

SOLIDÃO

(SOLITUDE)

Poesia de Ribeiro Couto

Rio, 1920

HISTORIETA Nº (I)

H. VILLA-LOBOS

Lent

g

PIANO

Lent

p

la n. g. bien chanté

rit.

Très lent (en rythme)

E cho — ve... —
Et il pleut...

Très lent (en rythme)

pp toujours

m. d.

m. g.

mf

p toujours

U - ma go - tei - - ra, fó -
 U - ne gout - tié - - re, de -

- ra, Como al - guem que can - ta de ma -
 - hors, Comme quelqu'un qui chante de dé - tresse, -

gua, Can - - ta,
Chan - - te,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef and features a triplet of eighth notes followed by a quarter note and a half note. The piano accompaniment is written in grand staff notation (treble and bass clefs) and includes a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Performance markings such as *m.d.*, *m.g.*, and *p* are present.

mo - no - tona e so - no - - ra,
so - nore et mo - no - ton - - ne,

The second system continues the musical score. The vocal line features three triplet markings over eighth notes. The piano accompaniment maintains the same complex texture as the first system, with performance markings including *m.d.*, *m.g.*, and *p*.

a ba - la - da do pin - - go
La bal - la - de de la gout - - te

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "a ba - la - da do pin - - go" on the first line and "La bal - la - de de la gout - - te" on the second line. The piano accompaniment is written in grand staff notation (treble and bass clefs). It features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand. Dynamic markings include *m.d.* (mezzo-forte) and *pp* (pianissimo). There are also slurs and accents throughout the piano part.

d'a - - - - - gua.
d'eau.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a key signature change to two sharps (F# and C#) and a common time signature. The lyrics are: "d'a - - - - - gua." on the first line and "d'eau." on the second line. The piano accompaniment continues with similar complexity, featuring many sixteenth notes and dynamic markings such as *m.d.* and *pp*. The system concludes with a long, sweeping slur across the piano part.

(I)

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a whole note G4. The middle staff is the piano accompaniment in G major, featuring a rhythmic pattern of eighth notes with slurs. The bottom staff is the bass line, providing harmonic support with sustained notes and some movement.

The second system of the musical score includes lyrics and performance instructions. The vocal line is in G major and contains the following lyrics:

N'um dia as - sim — tu fos - te em - bó — — — ra ...
Un jour pluvieux — tu es par - ti — — — e ...

The piano accompaniment includes the instruction *Vaguement* and *retenu* in both the treble and bass staves. The piano part features a rhythmic pattern of eighth notes with slurs, and the bass line provides harmonic support with sustained notes and some movement.

LUNE D'OCTOBRE

Poesia de Ronald de Carvalho

Rio, 1920

HISTORIETA N°(2)

H. VILLA-LOBOS

CANTO

And^{te} bien rythmé

Au long de ces ca — naux Le clair de

lu — ne Des le — gu — nes Danse dans l'eau dans l'eau ... Aux sou —

— pirs as — sou — pis Des man — do — li — nes,

PIANO

And^{te} bien rythmé

ppp *delicatement*

rubato

rubato *sfz* *p* *pp*

Plus animé

En sour - di - ne Meurent les lys, les lys, les lys

mf Plus animé

p

Les lys sur mon per - ron... Les feuilles

doucement soutenu

(y) toujours pp

mortes Sur l'eau mor - te Pleurent ton nom ...

mf

sfx pp

Un fri - se - lis tout blanc Clôt le sil - ence ...

pp rubato

- Som - no - lences D'anciens jar - dins, D'an -

- ciens jar - dins las - sants Bleus de lu - ne, La beguine Des blans bas

1^o Tempo

- sins.

Au long des vieux ca - naux Le clair de

lune Des la-gunes Danse dans l'eau, dans l'eau ...

The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase, followed by a triplet of eighth notes and another triplet. The piano accompaniment features a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand.

Un peu lent

dans l'eau ...

Un peu lent

The second system continues the vocal line with a long note and a fermata. The piano accompaniment features a dynamic shift from piano (*p*) to forte (*f*) and includes a tempo instruction "Un peu lent".

pp *sfz* *p* *dim.* *rall.*

The third system shows the piano accompaniment with various dynamic markings: *pp*, *sfz*, *p*, *dim.*, and *rall.*. It includes a fermata over the vocal line and a final cadence in the piano part.

NOVELOZINHO DE LINHA...

(LE PETIT PELOTON DE FIL...)

