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Baden Powell

Songbook Vol. 3



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Baden Powell

Songbook

Vol. 3

bearbeitet für Solo-Gitarre von
Fabio Shiro Monteiro

Mit Fingersätzen versehen von
Olaf van Gonnissen und **Fabio Shiro Monteiro**

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Wir danken der Firma Bacana, Berlin, für die
freundliche Überlassung des Umschlag-Fotos

Ed. Nr. P3
ISMN: M-2015-6725-9

Foreword

Baden Powell de Aquino was born on August 6th, 1937 in Varre-e-Sai, a small town situated about 200 miles northeast of Rio de Janeiro. His father, an amateur guitarist, named the child after the boy scout pioneer Robert Baden-Powell (1859–1941), whom he admired. Three months later, the family moved to the Rio suburb São Cristovão. At the age of 8, Baden Powell became a guitar pupil of **Jaime Florence**, a. k. a. **Meira** (1909–1982), a highly regarded samba and choro player. In the following five years, his instrumental technique and repertoire progressed quickly.

At the age of 15, he was already a professional player, accompanying renowned música popular brasileira singers. Shortly after, he was also performing as a soloist and jazz combo member at radio stations and night clubs in Rio. In 1959 he recorded his first solo album. His friend **Vinícius de Moraes** (1913–1980), the famous Brazilian poet and diplomat, wrote many lyrics to Baden Powell's music and enabled him to travel to Paris in 1963. There he started an international career, which led him to further European countries, the USA and Japan. He introduced bossa nova in Europe, and his both virtuoso and sensitive guitar playing amazed audiences all over the world. He settled in Paris, moved to Baden-Baden, Germany, in 1983 and returned finally to Brazil in 1987, to live in Itanhangá, in the countryside west of Rio. In 1995, he was awarded the Shell prize for his oeuvre: about 250 music titles and over 60 recorded albums. He died on September 26th, 2000 in Rio de Janeiro.

There is already a quite informative book about the bright and dark sides of Baden Powell's career and private life (Dominique Dreyfus: *O Violão Vadio de Baden Powell*, Rio, 1999). However, we still miss a deeper analysis of his compositions and his guitar playing. It seems clear that his works represent a very successful synthesis of the best of Brazilian popular music in the 20th century: samba, choro, bossa nova, folklore from Northeast, African music from Bahia, toadas and even children tunes from different regions. Moreover, he was influenced by jazz giants like **Les Paul**, **Thelonious Monk** and **Jacques Loussier**. This synthesis was made possible through an extraordinary musical talent, apt to absorb and immediately elaborate from all these sources, through a remarkable background of guitar technique – Baden Powell remembered gratefully even in his last years his teacher Meira – and, last but not least, through an experience achieved during the years of hard working in the night life of Rio.

His guitar playing style was strongly influenced by his idols: Meira, **Dilermundo Reis** (1916–1977), later also **Aníbal A. Sardinha**, alias Garoto (1915–1955), and **João Gilberto** (born 1931), the pioneer bossa nova guitarist. But his instrumental uniqueness derives from his later style, in which percussive rhythm patterns of African origin are mixed with jazz, for example in the afro-sambas. His best recordings present his utmost legacy: highly inspired melodic improvisation skills and astonishing rhythmic variety, put together in flamboyant spontaneity.

The works in this songbook are transcriptions from several Baden Powell's LP recordings.

As one would expect, the solo pieces (numbers 1, 3, 4, 6 and 10) are closer to or almost identical with the originals, whereas the other pieces demanded more elaborate arrangement:

1. **Berceuse a Jussara** is a charming lullaby waltz, dedicated to the daughter of Baden Powell's sister Vera. Vinícius de Moraes wrote the lyrics later. Solo recording: »Le Monde Musical de Baden Powell« (Barclay 80 235), Paris, 1964.

2. **Casa Velha** (»Old House«) is a frevo, a fast street dance from the Recife region. Recording: »Samba Triste« (Barclay FLD 636), Paris, 1972, with G. Pedersen (bass) and J. Arpino (perc).

3. **Chanson d'hiver** (French: »Winter Song«): the melancholy of this piece seems to be balanced by the frequent measure changes in its second part. Solo recording: see 1.

4. **Choro para Metrônomo** (»Choro for Metronome«). This choro in the style of Garoto was really recorded with a metronome accompaniment. Solo recording: see 1.

