

Sinfonia da Cantata 156

J.S.Bach

flauta

The image shows a musical score for a flute part in G major, 2/4 time. The score consists of 14 staves of music. The first staff is the flute line, and the subsequent staves show various chordal accompaniments. The key signature has one sharp (F#) and the time signature is 2/4. The score includes a variety of chords such as G, E7, Am, D7, Bm/F#, Bm7(5)/F, and E7. There are also melodic lines with slurs and ornaments. The score is divided into two main sections, with the first section ending in a double bar line and the second section starting with a repeat sign. The first section includes first and second endings. The second section includes a trill and a triplet. The score ends with a final cadence.

Chords: G, E7, Am, D7, G, Bm/F#, Bm7(5)/F, E7, Am, Am/G, Am6, D7, G, G7, C, D/C, D7, E<sup>dim</sup>, G/B, D7, G, A7, D7, G, Em, Em/D, A7, A7, D7, D/C, G, G, G, A7, A7, D7, D7, D/C, 1. G/B, D7/A, 2. G/B, D7/A, G<sup>#dim</sup>, Am, Bm7(5), Am, Am, E7, Am, A7, Dm, E7, Am, Bm7(5), E7, Am, C, D7, G, G7, C, G7, G<sup>#dim</sup>, Am, D7, G, D7, D7, D7, D7, D7, D7, D7, G, D7, G, D7, G, A7, D7, G, Bm/F#, Bm7(5)/F, E7, Am, Am/G, Am6, D7, G, G7, C, D7, D7, G, G7, Am, D7, G, D7, G, Am, D7, D7, G, Am, 3

# Sinfonia da Cantata 156

J.S.Bach

7 cordas

**G E7 Am D7 G Bm/F# Bm7<sup>(b5)</sup>/F E7**

**Am Am/G Am<sup>6</sup> D7 G G7 C D/C D7**

**E<sup>b</sup>dim G/B D7 G A7 D7 G**

**Em Em/D A7 A7 D7 D/C**

**G G A7 A7 D7**

**D7 G A7 D7 D/C G/B D7/A**

**G/B D7/A G<sup>#</sup>dim**

**Am Bm7<sup>(b5)</sup> Am Am E7**

**Am A7 Dm E7 Am Bm7<sup>(b5)</sup> E7**

**Am** **C** **D7** **G**  
**G7** **C** **G7** **G#dim** **Am**  
**D7** **G** **D7** **G** **D7** **G**  
**D7** **G** **D7** **G** **A7** **D7** **G** **Bm/F#**  
**Bm7(b5)/F** **E7** **Am** **Am/G** **Am6** **D7** **G** **G7** **C**  
**D7** **G** **G7** **Am** **D7**  
**G** **D7** **G** **Am**  
**D7** **G**

# DESDE QUE O SAMBA É SAMBA (D)

Caetano Veloso

D A7 D D7 G C7 F#7 B7  
A tristeza é senhora, Desde que o samba é samba é assim  
Em A7 Bm  
A lágrima clara sobre a pele escura,  
E7 A7  
a noite e a chuva que cai lá fora

D A7 D D7 G C7 F#7 B7  
Solidão apavora, tudo demorando em ser tão ruim  
Em A7 Bm E7  
Mas alguma coisa acontece, no quando agora em mim  
Em A7 D ( A7 )  
Cantando eu mando a tristeza embora (Repete tudo acima)

Em F#7 Bm C#7  
O samba ainda vai nascer, O samba ainda não chegou  
F#m B7 E7(9) A7  
O samba não vai morrer, veja o dia ainda não raiou  
Em F#7 Bm C#7  
O samba é o pai do prazer, o samba é o filho da dor  
F#m B7 E7 A7  
O grande poder transformador

# O Mar Serenou

(Candeia)

