

Bachianas Brasileiras No 5

I Aria (Cantilena)

For Soprano and Guitar

Text by Ruth V. Corrêa
English version by Harvey OfficerArranged by the Composer
HEITOR VILLA - LOBOS

Adagio rall.

mf a tempo

VOICE *vocalizzando con "ah"*

GUITAR

p *mf*

C II

C III

C III

Harm.

f

3

3

rall. CI a tempo CII

1

CII C3

3

allarg. a tempo rall. 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 - zem ro - seu len - ta e trans - pa - ren - te, so - bre es - 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 - scious du - ty, ea - ger, anx - ious that we rec - og - nize her
ze - la que se a pre - sta g - lin - da so - nha - do - ra - men - te, Em an - sei - os dá - 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!!!

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 g 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 - ve a 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 der the spa - cious
 çho - ra! Tar - de u - ma nu - vem ró - sea len - ta e trans - pa - ren - te, Sobre es - pa - ços

pp

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

Musical score system 1: Treble clef with a melodic line and piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes and rests. Dynamic marking *pp* is present.

Musical score system 2: Treble clef with a melodic line and piano accompaniment. The piano part continues with a similar rhythmic pattern. A *b* marking is visible above the piano part.

Musical score system 3: Treble clef with a melodic line and piano accompaniment. The piano part has a more active texture. Dynamic marking *Harm.* is present.

Musical score system 4: Treble clef with a melodic line and piano accompaniment. The piano part features triplets and other rhythmic figures. Dynamic marking *p* is present.

Musical score system 5: Treble clef with a melodic line and piano accompaniment. The piano part continues with a similar rhythmic pattern. Dynamic marking *p* is present.

Musical score system 6: Treble clef with a melodic line and piano accompaniment. The piano part features a triplet and a final cadence. Dynamic marking *pp* is present.

allarg.