

PROMUS

Federal University of Rio de Janeiro

Heitor Villa-Lobos

Bachianas Brasileiras 3 and 4:

Critical editions for orchestra violinists

Holly Diane Katz

If you want to understand the invisible, look carefully at the visible. From the Talmud.

BACHIANAS BRASILEIRAS 3:

Manuscript, List and Critical Editions

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A Mindinha

1

BACHIANAS BRASILEIRAS (Nº3)

X Preludio - (Ponteio)

H. VILLA-LOBOS
(Rio 1938)

1ª VIOLINAS *Adagio* 8 ①

17 ② 8 ③ *rit. a tempo* *div.* *mf* *coll.* *mf*

32 ④ *Piu mosso quasi Allegro*

38 (conf. div.) (unis)

42 *div.* *mf* ⑤

51 (unis) *mf* 1

54 *mf*

57

60 ⑥ *Meno mosso* 2 *poco mf.* *vive*

2

10 violinos

64

66

69

70

71

82

85

89

93

97

all. e cresc.

Largo

mf

all. a tempo

rit

a tempo

div. in 2

div. in 4

div. in 3

a tempo

2

8

5

7

10

12^a violinos

3

101 div.

103 UNIS *rall.* div. in 2

105

XX - Fantasia (Devaneio)

Allegro Moderato (em recitativo)

10 10

div. *Pizz. mf cresc. div. in 3 div. in 4*

14 1 *rall.* ① **Piu mosso** UNIS

20 div. in 3

25 1 1 4 4

34 *vive subito*

The image shows a page of handwritten musical notation for 12 violins. The score is written on five systems of staves. The first system (measures 101-105) includes a 'div.' (divisi) instruction and a 'rall.' (rallentando) marking. The second system (measures 106-110) is the beginning of a section titled 'XX - Fantasia (Devaneio)' in 'Allegro Moderato (em recitativo)'. It features a 'Pizz.' (pizzicato) instruction and a 'cresc.' (crescendo) marking. The third system (measures 111-115) includes a 'div. in 3' instruction and a 'div. in 4' instruction. The fourth system (measures 116-120) includes a 'rall.' marking and a 'Piu mosso' tempo change. The fifth system (measures 121-125) includes a 'vive subito' instruction. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf' (mezzo-forte).

4^{to} Violinos

div. 36

③ *Meno* 8 *allarg.*

46 *p* *cam surd.*

51 ④ *a tempo* 13 *via solo.*

68 ⑤ *div.* *mf* *cresc.* 1

72 ⑥ *a tempo 1^a* 11 *cresc.*

91 ⑦ *allarg.* *f* *Meno*

95 *dim. poco a poco*

100 ⑧ *solo 1^a Viol.*

106 *a tempo.* 1

111 ⑨ *Todos* 10 *all.* *mf* *a tempo*

122

1^a violines

5

124

126

128

130

132

134

136

138

140

142

144

div. a tempo

allarg.

10

11

vire

A 6

XXX - Aria (Modinha)

Largo 5 ① Piu mosso 12 ② Largo 5

23 *mf*

25 *sd*

27

29 ④ Grandeoso *cresc. e rall.* *f* *ff*

31

33

35 *div.*

37

39 ⑤ *conf. div.* *div. in 3/8* Quasi allegro 2 *sfz > rall.*

Handwritten musical score on aged paper, featuring multiple staves and measures. The score includes various musical notations, including notes, rests, and dynamic markings.

Key markings and annotations include:

- Measure 43: *mf*
- Measure 45: *mf*
- Measure 47: *UNIS.*, *mf*
- Measure 54: *div. mf*, *UNIS.*
- Measure 60: *div.*, *UNIS.*
- Measure 64: *div.*
- Measure 67: *UNIS.*

The score concludes with the handwritten instruction: *da estante vive subito*.

8 12^a Violinos

70 *div. div. in 3*

73 *div. in 3*

76 *cresc.* *a tempo 1^o* *mf* *mf*

83 *UNIS.* 28

9 *No mesmo mov^{to} (d)* *div. in 3* *mf > p* *UNIS.* *mf*

113

118

120

122 *all.* *p* *longo* *div.*

125 *Sord.* *div.* *mf*

1^a Violinos 9

130

132 UNIS

134 1 div.

XV - Tocata (Picapiao)

Allegro
f (soffando o urlo)

5

9 div.

12

18 UNIS ① div. pizz.

21 vice subito

10

12 violinos

Arco

mf

sfz

Arco

mf

sfz

UNIS.

Div.

1

sfz > p

f

3

mf

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

1st violines

11

72 No mesmo movimento de

74

76

82

85 No mesmo movimento UNIS.

89

94

1

div: mf

mf

rit

12 *1² violinos*

This page of a musical score is for 12 violins. It contains measures 98 through 136. The music is written in treble clef with a key signature of one sharp (F#). The score is divided into systems, with measures 98-101, 102-105, 108-111, 112-115, 119-122, 126-129, 132-135, and 136. Various musical notations are present, including eighth and sixteenth notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *div.* (divisi). Measure 109 features a sixteenth-note scale. Measure 112 includes the instruction *UNIS.* (unison). Measure 126 has a circled measure number 11. Measure 132 includes the instruction *div.* and *UNIS.*. Measure 135 has a circled measure number 12 and the instruction *div.*. Measure 136 ends with a double bar line and a 4-measure rest. The page number 12 is in the top left corner, and the instrument designation *1² violinos* is in the top center.

1st Violinos

div. 13

143 *mf* 10 *mf*

159 *div.* *mf*

163 *sfz* *pizz.* *mf* *pizz.* *sfz* *p*

169 *Recop* *div.* *5* *UNIS.* *mf*

178

183 *8^a* *8^a*

189 *sfz* *p* *div. in 3* *sfz* *p*

194 1

fine

12 violinos

14

16 a tempo 1^a

195

Pizz.

199

Arco

mf

sfz

205

17 Pizz.

mf

Pizz.

mf

211

7

Arco UNIS.

18

221

227

19 div.

UNIS

89

div.

1

231

89

div.

UNIS

235

238

sfz

15 Violinos

242 div. 3

249

260 UNIS.

263 div. 21 cresc. UNIS.

267

271 div.

274

op. 10 de Trautwein

Bachianas 3 - List of corrections

Listed below are all the corrections or reorganizations of the first violin part of Bachianas 3.

Legend:

Wrong notes: **red asterisk**

Dynamics, tempo markings and articulations: **blue asterisk**

Reorganization of the staves and measures: **green asterisk**

BACHIANAS 3

1st mvt. Preludio - Ponteio

- Wrong notes

m. 101, beat 3: a flat sign was added to the note E. MVL 14 (Manuscript solo piano score)

- Dynamics, tempo markings and articulations

m. 31: the staccato marks were removed. MVL 12 (Manuscript orchestra score)

m. 64: a missing *mf* dynamic marking was added. MVL 12

m. 83, 84: accents were added to the triplet notes. E (Holly Diane Katz)

- Reorganization of the staves and measures

m. 31: the actual notes replaced the 8va. E

m. 51: the actual notes replaced the 8va. E

mm. 64 - 69: the actual notes replaced the 8va. E

m. 90: Rehearsal number 9. MVL 14

2nd mvt. – Fantasia – Devaneio

- Dynamics, tempo markings and articulations

m. 108: A *rallentando* was added. MVL 13 (Ricordi orchestra score)

mm. 133 - 136: staccato markings were added. E

mm. 141 - 143: staccato markings were added. E

- Reorganization of the staves and measures

m. 28: the actual notes replaced the 8va. E

mm. 68, 69, and 71: the actual notes replaced the 8va. E

3rd movement – Aria - Modinha

- Wrong notes

- m. 25, beat 1: the first note is G. MVL 12
- m. 44, beat 5: the last note in the lower line is a C#. MVL 12
- m. 75, beat 2: the two accidentals from the first beat were added. E
- m. 75, beat 3: the notes return to the original octave. MVL 13
- m.118, beat 3: the second note is F. MVL 12

- Dynamics, tempo markings and articulations (blue asterisk)

- m. 123, beat 4: a *pp* was added in the lower line.

