9 are indicated above the staff.

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 'D.S.' (Da Capo) indicated at the end of the staff. Measure number 14 is indicated above the staff.

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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

1



20

B



27

1.

D.C.



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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 G 1 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 G major chord, followed by a measure with a fermata (labeled '1') and a D major chord. There are three measures of 3/4 time indicated by a bracket under the staff. 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 major chord, an A7 chord, a D major chord, and ends with a D.C. (Da Capo) instruction.

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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 a new 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 new section. The melody continues with eighth-note patterns. Chords indicated are F, F, F#dim, C, G7, and C. D.S. (Da Segunda Parte) indicates a repeat.

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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

34

A § C G7 C

9

C G7 F C

17

B 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' (indicated by a square box) followed by a section labeled 'B'. The second staff begins with section 'B' (indicated by a square box). The music is in common time (indicated by '3/4'). Chords are indicated above the staff: 'C' (twice), 'G7', 'F', 'C', 'F', 'G7', 'C', 'G7', 'C', 'G7', 'C', 'G7', 'C', 'G7', 'C', 'G7', 'C', 'D.S.' (Da Capo). Measure numbers are present at the start of each staff (34, 9, 17, 28).

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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

10

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

A. ALMEIDA E O. MAGALHÃES

10

A G C G Em Am D7 1 G

2/4 time signature, key of G major. The melody consists of eighth-note patterns. Measure 10 starts with a half note G.

D7 G B Am G

10

2/4 time signature, key of G major. The melody continues with eighth-note patterns. Measure 10 starts with a half note D7.

19 Am G D7 D.S.

2/4 time signature, key of G major. The melody concludes with a final section starting at measure 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
Gm C7 F Am Abm Gm C7
22 Gm C7 F Am Abm Gm C7
F C7 F D7 Gm C7 F F7 Bb
34 F C7 F D7 Gm C7 F F7 Bb
[C] Rápido 4x Am D7 Gm C7 D7 Bb C7 F D.S.
45

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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

The musical score consists of four staves of music for Sax Alto, arranged in a 2x2 grid. The top row contains two staves, and the bottom row contains two staves. Each staff begins with a key signature of one sharp (F#) and a time signature of 2/4.

Staff 1 (Top Left): Chords Em, A, Em, Am, B7, Em, E7, Am. The section ends at measure 20.

Staff 2 (Top Right): Chords Em, F#7, B7, E, E, B. The section ends at measure 37.

Staff 3 (Bottom Left): Chords F#m, B7, E, E, E7. The section ends at measure 54.

Staff 4 (Bottom Right): Chords A, Am, E, C#7, F#7, B7, Em. This staff concludes with a "D.S." (Da Capo) instruction.

Measure numbers 20, 37, and 54 are indicated above the staves. Measure 54 includes a "3" under the first three measures of the staff, indicating a triplet. Measures 20, 37, and 54 also include a bracket under the first three measures of each staff, likely indicating a section repeat or measure grouping.

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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



E7

1. Am

E7



2.

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 24 25 26

20 Am E7 Am Dm

C

20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36

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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17

**TURMA DO
FUNIL**

TURMA DO FUNIL

17

CHEGOU A TURMA DO FUNIL, TODO MUNDO BEBE

MIRABEAU, M. DE OLIVEIRA E U. DE CASTRO

The musical score consists of four staves of music for Sax Alto. The first staff begins with a section labeled [A] in a 2/4 time signature. The second staff begins at measure 10 with a section labeled [1] followed by [2]. The third staff begins at measure 19 with a section labeled [B]. The fourth staff begins at measure 28 with a section labeled [C]. Chords indicated include Dm, A7, C, F, A7, Dm, A7, Dm, A7, E♭7, D7, Gm, Dm, A7, Dm, A7, and D.S. (Da Capo).

Staff 1 (Measures 1-9): [A] Dm A7 Dm C F

Staff 2 (Measures 10-18): 10 A7 Dm A7 1 Dm 2 Dm

Staff 3 (Measures 19-27): 19 [B] A7 Dm A7 E♭7 D7

Staff 4 (Measures 28-36): 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 D7 G. Measures 1 through 8 are shown.

Staff 2: Continues from Staff 1. Measures 9 through 17 are shown, ending with a measure of D7 G.

Staff 3: Starts with a section labeled [B] followed by a measure of G. The music continues with D7, G, G, and D7. The section ends with a measure of D7 G. Measures 18 through 26 are shown.

Staff 4: Continues from Staff 3. Measures 27 through 35 are shown, ending with a measure of G D.S. (Da Capo).

Chords: The chords used in the score are G, D7, G, G, and D7.

Section Markers: The score includes section markers [A], [B], and [C].

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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 Sax Alto. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The music is divided into sections labeled with letters and numbers:

- INTRO 4X**: The first section starts with a rhythmic pattern of eighth and sixteenth notes. It includes a dynamic instruction $\frac{3}{3}$.
- Chords and Progressions:** The music features several chords: Bm, F#m, C#7, F#7, Bm, F#m, C#7, F#m, Bm, Bm, F#m, C#7, F#7, F#m, D.S. (Da Seguinte), C, Bm, F#m, C#7, F#7, C#7, F#m, Bm, F#m, C#7, F#7, Bm, F#m, C#7, F#m, E.
- Performance Instructions:** The music includes various performance techniques such as grace notes, slurs, and grace notes. There are also dynamic markings like $\frac{3}{3}$ and $\frac{2}{2}$, and a tempo marking "Para Coda".
- Repetitions and Endings:** The music includes a repeat sign with "3" below it, indicating a three-measure repeat. It also includes a double bar line with "D.S." (Da Seguinte) and "até B" (until B), followed by a section labeled "Coda D".
- Final Section:** The final section starts with "F#7" and ends with "E 4X". It includes a dynamic instruction $\frac{3}{3}$ at the end.

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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, key of A major (two sharps). The score consists of two staves. The top staff shows a treble clef, a key signature of two sharps, and a 2/4 time signature. The bottom staff shows a bass clef. Measures 11 and 12 are shown, each containing six measures of music. The music features eighth-note patterns and rests, primarily in the treble clef staff.

Musical score for piano, page 9, section A. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with eighth-note patterns and a bass line consisting of eighth-note pairs. The bottom staff starts with a bass clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with eighth-note patterns and a bass line consisting of eighth-note pairs. The section is labeled 'A' in a box at the beginning and 'B' in a box at the end.

