CHAPTER 1

INTRODUCTION

This treatise is a continuation of a project that was undertaken by this author in his thesis for the Master of Music degree, which dealt with the *Twelve Studies for Guitar* by the composer Heitor Villa-Lobos. In this thesis a comparison was made between the Max Eschig edition and three different autograph manuscripts of the studies. This approach is continued in the present treatise concerning the *Suite Popular Brasileira, Choros no. 1*, and *Cinco Prelúdios*.

The first and principal publication of Heitor Villa-Lobos's works was released by the French publisher Max Eschig, which is now owned by the German publishing firm Schott. The *Choros no.1* was published by the Artur Napoleão publishing firm.

Primary sources of the works under study here are in manuscript form, donated by the Guimarães family (the family of Villa-Lobos's first wife) to the Villa-Lobos Museum on 13 December 1991. The manuscripts consist of drafts and fair copies by Heitor Villa-Lobos. Additional sources are the *Choros no. 1* and the *Schottish-Choro* (from the *Suíte Popular Brasileira*), which were copied by Arminda Villa-Lobos (Mindinha), the composer's second wife. The fair copy of the Prelude no.4 by the Uruguayan guitarist Abel Carlevaro is also considered.

These sources are compared with Max Eschig's publications and the differences are noted and discussed. Some of the manuscripts consist of drafts followed by fair copies, which permits a better understanding of the compositional process of Villa-Lobos. A comparison of one manuscript with another, or of a manuscript with the corresponding published edition, shows that notes and/or musical ideas have changed.

Chapter 2 is divided into two parts as follows: "The Guitar in Villa-Lobos's life" and "The Guitar Works." The first part consists of a contextualization of the guitar in his life and work, followed by a stylistic description of each composition in the second part, thus situating each piece in its relative historical context.

In Chapter 3 every measure of the edition is compared with the manuscripts, and any deviations are noted. Throughout this comparative analysis commentaries have been inserted immediately after the difference is noted.

CHAPTER 2

VILLA-LOBOS AND THE GUITAR

This chapter introduces the symbiotic relationship between Heitor Villa-Lobos and the guitar through a survey of literature, emphasizing authors who wrote scholarly works about the composer and/or about his work. This chapter is divided into two parts: "The Guitar in Villa-Lobos's Life" and "The Guitar Works." The first part investigates the biographical aspect, while the second one presents a stylistic description of each guitar composition, situating each piece in its relative historical context. Remarks by this author will be offered when descriptions by other authors need elaboration.

The Guitar in Villa-Lobos's Life

The recent history of the guitar falls into two distinct phases. First, the five-course instrument underwent a number of changes that resulted in the early nineteenth-century six-string guitar; this, in turn, was modified to become the modern guitar. The most noticeable difference in the later phase is the increase in body size; the most important

innovation, however, is the development of fan-strutting or fanbracing.[1] The man responsible for that was Antonio de Torres Jurado (1817-92).

At the end of the nineteenth century, after its redesign by Torres, the guitar became a popular instrument in Brazil in an essentially urban context. It was the main instrument for voice accompaniment in the *modinhas* and was indispensable in the *choro* groups. Due to its use in popular music and its popularity among the less wealthy classes, it acquired a less than desirable reputation. Then, towards the end of the nineteenth century and the first half of the twentieth, a multitude of guitarists began contributing to the instrument's qualitative profile.

Two notable performers indispensable in the area of Brazilian popular music are Américo Jacomino (1889–1928), the "Canhoto" (the Left-hander), and Aníbal Augusto Sardinha (1915–1955), the "Garoto" (the Boy). Garoto is recognized as being the founder of the *Bossa Nova*, and he intentionally incorporated elements of North American music into the *choro* music (mainly harmonic elements), he made a great effort to lift this style out of its stagnation--due to the decline of the *choros*'s popularity, beginning in about 1920 with the appearance of the samba.

Turíbio Santos, a Villa-Lobos scholar, states that the composer and the classical guitar, with its definitive form and history as we know it today, were born at the same moment. Villa-Lobos knew intuitively his historical position regarding the instrument, and his work is an affirmation of this intuition. At the same time his work reflects both the contemporary and ancestral aspects of the instrument: contemporary because of its connection to popular sources and its connection to the guitar's new musical behavior;

[1] Fan-strutting or fanbracing involves afixing several wooden sticks to the underside of the top of the guitar; different placement options result in a variety of sound quality.

ancestral, due to the enlargement of an already existing literature and to the continuance in the twentieth century of an evolution which began centuries earlier.[2]

At the age of six Heitor Villa-Lobos learned to play the cello on a viola especially adapted by his father for that purpose. Already by the following year the study enabled him to improvise simple melodies based on *cantigas de roda* (nursery rhymes). Villa-Lobos owed a great part of his musical education to the frequent home concerts organized by his father, Raul, to which friends were invited--a custom that lasted for many years.[3]

However, Villa-Lobos was captivated by the popular music that surrounded him. As a child the composer wanted to play more popular music, which attracted him, but his parents' reaction was not favorable; the boy had to be content with appreciating it only through a window. His passion for this seductive music motivated him secretly to improve his skills on the guitar and determinedly to study the saxophone and the clarinet.[4]

He was eleven years old when his father expressed an interest in his learning the clarinet. This study was not very productive, though, and Villa-Lobos did not go much further than to learn the basic concepts of embouchure and simple fingering, as his new passion for popular music had taken hold of him--especially the music of the chorões.[5]

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[2] Turíbio Santos, *Heitor Villa-Lobos e o Violão* (Rio de Janeiro: MEC/DAC – Museu Villa-Lobos, 1975), 35. In this and in subsequent footnotes the reference at the end of the paragraph refers to the entire paragraph.

[3] Vasco Mariz, *História da Música no Brasil* (Rio de Janeiro: Editora Civillização Brasileira, 1994), 138-139.

[4] Vasco Mariz, *Heitor Villa-Lobos, Compositor Brasileiro* (Rio de Janeiro: Fundação Nacional Pró-Memória – Museu Villa-Lobos, 1977), 31-32.

[5] Marco Pereira, *Heitor Villa-Lobos, sua obra para violão* (Brasília: Editora Musimed, 1984), 17. Chorões = choro musicians

The sudden death of Raul Villa-Lobos left the family in a difficult situation, forcing Heitor to get small jobs to help in the house maintenance. Raul's absence reveals two aspects of the composer's life: on the one hand his father's death meant imbalance in the family's affective life, while on the other it provided the young musician the freedom he needed to cultivate his enormous passion for the guitar and for the choro.[6]

The first struggle that Mrs. Noêmia, Villa-Lobos's mother, had with her son in the first years of widowhood was to thwart his excessive fondness for music--especially for the guitar. At that time playing the guitar conjured up an association with roguery and a bohemian lifestyle and was therefore considered inappropriate for a young boy. That attitude disappointed the young Heitor, who at the age of fourteen was already accustomed to participating in the choro groups.[7]

Tuhu (Heitor's nickname as a youth), ultimately fled the maternal house, taking refuge in his aunt Fifina's house, thus enabling him to move towards his most desired goal: freedom to attend the chorões's jam sessions and to play in small orchestras.[8]

The choro developed in the first years of the *Bela Época*--the period in Brazil's cultural history that occupies the time between 1870 and 1920--not yet as a musical style with its own characteristics, but merely as an instrumental mannerism.[9] Its origin is in an

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[6] Ibid, 18.

[7] Luis H. C Azevedo, *150 anos de música no Brasil (1800-1950)* (Rio de Janeiro: Livraria José Olímpio, 1956), 251.

[8] Vasco Mariz, *História da Música no Brasil* (Rio de Janeiro: Editora Civilização Brasileira, 1994), 140. Mariz does not fix the date Villa-Lobos left the maternal house; however, it probably happened when the composer was still in his adolescence.

[9] Eduardo Meirinhos, *Ausgewählte Untersuchungen zur brasilianischen Volksmusik* (Hannover: Hochschule für Musik und Theater Hannover, Monograph, 1989), 9.

interpretative style that musicians in Rio de Janeiro gave to the Polka.[10] Bruno Kiefer states that the choro is surely a *carioca*[11] invention which arose in the 1870s, and despite the fact that the choro as a form of music-making never totally died, he situates its golden period during the next 50 years.[12]

The founding and concluding dates of this period by the above-mentioned author is based on two events: the formation of the first choro group in 1870, having the flutist Joaquim Antonio Da Silva Calado as leader, and by the emergence of the samba in 1920.

The word "choro" designated a typical and very *carioca* way of playing polkas, "modinhas,"[13] waltzes, etc., besides being the name of the instrumental group itself, which consisted of flute, guitar, and cavaquinhos.[14] With time the word "choro" began to designate the music that was played, i.e., the style itself.[15]

Villa-Lobos became an assiduous guitar player and his acceptance into choro groups was rapid because his talent was quickly recognized.[16] The composer belonged to a school group whose usual meeting place was '*O Cavaquinho de Ouro*' (The Golden

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[10] Claus Schreiner, *Música Popular Brasileira: Handbuch der folkloristischen und der populären Musik Brasiliens* (Darmstadt: Tropical Music, 1985),101.

[11] Carioca = from Rio de Janeiro.

[12] Bruno Kiefer, *Villa-Lobos e o modernismo na música brasileira* (Porto Alegre: Editora Movimento, 1986), 124.

[13] Modinha (a little moda) is a kind of song with its origin in Portugal, usually in ternary form, common in Brazil especially at the end of nineteenth century and the first the half of the twentieth century.

[14] Cavaquinho: a four-stringed instrument similar to a ukulele.

[15] Bruno Kiefer, *Villa-Lobos e o modernismo na música brasileira* (Porto Alegre: Editora Movimento, 1986), 110.

[16] Ibid, 124.

Cavaquinho) in Carioca street; there they received invitations to play in many different places.[17]

The names of the members of the group, led by Quincas Laranjeira, were: Luiz de Souza, Luiz Gonzaga da Hora, Anacleto de Medeiros, Macário and Irineu de Almeida, Zé do Cavaquinho, Juca Kaler, Spínola, and Felizberto Marques.[18] In addition there were the popular musicians Eduardo das Neves and Sátiro Bilhar,[19]as well as Ernesto Nazareth, Kalut, Casemiro Rocha, and Jaime Ovalle.[20]

During the chorões jam sessions Villa-Lobos foreshadowed the strong personal traits which later distinguished him as a creative artist; he accomplished this by not limiting himself to his companions' usual musical procedures. In his performances Villa-Lobos already began introducing innovations, an indication that he was searching for his own musical language, and for that reason he was considered by the chorões to be "difficult."[21]

When Jaime Ovalle noticed that Villa-Lobos was coming, he would immediately say: "here comes the classical guitar." This statement was also the one used by the

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[17] Vasco Mariz, *Heitor Villas-Lobos, Compositor Brasileiro* (Rio de Janeiro: Fundação Nacional Pró-Memória – Museu Villa-Lobos, 1977), 38.

[18] Ibid, 38

[19] Bruno Kiefer, V*illa-Lobos e o modernismo na música brasileira* (Porto Alegre: Editora Movimento, 1986), 124.

[20] Hermínio B.Carvalho, *O Canto do Pajé: Villa-Lobos e a música popular brasileira* (Rio de Janeiro: Editora Espaço e Tempo, 1988), 167.

[21] Adhemar Nóbrega, *Os Choros de Villa-Lobos* (Rio de Janeiro:MEC/DAC Museu Villa-Lobos, 1971),16.

chorões in general when the composer arrived.[22] Villa-Lobos, called then "the classical guitar," was the one who influenced the others to study music.[23]

His long tenure as chorão was marked by many interruptions. According to the composer's own words, he played with the chorões from the age of sixteen until thirty; however, he never became a bohemian.[24]

Throughout his life the composer used his guitar to produce a notebook of annotations --a musical file of sorts. Such a habit of recording ideas began in the composer's youth when, after coming in contact with the popular music in Rio de Janeiro, he decided to abandon his typically European training.[25]

The Guitar Works

Ricardo Tacuchian divides Villa-Lobos's work into four periods: 1) *Formação* (Formation), until 1919; 2) *Vanguarda Modernista dos Choros* (Modernist Avant Garde of the Choros), during the 1920s; 3) the *Bachianas Brasileiras* period, 1930-45; and 4) the *Universalismo* (period of Universalism), starting in 1945. The first corresponds to the search for a style, starting from Brazilian musical forms and culture, to living with urban musicians (chorões), and to European influences (impressionism). The second period is

[22] Hermínio B. Carvalho, *O Canto do Pajé: Villa-Lobos e a música popular brasileira* (Rio de Janeiro: Editora Espaço e Tempo, 1988), 167.

[23] Marco Pereira, *Heitor Villa-Lobos, sua obra para violão* (Brasília: Editora Musimed, 1984), 100.

[24] Maria Augusta M. Silva, "Um homem chamado Villa-Lobos," *Revista do Brasil* 4 (1) (1988), 45-66.

[25] Turíbio Santos, "Villa-Lobos e o Violão," *Revista do Brasil* 4 (1) (1988), 97-9.

the one in which the *Semana de Arte Moderna* (Modern Art Week) occurs as well as Villa-Lobos's first visit to Paris, with the objective of presenting his work in Europe. The third encompasses the time between the first *Bachiana* (1930) and the last one (1945). Tacuchian states further that the *Bachianas Brasileiras* represents the synthesis of the national style with the universal, of the present with the past, and of the modern with the formal. The *Universalismo* phase starts in 1945 and extends until his death. It also includes systematic visits by the composer to the United States (the first visit was in November, 1944).[26]

Adhemar Nóbrega also divides Heitor Villa-Lobos's production into four periods, but with differing dates from Tacuchian: 1) the period of *Artesanato,*[27] from 1899 until the *Suíte Popular Brasileira* (for guitar) in 1912; 2) the artist seeking his own style, from 1912 (Trio no. 1) until 1919-20 (*Carnaval das Crianças Brasileiras*); 3) *Afirmação da maturidade* (statement of maturity), 1920-29; and 4) triumph of his artistic plans as well as his plans as educator, from 1930 until his death.[28]

Lisa Peppercorn divides Villa-Lobos's life into five periods of fifteen years each, except for the first with only thirteen. Her division is not based on the artistic production of the composer, but on external facts causing the change from one period to another. Her divisions are as follows: 1) 1887-1900: childhood and adolescence; 2) 1900-1915: the change in the composer's life after the death of his father; the composer lacks financial resources for a formal education, interacting with popular music composers and interpreters, and performing as a member of the Orchestra of the *Teatro Municipal do Rio*

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[26] Ricardo Tacuchian, "Villa-Lobos e Stravinsky," *Revista do Brasil* vol.4 no.1 (1988), 101-6.

[27] I think by the word "Artesanato" the author meant to indicate the period during which Villa-Lobos collected, slowly and carefully, the musical material for his music; this material consisted mainly of the *carioca* urban elements and Bach's music.

[28] Adhemar Nóbrega, *Os Choros de Villa-Lobos* (Rio de Janeiro:MEC/DAC Museu Villa-Lobos, 1971) 24.

de Janeiro (Municipal Theater of Rio de Janeiro; 3) 1915-1930: decision to work definitively with classical music; 4) 1930-45: the composer's influence on musical education through his nomination as "Superintendente da Educação Musical e Artística do Departamento de Educação da Prefeitura do Distrito Federal; and 5) starting in 1945: the fame Villa-Lobos achieved in Europe and United States. Peppercorn states further that the fourth phase comprises the most important years of the composer's life, given the composer's many works of great importance, which made him famous in Brazil and abroad.[29]

Turíbio Santos, referring to the guitar works exclusively, divides the composer's work into three large periods: 1) 1908-23: *Suíte Popular Brasileira* and the *Choros no. 1*; 2) 1923-29: *Twelve Studies for Guitar*; and 3) *Prelúdios, Concert for Guitar and Chamber Orchestra.* He states that popular music is strongly present in the first period, still very connected, however, to European themes: *Mazurka-Choro*, *Schottisch-Choro, Valsa-Choro*, and *Gavota-Choro*. Santos states further that the major advances are accentuated in the conception of the *Chorinho* and the *Choros* no. 1. From this period there is also the *Sexteto Místico*.[30]

According to Santos, the second period is defined by the composition of the *Twelve Etudes*, written between 1923 and 1929; in these works the guitar itself is the inspiring source, and the innovations are characterized by the elements that the guitar itself provides. He adds that Villa-Lobos modified the concept of composing for the guitar when he temporarily distances himself from the popular music and from the

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[29] Lisa M. Peppercorn, "The fifteen-year-periods in Villa-Lobos's life," *Ibero-Amerikanisches Archiv* (1979), 179-97.

[30] Turíbio Santos, "Villa-Lobos e o Violão," *Revista do Brasil* vol. 4 no.1 (1988), 97-9.

academic formulations brought about by the methods of Carulli, Carcassi, Aguado, and Coste.[31]

The Third Period contains the *Preludes* (1948) and the *Concerto for Guitar and Small Orchestra* (1951). Popular themes return in *Preludes* no.2 and no.5; classical formulations and the taste for the cello as well as the music of Bach are found in *Prelude* no.3. The guitar is itself the resource for themes in *Preludes* no.1 and no.4.[32]

Santos comments further that the Concerto is the "golden closing" of Villa-Lobos's guitar repertory; the moment at which the composer recalls the *Brazilian Popular Suite*, the *Etudes*, and the *Preludes*, bringing to fruition the experience of many years of musical note-taking in the cities and countryside of his native land.[33]

Luiz Heitor Azevedo states that the first composition by Heitor Villa-Lobos is the guitar piece entitled *Panqueca* (pancake), dating from 1900.[34] However, Turíbio Santos reports that the starting points of his work were the *Mazurka em Ré Maior* of 1899 and *Panqueca* of 1900.[35] The Villa-Lobos works catalog published by the Villa-Lobos museum in 1989 lists the dates of *Panqueca* as 1900, and *Mazurka em Ré Maior* as 1901.[36]

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[31] Ibid. Santos probably means that Villa-Lobos started focusing on the contemporary impressionism.

