GUIA PRÁTICO FOR PIANO

BY HEITOR VILLA-LOBOS:

A PERFORMANCE EDITION WITH CRITICAL NOTES AND COMMENTARY

A DISSERTATION

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BY

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ABSTRACT

Heitor Villa-Lobos, a native Brazilian, is one of the most significant Latin American composers, known for his distinct combination of indigenous music, European musical training and Brazilian folk music. In addition to his career as a composer, Villa-Lobos was involved with music education in Brazil. He was the chair of SEMA (Superintendence of Musical and Artistic Education). During his tenure with SEMA, he established music as a required subject in all schools through the study of choral singing. It was this period that led Villa-Lobos to compose his *Guia Prático* (Practical Guide), a collection of songs based on Brazilian folk music.

Based on the original material of the *Guia Prático*, Villa-Lobos composed eleven books for solo piano, each one containing five to six pieces. The result is a varied collection of piano pieces that reflects the spirit of Villa-Lobos and his Brazilian soul. Though intended for pedagogical purposes, many pieces are too complex for the novice pianist.

In this project, I have compared the existing manuscripts of the choral version of the *Guia Prático* and subsequent published versions, as well as the current piano version. With all the available scores, I began a comparison of each piece contained in the piano version. During this process, many questions arose regarding notation and editing. Therefore, in each piece I indicated the variants between scores. Some pieces are essentially identical to the original score but are included to complete the collection. The result is a revised and edited performance edition of the complete *Guia Prático for Piano.*

CHAPTER ONE

HEITOR VILLA-LOBOS' BIOGRAPHICAL BACKGROUND

Heitor Villa-Lobos was born on March 5, 1887 in Rio de Janeiro, Brazil. His father, Raul Villa-Lobos, a respected librarian and amateur musician, introduced the young Heitor to classical music. This contact was at his house, where the Villa-Lobos family organized gatherings with respected musicians every Saturday. These meetings continued for many years, making a crucial impact on Villa-Lobos' musical development. In addition, his formal musical training started at six when his father taught him to play cello on a specially adapted viola. As a result, Villa-Lobos was exposed from a young age to European art music.

During the 1880's the classical music scene in Rio de Janeiro was growing gradually. Several operas were presented and different music associations were founded. However, during this time period the Villa-Lobos family was advised to leave the capital for political reasons. Villa-Lobos' father, who was also a member of the Republican movement, became embroiled in political scandals because of some polemical articles he wrote. Therefore, the family spent several months in the interior of Brazil. It was during this time that Villa-Lobos first experienced rural music. He became acquainted with *modas caipiras* (folk songs) and had direct contact with folk-guitar players.

When the family returned to Rio, Villa-Lobos continued his cello lessons. He started piano lessons with his aunt Fifinha, who was a good pianist and especially fond of Bach. She introduced Tuhú (Heitor's nickname) to the preludes and fugues of the "Well-Tempered Clavier." During this time, Villa-Lobos came in contact with another type of music that was played in the streets and squares of Rio de Janeiro: the *chôro.* This type of music inspired Villa-Lobos to study guitar secretly. He kept this from his parents because they considered music of that kind related to delinquent behavior.

This combination of popular and classical music would influence Villa-Lobos to introduce new musical forms. He combined urban music with modern compositional techniques in two of his most important works: the nine *Bachianas Brasileiras* and the fourteen *Chôros.*

Heitor Villa-Lobos continued to pursue his interest in folk music after his father's death in 1899. Instead of following his mother's desire for him to become a physician, he decided to travel into the interior regions of Brazil. In 1905, when he was 18, Villa-Lobos sold the library left by his father to support the first of several trips into the interior of Brazil. He also went to the North and Northeast of the country. It was during these trips that Villa-Lobos was exposed to native Brazilian music, which would be the inspiration for many of his compositions. Although he absorbed everything he heard, he was not an ethnomusicologist in the formal sense like Bela Bartók. He made no formal records of his trips. In fact, Villa-Lobos once tried a formal education in music theory and composition at the *Instituto Nacional da Musica*. These studies were short lived because he found the

teaching still rather conventional. In a later interview when he was asked about his studies, he pointed to a map of Brazil and replied: “This is my conservatory”. [1]

When he was 28, Villa-Lobos married the pianist Lucilia Guimarães. This event was a turning point which caused him to start leading a more settled life. He played in restaurants and even began to write reviews for newspapers. The year of their marriage, 1915, marked the beginning of an enormous increase in Villa-Lobos’ compositions. Works such as the symphonic poems *Amazonas, Naufragio do Kleonikos, and Uirapuru* began to spread the name of Villa-Lobos as an established composer. Thanks to his compositions, Villa-Lobos had the opportunity to come in contact with Darius Milhaud and Arthur Rubinstein during their visits to Brazil. After this meeting, Rubinstein included Villa-Lobos’ Piano Suite *A Prôle do Bébé* in his permanent repertoire.

By 1923 Villa-Lobos was well-known in Brazilian music circles. This allowed him and his wife to go to Europe, funded initially by a Brazilian government scholarship. After they settled in Paris, Villa-Lobos gradually won the respect of the innermost circle of that city’s musical group. At the same time, renowned performers such as the pianist Arthur Rubinstein and the soprano Vera Janacopulus were performing his works in different countries. Villa-Lobos later became professor of composition at the International Conservatory in Paris. He had the opportunity to play and conduct in the major cities of Europe, and started working as an editor at Max Eschig’s Publishers. All of this further established him as a recognized composer.

From 1926 to 1930, Villa-Lobos returned to Brazil several times to conduct multiple concerts. In 1930, the political situation of Brazil changed drastically with the

[1] Eero Tarasti, “Heitor Villa-Lobos, the Life and Works, 1887-1959,” p. 39.

revolution led by Getúlio Vargas. When Villa-Lobos returned permanently to Rio in 1932, he found a completely different political situation. This paved the way to a new area of emphasis in his career: the role of music educator.

Villa-Lobos started his work as music educator with a concert tour of 54 rural towns near São Paulo. These concerts included works by Chopin, Tchaikovsky, Debussy and Villa-Lobos himself. The reaction to these presentations was very diverse. According to the local papers, the ensemble was formally received. This included speeches and ceremonies with the awarding of medals of honor. However, in other towns, opposite reactions occurred especially because of Villa-Lobos' speeches. In those towns the group was obliged to escape from its hotel in the middle of the night.

In 1932, when Villa-Lobos was 43, he came in contact with the government of President Vargas. Villa-Lobos received government support to found SEMA (Superintendence of Musical and Artistic Education). As the superintendent of music in Brazil's schools, one of his first acts was to make music a required subject in all schools through the study of choral singing. Villa-lobos felt that all people needed to be musically educated in order to understand serious music. He focused his efforts on choral music because he considered it the most simple and efficient way for someone to get a musical education. At the same time, his approach was a reflection of the political attitude of those days: the idea of a collective Brazilian identity and "building a nationality".[2] Following this philosophy, during the 1930s a Professor's Choir was created. Under the direction of Villa-Lobos, massive choral concerts were organized in stadiums culminating with a group of 40,000 students in 1942. It was during this time that Villa-

[2] Museu Villa-Lobos, *Villa-Lobos Edição Do Centenario*, p. 81.

Lobos emerged as one of the most important figures in Brazil and many people began to consider him the musical representative of all Latin America.

The educational activities of SEMA continued until the creation of the National Conservatory of Orpheonic Singing in 1942.[3] Villa-Lobos maintained his interests in both organizing music instruction in Brazilian schools, and in Brazilian music. These factors inspired him to compose his *Guia Prático,* a collection based on Brazilian folk songs. Villa-Lobos planned the publication of six volumes, however, only the first volume containing 137 songs was published. Although Villa-Lobos was inspired by Bartók and Kodály's efforts, this collection should not be compared to the scientifically exact collection of Bartók. While this collection is not considered a resource for the study of Brazilian folk music, it is an important source for the study of Villa-Lobos' unique style.

[3] Orpheonic meaning choral.

CHAPTER TWO

GUIA PRATICO FOR PIANO

Background

In 1932 Heitor Villa-Lobos composed a collection of choral pieces titled *Guia Prático*. *Guia Prático,* which means "Practical Guide," is based upon Brazilian folk melodies and poetry. It was intended as an educational tool aimed at elevating musical standards in schools while incorporating Brazilian folk music. Villa-Lobos also wrote a second version of *Guia Prático* for solo piano. Based on the original material of the first version, Villa-Lobos composed eleven books for solo piano with each book containing five to six pieces. The *Guia Prático for Piano* is part of an extended and varied output for piano which contains over two hundred compositions for solo piano. Villa-Lobos demonstrated that regardless of the fact that he was not a pianist (the cello was his primary instrument), he had a remarkable understanding of the technical and expressive possibilities of the instrument.

Guia Prático for Piano has been published by several different publishers. However, there is not a complete publication of the entire eleven albums. Furthermore, current editions contain many mistakes and lack clear indications for correct performance. This dissertation intends to provide an updated and corrected performance edition of all eleven albums in the *Guia Prático for Piano,* and will make direct reference

to texts in the choral version. It is hoped that providing the texts will lead to a more thorough understanding and interpretation for both teachers and students.

Review of Literature

There are only limited resources related to the works and life of Heitor Villa-Lobos. To begin with, the book *Heitor Villa-Lobos: The Search for Brazil's Musical Soul* by Gerard Béhague is an excellent biographical study. It provides an analysis of his three main periods and the most important musical influences during his life. This book also studies the musical language of each period, and the final chapter is dedicated to the discussion of national style versus musical nationalism in Villa-Lobos' music. *Heitor Villa-Lobos, The Life and Works, 1887-1959,* by Eero Tarasti presents one of the most complete resources about the works of Villa-Lobos. This book contains not only significant biographic references, but also a more detailed musical analysis of Villa-Lobos' main works, such as the *Choros* and the *Bachianas Brasileiras*. The first chapter, "A Survey of Music History in Latin America," is also an excellent article about the music scene in Latin America during the first half of the 20th century and its main composers.

Lisa M. Peppercorn is one of the most important authors dealing with relevant bibliographic and historical sources about Villa-Lobos. In her book *Villa-Lobos, Collected Studies,* Peppercorn presents thirty one articles about Villa-Lobos' life, music, and works. Peppercorn also presents "The Villa-Lobos Letters," a collection of letters between Villa-Lobos, his colleagues, and his family that covers a time period of more

than thirty years. These letters are classified chronologically, offering an accessible approach to his works as well as his personal life.

Another important study is Simon Wright's *Villa-Lobos,* which offers an overview of the main works of the Brazilian composer. Wright includes a combination of biographical notes and musical analysis. Vasco Mariz's *Heitor Villa-Lobos, Brazilian Composer* also follows this format. This book also includes Villa-Lobos' main works; however, the musical analysis is more superficial. To celebrate the centenary of Villa-Lobos' birth, the Villa-Lobos Museum published a biography with a catalog of all of his works. This book, also titled *Villa-Lobos,* contains several pictures and other illustrations, making this work a most interesting source.

Some journal articles are devoted to Villa-Lobos' works, but very few are related to his piano works and the *Guia Prático*. Furthermore, they are usually not published in very well known journals, such as *The American Music Teacher* and *Clavier.* For example, in his article "Heitor Villa-Lobos," Randall Bush presents a superficial overview of the composer's main works with scant biographic and stylistic notes. Another article by Bush,"The Piano Works of Heitor Villa-Lobos," offers a more complete overview than the previous article, giving more extended musical analysis of some piano pieces. Likewise, Laurence Morton's article, "Villa-Lobos, Brazilian Pioneer," deals specifically with the piano works in accordance with some of their pedagogical and stylistic elements. Finally, in the article "Interpreting the Music of Heitor Villa-Lobos," Roberta Rust presents an analysis of the *Ciclo Brasileiro,* one of his most important piano works.

There are also a few theses and dissertations that deal with the piano works of Villa-Lobos and the *Guia Prático*. For example, Laurine Elkins' dissertation "An Examination of Compositional Technique in Selected Works of Heitor Villa-Lobos" presents an extensive analysis of Villa-Lobos' main piano works, focusing on melody, harmony, rhythm, use of ostinato patterns, form, pianistic writing, and programmatic and descriptive elements. Martha Marchena's dissertation "An Analytical Study of Three Solo Piano Works by Heitor Villa-Lobos (1887-1959)" includes a thorough analysis of *Prole do Bébé* N.1, *Rudêpoema* and *As Três Marias*. More importantly, it deals with the evolution of Villa-Lobos' style, the influence of indigenous and ethnic culture, and his methodology of composition. In his thesis "The Uses of Folk Song in a Selected Group of Piano Compositions by Villa-Lobos and Bartok," Robert Pennington analyzes the use of folk themes in the music of Villa-Lobos and Bartok. Besides studying the main elements of both Brazilian and Eastern European folk influences, Pennington includes a comparison between the two composers. Only one dissertation deals entirely with the *Guia Prático*: "*Guia Prático for Piano* by Villa-Lobos: Stylistic and Pedagogic Insights into Albums I, VII, and IX" by Susan Schroeder Cobb. In her dissertation, Cobb aims to acquaint the contemporary piano teacher with a repertoire reflecting Brazilian culture. This dissertation includes a stylistic analysis and pedagogic insights on the pieces contained in Albums I, VII, and IX of the *Guia Prático for Piano.*

The complete *Guia Prático for Piano* has been recorded only three times. The first recording was performed by Anna Stella Schic, a close friend of Villa-Lobos. Recorded in 1976 by the label *Solstice*, this is part of the first recording of his whole piano music series. In 1996, Sonia Rubinsky and *NAXOS* also released a collection of

Villa-Lobos' piano music. Volume five of this collection contains Albums I to IX of the *Guia Prático for Piano*. Albums X and XII appear on a later release in this series. The most recent recording is by Clara Sverner, released under the Brazilian label *Biscoito Fino* in 2008. Other pianists, such as Louis de Moura Castro, Caro Pagano, and Joel Bello Soares have also included portions of the *Guia Prático for Piano* as part of a recording.

While all the literature discussed above will support this research, most of these resources do not offer specific guidance related to the complete *Guia Prático for Piano*. In addition, the performance of the pieces contained in this work has been neglected due to the lack of a revised edition. For the first time, a corrected edition of all eleven albums of the *Guia Prático for Piano* will be presented.

Significance of the Problem

This project aspires to contribute to the small amount of literature related to Villa-Lobos' piano works. As a review of materials show, several articles and books have been written about Villa-Lobos, but they are mostly biographical. Few of them deal specifically with his piano works. Robert Pennington's dissertation focuses on Villa-Lobos' process of writing, and though this is highly important, it does not offer any criticism related to the performance of Villa-Lobos. Some dissertations and theses are related to the *Guia Prático for Piano,* but only explore some specific albums of this work. For example, Martha Marchena focuses on albums I, VII, and IX, offering a very complete analysis of the pieces contained in those albums. Additionally, Marchena includes important biographic and historic references to the *Guia Prático*. Unfortunately,

there is no document or publication that includes all the eleven albums of the *Guia Prático for Piano*. The available scores of selected books contain several editing mistakes and lack performance indications for the pianist. In addition, none of the scores available make reference to or include the text of the choral version.

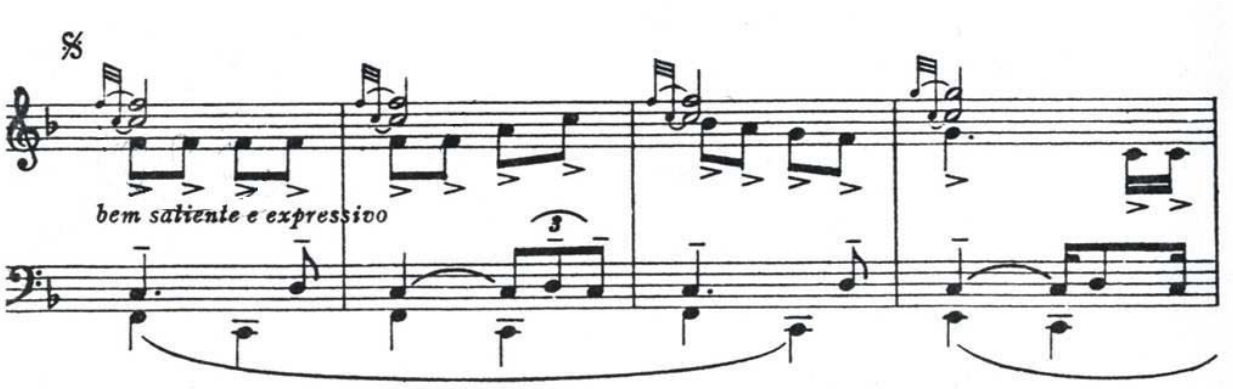
The *Guia Prático for Piano* has a wide range of pedagogical possibilities and important performance challenges both for teachers and students. This project will offer an excellent teaching tool for those interested in exploring the music of Villa-Lobos and improving their piano technique. The repertoire of the *Guia Prático* can add variety to the repertoire of any pianist and be a great complement to more established collections by major composers.

Significance of the *Guia Practico for Piano*

TEXTURE

The textures in Villa-Lobos's pieces range from simple melodies accompanied by simple harmonies to more complex arrangements. For example, the piece *Accordei de Madrugada* (which means Chords of the dawn) is not an overly complicated work, technically speaking. However, the 4 part texture is characterized by the use of separate rhythms in each part. The main theme is played using the thumb of the right hand, which is a challenge when dealing with voicing. The bass line, in a continuous quarter note figuration, interacts smoothly with the tenor line that provides rhythmic contrast (ex 1).

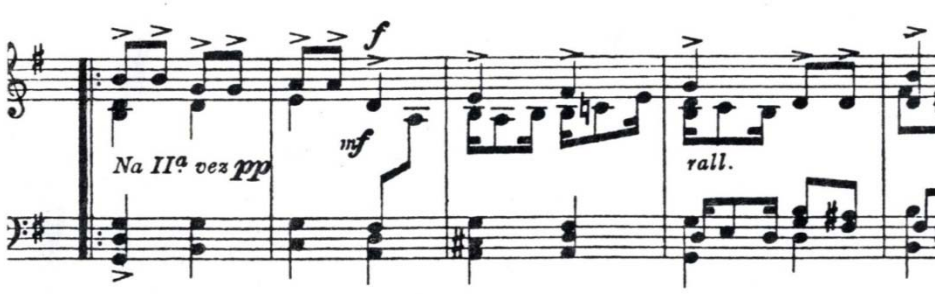
Example 1. *Accordei de Madrugada*, mm. 1-4.



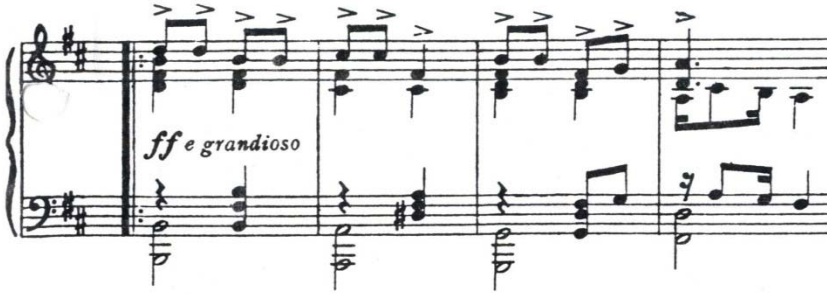
The combination of rhythms, especially in the left hand, deserves careful attention. Villa-Lobos starts the piece in F major, but he changes to F minor in the B section creating a new atmosphere. During the entire piece, the upper part includes grace notes at the beginning of each measure that likely symbolize church bells in the early morning. The text of the folk song tells about a person who wakes up very early to sweep the church. During this time, he has a conversation with the Virgin Mary and other Saints!

In *Manquinha* (or Little Lame Girl) Villa-Lobos introduces a charming melody accompanied by simple harmonies in the middle register (ex. 2). In the middle section of the piece, he uses octaves in the lower register to expand the range (ex 3). The change from G major to B minor is accompanied by a change in the color and breadth of the texture.

Example 2. *Manquinha*, mm. 6-9.

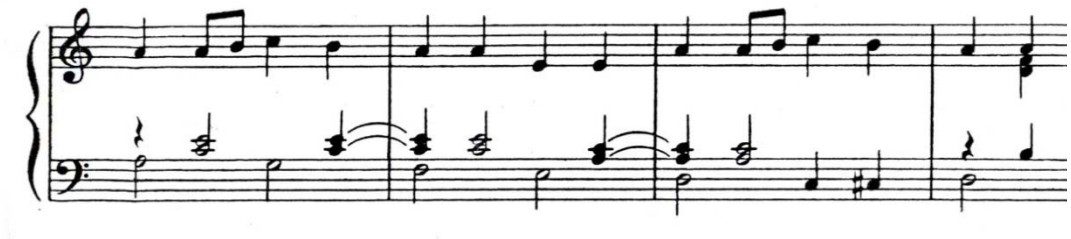


Example 3. *Manquinha*, mm. 15-18.

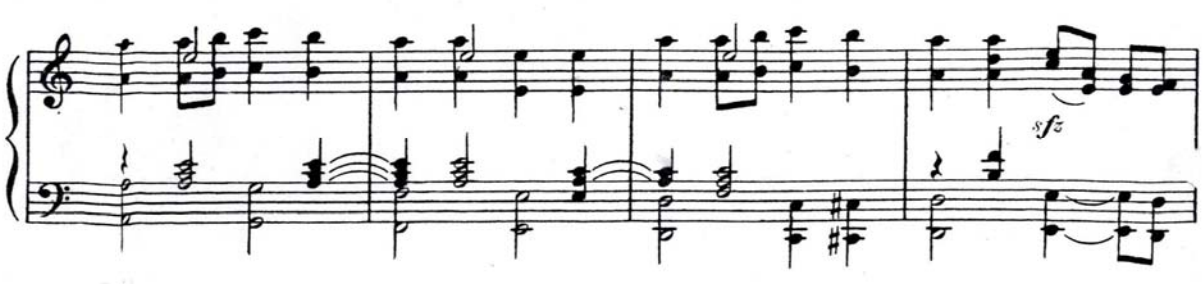


Machadinha (or Little axe) also exemplifies this style or writing (ex. 4-5).

Example 4. *Machadinha*, mm. 4-6.

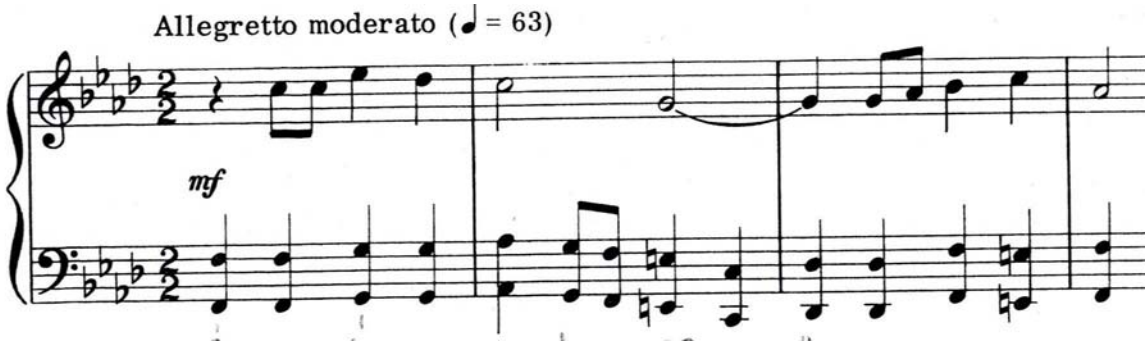


Example 5. *Machadinha*, mm. 12-14.



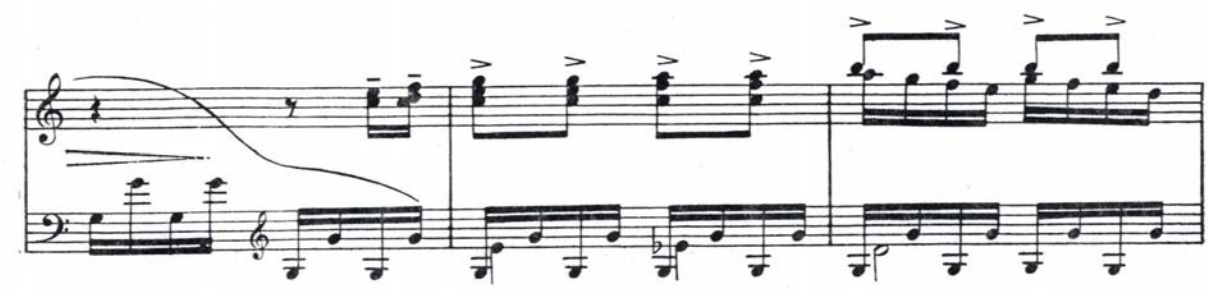
Pobre Cega (Poor blind woman) is a piece with a thin texture. The piece presents a mournful single melodic line. The melody is accompanied by chant-like octaves in the left hand that imitates the slow walking of the blind woman (ex 6).

Example 6. *Pobre Cega*, mm. 1-3.



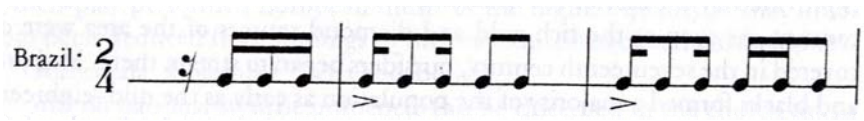
Laranjeira Pequenina (or The Little Orange Tree) is built on an ostinato figure in the middle register. Combined with a playful, simple melody, this piece tells the story of a little girl who dreams about her future husband. Because of the close range of the writing, it is especially important to pay attention to balance; the ostinato figure should not overpower the other lines (ex. 7).

Example 7. *Laranjeira Pequenina*, mm. 6-8.



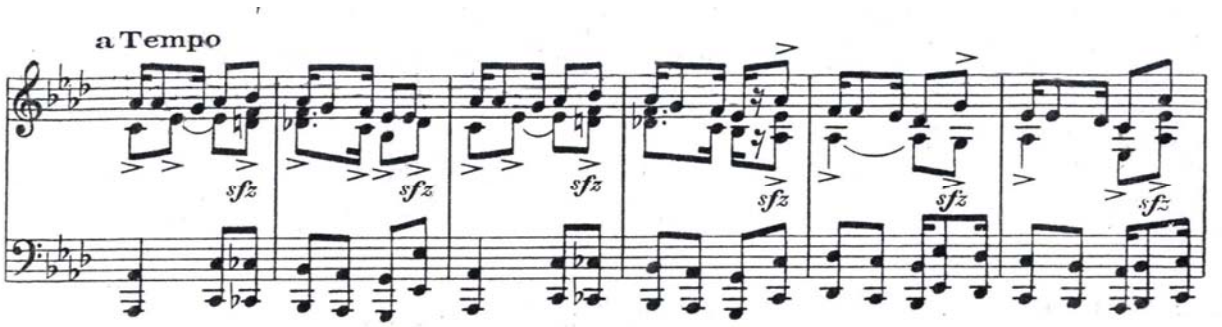
RHYTHM

Though all musical elements contribute to Villa-Lobos's style, it is especially rhythm and melody that dominate his music. The rhythmic content is largely influenced by African culture. Although it is difficult to categorize all the influences, common characteristics can be found between African and South American music. One of the most important similarities is the use of meters that are binary and strongly syncopated. The distinctive Brazilian syncopation, often found in Brazilian dance music, is a clear example of that combination:



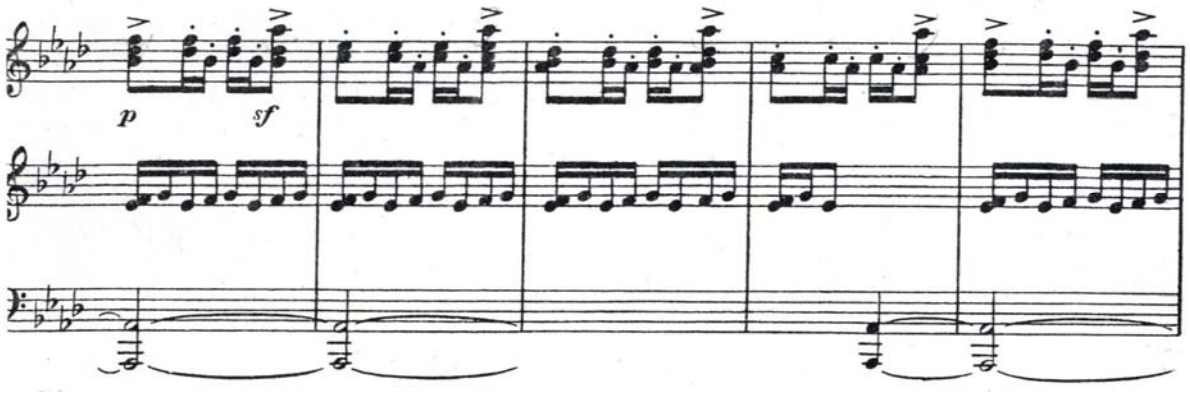
These rhythmic combinations are ubiquitous in Villa-Lobos' output, a good example of which can be found in "O' Pião" (ex. 8).

Example 8. *O' Pião*, mm. 6-9.



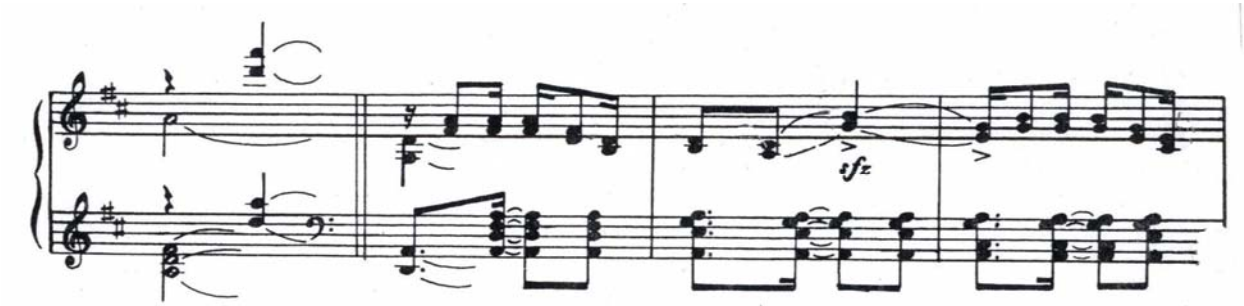
O' Pião (Mary-go-round) presents contrasting rhythmic sections. A pompous, march-like introduction is followed by the A section in which the syncopations, accents, and octaves resemble the joyful atmosphere of the town fair. The B section imitates the merry-go-round. For that purpose Villa-Lobos uses 3 staves: a pedal tone in the lower register and a continuous rhythmic figuration in the middle and upper register (ex. 9). This combination creates a layered texture that imitates some later Romantic or impressionistic writing.

Example 9. *O' Pião*, mm. 27-31.



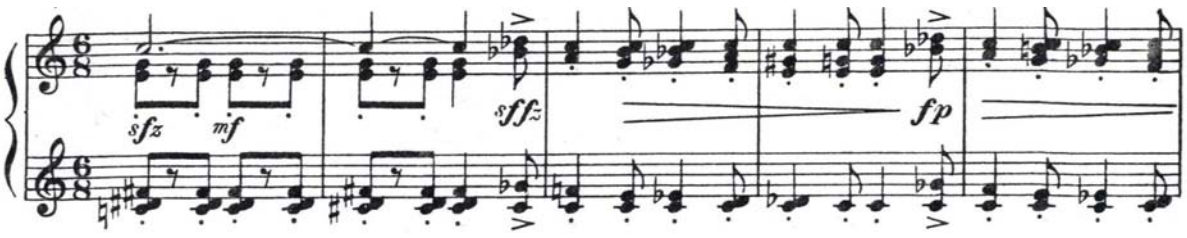
Rosa Amarela (Yellow Rose) begins with a sensual introduction full of chromaticism. Following this introduction, a syncopated theme in thirds is introduced accompanied by a syncopated chord pattern in the left hand (ex. 10). This combination produces a lifting dance-like flavor.

Example 10. *Rosa Amarela*, mm. 5-8.



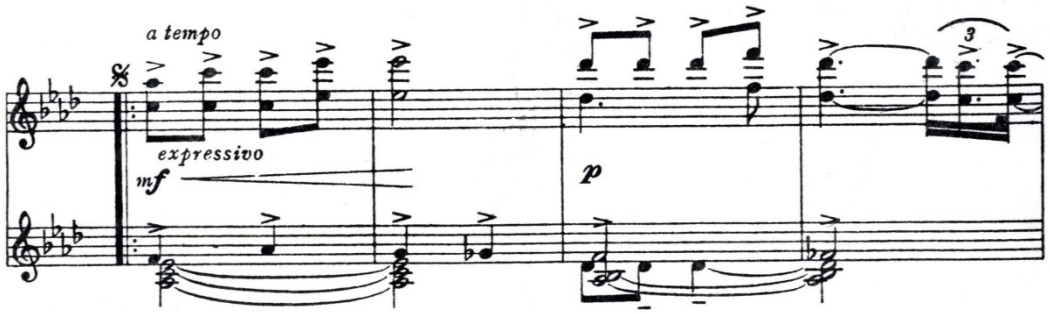
A very different kind of dance mood is presented in *Senhora Dona Viuva* (Miss Widow).This perpetual motion tarantela employs virtuosi passages that require careful attention to fingering and articulation. The rhythmic energy, present from beginning to end and highlighted with bursts of dissonances, creates a piece full of energy and vigor (ex. 11).

Example 11. *Senhora Dona Viuva*, mm. 1-5.



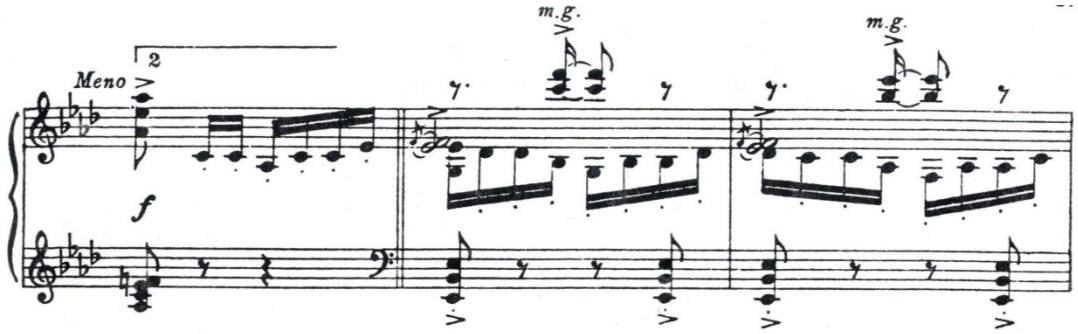
In *Maré Encheu* (The tide flowed) the A section presents a delightful melody with rich harmonies (ex. 12).

Example 12. *Maré Encheu*, mm. 5-8.



The contrasting B section is full of dance-like rhythmic vitality (ex. 13).

Example 13. *Maré Encheu*, mm. 12-14.



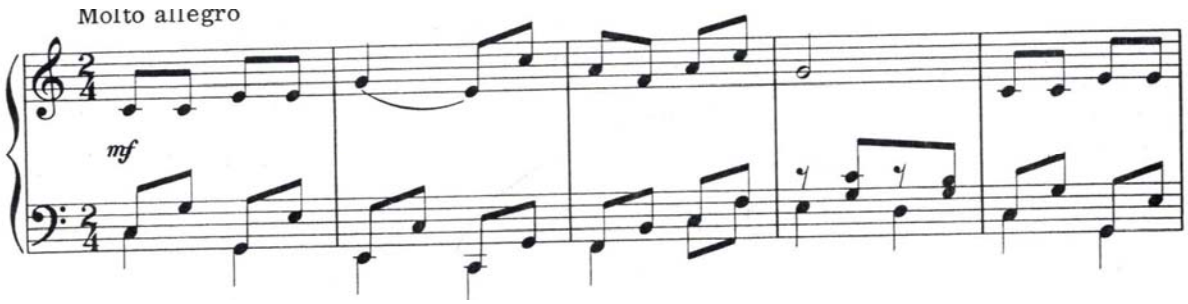
The combination of these contrasting sections presents a wide variety of musical and technical elements. This is ideal from a pedagogical point of view

MELODY

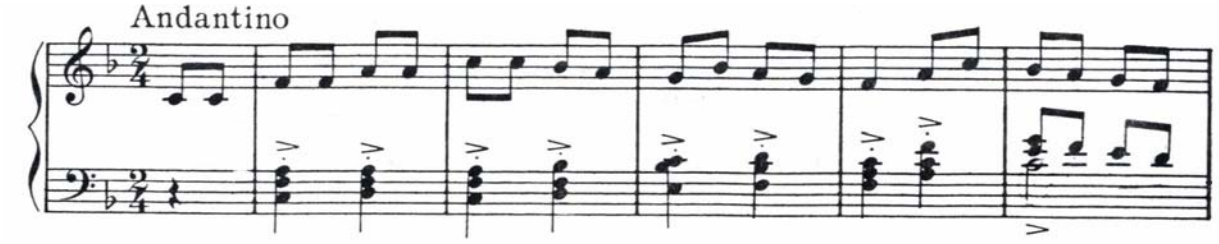
The music of Villa-Lobos is distinguished by its melodic inventiveness. Based on folk tunes, these melodic lines are primarily simple in contour and easy to remember. In

pieces like *Vestidinho Branco* (Little White Dress) (ex. 14), and *O' Ciranda, O' Cirandinha* (a circle dance) (ex. 15), Villa-Lobos presents melodies that move almost entirely by thirds and by step wise motion.

Example 14. *Vestidinho* Branco, mm. 1-4.



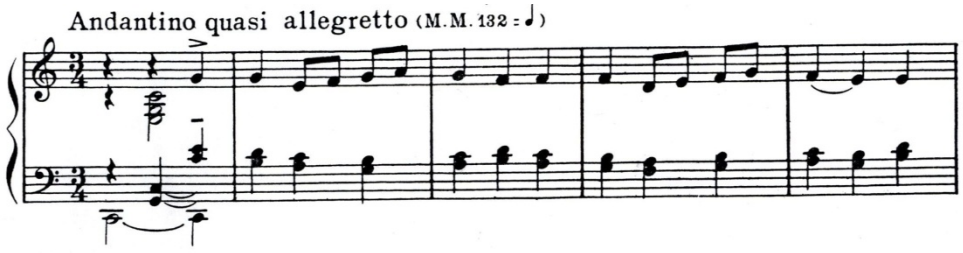
Example 15. *O' Ciranda, O' Cirandinha*, mm. 1-5.



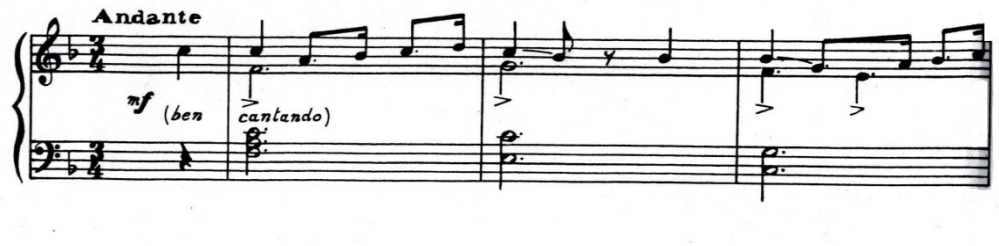
The accompaniment of both pieces is simple, using blocked or broken chords. However, Villa-Lobos uses different registers in the melody and/or tempo changes to create contrast in these pieces.

Many of the tunes contained in the *Guia Prático* are used by Villa-Lobos in other works and even in this same collection with a different arrangement. For example *Constante* (Faithful) (ex. 16) and *Condesa* (the Countess) (ex. 17) have the same melody.

Example 16. *Constante*, mm. 1-5.



Example 17. *Condesa*, mm. 1-3.



These two pieces are a clear example of different ways of arranging a melody. In the first piece, the left hand has an accompaniment in thirds, and the melody flows with 8th and 16th notes. In the second piece, the accompaniment begins with very simple harmonies that move mainly between tonic and dominant. Then, through several meter changes the texture becomes thicker and rhythmically more intense. The melody employs dotted rhythms with punctuated phrases groups, lending an entirely different character to this setting.

TEXTS

Each song of the *Guia Prático* was originally composed for choir. The texts of each piece describe short stories about childrens games, religious characters, and

childhood love, among other subjects. This reference to child related topics is a common characteristic in Villa-Lobos' music. Besides reflecting the cultural context of Brazil, some of the texts in the *Guia Prático* have also a historical implication. For example , in *Garibaldi Foi a Missa* (Garibaldi went to Mass) the text makes reference to the Italian patriot and soldier Giuseppe Garibaldi, who went to Brazil and took up the cause of independence of a Brazilian province against the newly independent Brazilian nation. However, based on the text it is hard to tell whether or not Garibaldi was a popular hero. There is definitely some humor implied in the original verse.

Garibaldi Foi À Missa	**Garibaldi went to Mass**
Garibaldi foi à missa	Garibaldi went to Mass
No cavalo sem esporas;	on a horse without spurs;
O cavalo tropeçou,	The horse tripped over,
Garibaldi lá ficou.	and Garibaldi was stuck.
Bis	Bis

Sohno de uma crianca (Child Dreams) is a beautiful and delicate piece in tempo di minuet; here Villa-lobos tells us about the innocent conversation between a child and his mother. She is telling her about the dream in which she visited her father in heaven.

Sonho De Uma Creança	**Child's Dream**
Mamãi, eu tenho um segredo	Mommy, I have a secret
Que vou contar amanhã,	which I will tell you tomorrow,
É lindo como são lindos	it is as beautiful
Os olhos de minha irmã.	as my sister's eyes.
É lindo como as folhinhas	It is as beautiful as the little leaves
Da bela flor da romã,	as the beautiful pomegranate flower,
Mamãi, eu hoje não digo	Mommy, I will not tell you today
Mas eu direi amanhã	but I will tell you tomorrow.

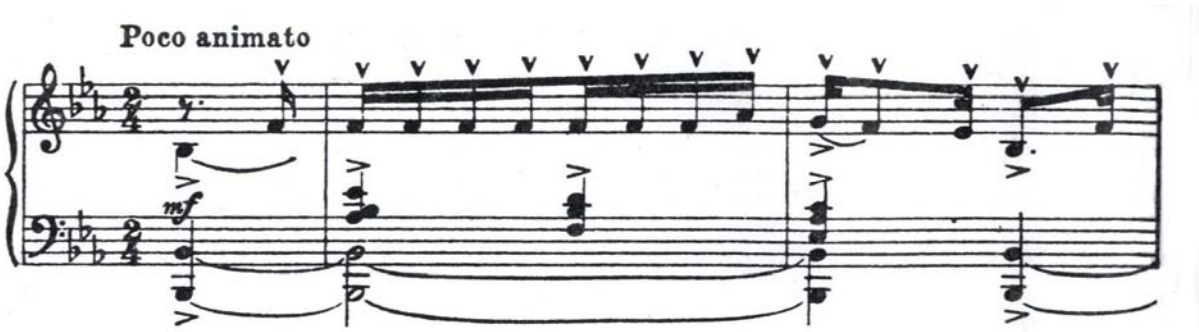
Sonho De Uma Creança	**Child's Dream**
Contai-me, oh filha querida, De contar não tenhas medo, Eu prometo hei de guardar O teu bonito segredo.	Tell me, oh dear daughter, do not be afraid to tell me, I promise I will keep your beautiful secret.
Mamãi, vóvó já me disse Que os sonhos que a gente tem Para tornar-se em verdade Não se dizem a ninguem.	Mommy, grandma told me that the dreams we have can become reality if we don't tell anyone.
Pois bem, eu vou esperar, Contrariada talvez, Até que possas contar O teu segredo outra vez;	So be it, I will wait, displeased, maybe, until you can tell me your secret;
--Mamãi, mamãi, dai-me agua, Oh! meu Deus, que sêde eu tenho! Mamãi, que doce gostoso Comi no céo, donde venho.	--Mommy, mommy, give me water, Oh! God, I am so thirsty! Mommy, what a lovely sweet I ate in heaven, where I come from.
--Porque tu não me trouxeste Ao menos uma fatia, Do doce que comeste Dos anjos em companhia?	--Why did you not bring me at least a piece, of the sweet you ate in company of the angels?
--Eu disse a Papai do Céo Na terra não quero ir. Ele sorrindo me disse: Vai ver si mamãi quer vir.	--I told Father who is in Heaven to earth I do not want to go. He told me smiling: go see if mommy wants to come.

In *O Gato* (The cat) Villa-lobos' humorous personality is evident. This piece, dark and mysterious, describes a person who threw a stick at a cat. The listener should listen carefully to the last chord of the piece to hear the cat's reaction!

O Gato	**The Cat**
Atirei um pau no gato, to!	I threw a stick at the cat,
Mas o gato não morreu, reu, reu,	but the cat did not die.
Nha Chica, ca admirou-se, se	Miss Chica was surprised
Do berro que o gato deu.	at how much the cat screamed.
Ah!	Ah!

Na corda da viola (On the string of a guitar) is a piece with a rhythmic theme and a wonderful middle section in a dance-like mood (ex 18). This work makes reference to Brazilian folk guitar writing.

Example 18. *Na Corda Da Viola*, mm. 1-2.



CHAPTER THREE

REVISED AND EDITED VERSION OF THE GUIA PRÁTICO FOR PIANO BY HEITOR VILLA-LOBOS

Methodology

When researching the *Guia Prático* by Heitor Villa-Lobos, I encountered many difficulties trying to obtain source materials. For this reason, I contacted Marcelo Rodolfo at the Villa-Lobos Museum in Rio de Janeiro, Brazil in an effort to gain access to the manuscripts of the piano version and obtain permission to use the scores. Rodolfo instructed me to contact Manoel Corrêa do Lago, who is currently publishing the choral version of the *Guia Prático*. He informed me that no piano scores of the *Guia Prático* are available, as the piano pieces were taken directly from the choral version. Based on this information, the main sources for this project are the existing choral version of the *Guia Prático* manuscripts and subsequent published version, as well as the current piano version of the *Guia Prático.* For the notes included in each piece I have used the following abbreviations:

Manuscript: MSC

Choral Version of *Guia Prático*: CV

Max Eschig Edition / Éditions Max Eschig: MEE

Mercury Music Edition: MME

Southern Music Publishing: SMP

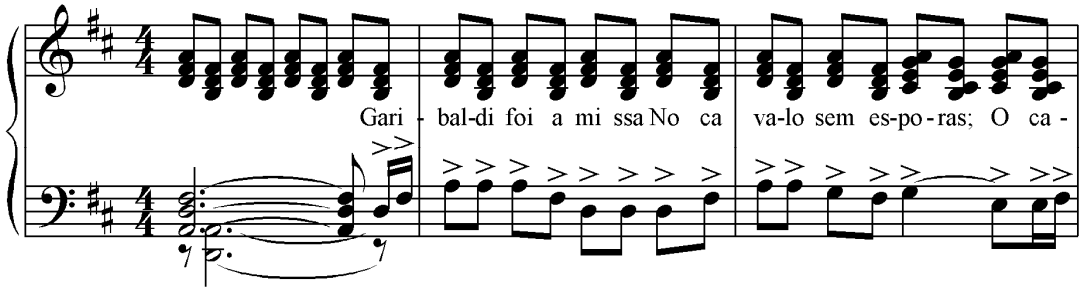
Consolidated Music Publisher: CMP

With all the available scores, I began a comparison of each piece contained in the piano version. During this process, many questions arose regarding notation and editing arose. Therefore, in each piece I indicated the variants between scores. Some pieces have no variations from the original score but are included to complete the collection. The result is a revised and edited performance edition of the complete *Guia Prático for Piano.*

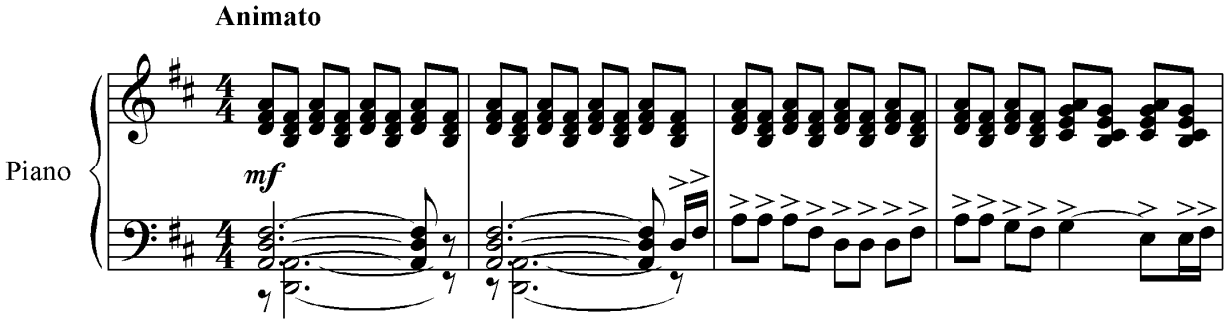
Editorial Procedure

The choral version of the *Guia Prático* contains homophonic songs, as well as songs for two and three voices. Some include a simple bass accompaniment that functions as harmonic support. In other cases, Villa-Lobos wrote an accompaniment either for piano or ensemble, although he did not specified the instrumentation. Villa-Lobos also wrote, based on some of the original songs, a different version for piano solo. During this process, he used articulation marks, especially the accent mark (>), to denote the melody line from the choral version (ex. 19a and 19b). However, Villa-Lobos is not consistent in this practice. In many works contained in the piano version, the articulation marks are missing in several sections. Other parts use different articulation markings, although the same melodic material is used. Although these marks may help the performer to clearly identify the melody, they can be misread as overly aggressive articulation marks, and the lack of consistent application can be confusing

Example 19a, *Garibaldi Foi Á Misa*, choral version mm. 1-3.

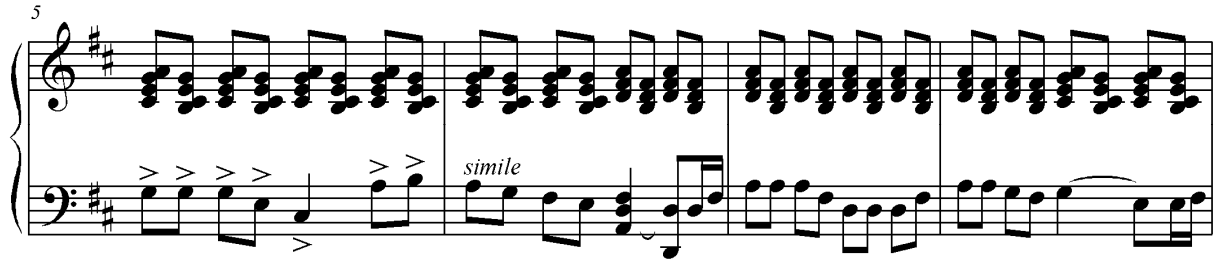


Example 19b, *Garibaldi Foi Á Misa*, piano version mm. 1-4.



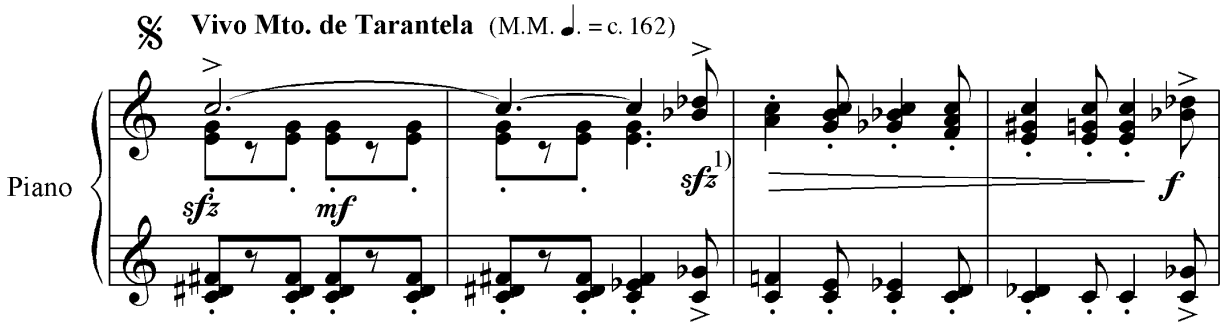
In many pieces, accents and staccatos are written above every note. This practice creates a rather busy score appearance. In this edition, repetitive articulations that occur throughout the piece have been eliminated. Two measures will indicate the type of articulation followed by "*simile*" (ex. 20).

Example 20, *Garibaldi Foi Á Misa*, mm. 5-8.



In many cases, Villa-Lobos combines two different kinds of articulation with the purpose of indicating the melody and an accent (ex. 21).

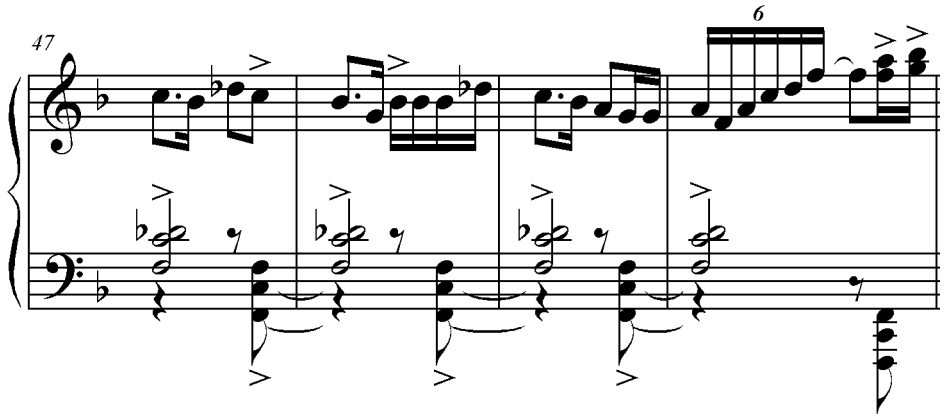
Example 21, *Sehora Dona Viuva*, mm. 1-5.



Articulation marks including staccatos and *sforzandos* (*sfz)* are used inconsistently. In many cases, Villa-Lobos combines, mixes, or interchanges these marks in subsequent occurrences of identical passages for no documented musical reason.

Villa-Lobos did not indicate his own pedal markings; however, he often used disconnected slurs on pedal tones. Therefore, these should be read as a suggestion for pedal or resonance (ex. 21).

Example 21, *A Condesa*, mm. 47-50.



For this edition, the editor has used a catalog system based on the album and piece numbers: Album 1, No. 1.

All editorial markings will appear in parentheses.

Each piece will include the texts from the *Guia Prático* along with their English translations. The texts from Albums 1 to 9 have been taken from NAXOS.[1]

[1] Permission to include the texts was obtained from the label NAXOS for the purpose of this dissertation. Randall Foster, e-mail to author, May 12, 2009.

GUIA PRÁTICO FOR PIANO

ALBUM 1

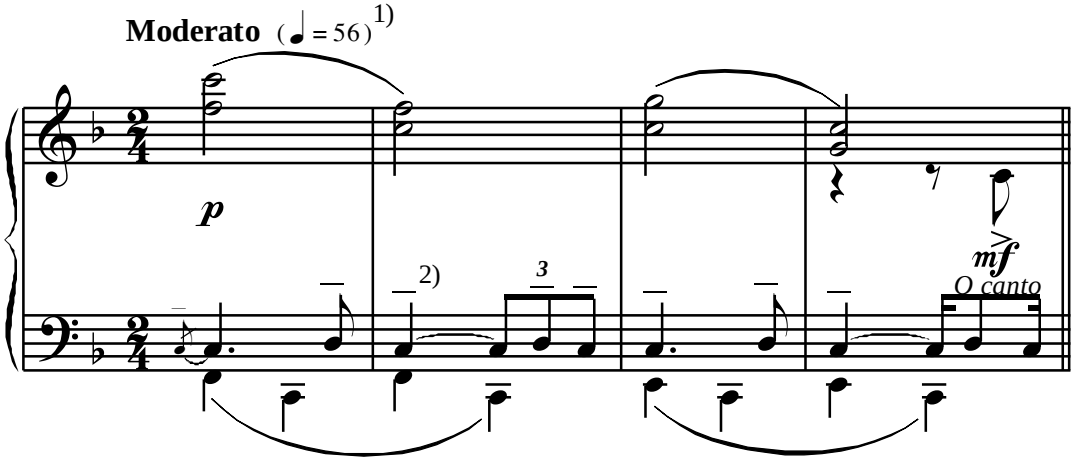
HEITOR VILLA-LOBOS

ACORDEI DE MADRUGADA

Album 1, No.1

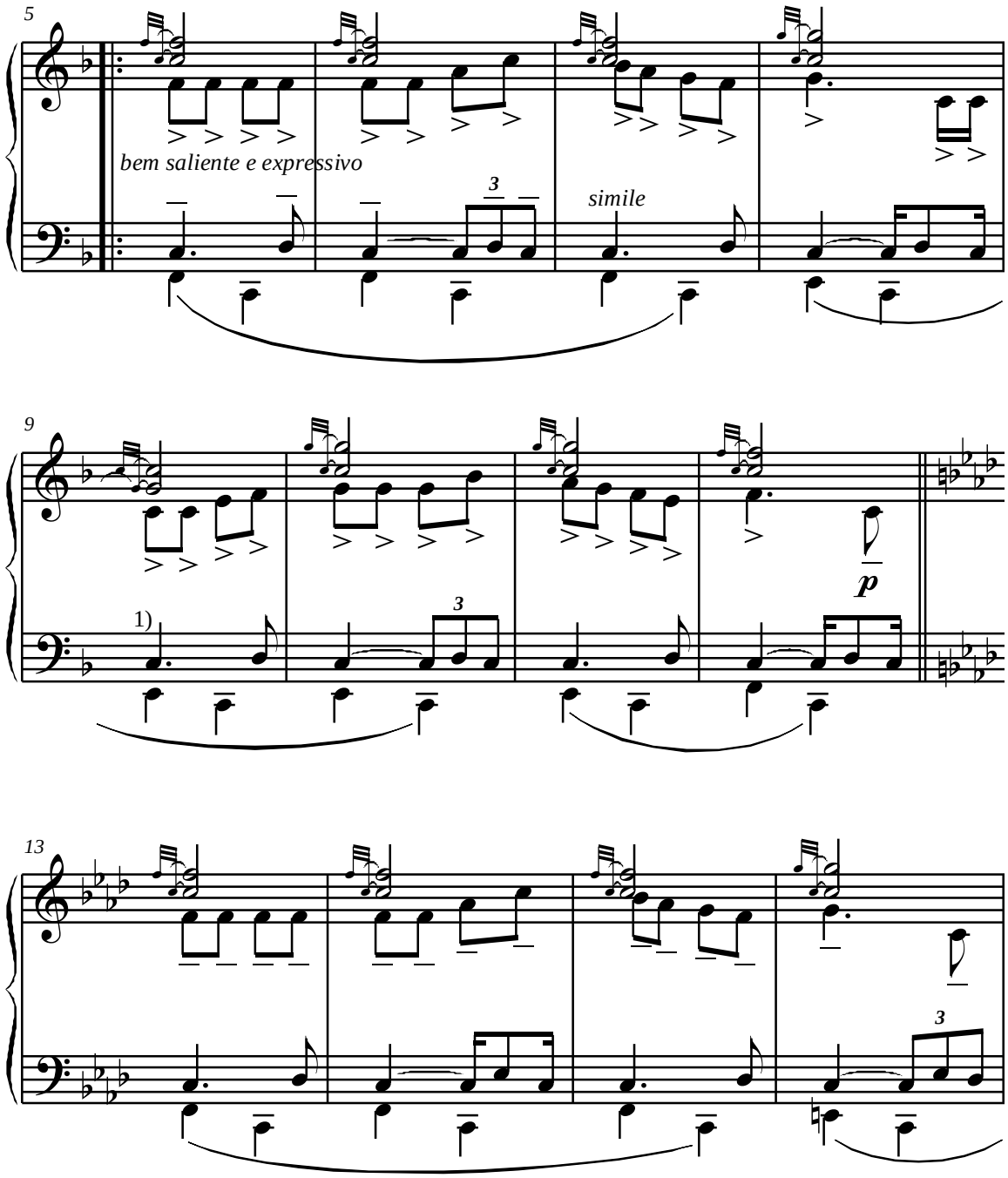
H. VILLA-LOBOS
Rio, 1932

Acordei de madrugada	**I woke up very early**
Acordei de madrugada	I woke up very early
Fui varrer a Conceição,	to sweep the Conceição church,
Encontrei Nossa Senhora,	and there I found Our Lady
Com seu raminho na mão.	with a little sprig in Her hand.
Eu pedi-lhe o seu raminho,	I asked Her for the sprig,
Ela me disse que não;	but She said “no”;
Eu tornei a lhe pedir	I asked for it again
Ela deu-me o seu cordão;	and She gave me a cord instead.
O cordão de sete voltas	The seven-turned cord
Que traspassa o coração	that binds Her heart;
O cordão de sete voltas	the seven-turned cord
Que traspassa o coração.	that binds Her heart.
Santo Antonio, São Francisco,	St. Anthony, St. Francis,
Desatai este cordão,	please untie this cord,
Que me deu Nossa Senhora	which Our Lady gave me
Com a sua benta mão!	with Her blessed hand!



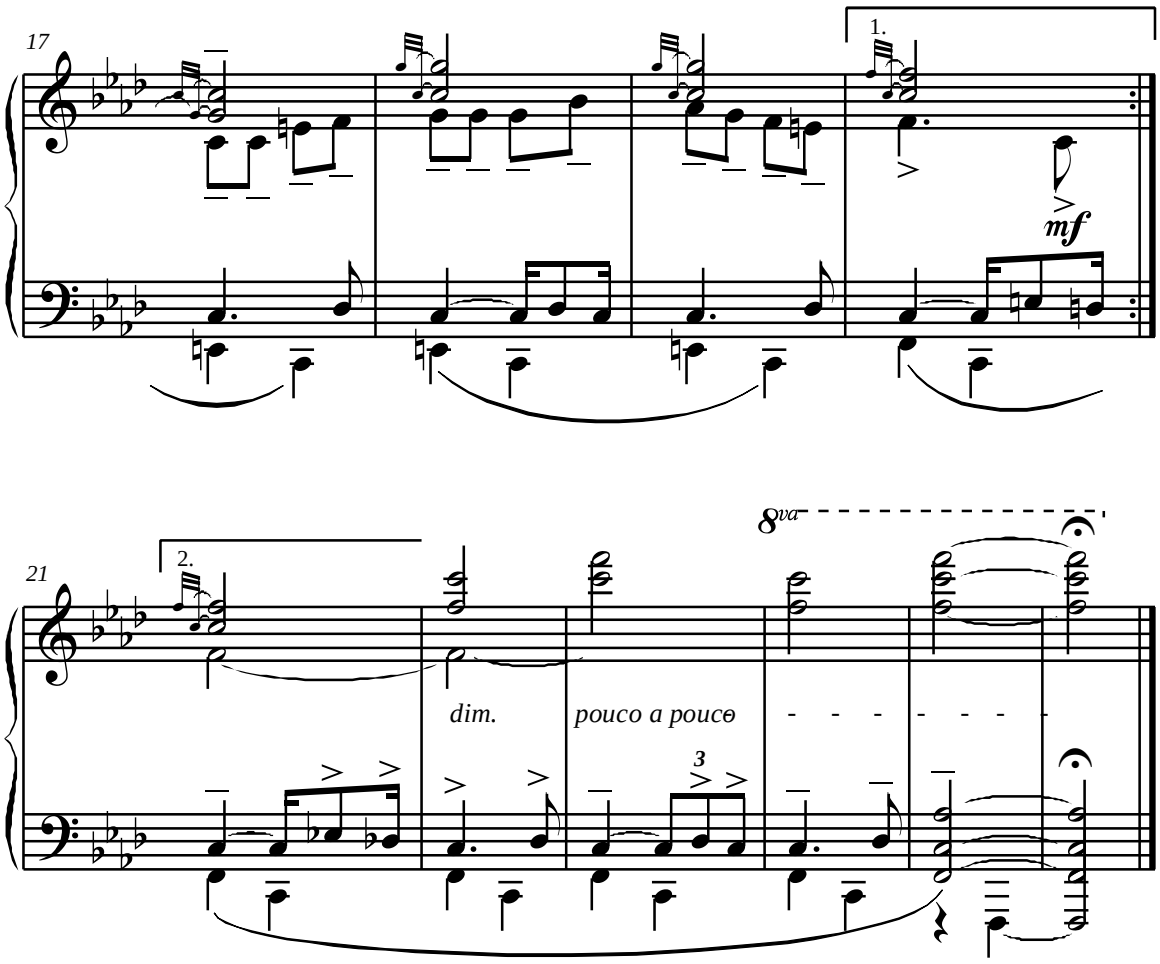
1) CV tempo mark quarter note = 60. CMP: eight note = 92
2) m. 2, tenuto mark ommited in CV.

ACORDEI DE MADRUGADA



1) mm. 9-12, tenuto marks omited in CV and CMP.

ACORDEI DE MADRUGADA



GUIA PRÁTICO FOR PIANO

ALBUM 1

HEITOR VILLA-LOBOS

ACORDEI DE MADRUGADA

Album 1, No.1

H. VILLA-LOBOS
Rio, 1932

Acordei de madrugada	**I woke up very early**
Acordei de madrugada	I woke up very early
Fui varrer a Conceição,	to sweep the Conceição church,
Encontrei Nossa Senhora,	and there I found Our Lady
Com seu raminho na mão.	with a little sprig in Her hand.
Eu pedi-lhe o seu raminho,	I asked Her for the sprig,
Ela me disse que não;	but She said “no”;
Eu tornei a lhe pedir	I asked for it again
Ela deu-me o seu cordão;	and She gave me a cord instead.
O cordão de sete voltas	The seven-turned cord
Que traspassa o coração	that binds Her heart;
O cordão de sete voltas	the seven-turned cord
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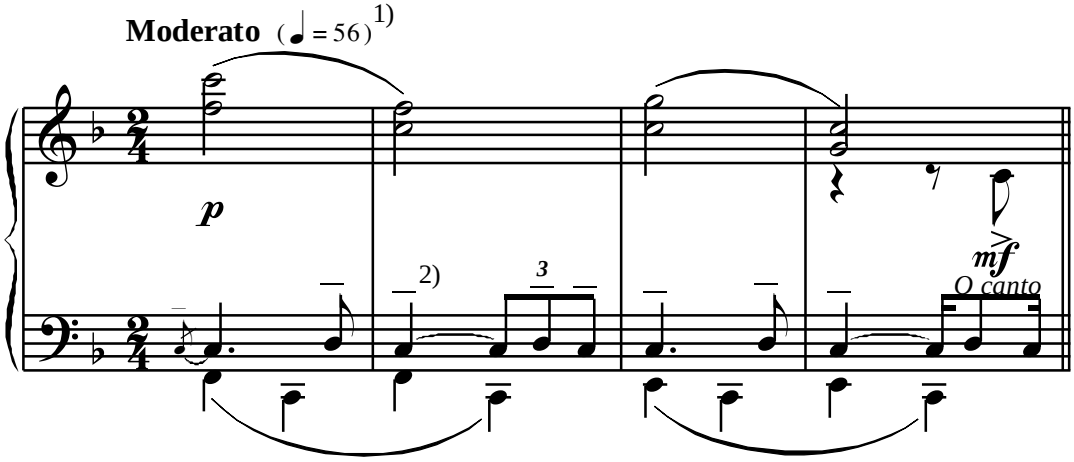
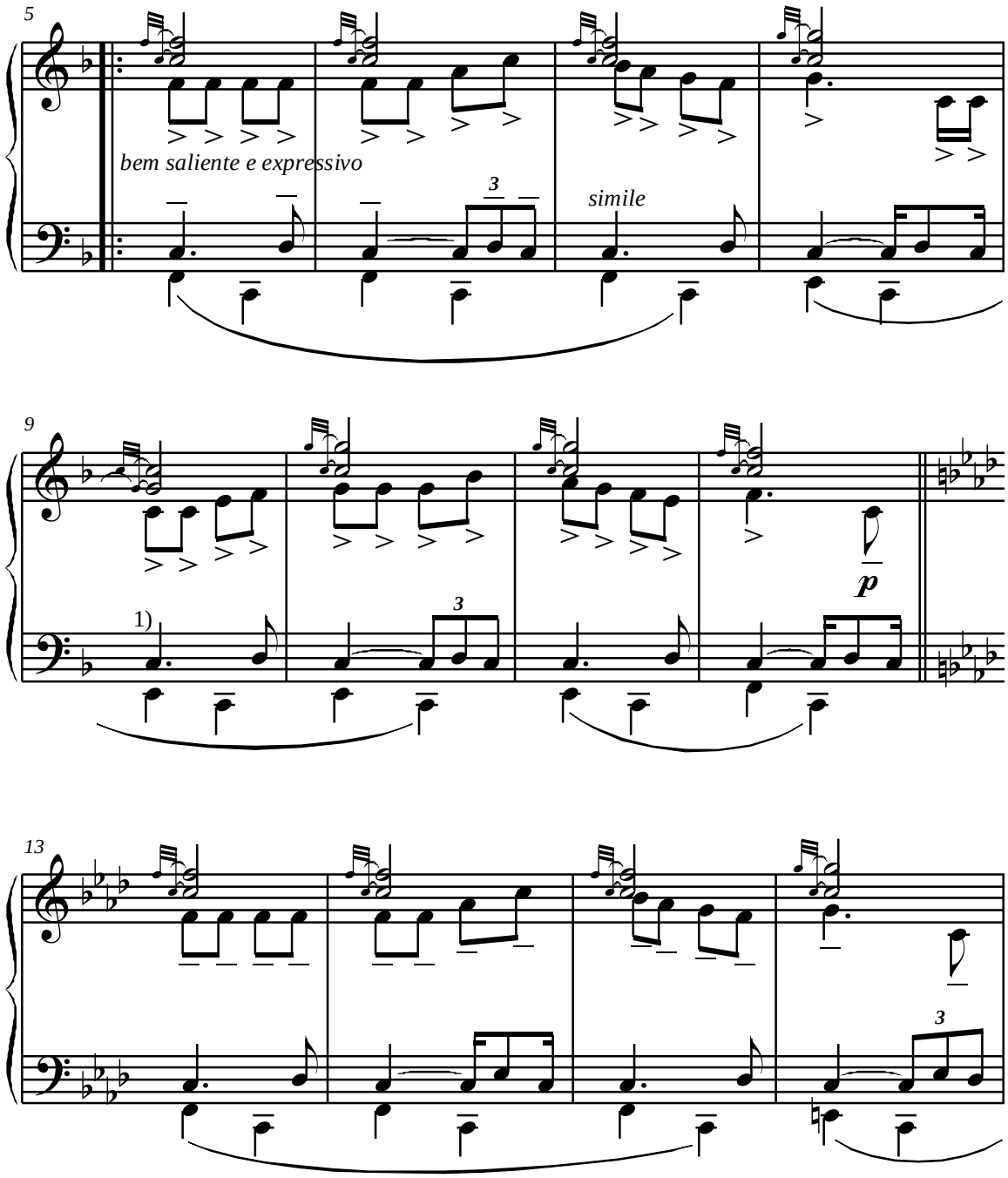
Santo Antonio, São Francisco,	St. Anthony, St. Francis,
Desatai este cordão,	please untie this cord,
Que me deu Nossa Senhora	which Our Lady gave me
Com a sua benta mão!	with Her blessed hand!



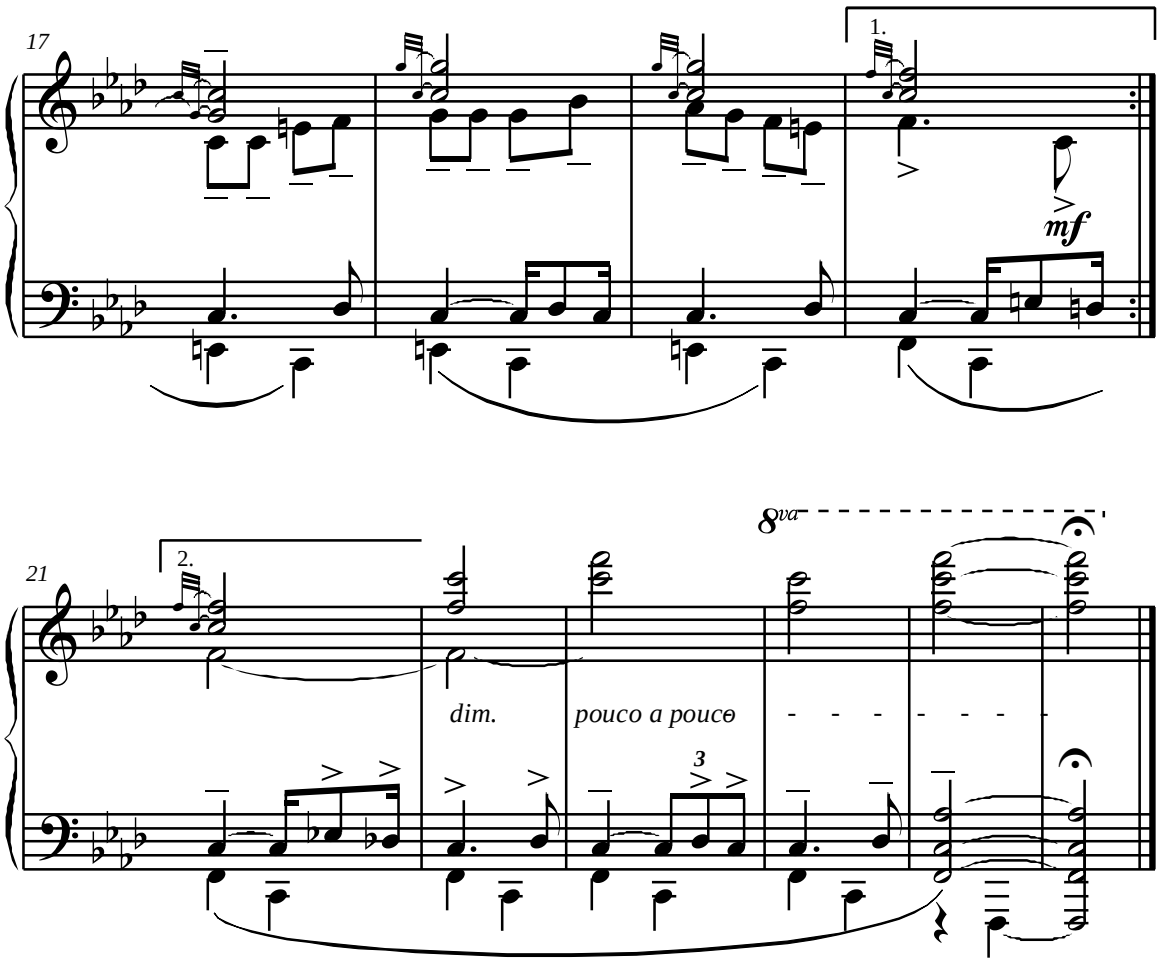
1) CV tempo mark quarter note=60. CMP: eight note=92
2) m. 2, tenuto mark ommited in CV.

ACORDEI DE MADRUGADA



1) mm. 9-12, tenuto marks omited in CV and CMP.

ACORDEI DE MADRUGADA

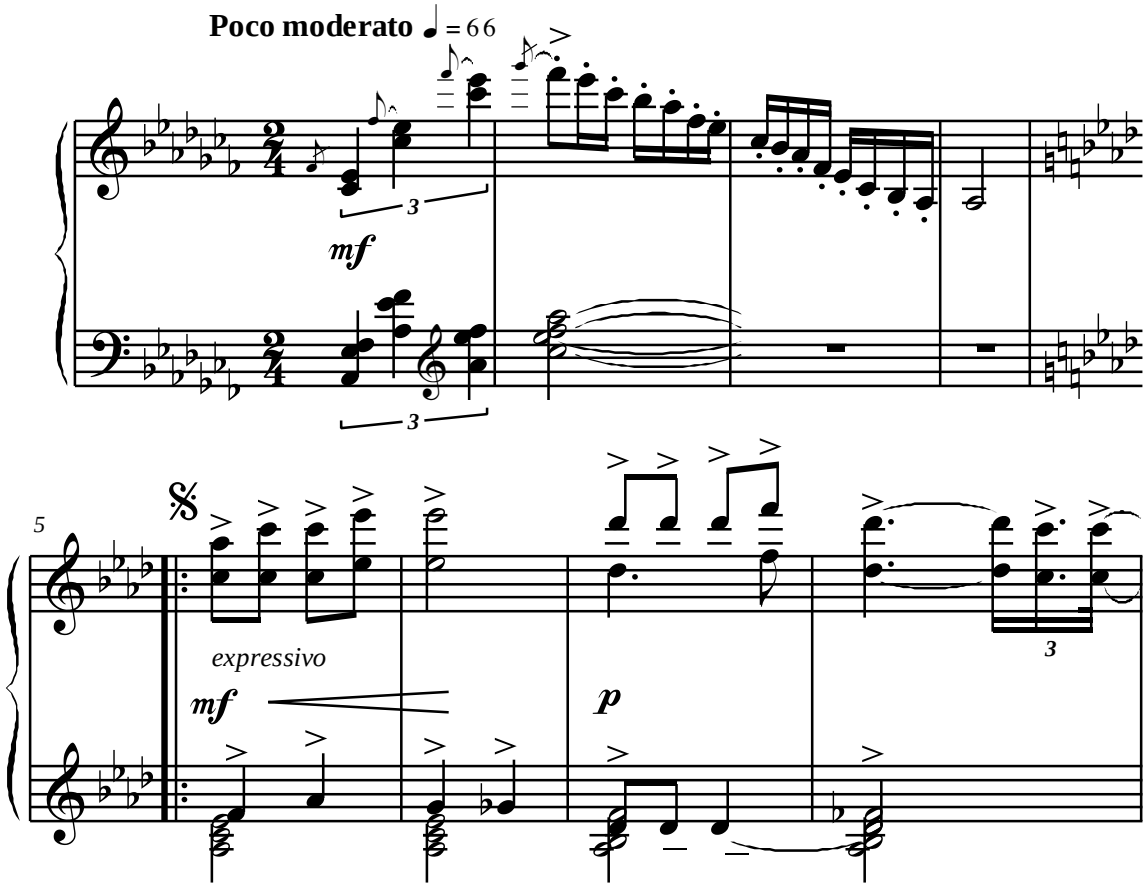


A MARE ENCHEU

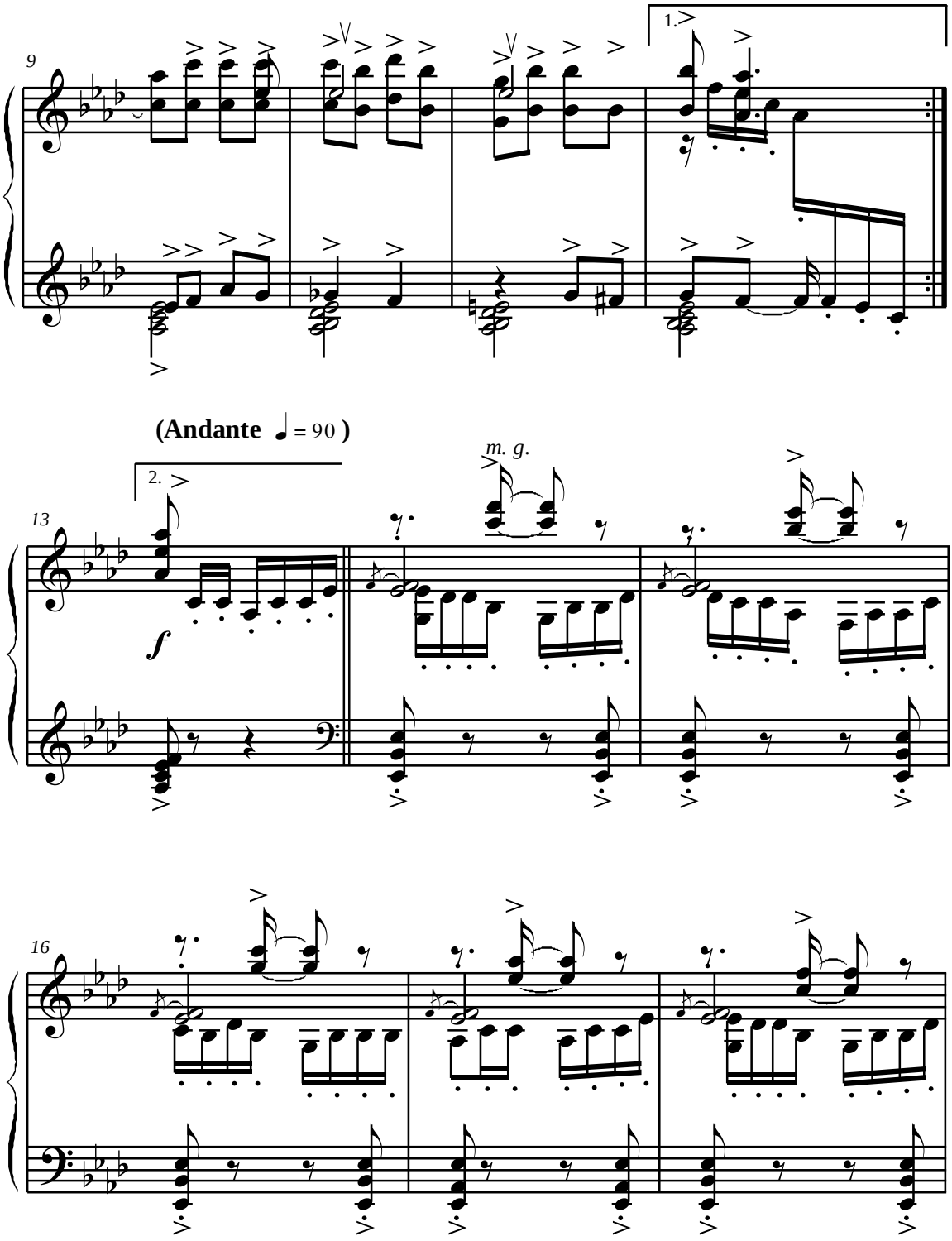
Album 1, No. 2

H. VILLA-LOBOS
Rio, 1932

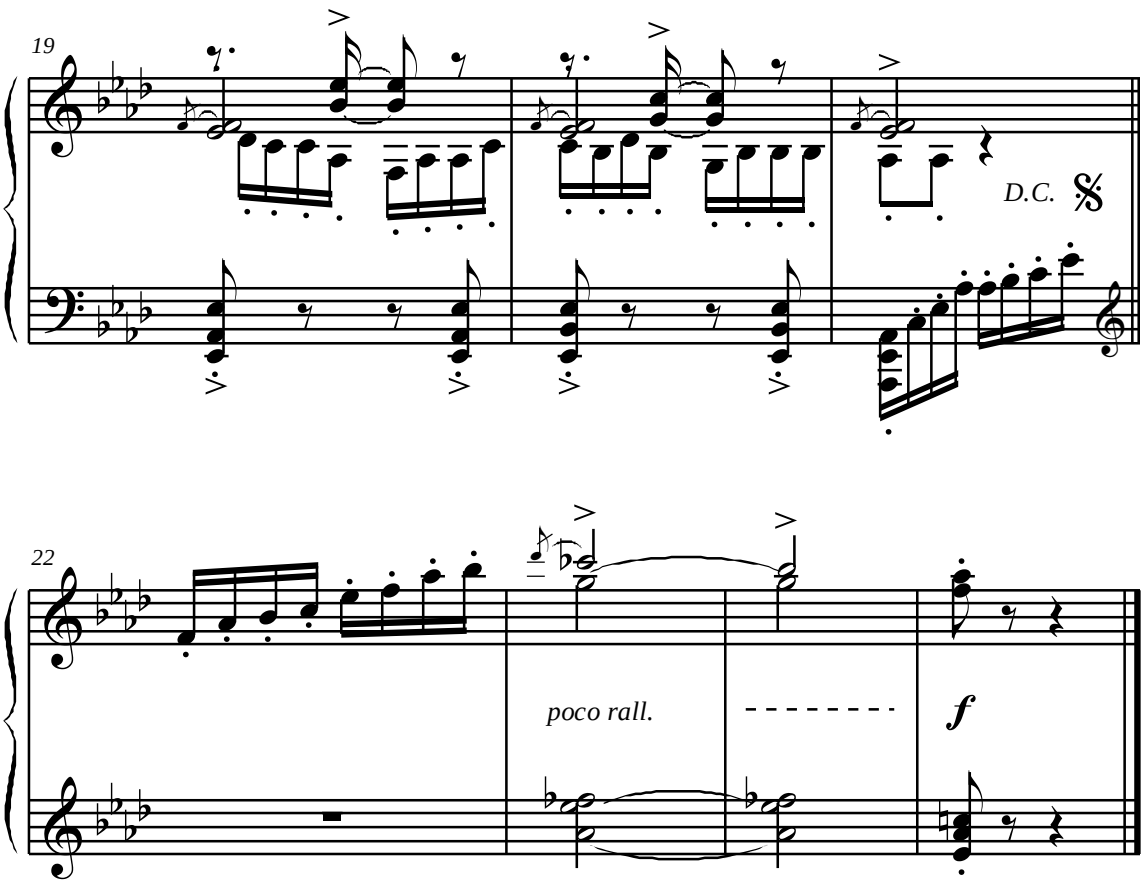
A Maré Encheu	**The tide flowed**
A maré encheu	The tide flowed
A maré vasou	the tide ebbed;
Os cabelos da morena	the hair of the beautiful brunette
o riacho carregou.	were carried away by the brook.
Sete sete são quatorze	Seven plus seven makes fourteen
Três vez sete vinte um	three times seven, twenty-one
Tenho sete namorados	I have seven sweethearts,
Só faço caso de um.	but I care only for one.
Em cima daquela serra	At the top of that hill
Tem um velho gaioleiro	there is an old man who makes birdcages;
Quando vê moça solteira	when he sees a beautiful maiden
Faz gaiola sem ponteiro.	he even forgets to put in the perch.