5. **Cidade Vazia** (»Empty City«) won in 1966 the 4th prize at the Excelsior television music festival in São Paulo. The lyrics were written by Luis Fernando (Lula) Freire (born 1938), who also sang this samba at the contest. Recording: »Baden Powell Quartet Vol. 2« (Barclay 80 429), Paris, 1970, with E. R. Gonçalves (bass), H. Schiavo and A. Bessa (perc).

6. **Pra Valer** (something like: »Good Value«) is a longing Brazilian toada with a touch of jazz-song. Lyrics by Baden Powell's old friend Paulo César Pinheiro (born 1949). Solo recording: »Estudos« (MPS-BASF 21 29194-4), Villingen, Germany, 1971.

7. **Quaquaraquaquá** (sound imitation of loud laughter): a samba de breque (break-samba) with scolding lyrics by P. C. Pinheiro, subtitled »I'll lie and roll on laughing«. This samba form appeared in Brazil around 1940 and presents a break which plays the same role as a classical concerto cadenza: a free soloist's passage, within a humorous context. Recordings: »Canto on Guitar« (MPS-BASF-CRM 756), Villingen, 1970 and »Baden Powell Quartet vol. 2« (see 5).

8. **Samba de Pintinho** (»Young Chick Samba«): The frequent descending octaves in the melody obviously imitate a peeping young chick. Recording: »Le coeur de Baden Powell« (Festival FLD 633), Paris, 1971, with G. Pedersen (bass) and L. Agudo (perc).

9. **Samba Triste** (»Sad Samba«) was Baden Powell's first hit, written around 1956, with lyrics by William Blanco de A. Trindade, a. k. a. Billy Blanco (born 1924), and recorded many times. This recording: see 1.

10. **Simplesmente** (»Simply«): a lyrical toada, for which V. de Moraes wrote the text. Solo recording: see 8.

F. S. Monteiro, Karlsruhe, January 2001.

Chanson d'Hiver

♩ ca. 116

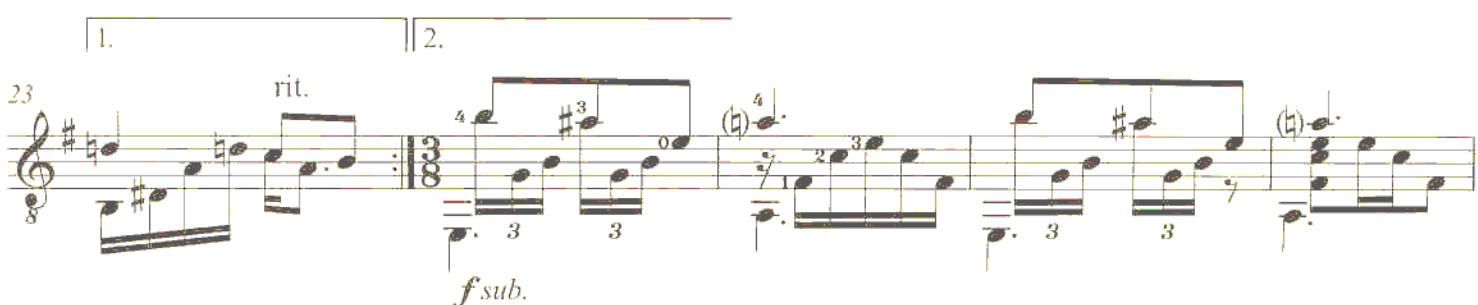
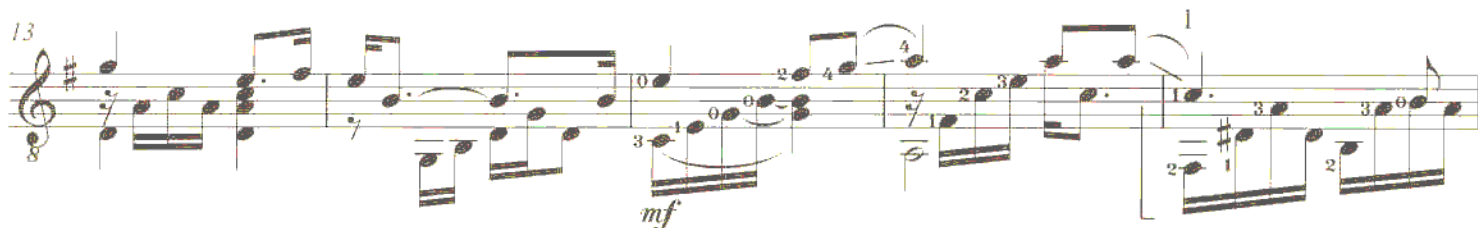
(♩=♩)

BADEN POWELL



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rit. a tempo



27

decresc. *mf*

33

rall. **Poco più mosso** (♩ = ♩)

mp

38

rall. **Tempo I** (♩ = ♩)

mp

42

poco cresc.

