

The playbook contains five piece of music.

Asa branca

"Asa Branca" is an iconic Brazilian anthem written in **1947** by the legendary musician **Luiz Gonzaga** and lyricist **Humberto Teixeira**. It is the most famous example of the **baião** musical style, which Gonzaga pioneered to bring the rhythms of Northeastern Brazil to the rest of the country.

What the Piece Is About: The song is a poignant narrative of hardship, migration, and hope centered in the **sertão** (the arid backcountry of Northeastern Brazil):

- **Symbolism of the Bird:** The title refers to the **white-winged dove** (*asa-branca*), which is local folklore's "last bird to leave" during a severe drought. When even the white-winged dove flies away, it signals that the land has become completely uninhabitable.
- **A Story of Exile:** The lyrics describe a protagonist forced to leave his home and his love, **Rosinha**, because the drought has destroyed his crops and livestock.
- **Theme of Saudade:** It captures a deep sense of *saudade*—a uniquely Portuguese term for intense longing and melancholy for a home or person left behind.
- **The Promise of Return:** Despite the sadness, the song ends with a hopeful promise: once the rains fall and the fields turn green again, the narrator will return to his land and his beloved.

Blue bag folly

"Blue Bag Folly" is a lighthearted, whimsical song about the narrator's sentimental attachment to a worn-out old blue recycling bag. The piece unfolds as a little narrative: the bag is ragged and needs replacing, so the narrator calls around for help but finds none. After some pondering, a "little voice" offers the practical advice to just use shopping bags instead and accept the folly of clinging to the old one. The song culminates in a bittersweet farewell -- "Goodbye, Blue Bag" -- acknowledging the bag was "so good to me." Musically, it's written for piano and moves through several key centers (F major, Gb major, G major) with changing time signatures (4/4, 5/4, 3/4). The opening sections are marked "Rubato" at 120 BPM, giving them a free, storytelling quality. The closing section D shifts into a "Jazz Waltz Feel" at a more relaxed 90 BPM, marked open for solos, lending the farewell a warm, swinging character. The use of fermatas, key changes, and the D.S. al Fine structure give it the feel of a cabaret-style novelty number with a jazz sensibility.

Chopin trois valse

Frédéric Chopin composed several sets of "Trois Valses" (Three Waltzes), but the most famous is

Opus 64, written in 1847. These pieces were among the last works published during his lifetime and represent the height of his "salon" style—elegant, sophisticated, and deeply emotional.

1. Waltz in D-flat Major, Op. 64, No. 1 ("Minute Waltz")

Commonly known as the "**Minute Waltz**," its nickname actually refers to "minute" as in *small* (diminutive), rather than a sixty-second duration.

- **Inspiration:** Chopin reportedly wrote it after watching a small dog (George Sand's dog, Marquis) chasing its own tail.
- **Character:** It is characterized by a rapid, whirling right-hand melody and a light, playful spirit.

2. Waltz in C-sharp Minor, Op. 64, No. 2

This is often regarded as one of Chopin's most soul-stirring and melancholic melodies.

- **Structure:** It follows a unique "A-B-C-B-A-B" layout.
- **Themes:** It alternates between a "sighing" introductory motif (Theme A), a faster, running section (Theme B), and a slower, more lyrical "trio" in D-flat major (Theme C).
- **Mood:** It captures a sense of profound *saudade* or nostalgia, likely influenced by Chopin's failing health and personal struggles at the time.

3. Waltz in A-flat Major, Op. 64, No. 3

This final piece in the set moves away from the intense melancholy of No. 2 toward a more carefree and amusing tone.

- **Character:** It is a straightforward ternary (A-B-A) dance that habitually pauses on the third beat, giving it a slightly hesitant but charming character.
- **Significance:** It was the last waltz Chopin published before his death in 1849.

Other "Trois Valses" Sets:

- **Opus 34 ("Trois Valses Brillantes"):** Published in 1838, these are more virtuosic and designed for the concert hall. They include the lively "**Cat's Waltz**" (No. 3).
- **Opus 70:** A set of three waltzes published posthumously in 1855, including the nostalgic No. 3, which Chopin inspired by a secret youthful crush.

Smoke Test

This is the piece was generated for test the various music notations and speed changes

童年-罗大佑

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Tong Nian" (童年), meaning "**Childhood**," is a classic Mandopop folk song written and composed by the "godfather of Chinese rock," **Lo Ta-yu** (罗大佑).

Originally written for singer **Sylvia Chang** in 1981, Lo Ta-yu famously included his own version on his groundbreaking 1982 debut album, *Zhi Hu Zhe Ye* (之乎者也).

Musical & Cultural Description

- **Genre:** It is a foundational work of the **campus folk** movement, featuring a simple, bright acoustic guitar melody and a breezy, nostalgic rhythm.
- **The Lyrics:** The song is a vivid tapestry of universal childhood memories:
 - **Nature:** It opens with cicadas chirping on a banyan tree and butterflies resting on a playground swing.
 - **School Life:** It captures the restless feeling of "waiting for the class to end" and "waiting for the school day to finish," while a teacher's chalk screeches on the blackboard.
 - **Simple Joys:** It mentions the school commissary (福利社) where kids had no money but found everything they wanted, and the popular comic *Zhuge Shilang*.
 - **Procrastination:** One famous verse describes the panic of realizing homework isn't done right before bed, or realizing you haven't studied until after the exam is over.
- **The Theme:** While the song sounds cheerful, it carries an undercurrent of **reflection on the passage of time**. The recurring chorus "One day after another, one year after another" emphasizes how quickly the "muddled" innocence of childhood disappears.