

ORCHESTRA



BALAIO!

MAXIXE CARNAVALESCO

Marcello Tupynambá

N. p. Piano 710

N. p. Orchestra 2317



VIOLINO DIV. BASSO, OU TUBA CELLO OU TROMBONE SAX. SI
SAX. MI bemol, PISTON SI bemol, Clarinetto SI bemol, e FLAUTA

24567
Ex. Leto accordion



BALAIÃO!

MAXIXE CARNAVALESKO

Letra de Navis.

Ex. Leto accordion

Musica M. Tupynamba.

PIANO

1.

2.

Canto.

FIM.

1.

2.

Propriedade reservada.

2317(716)

MUSEU NACIONAL DO TEATRO 24567



BALAIÓ!

MAXIXE

BASSO ou TUBA

M. Tupynambá.

Handwritten initials "D" on the left margin.

1.

2.

FIM.

1.

2.

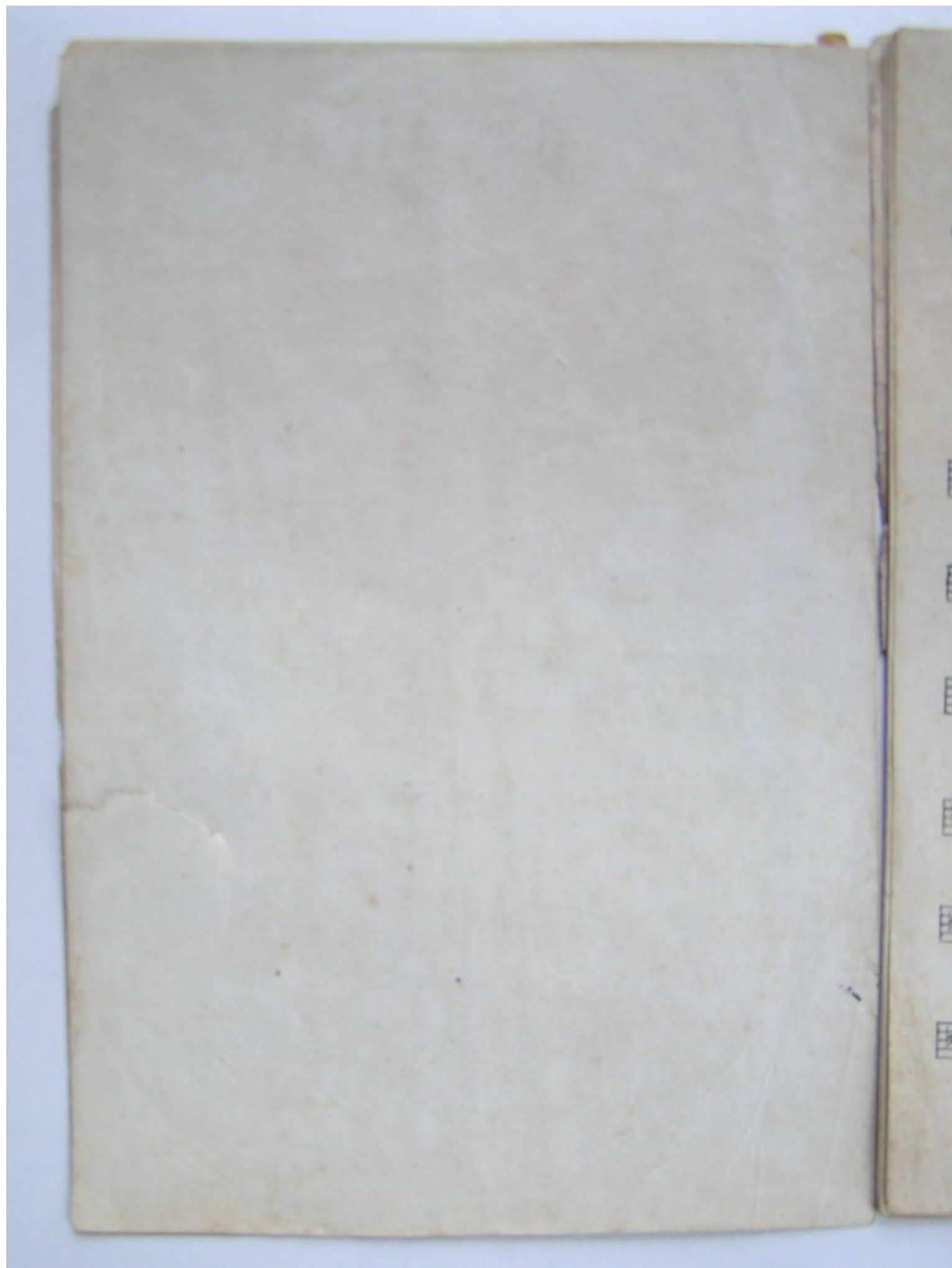
1.

