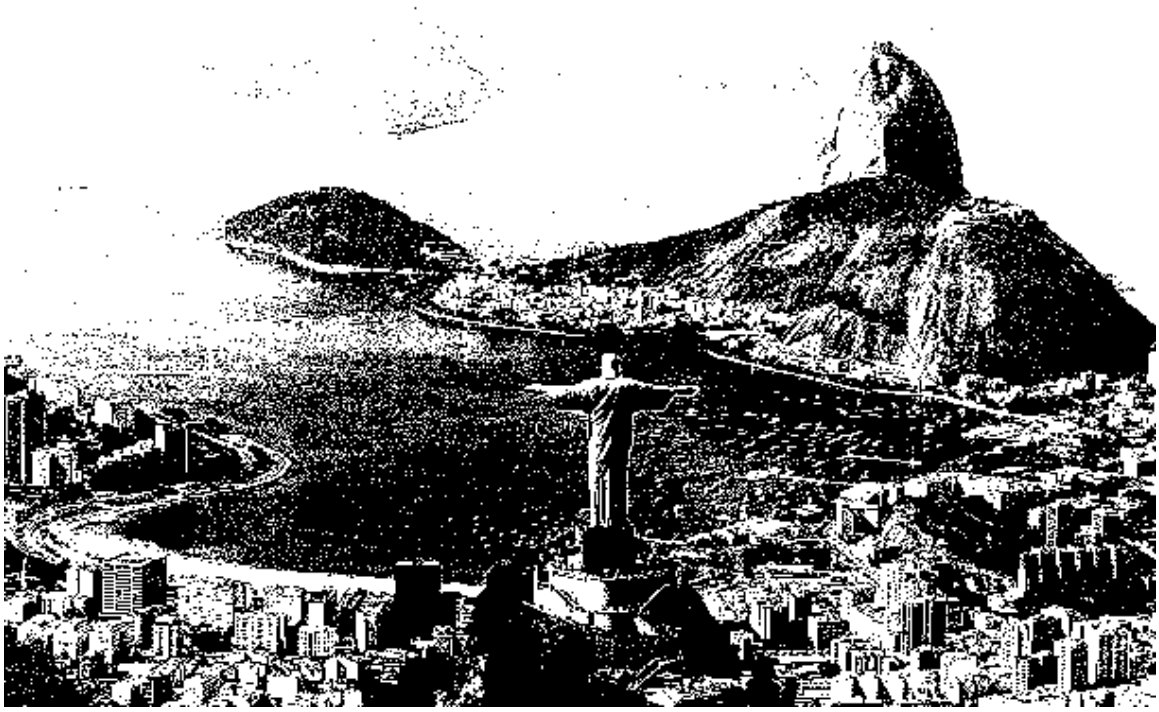
Heitor Villa-Lobos

~

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

Preliminary edition – August, 2000

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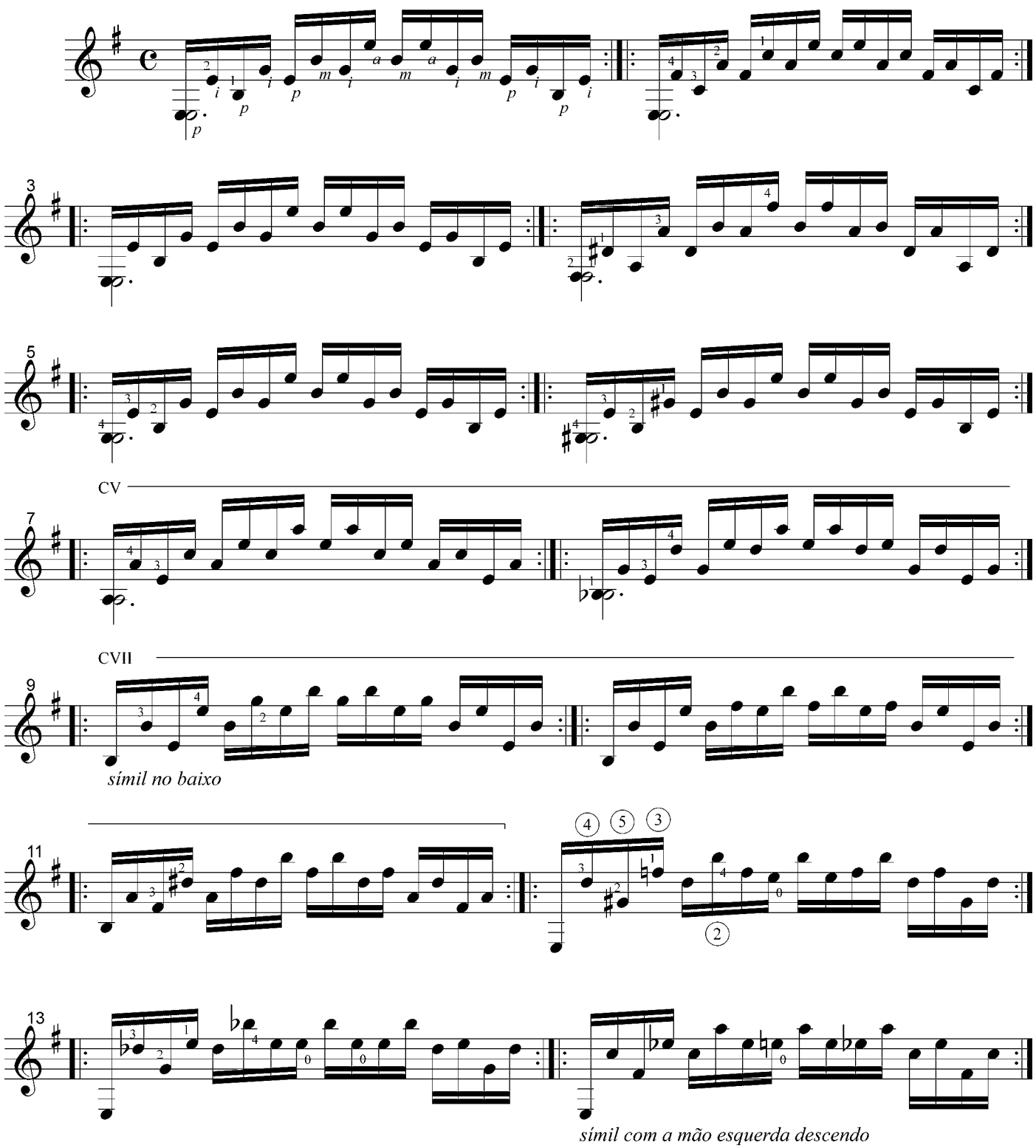
Étude Nº 1

Étude des arpéges

Heitor Villa-Lobos

Allegro non troppo



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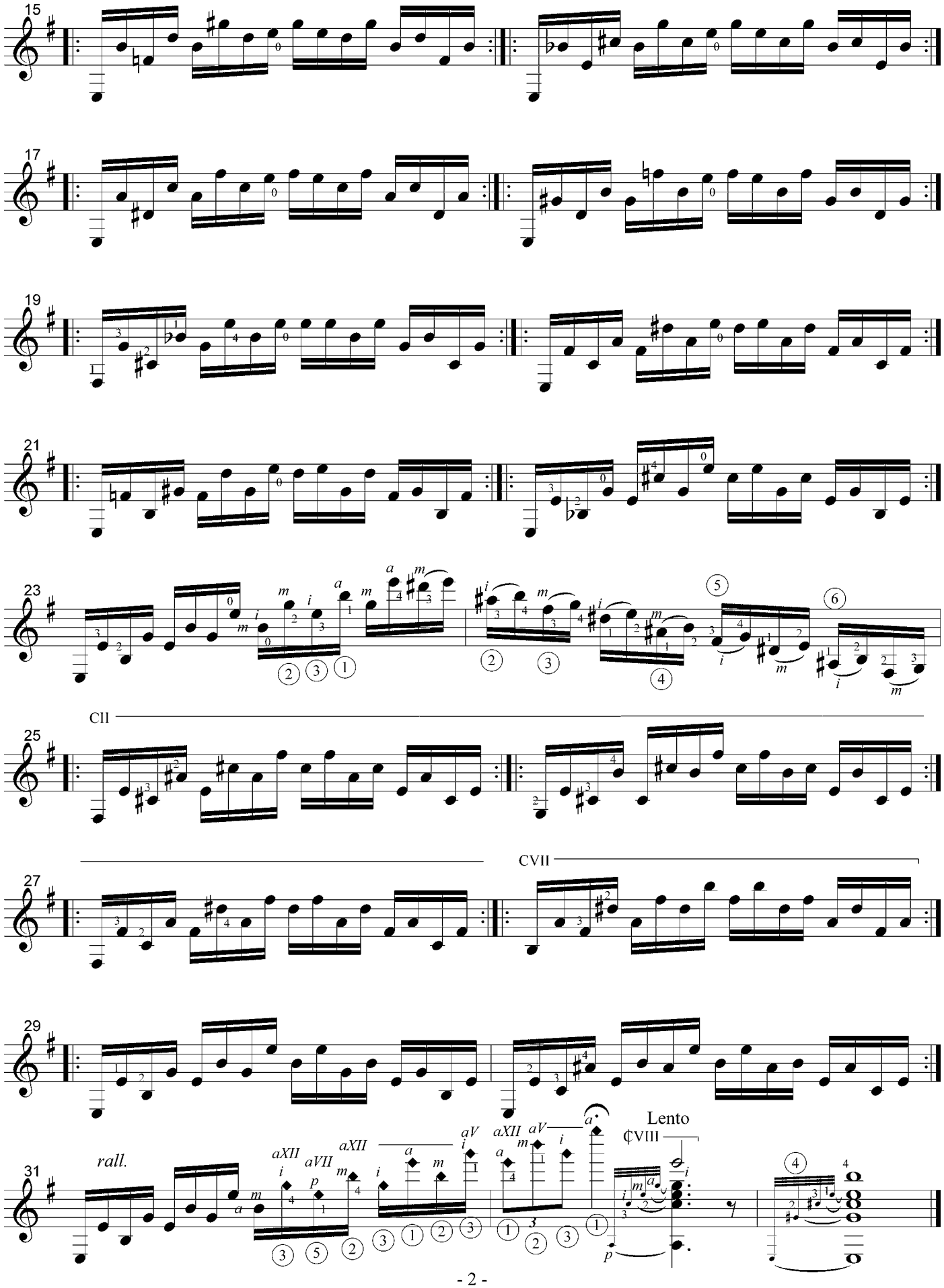
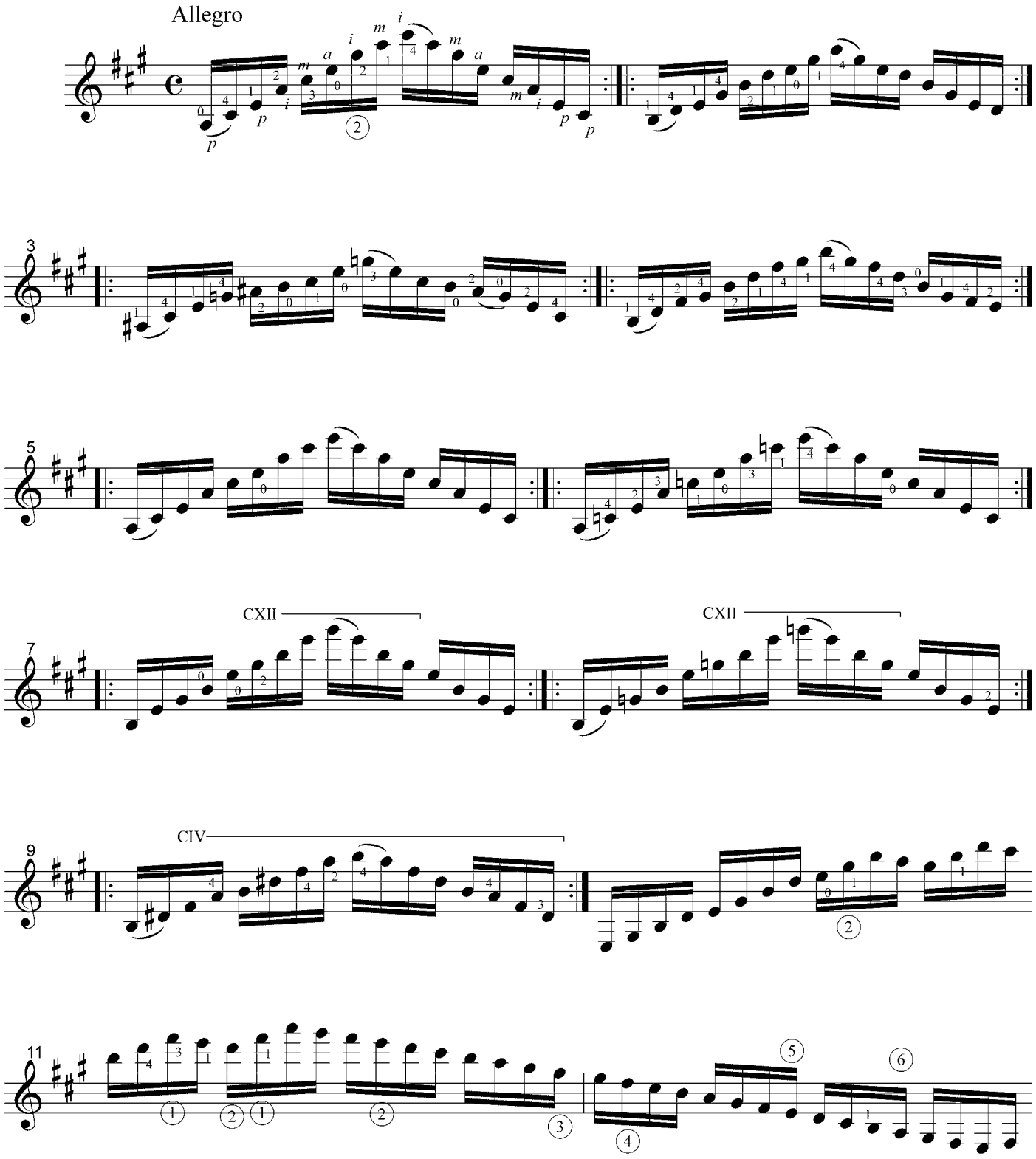

