

Heitor Villa-Lobos

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Doze Estudos para Violão



edited by C. Nelson

The Guitar Studies of Heitor Villa-Lobos

These twelve studies are copied from Editions Max Eschig M.E. 9333 © 1953. By virtue of their being copyrighted and also easily available from the publishers there seems little point in creating a new edition such as this. The reason that I did so, however, is that the Eschig editions, which probably came more or less directly from the hand of Villa-Lobos himself, contain almost no fingering indications. The material, while not particularly difficult, does range all over the guitar fingerboard in such a way as to make it very challenging to play on sight. The best fingering is not always obvious in these pieces. Even if one makes the considerable effort required to work it out, the result is likely to be a very messy copy of one's music.

The fingering I have added is that which I feel to be useful to a broad range of guitarists, leaving out only very natural or not particularly important usage for the left hand and providing at least some indication of that for the right hand.

An additional factor which led me to copy these studies is that of certain conventions followed in the original editions. One of these is the very frequent appearance of unnecessary sharps, flats and naturals. This can be disorienting. The usage of "courtesy" accidentals is unnecessary if one follows the usual rules of key signature and employment of accidentals. Where courtesy accidentals do appear warranted, they may best be enclosed in parentheses to eliminate possible confusion. I have removed redundant accidentals except in a very few cases and have parenthesized the exceptions.

Another convention, sufficiently confusing to cause comment on it to appear in both introductions and appendices to the Eschig editions, is that of the notation of harmonics. Rather than propagate this non-standard and occasional inconsistent notation I have replaced it with notation I feel to be most literally accurate. The tone actually to be produced is shown. That it is a harmonic is indicated by a diamond shaped note head along with the fret position at which the string should be damped and whatever other fingering indications might seem appropriate.

More a lack of convention in the source edition is that of inconsistent usage of repeats. There are several cases in these studies where one or many measures of music are re-printed when this could have been avoided by application of standard repeat notation. Such repeat notation is used in many cases in the originals but consistent application saved a few pages and clarified the form of several of these studies.

A final factor, which seems not a major one in these editions, is that of simple errors in notation or printing. There are not many, but there appear to be a few. Correcting probable "errors" can be a dicey business. In some cases I have made changes and in others I have not. Among the possibilities I did not change are in measures 19 of #1; 47 of #4; 54 of #8; 34 of #11. Among those I did are in measures 63 of #4; 54, 55 and 56 of #7; 39 of #8; 17, 20 and the next to the last of #12.

I have propagated all articulations, dynamic expressions and other comments more or less exactly as they appear in the source edition. In a few cases I have added my own comments, mostly for repeat instructions and clarification of fingering. I chose to add these in Portuguese mostly on a whim, to add seasoning to the mix of French and Italian already in use in the source, but partly in tribute to the native tongue of the composer.

- C. Nelson
Santa Ynez Valley

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Étude Nº 1

Étude des arpèges

Heitor Villa-Lobos

Allegro non troppo

The musical score consists of seven staves of music. The first staff (measures 1-2) includes fingerings (i, m, i, m, i, m, i, m) and dynamics (p). The second staff (measures 3-4) has a measure rest. The third staff (measures 5-6) has a measure rest. The fourth staff (measures 7-8) has a measure rest. The fifth staff (measures 9-10) is marked 'CVII' and includes the instruction 'símil no baixo'. The sixth staff (measures 11-12) includes circled fingerings (4, 5, 3) and (2). The seventh staff (measures 13-14) includes a measure rest and the instruction 'símil com a mão esquerda descendo'.

15

17

19

21

23

CII

25

CVII

27

29

31

rall.

Lento

CVIII

Étude N^o 2

Des arpèges

Heitor Villa-Lobos

Allegro

3

5

7

9

11

CXII

CXII

CIV

① ② ① ② ③ ④ ⑤ ⑥

13 CII

15 CIV CII

17 CIV

19 CIX CII

21 CIV

23

25 ded. com mão dir. a p ΦXIV CII

Étude Nº 3

Allegro moderato

Heitor Villa-Lobos

Allegro moderato

The musical score is written for guitar in 3/4 time, key of D major. It consists of six systems of music. The first system begins with a dynamic marking of *f* and includes a repeat sign. The second system contains a measure with a *p* dynamic marking. The third system features a *sfz* dynamic marking and includes circled numbers 2, 3, and 4, likely indicating fingering. The fourth system includes circled numbers 4, 5, and 6, and a ΦV marking above a measure. The fifth system is marked with **CII** and includes circled numbers 5, 4, 3, 2, and 1. The sixth system is divided into two parts: the first part is marked with **CVII** and includes circled numbers 4 and 3; the second part is marked with **CIX** and ΦVII , and includes circled numbers 4, 2, 3, and 3.

