

≡ PARAÍBA ≡

BAIÃO

HUMBERTO TEIXEIRA — LUIZ GONZAGA



GRAVADO EM DISCO

"CONTINENTAL"

— POR —

Emilinha Borba



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Cat. N.º 397



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EDITORA

RIO DE JANEIRO — BRASIL

Preço Cr\$10,00



PARAÍBA

BAIÃO

Luiz Gonzaga e Humberto Teixeira

I

Quando a lama virou pedra
E mandacarú secou...
Quando ribaçã de sede
Bateu azas e vuou...
Eu entonce vim embora,
Carrregando a minha dôr...
Hoje eu mando um abraço
Pra ti, pequenina,
Paraíba masculina
Muié-macho, sim senhor

II

Éta, pau pereira
Que in prínceza já roncou...
Éta, Paraíba,
Muié-macho, sim senhor
Éta, pau pereira
Meu badoque n'um quebrou...
Hoje eu mando um abraço
Pra ti, pequenina,
Paraíba masculina
Muié-macho, sim senhor

Fugue

The first system of musical notation consists of two staves. The upper staff contains a series of notes, likely representing the main melodic line of the fugue. The lower staff contains a more complex rhythmic pattern, possibly for a keyboard accompaniment or a second voice part.

The second system of musical notation consists of two staves. It continues the musical piece from the first system, showing further development of the melodic and rhythmic themes.

The third system of musical notation consists of two staves. The notation continues, with some notes appearing to be beamed together, suggesting a more active or rhythmic section.

The fourth system of musical notation consists of two staves. The musical structure remains consistent with the previous systems, showing the progression of the fugue.

The fifth system of musical notation consists of two staves. This system appears to be the final one on the page, as it ends with a double bar line and repeat dots.

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New York, N. Y.

(Ao querido José Leal, com um grande abraço H.T.)

Paraíba

BAIÃO

(Luiz Gonzagae
Humberto Teixeira)

Orq. de: (G. de Moraes)

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The first system is labeled 'Medio T^o' and 'Brass'. The second system includes a 'Tutti' marking and a dynamic of 'ff'. The third system is labeled 'Saxo Uniss' and 'Brass', with a dynamic of 'p'. The fourth system has a dynamic of 'mf'. The fifth system continues the instrumental arrangement. The score features complex rhythmic patterns and melodic lines for various instruments.

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Index

1. Introduction
2. The first part of the book
3. The second part of the book
4. The third part of the book
5. The fourth part of the book
6. The fifth part of the book
7. The sixth part of the book
8. The seventh part of the book
9. The eighth part of the book
10. The ninth part of the book
11. The tenth part of the book
12. The eleventh part of the book
13. The twelfth part of the book
14. The thirteenth part of the book
15. The fourteenth part of the book
16. The fifteenth part of the book
17. The sixteenth part of the book
18. The seventeenth part of the book
19. The eighteenth part of the book
20. The nineteenth part of the book
21. The twentieth part of the book
22. The twenty-first part of the book
23. The twenty-second part of the book
24. The twenty-third part of the book
25. The twenty-fourth part of the book
26. The twenty-fifth part of the book
27. The twenty-sixth part of the book
28. The twenty-seventh part of the book
29. The twenty-eighth part of the book
30. The twenty-ninth part of the book
31. The thirtieth part of the book
32. The thirty-first part of the book
33. The thirty-second part of the book
34. The thirty-third part of the book
35. The thirty-fourth part of the book
36. The thirty-fifth part of the book
37. The thirty-sixth part of the book
38. The thirty-seventh part of the book
39. The thirty-eighth part of the book
40. The thirty-ninth part of the book
41. The fortieth part of the book
42. The forty-first part of the book
43. The forty-second part of the book
44. The forty-third part of the book
45. The forty-fourth part of the book
46. The forty-fifth part of the book
47. The forty-sixth part of the book
48. The forty-seventh part of the book
49. The forty-eighth part of the book
50. The forty-ninth part of the book
51. The fiftieth part of the book

Paraíba

BAIÃO

IV. SAX. TENOR

(L. Gonzaga e H. Teixeira)

Medio T²

mf *f* *ff* *P* *Uniss* *Soli* *S* *f* *Uniss* *mf* *mf* *Solo Uniss* *f* *ff* *mf* *Soli* *f* *Soli* *f*

Parsons

1. The first part of the paper is devoted to a general discussion of the problem of the origin of life. It is shown that the problem is one of the most important and interesting in the history of science.

2. The second part of the paper is devoted to a detailed discussion of the problem of the origin of life. It is shown that the problem is one of the most important and interesting in the history of science.

3. The third part of the paper is devoted to a detailed discussion of the problem of the origin of life. It is shown that the problem is one of the most important and interesting in the history of science.

4. The fourth part of the paper is devoted to a detailed discussion of the problem of the origin of life. It is shown that the problem is one of the most important and interesting in the history of science.

5. The fifth part of the paper is devoted to a detailed discussion of the problem of the origin of life. It is shown that the problem is one of the most important and interesting in the history of science.

6. The sixth part of the paper is devoted to a detailed discussion of the problem of the origin of life. It is shown that the problem is one of the most important and interesting in the history of science.

7. The seventh part of the paper is devoted to a detailed discussion of the problem of the origin of life. It is shown that the problem is one of the most important and interesting in the history of science.

8. The eighth part of the paper is devoted to a detailed discussion of the problem of the origin of life. It is shown that the problem is one of the most important and interesting in the history of science.

9. The ninth part of the paper is devoted to a detailed discussion of the problem of the origin of life. It is shown that the problem is one of the most important and interesting in the history of science.

10. The tenth part of the paper is devoted to a detailed discussion of the problem of the origin of life. It is shown that the problem is one of the most important and interesting in the history of science.

11. The eleventh part of the paper is devoted to a detailed discussion of the problem of the origin of life. It is shown that the problem is one of the most important and interesting in the history of science.

12. The twelfth part of the paper is devoted to a detailed discussion of the problem of the origin of life. It is shown that the problem is one of the most important and interesting in the history of science.

13. The thirteenth part of the paper is devoted to a detailed discussion of the problem of the origin of life. It is shown that the problem is one of the most important and interesting in the history of science.