47

mf

52

rall. **Poco più mosso** (♩ = 100)

mp

57

cresc. *f* *l.v.*

Tempo di Valse (♩. = 60)

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35 II

decresc.

p

D.C.
al ϕ

42 VII ② VI -V

mf

legg.

48

54 1. rit. 2.

cresc.

56

f

decresc.

Meno rall.

62 III II I (III)

p

l.v.

Simplesmente

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(Mosso) ♩ ca. 108

BADEN POWELL

⑥ → D *mf* *rall.* *l.v.*

5 *Rubato* ♩ ca. 88 *p cantabile, legato* *rit.* *a tempo*

10 1. *ten.* 2. *mp* VII

14 (II) (V) II

20 *rit.* *a tempo* ②

25 *p* *cresc.*

31 *f* *mf*

36 *a tempo* *ten.* *p*

41 *mp*

47 *III*

52 *rit.*

Quaquaraquá

»Vou Deitar E Rolar«

Samba de breque

♩ = 116-126

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The musical score for 'Quaquaraquá' is presented in a single system with multiple staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked as 116-126 beats per minute. The score includes various musical notations such as dynamics (f, mp, p, cresc.), articulation (accents, slurs), and fingerings. The score is divided into measures, with measure numbers 6, 10, 16, 22, 29, and 36 marked. Chord symbols (IX, VII, IV, II, VI) are placed above the staff. The piece concludes with a first and second ending.

Casa Velha

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Frevo ♩ = 144-152

The musical score is written for a single melodic line in treble clef, 2/4 time, with a key signature of two sharps (F# and C#). The tempo is marked 'Frevo' with a quarter note equal to 144-152 beats per minute. The score consists of nine staves of music, each containing various musical notations including chords, intervals, and fingerings.

Staff 1 (Measures 1-8): Starts with a forte (*f*) dynamic. Chords IX, VII, and V are indicated. Fingerings 4, 2, 3, 4, 2, 4, 2 are shown. A fermata is placed over the final measure.

Staff 2 (Measures 9-15): Continues the melodic line. Chord VII is indicated. A section marked with a double bar line and a repeat sign ends with a piano (*p*) dynamic.

Staff 3 (Measures 16-23): Starts with a piano (*p*) dynamic. Chords II and IV are indicated. A crescendo (*cresc.*) marking is present.

Staff 4 (Measures 24-31): Starts with a forte (*f*) dynamic. Chords V and II are indicated. A section marked with a double bar line and a repeat sign ends with a piano (*p*) dynamic.

Staff 5 (Measures 32-39): Continues the melodic line. A crescendo (*cresc.*) marking is present.

Staff 6 (Measures 40-47): Starts with a forte (*f*) dynamic. Chords VI, IX, VII, and V are indicated. A section marked with a double bar line and a repeat sign ends with a fortissimo (*sf*) dynamic.

Staff 7 (Measures 48-56): Starts with a mezzo-piano (*mp*) dynamic. Chords II and VII are indicated. A section marked with a double bar line and a repeat sign ends with a mezzo-piano (*mp*) dynamic.

Staff 8 (Measures 57-64): Continues the melodic line. Chords II, IV, and II are indicated. A section marked with a double bar line and a repeat sign ends with a mezzo-piano (*mp*) dynamic.

66 **sf** V

74 **f** **sf** VII

79a **f** 2. pizz. ad lib.

88 **mp** ord.

96 **mp**

103 **f** (pizz.)

111 **mp** ord. a m i p i

119 **p** III

125 **p** Fine dal segno

Pra Valer

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BADEN POWELL

Poco libero

Measures 1-4 of the 'Poco libero' section. The music is in G major (one sharp) and 8/8 time. Measure 1 starts with a treble clef, a key signature of one sharp, and a common time signature. It features a melody with a 5th and 4th finger pattern, and a bass line with a 6th finger pattern. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). Fingerings are indicated with numbers 1-5. A 'l.v.' (lento) marking is present.

