

# PATÁPIO SILVA



## EVOCAÇÃO . MARGARIDA JOANITA . POLCA . VOLÚVEL

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ARRANJOS DE LUIZ OTÁVIO BRAGA, LUIZINHO EÇA, MAURÍCIO CARRILHO

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# PATÁPIO SILVA

Com a edição deste quarto caderno de partituras, tem agora a Funarte/DMP/ INM, através do Projeto Airton Barbosa, a oportunidade de levar ao conhecimento daqueles que se dedicam à prática e ao estudo de arranjos cinco músicas do flautista e compositor Patápio Silva.

Apesar de sua morte prematura, Patápio já era considerado, aos vinte anos de idade, o expoente máximo da flauta brasileira. Através dela pôde dedicar-se inteiramente à música, sua grande paixão.

Em 1983 a Funarte produziu o Lp *Patápio Silva*, dentro do Projeto Almirante. São 12 composições, algumas das quais gravadas pela primeira vez. Dessas 12 foram selecionadas, para integrar este caderno, cinco músicas: *Polca*, *Volúvel*, *Joanita* (inéditas), *Margarida* e *Evocação*.

Os arranjos foram todos feitos por músicos que também participam, cada qual à sua maneira e com seu instrumento, do disco.

As músicas que compõem este caderno encontram-se em domínio público.  
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Rio de Janeiro, Brasil.

A Funarte editou, pelo Projeto Lúcio Rangel de Monografias, o livro *Patápio — músico erudito ou popular?*, de Maria das Graças Nogueira de Souza, Henrique Pedrosa, Selma Alves Pantoja e Sinclair Guimarães Cechine.

JOANITA  
 valsa  
 arranjo de Luiz Otávio Braga

flauta

bandolim

cavaquinho

violão

violão 7 cordas

violão contrabaixo

*rall*

*expressivo*

*rall*

*rall*

*rall*

G C<sup>7M</sup>/E A<sup>7</sup>/C<sup>#</sup> Dm Dm/C G/B G<sup>7</sup> Dm Dm/F G<sup>7</sup>

CAS CHORO

The first system of the musical score consists of six staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a rest, followed by a melodic phrase starting on G4. The second staff is a guitar accompaniment line with a treble clef, featuring a melodic line with a 'metálico' (metallic) effect indicated by a dashed line. The third staff is a guitar accompaniment line with a treble clef, showing chord diagrams for G7, C07, G7, C, G/B, Am, and G. The fourth staff is a guitar accompaniment line with a treble clef, showing chord diagrams for C, Am, and G. The fifth staff is a guitar accompaniment line with a treble clef, showing chord diagrams for C, Am, and G. The sixth staff is a bass line with a bass clef, showing a simple harmonic accompaniment.

The second system of the musical score consists of six staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It continues the melodic phrase from the first system. The second staff is a guitar accompaniment line with a treble clef, featuring a melodic line with a 'metálico' (metallic) effect indicated by a dashed line. The third staff is a guitar accompaniment line with a treble clef, showing chord diagrams for C7M, A/C#, Dm, F, C07, and C/G. The fourth staff is a guitar accompaniment line with a treble clef, showing chord diagrams for C7M, A/C#, Dm, C07, and C/G. The fifth staff is a guitar accompaniment line with a treble clef, showing chord diagrams for C7M, A/C#, Dm, C07, and C/G. The sixth staff is a bass line with a bass clef, showing a simple harmonic accompaniment.



*bem morido (rodado)*

The first system of the musical score consists of six staves. The top two staves are vocal lines. The third staff is a guitar line with rests. The fourth staff contains guitar chords: E7/G#, E7, F, Em, Dm, G7/B, C, C, G7. The fifth staff shows guitar accompaniment with notes and rests. The sixth staff is a bass line. A section labeled 'guizos' (cymbals) is indicated by a symbol and a double bar line with repeat dots.