[32] Ibid.

[33] Ibid.

[34] Luis H. C. Azevedo, *150 anos de música no Brasil (1800-1950)* (Rio de Janeiro: Livraria José Olímpio, 1956), 251.

[35] Turíbio Santos, *Heitor Villa-Lobos e o Violão* (Rio de Janeiro: MEC/DAC – Museu Villa-Lobos, 1975), 5.

[36] Museu Villa-Lobos. *Villa-Lobos, sua obra* (Rio de Janeiro: Pró-Memória, 1989), 303.

Most of Villa-Lobos's early works are lost. These include: *Oito Dobrados (Paraguaio, Brasil, Chorão, Saudade, Paranaguá, Cabeçudo, Rio de Janeiro, Padre Pedro),* composed between 1909 and 1912; *Fantasia* composed in 1909; *Canção Brasileira, Dobrado Pitoresco, Quadrilha e Tarantela* from 1910, as well as the above-mentioned *Mazurka in Ré Maior* and *Panqueca*.

In early 1996 the *Valsa Brilhante* (Brilliant Waltz) was discovered by Amaral Vieira; this piece was originally titled *Valsa Concerto no. 2* (Waltz Concerto no.2), composed in 1904, and dedicated to the Spanish guitarist Miguel Llobet.

There are also references to a piece entitled *Simples* (Mazurka) (Simple, Mazurka), composed in 1911 and dedicated to the composer's student Eduardo Luiz Gomes.[37]

A note written by the composer at the end of the autograph manuscript of *Simples* states: "This piece is intended to function as a study; I don't consider it as serious music at all."

The *Suite Popular Brasileira* was written during the years 1908-1912, except for the last piece, *Chorinho,* which dates from1923 when the composer was in Paris. The following pieces constitute the Suite: *Mazurka-choro*, *Schottisch-choro*, *Valsa-choro*, *Gavota-choro*, and the just-mentioned *Chorinho*.

The title *Suite Popular Brasileira* (Brazilian Popular Suite) was added to the collection against the composer's will.[38] However, Mindinha told Hermínio Bello de

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[37] Turíbio Santos, *Heitor Villa-Lobos e o Violão* (Rio de Janeiro: MEC/DAC – Museu Villa-Lobos, 1975), 5, 51, 52, 53.

[38] Marco Pereira, *Heitor Villa-Lobos, sua obra para violão* (Brasília: Editora Musimed, 1984), 87.

Carvalho that despite Villa-Lobos's statement declaring "This is not a suite at all," the composer himself would have given it this title.[39]

Marco Pereira states that all of the pieces of the Suite are very simple, adding that they do not claim any especially important innovation, either in their technical aspect or in their musical development; however, they do have more elaborate elements compared to the music of popular composers, but essentially, there is no difference.[40] Thomas Garcia notes the frequent five-note chords, which require the use of the right hand fifth finger, an unusual technique for the classical guitar.[41]

The completion of this work represents a modest beginning by the composer in search of his own way; this search includes borrowing elements from the *carioca* popular music (the music of the chorões) for use in the *Suite Popular Brasileira*. The first piece, *Mazurka-choro*, is very European; the *Valsa choro* is sluggish and sad and exhibits very characteristic Brazilian traces in its singing basses. The *Chorinho* is the most Brazilian piece.[42] The Suite can be understood as a clear signal of the birth of the rebellious nature of the composer, a delightful synthesis of the musical atmosphere at the beginning of the twentieth century.[43]

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[39] Hermínio B. Carvalho, *O Canto do Pajé: Villa-Lobos e a música popular brasileira* (Rio de Janeiro: Editora Espaço e Tempo, 1988), 169.

[40] Marco Pereira, *Heitor Villa-Lobos, sua obra para violão* (Brasília: Editora Musimed, 1984), 87.

[41] Thomas G.Garcia, *Villa-Lobos and the Choro: perspectives on the early guitar music* (Massachusetts: University of Massachusetts, Master's thesis, 1991), 40, 41.

[42] Bruno Kiefer, V*illa-Lobos e o modernismo na música brasileira* (Porto Alegre: Editora Movimento, 1986), 45. With the expression "very European" Kiefer means the musical elements in the music suggested by their titles: *Mazurka*-choro, *Schottisch*-choro, *Valsa*-choro, and *Gavota*-choro.

[43] Paolo Scarnecchia, "Orfeu Índio,".*La Música* no. 15 (1987), 3-12.

The characteristic element in this Suite is the popular influence, even though there is a proximity to European themes. There is an altogether new concept for the *Chorinho*.[44] The *Suite Popular Brasileira* is a pleasing recreation of a *carioca seresta*.[45]

In the opinion of this writer it is mostly two influences that coexist in this work: the European forms that predominated in Brazil at the beginning of the twentieth century, and the popular music, which characterizes choro music--especially the nostalgic atmosphere, frequently gracious and easily flowing.

Adhemar Nóbrega refers to the *Suite Popular Brasileira* as a clarifying testimony of the universality of this generic term "choro" for the different modalities of popular music.[46]

Guerra Peixe states that the pieces of this suite are almost of no artistic value, although pretty; he suggests that they lack the necessary ingredients to justify the subtitles, and that they do not have that specific "*baixaria*" (melodic passages in the low register of the instrument), an important element that characterizes the choro as a musical style.[47]

Based on extensive study of the manuscript in the Villa-Lobos museum, the *Mazurka-choro* appears to this writer to be a development of the above-mentioned piece, *Simples*.

In 1917 Villa-Lobos composed the *Sexteto Místico* (Mystic Sextet), a piece in which the guitar appears together with saxophone, flute, harp, and celesta. The Brazilian

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[44] Turíbio Santos, "Villa-Lobos e o Violão," *Revista do Brasil* vol 4 no.1 (1988), 97-9.

[45] Luis P. Horta, *Villa-Lobos, Uma Introdução* (Rio de Janeiro: Editora Jorge Zahar Editor Ltda, 1987), 22. A Seresta is a kind of Brazilian serenade.

[46] Adhemar Nóbrega, *Os Choros de Villa-Lobos* (Rio de Janeiro:MEC/DAC Museu Villa-Lobos, 1971), 13.

[47] Guerra Peixe, "O Índio das Arábias," *Revista do Brasil* vol. 4 no.1 (1988), 41-4.

flavor is given to this score solely by the guitar, otherwise the universal aspect gives the piece an important place in Villa-Lobos's chamber music genre. Its construction is transparent and simple, and the ideas flow with customary spontaneity and intuitive logic, which explains the distribution of the material.[48]

The *Sexteto Místico* does not have the same significance as other works dating from 1917, such as the *Quartets* no.3 and no.4, the Symphonic Poems *Iara* and *Saci Pererê*, or the *Ballet Amazonas*. With these pieces comes a new aesthetic posture, essentially nationalistic, which, due its tropical nature, fully assumes a violent primitivism.[49]

At this point a new phase of Brazilian music history has begun, characterized by a legitimate national expression in its totality.[50] The presence of the harp and celesta, as well as of the flute, saxophone, and guitar is the external signal of a musical world in *carioca* musical society that is permeated by the very accentuated influence of the French school at the beginning of the twentieth century.[51]

Heitor Villa-Lobos composed a monumental series of sixteen choros, fourteen of which are numbered, plus *Dois Choros* (*Bis*), the *Introducão aos Choros*, and the *Quinteto em Forma de Choros.* Unfortunately the scores of *Choros* no. 13 and no. 14 are lost. The composition of these works occurred during the years 1920–1928, partly in Brazil and partly in France.

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[48] E. N. França, *A Evolução de Villa-Lobos na Música de Câmara* (Rio de Janeiro: SEAC/MEC – Museu Villa-Lobos, 1976), 45.

[49] José M. Neves, *Música Contemporânea Brasileira* (São Paulo: Ricordi Brasileira, 1981), 25.

[50] Luis H. C. Azevedo, *150 anos de música no Brasil (1800-1950)* (Rio de Janeiro: Livraria José Olímpio, 1956), 249.

[51] Paolo Scarnecchia, "Maturitá," *La Música* no. 15 (1987), 31-42.

This series of *choros* has a progressive design, increasing gradually in complexity. It embraces a guitar solo, as in C*horos* no. 1, up to the combination of two orchestras and a band in *Choros* no. 13.

The *choros* are the backbone of Heitor Villa-Lobos's work.[52]An explanation of the *choros* was given by the publisher, Max Eschig (Paris, 1928), in the edition of *Choros* no.3:

> Os Choros representam uma nova forma de composição musical, na qual são sintetizadas as diferentes modalidades da música brasileira indígena e popular, tendo por elementos prinicipais o ritmo e qualquer melodia típica de caráter popular que aparece vez por outra, acidentalmente, sempre transformada segundo a personalidade do autor. Os processos harmônicos são, igualmente, uma estilização completa do original. [53]

> The C*horos* represent a new form of musical composition in which the different modalities of Brazilian indigenous and popular music are synthesized. The main elements are the rhythm and any typical melody of popular character, which appear occasionally, accidentally, always transformed according to the composer's personality. The harmonic processes are also a complete stylization of the original.

The guitar is featured in *Choros* no. 1, composed in 1920 and dedicated to Ernesto Nazareth, and in the *Introdução aos Choros*, dated 1929. The latter work, a piece for orchestra and guitar, features the guitar in a prominent but not soloistic role.[54]

Villa-Lobos had this to say about his *Choros* no.1:

> Sendo os Choros construídos segundo uma forma técnica especial, baseada nas manifestações sonoras dos hábitos e costumes dos nativos brasileiros, e nas impressões psicológicas que trazem certos tipos populares extremamente marcantes e originais, foi o *Choros nº1* escrito propositalmente, como se fosse produção instintiva da ingênua imaginação desses tipos musicais populares, para servir de simples ponto de partida e alargar-se mais tarde na forma, na técnica, na estrutura e nos casos psicológicos que encerram todos esses gêneros de música. O tema principal, as harmonias e modulações, apesar de pura criação, são moldados em frequências rítmicas e

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[52] José C. A Muricy, *Villa-Lobos, uma Interpretação* (Rio de Janeiro: MEC, 1961), 43.

[53] Adhemar Nóbrega, *Os Choros de Villa-Lobos* (Rio de Janeiro:MEC/DAC Museu Villa-Lobos, 1971), 9.

[54] Turíbio Santos, *Heitor Villa-Lobos e o Violão* (Rio de Janeiro: MEC/DAC – Museu Villa-Lobos, 1975), 8.

> fragmentos celulares melódicos dos cantores e tocadores populares de violão e piano, Sátiro Bilhar, Ernesto Nazareth e outros.[55]

> Being the C*horos* composed according to a special technical form, based on the sonorous manifestations of the habits and lifestyle of Brazilian natives, and on the psychological impressions brought about by certain extremely striking and original popular characters, the C*horos* no. 1 was intentionally written, as if it had been an instinctive production of the naive imagination of these popular musical characters, to serve as a simple starting point to be enlarged later in form, in technique, in structure, and in psychological cases, which contain all these styles of music. The main theme, the harmonies and modulations, although pure creation, are molded in rhythms and melodic fragments of the popular singers, popular guitarists, and pianists such as Sátiro Bilhar and Ernesto Nazareth, among others.

Villa-Lobos introduced a new musical form in which he tried to portray the friendly atmosphere of the popular musicians from Rio de Janeiro in a strongly syncopated piece for solo guitar.[56]

Paolo Scarnecchia reflects on the question: Why should we be free of all the manifestations of the human being and only in music should we remain slaves of the generations of the old world? *Choros* no.1 might represent the answer to this question for several reasons: it was composed for guitar solo, it displays a fluent musicality in its tempo, and it is inspired by the very rich imagery of the urban popular music of Rio de Janeiro.[57]

In *Choros* no. 1 the melody is part of the harmony and allows unexpected, deceitful stops at any time. Meanwhile, in the lower register of the instrument, the intervention of some chord is always prompt; in the words of a *chorão*, "*uma boa baixaria*" (good bass passages).[58]

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[55] Luis P. Horta, *Villa-Lobos, Uma Introdução* (Rio de Janeiro: Editora Jorge Zahar Editor Ltda, 1987), 95.

[56] Vasco Mariz, *Heitor Villas-Lobos, Compositor Brasileiro* (Rio de Janeiro: Fundação Nacional Pró-Memória – Museu Villa-Lobos, 1977), 101.

[57] Paolo Scarnecchia, "Gli anni Venti," *La Música* no. 15 (1987), 13-24.

[58] Turíbio Santos, *Heitor Villa-Lobos e o Violão* (Rio de Janeiro: MEC/DAC – Museu Villa-Lobos, 1975), 8.

The *Twelve Etudes* for guitar were composed in the period 1924–1929 and are dedicated to Andrès Segóvia. They are a result of an encounter between the guitarist and Villa-Lobos in Paris in 1924, during which Segóvia asked him for a study. The result of their collaboration was a series of twelve studies.

These studies are of fundamental importance in the guitar literature of the twentieth century, due to the originality of their technical, harmonic, and melodic innovations which have transformed idiomatic writing for the instrument. They reformulated the language of the guitar, adding to it technical and musical elements which were, until then, unknown when compared to the treatises and methods of earlier masters such as D. Aguado, F. Carulli, M. Carcassi, F. Sor, N. Coste, and F. Tárrega, among others.

In the foreword to the Max Eschig edition (1953), Andrès Segóvia highlighted their importance in the modern literature for the instrument:

> (. . .) Elles comportent, en mêmes temps, des formulas d'une efficacité surprenante pour le dévelopment de la technique des deux mains et des beautés musicales "désintéressés", sans but pédagogique, valeurs esthétiques permanentes des morceaux de concertes. Peu nombreux sont, dans l'histoire des instruments, les Maîtres ayant réuni dans leurs "Etudes", ces deux qualités... Villa-Lobos a fait cadeau à l'histoire de la guitarre des fruits de son talent, aussi vigoureux et savoureux que ceux de Scarlatti et de Chopin (. . .).[59]
>
> (. . .) They contain, at the same time, formulas of surprising efficiency for the technical development of both hands and disinterested musical beauties without pedagogical purpose, permanent values of concert works. There are few masters in the history of the instrument who managed to gather both virtues in their studies. ...Villa-Lobos presented to guitar history the fruits of his talent, as vigorous and delicious as the ones of Scarlatti and Chopin (. . .).

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[59] Heitor Villa-Lobos, *Douze Études pour Guitarre* (Paris: Max Eschig, 1953).

It is likely that Heitor Villa-Lobos had in mind not only the series of Twelve Studies for piano op. 10 and op. 25 by Chopin, but also the studies for piano by Debussy from 1915.[60]

Villa-Lobos was greatly influenced by intellectuals from São Paulo, with Mário de Andrade figuring most important. This influence did not provoke special interest in the composer in creating a music essentially Brazilian, it just reinforced and systematized in him the aesthetic posture referred to as nationalistic. This is confirmed by the works which followed the *Semana de Arte Moderna* and, focusing on the time period 1922-1930, it becomes obvious that two thirds of his production came from intentions of national self-affirmation, and these *Twelve Etudes* were consummated in this period, as stated by Bruno Kiefer.[61]

The *Preludes* were composed in 1940, in the composer's maturity. Originally, there were six Preludes, but the sixth, considered by the composer to be his best, is lost. They are among the more frequently performed works of the guitar literature of our time, and are dedicated to Arminda Villa-Lobos, nicknamed Mindinha, the composer's second wife.

Prelude no.1 is an homage to the Brazilian peasant and has a very lyric melody. The paradoxes of the melodic line constitute a picture of Brazil and its music: melancholic, pungent, and almost sad, it is at the same time optimistic and full of

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[60] Krishna S. Paz, *Os 12 Estudos para violão de Heitor Villa-Lobos: revisão dos manuscritos autógrafos e análise comparativa de três interpretações integrais* (Rio de Janeiro: UFRJ, Master's thesis, 1993), 2.

[61] Bruno Kiefer, V*illa-Lobos e o modernismo na música brasileira* (Porto Alegre: Editora Movimento, 1986), 102, 103.

dynamic surges—"devilish," as Villa-Lobos used to say. The second section represents the countryman, the Brazilian viola, and lyricism.[62]

Prelude no. 2 is an homage to the *capadócio carioca* (Carioca scoundrel). As in *Choros* no. 1, the melody takes part in the harmony, highlighting the swing of the original Brazilian *choro.*[63] This piece is gracious, alive, and ingenious; arising in arpeggios it becomes almost pianistic in the second episode--almost violent with its turbulent and mysterious rolling of arpeggios. It displays an almost recitative-like quality: it is restless and improvisatory and, in a mysterious way, almost confidential with its silences and adornments of chords--a kind of question and obsession.[64]

Prélude no. 3 is an homage to J.S. Bach. The first section has a vertical structure, constructed of chords and arpeggios. The second is a descending melody with a pedal in the soprano, a very Baroque device. The whole can be seen as a toccata-like form, which explains the subtitle "Homage to Bach."[65]

Prélude no.4 is an homage to the Brazilian Indian. The simplicity of the main theme evokes the Indian.[66]

A fast arpeggio in the second section adds an impressionistic element to the piece, a very frequent device in Villa-Lobos's music for guitar, which started with the studies. Harmonic analysis cannot be explained in traditional terms.

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[62] Orlando Fraga, "Heitor Villa-Lobos: A survey of his guitar music," *Electronic Musicological Review*, Vol. 1 (http://www.cce.ufpr.br, 1996), 14.

[63] Marcel Beaufils, *Musicien et poète du Bresil* (Rio de Janeiro: Fundação Nacional Pró-Memória, 1982), 148.

[64] Ibid, 148.

[65] Orlando Fraga, "Heitor Villa-Lobos: A survey of his guitar music," *Electronic Musicological Review*, Vol. 1 (http://www.cce.ufpr.br, 1996), 15, 16.

[66] Ibid, 15.

