

Brasil

Aquarela do Brasil
(1939)

Ary Barroso
(Arr. John Wasson)

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Ary Barroso

Biographical Note

Brazilian composer Ary Barroso (Minas Gerais, 1903 - Rio de Janeiro, 1964) was a pianist, football commentator, host of radio and television shows, and one of the most successful Brazilian musicians of the first half of the twentieth century. He was the first to achieve global recognition as a composer of sambas.

Barroso's father was a singer of popular songs. Orphaned as a child, Barroso received his first piano lessons from one of his aunts who was committed to seeing him become a concert pianist. However, instead he became accompanist of silent films and later served as the pianist in nightclubs in the seductive, bohemian culture of Rio de Janeiro, while developing his career as a composer.

In 1944 he traveled to the U.S. to score segments of the Disney film *The Three Caballeros*, which earned him an **Academy of Motion Pictures and Sciences Award**.

Barroso composed a total of 264 songs, some with the famous poetess Vinicius de Moraes. In 1955 he received the Brazilian government's **National Order of Merit** along with Heitor Villa-Lobos. His vast body of work has been the object of many tributes and compilation recordings.

On the back cover of his 1955 LP recording, *Encontro com Ary*, which included "Aquarela do Brasil", Barroso wrote: "I want to leave to future generations something that time does not destroy. Many people, in the years ahead - who knows? - will hear about the popular composer Ary Barroso."

Reseña Biográfica

El compositor brasileño Ary Barroso (Minas Gerais, 1903 - Rio de Janeiro, 1964) fue pianista, comentarista de fútbol, anfitrión de shows radiales y televisivos y uno de los músicos más exitosos del Brasil de la primera mitad del siglo XX, al punto de ser el primero en alcanzar reconocimiento mundial como compositor de sambas.

Su padre fue cantante de temas populares. Al quedar huérfano, cuando niño, recibió sus primeras clases de piano de una de sus tías empeñada en verlo convertido en concertista. Sin embargo, se dedicó a acompañar las películas del cine mudo y luego se desempeñó como pianista de cabarets de la seductora bohemia carioca, a la vez que desarrollaba su carrera como compositor.

En 1944 viajó a los EE.UU. musicalizando segmentos de la película de Disney *The Three Caballeros*, lo que le valió el **Diploma de Ciencias y Artes Cinematográficos de Hollywood**.

Compuso en total 264 canciones, algunas de ellas con el famoso poeta Vinicius de Moraes. En 1955 recibió junto a Heitor Villa-Lobos la **Orden Nacional del Mérito** y ha sido objeto de gran cantidad de homenajes y discografía compilatoria de su vasta obra.

En la contratapa del su Long Play *Encontro com Ary*, de 1955 y donde grabó "Aquarela do Brasil", escribió: "Quiero dejar a las futuras generaciones algo que el tiempo no destruya. Muchas personas, en los años venideros - quién sabe - oirán hablar del compositor popular Ary Barroso".

Brasil

About the work

Composed in 1939, "Aquarela do Brasil" is one of the works most representative of Brazil, which brings together musical elements of the genre called *samba exaltação* (exaltation samba) characterized by a broad melody and large orchestration.

The popularity of this work grew to the point that it has been recorded by hundreds of artists from around the world, such as Frank Sinatra, Daniela Mercury, Carmen Miranda, Plácido Domingo, Gal Costa, Joao Gilberto, Elis Regina, among many others. "Aquarela do Brasil" was the main musical theme of the successful film *Brazil*, directed by Terry Gilliam.

Notas sobre la obra

Compuesta en 1939, "Aquarela do Brasil" es una de las obras más representativas del Brasil, que reúne los elementos musicales de este género llamado *samba exaltação*, caracterizado por una melodía amplia y de gran orquestación.

La popularidad de esta obra se acrecentó al punto de ser grabada por centenares de artistas de todo el mundo como Frank Sinatra, Daniela Mercury, Carmen Miranda, Plácido Domingo, Gal Costa, Joao Gilberto, Elis Regina, entre muchos otros. "Aquarela do Brasil" fue el tema principal de la exitosa película *Brazil* del director Terry Gilliam.

Instrumentation

2 Flutes
2 Oboes
2 Clarinets in B \flat
2 Bassoons
4 Horns in F
2 Trumpets in C
3 Trombones
1 Tuba
Timpani
Percussion (2 players)
 { Shaker
 { Xylophone
 { Claves
 { Cowbell
Harp (optional)
Strings

Duration: 3 min

Instrumentación

2 Flautas
2 Oboes
2 Clarinetes en Si \flat
2 Fagotes
4 Cornos en Fa
2 Trompetas en Do
3 Trombones
1 Tuba
Timbales
Percusión (2 músicos)
 { Sonaja
 { Xilófono
 { Claves
 { Cencerro
Arpa (opcional)
Cuerdas

Duración: 3 min

This musical score is for the piece "Brasil" and covers measures 6 through 10. The instrumentation includes:

- Flute I (Fl. I)
- Oboe (Ob.)
- Bass Clarinet (B♭ Cl.)
- Bassoon (Bn.)
- French Horn I (F. Hn. I)
- French Horn II/III/IV (F. Hn. II/III/IV)
- Trumpet C (C Tpt.)
- Trumpet B (Tbn. I)
- Trumpet III/Tuba (Tbn. III/Tuba)
- Timpani (Timp.)
- Percussion I (Perc. I) with Shaker
- Percussion II (Perc. II) with Claves
- Harp
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Db.)

