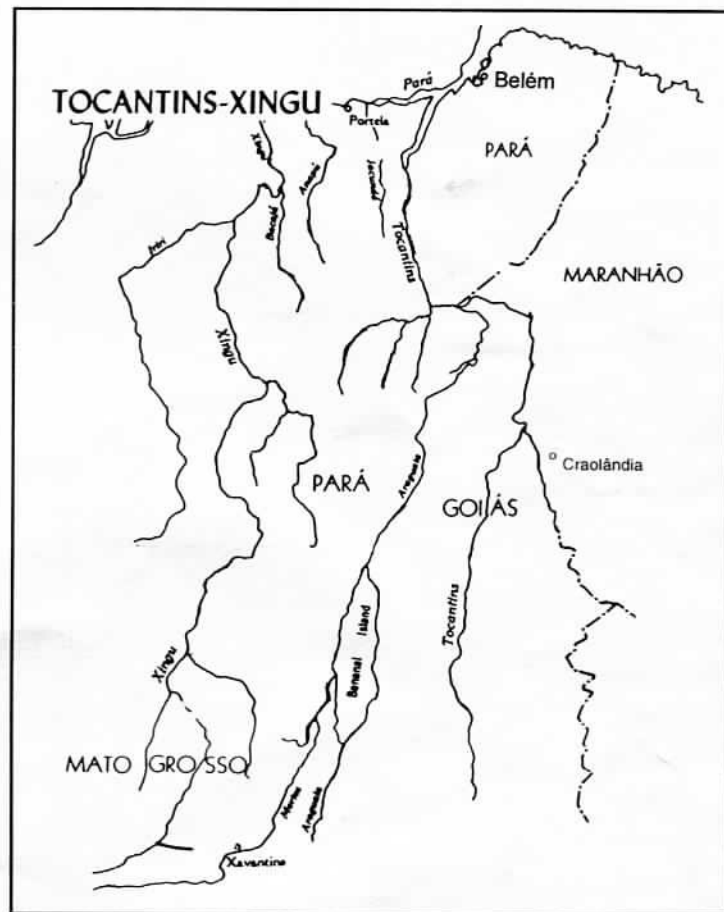


TRÊS CANTOS NATIVOS DOS INDIOS KRAÓ

arranged for SATB by

Marcos Leite

(Brazil)



earth songs

220 nw 29th street

corvallis, or 97330

1-541/758-5760 (phone)

1-541/754-5887 (fax)

TRÊS CANTOS NATIVOS

dos Índios Kraó

PRIMEIRO CANTO (♩ = 80)

Ambientado por
Marcos Leite

S

A

T

B

① Sopranos e contraltos ficam á vontade nesses oito compassos, para "sujar" o efeito musical masculino com gritos, sons percussivos, etc. . .

② A percussão ataca junto com o coro. Sujere-se a tumbadora e 2 chocalhos

RÂM(m) RÂM

RÂM(m) RÂM

① In these eight measures, sopranos and altos 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 male voices.

② The percussion instruments start with the choir. The use of conga(s) and two rattles is suggested.

9

mp

De-ke-ke - ke ko-ri-ra - re hê De-ke-ke -

f

De-ke-ke - ke ko-ri-ra - re hê De-ke-ke - ke ko-ri-ra - re hê

RÂM RÂM

RÂM RÂM

13

1. *f* *mf*

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

Ja-ra-mu - tum ko-ri-ra - re Ja-ra-mu - tum ko-ri-ra - re hê RÂM RÂM

RÂM RÂM

RÂM RÂM

RÂM RÂM

RÂM RÂM

18

p cresc. mp p pp

RÁM RÁM RÁM RÁM RÁM RÁM RÁM RÁM

SEGUNDO CANTO

26 *f ad libitum* $\text{♩} \approx 80$

f *mf* *percussão ataca (percussion begins)*

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

Pá - tchô iu-e-ne-rê djô-si-rê

29 *f*

f *mf*

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

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

35

③ Palmas (até o fim da repetição)

all women:

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

Pá- tchô par-ra-re a - djô- si-rê

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

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

③ Clapping (until the end of the repeat)

41

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

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

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

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

47

④ Mulheres procurando o mesmo efeito do início da peça,
com palmas, gritos, sons percussivos, cantos, etc. . .

⑤ Percussão em evidência (repetir várias vezes)

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

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

④ Women recreating the same atmospheric effect of the beginning of the piece
with claps, animal cries, percussive sounds, chants, etc.