2.

D.C. %

2317

MUSEU NACIONAL DO THEATRO 24564



*De
Eugenio Farina*



BALAIÃO!

MAXIXE

CLARINO ou SAX. Sib

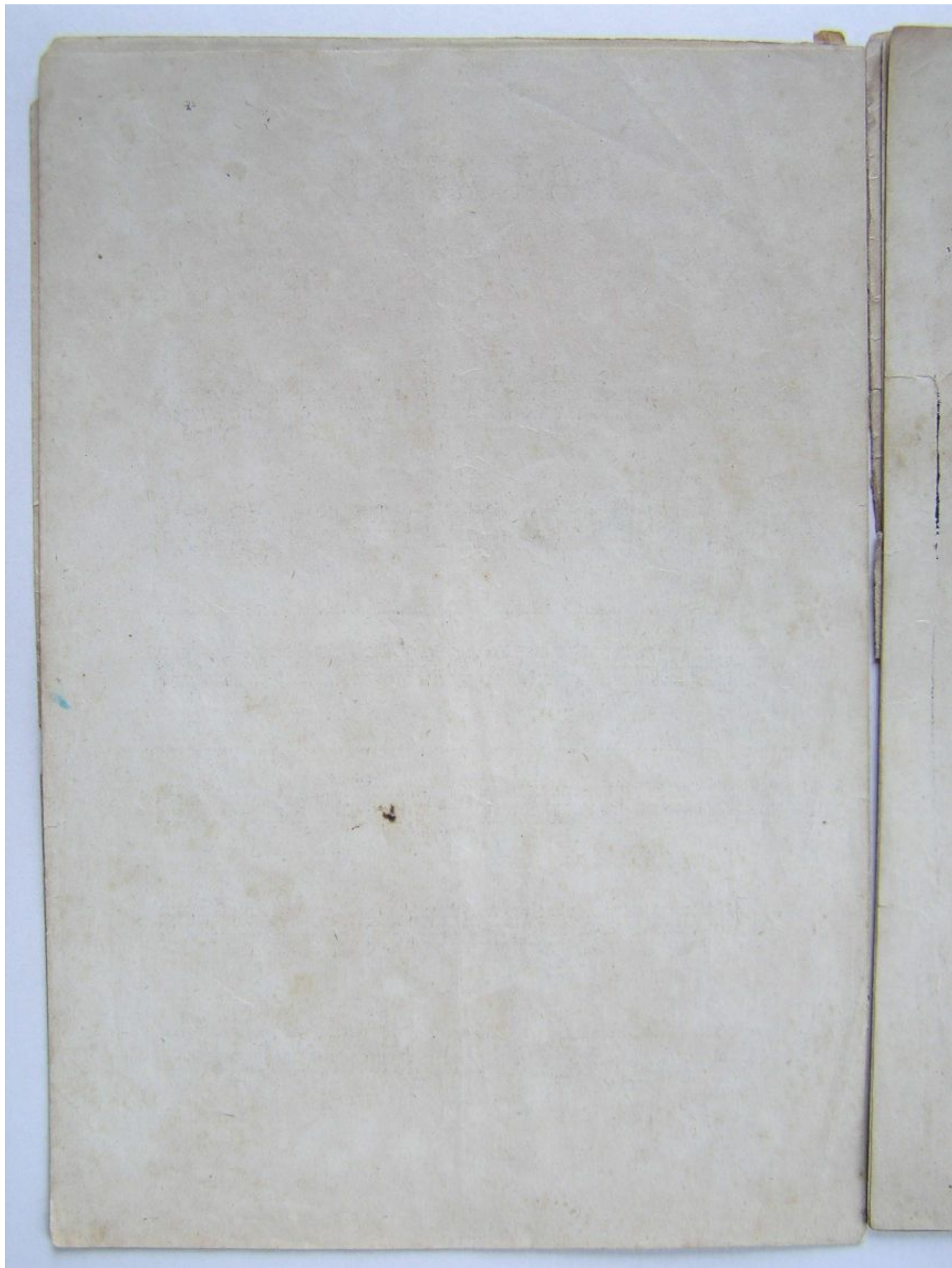
M. Tupynambá.

FIM.