C A7 Dm  
O mar serenou, quando ela pisou, na areia,  
G7 C G7  
Quem samba na beira do mar, é sereia ----- 2x  
C A7  
O pescador não tem medo É segredo se volta ou se fica  
Dm G7  
No fundo do mar, ao ver a morena bonita  
C G7  
Sambando se explica que não vai pescar, Deixa o mar serenar -----Refrão  
C A7  
A lua brilhava vaidosa De si orgulhosa e prosa  
Dm G7  
Com que deus lhe deu, ao ver a morena sambando  
C G7  
Foi-se acabrunhando, então adormeceu, o sol apareceu -----Refrão  
C A7  
Um frio danado Que vinha de lado, gelado  
Dm G7  
Que o povo até se intimidou Morena aceitou o desafio  
C G7  
Sambou e o frio, sentiu seu calor, e o samba se esquentou -----Refrão  
C A7  
A estrela que estava escondida sentiu-se atraída  
Dm G7  
depois então apareceu Mas ficou tão enternecida  
C G7  
Ingadou a si mesma, a estrela afinal, será ela ou sou eu ? -----Refrão

# O Mar Serenou

(Candeia)

D B7 Em  
O mar serenou, quando ela pisou, na areia,

A7 D A7

Quem samba na beira do mar, é sereia ----- 2x

D B7

O pescador não tem medo É segredo se volta ou se fica

Em A7

No fundo do mar, ao ver a morena bonita

D A7

Sambando se explica que não vai pescar, Deixa o mar serenar -----Refrão

D B7

A lua brilhava vaidosa De si orgulhosa e prosa

Em A7

Com que deus lhe deu, ao ver a morena sambando

D A7

Foi-se acabrunhando, então adormeceu, o sol apareceu -----Refrão

D B7

Um frio danado Que vinha de lado, gelado

Em A7

Que o povo até se intimidou Morena aceitou o desafio

D A7

Sambou e o frio, sentiu seu calor, e o samba se esquentou -----Refrão

D B7

A estrela que estava escondida sentiu-se atraída

Em A7

depois então apareceu Mas ficou tão enternecida

D A7

Ingadou a si mesma, a estrela afinal, será ela ou sou eu ? -----Refrão

**O CONDE (Am)- EVALDO GOUVEIA E JAIR AMORIM 1**

**Am B7**  
Encontrei hoje cedo no meu barracão

**Bm7(b5)**  
Minha roupa de conde no chão

**E7 Am E7**  
Fantasia de plumas azuis a rolar

**Am B7 Em**  
E achei em pedaços bem junto à janela

**A7 D7**  
O meu pinho quebrado por ela

**G7 C E7**  
Tal e qual sucedeu na canção popular

**Am B7**  
Bem que eu quis atrás dela sair e brigar

**Bm7(b5)**  
Mas depois me lembrei que é melhor

**E7 E° A7**  
Ela ir de uma vez e eu ficar

**Dm G7**  
E além do mais Sambista até morrer eu sou

**C F7**  
E onde a minha escola for eu vou

O CONDE - EVALDO GOUVEIA E JAIR AMORIM 2

Dm E7 Am E7  
Amor a gente perde A gente tem amor que vem

A C#m C#m7(b5) F#7 Bm7  
Como é..... que eu posso por ela trocar

Bm7(b5) E7 A A7  
A emoção de ver Vilma dançar

D Dm A  
Com o seu estandarte na mão

D#m7(b5) G#7 C#m  
E ouvir todo o povo Meu povo aplaudir  
C#m7 A7 D Bm7 E7 A E7 Am  
Minha escola a evoluir Minha ala comigo passar

A7 Dm G7 C  
Bem melhor do que ela / É sair na Portela  
F7 B7 E7 Am E7 Am A7  
E um samba enredo no asfalto cantar

Dm E7 Am  
Lá, iá, iá / Lá, lá, iá, lá, iá, lá, ia

Ernesto Nazareth

Bandolim

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40.

