

Marcelo Tupinambá (1889-1953)

Trigueira
Tanguinho

Texto: Arlindo Leal

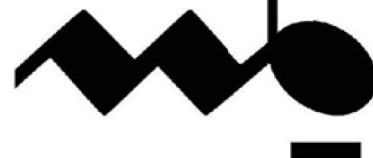
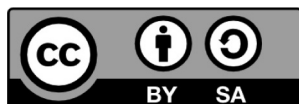
Editoração: Marcílio Lopes

flauta, clarineta, 2 violinos, violoncelo, contrabaixo, voz, piano
(*flute, clarinet, 2 violins, cello, double bass, voice, piano*)

Partes:

Flauta
Clarineta
Violino I
Violino II
Violoncelo
Contrabaixo
Piano

8 p.



MUSICA BRASILIS

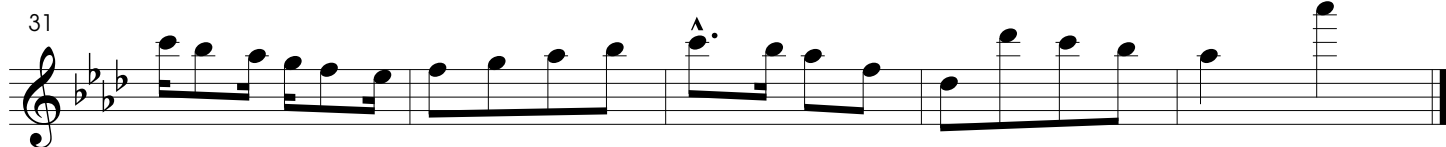
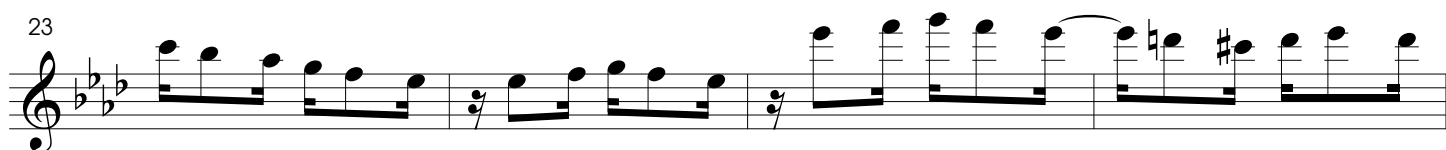
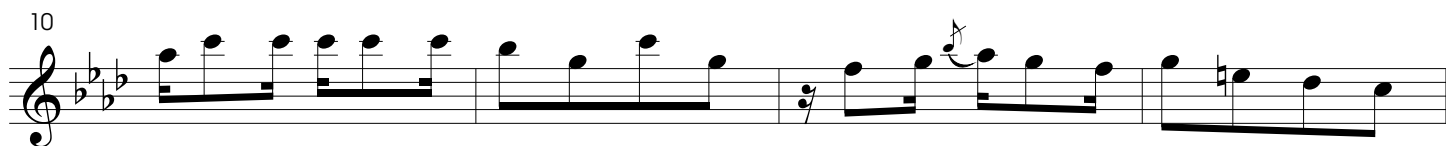
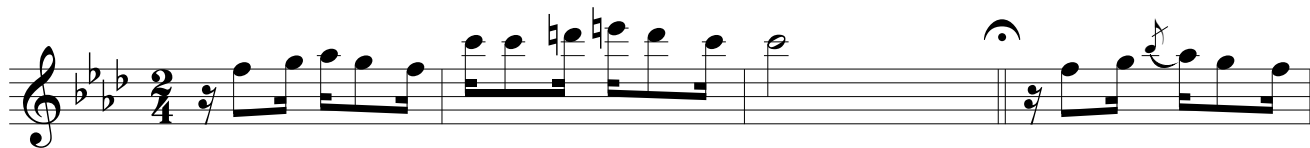
Trigueira