15
17
19
21
23
25
CII
27
CVII
29
31
rall.
Lento
¢VIII

Étude Nº 2

Des arpéges

Heitor Villa-Lobos



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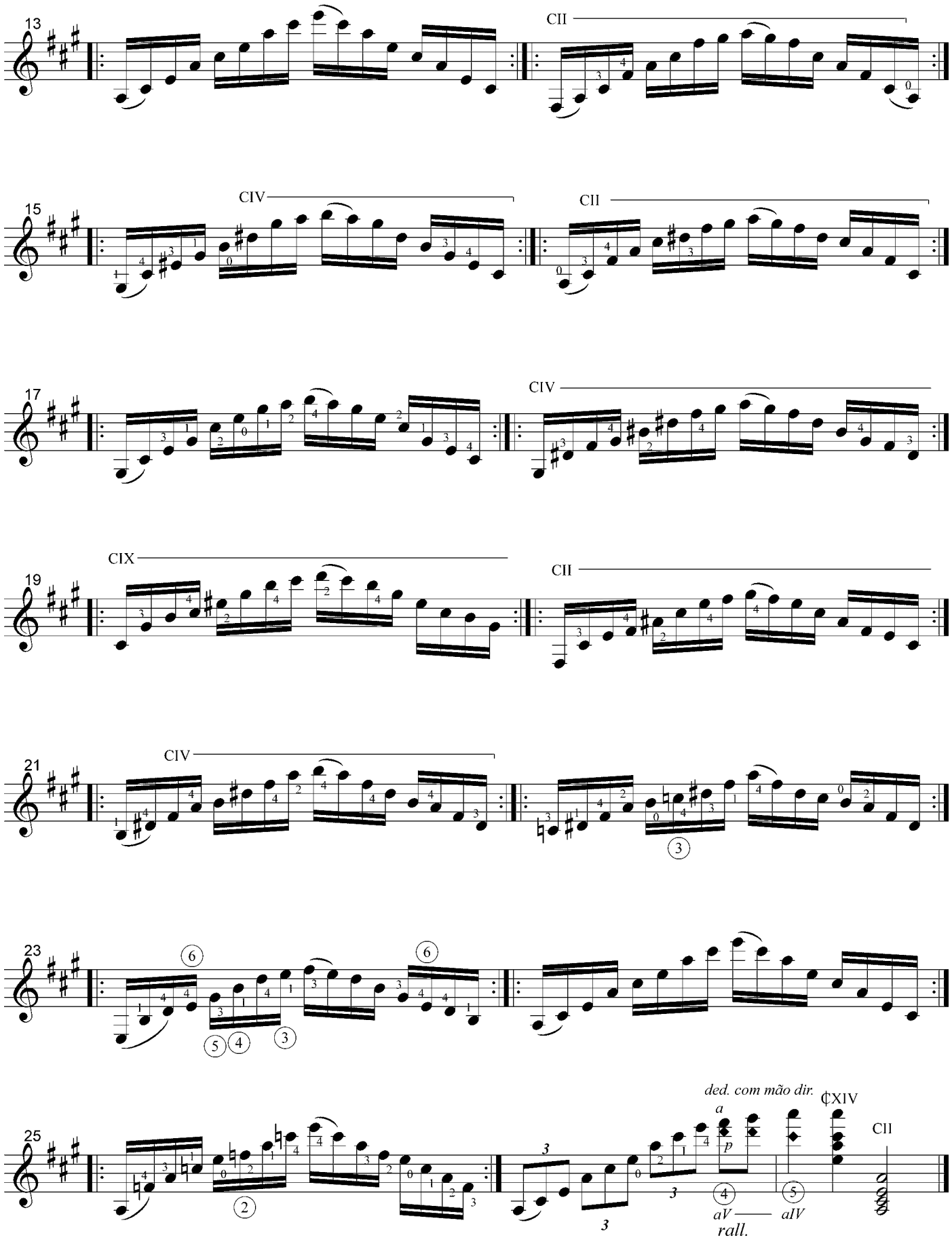
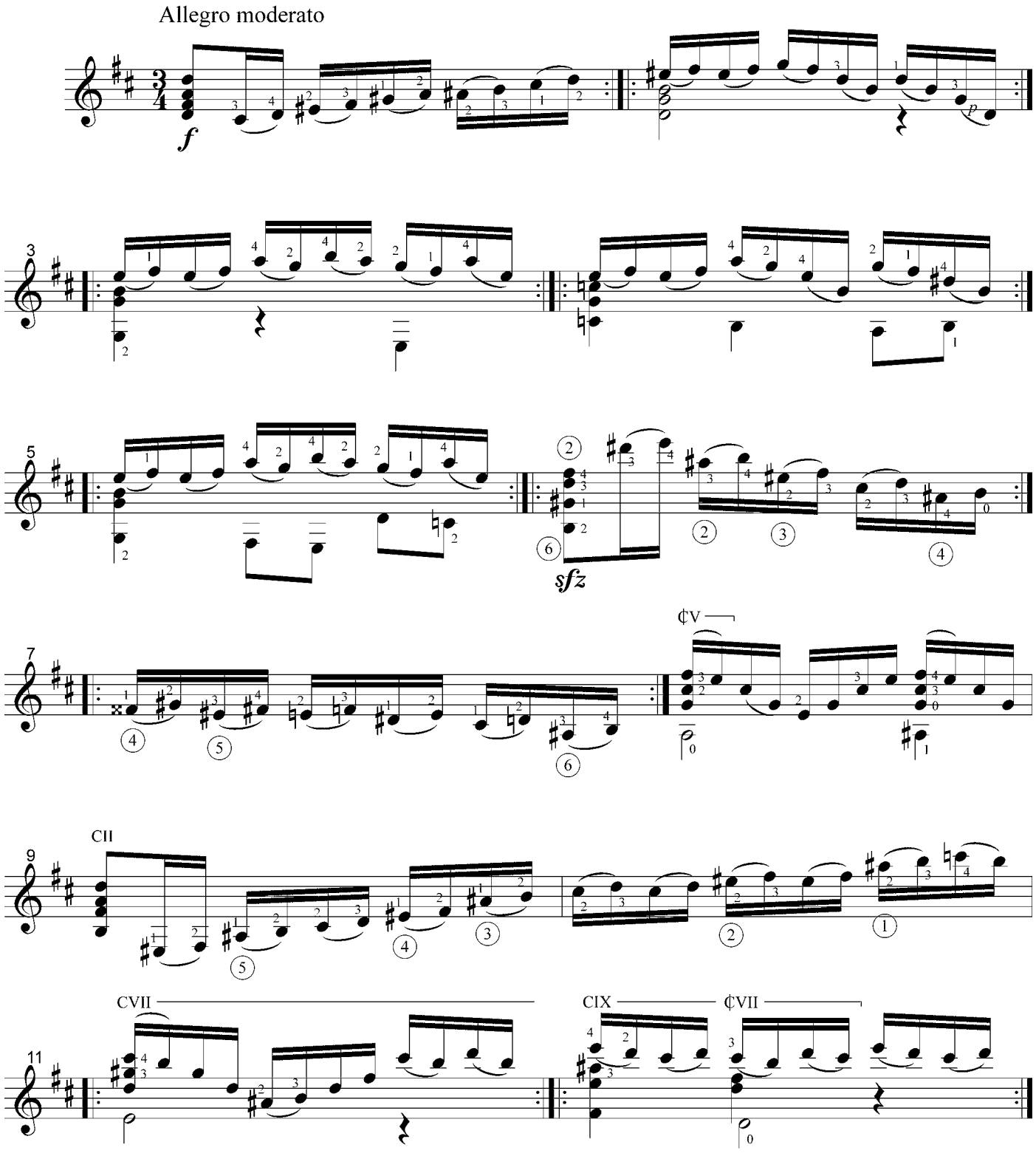

13
CII
15
CIV
CII
17
CIV
19
CIX
CII
21
CIV
23
25
ded. com mão dir.
a
p
¢XIV
CII
aV
aIV
rall.

Étude Nº 3

Allegro moderato

Heitor Villa-Lobos



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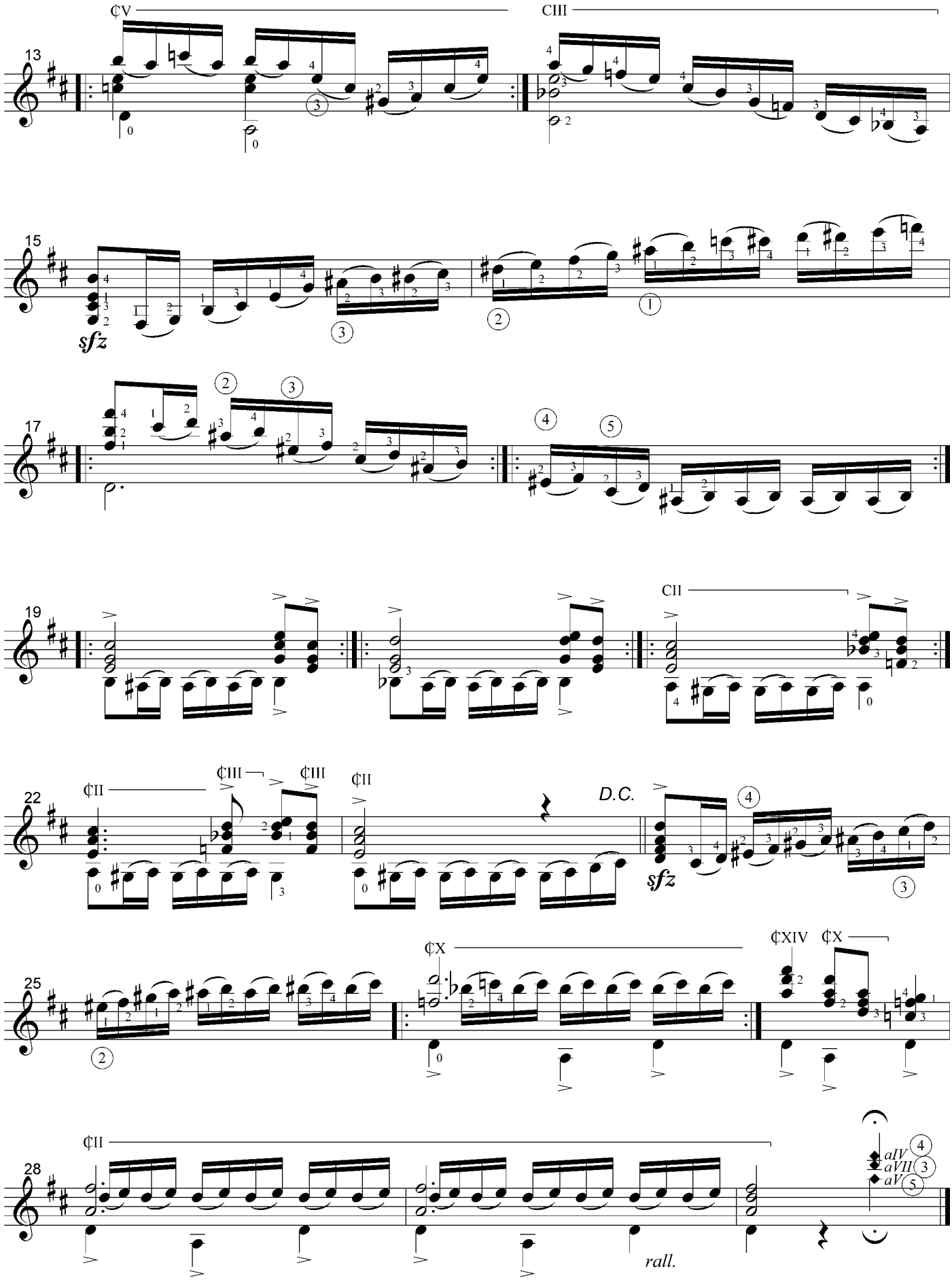
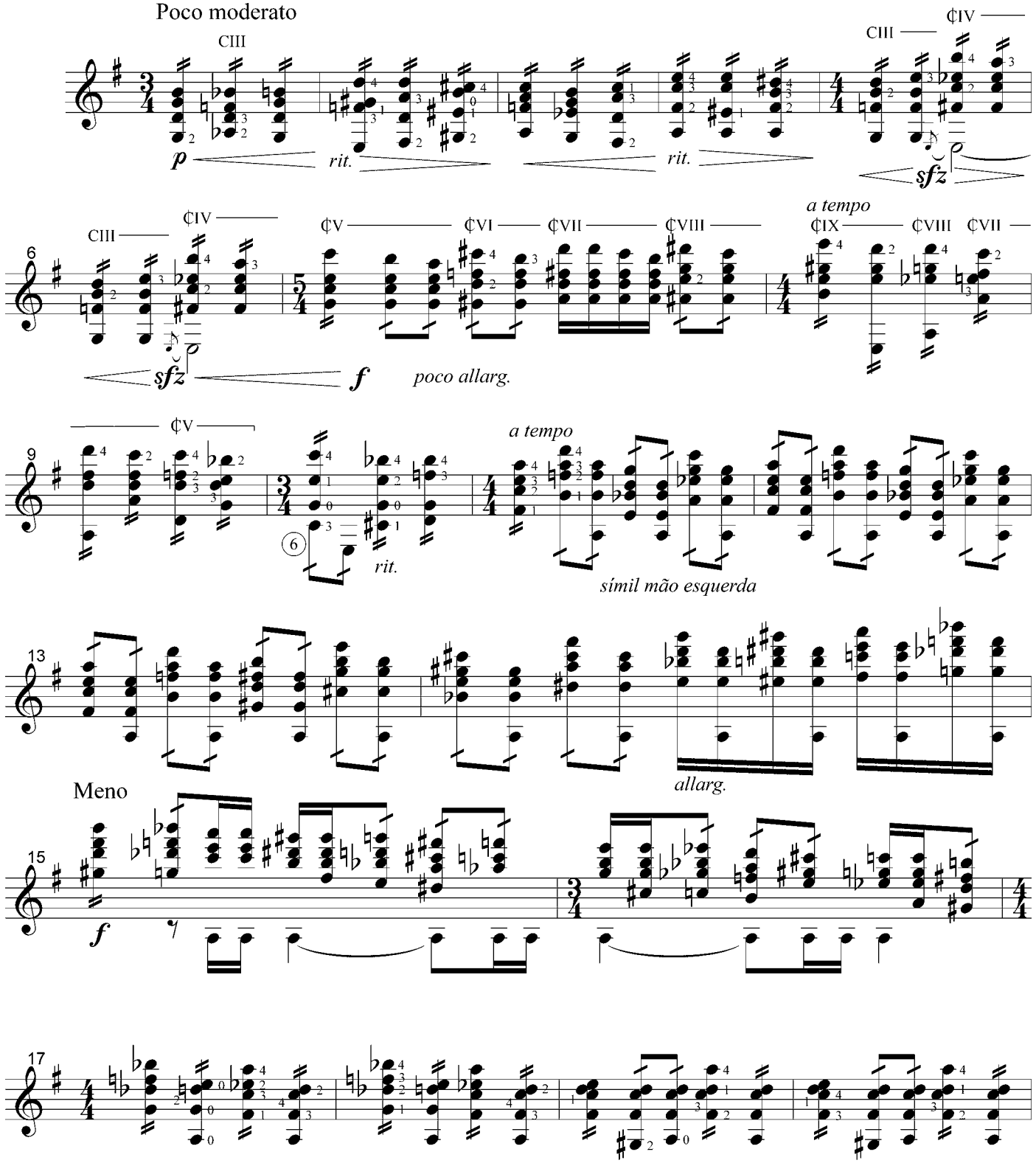

¢V
CIII
13
15
sfz
17
19
CII
22
¢II
¢III
¢III
¢II
D.C.
sfz
25
¢X
¢XIV
¢X
28
¢II
aIV
aVII
aV
rall.

Étude Nº 4

Des accords répétés

Heitor Villa-Lobos



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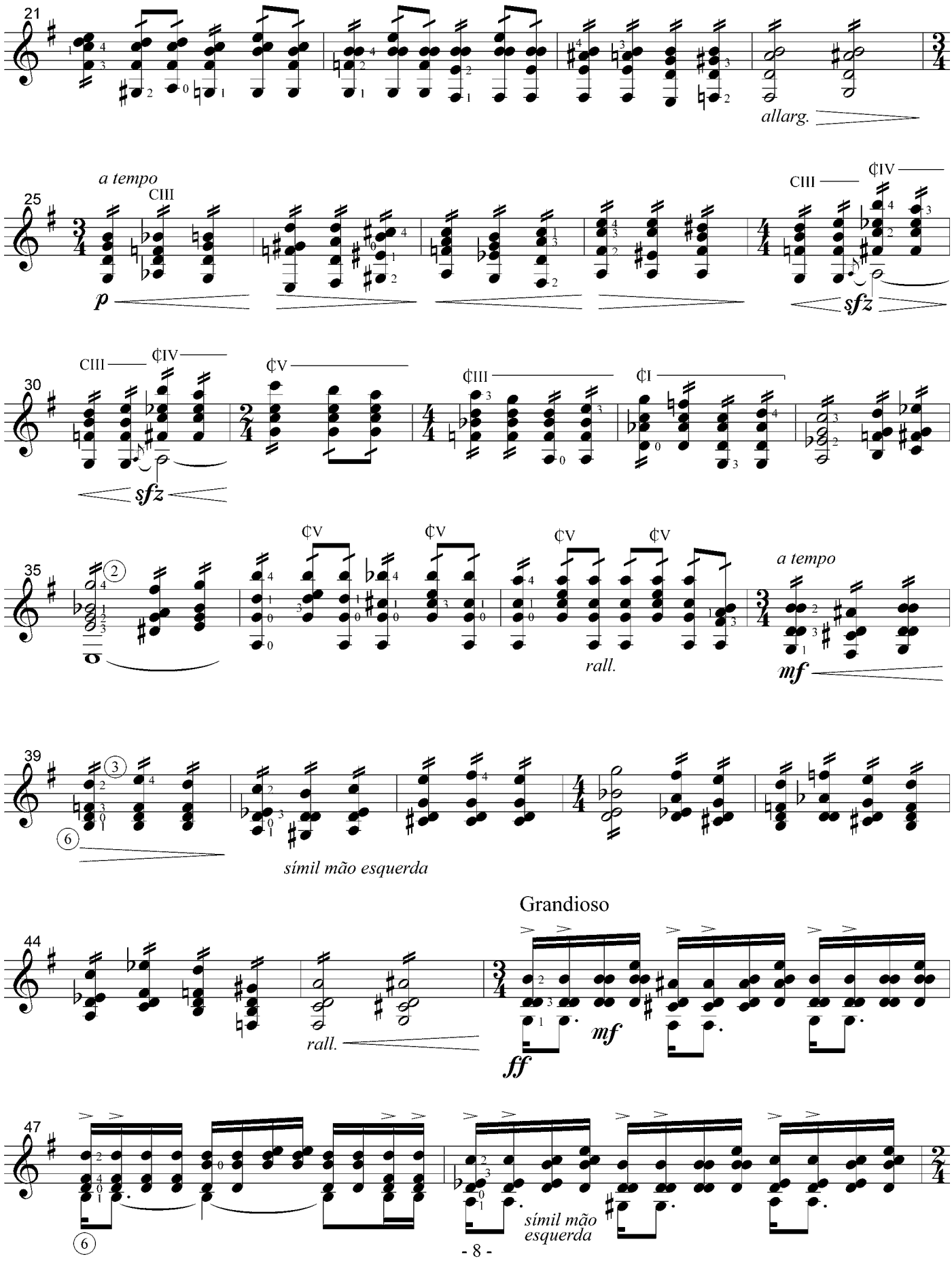
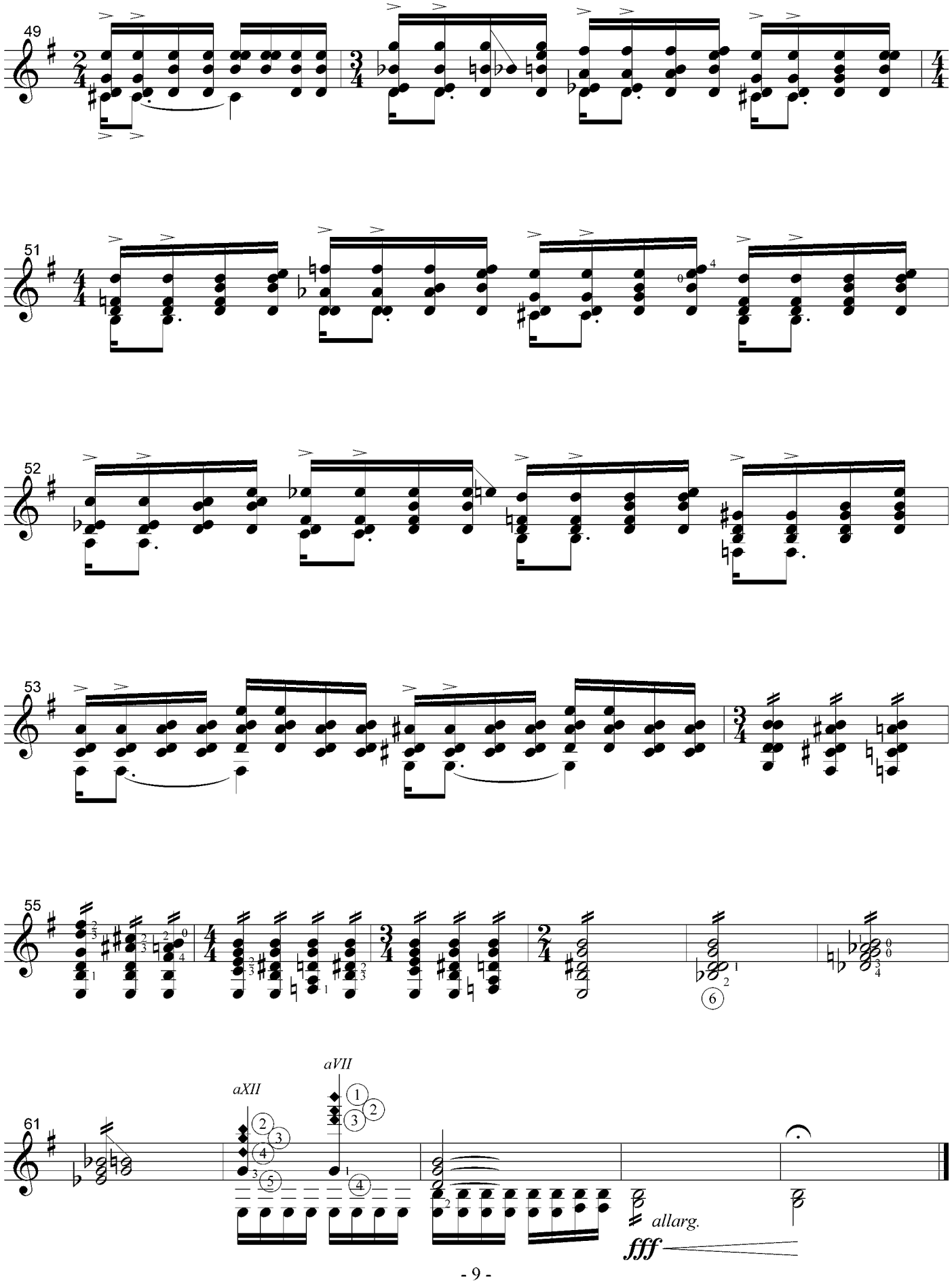

