

Ao bom amigo JOSÉ MATTA



# Caprichos de Mulher

RAG-TIME para PIANO

(Da Opereta "Paixão de Artista")



*J. Souto*  
*1921*

EDUARDO SOUTO





# Caprichos de Mulher.

RAG-TIME.

(DA OPERETA PAIXÃO DE ARTISTA.)

Eduardo Souto.

PIANO.

The first system of music is a piano introduction in 2/4 time. It consists of five measures. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The key signature has one sharp (F#).

The second system continues the piano introduction. It features a series of chords in the right hand, many of which are marked with a forte dynamic (*sfz*) and an accent (>). The left hand continues with a steady rhythmic pattern.

The third system of music shows further development of the piano introduction. The right hand has more complex chordal structures, including some with accidentals like a sharp sign. The left hand maintains its accompaniment.

The fourth system continues the piano introduction. The right hand features a melodic line with some grace notes and slurs. The left hand accompaniment remains consistent.

The fifth and final system of music concludes the piano introduction. It ends with a final chord in the right hand and a rest in the left hand. The number 1464 is printed at the bottom left of this system.



First system of musical notation, consisting of a grand staff with treble and bass clefs. It features a melody in the treble clef with accents and dynamic markings of *sfz* (sforzando). The bass clef provides a rhythmic accompaniment.

Second system of musical notation, continuing the piece. It includes a treble clef with a melodic line and a bass clef with accompaniment. Dynamic markings of *sfz* are present.

Third system of musical notation, showing a change in the bass line. The treble clef continues the melody, while the bass clef has a more active role. Dynamic markings of *sfz* are used.

Fourth system of musical notation, featuring complex chordal textures in both hands. The treble clef has a melodic line with accents, and the bass clef has a rhythmic accompaniment. Dynamic markings of *sfz* are present.

Fifth system of musical notation, the final system on the page. It concludes with a double bar line and a fermata. To the right of the main staff, there is a section labeled "Dal Segno al" with a diamond symbol, followed by a small box containing the word "FIM." (Fine).



# COMPOSIÇÕES PARA PIANO

DE

## EDUARDO SOUTO

### MAXIXES

Conheceu Papudo? maxixe brasileiro . . .	1\$500
Não mexa commigo "seu" Honorato, maxixe carioca . . .	1\$500
Sustenta a nota "seu" Bandeira, caterete . . .	1\$500
Relembrando, maxixe brasileiro . . .	1\$500
Cacarêco, caterete . . .	1\$500
O Puladinho, choro brasileiro . . .	1\$500
Ibis, fado-maxixe . . .	1\$500
Seu Derfim tem que vortá <small>(Os sambas de maior sucesso no Carnaval de 1919)</small> . . .	1\$500
Para todos . . .	1\$500
Isto é bom, genuino choro carioca . . .	1\$500
Um baile em Catumby, genuino choro carioca, imit. de trombone e cavaquinho . . .	1\$500
Saudades da Cachopa, fado-maxixe . . .	1\$500
Que massada!! Maxixe (com caracter de musica norte-americana). . .	1\$500
É assim que eu gosto... choro carioca . . .	1\$500
No rancho, caterete á moda paulista . . .	1\$500
Fôgo de "paia" catêrêê á moda paulista . . .	1\$500
Tira Scisma, . . .	1\$500
Pois não? Samba carnavalesco para 1920 Grande sucesso . . .	1\$500
Capichaba, tango á moda do Estado do Espirito Santo . . .	1\$500
O Manel e a Maria, fado-maxixe . . .	1\$500
U Cumpadri di Araxá, catêrêê á moda Mineira . . .	1\$500
O Poeta do Sertão, caterete á moda Paulista . . .	1\$500
No Batuque, caterete á moda paulista . . .	1\$500
Jesus e a Viola, caterete á moda do norte . . .	1\$500
Um choro na Praia, (Grande genuino choro carioca) . . .	1\$500
A Saudade, Fado-tango . . .	1\$500
Eu vou-me embora, Cantiga a moda de Nictheroy . . .	1\$500
Pembêê, Chula á moda Bahiana . . .	1\$500
Mesmo assim... Choro á moda carioca . . .	1\$500
Caboclo magoadado... Cateretê á moda paulista . . .	1\$500

### TANGOS ARGENTINOS

George Walsh, tango argentino . . .	2\$000
Marabá, . . .	1\$500

Adeus guitarra "Amiga"! fado-tango (para dançar o tango argentino) . . .	1\$500
E a pobre guitarra morreu, fado-tango . . .	1\$500
O despertar da montanha, tango de salão . . .	1\$500
O pranto do fadista, fado-tango . . .	1\$500
Do sorriso da mulher nasceram as flores, tango de salão . . .	1\$500

### RAG-TIMES

Zaába, rag-time . . .	1\$500
Jagunço, . . .	1\$500
Brincalhão, . . .	1\$500
O succo, . . .	1\$500
Presidente Wilson, . . .	1\$500
Sul-Americano, marcha rag-time . . .	1\$500
Montem á noite, rag-time . . .	1\$500
Guanabara, marcha rag-time . . .	1\$500
Bandeirantes, marcha rag-time . . .	1\$500

### FOX-TROTS

Estão verdes, fox-trot . . .	2\$000
Bailado das Nymphas, fox-trot . . .	2\$000
Uma festa no Japão . . .	2\$000

### VALSAS

Senho, valsa lenta . . .	1\$500
Pourquoi-pas? . . .	1\$500
Sugestões de um olhar, . . .	1\$500
A ternura do mar, . . .	2\$000
Evocação, . . .	2\$000
Visão de Pierrot, . . .	2\$000
Tristeza, valsa (estilo genuinamente brasileiro) . . .	1\$500
Nuvens . . .	2\$000
O Amor, valsa com letra . . .	2\$000
Viver dentro de um sonho, valsa com let. . .	2\$000
O que os teus olhos dizem... . . .	1\$500

### CANÇÕES BRAZILEIRAS (PARA CANTO)

Olhos Brejeiros . . .	1\$500
Ideal do caboclo . . .	1\$500
Si eu pudesse esquecer-te . . .	1\$500