- Reorganization of the staves and measures

- mm. 37, 38: two staves were merged into one. E
- mm. 44, 45: the actual notes replaced the 8va. E

4th mvt. - Tocata – Picapáo

- Wrong notes

- m. 21, beat 1: the second part of a missing tie note was added. MVL 12
- m. 174: a missing 8va was added. MVL 12
- mm. 249 - 252: a missing 8va was added. MVL 12

- Dynamics, tempo markings and articulations

- mm. 48, 50: the *cresc.* markings were removed. MVL 13
- mm. 52, 54: the *cresc.* markings were removed. MVL 13
- m. 73: a *p* was added. MVL 12
- mm. 74, 75: accents each added to each note. E
- mm. 82 – 84: accents each added to each note. E
- mm. 96, 98, 100, 102: accents each added to each note. E
- m.119, beat 2, 3: two legato bowings were added. E

- Reorganization of the staves and measures

- mm. 56, 57: the actual notes replaced the 8va. E
- mm. 59 - 62: the actual notes replaced the 8va. E.
- mm. 71 - 84: the actual notes replaced the 8va. E.
- m. 87: the actual notes replaced the 8va. E.
- mm. 107 - 112: the actual notes replaced the 8va. E.
- mm.119 – 126, beat 3: the actual notes replaced the 8va. E
- m. 135: the actual notes replaced the 8va. E.
- m. 174, beat 1: the actual notes replaced the 8va. E.
- mm. 183 - 193: the actual notes replaced the 8va. E.

mm. 232 - 233, beat 2: the actual notes replaced the 8va.

mm. 235 - 241: the actual notes replaced the 8va. E.

mm. 247 - 252: the actual notes replaced the 8va. E.

mm. 261 - 262: the actual notes replaced the 8va. E.

m. 270, beat 2: the actual notes replaced the 8va. E.

Edition with Annotations
of the Corrections

À Mindinnha
BACHIANAS BRASILEIRAS Nº 3
I - Prelúdio (Ponteio)

Violino I

VILLA-LOBOS, H.
Rio, 1938

Adagio

8 [1] 8 [2] 8

25 [3] rit. A tempo 6

rall. *mf* div. *

32 [4] Più mosso, quasi Allegro ♩ = 100

unis.

34

36 unis.

42 [5] *mf* 4

51 *

mf *pp*

Violino I

2

54

57

60 poco rit. 6 Meno mosso * *mf* rall. e cresc.

65 *f* Largo

67

69

70

71 2 rit.

74 7 A tempo 8 8 *mf* *

84

Violino I

3

86

90 *** 9** **A tempo** **rall.**

94 **rall.** **A tempo** **div. in 4** **div. in 3**

97 **div. in 2** **rall.** **10** **A tempo**

99 **2** **div.** **f** **6** **6**

102 **unis.** **6** **6** **6** **6** **rall.** **div.**

104 **f**

3

II - Fantasia (Devaneio)

Violino I

Allegro Moderato (em recitativo)

div. 10 pizz. *mf* cresc. div. in 3 div. in 4

14 **1** Più mosso 4 rall. arco *f* 3 3

20 div. in 3 arco div. in 3 arco 3 3

24 div. in 3 div. in 3 *

29 **2** 4 *f*

36 div. 8 allarg

46 **3** Meno ♩ = 96 con sord. *p*

51 **4** A tempo 13 rall. > via sord.

Violino I

2

68 *senza sord.* * *mf* *cresc.* *div. in 3* *f* 5

78 *senza sord.* * *mf* *cresc.* *div. in 3* *f* 5

78 *A tempo* 11 *allarg* *Meno ♩ = 96* *f* 3 3

92 7 *dim. poco a poco*

98 8 *solo/1st stand* *p* *p*

105 * *rall.* *pp*

111 *A tempo* 9 *A tempo tutti* *mf*

122

124

Violino I

Violino I musical score, measures 126-144. The score is written for Violino I in D major (two sharps) and 2/4 time. The key signature is D major (two sharps). The tempo is marked "A tempo". The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. Measure numbers 126, 128, 130, 132, 134, 136, 138, 140, 142, and 144 are indicated at the start of each line. A blue asterisk and the word "segue" are present above measure 132. A box containing the number "10" is above measure 128. A box containing the number "11" is above measure 138. The score ends with a double bar line and a fermata over the final note. Dynamics include *f* (forte) and *ff* (fortissimo).

126

128

130

132

134

136

138

140

142

144

f

ff

A tempo

div.

f

ff

Allarg.

segue

10

11

Violino 1

III - Aria (Modinha)

1
 Largo 5 Più mosso 12

18 2 Largo 5 3
mf 3 3 3 3

25 * 3 3 3 3

27 3 3 3

29 4 Grandioso
f 3 3 3 *ff* 3

31 3 3 3 3 3 3 3

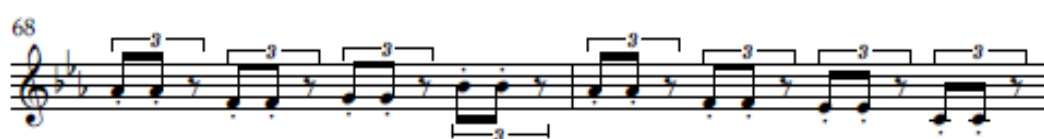
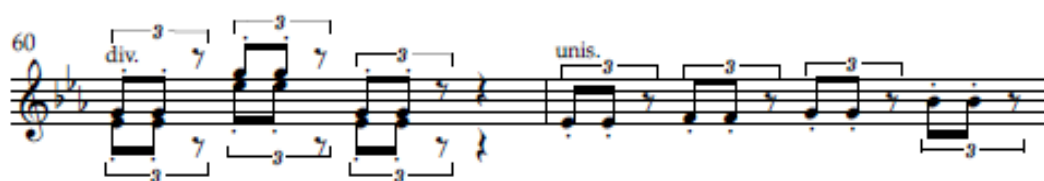
33 3 3 3 3

35 div. 3 3

[illegible]

Violino 1

3



4 Violino 1

70

73

75

77 A tempo 1°

The musical score for Violino 1 consists of four systems of staves. The first system (measures 70-72) shows a complex triplet pattern in both hands. The second system (measures 73-74) continues this pattern. The third system (measures 75-76) includes dynamic markings: *p*, *cresc.*, and *f*, and features two red asterisks marking specific notes. The fourth system (measures 77-78) is marked 'A tempo 1°' and shows a change in the musical texture with sustained notes and a *mf* dynamic marking.

Violino 1

5



No mesmo mov. (s)



Violino I

IV - Tocata (Picapáo)

Allegro

f saltando o arco

3

5

p

7

10 div.

12

14

16

V.S.

Violino I

2



21



25



29



36



39



44



51



Violino I

54 *div.* *unis.* *3* *3* *3* *div.* *3*

59 *mf* *div.* *unis.*

62 *sfz*

66 *3* *div.* *p* *mf*

[6] No mesmo movt°

72 *p* *sfz* *p* *sfz*

75 *p* *p*

Violino I

4

78

81

83

85

7 No mesmo movt°

2

unis.

f

89

pizz.

pizz.

94

8 arco

div.

mf

mf

arco

Violino I

5

100

105 9 * *mf* *mf*

111 10 *mf* *tr* *unis.* *mf* *tr* *unis.*

119 * *mf* * *mf*

122

130 11 *div.* *unis.*

135 *f*

138 12 *Più mosso* *div.* *mf*

V.S.

Violino I

6

145 [13]

10

mf

div.