14. The fourteenth part of the paper is devoted to a detailed discussion of the problem of the origin of life. It is shown that the problem is one of the most important and interesting in the history of science.

Paraíba

BAIÃO

BATERIA

Mão esquerda
Mão direita
Pé esquerdo
Pé direito



Caixa
Surdo
Cymbal
Bombo

(L. Gonzaga e H. Teixeira)

Medio T^o

Paraiba

BAIÃO

C. BAIIXO

(L. Gonzaga e H. Teixeira)

Medio T²

The musical score is written for C. BAIIXO in the Medio T² register. It consists of 13 staves of music in 2/4 time. The key signature has one sharp (F#). The score includes various dynamics such as *mf*, *f*, *ff*, *p*, and *p*. There are also articulation marks like accents (^) and slurs. The piece concludes with a double bar line and a repeat sign.

Pavane

Handwritten musical score for a piece titled "Pavane". The score is written on 15 staves. The notation is extremely faint and illegible, appearing as light grey lines and shapes on the aged paper. The paper shows signs of wear, including discoloration and some stains, particularly at the bottom.

Paraiba

BAIÃO

I. PISTON

(L. Gonzaga e H. Teixeira)

Medio T^o

fp > *fp* > *fp* > *fp* > *mf*

fp > *ff* *f* *ff*

f *ff*

ff *mf* *f* *f*

f *f* *f*

f *f* *f*

ff *ff* *f*

ff *ff* *f*

f *ff* *ff*

f *ff* *ff*

Part 1

1. The first part of the book is devoted to a general introduction to the subject of the history of the world.

2. The second part of the book is devoted to a detailed account of the history of the world from the beginning of the world to the present time.

3. The third part of the book is devoted to a detailed account of the history of the world from the present time to the future.

4. The fourth part of the book is devoted to a detailed account of the history of the world from the future to the end of the world.

5. The fifth part of the book is devoted to a detailed account of the history of the world from the end of the world to the beginning of the world.

6. The sixth part of the book is devoted to a detailed account of the history of the world from the beginning of the world to the end of the world.

7. The seventh part of the book is devoted to a detailed account of the history of the world from the end of the world to the beginning of the world.

8. The eighth part of the book is devoted to a detailed account of the history of the world from the beginning of the world to the end of the world.

9. The ninth part of the book is devoted to a detailed account of the history of the world from the end of the world to the beginning of the world.

10. The tenth part of the book is devoted to a detailed account of the history of the world from the beginning of the world to the end of the world.

11. The eleventh part of the book is devoted to a detailed account of the history of the world from the end of the world to the beginning of the world.

12. The twelfth part of the book is devoted to a detailed account of the history of the world from the beginning of the world to the end of the world.

11

12

13

14

15

16

17

18

19

20

21

Paraíba

BAIÃO

II. PISTON

(L. Gonzaga e H. Teixeira)

Medio T₂

fp = *fp* = *fp* = *fp* = *mf*

fp = *ff* *f* *ff*

f *ff* *Uniss*

mf *fz* *f* *Soli*

Soli

Soli *fz*

Uniss *ff*

ff *ff* *f* *Soli*

ff *ff*

f *ff*

Parlida

Op. 10, No. 1

A page of musical notation for the piece 'Parlida'. The score is extremely faint and mostly illegible. It consists of approximately 12 staves of music, each with a treble clef and a key signature of one flat. The notation includes various note values, rests, and bar lines, but the specific details are too light to discern. The paper shows signs of age and wear.

III

A vertical strip of musical notation from the adjacent page on the right. It shows the right-hand side of several staves, including clefs, notes, and bar lines, but is cut off by the edge of the image.

Paraíba

BAIÃO

III. PISTON

(L. Gonzaga e H. Teixeira)

Médio T^o

The musical score is written for a single treble clef instrument in 4/4 time. It begins with a key signature of two sharps (F# and C#) and a tempo marking of 'Médio T^o'. The score is divided into 12 staves. The first staff starts with a dynamic of *fp* and includes a measure with a '4' above it. The second staff features a '6' above a measure and dynamics of *fp*, *ff*, *f*, and *ff*. The third staff has a '3' above a measure and dynamics of *f* and *ff*, with the word 'Soli' written above. The fourth staff includes 'Soli' and 'Uniss' markings. The fifth staff has 'mf' and 'fz' dynamics and 'Soli' markings. The sixth staff features 'Soli' and 'f' dynamics. The seventh staff has 'Soli' and 'fz' dynamics. The eighth staff includes 'Uniss' and 'ff' dynamics. The ninth staff has 'ff' and 'f' dynamics, with 'Soli' markings. The tenth staff features 'ff' and 'f' dynamics, with 'Soli' markings and a '2' above a measure. The eleventh staff has 'ff' dynamics and 'Soli' markings. The twelfth staff includes 'ff' dynamics and 'Soli' markings. The score is filled with rhythmic notation, including eighth and sixteenth notes, rests, and various ornaments like accents and slurs.

Parade

1875

W. S. Bristow

The image shows a page of musical notation for a piece titled "Parade" by W. S. Bristow, dated 1875. The page contains ten staves of music, which are extremely faint and difficult to read. The notation appears to be a single melodic line, possibly for a flute or violin. The paper is aged and yellowed.

Paraíba

BAIÃO

(L. Gonzaga e H. Teixeira)

I. TROMBONE

Medio T^o

fp = *fp* = *fp* = *fp* = *mf*

fp = *ff* *f* *ff*

3 Soli *f* *ff*

ff Soli Uniss 3

mf *f* *f*

Soli *f*

3 Soli *f*

Uniss *ff*

ff 3 3 Soli *f*

ff 2 0+0+0

3 Soli *ff* *ff*

Paris 18

Faint, illegible text, possibly bleed-through from the reverse side of the page.

