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Luciana Barbosa Simoes

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THE INFUSION OF BRAZILIAN MUSICAL ELEMENTS AND CULTURE AND  
HOW THESE INFORM THE COLLABORATIVE PIANIST IN MOZART  
CAMARGO GUARNIERI'S *TREZE CANÇÕES DE AMOR*

by

Luciana Barbosa Simões

A Doctoral Project  
Submitted to the Graduate School,  
the College of Arts and Sciences  
and the School of Music  
at The University of Southern Mississippi  
in Partial Fulfillment of the Requirements  
for the Degree of Doctor of Musical Arts

Approved by:

Dr. Michael Bunchman, Committee Chair  
Dr. Joseph Brumbeloe  
Dr. Ellen Elder  
Dr. Edward Hafer  
Dr. Elizabeth Moak

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## ABSTRACT

This document studies the Brazilian musical and cultural elements of rhythm, dance genres, and the Portuguese language used by Camargo Guarnieri in his song cycle *Treze Canções de Amor*. The purpose of this project is to inform the reader of performance practices related to Brazilian traditions specific to these songs, and to point out challenges in performance, especially for non-native Brazilian pianists. The research was based on findings of Camargo Guarnieri, such as books, dissertations, and recorded interviews and score study of the song cycle's manuscript. In addition, an interview was conducted with Maria José Carrasqueira, Brazilian pianist and former student of Guarnieri, and several discussions with non-Brazilian pianists and singers.

## ACKNOWLEDGMENTS

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## CHAPTER I – Introduction

The aim of this document is to explore Mozart Camargo Guarnieri's song cycle *Treze Canções de Amor* [Thirteen Songs of Love] and showcase specific musical elements that represent the Brazilian culture. *Treze Canções de Amor* is considered Guarnieri's first song cycle and has not currently been published. Edmar Ferretti, soprano and voice teacher at *Universidade Federal de Uberlândia*, mentioned that this cycle was one of Guarnieri's favorite works, and that fortunately she had the chance to work on a few selections of *Treze Canções de Amor* with the composer himself.<sup>1</sup> The songs are quite complex and require a mature singer and a skilled collaborative pianist. Being a native of Brazil, my goal is to inform the listener and future performers of the richness found in this cycle, discuss Guarnieri's compositional characteristics, as well as point out Brazilian elements and performance practice elements that are not fully indicated in the score. This document will be written from the perspective of the collaborative pianist and will therefore be more focused on the piano part and the collaborative skills required for performance.

Several Brazilian composers who were contemporaries of Mozart Camargo Guarnieri composed art songs in the late nineteenth and twentieth century, such as Alberto Nepomuceno, Heitor Villa-Lobos, Lorenzo Fernandez, Francisco Mignone, Waldemar Henrique, Cláudio Santoro, and Osvaldo Lacerda. Despite having a vast number of composers producing vocal works, the Brazilian vocal repertoire is quite unknown and performed very little. With the exception of Villa-Lobos, most Brazilian

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1. Edmar Ferretti, interview by the author, video call, November 19, 2020.

composers are not mentioned in music history textbooks for their vocal compositions. Even in Brazil, Brazilian vocal music is not performed frequently, mostly due to the fact that much of this repertoire is not published. In order to obtain scores, one must request access of the score from a Brazilian university's archives, contact the composer's estate, or know someone who has a copy of the manuscript. This process discourages most singers and collaborative pianists who are interested in learning and performing this repertoire.

As an example, it was a challenge to locate the score of Guarnieri's *Treze Canções de Amor* for this research. According to José Vianey dos Santos, tenor and voice professor at *Universidade Federal da Paraíba*, the manuscript can be found at the University of São Paulo School of Communication and Arts (ECA-USP) library.<sup>2</sup> Yet, according to Luciana Barongeno's doctoral dissertation, the manuscript can be found in the Brazilian Studies Institute (IEB-USP) archives.<sup>3</sup> While searching both online databases, the manuscript seems to be at IEB-USP, but it can only be verified in person. Because of travel limitations due to Covid-19, the originals could not be accessed for this document. In order to locate the manuscript of *Treze Canções de Amor*, a friend put me in touch with Ms. Ferretti and she kindly sent me the score.

Other factors that might discourage singers and collaborative pianists from performing this repertoire are the difficulty in reading the manuscripts and the lack of

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2. José Vianey dos Santos, "Treze canções de amor de Camargo Guarnieri: uma abordagem histórica, analítica e interpretativa," *Per Musi* 13 (2006): 3.

3. Luciana Barongeno, "O Espírito da Canção: Ensaio de Interpretação a partir da Obra de Mário de Andrade" (MM diss., Universidade de São Paulo, São Paulo, 2007), 1.

recordings. If all of these challenges make it more difficult for a Brazilian to access and learn this music, one can only imagine the challenges for a non-native.

## CHAPTER II – Mozart Camargo Guarnieri

Guarnieri was born in 1907 in the town of Tietê, located in the countryside of the state of São Paulo. His father, Miguel, was a barber, an amateur musician, and a lover of opera. His love for opera was so intense, that he named his four sons Mozart, Rossine,<sup>4</sup> Bellini and Verdi. In addition, Guarnieri also had six sisters, and almost all his siblings pursued an artistic career. Guarnieri started primary school when he was seven but had to leave at the age of nine to assist his father in the barbershop. During this time, Guarnieri began his piano studies with Virgínio Dias. It was not until the Guarnieri family moved to the city of São Paulo in 1922, that Guarnieri was provided better musical instruction. At this time, the young Guarnieri had already composed a few pieces and had developed excellent improvisatory skills.

In São Paulo, Guarnieri continued to help his father support the family. He worked in a music store in the afternoons, played piano for silent movies at night, and performed in pubs until 4 a.m. In the mornings he would practice piano and compose. Ernani Braga, a very fine musician, offered him free piano lessons for almost three years. When his father Miguel found a better job, Guarnieri started having lessons with Sá Pereira and later with Lamberto Baldi, an Italian conductor who provided Guarnieri an extensive musical foundation. Guarnieri studied with Baldi for five years and was never charged for any instruction. Guarnieri spoke with great admiration for Baldi:

Baldi was a tremendous person, a man of great intelligence. His manner of teaching was so integrated. I was studying harmony, counterpoint, fugue, and orchestration simultaneously, all from the music literature itself, and my own composing was entirely free. He never put obstacles in my way.

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4. A misspelling of Rossini.

He would only check a passage and say, 'I don't like this; correct it.' One of the first things he did was to have me play in the orchestra. I had to play all the keyboard instruments-piano, xylophone, and celesta. I spent the entire day studying or rehearsing with the orchestra, and at night I would go to have the evening meal with him, and then he would teach me. There were eight of us who studied with him in this way.<sup>5</sup>

One of the most important figures in Guarnieri's life was Mário de Andrade, a very famous Brazilian poet, critic, historian, and musician, who was engaged in politics and wrote several essays and books about Brazilian music and arts in general. Andrade set the scene for the Nationalistic movement in Brazil and was one of the main figures in the famous Week of Modern Art of 1922.<sup>6</sup> Guarnieri was introduced to Andrade in 1928 and showed him a few of his compositions. From this moment on, Andrade and Baldi made a pact regarding Guarnieri's studies: Baldi would continue working on his technical foundation as a composer; and Andrade would teach him about the Brazilian culture and its aesthetics. In addition, Andrade helped Guarnieri by listening to and critiquing his compositions, as well as assisting him with the prosody in his vocal works.

