

# BRANQUINHA

## A BONECA DE LOUÇA (a)

Heitor Villa-Lobos  
(1887-1959)

(Brightly animated, ♩ = 88)  
Muito animado e alegre

*com delicadeza (delicately)*  
*p*

RH  
LH

4

RH  
LH

7

RH  
LH

10

RH  
LH

(hurrying)  
*affret.*

(a) Title and translation: *Branquinha* (The Little White Doll)  
Subtitle and translation: *A boneca de louça* (The Porcelain Doll)



## O POLICHINELO

## LE POLICHINEL (a) (b)

Vivo (♩ = 168)

Heitor Villa-Lobos  
(1887–1959)

(c) *col pedal sempre*

- (a) Title and translation: *O polichinelo* (The Punch Doll)  
Villa-Lobos does not use a subtitle, but repeats the title in French: *Le polichinel*
- (b) When performing the complete set of eight movements, the order of the last two movements is frequently reversed, and the suite ends with “O polichinelo.”
- (c) The 1918 Napoleão edition has the marking “col pedal sempre” at the beginning of the piece. Pedaling will vary according to the performance tempo. When this movement is played at maximum tempo, very little pedal is necessary, and half pedals should be used.

To Lucilia Villa-Lobos

## CABOCLINHA

## A BONECA DE BARRO (a)

(A moderate tempo, ♩ = 58)  
Pouco moderadoHeitor Villa-Lobos  
(1887–1959)

(b)

*mf* (smoothly connected)  
*suavement lié*

*p*

*a tempo*

*rall.*

(languidly)  
*moureusement*

*simile*

(a) Title and translation: *Caboclinha* (The Little Copper-Colored Doll)  
Subtitle and translation: *A boneca de barro* (The Clay Doll)

(b) The rhythm pattern of 16th notes in groupings of 3+3+2 in duple meter is not only important in this piece, but is one of the most distinctive patterns in Brazilian music. The composer indicates a smooth sequence of connected 16th notes with a gentle undulating syncopation.