3

3

mf

3

3

160

Musical score for 'The Rose Tree' (Meisterlied). The score is written for two staves (treble and bass clef) in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is in 3/4 time. The score shows measures 160 through 164. The melody features a triplet of eighth notes in measure 160, followed by a series of eighth and sixteenth notes. The accompaniment consists of a steady eighth-note pattern in the left hand, with occasional chords and rests. The piece concludes with a final chord in measure 164.

166 14

sfz > p

mf

pizz.

5

p

arco div.

mf

pizz.

5

p

arco div.

*†

175 unis.

The musical score shows measures 175 through 180. Measure 175 starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The melody consists of eighth notes: F#4, G4, A4, B4, C5, D5, E5, and F#5. Measures 176 through 180 continue the melody with various intervals and accidentals, including slurs and ties. The final measure (180) ends with a double bar line.

183 15

arco

Violino I

7

189

div. in 3

sfz *p*

sfz *p*

195 **16** Tempo primo

pizz.

pizz.

199

arco

mf *sfz* *sfz* *sfz* *sfz* *sfz*

mf *sfz* *sfz* *sfz* *sfz* *sfz*

206 **17** pizz.

mf pizz.

mf

218

arco

f 3

225

f

p

230

19 div.

unis.

3 3 3

div.

*

Violino I

8

235 unis. * div. unis.

mf

238 *ff*

242 div. 3 *p* *f*

249 20 * 7 unis.

261 * div. 21 *cresc.*

264 *ff*

269 3 3 3 3 3

272 3 3 3 div. *ff*

Final Edition

À Mindinnha BACHIANAS BRASILEIRAS Nº 3 I - Prelúdio (Ponteio)

Violino I

VILLA-LOBOS, H.
Rio, 1938

Adagio

8 1 8 2 8

25 3 rit. A tempo 6 div. rall. *mf*

32 4 Più mosso, quasi Allegro $\text{♩} = 100$

34

36 unis.

42 4 div. *mf* 3 5

51 *mf* 3 3 3 3 *pp*

Violino I

2

54

57

60 poco rit. 6 Meno mosso 2 *mf* rall. e cresc.

65 *f* Largo

67

69

70

71 2 rit.

74 7 A tempo 8 *mf*

84

Violino I

3



Violino I

II - Fantasia (Devaneio)

Allegro Moderato (em recitativo)

div. 10 pizz. *mf* cresc. div. in 3 div. in 4

14 **[1] Più mosso** 4 arco *f* rall.

20 div. in 3 arco

24 div. in 3

29 **[2]** 4 *f*

36 div. 8 allarg

46 **[3] Meno** ♩ = 96 con sord. *p*

51 **[4] A tempo** 13 rall. via sord.

Violino I

2

68 senza sord. *mf* *cresc.* *div. in 3* *f* 5

senza sord. *mf* *cresc.* *div. in 3* *f* 5

78 *A tempo* 11 *allarg* *Meno* $\text{♩} = 96$ *f* 3 3

92 *dim. poco a poco*

98 *solo/1st stand* *p* *p*

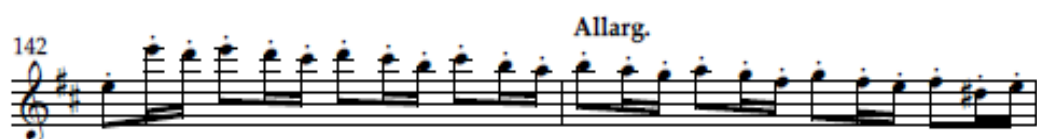
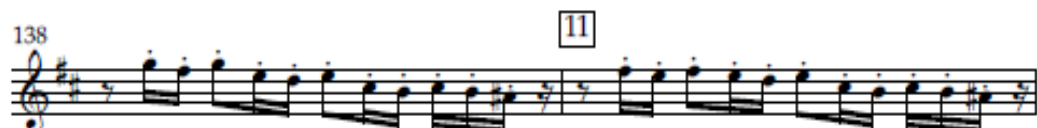
105 *rall.* *pp*

111 *A tempo* 9 *tutti* *mf*

122

124

Violino I



Violino 1

III - Aria (Modinha)

The musical score for Violino 1, III - Aria (Modinha), is written in 6/4 time. The score is divided into measures, with measure numbers 18, 25, 27, 29, 31, 33, and 35 indicated. The tempo markings are **Largo** and **Più mosso**. The score includes various musical notations such as rests, triplets, and dynamic markings.

Measure 18: **Largo**, measure 5, **mf**, triplet, **mf**.

Measure 25: triplet, **mf**.

Measure 27: triplet, **mf**.

Measure 29: **4** **Grandioso**, **f**, triplet, **ff**.

Measure 31: triplet, **f**.

Measure 33: triplet, **f**.

Measure 35: **div.**, triplet, **f**.

2

Violino 1

37

39

5

accel.

Quasi Allegro

2

43

mf

45

6

47

unis.

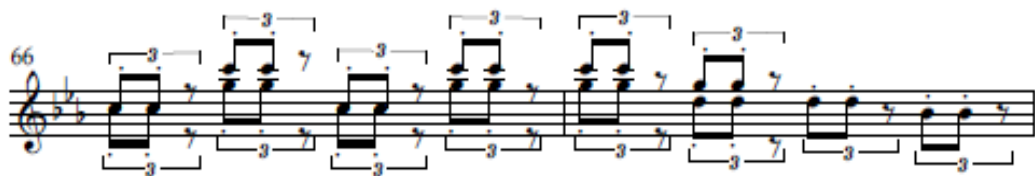
49

mf

The musical score for Violino 1 consists of measures 37 through 49. Measure 37 begins with a triplet of eighth notes (F4, G4, A4) followed by a half note (Bb4). Measure 38 continues with a half note (Bb4) and a quarter note (A4). Measure 39 starts with a triplet of eighth notes (G4, F4, E4) and includes an 'accel.' marking. Measure 40 is a whole rest. Measure 41 is a double bar line. Measure 42 is a whole rest. Measure 43 begins with a triplet of eighth notes (F4, G4, A4) and a 'mf' dynamic. Measure 44 continues with a triplet of eighth notes (Bb4, A4, G4). Measure 45 starts with a triplet of eighth notes (F4, G4, A4) and a '6' marking. Measure 46 continues with a triplet of eighth notes (Bb4, A4, G4). Measure 47 begins with a triplet of eighth notes (F4, G4, A4) and a 'unis.' marking. Measure 48 continues with a triplet of eighth notes (Bb4, A4, G4). Measure 49 starts with a triplet of eighth notes (F4, G4, A4) and a 'mf' dynamic.

Violino 1

3



4 Violino 1

70

73

75

77 A tempo 1°

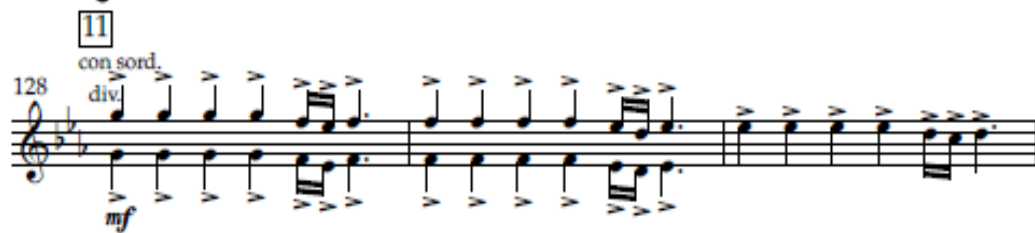
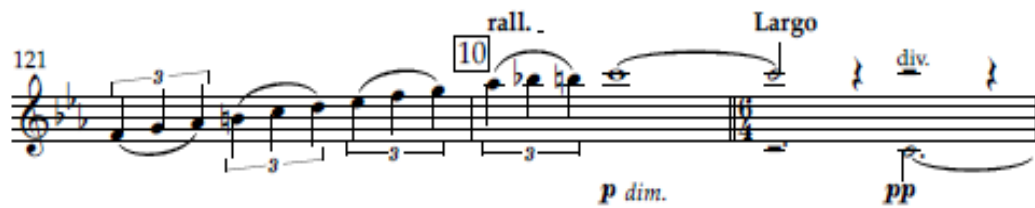
The musical score for Violino 1 consists of four systems of staves. The first system (measures 70-72) and the second system (measures 73-74) each contain two staves. The third system (measures 75-76) also contains two staves. The fourth system (measure 77) contains two staves. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings (*p*, *cresc.*, *f*, *mf*). The tempo marking 'A tempo 1°' appears at the beginning of the final system.