A MARE ENCHEU



A MARE ENCHEU



A ROSEIRA

Album 1, No. 3

H. VILLA-LOBOS
Rio, 1932

A Roseira

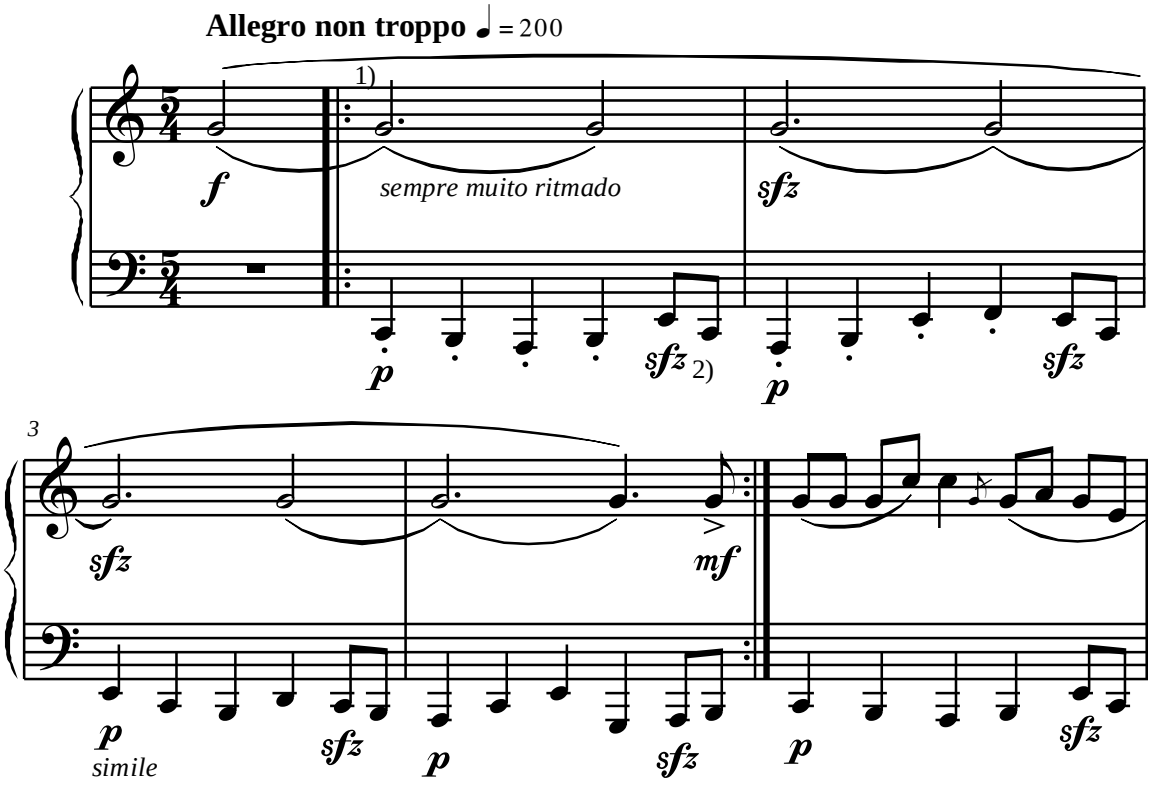
A mão direita tem uma roseira
A mão direita tem uma roseira
Que dá flor na primavera.
Que dá flor na primavera.

Entrai na roda, ó linda roseira,
Entrai na roda, ó linda roseira,
E abraçai a mais faceira!
E abraçai a mais faceira!

The Rosebush

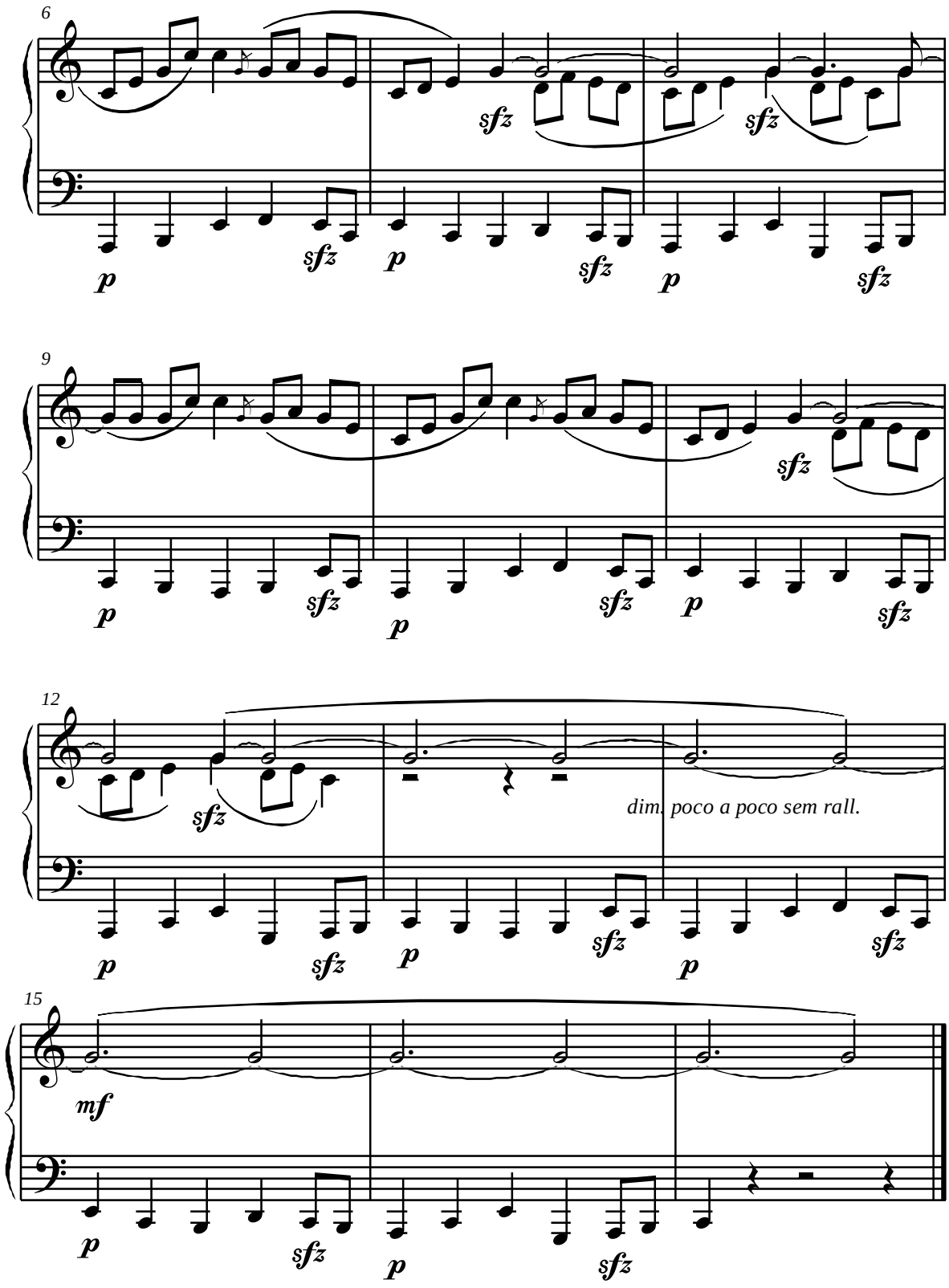
The right hand has a rosebush
the right hand has a rosebush
that blooms in the spring
that blooms in the spring.

Come inside the circle, O beautiful rosebush,
como inside the circle, O beautiful rosebush,
and hug the prettiest girl!
and hug the prettiest girl!



1) m. 1, CV and CMP have a subdivision of each measure after the third beat.
2) m. 1, *sfz* in the left hand are misplaced in CV and CMP.

A ROSEIRA


6
sfz
sfz
p
sfz
p
sfz
p
sfz
9
sfz
p
sfz
p
sfz
p
sfz
12
sfz
dim. poco a poco sem rall.
p
sfz
p
sfz
p
sfz
15
mf
p
sfz
p
sfz

MANQUINA

Album 1, No. 4

H. VILLA-LOBOS
Rio, 1932

Manquinha

Onde vais bela manquinha Goi!Goi! Goi!
Vou passear na floresta Goi! Goi! Goi!
Bis

Que fazes na floresta? Goi! Goi! Goi! Goi! Goi!
Apanhar as lindas flores Goi! Goi! Goi! Goi!
Bis

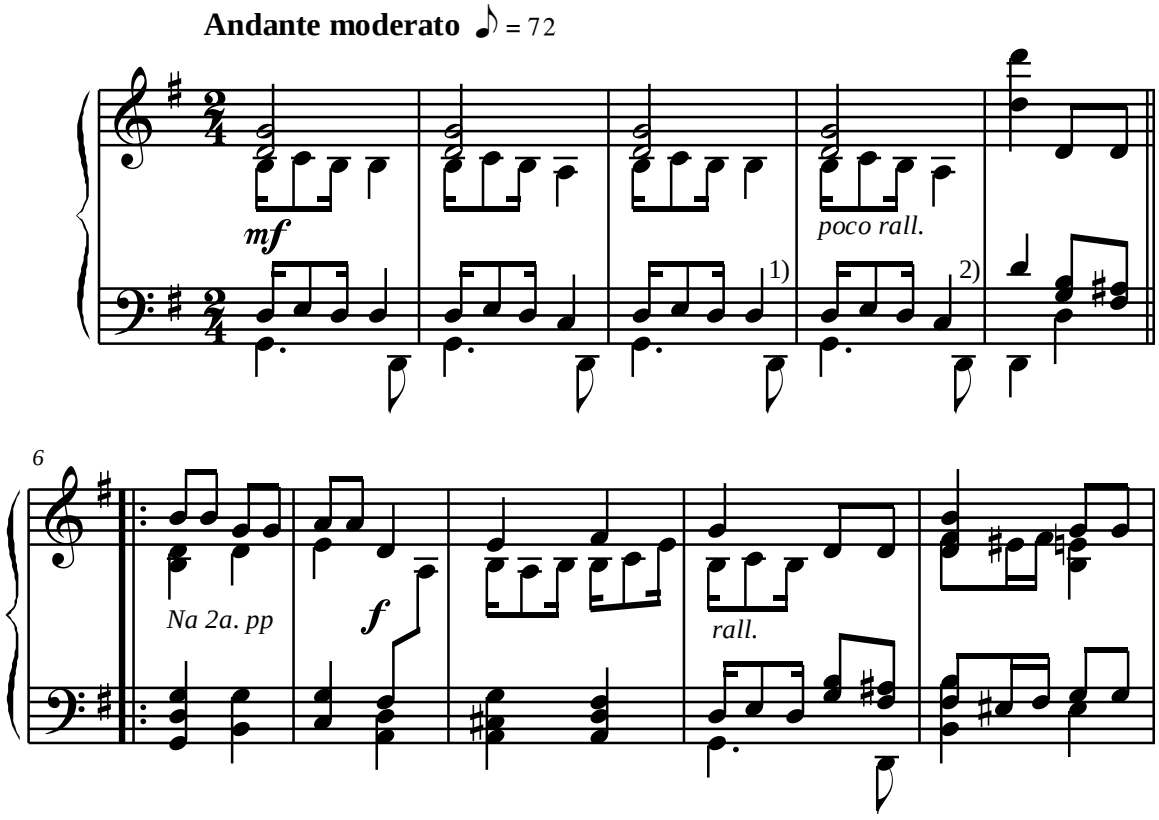
Para quem são estas flores? Goi! Goi! Goi! Goi!
Para enfeitar nossas cabeças Goi! Goi! Goi! Goi!
Goi! Goi! Ah!

The little limping girl

Where are you going, little limping girl, Goi! Goi! Goi!
I'm going to the forest, Goi! Goi! Goi!
Bis

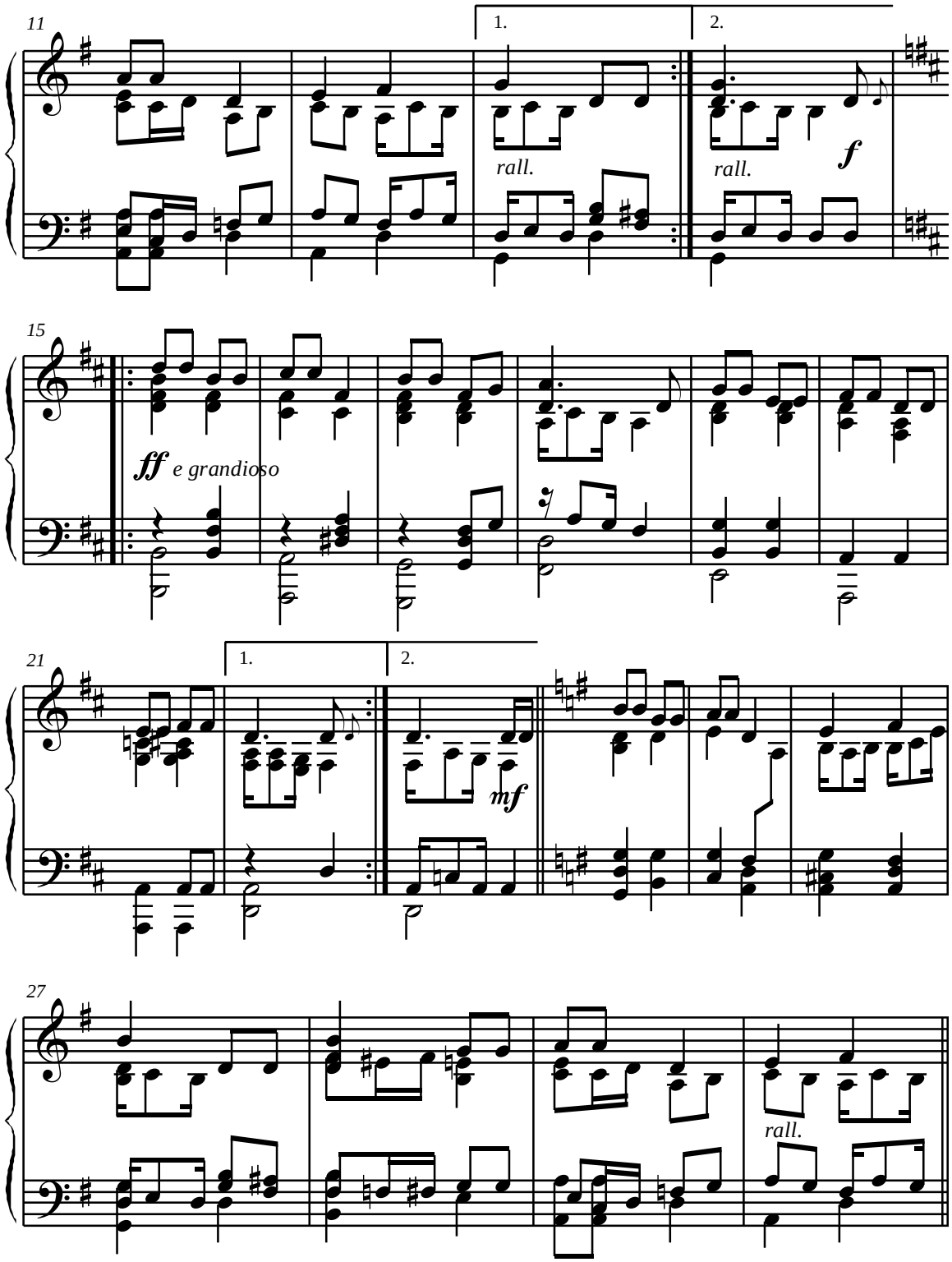
What are you going to do there? Goi! Goi! Goi!
I'm going to get beautiful flowers Goi! Goi! Goi!
Bis

Flowers for whom? Goi! Goi! Goi!
Just to decorate our heads, Goi! Goi! Goi!
Goi! Goi! Ah

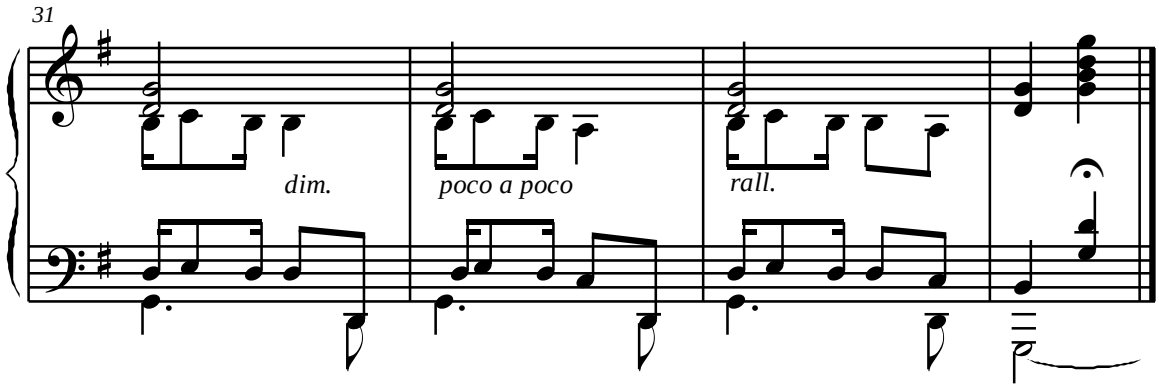


1) m. 3, C in the CMP.
2) m. 4, D in the CMP.

MANQUINA



MANQUINA

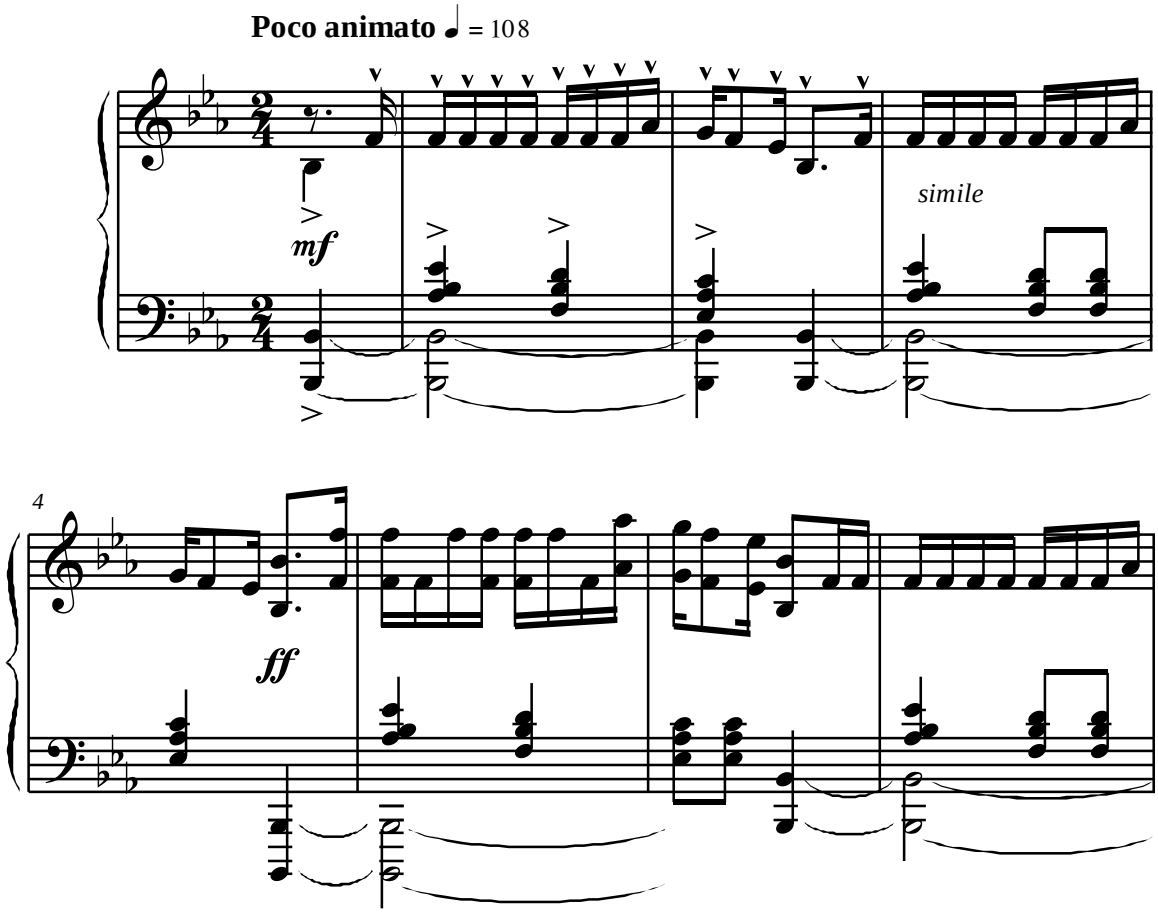


NA CORDA DA VIOLA

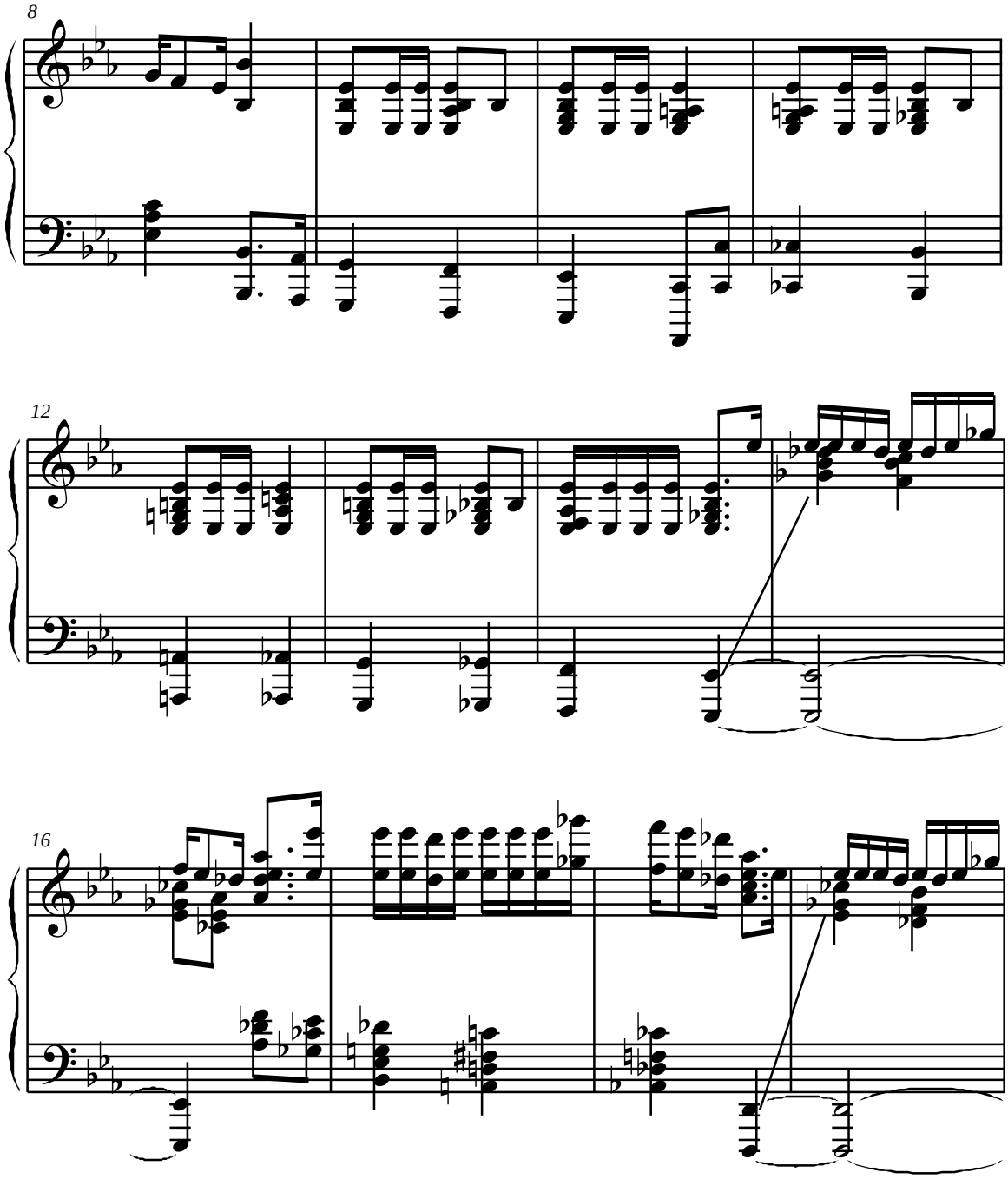
Album 1, No. 5

H. VILLA-LOBOS
Rio, 1932

Na Corda Da Viola	**On the string of the guitar**
Na corda da viola	On the string of the guitar
Todo o mundo bate;	everyone plays.
Bis	Bis
As costureiras fazem assim...	The seamstresses do like this...
Os carpinteiros fazem assim...	The carpenters do like this...
Os marcineiros fazem assim...	The cabinet-makers do like this..



NA CORDA DA VIOLA



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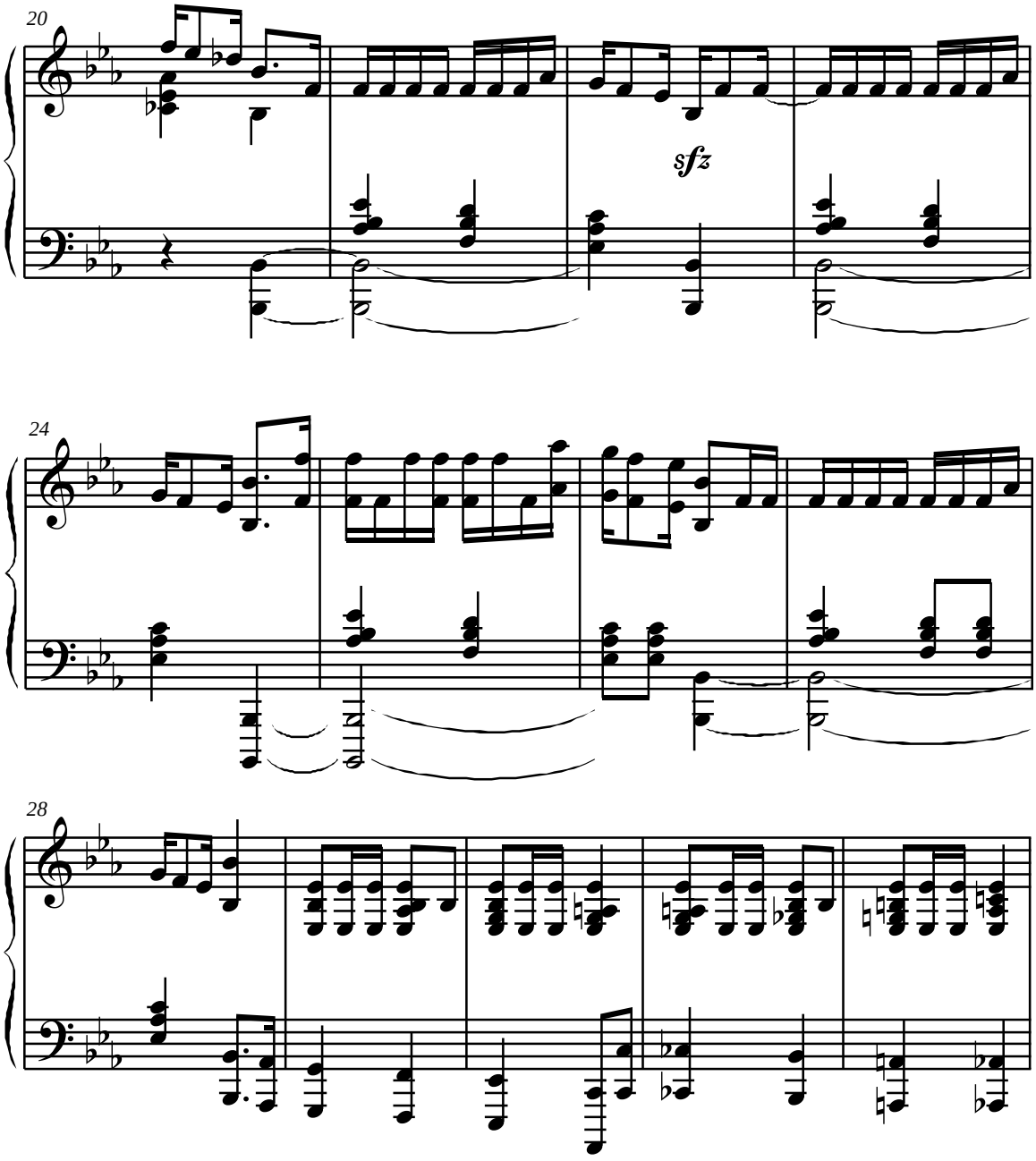

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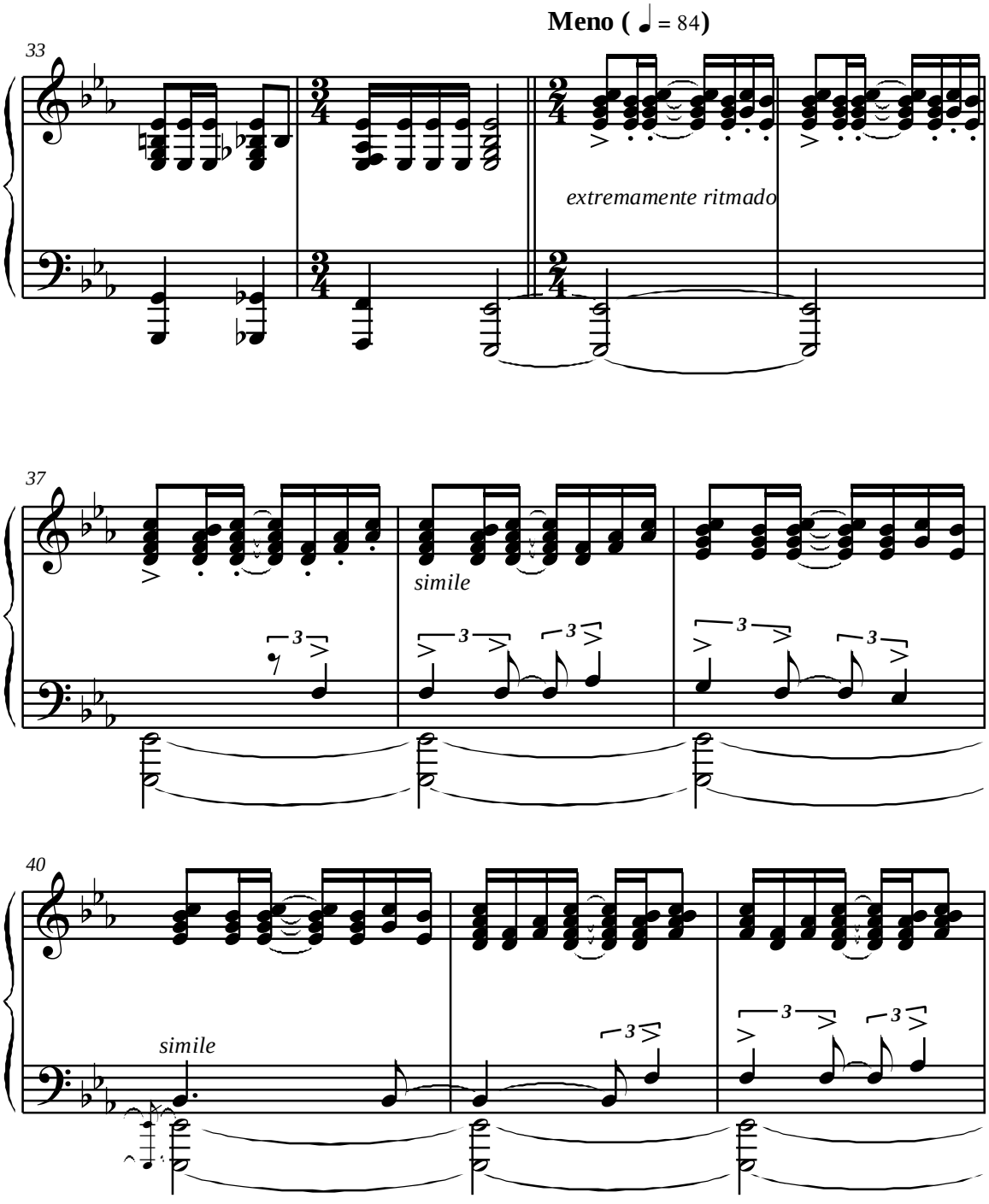

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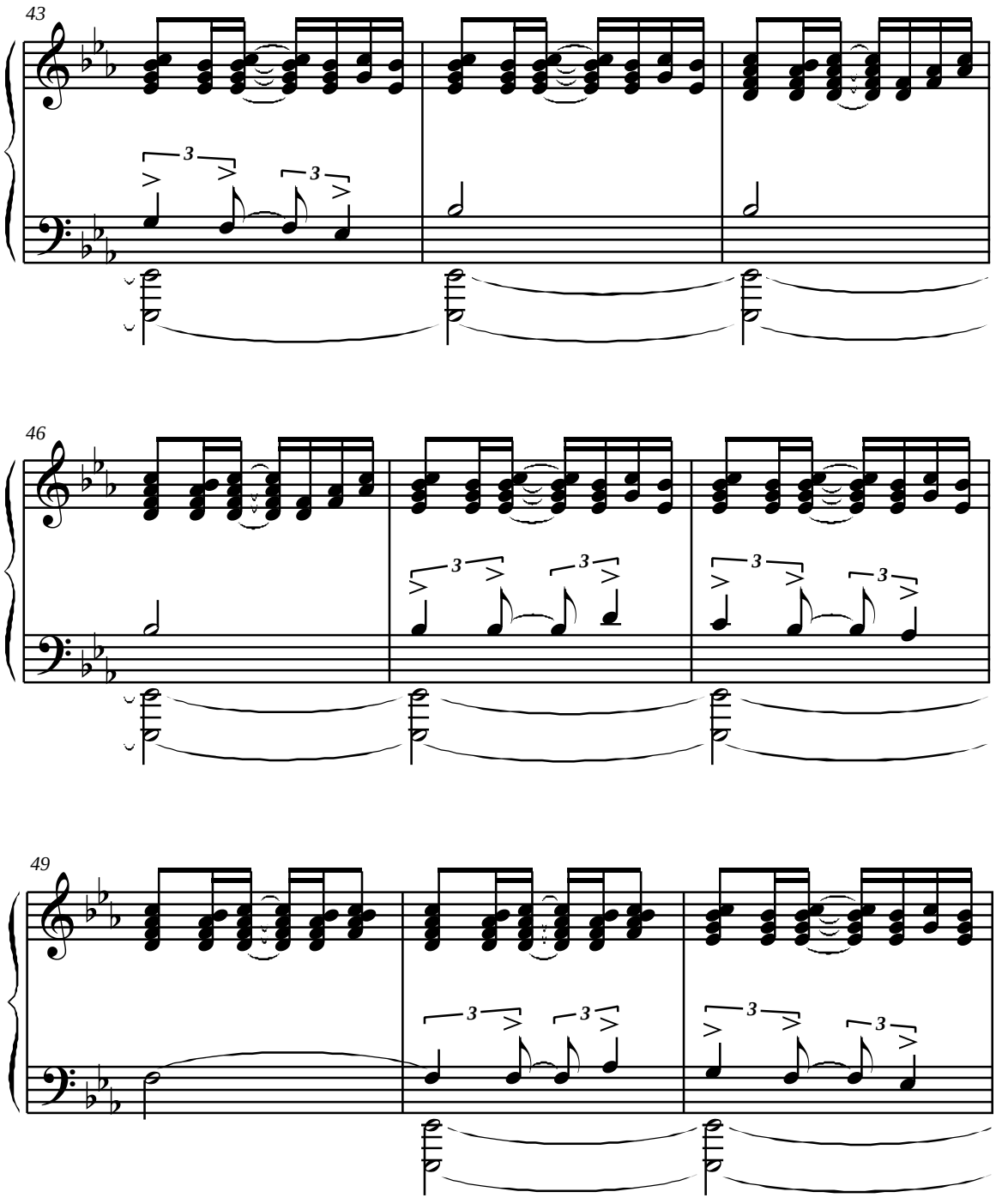

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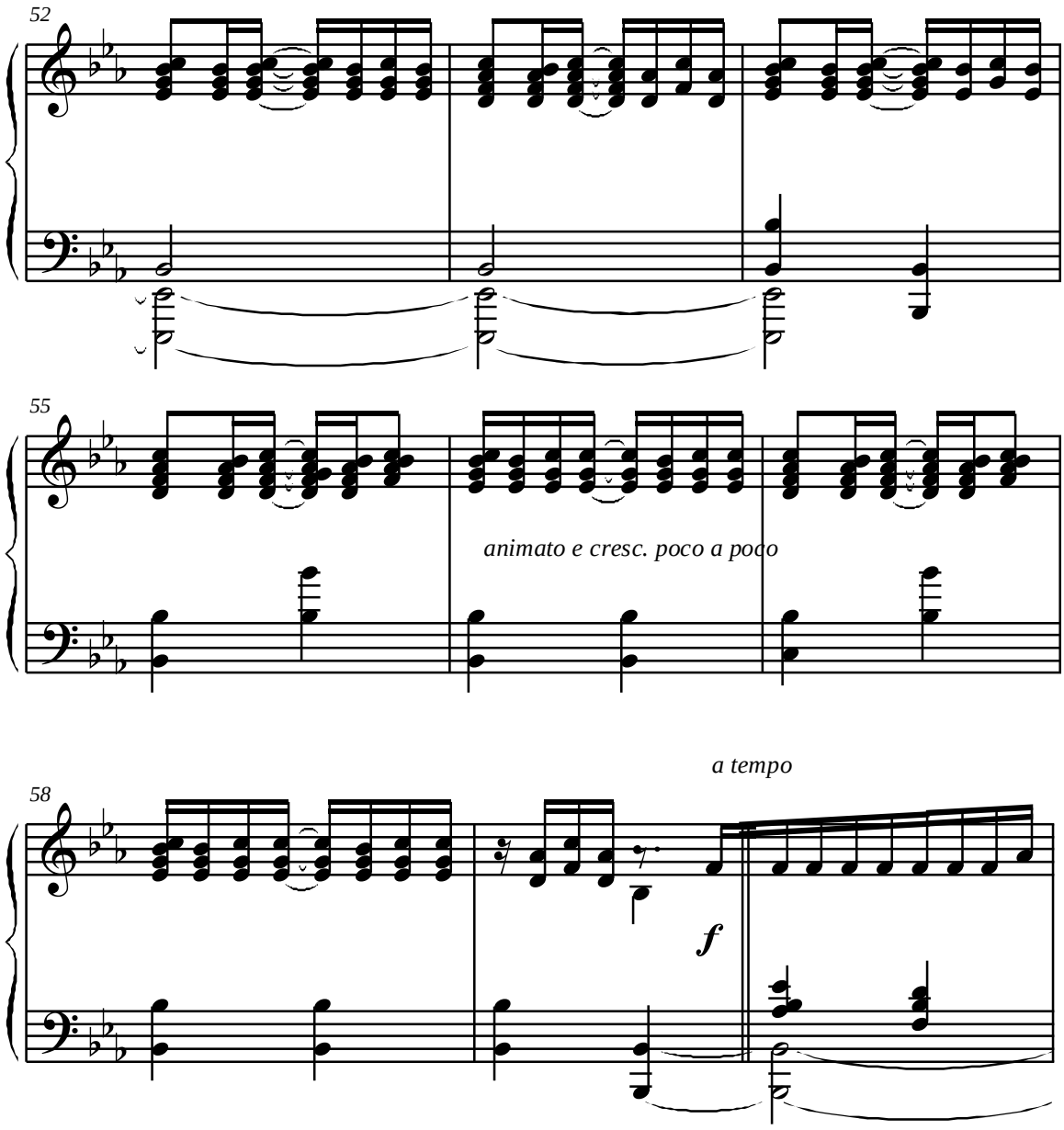

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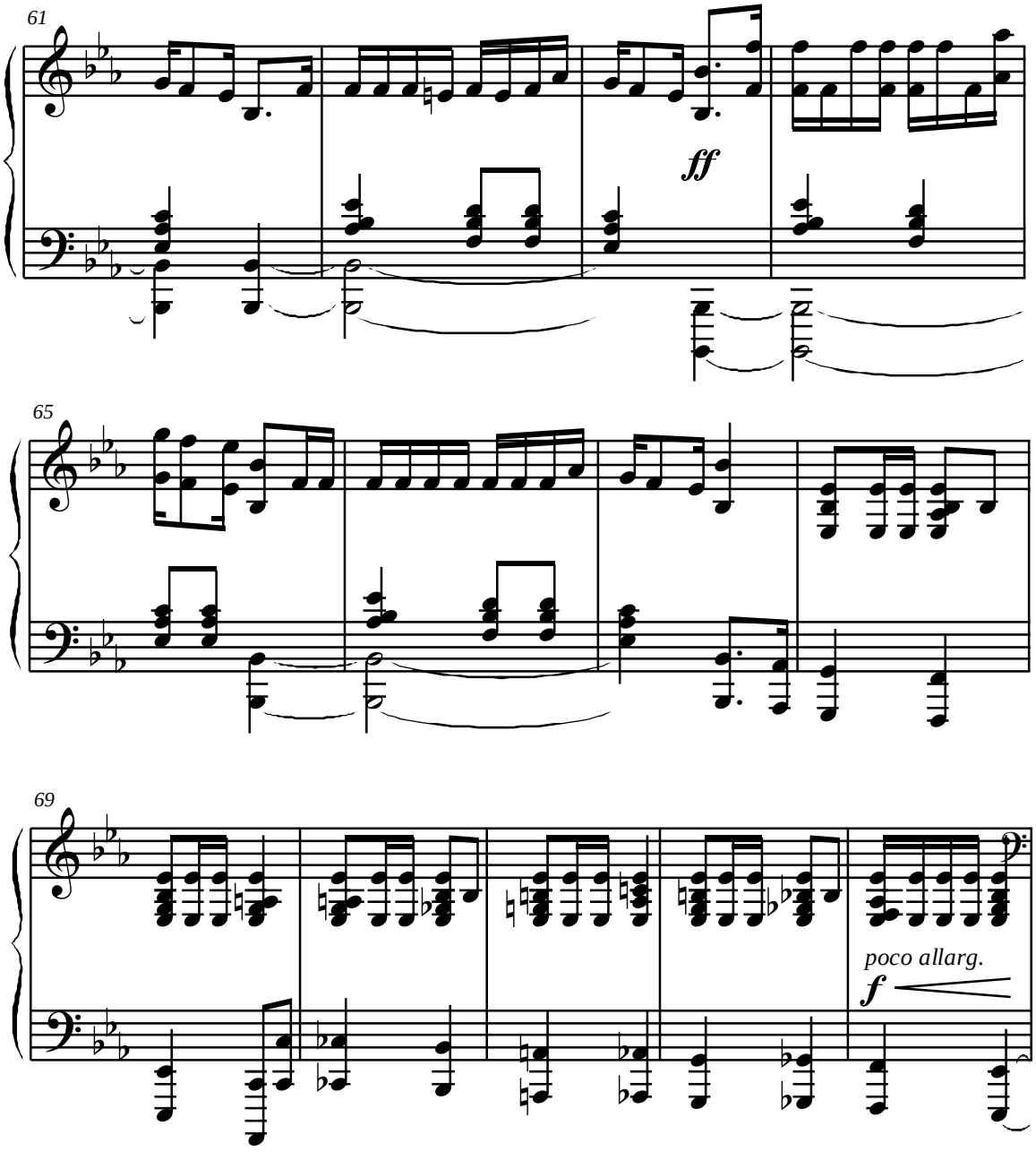
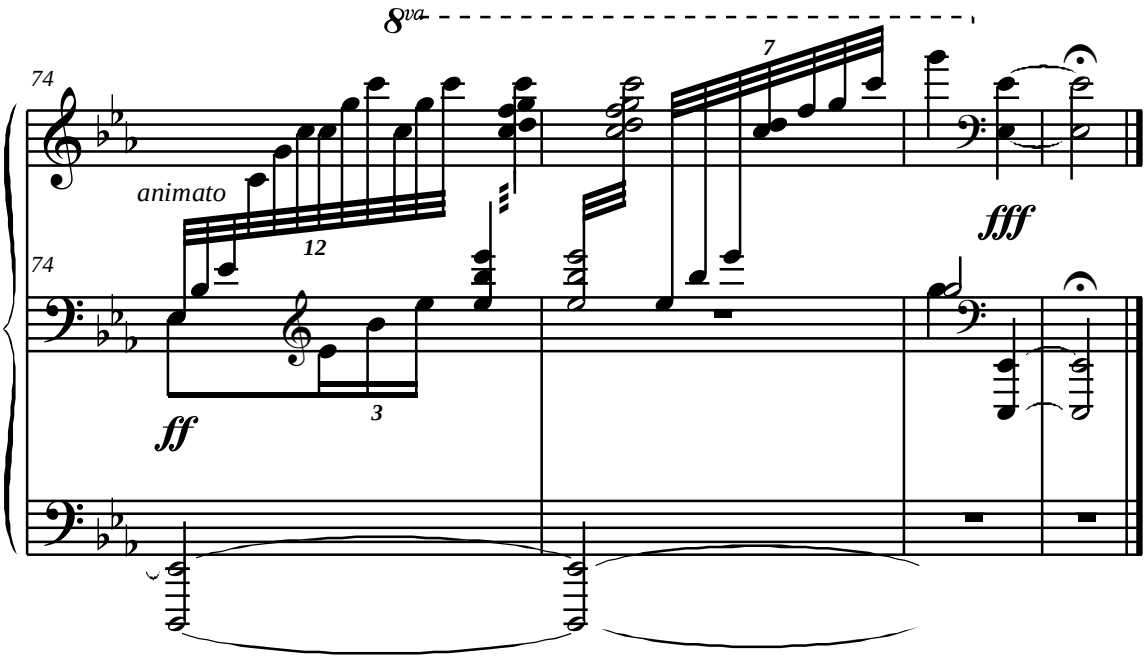


NA CORDA DA VIOLA



GUIA PRÁTICO FOR PIANO

ALBUM 2

HEITOR VILLA-LOBOS

BRINQUEDO

Album 2, No. 1

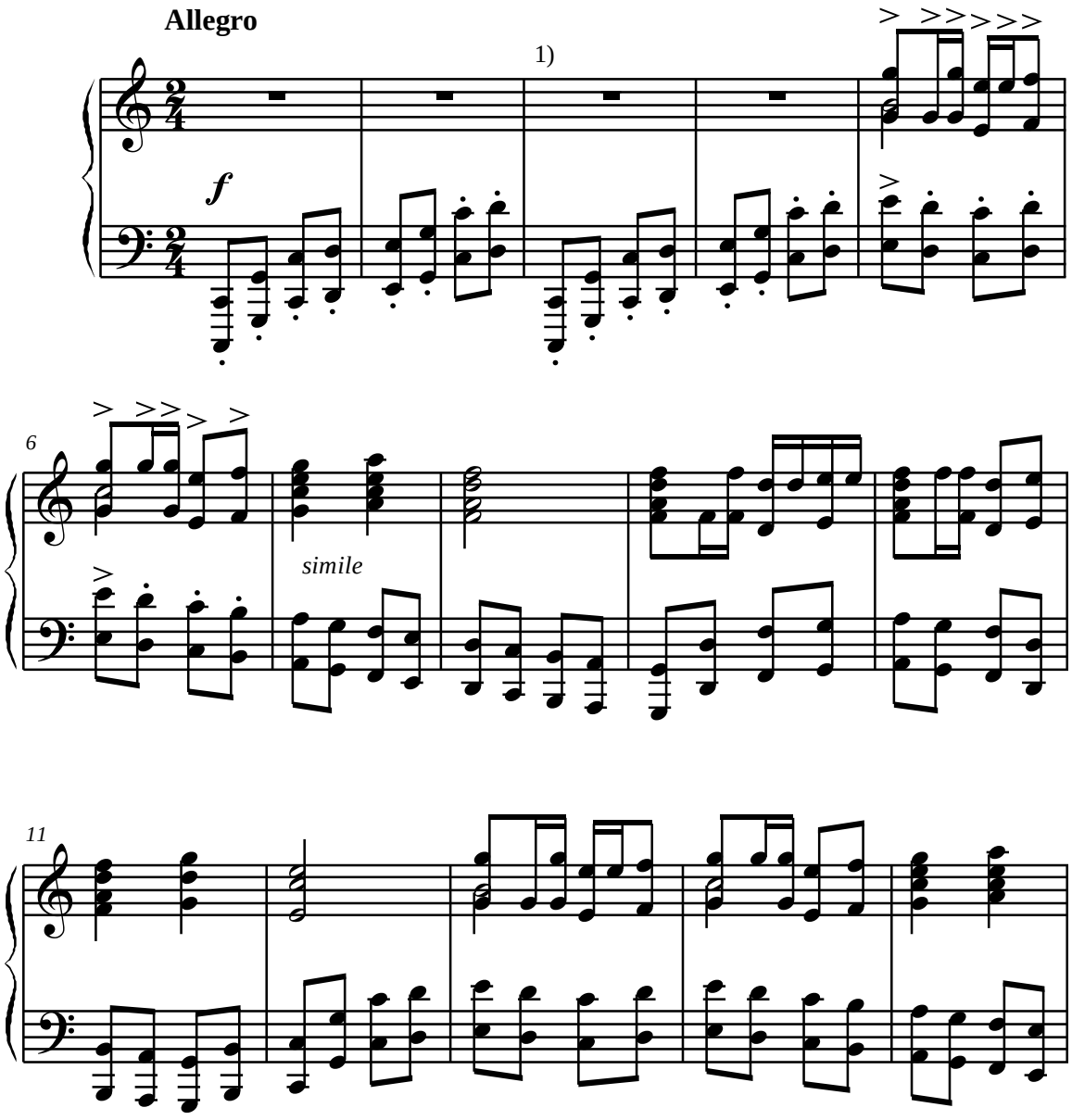
H. VILLA-LOBOS
Rio, 1932

Brinquedo

Olhe aquela menina como vem tão longe
Perto da nossa terra magerão! dão! dão.
Olhe aquela menina como vem tão longe
Perto da nossa terra magequi perdi.

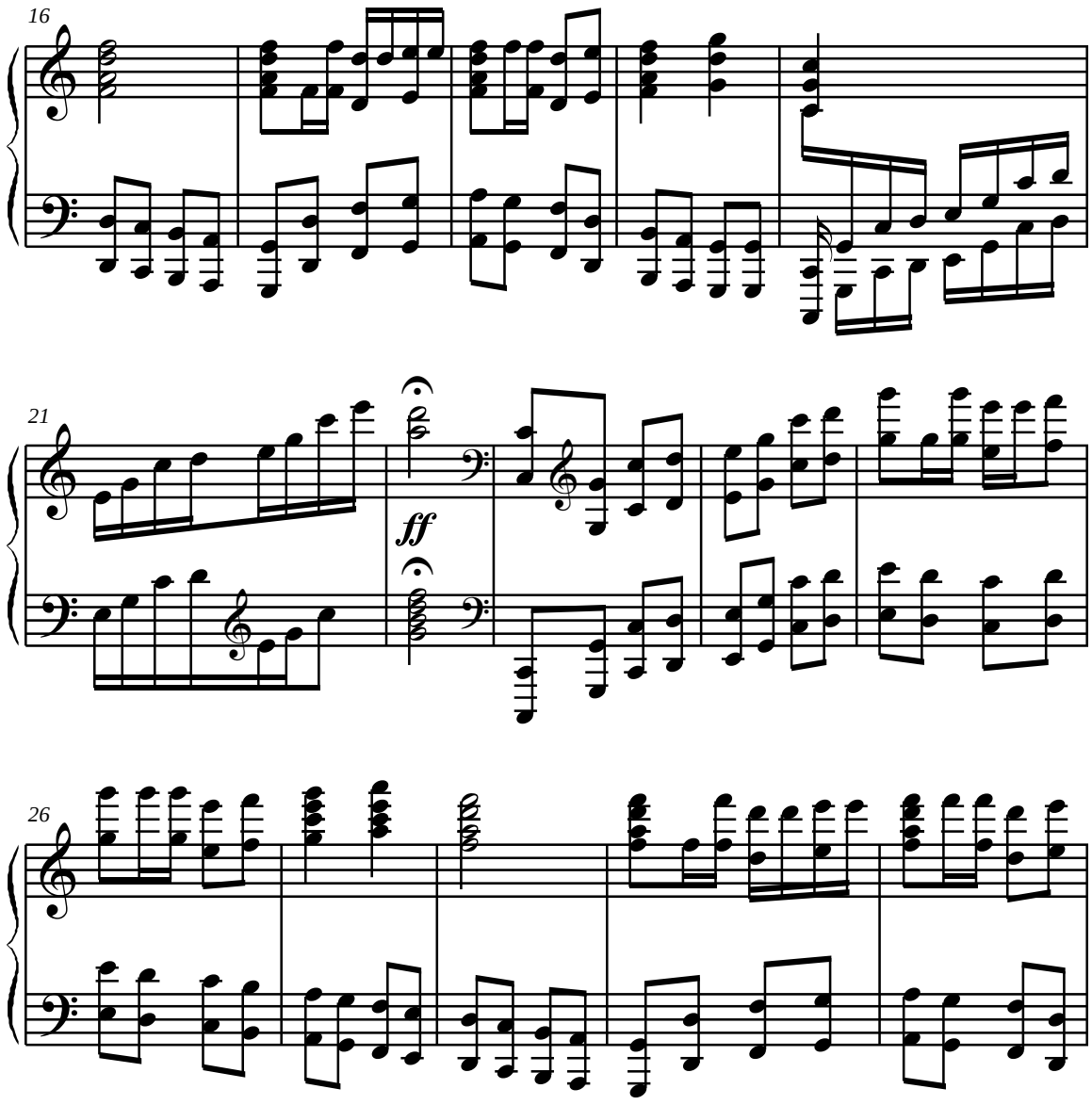
Play

See that girl, who comes from far away
to our own land, "magerão! dão! dão!"
See that girl, who comes from far away
to our own land, "magequi perdi".

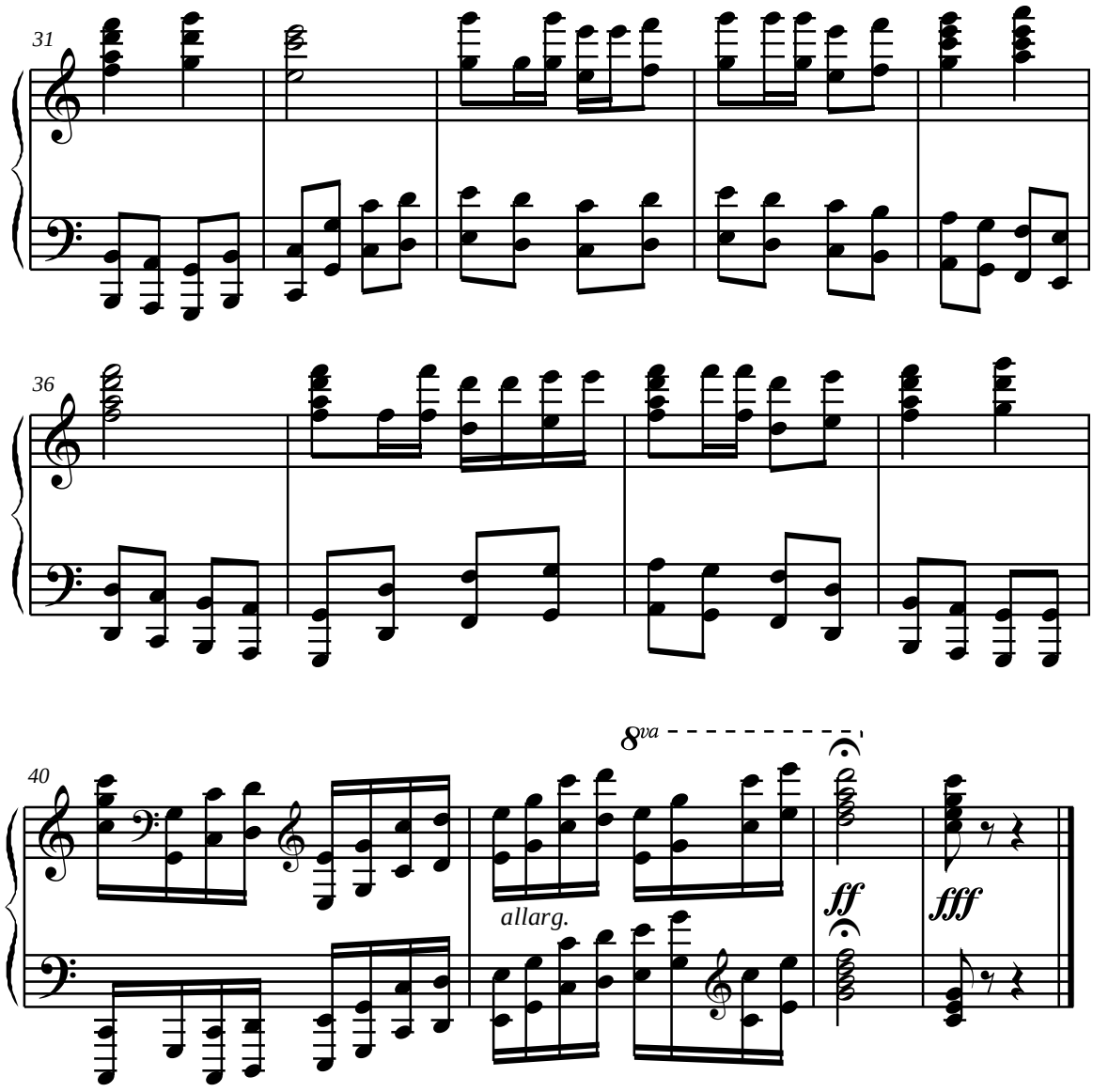


1) m. 3, introduction in CV omits mm. 3-4.

BRINQUEDO



BRINQUEDO



MACHADINHA

Album 2, No. 2

H. VILLA-LOBOS
Rio, 1932

Machadinha

Ah! Ah! Ah! minha machadinha
Ah! Ah! Ah! minha machadinha
Quem te poz a mão sabendo que és minha
Quem te poz a mão sabendo que és minha.

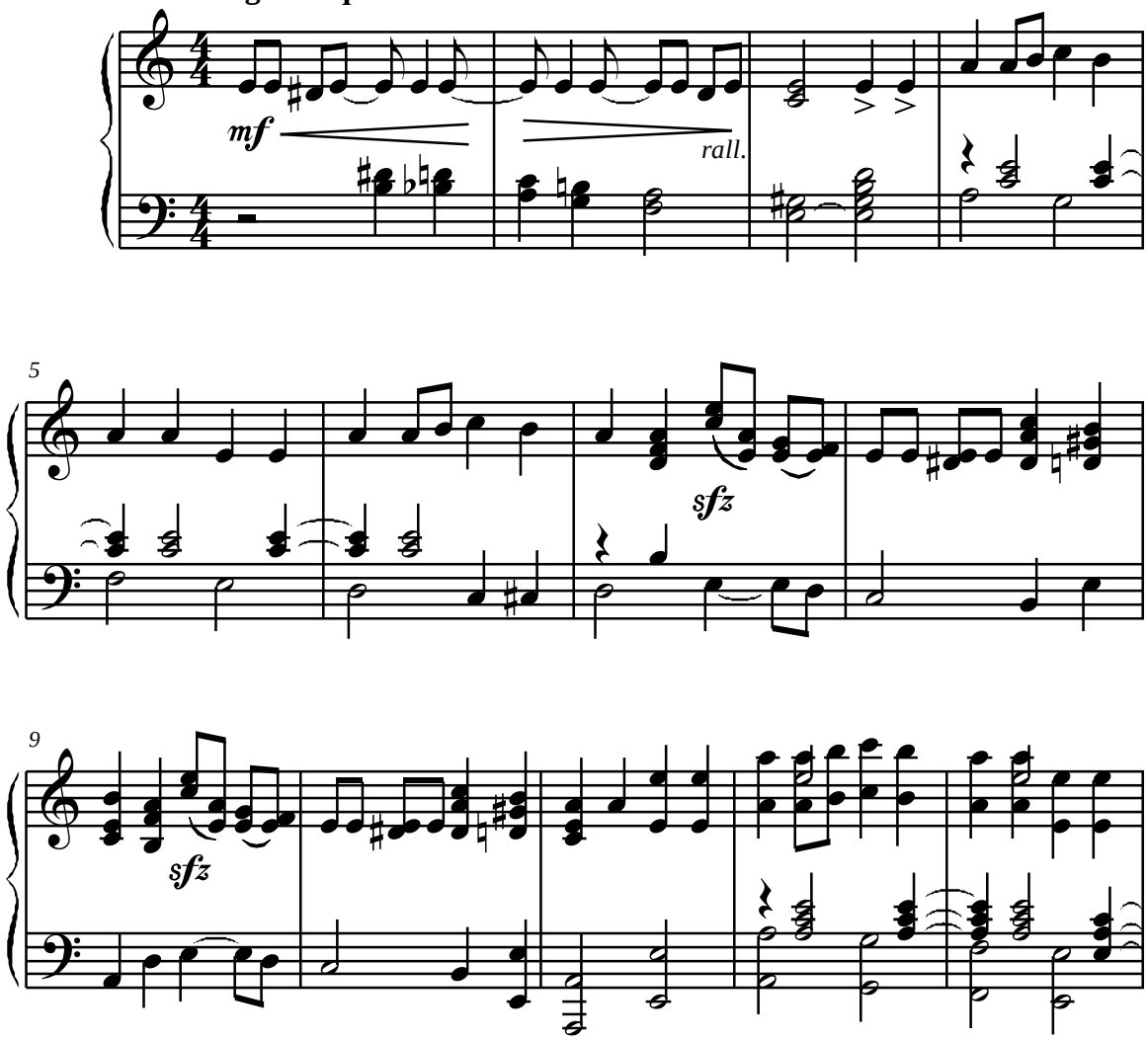
Si tu és minha eu também sou tua
Si tu és minha eu também sou tua
Pula machadinha para o meio da rua
Pula machadinha para o meio da rua.

Little Axe

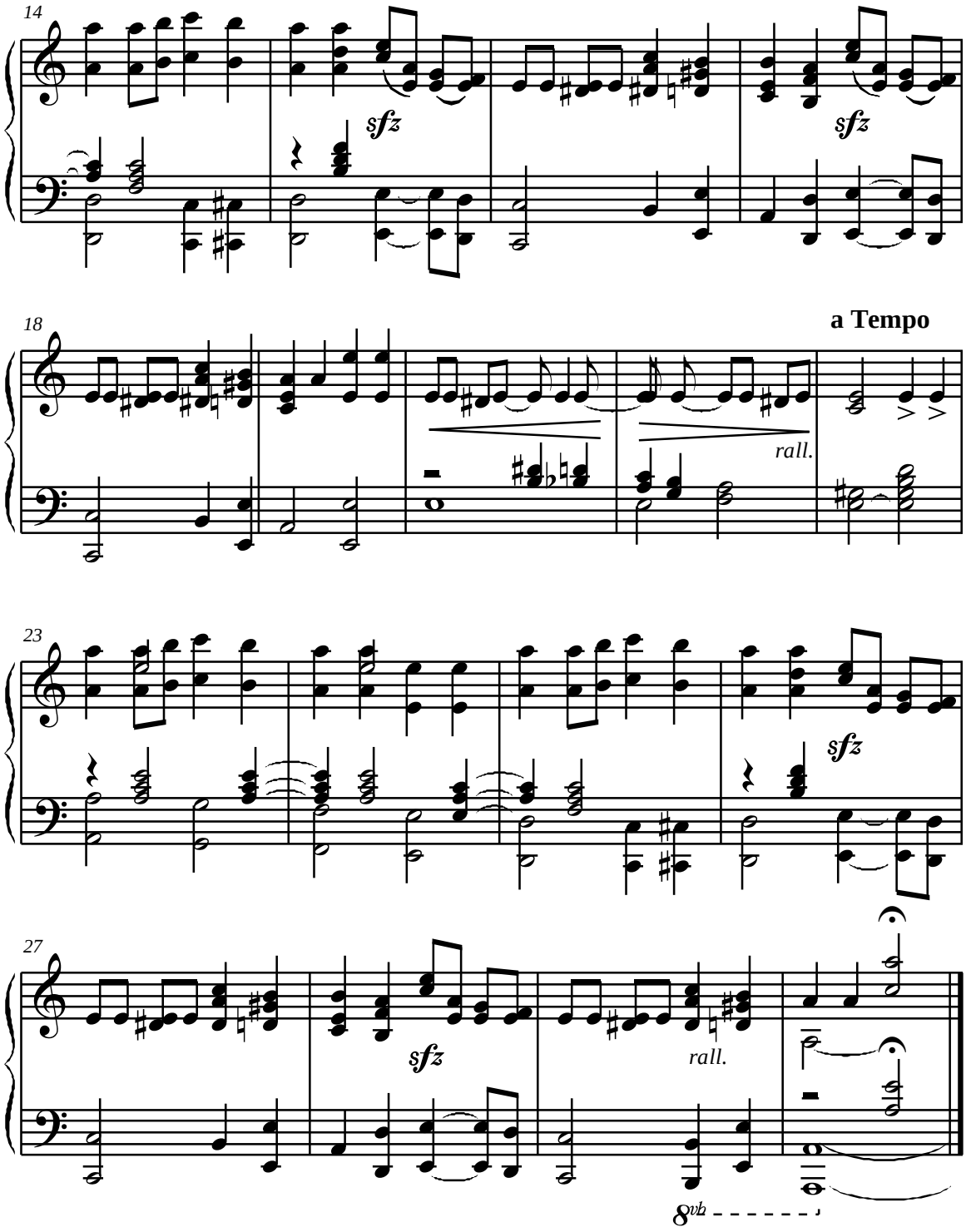
Ah! Ah! Ah! my little axe
Ah! Ah! Ah! my little axe
Who dared to touch you knowing you are mine,
who dared to touch you knowing you are mine?

If you are mine, I am yours,
if you are mine, I am yours.
Jump, little axe, to the middle of the street,
jump, little axe, to the middle of the street.

Allegretto quasi Andante



MACHADINHA

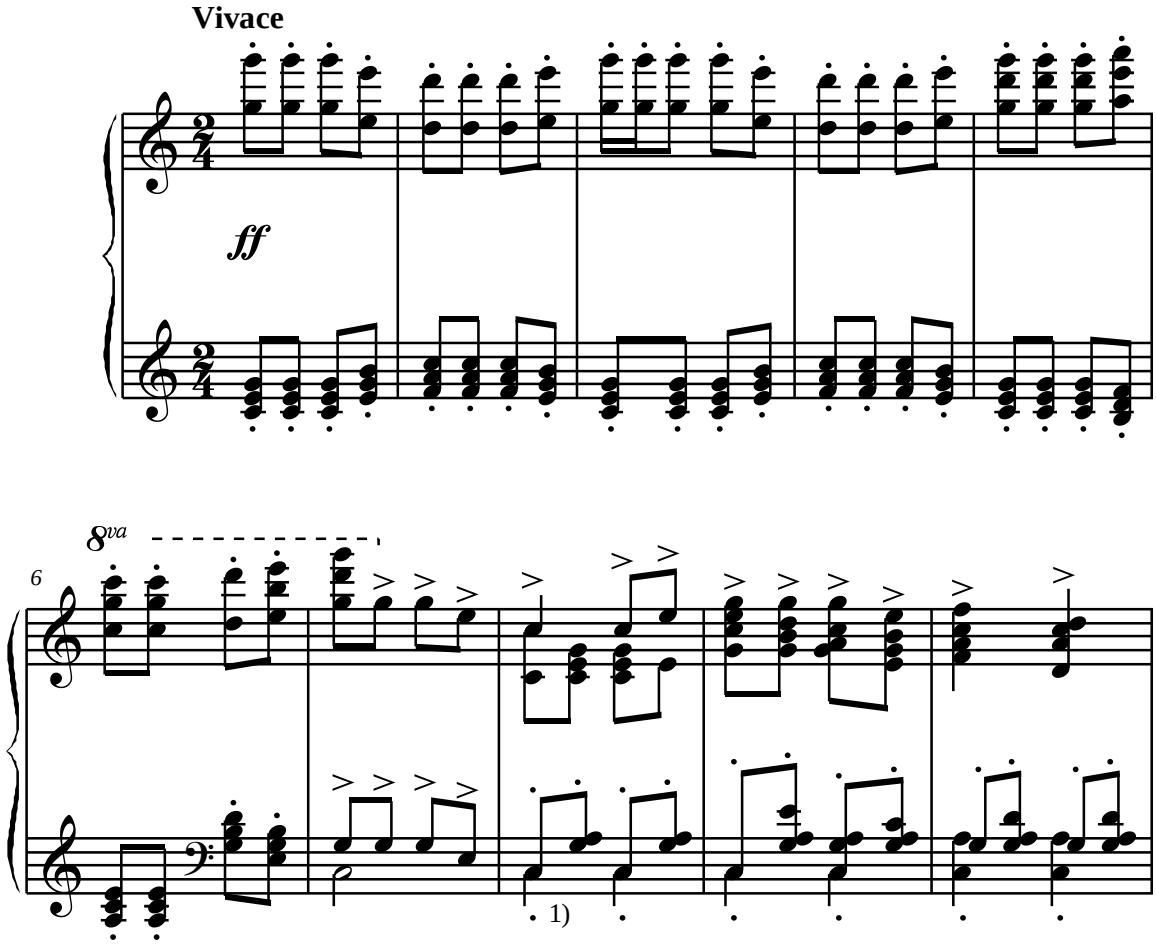


ESPANHA

Album 2, No. 3

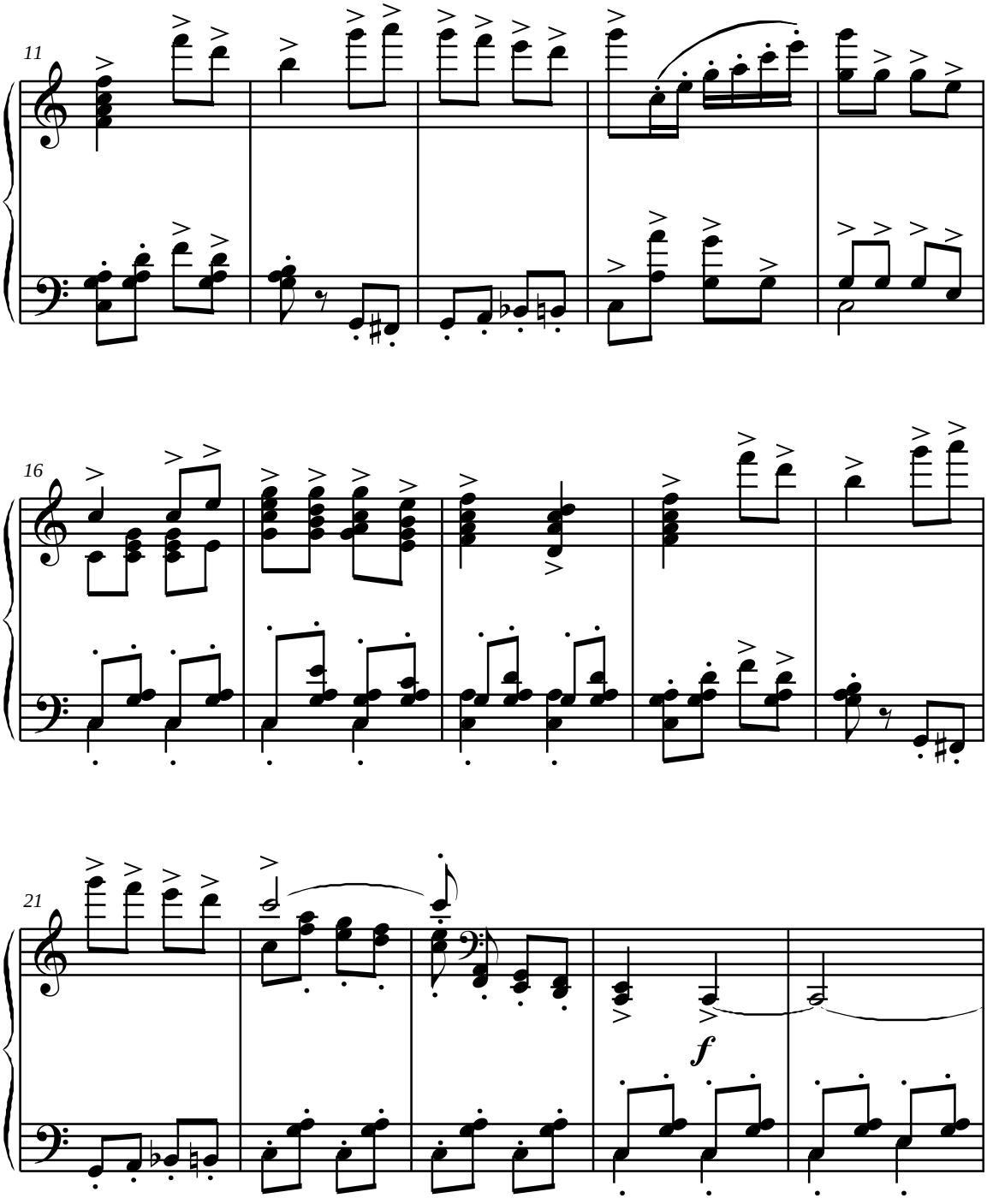
H. VILLA-LOBOS
Rio, 1932

Espanha	**Spain**
Eu fui a Espanha	I went to Spain
Buscar o meu chapeu,	to get my hat back,
Branco e azul	which is white and blue,
Da côr daquele céu.	the color of that sky over there.
Vivam nossa férias,	Hurrah! We are on vacation,
Colegios acabados,	school is over.
Vamos para casa	Let's go home
Comer a goiabada.	and eat guava paste.
Foge, foge, foge.	Run, run, run.
Que eu já te avistei;	I've already seen you;
Foge, foge, foge	Run, run, run.
Que eu já te apanhei.	I've already caught you.

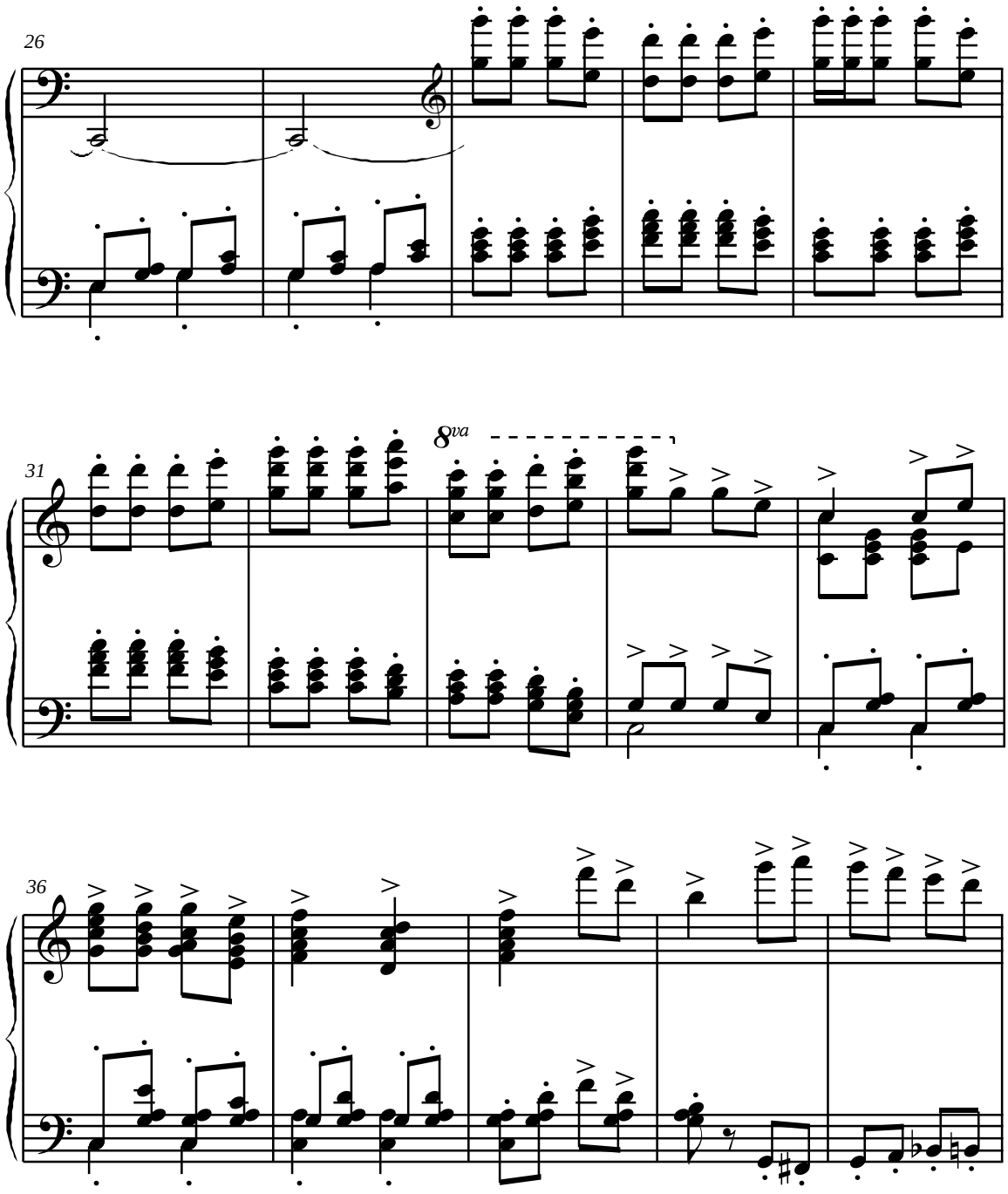


1) m. 8, sttacatos omited in the bass part in MMP.

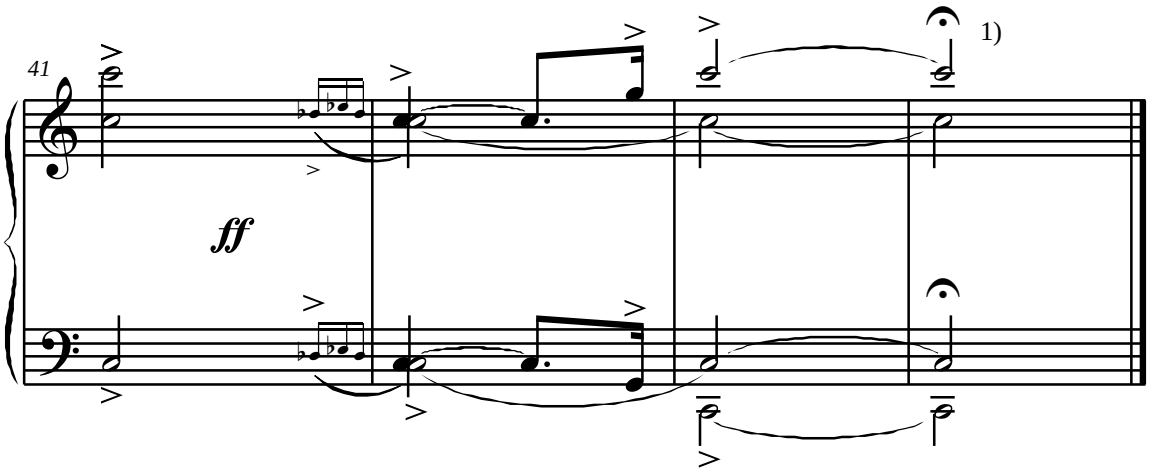
ESPANHA



ESPANHA



ESPANHA



1) m. 44, fermata omited in CV and MMP.

SAMBA-LÊLÊ

Album 2, No. 4

H. VILLA-LOBOS
Rio, 1932

Samba-lêlê

Samba lêlê está doente,
Está com a cabeça quebrada.
Samba lêlê precisava
De umas dezoito lambadas.

Samba! Samba! Samba! Oh! lê lê!
Pisa na barra da saia, oh! lê lê!
Bis

Oh!... mulata bonita
Onde é que você mora?
Moro na Praia Formosa
E... daqui vou embora.

Samba!...

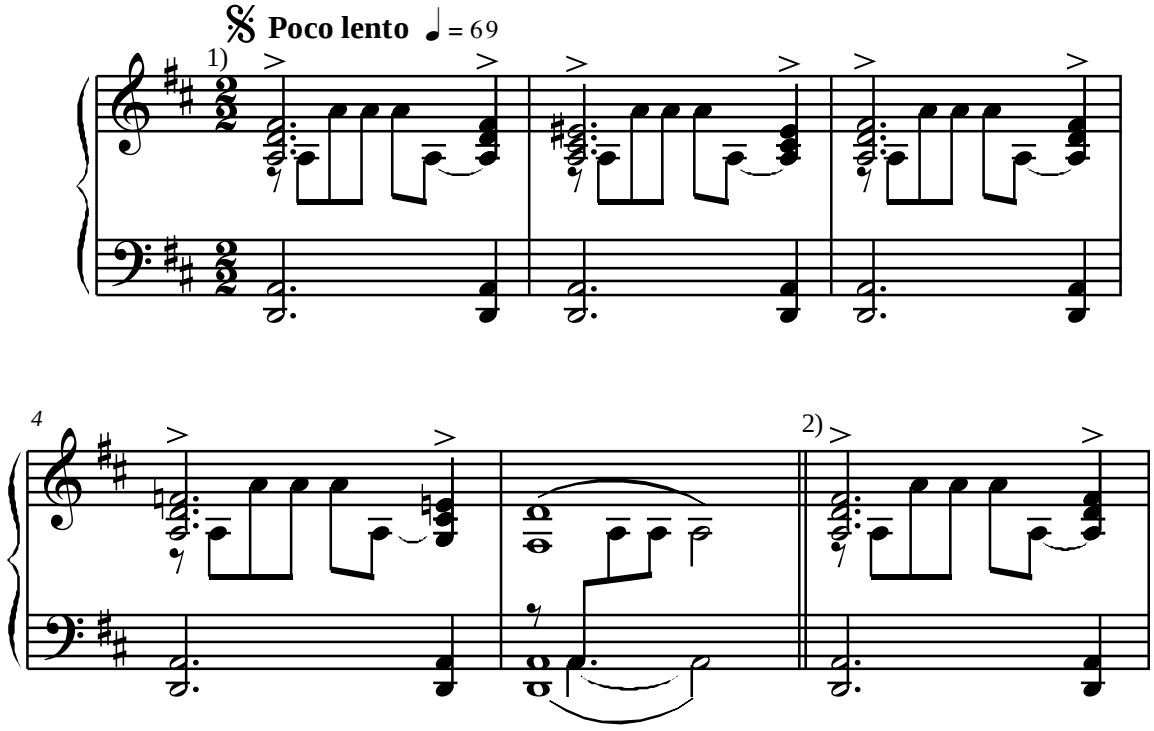
Samba-lêlê

Samba-lêlê is sick,
he is sick in his head.
What Samba-lêlê needs
is a good flogging.

Samba! Samba! Samba! Oh! lê! lê!
Step on the hem of the skirt, oh! lê! ê!
Bis

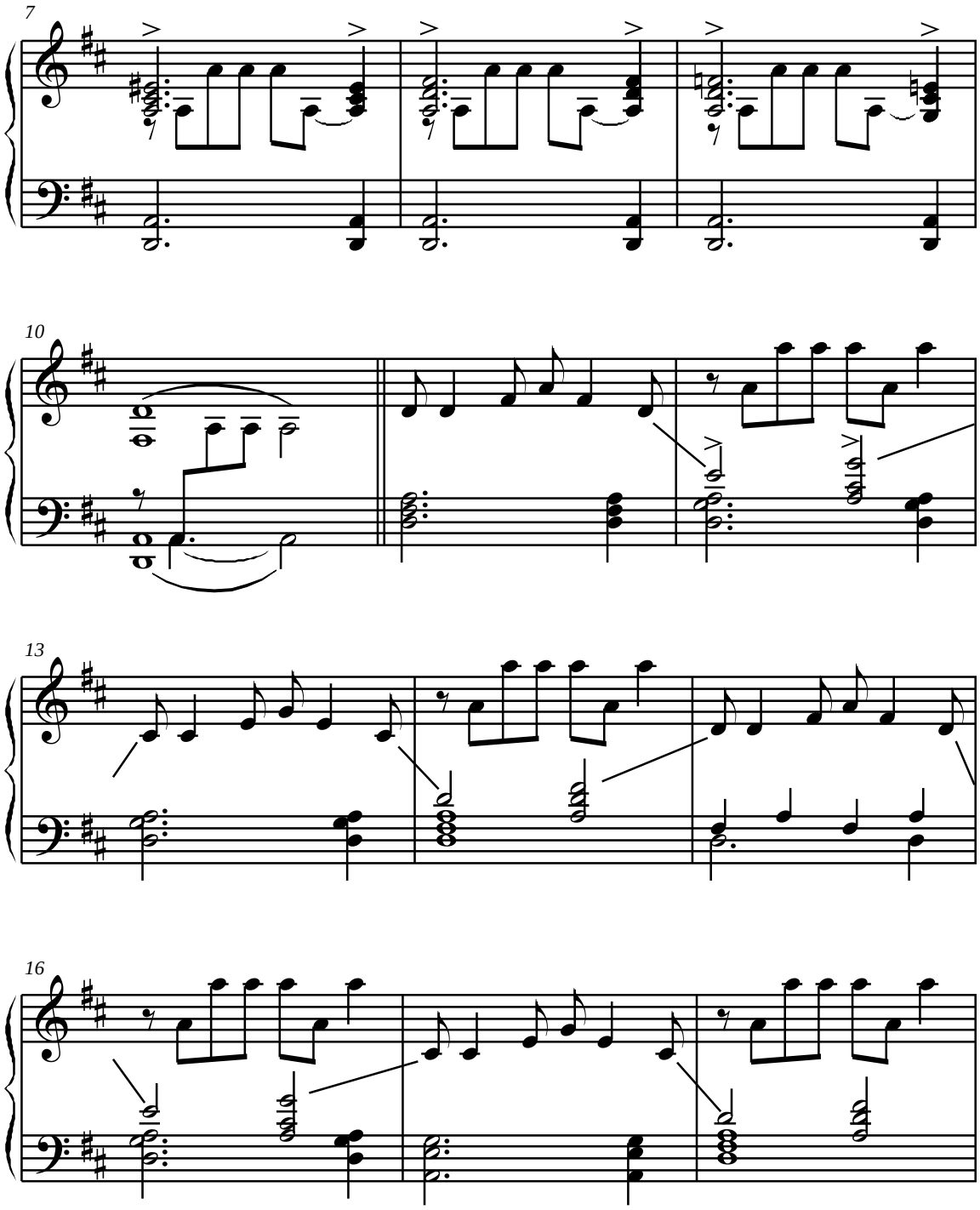
Oh!... Beautiful mulatta
where do you live?
I live in Formosa Beach
And... I'm leaving now.

Samba!...