Marcel Beaufils states: "We notice in the *Prelude* no.4 the tenor of a ballad, with beats of solemn chords that are declamatory, recitative-like, filtered through the mystery that pervades this prelude." He criticizes the violent chord that ends the recapitulation.[67]

A return to the Brazilian Popular Suite atmosphere is to be found in *Prelude* no. 5: "Homage to the social life" – "To the nice guys and girls who attend the concerts and the theaters in Rio." This *Prelude* completes a composition cycle. It possesses a peaceful, well-behaved, bourgeois melody. If it were not for the second part in which the melody is pure cello, this *Prelude* would more appropriately belong to the *Suite Popular Brasileira*. But being a Brazilian portrait, its place is nonetheless among the preludes.[68]

Luis P. Horta comments on the *Préludes*: "In the Bachianas' period (1930 –1945) Villa-Lobos also found time to reach perfection in other forms. It is achieved in the five *Preludes* for guitar, which are the final synthesis of 'his way,' the unique Villa-Lobos, whom everybody knows."[69] Adhemar Nóbrega alludes to the *Bachianas Brasileiras*' characteristics which are present in the *Preludes* for guitar, especially in no.1, no.3, and no.4.[70]

The last work for guitar composed by Villa-Lobos was the *Concerto for Guitar and Small Orchestra*. It was completed in 1951 at the insistent request of Andrès Segóvia, to whom the work is dedicated. Villa-Lobos started working on the concerto in

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[67] Marcel Beaufils, *Musicien et poète du Bresil* (Rio de Janeiro: Fundação Nacional Pró-Memória, 1982), 148.

[68] Turíbio Santos, *Heitor Villa-Lobos e o Violão* (Rio de Janeiro: MEC/DAC – Museu Villa-Lobos, 1975), 28.

[69] Luis P. Horta, *Villa-Lobos, Uma Introdução* (Rio de Janeiro: Editora Jorge Zahar Editor Ltda, 1987), 73.

[70] Adhemar Nóbrega, *As Bachianas Brasileiras de Villa-Lobos* (Rio de Janeiro: MEC/DAC Museu Villa-Lobos, 1971), 22.

the second half of the 1940s, and the initial result was a *Fantasia Concertante.*

After completion the work was kept in the composer's files for five years, because Segóvia was disappointed with the result; the guitarist expected a concerto and not a fantasia. The impasse was solved years later when Segóvia, through Arminda Villa-Lobos, convinced the composer to write a cadenza, thus transforming the piece from a fantasy to a concerto for guitar and small orchestra. There were no substantial changes in the rest of the piece, and the cadenza is to be played between the second and the third movements.

The concerto exemplifies a rhythmical range and the exploration of the sentimental tone of the Brazilian *modinheira* song.[71] It is the consummation of Villa-Lobos's guitar repertory. The work alludes to the *Suite Popular Brasileira*, to the studies, and to the Preludes, in addition to the fact that it brings to bear the experience of his musical note-taking, which resulted in the transcriptions of the Bachiana no.5 and several others songs for guitar.[72] This work introduces a new technical equation. The composer undertakes everything in this field and the result was the creation of new procedures.[73]

This concerto--especially the cadenza--is the synthesis of technical and musical procedures of Villa-Lobos's writing for guitar. The work was premiered by Andrès Segóvia in Houston, Texas, on 6 February 1956, accompanied by the local symphony under the composer's direction.

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[71] Hermínio B. Carvalho, *O Canto do Pajé: Villa-Lobos e a música popular brasileira* (Rio de Janeiro: Editora Espaço e Tempo, 1988), 159.

[72] Turíbio Santos, "Villa-Lobos e o Violão," *Revista do Brasil* 4 (1) (1988), 97-9.

[73] Idem. *Heitor Villa-Lobos e o Violão* (Rio de Janeiro: MEC/DAC – Museu Villa-Lobos, 1975), 30.

CHAPTER 3

COMPARISONS

The purpose of this chapter is to point out and comment on the differences between the manuscripts and the editions of Villa-Lobos's guitar music with special attention being given to the compositional process of Villa-Lobos. In the event that mistakes in the published editions surface, they will be pointed out as corrections in subsequent editions. Every measure of the edition will be compared with the manuscripts, and any deviations will be noted and commented on immediately.

In all of the following pieces the word "manuscript" will be represented by the letters "Ms," followed by a number indicating chronological order; for example, "Manuscript 1" will be noted "Ms1," and so on. The Max Eschig edition will be represented by the letters ME, and the Arthur Napoleão edition (*Choros* No. 1) by the letters AN. The numbering of the measures will refer to ME; i.e., when a measure number is indicated it pertains to ME and the respective excerpt in the manuscripts.

Choros no. 1

Choros no. 1 is written in rondo form A-B-A-C-A. According to AN the A section comprises the anacrusis and measures 1-32 (first time); the anacrusis and measures 57-88 (first return), and the anacrusis and measures 106-137 (second return). The B section comprises measures 34-56, and the C section goes from measures 89-10 fully developed composition, Ms2 is a fair copy made by Arminda (Mindinha), Villa-Lobos's second wife.

Description of Differences with Explanatory Comments

Title	Ms1 – The title is "Choros (no. 1)," and the dedication is to Ernesto Nazareth. Below the composer's name, in the upper right corner, the date "Rio, 19_0" is written (the third number is faded, but probably is a 2, 1920). Ms2 – In parentheses under the title the word "*típico*" (typical) is written. "*To guitarra solo*" is written below "*típico*." There is no dedication. The date "Rio, 1920" is written below the composer's name. AN – The title is "*Choro Típico,*" "No. 1" is written below the title, and below that "*Chora Violão*" (Cry Guitar) is written in parentheses. There is no dedication and no date either.
Anacrusis	Ms1 – "*Quasi Andante* (♩ = 88)" is written above the staff. Position III is written above the notes b' and e''[74] and

[74] The method of pitch identification used is: c' = middle c, c'' = c above c', c = c below c'.

position VI above the note g''. The time signature is missing.

Ms2 – "*Moderato* (M ♩ = 88)" is written above the staff.

There are two g'', the first of which is an appoggiatura, indicating that it should be played after the glissando.

AN – "*Pouco animado*" is written above the staff.

Measure 1

Ms1 – Position II is written above the chord on the downbeat. A natural sign is written for the g'' and 𝄋 is written above the staff.

Ms2 – A full bar on the second fret is written above the 1st beat. Ditto Ms1 for the 𝄋 and natural sign.[75]

This author has no explanation for the use of the natural sign here.

Measure 3

Ms1, AN – There is a slur connecting the notes f-sharp, a, and g'. The agogic indication "*rall*" is written above the 2nd beat.

Measure 4

AN – There is an accent above the f'-sharp.

Measure 5

Ms2 – A bar on the second fret is written above the 1st beat.

Measure 6

Ms2 – The notes e'' and d'' on the 2nd beat are tied.

Measure 7

Ms2 – The notes e'' and g'' on the 2nd beat are tied.

AN – The indication "*cresc. animando*" is written below the staff.

Measure 9

Ms2 – A bar on the fifth fret is written and comprises the 1st beat and the first chord of the 2nd beat.

Ms2, AN – The indication "*rall*" is written below the staff on the 2nd beat.

Measure 10

Ms2 – A bar on the third fret is written above the 1st beat and on the fifth above the 2nd beat.

[75] Throughout Ms2 the indications of bar do not specify if it is a full or a half bar; all indications are written as full bars.

	Ms2, AN – The indication "*a tempo*" is written below the staff on the 1st beat.
Measure 11	Ms2 – A bar is written on the third fret and encompasses the 1st beat and the first chord of the 2nd beat.
	Ms2, AN – The indication "*rall*" is written below the staff on the 4th beat.
Measures 12-13	Ms2 – A bar is written on the first fret and encompasses m.12 and the first two chords of m.13; it returns on the 2nd beat.
Measure 12	Ms1 – The note d'-natural is written on the 2nd beat
	Ms2, AN – The indication "*A tempo*" is written below the staff on the 1st beat. The note d'-flat is written on the 2nd beat.

This author believes that the correct note on the 2nd beat is d'-flat. A chromaticism was used in the bass passage on the 2nd beat of m.10, and it has the same rhythmic pattern as m.12; the d'-flat makes the passage on the 2nd beat consistent because it maintains the chromaticism. Furthermore the note d'-flat is present in Ms2 and AN, which are later versions of Ms1; this fact suggests that the missing flat sign was a mistake in Ms1, or that the chromaticism was a later idea.

Measure 14	Ms1, Ms2 – The notes c' and a on the 2nd beat are tied.
	AN – A slur is written on the a of the 1st beat, prolonging the note to the 2nd beat.
Measures 15-16	Ms2 – A bar is written on the second fret and encompasses m.15 and the 1st beat of m.16. The notes e'' and c''-sharp on the 2nd beat of m.15 are tied.
Measure 16	Ms1 – The glissando connecting f''-sharp to b'' is missing.
	Ms2 – There are two b', the first of which is an appoggiatura, indicating that the note should be played after the glissando.

Measure 17	AN – The indication "*a tempo*" is written below the staff.
Measure 19	Ms1, AN – A slur connects the notes f-sharp, a, and d'-sharp. The indication "*rall*" is written above the staff on the 2nd beat.
Measure 20	Ms1, AN – The last three notes are b', e, and g.
	Ms2 – The last three notes are b', d''-sharp, and g.
	AN - An accent is written above the f'-sharp.

To this author the correct notes are as in Ms1 and AN; m.20 is similar to m.4, which has the notes b', e, and g.

Measure 22	Ms1 – A natural sign is placed on the f''.
	Ms2 – The natural sign is missing.
	AN – A natural sign is placed on the d''.

The natural sign is misplaced in Ms1, it should be placed on the d''; its presence serves as a precaution, because in the preceding beat--beat 2 of m.21-- the d'' is sharp.

Measures 25-7	Ms2 – Three bars are written: the first one is on the fifth fret and encompasses the 1st beat of m.25; the second is on the third fret going through the 2nd beat of m.25 to the 1st of m.26; the third bar is on the first fret and encompasses the 2nd beat of m.26 and the whole m.27.
Measure 28	AN – The indication "*allarg*." is written below the staff.
Measure 29	Ms1 – A sharp sign is written on the f''.
	Ms2, AN – The indication "*rall*" is written below the staff.

The above-mentioned sharp sign is not necessary; the f-sharp is already indicated in the key signature.

Measure 30	Ms2, AN - An accent is written above the chord.
	Ms2 – The notes g'' and e'' on the 1st beat are tied, as well as the notes g and e on the 2nd beat.
Measure 31	Ms2 – A bar is written on the second fret for the whole measure.
Measures 33-5	Ms1 – Natural signs are written on the notes f' and f''.
	Ms2 – A bar is written on the third fret and encompasses measures 33 and 34.

The above-mentioned natural signs are not necessary, as the key signature changed to C Major.

Measure 33	Ms2 – The indication "*Piu Mosso*" is written above the staff.
	AN – The notes d' and f'-sharp are tied.
Measure 36	Ms2 – An accent is written above the last chord.
Measure 38	Ms1, Ms2 – The notes a'' and g'' on the 1st beat are tied, as well as a' and g' on the 2nd.
Measures 39, 40, 42	Ms1 – The repetition sign ⁒ is written for the upper voice on the 2nd beat.
Measure 40	Ms2 – A bar is written on the third fret for the whole measure.
Measure 41	Ms1 – Position V is written and comprises the 1st beat and the first half of the 2nd.
	Ms2 – A bar is written on the fifth fret and encompasses the same extension as the above-mentioned position V. The notes g'' and e'' on the 1st beat are tied, as well as the notes a' and g' on the 2nd.
Measure 43	AN – The accent below the d' is missing.

Measure 44	Ms2 – A bar is written on the first fret and encompasses the 1st beat and the first two chords of the second. The natural sign on the f'' is missing.

The natural sign is appropriate as a precaution, as it was sharp in the preceding measure.

Measure 45	Ms1 – The highest pitch of the last chord of the 1st beat is scratched out, and the word "*sol*" (meaning g'') is written above. Accents are missing on the last chords of both beats.
	Ms2 – A bar is written on the first fret and encompasses the whole measure.
Measure 46	Ms2 – A bar is written on the second fret on the 2nd beat encompassing the chord and the note g''. The notes a' and c''-sharp are missing on the second chord of the 2nd beat.

The missing notes in Ms2 are a copy mistake. In order to maintain the consistency they must be there, i.e., every time this rhythmic figure appears there is always a chord on the second part of the beat.

Measure 47	Ms1 – Position III is written over the penultimate chord, as well as position II over the last chord.
Measure 48	Ms1 – Position VII is written over the chord on the downbeat.
	Ms2 – There are two chords, the first of which is an appoggiatura, indicating that it should be played after the glissando. The same happens with the note a'' as an appoggiatura on the same note; however, the glissando sign is missing.
	AN – The indication "*rit*" is written below the last note a''.
Measure 49	Ms1 – Only the chord is written, the 2nd beat is missing.
	AN – A natural sign is written for the b' on the downbeat and the notes d' and f' on the 2nd beat are tied.

The above-mentioned natural sign serves as a precaution, because in the previous and following measures the b is flat.

Measures 50-4	Ms1 - These measures are missing; there are only bar lines and blank measures. The number (2) is written, indicating that the passage from 33-8 must be inserted.
Measure 52	Ms2 – An accent is written above the last chord.
Measure 53	AN – A natural sign is written on the c''.

Its purpose is precautionary, as the c is sharp in the previous measure.

Measure 54	Ms2 – The notes a'' and g'' on the 1st beat are tied, as well as the notes a' and g' on the 2nd.
Measures 54-5	Ms2 – Between these two measures (measures 54-5 of Ms1 and AN) the passage comprising measures 39-54 is repeated in this manuscript.

To this author the repetition of this passage in Ms2 does not seem to be a copy mistake, but suggests the possibility of an extension of this section. Since this occurs only in Ms2, it can be conjectured that Ms1 was used as the basis for the edition.

Measure 56	Ms1 – Position V is written on the 2nd beat for the chord and VI for the note g''; the position indication is faded for the notes g' and e''.
	Ms2 – A bar is indicated on the fifth fret.
Measures 57-88	This passage is the return to A, which is rewritten only in AN; in Ms1 there is the indication "D.C. a 1a." and in Ms2 "al 𝄋", both indicating the full repetition of A.
Measure 89	Ms2, AN - The indication "*mf*" is written below the staff; above the staff the tempo indication "*poco moderato*" is written in Ms2 and "*um pouco moderado*" in AN. There are "*tenuto*" signs above the chords on the 1st beat and accents above the chords on the 2nd.

Measure 90	Ms2, AN – A "*tenuto*" sign is written above the first chord and an accent above the second one on the 1st beat.
Measure 91	Ms1, AN – The position VI is written for the first chord on the 2nd beat.
	Ms2, AN – The indication "*poco rall*." is written below the staff.
	Ms2 – The chord on the 2nd beat is repeated as an appoggiatura of itself, indicating that it should be played after the glissando.
Measure 92	Ms1 – The position V is written for the first chord.
	Ms2, AN – The indications "*f*" and "*a tempo*" are written below the staff on the 2nd beat.
Measure 93	Ms2, AN – Accents are written above the chords, as well as the dynamic indication "*f*" at the beginning of the measure.
	Ms2 - A bar is written on the fourth fret at the beginning of the measure.
	AN - The indication "*Um pouco mais*" (a little bit more) is written above the staff. A flat sign is written for the b".

The b'-flat in AN is a mistake; it should be b'-sharp as in Ms1 and Ms2, because the harmony consists of a g-sharp major chord.

Measure 94	Ms1 – The chord and the following notes on the 2nd beat are written in the same voice, i.e., upper voice.
	Ms2, AN – Accents are written on the chords on the 1st beat and a "*tenuto*" sign is written for the chord on the 2nd beat. The chord on the 2nd beat belongs to the upper voice and the following notes, e and e-sharp, to the lower voice.

This author believes that the notation in Ms2 and AN is more appropriate, as the lowest pitches should belong to the lower voice; however, the c'-sharp on the 2nd beat should also have the stem down, being also part of the lower voice.

Measures 95-6	Ms2 – A bar is written on the second fret for all of m.95 and for the 1st beat of m.96.
Measure 95	Ms2, AN – An accent is written on the f-sharp.
Measure 96	Ms1 – The quarter note rest in the upper voice on the 2nd beat is missing.
	Ms2, AN – Accents are written under the notes, as well as a "*cresc*." sign under the staff on the 2nd beat.
	Ms2 – There are two f-sharps, the first of which is an appoggiatura, indicating that the note should be played after the glissando.
Measures 97-8	AN – "*Um pouco moderato*" is written above the staff.
Measures 97-9	These measures are missing in Ms1; there are only bar lines and the measures are blank. There is an "x" between parentheses, indicating that the passage comprising measures 89-91 should be inserted.
Measure 99	Ms2 – The position VI is written above the chord on the 2nd beat.
Measure 100	Ms2, AN – Accents are written above the first chord and under the last three notes; a fermata is written above the second chord and "*a tempo*" above the 2nd beat.
	AN – A slur is written prolonging the e on the 1st beat.
Measure 101	Ms2 – A bar is written on the second fret and lasts from the first chord of the 1st beat to the end of the measure.
	Ms2, AN – Accents are written under the notes a and c.
Measures 102-3	Ms1 – Chords are written and then scratched out on the downbeat and first pulsation of the 2nd beat.
Measure 102	Ms2, AN – The indications "*f*" and "*cresc*." are written at the beginning and at the end of the measure respectively.
Measure 104	Ms1, AN – A slur is written on the 2nd beat, connecting the notes g'-sharp and g.

	Ms2, AN – An accent is written under the e.
	Ms2 – A slur connects the notes g'-sharp and e''. The indication "*accel*." is written below the staff.
	AN – The indication "*apressado*" (in a hurry) is written below the staff.
Measure 105	Ms1 – At the beginning of the 2nd beat an appoggiatura a' is written on the main note g'-sharp.
	Ms2. AN – The indication "*rall*." is written below the staff. At the beginning of the 2nd beat an appoggiatura c'-sharp is written on the main note b; below these notes "*sfz*" is written

The composer changed his mind probably when rewriting this measure in Ms2; instead of putting the fermata on the third of the chord--g'-sharp of the e major chord—he decided to put it on the fifth, b.

