



## **Choro Camp Favorites**

Supplementary repertoire for rodas drawn  
from CCNE Core Repertoire 2019 – 2024.

- Cabaceira mon amor (Baião, Sivuca , CCNE 2023)*
- Chorinho na gafiera (Samba, Astor Silva, CCNE 2022)*
- Coralina (Polca, Albertino Pimentel, CCNE 2024)*
- Migalhas de Amor (Choro, Jacob do Bandolim, CCNE 2022)*
- Sonoroso (Choro, K-Ximbinho, CCNE 2019)*
- Paciente (Polca, Pixinguinha, CCNE 2024)*
- Teu beijo (Samba, Mário Álvarez, CCNE 2024)*
- Uma noite no Sumaré (Choro, Salles/Silveira, CCNE 2022)*
- Um tom pra Jobim (Baião, Sivuca, CCNE 2022)*
- Velhos chorões (Choro, Luciana Rabello, CCNE 2024)*

# Cabaceira mon amour

Sivuca

Am Em

5 F#7 <sup>1</sup>B7 Bm7(b5) E7 <sup>2</sup>B7

10 Em B7  $\text{\textcircled{S}}$  Em B7

15 E7(b9) A7

20 Am<sup>6</sup> Em F#7

25 B7 D7 G G7 C

31 Cm G Em7 Am D7 <sup>1</sup>G C G

36 <sup>2</sup>G F C G C D7 G F C

42 G C D7  $\text{\textcircled{O}}$  <sup>1</sup>G <sup>2</sup>G B7

46  $\text{\textcircled{O}}$  G C D7 G C D7 G

$\text{\textcircled{S}}$  Ao  $\text{\textcircled{O}}$   
e  $\text{\textcircled{O}}$

# Chorinho de gafeira

Astor Silva

## C Instruments

6  $\frac{6}{8}$  C/E Eb<sup>o7</sup> Dm<sup>7</sup> G<sup>13</sup>

10 C/E Eb<sup>o7</sup> Dm<sup>7</sup> G<sup>13</sup>

14 Gm<sup>7</sup> C<sup>9</sup> F<sup>Δ</sup> B<sup>9</sup> C<sup>9</sup> C<sup>#9</sup>

18 D<sup>9</sup> G<sup>13</sup> G<sup>+7</sup>

22 C/E Eb<sup>o7</sup> Dm<sup>7</sup> G<sup>13</sup>

26 C/E Eb<sup>o7</sup> Dm<sup>7</sup> G<sup>13</sup>

30 Gm<sup>7</sup> C<sup>9</sup> F<sup>Δ</sup> Fm<sup>6</sup>

34 Eb<sup>7</sup> Ab<sup>7</sup> Db G<sup>7</sup>  $\emptyset$  C<sup>6/9</sup> G<sup>+7</sup>

38 B F7 E7 Am

44 A7 Dm

48 Bø7 E7 Am 3 3

52 D7 G13 3 Eø7 A7

56 Dm7 G13 C6/9 A7

60 Dm7 G13 3 Eø7 3 A7 3

64 Dm7 3 Fm6 Em7 Ebm7

68 Dm7 G13 C6/9 1. F7 2. G+7

73 C6/9 C7 F6 Fm6 CΔ9 3 3

Ao &amp; e φ

# Coralina

Polca

**A** Dm A7/E Dm/F Dm Dm/C Gm/Bb Gm Gm7/F A7/E

7 A7 Dm Dm A7/E Dm/F Dm Dm/C

12 Gm/Bb Em7(b5) Dm Dm/F Eb7/G A7 1. Dm 2. Dm C7

**B** F G7/F C7 F Bm7(b5)E7 Am

23 E7 Am C7 F G7/F Em7(b5) A7

28 Dm F7 Bb- F/C D7 Gm C7 1. F C7 2. F A7

**C** Dm D A7 D D B7

36 Em E- E7 A7 A7/C# D A7

41 D A7 D D B7 Em

45 Gm6 (C7) D B7 Em A7 1. D 2. D A7

# Migalhas De Amor

Concert

Jacob do Bandolim

♩ **A**

5 Gm Gm G7 Cm D7

9 Bb D7 1. Gm Gm/F A7/E 3

13 D Bm Em A7 D7 Am7(b5) D7

17 2. Gm Ab Gm3 A73 D73 Gm F7(#5)