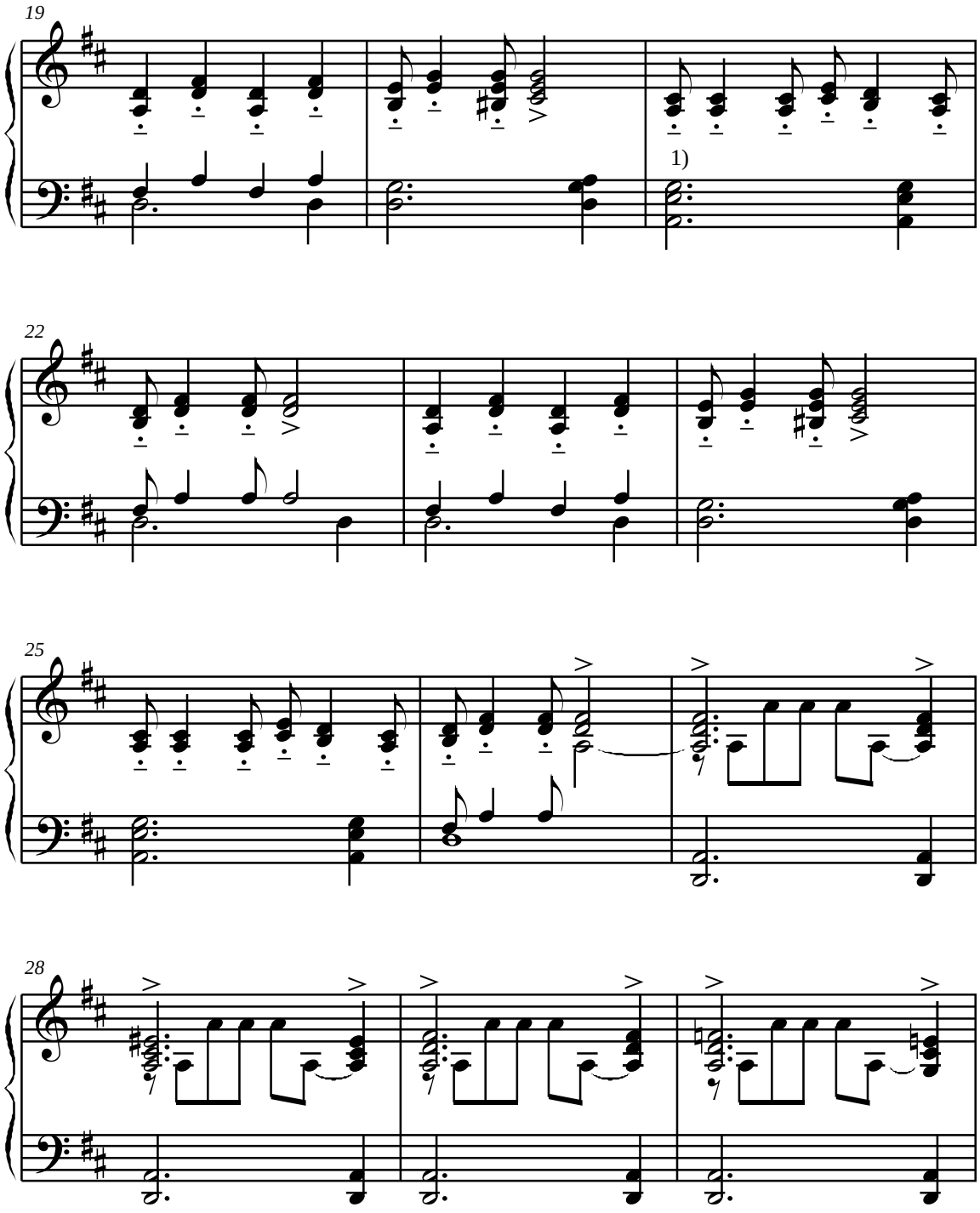


1) 2/4 Time signature in CV.
2) m. 6-10, omited in CV.

SAMBA-LÊLÊ

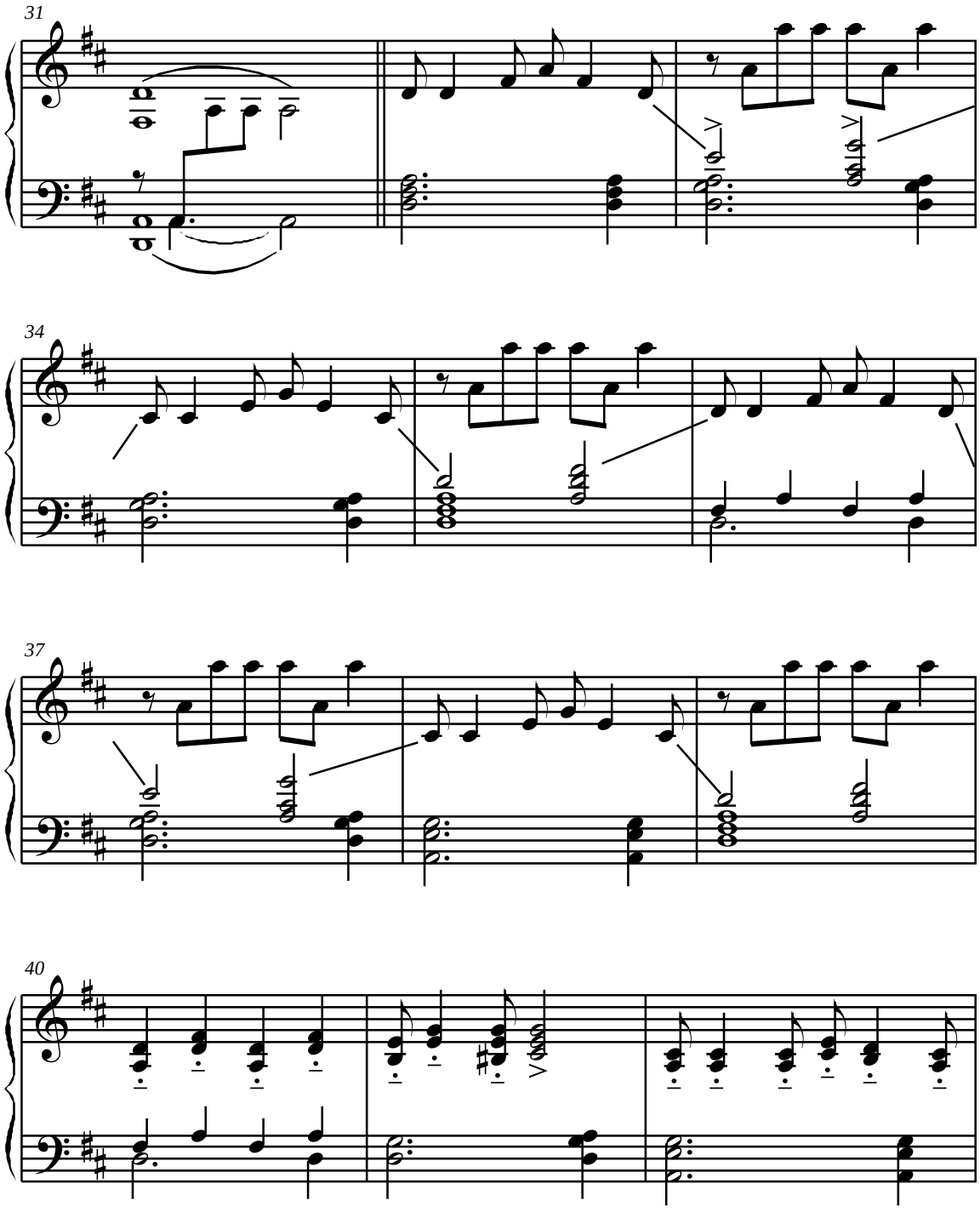


SAMBA-LÊLÊ

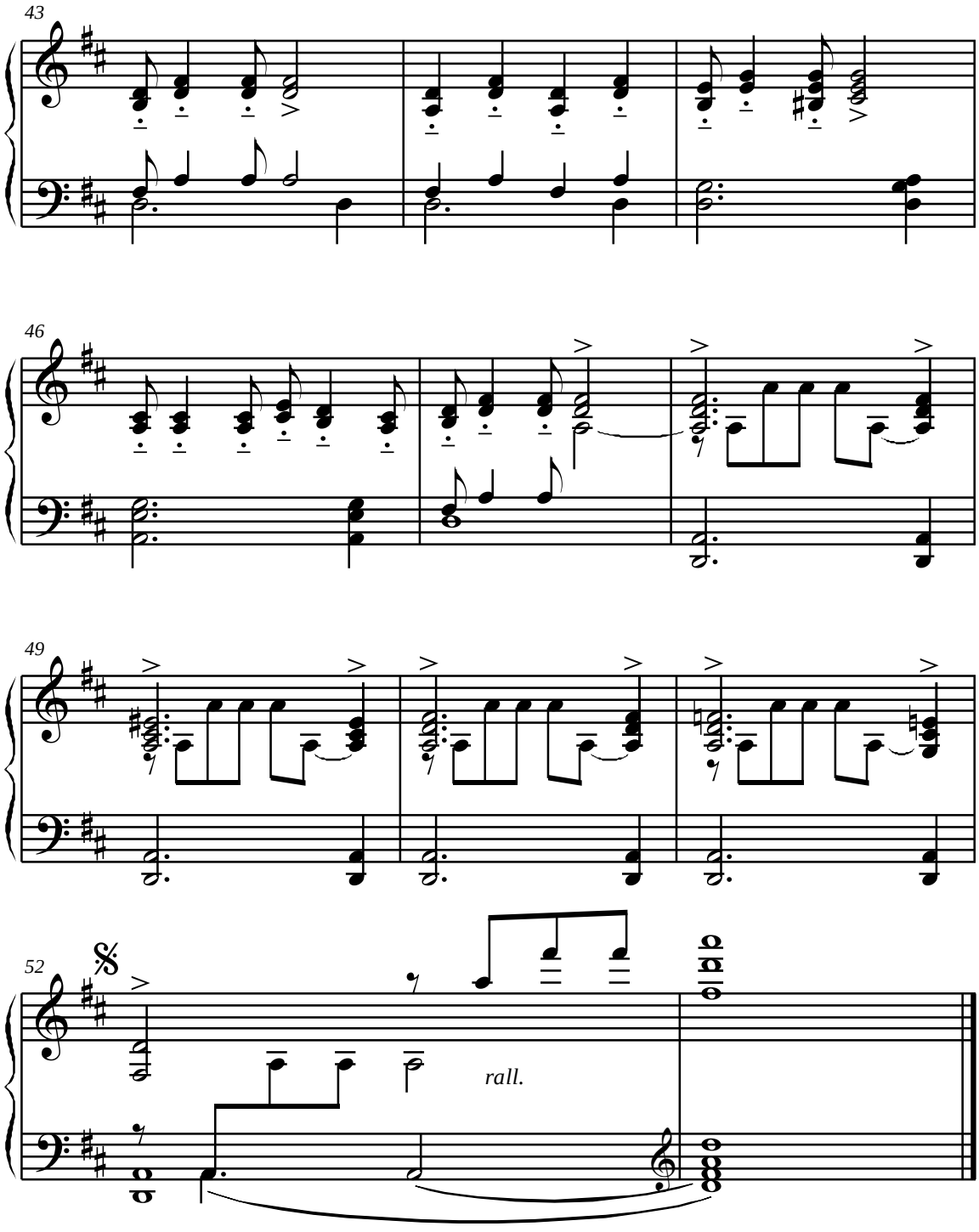


1) m. 21-22, articulations omited in CV and MMP.

SAMBA-LÊLÊ



SAMBA-LÊLÊ

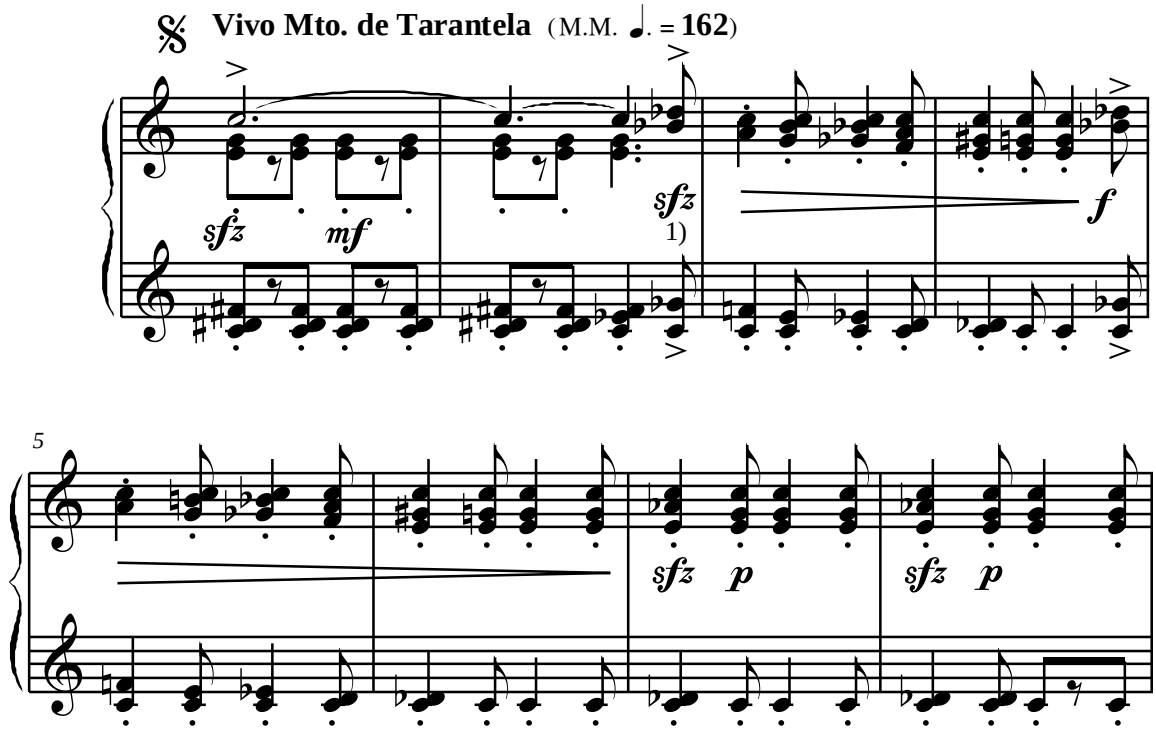


SENHORA DONA VIUVA

Album 2, No. 5

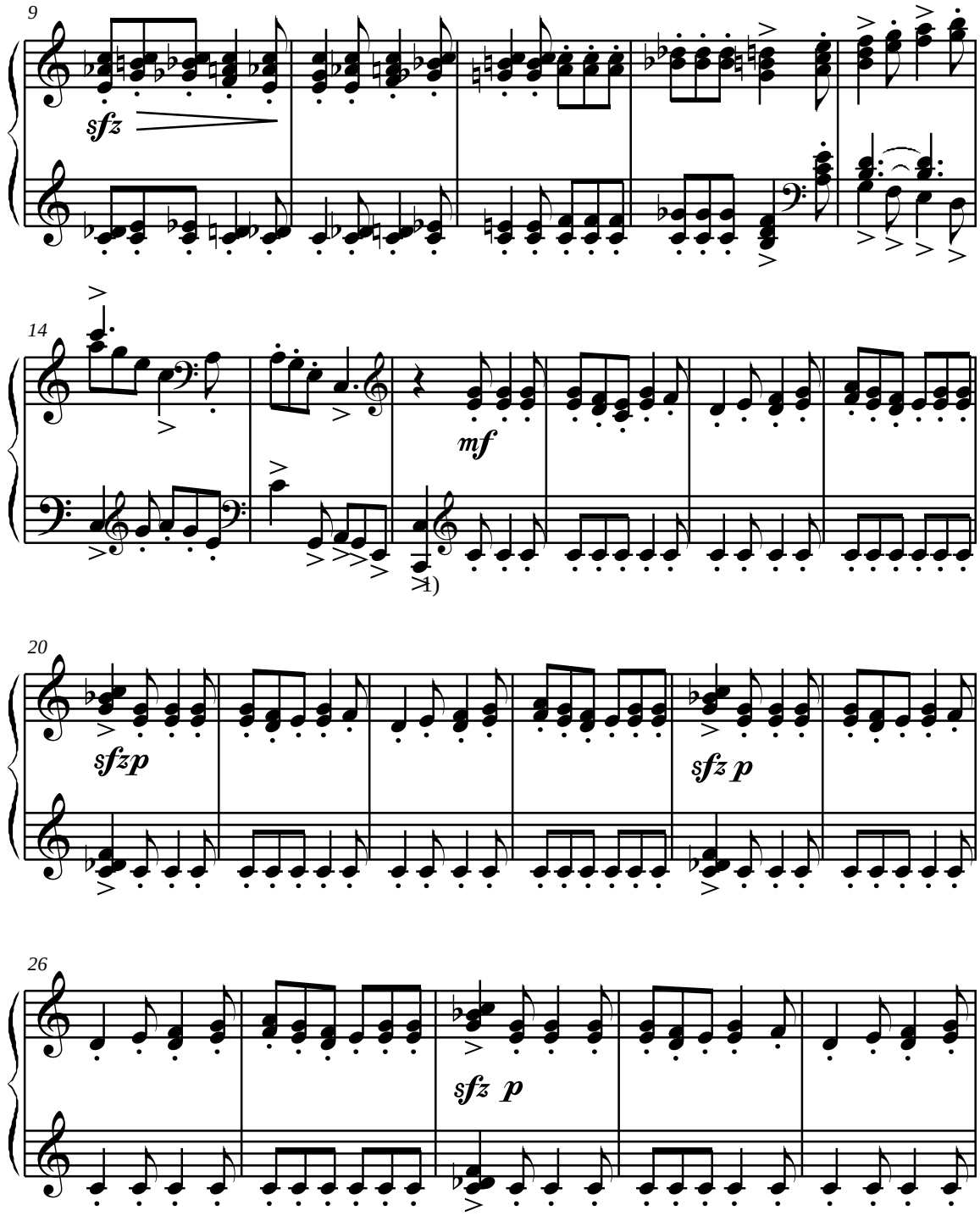
H. VILLA-LOBOS
Rio, 1932

Senhora Dona Viuva	**Mrs. Widow**
Senhora dona viuva com quem você quer casar, quer casar. È com o filho do rei ou com o senhor general, general. Bis	Mrs. Widow, whom you want to marry now? Either the king's son, or a general, a general. Bis
Vem cá meu bemzinho quero te abraçar, Amores ausentes quero te contar. Bis	Come here, sweetheart, I want to hug you, and tell you about absent loves. Bis
Eu não quero este homem porque não nasceu para mim, para mim. Eu sou uma pobre viuva, triste coitada de mim, mim. Bis	I don't want this man, because he wasn't born for me, for me. I am a poor widow, poor me, poor me. Bis



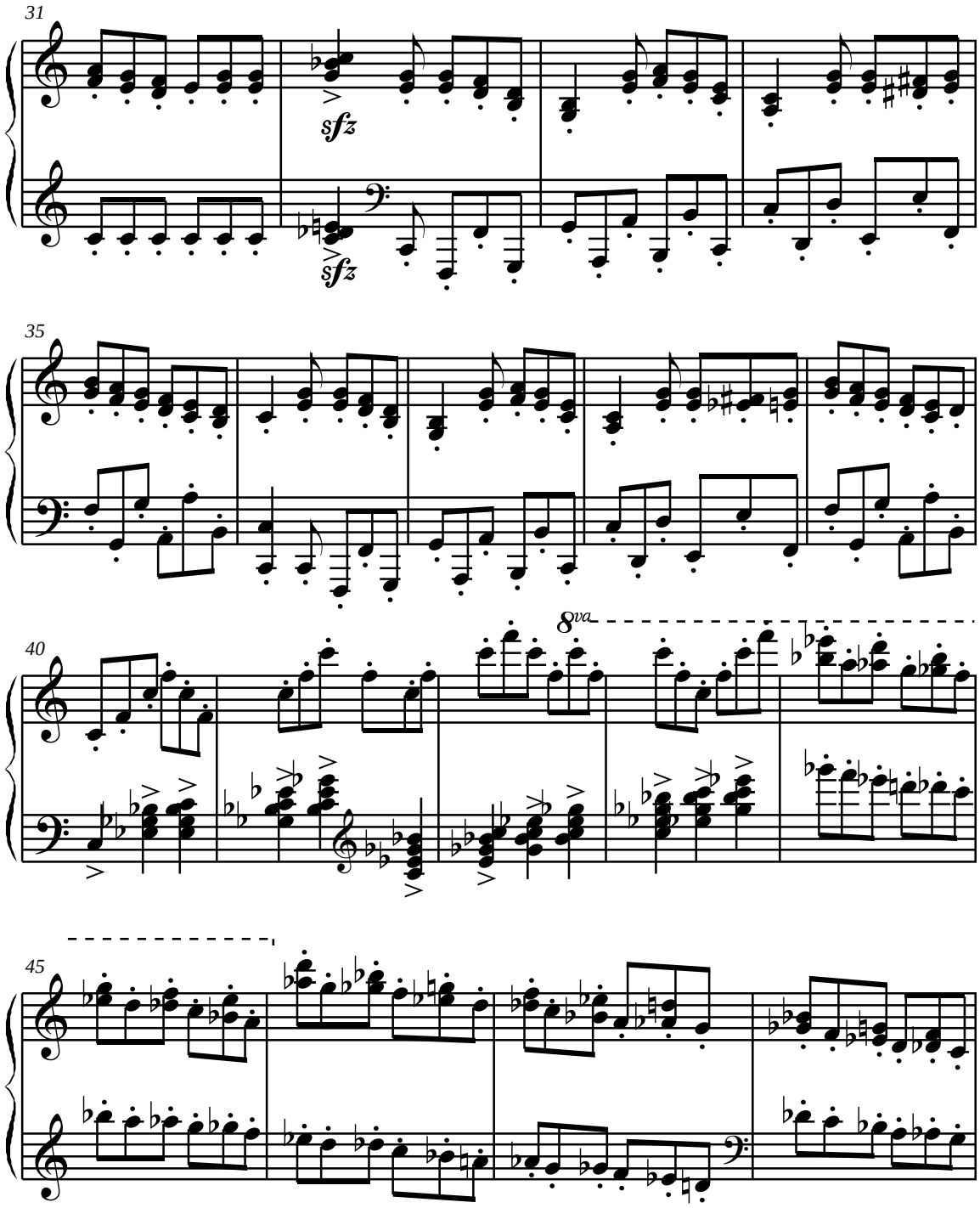
1) m. 3, *sffz* original mark in CV and MMP.

SENHORA DONA VIUDA

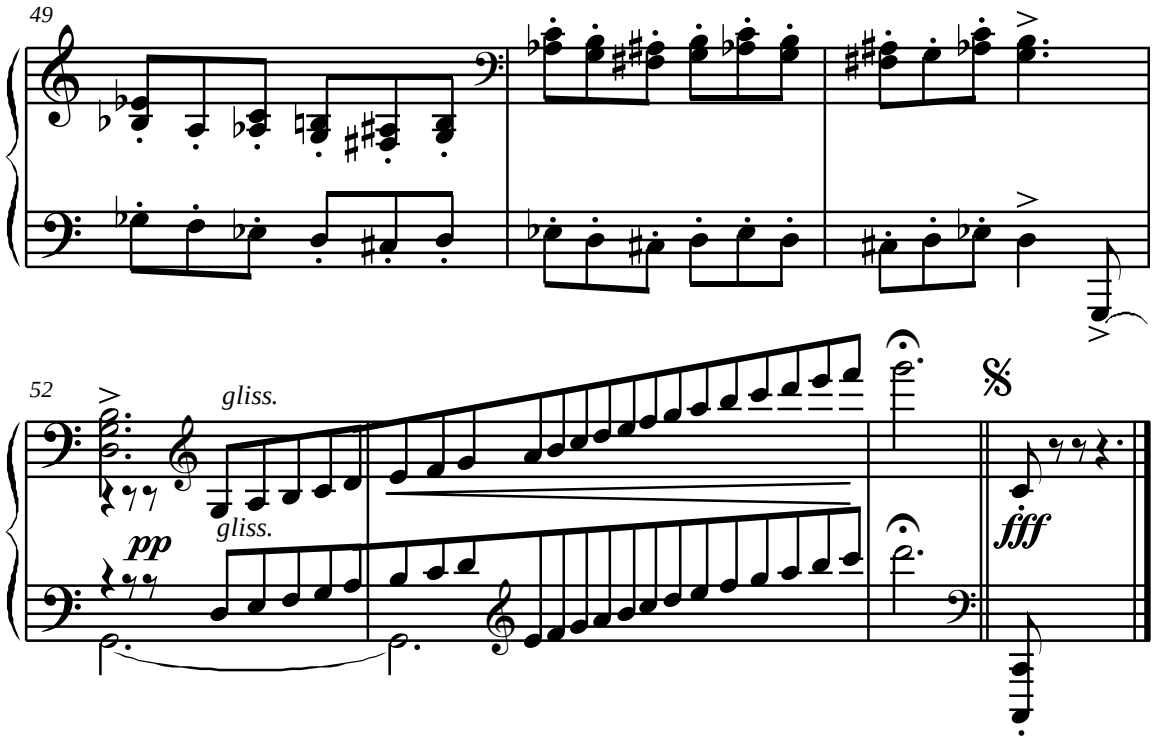


1) m. 16, accent omited in CV and MMP.

SENHORA DONA VIUDA



SENHORA DONA VIUDA



GUIA PRÁTICO FOR PIANO

ALBUM 3

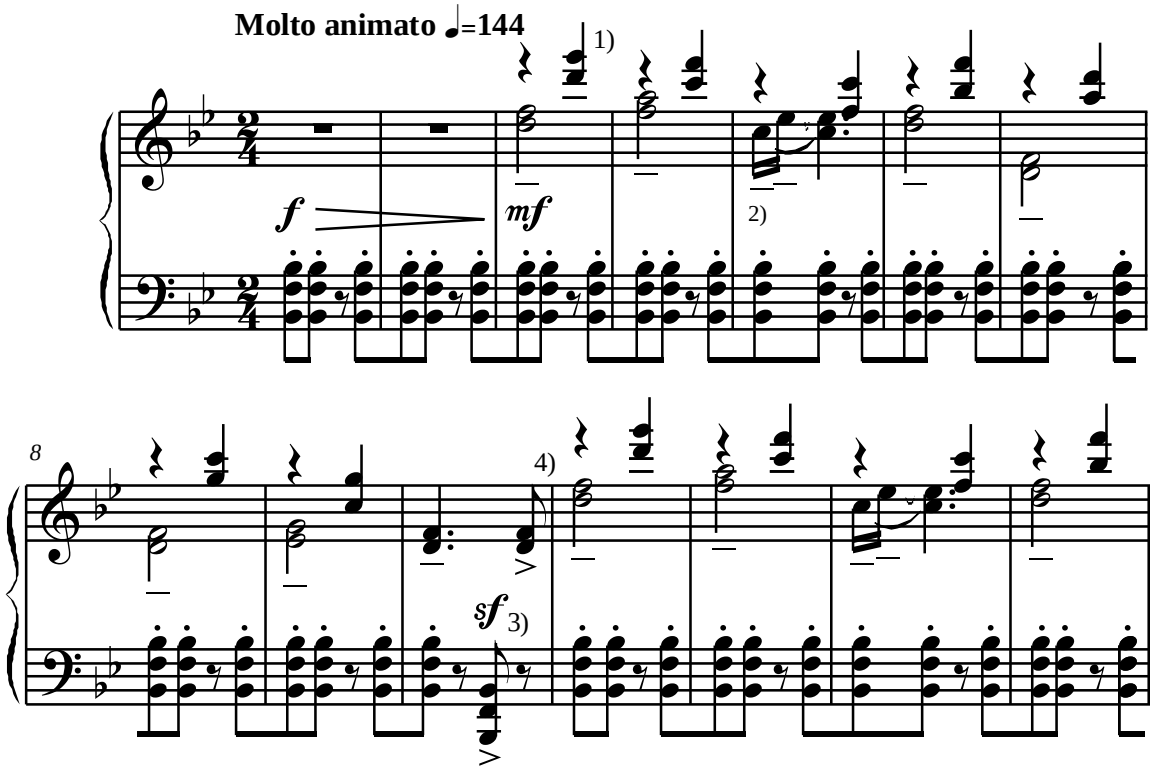
HEITOR VILLA-LOBOS

O PASTORZINHO

Album 3, No. 1

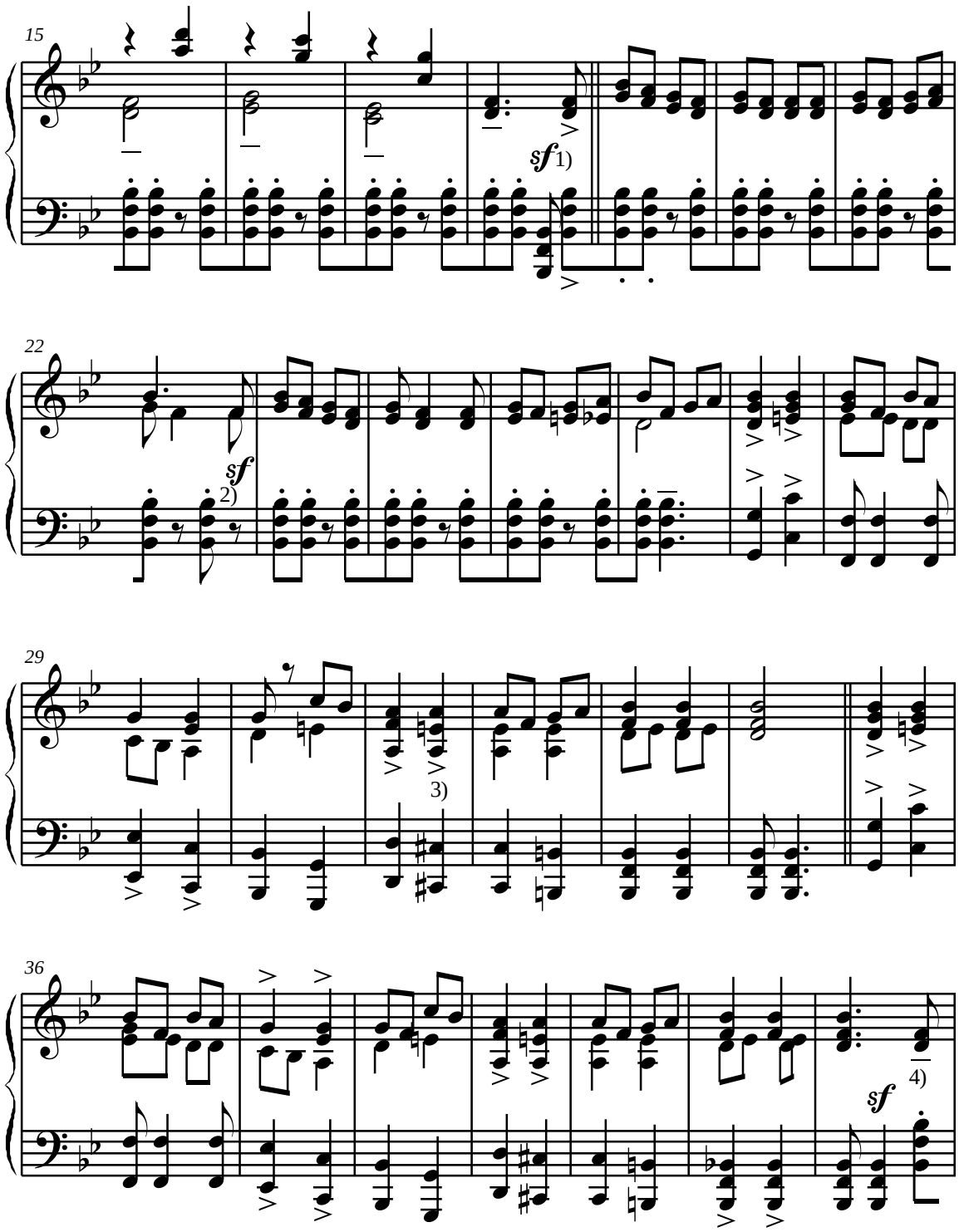
H. VILLA-LOBOS
Rio, 1932

O Pastorzinho	**The Little Sheperd**
Havia um pastorzinho Que andava a pastorar, Sahiu de sua casa E poz-se a cantar!	There was a little shepherd who herded sheep all day. He left his home and started singing!
Fa! Sol! La! Si! Si! Si! Fa! Sol! Fa! Sol! Sol! Sol! Fa! Do! Si! La! La! La! Fa! Sol! La! Si! Si! Si!	Fa ! Sol ! La ! Si ! Si ! Si ! Fa ! Sol ! Fa ! Sol ! Sol ! Sol ! Fa ! Do ! Si ! La ! La ! La ! Fa ! Sol ! La ! Si ! Si ! Si !
Chegando ao palacio A rainha lhe falou Contando ao pastorzinho Que seu canto lhe agradou	When he came to the castle the Queen spoke to him, and told the little shepherd how she enjoyed his singing.
Fa! Sol! La! Si! Si! Si ! etc.	Fa ! Sol ! La ! Si ! Si ! Si !, etc.



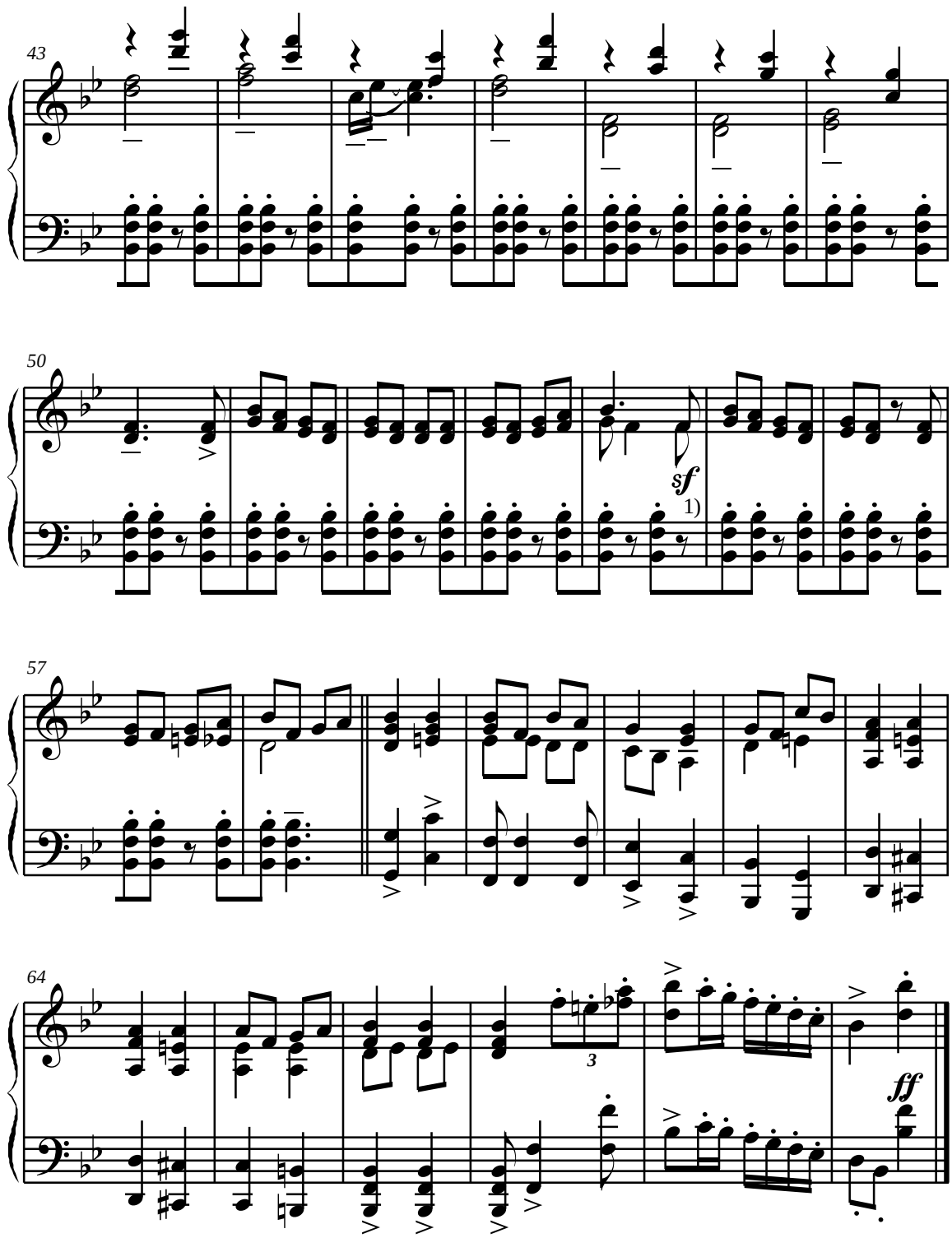
1) m. 3, upper voice ommited in CV.
2) m. 5, first 16th note has no slur in CV or MEE. The editor consider it necesary due the tempo mark.
3) m. 10, *sf* omited in CV. Tenuto mark instead of accent in MEE.
4) mm. 11-18, omited in CV.

O Pastorzihno



1) m. 18, tenuto mark omited in MEE. *sf* mark only in MEE.
2) m. 22, *sf* mark only in MEE.
3) m. 28, accents omited in MEE.
4) m. 42, *sf* mark only in MEE.

O Pastorzihno



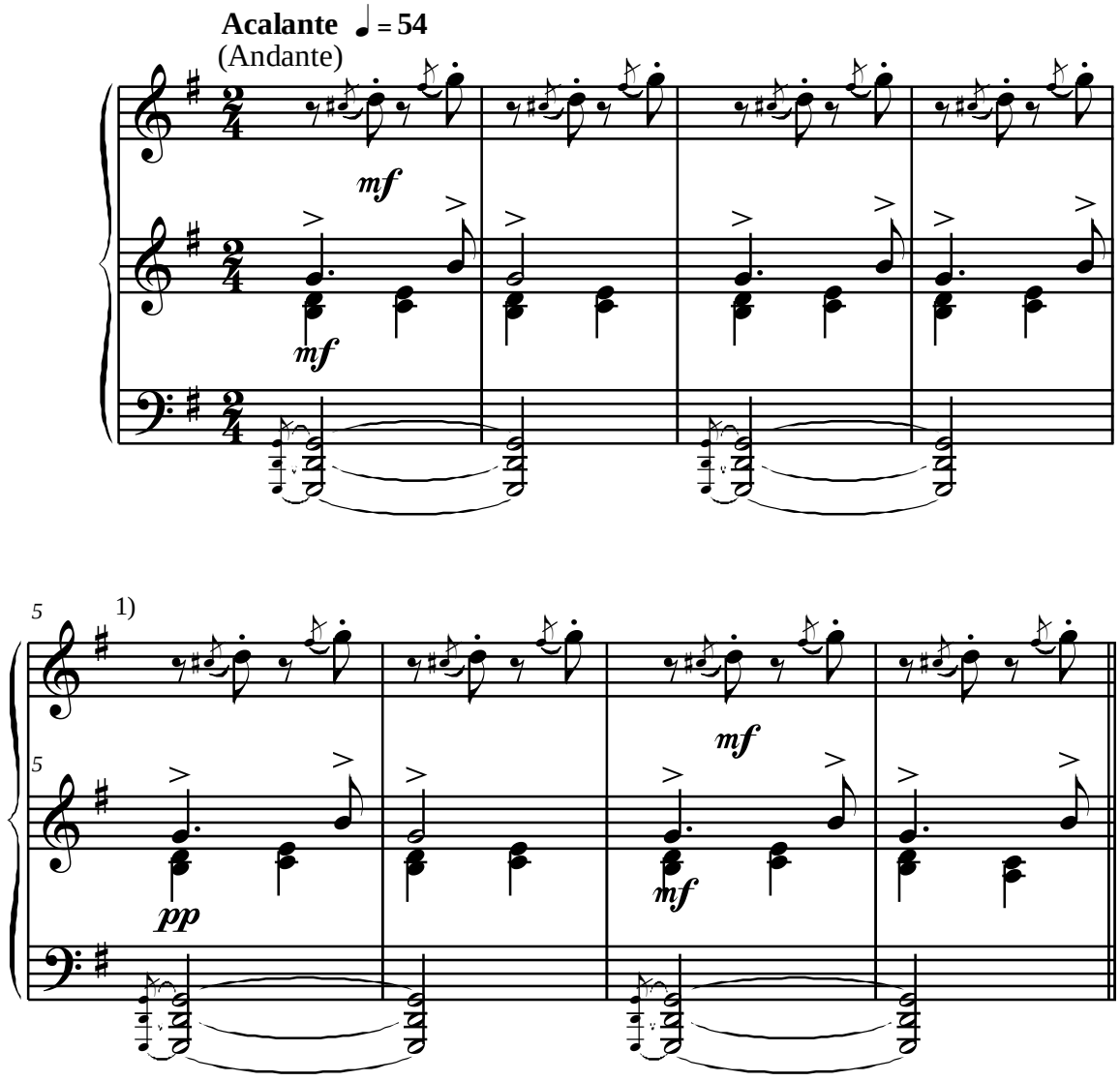
1) m. 54, *sf* mark only in MEE.

JOÃO CAMBUÊTE

Album 3, No. 2

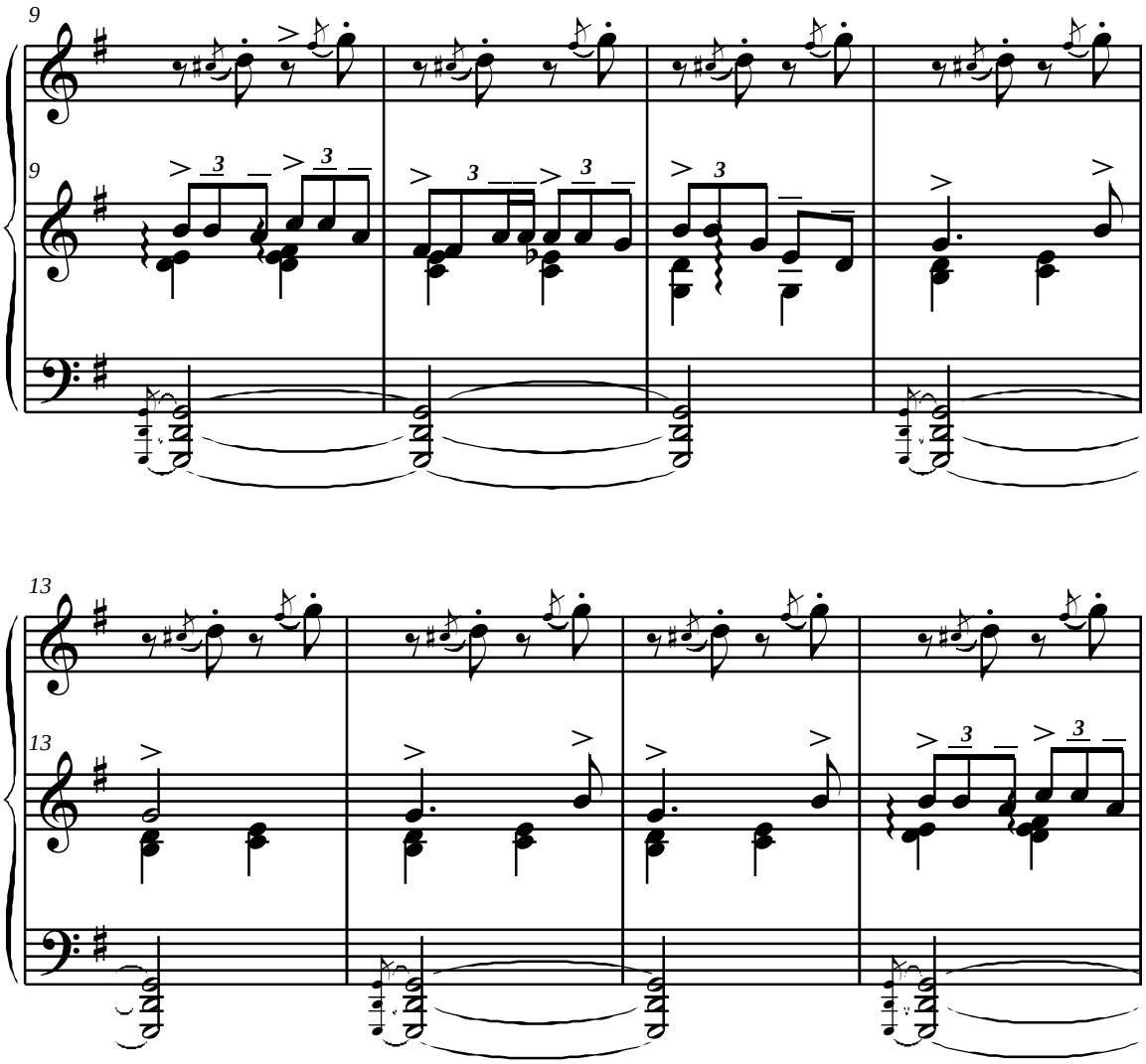
H. VILLA-LOBOS
Rio, 1932

João Cambuête	**João Cambuête**
João, dão João !	João, dão João !
João, dão João !	João, dão João !
João Cambuête, meu filho,	João Cambuête, my son,
Toma lá tua pêta, meu filho,	Take your pacifier, my son,
Êh! dão João!	Eh! dão João!
João! dão Joaõ!	João! dão João!
Êh	Eh!

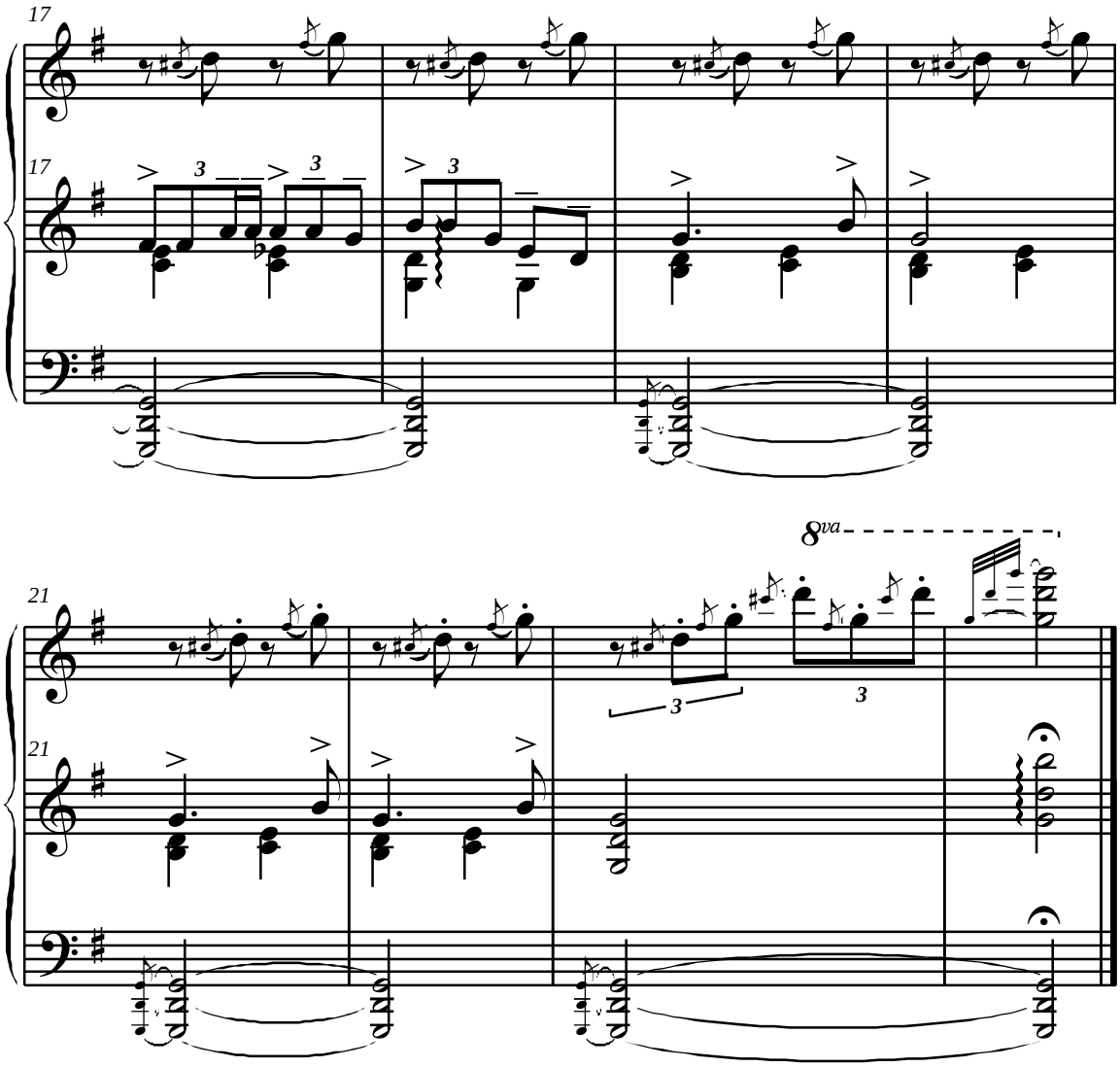


1) mm. 5-8 omited in CV.

JOÃO CAMBUÊTE



JOÃO CAMBUÊTE



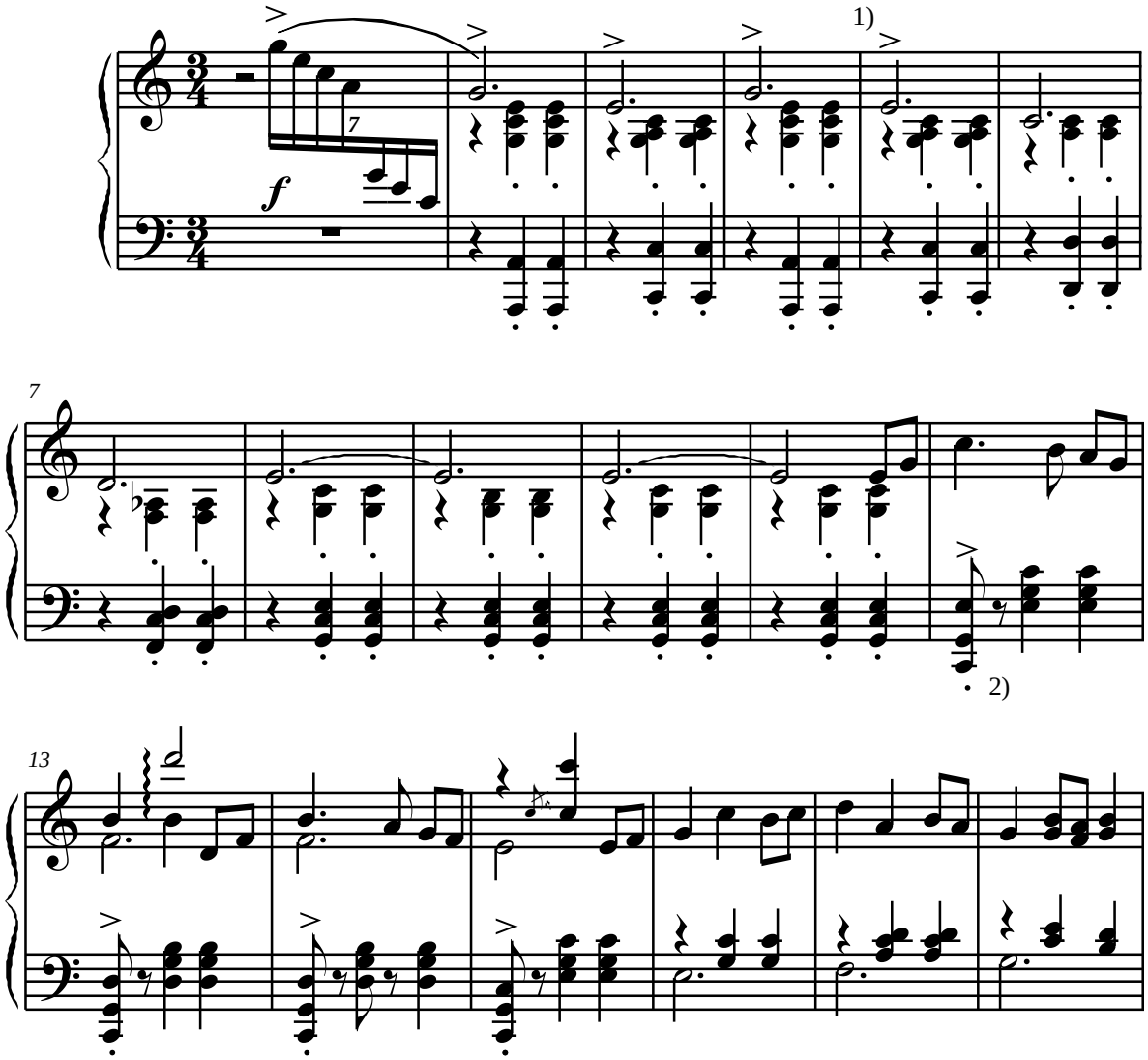
A FREIRA

Album 3, No. 3

H. VILLA-LOBOS
Rio, 1932

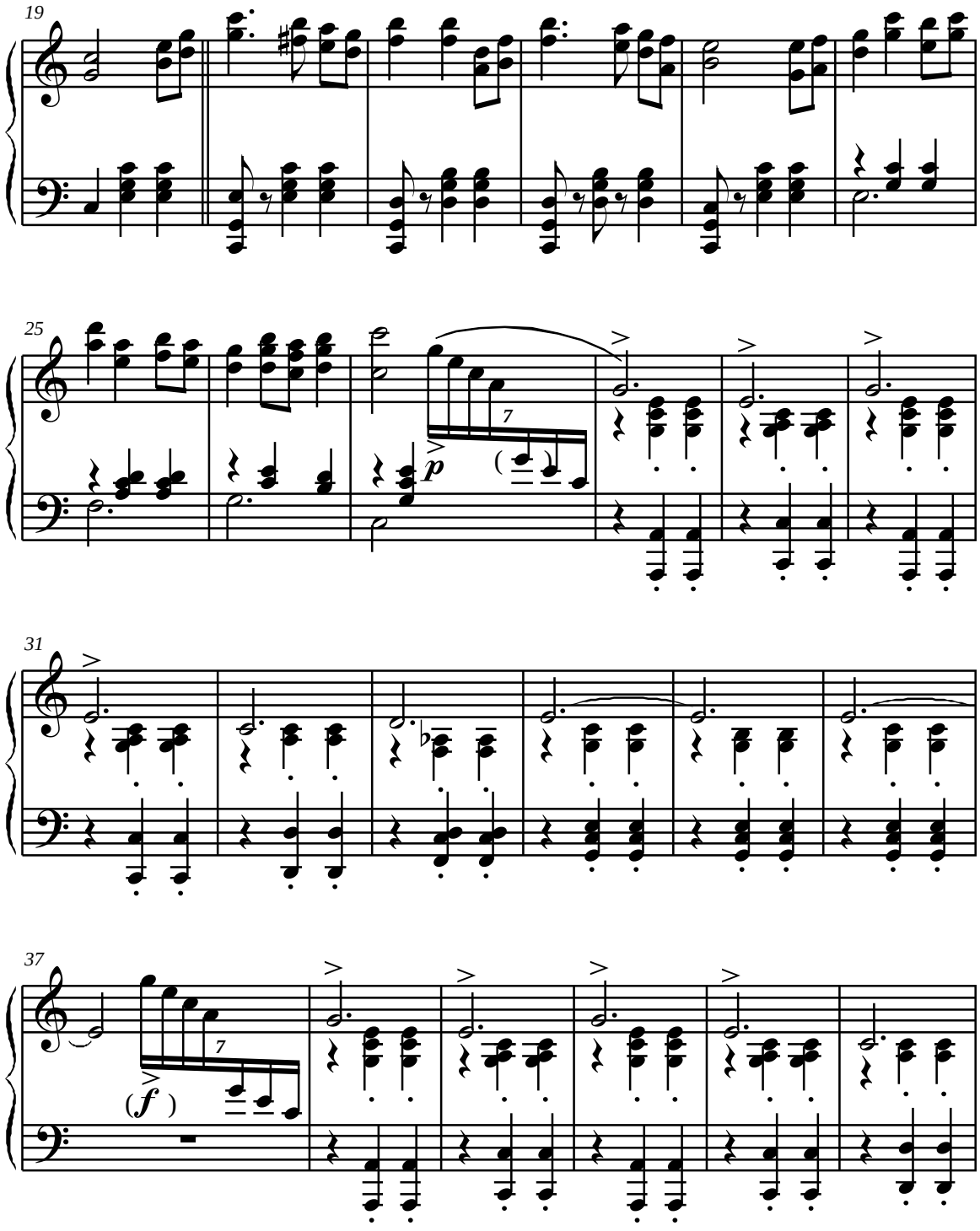
A Freira	**The Nun**
Pedi o rosario a freira;	I asked the nun for the rosary,
Ella me disse que não;	she said “no”!
Eu tornei a lh’o pedir;	I asked for it again,
Ela me deu seu cordão.	and she gave me her robe cord.

Tempo di Mazurka

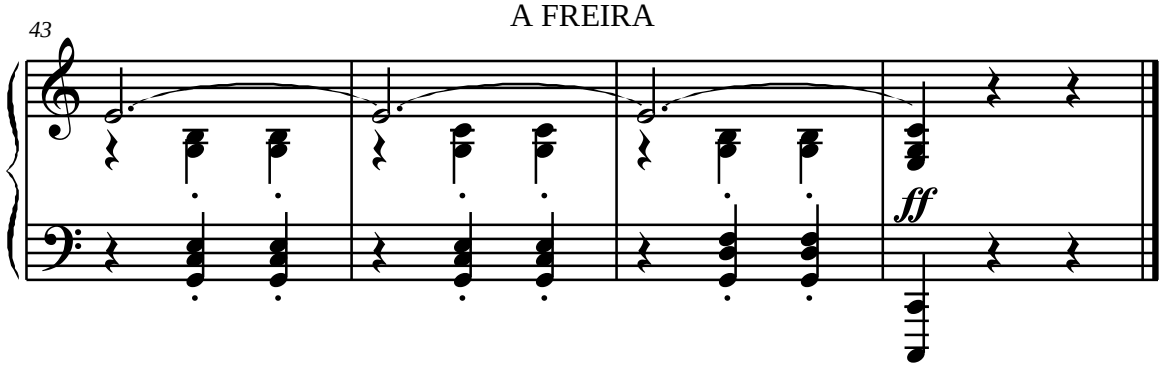


1) mm. 4-5 omited in CV
2) mm. 12-15, staccatos in all beats in EME.

A FREIRA



A FREIRA



GARIBALDI FOI A MISSA

Album 3, No. 4

H. VILLA-LOBOS
Rio, 1932

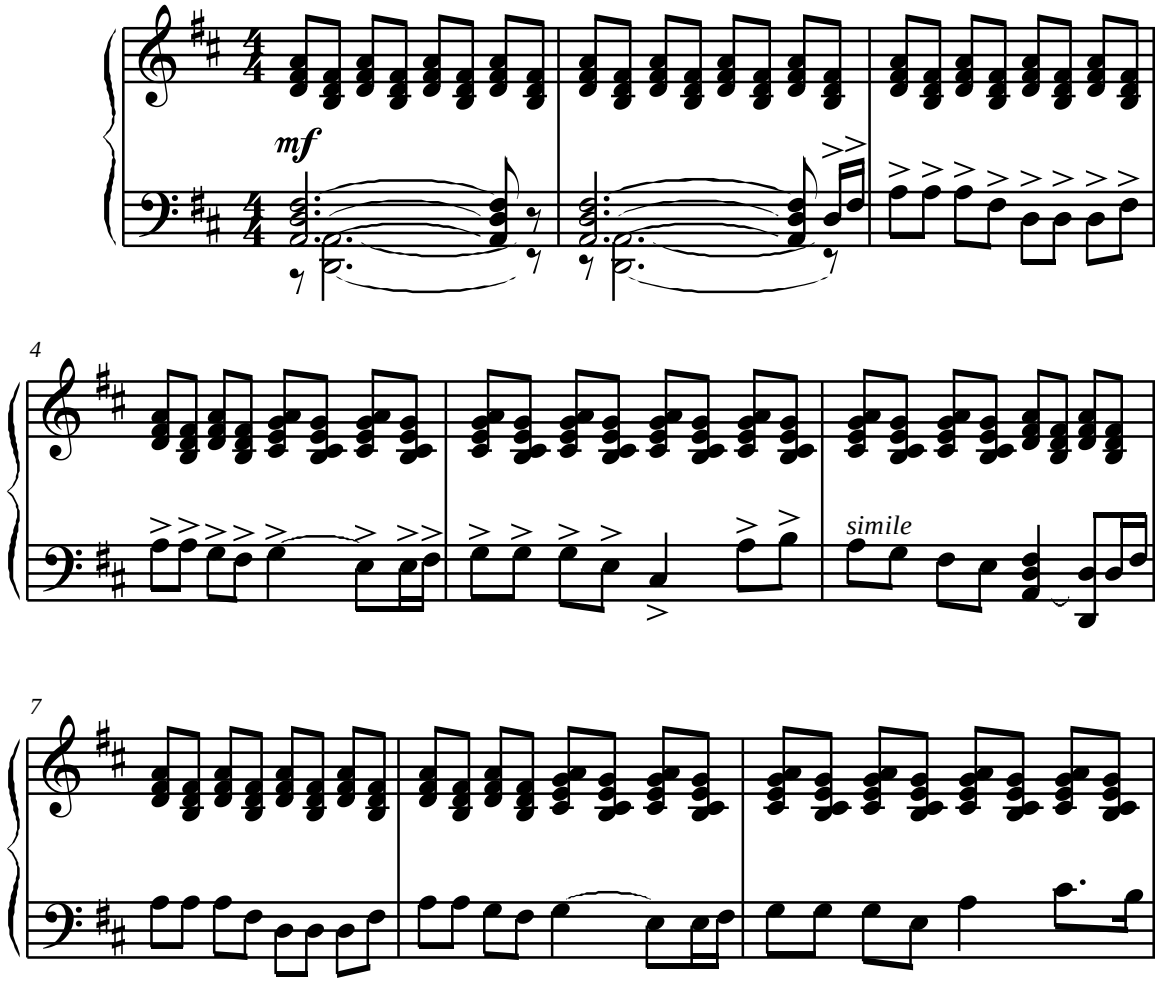
Garibaldi Foi À Missa

Garibaldi foi à missa
No cavalo sem esporas;
O cavalo tropeçou,
Garibaldi lá ficou.
Bis

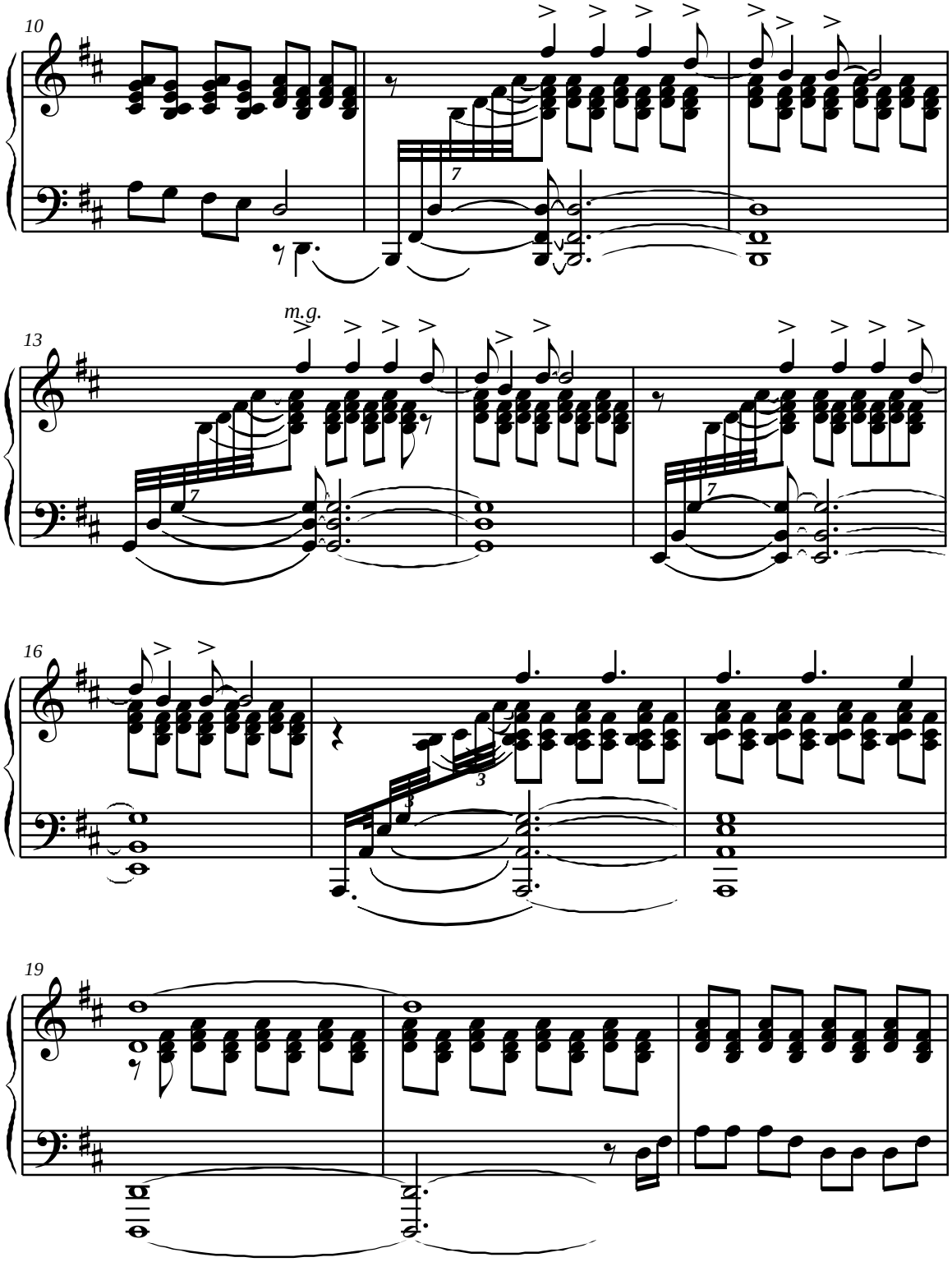
Garibaldi went to Mass

Garibaldi went to Mass
on a horse without spurs;
The horse tripped over,
and Garibaldi was stuck.
Bis

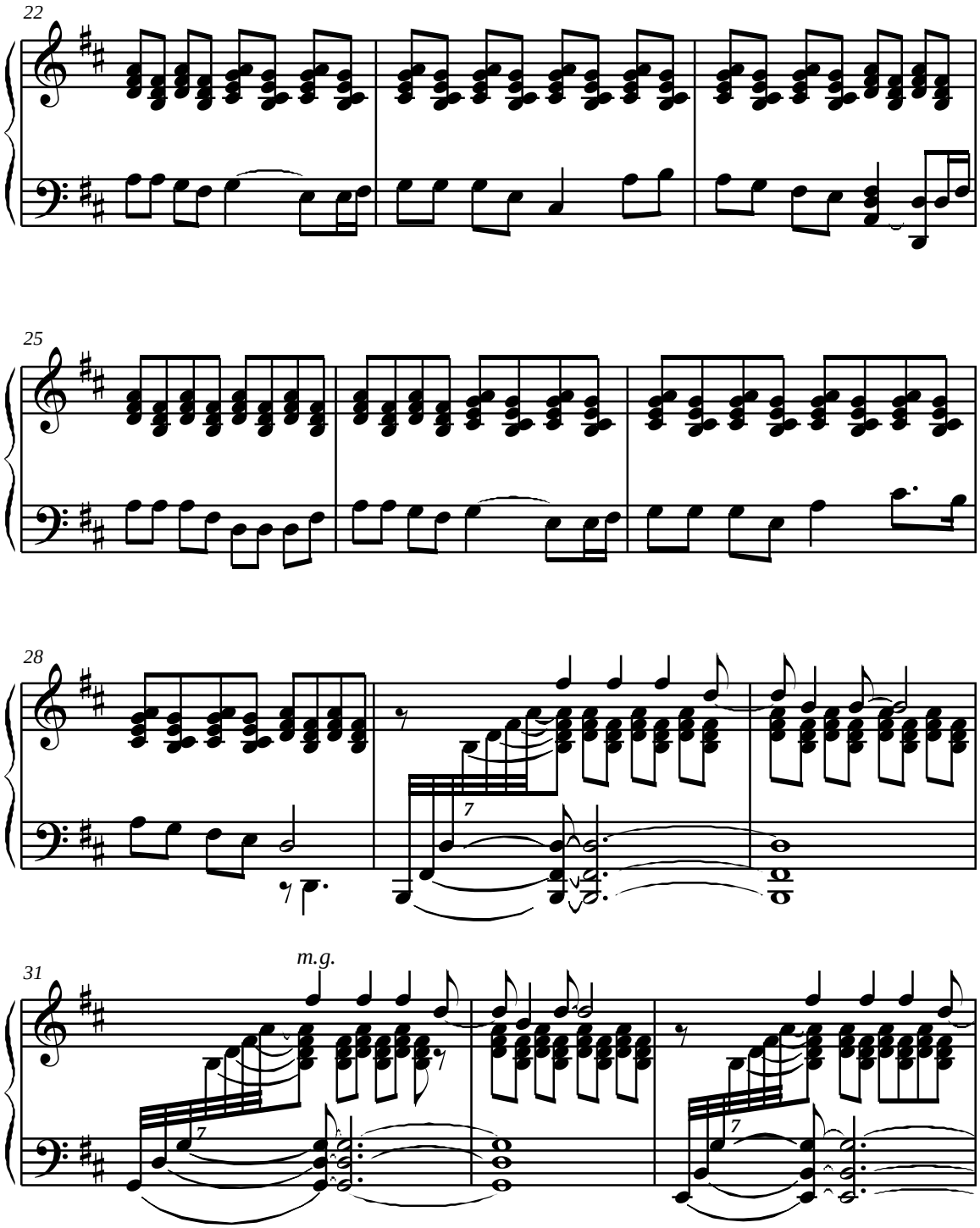
Animato



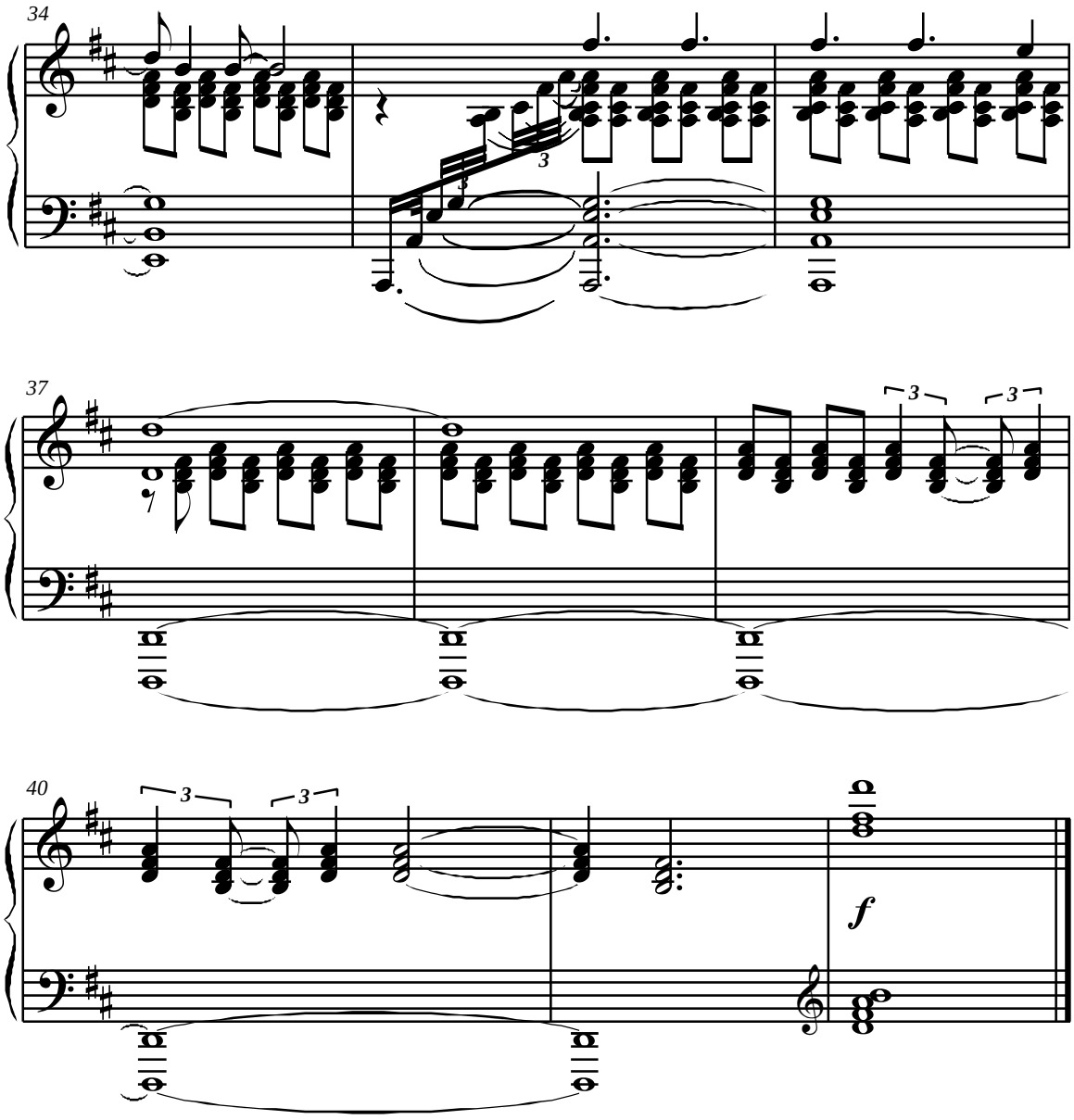
GARIBALDI FOI A MISSA



GARIBALDI FOI A MISSA



GARIBALDI FOI A MISSA



0' PIÃO

Album 3, No. 5

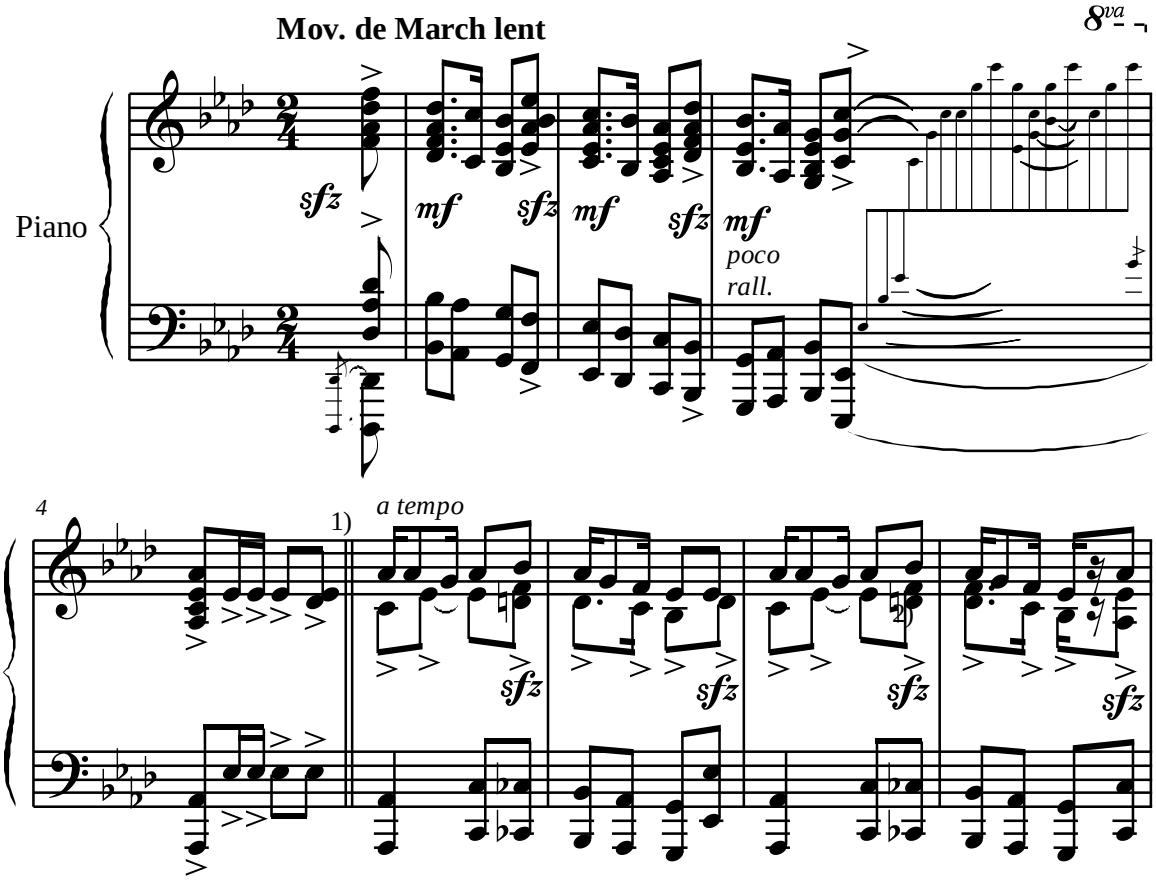
H. VILLA-LOBOS
Rio, 1932

Ó Pião

Sapateia no tesouro, Ó pião,
Sapateia no tesouro, Ó pião,
Rodai, ó pião.
Bambeia, ó pião.
Bis
Sapateia, ó pião,
Pião! Bambeia ó Pião!

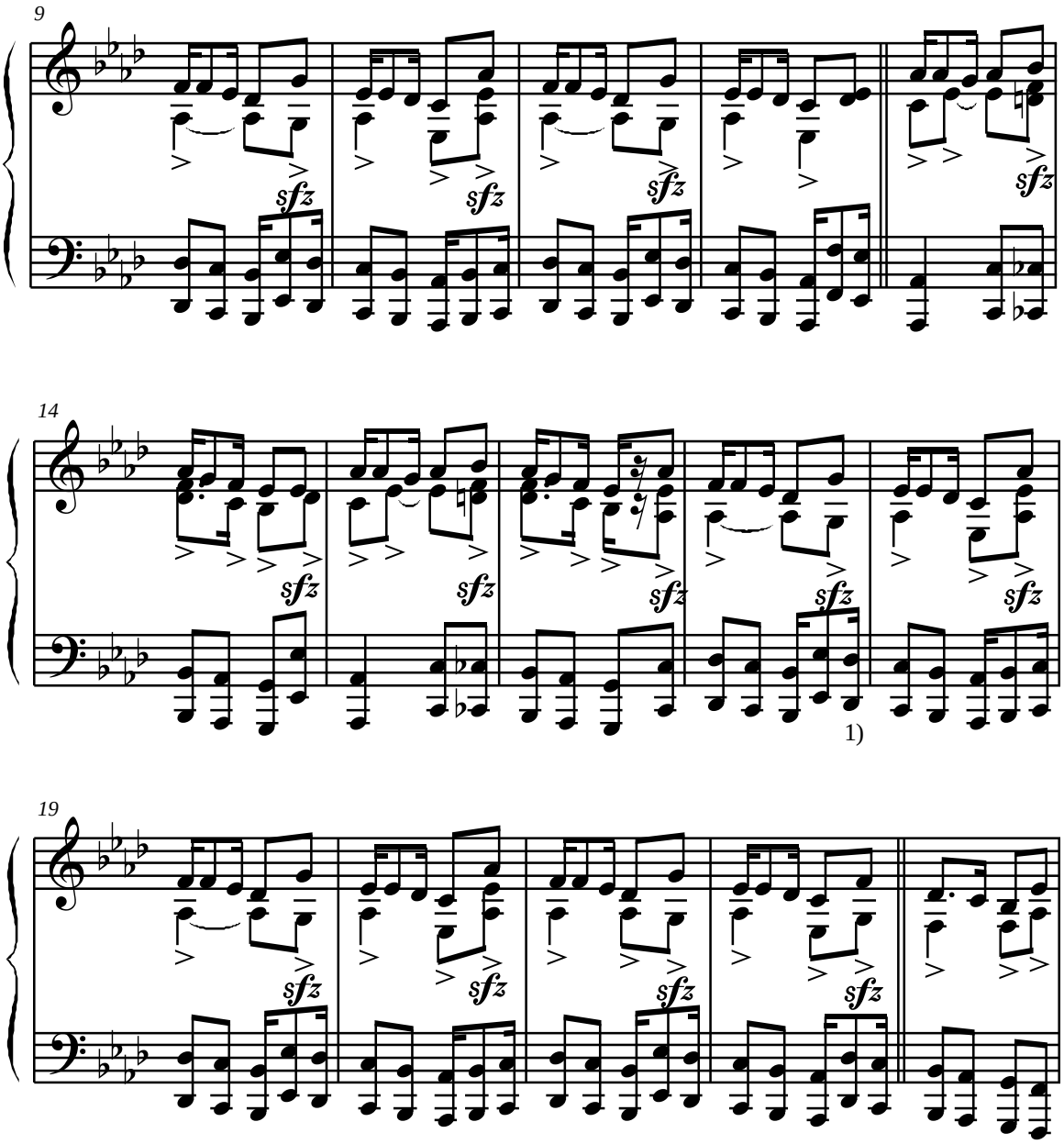
The whirligig

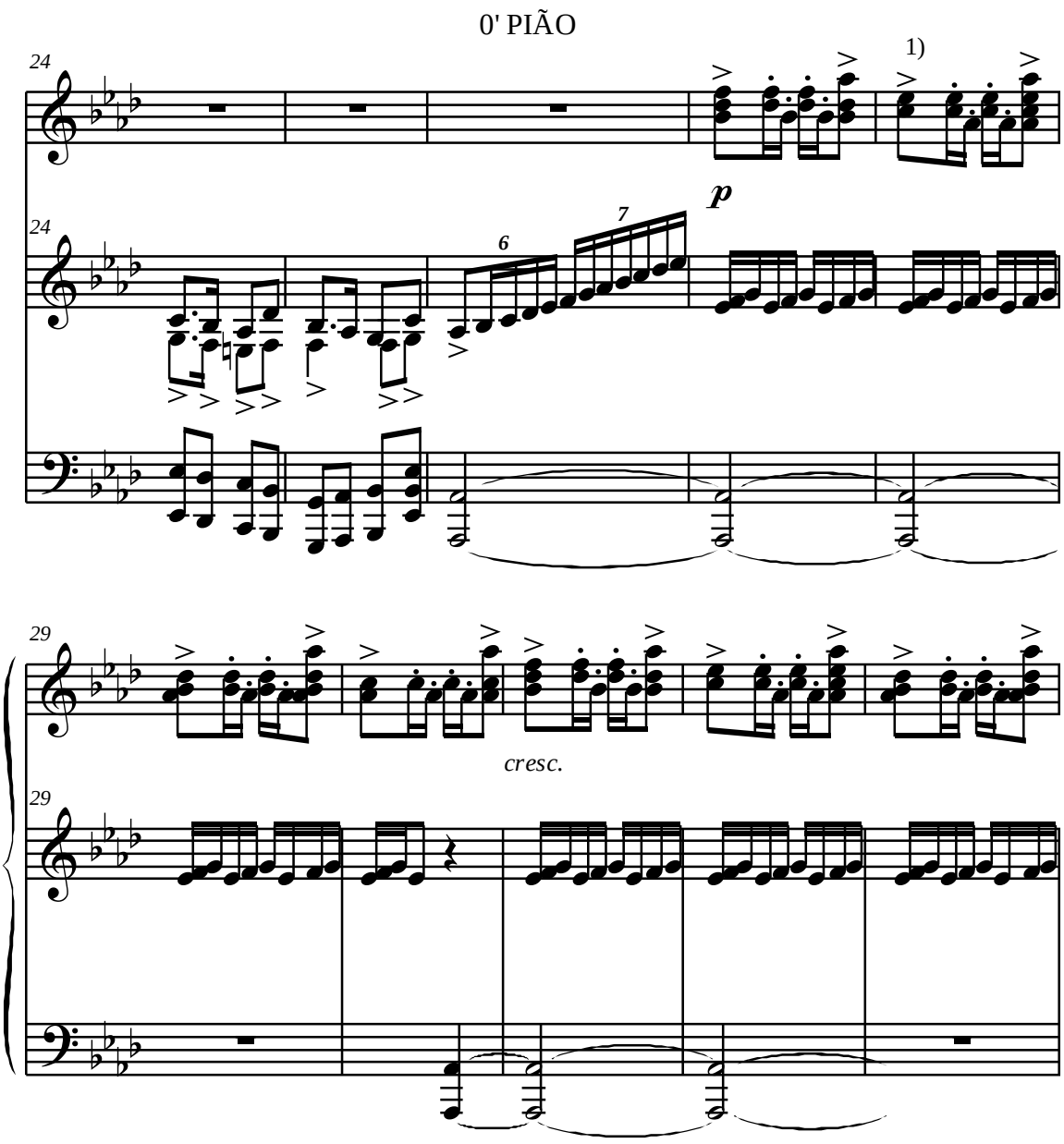
Spin all over, whirligig
spin all over, whirligig,
spin around, whirligig.
swing around, whirligig.
Bis
Swirl all over, whirligig,
Swing around, whirligig



1) m. 4, accent marks indicate melody mainly.
2) m. 8, accent marks omited in CV and MEE

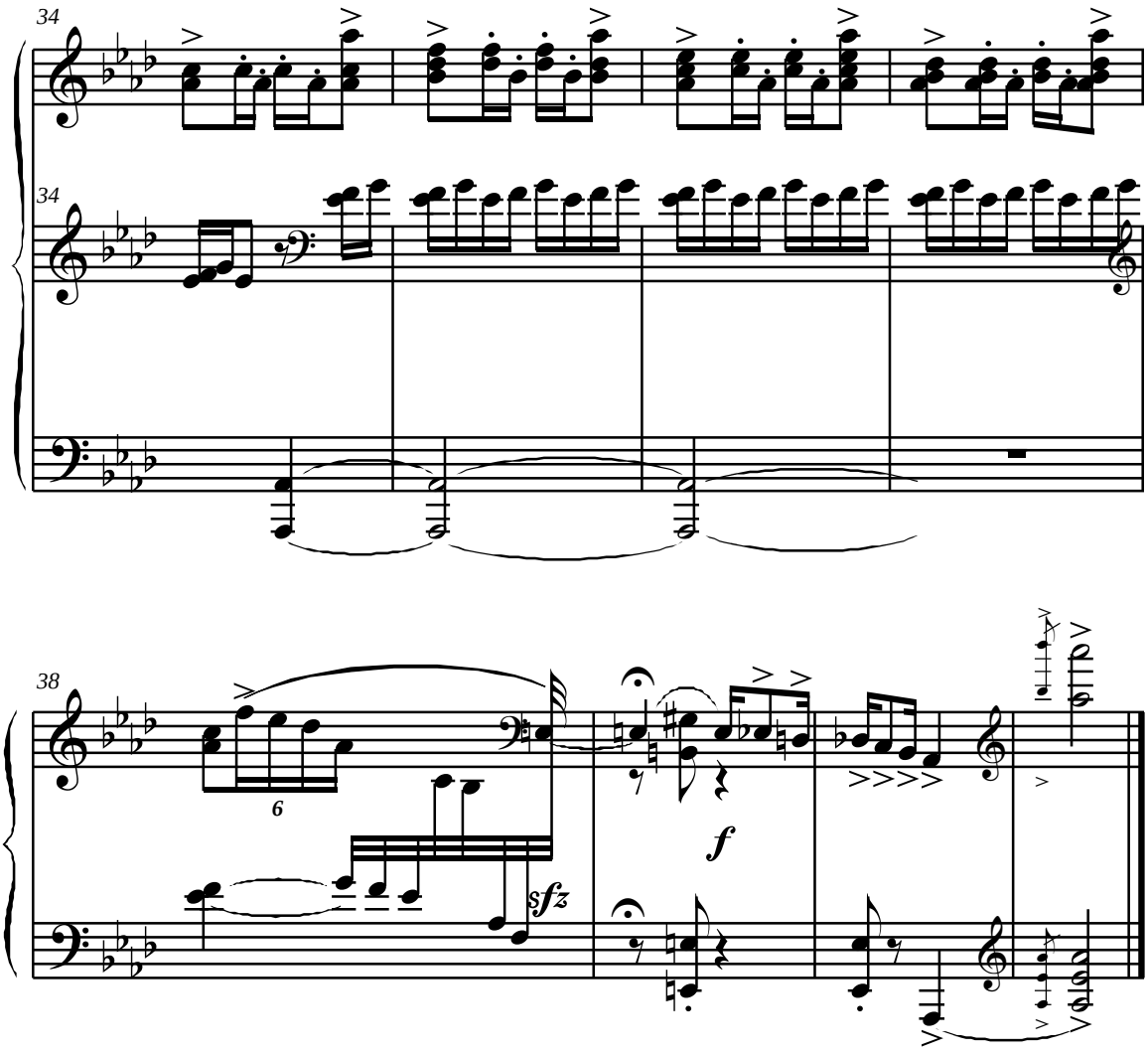
0' PIÃO





1) m. 28, accent omited in CV and MEE.

