

A Nieweg Chart

Villa-Lobos: “Bachianas Brasileiras”

Editions as of January / 2016

This Chart was prepared in order to facilitate the finding of these compositions.
Scores and parts for sale can be ordered from EMS – Educational Music Service or your music dealer.
Scores and parts on rental are ordered directly from the publisher’s agent listed.

VILLA-LOBOS, Heitor (b. Rio de Janeiro, 5 March, 1887; d. at home, Rua Araújo Porto Alegre 56, apartment 54, Rio de Janeiro, 17 November, 1959). Brazilian composer

Biography:

<<http://www.villalobos.ca/villa-lobos-biography-on-brazilian-composer>>

“Of his plethora of works, *Bachianas Brasileiras* stands out as his most well-known. It is a complex construction featuring nine pieces for instruments and voice that offer an eclectic blend of the technique of Bach with Brazilian themes. It wasn’t until Paris where he stripped away the trappings of Western form to create his own.” — <<http://www.villalobos.ca>>

The *Bachianas Brasileiras* (Portuguese pronunciation: [baki'ẽnez brazi'lejɾəs]) are a series of nine suites by the Brazilian composer Heitor Villa-Lobos, written for various combinations of instruments and voices between 1930 and 1945. They represent not so much a fusion of Brazilian folk and popular music on the one hand, and the style of Johann Sebastian Bach on the other, as an attempt freely to adapt a number of Baroque harmonic and contrapuntal procedures to Brazilian music. Most of the movements in each suite have two titles: one "Bachian" (*Preludio, Fuga*, etc.), the other Brazilian (*Embolada, O canto da nossa terra*, etc.). — <http://en.wikipedia.org>

“Because Villa-Lobos dashed off compositions in feverish haste and preferred writing new pieces to revising and correcting already completed ones, numerous slips of the pen, miscalculations, impracticalities or even impossibilities, imprecise notations, uncertainty in specification of instruments, and other problems inescapably remain in the printed scores of the *Bachianas*, and require performers to take unusual care to decipher what the composer actually intended. In the frequent cases where both the score and the parts are wrong, the recordings made by the composer are the only means of determining what the composer actually intended (Round 1989, 35).” —

Round, Michael. 1989. “*Bachianas Brasileiras* in Performance”. *Tempo*, new series, no. 169 (June, “50th Anniversary 1939–1989”): 34–41.

Thematic index: W-numbers as established in David Appleby, *Heitor Villa-Lobos: A Bio-Bibliography*. New York: Greenwood Press, 1988. See p.15, infra.

BACHIANAS BRASILEIRAS Nº 1 (W246)

for 8 Violoncelli (para Conjunto de Violoncelos)

Composed 1930-1932, 2nd movement; 1936-1938 1st movement (SP = São Paulo)

Lisa Peppercorn lists the composition dates as 1930-32 and 1936-38. "I believe that the first movement was written only between 1936 and 1938, because until 1936 only the last two movements were ever performed. The first performance of the complete work was given in 1938." — *Villa-Lobos: Collected Studies* by L.M. Peppercorn, Aldershot, Scolar Press, p. 15

Dur.: 18' to 21'

Pub.: Associated Music Publishers © 1948

U.S. sales agent: Hal Leonard

Octavo Score (Width: 6.75", Length: 10.5", 32 pp.) for sale HL 50238920

Set of Parts only (Width: 9.0", Length: 12.0", 16 pp.) for sale HL 50242110

Instrumentation: sold as a set of one of each part: Viola, Violoncello 1 & 2 [one part], Violoncello 3 & 4 [one part], Violoncello 5 & 6 [one part], Violoncello 7 & 8 [one part]

Can be played by either 2 violas & 6 Violoncelli, or 8 Violoncelli, or an ensemble of Violoncelli

MOVEMENTS:

- Introdução (*Embolada*): Animato (a popular song of northeast Brazil)
- Prelúdio (*Modinha*): Andante (a sentimental song)
(*Modinha*: a very melodic style of song in the mood of serenades)
- Fuga (*Conversa*): Un poco animato (Conversation)

ORIGINAL MANUSCRIPT AT MUSEU VILLA-LOBOS:

- Introdução (*Embolada*); 32.5 cm x 23 cm; 28 pp.
- Introdução (*Embolada*); draft, 34 x 25 cm; 14 pp.
- Introdução (*Embolada*); redução, fragment, s.d.; 34 x 25 cm; 2 pp.
- Prelúdio (*Modinha*); s.d.; 32 x 24 cm; 6 pp.
- Fuga (*Conversa*); draft, s.d.; 32 x 24 cm; 6 pp.

DURATION: 20'08" (Composer's recording)

- Introdução (*Embolada*): 6'44"
- Prelúdio (*Modinha*): 9'00"
- Fuga (*Conversa*): 4'24"

SELECTED PERFORMANCES:

- World Premiere: 12 / September / 1932, Rio de Janeiro. "Prelúdio" & "Fuga" [only]. Rio de Janeiro Philharmonic Orchestra. Heitor Villa-Lobos, conductor. Work dedicated to Pablo Casals. Concert dedicated to [Walter] Burle Marx. In this concert, the 1st desk of cellos was replaced by violas. — museuvillalobos

Incorrectly listed by reference sources as Premiere: 12 / September / 1932, by the Philharmonia Orchestra of Rio de Janeiro, conducted by Walter Burle Marx (*sic*). This should read dedicated to [Walter] Burle Marx, conducted by Heitor Villa-Lobos.

- World Premiere complete work: 13 / November / 1938, Rio de Janeiro, Casa D'Itália. Heitor Villa-Lobos, conductor. 13th concert of the Sociedade Pró-Música
- 20/10/40, New York, Museum of Modern Art. Brazilian Music Festival. Walter Burle Marx, conductor. 1st performance in USA
- 3/3/51, Paris, Salle Gaveau. Orchestre de la Société des Concerts du Conservatoire; Heitor Villa-Lobos, conductor
- 1954, Rio de Janeiro, Teatro Municipal; Marila Gremo, choreographer. Ballet entitled "A Seca"
- 10/12/58, New York, Town Hall. The Violoncello Society; Heitor Villa-Lobos, conductor
- 11/2/59, México, DF, Sala de Espectáculos del Palácio de Bellas Artes. National Symphony Orchestra (Brazil); Heitor Villa-Lobos, conductor

OBSERVATIONS:

- There is an original manuscript which contains thematic material of all series “Bachianas Brasileiras”; 32cm x 23cm; 10 pp. — <<http://museuvillalobos.org.br/ingles/index.htm>>
- Dedicated to Pablo Casals
- Fuga (*Conversa*); dedicated to the memory of Sático Bilhar
- “Villa-Lobos Sua Obra” 2nd edition, has an indication: “mínimo de 8 violoncelos” (at least 8 Violoncellos)
- The 1st and 2nd Violoncellos can be replaced, as needed by violas, according to the composer’s performance records as well as by the information in the printed score

3 pp. (60 entries) of errata by D. Wilson Ochoa (Principal Librarian, Boston Symphony) created 2004, are available on the Orchestra Music Errata Catalog hosted on the MOLA (Major Orchestra Librarians’ Association) website. Contact a MOLA librarian.