After this measure the A section is rewritten in AN; in Ms2 there is the indication "D.C. *al fine*" indicating the repetition of this section. The repetition of the A section is not indicated in Ms1, but it is obvious, as the final beat of the measure is the anacrusis.

SUITE POPULAR BRASILEIRA

No. 1 - Mazurka-Choro

Mazurka-Choro is written in rondo form A-B-A-C-A. The A section comprises the following measures: 1-9 (including the first and second endings), 20-27, and 45-53. The B section comprises measures 10-19 and the C section measures 28-44, followed by a codetta in measures 54-65.

The fair copy is the only manuscript available of the Mazurka-Choro. As related in Chapter 2, p.13, the origin of this piece is found in a manuscript entitled "*Simples*" (simple), a piece dedicated to the composer's student Eduardo Luiz Gomes. After the section "Description of Differences and Explanatory Comments," which includes Ms1 and ME, the resemblances and differences between the Mazurka-Choro in ME and *Simples* will be pointed out.

Description of Differences and Explanatory Comments

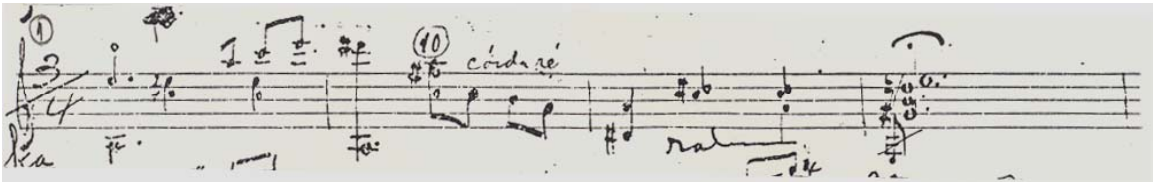
Title	Ms1 – In the upper right corner, below the composer's name, the date "Rio, 1908" is written.

Measures 54-62	ME – The number 3 indicating triplets is missing.
Measure 54	Ms1 – The indication ”*f*” is written below the staff.

Similarities and Differences between *Simples* and Mazurka-Choro

Simples (here MsS) has in the upper right corner under the composer's name the date "Rio, 12/05/911" (the number one in the year is missing). There is a conflict between the date in MsS and the date in Ms1, which is "Rio, 1908." Considering that MsS represents the original idea for the Mazurka-Choro, it should obviously have an earlier date. As explained in Chapter 2, p.13 the *Suite Popular Brasileira* was composed during the years 1908-1912, except for the *Chorinho,* which dates from 1923; the dates are 1908 for the Mazurka-Choro and Schottish-Choro, and 1912 for the Valsa-Choro and the Gavota-Choro. The date in Ms1 for the Mazurka-Choro is probably a mistake; there is no other reasonable conjecture for the composer to have changed the date on purpose.

MsS has an introduction of four measures, which are not to be found in ME; however, the first measure of this introduction is similar to the first measure of the piece (see ex. 1).

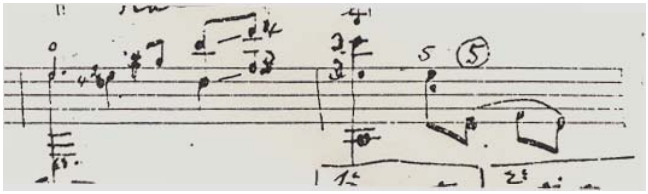


Example no. 1, introduction to *Simples*.

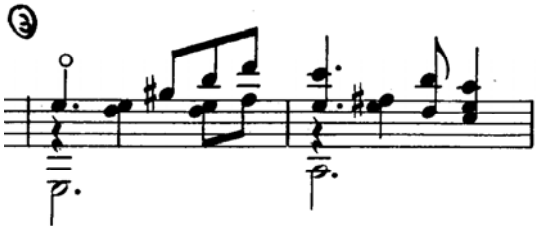
Measures 5-23 in MsS correspond to measures 1-19 in ME (already comprising sections A and B of ME), and the final measures 24-39 correspond to measures 28-42 (plus the 2nd ending) in ME (section C in ME). Measures 20-27 in ME consist of the repetition of A.

A double bar line is inserted after m.23 suggesting the composer considered the piece to be in simple binary form, as the A section comprises mm 1-23 and the B section includes mm 24-39. However, this A section in MsS already contains both the A and B sections found in ME, thus altering the form from binary to a hybrid form A-B-C. The codetta present in ME is missing in MsS.

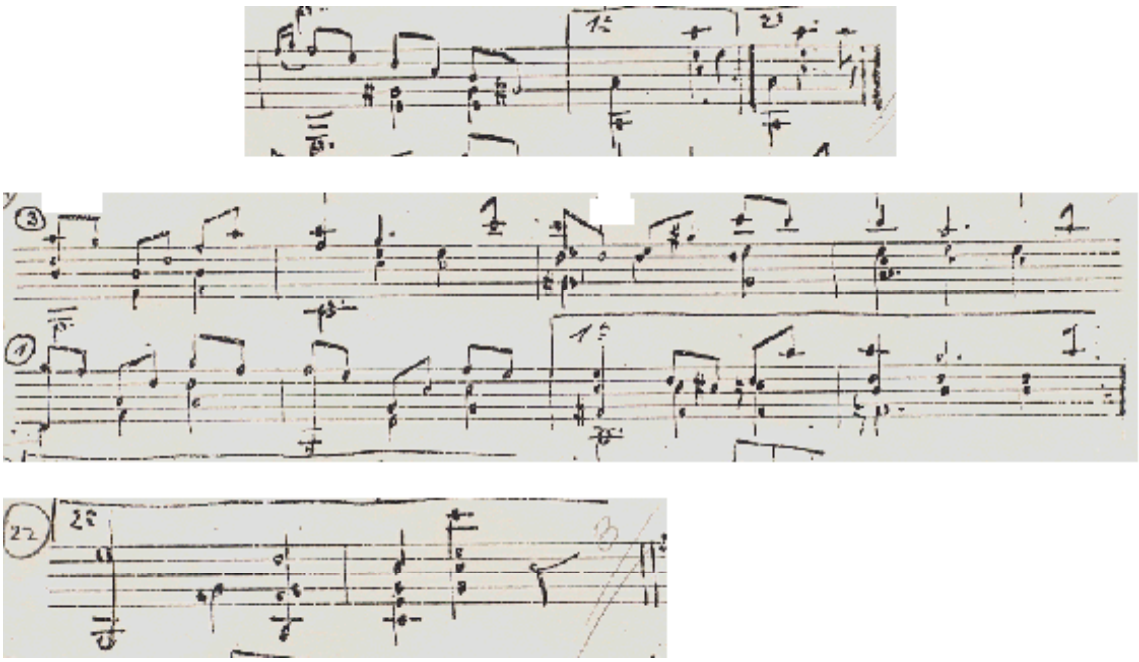
By comparing the commonalities of MsS and ME, one notices similarities (in the melody) and differences (in the secondary voices); these do not change the character of the piece, however. Compare, for instance, ex.2 with ex.3, and ex.4 with ex.5:



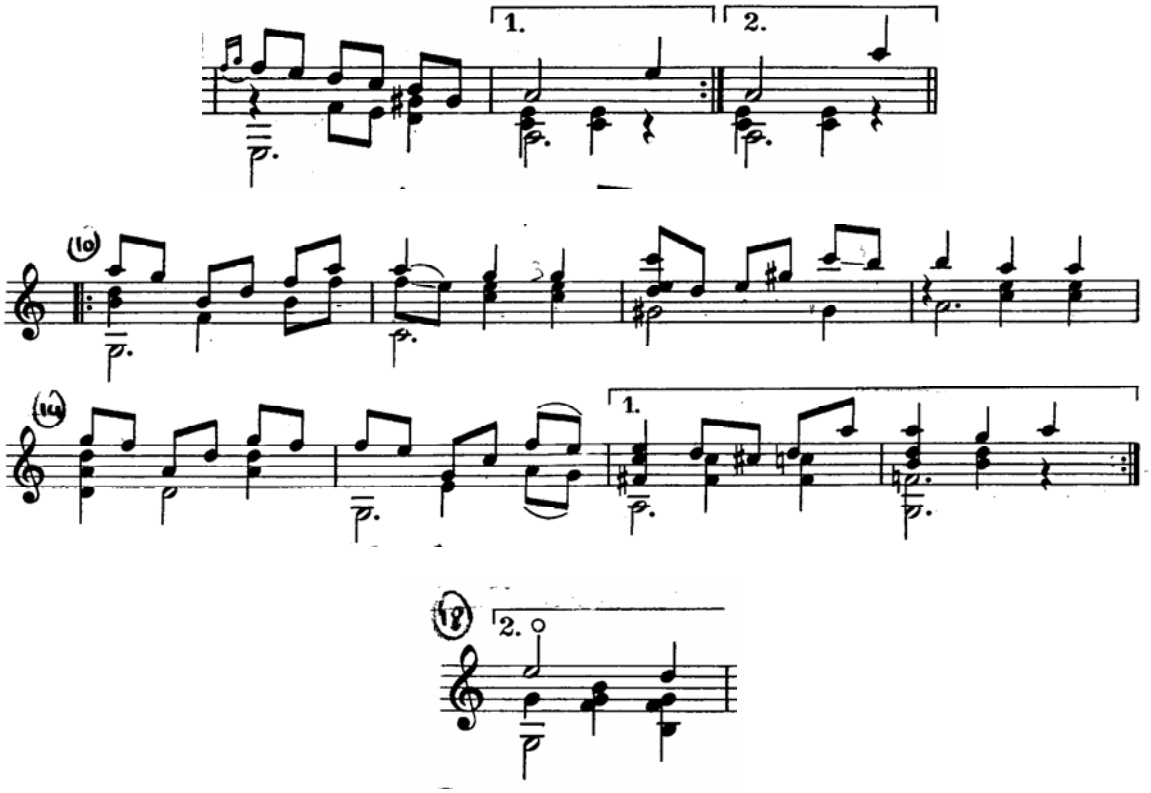
Example no. 2, measures 7 and 8 of MsS



Example no. 3, measures 3 and 4 of ME



Example no. 4, measures 11-23 of MsS



Example 5, measures 7-18 of ME

No. II – Schottish-Choro

Schottish-Choro is written in rondo form A-B-A-C-A. The A section comprises the following measures: 1-16, 49-64, and 97-112.The B section comprises measures 17-48 and the C section measures 65-96.

In addition to ME the author was able to consult two manuscripts. The first draft contained in Ms1 shows that the piece is already fully developed. Ms2 is a fair copy made by Mrs. Arminda.

Description of Differences and Explanatory Comments

Title	Ms1, Ms2 – In the upper right corner of the page, below the composer's name, the date "Rio, 1908" is written.
Anacrusis	Ms1 – The indication "*mf*" is missing.
Anacrusis and measure 2	ME – Glissando signs are written connecting the notes b'' and e''.
Measure 7	Ms2 – The indication "*rall*." is written below the staff, starting on the 2nd beat. ME – The above-mentioned indication is written above the staff, starting on the second half of the 1st beat.

Measure 8	Ms2, ME – The indication "*a tempo*" is written above the staff on the 2nd beat.
Measure 20	Ms2, ME – An accent is written below the chord on the 2nd beat.
Measure 23	Ms2, ME – The indication "*rit*" is written for the b'' and a''-sharp.
Measure 28	Ms2, ME – An accent is written below the chord on the 2nd beat.
Measures 33-47	Ms2, ME – These measures are not rewritten in Ms1, but the repetition is indicated; measures 32 and 48 are the 1st and 2nd endings in Ms1.
Measure 47	ME – The indication "*rall.*" is written above the staff.
Measure 48	Ms2, ME – The indication "*a tempo*" is written above the staff on the 2nd beat.
Measure 54	Ms1 – The note d'' appears to be written with the last note a''.

In the view of this author this note is a coincidental blemish; this passage occurs first in m.6 and is then repeated in m.102; in both cases the d'' does not occur.

Measure 55	Ms1 – The indication "*rall.*" is missing.
Measure 56	Ms1 – The indication "*a tempo*" is missing.
Measures 66-7	Ms1 – These measures are not written; instead there are repetition signs (𝄋) indicating that m.65 should be repeated.
	Ms2 – A repetition sign is written only for m.67
Measures 60-70	Ms2 – Between these measures, another measure is written and then scratched out.
Measure 71	Ms1, ME – A sharp sign is written for the b' on the last chord of the 1st beat.

The above-mentioned sign is not necessary, as the b'-sharp was already indicated at the beginning of the measure.

Measure 74	Ms1 – An accent is written on the first chord.
	Ms2, ME – Accents are written on both chords on the 1st beat.
Measure 75	Ms2, ME – An accent is written under the last chord.
Measure 79	Ms1 – The natural sign for the harmonic note g is missing.

The sign is necessary because the note g is indicated as sharp by the key signature.

Measures 81-95	Ms2, ME – These measures are not rewritten in Ms1, but the repetition is indicated; measures 80 and 96 are the 1st and 2nd endings in Ms1.
Measure 83	Ms2 – The repetition sign (𝄋) is written, indicating that m.82 should be repeated.
Measures 85-6	Ms2 –Between these measures, another measure is written and then scratched out.
Measure 93	Ms2 – The repetition sign (𝄋) is written, indicating that m. 92 should be repeated.
Measure 95	Ms2, ME – The natural sign is missing on the g.

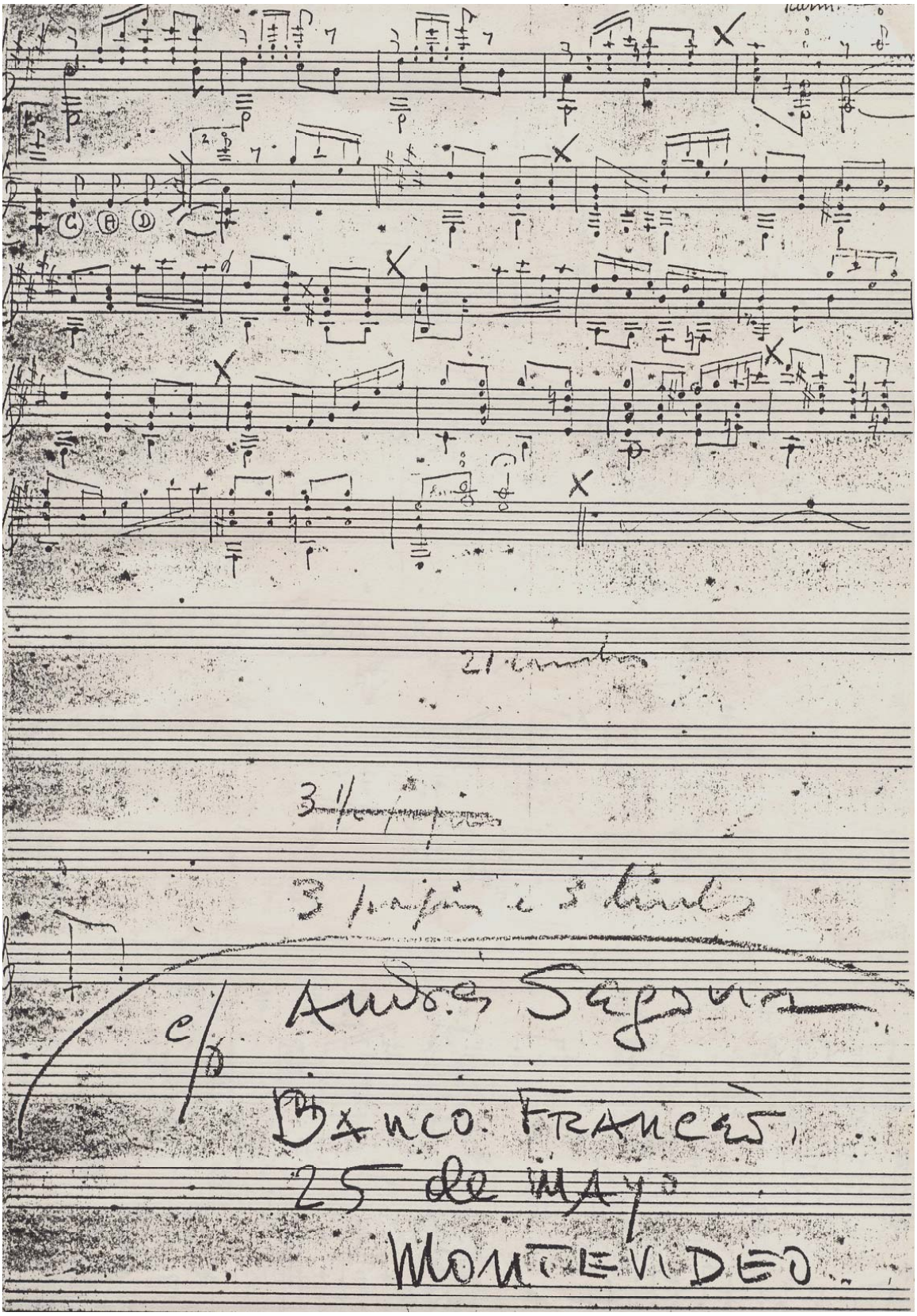
Explanation ditto m.79.

Measure 96	Ms2, ME – The indication "*a tempo*" is written above the 2nd beat.
Measure 103	Ms2, ME – The indication "*rall*." is written above the staff.
Measure 104	Ms2, ME – The indication "*a tempo*" is written above.
Measure 105	Ms2 – Right after this measure "Novembro 1948" is written, indicating the date of the copy.

Villa-Lobos does something curious at the conclusion of the piece in Ms1; after some illegible words, the following information can be read: "c/o Andres Segovia, Banco Frances, 25 de Mayo, Montevideo." This is either the address of the Spanish guitarist Andrés Segovia, or (most probably) the address of the French Bank (Banco Frances). Something was apparently going to be sent in care of the guitarist through the bank.