D. C. §

2317

MUSEU NACIONAL DO TEATRO 24568



de
Augusto Franco



BALAIÃO!

MAXIXE

M. Tupynambá.

TROMBONE

The musical score consists of seven staves of music for Trombone. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It includes a first ending bracket and a repeat sign. The second staff contains a second ending bracket and the word "FIM." below it. The third and fourth staves each have a first and second ending bracket. The fifth and sixth staves continue the melodic line. The seventh staff concludes with a first and second ending bracket and a double bar line.

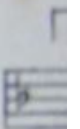
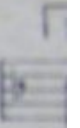
Fala

D. C. %

2317

MUSEU NACIONAL DO THEATRO 245.64

FIS



*De
Ruzanoferto*



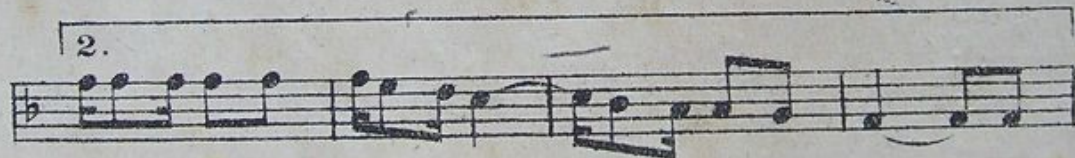
BALAIÃO!

