

Três Canções

Para soprano e piano

Rami Levin

para Veruschka Mainhard

Os Macacos Brincalhões

Laura Mainhard Carvalho

Rami Levin

$\text{♩} = 100$

The musical score is written for piano in 4/4 time. It features a vocal line and a piano accompaniment. The tempo is marked as quarter note = 100. The key signature has one sharp (F#). The score is divided into four systems, each with a measure number (1, 4, 8, 12) at the beginning. The piano part includes triplets and slurs. The vocal part includes lyrics in Portuguese. The first system shows the beginning of the piece. The second system continues the piano accompaniment. The third system introduces the vocal line with the lyrics 'Vi-da na flo-res - ta não é fá - cil!'. The fourth system continues the vocal line with the lyrics 'En- tão os ma-ca-cos re-sol - ve-ram dar u - ma fes - ta.'.

mf

4

8

12

Vi-da na flo-res - ta não é fá - cil!

En- tão os ma-ca-cos re-sol - ve-ram dar u - ma fes - ta.

2 16

To-dos os bi-chos fo - ram con - vi - da-dos.

20

Vai ter

f

23

mú-si - ca co - mi - da brin-de e di-ver-são

26

mf

En - tão os ma - ca - cos ar - ru -

29

ma-ram a ca-ver-na com ba - na-nas e flo-res

33

f

A

36

fes - ta co - me - çou as du - as ho - ras.

39

mp

A ce - go-nha co - me - çou a to - car su - ³a flau - ta.

4 43

43

Ped.

mf

46

46

mf

O ti - gre to - cou vi - o - li - no. O

49

49

mp

ur - so to - cou bum - bo. Os ma

p

8vb

52

52

ca - cos su - bi - ram na ped - ra e can - ta - ram.

mp

55

5

Measures 55-58 of a musical score. The vocal line (treble clef) has a rest in measure 55, followed by a quarter note G4 in measure 56, and eighth notes A4, G4, F4, E4, D4 in measure 57, with a quarter rest in measure 58. The piano accompaniment (grand staff) features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand in measure 55. The key signature has two flats (Bb, Eb). The tempo is marked 'f' (forte).

O e - le - fan - te co - meu de tu - do.

59

Measures 59-61 of a musical score. The vocal line has rests in measures 59 and 60, and a quarter note G4 in measure 61. The piano accompaniment continues with triplet patterns in both hands. The key signature has two flats. The tempo is marked 'f'.

62

Measures 62-64 of a musical score. The vocal line has a quarter rest in measure 62, followed by eighth notes G4, F4, E4, D4, C4 in measure 63, and eighth notes B3, A3, G3, F3, E3 in measure 64. The piano accompaniment features triplet patterns in both hands. The key signature has two flats. The tempo is marked 'f'.

Na fes - ta el - es brin - ca - ram de i - mi - tar gen - te.

65

Measures 65-67 of a musical score. The vocal line has rests in measures 65 and 66, and a quarter note G4 in measure 67. The piano accompaniment continues with triplet patterns in both hands. The key signature has two flats. The tempo is marked 'f'.

A

68

3 3

fes-ta foi mui-to le-gal.

mf

72

76

mf 3

To-dos fi-ca-ram tris - tes quan-do a - ça-bou.

80

3 3

A ze-bra per-gun-tou quan-do i - a ter ou-tra

84

3

3

fes - ta. Ma-mãe ma - ca - ca res-pon - deu; To-dos os

88

3

di - as.

f

3

92

f

3

To- dos sor - ri ram e a - gra-de - ce-rã com bei - jos.

95

f

3

3

Foi um di - a mui-to le- gal.

99

Foi um di - a mui-to le - gal.