It is known that Segovia lived in Uruguay during World War II, but in 1908—the date of the manuscript—he was still in Spain;[76] this means that this address was probably written in the manuscript years after the music had been composed (see. Ex. 6).

[76] Segovia was born in 1893; in 1908 at the age of 14 or 15 he was just starting his career. His first recital was given in Spain, when he was 14 years old.



Example 6, last page of Ms1

No. III – Valsa-Choro

The Valsa-Choro is written in rondo form A-B-A-C-A. The A section comprises the following measures 1-32, 65-96, and 129-160. The B section comprises measures 33-64 and the C section measures 97-128, followed by a codetta in measures 161-3.

There is only one manuscript available of the Valsa-Choro, which is the fair copy.

Description of Differences and Explanatory Comments

Measures 40, 56	Ms1 – The upper voice on the 1st and 2nd beats has the stems down.

The stems are up in ME, as they should be.

Measures 148-9	Ms1 – An entire staff has been scratched out between these measures.

No. IV – Gavota-Choro

The Gavota-Choro is written in rondo form A-B-A-C-A. The A sections comprise the following measures: 1-32, 49-80, and 97-128. The B section comprises measures 33-48 and the C section measures 81-96. There is only one manuscript available of the Gavota-Choro, and it consists of the fair copy.

Description of Differences and Explanatory Comments

Measure 63 — Ms1 – The middle voice, which consists of the third g', b' has the stems up.

In order to maintain the consistency the stems of the middle voice should be down, as in ME.

Measure 88 — Ms1 – A sharp sign is written on the e' of the 2nd beat.

The above-mentioned sign is not necessary, as it was already indicated on the 1st beat.

Measure 91 — Ms1 – The notes e'' and d'' on the 1st and 3rd beats, respectively, have the stems up.

Explanation ditto m.63.

Measure 94-5 — Ms1 – The notes f''-sharp and e'' on the 1st and 3rd beats of m. 94 and the d'' on the 1st beat of m.95 have the stems up.

Explanation ditto m. 63.

Measure 111 — Ms1 – Ditto m. 63

No. V - Chorinho

The Chorinho is written in ternary form. The A section comprises measures 1-68 and the B section measures 69-98. The piece concludes with measures 99-105.

There is only one manuscript available of the Chorinho, and it consists of the first draft of the piece.

Description of the Differences and Explanatory Comments

Title	Ms1 – The title is in French: "*Petit Choro.*"
Measures 1-2	Ms1 – The sign 𝄋 is written on the bar line between measures 1 and 2. ME – Accents are written below the lower voice. The sign 𝄋 is written at the beginning of m.1.
Measure 1	Ms1 – The indication "*Très rythme*" is written below the staff. ME – At the beginning the indication "*mf*" is written below the staff.
Measure 2	Ms1 – An accent is written on the note a. ME – The indication "(*f*)" is written on the note a.
Measures 3-4	Ms1 – The sign 𝄎 is written indicating the repetition of measures 1 and 2.
Measure 5	Ms1 – The indication "*Très expressif*" is written below the staff. Because the manuscript is faded at this place, the writing above the staff is illegible. ME – An accent is written below the c', and *tenuto* signs are written above the note e' and above the notes c'' and g''. In addition a glissando sign is written connecting the notes c'' and g'' with the notes e'' and c'''.
Measure 6	Ms1 – The notes b'', a'', g'', f'', and e'' have stems down, as if they belonged to the lower voice ME – *Tenuto* signs are written for the notes b'', a'', g'', f'', and e''.

This author believes that the more accurate notation is the one with the stems up as in ME; these notes are the highest and belong to the upper voice.

Measure 7 Ms1 – The second and last chords are missing; only the stems are written.

ME – Accents are written on the lower voice, a *tenuto* sign is written above the first d''.

The missing chords in Ms1 are implicit; the previous chord must be repeated.

Measure 8 Ms1 – The notes b'', a'', g'', f'', e'', and d'' have the stems down, as if they belonged to the lower voice.

ME – An accent is written on the b and *tenuto* signs are written for the notes b'', a'', g'', f'', e'', and d''.

Explanation ditto m.6.

Measure 9 Ms1 – Ditto m.7 concerning the missing chords. The last note of the lower voice is written as g-sharp.

ME – Accent signs are written for the lower voice and a *tenuto* sign is written for the first c''. The last note of the lower voice is written as a-flat.

Concerning the last note of the lower voice, the author believes that the best notation is as in Ms1; the ascending chromatic movement is better read when this note is related with the one which comes immediately before--g, g-sharp--, instead of with the note which is to come--a-flat, a.

Measure 10 Ms1 – The notes a'', g'', f'', e'', d'', and c'' have the stems down.

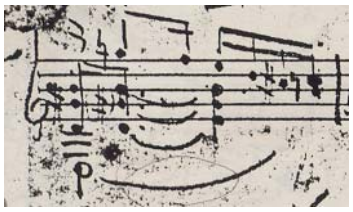
ME – An accent is written on the note a''.

Explanation ditto m.6.

Measure 11 Ms1 – Ditto m.7 concerning the missing chords.

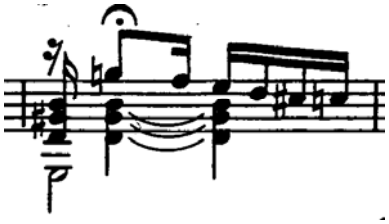
Measure 12 Ms1 – The notes of the chord in the middle voice on the first beat are written as sixteenth notes followed by dotted

eighth notes. A prolongation slur is written for the e (see ex. 7).



Example 7, measure 12 of Ms1

ME – The first chord on the 1st beat is thought to belong to the upper voice and is therefore written as a sixteenth note; the second chord is written in the middle voice (stem down) as a quarter note (see ex. 8).



Example 8, measure 12 of ME

The notation in ME is an obvious mistake; the quarter-note chord does not fit in the beat if not placed at its very beginning; thus the correct notation is as in Ms1.

Measure 13	Ms1 – The indication "*gliss*." is written above the 2nd beat.
	ME – The string indications (2), (3), and (4) are written for the last chord.

None of the above-mentioned indications is necessary: the glissando is already indicated by dashes, and the strings on which the last chord will be played become obvious, as the player is already pressing those strings in the previous chord before the glissando.

Measure 14	ME – An accent is written above the last chord.
Measure 16	Ms1 – A natural sign is written on the note e''.
	ME - Accents are written on the notes in the lower voice; the indication "*rit*" is written above the staff.

The above-mentioned natural sign is intended as a precaution, as the e' was flat in the previous measure; however, it is not necessary as the chromatic movement d'-sharp, e' and f' make it obvious.

Measures 17-30	Ms1 – These measures are blank; only the bar lines are written

When consulting ME one notices that measures 2-15 are repeated in the space covered by the above-mentioned blank measures.

Measures 31-2, 33-4, 35-6, 38-9	ME – *Crescendo* signs are written below the staff.
Measures 32-3	ME – Glissando signs are written connecting the last chord of m.32 to the first of m.33.
Measure 34	ME – A natural sign is written on the a.

The above-mentioned sign is unnecessary.

Measures 35-6	Ms1 – These measures are blank; the reference numbers 1 and 2 inside circles are written above the staff, indicating that measures 31 and 32 should be inserted in the blank space (measures 31-2 also have the reference numbers written above the staff).
Measures 37-8	ME – Glissando signs are written connecting the last chord of m. 37 to the first of m.38.
Measure 37	Ms1 – One of the notes of the chords is written as b'-natural throughout the measure. The last two chords of the 1st beat are missing; only the stems are written. ME – On the 1st beat one of the notes is written as c''-flat; on the 2nd beat the note is written as the enharmonic b'-natural.

The more accurate notation is as in Ms1: first there is no reason for the use of enharmonic notes in the same measure; second, the use of b'-natural makes the voice leading clearer: b'-flat, b'-natural, and c''-sharp of measures 36-8. Ditto m.6 concerning the missing chords.

Measure 38	ME – A natural sign is written on e''.
Measures 38-9	Ms1 – Ditto m.37 concerning the missing chords.

Explanation ditto m.6.

Measure 40	Ms1 – This measure is blank; the reference number 3 inside a circle indicates the repetition of m.34.
Measure 41	Ms1 – The sign 𝄋 is written above the staff at the end of the measure. ME – Accents are written in the lower voice.
Measures 42-4	Ms1 – These measures are blank. The sign 𝄋 in m. 41 indicates the repetition of measures 2-4; as already

mentioned in measures 1-2 the same sign is to be found there.

Measure 45 — Ms1 – An accent is written above the notes e'' and c'''.

ME – An accent is written below the notes c' and e', and a *tenuto* is written above the notes e'' and c'''. In addition the note e'' is added to the e''', and both are prolonged to the downbeat of the next measure.

Probably the octave reinforcement was applied in ME in order to make the prolongation easier.

Measure 46 — Ms1 – All six notes on the 2nd beat (a'', e'', c'', a', e', and c') are connected with one single slur.

ME – The note e'' is added on the downbeat. The notes c''' and a'' are tied.

Measures 47-53 — Ms1 – Repetition signs are written for these measures.

ME – Except for m.53, these measures are rewritten as measures 54-9.

Measure 47 — ME – An accent is written below the first chord and the note d'' is written below the d'''. In addition the notes b'' and g''-sharp are tied.

Explanation ditto m.45, with the difference that here the prolongation is made by a fermata.

Measure 49 — ME – Accents are written in the lower voice.

Measure 50 — Ms1 – A natural sign is written on d'. The word "*gliss*" is written above the 2nd beat.

ME – An accent is written on the note f, and *tenuto* signs are written above the chords.

The differences pointed out in Ms1 are unnecessary

Measures 51-2	Ms1 – These measures are blank; the reference numbers 4 and 5 inside circles indicate the repetition of measures 14 and 15.
Measure 53	Ms1 – A fermata is written on the note e’’’. After this measure there are 9 blank measures and the sign ✝ is written indicating the measures 31-9 should be inserted. ME – A natural sign is written on e’. The notes c’’’ and a’’ are tied.

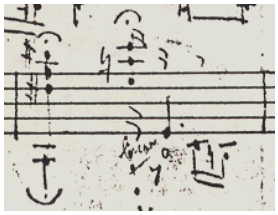
The natural sign in ME is inserted as a precaution, because the e’ is flat in the previous measure.

Measure 69	Ms1 – The chords on the second half of the 1st beat are missing, only the stems are written.
Measures 70-6	ME – Accents are written in the lower voice, except for the 2nd beat of measures 74 and 76.
Measure 72	Ms1 – The indication “*cresc*.” is written above the staff. It is not possible to read the last note due to blemishes.
Measure 75	ME – Accents are written in the upper voice
Measure 77	Ms1 – The notes e’ and a’ in the first chord are unclear because the ink is smudged.
Measure 78	Ms1 – An accent is written on the first chord, and a sharp sign is written on g.

The above-mentioned sharp sign is placed as a precaution, because in the previous measure it was indicated natural.

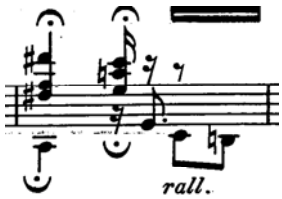
Measures 81-2	Ms1 – The indication “*rall*.” is written below the staff on the 2nd beat of m.81. ME – The above-mentioned indication is written in the same place, but in m.82.

Measure 82 Ms1 – The note e’ is written as a dotted quarter note, and it is indicated to be played as a harmonic. The notes c’ and b are written as sixteenth notes (see ex. 9).



Example 9, measure 82 of Ms1

ME – The note e’ is written as a dotted eighth note; the notes c’ and b are written as eighth notes. The eighth-note rest on the first half of the 2nd beat in the lower voice is missing (see ex. 10).



Example 10, measure 82 of ME

Both Ms1 and ME contain mistakes. The note e' should be written as dotted eighth note (as in ME) in order to fit the beat and should probably be played as harmonics (as in Ms1); the notes c' and b should be written as sixteenth notes with the eighth-rest on the first half of the beat (as in Ms1).

Measure 88	Ms1 – A natural sign is written on g''.

The author believes that the g'' should be natural as in Ms1, and not sharp as in ME. The chord at this moment is an f-sharp major preparing the b major (authentic cadence) and the g''-natural is the added minor ninth. The minor ninth is a recurring dissonance in this cadence in this section, e.g., m.77 (same chords, with the difference that the ninth is placed in the lower voice) and m.85 (same cadence--chords g-sharp major and c-sharp minor--with the minor ninth also placed in the lower voice). Thus, in order to maintain the consistency the ninth should be minor.

Measures 89-90	Ms1 – Glissando signs are written connecting the last chord of m.89 to the first chord of m.90.
Measure 90	ME – The indication "*a tempo*" is written above the staff.
Measure 91	Ms1 – Only the first chord is written; then the sign ⁒ is written indicating the rest of the measure is similar to m.90.
Measure 92-4 and 97	Ms1 – Both chords of the second half of the 1st beat of measures 92 and 93 are missing; only the stems are written. The same happens with the three last chords of the 1st beat of measures 94 and 97.

Explanation ditto m.7.

Measure 92	ME – The indication "*rall.*" is written below the staff.

Measure 93	ME – The indication "*a tempo*" is written above the staff.
Measures 95-6	Ms1 – These measures are blank, only the repetition sign 𝄋 is written, indicating that measures 93 and 94 should be repeated
Measure 98	Ms1 – This manuscript stops in this measure. The following measures in ME are the codetta, which consists of the repetition of measures 1 and 2 (three times).The piece ends with the repetition of m.5; thus, the codetta is missing in this manuscript. ME – A natural sign is written on b'.

Preludes

Prelude no. 1

This Prelude is written in ternary form. The A section comprises measures 1-51, the B section goes from measures 52-79, the return of A is found in measures 80-128, followed by a codetta in measures 129-32.

There are three different manuscripts of Prelude no.1. Ms1 consists of a first draft, in which the composer only sketched out the ideas to be developed later; it has only two pages, the second of which has musical notation only on the first staff. There are no bar lines in the A section and the upper voice consists primarily of the repetition sign 𝄎, or it is missing altogether. The beginning of the B section is outlined at the end of the manuscript in three measures and the beginning of the fourth one.

Ms2 contains four pages. The A and B sections of the piece are already fully developed, despite frequent abbreviations (repetition signs 𝄎), scratched out notes (indicating a change of ideas), and omissions of part of the accompaniment (upper voice of the A section). The piece is in ternary form, but the return to A is missing in this manuscript; there is only the anacrusis. This strongly suggests a missing page between the second and third sections. The third page consists of only one written staff, which contains the codetta. The fourth page also consists of only the first written staff, containing six measures; this musical idea was not used in any of his guitar works.

Ms3 contains six pages plus the title page, and represents the fair copy, the closest version to ME.

Description of Differences with Explanatory Comments

Anacrusis and Measure 1	Ms1 - The time signature is 3/8, the indication 3/4 is scratched out. However, the upper voice is suggested in quarters, indicating 3/4 for the first and following beats.
	Ms2 - The time signature is 3/4. The tempo/character suggestion is "*Andantino expressivo.*"
	Ms3, ME - There is a glissando from b to e', a time signature of 3/4 and the indication "*Andantino expressivo.*"
Measure 1	Ms2 - There is a glissando between e' and f-sharp, which is absent in the other mss. and ME.
Measure 2	Ms1 – a' in the lower melodic voice is missing.
Measure 4	Ms1, Ms3, ME - "*rit*" is written.
Measures 5, 6	Ms1 - There is no glissando or slur.

Ms2, Ms3 - There is a slur connecting the e' (measure 5) to the b' (measure 6) in the melody.

	ME - There is a glissando sign connecting these notes.
Measure 6	Ms1 - "*A tempo*" written above the staff.
	Ms2 - There is an accent on the downbeat.
Measure 7	Ms2 - The second and third beats are scratched out.
Measure 9	Ms1 - There is a dotted half note g' in the lower voice.

	Ms2 - Position VIII is indicated. The note g' is repeated on the third beat.
	Ms3, ME - There is only a dotted half for the whole measure in the lower voice.
Measure 10	Ms2 - Position VII is indicated.
Measures 12, 13	Ms3, ME - There is a glissando sign connecting the b (third beat of m.12) and e' (downbeat of m. 13) in the lower voice
Measure 13	Ms1, Ms2 - The lowest voice is the e' in the melody.
	Ms3, ME - The note e is added.
Measures 14-6	Ms1 - The melodic passages corresponding to the third beats of measures 14 and 15 are not noted in this manuscript; i.e., the melody goes from g' (downbeat of m.14) to b' (downbeat of m.15) and to e (downbeat of m.16).
Measures 14, 15	Ms2 - The upper voice is blank.

The above-mentioned missing notes were probably added when the composer wrote Ms3; their omission suggests that he left the addition of the upper voice for later.

Measures 17, 18	Ms1 –The slur connecting a third c''-sharp suggests an extension for one more measure of the c''-sharp occurring on the downbeat of these two measures.
	Ms2 – The above-mentioned extension is written and subsequently scratched out.
	Ms3, ME – The above-mentioned extension does not occur.
Measure 20	Ms1 – The c'' on the downbeat of this measure is extended for one more measure; there is a slur connecting it to a second c''.

Ms2 – The above-mentioned extension is written and then scratched out.

	Ms3, ME – The above-mentioned extension does not occur.