CV ————— CIII —————

13

15 *sfz*

17

19

22 *sfz* D.C.

25

28 *rall.*

Étude N^o 4

Des accords répétés

Heitor Villa-Lobos

Poco moderato

The musical score is written for guitar in treble clef with a key signature of one sharp (F#). It consists of six systems of music, each containing a single melodic line with repeated chords. The first system (measures 1-5) is marked *p* and includes *rit.* markings. The second system (measures 6-12) is marked *sfz* and *f*, with a *poco allarg.* instruction. The third system (measures 9-12) is marked *a tempo* and includes a circled number 6 and a *rit.* marking. The fourth system (measures 13-12) is marked *simil mão esquerda* and *allarg.*. The fifth system (measures 15-14) is marked *Meno* and *f*. The sixth system (measures 17-16) continues the chordal pattern. Above the staff, chord symbols CIII, CIIII, CV, CVI, CVII, CVIII, CIX, CVIII, and CVII are indicated. The score includes various fingerings, including a circled 6, and dynamic markings such as *p*, *sfz*, *f*, and *Meno*. Tempo markings include *Poco moderato*, *rit.*, *a tempo*, and *allarg.*

21

allarg.

25

a tempo

CIII

CIII

CIV

p

sfz

30

CIII

CIV

CV

ΦIII

ΦI

sfz

35

CV

CV

CV

CV

a tempo

rall.

mf

39

③

④

⑥

simil mão esquerda

44

Grandioso

rall.

ff

mf

47

⑥

simil mão esquerda

49

51

52

53

55

61

aXII

aVII

allarg.

fff

Étude Nº 5

Andantino

Heitor Villa-Lobos

Andantino *mf*

22

25

p

28

31

34

37

40

43 *rall.*

46 *Poco meno*

49

52

55

58

62 *rall.*

aV

Étude Nº 6

Poco allegro

Heitor Villa-Lobos

Poco allegro

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of one sharp (F#). The notation features chords and arpeggiated figures. Above the staff, measures are labeled with Roman numerals: CII, CII, CII, CIII, CV, CVI, CVII. A dynamic marking of *sfz* is placed below the first measure.

simil mão esquerda

Musical notation for measures 6-10. This section is marked *simil mão esquerda*. The notation includes circled fingerings (1, 2, 3, 4, 5) and slurs. Roman numerals CII, CIII, CV, CVI, CVII are indicated above the staff.

Musical notation for measures 11-15. The notation continues with chords and arpeggiated figures. Roman numerals CIX, CVII, CV are indicated above the staff. A *simil mão esquerda* marking is present at the end of the section.

Musical notation for measures 16-21. The notation includes chords and arpeggiated figures. Roman numerals CIII, CI, CII, CII are indicated above the staff. The tempo marking *rall.* is present above measure 17, and *a tempo* is present above measure 19.

Musical notation for measures 22-27. The notation includes chords and arpeggiated figures. Roman numerals CX, CIX, CVIII, CVII, CVI, CV, CIV, CIII, CII, CI are indicated above the staff. A *rall.* marking is present above measure 24, and *simil mão esquerda* is written below the staff.

Musical notation for measures 28-33. The notation includes chords and arpeggiated figures. Roman numerals CII, CII, CII, CIII, CV, CVI, CVII are indicated above the staff. The tempo marking *a tempo* is present above measure 28.

32

36

rall. **Meno**

40

cresc. *simil mão esquerda*

CIX CVII CV CIII CI

44

allarg.

CI CII CII CII

48

simil mão esquerda

CX CIX CVIII CVII CVI

52

allarg. **Meno**

CV CVIV CIII CII CI CI CII CIII CII CII

56

allarg. **ff**

aXII

Étude N^o 7

Très animé

Heitor Villa-Lobos

Très animé

mf

CI

CII

CIII

CIV

10

12

14

16

Moins

rit.

