HEITOR VILLA-LOBOS

VILLA-LOBOS

COLLECTED WORKS FOR

SOLO GUITAR

WITH AN INTRODUCTION BY FREDERICK NOAD

EDITIONS MAX ESCHIG

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Introduction

The music in this collection has probably been more studied, performed and recorded than any other guitar compositions of the twentieth century. The reason lies in the fact that Heitor Villa-Lobos was an extremely able guitarist as well as being Brazil's most distinguished and respected composer. Villa-Lobos was not a virtuoso performer, and the guitar works represent only a small percentage of his total work; but the guitar pieces show an intimate understanding of the technique of this instrument and a desire to use it to the full and to expand it with innovative challenges.

In his youth, Villa-Lobos enjoyed participating in the "chôro" groups, the popular music of Rio at the turn of the century. The *Suite Populaire Brésilienne* comprises varied examples of the choro written between 1908 and 1912 characterized by melodies of great charm. And, when in 1920 as an established composer he initiated the well-known series of seventeen choros for combinations of instruments, it is interesting that the first of these was for guitar solo; the "Chôros—No. 1" reprinted here.

The meeting of Villa-Lobos with Andrés Segovia in Paris in 1924 ensured a forum for future guitar works. Segovia was urgently seeking new repertoire at this time, and, in spite of some initial misgivings about Villa-Lobos's unconventional guitar style, he encouraged him to write further for the instrument. The two became friends, and the *12 Études* completed in 1929 were dedicated to Segovia whose introduction to the original publication is reprinted here.

The *Cinq Préludes*, published in 1940, represent a contribution huge in proportion to their miniature size. The names given to them by the composer have not appeared in printed editions, so perhaps were not intended for general publication. However, players in search of extra insight into the préludes will undoubtedly appreciate knowing these descriptive titles. They were as follows:

1. Lyrical Melody: Homage to the Brazilian Country Dweller.

2. Melodia capadocia.*

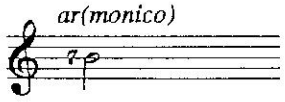
3. Homage to Bach.

4. Homage to the Brazilian Indians.

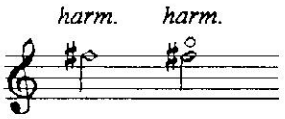
5. Homage to Social Life.

Some comment is necessary on Villa-Lobos's guitar notation. Unlike the Spanish composers, he does not refer to strings by number, but rather by letter. The first string is thus the E string or (E), the second string the B string or (B), etc. A line drawn from one note to another is used variously for an *arrastre* (slide), portamento, or slur. In context the meaning is usually unambiguous, but not always.

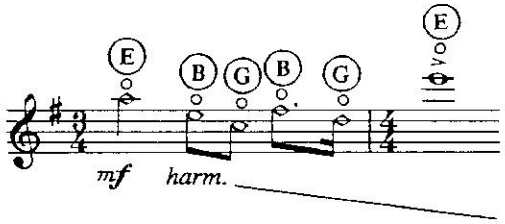
The composer's treatment of harmonics has created much confusion. Almost all composers now follow the system used by Francisco Tárrega which is clear and easy to comprehend. A natural harmonic was identified by Tárrega as an open string with a number to indicate over which fret the left hand should touch. Thus, the natural harmonic at the seventh fret of the second string would be indicated thus:



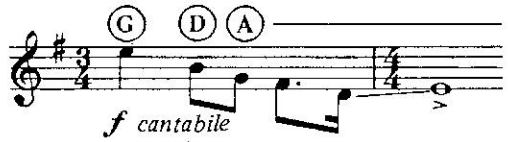
Villa-Lobos would indicate the same thing by showing the note that would be produced by the left hand at the seventh fret; the requirement for a harmonic would be shown by a diamond-shaped note, or sometimes by an ordinary note with an open-string sign (°); e.g.:



The disadvantage of this notation is that it sometimes gives a misleading impression of a melodic line. For instance, from the "Prélude No. 4" the extract:



produces the melodic line of the opening phrase of the prélude:



There is no real objection to this system provided that its usage is totally consistent. Unfortunately this is not so, and individual problem passages are discussed in the notes at the end of this book.

No changes have been made to the notation and fingering except the correction of obvious typographical errors. For assistance in this area I should like to express my thanks to Laurindo Almeida, Ronald Purcell, and Peter Pickow; also to Brian Hodel to whose article "Villa-Lobos and the Guitar" (*Guitar Review*, Winter 1988. p.26) frequent reference has been made. Mainly, the purpose has been to assemble into a convenient single collection the rich treasures of Villa-Lobos's output for the guitar.

*See Brian Hodel: "Villa-Lobos and the Guitar." Guitar Review, Winter 1988, p.26. He quotes Villa-Lobos as explaining that "Melodia capadocia" refers to a type of Brazilian "smarty."

Preface to the Twelve Études

Here are twelve "Études" written with love for the guitar by the genial Brazilian composer Heitor Villa-Lobos. They contain at the same time formulae of surprising effectiveness for the development of technique for both hands and "disinterested" musical beauties, without didactic purpose, which have the permanent aesthetic value of concert works.

In the history of the instruments there are few master composers who have managed to combine both virtues in their "Études." The names of Scarlatti and Chopin come immediately to mind. Both fulfilled their didactic purposes without a hint of dryness or monotony; and if the diligent pianist observes with gratitude the feasibility, vigour and independence that these works bring to his fingers, the artistic soul who plays or listens to them admires the nobility, the ingenuity and the poetic emotion that breathe so generously from them. Villa-Lobos has given to the history of the guitar fruits of his talent as luxuriant and savoury as those of Scarlatti and Chopin.

I have not wished to change any of the fingerings that Villa-Lobos himself indicated for the performance of these pieces. He understood the guitar perfectly, and if he chose a certain string or fingering to give effect to particular phrases, we have the strict obligation to observe his wish, although it be at the expense of greater technical effort.

I would not wish to conclude this brief note without publicly thanking the illustrious Maestro for the honour that he has bestowed by dedicating these "Études" to me.

Andrés SEGOVIA
New York, January 1953

He aquí doce "Estudios" escritos con amor para la Guitarra por el genial compositor brasileño Heitor Villa-Lobos. Contienen, al mismo tiempo, fórmulas de sorprendente eficacia para el desarrollo de la técnica de ambas manos y bellezas musicales "desinteresadas," sin fin pedagógicó, valores estéticos permanentes de obras de concierto.

Pocos son, en la historia de los instrumentos, los Maestros que lograron reunir en sus "Estudios" ambas virtudes. Acuden enseguida a la memoria los nombres de Scarlatti y de Chopin. Ambos "cumplen" sus propositos didacticos sin asomo de aridez ni de monotonía, y si el pianista aplicado observa, con gratitud, la flexibilidad, el vigor y la independencia que esas obras imprimen a sus dedos, el artista que las descifra o escucha admira la nobleza, el ingenio, la gracia y la emocion poetica que trascienden generosamente de ellas. Villa-Lobos ha regalado a la historia de la guitarra frutos de su talento tan lozanos y sabrosos como los de Scarlatti y los de Chopin.

No he querido variar ninguno de los "doigters" que el mismo Villa-Lobos ha señalado para la ejecución de sus obras. El conoce perfectamente la guitarra y si ha elegido tal cuerda y tal digitación para hacer resaltar determinadas frases, debemos estricta obediencia a su deseo, aun a costa de someternos a mayores esfuerzos de orden técnico.

No quiero concluir esta breve nota sin agradecer publicamente al preclaro Maestro la honra que me ha conferido dedicándome estos "Estudios."

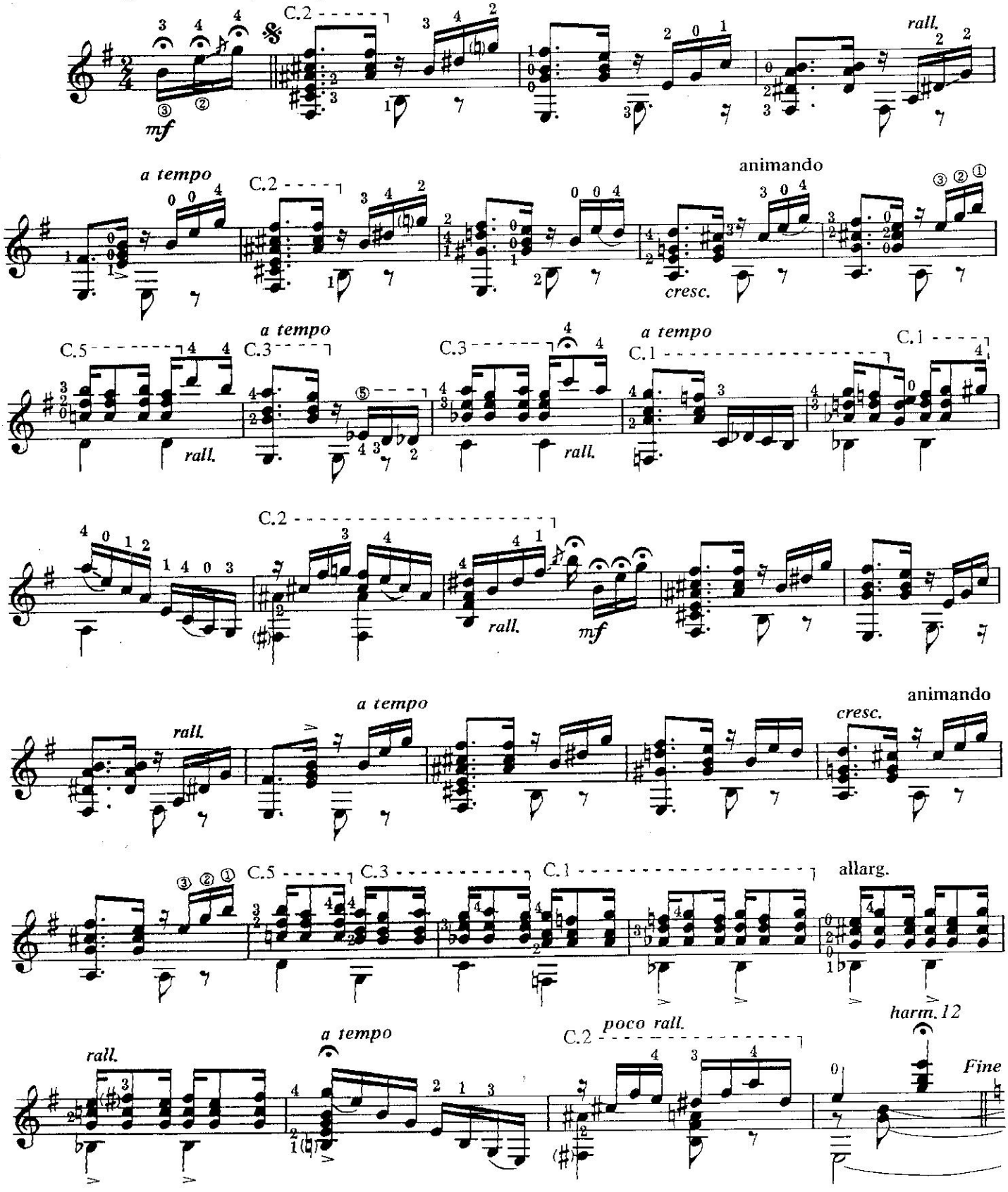
Andrés SEGOVIA
New-York, Janvier 1953

à Ernesto NAZARETH

CHÔROS—NO. 1

Quasi andante (♩ = 88)

Heitor Villa-Lobos



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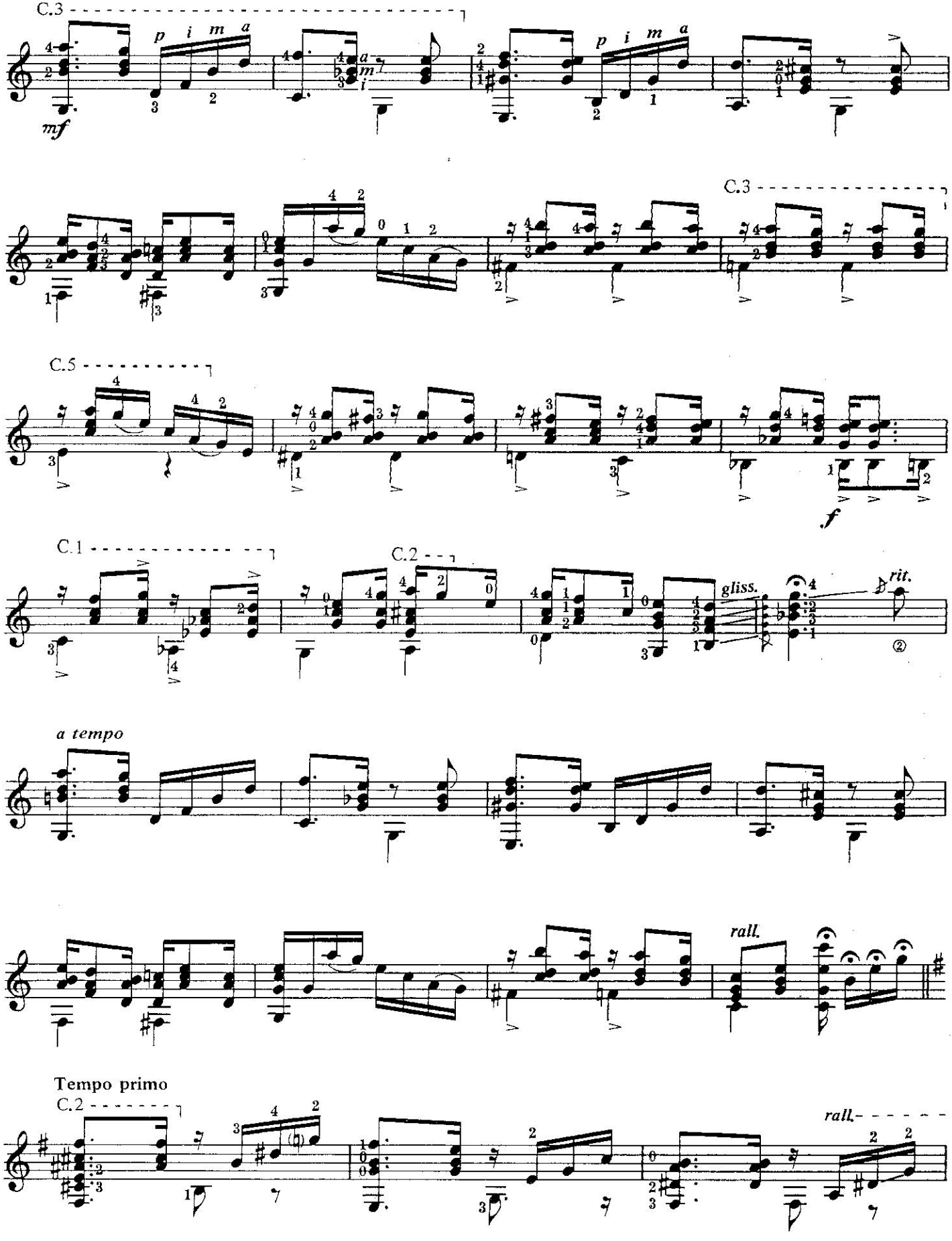
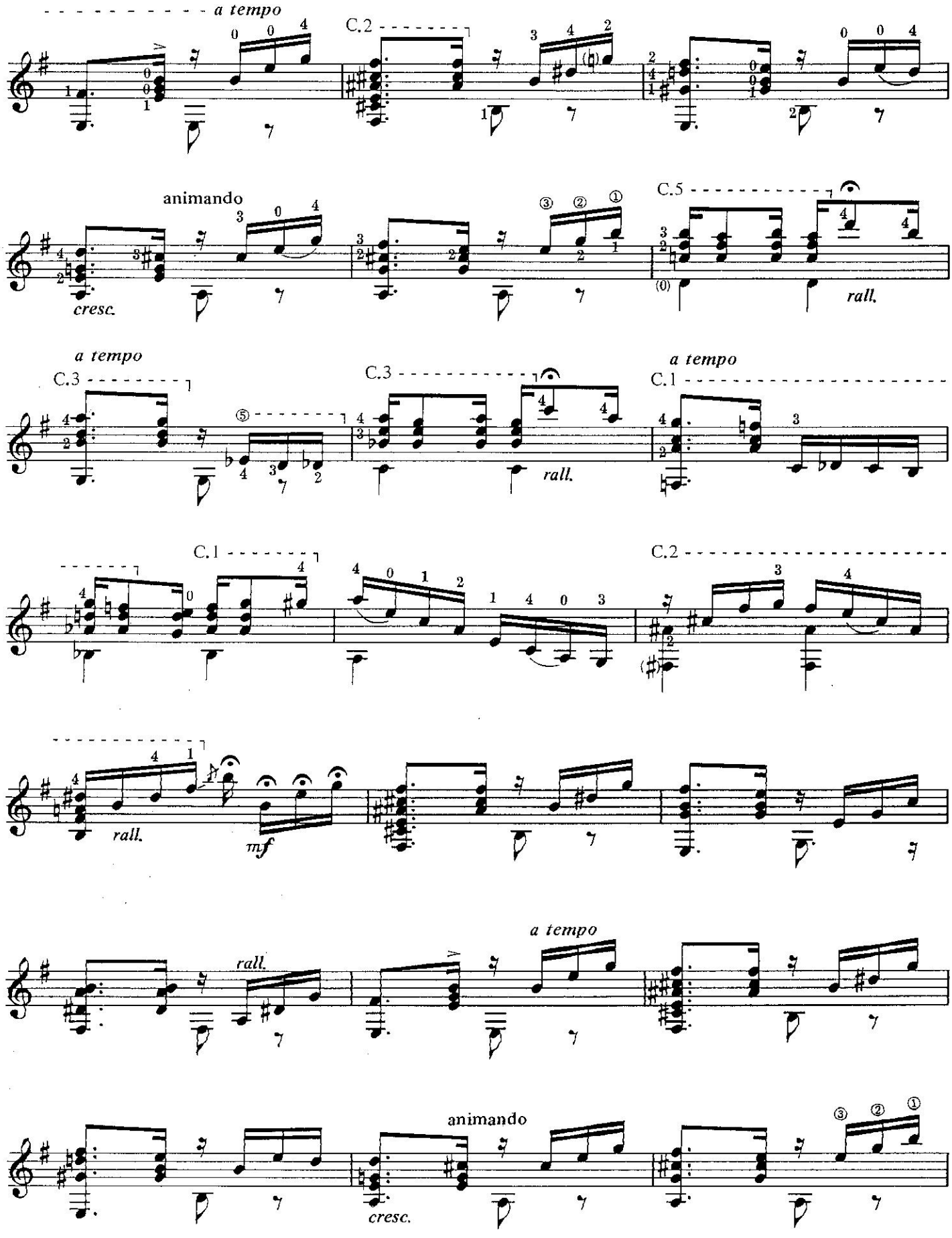
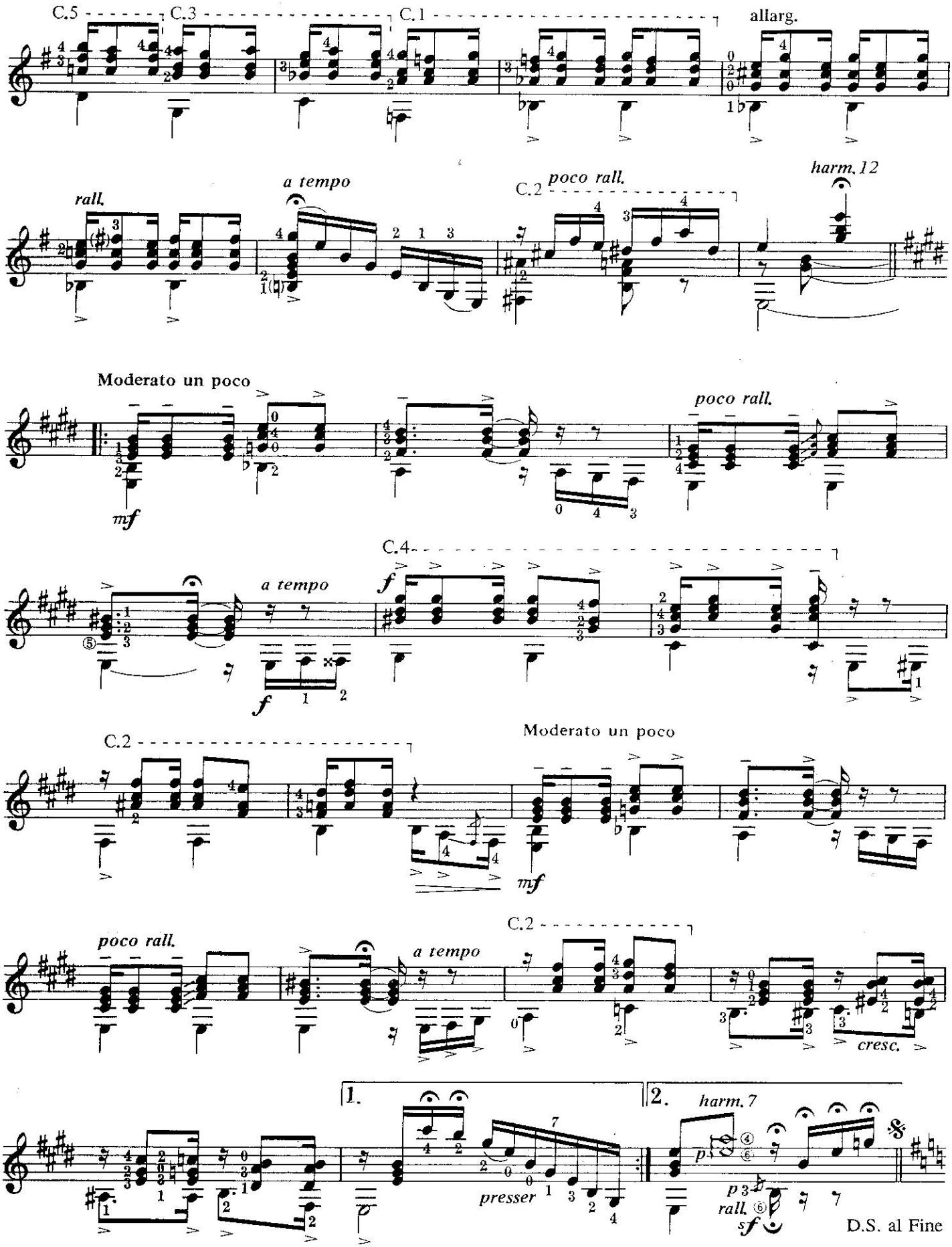
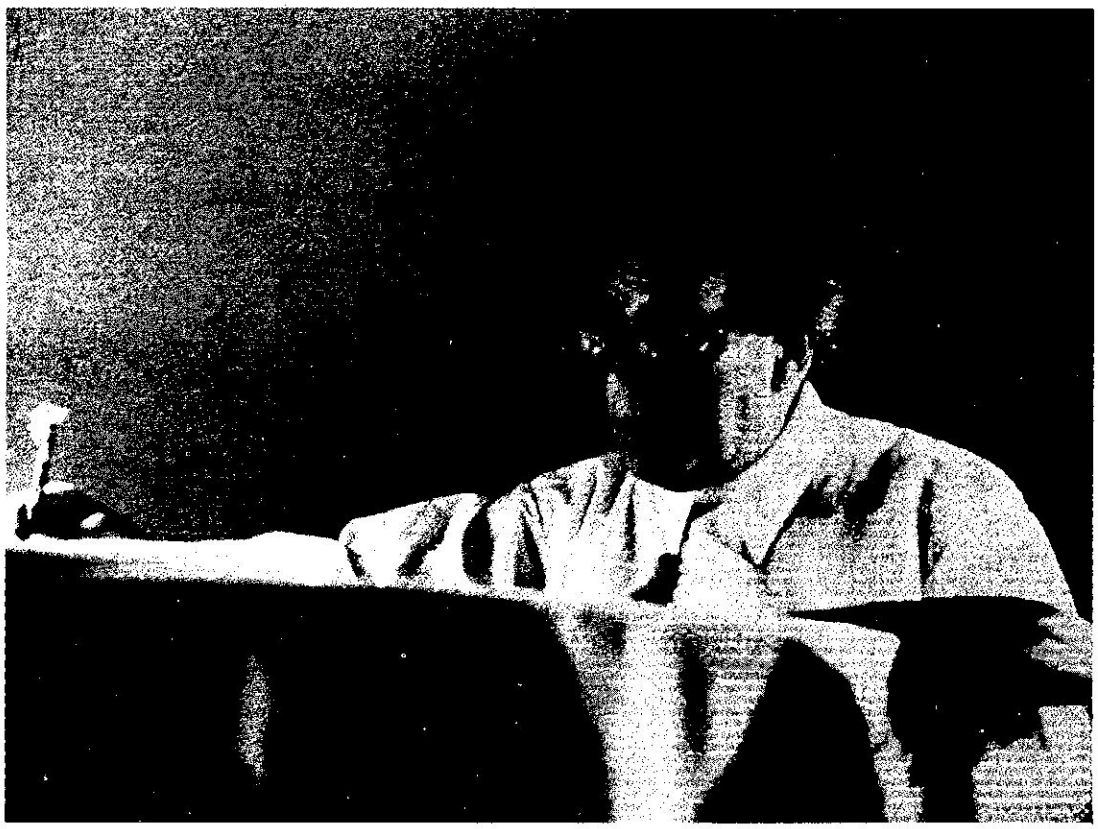

C.3
mf
C.3
C.5
f
C.1
C.2
gliss.
rit.
a tempo
rall.
Tempo primo
C.2
rall.


a tempo
C.2
animando
cresc.
C.5
rall.
a tempo
C.3
C.3
rall.
a tempo
C.1
C.1
C.2
rall.
mf
rall.
a tempo
animando
cresc.


C.5
C.3
C.1
allarg.
rall.
a tempo
C.2
poco rall.
harm. 12
Moderato un poco
mf
poco rall.
C.4
a tempo
f
f
C.2
Moderato un poco
mf
poco rall.
a tempo
C.2
cresc.
1.
2.
harm. 7
presser
p
rall.
sf
D.S. al Fine

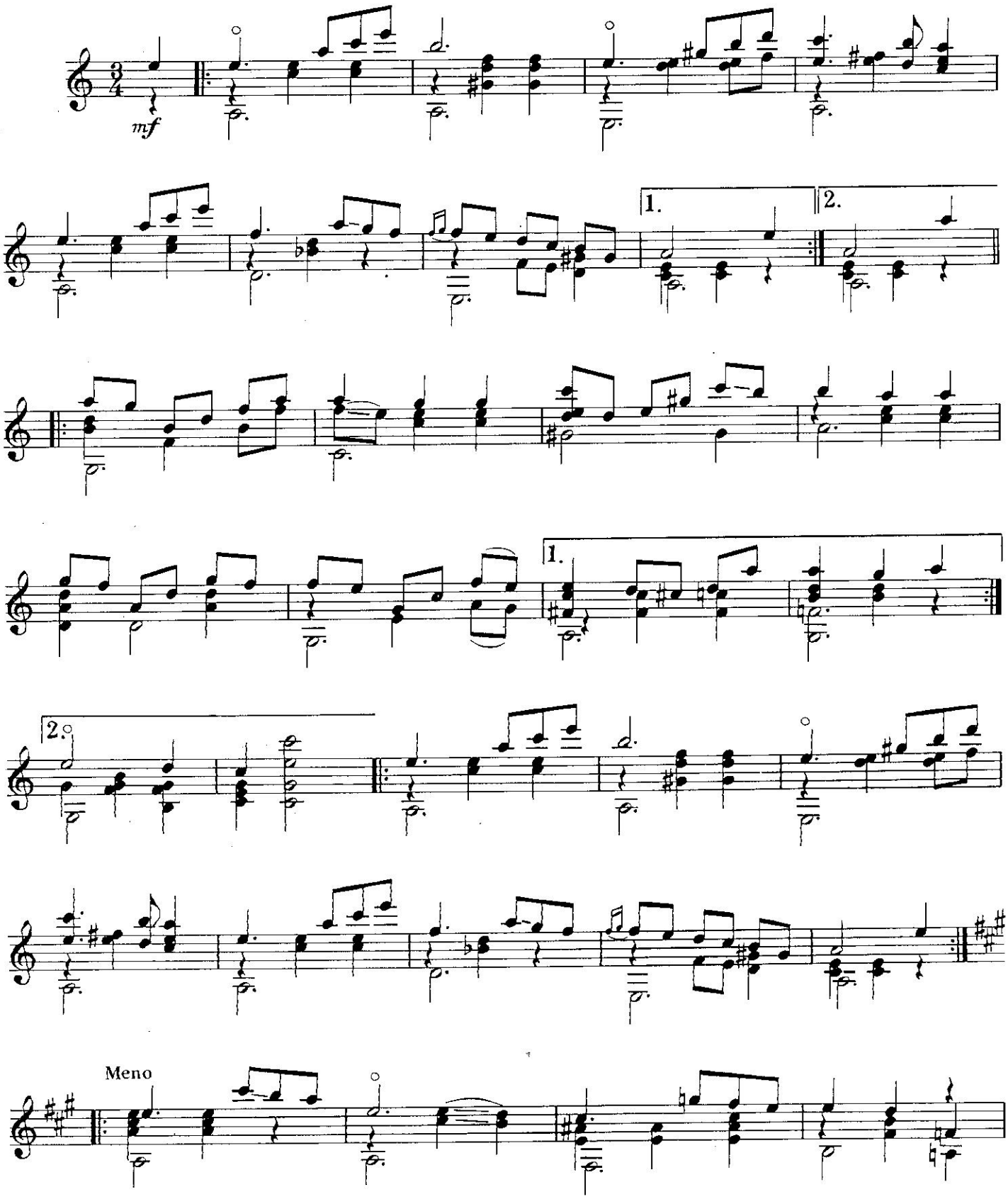


Suite Populaire Brésilienne

à Maria Teresa Teran

1. Mazurka—Chôro

Heitor Villa-Lobos



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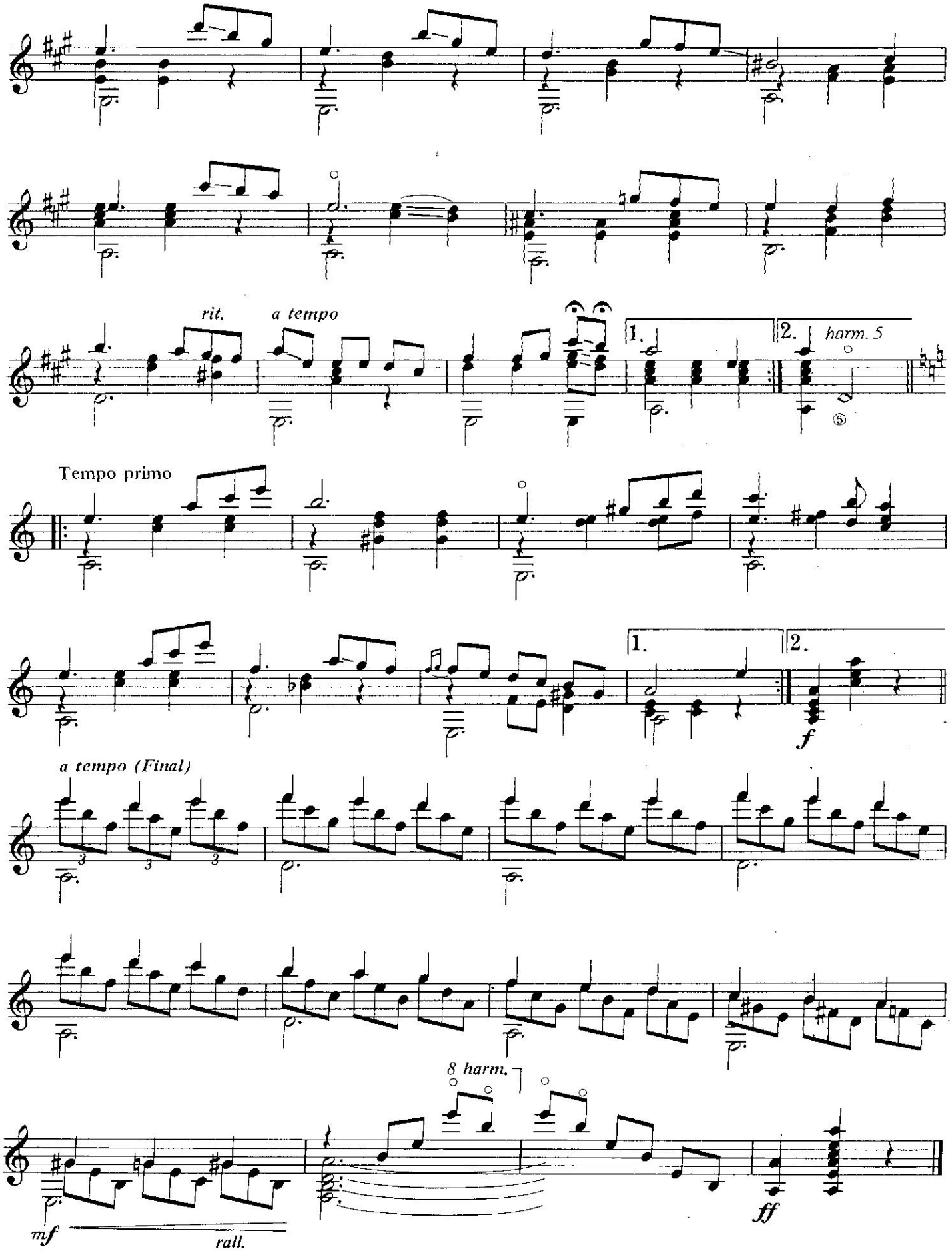
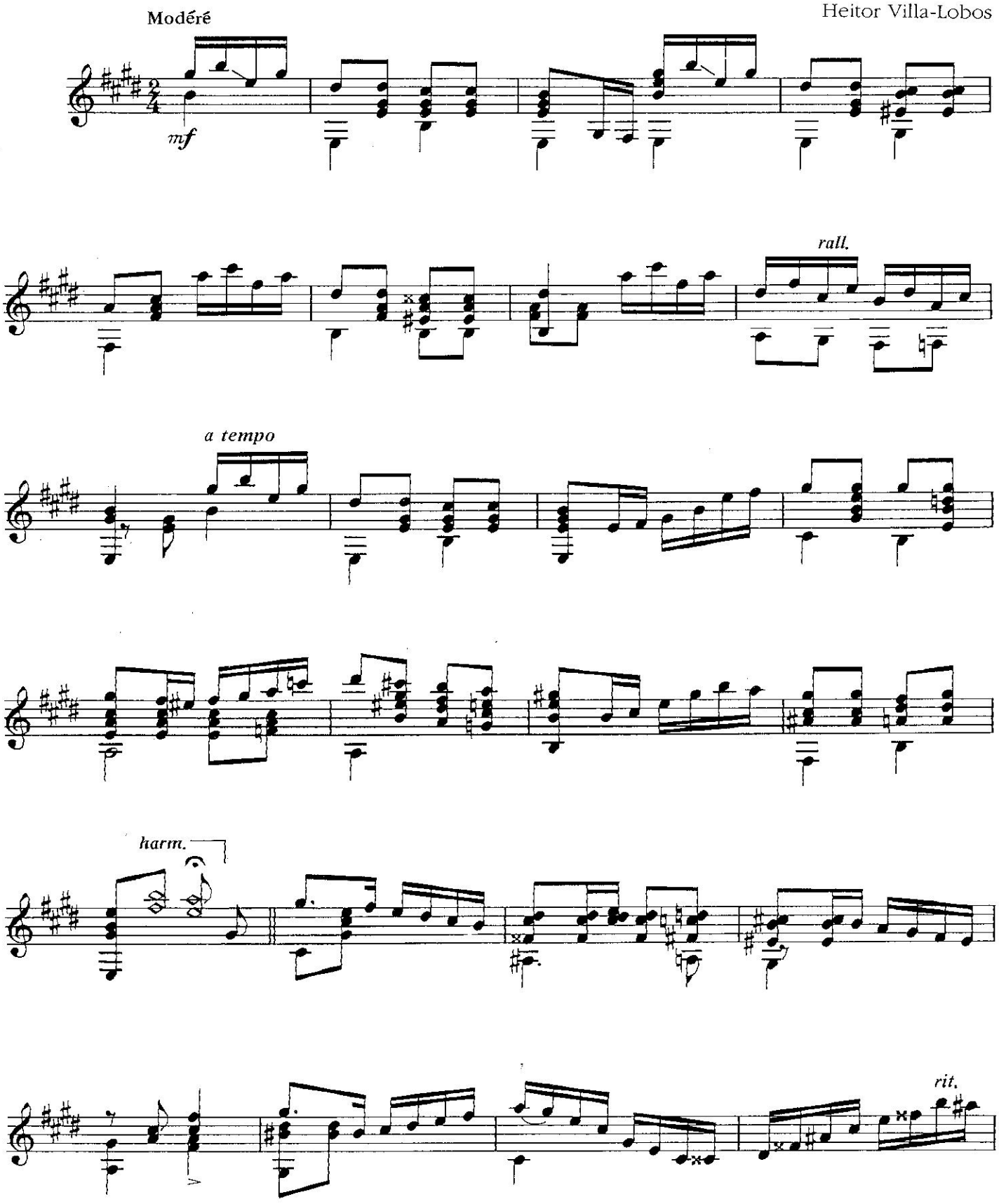

rit.
a tempo
1.
2.
harm. 5
Tempo primo
1.
2.
f
a tempo (Final)
8 harm.
mf
rall.
ff

