

THE BRAZILIAN ART SONG AND THE NON-BRAZILIAN PORTUGUESE SINGER: A  
PERFORMANCE GUIDE TO NINE SONGS BY ALBERTO NEPOMUCENO

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Alberto Nepomuceno (1864-1920) is considered to be the father of the Brazilian art song. With a total of seventy songs, Nepomuceno revolutionized and established a new path to the Brazilian art song. His songs were innovative because they: (1) incorporated folk elements in his songs, (2) introduced Portuguese as a language acceptable in bel canto style and (3) established Brazilian songs in the tradition of the European vanguard. His approach influenced several composers including his young student Heitor Villa-Lobos (1887-1959), one of the most significant Latin American composers. The purpose of this research is to inform singers and teachers about one of Brazil's most significant art song composers, and to provide the necessary tools--Brazilian Portuguese diction guide, IPA and poem translations of the selected songs--for effective and accurate performances and interpretations.

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# CHAPTER 1

## INTRODUCTION

Alberto Nepomuceno (1864-1920) is considered to be the Father of the Brazilian art song.<sup>1</sup> The quote attributed to him, “People who do not sing in their own language have no homeland,”<sup>2</sup> (translation by the author)<sup>3</sup> reflects the importance that the art song genre had to his musical output. With a total of seventy songs, Nepomuceno revolutionized and established a new path to the Brazilian art song. His approach influenced several composers including his young student Heitor Villa-Lobos (1887-1959), who is considered to be one of the most significant Latin American composers. His *Bachianas Brasileiras* no. 5, for soprano and eight cellos is performed worldwide, yet his teacher’s vocal music and innovations are of relative recognition. Villa-Lobos stated, “I would not have written my songs without Nepomuceno.”<sup>4</sup> The purpose of this research is to inform singers and teachers about one of Brazil’s most significant art song composers, and to provide the necessary tools—poem translations, IPA, diction suggestions—for effective and accurate performances and interpretations.

Nepomuceno was one of the first Brazilian composers to incorporate folk elements in his music.<sup>5</sup> Edvard Grieg (1843-1907), Nepomuceno’s close friend, with whom he lived for a period of time and whose student he married, greatly influenced Nepomuceno’s new vision and

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<sup>1</sup> Vasco Mariz, *A Canção Brasileira, Erudita, Folclórica e Popular*. 5<sup>th</sup> ed. (Rio de Janeiro: Nova Fronteira, 1985), 78.

<sup>2</sup> *Não tem pátria o povo que não canta em sua língua*. Dante Pignatari, “Canto da Língua: Alberto Nepomuceno e a Invenção da Canção Brasileira.” (Dissertação de Doutorado, Faculdade de Letras, Universidade de São Paulo, SP, 2009), 5.

<sup>3</sup> Unless otherwise noted, all translations from Portuguese are by the author.

<sup>4</sup> *Sem Nepomuceno, eu não teria escrito minhas canções*. Mozart Araujo, “Alberto Nepomuceno,” in *Atlas Cultural do Brasil*, 1<sup>st</sup> ed. (Rio de Janeiro: Funarte, 1957), 230.

<sup>5</sup> Mário de Andrade, *Aspectos da Música Brasileira* (São Paulo: Livraria Martins Editora, 1965), 64.



approach.<sup>6</sup> Nepomuceno advocated the use of popular dance forms, rhythms and melodies in his musical compositions but to a greater extent in his art songs. He stated about Brazilian composers, “The Classical composer is too refined with the European culture and does not turn to his people.”<sup>7</sup> Even though his approach was very polemic<sup>8</sup> he established a new path, which influenced several composers such as Villa-Lobos, Lorenzo Fernández (1897-1948), Mário de Andrade (1893-1986), and Francisco Mignone (1897-1986).

Due to the popularity of Italian *canzonettas*, German *lieder*, and French *mélodies* in Brazil, composers and singers considered Portuguese to be an unsuitable language for *bel canto*.<sup>9</sup> Nepomuceno believed that Brazilian music should be derived not only from the folk elements, but also from the musicality of the Portuguese language. Avelino Pereira affirms, “Perhaps the greatest success of his life might have been his conscious decision to defend singing in Portuguese, opening the ears to the establishment of the Portuguese art song and definitely hallmarking the music history of Brazil.”<sup>10</sup>

Another remarkable innovation in Nepomuceno’s music was the way in which he merged the roots of the Brazilian songs with the European vanguard.<sup>11</sup> In 1888 Nepomuceno began his music studies in Europe. In Italy he studied under Eugenio Terziani (1824-1889), composing four Italian songs. In 1890 he moved to Berlin where he studied under Heinrich von

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<sup>6</sup> Viviana Mónica Vermes, “Alberto Nepomuceno e a Criação de uma Música Brasileira: evidências em sua música para piano” (Dissertação em Artes, Instituto de Artes, UNESP, São Paulo, SP, 1996), 33.

<sup>7</sup> *O compositor erudito está refinado demais com a cultura europeia e não se volta para seu povo*. Ibid., 34.

<sup>8</sup> Pignatari, “Canto da Língua,” 19.

<sup>9</sup> Mariz, *A Canção Brasileira*, 81.

<sup>10</sup> *Talvez, o maior sucesso de sua vida tenha sido a opção consciente que fez na defesa do canto em língua portuguesa, abrindo os ouvidos para a afirmação da canção acadêmica em português e marcando definitivamente a história da música brasileira*. Avelino Pereira, “Alberto Nepomuceno e a Canção Brasileira” in *Alberto Nepomuceno: 15 Manuscritos para Canto*, (Rio de Janeiro: Funarj/EMVL/CPD, 2000), 17.

<sup>11</sup> Pignatari, 30.

Herzogenberg (1843-1900), writing nine *lieder*. In 1894 he arrived in Paris where he stayed for the next three years and studied organ under Alexandre Guilmant (1837-1911). In Paris, Nepomuceno composed six *mélodies*. His songs display a mixture of Brazilian folk features, Wagnerian recitatives, Italian opera, and the influence of *lied* and *mélodie*. All these traditions resulted in the creation of the first Brazilian art song collection.

Alberto Nepomuceno was to a great extent responsible for the birth and development of the Brazilian art song. His songs were innovative because they: (1) incorporated folk elements in his songs, (2) introduced Portuguese as a language acceptable in the *bel canto* style and (3) established Brazilian songs in the traditions of the European vanguard. Even though he was such a revolutionary, singers and voice professors have limited information about him and his vocal repertoire. This research will contribute to and broaden the scope of vocal literature.

Dante Pignatari's dissertation "Canto da Língua: Alberto Nepomuceno e a Invenção da Canção Brasileira" was the inspiration for this project. His research is one of the most comprehensive studies available on Nepomuceno's songs. Also of great help was Avelino Pereira's book, one of the first works about the composer's life.<sup>12</sup> Most of this dissertation's chapter on Nepomuceno's life and career, chapter two, includes information drawn from his book. For Brazilian art songs in general, Vasco Mariz's *A Canção Brasileira, Erudita, Folclórica Popular*<sup>13</sup> was very helpful in the overall understanding of the development of the genre in Brazil.

Available research on Nepomuceno in the English language is limited. Two dissertations were particularly helpful, but they were not used in the section on diction because they were

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<sup>12</sup> Avelino Romero Pereira, *Música, Sociedade e Política: Alberto Nepomuceno e a República Musical* (Rio de Janeiro: Editora UFRJ, 2007).

<sup>13</sup> Vasco Mariz, *A Canção Brasileira*.

written before Brazil established its official norms for lyric diction in 2007. These works were “Selected Portuguese songs by Alberto Nepomuceno: A Performance Guide”<sup>14</sup> and “Alberto Beriot Nepomuceno: A Performer’s Guide to Selected Songs.”<sup>15</sup>

Chapter 3 includes translations for all nine poems of the selected songs for this project. All translations are mine. Most of the poets’ biography and bibliography listed in this dissertation are based on the Brazilian Academy of Letters’ website.<sup>16</sup> Chipe’s dissertation was also very helpful on this topic.<sup>17</sup>

Four major sources provided guidance for Brazilian Portuguese (BP) diction and phonetic transcriptions. The article, “Brazilian Portuguese: Norms for Lyric Diction,”<sup>18</sup> Marília Álvares’s dissertation,<sup>19</sup> André Campelo’s dissertation,<sup>20</sup> and Marcía Porter’s book.<sup>21</sup> All these sources, and others, are discussed in detail in chapter 4.

Chapter 5 includes word-by-word translation and phonetic transcriptions of International Phonetic Alphabet (IPA) for all selected songs. These transcriptions are mine. This chapter also includes performance suggestions for the singer and some suggestions for the pianist, and detailed recommendation regarding Brazilian Portuguese diction.

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<sup>14</sup> Mazias de Oliveira, “Selected Portuguese songs by Alberto Nepomuceno: a performance guide” (Doctor of Music project, Indiana University, 1991).

<sup>15</sup> Laura Hammack Chipe, “Alberto Beriot Nepomuceno: A Performer’s Guide to selected songs” (Doctor of Musical Arts, Dissertation, The Southern Baptist Theological Seminary, 2000).

<sup>16</sup> Brazilian Academy of Letters, accessed November 17, 2018, <http://www.academia.org.br>.

<sup>17</sup> Chipe, 50-102.

<sup>18</sup> Martha Herr, Adriana Kayama, and Wladimir Mattos, “Brazilian Portuguese: Norms for Lyric Diction,” *Journal of Singing* 65, no. 2, (November/December 2008): 195-211.

<sup>19</sup> Marília Álvares, “Diction and Pronunciation of Brazilian Portuguese in Lyric Singing as Applied to Selected Songs of Francisco Mignone” (Doctor of Music Dissertation, University of Nebraska, 2008).

<sup>20</sup> André Campelo, “Singing Portuguese Nasal Vowels: Practical Strategies for Managing Nasality in Brazilian Art Songs” (Doctor of Musical Arts, Dissertation, University of Kentucky, 2017).

<sup>21</sup> Marcía Porter, *Singing in Brazilian Portuguese: A Guide to Lyric Diction and Vocal Repertoire* (Lanham: Rowman & Littlefield, 2017).

Appendix A, based on Sérgio Corrêa's *Catálogo Geral*,<sup>22</sup> includes a list of all of Nepomuceno's songs listed in chronological order. The songs are divided into songs for voice and piano, songs without dates, a song cycle, and orchestral version of songs. The information listed includes place and year of composition, poet, duration of each song, voice type, day and place of debut and its performers. The translation is mine.

Appendix B is a chronology of Alberto Nepomuceno's life by Corrêa.<sup>23</sup> The year appears to the left, and the right shows the major event(s) of each specific year. The translation is mine.

Because of my Brazilian heritage, I have a compelling interest in bringing to my North American colleagues a greater awareness of the Brazilian contributions to the vocal repertoire. I was drawn to the songs of Alberto Nepomucenos because he was the pioneer of the Brazilian art song. I have chosen nine songs of his songs. *Desterro*, *Turquesa*, *Coração indeciso* and *Luz e névoa* were selected for their European influences. *Medroso de amor*, *Madrigal*, and *Cantigas* exemplify Nepomuceno's use of folk elements in his songs. *Trovas I* and *II* were included in this study because they represent the Iberian influences in the "New World" culture. *Trovas I* is a Fado, a music genre from Portugal, and *Trovas II* is a serenade with Spanish rhythms. The selected songs for this project are discussed in chronological order. They are as follow:

1. *Desterro*, (Olavo Bilac), 1894
2. *Medroso de amor*, Op. 17, no. 1 (Juvenal Galeno), 1894
3. *Madrigal*, Op. 17, no. 2 (Luís Guimarães Filho), 1894
4. *Turquesa*, Op. 26, no. 1 (Luís Guimarães Filho), 1895
5. *Trovas I*, Op. 29, no. 1 (Osório Duque Estrada), 1901

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<sup>22</sup> Sérgio Nepomuceno Corrêa, *Alberto Nepomuceno: Catálogo Geral*. 2<sup>nd</sup> ed. (Rio de Janeiro: Ministério da Educação e Cultura/Secretaria da Cultura, 1996), 14-19.

<sup>23</sup> *Ibid.*, 9-11.

6. Trovas II, Op. 29, no. 2 (Magalhães Azeredo), 1901
7. Cantigas (Branca de Gonta Colaço), 1902
8. Coração indeciso, Op. 30, no.1 (Frota Pessoa), 1903
9. Luz e névoa (Hermes Fontes), 1915

Nepomuceno composed nine art songs in Italian, German and French; however, I chose to focus on songs in Portuguese as they present a new challenge to performers. Even though Portuguese is not one of the “traditional” languages used in lyrical singing, Portuguese is the official language of nine countries: Angola, Brazil, Cape Verde, East Timor, Equatorial Guinea, Guinea-Bissau, Mozambique, Portugal, and São Tomé e Príncipe.<sup>24</sup> Approximately 215-220 million people are native Portuguese speakers. Portuguese is the sixth most natively spoken language in the world.<sup>25</sup>

Portuguese is a Romance language that originated from the Vulgar Latin.<sup>26</sup> It emerged in the third century in Gallaecia and Asturica, which were part of the Roman-occupied lands.<sup>27</sup> The spread of the Portuguese language followed the Portuguese conquests during the thirteen century through the sixteenth century.<sup>28</sup> By the seventeenth century Portuguese was spoken on every known continent, and it was the *lingua franca* (language adopted between speakers of different languages) on the West-African coast, in ports of India (Indo-Portuguese) and in South-East Asia (Malay-Portuguese).<sup>29</sup>

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<sup>24</sup> “Estado Membros,” Comunidade dos Países de Língua Portuguesa, accessed December 7, 2018, <https://www.cplp.org/id-2597.aspx>.

<sup>25</sup> Ibid.

<sup>26</sup> Maria Helena Mateus and Ernesto d’Andrade, *The Phonology of Portuguese*. 2<sup>nd</sup> ed. (New York: Oxford University Press, 2009), 2.

<sup>27</sup> Ibid., 1.

<sup>28</sup> Ibid., 2.

<sup>29</sup> Ibid.

Pedro Álvares Cabral, a Portuguese navigator, arrived on the coast of Brazil on April 22, 1500. Indigenous people, who inhabited the land at the time, spoke the *Tupi* language with around 350 different variations.<sup>30</sup> In the colonization process *Tupi* was the common language and Portuguese the secondary.<sup>31</sup> When Catholic priests arrived at the new colony they could not find in *Tupi* the vocabulary necessary for converting the natives to Christianity, thus the teaching of Portuguese began.<sup>32</sup> Meanwhile, both languages were spoken equally in the new world.

Dom João IV, King of Portugal, banned *Tupi* in 1727. He claimed that *Tupi* was adulterating the Portuguese language.<sup>33</sup> Thus, Portuguese became the mandatory language in Brazil. The influence of *Tupi* was already so intrinsic in the Portuguese spoken there that it gave birth to a language dialect unique to the new world: Brazilian Portuguese (BP).

Another influencer in the distinction between European Portuguese (EP) and BP was slavery. In 1538 the Portuguese crown began to ship African slaves to Brazil. They came from Sudan, Gulf of Guinea, Senegal, Nigeria, Congo, Angola and Mozambique.<sup>34</sup> By the end of the seventeenth century the number of African slaves was greater than the number of native Brazilians.<sup>35</sup> In order to communicate among themselves, the slaves originated a process of language unification.<sup>36</sup> In addition, they were also required to speak Portuguese. This mixture of Portuguese and African language gave birth to the *Crioulo*.<sup>37</sup> The *Crioulo* then expanded and

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<sup>30</sup> Álvares, "Diction and Pronunciation," 10.

<sup>31</sup> *Ibid.*, 11.

<sup>32</sup> *Ibid.*

<sup>33</sup> *Ibid.*, 12.

<sup>34</sup> *Ibid.*, 18.

<sup>35</sup> *Ibid.*, 19.

<sup>36</sup> *Ibid.*

<sup>37</sup> *Ibid.*

strengthened the difference between the official language of the crown and the official language of the colony.

According to Mateus and d'Andrade, the “most obvious differences” between EP and BP appear in the unstressed vowel system. These vowels in BP are more audible than in EP.<sup>38</sup> Álvares provides an extensive list of differences in diction between them.<sup>39</sup> The IPA transcriptions presented in this dissertation are based on BP diction since all the poets are Brazilian, with the exception of Branca de Gonta Colaço.

The development of IPA for Brazilian Portuguese is relatively new. When compared to European traditions, the standardization of Brazilian art songs have a long way to go. Several authors, whether Brazilians or North Americans, are dedicated to providing the resources necessary to encourage singers to include such songs in their repertoire. I am thankful for writers and researchers that came before me. They laid a foundation for highlighting the Brazilian song. I was able to build upon their findings. My hope is that this research will add to the scholarly development of Brazilian Portuguese IPA, and that it will continue the encouragement of performers to include these songs to their repertoire.

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<sup>38</sup> Mateus and d'Andrade, *The Phonology of Portuguese*, 2.

<sup>39</sup> Álvares, “Diction and Pronunciation,” 28-33.

## CHAPTER 2

### ALBERTO NEPOMUCENO: LIFE AND CAREER

Alberto Nepomuceno was born on July 6, 1864 in Fortaleza, the capital of the state of Ceará, a seaside city in northern Brazil. He died in Rio de Janeiro on October 16, 1920. He began his musical studies with his father, Victor Augusto Nepomuceno (1840-1880), who was the organist at the Cathedral of Fortaleza, as well as a violinist, conductor, composer and teacher. He taught his son piano and sight singing.<sup>40</sup>

In pursuit of a better future for his son, Victor and his wife, Maria Virgínia (1846-1892) moved to Recife, Pernambuco in 1872.<sup>41</sup> At this time, Recife was an important intellectual center, and it was the home of one of the most prestigious law schools in the country.<sup>42</sup> Recife was also one of the major cities to promote the transformations in Brazilian society at the end of the nineteenth-century: the abolition of slavery and the proclamation of the republic.<sup>43</sup> Alberto Nepomuceno's involvement in these contentious political causes showed his early concern for Brazilian freedom.

Shortly after Nepomuceno's 16<sup>th</sup> birthday his father died on July 21, 1880. The responsibility fell on him to support and provide for his mother and younger sister, Emília. Forced to drop out of school, he took a job as a typographer and began to teach piano and theory privately.<sup>44</sup>

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<sup>40</sup> Pereira, *Música, Sociedade e Política*, 39.

<sup>41</sup> *Ibid.*

<sup>42</sup> Chipe, "Alberto Beriot Nepomuceno," 14.

<sup>43</sup> Pereira, 41.

<sup>44</sup> *Ibid.*



Also in 1880 Nepomuceno met Euclides d'Aquino Fonseca (1854-1929), pianist, conductor, composer and teacher of harmony, counterpoint and fugue. Very quickly Fonseca took the role of father in the young artist's life, greatly contributing to every aspect of Nepomuceno's development.<sup>45</sup> In his *Suite antique* for piano, dedicated to Fonseca, Nepomuceno writes:

To my old friend. I came into the world blind and without direction when I met you. It was in 1880. I found you as an apostle. Your advice was like gospel. With it I learned how to fight and persevere.<sup>46</sup>

At the time, Fonseca was the orchestra conductor at the Club Carlos Gomes,<sup>47</sup> thus, it was not difficult for the young Nepomuceno to affirm himself in the musical life of Recife. By the age of eighteen, Nepomuceno was considered "the idol of Pernambuco" and he was elected, by unanimity, as the director of concerts at the Club Carlos Gomes.<sup>48</sup> At the Club, Nepomuceno was in contact with the music of Carlos Gomes.<sup>49</sup> - Gomes was the most successful nineteenth-century opera composer of the Americas and the only non-European composer to be recognized as an opera composer in Italy during opera's "golden age."<sup>50</sup>

In 1883 Nepomuceno was involved in the campaign to abolish slavery. He was made a member of the *Sociedade Nova Emancipadora de Pernambuco* (Society of New Emancipators of Pernambuco) due to his "relevant services provided ... to the abolitionist cause."<sup>51</sup> Nepomuceno expressed his abolitionist beliefs in the best way he could: through music. On March 24, 1884, in

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<sup>45</sup> Ibid.

<sup>46</sup> *Ao amigo velho. Eu entrava no mundo, cego e sem direção quando te encontrei. Era em 1880. Encontrei-te como a um apóstolo. Os teus conselhos foram um evangelho. Com eles aprendi a lutar e a perseverar.* Ibid., 42.

<sup>47</sup> Carlos Gomes (1836-1896), Brazilian composer.

<sup>48</sup> Pereira, 42.

<sup>49</sup> Mariz, *História da Música no Brasil*, 98.

<sup>50</sup> Chipe, 15.

<sup>51</sup> *Relevantes serviços prestados (...) à causa abolicionista.* Pereira, 42.

Fortaleza, a concert was held to promote the abolition of slavery in that province the following day.<sup>52</sup> Nepomuceno was the concert director.

The young musician dreamed of an opportunity to travel to Europe to complete his musical studies. In 1885 a request was presented to the legislature of Ceará, Nepomuceno's home state, asking for a scholarship on his behalf. Because of his association with the abolitionist cause his petition was denied.<sup>53</sup>

Disappointed and leaving his mother and sister behind, Nepomuceno moved to Rio de Janeiro, the Brazilian capital at the time. Just two months after his arrival, the young pianist debuted in Rio at the Club Beethoven on October 30, 1885. He was involved in several concerts and recitals, and it did not take long for even the royal family to notice and admire him.<sup>54</sup> The Club Beethoven employed him as a piano instructor in 1886.<sup>55</sup> Nepomuceno continued his musical studies in Rio with the composer Miguel Cardoso, who held a degree from the Conservatory of Milan.

In 1887 Nepomuceno presented for the first time a concert with music exclusively by him: a *Romança* for piano, a *Mazurca* for piano and cello, a *berceuse*, a *Prière*, for string quintet and the *Scherzo fantastic* for piano. The concert was received with great success.<sup>56</sup> Also in 1887 he published his first works, which included the song *Ave Maria* (Xavier da Silveira Junior). According to Pignatari, "this song establishes a tonal dilution avoiding any vehemence to its

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<sup>52</sup> Ibid., 43.

<sup>53</sup> Ibid., 45.

<sup>54</sup> Pereira, *Música, Sociedade e Política*, 49.

<sup>55</sup> Bruno Kiefer, *Historia da Música Brasileira, do princípio ao início do século XX*, 2<sup>nd</sup> ed. (Porto Alegre, RS, Brasil: Editora Movimento, 1977), 111.

<sup>56</sup> Pereira, 50.

declaration; it is almost a ‘modalization’ of the key.”<sup>57</sup> This musical element reveals a strong French influence in the early compositions by Nepomuceno.<sup>58</sup>

The following year was filled with new compositions and continued recognition. Nepomuceno finished and premiered the preludes to Act I and III of *Porangaba*, a lyric episode called “*Marcha dos Indios*” (Indian March) and “*Balaido*,” respectively. The libretto by Juvenal Galeno (1838-1931), tells the story of a legend from Ceará. The folk elements incorporated in this work suggest that Nepomuceno was devoted to nationalism six to seven years before his acquaintance with Edvard Grieg.<sup>59</sup> In that same year he premiered *Dança de Negros* for piano in his birthplace of Fortaleza. The piece features the syncopated rhythm of an Afro-Brazilian dance. This work, which was later orchestrated and renamed *Batuque*, is considered “the initial hallmark of the Brazilian nationalistic orientations.”<sup>60</sup> Avelino Pereira states:

In this work, the composer created a masterpiece, as he, with such joy, transposed into the classical music the folk character of the dance and songs of the *batuque* and *samba*, searching for a harmonious ethnic integration. I also cannot let it pass unnoticed that this work premiered in Fortaleza on the same day that in the Court, the Representative of the House Rodrigo Silva introduced a bill that would bring slavery in Brazil to an end.<sup>61</sup>

*Batuque* and *Samba* are dance styles with percussion instruments with African roots brought to Brazil by African slaves.

Carried away by his popularity and success, Nepomuceno felt it was time to resume his old dream of studying in Europe. Once again he filed a petition for a scholarship, and once again

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<sup>57</sup> Pignatari, “Canto da Língua,” 31.

<sup>58</sup> Pignatari, 35.

<sup>59</sup> Chipe, 19.

<sup>60</sup> Pereira, 53.

<sup>61</sup> *Nessa peça, o compositor realizou obra de mestre, ao transpor com tanta felicidade para a música de concerto o caráter típico da dança e do canto que compõem o batuque ou samba, buscando, na descrição erudita, uma harmônica integração racial. Também não posso deixar passar despercebido que a composição estreava em Fortaleza no mesmo dia em que, na Corte, O deputado Rodrigo Silva apresentava à Câmara o projeto que, convertido em lei, poria fim ao cativeiro dos negros no Brasil.* Pereira, 55.

the Brazilian ruler, Princess Isabel, denied it.<sup>62</sup> Ênio Squeff says “with Nepomuceno it seemed to be different. It is known that Princess Isabel denied any help to the musician because she considered him a sluggard.”<sup>63</sup>

All artists (musician, painter or sculptor) at that time in Brazil, had difficulty finding financial support to continue their studies in Europe. They really had only two possibilities: either the award granted by the *Academia de Belas-Artes* (Fine Arts Academy), or the scholarship provided by the Imperial court.<sup>64</sup> It was obvious how the Imperial Majesty felt about the underprivileged composer and the *Academia* award was also a closed door.

It was his dear friend and sculptor Rodolfo Bernardelli (1852-1931) who funded Nepomuceno’s studies in Europe. In August of 1888 Nepomuceno departed for Rome in the company of the Bernardellis brothers, Rodolfo, Henrique and Félix, in pursue of his childhood dream. After his return to Brazil, Nepomuceno stated that while in Rome, he was supported by the three brothers who shared “fraternally ... their daily bread.”<sup>65</sup>

In Rome Nepomuceno enrolled in the *Accademia Santa Cecilia*. He studied harmony with Eugenio Terziani (1824-1889), who conducted the debut of Carlos Gomes’ opera *O guarani* at La scala in Milan in 1870. After the death of Terziani, Nepomuceno continued his studies under the guidance of Cesare De Sanctis (1830-1915), the author of the music theory treatise *Tratado de harmonia, contraponto e fuga*. Nepomuceno suggested to the director of the *Instituto*

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<sup>62</sup> Pereira, 51.

<sup>63</sup> *Com Nepomuceno parecia ser diferente. Era sabido que a Princesa Isabel negou qualquer ajuda ao músico porque ela o considerava um vadio.* Ênio Squeff and José Miguel Wisnik, *Música—o nacional e o popular na cultura brasileira* (São Paulo: Brasiliense, 1982), 37.

<sup>64</sup> Pereira, *Música, Sociedade e Política*, 51.

<sup>65</sup> *Ibid.*

*Nacional de Música* in Rio de Janeiro, Leopoldo Miguez, that De Sanctis treatise be the textbook of harmony at the institute.<sup>66</sup>

During his stay in Rome, Nepomuceno wrote four songs: *Perchè?* (poem by Alearo Aleari), *Un soneto del Dante* (poem by Dante Alighieri), *Serenata di un moro* (an Italian translation of Heine's poem "Ständchen eines Mauren,") and *Rispondi* (also by Alearo Aleari). Even though the grandchild of the composer, Sérgio Alvim Corrêa, remembers copying the song, the manuscript of *Rispondi* is lost, and both Pignatari and Corrêa were unable to locate a copy.<sup>67</sup> *Un soneto del Dante* is Nepomuceno's only song with an *obbligato* instrument, the violin. His Italian songs use melodic elements to interact music and poetry, and the harmonies reveal the Italian influence.<sup>68</sup>

As Nepomuceno was preparing to return to Brazil after a year in Rome, he received a telegram from his close friend José Rodrigues Barbosa informing him of a competition for the writing of a patriotic anthem to celebrate the proclamation of the newly born Republic of Brazil. Although Nepomuceno did not win the competition, his entry was considered exceptional and resulted in a government grant to continue his studies in Europe.<sup>69</sup> The unexpected fall of the Brazilian monarchy, in September 7, 1887, would bring new conditions that allowed the composer to remain in Europe until 1895.