A musical score for piano, featuring a single melodic line on a treble clef staff. The key signature is two sharps, and the time signature is common time. Measure 18 begins with a sixteenth-note pattern: B, A, C, B, D, C, E, D. It then continues with eighth-note pairs (B, D), (C, E), (D, F), (E, G), (F, A), (G, B), (A, C), (B, D). Measure 19 starts with a sixteenth-note pattern: B, A, C, B, D, C, E, D. It then continues with eighth-note pairs (B, D), (C, E), (D, F), (E, G), (F, A), (G, B), (A, C), (B, D).

A musical score for piano, showing a single staff with six measures. The key signature is A major (two sharps). Measure 1: B, A, G, F#; C, B, A, G. Measure 2: D, C, B, A; E, D, C, B. Measure 3: F#, E, D, C; G, F#, E, D. Measure 4: B, A, G, F#; C, B, A, G. Measure 5: D, C, B, A; E, D, C, B. Measure 6: F#, E, D, C; G, F#, E, D.

Musical score for piano, page 34, section C. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef and a common time signature. The music features eighth-note patterns and rests, with a dynamic instruction 'D.S.' at the end of the section.

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 with chords and section markers A, B, C, and D.

The score consists of four staves of music, each starting with a different section marker:

- Staff 1 (Measures 1-7):** Starts with section marker **A**. Chords: Bm, F#7, Bm, Bm, Bm, A, G7, F#7, Bm.
- Staff 2 (Measures 8-15):** Continues with section marker **A**. Chords: G7, C#m7b5, F#7, Bm.
- Staff 3 (Measures 16-23):** Continues with section marker **C**. Chords: Bm, A, F#7, Bm, F#7, Bm, Bm.
- Staff 4 (Measures 24-31):** Continues with section marker **D**. Chords: Bm, A, G7, F#7, Em, Bm, G7, F#7.

Section markers are placed above the staff lines, and chords are indicated below the staff lines. Measure numbers 8, 16, 23, and 31 are also present.

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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

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

21 [B] A7 A/G D/F# Dm/F Em7 A7 Am7 D7 G#m7b5

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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

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

Staff 1 (Measures 1-8): Key of G major, 4/4 time. Chords: Am, G, G#dim, Am, D7. Section A.

Staff 2 (Measures 9-16): Key of G major, 4/4 time. Chords: G, G7, C, C#dim, G, Em, Am, D7, Dm G7. Section B.

Staff 3 (Measures 17-24): Key of G major, 4/4 time. Chords: G, G#dim, Am, Am, D7. Section C.

Staff 4 (Measures 25-32): Key of G major, 4/4 time. Chords: Am, D7, G, C, C#dim, G, Em, Am, D7, Dm G7. D.S. (Da Segunda Parte).

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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

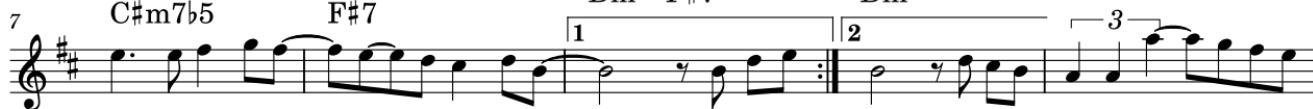
C#m7b5

F#7

Bm F#7

Bm

A7



12 D

F#7

Bm

A7

D



17 F#7

Bm

F#7

D.S.



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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

1.

Dm E7 Am

Am A7 **B**

Dm G7

C F Bm7b5

1.

1.

Am A7 F E7 Am

C Dm G7 C

rápido

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

D.C.

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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

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

Musical notation for the second line of the Refrão. The key signature changes to G major (one sharp). The melody continues with eighth-note patterns. The lyrics are G Am G. The section is labeled 'B'.

10

E F♯m E F♯m

Musical notation for the third line of the Refrão. The key signature changes to E major (no sharps or flats). The melody continues with eighth-note patterns. The lyrics are E F♯m E F♯m.

14

E F♯m E D.C.

Musical notation for the fourth line of the Refrão. The key signature changes to E major (no sharps or flats). The melody continues with eighth-note patterns. The lyrics are E F♯m E. The section concludes with 'D.C.' (Da Capo).

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**ARAKETU É BOM
DEMAIS**

ARAKETU É BOM DEMAIS

31

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

ARAKETU

INTRO 2X

A

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). Measures 1-10 show a variety of rhythmic patterns, including sixteenth-note figures, eighth-note pairs, and eighth-note chords. Measure 10 concludes with a repeat sign and a double bar line.

B

A musical score for piano, page 8, showing measures 1 and 2. The key signature is B-flat major (two flats). Measure 1 starts with a forte dynamic and includes a fermata over the first note. Measure 2 begins with a piano dynamic and features a melodic line primarily composed of eighth-note pairs.

C1

14

Violin 1 Violin 2

1 2

1 2

D

A horizontal strip of a musical score, spanning approximately six staves of music. The music consists of six staves, each with a different clef (G-clef, C-clef, F-clef) and key signature. The notes are primarily eighth and sixteenth notes, with some sixteenth-note patterns and grace notes. The score is written in a dark ink on a light background.

C2

E

D.C.

SAX ALTO

ARAKETU É BOM DEMAIS

AXÉ 31

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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 five staves of musical notation for guitar. The first staff starts with an 'INTRO' section followed by a series of chords: A7, D, A7, D, A7, D. The second staff begins with Bm, followed by G, A7, D, and Bm. The third staff continues with G, then a sequence labeled '1 A7' and '2 A7' with a bracket above them, followed by D, D7, G, and A7. The fourth staff starts with F#m, followed by B7, Em, A7, and D. The fifth staff concludes with D7, A7, D, D.S. (D.S.), and a final measure ending with a '8'.

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

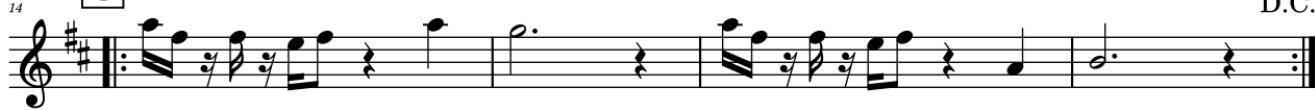
A



B



C



D.C.