2. Schottish—Chôro

Heitor Villa-Lobos



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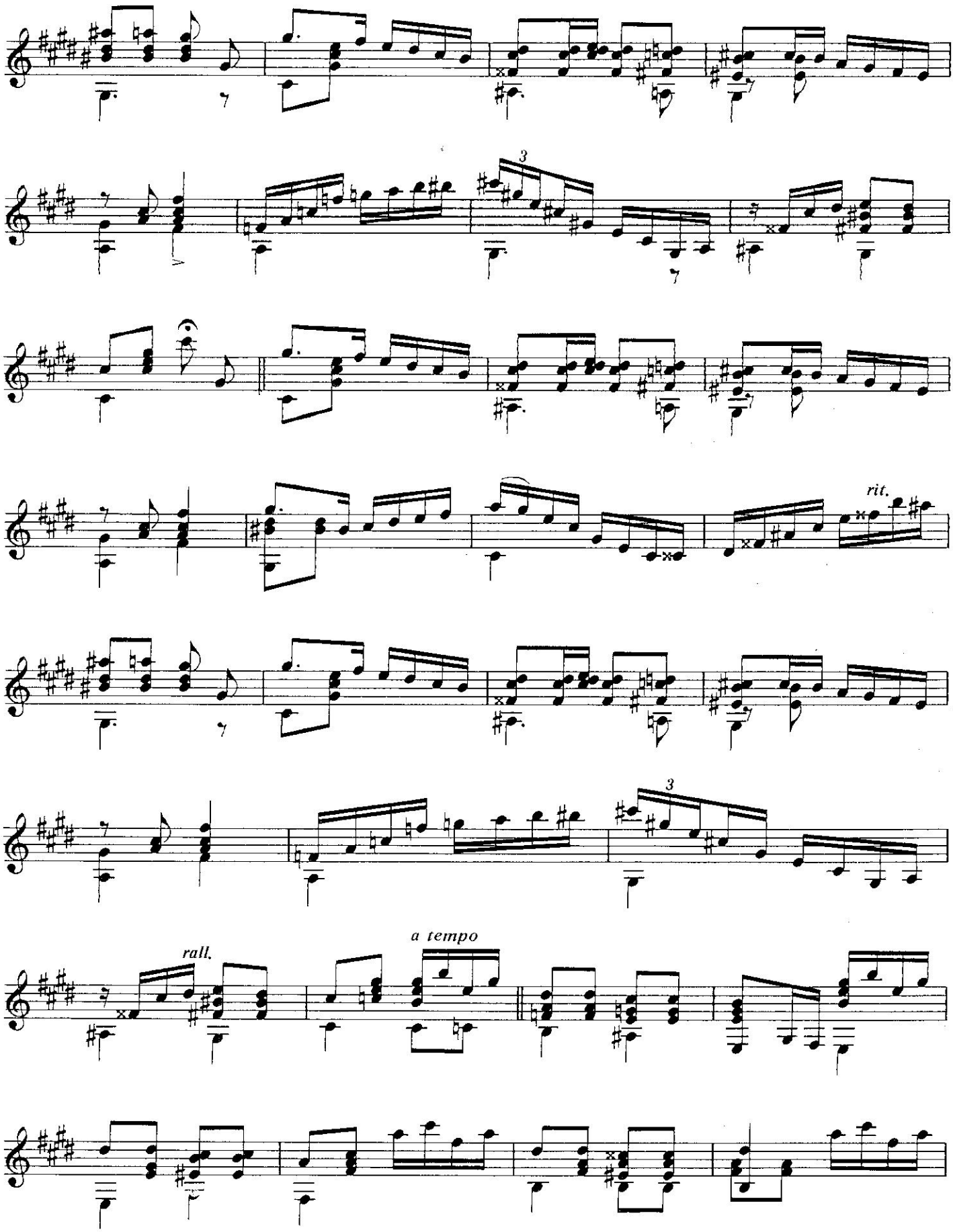
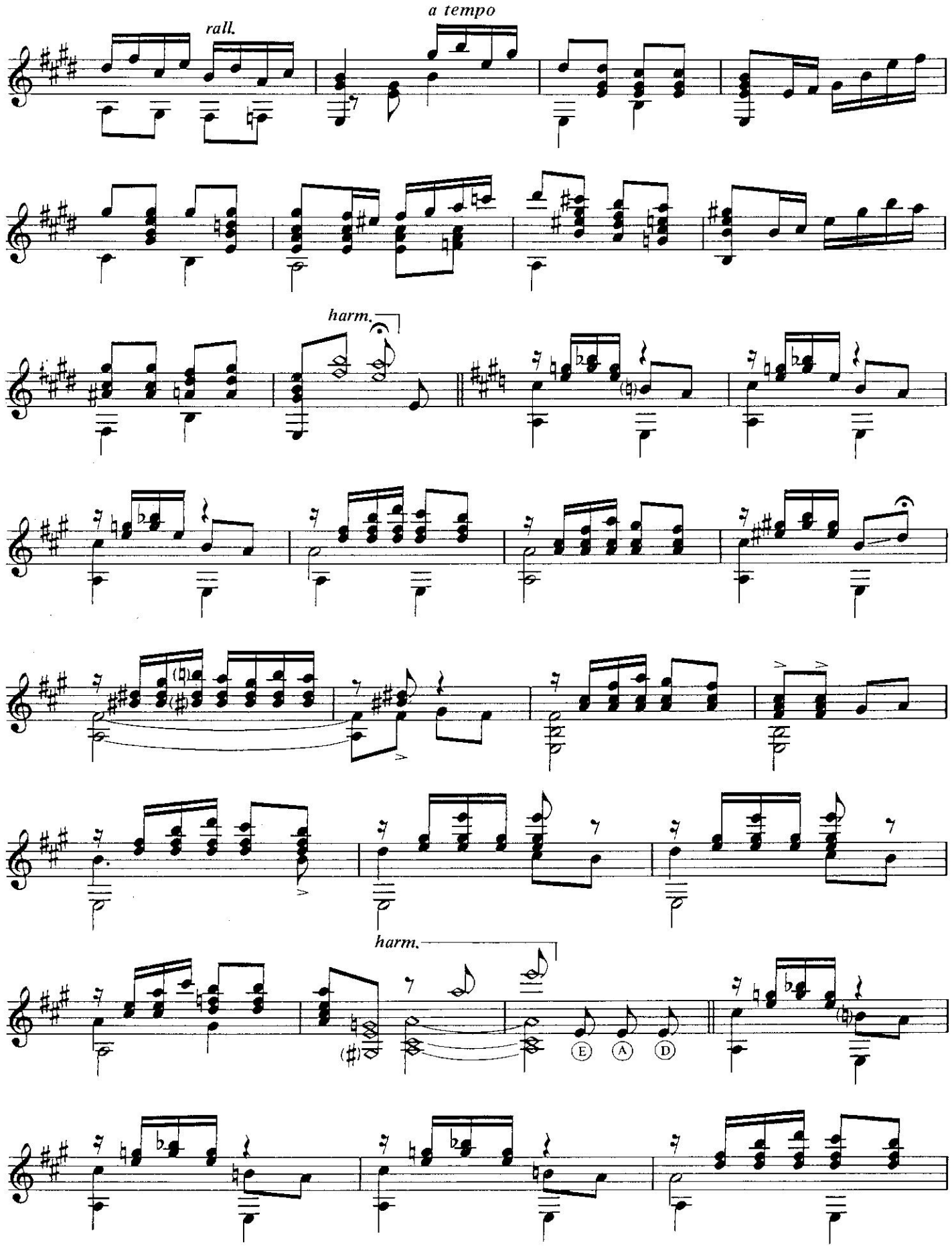
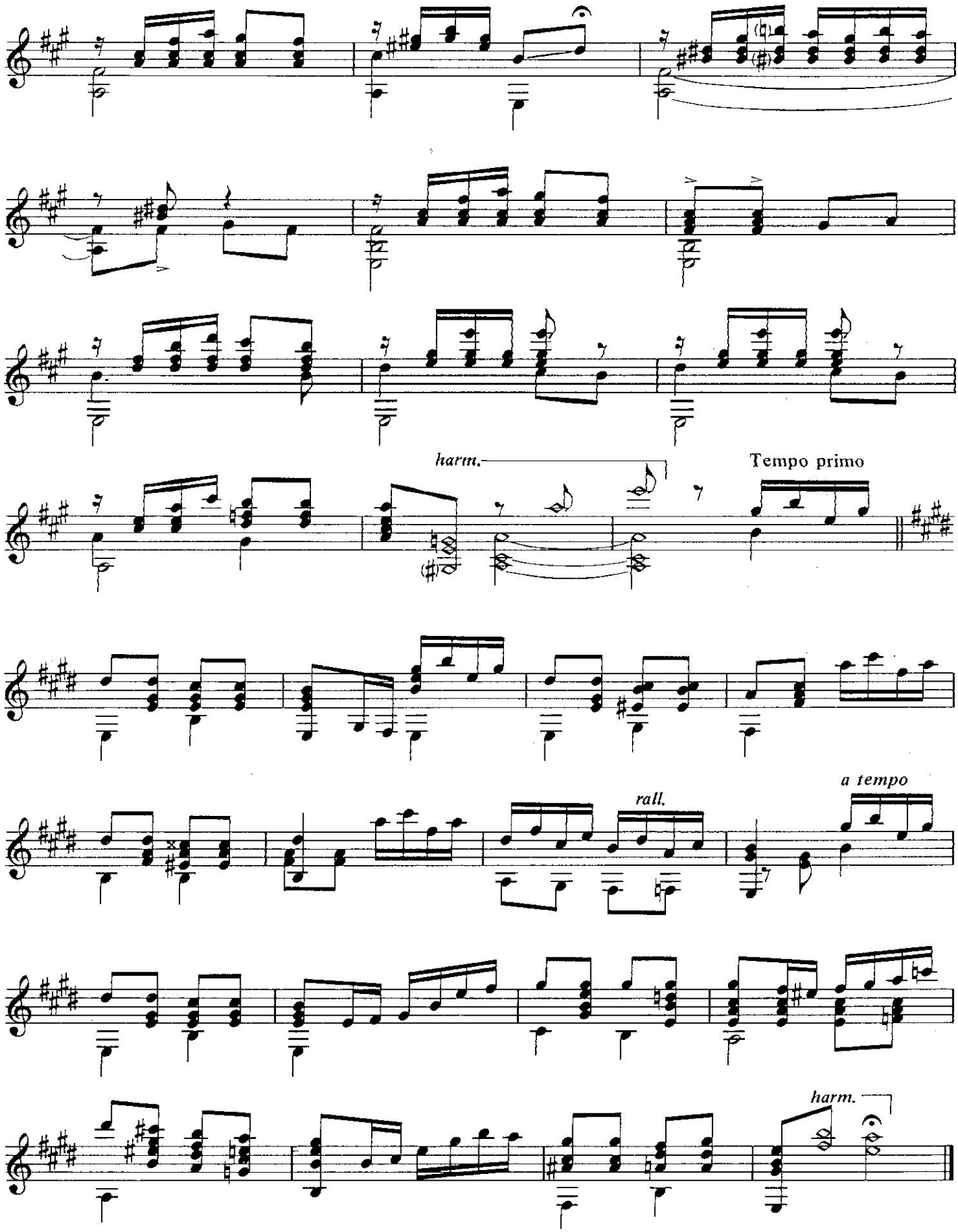
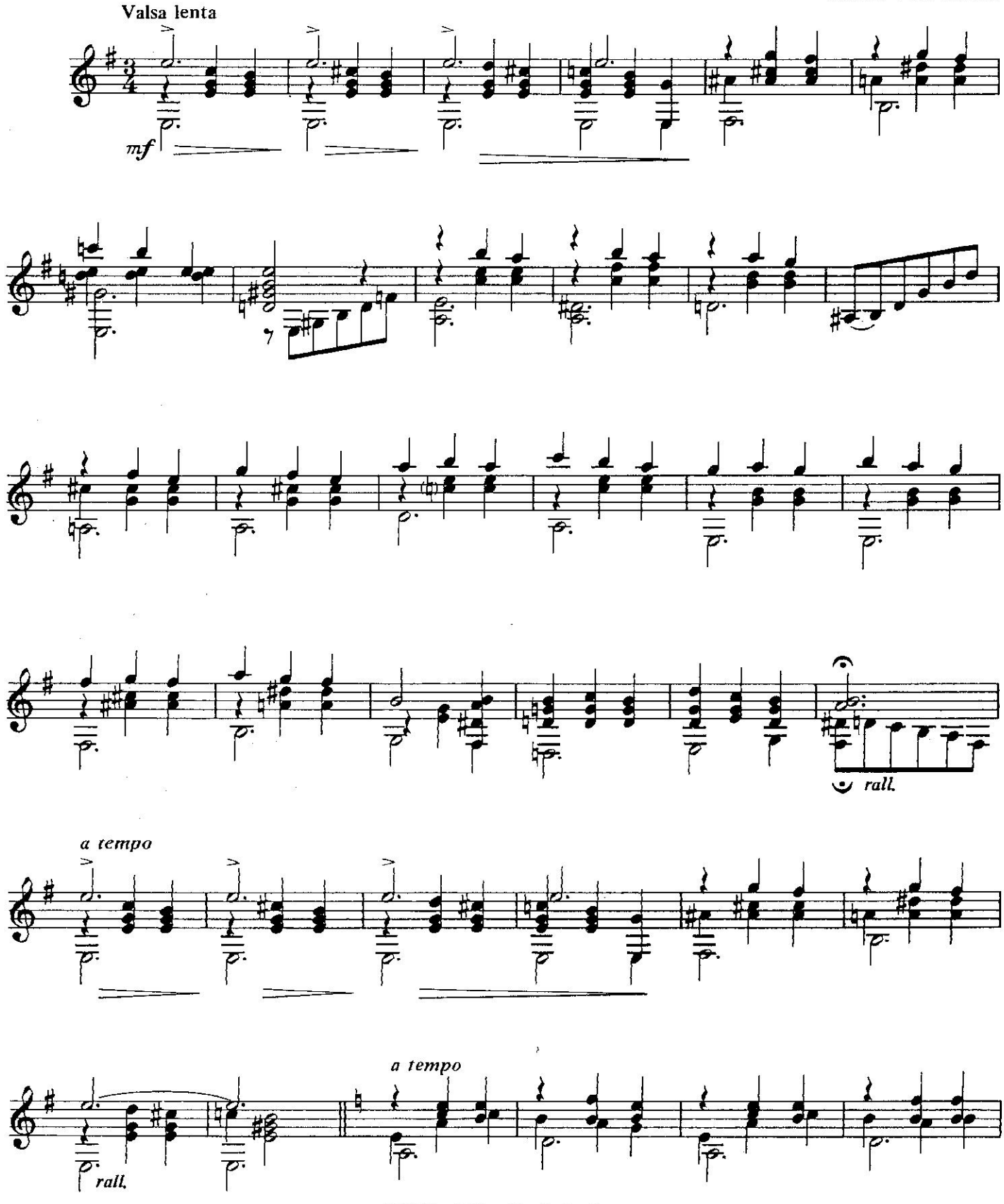

3
rit.
3
rall.
a tempo


rall.
a tempo
harm.
harm.
E
A
D


harm.
Tempo primo
rall.
a tempo
harm.

3. Valsa—Chôro

Heitor Villa-Lobos



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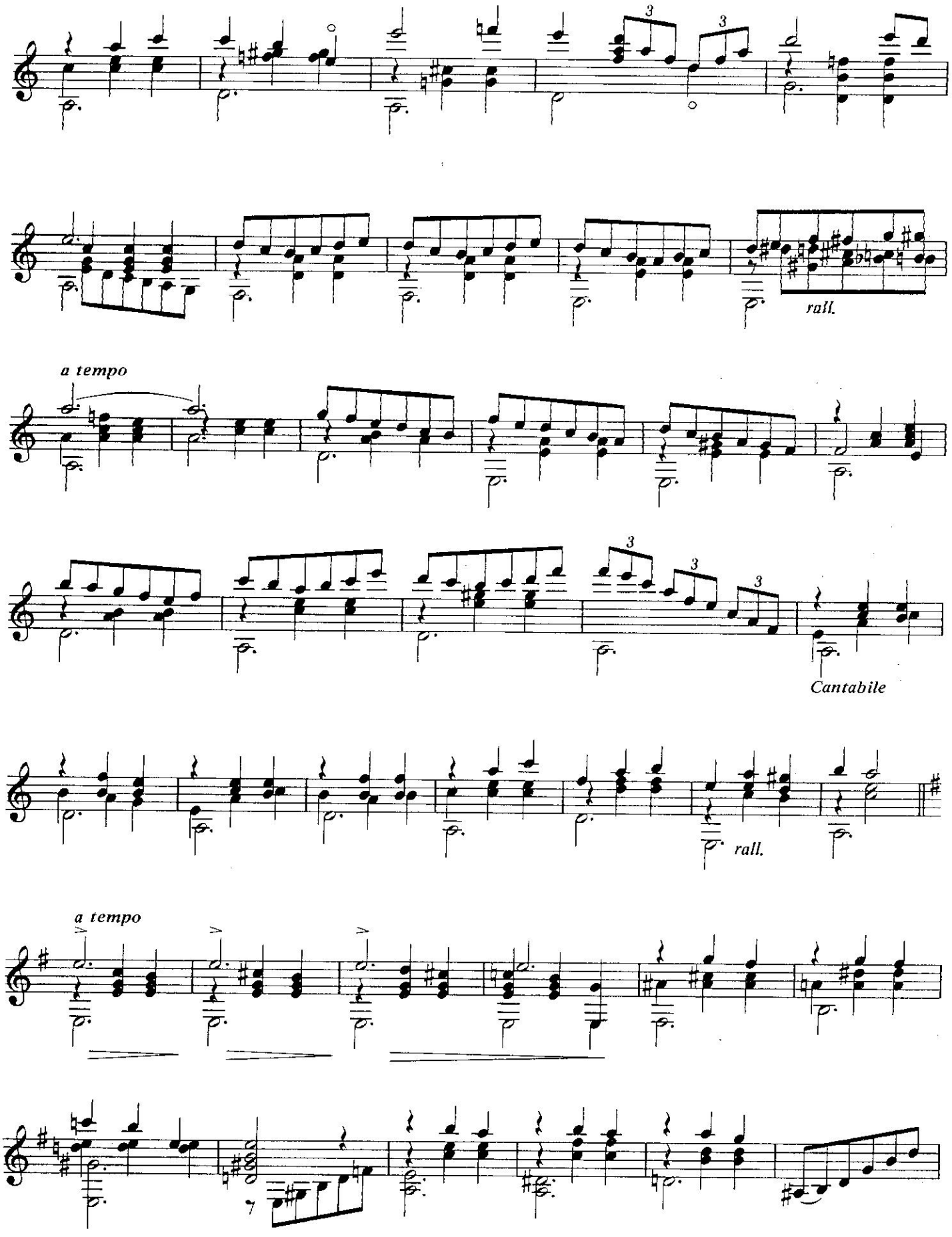
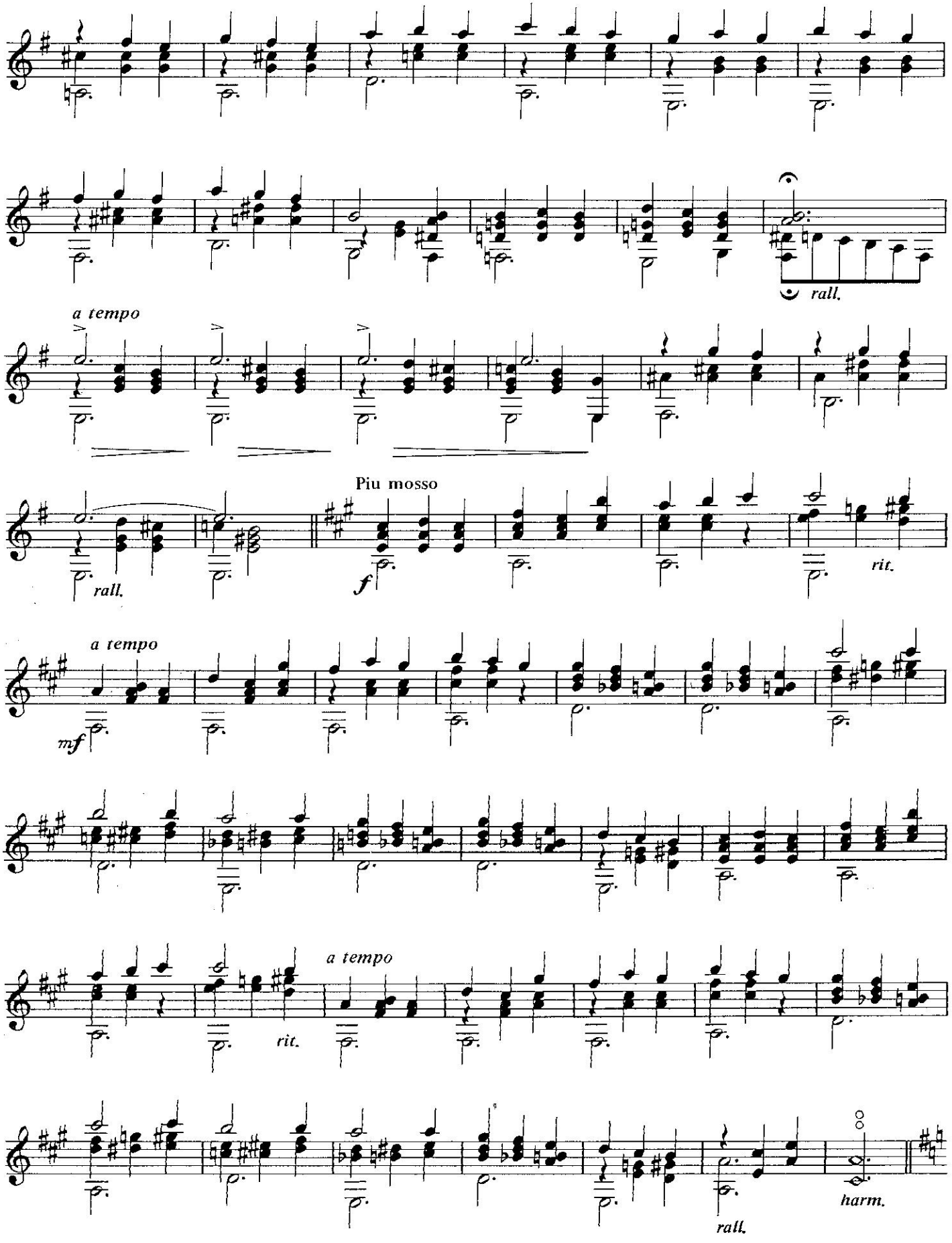
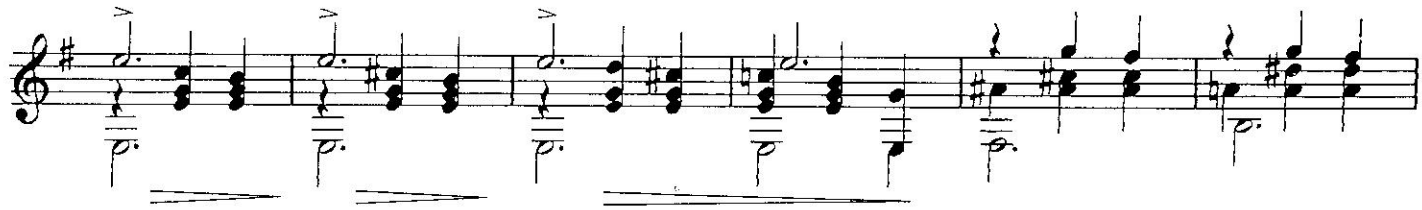
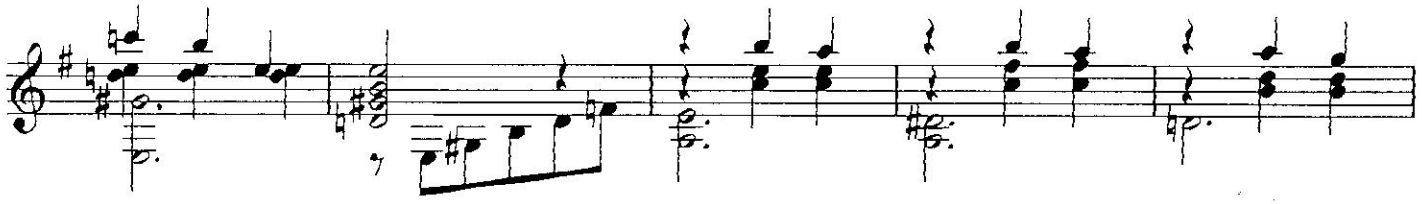
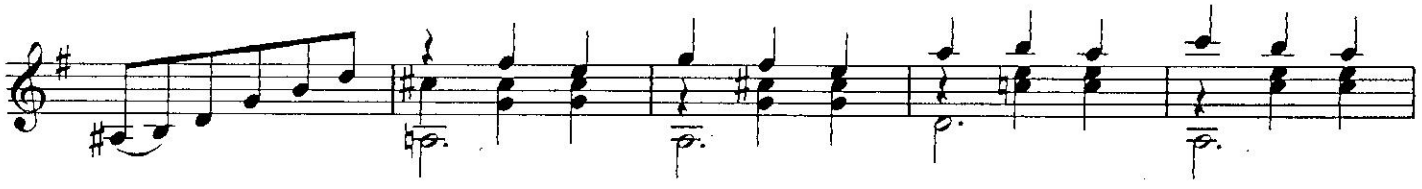

rall.
a tempo
Cantabile
rall.
a tempo

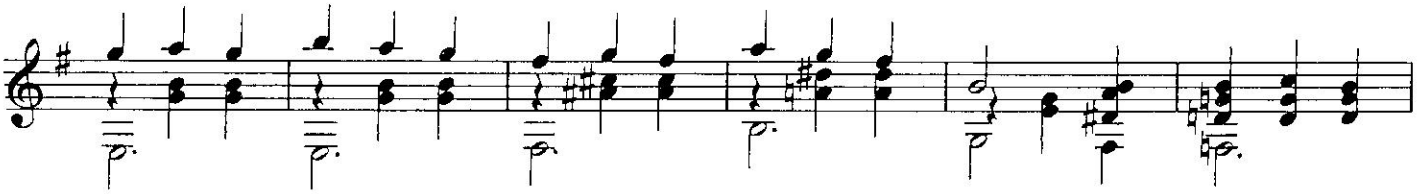

rall.
a tempo
rall.
Piu mosso
f
rit.
a tempo
mf
a tempo
rit.
rall.
harm.

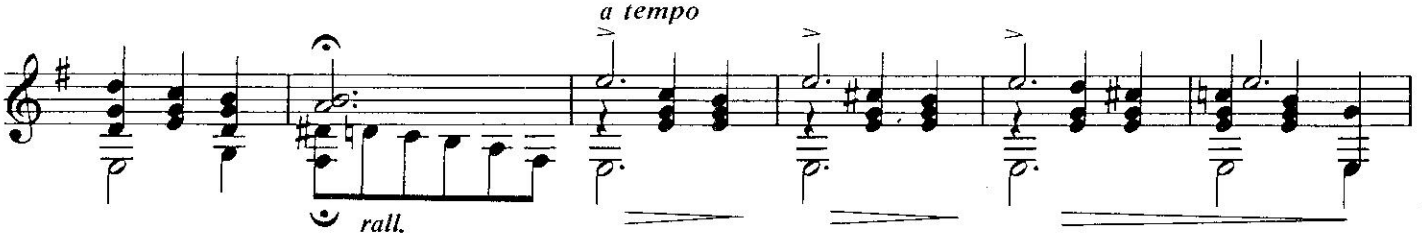
Tempo primo

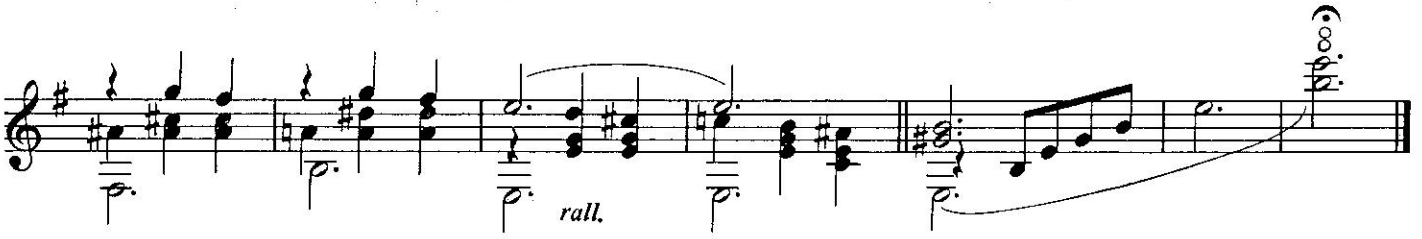






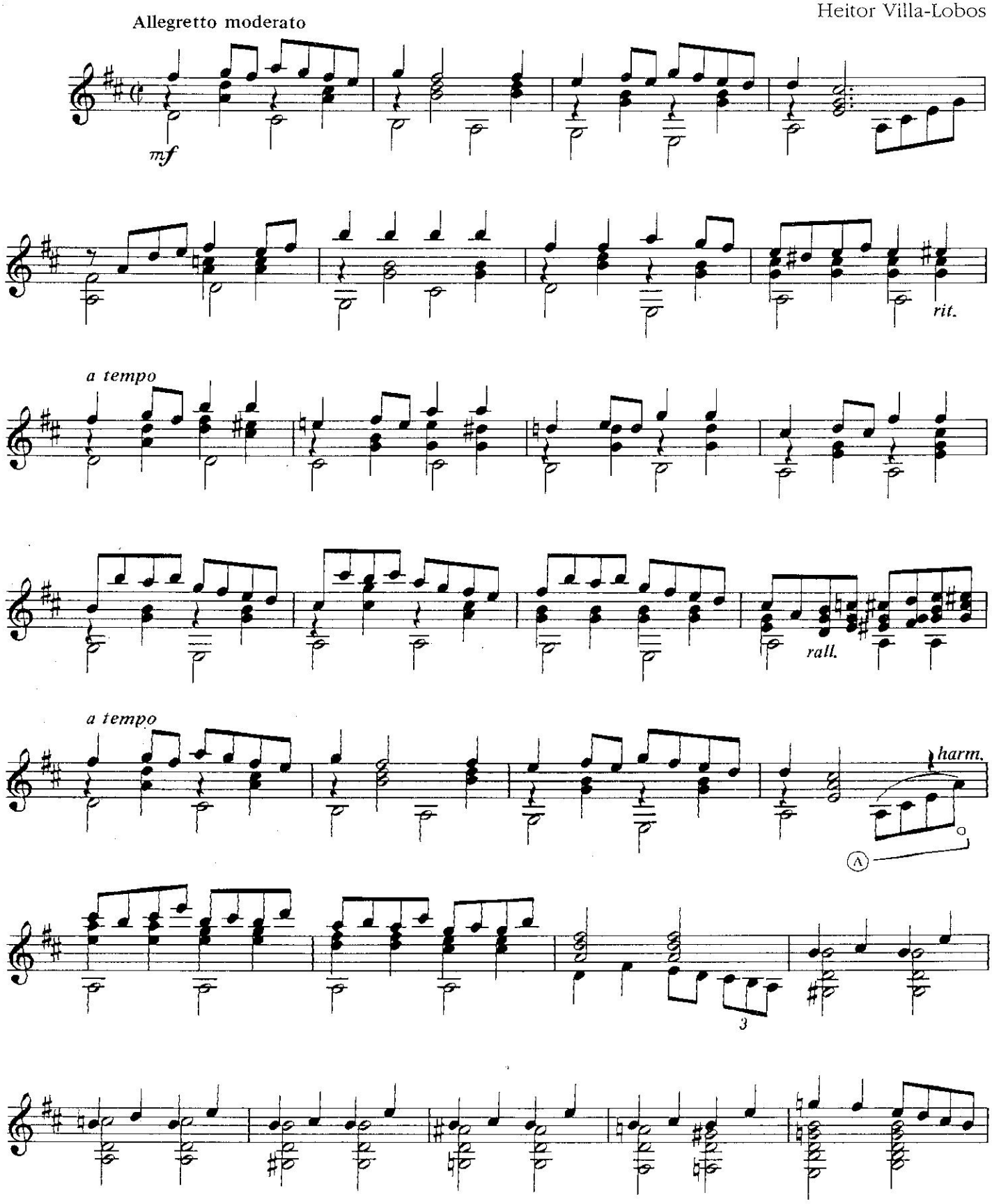






4. Gavotta—Chôro

Heitor Villa-Lobos



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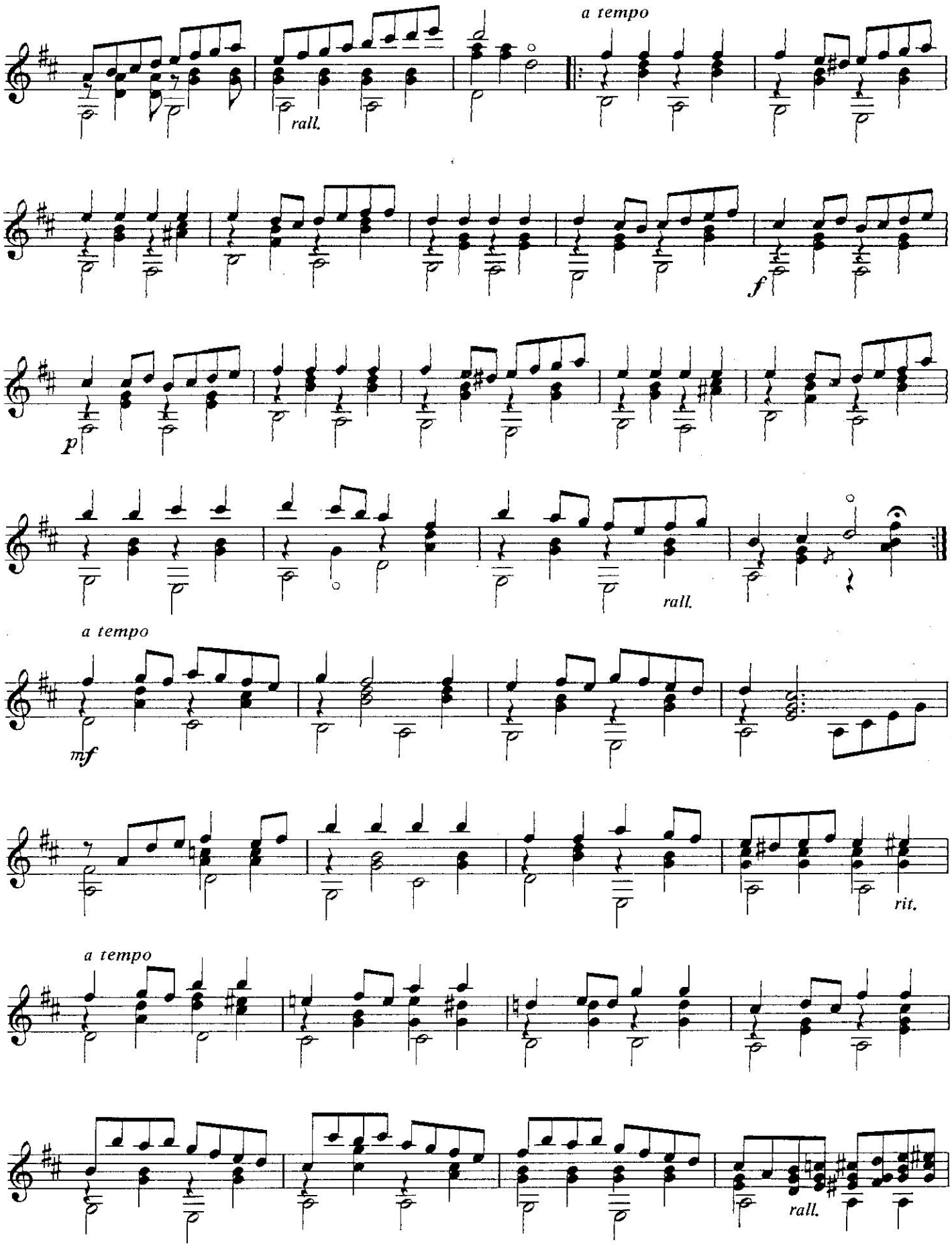
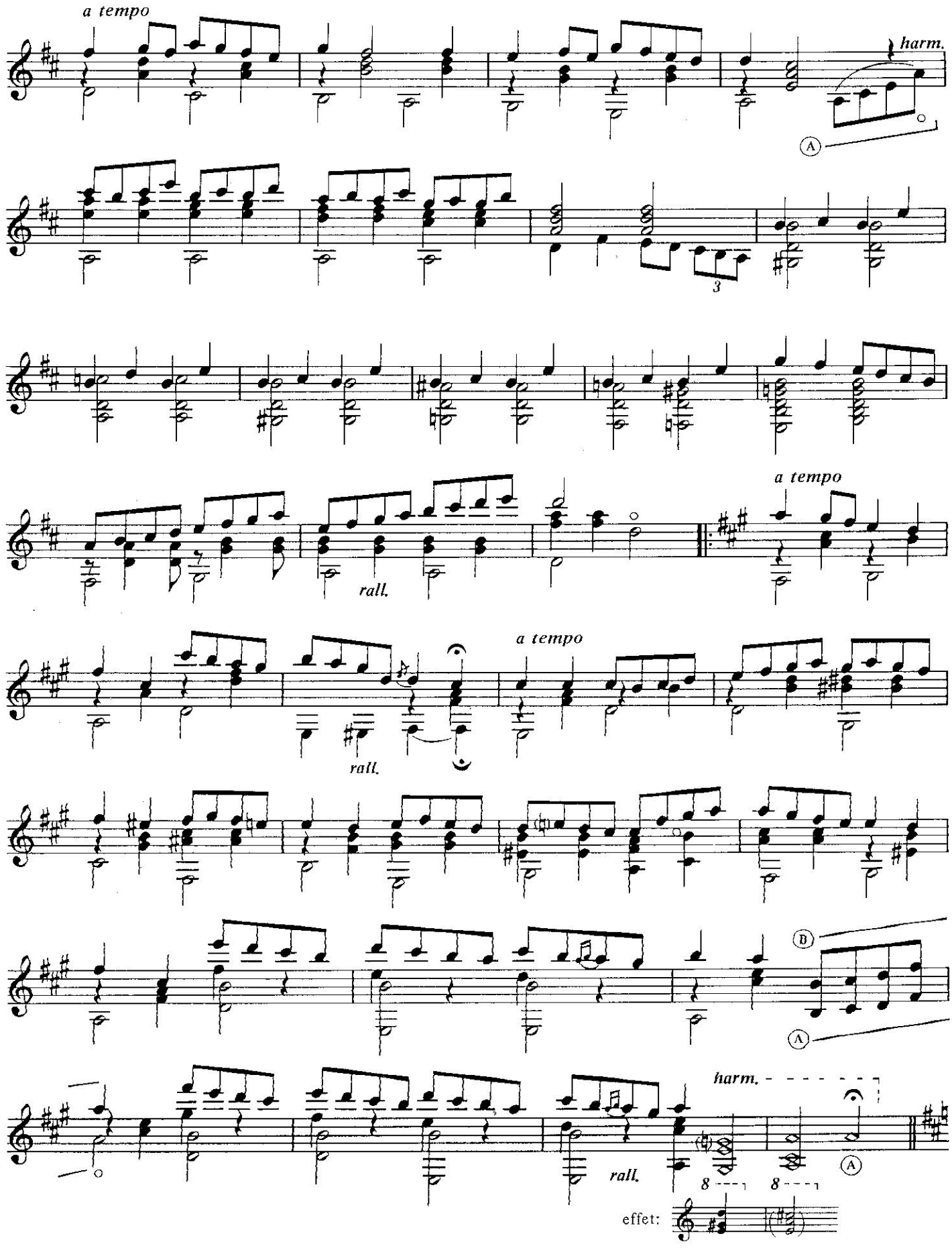
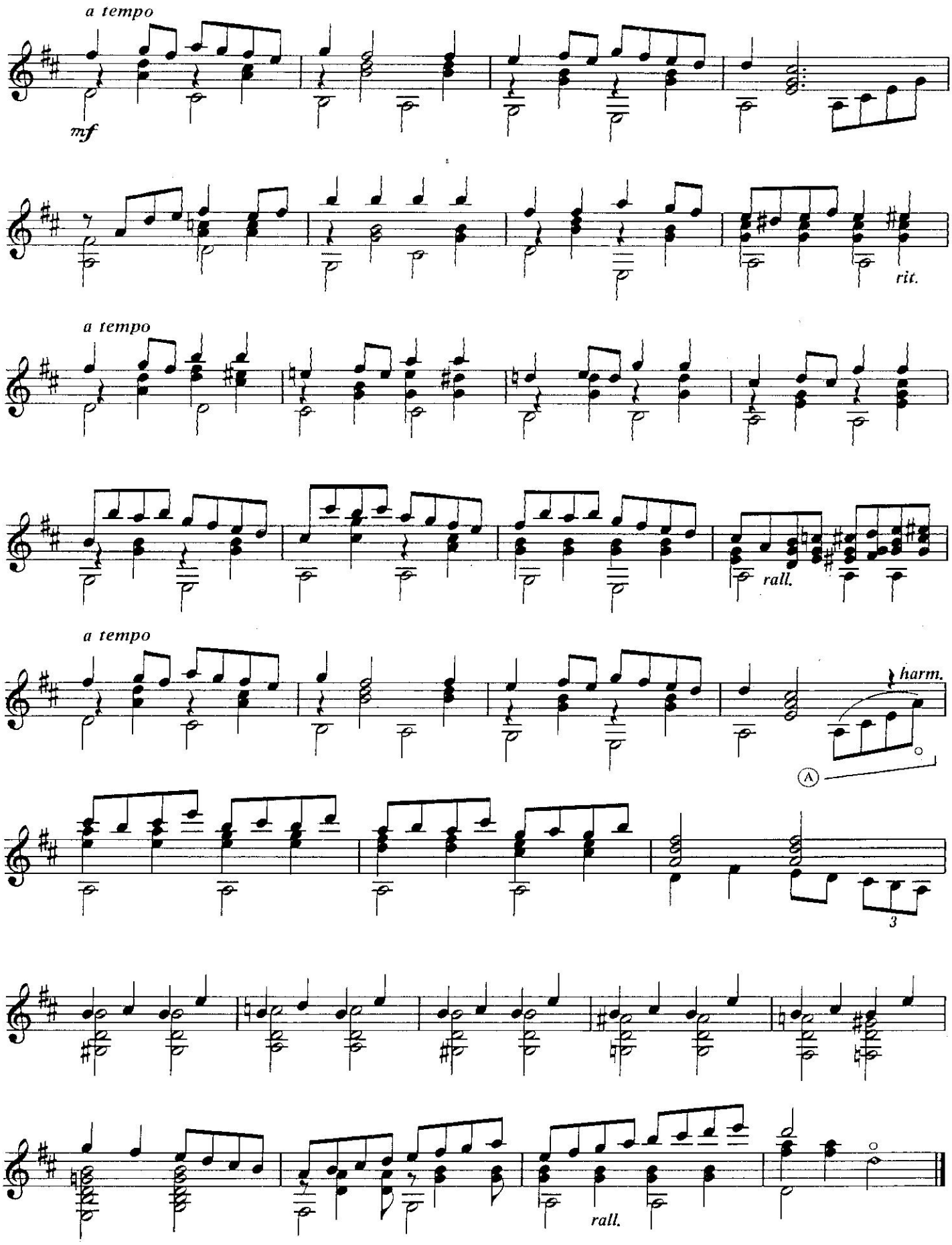

a tempo
rall.
f
p
rall.
a tempo
mf
rit.
a tempo
rall.

