

# SAUDADE DA BAHIA



DORIVAL CAYMMI

## SAMBA DE DORIVAL CAYMMI



### GRAVAÇÕES:

ODEON

DORIVAL CAYMMI

VICTOR

MARLENE

CONTINENTAL

NORA NEY

CONTINENTAL

POLY e S/CONJUNTO

COLUMBIA

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SAMBA

DORIVAL CAYMMI

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, characteristic of samba. The melody is primarily in the treble clef, while the bass clef provides a steady harmonic accompaniment.

The second system of musical notation continues the piece with the same grand staff and key signature. It maintains the intricate rhythmic texture established in the first system, with the treble clef carrying the melodic line and the bass clef providing accompaniment.

Ai, ai, que sau - da-de eu te-nhoda Ba - hia

The third system of musical notation includes the vocal line in the treble clef, which begins with a fermata over the first note. The lyrics are written below the staff. The piano accompaniment continues in the bass clef.

Ai, se eu es-cu-tas-se o que ma-mãe di - zi - - a:

The fourth system of musical notation continues the vocal and piano accompaniment. The vocal line in the treble clef has a melodic line with some grace notes. The piano accompaniment in the bass clef provides a consistent rhythmic and harmonic support.

Bem, não vá dei - xar a sua mãe a - fli - ta, a gen-te faz o que o co - ra-ção di -

The fifth and final system of musical notation on this page. It concludes the piece with the same grand staff and key signature. The vocal line in the treble clef ends with a final note, and the piano accompaniment in the bass clef provides a concluding harmonic structure.

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ta, mas, es - te mun-do é fei-to de mal-da - de, i - lu-são...

Ai, se eu es-cu - tas-se, ho-je não so - fri - a

Ai, esta sau-da - de den-tro do meu pei - to

Ai, se ter sau - da-de e al-gum de-fei - to eu pe-lo me - nos mere-ço o di-rei - to

de ter al - guém com quem eu possa me con - fes - sar... ⊕

Po-nha-se no meu lu - gar

e ve - ja co - mo so - fre um ho - mem in - fe - liz

Musical notation for the first system, including treble and bass staves with lyrics. The music is in a minor key with a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

que te - ve que de - sa - ba - far

dizen - do a to - do o mundo que nin - guém diz

Musical notation for the second system, including treble and bass staves with lyrics. The music continues from the first system.

Ve - ja que si - tu - a - ção e ve - ja co - mo so - fre um po - bre co - ra - ção

Musical notation for the third system, including treble and bass staves with lyrics. The music continues from the second system.

po - bre de que ma - cre - di - ta

na gló - ria eno di - nheiro pa - ra ser fe - liz...

Musical notation for the fourth system, including treble and bass staves with lyrics. The music continues from the third system. A double bar line with repeat dots is at the end of the system.

Musical notation for the fifth system, including treble and bass staves. It features a key signature change to one sharp (F#) and a tempo change to 'rall'. The system ends with a fermata over a final chord.



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Oferece em adaptação para ACORDEON  
do Prof. MARIO MASCARENHAS

## SUCESSOS NACIONAIS

Maracangalha  
Saudade da Bahia  
Adeus Querida  
Amendoim Torradinho  
São Paulo Quatrocentão  
A Volta do Boêmio  
Meu Vício é Você  
Quase  
Lamento Árabe  
Canção de Portugal  
Aproveita a Maré  
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A Fia de Chico Brito  
Tumba - Lê - Lê  
Quebra Mar  
Maria Escandalosa  
Esta Chegando a Hora

## SUCESSOS INTERNACIONAIS

Sixteen Tons  
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The Banana Boat Song  
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Cindy, Oh Cindy  
Pajaro Choguii (Sangue Guarani)  
Cabaretera  
Piel Canela  
Cuando Vuelva a Tu Lado  
No Lo Puedo Remediar  
Quiero  
Um Poquito Mas  
Quiereme Mucho  
Maria Lá-ô

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