This work is not in the public domain in the U.S.A. (due to first publication with the required notice after 1922, plus renewal or “restoration” under the GATT / TRIPS amendments), nor in the EU and those countries where the copyright term is life+70 years. However, it is public domain in Canada and in other countries (China, Japan, S. Korea) where the copyright term is life+50 years.

BACHIANAS BRASILEIRAS Nº 2 (W247)

for Chamber Orchestra

Composed 1930 (SP = São Paulo)

Dur.: 19' to 24'

Pub.: Milan: Casa Ricordi © 1949, Plate 129643

Score and Parts rental - U.S. agent: Boosey & Hawkes

Octavo size score (Width: 8 inches, Length: 10.5 inches, 88 pp. © 1952) for sale

U.S. agent: Hal Leonard HL 50076880 Notes in Portuguese. "Translation of percussion instruments" in English.

1[1/pic] 1 1 1 {*contrabassoon is a typo in the score*} — 2 0 1 0 — 1sax[tsx/bsx] — tmp+5perc (chocalhos {metal tube filled with beads, i.e., rattle}, reco-reco {notched stick, i.e., guiro}, triangle, cymbals, ganza {metal tube filled with gravel, i.e., metal shaker}, pandeiro {tamburello, i.e., tambourine}, bombo {bd}, matraca {Raganella, i.e., ratchet}, tamburo {snare drum}, tamburo acuto {small high pitched [piccolo] snare drum}, tamtam) — cel, pf — str

“Although the instrumentation list AND the first score page list “Controfagotto” [*sic*], nevertheless on all subsequent score pages the instrument is “Fagotto.” That would make the first 7 notes on contra and the rest on bassoon. But there’s no direction to change to bassoon, and internal evidence (horns & violas in octave with the bassoon) suggests that the contra is just a typo -- like the misspelling of the instrument. In any case, never is there more than one bassoonist playing.” — David Daniels

“Likewise, there is never more than one sax playing. It’s tenor sax for the first 3 mvts., and baritone sax for the 4th (the celebrated ‘Little Train’ movement).” — David Daniels email to Mr. Nieweg 12/20/2012

MOVEMENTS:

- Prelúdio, (*O Canto do Capadócio*) (The Song of the Countryman [or scamp]): Adagio — Andantino mosso — Adagio 7'
- Ária, (*O Canto da Nossa Terra*) (The Song of Our Country): Largo — Tempo di Marcia — Largo 5'
- Dança, (*Lembrança do Sertão*) (Memory of the Desert) or (Remembrance of the Bush): Andantino moderato — Allegro 5'
- Tocata (*O Trenzinho do Caipira*) (The Little Train of the Brazilian Countryman) or (The Little Train of the Rube) or (The Little Train of the Caipira): — Un poco moderato 4'

ORIGINAL MANUSCRIPT AT MUSEU VILLA-LOBOS

DURATION: 21'42" (*Composer's recording*)

- Prelúdio (*O Canto do Capadócio*): 7'04"
- Ária (*O Canto da Nossa Terra*): 5'38"
- Dança (*Lembrança do Sertão*): 4'56"
- Tocata (*O Trenzinho do Caipira*): 4'04"

SELECTED PERFORMANCES:

- World Premiere: 3 / June / 1934, Venice Italy. Il Festival Internazionale di Venezia. A. Casella, conductor — per museuvillalobos
[other reference sources have 3 / September / 1934, Dmitri Mitropoulos, conductor]
- 4/5/39, New York World's Fair Hall. Ária (*O Canto da Nossa Terra*) & Tocata (*O Trenzinho do Caipira*). Orquestra Filarmônica de Nova York; Walter Burle Marx, conductor. 1st performance in U.S.A.
- 31/8/41, Rio de Janeiro, ENM. Edoardo de Guarnieri, conductor. 1st performance in Brazil
- 7/6/53, Rio de Janeiro, Teatro Municipal. Ballet of Teatro Municipal; Madeleine Rosay, choreographer; Heitor Villa-Lobos, conductor. Entitled “Mancenilha (A Flor que Embriaga)”. Argumento de Heitor Villa-Lobos
- 25/5/55, Vienna, Grosser Musikvereinsaal. Orquestra Sinfônica de Vienna; Heitor Villa-Lobos, conductor

OBSERVATIONS:

- There is an original manuscript which contains thematic material of all series “Bachianas Brasileiras”; 32cm x 23cm; 10 pp. — <<http://museuvillalobos.org.br/ingles/index.htm>>
- Dedicated to Mindinha (nickname of Arminda Villa-Lobos, second wife of the composer, who founded and directed Museu Villa-Lobos, since its creation until her decease on August 1985)
- On page 1 of the score remove the instrumentation word Contrabassoon and replace with the word Bassoon. Also change the wording on the part. — CFN

VERSIONS for cello & piano and solo piano:

- Mvt. 1 Violoncello and piano reduction of Prelúdio (*O Canto do Capadócio*) (W251)
- Mvt. 2 Violoncello and piano arrangement of Ária (*O Canto da Nossa Terra*) (W250)
- Mvt. 3 Piano reduction of Dança (*Lembrança do Sertão*) (W252)
- Mvt. 4 Violoncello and piano arrangement of Tocata (*O Trenzinho do Caipira*) (W254)

- W568 is an arrangement for cello and piano
- W569 is an arrangement for piano solo

24 pp. (460 entries) of errata by D. Wilson Ochoa (Principal Librarian, Boston Symphony) created 2004, are available on the Orchestra Music Errata Catalog hosted on the MOLA website. Contact a MOLA librarian.

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BACHIANAS BRASILEIRAS Nº 3 (W388)

for Piano and Orchestra

Composed 1938 (RJ = Rio de Janeiro)

Dur.: 25' to 29'

Pub.: Ricordi Americana NY / Franco Colombo. Plate N.Y.#1945 © 1953; © 1958

[Not G. Ricordi, Milano / Boosey] Transferred to Warner Bro. Then transferred: score and parts on rental,

Alfred Music Rental <<http://www.alfred.com/rental>> - 2015 transferred to <alfredrental@lucksmusic.com>

Score and Parts on rental

Two piano reduction by the composer. © 1958. Pub.: Ricordi Americana NY. Plate N.Y. #1945 78 pp.; 31 cm.