Measures 5-8 of the 'A tempo' section. The tempo is marked 'A tempo' with a quarter note equal to 80-88 beats per minute. The music continues in G major and 8/8 time. Measure 5 has a 'ten.' (tension) marking. Measure 6 has a 'cantando' (canto) marking. Measure 7 has a 'p. ma sonoro' (piano ma sonoro) marking. Fingerings and articulation marks are present.

Measures 9-12 of the 'A tempo' section. The music continues in G major and 8/8 time. Measure 9 has a 'VII' marking. Measure 10 has a 'III' marking. Measure 11 has a '3' marking. Measure 12 has a '4' marking. Fingerings and articulation marks are present.

Measures 13-16 of the 'A tempo' section. The music continues in G major and 8/8 time. Measure 13 has a 'VII' marking. Measure 14 has a '1' marking. Measure 15 has a '3' marking. Measure 16 has a 'II' marking. Fingerings and articulation marks are present.

Measures 17-20 of the 'A tempo' section. The music continues in G major and 8/8 time. Measure 17 has a 'II' marking. Measure 18 has a 'ten.' (tension) marking. Measure 19 has a 'III' marking. Measure 20 has a 'II' marking. Fingerings and articulation marks are present.

Measures 21-24 of the 'A tempo' section. The music continues in G major and 8/8 time. Measure 21 has a 'II' marking. Measure 22 has a '1' marking. Measure 23 has a '3' marking. Measure 24 has a '4' marking. Fingerings and articulation marks are present.

25

29

II poco rit. A tempo, ma poco più

mf

33

37

VII rit. a tempo

41

II rit. dal \times al Φ

44

IV

sf *p*

$$J = 80$$
[illegible]

Cidade Vazia

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BADEN POWELL

Samba ♩ = 112-120

8 *p* (5) (4) *p*

8 *a* *f* *(p)* *010*

14 *mp*

21 (2) III (2) (b)

28

35 *p* II *a*

43

49 (2) *cresc.* *f*

55 cantando *p* m a I II a

61 1. a m i 2. II a V *cresc.*

66 III a a

72 a II V *cresc.* *f* *mp*

78 ② ② ④

85 *p*

91 *mp*

97 V *cresc.* *f*

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of eight staves of music, numbered 55 to 97. The notation includes various musical symbols such as slurs, ties, and dynamic markings. The piece is divided into sections labeled with Roman numerals I, II, III, and V. The dynamics range from piano (p) to fortissimo (f). The score includes fingerings and articulation marks.

103 cantando
m a
p

109 1. 2. m i p II a V

114 III a

120 I a II a V
cresc. mp f

126

133 II p

139 (senza rit.) ④

Samba Triste

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BADEN POWELL

Andante ♩ = 92

The musical score is written for piano and guitar in 2/4 time, marked Andante (♩ = 92). The key signature has one sharp (F#). The score is divided into measures 6 through 48. Dynamics include *p*, *mp cresc.*, *mf cresc.*, *fp*, *f*, and *p*. Performance instructions include *(senza rit.)*, *(pizz. ad lib.)*, *(ord.)*, *(pizz.)*, and *(ord.)*. The score includes various musical notations such as triplets, slurs, and fingerings. Section markers include **V**, **A**, **B**, and **VIII**. The score ends with a double bar line and a repeat sign.

IX X V I

53

59

65

decresc.

VI X I

72

mp

C

(p)

86

IV II

93

cresc.

ff

99

decresc.

mf

105

V

Detailed description: This is a musical score for guitar, spanning measures 53 to 105. The score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The time signature is 8/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together in groups. There are several dynamic markings: 'decresc.' (decrease) at measure 65, 'mp' (mezzo-piano) at measure 79, '(p)' (piano) at measure 83, 'cresc.' (increase) at measure 93, 'ff' (fortissimo) at measure 95, 'decresc.' at measure 99, and 'mf' (mezzo-forte) at measure 101. The score includes Roman numerals for chords: IX, X, V, I, VI, X, I, IV, II, and V. There are also fingerings indicated by numbers 1-4 and 0 (for natural). A box labeled 'C' is placed above measure 83. The notation includes many slurs, ties, and accents, indicating a complex and expressive piece.

112

118 **D**

pp

123

cresc.

p p i

128

cresc. sempre

133

f

137

mf

141

146

151

ff

♩ = 116

Metr. etc.

Git.

mf

a

1

3

III ⑤ ④

a

1

3

3

3

3

3

X

f

④ ⑤

V VI

1. 2.



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