

# P'RA QUEM É...

Maxixe carnavalesco



Oferecido a popular  
JAZZ BAND MANON

J. BICUDO



### Successos Carnavalescos

Êta eu, Samba com letra . . . . . Marcello Tupynambá  
 Nha Candinha "geme" atôa... Marcha com letra . . . A. P. Santos  
 Eu quero desabafá, Marcha com letra . . . . . Gaudio Viotti  
 Copas, Maxixe com letra . . . . . L. Cintra do Prado  
 Deixa elles pená, Maxixe com letra . . . . . Gaudio Viotti  
 Lá vem elle... Maxixe com letra . . . . . J. G. Oliveira Barreto  
 Não presta p'ra nada, Maxixe . . . . . J. Bicudo





# P'ra quem é...

Maxixe Carnavalesco.

J. Bicudo.

PIANO.



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 music is written in a key with one sharp (F#) and a common time signature. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

The second system continues the piece. The treble clef staff shows a melodic line with some grace notes and a fermata over the final measure. The bass clef staff maintains the rhythmic accompaniment.

The third system features a melodic flourish in the treble clef staff, including a fermata and a series of sixteenth notes. The bass clef staff continues with the accompaniment.

The fourth system shows more complex melodic patterns in the treble clef, with multiple beamed sixteenth notes and a fermata. The bass clef accompaniment remains consistent.

The fifth system concludes the piece with a final melodic phrase in the treble clef and a concluding bass line in the bass clef.

D. C.  $\text{\textcircled{S}}$ .



# Carnaval de 1923

## GRANDES SUCESSOS

**Êta eu! Samba, Tupynambá  
Nha Candinha “geme” atôa...**

Marcha de A. Portugal Santos

**Eu quero desabafá... Marcha**

Gaudio Viotti

**Copas, Maxixe - L. C. Prado**

**Deixa elles pená... - Maxixe**

Gaudio Viotti

**Lá vem elle... Maxixe, Barreto**

**P'ra quem é... Maxixe, Bicudo**

**Não presta p'ra nada!..**

MAXIXE  
J. Bicudo