Solo Piano — 3[1.2.pic] 3[1.2.EH] 3[1.2.bcl] 3[1.2.cbn] — 4 2 4 1 — tmp+2 (or3) perc (xyl, tamtam, bd) — str

MOVEMENTS:

- Prelúdio (*Ponteio*): Adagio (an improvisation, like a guitarist)
- Fantasia (*Devaneio*) (*Divagação*): Allegro moderato (Digression)
- Ária (*Modinha*): Largo — Grandioso — Quasi allegro — Largo (a sentimental song)
- Tocata (*Pica-pau*): Allegro (Woodpecker)

ORIGINAL MANUSCRIPT AT MUSEU VILLA-LOBOS:

- Matriz fotostática; 38.5 cm x 31 cm; 122 pp.
- Piano reduction, matriz fotostática (photocopy); 35 x 28 cm; 56 pp.
- Prelúdio (*Ponteio*); fragment, s.d.; 34 x 25 cm; 1 p.
- Fantasia (*Devaneio*); fragment, s.d.; 34 x 25 cm; 2 pp.
- Fantasia (*Devaneio*); fragment, s.d.; 34 x 25 cm; 4 pp.
- Ária (*Modinha*); fragment, s.d.; 34 x 23 cm; 2 pp.
- Fragment not identified, s.d.; 34 x 25 cm; 1 p.

DURATION: 27' 33" (Composer's recording)

- Prelúdio (*Ponteio*): 7'10"
- Fantasia (*Devaneio*): 5'57"
- Ária (*Modinha*): 7'49"
- Tocata (*Pica-pau*): 6'37"

SELECTED PERFORMANCE:

- 19 / February / 47, New York. Orquestra da CBS; José Vieira Brandão, piano; Heitor Villa-Lobos, conductor — museuvillalobos
- 1955, Felicja Blumental played the work at its London premiere with the composer at the podium. — Villa Lobos Magazine
- 23/5/2006 Villa-Lobos Live! Recording - Brana Records info@branarecords.com Catalogue Number BR0001 Felicja Blumental - piano - Luigi Toffolo - conductor, Filarmonica Triestina orchestra. *Preludio* (6'50), *Fantasia* (6'28), *Aria* (8'53), *Toccata* (7'20)

OBSERVATIONS:

- There is an original manuscript which contains thematic material of all series "Bachianas Brasileiras"; 32 x 23 cm; 10 pp. — <<http://museuvillalobos.org.br/ingles/index.htm>>
- Dedicated to Mindinha

94 pp. (1860 entries) of errata for the score and parts by D. Wilson Ochoa (Principal Librarian, Boston Symphony) created 2004, are available on the Orchestra Music Errata Catalog hosted on the MOLA website. Contact a MOLA librarian.

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BACHIANAS BRASILEIRAS Nº 4 (W264)

Piano solo - original (1930 – 1939 / rev. 1941)

Dur.: 16'

Prelúdio (*Introdução*): (1941, RJ = Rio de Janeiro)

Coral (*Canto do Sertão*): (1941, RJ = Rio de Janeiro)

Ária (*Cantiga*): (1935, RJ = Rio de Janeiro)

Dança (*Miudinho*): (1930, SP = São Paulo)

ORIGINAL MANUSCRIPT AT MUSEU VILLA-LOBOS:

Piano solo Prelúdio (*Introdução*); 33.5 x 25 cm; 4 pp.

Pub: IV, AN. Copyright: © 1941 Villa-Lobos. © 1948 Consolidated Music Publishers, Inc., New edition revised by the composer

PERFORMANCE

World premiere of the original piano version 27 / November / 1939, José Vieira Brandão, pianist

OBSERVATIONS:

- There is an original manuscript which contains thematic material of all series “Bachianas Brasileiras”; 32 x 23 cm; 10 pp. — <<http://museuvillalobos.org.br/ingles/index.htm>>
- Transcription for orchestra

• DEDICATIONS:

Prelúdio (*Introdução*): a Tomás Terán

Coral (*Canto do Sertão*): a José Vieira Brandão

Ária (*Cantiga*): a Sylvio Salema

Dança (*Miudinho*): a Antonieta Rudge Müller (spellings according to printed scores)

BACHIANAS BRASILEIRAS Nº 4 (W424)

For orchestra – (orchestrated 1942)

Dur.: 18'5" to 22'5"

Pub.: Ricordi Americana NY / Franco Colombo. Plate N.Y. #1555 © 1953

[Not Ricordi Milano / Boosey]

Transferred to Warner Bro. Then transferred: score and parts on rental, Alfred Music Rental - <<http://www.alfred.com/rental>> - 2015 transferred to alfredrental@lucksmusic.com

3[1.2.pic] 3[1.2.EH] 3[1.2.bcl] 3[1.2.cbn] — 4 3 2{~~or~~3} 1 — tmp+3 perc (xyl, bd, tamtam) — cel — str

“Rental sets include a 3rd tbn, but never are there more than 2 trombones playing at the same time.” — David Daniels

Originally for piano solo; orchestrated by the composer

Full Score and Parts on rental

Study Score (71 pp.) 21 cm., © 1949 © 1953. Plate number: Ricordi N.Y. 1555 N°. PR 214 [not in the catalog]

Score (86 pp.) 31 cm, © 1952

MOVEMENTS:

- Prelúdio (*Introdução*): (1941, RJ): Lento (Introduction) [for string orchestra]
- Coral (*Canto do sertão*): (1941, RJ): Largo (Song of the Bush) (Sertão; dry region of North-Eastern Brazil)
- Ária (*Cantiga*) (1935, RJ): Moderato (Song, or lyric, as of the troubadours)
- Dança (*Miudinho*): (1930, SP): Molto animato (a rapid dance but with tiny steps)
(Miudinho - one of the steps of the samba dance)

ORIGINAL MANUSCRIPT AT MUSEU VILLA-LOBOS:

Matriz fotostática (photocopy); incomplete; 38.5 x 30 cm; 70 pp.

DURATION: 22'29" (*Composer's recording*)

- Prelúdio (*Introdução*): 8'36"
- Coral (*Canto do Sertão*): 4'08"
- Ária (*Cantiga*): 6'05"
- Dança (*Miudinho*): 3'40"

PERFORMANCES:

- World Premiere Mvt. No. 2 "Coral" and No. 3 "Ária" only: 6 / June / 1942, New York, NBC Symphony Orchestra, Burle Marx conductor
- World Premiere complete work: 15 / July / 1942, Rio de Janeiro. Orchestra of the Teatro Municipal; Heitor Villa-Lobos, conductor
- 23/8/58, Rio de Janeiro - Teatro Municipal. "Prelúdio". Brazilian Symphony Orchestra; Heitor Villa-Lobos, conductor
- 22/9/58, Brussels, Belgium. "Prelúdio". Grand Orchestre Symphonique de la Radiodiffusion Nationale Belge; Heitor Villa-Lobos, conductor
- 15/4/2012 Recorded live, V Festival Villa-Lobos; Orquesta Simón Bolívar, Roberto Tibiriçá, conductor

32 pp. (640 entries) of errata by D. Wilson Ochoa (Principal Librarian, Boston Symphony), created 2004, are available on the Orchestra Music Errata Catalog hosted on the MOLA website. Contact a MOLA librarian.