Chords: Dm/F, A7/E, Dm, D7/C, Gm/B $\flat$ , D7/A, Gm, Gm/F, Em7( $\flat$ 5), B $\flat$ 7/D, A7/C $\sharp$ , A7, Dm, A7/E, Dm/F, A7/E, Dm, D7/C, Gm/B $\flat$ , D7/A, Gm, Gm/F, A7/E, A7, Dm, B $\flat$ 7, A7, A7/C $\sharp$ , Dm, Dm, 1. Dm, 2. Dm, G7, C7, F, C7, F7, B $\flat$ , B $\flat$ m, F/A, A $\flat$  $^{\circ}$ , Gm, C7, C $\sharp$  $^{\circ}$ , F, G7, C7, F, C7, F7, B $\flat$ , B $\flat$ m, F/A, A $\flat$  $^{\circ}$ , Gm, C7, 1. F, 2. F, Dm/F, A7/E, Dm, D7/C, Gm/B $\flat$ , D7/A, Gm, Gm, Gm/F.

## Continuação-Odeon

Bandolim

41  $Em7(b5)$   $Bb7/D$   $A7/C\#$   $A7$   $Dm$   $A7/E$   $Dm/F$   $A7/E$

45  $Dm$   $D7/C$   $Gm/Bb$   $D7/A$   $Gm$   $Gm/F$   $A7/E$   $A7$

49  $Dm$   $Bb7$   $A7$   $A7/C\#$   $Dm$   $C^\circ$

To Coda ⊕

53  $C7$   $C7$   $C7/Bb$   $F/A$   $F$   $C^\circ$

57  $C7$   $C7$   $C7/Bb$   $F/A$   $Eb7$   $D7$   $D/C$

61  $Gm/Bb$   $Gm$   $A7$   $A7/C\#$   $Dm$   $B^\circ$

65 1.  $F/C$   $G7/B$   $C7/Bb$  2.  $F$   $D7$

69  $Gm$   $C7$   $F$

D.S. al Coda ⊕

⊕ Coda  $Dm$

71

## Odeon

Ernesto Nazareth

Bandolim

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40

Chords: Dm/F, A7/E, Dm, D7/C, Gm/B $\flat$ , D7/A, Gm, Gm, Gm/F, Em7( $\flat$ 5), B $\flat$ 7/D, A7/C $\sharp$ , A7, Dm, A7/E, Dm/F, A7/E, Dm, D7/C, Gm/B $\flat$ , D7/A, Gm, Gm/F, A7/E, A7, Dm, B $\flat$ 7, A7, A7/C $\sharp$ , Dm, Dm, 1. Dm, 2. Dm, G7, C7, F, C7, F7, B $\flat$ , B $\flat$ m, F/A, A $\flat$  $^{\circ}$ , Gm, C7, C $\sharp$  $^{\circ}$ , F, G7, C7, F, C7, F7, B $\flat$ , B $\flat$ m, F/A, A $\flat$  $^{\circ}$ , Gm, C7, 1. F, 2. F, Dm/F, A7/E, Dm, D7/C, Gm/B $\flat$ , D7/A, Gm, Gm, Gm/F

## Continuação-Odeon

Bandolim

41  $Em7(b5)$   $Bb7/D$   $A7/C\#$   $A7$   $Dm$   $A7/E$   $Dm/F$   $A7/E$

45  $Dm$   $D7/C$   $Gm/Bb$   $D7/A$   $Gm$   $Gm/F$   $A7/E$   $A7$

49  $Dm$   $Bb7$   $A7$   $A7/C\#$   $Dm$   $C^\circ$

To Coda ⊕

53  $C7$   $C7$   $C7/Bb$   $F/A$   $F$   $C^\circ$

57  $C7$   $C7$   $C7/Bb$   $F/A$   $Eb7$   $D7$   $D/C$

61  $Gm/Bb$   $Gm$   $A7$   $A7/C\#$   $Dm$   $B^\circ$

65 1.  $F/C$   $G7/B$   $C7/Bb$  2.  $F$   $D7$

69  $Gm$   $C7$   $F$

D.S. al Coda ⊕

⊕ Coda  $Dm$

71

## Odeon

Ernesto Nazareth

Bandolim

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40.

