



## **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

Chords: F#m, C#m, D#7, G#7, G#m7(b5), C#7, G#7, C#m, G#7, C#7(b9), F#7, F#m6, C#m, D#7, G#7, B7, E, E7, A, Am, E, C#m7, F#m, B7, E, A, E, 1E, A, E, 2E, D, A, E, A, B7, E, D, A, E, A, B7, 1E, 2E, G#7, E, A, B7, E.

Rehearsal marks: 5, 10, 15, 20, 25, 31, 36, 42, 46.

Repeat signs: First and second endings are indicated with '1' and '2' above the staff. A double bar line with a repeat sign is used for the first ending.

Trill: A trill symbol (∞) is placed above the C#m chord at measure 10.

Accents: Accents are placed above the notes in measures 25, 31, 36, 42, and 46.

Boxed chord symbols: A box at measure 42 contains the symbols 'Ao' and 'e' with a trill symbol above 'Ao' and a circle with a vertical line through it below 'e'. Another box at measure 46 contains a circle with a vertical line through it.

# Chorinho de gafeira

Astor Silva

## E♭ Instruments

6  $\text{A/C\#}$   $\text{C}^{\circ 7}$   $\text{Bm}^7$   $\text{E}^{13}$

10  $\text{A/C\#}$   $\text{C}^{\circ 7}$   $\text{Bm}^7$   $\text{E}^{13}$

14  $\text{Em}^7$   $\text{A}^9$   $\text{D}^{\Delta}$   $\text{G}\#^9$   $\text{A}^9$   $\text{A}\#^9$

18  $\text{B}^9$   $\text{E}^{13}$   $\text{E}^{+7}$

22  $\text{A/C\#}$   $\text{C}^{\circ 7}$   $\text{Bm}^7$   $\text{E}^{13}$

26  $\text{A/C\#}$   $\text{C}^{\circ 7}$   $\text{Bm}^7$   $\text{E}^{13}$

30  $\text{Em}^7$   $\text{A}^9$   $\text{D}^{\Delta}$   $\text{Dm}^6$

34  $\text{C}^7$   $\text{F}^7$   $\text{B}\flat$   $\text{E}^7$   $\text{A}^6/9$   $\text{E}^{+7}$

38 B D7 C#7 F#m

Musical staff 38-43: Treble clef, key signature of three sharps (F#, C#, G#). Measure 38 starts with a first ending bracket over a whole note chord. Measure 39 has a second ending bracket over a whole note chord. Measure 40 is a repeat sign. Measures 41-43 contain eighth notes with slurs and accents.

44 F#7 Bm

Musical staff 44-47: Treble clef, key signature of three sharps. Measures 44-47 contain eighth notes with slurs and accents.

48 G#ø7 C#7 F#m

Musical staff 48-51: Treble clef, key signature of three sharps. Measures 48-51 contain eighth notes with slurs and accents. Measure 51 has a triplet of eighth notes.

52 B7 E13 C#ø7 F#7

Musical staff 52-55: Treble clef, key signature of three sharps. Measures 52-55 contain eighth notes with slurs and accents. Measure 55 has a triplet of eighth notes.

56 Bm7 E13 A6/9 F#7

Musical staff 56-59: Treble clef, key signature of three sharps. Measures 56-59 contain eighth notes with slurs and accents.

60 Bm7 E13 C#ø7 F#7

Musical staff 60-63: Treble clef, key signature of three sharps. Measures 60-63 contain eighth notes with slurs and accents. Measures 61-63 have triplet markings under the eighth notes.

64 Bm7 Dm6 C#m7 Cm7

Musical staff 64-67: Treble clef, key signature of three sharps. Measures 64-67 contain eighth notes with slurs and accents. Measures 64-65 have triplet markings under the eighth notes.

68 Bm7 E13 A6/9 D7 E+7

Musical staff 68-72: Treble clef, key signature of three sharps. Measures 68-72 contain eighth notes with slurs and accents. Measure 71 has a first ending bracket over a whole note chord. Measure 72 has a second ending bracket over a whole note chord.

73 A6/9 A7 D6 Dm6 AΔ9

Musical staff 73-76: Treble clef, key signature of three sharps. Measures 73-76 contain eighth notes with slurs and accents. Measure 76 has a triplet of eighth notes.

