

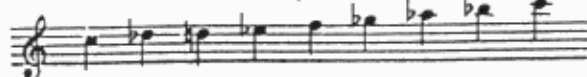
THE THREE MARIES

No. 1 Alnitah*

DURATION
3 min. 52 sec.

HEITOR VILLA-LOBOS

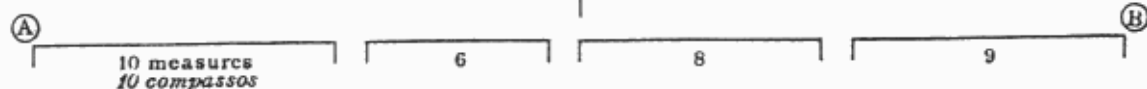
While this glittering music is written in the key of C major, at (A) we see the use of a modal scale of 9 notes.



Comquanto esta música brilhante seja escrita no tom de dó maior observa-se na letra (A) o emprego de uma escala modal de 9 notas.

The phrases are of irregular length, the first part being 13½ measures long. At (A) the second part opens with a 10 measure phrase followed by three more irregular phrases as follows:

As frases são de tamanho irregular, sendo a 1ª parte de 13½ compassos. Na letra (A) a 2ª parte começa com uma frase longa de 10 compassos, seguida de mais 3 frases irregulares como em seguida se verifica:



The piece calls for clean staccato execution and precise *sfz* accents.

A peça requer uma execução clara e precisa no staccato e nos *sfz*.

Vivace

Piano

*Also published separately, P2258, 1 min. 7 sec.

⑧
①

First system of music, measures 1-4. The right hand features a melodic line with slurs and dynamics. The left hand plays a steady eighth-note accompaniment. Measure 1 starts with a circled 'A' and contains fingerings 1, 2, 3, 4, 1, 2, 3, 1. Measure 2 contains fingerings 1, 2, 3, 1, 2. Measure 3 contains fingerings 4, 3, 2, 1, 2. Measure 4 contains a dynamic marking of *f*.

⑧

Second system of music, measures 5-8. Measures 5 and 6 continue the melodic and accompaniment lines. Measure 7 contains fingerings 1, 2, 3, 1, 2. Measure 8 contains fingerings 3, 1, 2, 3, 4 and a dynamic marking of *p*.

⑧

Third system of music, measures 9-12. Measures 9, 10, 11, and 12 show the continuation of the piece. Fingerings 5, 4, 1, 3 are present in measures 9 and 11. Measure 11 also includes fingerings 1, 2, 3, 1, 4. Measure 12 contains fingerings 1, 2, 3, 1, 4.

⑧

Fourth system of music, measures 13-16. Measures 13, 14, 15, and 16 continue the musical sequence. Measure 14 includes a dynamic marking of *p*. Fingerings 5, 3 are shown in measure 13, and 5, 4, 1, 3 are shown in measure 15.

⑧

Fifth system of music, measures 17-20. Measures 17, 18, 19, and 20 are shown. Measure 17 includes fingerings 5, 1, 2, 1. Measure 18 includes fingerings 2, 1. Measure 19 includes a dynamic marking of *p*.

⑧

Sixth system of music, measures 21-24. Measures 21, 22, 23, and 24 complete the page's musical content. Measure 21 includes fingerings 1, 2, 3, 1, 2. Measure 22 contains a dynamic marking of *f*.

8.....

8.....

(B)

p *sfz* *sfz*

8.....

sfz *sfz* *sfz*

8.....

sfz

8.....

din. poco a poco

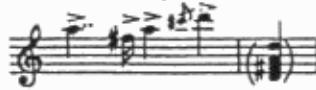
8.....

mf

No. 2 Alnilam*

HEITOR VILLA-LOBOS

The note G forms a pedal point for the entire piece. The G is heard in every measure except at (A). The harmony here is based on the dominant chord in the right hand:



while the left hand plays a series of chromatic passing tones. See how the diatonic left hand thirds of the beginning change to colorful chromatic thirds four measures before the end.

A nota Sol forma o pedal para toda a peça. O Sol é ouvido em todos os compassos exceto no 23º, na letra (A). A harmonia é baseada no acorde da dominante, na mão direita,

enquanto a mão esquerda toca uma série de modulações cromáticas. É notável, no princípio, como as terças diatônicas da mão esquerda mudam o colorido das terças cromáticas, nos últimos compassos.

Allegretto

Allegretto
sva
Piano *mf*

sva
rall

sva
a tempo
pp

sva
rall
pp mf

*Also published separately, P2259, 1 min. 45 sec.

Copyright 1941 by Carl Fischer, Inc., New York
International Copyright Secured

Piu mosso

The first system of musical notation for 'Piu mosso' consists of two staves. The upper staff features a melodic line with slurs and accents, marked with *sfs* (sforzando) and *gva* (glissando). The lower staff provides a harmonic accompaniment with a steady eighth-note pattern. Fingerings are indicated with numbers 1 through 5.

The second system continues the 'Piu mosso' section. It maintains the melodic and accompanimental lines from the first system, with *sfs* and *gva* markings. The lower staff includes specific fingering instructions for the accompaniment.

The third system of 'Piu mosso' includes a circled letter 'A' at the beginning. It features two first endings, labeled '1' and '2', both marked with *poco rall.* (poco rallentando). The *sfs* and *gva* markings are also present.

Tempo I.

The first system of 'Tempo I.' consists of two staves. The upper staff has a melodic line with slurs and accents, marked with *mf* (mezzo-forte) and *gva*. The lower staff has a simple harmonic accompaniment.

The second system of 'Tempo I.' continues the melodic and accompanimental lines. It features *gva* markings and a consistent rhythmic pattern.

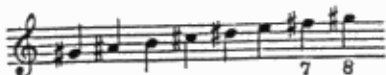
Meno

The third system of 'Tempo I.' is marked with *Meno* (meno mosso). It includes a *rall.* (rallentando) marking and a *ff* (fortissimo) dynamic marking at the end. The upper staff has a melodic line with slurs and accents, while the lower staff has a harmonic accompaniment.

No. 3 Mintika*

HEITOR VILLA-LOBOS

The key is $g\sharp$ minor, but the scale is a modal minor (Aeolian) with a whole tone between 7 and 8:



O tom é em sol# menor, sendo a escala modal menor com um tom entre 7 e 8:

This gives the quasi gay left hand melody an olden-time melancholy touch despite the sparkling freshness of the right hand. The harmonic progressions of the last three measures are interesting to note:



Isso dá à mão esquerda, de melodia alegre, um caráter nostálgico, não obstante a cintilante frescura da mão direita. As progressões harmônicas dos últimos 3 compassos são dignas de nota:

The chords are all built on the downward movement of these three notes:



Os acordes são todos construídos em movimento descendente destas 3 notas:

Poco animato

Piano

mf

*Also published separately, P2260, 1 minute.

Copyright 1941 by Carl Fischer, Inc., New York
International Copyright Secured

♩

2 3 1 5 2 3 1 4 2 4 1 5 3 2

♩

1 3 1 2 3 1 3 1 2 1

♩

1 1 2 5 1 2 3

♩

2 4 1 5 2 3 1 5 2 3 1 5 2 4 1 5 1

♩

2 4 1 5 2 3 1 5 2 4 1 5 1

8.

8.

8.

8.

8.

8.

dim. e poco rall.

mf *ff*