

"BAIÃO NO BRAZ"

BAIÃO

- de -

HUMBERTO TEIXEIRA

e

LUIZ GONZAGA

Gravado em disco
"VICTOR" por

Jzaurinha Garcia

Orquestração de Guio de Moraes

Este exemplar é uma oferta
da União Brasileira dos
Compositores



Bandeirante Editora Musical Ltda.
RUA DO SEMINÁRIO, 165 - 2º ANDAR - SALA 3
SÃO PAULO BRASIL

Catalogo N. 1061
Preço Cr\$ 10,00

DIREITOS DE EXECUÇÃO CONTROLADOS PELA U. B. C.

"BAIÃO NO BRAZ"

BAIÃO

Humberto Teixeira e Luiz Gonzaga

PIANO

Pistons
AURÓ

Trom. e
tenzora

Acomp.

canto

mf

1.

2.

The musical score is written for piano and voice. It begins with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The piano part is divided into two staves: the upper staff is for the right hand and the lower for the left hand. The vocal line is written on a single staff above the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. A first ending bracket is present in the lower section of the score.

Copyright 1950 for all Countries by BANDEIRANTE EDITORA MUSICAL LTDA.
RUA DO SEMINARIO, 165 — SÃO PAULO — BRASIL
Impresso no Brasil — All Rights Reserved — Todos os Direitos Reservados — Printed in Brasil



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

2
m
s
m
m
m
m
m
m
m

"BAIÃO NO BRAZ"

BAIÃO

Humberto Teixeira e Luiz Gonzaga

2.º pistão

f *solli*

1. 2. *f*

f *solli*

f *ao* \otimes

\otimes Coda Final *f* *fff*

Copyright 1950 for all Countries by BANDEIRANTE EDITORA MUSICAL LTDA.
RUA DO SEMINARIO, 165 — SÃO PAULO — BRASIL
Impresso no Brasil — All Rights Reserved — Todos os Direitos Reservados — Printed in Brasil

..BVAIWO NO BRAZ

[Faint, illegible text and markings on the page, possibly bleed-through from the reverse side.]

"BAIÃO NO BRAZ"

BAIÃO

Humberto Teixeira e Luiz Gonzaga

3.º pistão

The musical score for the 3.º pistão (third horn) of 'Baião no Braz' is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first staff starts with a dynamic marking of *f* and a repeat sign. The second staff continues the melody. The third staff has a dynamic marking of *f*. The fourth staff includes first and second endings, marked '1.' and '2.'. The fifth staff has a dynamic marking of *f*. The sixth staff has a first ending marked '1'. The seventh staff has a dynamic marking of *f* and the word 'soli' above it. The eighth staff has a dynamic marking of *f* and the word 'a.o.' with a repeat sign above it. The ninth staff has a dynamic marking of *f*. The tenth staff is labeled 'Coda Final' and includes dynamic markings of *f*, *ff*, and *Sfz*.

"BAILÃO NO BRAS"

BAILÃO

13

1. DINO

The page contains ten horizontal musical staves, each consisting of five lines. The staves are arranged vertically and are currently blank, with only faint ghosting of notes visible. A large, semi-transparent watermark is centered on the page, featuring a stylized figure and the text 'BAILÃO NO BRAS' and 'BAILÃO'. The page is numbered '13' in the upper left corner and '1. DINO' in the upper right corner. The paper shows signs of age, including yellowing and some staining.

"BAIÃO NO BRAZ"

BAIÃO

Humberto Teixeira e Luiz Gonzaga

1.º Sax Alto

The musical score is written for the 1st Alto Saxophone. It begins with a treble clef, a 2/4 time signature, and a key signature of one flat (B-flat). The piece starts with a dynamic marking of *f* and a repeat sign. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *mf*, *sfz*, *f*, and *ff*. Performance instructions include *uniss*, *solo*, *subtone*, *trilli*, and *ao*. The score is divided into two endings, marked 1.º and 2.º. The first ending leads back to an earlier section, while the second ending concludes the piece with a final cadence. The piece ends with a dynamic marking of *sfz*.