Measures 22, 23	Ms3, ME – "*cres. anim*." is written above the 3rd beat of m. 22 and the first beat of m. 23.
Measures 23-6	This passage, present in Ms2, Ms3 and ME, is missing in Ms1.
Measure 27	Ms1 –"*rall*" is written above the staff.
	Ms2 – It is illegible due to the condition of the manuscript.
	Ms3, ME –"*poco allarg*." is written above the staff.
Measures 28, 29	Ms1, Ms2 – There is no glissando sign connecting the b (m.28, 3rd beat) and the e' (m.29, 1st beat, first line).
	Ms3, ME – There is a glissando sign
Measure 30	Ms1 – The a' on the 3rd beat of the lower voice in Ms2, Ms3, and ME is missing here.
Measure 32	Ms2 – There is a fermata sign above the f''-sharp.
	Ms3, ME - "*rit*." is written above the f''-sharp; an accent occurs on the melodic e'' of the 3rd beat here and in Ms1 and Ms2.
Measures 33-5	Ms1 –A bass e has been added to the corresponding second chords of the 2nd beats of Ms2, Ms3, and ME.
Measure 33	Ms3, ME – "*a tempo*" is written above the staff.
Measure 34	Ms1 – The b''-flat found here is written as b'-natural in all other occurrences.
	Ms2 – In this manuscript there is an extra chord added at the end of the measure: b', a'', f'''-sharp. On beat 3 the first chord is also b', a'', f'''-sharp. The melodic lower voice c'' -sharp is misplaced as mentioned below.
	Ms3, ME –The last chord is b', g'', e'''. On beat 3 the first chord is c''-sharp, b', a'', f'''-sharp, (a c-sharp is added in the bass).

Concerning the note b', which differs in Ms1 (b'' flat), Villa-Lobos probably thought first of a diminished seventh chord (c-sharp, e, g, b-flat) and afterwards decided

to use the b' instead of b''-flat, eliminating this diminished seventh chord in order to generate a pedal note by taking advantage of this open b'.

The added chord in Ms2 is a mistake, because it adds a half beat too much to the measure; the first chord of the 3rd beat is correct in Ms3 and ME. In Ms2 the lower voice c'' -sharp should be placed in the preceding chord.

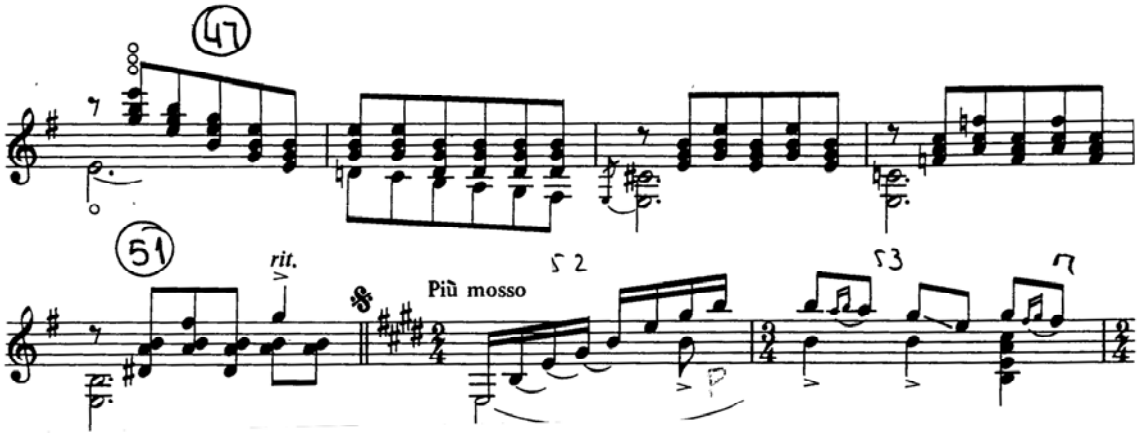
Measure 35	Ms1 – The suggested harmony is c, d-sharp (e-flat), f-sharp, a; i.e., a diminished chord.
	Ms2, Ms3, ME – The note a is omitted and replaced by the pedal note b'.

Explanation ditto m. 34.

Measure 36-8	This passage, present in Ms2, Ms3 and ME, is missing in Ms1.
Measures 39-41	Ms3, ME – The indications "*a tempo,*" "*rall.,*" and "*a tempo*" do not appear in Ms1 and are illegible in Ms2.
Measure 44	Ms1 – The sequence of notes in the lower melodic voice is: b, g, b, g, e, g.
	Ms2 –The above-mentioned sequence starts with the notes c, b, a; the rest are missing.
	Ms3, ME – Here, the sequence is: c, b, a, g, e, g.
Measures 45, 46	Ms1, Ms2 – The upper voice is blank
Measure 45	Ms1, Ms3 – The accents are missing in the melodic line.
	Ms2, ME– The accents are explicit.
Measure 46	Ms2 – The accents are missing on the last melodic b.
Measures 47-51	Ms1 – This passage was originally written as follows:

Example 11, measures 47-51 of Ms1

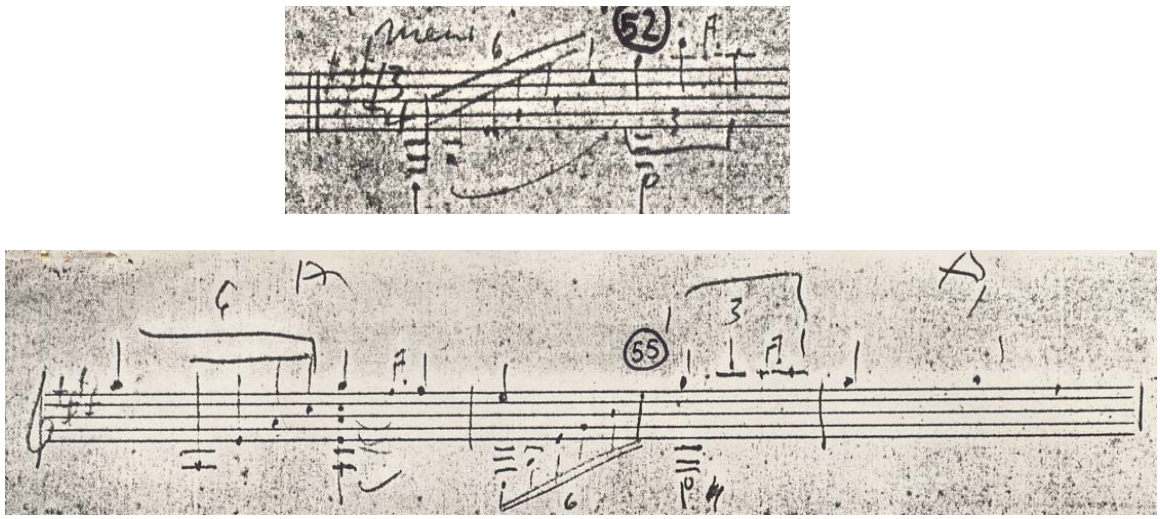
The same passage in Ms2, Ms3, and ME after being developed (see Ex. 12):



Example 12, measures 47-51 of ME

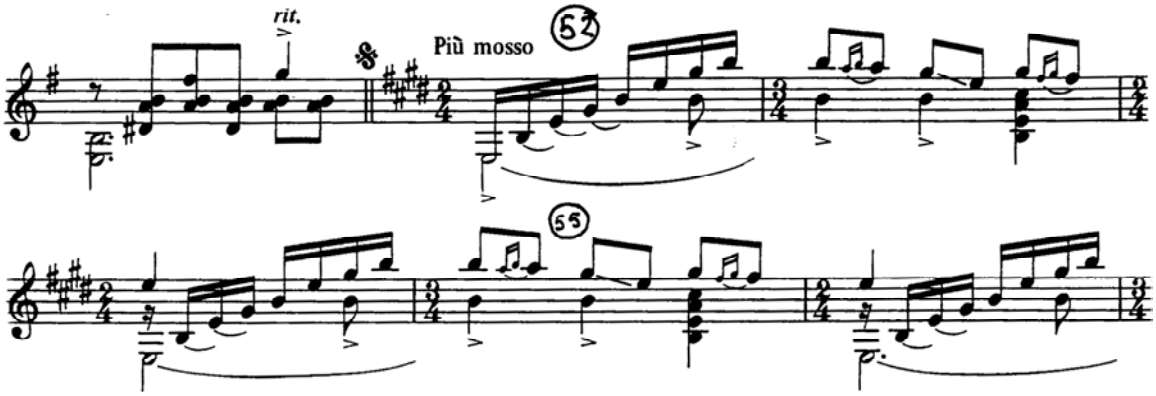
Measures 52-5

Ms1 - The rendition of the second section shows substantial differences (see Ex.13).



Example 13, measures 52-5 of Ms1

In Ms2, Ms3, ME (see Ex. 14):



Example 14, measures 52-5 of ME

Different groupings in Ms1 can be observed here; e.g., there is an altered group of six sixteenth notes on the first beat and quarter-note triplets for the second and third beats. There are no altered groups of notes in Ms2, Ms3, and ME.

Measure 52	Ms1 – The time signature is 3/4 and the tempo indication is "*Moins*."
	Ms2, Ms3, ME – The time signature is 2/4 and the tempo indication is "*Piu Mosso*."
	Ms3, ME –There is an accent on the first note e.
Measure 56	Ms1 – Except for the codetta, there is nothing further after this measure in this manuscript.
Measure 58	Ms3, ME – There is a *tenuto* indication on the downbeat.
Measure 59	Ms2 – There is a time signature change to 3/8, lightly written.

In this measure there are three quarter notes in all versions, which do not match the 3/8 time signature, but the 3/4; this change might be the composer's note to himself of a different rhythmic option, which was later discarded.

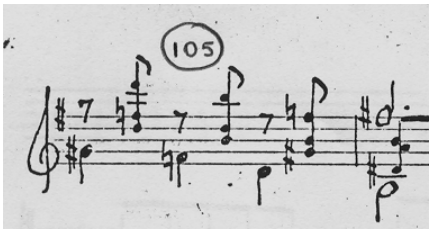
Measure 60	Ditto m. 58.
Measure 61	Ms2 – There are *tenuto* indications in the first and second beats.
Measure 63	Ms3, ME – There are *tenuto* indications in the first and second beats.
Measure 65	Ms2 – This measure is not written out, but rather the repetition sign ⁒ is used.
	ME – It is written out, however the note e'' on the first beat is missing.

The missing e' in ME is an obvious copy mistake.

Measures 68, 69	Ms2, Ms3 – These measures are not written out, but rely on the repetition sign ⁄.
Measure 71	This measure was omitted in Ms2.
Measures 74, 75	Ms2 – It is not possible to check the existence of the agogic indication "*allarg. poco a poco*" as the words are illegible.
Measure 79	Ms2 – The last chord, d'-sharp, a', b' is missing. After this measure there is no return of the A section in this manuscript.
Measures 84, 85	Ms3 – There is a slur connecting the e' on the 3rd beat of m.84 to the b' on the 1st beat of m.85. ME – Instead of a slur there is a glissando sign connecting the above-mentioned notes.
Measure 85, 86	Ms3 – The note g' is missing on the 3rd beat in the upper voice of m.85 and in the whole upper voice of m.86.

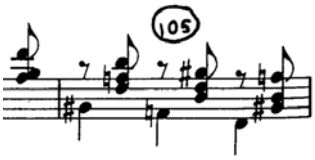
It is probable that the composer added this note after the piece was finished and forgot to write it down at the return of the A section. The first time this passage shows up (measures 6 and 7) this g' is smaller in size, suggesting that it was written afterwards.

Measure 105	Ms3 – The notes on the 1st and 2nd beats differ from ME (see Ex. 15):



Example15, measure 105 of Ms3

In ME (see Ex. 16):



Example 16, measure 105 of ME

It appears that Villa-Lobos changed his mind about this passage while proofreading for the edition. The ME version is technically more easily played on the guitar.

Measure 108	Ms3 – The note in the bass is e.
	ME – The note in the bass is g.

There is a copy mistake in ME; the correct note is e, which was established earlier in the A section.

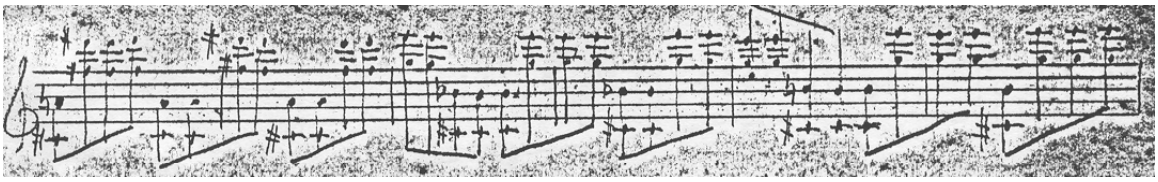
Measures 119, 120	ME – There is a glissando sign connecting the g in the lower voice of the last beat of m.119 and the c' on the downbeat of m.120.
Measure 120, 124	ME – There are accent signs in the lower voice.
Measure 127	Ms3 – There is a natural sign on the d' on the downbeat.

The natural sign on the d' is a precaution, because two measures earlier the d'' was sharp; however, the sharp was not necessary.

Measures 128-30	Ms2 – This manuscript continues with the codetta at this point.

	Ms3, ME – An appoggiatura occurs on the downbeat
Measures 130-31	Ms2 – The slur in the lower voice is connecting the b from m.130 to m.131.
	Ms3, ME – There are slurs connecting both notes, E and B in the lower voice.

Unused idea in Ms2 referred to at beginning of this chapter (see Ex.17):



Example 17, unused idea in Ms2

When comparing the first draft with subsequent versions, the most striking modification is in the radical change of character of the piece. Ms1 has the time signature of 3/8 and the tempo/character indication "*All Agitato*," while ME has 3/4 and "*Andantino Expressivo*"; these indications in Ms1 create a much more anxious atmosphere if compared with the more languid mood already established in Ms2; the latter induces the interpreter to sing and use more vibrato on the melody, which is located in a low register of the guitar and recalls the cello (Villa-Lobos's first instrument). The addition of melodic notes (like the a' in measure 2 and the b' in measure 3) also improves the flow of the melody, reinforcing its languidness and lyricism, and making the piece closer to the "Seresta," a serenade-like Brazilian song with a romantic and lyric mood.

Reinforcing this idea of extending the original idea, the B section is worth noting. Right at the beginning Ms1 has two altered groups, the first one consisting of six sixteenth notes comprising the 1st beat, and quarter-note triplets comprising the last two

beats of a 3/4 time signature; Ms2, Ms3, and ME employ regular sixteenths in a 2/4 time signature, rather than the altered six sixteenths found in Ms1 at this point. The triplet quarters of Ms1 are expanded in the next measure in a 3/4 time signature as regular groups of eighth notes.

Prelude no. 2

There is only one manuscript available of the Prelude no. 2. Considering such characteristics as the quality of paper, the pen used, and its general appearance this manuscript is similar to Ms2 referred to in Prelude no. 1 and was probably written at the same time. That means that there were probably two more manuscripts in addition to ME that are now unfortunately lost: namely, a first draft and the fair copy (Ms1 and Ms3 respectively of Prelude no. 1). The present manuscript has six pages as well as a front page, as opposed to Ms2 of Prelude no. 1. In the upper left-hand corner of this page the word "violão" (guitar) is written, and on the right the composer's name. Below, the word "Prelúdio" is written and in parenthesis "No. 2." Diagonally across the center of the page the word "copiado" (copied) is written, probably with another pen, as the writing is thicker; it has the appearance of Villa-Lobos's handwriting. This manuscript will be referred to in the following discussion as Ms1.

This Prelude is written in ternary form. The A section comprises measures 1-34, the B section measures 35-90, and the return to A comprises measures 91-123.

The return to the A section in Ms1 is not complete. This manuscript extends to measure 105, which corresponds to measure 15 of the A section. Immediately after measure 105, there is an "x" marked inside a circle, sending the reader to measure 15 of section A (which contains the same mark), indicating the continuation. Over measure 33 of Ms1 there is the word "FIM" (end), indicating the end of the piece.

Description of Differences with Explanatory Comments

Measure 1	Ms1 - c"-sharp and e" seem to be added to the last two eighth notes e" and b'.

This manuscript, as well as the corresponding one of Prelude no. 1, is full of imperfections. To this writer the addition of these notes, c"-sharp and e", seems to be smudges, which occurred by accident. Furthermore, c"-sharp does not belong to the harmony of this measure, which consists of an E major chord with an appoggiatura a"-sharp resolving to b".

Measure 8	Ms1 - There is a slur connecting c"-sharp to b', first half to the second half of the 2nd beat. ME - The above slur occurs from b' to c"-sharp on the first half of the 2nd beat.

The slur in ME may be misplaced; its placement should be consistent with the 1st beat, in which the slur is connecting the g"-sharp and e', i.e., the last note of the first half of the beat to the first note of the second half of the beat.

Measure 10 ME - a glissando sign is missing between the notes a'' and a''-sharp on the first beat.

It seems to be a copy mistake in ME. Despite the fact that the glissando sign does not make a difference musically (because of the simultaneous slur and proximity of the pitches a, a-sharp), it does make a difference instrumentally speaking; it suggests a sequence of half tone glissandos using the same finger of the left hand for the whole beat, namely the 4th finger.

Measure 19 Ms1 - A c''-sharp added to the chord on the downbeat.

It is not technically possible to play the whole chord with this added c''-sharp. Again it could be another coincidental blemish. A second possibility is that the composer was trying to decide between c''-sharp or b' in the chord, and later chose the b'.

Measure 23 Ms1- The last note is c'''.

ME - The last note is a'.

There is a copy mistake in ME, in which one ledger line is missing. If the pattern of the existing sequence in measures 23-6 is observed, the last note of the 2nd beat is the same as the last note of the 1st beat (in measure 25 the a''-flat is substituted for the enharmonic g''-sharp); therefore the above-mentioned note should be c''' instead of a'.

Measure 34 Ms1 - The lowest note of the 2nd beat is e-sharp.

ME - The above-mentioned note is an e-natural here.

This writer believes the Ms1 version to be the correct one. Villa-Lobos might have had in mind e -sharp in Ms1 as a chromatic passage to F-sharp, i.e., e, e-sharp, f-sharp (the latter in measure 35). In addition to that, this chromaticism makes a contrary movement with the upper voice (also chromatic): d -sharp, d'-natural, c'-sharp (the latter also in m.35).

Measure 48

Ms1 - The first note on the second beat is a'-sharp.

ME – Here, the above-mentioned note is g'-sharp.