With Andrade's help, in 1935 Guarnieri became the director of the *Coral Paulistano*, a state-sponsored choir created by Andrade with the aim to only program Brazilian music performed in Portuguese. Additionally, Guarnieri became a teacher at the Conservatory of Drama and Music in São Paulo, an institution which would award him an honorary degree in 1941. During this time and in the following years, Guarnieri won several composition contests in the United States, France, and Panama, and as a result he

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5. Camargo Guarnieri, interview with the author, São Paulo, November 24, 1969 quoted in Marion Verhaalen, *Camargo Guarnieri, Brazilian Composer: A Study of his Creative Life and Works* (Bloomington: Indiana University Press, 2005), 6.

6. From February 11<sup>th</sup> to 18<sup>th</sup>, 1922 in São Paulo, musicians, writers, poets, painters, and artists in general presented several activities and performances showcasing the Modernist movement and a change in the language of the arts. The most famous musician involved in this was Villa-Lobos.

had the opportunity to visit there. He was never able to leave Brazil for an extended amount of time, but he took every chance he could to travel in order to absorb new cultures and compositional techniques. During this time, many of his major works were published and internationally recognized. Guarnieri's accomplishments were especially recognized in São Paulo.

In 1945, Guarnieri became the conductor of the São Paulo Municipal Symphony Orchestra and, in addition, continued teaching at the Conservatory of Drama and Music. Throughout his career he additionally taught at several other places in the state of São Paulo and Minas Gerais, both due to his passion for teaching and an additional need for supplemental income. In 1975, Guarnieri became the conductor of the University of São Paulo Symphony Orchestra (OSUSP). This orchestra was originally only a string orchestra and was created especially for Guarnieri to conduct.

Guarnieri was married three times and had a total of four children, one from the first marriage and three from the last. According to his former student, Maria José Carrasqueira,<sup>7</sup> and recorded interviews with Guarnieri himself, he was a very passionate, strong-minded, charming, and polite man, who loved women and all pleasures of life.<sup>8</sup> In addition, he could also be very serious when needed and was a dedicated teacher. This

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7. Maria José Carrasqueira, interviews by the author, video call, January 14-20, 2021.

8. *Documentário: Mozart Camargo Guarnieri*, directed by Marcos Rombino, TV Cultura, 2014, 33:25. Transcribed and translated by the author: “Gosto muito de dançar, gosto de comer bem, de beber bem, e porque não dizer que eu adoro as mulheres. Eu acho que a vida sem mulher não teria sentido. O que salva a humanidade ainda é a mulher.” [I really like dancing, I like eating well, drinking well, and why shouldn't I say that I love women. I believe a life without women would have no meaning. What saves humankind are the women.]

intense and passionate personality can be seen in his works, especially in his vocal compositions of which love is the common recurring theme.

Guarnieri lived for eighty-five years and composed over 700 works, including operas, symphonic works, chamber music, masses, cantatas, piano solos, and almost 300 songs. He was one of the first Brazilian composers to set the Portuguese language into art song, for which he suffered much criticism during this process. It was believed that the Portuguese language was not good enough to be sung, because of its diphthongs, hiatus and nasal sounds. With the guidance of Andrade, Guarnieri mastered the skill of prosody and musical setting. According to Dr. Carrasqueira, he would recite the text several times, until he understood how the prosody worked for the poem chosen and how it was to be set to a melody.<sup>9</sup> After having the melodic structure, Guarnieri would then start harmonizing it.

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9. Maria José Carrasqueira, interviews by the author, video call, January 14-20, 2021.



### CHAPTER III – *Treze Canções de Amor*

His song cycle *Treze Canções de Amor* was written between April 1936 and December 1937 and is considered his first collection of songs. As mentioned before, *Treze Canções de Amor* was never commercially published, and the original manuscript belongs to the Guarnieri estate at the Institute of Brazilian Studies at the University of São Paulo. The cycle was first performed in 1943 in São Paulo, with Guarnieri on the piano and Cristina Maristany, soprano. This performance was released on a DVD/CD-ROM collection about Guarnieri, titled *Camargo Guarnieri: Três Concertos para Violino e a Missão* [Three Violin Concertos and the Mission], but unfortunately the collection is out of print.<sup>10</sup>

Despite not having any musical connections among the songs, one could argue that the ongoing poetic theme of “love” binds these songs together. Guarnieri assigned numbers to all thirteen songs, suggesting a performance order. According to musicologist Marion Verhaalen, “Musically, they do not represent any cyclic attempt, neither in style nor in key scheme, but they were intended to be sung as a set.”<sup>11</sup> This creates room for a debate as to if these songs should be called a set or a cycle, but for the purpose of this document, it has been decided to call it a cycle due to the binding poetic “love” theme and the fact that Guarnieri himself thought of the collection of songs as a complete work.

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10. *Camargo Guarnieri: 3 Concertos para Violino e a Missão*. Directed by Francisco Coelho. 1:59:00. DVD and CD-ROM. When searching for the DVD/CD-ROM in websites for purchase (Amazon and other Brazilian bookstores) the collection is listed as out of print. Only one used copy was found at *Mercado Livre*, a Brazilian version of Ebay.

11. Marion Verhaalen, *Camargo Guarnieri, Brazilian Composer: A Study of his Creative Life and Works* (Bloomington: Indiana University Press, 2005), 148.

In *Treze Canções de Amor* Guarnieri used several different librettists, most of whom were his contemporaries. The exceptions are found in two songs: “Segue-me” [Follow me], which uses a popular poem by an anonymous writer, and “Por que?” [Why?], with the text written by Guarnieri himself. Of the remaining songs, four are based on texts by his brother Rossine Camargo Guarnieri, two are from the poet Corrêa Junior, and the remaining five texts are from miscellaneous poets. The use of several different librettists arguably contributes to the variety of moods and settings of each song within the cycle. *Treze Canções de Amor* consists of the following songs:

1. “Canção do passado” [Song from the past] – Corrêa Junior
2. “Se você compreendesse...” [If you could understand...] – Rossine Camargo Guarnieri
3. “Milagre” [Miracle] – Olegário Mariano
4. “Você...” [You...] – Francisco de Mattos
5. “Acalanto do amor feliz” [Lullaby of a happy love] – Rossine Camargo Guarnieri
6. “Em louvor do silêncio...” [Worshipping the silence...] – Corrêa Junior
7. “Ninguém mais...” [Nobody else....] – Cassiano Ricardo
8. “Por que?” [Why?] – Camargo Guarnieri
9. “Cantiga da tua lembrança” [Song of your memory] – Rossine Camargo Guarnieri
10. “Talvez...” [Perhaps...] – Carlos Plástina
11. “Segue-me” [Follow me] – Popular poem
12. “Canção tímida” [Shy song] – Cleómenes Campos
13. “Você nasceu...” [You were born...] – Rossine Camargo Guarnieri

Most of the poems finish without a resolution and with an ellipsis instead of a period. Some end with incomplete sentences. Only one ends with a question. One could argue that Guarnieri was attempting to portray just a moment in time, or perhaps a reminiscent thought. Recurring themes are longing for love and moments with a loved one. Six of the songs (nos. 3, 4, 5, 10, 11 and 13) have an optimistic tone, and the other seven (nos. 1, 2, 6, 7, 8, 9 and 12) have a pessimistic tone. All lyrics and translations can be found in Appendix A.