Poésia de Manuel Bandeira

Rio, 1920

HISTORIETA Nº (3)

H. VILLA-LOBOS

CANTO Allegretto

Pa-ra cá, pa-ra lá... Pa-ra
En a - vant, en ar - riê - - re. En a -

PIANO Allegretto

pp subell

ritz. 1996

ritz. 1996

ritz.

cá, pa ra lá...
- vant, en ar - riê - - re ...

Um no - ve - lo zi - nho de li - - - - nha ...
Un pe - tit pe - lo - ton de fil...

sfx p

subell pp

3

3

Pa-ra cá, pa-ra
En a - vant, en ar-

sfz en dehors *sfz* *pp*

lé... Pa-ra cá, pa-ra lé...
- riè re. En a - vant, en ar - riè

sfz *pp* *sfz*

Un peu plus animé

Os - ci - la no ez pe - la mão
re... Os - ci - le dans l'air par la main

sfz *pp*

Un peu plus animé

sfz *pp*

de uma cri - an - - - - - ça
d'un en fant...

(Vem e val...) Que
(Va et vient) Que

de - li - ca - da - men - te e quasi a - dor - me - cer o ba - lan - -
de - li - ca - te - ment et presque en en - dor - mant le ba - lan - -

col canto 6 3 decrescendo

1^o Tempo

ca. Pslo... Pa-ra
ce. Chut... En a-

rit.

çá e pa-ra la'... Pa-ra çá e...
vant, et en ar-riè re..En a-vant et...

gliss.

O no-ve-lo zi-nho ca-iu.
Le pe-tit pe-lo-ton est tombé.

dim. rall. retenu

retenu

HERMIONE ET LES BERGERS

Poésie de Albert Samain

HISTORIËTA N°(4)

Rio, 1920

H. VILLA-LOBOS

Lent (*Tempo rubato*)

PIANO

p

Pa - lès fait gazouill - ler la

pp bien lié et très léger

flû - te sous ses doigts, Mé -

mf *expressif* en dehors

lè - ne sous sa lèvre a - ni - me le haut-bots ,

Et cha - cun à son tour que la lut - te sti - mu - - - le ,

cresc.

Un peu retenu

Module un chant _____ qui monte au fond du crepuscu-le ; Her-mio-ne aux longs yeux de longs

sfz *sfz* *pp* Un peu retenu

And^o tranquillo

cils om-bra-gés, Un

And^o tranquillo

doigt con-tre sa joue, é - cou - te les ber - gers. Her - mi —

ff pp p 10 5 mf pp

mf pp mf pp f p

mf 10 5 pp

one est au seuil de la quinzième année ;

mf pp *mf pp* *mf p*

Son à me

mf 10 *p* 5 *mf*

douce est comme une fleur in-cli

mf 10 *p* 5 *sfz* *pp* *sfz*

né e La Pi-tié là baï-sé e au cœur dans son berceau, Et toujours dans ses

bras elle porte un agneau. La nuit tom-be...

Un peu plus animé

A cette heure, a-bandonnant la lut-te, Le haut-

rit.

— bois len - te - ment _____ se ma - rie à la fiû - - te, _____

cresc.

rit.

au Mouv!

3 3

Dans le soir qui s'étoile _____ un chant s'e-le-ve alors _____ Si poignant et si ten - dre en ses simp - les ac -

au Mouv!

mf un peu rythmé

(x)

— cords, Qu'il semble sou - pi - rer la tris - tesse é - ter - nelle De tout ce que la

(x)

ter - re a de plus doux en elle ! _____ Et la vierge aux longs cils sous les -

Retenu

ta - se étouffant Sent _____ comme un poids trop lourd bri-ser son cœur d'enfant .

au Mouv! *Retenu* *au Mouv!*

Un mys - tère autour d'elle a transfor-mé les cho - - ses, _____

pp *mf* *p*

Doux comme un flot de lune en é - té sur des ro - - ses.

pp

Cédez un peu
mf

Plus animé encore

Immobile, _____ le sein gonflé d'un long sou -

Plus animé encore

pp

Plus lent et très subtil

- plr, Jusqu' au fond de son

Retenu

Plus lent et très subtil

pp

Un peu retenu

être elle ne sent mou - rir, Et lais - se sur sa joue, et sans qu'elle s'en

Un peu retenu

Très retenu

dou - te, Son âme en lar - mes d'or

Très retenu

des - cen - dre goutte à gout - te.

Jouis sans retard, car vite s'écoule la vie...

