

ARIA de la BACHIANAS BRASILEIRAS N°5 pour Soprano et Ensemble de Violoncelles

H. VILLA-LOBOS (1938)
Adaptation
pour Guitare solo: R. DYENS

(Ton original: La m.)
Guitare Solo

Andante*
pizz. *i p* *i p* *rit. poco a tempo* *rit.*

nat. *mp* *p* *nat.* *mf*

E mp D C B C B E D C B E B

E p B e D* E C F D* F B

E D B G# E G# B e

a mf a g e c# a D D C C B g a b

c c b b (sempre pizz.) a a f g a b b a a g# g# e f# g

HXIII XII (m.d.) CII CIII

* Mouvement mieux adapté à la guitare solo que l'Adagio original.

Bachianas Brasileiras Nr. 5 by Heitor Villa-Lobos

© Copyright 1948 (Renewed) Associated Music Publishers, Inc.
International Copyright Secured. All rights reserved.

25 189 H.L.

11

rit. pociss. a tempo

a tempo

Allargando

a tempo

mf

gliss.


gliss.

Allarg. a tempo

pizz.

(nat.)

Handwritten notes in blue: a, g, f, d, e, f, g, f, e, a, c; b, d, c, a, b, b; a, a, g, f, d; g, f, e, c; f, e, d, b, e/e, d, c, a; b, c, b, b; p, e, f, g, g#

* Rythme original:  Exécution quasiment impossible dans ce contexte.

2)

(nat.) Allarg.

(sim.) (sim.)

a ⑥ a x b c c x d d x

a tempo p

nat. pp

e pp b e d x e c f d x f b

e e d ⑥ b f x g b e

rit. poco a tempo

mf

pizz. CII

pizz. CIII

a a g e c x f

nat. pizz.

W

rit. poco a tempo

♩ II

f

rall. a tempo Più mosso

♩ II

♩ I

nat. *mf*

e f sub g f e d x e g d c b a g f e

ten.

♩ I

b/a a a/a

CVII ten.

♩ I

CVII

b/a g c/g f c/f

ten. ③ ♩ VI C IV C II ten. ♩ II

♩ I

c#/f c# f/e# e# f/e f/e

4#

Poco string. *rall.* *sfz*

ten. * ②

CVII

Grandioso *a tempo*

rall. *sfz*

VII

CVII

b/e dx ⑥ b

dx c b ba ⑤

g f e d c b ⑥

sfz

a tempo *rall.* *a tempo* *rall.*

CVII

a/b a

a/c b a

b/a g

CVII *a tempo (meno)* *rit.* *rall.* *a tempo*

mf

c b e e

Largo, liberamente

② 3

ppp poco vib.

mf *pp*

(pouce pulpe) *pp*

e

Tempo I sur la touche (XII)

① *pp*

pp

e b e # e a f d dx f b

* Ecriture originale:

First system of the musical score. The treble clef staff contains a melodic line with a slur over the first six notes. The bass clef staff contains a bass line with a slur over the first six notes. The key signature has one sharp (F#) and the time signature is 3/4. A dynamic marking of *p* is placed below the bass staff.

Second system of the musical score. The treble clef staff has a slur over the first six notes, with a *rit. poco* marking above it. The bass clef staff has a slur over the first six notes, with a *pizz.* marking above it. The system concludes with an *a tempo* marking and a dynamic marking of *mp*. Below the system, the instruction *Quittez progressivement la touche.* is written.

Third system of the musical score. The treble clef staff has a slur over the first six notes, with a *nat.* marking below it. The bass clef staff has a slur over the first six notes, with a *pizz.* marking above it.

Fourth system of the musical score. The treble clef staff has a slur over the first six notes, with a *rit. poco* marking above it. The bass clef staff has a slur over the first six notes. The system concludes with an *a tempo* marking and a dynamic marking of *f*.

Fifth system of the musical score. The treble clef staff has a slur over the first six notes, with an *Allarg.* marking above it. The bass clef staff has a slur over the first six notes, with a *p* marking below it. The system concludes with an *a tempo* marking, an *Allarg. molto* marking, a dynamic marking of *pp*, and a *nat.* marking. A green vertical line is drawn between the first and second measures, and a red vertical line is drawn between the fourth and fifth measures. A red bracket on the right side of the system indicates an octave shift, labeled *8va (XXIV)*.