23 **B** B $\flat$  Fm/A $\flat$  G $^7$  Cm/E $\flat$  Cm Cm $^7$

27 F $^7$  B $\flat$  B $\flat$  F $^7$ (#5)

31 B $\flat$  Fm/A $\flat$  G $^7$  Cm $^7$ /E $\flat$  Ebm $^6$ /G

35 B $\flat$ /F Gm Cm F $^7$  1. B $\flat$  F $^7$ (#5) 2. B $\flat$  D $^7$

D.S. al

41 Gm Cm $^6$  Gm $^6$

# Paciente

Polca

Pixinguinha & Daniel Santos

**A**

5 A<sup>7</sup> Dm B<sup>7</sup> Em G<sup>7</sup>

9 C Dm<sup>7</sup> G<sup>7</sup> C

13 Em<sup>7</sup>(b<sup>5</sup>)/B<sup>b</sup> A<sup>7</sup> Dm Fm<sup>6</sup> C A<sup>7</sup> D<sup>9</sup> G<sup>7</sup> 1. C

17 2. C **B** E<sup>7</sup> A- A<sup>7</sup>

21 Dm Dm B<sup>o7</sup> Am B<sup>7</sup>

25 E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C F B<sup>o7</sup> E<sup>7</sup>

29 A<sup>7</sup> Dm Bm<sup>7</sup>(b<sup>5</sup>) Am F<sup>7</sup> E<sup>7</sup>

33 1. Am 2. Am Ab<sup>7</sup> G<sup>7</sup>



2

Paciente - C instruments



C C F Gm<sup>7</sup> Bbm<sup>6</sup> C<sup>7</sup>

39 F Bm<sup>7(b5)</sup> E<sup>7</sup> Am Bm<sup>7(b5)</sup> E<sup>7</sup>

43 Am Am<sup>7(b5)</sup> D<sup>7</sup> Gm Gm<sup>7(b5)</sup> C<sup>7</sup>

47 F B<sup>o</sup> A<sup>b o</sup> F/A D<sup>7</sup> Gm C<sup>7</sup>

51 Am<sup>7(b5)</sup> D<sup>7</sup> Gm Bbm<sup>6</sup> F D<sup>7</sup>

54 Gm Bbm<sup>6</sup> C<sup>7</sup> | 1. F | 2. F G<sup>7</sup>



# Sonoroso

K. Ximbinho

§

**A** Eb A<sup>7</sup> Dm A<sup>7</sup>/E Dm/F B<sup>ø7</sup>

5 A F<sup>#m</sup> Bm E<sup>7</sup> A<sup>7</sup> Dm

9 Eb A<sup>7</sup> A<sup>ø7</sup> D<sup>7</sup> Gm E<sup>ø7</sup>

13 Dm E<sup>7</sup> A<sup>7</sup> Dm  $\phi$  1. Dm 2. Dm

*Fine*

**B** 18 C<sup>7</sup> F<sup>6</sup> A<sup>7</sup> A<sup>ø7</sup> D<sup>7</sup>

22 Gm G<sup>#ø7</sup> F/A G<sup>7</sup> C<sup>7</sup>

26 C<sup>7</sup> F<sup>6</sup> A<sup>7</sup> A<sup>ø7</sup> D<sup>7</sup>

30 Gm G<sup>#ø7</sup> F/A D<sup>7</sup> Gm C<sup>7</sup> 1. F 2. F A<sup>7</sup> Dm

D.S. al coda

36  $\phi$  Dm A<sup>7</sup> **C** D<sup>6/9</sup> D/F<sup>#</sup> F<sup>ø7</sup> Em

2

41 F#7 Bm E7 A7

Musical staff for measures 41-44. The key signature has two sharps (F# and C#). The melody consists of eighth and quarter notes. Chords are indicated above the staff: F#7, Bm, E7, and A7.

45 D6/9 Am D7 G

Musical staff for measures 45-48. The melody continues with eighth and quarter notes. Chords are indicated above the staff: D6/9, Am, D7, and G.

49 Gm6 D/F# Bm Em7 A7 1. D A7 2. D A7 Dm D.S. al fine

Musical staff for measures 49-52. The melody continues with eighth and quarter notes. Chords are indicated above the staff: Gm6, D/F#, Bm, Em7, A7, and a first ending of D A7. A second ending of D A7 Dm follows. The piece concludes with a double bar line and the instruction "D.S. al fine".

