

# TRÊS CANTOS NATIVOS

dos Índios Kraó

arr. by Marcos Leite

PREMEIRO CANTO  $\text{♩} = 80$

S

RÁM(m) RÁM(m)

S

RÁM(m) RÁM(m)

A

RÁM(m) RÁM(m)

In these eight measures some singers should improvise animal cries, percussive sounds, etc. [imitating the atmosphere of the rain forest jungle with sounds of the rain, river, wind, and forest animals] to contrast with the musical effect created by the other singers. The percussion instruments should begin with the choir. The use of conga(s) and two rattles is suggested.

9

RÁM(m) RÁM(m)

De-ke-ke - ke ko-ri-ra re hê De-ke-ke - ke ko-ri-ra re hê Ja-ra-mu - dza-ra-mu

RÁM(m) RÁM(m)

14

RÁM(m) RÁM(m) RÁM(m) RÁM(m) RÁM(m)

tum ko-ri-ra-re hê Ja-ra-mu - tum ko-ri-ra - re hê RÁM(m) RÁM(m) RÁM(m)

RÁM(m) RÁM(m) RÁM(m)

22

RÁM(m) RÁM(m)

De-ke-ke - ke ko-ri-ra re hê De-ke-ke - ke ko-ri-ra re hê Ja-ra-mu-tum ko-ri-

De-ke-ke-ke ko-ri-ra re hê De-ke-ke - ke ko-ri-ra re hê Ja-ra-mu - tum ko-ri-ra-re hê Ja-ra-mu

SEGUNDO CANTO

28

*mf* *f* *ad libitum*

RÁM(M) RÁM(M) RÁM(M) RÁM(M) Pá-tcho par-ra-re a-djô-si-rê iu-e-ne-rê ka-por-ra djô-si-rê

ra-re Ja-ra-mu-tum RÁM(M) RÁM(M) RÁM(M) Pá-tcho par-ra-re a-djô-si-rê

tum ko-ri-ra-re hê RÁM(M) RÁM(M) RÁM(M) Pá-tcho par-ra-re a-djô-si-rê

34

*f*

Pá-tcho par-ra-re a-djô-si-rê

*mf* *percussão ataca*  
(percussion begins)

Pá-tcho iu-e-ne-rê djô-si-rê Pá-tcho iu-e-ne-rê djô-si-rê Pá-tcho iu-e-ne-rê djô-si-rê

Pá-tcho iu-e-ne-rê djô-si-rê Pá-tcho iu-e-ne-rê djô-si-rê Pá-tcho iu-e-ne-rê djô-si-rê

40

Pá-tcho par-ra-re a-djô-si-rê Pá-tcho par-ra-re a-djô-si-rê iu-e-ne-rê ka-por-ra djô-

Pá-tcho iu-e-ne-rê djô-si-rê Pá-tcho iu-e-ne-rê djô-si-rê Pá-tcho iu-e-ne-

Pá-tcho iu-e-ne-rê djô-si-rê Pá-tcho iu-e-ne-rê djô-si-rê Pá-tcho iu-e-ne-

45

Palmas: \*\* \*\* \*\* \*\*

si-rê Pá-tcho par-ra-re a-djô-si-rê Pá-tcho par-ra-re a-djô-si-rê Pá-tcho par-ra-re a-

rê djô-si-rê Pá-tcho iu-e-ne-rê djô-si-rê Pá-tcho iu-e-ne-rê djô-si-rê Pá-tcho iu-e-ne-

rê djô-si-rê Pá-tcho iu-e-ne-rê djô-si-rê Pá-tcho iu-e-ne-rê djô-si-rê Pá-tcho iu-e-ne-

51

Some singers should again recreate the atmospheric effect of the beginning of the piece with claps, animal cries, chants, percussive sounds, etc.

The percussion instruments should project more soloistically in this section. (repeat several times)

56

**TERCERO CANTO**

*mf*  $\text{♩} = 133$

61

**Sem percussão**  
(without percussion)

66

**Com percussão**  
(with percussion)

\* This effect is produced by sucking air in through closed teeth.