0' PIÃO



GUIA PRÁTICO FOR PIANO

ALBUM 4

HEITOR VILLA-LOBOS

O POBRE o e RICO

Album 4, No. 1

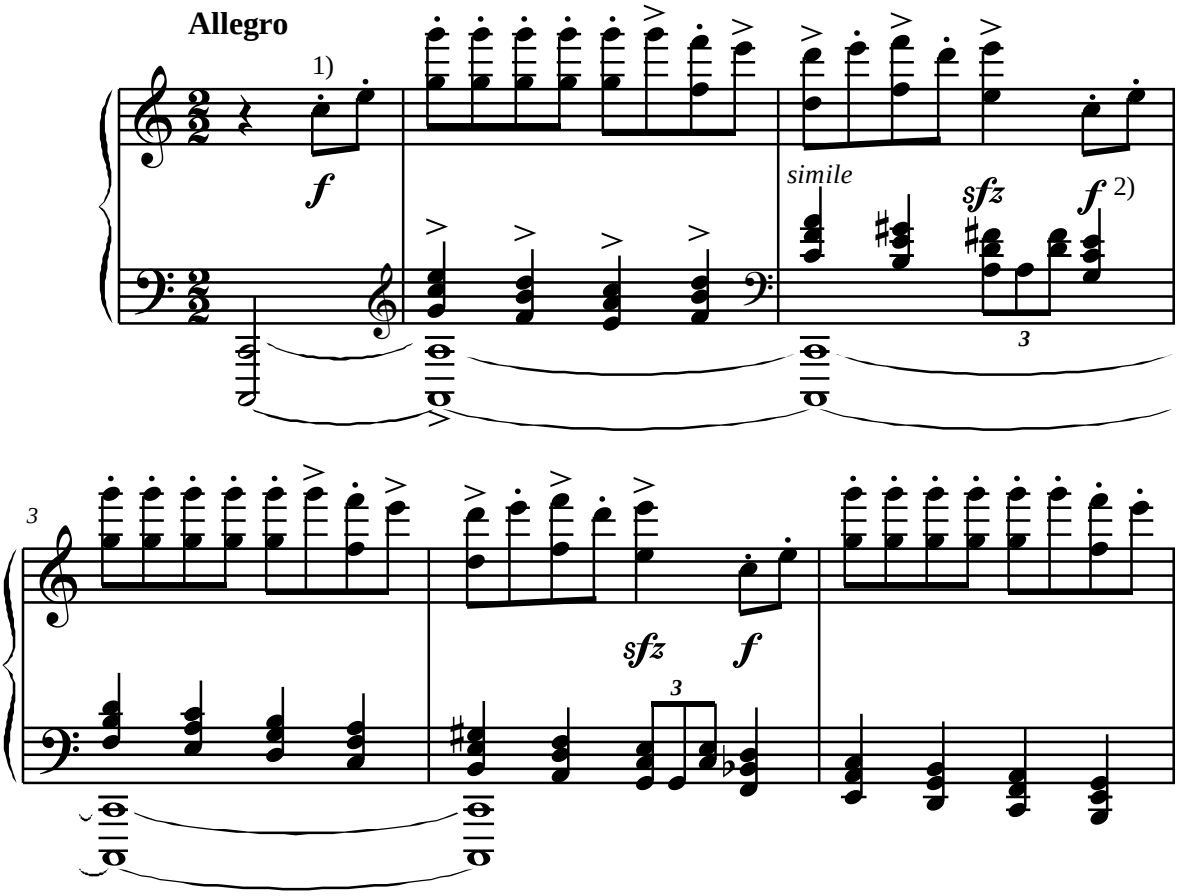
H. VILLA-LOBOS
Rio, 1932

O Pobre e o Rico

Eu sou rico, rico, rico, Demarré! Marré! Marré!
Eu sou pobre, pobre, pobre, Demarré!
Marré! Marré!
Eu sou rico, rico, rico, Demarré de Cy
Dai uma de suas filhas, Demarré! Marré! Marré!
Escolhei a que quizer De, Demarré de Cy!
Bis

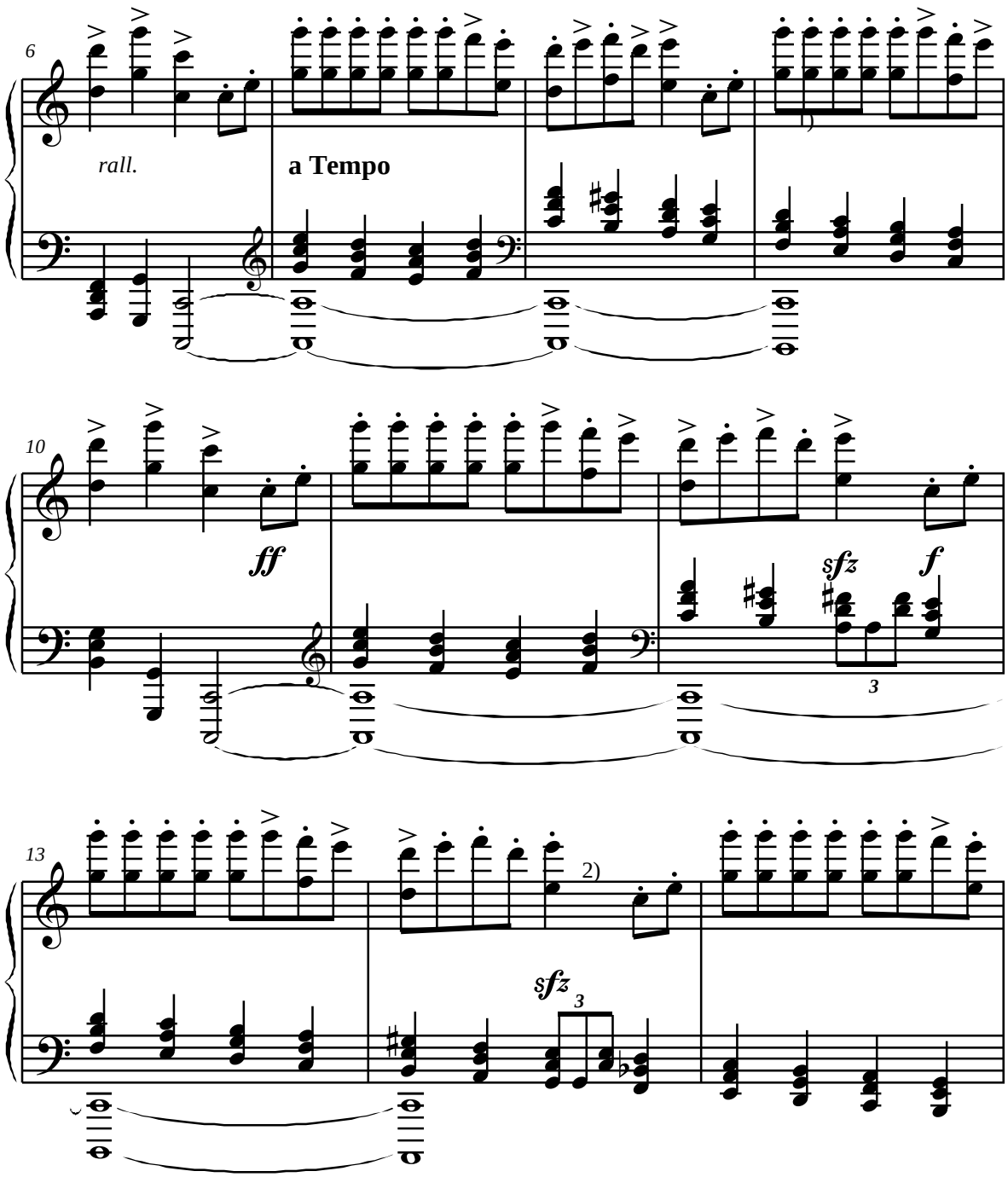
The Pauper and the Rich

I am rich, rich, rich, Demarré! Marré! Marré!
I am poor, poor, poor, Demarré!
Marré! Marré!
I am rich, rich, rich, Demarré de Cy
Give me one of your daughters Demarré! Marré!
Choose one Demarré de Cy.
Bis



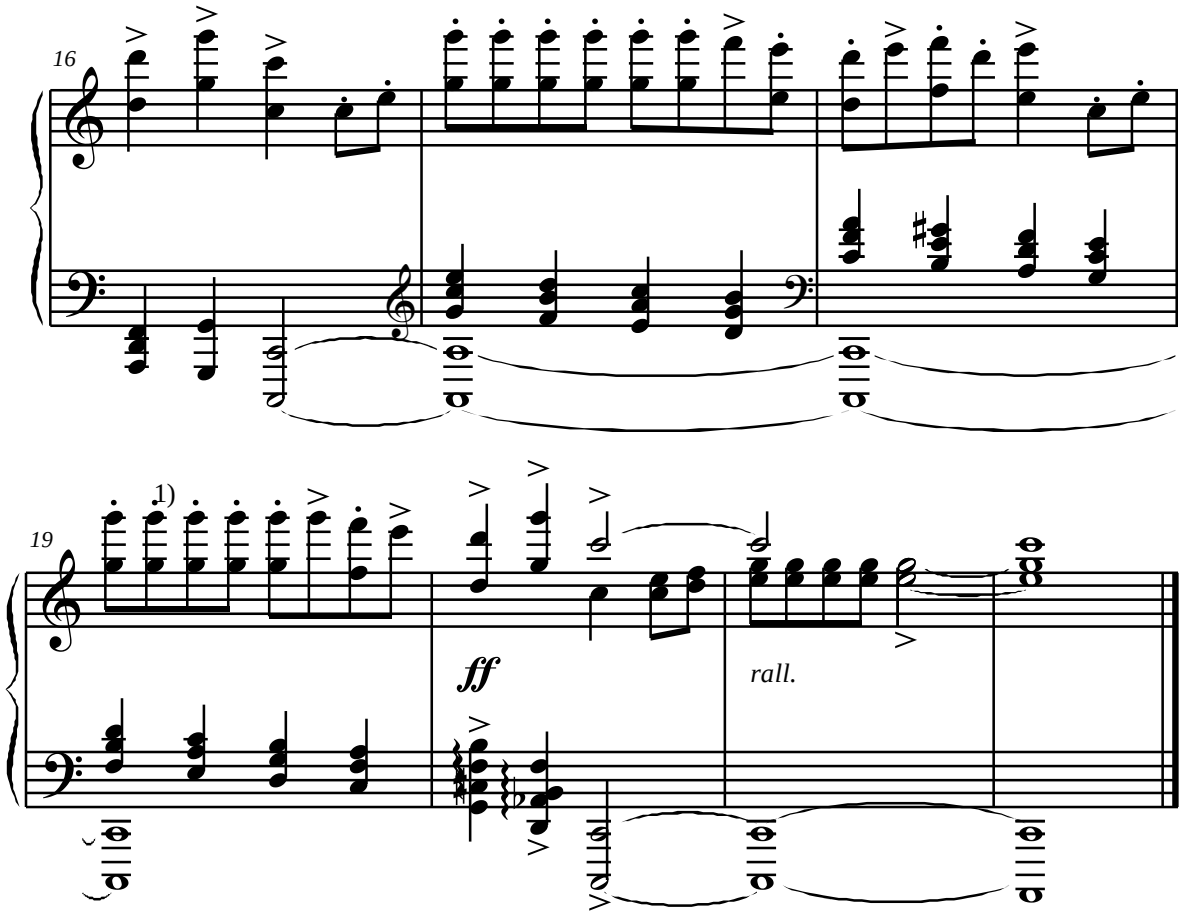
1) CV has staccatos from the beginning. MEE indicates staccatos starting on m. 1.
2) m. 2, dynamics originally place under middle voice.

O POBRE o e RICO



1) mm. 6-7, tempo alterations only in MEE.
2) m. 14, *sffz* in MEE. CV only indicates *sffz.*

O POBRE o e RICO



1) m. 20, accent mark only in MEE.

ROSA AMARELA

Album 4, No. 2

H. VILLA-LOBOS
Rio, 1932

Rosa Amarela

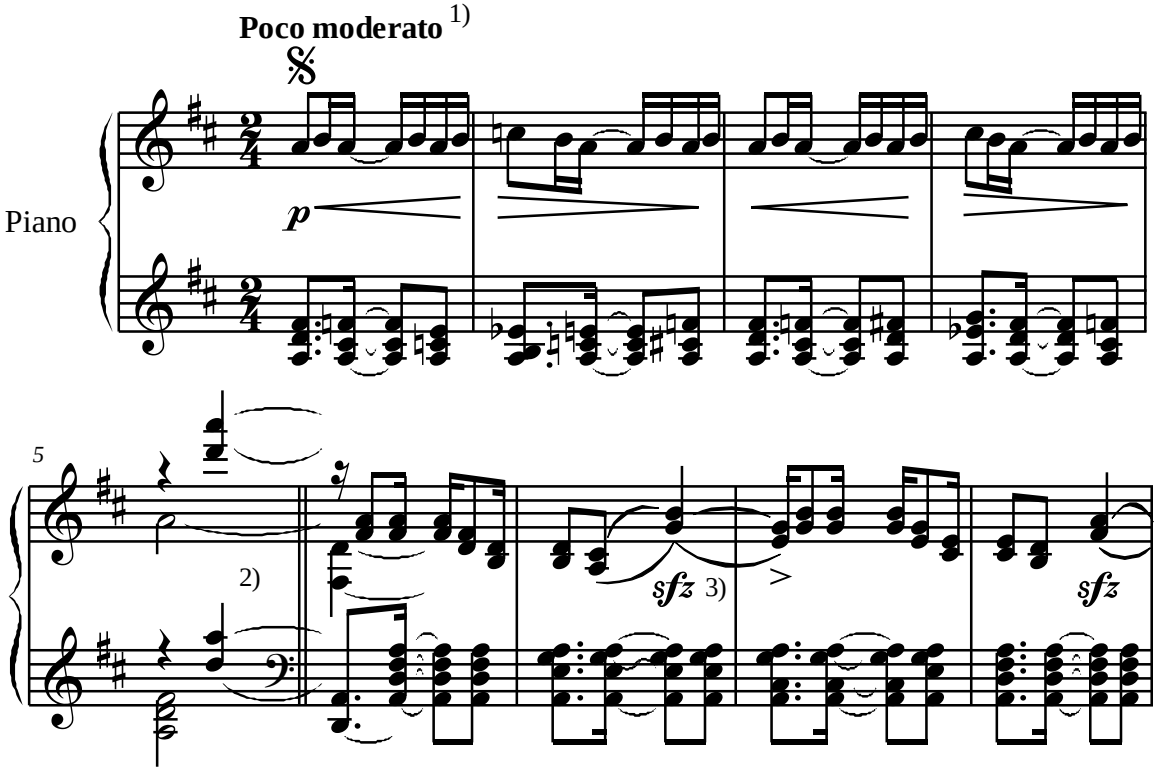
Olh'a rosa amarela, Rosa
tão bonita e tão bela, Rosa
Bis

Yayá! Meu lenço, ô Yayá!
Para m'enxugar, ô Yayá!
Esta despedida, ô Yayá!
Já me faz chorar, ô Yayá!
Bis

Yellow Rose

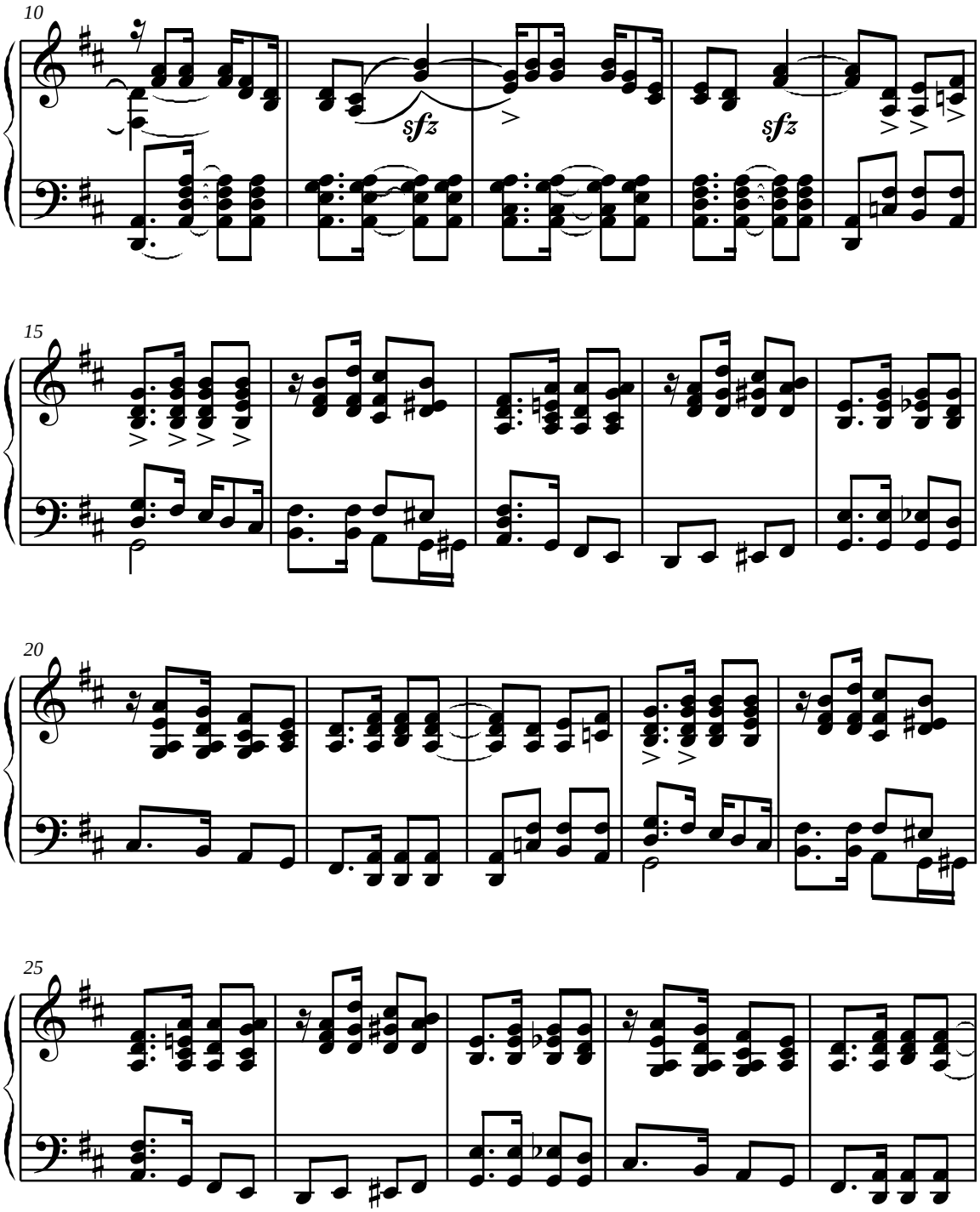
Look at the yellow rose, Rose
so beautiful and lovely, Rose
Bis

Yayá! My kerchief, oh Yayá!
To dry my tears, oh Yayá!
This goodbye, oh Yayá!
Is making me cry, oh Yayá!
Bis

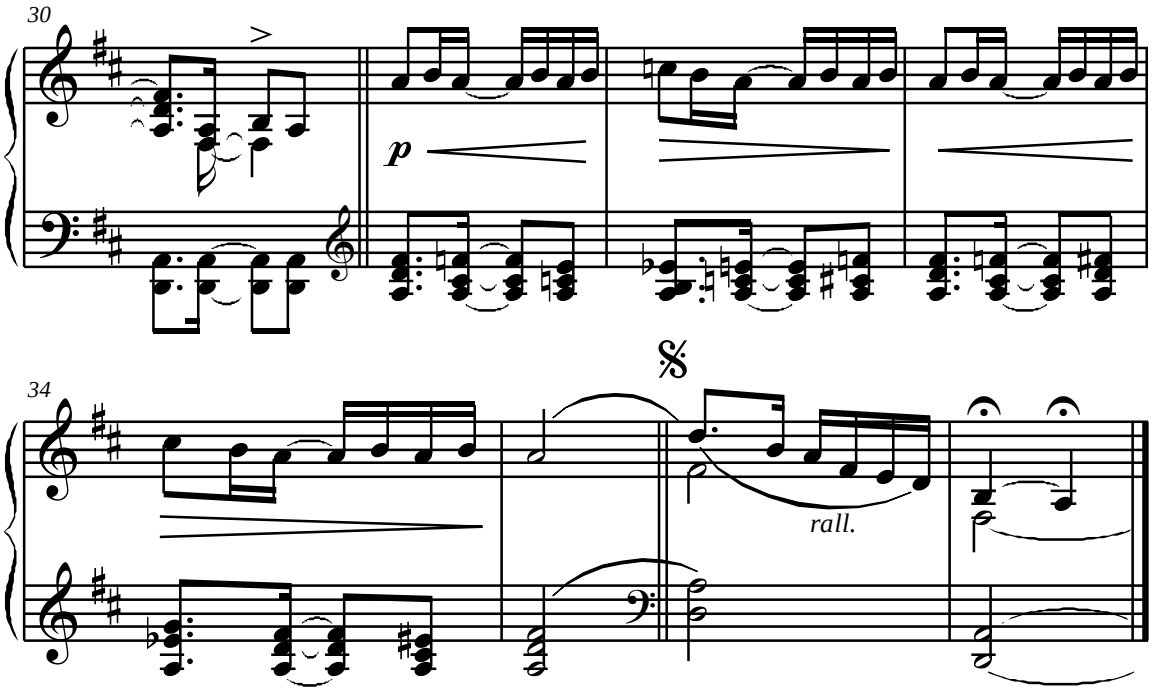


1) Quarter note = 72 in MEE, 120 in CV.
2) m. 5, upper notes are in MEE only.
3) m. 7, *sffz* and accent originally.

ROSA AMARELA



ROSA AMARELA

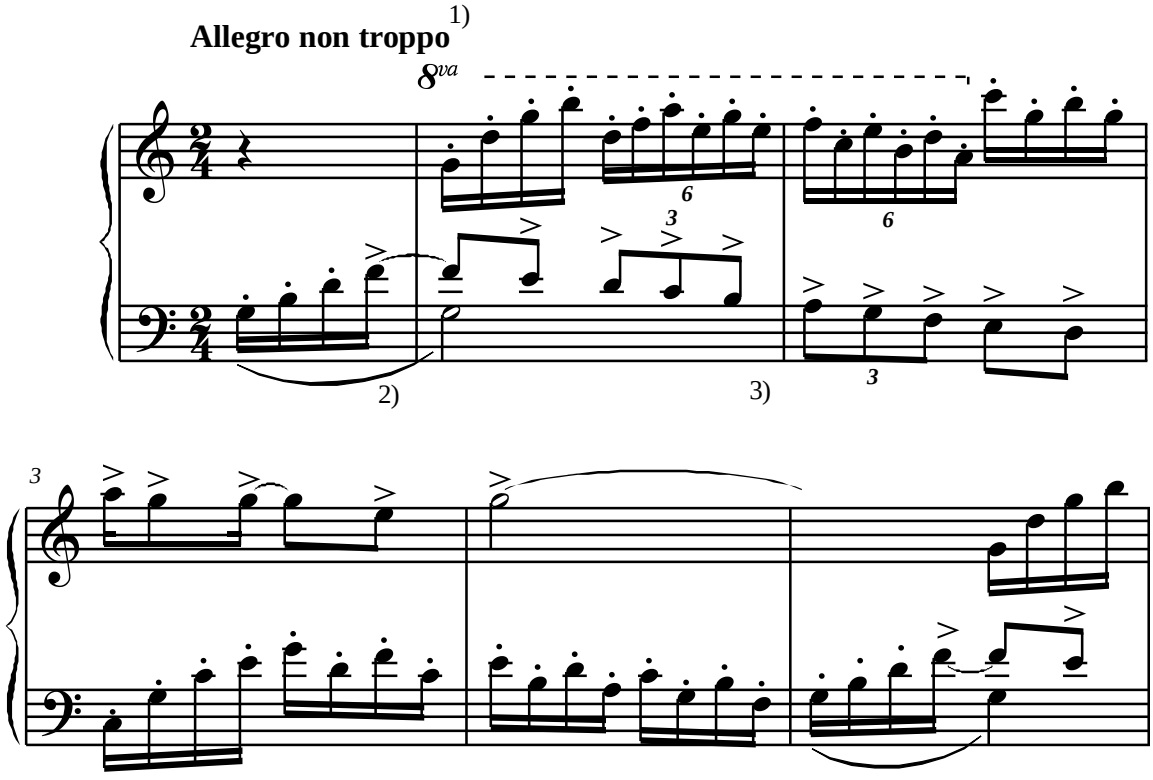


OLHA O PASSARINHO, DOMINÉ!

Album 4, No. 3

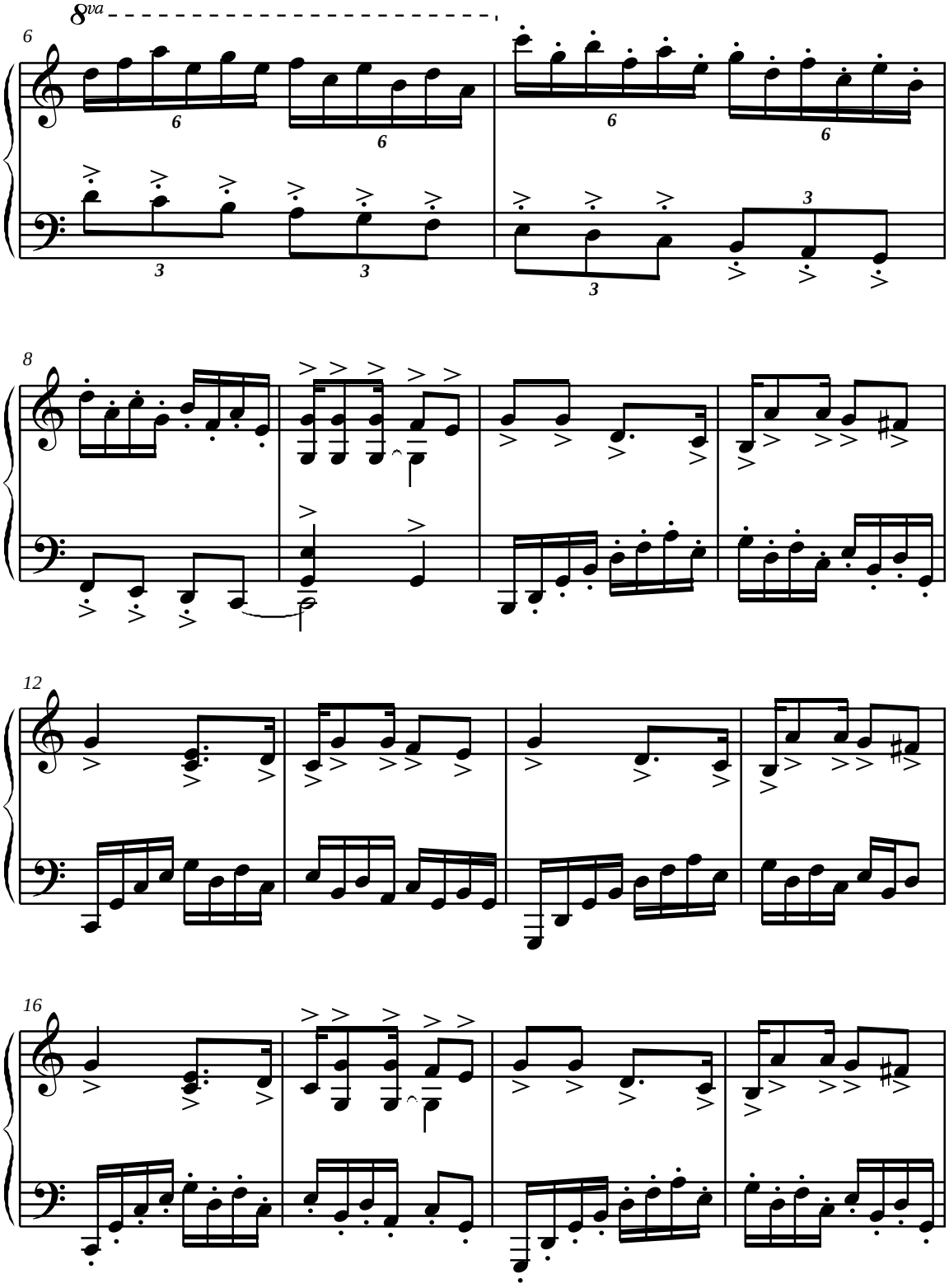
H. VILLA-LOBOS
Rio, 1932

Olha O Passarinho Dominé!	**Look At the Little Bird Dominé!**
Olha o passarinho, Dominé	Look at the little bird, Dominé
Cahiu no laço, Dominé	He fell in the trap, Dominé
Da-me um beijinho, Dominé	Give me a little kiss, Dominé
Da-me um abraço, Dominé	Give me a hug, Dominé
Por esta rua, Dominé	Through this street, Dominé
Passeiou meu bem, Dominé	My love went by, Dominé
Será por mim, Dominé	Was it for me, Dominé
Ou por mais alguem, Dominé!	Or for someone else, Dominé!

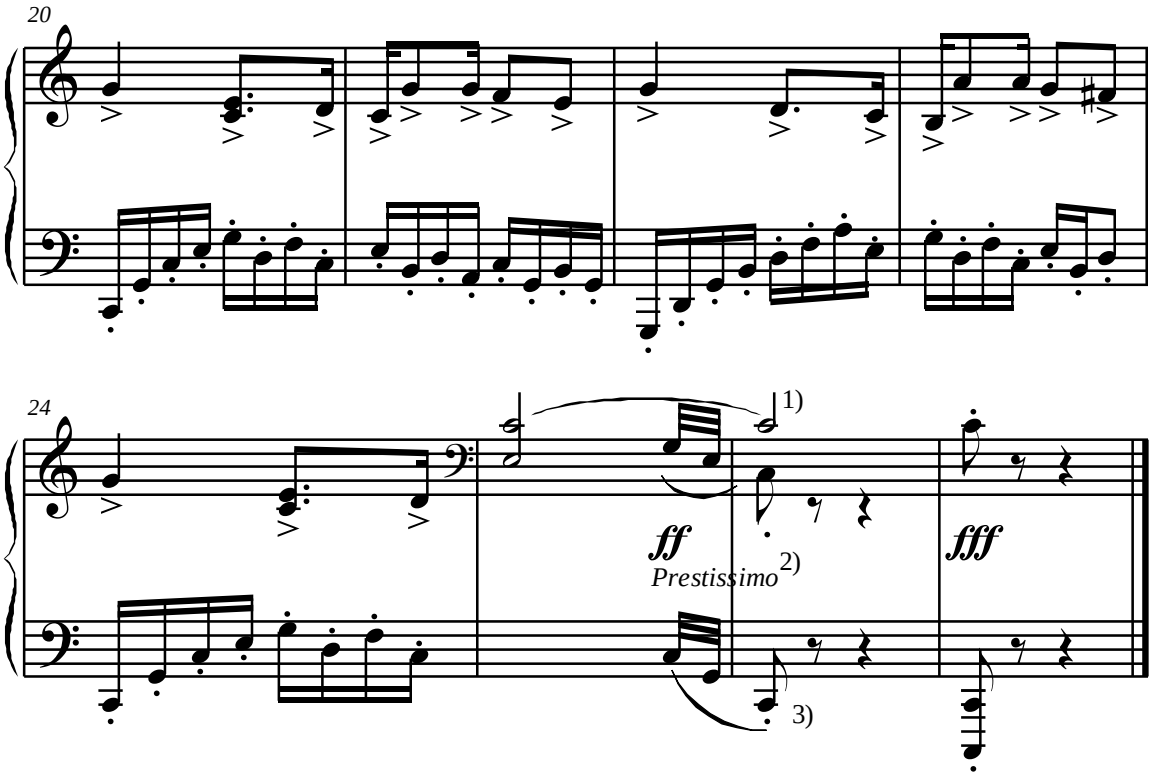


1) Quarter note = 120 in CV
2) m. 1, slur mark from CV
3) m. 2, melodic line between m. 1 and 2 omited.

OLHA O PASSARINHO, DOMINÉ!



OLHA O PASSARINHO, DOMINÉ!



1) m. 26, slur continues to the next note in CV.
2) m. 26, placement of dynamics and tempo change differ in both MEE and CV.
3) m. 27, no sttacatos in mm. 26-27 in CV.

O GATO

Album 4, No. 4

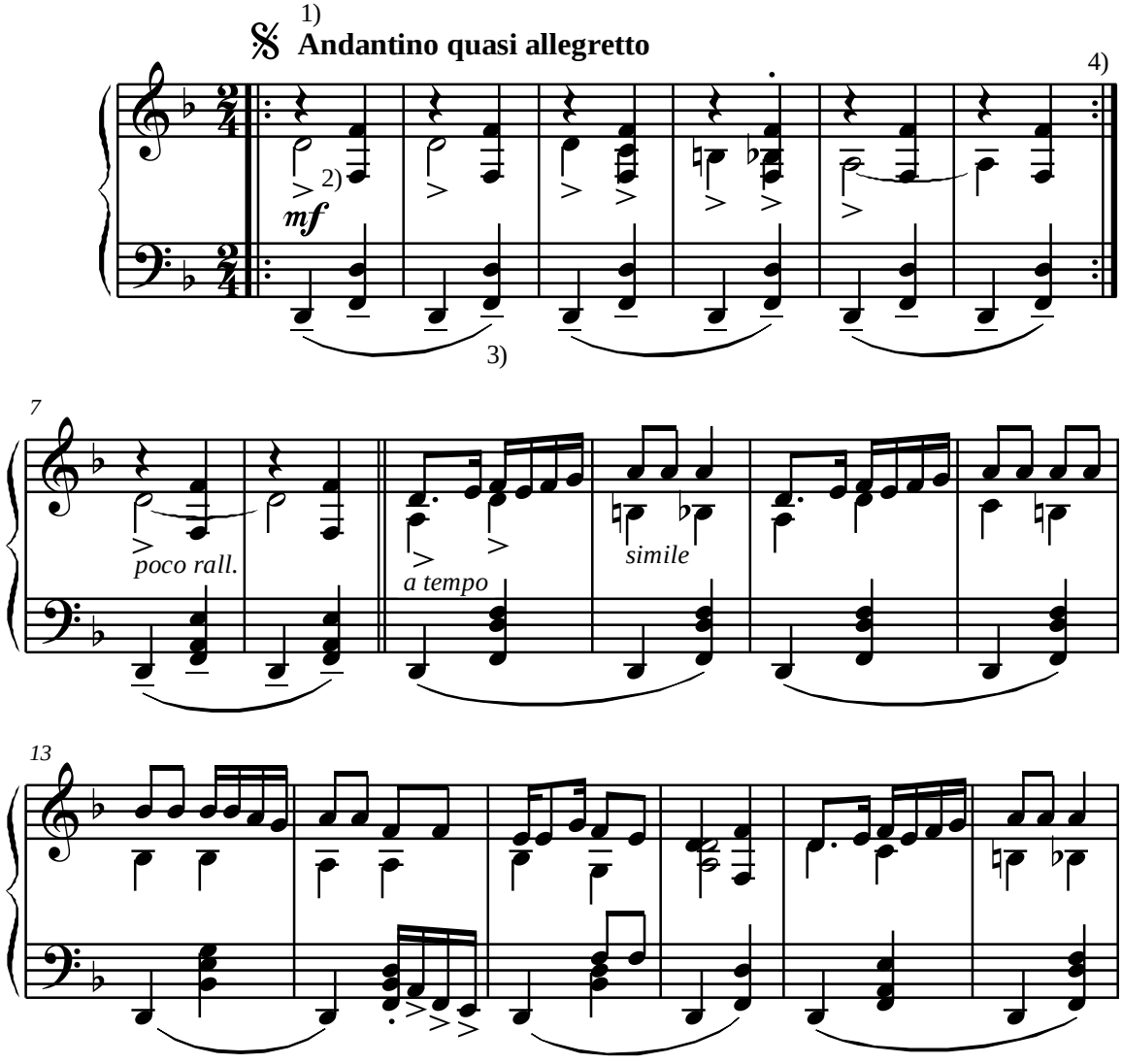
H. VILLA-LOBOS
Rio, 1932

O Gato

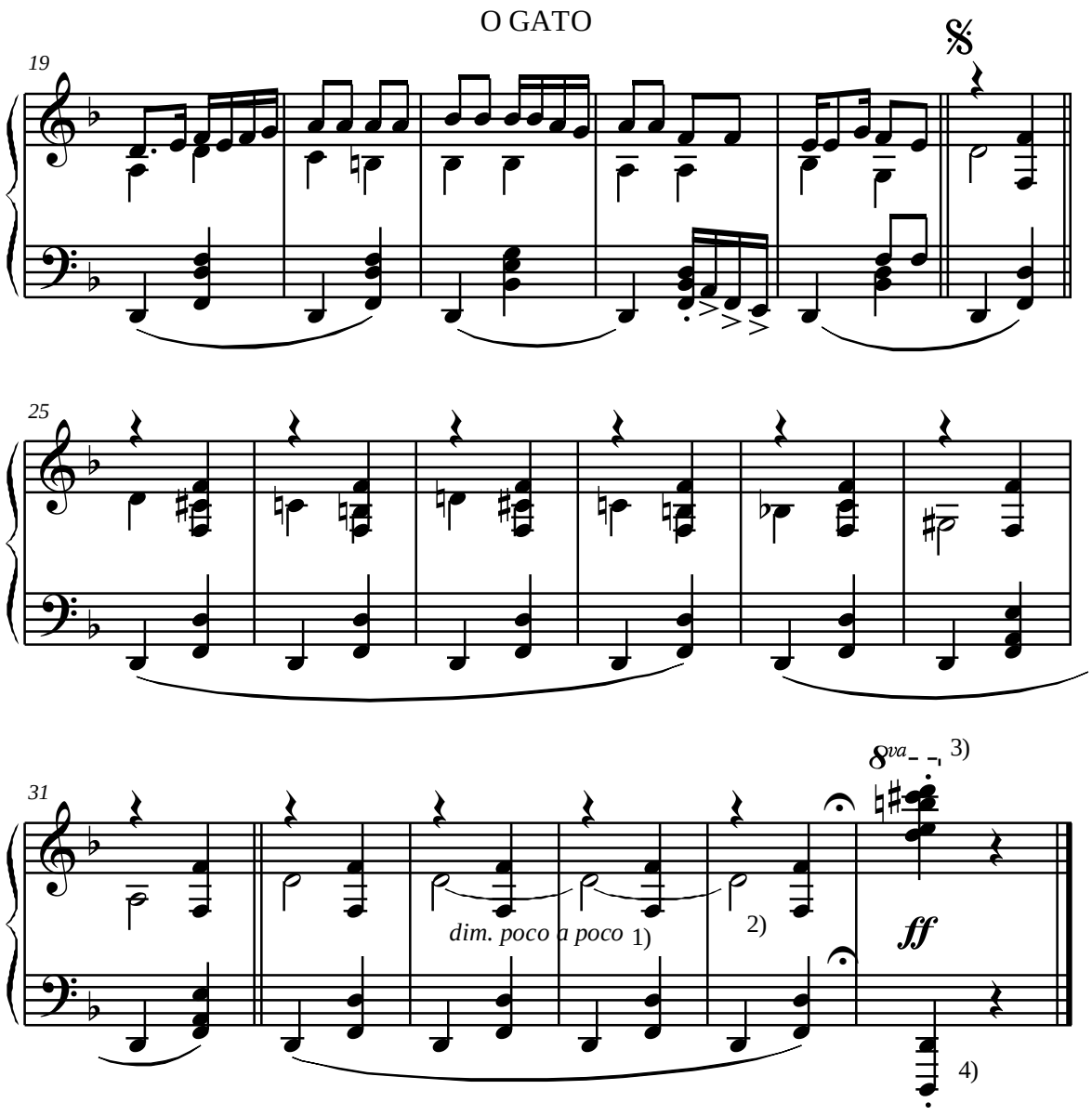
Atirei um pau no gato, to!
Mas o gato não morreu, reu, reu,
Nha Chica, ca admirou-se, se
Do berro que o gato deu.
Ah!

The Cat

I threw a stick at the cat,
but the cat did not die.
Miss Chica was surprised
at how much the cat screamed.
Ah!



1) Quarter note = 100 in MEE and 104 in CV
2) mm. 1-2, written using only quarter notes without accents in CV
3) m. 1, tenuto mark only in CV
4) m. 6, repetition mark only in MEE



1) m. 34, tempo change only in MEEM. 35, slurs are not written in the piano part of the CV.
2) m. 35, slurs are not written in the piano part of the CV.
3) m. 36, grito (scream) in CV.
4) m. 36, Sttacato marks from CV. Necesary for "grito" character.

O'SIM

Album 4, No. 5

H. VILLA-LOBOS
Rio, 1932

Ó Sim!

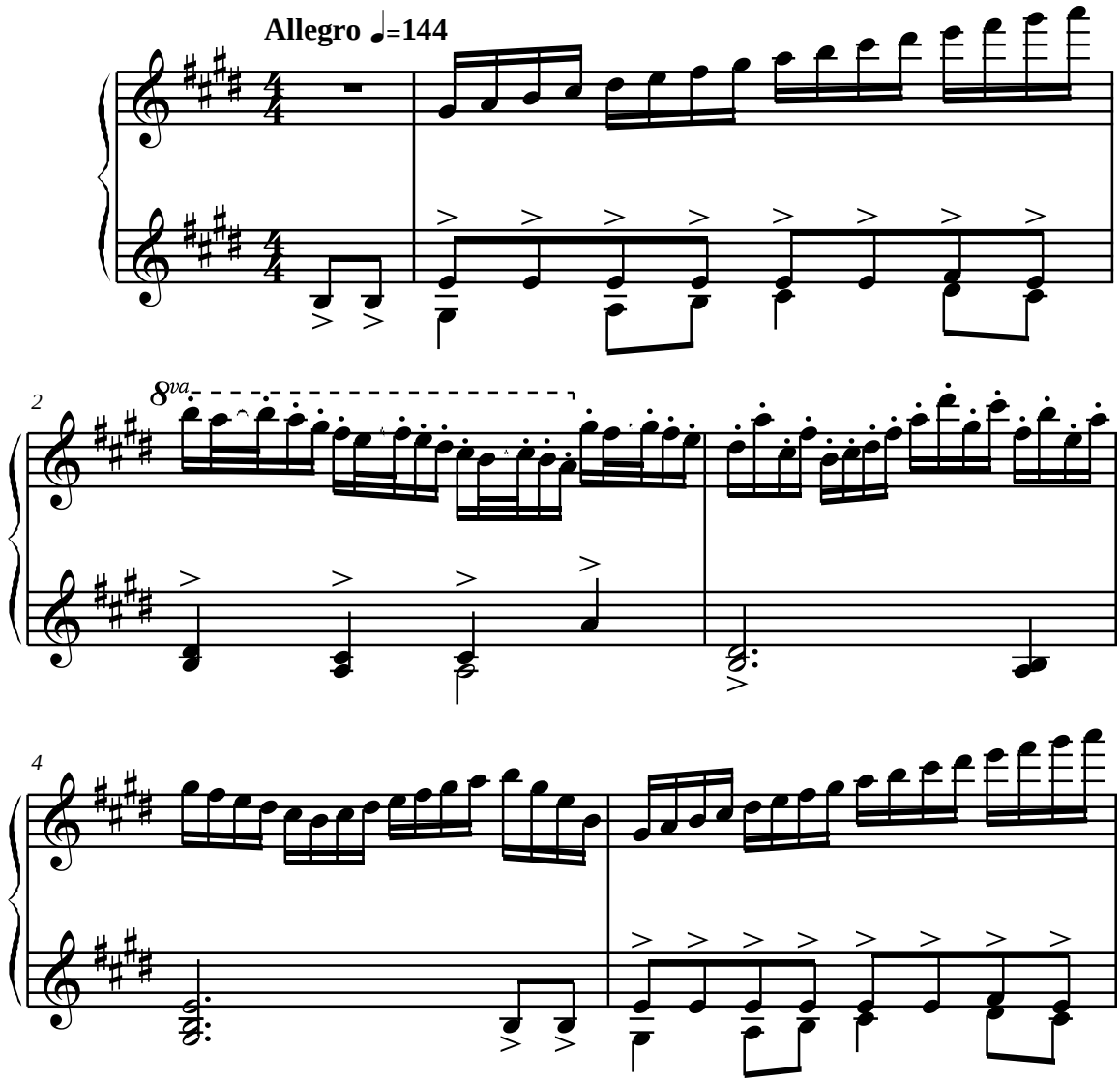
O papai e a mamãe a capellinha vão
Oh! Sim. Oh! Sim
Si dinheiro não tiverem outros o terão.
Oh! Sim. Oh! Sim.

Tralala tralala tralalalalalala
Tralala tralala tralalalalalala
Oh! Sim. Oh! Sim.
Tralala, etc.

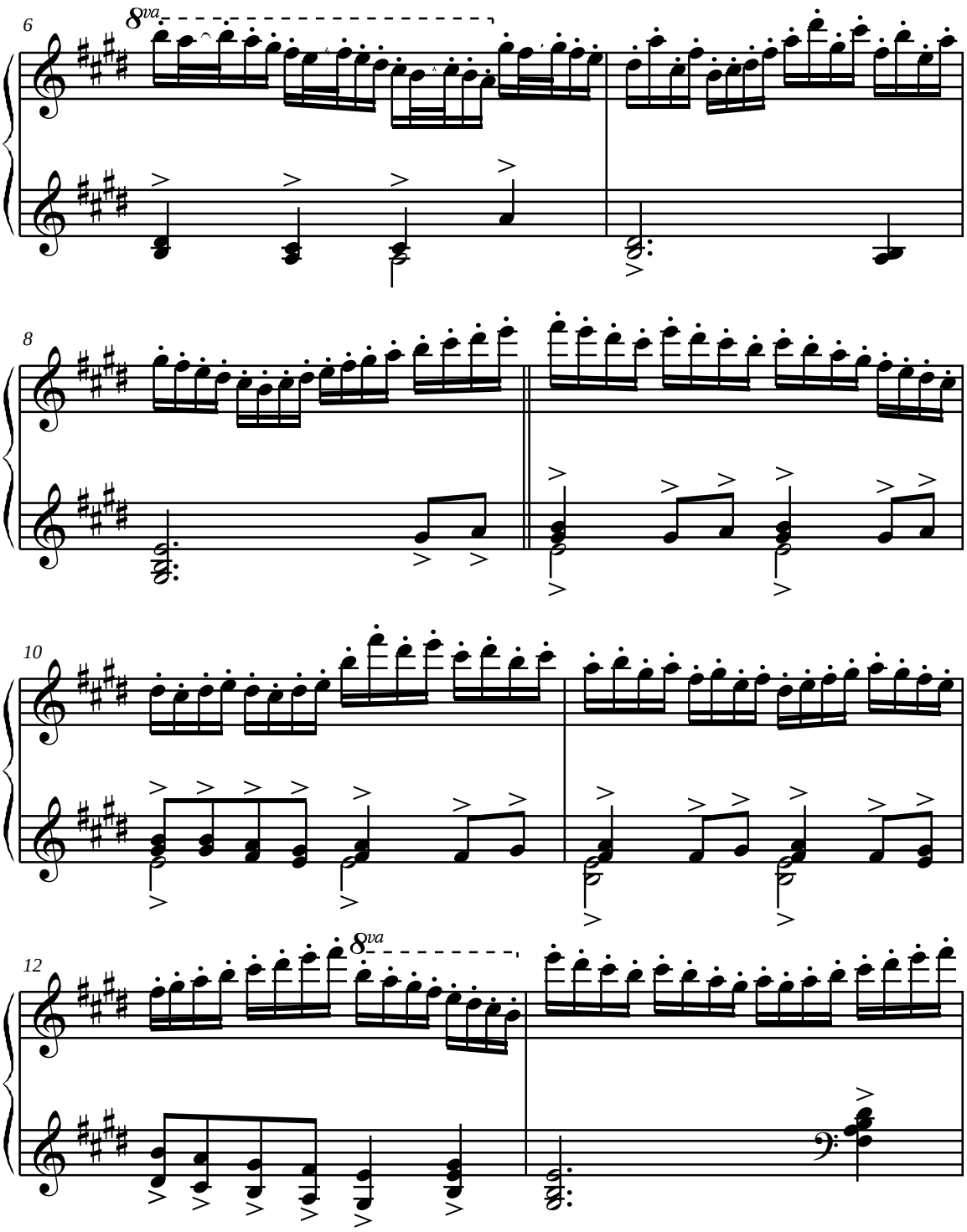
Oh Yes!

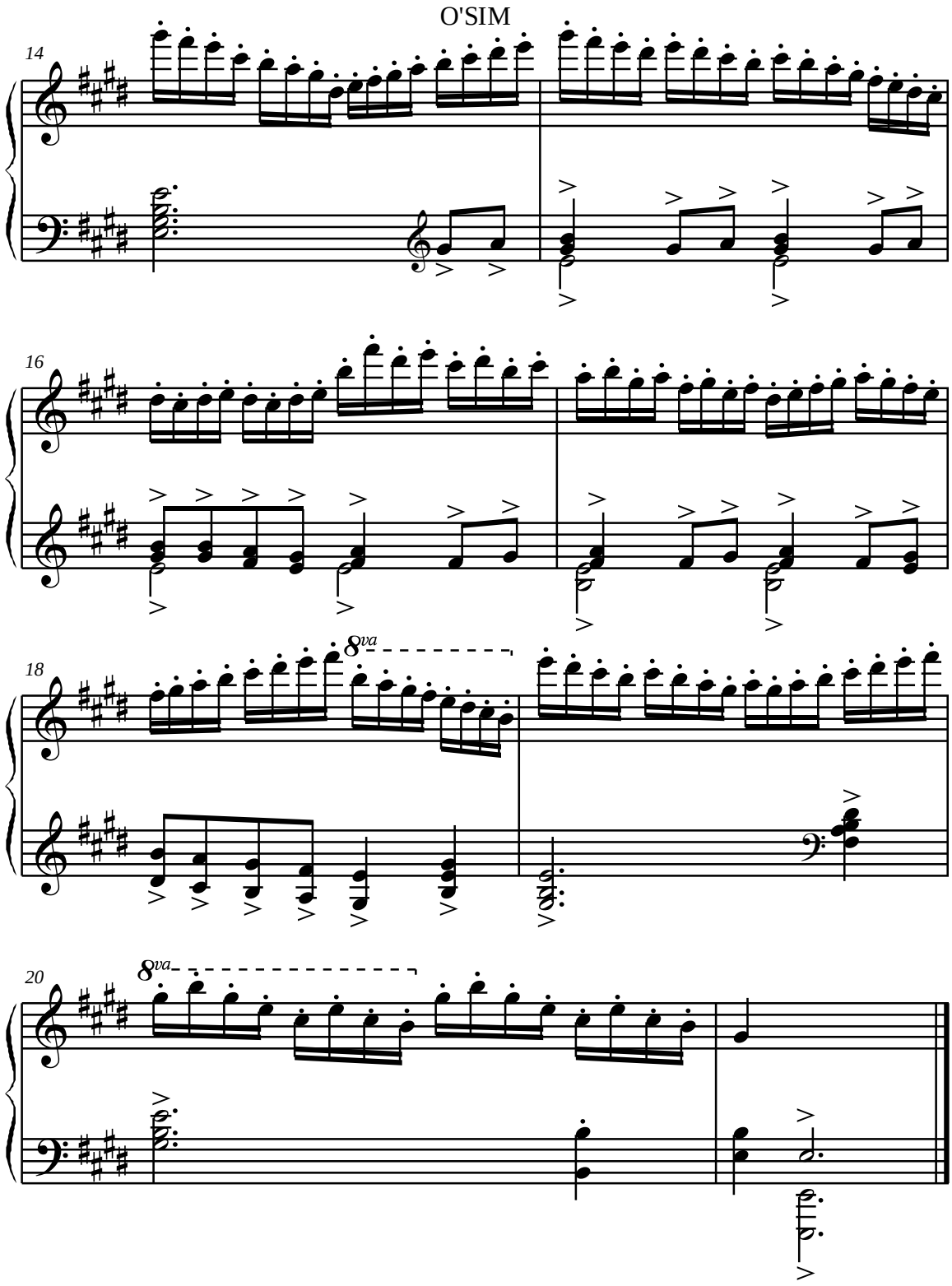
Daddy and Mommy go to the little church
Oh! Yes. Oh! Yes.
If they don't have money, others surely do.
Oh! Yes. Oh! Yes.

Tralala tralala tralalalalalala
Tralala tralala tralalalalalala
Oh! Yes. Oh! Yes
Tralala, etc.



O'SIM




O'SIM
14
16
18
8va
20
8va

GUIA PRÁTICO FOR PIANO

ALBUM 5

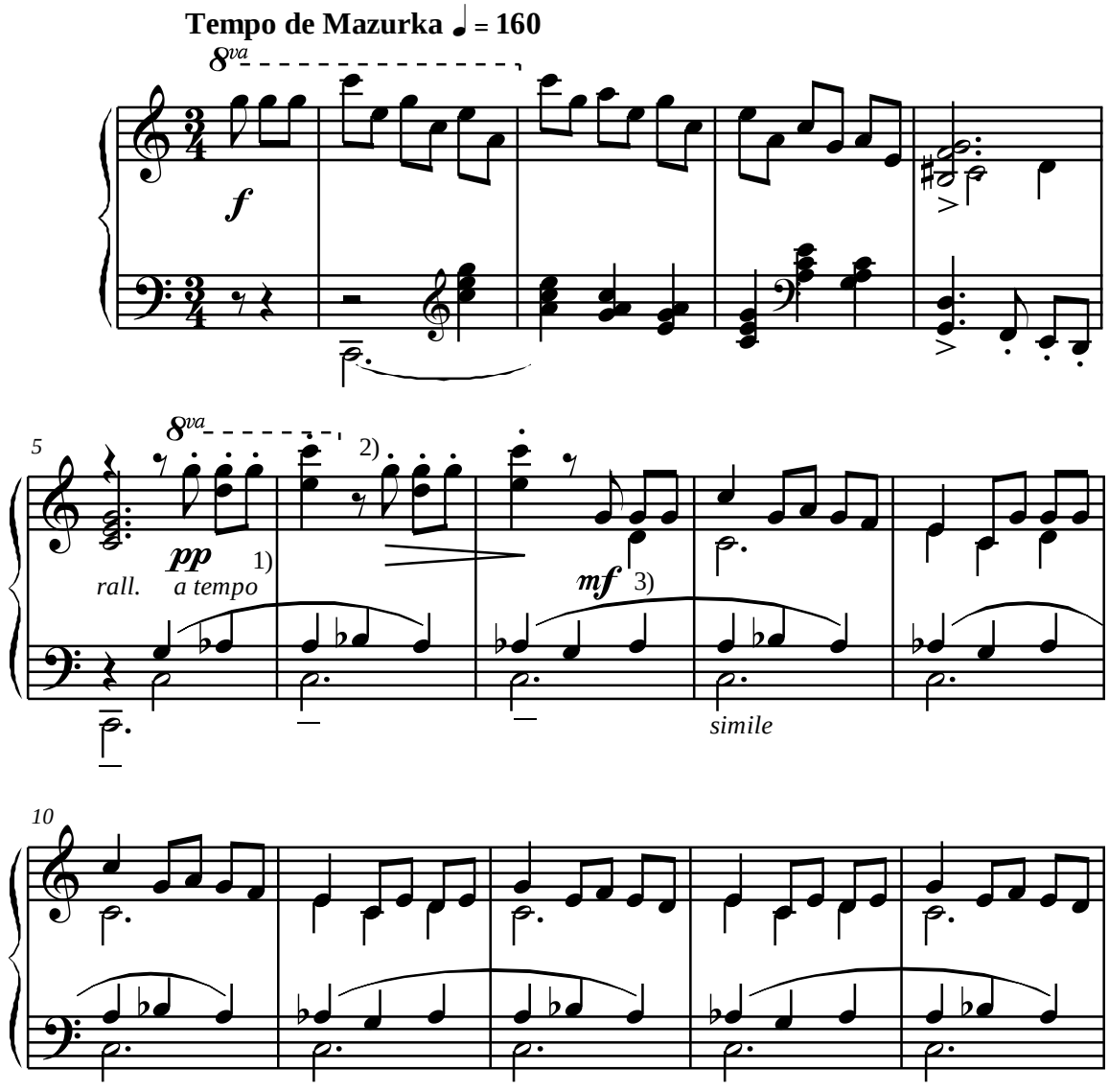
HEITOR VILLA-LOBOS

OS POMBINHOS

Album 5, No. 1

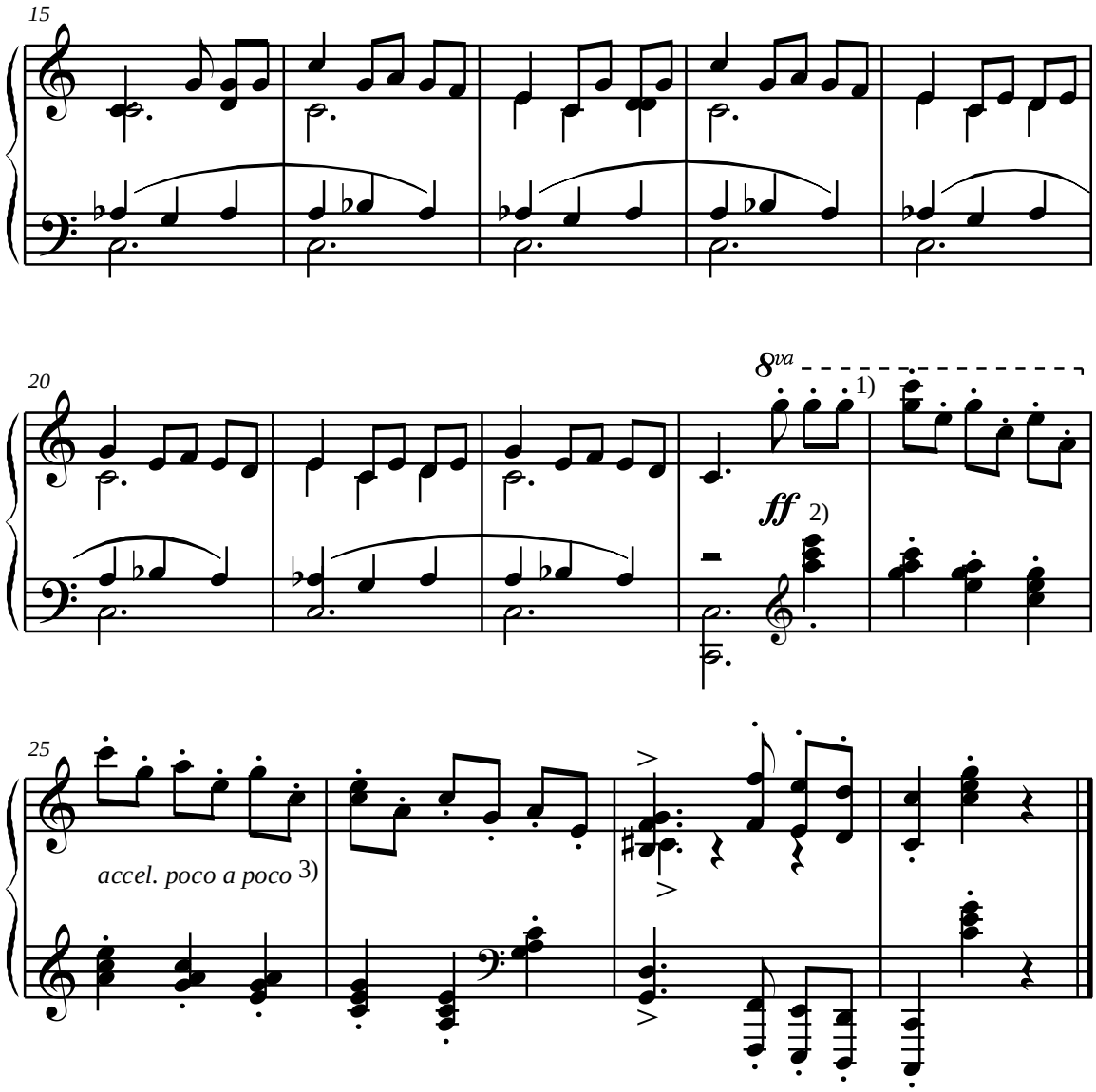
H. VILLA-LOBOS
Rio. 1932

Os Pombinhos	**The Little Doves**
Rola a pombinha	The little she-dove coos
Lá no telhado,	there in the roof,
Bis	Bis
Vem o pombinho	There comes the little he-dove
Põe-se de lado.	to stay by her side.
Bis	Bis



1) m. 5, tempo change only in MEE
2) mm. 5-7, sttacattos from CV.
3) m. 7, dynamic marks from MEE.

OS POMBINHOS



1) mm. 23-24, sttacattos only in CV and MEE.
2) m. 23, dynamic mark from MEE
3) m. 25, tempo alteration from MEE.

VOCE DIZ QUE SABE TUDO

Album 5, No. 2

H. VILLA-LOBOS
Rio, 1932

Você Diz Que Sabe Tudo

Você diz que sabe tudo
Mas não sabe namorar

Quero que você me diga, oh! lêlê!
Quantos peixes tem o mar.
Bis

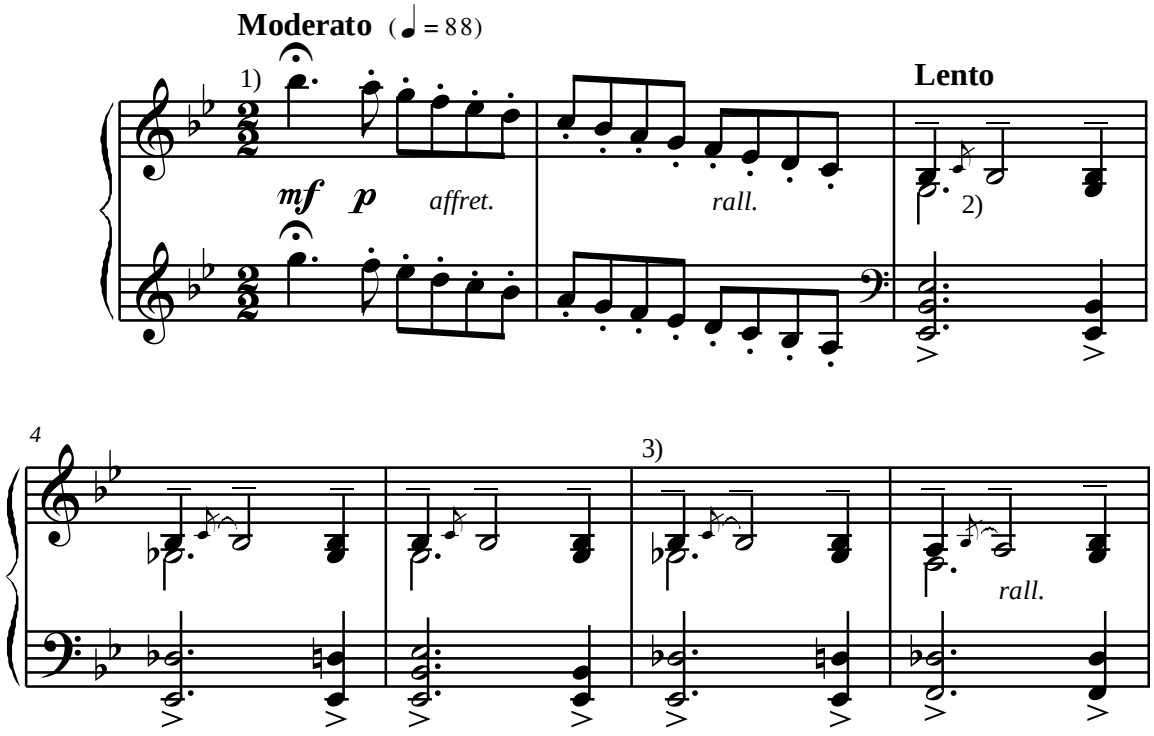
Quantos peixes tem o mar!
Eu não posso te dizer
Que o mar é muito grande, oh! lêlê!
Tenho medo de morrer.
Bis

You Say You Know Everything

You say you know everything
but you don't know how to court

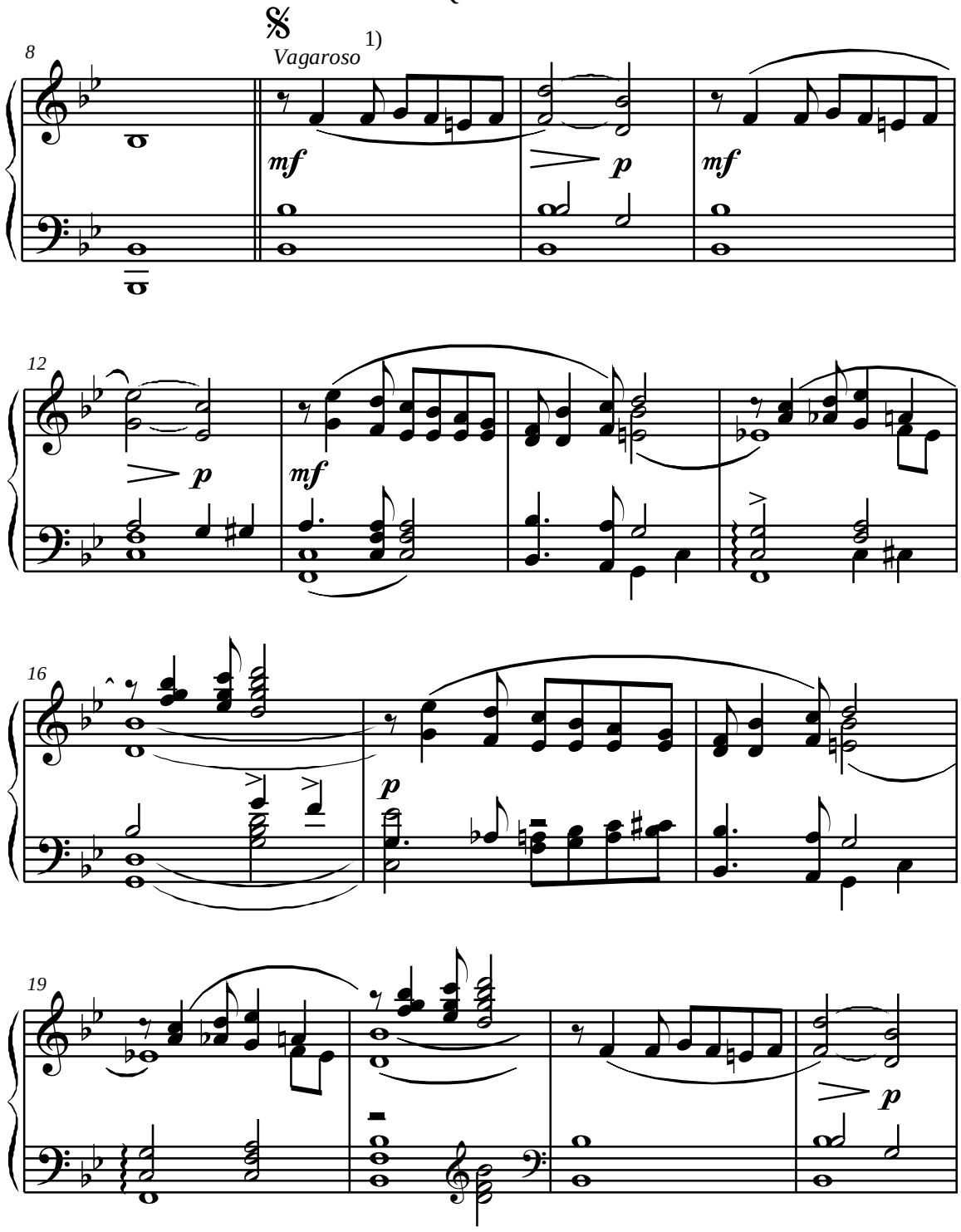
I want you to tell me, oh! lêlê!
how many fishes there are in the sea.
Bis

How many fishes there are in the sea!
I cannot tell you
'Cause the sea is too big, oh! lêlê!
I am afraid to die.
Bis



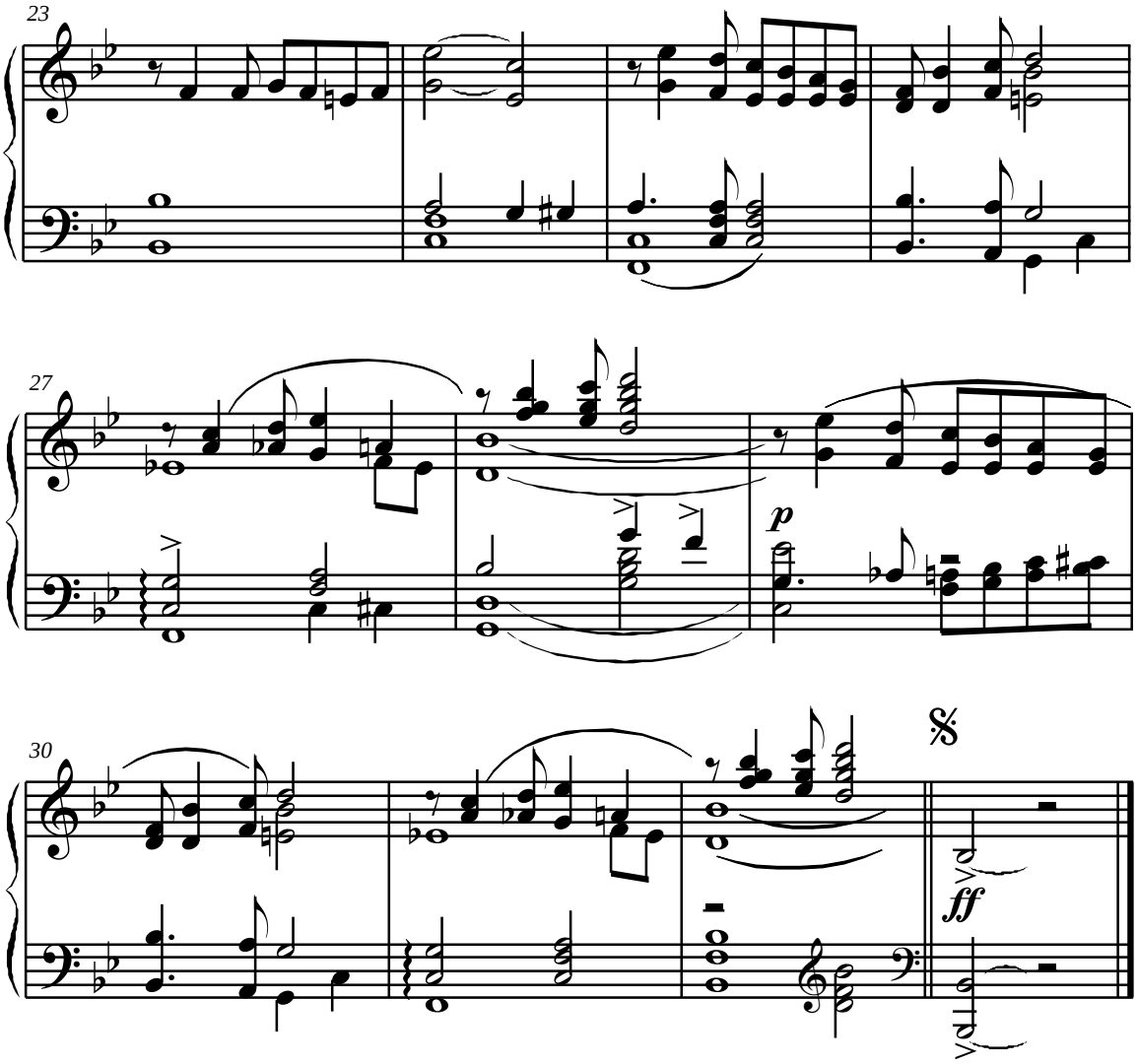
1) 2/4 in CV.
2) mm. 3-7, articulations are inconsistent in MEE and CV.
3) mm. 5-4 omited in CV.

VOCE DIZ QUE SABE TUDO



1) m. 9, Vagaroso: calm

VOCE DIZ QUE SABE TUDO



CÓ, CÓ, CÓ!

Album 5, No. 3

H. VILLA-LOBOS
Rio, 1932

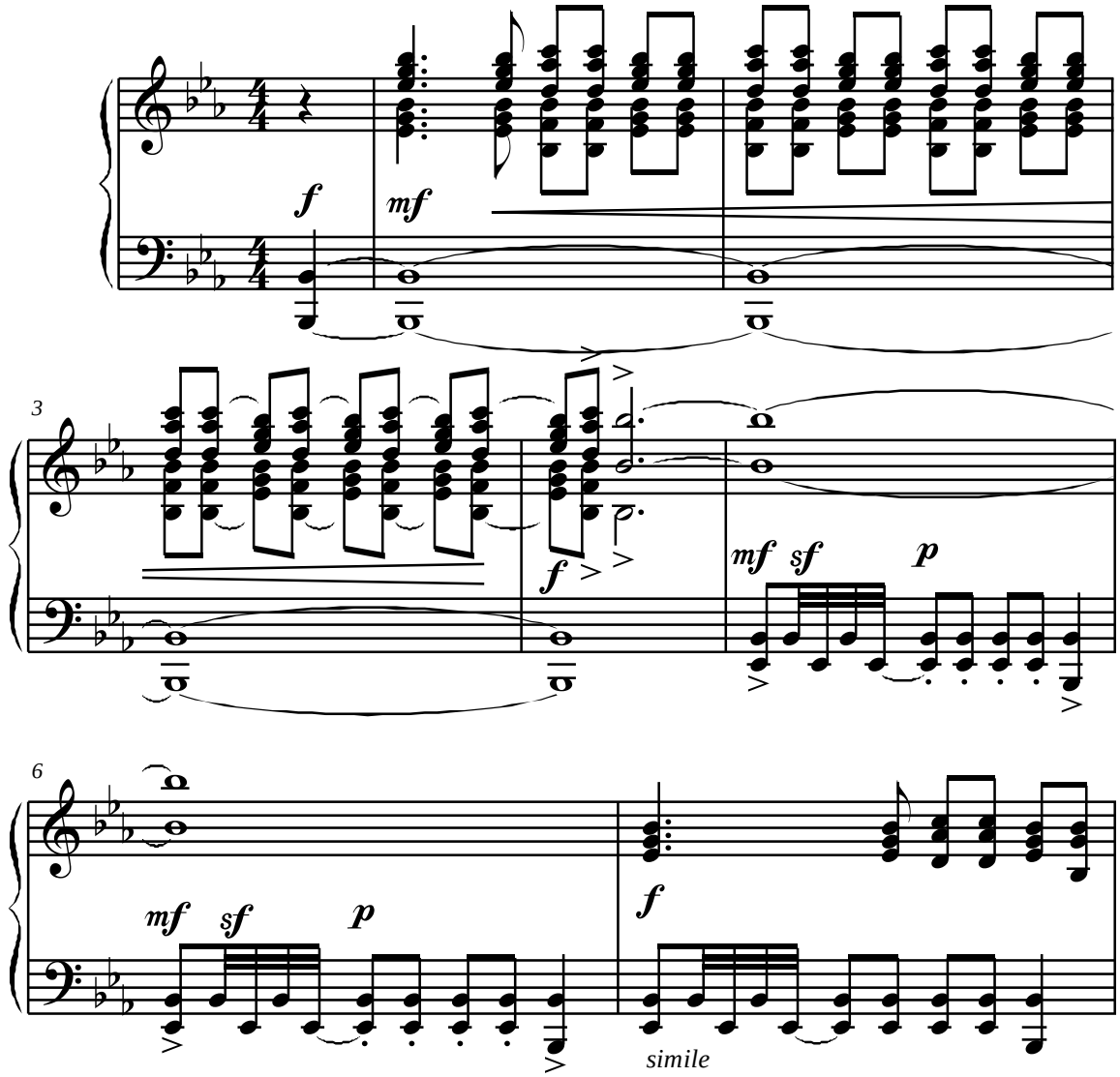
Có, Có, Có!

Fulana é baixinha, có có có!
Arrasta a saia pela lama, có có có!
Ela é meu bem,
Ela é meu bem,
Se ela morrer
Eu fico sem ninguem.
Bis

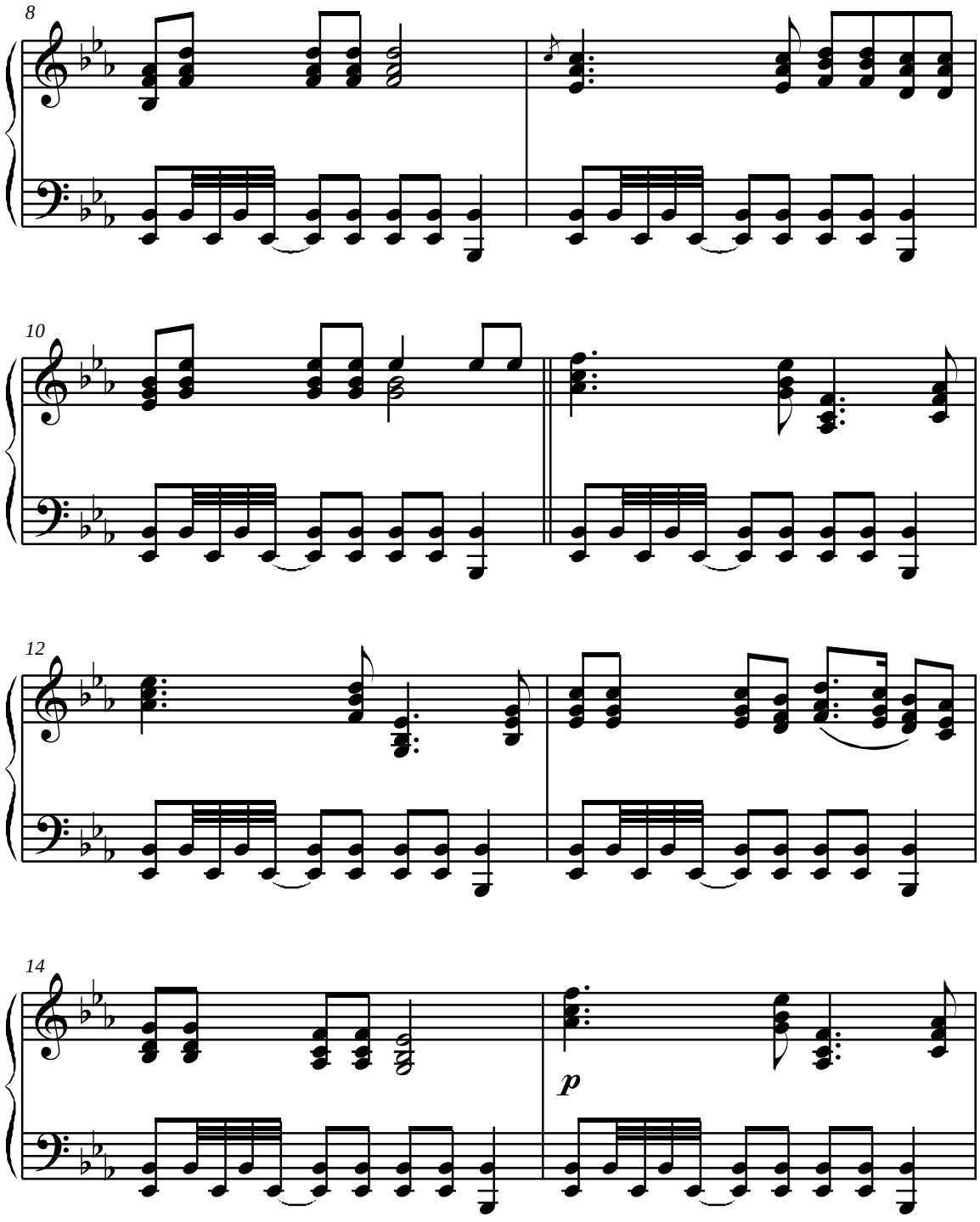
Có, Có, Có!

