VILLA-LOBOS

THE THREE MARIES

FOR PIANO

1. Alnitah
2. Alnilam
3. Mintika

1.00

THE MUSIC
53 E. Broadway
Tempe, Arizona
Telephone 967-7161

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

CARL FISCHER
INC.
62 Cooper Square, New York 3
BOSTON • CHICAGO • DALLAS

O.4146

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AS TRÊS MARIAS

POÊMA 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 distancias iguais uma da outra
todos os caminhos da vida . . .

E para que esta Trindade
servisse eternamente de simbolo
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

THESE three 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

THE THREE MARIES

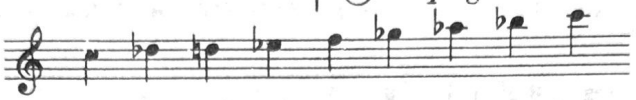
No. 1 Alnitah*

DURATION
3 min. 52 sec.

HEITOR VILLA-LOBOS

While this glittering music is written in the key of C major, at Ⓐ we see the use of a modal scale of 9 notes.

Comquanto esta música brilhante seja escrita no tom de dó maior observa-se na letra Ⓐ o emprego de uma escala modal de 9 notas.



The phrases are of irregular length, the first part being 13½ measures long. At Ⓐ 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 2a. parte começa com uma frase longa de 10 compassos, seguida de mais 3 frases irregulares como em seguida se verifica:

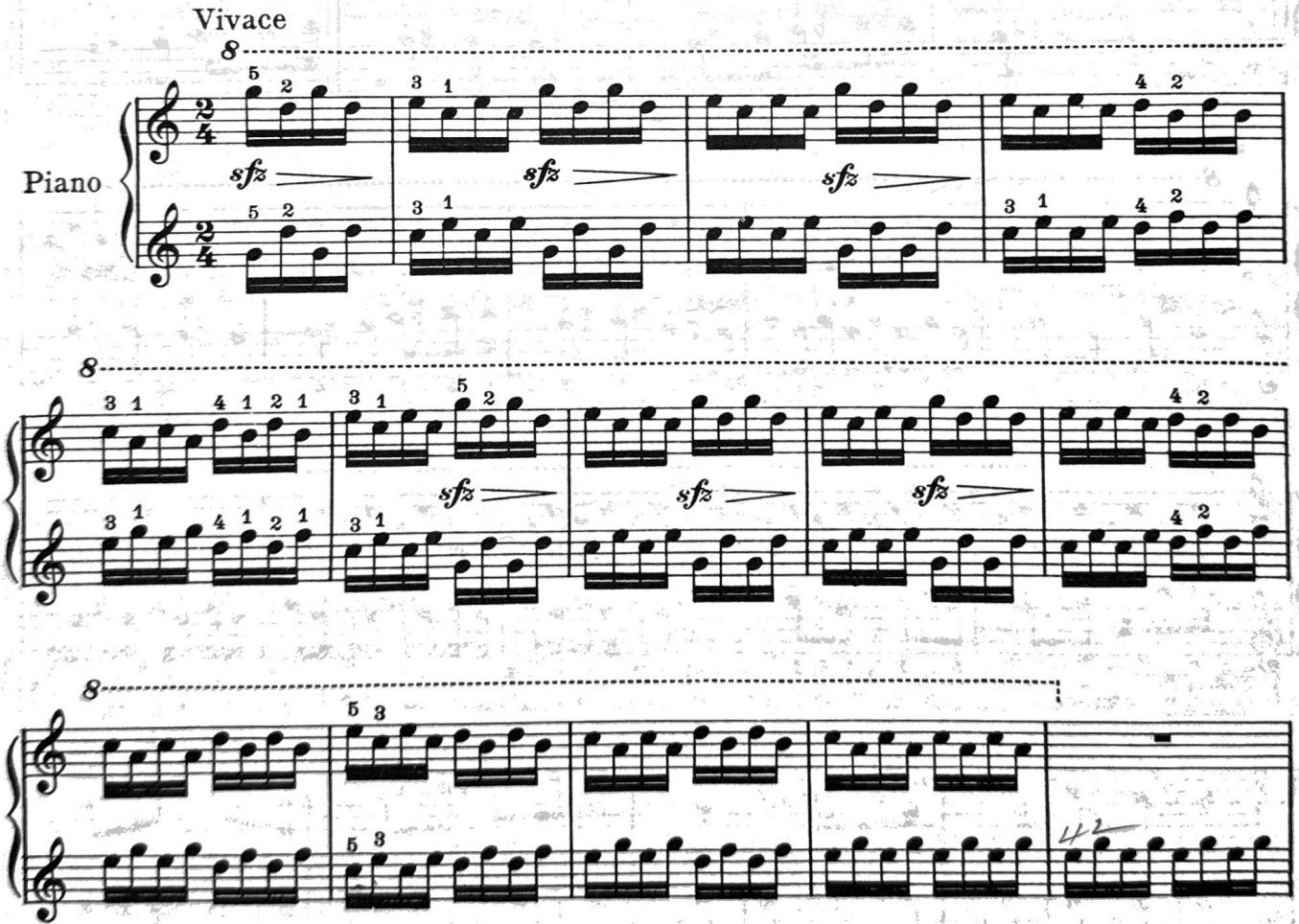
Ⓐ

10 measures *10 compassos*	6	8	9

Ⓑ

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

A peça requér uma execução clara e precisa no stacato e nos sfz.



