

# Bachianas Brasileiras No. 5 - Ária (Cantilena) - W389

Lyrics by Ruth Corrêa

for Soprano and Orchestra of Violoncelli - To Mindinha (1938)

English version by Harvey Officer

Heitor Villa-Lobos (1887-1959)

**Adagio** **rall.** . . . . .

Soprano

Violoncello 1

Violoncello 2

Violoncello 3 *pizz.*  
*mp*

Violoncello 4 *pizz.*  
*mp*

Violoncello 5 *legato*  
*mf*

Violoncello 6 *legato*  
*mf*

Violoncello 7 *pizz.*  
*mp*

Violoncello 8 *pizz.*  
*mp*

**A tempo**

S. *mf*  
3 *vocalizzando con "ah"*

Vc.1 *mf*

Vc.2 *mf*

Vc.3 *mf*  
*pp*

Vc.4 *pp*

Vc.5 *p*

Vc.6 *p*

Vc.7 *pp*

Vc.8 *pp*

Musical score for measures 6 and 7. The score includes a vocal line (S.) and eight violin parts (Vc.1-Vc.8). The key signature is one flat (B-flat) and the time signature is 3/2. Measure 6 features a vocal line with a long note and a slur over the first six notes. The violin parts have various rhythmic patterns, including eighth and sixteenth notes. Measure 7 continues the vocal line and violin parts with similar rhythmic patterns.

Musical score for measures 8, 9, and 10. The score includes a vocal line (S.) and eight violin parts (Vc.1-Vc.8). The key signature changes to two flats (B-flat and E-flat) and the time signature changes to 4/4. Measure 8 features a vocal line with a long note and a slur over the first four notes. The violin parts have various rhythmic patterns, including eighth and sixteenth notes. Measure 9 continues the vocal line and violin parts. Measure 10 features a vocal line with a long note and a slur over the first four notes, and all violin parts ending with a *dim.* (diminuendo) marking.

11

S. *rall.* 3

Vc.1

Vc.2

Vc.3

Vc.4

Vc.5

Vc.6

Vc.7

Vc.8

14

A *A tempo*

S. *f*

Vc.1 *f*

Vc.2 *f*

Vc.3 *mf*

Vc.4 *mf*

Vc.5 *mf*

Vc.6 *mf*

Vc.7 *mf* arco

Vc.8 *mf* arco

16

19 **B** rall. . . . . A tempo . . . . . rall. . . . .

23 A tempo

Musical score for measures 23-25. The score is for a string ensemble and a vocal line. The vocal line (S.) is in 5/4 time and contains rests. The string parts (Vc.1-Vc.8) are in 5/4 time. Vc.1 has a melodic line with accents and a dynamic marking of *p*. Vc.2 is silent. Vc.3 and Vc.4 have a rhythmic pattern of eighth notes with a dynamic marking of *pp*. Vc.5, Vc.6, Vc.7, and Vc.8 have a rhythmic pattern of quarter notes with a dynamic marking of *pp*. The time signature changes to 3/4 at the end of measure 25.

Musical score for measures 26-28. The score is for a string ensemble and a vocal line. The vocal line (S.) is in 3/2 time and contains rests. The string parts (Vc.1-Vc.8) are in 3/2 time. Vc.1 has a melodic line with a dynamic marking of *p*. Vc.2 has a pizzicato pattern with a dynamic marking of *p*. Vc.3 and Vc.4 have a rhythmic pattern of eighth notes. Vc.5, Vc.6, Vc.7, and Vc.8 have a rhythmic pattern of quarter notes. The time signature changes to 4/4 at the end of measure 28.

S. 

Vc.1 

Vc.2 

Vc.3 

Vc.4 

Vc.5 

Vc.6 

Vc.7 

Vc.8 



rall. . . . .

S. 

