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Baden Powell

Songbook Vol. 3

TONOS

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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**

Vorwort 2
Foreword 4
Préface 6
Prefácio 8
Chanson d'Hiver 10
Berceuse a Jussara 12
Simplesmente 14
Quaquaraquaquá 16
Casa Velha 18
Pra Valer 20
Samba de Pintinho 22
Cidade Vazia 24
Samba Triste 27
Choro para Metrônomo 30

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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

TONOS Musikverlags GmbH Holzhofallee 15 D-64295 Darmstadt

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, **Dilermando 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 scorning 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).

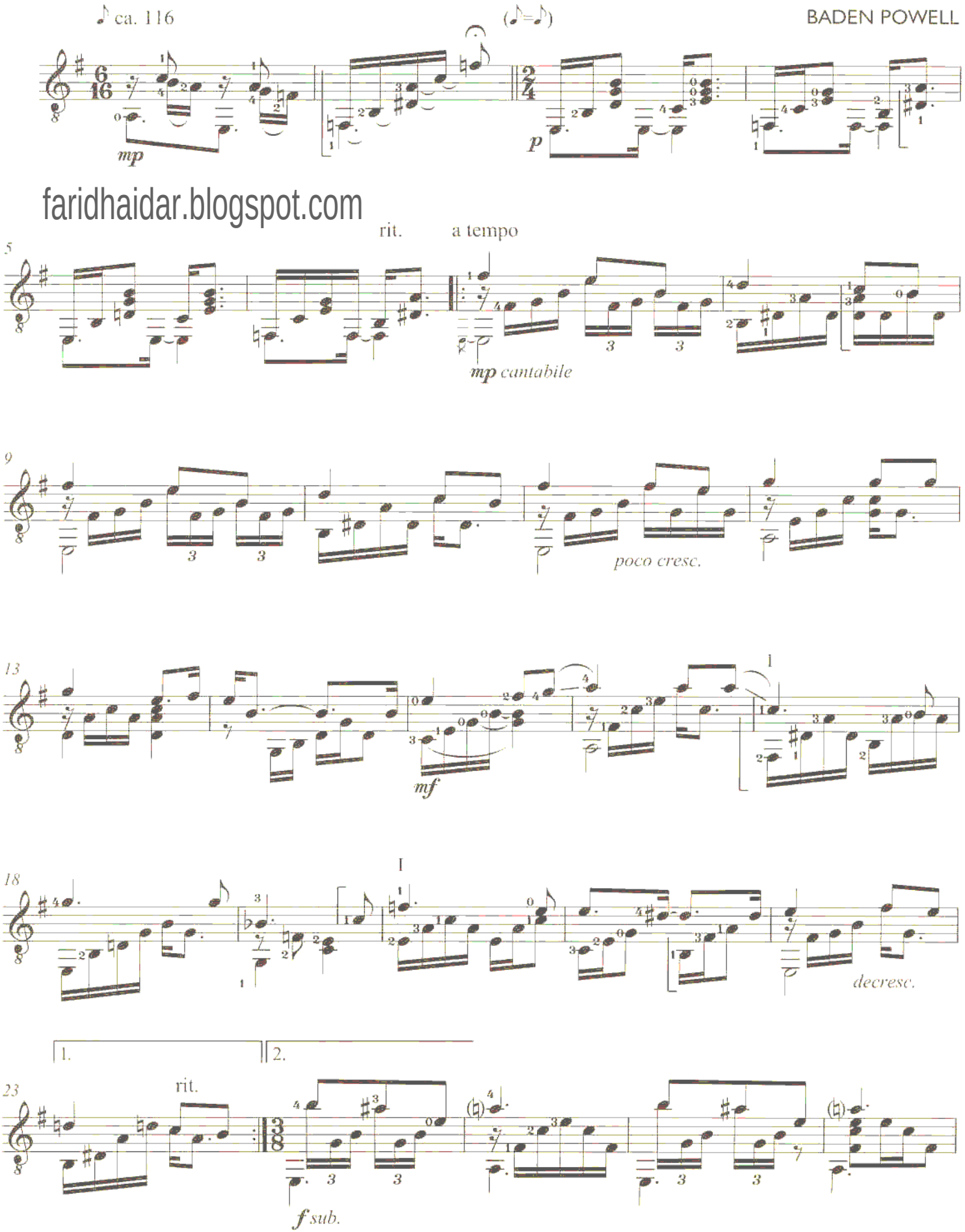
8. **Samba de Pintinho** (»Young Chick Samba«): The frequent descending octaves in the melody obviously imitate a peeping young chick. Recording: »Le coeur de Baden Powell« (Festival FLD 633), Paris, 1971, with G. Pedersen (bass) and L. Agudo (perc).

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



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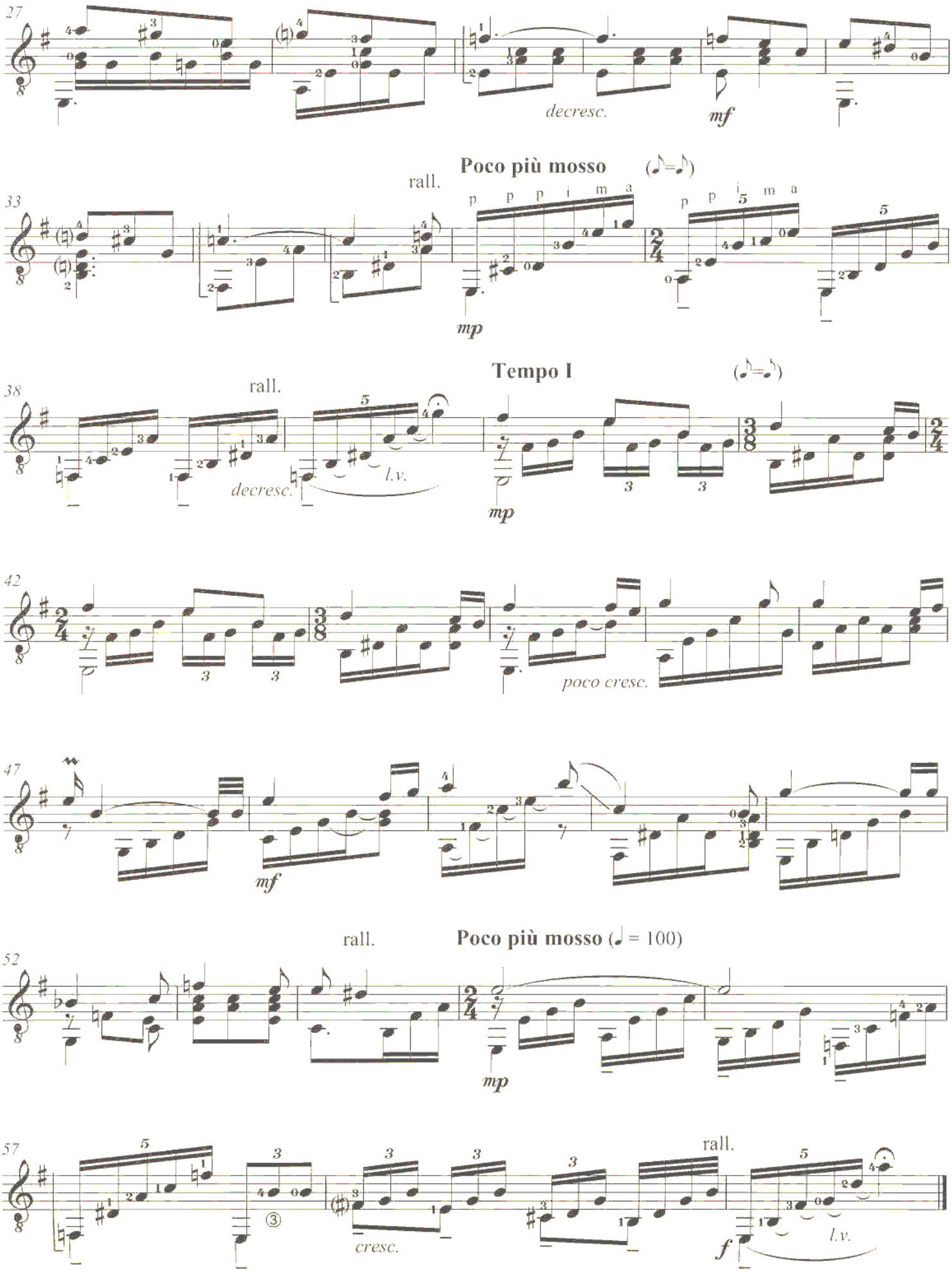
27
decresc.
mf
Poco più mosso
rall.
33
mp
Tempo I
38
decresc.
l.v.
mp
42
poco cresc.
47
mf
rall.
Poco più mosso (♩ = 100)
52
mp
57
cresc.
rall.
f
l.v.

Berceuse a Jussara

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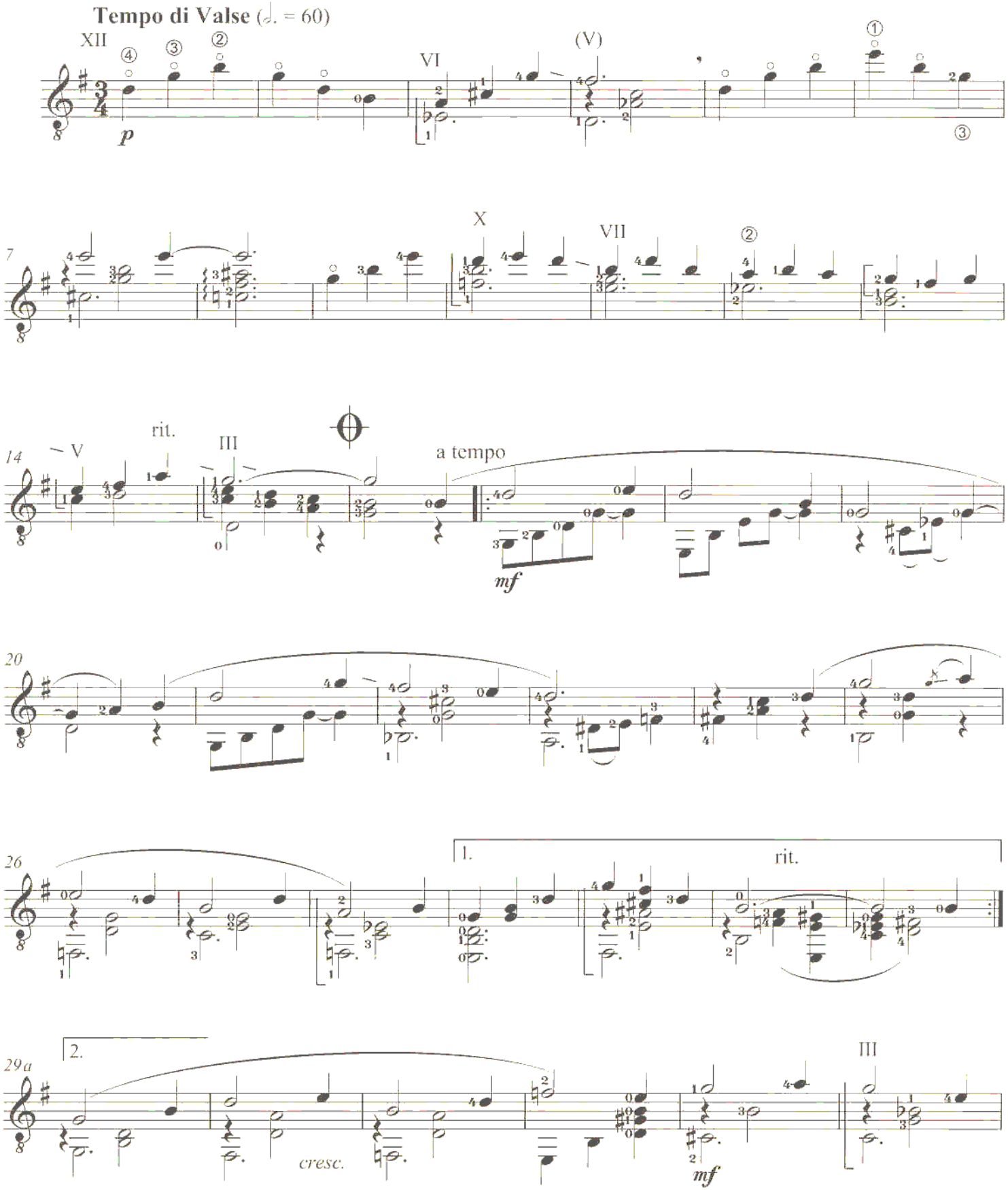