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Arr. Enaldo Antonio James De Oliveira for string orchestra
Thesis / Manuscript (D.M.A.) - University of Iowa, 2006
Includes commentary in English
Score: vii pages, (124 leaves), bound; 28 cm

BACHIANAS BRASILEIRAS Nº 5 (W389 original version)

for Voice (soprano) and 8 Violoncelli

Date of composition: 1938 (first movement); 1945 (second movement)

Dur.: 10' to 11'

Pub. New York: Associated Music Publishers, Plate AMP #194546. © 1947; Brasil: Irmãos Vitale © 1978

Original version for Soprano Solo and 8 Violoncelli. Series: G Schirmer String Ensemble,

(1-Violoncello 1, 1-Violoncello 2, 1-Violoncello 3, 1-Violoncello 4)

[2 players read from each of Violoncello 1, Violoncello 2, Violoncello 3, Violoncello 4; each part divides]

U.S. sales agent: Hal Leonard

Score (Width: 9.0", Length: 12.0", 32 pp.) for sale: HL 50242130

Score and Parts (Width: 9.0", Length: 12.0", 72 pp.) for sale: HL 50242120

Vocal score with piano, editor Burle Marx, © 1947. Portuguese and English words. English version by Harvey Officer; for sale HL 50234600

MOVEMENTS:

- *Ária (Cantilena)*: (1938, RJ = Rio de Janeiro): Adagio (lyrical song) (Lyrics, Ruth Valadares Corrêa, b. Brazil, 1904)
- *Dança (Martelo)*: (1945): Allegretto (song with rapid articulation) (Lyrics, Manuel Bandeira (b. Recife, Pernambuco, Brazil, 19 April, 1886; d. Rio de Janeiro, Brazil, 13 October, 1968))

“The liner notes of a recording of this piece conducted by Stokowski (recorded 1964), states that, ideally, Villa-Lobos wanted certain sections of the piece supplemented with an additional 4 Violoncellos (bringing the total to 12), and 2 basses.” — D. Wilson Ochoa (Principal Librarian, Boston Symphony)

The 1951 recording with Bidú Sayão, soprano; has 8 violoncellos and double bass, Leonard Rose, solo violoncello; Heitor Villa-Lobos, conductor.

ORIGINAL MANUSCRIPT AT MUSEU VILLA-LOBOS:

- *Ária (Cantilena)*: 33 x 23 cm; 18 pp.
- *Ária (Cantilena)*: fragment, s.d.; 34 x 25 cm; 2 pp.
- *Ária (Cantilena)*: incomplete; 34 x 25 cm; 4 pp.
- *Ária (Cantilena)*: fragment, s.d.; 37.5 x 27 cm; 1 p.

DURATION: 10'42" (Composer's recording)

- *Ária (Cantilena)*: 6'18"
- *Dança (Martelo)*: 4'24"

SELECTED PERFORMANCES:

- World Premiere “*Ária*” [only]: 25 / March / 1939, Rio de Janeiro. Ruth Valadares Corrêa soloist; Heitor Villa-Lobos, conductor
- 20/10/40, New York, Museum of Modern Art. Brazilian Festival Music. “*Ária*” [only]. Virginia Johnson, soloist; Walter Burle Marx, conductor. 1st performance in U.S.A.
- 31/10/40, Buenos Aires, Teatro Colón. “*Ária*” [only]. Ruth Valadares Corrêa, soloist; Heitor Villa-Lobos, conductor. 1st performance in Argentina
- World Premiere complete work: 10 / October / 1947, Paris. Hilda Ohlin, soloist; Heitor Villa-Lobos, conductor
- 17/1/56, New Orleans. New Orleans Philharmonic-Symphony Orchestra; Heitor Villa-Lobos, conductor
- 8/7/57, New York, Lewisohn Stadium. Stadium Symphony Orchestra; Bidú Sayão, soloist; Aldo Parisot, Vlc; Heitor Villa-Lobos, conductor
- 11/57, Paris, Théâtre de la Maison Internationale. Commemorating the composer's 70th birthday. Eda Pierre, soloist; Pierre Chaillé, conductor
- 10/12/58, New York, Town Hall. The Violoncello Society; Phyllis Curtin, soloist; Heitor Villa-Lobos, conductor
- 11/7/69, Rio de Janeiro, Teatro Municipal. Ballet of Teatro Municipal. Maria Lucia Godoy, soloist; Helba Nogueira, choreographer; Mario Tavares, conductor. Entitled “*Yara*”. Commemorating the Teatro Municipal's 60th anniversary
- 1976, Leningrad, USSR. “*Ária*”. Balé de T. Maly; L. Lebedov, choreographer

OBSERVATIONS:

- There is an original manuscript which contains thematic material of all series “Bachianas Brasileiras”; 32 x 23cm; 10 pp. — <<http://museuvillalobos.org.br/ingles/index.htm>>
- Dedicated to Arminda Neves d’Almeida (Mindinha)
- Ária (*Cantilena*): arrangement for voice and guitar
- Ária (*Cantilena*) & Dança (Martelo): reduction for voice and piano
- Ruth Valadares Corrêa, Brazilian singer and teacher, studied at the Instituto Nacional de Musica (b. Brazil 1904; d. ca. 1963)

4 pp. (61 entries) of errata by D. Wilson Ochoa (Principal Librarian, Boston Symphony) created 2004, are available on the Orchestra Music Errata Catalog hosted on the MOLA website. Contact a MOLA librarian.