Some words in this cycle, specifically the spelling of these words, are written in an old-fashioned Portuguese style from the early twentieth century. However, one should interpret the text with a more modern approach, due to Guarnieri's popular music influence and his use of progressive harmonies. Examples of a more modern approach to diction would be to not roll the "r" as much, explore more the sonorities of the vowels and nasals, and portray the Portuguese dialect of the composer's region.

Since Brazil is a large country, there are different accents and dialects which vary the sound of some vowels and consonants depending on the region. The singer should approximate the sound of the spoken Portuguese of the region as much as possible. A good source for Brazilian Portuguese IPA is Marcía Porter's (soprano and professor of voice at Florida State University College of Music) book: *Singing in Brazilian Portuguese*.<sup>12</sup> In this book we can find a summary of the Portuguese language revisions that have occurred over the years, as well as several examples of Brazilian song composers' biographies, compositional styles, and IPA rules.

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12. Marcía D. Porter, *Singing in Brazilian Portuguese: A Guide to Lyric Diction and Vocal Repertoire* (Lanham: Rowman & Littlefield, 2017).

Guarnieri's skill for prosody is very consistent and precise in this cycle. He stresses the syllables and words in Portuguese as one would when speaking and uses a melodic arch that seems natural to the spoken language. For example, in Portuguese, the tendency exists to inflect higher tones towards the middle of the sentence and to end a phrase on a lower tone, except when a question is being posed, when the tendency is to end on a higher tone. Words are also elided constantly, yet consonances are generally more pronounced creating a more rhythmic drive. In addition, the nasal quality of some of the vowels assimilates Portuguese to French, rather than Italian or Spanish singing; however, Portuguese nasals are brighter than the French language.

It is interesting to note that in some of the songs within *Treze Canções de Amor* there appears to be an influence of French Impressionism, mainly observed in Guarnieri's harmonies and mood settings. This influence can be seen in the use of chords using tertian harmonies, as well as broad open chords in ostinato. An example of this can be seen in "Canção tímida." In this song, the ostinato pattern repeats itself until the end, creating a more introspective color for setting the poem, comparable to an atmosphere created in some of Debussy's Preludes for solo piano. See musical examples 1 and 2.



The image shows a musical score for the piece "Canção tímida" in 4/4 time. The score is written for piano and consists of three measures. The first measure is a whole rest. The second and third measures feature a rhythmic ostinato pattern. The melody is written in the right hand, starting on a G4 and moving through various intervals, including a half note, a quarter note, and an eighth note. The accompaniment is written in the left hand, featuring a steady eighth-note pattern. The dynamic marking *pp* (pianissimo) is indicated at the beginning of the second measure.

Musical Example 1 "Canção tímida."

Rhythmic ostinato repeats throughout.

The image shows a musical score for the song "Canção tímida." It consists of three staves. The top staff is the vocal line in 6/4 time, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The lyrics "liz in - fe - liz" are written below the notes. The middle staff is the right-hand piano accompaniment, marked with a forte (*f*) dynamic and the instruction "(cantando)". The bottom staff is the left-hand piano accompaniment, also marked with a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

### Musical Example 2 “Canção tímida.”

Broad chords sequence similar to Debussy.

Another resemblance of French Impressionism can be seen in the function of the pedal within *Treze Canções de Amor*. Guarnieri did not mark pedal indications in the score and therefore, the use of the pedal is up to the performer’s interpretation. Except for the faster and more rhythmic songs, where Guarnieri calls for staccatos in the left hand (like in “Milagre,” “Cantiga da tua lembrança” and “Talvez...”) all other songs require pedal to create a warmer sound and sustain the bass pedal notes. The songs “Canção do Passado,” “Si você compreendesse...,” “Você...,” “Em louvor do silêncio...,” “Ninguém mais...,” “Por que?” and “Você nasceu...,” require pedal, but the collaborative pianist must use it judiciously. The pedaling should mostly follow the bass line. “Acalanto do amor feliz”, “Segue-me” and “Canção tímida” are examples where one can take more liberty in using the pedal, creating a more resonant environment, and allowing the dissonances to ring. These three songs are slower, more intimate, less rhythmically driven, and use longer pedal notes, which are all clues indicating that Guarnieri intended for a more resonant and blurry sonority. It is interesting to point out that Guarnieri was

very specific with the articulations in the score, both for the collaborative pianist and singer, however, for pedaling, he did not add any indication. See musical examples 3, 4 and 5 below.

**Depressa** ♩ = 112

*(allegre)*  
*mf*

### Musical Example 3 “Milagre.”

Example of articulation marks.

5 5 4 3 2 5 5 4 3 5 4 3 5 4 3

1 2 1 1 1 1 2 1 1 2 1 1 2 1 1

### Musical Example 4 “Você.”

Example of slurs and articulations.

The image displays a musical score for a piece titled "Si você compreendesse...". The score is written in 4/4 time and begins with a tempo marking of quarter note = 72. It consists of two systems of staves. The first system includes a vocal line with the lyrics "cão (m.e.)" and a piano accompaniment. The piano part features a series of chords in the right hand and a bass line in the left hand. The second system continues the piano accompaniment, showing a dynamic shift from *ff* to *dim. e cedendo*. The score is marked with various performance instructions such as *f*, *cresc.*, and *dim. e cedendo*, along with accents and phrasing slurs.

Musical Example 5 “Si você compreendesse...”

Example of the absence of pedal indications.

In regard to Guarneri’s use of harmonies within *Treze Canções de Amor*, all of the songs have a tonal center, but they are not always clearly stated, and Guarneri never uses a key signature. Cadences are usually approached by chromaticism, not a traditional chord progression. In addition, all of the songs resolve with the final chord in the piano, which solidifies the tonal center. Tonal ambiguities are sometimes created by the use of quartal harmonies, as opposed to tertian. Eight songs finish in a major chord, two songs in minor chords, “Talvez...” ends in E but with a quartal chord, and two songs, “Acalanto

do amor feliz” and “Canção tímida,” are ambiguous, because both the major and the minor thirds are present in the last chord. See musical examples 6 and 7.

