

To Mindinha

# Bachianas Brasileiras No 5

I Aria (Cantilena)

For Soprano and Guitar

Text by Ruth V. Corrêa

English version by Harvey Officer

Arranged by the Composer

HEITOR VILLA-LOBOS

Adagio

rall.

VOICE

*mf a tempo*

vocalizzando con "ah"

GUITAR

*mf*

Harm.

C III

C III

The musical score is presented in five systems, each with a treble clef and a 4/4 time signature. The notation includes various rhythmic patterns, slurs, and dynamic markings. Key features include:

- System 1:** Features a triplet of eighth notes in the upper voice and a complex bass line with triplets and slurs.
- System 2:** Includes the marking *rall.* and a first ending bracket labeled **CI**. The second ending is marked *a tempo* and labeled **CII**.
- System 3:** Contains first and second ending brackets labeled **I** and **II** respectively.
- System 4:** Features a first ending bracket labeled **C1** and a second ending bracket labeled **C2**.
- System 5:** Includes the marking *allarg.* and a first ending bracket labeled **3**. The second ending is marked *a tempo* and includes a *rall.* marking. The score concludes with the instruction *Lo, at Tur-de,*.

Più mosso

rit. a tempo

mid-night clouds are slow - ly pass - ing, ros - y and lus - trous, o'er the spa - cious heav'n with love - li - ness  
u - ma nu - vem ro - seu lan - ta e trans - pa - ren - te, so - bres - pa - ço so - nha - do - ra e

rit. a tempo

rit. a tempo

la - den. From the bound - less deep the moon a - ris - es won - drous, glo - ri - fy - ing the eve - ning like a beau - tec  
be - la! Sur - ge no - in - fi - ni - to a lu - a do - ce - men - te, En - fei - tan - do a dar - de, qual mei - ga don -

rit. a tempo

rit. a tempo

maid - en. Now she a - dorns her - self in half un - con - sci - ous du - ty, ea - ger, anx - ious that we rec - og - nize her  
ze - la que se - g pro - ste - g - lin - da so - nha - do - ra - men - te, Em an - sei - os dâ - ma pa - ra fi - car

beau - ty, while sky and earth, yea, all na - ture with ap - plause sa - lute her.  
be - la, Gri - ta ao céu e a ter - ra, to - da a Na - tu - re - za!!!

6

*Grandioso* *rall.* *a tempo* *rall.*

All the birds have ceased their sad and mourn-ful com-plain-ing; now ap-pears on the sea in a sil-ver re-  
Ca lag pas - sa - ra - da aos seus tris - tes quei - xu - mes, E re - fle - te o mar to da ga su - a ri -

*a tempo* *rall.* *a tempo* *rall.*

flec-tion moon-light soft - ly wak-ing the soul and con-strain-ing hearts to cru-el tears and bit - ter de  
que - za... Sua - re - ga luz da lu - a des - per - ta a - go - ra, A cru - el sau - da - de que ri -

*rit.* *a tempo*

jec - tion. Lo, at mid - night clouds are slow - ly pass - ing ros - y and lus - trous o'er the spa - cious  
cho - ra! Tar - de u - ma nu - vem ró - sea len - ta e trans - pa - ren - te, So bre o es - pa - ço

*pp*

heav - ens dream - i - ly won - drous. (Humming)  
so - nha - do - ra e be - la! (bocca chiusa)

The image shows a musical score for 'Bachianas Brasileiras (No.5) - 5'. It consists of six systems of music, each with a vocal line and a piano accompaniment. The piano part is written in a 3/4 time signature. The score includes various musical notations such as notes, rests, and ornaments. Handwritten annotations are present throughout the score, including 'C.V.I.', 'Harm.', 'allarg.', and 'pp'. The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The vocal line is written in a treble clef and includes various melodic phrases. The score concludes with a final cadence marked 'pp' and a circled '6' in the piano part.