Flauta

Tanguinho

Letra de Arlindo Leal

Marcelo Tupinambá



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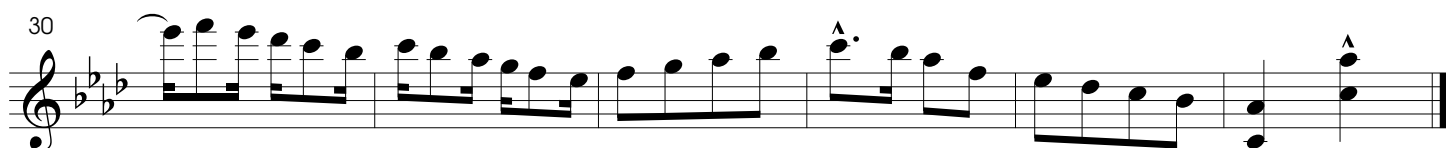
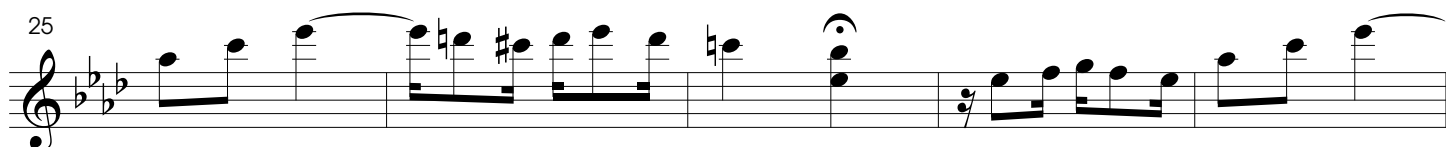
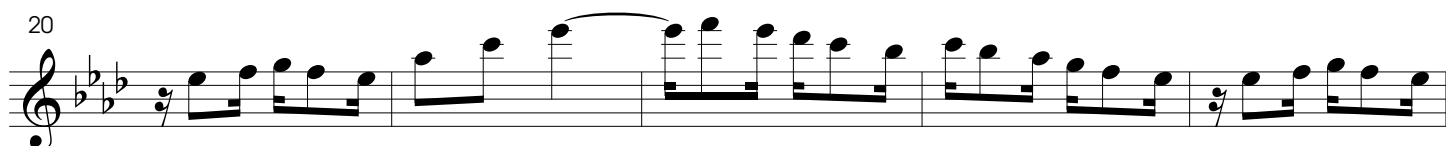
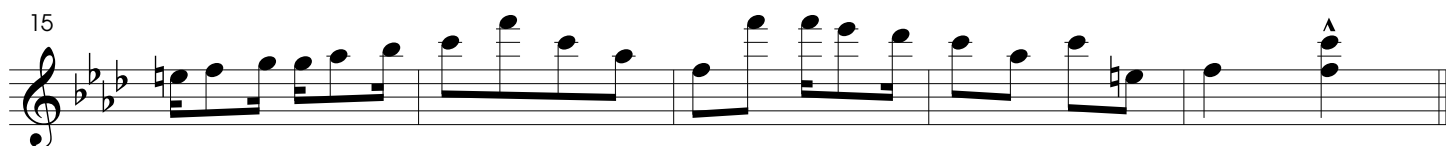
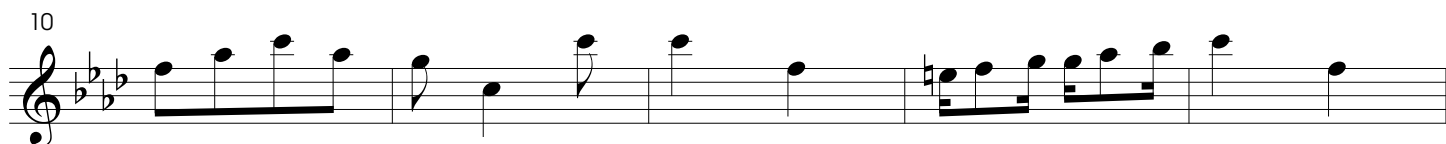
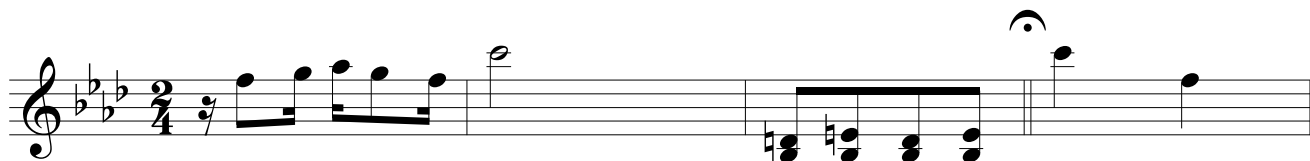
Trigueira

Violino I

Tanguinho

Letra de Arlindo Leal

Marcelo Tupinambá



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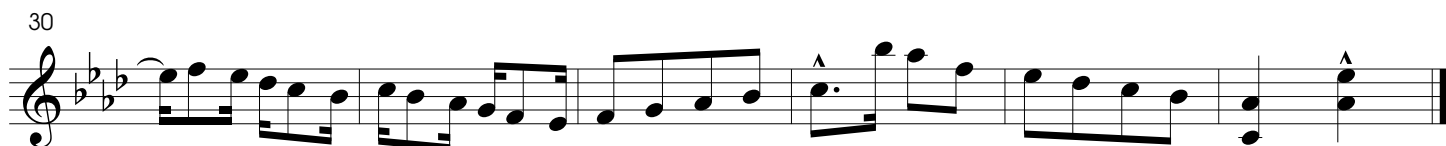
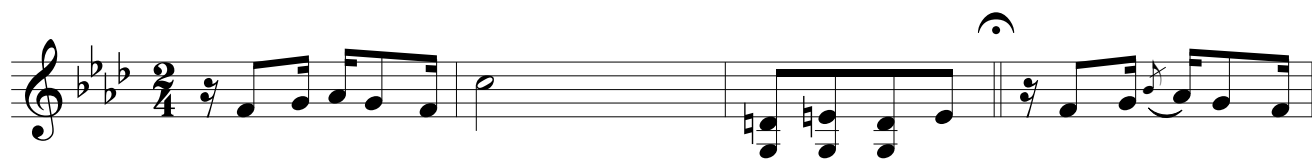
Trigueira