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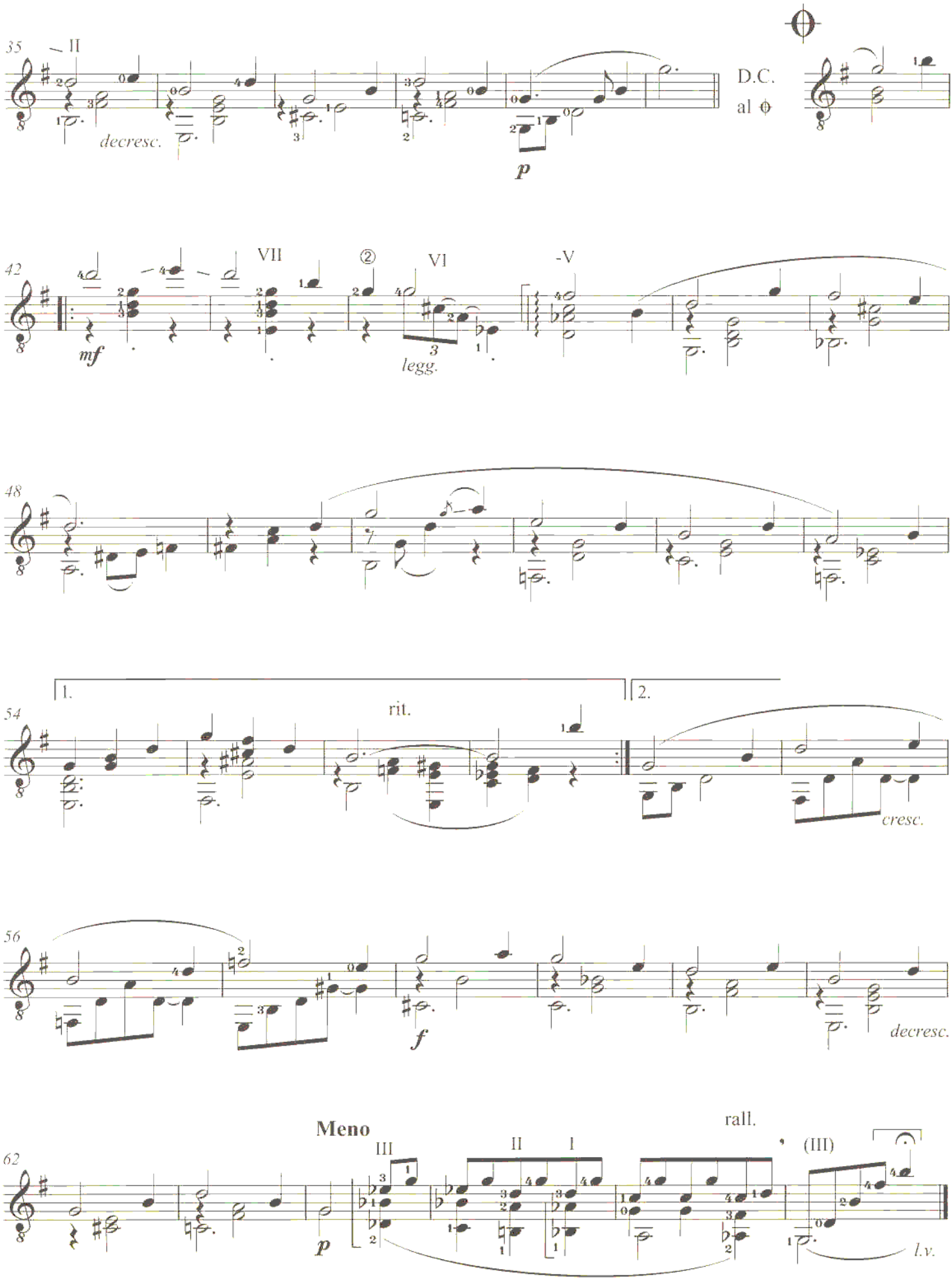
35
II
decresc.
p
D.C.
al ϕ
42
VII
②
VI
-V
mf
legg.
48
54
1.
rit.
2.
cresc.
56
f
decresc.
62
Meno
III
II
I
rall.
(III)
p
l.v.

Simplesmente

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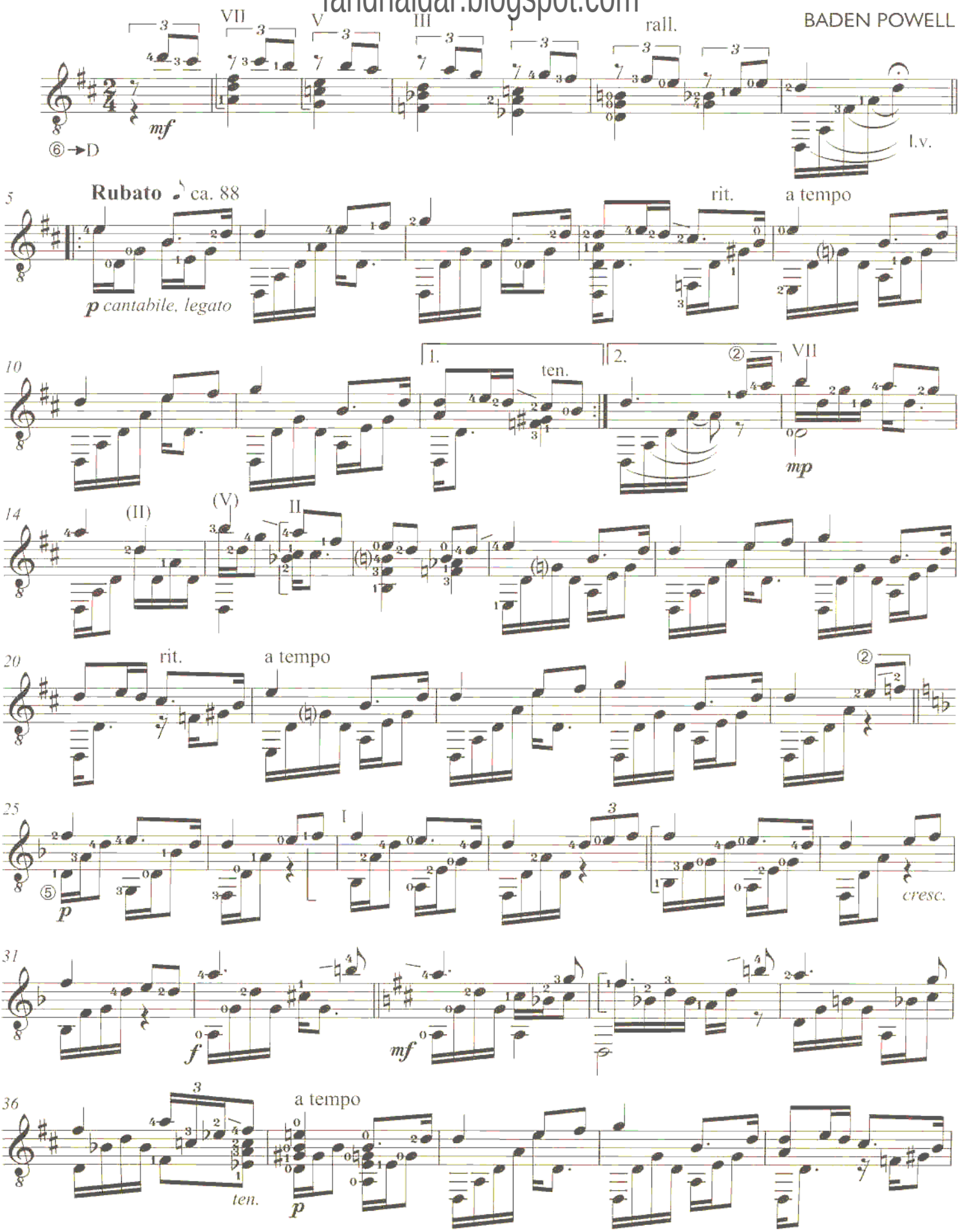

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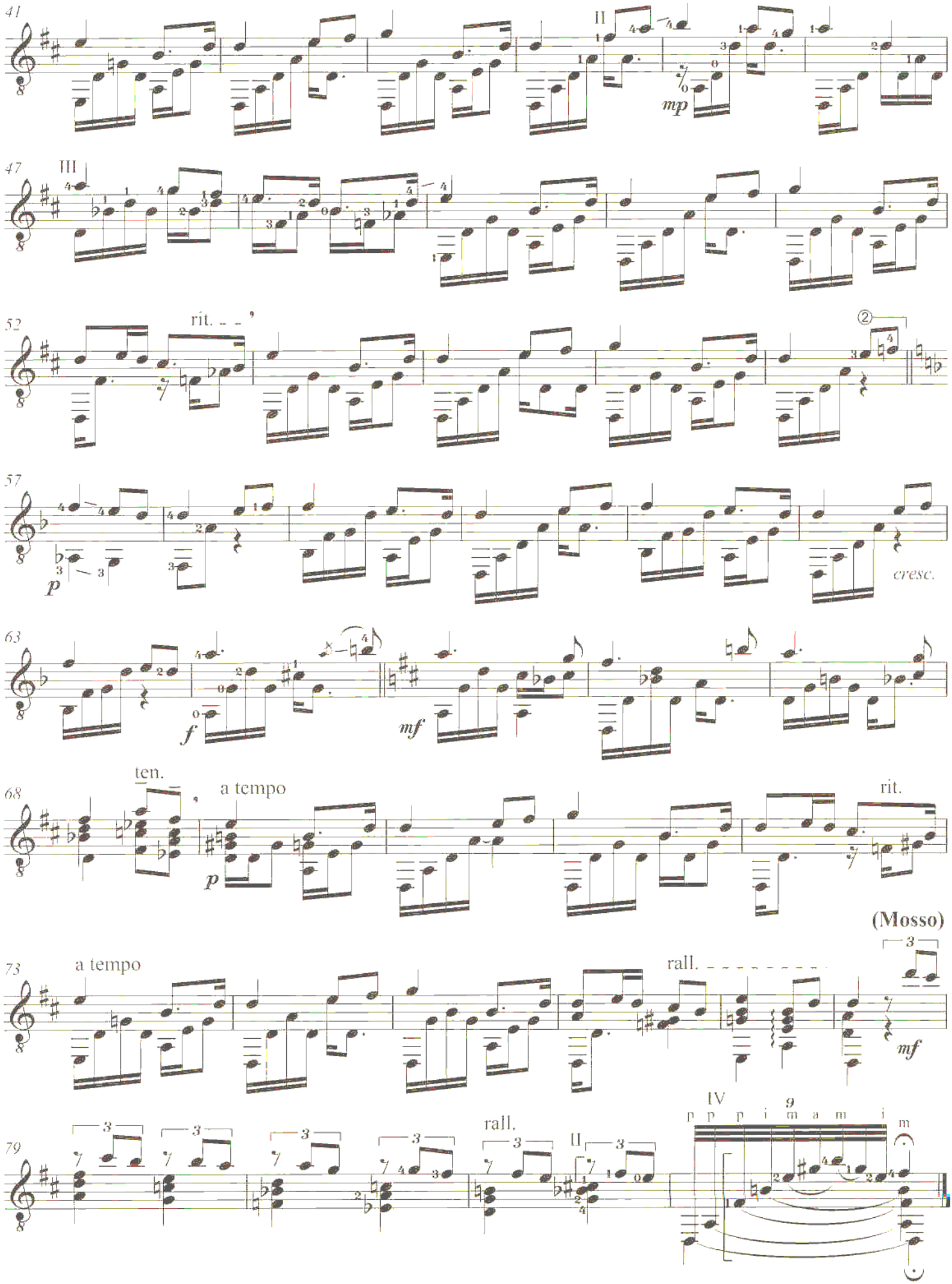
41
II
mp
47
III
52
rit.
②
57
p
cresc.
63
f
mf
68
ten.
a tempo
p
rit.
(Mosso)
73
a tempo
rall.
mf
79
rall.
II
IV
p p p i m a m i m