The second system of the musical score consists of six staves. The top two staves are vocal lines. The third staff is a guitar line with chords: C, G7, C, G7. The fourth staff shows guitar accompaniment with notes and rests. The fifth staff is a bass line. The sixth staff is a bass line with a 'guizos' (cymbals) section indicated by a symbol and a double bar line with repeat dots.

a tempo

CASA MICHORI

The musical score is arranged in 12 staves. The first two staves are vocal lines. The third and fourth staves are piano accompaniment, featuring chords (C, G7) and rhythmic patterns. The fifth and sixth staves continue the piano accompaniment with melodic lines and chords. The seventh and eighth staves are vocal lines, with the eighth staff marked '(símile)'. The ninth and tenth staves are piano accompaniment, featuring melodic lines and chords. The eleventh and twelfth staves are piano accompaniment, featuring rhythmic patterns and chords. Performance markings include 'poco rall' and 'a tempo'.

CASINO CHORO

The main score consists of seven staves. The top staff is the vocal line, starting with a treble clef and a common time signature. It features a melodic line with various note values and rests, ending with a *rall.* marking. The second staff is the guitar part, showing a sequence of chords: G7, C, G7, C, with double bar lines indicating measure boundaries. The third staff is the piano part, mirroring the guitar chord sequence. The fourth staff is the bass line, featuring a rhythmic pattern of eighth notes and rests. The fifth staff is a melodic line with eighth-note patterns. The sixth and seventh staves are the bass line, showing a rhythmic pattern of eighth notes and rests.

The piano accompaniment is shown in a vertical layout on the left side of the page. It includes a grand staff with treble and bass clefs. The right hand plays a melodic line with eighth notes and rests, while the left hand provides a rhythmic accompaniment with eighth notes and rests.

ao (Φ)

e

1 (Φ) 1

(segue)

# Pouco Mais

1



First system of musical notation. It consists of six staves. The top staff is a piano line with notes and rests. The second staff is a guitar line with chords and some melodic fragments. The third and fourth staves are guitar chord charts with chords: C<sup>7</sup>, G<sup>m7</sup>, C<sup>7</sup>, G<sup>o7</sup>, F, B<sub>b</sub><sup>add9</sup><sub>m</sub>. The fifth staff is another guitar chord chart with chords: C<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, G<sup>o7</sup>, F/C. The bottom staff is a bass line with notes and rests. Dynamics include *p.* and *rall.*

\* bells a unísson com flauta

*rall.*

Second system of musical notation. It consists of six staves. The top staff is a piano line with notes and rests, marked *Menos* and *pp*. The second staff is a guitar line with notes and rests, marked *cresc....*. The third and fourth staves are guitar chord charts with chords: F, B<sub>b</sub><sup>add9</sup><sub>m</sub>, F, G<sup>m</sup>, A<sub>b</sub><sup>o7</sup>, F, D<sup>7</sup>. The fifth staff is another guitar chord chart with chords: F, B<sub>b</sub><sup>add9</sup><sub>m</sub>, F, G<sup>m</sup>, A<sub>b</sub><sup>o7</sup>, F/A, D<sup>7</sup>. The bottom staff is a bass line with notes and rests, marked *cresc....*. Dynamics include *pp* and *cresc....*.

The first system of the musical score consists of six staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat major). It begins with a piano (*p.*) dynamic and contains several measures of music, including a long note in the final measure. The second staff is a piano accompaniment line with a treble clef, featuring eighth-note patterns in the first two measures. The third and fourth staves are piano accompaniment lines with treble clefs and a key signature of one flat, both starting with a *Gm* chord. They contain chord symbols:  $F^{7/4}$ ,  $F^{7(b9)}$ ,  $Bb$ ,  $A^{o7}$ ,  $F$ , and  $F/A$ . The fifth staff is a piano accompaniment line with a treble clef and a key signature of one flat, containing chord symbols  $F^{7/4}$ ,  $F^{7(b9)}$ ,  $Bb$ ,  $A^{o7}$ , and  $F/A$ . The bottom staff is a bass line with a bass clef and a key signature of one flat, starting with a piano (*p.*) dynamic.