Violino 1

5



No mesmo mov. (a)



Violino I

IV - Tocata (Picapáo)

Allegro

f saltando o arco

3

5 *p*

7

10 div.

12

14

16

V.S.

Violino I

2



Violino I

54 *div.* *unis.* 3 *div.* 3

59 *mf* *div.* *unis.*

62 *sfz*

66 3 *div.* *p* *mf*

6 No mesmo movt°

72 *p* *sfz* *p* *sfz*

75 *p* *p*

Violino I

4

78

81

83

85

7 No mesmo movt°

2

unis.

f

89

pizz.

pizz.

94

8 arco

div.

p

mf

arco

Violino I

5

100

105

111

119

122

130

135

138

12 Più mosso

div.

4

mf

V.S.

Violino I

6

145 **13**

10

mf

div.

3

3

mf

160

166 **14**

sfz > p

mf

pizz.

5

p

arco div.

sfz > p

mf

pizz.

5

p

arco div.

175 unis.

mf

183 **15**

arco

Violino I

7

189 *div. in 3*

sfz *p*

sfz *p*

195 **16** *Tempo primo* *pizz.*

pizz.

199 *arco*

mf *sfz* *sfz* *sfz* *sfz* *sfz*

arco *mf* *sfz* *sfz* *sfz* *sfz*

206 **17** *pizz.*

mf *pizz.*

mf

7

7

218 *arco*

f *3*

18

225 *f*

p

230 **19** *div.* *unis.*

3 *3* *3*

div.

Violino I

8

235 unis. *mf* div. unis.

238 *ff*

242 div. 3 *p* *f* *p* *f*

249 20 7 unis. 7 unis.

261 21 div. *cresc.*

264

269 3 3 3 3 3

272 3 div. *ff*

BACHIANAS BRASILEIRAS 4:
Manuscript, List, and Critical Editions

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5

Bachianas Brasileiras Nº 4.

1º Violino

I

Prelúdio - Introdução - H. Villa-Lobos

Lento $\frac{8}{4}$ $\frac{4}{4}$ mf p sol
 3 do
 6 Solo $tutti$ $div-$
 9 1
 12 $8va$ p $unis$
 15
 18 17 2
 21 3 2 2 4

Handwritten musical score for "Lento" by Oscar Carvalho. The score is on aged, yellowed paper and features a piano (p) and a double bass (b). The music is in 4/4 time, indicated by the "4" in the time signature. The score is divided into measures, with measure numbers 24, 27, 30, 32, 36, and 40 marked. The tempo is marked "Lento" in the top right corner. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in blue ink are present throughout the score, including "cresc. e poco a poco animando" (measures 27-30), "palempo" (measure 32), "allarg. f" (measures 40-42), and "D.C. S" (measure 42). The score ends with a double bar line and a repeat sign.

3

Coral — Canto do Sertão —

Largo $\frac{2}{2}$ *rall - a tempo* *rall -*

2 *pp* *mao*

17 *p*

20

23 *f* *2* *poco rall.* *3* *a tempo*

26 *8va*

29 *3* *4* *3* *8va*

32 *8va*

36 *8va*

42 *8va* *div* *5* *p*

This is a handwritten musical score on aged paper. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/2 time signature. The tempo is marked 'Largo'. The score is divided into systems, with measure numbers 17, 20, 23, 26, 29, 32, 36, and 42 indicated on the left. The notation includes various note values, rests, and dynamic markings such as 'pp' (pianissimo), 'p' (piano), 'f' (forte), and 'poco rall.' (a little slower). There are also performance instructions like 'rall - a tempo' and 'rall -'. The score features several triplets and a section marked '8va' (octave). The handwriting is in dark ink, and the paper shows signs of age and wear.

[illegible]

Handwritten musical score on aged paper, featuring four systems of music. Each system consists of three staves (treble, alto, and bass clefs) and includes dynamic markings (mf) and articulation (accents). The score is numbered 5, 75, 77, 79, and 81. The notation includes various musical symbols such as notes, rests, and slurs.

System 1 (Measures 5-6):

- Staff 1 (Treble): *mf*, *8va*, *3*
- Staff 2 (Alto): *mf*, *8va*, *3*
- Staff 3 (Bass): *mf*, *8va*, *3*

System 2 (Measures 75-76):

- Staff 1 (Treble): *mf*, *8va*, *3*
- Staff 2 (Alto): *mf*, *8va*, *3*
- Staff 3 (Bass): *mf*, *8va*, *3*

System 3 (Measures 77-78):

- Staff 1 (Treble): *mf*, *8va*, *3*
- Staff 2 (Alto): *mf*, *8va*, *3*
- Staff 3 (Bass): *mf*, *8va*, *3*

System 4 (Measures 79-80):

- Staff 1 (Treble): *mf*, *8va*, *3*
- Staff 2 (Alto): *mf*, *8va*, *3*
- Staff 3 (Bass): *mf*, *8va*, *3*

System 5 (Measures 81-82):

- Staff 1 (Treble): *mf*, *8va*, *3*
- Staff 2 (Alto): *mf*, *8va*, *3*
- Staff 3 (Bass): *mf*, *8va*, *3*

Handwritten musical score on aged paper, featuring four systems of music. The first system (measures 83-84) is marked *mf* and *6*. The second system (measures 85-86) is marked *mf* and *8*. The third system (measures 87-88) is marked *mf* and *8*. The fourth system (measures 89-90) is marked *3* and *6*. The score is written in treble and bass staves with various musical notations including notes, rests, and dynamic markings.

Copiata — OSCAR CARVALHO

7
 III Aria — Cantiga —

Moderato mf

5 pp

10 *div.* mf

15 2 17 6 3 4 *rall. - a tempo*

23 mf

26

29 4 rall. *a tempo* ff

32

35

5 Virace

38 mf p pp 4

45 *Pizz.* f

Handwritten musical score on aged paper, featuring six systems of staves. The notation includes notes, rests, and various markings such as slurs, accents, and dynamic markings. The systems are numbered 48, 51, 54, 57, 63, and 67. The score includes a variety of musical symbols, including slurs, accents, and dynamic markings like *f* and *sfz*. The notation is written in a style characteristic of 19th-century manuscript notation. The paper shows signs of age, including discoloration and some staining.

48

51

54

57

63

67

div-3.

sfz

V.S.

Handwritten musical score on page 71, featuring a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The score is divided into systems, with measures numbered 69, 71, 73, 75, and 78. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measure 69: The first system begins with a treble clef and a 4/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature is two flats. The tempo marking "allarg." is written above the first measure.

Measure 71: The second system continues the melody and accompaniment. The tempo marking "allarg." is still present.

Measure 73: The third system continues the melody and accompaniment. The tempo marking "allarg." is still present.

Measure 75: The fourth system continues the melody and accompaniment. The tempo marking "allarg." is still present.

Measure 78: The fifth system begins with a treble clef and a 4/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature is two flats. The tempo marking "allarg." is written above the first measure. The system concludes with a double bar line and the tempo marking "Modto".

Handwritten notes at the bottom right of the page include "allarg." and "Modto".

Handwritten musical score for piano, measures 82 to 116. The score is written in G major (one sharp) and 4/4 time. It includes various dynamics, articulations, and tempo markings.