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**S O P R O
DE CARNAVAL**

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 F major (one sharp). The time signature changes throughout the piece, indicated by '4', '8', and '16'. The score includes several sections labeled with letters:

- A:** Located at the beginning of the piece, starting with a rhythmic pattern of eighth and sixteenth notes.
- B:** Follows section A, starting at measure 14. It includes two endings: ending 1 leads back to section A, while ending 2 leads to section C.
- C:** A section starting at measure 20, featuring a more complex rhythmic pattern with eighth and sixteenth notes.
- D.S. (Da Seguir):** A section starting at measure 28, which continues the rhythmic patterns established in section C.

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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



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

The musical score consists of five staves of music for Sax Alto. The key signature is one flat, and the time signature is common time (indicated by '4'). The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, along with rests and dynamic markings like 'v' and 'z'. Measure numbers 1 through 13 are indicated on the left side of each staff.

1

4

7

10

13

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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

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S O P R O
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40

PERAÊ

PERAÊ

40

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

BANDA BEIJO



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**S O P R O
DE CARNAVAL**

41

PIPOCA

PIPOCA

41

O FOGO É FOGO, ESQUENTA

ARAKETU

Musical score for SAX ALTO, page 41, titled "PIPOCA". The score consists of four staves of music, each starting with a treble clef and a key signature of two sharps (F major). The tempo is indicated as $\text{♩} = 140$.

The score includes the following markings and dynamics:

- Staff 1:
 - Measure 1: Dynamic **A** (indicated by a square box).
 - Measure 2: Measure repeat sign.
 - Measures 3-4: Measure 1.3 and Measure 2.3, both marked with a "3" below the staff.
- Staff 2:
 - Measure 5: Measure 1.1 and Measure 2.1.
 - Measure 6: Measure 1.2 and Measure 2.2.
 - Measure 7: Measure 1.3 and Measure 2.3, both marked with a "3" below the staff.
- Staff 3:
 - Measure 8: Measure 1.1 and Measure 2.1.
 - Measure 9: Measure 1.2 and Measure 2.2.
 - Measure 10: Measure 1.3 and Measure 2.3, both marked with a "3" below the staff.
- Staff 4:
 - Measure 11: Measure 1.1 and Measure 2.1.
 - Measure 12: Measure 1.2 and Measure 2.2.
 - Measure 13: Measure 1.3 and Measure 2.3, both marked with a "3" below the staff.
- Staff 5:
 - Measure 14: Measure 1.1 and Measure 2.1.
 - Measure 15: Measure 1.2 and Measure 2.2.
 - Measure 16: Measure 1.3 and Measure 2.3, both marked with a "3" below the staff.
- Staff 6:
 - Measure 17: Measure 1.1 and Measure 2.1.
 - Measure 18: Measure 1.2 and Measure 2.2.
 - Measure 19: Measure 1.3 and Measure 2.3, both marked with a "3" below the staff.
- Staff 7:
 - Measure 20: Measure 1.1 and Measure 2.1.
 - Measure 21: Measure 1.2 and Measure 2.2.
 - Measure 22: Measure 1.3 and Measure 2.3, both marked with a "3" below the staff.
- Staff 8:
 - Measure 23: Measure 1.1 and Measure 2.1.
 - Measure 24: Measure 1.2 and Measure 2.2.
 - Measure 25: Measure 1.3 and Measure 2.3, both marked with a "3" below the staff.
- Staff 9:
 - Measure 26: Measure 1.1 and Measure 2.1.
 - Measure 27: Measure 1.2 and Measure 2.2.
 - Measure 28: Measure 1.3 and Measure 2.3, both marked with a "3" below the staff.
- Staff 10:
 - Measure 29: Measure 1.1 and Measure 2.1.
 - Measure 30: Measure 1.2 and Measure 2.2.
 - Measure 31: Measure 1.3 and Measure 2.3, both marked with a "3" below the staff.
- Staff 11:
 - Measure 32: Measure 1.1 and Measure 2.1.
 - Measure 33: Measure 1.2 and Measure 2.2.
 - Measure 34: Measure 1.3 and Measure 2.3, both marked with a "3" below the staff.
- Staff 12:
 - Measure 35: Measure 1.1 and Measure 2.1.
 - Measure 36: Measure 1.2 and Measure 2.2.
 - Measure 37: Measure 1.3 and Measure 2.3, both marked with a "3" below the staff.
- Staff 13:
 - Measure 38: Measure 1.1 and Measure 2.1.
 - Measure 39: Measure 1.2 and Measure 2.2.
 - Measure 40: Measure 1.3 and Measure 2.3, both marked with a "3" below the staff.

Other markings include:

- Measure 1: Dynamic **B** (square box).
- Measure 14: Dynamic **C** (square box).
- Measure 29: Dynamic **D** (square box).
- Measure 38: "D.S. al Coda" (Dynamic Sforzando at the Coda).
- Measure 40: "D.S. al Fine" (Dynamic Sforzando at the End).

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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.

Bm

A D G D G Am Bm C

Bm F#m E F#m E

F#m E

D.S.

SAX ALTO

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**SORTE GRANDE
(POEIRA)**

SORTE GRANDE (POEIRA)

43

A MINHA SORTE GRANDE FOI VOCÊ CAIR DO CÉU

IVETE SANGALO

intro

1.

2.

A

B

10

1.

2.

19

C

D.C.

27

D

38

1.

2.

46

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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

SAX ALTO

BANZEIRO

BREGA 44

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45

**VOANDO PRO
PARÁ**

VOANDO PRO PARÁ

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

JOELMA

REFRÃO

$\text{♩} = 160$



A



B



17 1. 2. D.C.



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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 first staff starts with Am, followed by a section labeled A with chords Dm, Am, E7, and Am. The second staff begins with Dm, Am, E7, Am, and Am. The third staff starts with B, E7, Am, Bm7b5, E7, Am, and Dm. The fourth staff begins with Am, E7, 1 Am, Am E7, C, Am, and E7. The fifth staff starts with Am, Dm, Am, E7, Am, E7, Am, and ends with D.S. The sixth staff continues from the fifth, starting with Am, Dm, Am, E7, Am, E7, Am, and ends with D.S.

Am **A** Dm Am E7 Am
Dm Am E7 Am Am
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. The score consists of two measures of eighth-note patterns, followed by a measure of sixteenth notes. Measure 14 ends with a fermata over the first note of the second measure. Measure 15 begins with a repeat sign and continues the pattern.

