

SENTIMENTAL MELODY - from the film Green Mansions Heitor Villa-Lobos

arr. for guitar by Carlos Barbosa-Lima

Poco moderato (♩ = 92)

rall.

Poco più mosso (♩ = 104)

mf

CII

CV

CVI

CVII

CII

The score consists of five systems of music. The first system is marked 'Poco moderato' with a tempo of 92 beats per minute. It begins with a melody in the treble clef and a bass line in the bass clef. The second system is marked 'rall.' and 'Poco più mosso' with a tempo of 104 beats per minute. The third system continues the piece with various ornaments. The fourth and fifth systems conclude the piece with a final melody and bass line. Fingerings are indicated by numbers 1-4 in circles, and ornaments are shown as small circles above notes. Chord diagrams are provided for several chords, labeled CII, CV, CVI, and CVII.

Tempo I (♩ = 92)

Poco più mosso (♩ = 104)

rall.

♯ CIII *rall.* CII *a tempo* (♩ = 104)

CII CII *dim.* *poco rit.*

Poco meno mosso (♩ = 92)

Allegro vivace (♩ = 112)

rall.

intenso e molto sonoro

sempre sonoro

rit. grandioso

CII

CIII

Notes on the Sentimental Melody

In 1957 Heitor Villa-Lobos composed the score entitled "Forest of the Amazons" for the MGM film *Green Mansions*. According to Antonio Carlos Jobim, who met Villa-Lobos in Rio in that same year, "Villa-Lobos did not attempt to follow the film story, but rather suggested its mood and atmosphere, transmitting joy and anxiety as well as serenity and tenderness through his music." The originality of Villa-Lobos's score is also shown in the orchestral accompaniment, especially in those songs in which the guitar is played in counterpoint with the voice. Such contact with Villa-Lobos while creating a soundtrack influenced Jobim's own approach the following year when he

composed the music for the award-winning film *Black Orpheus* in collaboration with Luiz Bonfá.

Sentimental Melody was the love theme of the film *Green Mansions*. Its haunting lyricism recalls the spirit and inventiveness of some of the *Bachianas Brasileiras*. Villa-Lobos wrote this song for soprano and piano and then orchestrated it. In this guitar arrangement, the beautiful melody is projected by different voices. In the repeat it exposes a dialogue between the bass and harmonic sounds, thereby adding a special color with a contrapuntal accompaniment.

— Carlos Barbosa-Lima