21
allarg.
a tempo
25
CIII
p
CIII
¢IV
sfz
30
CIII
¢IV
sfz
¢V
¢III
¢I
35
¢V
¢V
¢V
¢V
rall.
a tempo
mf
39
símil mão esquerda
Grandioso
44
rall.
ff
mf
47
símil mão
esquerda


49
51
52
53
55
61
aXII
aVII
allarg.
fff

Étude Nº 5

Andantino

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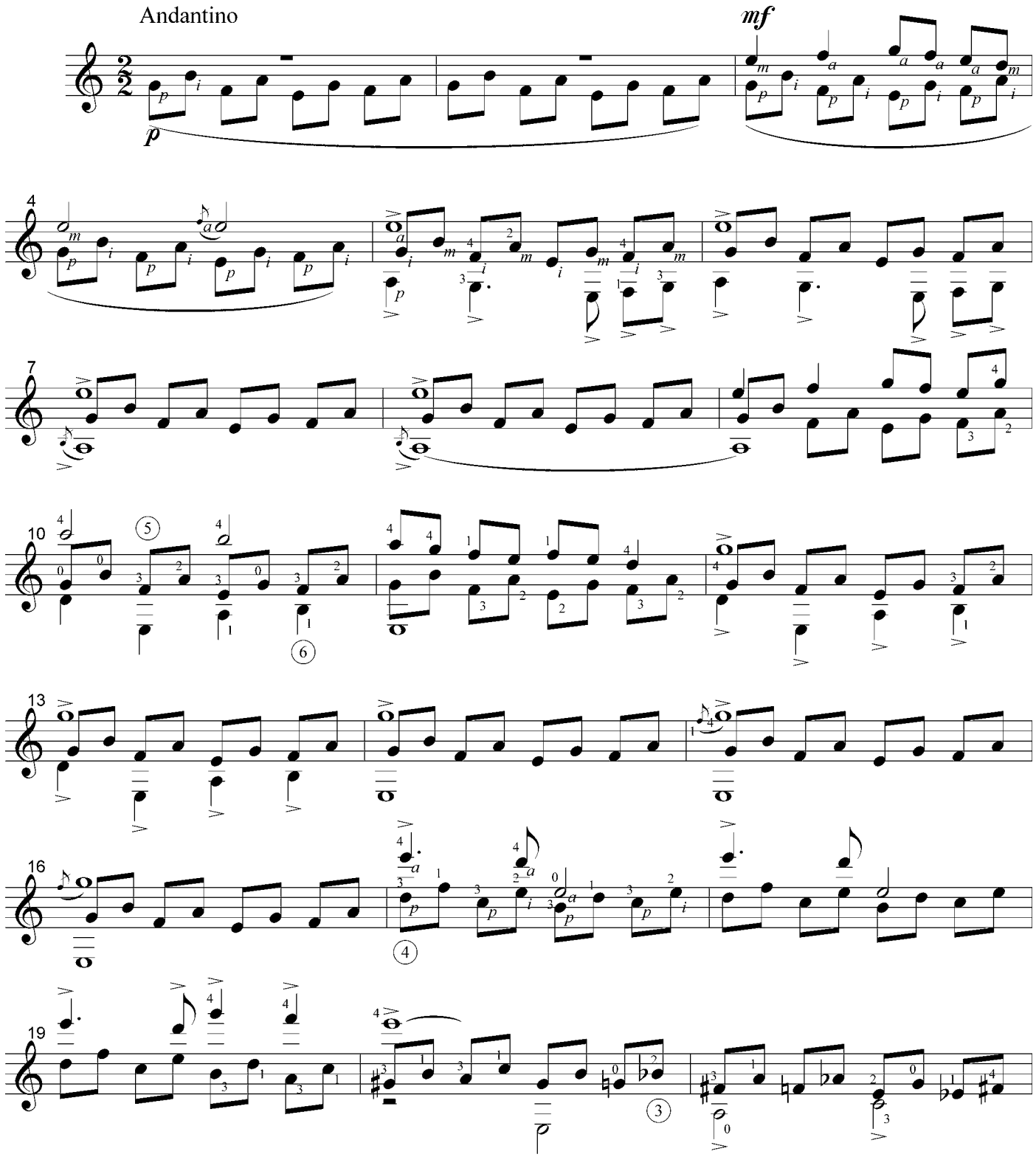

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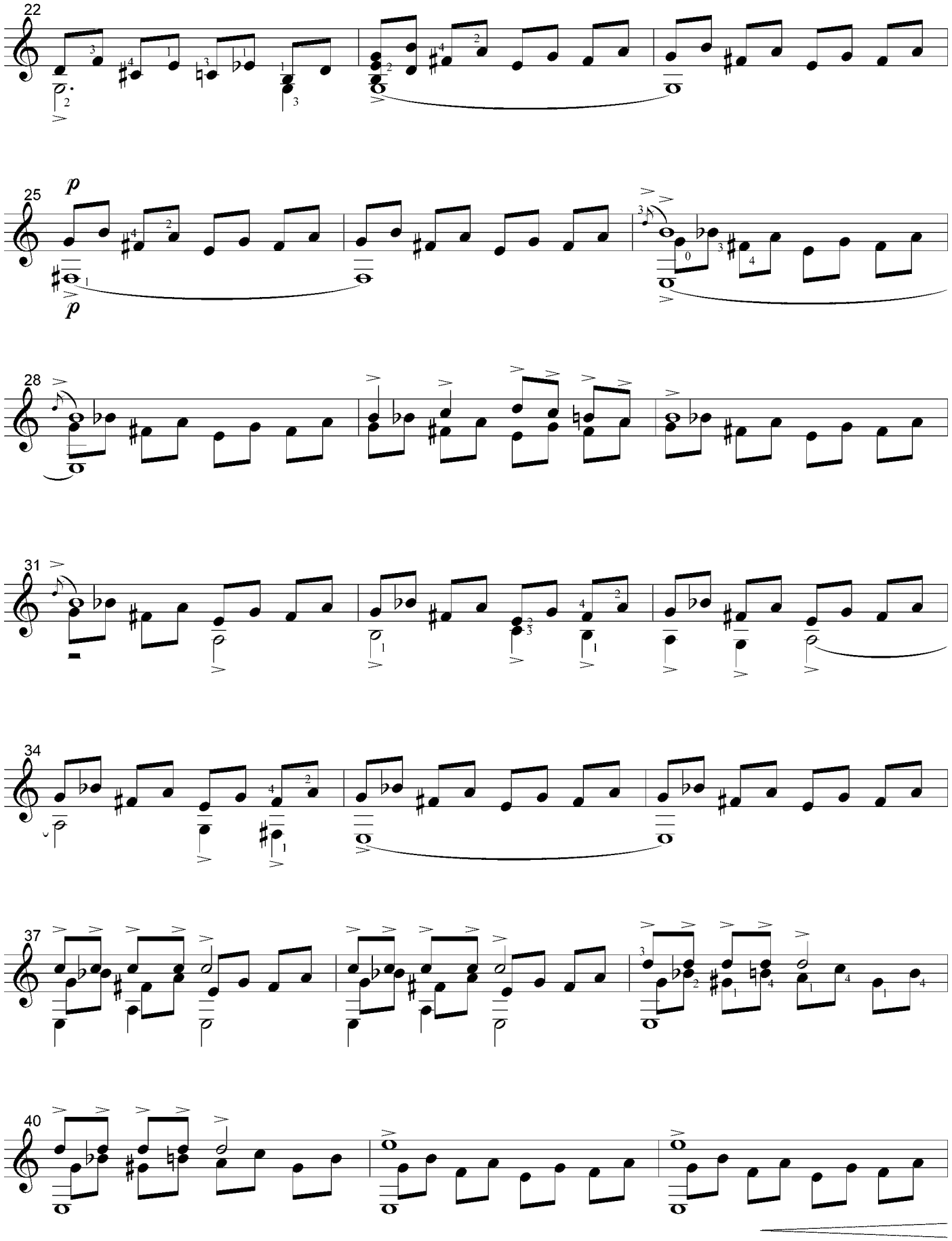
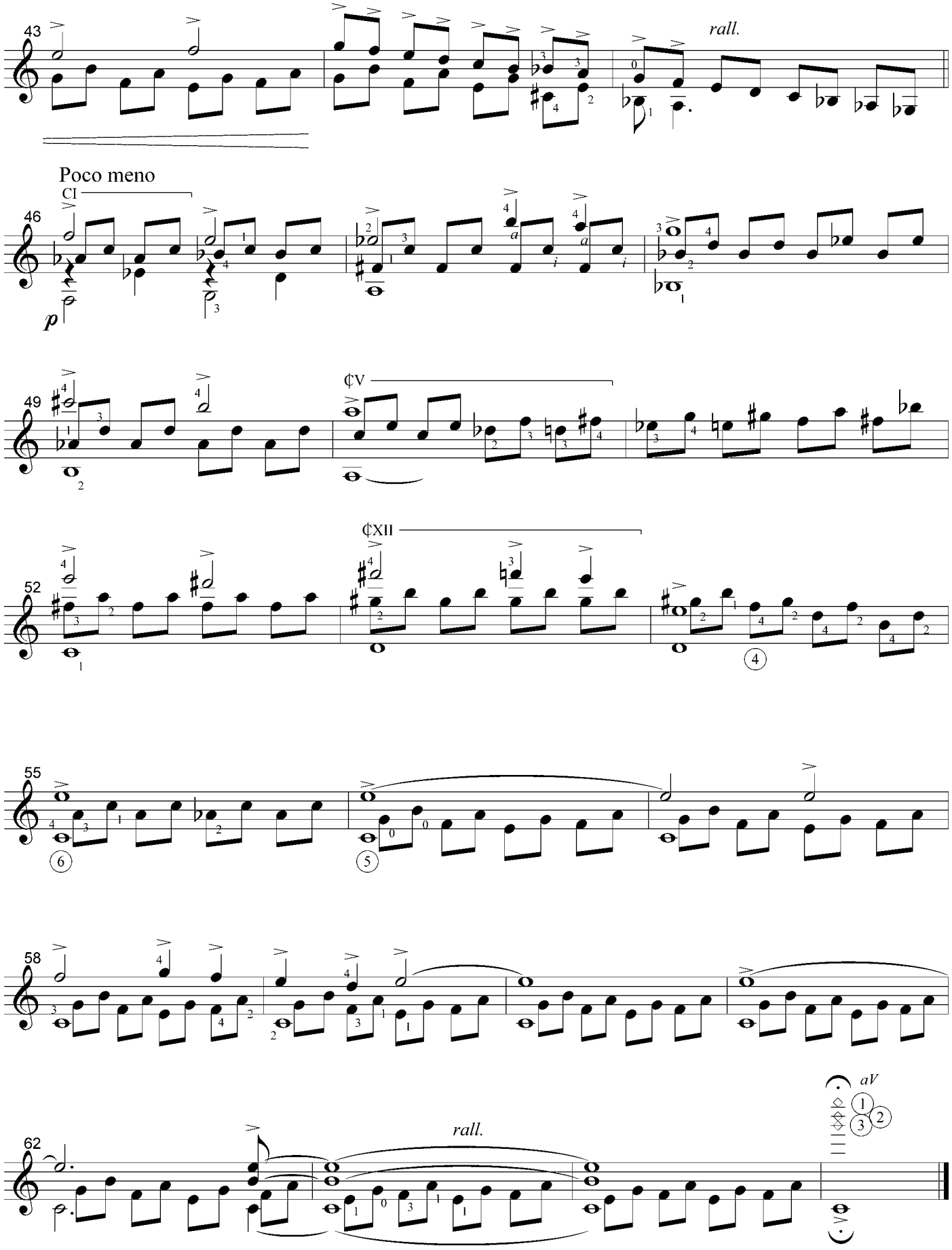
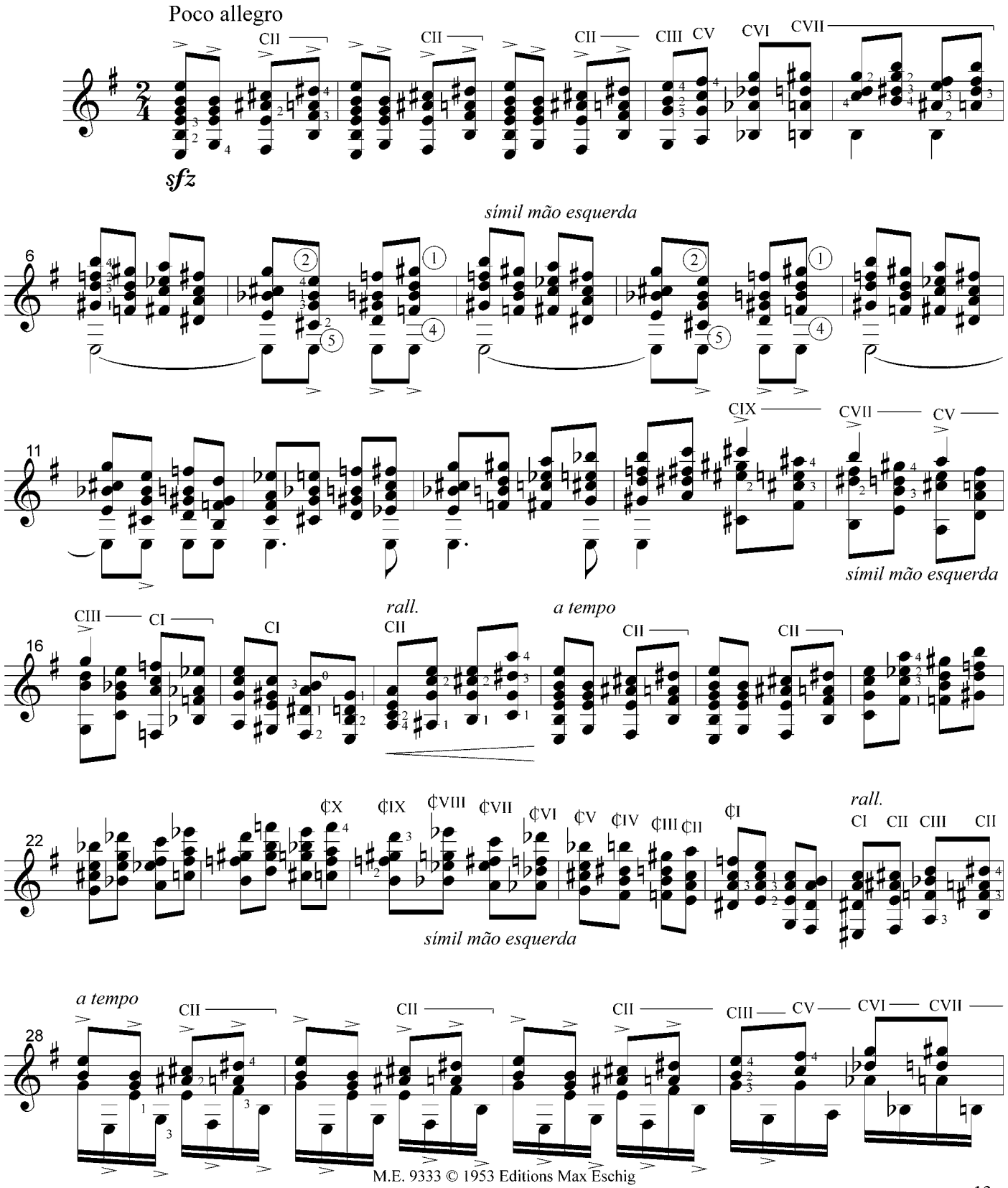