Ao § e φ

# Coralina

Polca

**A** Bm F#7/C# Bm/D 3 Bm Bm/A Em/G 3 Em Em7/D F#7/C#

7 F#7 Bm Bm F#7/C# Bm/D 3 Bm Bm/A

12 Em/G 3 C#m7(b5) Bm Bm/D C7/E F#7 1. Bm 2. Bm A7  
*Fine*

**B** D E7/D A7 D G#m7(b5) C#7 F#m

23 C#7 F#m A7 D E7/D C#m7(b5) F#7

28 Bm D7 G- D/A B7 Em A7 1. D A7 2. D F#7  
*D.C. al Coda*

**C** Bm B F#7 B 3 B G#7

36 C#m C#- C#7 F#7 F#7/A# B F#7

41 B F#7 B 3 B G#7 C#m

45 Em6 (C7) B G#7 C#m F#7 1. B 2. B F#7  
*D.C. al Fine*

# Migalhas De Amor

Jacob do Bandolim

Alto Saxophone

5

9

13

17

1. Em Em/D F#7/C#

2. Em F Em F#7 B7

21 **B** Em D7(#5) G Dm/F E7 Am/C Am Am7

27 D7 G G D7(#5)

31 G Dm/F E7 Am7/C Cm6/E3

35 G/D Em Am D7 1. G D7(#5)

39 2. G B7

D.S. al

41 Em Am6 Em6

E♭ instruments

Polca

# Paciente

Pixinguinha & Daniel Santos

**A**  $\text{S}^{\text{C}}$  A B-7 E7 A

5 F#7 Bm G#7 C#m E7

9 A Bm7 E7 A

13 C#m7(b5)/GF#7 Bm Dm6 A F#7 B9 E7  $\text{C}^{\text{C}}$   
1. A

17 2. A **B** C#7 F#- F#7

21 Bm Bm G#o7 F#m G#7

25 C#7 F#7 B7 E7 A D G#o7 C#7

29 F#7 Bm G#m7(b5) F#m D7 C#7

33 1. F#m 2. F#m F7 E7



2



1

Paciente - Eb instruments

A C D Em<sup>7</sup> Gm<sup>6</sup> A<sup>7</sup>

39 D G#m<sup>7(b5)</sup> C#<sup>7</sup> F#m G#m<sup>7(b5)</sup> C#<sup>7</sup>

43 F#m F#m<sup>7(b5)</sup> B<sup>7</sup> Em Em<sup>7(b5)</sup> A<sup>7</sup>

47 D G#<sup>o</sup> F<sup>o</sup> D/F# B<sup>7</sup> Em A<sup>7</sup>

51 F#m<sup>7(b5)</sup> B<sup>7</sup> Em Gm<sup>6</sup> D B<sup>7</sup> Em Gm<sup>6</sup> A<sup>7</sup>

55 1. D | 2. D E<sup>7</sup>

2

# Sonoroso

K. Ximbinho

Section A

Section B

Section C

*Fine*

*D.S. al coda*

2  
41

D#7 G#m C#7 F#7

45

B<sup>6/9</sup> F#m B<sup>7</sup> E

49

Em<sup>6</sup> B/D# G#m C#m<sup>7</sup> F#<sup>7</sup> 1. B F#<sup>7</sup> 2. B F#<sup>7</sup> Bm D.S. al fine

E♭ instruments

# Teu Beijo

Mário Álvares da Conceição

**A**  E<sup>6</sup> B<sup>7</sup>/F<sup>#</sup> B<sup>7</sup> B E/G<sup>#</sup>

5 E<sup>6</sup> B/F<sup>#</sup> G<sup>#</sup>/D<sup>#</sup> C<sup>#</sup>m F<sup>#</sup> B<sup>7</sup>

9 E<sup>6</sup> B<sup>7</sup>/F<sup>#</sup> B<sup>7</sup>/D<sup>#</sup> B<sup>7</sup> E<sup>6</sup>

13 E<sup>7</sup>/D A/C<sup>#</sup> A<sup>#</sup>°  $\text{O}^2$  E/B B<sup>7</sup>  $\text{O}^1$  1. E<sup>6</sup> B<sup>7</sup> | 2. E<sup>6</sup>

**B**

17 D<sup>#</sup>7/G G<sup>#</sup>7/F<sup>#</sup> C<sup>#</sup>m/E C<sup>#</sup>7/E<sup>#</sup> C<sup>#</sup>7 F<sup>#</sup>m