Measures 82-87: Measure 82 starts with a large handwritten '2'. Measures 83-87 feature a melody in the right hand with a *mf* dynamic.

Measures 88-98: Measure 88 has a large handwritten '12' above the staff and a '6' below. Measure 89 has a large handwritten '13' above the staff and a '1' below. Measures 90-98 continue the melody with a *mf* dynamic and a *rall* marking.

Measures 99-103: Measures 99-103 feature a melody in the right hand with a *rall* marking.

Measures 104-108: Measure 104 has a large handwritten '14' above the staff and a *pp* dynamic. Measures 105-108 continue the melody with a *pp* dynamic and a *rit* marking.

Measures 109-115: Measure 109 has a large handwritten '15' above the staff and a *pp* dynamic. Measures 110-115 continue the melody with a *pp* dynamic and a *rit* marking.

Measure 116: Measure 116 has a large handwritten '16' above the staff and a *pp* dynamic. It ends with a *pp* dynamic and a *rit* marking.

Tempo and Performance Markings: The score includes markings for *mf*, *rall*, *pp*, *rit*, *allarg*, and *Meno*.

Handwritten Notes: The score includes several handwritten notes and markings, including '12', '13', '14', '15', '16', '6', '1', 'pp', 'rit', 'allarg', and 'Meno'.

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11

IV — Dausa — Alindinho

Multotono 2/4 *sfx* *mf* *sfx*

3 *mf* *sfx*

6 *sfx*

9 *mf* *sfx* *mf*

12 *sfx*

15

18

21

24

27 *mf* *sfx* *mf* 2

30 *sfx*

12

33

36

39

42

45

3 17

IV 2

sfz

sfz

V. S.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes measures 49 through 84, with various annotations and a large '5' marking.

Measure 49: *mf*

Measure 53: *mf*

Measure 57: *mf*

Measure 61: *mf*

Measure 65: *mf*

Measure 69: *divisi*

Measure 73: *mf*

Measure 77: *mf*

Measure 81: *mf*

Measure 84: *mf*

Measure 85: *mf*

Handwritten musical score on aged paper, featuring multiple staves and measures. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *p*, *f*, *ff*). The page is numbered 14 in the top right corner. The score is divided into systems, with measures 91, 96, 101, 105, 109, 114, 117, 120, and 126 marked. The final system ends with the instruction "V. S." (Verso).

14

91

96

101

105

109

114

117

120

126

V. S.

Handwritten musical score on aged paper, featuring two systems of staves. The first system (measures 130-135) shows a piano accompaniment with chords and single notes. The second system (measures 141-153) features a solo line with rapid sixteenth-note passages, marked with 'div.' and 'sfz'.

System 1 (Measures 130-135):

- Measures 130-135: Piano accompaniment with chords and single notes.

System 2 (Measures 141-153):

- Measure 141: *div.* (divisi), *sfz* (sforzando), *mf* (mezzo-forte).
- Measure 142: *sfz* (sforzando).
- Measure 143: *sfz* (sforzando).
- Measure 144: *sfz* (sforzando).
- Measure 145: *sfz* (sforzando).
- Measure 146: *sfz* (sforzando).
- Measure 147: *sfz* (sforzando).
- Measure 148: *sfz* (sforzando).
- Measure 149: *sfz* (sforzando).
- Measure 150: *sfz* (sforzando).
- Measure 151: *sfz* (sforzando).
- Measure 152: *sfz* (sforzando).
- Measure 153: *sfz* (sforzando).

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is numbered 157 through 185, with section markers 13, 14, and 15. The bottom of the page is marked "V.S."

Section 13 (measures 168-172): *mf*, *sfz*, *mf*

Section 14 (measures 176-179): *mf*, *sfz*

Section 15 (measures 182-185): *mf*, *sfz*

V.S.

14

188

Meno

191

196

poco allarg.

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Bachianas 4 – List of corrections

Listed below are all the corrections or reorganizations of the first violin part of Bachianas 4.

Legend:

Wrong notes: **red asterisk**

Dynamics, tempo markings and articulations: **blue asterisk**

Reorganization of the staves and measures: **green asterisk**

BACHIANAS 4

1st mov. Prelúdio – Introdução

- Wrong notes

- m. 2, beat 1: the first note is a G. Ricordi orchestra score
- m. 30, beat 1, 2: the upper line notes were added to the lower line. R
- m. 42: a tie was added in the lower line. R

- Dynamics, tempo markings and articulations

- m. 8: a *mf* was added. R
- m. 30, beat 3: an accent was added. R
- m. 31, beat 3: a rall. was added. R.
- m. 32: an accent and dim were added. R
- m. 33: the *p* from m. 32 was transferred. R
- m. 34: a *crecs. poco a poco* was added. R
- m. 36, beat 4: an accent was added. R
- mm. 38, 39, 40: tenutos were added. ABM (Editions: Academy of Brazilian Music)

- Reorganization of the staves and measures

- m. 8, beat 3: the Tutti was relocated. R
- m. 13: the actual notes replaced the 8va. E (Holly Katz)
- m. 30: the actual notes replaced the 8va. E
- mm. 38 - 41: the actual notes replaced the 8va. E
- mm. 41 - 42: 2 staves replaced the 4 staves. E

2nd mvt. Coral - Canto do Sertão

- Dynamics, tempo markings and articulations

- m. 17: an extended legato line was added. Ricordi

m. 24: an extended legato line was added. R

m. 59: a *pp* was added. R

m. 71: the tempo marking *Grandioso* was added. ABM

- Reorganization of the staves and measures

mm. 27- 29: the actual notes replaced the 8va. E

mm. 34 - 44: the actual notes replaced the 8va in the upper line. E

m. 88: two staves were merged in to 1 staff. E

3rd mvt. Aria - Modinha

- Wrong notes

m. 66: a missing measure was added. R

- Dynamics, tempo markings and articulations

m. 10: a *mf* was added. Ricordi

m. 13, beat 3, 4: the eighth note is legato. ABM

m. 29, beat 4: the eighth note is separate. ABM

m. 37, beat 4: the eighth note is separate. ABM

m. 40: an extended legato line was added. Bassoon Apograph

mm. 45 - 67: an amended staccatissimo marking replaced the original. ABM

m. 78, beat 3, 4: a *cresc.* was added. ABM

m. 80, beat 4: a *pp* dynamic marking was added. R

m. 81, beat 1: a *dim.* was added. ABM

m. 81: an extended legato line was added. Viola Apograph

m. 87, beat 4: the eighth is legato. ABM

m. 89: an extended legato line was added. R

m. 113: an extended legato line was added. E

- Reorganization of the staves and measures

m. 112: rehearsal number 15 was transferred from m. 113. R

4th mvt. Dança - Miudinho

- Wrong notes

m. 16, beat 2: the second note is a D. R

m. 31, beat 2: the third note is G. R

mm. 42 - 48: missing notes in the lower line were added. R

mm. 78, 79, 80: an 8va was added. R

m. 112: an 8va sign was added to the lower line. R (see [Reorganizations](#))

m. 114: an 8va sign was added. R (see [Reorganizations](#))

mm. 120 - 129: an 8va sign was added. R

m. 143: the div. was omitted. E

m. 173, beat 1: the 4th note is a D. R

m. 180, beat 1: the third note is G. ABM

m. 183, anacrusis to beat 2: in the lower line the note C5 was added. R

m. 183, beat 2: in the lower line the note C5 was changed to C6. R

- [Dynamics, tempo markings and articulations](#)