MARCHE

PISTON Sib

M. Tupynambá.

2 vezes
§

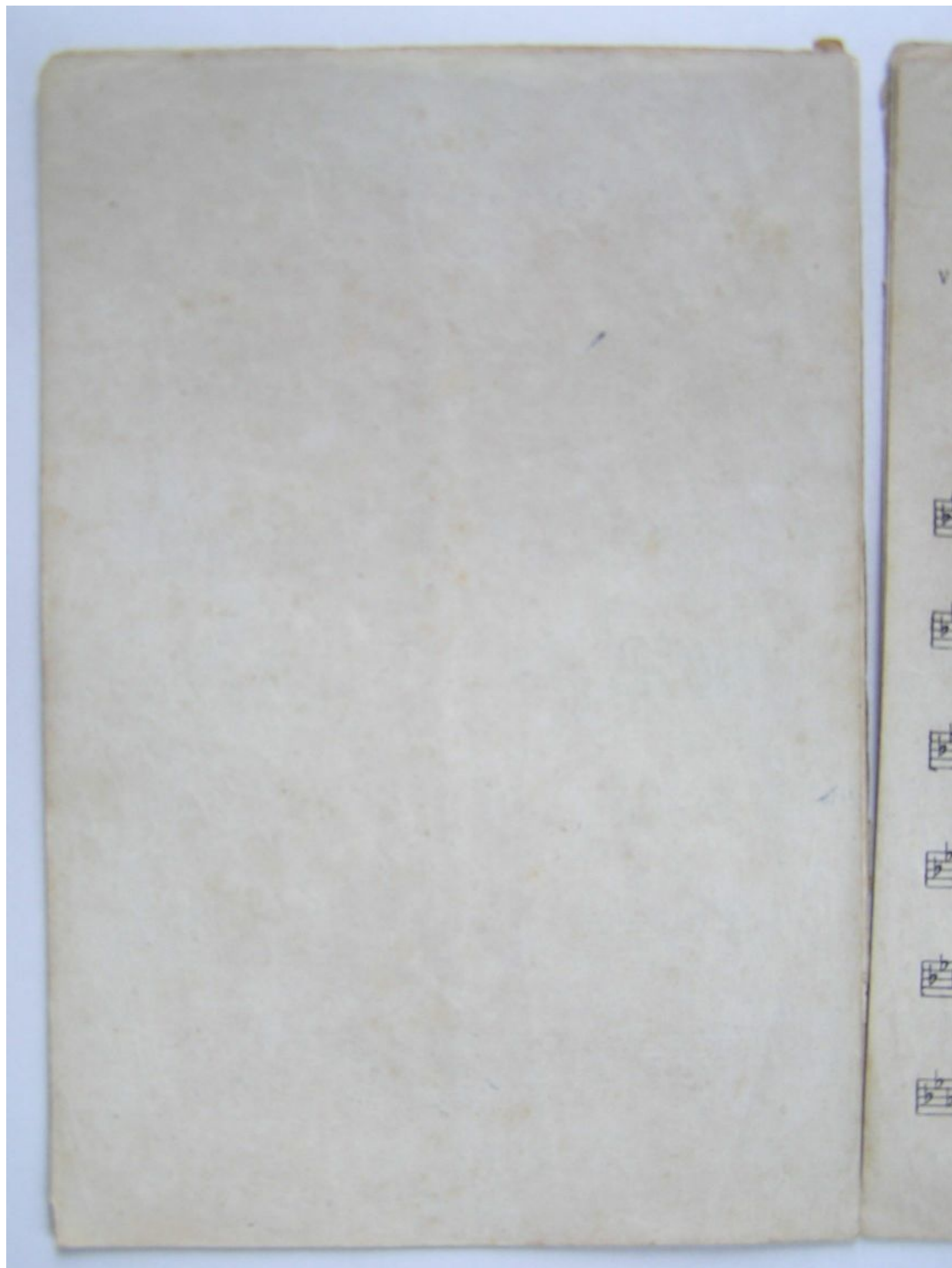


Fala

D.C. §

2317

MUSEU NACIONAL DO TEATRO 24567



De
M. Tupynambá



BALAIÃO!

MAXIXE

VIOLINOS A e B

M. Tupynambá.

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music is written in a single melodic line. The second staff includes first and second endings, with a dynamic marking of *ff* above the second ending. The third staff is marked *FIM.* and *P.* and includes a first ending. The fourth and fifth staves continue the melodic line. The sixth staff includes a second ending. The seventh staff is marked *P-F.F.* and includes first and second endings. The eighth staff concludes the piece with first and second endings.

que te
acabou

2317

D.C. *2*

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D.C. Eugenio Ferraz



BALAIÃO!

