

Bachianas Brasileiras No 5

I Aria (Cantilena)

For Soprano and Guitar

Text by Ruth V. Corr ea
English version by Harvey Officer

Arranged by the Composer
HEITOR VILLA - LOBOS

Adagio

rall.

mf a tempo

VOICE

vocalizzando con "ah"

CY

GUITAR

p

3

rall. CI ——— CV ——— CII
a tempo

CV ——— C3 ———

allarg. *a tempo* *rall.* *mf*
Lo, at Tar-de,

Più mosso

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

la - den. From the bound - less deep the moon a - ris - es won - drous, glo - ri - fy - ing the eve - ning like a beau - teous 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 -

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 se - la que se a pre - sta - g - lin - da so - nha - do - ra - men - te, Em an - sei - os d'ál - ma pa - ra fi - car

CII

beau - ty, while sky and earth, yea, all na - ture with ap - plause sa - lute — her. be - la, Gri - ta ao céo 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 qui - xu - mes, E re - fle - te o mar to da a 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 a luz da lu - a des - per - ta a - go - ra, A cru - el sau - da - de que ri e —

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, Sobre o es - pa - ço

pp

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

CV
pp

The first system of music consists of two staves. The upper staff is a treble clef with a melodic line of eighth and sixteenth notes, some beamed together. The lower staff is a bass clef with a rhythmic accompaniment of eighth notes and chords. A piano (*pp*) dynamic marking is present. The letters 'CV' are written above the first few notes of the upper staff.

The second system continues the piece. The upper staff features a melodic line with a flat (b) and a slur. The lower staff continues the rhythmic accompaniment with eighth notes and chords.

0 Harm.

The third system includes a '0 Harm.' instruction in the lower staff, indicating a natural harmonium setting. The musical notation continues with melodic and rhythmic elements.

The fourth system shows further development of the melodic and rhythmic themes. The upper staff has a slur over a group of notes, and the lower staff continues with eighth-note accompaniment.

The fifth system features a triplet of eighth notes in the upper staff. The lower staff continues with the rhythmic accompaniment.

allarg.
p
pp

The sixth system begins with an *allarg.* (ritardando) marking. It features a piano (*p*) dynamic marking and ends with a piano-piano (*pp*) dynamic marking. The system concludes with a double bar line and a final chord. Fingerings are indicated with numbers 1-4 in the lower staff.