So-and-So is very short, có có có!
She drags her skirt in the mud, có có có!
She is my love,
She is my love,
If she dies
I will remain alone.
Bis

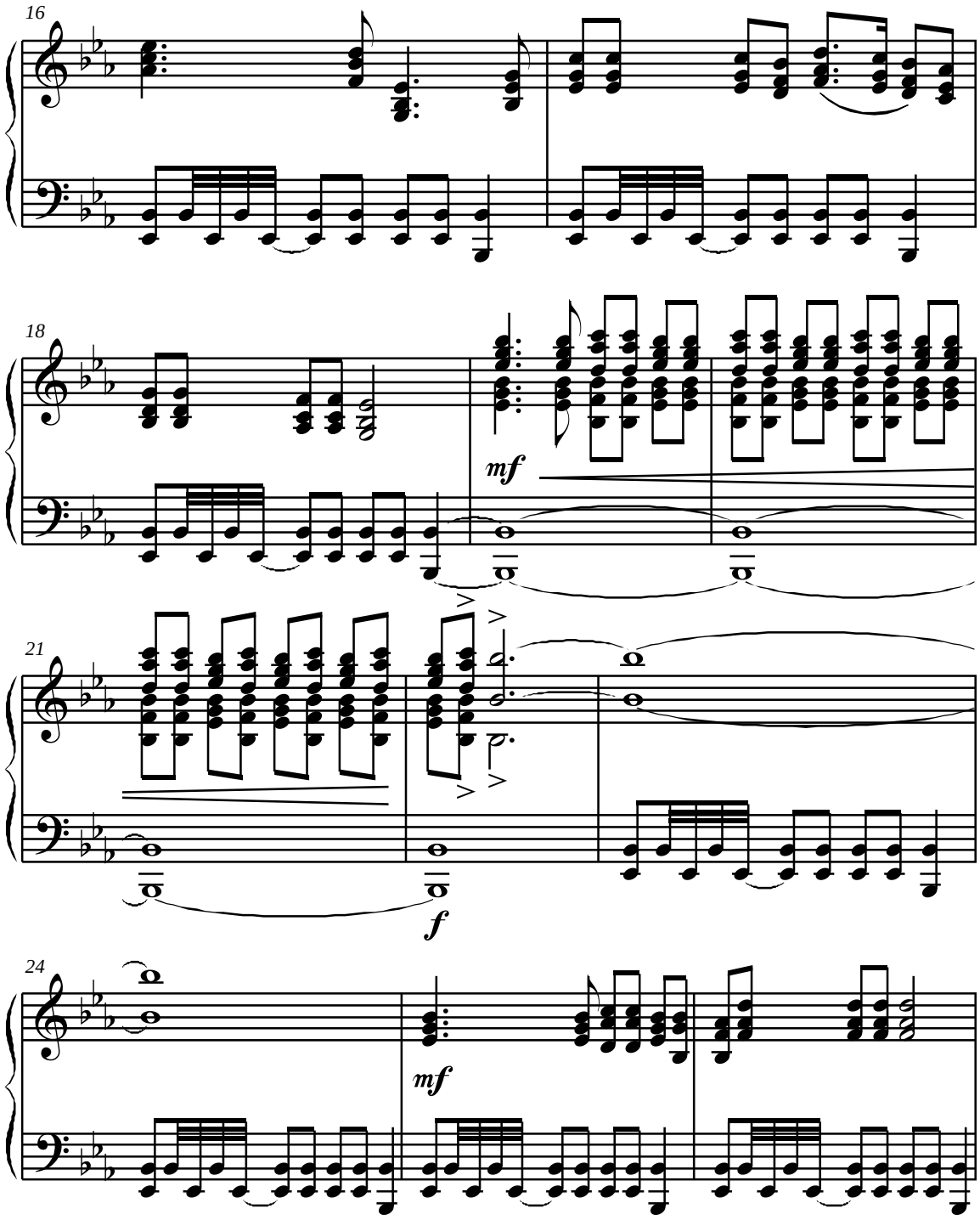
Mov. de Marcha de Rancho (♩=132)



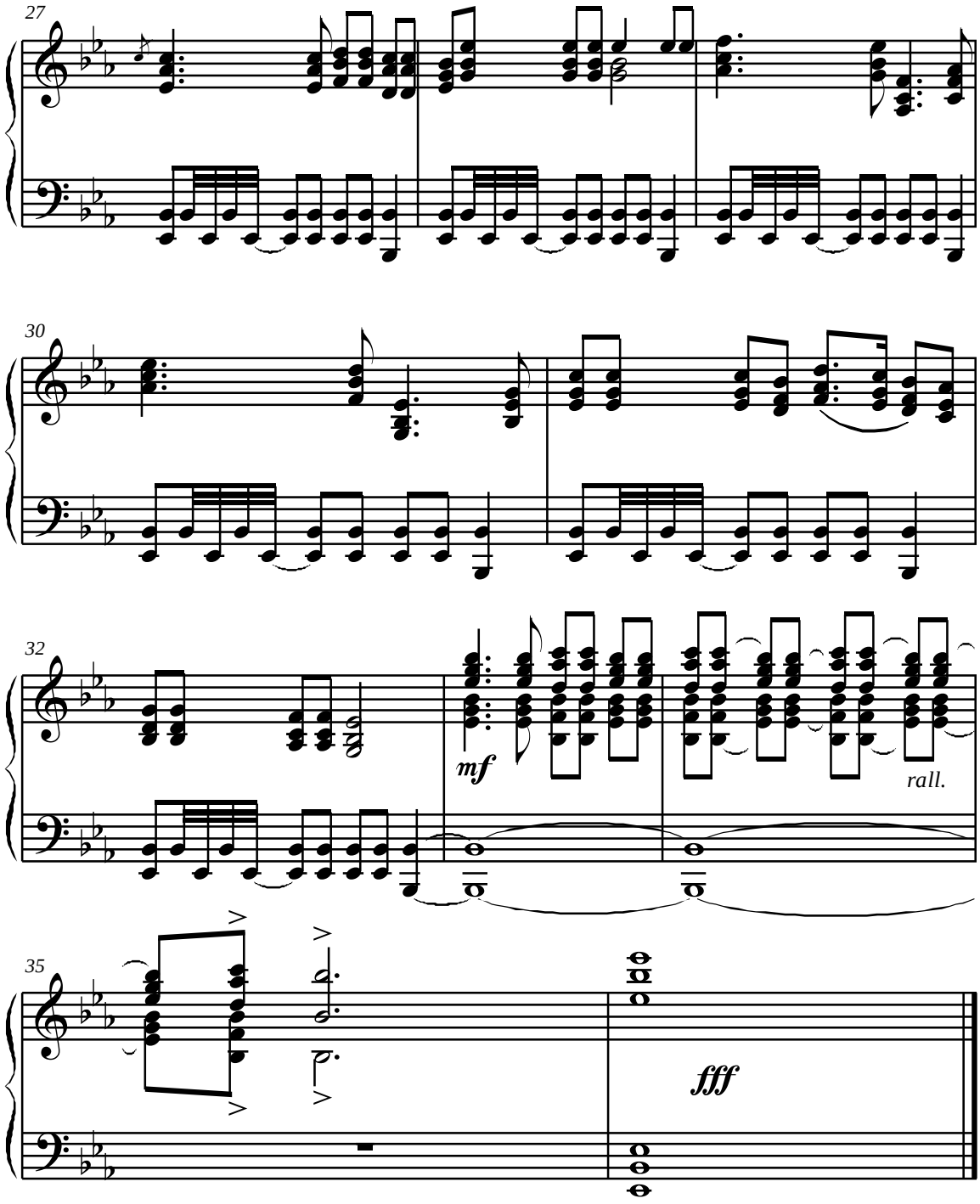
CÓ. CÓ. CÓ



CÓ. CÓ. CÓ



CÓ. CÓ. CÓ

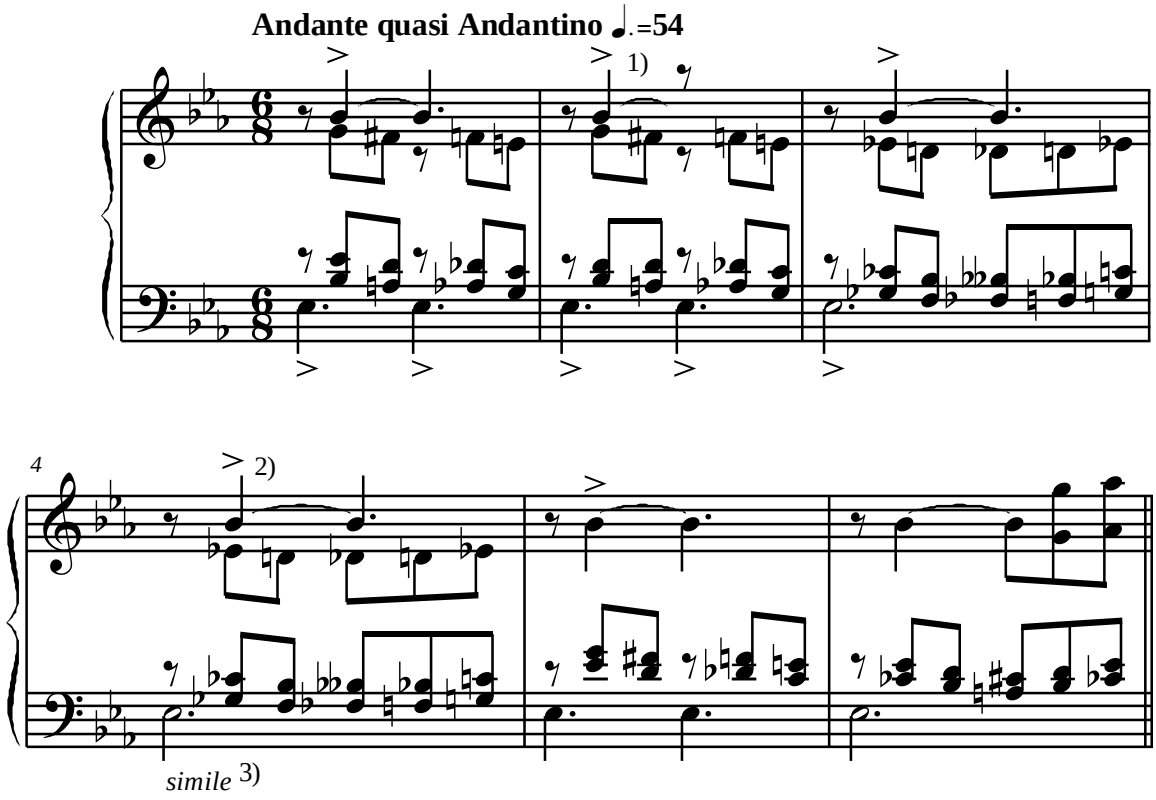


O BASTÁO OU MIA GATO

Album 5, No. 4

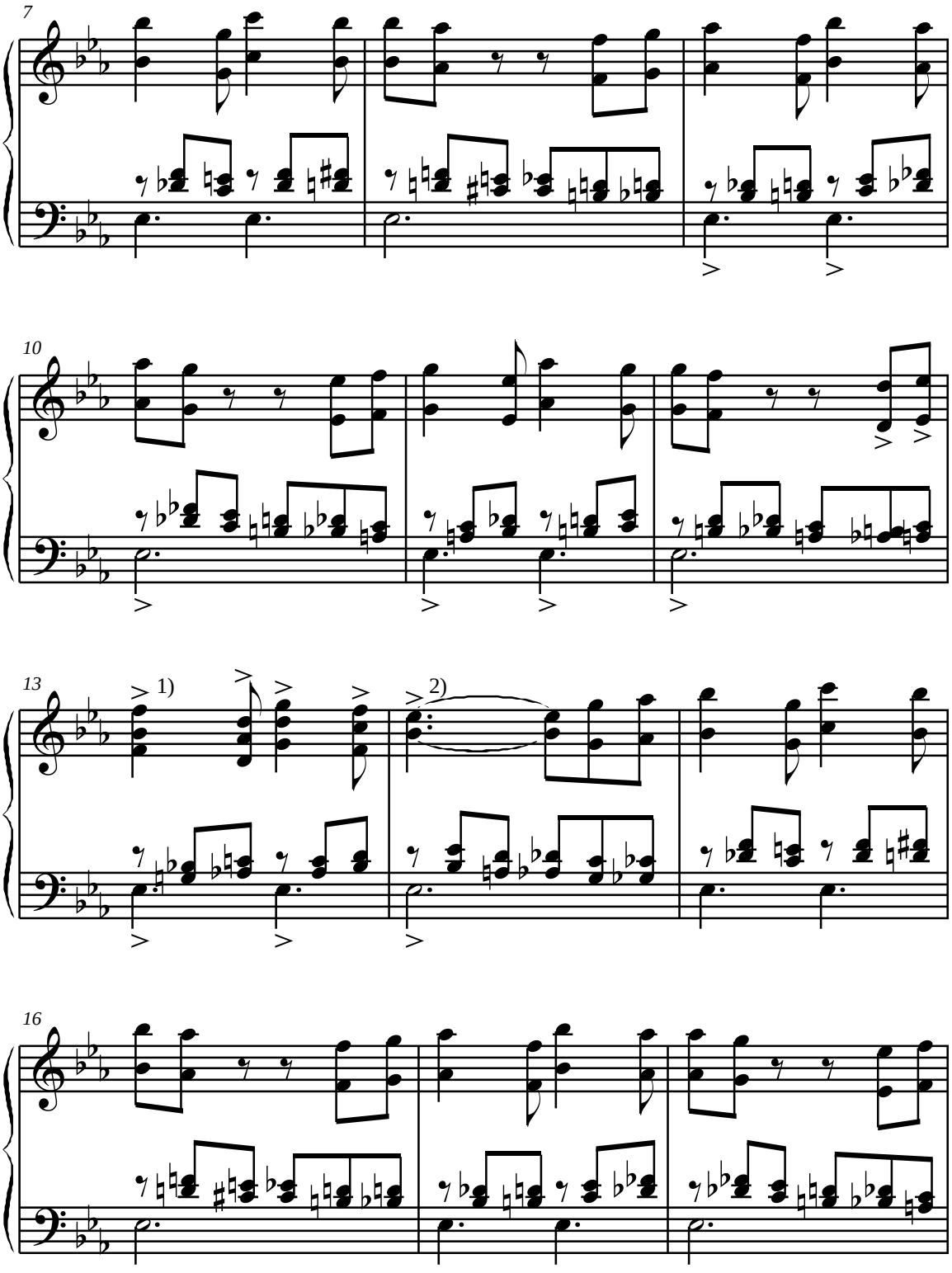
H. VILLA-LOBOS
Rio, 1932

O Bastão ou Mia Gato	**The Stick or Cat Miow**
Nesta rua tem um bosque	In this street there is a garden
Que se chama escuridão	That is called darkness
Dentro dele mora um anjo	In it there is an angel
Que roubou meu coração.	That stole my heart.
Si eu roubei teu coração,	If I stole your heart
Tu roubaste o meu tambem;	You stole mine too;
Si eu roubei teu coração,	If I stole your heart,
É porque te quero bem.	It is because I love you.



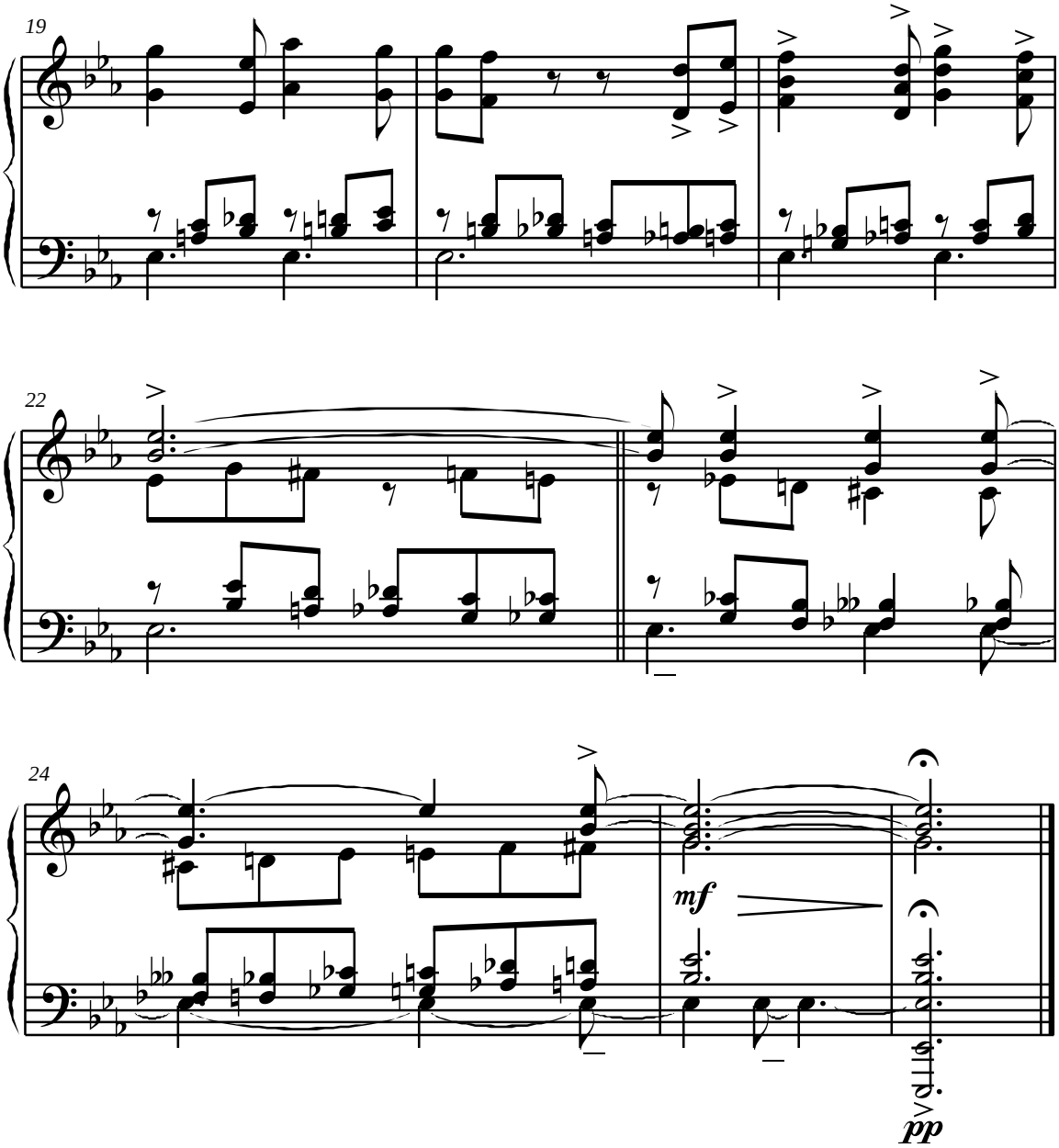
1) m. 2, accent omited in MS and MEE.
2) m. 4, Ibid.
3) m. 4 Villa-Lobos wrote accents in all bass notes except in mm. 5-6.

O BASTÁO OU MIA GATO



1) m. 13, Villa-Lobos did not write the upper octave in this measure. However, it is included in the MEE.
2) m. 14, accent ommitted in the MS and CV.

O BASTÁO OU MIA GATO



A CONDESSA

Album 5, No. 5

H. VILLA-LOBOS
Rio, 1932

A Condessa

Oh! Condessa oh! Condessinha,
Oh! Condessa d'Aragão!
Bis
Venho pedir uma filha
De bonitas que ellas são.
Bis

Eu sou viuvinha,
Da parte d'além,
Quero casar
Não acho com quem;
Só comtigo, só comtigo, só comtigo,
Meu bem.

(Cavalheiro)
Onde mora (la) Condessa
De lingua de França e dor de lanceta?

(Condessa)
Que quereis com la Condessa
De lingua de França e dor de lanceta?
Bis
Onde mora la Condessa
De lingua de França e dor de lanceta?
Bis

The Countess

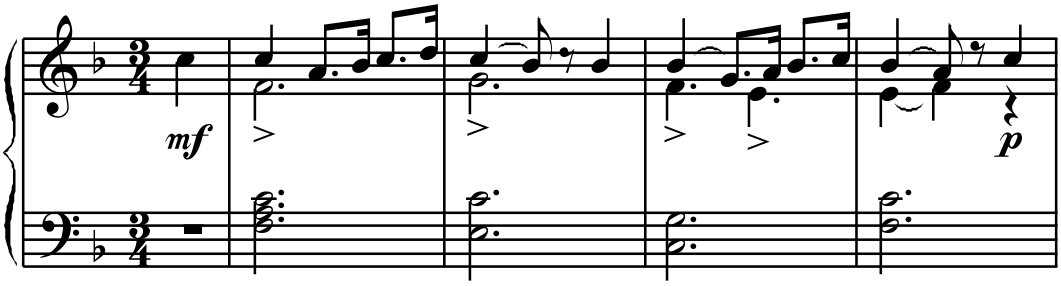
Oh! Countess oh! little Countess,
Oh! Countess from Aragon!
Bis
I come to ask for the hand of one of your daughters
'Cause they are so beautiful.
Bis

I am a little widow,
From far away,
I want to get married
I do not find a partner;
Only with you, only with you, only with you,
My darling.

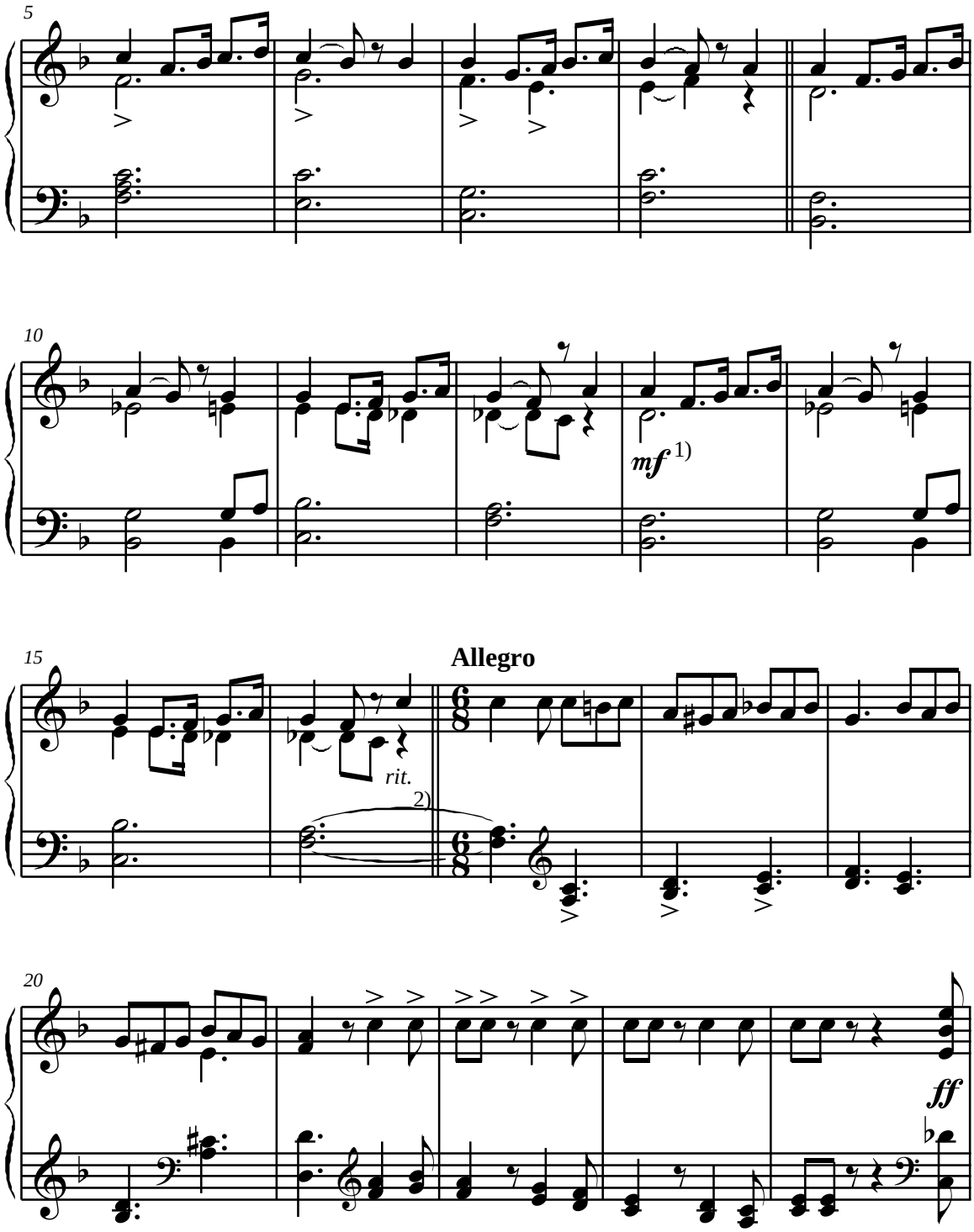
(Gentlement)
Where does la Countess live
Who speaks French and has a lancet wound?

(Countess)
What do you want from la Countess
Who speaks French and has a lancet wound?
Bis
Where does la Countess live
Who speaks French and has a lancet wound?
Bis

Andante



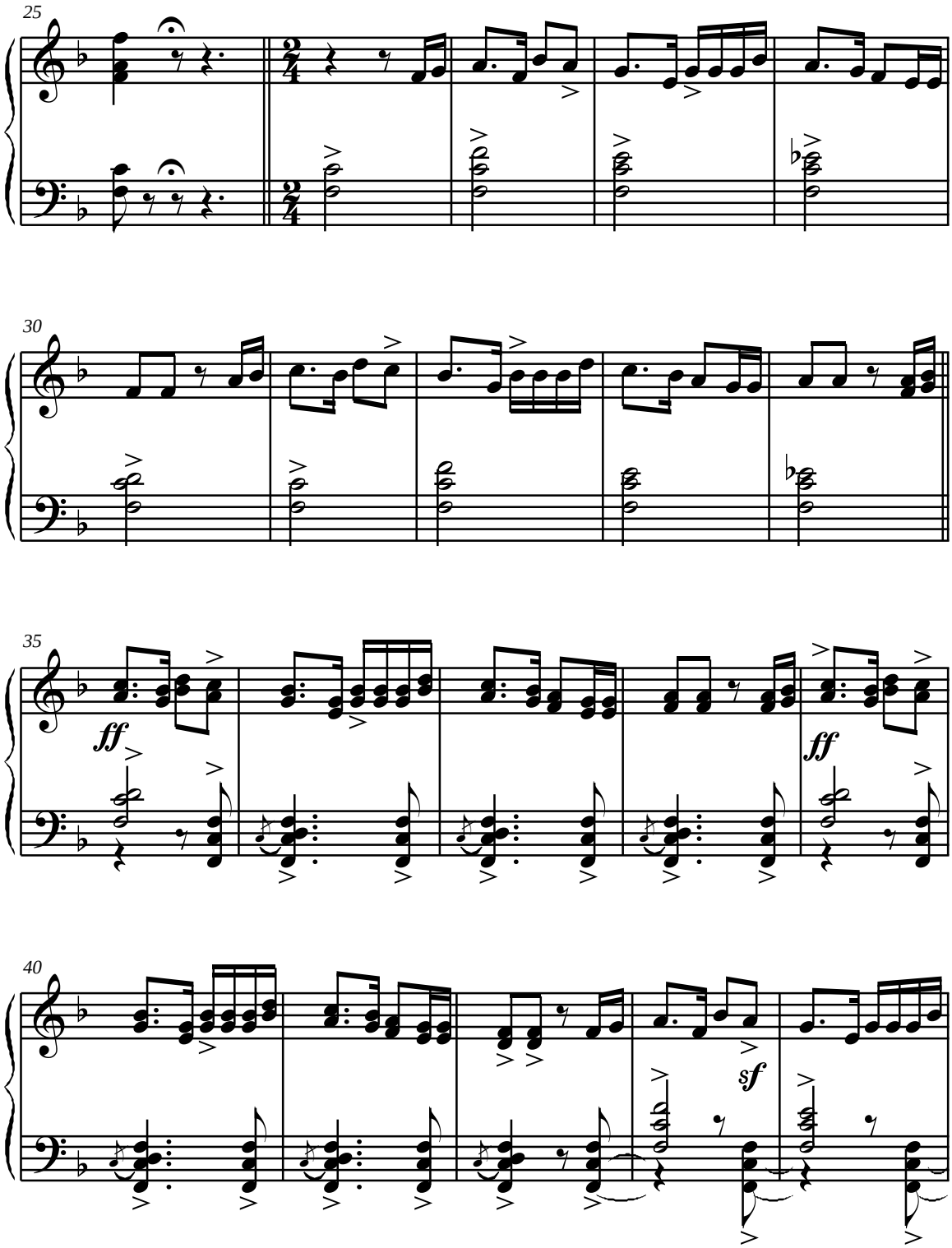
A CONDESSA

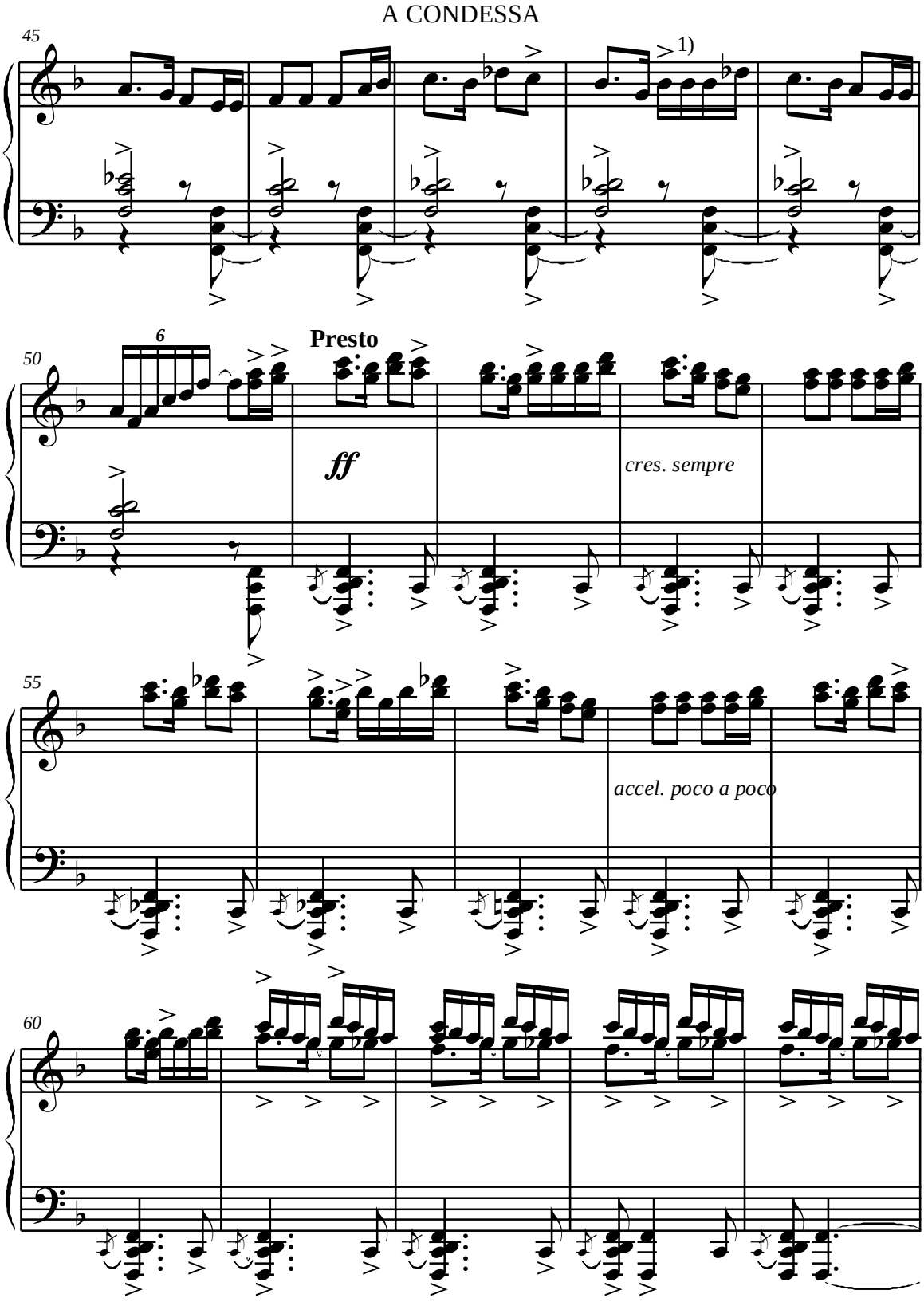


1) m. 13, dynamic mark from MEE.
2) m. 16, tempo change from MEE.

A CONDESSA

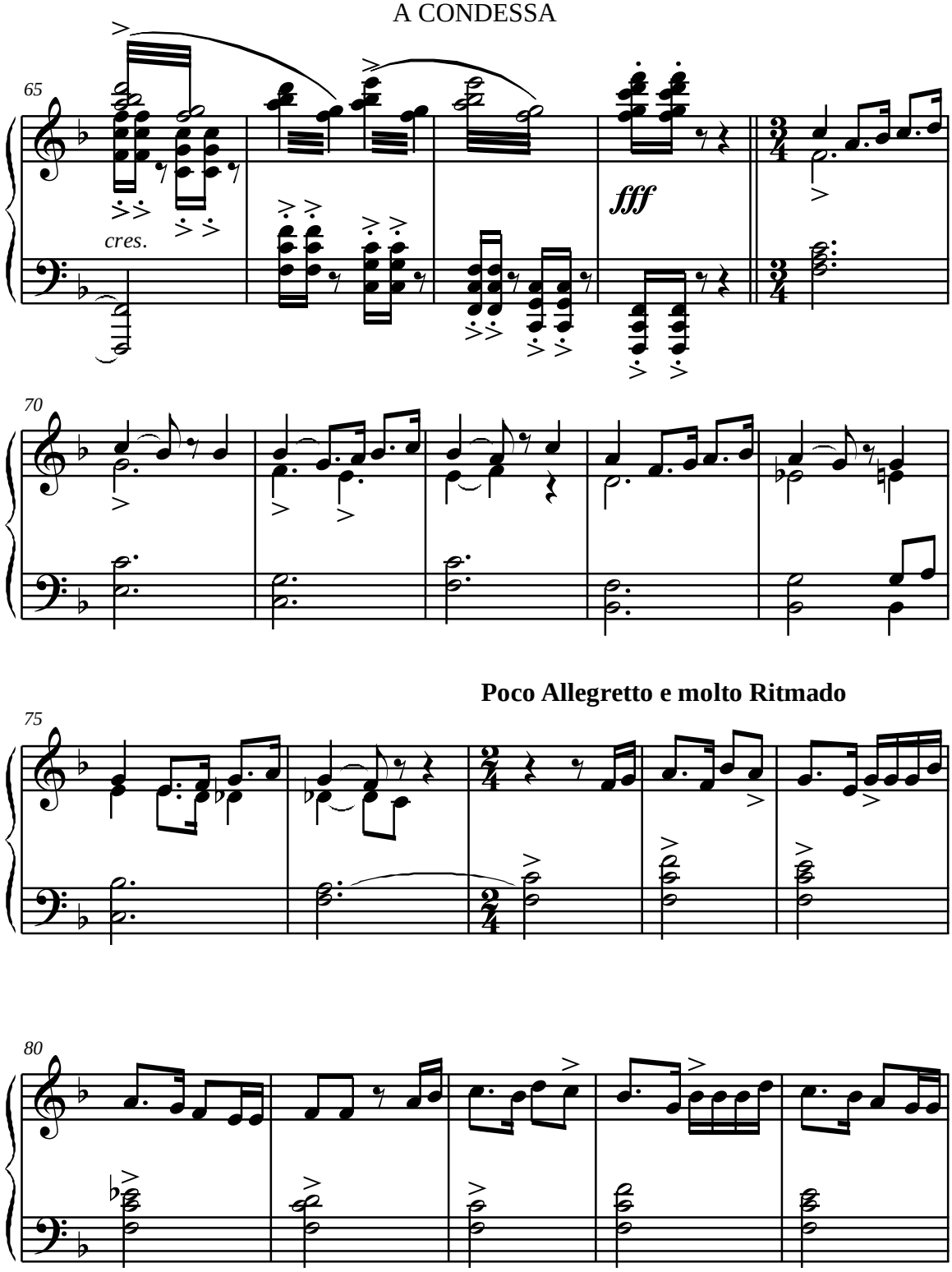
Poco Allegretto e molto Ritmado



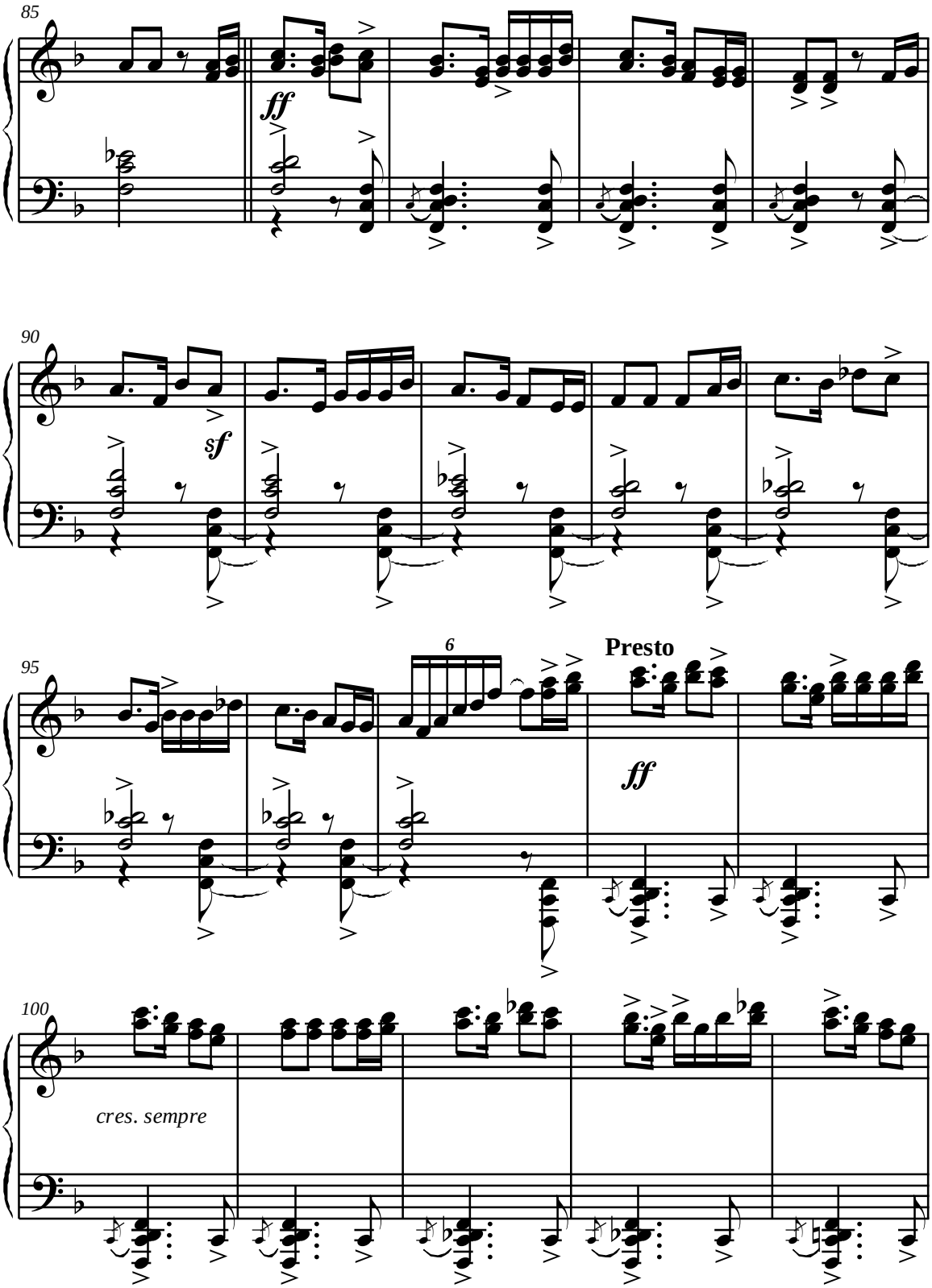


1) mm. 45-50, includes more accents following the previs pattern in MEE.

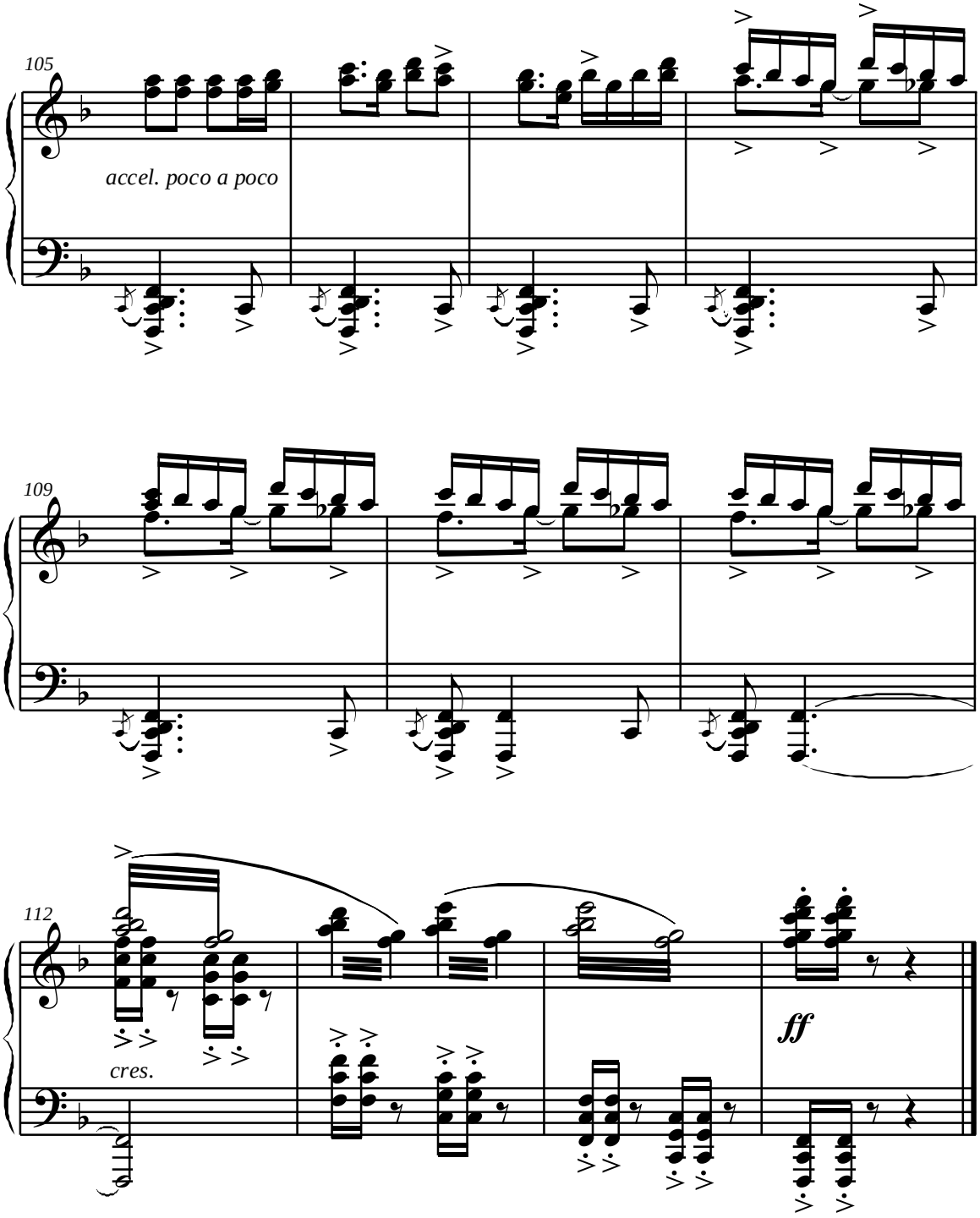
A CONDESSA



A CONDESSA



A CONDESSA



GUIA PRÁTICO FOR PIANO

ALBUM 6

HEITOR VILLA-LOBOS

SONHNO DE UMA CRIANCA

Album 6, No. 1

H. VILLA-LOBOS
Rio, 1932

Sonho De Uma Creança

Mamãi, eu tenho um segredo
Que vou contar amanhã,
É lindo como são lindos
Os olhos de minha irmã.

É lindo como as folhinhas
Da bela flor da romã,
Mamãi, eu hoje não digo
Mas eu direi amanhã

Contai-me, oh filha querida,
De contar não tenhas medo,
Eu prometo hei de guardar
O teu bonito segredo.

Mamãi, vóvó já me disse
Que os sonhos que a gente tem
Para tornar-se em verdade
Não se dizem a ninguem.

Pois bem, eu vou esperar,
Contrariada talvez,
Até que possas contar
O teu segredo outra vez;

--Mamãi, mamãi, dai-me agua,
Oh! meu Deus, que sêde eu tenho!
Mamãi, que doce gostoso
Comi no céo, donde venho.

--Porque tu não me trouxeste
Ao menos uma fatia,
Do doce que comeste
Dos anjos em companhia?

--Eu disse a Papai do Céo
Na terra não quero ir.
Ele sorrindo me disse:
Vai ver si mamãi quer vir.

Child's Dream

Mommy, I have a secret
which I will tell you tomorrow,
it is as beautiful
as my sister's eyes.

It is as beautiful as the little leaves
as the beautiful pomegranate flower,
Mommy, I will not tell you today
but I will tell you tomorrow.

Tell me, oh dear daughter,
do not be afraid to tell me,
I promise I will keep
your beautiful secret.

Mommy, grandma told me
that the dreams we have
can become reality
if we don't tell anyone.

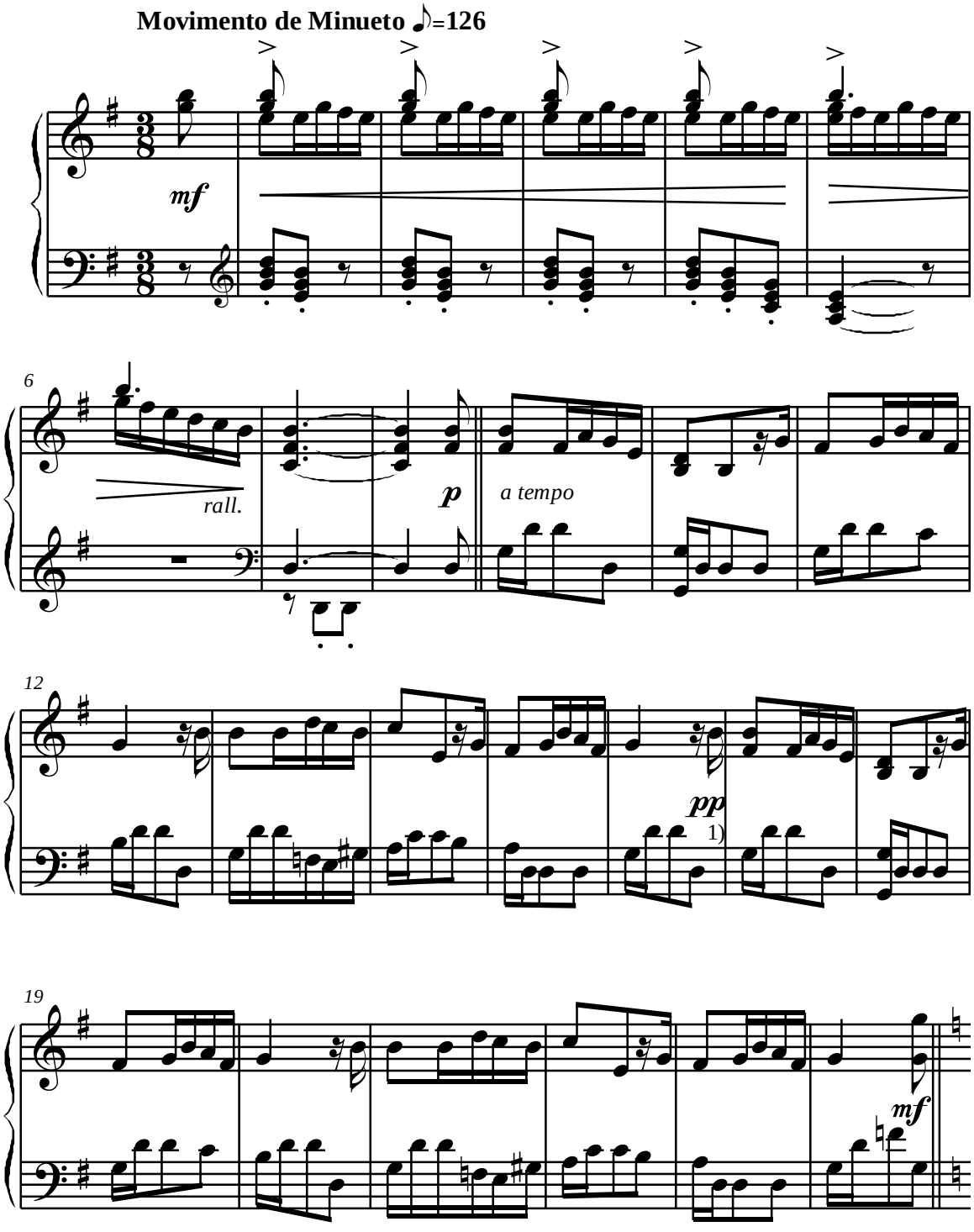
So be it, I will wait,
displeased, maybe,
until you can tell me
your secret;

--Mommy, mommy, give me water,
Oh! God, I am so thirsty!
Mommy, what a lovely sweet
I ate in heaven, where I come from.

--Why did you not bring me
at least a piece,
of the sweet you ate
in company of the angels?

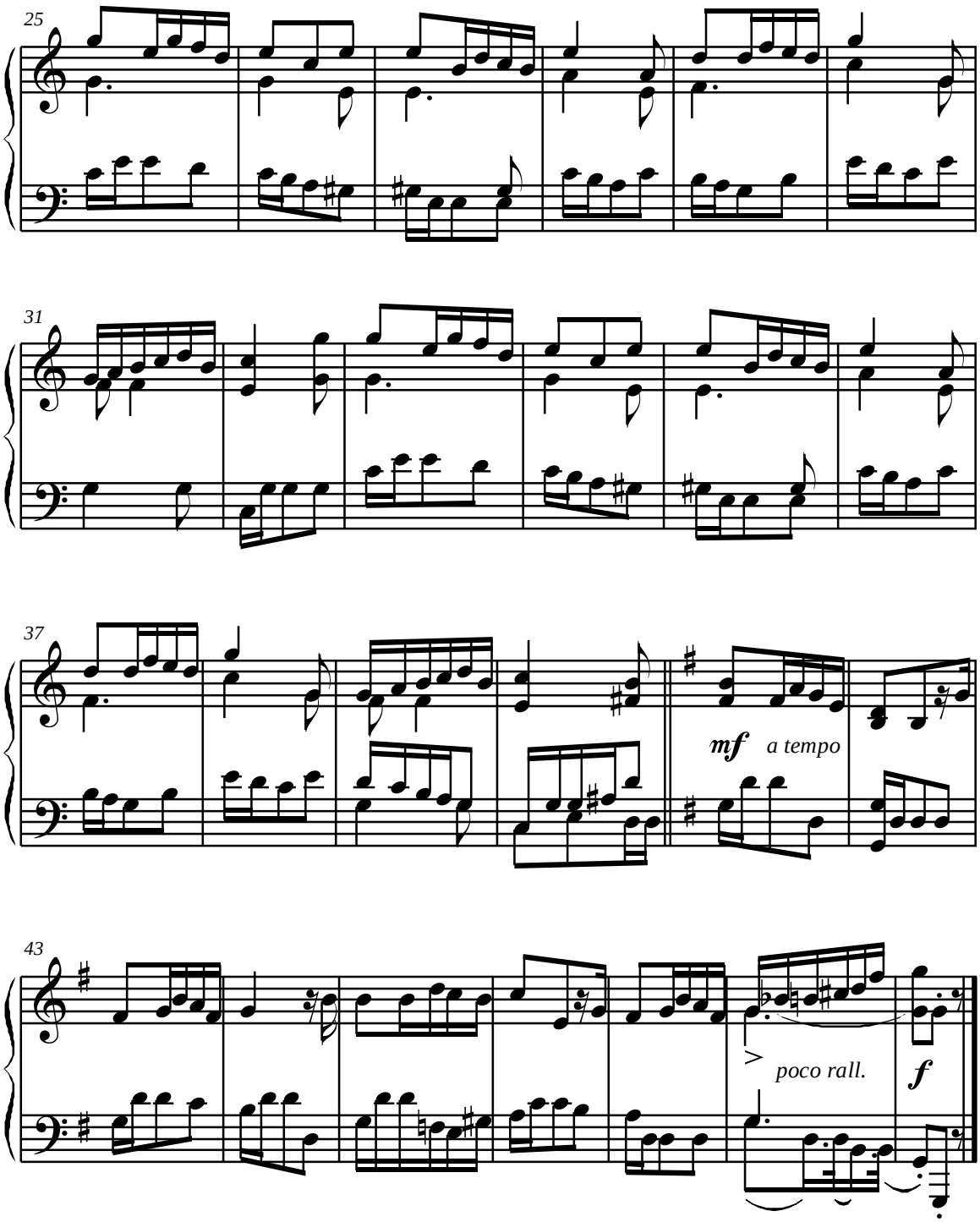
--I told Father who is in Heaven
to earth I do not want to go.
He told me smiling:
go see if mommy wants to come.

SONHNO DE UMA CRIANCA



1) Dynamic mark from mm. 11 - 41 from MMC.

SONHNO DE UMA CRIANCA



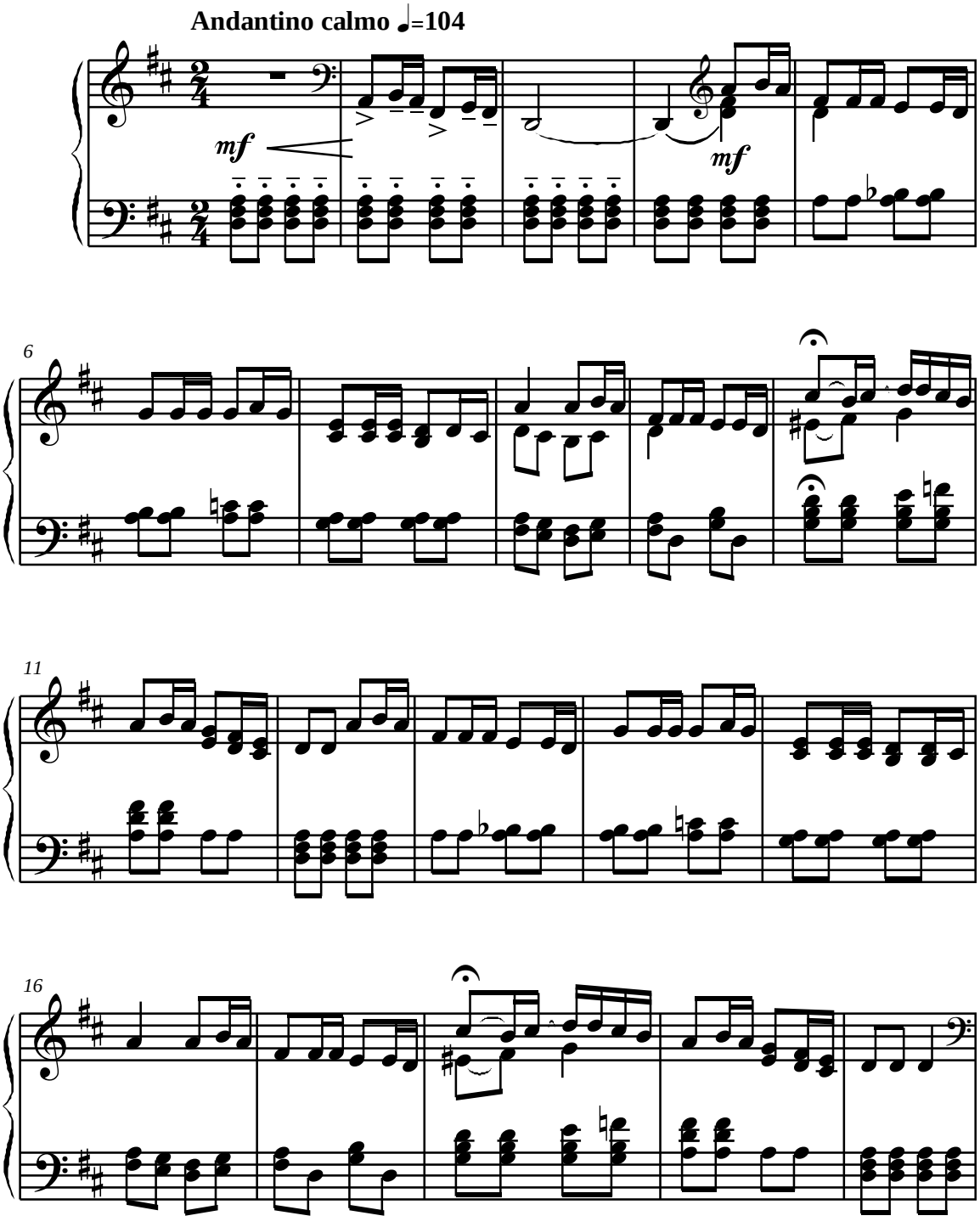
O CORCUNDA

Album 6, No. 2

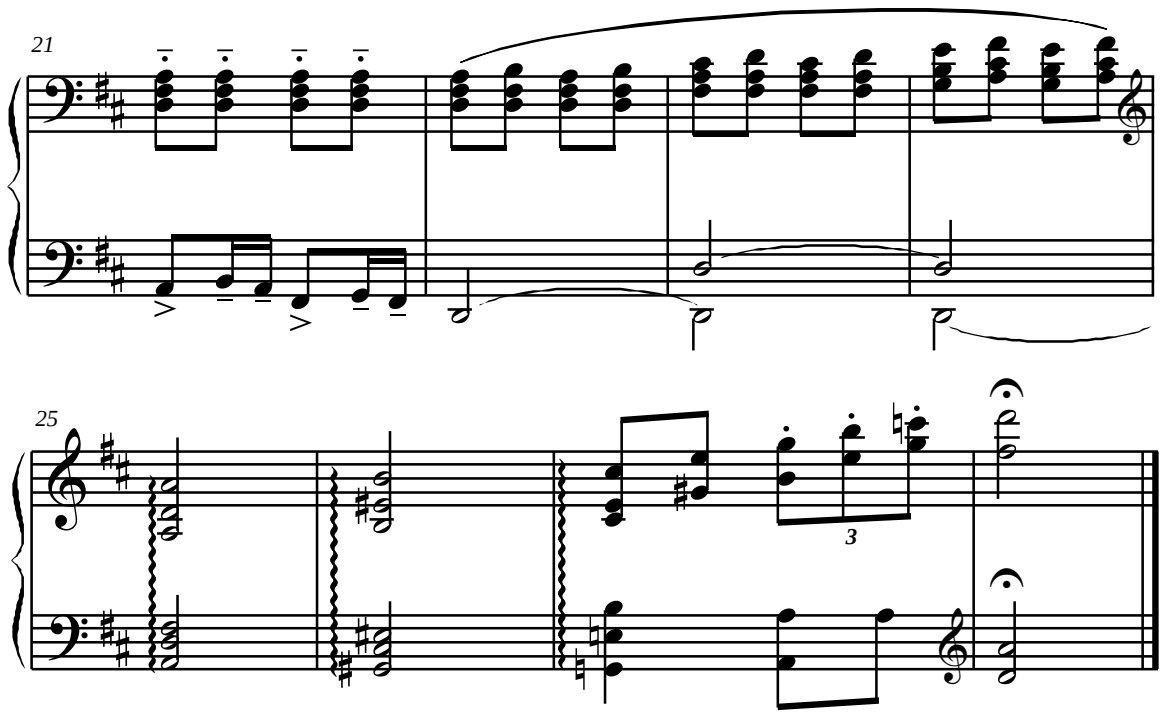
H. VILLA-LOBOS
Rio, 1932

O Corcunda	**The Hunchback**
Eu sou corcunda	I am a hunchback
Mais tenho dinheiro,	but I have money,
Por causa de moças	because of girls
Não morro solteiro	I won't die alone.
Quando o corcunda	When the hunchback
Sahiu de anquinhas,	went out with hoops,
As moças das janelas	the girls in the windows
Soltaram bombinhas.	threw little bombs
Eu sou corcunda, etc.	I am a hunchback, etc.
Quando o corcunda	When the hunchback
Sahiu de lunetas,	went out with eyeglasses,
As moças das janelas	the girls in the windows
Fizeram carêtas	made faces
Eu sou corcunda, etc.	I am a hunchback, etc.
Quando o corcunda	When the hunchback
Sahiu de colete	went out with a vest
As moças das janelas	the girls in the windows
Soltaram foguetes.	threw rockets.
Eu sou corcunda, etc.	I am a hunchback, etc.
Si sou corcunda	If I am a hunchback
Devo ao meu irmão,	it is because of my brother,
Tirou-me da cama,	he got me out of bed,
Jogou-me no chão.	he threw me on the floor.
Eu sou corcunda, etc.	I am a hunchback, etc.
Eu sou corcunda	I am a hunchback
Mas tenho desembaraço,	but I am outgoing,
Carrego minha trouxa	I take my bundle of clothes
Debaixo do braço.	under my arms

O CORCUNDA



O CORCUNDA



CARANGUEIJO

(1a versao)

Album 6, No. 3

H. VILLA-LOBOS
Rio, 1932

Caranguejo

Caranguejo não é peixe
Caranguejo peixe é;
Caranguejo não é peixe
Na vasante da maré.

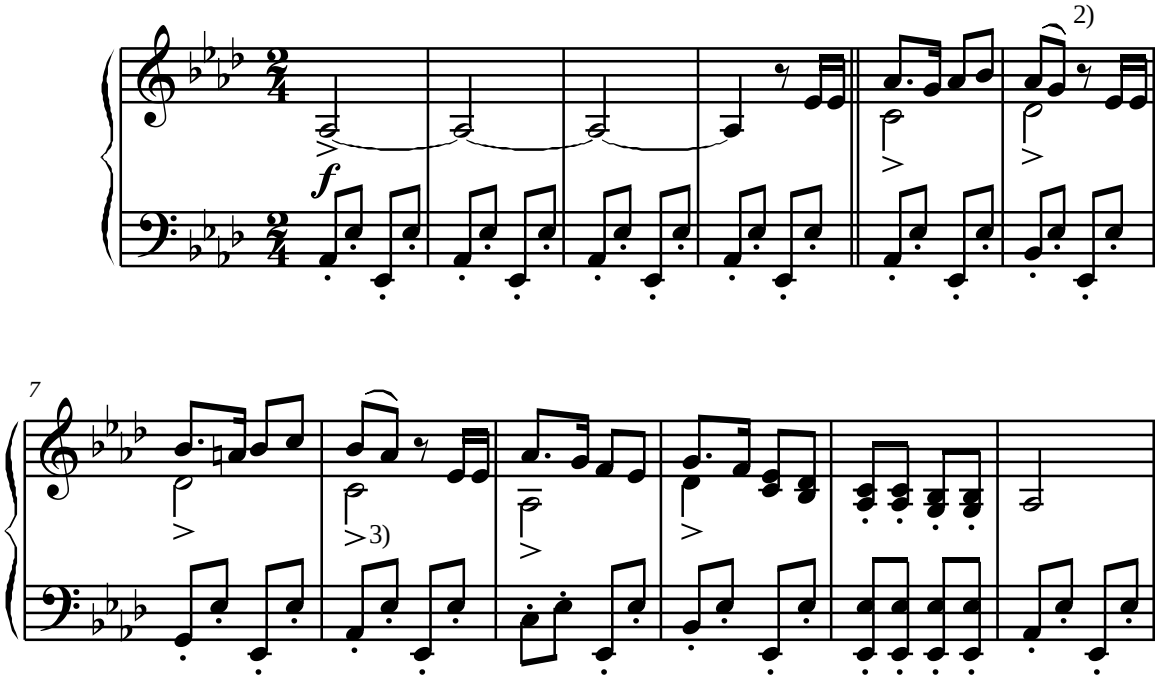
Palma, palma, palma!
Pé, pé, pé!
Caranguejo só é peixe
Na enchente da maré!
Bis

Crab

Crab is no fish
Crab is a fish;
Crab is no fish
In the ebbing tide.

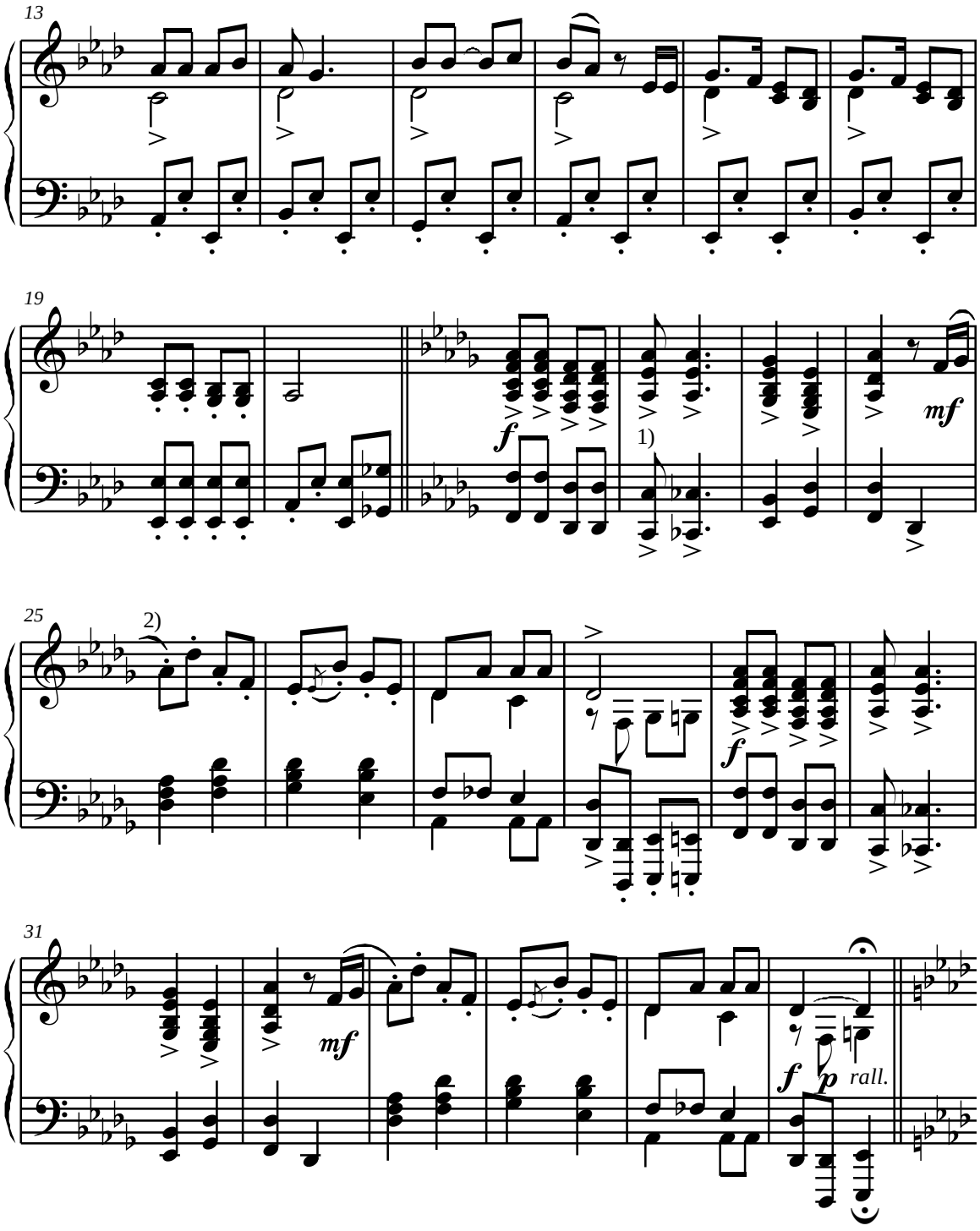
Clap, clap clap!
Foot, foot, foot!
Crab is fish only
In the flowing tide!
Bis

Allegro[1)]



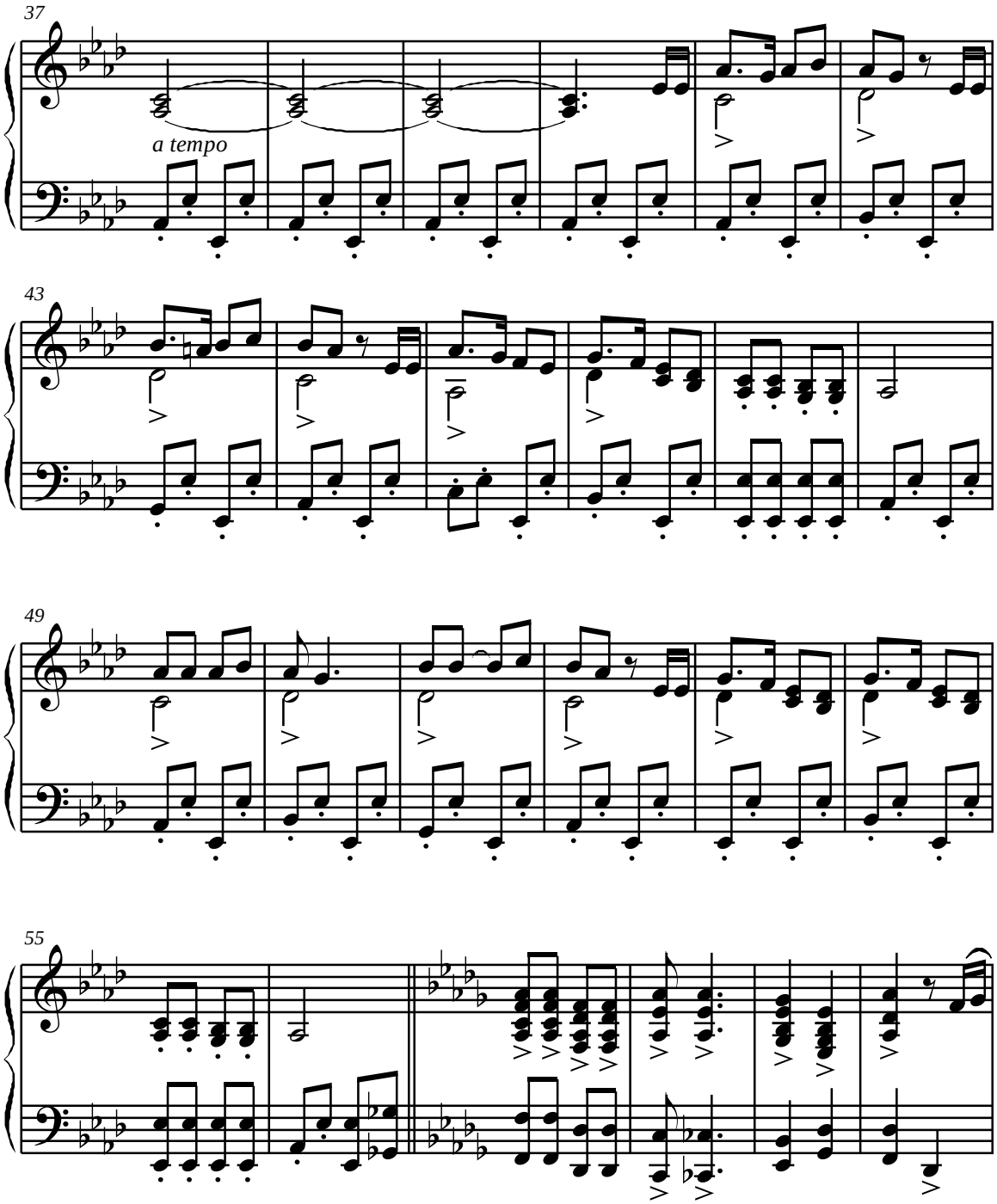
1) MME, quarter note = 120. CV, quarter note = 144.
2) m. 6, slur only in MME.
3) m. 8, accents omited in CV, except mm. 5-7.

CARABGUEIJO (1a versao)

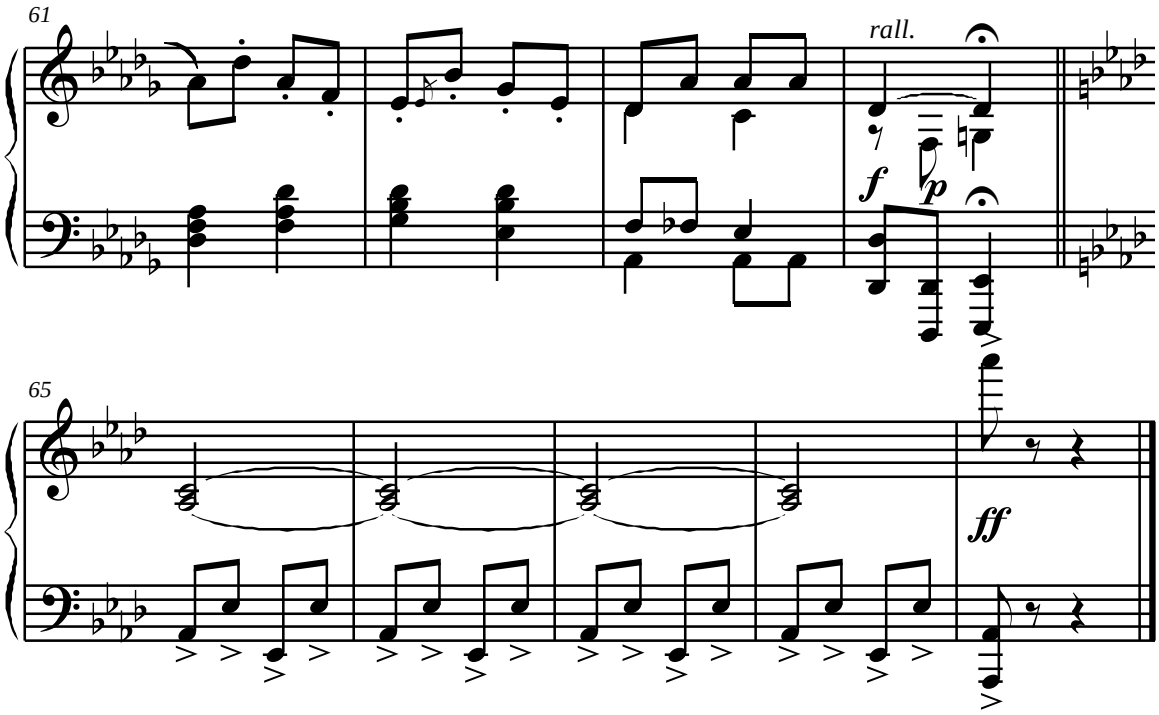


1) m. 22, accents marks from MME.
2) m. 25, accents omited in the first beat of the measure in MEE.

CARABGUEIJO (1a versao)



CARABGUEIJO (1a versao)



A POMBINHA VOOU

Album 6, No. 4

H. VILLA-LOBOS
Rio, 1932

A Pombinha Voou

Maria, quando tu fores,
Me escreva lá do caminho;

Si não tiveres papel
Nas asas dum passarinho
Bis

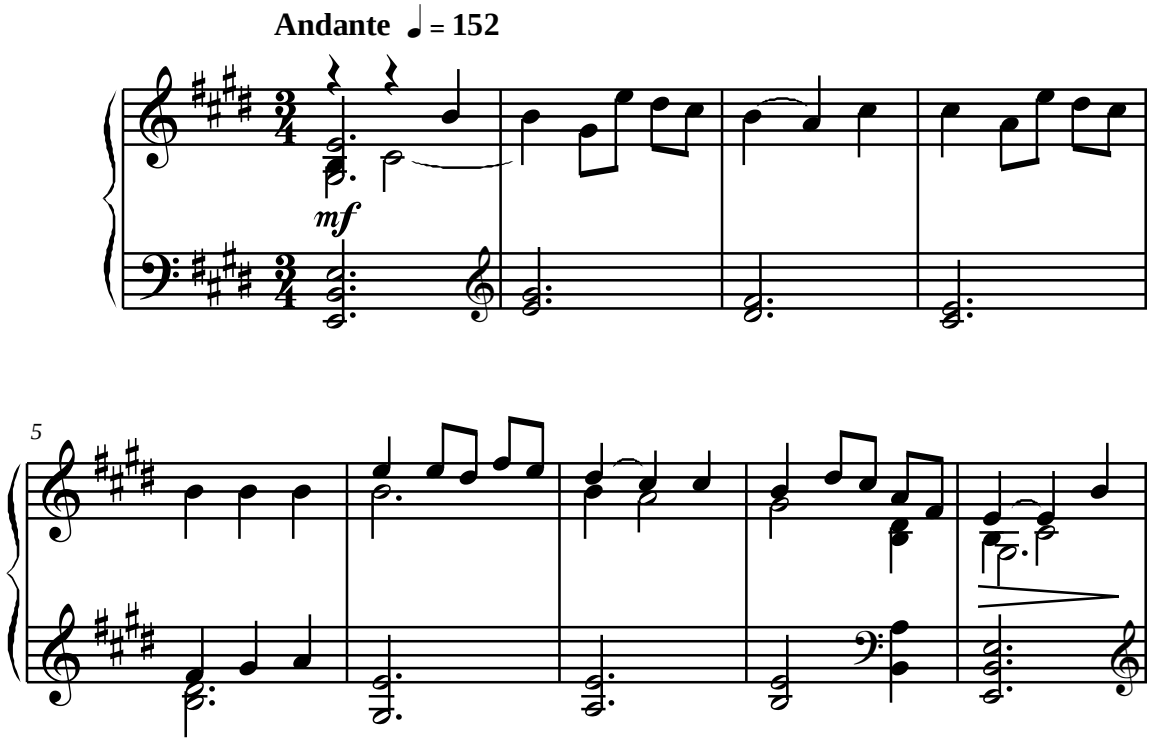
A pombinha voou sem dó!
A Maria foi-se embora e me deixou!
Bis

The Little Dove Flew Away

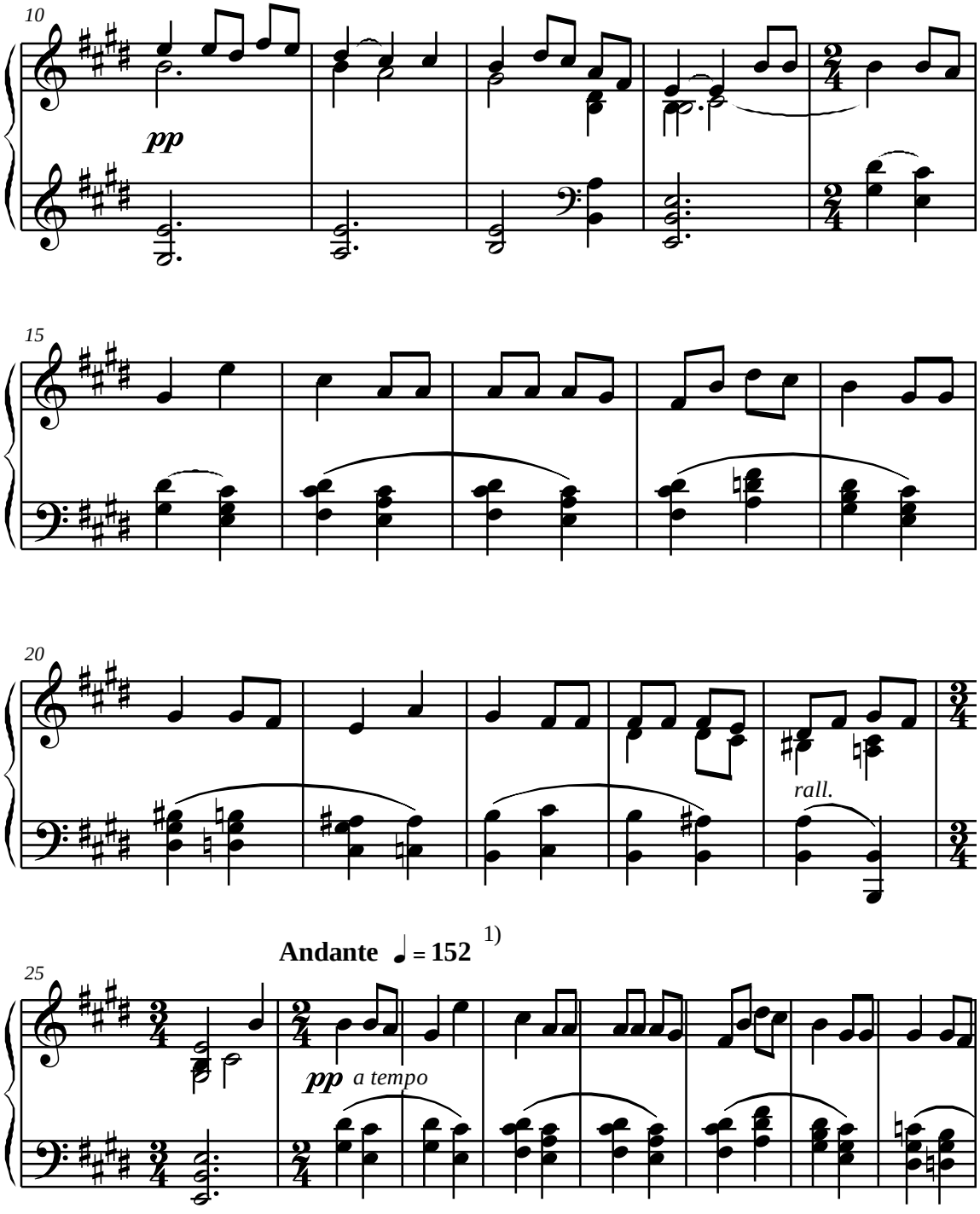
Mary, when you leave,
write to me from there;

If you don't have paper,
write in the wings of a little bird
Bis

The little she-dove flew away without pity!
Mary went away and left me!
Bis

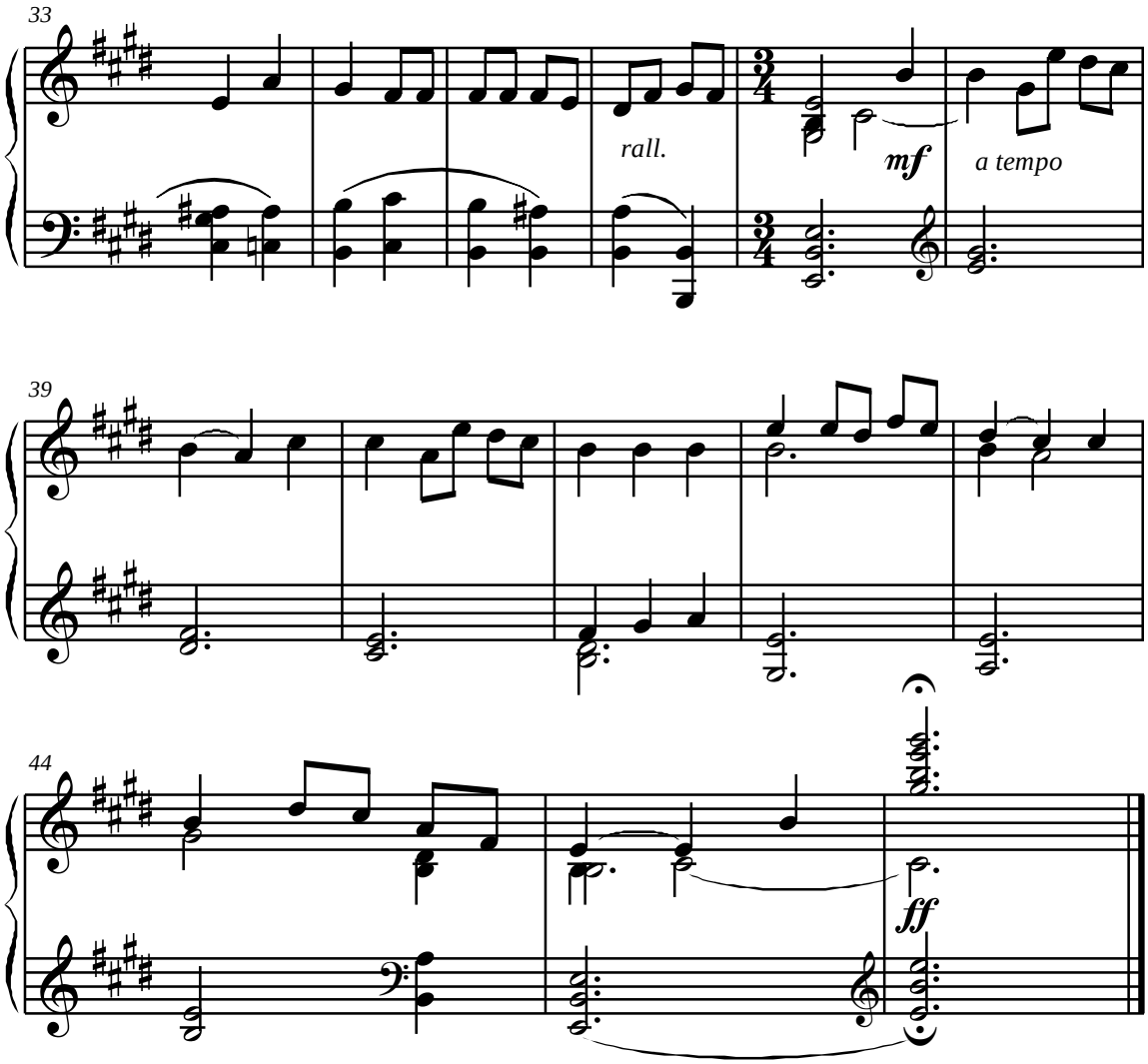


A POMBINHA VOOU



1) m. 26, tempo mark appears only in the CV.

A POMBINHA VOOU



VAMOS ATRAZ DA SERRA, OH! CALUNGA

Album 6, No. 5

H. VILLA-LOBOS
Rio, 1932

Vamos Atraz da Serra, Oh! Calunga!

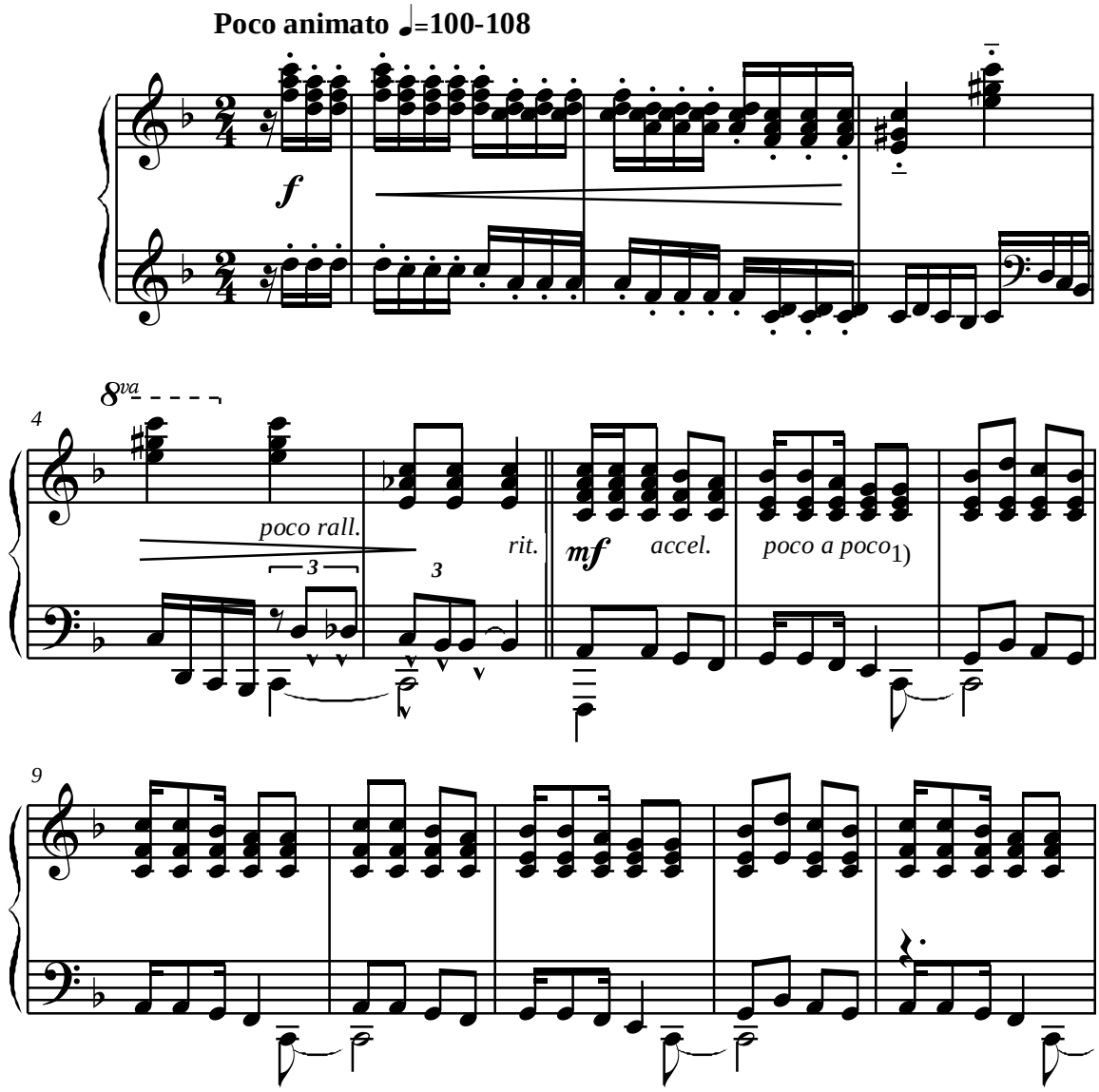
Vamos atraz da serra, oh! Calunga!
Ver a mulatinha, oh! Calunga!
Da saia queimada, oh! Calunga!
Quem foi que queimou, oh! Calunga!

Foi a Fulana

Let's Go Behind the Mountain, Oh! Calunga!

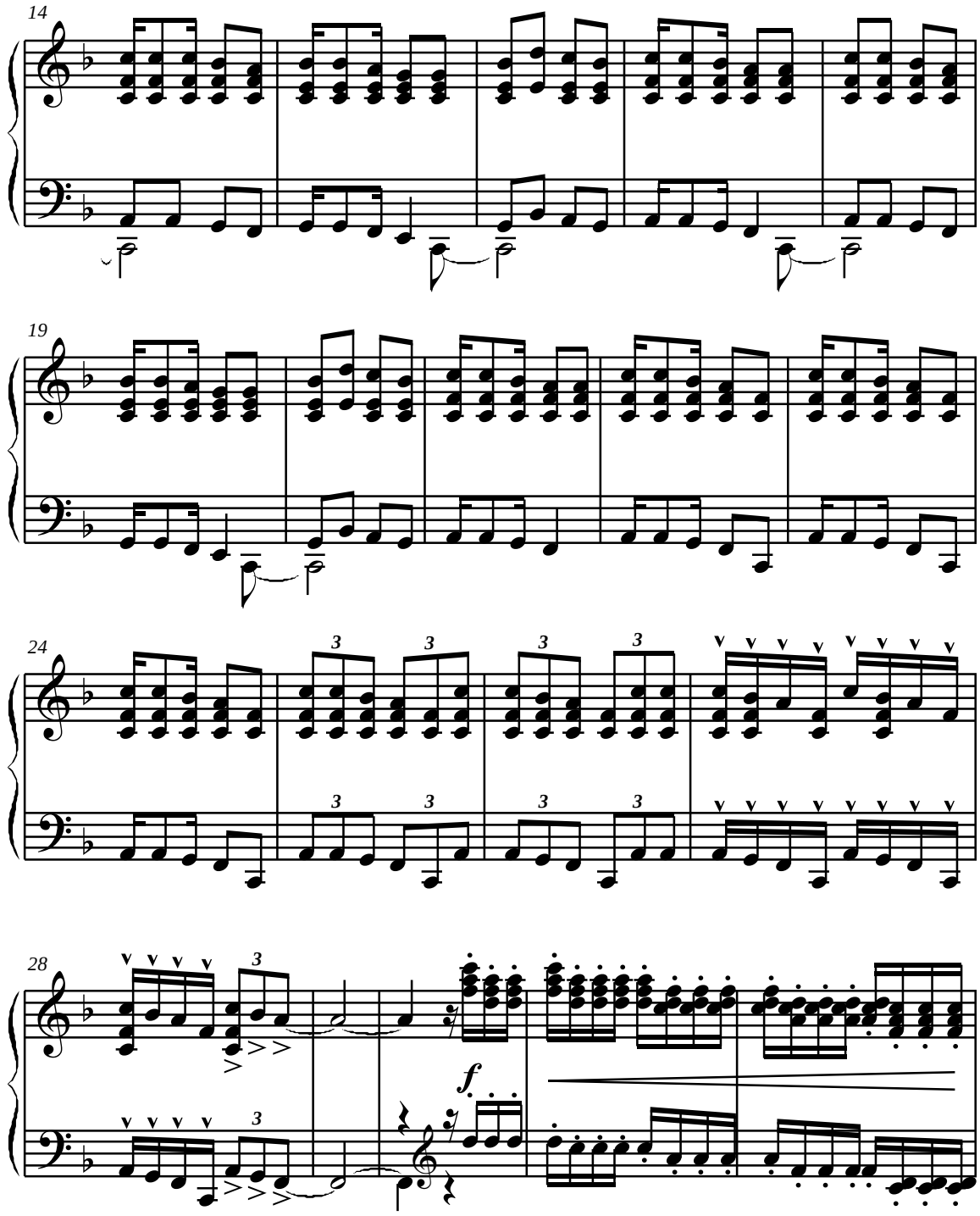
Let's go behind the mountain, oh! Calunga!
To see the little mulatta, oh! Calunga!
With the burnt skirt, oh! Calunga!
Who burned it, oh! Calunga!