Poesia de Ronald de Carvalho

Rio, 1920

HISTORIETA Nº (5)

H. VILLA-LOBOS

Joyeux et animé

CANTO

Jouis sans re - tard, car vite s'écoule la vi - e ...

Joyeux et animé

PIANO

sff p *pp et léger*

un peu en dehors

Ah ! ton dé - sir fo - lâtre et inquiet S'é - va - nou - it comme la fumé -

sfx *col canto* *pp*

e ...

pp *vivement* *mf*

Cédez un peu

Un peu retenu

Ro - se qui s'effeuille du ro - sier, — Heu - re qui fruit dans un moment — Ta pen —

Un peu retenu

Plus retenu

— sé - e S' é - parpil - le en poussi - ere ... —

Très animé

Pous - sière im - pal —

Plus retenu

Très animé

Retenu

— pa - ble em - por - tée par le vent, — Par

Retenu

dim.

mf au Mouv!

fum que la bri - se sub - ti - li -

mf pp au Mouv!

- - se Fruit qui tom - be

pp cresc. poco a poco

Un peu recit.

Feuille qui s'en - vole... Allons! vi - de d'un trait ta

sfffz ff suivez pp

Un peu plus vite

coupe Et sans ar - rêts suis ton che - min...

Un peu plus vite

Bois ton vin car vite s'é-coule la vie...

mf *p*

Retenu

On - de dormen - te,

Retenu

Très lent (*tempo rubato*)

lasse, _____ pé - re - seuse, _____ Qui

Très lent (*tempo rubato*)

pareusement
p *pp*

va et vient a - vec le vent, _____ Ta pensé - -

p *pp* *p*

Un peu retenu

- e In - quiète et fo - lâ - tre Sè - va - nou - it comme la fu - mé - e... *ppp*

mf *mf*

LE MARCHÉ

Poesie de Albert Samain

HISTORIËTA Nº(6)

Rio, 1920

H. VILLA-LOBOS

Très lent et très vague

The first system of the musical score consists of four staves. The top staff is the right hand, starting with a piano (*pp*) dynamic and a marking *(m.d.)*. It features a melodic line with various ornaments and a dynamic change to *p*. The second staff is the left hand, starting with a marking *(m.g.)* and a dynamic of *mf (en dehors)*. The third and fourth staves are the piano accompaniment, with the third staff marked *pp* and *Très lent et très vague*. The key signature is one flat (B-flat) and the time signature is common time (C). The system concludes with a fermata over the final notes.

The second system of the musical score continues from the first. The top staff (right hand) begins with a dynamic of *pp*, moves to *p*, and ends with a *rall.* marking. The second staff (left hand) also begins with *pp* and includes a marking *(h)*. The piano accompaniment (third and fourth staves) maintains the *pp* dynamic and *rall.* tempo. The key signature remains one flat and the time signature is common time. The system concludes with a fermata over the final notes.

Animé *p* Sur la pe - ti - te pla - ce au le - ver de feu -

Animé *pp* Très lé et très loin loin *mf* cresc.

sempre toujours

- rore, Le mar - ché rit joy

poco *f*

- eux, bruyant, mul - ti - co - lore,

Pe - le môle é - ta - lent sur ses tréteux boi - teux... Sea fro -

ff

- ma - ges, ses fruits, son miel, ses pa - niers
 d'œufs, Et,
 en dehors
 sur la dalle où coule une eau tou - jours nou -

Musical score for a song, page 30. The score consists of three systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The piano accompaniment features a prominent sixteenth-note pattern in the right hand, often marked with a '6' (sixteenth notes). The vocal line includes a triplet of eighth notes in the first system. The lyrics are: '- ma - ges, ses fruits, son miel, ses pa - niers d'œufs, Et, en dehors sur la dalle où coule une eau tou - jours nou -'. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf*.

First system of musical notation. The vocal line (top staff) begins with a whole note on a high pitch, followed by a long horizontal line. The piano accompaniment (bottom two staves) consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand. The word "vèle," is written below the vocal line.

Second system of musical notation. The vocal line (top staff) is mostly blank. The piano accompaniment (bottom two staves) continues with the eighth-note pattern. The word "cresc." is written at the end of the piano part.

Third system of musical notation. The vocal line (top staff) contains the lyrics "Ses pois — — sons d'ar — —". The piano accompaniment (bottom two staves) continues with the eighth-note pattern.