Vc.1 

Vc.2 

Vc.3 

Vc.4 

Vc.5 

Vc.6 

Vc.7 

Vc.8 

34 **A tempo** *rall.* **Più mosso** *mf* C

S. 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

Vc.1 *mf* arco

Vc.2 *mf*

Vc.3 arco *ff*

Vc.4 arco *ff*

Vc.5 arco *ff*

Vc.6 arco *f*

Vc.7 *f*

Vc.8

36

S. 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 - ses

Vc.1

Vc.2

Vc.3

Vc.4

Vc.5

Vc.6

Vc.7 arco *f*

Vc.8 arco *f*

38

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

Vc.1

Vc.2

Vc.3

Vc.4

Vc.5

Vc.6

Vc.7

Vc.8

40

S. *men - te, Em an - sei - os d'al - ma pa - ra fi - car be - la, Gri - ta ao céu e a ter - ra, to - da a Na - tu - re - za!  
du - ty, ea - ger, anx - ious that we rec - og - nize her beau - ty, while sky and earth, yea, all na - ture with ap - plause sa - lute her.*

Vc.1

Vc.2

Vc.3

Vc.4

Vc.5

Vc.6

Vc.7

Vc.8

*rall.*

*ff*

*ff*



**D** Grandioso  
A tempo

43 *f* *rall.* *A tempo* *rall.*

S. Ca - la a pas - sa - ra - da aos seus tris - tes quei - xu - mes, E re - fle - te o mar to - da a su - a ri -  
 All the birds have ceased their sad and mourn - ful com - plain - ing; now ap - pears on the sea in a sil - ver re -

Vc.1 *ff*

Vc.2 *ff*

Vc.3

Vc.4

Vc.5

Vc.6

Vc.7

Vc.8

45 *A tempo* *rall.* *A tempo* *rall.*

S. que - za... Sua - ve a luz da lu - a des - per - ta a - go - ra, A cru - el sau - da - de que ri e  
 flec - tion moon - light soft - ly wak - ing the soul and con - strain - ing hearts to cru - el tears and bit - ter de -

Vc.1

Vc.2

Vc.3

Vc.4

Vc.5

Vc.6

Vc.7

Vc.8

47 **A tempo** *f*

S. *f* *f* *f*

cho-ra! Tar-de u - ma nú-vem ró-sea len - ta e trans-pa-ren - te, So-bre o es-pa - ço so-nha-do-ra e be -  
 jec-tion. Lo, at mid-night clouds are slow-ly pass - ing ros - y and lus-trous o'er the spa - cious heav - ens dream-i - ly won -

Vc.1 *f* *f* *pp*

Vc.2 *f* *f* *pp*

Vc.3 *f* *f* *pp*

Vc.4 *f* *f* *pp*

Vc.5 *f* *f* *pp*

Vc.6 *f* *f* *pp*

Vc.7 *f* *f* *pp*

Vc.8 *f* *f* *pp*

**Liberamente** **E** **Tempo primo**

50 *mf*

S. *mf*

la! bocca chiusa (humming)  
 drous.

Vc.1 *mp*

Vc.2 *pizz.* *pp*

Vc.3 *pizz.* *pp*

Vc.4 *pizz.* *pp*

Vc.5 *pizz.*

Vc.6 *p pizz.*

Vc.7 *p pizz.*

Vc.8 *pp pizz.* *pp*

54

S.

Vc.1

Vc.2

Vc.3

Vc.4

Vc.5

Vc.6

Vc.7

Vc.8

56

S.

Vc.1

Vc.2

Vc.3

Vc.4

Vc.5

Vc.6

Vc.7

Vc.8

arco

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

59

S.

Vc.1

Vc.2

Vc.3

Vc.4

Vc.5

Vc.6

Vc.7

Vc.8

61

rall. . . . . A tempo . . . . . rall. . . . .

S.

Vc.1

Vc.2

Vc.3

Vc.4

Vc.5

Vc.6

Vc.7

Vc.8

ppp

ppp arco

ppp arco

ppp

ppp

ppp arco

ppp arco

ppp