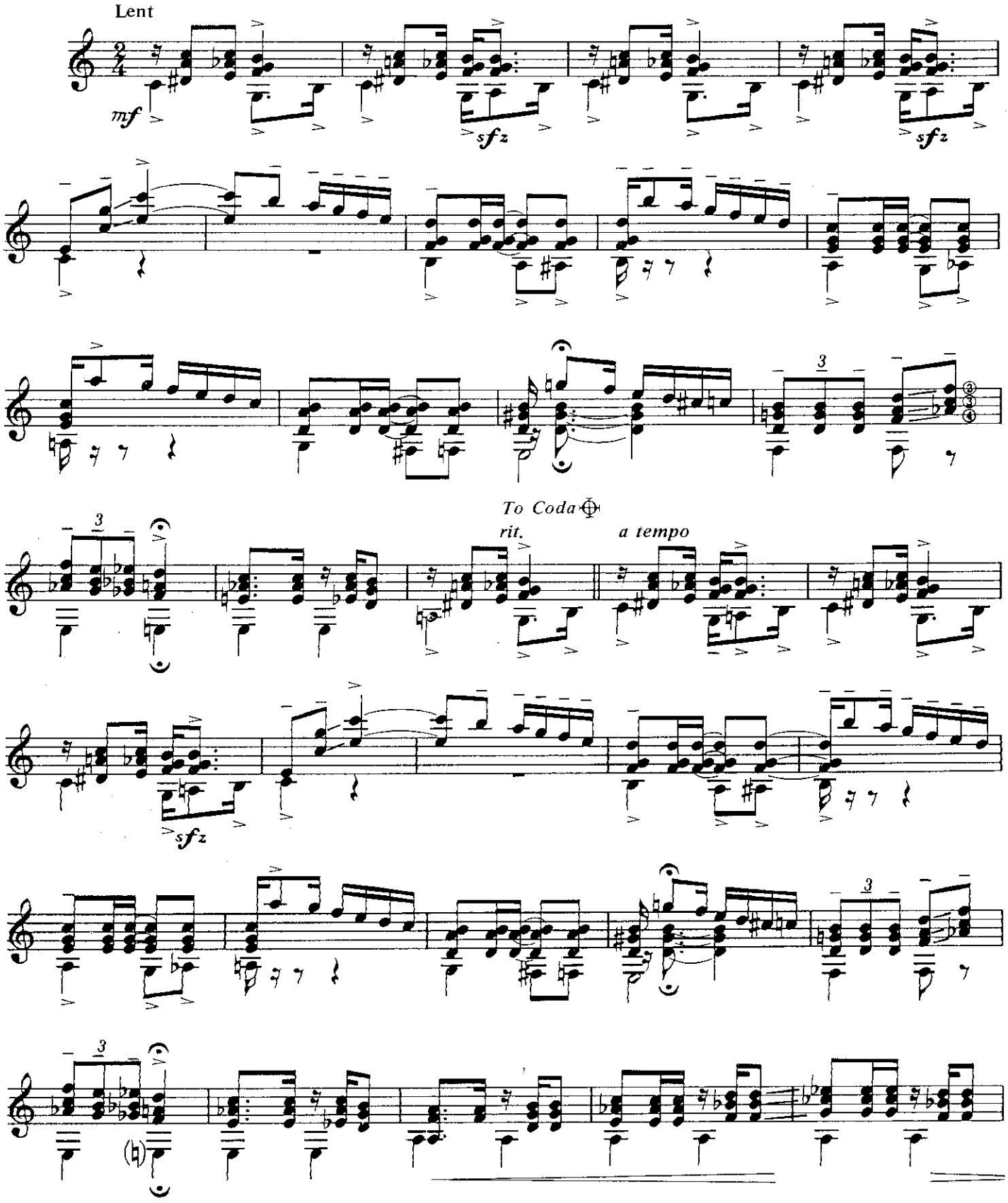

a tempo
harm.
A
3
rall.
a tempo
rall.
a tempo
B
A
harm.
rall.
8
8
A
effet:


a tempo
mf
rit.
a tempo
rall.
a tempo
harm.
A
3
rall.

à Madeleine RECLUS

5. Chôrinho

Heitor Villa-Lobos



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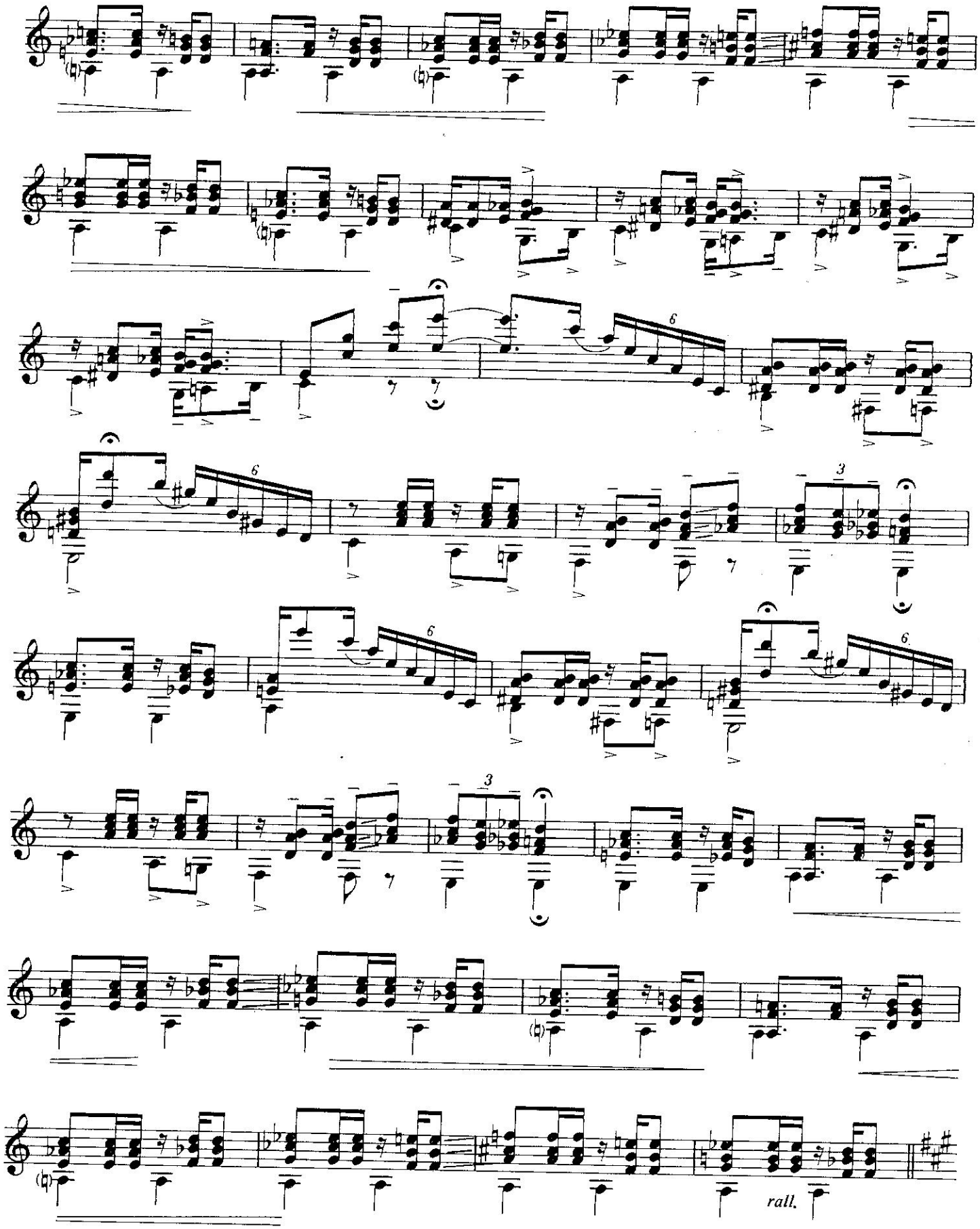
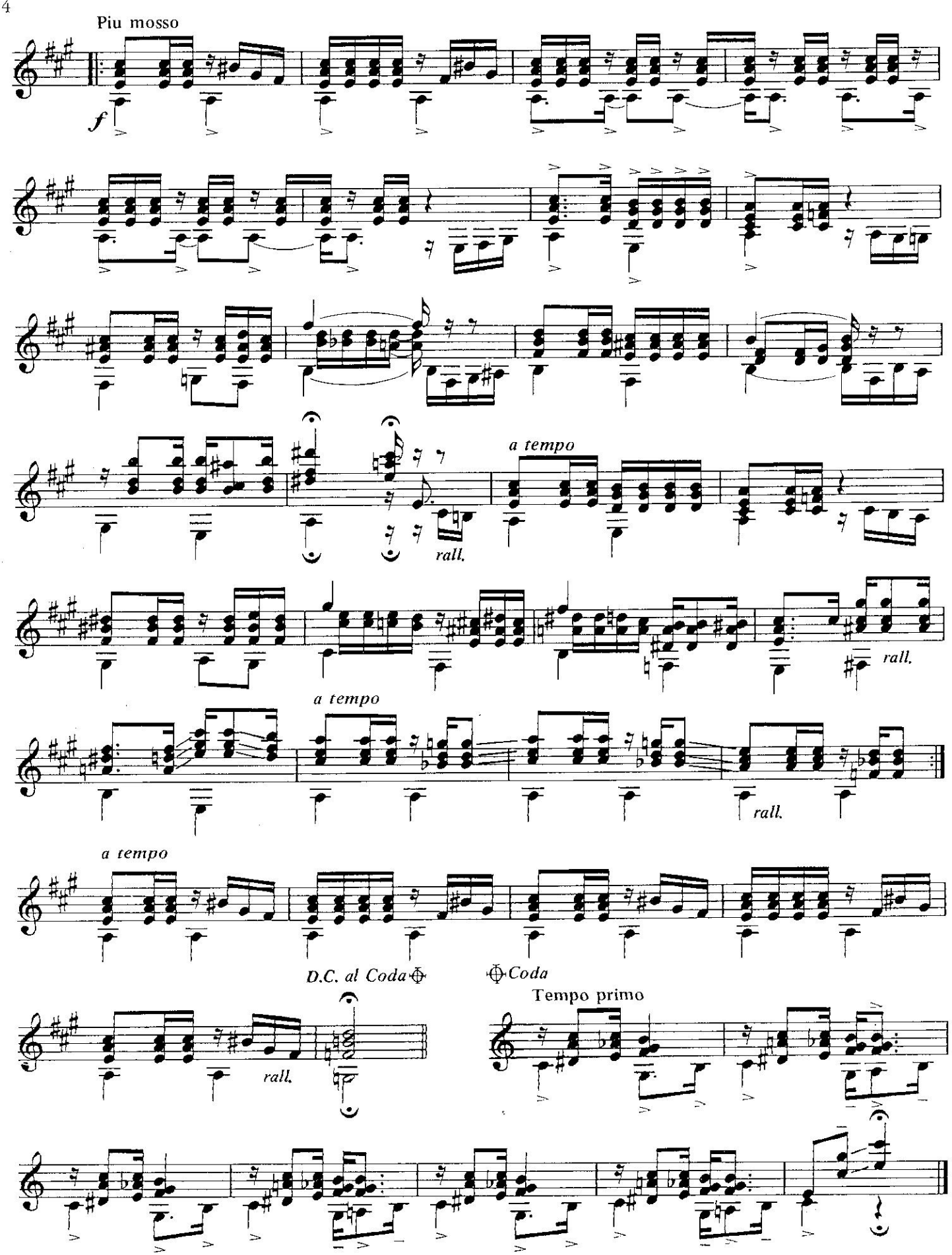

rall.


Piu mosso
f
a tempo
rall.
rall.
a tempo
rall.
a tempo
D.C. al Coda
Coda
rall.
Tempo primo

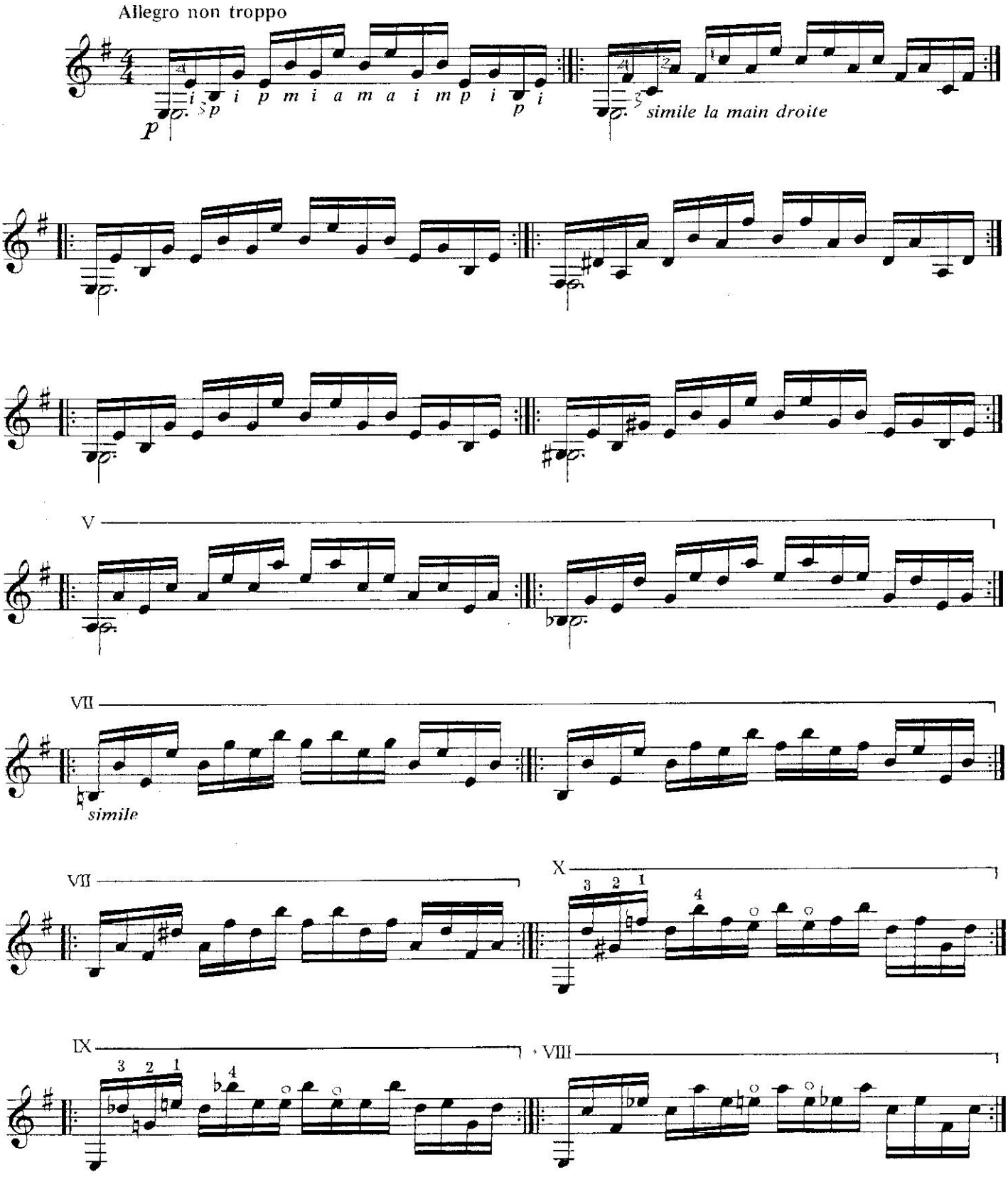
à Andrés SEGOVIA

DOUZE ÉTUDES

Étude N°1

Étude des arpèges

Heitor Villa-Lobos



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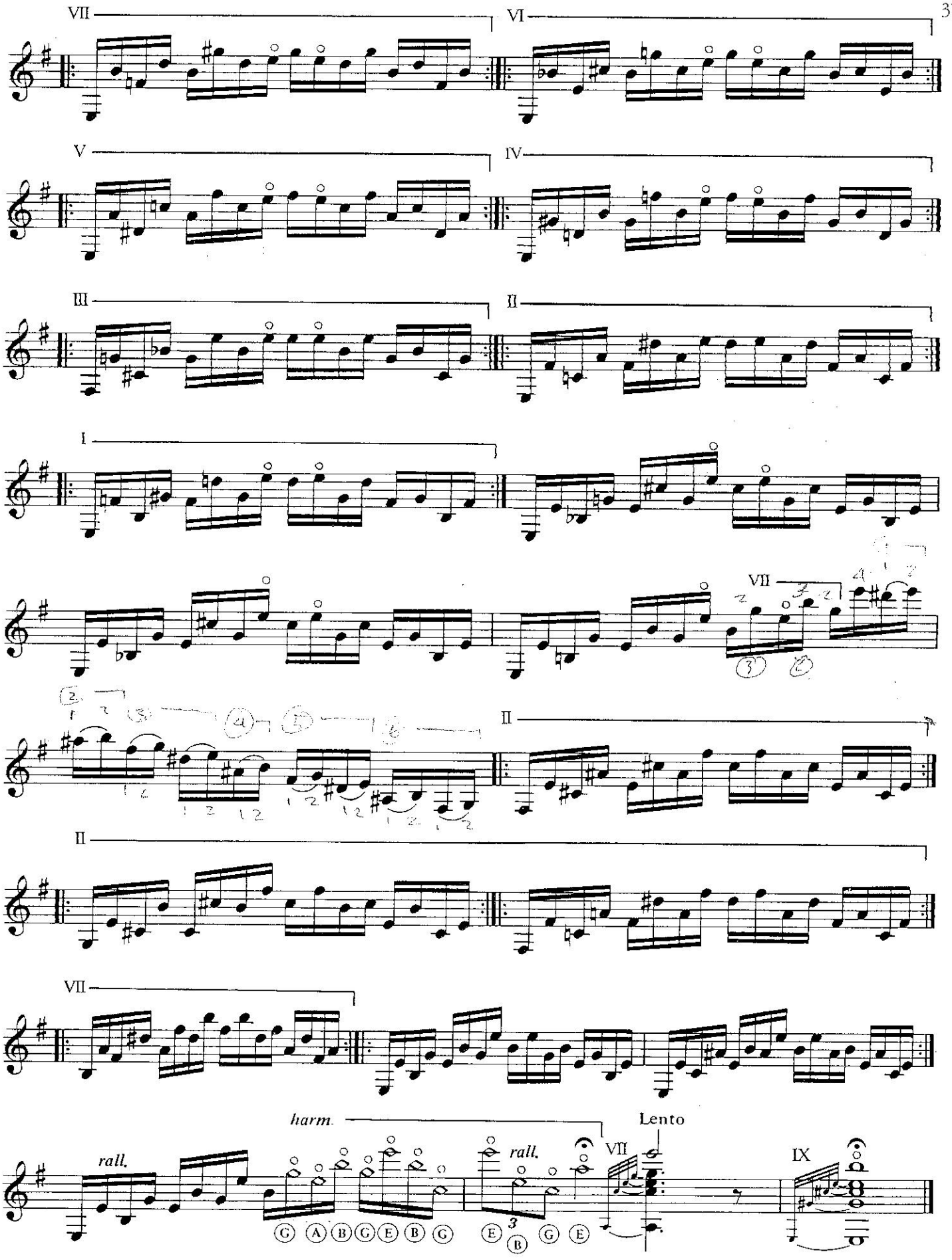
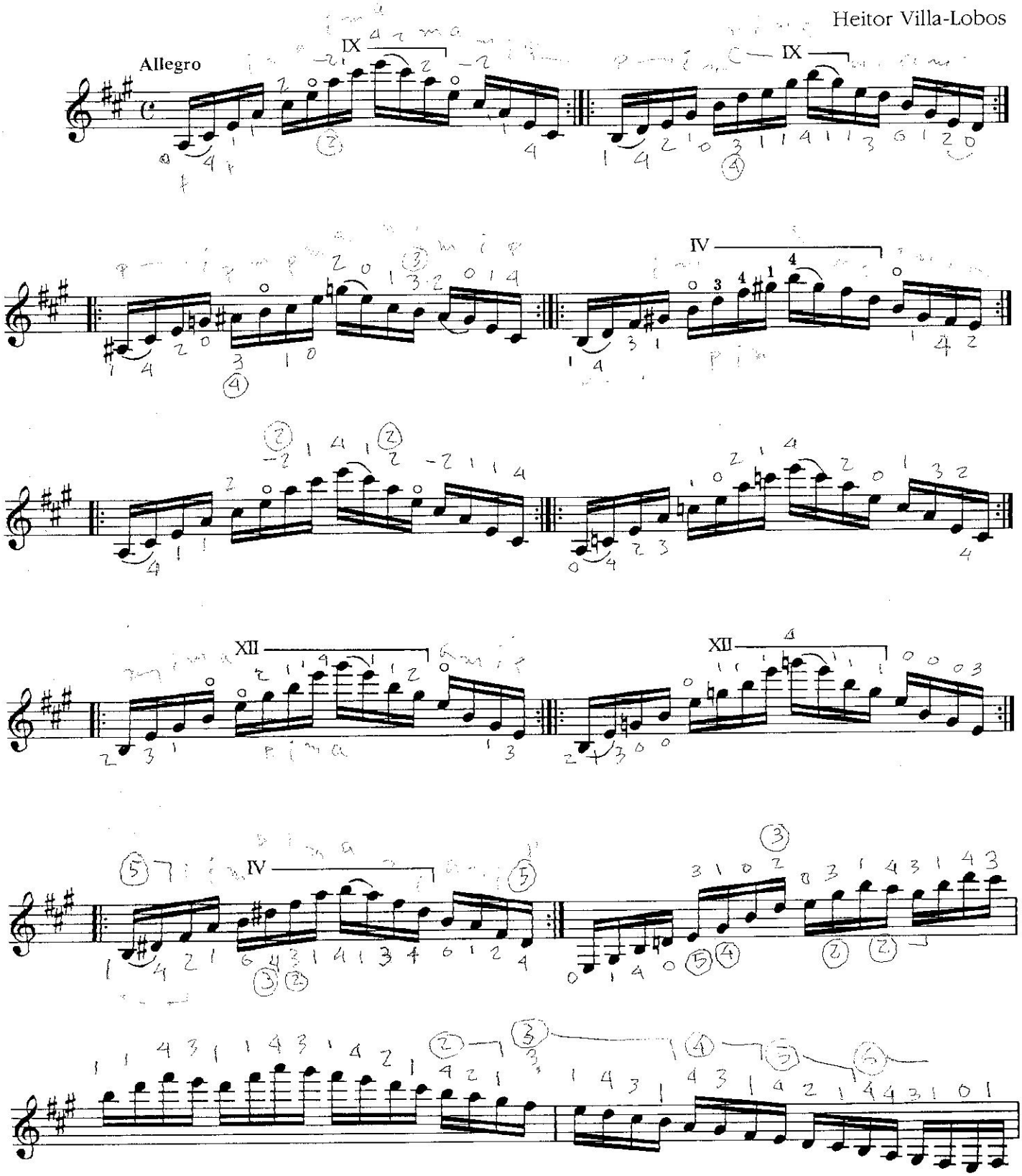

VII
VI
V
IV
III
II
I
VII
II
II
VII
harm.
Lento
rall.
rall.
VII
IX

Étude Nº2

Des arpèges

Heitor Villa-Lobos



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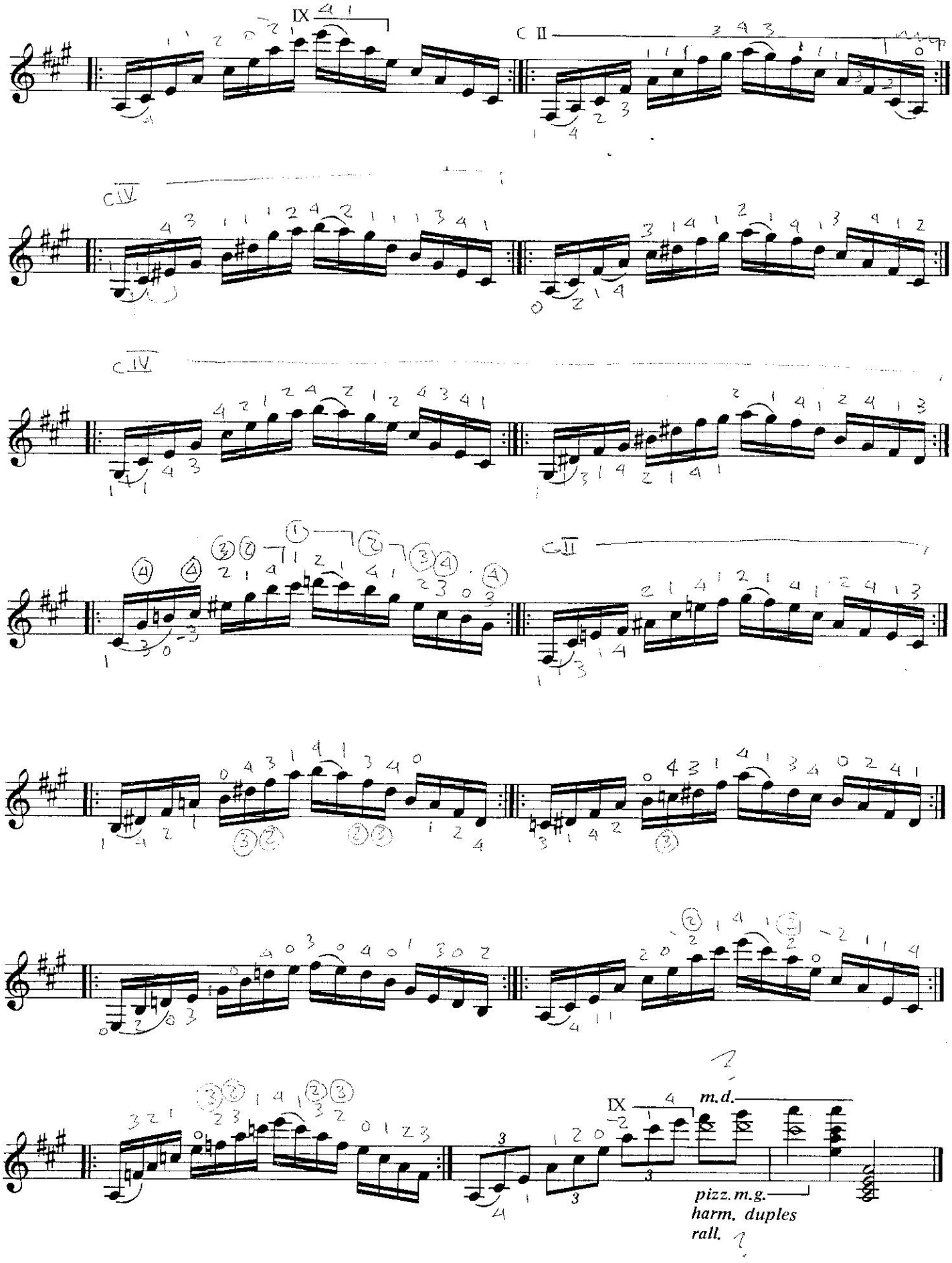
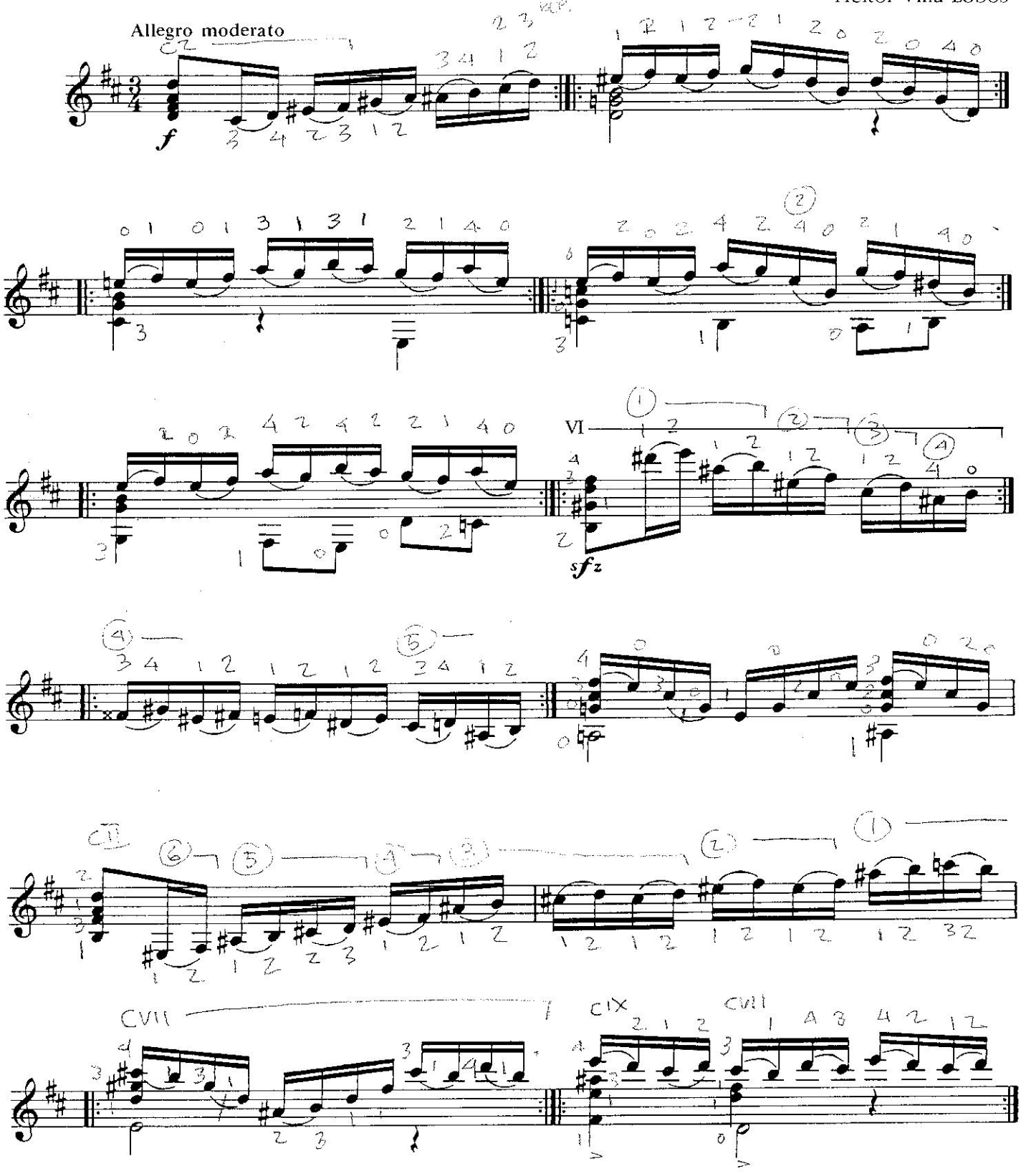

IX
C II
C IV
C IV
C II
IX
m.d.
pizz. m.g.
harm. duples
rall.

