



Caderno de Músicas

Arranjos por Marcelo Rauta



Obras do CD - Acalantos do Brasil e do mundo

- | | |
|---|--|
| 1. Tutu Marambá e Dorme Neném. <i>Brasil.</i> BX-ZEP-20-00001 | 10. Durme, durme ermozo ijiko. <i>Israel.</i> BX-ZEP-20-000010. |
| 2. Esta nena linda. <i>Argentina.</i> BX-ZEP-20-00002 | 11. Duérmete, niño lindo. <i>México.</i> BX-ZEP-20-000011 |
| 3. Cossack Lullaby. <i>Rússia.</i> BX-ZEP-20-00003 | 12. All the pretty little horses. <i>Estados Unidos.</i> BX-ZEP-20-000012 |
| 4. Ninna nanna, ninna oh. <i>Itália.</i> BX-ZEP-20-00004 | 13. Yáo lán qu. <i>China.</i> BX-ZEP-20-000013 |
| 5. Bye Baby Bunting. <i>Inglaterra.</i> BX-ZEP-20-00005 | 14. Rouxinol, repenica o cante. <i>Portugal.</i> BX-ZEP-20-000014 |
| 6. Kirje, Kirje Kisdedecske. <i>Hungria.</i> BX-ZEP-20-00006 | 15. L'était une petite poule grise. <i>França.</i> BX-ZEP-20-000015 |
| 7. Hajej muj andillu. <i>Tchecoslováquia.</i> BX-ZEP-20-00007 | 16. Schlaf, Kindchen,schlaf. <i>Alemanha.</i> BX-ZEP-20-000016 |
| 8. Edo no Komori uta. <i>Japão.</i> BX-ZEP-20-00008 | 17. Duerme, duerme negrito. <i>América Latina e Caribe.</i> BX-ZEP-20-000017 |
| 9. A la nanita. <i>Espanha.</i> BX-ZEP-20-00009 | |

Marcelo Rauta

Doutor em música: Educação Musical - pela Universidade Federal do Estado do Rio de Janeiro (2018). Possui mestrado em música: composição - pela Universidade Federal do Rio de Janeiro (2010) e graduação em música: composição (2007) - pela mesma universidade. Tem experiência na área de Artes, com ênfase em Música (composição) e direção musical. Suas obras têm sido tocadas em importantes salas de concertos no Brasil, além de apresentações na Alemanha, Argentina, Áustria, Chile, Estados Unidos, Itália, Portugal, República Tcheca e Uruguai. Tem participações em Bienais de Música Contemporânea Brasileira e Panoramas da Música Brasileira Atual. Como compositor possui obras premiadas em concursos tais como o Concurso Internacional Terceras jornadas internacionales de formación musical, Concurso Nacional de Composição Para Orquestra de Câmara Prêmio Sesiminas de Cultura, concurso de composição Niemeyer em comemoração ao seu primeiro centenário, Concurso Quintanares de Quintana em comemoração aos 100 anos de nascimento do poeta Mário Quintana e concurso nacional de composição Cláudio Santoro - categoria coro e orquestra sinfônica, entre outros. Suas obras são publicadas pela Academia Brasileira de Música, Musica Brasilis e Clube de Autores.



Vozes

Arranjos por Marcelo Rauta



Tutu Marambá

Acalanto brasileiro

Voice | Arranjo: Marcelo Rauta



Moderato ♩=76

17

Fm B♭m B° C C⁷ Fm B♭m C⁷ Fm

Tu - tu Ma-ram - bá_não ve - nhas mais cá_Que_o pai do me - ni - no te man-da ma - tar. Tu - tu Ma-ram

18

B♭m B° C C⁷ Fm B♭m C⁷ 1. Fm 2. Fm Fm

bá_não ve - nhas mais cá_Que_o pai do me - ni - no te man-da ma - tar. tar. Dor-me_en-gra - ça -

27

B♭m C C B♭m C⁷ 1. Fm 2. Fm 3

di-nho pe-que - ni - no da ma - mae, e - le é bo - ni - ti - nho pe-que - ni - no da ma - mae. mae.

38

F F⁷/E♭ B♭/D D⁷ Gm Gm/B♭ E⁰/B♭ F/C D⁷ Gm C⁷ 1. F 2. F D.S. al Coda

Dur - ma ne - nem, que um an-jo em so-nho vem Pa - pai es - tá na ro-ça e Ma-mae - zi-nha em Be - lém, lém,

48 CODA

2

rit..

2

Esta nena linda

Acalanto argentino

Voice | Arranjo: Marcelo Rauta



Moderato ♩ =74

Sheet music for voice and piano. The vocal line consists of eighth-note chords. The piano accompaniment consists of eighth-note chords. Measure 8 starts with a piano chord F, followed by a vocal entry with chords C⁷, F, C⁷, F, C⁷, F, B♭, C⁷, F. Measure 9 starts with a piano chord F, followed by a vocal entry with chords C⁷, F, C⁷, F, B♭, C⁷, F. Measure 10 starts with a piano chord F, followed by a vocal entry with chords C⁷, F, C⁷, F, B♭, C⁷, F. Measure 11 starts with a piano chord F, followed by a vocal entry with chords C⁷, F, C⁷, F, B♭, C⁷, F. Measure 12 starts with a piano chord F.

Es-ta ne-na lin - da que na-ció de no-che quie-re que la lle-ven a pa-sear en co-che.

Sheet music for voice and piano. The vocal line consists of eighth-note chords. The piano accompaniment consists of eighth-note chords. Measure 29 starts with a piano chord F, followed by a vocal entry with chords C⁷, F, C⁷, F, C⁷, F, B♭, C⁷, F. Measure 30 starts with a piano chord F, followed by a vocal entry with chords C⁷, F, C⁷, F, B♭, C⁷, F. Measure 31 starts with a piano chord F, followed by a vocal entry with chords C⁷, F, C⁷, F, B♭, C⁷, F. Measure 32 starts with a piano chord F, followed by a vocal entry with chords C⁷, F, C⁷, F, B♭, C⁷, F.

Es - ta ne-na lin - da que na-ció de no - che quie-re que la lle - ven a pa-sear en co - che.

Cossack Lullaby

Acalanto tradicional russo

Voice | Arranjo: Marcelo Rauta



Moderato ♩=80

19

S'ti cha - smo-trir mye - sa - t'ya-snyy Ka - ly - byel t'va - ya_____ Spi-mla - dyen - yets_

30

moy_ pre - kras-nyy Ba - yush - ki ba - yu - Ba - yush - ki ba - yu_____

Ninna nanna, ninna oh

Acalanto italiano

Voice | Arranjo: Marcelo Rauta



Moderato $\text{♩} = 76$

3

D G/D D Bm [1. Em A⁷] D [2. Em A⁷]

Nin-na nan - na, nin-na oh, ques-to bim - bo a chi lo do? Nin-na bim - bo a chi lo

10 D D G/D D Bm [1. Em A⁷] D [2. Em A⁷] D D⁷

do? Se lo do al - la Be - fa - na me lo tie - ne u-na set - ti - ma - na. Se lo tie - ne un an-no in - te - ro. Se lo
do al Bo - ve ne - ro me lo

17 G A⁷ D Bm [1. Em A⁷] D D⁷ [2. Em A⁷] D [3] D G/D

do al Lu - po bian - co me lo tie - ne tan - to, tan - to. Nin-na bim - bo ad - dor - men - ta - te! Nin-na nan - na, nin-na
na - na, nan-na fa - te il mio

28 D Bm [1. Em A⁷] D [2. Em A⁷] D D G/D D Bm [1. Em A⁷] D

oh, ques-to bim - bo a chi lo do? Nin-na bim - bo a chi lo do? Se lo do al - la Be - fa - na me lo tie - ne u-na set - ti - ma - na. Se lo
do al Bo - ve ne - ro me lo

37 [2. Em A⁷] D D⁷ G A⁷ D Bm [1. Em A⁷] D D⁷ [2. Em A⁷] D [4]

tie - ne un an - no in - te - ro. Se lo do al Lu - po bian - co me lo tie - ne tan - to, tan - to. Nin-na bim - bo ad - dor - men - ta - te!
na - na, nan-na fa - te il mio

Bye Baby Bunting

Acalanto inglês

Voice | Arranjo: Marcelo Rauta



Moderato ♩. =74

8

D G D D G D A D G A D A D
Bye, ba-by bun-ting, Dad-dy's gone a - hun- ting, To get a lit-tle rab-bit skin To wrap the ba-by bun-ting in.

17

D G D Bm D A D D E♯ F♯m Bm D A
Bye, ba - by bun - ting, Dad - dy's gone a - hun - ting. Lul - la - by ba - by bun - ting, lul - la - by Dad - dy's a

24

D D E♯ F♯m Bm D A D
hun - ting. Lul - la - by ba - by bun - ting, lul - la - by Dad - dy's a hun - ting.

15 Fine

Kirje, Kirje Kisdedecske

Acalanto húngaro

Voice | Arranjo: Marcelo Rauta



Moderato $\text{♩}=70$

12

Fm B♭ Fm Fm A♭/E♭ B♭/D B♭m/D♭ D♭m A♭ B♭m C⁷

Kir-je, kir-je, kis-de - decs - ke, Bet - le - he-mi her - ce - gecs - ke! Ki-mi-ér-tünk sok jót tet - tél, a po-kol-tól meg-men

24 Fm **12** Fm B♭ Fm Fm A♭/E♭ B♭/D

tet - tél. Kir - je, kir - je, kis - de - decs - ke, Bet - le - he - mi her - ce - gecs - ke!

rit.

43 B♭m/D♭ D♭m A♭ B♭m C⁷ Fm **12** **2**

Ki - mi - ér-tünk sok jót tet - tél, a po-kol-tól meg-men - tet - tél.

Hajej muj andillu

Acalanto tcheco

Voice | Arranjo: Marcelo Rauta



Moderato e dolce $\text{♩} = 76$

4 *p* E A B⁷ E > E *mp* A B B⁷ E E *mp*

Ha - jej - muj - an - dil - lu__ ha - jej a spi ma - tic - ka - ho - li - bá_ de - la - tko - svy ha a jes__

14 C♯m E C♯m E pp A B B⁷ E **16** *p* E

ny - rej,__ da - dej,__ ma - lej ma - tic - ka__ ko - li - bá_ de - fat - ko - svý Ha - jej - muj-

38 A B⁷ E > E *mp* A B B⁷ E E *mp*

-an - dil - lu__ ha - jej a spi ma - tic - ka - ho - li - bá_ de - la - tko - svy ha a jes__

46 C♯m E C♯m E pp A B B⁷ E rit. 2 2

ny - rej,__ da - dej,__ ma - lej ma - tic - ka__ ko - li - bá_ de - fat - ko - svý

Edo no Komori uta

Acalanto japonês

Voice | Arranjo: Marcelo Rauta



Andante $\text{♩} = 74$

2 4

Nen-nen____ ko-ro ri yo, O-ko - ro - ri yo. Bō - ya wa____ yo - i ko da,

Dm⁶ Dm⁶ Dm⁶ Dm⁶ Dm C F B♭

13 Dm C Dm⁶ Dm⁶ Dm⁶ Dm⁶ Dm C F B♭ Dm

Nen-nen shi-na. Bō - ya no o-mo-ri wa, Do-ko_ e it - ta? A - no ya - ma____ ko - e - te, Sa-to e it -

22 C Dm⁶ Dm⁶ Dm⁶ Dm⁶ Dm C

ta. Sa - to no____ mi - ya - ge - ni,____ Na - ni____ mo - rot - ta? Den - den_____

28 F B♭ Dm C

ta - i - ko ni, Shō no fu - e.

7

A la nanita

Acalanto tradicional espanhol

Voice | Arranjo: Marcelo Rauta



Moderato ♩ =84

4

Dm A B♭/D Dm A Dm A Dm Gm Dm/F A⁷/E 1. Dm

A la na-ni-ta na - na, na-ni-ta e-lla, na-ni-ta e-lla Mini-ña tie-ne sue-ño, ben-di-to se - a, ben-di-to se - a.