In August of 1890 Nepomuceno moved to Berlin. He enrolled in the *Academische Meisterschule* and studied composition with Heinrich von Herzogenberg (1843-1900). Nepomuceno became familiar with the music of Johannes Brahms (1833-1897) through von

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<sup>66</sup> Corrêa, *Alberto Nepomuceno: Catálogo Geral*, 11.

<sup>67</sup> Pignatari, 38.

<sup>68</sup> Pignatari, 43.

<sup>69</sup> Pereira, 64.

Herzogenberg who was Brahms' great friend.<sup>70</sup> Chipe affirms "musicologists and students of the piano works of Nepomuceno point to Brahms as a major influence on the young Brazilian."<sup>71</sup> At the *Stern'sches Konservatorium der Musik* Nepomuceno studied piano under the guidance of Heinrich Ehrlich (1822-1899) and organ and composition under Arno Kleffel (1840-1913).

During the 1891 summer break from the Conservatory, Nepomuceno travelled to Vienna where he attended concerts of Brahms and Hans von Bülow (1830-1894). While in Vienna he became a piano student of Theodor Lechetizky (1864-1946), where he met the Norwegian pianist Walborg Bang (1864-1946), who was also a student of Edvard Grieg (1843-1907). In July of 1893 in Cristiania—now called Oslo—in Norway, the two were married.<sup>72</sup>

Nepomuceno and Bang had four children: Eiwind Augusto (1893-1959); Sigurd, born in 1894 and died six months later; Sigrid Nepomuceno Alvim Corrêa (1896-1985) was the mother of Nepomuceno's grandson Sérgio Nepomuceno Alvim Corrêa (1931); and Astrid Nepomuceno da Silva (1898-1973). Sigrid was an accomplished pianist in spite of the fact that she was born without a right hand. Her father composed six pieces for the left-hand especially for her.<sup>73</sup>

In Norway the Nepomucenos were guests of Edvard Grieg. In a soirée at the Griegs', Nepomuceno debuted his *Suite antique* for piano, dedicated to Henrique Bernardelli.<sup>74</sup> Grieg personally requested his own publishing house, Brodrene-Halls to publish this piece.<sup>75</sup> Grieg greatly influenced the young Brazilian composer's new vision and approach.

This friendly contact with Grieg became a turning point for Nepomuceno and the Brazilian music since the Norwegian composer showed him the path he should follow:

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<sup>70</sup> Pereira, 84.

<sup>71</sup> Chipe, "Alberto Beriot Nepomuceno," 21.

<sup>72</sup> *Ibid.*, 22.

<sup>73</sup> *Ibid.*, 24.

<sup>74</sup> Pereira, 85.

<sup>75</sup> Chipe, 26.

Brazilian music par excellence. The result was that in the following year Nepomuceno composed his first song in Portuguese.<sup>76</sup>

This first song was *Amo-te muito*, a setting by the Portuguese poet João de Deus (1830-1896). It was premiered in 1895, performed by Carlos Carvalho, one of the few Brazilian singers who would agree to sing in Portuguese.<sup>77</sup>

While in Germany Nepomuceno continued to develop his approach to songs. The harmonic language and diatonic treatment of the melody of *Der wunde Ritter* (Heine) and *Drömd lycka*'s (Norwegian text, unknown author), reveal Brahms's influence.<sup>78</sup> Nepomuceno's song cycle on 5 poems by the German poet Nikolaus Lenau (1802-1850) was part of his graduation requirements and expressed Wagnerian harmonic characteristics.<sup>79</sup> Also as part of his final project for the *Stern'schen Konservatoriums der Musik*, Nepomuceno conducted his *Suite Antique* and his *Scherzo für Grosses Orchester* performed by the Berlin Philharmonic in 1894.<sup>80</sup>

On April 17, 1894 Nepomuceno received an invitation to join the faculty as the organ professor at the *Instituto Nacional de Música*, Rio de Janeiro, Brazil. He accepted the position, however, before returning to Brazil, the Brazilian government approved a 14-month extension to his grant. The extension allowed Nepomuceno to study in Paris under the guidance of the organist Alexandre Guilmant (1837-1911) at the *Schola Cantorum*.<sup>81</sup>

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<sup>76</sup> *Este contato amistoso Grieg foi decisivo para Nepomuceno e para a música brasileira pois o compositor norueguês mostrou-lhe o caminho que deveria seguir: o de uma música brasileira por sua essência. O resultado foi que, no ano seguinte, Nepomuceno compõe a sua primeira canção sobre textos em língua portuguesa.* Kiefer, *História da música no Brasil*, 112.

<sup>77</sup> Corrêa, *Alberto Nepomuceno: Catálogo Geral*, 45.

<sup>78</sup> Pignatari, 50.

<sup>79</sup> Pignatari, 52.

<sup>80</sup> Pereira, 85.

<sup>81</sup> Pereira, *Música, Sociedade e Política*, 88.

During his time in Paris Nepomuceno came into contact with Vincent d'Indy (1851-1931), Camille Saint-Saëns (1835-1921), Charles Bordes (1863-1909) and Claude Debussy (1862-1918).<sup>82</sup> The Nepomucenos were present at the world premiere of Debussy's *Prélude à l'après midi d'un faun*. Nepomuceno conducted the Latin American debut of this work in 1908 during the *Exposição Nacional's* concert series.<sup>83</sup>

Impressed by the talent of the young Brazilian, Charles Chabaudth (1857-1919), a poet and professor of Greek at the Sorbonne, asked Nepomuceno to write incidental music to his translation of *Elektra* by Sophocles. The premiere of this work was in May 1895. The work was greatly admired by the Parisian society and it received glowing reviews.<sup>84</sup>

His time in Paris was his most prolific year as a songwriter with 14 total songs. He composed seven songs in French, four of them with poems by Henri Piazza (1861-1929): *Le miroir d'or*, *Au jardin des rêves*, *Les yeux élus*, *Il flotte dans l'air*. The other three are by Maurice Maeterlinck (1862-1949): *Désirs d'hiver*, *Oraison*, and *Chanson de Gelisette*. The latter is lost.<sup>85</sup> Piazza's songs reveal how comfortable Nepomuceno was with the language of the *mélodie*. Pignatari affirms, "These pieces are impeccably French in their musical idiom, in their melodies and especially their harmony."<sup>86</sup> In the Maeterlinck set, the chromatic ambiguity is a reminder of the music of Franz Liszt (1811-1886). The songs exhibit post-Wagnerian characteristics, and the harmonic audacity reflects concepts established by Arnold Schoenberg (1874-1951).<sup>87</sup> During this time Nepomuceno also composed seven songs in Portuguese:

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<sup>82</sup> Chipe, "Alberto Beriot Nepomuceno," 27.

<sup>83</sup> *Ibid.*, 28.

<sup>84</sup> *Ibid.*

<sup>85</sup> Pignatari, "Canto da Língua," 61.

<sup>86</sup> *As peças são impecavelmente francesas, no idioma musical, nas melodias e especialmente na harmonia. Ibid.*, 61

<sup>87</sup> Pignatari, 63.



*Desterro* (Olavo Bilac), *Ora dize-me a verdade* (João de Deus), *Amo-te muito* (João de Deus), *Mater dolorosa* (Gonçalves Crespo), *Tú és o sol!* (Juvenal Galeno), *Medroso de amor* (Juvenal Galeno), *Madrigal* (Luís Guimarães Filho). I will discuss *Desterro*, *Medroso de amor*, and *Madrigal* in later chapters.

With an abundance of knowledge gained during his seven years in Europe, Alberto and Walborg Nepomuceno arrived in Rio de Janeiro on June 11, 1895. On June 27 he assumed his position as organ teacher at the *Instituto Nacional de Música*.

On June 29, José Rodrigues Barbosa, Nepomuceno's dear friend and promoter, published an article in one of Rio's newspaper, *Jornal do Comércio*, and reported on Nepomuceno's studies in Europe. He also reported the Parisian warm recognition of the composer's *Elektra* (Chabault).<sup>88</sup> Barbosa highlighted two aspects of the young composer's character: his ties to the German school and his nationalism, reflected in his defense of the Portuguese language as suitable for lyric singing. Barbosa affirmed:

In spite of his long residency in Europe, [Nepomuceno] has a great love for his homeland and things related to her. Thus, he believes that our language is very musical and it has all the qualities adaptable to singing.<sup>89</sup>

In the same column, Barbosa announced a concert that would feature Alberto Nepomuceno as organist, pianist and composer.<sup>90</sup> He emphasized the songs in Portuguese that the composer would present in this concert. In this way, Barbosa created great expectation around the novelty that would soon be introduced to the Brazilian public.<sup>91</sup>

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<sup>88</sup> Pereira, 107.

<sup>89</sup> *Apesar de sua longa residência na Europa, tem um amor imenso à sua pátria e às coisas da sua terra. É assim que ele acredita que a nossa língua é muito musical e tem todas as qualidades para adaptar-se ao canto.* Pereira, 108.

<sup>90</sup> Ibid.

<sup>91</sup> Ibid.

On Sunday afternoon of August 4 1895, in the recital hall of the *Instituto*, Nepomuceno presented a concert of diverse repertoire, beginning with his rendition of Bach's *Toccata e fuga* in D minor at the organ. Accompanied by her husband, Walborg Nepomuceno sang four of her husband's songs with poems by Lenau and one song by an unknown Norwegian author. At the piano, Nepomuceno performed his *Quatro peças líricas*, the last of which, *Galhofeira*, shows the influence of the Brazilian tango. After a long period of applause, Nepomuceno went back on the stage to perform the minuet of his *Suíte antiga*. The adjunct voice teacher at the *Instituto*, Carlos Alves de Carvalho, sang a French song by Nepomuceno, *Il flotte dans l'air*, and two Portuguese songs, *Ora, dize-me a verdade* and *Amo-te muito*. At the organ again, the composer performed his *Comunhão* and two works by his teacher Alexandre Guilmant, *Cantiléne Pastorale* and *Marche sur un theme de Haendel*. The Institute's Women's Chorus performed the final chorus of Act I of *Elektra* accompanied by an instrumental ensemble and a solo oboe. At the piano Nepomuceno played his *Sonata* followed by two more songs in Portuguese *Mater dolorosa* and *Tu és o sol*, performed by the soprano Camila da Conceição (1873-1936). Walborg Nepomuceno returned to the stage to deliver Grieg, Schumann and Chopin. Alberto closed the program at the organ with Mendelssohn's *Sonata in F*.<sup>92</sup>

The concert was received with great success. The following day's newspapers crowned the young artist with great acclaim. The *Notícia* reported that the hall was filled with people who expressed their pride for quality of his music and applauded the *Instituto* for the vigor Nepomuceno would bring.<sup>93</sup> The *Jornal do Commercio*, in an article by Rodrigues Barbosa, reported that the concert was a "splendid triumph for Mr. Alberto Nepomuceno, who was

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<sup>92</sup> Pereira, 109.

<sup>93</sup> Pereira, 109.

consecrated as a superior artist by the public who acclaimed him with a delirious enthusiasm.”<sup>94</sup>

The *Gazeta de Notícias* commended Nepomuceno as composer and pianist and especially praised his songs in Portuguese.

We thought, or rather a lot of people thought that our language did not lend itself to musical demands. It seemed that the harshness of certain words, especially those ending in “ão” was an obstacle to being put into music, because they hurt the ear. Nepomuceno managed to dismiss this idea.<sup>95</sup>

Nepomuceno fought continuously for the use of Portuguese poetry in lyrical singing throughout his entire career.

Throughout his tenure at the *Instituto*, Nepomuceno required that songs be sung in the vernacular. He believed that to sing in Brazilian Portuguese was possible “because of the languid flow of the words similar to French” and the musicality of the Portuguese language.<sup>96</sup> Even though he was fluent in five languages and composed songs in four of them, his devotion was to his homeland vernacular. Pereira affirms that there is no record in Nepomuceno’s writings of the famous motto attributed to him: “The people who do not sing in their own language have no homeland.”<sup>97</sup> In fact, it was his dear friend, Rodrigues Barbosa who wrote that the composer “convinced that the people who do not sing in their own language do not have a homeland ... he did not limit himself to support a thesis by strengthening it with arguments ... but writing this ...

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<sup>94</sup> *Um triunfo esplêndido para o sr. Alberto Nepomuceno, que foi consagrado—artista superior—pelo publico que o aclamava em um entusiasmo delirante*, Pereira, 110.

<sup>95</sup> *Julgávamos, ou antes julgava muita gente que a nossa língua não se prestava exigências musicais. Parecia que a dureza de certas palavras, mormente as terminadas em ão, era um obstáculo para serem postas em música, por ferirem o ouvido. Nepomuceno conseguiu desvanecer essa ideia*. Pereira, 109.

<sup>96</sup> Chipe, 31.

<sup>97</sup> Pereira, 120.

collection of beautiful songs.”<sup>98</sup> Whatever the case might be, it appears that Barbosa was able to put into words the feelings and philosophy of his close friend. Moreover, Pereira states:

Reacting to the current tendency to reject the value of the Portuguese language in music, Nepomuceno, in developing an "artistic propaganda" based on singing in Portuguese, gave way to a political-ideological project of creating national identity based on linguistic unity, which was thus to be added to the unity—still in formation—of the "race," advancing towards the naturalistic conception of a nation.<sup>99</sup>

Through his songs in Portuguese Nepomuceno also honored and supported Brazilian poets.

Many of them were Nepomuceno’s personal friends.<sup>100</sup>

Between the years 1896-97 Nepomuceno established and organized 14 *Concertos Populares* (Popular Concerts).<sup>101</sup> As the artistic director of these concerts, he conducted Beethoven, Liszt, Wagner, Saint-Saëns, as well as Brazilian composers such as Carlos Gomes, Henrique Oswald and himself.<sup>102</sup> These events became very popular and had great attendance, except when it interfered with horse races, bullfights, or horse shows.<sup>103</sup> Through these concerts Nepomuceno began to shape the city’s musical preferences.<sup>104</sup>

On August 1, 1897 the *Instituto* presented a festival of Nepomuceno’s works. Three of his most important orchestral compositions were performed for the first time in his homeland: *Série Brasileira*, *Sinfonia em sol menor*, and *Epitalâmio* for voice and orchestra. These works

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<sup>98</sup> *convencido de que não tem pátria o povo que não canta em sua língua [...], não se limitou a sustentar uma tese robustecendo-a de argumentos [...], escrevendo essa [...] coleção de belas canções.* Ibid., 120

<sup>99</sup> *Reagindo à tendência corrente de se rejeitar o valor da língua portuguesa na música, Nepomuceno, ao desenvolver uma "propaganda artística" baseada no canto em português, dava curso a um projeto político-ideológico de construção da identidade nacional a partir da unidade linguística, que vinha assim somar-se à unidade--em construção-- da "raça," aproximando-se da concepção naturalista de nação.* Pereira, 120.

<sup>100</sup> Chipe, 33.

<sup>101</sup> Ibid., 46.

<sup>102</sup> Pereira, 122.

<sup>103</sup> Ibid.

<sup>104</sup> Ibid.

were performed by the baritone, Carlos de Carvalho, the devoted ally to the composer in propagating the song in the vernacular.<sup>105</sup> Also included in this concert was his *As uiaras* for choir and orchestra, and *Suíte antiga* for string orchestra.

All four movements of *Série Brasileira* (Brazilian Series), also called *Suíte Brasileira*, allude to folk music and distinctive Brazilian themes. It is music with a descriptive character. It opens with *Alvorada na serra* (Dawn in the Hills) in which the Rain Forest sings through the birds as it is touched by rays of sunshine. This first movement quotes a child's lullaby from northeastern Brazil, "Sapo Jururu" (Gloomy Frog). A folk dance called *maxixe* is included in the second movement called *Intermezzo*. It originated in Rio de Janeiro and preceded the *samba*. The third movement, "A sesta na rede" (The Nap in the Hammock) depicts a relaxed afternoon. The strings reproduce the creaking of the hammock hooks as it moves back and forth. The final movement of *Série Brasileira* includes a song and dance with stomping and hand clapping called "Batuque." This work also contains a percussion instrument called *reco-reco*, a metal scraper used in Brazilian folk music. This was the first time that a *reco-reco* was included in an orchestration.<sup>106</sup> The manuscript of *Série Brasileira* provides a drawing and a handwritten description in Italian of the exotic instrument.<sup>107</sup>

In an effort to restore the "national opera" and reacting against the financial exploitation of international opera companies, Nepomuceno conducted the premiere of his lyrical episode *Ártemis*, with libretto by Coelho Neto (1864 -1934) in October 14, 1898. For almost a month Coelho prepared the public to receive the new opera. According to Coelho, both the music and the libretto of *Ártemis* were very "distant from the molds the Brazilian audience was accustomed

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<sup>105</sup> Pereira, 124.

<sup>106</sup> David P. Appleby, *The Music of Brazil* (Austin: University of Texas Press, 1983), 89.

<sup>107</sup> Pereira, 123.

to.”<sup>108</sup> Pereira states that the public did not understand the work even though it received standing ovation.<sup>109</sup> In the following year the composer begin to work on his next opera, *Abul*.

In 1900 Nepomuceno traveled with his wife and children with the attempt to convince the composer Gustav Mahler, director of Hofoper in Vienna, to produce “*Ártemis*.” Not only did he not succeed in his efforts, but he also contracted a severe kidney disease.<sup>110</sup> Due to his health challenges, Nepomuceno was forced to remain in Europe longer than previously planned.<sup>111</sup> The composer and his wife decided to separate, and Walborg and the children moved back to Norway.<sup>112</sup> Also during this time, the director of the *Instituto* in Rio, Leopoldo Migués, was diagnosed with cancer and would pass away on Nepomuceno’s birthday.<sup>113</sup> At a time of physical, professional and personal turmoil, Nepomuceno was invited for the position of Director of the *Instituto*. On September 25, 1901 Nepomuceno returned to Brazil, alone.<sup>114</sup>

On July 12, 1902 Nepomuceno was appointed the new director of the *Instituto Nacional de Música*. As the new director, Nepomuceno carried out structural changes to the *Instituto*. Perhaps the two most important modifications were the creation of the librarian position and the implementation of the evening degree.<sup>115</sup> The young Heitor Villa-Lobos (1887-1959) was one of the students who took advantage of the evening degree studying cello performance.<sup>116</sup> His short

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<sup>108</sup> Pereira, *Música, Sociedade e Política*, 134.

<sup>109</sup> Pereira, 135.

<sup>110</sup> Chipe, “Alberto Beriot Nepomuceno,” 35.

<sup>111</sup> Pereira, 138.

<sup>112</sup> Pignatari, “Canto da Língua,” 103.

<sup>113</sup> Pereira, 138.

<sup>114</sup> Pignatari, 103.

<sup>115</sup> Pereira, 144.

<sup>116</sup> *Ibid.*, 162.

directorship lasted only a year. In May 23, 1903 the composer presented his resignation from the *Instituto* due to disagreements with the board of directors.<sup>117</sup>

Still as a teacher at the *Instituto* but away from the leadership position and the headaches attached to it, Nepomuceno had more time to devote to composition. That same year he was asked to write the *Hino do Ceará* (*Ceará Anthem*) with lyrics by Tomás Lopes (1879-1913).<sup>118</sup> In April 1904 the newspaper *A Gazeta de Notícias* announced the publication of two volumes of Alberto Nepomuceno's songs, bringing together Brazilian poets of different schools and tendencies.<sup>119</sup> The first songbook included titles such as *As uiaras* (Melo Morais Filho), *Medroso de Amor* (Juvenal Galeno), *Madrigal* (Luís Guimarães Filho), *Coração Triste* (Machado de Assis), *Fimolela* (Raimundo Correia). The second volume included two German songs: *Sonhei* (*Mir träumte wieder der alte Traum* by Heinrich Heine) and *Canção de amor* (*Liebeslied* by Amadei), with translation into Portuguese by Nepomuceno. *Xácara* (Orlando Teixeira), *O sono* (Gonçalves Dias), *Dolor supremus* (Osório Duque Estrada) and *Soneto* (Coelho Neto) were also part of this collection.

The songs found great acceptance with the public but not so with some of the composer's opponents. João Itiberê (1870-1953), poet, composer, and music critic, wrote at the French newspaper published in Rio de Janeiro:

It is probably very patriotic—but very little practical, very disadvantageous—to compose in Portuguese. And why do it? To reduce considerably the number of singers and people who could sing the Songs? I absolutely do not see, I confess, the value of this propaganda for singing in a language that is almost unknown other than in Brazil and Portugal. I wish that Mr. Nepomuceno would give us soon beautiful songs like these... however, in French.<sup>120</sup>

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<sup>117</sup> *Ibid.*, 150.

<sup>118</sup> *Ibid.*, 163.

<sup>119</sup> *Ibid.*, 165.

<sup>120</sup> *É possivelmente muito patriótico—mais muito pouco pratico, muito desvantajoso—compor em português. E por que fazê-lo? Para reduzir consideravelmente o número de cantores ou de pessoas que poderiam cantar as Canções?*

Itiberê was not alone in his criticisms of the composer. In fact, the musician and music critic, Oscar Guanabara (1851-1937) was Nepomuceno's vicious opponent throughout the composer's career. Guanabara's wrath first unleashed at the August 4, 1895 concert. He accused Nepomuceno's compositions of being "well done but not inspired."<sup>121</sup> That same year, Nepomuceno and Guanabara engaged in an endless newspaper battle over songs in the vernacular.<sup>122</sup> Later, Guanabara accused the composer of plagiarizing Schubert in one of his songs,<sup>123</sup> he reproach Nepomuceno as conductor,<sup>124</sup> he attacked the inclusion of Brazilian folk rhythms and dances in Nepomuceno's work,<sup>125</sup> he condemned *Ártemis'* libretto, scenery, performers, music and venue.<sup>126</sup> Guanabara's persecution of Nepomuceno was relentless.

1904 saw the publication of another important work by the Nepomuceno: the orchestral prelude *d'O Garatuja*. After its debut in October, Nepomuceno was crowned "the founder of the Brazilian music school."<sup>127</sup>

The years 1906-1910 brought great accomplishments for the composer. Nepomuceno took advantage of musical opportunities offered by the powerful politicians of the new regime in Brazil. He became the official musician of the Republic.<sup>128</sup> On October 22, 1906 he was again appointed the director of the *Instituto Nacional the Música* in Rio de Janeiro.

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*Eu não vejo absolutamente, confesso, a utilidade desta propaganda pelo canto de uma língua que é quase desconhecida fora do Brasil e de Portugal. Eu desejo que o senhor Alberto Nepomuceno nos dê em breve canções tão belas quanto essas... porém em francês!* Pereira, 165.

<sup>121</sup> Ibid., 110.

<sup>122</sup> Ibid., 114.

<sup>123</sup> Ibid., 115.

<sup>124</sup> Ibid., 121.

<sup>125</sup> Ibid., 124.

<sup>126</sup> Ibid., 135.

<sup>127</sup> Ibid., 166.

<sup>128</sup> Ibid., 193.



Nepomuceno led significant reforms at the *Instituto*. He added required classes in Portuguese, French, Italian, geography and history. The goal was to provide the musician a more ample humanistic education not restricted only to musical formation.<sup>129</sup> The degree in voice now included required performance of songs in Portuguese.<sup>130</sup> He unlocked the possibility to affirm the national musical identity through the sung language. Since he was one of the few composers to set songs to Portuguese texts, his songs were among the most sought after.<sup>131</sup> Another topic close to his heart was the organization of the library and the musical archives. While in Europe, Nepomuceno would donate several works to the *Instituto*'s library.<sup>132</sup> He took the responsibility to organize the catalogue. Still today, the old catalogue at the *Instituto* has his handwriting. The *Instituto* now is called *Escola de Música da Universidade Federal do Rio de Janeiro* (Music School of the Federal University of Rio de Janeiro), and its library is Alberto Nepomuceno National Library.

In 1910 Nepomuceno set off to Brussels for a third trip to Europe. He was sent by the Brazilian government to conduct a series of four concerts dedicated to Brazilian music at the World Expo.<sup>133</sup> Only two concerts came to fruition due to a fire at the Exposition. On September 7 he conducted a concert celebrating Brazil's independence day in Geneva. From Geneva he went to Paris where he organized a symphonic concert devoted only to his music, unknown to the Parisian people.<sup>134</sup>

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<sup>129</sup> Ibid., 195.

<sup>130</sup> Ibid., 194.

<sup>131</sup> Ibid.

<sup>132</sup> Ibid., 197.

<sup>133</sup> Ibid., 219.

<sup>134</sup> Ibid., 220.

On June 30, 1913 Nepomuceno's opera *Abul* (libretto by the composer based on Herbert C. Ward's novel, *By Faith*), debuted in Buenos Aires. The five-hour long opera was received with great enthusiasm.<sup>135</sup> While in Buenos Aires the composer conducted a symphonic concert of Brazilian music at the Teatro Coliseo. *Abul* debuted in Montevideo in August and in Rio in September. Upon his arrival in Rio the composer was acclaimed the "ambassador of fraternity" due to his travels abroad.<sup>136</sup> *Abul*'s debut in Rome at the Teatro Costanzi in 1915, did not witness the same success as it did in South America. Some critics explain the lack of the work's success due to the composer's favoritism towards Wagner's music, which the Romans interpreted as opposition to the Italian repertoire.<sup>137</sup>

During a faculty recruitment process at the *Instituto* in preparation for the 1917 school year, caprices of bureaucracy and political favors led to Nepomuceno's second resignation from the institute.<sup>138</sup> The hiring of a lesser-qualified faculty was not acceptable to him. His resignation met huge protest, but it was irreversible.

Between 1917-1919 Nepomuceno conducted several concerts at the *Sociedade de Concertos Sinfônicos*.<sup>139</sup> Villa-Lobos was a part of several of these concerts conducting some of his works including the *Concerto para violoncello e orquestra* (1915).<sup>140</sup> The fact that Villa-Lobos was sharing the stage with Nepomuceno was a great honor for the young composer.<sup>141</sup> Nepomuceno's support of young composers was not new. It was always his mission to offer

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<sup>135</sup> Ibid., 231.

<sup>136</sup> Ibid.

<sup>137</sup> Ibid., 235.

<sup>138</sup> Ibid., 261.

<sup>139</sup> Ibid., 292.

<sup>140</sup> Ibid.

<sup>141</sup> Ibid.

opportunities for young musicians to exhibit their work as he selected Brazilian repertoire for his concerts.<sup>142</sup>

Throughout his career Nepomuceno had several opportunities to reaffirm nationalism in his works, whether as a composer, teacher, conductor or director of the Institute. It is to song that the composer turned to for a final expression of his nationalistic fervor—the unfinished, *A Jangada* (Juvenal Galeno). Chipe affirms that Nepomuceno’s last song “was perhaps his most nationalist expression.”<sup>143</sup> On his deathbed he gave final instructions for the completion of the song to his friend and publisher Otávio Bevilacqua (1887-1959). When asked about which verses should be omitted for the right balance, Nepomuceno while gasping for breath, shrugged and said: “My only desire is that after this one many more songs will come so that our themes won’t be forgotten.”<sup>144</sup>

Slowly, the composer’s health began to deteriorate. One of his final joys was a concert at the *Theatro Municipal do Rio de Janeiro* on September 23, 1920, where the composer Richard Strauss (1864-1949) conducted Nepomuceno’s prelude *d’O Garatuja*.<sup>145</sup>

According to Pereira, the title “the pioneer” of Brazilian music given to Nepomuceno may not be completely accurate. The musicologist affirms that works like *A Jangada*, *A Galhofeira* and the prelude *d’O Garatuja*, are sparse moments in the totality of the composer’s works.<sup>146</sup> He continues,

Systematical was only the push in favor of singing in Portuguese, which resulted in a heritage of dozens of songs and, no doubt, opened the doorway to future composers—

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<sup>142</sup> Ibid., 293.

<sup>143</sup> Chipe, “Alberto Beriot Nepomuceno,” 149.

<sup>144</sup> *Só o que desejo é que atrás dessa venham muitas outras canções em que não sejam esquecidos os nossos temas.* Pereira, 299.

<sup>145</sup> Ibid., 340.