Musical Example 6 “Talvez...”

Final quartal chord.

Musical Example 7 “Acalanto do amor feliz.”

Final chord suggests a C#m/G# or a C#/G#, because of the E natural and the F natural.

Regarding Guarnieri’s use of form within the cycle, they are all through-composed, making each song sound like a miniature. Most portray only one mood throughout, but in a few, the piano part is contrasting in character to the vocal part. An example of the latter can be seen in “Si você compreendesse...,” where the pianist begins



with a burst of sound, but the singer’s entrance is quite mournful (see musical example 8). All songs start with a short piano prelude, and only two songs, “Milagre” and “Em louvor do silêncio...,” end with a postlude. All of the other eleven songs end with both voice and piano together, usually with the voice holding a long note (see musical examples 9 and 10).

**Si você compreendesse...**

Poesia  
Rossine C. Guarnieri

Camargo Guarnieri  
São Paulo 6/6/1936

**Sorumbático** (♩ = 72)

The musical score is presented in two systems. The first system includes a piano prelude in the left hand, marked 'sonoro', and the voice entrance in the right hand, marked '(m.e.)'. The piano accompaniment features a 'cresc.' (crescendo) marking. The second system continues the piano accompaniment with a 'dim. e cedendo' (diminuendo e cedendo) marking. The voice part is mostly silent in the second system.

Musical Example 8 “Si você compreendesse...”  
Prelude.

# Em louvor do silêncio...

Poesia  
Corrêa Junior

Camargo Guarnieri  
São Paulo 16/12/1936  
6 horas da tarde

Bem terno ♩ = 80

Voice

Piano

*p*

Guar

Musical Example 9 “Em louvor do silêncio...”

Prelude.

Musical Example 10 “Em louvor do silêncio...”

Postlude.

Another element that must be mentioned is Guarnieri's use of polyphony in this cycle. Guarnieri himself was a fine pianist and his piano compositions are usually technically challenging. Most of the songs are written in four voices, three in the piano, plus the melody in the vocal line. In many of Guarnieri's piano parts within this cycle, he composes a bass line, sometimes imitating an elaborate guitar solo, and sometimes imitating a *surdo* or a *zabumba* (percussion instruments used in *samba* and *baião* respectively). Guarnieri often includes a middle voice in the piano that is more rhythmic, frequently shared by both hands, and incorporates syncopated rhythms. Additionally, there is often a third voice added, usually a melody in the upper voice of the piano part. All of these voices complement each other, and it is important to stress the correct voicing of each, creating the multiple layers Guarnieri intended. See musical examples 11 and 12.

The image shows a musical score for the song "Canção do passado." It consists of three staves. The top staff is a vocal line in treble clef with lyrics: "sei o di - a in - tei - ro pen -". The middle staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The piano part is marked *pp*. Three colored lines highlight different voices: a blue line follows the vocal melody, a green line follows a melodic line in the upper piano register, and an orange line follows a bass line in the lower piano register. The piano part features complex polyphonic textures with syncopated rhythms.

Musical Example 11 "Canção do passado."

Example of voicing.

tron - co que mor - ri a Ea pro - por - ção que su

The image shows a musical score for a piece titled "Milagre." It consists of three staves: a vocal line at the top, a right-hand piano accompaniment in the middle, and a left-hand piano accompaniment at the bottom. The lyrics are written below the vocal line. Several passages in the score are highlighted with colored lines: a blue oval highlights a phrase in the vocal line, a green line traces a melodic line across the piano accompaniment, and an orange line highlights a bass line in the left-hand piano accompaniment.

### Musical Example 12 “Milagre.”

Example of voicing.

Within *Treze Canções de Amor* all musical terms depicting mood, tempo markings and change of character, are written in Portuguese. This is one of Guarnieri’s trademarks, as he was one of the first Brazilian composers to write all musical indications in Portuguese. It is important to translate these terms as they inform the performers of Guarnieri’s intended mood or character. Sometimes he writes a term that is no longer used in colloquial Portuguese. Even for native Brazilians, Guarnieri’s intention is not always obvious. For instance, the adjective *Sorumbático* in “Si você compreendesse...” (see musical example 13) is rarely used in the present day, and there is no specific translation. The broad definition of *sorumbático* implies something or someone who is sad, buried in shadows, inexpressive, without colors, or melancholic.<sup>13</sup> Another term that deserves the attention of the performers is *ponteando*, which is a verb defining the manner of playing a specific guitar (*viola caipira*), often heard in rural areas of Brazil.

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13. Translation by the author.

This term will be discussed in detail later. A full list of words and translations can be found in Appendix B.

**Si você compreendesse...**

Poesia  
Rossine C. Guarnieri

Camargo Guarnieri  
São Paulo 6/6/1936

**Sorumbático (♩ = 72)**

Musical Example 13 “Si você compreendesse...”

The term *Sorumbático*.

An important factor that contributes to the musical variety within this cycle is Guarnieri’s use of Brazilian popular musical genres and dances in *Treze Canções de Amor*. As a trained popular musician and part of the Nationalistic movement, Guarnieri absorbed his compositional style elements from important Brazilian genres, primarily the *modinha*, a popular genre of love-song from rural areas of Brazil. Furthermore, the use of rhythmic cells from the *samba* and the northern dance *baião* are also present in all songs within *Treze Canções de Amor*. Examples include runs of sixteenth notes with different notes being emphasized, tied notes stressing weak beats, and the most famous rhythmic Brazilian figure, the *garfinho* (little fork). See figure 1 for this rhythmic feature. These examples will be discussed in further detail later in the document. There are also traces of

*toada*, *xaxado*, *embolada* and borrowed dance rhythms from other cultures, like habanera, polka, and tango.



Figure 1. Fork.

According to some findings, Mário de Andrade, head of the Nationalistic movement in Brazil and Guarnieri's tutor since 1928, was familiar with this cycle and intended to write a full essay on it, but only sparse notes and sketches have been found. In these notes Andrade identifies three main inspirations in Guarnieri's treatment of the melodies:

Popular and urban, based on *modinha* and *lundu*, in songs 2, 9 and 10; popular, but more folkloric related, of a rural character, based on *toada*, *moda caipira*, and rare in choreographies, in songs 3, 4, 7, 8, and 13; and a modern classical recitative (Debussy) with a Brazilian character, also identified as a personal line of free creation in songs 1, 5, 6, 11 and 12.<sup>14</sup>

Both *modinha* and *lundu* are song genres that developed in the early 1700s in the southern areas of Brazil. The *modinha* originated in the late colonial period (eighteenth century) and was influenced by Italian opera, while the *lundu* has its roots from the *batuque* circles. *Batuque* is a round-dance of Angolese or Congolese origin that was brought to Brazil mainly by the African slaves.<sup>15</sup> It is a dance that encompasses syncopated rhythms that influenced many Brazilian genres. According to Reily, "The

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14. Flávio Silva, ed., *Camargo Guarnieri: o Tempo e a Música* (São Paulo: Funarte, 2001), 229. Translation by the author.