MAXIXE

SAXOPHONE *Mib*

M. Tupynambá.



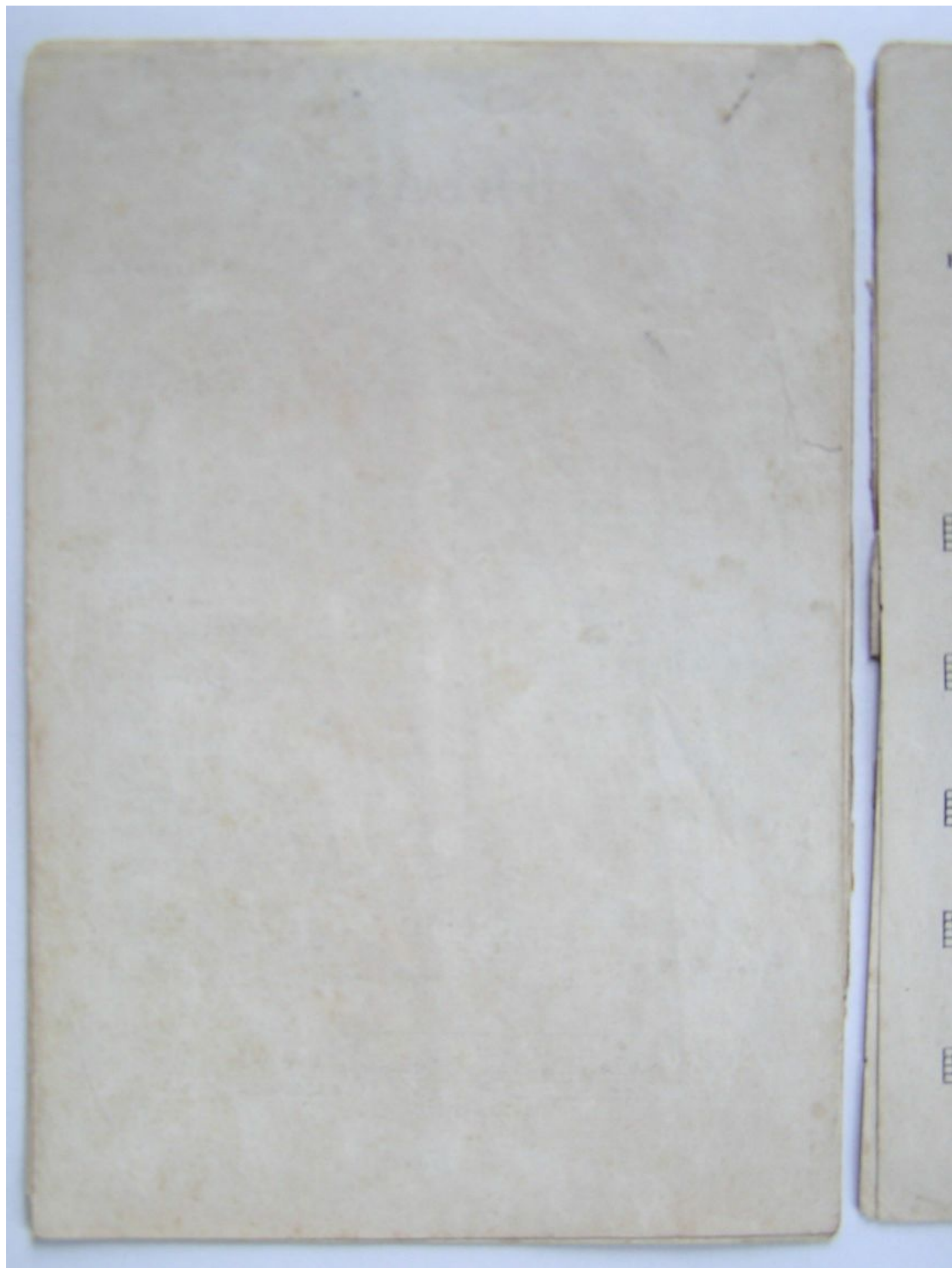
2 acordes

Fala

D.C. S

2317

MUSEU NACIONAL DO THEATRO 24564



de
Augusto Ferraz



BALAIÃO!

FLAUTA

MAXIXE

M. Tupynambá.

1.

2.

FIM.

1.

2.

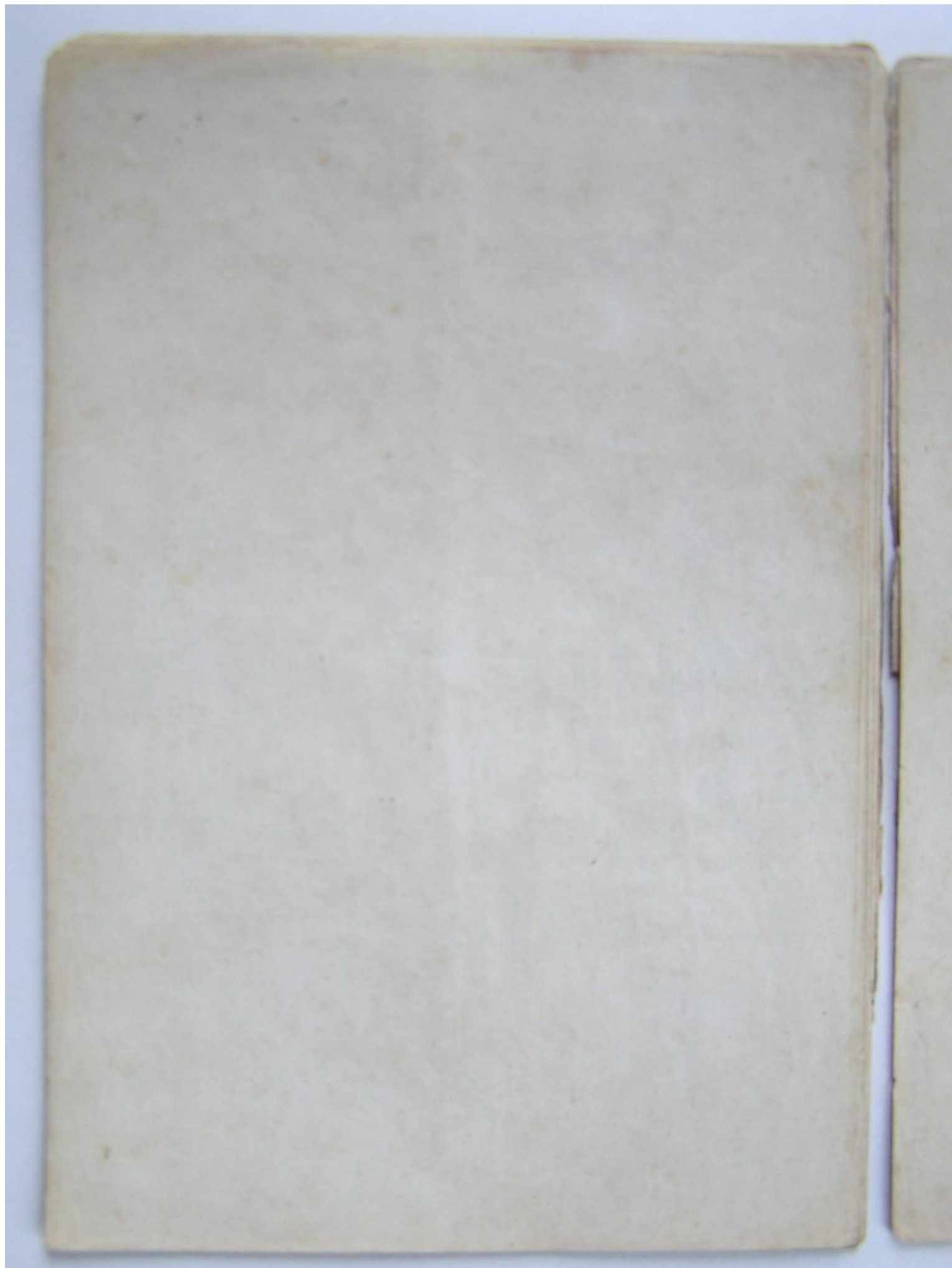
1.