Paraíba

BAIÃO

(L. Gonzaga e H. Teixeira)

II. TROMBONE

Medio T²

fp > fp > fp > fp > mf

fp > ff

Soli

f

Soli

ff Uniss 3

mf

f

Soli

f

Soli

f

Uniss

f

ff

3

ff

f

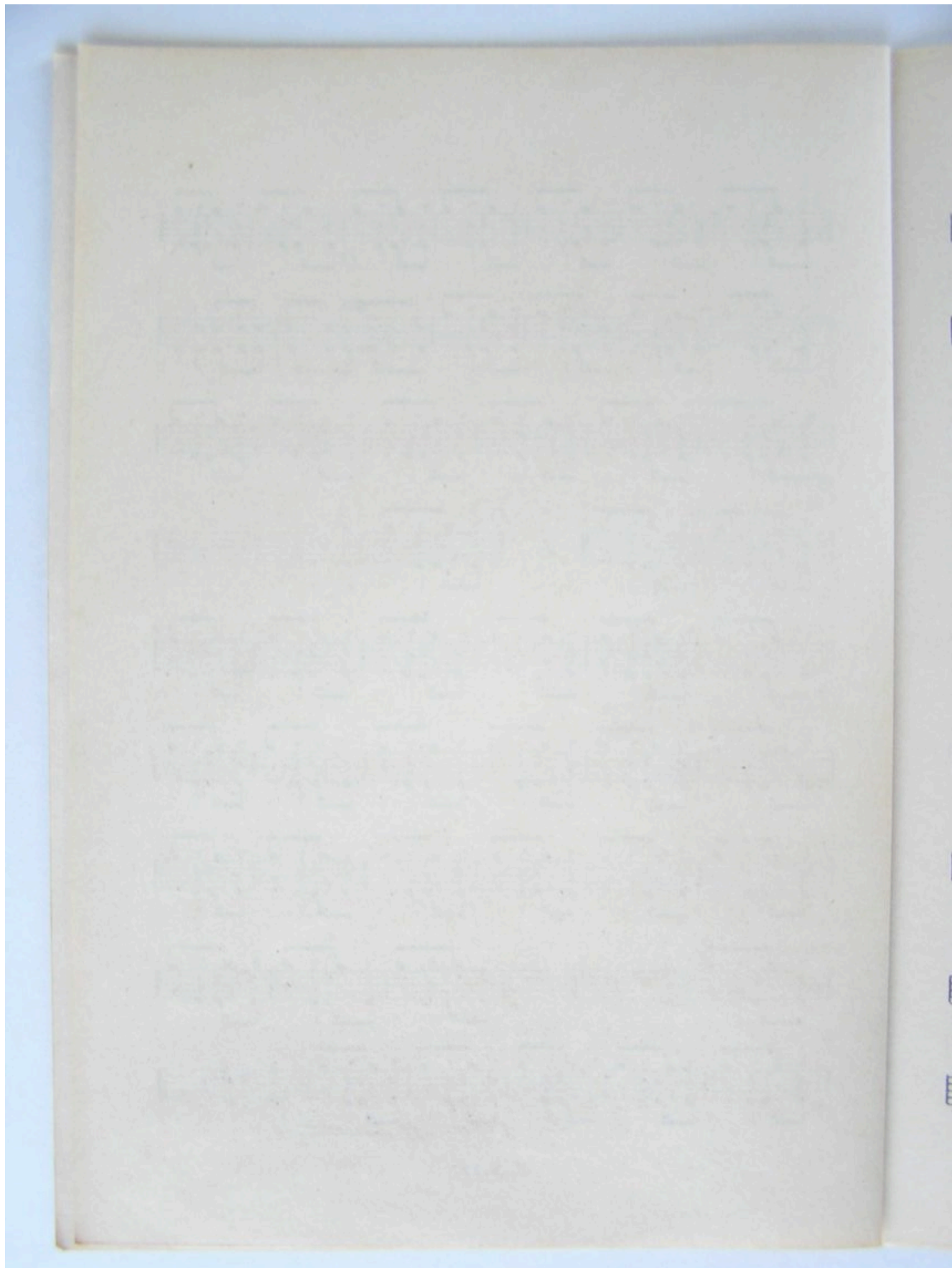
2 + o + o + o + o

Soli

f

ff

Handwritten musical score for a single melodic line on a grand staff. The score consists of ten staves of music. The first staff begins with a forte dynamic marking *ff*. The fourth staff contains a section marked *S* with a circled *S* above it, followed by a double bar line and a second section marked *2*. The final staff concludes with dynamic markings *f* and *ff*.



Faint, illegible text, possibly bleed-through from the reverse side of the page.

Parasida

1898

PLATE 1

PLATE 1

1. *Parasida* sp. n. (Fig. 1)

2. *Parasida* sp. n. (Fig. 2)

3. *Parasida* sp. n. (Fig. 3)

4. *Parasida* sp. n. (Fig. 4)

5. *Parasida* sp. n. (Fig. 5)

6. *Parasida* sp. n. (Fig. 6)

7. *Parasida* sp. n. (Fig. 7)

8. *Parasida* sp. n. (Fig. 8)

9. *Parasida* sp. n. (Fig. 9)

10. *Parasida* sp. n. (Fig. 10)

Paraiba

I. SAX. ALTO

BAIÃO

(L. Gonzaga e H. Teixeira)

Medio T^o

The musical score for Saxophone Alto, titled "Paraiba" (Baião), is composed of eight staves. The key signature is one sharp (F#) and the time signature is 2/4. The first staff begins with a dynamic marking of *mf* and transitions to *f*. The second staff concludes with a fortissimo (*ff*) dynamic. The third staff is marked "Uniss" and "P Subtone". The fourth staff is marked "Soli" and *f*. The fifth staff is marked "Uniss" and *mf*. The sixth staff is marked "Solo Uniss" and features dynamics of *f*, *ff*, and *mf*. The seventh staff is marked "Soli" and *f*. The eighth staff is marked "Soli" and *f*.

LISTA

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text appears to be organized into several lines or paragraphs, but the characters are too light to transcribe accurately.

