



CHORO CAMP NEW ENGLAND
Core Repertoire 2025
Concert C

Ainda Me Recordo
Ao Velho Pedro
Art-e-manhas do Marquinho
Chorinho Pra Você
Desprezado
Galho Seco
O Nó
Qui nem Jiló
Saracoteando
Tudo Dança

Ainda Me Recordo

Pixinguinha e Benedito Lacerda

The musical score is written in 2/4 time and consists of ten staves of music. The key signature has one flat (B-flat). The melody is primarily composed of eighth and sixteenth notes, often with grace notes. Chords are indicated above the staff, including F7, E7, Eb7, D7, G#o, F/A, F, D7, Gm7, C7, F, D7, Gm7, C7, F, C7/G, F/A, C7, F, C7/G, F/A, C7, D7/F#, Gm, E7/G#, Am, C7, F, A7, Dm, D7, Gm, D7, Gm, D7, Gm, D7, Gm, Bb, B°, C, Ab°, Gm, C7, Am7(b5), D7, Gm, G#o, F/A, D7, Gm7, C7, F, D7, Gm7, C7, Fm, Fm/Ab, Bm/Db, and C7. A repeat sign is present at the beginning of the 13th staff, and a double bar line with repeat dots is at the end of the 33rd staff. A circled cross symbol is located at the end of the 33rd staff.

2 41 Fm Fm/Eb G7/D Db7 C7 Fm

45 Eb7 Ab Db7 C7

49 F7/A Bb/Ab Eb7/G Ab

53 Ab/Gb Db C7 Fm

57 Db/Cb C7 Fm Db/Cb C7 Fm Eb7

61 Ab Eb7/G Ab/Gb Db/F

65 Dbm/Fb Ab/Eb Bb7/D Eb7 Db6 C7

69 Fm Fm/Eb G7/D Db7 C7 C/Bb F7/A

73 Bbm Gm7(b5) Fm Fm/Eb G7/D C7

76 F D7 Gm7 C7 F D7 Gm7 C7 D.S. al Coda

80 F7 F#7 G7 G#7 A7 Bb7 C7

84 F F F F

Ao Velho Pedro

Paulo Moura

6

10

14

18

22

26

30

1. 2.