15. Brazilian abolition of slavery only took place in 1888.

*lundu* is faster, and deals with comical and satirical themes. The *modinha* is more melodic, and incarnates the Brazilian romantic spirit, appropriate for serenades.”<sup>16</sup>

The main influence of Brazilian popular music that Guarneri uses in *Treze Canções de Amor* is the *modinha*. *Modinhas*, as previously mentioned, have a romantic spirit and the lyrics are usually about love, so this was a logical choice for Guarneri. Secondly, *modinhas* are very common in rural areas of southern Brazil, which is the region of Guarneri’s hometown, Tietê. The *modinha* is usually accompanied by a *viola caipira*, a smaller guitar with five double-metal strings. The role of the *violeiro* (the performer of the *viola caipira*) within the *modinha* consists of not only supporting the soloist, but also providing small solos that are in direct dialogue with the vocal line. See musical examples 14 and 15 for examples of the dialogue of the left-hand piano part and the voice part in “Cantiga da tua lembrança.”

The image shows a musical score for the piece "Cantiga da tua lembrança." It consists of two staves. The top staff is a vocal line in treble clef with lyrics: "pa-de-ce pro-fun-da dôr mas seu a - mor não es - que - ce". The bottom staff is a piano accompaniment in bass clef. A section of the bass line, starting from the second measure and ending at the fourth measure, is circled in orange. This circled section features a rhythmic pattern of eighth and sixteenth notes with various accidentals (flats and naturals) and dynamic markings (accents and slurs).

Musical Example 14 “Cantiga da tua lembrança.”

Important bass line as a countermelody to the voice.

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16. Suzel A. Reily, “Brazil: Central and Southern Areas,” in *The Garland Encyclopedia of World Music: South America, Mexico, Central America, and the Caribbean*, ed. Dale A. Olsen and Daniel E. Sheehy (New York: Garland Publishing, 1998), 304.

The image shows a musical score for a piece titled "Cantiga da tua lembrança." It consists of two staves. The top staff is a vocal line in treble clef with the lyrics "de - ço pa - de - ço pro - fun - da dôr,". Above the first measure of the vocal line is the instruction "cresc.". The bottom staff is a piano accompaniment in bass clef. A section of the bass line, starting from the second measure and ending at the end of the third measure, is circled in orange. This circled section contains a flourish with fingerings 5, 2, 3, 1, #3, 2 and accents (>).

Musical Example 15 “Cantiga da tua lembrança.”

Flourished bass line, as a *violeiro* would play.

In the *modinha*, it is common for the *violeiro* to sing as well, and the most common interval they sing with the vocal soloist are parallel thirds, creating the famous *terças caipiras* (country thirds).<sup>17</sup> The strings of the *viola caipira* are usually tuned in D, A, F#, D and A, facilitating scales and chords in thirds and sixths. Guarnieri uses *terças caipiras* constantly in his piano compositions, but they are often disguised as compound tenths or inverted sixths (see musical example 16). Many examples can be found throughout *Treze Canções de Amor*. For the collaborative pianist, the tenths create a technical challenge, as they are very uncomfortable for a smaller hand and therefore will need to be arpeggiated or redistributed between the hands when possible. According to Maria José Carrasqueira, pianist and Guarnieri’s former student, Guarnieri always

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17. Reily, 307.



preferred for these tenths not to be broken, unless he added an arpeggio symbol in the score.<sup>18</sup>

#### Musical Example 16 “Talvez.”

Sequence of tenths. This is one of the most challenging sections in the cycle. The goal is to keep the rhythm and voicing fluent. The top voice of the tenth can be played by the right hand, but not all of them. A collaborative pianist with a smaller hand would need to play arpeggiated.

Another example of *modinha* within *Treze Canções de Amor* can be seen in the style in which Guarneri composes the bass line. For instance, in the left hand of “Talvez...,” we can see a typical *viola caipira* bass line and the term *ponteando*. The verb *pontear* literally means “to point”, so therefore *ponteando* implies that the pianist should

18. Maria José Carrasqueira, interviews by the author, video call, January 14-20, 2021.

play in a marked fashion. Guarnieri uses a staccato marking here to better portray the playing of the *viola caipira*. In this technique, the strings of the *viola caipira* are always plucked with the fingers, using fewer chords and more melodic figures. In addition, similar to Baroque counterpoint, the pianist needs to execute these lines with a more horizontal sense of phrasing, as opposed to a more vertical, or rhythmic approach.

Whenever Guarnieri uses the term *ponteio*, one can deduce he is utilizing a Brazilian influence that is reminiscent from the region of Guarnieri's hometown (see musical example 17). Even though he uses the term *ponteio* only in the song "Talvez...", every time we see a similar bass line with a more melodic quality, it is useful to remember this influence. Other examples can be seen in "Milagre," "Você" and "Cantiga da tua lembrança."

## Talvez...

Poesia  
Carlos Plastina

Camargo Guarnieri  
São Paulo 13/05/1937

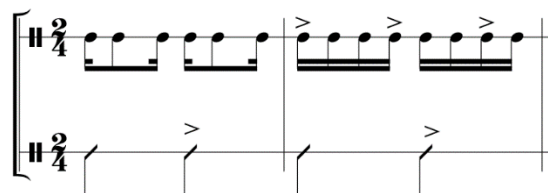
Sem pressa ♩ = 76

### Musical Example 17 "Talvez."

The term *ponteando* and the flourished bass line.

Often times the lyrical bass lines of the *modinha* are composed using patterns of sixteenth notes, where the stressed notes vary constantly from passage to passage. In *Treze Canções de Amor* Guarnieri is very specific in his phrasings and articulations. One must remember that staccatos should not be too short in order to better portray the sonority of a guitar and the sustained ring after plucking the strings. A collaborative pianist must note that even though these passages are rhythmically interesting, they have a melodic quality, and therefore, not all keys are to be struck in the same way. It is important to observe the direction of the phrasing to better understand which notes are emphasized and where the phrases end. Additionally, it is important to keep the structure of the bigger beats which will enable a more horizontal phrase, despite the fact that some of the slurs tend to accentuate the pick-up notes.

As mentioned previously, another important Brazilian influence in *Treze Canções de Amor* is the common use of the rhythmic pattern *garfinho* (fork), and its variations. This is the combination of a sixteenth, an eighth and a sixteenth-note group, creating a syncope. This pattern is very common in the *samba* and is usually performed with a *tamborim*, a single-headed frame drum, while the *surdo*, a large double-headed bass drum, maintains the rhythmic foundation, accentuating the offbeat (see figure 2).



*Figure 2. Samba pattern.*

Basic *samba* pattern, and a *partido alto* variation in the second measure.