Chords: Dm/F, A7/E, Dm, D7/C, Gm/B $\flat$ , D7/A, Gm, Gm, Gm/F, Em7( $\flat$ 5), B $\flat$ 7/D, A7/C $\sharp$ , A7, Dm, A7/E, Dm/F, A7/E, Dm, D7/C, Gm/B $\flat$ , D7/A, Gm, Gm/F, A7/E, A7, Dm, B $\flat$ 7, A7, A7/C $\sharp$ , Dm, Dm, 1. Dm, 2. Dm, G7, C7, F, C7, F7, B $\flat$ , B $\flat$ m, F/A, A $\flat$  $\circ$ , Gm, C7, C $\sharp$  $\circ$ , F, G7, C7, F, C7, F7, B $\flat$ , B $\flat$ m, F/A, A $\flat$  $\circ$ , Gm, C7, 1. F, 2. F, Dm/F, A7/E, Dm, D7/C, Gm/B $\flat$ , D7/A, Gm, Gm, Gm/F

## Continuação-Odeon

Bandolim

41  $Em7(b5)$   $Bb7/D$   $A7/C\#$   $A7$   $Dm$   $A7/E$   $Dm/F$   $A7/E$

45  $Dm$   $D7/C$   $Gm/Bb$   $D7/A$   $Gm$   $Gm/F$   $A7/E$   $A7$

49  $Dm$   $Bb7$   $A7$   $A7/C\#$   $Dm$   $C^\circ$

To Coda ⊕

53  $C7$   $C7$   $C7/Bb$   $F/A$   $F$   $C^\circ$

57  $C7$   $C7$   $C7/Bb$   $F/A$   $Eb7$   $D7$   $D/C$

61  $Gm/Bb$   $Gm$   $A7$   $A7/C\#$   $Dm$   $B^\circ$

65 1.  $F/C$   $G7/B$   $C7/Bb$  2.  $F$   $D7$

69  $Gm$   $C7$   $F$

D.S. al Coda ⊕

⊕ Coda  $Dm$

71

# Odeon

Ernesto Nazareth

1  $\text{Dm}$   $\text{A}^7$   $\text{Dm}$   $\text{D}^7$   $\text{Gm}$   $\text{D}^7$   $\text{Gm}$   $\text{Gm}$   $\text{Gm}^7$   $\text{Gm}^6$   $\text{B}^{\flat 7}$

7  $\text{A}^7$   $\text{Dm}$   $\text{A}^7$   $\text{Dm}$   $\text{A}^7$   $\text{Dm}$   $\text{D}^7$   $\text{Gm}$   $\text{D}^7$   $\text{Gm}$   $\text{B}^{\flat 6}$

13  $\text{A}^7$   $\text{Dm}$   $\text{Gm}$   $\text{Dm}$   $\text{A}^7$  1.  $\text{Dm}$  *Fine* 2.  $\text{Dm}$   $\text{G}^7$   $\text{C}^7$   
*To Coda*

19  $\text{F}$   $\text{C}^7$   $\text{D}^7$   $\text{Gm}$   $\text{B}^{\flat 6}$   $\text{F}$   $\text{B}^{\circ}$   $\text{Gm}$   $\text{C}^7$

25  $\text{F}$   $\text{G}^7$   $\text{C}^7$   $\text{F}$   $\text{C}^7$   $\text{D}^7$   $\text{B}^{\flat}$   $\text{B}^{\flat 6}$

31  $\text{F}$   $\text{A}^{\flat \circ}$   $\text{Gm}$   $\text{C}^7$  *D.S. al Coda*  $\text{F}$   $\text{A}^7$   $\text{Dm}$   $\text{F}^{\# \circ}$   
 $\oplus$  *Coda*

37  $\text{C}$   $\text{C}^7$   $\text{C}^7$   $\text{F}$   $\text{F}^{\# \circ}$   $\text{C}$   $\text{C}^7$   $\text{C}^7$

43  $\text{F}$   $\text{Am}^7(\text{b}5)$   $\text{D}^7$   $\text{Gm}$   $\text{Gm}^7$   $\text{A}^7$   $\text{Dm}$   $\text{F}$   $\text{E}^7$   $\text{Bdim}$

49  $\text{F}$   $\text{D}^7$  1.  $\text{G}^7$   $\text{C}^7$  2.  $\text{Gm}$   $\text{C}^7$   $\text{F}$  *D.C. al Fine*