# Teu Beijo

C instruments

Mário Álvares da Conceição

**A**  G<sup>6</sup> D<sup>7</sup>/A D<sup>7</sup> D G/B

5 G<sup>6</sup> D/A Bm/F<sup>#</sup> Em A<sup>7</sup> D<sup>7</sup>

9 G<sup>6</sup> D<sup>7</sup>/A D<sup>7</sup>/F<sup>#</sup> D<sup>7</sup> G<sup>6</sup>

13 G<sup>7</sup>/F C/E C<sup>#</sup>  $\text{C}^{\circ}$   $\text{C}^{\circ 2}$  G/D D<sup>7</sup>  $\text{C}^{\circ 1}$  | 1. G<sup>6</sup> D<sup>7</sup> | 2. G<sup>6</sup>

**B**

17 F<sup>#</sup>7/A<sup>#</sup> B<sup>7</sup>/A Em/G E<sup>7</sup>/G<sup>#</sup> E<sup>7</sup> Am

21 Am F<sup>#</sup>m<sup>7</sup>(b5) Em/G C<sup>7</sup> B<sup>7</sup>

25 F<sup>#</sup>7/A<sup>#</sup> B/A Em/G E<sup>7</sup> Am

29 Am F<sup>#</sup>m<sup>7</sup>(b5) Em/G (b) F<sup>#</sup> B<sup>7</sup>

32 | 1. Em | 2. Em Eb<sup>7</sup> D<sup>7</sup> (b)

Dal segno al Coda 1

32  $\text{C}^1$  G  $\text{C}$  G<sup>7</sup>/F C/E E<sup>7</sup>/G<sup>#</sup> A<sup>7</sup>/C<sup>#</sup>

37 Dm/F Fm<sup>6</sup>/A<sup>b</sup> C/G D<sup>7</sup>/F<sup>#</sup> Fm<sup>6</sup>/A<sup>b</sup> G<sup>7</sup>

41 G<sup>7</sup>/F C/E E<sup>7</sup>/G<sup>#</sup> E<sup>7</sup> A<sup>7</sup>/C<sup>#</sup>  $\flat$

45 Dm/F Fm<sup>6</sup>/A<sup>b</sup> C/G D<sup>7</sup> G<sup>7</sup>

48 1. C 2. C C<sup>#</sup>7 D<sup>7</sup>  $\text{C}^2$  G D<sup>7</sup> G

Dal segno al Coda 2

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of five systems of music. The first system (measures 32-36) starts with a first ending bracket and a first ending sign. The second system (measures 37-40) continues the melody. The third system (measures 41-44) includes a flat symbol (b) above the final measure. The fourth system (measures 45-47) continues the melody. The fifth system (measures 48-51) features a first ending bracket with two endings: '1. C' and '2. C C#7 D7', followed by a second ending sign and a second ending bracket with a second ending sign. A 'Dal segno al Coda 2' instruction is placed below the first ending. A second ending sign with a '2' is placed above the second ending bracket.

# Um Tom pra Jobim

C Instruments

Sivuca e Oswaldinho do Acordeon

D<sup>11</sup>

5 D<sup>11</sup>

9 D<sup>11</sup> N.C.  $\emptyset$

13 D<sup>7</sup>

17 G<sup>6</sup> Em<sup>7</sup> F<sup>#o7</sup> B<sup>7</sup>

21 Em<sup>7</sup> Em<sup>7</sup> Ebm<sup>7</sup> Dm<sup>7</sup> G<sup>+7</sup>

25 C<sup>^</sup> D<sup>7</sup>/C Bm<sup>7</sup> Em<sup>7</sup>

29 A<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

1.

2 Um Tom (C) 2

33 2. Am<sup>7</sup> D<sup>7</sup> B Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>Δ Eb<sup>Δ</sup>