— gent clair, _____ qu'une

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of two flats. It contains the lyrics "gent", "clair," followed by a long horizontal line, and "qu'une". The piano accompaniment is on two staves (treble and bass clefs) and features a rhythmic pattern of eighth notes with a "7" (seventh fret) marking above the treble staff.

àpre o — deur ré — vèle . _____

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "àpre", "o —", "deur", "ré —", and "vèle ." followed by a long horizontal line. The piano accompaniment continues with the same rhythmic pattern and "7" marking.

The third system of music shows the vocal line and piano accompaniment. The vocal line is mostly blank with a few notes at the beginning. The piano accompaniment continues with the same rhythmic pattern and "7" marking, and includes a dynamic marking "f" (forte) at the start.

Retenu *A tempo*

My - le - ne, sa pe - ti - te Ali - dé par la main, Dans la

ff Retenu *pp expressif.* *A tempo*

fou - le se freit a - vec peine un che - min, S'attarde à cha - que é -

dim. *mf* *pp* *f* *dim.*

(Un peu recit.) *a tempo*

- tal, va, vient, re - vient s'ar - rê - te. Aux ap - pels trop pres -

p *suivez* *a tempo* *mf*

— sents parfois tour - ne la tête, Sou - pè - se quelque

fruit. mar - chande les primeurs Ou s'é - loigne au mi - lieu d'in - so -

— len - tes clameurs. L'en -

mf *sfz* *p* *mf* *sfz* *mf* *sfz* *p* *cresc.* *mf* *f*

mf *sfz* *p* *cresc.* *mf* *f*

cresc. *rall.*

Plus animé

— fent la suit, heu — reuse; elle a — dore la

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "— fent la suit, heu — reuse; elle a — dore la". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a dynamic marking of *f* (forte) and includes various musical notations such as slurs, accents, and triplets.

Plus animé

fou — — — — le, Les

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a long rest for the word "fou" followed by "le," and "Les". The piano accompaniment features a dynamic marking of *f* and includes musical notations such as slurs, accents, and triplets.

cria, les gro — gne — ments, le vent

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics: "cria, les gro — gne — ments, le vent". The piano accompaniment features a dynamic marking of *p* (piano) and includes musical notations such as slurs, accents, and triplets.

frais, l'eau qui cou

The first system consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one sharp (F#). It begins with a whole note rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment has a grand staff with treble and bass clefs. It features several triplet patterns in the right hand and sustained chords in the left hand. A dynamic marking 'p' is present in the piano part.

le. L'auberge au seuil bru-

retenu *rit.* *a tempo* bien articulés les syl-

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. It starts with a whole note rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment has a grand staff with treble and bass clefs. It features dynamic markings 'p', 'sfz', and 'rit.', and a tempo marking 'a tempo'. The piano part includes a 'retenu' marking and a 'rit.' marking.

-labes
-yant, les pe-tits à-nes gris, Et le pa-vé jon-ché par-

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. It starts with a whole note rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment has a grand staff with treble and bass clefs. It features a dynamic marking 'pp' and a 'rit.' marking.

mf

- tout de verts débris. _____ My-lène a fait son

choix de fruit et de le-gu-mes; Elle a -

- joute un ca-nard vi-vant aux belles plu-mes!

A - li - dé - - - - - bat des

meins, quand, pour le conten - ter, La mè - re donne en - fin son pa - nier à por -

Plus vif *f*
- ter. La charge fait pli - er son

Plus vif
dim. *pp*
And. toujours

bras, mais, dé - jà fie - - - re, L'en - fant part sans rien

dire et se cam - bre en ar - riere,

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "dire et se cam - bre en ar - riere,". The piano accompaniment is in the same key and time, with the right hand playing a series of five-measure rests (marked '5') and the left hand providing a steady bass line. The piano part includes dynamic markings like 'v' and 'f'.

Pendant que le ca - nard, dis - cordant pri - son - nier,

The second system continues the vocal line with the lyrics "Pendant que le ca - nard, dis - cordant pri - son - nier,". The piano accompaniment continues with five-measure rests in the right hand and a more active bass line. A "cresc." marking is present in the piano part.

Crie et passe un bec jeune aux

The third system shows the vocal line with the lyrics "Crie et passe un bec jeune aux". The piano accompaniment features a fortissimo (ff) section with five-measure rests, followed by a piano (p) section. A "cresc." marking is also present.

Un peu retenu
trell - les du pa - nier.