## RETALHOS DE CETIM (Dm)

Benito di Paula

Dm7 Am  
Ensaiei meu samba o ano inteiro,  
Dm7 Am  
Comprei surdo e tamborim.  
Dm7 F7M Bb7M  
Gastei tudo em fantasia, Era só o que eu queria.  
B° A7(4) A7  
E ela jurou desfilar pra mim,  
Dm7 Am  
Minha escola estava tão bonita.  
Dm7 Am  
Era tudo o que eu queria ver,  
Dm7 F7M Bb7M  
Em retalhos de cetim. Eu dormi o ano inteiro,  
B° A7(4) A7  
E ela jurou desfilar pra mim.  
D F#m/C# F#m7(b5)/C B7  
Mas chegou o carnaval,  
Em C7M A7/C#  
E ela não desfilou,  
Dm7 F7 Bb7M  
Eu chorei na avenida, eu chorei.  
B° A7 Dm7  
Não pensei que mentia a cabrocha, Que eu tanto amei.

## RETALHOS DE CETIM (Cm)

# Ternura

choro

K-Ximbinho

Chords: Cm Cm<sup>7M</sup> Cm7Cm6 Fm G7

6 G7 Cm Ab7 G7<sup>b9</sup> G7 Cm

11 C7<sup>b9</sup> Fm7 D7<sup>b9</sup> D7<sup>b9</sup>

16 G7 Cm Cm<sup>7M</sup> Cm7Cm6 Fm7

21 G7 Cm Ab7 G7<sup>b9</sup>

26 Cm C7<sup>b9</sup> Fm7 Fm7 Cm

31 Ab<sub>3</sub> G13 Cm Fm7 Cm Cm Fm7 Cm

Fim

Detailed description: This is a musical score for the chorus of the song 'Ternura' by K-Ximbinho. The score is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It consists of seven staves of music. The first staff begins with a quarter rest followed by a quarter note G4, then an eighth note G4, a quarter note A4, and a quarter note B4. A repeat sign follows, with a half note G4, a quarter note A4, a quarter note B4, and a triplet of eighth notes G4, A4, B4. The second staff starts with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The third staff begins with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The fourth staff starts with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The fifth staff begins with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The sixth staff starts with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The seventh staff begins with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The score concludes with a double bar line and the word 'Fim' written below the staff.

36  $Dm7^{\flat 5}$   $G7$   $Cm$   $Fm7$

Musical staff 36-40: Treble clef, key signature of two flats (Bb, Eb). Measure 36 starts with a repeat sign. The melody consists of eighth and quarter notes. Chords are indicated above the staff.

41  $Bb7$   $Eb$   $C7$   $A^{\flat}$   $A^{\circ}$   $Bb7$

Musical staff 41-45: Treble clef, key signature of two flats. Measure 41 starts with a repeat sign. The melody continues with eighth and quarter notes. Chords are indicated above the staff.

46  $Gm7$   $C7^{\flat 9}$   $Fm7$   $Bb7$

Musical staff 46-49: Treble clef, key signature of two flats. Measure 46 starts with a repeat sign. The melody includes a triplet of eighth notes in measure 49. Chords are indicated above the staff.

50  $Eb$   $Cm7$   $Dm7^{\flat 5}$   $G7$   $Cm$

Musical staff 50-54: Treble clef, key signature of two flats. Measure 50 starts with a repeat sign. The melody consists of quarter and eighth notes. Chords are indicated above the staff.

55  $Fm7$   $Bb7$   $Eb$   $C7$

Musical staff 55-59: Treble clef, key signature of two flats. Measure 55 starts with a repeat sign. The melody consists of quarter and eighth notes. Chords are indicated above the staff.

60  $Fm7$   $A^{\circ}$   $Bb7$   $Gm7$   $C7^{\flat 9}$

Musical staff 60-63: Treble clef, key signature of two flats. Measure 60 starts with a repeat sign. The melody consists of eighth and quarter notes. Chords are indicated above the staff.