Étude Nº3

Allegro moderato

Heitor Villa-Lobos



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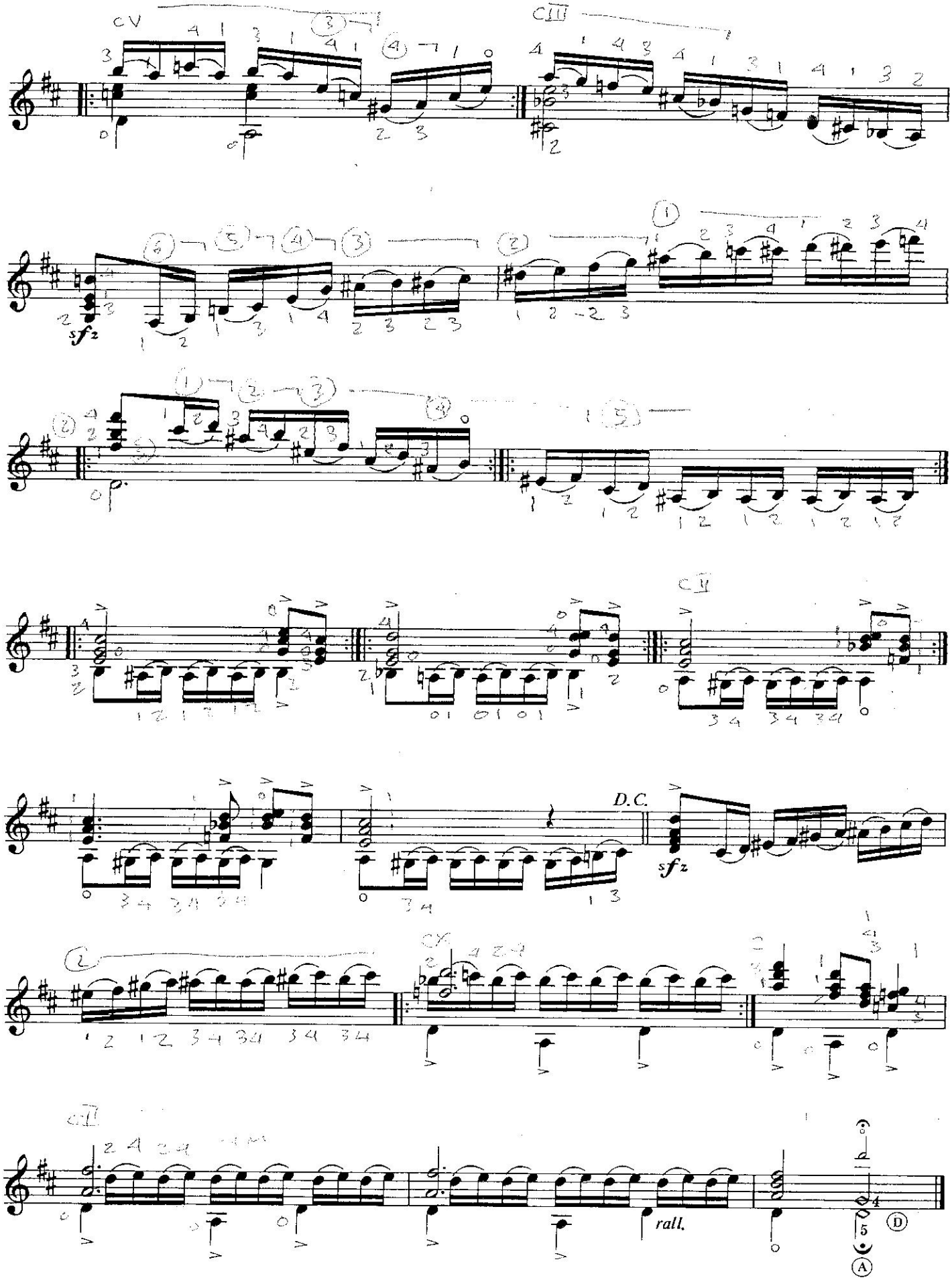
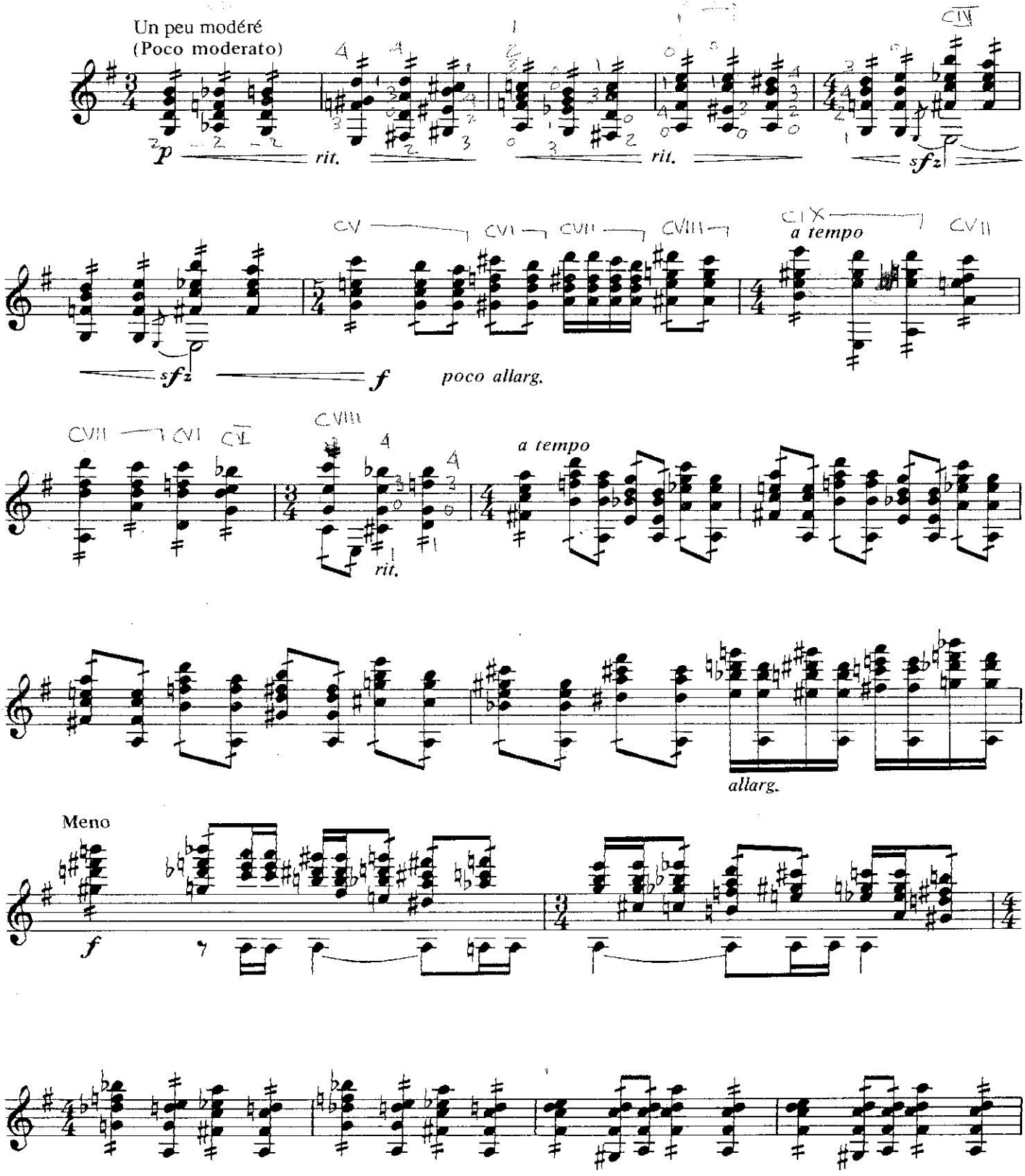

C V
C III
sfz
C II
C I
D.C.
sfz
C V
C II
rall.
D
A

Étude N°4

Des accords répétés

Heitor Villa-Lobos



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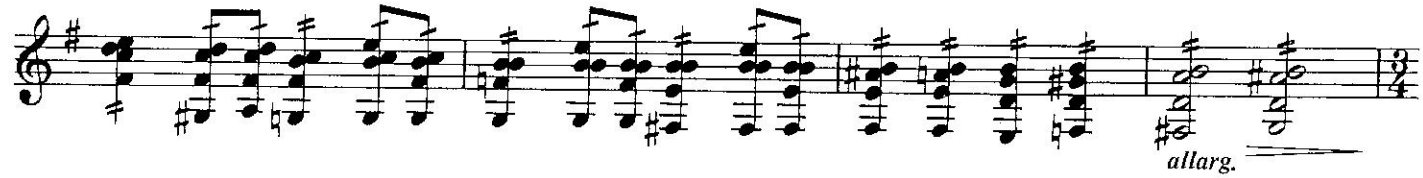
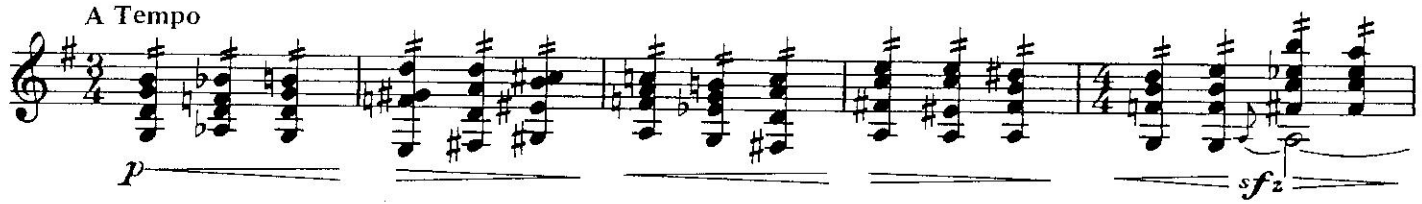
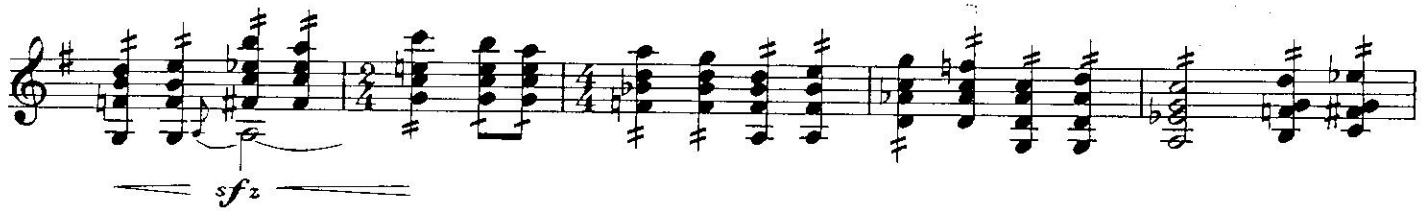
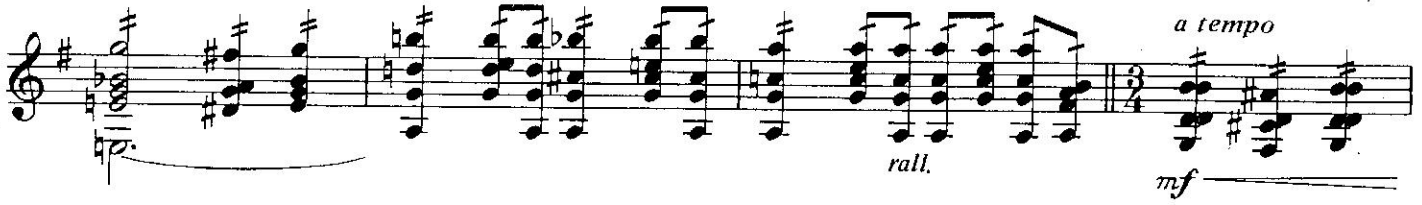
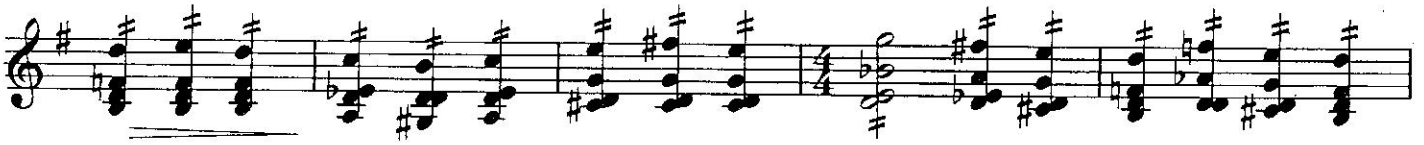
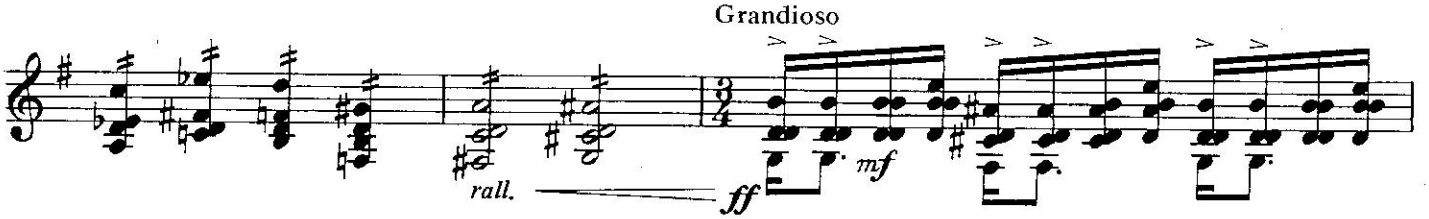

allarg.

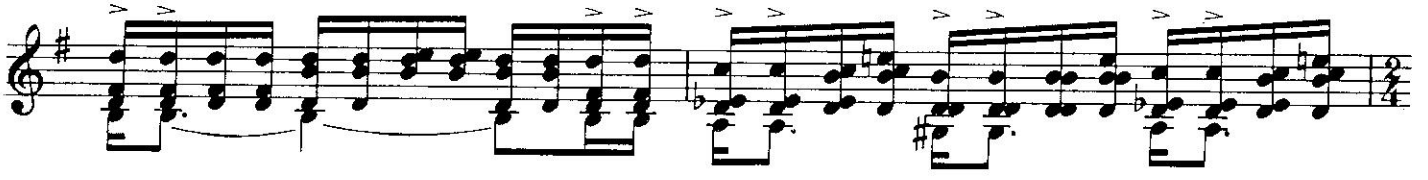

A Tempo
p
sfz

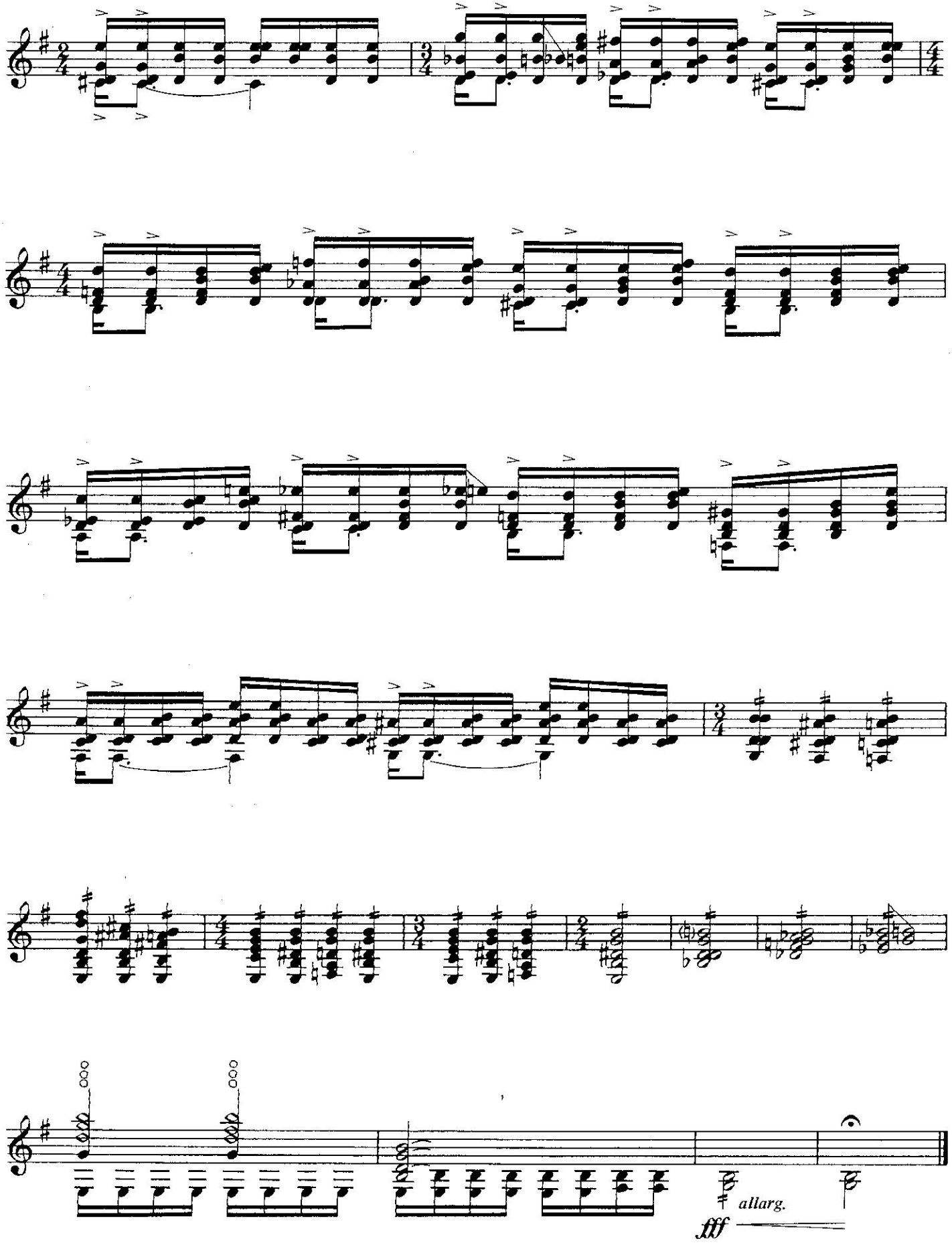

sfz


rall.
a tempo
mf




Grandioso
rall.
ff
mf

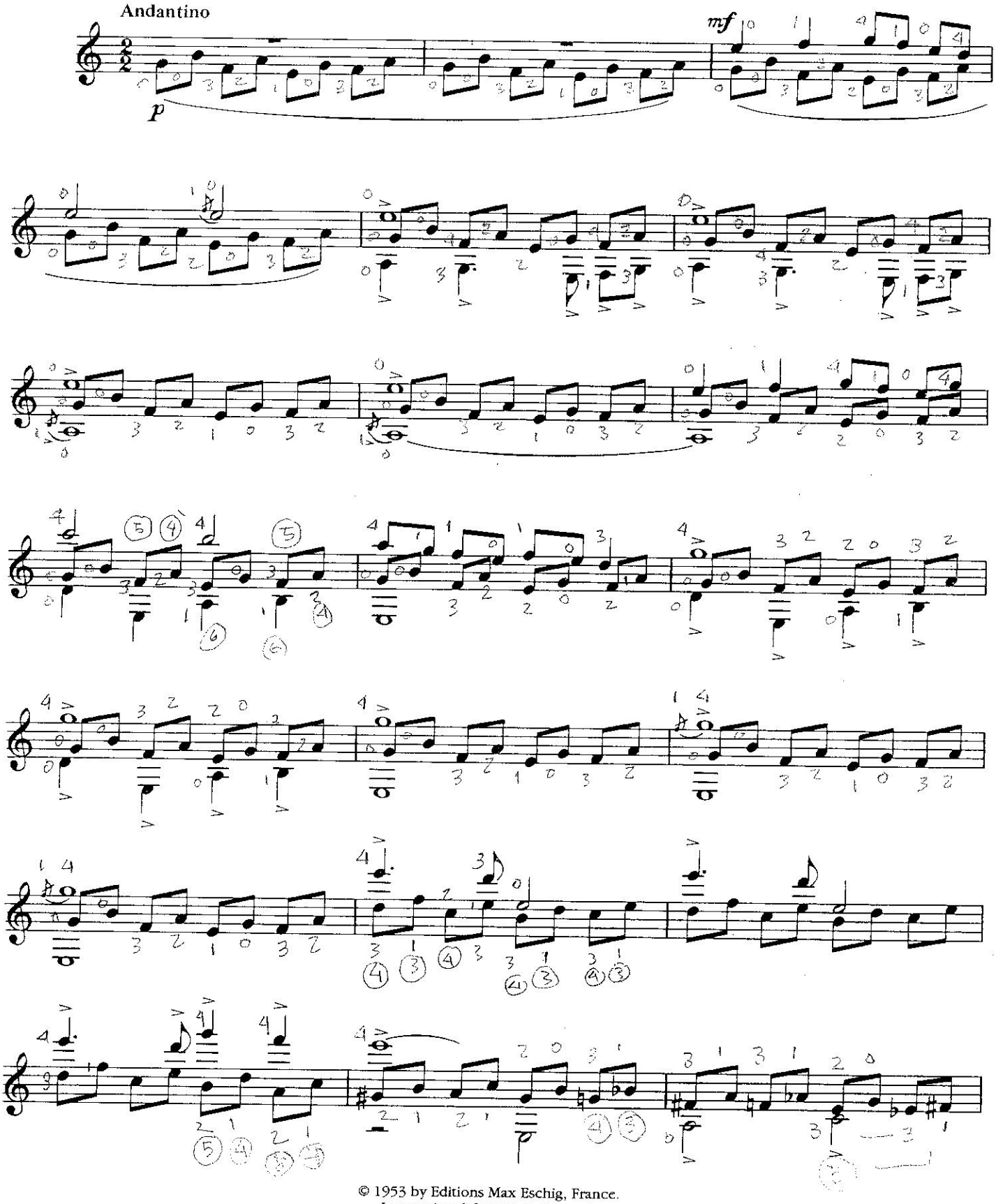



allarg.
fff

Étude Nº5

Andantino

Heitor Villa-Lobos



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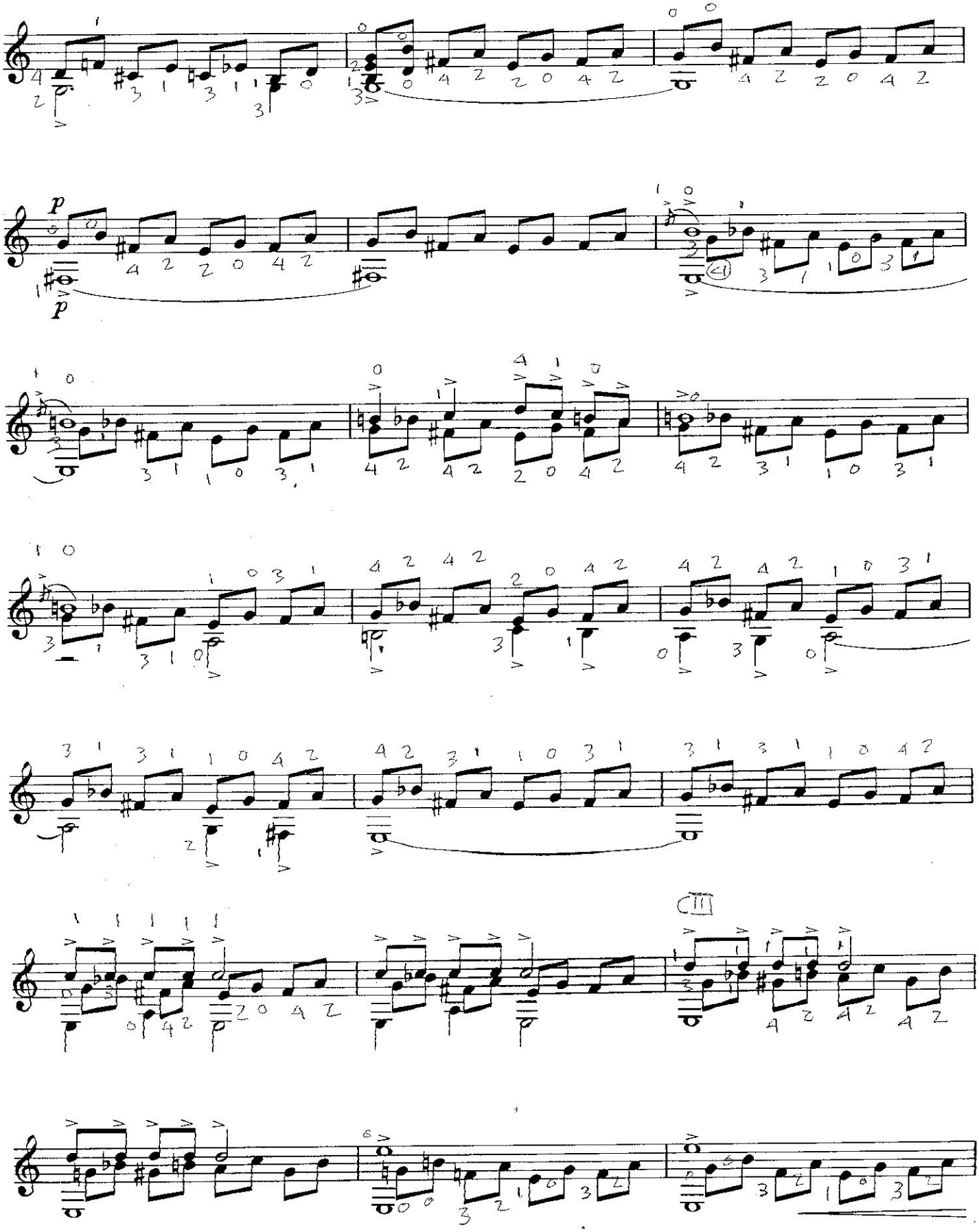
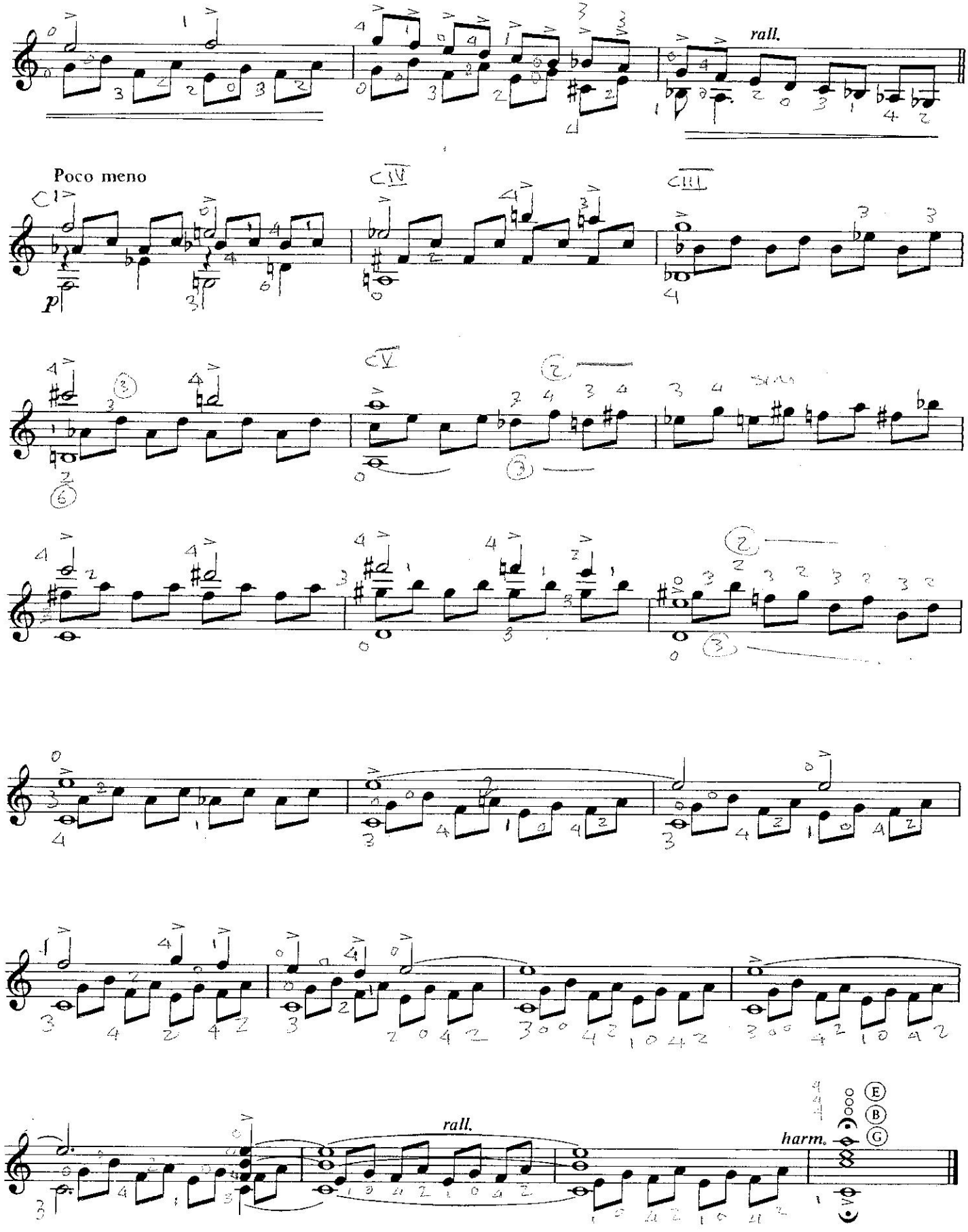
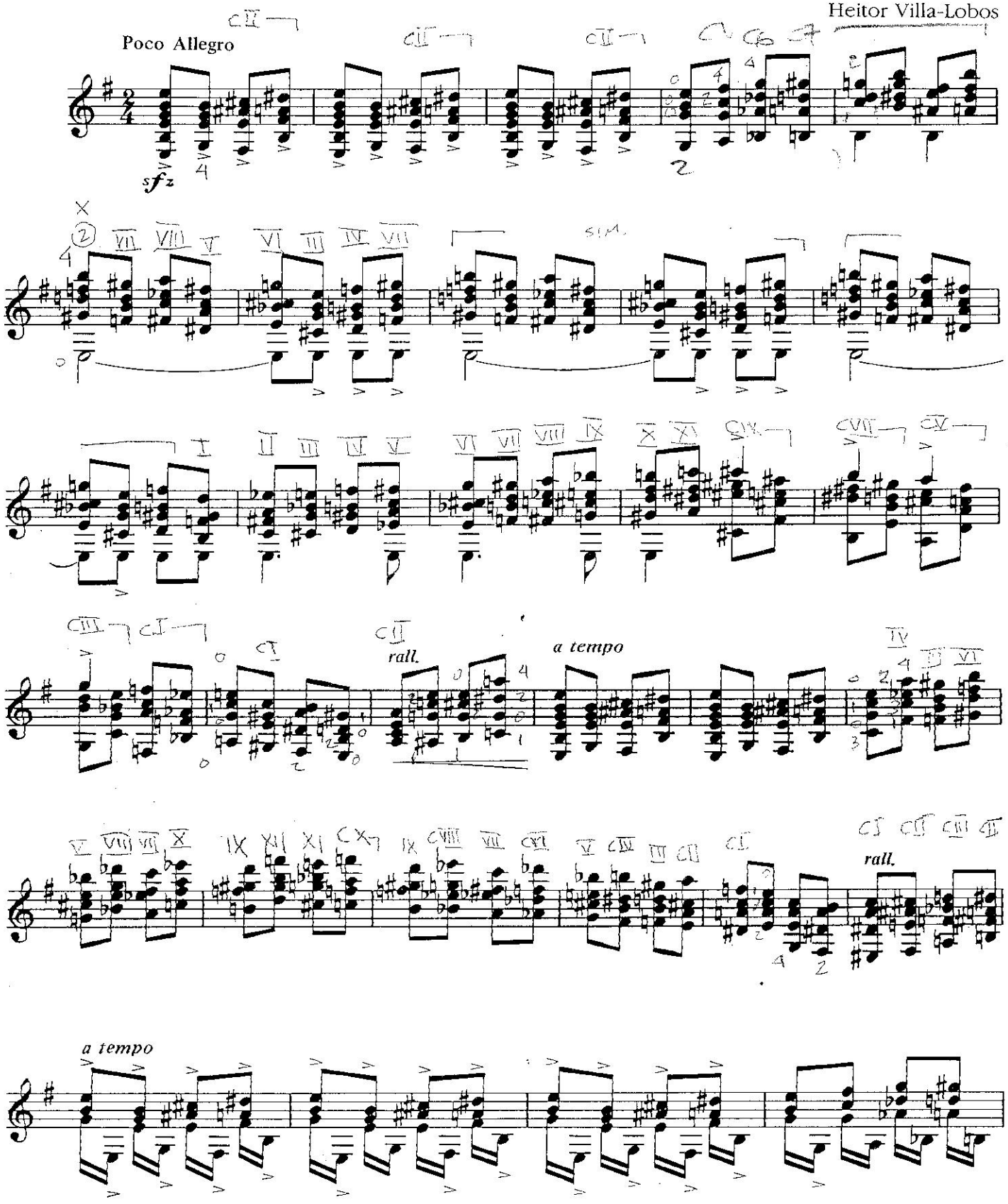

p
p


rall.
Poco meno
p
rall.
harm.

Étude Nº6

Poco allegro

Heitor Villa-Lobos



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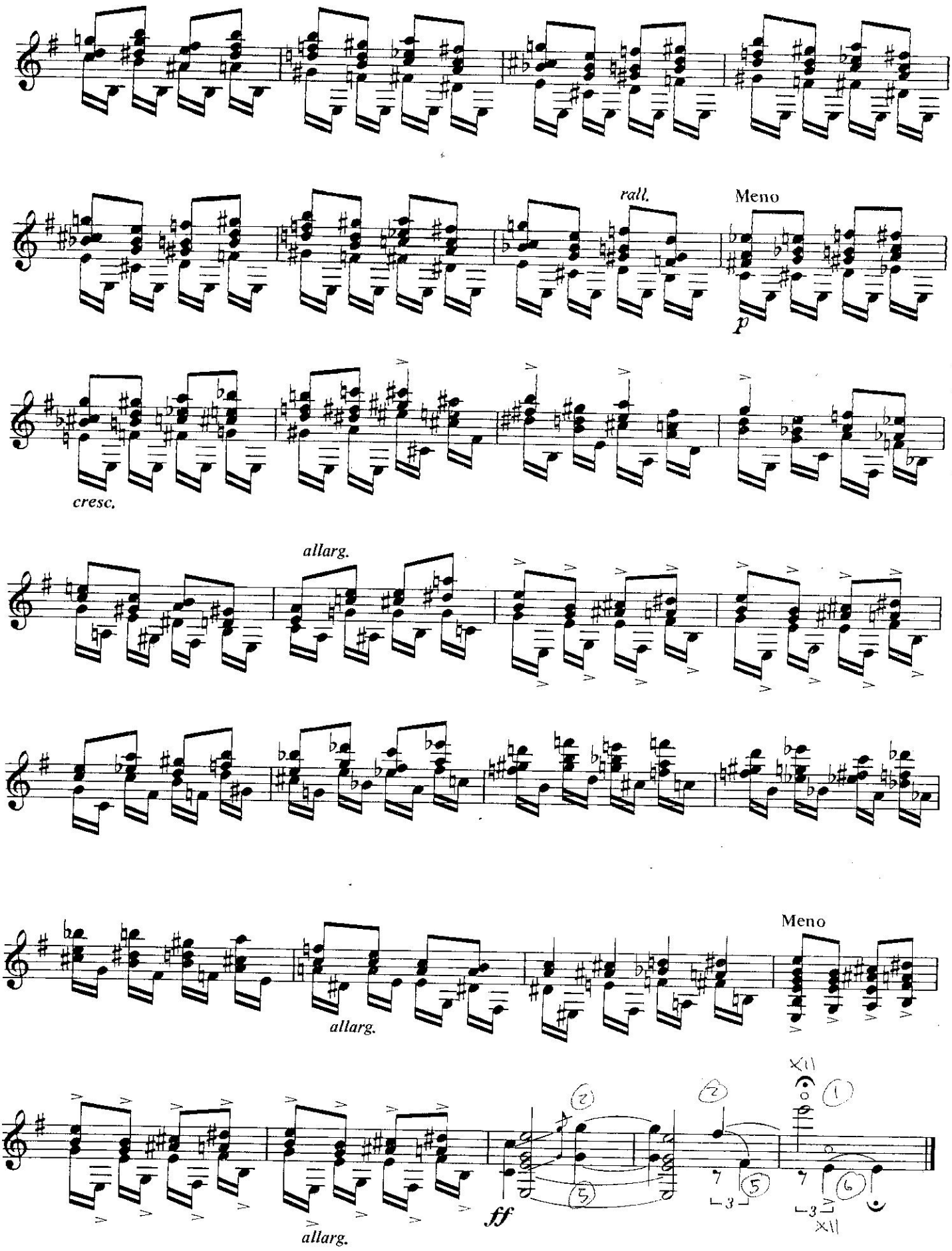
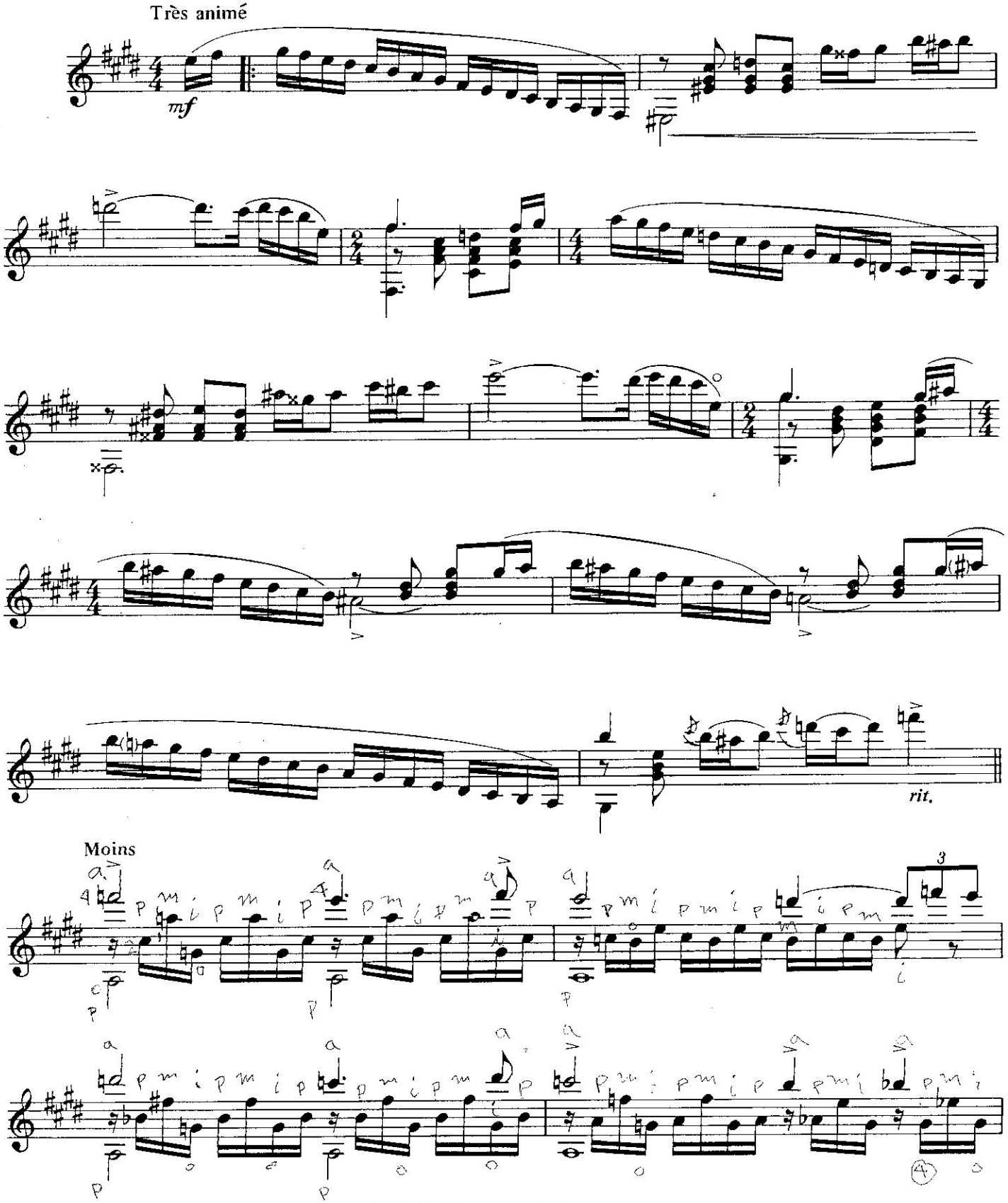

rall.
Meno
p
cresc.
allarg.
Meno
allarg.
ff
allarg.