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

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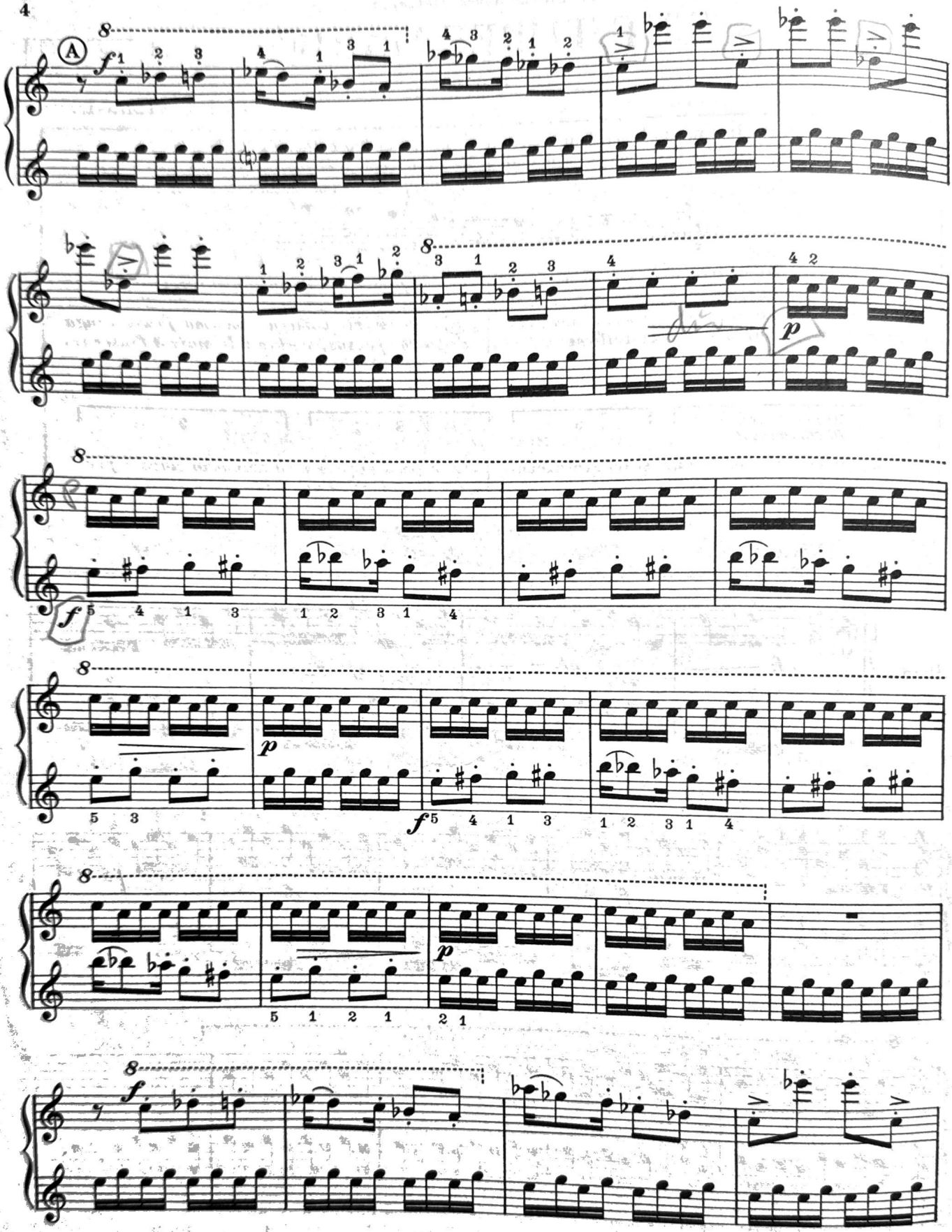
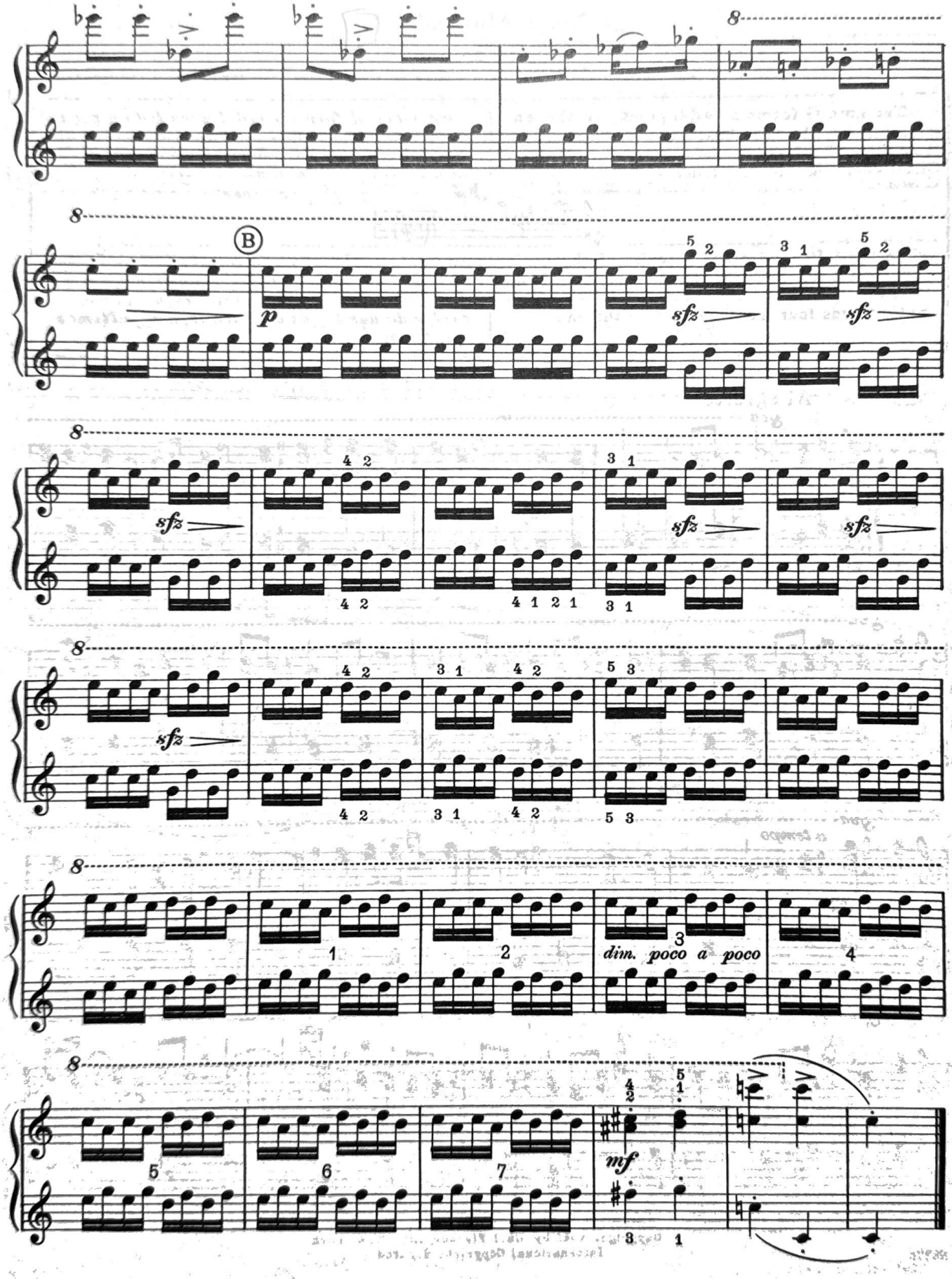