Quaquaraquaquá

»Vou Deitar E Rolar«

Samba de breque ♩ = 116-126

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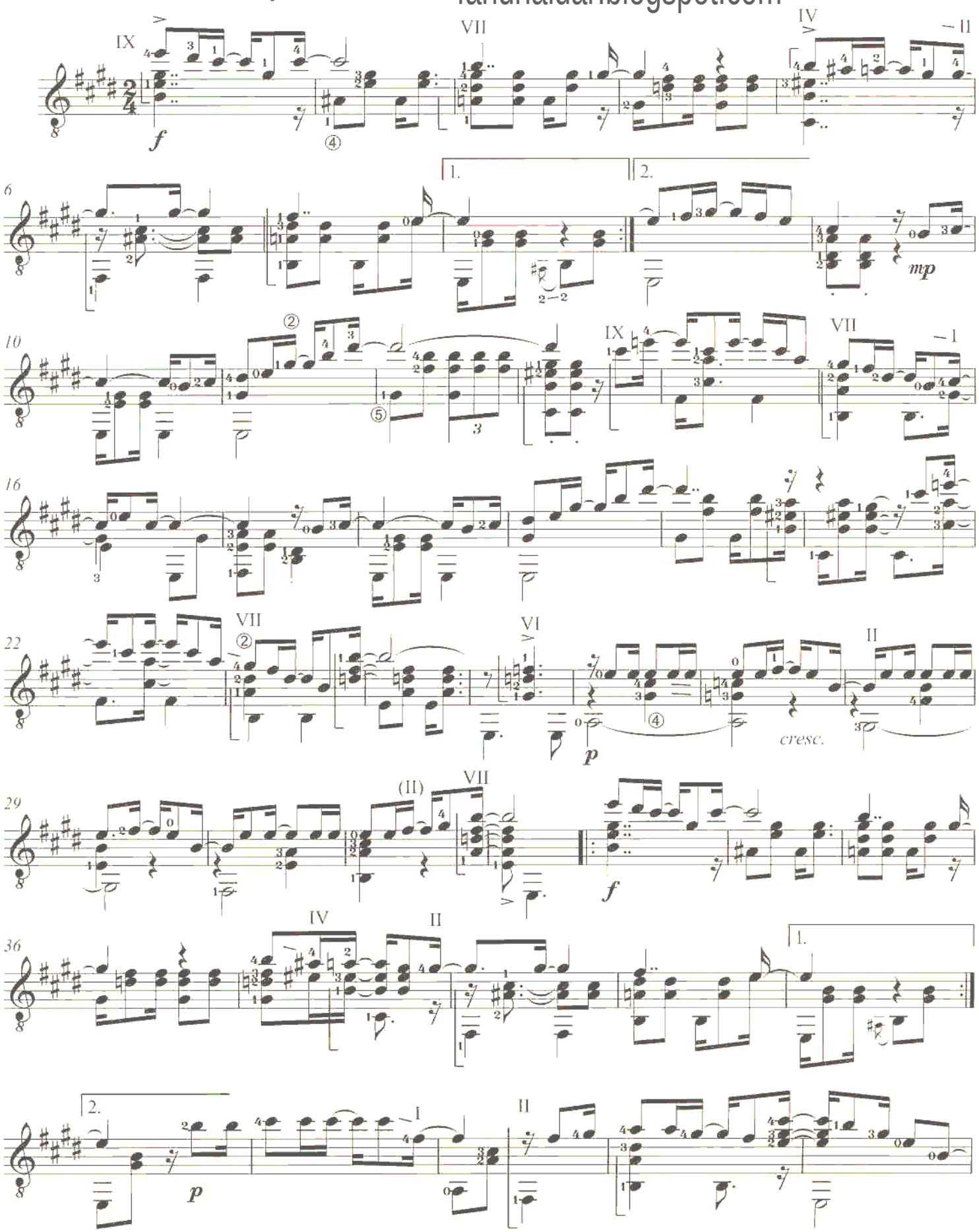

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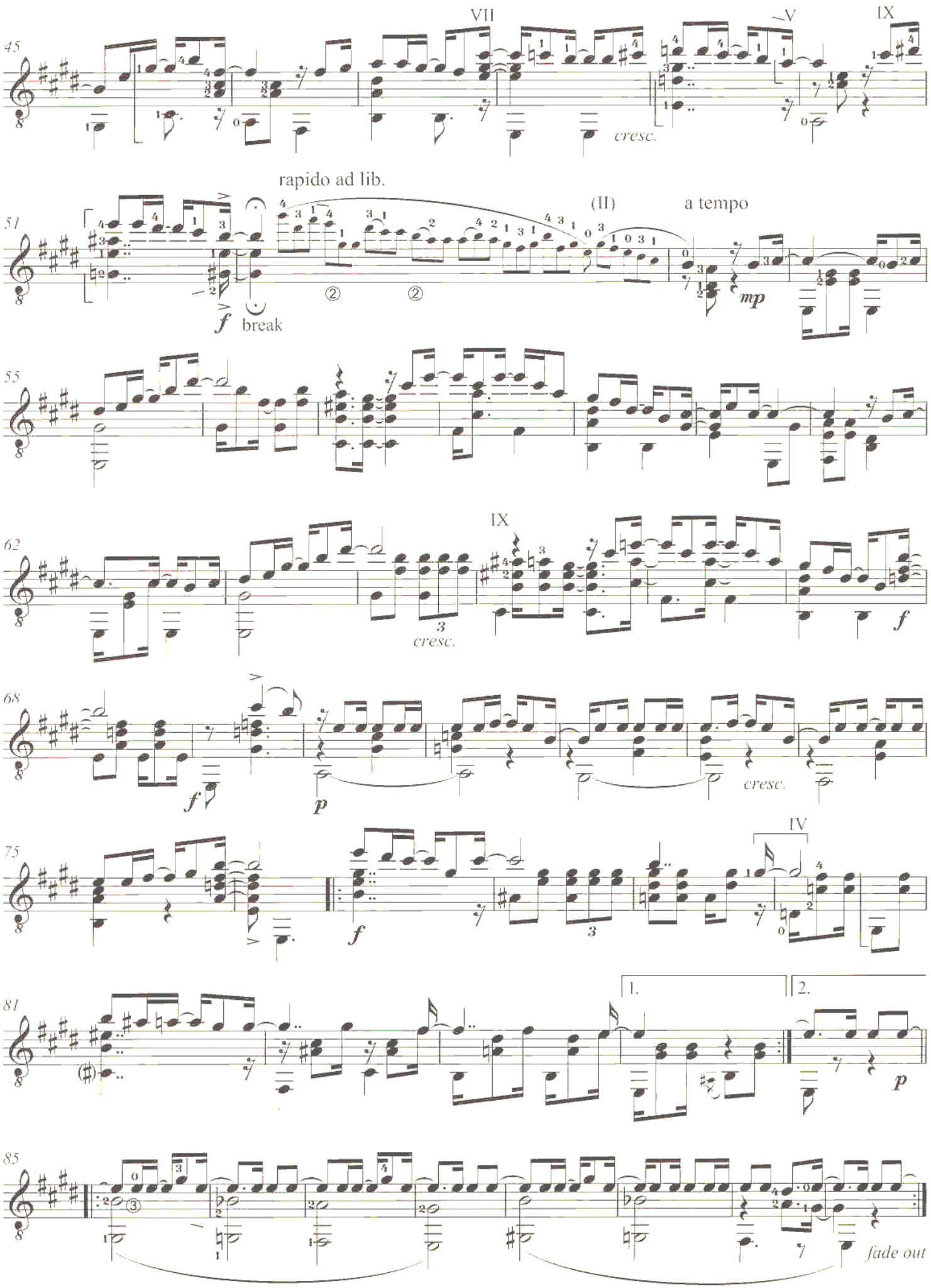
45
VII
V
IX
cresc.
rapido ad lib.
51
(II)
a tempo
f
break
mp
55
62
IX
3
cresc.
f
68
f
p
cresc.
75
IV
f
3
81
1.
2.
p
85
fade out