21 F<sup>#</sup>m D<sup>#</sup>m<sup>7</sup>(b<sup>5</sup>) C<sup>#</sup>m/E A<sup>7</sup> G<sup>#</sup>7

25 D<sup>#</sup>7/G G<sup>#</sup>/F<sup>#</sup> C<sup>#</sup>m/E C<sup>#</sup>7 F<sup>#</sup>m

29 F<sup>#</sup>m D<sup>#</sup>m<sup>7</sup>(b<sup>5</sup>) C<sup>#</sup>m/E D<sup>#</sup>7 G<sup>#</sup>7

32 1. C<sup>#</sup>m | 2. C<sup>#</sup>m C<sup>7</sup> B<sup>7</sup>

Dal segno al Coda 1

2  $\text{C}^1$  Teu Beijo - Eb instruments

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

37 Bm/D Dm<sup>6</sup>/F A/E B<sup>7</sup>/D<sup>#</sup> Dm<sup>6</sup>/F E<sup>7</sup>

41 E<sup>7</sup>/D A/C<sup>#</sup> C<sup>#</sup>7/E<sup>#</sup> C<sup>#</sup>7 F<sup>#</sup>7/A<sup>#</sup>

45 Bm/D Dm<sup>6</sup>/F A/E B<sup>7</sup> E<sup>7</sup>

48 1. A | 2. A A<sup>#</sup>7 B<sup>7</sup>  $\text{C}^2$  E B<sup>7</sup> E

Dal segno al Coda 2

# Um Tom pra Jobim

E♭ Instruments

Sivuca e Oswaldinho do Acordeon

The musical score is written for E♭ instruments in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of eight staves of music. The first four staves (measures 1-12) feature a melodic line with a B<sup>11</sup> chord indicated above the first measure. The fifth staff (measures 13-16) features a more rhythmic line with a B<sup>7</sup> chord above the fourth measure. The sixth staff (measures 17-20) is marked with a box containing the letter 'A' and includes chords E<sup>6</sup>, C#m<sup>7</sup>, D#ø<sup>7</sup>, and G#<sup>7</sup>. The seventh staff (measures 21-24) includes chords C#m<sup>7</sup>, Cm<sup>7</sup>, Bm<sup>7</sup>, and E+<sup>7</sup>. The eighth staff (measures 25-28) includes chords A<sup>Δ</sup>, B<sup>7</sup>/A, G#m<sup>7</sup>, and C#m<sup>7</sup>. The final staff (measures 29-32) includes chords F#<sup>7</sup>, F#m<sup>7</sup>, and B<sup>7</sup>, with a first ending bracket over the last two measures.

2 Um Tom (Eb) 2

33 2. F#m7 B7 B Am7 D7 G<sup>Δ</sup> C<sup>Δ</sup>

39 Bm7 E7 A<sup>Δ</sup> D<sup>Δ</sup>

43 C#m7 F#7 B<sup>Δ</sup> E7

47 A<sup>Δ</sup> D7 G<sup>Δ</sup> F#m B7

51 A' E6 C#m7 D#ø7 G#7

55 C#m7 C#m7 Cm7 Bm7 E+7

59 A6% B7/A G#m7 C#m7

63 F#7 C7 B7 E6

66  $\emptyset$  E<sup>Δ9</sup>

D.C. e  $\emptyset$

# Uma noite no Sumaré

E♭ Instruments

A

Esmeraldino Salles

Chord symbols: C#m, F#m6, C#m, F#m6, F#m6, A7, G#7, D7(b5), C#m, F#m6, C#m, F#m6, G°7, F#m6, D#°7, G#7, C#m, B7(b5), E6, C#m7, F#m11, B7(b5), E6, G°7, F#m7, G°7, E/G#, C#m7, F#m7, B7, B#7, C#7, D7, B7, E6.



26 E/G# G<sup>o7</sup> F#m<sup>7</sup> B<sup>9</sup> E C#m<sup>7</sup> F#m<sup>7</sup> B<sup>7</sup>

30 E<sup>6</sup> C#m<sup>7</sup> F#m<sup>7</sup> D#<sup>o7</sup> G#<sup>7</sup> C#m

34 F#m<sup>7</sup> G<sup>o7</sup> E/G# G#<sup>o7</sup> C#<sup>7</sup> F#m B<sup>7</sup> E

38 C#m C#m( $\Delta$ 13) A<sup>9</sup>(#11)

Ao  $\otimes$  e  $\oplus$

# Velhos Chorões

E♭ instruments

Luciana Rabello

1. A D D° A7

5 D F#m7(b5) B7 Em B7/F# Em/G

9 C#m7(b5) F#7 Bm F#7 Bm

13 E7 Gm6 A7

17 D D° A7

21 Am7 D7 D7(#5) Gmaj7 G6

25 Gmaj7/B D° D/F# B7

29 E7 B♭7 A7 D 1. A7

33 2. F#7 Bm Em F#7

Velhos Chorões - Eb instruments

2

36 Bm C<sup>9</sup> Bm<sup>7</sup> G<sup>#</sup>m<sup>7</sup>(b<sup>5</sup>) F<sup>#</sup>6/A<sup>#</sup> D<sup>#</sup>7 G<sup>#</sup>m<sup>7</sup> C<sup>#</sup>7

40 G<sup>9</sup> F<sup>#</sup>7 Bm Em<sup>3</sup> F<sup>#</sup>7

44 F<sup>#</sup>m<sup>7</sup>(b<sup>5</sup>) B<sup>7</sup> E<sup>7</sup>/G<sup>#</sup> Gm<sup>6</sup> D/F<sup>#</sup> F<sup>o</sup>

47 Em E<sup>7</sup> A<sup>7</sup> 1. D F<sup>#</sup>7 2. D A<sup>7</sup>

Dal segno al coda

D Gm<sup>6</sup> Dmaj<sup>7</sup>

repeat ad lib