13 2. D D A G D D A G D

se - a. Fuen-te-ci-ta que cor - re cla-ray so - no ra. Rui-se-ñor que en la sel - va Can-tan-do llo - ra

24 Gm Dm/F A⁷/E Dm Gm Dm/F A⁷/E Dm Dm A

Ca-lla mien-tras la cu - na se ba-lan - ce - a A la na-ni-ta na - na, na - ni - ta e - lla. A la na-ni-ta

34 B♭/D Dm A Dm A Dm Gm Dm/F A⁷/E Dm D

na - na, na - ni - ta e - lla, na - ni - ta e - lla Mi ni-ña tie-ne sue - ño, ben-di - to se - a, ben-di - to se - a.

41 D A G D D A G D

Fuen-te-ci - ta que cor - re cla-ray so - no - ra. Rui-se-ñor que en la sel - va Can-tan - do llo - ra
molto rit.

50 Gm Dm/F A⁷/E Dm Gm Dm/F A⁷/E D(sus⁴) D

Ca - lla mien-tras la cu - na se ba - lan - ce - a A la na - ni - ta na - na, na - ni - ta e - lla.

Durme, durme ermozo ijiko

Acalanto judaico

Voice | Arranjo: Marcelo Rauta | Pág. 1/2



Allegretto $\text{♩}=96$

5 Dm Gm C Dm B♭ Dm
Dur - me, dur-me que - ri - do i - ji - ko, Dur - me sin an-sia i__ do-lor, Ser - ra tus lin - dos o -ji - kos,
Ser - ra tus chi - cos o -ji - kos,

12 B♭ Cm Dm Dm Gm C
Dur - me, dur - me kon sa - vor. De la ku - na sa - li - rás, A la es - ko - la
Dur - me, dur - me kon sa - vor.

17 Dm B♭ Dm B♭ Cm Dm 3
tu en - tra - ras, I a - yí mi ke - ri - do i - ji - ko, A - lef-Bet am - be - za - rás.

25

34

42 4



46 Dm Gm C Dm Voice B♭ Dm B♭ Cm

Dur-me, dur-me que - ri - do i - ji - ko, Dur - me sin - an-sia i - do-lor, Ser - ra tus lin - dos o - ji - kos, Dur-me, dur-me kon sa -
Dur-me, dur-me kon sa -

53 Dm Dm Gm C Dm B♭

vor. De la ku - na sa - li - ráς, A la es-ko - la tu en - tra - ras, I a - yí mi
vor.

59 Dm B♭ Cm Dm 3

ke - ri - do i - ji - ko, A mel-dar t'am-be - za - ràs.

Duérmete, niño lindo

Acalanto mexicano

Voice | Arranjo: Marcelo Rauta



Allegro ♩=120

11

D A⁷ D Bm G F#⁷ Bm F#⁷ Bm

Dúer - me - te, Ni - ño lin - do, en los bra - zos del a - mor_____ que te ar

22 F#⁷ Bm Bm A A⁷ D D⁷ G Em F#m D Em A⁷

ro-ye a tu ma - dre, can - tan - do de mi do - lor. A la ru,_ a la mé,_ a la ru,_ a la

35 D F#⁷ Bm A⁷ D 12 D A⁷ D Bm G

mé,_ a la ru, a la ru, a la mé. Dúer - me - te, Ni - ño lin - do, en los bra - zos

58 F#⁷ Bm F#⁷ Bm F#⁷ Bm A A⁷ D D⁷ G Em

del a - mor_____ que te ar - ro-ye a tu ma - dre, can - tan - do de mi do - lor. A la ru,_ a la

71 F#m D Em A⁷ D F#⁷ Bm A⁷ D 45

All the Pretty Little Horses

Acalanto americano

Voice | Arranjo: Marcelo Rauta



Moderato ♩=84

4 Cm B♭ Gm Cm Cm B♭ Gm

Hush-a-bye, don't you cry, Go to sleep lit-tle ba - by, When you wake, you'll have cake, And all the pret-ty lit-tle

12 Cm E♭ Cm E♭ Cm Cm B♭ Gm

hor - ses. Blacks and bays, dap-ples and greys, Coach and six-a-lit-tle hor - ses. When you wake, you'll have cake, And all the pret-ty lit-tle

20 Cm Cm B♭ Gm Cm Cm

hor - ses. Way down yon-der, down in the mea-dow, There's a poor wee lit-tle lam - bie. The bees and the but-ter-flies

30 B♭ Gm Cm Cm

pick - in' at its eyes The poor wee thing cried for her mam - my. When you wake,

38 B♭ Gm Cm rit. 2 2

you'll have cake, And all the pret - ty lit - tle hor - ses.

Yáo lán qu

Acalanto chinês

Voice | Arranjo: Marcelo Rauta | Pág. 1/2



Moderato ♩=84

The musical score consists of eight staves of music for voice. The key signature is mostly G minor (Gm), with changes to D major (D), F major (F), E♭ major (E♭), C major (Cm), and G major (Gm). The time signature is mostly common time (4/4), with changes to 2/4 at measures 20-21 and 27-28. The lyrics are written below each staff in Chinese characters. Measure numbers are indicated on the left side of the staves.

1 Gm
qīn ài bǎo bēi guāi guai yào rù shu wǒ shì nǐ zuì

8 B♭ D Gm F E♭ F
wēn nuǎn de ān wèi bā ba qīng qing shǒu zài nǐ shēn biān nǐ bié pà hēi

12 Gm Gm F E♭ F
yè wǒ de bǎo bēi bú yào zài liú lèi nǐ yào xué zhe

16 B♭ D Gm F E♭ F
nǚ lì bù pà hēi wèi lái nǐ yào zì jǐ quì miàn duì shēng mìng zhōng de

20 Gm Cm F Gm G⁷ Cm
yè bǎo bao shui hǎo hao de rù shuì bà ba yǒng yuǎn

24 Gm E♭ F B♭ Gm
péi zài nǐ shēn biān xǐ yuè hé shāng bēi bù yào hài pà miàn duì

27 Cm E♭ D⁷ Gm F
yǒng gǎn wǒ bǎo bēi qīn ài bǎo bēi guāi guai yào rù shu



31

E♭ F B♭ D Gm

wǒ shì nǐ zuì wēn nuǎn de ān wèi bà ba qīng qing

34

F E♭ F Gm rit. 2 2

shǒu zài nǐ shēn biān nǐ bié pà hēi yè

Rouxinol repenica o cante

Acalanto português

Voice | Arranjo: Marcelo Rauta



Andante ♩=66

4

C F C F C F B♭ F C

Rou - xi - nol re p'ni-ca o can - te, _____ ao pas - sar _____ na pas-sa - dei - ra, nun - ca
Sem pas sares à Vi - di - guei - ra, _____ sem ires be - ber ao fal - can - te, e ao pas -

15 F F⁷ B♭ F⁷ B♭ F C A⁷ Dm B^o F/C Gm C⁶ F

mais tor - nas a Be - ja. Oh, ai! _____ Sem pas-sares à Vi - di - guei - ra.
sares na pas-sa - dei - ra. Oh, ai! _____ Rou - xi - nol re p'ni-ca o can - te.

5 rit. 3

L'etait une petite poule grise

Acalanto francês

Voice | Arranjo: Marcelo Rauta



Allegretto ♩=90

2

The musical score consists of two staves of music. The top staff starts with a treble clef, a key signature of one flat, and a 2/4 time signature. It features a vocal line with various rests and note values, accompanied by chords in Gm, Gm/D, B♭/F, B♭/D, Cm, D7, Gm, and Gm/D. The lyrics for this section are:
L'é - tait une pou - le gri - se Qu'al-lait pon - dre dans l'E - gli - se
tait une pou - le blan - che Qu'al-lait pon - dre dans la gran - ge
tait une pou - le noi - re Qu'al-lait pon - dre dans l'ar - moi - re
tait une pou - le rous - se Qu'al-lait pon - dre dans la mous - se
tait une pou - le bei - ge Qu'al-lait pon - dre dans la nei - ge

8

Cm D7 Gm Gm/D Cm D7 Gm Gm/D Gm

Pon-dait un p'tit co - co Que l'en-fant man - geait tout chaud

L'é -
L'é -
L'é -
L'é -

Schlaf, Kindchen, schlaf

Acalanto alemão

Voice | Arranjo: Marcelo Rauta



Moderato $\text{♩}=70$

10

Musical score for measures 10-15. Key signature: G major (no sharps or flats). Time signature: 2/4. The melody consists of eighth-note patterns. Chords indicated above the staff are G, D⁷, G, G, D⁷, G, Am, D⁷. The lyrics are: "Schlaf, Kind-chen, schlaf! Der va - ter hüt't die Schaf, die Mu - ter schüt-telt's Schlaf, Kind-chen, schlaf! Am Him-mel zichn die Schaf, die Stern-lein sind die". Measure 10 ends with a repeat sign and a double bar line.

16

Musical score for measures 16-17. Key signature: G major (no sharps or flats). Time signature: 2/4. The melody continues with eighth-note patterns. Chords indicated above the staff are G, E⁷, Am, D⁷, G, G, D⁷, G. The lyrics are: "Bäu - me - lein, da fällt her - ab ein Träu - me - lein. Schlaf, Kind-chen, schlaf! Schlaf, Kind-chen, schlaf! Läm - mer - lein, der Mond, der sit das Schä - fer - lein. Schlaf, Kind-chen, schlaf!". Measure 17 ends with a double bar line and a repeat sign.

Duerme, duerme negrito

Acalanto latino-americano e caribenho

Voice | Arranjo: Marcelo Rauta | Pág. 1/2



Andante $\frac{9}{8}$

9

G D D⁷ G D G G D

Duer-me, duer-me ne - gri - to Que tu ma-ma es-ta en el cam-po ne - gri-to. Duer-me, duer-me ne - gri - to

17 D⁷ G D G G D G G D G

Que tu ma-ma es-ta en el cam-po ne - gri-to. Te va a tra - er co-dor-ni-ces pa-ra ti Te va a tra - er mu-chas co-sas pa-ra ti Te va a tra

24 G D G G D G Em Em

er car-ne de cer-do pa-ra ti Te va a tra - er mu-chas co-sas pa-ra ti Y si ne-gro no se duer-me Vie-ne el dia-blo blan-co Y

30 Em⁷ A⁷ D G D G G D

se le co - me la pa - ti-ta Ya-ka-pum-ba Ya-ka-pum-ba A-pum-ba ya-ka-pum-ba Ya-ka-pum-ba Ya-ka-pum Duer-me, duer-me ne - gri - to

37 D⁷ G D G G

Que tu ma - ma es-ta en el cam - po ne - gri - to. Duer - me, duer - me ne -

41 D D⁷ G D G

gri - to Que tu ma - ma es-ta en el cam - po ne - gri - to.

16

61 G D D⁷ G D G G

Duer-me, duer-me ne - gri - to Que tu ma - maes-ta enel cam - po ne - gri - to. Duer-me, duer-me ne -

67 D D⁷ G D G

gri - to Que tu ma - maes-ta enel cam - po ne - gri - to.

17





Grades Instrumentais

Arranjos por Marcelo Rauta



Tutu Marambá

Acalanto brasileiro

Arranjo: Marcelo Rauta

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Moderato $\text{♩} = 76$

Flute

Glockenspiel

Harp

Fm Bbm B°

Fm Bbm B°

Tu - tu Ma-ram - bá_não ve - nhas mais

Moderato $\text{♩} = 76$

pizz.

Violin

pizz.

Violoncello

arco

arco

Cantando e brincando com Vovó Linda - Vol. 3

<http://ermelinda-a-paz.mus.br/vovolinda/index.html#header3-q>

12

The musical score consists of five staves. The top staff is for Flute (Fl.), showing a continuous pattern of eighth-note pairs. The second staff is for Glockenspiel (Glock.), also with eighth-note pairs. The third staff is for Bassoon (Hp.), with notes in both treble and bass clefs, accompanied by harmonic chords above it. The fourth staff continues the Bassoon line and includes lyrics in Portuguese: "cá Que o pai do me ni - no te man-da ma - tar. Tu - tu Ma-ram - bá não ve - nhas mais cá Que o pai do me ni - no te man-da ma". The bottom two staves are for Violin (Vln.) and Cello (Vc.), respectively, showing rhythmic patterns.