In this discussion of rhythm, it is important to understand the concept of *ginga*, a Portuguese word used to describe the Brazilian groove. As the Brazilian popular pianist Jovino dos Santos explains in a lecture at the Berklee College of Music, *ginga* is the dynamic balance between the notes.<sup>19</sup> In order to properly execute the feeling of *ginga*, one must internally feel the sixteenth note subdivision at all times. When playing *samba* there is a feeling of unevenness of the sixteenths, varying the stressed notes (or the dynamics as Santos mentions in his lecture) to create interesting patterns, without ever losing the *chão* (the floor, or big beat). This must be properly executed by the collaborative pianist in order to accurately perform in the *gingado* style.

The song “Você” is a good example of Guarnieri’s use of a slow samba. The right-hand in the piano plays constant *garfinhos*, while the left-hand low voice tries to imitate the *surdo*, that is always written with an accent on the offbeat, which leads to the following measure (see musical example 18).

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19. Jovino Santos, “The Rhythmic Language of Brazilian Music,” filmed in 2007 at Berklee College of Music in Boston, YouTube video, 9:30.

## Você...

Poesia  
Francisco de Mattos

Camargo Guarnieri  
São Paulo 09/08/1936

Dengoso (♩ = 80)

Voice

Piano

*p*

*p*

Po-de

### Musical Example 18 “Você.”

Prelude. Note all the *garfinhos*, the different voices, slurs, and sixths in the right hand, and two different voices in the left hand, with upbeats leading to the next measure.

This is one of the most difficult songs to play as the piano part has three distinct voices, all with different phrasings and articulations, and, in addition, the right hand is composed using parallel sixths. Additionally, the harmonic progressions are chromatic, which does not always lay well in the hand. Furthermore, Guarnieri uses a *piano* dynamic marking, making it quite uncomfortable to balance. The collaborative pianist needs to decide as to whether the *garfinhos* should really be *legato* as Guarnieri wrote, or if he


only indicated the slur markings so that the phrasing would be clear. The argument for a more detached interpretation is that usually in *samba* the *garfinho* rhythm is not performed as it is written, but it tends to be executed with a lighter feeling, providing more gracefulness in the overall musical line. In playing the *garfinhos* with *detaché* eighth notes, the pianist can successfully execute the rhythm with *ginga*, or one could say, in the *gingado* style (see figures 3 and 4).



Figure 3. *Garfinho 1*.  
*Garfinho* rhythm as written.



Figure 4. *Garfinho 2*.  
*Garfinho* rhythm as it is usually executed.

Another often-used rhythmic cell in *Treze Canções de Amor* is , one of the rhythmic figures of *baião*. *Baião* is a syncopated dance from the northeast of Brazil, and the typical instruments used in its performance are the harmonica, the triangle and the *zabumba*, a double-headed bass drum, similar to the *surdo* in *samba*. *Baião* usually sounds joyful, even though the most common lyrics are about the hardships of living in the desert areas of the northeast of Brazil. They represent a more uplifting mood, with a religious connotation or a prayerful mood. Another characteristic of northern music in Brazil, including the *baião*, is the use of the “mode of the northeast,” a scale with raised fourth and lowered seventh tones.<sup>20</sup>

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20. Larry Crook, “Brazil: Northeast Area,” in *The Garland Encyclopedia of World Music: South America, Mexico, Central America, and the Caribbean*, ed. Dale A. Olsen and Daniel E. Sheehy (New York: Garland Publishing, 1998), 325.

The song from this cycle that best exemplifies *baião* is “Milagre” (see musical example 19). The right hand starts with a melody based on the “mode of the northeast,” with stressed notes to simulate the function of the triangle within the *baião*. The left hand starts with the traditional *baião* rhythmic pattern in the bass, but later in the song, Guarnieri moves the pattern to the tenor voice and divides it between both hands. As is the case for all the songs, these rhythmic cells are composed throughout the different voices, creating a challenge for the collaborative pianist in controlling the dynamics, articulations, and clear pedaling that is required.

**Milagre**

Poesia  
Olegário Mariano

Camargo Guarnieri  
São Paulo 08/07/1936

**Depressa (♩ = 112)**

**Dengoso (♩ = 80)**

Musical Example 19 “Milagre.”  
Prelude.

All notes are important, but the sixteenth-note figures in the right hand are the most important at the beginning of “Milagre.” As discussed earlier, it is important to feel the subdivision of the sixteenth notes, however the musical line must be played in a more lyrical fashion, as opposed to a more angular approach. Guarnieri’s use of slurs indicate how the lines should be phrased, but, in addition, the sound of the sixteenth notes simulating the triangle should be brought out of the texture.

Regarding the main rhythmic cell of *baião*, Guarnieri sometimes omits the last eighth note of the pattern, or places it in another voice, as is the case in “Milagre” (see musical example 20 and figure 5). Even though Guarnieri did not add *tenutos* on the held notes of the *baião* cell, these notes need to be accentuated more than the downbeats and held for their full value, in order to sound with more *gingado* and more accurately portray the dance rhythm. This brings up a frequent challenge for the collaborative pianist perceived throughout *Treze Canções de Amor*, as there are several passages with multiple voices to play, while the pianist also needs to attempt to hold the sustained chords. Physically this is not always possible, so achieving the right effect is quite challenging.

**Depressa** (♩ = 112)

Musical Example 20 “Milagre.”

*Baião* rhythmic cell, where the last eighth note is placed in another voice.




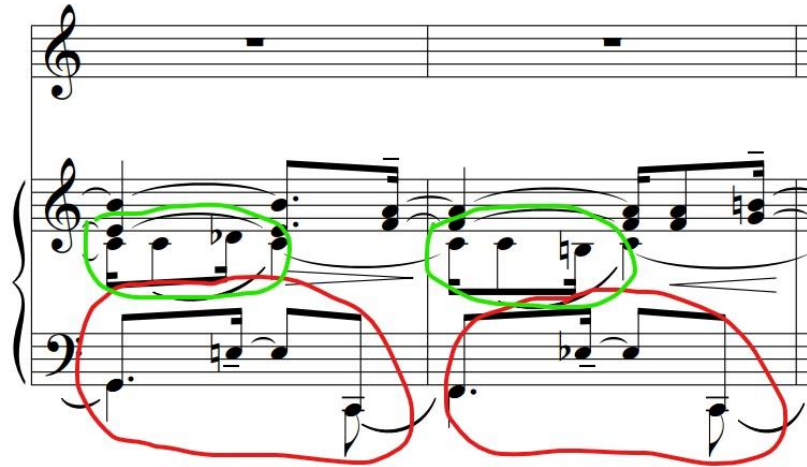


*Figure 5. Baião variation.*

Variation of the *baião* rhythmic cell.

Songs “Acalanto do amor feliz,” “Em louvor do silêncio...,” “Ninguém mais...,” “Por que?,” and “Cantiga da tua lembrança” also portray this rhythm, sometimes in the left hand, sometimes in the right hand, and often observed with the variation of the rhythm seen in figure 5. When the rhythm occurs in completion, meaning no eighth notes are missing, it is easier to observe and feel the pattern and therefore maintain the musical flow with *gingado*. The most challenging excerpts occur when there are fragmented rhythmic patterns.