Violino II

Tanguinho

Letra de Arlindo Leal

Marcelo Tupinambá



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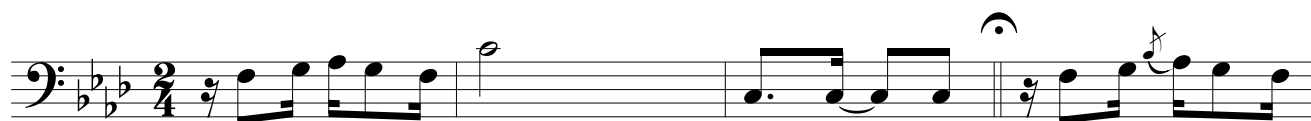
Trigueira

Violoncelo

Tanguinho

Letra de Arlindo Leal

Marcelo Tupinambá



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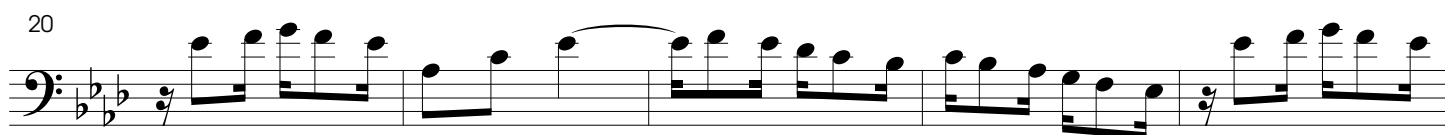
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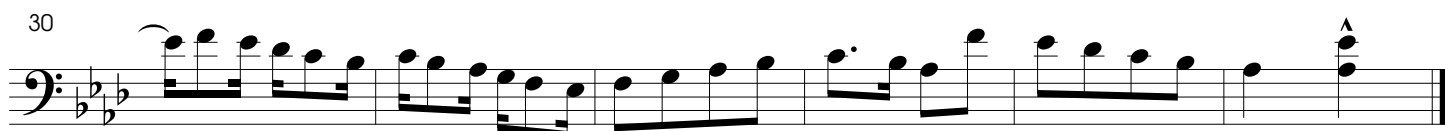
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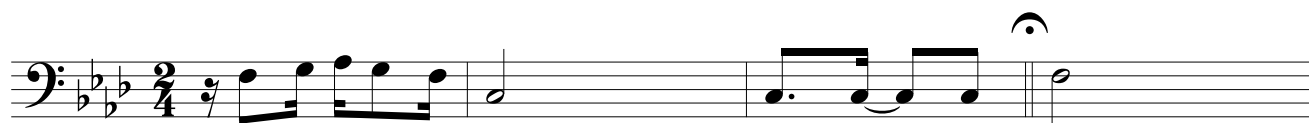
Trigueira

Contrabaixo

Tanguinho

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5



10



15



21



26



31



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Trigueira

Piano

Tanguinho

Letra de Arlindo Leal

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The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The music begins with a treble clef, followed by a series of eighth notes in the right hand and eighth notes in the left hand. The piece concludes with a fermata over a final chord.

4 Ai! Tri-guei-ra, ca - ti - ta, não sei Por que fo - ges com tan - to te - mor

The first system of the vocal melody starts at measure 4. It features a treble clef and a key signature of three flats. The melody is written in eighth notes with lyrics underneath. The piano accompaniment in the bass clef consists of chords and moving lines.

8 Já de há mui - to, sin - ce - ro a - fir - mei Que por ti es - tou doi - do de a - mor

The second system of the vocal melody starts at measure 8. It continues the vocal line with lyrics underneath. The piano accompaniment in the bass clef provides harmonic support with chords and moving lines.

12 Por que hás de ser in - gra - ta e cruel? Por que hás de mu - lher des - pre - zar

The third system of the vocal melody starts at measure 12. It concludes the vocal line with lyrics underneath. The piano accompaniment in the bass clef continues with chords and moving lines.

16 Quem, sem-pre fi - el, A - pai-xo-na - do vi - ve_a te_a - do - rar

20 Ai! Não se - jas in - gra - ta_as - sim Ai! Tri-guei-ra, tem pe - na, tem dó de mim

24 Dá - me, dá - me um teu o - lhar Vem mi - nh'al-ma con - so - lar!

28 Ai! Não se - jas in - gra - ta_as - sim Ai! Tri-guei-ra, tem pe - na, tem dó de mim

32 Ces - sa_o teu ri - gor. Dá - me o teu lin - do_a - mor!

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