Fl.

Glock.

Hp.

Vln.

Vc.

cá Que o pai do me ni - no te man-da ma - tar. Tu - tu Ma-ram - bá não ve - nhas mais cá Que o pai do me ni - no te man-da ma

To Coda

24

Fl.

Glock.

Hp.

Fm Fm Fm Bbm C C Bbm C7 Fm Fm

Fm Fm Fm Bbm C C Bbm C7 Fm Fm

tar. tar. Dor-me_en-gra-ça - di-nho pe-que - ni-no da ma-mãe, e-le é bo-ni - ti-nho pe-que - ni-no da ma-mãe. mãe.

To Coda

Vln.

Vc.

36

Fl.

Glock.

Hp.

Vln.

Vc.

F F⁷/E_b B_b/D D⁷ Gm Gm/B_b E^o/B_b F/C D⁷

Dur - ma ne - nem, que um an-jo em so-nho vem Pa - pai es - tá na ro-ça e Ma-mãe-

pizz.

45

Fl.

Glock.

Hp.

Gm C⁷ F F

zi - nha em Be - lém, lém,

Vln.

Vc.

1. 2. D.S. al Coda

CODA

rit.

C⁷

Fm

B^bm

C⁷

Fm

rit.

CODA

Esta nena linda

Acalanto argentino

Arranjo: Marcelo Rauta

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Moderato $\text{♩} = 74$

Flute

Glockenspiel

Violin

Violoncello

F C⁷ F C⁷

Es-ta ne-na lin - da que na-ció de

Moderato $\text{♩} = 74$

Musical score for 'Esta nena linda' featuring Flute (Fl.), Glockenspiel (Glock.), Violin (Vln.), and Cello (Vc.). The score is in 12/8 time, with a key signature of one flat. The vocal line includes lyrics in Spanish.

Instrumentation:

- Fl. (Flute)
- Glock. (Glockenspiel)
- Vln. (Violin)
- Vc. (Cello)

Chords indicated above the vocal line:

F F C⁷ F B♭ C⁷ F

Lyrics (underlined notes correspond to the vocal line):

no - che quie-re que la lle - ven a pa-sear en co - che.

Musical score for 'Esta nena linda' featuring the following instruments:

- Fl.** (Flute) plays a continuous melody of eighth-note patterns.
- Glock.** (Glockenspiel) provides harmonic support with sustained notes and eighth-note patterns.
- Vln.** (Violin) and **Vc.** (Cello) play eighth-note patterns in unison.

The score includes lyrics in Spanish:

F C⁷ F F C⁷ F

Es-ta ne-na lin - da que na-ció de no - che

Measure 23 starts with a dynamic of **f**.

Musical score for 'Esta nena linda' featuring Flute (Fl.), Glockenspiel (Glock.), Violin (Vln.), and Cello (Vc.). The score is in 3/4 time, key signature is one flat. Measure 33 starts with a flute solo. The vocal line begins with 'quiero que la lle - ven a pa-sear en co - che.' The piano accompaniment includes chords in F, C⁷, F, B_b, C⁷, and F.

Fl.
Glock.
F C⁷ F B_b C⁷ F
quiero que la lle - ven a pa-sear en co - che.
Vln.
Vc.

Musical score for 'Esta nena linda' featuring the following instruments:

- Fl.** (Flute): Playing eighth-note patterns with grace notes.
- Glock.** (Glockenspiel): Playing eighth-note patterns.
- Vcl.** (Bassoon): Playing eighth-note patterns.
- Vln.** (Violin): Playing sixteenth-note patterns.
- Vc.** (Cello): Playing eighth-note patterns.

The score is in common time (indicated by '42') and includes a bass clef for the Bassoon and a treble clef for the other instruments. The music consists of eight measures of music.

Musical score for 'Esta nena linda' featuring the following instruments:

- F1.** Flute (part 1)
- Glock.** Glockenspiel
- Vln.** Violin
- Vc.** Cello

The score consists of four staves. The Flute part (F1) starts with a melodic line of eighth-note pairs. The Glockenspiel (Glock.) provides harmonic support with sustained notes. The Violin (Vln.) and Cello (Vc.) play rhythmic patterns of eighth and sixteenth notes. The score is numbered 50 at the beginning of the first measure.

Cossack Lullaby

Acalanto tradicional russo

Arranjo: Marcelo Rauta

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Moderato $\text{♩}=80$

The musical score consists of five staves. The top staff is for Flute, followed by Glockenspiel, a blank staff, Harp, and Violin/Violoncello. The Flute and Glockenspiel staves begin with eighth-note patterns. The Harp staff shows chords in Fm, C⁷, Fm, C⁷, Fm, E♭⁷, A♭, Fm, C⁷, Fm, and C⁷. The Violin/Violoncello staff begins with eighth-note patterns and features sixteenth-note patterns in the middle section. The tempo is marked as **Moderato** with $\text{♩}=80$.

13

F1.

Glock.

Hb.

Vln.

Vc.

Fm C⁷/B_b B_bm Fm C⁷ Fm Fm C⁷ Fm E^b⁷ A_b

S'ti cha - smo-trir mye-sa - t'ya-snnyy Ka-ly - byel t'va - ya

27

Fl.

Glock.

Hb.

Vln.

Vc.

Fm C⁷ Fm C⁷ Fm C^{7/B♭} B♭m Fm C⁷ Fm

Spi-mla - dyen - yetz moy_ pre - kras-nyy Ba - yush - ki ba - yu - Ba - yush - ki ba - yu_____

39

Fl.

Glock.

Hp.

Vln.

Vc.

Fm C⁷

Fm C⁷

Fm E^b7

A^b

47

Fl.

Glock.

Hpf.

Vln.

Vc.

Fm C⁷ Fm C⁷ Fm

6

52

F1.

Glock.

Hb.

Vln.

Vc.

rit.

C⁷/B_b

B_bm

Fm

C⁷

Fm

rit.

Ninna nanna, ninna oh

Acalanto italiano

Arranjo: Marcelo Rauta

Pág. 1/7

Moderato $\text{♩} = 76$

Flute

Glockenspiel

Harp

Violin

Violoncello

The musical score consists of five staves. The top staff is for Flute, followed by Glockenspiel, Harp (with two staves), Violin, and Violoncello at the bottom. The time signature is $3/4$ throughout. The key signature is $F\#$. The score begins with a section for Flute, Glockenspiel, and Harp, followed by a section for Violin and Violoncello. The lyrics "Nin-na nan - na, nin-na oh, ques-to bim - bo a chi lo" are written below the Violin staff. The score ends with a section for Flute, Glockenspiel, and Harp.

1.

D G/D D Bm Em A⁷

Nin-na nan - na, nin-na oh, ques-to bim - bo a chi lo

Moderato $\text{♩} = 76$

1.

8

Fl.

Glock.

Hp.

Vln.

Vc.

D Em A⁷ D D G/D D Bm Em A⁷ D Em A⁷

do? Nin-na bim - bo a chi lo do? Se lo do al-la Be - fa - na me lo tie - ne u-na set-ti - ma - na. Se lo tie - ne un an-no in
 do do al Bo-ve ne - ro me lo

1. 2.

16

Fl.

Glock.

Hp.

Vln.

Vc.

D D⁷ G A⁷ D Bm Em A⁷ D D⁷ Em A⁷ D

te - ro. Se lo do al Lu-po bian - co me lo tie - ne tan-to, tan - to. Nin - na bim - bo ad-dor-men - ta - te!

na - na, nan-na fa - te il mio

23

Fl.

Glock.

Hb.

Vln.

Vc.

Nin-na nan - na, nin-na oh,
ques-to bim - bo a chi lo do?
Nin-na

D G/D D Bm Em A⁷ D

1.

31

Fl.

Glock.

Hp.

Vln.

Vc.

Em A⁷ D D G/D D Bm Em A⁷ D Em A⁷

bim - bo a chi lo do? Se lo do al - la Be - fa - na me lo tie - ne u-na set - ti - ma - na. Se lo tie - ne un an - no in
 al Bo - ve ne - ro me lo

38

Fl.

Glock.

Hp.

Vln.

Vc.

D D⁷ G A⁷ D Bm Em A⁷ D D⁷

te - ro. Se lo do na - al Lu - po bian - co me lo tie - ne tan - to, tan - to. Nin - na
na, nan-na fa - te il mio

1.

43

2.

F1.

Glock.

Hp.

Vln.

Vc.

Em A⁷ D

bim - bo ad-dor-men - ta - te!

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<http://ermelinda-a-paz.mus.br/vovolinda/index.html#header3-q>

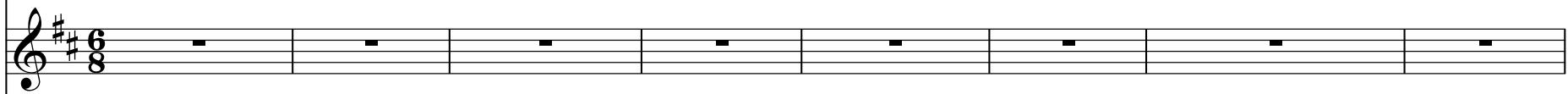
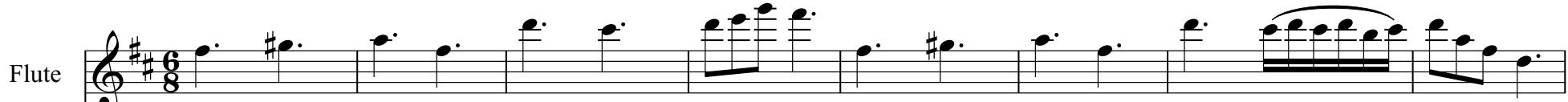
Bye Baby Bunting

Acalanto inglês

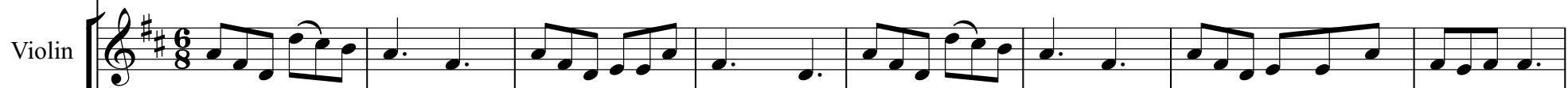
Arranjo: Marcelo Rauta

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Moderato $\text{♩} = 74$



Moderato $\text{♩} = 74$



Musical score for *Bye Baby Bunting*. The score consists of four staves:

- Fl.** (Flute): Playing eighth-note pairs with rests.
- Glock.** (Glockenspiel): Playing sustained quarter notes.
- Vln.** (Violin): Playing eighth-note pairs with rests, with letter names (D, G, D, G, D, A, D, G, A, D, A, D) above the notes.
- Vc.** (Cello): Playing eighth-note pairs with rests.

The lyrics are written below the Vln. staff:

Bye, ba - by bun - ting, Dad - dy's gone a - hun - ting, To get a lit - tle rab-bit skin To wrap the ba - by bun-ting in.

Musical score for *Bye Baby Bunting*. The score includes parts for Flute (F1.), Glockenspiel (Glock.), Violin (Vln.), and Cello (Vc.). The key signature is D major (two sharps). The tempo is indicated by a 'f' dynamic.

The vocal line is provided below the instrumental parts:

D G D Bm D A D D E[#] F[#]m Bm D A D
Bye,_ ba - by bun - ting, Dad-dy's gone a - hun - ting. Lul-la-by ba - by bun - ting, lul-la-by Dad-dy's a hun - ting.

25

F1.

Glock.

D E[#] F[#]m Bm D A D

Lul-la-by ba - by bun - ting, lul-la-by Dad-dy's a hun - ting.

Vln.

Vc.