22
25
p
p
28
31
34
37
40


43
rall.
Poco meno
CI
46
p
49
¢V
52
¢XII
55
58
62
rall.
aV

Étude Nº 6

Poco allegro

Heitor Villa-Lobos



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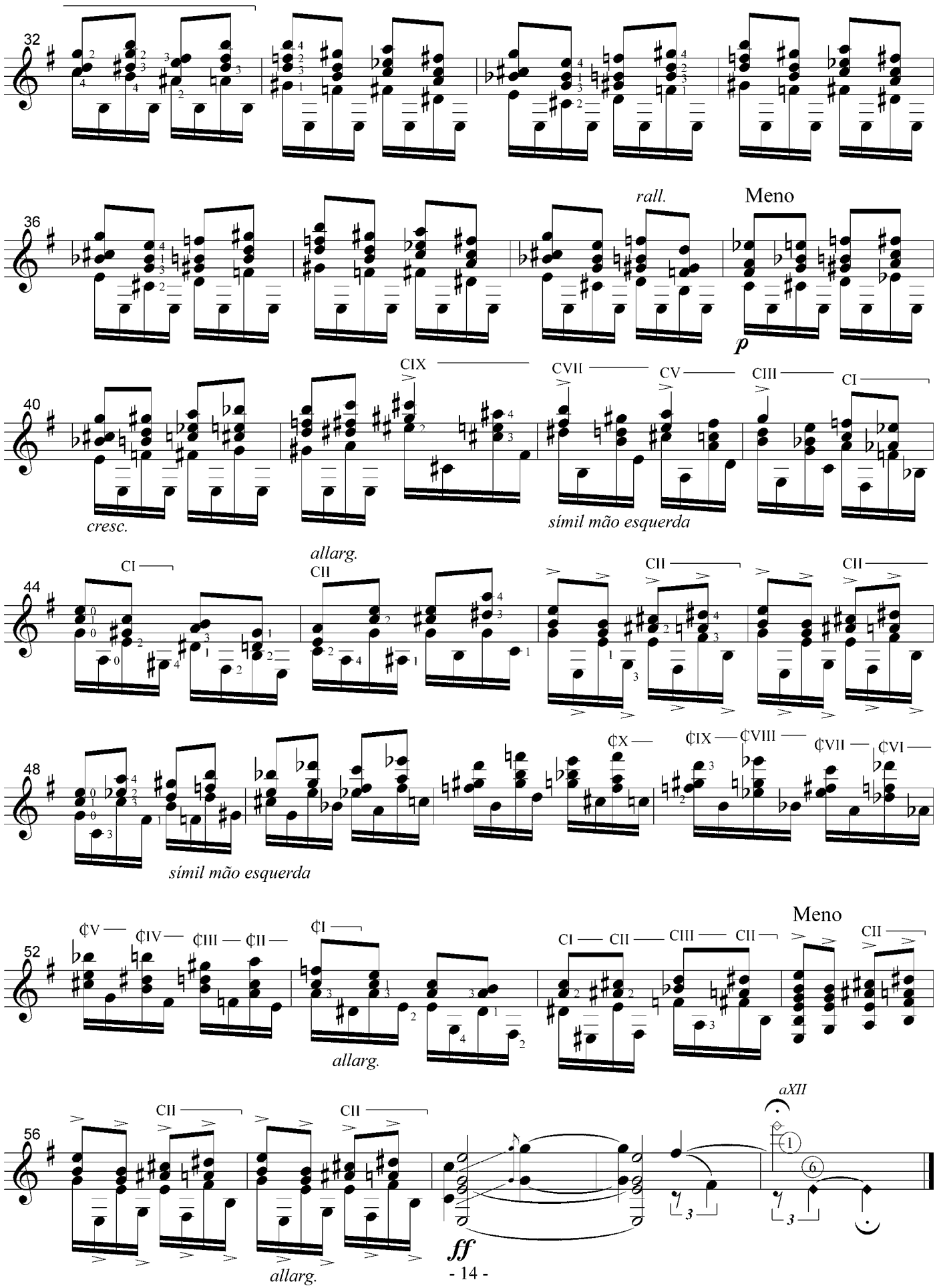
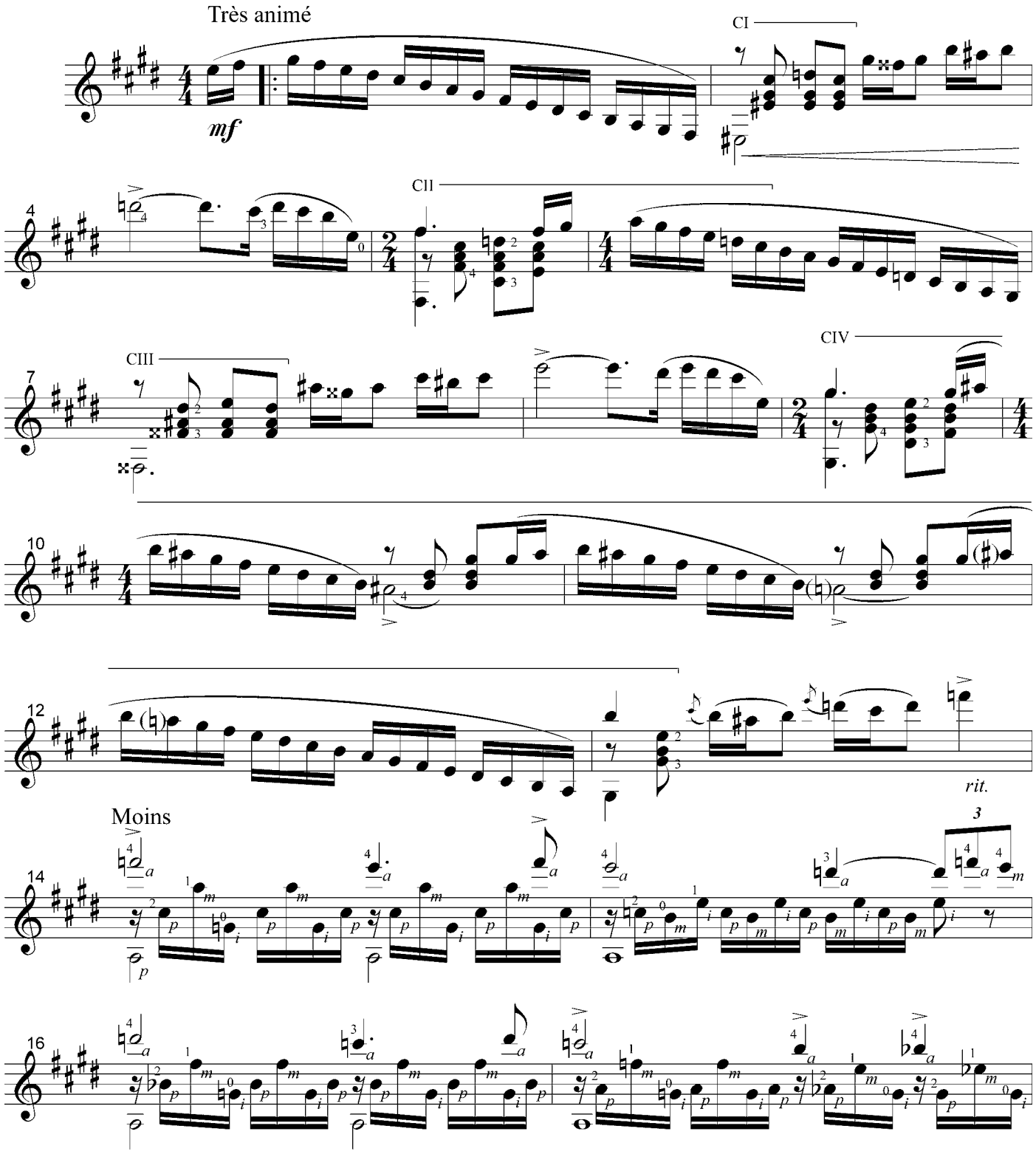

32
36
rall.
Meno
p
40
CIX
CVII
CV
CIII
CI
cresc.
símil mão esquerda
44
CI
allarg.
CII
CII
CII
48
¢X
¢IX
¢VIII
¢VII
¢VI
símil mão esquerda
52
¢V
¢IV
¢III
¢II
¢I
CI
CII
CIII
CII
Meno
CII
allarg.
56
CII
CII
aXII
ff
allarg.

Étude Nº 7

Très animé

Heitor Villa-Lobos



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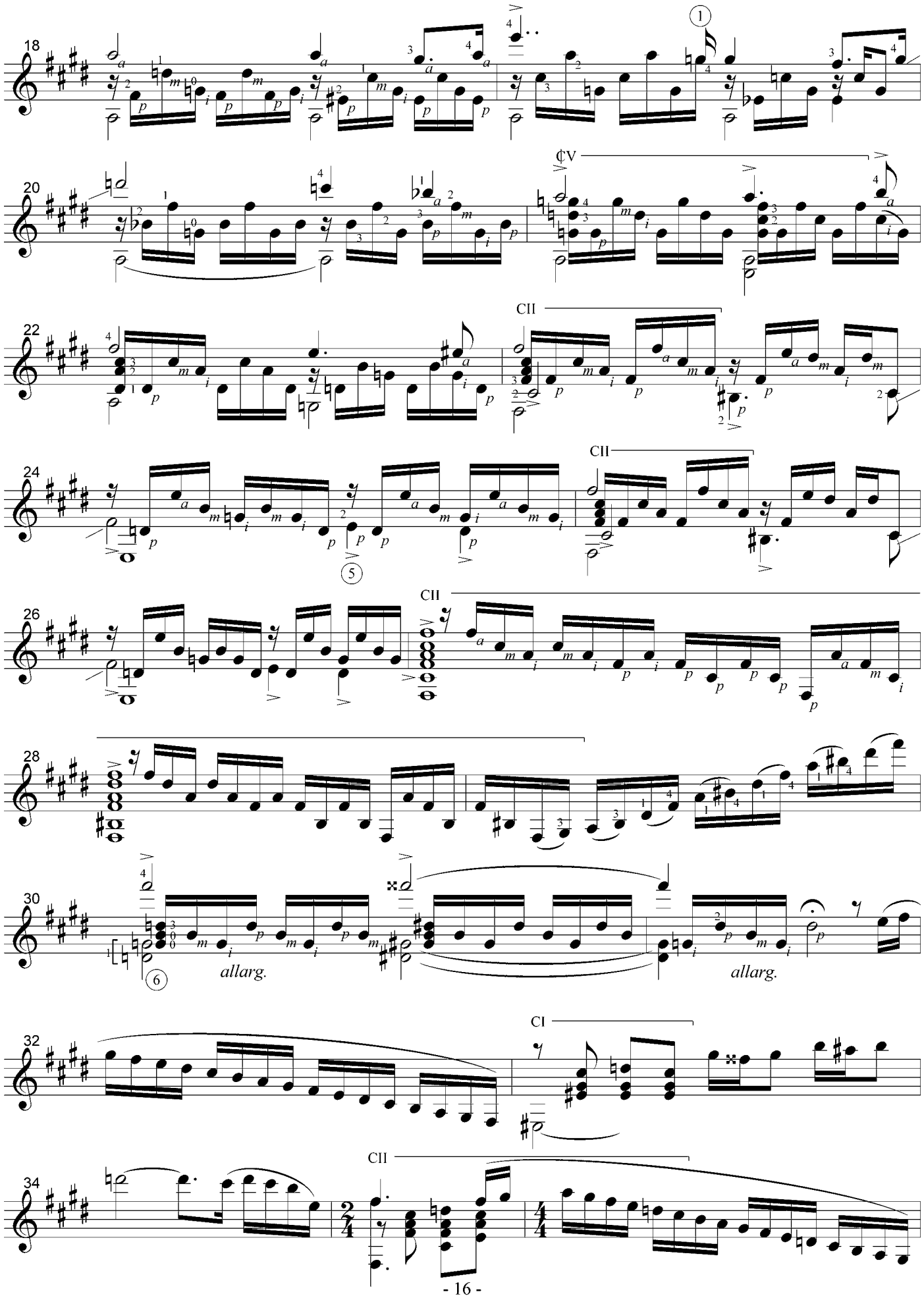
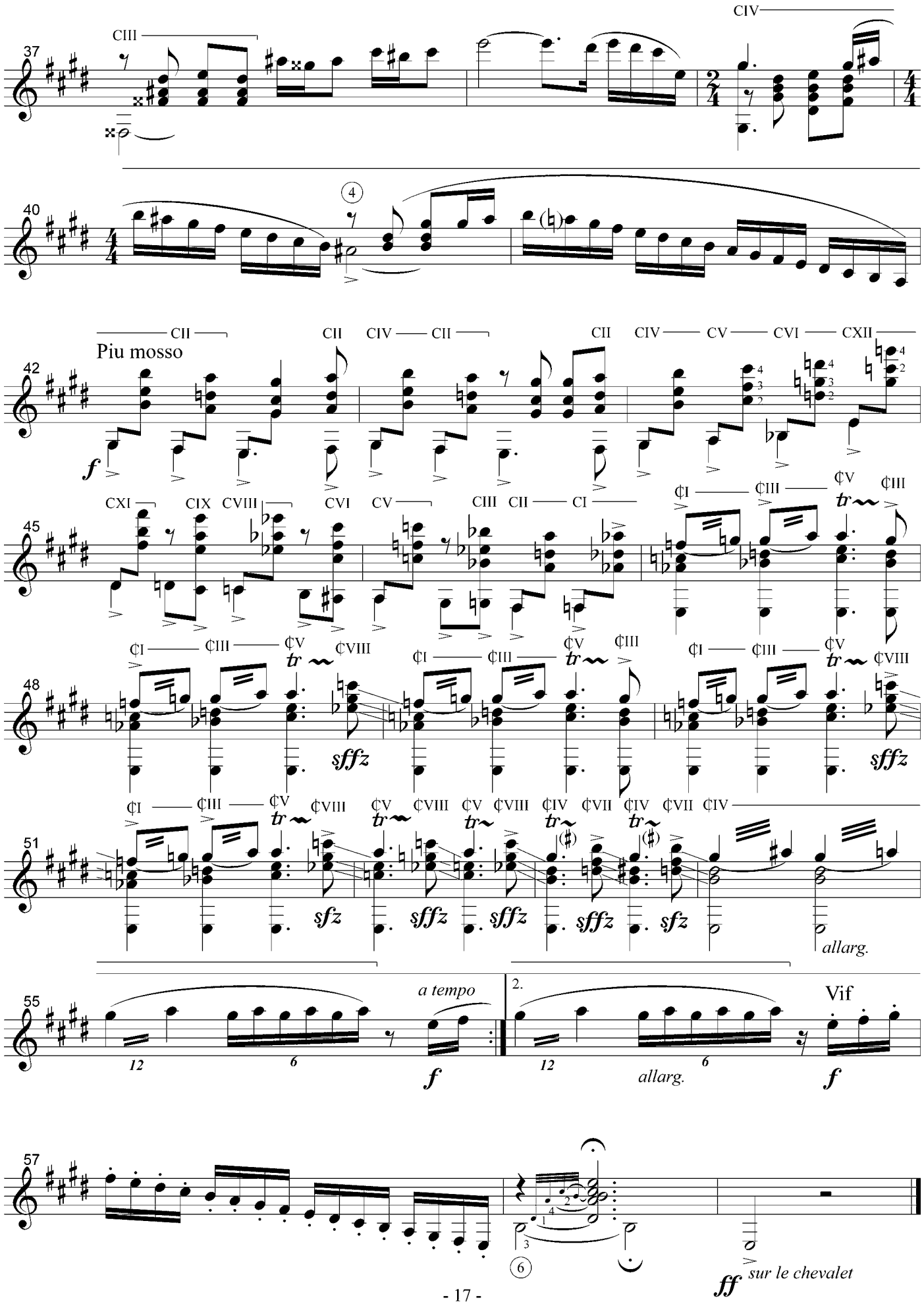
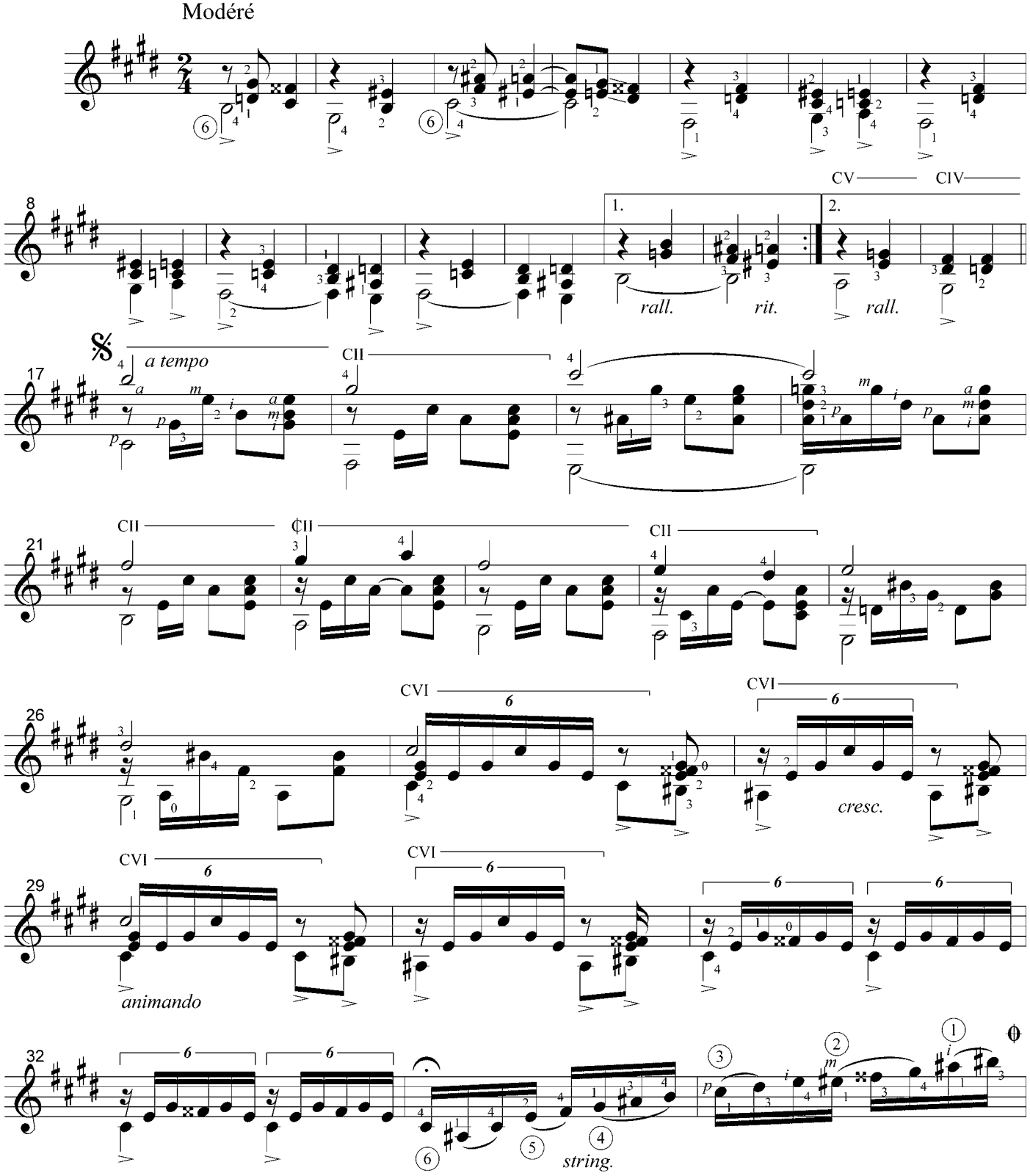

18
20
22
24
26
28
30
32
34
CV
CII
CII
CII
CI
CII
allarg.
allarg.