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ARRANGEMENTS:

Aria (*Cantilena*) from Bachianas Brasileiras Nº 5 (String Orchestra) (W389)

Arrangement for String Orchestra by John Krance

Pub.: Associated Music Publishers (AMP)

U.S. sales agent: Hal Leonard. Large Score only (Width: 9.0", Length: 12.0", 16 pages) HL 50242150

Large Score and Set of string Parts (3-2-2-2-2) and opt. guitar. (Width: 9.0", Length: 12.0", 56 pages) HL 50242140

Aria (*Cantilena*) from Bachianas Brasileiras Nº 5 (String Orchestra) (W389)

Arrangement for Violin Solo and String Orchestra by Jamin Hoffman. Score and Parts HL 50486366

“Jamin Hoffman's setting for string orchestra spotlights a violin soloist with the beautiful melodic line, which soars and captivates, in the manner of Bach's long non-repeating slow movements.” — The publisher

Aria (*Cantilena*) from Bachianas Brasileiras Nº5 (full orchestra version) (W389) Currently POP

2[1.2/pic] 2[1.EH] 2[1.2/bcl] 2 — 2 2 2 0 — opt gtr — tmp+7 — opt hp — cel — str

Originally for soprano & 8 violoncellos; arranged for Full Orchestra by John Krance

Pub.: Associated Music Publishers (AMP) © 1947, © 1971

[Not listed in the AMP/Schirmer/Hal Leonard sales catalog or the Schirmer rental catalog as of 2013 or 2016]

Score & 27 pp. parts; Cataloged at State Library of Western Australia, Perth, AU-WA 6000 Australia

Aria (*Cantilena*) arranged for Voice and Guitar (W391): HL 50223640. For 1947 original see IMSLP.

“Segovia (1893-1987) transcribed many of other composers’ works for the guitar, including a transcription of the “Bachianas Nº 5” itself a re-working of Villa-Lobos’ 1947 [©1954] guitar version.” — [Scan of a mss page of the Villa-Lobos version] <<https://acombrink.wordpress.com/tag/ruth-valadares-correa>>

World Premiere: 2 / December / 1951, Town Hall, New York. Olga Prager Coelho (voice). (Brazilian singer and guitarist, b. Manaós [Manaus], Brazil, 1909; d. Rio de Janeiro, 25 February, 2008).

Voice and piano (W390) arr. [Walter] Burle Marx, HL 50223340

Concert Band arr. W. Herbert, HL 50242160

Organ solo arr. Camil Van Hulse, HL 50227220

Flute and piano arr. James Galway, HL 50226900

Viola or Cello and piano arr. William Primrose and Seymour Barab, HL 50224430

Clarinet Choir arr. John Krance, HL 50225730

Alto sax solo and sax quartet accompaniment arr. Frank Bongiorno: solo Soprano Sax (C instrument); Sax [AATBaritone] Score and parts for sale: HL 50481745

<http://www.schirmer.com/default.aspx?tabId=2420&State_2874=1&Composer_2874=VILLA-LOBOS>

BACHIANAS BRASILEIRAS Nº 6 (W392)

for Flute and Bassoon (1938, RJ = Rio de Janeiro)

Dur.: 8' to 9'5"

Pub.: New York: Associated Music Publishers, © 1946. Plate AMP 194534

U.S. sales agent: Hal Leonard

Set of parts, in 2 stave score form; for sale HL 50223850

MOVEMENTS:

- *Ária (Chôro)*: Largo (3'34") (a sentimental improvisation)
- *Fantasia*: Allegro (5'04") (Fantasy)

ORIGINAL MANUSCRIPT AT MUSEU VILLA-LOBOS:

- Matriz fotostática (photocopy); 35 x 24.5 cm; 11 pp.
- *Ária (Chôro)*: draft, s.d.; 34 x 25 cm; 3 pp.

DURATION: 9'04" (*Composer's recording*)

- *Ária (Chôro)*: 3'58"
- *Fantasia Allegro*: 5'06"

SELECTED PERFORMANCES:

- World Premiere: 24 / September / 1945, Rio de Janeiro, ENM. "Música das Américas". Hans-Joachim Koellreutter, Flute; Aquiles Spornazzati, Bassoon
- 1/2004, recorded "Bassoon Images from the Americas" Albany Records, TROY608; Tadeu Coelho, Flute; Benjamin Coelho, Bassoon
- 1/2/2005, Sala São Paulo: Sala de Concertos (São Paulo). Sato Moughalian, Flute; Alexandre Silvério, Bassoon
- 1/6/2010, recorded Evanston SPACE (Evanston IL). 5/11/2011, performance Fifth House Ensemble, Chicago Cultural Center, Melissa Ngan Snoza, Flute; Karl Rzasa, Bassoon
- 25/1/2016, Grande Teatro SCAR, Jaragua do Sul, Santa Catarina, Brazil. Curt Schroeter, Flute; Benjamin Coelho, Bassoon

OBSERVATIONS:

- There is an original manuscript which contains thematic material of all series "Bachianas Brasileiras"; 32 x 23 cm; 10 pp. — <<http://museuvillalobos.org.br/ingles/index.htm>>
- Dedicated to Alfredo Martins Lage (flutist) (b. Rio de Janeiro, 1852; d. Niteroi, Rio de Janeiro, Brazil, 8 August, 1913) and Evandro Moreira Pequeno (b. 1897; d. Rio de Janeiro 1959), journalist, linguist cellist, bassoonist Orquestra Sinfônica Brasileira ca. 1940.
- Found in the draft of *Ária (Chôro)*; the title Ponteio-Ária

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BACHIANAS BRASILEIRAS Nº 7 (W432)

for orchestra (1942, RJ = Rio de Janeiro)

Dur.: 26' to 29'

Pub.: ME = Éditions Max-Eschig © 1978 (Editions Durand/Eschig/Salabert) réf. 2445

3[1.2.pic] 3[1.2.EH] 3[1.2.bcl] 3[1.2.cbn] — 4 3 4 1 — tmp+2(or3) perc(tam-tam, xylo, coco {coconut shells}, bombo {bd}) — hp — cel — str

Full score and Parts rental - U.S. agent: Boosey & Hawkes

Octavo size score (Width: 7.25"; Length: 9.75"; 88 pp.) for sale

U.S. sales agent: Hal Leonard HL 50562275

MOVEMENTS:

- Prelúdio (*Ponteio*): Adagio (an improvisation, like a guitarist) 7'
- Giga (*Quadrilha caipira*) Allegretto Scherzando (Peasant Quadrille) 4'
- Tocata (*Desafio*): Andantino quasi allegretto (Challenge, or Joust) 8'
- Fuga (*Conversa*): Andante (Conversation) 7'

ORIGINAL MANUSCRIPT AT MUSEU VILLA-LOBOS:

36.5 x 27 cm; 174 pp.