The musical score consists of four staves. The top staff features a Flute (F1.) playing eighth-note patterns. The second staff features a Glockenspiel (Glock.) with sustained notes. The third staff shows a vocal line with chords above it, including notes for D, E[#], F[#]m, Bm, D, A, and D, with lyrics "Lul-la-by ba - by bun - ting, lul-la-by Dad-dy's a hun - ting." The bottom staff features a Violin (Vln.) and a Cello (Vc.) providing harmonic support with eighth-note patterns. The score is in common time with a key signature of two sharps.

Musical score for *Bye Baby Bunting* featuring the following instruments:

- F1.** Flute (part 1)
- Glock.** Glockenspiel
- Vln.** Violin
- Vc.** Cello

The score is in 32nd note time (indicated by '32' above the staff) and includes a dynamic marking 'f.' at the end of the flute's part. The flute has a melodic line with grace notes and slurs. The glockenspiel provides harmonic support with sustained notes. The violin and cello provide rhythmic patterns and harmonic support, with the violin using grace notes and slurs.

Musical score for Bye Baby Bunting, page 6/7. The score includes parts for Flute (F1.), Glockenspiel (Glock.), Bassoon (Vln.), and Cello (Vc.). The music is in 3/8 time, key signature of two sharps.

The score consists of four staves:

- F1. (Flute):** Melodic line with grace notes and slurs. Dynamics: f, f.
- Glock. (Glockenspiel):** Sustained notes.
- Vln. (Bassoon):** Sustained notes.
- Vc. (Cello):** Rhythmic patterns.

Measure 38 starts with a dynamic of f. The flute has a melodic line with grace notes and slurs. The glockenspiel provides harmonic support with sustained notes. The bassoon and cello provide harmonic support with sustained notes and rhythmic patterns.

Musical score for *Bye Baby Bunting* featuring the following instruments:

- F1.** Flute (Treble clef, two sharps)
- Glock.** Glockenspiel (Treble clef, two sharps)
- Vln.** Violin (Treble clef, two sharps)
- Vc.** Cello (Bass clef, one sharp)

The score consists of four staves. The Flute and Glockenspiel play a rhythmic pattern of eighth and sixteenth notes. The Violin plays eighth-note patterns with grace notes. The Cello provides harmonic support with sustained notes. The piece concludes with a final section for the Flute and Violin, both ending with a melodic flourish. The score is marked with "Fine" at the end of each section.

Kirje, Kirje Kisdedecske

Acalanto húngaro

Arranjo: Marcelo Rauta

Pág. 1/6

Moderato ♩=70

Flute

Glockenspiel {

Harp {

Fm B♭ Fm Fm A♭/E♭ B♭/D B♭m/D♭ D♭m A♭ B♭m

Violin

Violoncello

Moderato ♩=70

II

F1.

Glock.

Fm B \flat Fm A \flat /E \flat B \flat /D B \flat m/D \flat D \flat m A \flat

Kir-je, kir-je, kis - de - decs - ke, Bet-le-he-mi her - ce - gecs - ke! Ki-mi - ér-tünk sok jót tet - tél,

C \sharp Fm

Hp.

Vln.

Vc.

pizz.

22

Fl.

Glock.

B♭m C⁷ Fm

a po-kol-tól meg - men - tet - tél.

Fm B♭ Fm Fm A♭/E♭ B♭/D B♭m/D♭ D♭m

Hp.

Vln.

Vc.

arco

33

Fl.

Glock.

Hp.

Vln.

Vc.

Fm B♭ Fm Fm A♭/E♭ B♭/D B♭m/D♭

Kir-je, kir-je, kis - de - decs - ke, Bet-le-he-mi her - ce - gecs - ke! Ki-mi - ér-tünk

A♭ B♭m C⁷ Fm

pizz.

Musical score for Kirje, Kirje Kisdedecske, featuring parts for Flute (Fl.), Glockenspiel (Glock.), Bassoon (Hpf.), Violin (Vln.), and Cello (Vc.). The score is in 44 time, with a key signature of four flats. The vocal line includes lyrics in Hungarian: "sok jót tet - tél, a po-kol-tól meg - men - tet - tél." The score also includes harmonic changes indicated above the bassoon part: D♭m, A♭, B♭m, C⁷, Fm, Fm, B♭, Fm, Fm, A♭/E♭.

Fl.

Glock.

D♭m A♭ B♭m C⁷ Fm
sok jót tet - tél, a po-kol-tól meg - men - tet - tél.

Hpf.

Fm B♭ Fm Fm A♭/E♭

Vln.

Vc.

arco

Fl.

Glock.

Hpf.

Vln.

Vc.

54

3 3 3 3

B♭/D B♭m/D♭ D♭m A♭ B♭m C⁷ Fm B♭m C⁷ Fm

rit.

rit.

Hajej muj andillu

Acalanto tcheco

Arranjo: Marcelo Rauta

Pág. 1/7

Moderato e dolce $\text{♩} = 76$

Flute

Glockenspiel {

Harp {

E *p* A B⁷ E > E *mp*

Ha - jej - muj - an - dil - lu *ha-jej a spi* *ma - tic - ka -*

Moderato e dolce $\text{♩} = 76$

pp *p* > *mp*

10

Fl.

Glock.

A B B⁷ E E *mp* C[#]m E C[#]m E *pp* A

- ho - li - bá_ de - la - tko - svy ha a jes ny - rej, da - dej, ma - lej ma - tic - ka ko - li - bá_

Hp.

Cantando e brincando com Vovó Linda - Vol. 3 <http://ermelinda-a-paz.mus.br/vovolinda/index.html#header3-q>

19

Fl.

Glock.

B B⁷ E

de - fat - ko - svý

Hp.

Crescendo markings (>) are placed above the first two measures of the Glockenspiel and the first measure of the Double Bass. The vocal line 'de - fat - ko - svý' is aligned with the first measure of the Double Bass part. The key signature changes from G major (one sharp) to D major (two sharps) at the beginning of the Double Bass section.

28

Fl.

Glock.

Hp.

The musical score consists of four staves. The top two staves are for Flute (Fl.) and Glockenspiel (Glock.). The bottom two staves are for Double Bass (Horn) (Hp.). The score is in G major (three sharps) and 2/4 time. Measure 28 starts with the Flute and Double Bass silent. The Glockenspiel enters with eighth-note patterns at dynamic *mp*. The Double Bass (Horn) enters with eighth-note patterns at dynamic *pp*. Measures 29-30 show the same patterns continuing. Measures 31-32 show the patterns continuing. Measures 33-34 show the patterns continuing. Measures 35-36 show the patterns continuing. Measures 37-38 show the patterns continuing. Measures 39-40 show the patterns continuing. Measures 41-42 show the patterns continuing. Measures 43-44 show the patterns continuing. Measures 45-46 show the patterns continuing. Measures 47-48 show the patterns continuing. Measures 49-50 show the patterns continuing. Measures 51-52 show the patterns continuing. Measures 53-54 show the patterns continuing. Measures 55-56 show the patterns continuing. Measures 57-58 show the patterns continuing. Measures 59-60 show the patterns continuing. Measures 61-62 show the patterns continuing. Measures 63-64 show the patterns continuing. Measures 65-66 show the patterns continuing. Measures 67-68 show the patterns continuing. Measures 69-70 show the patterns continuing. Measures 71-72 show the patterns continuing. Measures 73-74 show the patterns continuing. Measures 75-76 show the patterns continuing. Measures 77-78 show the patterns continuing. Measures 79-80 show the patterns continuing. Measures 81-82 show the patterns continuing. Measures 83-84 show the patterns continuing. Measures 85-86 show the patterns continuing. Measures 87-88 show the patterns continuing. Measures 89-90 show the patterns continuing. Measures 91-92 show the patterns continuing. Measures 93-94 show the patterns continuing. Measures 95-96 show the patterns continuing. Measures 97-98 show the patterns continuing. Measures 99-100 show the patterns continuing.

37

Fl. *p* > *mp* > *mp*

Glock. *p* > *mp* > *mp*

p E A B⁷ E > *mp* E A B⁷ B⁷ E > *mp*

Ha - jej - muj - an - dil - lu__ ha-jej a spi ma - tic - ka - ho - li - bá_ de - la - tko - svy ha a jes__

Hp. *p* > *mp* > *mp*

Musical score for Flute (Fl.), Glockenspiel (Glock.), and Bassoon (Hp.) in G major. The score consists of four staves. The Flute and Glockenspiel staves are grouped together, while the Bassoon staff is separate. The music is in common time.

Flute (Fl.)

Glockenspiel (Glock.)

Bassoon (Hp.)

Chorus Vocals:

- C♯m: ny - rej, _____
- E: da - dej, _____
- C♯m: ma - lej
- E: ma - tic - ka____
- A: ko - li - bá____

Dynamic markings:

- Flute: **pp** (measures 46-47)
- Glockenspiel: **pp** (measures 46-47)
- Bassoon: **pp** (measures 46-47)

51

Fl.

Glock.

B B⁷ E

de - fat - ko - svý

rit.

Hp.

rit.

Edo no Komori uta

Acalanto japonês

Arranjo: Marcelo Rauta

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Andante $\text{♩} = 74$

The musical score consists of four staves:

- Glockenspiel:** The first staff shows a simple melody with open circles representing sustained notes. It includes a dynamic marking Dm^6 and lyrics "Nen - nen _____".
- Harp:** The second staff features sustained notes and chords. It includes harmonic markings Dm^6 , Dm^6 , Dm^6 , and C^6 .
- Violin:** The third staff contains a single note per measure, starting with a dynamic marking $\text{Andante } \text{♩} = 74$.
- Violoncello:** The fourth staff also contains a single note per measure, starting with a dynamic marking $\text{Andante } \text{♩} = 74$.

8

Glock.

Dm⁶ Dm⁶ Dm⁶ Dm C F B♭ Dm

— ko-ro ri yo, O-ko - ro - ri yo. Bō - ya wa — yo - i ko da, Nen nen shi -

Hp.

Vln.

Vc.

14

Glock.

C Dm⁶ Dm⁶ Dm⁶ Dm⁶ Dm C

na. Bō - ya no o-mo - ri wa, Do-ko e it - ta? A - no ya - ma

Hp.

Vln.

Vc.

The musical score consists of four staves. The top staff is for the Glockenspiel (Glock.), showing a continuous melody. The second staff is for the Soprano voice, with lyrics: "na. Bō - ya no o-mo - ri wa, Do-ko e it - ta? A - no ya - ma". The third staff is for the Bassoon (Horn), providing harmonic support with sustained notes. The bottom staff is divided into two parts: Violin (Vln.) and Cello (Vc.), both playing sustained notes. The vocal line features eighth-note patterns and rests. Chords indicated above the vocal line include C, Dm⁶, Dm⁶, Dm⁶, Dm⁶, Dm, and C. The bassoon part consists of sustained notes on the first three beats of each measure. The violin and cello parts provide harmonic support with sustained notes on the fourth beat of each measure.

20

Glock.

F B \flat Dm C Dm 6 Dm 6 Dm 6

ko - e - te, Sa-to e it - ta. Sa - to no mi-ya - ge - ni, Na-ni mo - rot -

Hp.

Vln.

Vc.

The score consists of four systems of music. The first system features the Glockenspiel (Glock.) in treble clef, playing eighth-note patterns. The second system features the Flute (F) in treble clef, the Bassoon (B \flat) in bass clef, and the Mandolin (Dm) in treble clef, with lyrics: "ko - e - te, Sa-to e it - ta. Sa - to no mi-ya - ge - ni, Na-ni mo - rot -". The third system features the Clarinet (C) in treble clef and the Double Bass (Dm 6) in bass clef. The fourth system features the Cello/Bass (Dm 6) in bass clef. The vocal part has a melodic line with sustained notes and slurs. The score is in common time, with various key changes indicated by Roman numerals and sharps/flats.

26

Glock.

Dm⁶ Dm C F B_b Dm C

ta?
Den - den ta - i-ko ni, Shō_ no fu - e.

Hp.

Vln.

Vc.

pizz.
+

pizz.
+

32

Glock.

Hp.

Vln.

Vc.