2.

D.C. §

2317

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BALAIÃO!

De
Ruy Mauro

MAXIXE

CELLO

M. Tupynambá.

Musical score for Cello, consisting of seven staves of music. The key signature is two flats (B-flat and E-flat) and the time signature is 2/4. The score includes first and second endings, a repeat sign, and a double bar line with 'FIM.' below it. The final staff ends with a double bar line and 'D.C. §' below it.

D.C. §

2317

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Qua
Qua
Ve j
Qua
As
Nã

De Eugenio Varro

(CÔRO)



Quando eu vejo um bom balaio .
Quasi caio! Quasi caio!
Vejo até deste mundo o fim
Quando enxergo um balaio assim!
As moças de minha terra
Não têm dó nem compaixão
remexem o seu balaio
u Deus!
sensação!

Um dia lá na cidade
Numa casca de melão
Uma moça escorregou
e o balaio lá foi pra o chão!
A moça ficou vermelha
de vergonha encabulou
e o balaio ficou amassado...
Ai, meu Deus!
Desvalorizou!

D.C. §

(CÔRO)

Balaio, meu bem! Balaio!
Balaio, meu bem! Balaio!
Me pegue, senão eu caio!
pegue, senão eu caio!

3. V.

Ex. que se acordou

"ARS" São Paulo.

MUSEU NACIONAL DO TEATRO 24532

BOAS MUSICAS
Boas Letras
Boas —————
—Orchestrações

Peça sempre



A edição "leader"

Casa Editora Musical "ARS" ANDRADE & RENZETTI
Lad. S. Francisco 22 - A

Faint handwritten text, possibly a signature or date, in pencil or light ink.

ORCHESTR



OPICÄD

AXIXE
BALM

Centenario

Surgenent de l'avenir



11

Marcello Suppynamou

iano 716

CASA CHRISTO
Methodos
N.p. Orchestra 233



BAURU - Est. S. Paulo ou TRUMBO

MI bemol, PISTON
BASSO, Ou TUBA CILLO ou TRUMBO
SI bemol, Clarino SI be

2317

MUSEU NACIONAL DO

Pr

Handwritten signature



O
i

AIO!

Ornamentation

Dr. Antony Jones

IOI

Dr
C. J. ...

XX
FIOI!

Engelmann

D
r

IOI

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IOI

Dr. G. J. ...

M. Tupyname.

De Wagerband

(CÓRU)





A edição "leader"