STATE OF TEXAS
COUNTY OF BROWN

Know all men by these presents, that _____ of the County of _____ State of _____ do hereby certify that _____ of the County of _____ State of _____ is the true and lawful owner of _____

_____ of the County of _____ State of _____ and that _____ of the County of _____ State of _____ is the true and lawful owner of _____

_____ of the County of _____ State of _____ and that _____ of the County of _____ State of _____ is the true and lawful owner of _____

_____ of the County of _____ State of _____ and that _____ of the County of _____ State of _____ is the true and lawful owner of _____

_____ of the County of _____ State of _____ and that _____ of the County of _____ State of _____ is the true and lawful owner of _____

_____ of the County of _____ State of _____ and that _____ of the County of _____ State of _____ is the true and lawful owner of _____

"BAIÃO NO BRAZ"

BAIÃO

Humberto Teixeira e Luiz Gonzaga

2.º Sax Tenor

The musical score for the 2.º Sax Tenor part of "Baião no Braz" consists of ten staves of music. The key signature is one flat (Bb) and the time signature is 2/4. The score begins with a treble clef and a key signature change to Bb. The first staff starts with a forte (f) dynamic and a repeat sign. The second staff continues the melodic line. The third staff includes a uniss (unison) marking and a mezzo-forte (mf) dynamic. The fourth staff features a first ending (1.) and a second ending (2.) marked uniss solo, with dynamics ranging from sfz to f. The fifth staff continues the melodic development. The sixth staff is marked soli and starts with a forte (f) dynamic. The seventh staff is marked tutti and includes a uniss marking and a subtone instruction. The eighth staff is also marked tutti and ends with a sfz dynamic and a repeat sign. The ninth staff is marked "Só para finalizar" (only for finalizing) and includes dynamics of f, ff, and sfz. The piece concludes with a final note and a repeat sign.

BAIANO NO BRAZIL

Faint, illegible text on a page with horizontal lines, possibly a document or manuscript.

"BAIÃO NO BRAZ"

BAIÃO

Humberto Teixeira e Luiz Gonzaga

3.º Sax Alto

The musical score for the 3.º Sax Alto part consists of ten staves of music. The notation includes various dynamics such as *f*, *mf*, *sfz*, and *ff*. Performance instructions include *uniss*, *uniss solo*, *soli*, *Subtone*, and *Tutti*. The score begins with a treble clef, a 2/4 time signature, and a key signature of one flat. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a final dynamic of *sfz*.

BALAO NO. 1111

BALAO NO. 1111

BALAO NO. 1111

BALAO NO. 1111

BALAO NO. 1111

BALAO NO. 1111

BALAO NO. 1111

BALAO NO. 1111

BALAO NO. 1111

BALAO NO. 1111

BALAO NO. 1111

BALAO NO. 1111

BALAO NO. 1111

BALAO NO. 1111

"BAIÃO NO BRAZ"

BAIÃO

Humberto Teixeira e Luiz Gonzaga

4.º Sax Tenor

The musical score is written on ten staves in 2/4 time with a key signature of one flat (B-flat). It begins with a treble clef, a key signature change to one flat, and a 2/4 time signature. The piece starts with a dynamic of *f* and a repeat sign. The notation includes various dynamics such as *mf*, *sfz*, *f*, and *ff*. Performance instructions include *uniss*, *uniss solo*, *soli*, *TUTi*, and *Subtone*. The score features first and second endings, a double bar line with repeat signs, and concludes with a final cadence marked *Só para finalizar* and dynamics *f*, *ff*, and *Sfz*.