Dm⁶

Dm⁶

Dm⁶

Dm⁶

B♭⁷

C^{6(add4)}

Dm

A la nanita

Acalanto tradicional espanhol

Arranjo: Marcelo Rauta

Pág. 1/7

Moderato $\text{♪} = 84$

Flute

Glockenspiel {

Harp {

Dm A B \flat /D Dm A Dm A Dm

A la na-ni-ta na - na, na-ni-ta e - lla, na-ni-ta e - lla

Moderato $\text{♪} = 84$

Gm Dm/F A 7 /E Dm

<http://ermelinda-a-paz.mus.br/vovolinda/index.html#header3-q>

Musical score for 'A la nanita' featuring Flute (Fl.), Glockenspiel (Glock.), Bassoon (Hp.), and Piano. The score includes lyrics in Spanish with chords above the piano staff.

Measure 9:

- Fl.**: Playing eighth-note patterns.
- Glock.**: Playing eighth-note patterns.
- Piano Chords (top staff):** Gm, Dm/F, A⁷/E, Dm, D, D, A
- Lyrics:** Mi ni-ña tie-ne sue -ño, ben-di-to se -a, ben-di-to se - a. se - a. Fuen-te-ci - ta que cor - re

Measure 10 (1st ending):

- Fl.**: Playing eighth-note patterns.
- Glock.**: Playing eighth-note patterns.
- Hp.**: Playing eighth-note patterns.
- Piano Chords (top staff):** D, D, A

Measure 11 (2nd ending):

- Fl.**: Playing eighth-note patterns.
- Glock.**: Playing eighth-note patterns.
- Hp.**: Playing eighth-note patterns.
- Piano Chords (top staff):** D, D, A

18

The musical score consists of four staves. The top staff is for Flute (Fl.), the second for Glockenspiel (Glock.), the third for Double Bass (Hpf.), and the bottom staff contains lyrics. The time signature changes from common time to 6/8 at measure 18. The Flute and Glockenspiel parts feature rhythmic patterns with grace notes and slurs. The Double Bass part provides harmonic support with sustained notes and bassoon entries. The lyrics are: clara y so - no ra. Rui-señor que en la sel - va Can-tan-do llo - ra Ca-lla mien-tras la cu - na se ba - lan -.

Fl.

Glock.

Hpf.

clara y so - no ra. Rui-señor que en la sel - va Can-tan-do llo - ra Ca-lla mien-tras la cu - na se ba - lan -.

G D A G D Gm Dm/F A⁷/E

27

The musical score consists of four staves. The top staff features a Flute (Fl.) playing eighth-note patterns. The second staff features a Glockenspiel (Glock.) with sustained notes and grace notes. The third staff features a Bassoon (Hp.) with sustained notes and bassoon-specific markings. The bottom staff features a Double Bass (Dm) with sustained notes and bass clef. The vocal line is written below the bassoon staff, with lyrics appearing under the first two measures and then repeating under the second two measures. Chord symbols are placed above the bassoon staff.

Fl.

Glock.

Dm Gm Dm/F A⁷/E Dm

ce - a A la na-ni-ta na - na, na - ni - ta e - lla.

Dm A B^b/D Dm A Dm A Dm

A la na-ni-ta na - na, na-ni-ta e - lla, na-ni-ta e - lla

Hp.

Musical score for 'A la nanita' featuring Flute (Fl.), Glockenspiel (Glock.), and Bassoon (Hpf.). The score includes lyrics in Spanish.

Flute (Fl.)

Glockenspiel (Glock.)

Bassoon (Hpf.)

Chords:

- Measure 37: Gm, Dm/F, A⁷/E, D
- Measure 38: D
- Measure 39: D, A, G, D

Lyrics:

Mi ni-ña tie-ne sue-ño, ben-di-to se - a, ben-di-to se - a.
Fuen-te-ci-ta que cor - re
cla-ray so - no ra.

46

Fl.

Glock.

D A G D Gm

Rui - se - ñor que en la sel - va Can - tan - do llo - ra Ca - lla mien-tras la

Hp.

51

Fl.

Glock.

Dm/F A⁷/E Dm Gm Dm/F A⁷/E D(sus4) D

cu - na se ba - lan - ce - a A la na-ni-ta na - na, na - ni - ta e - lla.

Hp.

molto rit.

molto rit.

The musical score consists of four staves. The top staff features a Flute (Fl.) playing eighth-note patterns. The second staff features a Glockenspiel (Glock.) with sustained notes and grace notes. The third staff features a Bassoon (Hb.) playing eighth-note patterns. The bottom staff features a Double Bass (D) with sustained notes and grace notes. The score includes lyrics in Spanish: "cu - na", "se ba - lan - ce - a", "A la na-ni-ta na - na,", "na - ni - ta e - lla.". Chords indicated above the bassoon staff are Dm/F, A⁷/E, Dm, Gm, Dm/F, A⁷/E, D(sus4), and D. Dynamic markings "molto rit." appear at the end of the flute and bassoon parts.

Durme, durme ermozo ijiko

Acalanto judaico

Arranjo: Marcelo Rauta

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Allegretto $\text{♩}=96$

The musical score consists of five staves. The top staff is for Flute optional, showing a melody with rests and eighth-note patterns. The second staff is for Acoustic Guitar, with chords indicated below the staff: Gm, Dm, B♭, Cm, Dm, Dm, Gm. The third staff is for Harp, with a continuous eighth-note pattern. The bottom two staves are grouped by a brace and show a melodic line for Violin and Violoncello. The Violin part includes dynamics pizz. (pizzicato), pizz. + (pizzicato plus), and arco (bow). The Violoncello part provides harmonic support with sustained notes.

Flute
opcional

Gm Dm B♭ Cm Dm Dm Gm

Acoustic Guitar

Harp

Dur - me, dur-me que - ri - do i - ji - ko,

Violin

pizz.

Violoncello

Allegretto $\text{♩}=96$

pizz. + arco

8

Fl.

A. Gtr.

H. P.

Vln.

Vc.

C Dm B♭ Dm B♭ Cm Dm

Dur - me sin an-sia i do-lor,
Ser - ra tus lin - dos o - ji - kos,
Dur-me, dur-me kon sa - vor.
Ser - ra tus chi - cos o - ji - kos,
Dur-me, dur-me kon sa - vor.

pizz. arco 6

14

Fl.

A. Gtr.

Hp.

Vln.

Vc.

Dm Gm C Dm B♭ Dm

Dm Gm C Dm B♭ Dm

De la ku - na sa - li-rás, A la es-ko - la tu en-tra-ras, I a-yí mi ke - ri-do i-ji - ko,_

20

Fl.

A. Gtr.

Bb Cm Dm :|| - - - || - - |
Gm Dm Bb Cm
Bb Cm Dm :|| - - - || - - |
A-lef-Bet am-be - za - ràs.

Hp.

Vln.

Vc.

pizz.

27

flauta somente na ausência do improviso de violão

A. Gtr.

improviso de violão em toda essa seção

Hp.

Vln.

Vc.

Durme, durme ermozo ijiko | Acalanto judaico | Arranjo: Marcelo Rauta

32

Fl.

A. Gtr.

H. P.

Vln.

Vc.

37

Fl.

A. Gtr.

hp. harpa somente na ausência do improviso de violão

Ordinário (retorno)

Vln.

Vc.

44

Ordinário (retorno)

Fl.

A. Gtr.

Hp.

Vln.

Vc.

B♭ Cm

Dm Gm C Dm B♭

Dur - me, dur-me que - ri - do i - ji - ko, Dur - me sin_ an-sia i___ dol-or, Ser - ra tus
Ser - ra tus

pizz.
arco

51

F1. Dm B♭ Cm Dm Dm Gm C

A. Gtr. Dm B♭ Cm Dm Dm Gm C

lin - dos o - ji - kos, — Dur-me, dur - me kon sa - vor.
 chi - cos o - ji - kos, — Dur-me, dur - me kon sa - vor.

De la ku - na sa - li-rás,
 A la es-ko - la

Hp.

Vln. arco

Vc. pizz.

57

Fl.

A. Gtr.

H. P.

Vln.

Vc.

Dm B_b Dm B_b Cm

Dm B_b Dm B_b Cm

tu en - tra - ras, I a - yí mi ke - ri - do i - ji - ko, A mel - dar t'am - be - za -

pizz. arco

61

F1.

A. Gtr.

Dm Gm Dm B♭ Cm

Dm

rás.

Hp.

Vln.

Vc.

Final opcional

Duérmete, niño lindo

Acalanto mexicano

Arranjo: Marcelo Rauta

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Allegro $\text{♩}=120$

The musical score consists of four staves. The top staff is for the Flute, starting with a treble clef, a key signature of two sharps, and a 3/4 time signature. The second staff is for the Harp, also in treble clef, two sharps, and 3/4 time, with a bass staff below it. The third staff is for the Violin, and the bottom staff is for the Violoncello. The music begins with a melodic line on the Flute, followed by sustained notes from the Harp. The Violin and Violoncello provide harmonic support with sustained notes. The piece features a repeating pattern of chords: G, Em, F#m, D, Em, A⁷, and D. The tempo is Allegro with a quarter note value of 120.

Musical score for 'Duérmete, niño lindo' featuring Flute (Fl.), Bassoon (Hp.), Violin (Vln.), and Cello (Vc.). The score is in 8 measures.

Flute (Fl.)

Bassoon (Hp.)

Violin (Vln.)

Cello (Vc.)

Chorus lyrics:

Dúér - me - te, Ni - ño lin - do,

Chord progression:

F[#]7 Bm A⁷ D D

16

Fl.

Bm G F^{#7} Bm F^{#7} Bm F^{#7} Bm

en los bra - zos del a - mor_____ que te ar - ro - ye a tu ma -

Hp.

Vln.

Vc.

24

Fl.

Bm A A⁷ D D⁷ G Em F♯m

dre, can - tan - do de mi do - lor. A la ru,____ a la mé,____

Hp.

Vln.

Vc.

The musical score consists of four staves. The top staff is for Flute (Fl.), the second for Bassoon (Horn), the third for Violin (Vln.), and the bottom for Cello (Vc.). The key signature is A major (two sharps). The time signature is common time (indicated by '24'). The score includes lyrics in Spanish: 'dre, can - tan - do de mi do - lor. A la ru,____ a la mé,____'. Chords listed above the vocal line are Bm, A, A⁷, D, D⁷, G, Em, and F♯m. The bassoon part features sustained notes and eighth-note patterns. The violin and cello parts are mostly silent, with occasional short notes.

32

Fl.

D Em A⁷ D F^{#7} Bm A⁷ D

a la ru, — a la mé, — a la ru, a la ru, a la mé.

Hp.

Vln.

Vc.

The vocal line follows the chords and lyrics:

Chords: D, Em, A⁷, D, F^{#7}, Bm, A⁷, D

Lyrics: a la ru, — a la mé, — a la ru, a la ru, a la mé.

40

F1.

Hp.

Vln.

Vc.

The musical score consists of four staves. The top staff is for the Flute (F1.), starting with a treble clef, two sharps, and a tempo of 40. It features a series of eighth-note patterns with slurs. The second staff is for the Bassoon (Horn), also in treble clef and two sharps, playing sustained notes. The third staff is for the Violin (Vln.) and the fourth for the Cello (Vc.), both in bass clef and two sharps. The Violin and Cello provide harmonic support with sustained notes and occasional chords. Chord symbols (D, Bm, A⁷) are placed above the Bassoon staff to indicate harmonic progression.

49

F_{l.}

D A⁷ D Bm

Dúer - me - te, Ni - ño lin - do, en los

H_{p.}

Bm A⁷ D D

Vln.

Vc.

The musical score consists of four staves. The top staff is for the Flute (F1), showing a melodic line with various note heads and stems. The second staff is for the Bassoon (Hp.), which provides harmonic support with sustained notes and eighth-note patterns. The third staff is for the Violin (Vln.), featuring sustained notes and some rhythmic patterns. The bottom staff is for the Cello (Vc.), also with sustained notes. The vocal line begins with the lyrics 'Dúer - me - te, Ni - ño lin - do, en los'. The music is in common time, with a key signature of two sharps. Chords indicated above the vocal line include D, A⁷, D, and Bm. The bassoon part has a prominent role, providing harmonic depth throughout the piece.

