Osvaldo Lacerda

1927–

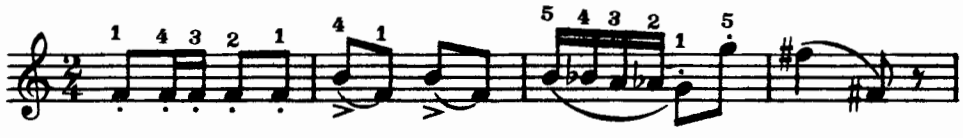
Osvaldo Lacerda (oz-VAHL-doo lah-SAIR-dah) was the first Brazilian composer to win a grant from the Guggenheim Foundation. While in the United States he studied composition with Aaron Copland and Vittorio Giannini. His catalog of works includes compositions for voice, orchestra, chorus, chamber music, and all major solo instruments. His study with the esteemed Brazilian composer, Camargo Guarnieri, gave him knowledge and appreciation for the principles of the Nationalist school of composition. Brazilian folk and popular music are a source from which Lacerda has drawn freely and successfully. A resident of the city of São Paulo, he has served as President of the state music committee, and has been active in many Brazilian musical organizations.

Desafio

from Brasiliana No. 5

The *Brasilianas* are suites based on Brazilian dances or songs. The *desafio* (deh-zah-FEE-oo) is a traditional improvisation contest. A challenger will sing or recite a short poem. The adversary must improvise a reply in the same poetic and musical form or forfeit the contest. Champion improvisors can continue for several hours or throughout the night.

Lacerda has chosen to suggest the question and answer style of the *desafio* by stating a theme in the right hand which is immediately answered in the left, suggesting an invention.



Efforts to undo and unbalance the adversary are suggested by biting dissonances and light accents. The theme (marked with Ⓣ) and counter-themes must be stated with clarity of phrasing and deliberation, but without hesitation. Such a performance is dependent on well chosen and practiced fingerings. Most appearances of the theme appear with a dynamic level raised above the accompanying voices. Whether the theme is at a different dynamic level, or the same, it must be performed with clarity and consistent phrasing.

Recommended practice procedure:

1. Practice the theme (measures 1–4, right hand only) at a slow tempo until the desired melodic quality, clarity of phrasing, security of fingering, and steadiness of tempo are attained.
2. Practice the answer (left hand, measures 4–8) in the same manner.
3. Play the theme (r.h. only) immediately followed by the answer (l.h. only) and listen for similarity and matching of phrasing and dynamic level.
4. Repeat this procedure for each entry, marked Ⓣ, throughout the piece.
5. Practice remaining sections slowly one hand at a time until fingerings and phrasings are absolutely secure.
6. Practice each hand all the way through using a metronome and with no stops!
7. Play both hands together slowly, listening for clarity of imitation. Gradually increase the tempo with the metronome—no stops or you lose the contest!