⑤ The percussion instruments should project more soloistically in this section (repeat several times)

TERCEIRO CANTO (♩ ≈ 138)

50

mf

Ka - mar - rê - ra ki-dê - ri ke - ma ki-dê - ri ke - ma ki-dê - ri ke - ma. Ka - mar -

mf

Ka - mar rê - ra ki-dê - ri ke - ma ki-dê - ri ke - ma ki-dê - ri ke - ma. Ka - mar -

mf

Uá - ri - te, uá - ri - te, uá - ri - te, uá - ri - te - te,

mf

Uá - ri - te, uá - ri - te, uá - ri - te, uá - ri - te - te,

55

Sem percussão
(without percussion)

rê - ra ki-dê - ri ke - ma ki-dê - ri ke - ma ki-dê - ri ke - ma Ti - ô - i - re -

rê - ra ki-dê - ri ke - ma ki-dê - ri ke - ma ki-dê - ri ke - ma Ti - ô - i - re -

Uá - ri - te, uá - ri - te, uá - ri - te, uá - ri - te, Ti - ô - i - re -

Uá - ri - te, uá - ri - te, uá - ri - te, uá - ri - te, Ti - ô - i - re -

60

Com percussão
(with percussion)

1. e 2. 3.

mô uá - ri - te - te A - hãm A - hãm A - hãm A - hãm. Ka mar- hãm. (ao nada)

mô uá - ri - te - te A - hãm A - hãm A - hãm A - hãm. Ka mar- hãm. (ao nada)

mô uá - ri - te - te, A - hãm A - hãm A - hãm A - hãm. hãm. (ao nada)

mô uá - ri - te - te A - hãm A - hãm A - hãm A - hãm. hãm. (ao nada)

(ao nada = al niente)

Ⓟ ⑥ esse efeito é produzido "para dento," ⑥ This effect is produced by sucking
chupando ar entre os dentes the air in through the closed teeth.

PRONUNCIATION GUIDE

PRIMEIRO CANTO

RAM	Dekekeke	korirare	hê
hahm	dā-kā-kā-kā	koh-ree-rah-rā	hā
[ham	de-ke-ke-ke	kɔ-ri-ra-re	he]

Jaramutum	korirare
zhah-rah-moo-toom	koh-ree-rah-rā
[ʒa-ra-mu-tum	kɔ-ri-ra-re]

SEGUNDO CANTO

Patchô	iuenerê	djô	sirê
pah-chô	yoo-eh-neh-rā	jô	zee-rā
[pa-ʃo	ju-ɛ-nɛ-re	dʒo	zi-re]

Patchô	parrare	adjôsirê
pah-chô	pah-ha-rā	ah-jô-zee-rā
[pa-ʃo	pa-ha-re	a-dʒo-zi-re]

Iuenerê	kaporra	djô	sirê
yoo-eh-neh-rā	kah-pō-ha	jo	zee-rā
[ju-ɛ-nɛ-re	ka-po-ha	dʒo	zi-re]

TERCEIRO CANTO

Kamerrêra	kidéri	kema
kah-mah-hā-rah	kee-deh-ree	keh-mah
[ka-ma-he-ra	ki-dɛ-ri	kɛ-ma]

Tiôiremô	uaritete	ahâm
tee-ô-ee-reh-mô	wah-ree-teh-teh	ah-hahm
[ti-o-i-rɛ-mo	wa-ri-tɛ-tɛ	a-ham]

Três Cantos Nativos dos Índios Kraó

Composed in 1982, *Três Cantos Nativos dos Índios Kraó* is freely based on melodies sung by the *Kraó* tribe -- a group of native Brazilian Indians who live in the *Xingú* river area of the *Amazônia* forest of northwestern Brazil. The work is divided into three short sections or *cantos*. The use of percussion instruments is strongly recommended by the composer; the instruments should emphasize and improvise on the rhythms of the chorus. The meaning of the text is not known; it was treated by the composer as a group of phonemes.

Marcos Leite (b.1953) is well-known in Brazil as a conductor, composer, pianist, and musical director of many theater productions. He has performed with some of the most important popular artists and arranged popular tunes for vocal groups for the last 15 years. His arrangements typically bring the essence of Brazilian urban popular music to the vocal music universe. Currently Leite is the arranger and director of the vocal quartet *Garganta Profunda* and a member of the *Conservatório de Música Popular Brasileira de Curitiba* where he teaches and directs a choir.

Daniel Rufino Afonso, Jr., Editor