57

Fl.

G F♯⁷ Bm F♯⁷ Bm F♯⁷ Bm Bm

bra - zos del a - mor que te ar - ro - ye a tu ma - dre, can -

Hp.

Vln.

Vc.

65

Fl.

A A⁷ D D⁷ G Em F#m D

tan - do de mi do - lor. A la ru,_ a la mé, a la _

Hb.

Vln.

Vc.

73

F1.

Em A⁷ D F#⁷ Bm A⁷ D

ru,___ a la mé,___ a la ru, a la ru, a la mé.

Hp.

D

Vln.

Vc.

81

The musical score consists of four staves. The top staff is for Flute (F1.), the second is for Bassoon (H. p.), the third for Violin (Vln.), and the bottom for Cello (Vc.). The key signature is two sharps. Measure 1 (measures 81-82) shows the Flute playing eighth-note pairs with slurs. Measures 83-84 show the Bassoon playing eighth-note pairs with slurs. Measures 85-86 show the Violin playing eighth-note pairs with slurs. Measures 87-88 show the Cello playing eighth-note pairs with slurs. Measures 89-90 show the Flute playing eighth-note pairs with slurs. Measures 91-92 show the Bassoon playing eighth-note pairs with slurs. Measures 93-94 show the Violin playing eighth-note pairs with slurs. Measures 95-96 show the Cello playing eighth-note pairs with slurs. Measures 97-98 show the Flute playing eighth-note pairs with slurs. Measures 99-100 show the Bassoon playing eighth-note pairs with slurs. Measures 101-102 show the Violin playing eighth-note pairs with slurs. Measures 103-104 show the Cello playing eighth-note pairs with slurs. Measures 105-106 show the Flute playing eighth-note pairs with slurs. Measures 107-108 show the Bassoon playing eighth-note pairs with slurs. Measures 109-110 show the Violin playing eighth-note pairs with slurs. Measures 111-112 show the Cello playing eighth-note pairs with slurs. Measures 113-114 show the Flute playing eighth-note pairs with slurs. Measures 115-116 show the Bassoon playing eighth-note pairs with slurs. Measures 117-118 show the Violin playing eighth-note pairs with slurs. Measures 119-120 show the Cello playing eighth-note pairs with slurs. Measures 121-122 show the Flute playing eighth-note pairs with slurs. Measures 123-124 show the Bassoon playing eighth-note pairs with slurs. Measures 125-126 show the Violin playing eighth-note pairs with slurs. Measures 127-128 show the Cello playing eighth-note pairs with slurs. Measures 129-130 show the Flute playing eighth-note pairs with slurs. Measures 131-132 show the Bassoon playing eighth-note pairs with slurs. Measures 133-134 show the Violin playing eighth-note pairs with slurs. Measures 135-136 show the Cello playing eighth-note pairs with slurs. Measures 137-138 show the Flute playing eighth-note pairs with slurs. Measures 139-140 show the Bassoon playing eighth-note pairs with slurs. Measures 141-142 show the Violin playing eighth-note pairs with slurs. Measures 143-144 show the Cello playing eighth-note pairs with slurs. Measures 145-146 show the Flute playing eighth-note pairs with slurs. Measures 147-148 show the Bassoon playing eighth-note pairs with slurs. Measures 149-150 show the Violin playing eighth-note pairs with slurs. Measures 151-152 show the Cello playing eighth-note pairs with slurs. Measures 153-154 show the Flute playing eighth-note pairs with slurs. Measures 155-156 show the Bassoon playing eighth-note pairs with slurs. Measures 157-158 show the Violin playing eighth-note pairs with slurs. Measures 159-160 show the Cello playing eighth-note pairs with slurs. Measures 161-162 show the Flute playing eighth-note pairs with slurs. Measures 163-164 show the Bassoon playing eighth-note pairs with slurs. Measures 165-166 show the Violin playing eighth-note pairs with slurs. Measures 167-168 show the Cello playing eighth-note pairs with slurs. Measures 169-170 show the Flute playing eighth-note pairs with slurs. Measures 171-172 show the Bassoon playing eighth-note pairs with slurs. Measures 173-174 show the Violin playing eighth-note pairs with slurs. Measures 175-176 show the Cello playing eighth-note pairs with slurs. Measures 177-178 show the Flute playing eighth-note pairs with slurs. Measures 179-180 show the Bassoon playing eighth-note pairs with slurs. Measures 181-182 show the Violin playing eighth-note pairs with slurs. Measures 183-184 show the Cello playing eighth-note pairs with slurs. Measures 185-186 show the Flute playing eighth-note pairs with slurs. Measures 187-188 show the Bassoon playing eighth-note pairs with slurs. Measures 189-190 show the Violin playing eighth-note pairs with slurs. Measures 191-192 show the Cello playing eighth-note pairs with slurs. Measures 193-194 show the Flute playing eighth-note pairs with slurs. Measures 195-196 show the Bassoon playing eighth-note pairs with slurs. Measures 197-198 show the Violin playing eighth-note pairs with slurs. Measures 199-200 show the Cello playing eighth-note pairs with slurs.

F1. Bm A⁷ D D Bm A⁷ D D D

H. p.

Vln. Vc.

90

The musical score consists of four staves. The top staff is for Flute (Fl.), the second is for Bassoon (Hpf.), the third is for Violin (Vln.), and the bottom is for Cello (Vc.). The key signature is A major (two sharps). The tempo is marked '90'. The score includes lyrics in Spanish: 'Duérmete, niño lindo | Acalanto mexicano |'. The bassoon part features sustained notes with grace notes. The violin and cello parts provide harmonic support with sustained notes and rhythmic patterns.

Fl.

Hpf.

Vln.

Vc.

A⁷ D Bm G F#⁷ Bm F#⁷ Bm

98

The musical score consists of four staves. The top staff is for Flute (Fl.), showing a continuous melody. The second staff is for Bassoon (Hpf.), which remains silent throughout the measure. The third staff is for Violin (Vln.), featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff is for Cello (Vc.), with sustained notes and a bassline. The key signature is two sharps, and the time signature is common time. Chord symbols above the bassoon staff indicate the harmonic progression: F#7, Bm, Bm, A, A7, D, D7, G.

Fl.

Hpf.

Vln.

Vc.

F[#]7 Bm Bm A A⁷ D D⁷ G

106

F1.

Hp.

Vln.

Vc.

The musical score consists of four staves. The top staff features a Flute (F1.) part with a treble clef and two sharps. The second staff features a Bassoon (Horn) part with a bass clef and two sharps. The third staff features a Violin (Vln.) part with a treble clef and two sharps. The bottom staff features a Cello (Vc.) part with a bass clef and two sharps. The music is in common time. The Flute and Violin parts play eighth-note patterns, while the Bassoon and Cello parts provide harmonic support with sustained notes and chords. The score includes key signatures for E minor (Em), F sharp minor (F#m), D major (D), E minor (Em), A7, D major (D), F sharp 7 (F#7), and B minor (Bm). Measure numbers 106 are indicated at the top of each staff.

114

The musical score consists of four staves. The top staff is for Flute (F1.), the second is for Bassoon (H. p.), the third for Violin (Vln.), and the bottom for Cello (Vc.). The key signature is two sharps. Measure 1: F1. plays eighth-note pairs, H. p. rests. Measure 2: F1. rests, H. p. enters with eighth-note pairs. Measures 3-4: F1. rests, H. p. continues eighth-note pairs. Measures 5-6: F1. enters with eighth-note pairs, H. p. rests. Measures 7-8: F1. rests, H. p. enters with eighth-note pairs. Measures 9-10: F1. enters with eighth-note pairs, H. p. rests. Measures 11-12: F1. rests, H. p. enters with eighth-note pairs. Measures 13-14: F1. enters with eighth-note pairs, H. p. rests. Measures 15-16: F1. rests, H. p. enters with eighth-note pairs. Measures 17-18: F1. enters with eighth-note pairs, H. p. rests. Measures 19-20: F1. rests, H. p. enters with eighth-note pairs. Measures 21-22: F1. enters with eighth-note pairs, H. p. rests. Measures 23-24: F1. rests, H. p. enters with eighth-note pairs. Measures 25-26: F1. enters with eighth-note pairs, H. p. rests. Measures 27-28: F1. rests, H. p. enters with eighth-note pairs. Measures 29-30: F1. enters with eighth-note pairs, H. p. rests. Measures 31-32: F1. rests, H. p. enters with eighth-note pairs. Measures 33-34: F1. enters with eighth-note pairs, H. p. rests. Measures 35-36: F1. rests, H. p. enters with eighth-note pairs. Measures 37-38: F1. enters with eighth-note pairs, H. p. rests. Measures 39-40: F1. rests, H. p. enters with eighth-note pairs. Measures 41-42: F1. enters with eighth-note pairs, H. p. rests. Measures 43-44: F1. rests, H. p. enters with eighth-note pairs. Measures 45-46: F1. enters with eighth-note pairs, H. p. rests. Measures 47-48: F1. rests, H. p. enters with eighth-note pairs. Measures 49-50: F1. enters with eighth-note pairs, H. p. rests. Measures 51-52: F1. rests, H. p. enters with eighth-note pairs. Measures 53-54: F1. enters with eighth-note pairs, H. p. rests. Measures 55-56: F1. rests, H. p. enters with eighth-note pairs. Measures 57-58: F1. enters with eighth-note pairs, H. p. rests. Measures 59-60: F1. rests, H. p. enters with eighth-note pairs. Measures 61-62: F1. enters with eighth-note pairs, H. p. rests. Measures 63-64: F1. rests, H. p. enters with eighth-note pairs. Measures 65-66: F1. enters with eighth-note pairs, H. p. rests. Measures 67-68: F1. rests, H. p. enters with eighth-note pairs. Measures 69-70: F1. enters with eighth-note pairs, H. p. rests. Measures 71-72: F1. rests, H. p. enters with eighth-note pairs. Measures 73-74: F1. enters with eighth-note pairs, H. p. rests. Measures 75-76: F1. rests, H. p. enters with eighth-note pairs. Measures 77-78: F1. enters with eighth-note pairs, H. p. rests. Measures 79-80: F1. rests, H. p. enters with eighth-note pairs. Measures 81-82: F1. enters with eighth-note pairs, H. p. rests. Measures 83-84: F1. rests, H. p. enters with eighth-note pairs. Measures 85-86: F1. enters with eighth-note pairs, H. p. rests. Measures 87-88: F1. rests, H. p. enters with eighth-note pairs. Measures 89-90: F1. enters with eighth-note pairs, H. p. rests. Measures 91-92: F1. rests, H. p. enters with eighth-note pairs. Measures 93-94: F1. enters with eighth-note pairs, H. p. rests. Measures 95-96: F1. rests, H. p. enters with eighth-note pairs. Measures 97-98: F1. enters with eighth-note pairs, H. p. rests. Measures 99-100: F1. rests, H. p. enters with eighth-note pairs.

A7 D Bm A7

Musical score for four instruments: Flute (Fl.), Bassoon (Hp.), Violin (Vln.), and Cello (Vc.). The score is in common time, key signature of D major (two sharps), and measures 119 through 125.

Flute (Fl.): Starts with a melodic line consisting of eighth and sixteenth notes. Measures 119-125:
M119: G-A-G-B-A-G
M120: -
M121: -
M122: -
M123: -
M124: -
M125: -

Bassoon (Hp.): Provides harmonic support with sustained notes and chords. Measures 119-125:
M119: D
M120: D
M121: Bm
M122: A⁷
M123: D
M124: -
M125: -

Violin (Vln.): Starts with a melodic line consisting of eighth and sixteenth notes. Measures 119-125:
M119: G-A-G-B-A-G
M120: -
M121: -
M122: -
M123: -
M124: -
M125: -

Cello (Vc.): Provides harmonic support with sustained notes and chords. Measures 119-125:
M119: -
M120: -
M121: -
M122: -
M123: -
M124: -
M125: -

All the Pretty Little Horses

Acalanto americano

Arranjo: Marcelo Rauta

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Moderato ♩=84

The musical score consists of five staves. The top staff is for Flute, followed by Glockenspiel, then a Harp staff with a bass staff below it. The bottom two staves are for Violin and Violoncello. The time signature is 4/4 throughout. The key signature is B-flat major (two flats). The score includes lyrics: "Hush-a- bye, don't you cry, Go to sleep lit-tle". The tempo is indicated as Moderato with a tempo mark of ♩=84.

