

Marcelo Tupinambá (1889-1953)

Barbuleta, barbuleta!
Modinha sertaneja

Texto: José Eloy

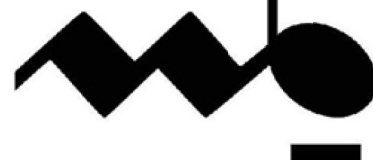
Editoração: Marcílio Lopes

flauta, clarineta, 2 violinos, violoncelo, contrabaixo, voz, piano
(*flute, clarinet, 2 violins, cello, double bass, voice, piano*)

Partes:

Flauta
Clarineta
Violino I
Violino II
Violoncelo
Contrabaixo
Piano

18 p.



MUSICA BRASILIS

Barbuleta, barbuleta!

Modinha sertaneja

Letra de José Eloy

Marcelo Tupinambá

The musical score is arranged in a system of seven staves. The top six staves are for individual instruments: Flauta (Flute), Clarineta (Bb) (Clarinet in B-flat), Violino I (Violin I), Violino II (Violin II), Violoncelo (Cello), and Contrabaixo (Double Bass). The bottom staff is for the Piano. The music is in the key of B-flat major (two flats) and common time (C). The score consists of four measures. The Flauta and Violino I parts feature a melodic line with a slur over the final two measures. The Clarineta (Bb) part plays a rhythmic accompaniment with eighth notes and rests. The Violino II part plays a rhythmic accompaniment with eighth notes. The Violoncelo part plays a melodic line with a slur over the final two measures. The Contrabaixo part plays a rhythmic accompaniment with eighth notes and rests. The Piano part provides harmonic support with chords and a melodic line in the right hand.

5

Fl.

Cl.

5

Vln. I

Vln. II

Vc.

Cb.

5

Bar-bu-le-ta, bar-bu - le - ta, Ver-me-i-a, bran-ca_e a - zú,

Pno.

9

Fl.

Cl.

9

Vln. I

Vln. II

Vc.

Cb.

9 Vei - o vo-an - do, vei - o vo-an - do, Lá de lon-ge, lá do sú

Pno.

13

Fl.

Cl.

13

Vln. I

Vln. II

Vc.

Cb.

13 Vei-o vin-do, vei - o vin - do E des-ceu no meu quin - tá

Pno.

17

Fl.

Cl.

17

Vln. I

Vln. II

Vc.

Cb.

17 E, as-sa-nha-da, co-me-çou To-das frô-res a bei-já!

Pno.

Detailed description: This is a page of a musical score for the piece 'Barbuleta, barbuleta!' by Marcelo Tupinambá. The page is numbered 5. The score is arranged for a chamber ensemble consisting of Flute (Fl.), Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), Cello (Cb.), and Piano (Pno.). The music is in a key signature of two flats (B-flat major or D-flat minor) and a 2/4 time signature. The score begins at measure 17. The Flute and Violin I parts play a melodic line with eighth and sixteenth notes, often beamed together. The Clarinet and Violin II parts provide harmonic support with similar rhythmic patterns. The Viola and Cello parts play a steady bass line with chords and single notes. The Piano part features a rhythmic accompaniment with chords in the right hand and a bass line in the left hand. The lyrics 'E, as-sa-nha-da, co-me-çou To-das frô-res a bei-já!' are written above the piano staff. The score concludes with a final cadence in the fourth measure of this system.

21

Fl.

Cl.

21

Vln. I

Vln. II

Vc.

Cb.

21 Bar-bu-le-ta, bar-bu - le - ta Bar-bu - le - ta, vai-te_em - bo - ra

Pno.

25

Fl.

Cl.

25

Vln. I

Vln. II

Vc.

Cb.

25 Dei-xa em paz a lin-da ro - sa Vo-a, vo - a da-qui pr'a fo - ra

Pno.

29

Fl.

Cl.

29

Vln. I

Vln. II

Vc.

Cb.

29

Bar-bu-le-ta, bar-bu - le - ta Bar-bu - le - ta, vai-te em - bo - ra

Pno.

33

Fl.

Cl.

Vln. I

Vln. II

Vc.

Cb.

Pno.