Un peu retenu a tempo
mp mf

The fourth system begins with the instruction "Un peu retenu" above the vocal line, which has the lyrics "trell - les du pa - nier.". The piano accompaniment has five-measure rests. The system concludes with the instruction "Un peu retenu a tempo" and dynamic markings of mezzo-piano (mp) and mezzo-forte (mf).

POBRE CÉGA...

SERÉSTA (Nº 1)

Poesia de Alvaro Moreyra

Rio, 1928

H. Villa-Lobos

Animado (M. ♩ = 138)

PIANO.

Po - bre cé - - - ga, por - que choram se - sim tan - to assestos

o - - - lhos. Não, os meus o - lhos não cho -

- - - ram São as la - gri -

-mas que cho - - - ram Com sau - da - des
 dos meus o - - - - - lhos... São as
 la - gri - mas que cho - - - ram Com sau -
 - da - des dos meus o - - - - - lhos...
rall. a tempo rall.
rall. a tempo dim. rall. pp

SERESTA (Nº 2)

O ANJO DA GUARDA

Poesia de Manuel Bandeira

Rio, 1926
H. Villa-Lobos

Andante (M. ♩ = 104)

PIANO.

fz *p* *fz* *fz*

f (*Saliente*) *rapido* *Um pouco mais* (M. ♩ = 116)

fz *rall. dim. p* *mf* *mf*

Quando minha irmã mor - rou (De - via ter si - de as -

-sim) Un an - jo mo - re - to, vi - o - lento e bom bra - si - lei - - re

f *rit. p* *a tempo* *rit.* *a tempo*

rit. Um pouco menos

Ve-lo fi - car ao pé de mim. Um pouco menos

rit.

f *p* *pp*

Abi Abi Abi

f *p*

io

Andante (como antes)

ff *ff*

Um pouco mais

ff *rall.*

mf *um pouco rall.* *a tempo*

O meu anjo da guarda sor - riu E vol -

um pouco rall. *a tempo*

rall. *a tempo*

- tou pa - ra jun - to do So - ahor...

rall. *mf a tempo* *p*

p *pp*

Ah! Ah! Ah!

mf *p* *um pouco apressado* *ff*

CANÇÃO DA FOLHA MORTA

SERESTA (Nº 3)

Rio, 1922

Poesia de Olegario Marianne

H. Villa-Lobos

Não muito depressa (M. J. = 80)

PIANO.

Fo-lha! ca - lis - te ao meu la - do.
No - ui - tá - me do - bre de um sí - no,

La-gri-ma ver - de dos ra - mos! Há o pro-ven - to pas-sa - do
 Per - u - na tar - de sem fim, ——— Morres - te com o meu des-ti - no,

De tu - do o que nos a - ma - mos Na mi - nha fun - da tri-vo - za
 Le-vando um pou-co de mim. ——— No teu to-do de aban-do - no,

rall. *a tempo*

De crea - tu - ra sin - gu - lar, ——— És um res - to do bel - le - za ———
 És Au - mo - na de - il - co - de - na, Vêdem ou - dades de ou - to - no ——— E ou -

Que deslumbram o olhar. *ff* A vi - da que bem me impor - ta?! -
 - que - fias de na - tu - ra - - - - -

(Cora feminino) *pp* *ff*
 Tenores o meu olhar. A vi - da que bem me impor - ta?! -
 de na - tu - ra - - - - -

(Cora masculino) *Tenores ff* *Baixos*
 A vi - da que bem me impor - ta?! -

sfz p *sfz p* *sfz p* *sfz p* *ff* *sfz p* *sfz p*

pp
 A vi - da és tu fo - lha mor - ta. A vi - da que bem me impor - ta?! -

pp
 A vi - da és tu fo - lha mor - ta. A vi - da que bem me impor - ta?! -

sfz p *sfz p* *pp* *sfz p* *sfz p*

A vi-daés tu fo-lha mor - ta. Ah! Ah!

A vi-daés tu fo-lha mor - ta. Ah! Ah!

sfz p *sfz p* *f*

dim. Ah!

dim. Ah!

rall. *dim.* *sfz* *sfz*

sfz *sfz* *sfz* *sfz*

Solo
mf

Nibóis, cam-pa-nu-las, ga-lhos, A-mavam-se em al-vo-rô-go...

rall.

Os meus ca-bel-los de mô-go I-am fi-can-do gri-sa-lhos,

a tempo

E um dí-a (quando chore - - -!) Fo-lha ca-bis-to a-mou la - do,

Traxen-do to-do o passa - do Com a saudade do que amei...