anacrusis to m. 1: the *mf* was moved to m.1. E

anacrusis to m. 1: one accent was omitted. E

anacrusis to m. 1: a decresc. was added after the sfz. E

m. 2: a descresc. was added after the sfz. E

m. 4: a descresc. was added after the sfz. E

m.8: a descresc. was added after the sfz. E

m. 10: a descresc. was added after the sfz. E

m. 26: a descresc. was added after the sfz. E

m. 28: a descresc. was added after the sfz. E

m. 49: a *mf* was added. R

m. 74: a *mf* was added. R

m. 112: a *f* was added. R

m. 120: a *f* was added. ABM

m. 145: a descresc. was added after the sfz. E

m.146: a *mf* was added. ABM

m 151: a descresc. was added after the sfz. E

m. 152: a *mf* dynamic marking was added. E

m. 167: a descresc. was added after the sfz. E

m. 169: a descresc. was added after the sfz. E

m. 173: a descresc. was added after the sfz. E

m. 175: a descresc. was added after the sfz. E

m. 176: a *mf* dynamic marking was added. E

m. 191: a *ff* dynamic marking was added. ABM

- [Reorganization of the staves and measures](#)

m. 1, anacrusis: a div. sign was added. ABM

- m.1: a unis. was added. ABM
- mm. 33, 34: the two lines have the same notes. E
- mm. 49 – 60: the actual notes replaced the 8va. E
- mm. 75 – 80: the actual notes replaced the 8va. E
- mm. 112 – 114: the actual notes replaced the 8va. E
- mm. 120 – 129: the actual notes replaced the 8va. E
- m. 141, 142: a divis was added and followed by a unis. E
- mm. 146 – 149: the actual notes replaced the 8va. E
- m. 182: two lines merged into one. E

Edition with Annotations
of the Corrections

BACHIANAS BRASILEIRAS Nº 4

Violino 1

I - PRELÚDIO
(INTRODUÇÃO)

VILLA-LOBOS, H.
(Rio, 1941)

Lento *

mf

5 **1° solo** **Tutti ***

mf **Tutti**

mf

9 **1**

13 *

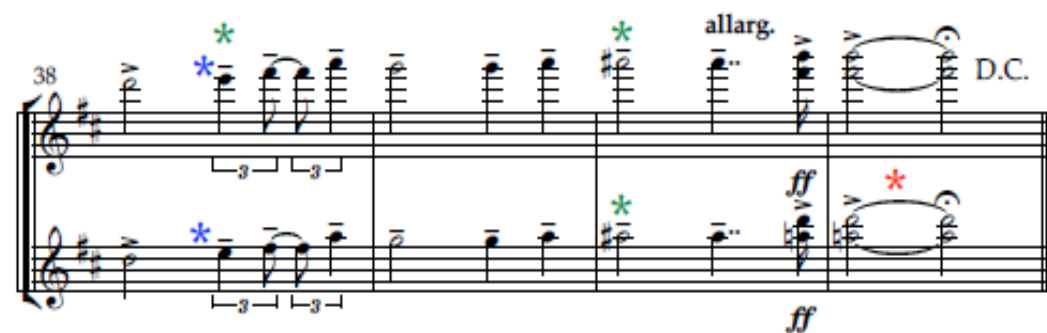
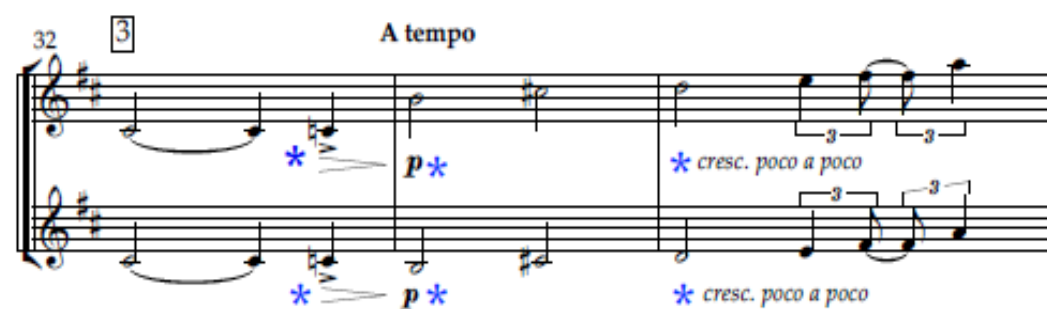
p

17 **2**

21

Violino 1

2



II - CORAL
(CANTO DO SERTÃO)

Largo 7 rall 1 A tempo 7 rall

17 2 Più Mosso

p *

20

23 3 A tempo

poco rall *

26 *

29

33 4 * Largo *

The musical score is written for a single melodic line in treble clef, with a key signature of two flats (B-flat and E-flat). The time signature is 2/2. The score is divided into four measures, each containing a 7-measure phrase. The first measure is marked 'Largo' and the second 'rall'. The third measure is marked 'A tempo' and the fourth 'rall'. The score includes various musical notations such as slurs, ties, and dynamic markings. There are also blue and green asterisks marking specific notes. The score is written in a single system with a repeat sign at the beginning of the first measure.

Violino 1

2



Violino 1

3

55

58

61

64

67

4 7 ***[Grandioso]** Violino 1

71 *fff* *mf* ³ *fff* *mf* ³ *fff* *mf* ³

74 *fff* *mf* ³ *fff* *mf* ³ *fff* *mf* ³

77 *fff* *mf* ³ *fff* *mf* ³ *fff* *mf* ³

Violino 1

5

80

fff *mf* ³ *fff* *mf* ³ *fff* *mf* ³

fff *mf* ³ *fff* *mf* ³ *fff* *mf* ³

fff *mf* ³ *fff* *mf* ³ *fff* *mf* ³

83

fff *mf* ³ *fff* *mf* ³ *fff* *mf* ³

fff *mf* ³ *fff* *mf* ³ *fff* *mf* ³

fff *mf* ³ *fff* *mf* ³ *fff* *mf* ³

86

fff *mf* *fff* *fff*

fff *mf* *fff* *fff*

fff *mf* *fff* *fff*

88

* unis.

3

III - ARIA (CANTIGA)

Moderato (♩=84)

mf *pp*

1 2

10

* *mf* *

* *mf* *

16

5 5

rall. 3 A tempo

mf *mf*

25

4

29

rall. A tempo

34

rall.

The musical score is for a piece titled 'III - ARIA (CANTIGA)'. It is in 4/4 time with a tempo marking of 'Moderato (♩=84)'. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into systems. The first system (measures 1-9) features a melody starting on a half note, moving stepwise, with a first ending bracketed 1 and a second ending bracketed 2. Dynamics are *mf* and *pp*. The second system (measures 10-15) includes piano accompaniment with chords and moving lines, marked with blue asterisks and *mf*. The third system (measures 16-24) shows a piano solo with a five-measure rest, followed by a melody, with a 'rall.' marking and a bracketed '3' indicating a section. The fourth system (measures 25-28) continues the piano accompaniment. The fifth system (measures 29-33) includes a 'rall.' marking and a bracketed '4', followed by a melody. The sixth system (measures 34-38) continues the piano accompaniment, ending with a 'rall.' marking and blue asterisks.

Violino I

2

38 **Vivace** (♩=132) *mf* > *p* > *pp* *f* pizz. *f* pizz. *f*

47 *div.*

51 *arco* *arco*

55 *ff*

63 *ff* (arco)

66 *ff*

6

7

8

9

Violino I

3

69 *ff* *sur*

72 *ff* *sur*

73 *div. in 2* [10]

76

77 *allarg.*

80 *p* *pp*

[11] *Moderato* ($\text{♩} = 88$)

86 *ppp* *mf*

[12] [13] *rall.* *A tempo*

90 *p* *pp*

Violino I

4

97

mf

mf

102

rall.

14

A tempo

107

rall.

* 15

112

A tempo

pp

pp

*

allarg.

16

Meno (♩=84)

4

4

120

rit.

ppp

pp

ppp

pp

IV - DANÇA
(MIUDINHO)

Muito Animado

* div. unis.