Étude Nº7

Très animé

Heitor Villa-Lobos



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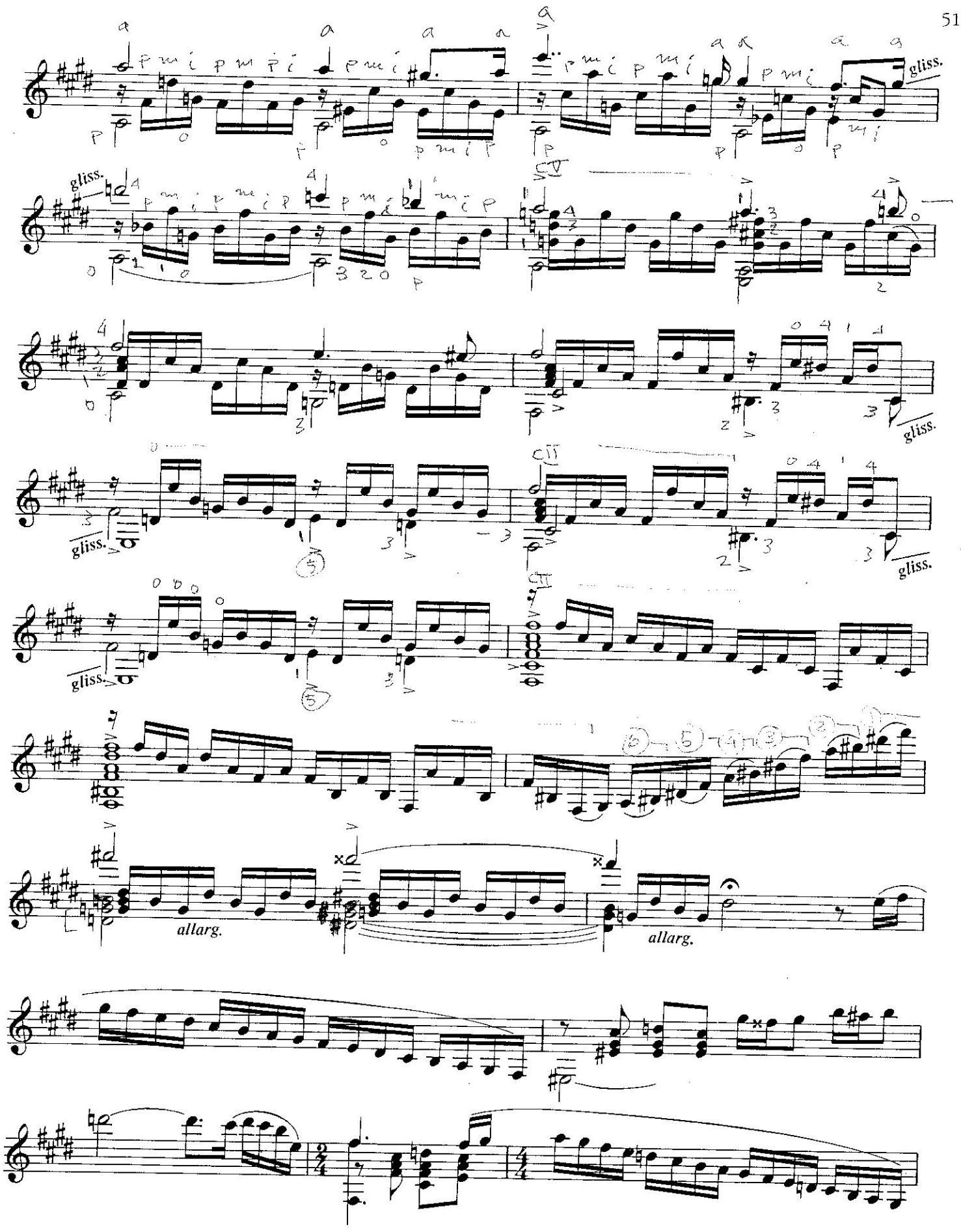
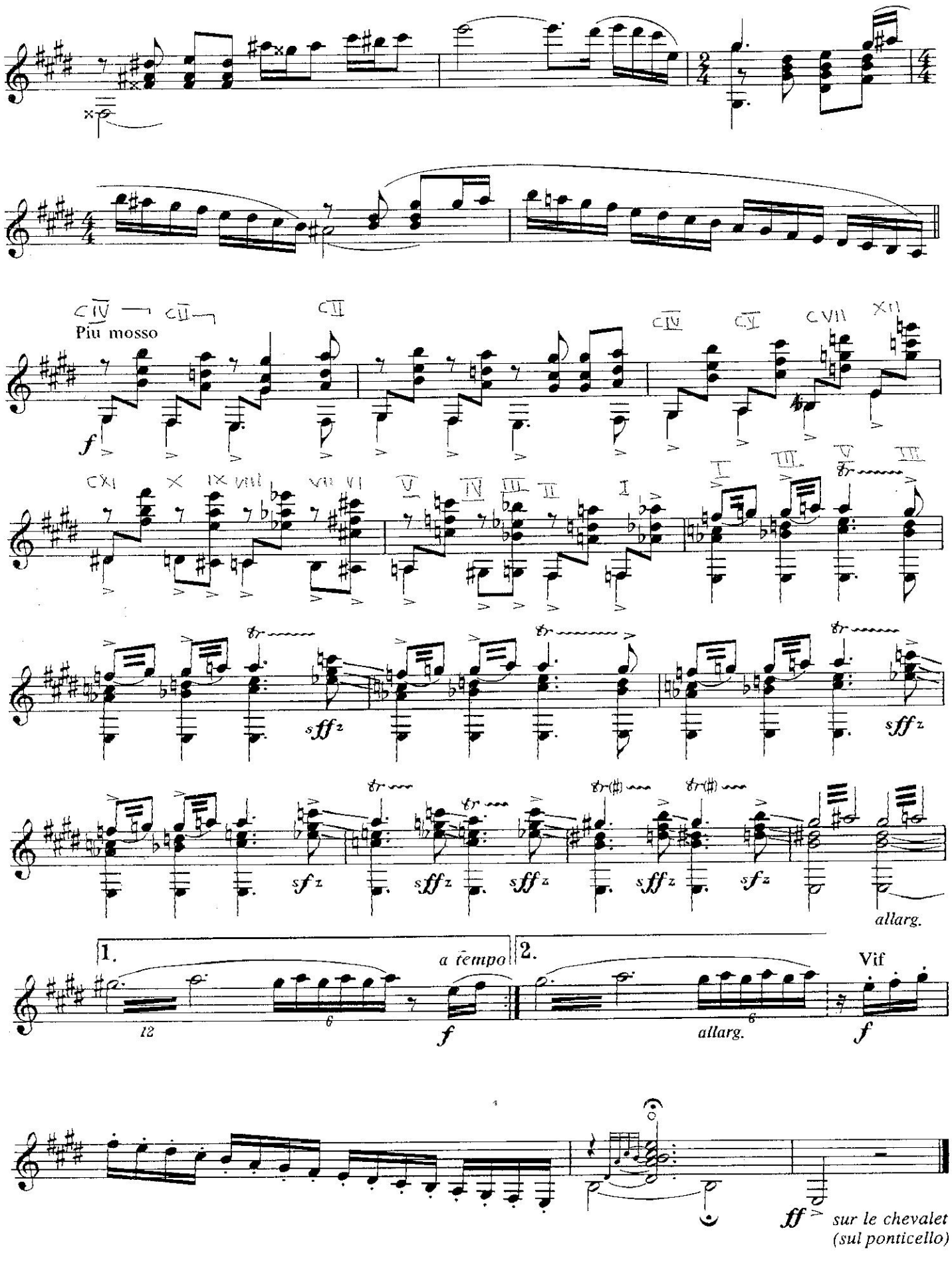
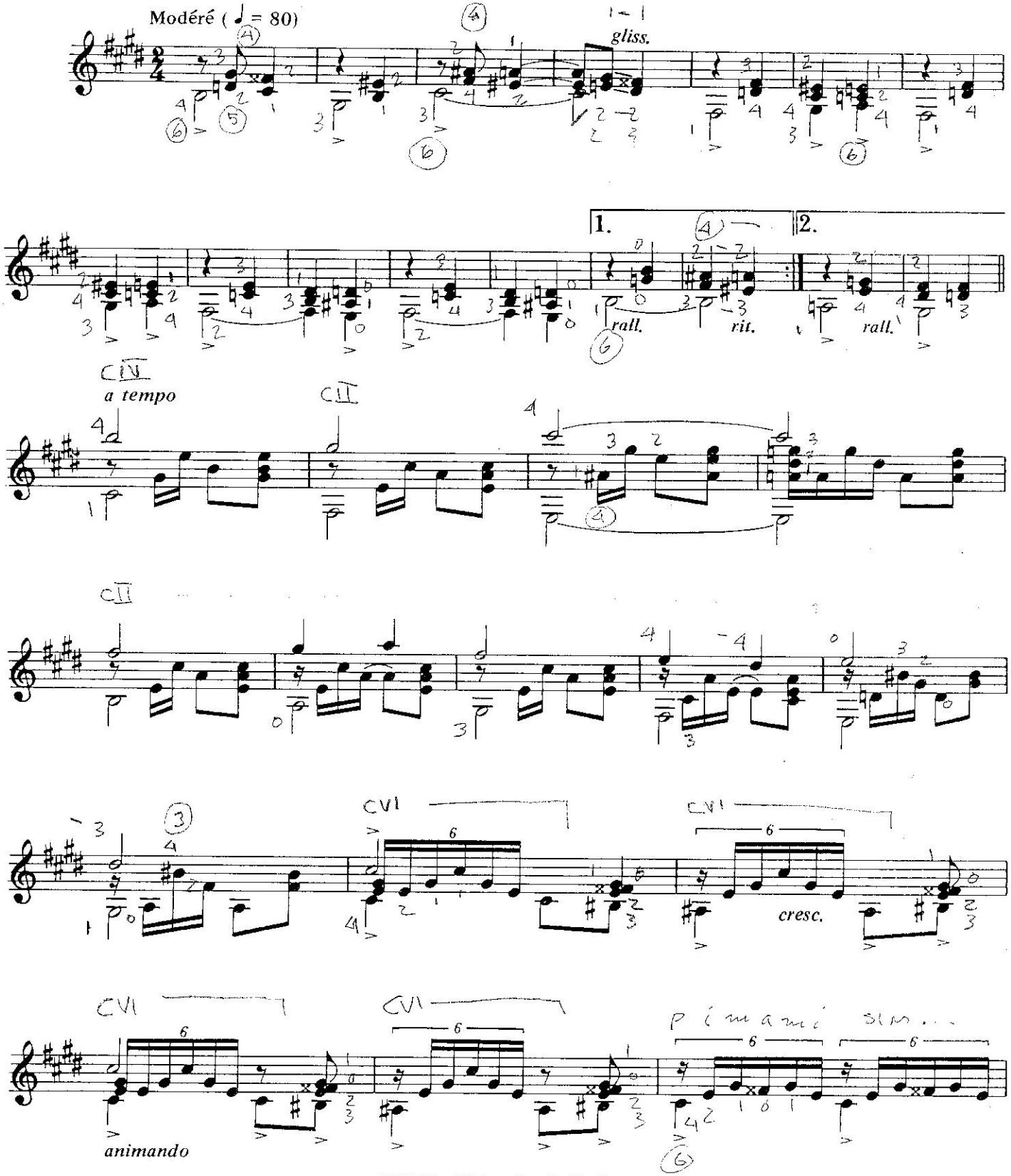

gliss.
allarg.
allarg.


Più mosso
allarg.
1.
a tempo
2.
allarg.
Vif
sur le chevalet
(sul ponticello)

Étude Nº8

Modéré

Heitor Villa-Lobos



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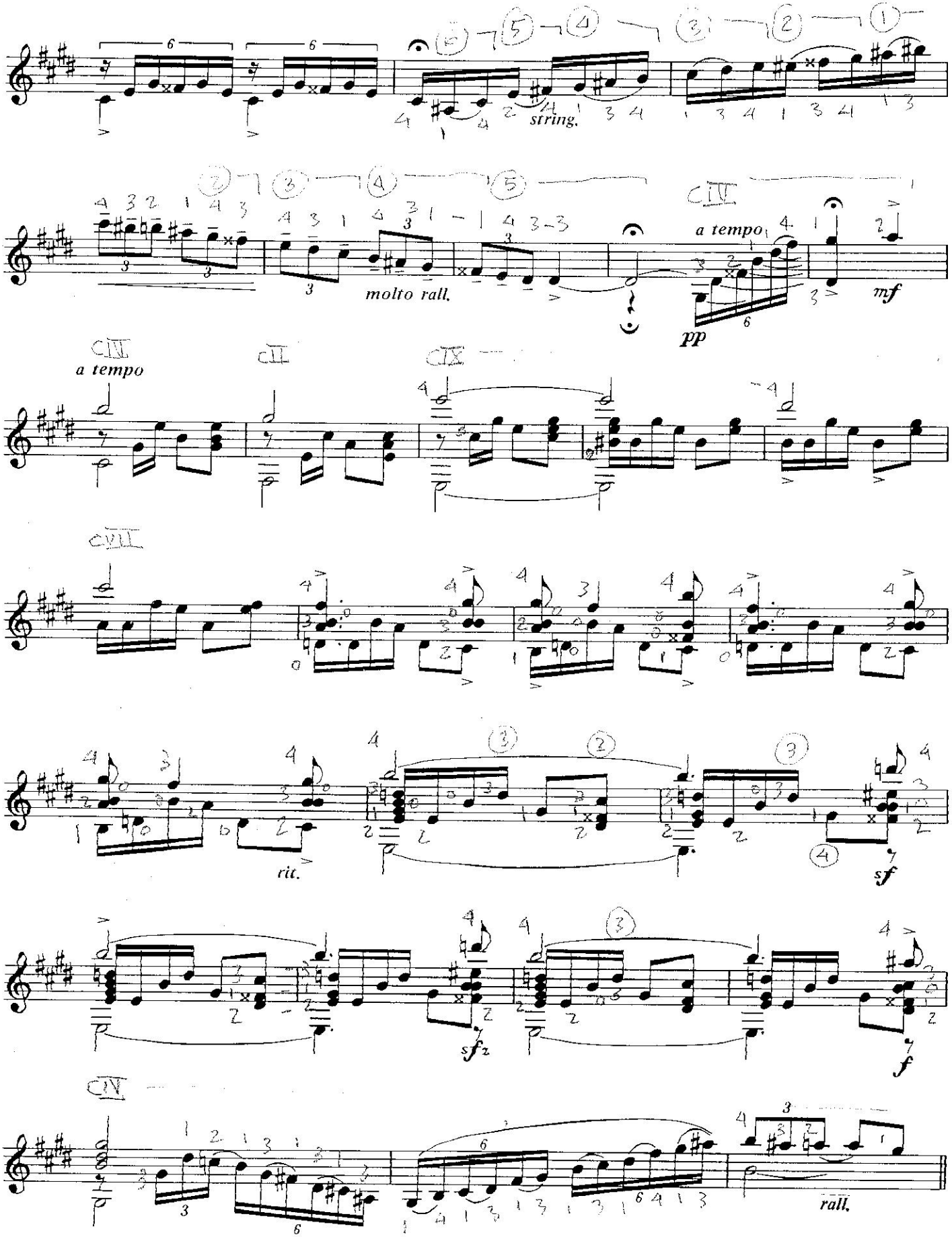
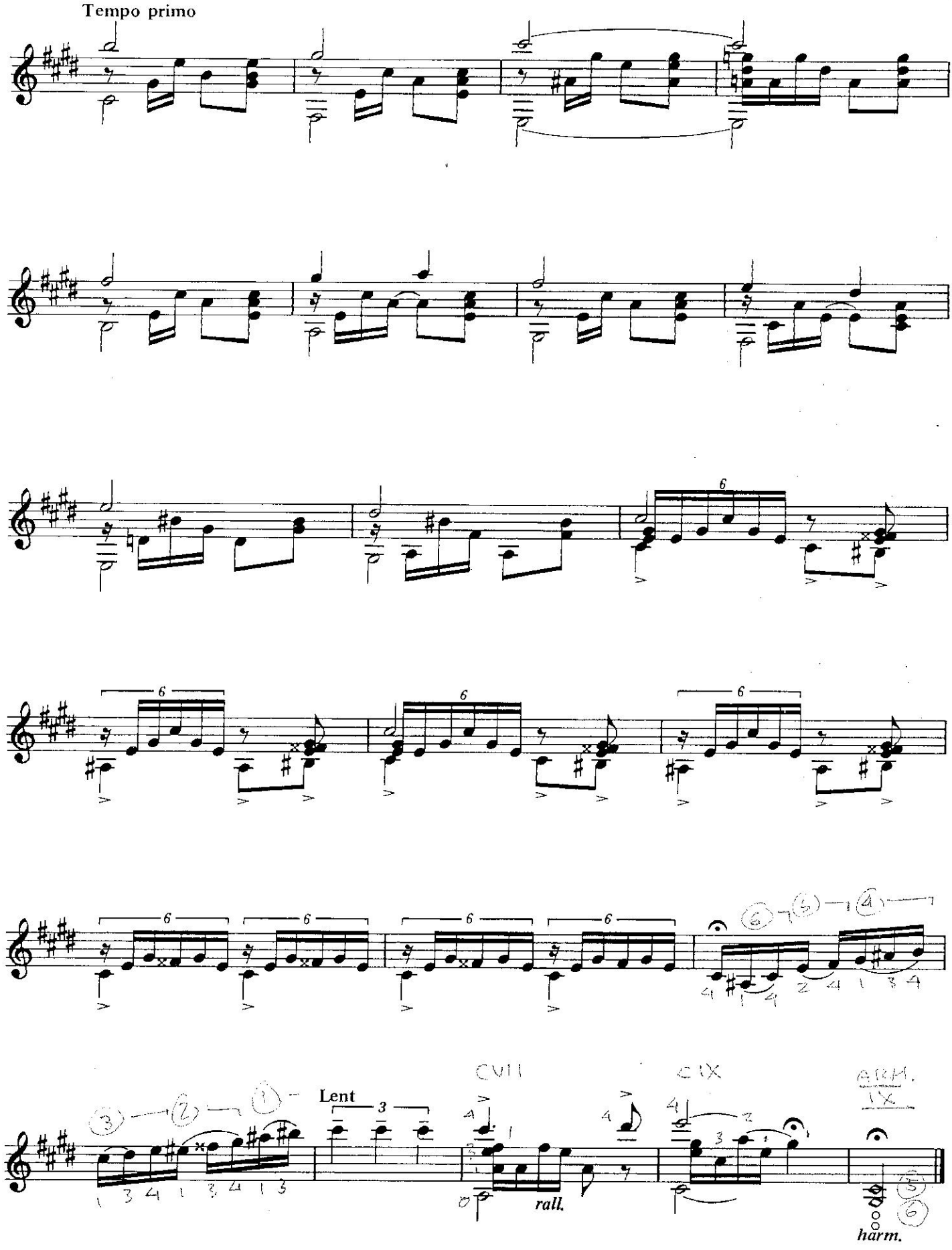
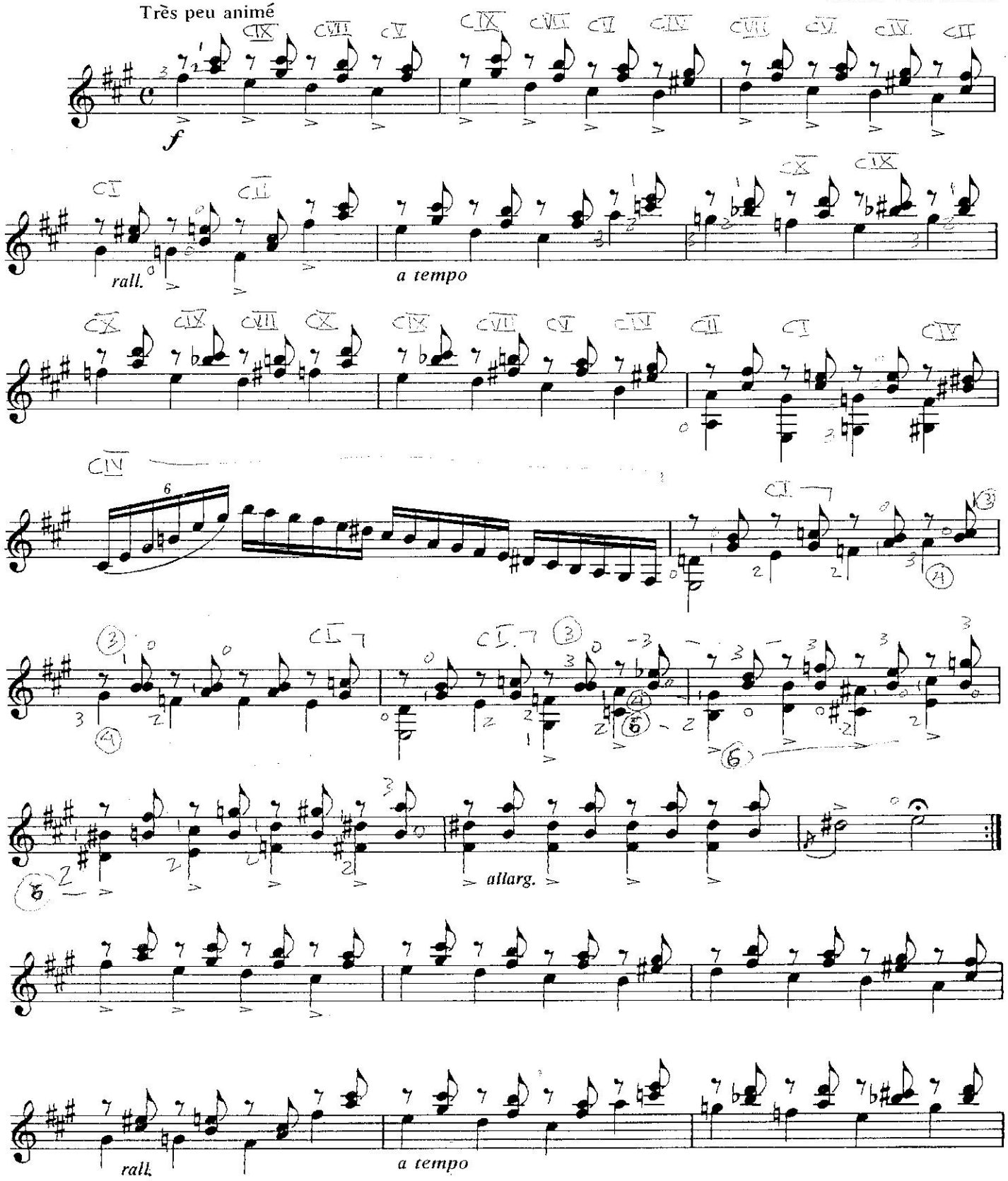

string.
molto rall.
a tempo
pp
mf
a tempo
rit.
sf
sfz
f
rall.


Tempo primo
Lent
rall.
harm.

Étude N°9

Très peu animé

Heitor Villa-Lobos



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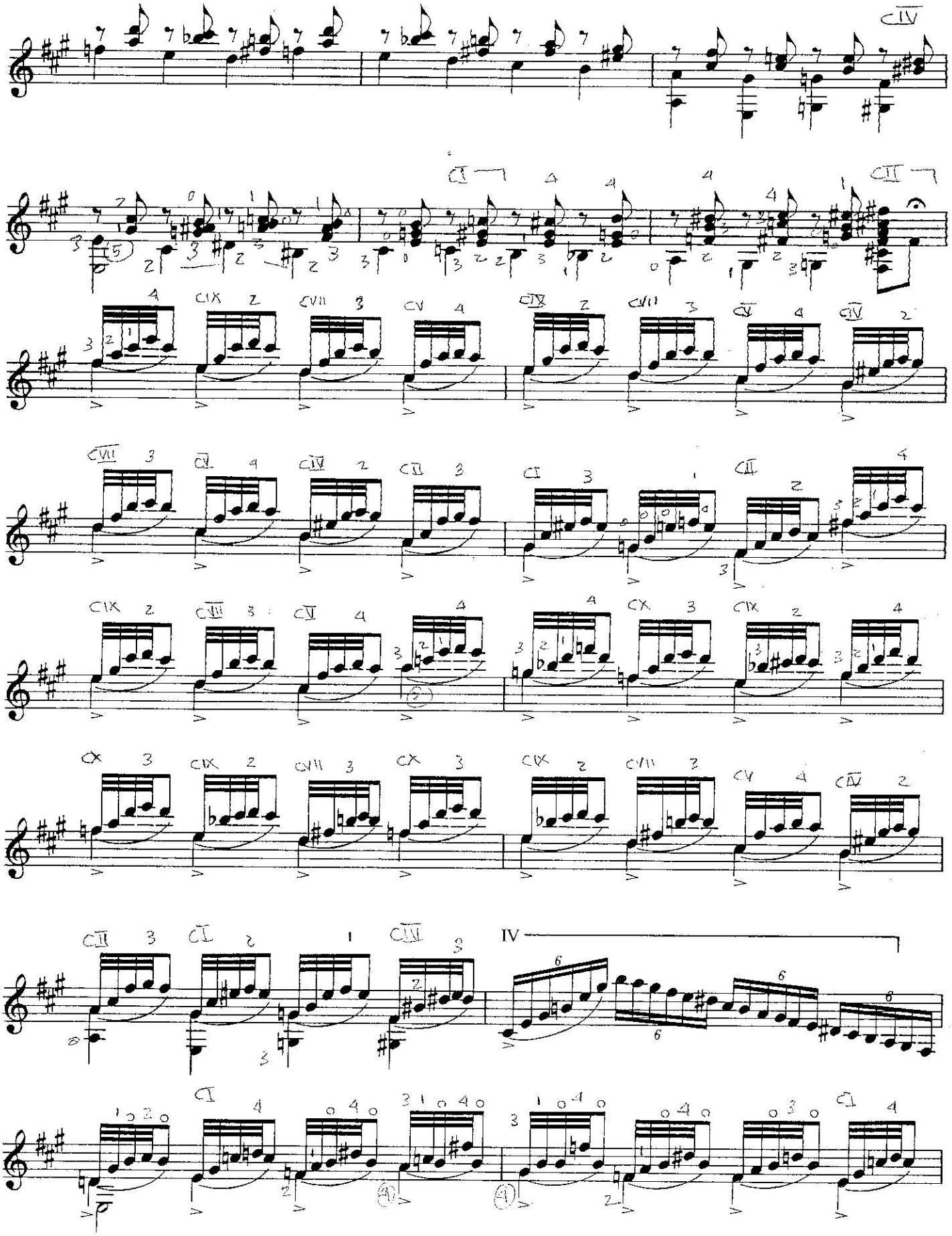
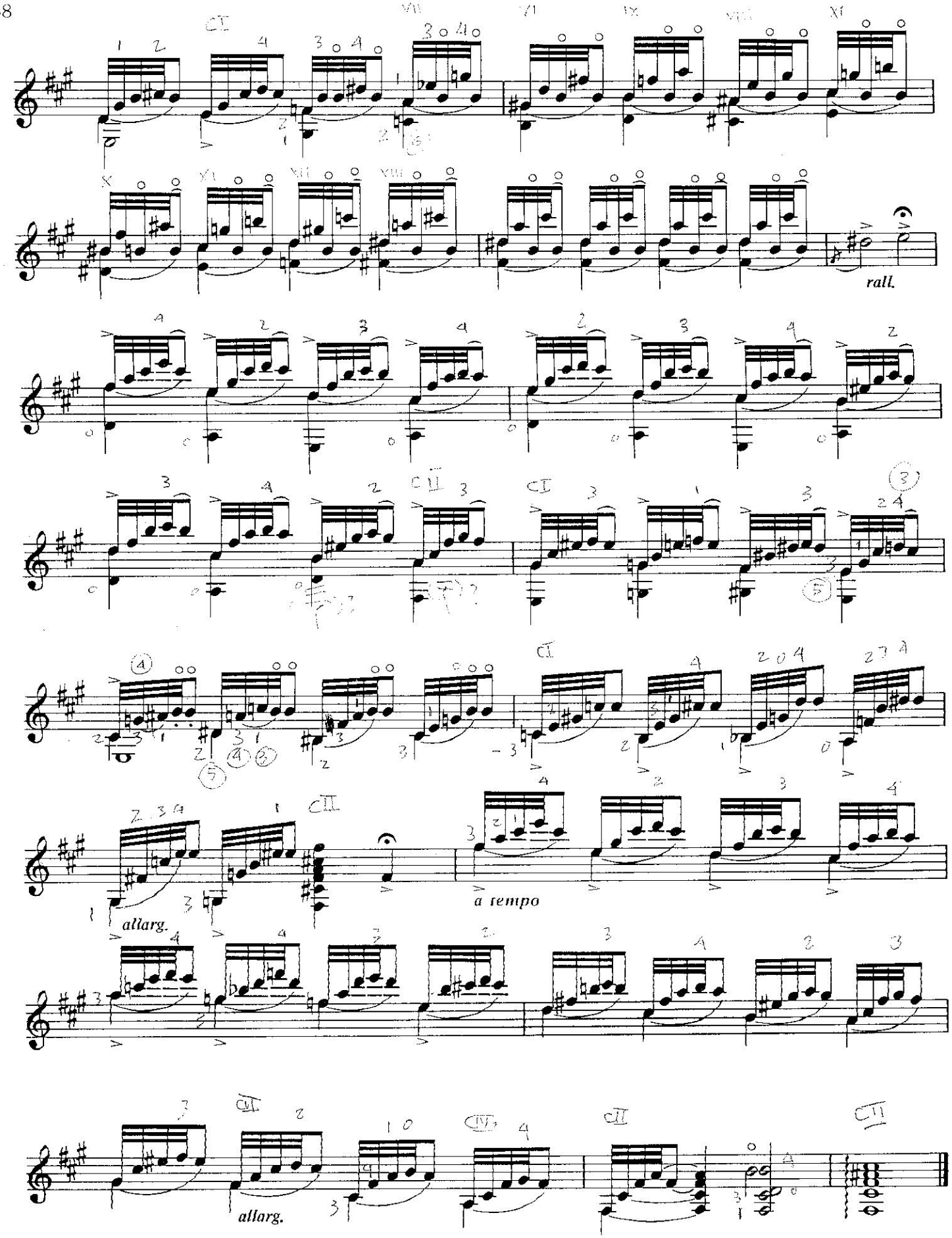
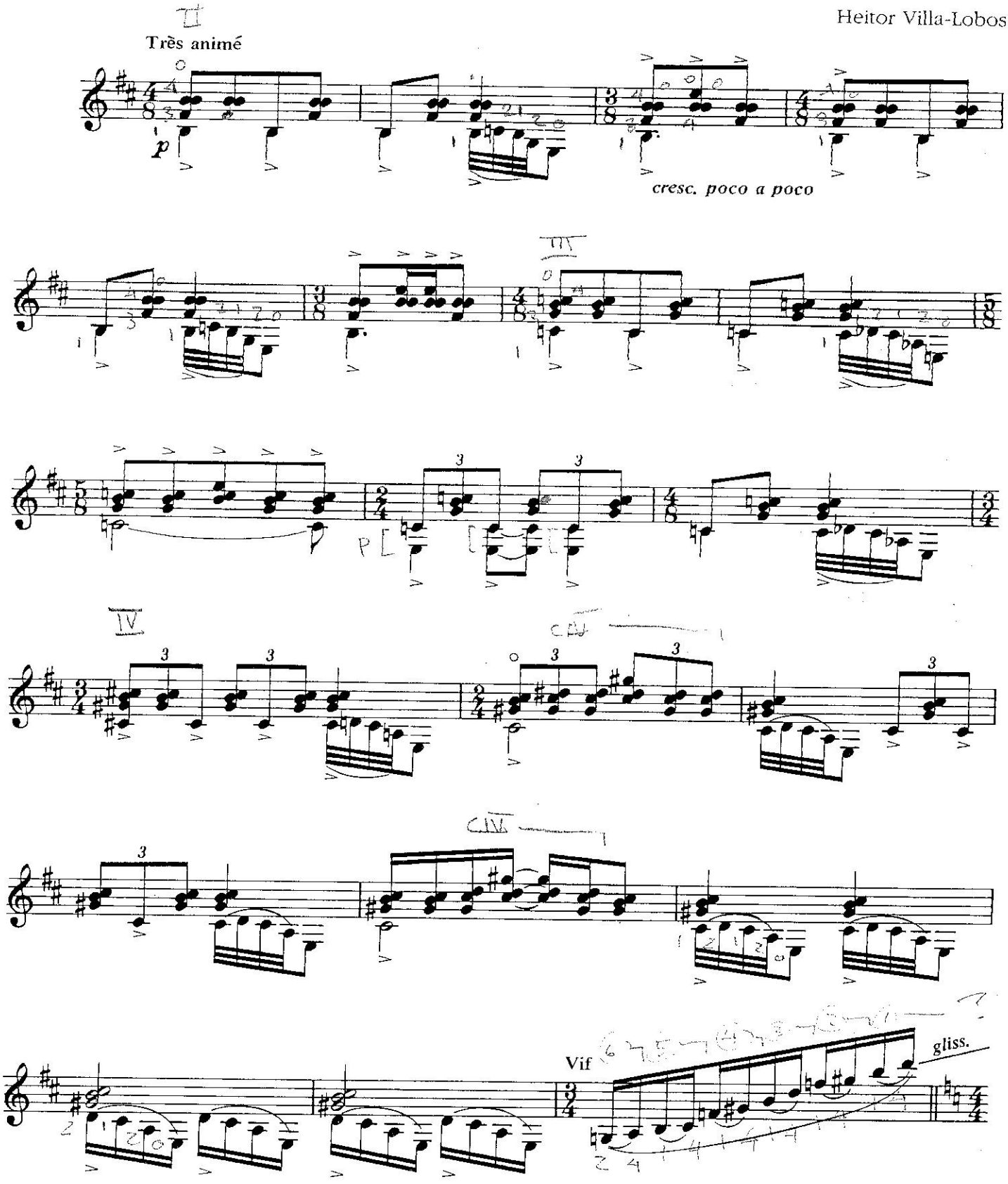



rall.
allarg.
a tempo
allarg.

Étude Nº10

Très animé

Heitor Villa-Lobos



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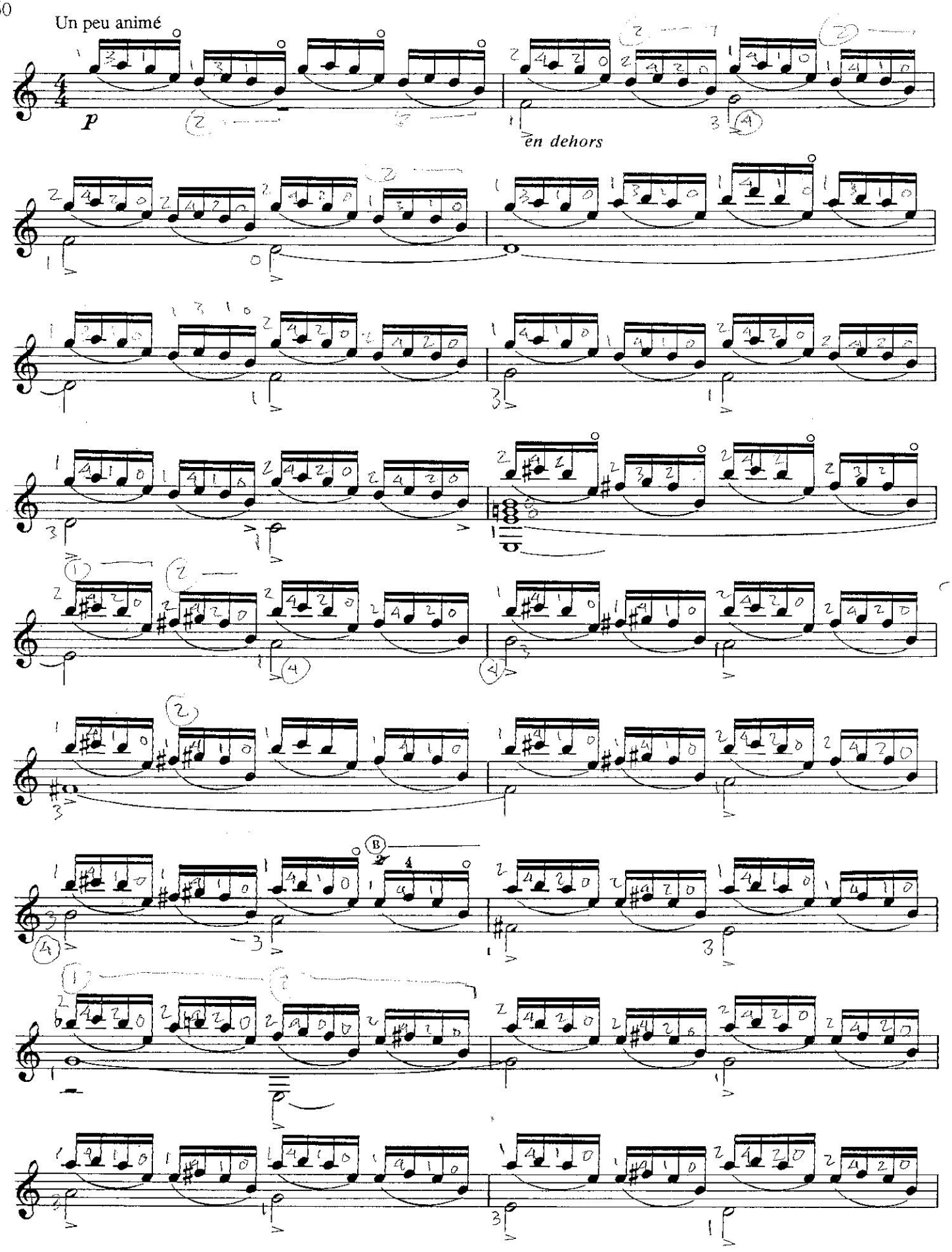
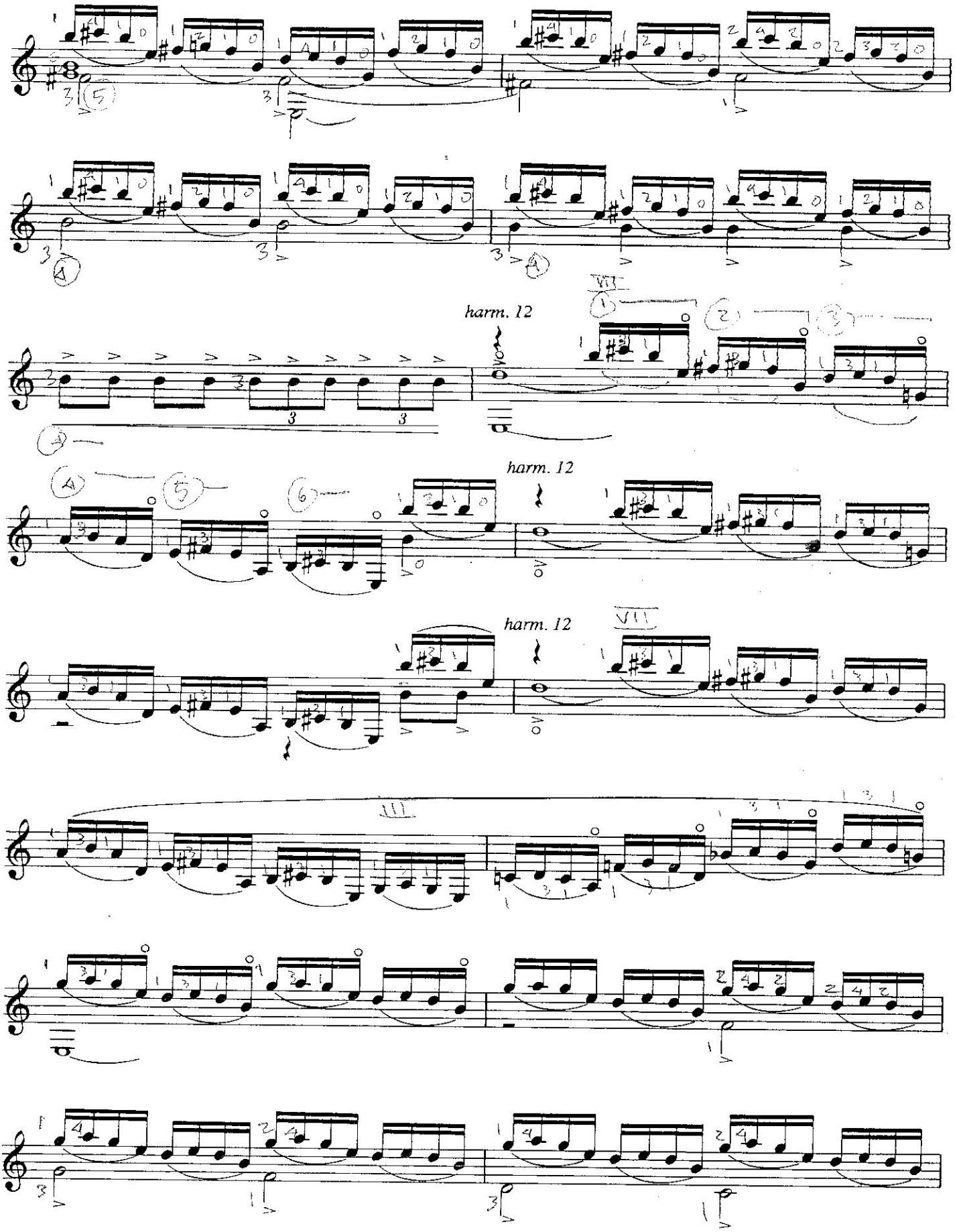
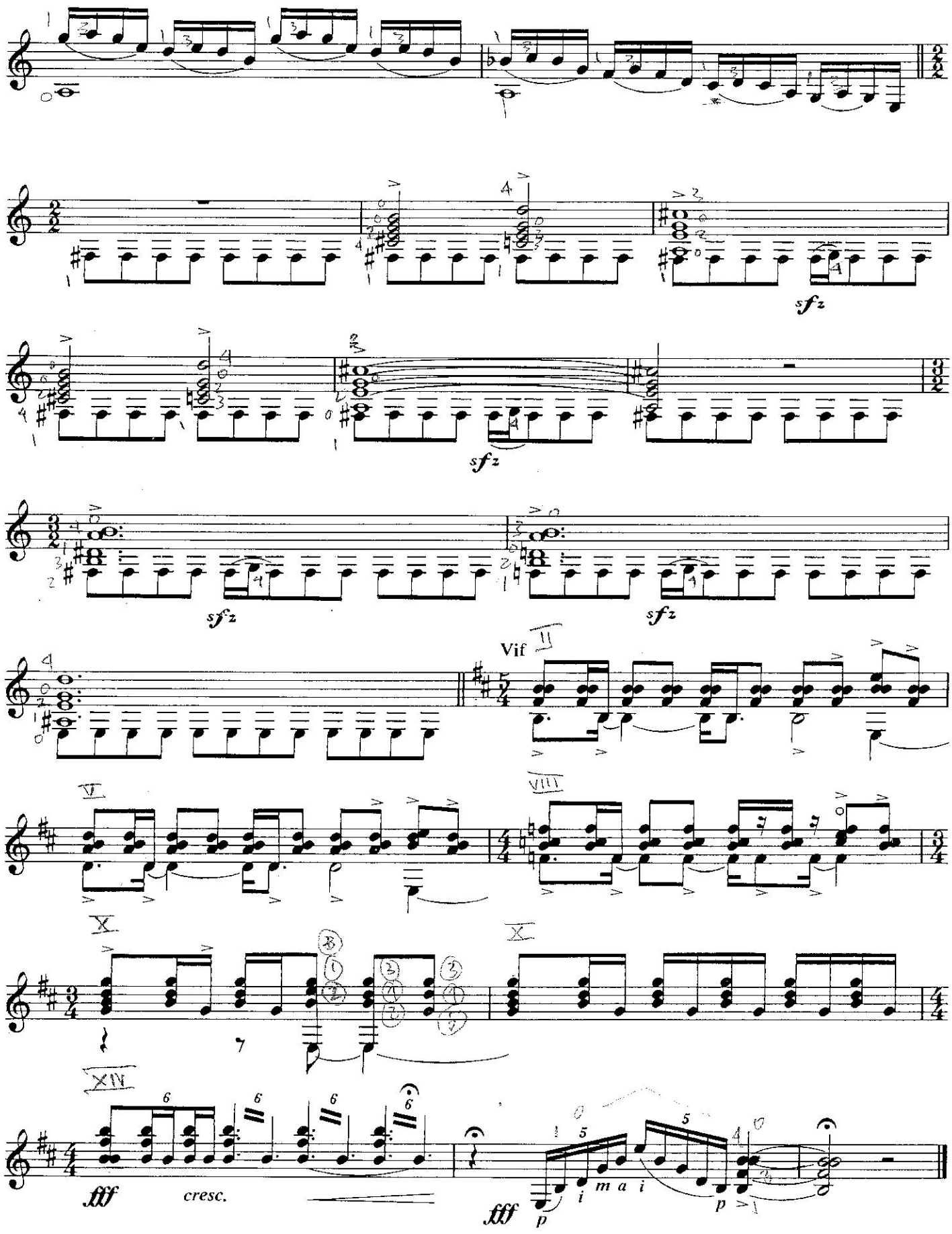

