

# VILLA-LOBOS

## THE THREE MARIES FOR PIANO

1. Alnitah

2. Alnilam

3. Mintika

1.00

From  
Masters of Our Day  
Educational Series  
Edited by  
Lazare Saminsky and Isadore Freed

THE MUSIC SP  
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CARL FISCHER

INC.  
62 Cooper Square, New York 3

BOSTON • CHICAGO • DALLAS



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## AS TRÊS MARIAS

### POEMA DE TRÊS PEÇAS PARA PIANO, SOBRE UM ASSUNTO BRASILEIRO INFANTIL

Era uma vez três meninas,  
 as três Marias da terra  
 que brincavam de pular  
 pelos sertões do Brasil.  
 Sempre alegres e unidas,  
 seguiam saltando e sorrindo,  
 em distâncias iguais uma da outra  
 todos os caminhos da vida . . .

E para que esta Trindade  
 servisse eternamente de símbolo  
 de união da humanidade,  
 o Destino as fez parar . . .  
 no infinito do céu  
 para iluminar o caminho  
 das crianças da terra.

(H. VILLA-LOBOS)

## THE THREE MARIES

**T**HREE pieces for piano are written on a Brazilian children's story:

Once there were three little girls, "The Three Maries of Earth," who romped and played in the countryside of Brazil. They were always gay and the best of friends. Smilingly they traveled all the paths of life together.

That this trinity might serve as a perpetual symbol of the union of humanity, Destiny has preserved them as eternal stars in the heavens to illuminate the path for the other children of Earth.

Published as a collection in 1959.

To Arminda Neves d'Almeida

3

# THE THREE MARIES

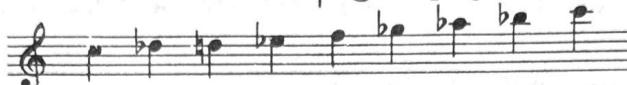
No. 1 Alnitah\*

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.

*Com quanto 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:*

(A)

10 measures  
10 compassos

6

8

9

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

*A peça requer uma execução clara e precisa no stacato e nos *sfs*.*

Vivace

8

Piano



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

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Handwritten musical score for piano, page 4, measures 8-16. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 8 starts with a forte dynamic ( $f$ ) and includes fingerings (1, 2, 3, 4) and grace notes. Measures 9-10 continue with similar patterns. Measure 11 begins with a piano dynamic ( $p$ ). Measures 12-13 show a transition with different note heads. Measure 14 concludes with a forte dynamic ( $f$ ) and measure 15 begins with a piano dynamic ( $p$ ). Measure 16 ends with a forte dynamic ( $f$ ).

The image shows a page of sheet music for two staves. The top staff begins with a treble clef, a key signature of one flat, and a tempo marking of 8. It features a series of eighth-note patterns. The bottom staff begins with a bass clef and a key signature of one flat. Both staves continue with a series of eighth-note patterns, each marked with a circled letter (A or B) above it. The music includes dynamic markings such as *p*, *sfs*, and *mf*. Fingerings are indicated by numbers above the notes, such as 1, 2, 3, 4, 5, and 6. The piece concludes with a final dynamic of *mf* and a measure ending with a sharp sign.

## 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:

*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,*



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.

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

Allegretto

*(andando)*

Piano

\*Also published separately, p 2259, 1 min. 45 sec.

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N3276

Più mosso

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one sharp. The music consists of six measures. Measure 1 starts with a dynamic *f*. Measures 2-3 show fingerings (3 5, 4, 3 1, 3) and slurs. Measure 4 contains a grace note. Measure 5 has a dynamic *sforzando* (*sforz.*). Measure 6 ends with a dynamic *sforzando* (*sforz.*) and a fermata.

*sforz.*

Continuation of the musical score from the previous page. It consists of four measures. Measures 1-2 begin with *sforz.* Measures 3-4 end with *sforz.*

A

*poco rall.*

3 1 3 1

rall.

*poco rall.*

Tempo I.

*sforz.*

*mf*

Continuation of the musical score. It consists of five measures. Measures 1-2 begin with *mf*. Measures 3-4 begin with *sforz.* Measure 5 ends with *sforz.*

*sforz.*

Continuation of the musical score. It consists of four measures. Measures 1-2 begin with *sforz.* Measures 3-4 end with *sforz.*

*Meno*

*sforz.*

*rall.*

Rio de Janeiro, 1930

## 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 $\sharp$  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 harmónicas 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:



*N. h. legato & piano*

Poco animato      *espressivo*

*l. h. melanc.*

*Brillant*

*Cantando*

Piano

8

8

8

\*Also published separately, P2260, 1 minute.

Handwritten musical score for two staves, measures 8-12. The score consists of two staves, each with a treble clef and a key signature of four sharps. Measure 8 starts with a sixteenth-note pattern: 2 3 1 5, 2 3 1 4, followed by 2 4 1 5. The right hand continues with eighth-note patterns. Measure 9 begins with a sixteenth-note pattern: 1 3, 1 2, 3. Measure 10 begins with a sixteenth-note pattern: 1 3, 1 2, 1 3. Measure 11 begins with a sixteenth-note pattern: 2 4 1 5, 2 3 1 5, 2 3 1 5. Measure 12 begins with a sixteenth-note pattern: 2 3 1 5, 2 3 1 5, 2 3 1 5.

10

8.

8.

8.

8.

8.

8.

dim. e poco rall.

V.

N3276

Rio de Janeiro, 1939

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