* *sfz* > *mf* * *sfz* > *mf*

4 * *sfz* > *mf*

8 * *sfz* > *mf* * *sfz* > *mf* 1

12

16 *

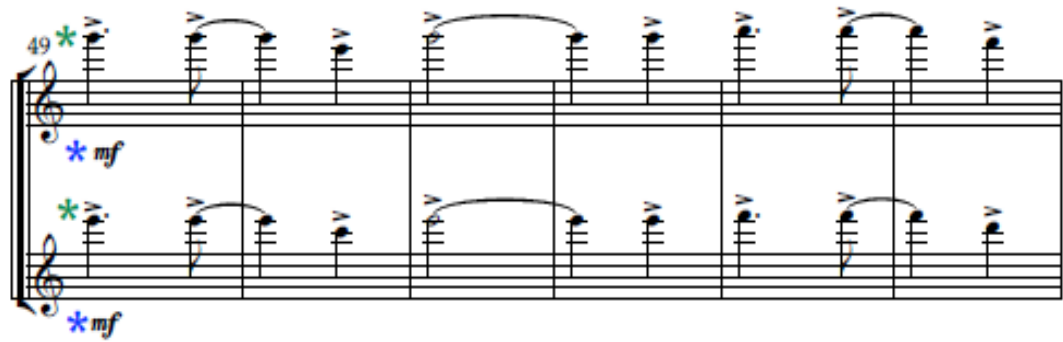
20

24 * *sfz* > *mf*

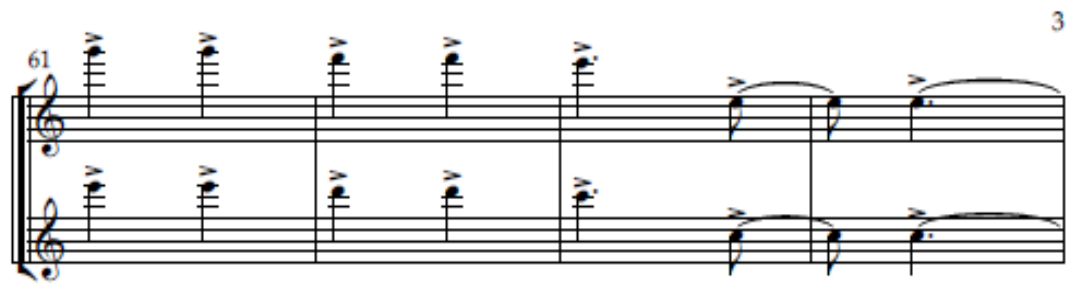
28 2 * *sfz* > *mf* *

32

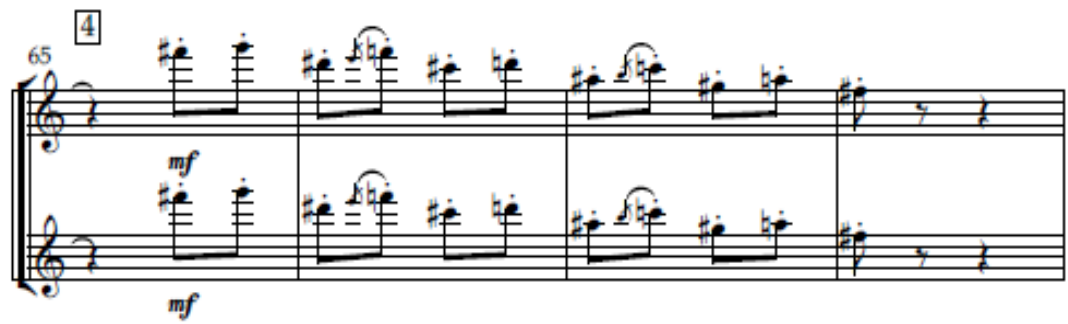
2



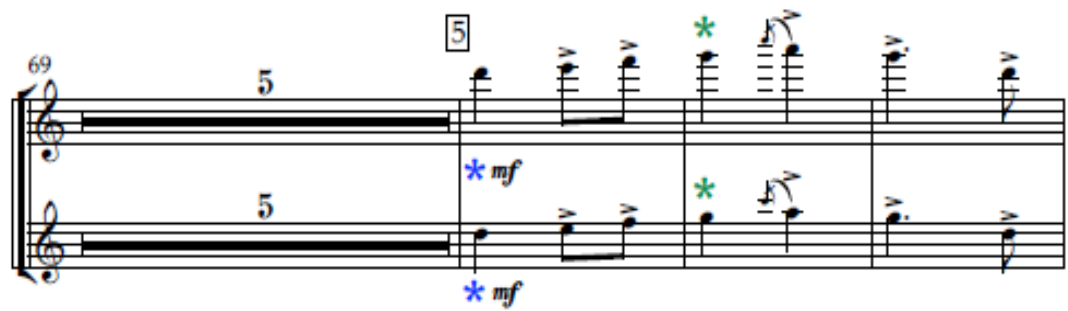
61 3



65 4



69 5



77



84 6 unis. 7



92



4

96

102

107 [8]

112 [9]

115 unis.

120 [10]

125

The musical score consists of several systems of staves. The first system (measures 96-101) features a melody with triplets and a piano (*p*) dynamic. The second system (measures 102-106) continues the melody. The third system (measures 107-111) includes a forte (*f*) dynamic and a triplet. The fourth system (measures 112-114) is a grand staff with multiple triplets and accents, marked with blue and red asterisks. The fifth system (measures 115-119) is marked 'unis.' and features a melodic line. The sixth system (measures 120-124) includes a forte (*f*) dynamic and accents, marked with blue and red asterisks. The seventh system (measures 125-129) continues the melodic line.

129 5

136

141 11 * div. unis. *

sfz > mf *sfz > mf*

145

* *sfz > mf*

149 12

sfz > mf * *sfz > mf*

6



183 15

184 185

186

187 188

189

190

191 *Meno*

192 193 194

195 *Poco Allarg.*

196 197

Final Edition

BACHIANAS BRASILEIRAS Nº 4

I - PRELÚDIO
(INTRODUÇÃO)

Violino 1

VILLA-LOBOS, H.
(Rio, 1941)