8^{va}

Dei-xa em paz a lin-da ro - sa Vo-a, vo - a da-qui pr'a fo - ra

D.C. tutto 2X

D.C. tutto 2X

D.C. tutto 2X

Barbuleta, barbuleta!

Flauta

Modinha sertaneja

Letra de José Eloy

Marcelo Tupinambá

The musical score is written for a flute in G minor (one flat) and 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody is characterized by eighth-note patterns and occasional slurs. The score includes measure numbers 5, 10, 14, 18, 22, 26, 30, and 34. The piece concludes with a double bar line at the end of the final staff.

D.C. tutto 2X

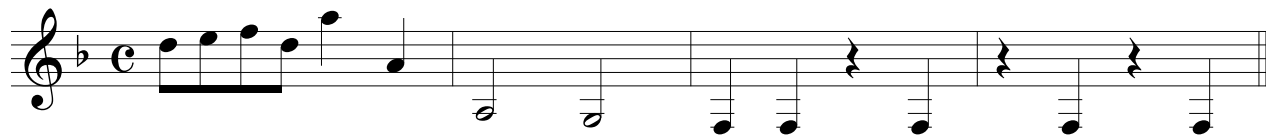
Barbuleta, barbuleta!

Clarinet (Bb)

Modinha sertaneja

Letra de José Eloy

Marcelo Tupinambá



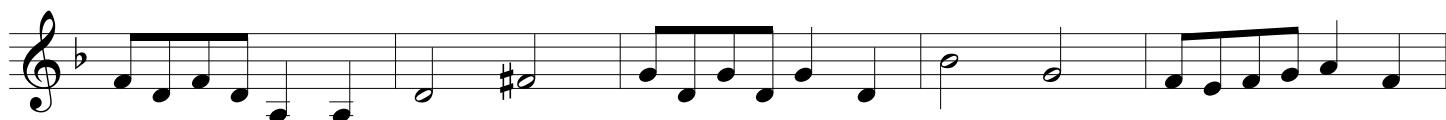
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9



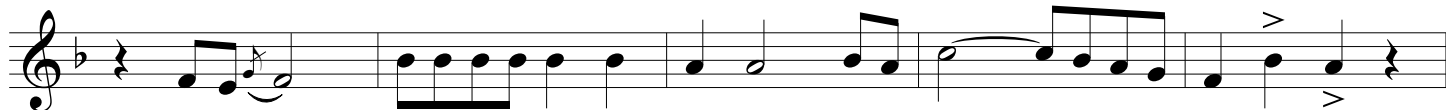
14



19



24



29



34



D.C. tutto 2X

Barbuleta, barbuleta!

Violino I

Modinha sertaneja

Letra de José Eloy

Marcelo Tupinambá

5

10

14

18

22

27

32

8va

8va

D.C. tutto 2X

Barbuleta, barbuleta!

Violino II

Modinha sertaneja

Letra de José Eloy

Marcelo Tupinambá

5

9

14

19

23

28

32

D.C. tutto 2X

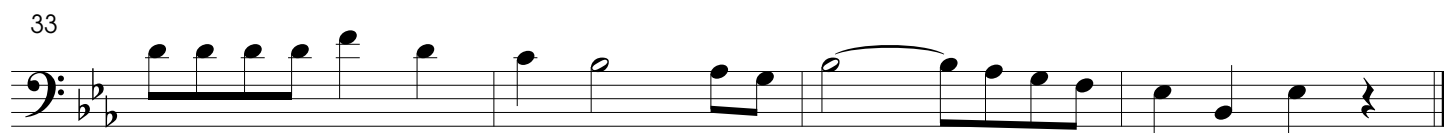
Barbuleta, barbuleta!

Violoncelo

Modinha sertaneja

Letra de José Eloy

Marcelo Tupinambá



D.C. tutto 2X

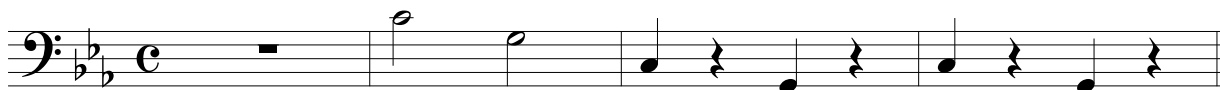
Barbuleta, barbuleta!