30

Music score for section B of Ciranda de Maluco. The key signature is G major (one sharp). The time signature is common time. The score consists of two measures of eighth-note patterns, followed by a measure of sixteenth notes. Measure 30 ends with a fermata over the first note of the second measure. Measure 31 begins with a repeat sign and continues the pattern.

46

Music score for section C of Ciranda de Maluco. The key signature is G major (one sharp). The time signature is common time. The score consists of two measures of eighth-note patterns, followed by a measure of sixteenth notes. Measure 46 ends with a fermata over the first note of the second measure. Measure 47 begins with a repeat sign and continues the pattern.

61

Music score for the end of Ciranda de Maluco. The key signature is G major (one sharp). The time signature is common time. The score consists of two measures of eighth-note patterns, followed by a measure of sixteenth notes. Measure 61 ends with a fermata over the first note of the second measure. Measure 62 begins with a repeat sign and continues the pattern. The section concludes with a double bar line and the instruction "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 A major (one sharp). 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 E major (no sharps or flats). The melody continues with eighth-note patterns. The section ends with a repeat sign and a double bar line, followed by a D.S. (Da Capo) instruction.

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**S O P R O
DE CARNAVAL**

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 a solo instrument, likely flute or oboe. The key signature is G major (one sharp). The time signature starts at 2/4 and changes to 3/4 at measure 9. Measure numbers are 1 through 33, with measure 9 being the first measure of the second staff. Articulations include slurs, grace notes, and dynamic markings like forte (f), piano (p), and sforzando (sf). Measure 1-8: Introductory measures in 2/4 time. Measure 9: Starts in 2/4, transitions to 3/4. Measure 10: Measures 1. and 2. of section A. Measure 11: Measure 3. of section A. Measure 12: Measure 1. of section B. Measure 13: Measures 2. and 3. of section B. Measure 14: Measure 1. of section C. Measure 15: Measures 2. and 3. of section C. Measure 16: Measure 1. of section D. Measure 17: Measures 2. and 3. of section D. Measure 18: Measure 1. of section E. Measure 19: Measures 2. and 3. of section E. Measure 20: Measure 1. of section F. Measure 21: Measures 2. and 3. of section F. Measure 22: Measure 1. of section G. Measure 23: Measures 2. and 3. of section G. Measure 24: Measure 1. of section H. Measure 25: Measures 2. and 3. of section H. Measure 26: Measure 1. of section I. Measure 27: Measures 2. and 3. of section I. Measure 28: Measure 1. of section J. Measure 29: Measures 2. and 3. of section J. Measure 30: Measure 1. of section K. Measure 31: Measures 2. and 3. of section K. Measure 32: Measure 1. of section L. Measure 33: Measures 2. and 3. of section L.

SAX ALTO

PAGODE RUSSO

FREVO 50

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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 melody consists of eighth-note patterns primarily on the first and second strings. Measure 4 ends with a double bar line and a repeat sign.

Measures 5-8: Continuation of the melodic line from section A, maintaining the same key signature and time signature. The pattern continues with eighth-note chords and single notes.

B

Measures 9-12: Treble clef, 4/4 time, key signature of one sharp. The melody includes eighth-note chords and single notes. Measure 10 features a melodic line starting with a dotted half note followed by eighth-note pairs. Measures 11 and 12 conclude the section with eighth-note chords.

Measures 13-16: Treble clef, 4/4 time, key signature of one sharp. The melody continues with eighth-note chords and single notes. Measure 14 starts with a dotted half note followed by eighth-note pairs. Measures 15 and 16 conclude the section with eighth-note chords. The section ends with "D.S." (Da Segunda) indicated at the end of measure 16.

SAX ALTO

VASSOURINHAS

FREVO 51

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52

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 8 concludes with a fermata over the first string and a grace note over the second string.

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 line is more continuous than in section A, with eighth-note patterns across both strings of the saxophone.

17

This section continues from measure 17 to 24, maintaining the 2/4 time and one-sharp key signature. The pattern of eighth-note strokes on the two strings remains consistent, providing a rhythmic foundation for the piece.

C

25

Section C starts at measure 25 and ends at measure 32. The musical style remains the same with 2/4 time and one sharp. The focus is on eighth-note patterns on the saxophone's first and second strings, creating a steady, driving beat.

D

31

Section D begins at measure 33 and continues through measure 40. It introduces a new element with a melodic line primarily on the second string of the saxophone, accompanied by eighth-note patterns on the first string.

38

D.C.

This section concludes at measure 38, leading back to the beginning of the section with a repeat sign and the instruction "D.C." (Da Capo).

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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 notes.

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 notes.

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 notes.

30 2 D.C.

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

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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 the instruction 'D.S.' (Da Capo) at 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 ends with a fermata over the first note of measure 2.

2. Staff 2: Continuation of the melody. Measure 4 ends with a fermata over the first note of measure 5, followed by the word "Fine".

3. Staff 3: Melodic line with eighth-note patterns. Measure 7 ends with a fermata over the first note of measure 8.

4. Staff 4: Melodic line with eighth-note patterns. Measure 9 ends with a fermata over the first note of measure 10.

5. Staff 5: Melodic line with eighth-note patterns. Measure 12 ends with a fermata over the first note of measure 13, followed by the instruction "D.S. al Fine D.S.", which loops back to the beginning of the staff.

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**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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MINEIRINHO

MINEIRINHO

58

EU NÃO TENHO CULPA DE COMER QUIETINHO

SÓ PRA CONTRARIAR

♩ = 100 intro



5 A

A musical score for a saxophone part. The key signature is A major (two sharps). The time signature is common time (indicated by '4'). The score consists of two measures of music. Measure 1 starts with a eighth-note rest followed by a sixteenth-note pattern. Measure 2 continues with a sixteenth-note pattern. The notes are primarily eighth and sixteenth notes.

9 B

A musical score for a saxophone part. The key signature is A major (two sharps). The time signature is common time (indicated by '4'). The score consists of two measures of music. Measure 1 starts with a eighth-note rest followed by a sixteenth-note pattern. Measure 2 continues with a sixteenth-note pattern. The notes are primarily eighth and sixteenth notes.

13 C

A musical score for a saxophone part. The key signature is A major (two sharps). The time signature is common time (indicated by '4'). The score consists of two measures of music. Measure 1 starts with a eighth-note rest followed by a sixteenth-note pattern. Measure 2 continues with a sixteenth-note pattern. The notes are primarily eighth and sixteenth notes.