Flute

Glockenspiel

Harp

Violin

Violoncello

Cm B♭ Gm

Hush-a- bye, don't you cry, Go to sleep lit-tle

Moderato ♩=84

8

The musical score consists of five staves. The top staff is for Flute (F1.), followed by Glockenspiel (Glock.). The third staff from the top shows harmonic changes: Cm, Cm, B♭, Gm, Cm, E♭. The lyrics are: ba - by, When you wake, you'll have cake, And all the pret-ty lit-tle hor - ses. Blacks and bays,. The fourth staff is for Bassoon (Hb.), and the bottom two staves are for Violin (Vln.) and Viola (Vc.). The score includes various musical markings such as slurs, grace notes, and dynamic changes.

F1.

Glock.

Cm Cm B♭ Gm Cm E♭

ba - by, When you wake, you'll have cake, And all the pret-ty lit-tle hor - ses. Blacks and bays,

Hb.

Vln.

Vc.

Musical score for 'All the Pretty Little Horses' featuring Flute (F1.), Glockenspiel (Glock.), Bassoon (Hb.), Violin (Vln.), and Cello (Vc.). The score is in common time, key signature of B-flat major (two flats). The vocal part includes lyrics and chords:

Fl. (measures 14-19)

Glock. (measures 14-19)

Vocal (lyrics and chords):

- Cm dap-ples and greys,
- E♭ Coach and six-a-lit-tle hor - ses.
- Cm When you wake,
- B♭ you'll have cake,
- Gm And all the pret-ty lit-tle

Hb. (measures 14-19)

Vln. (measures 14-19)

Vc. (measures 14-19)

20

The musical score consists of five staves. The top staff is for Flute (Fl.), followed by Glockenspiel (Glock.). The third staff features Bassoon (H. p.) with lyrics: "hor - ses." in C major (Cm) and "Way down yon-der, down in the mea- dow, There's" in B-flat major (B♭). The bottom two staves are for Violin (Vln.) and Cello (Vc.). Measure 20 begins with a single note from the Flute, followed by eighth-note patterns from the Glockenspiel and Violin. The Bassoon provides harmonic support with sustained notes and chords. The Cello enters in measure 21 with eighth-note patterns.

Fl.

Glock.

Cm
hor - ses.

Cm B♭
Way down yon-der, down in the mea- dow, There's

Hp.

Vln.

Vc.

27

F1.

Glock.

Hb.

Vln.

Vc.

Gm Cm Cm B♭ Gm Cm

a poor wee little lam - bie. The bees and the but-ter-flies pick-in' at its eyes The poor wee thing cried for her mam - my.

Musical score for "All the Pretty Little Horses" featuring parts for Flute (Fl.), Glockenspiel (Glock.), Bassoon (Hp.), Violin (Vln.), and Cello (Vc.). The score is in 3/4 time, key signature is B-flat major (two flats). The vocal part includes lyrics: "When you wake, you'll have cake, And". Chords indicated above the bassoon part are E♭, Cm, E♭, Cm, Cm, B♭.

Fl.
Glock.
Cm B♭
When you wake, you'll have cake, And
E♭ Cm E♭ Cm
Hp.
Vln.
Vc.

Musical score for "All the Pretty Little Horses" featuring the following instruments:

- F1.** Flute (melodic line with grace notes and slurs)
- Glock.** Glockenspiel (constant eighth-note pattern)
- Hp.** Bassoon (harmonic bass line with sustained notes)
- Vln.** Violin (melodic line with slurs and grace notes)
- Vc.** Cello (harmonic bass line with sustained notes)

The score includes lyrics: "all the pretty little hor - ses." The key changes from Gm to Cm. The flute and violin parts end with a ritardando (rit.).

Yáo lán qu

Acalanto chinês

Arranjo: Marcelo Rauta

Pág. 1/7

Moderato ♩=84

The musical score consists of four staves. The top staff is for Flute, showing a melody with eighth-note patterns. The second staff is for Harp, with chords indicated by Roman numerals (Gm, F, Eb, F, Gm) above the notes. The lyrics "qīn ài bǎo bèi guāi guai yào rù shu wǒ shì nǐ zuì" are written below the Harp staff. The third staff is for Violin, which remains silent throughout the piece. The bottom staff is for Violoncello, also silent until the end where it plays a short arco section.

Flute

Harp

Violin

Violoncello

Gm F Eb F Gm

qīn ài bǎo bèi guāi guai yào rù shu wǒ shì nǐ zuì

Moderato ♩=84

arco

Musical score for Yáo lán qu, featuring parts for Flute (Fl.), Bassoon (Hp.), Violin (Vln.), and Cello (Vc.). The score includes lyrics in Chinese and their corresponding English meanings.

Flute (Fl.) part:

Bassoon (Hp.) part:

Violin (Vln.) part:

Cello (Vc.) part:

Lyrics and their meanings:

- wēn nuǎn de ān wèi (温暖的安慰)
- bà ba qīng qīng (爸爸青青)
- shǒu zài nǐ shēn biān (手在你身边)
- nǐ bié pà hēi yè (你别怕黑夜)
- wǒ de bǎo bèi (我宝贵)

14

Fl.

F E♭ F B♭ D Gm F E♭ F

bú yào zài liú lèi nǐ yào xué zhe nǚ lì bù pà hēi wèi lái nǐ yào zì jǐ qù miàn duì shēng mìng zhōng de

Hp.

Vln.

Vc.

The musical score consists of four staves. The top staff features a Flute (Fl.) part with sixteenth-note patterns. Below it is a Bassoon (Hp.) part with sustained notes and harmonic patterns. The third staff shows a Violin (Vln.) part with mostly rests. The bottom staff shows a Cello (Vc.) part with sustained notes and a sixteenth-note pattern near the end. The score is marked with measure numbers 14 and 15. Chords are indicated above the bassoon staff: F, E♭, F, B♭, D, Gm, F, E♭, F. The lyrics are written below the bassoon staff, corresponding to the chords. Measure 15 begins with a rest followed by sustained notes from the bassoon and cello, with the violin providing harmonic support.

20

Fl.

Gm Cm F Gm G⁷ Cm Gm E♭ F

yè bǎo bao shuì hǎo hao de rù shuì bà ba yǒng yuǎn péi zài nǐ shēn biān xǐ yuè hé shāng bēi

Hp.

Vln.

Vc.

pizz.
+

26

Fl.

B♭ Gm Cm E♭ D⁷ Gm F E♭ F

bú yào hài pà miàn duì yǒng gǎn wǒ bǎo bèi
qīn ài bǎo bēi guāi guai yào rù shu wǒ shì nǐ zuì

Hp.

Vln.

Vc.

3 arco 3

32

Fl.

B♭ D Gm F E♭ F

wēn nuǎn de ān wèi bà ba qīng qīng shǒu zài nǐ shēn biān nǐ bié pà hēi

Hp.

Vln.

Vc.

5 3

Cantando e brincando com Vovó Linda - Vol. 3

<http://ermelinda-a-paz.mus.br/vovolinda/index.html#header3-q>

Musical score for Yáo lán qu, featuring parts for Flute (Fl.), Bassoon (Hp.), Violin (Vln.), and Cello (Vc.). The score is in common time, key signature is one flat. Measure 36 begins with a flute melody. The bassoon provides harmonic support with sustained notes and chords. The violin and cello play rhythmic patterns. The score includes lyrics "yè" and "rit." (ritardando) markings.

Fl. rit.

Gm
yè

Hp. Gm F E♭ F Gm

Vln. rit.

Vc.

Rouxinol repenica o cante

Acalanto português

Arranjo: Marcelo Rauta

Pág. 1/4

Andante ♩=66

Flute

Glockenspiel

Concertina

Harp

Violin

Violoncello

Flute: Measures 1-3 (silence), 4-6 (rhythmic patterns), 7-9 (rhythmic patterns).
Glockenspiel: Measures 1-3 (silence), 4-6 (rhythmic patterns), 7-9 (rhythmic patterns).
Concertina: Measures 1-3 (silence), 4-6 (rhythmic patterns), 7-9 (rhythmic patterns).
Harp: Measures 1-3 (silence), 4-6 (rhythmic patterns), 7-9 (rhythmic patterns).
Violin: Measures 1-3 (silence), 4-6 (rhythmic patterns), 7-9 (rhythmic patterns).
Violoncello: Measures 1-3 (silence), 4-6 (rhythmic patterns), 7-9 (rhythmic patterns).
Lyrics:
Rouxi - xi - nol re p'ni-ca o can - te, _____
Sem pas sares à Vi - dí-guei - ra, _____
ao pas sem ires

10

F1.

Glock.

Conc.

B♭ F C F F⁷ B♭ F⁷ B♭ F C A⁷ Dm B^o F/C

sar_____ na pas-sa - dei - ra,
be - ber ao fal - can - te,
nun - ca mais tor - nas a Be - ja. Oh, ai!_____ Sem pas-sares à Vi - di
e ao pas sares na pas - sa - dei - ra. Oh, ai!_____ Rou - xi - nol re p'ni-ca o

Hp.

Vln.

Vc.

pizz. arco 6

Musical score for orchestra and choir, page 3/4. The score includes parts for Flute (Fl.), Glockenspiel (Glock.), Conductor (Conc.), Bassoon (Bsn.), Horn (Hrn.), Violin (Vln.), and Cello (Vcl.). The vocal part is written below the bassoon line, with lyrics "guei - - ra. can - - te." corresponding to the notes. The score shows various musical markings such as dynamic changes (e.g., **6**, **p**) and performance instructions (e.g., slurs, grace notes). The vocal line follows a melodic line with sustained notes and rhythmic patterns.

22

Fl.

Glock.

Conc.

Bsn.

Hrn.

Vln.

Vcl.

Gm C⁶ F

guei - - ra.
can - - te.

p

<http://ermelinda-a-paz.mus.br/vovolinda/index.html#header3-q>

Musical score for orchestra and piano, page 28, measures 28-30.

Fl.: Measures 28-29: Rest. Measure 30: rit. (ritardando), sixteenth-note pattern (6).

Glock.: Measures 28-29: eighth-note pattern. Measure 30: sustained note.

Conc.: Measures 28-29: sustained notes. Measure 30: sustained notes.

Hp.: Measures 28-29: eighth-note patterns. Measure 30: sixteenth-note patterns (6).

Vln.: Measures 28-29: sixteenth-note pattern. Measure 30: rit. (ritardando), sixteenth-note pattern.

Vc.: Measures 28-29: sustained note. Measure 30: sustained note.

L'etait une petite poule grise

Acalanto francês

Arranjo: Marcelo Rauta

Pág. 1/2

Allegretto $\text{♩}=90$

Flute

Glockenspiel

Harp

Violin

Violoncello

Lé - tait une pou-le gri - se Qu'al-lait pon-dre dans l'E - gli - se
tait une pou-le blan - che Qu'al-lait pon-dre dans la gran - ge
tait une pou-le noi - re Qu'al-lait pon-dre dans l'ar - moi - re
tait une pou-le rous - se Qu'al-lait pon-dre dans la mous - se
tait une pou-le bei - ge Qu'al-lait pon-dre dans la nei - ge

Allegretto $\text{♩}=90$
pizz.

pizz.

8

Fl.

Glock.

Cm D⁷ Gm Gm/D Cm D⁷ Gm Gm/D Gm

Pon-dait un p'tit co - co Que l'en-fant man geait tout chaud

L'é -
L'é -
L'é -
L'é -

Hb.