Casa Velha

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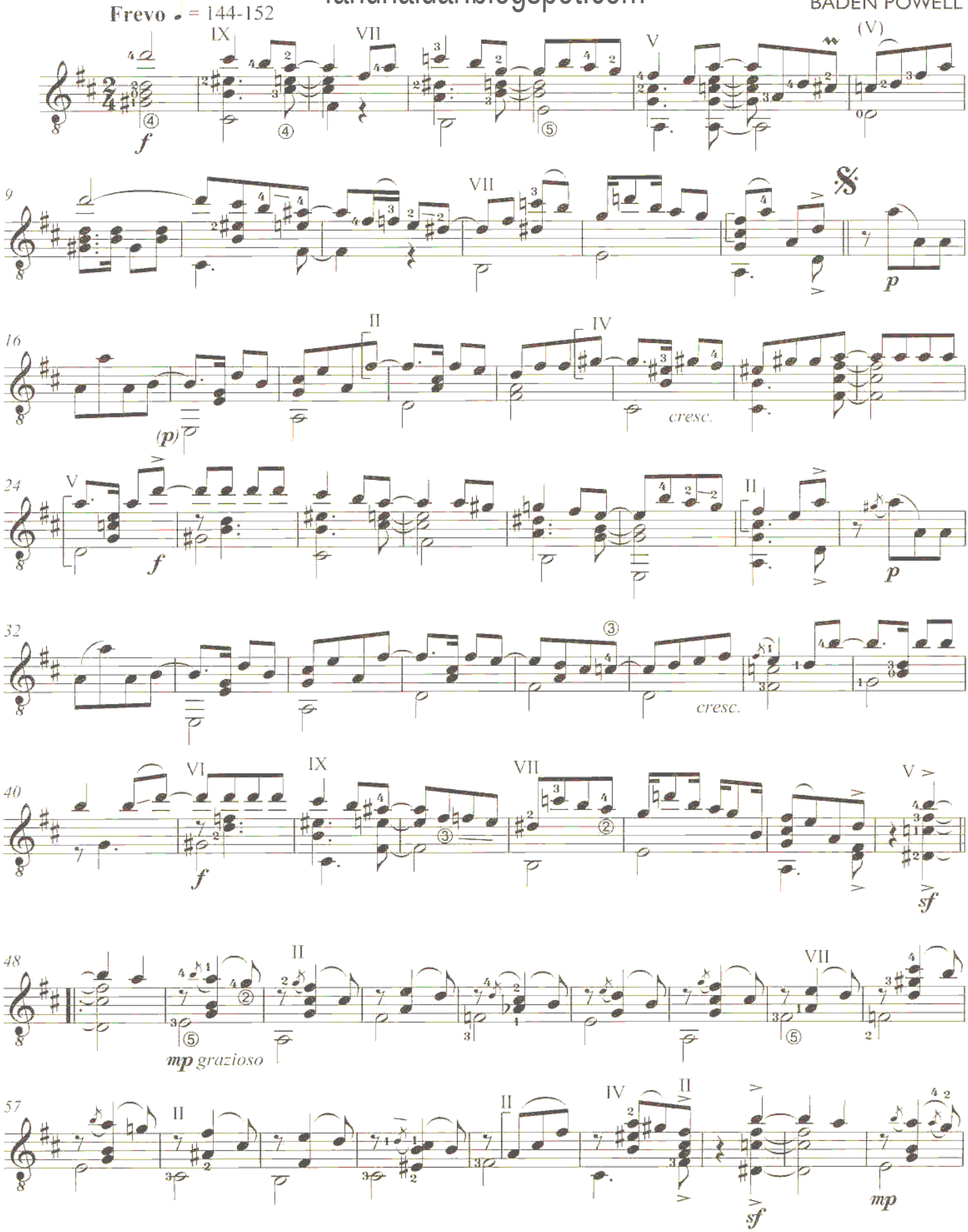

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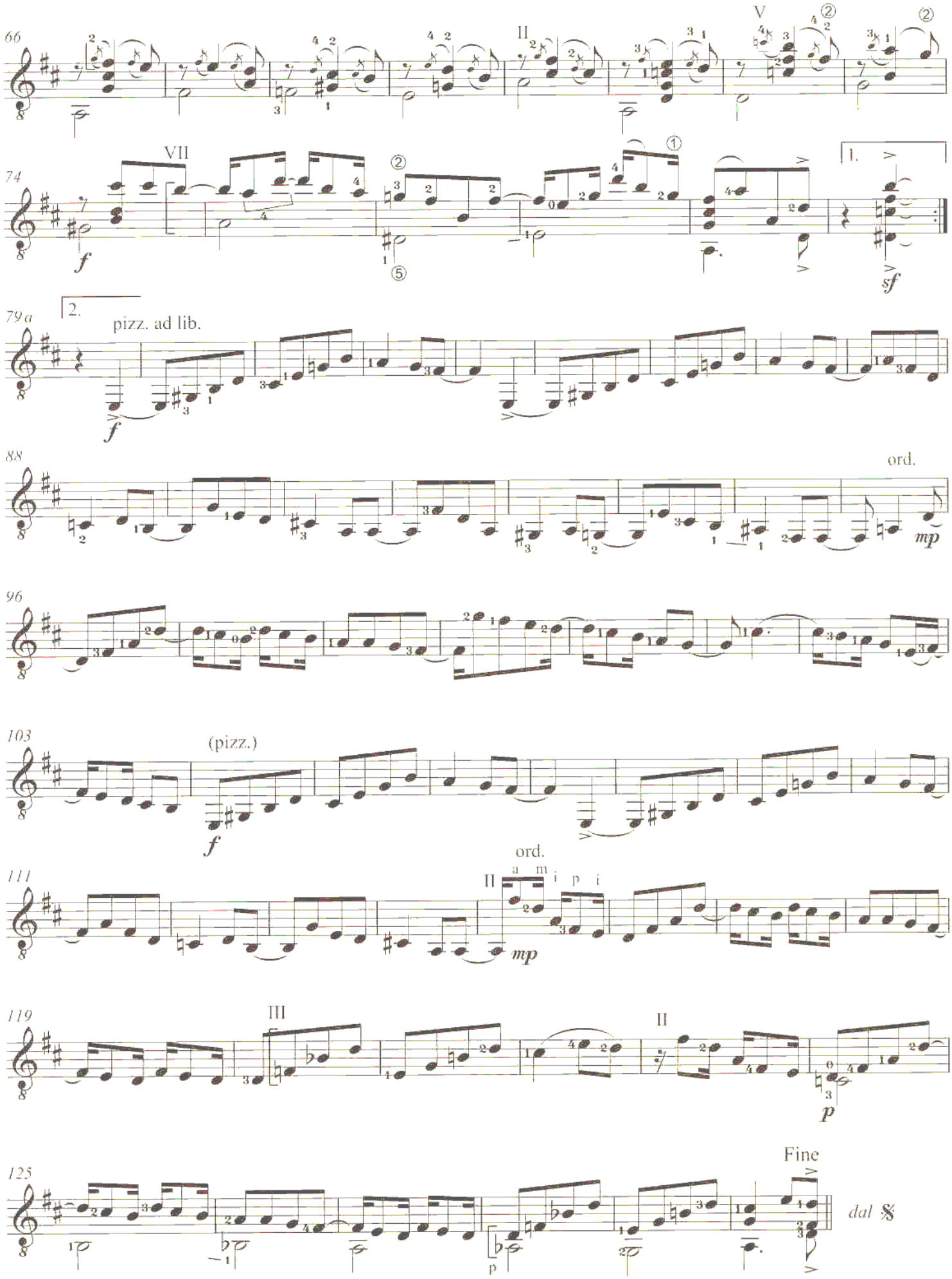
66
II
V
74
VII
1.
f
sf
79a
2.
pizz. ad lib.
f
88
ord.
mp
96
103
(pizz.)
f
111
ord.
II
a m i p i
mp
119
III
II
p
125
Fine
dal 𝄋
p

Pra Valer

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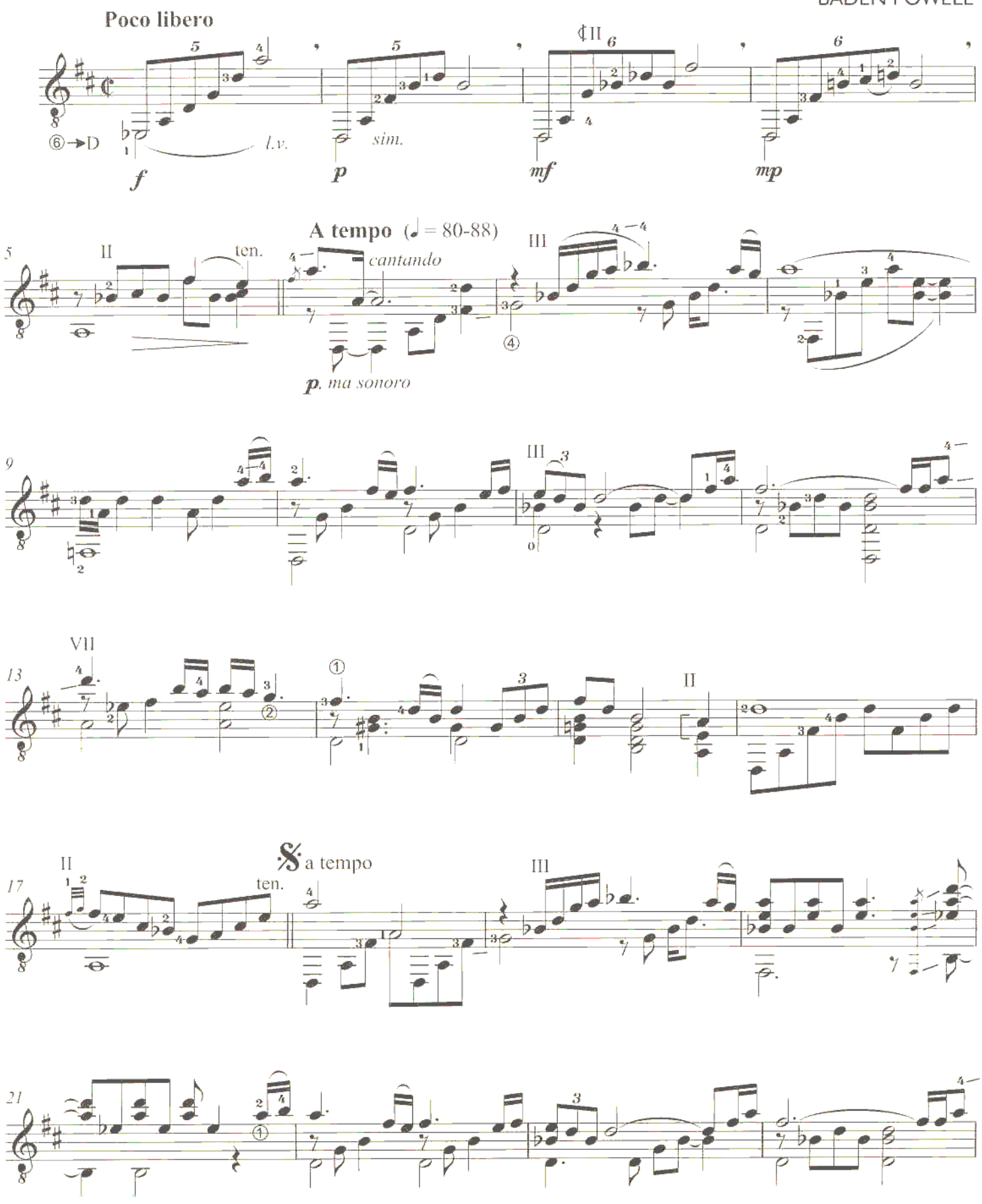