Casa Editora Musical "ARSA" ANDRADE & RENZETTI
Lad. S. Francisco 22. - A

ТЕАТРО

24564

Composição

Atacando

Balao

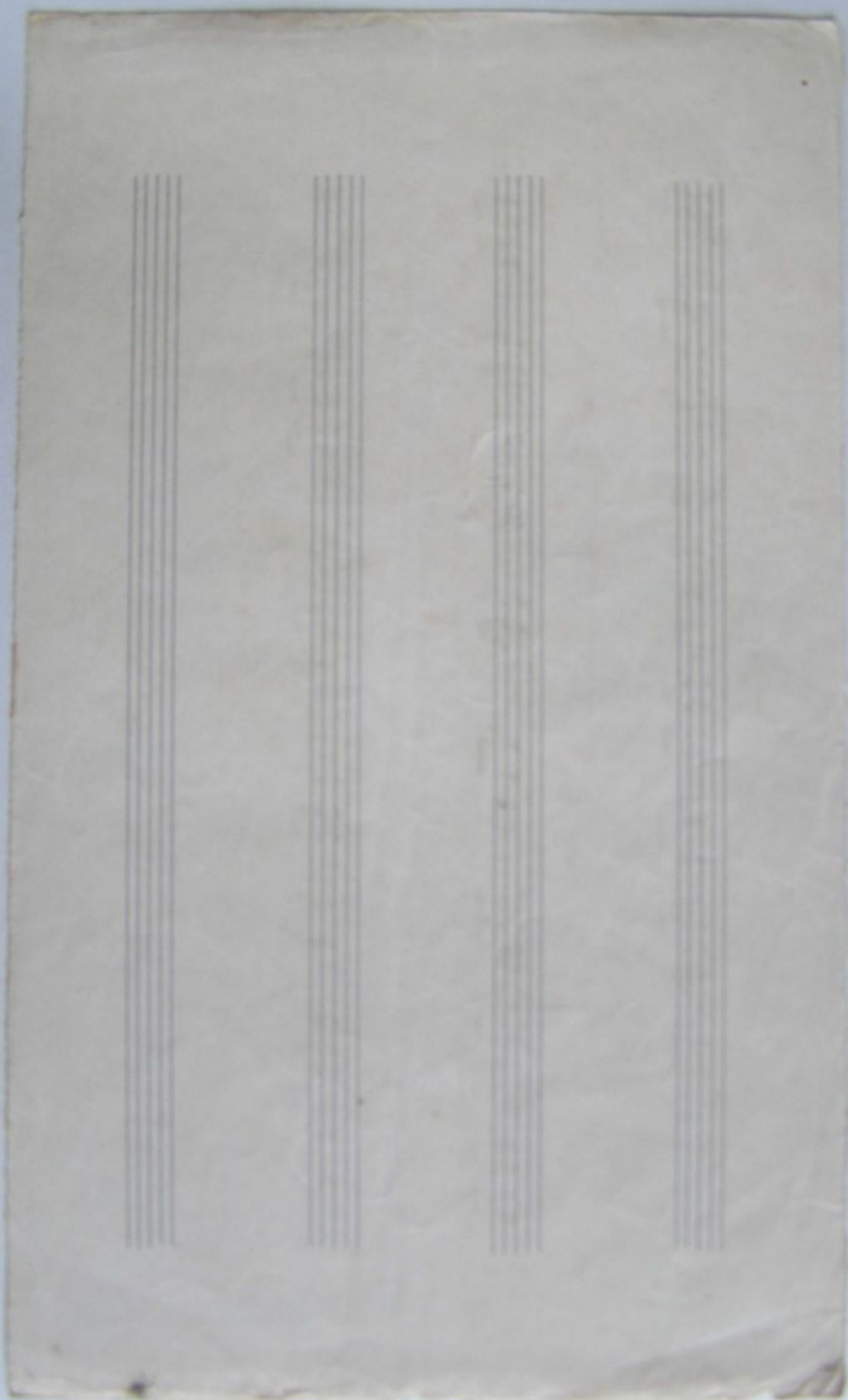
1^{va}: *2^{da}* *3^{ra}* *4^a* *5^a* *6^a* *7^a* *8^a* *9^a* *10^a* *11^a* *12^a* *13^a* *14^a* *15^a* *16^a* *17^a* *18^a* *19^a* *20^a* *21^a* *22^a* *23^a* *24^a* *25^a* *26^a* *27^a* *28^a* *29^a* *30^a* *31^a* *32^a* *33^a* *34^a* *35^a* *36^a* *37^a* *38^a* *39^a* *40^a* *41^a* *42^a* *43^a* *44^a* *45^a* *46^a* *47^a* *48^a* *49^a* *50^a* *51^a* *52^a* *53^a* *54^a* *55^a* *56^a* *57^a* *58^a* *59^a* *60^a* *61^a* *62^a* *63^a* *64^a* *65^a* *66^a* *67^a* *68^a* *69^a* *70^a* *71^a* *72^a* *73^a* *74^a* *75^a* *76^a* *77^a* *78^a* *79^a* *80^a* *81^a* *82^a* *83^a* *84^a* *85^a* *86^a* *87^a* *88^a* *89^a* *90^a* *91^a* *92^a* *93^a* *94^a* *95^a* *96^a* *97^a* *98^a* *99^a* *100^a*