17 1. 2. D.S.

A musical score for a saxophone part. The key signature is A major (two sharps). The time signature is common time (indicated by '4'). The score consists of four measures. Measures 1 and 2 are identical, starting with a eighth-note rest followed by a sixteenth-note pattern. Measures 3 and 4 continue with a sixteenth-note pattern. The notes are primarily eighth and sixteenth notes. The instruction 'D.S.' indicates a return to the beginning of the section.

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TEMPORAL

TEMPORAL

59

FAZ TEMPO QUE A GENTE NÃO É AQUELE MESMO PAAAAR

ART POPULAR

REFRÃO



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DE CARNAVAL**

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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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



1.

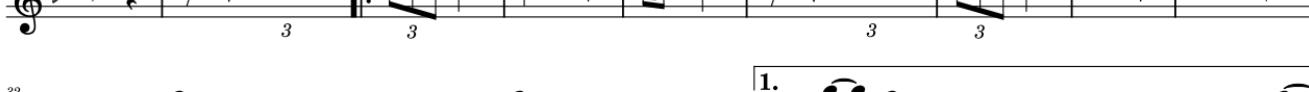
2.



3



B



3

3

1.

3

3

2.



3

D.C.

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62

ANDANÇA

ANDANÇA

62

VIM, TANTA AREIA ANDEI

DANILO CAYMMI

The musical score consists of four staves of music for Sax Alto. Staff 1 (measures 1-8) starts with a 3/4 time signature, followed by measures in 2/4, 3/4, and 2/4. Measures 1-4 are labeled '3', measures 5-8 are labeled '1.', and measure 9 is labeled '2.'. Staff 2 (measures 9-15) shows a melodic line with eighth-note patterns and grace notes. Staff 3 (measures 16-20) features eighth-note pairs connected by slurs. Staff 4 (measures 21-28) includes a vocal part labeled '2a VOZ' and the lyrics 'me leva amor'. Measure 28 concludes with a fermata.

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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, marked with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features sixteenth-note patterns and includes dynamic markings such as forte (f), piano (p), and sforzando (sf). Measure 1 ends with a repeat sign and two endings: ending 1 leads to measure 17, while ending 2 leads directly to the end of the section. Measure 17 starts with a dynamic of forte (f) and continues with sixteenth-note patterns. Measure 33 follows, also starting with a forte dynamic. Measure 49 begins with a dynamic of piano (p) and continues with sixteenth-note patterns. Measure 65 starts with a dynamic of forte (f) and continues with sixteenth-note patterns. Measure 80 starts with a dynamic of forte (f) and concludes with a dynamic of piano (p). The score concludes with the instruction "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



D.C. C



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65

JUIZO FINAL

JUIZO FINAL

65

O SOL HÁ DE BRILHAR MAIS UMA VEZ

NELSON CAVAQUINHO

A



12



23



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 $\text{♩} = 85$ 

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, divided into two measures labeled '1' and '2', featuring chords G, Gm, F♯m, B7, and Em. Staff 4 continues from staff 3, starting with 'A7' and ending with 'D.S.' (Da Capo). The music is in 2/4 time and has a key signature of one sharp. Various dynamics and performance instructions are included throughout 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 notes followed by a measure of eighth notes. The key changes to A major at the beginning of the next measure. The measure ends with a repeat sign and a colon, indicating a repeat of the previous section. The section is labeled '1.' above the first measure and '3' below the repeat sign.

1.

3

B

A continuation of the musical staff from measure 12. It starts with a measure of eighth notes followed by a measure of eighth notes. The key changes to A major at the beginning of the next measure. The measure ends with a repeat sign and a colon, indicating a repeat of the previous section. The section is labeled '2' above the first measure and '3' below the repeat sign.

2

24

A musical staff in G major, 2/4 time. It consists of two measures of music. The first measure starts with a half note followed by a quarter note. The second measure starts with a quarter note followed by an eighth note. Both measures have a bass line consisting of eighth notes.

37

A musical staff in G major, 2/4 time. It consists of two measures of music. The first measure starts with a half note followed by a quarter note. The second measure starts with a quarter note followed by an eighth note. Both measures have a bass line consisting of eighth notes.

C

47

A musical staff in G major, 2/4 time. It consists of two measures of music. The first measure starts with a half note followed by a quarter note. The second measure starts with a quarter note followed by an eighth note. Both measures have a bass line consisting of eighth notes. The section is labeled '1.' above the first measure and '3' below the repeat sign.

1.

3

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69

ADOCICA

ADOCICA

69

ADOCICA, MEU AMOR, A MINHA VIDA

BETO BARBOSA



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.



Ai ai ai



1.

2.

D.S.



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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



3

D.C.



3

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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. Measure 1 starts with a treble clef, a key signature of one flat, and a dynamic of forte (F). Measures 6 through 14 continue with a treble clef, a key signature of one flat, and a dynamic of piano (P). Measures 15 through 20 start with a bass clef, a key signature of one flat, and a dynamic of forte (F). Measure 20 concludes with a repeat sign and a dynamic of decrescendo (D.C.). Measure numbers 1, 6, 10, 15, and 20 are explicitly written above the staff. Measure 1 starts with a treble clef, a key signature of one flat, and a dynamic of forte (F). Measures 6 through 14 continue with a treble clef, a key signature of one flat, and a dynamic of piano (P). Measures 15 through 20 start with a bass clef, a key signature of one flat, and a dynamic of forte (F). Measure 20 concludes with a repeat sign and a dynamic of decrescendo (D.C.).

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74

LILÁS

LILÁS

74

AMANHÃ, OUTRO DIA

DJAVAN

The musical score consists of three staves of music for Sax Alto, arranged vertically. The key signature is $\text{F}^{\#}$ (one sharp). The time signature varies between common time and 2/4.

- Staff A:** Measures 1-5. The melody starts with eighth-note patterns and transitions to sixteenth-note patterns.
- Staff B:** Measures 6-10. It features a melodic line with eighth-note patterns and includes two endings: ending 1 and ending 2.
- Staff C:** Measures 11-19. The melody continues with eighth-note patterns, including some grace notes and slurs.
- Final Measures:** Measures 20-24. The melody concludes with eighth-note patterns, followed by a repeat sign and a return to the beginning (D.C.).

