

A lenda do caboclo

The word *caboclo* (kah-BO-kloo) in Portuguese has several meanings, the most common being “a man of mixed Indian and Portuguese ancestry.” The way of life of *Caboclos* in northern Brazil with the intense tropical heat is portrayed by Villa-Lobos by a slow-moving tempo marked *Moderato e muito dolente* (moderato and very melancholy). In such a climate, haste is to be avoided at all costs and unnecessary activities are to be postponed.

The two principal elements in the piece are the slow-moving rhythmic pattern beginning with the dotted quarter note ($\frac{2}{2}$ ♩. ♪♪ ♪) and a lyrical melody of great beauty expressing the mood of resignation and melancholy. At measure 27 the tempo picks up and there is a brief change (six measures) from simple to compound duple meter. The opening theme returns in measure 57. The most important elements in performance are a good choice of tempo and balancing the sounds of the melody and accompaniment.

Recommended practice procedure:

1. Practice measures 1–4, omitting the soprano voice on the third beat in each measure. Chord changes must be made quietly and very softly in order to maintain a gently rocking motion in duple meter. By omitting the third beat in the soprano, the initial practice can be done with very little pedal. Once the soprano is added, also add the pedal in order to sustain the bass notes.
2. From measure 11 to the second beat of measure 17, specifically practice the chord change from right to left hand until the ear cannot distinguish the change from one hand to the other. Once this is done, bring in the melody (measure 15) in the right hand with a rich, lyrical sound.
3. Practice measures 15–17 observing the three distinctive moods of the bass, middle voice, and soprano melody. The soprano melody is stressed, but must sound relaxed and flowing. The middle voice continues the ostinato while the accented bass has a different rhythmic pattern. Rhythmic layers of sound are a familiar element to the Villa-Lobos enthusiast.

to Arthur Ibero Lemos

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Heitor Villa-Lobos

Moderato e muito (molto) dolente

Handwritten musical notation for the first system. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The notation includes a treble clef and a bass clef. The right hand (l.h.) features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and a steady bass line. Performance markings include *p* (piano) and *cresc. poco* (crescendo poco). Fingering numbers (1-5) are indicated above the notes. A box containing the number '4' is located at the top left of this system.

Handwritten musical notation for the second system. The notation continues from the first system. Performance markings include *mf* (mezzo-forte) and *dim.* (diminuendo). Fingering numbers are present above the notes. A box containing the number '4' is located at the top left of this system.

Handwritten musical notation for the third system. Performance markings include *mf* and *dim. poco*. Fingering numbers are present above the notes. A box containing the number '7' is located at the top left of this system.

Handwritten musical notation for the fourth system. Performance markings include *a poco* and *p* (piano). Fingering numbers are present above the notes. A box containing the Roman numeral 'II' is located at the top left of this system.

15 *f* *canto* [melody only] *f* *pp*

20 *sfz* *sfz*

25 *Più mosso* *sfz* *rall.* *mf*

29 *cresc.* *f* *ff* *dim. poco a poco* *pp*

32 *Andantino* *p e rall.* *rit.* *mf* *muito (molto) espressivo* *pp*

35

Musical score for measures 35-37. Treble clef has a rhythmic pattern of eighth notes. Bass clef has a melodic line with slurs and accents. Dynamics include *mf* and *f*.

38

Musical score for measures 38-40. Treble clef continues the rhythmic pattern. Bass clef has a melodic line with slurs and accents. Dynamics include *pp* and *p*.

41

Musical score for measures 41-43. Treble clef continues the rhythmic pattern. Bass clef has a melodic line with slurs and accents.

44

Musical score for measures 44-46. Treble clef continues the rhythmic pattern. Bass clef has a melodic line with slurs and accents. Dynamics include *mf*.

47

Musical score for measures 47-49. Treble clef continues the rhythmic pattern. Bass clef has a melodic line with slurs and accents. Dynamics include *f*. Performance instructions include *l.h.*, *um pouco alegre (piu allegro)*, and fingerings 2, 3.

50

l. h.

cresc. - - *poco* -

53

l. h.

a poco allarg. *rall.*

56

Tempo I^o

bem fóra (en dehors) (emphasize)

l. h.

rit. *p* *f*

61

p *f o canto*

66

pp

71

sfz sfz dim. poco

Tempo I°

76

5 3 1 5 2 1 2 l.h. l.h. l.h. l.h. a poco e rall.

81

l.h. l.h. l.h. l.h. dim. poco a poco e rall. 8va