DURATION: 27'19" & 28'43" (*Composer's recordings*)

- Prelúdio (*Ponteio*): 7'11" / 7'49"
- Giga (*Quadrilha Caipira*): 4'26" / 4'19"
- Tocata (*Desafio*): 8'18" / 8'31"
- Fuga (*Conversa*): 7'24" / 8'04"

SELECTED PERFORMANCES:

- World Premiere: 13 / March/ 1944, Rio de Janeiro. Teatro Municipal Symphony Orchestra; Heitor Villa-Lobos, conductor
- 21/2/45, Boston, Sanders Theatre (Harvard University). Tocata (*Desafio*) & Fuga (*Conversa*). Boston Symphony Orchestra; Heitor Villa-Lobos, conductor
- 26/10/46, Buenos Aires, Orquestra do Teatro Colón; Heitor Villa-Lobos, conductor. 1st performance in Argentina
- 28/7/53, Los Angeles, Orquestra Filarmônica de Vienna; Heitor Villa-Lobos, conductor
- 29/11/56, Cleveland, Ohio, Severance Hall. Cleveland Symphony Orchestra; Heitor Villa-Lobos, conductor. 1st performance in Cleveland
- 26/9/57, São Paulo, Teatro Municipal. Villa-Lobos Week (in honor of the 70th birthday of the composer). Orquestra Sinfônica Municipal; Heitor Villa-Lobos, conductor
- 23/4/59, Trieste, Teatro Comunale Giuseppe Verdi. Prelúdio (*Ponteio*), "Giga (*Quadrilha Caipira*)" & Fuga (*Conversa*). Orquestra Filarmônica Triestina; Heitor Villa-Lobos, conductor
- 1960, Rio de Janeiro, Ballet of Teatro Municipal; H. Lander, choreographer. Entitled "Yara"
- 1982, Cuba, Balé Nacional de Cuba; R. Magalhães, coreografia. Ballet entitled "La Búsqueda"

OBSERVATIONS:

- There is an original manuscript which contains thematic material of all series "Bachianas Brasileiras"; 32 x 23 cm; 10 pp. — <<http://museuvillalobos.org.br/ingles/index.htm>>
- Dedicated to Gustavo Capanema, Minister of Education

37 pp. (735 entries) of errata by D. Wilson Ochoa (Principal Librarian, Boston Symphony) created 2004, are available on the Orchestra Music Errata Catalog hosted on the MOLA website. Contact a MOLA librarian.

This work is under copyright for the world.

BACHIANAS BRASILEIRAS Nº 8 (W444)

for orchestra (1944, RJ = Rio de Janeiro) Published 1969

Dur.: 23' - 24'

Pub.: ME = Éditions Max-Eschig © 1969 (Editions Durand/Eschig/Salabert) réf. 2446

3[1.2.pic] 3[1.2.EH] 3[1.2.bcl] 3[1.2.cbn] — 4 4 4 1 — tmp+3 perc (tam-tam, xylo, 3 madeiras {low, medium, high wood blocks}, tarol {deep, narrow sd}, bombo {bd}) — celesta (see xylo part) — str

Note: there exists an alto sax 'ad libitum' part at the Museu Villa-Lobos which is not included in the full score.

Full score and Parts rental - U.S. agent: Boosey & Hawkes

Octavo score (Width: 7.25 inches, Length: 9.5 inches, 128 pp.) for sale. U.S. sales agent: Hal Leonard HL 50562579
(This is a special import item as of 2013 and 2016)

MOVEMENTS:

- Prelúdio: Adagio — Andante — Largo 7'
- Ária (*Modinha*): Largo — Più mosso — Largo (a sentimental song) 8'
(*Modinha*; a very melodic style of song in the mood of serenades)
- Tocata (*Catira batida*): Vivace (scherzando) (a stamping dance) 6'
- Fuga (*Conversa*): Poco moderato 6'

ORIGINAL MANUSCRIPT AT MUSEU VILLA-LOBOS:

- Matriz fotostática (photocopy); 34 x 23.5 cm; 107 pp.
- Bassoon part, onion skin
- E-flat Alto sax part, 3 pp.

SELECTED PERFORMANCES:

- World Premiere: 6 / August / 1947, Rome, Basílica de Massenzio. Orquestra da Academia de Santa Cecília de Roma; Heitor Villa-Lobos, conductor
- 14/8/47, Portugal, Pavilhão dos Desportos. OSN; Heitor Villa-Lobos, conductor
- 18/5/51, Helsinki. Helsingfors Stadsorkester; Heitor Villa-Lobos, conductor
- 30/8/52, Rio de Janeiro, Teatro Municipal. Festival Villa-Lobos. Brazilian Symphony Orchestra; Heitor Villa-Lobos, conductor
- 16/3/53, Caracas. Orquestra Sinfônica da Venezuela; Heitor Villa-Lobos, conductor
- 28/8/53, Los Angeles, Hollywood Bowl. Los Angeles Philharmonic Orchestra; Heitor Villa-Lobos, conductor
- 11/12/53, Havana, Teatro Auditorium. Havana Philharmonic Orchestra; Heitor Villa-Lobos, conductor
- 30/1/54, San Antonio TX. San Antonio Symphony Orchestra; Heitor Villa-Lobos, conductor
- 14/1/55, New York, Carnegie Hall. Philadelphia Orchestra. Heitor Villa-Lobos, conductor
- 25/2/58, Toronto, Massey Hall. Toronto Symphony Orchestra; Heitor Villa-Lobos, conductor

OBSERVATIONS:

- There is an original manuscript which contains thematic material of all series "Bachianas Brasileiras"; 32 x 23 cm; 10 pp. — <<http://museuvillalobos.org.br/ingles/index.htm>>
- dedicated to Mindinha; (nickname of Arminda Villa-Lobos, second wife of the composer, who founded and directed Museu Villa-Lobos since its creation until her decease on August 1985)
- There is a version of Fuga (*Conversa*) for a cappella choir under the title Fuga (W445)

DURATION: 23'59" (*Composer's recording*)

- Prelúdio: 5'32"
- Ária (*Modinha*): 7'53"
- Tocata (*Catira Batida*): 5'30"
- Fuga (*Conversa*): 5'04"

81 pp. (1,610 entries) of errata by D. Wilson Ochoa (Principal Librarian, Boston Symphony) created 2004, are available on the Orchestra Music Errata Catalog hosted on the MOLA website. Contact a MOLA librarian.

This work is under copyright for the world.

BACHIANAS BRASILEIRAS Nº 9 (W449)

for String orchestra (composed 1945, NY = New York)

Dur.: 8' to 11'

“Para orquestra des vozes ou de cordas” (For orchestra of human voices [a cappella] or of strings)

Pub.: ME = Éditions Max-Eschig © 1969 (Editions Durand/Eschig/Salabert) réf. 2447

Full score and Parts rental - U.S. agent: Boosey & Hawkes

Octavo Study Score (Width: 7.25 inches Length: 10.75 inches, 20 pp.) for sale

U.S. sales agent: Hal Leonard HL 50561605

MOVEMENTS:

- Prelúdio: Vagaroso è místico (vague and mystic) 3'
- Fuga: Poco apressado (rather learned) 7'

ORIGINAL MANUSCRIPT AT MUSEU VILLA-LOBOS:

onion skin; 34 x 27 cm; 29 pp.