Paraíba

BAIÃO

II. SAX. TENOR

(L. Gonzaga e H. Teixeira)

Medio T²

mf *f* *ff*

Uniss

P Subtone

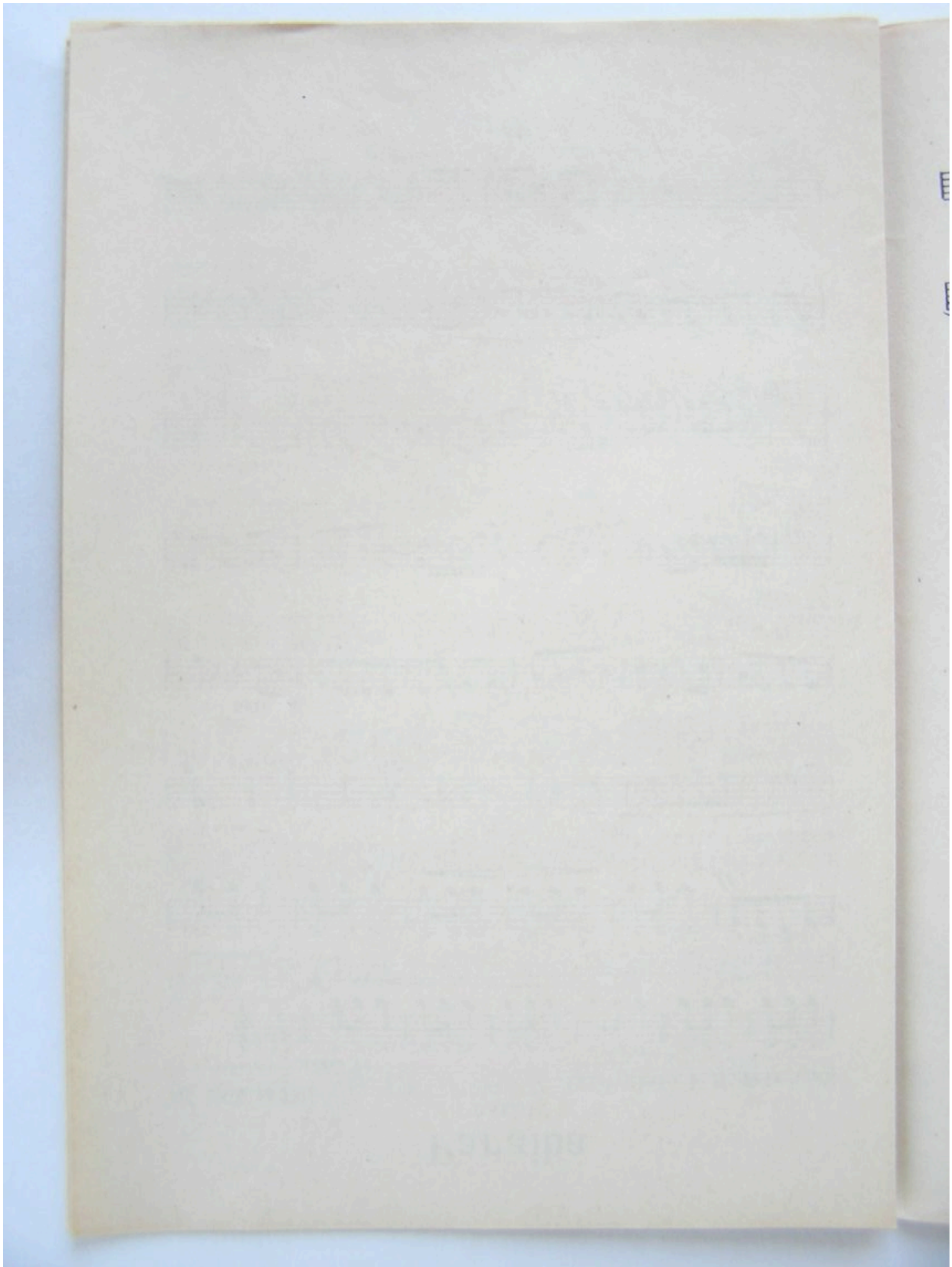
Soli *f*

Uniss *mf*

Solo Uniss *f* *ff* *mf*

Soli *f*

Soli *f*



Paraíba

BAIÃO

III. SAX. ALTO

(L. Gonzaga e H. Teixeira)

Medio T²

mf

ff

Uniss
P Subtone

Soli *f*

Uniss
mf

Solo Uniss
f *ff* *mf*

Soli
f

Soli
f

Soli *f* *f* *S*

A musical staff with notes and rests. Dynamics include *f* and *S*. The word "Soli" appears twice above the staff.

mf *ff* *f* *S*

A musical staff with notes and rests. Dynamics include *mf*, *ff*, and *f*. The word "Soli" appears above the staff.

mf *S*

A musical staff with notes and rests. Dynamics include *mf* and *S*. The word "Soli" appears above the staff.

Uniss *ff*

A musical staff with notes and rests. Dynamics include *ff*. The word "Uniss" appears above the staff.

Solo Uniss *P* Subtone

A musical staff with notes and rests. Dynamics include *P* and Subtone. The words "Solo Uniss" appear above the staff.

Reeds Tutti *f* *f*

A musical staff with notes and rests. Dynamics include *f* and *f*. The words "Reeds" and "Tutti" appear above the staff.

Soli *f* *ff*

A musical staff with notes and rests. Dynamics include *f* and *ff*. The word "Soli" appears above the staff.

mf

A musical staff with notes and rests. Dynamics include *mf*.

Uniss *f* *ff* *ff*

A musical staff with notes and rests. Dynamics include *f*, *ff*, and *ff*. The word "Uniss" appears above the staff.

Faint, illegible text or markings, possibly bleed-through from the reverse side of the page.

Soli *f* Soli *f*

A musical staff with a treble clef and a 3/4 time signature. It contains two measures of music. The first measure starts with a forte (*f*) dynamic and features a series of eighth notes with accents. The second measure continues with eighth notes and a forte (*f*) dynamic.

Uniss Soli *mf* *ff* *f*

A musical staff with a treble clef and a 3/4 time signature. It contains two measures of music. The first measure has a mezzo-forte (*mf*) dynamic and features eighth notes with accents. The second measure has a fortissimo (*ff*) dynamic and features eighth notes with accents, followed by a forte (*f*) dynamic.

mf Soli

A musical staff with a treble clef and a 3/4 time signature. It contains two measures of music. The first measure has a mezzo-forte (*mf*) dynamic and features eighth notes with accents. The second measure has a forte (*f*) dynamic and features eighth notes with accents.

ff *f*

A musical staff with a treble clef and a 3/4 time signature. It contains two measures of music. The first measure has a fortissimo (*ff*) dynamic and features eighth notes with accents. The second measure has a forte (*f*) dynamic and features eighth notes with accents.