There is a copy mistake in ME; the correct note is a'-sharp. One of Villa-Lobos's compositional devices when he writes for guitar consists of the use of the same disposition of the fingers, which is maintained throughout the fingerboard of the instrument in several different positions, frequently taking advantage of open strings as pedal notes. The conception of the B section of this Prelude is based on the same principle: the notes pressed on the 6th, 5th, 4th and 3rd strings constitute a major triad, which is maintained throughout the fingerboard, while the 2nd and 3rd strings (b', e'') function as pedal notes.

The arpeggio pattern that comprises measures 47-8 (p p i m a m i p/a m i a m i a m) occurred previously in measures 39-40, 41-2, and will be repeated in the coming measures 49-50, 55-6, 57-8, and 83-4. Playing g'-sharp instead of a'-sharp, the triad would be exceptionally broken, breaking also the arpeggio pattern, which is repeated many times before and after measures 47-8.

Measure 79

Ms1 - The second sixteenth note on the 1st beat is b' and the notes b' and f''-sharp are played together as the second sixteenth note on the 2nd beat.

ME - The second sixteenth note on the 1st beat is a'-sharp and the second sixteenth note on the 2nd beat is b'.

Considering the explanation given in measure 48, the correct notes are b' for the first beat (as in Ms1) and also b' for the second beat (as in ME), in order to maintain the pattern. The extra f''-sharp in Ms1 might have been the composer's mistake with its immediate correction to b' below. It is not probable he would have decided to break the pattern at that moment.

Measure 100 — ME - a glissando sign is missing between the notes a''-sharp and b''.

See explanation in measure 10.

Measure 104 — ME is missing the natural sign on the d' on the downbeat.

This missing sign is a copy mistake in ME; the d' natural was already established in the A section.

Measure 105 — Ms1 - As mentioned before nothing exists after this measure.

Prelude no. 3

As in Prelude no. 2, there is only one manuscript of Prelude no. 3; it is the fair copy, corresponding to Ms3 in Prelude no.1, i.e., the preceding version of ME. This manuscript will be referred to here as Ms1.

The Prelude no.3 is written in simple binary form. The A section comprises measures 1-22, and the B section measures 23-35. Measures 36 and 37 consist of the first two measures of the *da capo*, and m. 38 is the final measure of the piece, the place at which the *dal segno* is placed.

Description of Differences with Explanatory Comments

Title	Ms1 – In the upper right hand corner of the first page, under the composer's name, the date "Agosto de 1940" (August 1940) is written. ME – The information "Rio, 1940 is written in the same place.
Anacrusis, Measure 1	ME – There is a dynamic indication *mf* in the anacrusis, a *crescendo* sign comprising the anacrusis and m.1, and the agogic indication "*rall*." under the second half of the 2nd beat.

The presence of dynamic and agogic indications in ME suggests their addition by the composer when proofreading for the edition, as Ms1 is the closest version to ME.[77]

[77] This explanation will apply to upcoming measures with similar differences.

Measure 2	ME – "*a tempo*" written above the chord.
Measures 5-6	ME – a *crescendo* comprises the second half of the 3rd beat of m.5 and the whole m.6; "*rit*" is written under the second half of the 2nd beat of m.6.
Measures 12	Ms1 – The highest note in the upper voice is f''-natural. ME – The highest note is f''-sharp.

It was a lapse by the composer in forgetting to write the sharp sign in Ms1. In order to keep the sequence the f'' must be sharp; the composer is using the same disposition of the fingers and going through the fingerboard of the instrument in several different positions. See explanation in m.48 of Prelude no. 2.

Measure 14	Ms1 – The b'' in the upper voice is flat. ME – The above-mentioned b'' is natural.

There is a copy mistake in ME. The passage is in D minor, thus the b'' must be flat.

Measures 20-21	Ms1 – These measures are scratched out and rewritten below.
Measure 22	ME – *crescendo* sign is written below the staff.
Measures 23-7	ME – Glissando sign added, connecting the last note of the 3rd beat with the first of the 4th beat in the upper voice in every one of these measures.
Measure 23	ME - Indications "*f expressivo*" is written below the staff and position indication V is written above the staff.
Measure 25	ME – The letter "B" is written above the note g'' indicating that this note is to be played on the 2nd string.

Measure 29	Ms1 – The bass note is a.
	ME – The bass note is f. A g'-sharp is added to the chord on the 2nd beat.

The extra ledger line in ME is a copy mistake, the correct note is a. A slur from a to f in this context is impossible, because the upper voice occurs in another region of the instrument; thus, the slur is to extend the duration of the a.

The addition of the g'-sharp in ME seems to this author to reinforce the E Major chord and was probably added when proofreading.

Measures 35-6	Ms1 – There is a scratched out measure between these measures.
Measures 35	Ms1 – The 4th beat of the upper voice is a quarter note a''.
	ME – The above-mentioned voice consists of two eighth-notes: b'' and a''; "*rit*" is written under the 4th beat.

The unprepared 9-8 suspension was probably added during the proofreading process.

Measure 37	ME – *crescendo* sign is written below the staff.
Measure 38	ME – *p* (piano) is written above the staff.

Prelude no. 4

There are two manuscripts of Prelude no. 4; the first one (called here Ms1) by Villa-Lobos and the second (Ms2) by the Uruguayan guitarist Abel Carlevaro. The piece is written in ternary form. The A section comprises measures 1-10, the B section measures 11-26, and A' measures 27-43.

Ms1 consists of two pages and is incomplete. The first page encompasses the corresponding measures 15-24 in ME, and the second page contains the passage of A' that is written in harmonics.[78]

Ms2 is a fair copy in three pages. According to Carlevaro[79] he and Villa-Lobos met each other three times: in Montevideo, Rio de Janeiro, and Paris. Carlevaro states that the composer offered him some of his manuscripts as a gift. Prelude no. 4 was probably among them. In the upper right hand corner of the first page, under the composer's name, the date "Agosto de 1940" (August 1940) is written. Considering that only the manuscripts of Preludes no. 3 and no. 5 have the month in their dates—August and September respectively,[80] it is probable that Carlevaro based his fair copy on a manuscript made at the same time as Ms1 of Prelude no. 3, and Ms1 of Prelude no.5. This evidence, in addition to the above-mentioned statements by Carlevaro, played a significant role in including Ms2 in the present comparisons.

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[78] In ME section A' starts with the melody of A in harmonics (A does not contain harmonics). After the harmonic passage in A', the entire A returns making the passage in harmonics the only difference between A and A'.

[79] Abel Carlevaro, *Clases Magistrales, Tecnica aplicada sobre 5 Preludios y ek Choro no. 1 de H. Villa-Lobos*, vol. II (Montevideo: Dacisa, 1986), 4,5.

[80] Except for ME, which has "Rio, 1940" for all Preludes, and the above-mentioned Prelude no. 5, the other Mss. have no date or place indications.

Description of Differences with Explanatory Comments

Measures 8-10, 40-3	ME – Dotted eighth note rests are misplaced. They should be placed in the middle voice.
Measures 3-4	Ms2 – There is a glissando sign connecting the last note d' in m.3 to the e', first note of m.4.
Measure 5	ME – Dynamic indication "*f*" written under f''-sharp on the 1st beat.
Measure 6	Ms2 – Accent sign written under the note a on the1st beat.
Measure 8	Ms2 – String indication "E" is written above the last note a.
Measures 9-10	ME – Glissando sign written under the last note b.
Measure 9	Ms2 – Natural sign is written for the g' on the 2nd beat and a fermata sign is missing on the last note b.

The natural sign is a precautionary sign because in the upper voice of the previous measure the g' is sharp. However, it is not necessary.

Measure 10	ME – "Harm." is written under the last note b.
Measure 11	ME – "*cantabile*" written under the staff.
Measures 19-20	Ms1 – The upper voice is missing.

As this manuscript is not the fair copy, this passage can be considered implicit; it consists of a sequence, and the upper voice can be figured out by keeping the fingers in the same disposition, changing only the positions.

Measure 24	Ms1 – Natural sign is written for the note g on the 3rd beat. Ms2 – "*rall*." is written twice, under and above the 4th beat. ME – "*rall.*" is written under the 1st beat.

The natural sign serves as a precaution, because the g' is sharp on 1st beat. However, it is not necessary.

Measure 25	Ms2 – Number 3 is written above the 4th beat indicating triplets. Ms3 – Number 2 is written above the 4th beat.

The number 2 in ME is a copy mistake; on this beat triplets comprise a quarter note and an eighth note in a 4/4 time signature.

Measures 27-32	Ms2 – These measures are written at the end of the manuscript; in the place where these measures should start there is the sign * and the word "*moderato,*" indicating where this passage must be inserted, as well as which passage should be inserted ("*moderato*" is the tempo of this passage in harmonics).
Measure 28	Ms2 – Middle voice is missing.

It is probably a copy mistake in Ms2; it happens only once and only in this manuscript.

Measures 33-5	Ms2 – Dynamic indication "*f*" written before the first beat. Strings indication G, D, A is missing.

Measures 41-2	ME – There is a glissando sign connecting the last note b of m. 41 to the first note e of m.42. Dynamic indication "*f*" is written right before the last note b of m.41.
Measure 42	ME – "Harm." is written above the 2nd beat.

Prelude no. 5

Prelude no. 5 can be considered a piece in hybrid form, A, B, C, A. The A section comprises measures 1-16, the B section 17-32, the C section 33-42, and the return to A comprises measures 43-58.

There are two manuscripts of this Prelude. This writer was told at the Villa-Lobos Museum in Rio de Janeiro that it is unknown which one came first. However, there are three bits of evidence that give us hints about which one is the original: time signature, date, and appearance. Ms1 has a 3/4 time signature, while Ms2 and ME have a 6/4 time signature,[81] placing Ms2 closer to ME. With regard to the second point, Ms2 has the date "Setembro, 1940" (September, 1940) in the upper right corner of the first page under the composer's name; considering that only Prelude no. 3 has the month in its date, this manuscript was probably made at the same time as the manuscript of Prelude no. 3 (the present ms. is also a fair copy). To the third point, Ms1 has the same appearance as Ms2 of Prelude no. 1 and Ms1 of Prelude no. 3, with their many blemishes denoting age

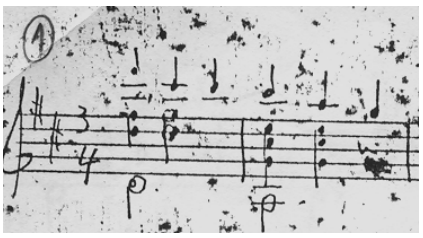
[81] The manuscripts were already named as Ms1 and Ms2 according to the present speculation about the chronological order.

and/or careless treatment, while Ms2 has a cleaner appearance similar to Ms3 of Prelude no. 1 and Ms1 of Prelude no. 3.

It is important to note that Ms1 is written entirely in a 3/4 time signature which means that there will be twice as many measures when comparing it to Ms2 or ME, which are written in 6/4.

Description of Differences with Explanatory Comments

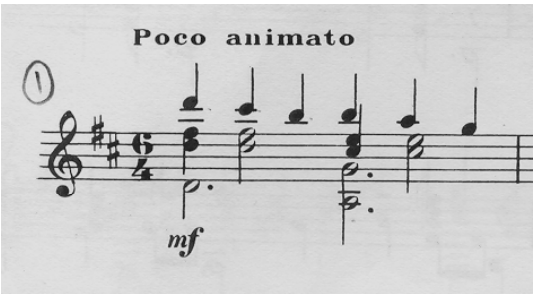
Measure 1	Ms1 – On the 2nd beat[82] g' is inserted in the two first chords, and a quarter-note rest is added on the last part of the beat in the corresponding middle voice. Tempo indication "*poco animato*" is missing (see Ex.18).



Example no. 18, measure 1 of Ms1

[82] The beats are taken in two.

Ms2, ME – Here, the middle voice of Ms1 is separated into two different voices, generating a fourth one. A dotted half note g' is inserted in the first chord of the 2nd beat, filling out the rest of the measure; the quarter notes c'-sharp and e' on the first part of the beat are repeated as half notes to fill out the second and third parts. (see Ex. 19)



Example no. 19, measure 1 of ME

Measure 2

Ms1 – Quarter-notes b', d'', e'' are written on the second part of the 1st beat and f'-sharp, b', d'' on the third part.

Ms2, ME – Half notes f'-sharp, a' and a quarter note e'' are written on the second part of the beat (a third voice is generated when compared to Ms1) and d'' on the third part of the beat, which has its middle voice comprised of the preceding half notes.

When rewriting the piece in Ms2, the composer not only changed his mind concerning the duration of the notes on the second and third parts of the first beat—thus generating a third voice--but he also changed the harmony; in Ms1 the second chord is b

minor (without the fifth) with the note e'' as a melodic passing note, while in Ms2 and ME the chord is a b minor 7 (without the third, but with the fifth and minor seventh) with the note e'' as a melodic passing note going to d'', the third of the chord; Ms1 has the second inversion of a b minor chord with the third as the highest pitch on the third part of the 2nd beat.

Measure 3	Ms1 – a b'-sharp and a b''-natural are written on the first part of the 2nd beat; in addition to that a half note c''-sharp is written on the second chord comprising the second and third parts of this beat. Ms2, ME – The above-mentioned b' sharp is written as enharmonic c''-natural and the c'' – sharp is written as two tied quarter-notes on the second and third parts of the 2nd beat.

The natural sign for the b'' in Ms1 is unnecessary.

Measure 4	Ms1 – Quarter notes f''-sharp and a'' are written on the second part of the 1st beat. Ms2, ME – A third voice is generated and the above-mentioned notes are written as half notes.
Measure 5	Ms1 – The half note e is written as the lowest voice on beat 2. Ms2, ME – A natural sign is written for g'' on the second part of the 1st beat, and the note a is written as the lowest voice on the 2nd beat.

The natural sign in Ms2 and ME is a precaution, as in the previous measure the g'' was sharp; however, it is not necessary. The harmony on the 2nd beat is e minor; in putting the note a instead e, the composer decided to anticipate the pedal note a, which goes through the next measure.

Measure 7	Ms1 – Only one chord in half notes is written on the first part of the 2nd beat; the dots for this chord are missing. Ms2, ME – A quarter note chord is written on the first part of the 2nd beat and a half note chord on the second. ME – "*poco rall*." is written above the staff.

The composer did not consider the first idea in Ms1 and repeated the chord in Ms2 and ME, thus reinforcing the harmony.

Measure 8	Ditto m.1 concerning the notes on the 2nd beat. ME – "*a tempo*" is written above the staff.
Measure 9	Ditto m.2 concerning the notes on the 1st beat.
Measure 10	ME – "*crec*." is written below the staff.
Measure 11	Ms1 – c''-sharp is written on the second part of the 1st beat. Whole notes b' and c''-sharp are written on the second and third parts of the 2nd beat. Ms2 – The above-mentioned c''-sharp is scratched out and substituted for e''. Quarter notes b' and c''-sharp are written on the second part of the beat and b' and d'' are found on the third. ME – e'' is written on the second part of the1st beat. Idem Ms2 for the 2nd beat.

The c''-sharp on the second chord avoids the change of position on the guitar, making the execution easier. Many guitarists play c''-sharp. In spite of that it appears to be evident that Villa-Lobos decided to use the note e'', in order to add the fifth of the diminished chord, which is based on a-sharp. Concerning the 2nd beat, the c''-sharp works as a lower neighbor note in the movement d'', c''-sharp, d''; in Ms1 the resolution

(last d’’) is in the e minor 7 chord in m.12, and in Ms2 and ME the composer decided to have this resolution in the b minor chord—the harmony of this beat—by adding the b minor triad to the last part of the 2nd beat.

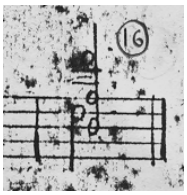
Measure 14	Ms1 – Quarter-note chords are written on the second part and quarter note rests on the third part of both the 1st and 2nd beats. Ms2, ME – Half-note chords are written on the second part of the 1st and 2nd beats.
Measures 15-16	Ms1 – A dominant 7 chord (a, e’, g’, c’’-sharp, e’’) is added in this manuscript (the ¾ time signature allowed this addition, which consists of dotted half notes).

In Ms2 and ME this chord is inserted at the end of m.15 through the addition of the melodic note a in the lower voice and the leading tone c’’-sharp in the upper voice; that changes the e minor 7 chord in Ms1 into a dominant 7 chord in Ms2 and ME.

Measure 15	Ms1 – Ditto m.14 concerning the 1st beat. The lowest melodic voice ends in a half note e. The upper voice has the notes g’, d’’, e’’. Ms2, ME – The lowest melodic voice ends in a quarter note a. The above-mentioned e changes from a half note to a quarter note. The upper voice has the notes g’, c’’-sharp, e’’.

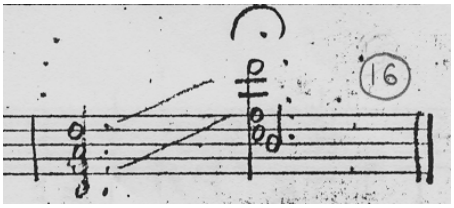
Ditto measures 15-16.

Measure 16	Ms1 – In the last chord d’’ is noted as the bass voice (stem down) and b’, f’’-sharp, d’’’ as the upper voice (see Ex. 20).



Example no. 20, measure 16 of Ms1

Ms2 – In the above-mentioned chord b’ is noted as the bass voice and d’’, f’’-sharp, d’’’ as the upper voice. There are glissando signs connecting both chords (see Ex. 21).



Example no. 21, measure 16 of Ms2

ME – Ditto Ms2 concerning the voices.

The note b’ is the lowest pitch; however, if d’’ is played on the 4th string (f’’-sharp, b’, d’’’ on 3rd, 2nd and 1st respectively) it sounds as a bass note; that happens due to the more consistent sound and color of the 4th string. Thus, the correct notation is in Ms1,

which places the bass with the stem going down and the upper voice with the stem going up.