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DE CARNAVAL**

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 key signature is G major (one sharp). The time signature varies between common time and 2/4 time. Measure numbers are indicated at the beginning of each staff: 1, 5, 9, 12, 16, 20, and 24. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 9 includes two endings, labeled 1 and 2, with ending 2 being the continuation of the melody. Measure 16 begins with a bass note. Measures 20 and 24 end with a repeat sign, suggesting a return to a previous section.

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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



A



B



C



D.S.



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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 includes measure numbers 1 through 24. Measure 1 starts with a single note followed by a series of eighth-note pairs connected by slurs. Measures 2-4 continue this pattern. Measure 5 begins with a single note, followed by eighth-note pairs, then a measure of quarter notes, another measure of eighth-note pairs, and finally a measure of quarter notes. Measure 6 starts with a single note, followed by eighth-note pairs, then a measure of quarter notes, another measure of eighth-note pairs, and finally a measure of quarter notes. Measure 7 starts with a single note, followed by eighth-note pairs, then a measure of quarter notes, another measure of eighth-note pairs, and finally a measure of quarter notes. Measure 8 starts with a single note, followed by eighth-note pairs, then a measure of quarter notes, another measure of eighth-note pairs, and finally a measure of quarter notes. Measure 9 starts with a single note, followed by eighth-note pairs, then a measure of quarter notes, another measure of eighth-note pairs, and finally a measure of quarter notes. Measure 10 starts with a single note, followed by eighth-note pairs, then a measure of quarter notes, another measure of eighth-note pairs, and finally a measure of quarter notes. Measure 11 starts with a single note, followed by eighth-note pairs, then a measure of quarter notes, another measure of eighth-note pairs, and finally a measure of quarter notes. Measure 12 starts with a single note, followed by eighth-note pairs, then a measure of quarter notes, another measure of eighth-note pairs, and finally a measure of quarter notes. Measure 13 starts with a single note, followed by eighth-note pairs, then a measure of quarter notes, another measure of eighth-note pairs, and finally a measure of quarter notes. Measure 14 starts with a single note, followed by eighth-note pairs, then a measure of quarter notes, another measure of eighth-note pairs, and finally a measure of quarter notes. Measure 15 starts with a single note, followed by eighth-note pairs, then a measure of quarter notes, another measure of eighth-note pairs, and finally a measure of quarter notes. Measure 16 starts with a single note, followed by eighth-note pairs, then a measure of quarter notes, another measure of eighth-note pairs, and finally a measure of quarter notes. Measure 17 starts with a single note, followed by eighth-note pairs, then a measure of quarter notes, another measure of eighth-note pairs, and finally a measure of quarter notes. Measure 18 starts with a single note, followed by eighth-note pairs, then a measure of quarter notes, another measure of eighth-note pairs, and finally a measure of quarter notes. Measure 19 starts with a single note, followed by eighth-note pairs, then a measure of quarter notes, another measure of eighth-note pairs, and finally a measure of quarter notes. Measure 20 starts with a single note, followed by eighth-note pairs, then a measure of quarter notes, another measure of eighth-note pairs, and finally a measure of quarter notes. Measure 21 starts with a single note, followed by eighth-note pairs, then a measure of quarter notes, another measure of eighth-note pairs, and finally a measure of quarter notes. Measure 22 starts with a single note, followed by eighth-note pairs, then a measure of quarter notes, another measure of eighth-note pairs, and finally a measure of quarter notes. Measure 23 starts with a single note, followed by eighth-note pairs, then a measure of quarter notes, another measure of eighth-note pairs, and finally a measure of quarter notes. Measure 24 starts with a single note, followed by eighth-note pairs, then a measure of quarter notes, another measure of eighth-note pairs, and finally a measure of quarter notes.

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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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80

SINA

SINA

80

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

DJAVAN

intro

A



B



C



D.C.

8



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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

J = 150

A musical score for piano in G major (two sharps) and common time. The left hand plays sustained notes while the right hand plays a melodic line. Measure 11 starts with a repeat sign and a bass note. Measure 12 begins with a bass note followed by a treble note. The right hand continues with eighth-note patterns.

7

A musical score page showing measures 1 through 8. The key signature is A major (no sharps or flats). The first measure starts with a half note followed by a sixteenth-note pattern. Measures 2-4 show a continuous sixteenth-note pattern. Measure 5 begins with a sixteenth-note pattern followed by a half note. Measures 6-8 continue the sixteenth-note patterns.

14

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a sharp sign). Measure 11 starts with a eighth note in the treble staff followed by a sixteenth-note pattern of eighth note pairs. Measure 12 begins with a sixteenth note in the bass staff.

21

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 is one sharp (F#). Measure 11 starts with a sixteenth-note rest followed by a sixteenth-note B. The right hand then plays a sixteenth-note pattern: B-A-B-C-B-A-B-C. The left hand plays eighth notes: G-F-G-E. Measure 12 starts with a sixteenth-note rest followed by a sixteenth-note C. The right hand continues the sixteenth-note pattern from measure 11. The left hand plays eighth notes: E-D-E-C-E-D-E-C.

27

A musical score page showing measures 1 through 10. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The music consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. Measures 1-3 show a pattern of eighth-note pairs followed by a sixteenth-note pair. Measures 4-5 show a sixteenth-note pair followed by eighth-note pairs. Measures 6-7 show eighth-note pairs followed by sixteenth-note pairs. Measures 8-9 show sixteenth-note pairs followed by eighth-note pairs. Measure 10 concludes with a sixteenth-note pair.

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83

**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 A (D), G, Bm, A7, D, G, Bm, A7, and D are marked above the staff. Measures 1 through 12 are shown, followed by a repeat sign and measures 13 through 17. The second staff begins at measure 6, featuring chords G, C, F#, and B. The third staff begins at measure 9, featuring chords Em, B♭, A7, D, G, Bm, A7, D, and G. The fourth staff begins at measure 13, featuring chords Bm, E7, A7, D, G, A7, and D. The fifth staff begins at measure 17, featuring chords G, A7, D, and D.C. (Da Capo).

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84

**BANHO DE
FOLHAS**

BANHO DE FOLHAS

84

FOI EM UMA QUARTA-FEIRA. SAÍ PRA TE PROCURAR

LUEDJI LUNA E EMILLIE LAPA

intro



13

1.