Un peu animé
p
en dehors

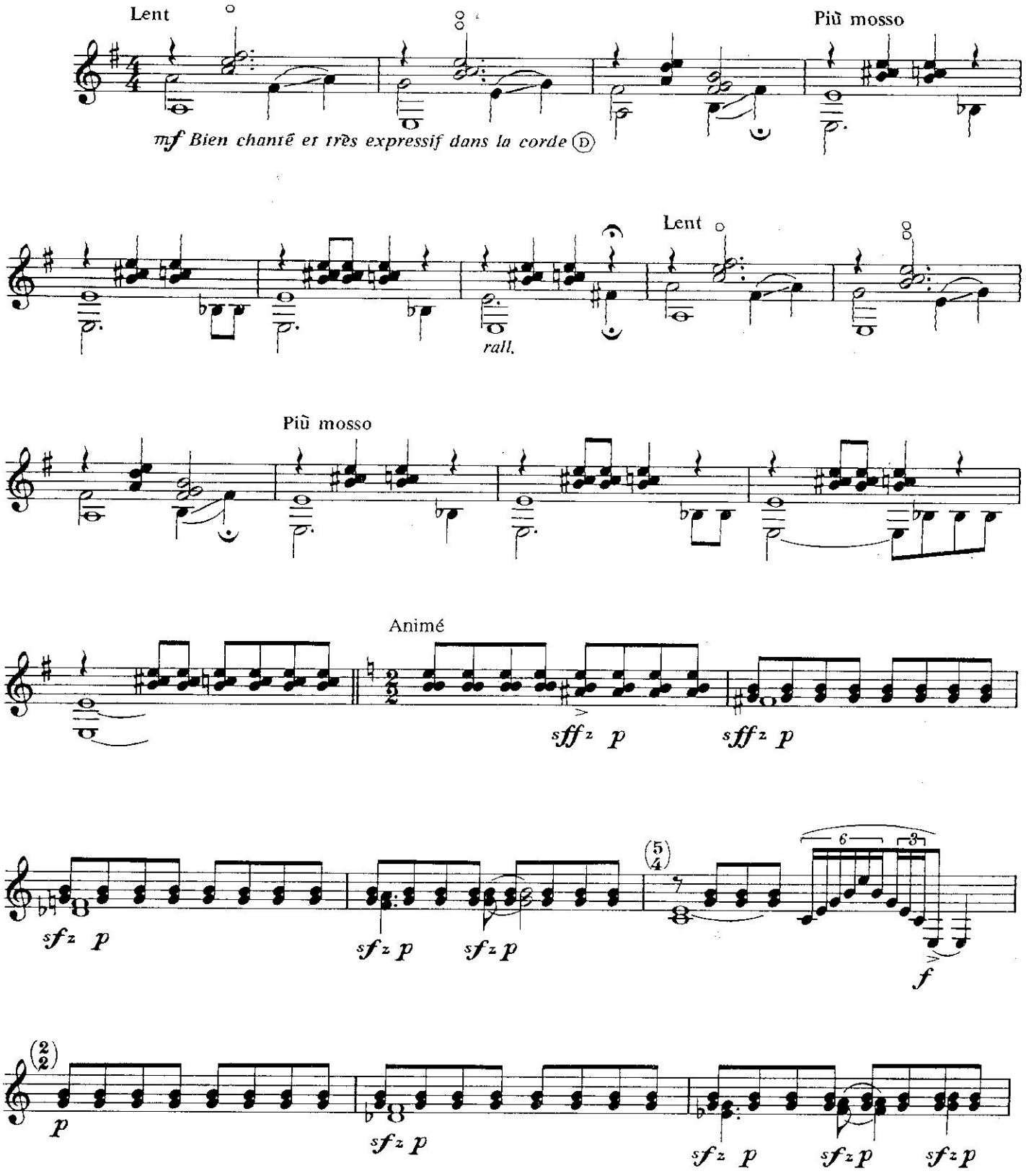

harm. 12
harm. 12
harm. 12


sfz
sfz
sfz
sfz
Vif
II
V
VIII
X
X
XIV
fff
cresc.
fff
p
i m a i
p

Étude N°11

Lent

Heitor Villa-Lobos



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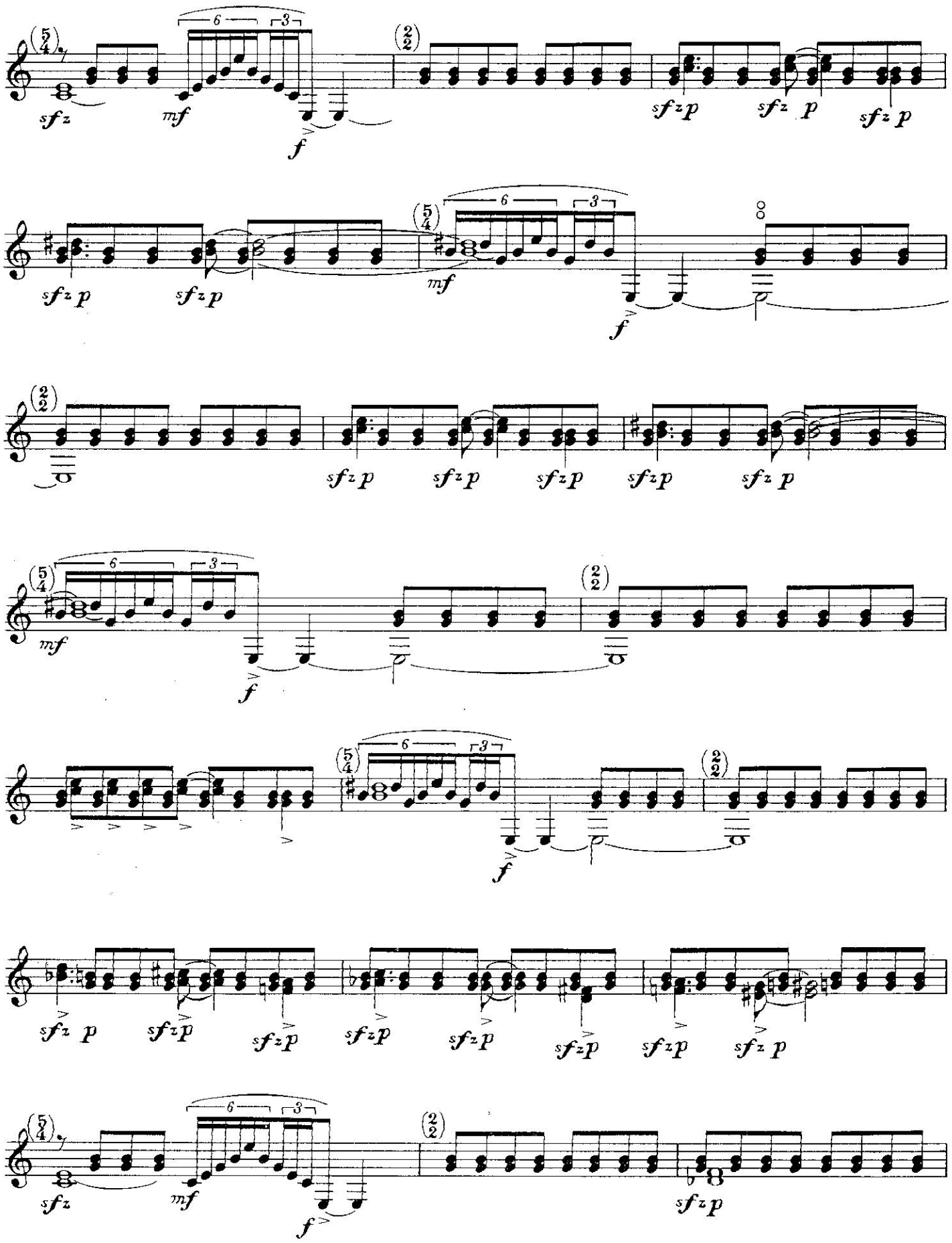
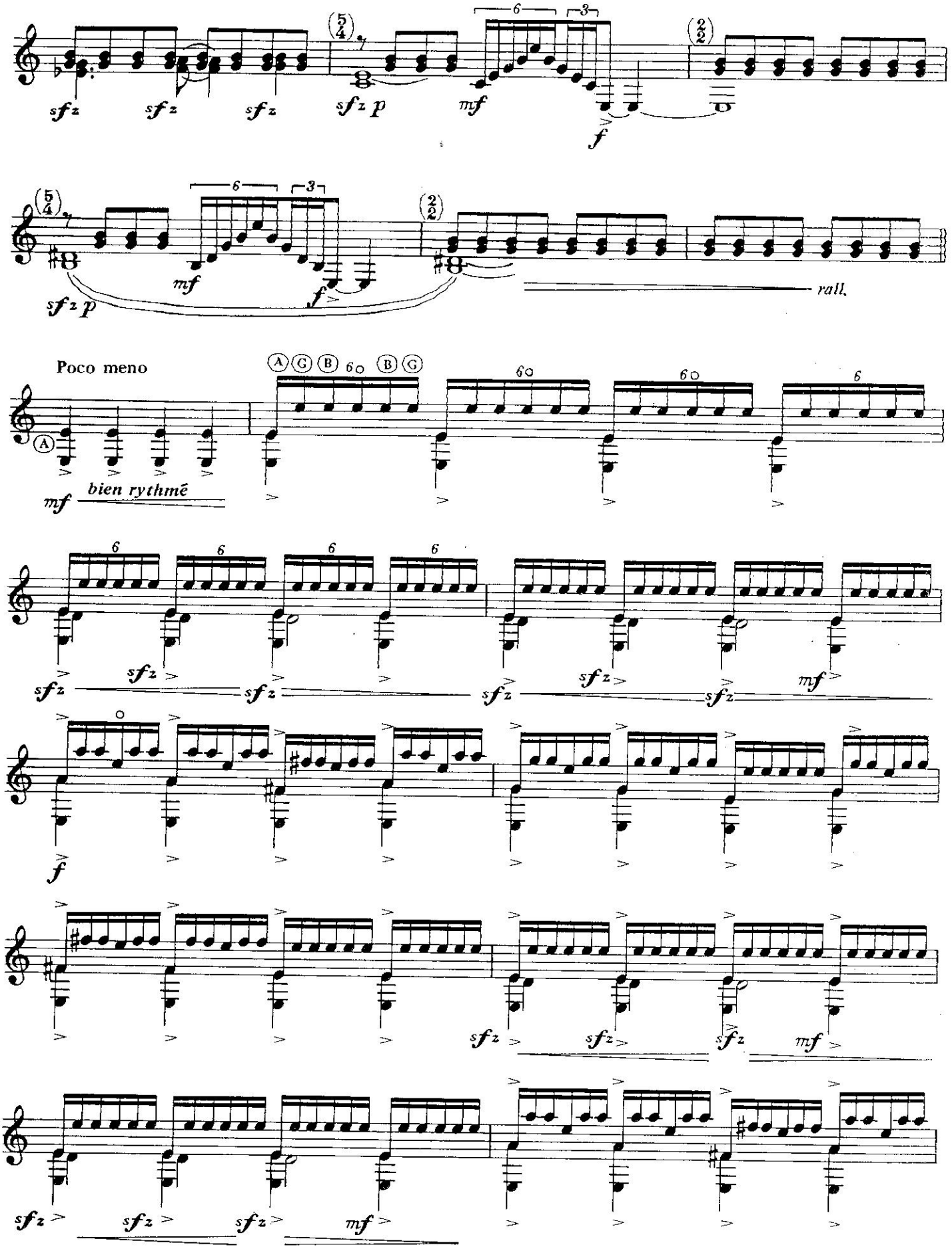
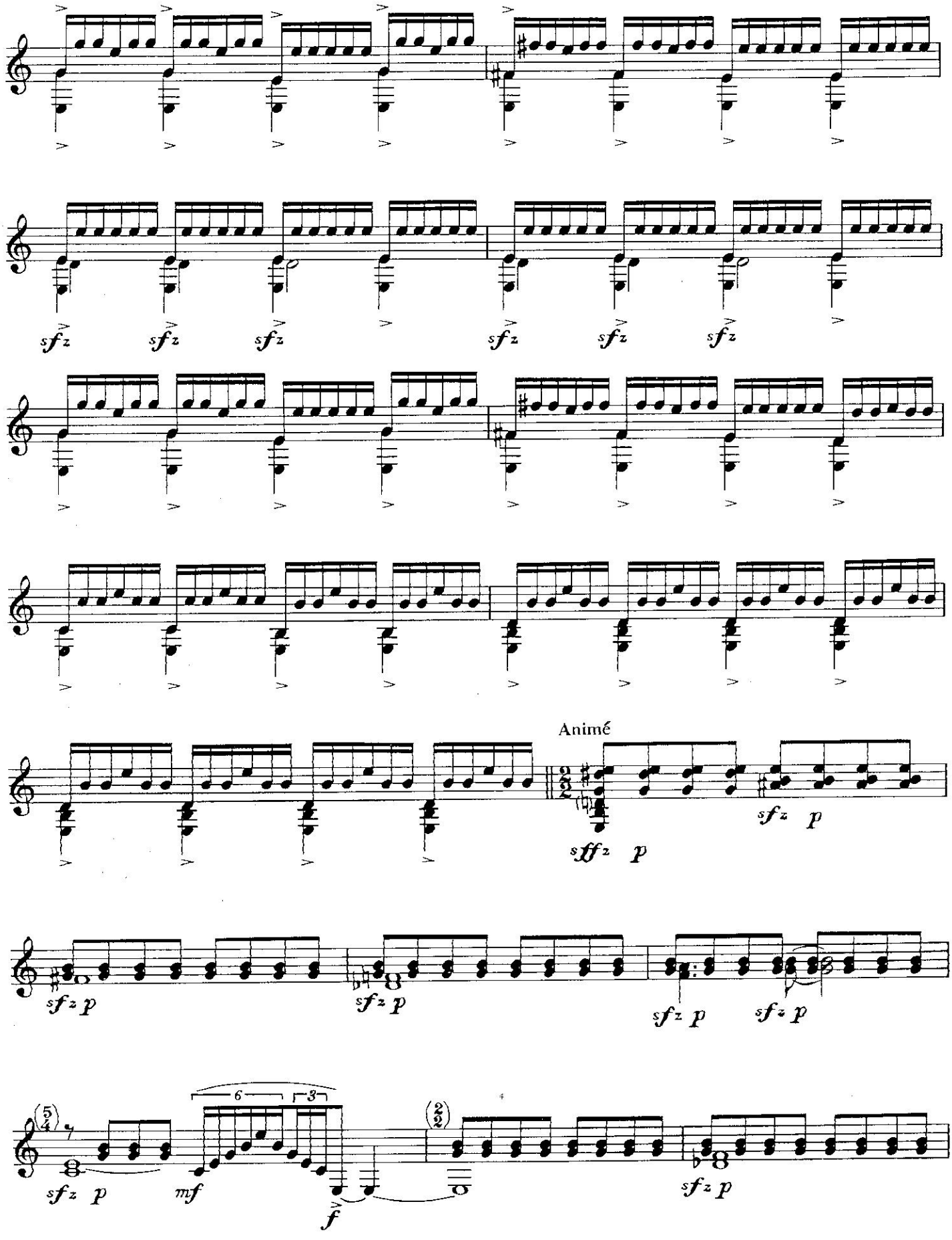
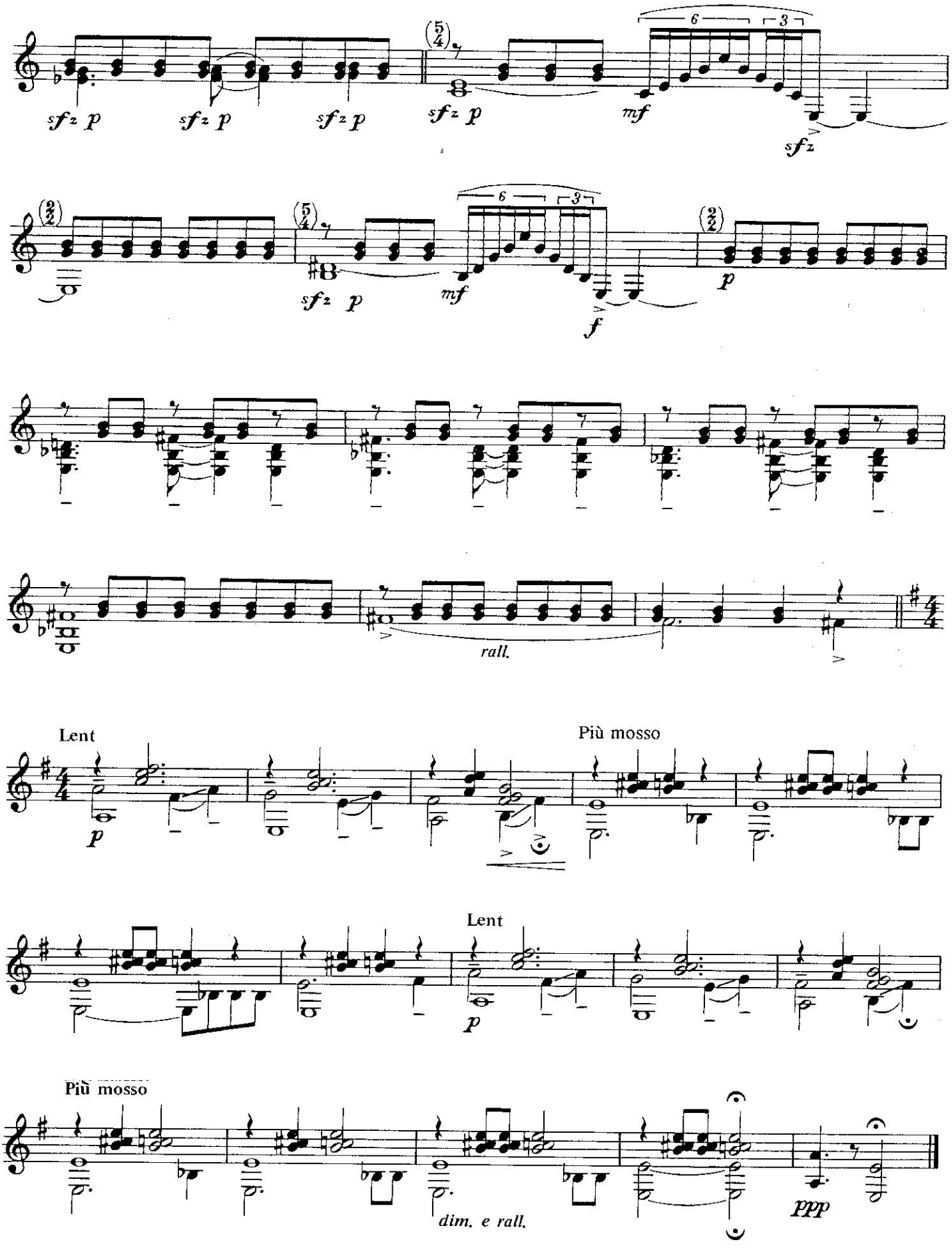



sfz sfz sfz sfz p mf f
mf f sfz p rall.
Poco meno
mf bien rythmé
sfz sfz sfz sfz sfz sfz mf
f
sfz sfz sfz mf
sfz sfz sfz mf

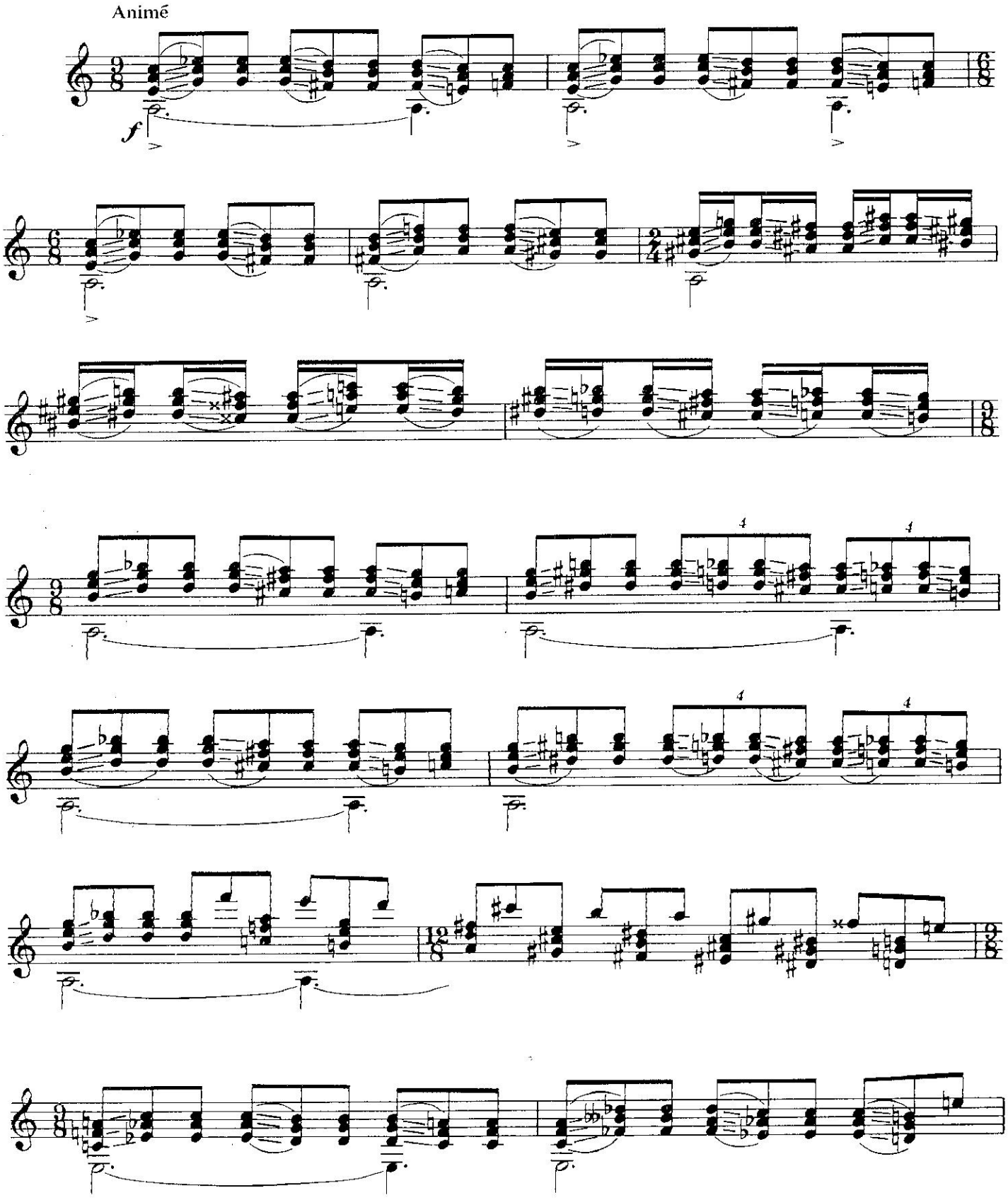

sfz
Animé
sffz p
sfz p
mf
f


sfz p
sfz p
sfz p
sfz p
mf
sfz
sfz p
mf
f
p
rall.
Lent
Più mosso
p
Lent
p
Più mosso
dim. e rall.
ppp

Étude Nº12

Animé

Heitor Villa-Lobos



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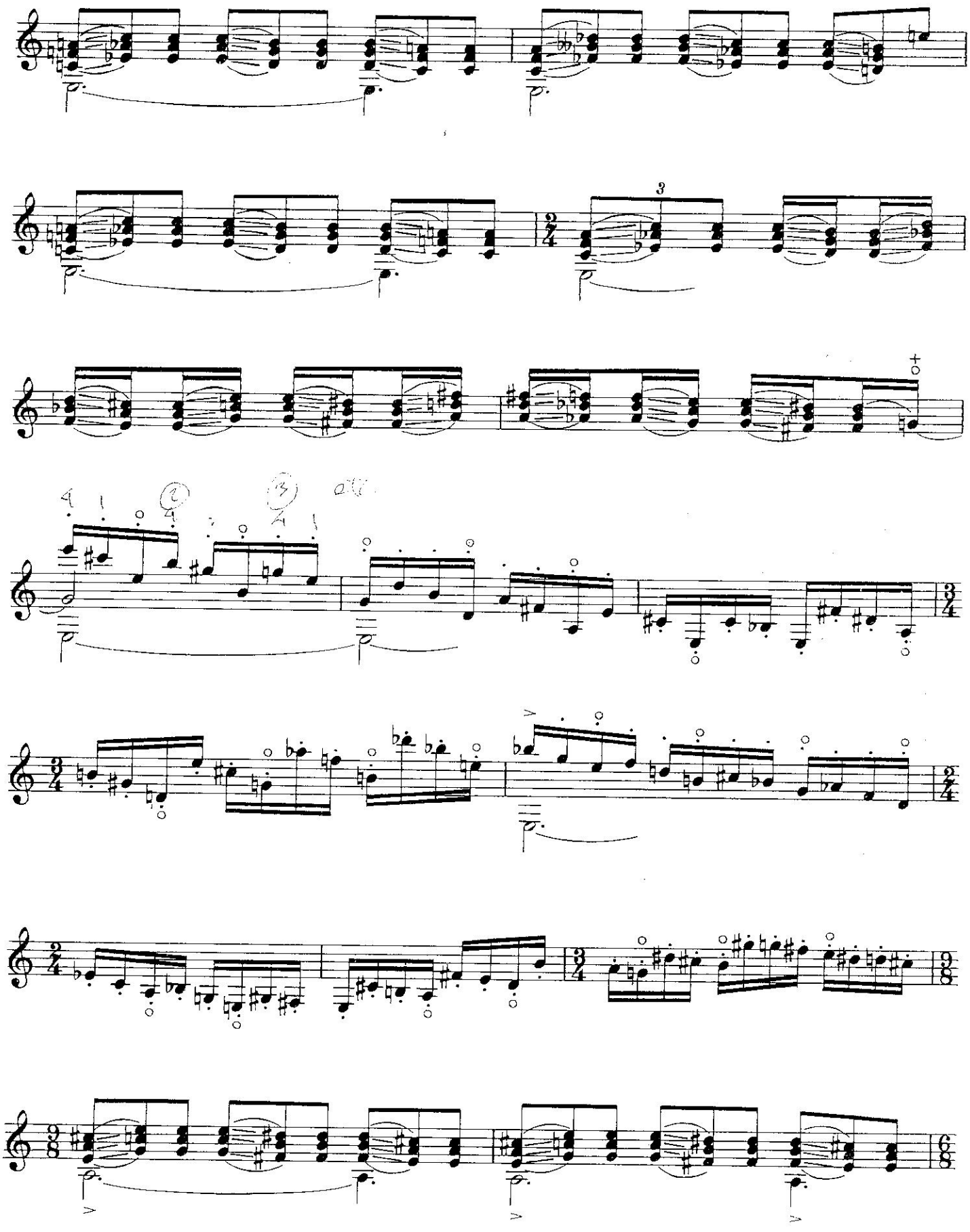
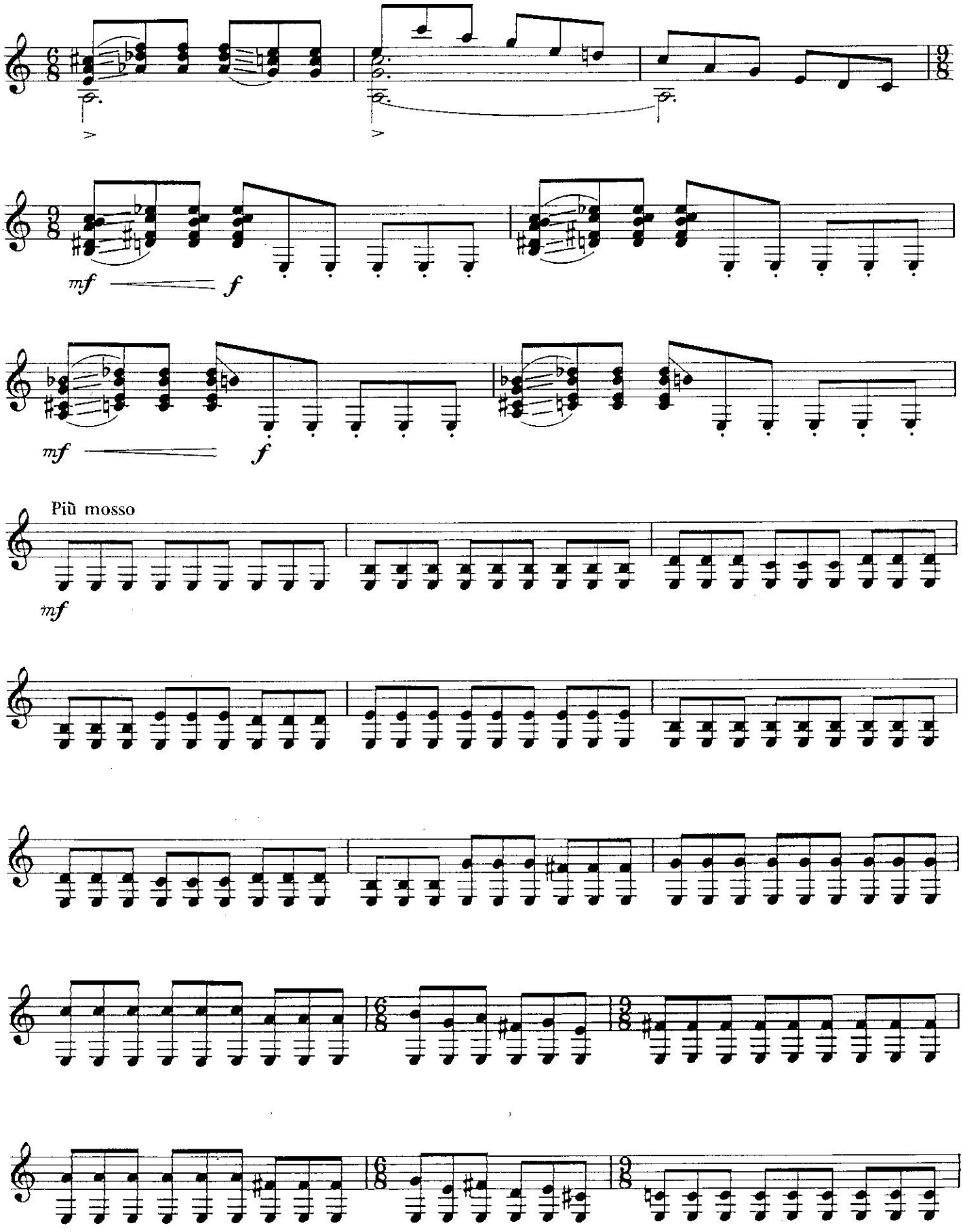
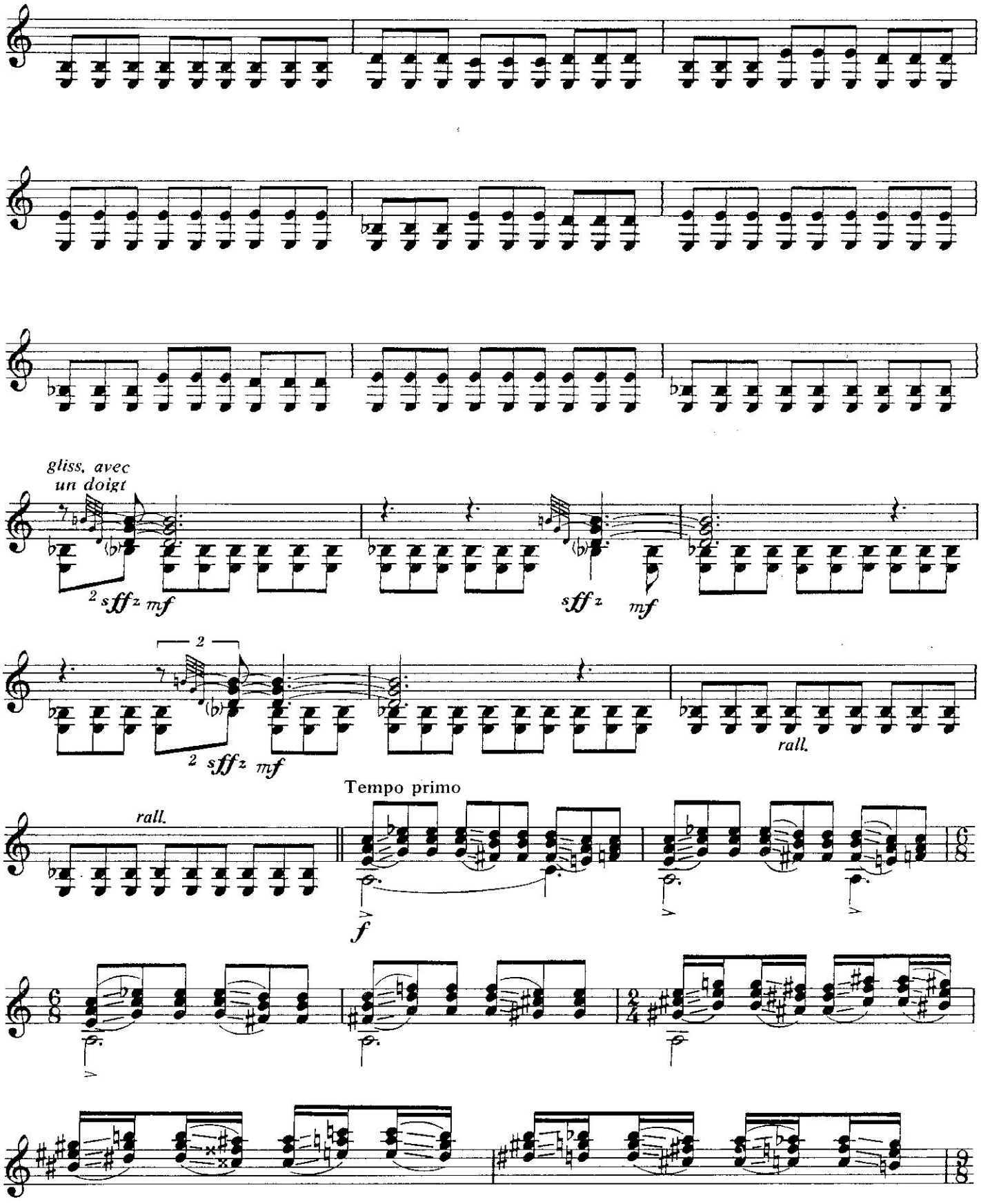
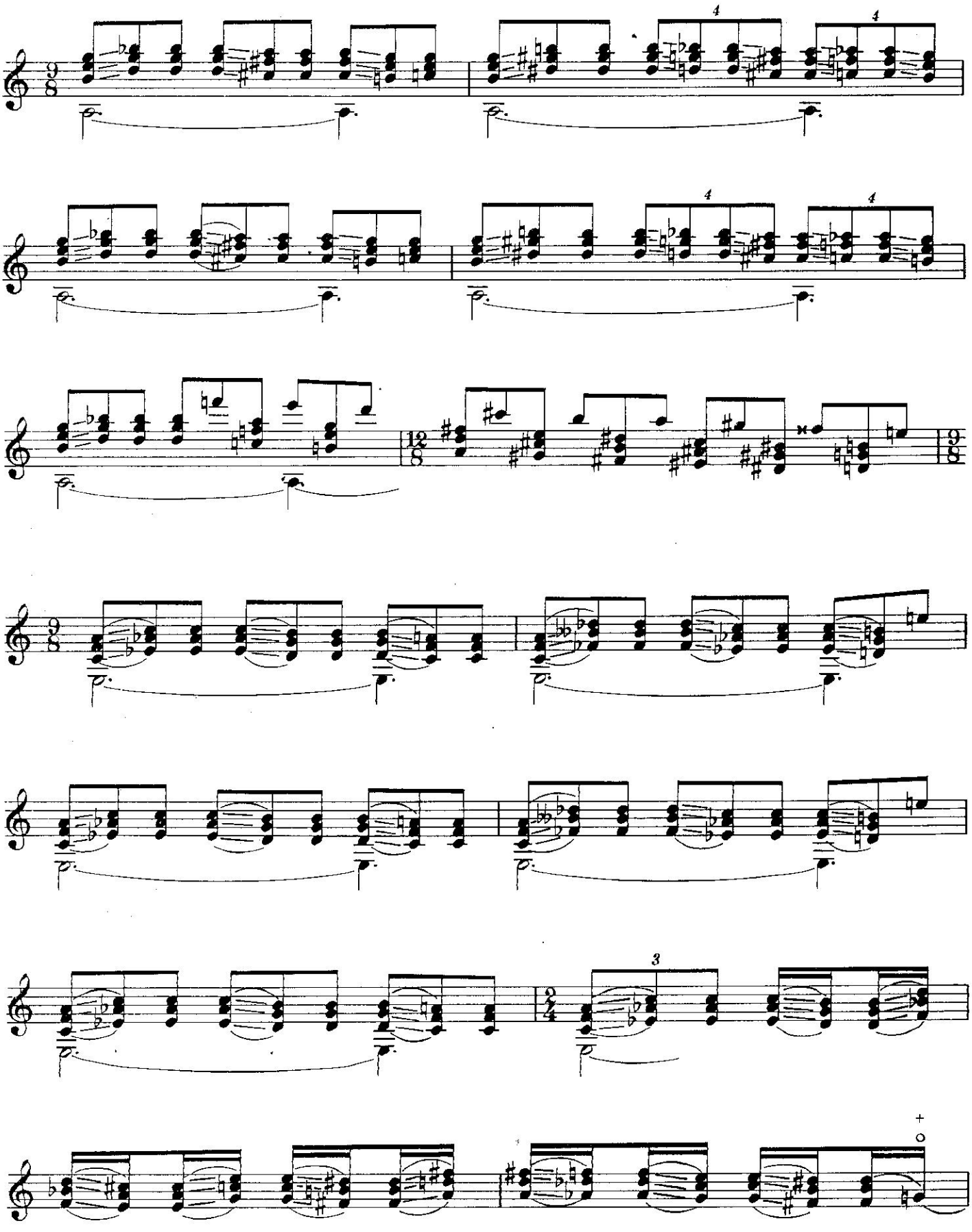
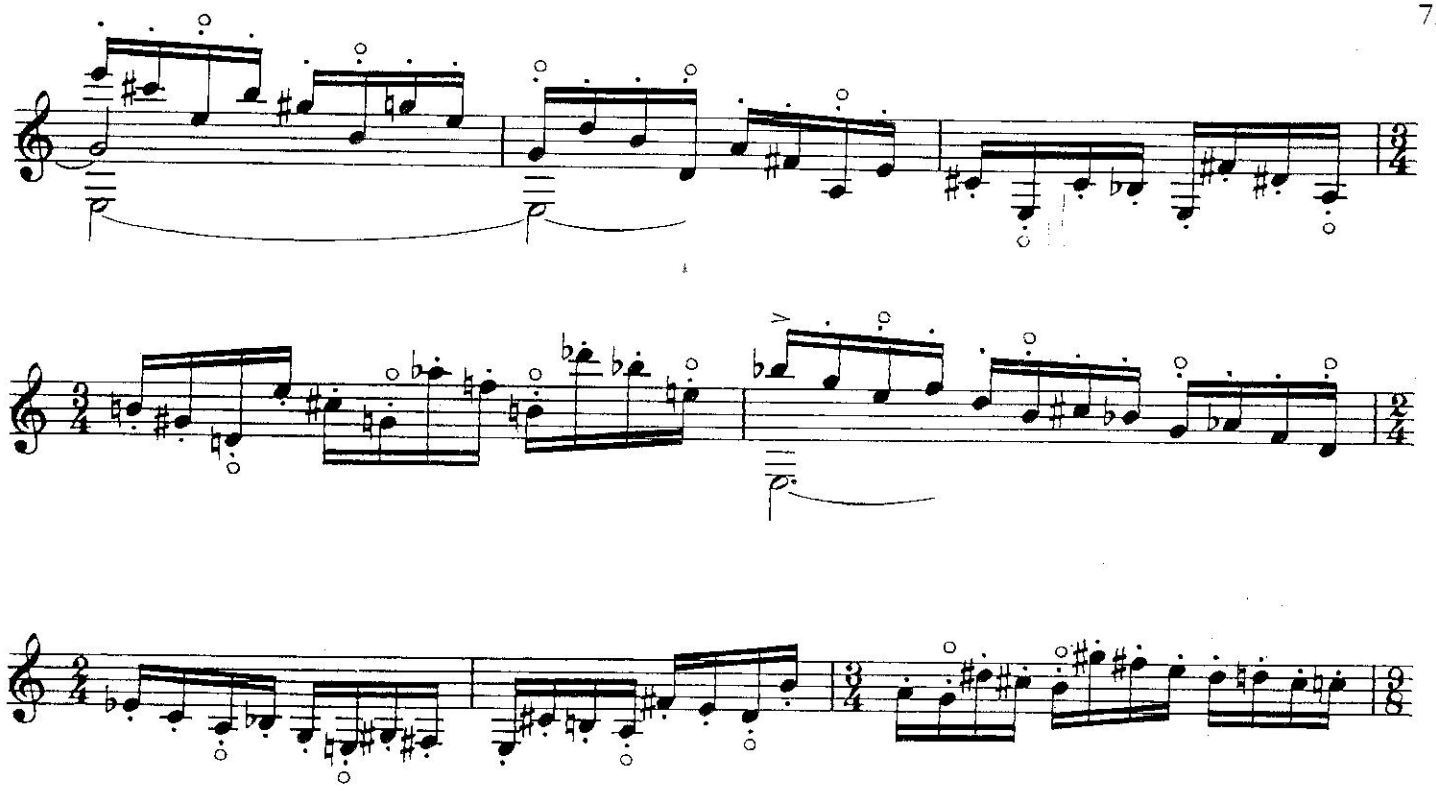