<sup>146</sup> Ibid. 299.

much more than his harmonic and rhythmic investments, even though one cannot deny its importance.<sup>147</sup>

Nepomuceno's friend, Bevilacqua, was present when the composer took his final breath.

At his funeral, Bevilacqua described the final moments of the man who revolutionized singing in Brazil:

I heard him sing *Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis* ... in a good Gregorian style, with firm voice, more than firm, strong. ... That is how it went the entire afternoon. Into the night his singing was getting weaker and the words were disappearing. I remained in Santa Teresa and I witnessed the *diminuendo* and the *rallentando* until dawn. The final cadence took place during the day, on the morning of October 16, 1920.<sup>148</sup>

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<sup>147</sup> *Sistemática foi apenas a investida em prol do quanto em português, que resultou no patrimônio de dezenas de canções e, sem dúvida, abriu as portas aos futuros compositores—bem mais do que suas investidas harmônicas e rítmicas, embora não se possa negar o valor destas. Ibid.*

<sup>148</sup> *Ouvia-o cantar Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis (...) em bom estilo gregoriano, com voz firme, mais do que firme, forte. (...) Assim foi todo o transcorrer da tarde. Noite a dentro os cantos foram enfraquecendo e sumindo as palavras. Permaneci em Santa Teresa e testemunhei o diminuendo e o rallentando até a madrugada. A cadência final foi realizada já em pleno dia, na manhã de 16 de outubro de 1920. Ibid., 341.*

## CHAPTER 3

### SELECTED SONGS: POETS, POEMS, AND TRANSLATIONS

Alberto Nepomuceno composed fifty songs of Brazilian Portuguese (BP) poems by twenty-seven Brazilian poets. His two operas were in BP: *Ártemis* (1898) set to a *libretto* by Coelho Neto (1864-1934), and *Abul* (1905) set to a *libretto* by the composer himself.<sup>149</sup> Out of his twenty-six choral pieces, sixteen are set to BP text.<sup>150</sup> The volume of Nepomuceno's vocal works set to his native language demonstrates his enthusiasm and dedication in prioritizing singing in Portuguese.

Nepomuceno did not choose major figures in Brazilian literature for his songs. Some of the prominent poets were Pinto da Gama (1830-1882), Casimiro de Abreu (1839-1860), Machado de Assis (1839-1908), and Castro Alves (1847-1871). Instead, Nepomuceno preferred more contemporary poets who, like him, were passionate about the changes in his homeland. Almost all of the poets of his choice were involved in politics and were strong supporters of the new regime—the republic, which was established on November 15, 1889, removing Emperor D. Pedro II from power.

This chapter presents a brief biography on each poet of the selected songs and a literal translation of each poem. Poetry analysis such as content, poem form, structural semiotics and historical facts are not the purpose. That seem more appropriate coming from a literary perspective. A word-by-word translation of each text and its respective IPA can be found in Chapter 5. All translations presented in this dissertation, both literal and word-by-word, are my own.

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<sup>149</sup> Corrêa, *Alberto Nepomuceno: Catalogo Geral*, 10.

<sup>150</sup> Chipe, "Alberto Beriot Nepomuceno," 51.

## Olavo Bilac

Olavo Braz Martins dos Guimarães Bilac (Rio de Janeiro, December 16, 1865- December 28, 1918) began a degree in medicine in Rio de Janeiro but withdrew during his senior year. In São Paulo he tried law school but did not go beyond the first year.<sup>151</sup> Having fallen in love with poetry and literature very early in life, he founded the newspapers; *A Cigarra*, *O Meio* and *A Rua*. He was a patriot and a great supporter of the mandatory military service still in existence in Brazil<sup>152</sup>. He was arrested in Rio for his political stands,<sup>153</sup> in 1891 he worked for the state of Rio, and in 1898 he became the school district inspector where he worked until his death. Bilac was one of the founders of the *Academia Brasileira de Letras* (Brazilian Academy of Letters), and he is the author of the Brazilian Flag Anthem (1910).<sup>154</sup> He was called “the prince of Brazilian poets” at the beginning of the twentieth-century, and his poems were recited throughout Brazil.<sup>155</sup> His most prominent poems are *Via Láctea* and *Profissão de Fé* published in his work *Poesias* (1888).

Nepomuceno set three poems to music by Bilac: *Desterro*, *Numa Concha* (1913), and *Olha-me* (1913). Other publications by Bilac include: *Crônicas e novelas* (1894), *Poesias infantis* (1904), and *Ironia e piedade* (1916).

Below is my translation of Bilac’s poem *Desterro*.

<b>Desterro</b>	<b>Banishment</b>
Já me não amas? Basta! Irei triste e cansado Do meu primeiro amor para outro amor, sozinho...	Don’t you love me anymore? Enough! Sad and tired I will go From my first love to another love, alone.

<sup>151</sup> Alfredo Bosi, *História Concisa da Literatura Brasileira*, 5<sup>th</sup> ed. (São Paulo: Editora Cultrix, 2015), 186.

<sup>152</sup> Chipe, 104.

<sup>153</sup> Ibid., 104.

<sup>154</sup> Chipe, 104.

<sup>155</sup> Bosi, 186.

Beijo-te inda uma vez, num último carinho, Como quem vai sair da pátria desterrado...	I kiss you one more time, in a final affection, As one who leaves the homeland banished.
Adeus, pele cheirosa! Adeus, primeiro ninho Do meu delírio! Adeus, belo corpo adorado! Em que como num vale, adormeci deitado, No meu sonho de amor, em meio do caminho...	Farewell, scented skin! Farewell, first nest of my delirium! Farewell, beautiful adored body! As in a valley, lying down I fell asleep, In my dream of love, in the middle of the road.
Adeus, carne gentil, pátria do meu desejo! Terra onde floresceu o meu primeiro beijo!	Farewell, gentle flesh, homeland of my desire! Land where my first kiss flourished!
Adeus! Que esse outro amor há de amargar-me tanto Como o pão que se come entre estranhos, no exílio, Amassado com fel e embebido de pranto.	Farewell! This other love will sour me as much As the bread that is eaten among strangers, in exile, Kneaded with gall and soaked in weeping.

#### Juvenal Galeno

Juvenal Galeno da Costa e Silva (Fortaleza, Ceará, September 27, 1838- Centro, Ceará, March 7, 1931) came from a prosperous farming family in the Northeast of Brazil. He received the best instruction Brazil offered.<sup>156</sup> His father insisted that his child would receive an education in agriculture (coffee growing) in Rio de Janeiro where he met the publisher Francisco de Paula Brita (1809-1861), and soon after he began to write poems for the *Marmota Flumeninse*, a bimonthly journal. His poetry book *Prelúdio Poéticos* (1856) is considered an important hallmark in the development of the romantic poetry in Ceará.<sup>157</sup>

Juvenal Galeno was a pioneer of the Northeast folklore. His romantic poetry applies popular idioms to highlight the individual.<sup>158</sup> This might be one of the reasons Nepomuceno was

<sup>156</sup> Chipe, “Alberto Beriot Nepomuceno,” 83.

<sup>157</sup> Ibid., 82.

<sup>158</sup> Ibid., 83.

drawn to his poems and chose to set them more than any other poet. The composer set five of his poems: *Medroso de Amor*, *Tu és o sol* (1894), *Cativeiro* (1896), *Cantiga Triste* (1899), and *A Jangada* (1920). Galeno and Nepomuceno were from the same city in northeastern Brazil, Fortaleza, Ceará and although Galeno was older by thirty years, it is possible that the composer would have met the renowned poet.<sup>159</sup>

Other publications by Galeno include: *Quem com Ferro Fere, com Ferro Será Ferido* (1860), *Lendas e Canções Populares* (1865), and *Cenas Populares* (1871).

Below is my translation of Galeno's poem *Medroso de Amor*.

<b>Medroso de Amor</b>	<b>Fearful of love</b>
Moreninha! não sorrias com meiguice... com ternura... Este riso de candura não desfolhes, não sorrias, Que eu tenho medo d'amores Que só trazem desventuras.	Little brunette! do not smile with affection... with tenderness... This smile of innocence do not defoliate, do not smile, for I am fearful of loves that only bring misfortune.
Moreninha! Não me fites Como agora, apaixonada Este olhar toda enlevada Não desprendas, não me fites Pois assim derramas fogo Em minh'alma regelada.	Little brunette! do not stare at me like now, in love This indifferent gaze do not disengage, do not stare at me for this way you will set my frozen soul on fire.
Moreninha! vai-te embora Com teus encantos maltratas; Eu fui mártir das ingratas Quando amei... Oh, vai-te embora! Hoje fujo das mulheres Pois fui mártir das ingratas.	Little brunette! go away with your charm you mistreat; I was a martyr of the ungrateful ones when I fell in love... Oh, go away! Now I run away from women for I was a martyr of the ungrateful ones.

#### Luis Guimarães Filho

Luis Guimarães Filho (Rio de Janeiro, October 30, 1878-Petrópolis, Rio de Janeiro, April 19, 1940), son of a Brazilian diplomat and poet, followed the footsteps of his father by becoming

<sup>159</sup> Ibid., 75.



a diplomat and a poet himself.<sup>160</sup> Even though he grew up overseas (Portugal), he never forgot the Brazilian landscape, which according to Silva, “that was the ruler with which he measured beauty.”<sup>161</sup> Much of his poetry focused on his homeland and its magnificence but he also wrote the book *Samurais e mandarins* (1919), describing his impressions from when he lived in Japan and China. His first poetry book, *Versos íntimos*, was published in 1894, and his work *Pedras preciosas* (1906) was translated into Italian in 1923 and published under the title *Pietre preziose*. Like his father, he was also a member of the Brazilian Academy of Letters.

Nepomuceno set two of Guimarães Filho’s poems: *Madrigal* (1894) and *Turquesa* (1902). Both songs are discussed in this dissertation. Additional publications by Guimarães Filho include: *Livro de minha alma* (1895), *Ídolos chineses* (1897), *Uma página do Quo vadis* (1901), *Samurais e mandarins* (1912), *Cantos de luz* (1919), *Holanda, impressões e viagens* (1928), and *Fra Angelico* (1938).

Below is my translation of Guimarães Filho’s *Madrigal* and *Turquesa*.

Madrigal	Madrigal
Por que é que dizes, meu gentil tesouro, Que toda a vida hás de descrer do amor? Oh! Que pecado! Que pecado de ouro Falar no Pólo à beira do Equador!	Why do you say, my gentle treasure, that in your whole life you will not believe in love? Oh! What a shame! Such a great shame to talk about the pole nearby the equator.
Dizes que tens o coração deserto... Dos homens todos sem piedade zombas... Toma sentido, que o milhafre esperto Quando tem fome atira o laço às pombas!	You say you have an deserted heart.... You mock all men... It makes sense that the clever Black-Kite when it is hungry it throws a lasso to the doves!
Nos teus bons olhos que são negras ilhas, Ouve-se um canto de amorosas rolas... Que valem, pois, as falsas maravilhas Dessa adorável boca de papoulas?	In your great eyes that are dark islands, One hears the singing of lovely turtledoves... What are worth, then, the fake wonders of this adorable mouth of poppies?

<sup>160</sup> Alberto da Costa e Silva, *Das mãos do oleiro*. (Rio de Janeiro: Nova Fronteira, 2011), 57.

<sup>161</sup> *Esta era a régua com que media a beleza*. Silva, 58.

Quando chegar o trovador celeste Príncipe azul dos teus azuis desejos, Eu hei de ver todo esse gelo agreste Num rubro orvalho desfazer-se em beijos!	When the celestial troubadour arrives Blue Prince of your blue desires, I will see all of this rustic ice Be undone into kisses on a red dew!
Por que repetes, meu gentil tesouro, Que a vida inteira hás de descrer do amor? Oh! Que pecado! Que pecado de ouro Falar no Pólo à beira do Equador!	Why do you repeat, my gentle treasure, that in your whole life you will not believe in love? Oh! What a shame! Such a great shame to talk about the pole nearby the equator.

<b>Turquesa</b>	<b>Turquoise</b>
Hoje passou junto a mim ... Vestida de azul celeste, Pálida como o marfim...	[She] passed by closely today... Dressed in celestial blue, Pale as ivory...
E sobre minh'alma agreste Dos seus olhos vi baixar Uma sombra de cipreste!	And over my rustic soul from your eyes I saw coming down a shadow of cypress!
Era o seu manto um luar! Era uma fluida neblina Suave de contemplar...	The moonlight was its cloak! It was a gentle mist Soothing to contemplate...
O azul, o azul a fascina! Talvez, talvez lhe apague tristezas A cor celeste e divina!	Blue, blue fascinates her! Perhaps, perhaps her sadness is extinguished By the celestial and divine color.
Deve ter n'alma turquezas Esta mulher que se veste, - Como as celestes princezas De tunica azul celeste!	Her soul might have turquoises this lady who dresses up like the celestial princesses with blue celestial tunic!

#### Osório Duque-Estrada<sup>162</sup>

Joaquim Osório Duque-Estrada (Vassouras, Rio de Janeiro, April 29, 1870-February 5, 1927) was a teacher, critic, poet and teatrologist. In 1888 he graduated with a bachelor degree in Literature from the Imperial Colégio Pedro II. At the end of this senior year he published his first poetry book, *Alvéolos*, and in 1889 he went to Law school in São Paulo, however, in 1891 he withdrew to dedicate himself to a diplomatic career. He spent a year in Paraguay as the

<sup>162</sup> Unless otherwise noted, the poet's biography information listed above is drawn from "Osório Duque Estrada," Brazilian Academy of Letters, accessed 11/17/2018. <http://www.academia.org.br/academicos/osorio-duque-estrada/discurso-de-poss3>.

second Legation Secretary but upon his return to Brazil the following year, he abandoned diplomacy. From 1893-1896 he was the editor of the newspaper *Eco de Cataguases*. In the following years he was Inspector of Education, the librarian of the State of Rio de Janeiro and in 1902 he was appointed chair of the Brazilian History department at the Imperial Colégio Pedro II. In 1905 he returned to the press career where he remained until 1924. He became a fiery literary critic. He wrote the Brazilian National Anthem. Duque-Estrada was a great supporter of the work of Alberto Nepomuceno.<sup>163</sup>

Other works by Duque-Estrada include: *Flora de maio* (1902), *Anita Garibaldi, ópera-baile* (1911), *A arte de fazer versos* (1912), *Dicionário de rimas ricas* (1915), *A Abolição, esboço histórico* (1918), and *Crítica e polêmica* (1924).

Below is my translation of Duque-Estrada's *Trovas I*.

Trovas I	Song I
Quem se condói do meu fado Vê bem como agora eu ando, De noite sempre acordado, De dia sempre sonhando. O amor perturbou-me tanto Que este contraste deploro: Querendo chorar eu canto, Querendo cantar eu choro	[The one] Who is moved by my misfortune Can understand how I feel, Always awake at night, Always dreaming by day. Love stirred me so much that this contrast I lament: While wanting to cry, I sing, While wanting to sing, I cry.
Curvado à lei dos pesares, Não sei se morro ou se vivo; Senhor dos outros olhares Só do teu fiquei cativo. Por isso a verdade nua Este tormento contém: Minh'alma não sendo tua, Não será de mais ninguém!	Bound to the laws of regrets, I don't know whether I die or live; While lord of other gazes I was held captive by yours. Thus the naked truth This torment contains: If my soul is not yours It won't belong to anyone else.

<sup>163</sup> Pereira, *Música, Sociedade e Política*, 166.

Carlos Magalhães de Azeredo<sup>164</sup>

Carlos Magalhães de Azeredo (Rio de Janeiro, September 7, 1872-Rome, Italy, November 4, 1963) was a journalist, diplomat and poet. Together with ten other intellectuals, he founded the Brazilian Academy of Letters. In 1893 Azeredo graduated from law school at the Universidade de São Paulo, Brazil, and 1895 he began his diplomatic career as deputy secretary of the Brazilian Legation to Uruguay (1895-96) and to Santa Sé (1896-1901). He was also the ambassador to Cuba and Greece. At the age of 12 he wrote a small book of poetry, *Inspirações da infância*, in 1895 he published *Alma primitiva*, in prose, and in 1898 *Procelárias*, his first book of poetry.

Azeredo attended the Rome debut of Nepomuceno's opera *Abul*.<sup>165</sup> In a letter to the ambassador, Nepomuceno shared the dream of "an opera peculiarly Brazilian."<sup>166</sup> Azeredo began to work on a libretto for "a Brazilian opera by Nepomuceno," based on Afonso Arinos' *Contratador de diamantes*—a theatrical work with historic character.<sup>167</sup> Nonetheless, the poet found the theme to be unsuitable for the project.<sup>168</sup>

Additional publications by Carlos Magalhães de Azeredo include: *Portugal no centenário das Índias* (1898), *Horas sagradas* (1903), *A volta do imperador* (1920), and *Ariadne* (1922).

Below is my translation of Magalhães de Azeredo's *Trovas II*.

<b>Trovas II</b>	<b>Song II</b>
Sei que ai estás à janela, Por trás dos vidros, sem luz;	I know you are there by the window, behind the glass, without light;

<sup>164</sup> Unless otherwise noted, the poet's biography information listed above is drawn from "Carlos Magalhães de Azeredo," Brazilian Academy of Letters, accessed 11/17/2018. <http://www.academia.org.br/academicos/carlos-magalhaes-de-azeredo/biografia>.

<sup>165</sup> Pereira, 300.

<sup>166</sup> Ibid.

<sup>167</sup> Ibid.

<sup>168</sup> Ibid.

e enquanto a noite regela no chão pousas os pés nus.	and while the night freezes your barefoot feet touch the floor.
Lesta saltaste da cama, Ao escutar a minha voz; E cuidas que ela te chama Para falarmos a sós.	Quickly you jumped out of bed, as you heard my voice; And you confirm that it calls you so we can talk alone.
Mas tu te iludes, Morena; Já não canto para ti; Canto, na noite serena, Para a lua, que sorri...	However you deceive yourself, little-brunette; I do not sing to you anymore; I sing in the serene night, to the moon, which smiles...
Exposta ao frio inclemente, Que te cresta a fina tez, Tu podes ficar doente... Vai-te deitar outra vez.	Exposed to the unmerciful cold, that burns your fine complexion, You might get ill... Go back to bed.

### Branca de Gonta Colaço<sup>169</sup>

Branca Eva de Gonta Syder Riberio Colaço (Lisbon, Portugal, July 8, 1880-March 22, 1945) was a Portuguese writer and linguist. Born to a British mother, Charlotte Ann Syder, and a Portuguese father, Tomás Ribeiro, she grew up in Portugal. Her father was a politician, journalist and poet. Tomás Ribeiro was also an ambassador of Portugal in Brazil. Colaço followed her father's footsteps as a contributor in literary journals. She collaborated with several newspapers including *O Talassa*, which was a humorous newspaper run by her husband, Jorge Colaço.

Branca de Gonta Colaço's published works are: *Matinas* (1907), *Canções do Meio-Dia* (1912), *Hora da Sesta* (1918), *Últimas Canções* (1926), and *Abençoada a hora em que nasci* (1945).

Below is my translation of Gonta Colaço's *Cantigas*.

<b>Cantigas</b>	<b>Songs</b>
D'alguns é branca a ventura A d'outros é cor dos céus!	To some fortune is white to others it is the color of the sky!

<sup>169</sup> The poet's biography information listed above is drawn from João Esteves, "Branca Eva de Gonta Syder Riberio Colaço," in *Dicionário no Feminino (séculos XIX-XX)*, ed. Zília Osório de Castro and António Ferreira e Sousa (Lisboa: Livros Horizonte, 2005), 184.

A minha ventura é negra, Tem a cor dos olhos teus!	My fortune is black, It is the color of your eyes!
O meu pobre coração Vale mais que um paraíso; É uma casita ignorada Onde mora o teu sorriso...	My poor heart It is more precious than paradise; It is an ignored little house where your smile lives...
Não sei que fiz da alegria Desde o dia em que te vi, Mas creio que m'a roubaram, Que eu de certo a não perdi!	I don't know what happened to joy since the day I saw you, But I believe they stole it from me, For I certainly didn't lose it!
Não quero morrer ainda, Nem deixar os meus amores, Que a minha vida é tão linda Como um canteiro de flores.	I don't want to die yet, nor leave my lovers behind, since my life is so beautiful like a flowerbed of flowers.
Por mais que se o resto prova Ser um contínuo revés, Morrer venturosa e nova Melhor me fora talvez.	Even though everything else might prove to be a continuous setback, to die happy and young might be better for me.

#### Frota Pessoa

José Getúlio da Frota Pessoa was born in Sobral, Ceará, on November 2, 1875 and died in Rio de Janeiro on August 1, 1951.<sup>170</sup> He moved to Rio de Janeiro in 1893, and in 1904 he graduated from Law school and practiced law from 1905 to 1911. Pessoa was also the editor of several newspapers in Ceará, Rio de Janeiro, and São Paulo.<sup>171</sup> In 1912 Frota Pessoa was appointed as the Justice Secretary of Ceará, a position he occupied until 1913.<sup>172</sup> In 1916 he went back to Rio de Janeiro as the Secretary of Education of that state. He led significant changes in Brazilian education.<sup>173</sup> He was a strong influence in the 1932 “*Manifesto dos Pioneiros da*

<sup>170</sup> Gabrielle Bessa Pereira Maia, “Conhecer o homem, compreender seu tempo” *Revista Historiar*, ano II, n. I (2010): 172-189.

<sup>171</sup> *Ibid*, 175.

<sup>172</sup> *Ibid*, 172.

<sup>173</sup> *Ibid*.

*Educação Nova*” (Manifest of the Pioneers of New Education), which was revolutionary in its modern views and proposals.<sup>174</sup>

Frota Pessoa’s published works include: *A moitado enforcado* (1894), *Salmos* (1898), *Crítica e Polêmica* (1902), and *A Obligarquia no Ceará* (1909).

Below is my translation of Frota Pessoa’s *Coração triste*.

<b>Coração indeciso</b>	<b>Doubtful Heart</b>
Ao princípio era apenas simpatia, já bem perto do amor e minh'alma vibrava; a alma fulgia num festivo esplendor.	In the beginning it was only sympathy, close to love and my soul vibrated; the soul shined in a festive splendor.
E tu tão meiga e doce e terna eras então... Tomei como se fosse meio sim, meio não!	And you so gentle and sweet and tender you were then... I took it as kind of yes, kind of no!
Depois já era mais que simpatia, muito mais - era amor: um palpar perpétuo; a alma sofria num perpétuo terror.	Later it was more than sympathy, it was much more – it was love: an eternal palpitation; the soul suffered in an eternal terror.
Mas teu olhar - espera! - dizia. E que expressão! Comigo tinha que era meio sim, meio não.	But your gaze said—wait! What expression! Within myself I thought it was kind of yes, kind of no!
Finalmente foi mais que simpatia e foi mais do que amor: foi paixão, desvario; eu não vivia senão por teu favor.	Finally it was more than sympathy and it was more than love; it was passion, rave; I could not live but for your sake.
Mas tu, quando eu por fim te abri meu coração não me disseste - sim, nem me disseste - não.	But you, when I at last opened my heart to you you did not say –yes, you did not say –no.

Hermes Fontes<sup>175</sup>

Hermes Floro Bartolomeu Martins de Araújo Fontes was born in Buquim, Sergipe, on

<sup>174</sup> Ibid, 173.

<sup>175</sup> The poet’s biography information listed above is drawn from Laura Hammack Chipe, “Alberto Beriot Nepomuceno: A Performer’s Guide to selected songs” 113-114.

August 28, 1888 and died in Rio de Janeiro on December 25, 1930. Although he was born in poverty, a Sergipe senator noticed his exceptional intellect and opened the door for the young Hermes to move to Rio de Janeiro at the age of 10. At 15 he was a collaborator at the newspaper *O Fluminense*, and he founded the newspaper *Estréia* in 1904. Fontes was an important contributor at several major newspapers in Rio de Janeiro and São Paulo. Hermes published his first book of poems in 1908, *Apoteoses*. He finished his law degree in 1911, but he never practiced law. The poet was nominated four times for admission to the Brazilian Academy of Letters without success. His disappointment led to his suicide on Christmas night of 1930.

Nepomuceno set two other songs by Fontes: *Hidrófana* (1901) and *Canção da Ausência* (1915).

Hermes Fontes published works include: *Gêneses* (1913), *Ciclo da perfeição* (1914), *Epopéia da vida* (1917), *Microcosmo* (1919), *A lâmpada velada* (1922), *Despertar* (1922), and *A fonte da mata* (1930).

Below is my translation of Hermes Fontes's *Luz e névoa*.

<b>Luz e névoa</b>	<b>Light and Mist</b>
Basta ver a nossa vida, ver como vivo a adorar-te: foste feita por medida para o altar da minha arte.	It is enough to look at us to understand how I adore you; you were made by measure for the altar of my art.
Aspiração de menino: Nasci para te sonhar no entanto, quer o Destino não sejam do meu altar!	Boyish yearning: I was born to dream of you however, destiny does not want you on my altar!
Hás de ser d'outro, pressinto! E à só visão de o seres minha vida é um labirinto fechado aos bens e aos prazeres: Pobre dela não se acalma do mal de te querer bem	You will belong to someone else, I fear! And with just the thought of it my life is a maze close to riches and pleasures: Poor soul It cannot appease from the hurt of wanting you
Ai! Que tristeza ter alma coisa que nem todos tem.	Alas! How sad it is to have a soul which is something not everyone has



## CHAPTER 4

### BRAZILIAN PORTUGUESE FOR LYRIC SINGERS: PRONUNCIATION AND DICTION

The first attempt to establish a standardization of the Brazilian Portuguese (BP) pronunciation for lyric singers happened in 1938 with the publication of “*As normas da boa pronúncia do português no canto e no teatro*” (Norms of the good pronunciation of Portuguese in singing and theater).<sup>176</sup> This publication was the fruition of the 1937 *Primeiro Congresso da língua nacional cantada* (First congress of the sung national language.) This congress, led by Mário de Andrade (1893-1945), Brazilian poet, novelist, and musicologist, focused on regional dialects. The purpose of this *Congresso* was to “unify the way in which the language was spoken and sung by the elimination or minimization of the use of regional dialects.”<sup>177</sup>

A second congress took place in 1956. The focus this time was on spoken language for theater, radio, television and cinema. The result was the publication of the Norms for Brazilian Portuguese as used in the theater (1958).<sup>178</sup>

In 2005 a group of singers, voice teachers and voice professionals gathered at the 4<sup>th</sup> Brazilian Vocal Encounter. The emphasis of this Encounter was “Brazilian Portuguese as Sung.”<sup>179</sup> The result was the publication of the “Manual for the Neutral Pronunciation of the Brazilian Portuguese as Sung” which included a phonetic table.<sup>180</sup> In 2006, a study group was created to revise and include IPA to the phonetic table.<sup>181</sup> Subsequently, the article *PB Cantado-Normas para a pronúncia do português brasileiro no canto erudito* was published in the

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<sup>176</sup> Herr, Kayanma, and Mattos. “Brazilian Portuguese Norms for Lyric Diction,” 196.

<sup>177</sup> Porter, *Singing in Brazilian Portuguese: A Guide to Lyric Diction and Vocal Repertoire*, 3.

<sup>178</sup> Herr, Kayama, and Mattos, 3.

<sup>179</sup> *Ibid*, 1.

<sup>180</sup> *Ibid*, 2.

<sup>181</sup> *Ibid*, 2.

periodical *OPUS* of the Brazilian National Association of Research and Graduate Studies in Music in 2007. The following year the same article was published in the *Journal of Singing* under the English title, “Brazilian Portuguese: Norms for Lyric Diction”<sup>182</sup> (henceforth 2007 Norms).

Since then, dissertations on BP diction have challenged and supported the 2007 Norms. In her doctoral dissertation, Marília Álvares states that “some phonetic symbols used in the 2007 Norms misrepresent the sounds which would best serve an unencumbered vocal technique and promote a Brazilian Portuguese diction free of regionalisms albeit authentic and accurate.”<sup>183</sup> Álvares claims that the phonetic table included in her work is an “attempt to improve the 2007 Norms.”<sup>184</sup> Álvares defends that the symbol [ã] better represents the unrounded frontal open nasalized vowel “ã” in contradiction to the 2007 Norms, which suggests [ẽ] for such sound.