3

18

p

4

1

20

p

4

22

p

CII

2

24

p

5

CII

26

p

CII

28

p

4

30

p

6

allarg.

allarg.

4

32

p

CI

34

p

CII

37 CIII CIV

Musical staff 37-40. Measure 37 starts with a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It features a melodic line with various ornaments and a bass line with chords. Measure 40 has a circled '4' above it.

40

Musical staff 40-42. Measure 40 continues the melodic line from the previous staff. Measure 42 is marked 'Piu mosso'.

42 Piu mosso CII CIV CII CII CIV CV CVI CXII

Musical staff 42-45. Measure 42 is marked 'Piu mosso' and 'f'. The staff contains a series of chords with various ornaments and trills. Measure 45 has a circled '4' above it.

45 CXI CIX CVIII CVI CV CIII CII CI CI CIII CV tr CIII

Musical staff 45-48. Measure 45 continues the chordal texture. Measure 48 is marked 'sfz'.

48 CI CIII CV tr CVIII CI CIII CV tr CIII CI CIII CV tr CVIII

Musical staff 48-51. Measure 48 is marked 'sfz'. Measure 51 is marked 'allarg.'.

51 CI CIII CV tr CVIII CV CVIII CV CVIII CIV CVII CIV CVII CIV

Musical staff 51-55. Measure 51 is marked 'sfz'. Measure 55 is marked 'a tempo'.

55 12 6 a tempo 2. 12 6 allarg. Vif

Musical staff 55-57. Measure 55 is marked 'f'. Measure 57 is marked 'allarg.' and 'Vif'.

57

Musical staff 57-60. Measure 57 is marked 'ff' and 'sur le chevalet'. Measure 60 has a circled '6' below it.

Étude N^o 8

Modéré

Heitor Villa-Lobos

Modéré

CV — CIV —

1. 2.

rall. rit. rall.

17 $\frac{3}{4}$ *a tempo* CII CII CII

21 CII CII CII

26 CVI CVI *cresc.*

29 CVI CVI *animando*

32 *string.*

35 *a tempo* CIV
molto rall. *mf*
pp 6

40 *a tempo* CII ΦIX
p *m* *i* *p*

45 ΦVII
p *m* *i* *p*

49 *rit.* *p* *m* *i* *p* *sf*

52 *sfz* *f*

56 CIV *D.S. al* Φ
rall.

59 *Lent* ΦVII ΦIX *alV*
rall. 5 6

Étude Nº 9

Très peu animé

Heitor Villa-Lobos

Très peu animé

The musical score is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#). It consists of seven staves of music. The first staff begins with a dynamic marking of *f* and contains measures 1-3. The second staff starts at measure 4 with a *rall.* marking, followed by *a tempo* at measure 6. The third staff contains measures 7-9. The fourth staff starts at measure 10 and includes a sixteenth-note run with fingerings *i*, *m*, *a*, *i*, *m*, *p*, *p*, *p*, *i*, *m*, and a circled 4. The fifth staff contains measures 12-14 and includes circled 3 and 6. The sixth staff starts at measure 15 with a *D.C. ao signo (3a. vez)* instruction and an *allarg.* marking, ending with a circled 4. The seventh staff starts at measure 18 and includes circled 1, 2, 3, 4, and 3. Above the staves, chord diagrams are indicated by Roman numerals: ΦIX, ΦVII, ΦV, ΦIX, ΦVII, ΦV, ΦIV, ΦVII, ΦV, ΦIV, ΦII, ΦI, ΦII, ΦIX, ΦVII, ΦV, ΦX, ΦIX, ΦX, ΦIX, ΦVII, ΦX, ΦIX, ΦVII, ΦV, ΦIV, ΦII, ΦIV, ΦII, ΦIV.

21 Φ IX Φ VII Φ V Φ IX Φ VII Φ V Φ IV

23 Φ VII Φ V Φ IV Φ II Φ I Φ II Φ IX

25 Φ VII Φ V Φ X Φ IX Φ X

27 Φ IX Φ VII Φ X Φ IX Φ VII Φ V Φ IV

29 Φ II Φ IV 6 6 6

31 Φ I Φ I

33 *simil mão esquerda*

35

rall.