BATAVO NO BRASIL

BATAVO

1800

1800

1800

1800

1800

1800

1800

1800

1800

1800

1800

1800

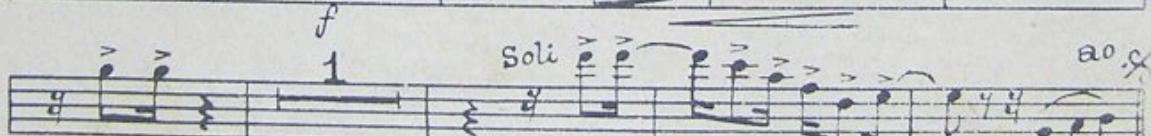
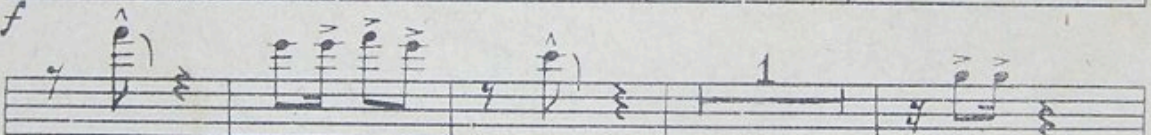
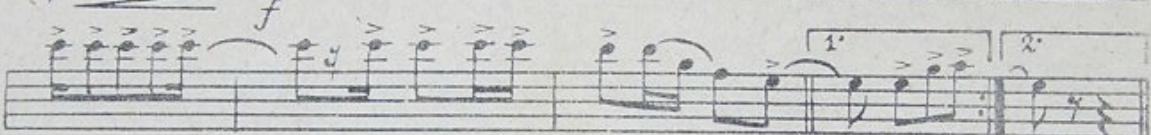
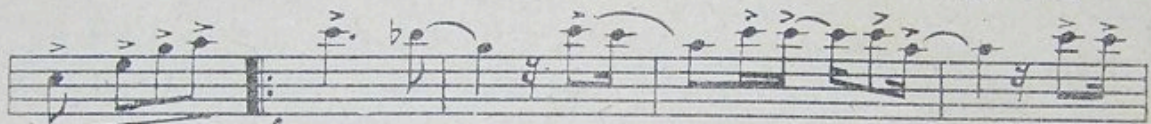
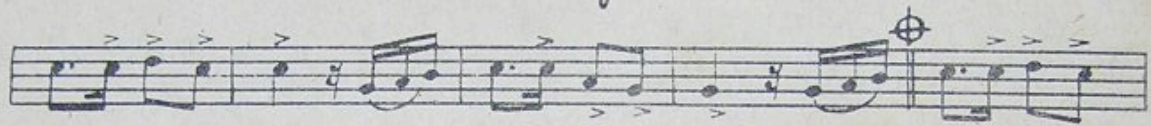
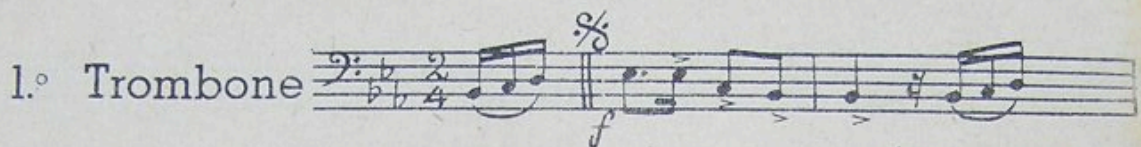
1800

"BAIÃO NO BRAZ"

