

# Brazil

Brazilian Samba (Ary Barroso)

Freely, with motion

Sopranos  $\text{♩} = 75$  *mf*  $\text{♩} = 69$   $\text{—} \overset{3}{\text{—}}$

Altos *mf*  $\text{—} \overset{3}{\text{—}}$

Ténors *mf*  $\text{—} \overset{3}{\text{—}}$

Basses *mf*  $\text{—} \overset{3}{\text{—}}$

Bra - zil, the Bra-zil that I

Freely, with motion  $\text{♩} = 75$  *mf* *ritard.*  $\text{♩} = 69$  *a tempo*

Bra - zil, the Bra-zil that I

$\text{—} \overset{3}{\text{—}}$   $\text{—} \overset{3}{\text{—}}$   $\text{—} \overset{3}{\text{—}}$

knew, where I wan-der'd with you, lives in my i-ma-gi - na - tion.

knew, where I wan-der'd with you, lives in my i-ma-gi - na - tion.

knew, where I wan-der'd with you, lives in my i-ma-gi - na - tion.

knew, where I wan-der'd with you, lives in my i-ma-gi - na - tion.

*l.h.* *l.h.*

$\text{♩} = 116$

*ff*

Where the songs are pas - sion-ate, and a kiss has art in it,

*ff*

Where the songs are pas - sion-ate, and a kiss has art in it,

*ff*

and a smile has flash in it,

*ff*

and a smile has flash in it,

$\text{♩} = 116$

*ff*

*mf*

for you put your heart in it, and so I dream of old Bra-

*mf*

for you put your heart in it, and so I dream of old Bra-

*mf*

for you put your heart in it, and so I dream of old Bra-

*mf*

for you put your heart in it, and so I dream of old Bra-

*dim.*

Samba

- zil. Where hearts were en - ter - tain - ing June,  
- zil. Where hearts were en - ter - tain - ing June,  
- zil. Where hearts were en - ter - tain - ing June,  
- zil. Where hearts were en - ter - tain - ing June,

*mf*

we stood be - neath an am - ber moon and soft - ly mur - mured "Some - day  
we stood be - neath an am - ber moon and soft - ly mur - mured "Some - day  
we stood be - neath an am - ber moon and soft - ly mur - mured "Some - day  
we stood be - neath an am - ber moon and soft - ly mur - mured "Some - day

soon." We kissed and clung Then

soon." We kissed and clung to - geth - er. Then, to - geth - er

soon." We kissed and clung Then

soon." We kissed and clung to - geth - er. Then, to - geth - er

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The lyrics are: "soon." We kissed and clung Then; "soon." We kissed and clung to - geth - er. Then, to - geth - er; "soon." We kissed and clung Then; "soon." We kissed and clung to - geth - er. Then, to - geth - er. The piano accompaniment features a steady bass line and a treble line with chords and melodic fragments. There are three-measure triplets in the vocal lines and piano accompaniment.

to-mor-row was an - oth-er day, the mor-ning found me miles a - way,

then was an-oth - er day, found me mi-les a -

to-mor-row was an - oth-er day, the mor-ning found me miles a - way,

then was an-oth - er day, found me mi-les a -

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "to-mor-row was an - oth-er day, the mor-ning found me miles a - way, then was an-oth - er day, found me mi-les a -"; "to-mor-row was an - oth-er day, the mor-ning found me miles a - way, then was an-oth - er day, found me mi-les a -". The piano accompaniment continues with a consistent bass line and treble accompaniment, including three-measure triplets.

with still a mil-lion things to say. Now when twi-light dims the sky a-

- way, du du du du du du. Now when twi-light dims the sky a-

with still a mil-lion thing to say. Now now

- way, du du du du du du. and now

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves has lyrics: "with still a mil-lion things to say. Now when twi-light dims the sky a-". The second pair has lyrics: "- way, du du du du du du. Now when twi-light dims the sky a-". The piano accompaniment is in the bottom two staves, with a treble and bass clef. A repeat sign is visible at the top right of the system.

- bove, re-call-ing thrills of our love, there's one thing I'm cer-tain

- bove, re-call-ing thrills of our love, there's one thing I'm cer-tain

when twi-light dims the sky a - bove, thrills of our love, there's one thing I'm cer-tain

when twi-light dims the sky a - bove, thrills of our love, there's one thing I'm cer-tain

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "- bove, re-call-ing thrills of our love, there's one thing I'm cer-tain". The piano accompaniment is in the bottom two staves, with a treble and bass clef.

## To Coda ⊕

of: re - turn I will to old Bra - zil.

of: re - turn I will to old Bra - zil.

of: re - turn I will to old Bra - zil.

of: re - turn I will to old Bra - zil.

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "of: re - turn I will to old Bra - zil." The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

*f* We're to - geth-er and then,

*f* We're to - geth-er and then,

*f* Then, to-mor-row was an - oth-er

Then, to-mor-row was an - oth-er

The second system continues with four vocal staves and piano accompaniment. The lyrics are: "We're to - geth-er and then," "We're to - geth-er and then," "Then, to-mor-row was an - oth-er" and "Then, to-mor-row was an - oth-er". The piano part includes a triplet of eighth notes in the right hand and a steady accompaniment in the left hand. Dynamics include *f* (forte).

was an - oth - er day, found me mi - les a -

was an - oth - er day, found me mi - les a -

day, the mor - ning found me miles a - way,

day, the mor - ning found me miles a - way,

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The third staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "was an - oth - er day, found me mi - les a -", "was an - oth - er day, found me mi - les a -", "day, the mor - ning found me miles a - way,", and "day, the mor - ning found me miles a - way,". There are triplets in the vocal parts.

- way, oo zil.

- way, oo zil.

with still a mil - lion things to say. zil.

with still a mil - lion things to say. zil.

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The third staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "- way, oo zil.", "- way, oo zil.", "with still a mil - lion things to say. zil.", and "with still a mil - lion things to say. zil.". The section is marked "D.S. Coda".

*cresc. al Fine*

I'll re - turn,  
*cresc. al Fine*

I'll re - turn,  
*cresc. al Fine*

I'll re - turn,  
*cresc. al Fine*

I'll re - turn,  
*cresc. al Fine*

I'll re - turn, I'll re - turn, I'll re - turn

*cresc. al Fine*

*fff*

to old Bra - zil.  
*fff*

to old Bra - zil.  
*fff*

to old Bra - zil.  
*fff*

to old Bra - zil.  
*fff*

to old Bra - zil.

*fff*

*glissando*