Gm Gm/D Cm D⁷ Gm Gm/D Gm

Vln.

Vc.

Schlaf, Kindchen, schlaf

Acalanto alemão

Arranjo: Marcelo Rauta

Pág. 1/4

Moderato $\text{♩} = 70$

The musical score consists of five staves. The top staff is for Flute, followed by Glockenspiel, a blank staff, Harp, and Violin/Violoncello at the bottom. The Flute and Glockenspiel play eighth-note patterns. The Harp provides harmonic support with chords labeled G, D⁷, G, D⁷, G, Am, D⁷, G, E⁷, Am, D⁷, G, G, D⁷, G. The Violin and Violoncello play eighth-note patterns with some sixteenth-note grace notes.

Flute

Glockenspiel

Harp

Violin

Violoncello

II

Fl.

Glock.

G D⁷ G D⁷ G Am D⁷ G E⁷ Am D⁷ G

Schlaf, Kind-chen, schlaf! Der va - ter hüt't die Schaf, die Mu - ter schüt-telt's Bäu - me - lein, da fällt her ab ein Träu-me - lein.
 Schlaf, Kind-chen, schlaf! Am Him-mel zichn die Schaf, die Sternlein sind die Läm-mer - lein, der Mond, der sit das Schä - fer - lein.

Hp.

Vln.

Vc.

Musical score for 'Schlaf, Kindchen, schlaf' featuring the following instruments:

- F1.** Flute (Treble clef)
- Glock.** Glockenspiel (Treble clef)
- Hp.** Bassoon (Treble clef)
- Vln.** Violin (Treble clef)
- Vc.** Cello (Bass clef)

The score consists of five staves. The first four staves begin at measure 19. The vocal line starts at measure 23 with the lyrics "Schlaf, Kind-chen, schlaf!". The bassoon part includes harmonic notation below the staff. The score concludes with a final section starting at measure 27.

Measure 19:

- F1.** Playing eighth-note pairs.
- Glock.** Playing eighth-note pairs.
- Hp.** Playing eighth-note pairs.
- Vln.** Playing eighth-note pairs.
- Vc.** Playing eighth-note pairs.

Measure 23 (Vocal entry):

- F1.** Playing eighth-note pairs.
- Glock.** Playing eighth-note pairs.
- Hp.** Playing eighth-note pairs.
- Vln.** Playing eighth-note pairs.
- Vc.** Playing eighth-note pairs.

Measure 23 lyrics: Schlaf, Kind-chen, schlaf!

Measure 27 (Final section):

- F1.** Playing eighth-note pairs.
- Glock.** Playing eighth-note pairs.
- Hp.** Playing eighth-note pairs.
- Vln.** Playing eighth-note pairs.
- Vc.** Playing eighth-note pairs.

Musical score for 'Schlaf, Kindchen, schlaf' featuring the following instruments:

- Fl.** (Flute) - Treble clef, key signature of one sharp (F#). Playing eighth-note patterns.
- Glock.** (Glockenspiel) - Treble clef, key signature of one sharp (F#). Playing eighth-note patterns.
- Hp.** (Double Bass) - Treble clef, bass clef, key signature of one sharp (F#). Playing eighth-note chords labeled with chords: Am, D⁷, G, E⁷, Am, D⁷, G, G, D⁷, G.
- Vln.** (Violin) - Treble clef, key signature of one sharp (F#). Playing eighth-note patterns with grace notes.
- Vc.** (Cello) - Bass clef, key signature of one sharp (F#). Playing eighth-note patterns.

The score consists of ten measures. Measures 1-4: Flute and Glockenspiel play eighth-note patterns. Measure 5: Flute and Glockenspiel play eighth-note patterns. Measure 6: Flute and Glockenspiel play eighth-note patterns. Measure 7: Flute and Glockenspiel play eighth-note patterns. Measure 8: Flute and Glockenspiel play eighth-note patterns. Measure 9: Flute and Glockenspiel play eighth-note patterns. Measure 10: Flute and Glockenspiel play eighth-note patterns.

Duerme, duerme negrito

Acalanto latino-americano e caribenho

Arranjo: Marcelo Rauta

Pág. 1/13

Andante $\text{♩}=60$

Flute

Voice

Claves

Congas

Bongos

Egg Shaker

Timbales

Harp

Violoncello

G D D⁷ G G D D⁷

Andante $\text{♩}=60$
pizz.

Musical score for "Duerme, duerme negrito" featuring eight staves:

- Fl.**: Flute part, mostly rests in measures 1-3, then enters with eighth-note patterns.
- Voice**: Vocal part, singing the lyrics "Duer-me, duer-me ne - gri - to" (measures 4-5), "Que tu ma-ma es-ta en el cam-po" (measures 6-7), and "ne - gri - to." (measure 8).
- Clv.**: Clarinet part, eighth-note patterns.
- Congas**: Conga drum part, eighth-note patterns with "3" markings under measure 4.
- Bongos**: Bongo drum part, eighth-note patterns with "3" markings under measure 4.
- E.S.**: Electric Saxes part, eighth-note patterns.
- Timb.**: Timbales part, eighth-note patterns.
- Hp.**: Bassoon/Harp part, eighth-note patterns, with a "G" marking above the staff.
- Vc.**: Bassoon/Harp part, eighth-note patterns.

The score includes lyrics in Spanish: "Duer-me, duer-me ne - gri - to", "Que tu ma-ma es-ta en el cam-po", and "ne - gri - to."

15

Fl.

Voice

Duer me, duer-me ne - gri - to Que tu ma-ma es-ta en el cam-po ne - gri-to. Te va a tra - er co-dor-ni-ces pa-ra

Clv.

Congas

Bongos

E.S.

Timb.

Hp.

Vc.

21

F1.

Voice

Clv.

Congas

Bongos

E.S.

Timb.

Hp.

Vc.

ti Te va a tra - er mu-chas co-sas pa-ra ti Te va a tra - er car-ne de cer-do pa-ra ti Te va a tra - er mu-chas co-sas pa-ra ti Y si

28

The musical score consists of eight staves. From top to bottom: Flute (F1.), Voice, Clarinet (Clv.), Congas, Bongos, Electric Saxes (E.S.), Timbales (Timb.), Bassoon (Hp.), and Double Bass (Vc.). The flute has a continuous melody of eighth-note pairs. The voice part includes lyrics: "ne-gro no se duer-me Vie-ne el dia-blo blan-co Y se le co - me la pa - ti-ta Ya-ka-pum-ba Ya-ka-pum-ba A-pum-ba ya-ka - pum-ba Ya-ka-pum-ba Ya-ka". The clarinet provides harmonic support with sustained notes and chords. The congas, bongos, electric saxes, and timbales provide rhythmic patterns. The bassoon and double bass provide harmonic support at the bottom of the mix.

F1.
Voice
Clv.
Congas
Bongos
E.S.
Timb.
Hp.
Vc.

Em Em Em⁷ A⁷ D G D

ne-gro no se duer-me Vie-ne el dia-blo blan-co Y se le co - me la pa - ti-ta Ya-ka-pum-ba Ya-ka-pum-ba A-pum-ba ya-ka - pum-ba Ya-ka-pum-ba Ya-ka

34

The musical score consists of eight staves. From top to bottom: Flute (Fl.), Voice, Clarinet (Clv.), Congas, Bongos, Electric Sitar (E.S.), Timbales (Timb.), Harp (Hp.), and Bassoon (Vc.). The flute and voice parts are vocal parts with lyrics. The harp and bassoon parts are rhythmic patterns.

Flute (Fl.): Playing eighth-note patterns.

Voice: Singing in G major. The lyrics are: pum, Duer-me, duer-me ne - gri - to, Que tu ma-ma es-ta en el cam-po, ne - gri - to., Duer-me, duer-me ne

Clarinet (Clv.): Playing eighth-note patterns.

Congas: Playing eighth-note patterns.

Bongos: Playing eighth-note patterns. Measures 6-7 have a '3 3' marking.

E.S.: Playing sixteenth-note patterns.

Timbales (Timb.): Playing eighth-note patterns.

Harp (Hp.): Playing eighth-note patterns.

Vc. (Bassoon): Playing eighth-note patterns.

41

The musical score consists of eight staves. From top to bottom: Flute (Fl.), Voice, Clarinet (Clv.), Congas, Bongos, Electric Sitar (E.S.), Timbales (Timb.), Bassoon (Hp.), and Cello (Vc.). The flute and voice parts play chords and sing lyrics. The clarinet, congas, bongos, electric sitar, and timbales provide rhythmic patterns. The bassoon and cello provide harmonic support at the end.

Fl.
Voice
Clv.
Congas
Bongos
E.S.
Timb.
Hp.
Vc.

D D⁷ G D G

gri - to Que tu ma-ma es-ta en el cam - po ne - gri - to.

48

The musical score consists of eight staves, each representing a different instrument or voice part. The instruments listed from top to bottom are: Flute (Fl.), Voice, Clave (Clv.), Congas, Bongos, E.S. (Electric Saxes), Timb. (Timbales), and Bassoon/Horn/Violoncello (Hp./Vc.). The score is in common time and key signature of one sharp (F#). The flute and voice parts are mostly silent until measure 48. The clave, congas, bongos, electric saxes, and timbales provide a steady rhythmic foundation. The bassoon/horn/violoncello parts feature continuous eighth-note patterns. Measure 48 begins with a dynamic change, indicated by a crescendo symbol, followed by eighth-note patterns for the flute and bassoon/horn/violoncello.

55

The musical score consists of eight staves. The top staff is for Flute (Fl.), followed by Voice, Clarinet (Clv.), Congas, Bongos, Electric Saxes (E.S.), Timbales (Timb.), Bassoon (H.p.), and Cello (Vc.). The flute part features a continuous pattern of eighth-note pairs. The voice part starts with rests and then sings 'Duer-me, duer-me ne'. The clarinet, congas, bongos, electric saxes, and timbales provide harmonic support with steady eighth-note patterns. The bassoon and cello play eighth-note pairs, with the cello's part ending with a 'pizz.' (pizzicato) instruction.

G

Duer-me, duer-me ne

pizz.

Musical score for "Duerme, duerme negrito" featuring the following instruments:

- Fl. (Flute)
- Voice
- Clv. (Clave)
- Congas
- Bongos
- E.S. (Electric Saxes)
- Timb. (Timbales)
- Hp. (Bassoon)
- Vc. (Double Bass)

The score is in 2/4 time, key of D major. The vocal part includes lyrics:

gri - to Que tu ma-ma es-ta en el cam - po
ne - gri - to. Duer - me, duer-me ne - gri - to

Measure 62 starts with a flute melody. The vocal line follows with chords D, D⁷, G, D, G, G, D. The lyrics are: gri - to, Que tu ma-ma es-ta en el cam - po, ne - gri - to., Duer - me, duer-me ne - gri - to.

The Bongos and Congas provide rhythmic support with steady patterns. The Electric Saxes play eighth-note chords. The Timbales provide accents. The Bassoon and Double Bass provide harmonic support at the bottom of the mix.

Musical score for orchestra and choir, page 68. The score includes parts for Flute (Fl.), Voice, Clarinet (Clv.), Congas, Bongos, Electric Saxes (E.S.), Timbales (Timb.), Double Bass (Hpf.), and Cello (Vc.). The vocal part includes lyrics: "Que tu ma-ma es-ta en el cam-po ne - gri - to." The score shows various musical patterns and rests across the staves.

75

The musical score consists of eight staves, each representing a different instrument or vocal part. The instruments listed from top to bottom are: Flute (F1.), Voice, Clave (Clv.), Congas, Bongos, Electric Saxes (E.S.), Timbales (Timb.), Bassoon/Horn (Hp.), and Double Bass (Vc.). The score is numbered 75 at the beginning. The Flute and Voice parts are mostly silent. The Clave, Congas, Bongos, and Electric Saxes provide a steady rhythmic foundation. The Timbales and Bassoon/Horn add harmonic support. The Double Bass provides the bassline.

Fl.

Voice

Clv.

Congas

Bongos

E.S.

Timb.

Hp.

Vc.