



# Valter Bresolin

Composer

Brazil, São Paulo

## About the artist

My name is Valter Bresolin Pinto de Moraes, composer's name, VALTER BRESOLIN., born in São Paulo, Brazil. I began studying music at the age of 7. My first instrument was the accordion but when I first played some classical pieces I fell in love with them and changed to piano lesson at the age of 14. However, I had to begin working at 16 as my parents could not afford my studies, therefore I became a teacher of English teaching in schools and privately. I went on studying music on my spare time. I had classes in harmony, counterpoint and fugue with a Brazilian composer, Eduardo Escalante, ex-Camargo Guarnieri's student. At that time I had several compositions for several instruments as I studied orchestration by WALTER PISTON'S books and Rimsky Korsakov's and Berlioz-Richard Strauss' treatises on orchestration too. As I became a director of a school of English for Brazilian students, money was very important to me and as I had little time I could not dedicate myself entirely to music and, of course I could not become a piano concertist as I would love to be a composer and conductor full time. However I went on studying music by myself until I met Jose Antonio de Almeida Prado who saw my compositions and decided to give me classes on contemporary... (more online)

## About the piece



|                         |                                                                       |
|-------------------------|-----------------------------------------------------------------------|
| <b>Title:</b>           | Canções do Mar (Sea Songs)-2 - Cais matutino (Docks at dawn) [Opus 3] |
| <b>Composer:</b>        | Bresolin, Valter                                                      |
| <b>Arranger:</b>        | Bresolin, Valter                                                      |
| <b>Licence:</b>         | Copyright Biblioteca Nacional                                         |
| <b>Instrumentation:</b> | Soprano or Tenor and Piano                                            |
| <b>Style:</b>           | Modern classical                                                      |

## Valter Bresolin on [free-scores.com](http://www.free-scores.com)

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# Canções do Mar (Sea Songs) Op. 3

Valter Bresolin

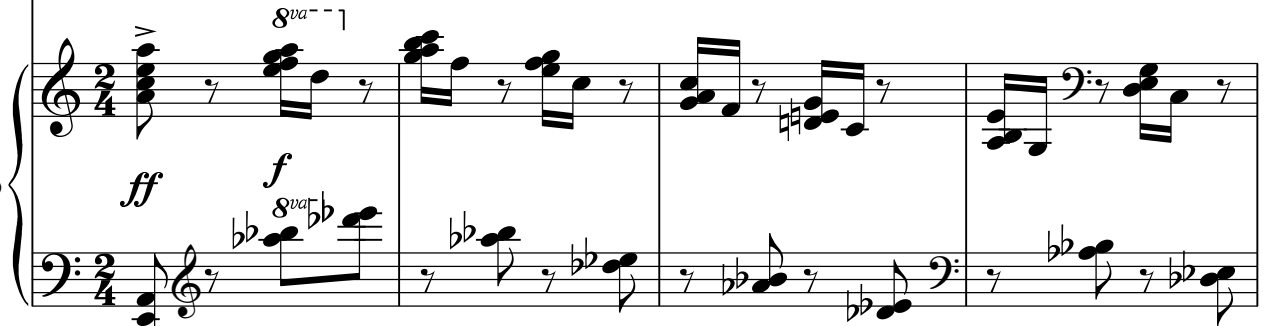
## II - Cais matutino (Docks at dawn) - poesia: Ribeiro Couto