Lento

mf

5 **1º solo** **Tutti** **mf**

9 **1**

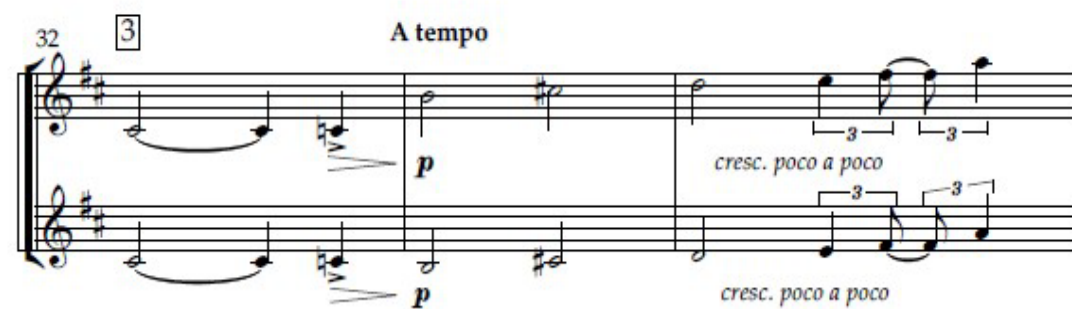
13 **p**

17 **2**

21

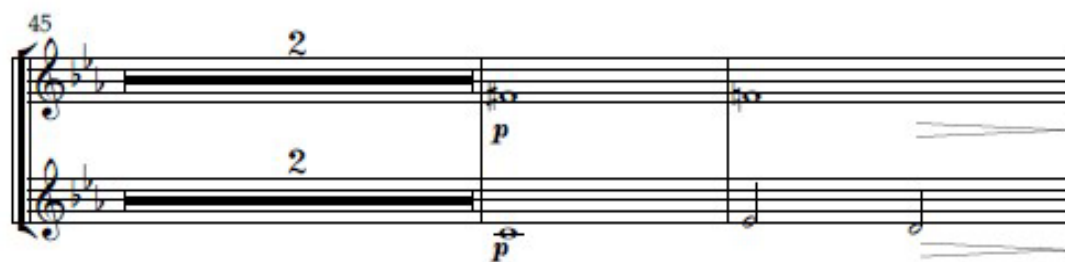
Violino 1

2



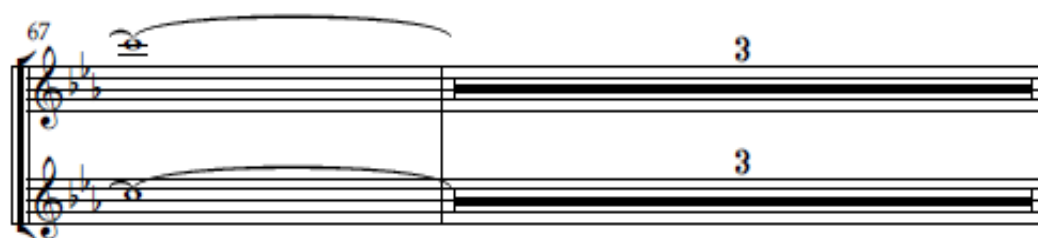
Violino 1

2



Violino 1

3



4 [7] [Grandioso] Violino 1

71 *fff* *mf* ³ *fff* *mf* ³ *fff* *mf* ³

74 *fff* *mf* ³ *fff* *mf* ³ *fff* *mf* ³

77 *fff* *mf* ³ *fff* *mf* ³ *fff* *mf* ³

Violino 1

5

80

fff *mf* 3 *fff* *mf* 3 *fff* *mf* 3

8va

83

fff *mf* 3 *fff* *mf* 3 *fff* *mf* 3

86

fff *mf* *fff* *mf* *fff* *mf*

3 3 3

88 unis. 3

unis. 3

III - ARIA
(CANTIGA)

Moderato (♩=84)

mf *pp*

1 2

10

mf *mf*

16 5 rall. 3 A tempo *mf* *mf*

25 rall.

30 4 A tempo

34 rall.

The musical score is for a piece titled 'III - ARIA (CANTIGA)'. It is in 4/4 time, marked 'Moderato' with a tempo of 84 beats per minute (♩=84). The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into six systems, each with a vocal line and a piano accompaniment line. The first system (measures 1-9) features a vocal melody starting on a whole note, followed by a half note, and then a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern. The second system (measures 10-15) continues the vocal melody with eighth notes and a half note. The piano accompaniment remains a steady eighth-note pattern. The third system (measures 16-24) includes a five-measure rest for both parts, marked 'rall.' (ritardando), followed by a return to the tempo marked 'A tempo'. The vocal melody begins with a half note, followed by eighth notes. The piano accompaniment also begins with a half note, followed by eighth notes. The fourth system (measures 25-29) continues the vocal melody with eighth notes and a half note. The piano accompaniment remains a steady eighth-note pattern. The fifth system (measures 30-33) continues the vocal melody with eighth notes and a half note. The piano accompaniment remains a steady eighth-note pattern. The sixth system (measures 34-37) includes a five-measure rest for both parts, marked 'rall.' (ritardando), followed by a return to the tempo marked 'A tempo'. The vocal melody begins with a half note, followed by eighth notes. The piano accompaniment also begins with a half note, followed by eighth notes.

Violino I

2 5 Vivace (♩=132) 6 pizz. 7 arco 8 9

38 *mf* > *p* > *pp* *f* *pizz.* *f* *div.*

47

51

55

63 (arco) *ff*

66 *rfz*

Detailed description of the musical score: The score is for Violino I, measures 38 to 66. It is in 4/4 time and B-flat major. Measure 38 starts with a dynamic of *mf*, followed by a crescendo to *p* and then *pp*. Measures 39-40 have a 4-measure rest. Measure 41 has a dynamic of *f* and is marked *pizz.* (pizzicato). Measures 42-43 have a 4-measure rest. Measure 44 has a dynamic of *f* and is marked *pizz.*. Measures 45-46 are marked *div.* (diviso). Measure 47 continues the *div.* marking. Measure 51 has a dynamic of *f* and is marked *arco* (arco). Measures 52-53 have a dynamic of *f* and are marked *arco*. Measure 54 has a dynamic of *f* and is marked *arco*. Measure 55 has a dynamic of *f* and is marked *arco*. Measures 56-57 have a dynamic of *f* and are marked *arco*. Measure 58 has a dynamic of *f* and is marked *arco*. Measure 59 has a dynamic of *f* and is marked *arco*. Measure 60 has a dynamic of *f* and is marked *arco*. Measure 61 has a dynamic of *f* and is marked *arco*. Measure 62 has a dynamic of *f* and is marked *arco*. Measure 63 has a dynamic of *ff* and is marked (arco). Measures 64-65 have a dynamic of *ff* and are marked (arco). Measure 66 has a dynamic of *rfz* (rassordito) and is marked (arco).

Violino I

3

69 *ff* *gr*

ff *gr*

ff *gr*

73 *div. in 2*

[10]

77 *allarg.*

p *pp*

p *pp*

81 [11] *Moderato* ($\text{♩} = 88$)

ppp *mf*

ppp *mf*

87 [12] [13] *rall.* *A tempo*

rall. *A tempo*

Violino I

4

97

mf

mf

102

rall.

14

A tempo

107

rall.

112

15

A tempo

allarg.

16

Meno (♩=84)

4

4

pp

pp

120

rit.

ppp

pp

ppp

pp

IV - DANÇA
(MIUDINHO)

Muito Animado

div. unis.

sfz > mf

4

sfz > mf

8

sfz > mf

12

16

20

24

sfz > mf

28

sfz > mf

32

2

36



40

3

The musical score for measures 40-43 of 'The Rose Tree' is shown. Measure 40 features a treble staff with a melody of eighth and sixteenth notes and a bass staff with a simple accompaniment. Measure 41 continues the melody. Measure 42 has a treble staff with a melody and a bass staff with a simple accompaniment. Measure 43 features a treble staff with a melody and a bass staff with a simple accompaniment. The score is marked with a '3' in a box above the treble staff in measure 43.

55

The image shows a musical score for the song "The Rose Tree". It consists of two staves, a treble staff and a bass staff, both with a key signature of one flat (B-flat). The treble staff begins with a treble clef and a key signature of one flat. The bass staff begins with a bass clef and a key signature of one flat. The score is written in 4/4 time. The melody is in the treble staff, and the bass line is in the bass staff. The score includes a key signature change from one flat to two flats (B-flat and E-flat) at measure 55. The score is written in a simple, clear style with a white background and black text.

61 3

61 62 63 64

65 4

65 66 67 68

mf

69 5

69 70 71 72 73 74 75 76

mf

77

77 78 79 80 81 82 83

84 6 unis. 7

84 85 86 87

f

92

92 93 94 95

4

96

102

107 8

112 9

115 unis.

120 10

125

The musical score consists of six systems of staves. The first system (measures 96-101) features a melody with triplets and a piano (*p*) dynamic. The second system (measures 102-106) continues the melodic line. The third system (measures 107-111) includes a key signature change to two sharps (F# and C#) and a forte (*f*) dynamic. The fourth system (measures 112-114) is a piano introduction marked with fortissimo (*ff*) and triplets. The fifth system (measures 115-119) is marked 'unis.' and features a melodic line with a forte (*f*) dynamic. The sixth system (measures 120-124) continues the melodic line with a forte (*f*) dynamic. The final system (measures 125) concludes the piece with a double bar line.

129 5



136



141 11 div. unis.
sfz > *mf* *sfz* > *mf*



145
sfz > *mf*



149 12
sfz > *mf* *sfz* > *mf*



6



183 15

186

189

191 **Meno**

ff

195 **Poco Allarg.**

O FIM