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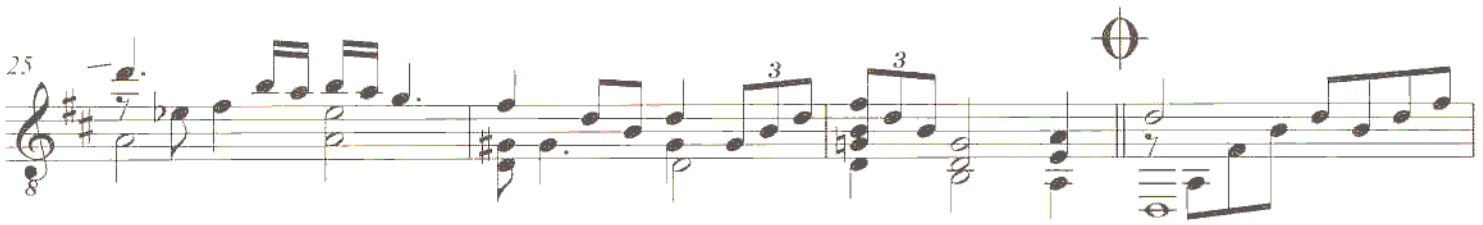
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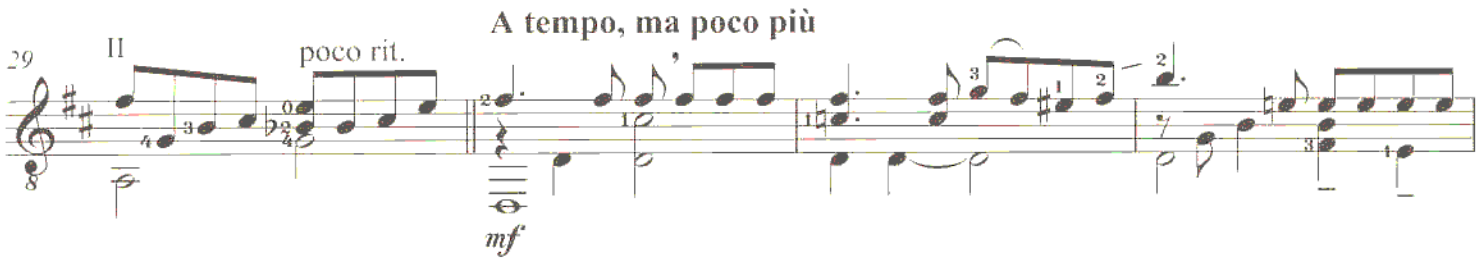
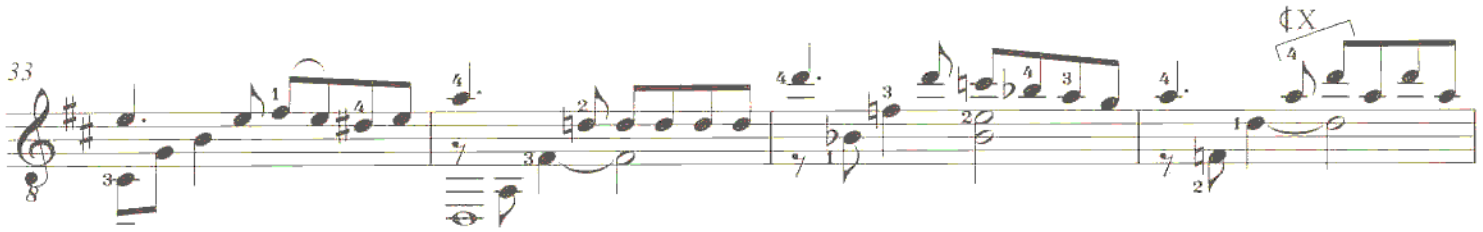

A tempo, ma poco più
29
II
poco rit.
mf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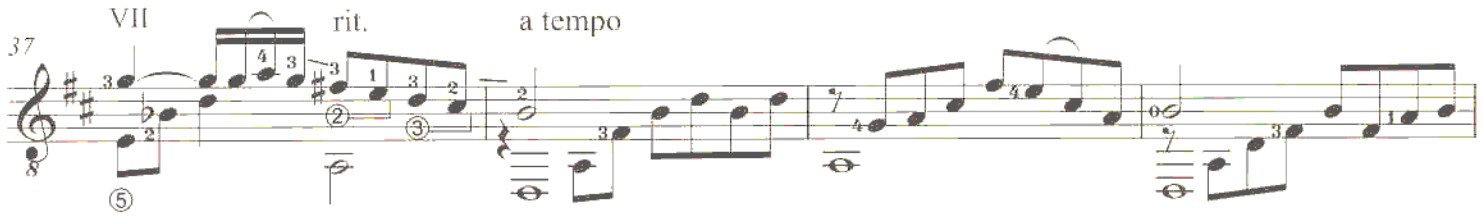
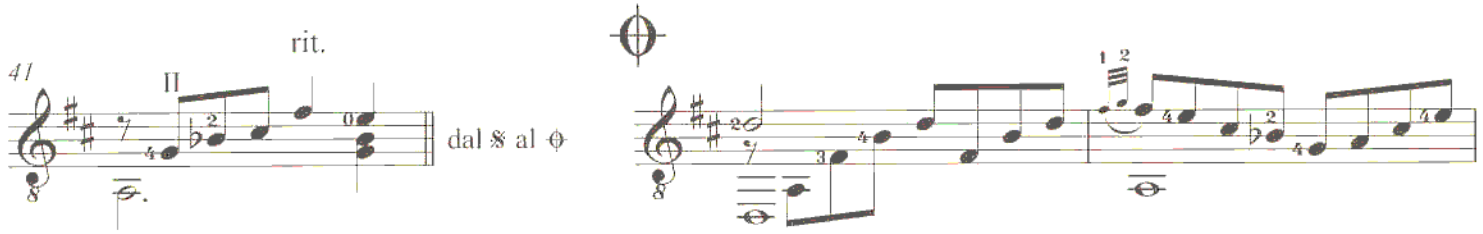
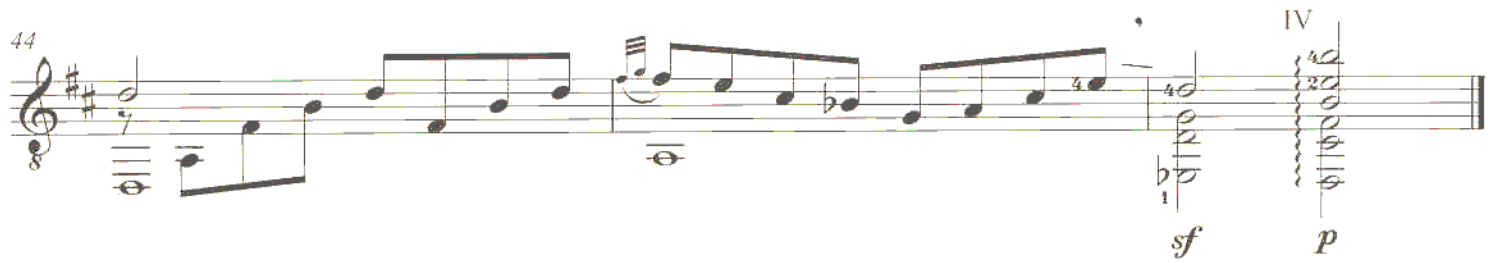

37
VII
rit.
a tempo


41
rit.
II
dal 𝄋 al ⊕


44
IV
sf
p

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Samba de Pintinho

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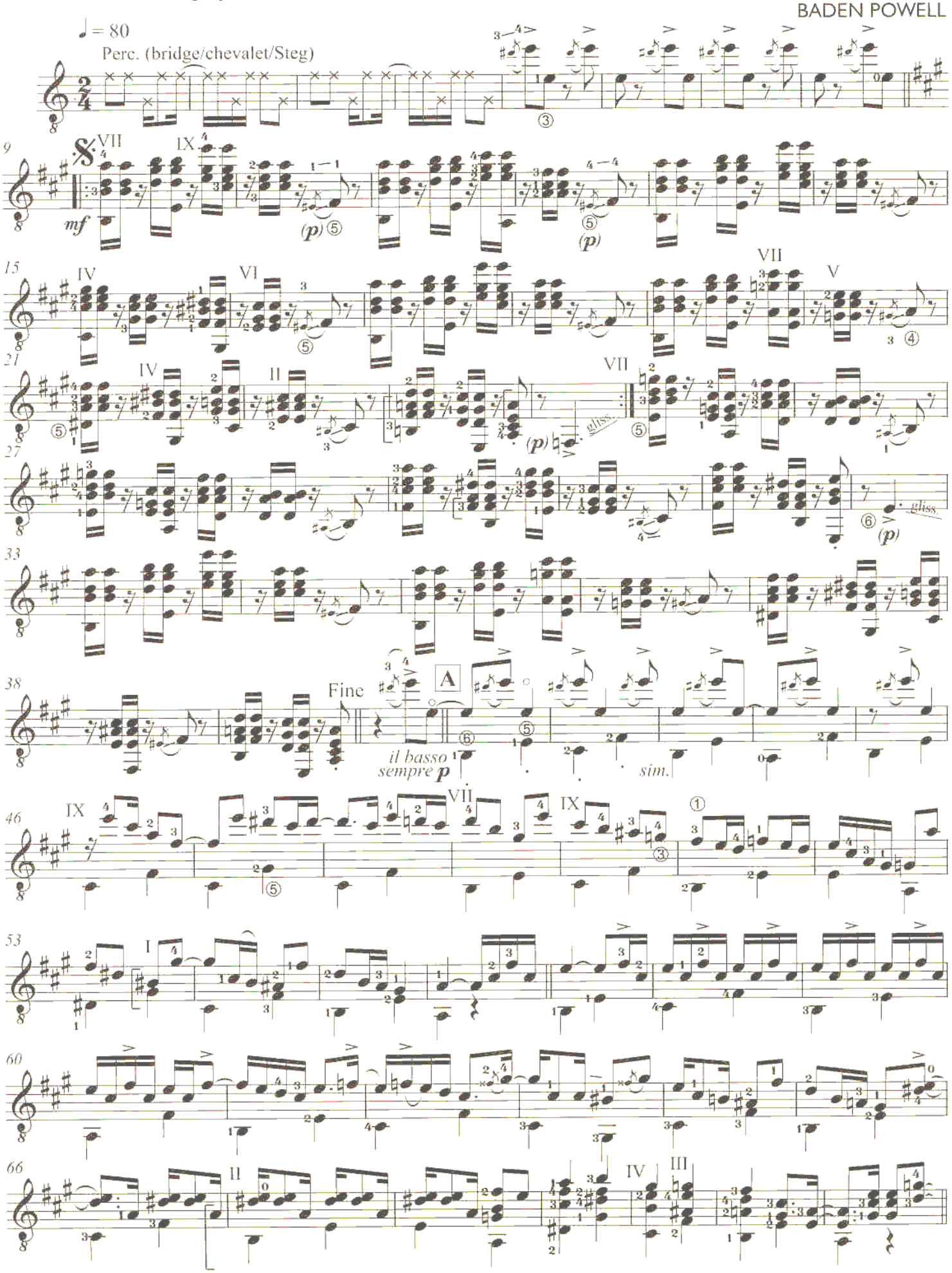