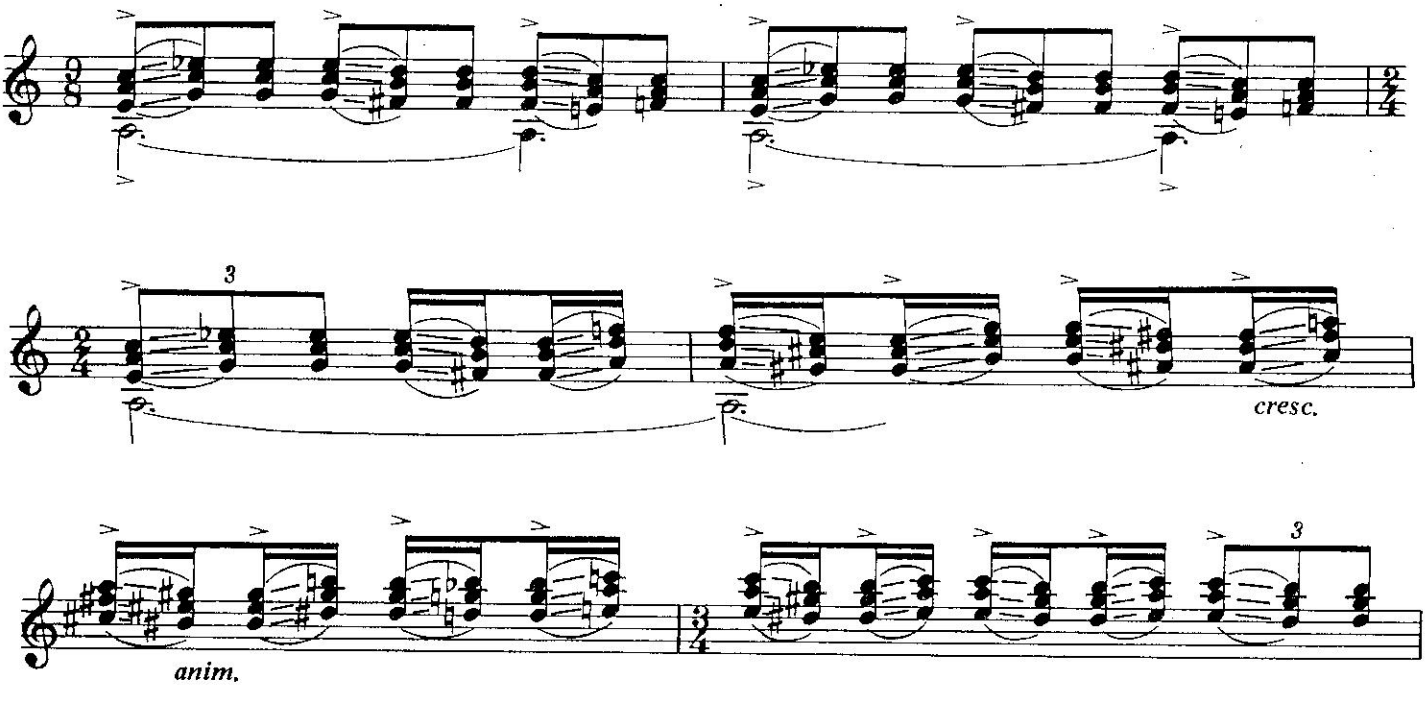

mf
f
mf
f
Più mosso
mf


gliss. avec
un doigt
2 sffz mf
sffz mf
2
2 sffz mf
rall.
rall.
Tempo primo
f

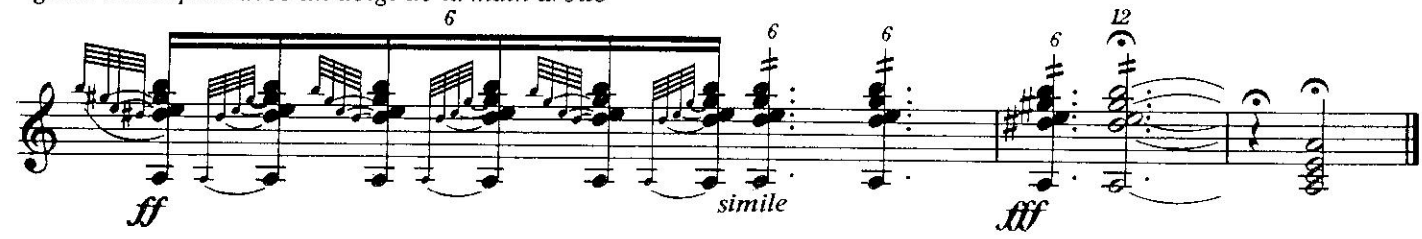




Un peu plus animé



gliss. très rapide avec un doigt de la main droite



à Mindinha

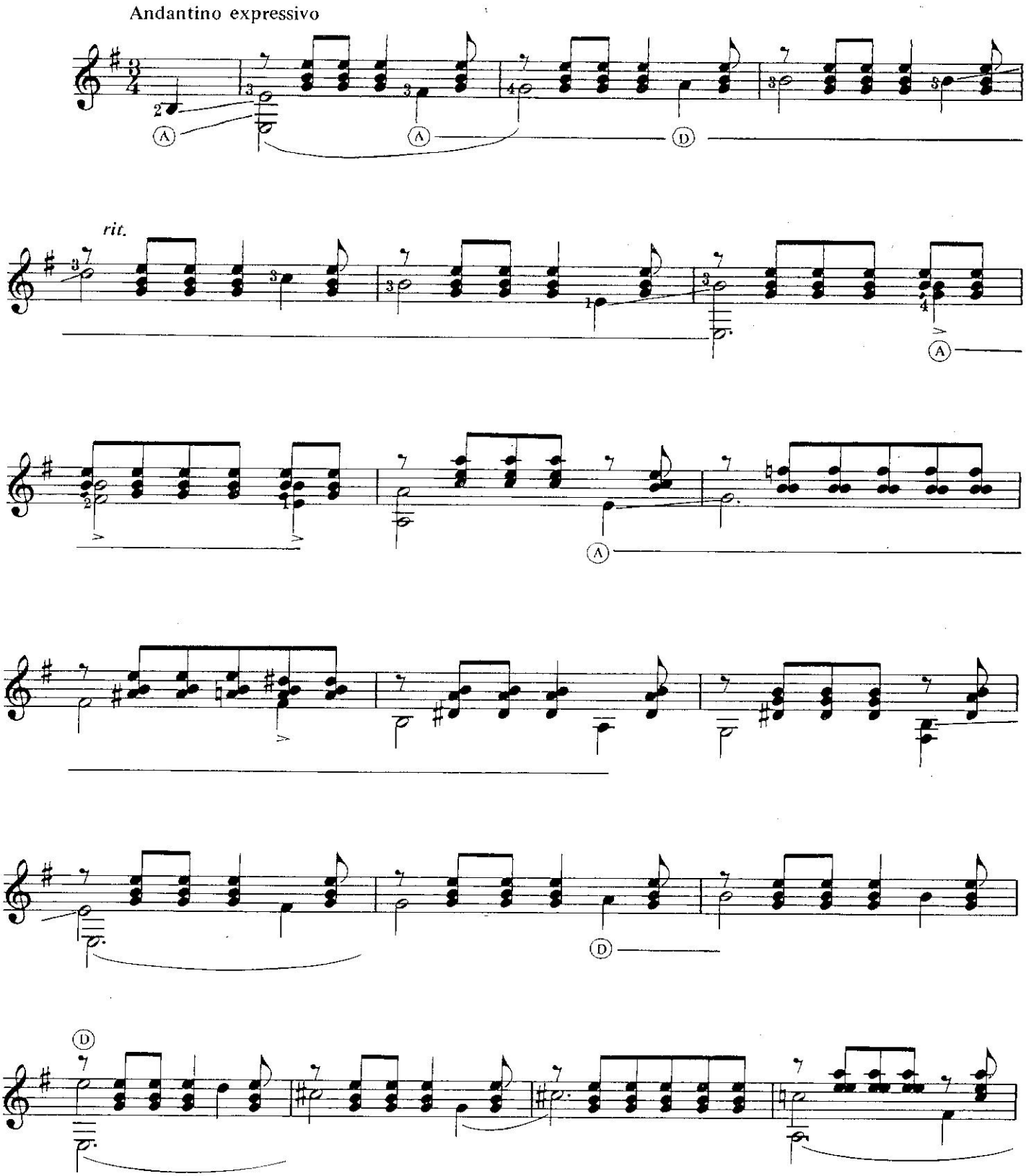
CINQ PRÉLUDES

Prélude Nº1

in E minor

Heitor Villa-Lobos

Andantino expressivo



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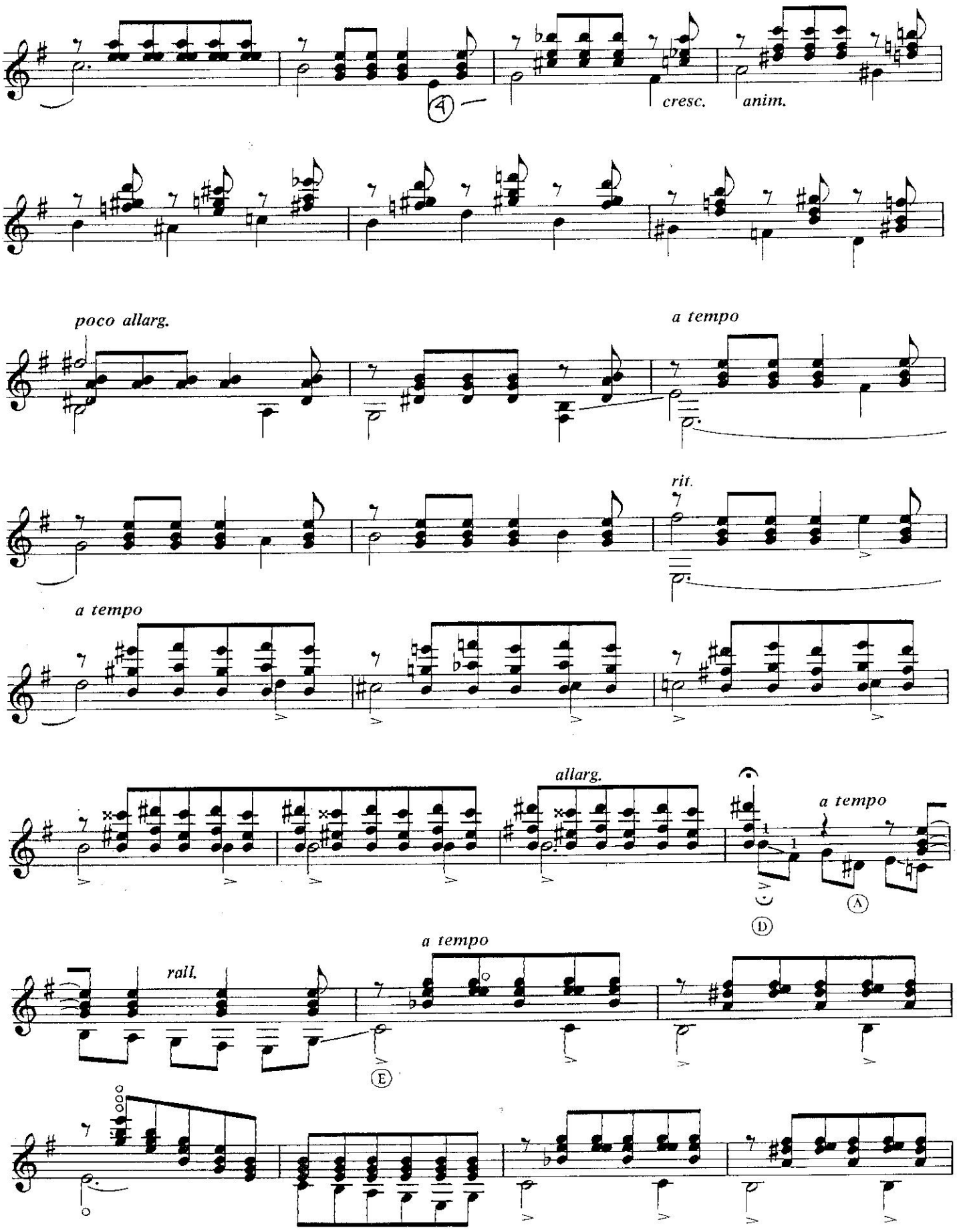
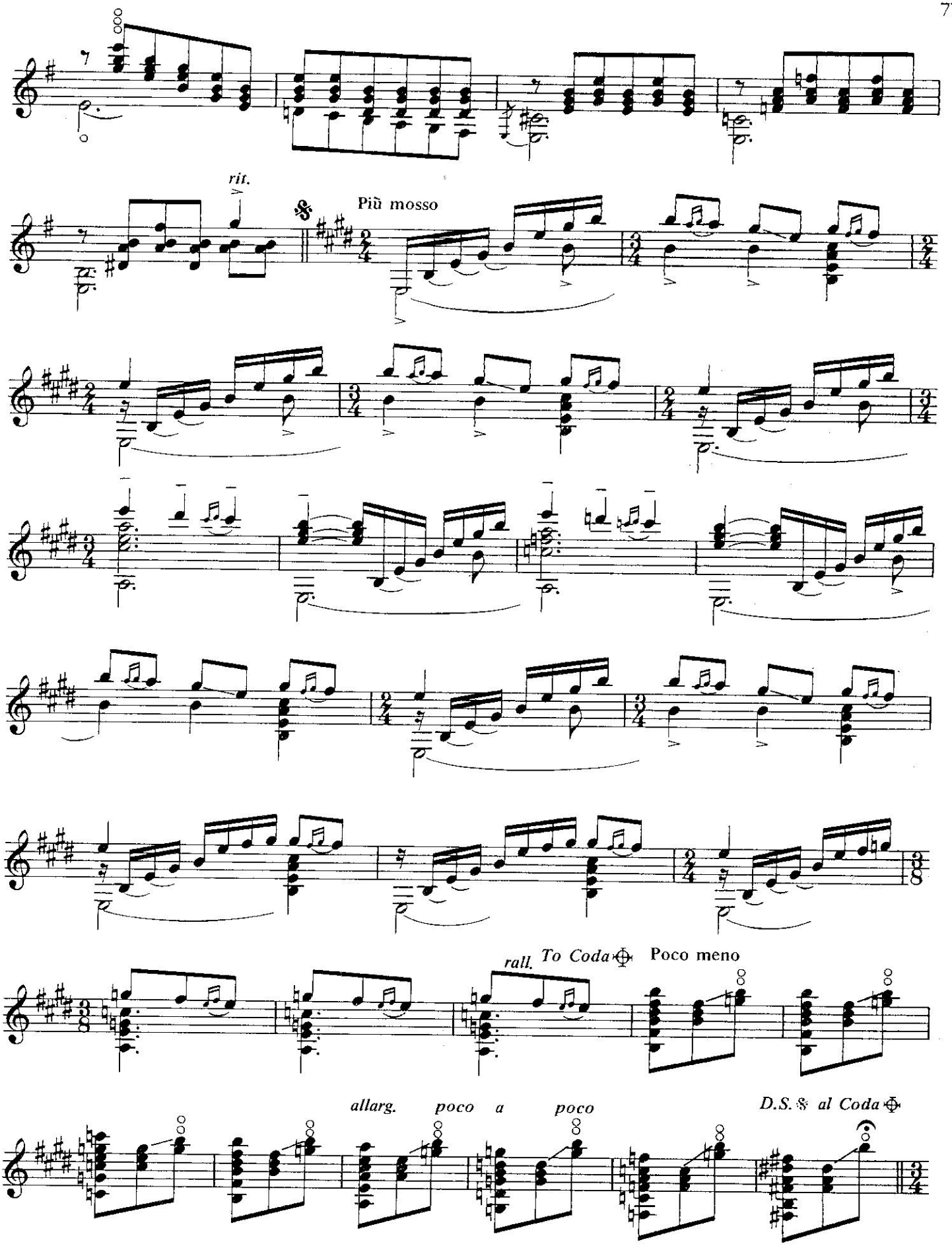
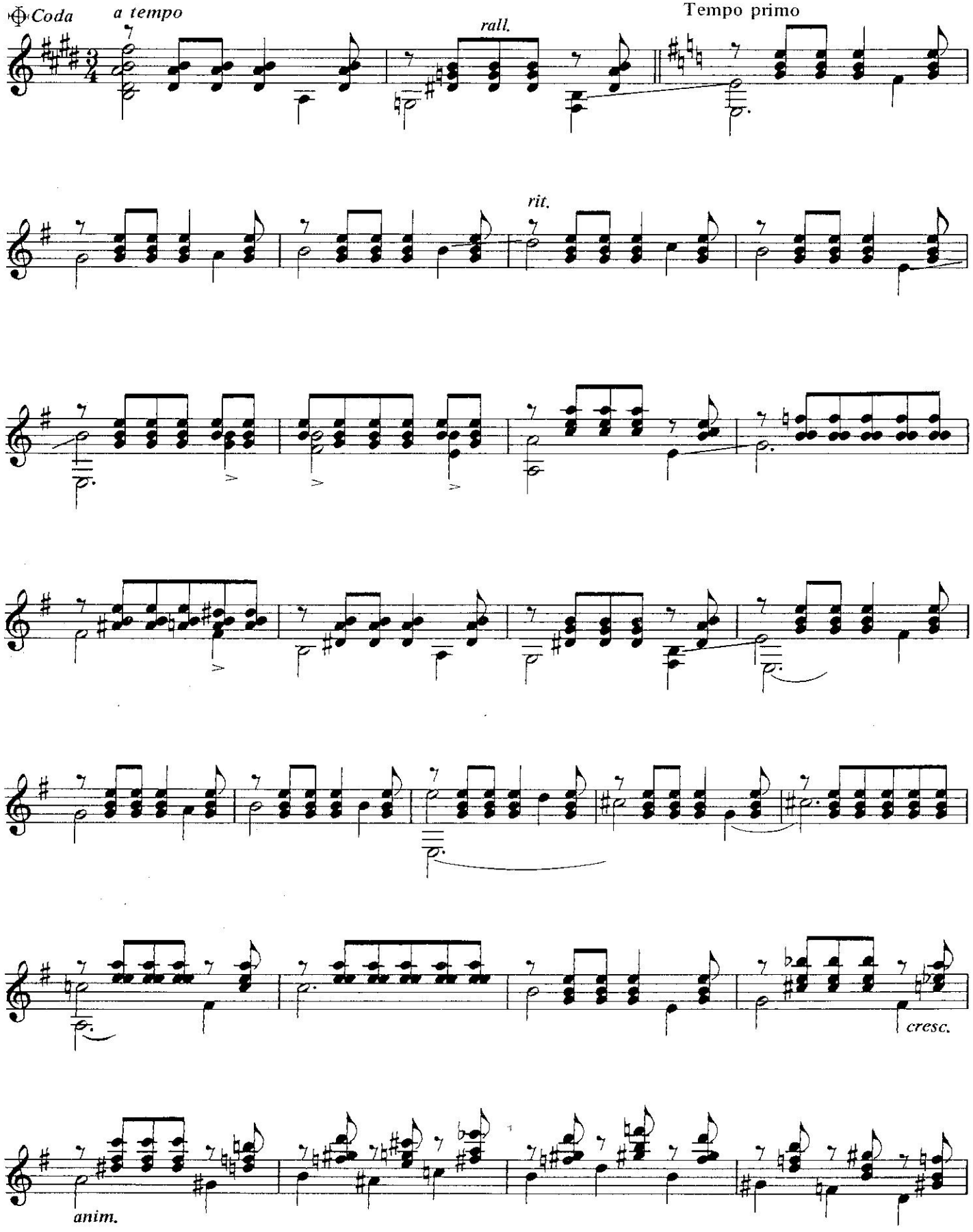
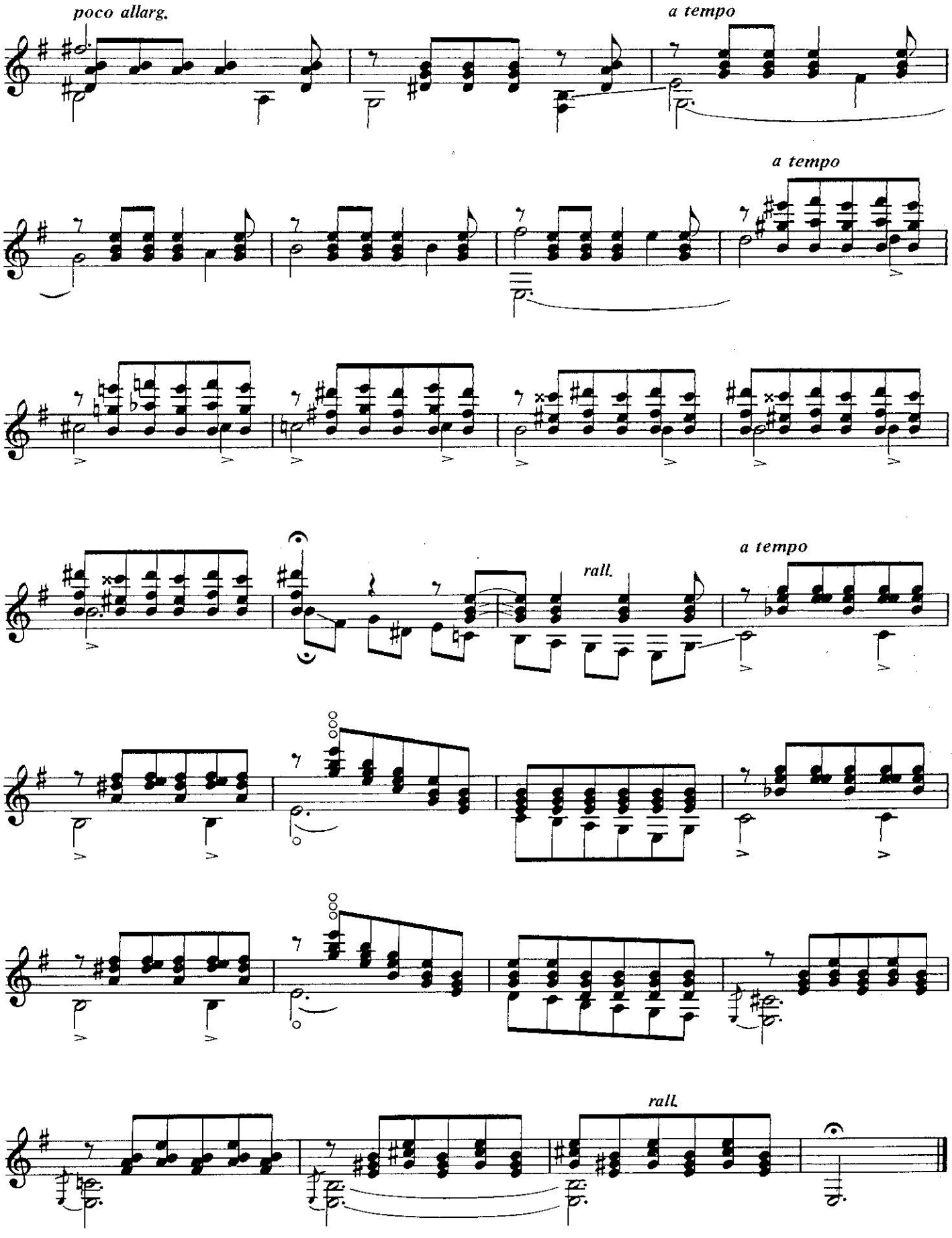

cresc.
anim.
poco allarg.
a tempo
rit.
a tempo
allarg.
a tempo
rall.
a tempo


rit.
Più mosso
rall.
To Coda
Poco meno
allarg.
poco a poco
D.S. al Coda

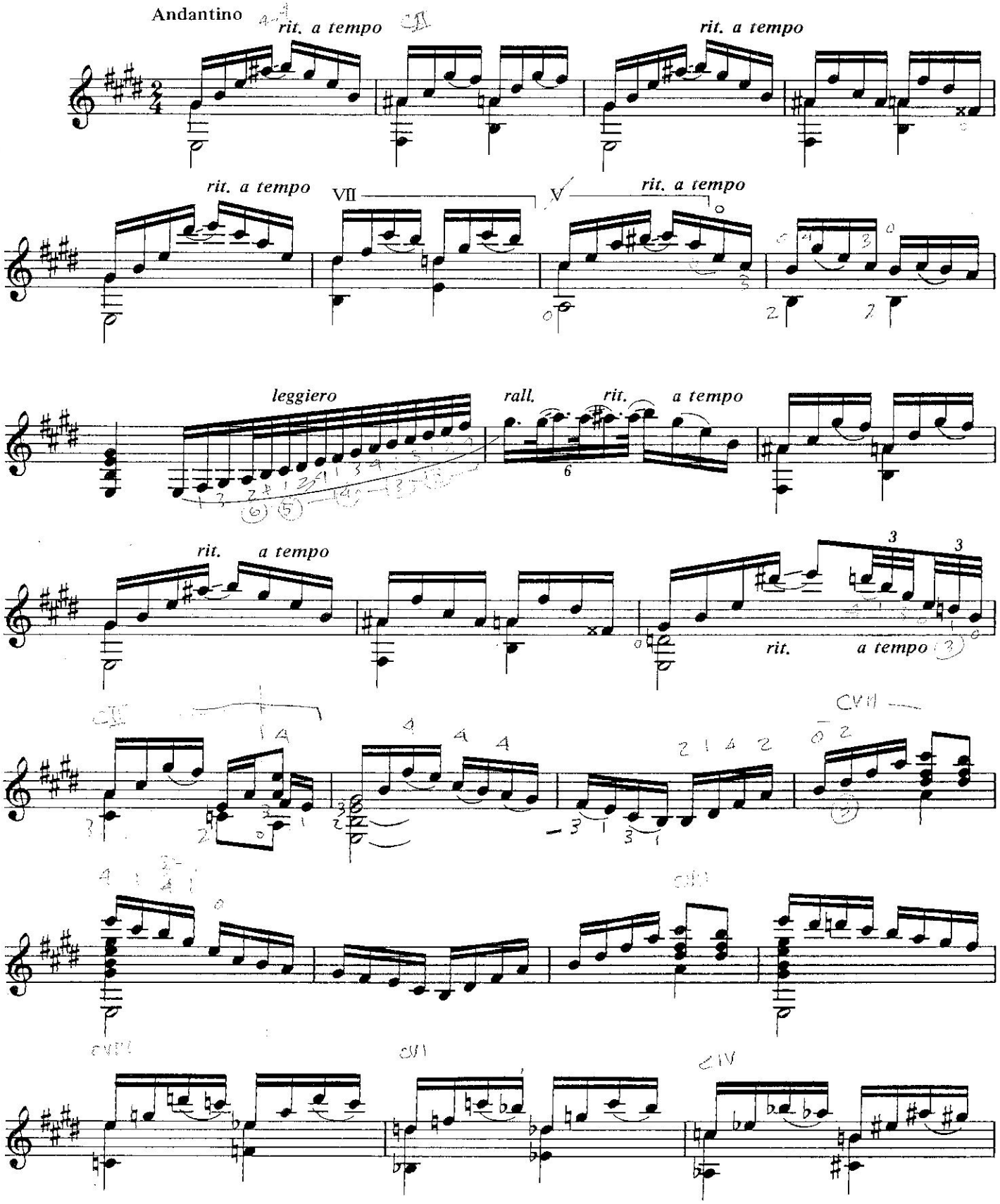

Coda
a tempo
rall.
Tempo primo
rit.
cresc.
anim.


poco allarg.
a tempo
a tempo
rall.
a tempo
rall.