37
CIII
CIV
40
4
42
Piu mosso
CII
CIV
CV
CVI
CXII
f
45
CXI
CIX
CVIII
CVI
CIII
¢I
¢III
¢V
48
¢VIII
sffz
51
¢VII
¢IV
sfz
sfffz
allarg.
55
a tempo
12
6
f
2.
Vif
allarg.
57
6
ff
sur le chevalet

Étude Nº 8

Modéré

Heitor Villa-Lobos



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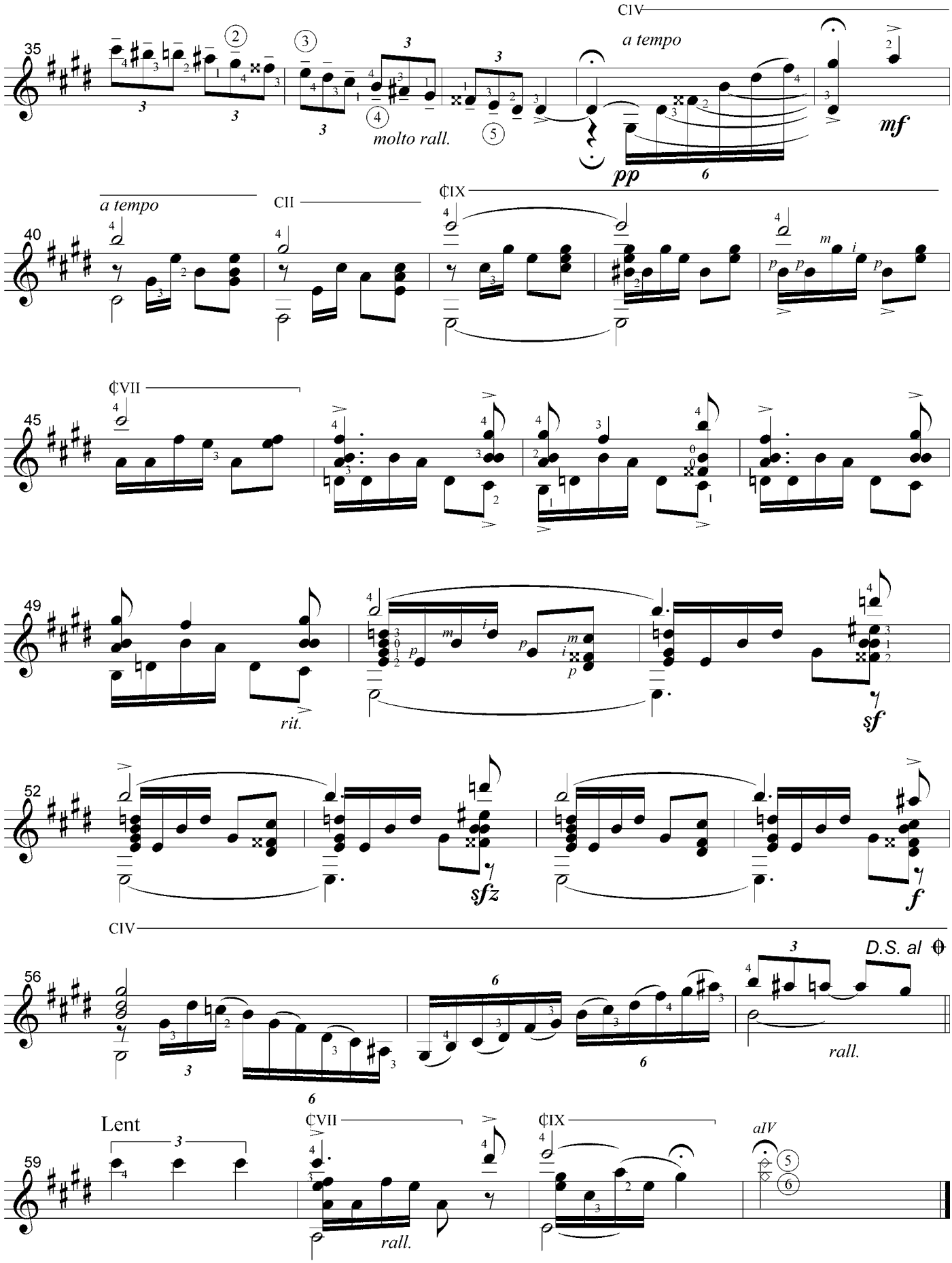
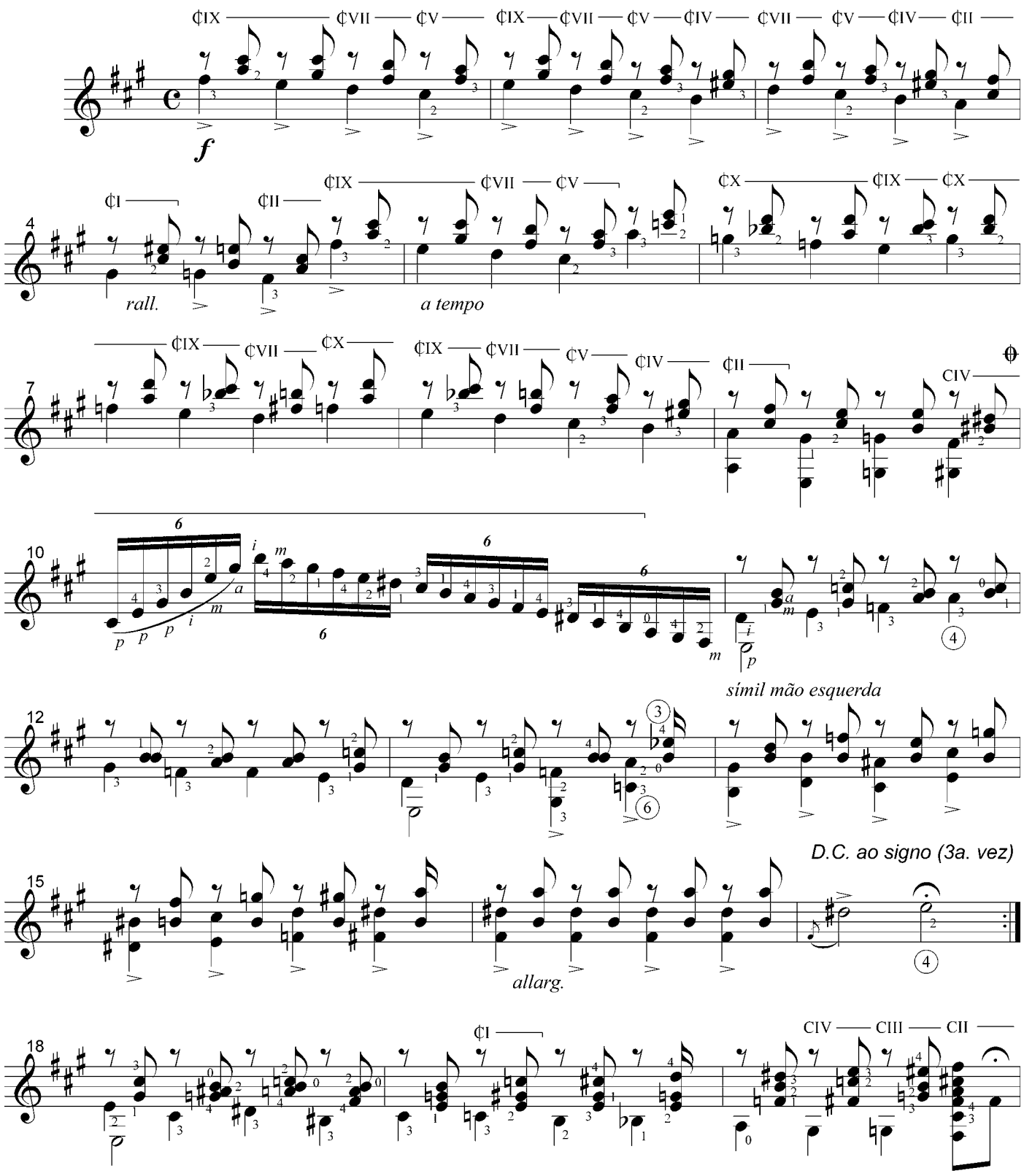

35
molto rall.
CIV
a tempo
pp
mf
40
a tempo
CII
¢IX
45
¢VII
rit.
49
sf
52
sfz
f
56
CIV
D.S. al
rall.
Lent
59
¢VII
rall.
¢IX
aIV

Étude Nº 9

Très peu animé

Heitor Villa-Lobos



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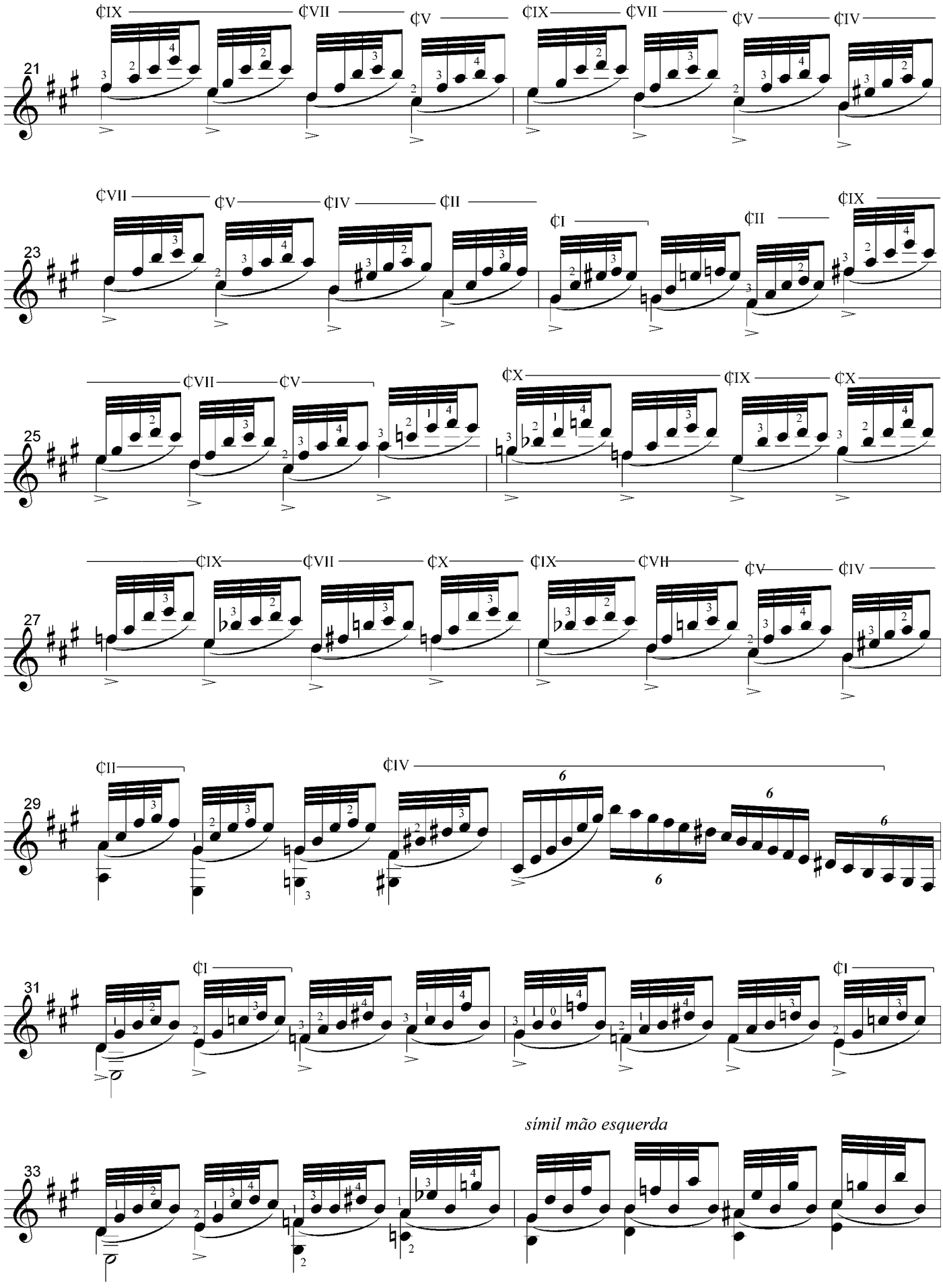
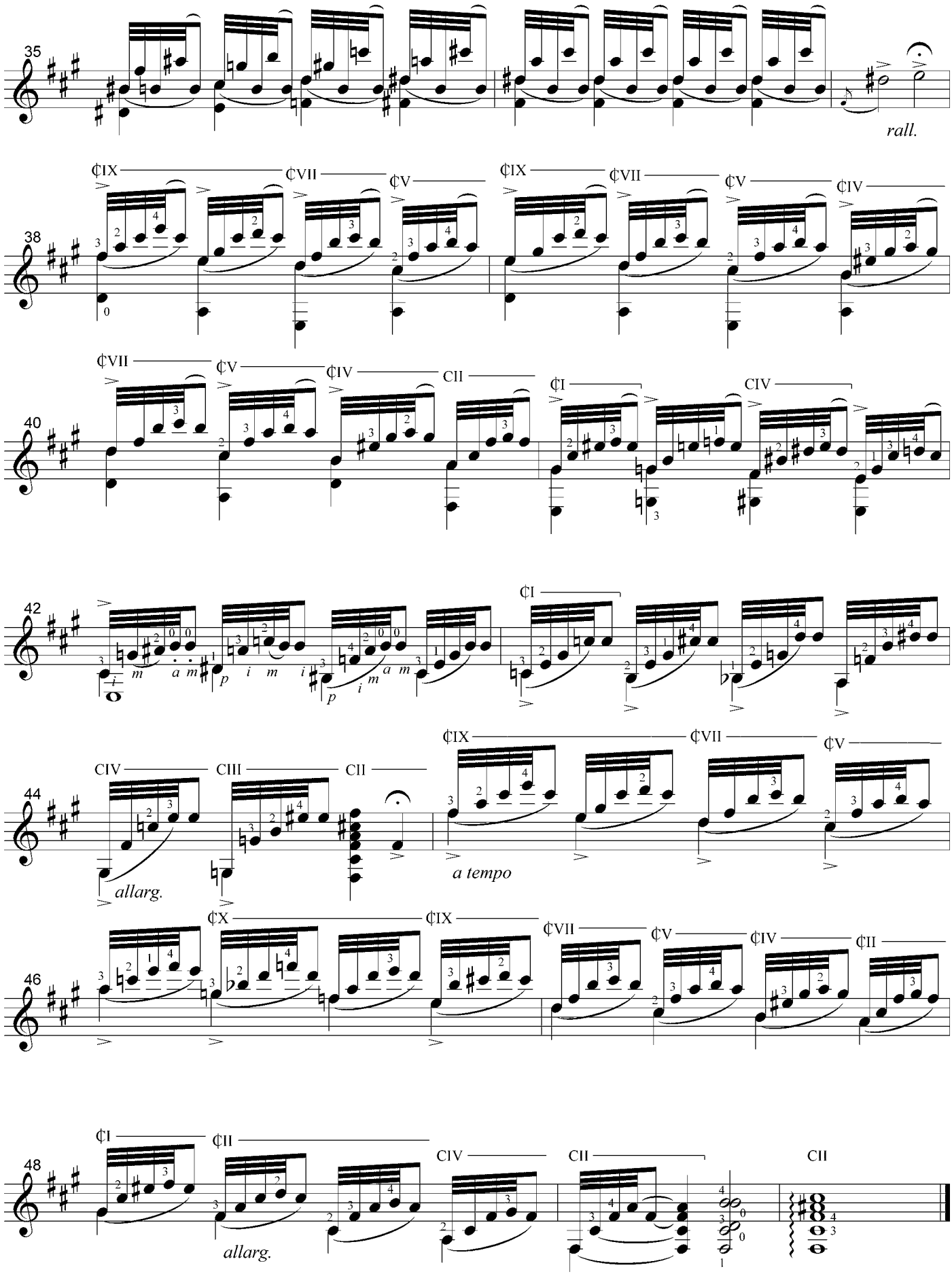
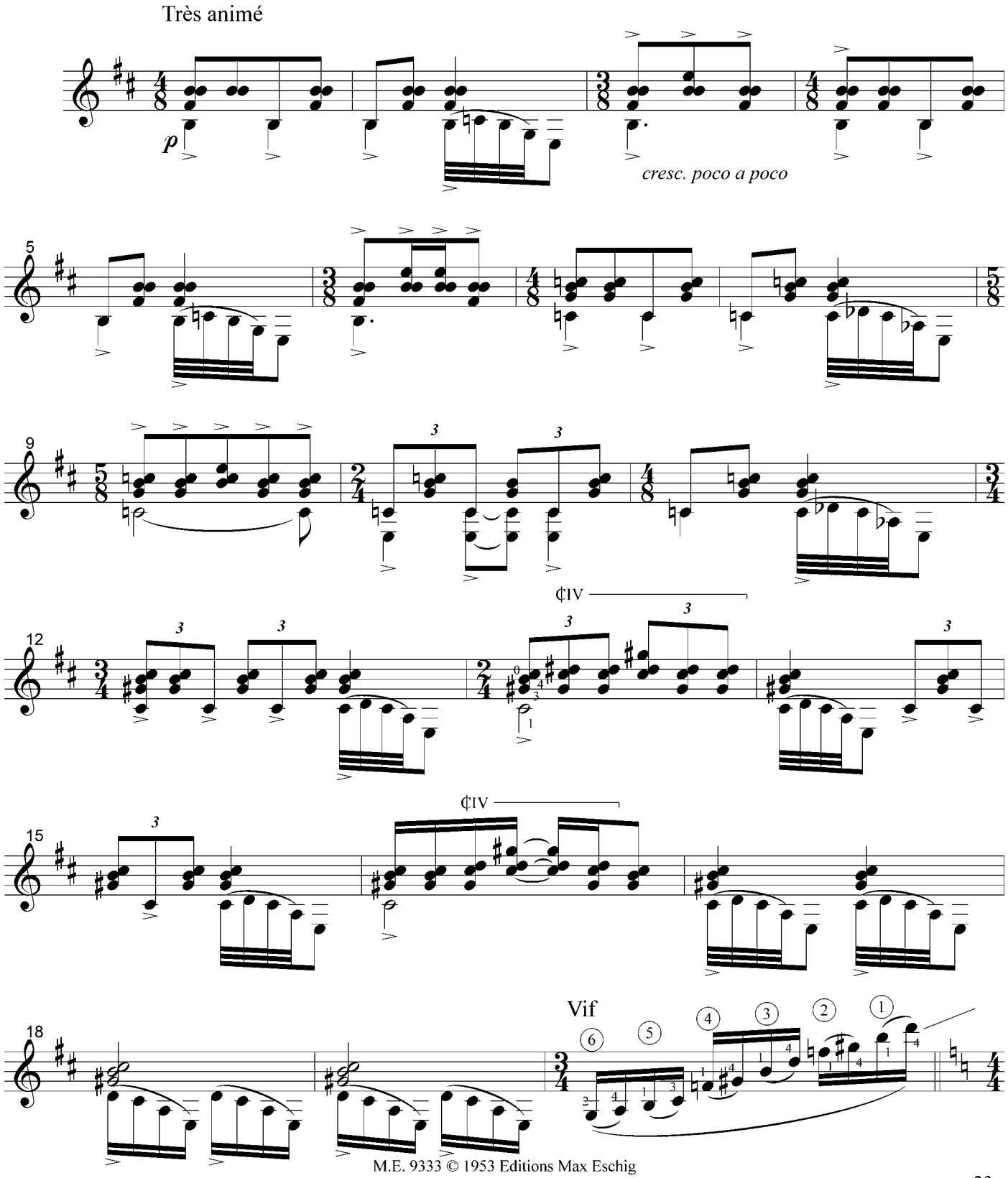