Measures 17-18	Ms1 – The c-sharp sign is missing in the key signature. There is a prolongation slur for the note b. The note b' is added to the a' on the third part of the 1st beat. The e minor chord is prolonged with slurs from the second half of the first part of the 2nd beat to the second and third parts of the same beat. Ms2 – Repetition sign (𝄎) written for measure 18. Ms2, ME – On the third part of the 1st beat there is only one note, a'.
Measure 19	Ms1 – The e minor chord is prolonged with slurs from the second half of the first part of the 1st beat to the second part and is then repeated on the third part of the beat; the same chord is again prolonged from the second half of the first part of the 2nd beat to the second and third parts. Instead of a quarter note d' on the third part of the 2nd beat as in Ms2 and ME, there are two eighth notes, d' and c'-sharp; "*rall*." is written below the 1st beat and "*rit*." above the 2nd beat.

The c'-sharp in Ms1 works as a passing note connecting d' to the b in the next measure. The composer decided to use this passing note later in m.29 (of Ms2 and ME); the passage comprising measures 29-30 is missing in Ms1.

Measure 20	Ms1 – "*a tempo*" is written above the staff. The notes b'and c''-sharp are repeated on the third part of the 1st and 2nd beats and considered as pertaining to the upper voice; the e' remains in the middle voice. Ms2, ME – The notes b' and c''-sharp are written as half notes comprising the second and third parts of

	the 1st and 2nd beats. Together with e' they belong to the middle voice.
Measure 21	Ms1 – Ditto m.17 concerning the slur and notes. Ms2 – There is the repetition sign (𝄋) and the number 1 inside a circle above the staff, indicating that this measure is similar to the first measure of the B section (m.17 if counted from the beginning of the piece).
Measure 22	Ms1 – Ditto m.17 concerning the b'.
Measure 23	Ms1 – The notes b'-flat and d'' are repeated on the third part of the 1st beat. There is a prolongation slur for the a''.
Measures 24-5	Ms1 – m.17 is inserted between these measures.

M.17 has been frequently repeated throughout this section; the composer probably decided to leave it out when rewriting in Ms2.

Measure 24	Ms1 – Ditto m.23 for the b'-flat and d''. The last chord has the notes a-sharp, f'-sharp, g', c''-sharp, e''. "*rit*." is written above the last chord. Ms2, ME – The last chord has the notes g', b', e''.

The composer preferred the simpler triadic movement in the upper voice to the diminished 7th chord with the minor sixth preparing b minor.

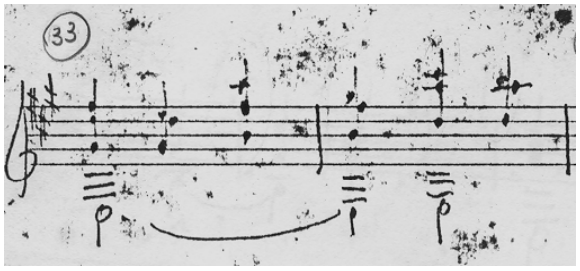
Measure 25	Ms1 – A Prolongation slur is written for the note b. The chord g', b', e'' is repeated on the third part of the 2nd beat. Ms2 – The chord g', b', e'' is missing on the first part of the 2nd beat.
Measure 26	Ms1 – "*rit*." is written above the 1st beat. The chord g'', b', e'' is added to the third part of the 1st beat. The upper voice on second and third parts of the 2nd

	beat consists of dotted quarter notes and an eighth-note rest. There is a natural sign for the a in the lower voice. Ms2, ME – The above-mentioned upper voice consists of half notes comprising the second and third parts of the 2nd beat.

The notation in Ms1 is more accurate, as the player releases the chord in the upper voice in order to press the f-sharp in the lower voice. The above-mentioned natural sign is a precaution; however, it is unnecessary.

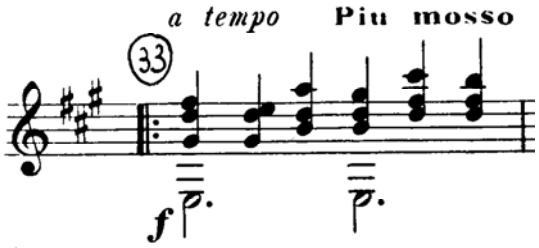
Measure 27	Ms1 – The chord g', b', e'' is repeated on the third part of the 1st and 2nd beats. Ms2 – A quarter note rest is missing in the upper voice of the third part of the 2nd beat.
Measures 28-30	Ms1 – The passage from the second part of m.28 to m.30 is missing.
Measure 28	Ms1 – On the 1st beat the upper voice consists of two eighth-note rests with an e minor chord in half notes between them. Ms2, ME – The above-mentioned voice consists of an eighth-note rest and a quarter-note rest with a dotted quarter-note e minor chord between them.
Measure 31 and the 1st beat of measure 32	Ms1, Ms2, ME – Ditto m.20 concerning the notes b' and c''-sharp. Ms2 – Repetition signs (𝄎) are written for the 2nd beat of m.31 and the 1st beat of m.32
Measure 32	Ms1 – The notes of the last chord are written as thirty-second notes and then tied to the same notes as dotted half, indicating the chord should be arpeggiated.
Measure 33	The harmonic concept changes from Ms1 to Ms2: Ms1 – The third part of the 1st beat has the notes b', f''-sharp, a''. The first part of the 2nd beat consists

of the notes e (quarter note, tied prolongation of the previous dotted half note e), b', f''-sharp, g''-sharp; the second part has the notes e, d'', a'', c'''-sharp; and the third part has the notes d'', a'', b (see ex. 22).



Example no. 22, measure 33 of Ms1

Ms2, ME – The third part of the 1st beat has the notes b', d'', a''. The first part of the 2nd beat consists of the notes e (dotted half-note), b', d'', g''-sharp; the second part has the notes d', f''-sharp, c''-sharp; and the third part has the notes d'', f''-sharp, b'' (see Ex. 23).



Example no. 23, measure 33 of ME

Ms2 – The dot on the second e is missing.
Ms3 – "*a tempo*" and "*piu mosso*" are written above the staff.

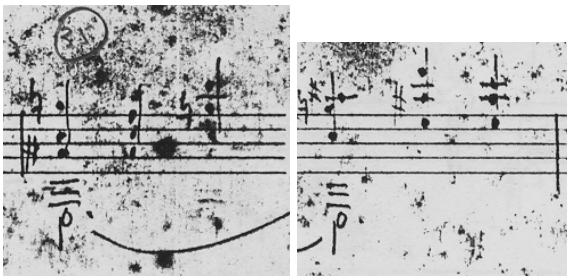
Measure 34

Ms1 – The dotted half note a is missing on the 2nd beat. There is a slur connecting e''' and e''.

Ms2, ME – A dotted whole note a is written for the whole measure.

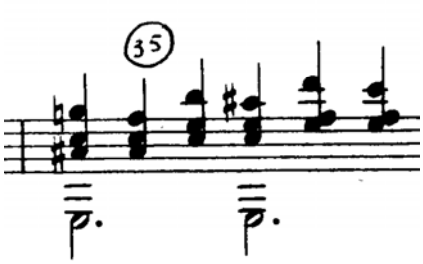
Measure 35

The harmonic concept changes from Ms1 to Ms2:
Ms1 – The notes in the upper voice in the second part of the 1st beat are a', d'', f''-sharp; on the third part they are c''-sharp, g, b''. The notes in the upper voice on the first part of the 2nd beat are c''-sharp, g, a''-sharp; on the second they are e'', a''-sharp, d'''; and on the third e'', a'', c'''-sharp. The second e is tied to the first one (see Ex.24).



Example no. 24, measure 35 of Ms1

Ms2, ME – The notes in the upper voice on the second part of the 1st beat are a', c''-sharp, f''-sharp; on the third they are c''-sharp, e'', b''. The notes in the upper voice on the first part of the 2nd beat are c''-sharp, e'', a''-sharp; on the second they are e'', f''-sharp, d'''; and on the third e'', f''-sharp, c'''-sharp. The second e is played, not tied (see Ex. 25).



Example no. 25, measure 35 of ME

Ms2 – The stems of the last four chords are missing in the upper voice.

Measure 36

Ms1 – The seventh a is added to the b minor chord on the downbeat.

Measure 37

Ms1 – The chord on the downbeat has the notes a, f', b', d'', g''-sharp.

Ms2, ME – The above-mentioned chord has the notes a, b', d'', f''. There is a sharp sign for the last note g''.

The chord in Ms1 is a diminished seventh chord based on the note g-sharp, with an added minor ninth. In Ms2 and ME the composer omitted the note g-sharp changing the chord into a diminished triad based on b, with a minor seventh. The sharp sign in Ms2 and ME is unnecessary.

Measure 38

Ms1, Ms2 – A natural sign is written for the g'' in the last chord.

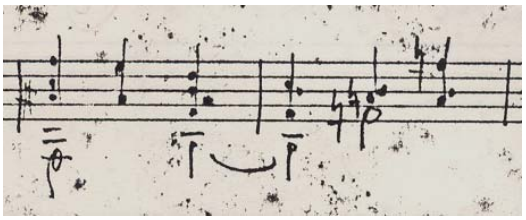
ME – The above-mentioned g'' is sharp.

There is a printing error in ME, as the g should be natural as in Ms1 and Ms2.

Measure 39

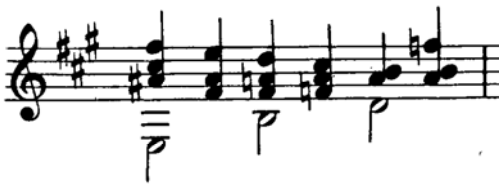
Ms1 – The note f-sharp is written in the first chord. The second part of the 1st beat has the notes a' and

e’’, and the third part has b’, f’-sharp, b’, d’’. The first part of the 2nd beat has the notes b (tied from the previous b), f’-sharp, b’, c’’-sharp, and the second part f’, a’, b’ (see Ex. 26).



Example no. 26, measure 39 of Ms1

Ms2, ME – The note e is written in the first chord. The second part of the 1st beat has the notes f’-sharp, a’, e’’, and the third part has b, f’-sharp, a’, d’’. The first part of the 2nd beat has the notes f’, a’, c’’-sharp and the second part has d’, a’, b’ (see, Ex. 27).

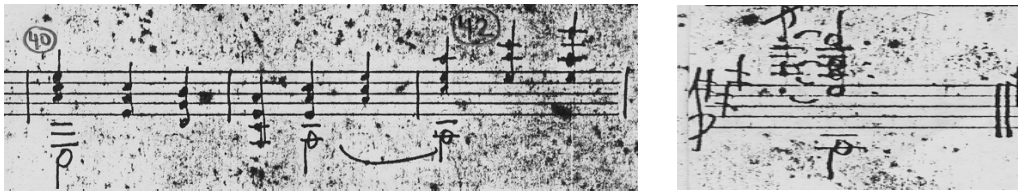


Example no. 27, measure 39 of ME

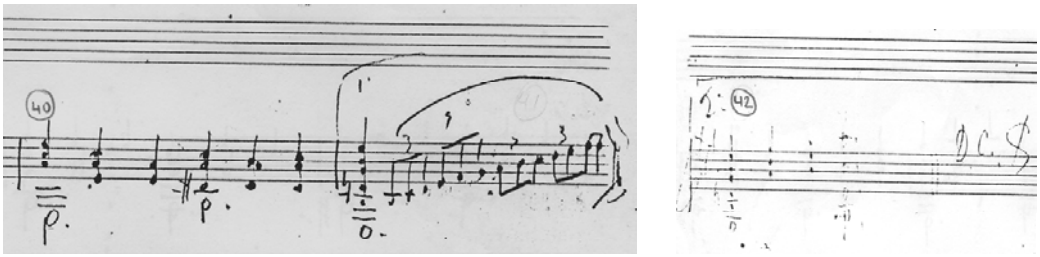
The composer changed notes when he was rewriting this measure in Ms2 without changing the basic harmony, i.e., he added the seventh (e) to the first chord (f-sharp Major), and the root f’-sharp to the second chord; he added the seventh a’ and the root in

the b minor chord--third part of the 1st beat and first of the 2nd respectively--, and substituted the fifth f' for the third d' in the b minor chord in the second part of the 2nd beat.

Measure 40	Ms1 – The last chord has the notes a', b', f''-sharp. Ms2, ME – The above-mentioned chord has the notes d', a', b'.
Measure 41	Ms1 – The note e on the downbeat is a quarter-note. The following scale in triplets starts with an eighth note rest and ends with an f''-sharp. After this measure the C section--which starts on measure 33--is rewritten. Ms2, ME – The note e on the downbeat is a dotted whole note. The scale starts with the eighth-note b and ends with an f''-sharp, which is connected to the previous eighth-note f''-sharp. There is a repetition sign for this section. ME – "*rit*" is written above the second part of the 2nd beat.
Measures 40, 42	There is a drastic change of concept from Ms1 to Ms2 in these two measures (see Ex. 28 and Ex. 29).



Example no. 28, measures 40, 42 of Ms1



Example no. 29, measures 40, 42 of Ms2

Measures 43-4	Ditto measures 1 and 2 concerning the differences. Ms1 – After m.44 the return of the A section is not rewritten. Ms2 – The indication **D.C. 𝄋** is written after m.42. ME – The A section is rewritten in full.

CHAPTER 4

CONCLUSIONS

The first purpose of the present research was to check the fidelity of the published scores with the composer's intentions. After comparisons were made between the available manuscripts and the edited versions, this author noticed several inconsistencies, mainly copy mistakes and idea changes by the composer himself. The copy mistakes have been identified here for correction in future editions.

Of particular interest with regard to the guitar in Villa-Lobos's *oeuvre* is his ability to realize the instrument's idiomatic potential; the principal element that makes the composer's guitar music unique is his organic knowledge of the instrument, thus allowing him to create a symbiotic relationship between the technical and musical aspects in his writing for the instrument.

On numerous occasions throughout Villa-Lobos's works for guitar, the composer employs technical devices that are especially characteristic of the instrument. For instance, one of the technical devices frequently found is the use of the same disposition of the fingers to go through the fingerboard of the instrument in several different

positions, e.g., Preludes no. 2 and no. 3; this particular device frequently creates an impressionistic feeling, especially when associated with pedal notes on open strings.

When the differences are observed, excluding the copy mistakes, Villa-Lobos's compositional process becomes clear; the procedure of making copies from a first draft allowed him to refine the original idea of a passage and sometimes the conception of a whole piece, as observed in the Prelude no.1 and *Simples*. For the composer the attitude of making a copy was a way to rethink the work; by suppressing or modifying pre-existent ideas and frequently by adding new elements, the procedure of copying a piece became a process for rewriting the piece.

This author believes that drawing attention to the differences between the manuscripts and the editions, in addition to recognizing compositional devices and procedures, offers the interpreters a considerable amount of material for a better understanding of Heitor Villa-Lobos's *oeuvre* for guitar, and might provide them with a different approach to interpreting the pieces. The vital point to be observed here is that the accuracy of the editions can no longer be assumed. Further, the printing errors pointed out throughout this document must be corrected, and the differences that have been noted (with the attendant search for explanations) should be considered in order for a more comprehensive interpretation of this extraordinary music to be attained.

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BIOGRAPHICAL SKETCH

Classical guitarist Eduardo Meirinhos is a professor at the Universidade Federal de Goiás, Brazil, where he teaches guitar, guitar literature, and chamber music. His musical education began in São Paulo, Brazil at a very early age, when he started private guitar lessons with Adhemar R. Andrade and David de Giorgi. He later entered the Conservatório Dramático e Musical de São Paulo and for three years studied guitar with Isaías Sávio and Ana Lia de Oliveira. Then for the next two years, while still living in São Paulo, he studied with Henrique Pinto. In 1987 he moved to Germany for three years, with his musical studies being sponsored by the German government through the Deutcher Academischer Austauschdienst. In Hanover he studied with Hans Michael Koch and obtained his undergraduate degree at the Staatliche Hochschule für Musik und Theater Hannover in 1989. When he returned to São Paulo in 1994 he was admitted to the graduate program in the Music Department at the University of São Paulo, where he obtained the masters degree in musicology in 1997. From 1999 to 2002 he pursued his doctoral studies in the School of Music at the Florida State University, studying guitar with Bruce Holzman.

Meirinhos has studied composition with Siegfried Schmidt (Brazil), Mario Ficareli (Brazil), and Ladislav Kupkovic (Germany). In musicology he studied with and had orientation in academic works by Günter Katzenberger (Germany), José Eduardo Gandra da Silva Martins (Brazil), and most recently with Jeffery Kite-Powell (USA).

He has given concerts in South America, Germany, and the United States, participating in several music festivals as both teacher and performer. These include the Festival de Música de Londrina, Festival de Inverno de Campos do Jordão, and Seminario de Musica de Montenegro. In 1997 he recorded the CD Radames Gnattali, Sonatas e Sonatinas, and in 1998, he participated in the live recording of the Festival de Musica de Londrina, which was also made into a CD.

Eduardo has been a prize winner in several significant guitar competitions. These include: Concurso de Violão de Araçatuba (São Paulo) and I Concurso de Violão Nelson Allan (Rio de Janeiro) (1st prize in both)*;* for all instruments and voice he received the first prize in the IV Concurso de Música Erudita Brasileira (São Paulo) and third in the VI Concurso Eldorado de Música (São Paulo). Three consecutive years 1981, 1982 and 1983 he received the first prize in the Concurso de Composição Troféu Bach in São Paulo.

While studying in Hanover, Germany in 1989, he had the honor of performing in the world premier of Greek composer Nikos Platirrachos's *Lisistrati*, for violin, viola, clarinet and cello, in which the guitar is featured as a solo instrument. He has also premiered performances of *Laudate Dominae*, *Toada Triste*, *Um Tranquilo Entardecer*, *Cantiga de Ninar* by Siegfried Schmidt, and he organized the first Brazilian performance of *Variations sur un Thème de Django Reinhardt* by the Cuban composer Leo Brouwer.