According to Álvares,

The phoneme [ɐ̃] is classified as unrounded central, between open-middle [ɛ] and open [a] vowels, which does not correspond to the Brazilian realization of nasalized /a/ but in the specific accent of São Paulo (*paulista*). In the complementary information section of the 2007 norms the organizers stated that the sound [ẽ] approximates the sound [ã] as a representation of the schwa, which does not exist in Brazilian Portuguese. This choice betrays favoritism for the *paulista* accent, imposing an undesirable case of regionalism.”<sup>185</sup>

All the other authors addressed in this chapter on diction support the use of [ẽ] for the nasal [a].

Porter informs that there are no open nasal vowels in BP.<sup>186</sup> I also opt for the IPA symbol [ẽ].

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<sup>182</sup> Herr, Kayama, Mattos, 195-211.

<sup>183</sup> Álvares, “Diction and Pronunciation of Brazilian Portuguese,” 45.

<sup>184</sup> Álvares, 43.

<sup>185</sup> Ibid, 45.

<sup>186</sup> Porter, 45.

Melanie Anne Ohm, in her 2009 dissertation, supports the 2007 Norms.<sup>187</sup> From the perspective of an American-born singer, Ohm’s approach was to “investigate the issues and resources relevant to acquiring Brazilian Portuguese for singing, specifically related to the art song repertoire, and to discuss the findings in detail so as to best serve the American singer.”<sup>188</sup>

In 2014, Iralda Eneli Barros Silva Rodrigues applies the 2007 Norms to her dissertation “The Art Song of Edmundo Villani-Côrtes: A Performance Guide of Selected Works.”<sup>189</sup>

Rodrigues points out the existence of a subtle difference between French nasality and BP nasality.<sup>190</sup> She observes:

From all the studies reviewed for this research on the subject of French and Brazilian Portuguese nasal vowels, none has shown any strong evidence that would support this argument. However, from an empiric point of view of a native Brazilian Portuguese speaker I can say that this difference is real. Since this research does not focus on establishing evidence for this claim, further research on this matter is strongly recommended.<sup>191</sup>

In 2017 André Campelo wrote a dissertation on “Singing Portuguese Nasal Vowels: Practical Strategies for Managing Nasality in Brazilian Art Song.”<sup>192</sup> In his work, Campelo suggests ways to “enable the singer to conciliate good diction and optimal resonance as regarding the nasal sounds of Portuguese.”<sup>193</sup> Campelo also addresses the difference between BP and French nasal vowels. I will explore this topic later in this chapter. Part of the transcription of nasal vowels used in this dissertation is based on Campelo’s suggestions.

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<sup>187</sup> Melanie Anne Ohm, “Brazilian-Portuguese Lyric Diction for the American Singer.” (Doctor of Music Dissertation, Arizona State University, 2009).

<sup>188</sup> Ohm, 2.

<sup>189</sup> Iralda Eneli Barros Silva Rodrigues, “The Art Song of Edmundo Villani-Côrtes: A Performance Guide of Selected Works.” (Doctor of Musical Arts, Dissertation, University of Kentucky, 2014), 25.

<sup>190</sup> Rodrigues, 26.

<sup>191</sup> Ibid, 27.

<sup>192</sup> Campelo, “Singing Portuguese Nasal Vowels.”

<sup>193</sup> Campelo, 3.

In the same year, in “A Performance Guide for Heitor Villa Lobos’s *Quatro Canções Da Floresta Do Amazonas*,”<sup>194</sup> Asleif Findabhair Willmer is of the opinion that the 2007 Norms is an excellent starting point for the use of IPA to Brazilian songs.<sup>195</sup> In his dissertation, Willmer provides examples in English, French, German and Italian that will help the singer articulate the exact sound of BP<sup>196</sup>. Willmer claims that “there is no formal rulebook in English for the lyric diction of Brazilian Portuguese,”<sup>197</sup> however, also in 2017, Marcía Porter published the book “Singing in Brazilian Portuguese: A Guide to Lyric Diction and Vocal Repertoire.”<sup>198</sup> Porter writes from the perspective of a singer whose native language is American English.<sup>199</sup>

In her approach to nasal vowels, Porter suggests that in BP there is a “shadow” nasal *m* and *n* that is said lightly after the nasal vowel.<sup>200</sup> In her book, nasal sounds show the primary vowel and the implied nasal sound that follows [ᵐ] or [ⁿ].<sup>201</sup> For example, the transcription of the word *ambos* (both) is [ẽᵐ.bʊs]. Even though in some instances her claim is true, the nasal “shadow” does not happen consistently. In words like *canta* (sing) and *pensamento* (thought), which are transcribed by Porter as [ˈkẽᵐ.tɐ] and [pẽᵐ.saˈmẽᵐ.tu] there is no slight shadow sound of the nasal consonant when the vowel is released. André Campelo transcribes these words as [ˈkẽ.tɐ]<sup>202</sup> and [pẽ.saˈmẽ.tu]<sup>203</sup> respectively. Moreover, the phonologist Thaís Cristófaró Silva

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<sup>194</sup> Asleif Findabhair Willmer, “A Performance Guide for Heitor Villa Lobos’s *Quatro Canções Da Floresta Do Amazonas*.” (Doctor of Musical Arts, Dissertation, Arizona State University, 2017).

<sup>195</sup> *Ibid.*, 22.

<sup>196</sup> *Ibid.*, 23.

<sup>197</sup> *Ibid.*, 20.

<sup>198</sup> Porter, *Singing in Brazilian Portuguese*.

<sup>199</sup> *Ibid.*, xxvii.

<sup>200</sup> *Ibid.*, 45.

<sup>201</sup> *Ibid.*, 45.

<sup>202</sup> Campelo, “Singing Portuguese Nasal Vowels,” 54.

<sup>203</sup> *Ibid.*, 2.

argues that the nasal element should have the same articulation place as the consonant.<sup>204</sup> Porter also claims that in some words like *bem* (well) and *imagem* (image) a shadow vowel, or off-glide, occurs after the nasal sound and that in this case the nasal consonant itself is not said.<sup>205</sup> The suggested transcription is [bẽ̃] and [i'ma.ʒẽ̃]. Both Marcos Krieger<sup>206</sup> and André Campelo approach them as falling diphthongs and they transcribed them as [ẽ̃] since the final [j] is in fact pronounced.<sup>207</sup>

There are other dissertations in English addressing BP diction that were not included above: "Selected Portuguese Songs by Alberto Nepomuceno: A Performance Guide" by Mazias de Oliveira,<sup>208</sup> "The Brazilian Art Song – A Performance Guide Utilizing Selected Works by Heitor Villa-Lobos" by Stela Maria Brandão,<sup>209</sup> and "Alberto Beriot Nepomuceno: A Performer's Guide to selected songs" by Laura Hammack Chipe.<sup>210</sup> Since these works were written before the 2007 Norms, the discussion of their approach to BP diction did not seem relevant at this time.

There are many attempts to provide guidance to the non-native BP singer to perform Brazilian songs. The truth is, BP diction for lyric singers is still a new concept, and it will continue to develop for years to come. Moreover, language is a living and constantly-changing

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<sup>204</sup> Thaís Cristófaró Silva, *Fonética e Fonologia do Português*. 8<sup>th</sup> ed. (São Paulo: Contexto, 2005), 92.

<sup>205</sup> *Ibid.*, xxix.

<sup>206</sup> Marcos Krieger, "Portuguese Diction in Brazilian Vocal Music," *Journal of Singing* 60, no. 5 (May/June 2004): 479-485.

<sup>207</sup> *Ibid.*, 56.

<sup>208</sup> de Oliveria, "Selected Portuguese Songs by Alberto Nepomuceno: A Performance Guide."

<sup>209</sup> Stela Maria Brandão, "The Brazilian Art Song – A Performance Guide Utilizing Selected Works by Heitor Villa-Lobos." (Doctoral Dissertation, Teachers College, Columbia University, NY, 1999).

<sup>210</sup> Chipe, "Alberto Beriot Nepomuceno."

element. At this time, these are the most current rules, suggestions and norms for the singing of BP repertoire.

### Brazilian Portuguese Nasal Vowels

The intricacy of the phonetic system in BP can present a challenge to the non-native singer. Among them, the great number of nasal vowels creates a problem even for the native singer when trying to achieve optimal resonance.

Brazilian Portuguese has twelve vowel phonemes.<sup>211</sup> Seven phonemes are oral [a e ε i o o u] and five are nasal [ã õ ã õ ã]. Moreover, the vowels [i a u] in unstressed position become [ɪ ɐ ʊ].<sup>212</sup> Nasality is a distinctive characteristic of Portuguese, in all its national and regional forms. The replacement of a nasal vowel for its oral counterpart can change the meaning of a word; For example, *mito* [mitu] (mith) vs. *mino* [mĩtu] (I-lie.) In the second word, *mino* [mĩtu], the “n” is not pronounced and its nasality is incorporated in the “i” vowel.

### Identifying Brazilian Portuguese Nasalized Vowels

It is very helpful to the singer to develop the ability to identify BP nasal vowel sounds by the spelling of the word. Vowels are nasal when:<sup>213</sup>

- marked with a tilde:

maçã [ma'sẽ] (apple)

- followed by nasal consonants “m,” “n,” and “nh:”

sempre ['sẽ pɾi] (always) cinto ['sĩ to] (belt) sonho ['sõ.nʊ] (dream)

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<sup>211</sup> Campelo, 1.

<sup>212</sup> Krieger, 481.

<sup>213</sup> Porter, 46.

- “a” is in the stressed syllable and it is followed by “m” or “n” at the beginning of the next syllable:

semana [se' mɛ̃ nɐ] (week)

### Nasal Vowel Examples

[ɐ̃]

lã [lɐ̃] (wool)

maçã [ma' sɐ̃] (apple)

canto [' kɐ̃.tu] (singing)

semana [se' mɛ̃.nɐ] (week)

[ɛ̃]

cento [' sɛ̃.tu] (hundred)

sempre [' sɛ̃.pɾi] (always)

tenta [' tɛ̃.tɐ] (he/she-tries)

tempo [' tɛ̃.pu] (tempo/wheather/time)

[ĩ]

cinto [' sĩ.tu] (belt)

importante [ĩ.pɔɾ.' tɛ̃.tʃi] (important)

interior [ĩ.te.ri' ɔɾ] (interior)

limpa [' lĩ.pɐ] (clean)

[õ]

conto [' kõ.tu] (tale)

tom [tõ] (tone)

conta [' kõ.ta] (account/bill)

bomba [' bõ.ba] (bomb)

[ũ]

unha [' ũ.na] (nail)

tumba [' tũ.ba] (tumb)

triumfo [tri' ũ.fu] (triumph)

nenhum [ne' ɲũ] (none)

In BP both the labial-velar glide [w] and the palatal glide [j] can be nasalized.<sup>214</sup>

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<sup>214</sup> Campelo, 55.

Rising diphthongs, when the dominant element is the second vowel,<sup>215</sup> occur after “qu” and “gu:”

[wẽ] quanto [ˈkɥẽ.to] (how-much)

[wẽ] aguentar [a.gɥẽˈtar] (to endure)

[wĩ] arguindo [arˈgũĩ.do] (arguing)

Falling diphthongs, when the dominant element is the first vowel,<sup>216</sup> are five:

[ẽ:ũ] *ão*: mão [mẽ:ũ] (hand)      untressed *am*: foram [ˈfo.rẽũ] (they-went)

[ẽ:ĩ] *ãe*: mãe [mẽ:ĩ] (mother)      *ãi*: cãibra [ˈkẽ:ĩ.brɐ] (cramp)

[ẽ:ĩ] *em*: bem [bẽ:ĩ] (well)

[õ:ĩ] *õe*: supõe [suˈpõ:ĩ] (suppose)

[ũ:ĩ] *ui*: muito [ˈmũ:ĩ.to] (very or many)

### Brazilian Portuguese Nasal Vowels vs. French Nasal Vowels

The French nasal vowels are [ɛ̃ ã õ œ̃]. Even though both French and BP languages display a considerable amount of nasal vowels, they only share one in common: [õ]. Campelo points out, however, that the height of the tongue dorsum seems to be lower in the BP [õ]. He continues, “the core vowel is rather between [o] and [ɔ], while in French it is closer to [u].”<sup>217</sup> Furthermore, the placement in the mouth of BP nasal vowels and French nasal vowels differ. While French nasality requires a shift in mouth position—a more acute lip opening in [õ],

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<sup>215</sup> Gonçalves Vianna, *Exposição da pronúncia normal portuguesa para uso de nacionaes e estrangeiros*. (Lisboa: Imprensa Nacional, 1892), 172.

<sup>216</sup> *Ibid.*, 172.

<sup>217</sup> Campelo, 52.



dropping the jaw in [ã] and [œ], a wider space inside the mouth in [ẽ]—BP nasal vowels mouth position remains the same as their oral counterparts.<sup>218</sup> In BP nasal vowels pronunciation the only requirement is the lowering of the soft palate causing phonation to enter the nasal cavity. Lastly, unlike French, the pronunciation of the nasal tail in Portuguese is not prohibited. In French, the nasal consonants “m” and “n” are not spoken.<sup>219</sup>

Porter suggests that the closest sound to the BP [ẽ] is the French [œ] as in *un*.<sup>220</sup> Willmer claims that the sound is actually closer to the English word *fun* when the vowel is nasalized.<sup>221</sup> As a native Brazilian Portuguese speaker, I adopt Willmer’s approach to the vowel.

The graphic below shows a comparison between BP and French nasal vowels of the same spelling:

Spelling	BP	French
<i>an</i> or <i>am</i>	[ẽ]	[ã]
<i>ain</i> or <i>aim</i>	[ẽj]	[ẽ]
<i>en</i> or <i>em</i>	[ẽj]	[ẽ] or [ã]
<i>ein</i> or <i>eim</i>	[ẽj]	[ẽ]
<i>in</i> or <i>im</i>	[ĩ]	[ẽ]
<i>on</i> or <i>om</i>	[õ]	[õ]
<i>un</i> or <i>um</i>	[ũ]	[ẽ] or [œ]
<i>yn</i> or <i>ym</i>	[ĩ]	[ẽ]

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<sup>218</sup> Krieger, 101.

<sup>219</sup> Herr, Kayama, and Wladimir, 9.

<sup>220</sup> Porter, 47.

<sup>221</sup> Willmer, 25.

Another aspect to consider when singing BP nasal vowels is the fact that the singer's soft palate will lower several times affecting the throat space ideal for efficient resonance. Campelo proposes:

The main alterations would be the elimination of the nasal tail, and the rearrangement of the proportional duration of the oral and nasal phases during the nasalization gesture. The longer duration of the vowels in singing allows for better control of refined articulatory gestures, so that the vowel can have a longer oral phase. The nasal phase is shortened in such a way that the velic gesture is activated at the very end of the vowel being sung, closed do the incoming consonant.<sup>222</sup>

According to Campelo, the short nasalized fraction of the vowel will be sufficient to deliver the desired timbre.<sup>223</sup> The IPA for the selected songs in chapter 5 includes Campelo's approach to a better resonance of the nasal vowels.

### Brazilian Portuguese Sounds

The general idea of the table below derives from the works of Marília Álvares and Marcía Porter. This chart is based on the 2007 Norms, however, it includes suggestions given by André Campelo, Álvares, and Porter. Whenever my preference differs from the 2007 Norms I offer an explanation for my choice in the footnote. This table includes six different categories: Letter (orthographic symbol), Syllabic Position (based on Álvares and Porter's table), IPA (phonetic symbol), BP Example with Translation (translation in parenthesis), Phonetic Transcription, and Approximate Word (which includes examples of an approximate sound sometimes in English, French, German or Italian).

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<sup>222</sup> Ibid, 61.

<sup>223</sup> Ibid., 61

## The Vowel “A”

Letter	Syllabic Position	IPA	BP Example & Translation	Phonetic Transcription	Approximate Word
<b>a</b>	in stressed position <b>or</b> in unstressed initial position	[a]	<u>a</u> vis (birds)	['a.vɨs]	It. <i>caro</i>
<b>a</b>	unstressed in final position <b>or</b> at the end of a word followed by an “s”	[ɐ]	<u>a</u> mado (loved) pe <u>l</u> a (by)	[a'ma.dɔ] ['pe.lɐ]	Eng. <i>focus</i>
<b>á</b>	always stressed	[a]	má <u>g</u> ica (magic)	['ma.zi.kɐ]	It. <i>caro</i>
<b>à</b>	in all positions	[a]	à <u>q</u> uele (to that)	[a'ke.li]	It. <i>caro</i>
<b>â</b>	in stressed medial and final positions	[ẽ]	câ <u>m</u> ara (chamber)	['kẽ.ma.rɐ]	Eng. <i>onion</i> when nasalized
<b>ã</b>	in stressed final position	[ẽ]	maçã (apple)	[ma'sẽ]	Eng. <i>onion</i> when nasalized
<b>an, am, âm</b>	in stressed initial <b>or</b> medial position	[ẽ]	<u>c</u> anta (sing)	['kẽ.tɐ]	Eng. <i>onion</i> when nasalized
Diphthong					
<b>ãe</b>	falling nasal diphthong stressed	[ẽ:~j] <sup>224</sup>	mãe (mother)	[mã:~j]	Eng. <i>onion</i> + <i>sing</i>
<b>ãe</b>	falling nasal diphthong unstressed	[ẽj]	cãezinhos (puppies)	[kẽj'zi.nɔ]	Eng. <i>onion</i> + <i>sing</i>
<b>ãi</b>	falling nasal diphthong	[ẽ:~j]	cãibra (cramps)	['kẽ:~j.brɐ]	Eng. <i>onion</i> + <i>sing</i>
<b>ai</b>	falling diphthong stressed	[a:j] <sup>225</sup>	ma <u>i</u> s (more)	['ma:js]	Eng. <i>night</i>
<b>ai</b>	falling diphthong unstressed	[aj]	ba <u>i</u> lar (to dance)	[baj'lar]	Eng. <i>night</i>

<sup>224</sup> There are some controversies over this sound. Willmer, basing his research on the 2007 Norms, proposes [ẽ:i] (Willmer, 27), however, the semivowel is also nasalized as Mateus mentioned (Mateus, 48). Campelo suggests [ẽj] (Campelo, 55), but the lack of [:] showing that the first vowel should be longer than the second poses a problem. Porter uses [ẽj] claiming that the nasal consonant itself is not said (Porter, xxix), however, Mateus points out that the nasal consonant is pronounced (Mateus & d'Andrade, 48). Álvares preference is [ã:~j] (Álvares, 46), but all the other researches agree that the nasal [a] should be transcribed as [ẽ]. Thus, my choice for the transcription of “ãe” is [ẽ:~j].

<sup>225</sup> Porter uses [a:i] for the falling diphthong “ai” and [a:w] for the falling diphthong “au.” (Porter 58 and 62). In order to be consistent in the use of the glides, I will follow Álvares’ recommendation: [a:j] and [a:w] (Álvares, 46 and 48).

Letter	Syllabic Position	IPA	BP Example & Translation	Phonetic Transcription	Approximate Word
<b>ão</b>	falling nasal diphthong	[ẽ:ũ] <sup>226</sup>	coração (heart)	[ko.ra'sẽ:ũ]	non-existent <sup>227</sup>
<b>am</b>	falling diphthong unstressed	[ẽũ]	andam (they-walk)	[ 'ẽ.dẽũ]	non-existent
<b>au, al</b>	falling diphthong stressed	[a:w]	mal (evil)	[ma:w]	It. <i>pausa</i>
<b>au, al</b>	falling diphthong unstressed	[aw]	autor (author)	[aw'tor]	It. <i>pausa</i>
Hiatus					
<b>ai</b>	preceding “a” + stressed “i” with accent or followed by consonant)	[a.i]	país (country)	[pa'is]	It. <i>caro + finiti</i>
<b>au</b>	preceding “a” + stressed “u” with accent or followed by consonant)	[a.u]	baú (chest)	[ba'u]	It. <i>caro + tue</i>

<sup>226</sup> Similar problems noticed with [ẽ:ĩ] are observed with [ẽ:ũ]. I apply the same rationale in my explanation: Willmer proposes [ẽ:õ] (Willmer, 27), however, the semivowel is also nasalized as Mateus points out (Mateus, 48). Campelo suggests [ẽũ] (Campelo, 55), but the lack of [:] showing that the first vowel should be longer than the second poses a problem. Porter uses [ẽũ̃] claiming that the nasal consonant itself is not said (Porter, xxix), however, Mateus states that the nasal consonant is pronounced (Mateus & d’Andrade, 48). Álvares preference is [ã:ũ] (Álvares, 48), but all the other researches agree that the nasal [a] should be transcribed as [ẽ]. Again, my choice differs from all the above. In my research, I will apply [ẽ:ũ] to the closing nasal stressed diphthong “ão.”

<sup>227</sup> Porter claims that this sound corresponds to the English words *down*, *brown* or *clown* (Porter, 65), however, the transcription for that diphthong is [a:õ], thus not nasal. It is important to lower the soft palate in order to achieve the correct sound.

## The Vowel “E”

Letter	Syllabic Position	IPA	BP Example & Translation	Phonetic Transcription	Approximate Word
e	depending on the meaning of the word <sup>228</sup>	[e] [ɛ]	sede (thirst) sede (headquarters)	['se.dʒɪ] [sɛ.dʒɪ]	It. <i>pena</i> It. <i>bene</i>
	middle stressed position, followed by “a” in the next syllable	[ɛ]	essa (that, in feminine)	[ɛ.sə]	It. <i>bene</i>
	in unstressed final position	[ɪ]	cidade (city)	[si'da.dʒɪ]	Eng. <i>sin</i>
é	always stressed	[ɛ]	café (coffee)	[ka'fɛ]	It. <i>bene</i>
ê	always stressed <sup>229</sup>	[e]	você (you)	[vo'se]	It. <i>pena</i>
em, en <sup>230</sup>	when followed by another consonant	[ɛ̃]	enfim (at last)	[ɛ̃'fĩ]	non-existent <sup>231</sup>
e, ê, +m, n	stressed “e” followed by “m” or “n” in the middle syllable	[ɛ̃]	apêndice (appendix)	[a'pɛ̃.dʒi.sɪ]	non-existent
Diphthong					

<sup>228</sup> It is very important to consult a dictionary when in doubt since the open or closed “e” can change the meaning of the word.

<sup>229</sup> Porter claims that this sound is similar to the long “e” in the English word “see” (Porter, 41), however, this vowel should be the [e] used in the Italian word *che*.

<sup>230</sup> Álvares points out that “en” as nasal monothong before [t], [tʃ], [d] or [s] in medial position is [ɛ̃] (Álvares, 50). Even though the information is accurate, it seems unnecessary to highlight it since “en” is always [ɛ̃] when followed by another consonant.

<sup>231</sup> Willmer suggests that the English vowel used in *name* transcribes the BP [ɛ̃] (Willmer, 25). Porter claims that the closest sound to *em* and *en* is the French word *vingt* [ɛ̃] (Porter, 49). My suggestion is to find the correspondent oral vowel [e] and add a hint of nasality by lowering the soft palate.

Letter	Syllabic Position	IPA	BP Example & Translation	Phonetic Transcription	Approximate Word
<b>ei</b>	falling diphthong in stressed position, sometimes with	[e:j]	me <u>io</u> (half)	[ˈme:j.ɔ]	Eng. <i>day</i>
<b>éi</b>	acute accent	[ɛ:j]	fi <u>éis</u> (faithfull, plural)	[fiˈɛ:js]	It. <i>sei</i>
<b>ei</b>	falling diphthong in unstressed position	[ej]	áge <u>is</u> (agile, plural)	[ˈa.ʒejɐs]	Eng. <i>day</i>
<b>eu, eo,</b>	falling diphthong in stressed position, sometimes with	[e:w]	Europe <u>u</u> (European)	[ew.roˈpe:w]	It. <i>Euridice</i>
<b>éu</b>	acute accent	[ɛ:w]	c <u>éu</u> (sky)	[sɛ:w]	It. <i>euro</i>
<b>ém</b>	falling nasal diphthong in stressed final position	[ẽ:ɲ]	tamb <u>ém</u> (also)	[tẽˈbẽ:ɲ]	non-existent
<b>em, en</b>	unstressed closing nasal diphthong in initial syllable and final syllable	[ẽ̃]	ont <u>em</u> (yesterday)	[ˈõ.tẽ̃]	non-existent
Hiatus					
<b>eí</b>	“e” followed by stressed “i” or “í”		ate <u>í</u> sta (atheist)	[a.teˈis.tɐ]	En. <i>atheist</i>
<b>eu</b>	“e” followed by stressed “u” or “ú”		conte <u>ú</u> do (content)	[kõ.teˈu.dõ]	It. <i>reúccio</i>
<b>ea</b>	“e” followed by stressed “a”		le <u>a</u> l (loyal)	[leˈa:w]	It. <i>leàle</i>

The Vowel “I”

Letter	Syllabic Position	IPA	BP Example & Translation	Phonetic Transcription	Approximate Word
<b>i, í</b>	in stressed positions other than the cases listed below	[i]	sai <u>r</u> (to leave)	[sa'ix]	
			lí <u>r</u> ico (lyric)	['li.ri.ko]	Eng. <i>see</i>
<b>im, in</b>	nasal stressed monothong	[ĩ]	m <u>i</u> m (me)	[mĩ]	Eng. <i>sing</i>
Diphthong					
<b>iu</b> <sup>232</sup>	stressed final position	[i:w]	vi <u>u</u> (he/she saw)	[vi:w]	Eng. <i>see + full</i>
<b>ia</b>	“i” functions as a glide	[jə]	vari <u>a</u> s (several, feminine)	['va.rjəs]	It. <i>aria</i>
<b>io</b>		[jo]	Ma <u>i</u> o (May)	['ma:j.o]	It. <i>fiore</i>
Hiatus					
<b>i, í</b>	consonant followed by two unstressed final vowels	[i.+vowel]	pá <u>tr</u> ia (homeland)	['pa.tri.ə]	Eng. <i>see + focus</i>
	<b>or</b> diphthong followed by another vowel		sere <u>í</u> a (mermaid)	[se're:i.ə]	Eng. <i>day + focus</i>
	<b>or</b> tonic syllable preceded by another vowel		pi <u>o</u> r (worse)	[pi'ox]	Eng. <i>see +</i> It. <i>potrò</i>

<sup>232</sup> When conjugated in the third person, in simple past tense, regular verbs ending in “ir” conclude in “iu.” Álvares did not include this sound in her research. She addressed only “ia” and “io” in diphthongs with vowels “I” (Álvares, 53).

## The Vowel “O”

Letter	Syllabic Position	IPA	BP Example & Translation	Phonetic Transcription	Approximate Word
o	stressed “o” without diacritic	[o]	gusto (taste)	[ˈɡos.tu]	It. <i>ogni</i>
		or [ɔ] depending on the meaning of the word	gusto (I-like)	[ˈɡɔs.tu]	It. <i>potrò</i>
o	in an unstressed final or initial positions <b>or</b> when the word ends with an “s” (plural)	[ɔ] <sup>233</sup>	vivo (I-live)	[ˈvi.vɔ]	Eng. <i>full</i>
			beijos (kisses)	[ˈbe.i.ʒɔs]	
o	in a pre-stressed syllable <b>or</b> in a post-stressed syllable	[u]	agonia (anguish)	[a.guˈni.ɐ]	It. <i>tue</i>
			símbolo (symbol)	[ˈsĩ.bu.lo]	It. <i>tue</i>
ó	always stressed	[ɔ]	ópera (opera)	[ˈɔ.pe.rɐ]	It. <i>opera</i>
ô	always stressed	[o]	avô (grandfather)	[aˈvo]	It. <i>ogni</i>
om, on, ôn	nasal stressed monothong	[õ]	conto (tale)	[ˈkõ.tu]	Fr. <i>rond</i>
Diphthong					

<sup>233</sup> Porter suggests that the BP [ɔ] is similar to the English word *zoo* (Porter, 39). Willmer recommends the vowel in *pull* as the closest to the BP [ɔ] (Willmer, 25).