101

f Foi um di - a mui-to le - gal.

para Veruschka Mainhard

O pequeno barco

Laura Mainhard Carvalho

Rami Levin

♩ = 124

The first system of the musical score for 'O pequeno barco'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef, 7/8 time, and contains four measures of whole rests. The piano accompaniment is in grand staff (treble and bass clefs), 7/8 time, and contains four measures of music. The first two measures are in 7/8 time, and the last two are in 6/8 time. The piano part features a melody in the right hand and a bass line in the left hand, with a 'Ped.' (pedal) marking under the first two measures. The dynamic marking 'mf' (mezzo-forte) is placed above the first measure of the piano part.

5

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has four measures of whole rests. The piano accompaniment has four measures of music, with the first two in 7/8 time and the last two in 6/8 time. A 'Ped.' marking is present under the first two measures of the piano part.

9

The third system of the musical score, which includes the vocal entry. The vocal line starts with a melody in treble clef, 7/8 time, marked 'mf'. The lyrics 'E-ra u-ma vez um fa-mo-so na-ve - gan - te que pre-pa' are written below the vocal line. The piano accompaniment is in grand staff, 7/8 time, marked 'mp'. It has four measures of music, with the first two in 7/8 time and the last two in 4/4 time. A 'Ped.' marking is present under the first two measures of the piano part.

11

rou seu bar-qui - nho pa-ra vi-a - jar no di-a se-guin-te

Ped.

13

mf

Ped.

16

mf

De man - hã e-le co-lo-cou su - a

mp

Ped.

19

rou - pa e su - biu no bar - co

Ped.

22 *f* *3* *3*

Mi - nu - tos de - pois e - le par - tiu com se - us a - mi - gos

mf *mp*

26 *mp*

che - gou u - ma ho - ra que

pp

Ped.

31

à su - a vol - ta ha - vi - a só mar e ceu O

Ped.

35 *mf*

di - a es - ta - va lin - do o sol bril - han - do su - per

p *mp*

38

lin - do pois e-ra ve - rão

Ped.

41

$\text{♩} = 132$

mf *sub p*

43

mf *mp*

Di-as de - pois e - le che-gou a u - ma il - ha

45

e - le co-me-cou a ou-vir

48

u - ma sal-sa A -

51

A -

53

f E-ra u-ma vez um fa-mo-so na-ve - gan - te

mf

Ped.

55

E-ra u-ma vez um fa-mo-so na-ve - gan - te

Ped.

57

Ped.

60

mf
E-ra u-ma vez um fa-mo-so na-ve

Ped.

62

gan - te E-ra u-ma vez um fa-mo-so na-ve

f

Ped.

64

gan - - te

Ped.

para Veruschka Mainhard

Laura Mainhard Carvalho

Porcos

Rami Levin

$\text{♩} = 256$

5 *f* Cin-co por-cos na la-ma a brin-car

9 *f* Um por-co na la-ma sa - iu - pa-ra al-mo

13 *mp* çar fi - ca-ram quat-ro por-cos na la - ma a brin-

2

17

car. *f* Qua-tro por cos na la-ma a brin-car

mf

Ped. _____

22

f Um por-co foi fa-zer co - cô

f

Ped. _____

26

mf fi-ca-ram três por-cos na la-ma a brin - car.

mp *f*

31

f

36 *mp*

Três por-cos na la - ma a brin - car

mp

Ped.

40

Um por - co sa - iu pa-ra jan - tar

Ped.

44

mf

Ped.

47 *mf*

fi - ca ram dois por - cos na

mp

Ped.

50

la - ma a brin - car.

54

Red.

f

58

Red.

62

f

Dois por-cos na la-ma a brin-car

mf

Red.

67

f Um por-co sa - iu - pa-ra an - dar *mf* fi-cou só

mp

72

um por-co na la-ma a brin car

f

78

82

f Um por-co na la-ma a brin-car *mf*

86 $\text{♩} = 186$ *mp*

Um por-co sa -iu pa - ³ra dor

$\text{♩} = 186$ *p*

Red.

90

mir Bo-a noi - te Bo-a noi - te Bo-a noi - te por - cos.

p

Red.

95 $\text{♩} = 256$

$\text{♩} = 256$ *mp*

98 *mp*

Bo - a noite.