

12. Brazil

Music & Lyrics by Leslie Arden

♩ = 128

Piano introduction in 4/4 time, marked *ff*. The right hand features a complex rhythmic pattern with triplets and sixteenth notes, while the left hand provides a steady bass line.

5 **Cm** **JESSICA** **Gsus4** **G7b9**

Down in a count-ry where it's hot as hell there lived a wo-man who was

Vocal line with piano accompaniment. The piano part features a consistent rhythmic accompaniment with chords in the right hand and a bass line in the left hand. The tempo is marked *mp*.

8 **Csus4** **Cm** **C7b9** **Fsus4** **Fm** **D7**

called Ra-quel and there's a sto-ry that I'd like to tell to you

Vocal line with piano accompaniment. The piano part continues with the same rhythmic accompaniment, featuring chords in the right hand and a bass line in the left hand.

12 **Dm7b5** **Gaug** **Cm**

and the sto-ry is true. She was a beau-ty, she was

Vocal line with piano accompaniment. The piano part features a complex rhythmic accompaniment with triplets and sixteenth notes, marked *simile*.

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Gsus4 G G7b9 Csus4 Cm

much ad-mired. She could have an-y man that she de-sired

19

C7b9 F#sus4 Fm Cm/Eb

and he would give Ra-quel what she re-quired and more.

22

Dm1b5 G7(b9) Cm9

Tho' each gent knew she went from se-nor to se - nor in Bra - zil.

26

Cm6 Dm7b5 G7 Gaug Cm9

The ro-man-tic At - lan-tic car-res-ses it's shores in Bra - zil.

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30 Cm6 Dm7b5 G7

One hun-dred cru - za - dos and hea - ven is yours where the

33 Ab9 Gaug Ab9

men dreamt of tak - ing Raq - uel to their bed, and the wom - en, they want - ed her

36 Gaug Cm7 Cm6 Cm7

dead! In Bra - zil.

40 Cm6 Cm Gsus4 G

There was a boy for whom Ra - quel, she burned.

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4
43 G7b9 Csus4 Cm C7b9

But her ad-van-ces, Ped-ro al-ways spurned. Be-cause the wo-man for whom

46 F#sus4 Fm D7 Dm7b5

Ped-ro yearned was swell. She was Ma-ri-a, the sis-ter of Ra-quel.

50 F#aug ANGELA Cm JESSE G#sus4

Ay, ay, ay! Lit-tle Mar-i-a was his pride and joy.

53 G7b9 Csus4 Cm C7b9

They shared a love that no one could de-stroy. Un-til the night, Ra-quel, she

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56 F^{sus4} F^m C^{m/E^b} D^{m11^b5}

asked the boy to dance on a night that was bright with a moon for ro-

WOMEN

MEN

60 G^{7^b9} G^{aug} C^{m9} C^{m6} D^{m7^b5}

mance. In Bra - zil. Ped-ro watched as Ra - quel moved her hips to the

In Bra - zil _____ Ah!

mf *p*

64 G7 Gaug Cm9 Cm6 Dm7b5

beat. In Bra - zil, she said, "Ped-ro, with - out you my life's in-com-

To the beat Bra - zil Ah in-com-

68 G7 C#m9 C#m6 D#m7b5

plete." In Bra - zil, ev'-ry man in the room was a-ware of the

plete. In Bra - zil Ah

72 G#7 G#aug C#m9 C#m6 D#m7b5

heat. In Bra - zil, there she Sam-ba'd with him till he dropped at her

heat in Bra - zil Ah

heat in Bra - zil Ah

76 G#7 A9 G#7

feet. "Ra-quel," he whis-pered, "It's you I a - dore.

79 **Dance Break**

Won't you be mine, por fa-vor?"

A9 3 G#7

C#m G#sus4 G#7

f

84

C#m C#7 F#m C#m/E

3 3

89

Ped-ro was hand-some but not ver-y smart.

A9 3 G#7 3

D#m1b5 G#7

f

93 A9 G#7 G#aug C#m9 C#m6

He lost his head and his heart in Bra - zil.

mp In Bra zil. In Bra -

In Bra - zil. In Bra -

97 C#m9 C#m6 C#m G#sus4

Lit-tle Ma-ri-a, she went off her head.

ANGELA

zil. In Bra - zil. Ay, lo-co!

zil. In Bra - zil.

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10

101

G#7b9

C#sus4

C#m

C#7b9

She found her lo-ver in her sis-ter's bed. And in de-spair, Ma-ri-a

ANGELA

Ah!

Piano accompaniment for measures 101-103, featuring a treble and bass clef with various chords and melodic lines.

Piano accompaniment for measures 101-103, featuring a treble and bass clef with various chords and melodic lines.

104

F#sus4

F#m

D#7

D#m7b5

shot them dead... Ra - quel, and her lov-er as well.

ANGELA

Bang!

Piano accompaniment for measures 104-106, featuring a treble and bass clef with various chords and melodic lines.

Piano accompaniment for measures 104-106, featuring a treble and bass clef with various chords and melodic lines.

108 D#aug9 C#m G#sus4 G#

ANGELA

There is a count-ry where it's hot as hell.

Bang!

111 G#7 G#7b9 C#sus4 C#m C#7b9

A boy was temp-ted and a - las, he fell. And so he died be-neath the

114 F#sus4 Fm C#m/E D#m7b5

Si-ren's spell, and she was shot dead by poor ___Ped-ro's bride to

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118

G#7 G#aug C#m9 C#6 D#m7b5

be. Where a wo-man now wan-ders a grave-yard in

In Bra zil Ah

In Bra - zil Ah

This system contains the first three measures of the piece. The vocal line begins with a whole note 'be.' followed by a melodic phrase. The piano accompaniment features a bass line with a triplet and a treble line with chords and a triplet. The lyrics 'In Bra zil Ah' are written below the piano part.

122

G#7 G#augC#m9 C#m6 D#m7b5

pain. in Bra - zil, She says, "Ped-ro, you'll ne-ver be-tray me a -

— She's in-sane! In Bra zil. Ah

— She's in-sane! In Bra - zil. Ah

This system contains measures 122-125. The vocal line continues with 'pain. in Bra - zil, She says, "Ped-ro, you'll ne-ver be-tray me a -'. The piano accompaniment includes a piano section with chords and a bass line. The lyrics '— She's in-sane! In Bra zil. Ah' are written below the piano part.

126

G#7 A9 G#7 A9

gain. And cra-zy Ma-ri-a bids Ped-ro fare-well and spits on the grave of Ra-

— Ne-ver a-gain!

— Ne-ver a-gain!

130

G#7(b9) C#m9 C#m6 C#m9

quel, in Bra - zil. In Bra - zil

ANGELA

(Spit)

In Bra - zil. In Bra -

In Bra - zil. In Bra -

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134

C#m6 C#m G#aug Cm

In Bra - zil

zil

zil

f

The image shows a musical score for the piece 'Brazil'. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The vocal line starts with a whole note chord, followed by a half note, and then a whole note. The piano accompaniment has a treble and bass staff. The second system continues the vocal line with the lyrics 'In Bra - zil' and the piano accompaniment. The third system features a more complex piano accompaniment with a treble staff containing sixteenth notes and a bass staff with a similar rhythmic pattern. A dynamic marking 'f' is present in the third system. The key signature is C major with four sharps (F#, C#, G#, D#) and the time signature is 4/4. The score ends with a double bar line.