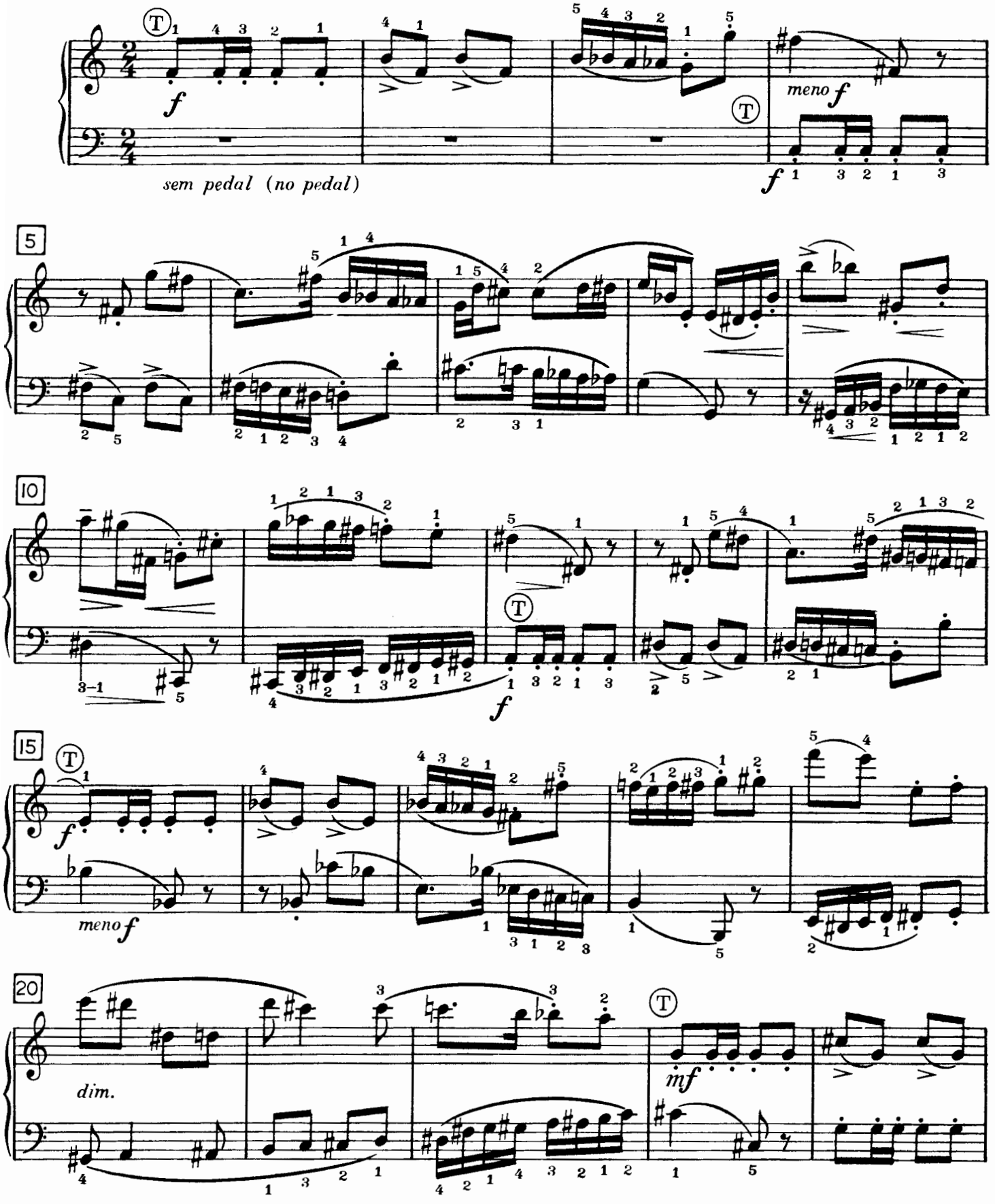
to my Mãe

Desafio

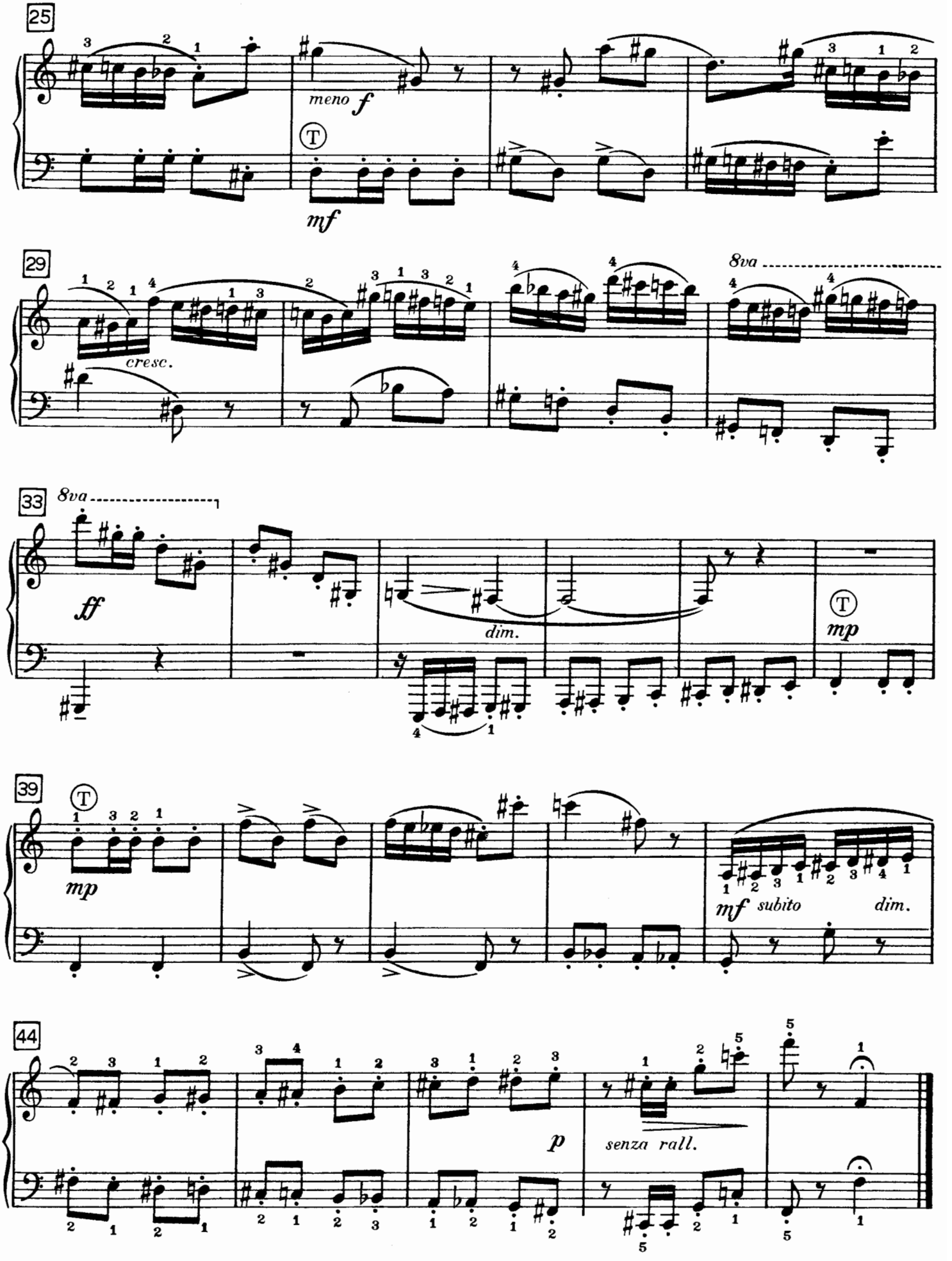
from Brasiliana No. 5

Osvaldo Lacerda

Não muito rápido (Not very fast) (♩ = 100)



© 1969 by Irmãos Vitale S/A. Industria e Comercio. São Paulo-Rio de Janeiro, Brazil. All rights reserved. Used by permission.


25
meno f
mf
29
cresc.
8va
33
8va
ff
dim.
mp
39
mp
mf subito
dim.
44
p
senza rall.