The second system of the musical score consists of six staves. The top staff is a vocal line with a treble clef and a key signature of one flat, continuing from the first system. The second staff is a piano accompaniment line with a treble clef and a key signature of one flat, containing a double bar line with a repeat sign. The third and fourth staves are piano accompaniment lines with treble clefs and a key signature of one flat, both containing a double bar line with a repeat sign. The fifth staff is a piano accompaniment line with a treble clef and a key signature of one flat, containing a double bar line with a repeat sign. The bottom staff is a bass line with a bass clef and a key signature of one flat, continuing from the first system. In the final measure of the system, there are two circled symbols: a circle with a cross and the number 2, and a circle with a cross and the number 2.

(FIM)

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F981 Fundação Nacional de Arte. Instituto Nacional de Música. Patápio Silva (Álbum de partituras). Arranjos de Luiz Otávio Braga, Luizinho Eça e Maurício Carrilho. – Rio de Janeiro: FUNARTE, INM, 1985.

Part. (45p.)

Cópia: José Augusto Ramos Cruz, Neusa Passos Chagas e Wagner Caetano.

Conteúdo: Polca, Volúvel, Joanita (inéditas), Margarida e Evocação.

1. Música instrumental – Partitura.
2. Silva, Patápio. I. Braga, Luiz Otávio. II. Eça, Luizinho. III. Carrilho, Maurício.
- IV. Título.

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## PROJETO AIRTON BARBOSA

O Projeto Airton Barbosa, assim denominado em homenagem à memória do grande-fagotista precocemente falecido e que atuou com igual brilho nas áreas da música erudita e popular, representa um elo complementar da série de ações que a Funarte vem desenvolvendo no sentido de promover, apoiar, divulgar e preservar as manifestações culturais do povo brasileiro no domínio da música.

O Projeto Lúcio Rangel de Monografias tem propiciado o registro bibliográfico e o levantamento de todo um repertório, inédito em disco ou em partitura, de compositores que cobrem riquíssima diversidade de estilos e de formas musicais.

O Projeto Pixinguinha tem acionado uma enorme massa de intérpretes, levando-os aos mais distantes rincões do país num esforço de formação de novas platéias e de mobilização cultural das comunidades.

O Projeto Ary Barroso divulga nossa música popular fora do país, em convênio celebrado com o Ministério das Relações Exteriores.

O Projeto Almirante se propõe a fazer o registro discográfico dos resíduos decorrentes da ação da Funarte e reeditar títulos essenciais ao entendimento de nosso processo cultural, objetivando o escoamento de uma produção artística que dificilmente seria absorvida pelo circuito discográfico comercial.

O Projeto, que engloba, no campo da música popular, as atividades das Salas Funarte Sidney Miller/RJ, Guiomar Novaes/SP e Brasília, absorve um tipo de produção que raramente ou nunca tem acolhida no circuito convencional dos espaços que divulgam a música.

O Projeto Airton Barbosa amplia esse ciclo harmonioso, fazendo, com relação ao registro gráfico, o que o Projeto Almirante faz com referência ao disco: promover a edição das partituras das músicas inéditas levantadas no Projeto Lúcio Rangel de Monografias e dos novos arranjos feitos para essas músicas; reeditar aquelas que, embora verdadeiramente representativas da criatividade nacional, se acham fora do alcance do grande público, confinadas nos acervos oficiais ou em coleções particulares, ou, ainda, a música cuja reedição não se insira na linha dos interesses comerciais das editoras.

Com referência aos arranjos, vem a propósito lembrar que essa é uma carência detectada no mercado editorial brasileiro e que tem levado nossos compositores a recorrerem aos arranjos estrangeiros.

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