Contrabaixo

Modinha sertaneja

Letra de José Eloy

Marcelo Tupinambá



5



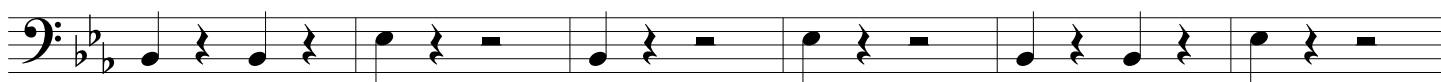
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15



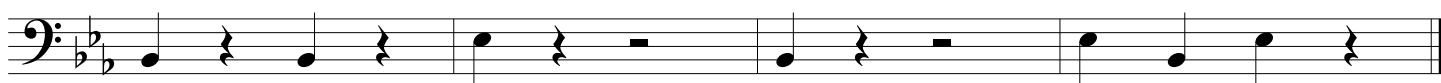
21



27



33



D.C. tutto 2X

Barbuleta, barbuleta!

Piano

Modinha sertaneja

Letra de José Eloy

Marcelo Tupinambá

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble clef begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. The bass clef accompaniment starts with a quarter rest, followed by a quarter note G3, and then a series of chords: a triad of G3-B3-D4, a triad of G3-B3-D4, and a triad of G3-B3-D4.

5 Bar-bu-le-ta, bar-bu-le-ta, Ver-mei-a, bran-ca_e a-zú,

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble clef begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The bass clef accompaniment starts with a quarter note G3, followed by a series of chords: a triad of G3-B3-D4, a triad of G3-B3-D4, and a triad of G3-B3-D4.

9 Vei-o vo-an-do, vei-o vo-an-do, Lá de lon-ge, lá do sú

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble clef begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The bass clef accompaniment starts with a quarter note G3, followed by a series of chords: a triad of G3-B3-D4, a triad of G3-B3-D4, and a triad of G3-B3-D4.

13 Vei-o vin-do, vei-o vin-do E des-ceu no meu quin-tá

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble clef begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The bass clef accompaniment starts with a quarter note G3, followed by a series of chords: a triad of G3-B3-D4, a triad of G3-B3-D4, and a triad of G3-B3-D4.

17 E, as-sa-nha-da, co-me-çou To-das frô-res a bei-já!

21 Bar-bu-le-ta, bar-bu-le-ta Bar-bu-le - ta, vai-te_em - bo - ra

25 Dei-xa_em paz a lin-da ro-sa Vo-a, vo - a da-qui pr'a fo - ra

29 Bar-bu-le-ta, bar-bu-le-ta Bar-bu-le - ta, vai-te_em - bo - ra

33 Dei-xa_em paz a lin-da ro-sa Vo-a, vo - a da-qui pr'a fo - ra

D.C. tutto 2X

1.

Barbuleta, barbuleta,
Vermeia, branca e azú,
Veio voando, veio voando,
Lá de longe, lá do sú
Veio vindo, veio vindo
E desceu no meu quintá
E, assanhada, começou
Todas frôres a beijá!

Barbuleta, barbuleta
Barbuleta, vai-te embora
Deixa em paz a linda rosa
Voa, voa daqui pr'a fora (bis)

2.

Barbuleta, barbuleta,
Tem dó, tem pena de mim,
Que penando suspirando,
Meu sofrê já não tem fim!
A minh'arma chora, chora,
Vive triste e sem amô,
Já não tem mais alegria,
Desde que ele me deixou!

Barbuleta, barbuleta,
Se tu sentes minha dô,
Não imita, ó barbuleta,
Meu voluve, ingrato amô! (bis)

3.

Barbuleta, barbuleta,
Vai-te embora, pro favô,
Que tu lembrás, barbuleta,
Quem beijando me enganô...
Vai-te embora, barbuleta,
Que eu em ti já não confio,
Tu pareces o retrato
De quem tanto me iludiu!

Barbuleta, barbuleta,
Sempre a voá, de frô em frô,
Tu pareces, berbuleta,
Meu voluve, ingrato amô! (bis)