21
¢IX
¢VII
¢V
¢IX
¢VII
¢V
¢IV
23
¢VII
¢V
¢IV
¢II
¢I
¢II
¢IX
25
¢VII
¢V
¢X
¢IX
¢X
27
¢IX
¢VII
¢X
¢IX
¢VII
¢V
¢IV
29
¢II
¢IV
6
6
6
31
¢I
¢I
símil mão esquerda
33


35
rall.
38
¢IX
¢VII
¢V
¢IV
40
¢VII
¢V
¢IV
CII
¢I
CIV
42
¢I
44
CIV
CIII
CII
allarg.
¢IX
¢VII
¢V
a tempo
46
¢X
¢IX
¢VII
¢V
¢IV
¢II
48
¢I
¢II
CIV
CII
CII
allarg.

Étude Nº 10

Très animé

Heitor Villa-Lobos



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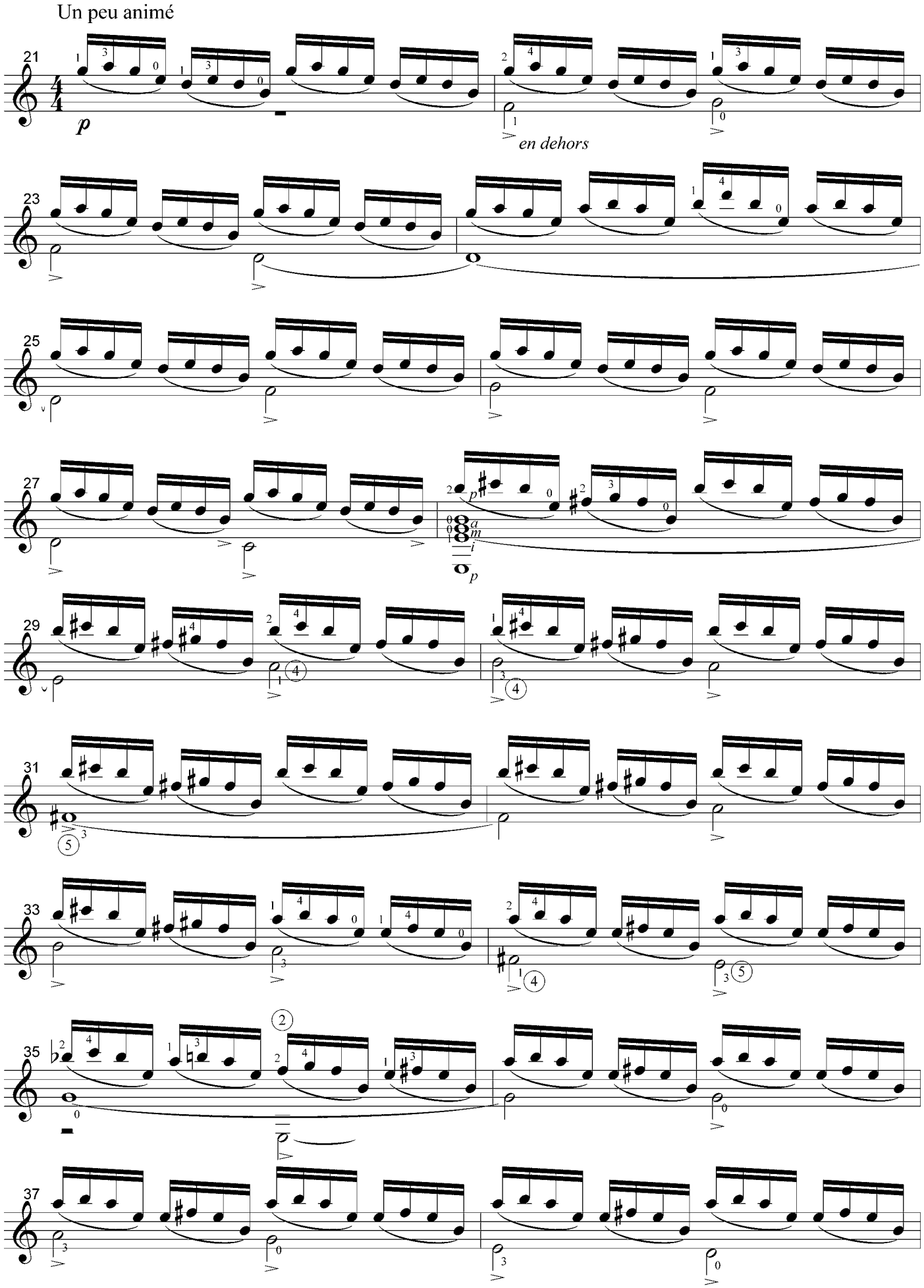
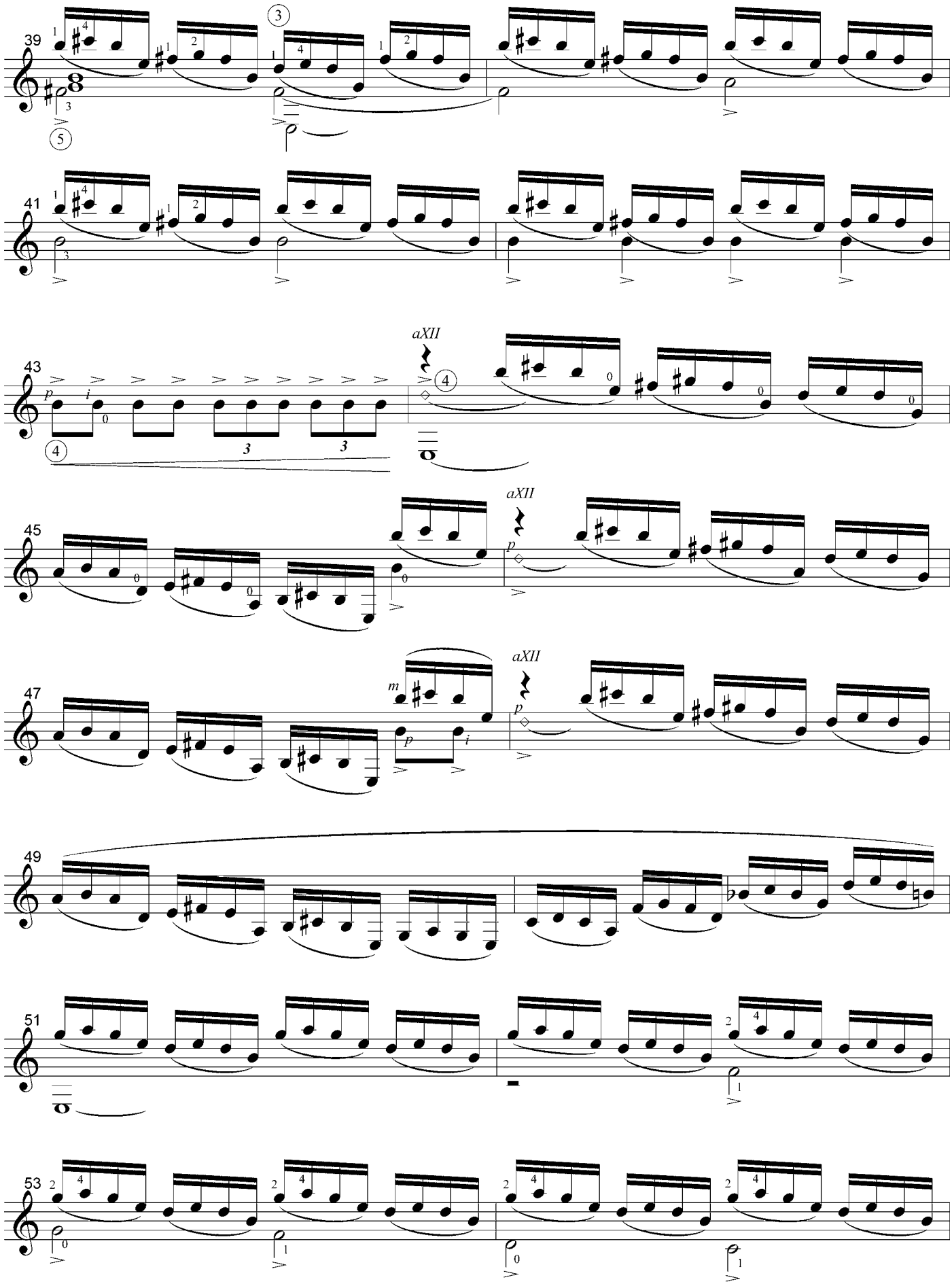
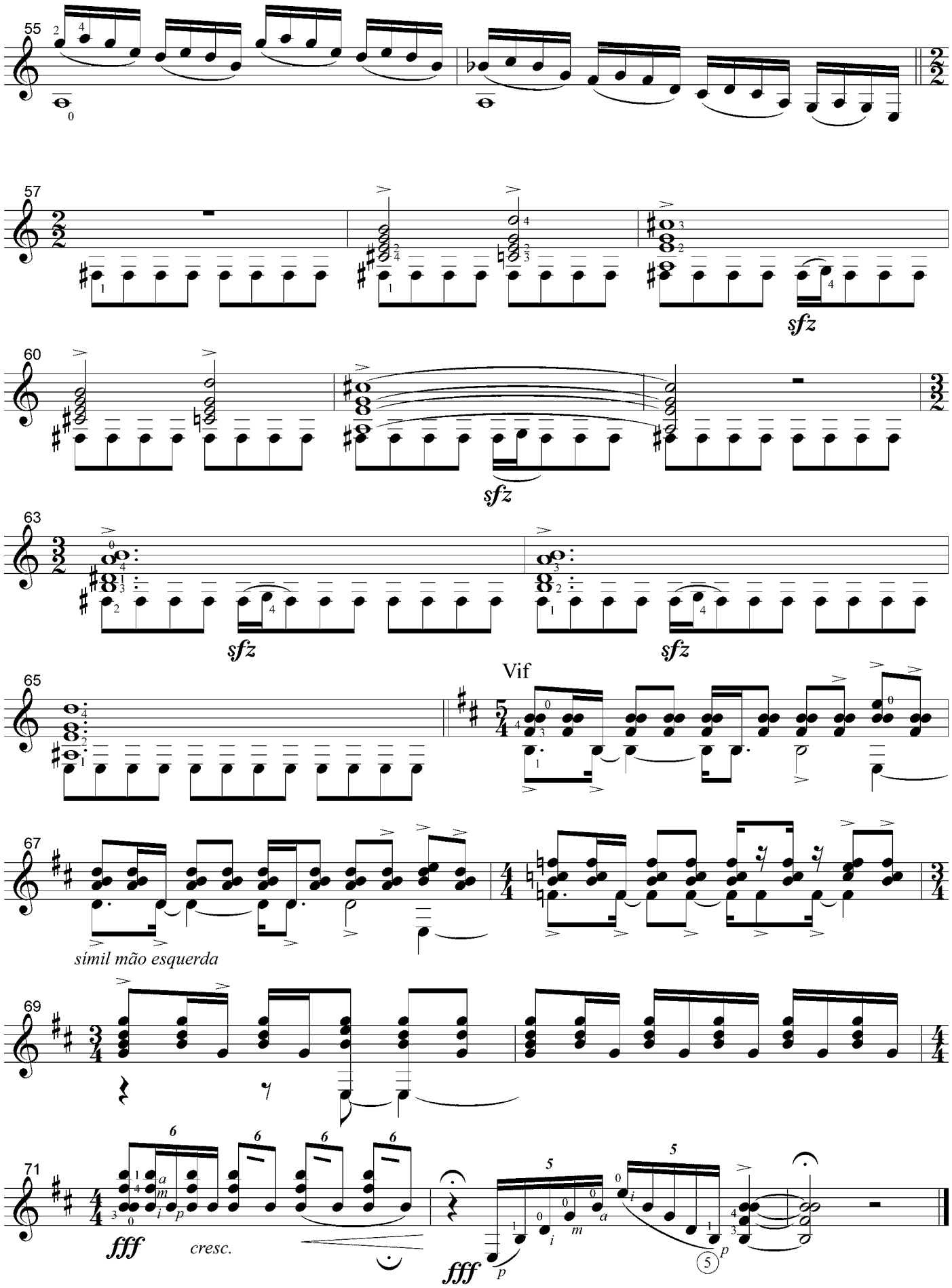

