

Bachianas Brasileiras No. 5

for Soprano and Orchestra of Violoncelli

I Aria (Cantilena)

(1938)

Heitor Villa-Lobos

Reduction for Piano
by the Composer

Text by Ruth V. Corr ea

English version by Harvey Officer

Adagio rall.

Voice

Piano

p rall.

a tempo
mf
vocalizzando con "ah"

a tempo

dim. *dim.*

First system of music, featuring a treble and bass clef. The music is marked *dim.* (diminuendo) in both staves. It contains several triplet markings (3) and is written in a common time signature.

allarg. *a tempo* *f*

Second system of music, featuring a treble and bass clef. It includes tempo markings *allarg.* (allargando), *a tempo*, and *f* (forte). There are triplet markings (3) and a *p* (piano) marking in the bass staff. The system shows changes in time signature from 6/4 to 5/4 and 4/4.

Third system of music, featuring a treble and bass clef. It continues the musical piece with various rhythmic patterns and rests.

allarg. *a tempo* *p a tempo*

Fourth system of music, featuring a treble and bass clef. It includes tempo markings *allarg.*, *a tempo*, and *p a tempo*. There are triplet markings (3) and a change in time signature from 3/4 to 4/4.

allarg. *a tempo*

allarg. *p* *a tempo*

pp

rall.

rall.

Più mosso

a tempo rall. *mf* ③

Tar-de, u - ma nu - vem ro - sea len - ta e trans - pa -
 Lo, at mid - night clouds are slow - ly pass - ing, ros - y, and

a tempo rall.

ten. 3 *ten.* 3

ren - te, so - bre o es - pa - ço so - nha - do - ra e be - la! Sur - ge no in - fi - ni - to a lu - a do - ce -
lus - trous, o'er the spa - cious heav'n with love - li - ness la - den. From the bound - less deep the moon a - ris - es
ten. 3 *ten.* 3

simile

ten. 3 *ten.* 3

men - te, En - fei - tan - do a tar - de, qual mei - ga don - ze - la que se a - pre - sta e a - lin - da so - nha - do - ra
won - drous, glo - ri - fy - ing the eve - ning like a beau - teous maiden. Now she a - dorns her - self in half un - con - scious
ten. 3 *ten.* 3

ten. 3 *ten.* 3 *poco string.* *rall.*

men - te, Em an - sei - os d'al - ma pa - ra fi - car be - la, Gri - ta ao céo e a ter - ra, to - da a
du - ty, ea - ger, anx - ious that we rec - og - nize her beau - ty, while sky and earth, yea, all na - ture with ap -
ten. 3 *ten.* 3 *poco string.* *rall.*

④ Grandioso
a tempo

Na - tu - re - - za! Ca - la a pas - sa - ra - da aos seus tris - tes quei -
plause sa - lute her. All the birds have ceased their sad and mourn-ful com -

xu - mes, E re - fle - te o mar to - daa su - a ri - que - za... Sua - ve a luz da lu - a des - per - ta a -
plain-ing; now ap - pears on the sea in a sil - ver re - flec - tion moon - light soft - ly wak - ing the soul and con -

go - ra, A cru - el sau - da - de que ri e - cho - ra! Tar - de u - ma nu - vem ró - sea
strain-ing hearts to cru - el tears and bit - ter de - jec - tion. Lo, at mid - night clouds are slow - ly

len - ta e trans - pa - ren - te, So - bre o es - pa - ço so - nha - do - ra e be - - la! (Humming)
pass - ing ros - y, and lus - trous o'er the spa - cious heav - ens dream - i - ly won - drous.

Liberamente
bocca chiusa

Tempo Imo

The first system of music consists of two staves. The upper staff is a single treble clef staff with a melodic line. The lower staff is a grand staff (treble and bass clefs) with a piano accompaniment. The piano part begins with a *pp* marking. The time signature is 3/4.

The second system continues the piece with two staves. The upper staff has a melodic line with some accidentals. The lower staff is a grand staff with piano accompaniment. The time signature changes to 4/4.

The third system consists of two staves. The upper staff has a melodic line with some rests. The lower staff is a grand staff with piano accompaniment. The time signature is 4/4.

The fourth system consists of two staves. The upper staff features a melodic line with triplets and dynamic markings including *allarg.*, *a tempo*, and *pp*. The lower staff is a grand staff with piano accompaniment, including triplets and dynamic markings like *allarg.*, *a tempo*, and *ppp*.