It was So and so

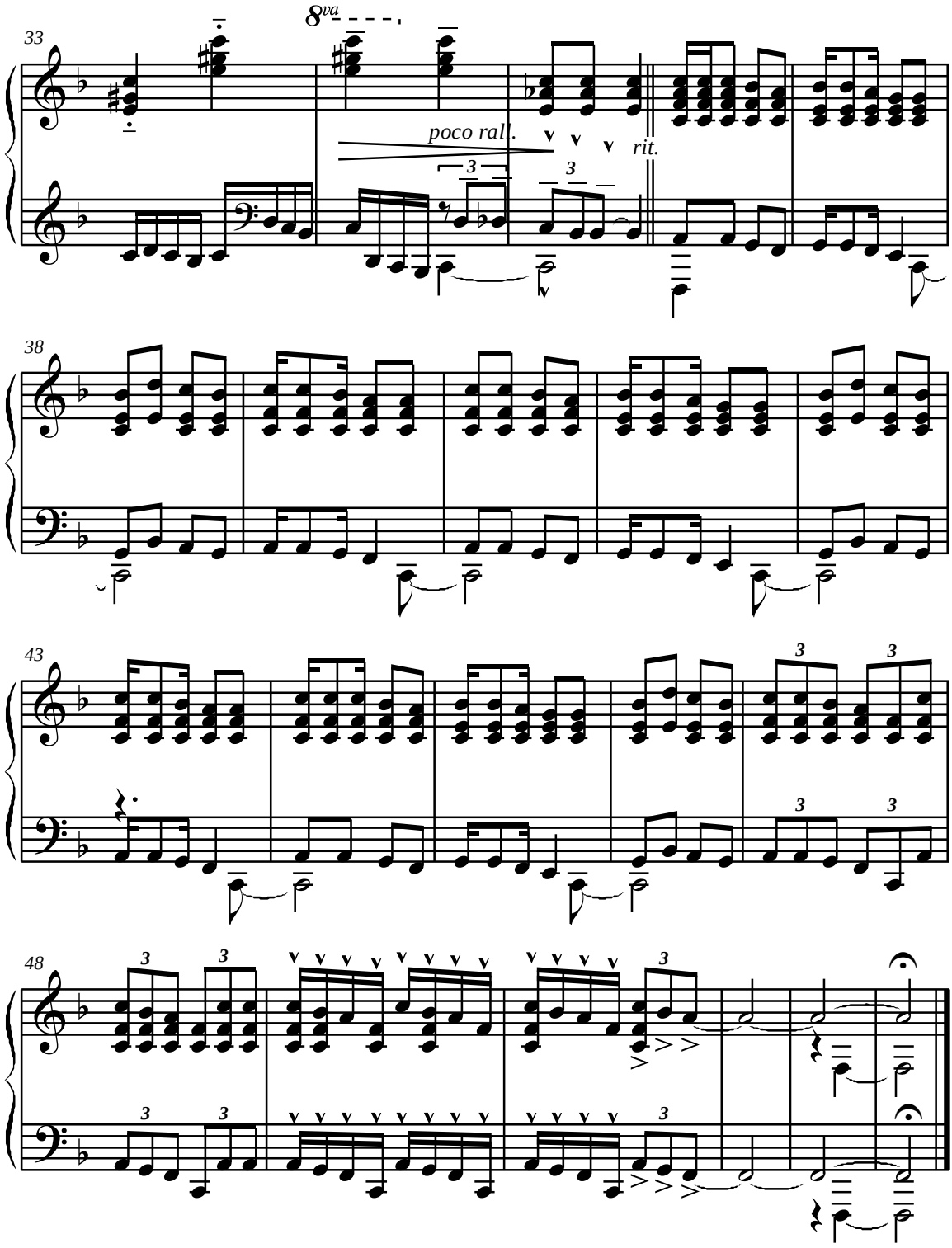


1) m. 7, tempo change in MMC.

VAMOS ATRAZ DA SERRA, OH! CALUNGA!



VAMOS ATRAZ DA SERRA, OH! CALUNGA!



GUIA PRÁTICO FOR PIANO

ALBUM 7

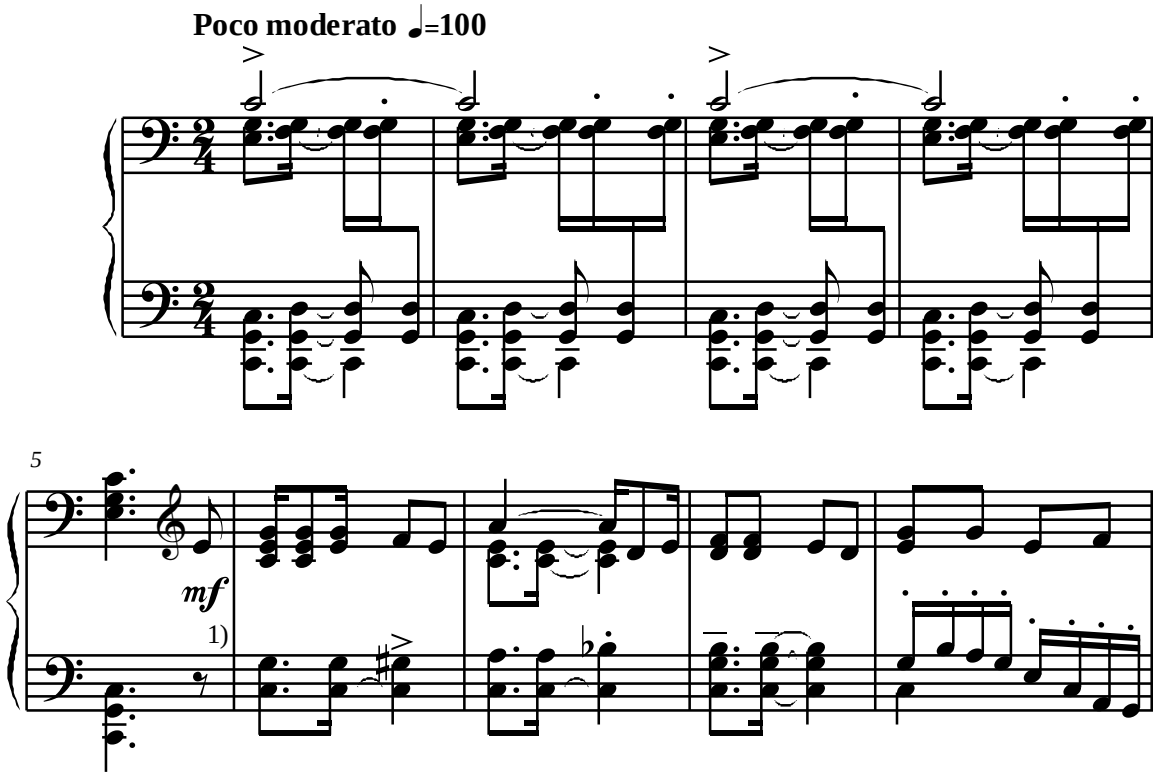
HEITOR VILLA-LOBOS

NO FUNDO DO MEU QUINTAL

Album 7, No. 1

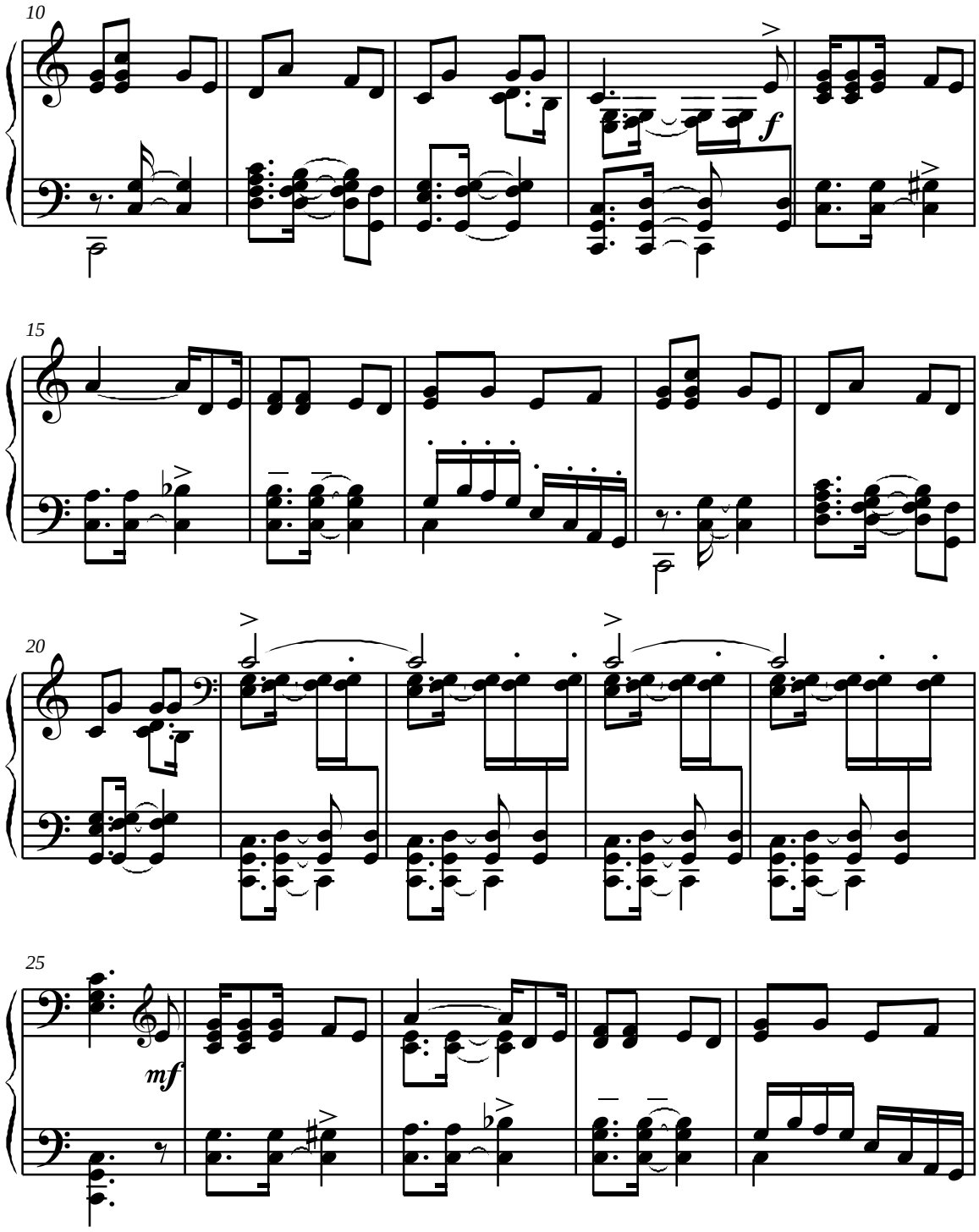
H. VILLA-LOBOS
Rio, 1932

No Fundo Do Meu Quintal	**In My Backyard**
No fundo do meu quintal Encontrei a Mariquinha Apanhando lindas flores, Lindas flores pr'a me dar. Bis	In my backyard I found Mariquinha gathering beautiful flowers, beautiful flowers to give me. Bis
Lindas flores pr'o casamento; Mariquinha vai se casar; Mariquinha deixe disso; Deixe disso, olhe lá!	Beautiful flowers for the wedding; Mariquinha is getting married; Mariquinha stop that; Stop that, watch out!

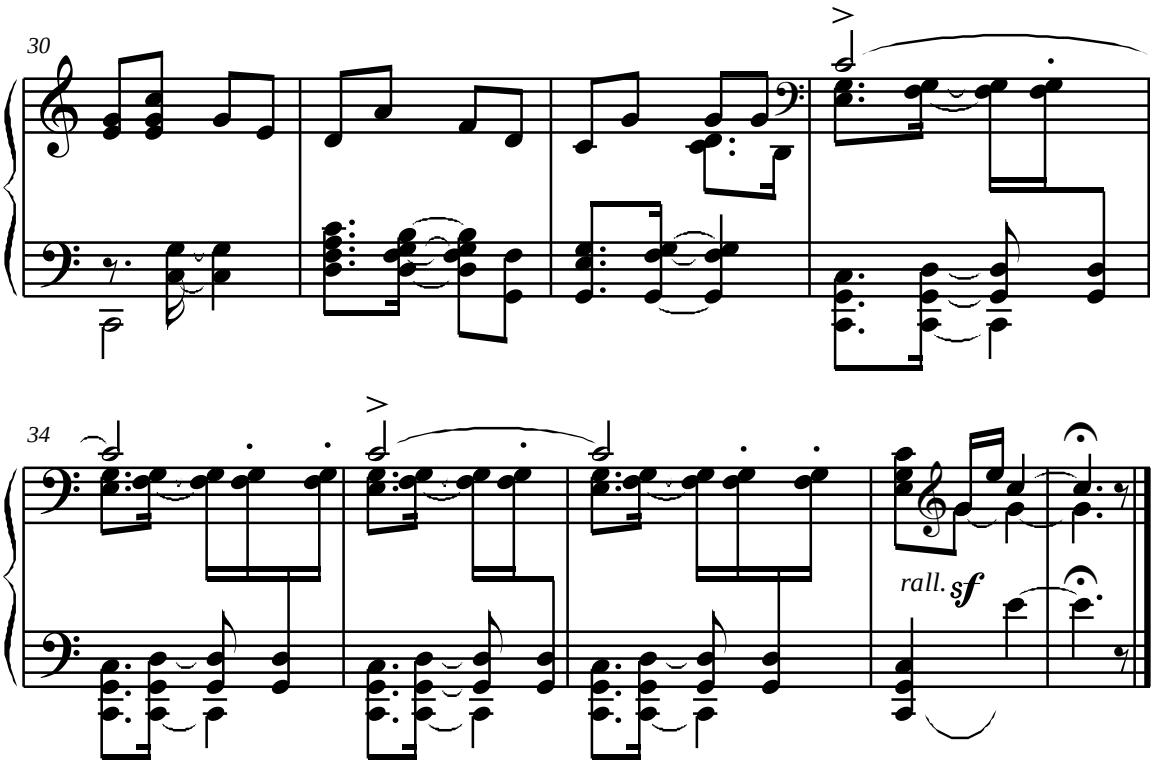


1) m. 5, dynamic mark from MMC.

NO FUNDO DO MEU QUINTAL



NO FUNDO DO MEU QUINTAL



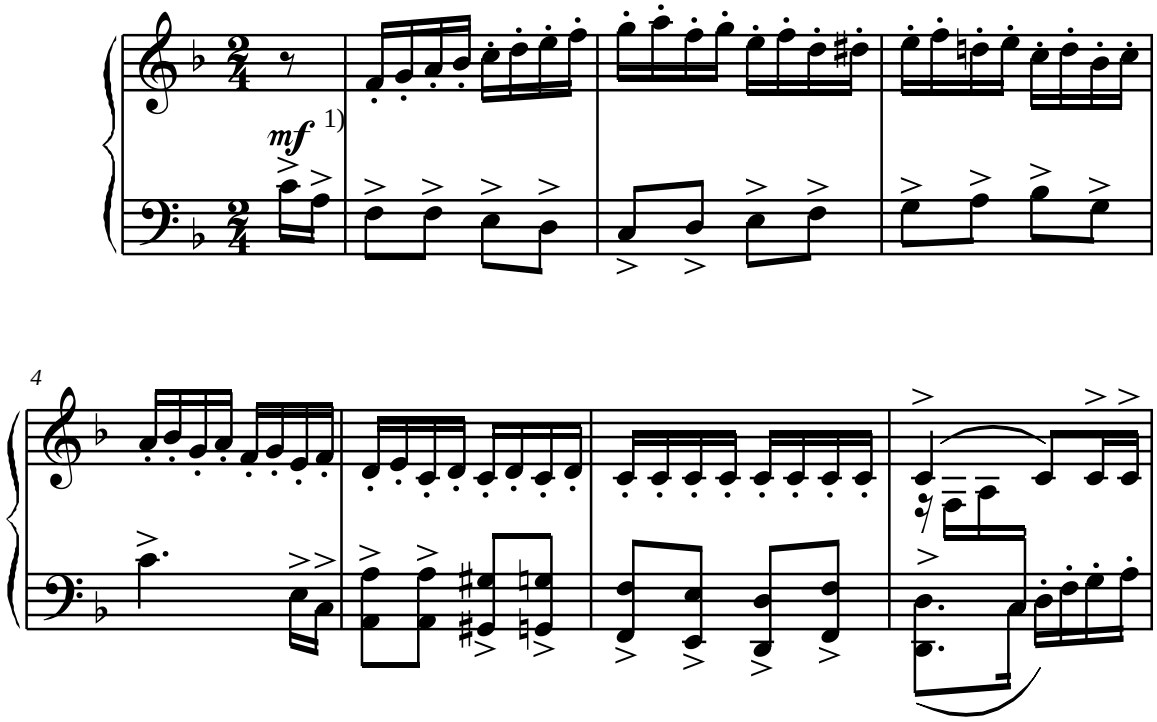
VAI, ABÓBORA

Album 7, No. 2

H. VILLA-LOBOS
Rio, 1932

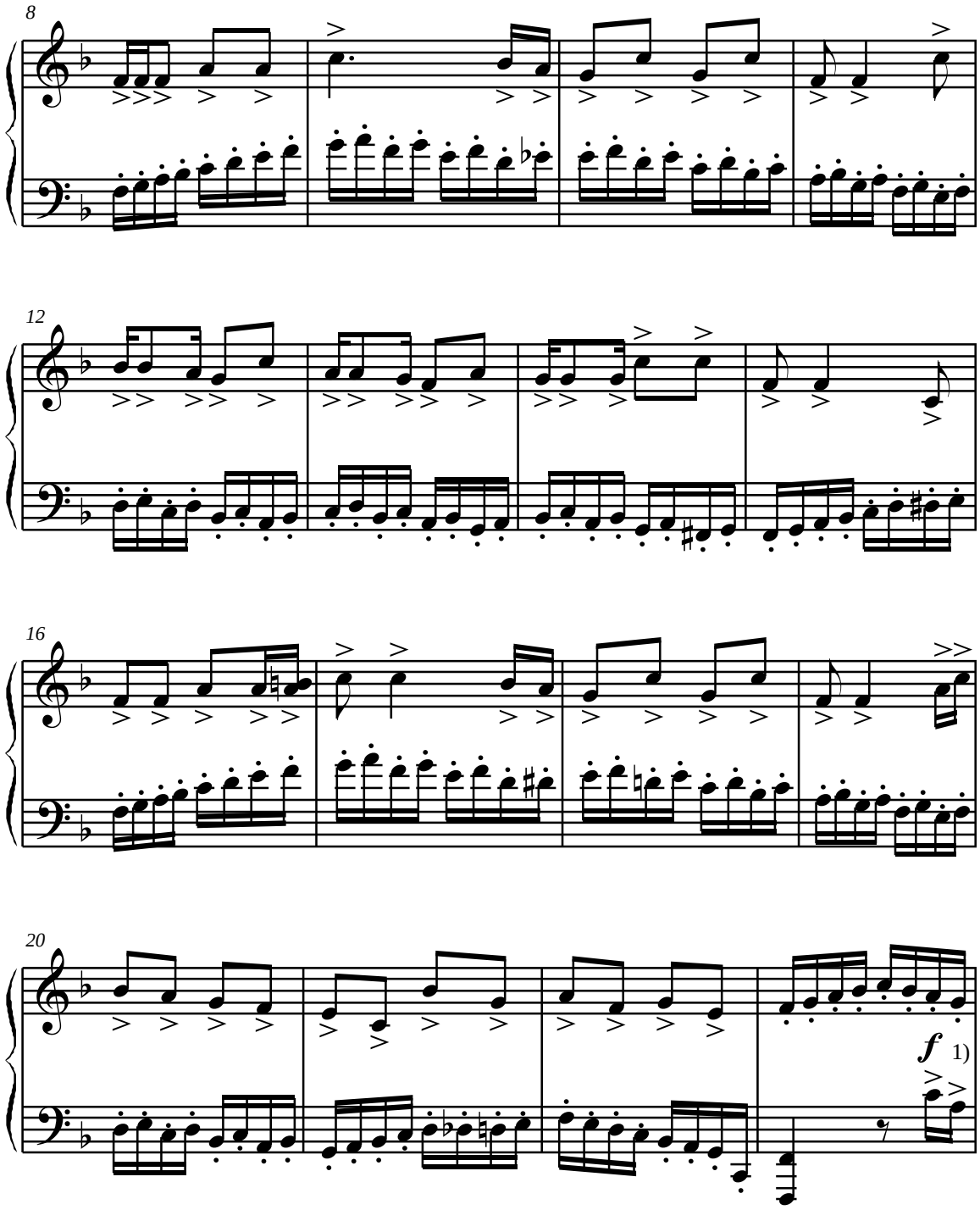
Vai Abóbora	**Some Pumpkin**
Vai abóbora! Vai melão!	Some pumpkin! Some melon!
Vai melão! Vai melancia!	Some melon! Some watermelon!
Vai jambo! Sinhá!	Some jambo (Brazilian fruit)! Miss!
Vai jambo! Sinhá!	Some jambo! Miss!
Vai jambo! Sinhá meu doce!	Some jambo! Miss, my sweet!
Senhora Dona F....	Miss So and So
Entre nesta roda agora;	Go in the circle now;
Diga um verso bem bonito	Say a beautiful verse
Diga adeus e vá se embora.	Say goodbye and leave.

Allegro ♩ = **126**



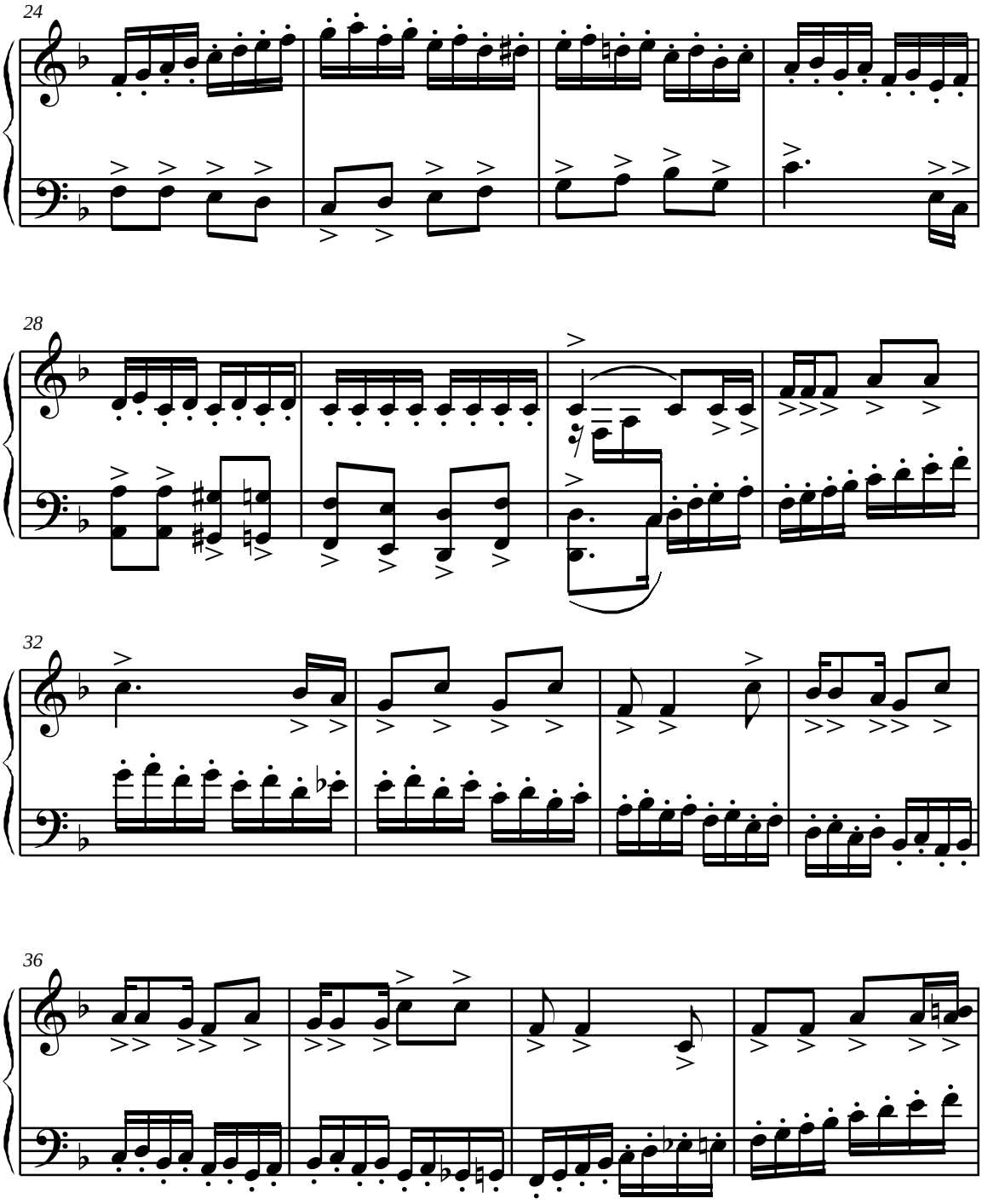
1) m. 1, dynamic mark from MMC.

VAI, ABÓBORA

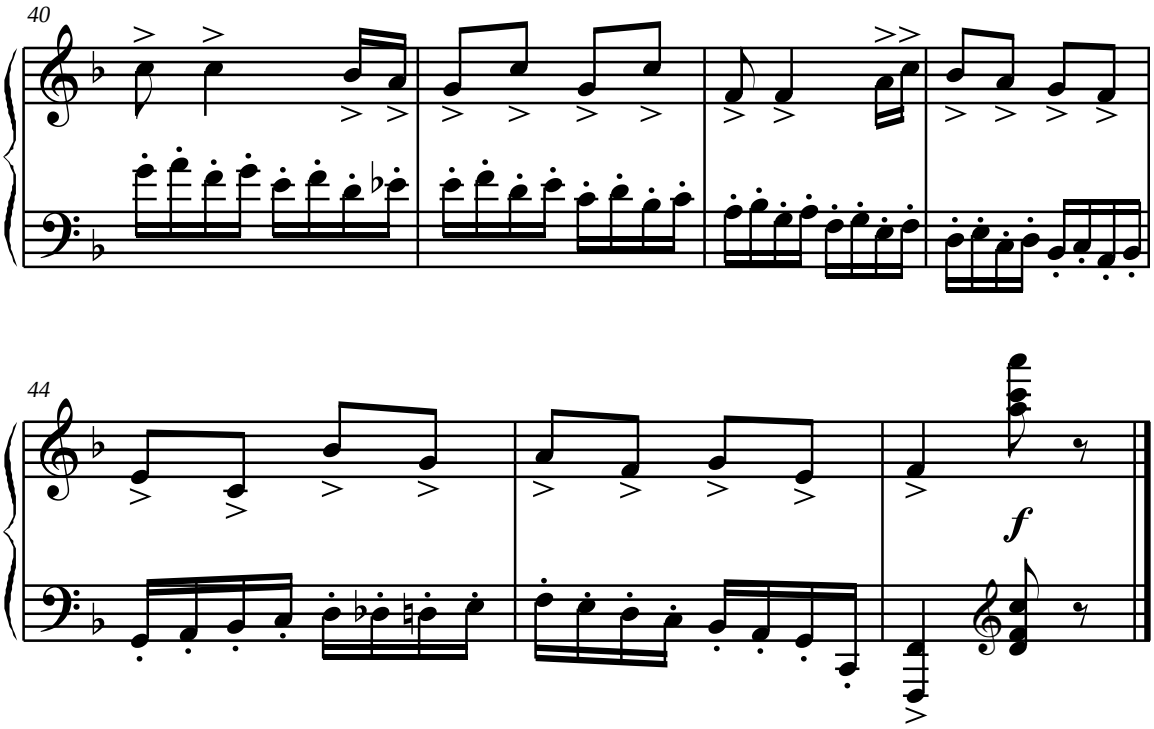


1) m. 23, dynamic mark from MMC.

VAI, ABÓBORA



VAI, ABÓBORA

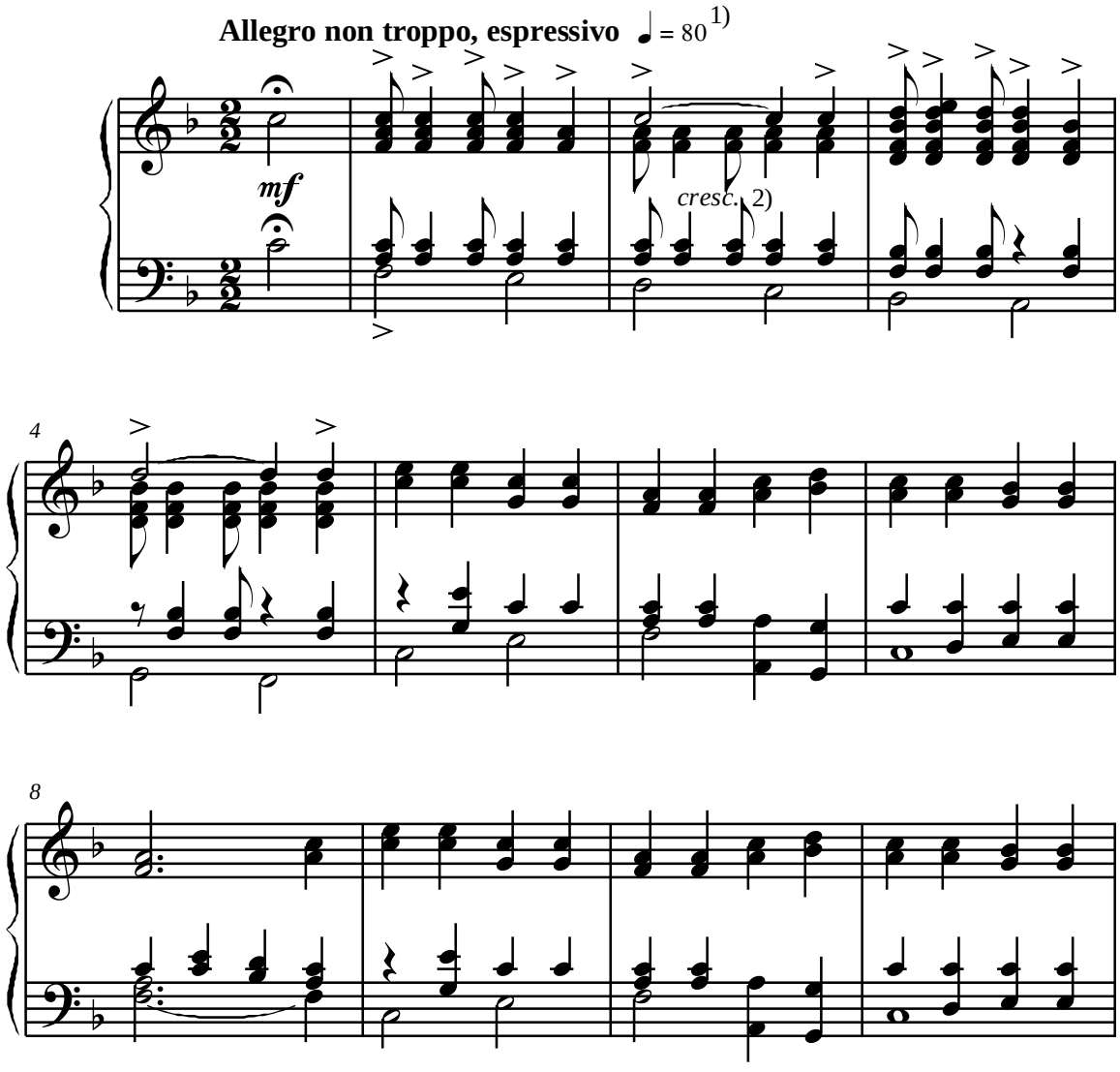


VAMOS, MARUCA

Album 7, No. 3

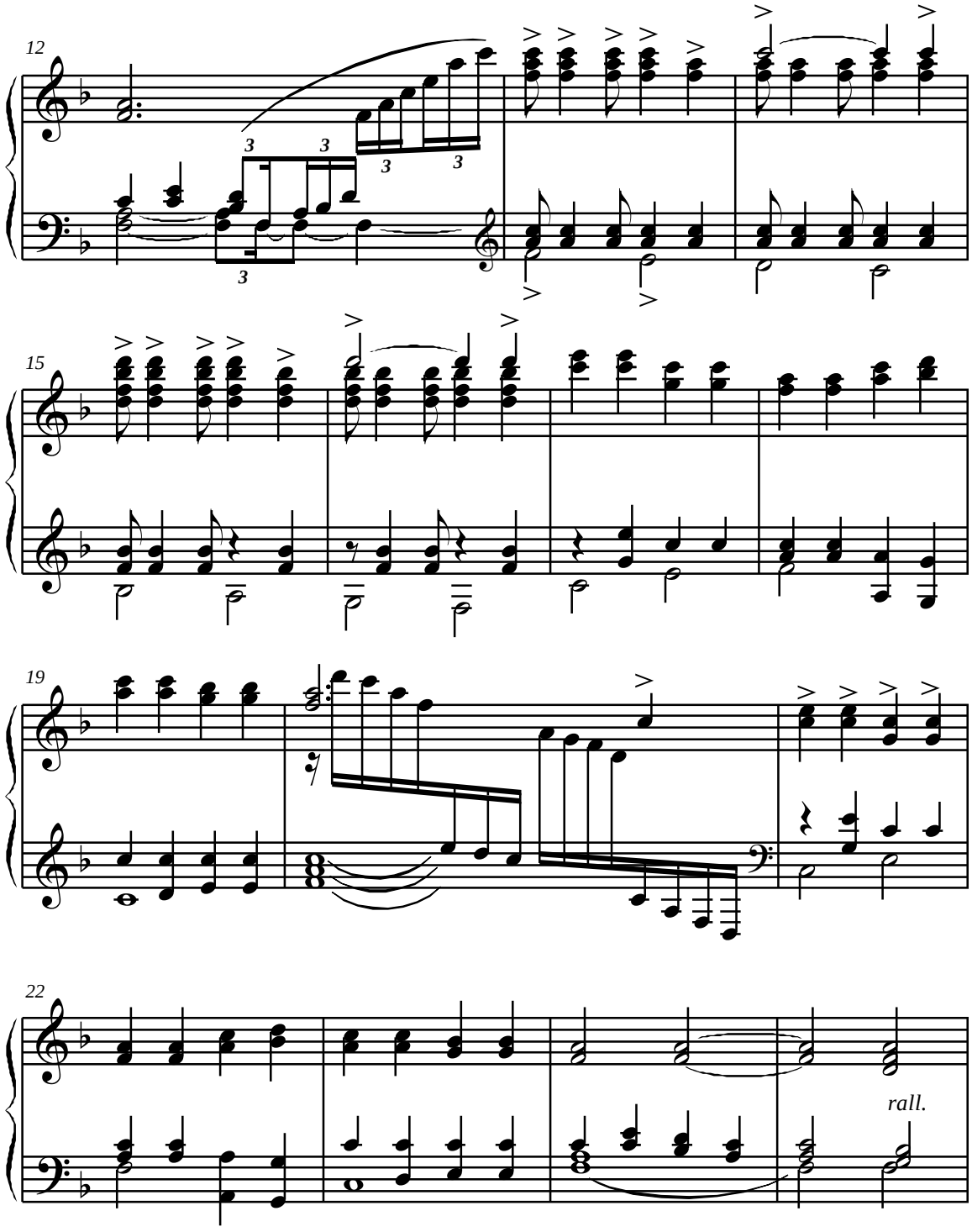
H. VILLA-LOBOS
Rio, 1932

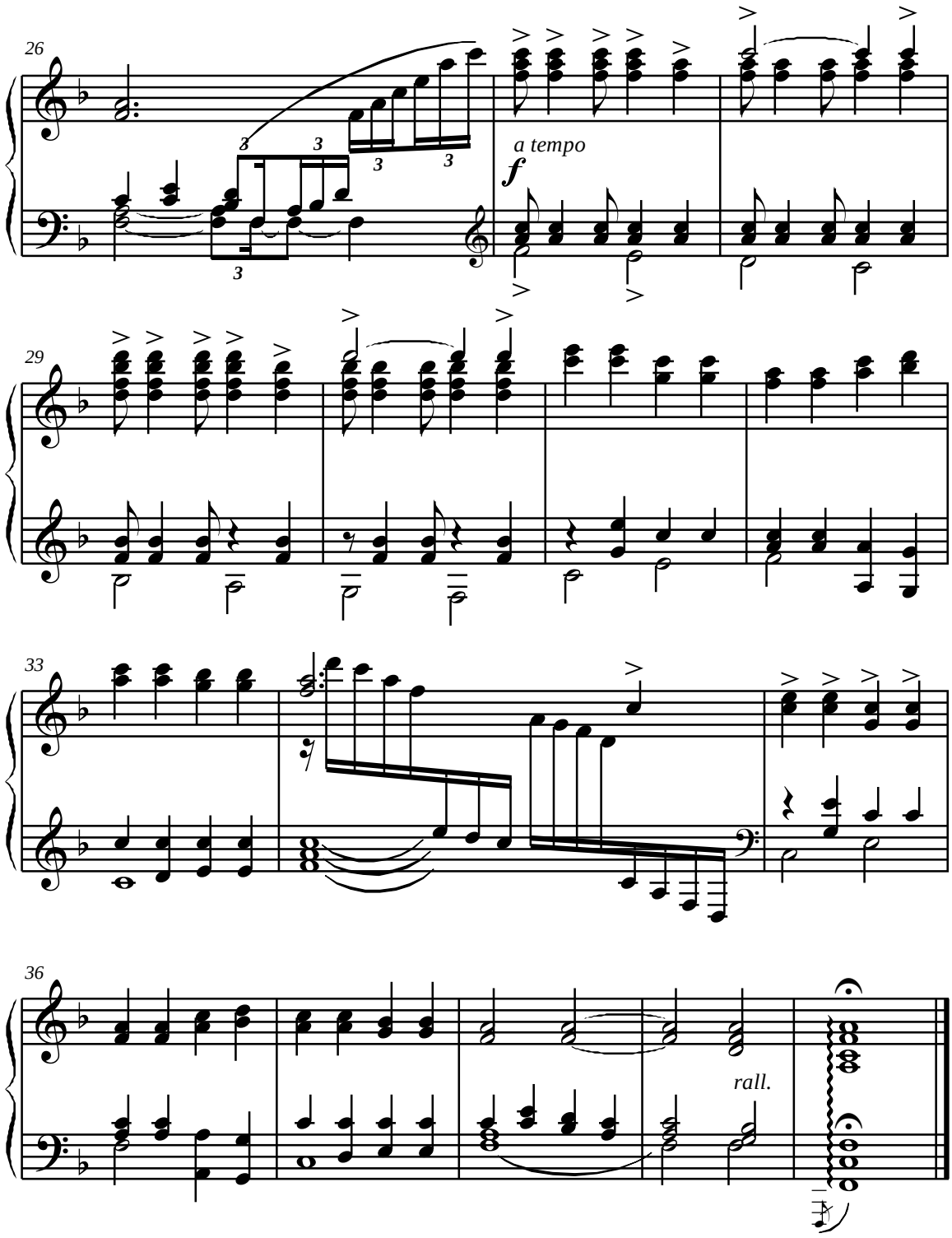
Vamos, Maruca	**Let's go Maruca**
Vamos Maruca, vamos Vamos p'ra Jundiaí	Let's go Maruca, let's go Let's go to Jundiaí
Com os outros vancê vai Comigo vancê não quer ir.	With the others you go but not with me.



1) Tempo mark in CV: Poco Moderato, half note = 84. Tempo mark in MMC is more accurate to the character of the piece.
2) m. 2, dynamic mark from MMC.

VAMOS, MARUCA




26
a tempo
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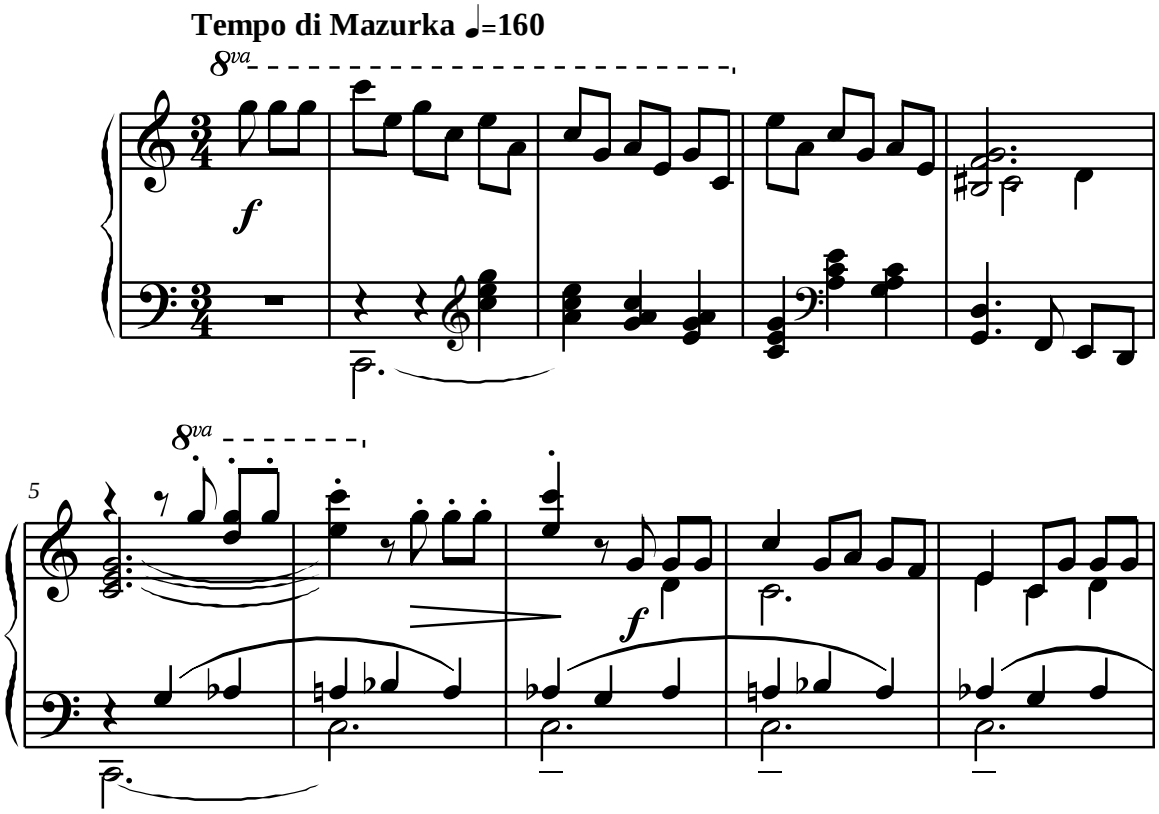
rall.

OS POMBINHOS

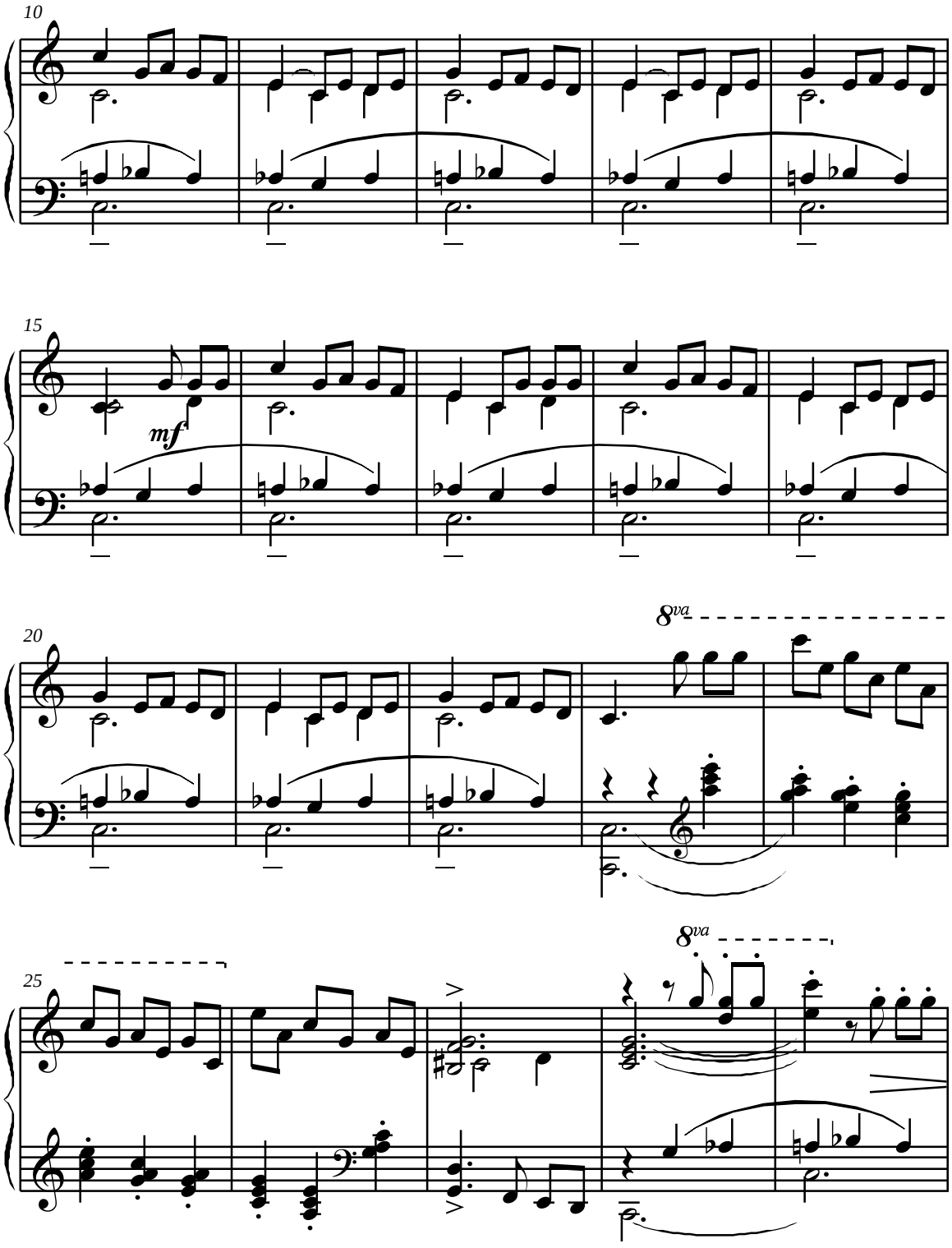
Album 7, No. 4

H. VILLA-LOBOS
Rio, 1932

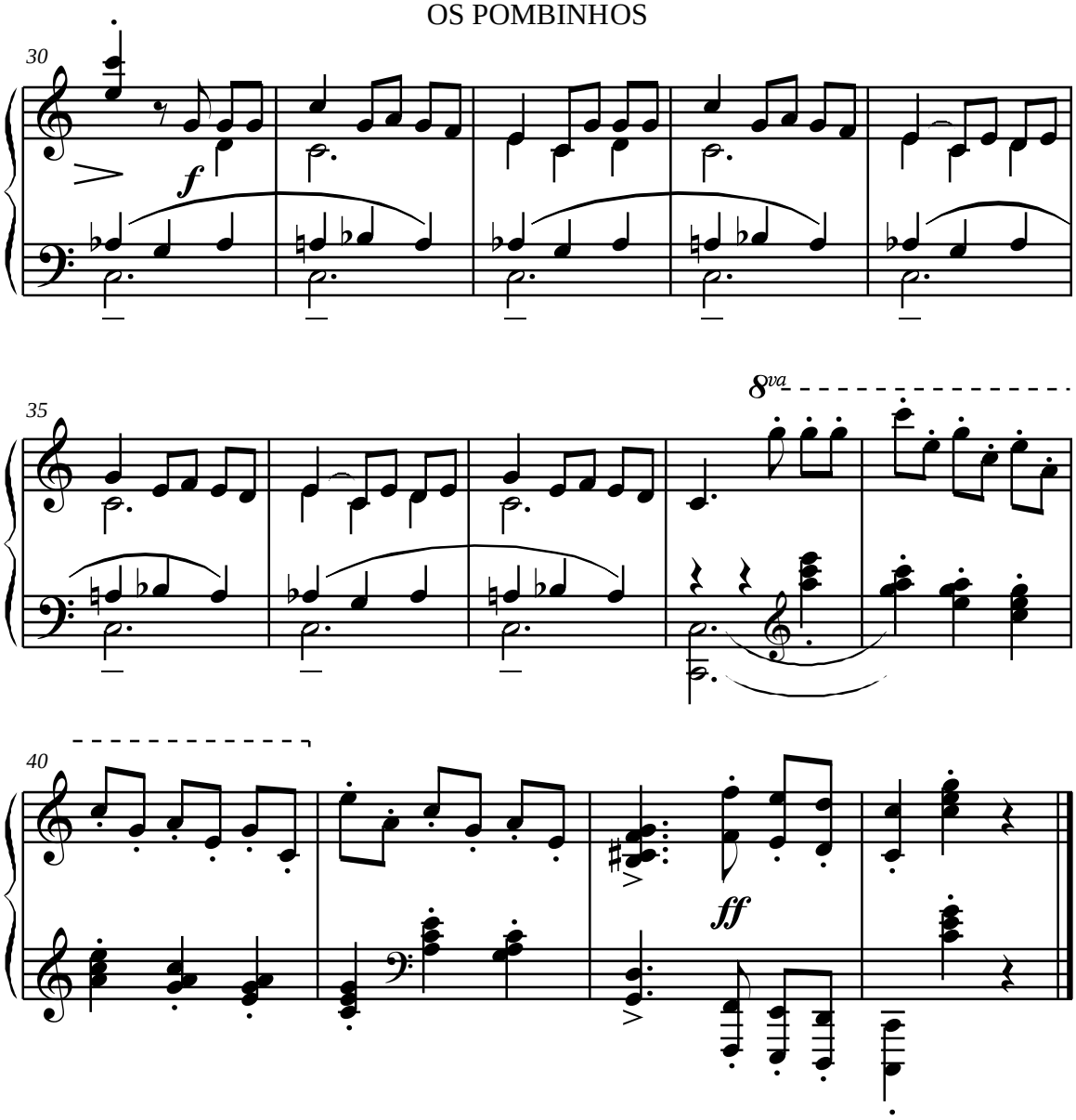
Os Pombinhos	**The Little Doves**
Rola a pombinha	The little she-dove coos
Lá no telhado,	there in the roof,
Bis	Bis
Vem o pombinho	There comes the little he-dove
Põe-se de lado.	to stay by her side.
Bis	Bis



OS POMBINHOS



OS POMBINHOS



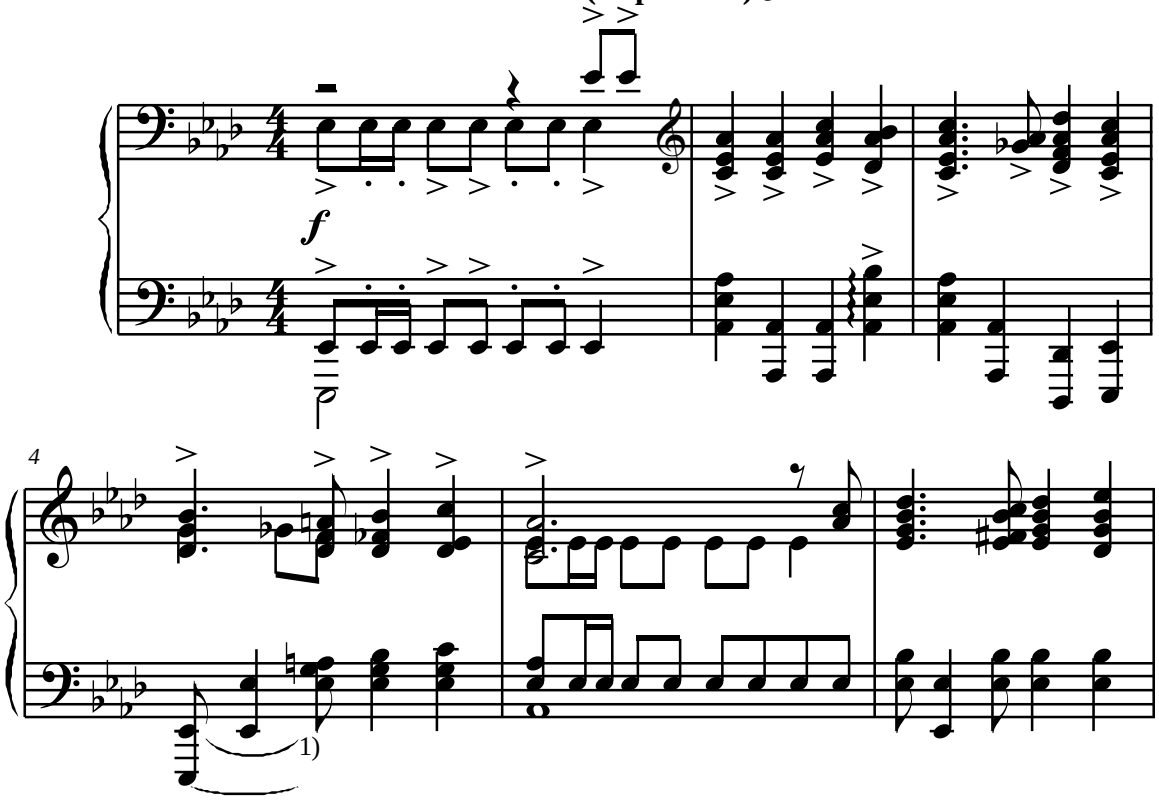
ANDA À RODA

Album 7, No. 5

H. VILLA-LOBOS
Rio, 1932

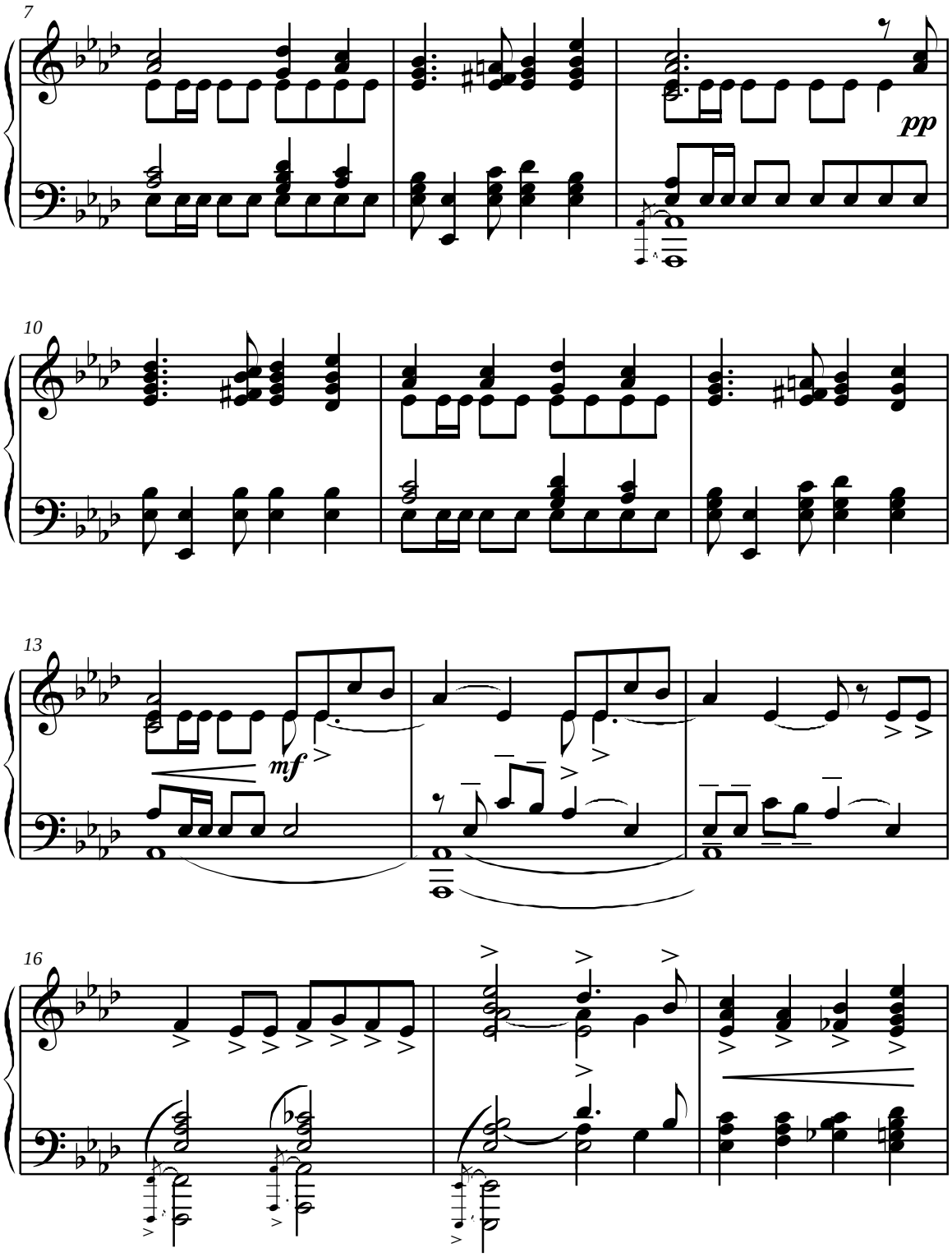
Anda Á Roda	**Go in the Circle**
Anda á roda	Go in the circle
Porque quero,	Because I want,
Porque quero	Because I want
Me casar.	To get married.
Pois escolha desta roda	So choose from this circle
A moça que lh'agrada,	The girl that pleases you,
Esta não me serve.	This one is no good,
Esta não me agrada	This one I do not like
Só a ti, só a ti	Only you, only you
Hei de querer,	I want,
Bis	Bis

Movimento de Marcha (Imponente) ♩=100

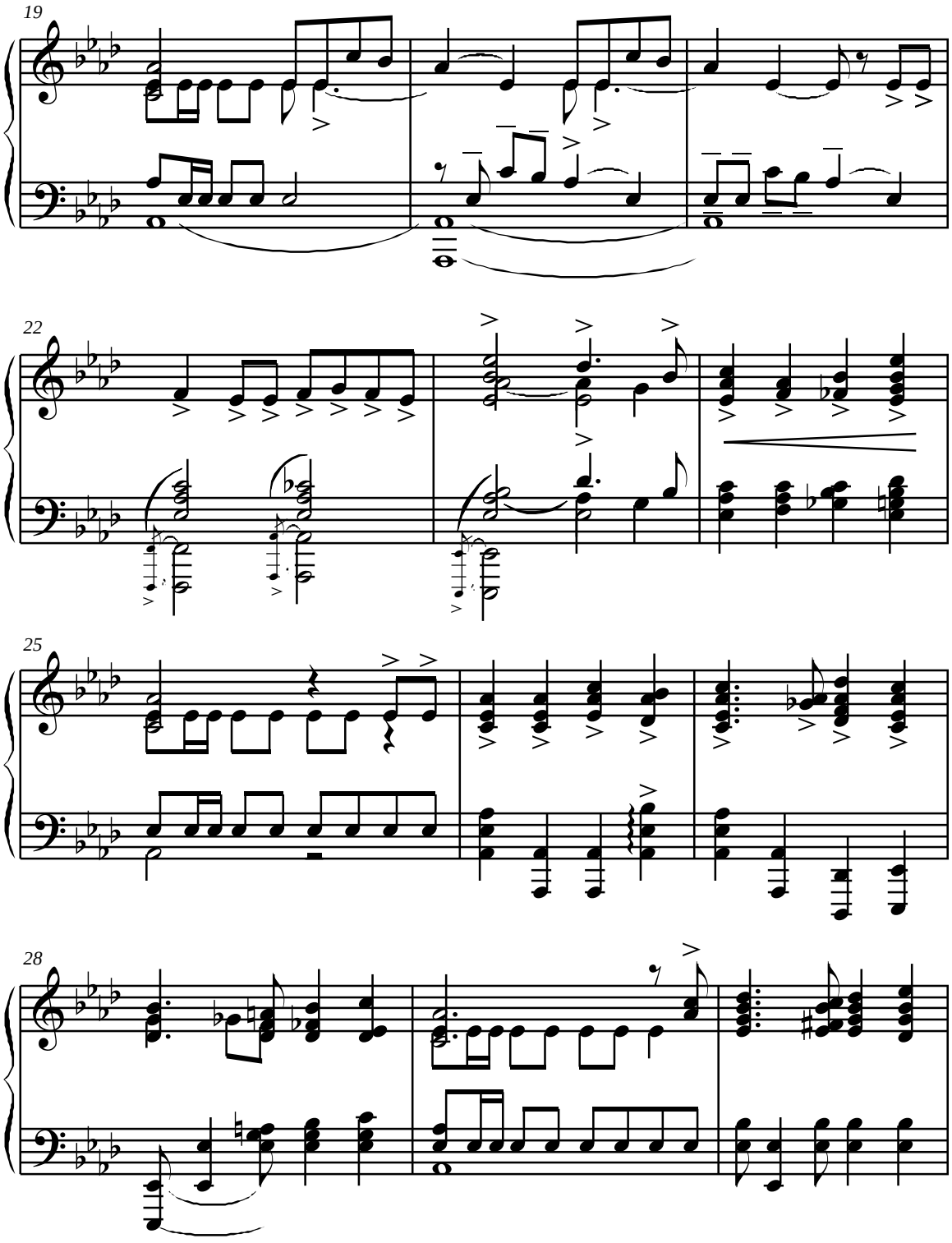


1) m. 4, F# instead of G in MMC. Same in m. 28

ANDA À RODA



ANDA À RODA



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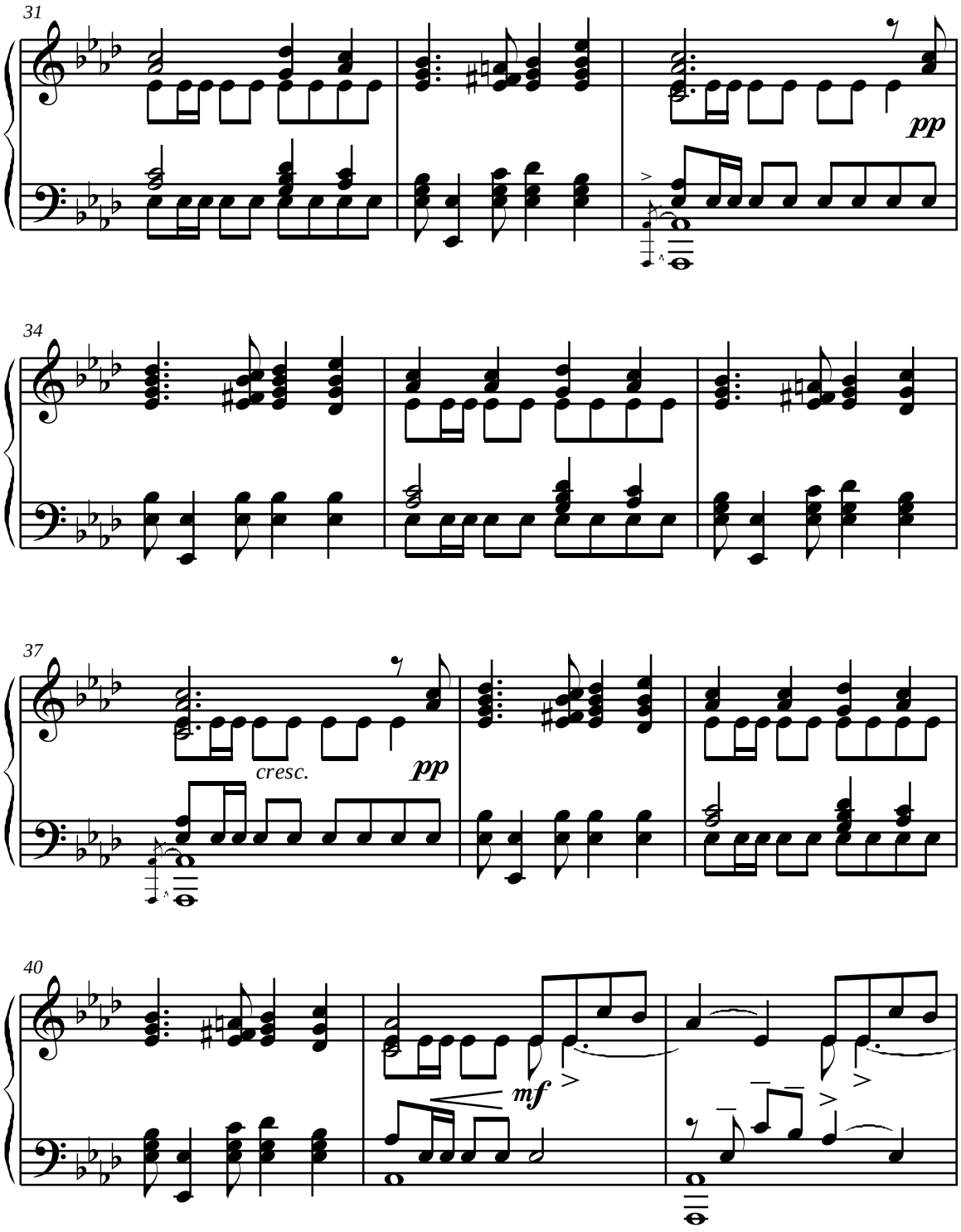
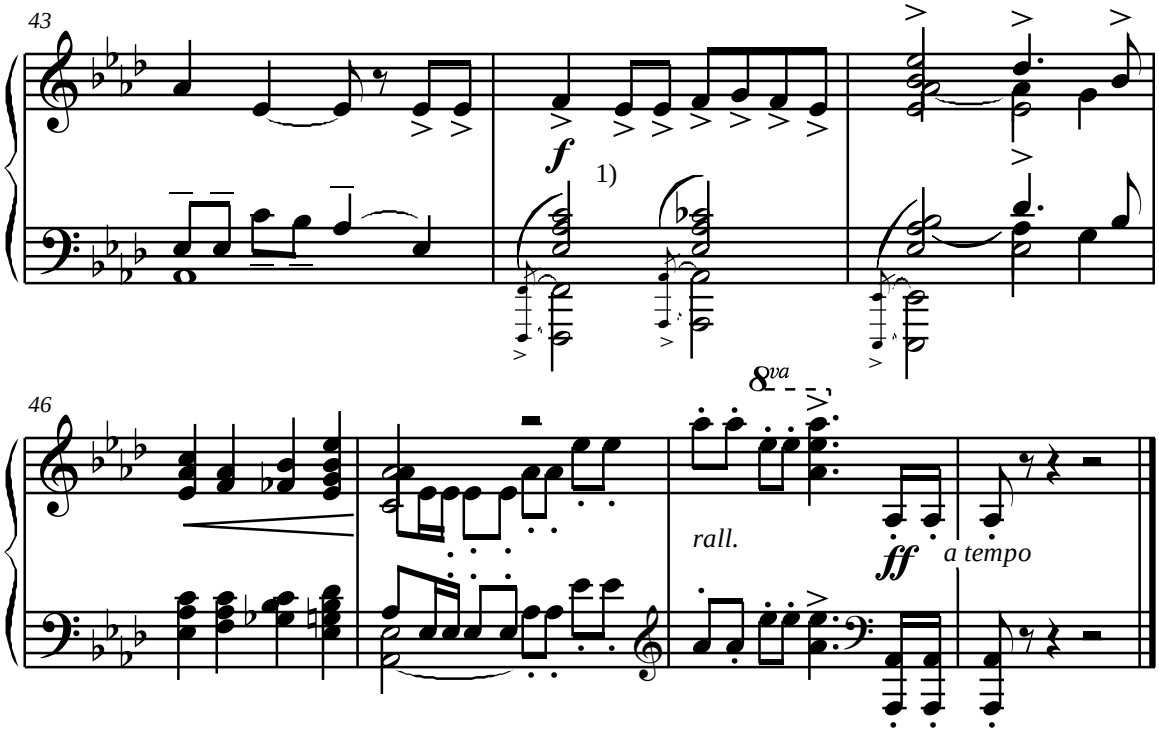


ANDA À RODA



1) m. 44, dynamic mark from MMC.

GUIA PRÁTICO FOR PIANO

ALBUM 8

HEITOR VILLA-LOBOS

O' LIMÃO

Album 8, No. 1

H. VILLA-LOBOS
Rio, 1932

O' Limão

Ó limão entrai na roda Oh! limão
Ele anda de mão em mão Oh! limão
Engana Mané João Oh! limão
Ele é um bobalhão Oh! limão.

Ele foi, ele veio, ele aqui não chegou,
lá no meio do caminho a princeza tomou.

Não se pode plantar roseira Oh! limão
Em lugar que tem ladeira Oh! limão
Não se pode morar perto Oh! limão
Dessa gente faladeira Oh! limão

Ele foi, etc...
Ah! Ah!

Oh Lemon

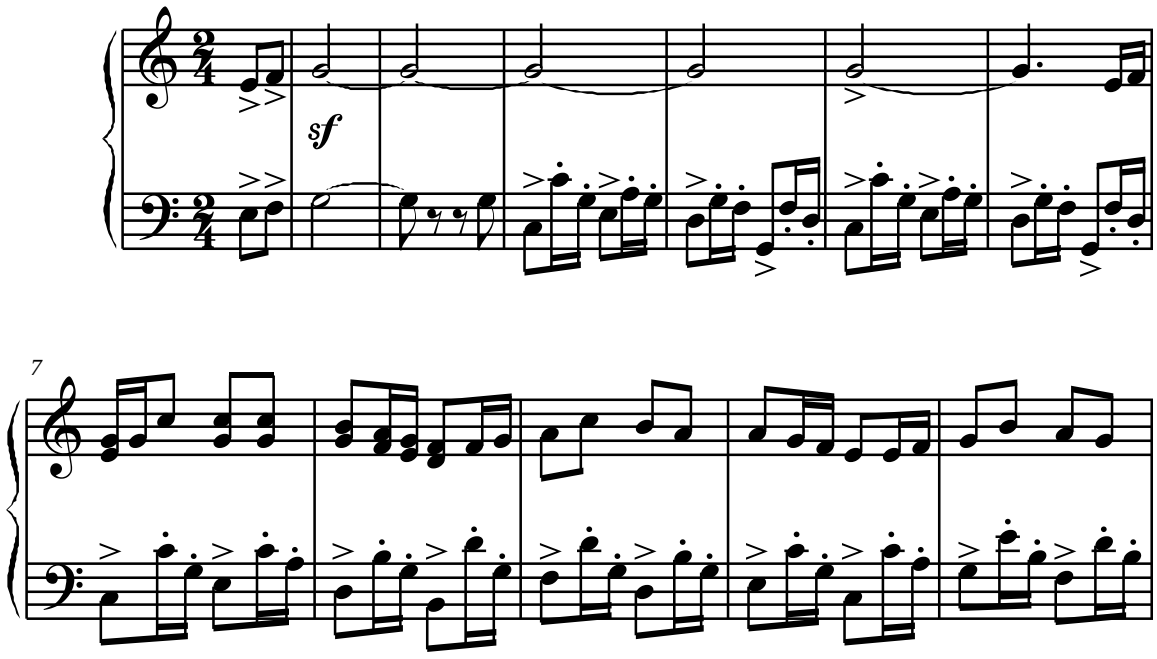
Oh lemon come in the circle Oh! lemon
He goes from hand to hand Oh! lemon
Cheat on Mané João Oh! lemon
He is a fool Oh! Lemon.

He went, he came, he did not show up here,
Half way the princess took him.

One cannot plant a rose tree Oh! lemon
In a hillside Oh! lemon
One cannot live near Oh! lemon
These slendering folks Oh! lemon

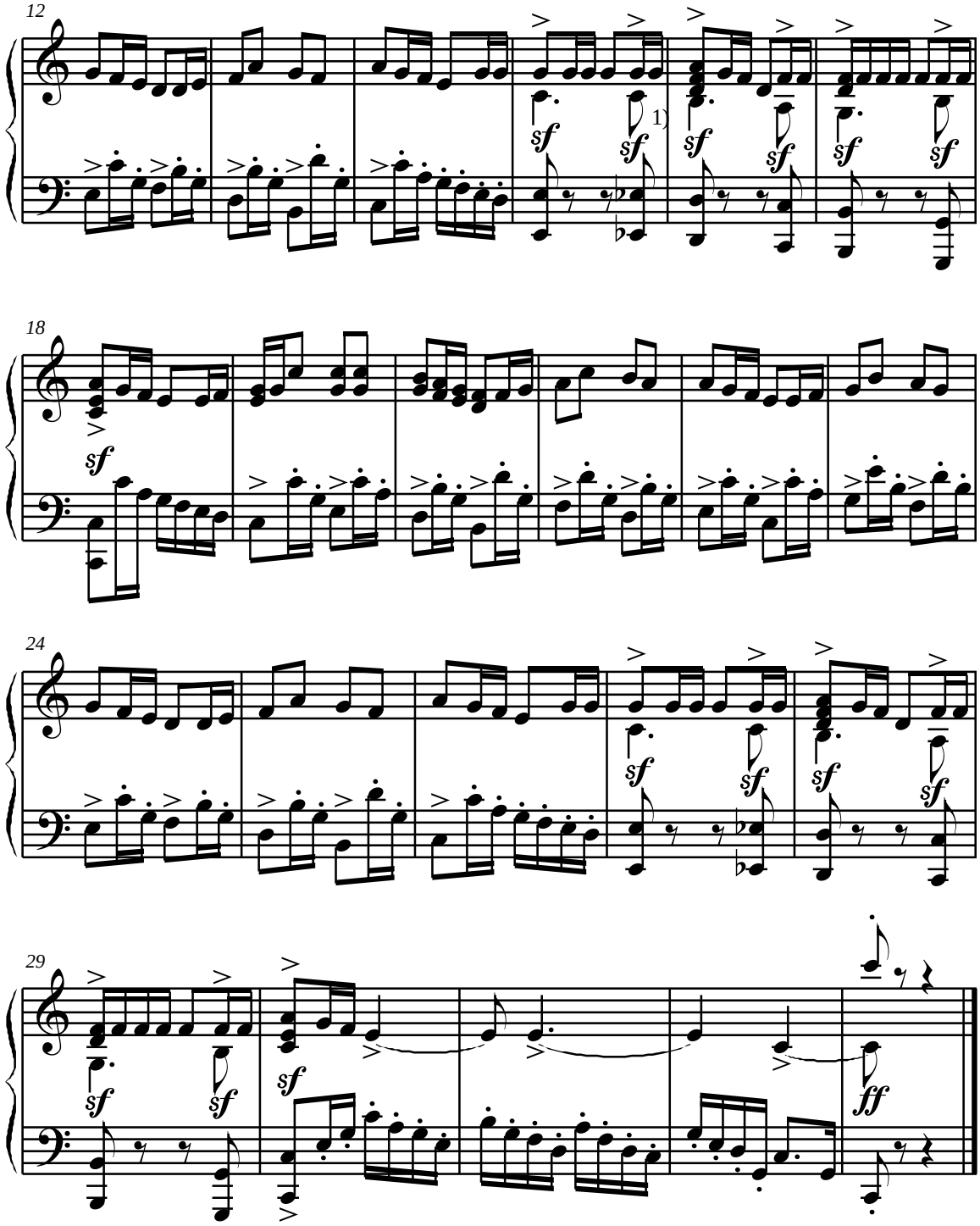
He went, etc...
Ah! Ah!

Allegro vivace ♩=120 1)



1) Tempo mark quarter note = 144 in CV.

O LIMAO



1) m. 15, accents in both voices of the right hand in CV in addition to *sf*.
CCM includes additionally accent in the left hand.

CARAMBOLA

Album 8, No. 2

H. VILLA-LOBOS
Rio, 1932

Carambola

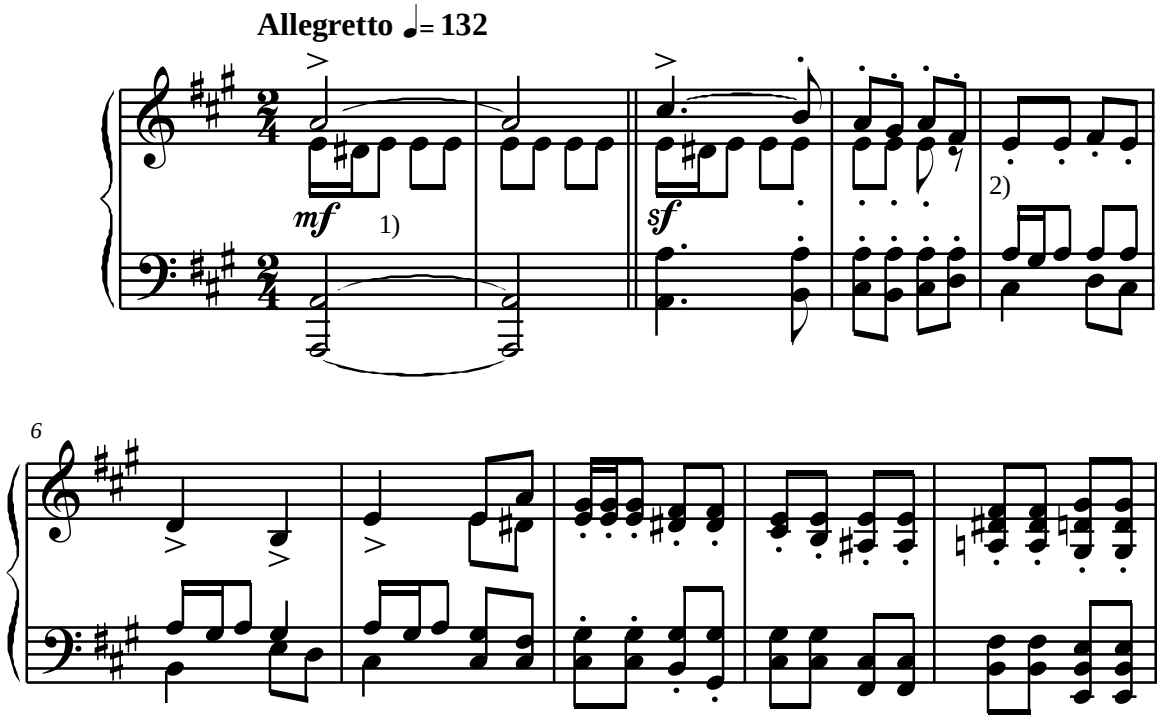
Eu tambem sou passageira
Venha me passar;
Si papai e mamai soubessem
Carambola virá já.

Ó F... passageira
Venha me passar;
Si mamãi e papai soubessem
Carambola virá já

Carambola

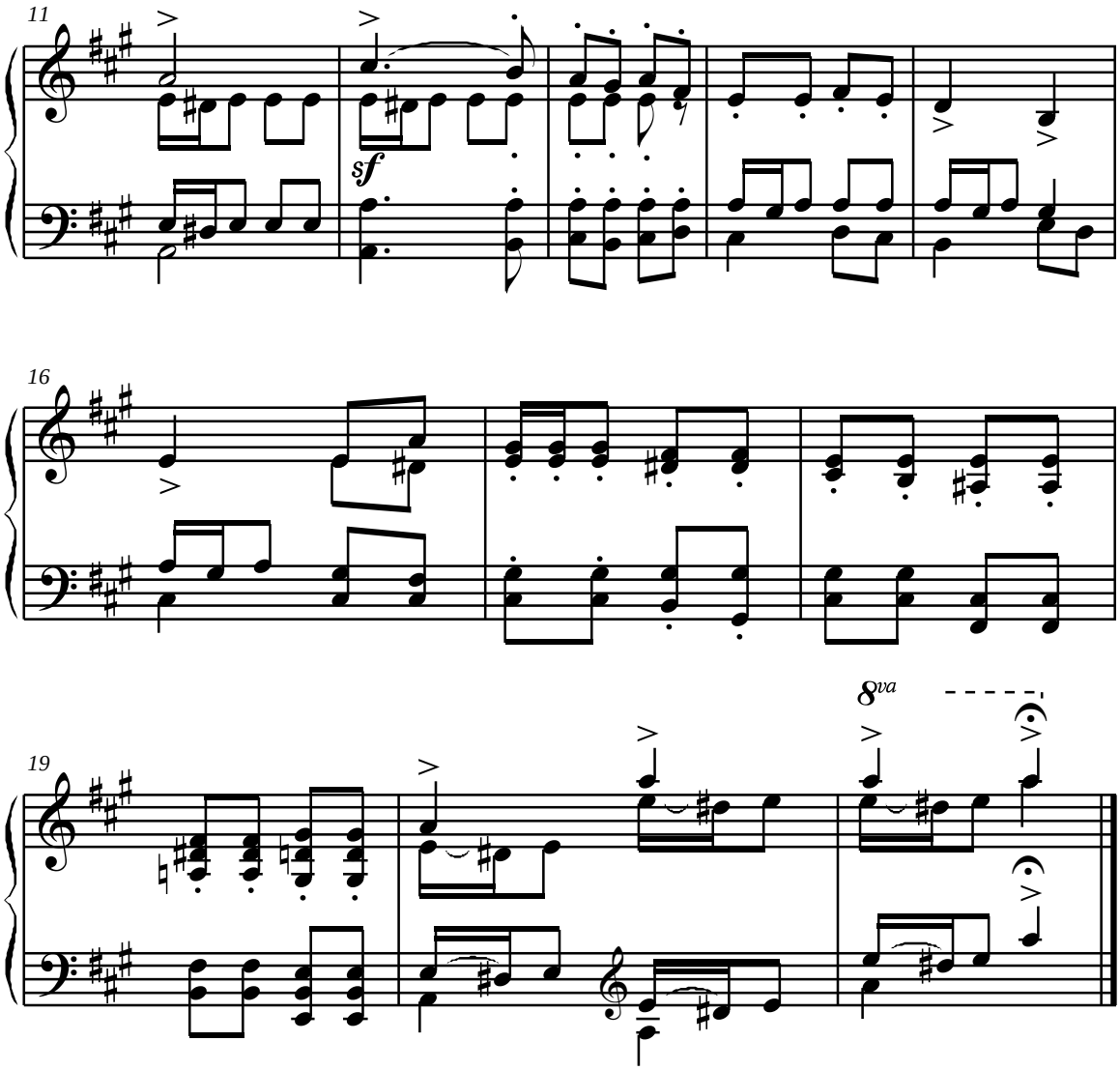
I am also passing by,
come and let me pass;
If daddy or mommy knew,
Carambola would come in a flash.

Oh, you who passes by,
come and let me pass.
If daddy or mommy knew,
Carambola would come in a flash.



1) m. 1, slur between 16th notes everytime this motive is presented in CMP (as in the end of the piece).
2) m. 5, staccatos in the left hand in m. 5, 9-10, 14, 18-19 in CMP.

CARAMBOLA



POBRE CÉGA

Album 8, No. 3

H. VILLA-LOBOS
Rio, 1932

Pobre Céga

Minha mãi acorde
De tanto dormir...
Venha vêr um cégo vida minha
Cantar e pedir.

Si ele canta e péde
Dá-lhe pão e vinho,
Mande o pobre cégo vida minha
Seguir seu caminho!

Não quero teu pão
Nem tambem teu vinho,
Quero só que Aninha (vida minha),
Me ensine o caminho.

Ainda mais Aninha,
Mais um bocadinho,
Eu sou pobre cégo (vida minha)
Não vejo o caminho.

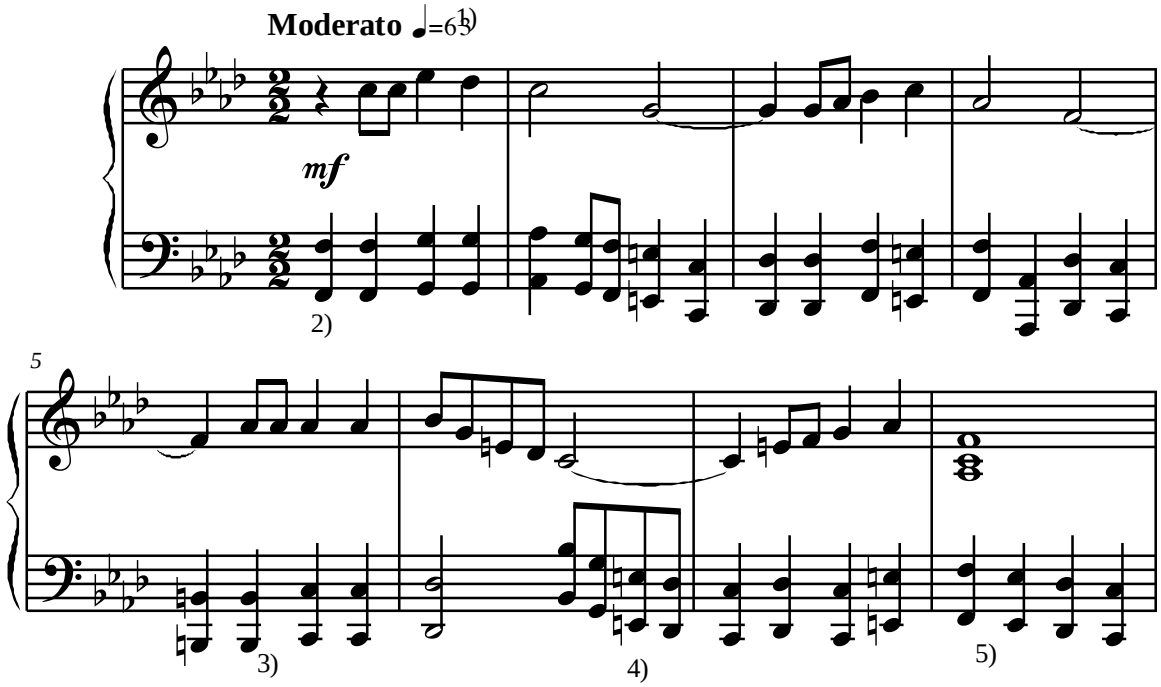
Poor Blind One

Mother, wake up
from so much sleep...
Come see a blind man, my life,
singing and begging.

If he sings and begs
give him bread and wine
Tell the blind man, my life,
to be on his way!