Solo Uniss P Subtone

A musical staff with a treble clef and a 3/4 time signature. It contains two measures of music. The first measure has a forte (*f*) dynamic and features eighth notes with accents. The second measure has a piano (*p*) dynamic and features a sustained note.

Reeds Tutti *f*

A musical staff with a treble clef and a 3/4 time signature. It contains two measures of music. The first measure has a forte (*f*) dynamic and features eighth notes with accents. The second measure has a forte (*f*) dynamic and features eighth notes with accents.

Soli *f* *ff*

A musical staff with a treble clef and a 3/4 time signature. It contains two measures of music. The first measure has a forte (*f*) dynamic and features eighth notes with accents. The second measure has a fortissimo (*ff*) dynamic and features eighth notes with accents.

f *mf*

A musical staff with a treble clef and a 3/4 time signature. It contains two measures of music. The first measure has a forte (*f*) dynamic and features eighth notes with accents. The second measure has a mezzo-forte (*mf*) dynamic and features eighth notes with accents.

Uniss *f* *f* *ff* *ff*

A musical staff with a treble clef and a 3/4 time signature. It contains two measures of music. The first measure has a forte (*f*) dynamic and features eighth notes with accents. The second measure has a forte (*f*) dynamic and features eighth notes with accents, followed by fortissimo (*ff*) dynamics.

Faint, illegible text, possibly bleed-through from the reverse side of the page.

Partial view of text from the adjacent page on the right, showing several lines of characters.

Soli *f* *f*

Uniss *mf* *ff* Soli *f*

mf Soli *f*

Uniss *ff* *f*

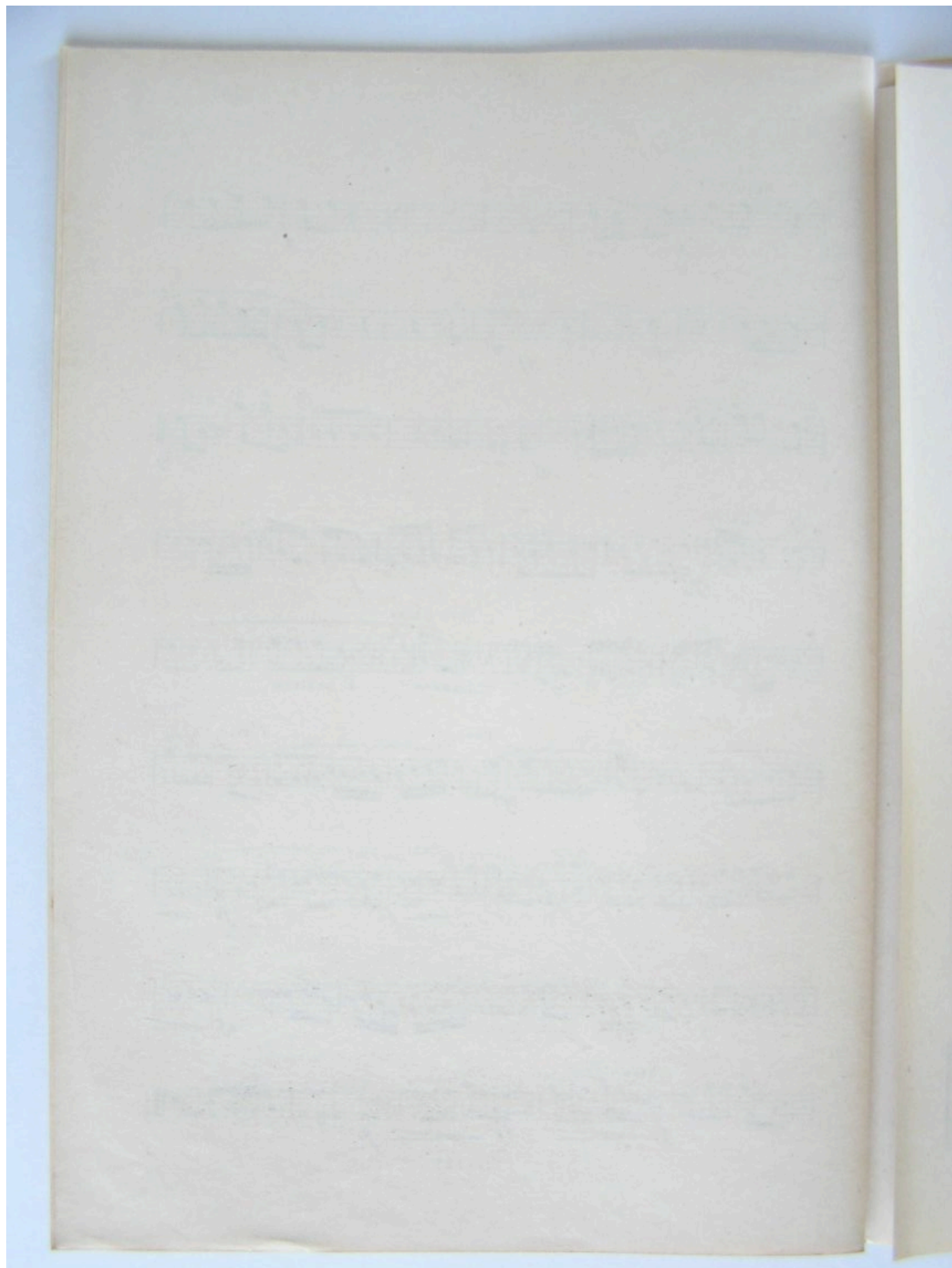
Solo Uniss *P* Subtone.