38

ΦIX ΦVII ΦV

40

ΦVII ΦV ΦIV CII ΦI CIV

42

ΦI

m a p i m i

44

CIV CIII CII ΦIX ΦVII ΦV

allarg. *a tempo*

46

ΦIX ΦVII ΦV ΦIV ΦII

48

ΦI ΦII CIV CII CII

allarg.

Étude Nº 10

Très animé

Heitor Villa-Lobos

Très animé

The musical score is written for guitar and piano. It consists of six systems of music. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The piano part starts with a dynamic marking of *p* (piano). The guitar part features a series of chords and melodic lines. The second system continues the piece, with a measure number '5' at the beginning. The third system includes triplets and a dynamic marking of *cresc. poco a poco* (crescendo poco a poco). The fourth system has measure numbers '12' and '15' and includes a 'ΦIV' marking. The fifth system has measure numbers '18' and '21' and includes a 'Vif' marking and a sequence of fingering numbers (6, 5, 4, 3, 2, 1) above the notes. The sixth system continues the piece with further melodic and harmonic development.

Un peu animé

Musical score for guitar, measures 21-37. The piece is titled "Un peu animé". The score is written in treble clef with a 4/4 time signature. It begins with a dynamic marking of *p* (piano) and includes the instruction "en dehors" (out of the neck) for measures 21-22. The music consists of a continuous eighth-note pattern, often beamed in groups of four. Measure numbers 21, 23, 25, 27, 29, 31, 33, 35, and 37 are indicated at the start of their respective staves. Fingerings (1-4) and circled numbers (4, 5) are provided for various notes. A key signature change to one sharp (F#) occurs between measures 27 and 29. A capo position is indicated by a bracket and the letter 'a' above the staff between measures 27 and 28. The score concludes with a final measure (37) marked with a fermata.

39 1 4 2 3 1 2 1 2 3 4 5

41 1 4 2 3 1 2 1 2 3 4 5

43 *p* *i* 0 3 3 4 *aXII* 4

45 0 3 3 4 *aXII* *p*

47 *m* *p* *i* *aXII*

49

51 2 4 2 4 2 4 2 4 2 4 2 4 1

53 2 4 2 4 2 4 2 4 2 4 2 4 1

55

0

57

sfz

60

sfz

63

sfz *sfz*

65

Vif

67

simil mão esquerda

69

71

fff *cresc.* *fff* *p*

Étude Nº 11

Lent

Heitor Villa-Lobos

Lent

Più mosso

mf
Bien chanté et très expressif dans la corde <D>

rall.

Più mosso

Animé
sfz p

sfz p
sfz p
sfz p
f

p
sfz p
sfz p
sfz p

23 *sfz* *mf* *f* *sfz p* *sfz p* *sfz p*

26 *sfz p* *sfz p* *mf* *f*

28 *sfz p* *sfz p* *sfz p* *sfz p* *sfz p*

31 *mf* *f*

33 *f*

36 *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p*

39 *sfz* *mf* *f* *sfz p*

42 *sfz sfz sfz sfz p mf f*

45 *sfz p mf f rall.*

Poco meno 48 *mf bien rythmé*

50 *sfz sfz sfz sfz sfz mf*

52 *f*

54 *sfz sfz sfz mf*

56 *sfz sfz sfz mf*

58

60

62

64

Animé

66

68

71

74 *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *mf* *sfz*

76 *sfz* *p* *mf* *f* *p*

79

82 *rall.*

Lent *p* *Più mosso*

Lent *p*

Più mosso *dim. e rall.* *ppp*

Étude Nº 12

Animé

Heitor Villa-Lobos

Animé

The musical score consists of eight staves of music in treble clef. The piece is in 3/4 time and begins with a forte (*f*) dynamic. The notation includes various chords, often with slurs and accents. Technical markings such as *φ*, *φX*, *φVII*, *φIV*, and *φI* are used to denote specific chord types. Fingerings are indicated by numbers 1-4. Some measures include a 2/4 time signature change. The score concludes with a final chord on the eighth staff.

16

18

20

22

25

27

30

32

35

mf *f*

37

mf *f*

39 Più mosso

mf

42

45

48

51

54

57

60

63

gliss. avec un doigt

66

69

rall. D.C. ao signo

72

75

anim.

77

gliss. très rapide avec un doigt de la main droite