64  $Fm7$   $Bb7$   $Eb$

Musical staff 64-67: Treble clef, key signature of two flats. Measure 64 starts with a repeat sign. The melody includes a triplet of eighth notes in measure 65. A first ending bracket labeled '1' encompasses the final two measures, which end with a repeat sign. Chords are indicated above the staff.

68  $Eb$   $G7$  *D.C. e fim*

Musical staff 68-71: Treble clef, key signature of two flats. Measure 68 starts with a second ending bracket labeled '2' that encompasses the first two measures. The melody consists of quarter and eighth notes. The piece concludes with the instruction 'D.C. e fim'. Chords are indicated above the staff.

♩ = 132

# Tico-Tico no Fubá

choro

Zequinha de Abreu

The musical score is written in treble clef with a 2/4 time signature. It consists of nine staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody is characterized by eighth-note patterns and rests. Above the first staff, there is a fermata and the chord 'Am'. The second staff continues the melody with chords E7, Am, Dm, and Am. The third staff has chords B7, E7, Am, and E7. The fourth staff includes chords Am, Dm, Am, E7, and a section marked 'To Coda' with chords Am and Am. The fifth staff has chords A and E7. The sixth staff has chords A and F#7. The seventh staff has chords Bm, D, D#°, A/EF#7, Bm, E7, and a first ending marked '1.A'. The eighth staff has a second ending marked '2.A' and 'D.S. al Coda'. The ninth staff is marked with a Coda symbol and has chords Am, C, Dm, G7, and C.



Um chorinho diferente

Clarinete Bb

El Gaúcho

Musical score for Clarinet Bb, titled "Um chorinho diferente" by El Gaúcho. The score is written in treble clef, key of D major (two sharps), and 2/4 time signature. It consists of ten staves of music with various chord annotations and performance markings.

Chord annotations include: D<sup>6</sup>(9), E<sup>7</sup>(9), A<sup>7</sup>(9), G<sup>6</sup>(9), A<sup>7</sup>, E<sup>b</sup>7(#9), D<sup>6</sup>(9), D<sup>b</sup>7(b9), D<sup>b</sup>/C<sup>b</sup>, A<sup>9</sup>/G, D/F<sup>#</sup>, E<sup>7</sup>(9), Em<sup>7</sup>(9), A<sup>7</sup>(13), D<sup>6</sup>(9), A<sup>7</sup>(#5), D<sup>6</sup>(9), D<sup>6</sup>(9), Am<sup>7</sup>, D<sup>7</sup>(13), G<sup>6</sup>, Bm<sup>7</sup>, E<sup>7</sup>(13), A<sup>7</sup>(4), A<sup>7</sup>(#5), D<sup>6</sup>(9), Em<sup>7</sup>(9), A<sup>7</sup>(13), D<sup>6</sup>(9), F<sup>o</sup>, F<sup>#o</sup>, Em<sup>7</sup>(9), A<sup>7</sup>(13), F<sup>#7</sup>(#9), B<sup>7</sup>(#5), E<sup>7</sup>(4/9), A<sup>7</sup>(4/13), A<sup>7</sup>(13), D<sup>6</sup>(9), Em<sup>7</sup>(9), Gm<sup>6</sup>, D<sup>6</sup>(9).

Performance markings include: *To Coda*, *D.S. al Coda*, *D.C. al Coda*, *Coda 1*, and *Coda 2*. The score also features first and second endings, a repeat sign with a double bar line, and triplets in the final staff.

VOLTA POR CIMA - Em

PAULO VANZOLINI

Em B7  
Chorei, ah eu chorei,

Em  
não procurei esconder Todos viram,

Bm7(b5) E7 Am  
Fingiram Pena de mim não precisava

D7 G C7  
Ali onde eu chorei Qualquer um chorava

F#m7(b5) B7  
Dar a volta por cima que eu dei

Em  
Quero ver quem dava

B7 Em  
Um homem de moral não fica no chão

Bm7(b5) E7 Am  
Nem quer que mulher Lhe venha dar a mão

Em  
Reconhece a queda e não desanima

C7 B7  
Levanta, sacode a poeira

Em (1ª E7) (2ª B7)  
E dá a volta por cima (2x)

|                 |                     |                       |                                 |
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