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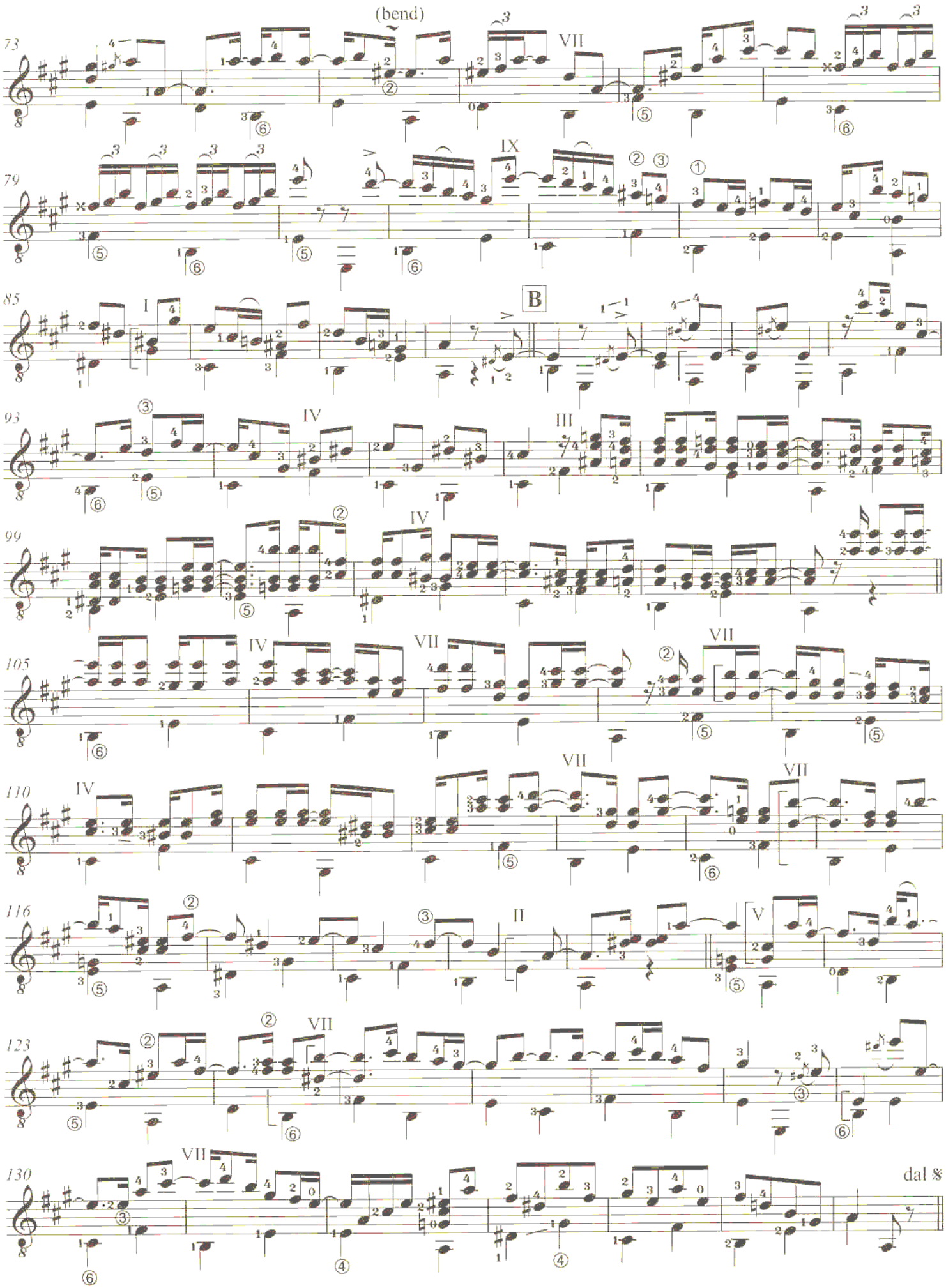
(bend)
73
VII
79
IX
85
I
B
93
IV
III
99
IV
105
IV
VII
VII
110
IV
VII
VII
116
II
V
123
VII
130
VII
dal 8

Cidade Vazia

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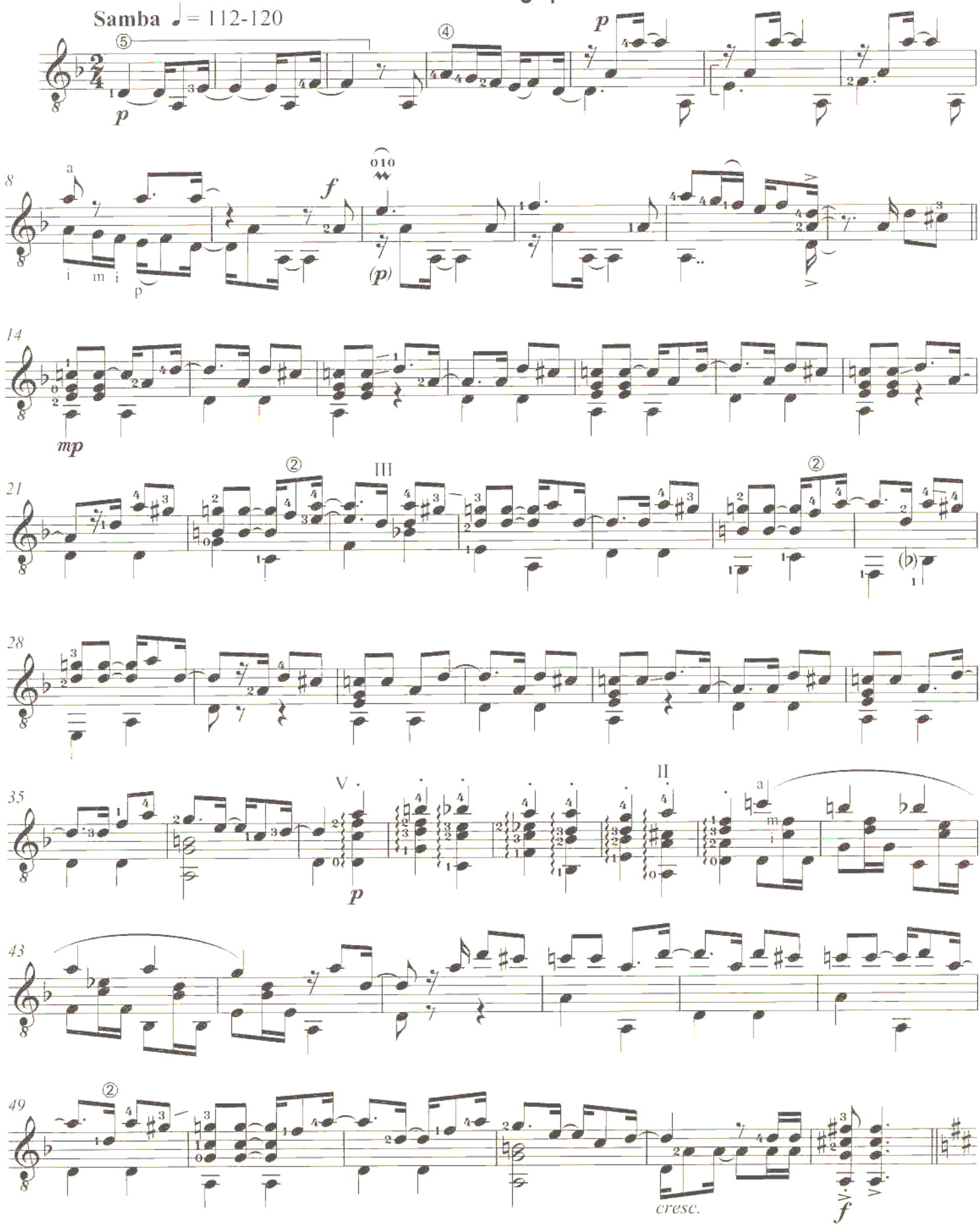

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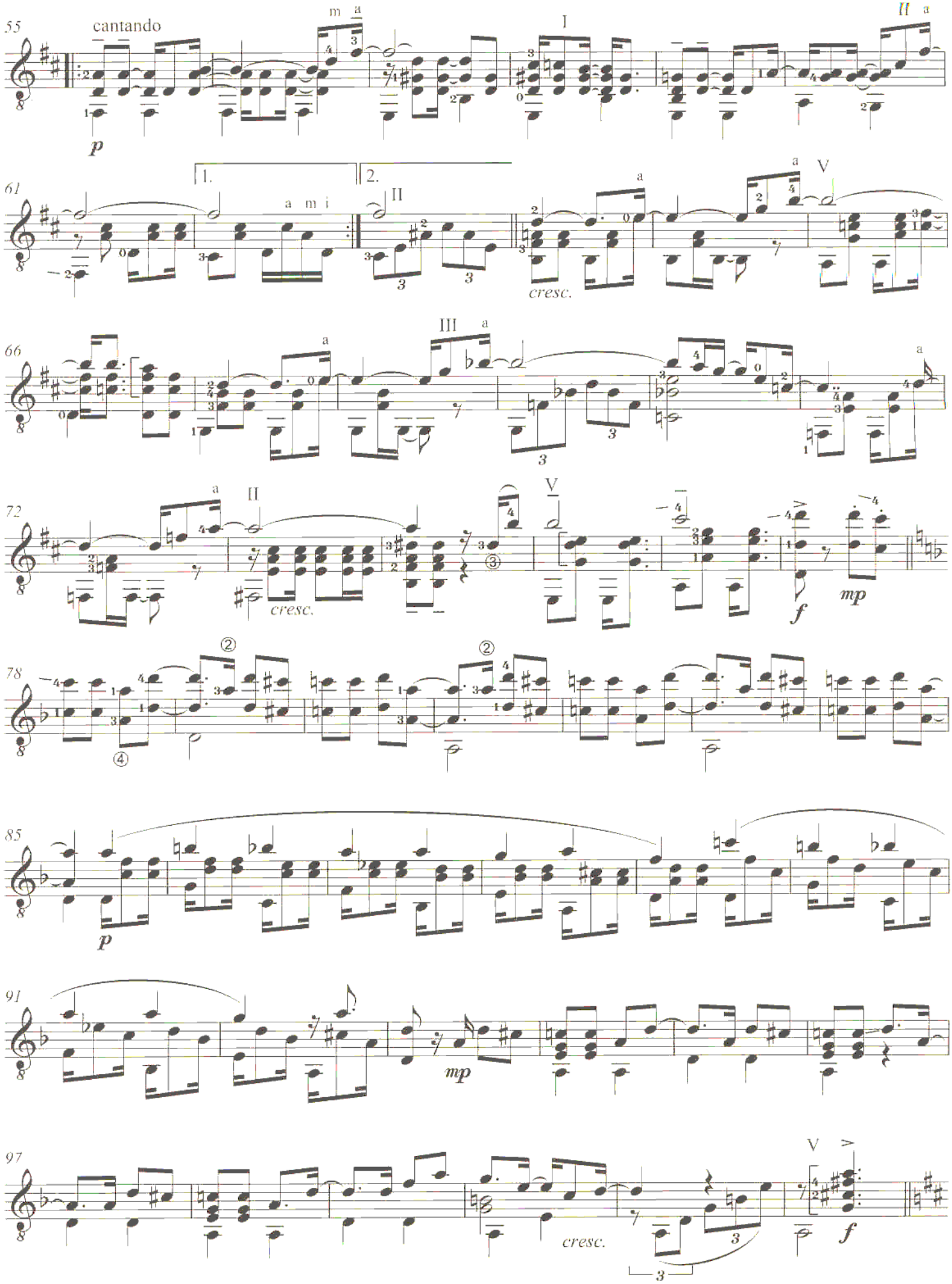
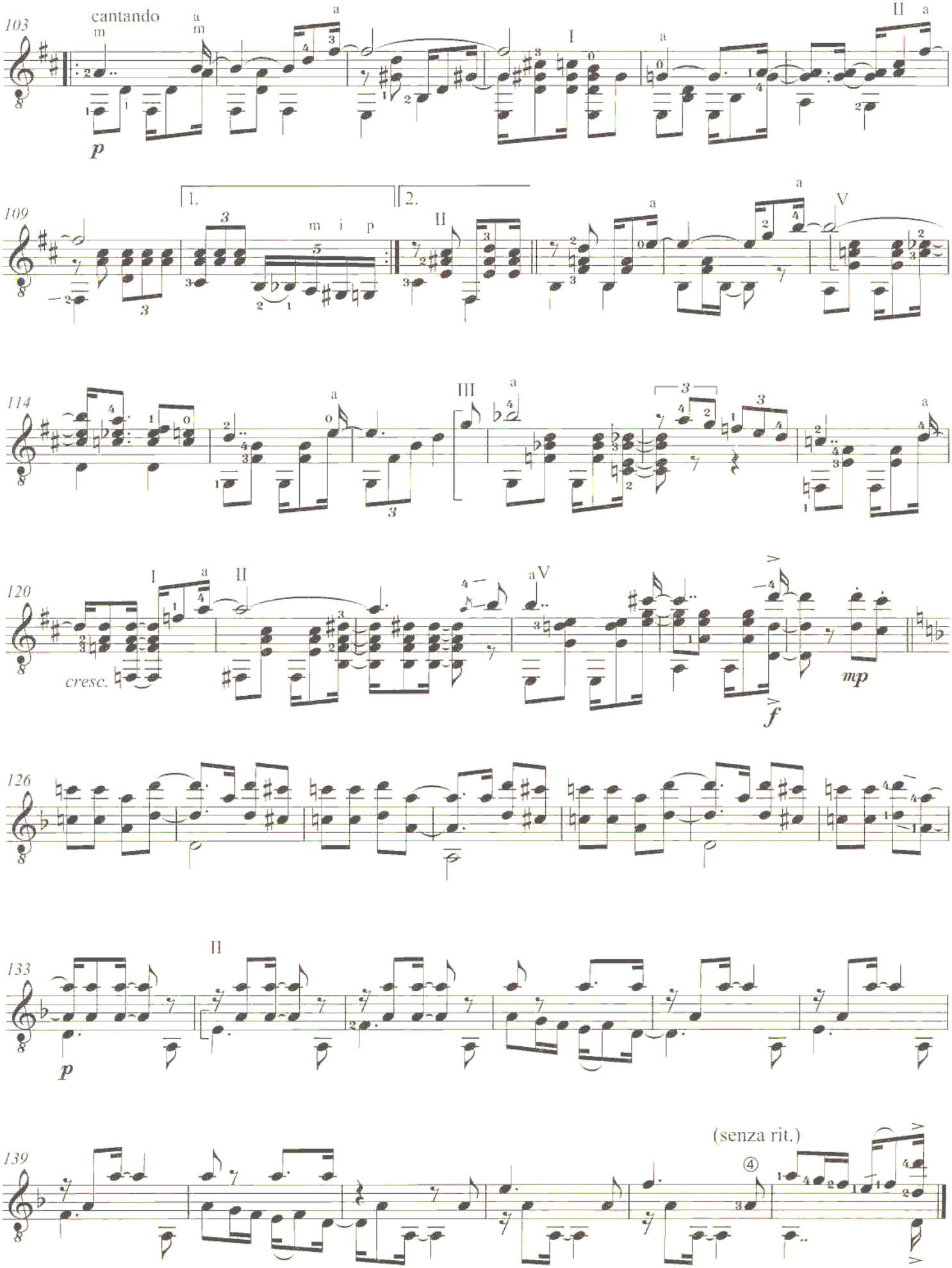

55
cantando
m a
I
II a
p
61
1.
2.
a m i
II
a
V
cresc.
66
III a
a
72
a
II
V
cresc.
f
mp
78
85
p
91
mp
97
V
cresc.
f


103
cantando
p
109
1.
2.
mip
114
III
120
cresc.
mp
f
126
133
p
139
(senza rit.)

Samba Triste

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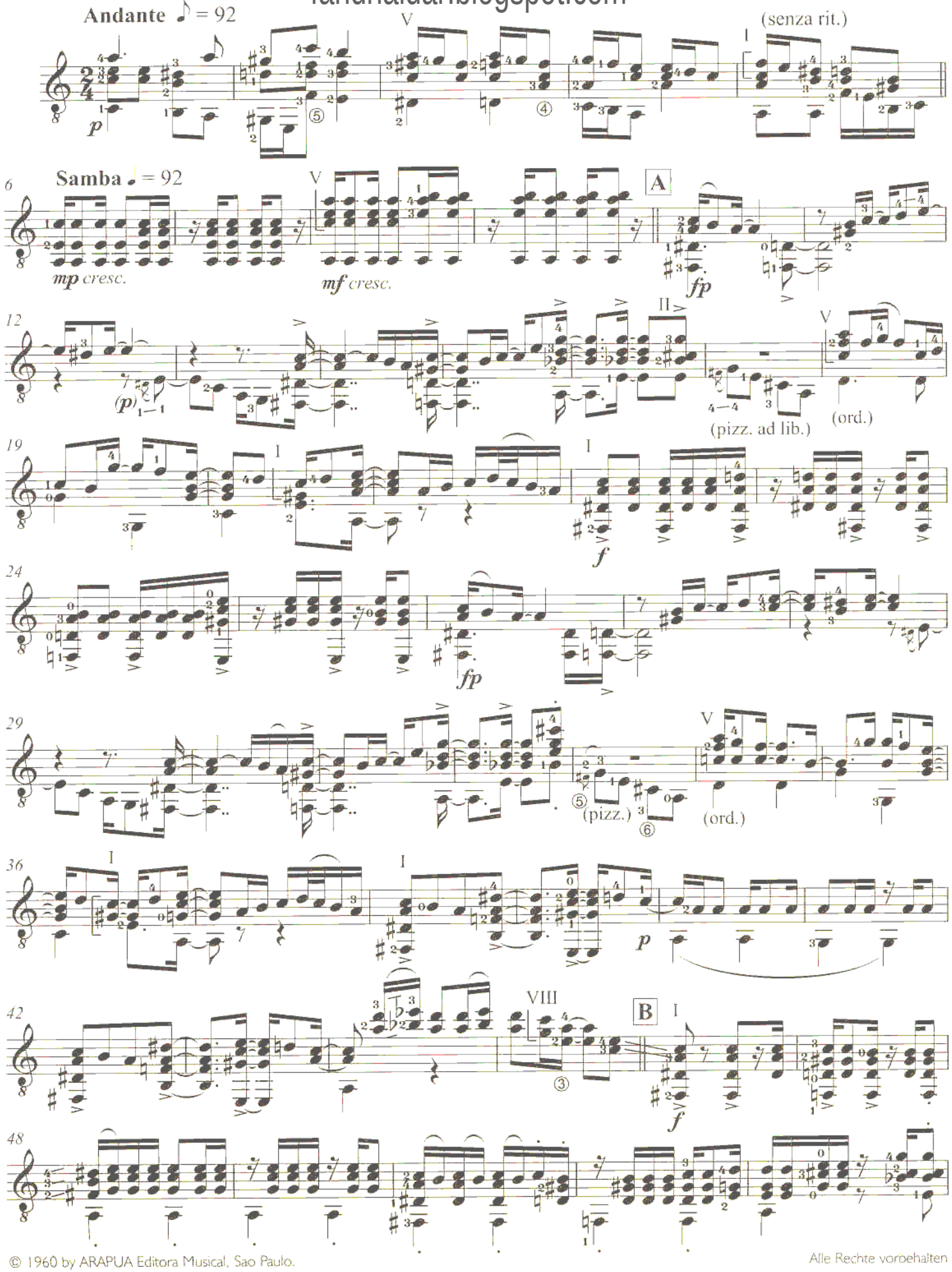

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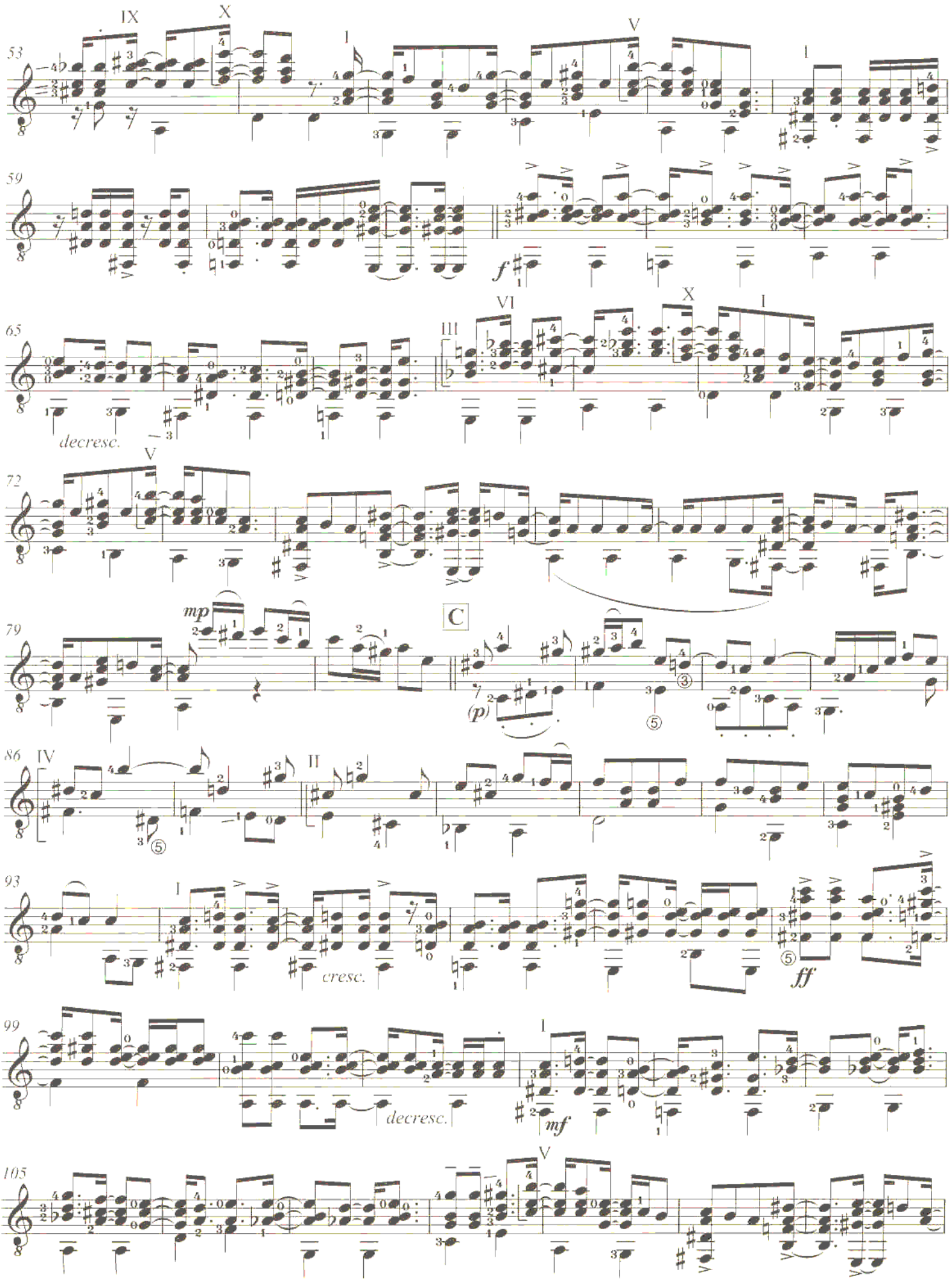
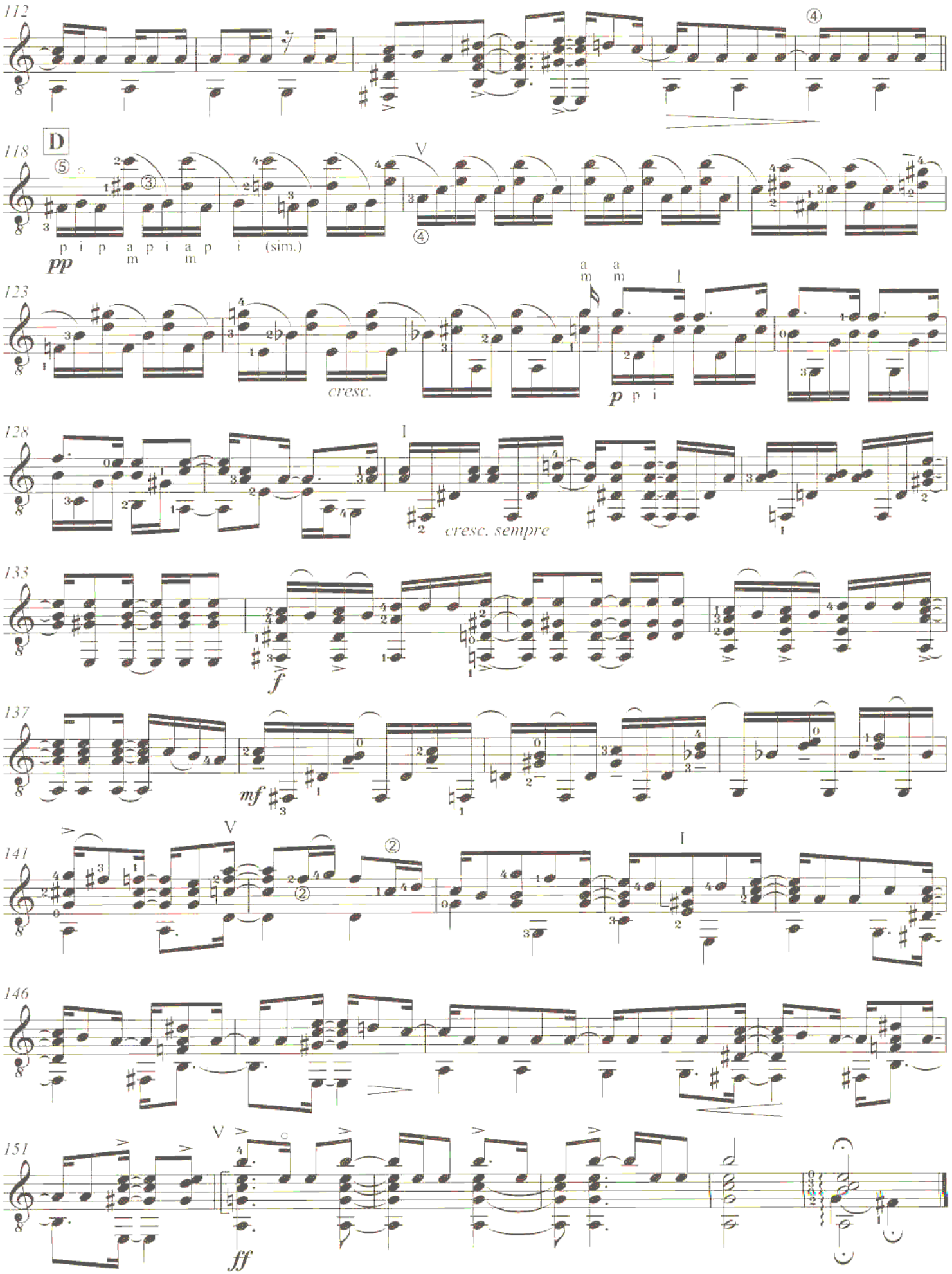