Un peu animé
21
p
en dehors
23
25
27
p
a
m
i
p
29
31
33
35
37

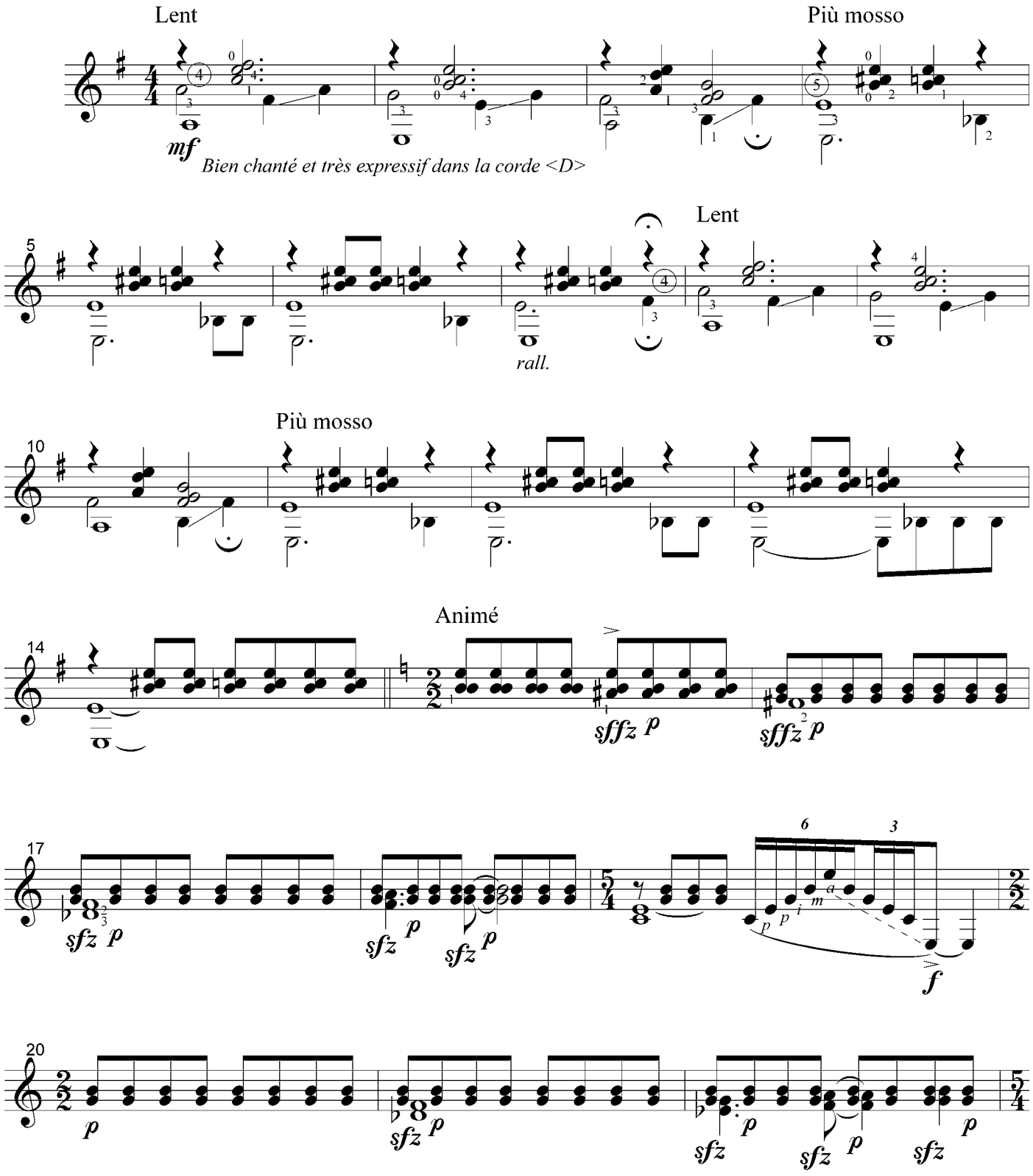

39
41
43
aXII
45
aXII
47
aXII
49
51
53


55
57
sfz
60
sfz
63
sfz
sfz
65
Vif
67
símil mão esquerda
69
71
fff
cresc.
fff
p
p

Étude Nº 11

Lent

Heitor Villa-Lobos



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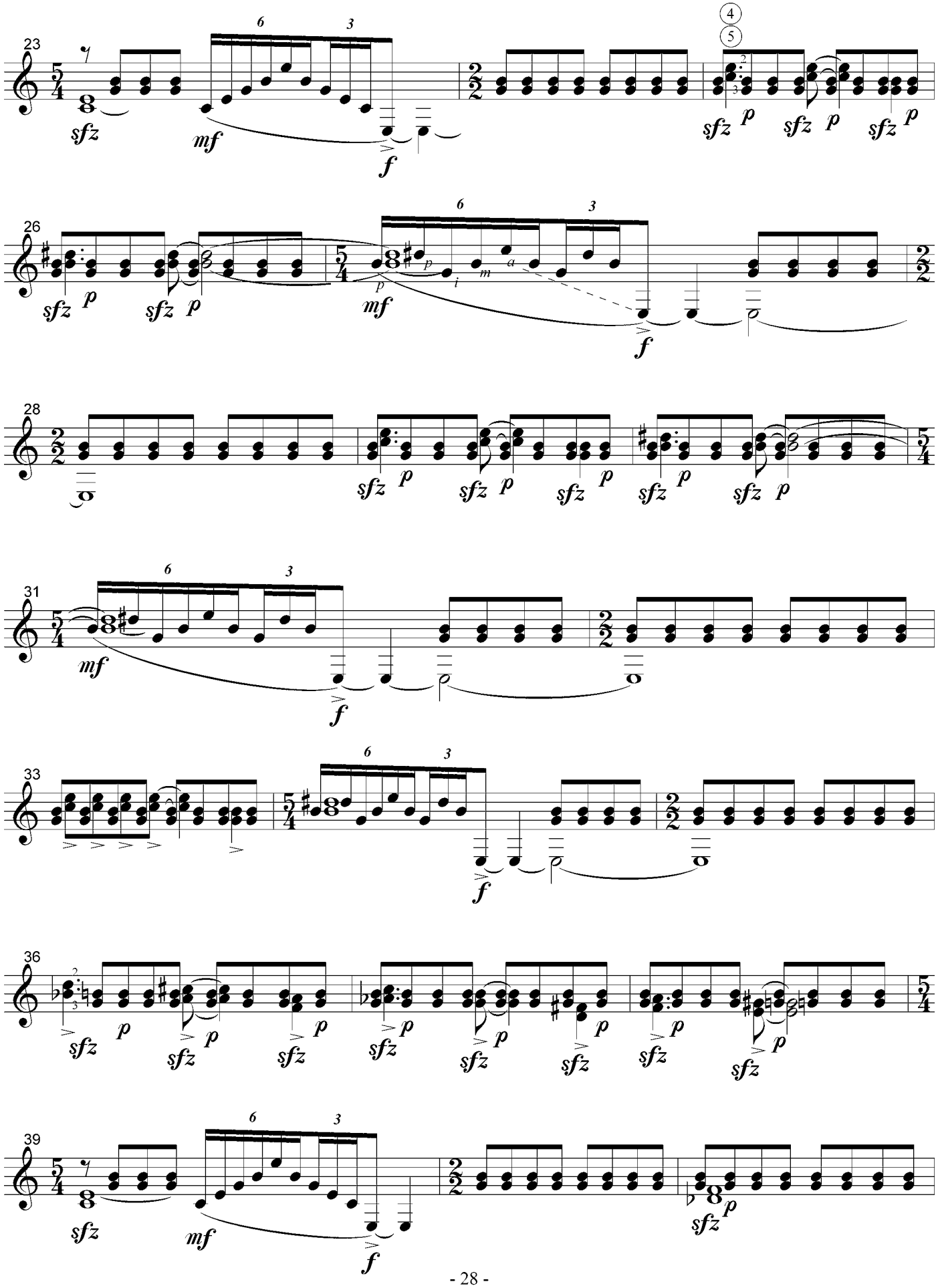
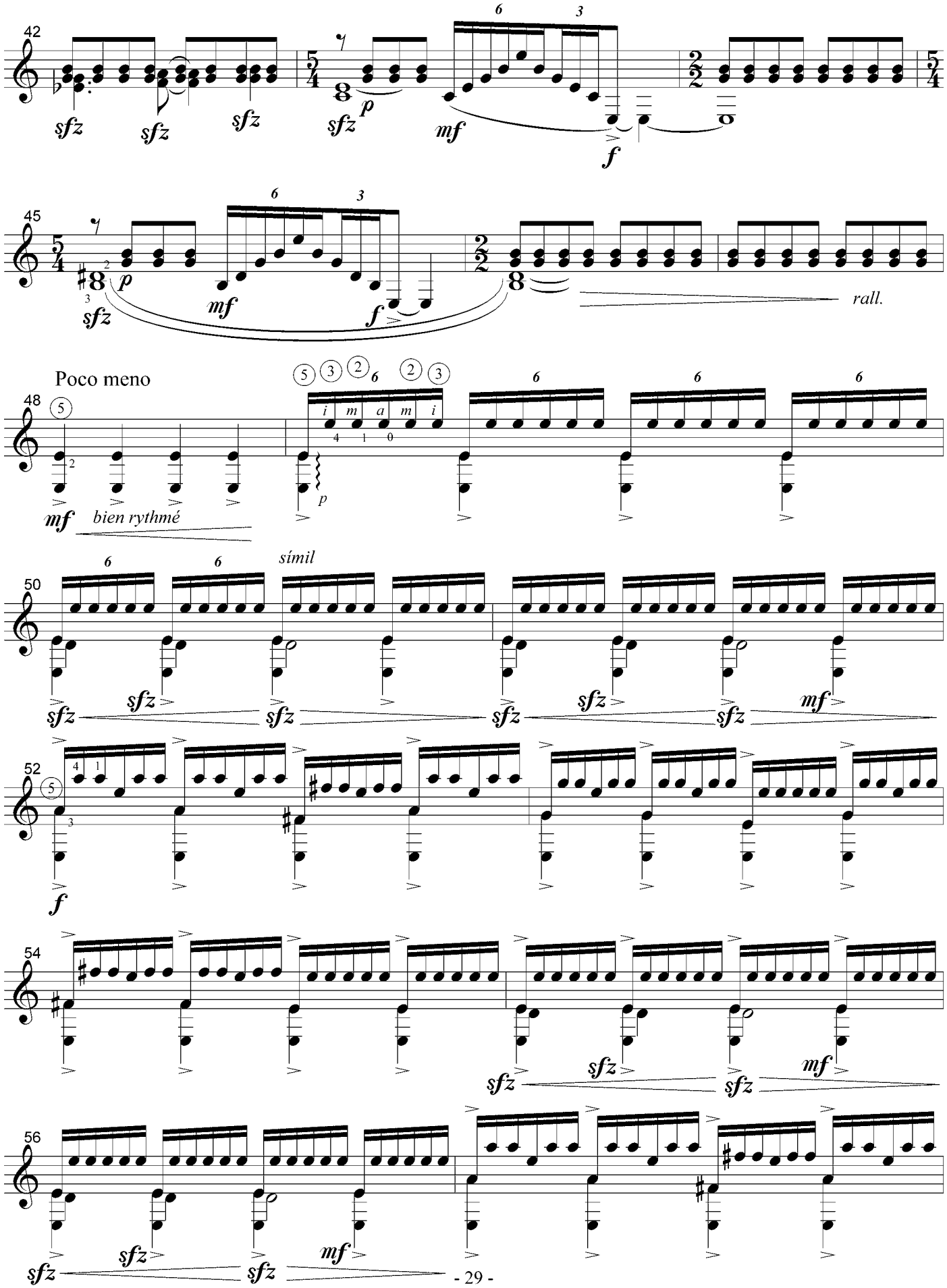
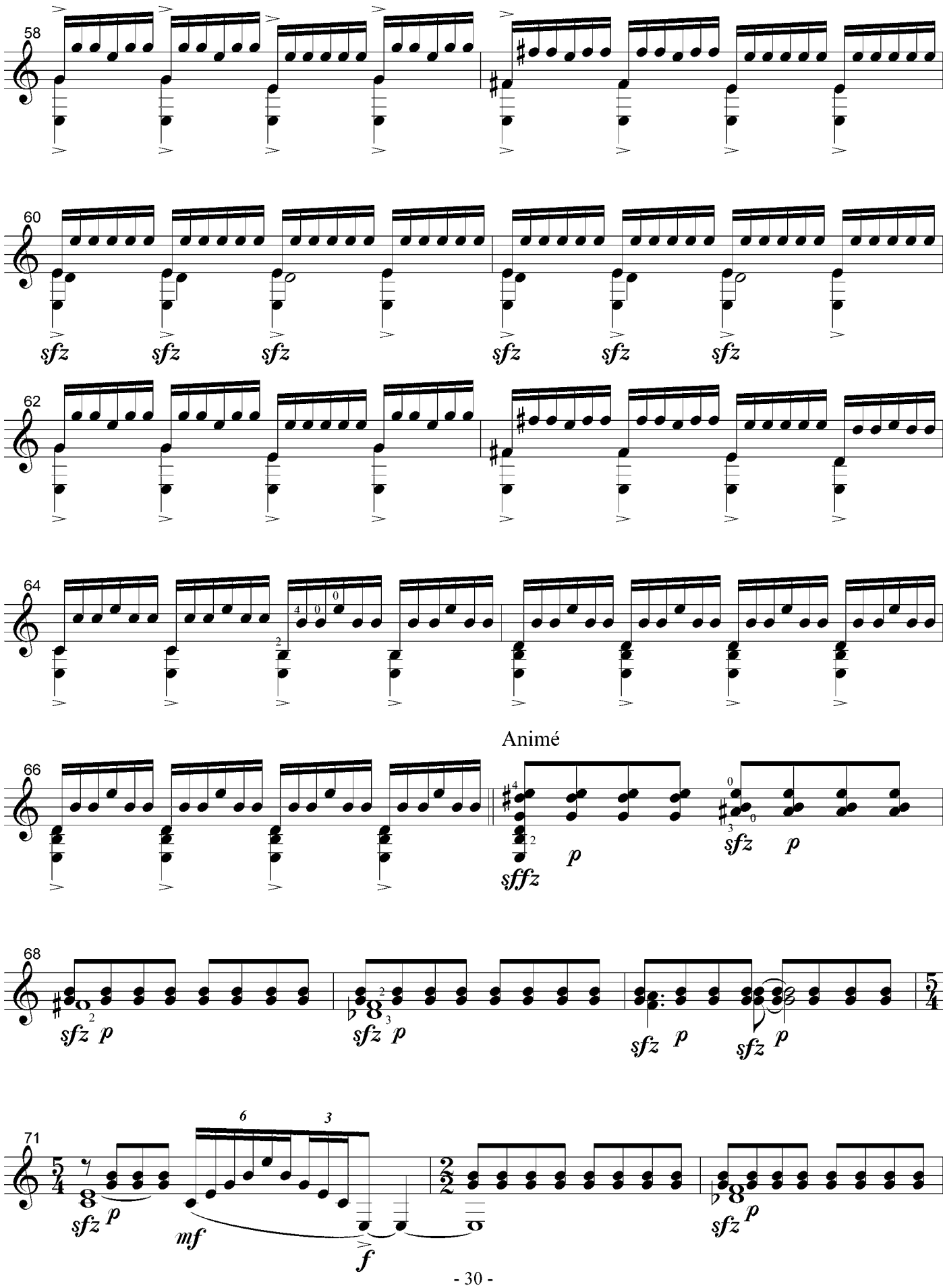
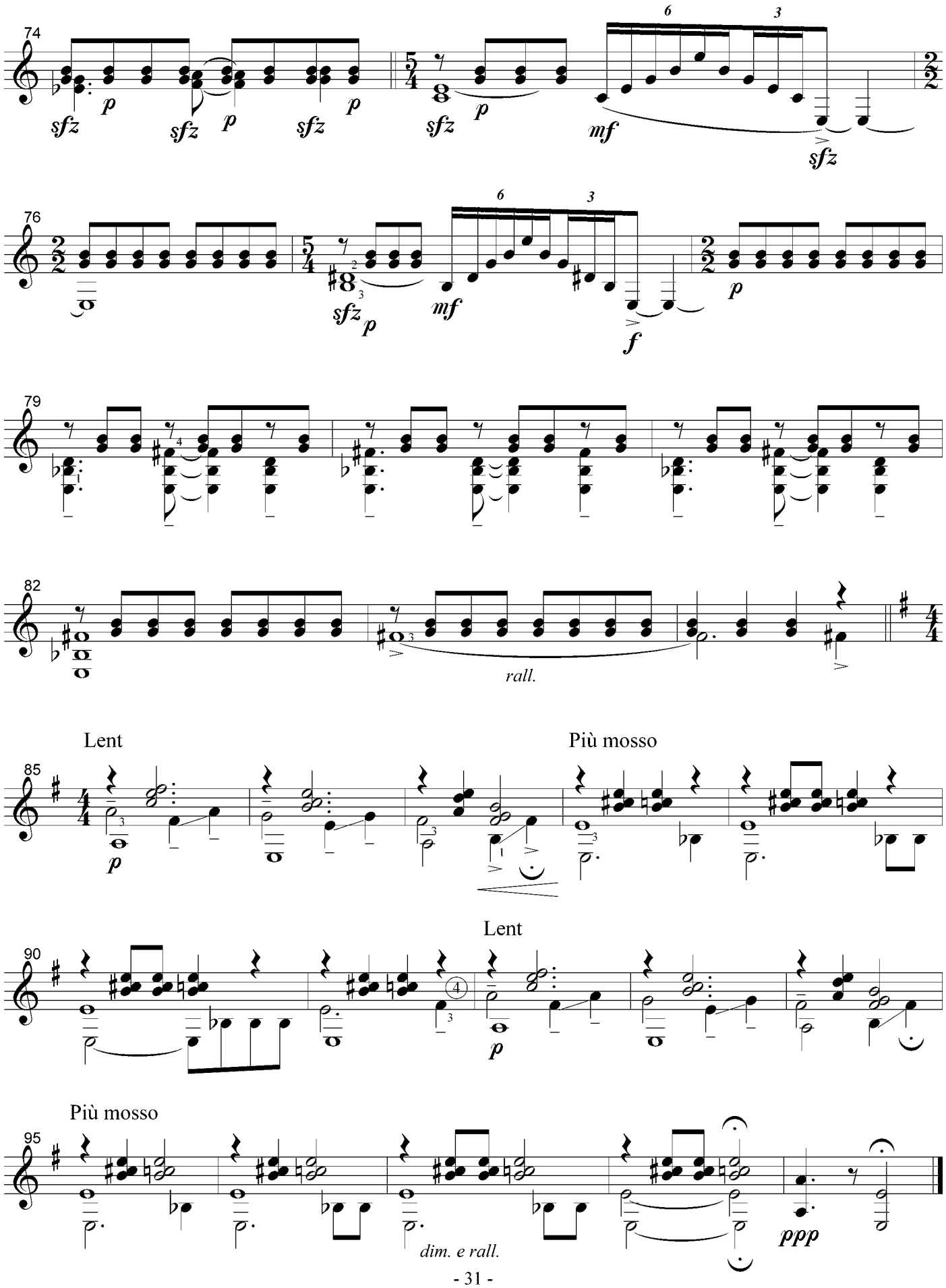