DURATION: 10'55" (string orchestra version) (*Composer's recording*)

- Prelúdio: 2'47"
- Fuga: 8'08"

SELECTED PERFORMANCES:

- World Premiere: 17 / November / 1948, Rio de Janeiro, Teatro Municipal. Quinteto de Cordas da Brazilian Symphony Orchestra; Eleazar de Carvalho, conductor
- 1960, Rio de Janeiro. Associação de Balé do Rio de Janeiro; I. Guiser, cor. Entitled “A Morte de um Pássaro”

11 pp. (110 entries + Roberto Duarte comments) of errata by Wilson Ochoa (Principal Librarian, Boston Symphony) created 2004, are available on the Orchestra Music Errata Catalog hosted on the MOLA website. Contact a MOLA librarian.

BACHIANAS BRASILEIRAS Nº 9 (W449) [New Edition]

For choir or string orchestra

Roberto Duarte: musicological revision and art direction, Astrogilda Pinto: visual adjustments, Dalva Duarte: collation, Felipe Resende: collation and printing, Nara Alina de Andrade: typing and extracting sections

Digital Villa-Lobos project <<http://www.abmusica.org.br>>

Score for sale. Brazilian Real \$ 30,00 ca. \$7.71; String Parts on rental, Brazilian Real \$ 300,00 ca. \$77.00

BACHIANAS BRASILEIRAS Nº 9 (W449)

for mixed chorus, a cappella (SMATBB) [M = mezzo-soprano] (1945, NY = New York)

Dur.: 9'30"

Pub.: ME = Éditions Max-Eschig © 1984 (Editions Durand/Eschig/Salabert)

U.S. sales agent: Hal Leonard; SMATBB Choral Score for sale HL 50561307

Women's chorus Part for sale HL 50561930; Men's chorus Part for sale HL 50560872

SELECTED PERFORMANCE:

- World Premiere: 25 / October / 1975, Rio de Janeiro - Sala Cecília Meireles; Coral Artis Canticum; Nelson de Macedo, conductor
- 4/2/2008 BBC Singers, Odaline de la Martinez, conductor

OBSERVATIONS:

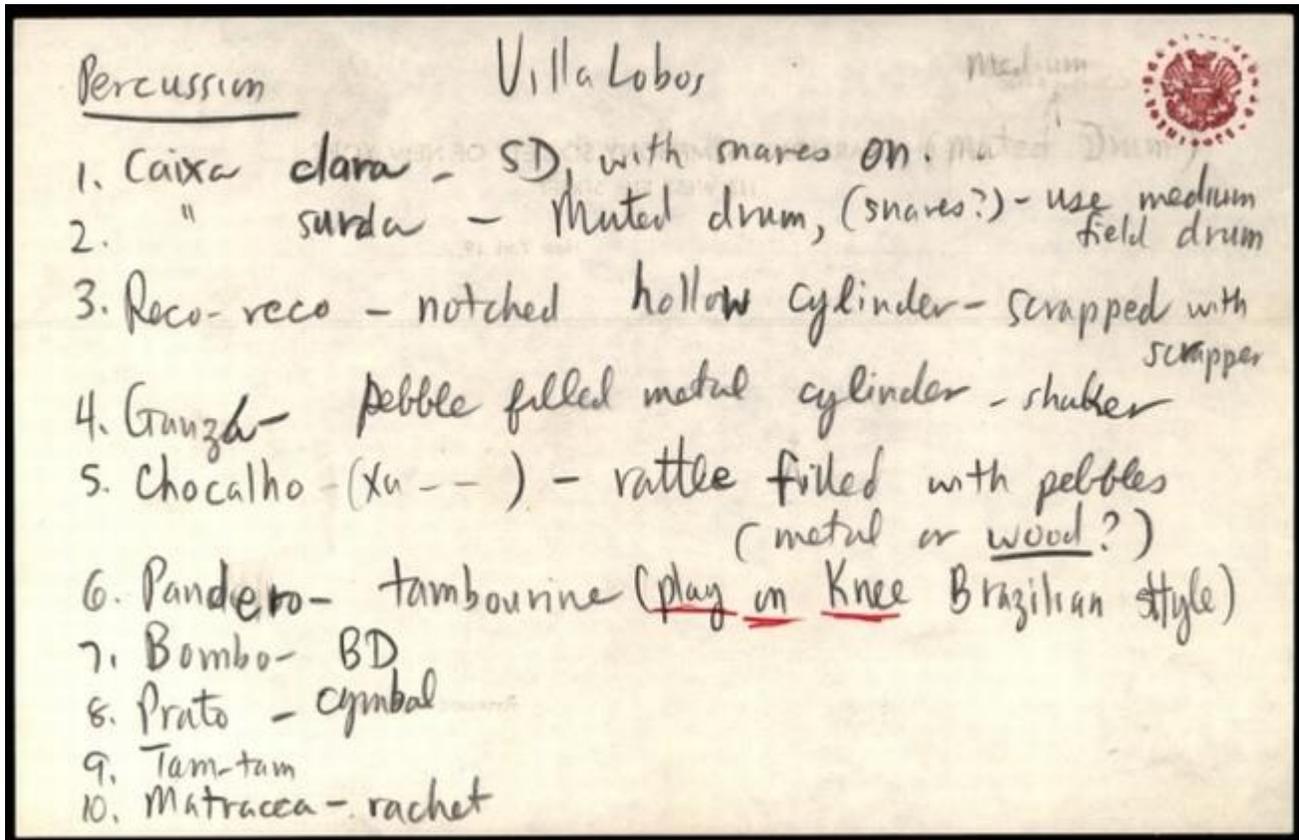
- There is an original manuscript which contains thematic material of all series “Bachianas Brasileiras”; 32 x 23 cm; 10 pp. — <<http://museuvillalobos.org.br/ingles/index.htm>>
- Choir version dedicated to Aaron Copland
- The original manuscript contains the information: “Para orquestra de vozes ou de cordas” (for orchestra of voices or strings)

This work is under copyright for the world.

INFORMATION:

The Portuguese and Brazilian governments standardized and simplified the Portuguese language in 1943. Therefore, the name Villa-Lôbos would now be spelled Villa-Lobos, without the diacritical mark. However, the composer lived most of his life before that year, so he spelled his own name Villa-Lôbos.

From the Library of Congress website: Leonard Bernstein's notes about Unusual Instruments in Villa-Lobos's music, from his Young People's Concerts, *The Latin American Spirit*, broadcast on CBS Television.