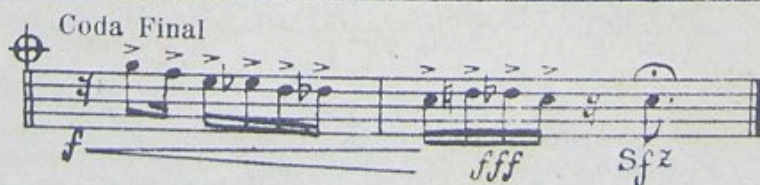
BAIÃO

Humberto Teixeira e Luiz Gonzaga

1.º Trombone



Coda Final



SAINT JOHN BAPTIST
BAYARD R. BRANT

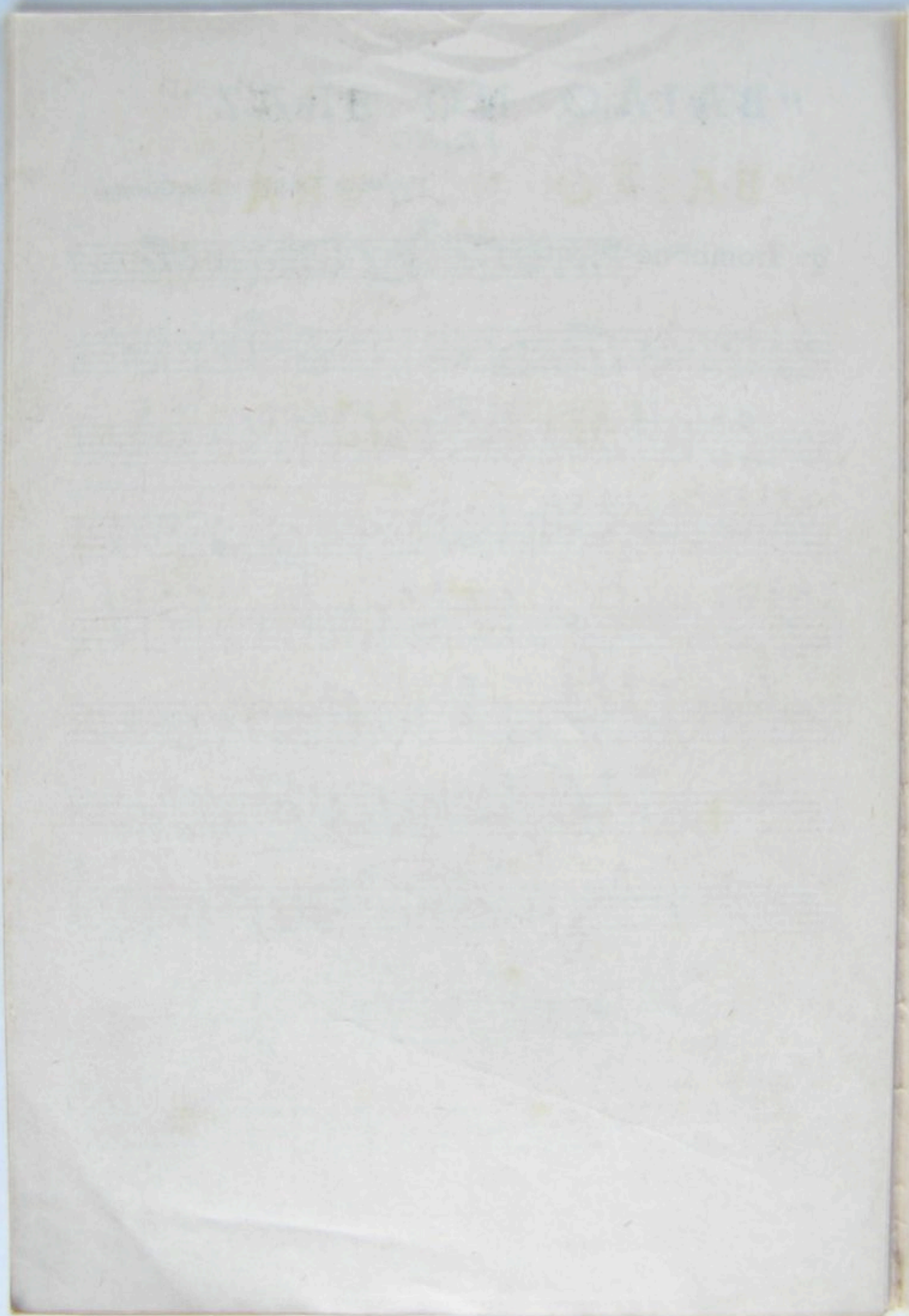
"BAIÃO NO BRAZ"

BAIÃO

Humberto Teixeira e Luiz Gonzaga

2.º Trombone

The musical score for the 2nd Trombone part is written on ten staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The piece starts with a forte (*f*) dynamic and a repeat sign. The notation includes various rhythmic patterns, slurs, and accents. There are first and second endings marked with '1º' and '2º'. A 'Coda Final' section is indicated by a circled cross symbol and includes dynamics such as *f*, *fff*, and *Sfz*. The score concludes with a repeat sign and a circled cross.