35 Eb⁶ B Eb⁶ B^{b7}

39 Eb⁶/G C⁷(b9) Fm⁷ C⁷

43 Fm⁷ D⁷(SUS4) D^{b7}(SUS4) C⁷(SUS4)

47 B⁷(SUS4) B^{b7}(SUS4) Gm⁷ G^{b°} Fm⁷ B^{b7}

51 Eb⁶ B Eb⁶ B^{b7}

55 Gm⁷(b5) C⁷ Fm⁷

59 Abm⁷ D^{b7}(add9) Eb⁷ D⁷ D^{b7} C⁷

63 Fm⁷ B^{b7} Eb⁶ 1. B^{b7} 2. F⁷ D.S. al Coda

68 B^{b6} G⁷ Cm⁷ F⁷

72 B^{b6} B^{b6}

Art-e-manhas do Marquinho

Rossini Ferreira

Staff 1: F^6 , $D7(\text{add}9)$, Gm , $D7/F\#$, Gm , $Gm7/F$

Staff 2: $C7/E$, $C7$, F , Am/E , Gm/D , $C7$

Staff 3: F^6 , $Bm7(b5)$, $E7$, A^6 , $C\#m7$, C°

Staff 4: $Bm7$, $E7$, A^6 , $C7(\text{add}9)$

Staff 5: F^6 , $D7(\text{add}9)$, Gm , $D7/F\#$, Gm , $Gm7/F$

Staff 6: $C7/E$, $C7$, F , $Cm7$, $F7(\text{add}9)$

Staff 7: Bb^6 , $E7/G\#$, A/G , $D7/F\#$

Staff 8: $G7(\text{add}9)$, $C7$, Φ , 1. F , Am/E , Gm/D , $C7$

Staff 9: 2. F , $A7/C\#$, Dm , $A7/E$, Dm/F , $D7/F\#$

38 Gm D7/A Gm/B \flat C7(add9) C7/B \flat

42 F/A A⁷ Dm A⁷/E Dm/F E⁷

46 A⁶ F⁷ Bm⁷ E⁷

50 A A⁷ D⁶ Bm⁷

54 E⁷(add9) C \sharp m⁷(b5) F⁷

58 B⁷/D \sharp B⁷ Em⁷ F^o

62 D⁶/F \sharp B⁷ Em A⁷

66 D⁶ 1. A⁷ 2. C⁷(add9) D.S. al Coda

69 F⁶ Dm⁷ G⁷(add9) C⁷(add9)

73 F⁶ F⁶ F⁶

Chorinho Pra Você

Severino Araújo

Am Am/G Dm/F E7

3 Am Am/G Dm/F E7 Am G7

7 C C^{#o} Dm Bm^{7(b5)} Am/C F7

11 E7 Am Am/G Dm/F E7 Am

15 G7 C C^{#o} Dm Bm^{7(b5)} Am Am/G

19 F7 E7 Am

21 G7 C E7/B A7

25 Dm Am/C B7 E7

29 G⁷ C E⁷/B A⁷

33 Dm Dm⁶ Am/C F⁷ B^b E⁷ Am D.S. al ϕ

37 Am⁶ C⁷ F B^{b7} F Dm⁷ Gm

42 Gm C⁷ C⁷ F

46 F B^{b7} F⁷ B^b

50 B^b/D B^bm⁶/D^b F/C Dm⁷/A G⁷ C⁷ 1. F C⁷

54 2. F E⁷ D.S. al ϕ '

55 Am Am Am(maj7) Am⁷ Am⁶ Am(b6) Am F⁷ E⁷ Am Am⁶

Desprezado

Pixinguinha

1. F C7 2. F A7

5 C^o C^o B^{b6} F/A G7

9 C7 F G7 G^{b7} F7

13 B^{b6} B^o F/C D7/F# Gm7 C7

17 1. F C7 2. F A7

19 Dm A7/C# D/C Gm/Bb

23 Gm⁶ Em7(b5) Dm Dm/C E7/B A7

27 Dm A7/C# D/C Gm/Bb

31 Gm⁶ Em^{7(b5)} Dm Dm/C E⁷/B A⁷

34 1. Dm A⁷ 2. Dm C⁷ D.S. al ϕ

36 ϕ F F⁷ B \flat ⁶ C \sharp ^o B \flat ⁶

40 Cm⁶/E \flat D⁷ Gm C⁷

44 F⁷ A \flat ⁷ D \flat ⁶ E^o D \flat ⁷ C⁷ B⁷ B \flat ⁷

48 E \flat m⁷ E^o B \flat /F E \flat m⁶/G \flat Gm⁶ F⁷/A

52 1. B \flat ⁶ F⁷ 2. B \flat ⁶ C⁷ D.S. al ϕ '

54 ϕ ' F

Galho Seco

Antônio da Silva Torres (Jacaré)

The musical score for "Galho Seco" is written in 2/4 time with a key signature of two flats (Bb and Eb). The melody is presented on a single staff with guitar chords indicated above the notes. The score is divided into measures, with measure numbers 9, 13, 17, 21, 25, 29, 33, and 37 marking the beginning of new lines. A repeat sign is placed at the start of measure 17. The chords used include Gm, F/A, Gm/Bb, A7(sus4), A7, Gm6/D, Dm, Fm/Ab, G7, Cm7, Ebm6/Gb, Bb/F, Em7(b5), A7(sus4), A7, D7, Gm, Ebmaj7/G, Gm7, Gm6, Cm(maj7), Cm7, Cm6, Cm/Bb, F7(sus4), F7, Bbmaj7, Bb6, A7, A7/C#, D7, D7(#5), Gm, Ebmaj7/G, Gm7, Gm6, Cm(maj7), Cm7, Cm6, and Cm/Bb.