Overall, these two main rhythmic cells (*garfinho* and *baião*) permeate the entire cycle and can be observed in many different variations. In “Canção tímida,” the *garfinho* is used frequently, but written as . In “Por que?” Guarnieri combines both rhythms consecutively, and therefore this requires advanced technical control to properly execute and balance all voices (see musical example 21).



Musical Example 21 “Por que?”

*Garfinho* and *baião* cells combined.

Guarnieri’s dense piano writing, intricate use of rhythmic cells from Brazilian dance genres, and rhythmically complicated vocal lines, result in two prominent ensemble challenges throughout this cycle. First, the collaborative pianist must strive to properly execute the complicated polyphony in the piano part, clearly bringing out each voice while keeping track of the vocal line, which often does not line up rhythmically with the piano. While maintaining this foundation, both singer and pianist must also feel their parts in a traditional *gingado* style and observe how the musical lines complement each other. When rehearsing, it would be helpful for the pianist to play the different voices separately for the singer to help them better understand the multiple layers Guarnieri uses as the basic foundation for the songs (see musical examples 22 and 23).

Musical score for Musical Example 22 "Você." in 4/8 time. The vocal line is in the upper staff, starting with a rest followed by notes for "Po - de crêr, Ma - ri - a Ro - sa, ho - jeem di - a nin - guém vê:". Dynamics include *p* and *mf*. The piano accompaniment consists of two staves: the right hand has a melodic line with a *p* dynamic, and the left hand has a rhythmic bass line with a *p* dynamic.

Musical Example 22 "Você."

Three-voice part in the piano and no piano voice doubles the voice rhythm.

Musical score for Musical Example 23 "Milagre." in 4/8 time, titled "Dengoso (♩ = 80)". The vocal line is in the upper staff, starting with a rest followed by notes for "A he - ra su - biu, de re - pen - te pe - lo tron - co que mor - ri". Dynamics include *pp* and *p*. The piano accompaniment consists of two staves: the right hand has a melodic line with a *pp* dynamic and the instruction "(com o canto)", and the left hand has a rhythmic bass line with a *p* dynamic and the instruction "(cantando o baixo)".

Musical Example 23 "Milagre."

Three-voice part in the piano. The bass line in the piano might create confusion with the voice part.

The second challenge for the ensemble is, while executing Guarneri's polyphonic texture, it is easy for the collaborative pianist to overpower the singer and create a balance issue, especially when the vocal line is in a lower register. In addition, Guarneri often requests the singer to sing in a *parlando* style, which can be challenging for balance. After analyzing all of these complex musical elements and influences the

collaborative pianist and singer must have a discussion about how these elements relate to the text and the overall message of each song (see musical example 24).

*p* (*quasi falado*)

Oh! A - mor in - di - fe - ren - te que não per - ce - bea pu - re - za

*p* sempre (*com o canto*)

#### Musical Example 24 “Por que?”

Dense four-voice part in the piano while the voice needs to be almost spoken (*quasi falado*).

Mozart Camargo Guarnieri is considered a nationalistic composer, and different from Villa-Lobos, he rarely used folkloric<sup>21</sup> material in his works. His compositions are considered nationalistic because Guarnieri absorbed the Brazilian culture of his time, and mostly of his region, the state of São Paulo, and translated these aesthetics into his music using his own unique compositional techniques. It was natural and inherent for him to compose in this style. Even his more avant-garde music has traces of Brazilian rhythms or popular music influence evident to most Brazilian musicians. Brazilian classical musicians can often differentiate the music of Guarnieri from his contemporaries and perform them with the proper *gingado*. As in any different culture, one can only understand and own the musical language in a more accurate style if one has been

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21. Folkloric refers to a term where a composer directly uses folk songs within their compositions. This is more common in the case of the compositions of Villa-Lobos, but not Guarnieri’s works.

exposed to several listening, dancing, and performing experiences. As is often the case with culturally based music, living and breathing with these Brazilian musical elements from a young age, it would be more inherent for a Brazilian to internalize and instinctually understand these elements, than for a non-native.

I hope this document enlightens some performance aspects of Guarnieri's *Treze Canções de Amor* as well as some overall technical aspects of Brazilian music. In addition, my desire is that it peaks one's curiosity to further explore more of Guarnieri's music, as well as Brazilian composers who are not as well-known, such as Claudio Santoro, Francisco Mignone and Edmundo Villani-Côrtes, who have all composed a large amount of vocal repertoire. It is hoped that, someday this repertoire will be more frequently performed, and the access to the scores will become easier.

APPENDIX A – Lyrics and Translations

**Treze Canções de Amor** [*Thirteen Songs of Love*]<sup>22</sup>

**Canção do passado** [*Song from the past*]

Passei o dia inteiro pensando em você

*I spent all day thinking of you*

E quando a noite veio<sup>23</sup> [veio], coroada de estrêlas [estrelas],

*And when the night arrived, crowned with stars,*

Não vi sinão [senão] sombras no céu [céu] e na terra!

*I did not see, if only, shadows in heaven and in earth!*

A saudade tomou conta dos meus olhos...

*The “longing” took over of my eyes...*

**Si [se] você compreendesse...** [*If you could understand...*]

Si [se] você compreendesse todo o meu sofrimento

*If you could understand all my suffering*

Si [se] você adivinhasse tôda [toda] a minha aflição

*If you could guess all my affliction*

Certamente você, num arrebatamento

*Certainly you, in a rapture*

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22. All translations by the author.

23. Contemporary spelling in brackets of corresponding adjacent words.

Viria acalentar meu pobre coração

*Would come cherish my poor heart*

Si [se] você compreendesse...

*If you could understand...*

**Milagre** [*Miracle*]

A hera subiu, de repente pelo tronco que morria

*The ivy rose, suddenly, by the trunk that was dying*

E a proporção que subia naquele abraço envolvente

*And at the proportion that it rose in that involving hug*

O tronco convalescente reanimava e floria

*The dying trunk revived and flourished*

Quando o teu abraço fremente do teu seio me cingia

*When your vibrant hug from your bosom surrounded me*

Eu também reverdecia e como tronco fremente

*I also turned green and like the vibrant trunk*

Quase milagrosamente em mil flôres [flores] de poesia.

*Almost like a miracle in a thousand flowers of poetry.*

**Você...** [*You...*]

Pode crêr [crer], Maria Rosa, hoje em dia ninguém vê:

*Believe me, Maria Rosa, today nobody sees:*

Mulher sincera e bondosa, bonita como você

*Woman sincere and kind, beautiful as you*

Fruta do mato que trouxe de beleza um não sei quê;

*Fruit from the woods that brought a beauty, a "je ne sais quoi"<sup>24</sup>*

Eu nunca soube quem fosse mais linda do que você.

*I never knew someone more beautiful than you.*

No seu olhar que é tão brando, se desventura, se lê,

*In your look that is so mild, it is misfortune, we can read,*

Anda a bondade boiando nos olhinhos de você,

*Kindness floats in your little eyes,*

Sempre tem a má resposta, por mais que beijos lhe dê...