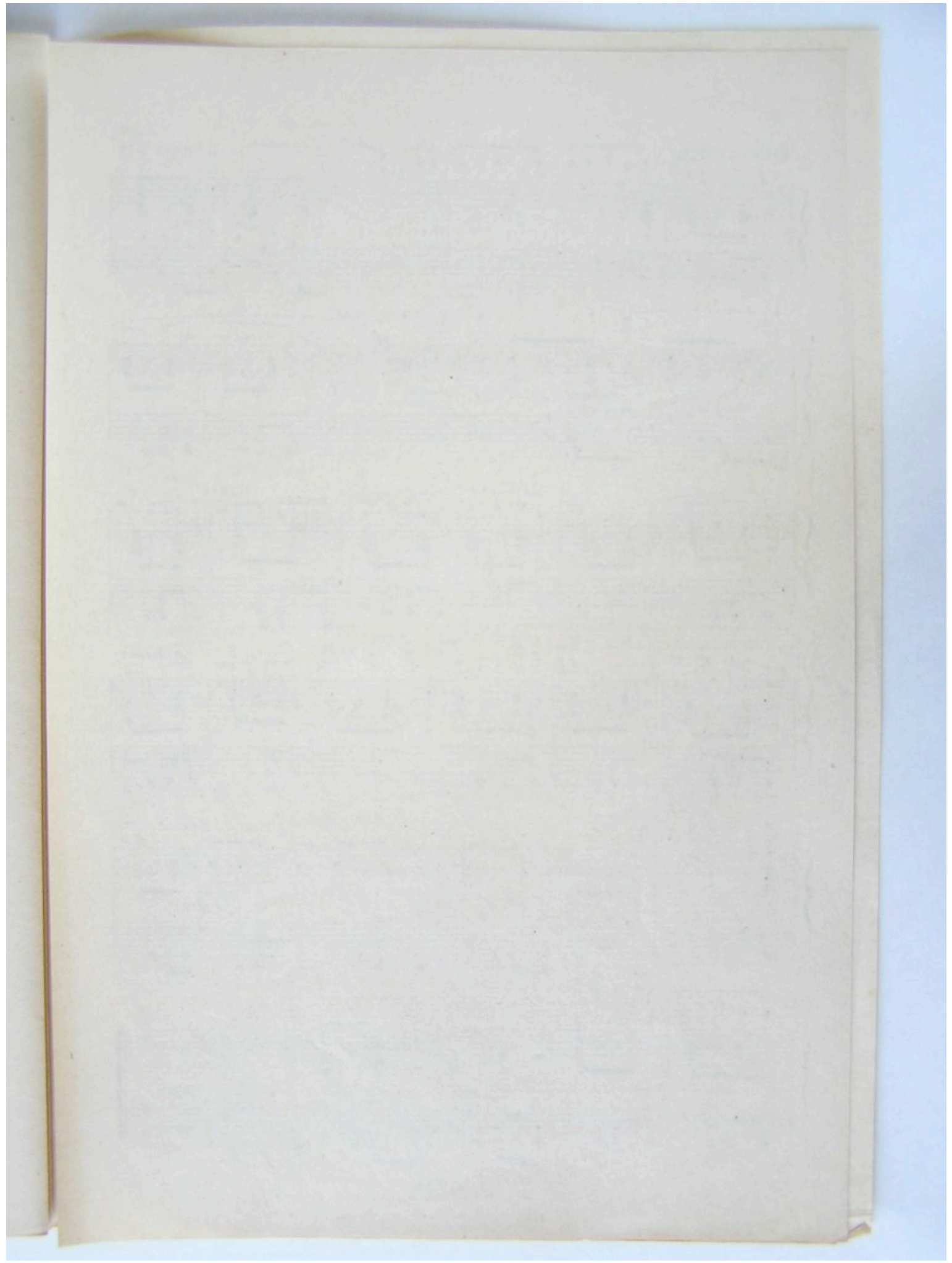
Reeds *f* Tutti

Soli *f* *fz*

f *mf*

Uniss *f* *ff* *fz*





First system of musical notation, featuring a piano accompaniment on the left and a saxophone part on the right. The piano part consists of chords and rhythmic patterns, while the saxophone part has a melodic line with some grace notes.

Second system of musical notation, continuing the piano accompaniment and saxophone part. The piano part maintains a steady harmonic accompaniment, and the saxophone part continues its melodic development.

Third system of musical notation, showing further development of the piano accompaniment and saxophone part. The piano part uses various chord voicings, and the saxophone part has some slurs and accents.

Fourth system of musical notation, continuing the musical piece. The piano accompaniment and saxophone part are clearly defined, with the piano part providing a solid harmonic base.

Fifth system of musical notation, featuring a more complex piano accompaniment with some sixteenth-note patterns. The saxophone part has a melodic line with some grace notes and slurs. A dynamic marking of *mf* is present.

Sixth system of musical notation, concluding the page. The piano accompaniment and saxophone part continue until the end of the system, marked with a double bar line and a repeat sign.

Uniss Todos

Brass

Saxs Uniss

This system shows the beginning of the piece. The top staff is for 'Uniss Todos' and the bottom staff is for 'Brass'. The music is in 4/4 time and features a melodic line with eighth notes and a supporting bass line.

Saxs Uniss

f *p*

This system continues the 'Saxs Uniss' part. It includes dynamic markings for *f* (forte) and *p* (piano). The melody continues with eighth notes and rests.

Reeds

Brass 8a

This system features 'Reeds' and 'Brass 8a'. The music consists of eighth-note patterns in both parts.

Saxs

Brass

This system continues with 'Saxs' and 'Brass'. The saxophone part has some triplet markings over the eighth notes.