Letter	Syllabic Position	IPA	BP Example & Translation	Phonetic Transcription	Approximate Word
<b>oi</b>	falling diphthong in stressed position,	[o:j]	do <u>is</u> (two)	['do:js]	It. <u>coi</u>
<b>ói</b>	sometimes with acute accent	[o:j]	her <u>ói</u> (hero)	[e' rɔ:j]	German. <u>neu</u>
<b>ou</b>	falling diphthong in stressed position	[o:w]	frou <u>xo</u> (loose)	['fro:w.ʃo]	Eng. <u>boat</u>
<b>ou, ol</b>	falling diphthong in stressed position	[o:w]	so <u>l</u> (sun)	[sɔ:w]	It. <u>poi</u> + Eng. <u>pull</u>
<b>ou, ol</b>	falling diphthong in unstressed position	[ow]	o <u>u</u> vir (to listen)	[ow'vix]	Eng. <u>know</u>
<b>õe</b>	always final stressed syllable	[õ:j]	p <u>õe</u> (she/he places)	[põ:j]	Eng. <u>coin</u>
<b>õem</b>			p <u>õem</u> (they place)	[põ:ẽj]	non-existent
Hiatus					
<b>oi</b>	“o” followed by stressed “i”	[o'i]	pro <u>í</u> be (forbids)	[pro'i.bi]	It. <u>con</u> + It. <u>dì</u>
<b>oe</b>	“o” followed by stressed “e”	[o'e]	jo <u>e</u> lho (knee)	[ʒo'e.ʎo]	It. <u>con</u> + It. <u>che</u>

#### The Vowel “U”

Letter	Syllabic Position	IPA	BP Example & Translation	Phonetic Transcription	Approximate Word
<b>u, ú</b>	in stressed or unstressed positions	[u]	m <u>ú</u> sica (music)	['mu.zi.kɐ]	It. <u>tue</u>
<b>u</b>	in unstressed final syllable	[ʊ]	v <u>í</u> rus (virus)	['vi.rʊs]	Eng. <u>full</u>

Letter	Syllabic Position	IPA	BP Example & Translation	Phonetic Transcription	Approximate Word
<b>um, un, úm</b>	stressed nasal monothong	[ũ]	nenh <u>u</u> m (none)	[ne 'ɲũ]	non-existent <sup>234</sup>
Diphthong					
<b>u</b>	falling diphthong in stressed position	[u:j]	fui (I-went)	[fu:j]	It. <i>lui</i>
<b>u, ü</b>	rising diphthong when preceded by “g” or “q”	[gw] [kw]	língu <u>a</u> (tongue) tran <u>q</u> üilo (tranquil)	['li.gwɐ] [trẽ'kwi.lu]	It. <i>guarda</i> It. <i>qui</i>
Hiatus					
<b>u</b>	“u” followed by stressed vowel	[u. + vowel]	ru <u>i</u> do (noise)	[xu'i.do]	It. <i>luí</i>

## Consonants

Letter	Syllabic Position	IPA	BP Example & Translation	Phonetic Transcription	Approximate Word
<b>b</b>	in any position	[b]	b <u>o</u> ca (mouth)	['bo.kɐ]	It. <i>bella</i>
	when followed by another consonant		crente (believer)	['krẽ.tʃi]	It. <i>cantar</i>
<b>c</b>	<b>or</b> when followed by “a,” “o” or “u”	[k]	c <u>a</u> ntar (to sing)	[kẽ'tar]	
<b>c</b>	when followed by “e,” “ê” or “i”	[s]	vo <u>c</u> ê (you)	[vo.'se]	It. <i>seno</i>
<b>ç</b>	when followed by “a,” “o” or “u”	[s]	aç <u>u</u> car (sugar)	[a'su.kɐr]	It. <i>seno</i>
<b>ch</b>	in any position	[ʃ]	chamar (to call)	[ʃa'mar]	It. <i>cena</i>
<b>d</b>	when followed by “a,” “o” or “u”	[d]	do <u>c</u> e (sweet)	['do.si]	It. <i>dolce</i>

<sup>234</sup> Porter suggests the Italian word *uma* but with a strong nasal quality (Porter, 55). Willmer claims that the word *zumba* exhibits the BP [ũ] characteristic. Once again, I recommend to the singer to find the oral vowel [u] and then add some nasality by lowering the soft palate.

Letter	Syllabic Position	IPA	BP Example & Translation	Phonetic Transcription	Approximate Word
<b>d</b>	when followed by “i”	[dʒ]	<u>dia</u> (day)	[ˈdʒi.ɐ]	Eng. <u>Jamaica</u>
	or when followed by final unstressed “e”		<u>po</u> de (he/she can)	[ˈpɔ.dʒɪ]	
<b>f</b>	in any position	[f]	<u>fome</u> (hunger) <u>gata</u> (cat, female)	[ˈfo.mi]	Eng. <i>forever</i>
<b>g</b>	when followed by “a,” “o” or “u”	[g]	<u>grata</u> (thankful)	[ˈga.tɐ]	Fr. <i>gourmet</i>
	or when followed by “l” or “r”		<u>gente</u> (people)	[ˈʒẽ.tʃɪ]	Eng. <i>Asia</i>
<b>g</b>	when followed by “e,” “ê” or “i”	[ʒ]	<u>gente</u> (people)	[ˈʒẽ.tʃɪ]	Eng. <i>Asia</i>
<b>h</b>	silent in any position	silent	<u>ho</u> je (today)	[ˈo.ʒɪ]	It. <i>ho</i>
<b>j</b>	in any position	[ʒ]	<u>janela</u> (window)	[ʒaˈnɛ.lɐ]	Eng. <i>Asia</i>
<b>k</b>	in any position	[k]	<u>ki</u> wi (kiwi)	[kiˈwi]	It. <i>cantar</i>
<b>l</b>	in initial and medial positions	[l]	<u>lavar</u> (to wash)	[laˈvar]	It. <i>libera</i>
	in final position		Brasi <u>l</u> (Brazil)	[braˈzi:w]	
<b>l</b>	or followed by another consonant	[w]	<u>alma</u> (soul)	[ˈa:w.mɐ]	It. <i>quanto</i>
<b>lh</b>	in any position	[ʎ]	<u>brilhar</u> (to shine)	[briˈʎar]	It. <i>foglia</i>
<b>m</b>	when in initial or medial position	[m]	<u>mas</u> (but)	[mas]	Eng. <i>mother</i>
	when in final syllabic position	marks the nasalization of the preceding vowel	<u>sempre</u> (always)	[ˈsẽ.pɾɪ]	Fr. <i>parfum</i>
<b>n</b>	when in initial or medial position	[n]	<u>nada</u> (nothing)	[ˈna.dɐ]	Eng. <i>nothing</i>
<b>n</b>	when in final syllabic position	marks the nasalization of the	<u>conto</u> (tale)	[ˈkõ.to]	Fr. <i>non</i>

Letter	Syllabic Position	IPA	BP Example & Translation	Phonetic Transcription	Approximate Word
		preceding vowel			
<b>nh</b>	in any position	[ɲ]	un <u>h</u> a (nail)	['ũ.ɲa]	It. <i>ogni</i>
<b>p</b>	in any position	[p]	po <u>r</u> to (port)	['por.to]	Eng. <i>port</i>
<b>qu</b>	when followed by “e,” “ê” or “i”	[k]	qu <u>o</u> te (hot)	['kẽ.tʃi]	It. <i>cantar</i>
<b>qu</b>	when followed by “a” or “o”	[kw]	qu <u>a</u> nto (how many)	['kwẽ.to]	It. <i>qui</i>
<b>r</b>	at the beginning of a word <b>or</b> when followed by “l,” nasal “n” or “s”	[x] <sup>235</sup>	ri <u>o</u> (river)  hon <u>r</u> a (honor)	['xi.o]  ['õ.xɐ]	  Ger. <i>ach</i>
<b>r</b>	in intervocalic position <b>or</b> when part of a consonant blend	[r]	ca <u>r</u> inho (affection)  tr <u>is</u> te (sad)	[ka'ri.ɲo]  ['tris.tʃi]	  It. <i>cara</i>
<b>r</b>	at the end of a syllable or word	[r]	ma <u>r</u> (sea)	[mar]	Fr. <i>mer</i>
<b>rr</b>	in any position	[x] <sup>236</sup>	de <u>st</u> erro (exile) se <u>m</u> (without)	[des'te.xo] [sẽ]	Ger. <i>ach</i>
<b>s</b>	<b>or</b> when preceded by a consonant at the beginning of a syllable	[s]	ve <u>r</u> so (verse)	['ver.so]	Eng. <i>sad</i>
<b>s</b>	in intervocalic position	[z]	ca <u>s</u> a (house)	['ka.zɐ]	It. <i>casa</i>
<b>s</b>	when preceding unvoiced consonant in	[s]	ne <u>s</u> te (on this)	['nes.tʃi]	Eng. <i>sad</i>

<sup>235</sup> [r] is also acceptable at the beginning of a word.

<sup>236</sup> [r] is also acceptable.

Letter	Syllabic Position	IPA	BP Example & Translation	Phonetic Transcription	Approximate Word
	final position of a syllable or word				
<b>s</b>	when preceding voiced consonant in final position of a syllable or word	[z]	mesma (same)	['mez.mɐ]	It. ca <u>s</u> a
<b>s</b>	when followed by a word that begins with voiced consonant or vowel	[z]	tens o (you-have the)	[tẽ̃z ɔ]	It. ca <u>s</u> a
<b>ss</b>	in any position	[s]	amassado (kneaded)	[a.ma'sa.dɔ]	Eng. <u>s</u> ad
<b>sç</b>	in any position	[s]	crescer (to grow)	[kre'ser]	Eng. <u>s</u> ad
<b>sc</b>	when followed by “e” or “i”	[s]	descer (to go down)	[de'ser]	Eng. <u>s</u> ad
<b>sc</b>	when followed by “a,” “o” or “u”	[sk] <sup>237</sup>	descanso (rest)	[des'kẽ.sɔ]	It. <u>s</u> colta
<b>t</b>	when followed by “a,” “o,” “u” or stressed “e” <b>or</b> when followed by “r” or “l”	[t]	<u>t</u> udo (everything)	['tu.dɔ]	It. <u>t</u> anto
<b>t</b>	when followed by “i” <b>or</b> unstressed “e”	[tʃ]	<u>t</u> ravar (to brake) <u>t</u> ia (aunt)	[tra'var] [tʃi.ɐ]	It. <u>c</u> erto
<b>v</b>	in any position	[v]	noite (night) <u>v</u> ocê (you)	['no:j.tʃi] [vo'se]	It. <u>v</u> oce
<b>w</b> <sup>238</sup>	in any position	[w] or [v]	show (show) Walter (Walter)	[ʃo:w] ['va:w.ter]	Eng. <u>s</u> how It. <u>v</u> oce
<b>x</b>	in initial position <b>or</b> in intervocalic position	[ʃ]	<u>x</u> ícara (cup) paixão (passion)	['xi.ka.rɐ] [pa:j'ʃẽ:ũ]	Eng. <u>s</u> hoe

<sup>237</sup> In these cases, “sc” should be pronounced in separate syllables.

<sup>238</sup> BP words that have the letter “w” are words borrowed from other languages, (Mateus, 8).

Letter	Syllabic Position	IPA	BP Example & Translation	Phonetic Transcription	Approximate Word
<b>x</b>	in final position	[ks] <sup>239</sup>	Xeró <u>x</u> (Xerox)	[ʃe' rɔks]	Eng. <i>xer<u>ox</u></i>
	<b>or</b> intervocalic position when followed by consonant		af <u>ix</u> ar (to post) exp <u>l</u> icar (to explain)	[a.fi'ksar] [es.pli'kar]	
<b>x</b>	or when followed by vowel	[s]	pró <u>x</u> imo (next)	['prɔ.sɪ.mʊ]	Eng. <i><u>s</u>un</i>
	when a word begins with “ex”	[z]	ex <u>a</u> to (exactly)	[e'za.tɔ]	
<b>y</b> <sup>240</sup>	in any position	[j]	fo <u>y</u> er (foyer)	['fɔ.jer]	Eng. <i>fo<u>y</u>er</i>
<b>z</b>	in final position of a word or syllable	[s]	paz (peace)	[pas]	Eng. <i><u>s</u>un</i>
	in initial position of a word or syllable		zom <u>bar</u> (to mock)	[zõ'bar]	
<b>z</b>	<b>or</b> when followed by a voiced consonant or vowel at the end of a word or syllable	[z]	felizmente (fortunately)	[fe.liz'mẽ.tʃi]	It. <i>ca<u>z</u>a</i>

<sup>239</sup> In BP, the two allophones [k] and [s] should have a slight pause in between them. Porter compares them to the repeated consonants in Italian words as in *notte* or *mamma*. (Porter, 97).

<sup>240</sup> As in “w,” the words that include the letter “y” are borrowed from other languages, (Mateus, 8).

## CHAPTER 5

### SELECTED SONGS : INTERPRETATION AND DICTION

*Desterro*: 1894, Text by Olavo Bilac

After exploring the world of the art song with four songs in Italian, six in French and nine in German, Nepomuceno began to break new ground with the composition of his second song in Portuguese, *Desterro* (Olavo Bilac), 1894. Although in 1887 he had toyed with the idea of a song in Portuguese, *Ave Maria*, it is with *Desterro* that Nepomuceno began to demonstrate the influence of his studies in Europe. The composer worked on *Desterro* while still in Paris. This song was his first attempt to write a song in Portuguese for his inaugural presentation in Brazil upon his return. While one can understand his attraction to a poem that expresses longing and yearning for the homeland while living abroad, this song was never included in his concerts or published.<sup>241</sup>

The minor key (C minor), the triplets in the accompaniment against the eighth-notes in the voice, and the continuous flow from seventh-chord to seventh-chord, paint a picture of the unsettled nature of one's heart when reminiscing about the beloved homeland. In ABA' form, verse one is set in section A, verse two and three in B, and verse 4 in A'. The initial motive is repeated in the introduction of verse two (mm. 13-14) and verse four (mm. 33-34.)

The word *adeus* (farewell) has two syllables, and it is an oxytone (the last syllable is stressed): [a' de:ws]. In measures 14, 16 and 18 Nepomuceno treats it as such but in measures 24 and 34 Nepomuceno divided the word into three syllables: [a' de.us]. The result is a more dramatic and heart-felt goodbye. In these instances, one must provide the correct stress in mid-syllable. My transcription reflects that distinction.

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<sup>241</sup> Pignatari, "Canto da Língua," 70.

This song contains other word stress challenges to consider. In measure 3, the word *irei* [i' re:j] (I-will-go) should have a clear stress on the second syllable followed by another stress on the word *triste* [' tris.tʃi] (sad). The stress in *sozinho* [sɔ' zĩ.ɲɔ] (alone) in measure 6 should not be ignored. The word *beijo-te* [' be:j.ʒv.tʃi] (I-kiss-you) in measure 8 can be problematic. The stress should be on the first syllable not on the third in beat 3. In measure 10, the execution of the words *sair da* [sa' ir da] (to-leave from-the) proves to be very challenging since they were assigned triplets while the stress should fall on the mid-syllable *ir*.

Nepomuceno does not offer a musical break for a breath in the phrase beginning in measure 10 and ending in measure 12. An appropriate occasion to breathe is in measure 10 after the word *carinho* [ka' ri.ɲɔ] (affection); however, it is important to observe the gentle release on the last syllable [ɲɔ]. If needed, a breath in measure 9 after beat 2 is also acceptable. The phrase *do meu delírio, adeus belo corpo adorado* in measure 17 might also be a challenge for breath support. A quick breath at the comma is encouraged.

*Desterro* discloses musical treasures that testify to Nepomuceno's attention to music and words. In measure 19 (Example 1) the composer writes a descending musical line towards the word *vale* (valley). Then he begins an ascending movement towards *deitado* (lying down). The first two syllables of *deitado* are set to E ♭ almost the highest note of the song, only to conclude the word by 'lying down' the last syllable (*do*) in a downward gesture to A ♭

The climax of the song happens in measure 22, on the word *amor* (love) colored by a C major chord and by the voice on E, the highest note of the song. To the word *exílio* (exile) in measure 39, the composer applies the tritone F- B♯ in the accompaniment with the voice resolving from B♯ to C. The same tritone appears in the accompaniment at the conclusion of the song on the word *pranto* (weeping.)



18

Ife - ri - o, a - deus be - lo cor - po a - do - ra - do em que co - mo num

20

va - le a - dor - me - ci dei - ta - do no meu so - nho de a -

**Example 1: Alberto Nepomuceno, *Desterro*, mm. 18-21**

A note to the pianist: according to Pignatari,<sup>242</sup> the C on measure 41, beats 3 and 4 should be natural. As a word of precaution in the same measure, the F in the left hand is natural but the Fs in beat 3 and 4 are still flat.

In conclusion, this song does not include any dynamics, articulation, or tempo markings. Nevertheless, this song is a hallmark in the development of the Brazilian art song, establishing a bridge between European musical characteristics and Brazilian conquest of the genre.

Following is my IPA transcription and word-by-word translation of Olavo Bilac's *Desterro*.

<sup>242</sup> Email exchange with Dante dated November 7, 2018.

*Desterro*

[dʒɪs'te.xʊ]

Banishment/Exile

**Já me não amas? Basta! Irei triste\_e cansado,**  
[ʒa mi nẽ 'wẽ.məs 'bas.tɐ i're:j 'tris.tʃi kẽ'sa.dʊ]  
*Already me not you-love? Enough! I-will-go sad and tired,*

**do meu primeiro\_amor para outro\_amor, sozinho.**  
[dʊ me:w pri'me:j.rwa'mor 'pa.rɐ 'o:w.trwa'mor sɔ'zĩ.ɲʊ]  
*from my first love to another love, alone.*

**Beijo-te ind' uma vez, num último carinho**  
['be:j.ʒʊ.tʃi ĩ'du.mɐ ves nũ 'uw.tʃi.mʊ ka'ri.ɲʊ]  
*I-kiss-you yet one time, in-one last affection*

**como quem vai sair da pátria desterrado.**  
['ko.mʊ kẽ:ʃ va:j sa'ir da 'pa.trjɐ des.te'xa.dʊ]  
*as one-who is-going to-leave from-the homeland banished.*

**Adeus pele cheirosa! Adeus primeiro ninho do meu delírio,**  
[a'de:ws 'pɛ.li ʃe:j'rɔ.zɐ a'de:ws pri'me:j.rʊ nĩ.ɲʊ dʊ me:w de'li.ri.ʊ]  
*Farewell skin scented! Farewell first nest of my delirium,*

**adeus belo corpo adorado**  
[a'de.ʊs 'bɛ.lu 'kor.pʊ a.do'ra.dʊ]  
*farewell beautiful body adored*

**em que como num vale\_adormeci deitado**  
[ẽ:ʃ ki 'ko.mʊ nũ 'va.lja.dor.me'si de:j'ta.dʊ]  
*in which like in-a valey I-fell-asleep lying-down*

**no meu sonho de amor, em meio do caminho.**

[nɔ me:w 'so.ɲɔ dʒja'mor ẽ:ʃ 'me.jɔ do ka'mĩ.ɲɔ]

*in my dream of love, in-the middle of-the road.*

**Adeus carne gentil, pátria do meu desejo,**

[a'de:ws 'kar.ni zẽ'tʃi:w 'pa.tʃɐ do me:w de'ze.ʒɔ]

*Farewell flesh gentle, homeland of my desire,*

**terra onde floresceu o meu primeiro beijo.**

[tɛ. 'xɐw̃.dʒɪ flo.re'se:w ɔ me:w pri'me:j.ro 'be:j.ʒɔ]

*land where flourished (the) my first kiss.*

**Adeus! Que esse outro amor há de amargar-me tanto**

[a'de.ɔs ki 'e.si 'o:w.trwa'mo ra dʒja.mar'gar.mi 'tẽ.tɔ]

*Farewell! That this other love will (to) sour-me as-much*

**como o pão que se come entre estranhos, no exílio,**

['ko.mɔ pẽ:w̃ ki si 'ko.mi 'ẽ.trjes'trẽ.ɲɔs nwe'zi.ljɔ]

*as the bread that one eats among strangers, in exile,*

**amassado com fel, embebido de pranto.**

[a.ma'sa.dɔ kɔ fe:w ẽ:ʃ.be'bi.dɔ dʒɪ 'prẽ.tɔ]

*kneaded with gall, soaked in weeping.*

*Medroso de Amor*, Op. 17, No. 1: 1894, Text by Juvenal Galeno

*Medroso de Amor* debuted in August 4, 1895 at the *Instituto Nacional de Música in Rio de Janeiro*.<sup>243</sup> That evening, the singer Leopoldo Noronha and Nepomuceno at the piano proved to the Brazilian audience that art songs could also be sung in Portuguese. Nepomuceno's songs *Ora dize-me a verdade* (João de Deus), *Amo-te muito* (João de Deus), *Mater Dolorosa* (Gonçalves Crespo), and *Tu és o sol* (Juvenal Galeno) were also premiered that night.<sup>244</sup> After orchestrating *Medroso de Amor*, the composer changed its title to *Moreninha*.<sup>245</sup>

*Medroso de Amor* was also composed during Nepomuceno's stay in Paris.<sup>246</sup> The importance of this song in the Brazilian art song repertoire is reflected in the fact that it was the first to incorporate folk elements.<sup>247</sup> The syncopated rhythm exhibits characteristics of the *maxixe*,<sup>248</sup> and the *choro*.<sup>249</sup> Pignatari states:

The voice in the first part of *Medroso de Amor* is a first attempt to create what we would call a caboclo<sup>250</sup> recitative, incorporating to the vocal line rhythmic and melodic aspects of the national popular music of the time.<sup>251</sup>

The second part of the song, starting in measure 10, exhibits features of an urban music style

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<sup>243</sup> Corrêa, *Alberto Nepomuceno: Catalogo Geral*, 15.

<sup>244</sup> *Ibid.*, 14.

<sup>245</sup> *Ibid.*, 15.

<sup>246</sup> Pignatari, "Canto da Língua," 85.

<sup>247</sup> *Ibid.*

<sup>248</sup> *Maxixe* [ma'ʃi.ʃi], also known as the Brazilian tango, is a dance that originated in the city of Rio de Janeiro, Brazil, in the 1860s. It has its roots in the Afro-Brazilian dances.

<sup>249</sup> Choro [ˈʃo. ro] (lament or cry), is an instrumental genre that originated in the 19<sup>th</sup> century in Rio de Janeiro. It is characterized by syncopation, subtle modulation, virtuosity and improvisation.

<sup>250</sup> Caboclo [ka'bo.klo] is a person of white and Brazilian Indian or black and Brazilian Indian ancestry.

<sup>251</sup> A voz na primeira parte de *Medroso de Amor* é uma primeira tentativa de criar o que poderíamos chamar de um recitativo caboclo, incorporando à linha vocal aspectos rítmicos e melódicos da música popular nacional da época. Pignatari, "Canto da Língua," 87.

very popular in Rio de Janeiro in the early 1890s, the *modinha*.<sup>252</sup> The qualities of the *modinha* found in this section are the syncopation in the right hand supported by a steady bass line, the syncopated and step-by-step vocal line, and the change in harmony from D minor to its relative major.<sup>253</sup>

In the key of D minor, and in a form not very common to the composer—strophic form, and in *presto* tempo, Nepomuceno denotes: *com insistência e ternura* [kõ ã.sis'tẽ:~.sja ɪ ter'nu.rɐ] (with insistence and tenderness). Even though the accompaniment remains the same in all three verses, the voice displays a few alterations, mostly due to metric changes in the poem.

Nasal vowels in this song prove to be a challenge for good vocal resonance. In measures 12 (Example 2) and 27, the word *não* [nẽ:~] is in a high tessitura for a baritone or mezzo voice and, making it even more demanding, it is at a *piano* dynamic level. The singer should approach the note with the oral vowel first [ɐ] and then switch to the nasal [ẽ] right before the phonation of the following syllable, shortening the duration of the nasal sounds. The word *desventuras* [dʒɪs.vẽ'tu.rɐs] in measure 14 (Example 2) is also problematic with the vowel [ẽ] is on a high F. Similarly, in measure 44, in *ingratas* [ĩ'gra.tɐs], the [ĩ] is also on a high F. In all these situations, the suggestion above should apply.

In measure 25, the regular transcription for *toda enlevada* should be ['to.dɐ:~.le'va.dɐ], however, the requisite of singing a non-nasal vowel [ɐ] and a nasal glide [j] in a very short period of time, requires the transcription ['to.dẽ:~.le'va.dɐ] with the elision. The words will be understood, and the singer will not have to juggle the non-nasal/nasal task within a fast rhythm and short time. In measures 28, 35, 40 and 44 it is necessary to connect the “s” to the following

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<sup>252</sup> Modinha [mõ.'dʒĩ.jɐ] (little-fashion), is a love song. Possibly originated in Portugal.

<sup>253</sup> Pignatari, 87.

vowel—liaison. In this case, *pois assim* (mm. 28) should be [po:j za'si], *teus encantos* (mm. 35) becomes [te:w zẽ:ĩ'kẽ.tus], and *das ingratas* (mm. 40 and 44) turns into [da zĩ'gra.tɐs].

**Example 2: Alberto Nepomuceno, *Medroso de Amor*, op. 17, no. 1, mm. 8-15**

A note to the pianist: all three verses have the same accompaniment. The C natural in measure 14, beat 4, should be a C#, as it is in measures 29 and 44. In measures 9, 24 and 39 the “tenor” part in the accompaniment echoes the vocal gesture in the precedent measures. Ensure to emphasize that melody. In measures 10-12, 25-27 and 40-42 for purpose of the *modinha* style, always emphasize the quarter note chords, and provide a gentle release in the eighth-note chords. The dynamic in measure 45 is *crescendo muito* [ˈmũ:ĩ.to] meaning *crescendo* greatly.

Following is my IPA transcription and word-by-word translation of Galeno’s *Medroso de amor*.

### Medroso de amor

[me'dro.zo dʒɪ a'mor]

Fearful of love

**Moreninha! não sorrias com meiguice... com ternura...**

[mo.re'nĩ.jɐ nẽ:ũ so'xi.ɐs kõ me:j'gi.sɪ kõ ter'nu.rɐ]

*Little-brunette! don't smile with affection... with tenderness...*

**Não sorrias com meiguice...**

[nẽ:ũ so'xi.ɐs kõ me:j'gi.sɪ]

*Don't smile with affection...*

**Este riso de candura não desfolhes...**

['es.tʃɪ 'xi.zo dʒɪ kẽ'du.rɐ nẽ:ũ dʒɪs'fõ.ɫɪs]

*this smile of innocence don't defoliate...*

**não sorrias, que eu tenho medo de amores**

[nẽ:ũ so'xi.ɐs kje:w 'te.jo 'me.do dʒja'mo.rɪs]

*don't smile, that I have fear of lovers*

**que só trazem desventuras.**

[ki so 'tra.zẽ:ũ dʒɪs.vẽ'tu.rɐs]

*who only bring misfortune.*

**Moreninha! não me fites como agora, apaixonada,**

[mo.re'nĩ.jɐ nẽ:ũ mi 'fi.tʃɪs 'ko.mwa'gõ.rɐ a.pa:j.'fo'na.dɐ]

*Little-brunette! don't me stare like now, in-love,*

**não me fites como agora, Moreninha,**

[nẽ:ũ mi 'fi.tʃɪs 'ko.mwa'gõ.rɐ mo.re'nĩ.jɐ]

*don't me stare like now, Little-brunette,*

**este\_olhar toda\_enlevada não desprendas... Não me fites,**  
[ 'es.tʃjo' λar 'to.dɛ:ʃ.lɛ' va.dɛ nɛ:ũ dʒis'prɛ.dɛs nɛ:ũ mi 'fi.tʃis]  
*this gaze all indifferent don't detach... don't me stare,*

**pois assim derramas fogo em minha\_alma regelada.**  
[po:j za'sĩ de'xɛ.mɐs 'fo.gu ẽ:ʃ mĩ.'jɐ:w.mɐ xe.ʒe'la.dɛ]  
*because like-this you-set fire on my soul frozen.*

**Moreninha, vai-te\_embora...**

[mo.re'nĩ.jɐ 'va:j.tʃjẽ'bɔ.rɐ]

*Little-brunette, go-you away...*

**com teus encantos maltratas...**

[kõ te:w zẽ:ʃ'kɛ.tɔs ma:w'tra.tɐs]

*with your charm you-mistreat...*

**Moreninha, vai-te\_embora...**

[mo.re'nĩ.jɐ 'va:j.tʃjẽ'bɔ.rɐ]

*Little-brunette, go-you away...*

**Eu fui mártir das ingratas quando\_amei...**

[e:w fu:j 'mar.tʃir da zĩ'gra.tɐs 'kũẽ.dwa'me:j]

*I was martyr of-the ungrateful when I-loved...*

**Oh, vai-te\_embora!**

[o 'va:j. tʃjẽ'bɔ.rɐ]

*oh, go-you away...*

**Hoje fujo das mulheres,**

['o.ʒɪ 'fu.ʒo das mu'λɛ.rɪs]

*today I-run-away from women,*



**pois fui mártir das ingratas.**

[po:js fu:j 'mar.tʃir da zĩ'gra.tes]

*because I-was martyr of-the ungrateful.*

*Madrigal*, Op. 17, No. 2: 1894, Text by Luís Guimarães Filho

*Madrigal*, composed in Paris, had its debut in December 22, 1901 at the Instituto Nacional de Música in Rio de Janeiro. Nepomuceno accompanied the singer Carlos de Carvalho.<sup>254</sup>

Nepomuceno takes a different approach with *Madrigal*. This song displays a synthesis of styles. It begins with a pianistic statement *a la* Brazilian rhythmic fashion, followed by a recitative *secco*, in *opera buffa* manner (part A).<sup>255</sup> The Brazilian flavor appears again in measures 14-32 (part B), while the European flair returns in measures 33-50 (part C). Part A concludes the song with a flute-like *codetta* characteristic of the instrumental *chorinho*.<sup>256</sup> All of these nuances appear in the piano part, rather than in the voice.