A
8
f
p


8
B
p
sfz
sfz
sfz
sfz
sfz
sfz
dim. poco a poco
mf

No. 2 Alnilam*

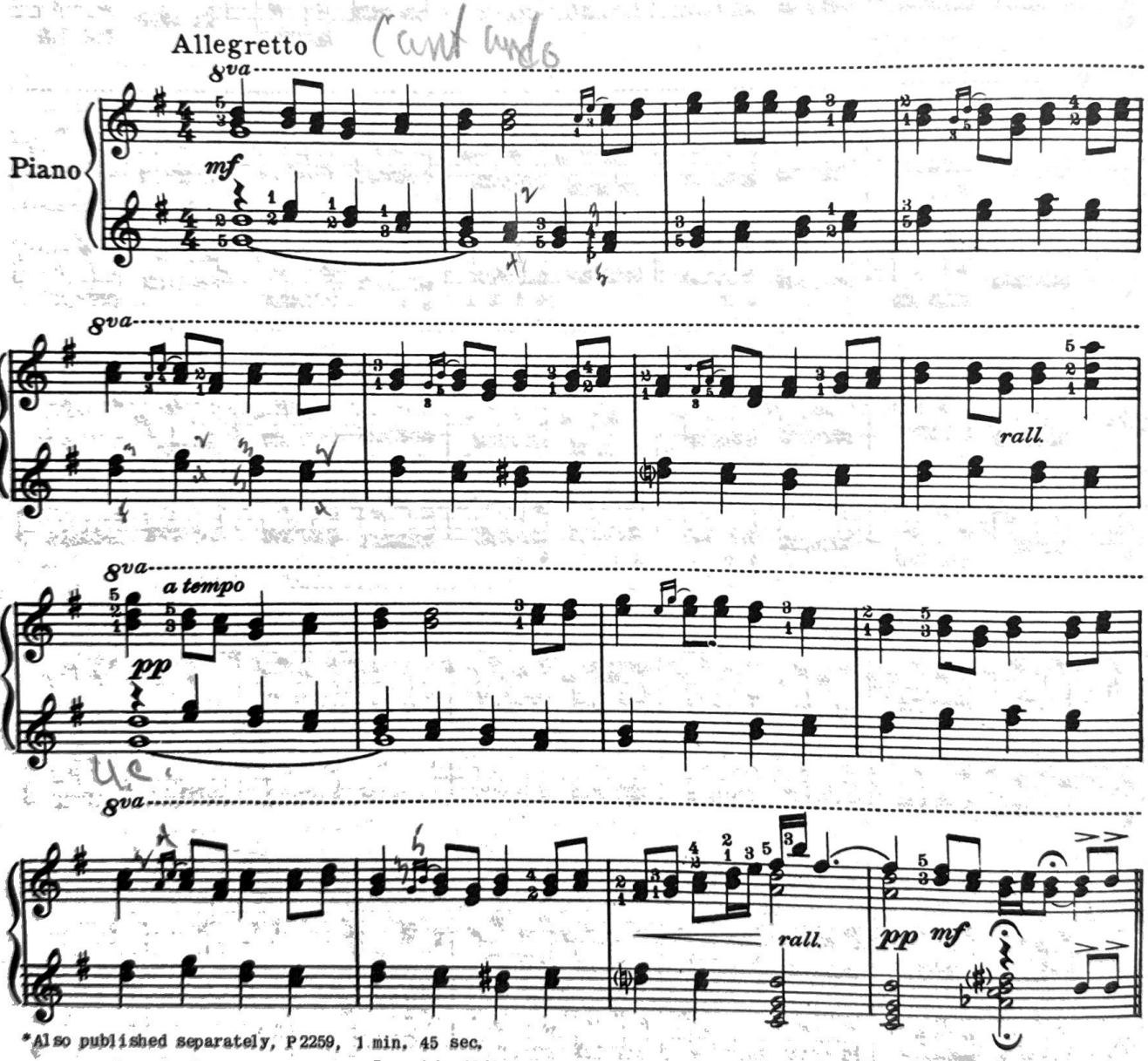
HEITOR VILLA-LOBOS

The note G forms a pedal point for the entire piece. The G is heard in every measure except at Ⓐ. The harmony here is based on the dominant chord in the right hand:

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.