23
26
28
31
33
36
39
sfz
mf
f
p
i
m
a


42
sfz
sfz
sfz
sfz
p
mf
f
45
p
mf
f
sfz
rall.
Poco meno
48
mf
bien rythmé
p
50
símil
sfz
mf
52
f
54
sfz
mf
56
sfz
mf

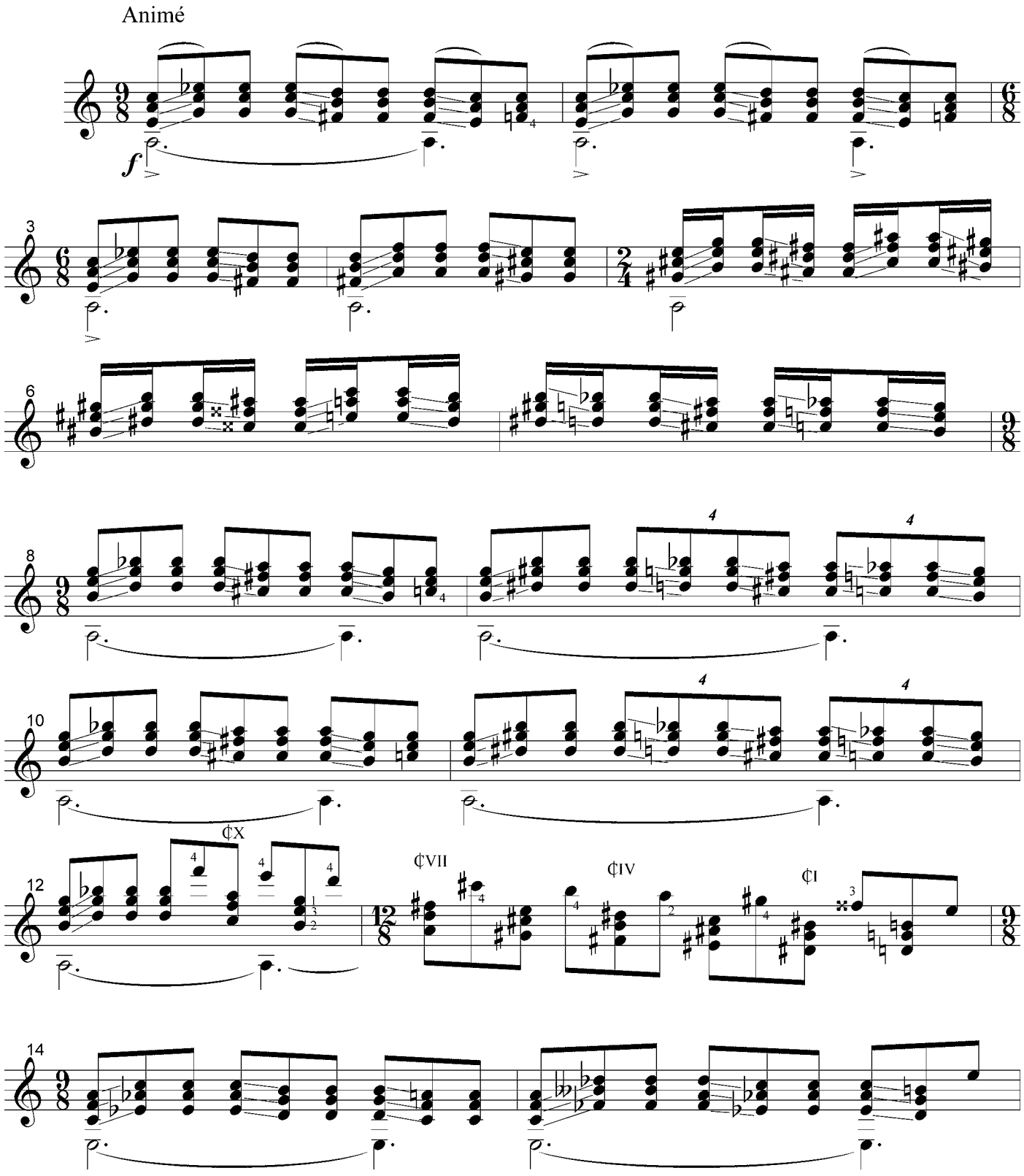

58
60
sfz sfz sfz sfz sfz sfz
62
64
Animé
66
sffz p sfz p
68
sfz p sfz p sfz p sfz p
71
sfz p mf f
sfz p


74
sfz
p
sfz
p
sfz
p
sfz
p
6
3
mf
sfz
76
sfz
p
mf
f
p
79
82
rall.
Lent
Più mosso
85
p
Lent
90
p
Più mosso
95
dim. e rall.
ppp

Étude Nº 12

Animé

Heitor Villa-Lobos



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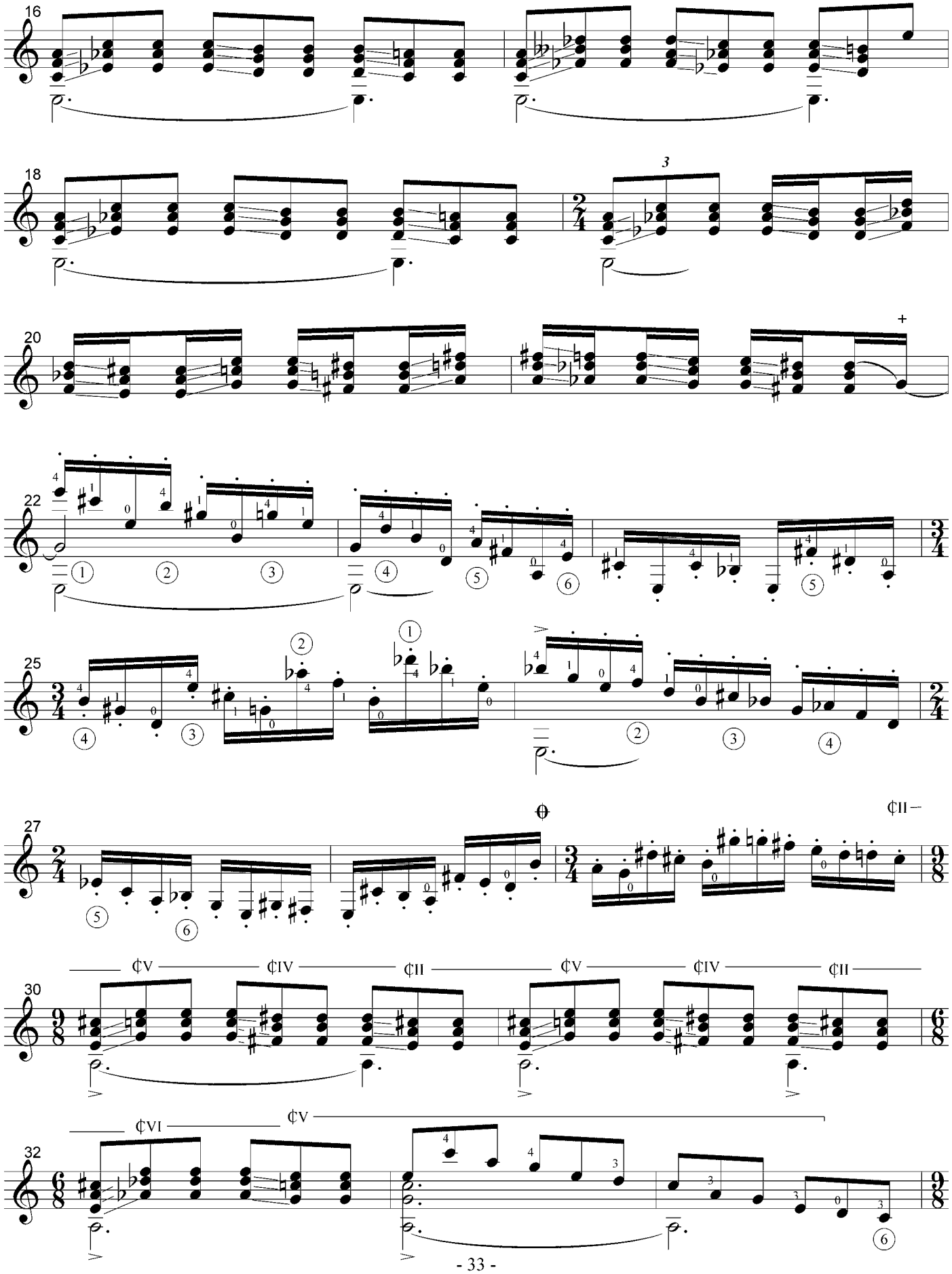
16
18
3
20
+
22
25
27
¢II
30
¢V
¢IV
¢II
¢V
¢IV
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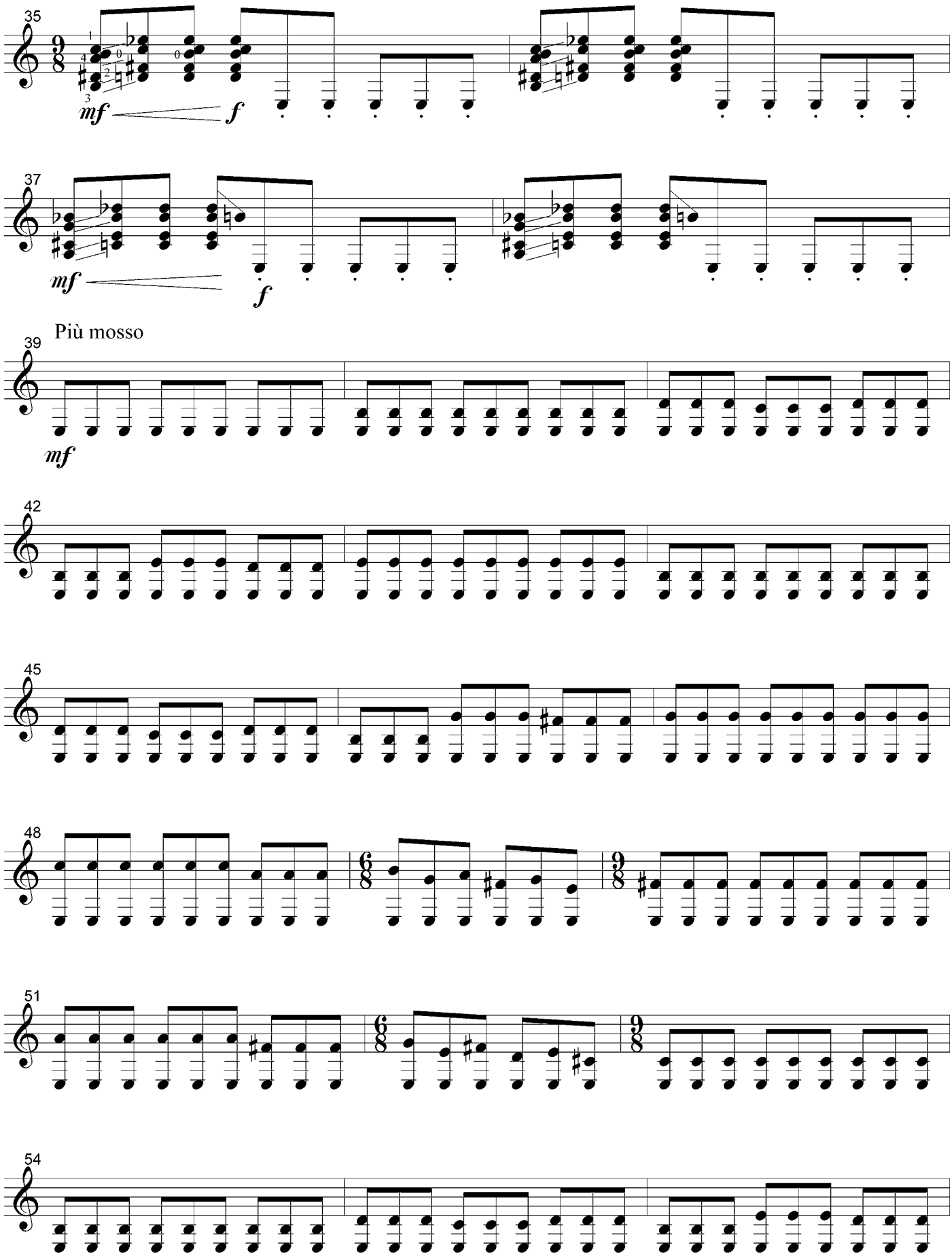
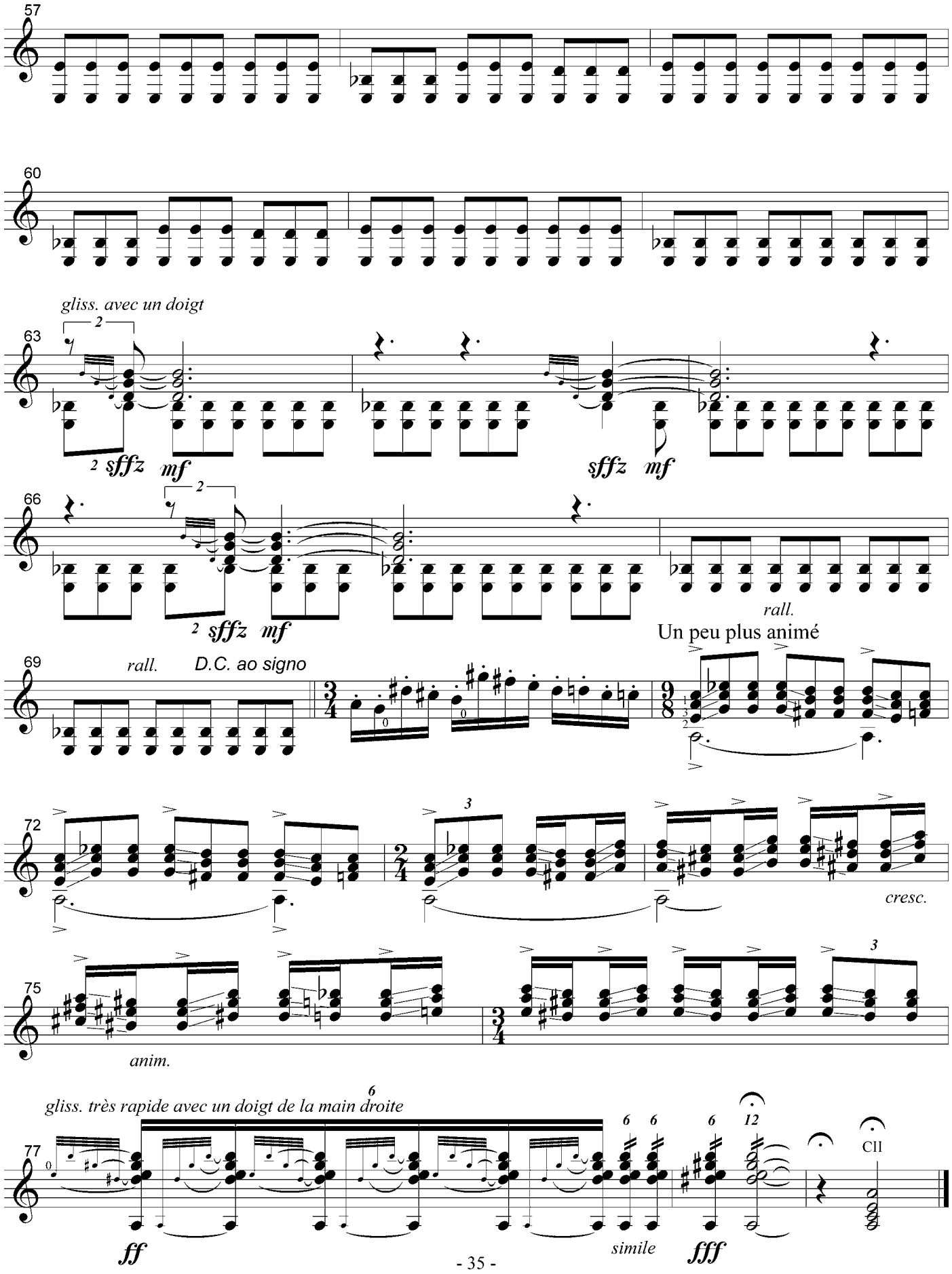
32
¢VI
¢V


35
mf
f
37
mf
f
Più mosso
39
mf
42
45
48
51
54


57
60
gliss. avec un doigt
63
sffz mf
sffz mf
66
sffz mf
rall.
Un peu plus animé
69
rall.
D.C. ao signo
72
cresc.
75
anim.
gliss. très rapide avec un doigt de la main droite
77
ff
simile
fff
CII