

Paulino Chaves (1883–1948)

Legenda (1921)

Texto: Sérgio Olindense

Editoração: Thiago Rocha; Marcos Pantaleoni

voz, piano
(*voice, piano*)

10 p.



MUSICA BRASILIS

Legenda

Sérgio Olindense

Paulino Chaves

Lento non troppo

Voz

mf

3 3 3 3

Em me-io da noi - te, so-pran-do na-la-ve-na lem-bra-valo pas - tor mo-i-do de pe-na, seus ma-les dela-

Piano

p

3

4

f *p*

3 3

mor, em me-io da noi - te. Em ter - nos sus - pi - ros, o pei - to ra - la - do

7

3 3 3

de tan - to so - frer, de tan - to so - frer, cla - ma - valo cui -

9

- da-do que lo fez pa-de-cer, em ter-nos sus - pi - ros. Por fim, aos so-lu - ços, a a-ve - na dei-xou, e com voz ma-

13

- gu - a - da, tris - to - nho can - tou: lu - ma tris - te to - a - da, por fim, aos so - lu - ços.

Allegro

15

17

Musical score for measures 17-18. The score is written for piano and features a treble clef staff with a whole rest, and two bass clef staves. The right-hand bass staff contains a melodic line with eighth and sixteenth notes, while the left-hand bass staff provides a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat).

19

Musical score for measures 19-20. The score is written for piano and features a treble clef staff with a whole rest, and two bass clef staves. The right-hand treble staff contains a melodic line with eighth and sixteenth notes, while the left-hand bass staff provides a rhythmic accompaniment of eighth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piece concludes with a double bar line and repeat signs.

Andantino

22

Meu a - mor e - ra tão gran - de co - mo a Tor - re de Da -
 No co - lo lin - do, mo - re - no du - as rô - las per - ce -

pp

25

- vid. I - men - so co - mo les - se lo - ce - a - no. A -
 - bi, por en - tre ga - zes dor - min - do um

28

- mor as - sim, nun - ca vi! Os o - lhos de mi - nha -
 co - lolas - sim, nun - ca vi. O co - ra - ção, fí - go

31

- ma - da du - as u - vas do En - gan - di, meu san - tel - mo, meu fa -
quen - te, ba - ter por mim, eu sen - ti. Já não ba - telum co - ra -

35

nal, o - lhos as - sim, nun - ca vi.
ção. o - gual ao seu nun - ca vi!

39

1. *rall.*

nal, o - lhos as - sim, nun - ca vi.
ção. o - gual ao seu nun - ca vi!

Più mosso

42 *mf*

Su - a bo - ca de ce - re - - - - ja

mf
sentido

44

quan - tas ve - zes eu mor - di! e - ra do - ce co - molhi -

47 *rall.*

- mé - to, bo - ca as - sim, nun - ca vi.

Tempo primo

50

O ca - be - lo, lu - ma flo - res - - - ta de sãn - da - lo, pa - ti - chu -

53

- li, _____ es - cu - ros co - mo sau - da - - - de,

56

rall. molto

ca - be - lo as - sim nun - ca vi. _____

2.
Allegro

58

60

62

Detailed description: This image shows a page of musical notation for the piece 'Legenda' by Paulino Chaves. The page is numbered 8 and contains measures 58 through 65. The music is in 4/4 time and features a key signature of one flat (B-flat major or D minor). The tempo is marked 'Allegro'. The score is arranged in three systems. Each system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The first system (measures 58-59) shows a melodic line in the upper treble staff and a rhythmic accompaniment in the grand staff. The second system (measures 60-61) continues the accompaniment and introduces a melodic line in the lower bass staff. The third system (measures 62-65) features a melodic line in the upper treble staff and a complex accompaniment in the grand staff, including a section in the lower bass staff.

64 *rall.* **Lento**

The musical score consists of four staves. The top staff is a treble clef with a whole rest in measure 64 and a whole rest in measure 65. The second and third staves are piano accompaniment. In measure 64, the second staff has a quarter note chord and the third staff has a quarter note. In measure 65, the second staff has a quarter note chord and the third staff has a sixteenth-note triplet. In measure 66, the second staff has a sixteenth-note triplet and the third staff has a sixteenth-note triplet. In measure 67, the second staff has a sixteenth-note triplet and the third staff has a sixteenth-note triplet. The piece ends with a double bar line.

Legenda

Em meio da noite,
soprando na avena
lembrava o pastor
moído de pena,
seus males de amor,
em meio da noite.

Em ternos suspiros,
o peito ralado
de tanto sofrer,
clamava o cuidado
que o fez padecer,
ternos suspiros.

Por fim, aos soluços,
a avena deixou,
e, com voz maguada,
tristonho cantou:
uma triste toada,
por fim, aos soluços.

Meu anor era tão grande
como a torre de David.
Imenso como esse oceano.
Amor assim, nunca vi!

Os olhos da minha amada
— duas uvas do Engandi
meu santelmo, meu fanal,
olhos assim, nunca vi.

Sua boca de cereja
quantas vezes eu mordi!
era doce como o himéto,
boca assim, eu nunca vi.

O cabelo, uma floresta
de sândalo, patichuli,