A nota Sol forma o pedal para toda a peça. O Sol é ouvido em todos os compassos excéto no 23º, na letra Ⓐ. Ai a harmonia é baseada no acorde da dominante, na mão direita,

emquanto a mão esquerda toca uma série de modulações cromaticas. E notavel, no principio, como as terças diatonicas da mão esquerda mudam o colorido das terças cromaticas, nos ultimos compassos.



*Also published separately, P2259, 1 min. 45 sec.

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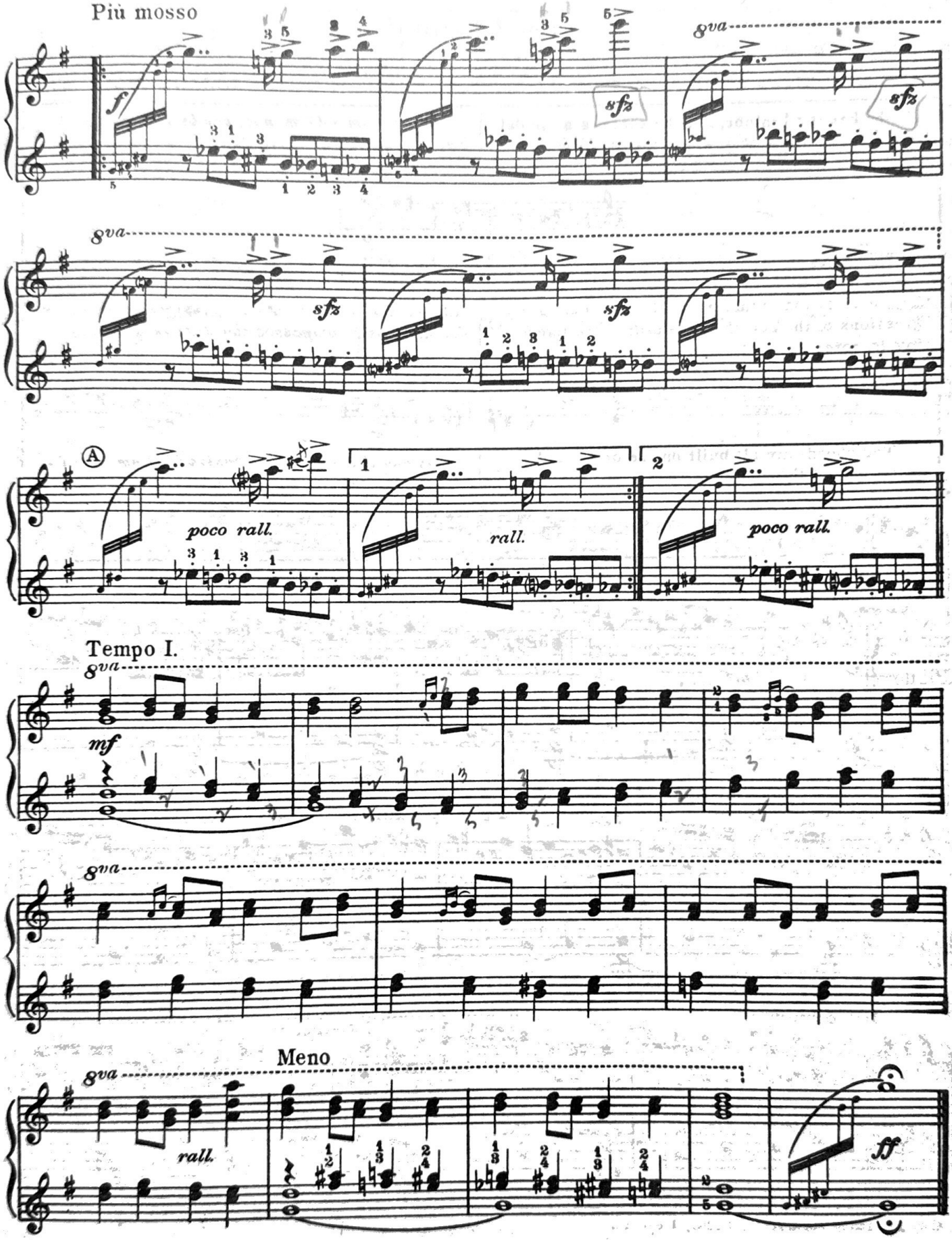