Nepomuceno carefully indicated the changes in *tempi* throughout the song; however, most of them are in Portuguese, which are highlighted below. The song begins with the half note at 92 with the indication *Com faceirice* [kõ fa.se:j'ri.sɪ], with coquetry—flirtatiously. In measure 5, *recitando com vivacidade* [xe.si'tẽ.dõ kõ vi.va.si'da.dɪ] means reciting with vivacity. In measure 14 Nepomuceno adds a half-Portuguese/half-Italian suggestion: *com menos moto* [kõ 'mẽ.nõs 'mõ.to], with less motion. The quarter note is now at 92. Measure 21 denotes *apressando e insistindo* [a.pre'sẽ.dõ ɪ ã.sis'tĩ.dõ], meaning rushing and insisting. Measure 26, *depressa* [dʒɪ'pre.sɐ], quickly. Measure 33 says *calmamente* [ka:w.ma'mẽ:ĩ.tʃɪ], calmly. The song ends with a piano postlude labeled *brincando* [brĩ'kẽ.dõ], playfully, as it accelerates (*precipitando* [pre.si.pi'tẽ.dõ]) until the end. Following these indications closely will provide a rich and diverse performance exhibiting the flirtatious flair of the work.

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<sup>254</sup> Corrêa, 15.

<sup>255</sup> Pignatari, 89.

<sup>256</sup> Ibid.

Due to its fast tempo, the half note at 92 poses a challenge even for the BP native singer. It is important to begin the process of learning this section by slowly reciting the words. A second step would be chanting the lyrics to ensure the vowels are connected. When the singer is comfortable with this step, gradually add the melody in segments.

The transcription of the word *tesouro* (mm. 6-7) could be either [te'zo:w.ɾo] or [tʃi'zo:w.ɾo]. Because of the ending of the preceding word, *gentil* [ʒẽ'tʃi:w], as seen in Example 3, a better diction choice of *tesouro* is the former so as to avoid two [tʃ] sounds consecutively.

**Example 3: Alberto Nepomuceno, *Madrigal*, op. 17, no. 2, mm. 5-13**

Following is my IPA transcription and word-by-word translation of Luís Guimarães Filho's *Madrigal*.

### Madrigal

[ma.dri'ga:w]

**Porque\_é que dizes, meu gentil tesouro,**  
 [pɔr'kje ki 'dzi.zis me:w ʒẽ'tʃi:w te'zo:w.ɾo]  
*Why is that you-say, my gentle treasure,*

**que toda\_a vida\_hás de descrer do\_amor?**

[kɪ 'to.da vi'das dʒɪ des'krer dwa'mor]

*that all (the) life you-will (of) disbelief of love?*

**Oh! que pecado! Que pecado de\_ouro**

[o kɪ pe'ka.dʊ kɪ pe'ka.dʊ 'dʒjo:w.rɔ]

*Oh! what sin! What sin of gold*

(Oh! what a shame! Such a great shame)

**falar no Pólo\_à beira do\_Ecuador!**

[fa'lar nʊ 'po.lwa 'be:j.rɐ dwe.kwa'dor]

*to-talk on-the Pole on nearby of-the Equator!*

**Dizes que tens o coração deserto...**

['dʒi.zɪs kɪ tẽ:ʃ zʊ ko.ra'sẽ:ʃ de'zɛr.tɔ]

*you-say that you-have (the) heart uninhabited...*

**Dos homens todos sem piedade zombas...**

[dʊ 'zɔ.mẽ:ʃs 'to.dʊ sẽʃ pje'da.dʒɪ 'zõ.bɐs]

*of-the men all without mercy you-mock...*

**Toma sentido que\_o milhafre\_esperto**

['to.mɐ sɛ'tʃi.dʊ kju mi'la.frjes.'pɛr.tɔ]

*take sense that the Black-Kite clever*

(it makes sense that the clever Black-Kite)

**quando tem fome\_atira\_o laço\_às pombas!**

['kũẽ.dʊ tẽ:ʃ 'fo.mja' tʃi.ra:w 'la.swas põ.bɐs]

*when it-has hunger it-throws the lasso to-the doves!*

**Nos teus bons olhos que são negras ilhas,**

[nos te:ws bõ 'zõ.ʎõs ki sã:ũ 'ne.græ 'zi.ʎæs]

*In your good eyes that are dark islands,*

**ouve-se um canto de amorosas rolas...**

['o:w.vi.sũ 'kẽ.tõ dzja.mo'rõ.zæs 'xo.læs]

*One-hears a song of lovely turtledoves...*

**Que valem, pois, as falsas maravilhas**

[ki 'va.lẽ:ĩ po:js as 'fa:w.sæs ma.ra'vi.ʎæs]

*what-are worth, then, the fake wonders*

**dessa adorável boca de papoulas?**

['dẽ.sa.do'ra.ve:w 'bo.kæ dzɪ pa'po:w.læs]

*of-that adorable mouth of poppies?*

**Quando chegar o trovador celeste,**

['kũẽ.dõ je'gar õ tro.va'dõr ce'les.tʃɪ]

*When arrives the troubadour heavenly,*

**Príncipe Azul dos teus azuis desejos,**

['prĩ.si.pja.'zõw dõs te:w za'zu:js de'ze.zõs]

*Prince Blue of-the your blue desires,*

**eu hei-de ver todo esse gelo agreste**

[e:w 'e:j.dzɪ ver to'dwe.sɪ 'ʒe.lwa'gres.tʃɪ]

*I will see all that ice rustic*

**num rubro orvalho desfazer-se em beijos!**

[nũ 'xu.brwor'va.ʎõ dzɪs.fa'zer.sʃẽ:ĩ 'be:j.zõs]

*in-a red dew be-undone in kisses!*

**Porque repetes, meu gentil tesouro,**  
[por'ke xe'pɛ.tʃɪs me:w zẽ'tʃi:w te'zo:w.rɔ]  
*why do-you-repeat, my gentle treasure,*

**que\_a vida\_inteira\_has de descrer do\_amor?**  
[kja 'vi.daʃ.'te:j'ras dʒɪ des.krer dwa'mor]  
*that (the) life entire you-will (of) disbelief of love?*

**Oh! que pecado! Que pecado de\_ouro**  
[ɔ ki pe'ka.do ki pe'ka.do 'dʒjo:w.rɔ]  
*Oh! what sin! What sin of gold*  
(Oh! what a shame! Such a great shame)

**falar no Pólo\_à beira do\_Ecuador!**  
[fa'lar nɔ 'pɔ.lwa 'be:j.rɛ dwe.kwa'dor]  
*to-talk on-the Pole on the-edge of-the Equator!*

*Turquesa*, Op. 26, No. 1: 1901, Text by Luís Guimarães Filho

*Turquesa* premiered in February 29, 1902 in Petrópolis, Brazil, at the Club dos Diários. Nepomuceno was at the piano accompanying the singer Carlos de Carvalho.<sup>257</sup> In August 27, 1906 at the *Instituto Nacional de Música* in Rio de Janeiro, Nepomuceno conducted its orchestral version, and once again Carlos Carvalho sang.<sup>258</sup>

Even though the vocal line on its own offers no great challenges, the polyrhythm between voice (in  $\frac{2}{4}$ ) and piano (in  $\frac{6}{8}$ ) creates a challenge. The indication *muito lento* ['mũ:ĩ.to 'lẽ.to], very slow, facilitates a coordinated ensemble between piano and voice.

As seen in Example 4, the word *fuída* in measure 30 is set as a two-syllable word with an ascending diphthong ['flwi.dɐ]. Since this word can also be a three-syllable word [flu. 'i.dɐ], with a hiatus instead of the ascending diphthong, a better approach is to place the syllable [flu] on the G and the vowel [i] on the following D. Also, a vowel modification from [flu] to [flo] will provide better adjustment for the singer.

In measure 10, the word *marfim* should be transcribed as [mar'fĩ]. In order to provide better resonance, the singer should initiate the sound on [ɪ] and at the end of the note add a [ŋ] tail. Thus, the transcription reads [mar'fɪ̃]. The same gesture is suggested in measure 27 on the words *mantu<sub>u</sub>m*; since the nasal vowels are on high notes, instead of approaching the word as ['mẽ.tũ], the singer should introduce the vowels in their oral form and add a [ŋ] tail at the end: ['mã.tũ]. This concept also applies to the word *princesas* in measure 56; instead of [prĩ'ce.zɐs] it should be articulated as [prɪ̃'ce.zɐs].

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<sup>257</sup> Corrêa, 17.

<sup>258</sup> Poliana de Jesus Alves, “Cinco Cancões Sinfônicas de Alberto Nepomuceno—Um Olhar Interpretativo.” (Dissertation, Instituto de Artes da Universidade Estadual de Campinas, São Paulo. 2007), 7.

**Example 4: Alberto Nepomuceno, *Turquesa*, op. 26 no. 1, mm. 30-37**

Word stress in measure 7 on the words *de azul celeste* [dʒa'zu se'les.tʃi] proves to be problematic. Since the composer assigned a triplet to the underlined syllables above, the natural tendency is to stress the first [dʒja]. The singer should pay close attention to where the correct stress falls. Similarly, in measure 8 on *pálida* ['pa.li.də] the first syllable stress should be sung precisely under the sixteenth-notes triplet.

A note to the pianist: in the piano part the composer writes *a melodia bem distinta* [a me.lo'dʒi.ɐ bẽ:ʃ dʒis'tĩ.tɐ], the melody well-distinguished. The top piano notes and the vocal line “sing” together in duet style throughout most of the song. The composer also says *com surdina* [kõ sur'dʒi.nɐ], with the *una corda* pedal. That should change only in measure 12 at the *crescendo*. Since measure 50 has the same gesture as the beginning of the song, both in the vocal line and the piano part, the *una corda* pedal until the end is encouraged. Measure 60 indicates *calando* [ka'lẽ.du], hushing.



Following is my IPA transcription and word-by-word translation of Guimarães Filho's

*Turquesa.*

**Turquesa**

[tur'ke.zɐ]

Turquoise

**Hoje passou junto\_a mim,**

[ˈo.ʒɪ pa'so:w ʒũ.twa mĩ]

*Today passed close to me,*

**vestida de\_azul celeste,**

[ves'tʃi.dɐ dʒja'zuw se'lɛs.tʃi]

*dressed in blue celestial,*

**pálida como\_o marfim...**

[ˈpa.li.dɐ ˈkõ.mu mar'fɪ\*]

*pale like (the) ivory...*

**E sobre minha\_alma\_agreste,**

[ɪ ˈso.brɪ mĩ'ʎɐ:w.ma ˈɡrɛs.tʃi]

*And over my soul rural,*

**dos seus olhos vi baixar**

[dɔ se:w ˈzɔ.ʎɔs vi ba:j'ʃar]

*from your eyes I-saw coming-down*

**uma sombra de cipreste!**

[ˈũ.mɐ ˈsõ.brɐ dʒɪ si'pɾɛs.tʃi]

*a shadow of cypress!*

**Era\_o seu manto\_um luar!**

[ɛ.ra:w se:w 'ma.ɲ.tuɲ\*\* lu.ar]

*It-was (it) its cloak a moonlight!*

(The moonlight was its cloak!)

**Era\_uma fluida neblina suave de contemplar...**

[ɛ'rẽ:ũ.mɐ 'flu.i.dɐ ne'bli.nɐ\*\*\* su'a.vɪ dʒɪ kõ.tẽ'plar]

*It-was a gentle mist smooth to contemplate...*

**O\_azul, o\_azul a fascina!**

[wa'zuw wa'zou a fa'si.nɐ]

*(The) blue, (the) blue her fascinates!*

**Talvez, talvez lhe\_apague tristezas**

[ta:w'ves ta:w'ves ʎa'pa.gɪ tris'te.zɐ]

*Maybe, maybe her extinguish sadness*

(Maybe, maybe will extinguish her sadness)

**a cor celeste\_e divina!**

[za kor ce'les.tʃɪ dʒi'vĩ.nɐ]

*the color celestial and divine!*

**Deve ter na\_alma turquesas,**

['dɛ.vɪ ter 'na:w.mɐ tur'ke.zɐs]

*Must have in soul turquoise,*

**esta mulher que se veste,**

['ɛs.tɐ mu'ʎɛr kɪ sɪ 'ves.tʃɪ]

*this woman who itself dresses,*

**como\_as celestes princesas,**

[ˈkõ.mwa. seˈlɛs.tʃis prɪˈce.zɛs\*\*\*\*]  
*like the celestial princesses,*

**de túnica azul celeste!**

[dʒɪ ˈtu.nĩ.ka.zuw seˈlɛs.tʃi]  
*of tunic blue celestial!*

Observations:

The correct transcriptions of these words are as follow. The transcription provided above is an attempt to provide better resonance.

\* [marˈfɪ]

\*\* [ˈmẽ.tũ]

\*\*\* [neˈblĩ.nɐ]

\*\*\*\* [prĩˈce.zɛs]

*Trovas*, Op. 29, No. 1: 1901, Text by Osório Duque Estrada

*Trovas I* premiered in February 29, 1902 in Petrópolis, Brazil, at the Club dos Diários by the Nepomuceno/Carlos de Carvalho duo.<sup>259</sup>

The first line of the lyrics to *Trovas* says: *Quem se condói do meu fado* [kẽ:ĩ si kõ 'dõ:j du me:w 'fa:dõ], Who is moved by my fortune. *Fado* means fortune/lot. *Fado* is also a Portuguese musical genre characterized by mournful tunes and lyrics from the 1880s.<sup>260</sup> One or more guitars accompany the singer. With a guitar-like introduction, Nepomuceno opens the first measures of *Trovas*, in a *Fado* style. Pignatari mentions: “For obvious reasons in the formation of Brazil as a nation, Portugal and also Spain, have an important participation in the Brazilian cultural imaginary and, consequently, in the national music.”<sup>261</sup>

In measure 17 and 18, *querendo chorar, eu canto* should be transcribed as [ke' rẽ.dõ] [ʃõ' ra re:w 'kẽ.tõ], but due to the high tessitura, the execution of the nasal vowels as [re<sup>ŋ</sup>] and [kẽ<sup>ŋ</sup>] will provide better tone. The sound should begin with the oral vowels, and right before the sound changes to the next syllable, a [ŋ] tail should be heard. Thus, it is transcribed as [ke' re<sup>ŋ</sup>.dõ] [ʃõ' ra re:w 'kẽ<sup>ŋ</sup>.tõ]. The same reasoning applies in measures 19-20 (Example 5), *querendo cantar, eu choro*; instead of [ke' rẽ.dõ kẽ'tar eũ 'ʃõ.rõ], it shows as [ke' re<sup>ŋ</sup>.dõ kẽ<sup>ŋ</sup>'ta re:w 'ʃõ.rõ]. Meanwhile, when the same phrase repeats in measure 22-24 in a lower range, the former diction is recommended. Also in measure 19, if the singer needs a breath between *cantar eu*, then the correct transcription would be [ka<sup>ŋ</sup>'tar eũ].

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<sup>259</sup> Corrêia, 17.

<sup>260</sup> Rui Vieira Nery, *Para uma história do fado* (Lisboa: Edições Público e Corda Seca, 2004), vi.

<sup>261</sup> *Por razões óbvias da formação do Brasil como nação, Portugal, mas também Espanha, têm participação importante no imaginário cultural brasileiro e, conseqüentemente, na música nacional.* Pignatari, 107.

19  
ren - do can - tar, eu cho - ro! Que - ren - do can - tar, eu  
24  
Um pouco mais vivo  
cho - ro!

**Example 5: Alberto Nepomuceno, *Trovas I*, op. 29, no. 1, mm. 19-27**

The same method listed above also applies to measures 40-41, *tormento contém*; instead of [tor'mẽ.to kõ'tẽ:~j] the suggestion is [tor'me<sup>o</sup>.to ko<sup>o</sup>'te<sup>o</sup>]. Even though the [~j] is not reflected in the latter transcription, when the soft palate closes towards the tail [ŋ], it will disguise the sound and the ear will not miss the nasal diphthong.

The nasal diphthong in *ninguém* [nĩ'gẽ:~j] in measure 45 is also a challenge. Since it is assigned to an F#, it should be performed as [nĩ'ge<sup>o</sup>]. Notice that the same word appears again in measure 50 but in a lower E. In that case its original sound is recommended. As the singer holds the last two beats of the song on the diphthong [ẽ:~j], the performer should sustain the sound in the nasal [ẽ] and change to the final [j] at the very last moment.

A breath in measure 6 after *fado* ['fa:ðu] is appropriate. The first syllable should be clearly emphasized while the second syllable should have a gentle release. The same gesture occurs in measure 10, *acordado* [a.kor'da:ðu]. The syllable [da] should be stressed while [ðu]

requires a softer stop. The same attention is necessary in measure 31 in *pesares* [pe'za.ɾis]. When articulated this way, the breath will sound smoother and easier to the ear.

A word to the pianist: Nepomuceno ascribes *com expressão* [kõ es.pre'sẽ:õ], with expression. When the voice enters, the pianist gives the lead to the singer who begins in *moderato*. When the same idea from the introduction repeats in measure 25, the composer indicates to the piano *um pouco mais vivo* [ũ 'po:w.kõ ma:js 'vi.võ], a little more alive. Even though the vocal line is the same in measures 29-37 that is not the case in the accompaniment. The *modinha* feel in measure 30-33 is very specific. Each measure should have a crescendo/decrescendo nuance, making the note C the climax. In measure 54 Nepomuceno once again ends the song indicating *calando* [ka'lẽ.dõ], hushing. This song could be performed separately as an independent piano piece.

Following is my IPA transcription and word-by-word translation of Duque Estrada's *Trovas I*.

### **Trovas I**

[ 'tro.vəs ]

Song I

**Quem se condói do meu fado**

[kẽ:õ sɪ kõ'dõ:j dõ me:w 'fa:dõ]

*Who is moved by my misfortune*

**vê bem como\_ agora\_ eu\_ ando,**

[ve bẽ:õ kõ.mwa'gõ.re:w 'ẽ.dõ]

*sees well how now I walk,*

*(can understand how I feel,)*

**de noite, sempre acordado,**

[dʒi 'no:j.tʃi 'sẽ.pɾja.kor'da.du]

*at night, always awake,*

**de dia sempre sonhando.**

[dʒi dʒi.a 'sẽ.pɾi so'ɲẽ.du]

*at day always crying.*

**O amor perturbou-me tanto**

[wa'mor per.tur'bo:w.mi tẽ.tu]

*(The) love stirred me so-much*

**que este contraste deploro:**

['kjes.tʃi kõ'tras.tʃi de'plɔ.ru]

*that this contrast I-lament:*

**querendo chorar, eu canto;**

[ke're.ɔ.du ʃo'ra re:w 'kɐ.tu]

*willing to-cry, I sing;*

**querendo cantar, eu choro!**

[ke're.ɔ.du kɐ'ta re:w ʃɔ.ru]\*

*willing to-sing, I cry!*

**querendo cantar, eu choro!**

[ke'rẽ.du kẽ'tar eɔ ʃɔ.ru]\*\*

*willing to-sing, I cry!*

**Curvado à lei dos pesares,**

[kur'va.dwa le:j dɔs pe'za.ris]

*Bent to-the law of regrets,*

**não sei se morro ou se vivo;**  
[nẽ:ũ se:j si 'mo.xo o:w si 'vi.võ]  
*not know if I-die or if I-live;*

**senhor dos outros olhares,**  
[sẽ'por do 'zo:w.tru zo'la.ris]  
*lord of other gazes*

**só do teu fiquei cativo.**  
[so do te:w fi'ke:j ka'tʃi.võ]  
*only by yours I-stayed captive.*

**Por isso\_a verdade nua**  
[po 'ri.swa. ver'da.dʒi 'nu.a]  
*For that the truth naked*  
(Thus the naked truth)

**este tormento contém:**  
['es.tʃi tor'me<sup>n</sup>.to ko<sup>n</sup>'te<sup>n</sup>]\*\*\*  
*this torment contains:*

**minha\_alma não sendo tua,**  
[mĩ'jɐ:w.mɐ nẽ:ũ sɛ̃.du tu.a]  
*my soul not being yours,*

**não será de mais ninguém!**  
[nẽ:ũ se'ra dʒi ma:js nĩ'ge<sup>n</sup>]❖  
*not will-be of more no-one!*  
(it won't belong to anyone else!)



**não será de mais ninguém!**

[nɛ:ũ se'ra dʒɪ ma:js nĩ'gẽ:ɶ]❖

*not will-be of more no-one!*

(it won't belong to anyone else!)

Observations:

\*Due to the high range, the execution of the nasal vowels as [re<sup>ɳ</sup>] and [kɐ<sup>ɳ</sup>] will provide better resonance. Also, If the singer needs a breath between *cantar eu*, then the correct transcription would be [kɐ<sup>ɳ</sup>'tar eo].

\*\*This transcription should be used in measures 22-24 since high range is not an issue.

\*\*\*The correct transcription would be [tor'mẽ.to kɔ'tẽ:ɶ]. A different choice is offered above due to the high range.

❖Notice the difference between first and second times, measures 43-45 and 47-49 respectively.

*Trovas II*, Op. 29, No. 2: 1901, Text by Magalhães Azeredo

*Trovas II* was premiered at the February 29, 1902 concert in Petrópolis. Nepomuceno and Carvalho were the performers.<sup>262</sup> The orchestral version of this song was part of the concert at the *Instituto Nacional de Música* in August 27, 1906. The orchestral work was named *Trovas Alegres*.<sup>263</sup>

While *Trovas I* has a flavor of the Portuguese *Fado*, the style of *Trovas II* comes from the other country on the Iberian Peninsula, Spain.<sup>264</sup> With its Spanish rhythm, Nepomuceno's song resembles *Nuit d'Espagne* by Jules Massenet (1842-1912).

For the tempo the composer instructs *Com espírito* [kõ es'pi.ri.tu], with spirit, with the quarter note at 108. The Italian indication *scherzando* in measure 19 changes the Spanish feel. The voice re-enters with the word *Mas* [mas], which clarifies the change in the musical texture; *Mas tu te iludes, Morena, já não canto para ti, But* you deceive yourself, Brunette, I don't sing to you anymore. Because of Nepomuceno's indication of *scherzando*, playfully, in the piano part, one could question the sincerity of the singer who serenades.

In measure 5, to the stressed syllable ['i] and the unstressed [es] of the words *que aí estás* [kja'i.es'tas], the composer assigned an eighth note. For better enunciation, both syllables should be articulated as two sixteenth notes. In measure 10, on the word *regela* [xe'ʒɛ.lɐ], freezes, it is important to maintain the stress on the mid-syllable ['ʒɛ] in spite of the descending jump. In Example 6, the word *frio* (mm. 32) is a two-syllable word ['fri.u], but in this case the composer set it as a diphthong [fri:w]. In order to prevent a misplaced word stressed in measure 33 (Example 6) on *inclemente* [ĩ.kle'mẽ.tʃi], the singer should emphasize the A before releasing the

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<sup>262</sup> Corrêa, 17.

<sup>263</sup> Alves, 8.

<sup>264</sup> Pignatari, 111.

syllable [tʃi] on C. A breath at the commas in measures 6 and 14 is encouraged. The singer should release the notes very gently before the breath.

**Example 6: Alberto Nepomuceno, *Trovas II*, op. 29, no. 2, mm. 30-36**

On *cama* ['kẽ.mə] (mm. 14), if the singer prefers, the execution as ['ka<sup>h</sup>.mə] would be acceptable. In measure 23, on the word *canto* ['kẽ.tu] the singer should initiate the sound on the nasal vowel [ẽ]; however, during the ascending vocal gesture to the E the performer should transition to the oral vowel [a] and add a [ŋ] tail before the following syllable. ['kẽ.tu] is the correct transcription for the word *canto*, as noted above. In measure 26 the execution of the word as ['ka<sup>h</sup>.tu] will help improve vocal resonance.

A word to the pianist: perhaps a good image for the descending thirds in the last two measures of the song is the girl going back to bed when she realized that the serenade was not for her.

Following is my IPA transcription and word-by-word translation of Magalhães Azeredo's *Trovas II*.

## Trovas II

['tro.vəs]

Songs

**Sei que aí estás à janela,**

[se:j kja'i.es'ta za za'nɛ.lɐ]

*I-know that there you-are at-the window*

**por trás dos vidros, sem luz;**

[pɔr tras dos 'vi.dros sɛ:ʃ lus]

*behind the glasses, without light;*

**e enquanto a noite regela,**

[ʃɛ:ʃ'kwẽ.twa no:j.tʃi xe'ʒɛ.lɐ]

*and while the night freezes,*

**no chão pousas os pés nus.**

[no ʃɛ:ũ 'po:w'za zuz pɛs nus]

*on-the floor you-rest the feet naked.*

**Lesta saltaste da cama,**

['les.te sa:w'tas.tʃi da 'kẽ.mɐ]\*

*Quickly you-jumped out-of bed,*

**ao escutar a minha voz;**

[a:w es.ku'ta ra 'mĩ.ɲɐ vɔs]

*as you-heard (the) my voice;*

**e cuidas que ela te chama**

[i 'ku:j.dɔz 'kje.lɐ tʃi 'ʃɛ.mɐ]

*and you-care that she you call*

*(and you ensure that it calls you)*

**para falarmos a nós.**

[ˈpa.rɐ faˈlar.mõ za sɔs]

*for us-to-talk (the) alone.*

**Mas tu te iludes, Morena,**

[maz tu tʃiˈlu.dis moˈrẽ.nɐ]

*But you yourself deceive, Brunette,*

**já não canto para ti;**

[ʒa nẽ:ũ ˈkẽ.to ˈpa.rɐ tʃi]

*now not I-sing to you;*

**canto, na noite serena,**

[ˈka.ɲ.to na ˈno.j.tʃi seˈre.nɐ]\*\*

*I-sing, in-the night serene,*

**para a lua, que sorri...**

[ˈpa.ra ˈlu.ɐ ki soˈxi]

*to the moon, that smiles...*

**Exposta ao frio inclemente,**

[esˈpõs.ta:w fri:w i.kleˈmẽ.tʃi]\*\*\*

*Exposed to cold unmerciful,*

**que te cresta a fina tez,**

[ki tʃi ˈkrɛs.ta ˈfi.nɐ tɛs]

*that you burns the fine complexion,*

*(that burns your fine complexion,)*

**tu podes ficar doente...**

[tu 'pɔ.dʒɪs fi'kar dʊ'ẽ.tʃɪ]

*you can stay sick...*

(you can get sick...)