41 F7(sus4) F7 Bbmaj7 Bb⁶

45 Am7(b5) D7(#5) Gm G7/B

49 C/Bb Ebm⁶/Bb F7/A

53 Bb/Ab Dbm⁶/Ab Eb7/G

57 Ab/Gb Cbm⁶/Gb Db7/F

61 C7/E C7 F7 Bb⁶ G7/B 1. 2. D.S. al Coda Ab7(b5)

66 Gm/F Cm⁶/Eb D7(#5)

69 Gm F/A Gm/Bb Gm/Bb A7(sus4) A7 Gm⁶/D Dm

77 Fm/Ab G7 Cm7 Ebm⁶/Gb Bb/F

82 Em7(b5) A7(sus4) A7 D7 Gm

O Nó

Candinho

1. C Am Dm G⁷

5. C E⁷ Am F⁷

9. Bm D⁷ G C⁷

13. F A⁷ Dm Fm⁶/A^b C A⁷ Dm G⁷

17. 1. C 2. C

19. G E⁷ Am D⁷ G

23. B⁷ Em A⁷ D⁷

27. B^b F/A A^b E^b

31 $D/F\#$ G/F C/E Cm/Eb G $E7$ $A7$ $D7$

34 1. G 2. G $G7$ **D.S. al ϕ**

36 ϕ C F Dm Gm $C7$ $A7/C\#$ Dm

41 $C7$ F $D7/D\#$ Gm

45 Bb/D Bbm^6/Db F/C B° Gm/Bb $C7$ F

49 Eb Gm/D Bbm/Db $C7$ 1. F $C7$

53 2. F **D.S. al ϕ'**

54 ϕ' C Fm^6 $Cmaj7$

Qui Nem Jiló

Luiz Gonzaga e Humberto Teixeira

S

6

11

15

19

23

27

31

35 A⁷/E A⁷ A⁷/C[#] D D⁶/F[#] Dm⁶/F

39 A⁷/E A⁷ A⁷/C[#] D D⁷/F[#] D/C

43 G/B G A⁷ A⁷/C[#] D D⁷

47 G E⁷/G[#] A⁷ A⁷/C[#] D D⁷ D.S. to 2nd end

51 G C^{#7}/G[#] C^{#7} F^{#m} Am⁶/C B⁷ B⁷/D[#]

55 Em Gm⁶ B^{b7} A⁷ D

Saracoteando

Jacob do Bandolim

♩

G/B B^b° D⁷/A Am D⁷ G

5 G/B B^b° D⁷/A D⁷/F[#] D⁷ 7

9 G/B B^b° D⁷/A Am D⁷ Dm⁶/F E⁷

13 Am D⁷/A^b G A⁷ D⁷ 1. 2.

18 B⁷/D[#] Em E⁷/G[#] Am

22 Am F[#]m⁷(b⁵) Em F[#]/C[#] F[#]/A[#] B/A

26 B⁷/D[#] B⁷ Em F⁷ E⁷ E⁷/G[#] Am

30 Am F[#]m⁷(b⁵) Em F[#]/C[#] B⁷ 1. Em 2. Em D.S. al

35 ϕ G G/F C/E E/D Am/C

40 A⁷/C# A⁷ D⁷ Fm⁶ G⁷ C

44 G/F C/E E/D Am/C

48 A⁷/C# A⁷ Dm/F Dm C G⁷

51 ^{1.} C ^{2.} C D.S. al ϕ '

53 ϕ ' G

Tudo Dança

Bonfiglio de Oliveira

§ C G⁷ C/E C A⁷/C[#] Dm

5 Dm Dm/C G⁷/B Dm/A G⁷ G⁷/F C/E G⁷/D

9 C G⁷ C/E C/B^b F/A

13 F F^{#o} C/G A⁷ Dm⁷ G⁷ C G⁷

17 C E⁷ Am D⁷

21 G G⁷ C G⁷

25 C G⁷ C G⁷

29 C G7 C G7

33 1. C 2. C D.S. al ϕ

35 ϕ C C7 F C7 F G7 C7

40 A7 Dm G7 C7

44 F C7 A7 D7

48 Gm G#° F/A D7 G7 C7 1. F C7

52 2. F G7 D.S. al ϕ'

53 ϕ' C