Rio de Janeiro, 1939

No. 3 Mintika*

HEITOR VILLA-LOBOS

The key is g♯ minor, but the scale is a modal minor (Aeolian) with a whole tone between 7 and 8:

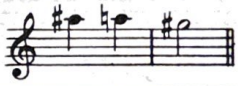
O tom é em sol♯ menor, sendo a escala modal menor com um tom entre 7 e 8:

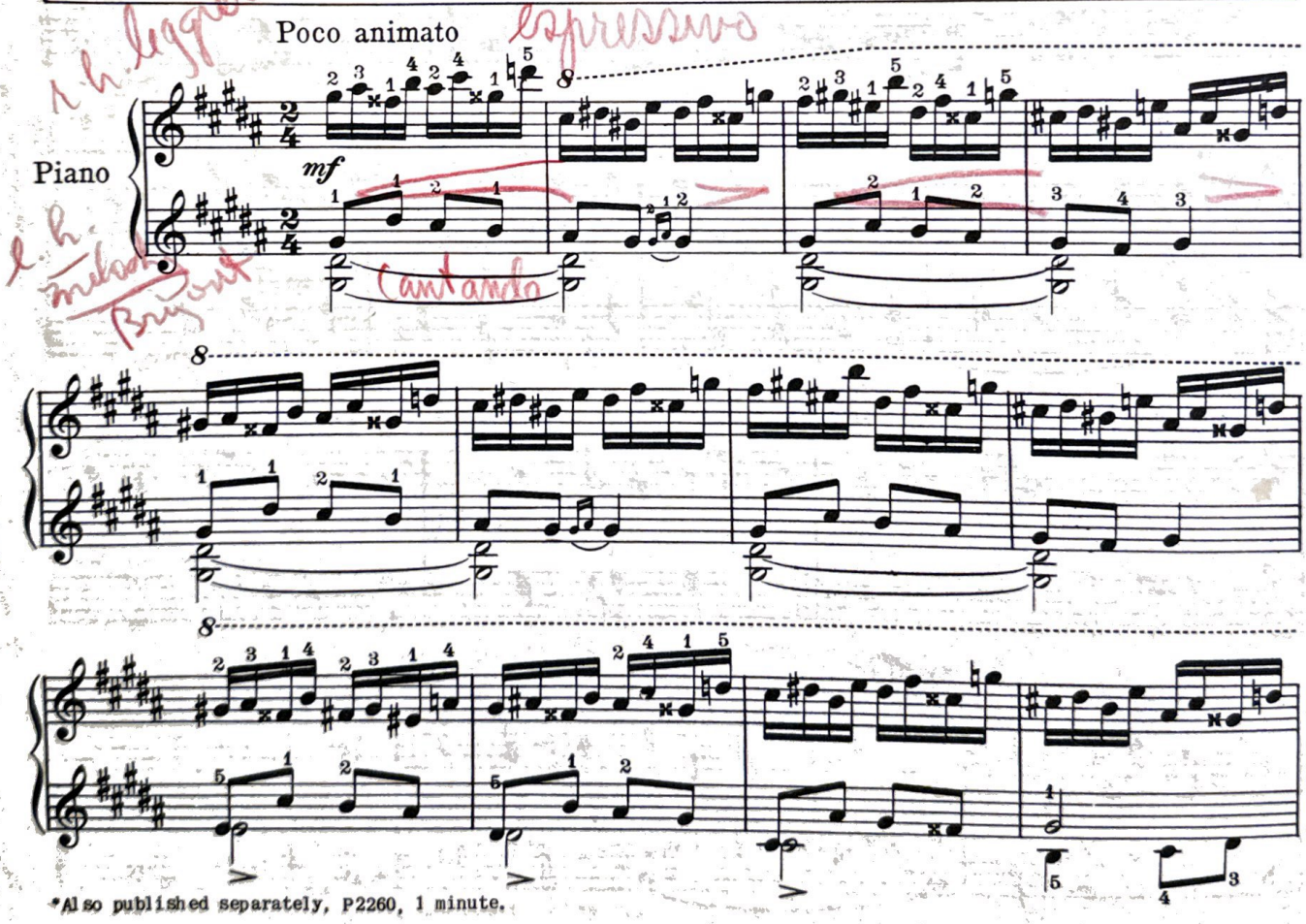
This gives the quasi gay left hand melody an olden-time melancholy touch despite the sparkling freshness of the right hand. The harmonic pro - gressions of the last three measures are interesting to note:

Isso dá á mão esquerda, de melodia alegre, um caráter nostalgico, não obstante a cintilante frescura da mão direita. As progressões harmonicas dos ultimos 3 compassos são dignas de nota:

The chords are all built on the downward movement of these three notes:

Os acordes são todos construidos em movi - mento descendente destas 3 notas:





*Also published separately, P2260, 1 minute.

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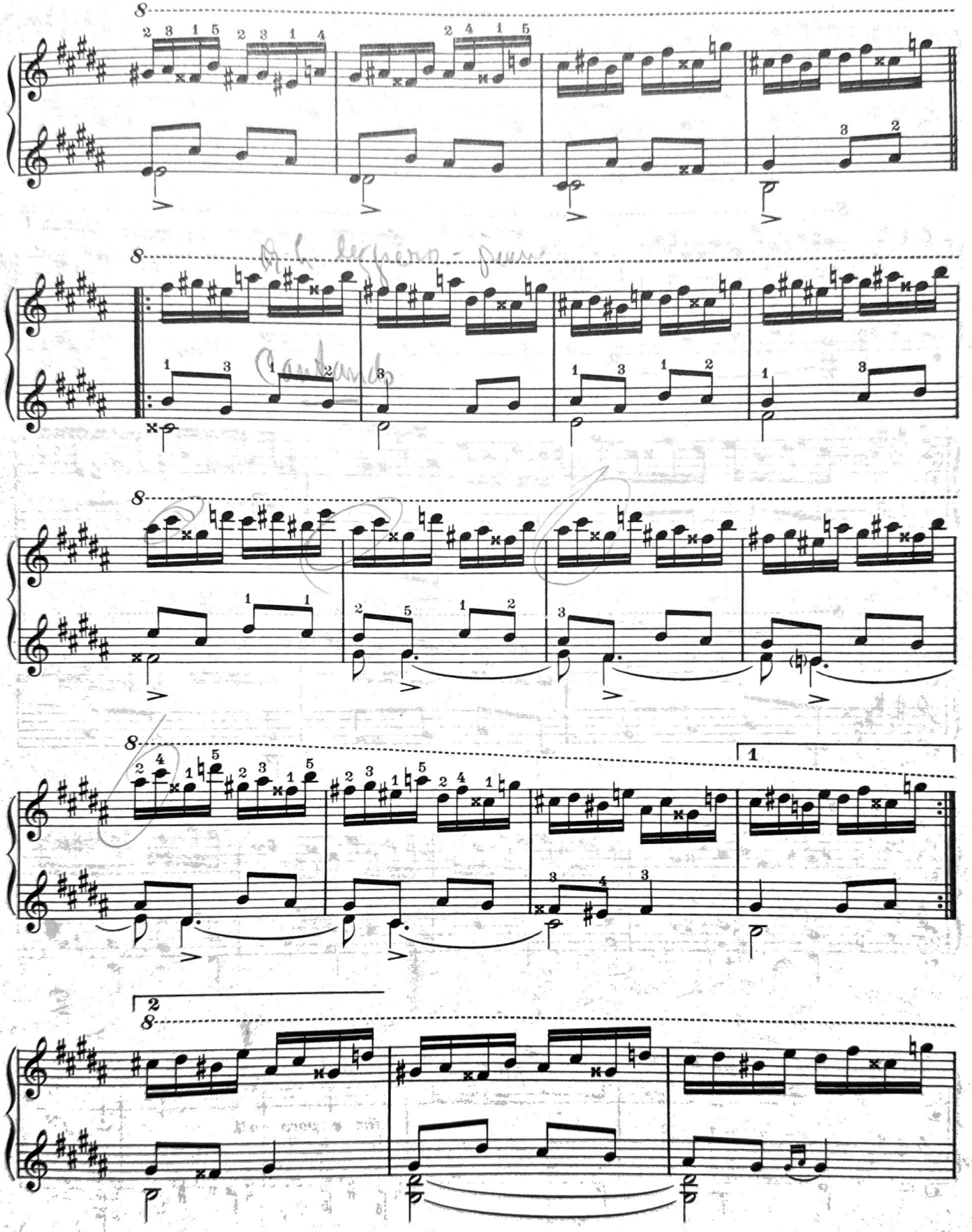