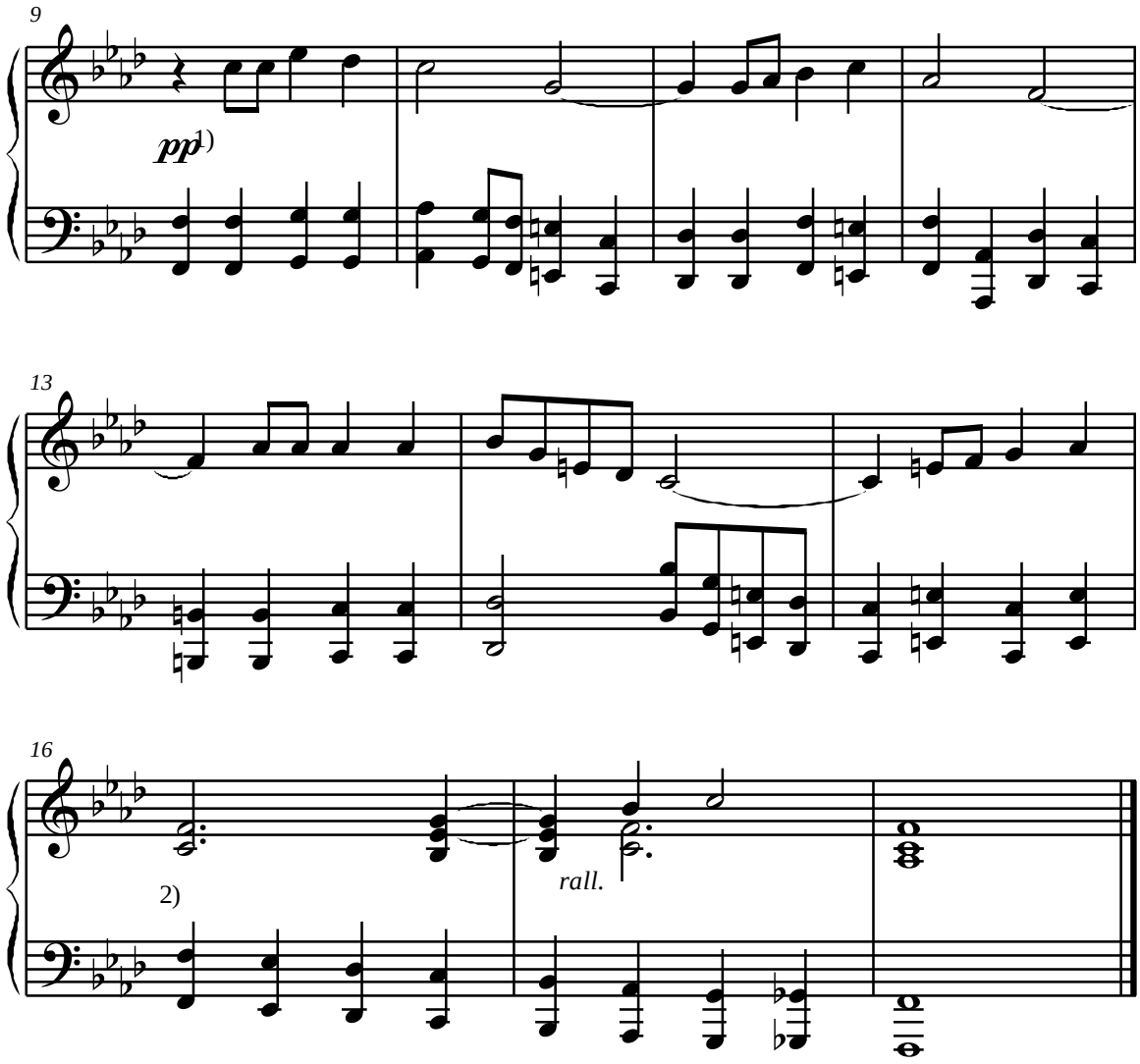
I do not want your bread
and not your wine either
I only ask that Aninha (my life)
show me the way.

A little more, Aninha,
A little more,
I am a poor blind man (my life)
I cannot see the way.



1) Tempo mark quarter note = 76 in CV.
2) m. 1, single notes in the lower part in CV.
3) m. 5, eight notes in CV.
4) m. 6, half note in C in CV.
5) m. 7, eight notes in CV.

POBRE CEGA



1) m. 9, dynamic marks only in CMP.
2) mm. 16-17 written only in CMP.

PAI FRANCISCO

Album 8, No. 4

H. VILLA-LOBOS
Rio, 1932

Pai Francisco

Pai Francisco entra na roda,
Tocando seu violão,
Dararão! dão! dão! dão!...

Vem de lá Seu delegado,
E pai Francisco vai p'ra prisão!

Como ele vem todo requebrado,
Parece um bonéco desengonçado!

Bis

Father Francisco

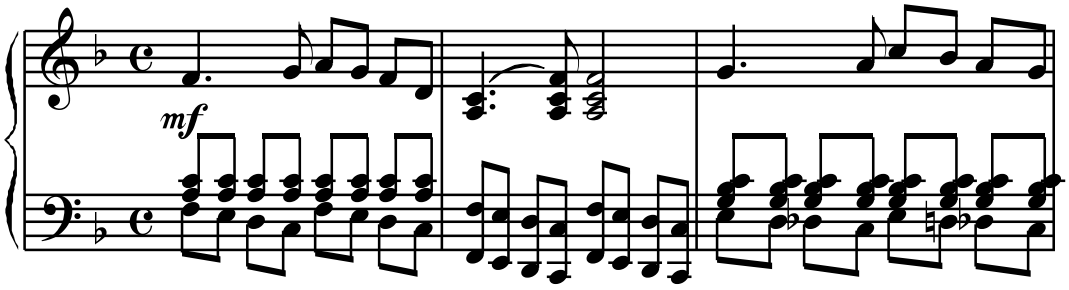
Father Francisco come in the circle
playing your guitar,
Dararão! dão! dão! dão!...

Here come Mister police officer,
and Father Francisco goes to prison!

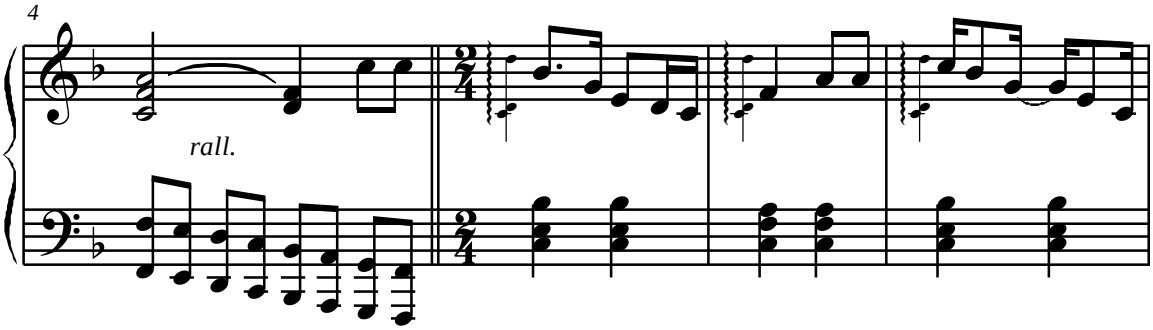
How he walks swaying,
like a clumsy doll

Bis

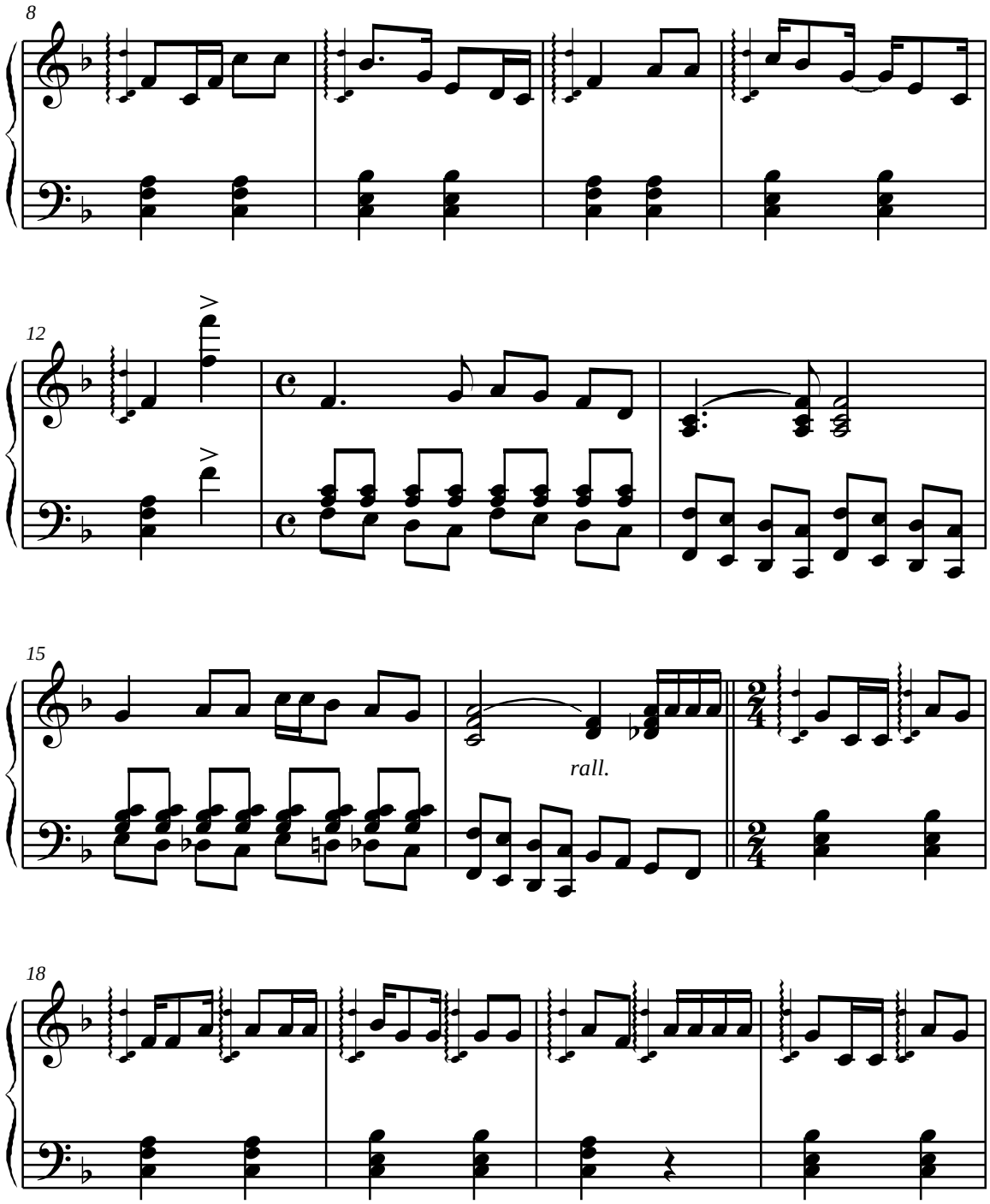
Tempo de Marcha de Rancho ♩=120



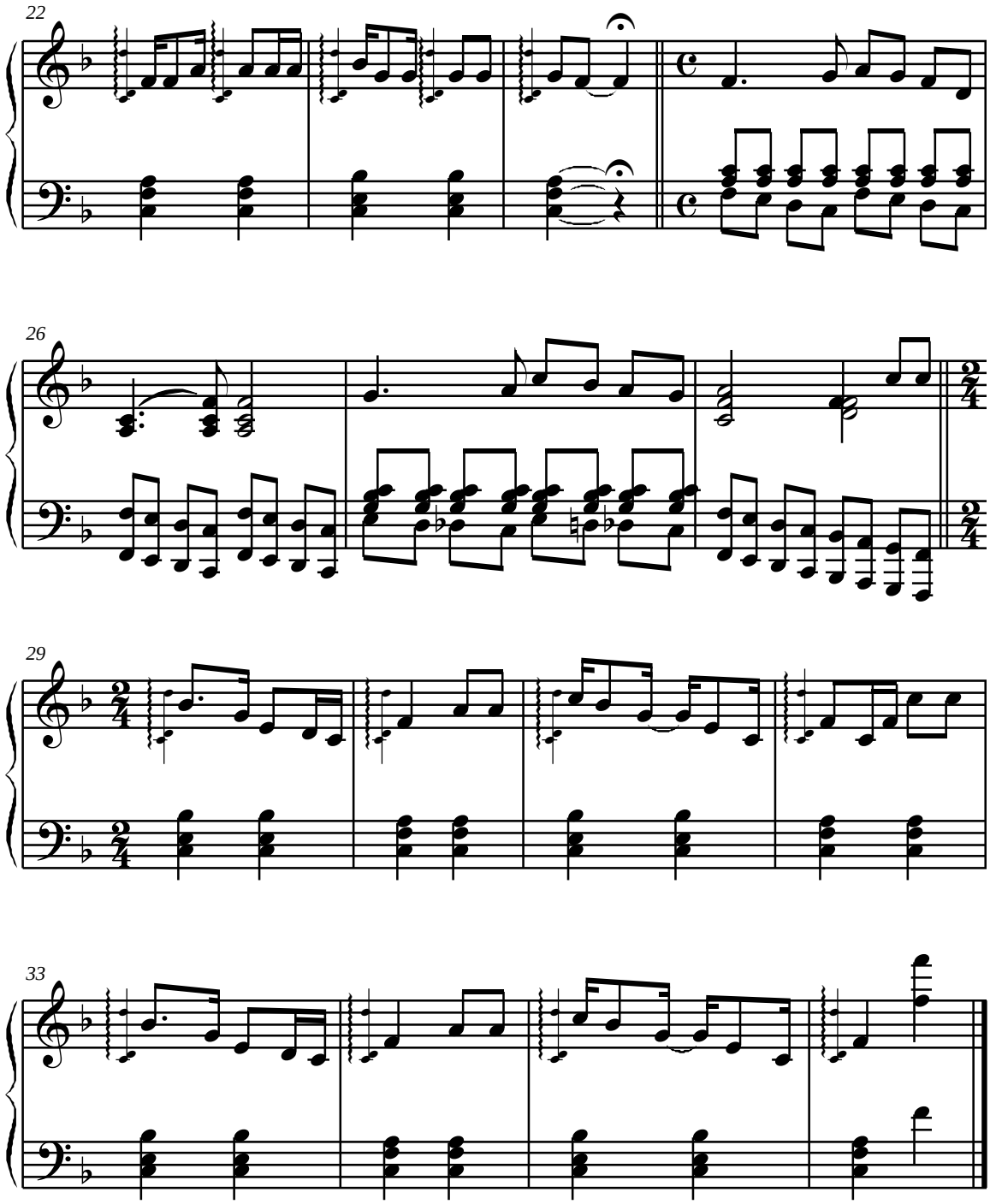
Poco più mosso



PAI FRANCISCO



PAI FRANCISCO



XO! PASSARINHO!

Album 8, No. 5

H. VILLA-LOBOS
Rio, 1932

Xô! Passarinho

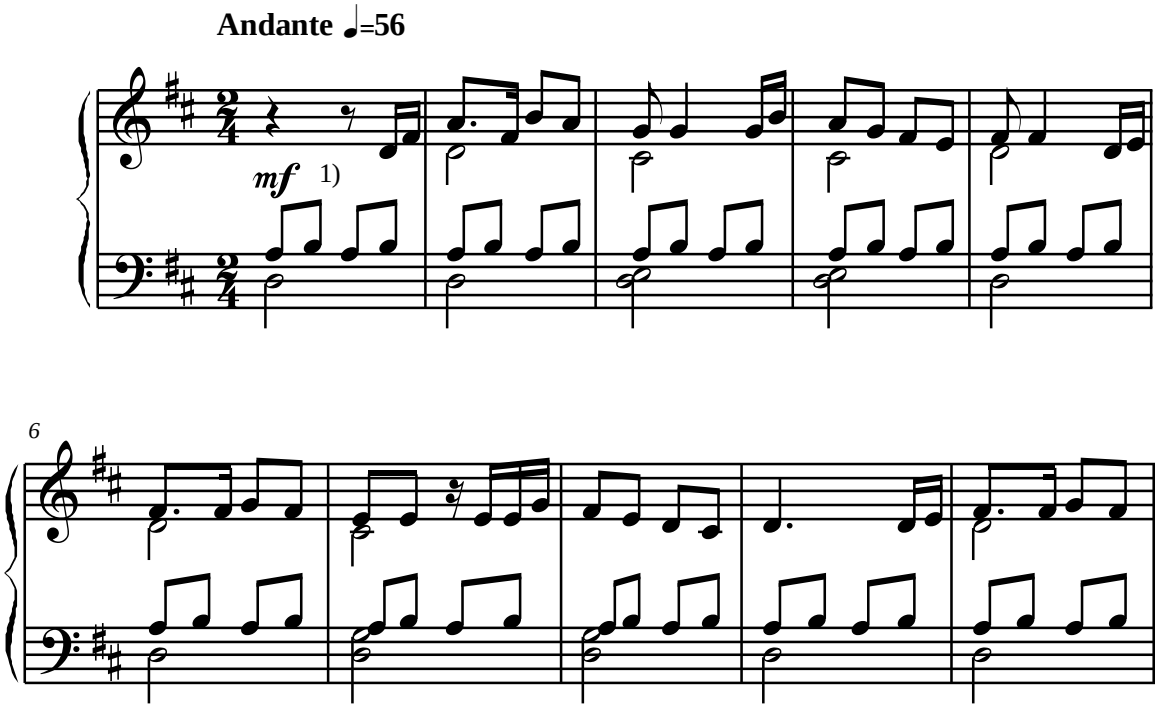
Oh! muleque de meu pai
Não me corte os meus cabellos
Que meu pai me penteava;
Minha madrasta os enterrou
Pelos figos da figueira
Que o passarinho comeu.

Xô!... passarinho (recitado)

Shoo! Little Bird

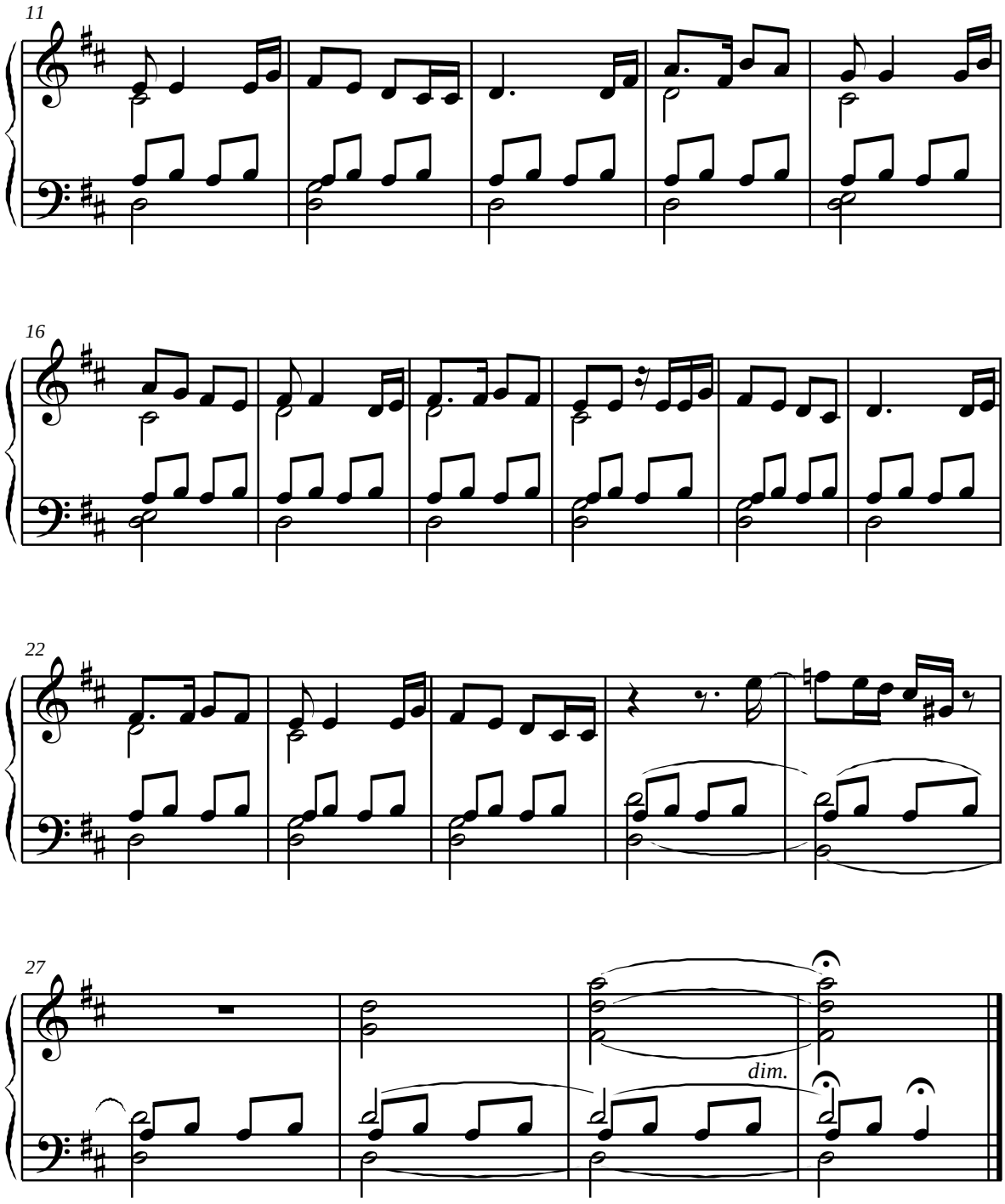
Oh! servant of my father
do not cut my hair
which my father used to comb;
My stepmother buried them
because of the figs of the fig tree
that the little bird ate.

Shoo!... little bird (recited)



1) m. 1, dynamic mark from CMP.

XO! PASSARINHO!

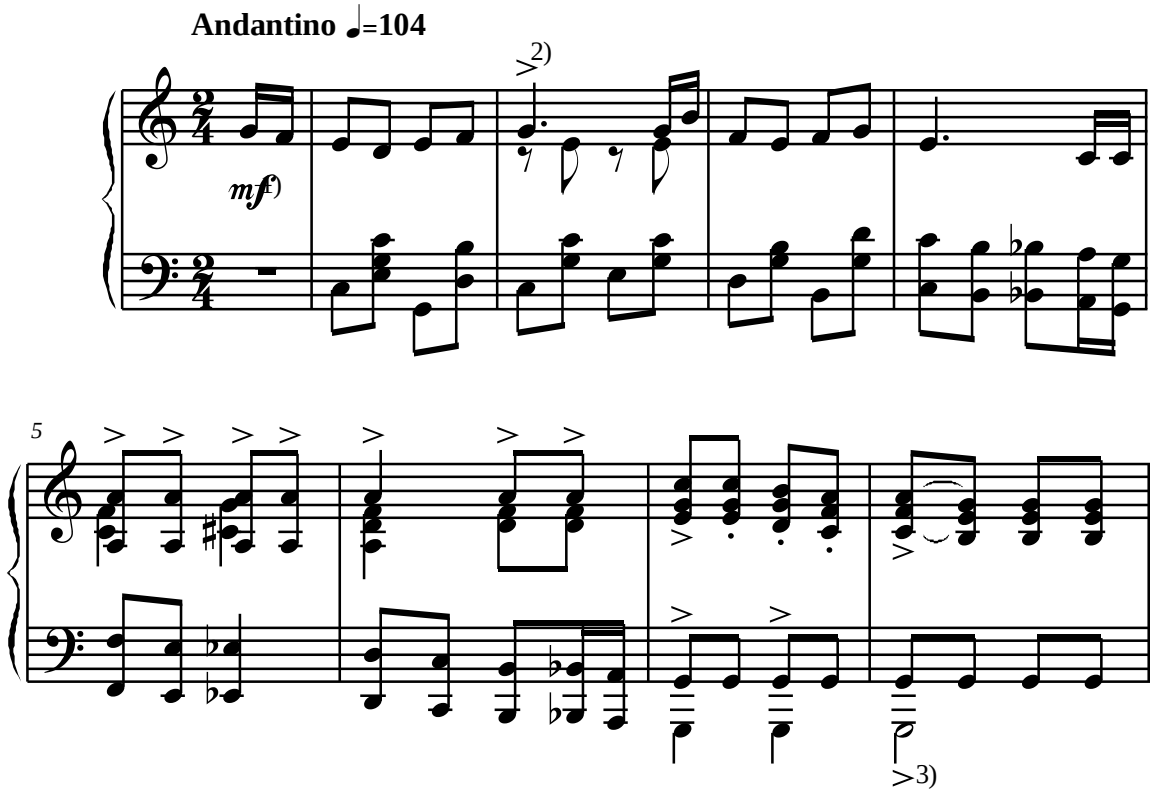


SINH' ANINHA

Album 8, No. 6

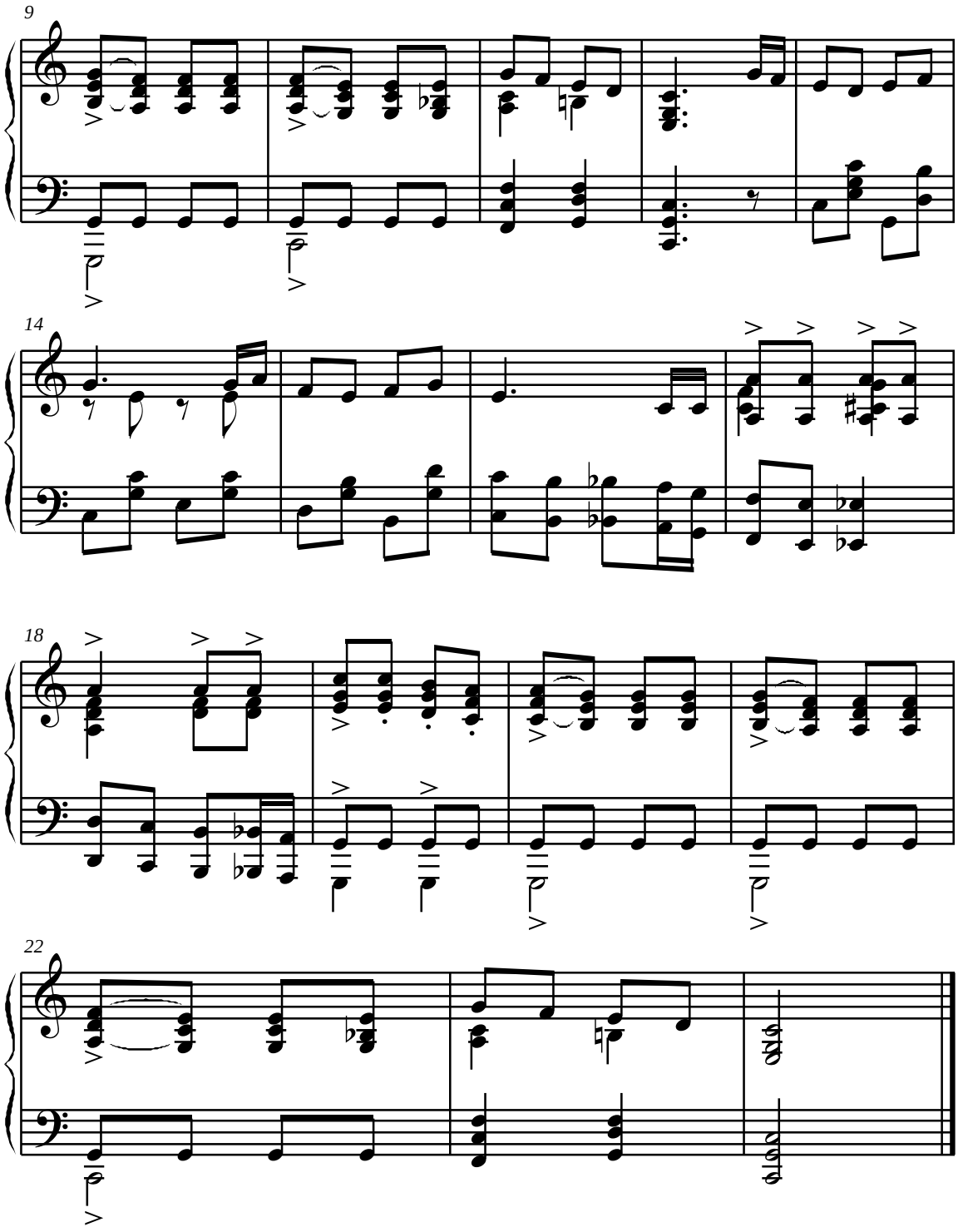
H. VILLA-LOBOS
Rio, 1932

Sinh'Aninha	**Miss Aninha**
Sinh'Aninha diz que tem	Miss Aninha says she has
Sete saias de balão,	seven balloon skirts
É mentira ela não tem	it is a lie, she doesn't have
Nem dez reis para sabão!...	not even ten nickels for soap!...
Ah! Ah! Ah!...	Ah! Ah! Ah!...
Ah! Ah! Ah!...	Ah! Ah! Ah!...
Nem dez reis para sabão.	Not even ten nickels for soap.
Bis	Bis



1) m. 1, dynamic mark from CMP.
2) m. 2, accent mark from CV.
3) m. 8, accents in the bass part from CV.

SINH' ANINHA



VESTIDINHO BRANCO

Album 8, No. 7

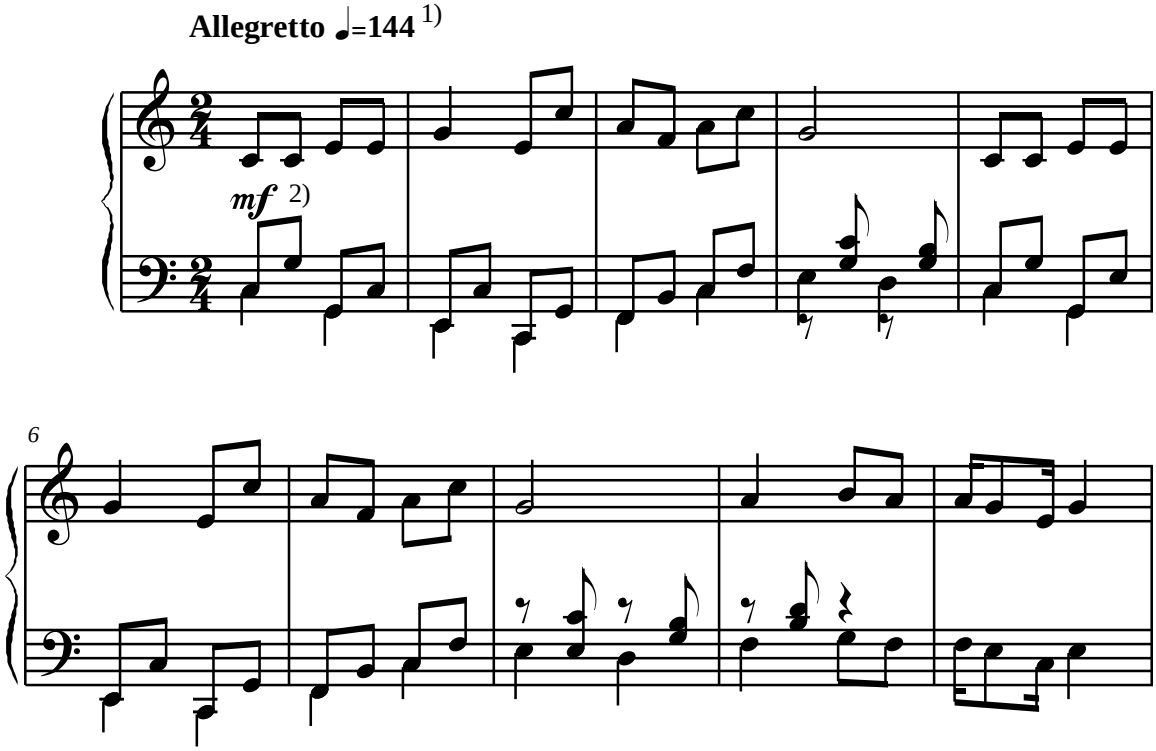
H. VILLA-LOBOS
Rio, 1932

Vestidinho Branco

Vestidinho branco em todos assenta bem.
Bis
Só na Fulana ó maninha,
Mais do que ninguem.
Bis
Mais do que ninguem
Por dentro e por fóra
Bis
Para o ano se Deus quiser oh! nenem!
A Fulana estará casada
Bis
Estará casada e bem casadinha
Bis
Com o maridinho ao lado oh! nenem!
Na sua casinha
Bis

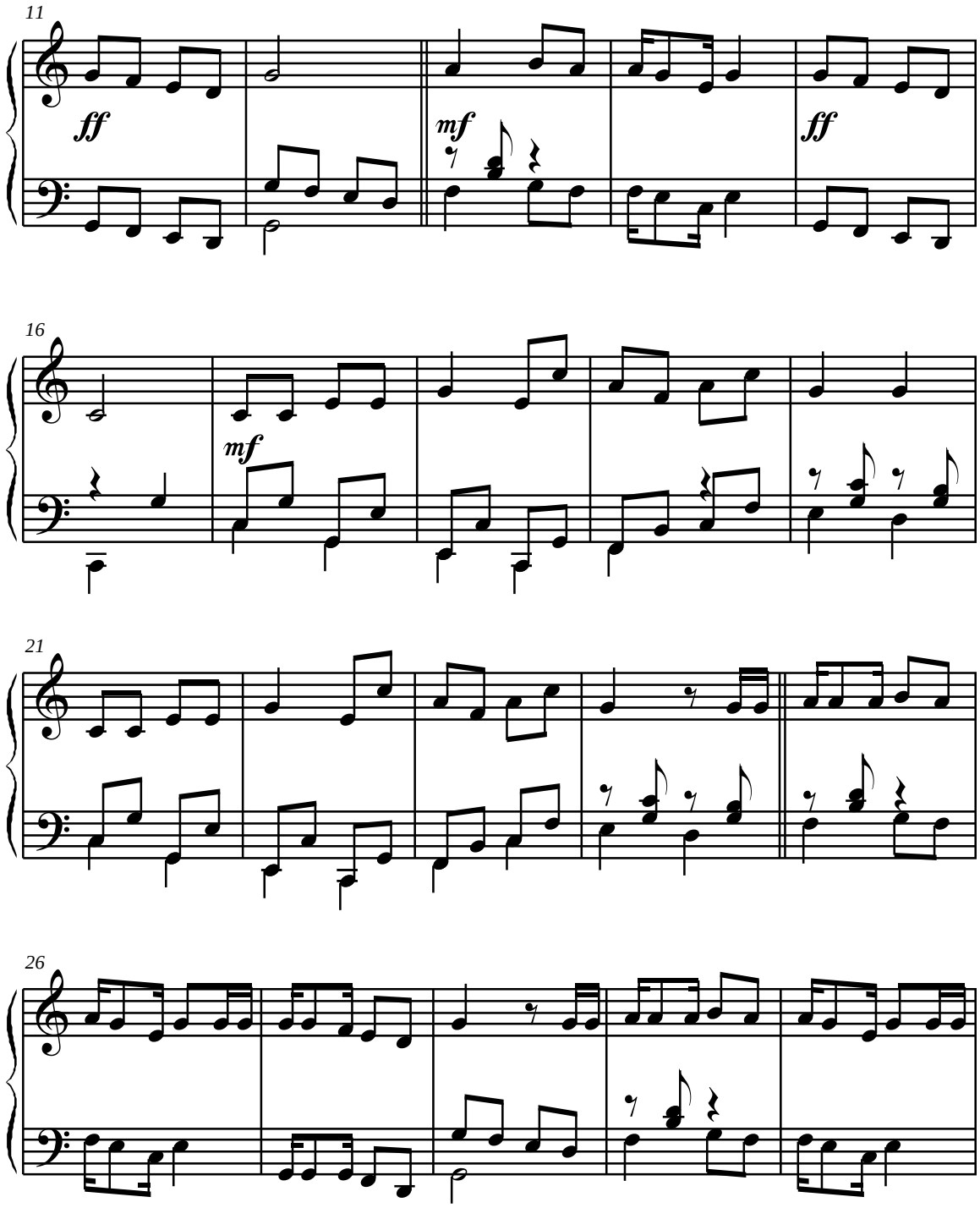
Little White Dress

Little white dress suits everyone.
Bis
Only in So and so, oh little sister,
more than anyone else.
Bis
More than anyone else
from inside and outside
Bis
For this year, God willing, oh! little one!
So and so will be married
Bis
Will be married and very well married
Bis
With her little husband by her side, oh! little one!
In her little home
Bis

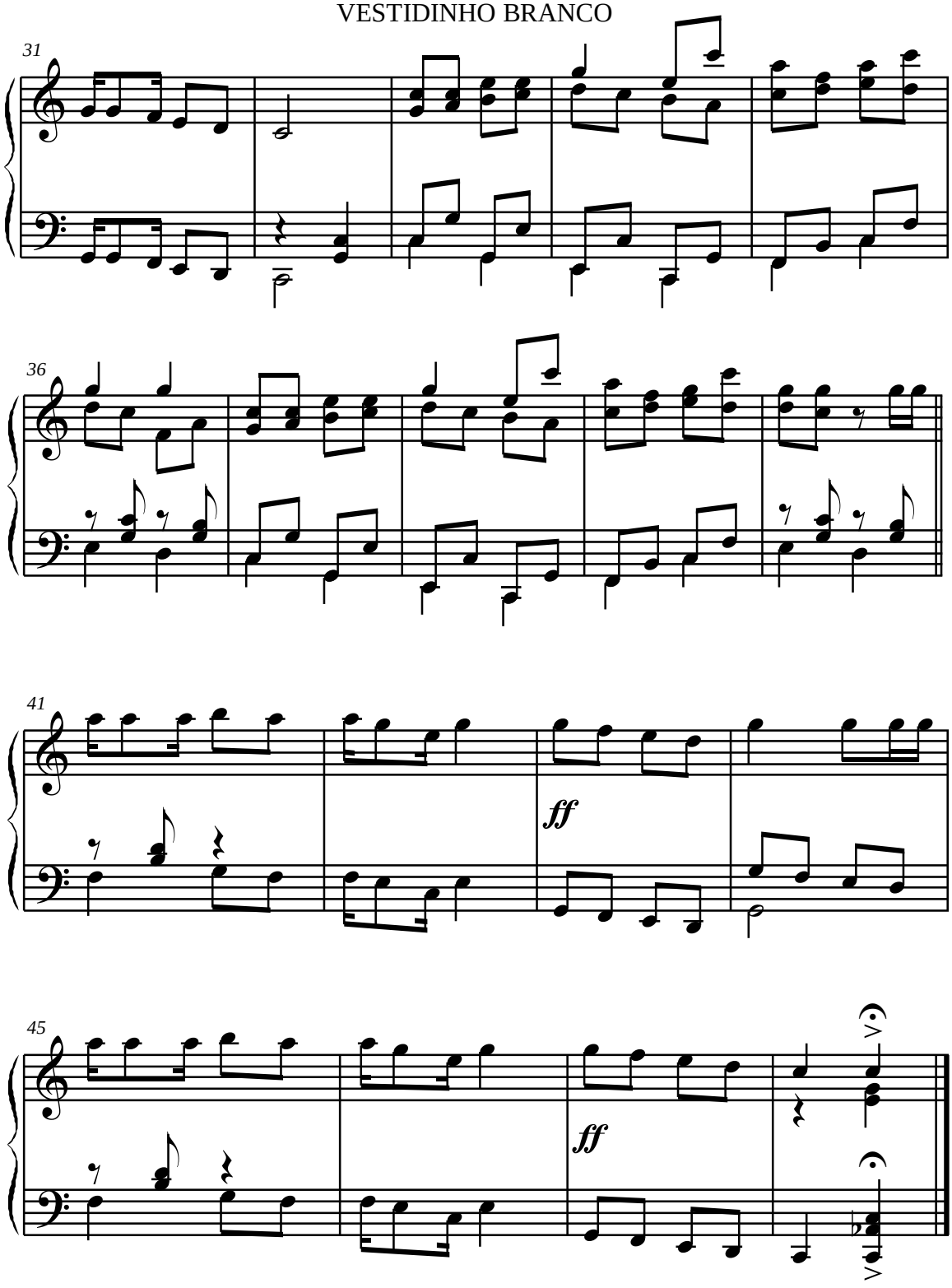


1) Tempo mark Molto allegro in CMP.
2) m. 1, all dynamic marks from CMP, except m. 11.

VESTIDINHO BRANCO



VESTIDINHO BRANCO



GUIA PRÁTICO FOR PIANO

ALBUM 9

HEITOR VILLA-LOBOS

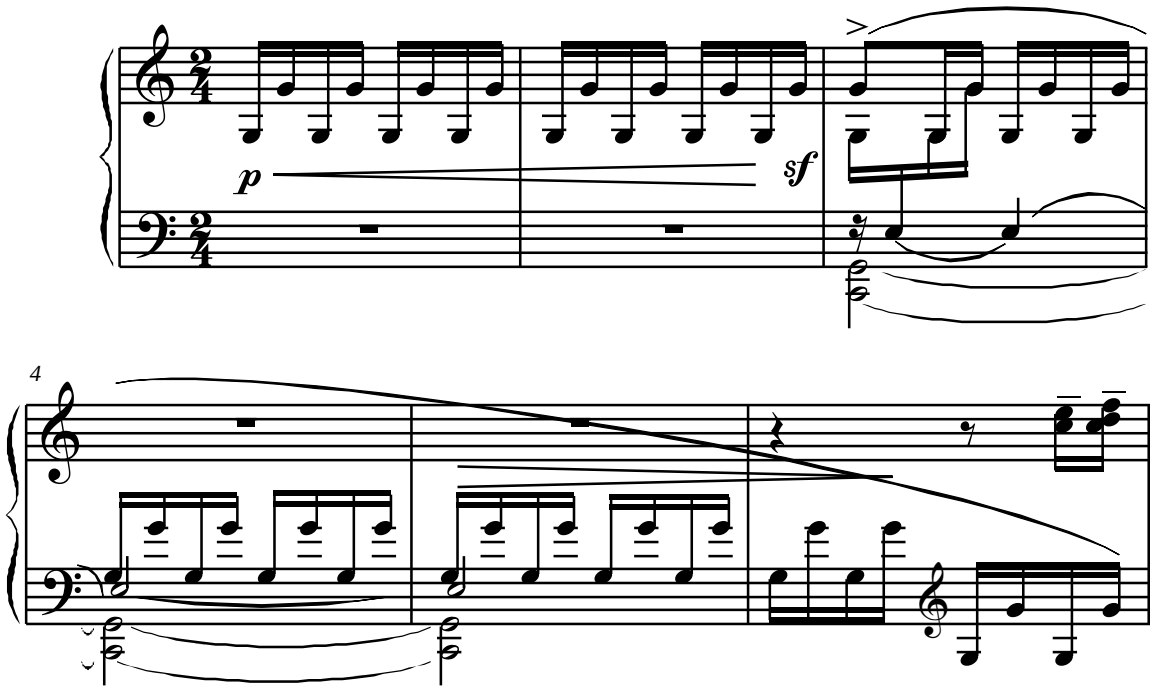
LARANJEIRA PEQUENINA

Album 9, No. 1

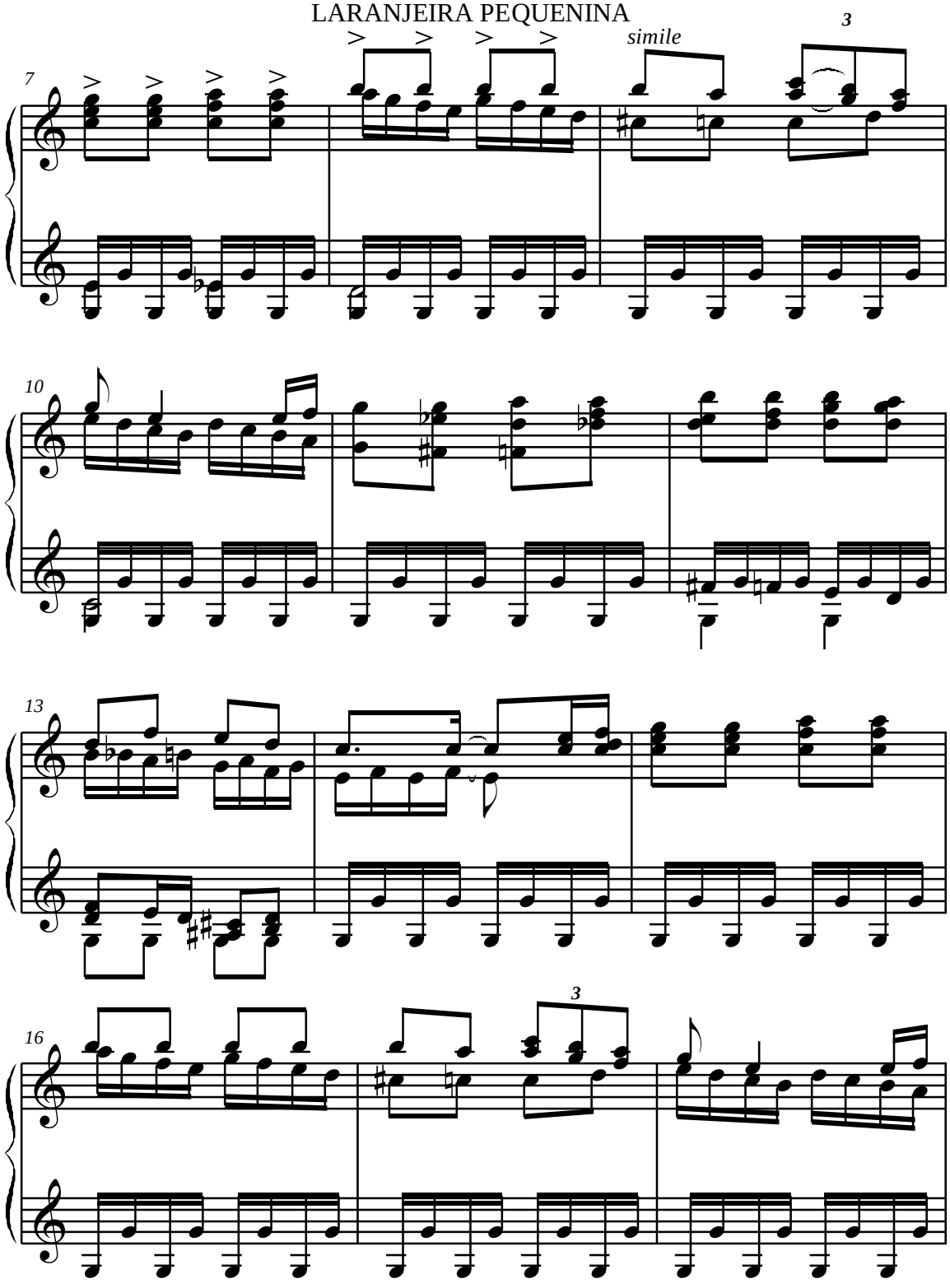
H. VILLA-LOBOS
Rio, 1932

Laranjeira Pequenina	**Small Orange Tree**
Laranjeira pequenina	Small orange tree
Carregadinha de flores	loaded with flowers
Eu tambem sou pequenina	I am also small
Carregadinha de amores...	but loaded with love...
Eu plantei o roxo n'agua,	I planted the violet in the water
O azul na beiradinha,	the blue in the margin,
Quem quizer casar commigo	whoever wants to marry me
Mande carta e mais cartinha	send a letter, even a small one.

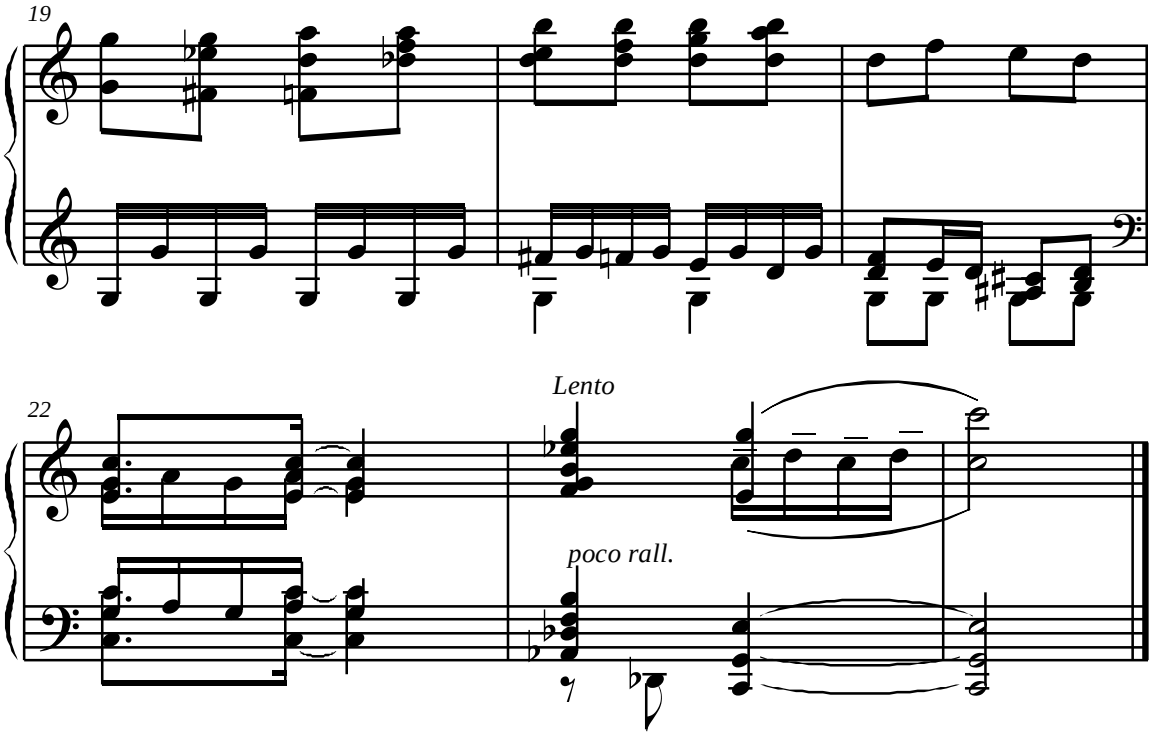
Allegretto quasi allegro (♩=116)



LARANJEIRA PEQUENINA



LARANJEIRA PEQUENINA

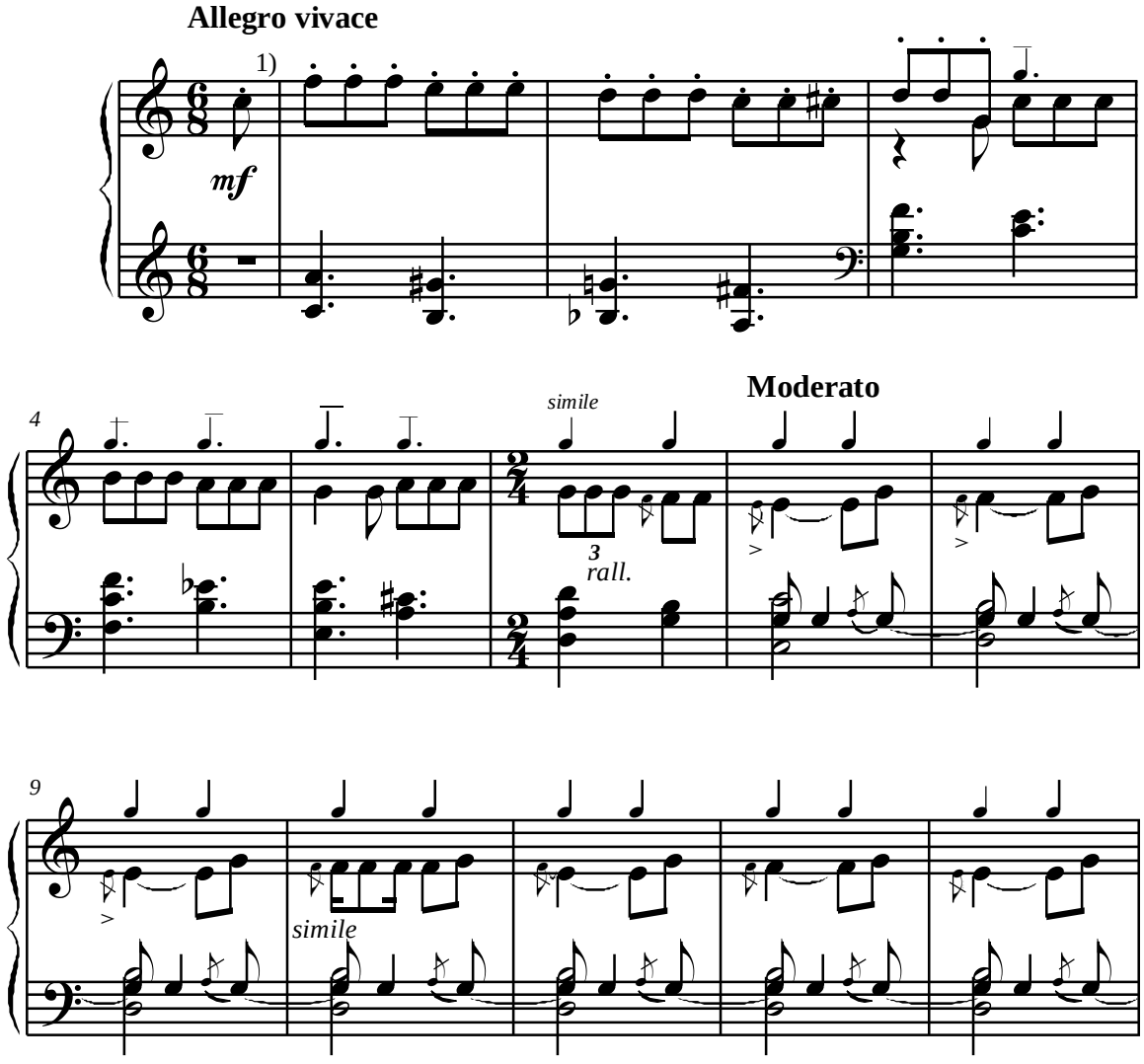


POMBINHA, ROLINHA

Album 9, No. 2

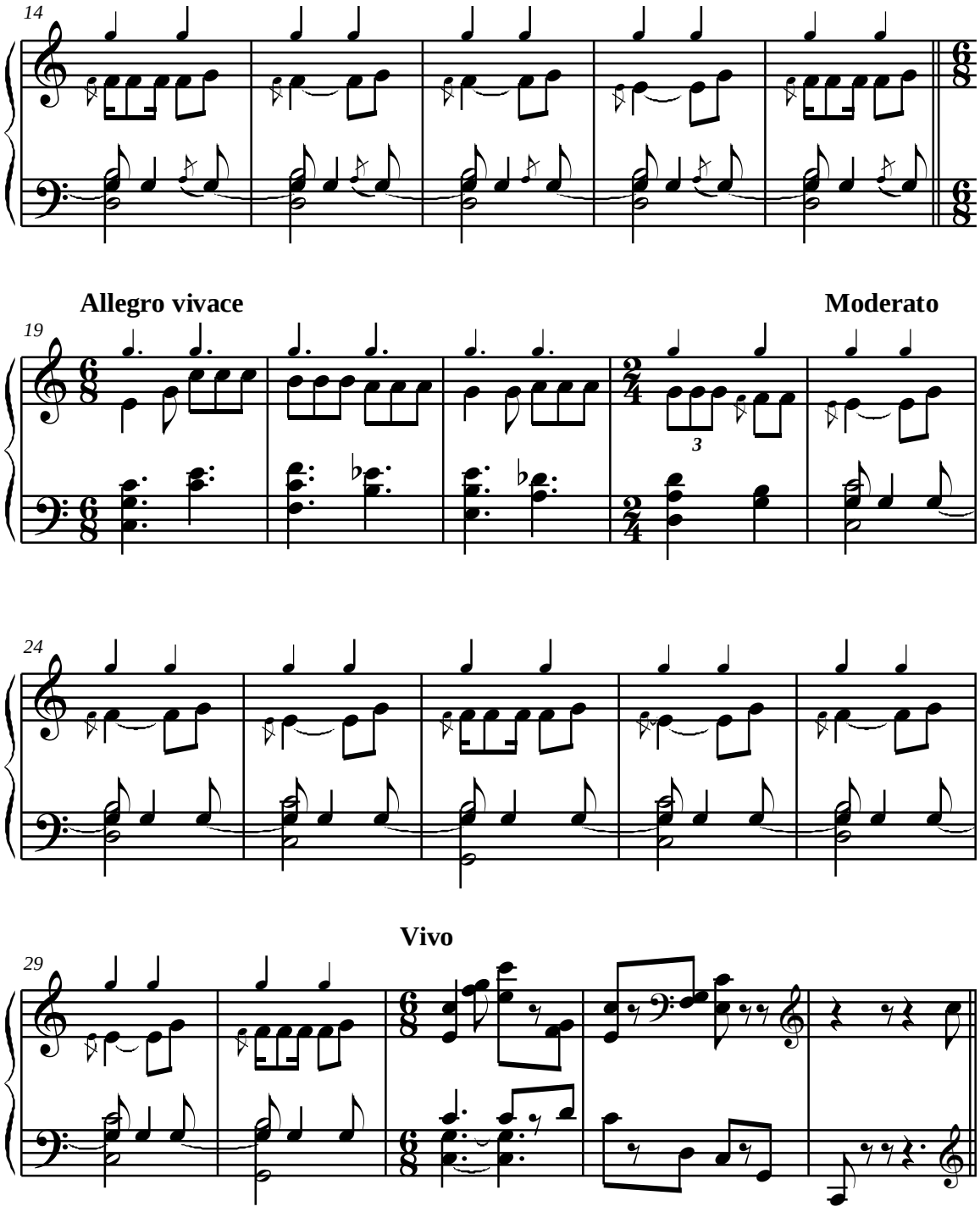
H. VILLA-LOBOS
Rio, 1932

Pombinha, Rolinha **(Brinquedo de roda)**	**Little Dove, Little Pigeon** **(Round Song)**
Pombinha, rolinha Passou por aqui, Comendo, bebendo, Fazendo assim... Assim... assim... Assim, outra vez Assim! Bis	Little dove, little pigeon came through here, eating, drinking, doing like that... like that... like that... like that, and again like that! Bis

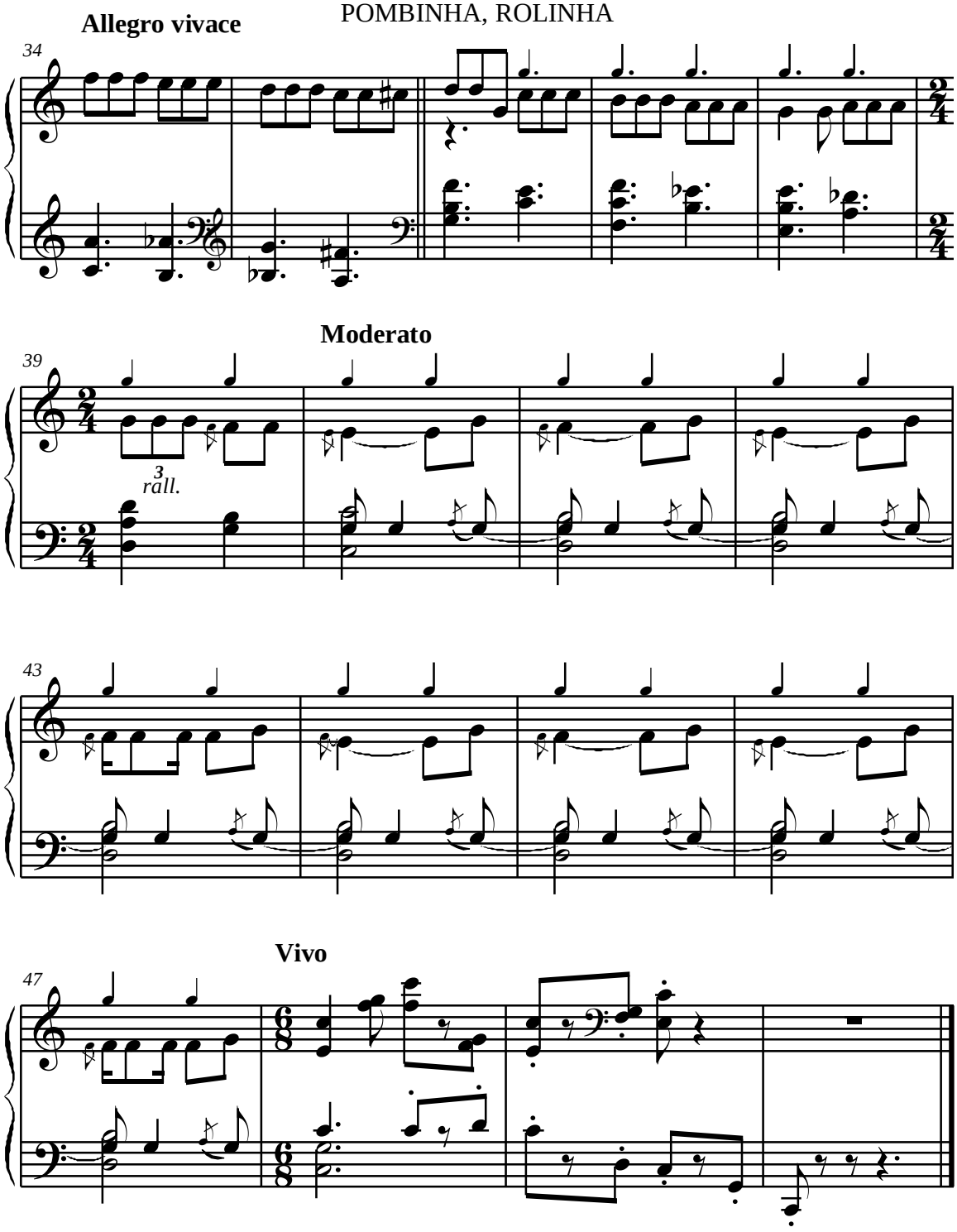


1) m. 1, sttacato from CV.

POMBINHA, ROLINHA



POMBINHA, ROLINHA



O CIRANDA, O CIRANDINHA

Album 9, No. 3

H. VILLA-LOBOS
Rio, 1932

Ó ciranda, Ó cirandinha

Ó Ciranda, ó Cirandinha,
Vamos todos cirandar;
Uma volta, meia volta,
Volta e meia vamos dar.

Ó Ciranda, ó Cirandinha,
Vamos todos cirandar;
Vamos ver a D. Luiza
Que já está para casar

O anel que tu me deste,
Era vidro se quebrou;
O amor que tu me tinhas
Era pouco e se acabou.

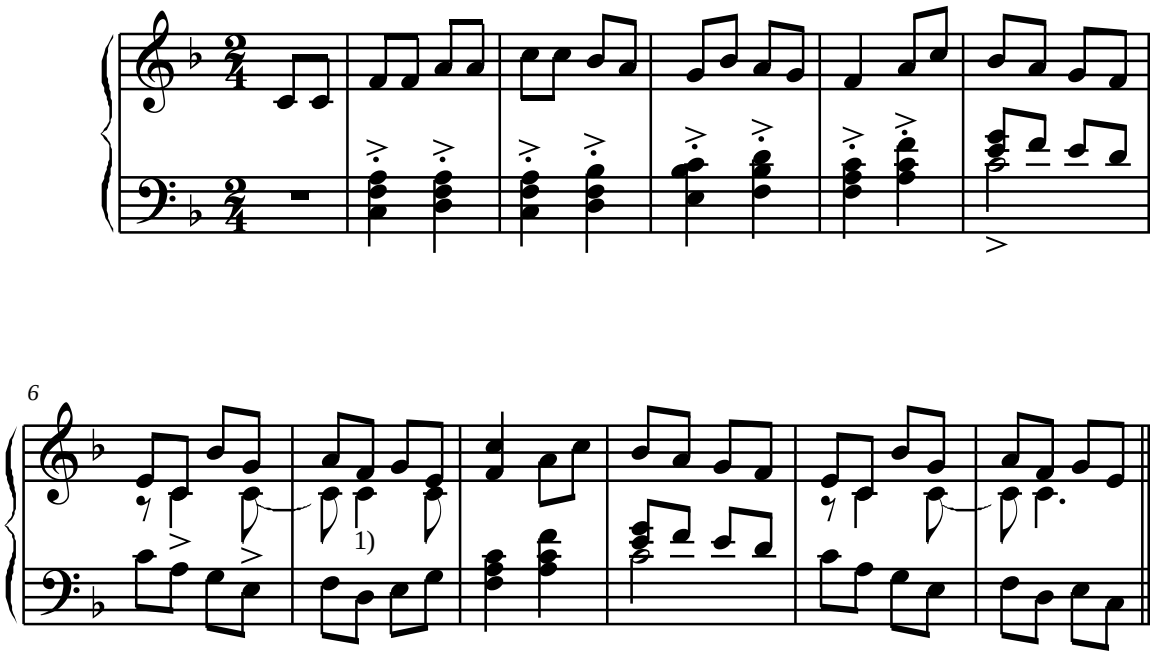
Oh ciranda, Oh cirandinha
(ring-around-a-rosy)

Oh Ciranda, oh Cirandinha,
let us all dance the ciranda;
One round, half a round,
let's round one and a half times.

Oh Ciranda, oh Cirandinha,
let us all dance the ciranda;
Let's go see Ms. Luiza
who is about to get married.

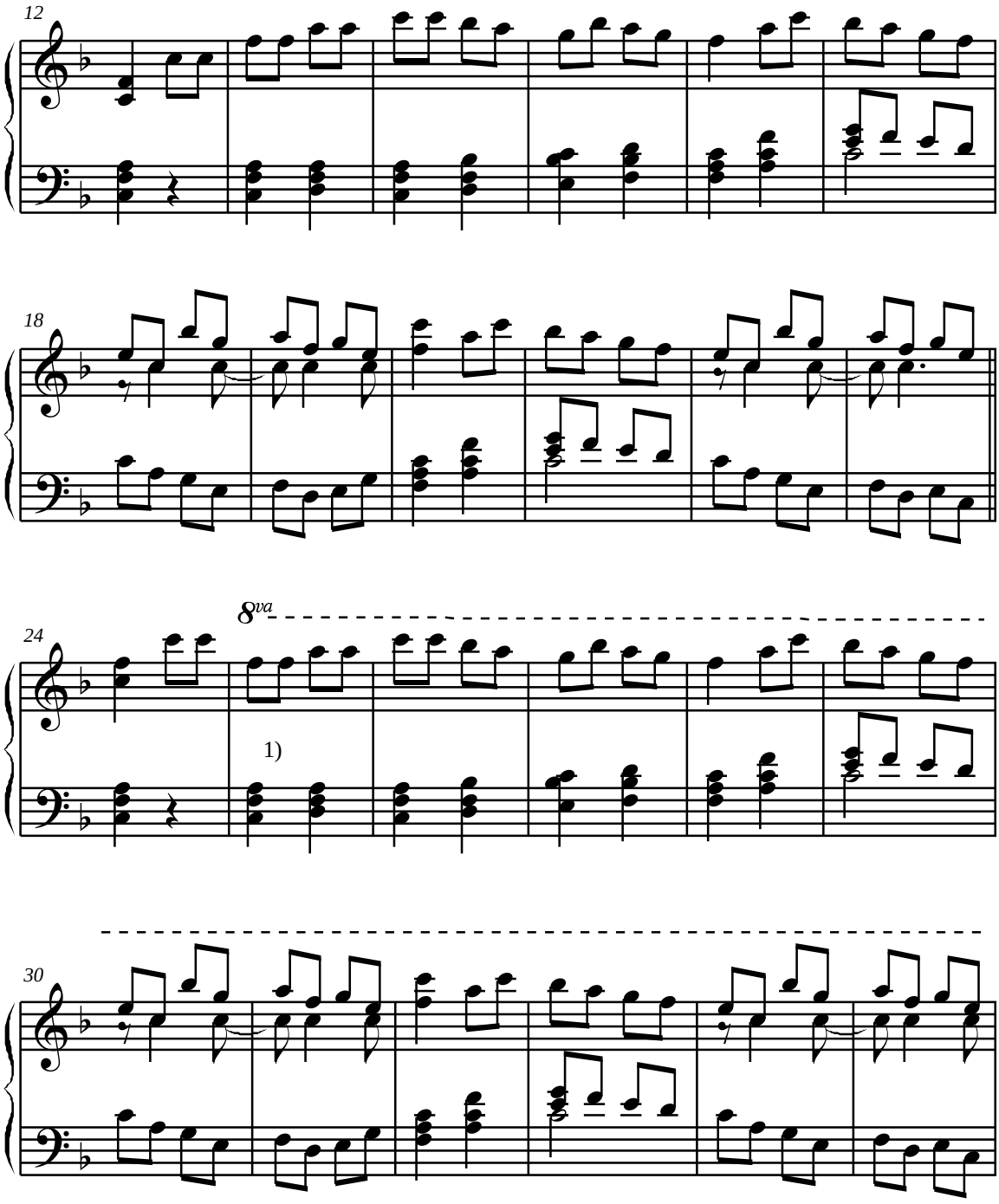
The ring that you gave me,
was glass, and broke;
The love you had for me
was little and came to an end

Andantino



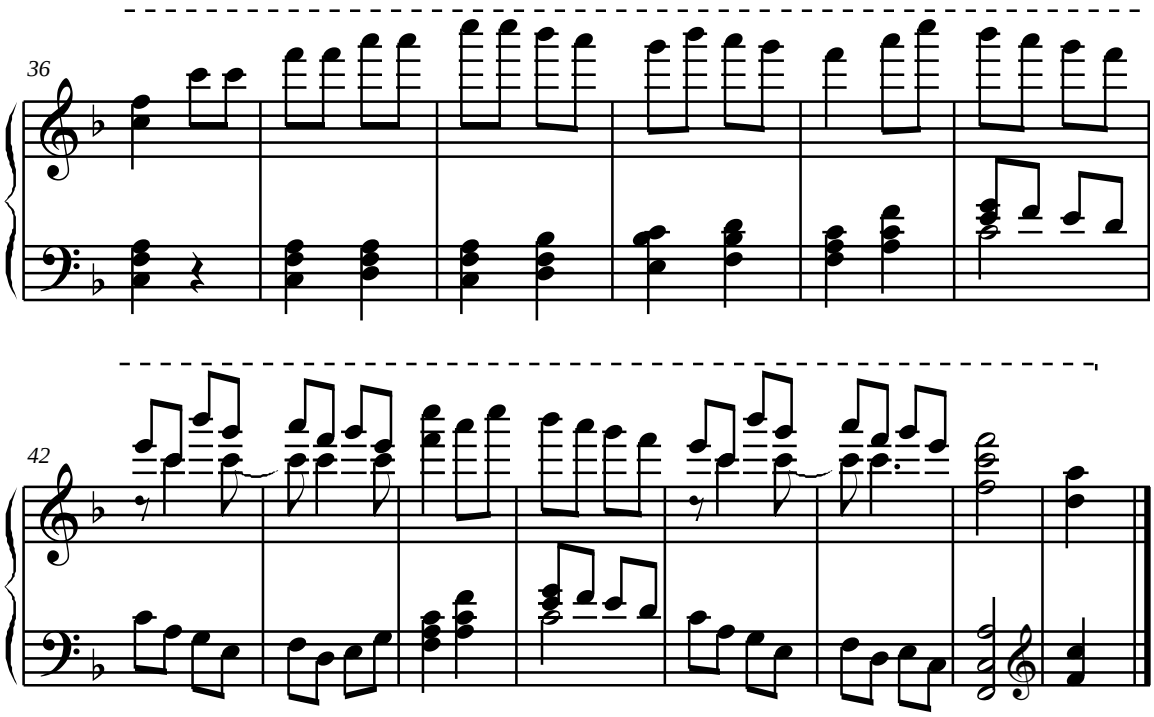
1) m. 6-7, middle voice beamed over barline in CV and CMP.

O CIRANDA, O CIRANDINHA



1) mm. 24-49, octave higher omited in CV.

O CIRANDA, O CIRANDINHA



A VELHA QUE TINHA NOVE FILHAS

Album 9, No. 4

H. VILLA-LOBOS
Rio, 1932

A Velha Que Tinha Nove Filhas

Era uma velha que tinha nove filhas
E todas faziam biscoito
Deu tangoronomango numa delas
E das nove ficaram oito.

E essas oito meu bem que ficaram
foram aprender francês

Deu tangoronomango numa delas
E das oito ficaram sete.
Bis

E essas sete meu bem que ficaram
Foram plantar batatas,

Deu tangoronomango numa delas
E das sete ficaram seis.
Bis

The Old Woman Who Had Nine Daughters

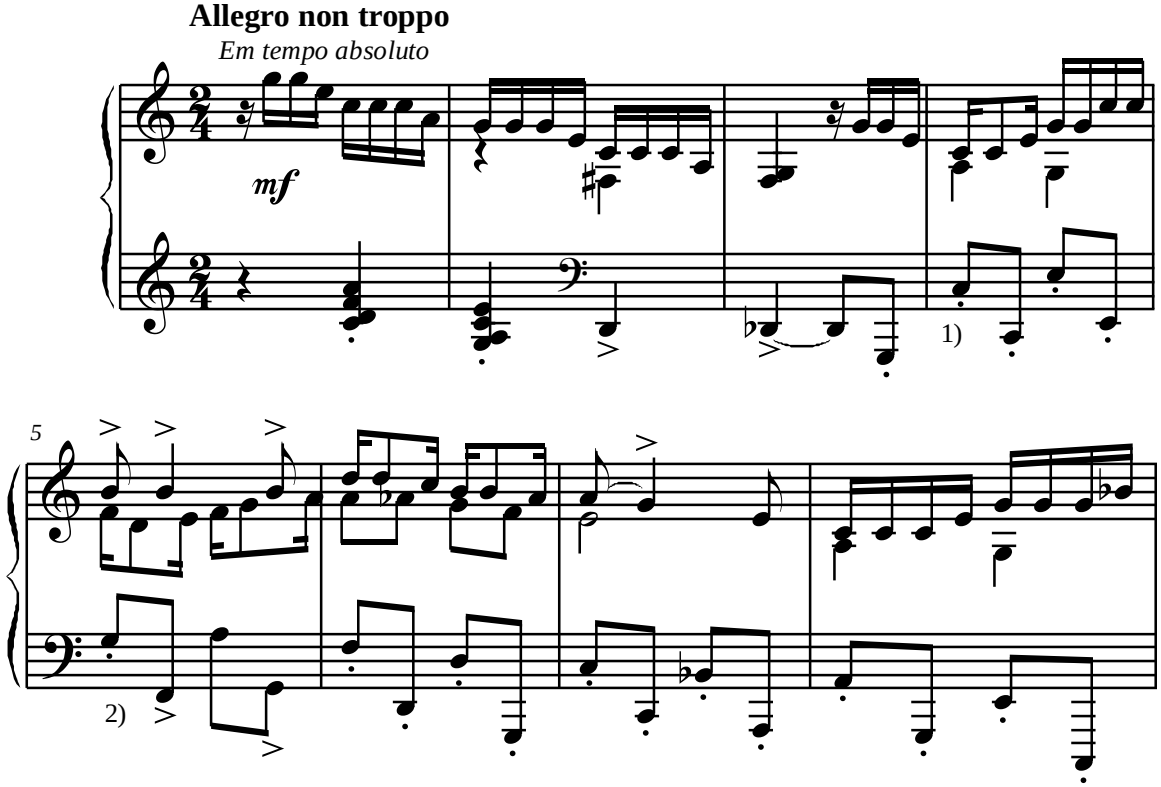
There was an old woman who had nine daughters
and all of them baked biscuits
One of them had a tangoronomango (a sudden attack)
and from nine, there were eight.

And these eight who remained, my darling,
began to learn French

One of them had a tangoronomango
and from eight, there were seven.
Bis

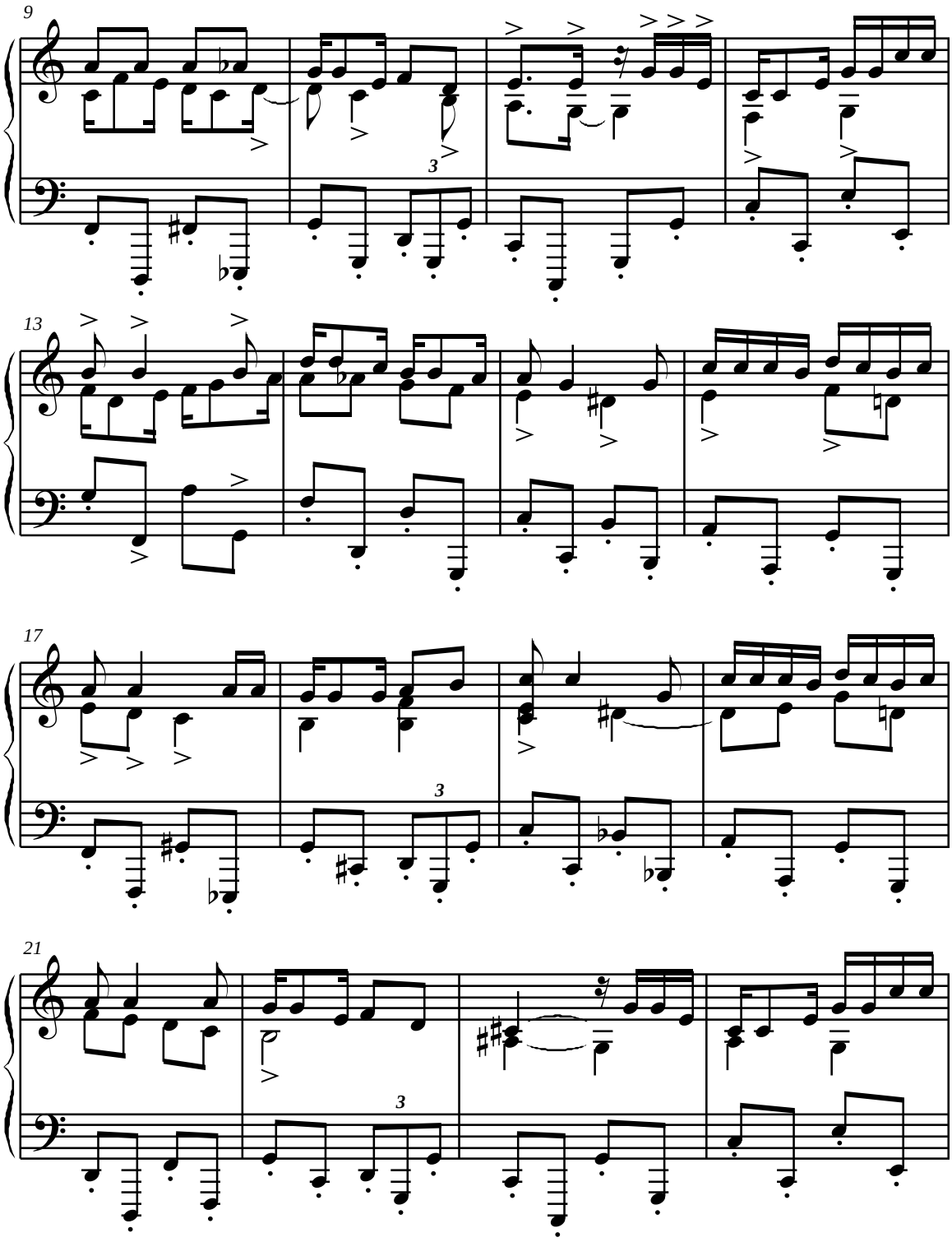
And these seven who remained, my darling,
started to plant potatoes

One of them had a tangoronomango
and from seven there were six.
Bis

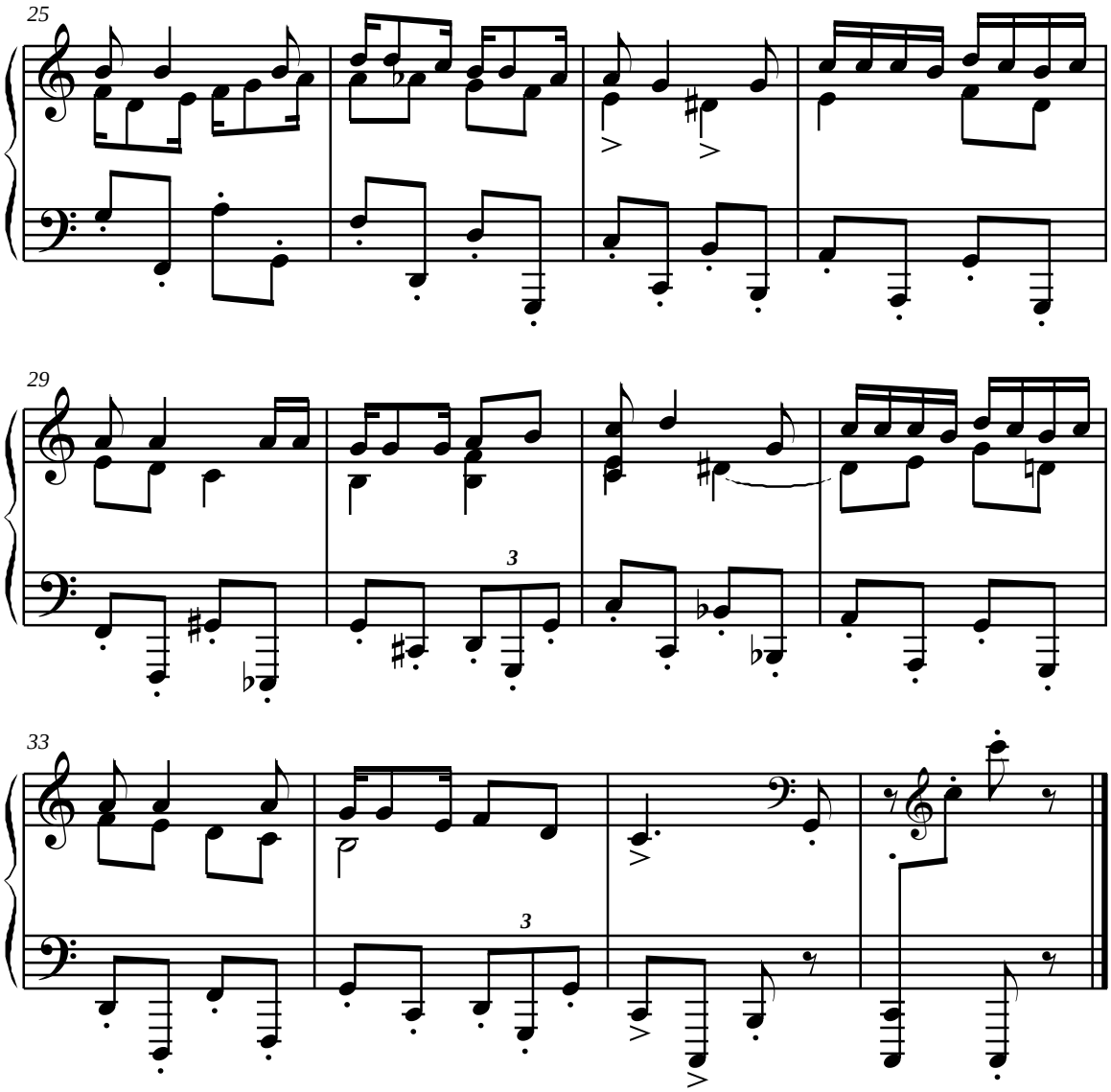


1) m. 3, beams overline bars in CV and CMP.
2) m. 5, staccatto omited in CV and CMP.

A VELHA QUE TINHA NOVE FILHAS



A VELHA QUE TINHA NOVE FILHAS



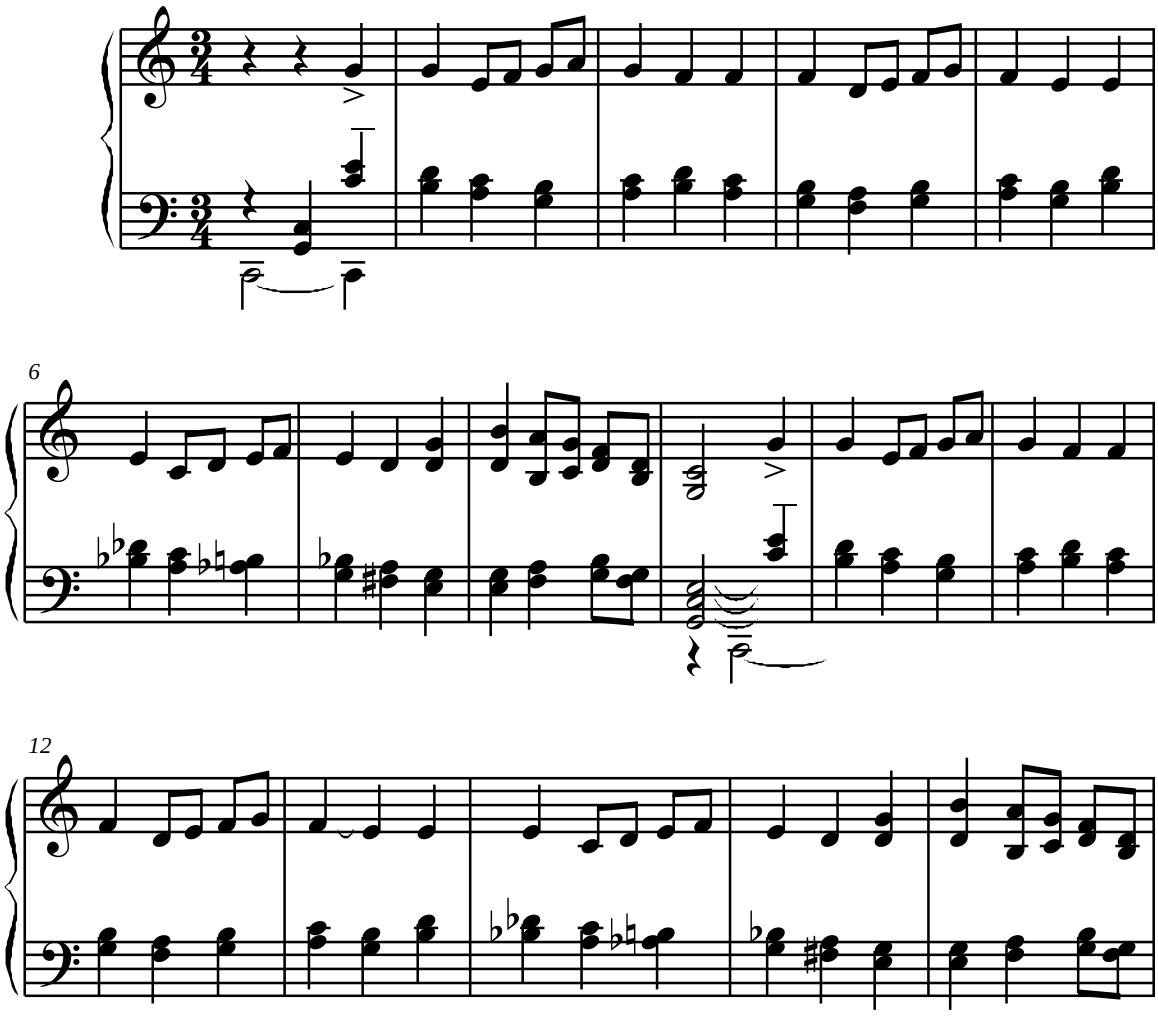
CONSTANTE

Album 9, No. 5

H. VILLA-LOBOS
Rio, 1932

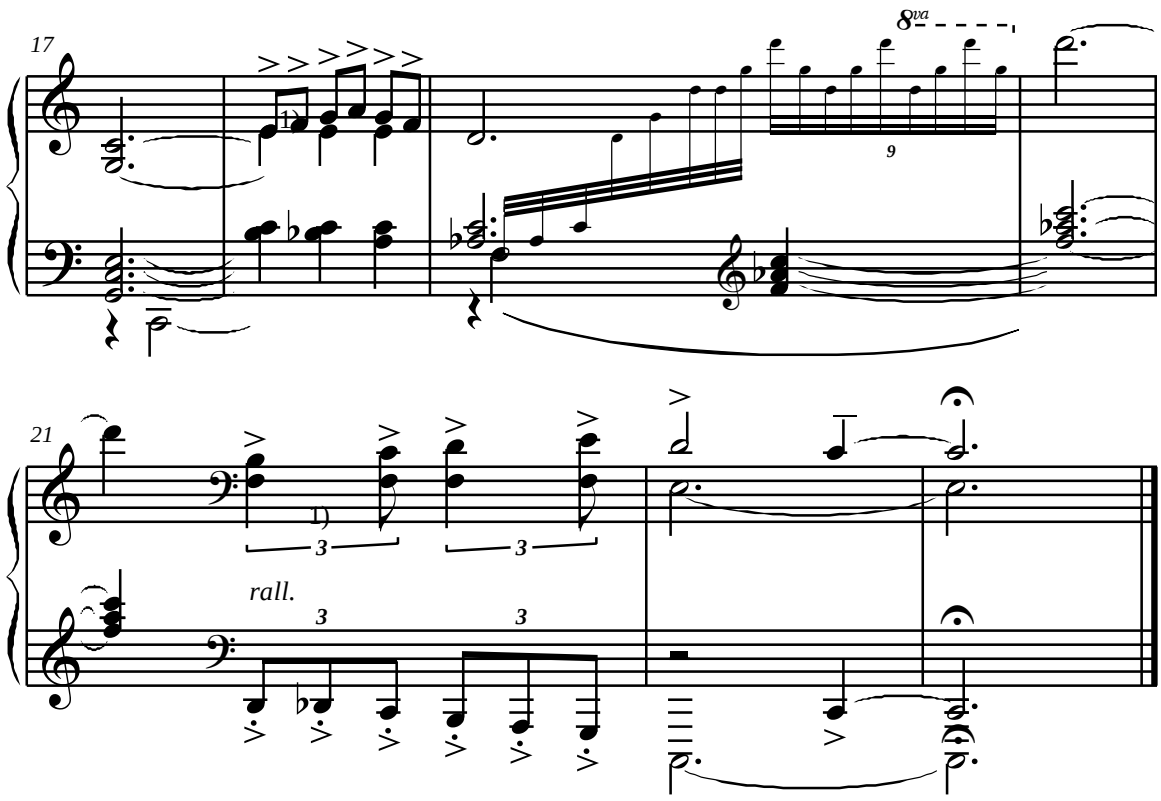
Constante	**Faithful**
Constança, meu bem, Constança,	Constance, my darling, Constance,
Constante sempre serei	constant I will always be,
Constante até a morte,	constant till death,
Constante eu morrerei.	faithful I will die.
Bis	Bis

Andantino quasi allegretto 1)



1) Tempo mark: CV, quarter note = 132, CMP, quarter note = 132

CONSTANTE



1) m. 18, alto voice omited in CMP except first beat.
2) m.21, rall. mark written in m. 22 in CMP.