(Coro feminino) pp

(Tenôres) do que amei...

sfz p

Sopranos

ff

A vi - da que bem me impor - ta?! A vi - da és tu fo.lha mor - ta.

Coro, Tenôres e Baixos

ff

A vi - da que bem me impor - ta?! A vi - da és tu fo.lha mor - ta.

sfz

pp
 A vi - da que bem me impor - ta?! - A vi - da é tu fo - lha mor - ta.

pp
 A vi - da que bem me impor - ta?! - A vi - da é tu fo - lha mor - ta.

sfz sfz sfz sfz

f Ah! Ah! Ah! *Divis: rall.* Ah! Ah!

f Ah! Ah! Ah! *Divis: rall.* Ah! Ah!

f sfz sfz dim. sfz rall. - - - rall.

a tempo

Ah! Ah!

dim.

Ah! Ah!

dim.

a tempo

mf *sfz p* *sfz p* *sfz p* *dim.* *sfz p*

rall. *p*

Ah! Ah!

rall. *p*

Ah! Ah!

rall. *m.c.* *rit.* *ff* *rapido*

SERESTA (Nº 4)

SAUDADES DA MINHA VIDA

Poesia de Dante Milano

Rio, 1928

H. Villa-Lobos

(M. ♩ = 92)
Movimento moderado

PIANO.

Sau - da - do - do tem - po, Do tem - po - pas - sa - do,

O tem - po - fe - liz Que não vol - ta mais.

rall.
rit.
a tempo

Dous queira que um di - a Eu en-con - tre a - in - da

A - queia i - no - ces - oia Fe - lix sem sa - bor.

rall.

Tempo I

Mas ho - je que eu sei — De to - da a ver - da - de,

Tempo I

pp

Já não a - cre - di - to Na fe - li - ci - da - de —

p

rit.

a tempo

E quando eu mor - rer, — En - tão, ou - tra vez, —

(b) $\frac{3}{4}$

Po - de ser que eu se - ja Fo - lis sem sa -
 - ber.

pp
 Ahi

rall. *pp rall.* *ppp*

SERESTA (Nº 5)

MODINHA

Poesia de Manduca Piá

Rio, 1928
H. Villa-Lobos

Pouco animado (M. $\text{♩} = 96$)

PIANO.

(Sempre sem pedal)

Na

ff p. rall. allarg.

Muito lento (M. $\text{♩} = 66$)

rall.

so - li - dão da mi - nha vi - da Morrerei, que - rida, Do teu do - sa - môr. Muito embo - ra me des -

Muito lento

mf p. rall.

a tempo

- prozer, Te amarei cons - tante, Sem que a ti dis - tan - te Chegue a longe e triste voz do

pp rall. rit.

tro - va -

Animado

21

- dor

Animado

This system contains the first two staves of music. The top staff is a vocal line with a melodic line and a long horizontal line underneath it. The bottom staff is a piano accompaniment with two staves (treble and bass clef) showing chords and rhythmic patterns.

Muito lento

Fo - liz te quo-rol Mas so um

Muito lento

mf p *mf* *rall.* *allarg.*

This system contains the third and fourth staves. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with dynamic markings and performance instructions.

rall.

da To-da es-sa a - le - gria Se mu - das - se em dór, Ou - vi - ri - as do pas -

mf p rall.

This system contains the fifth and sixth staves. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with dynamic markings and performance instructions.

a tempo

sado A voz do meu ca - ri-cho Re-po-uir bal - xi-cho A mel-ga e tris-te con-flis -

a tempo

mf *p*

rall. *rit.* **Muito animado**

- são do meu a - môri

Muito animado

pp *rall.* *rit.*

rall.

p *rall.* *pp*

SERÉSTA (Nº 6)

NA PAZ DO OUTONO

Poesia de Ronald de Carvalho

Rio, 1925
H. Villa-Lobos

Quasi moderado (M. ♩ = 84)

PIANO.

Na paz do ou - to - no, Grave, pro - fun - da, ———— Teu vul - to de a - vu Léve li -

- gel - ra ——— Sobre a - la - me - da Chela de ró - sas Que o luar i - sua - da: ———

rall. *p* *a tempo* *cresc.*

Sombra do so - - da - - Plu - ma il - geira) Teu vulto su - a - vo Sobrea alamo - da

rall. *pp* *a tempo* *cresc.*

E' uma rosei - - ra Chela do ró - sas, Na paz do outo - -

sfx *p*

rall.

- - - no... Na paz do cu - to - - - no...

rall.