39 Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup> F<sup>Δ</sup>

43 Em<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup> G<sup>7</sup>

47 C<sup>Δ</sup> F<sup>7</sup> B<sup>b</sup>Δ Am D<sup>7</sup>

51 A' G<sup>6</sup> Em<sup>7</sup> F<sup>#</sup>ø<sup>7</sup> B<sup>7</sup>

55 Em<sup>7</sup> Em<sup>7</sup> Ebm<sup>7</sup> Dm<sup>7</sup> G<sup>+7</sup>

59 C<sup>6/9</sup> D<sup>7</sup>/C Bm<sup>7</sup> Em<sup>7</sup>

63 A<sup>7</sup> Eb<sup>7</sup> D<sup>7</sup> G<sup>6</sup>

D.C. e ∅

66 ∅ G<sup>Δ9</sup>

The image shows a musical score for the piece 'Um Tom (C) 2'. It consists of ten staves of music in treble clef with a key signature of one sharp (F#). The score includes various chord symbols such as Am<sup>7</sup>, D<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>Δ, Eb<sup>Δ</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C<sup>Δ</sup>, F<sup>Δ</sup>, Em<sup>7</sup>, A<sup>7</sup>, D<sup>Δ</sup>, G<sup>7</sup>, C<sup>Δ</sup>, F<sup>7</sup>, B<sup>b</sup>Δ, Am, D<sup>7</sup>, G<sup>6</sup>, Em<sup>7</sup>, F<sup>#</sup>ø<sup>7</sup>, B<sup>7</sup>, Em<sup>7</sup>, Ebm<sup>7</sup>, Dm<sup>7</sup>, G<sup>+7</sup>, C<sup>6/9</sup>, D<sup>7</sup>/C, Bm<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, Eb<sup>7</sup>, D<sup>7</sup>, G<sup>6</sup>, and G<sup>Δ9</sup>. There are also performance markings like '2.', 'A'', 'D.C. e ∅', and '∅'. The score is prepared for CCNE 2022 by Stephen Guerra.

# Uma noite no Sumaré

C Instruments

A

Esmeraldino Salles

5  $\text{Em}$   $\text{Am}^6$   $\text{Em}$   $\text{Am}^6$

6  $\text{Am}^6$   $\text{C}^7$   $\text{B}^7$   $\text{F}^7(\text{b}5)$

10  $\text{Em}$   $\text{Am}^6$   $\text{Em}$   $\text{Am}^6$

14  $\text{Bb}^{\circ 7}$   $\text{Am}^6$   $\text{F}\#\text{b}^{\circ 7}$   $\text{B}^7$   $\emptyset$   $\text{Em}$   $\text{D}^7(\text{b}5)$

18  $\text{G}^6$   $\text{Em}^7$   $\text{Am}^{11}$   $\text{D}^7(\text{b}5)$   $\text{G}^6$   $\text{Bb}^{\circ 7}$   $\text{Am}^7$   $\text{Bb}^{\circ 7}$

B

22  $\text{G}/\text{B}$   $\text{Em}^7$   $\text{Am}^7$   $\text{D}^7$   $\text{D}\#^7$   $\text{E}^7$   $\text{F}^7$   $\text{D}^7$   $\text{G}^6$



26 G/B <sup>6</sup> B $\flat$  $\circ$ 7 Am<sup>7</sup> D<sup>9</sup> G Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

30 G<sup>6</sup> Em<sup>7</sup> Am<sup>7</sup> F $\sharp$  $\circ$ 7 B<sup>7</sup> Em

34 Am<sup>7</sup> B $\flat$  $\circ$ 7 G/B B $\circ$ 7 E<sup>7</sup> Am D<sup>7</sup> G

38 Em Em( $\Delta$ 13) C<sup>9</sup>( $\sharp$ 11)

Ao  $\S$  e  $\phi$

# Velhos Chorões

C instruments

Luciana Rabello

1. **A** F F<sup>o</sup> C<sup>7</sup>

5 F Am<sup>7</sup>(b5) D<sup>7</sup> Gm D<sup>7</sup>/A Gm/B<sup>b</sup>

9 Em<sup>7</sup>(b5) A<sup>7</sup> Dm A<sup>7</sup> Dm

13 G<sup>7</sup> B<sup>b</sup>m<sup>6</sup> C<sup>7</sup>

17 F F<sup>o</sup> C<sup>7</sup>

21 Cm<sup>7</sup> F<sup>7</sup> F<sup>7</sup>(#5) B<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>6

25 B<sup>b</sup>maj<sup>7</sup>/D F<sup>o</sup> F/A D<sup>7</sup>

29 G<sup>7</sup> D<sup>b</sup>7 C<sup>7</sup> F 1. C<sup>7</sup>

33 2. A<sup>7</sup> **B** Dm Gm A<sup>7</sup>

Velhos Chorões - C instruments

2

36 Dm Eb<sup>9</sup> Dm<sup>7</sup> Bm<sup>7(b5)</sup> A<sup>6/C#</sup> F<sup>#7</sup> Bm<sup>7</sup> E<sup>7</sup>

40 Bb<sup>9</sup> A<sup>7</sup> Dm Gm A<sup>7</sup>

44 Am<sup>7(b5)</sup> D<sup>7</sup> G<sup>7/B</sup> Bbm<sup>6</sup> F/A Ab<sup>o</sup>

47 Gm G<sup>7</sup> C<sup>7</sup> 1. F A<sup>7</sup> 2. F C<sup>7</sup>

Dal segno al coda

F Bbm<sup>6</sup> Fmaj<sup>7</sup>

repeat ad lib