1^{va}: *2^{da}* *3^{ra}* *4^a* *5^a* *6^a* *7^a* *8^a* *9^a* *10^a* *11^a* *12^a* *13^a* *14^a* *15^a* *16^a* *17^a* *18^a* *19^a* *20^a* *21^a* *22^a* *23^a* *24^a* *25^a* *26^a* *27^a* *28^a* *29^a* *30^a* *31^a* *32^a* *33^a* *34^a* *35^a* *36^a* *37^a* *38^a* *39^a* *40^a* *41^a* *42^a* *43^a* *44^a* *45^a* *46^a* *47^a* *48^a* *49^a* *50^a* *51^a* *52^a* *53^a* *54^a* *55^a* *56^a* *57^a* *58^a* *59^a* *60^a* *61^a* *62^a* *63^a* *64^a* *65^a* *66^a* *67^a* *68^a* *69^a* *70^a* *71^a* *72^a* *73^a* *74^a* *75^a* *76^a* *77^a* *78^a* *79^a* *80^a* *81^a* *82^a* *83^a* *84^a* *85^a* *86^a* *87^a* *88^a* *89^a* *90^a* *91^a* *92^a* *93^a* *94^a* *95^a* *96^a* *97^a* *98^a* *99^a* *100^a*

1^{va}: *2^{da}* *3^{ra}* *4^a* *5^a* *6^a* *7^a* *8^a* *9^a* *10^a* *11^a* *12^a* *13^a* *14^a* *15^a* *16^a* *17^a* *18^a* *19^a* *20^a* *21^a* *22^a* *23^a* *24^a* *25^a* *26^a* *27^a* *28^a* *29^a* *30^a* *31^a* *32^a* *33^a* *34^a* *35^a* *36^a* *37^a* *38^a* *39^a* *40^a* *41^a* *42^a* *43^a* *44^a* *45^a* *46^a* *47^a* *48^a* *49^a* *50^a* *51^a* *52^a* *53^a* *54^a* *55^a* *56^a* *57^a* *58^a* *59^a* *60^a* *61^a* *62^a* *63^a* *64^a* *65^a* *66^a* *67^a* *68^a* *69^a* *70^a* *71^a* *72^a* *73^a* *74^a* *75^a* *76^a* *77^a* *78^a* *79^a* *80^a* *81^a* *82^a* *83^a* *84^a* *85^a* *86^a* *87^a* *88^a* *89^a* *90^a* *91^a* *92^a* *93^a* *94^a* *95^a* *96^a* *97^a* *98^a* *99^a* *100^a*

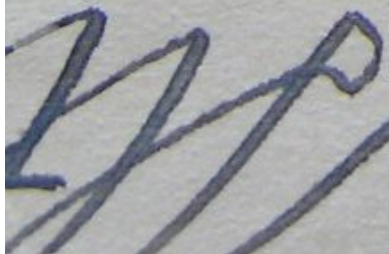
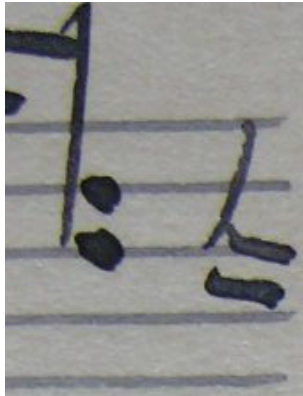
1^{va}: *2^{da}* *3^{ra}* *4^a* *5^a* *6^a* *7^a* *8^a* *9^a* *10^a* *11^a* *12^a* *13^a* *14^a* *15^a* *16^a* *17^a* *18^a* *19^a* *20^a* *21^a* *22^a* *23^a* *24^a* *25^a* *26^a* *27^a* *28^a* *29^a* *30^a* *31^a* *32^a* *33^a* *34^a* *35^a* *36^a* *37^a* *38^a* *39^a* *40^a* *41^a* *42^a* *43^a* *44^a* *45^a* *46^a* *47^a* *48^a* *49^a* *50^a* *51^a* *52^a* *53^a* *54^a* *55^a* *56^a* *57^a* *58^a* *59^a* *60^a* *61^a* *62^a* *63^a* *64^a* *65^a* *66^a* *67^a* *68^a* *69^a* *70^a* *71^a* *72^a* *73^a* *74^a* *75^a* *76^a* *77^a* *78^a* *79^a* *80^a* *81^a* *82^a* *83^a* *84^a* *85^a* *86^a* *87^a* *88^a* *89^a* *90^a* *91^a* *92^a* *93^a* *94^a* *95^a* *96^a* *97^a* *98^a* *99^a* *100^a*

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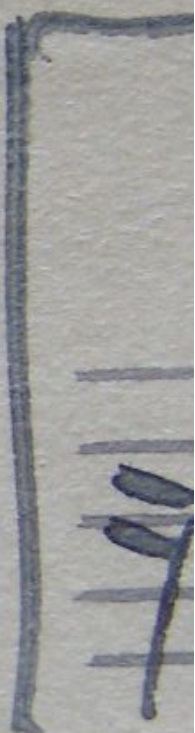
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