53
59
65
decresc.
72
79
mp
C
(p)
86
93
cresc.
ff
99
decresc.
mf
105


112
118
D
pp
p i p a p i a p i (sim.)
m m
V
123
cresc.
a a
m m
I
p p i
128
I
cresc. sempre
133
f
137
mf
141
V
I
146
151
V
ff

Choro para Metrônomo

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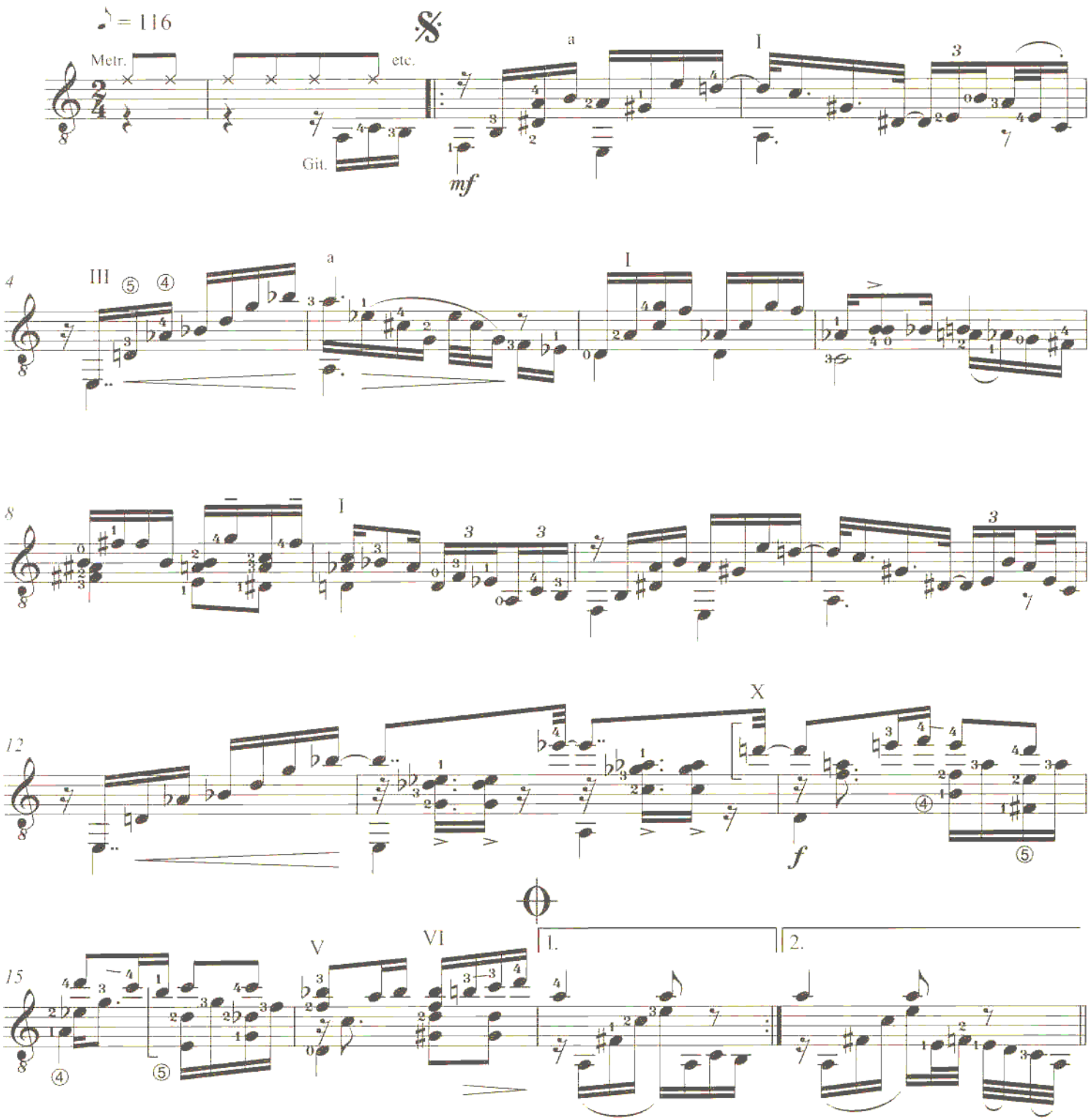

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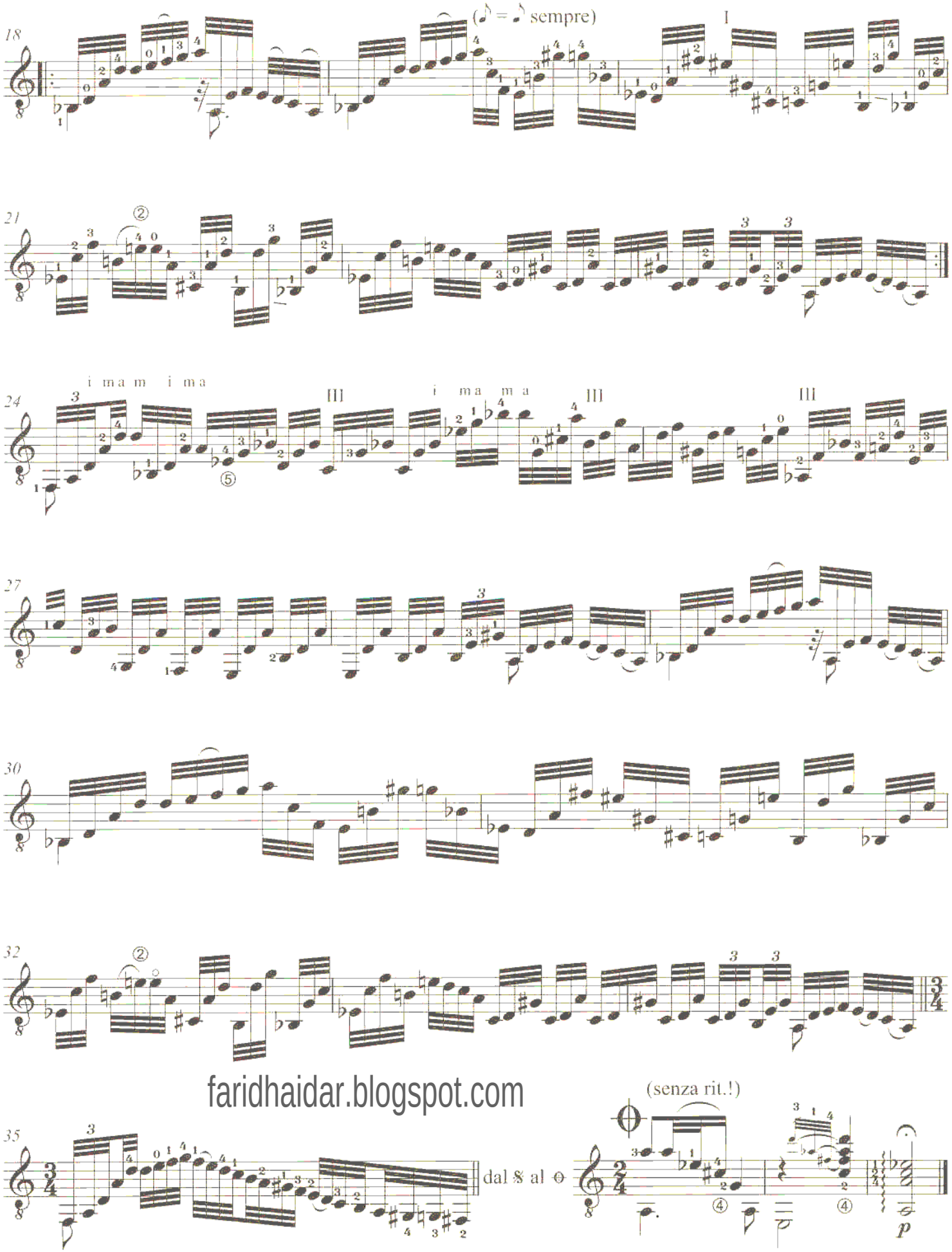

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