**Vai te deitar outra vez!**

[va:j tʃɪ de:j'ta ro:w.tra ves]

*Go you lay other time!*

(Go lay down again!)

Observations:

\* or ['kaʊ.mɐ]

\*\* ['kẽ.tɔ] is the correct transcription. The suggestion above is for better tone.

\*\*\*Frio is a two-syllable word ['fri.ɔ], but in this case the composer set it as a diphthong.

*Cantigas*: 1902, Text by Branca de Gonta Colaço

*Cantigas* was first published under the title *A guitarra* [a gi'ta.xɐ] (The Guitar) in the musical supplement of the magazine *Renascença*.<sup>265</sup> In fact, the piano part resembles the texture of a guitar accompaniment.<sup>266</sup> The composer indicates *Em tom popular* [ẽ:ʃ tõ po.põ'lar] (in popular mode). According to Pignatari, the six-string guitar is one of the Iberian inheritances in the accompaniment of the Brazilian popular song.<sup>267</sup> Since the poem makes no mention of a guitar, it seems obvious that the first title, *A guitarra*, referred to the instrumental accompaniment style.

In order to link words together smoothly, it is necessary to apply elision in some instances. The lyrics begin as *De alguns é* [dʒja:w'gũ zɛ], as seen in Example 7. If the singer drops the “e” from *De* and connects the “d” to the next word, *alguns*, [dʒa:w'gũ zɛ], the ear will not hear the difference and the passage will sound and feel easier. The same concept applies to measures 5, 7, and 41: *a de outros é* [a dʒo:w.tru zɛ] instead of [a dʒjo:w.tru zɛ]; *ventura é negra* [vẽ'tu.rɛ'ne.grɐ] instead of [vẽ'tu.ra ɛ'ne.grɐ]; *desde o* ['des.dʒo] instead of ['des.dʒjo], respectively.

Because of the strong use of triplets in *Cantigas* some word stresses do not align with the musical stress. The singer should pay close attention to the word stress that falls on the mid note of the triplets. In measure 9, *dos olhos* should be [dõ 'zõ.ʎos] and not ['dõ zõ.ʎos]. In measure 29, *onde mora o* ['õ.dʒɪ 'mõ.ra:w] can be very challenging. The performer should avoid the stress as ['õ.dʒɪ mõ'ra:w]. In measure 45, *de certo a* [dʒɪ'sɛr.twa] and not [dʒɪ sɛr'twa]. In measure 58, *deixar os* should clearly be [de:j'ʃa rɔs] and not [de:j ʃa'rɔs]. In measure 83, *melhor*

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<sup>265</sup> Corrêa, 17.

<sup>266</sup> Pignatari, 113.

<sup>267</sup> Ibid.

*me* [me'ʎɔr mɪ] should not be ['me.ʎɔr mɪ]. Finally, a word stress problem not related to the triplets is in measure 41-42, *desde o dia* ['des.dʒɔ 'dʒi.a]. Since the second eighth note is on beat one, the tendency will be to sing [des'dʒu]. Also, ensure to stress ['dʒi.a] even though the syllable falls on a weak beat.

**Cantigas**  
(Branca de Gonta Colaço)

Em tom popular

**Example 7: Alberto Nepomuceno, *Cantigas*, mm. 1-8**

A word to the pianist: in measures 31 and 68, the F on the right hand should be natural, not sharp. In measures 23, 31, 61 and 68, the piano is echoing the voice. The pianist should ensure that the echo is precise as to where the stress falls as well. If the word stress of the phrase sung immediately before fell on a weak beat, the pianist should imitate the same gesture.

Following is my IPA transcription and word-by-word translation of Gonta Colaço's *Cantigas*.



## Cantigas

[kɛ̃ˈtʃi.ɣəs]

Songs

**De alguns é branca a ventura**

[dʒa:w'gũ zɛ 'brẽ.ka vɛ̃'tu.rɛ]

*To some is white the fortune*

**a de outros é cor dos céus!**

[a dʒo:w.tru zɛ kor du sɛ:ws]

*(the) to others is color of-the skies!*

**A minha ventura é negra,**

[a 'mĩ.ɲɐ vɛ̃'tu.rɛ 'ne.grɛ]

*(The) mine fortune is black,*

**tem a cor dos olhos teus!**

[tẽ:ʃ a kor du 'zɔ.ʎos te:ws]

*it-has the color of-the eyes yours!*

**O meu pobre coração**

[o me:w 'pɔ.brɪ ko.ra'sẽ:w]

*(The) my poor heart*

**vale mais que um paraíso;**

['va.li ma'js kjũ pa.ra'i.zo]

*worth more than a paradise;*

**É uma casinha ignorada**

[ɛ 'ũ.mɐ ka'zĩ.ɲɐ ig.no'ra.dɐ]

*It-is a little-house ignored*

**onde mora\_o teu sorriso...**

[ 'õ.dʒɪ 'mõ'ra:w te:w so'xi.zõ ]

*where lives (the) your smile...*

**Não sei que fiz da\_alegria**

[ nẽ:ũ se:j kɪ fis da.le'gri.ɐ ]

*Not I-know what I-did of joy*

(I do not know what happened to joy)

**desde\_o dia\_em que te vi,**

[ 'des.dʒõ 'dʒi.a:ẽ ] kɪ tʃɪ vi ]

*since the day in which you I-saw,*

(since the day I saw you,)

**mas creio que m'a roubaram,**

[ mas 'kre.ju kɪ ma xo:w'ba.rẽ:ũ ]

*but I-believe that from-me they-stole,*

(but I believe it was stolen from me,)

**que\_eu de certo\_a não perdi!**

[ kje:w dʒɪ 'sɛɾ.twa nẽ:ũ per'dʒɪ ]

*that I for sure it not lost!*

(for I certainly did not loose it!)

**Não quero morrer ainda,**

[ nẽ:ũ 'kɛ.ro mo'xe ra'ĩ.dɐ ]

*not I-want to-die yet,*

(I do not want to die yet,)

**nem deixar os meus amores,**  
[nẽ:~ de:j'fa ros me:w za'mo.ris]  
*nor leave (the) my lovers,*

**que a minha vida é tão linda**  
[kja 'mĩ.nẽ 'vi.dẽ ε tẽ:~ 'lĩ.dẽ]  
*that (the) my life is so pretty*

**como um canteiro de flores.**  
[ko'mũ kẽ'te:j.ro dʒi 'flo.ris]  
*like a flowerbed of flowers.*

**Por mais que se o resto prova**  
[põr ma:js ki sjo 'xẽs.tõ 'prõ.vẽ]  
*For more that if the rest proves*  
(Even though the rest proves)

**ser um contínuo revés,**  
[se rũ kõ'tjĩ.nwo xe'ves]  
*to-be a continuous setback,*

**morrer venturosa e nova,**  
[mo'xer vẽ.tu'ro.za:j 'nõ.vẽ]  
*to-die happy and new,*

**melhor me fora talvez.**  
[me'ħõr mi 'fo.rẽ ta:w'ves]  
*better me would-be maybe.*  
(might be better for me.)

*Coração Indeciso*, Op. 30, No. 1: 1903, Text by Frota Pessoa

With *Coração indeciso* Nepomuceno achieves true unification of poetry and music.<sup>268</sup>

The music and poem complement each other resulting in an art song according to European standards. The left hand of the piano doubling the voice and the syncopated chords in the right hand are a reminder of Tchaikovsky's *Nur wer die Sehnsucht kennt*.

An expression of irony is appropriate for the interpretation of *Coração indeciso*. The song “conveys a fresh atmosphere of reality that neither happiness nor sadness shall prevail.”<sup>269</sup>

Nasality can be problematic in this song since several nasal words/syllables are assigned to prominent places. As seen in Example 8, the following words appear with the nasal syllables on high notes: *esplendor* [es.plẽˈdor] (mm. 8), *então* [ẽˈtẽ:w̃] (mm. 12), *expressão* [es.preˈsẽ:w̃] and *comigo* [kõˈmĩ.gu] (mm. 28), and *senão* [seˈnẽ:w̃] (mm. 40). As suggested in other songs, the best approach in these instances is to address the note with their respective oral vowels, and right before the articulation of the next syllable, the singer should add a [ŋ] tail. In that case the transcription would be: [es.pleˈdor], [ẽˈta:w̃], [es.preˈsa:w̃], [koˈmr̃.gu] and [seˈna:w̃].

In measure 11, an elision is necessary on *terna eras*. Instead of [ˈtẽr.na ẽ.ras] it should be [ˈtẽr.nẽ.ras]. The elision will not be perceived by the ear, and it will provide a smooth articulation of the syllable. The other instance is on measure 43 on *te abri* [tʃaˈbri] instead of [tʃi aˈbri].

A glottal stroke [ʔ] is necessary between *vibrava* and the following vowel *a* in measure 6. Also add a glottal stroke between *doce* and *e* in measure 11.

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<sup>268</sup> de Oliveira, “Selected Portuguese Song,” 89.

<sup>269</sup> *Ibid.*, 90.

5 *a tempo* *rit.*  
 mor, e mi-nha\_al-ma vi-bra-va; a\_al-ma ful-gi-a num fes-ti-vo\_es-plen-  
*p* *cresc.*

9 *a tempo* *p*  
 dor. E tu tão mei-ga\_e do-ce e ter-na\_e-ras en-tão... To-  
*f* *p* *p*

**Example 8: Alberto Nepomuceno, *Coração indeciso*, op. 30, no. 1, mm. 5-12**

As for breath, measures 9-12 can be problematic. A breath on measure 10 after the word *tu*, even though it will be early in the phrasing, will help the singer with breath support and provide an expressive interruption. A breath on measure 20 after the word *mais* [ma:js] will enhance and emphasize the following words, *era amor* [e.ra.moɾ].

A word to the pianist: in measures 1-9, 17-25 and 33-41 the piano is doubling the voice. The pianist should ensure that the musical stress follows the exact stress performed by the singer. In measure 40 the composer wrote *com o canto* [kõ õ 'kẽ.to] (with the voice). In spite of the change in the vocal part in measure 38, the piano and voice should remain faithful to their duet in unison in measure 40.

Following is my IPA transcription and word-by-word translation of Frota Pessoa's *Coração indeciso*.

## **Coração indeciso**

[ko.ra'sẽ:ũ ã.de'si.zu]

Doubtful Heart

**Ao princípio\_era\_ apenas simpatia,**

[a:w pɾĩ'si.pju 'ɛ ra'pe.na sĩ.pa'tʃĩ.a]

*At-the beginning it-was only sympathy,*

**já bem perto do\_ amor,**

[ʒa bẽ:ʃ 'per.tu dwa'mor]

*already very close to love,*

**e minha\_alma vibrava;**

[ɪ mĩ'ɲɐ:w.mɐ vi'bra.vɐ]

*and my soul vibrated;*

**a\_alma fulgia num festivo\_esplendor.**

[ʔa:w.mɐ fu:w'gi.a nũ fes'tʃĩ.vwes.plẽ'dor]

*the soul shined in-a festive splendor.*

**E tu tão meiga\_e doce e terna\_eras então...**

[ɪ tu tẽ:ũ 'me:j.ga:j 'do.si ʔɪ 'tɛr.nɛ.ra zẽ'tẽ:ũ]

*And you so gentle and sweet and tender you-were then...*

**Tomei como se fosse**

[to'me:j 'kõ.mu sɪ 'fo.sɪ]

*I-took-it as if it-were*

**meio sim, meio não!**

[me:jõ sĩ me:jõ nẽ:ũ]

*half yes, half no!*

**Depois já era mais que simpatia,**  
[de'po:js za 'e.rɐ ma:js ki s̃i.pa'tʃi.ɐ]  
*Then already it-was more than sympathy,*

**muito mais, era amor—**  
[ 'mũ:ʃ.tu ma:js e.ra.mor ]  
*much more, it-was love—*

**um palpitar perpétuo;**  
[ũ pa:w.pi'tar per'pɛ.twɔ]  
*a palpitation eternal;*

**a alma sofria num perpétuo terror.**  
[a.w.mɐ so'fri.ɐ nũ per'pɛ.twɔ te'xor]  
*the soul suffered in-an eternal terror.*

**Mas teu olhar espera! dizia.**  
[mas te:w o'lar es'pɛ.rɐ di'zi.ɐ]  
*But your gaze wait! said.*  
(But your gaze said 'wait')

**E que expressão!**  
[ɪ kjes.pre'sɛ:õ]  
*and what expression!*

**Comigo tinha que era**  
[kõ'mĩ.gu 'tʃi.ʎɐ ki 'ɛ.ra ]  
*With-me I-had which was*  
(Within me I felt like it was)

**meio sim, meio não!**

[me:jõ sĩ me:jõ nẽ:ũ]

*half yes, half no!*

**Finalmente foi mais que simpatia**

[fi.na:w'mẽ:ĩ.tʃi fo:j ma:js kɪ sĩ.pa'tʃi.ɐ]

*Finally it-was more than sympathy*

**e foi mais do que amor:**

[ɪ fo:j ma:js do kja'mor]

*and it-was more – than love:*

**foi paixão, desvario;**

[fo:j pa:j'fẽ:ũ des.va'ri.õ]

*it-was passion, rave;*

**eu não vivia senão por teu favor.**

[e:w nẽ:ũ vi'vi.ɐ se'nẽ:ũ por te:w fa'vor]

*I not lived otherwise for your sake.*

**Mas tu, quando eu por fim**

[mas tu 'kũẽ.dwe:w por fĩ]

*But you, when I finally*

**te\_abri meu coração,**

[tʃa'bri me:w ko.ra'sẽ:ũ]

*to-you opened my heart,*

**não me disseste sim,**

[nẽ:ũ mi dʒi'ses.tʃi sĩ]

*not to-me you-said yes,*



**nem me disseste não.**

[nẽ:ʃ mɪ dʒiˈsɛs.tʃɪ nẽ:ũ]

*nor to-me you-said no.*

*Luz e névoa*: 1915, Text by Hermes Fontes

*Luz e névoa* was premiered by the singer Marieta Verney Campello and Alberto Nepomuceno at the piano. The concert was at *Instituto Nacional de Música*, Rio de Janeiro, in 1915.<sup>270</sup> *Luz e névoa* is one of Nepomuceno's more innovative songs.<sup>271</sup> The harmonic chromaticism and dissonances bordering on atonality derive directly from the music of Debussy.<sup>272</sup>

The composer's direction states *Tristemente* [tris.tʃi'mẽ:ʃ.tʃi] (sadly/sorrowfully). Measure 24 changes to *um pouco mais animado* [ũ 'po:w.ko ma:js a.ni'ma.do] (a little more animated). To the pianist Nepomuceno indicates *muito expressivo* ['mũ:ʃ.to es.pre'si.vo] (very expressive) in measure 23, and *sem apressar* [sẽ:ʃ a.pre'sar] (do not rush) in measure 34 (Example 9). The singer should also follow the latter designation. Actually, measures 34-36 should be articulated with a continuous *ritardando* until the indication *Tempo I* in measure 37. *Calando* [ka'lẽ.do] (hushing) is the final suggestion for the pianist.

As seen in Example 9, the singer should pay special attention to the word *bem* [bẽ:ʃ] in measures 31 and 36. Due to the high F, the performer should address the note with the oral vowel [e], and right before the articulation of the next syllable, the singer should add a [ŋ] tail: [be<sup>ŋ</sup>]. Equal gesture is expected in measure 26 on the word *pressinto* [pre'si<sup>ŋ</sup>.to], not [pre'si.to].

For better enunciation in measure 4, *vivo a adorar-te* [vi'vwa a.do'rar.tʃi], the performer should articulate a glottal stroke [ʔ] between the *a* and *adorar-te*. The song ends with the word *têm* [tẽ:ẽʃ], and due to the repetition of the [ẽ], a slight stress on the second [ẽ] is necessary.

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<sup>270</sup> Corrêa, 18.

<sup>271</sup> Pignatari, 135.

<sup>272</sup> *Ibid.*, 135.

29

vi - da, é um la - bi - rin - to fe - cha - do, aos bens e aos pra -

32

ze - res. Po - bre de - la, não se, a - cal - ma do mal de te que - rer

36

*p* Tempo I

bem. *legato* Ai! que tris - te - za ter

**Example 9: Alberto Nepomuceno, *Luz e névoa*, mm. 29-39**

The normal transcription of *de\_ outro* is [dʒjo:w.trʊ] (mm. 25). When the singer articulates the phrase with an elision [dʒo:w.trʊ], the ear won't hear the difference and the passage will sound and feel easier. In the same way, the singer should approach *de\_o* as [dʒʊ] instead of [dʒju] (mm. 27). Even though the score suggests the liaison of *vida\_ é um* ['vi.daẽũ], the elision ['vi.dẽ:ũ] offers a smoother articulation.

Following is my IPA transcription and word-by-word translation of Hermes Fontes' *Luz e névoa*.

## Luz e névoa

[lu zi 'nɛ.vwa]

Light and Mist

**Basta ver a nossa vida,**

[ 'bas.tɐ ver a 'nɔ.sɐ 'vi.dɐ]

*It-is-enough to-see (the) our life,*

**ver como vivo a adorar-te;**

[ver 'kõ.mʊ vi'vwa ʔa.do'rar.tʃi]

*to-see how I-live to-adore you;*

**foste feita por medida**

[ 'fos.tʃi 'fe:j.tɐ por me'dʒi.dɐ]

*you-were made by measure*

**para o altar da minha arte.**

[ 'pa.rɐ wa:w'tar da mĩ'ɲar.tʃi]

*for the altar of my art.*

**Aspiração de menino**

[as.pi.ra'sẽ:ũ dʒi me'nĩ.nʊ]

*Yearning of boy*

**nasci para te sonhar,**

[na'si 'pa.rɐ tʃi so'ɲar]

*I-was-born to of-you dream,*

*(I was born to dream of you,)*

**no entanto, quer o destino**

[nɔẽ:ĩ'tẽ.tʊ ke rʊ des'tʃi.nʊ]

*however wants the destiny (however destiny doesn't want)*

**não sejas do meu altar!**

[nẽ:ũ 'se.ʒəs do me wa:w'tar]

*not you-be of my altar!*

(you to be on my altar!)

**Hás de ser de outro, pressinto!**

[as dʒɪ ser dʒo:w.tɾo\* pre'sɪŋ.tu]\*\*

*You-will – be from another, I-foresee! (I am afraid you will belong to another!)*

**E à só visão de o seres,**

[ja so vi'zẽ:ũ dʒo\* 'se.rɪs]

*And to-the just vision of you-being, (And with just the thought of it,)*

**minha vida é um labirinto**

['mĩ.ɫɐ 'vi.da ɛ:ũ❖ la.bi'rĩ.tu]

*My life is a maze (my life a maze)*

**fechado aos bens e aos prazeres.**

[fe'ʃa.dwa:ws beŋ \*\*\* zja:ws pra'ze.rɪs]

*closed to-the riches and to-the pleasures.*

**Pobre dela,**

['pɔ.bɾɪ 'dɛ.lɐ]

*Poor her,*

(Poor soul,)

**não se acalma do mal de te querer bem.**

[nẽ:ũ sja'ka:w.mɐ do ma:w dʒɪ tʃɪ ke'ɾer beŋ\*\*\*]

*not itself calms from-the harm of you adore well. (It cannot appease from the hurt of wanting you.)*

**Ai! Que tristeza ter alma—**

[a:j kɪ tris'te.zɐ te.'ra:w.mɐ]

*Alas! What sadness to-have soul—*

**coisa que nem todos têm.**

['ko:j.zɐ kɪ nẽ:~j 'to.dos tẽ:ẽ~j]

*something that not everyone has.*

Observations:

\* The normal transcription of *de\_outra* is [dʒjo:w.tɾu]. When the singer articulates as suggested above, the ear will not hear the difference and the passage will sound and feel easier.

The same happens in *de\_o* [dʒju].

\*\* [pre'sĩ.tu] is the normal transcription. The suggestion above is for better resonance.

\*\*\* [bẽ:~j] is the normal transcription. The suggestion above is for better resonance.

❖ The score suggests the liaison of *vida\_é um* ['vi.da ε ã], however, the suggestion above makes the articulation smoother.

## CHAPTER 6

### CONCLUSION

Nepomuceno's belief that Brazilians should sing in their own language was a driving force in his life as a composer, performer, music educator, and administrator. His dedication to the Brazilian sound, rhythm and instrumentation made him a strong advocate, if not the leading one, of the Brazilian nationalism, which influenced several younger composers, including Heitor Villa-Lobos.

The standardization of the Brazilian Portuguese IPA is a relatively new endeavor. This study addressed the most current researches on the topic, and presented a new approach built upon former findings.

The intricacy of the phonetic system in BP poses a challenge to the non-native singer. Among them, the great number of nasal vowels creates a problem even for the native singer when trying to achieve optimal resonance. Due to the lowering of the singer's soft palate several times, the throat space ideal for efficient resonance is affected. This project offered practical suggestions on how to overcome such obstacles.

Alberto Nepomuceno's songs are virtually unknown, as it is the Brazilian Portuguese song. This study provided Nepomuceno's bibliographic information and tools necessary for an effective and accurate interpretation of these songs.

APPENDIX A  
LIST OF SONGS



Songs for Voice and Piano in Chronological Order<sup>273</sup>

*Perchè* (Rome, 1888): for medium voice and piano. Italian text by Aleardo Aleardi. Duration: 2'00

*Rispondi* (Rome, 1888): for medium voice and piano. Italian text by Aleardo Aleardi. Duration: 2'00

*Serenata di un moro* (Rome, 1889): for medium voice and piano. Text by Heinrich Heine (Italian translation by unknown author). Duration: 4'00

*Dromd Lycka* (Berlin, 1893): for medium voice and piano. Text in Swedish by unknown author. Duration: 2'00

*Blomma* (Berlin, 1893): for high voice and piano. Text in Swedish by unknown author. Duration: 2'30

*Der wunde Ritter* (Berlin, 1893): for medium voice and piano. Text by Nicolau Lenau. Duration: 3'00

*Ora, dize-me a verdade*, op. 12 no. 1 (Paris, 1894): for medium voice and piano. Text by João de Deus. Debut: 8/4/1895—Rio de Janeiro—National Institute of Music. Performers: Leopoldo Noronha (voice) and Alberto Nepomuceno (piano). Duration: 3'00

*Amo-te muito*, opus 12 no. 2 (Paris, 1894): for medium voice and piano. Text by João de Deus. Debut: 8/4/1895—Rio de Janeiro—National Institute of Music. Performers: Carlos de Carvalho (voice) and Alberto Nepomuceno (piano). Duration: 3'30

*Mater dolorosa*, opus 14 no. 1 (Paris, 1894): for medium voice and piano. Text by Gonçalves Crespo. Debut: 8/4/1895—Rio de Janeiro—National Institute of Music. Performers: Camila da Conceição (voice) and Alberto Nepomuceno (piano). Duration: 3'30

*Tu és o sol*, opus 14 no. 2 (Paris, 1894): for medium voice and piano. Text by Juvenal Galeno. Debut: 8/4/1895—Rio de Janeiro—National Institute of Music. Performers: Camila da Conceição (voice) and Alberto Nepomuceno (piano). Duration: 2'30

*Desterro* (Paris, 1894): for medium voice and piano. Text by Olavo Bilac. Duration: 2'00

*Medroso de amor*, opus 17 no. 1 (Paris, 1894): for medium voice and piano. Text by Juvenal Galeno. Debut: 8/4/1895—Rio de Janeiro—National Institute of Music. Performers: Leopoldo Noronha (voice) and Alberto Nepomuceno (piano). Duration: 2'00

*Madrigal*, opus 17 no. 2 (Paris, 1894): for high voice and piano. Text by Luis Guimarães Filho. Debut: 12/22/1901—Rio de Janeiro—National Institute of Music. Performer: Carlos de Carvalho (voice). Duration: 4'00

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<sup>273</sup> Corrêa, *Alberto Nepomuceno*, 14-24. Translation by the author.

*Einklang* (Paris, 1894): for low voice and piano. Text by Nicolau Lenau. Duration: 1'30

*Gedicht* (Paris, 1894): for low voice and piano. Text by Nicolau Lenau. Debut: 11/29/1960—Rio de Janeiro—Teatro Maison de France. Performers: Olga Maria Schroeter (voice) and Gilberto Tinetti (piano). Duration: 2'00

*Herbst* (Paris, 1894): for medium voice and piano. Text by Nicolau Lenau. Debut: 11/29/1960—Rio de Janeiro—Teatro Maison de France. Performers: Olga Maria Schroeter (voice) and Gilberto Tinetti (piano). Duration: 2'00

*O Wag es Nicht* (Paris, 1894): for medium voice and piano. Text by Nicolau Lenau. Duration: 2'00

*Sehnsucht Macht Vergessen* (Paris, 1894): for medium voice and piano. Text by Nicolau Lenau. Duration: 2'00

*Wiegen sie Sauft* (Paris, 1894): for medium voice and piano. Text by Nicolau Lenau. Duration: 3'00

*Désirs d'hivers* (Paris, 1894): for medium voice and piano. Text by Maurice Maeterlinck. Duration: 2'00

*Oraison* (Paris, 1894): for medium voice and piano. Text by Maurice Maeterlinck. Duration: 1'10

*Au jardin des rêves* (Paris, 1895): for medium voice and piano. Text by Henry Piazza. Duration: 2'30

*Chanson de Gélisette* (Paris, 1895): for high voice and piano. Text by Maurice Maeterlinck. Duration: 1'30

*Il flotte dans l'air* (Paris, 1895): for medium voice and piano. Text by Henry Piazza. Debut: 8/4/1895—Rio de Janeiro— National Institute of Music. Performers: Carlos de Carvalho (voice) and Alberto Nepomuceno (piano). Duration: 2'00. Obs: On the manuscript this song has a second title: *La chanson du silence*.

*Les yeux élus* (Paris, 1895): for medium voice and piano. Text by Henry Piazza. Duration: 2'00

*Le miroir d'or* (Paris, 1895): for high voice and piano. Text by Henry Piazza. Debut: 11/24/1901—Rio de Janeiro— National Institute of Music. Performers: Carlos de Carvalho (voice) and Alberto Nepomuceno (piano). Duration: 2'00

*Cativeiro* (Petrópolis, 1896): for medium voice and piano. Text by Juvenal Galeno. Duration: 1'30

*Morta* (Petrópolis, 1896): for low voice and piano. Text by Antonio Sales. Duration: 1'30

*Cantos da sulamita* (Petrópolis, 1897): for medium voice and piano. Text by Mucio Teixeira. Duration: 3'00

*Epitalâmio* (Petrópolis, 1897): for low voice and piano. Text by Antonio Salles. Duration: 4'00. Obs: In the orchestral version, this song has a second title: *Enfim*.

*Coração triste*, opus 18 no. 1 (Petrópolis, 1899): for medium voice and piano. Text by Machado de Assis. Debut: 1899—Rio de Janeiro— National Institute of Music. Performers: Roxy King (voice) and Alberto Nepomuceno (piano). Duration: 2'00

*Filomela*, opus 18 no. 1 (Petrópolis, 1899): for high voice and piano. Text by Raimundo Correa. Debut: 1899—Rio de Janeiro— National Institute of Music. Performers: Roxy King (voice) and Alberto Nepomuceno (piano). Duration: 4'30

*Canção Triste* (Petrópolis, 1899): for medium voice and piano. Text by Juvenal Galeno. Duration: 2'00. Obs: Unfinished work.