*You always have a bad answer, despite all the kisses I give you...*

Se de mim você não gosta, gosto tanto de você.

*If you do not like me, I really like you.*

Gosto tanto de você...

*I really like you...*

**Acalanto do amor feliz** [*Lullaby of the happy love*]

As flôres [flores] estão dormindo lá no escuro do jardim:

*The flowers are sleeping in the darkness of the garden:*

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24. French saying used commonly as a noun with an article to express a special quality that is difficult to describe.



Você também dorme, dorme agora feliz,  
*You are also sleeping, sleeping happily now,*  
Sonhando e sorrindo aqui no fundo de mim...  
*Dreaming and smiling here in my depths...*  
Como essas flôres [flores], dormindo, no escuro do meu jardim...  
*Like these flowers, sleeping, in the darkness of my garden...*

**Em louvor do silêncio...** [*Worshiping the silence...*]

Guardei em silêncio todas as palavras  
*I kept in silence all the words*  
Que eu andára [andara] a inventar para quando viesses  
*That I have been inventing for when you would come*  
Porque eu sei que, ao chegares,  
*Because I know that, when you would arrive,*  
Tôdas [todas] as palavras serão de uma deliciosa inutilidade.  
*All words would be of a delicious uselessness.*

**Ninguém mais...** [*Nobody else...*]

Quando falo no silêncio da hora triste  
*When I speak in the silence of the sad hour*  
Não sei de onde uma voz me responde logo após.  
*I do not know from where a voice answers me right after.*

Como si [se] uma pessoa diferente de mim fôsse [fosse] a única criatura [criatura]

*As if a different person from me was the only creature*

Que de pronto acudisse à minha voz prá (pra) saber o que eu disse.

*That quickly would respond to my voice to know what I have said.*

E sou eu mesmo, ninguém mais.

*And it is me, nobody else.*

**Por que? [Por quê?] [Why?]**

Oh! Amor indiferente

*Oh! Regardless love*

Que não percebe a pureza dos meus olhos encantados, quando falo com você...

*That doesn't realize the chastity of my enchanted eyes when I speak to you...*

Si [se] acaso então lhe pergunto si [se] você gosta de mim,

*If by any chance I ask you if you like me,*

Você então não me responde e vira o rosto como quem não vê...

*You then don't answer me and turn your face like someone who doesn't see...*

Por que? [Por quê?] Por que? [Por quê?] Si [se] eu gosto tanto, tanto de você

*Why? Why? If I like you so, so much*

Por que? [Por quê?] Por que? [Por quê?] Si [se] eu gosto tanto, tanto de você

*Why? Why? If I like you so, so much*

Por que? [Por quê?]

*Why?*

**Cantiga da tua lembrança** [*Song of your memory*]

Quem muito ama padece, padece profunda dôr [dor]

*Who loves too much suffers, suffers immense pain*

Mas seu amor não esquece, não esquece o seu amor:

*But your love doesn't forget, doesn't forget your love:*

Por isso agora padeço, padeço profunda dôr [dor],

*That's why now I suffer, suffer immense pain,*

Mas meu amor não esqueço, não te esqueço, oh! meu amor

*But my love I don't forget, I don't forget you, oh! my love*

Mas meu amor não esqueço, não te esqueço, oh! meu amor.

*But my love I don't forget, I don't forget you, oh! my love*

**Talvez...** [*Perhaps...*]

Talvez tu venhas saber um dia que eu gosto muito de ti

*Perhaps you will find out one day that I really like you*

E quando êsse [esse] dia tiver chegado

*And when that day comes*

E o bem que eu te quero tenha deixado de ser um segredo [segredo]

*And the happiness that I want for you is not a secret anymore*

Oh! Querida tenho mêdo [medo] que tu não gastes de mim

*Oh! Darling I fear you won't like me*

Oh! Querida tenho mêdo [medo] que tu não gastes de mim.

*Oh! Darling I fear you won't like me*

**Segue-me** [*Follow me*]

Segue-me d'olhos fechados que a estrada é tôda [toda] de luz!

*Follow me with your eyes closed because the road is filled with light!*

Quanta vez se encontra um cégo [cego], que outro cégo [cego] conduz!...

*How many times we find a blind, and another blind is leading!...*

Segue-me d'olhos fechados.

*Follow me with your eyes closed.*

**Canção tímida** [*Shy song*]

Perguntas que não lhe fiz...

*Questions I haven't asked you...*

Resposta que não lhe dei...

*Answer I haven't given you...*

Suspiros perdidos no ar...

*Sighs lost in the air...*

Mil coisas que eu infeliz

*A thousand things that I unhappy*

Infelizmente pensei...

*Unhappily thought...*

Infelizmente pensei e continuo a pensar...

*Unhappily thought and keep thinking...*

**Você nasceu...** [*You were born...*]

Você nasceu dentro de mim

*You were born inside me*

Como nasce uma estrela [estrela] na escuridão da noite sem luar

*Like a star is born in the shadow of the night without a moonlight*

Você nasceu dentro de mim

*You were born inside me*

Como nasce uma rosa num recanto escuro do jardim.

*Like a rose is born in a dark nook of the garden.*

Por isso quando a noite vem baixando

*That is why, when the night is falling*

Levanto os olhos pro firmamento

*I raise my eyes to the heavens*

E fico assim num doce [doce] encantamento

*And stay like this in a sweet enchantment*

Murmurando cantigas prá [pra] você...

*Whispering songs to you...*

## APPENDIX B – Portuguese Musical Terms and Translations

*A tempo, em tempo*: back to tempo

*Alegre*: happy, cheerful

*Apresando*: rushing, *accelerando*

*Apresando pouco a pouco*: quickening little by little

*Bem suave*: very soft

*Bem terno*: lovingly

*Calmo*: calm

*Cantando*: singing

*Cantando o baixo*: singing the bass melody

*Cedendo (com o canto)*: slowing down (with the voice)

*Confidencial*: confidential, private

*Com expressão*: with expression

*Com graça*: with gracefulness

*Com liberdade*: with freedom

*Com o canto*: with the voice, *colla voce*

*Com simplicidade*: with simplicity

*Cresc. poco a poco, crescendo pouco a pouco*: getting louder little by little

*Dengoso*: with affection, very mellow and tender

*Depressa*: fast

*Diminuindo*: getting softer

*Dolce (doce) e íntimo*: sweet and intimate

*Mais devagar*: slower

*m. d. / m. e.*: right hand / left hand

*Muito expressivo*: very expressive

*Muito íntimo*: very intimate

*Ponteando*: keys should be played like a guitar plucking the strings (as a *viola caipira*)

*Quase falado*: almost spoken

*Sêco (seco)*: dry

*Sem pressa*: not rushed

*Sonoro*: loud, sonorous

*Sorumbático*: sad, gloomy, moody, with sorrow

*Suave*: soft

*Tristonho*: sad

*Vagaroso*: slow

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