B

Musical score for measures 13 through the end of section B. The score continues with two staves. The first staff ends with a repeat sign and a double bar line. The second staff begins with a bass clef and a time signature of 3/4. The music includes eighth-note and sixteenth-note patterns. A box labeled 'B' is positioned above the second staff.

29

C

Musical score for measure 29 and section C. The score consists of two staves. The first staff starts with a treble clef and a time signature of 2/4. The second staff starts with a bass clef and a time signature of 3/4. The music features eighth-note and sixteenth-note patterns. A box labeled 'C' is positioned above the second staff.

45

D

Musical score for measure 45 and section D. The score consists of two staves. The first staff starts with a treble clef and a time signature of 2/4. The second staff starts with a bass clef and a time signature of 3/4. The music features eighth-note and sixteenth-note patterns. A box labeled 'D' is positioned above the second staff.

54

E

Musical score for measure 54 and section E. The score consists of two staves. The first staff starts with a treble clef and a time signature of 2/4. The second staff starts with a bass clef and a time signature of 3/4. The music features eighth-note and sixteenth-note patterns. A box labeled 'E' is positioned above the second staff.

69

1.

D.S.

Musical score for measure 69 and the end of the piece. The score consists of two staves. The first staff starts with a treble clef and a time signature of 2/4. The second staff starts with a bass clef and a time signature of 3/4. The music features eighth-note and sixteenth-note patterns. A box labeled '1.' is positioned above the second staff, and 'D.S.' is written at the end of the staff.

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85

**CORDEIRO DE
NANÃ**

CORDEIRO DE NANÃ

85

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). Chords: D, Em, A#dim, Bm, D. Measure numbers: 1-5.

Staff 2: Key: Em. Chords: Em, A#dim, Bm, D, Dm. Measure number: 6.

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

Staff 4: Key: Gm. Chords: Gm, C, C#dim, Dm. Measure number: 15. A bracket labeled '3' is placed under the first three measures of this staff.

Staff 5: Key: D# minor. Chords: D#, Cm, Dm, Gm, Dm, D#, Cm, Dm. Measure number: 21. Brackets labeled '3' are placed under the first three measures of this staff. The section ends with 'D.C.' (Da Capo).

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86

**DEIXA A GIRA
GIRAR**

DEIXA A GIRA GIRAR

86

MEU PAI VEIO DE ARUANDA E A NOSSA MÃE É IANSÃ

OS TINCOÃS

A



B



6



10



C

15



D.C.

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S O P R O
DE CARNAVAL

87

EMORIÔ

EMORIÔ

87

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

JOÃO DONATO

A

♩ = 120



1.



2.



8



SAX ALTO

EMORIÔ

ODARA 87

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88

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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89

SÓ FÉ

SÓ FÉ

89

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 A major (one sharp). The time signature is common time (indicated by '4'). The score includes the following sections:

- intro**: The first staff, starting at measure 1.
- 1.**: The second staff, starting at measure 5.
- A**: The third staff, starting at measure 9.
- B**: The fourth staff, starting at measure 13.
- 1.**: The fifth staff, starting at measure 16.
- 2.**: The sixth staff, starting at measure 17.
- D.C.**: Da Capo, indicating the return to the beginning of the section.

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90

VÁRIAS QUEIXAS

VÁRIAS QUEIXAS

90

VÁRIAS QUEIXAS DE VOCÊ, POR QUE FEZ ISSO COMIGO?

GILSONS

INTRO



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91

BALKILLA

BALKILLA

91

EBB

intro



A



B



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92

BUYO

BUYO

92

LUCKY CHOPS

intro

8

% A



B



solo



D.S.

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DE CARNAVAL

93

**NÃO ME
ENTREGO PROS
CARETAS**

NÃO ME ENTREGO PROS CARETAS

93

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

LAMPARINA

intro

15 | 1. | 2. | B | 1. | 2.

A musical score for piano, page 24, section C. The score consists of two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of one sharp. The music features eighth-note patterns and rests, with a prominent bass line in the lower staff.

29

1.

2.

SAX ALTO

NÃO ME ENTREGO PROS CARETAS

EBB 93

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94

**OSWALDO O
POMBO**

OSWALDO O POMBO

94

FANFARRA BLACK CLUBE

[INTRO]



[A]



[B]



[C]



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95

VIDEOSHOW

VIDEOSHOW

95

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

MICHAEL JACKSON

intro



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96

CAVALINHO

CAVALINHO

96

ESSA MULHER ENLOUQUECEU

PEDRO SAMPAIO

SAX ALTO

CAVALINHO

FUNK 96

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97

CHEGUEI

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

12 F E7 Am F E7 C Am F E7

17 Am F E7 F E7 D.S.

18 F E7 F E7 D.S.

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98

**EU VOU PRO
BAILE DA
GAIOLA**

EU VOU PRO BAILE DA GAIOLA

98

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 98

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99

MALHA FUNK

MALHA FUNK

99

ESSE É O MALHA FUNK. OS MULEQUES SÃO DENGOSO

FURACÃO 2000

intro §

A

B

C

Fine 1. 2.

3 3 3

D.S. al Fine

3 3

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**S O P R O
DE CARNAVAL**

100

**PARADOS NO
BAILÃO**

PARADOS NO BAILÃO

100

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

MC L DA VINTE E MC GURY

refrão



7

A

1.

§

Musical notation for section A, line 1, followed by a section labeled §. The key signature is A major (two sharps). The time signature is common time. The melody continues with eighth and sixteenth note patterns.

11

Musical notation for the second line of the refrain. The key signature is A major (two sharps). The time signature is common time. The melody consists of eighth and sixteenth note patterns.

16

D.C.

Musical notation for the third line of the refrain, ending with 'D.C.' (Da Capo). The key signature is A major (two sharps). The time signature is common time. The melody consists of eighth and sixteenth note patterns.

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**S O P R O
DE CARNAVAL**

101

**TREMENDO
VACILÃO**

TREMENDO VACILÃO

101

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. Staff 1 (measures 1-5) includes an 'intro' section and two endings (1. and 2.). Staff 2 (measures 6-10) is labeled 'A'. Staff 3 (measures 11-15) is labeled '1.' and staff 4 (measures 16-20) is labeled '2.'. Staff 5 (measures 21-25) is labeled 'B'. Staff 6 (measures 26-30) is labeled '1.' and staff 7 (measures 31-35) is labeled '2.'. The score concludes with a 'D.C.' (Da Capo) instruction at measure 36.