*Sonhei*, opus 19 no. 1 (Petrópolis, 1899): for low voice and piano. Text by Heinrich Heine, Portuguese translation by Alberto Nepomuceno. Debut: 12/22/1901—Rio de Janeiro— National Institute of Music. Performers: Carlos de Carvalho (voice) and Alberto Nepomuceno (piano). Duration: 2'00

*Canção do amor*, opus 19 no. 2 (Petrópolis, 1899): for medium voice and piano. German text by the Countess Amadei, Portuguese translation by Alberto Nepomuceno. Duration: 3'20

*Xácara*, opus 20 no. 1 (Petrópolis, 1899): for medium voice and piano. Text by Orlando Teixeira. Debut: 2/29/1902— Petrópolis — Club dos Diários. Performers: Carlos de Carvalho (voice) and Alberto Nepomuceno (piano). Duration: 2'20

*O sono*, opus 21 no. 1 (Petrópolis, 1901): for medium voice and piano. Text by Gonçalves Dias. Debut: 11/24/1901— Petrópolis — Club dos Diários. Performers: Carlos de Carvalho (voice) and Alberto Nepomuceno (piano). Duration: 1'45

*Dolor supremus*, opus 21 no. 2 (Petrópolis, 1901): for medium voice and piano. Text by Osório Duque Estrada. Debut: 10/10/1904— Rio de Janeiro — National Institute of Music. Duration: 2'10

*Soneto*, opus 21 no. 3 (Petrópolis, 1901): for medium voice and piano. Text by Coelho Neto. Debut: 2/18/1905— Petrópolis — Club dos Diários. Performers: Edmée Cruls (voice) and Alberto Nepomuceno (piano). Duration: 2'00

*Turquesa* opus 26 no. 1 (Petrópolis, 1901): for medium voice and piano. Text by Luis Guimarães Filho. Debut: 2/29/1902— Petrópolis — Club dos Diários. Performers: Carlos de Carvalho (voice) and Alberto Nepomuceno (piano). Duration: 4'00

*Hidrófana* opus 26 no. 2 (Petrópolis, 1901): for medium voice and piano. Text by Hermes Fontes. Debut: 2/29/1902— Petrópolis — Club dos Diários. Performers: Carlos de Carvalho (voice) and Alberto Nepomuceno (piano). Duration: 3'00

*Trovas* opus 29 no. 1 (Petrópolis, 1901): for medium voice and piano. Text by Carlos Magalhães de Azeredo. Debut: 2/29/1902—Petrópolis — Club dos Diários. Performers: Carlos de Carvalho (voice) and Alberto Nepomuceno (piano). Duration: 3'00

*Trovas* opus 29 no. 2 (Petrópolis, 1901): for medium voice and piano. Text by Osório Duque Estrada. Debut: 2/29/1902—Petrópolis — Club dos Diários. Performers: Carlos de Carvalho (voice) and Alberto Nepomuceno (piano). Duration: 2'00

*Cantigas* (Rio de Janeiro, 1902): for medium voice and piano. Text by Branca de Gonta Colaço. Duration: 2'00. In its orchestral version, this work is called *A guitarra*.

*Cantilena* (Petrópolis, 1902): for medium voice and piano. Text by Coelho Neto. Debut: 6/18/1902—Rio de Janeiro— National Institute of Music. Performers: Carlos de Carvalho (voice) and Alberto Nepomuceno (piano). Duration: 3'30

*Coração indeciso*, opus 30 no. 1 (Petrópolis, 1903): for medium voice and piano. Text by Frota Pessoa. Duration: 2'30

*Canção*, opus 30 no. 2 (Petrópolis, 1903): for medium voice and piano. Text by Fontoura Xavier. Duration: 2'30

*A grinalda*, opus 31 no. 1 (Petrópolis, 1903): for medium voice and piano. Text by Carlos Magalhães de Azeredo. Duration: 2'00

*A despedida*, opus 31 no. 2 (Petrópolis, 1903): for medium voice and piano. Text by Carlos Magalhães de Azeredo. Duration: 2'00

*Sempre*, opus 32 no. 1 (Petrópolis, 1904): for medium voice and piano. Text by Afonso Celso. Debut: 6/14/1907—Rio de Janeiro— National Institute of Music. Performers: Carlos de Carvalho (voice) and Alberto Nepomuceno (piano). Duration: 4'00

*Dor sem consolo*, opus 32 no. 2 (Petrópolis, 1904): for medium voice and piano. Text by Afonso Celso. Debut: 6/14/1907—Rio de Janeiro— National Institute of Music. Performers: Larrigue de Faro (voice) and Luis Amabile (piano). Duration: 2'10

*Ao amanhecer*, opus 34 no. 1 (Petrópolis, 1904): for high voice and piano. Text by Ana Nogueira Batista. Debut: 5/7/1908—Rio de Janeiro— National Institute of Music. Performer: Larrigue de Faro (voice). Duration: 2'30

*Anoitece*, opus 34 no. 2 (Petrópolis, 1904): for low voice and piano. Text by Adelina Lopes Nogueira. Debut: 1907—Rio de Janeiro— National Institute of Music. Performer: Amália Iracema (voice). Duration: 3'30

*Saudade* (Rio de Janeiro, 1906): for medium voice and piano. Text by Gonçalves Dias. Duration: 2'00

*Canto Nupcial* (Rio de Janeiro, 1907): for medium voice and piano. Text extracted from the book of Ruth 1: 16-17. Duration: 2'00

*Candura* (Rio de Janeiro, 1908): for medium voice and piano. Text by Ranindranath Tagore, Portuguese translation by Plácido Barbosa. Duration: 3'00

*Flores* (Rio de Janeiro, 1908): for medium voice and piano. Text by Ranindranath Tagore, Portuguese translation by Plácido Barbosa. Duration: 2'00

*Nossa velhice* (Rio de Janeiro, 1909): for medium voice and piano. Text by Emílio de Menezes. Duration: 3'30

*Aime-moi* (Rio de Janeiro, 1911): for medium voice and piano. Text by Emilia Arnal. Duration: 2'00

*Razão e amor* (Rio de Janeiro, 1911): for medium voice and piano. Text by unknown author. Duration: 1'10

*Ocaso* (Rio de Janeiro, 1912): for medium voice and piano. Text by Thomas Lopes. Debut: 7/1/1915—Rio de Janeiro— Associação dos Empregados no Comércio. Performers: Roxy King (voice) and Antonieta Miller (piano). Duration: 2'30. Obs: Dedicated to the Queen of Portugal, Queen Amélia.

*Numa conha* (Rio de Janeiro, 1913): for medium voice and piano. Text by Olavo Bilac. Debut: 7/1/1915—Rio de Janeiro— Associação dos Empregados no Comércio. Performers: Marieta Verney Campello (voice) and Antonieta Miller (piano). Duration: 2'00

*Olha-me* (Rio de Janeiro, 1913): for medium voice and piano. Text by Olavo Bilac. Debut: 7/1/1915—Rio de Janeiro— Associação dos Empregados no Comércio. Performers: Marieta Verney Campello (voice) and Antonieta Miller (piano). Duration: 2'00

*Canção da ausência* (Rio de Janeiro, 1915): for medium voice and piano. Text by Hermes Fontes. Debut: 8/21/1917—Rio de Janeiro— Salão do Jornal do Comércio. Performers: Beatrice Sherrard (voice) and Alberto Nepomuceno (piano). Duration: 2'00

*Luz e névoa* (Rio de Janeiro, 1915): for medium voice and piano. Text by Hermes Fontes. Debut: 1915—Rio de Janeiro— National Institute of Music. Performer: Marieta Verney Campello (voice) and Alberto Nepomuceno (piano). Duration: 2'00

*Canção do Rio* (Rio de Janeiro, 1917): for medium voice and piano. Text by Domingos Magarinos. Duration: 2:00

*Conselho* (Rio de Janeiro, 1918): for medium voice and piano. Text by Visconde da Pedra Branca. Duration: 2:00

*A jangada* (Rio de Janeiro, 1920): for medium voice and piano. Text by Juvenal Galeno. Debut: 9/15/1921—Rio de Janeiro— Salão do Jornal do Comércio. Performers: Francelina Oliveira Santos (voice) and J. Octaviano (piano). Duration: 3'00

## Songs without Dates

*Ave Maria*, in E minor: for medium voice and organ. Text in Latin. Debut: 11/21/1911—Rio de Janeiro. Performer: Carmen Ferreira de Araújo (soprano). Duration: 2'00

*Ave Maria*, in A minor: for medium voice and piano. Text by Xavier da Silveira. Duration: 2'00

*Ingemisco*: for medium voice and piano. Text in Latin. Duration: 3'00

*O salutaris hostia*: for medium voice and harmonium. Text in Latin. Debut: 1899—Rio de Janeiro—National Institute of Music. Performers: Roxy King (voice) and Alberto Nepomuceno (organ). Duration: 2'00

## Song Cycle

*Le miracle de la semence* (Rio de Janeiro, 1916-17): for medium voice and piano or orchestra. Text by Jacques D'Avray: I—La semence; II—Le semeur; III—Le chevalier; IV—L'ancien. Piano version debut: 5/13/1917—Rio de Janeiro—Solar Sampaio Araújo. Performer: Frederico Nascimento (voice) and Alberto Nepomuceno (piano). Duration: 11'00. Orchestral version debut: 9/18/1917—Rio de Janeiro—Teatro Municipal. Performers: Armand Crabé (voice) and Orquestra da Companhia lírica conducted by Gino Martinuzzi. Duration: 11'00.

## Song for Voice, Violin and Piano

*Un Soneto del Dante—Tanto gentile tanto onesta*: for medium voice and piano. Text by Dante Alighieri. Duration: 3'00

## Orchestral Version of Songs in Chronological Order

*Moreninha (Medroso de amor)*, opus 17 no. 1 (Paris, 1894—piano version): for medium voice and orchestra. Text by Juvenal Galeno. Debut: 6/13/1921—Rio de Janeiro—Teatro São Pedro de Alcântara. Performers: Maria Emma Freire (voice) and orchestra conducted by Villa-Lobos. Duration: 2'00

*Enfim (Epitalâmio)*, (Petrópolis, 1897—piano version): for low voice and orchestra. Text by Antonio Salles. Debut: 8/1/1897—Rio de Janeiro—Teatro Lírico. Performers: Carlos de Carvalho (voice) and Orquestra da Associação dos Concertos Populares conducted by Alberto Nepomuceno. Duration: 4'00.

*O salutaris hostia*: for medium voice and orchestra. Text in Latin. Duration: 3'00

*Filomela*, opus 18 no. 1 (Petrópolis, 1899—piano version): for high voice and orchestra. Text by Raimundo Correa. Duration: 4'30. Obs: There are two different orchestrations but with the same instrumental ensemble by the composer.

*Xácara*, opus 20 no. 1 (Petrópolis, 1899—piano version; 1906—orchestral version): for medium voice and orchestra. Text by Orlando Teixeira. Debut: 8/28/1906— Rio de Janeiro — National Institute of Music. Performers: Carlos de Carvalho (voice) and orchestra conducted by Alberto Nepomuceno. Duration: 2'20

*Ingemisco*: for medium voice and orchestra. Text in Latin. Duration: 3'00

*Soneto*, opus 21 no. 3 (Petrópolis, 1901—piano version): for medium voice and orchestra. Text by Coelho Neto. Duration: 2'00

*Dolor supremus*, opus 21 no. 2 (Petrópolis, 1901—piano version): for medium voice and orchestra. Text by Osório Duque Estrada. Duration: 2'20

*Turquesa* opus 26 no. 1 (Petrópolis, 1901—piano version; 1906—orchestral version): for medium voice and orchestra. Text by Luis Guimarães Filho. Duration: 4'00

*Cantilena* (Petrópolis, 1902—piano version; 1903—orchestral version): for medium voice and orchestra. Text by Coelho Neto. Debut: 12/25/1903—Campinas, SP— Teatro São Carlos. Performers: Lucilla de Andrade (voice) and orchestra conducted by Alberto Nepomuceno. Duration: 3'30

*Trovas* opus 29 no. 1 (Petrópolis, 1901—piano version; 1906—orchestral version): for medium voice and orchestra. Text by Carlos Magalhães de Azeredo. Debut: 8/28/1906— Rio de Janeiro — National Institute of Music. Performers: Carlos de Carvalho (voice) and orchestra conducted by Alberto Nepomuceno. Duration: 2'30

*Trovas* opus 29 no. 2 (Petrópolis, 1901—piano version; 1906—orchestral version): for medium voice and orchestra. Text by Osório Duque Estrada. Duration: 2'00

*A guitarra (Cantigas)*, (Rio de Janeiro, 1902—piano version): for medium voice and orchestra. Text by Branca de Gonta Colaço. Debut: 8/2/1920—Rio de Janeiro—Teatro Lírico. Performers: Vera Janacopulos (voice) and Orquestra da Sociedade dos Concertos Sinfônicos conducted by Villa Lobos. Duration: 3'00.

*Coração indeciso*, opus 30 no. 1 (Petrópolis, 1903—piano version; 1906—orchestral version): for medium voice and orchestra. Text by Frota Pessoa. Debut: 8/28/1906— Rio de Janeiro — National Institute of Music. Performers: Carlos de Carvalho (voice) and orchestra conducted by Alberto Nepomuceno. Duration: 2'30

*Canção*, opus 30 no. 2 (Petrópolis, 1903—piano version): for medium voice and orchestra. Text by Fontoura Xavier. Duration: 2'30

*A despedida*, opus 31 no. 2 (Petrópolis, 1903—piano version): for medium voice and strings. Text by Carlos Magalhães de Azeredo. Duration: 2'00

*Sempre*, opus 32 no. 1 (Petrópolis, 1904—piano version; 1910—orchestral version): for medium voice and orchestra. Text by Afonso Celso. Debut: 5/26/1910—Rio de Janeiro— Teatro Municipal. Performers: Lydia de Albuquerque (voice) and Orquestra da Sociedade dos

Concertos Sinfônicos conducted by Alberto Nepomuceno. Duration: 4'00.

*Dor sem consolo*, opus 32 no. 2 (Petrópolis, 1904—piano version; 1910—orchestral version): for medium voice and strings. Text by Afonso Celso. Duration: 2'20

*Ao amanhecer*, opus 34 no. 1 (Petrópolis, 1904—piano version; 1908—orchestral version): for high voice and orchestra. Text by Ana Nogueira Batista. Debut: 8/28/1908—Rio de Janeiro—Pavilhão da Exposição Nacional da Praia Vermelha. Performer: Larrigue de Faro (voice) and orchestra conducted by Alberto Nepomuceno. Duration: 2'30. Obs: There are two different orchestrations but with the same instrumental ensemble by the composer.

*Anoitece*, opus 34 no. 2 (Petrópolis, 1904—piano version; 1918—orchestral version): for low voice and orchestra. Text by Adelina Lopes Nogueira. Debut: 5/31/1919—Rio de Janeiro—Teatro Municipal. Performers: Nascimento Filho (voice) and Orquestra da Sociedade dos Concertos Populares conducted by Alberto Nepomuceno. Duration: 3'30.

*Nossa velhice* (Rio de Janeiro, 1909—piano version; 1914—orchestral version): for medium voice and orchestra. Text by Emílio de Menezes. Debut: 6/11/1914—Rio de Janeiro—Teatro Municipal. Performers: Carlos de Carvalho (voice) and Orquestra da Sociedade dos Concertos Sinfônicos conducted by Alberto Nepomuceno. Duration: 3'30.



APPENDIX B  
CHRONOLOGY

Alberto Nepomuceno (1864-1920)<sup>274</sup>

- 1864 Alberto Nepomuceno was born on July 6, 1864 in Fortaleza, the capital of the state of Ceará. His parents, Victor Augusto Nepomuceno (1840-1880), violinist, music teacher, band director, and organist of the Cathedral of Fortaleza; and Maria Virginia de Oliveira Paiva (1846-1892), the oldest sister of the poet and writer Manoel de Oliveira Paiva (1861-1892).
- 1872 The Nepomucenos moved to Recife, Pernambuco, Brazil, where Alberto began his studies on violin and piano with his father. He also completed his degree in Humanistic [a high school degree].
- 1880 After the death of his father (June 21), it was impossible for Alberto to pursue a college degree. He took a job as a typographer and began to teach piano and theory privately, to provide for his mother and sister, Emilia. He studied harmony with Euclides Fonseca (1854-1929). [L] [SEP]
- 1881 Because of his friendship with students and professors at the law school in Recife, who were pro-abolitionists, Nepomuceno became involved with the abolitionist movement. [L] [SEP]
- 1882 At the age of 18, Nepomuceno was elected director of the Carlos Gomes Club of Recife. [L] [SEP]
- 1883 He played the violin in the premiere of Euclides Fonseca's opera, *Leonora*, in the Santa Isabel Theater. Nepomuceno took part of several activities pro-Republican [those who supported the independence for the Republic of Brazil] and abolitionists in the Northeast. On June 25, he is named honorary member of the New Emancipation Society of Pernambuco.
- 1884 Nepomuceno and his family returned to Ceará. He joined several renowned abolitionists in this state [who] founded a newspaper called *O centro* (The Center) on December 25. [L] [SEP]
- 1885 The request to the Imperial Governor by the Legislative Assembly of Ceará for funding Nepomuceno's studies in Europe is denied due to his political activities. Nepomuceno departed to Rio de Janeiro to live with the Bemardelli family. His first public performance as a pianist in a concert at the Beethoven Club was on November 1. He toured with the cellist Frederico Nascimento. [L] [SEP]
- 1886 Nepomuceno began to teach piano at the Beethoven Club. He studied harmony with Miguel Cardoso (1850-1912). A friendship formed with Machado de Assis (1839-1908) [a renowned Brazilian poet], the librarian of the Beethoven Club. On October 12 the Princess Isabel invited Nepomuceno to the palace for some tea. He was received with

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<sup>274</sup> Corrêa, *Alberto Nepomuceno*, 9-11. Translation by the author.

great reservation due to his political activities.

- 1887 Nepomuceno first compositions: *Mazurca*, Opus 1, for cello and piano, *Une fleur* for solo piano, *Ave Maria* for voice and piano, and *Marcha fúnebre* for orchestra. [L] [SEP]
- 1888 In May, Nepomuceno premiered his very important *Dança de Negros* for piano, which later became *Batuque* of the *Série Brasileira* for orchestra. He toured the Northeast with cellist Frederico Nascimento. In August he traveled to Europe to begin his musical studies in the company of the Bemardelli brothers, Rodolfo and Henrique. He wrote *Porangaba*, an opera based on a poem by Juvenal Galeno. The preludes of Act I and III became famous independently (*Marcha dos índios*, and *Bailado*). He also composed the *Quarteto* in G minor for strings.
- 1889 He began his studies in Rome. Nepomuceno enrolled at the *Liceo Musicale Santa Cecilia*, where he studied harmony with Eugenio Terziani (1824-1889) and piano with Giovanni Sgambatti (1841-1914). Upon the death of Sgambatti, Nepomuceno studied with Cesare de Sanctis (1830-1915), whose moderm *Tratado de harmonia, contraponto e fuga* he sent to Leopoldo Miguez to be officially implemented as a textbook at the newly created National Institute of Music of Rio de Janeiro. [L] [SEP]
- 1890 Nepomuceno participated in a competition for the writing of an anthem for the newly formed Republic. Nepomuceno won third place. The grant provided funds for him to continue his European studies. In August, Nepomuceno set to Berlin where he enrolled at the *Academia Meisterschule* as a student of Heinrich von Herzogenberg (1843-1900), a good friend of Brahms. [L] [SEP]
- 1891 During his school summer break he traveled to Vienna to attend the concerts of Brahms and Hans von Bülow. He studied with Theodor Lechetitzky (1830-1915), in whose class he met his future wife, Walborg Bang, a student of Grieg.
- 1892 Nepomuceno transferred to the Conservatory Stem of Berlin where he studied for two years as an organ student of Anó Kleffel (1840-1913), and as a piano student of H. Ehrlich (1822-1899).
- 1893 In July Nepomuceno and Bang married in Cristiana, Oslo. They had four children; Eivind, Sigurd, Sigrid and Astrid. The Nepomucenos are guests of Grieg in Bergen, where Alberto, under Grieg's guidance, reaffirmed a commitment to the creation of a Brazilian music nationalist heritage. He studied organ for three months with Christian Cappelen (1845-1916).
- 1894 For his finals at the *Stern* Conservatory, Nepomuceno conducted the Berlin Philharmonic in two of his compositions: *Scherzo für grosses orchester* and *Suíte Antiga*. In April he accepted the position of organ teacher at the National Institute of Music, Rio de Janeiro. However, in order to deepen his knowledge in organ, he traveled to Paris to study with the famous French organist, Alexandre Guilmant (1837-1911). He met Saint- Saëns, Charles Bordes, Vincent D'Indy, and others. He attended the world premiere of Debussy's *Prélude à l'après-midi d'un faune*, a work that he would later

premiere in Brazil in 1908. At the invitation of Prof. Charles Chabault, Greek pedagogue of the Sorbonne, Nepomuceno wrote incidental music for the Sophocles tragedy, *Electra*.

- 1895 In July Nepomuceno returned to Rio de Janeiro. He was invited by the Governor of Pernambuco to organize a new Conservatory of Music in Recife, but Nepomuceno declined because he wanted to remain in the capital of the Republic. On August 4, a historic concert of his works took place at the National Institute of Music, where Nepomuceno debuted some of his songs in Portuguese. This established the beginning of his patriotic campaign for the nationalization of classical music in Brazil, highlighting the song in the vernacular in the concert hall. His quote was created: “people who do not sing in their own language have no homeland.” This caused a violent polemic in the newspapers, led by the most famous critic of the day, Oscar Guanabara, who was an inflexible defender of Italian song.
- 1896 Nepomuceno was appointed the orchestra director of the Popular Concert Association, directing two concert series in 1896 and 1897, introducing the premiere of several Brazilian composers works. At the request of the Count of Taunay, Nepomuceno began the restoration of the works of Padre José Maurício. He joined the faculty at the National Institute of Music as professor of composition.
- 1897 On August 1, at the Institute, Nepomuceno leads an important Festival premiering his symphonies: *Série Brasileira*, *Sinfonia em sol menor*. *Suíte Antiga*. Also premiered *As uíaras*, an Amazonian legend for women’s chorus, solo voice and orchestra
- 1898 His sacred music reform project was approved. At the dedication of the *Candelaria* Cathedral, he conducted the *Missa festiva* by Padre José Maurício. The premiere of his one act opera, *Artemis*, with libretto by Coelho Neto, was on October 14 at the Teatro São Pedro.
- 1899 Nepomuceno began his most ambitious composition work, the opera *Abul*. With three acts and five scenes, the libretto is based on a story, *By Faith* (Pela fé), by Herbert C. Ward.
- 1900 Nepomuceno travels to Europe. After meeting with Gustav Mahler, director of the Vienna Opera, in an unsuccessful attempt to produce his opera, *Artemis*, he contracted a serious kidney infection. Thus, he was not able to fulfill his goals at this second trip to Europe. After recovering in Norway at the Grieg’s, he returned to Rio de Janeiro in December 1901.
- 1902 Nepomuceno was appointed the director of the National Institute of Music upon the death of Leopoldo Miguez.
- 1903 At the request of the Baron of Studart, Nepomuceno composed the *Anthem of Ceará*, in commemoration of the 300<sup>th</sup> State anniversary. On May 25 he resigned from the Institute due to administrative disagreements and political pressures in the institution.
- 1904 The publishers, Vieira Machado and Moreira de Sá, published an important collection

- of 12 Nepomuceno songs with piano accompaniment, all in Portuguese. On October 20, Alberto Nepomuceno conducted the premiere of the prelude *O garatuja*, a lyrical comedy in three acts, based on José de Alencar's novel. This was the first Brazilian opera in subject matter, setting, libretto, and music. It was chosen by the faculty of the National Institute of Music to welcome the composer Saint-Saëns to Brazil.
- 1905 Alberto Nepomuceno finished the orchestration of *Abul*. The opera company of Luigi Mancinelli announced this opera during its May production under the title *Pelo Amor*.
- 1906 At the invitation of the Baron of Rio Branco, Nepomuceno organized symphonic concerts between July 23 and August 26 for the Pan-American Congress held in Rio de Janeiro. On October 22 Nepomuceno was again appointed the director of the National Institute of Music. Nepomuceno remained as the director for the following 10 years.
- 1907 Nepomuceno began important improvements to the Brazilian National Anthem, regulating its public performances and making official the text by Osorio Duque Estrada.
- 1908 Alberto Nepomuceno was appointed the musical director and principal conductor of the Symphonic Concerts of the National Exposition of Praia Vermelha, for the commemoration the Centennial of the Opening of the Ports. He organized a series of 26 concerts, where French and Russian contemporary composers were heard for the first time in Brazil. Among those were: Debussy, Dukas, Roussel, Galzunow, Rimsky-Korsakov, Rebikow and others. These concerts also held premieres of Brazilian composers, among them were: Araújo Vianna, Barrozo Netto, Edgard Guerra, F. [Francisco] Nunes, Francisco Valle, Braga, Levy, Oswald, Miguez, Carlos Gomes and others. Nepomuceno also sponsored an historic guitar concert with Catulo da Paixão, a musician from Ceará, at the National Institute. Such concert roused strong reactions among the faculty and discord of conservative critics, who consider such a performance "a provocation to that temple of art."
- 1909 Nepomuceno sent a project to the National Legislative Congress for the creation of a stable symphonic orchestra subsidized by the government.
- 1910 Commissioned by the Brazilian government, Nepomuceno departed for his third trip to the "Old World," conducting concerts of national [Brazilian] compositions in Brussels, Geneva and Paris. While in Paris, he visited Claude Debussy in Neuilly-sur-Seine, where he received an autographed score of *Pelléas et Mélisande*.
- 1911 Under the pseudonym of Juan Valdez, Nepomuceno composed an operetta in three acts *La cicala (A Cigarra)*, libretto by Eduardo Rivas (Luis de Castro). Rui Barbosa, Roberto Gomes and Nepomuceno received the pianist Paderewsky in Brazil.
- 1913 In commemoration of the centennial of the birth of Richard Wagner, Nepomuceno conducted a Wagner Festival at the Municipal Theater of Rio de Janeiro, featuring the tenor from Bayreuth, Karl Jorn. On June 30, Nepomuceno traveled to Buenos Aires to attend the world premiere of his opera, *Abul*.

- 1914 The publishers, Vieira Machado and Bevilacqua, published an important series of songs in Portuguese, as well as the *Série Brasileira*, arranged for four-hand piano.
- 1915 On April 15, Alberto Nepomuceno attended the European premiere of *Abul* at the Teatro Constanzi in Rome. The cast included: Aureliano Pertille, Rosa Raiza, Mariano Stabile, and Guiseppa de Lucca in the leading roles.
- 1916 Nepomuceno began the translation of the *Harmonielehre* by Schoenberg into Portuguese<sup>[SEP]</sup> and attempted to implant it to the curriculum of the National Institute. However, he faced great opposition. In October, feeling disrespected during a search for a new faculty member and strongly pressured by politics, he resigned from the position of director of the National Institute of Music for the second time, this time permanently.
- 1917 In April, at the request of Jacques D'Avray (Freitas Valle), he wrote his last important work, a cantata (song cycle) for baritone and orchestra, *Le miracle de la semence*. In December, Nepomuceno was interviewed by the magazine *Época Teatral*, in which he spoke of Brazilian folk song characteristics and mentioned his collection and classification of more than eighty folk songs that he planned to publish in the future. He publically recognized Villa-Lobos' talent and Nepomuceno included Villa-Lobos' works in the concerts he conducted at the Municipal Theater, such as *Elegia* and *Marcha religiosa*.
- 1919 Nepomuceno conducted his last concerts at the Municipal Theater. Among other compositions, Nepomuceno premiered Villa-Lobos' *Concerto para violoncello*.
- 1920 In February Alberto Nepomuceno interceded on behalf of Villa-Lobos with his editor, Sampaio Araújo. In June, Nepomuceno received the Gold Medal from King Albert of Belgium because of his "proven devotion to the cause of Belgium during the war." On September 23, Richard Strauss conducted the Vienna Philharmonic in a performance of the prelude *O Garatuja*. Already expecting his last breath, Alberto wrote his final composition, *A Jangada*, text by Juvenal Galeno. At the house of Frederico Nascimento [cellist], in Santa Teresa [a section of Rio de Janeiro], Nepomuceno received a visit of two of his most faithful followers, Lorenzo Fernandez and Luciano Gallet. On October 16, Alberto Nepomuceno died at the age of 56.

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