The score is written in a key signature of two flats (B♭ and E♭) and a 4/4 time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, often marked with accents and dynamic markings such as *f* (forte) and *sfp* (sforzando piano). The percussion features a steady shaker and claves pattern. The strings play a similar eighth-note pattern, with some parts marked "det. (on the string)" and "pizz." (pizzicato). A large watermark "FOR NOT REPRODUCTION ONLY" is overlaid diagonally across the page.

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A

Fl. I II *ff* *f* *cantabile*

Ob. I II *ff* *f* *cantabile*

B♭ Cl. I II *ff* *mf*

Bn. I II *ff* *mf*

F Hn. I II *ff* *mf*

F Hn. III IV *ff* *mf*

C Tpt. I II *f* *ff*

Tbn. I II *ff*

Tbn. III Tuba *ff*

Timp.

Perc. I *ff* *mf*

Perc. II *ff* *mf*

Harp *ff* *mf*

Vln. I *ff* *f* *cantabile*

Vln. II *ff* *f* *cantabile*

Vla. *ff* *f* *cantabile*

Vc. *ff* *f* *cantabile*

Db. *ff* *f* (pizz.)

This musical score is for the piece "Brasil" and covers measures 17 through 22. The instrumentation includes:

- Flute I (Fl. I) and Flute II (Fl. II): Both parts play a melodic line starting on a whole note G4, followed by a sixteenth-note run, and then a series of quarter notes with slurs.
- Oboe (Ob.): Mirrors the flute parts.
- Bass Clarinet (B♭ Cl.): Plays a rhythmic accompaniment of eighth notes.
- Bassoon (Bn.): Mirrors the bass clarinet part.
- French Horn I (F Hn. I) and French Horn III/IV (F Hn. III/IV): Play a block chord accompaniment.
- Trumpet I (C Tpt. I), Trombone I (Tbn. I), and Trombone III/Tuba (Tbn. III/Tuba): The tuba part has a rhythmic accompaniment starting in measure 19, marked *mf*.
- Timpani (Timp.): Remains silent.
- Percussion I (Perc. I): Shaker part with a steady eighth-note pattern.
- Percussion II (Perc. II): Claves part with a steady eighth-note pattern.
- Harp: Provides a harmonic accompaniment with chords.
- Violin I (Vln. I) and Violin II (Vln. II): Play a melodic line similar to the woodwinds.
- Viola (Vla.): Mirrors the violin parts.
- Violoncello (Vc.): Mirrors the violin parts.
- Double Bass (Db.): Mirrors the violin parts.

Measure 17 begins with a key signature of two flats (B♭ major/D minor) and a common time signature. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf*.

This musical score is for the piece "Brasil" and is page 5 of the score. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Trumpets, Trombones, Tuba), percussion (Tympani, Percussion I and II), harp, and strings (Violins, Viola, Violoncello, Double Bass). The score is divided into two systems, each starting at measure 23. The first system includes woodwinds, brass, and percussion. The second system includes strings. Dynamics range from *mf* to *ff*, with specific markings for *secco*, *poco f*, *soli*, and *pizz.* A section labeled "B" is indicated by a box above the woodwind staves in the first system and below the string staves in the second system. A large watermark "FOR NOT REPRODUCTION ONLY DO NOT REPRODUCE WITHOUT PERMISSION" is overlaid diagonally across the page.

This musical score is for the piece "Brasil" and covers measures 28 through 31. The instrumentation includes:

- Flute I (Fl. I)
- Oboe (Ob.)
- Bass Clarinet (B. Cl.)
- Bassoon (Bn.)
- First Horn (F. Hn.)
- Second Horn (Hn. II)
- Third Horn (Hn. III)
- Fourth Horn (Hn. IV)
- Trumpet (C. Tpt.)
- Trombone I (Tbn. I)
- Trombone II (Tbn. II)
- Tuba (Tbn. III)
- Timpani (Timp.)
- Percussion I (Perc. I) - Shaker
- Percussion II (Perc. II) - Claves
- Harp
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Db.)

The score features various dynamics such as *mf* (mezzo-forte) and *f* (forte), and includes performance markings like *ov* (overblow), *div.* (divisi), and *unis.* (unison). A large watermark "FOR NOT DUPLICATION OR REPRODUCTION WITHOUT PERMISSION" is overlaid diagonally across the page.