Reference Websites:

1. Villa-Lobos museum site <<http://www.museuvillalobos.org.br/ingles/index.htm>>
 2. Villa-Lobos web site as of 2013 <<http://villalobos.iu.edu>>
 3. Work list <<http://villalobos.iu.edu/VLworks-cat>>
Continues the information on the website created by Dean Fry:
<<http://web.archive.org/web/20130626001219/http://villalobos.ca>>
<<http://villalobos.iu.edu/previous/works-bb.html>>
 4. Villa-Lobos work catalog: Villa-Lobos: Sua Obra. Museu Villa-Lobos ©2009
"Versão 1.0, based on the 1989 edition" 362 pp.
<http://www.museuvillalobos.org.br/ingles/bancodad/VLSO_1.0.pdf>
 5. Villa-Lobos reference page <http://en.wikipedia.org/wiki/Bachianas_Brasileiras>
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Reference Books:

Appleby, David P. *Heitor Villa-Lobos: A Life (1887-1959)*. Lanham, MD, Rowman & Littlefield, © 2002
<<http://www.amazon.com/Heitor-Villa-Lobos-A-Life-1887-1959/dp/0810841495>>

Appleby, David P. *Heitor Villa-Lobos: a bio-bibliography*. New York: Greenwood Press, © 1988
<<http://www.amazon.com/exec/obidos/ASIN/0313253463/thevillalobosand>>

Thematic index: David P. Appleby lists 567 W numbers (“W” for Work, as used by the Library of Congress, though these are often changed to “A” for Appleby) for the major pieces Villa-Lobos composed.

Compositores de América: datos biográficos y catálogos desus obras;

Composers of the Americas: biographical data and catalogs of their works. Washington DC, Vol 3, ©1957

“Several observations about premieres and such, in CdA; Compositores de América, are probably highly suspect compared to the other sources.” — Greg Vaught, Principal Librarian, San Antonio Symphony, email to Mr. Nieweg, 2004

Hess, Carol A. *Representing the Good Neighbor: Music, Difference, and the Pan American Dream*. (Currents in Latin American and Iberian Music). Oxford; New York: Oxford University Press, © 2013
<<http://www.amazon.com/Representing-Good-Neighbor-Difference-American/dp/0199919992>>

Peppercorn, L. M. (Lisa Margaret) *Villa-Lobos: Collected Studies*. Aldershot, Hants, England: Scolar Press; © 1992
<<http://www.amazon.com/exec/obidos/ASIN/0859679063/thevillalobosand>>

Peppercorn, L. M. *The world of Villa-Lobos in pictures and documents*. Aldershot, Hants, England: Scolar Press, © 1996
<<http://www.amazon.com/The-World-Villa-Lobos-Pictures-Documents/dp/185928261X>>

Wright, Simon. *Villa-Lobos*. Oxford; New York: Oxford University Press, © 1992
<<http://www.amazon.com/exec/obidos/ASIN/0193154757/thevillalobosand>>

Durations:

Some durations are taken from the meticulous research in;

Fogel, Henry. *Timings of Orchestral Literature*. From the recording library of Henry Fogel. Chicago, Private printing, August 12, 2000. 349 pp.

<http://www.henrysrecords.org> As of 2016 Henry Fogel lists the details for 74 recordings

Museu Villa-Lobos files have also been consulted for timings.

<http://www.museuvillalobos.org.br/ingles/index.htm>

New editions:

“The Brazilian Academy of Music (ABM) will offer new editions revised by the greatest authorities and specialists in the composer’s work. Due to their musicological rigor and graphical quality, these editions will [supplant] the old ones.” — Translation by Wellington Müller Bujokas, blog 2009 <<http://villa-lobos.blogspot.com>>

As of 2016 BB N^o 9 has been published in the string orchestra version. No other “Bachianas Brasileiras” is listed on the ABM Digital Villa-Lobos project <<http://www.abmusica.org.br>>

RECORDINGS:

A nearly comprehensive database of Villa-Lobos recordings; There are nearly 1000 discs - 78s, LPs, CDs and some DVDs. <<http://villalobos.iu.edu/recordings?title=Bachianas+Brasileiras>>

During visits to Paris, Villa-Lobos recorded these and many other works with the French National Radio Orchestra from 1954 to 1958 (reissued on EMI CDZF 67229, mono). Set of six CDs entitled "Villa-Lobos par lui-meme." includes BB N° 1-9, Heitor Villa-Lobos (composer & conductor)

In November 1986, Isaac Karabtchewsky (conductor) recorded Bachianas Brasileiras N° 1-9, Nelson Freire (piano), Leila Guimaraes (soprano), Brasil Symphony Orchestra, Label: Iris

For the Villa-Lobos centennial in 1987, Enrique Bátiz and the Royal Philharmonic Orchestra made new digital recordings of the Bachianas Brasileiras (EMI/Angel CDCC-47901, 3CDs).

In 2005 corrected editions were recorded by the Nashville Symphony Orchestra.

Villa-Lobos: Bachianas Brasileiras (Complete) Format: Audio 3 CD-set, Heitor Villa-Lobos (Composer), Andrew Mogrelia (Conductor BB N° 1), Kenneth Schermerhorn (Conductor BB N° 2-5, 7-9), Nashville Symphony Orchestra, Jose Feghali (Piano BB N° 3), Rosana Lamosa (Vocalist BB N° 5), Erik Gratton (Flute BB N° 6), Cynthia Estill (Bassoon BB N° 6)

<http://www.naxos.com/catalogue/item.asp?item_code=8.557460-62>

“The Naxos series of the complete Bachianas Brasileiras combines excellent sound, very good orchestral and instrumental playing, and the vision of the late conductor Kenneth Schermerhorn. It also takes advantage of a thorough rethink of the scores, which over the years have accumulated many mistakes and interpretative accretions.” — <http://villalobos.iu.edu/bb08>

Corrected editions by D. Wilson Ochoa (Principal Librarian Nashville Symphony; now Principal Librarian, Boston Symphony); see errata lists and this post about the corrections:

http://villa-lobos.blogspot.com/2004_02_01_villa-lobos_archive.html#107626751636682868

Bachianas Brasileiras N° 5 recordings, arrangements and research resources as of June 22, 2009, by Albert Combrink <<http://www.albertcombrink.com/?s=Bachianas+Brasileiras+&x=30&y=18>>

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Research compiled by Clinton F. Nieweg, with assistance from Nancy M. Bradburd, David Daniels, Dean Fry <<http://www.villa-lobos.blogspot.ca>>, Charlie Harmon, D. Wilson Ochoa, Marcelo Rodolfo <Museu Villa-Lobos>, Stuart Serio (Fleisher Collection, Free Library of Philadelphia), David Stybr <<http://www.deniseswanson.com/Stybr>>, Eric Swanson, Greg Vaught.

Original chart created 2004. Updates 2013 / 2016. Links accessed 1 / 1 / 2016