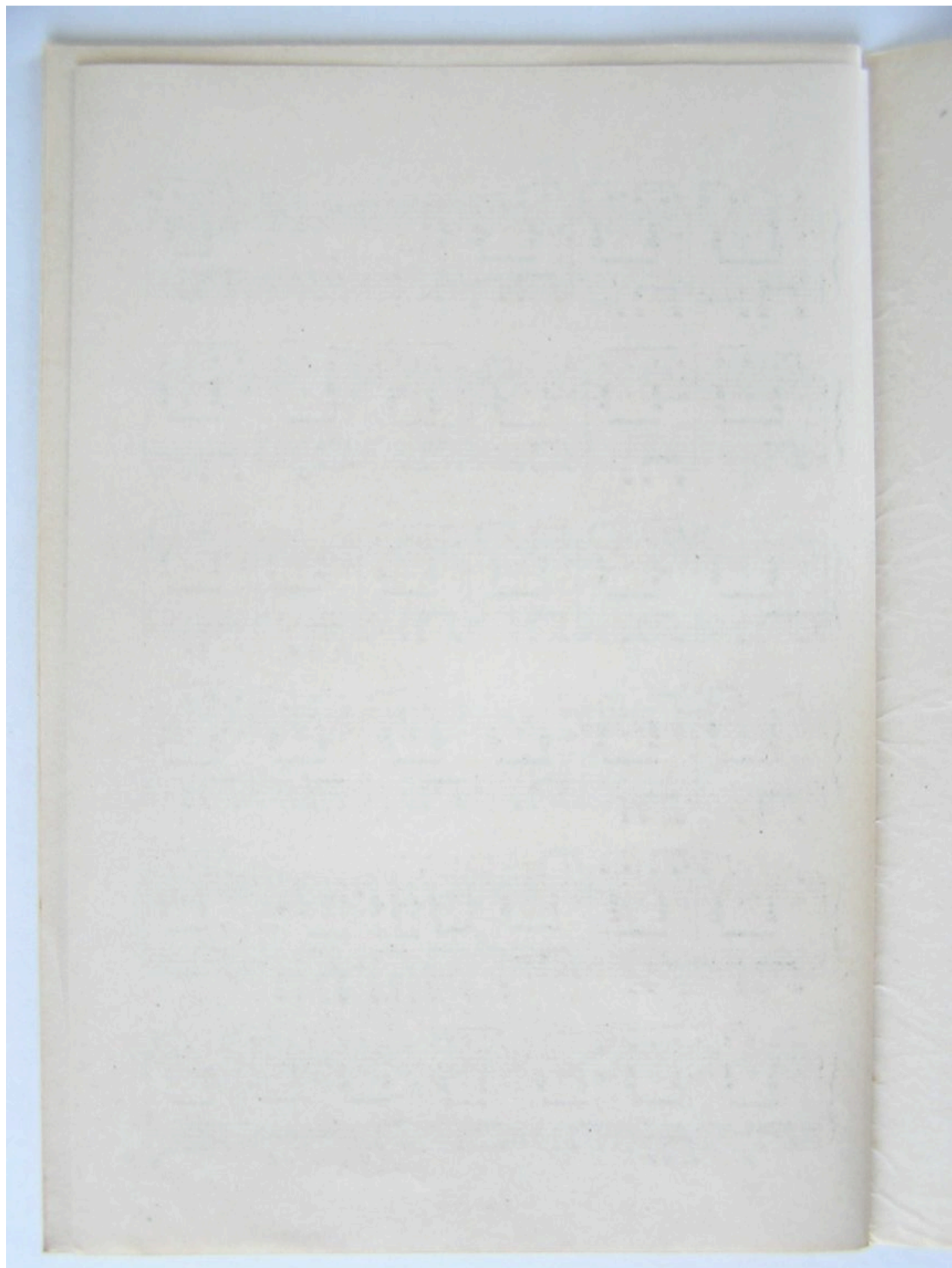
Brass

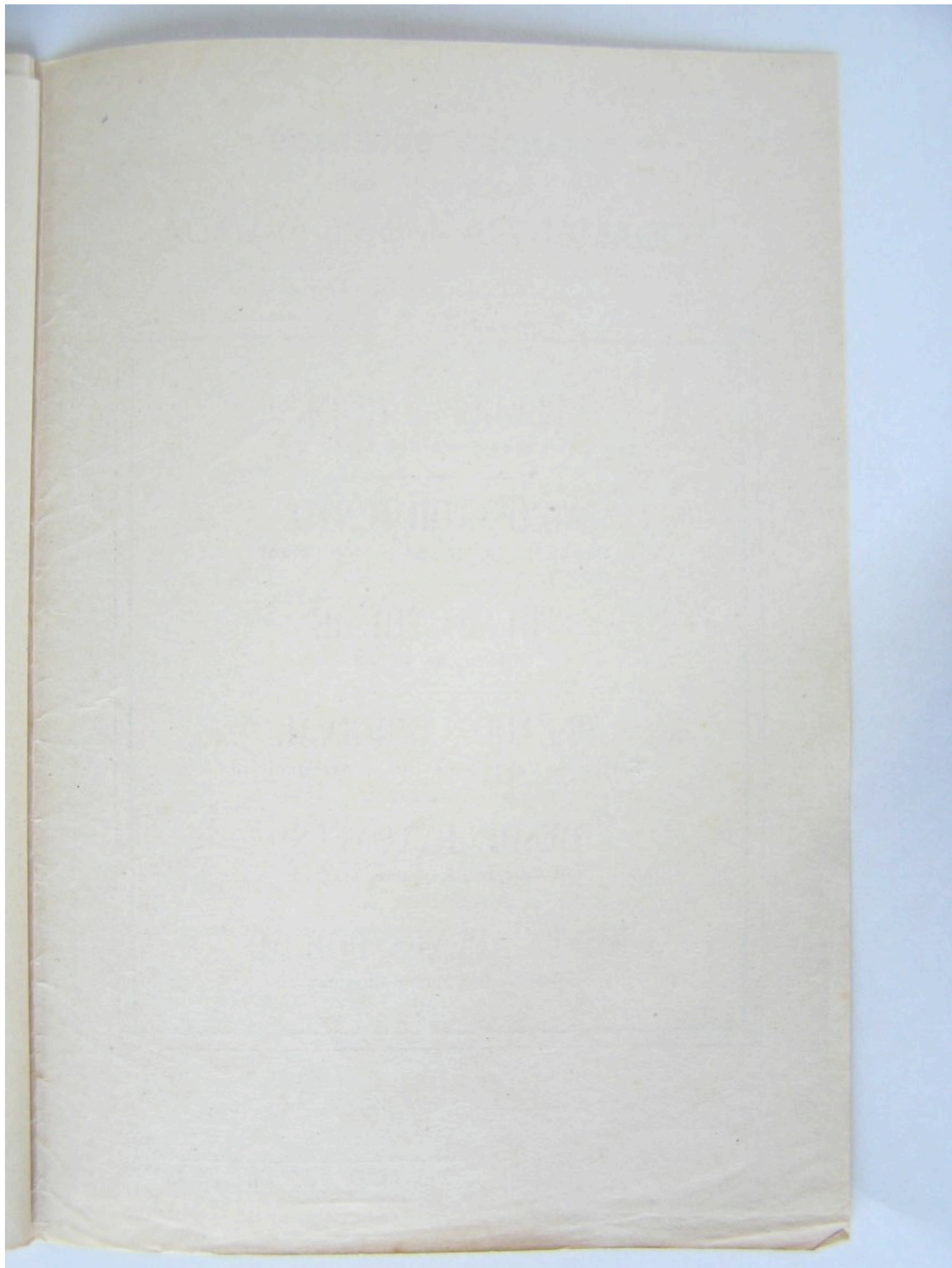
Saxs

This system features 'Brass' and 'Saxs'. The saxophone part has a triplet of eighth notes.

Saxs

This system continues the 'Saxs' part. The melody is primarily eighth notes with some rests.





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Chôro de Porfirio Costa

MEU TORMENTO

Samba de Tito Ramos e Aldo Cabral

TREME TREME

Chôro de Jacob

PECADO ORIGINAL

Samba de Roberto Martins e Ari Monteiro

DESDE ENTONCES

Slow-Canção de Chucho Martinez

NO TE APENES POR MI

Bolero de Chucho Martinez

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MUSICA LIRA

EDITORIA

RIO DE JANEIRO — BRASIL



A musical score for guitar and voice. The score is written on a system of six staves. The top staff is the vocal line, and the bottom staff is the guitar line. The music is in 4/4 time and features a melody with various intervals and rests. The guitar part includes chords and arpeggios. The score is divided into measures by vertical bar lines.

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Paraíba

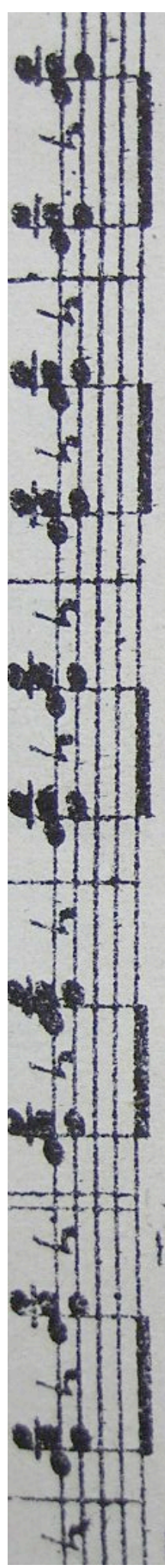
BAIÃO

(Luiz Gonz
Humberto T

Morais)

o T^o

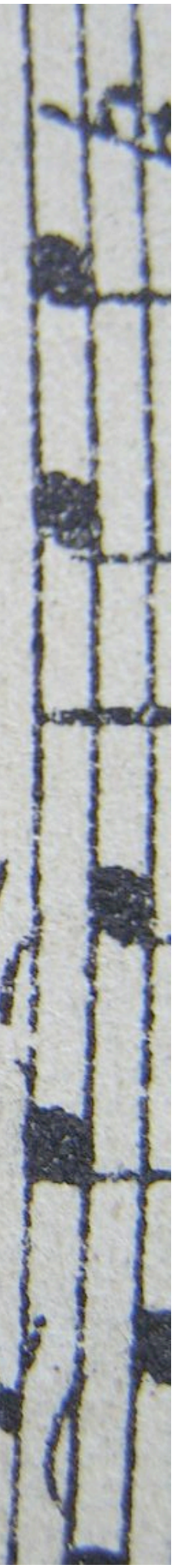
Brass



T. A. 397

f

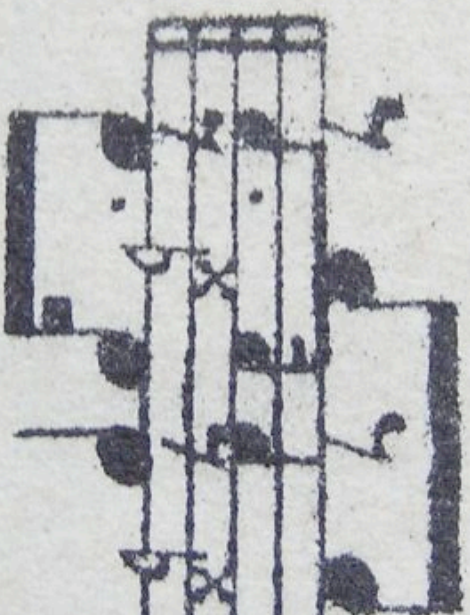
>



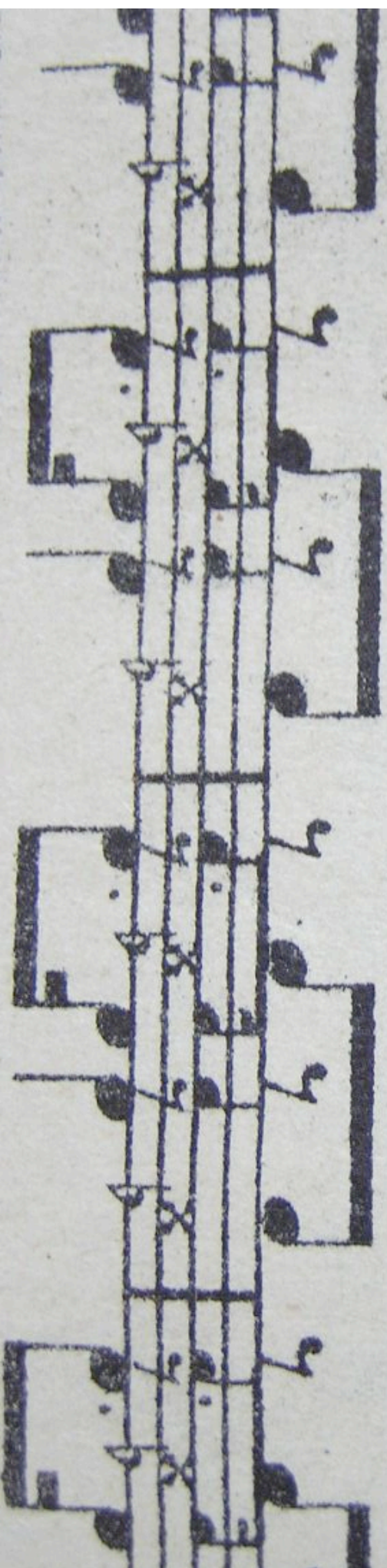
Parraíba

BAIÃO

Mão esquerda
Mão direita
Pé esquerdo
Pé direito



Caixa
Surdo
Cymbal (L.G.)
Bombo



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Praça da República 67/69 — Rio de Janeiro — Brasil

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