

Cantada

Obs: esta é uma parte exclusivamente de estudo, para execução pública só a versão sinfônica é válida!

Poema de Ferreira Gullar

Rubens R. Ricciardi

Tempo di bossa nova con buona ironia ♩ = 56

Gesang

Klavierauszug

4

7

2

10

Vocal staff for measures 10-12. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. It then descends through B4, A4, G4, F4, E4, D4, and C4. The key signature has one flat (Bb).

- - ta que'u-ma po - ça de'a-gua lím - pi - da__ num lu -

10

Piano accompaniment for measures 10-12. The right hand features a melodic line with a 5-measure phrase and a 3-measure phrase. The left hand provides a harmonic accompaniment with chords and moving bass lines.

13

Vocal staff for measures 13-15. The melody begins with a half note G4, followed by a whole rest, and then continues with quarter notes A4, B4, and C5. The key signature has one flat (Bb).

gar__ es - con - di - do__

13

Piano accompaniment for measures 13-15. The right hand continues the melodic line with a 3-measure phrase. The left hand features a steady accompaniment with chords and moving bass lines.

16

Vocal staff for measures 16-18. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. It then descends through B4, A4, G4, F4, E4, D4, and C4. The key signature has one flat (Bb).

vo - cêé mais bo - ni - ta__ queu - ma

16

Piano accompaniment for measures 16-18. The right hand features a melodic line with a 3-measure phrase. The left hand provides a harmonic accompaniment with chords and moving bass lines.

19

bo - la pra - te - a - - da de pa -

21

pel de ci -

23

Cantar nas duas vezes!

gar - ro vo - cêé mais bo - ni -

4

26

ta que'u - ma ze - bra

Measures 26-28 of the vocal line. Measure 26 contains the lyrics 'ta' and 'que'u - ma'. Measure 27 contains 'ze - bra' and a triplet of eighth notes. Measure 28 is a whole rest.

26

Measures 26-28 of the piano accompaniment. Measure 26 features a bass line with chords and a treble line with chords. Measures 27-28 continue the accompaniment with more complex chordal textures.

29

que'um fi - lho - te de'on - ça que um boing em ple -

Measures 29-31 of the vocal line. Measure 29 contains 'que'um fi - lho - te de'on - ça'. Measure 30 contains 'que um boing em ple -'. Measure 31 is a whole rest.

29

Measures 29-31 of the piano accompaniment. Measure 29 features a bass line with chords and a treble line with chords. Measures 30-31 continue the accompaniment with more complex chordal textures.

32

no ar

Measures 32-34 of the vocal line. Measure 32 contains 'no'. Measure 33 contains 'ar'. Measure 34 is a whole rest.

32

Measures 32-34 of the piano accompaniment. Measure 32 features a bass line with chords and a treble line with chords. Measures 33-34 continue the accompaniment with more complex chordal textures.

35 *con ironia* 3

vo - cê'é mais ___ bo - ni - ta que'um jar - dim flo - ri - do'em fren -

38 *ancora con più ironia* 3

- te ___ a - o mar em I - pa - ne - - - ma ___

42 3

vo - cê'é mais ___ bo - ni - - ta que'u - ma

45

re - fi - na - ri - a da Pé - tro - bras de noi -

48

con più entusiasmo

- - te mais bo - ni - ta que'Úr - su - la

51

An - drews mais bo - ni - ta que'a'al - vo - ra - da

54

que'o Pa - lá - cio da'Al-vo - ra - da — que o mar a - zul sa -

57

fi - ra — da Re - pú - bli - ca Do - me - ni - ca - na

60

O - lha vo - cê'é tão — bo - ni - ta quan-to'o

più tranquillo
, e con ironia *a tempo*

63



Ri - o de Ja - nei - ro'em mai - o mas qua - se ————— tão bo-

63

67



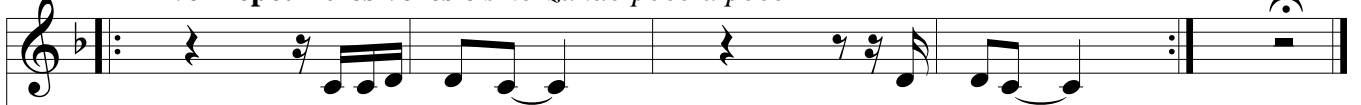
ni - ta — quan - to'a Re - vo - lu - ção Cu - ba - na —————

67

70

2ª vez repetir três vezes e smorzando poco a poco

Prima volta a tempo
e senza fermata!



Revolu - ção —————

Cu - ba-na —————

70

D.S.