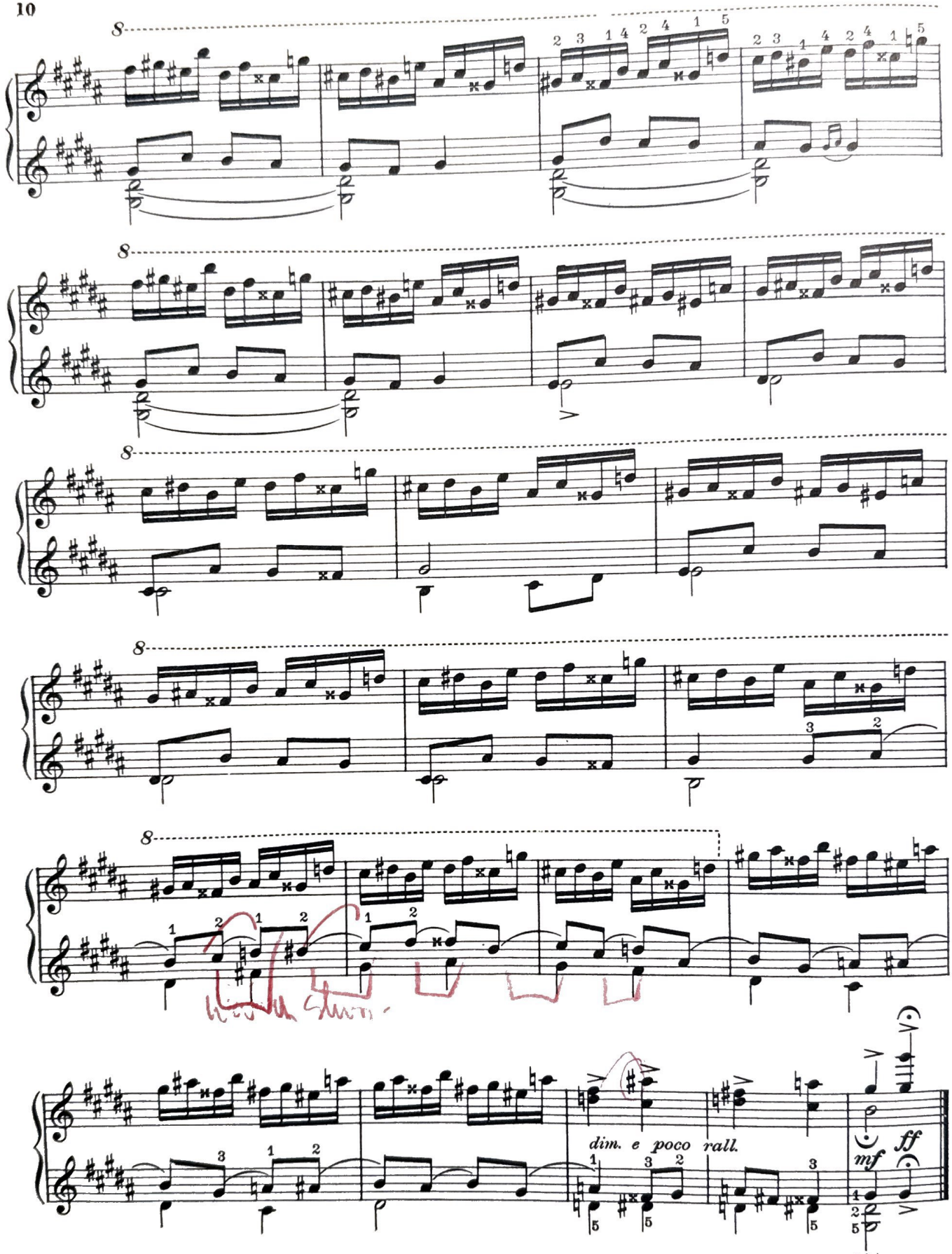

Rio de Janeiro, 1939

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