"BAIÃO NO BRAZ"

BAIÃO

Humberto Teixeira e Luiz Gonzaga

BATERIA

MÃO ESQUERDA
MÃO DIREITA
PÉ DIREITO

CAIXA
TOM TOMP
BOMBO

20

SÓ para finalizar

Copyright 1950 for all Countries by BANDEIRANTE EDITORA MUSICAL LTDA.
RUA DO SEMINARIO, 165 — SÃO PAULO — BRASIL
Impresso no Brasil — All Rights Reserved — Todos os Direitos Reservados — Printed in Brasil

SAIAO MO BRAS
SAIAO MO BRAS

THE

SAIAO MO BRAS

SAIAO MO BRAS

SAIAO MO BRAS

SAIAO MO BRAS

SAIAO MO BRAS

SAIAO MO BRAS

SAIAO MO BRAS

SAIAO MO BRAS

SAIAO MO BRAS

"BAIÃO NO BRAZ"

BAIÃO

Humberto Teixeira e Luiz Gonzaga

Baixo

1.
2.

2 3 4 2 3 4

ao

Só para finalizar

f *ff* *Sfz*

REFRÃO :

BIS (... tibum zaz-traz!
(... o baião chegou no Braz!

ESTRIBILHO .

(Ai, baião !
(Ai, baião, que dança bôa!
BIS (Paulistinha,
(Aceite um abraço do Norte
(Pra terra da garôa!

I

Rafael, calça a botina,
Limpa a gôla com benzina
Ou cum pouco de água-raz...
Faz dormir cedo a bambina
Chama Dina e Angelina,
O baião chegou no Braz!

II

Marinela, a tarantela
Ficou dentro da chinela...
O Baião botou pra traz !
Pascoalini, guarda o céuo
Qui o baião é piu belo!
O baião chegou no Braz..

“BABA O MO BABA”

SONG

The page contains ten horizontal musical staves. Each staff has a single line drawn across it, but no notes or clefs are visible. The paper is aged and has some yellowish stains.

Partial view of musical notation on the right edge of the page, showing staves and notes from an adjacent page.

The first system of musical notation consists of three staves. The top staff contains a melodic line with eighth and sixteenth notes. The middle staff contains a harmonic accompaniment with chords and eighth notes. The bottom staff contains a bass line with eighth notes. The system is divided into five measures.

The second system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the harmonic accompaniment. The bottom staff continues the bass line. The system is divided into five measures.

The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the harmonic accompaniment. The bottom staff continues the bass line. The system is divided into five measures.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the harmonic accompaniment. The bottom staff continues the bass line. The system is divided into four measures, ending with a double bar line and a repeat sign.

SÓ para finalizar

The final section of the music is marked "SÓ para finalizar" and begins with a "Tutti" marking. It consists of two systems of musical notation. The first system has two staves with dynamics *f* and *sf*. The second system has two staves with dynamics *sfz* and *mf*. The notation includes various rhythmic values and accidentals.

SUCESSOS EDITADOS PELA

BANDEIRANTE EDITORA MUSICAL L^{TDA.}

Rua do Seminario n. 165 — 2.º andar — sala 3
S. PAULO — BRASIL

APRESENTA AS MUSICAS DE MAIOR SUCESSO

MARCHAS

AI, AI, PAQUETA' — Hervê Cordovil	Gravado em Discos Continental por Vagalumes do Luar
AMADA MIA — Rôberto Roberti-Arlindo Marques Junior	Gravado em Discos Continental por Silvio Caldas
ARREBENTA A BEXIGA — Arlindo Pinto-Mario Zan	Gravado em Discos Continental por Helio Sindô
JAPONEZA — Juracy Rago-Paulo Queiroz Sobrinho	Gravado em Discos Continental por Rubens Peniche
LQLITA — José Assad (Beduino)	Gravado em Discos Continental por Rubens Peniche
QUANDO A BÓA PASSOU — Roberto Roberti-Arlindo Marques Junior	Gravado em Discos Continental por Déo
MARCHA DO O' — Roberto Roberti-Christovão de Alencar	Gravado em Discos Continental por Black-Out
MARIA FLORISBELA — Arlindo Pinto-Mario Zan	Gravado em Discos Continental por Déo
NUNCA FOI TÃO BÓA — Roberto-Roberti-Arlindo Marques Junior	Gravado em Discos Victor por Gilberto Alves
O' NESTA — Cyro de Sousa-Poléra	Gravado em Discos Continental por Helio Sindô
RAINH ADO NILO — José Assad (Beduino)	Gravado em Discos Continental por Manoel Reis
SIRIA-LIBANEZA — Alcír Pires Vermelho-Almanir Grego	Gravado em Discos Star por Abilio Lessa
TURI TURE' — Roberto Martins-Ary Monteiro	Gravado em Discos Victor por Carlos Galhardo