Allegro ♩ = 90

Soprano

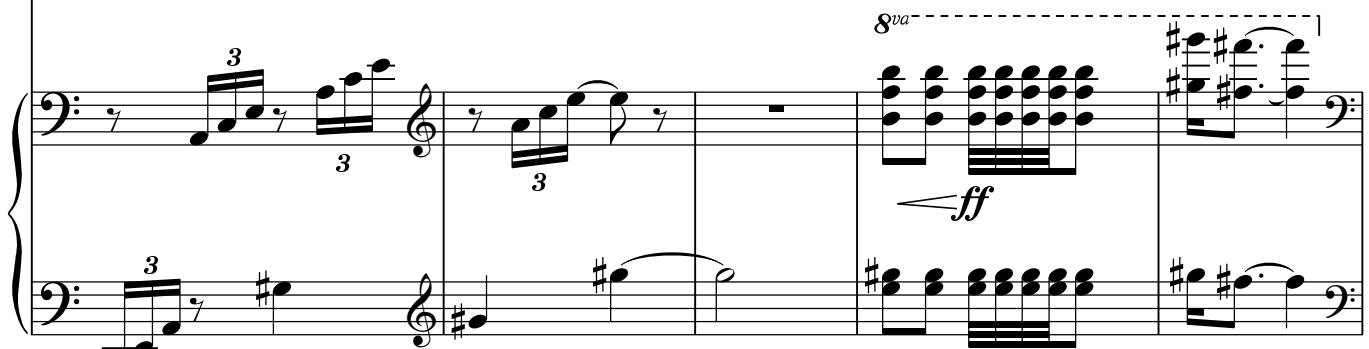
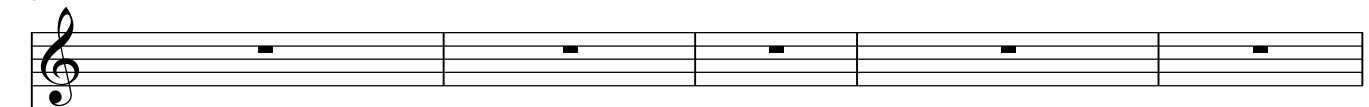


Piano



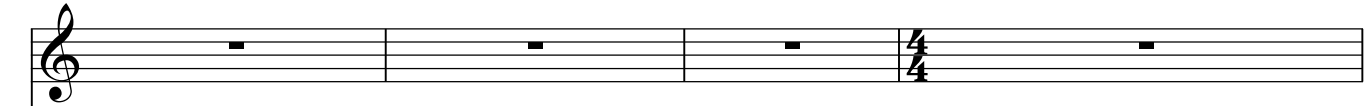
Ped.

5



Ped.

10



Ped.

14

rall.

Musical score for measures 14-18. The top staff is a vocal line with rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *mf*, *f*, and *p*. A 3/4 time signature change is indicated.

19

Adagio ♩ = 50

Musical score for measures 19-24. The vocal line begins with the lyrics "Mer - ca - do de Fish market". The piano accompaniment includes triplets and rests. Dynamics include *pp* and *mf*.

25

Musical score for measures 25-29. The vocal line continues with lyrics: "pei - xe mer - ca - do da au ro - ra Can - ti - gas a - pe - los Fish market at dawn Folk tunes pleads". The piano accompaniment features triplets and rests.

30

- pre - gões e ri - za - das - *mf* À pro - a dos  
 - soliciting and laughter\_ At the boat fore

35

bar - cos que che - gam *f* de fo - ra *mf*  
 which arrive from abroad Cor - da - mese  
 Ropes and net\_

41

re - des dor - min - do no fun - do Foi noi - te de chu - va  
 sound asleep It was a rainy night\_

46

Allegro ♩ = 90

*mf* nos ma-tes do mun - do  
On the seas of the world

*mf* *p*

Ped.

51

*f* *ff*

8va

56

Andante ♩ = 80

*mf* Pu - re-za do  
Purity offso-re

*p*

61

dramático

lar - go - pu - re - za da au ro - ra *p* Há vis - cos de  
 purity at dawn There are traces of

65

san - gue no so - lo da fei - ra *mf* Se eu ti - ves - se um bar - co - par - ti - ri - a -  
 blood on the market ground If I had a boat I would leave now

70

a - go - ra -

*ff* *8va* *bliss* *8va* *bliss* *8va* *bliss* *mf* *3*

*8vb* *Lead.*

6 76

*mf* O lon - ge - que aspi - ro no ven - to sal ga - do Tem gos - to  
 The distance I long for in the salty wind Tastes like a

81

- de um cor - po - que sin - ti - la e chei - ra pa - ra mim  
 body that glitters and smells to me, alone, on an

*f* *mf*

86

so - zi - nho - num mar ig - no - ra - do  
 ignored sea

*f*

92 **accel.**

Musical score for piano, measures 92-97. The score is written for a grand piano with three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The tempo marking is **accel.** (accelerando). The piece begins with a six-measure rest in the top staff. The piano part starts in measure 92 with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. A hairpin crescendo is shown over the first two measures. The dynamic marking **ff** (fortissimo) appears in measure 94. The piece concludes in measure 97 with a **fff** (fortississimo) dynamic marking and a final chord in the right hand.