

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.

VOICE *mf a tempo*
vocalizando con "ah"

GUITAR *p*

Harm.

Fingering by Andrés Segovia

3

3

rall. CI a tempo CII

CII

C3

3

allarg. a tempo rall. Lo, at Tar-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
 cho - ral! Tar - de u - ma nu - tem ró - sea len - ta e trans - pa - ren - te, Sobre es - pa - ço

pp

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

System 1: Treble clef, 3/4 time signature. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include *cy* and *pp*.

System 2: Treble clef, 3/4 time signature. The right hand continues the melodic line. The left hand accompaniment features chords and eighth notes. A *b_e* marking is present above the right hand.

System 3: Treble clef, 3/4 time signature. The right hand has a melodic line with slurs. The left hand accompaniment includes chords and eighth notes. Dynamics include *0 Harm.* and *3*.

System 4: Treble clef, 3/4 time signature. The right hand has a melodic line with slurs and ties. The left hand accompaniment includes chords and eighth notes. Dynamics include *A*, *u*, *II*, *3*, *0*, *1*, *3*, *1*, *0*, *3*, *1*, *0*.

System 5: Treble clef, 3/4 time signature. The right hand has a melodic line with slurs and ties. The left hand accompaniment includes chords and eighth notes. Dynamics include *3*, *A*, *u*, *4*.

System 6: Treble clef, 3/4 time signature. The right hand has a melodic line with slurs and ties. The left hand accompaniment includes chords and eighth notes. Dynamics include *allarg.*, *p*, and *pp*. The system ends with a double bar line and a circled *pp* marking.