SAMBAS

BARRIGA VAZIA — B. Fonseca-Luiz Alex	Gravado em Discos Continental por Caco Velho
LADRA — Jota Roy-Orlando Monelo	Gravado em Discos Continental por Vagalumes do Luar
O CASTIGO VEM DO CÉO — Conde e Celso Vilaça	Gravado em Discos Star por Zé e Zilda
PAULO DA PORTÉLLA — Anibal da Silva-Eden Silva	Gravado em Discos Continental por Manoel Reis
PORTO RICO — Heitor de Barros e Caco Velho	Gravado em Discos Continental por Caco Velho
TUA CARTA — Roberto Martins-Ary Monteiro	Gravado em Discos Victor por Carlos Galhardo

OUTROS SUCESSOS

MARCHAS

A ROSA E' A MAIOR	Roberto Roberti-Arlindo Marques Junior
E' CARNAVAL	J. Pizarro-J. Martins
JARDIM DA ILUSÃO	Arlindo Pinto-Luiz Alex
MARCHA DO CHOPP	Cyro de Souza
MARCHA DO SOLIDO'	J. M. Alves-Luiz Alex
MARIA DO REQUEBRADO	Orlando Monelo-Gentil Castro
MEDO DA ONDA	Helio Sindô-Reinaldo Santos
PAULISTA DE QUATROCENTOS ANOS	Cyro de Souza
PRINCEZA	José Assad (Beduino)
TIC-TAC	Walter Rodrigues
TOURADAS SEM TOURO	Moacyr Braga

SAMBAS

AI! SE EU FOSSE PORTUGUEZ	Victor Simão-Helio Sindô-Boca
ARREPENDIDA VOLTOU	Pópó-Americano
CAFUA	J. M. Alves--F. Gimenez
CHAVE DO MEU CORAÇÃO	J. Pizarro-Clélio José
CIUME	David Raw-Saddi Cabral
EU NÃO TENHO CULPA	Moacyr Braga-Walter Rodrigues
EU TENHO LAGRIMAS	Heitor de Barros-Nelson Lucena
FESTA DO POVO	Conde-Avaré
FIQUEI LOUCO	ErasmoSilva-Cyro de Souza
MAL AGRADECIDA	Wilson Baptista-Ruy Moreira
MAS SINHA'!...	Hervê Cordovil-A. Silva Araujo
MEU PECADO	Cyro de Souza
MODA DA MULA PRETA	Raul Torres
LIBERDADE	L. Ramos-O. Gagliastro
SEIS HORAS NA BAIA	Francisco Pires
YÁYÁ SEGURA A SAIA	Conde

O direito do Autor depende da fidelidade dos programas

PARA SEUS PEDIDOS DIRIJA-SE À

[Empty rectangular box for address]

Nº 0850

Impresso na Grafica das Americas Ltda. - Rua Genébra, 38 - Fone 4-6458 - S. Paulo - Brasil

M. N. TEATRO 81692

Só para finalizar



Copyright 1950 for all Countries by BANDEIRANTE EDITORA MUSICAL LTDA.

RUA DO SEMINARIO, 165 — SÃO PAULO — BRASIL

Impresso no Brasil — All Rights Reserved — Todos os Direitos Reservados — Printed in Brasil

EDIDOS DIRIJA-SE A _____

... - Rua Geneva, 38 - Fone 4-6458 - S. Pa

ona Grafica das Américas Ltda. - 1

ATRO 81692