SAX ALTO

TREMENDO VACILÃO

FUNK 101

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DE CARNAVAL

102

VERMELHO

VERMELHO

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

GLORIA GROOVE

A

B

C

D

E

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DE CARNAVAL

103

**A BANDA TÁ
COM SEDE**

A BANDA TÁ COM SEDE

103

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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DE CARNAVAL**

104

BÉSAME MUCHO

BÉSAME MUCHO

104

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

CONSUELITO VELÁZQUEZ

INTRO



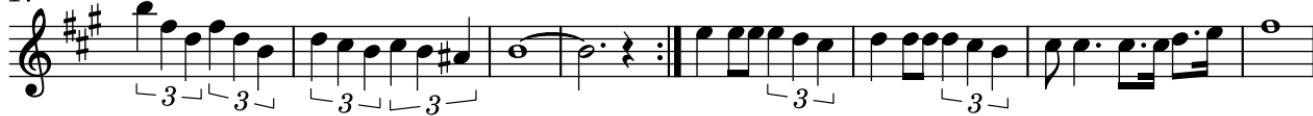
§

A



17

B



25

D.S.



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DE CARNAVAL

105

CARINHOSO

CARINHOSO

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

A D/A D7 F#m/C#

13 **B** 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. 2

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106

CARIÑITO

CARIÑITO

106

LLORO POR QUERERTE. POR AMARTE Y POR DESEARTE

ÁNGEL ANÍBAL ROSADO

INTRO 1



INTRO 2



A



B



C

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DE CARNAVAL**

107

FORASTEIRO

FORASTEIRO

107

BAIANASYSTEM

INTRO $\text{♩} = 120$

A

B

C

D

E

F

SAX ALTO

FORASTEIRO

MOMENTS 107

The musical score for SAX ALTO consists of six staves of music. Staff 1 (measures 1-11) includes an introduction (INTRO) and measures 1 and 2 of pattern A. Staff 2 (measures 12-16) shows the start of pattern C. Staff 3 (measures 17-22) shows the start of pattern D. Staff 4 (measures 23-27) shows the start of pattern E. Staff 5 (measures 28-33) shows the continuation of pattern E. Staff 6 (measures 34-39) shows the start of pattern F.

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**S O P R O
DE CARNAVAL**

108

ILARIÊ

ILARIÊ

108

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

XUXA

[INTRO]



A



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109

LUCRO

LUCRO

109

TIIIRE AS CONSTRUÇÕES DA MINHA PRAIA. NÃO CONSIGO RESPIRAR

BAIANASYSTEM

[INTRO]



A



B



C



D



D.C.



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110

**MONTSERRAT
SERRAT**

MONTSERRAT SERRAT

110

HUNGRY MARCH BAND



8

A

A musical staff in G clef, 4/4 time. It begins with a measure of rests followed by a measure of eighth-note patterns. Section A is indicated by a box around the first two measures. The section ends with a double bar line and repeat dots.

21

B

A musical staff in G clef, 4/4 time. It begins with a measure of eighth-note patterns. Section B is indicated by a box around the first two measures. The section ends with a double bar line and repeat dots.

29

A musical staff in G clef, 4/4 time. It shows a continuation of the eighth-note patterns from the previous sections, ending with a measure of rests and a double bar line with repeat dots.

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s o p r o
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1 1 1

NÃO É MOLE
NÃO GUADALUPE

NÃO É MOLE NÃO GUADALUPE

111

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

The musical score consists of two staves of music for Sax Alto. The first staff begins with a section labeled "Não é Mole" in a box, followed by measure numbers 4 and 8. Measure 4 is in common time (4/4). Measures 5-8 are in 6/8 time, indicated by a "6" above the staff and an "8" below it. The second staff begins at measure 9, also in 6/8 time. Measures 10-12 are in common time (4/4), indicated by a "4" above the staff and an "8" below it. Measures 13-16 are in 6/8 time, indicated by a "6" above the staff and an "8" below it. Measures 17-19 are in common time (4/4). Measures 20-22 are in 6/8 time, indicated by a "6" above the staff and an "8" below it. Measures 23-25 are in common time (4/4). Various sections are labeled with boxes: "A" covers measures 4-8; "B" covers measures 9-12; "Cantaloupe" covers measures 13-16; "D.S." (Da Capo) appears at the end of measures 16, 19, and 25.

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112

**PARABÉNS + A
BANDA**

PARABÉNS + A BANDA

112

PARABÉNS PRA VOCÊ

POPULAR / CHICO BUARQUE

Parabéns

The musical score consists of four staves of music for Sax Alto. The key signature is one sharp (F#). The time signature is common time (indicated by '4'). The music includes dynamic markings such as '1.' (forte) and '2.' (softer). There are also performance instructions like 'A' and 'B' placed above certain measures. Measure numbers 17, 26, and 43 are visible on the left side of the staves.

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S O P R O
DE CARNAVAL

113

SOUL FINGER

SOUL FINGER

THE BAR-KAYS

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

The musical score consists of three staves of music. 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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114

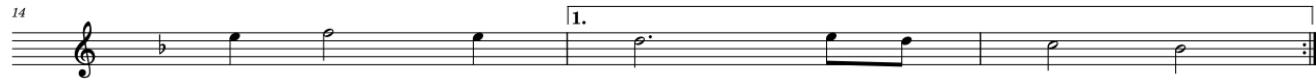
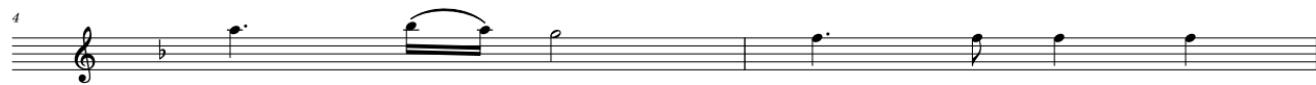
TITANIC

TITANIC

114

NEAR, FAR, WHEREVER YOU ARE

CELINE DION



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115

**TOM E JERRY
EM GUCA**

TOM E JERRY EM GUCA

115

ADAPT. DE ARR. DE THIAGO FRANÇA

A



9



B

15



23

D.C.



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**S O P R O
DE CARNAVAL**

116

VOLARE

VOLARE

VOLARE ÔOOO, CANTARE ÔOOO

$\text{♩} = 170$

A

11

B

25

C

35

49