

To Lucilia Villa-Lobos

BRANQUINHA

A BONECA DE LOUÇA (a)

Heitor Villa-Lobos (1887–1959)

(Brightly animated, $\downarrow = 88$)
Muito animado e alegre

(1887-1959)

(Brightly animated, $\text{♩} = 88$)
Muito animado e alegre

com delicadeza (delicately)

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

To Lucilia Villa-Lobos

MORENINHA

A BONECA DE MASSA (a)

(b)
(Animated, very accented, $\text{♩} = 126-152$)**Animado muito marcado**

Heitor Villa-Lobos
(1887-1959)

- (a) Title and translation: *Moreninha* (The Little Brunette Doll)
Subtitle and translation: *A boneca de massa* (The Papier-Mâché Doll)

- (b) The suggested metronome marking in the Eschig edition is $\text{♩} = 144$. In the editor's opinion, the minimum acceptable tempo is $\text{♩} = 126$, and $\text{♩} = 152$ is an ideal performance tempo. If Villa-Lobos's *mf* marking is maintained in the melody and the 16th-note patterns in the left hand (measure 3 and similar places) are played softly at $\text{♩} = 152$, pedal changes should be made each half measure. The four pedal changes per measure should be used at the slightly slower acceptable tempo.

To Lucilia Villa-Lobos

O POLICHINELO

LE POLICHINEL (a) (b)

Vivo ($\bullet = 168$)

Heitor Villa-Lobos
(1887–1959)

The musical score consists of four staves of music. Staff 1 (measures 1-6) starts in 2/4 time with dynamic *p*, featuring grace notes and a bass line with 'col pedal sempre' instruction. Staff 2 (measures 7-12) starts in 4/4 time with dynamic *sf*. Staff 3 (measures 13-18) starts in 3/4 time with dynamic *f*, containing sixteenth-note patterns with '3 1' and '3 2' markings. Staff 4 (measures 19-24) continues in 3/4 time with dynamic *f*.

- (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, $\text{♩} = 58$)
Pouco moderado

Heitor Villa-Lobos
(1887–1959)

1 (b) $\text{♩} = 58$
*mf (smoothly connected)
suavement lié*

5 *rall.* $\frac{1}{2} \frac{2}{4} \frac{5}{5}$ (*languidly*) *moureusement*

9

13 *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.