Prélude Nº2

in C minor

Heitor Villa-Lobos



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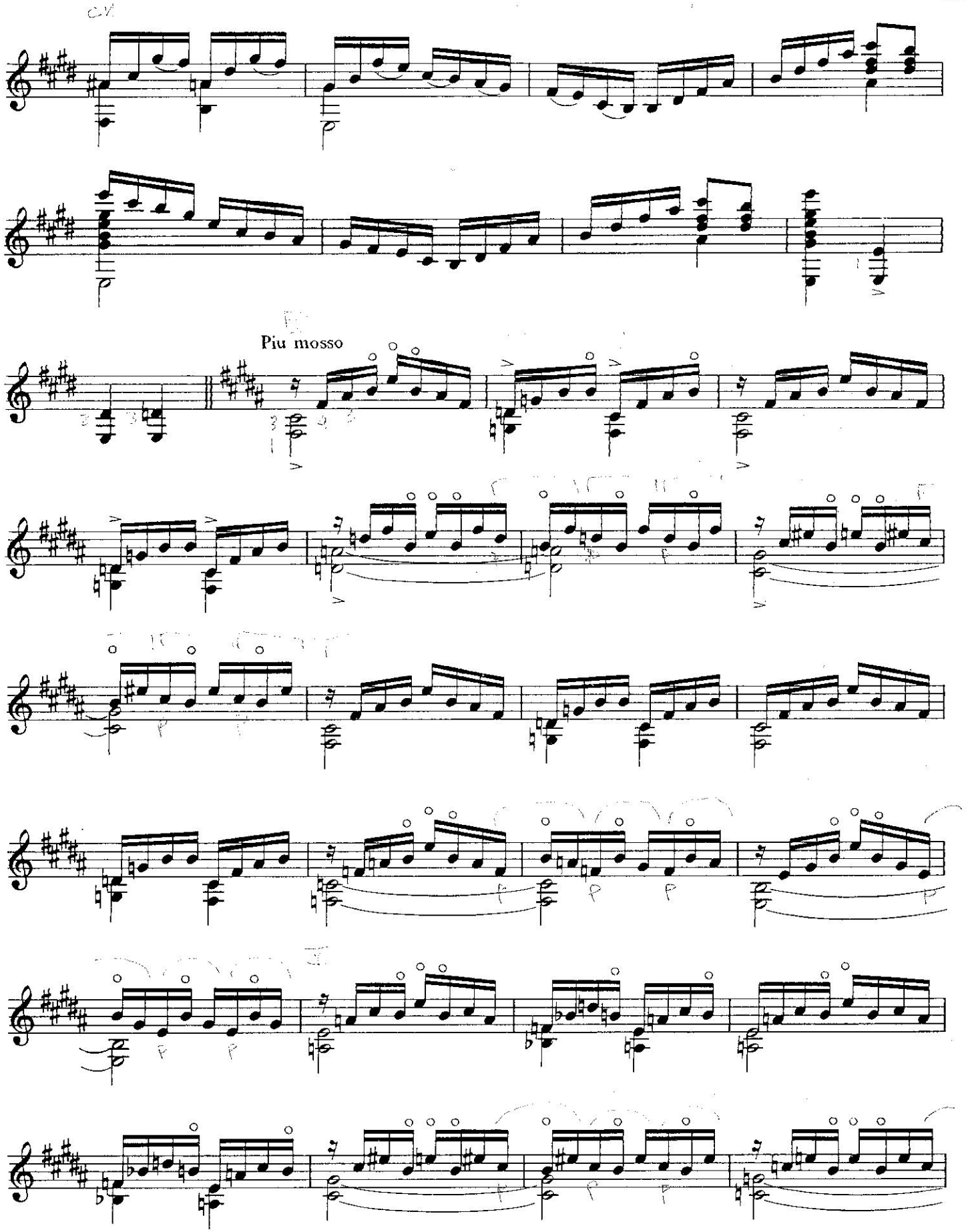
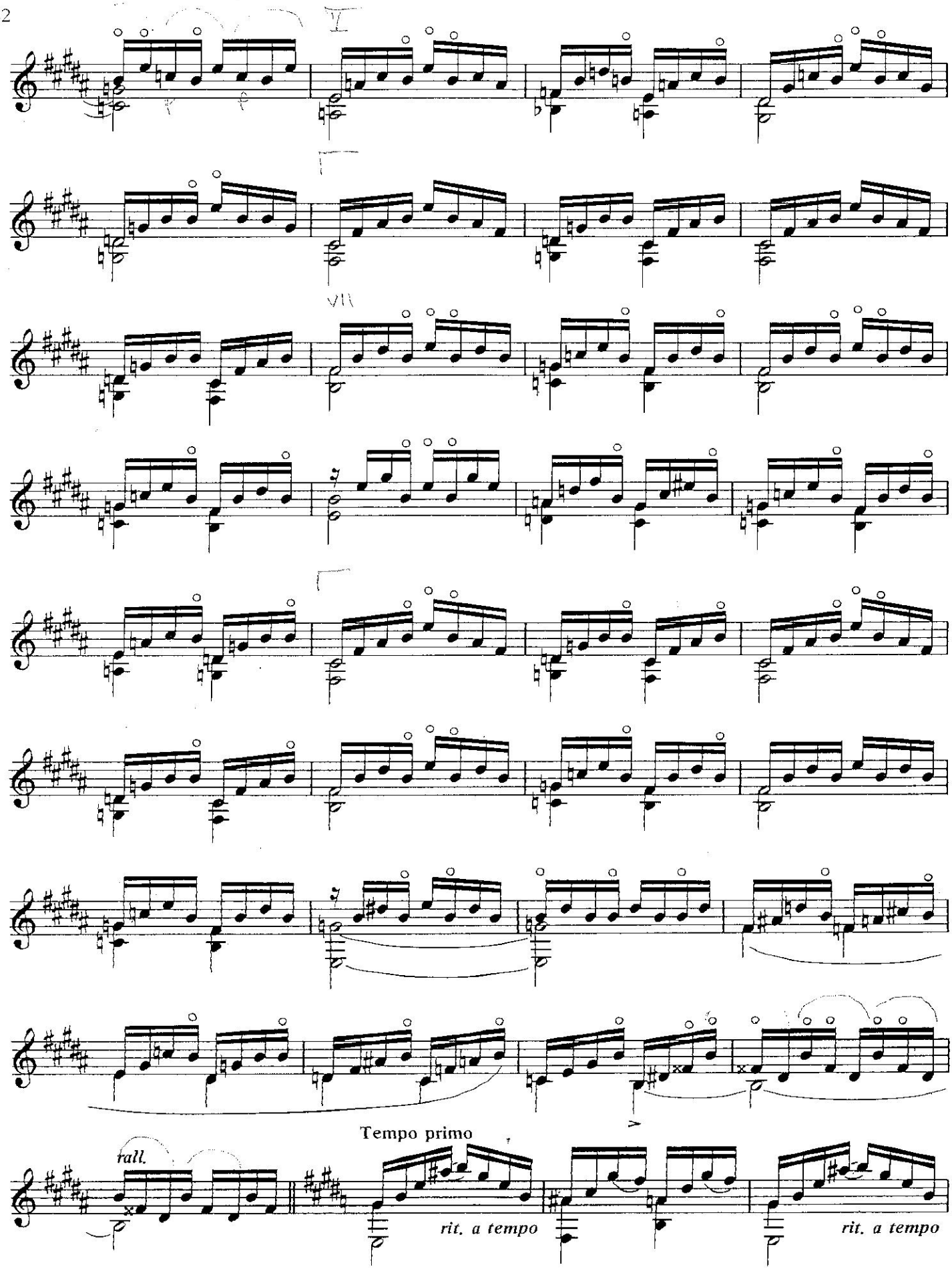
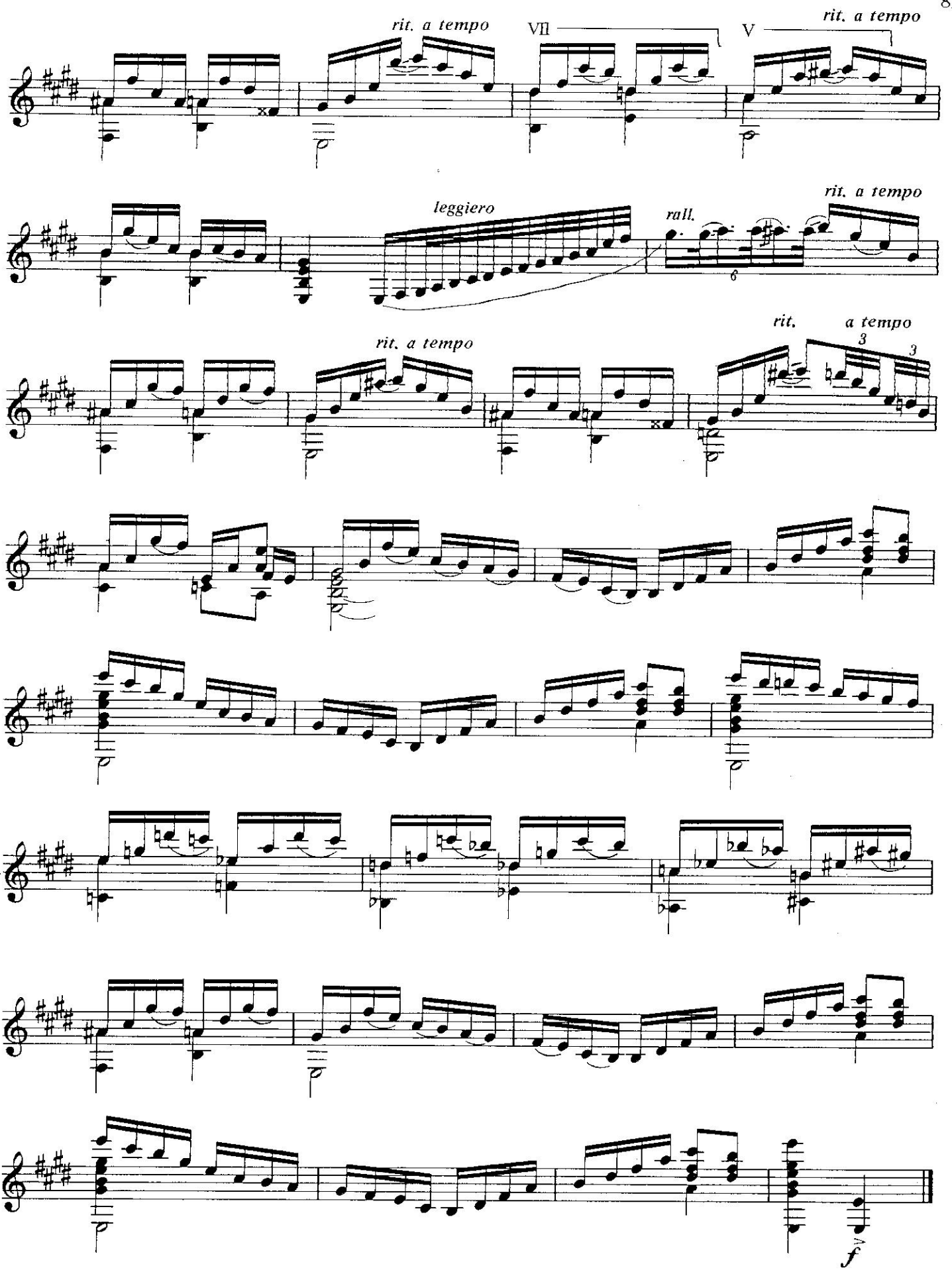

Piu mosso

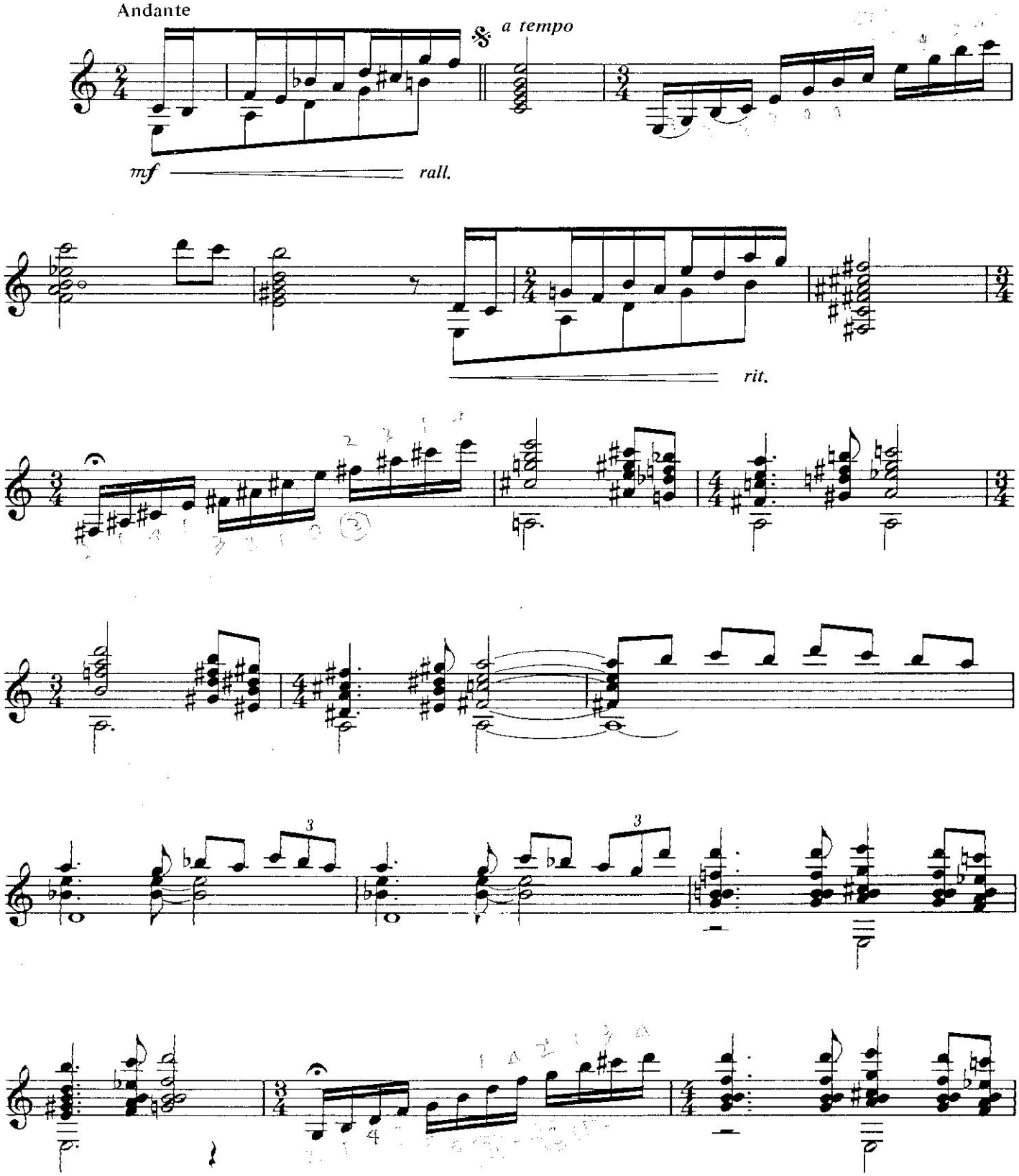

I
VII
Tempo primo
rall.
rit. a tempo
rit. a tempo


rit. a tempo
VII
V
rit. a tempo
leggiero
rall.
rit. a tempo
rit. a tempo
rit.
a tempo
3
3
f

Prélude N°3

in A minor

Heitor Villa-Lobos



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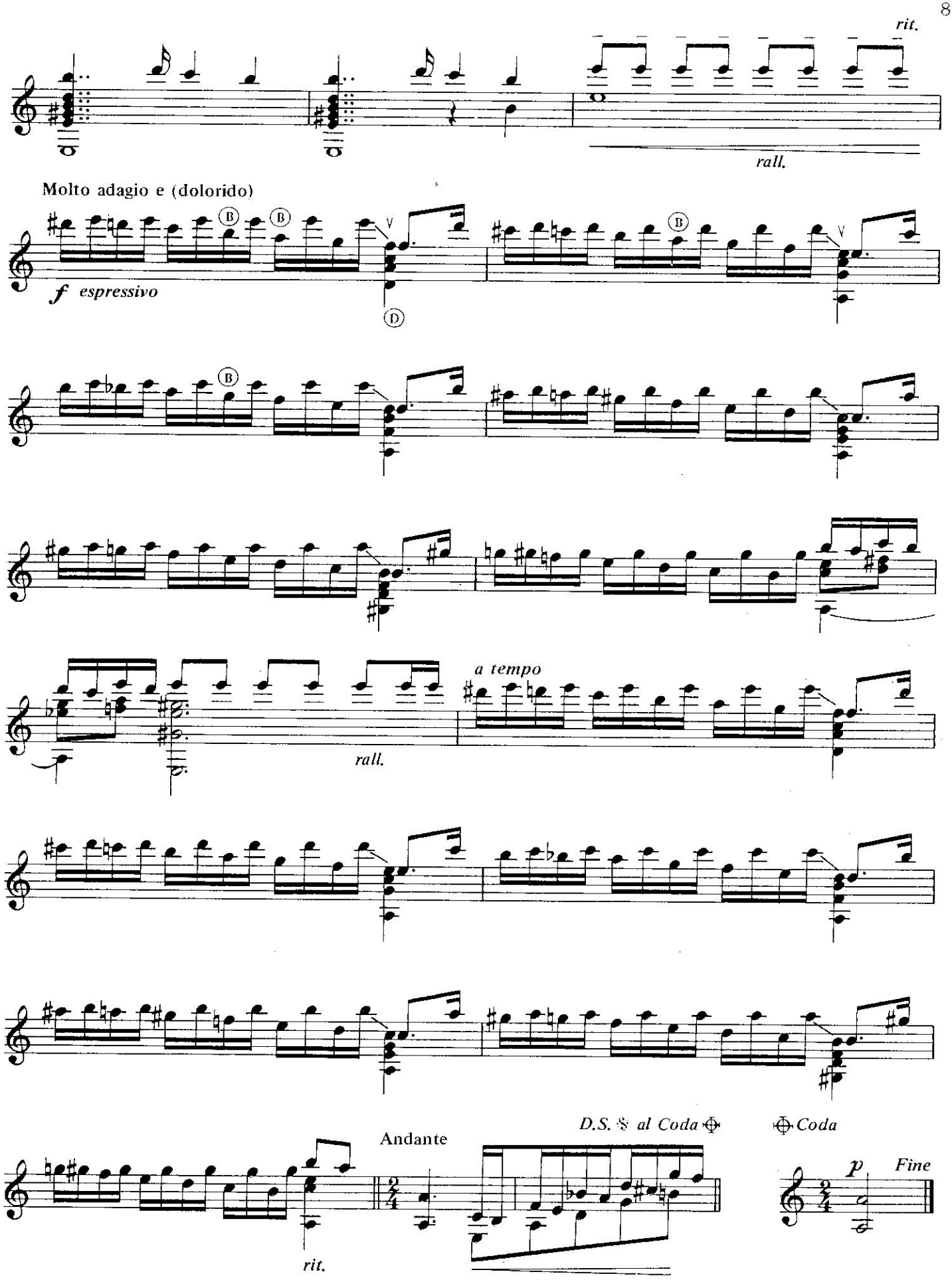
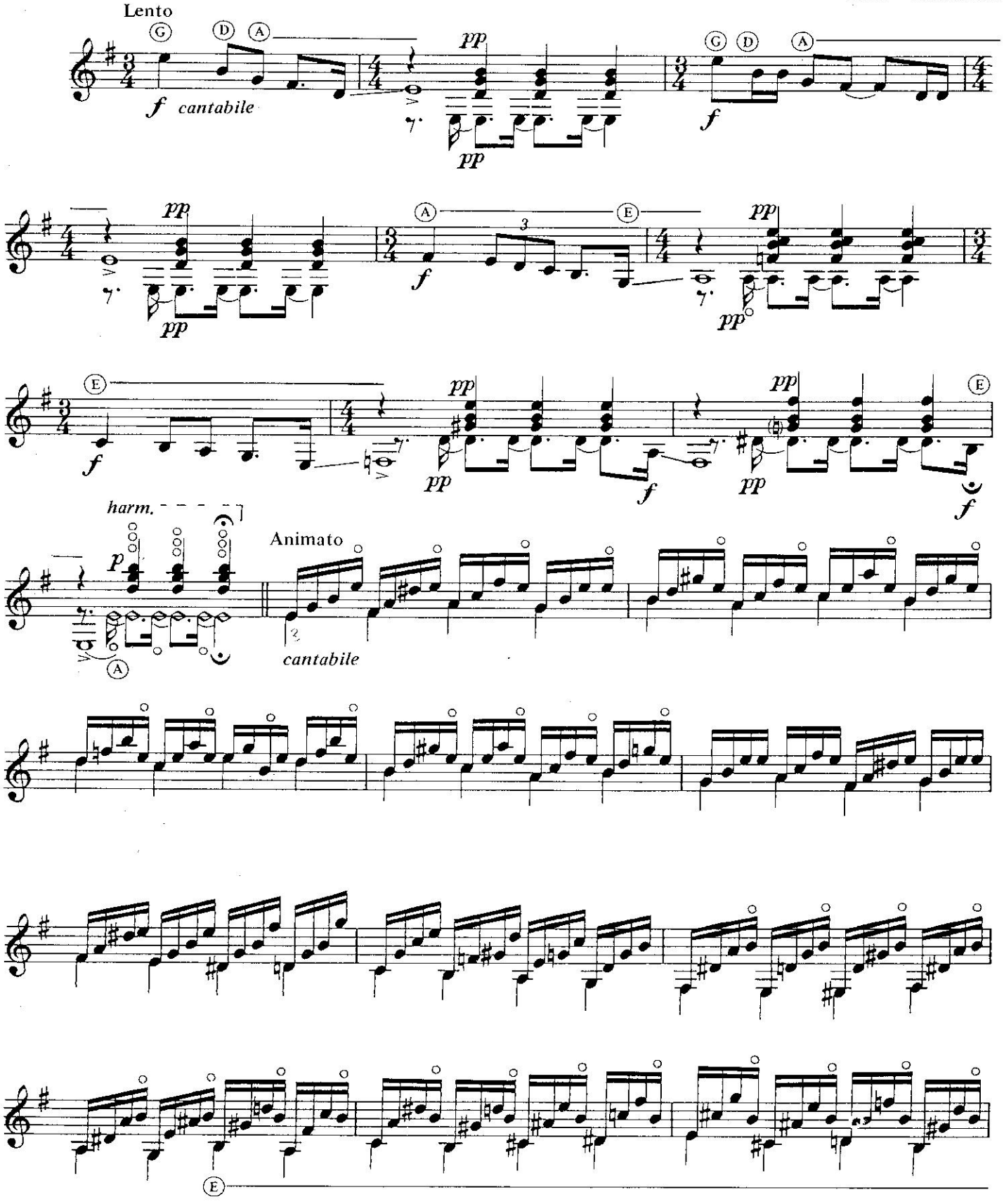

rit.
rall.
Molto adagio e (dolorido)
f espressivo
a tempo
rall.
Andante
D.S. 𝄋 al Coda
Coda
p
Fine
rit.

Prélude N°4

in E minor

Heitor Villa-Lobos



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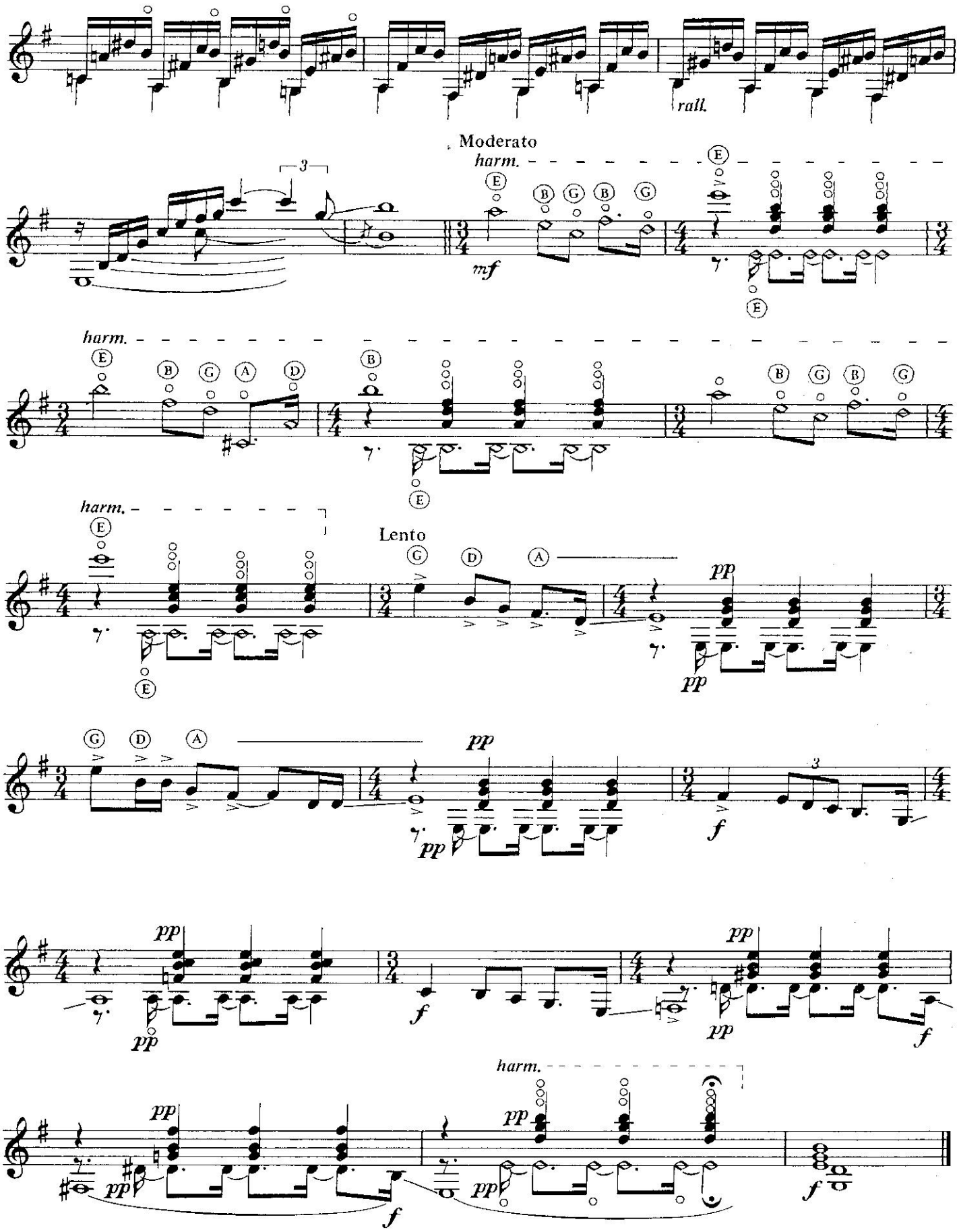
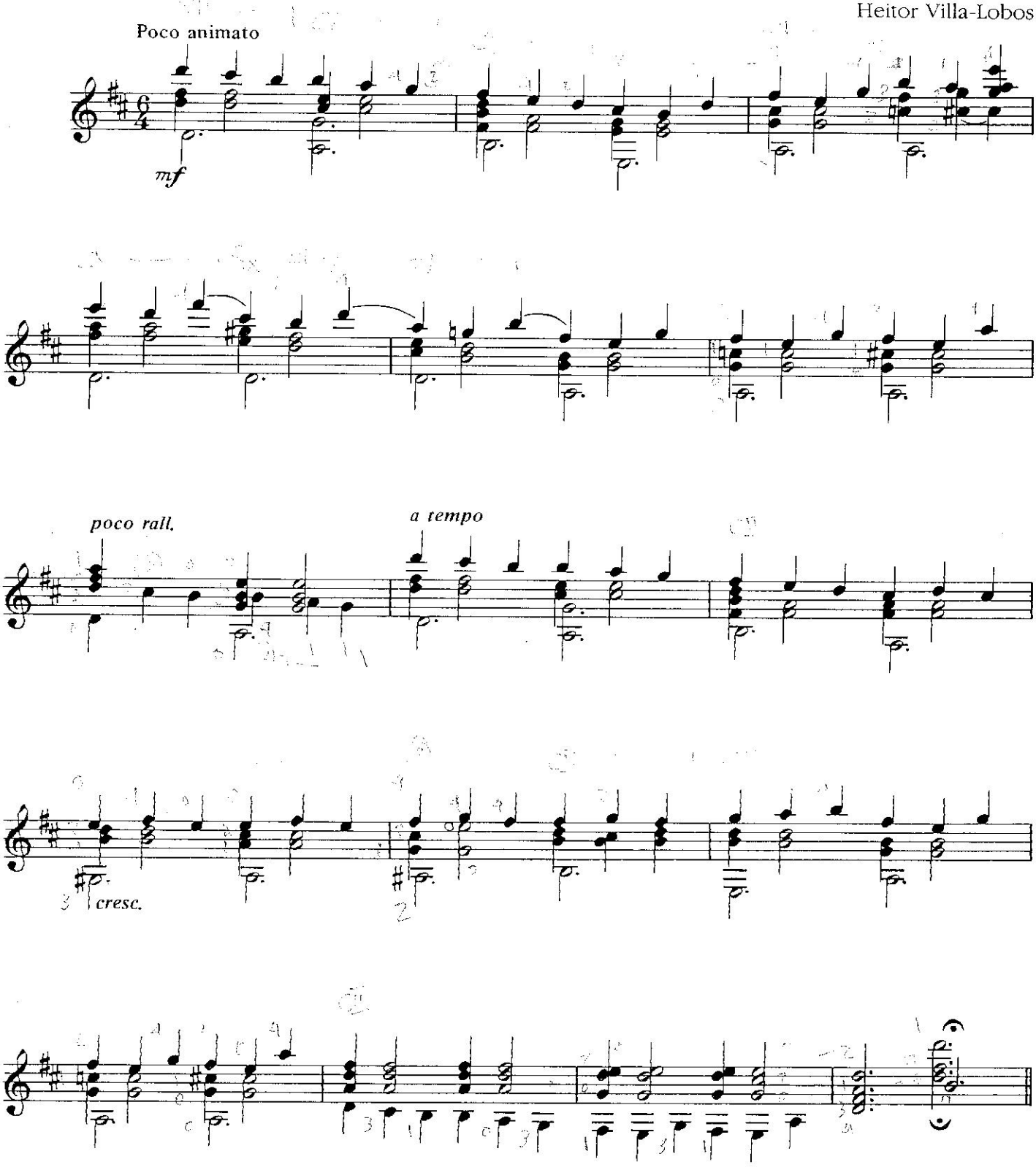

rall.
Moderato
harm.
mf
harm.
harm.
Lento
pp
f
pp
f
harm.
pp
f

Prélude Nº5

in D major

Heitor Villa-Lobos



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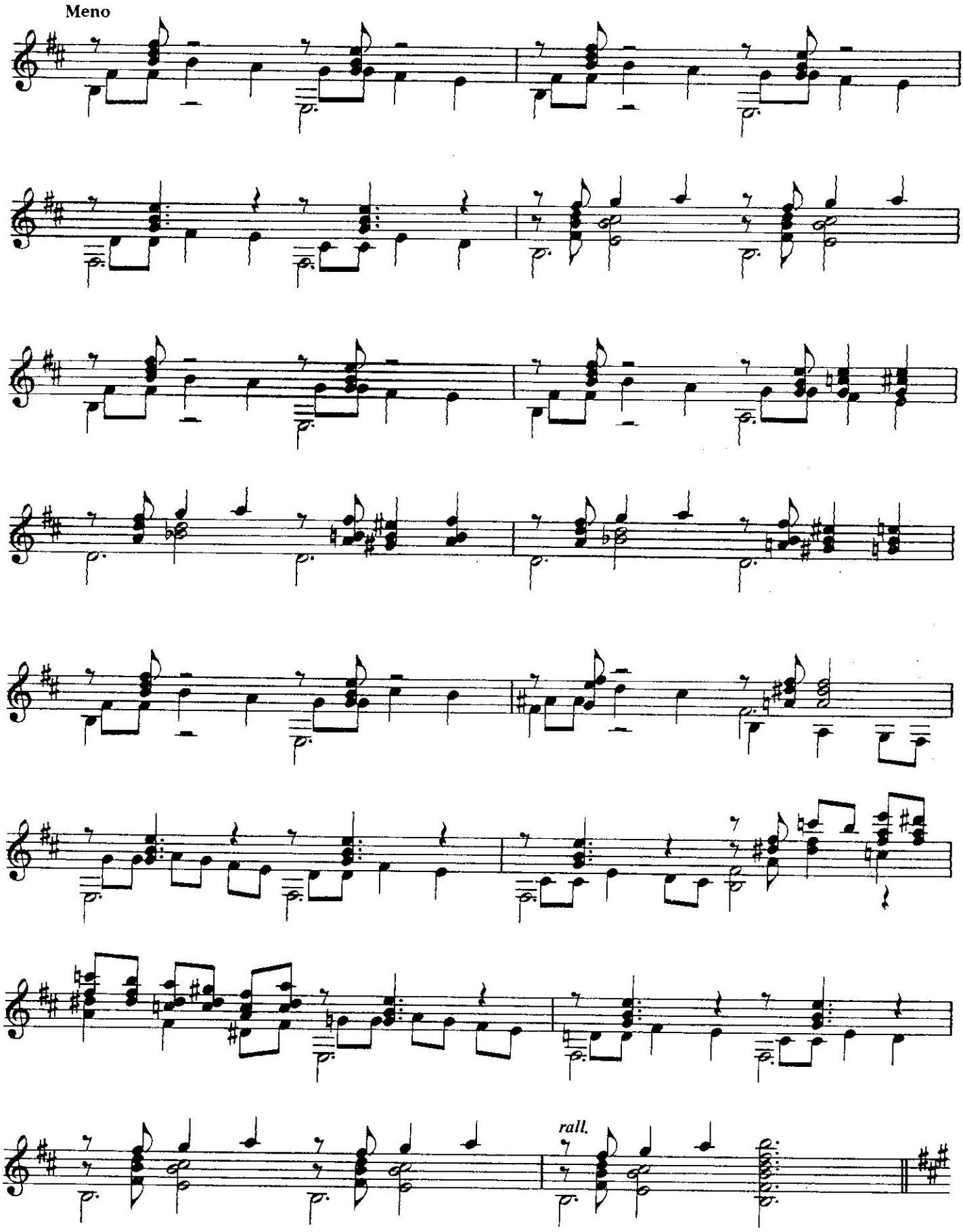
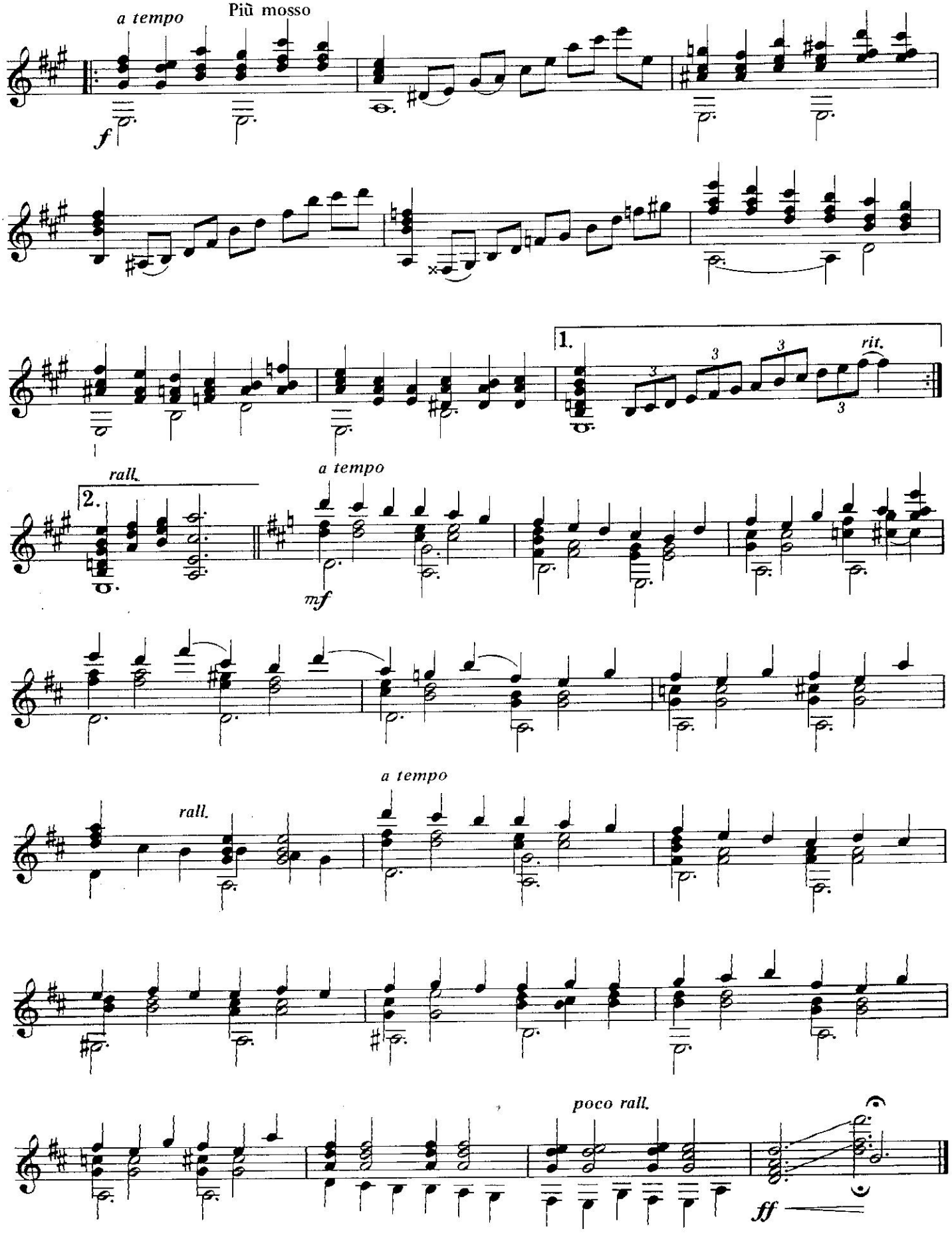
M.E. 9333


Meno
rall.


a tempo
Più mosso
f
1.
rit.
rall.
2.
a tempo
mf
rall.
a tempo
poco rall.
ff

Notes on the Harmonics

Chôros—No. 1

Line 28, final measure.

In spite of the statement (which appears on the cover of the sheet music editions) "Seule edition corrigée et conforme a mon manuscrit original," the harmonics seem to defy logical interpretation. The 1920 edition of Arthur Napoleao Ltds. shows the harmonics at the fifth fret of the first and second strings. However, this edition was revised and fingered by Pavlo Barreiros, and is therefore not a reliable source. The current edition does not follow Villa-Lobos's customary notation (i.e., uses ①, ②, and ③ rather than Ⓔ, Ⓑ, Ⓖ, etc.). So applying his usual rules yields a meaningless result.

The correction which least alters what appears in the score is to change the ⑥ to ⑤. Seventh-fret harmonics done on the fourth and fifth strings yield the notes shown—i.e., E and A—and this is presumably the intention.

Suite Populaire Brésilienne

No. 1: Mazurka—Chôro

Line 15, measure 2.

The *8 harm.* may be taken to mean the familiar *armonicos octavados* of Tárrega; i.e., artificial harmonics done with the right hand. Alternatively the intention may be have been simply that the harmonics should sound an octave higher. This may be achieved by playing natural harmonics at the fifth fret—a somewhat more predictable method.

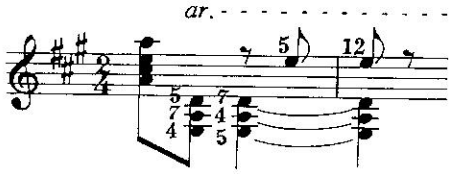
No. 2: Schottish—Chôro

Line 5, measure 1.

The intention is clearly for harmonics on the first two strings at the seventh fret followed by the fifth.

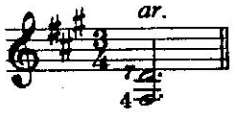
Line 21, measure 2.

In Tárrega's notation the harmonics would be drawn thus:



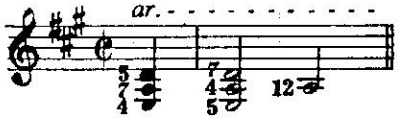
No. 3: Valsa—Chôro

Line 21, measure 7.
Tárrega's notation for the harmonics would be:



No. 4: Gavotta—Chôro

Line 23, measures 3 and 4.
Tárrega's notation for the harmonics would be:



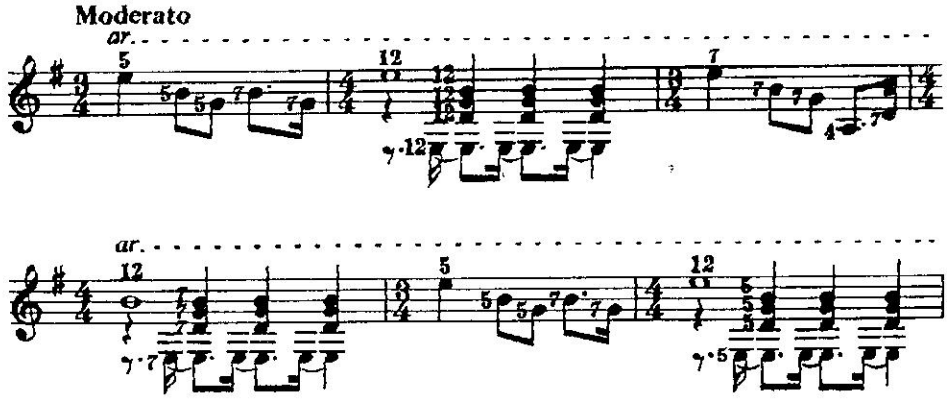
Cinq Préludes

Prélude No. 1

Line 14, measure 1.
The chord on the second half of the first beat is almost certainly intended to be played using harmonics at the twelfth fret as in the next line.

Prélude No. 4

Lines 9 through 11.
The harmonics in Tárrega's notation would be:

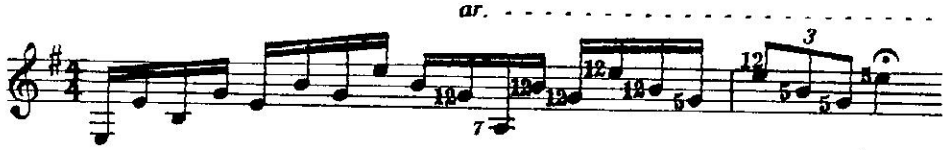


Douze Études

Étude No. 1

Line 16.

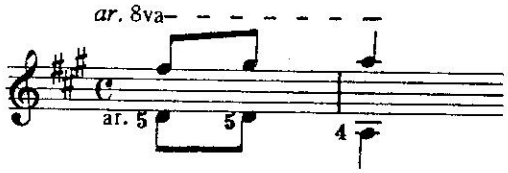
The harmonics in Tárrega's notation would be:



Étude No. 2

Line 13, measures 2 and 3.

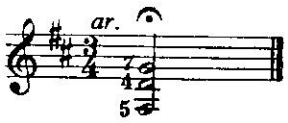
The indication *m.d.* is for right hand (*main droite*), *m.g.* for left hand (*main gauche*). The double harmonics can be played by doing natural harmonics with the left hand and octave (artificial) harmonics with the right.



Étude No. 3

Line 13, final measure.

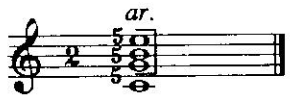
A meaningless A3 has been corrected to A5. The presumed intention is:



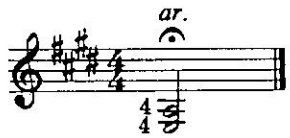
Étude No. 5

Line 21, final measure.

The harmonics in Tárrega's notation would be:



Étude No. 8

Line 19, final measure.

Probably: