

Tá Fartando Coisa em Mim

BAIÃO

Humberto Teixeira e Ivon Curi

Gravação «Continental» por IVON CURTI

Orquestração de GAYA

Oferta da
«União Brasileira de Compositores»
(U. B. C.)

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Catálogo N.º 173

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RIO DE JANEIRO — BRASIL

Preço Cr\$ 10,00

TÁ FARTANDO COISA EM MIM

BAIÃO

Orq. de Gaya

Humberto Teixeira e Ivon Curi

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The first system features a piano (Pist.) part with a melodic line in the treble clef and a bass line in the bass clef. A 'Segue igual' instruction is present in the second measure of the piano part. The second system introduces a saxophone (Sax.) part with a melodic line in the treble clef and a piano accompaniment in the bass clef. The third system continues with saxophone (Sax.) and mellophone (Mts.) parts. The fourth system concludes with mellophone (Mts.) and saxophone (Sax.) parts. The score includes various musical notations such as notes, rests, and dynamic markings.

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TÁ FARTANDO COISA EM MIM

BAIÃO

VIOLINO

H. Teixeira e I. Curi

The musical score is written for Violino and consists of ten staves. The key signature is one flat (B-flat) and the time signature is 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings and articulation symbols, including accents, slurs, and a fermata. The score is divided into measures by vertical bar lines, with repeat signs at the beginning and end of sections.

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is arranged in approximately 10 horizontal lines across the page.

TÁ FARTANDO COISA EM MIM

BAIÃO

I. PISTON

H. Teixeira e I. Curi

The musical score is written on eight staves. The first staff is the main melody in treble clef, 2/4 time, with a key signature of one sharp (F#). The second staff is a saxophone solo, indicated by the label 'Sax.' and a saxophone icon. It features various ornaments such as accents (>) and grace notes (7). The third staff continues the main melody with similar ornaments. The fourth staff includes a key signature change to one flat (Bb) and a circled cross symbol. The fifth and sixth staves continue the main melody. The seventh staff is another saxophone solo, marked 'Sax.' and featuring a circled cross symbol. The eighth staff concludes the piece with a double bar line and repeat signs.

TÁ FARTANDO COISA EM MIM

BAIXO

H. Teixeira & C.ª

1.ª ROSTA

The image shows a page of handwritten musical notation for a piece titled "TÁ FARTANDO COISA EM MIM". The notation is arranged in eight staves, each containing a single line of music. The notation is written in a style characteristic of early 20th-century Brazilian music, likely for a low instrument (Baixo). The notes are mostly eighth and sixteenth notes, with some rests and accidentals. The paper is aged and shows some discoloration and wear, particularly along the right edge where it was bound.

TÁ FARTANDO COISA EM MIM

BAIÃO

I. ALTO

H. Teixeira e I. Curi

The musical score is written for an Alto voice part in 2/4 time, with a key signature of one sharp (F#). It consists of ten staves of music. The notation includes various rhythmic values, slurs, and dynamic markings. The word "Soli" is written above the staff at the beginning of the second, fourth, fifth, seventh, and eighth staves. Section markers, represented by a double bar line with a stylized symbol, are placed at the end of the second, seventh, and eighth staves. The score concludes with a double bar line and repeat dots at the end of the tenth staff.

THE UNIVERSITY OF CHICAGO

1912

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TÁ FARTANDO COISA EM MIM

BAIÃO

C. BAI XO

H. Teixeira e I. Curi

The musical score consists of seven staves of music. The first staff begins with a bass clef and a 2/4 time signature. The music is written in a key signature of two flats (B-flat and E-flat). The score includes various musical symbols: a repeat sign with a percentage sign (%) above it, a circled cross symbol (⊕), and a circled cross symbol with a plus sign (⊕+). The notation includes eighth and sixteenth notes, rests, and bar lines.

*Tá fartando coisa em mim... Tá fartando quarqué coisa,
Ai, Sá Dona! Um beijinho ou um cafuné...
E eu num sei bem o que é... Tá fartando um carinho,
Ai, Sá Dona! Um carinho, quem num qué?
Tá fartando coisa em mim... Quando o homem sente farta,
Ai, Sá Dona! Sem sabê bem o que é,
Deve sê uma muié! É que é hora do cabra, Sá Dona,
Arranjá uma muié!*

THE UNIVERSITY OF CHICAGO

1914

[Faint, illegible text, likely bleed-through from the reverse side of the page]

TÁ FARTANDO COISA EM MIM

BAIÃO

III. ALTO

H. Teixeira e I. Curi

The musical score is written on ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of eighth and sixteenth notes, often beamed together in groups. There are several measures with slurs over them. The second staff has a 'Soli' marking above it, followed by a repeat sign. The third staff continues the melodic line. The fourth staff has a 'Soli' marking above it and a diamond-shaped ornament symbol above a specific note. The fifth staff has 'Soli' markings above the first and last measures. The sixth staff continues the melody. The seventh staff has a 'Soli' marking above the first measure and a repeat sign. The eighth staff continues the melody. The ninth staff has a repeat sign at the beginning. The tenth staff concludes the piece with a double bar line.

LA FANTASIA CON UN MIN.

OP. 10, N. 2

di Chopin

Clavicembalo

The image shows a page of musical notation for Chopin's Fantasia in G minor, Op. 10, No. 2. The page contains ten staves of music, with the first staff starting with a treble clef and a key signature of two flats. The notation is very faint and difficult to read.

TÁ FARTANDO COISA EM MIM

BAIÃO

II. TENOR

H. Teixeira e I. Curi

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The score is divided into sections by repeat signs (double bar lines with dots) and includes several 'Soli' markings. A diamond-shaped symbol with a cross inside is used as a section marker. The music concludes with a double bar line and repeat dots.

THE PATENT OFFICE

1875

INVENTION OF

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PRODUCING

BY

THE

USE OF

A

SUBSTANCE

OF

THE

TÁ FARTANDO COISA EM MIM

BALÃO

TROMBONE

H. Teixeira e I. Curi

The musical score is written for Trombone and consists of ten staves. The first staff begins with a bass clef and a 2/4 time signature. The music is characterized by a mix of eighth and sixteenth notes, often grouped with slurs. There are several dynamic markings, including accents (>) and a 'p' (piano) marking. A '3' marking indicates a triplet in the fifth staff. The score includes various musical symbols such as a circled cross (⊕) and a circled percent sign (⊘). The piece concludes with a double bar line and repeat dots.

MIM ME ASIAO OCMATRA À FARTANDO COISA EM MIM

1870

M. T. de Almeida e A. G. de

TROMBONE

The image shows a musical score for Trombone, consisting of ten staves of music. The notation is in a single system, with each staff containing a line of music. The music is written in a style typical of 19th-century sheet music, with notes, rests, and slurs. The paper is aged and yellowed, and the text is somewhat faded. The score is arranged in a single system, with each staff containing a line of music. The music is written in a style typical of 19th-century sheet music, with notes, rests, and slurs. The paper is aged and yellowed, and the text is somewhat faded.

TÁ FARTANDO COISA EM MIM

BAIÃO

II. PISTON

H. Teixeira e I. Curi

Musical score for 'TÁ FARTANDO COISA EM MIM' in 2/4 time, featuring a single melodic line on a treble clef staff. The score consists of 10 staves of music. The key signature has one sharp (F#) and the time signature is 2/4. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs (double bar lines with dots) and a section marked with a circled cross symbol. A triplet of eighth notes is indicated with a '3' above the notes on the fifth staff. The piece concludes with a double bar line.

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Handwritten musical notation for the first system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the second system, showing a continuation of the melody and accompaniment.

Handwritten musical notation for the third system, including dynamic markings like 'V' and a fermata symbol.

Handwritten musical notation for the fourth system, featuring a double bar line and a circled symbol at the beginning.

Handwritten musical notation for the fifth system, concluding the piece with a final cadence.

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The background of the entire page is a repeating pattern of small, stylized yellow flowers. Each flower has five petals and a central circular motif. The pattern is dense and covers the entire surface.

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