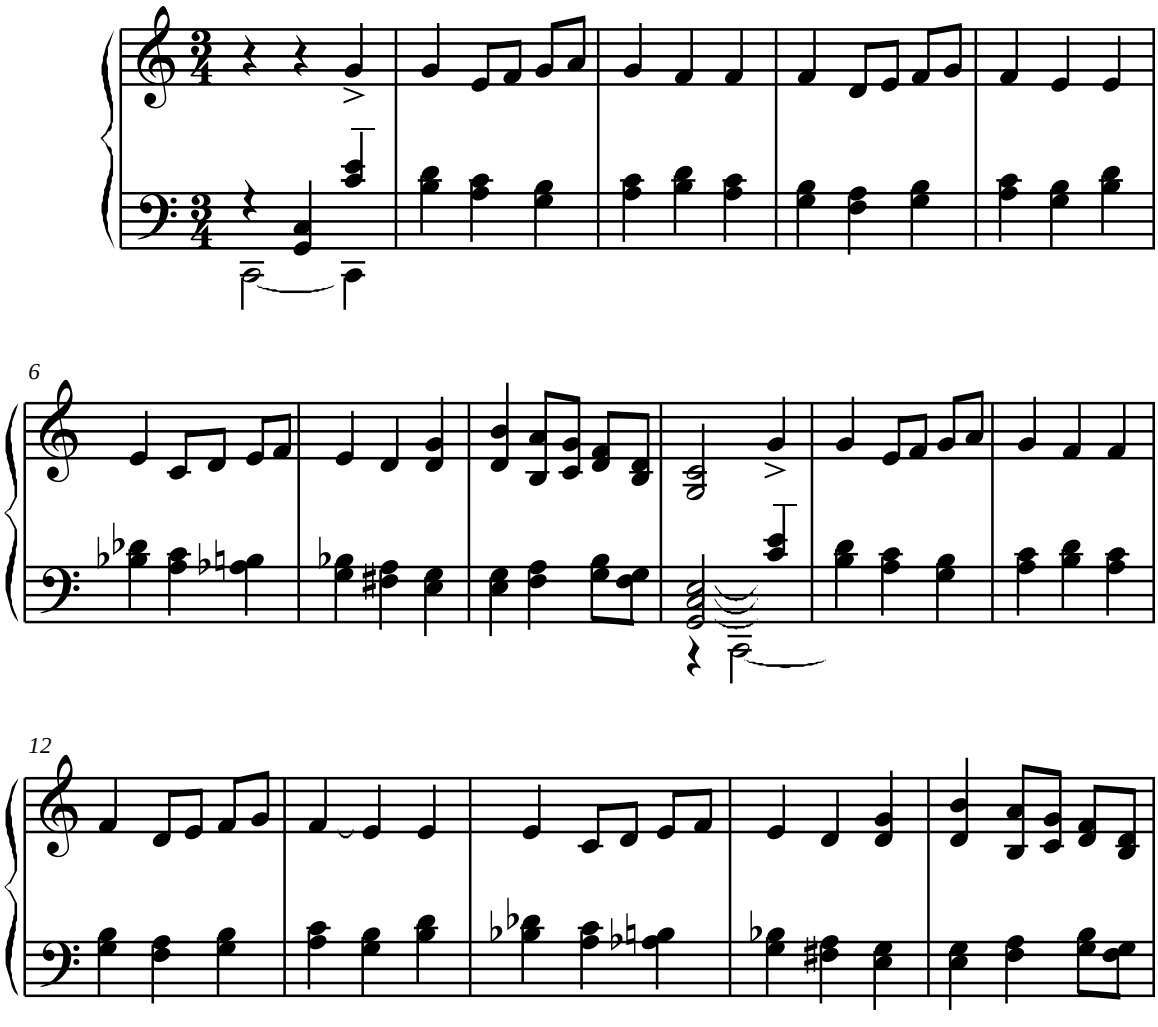
CONSTANTE

Album 9, No. 5

H. VILLA-LOBOS
Rio, 1932

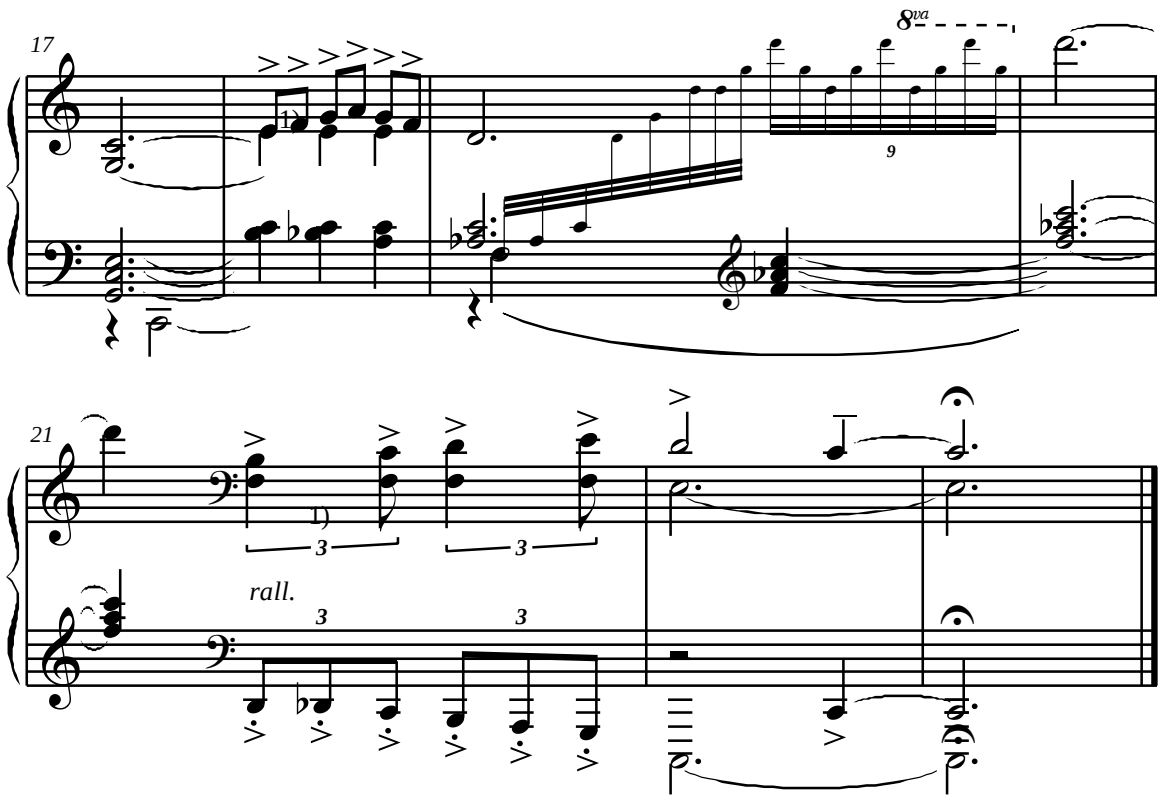
Constante	**Faithful**
Constança, meu bem, Constança,	Constance, my darling, Constance,
Constante sempre serei	constant I will always be,
Constante até a morte,	constant till death,
Constante eu morrerei.	faithful I will die.
Bis	Bis

Andantino quasi allegretto 1)



1) Tempo mark: CV, quarter note = 132, CMP, quarter note = 132

CONSTANTE



1) m. 18, alto voice omited in CMP except first beat.
2) m. 21, rall. mark written in m. 22 in CMP.

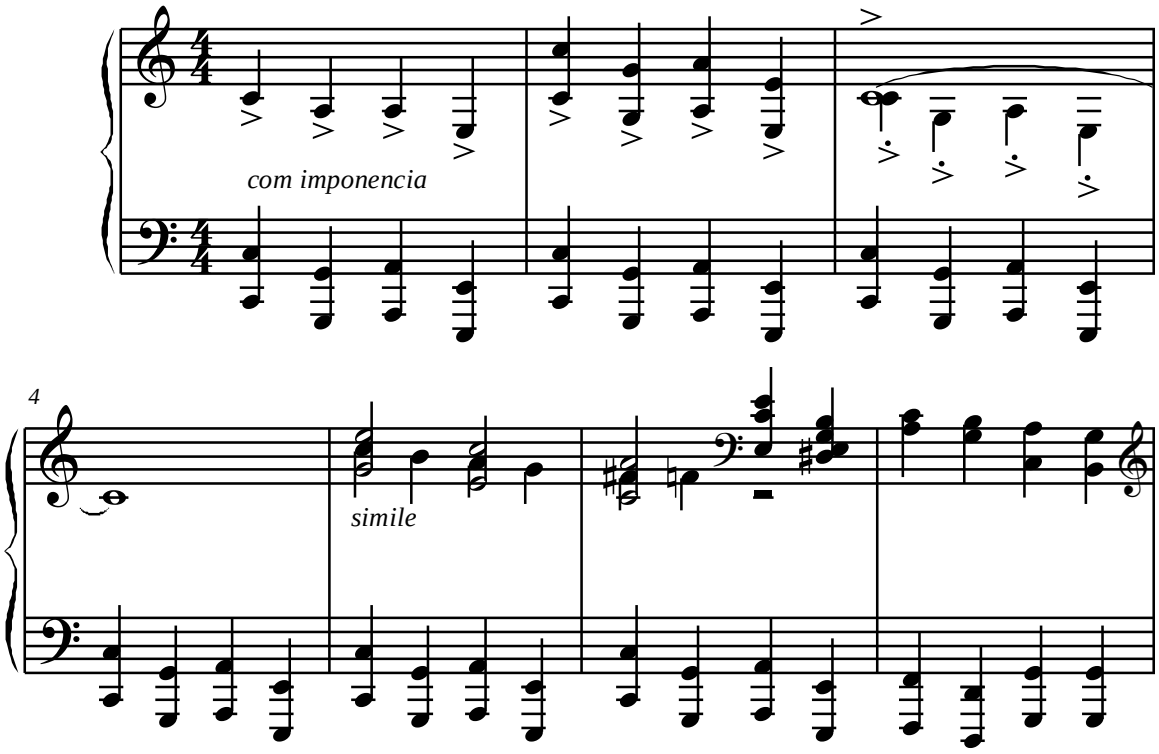
O CASTELO

Album 9, No. 6

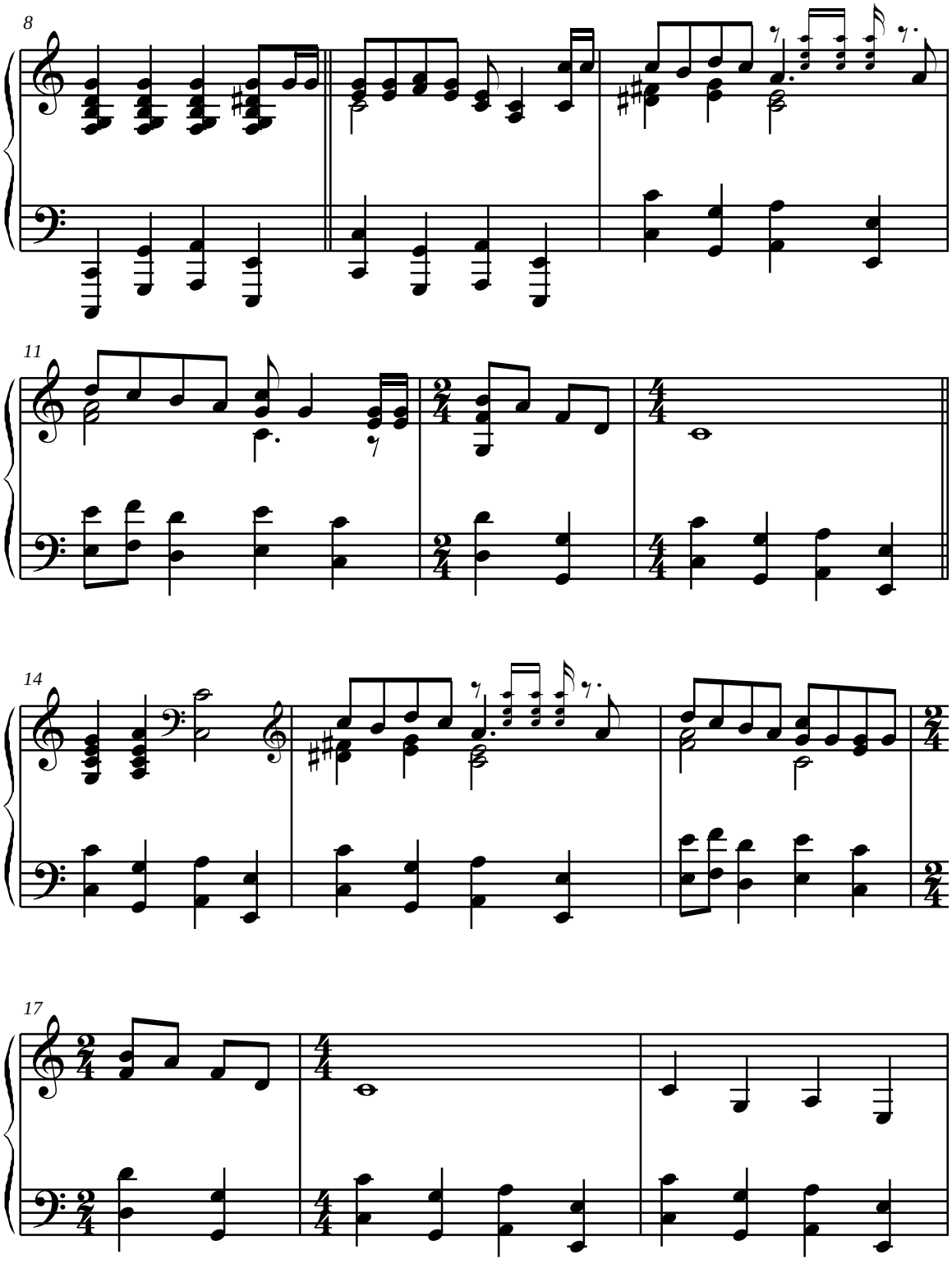
H. VILLA-LOBOS
Rio, 1932

O Castelo	**The Castle**
O Castello pegou fogo	The Castle caught on fire
S. Francisco deu signal;	Saint Francis gave a sign;
Acuda, acuda, acuda,	Rescue, rescue, rescue
A bandeira nacional.	the national flag
Um, dois, tres,	One, two, three,
Quatro, cinco, seis.	four, five, six.
Sete, oito, nove,	seven, eight, nine,
Para doze faltam tres	to twelve one is short of three.

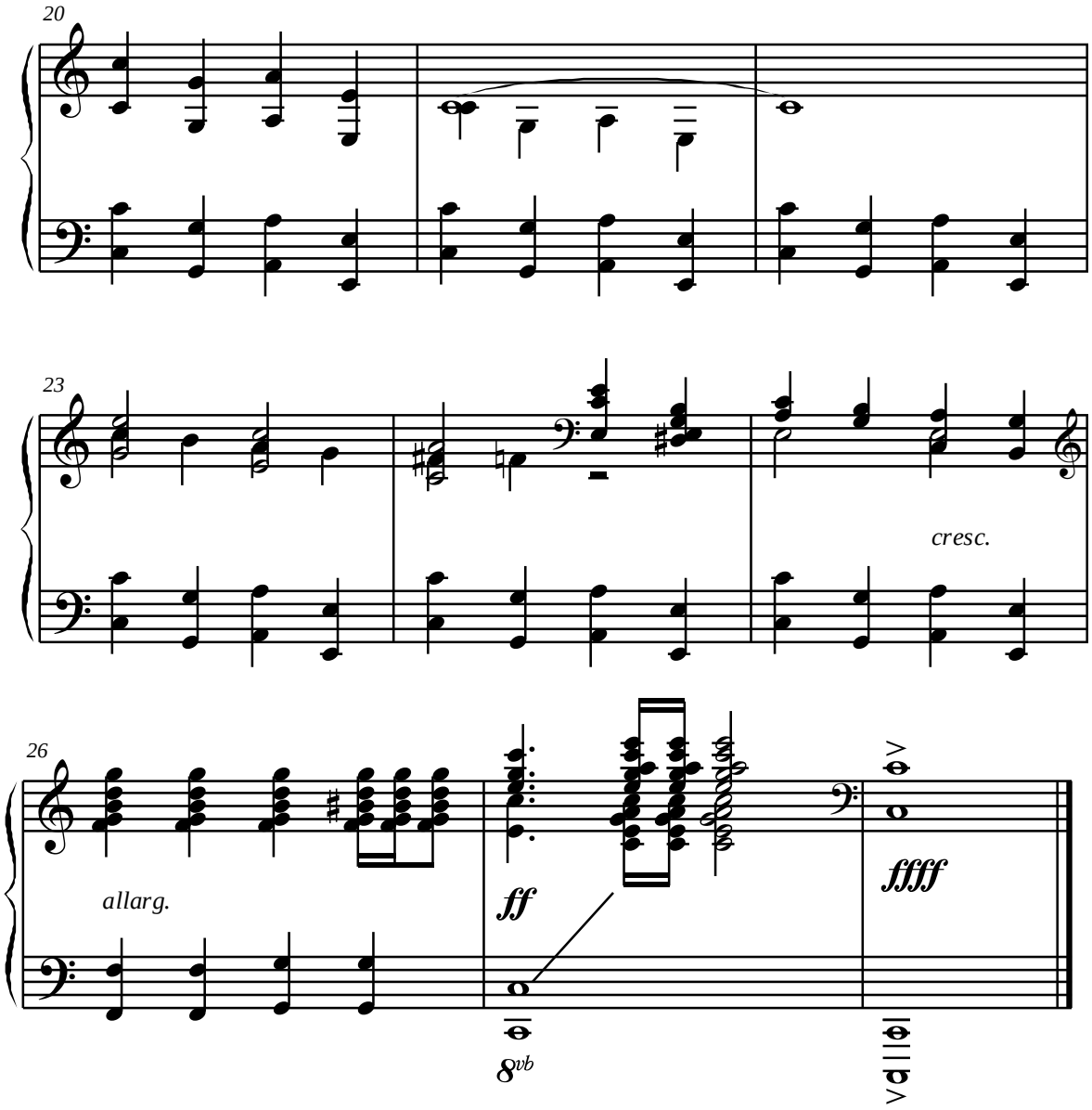
Moderato de Marcha (Animato) ♩=132



O CASTELO



O CASTELO



GUIA PRÁTICO FOR PIANO

ALBUM 10

HEITOR VILLA-LOBOS

DE FLOR EM FLOR

Album 10, No. 1

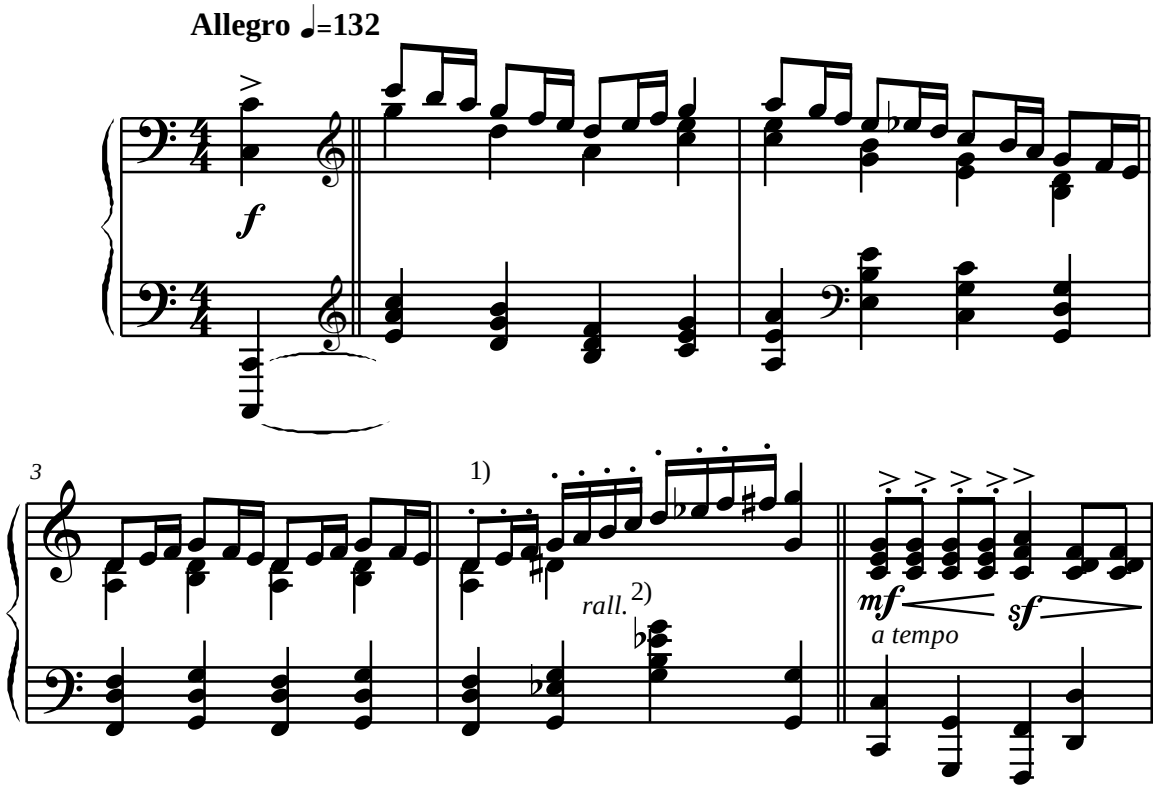
H. VILLA-LOBOS
Rio, 1932

DE FLÔR EM FLÔR

Vamos de roda em roda,
vamos de flôr em flôr,
Vamos de roda em roda,
vamos de flôr em flôr.
Cada um se abrace
como seu amôr,
cada um se abrace
como seu amôr.

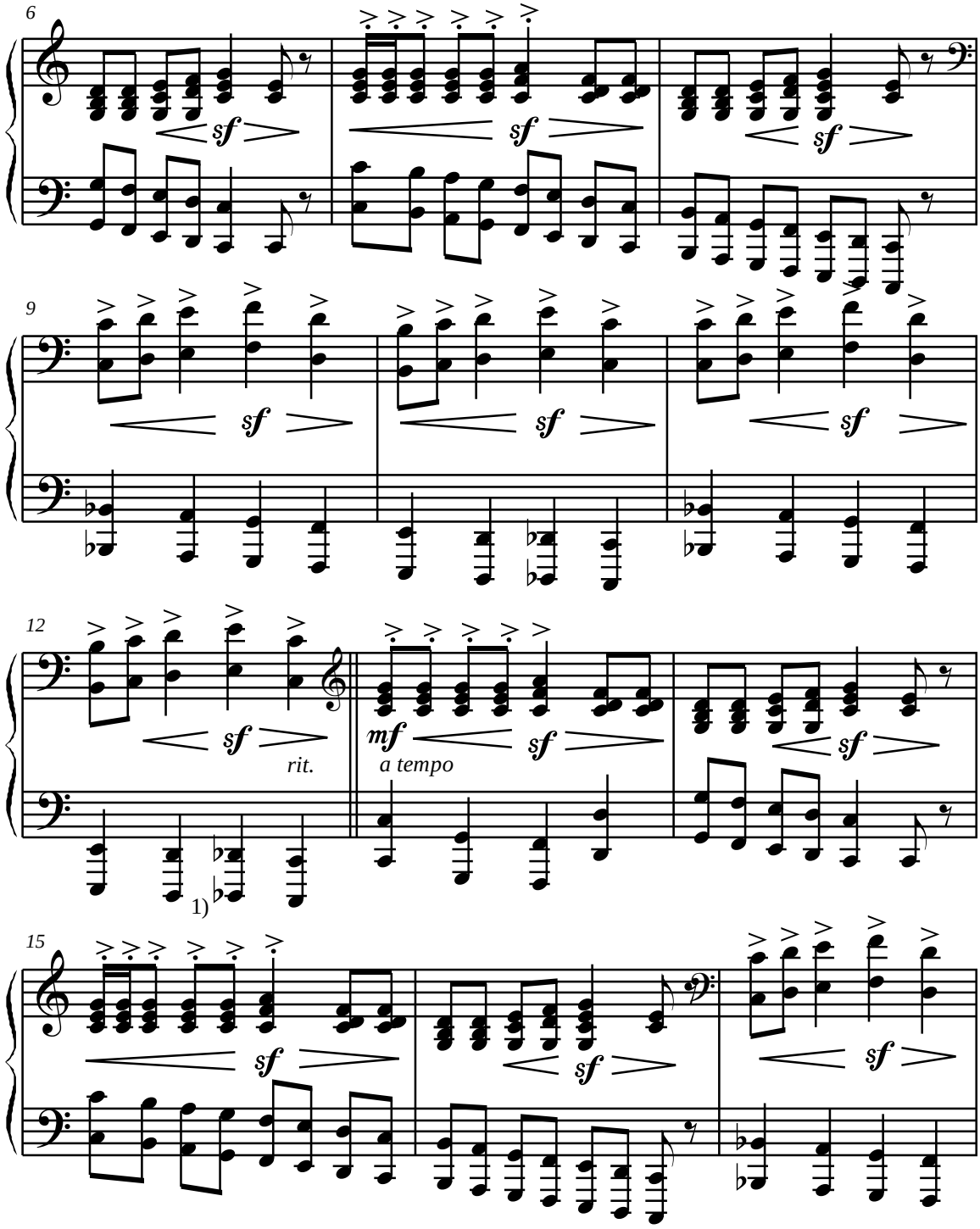
FROM FLOWER TO FLOWER

We go from playcircle to playcircle,
We go from flower to flower,
We go from playcircle to playcircle,
We go from flower to flower,
[May] Each one hug
The one they love,
[May] Each one hug
The one they love.



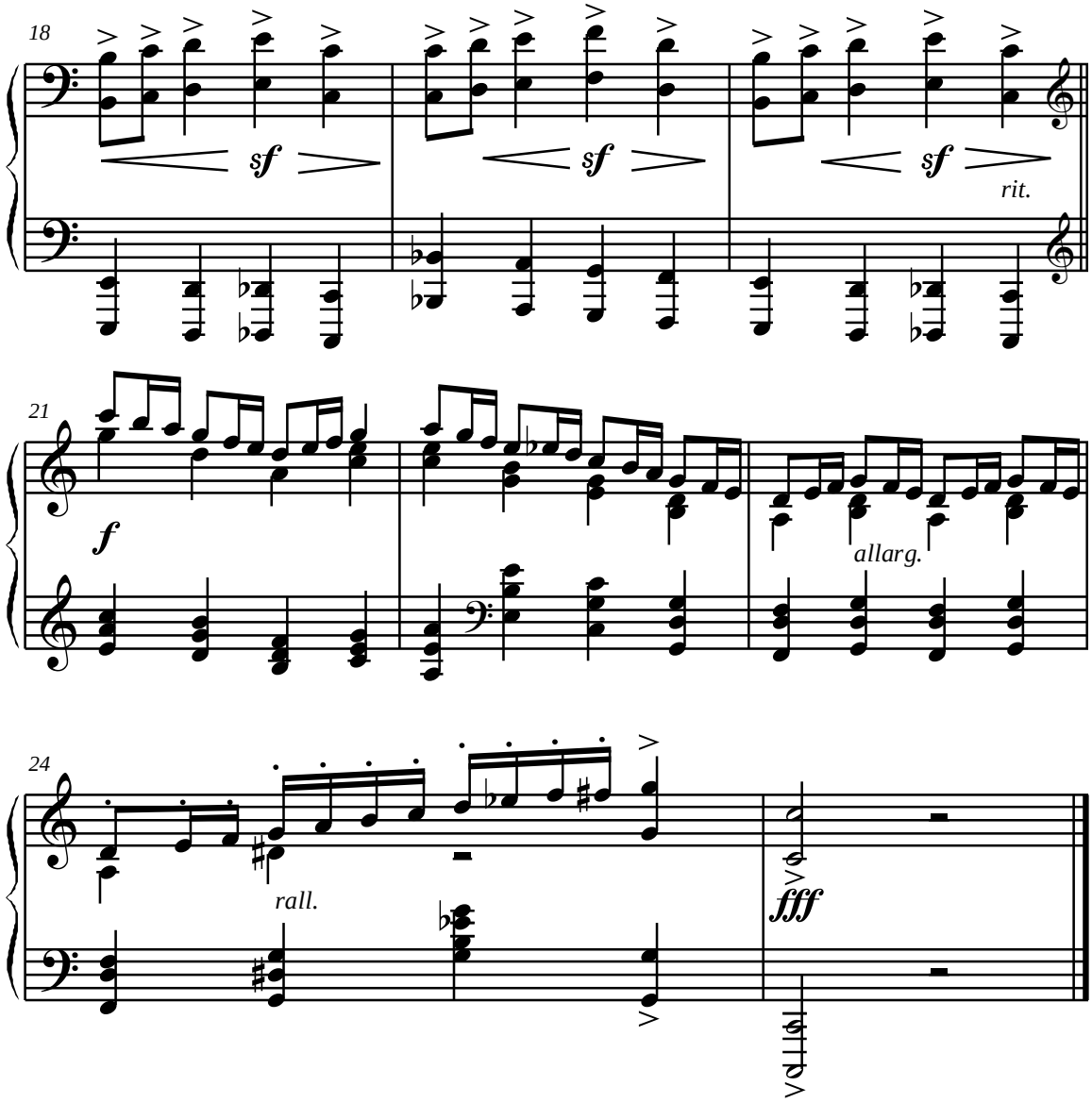
1) m. 4, staccattos begin in second beat in MEE.
2) m. 4 - 5, tempo changes only in MEE.

DE FLOR EM FLOR



1) m. 10, Db in MEE.

DE FLOR EM FLOR



ATCHÉ

Album 10, No. 2

H. VILLA-LOBOS
Rio, 1932

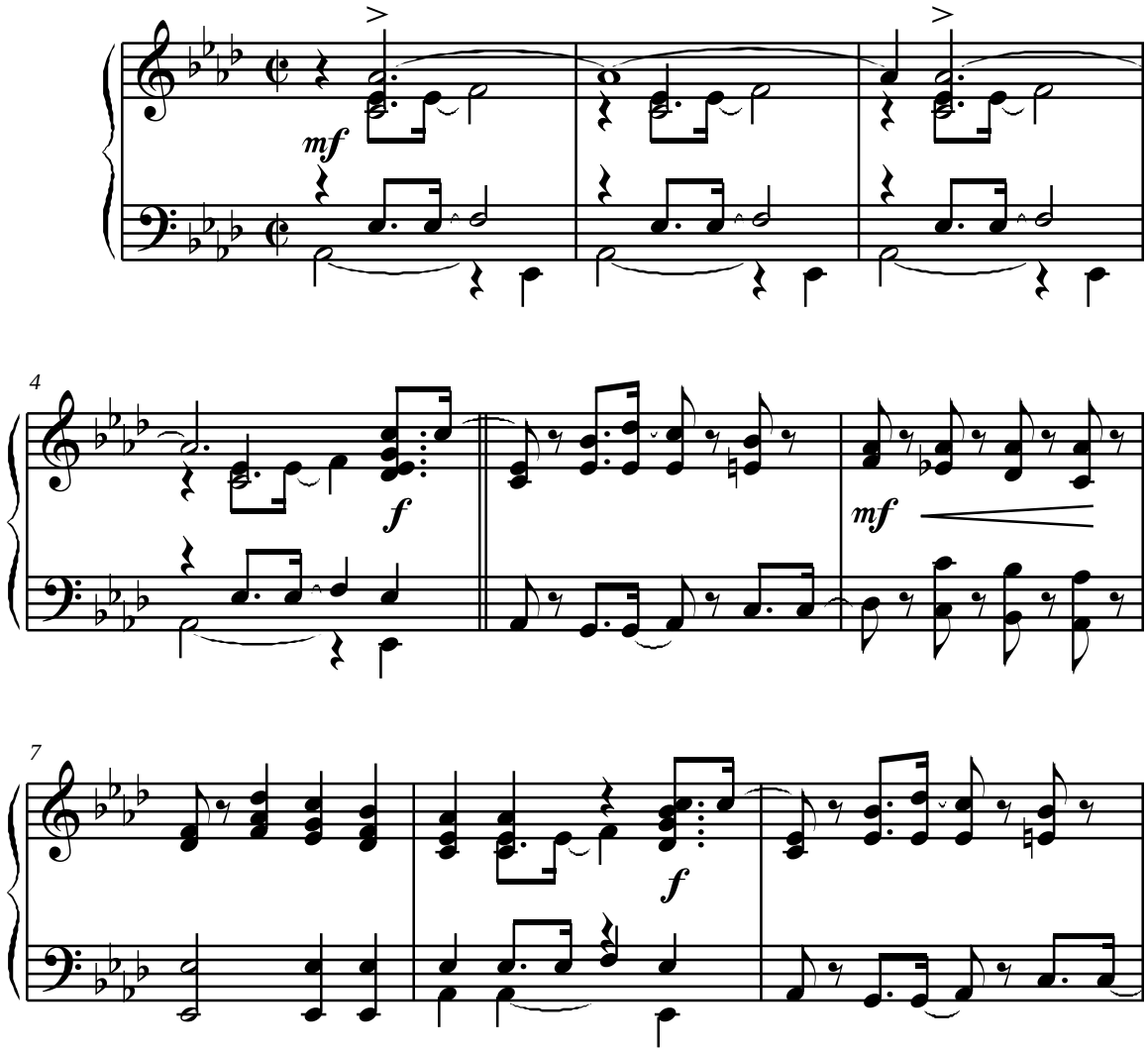
ATCHÉ

Atché! Que diabo é isto
Na panella Dofeitico!
Atché! Que diabo é isto
Na panella Dofeitico!

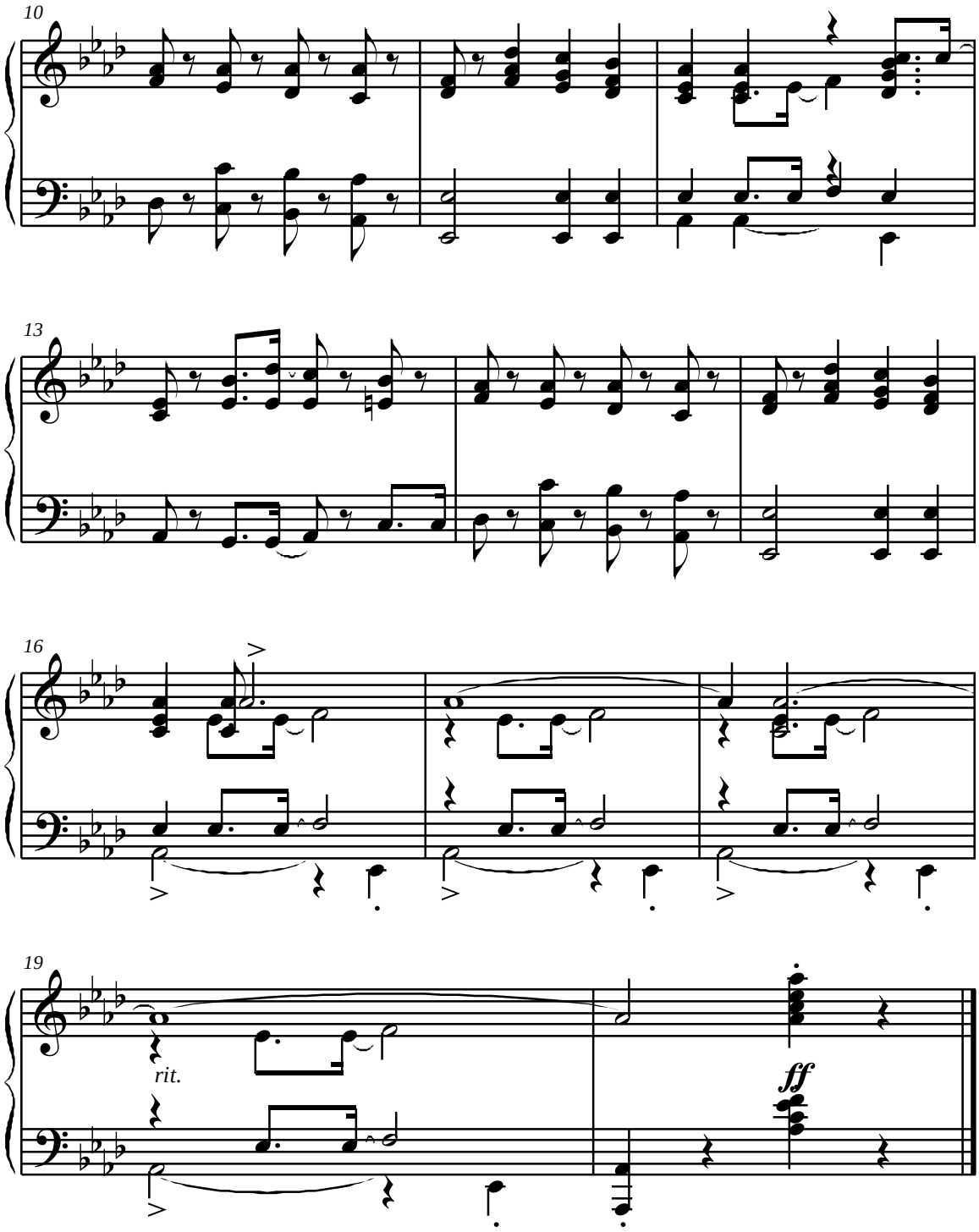
ATCHÉ

Atché! What in the world is this
In the pot of the [magic] spell?
Atché! What in the world is this
In the pot of the [magic] spell?

Allegretto ♩=80



ATCHÉ



NESTA RUA

Album 10, No. 3

H. VILLA-LOBOS
Rio, 1932

NESTA RUA

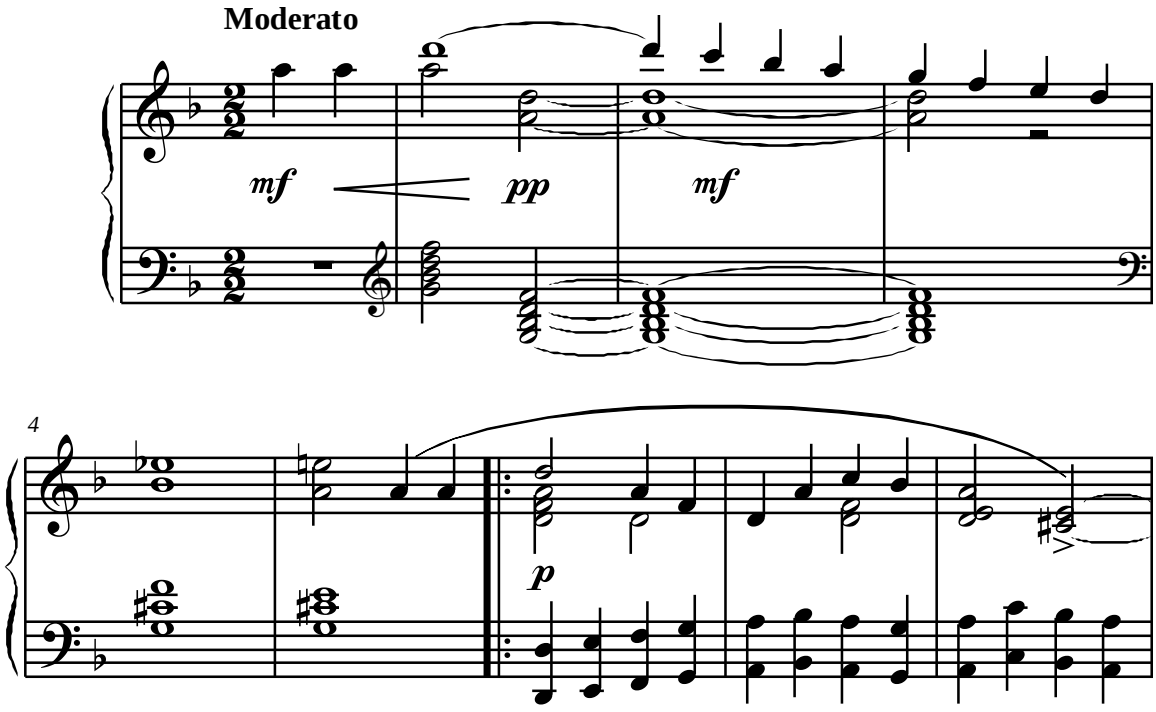
Nesta rua, nesta rua tem um bosque,
que se chama, que se chama solidão;
dentro dele, dentro dele mora um anjo
que roubou, que roubou meu coracão.

Si eurobei, si eurobei teu coracão,
tu tambem, tu tambem roubaste o meu;
Si eurobei, si eurobei teu coracão,
e' porque, é porque te quero

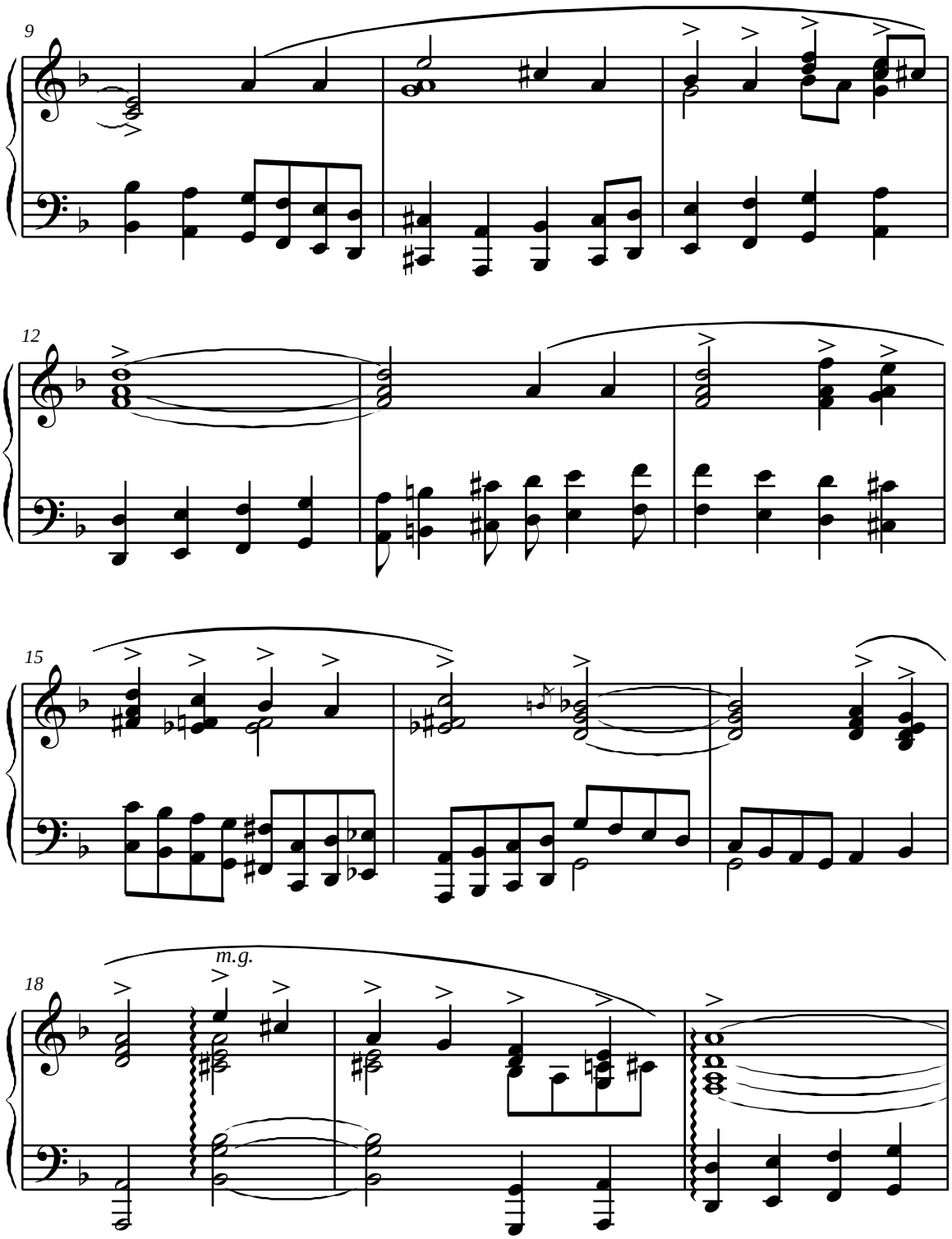
ON THIS STREET

On this street, on this street there's a grove,
Which is called, which is called loneliness;
Inside it, inside it lives an angel,
Who stole, who stole my heart.

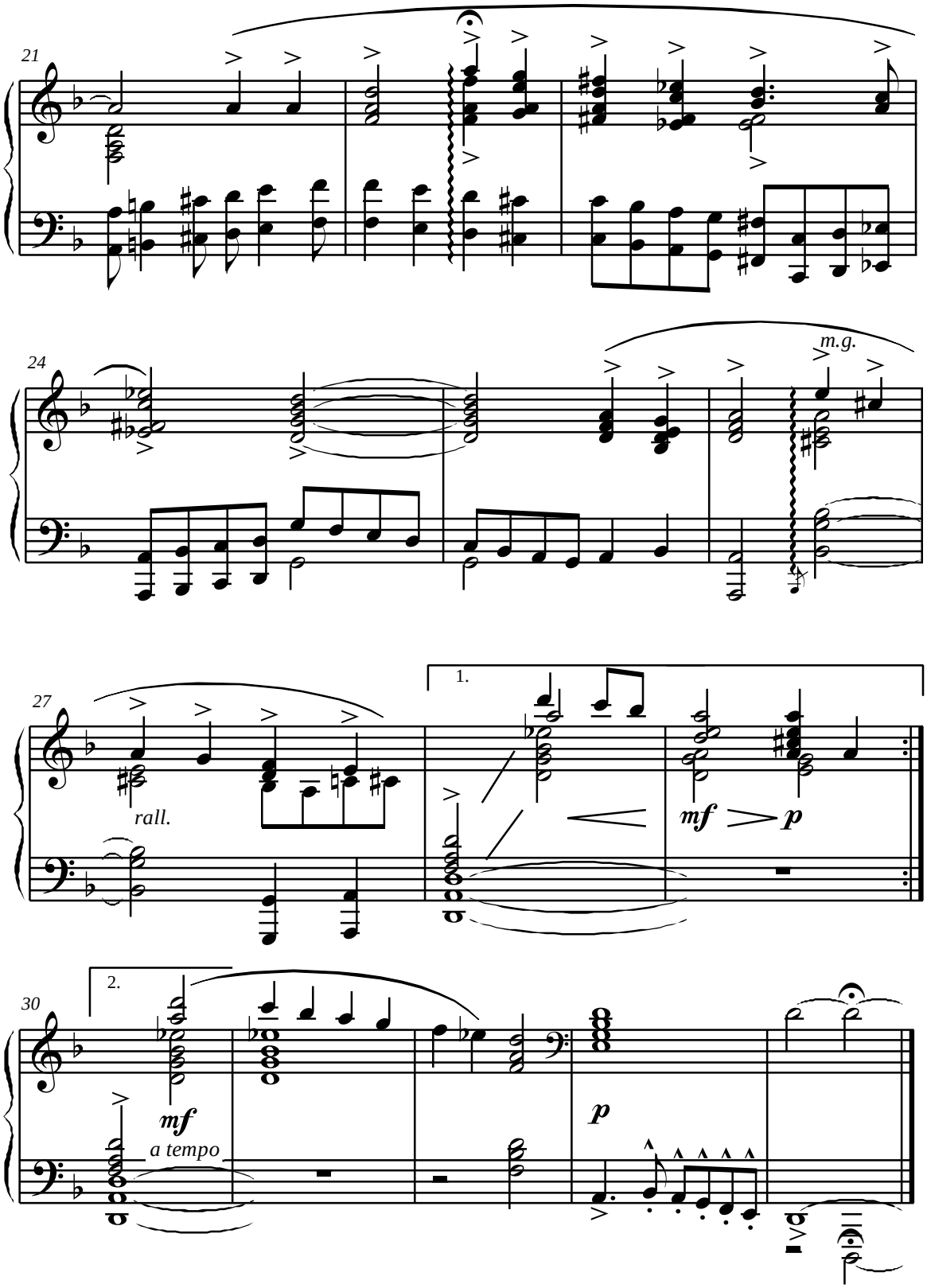
If I stole, if I stole your heart,
You too, you too stole mind,
If I stole, if I stole your heart,
It's because, it's because I want you.



NESTA RUA



NESTA RUA



FUI NO ITORORO

Album 10, No. 4

H. VILLA-LOBOS
Rio, 1932

FUI NO ITOROTÓ

Ponha aqui o seu pésinho
Bemjuntinho ao dé do meu
E depois não vá dizer
Que você se arrependeu.

Eu fui a Itororó
Beber agua e não achei.
encontrei bella morena,
que no Itororó deixei.

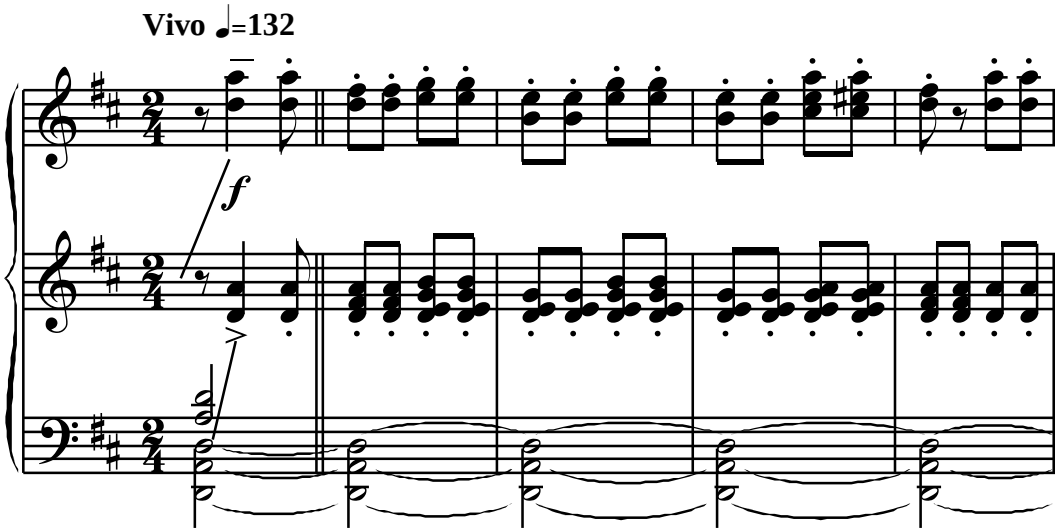
Aproveite minha gente
que uma noite não é nada
si não dormir agora
Dormirá de madrugada
Entrará na roda,
ficará sósinha,
sósinha não fico
nem hei de ficar
porque tenho Fulano
para ser meu par!

I WENT TO ITORORÓ

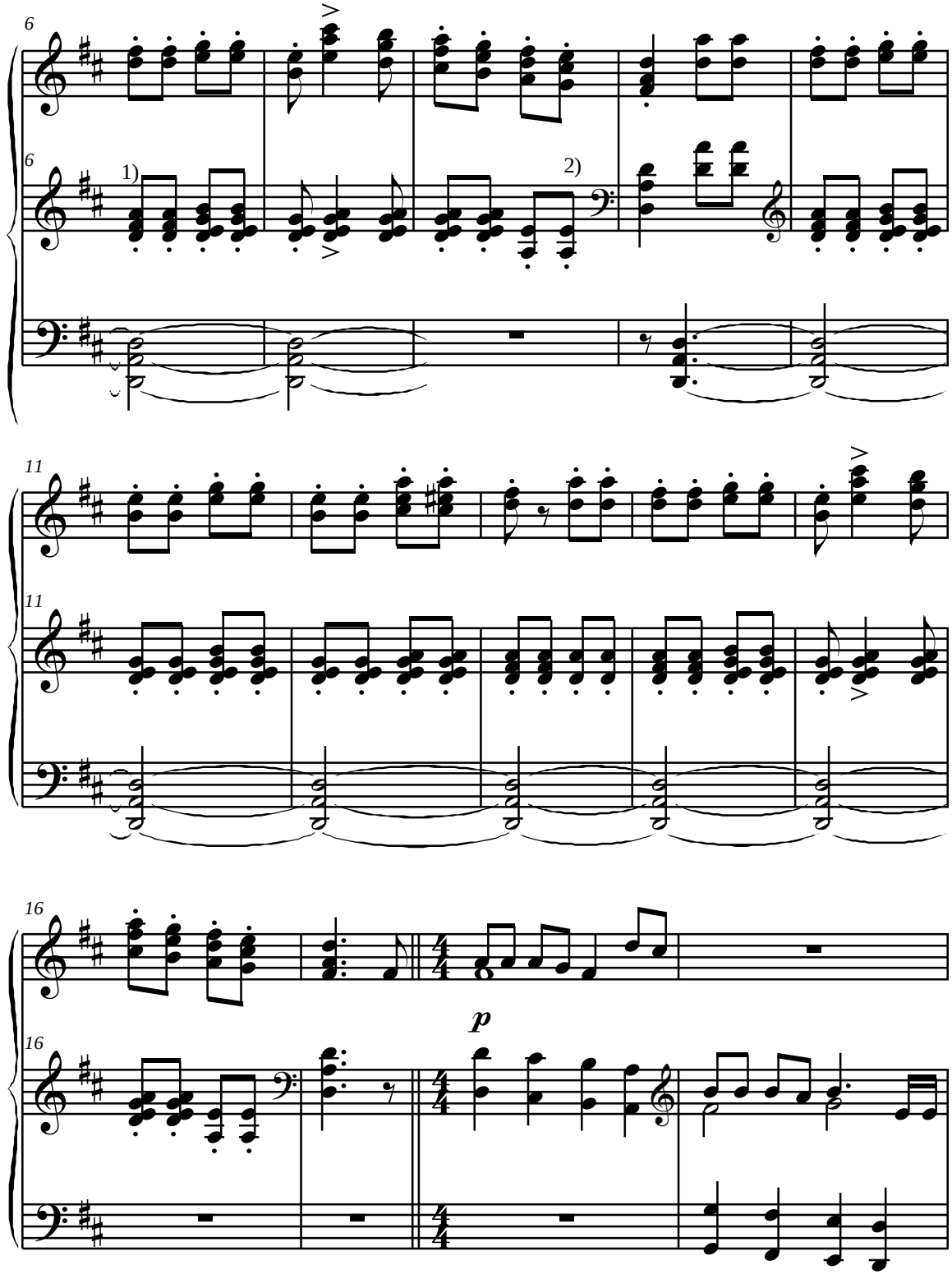
Put your tiny foot here,
Very close to mine,
And don't go saying later
That you regret it.

I went to Itororó
To drink water and didn't find any.
I found a beautiful brunette
Whom I left in Itororó.

Enjoy, people,
Because one night is nothing
If you don't sleep now
You'll sleep in the dead of night
You'll come into the playcircle,
You'll be alone,
Alone I don't [usually] stay
Nor will I stay [tonight, ever?]
Because I have John Doe
To be my partner.

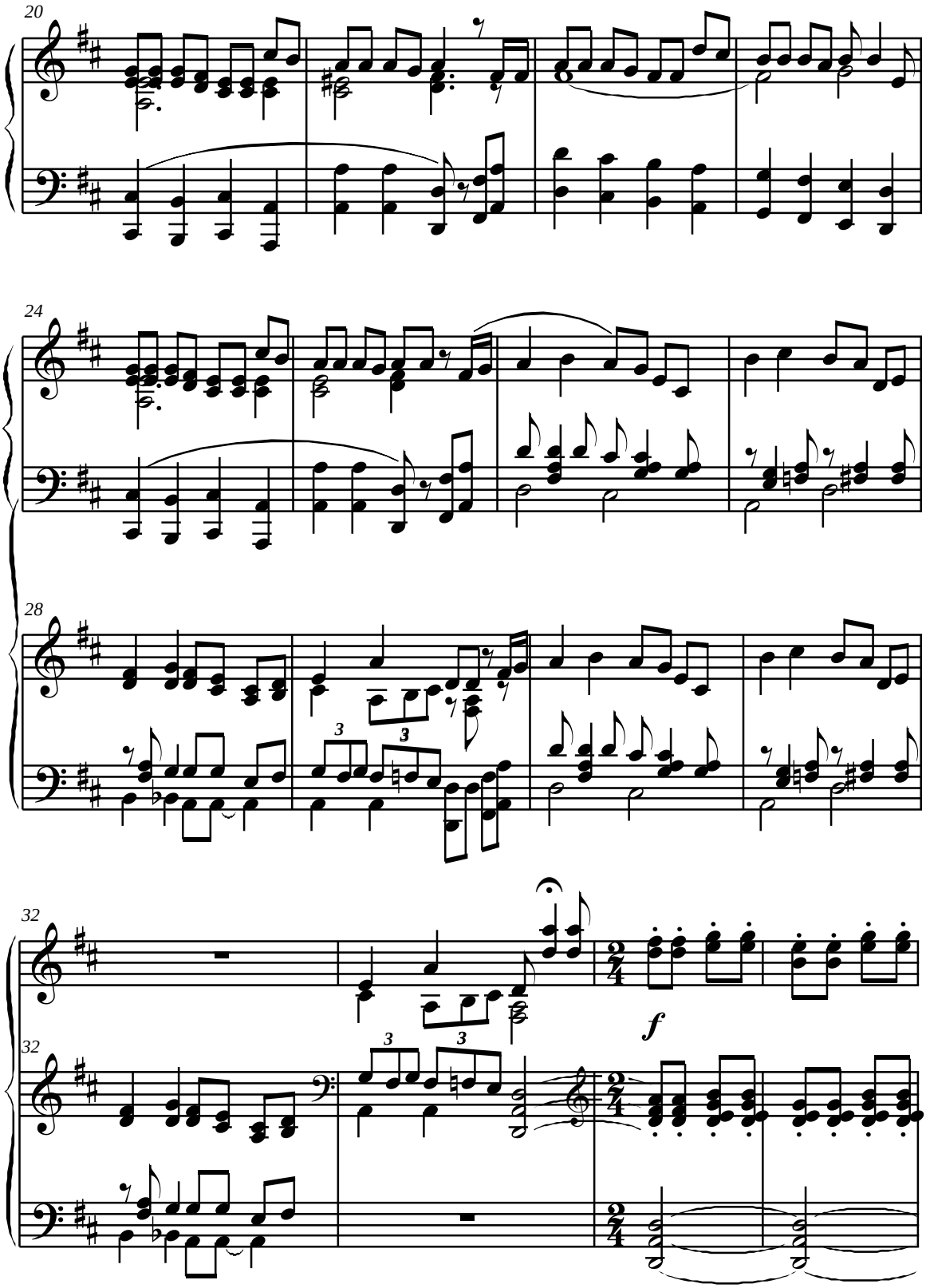


FUI NO ITORORO

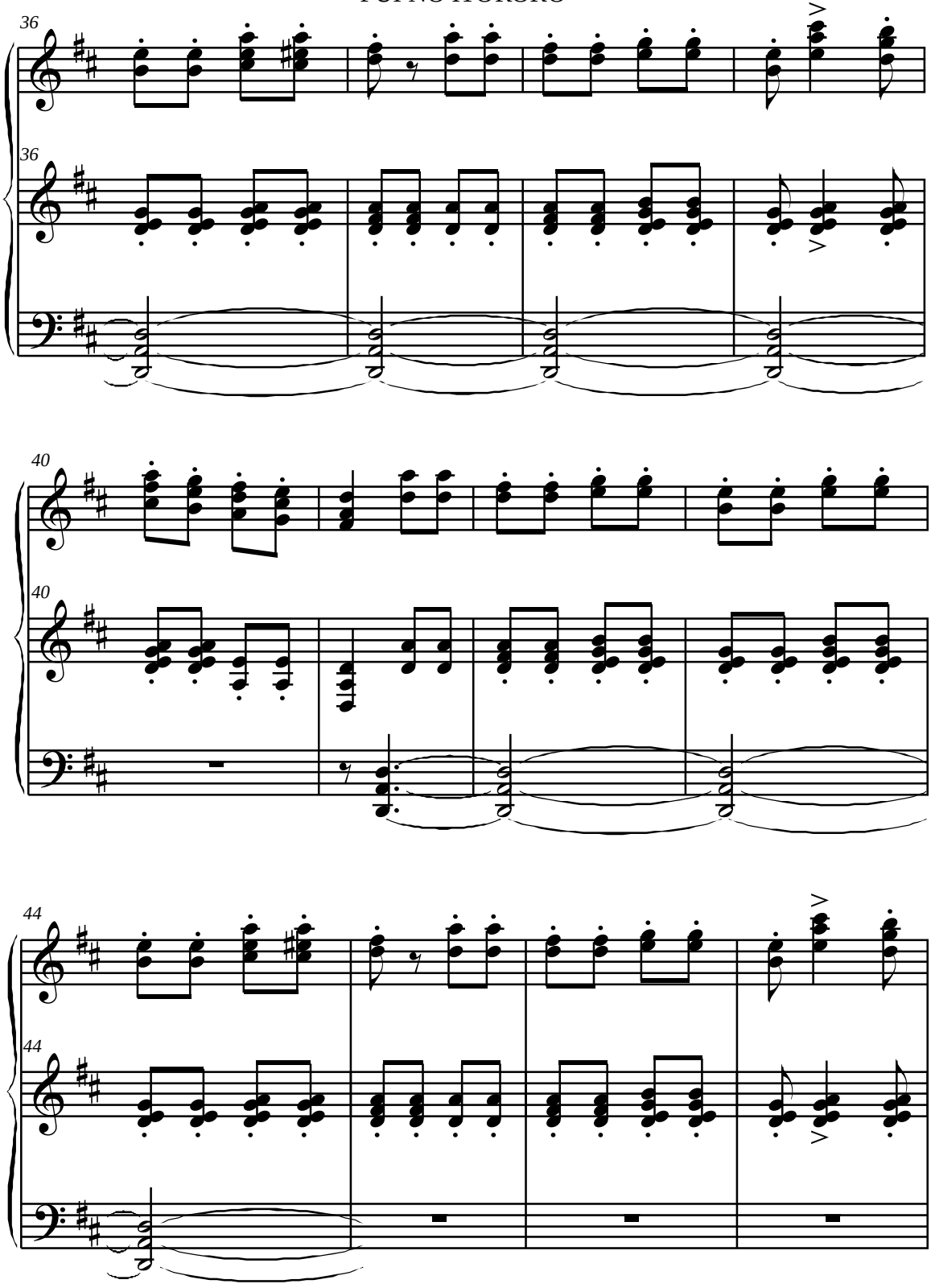


1) m. 6-7, upper note omited in MSC.
2) m. 9, staccatto in RH in MSC.

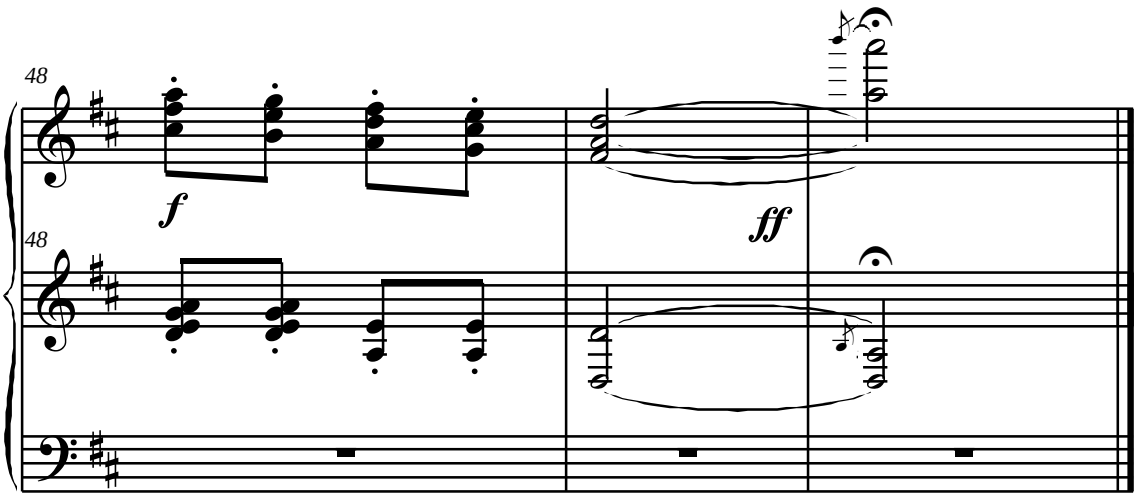
FUI NO ITORORO



FUI NO ITORORO



FUI NO ITORORO



MARIQUITA MUCHACHA

Album 10, No. 5

H. VILLA-LOBOS
Rio, 1932

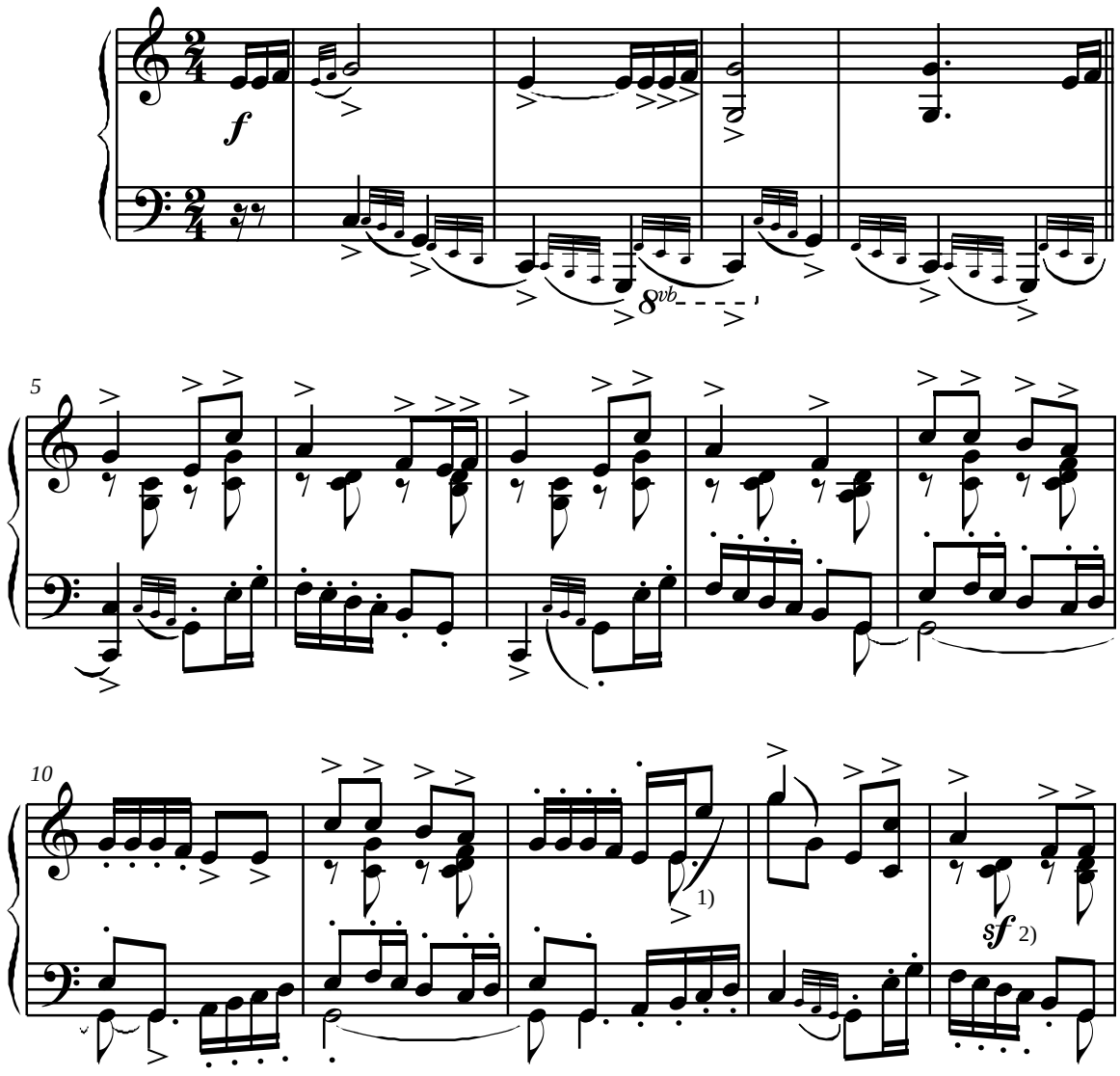
MARIQUITA MUCHACHA

Mariquita muchacha!
Quê que está fazendo, Mariquita?
Estou cozendo a saia
Que já está rompendo, Mariquita.

MARIQUITA YOUNG LADY

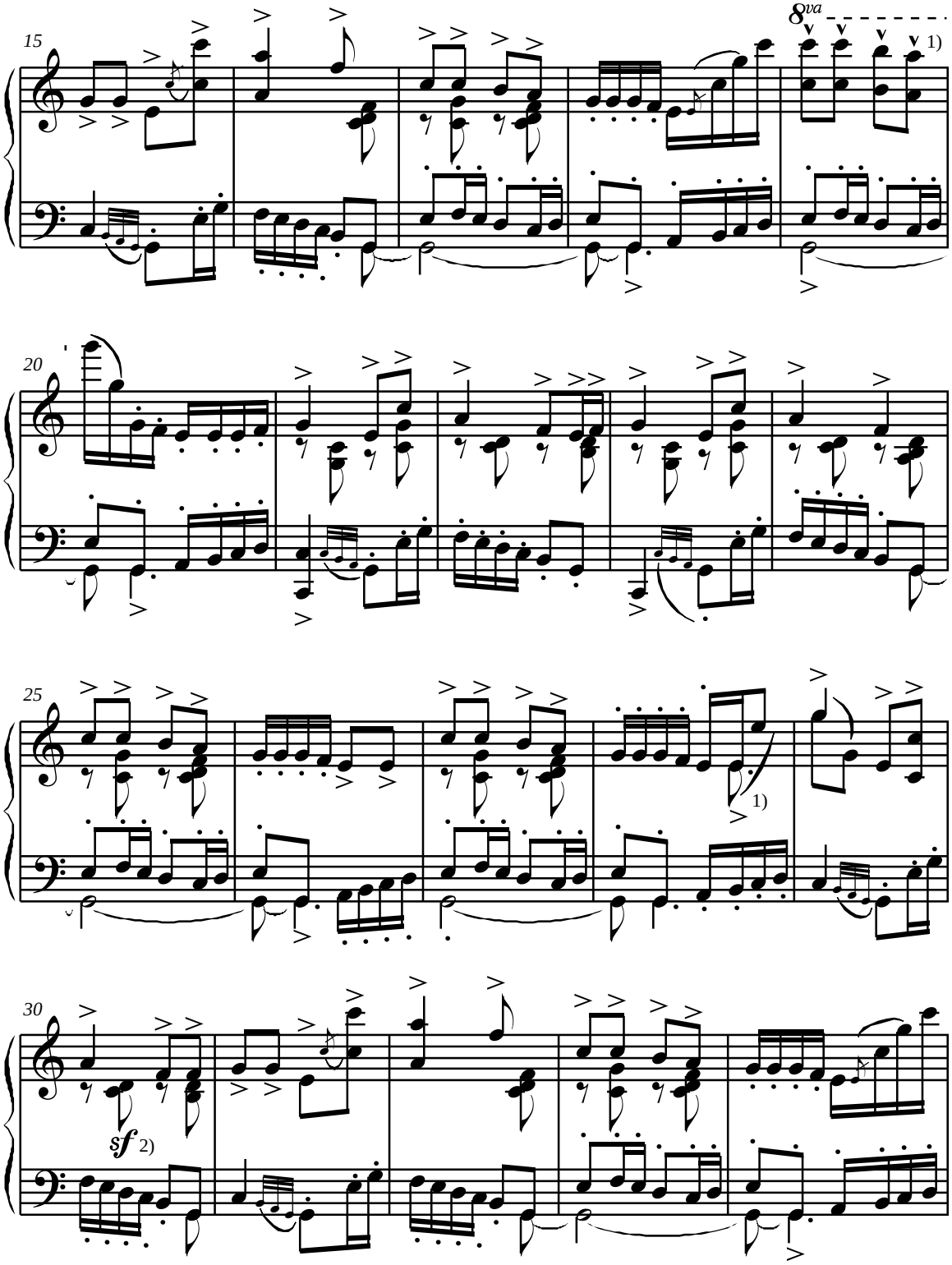
Mariquita young lady!
What is it that you're doing, Mariquita?
I'm sewing the skirt
Which is already ripping, Mariquita.

Allegro non troppo ♩=112



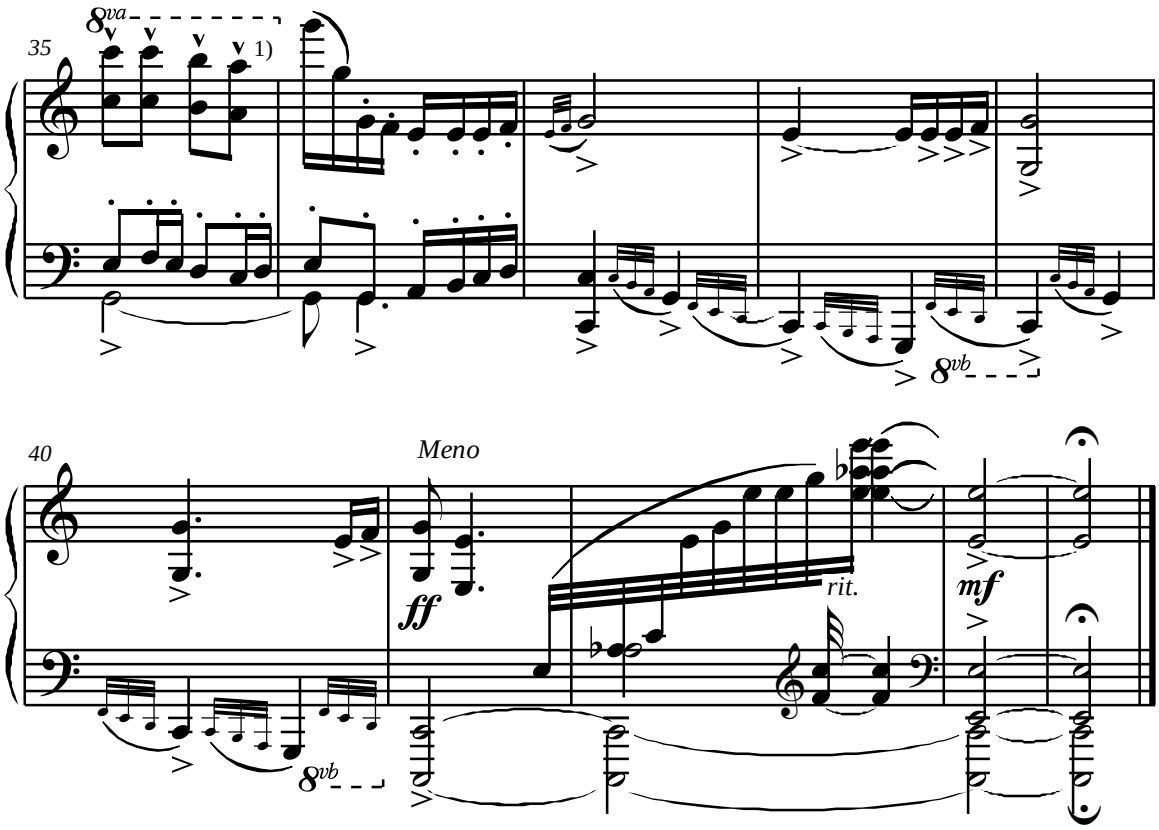
1) m. 12, quarter note in CV and MEE.
2) m. 14, *sf* only in the first beat in CV.

MARIQUITA MUCHACHA



1) m. 19, accent symbol inverted in MEE
2) m. 30, *sf* omited in CV.

MARIQUITA MUCHACHA



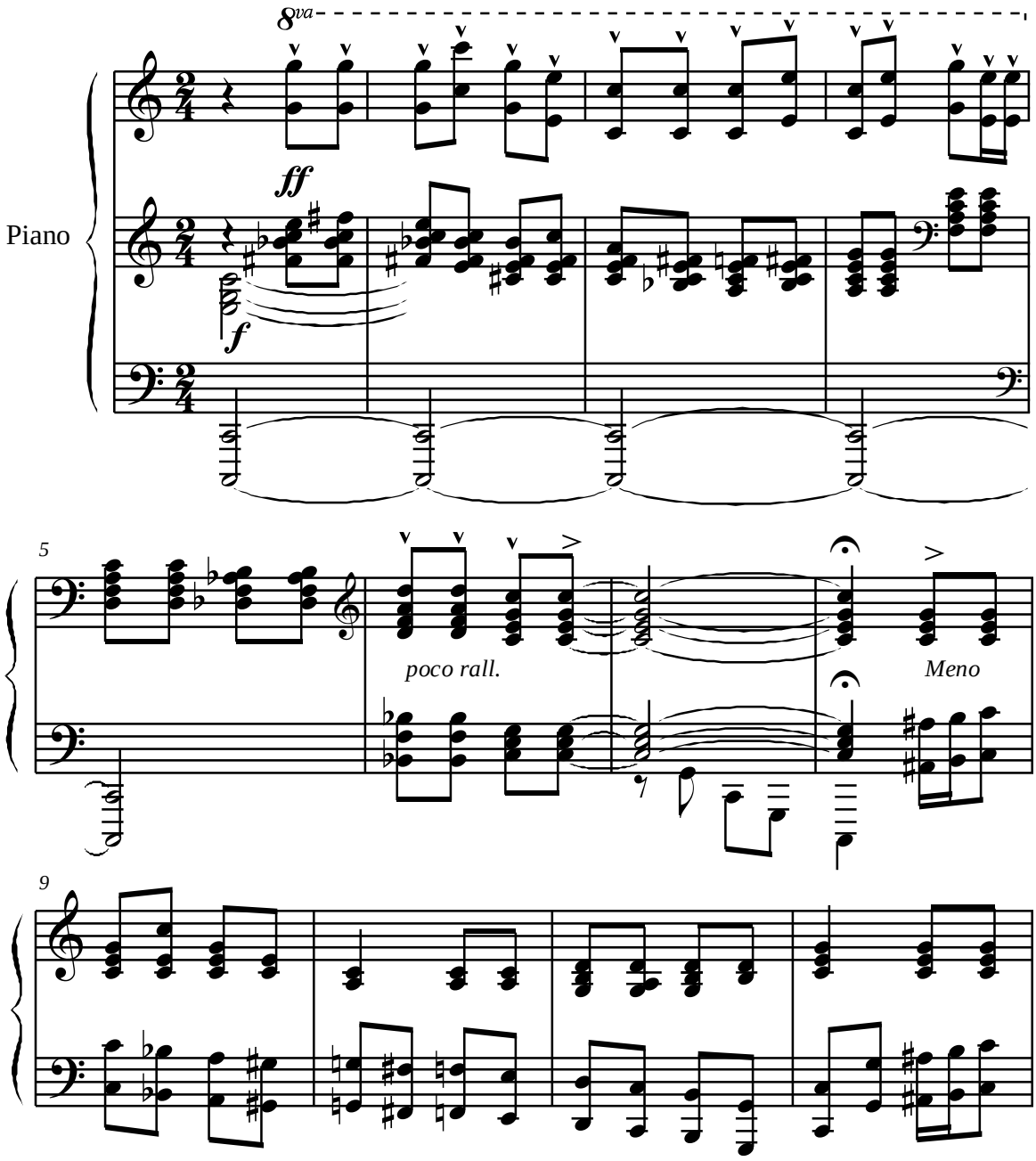
NO JARDIM CELESTIAL

Album 10, No. 6

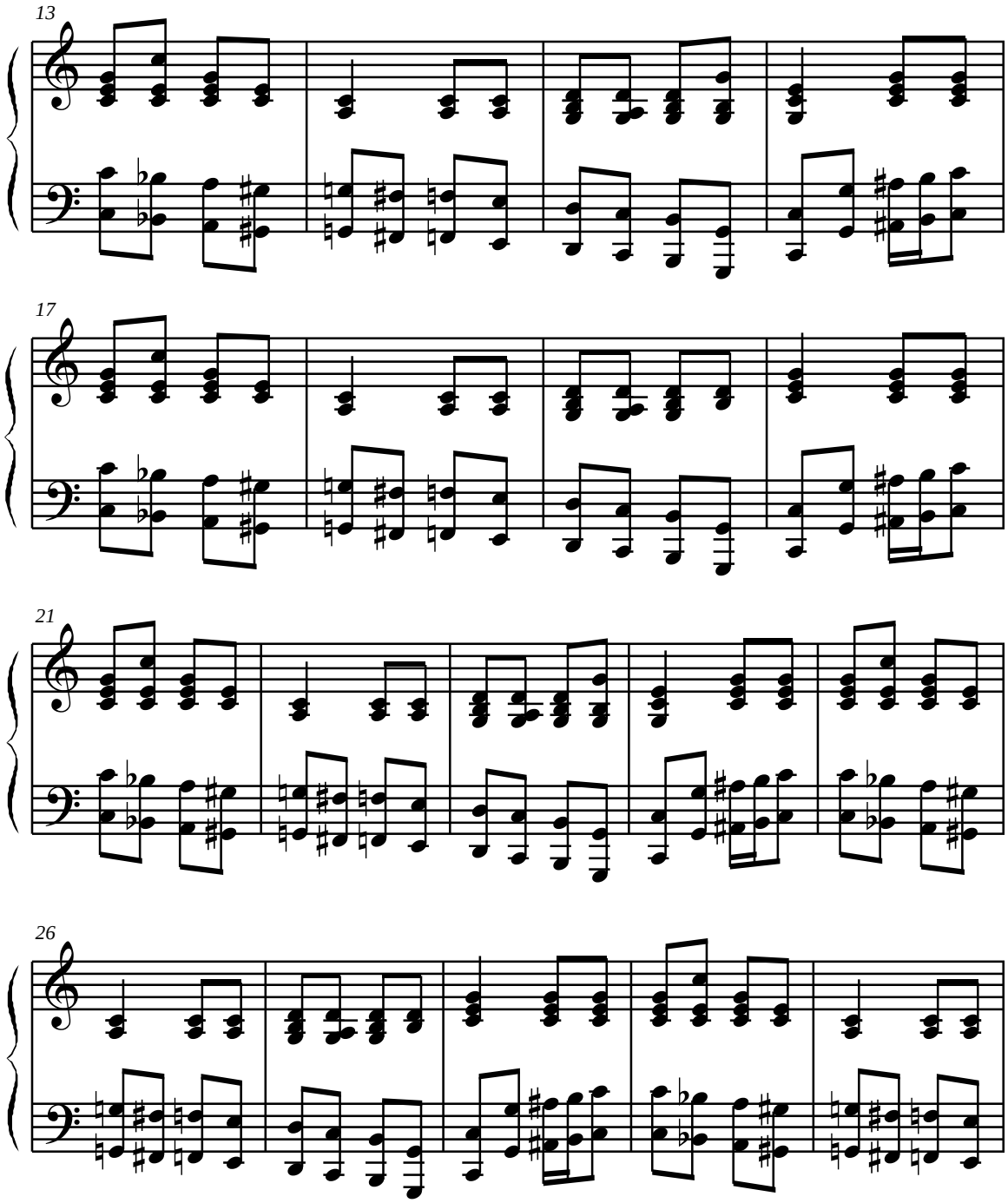
H. VILLA-LOBOS
Rio, 1932

NO JARDIM CELESTIAL	**IN THE HEAVENLY GARDEN**
Vamos no jardin celeste Giroflê, ô giroflar; vamos no jardin celeste para lá nos encontrar.	Let's go to the heavenly garden Twirl, oh twirl; Let's go to the heavenly garden To meet [us] there.
O que foram lá fazer? Giroflê, ô giroflar; O que foram lá fazer, para lá nos encontrar?	What did [you] go do there? Twirl, oh twirl; What did [you] go do there, To meet [us] there?
Colher muitas violetas, Giroflê, ô giroflar; Colher muitas violetas e tambem nos encontrar.	Gather many violets, Twirl, oh twirl; Gather many violets, And also meet [us] there.
P'ra que servem as violetas? Giroflê, ô giroflar; p'ra que servem as violetas? para lá nos encontrar...	What are the violets for? Twirl, oh twirl; What are the violets for? To meet [us] there…
P'ra o'roar Nossa Senhora, Giroflê, ô giroflar; P'ra o'roar Nossa Senhora, para lá nos encontrar.	To crown Our Lady, Twirl, oh twirl; To crown Our Lady, To meet [us] there.
Si encontrasse c'o a rainha, Giroflê, ô giroflar; Si encontrasse c'o a rainha, para lá nos encontrar...	If I were to meet the queen, Twirl, oh twirl; If I were to meet the queen, To meet [us] there.
Eu daria os cumprimentos, Giroflê, ô giroflar; Eu daria os cumprimentos, para lá nos encontrar.	I would give [my] regards, Twirl, oh twirl; I would give [my] regards, To meet [us] there.
Si encontrasse c'o Demonio, Giroflê, ô giroflar; Si encontrasse c'o Demonio, para lá nos encontrar...	If I were to meet the Devil, Twirl, oh twirl; If I were to meet the Devil, To meet [us] there…
Mostraria minhas cruzes, Giroflê, ô giroflar; Mostraria minhas cruzes, para lá nos encontrar.	I would show my crosses, Twirl, oh twirl; I would show my crosses, To meet [us] there.

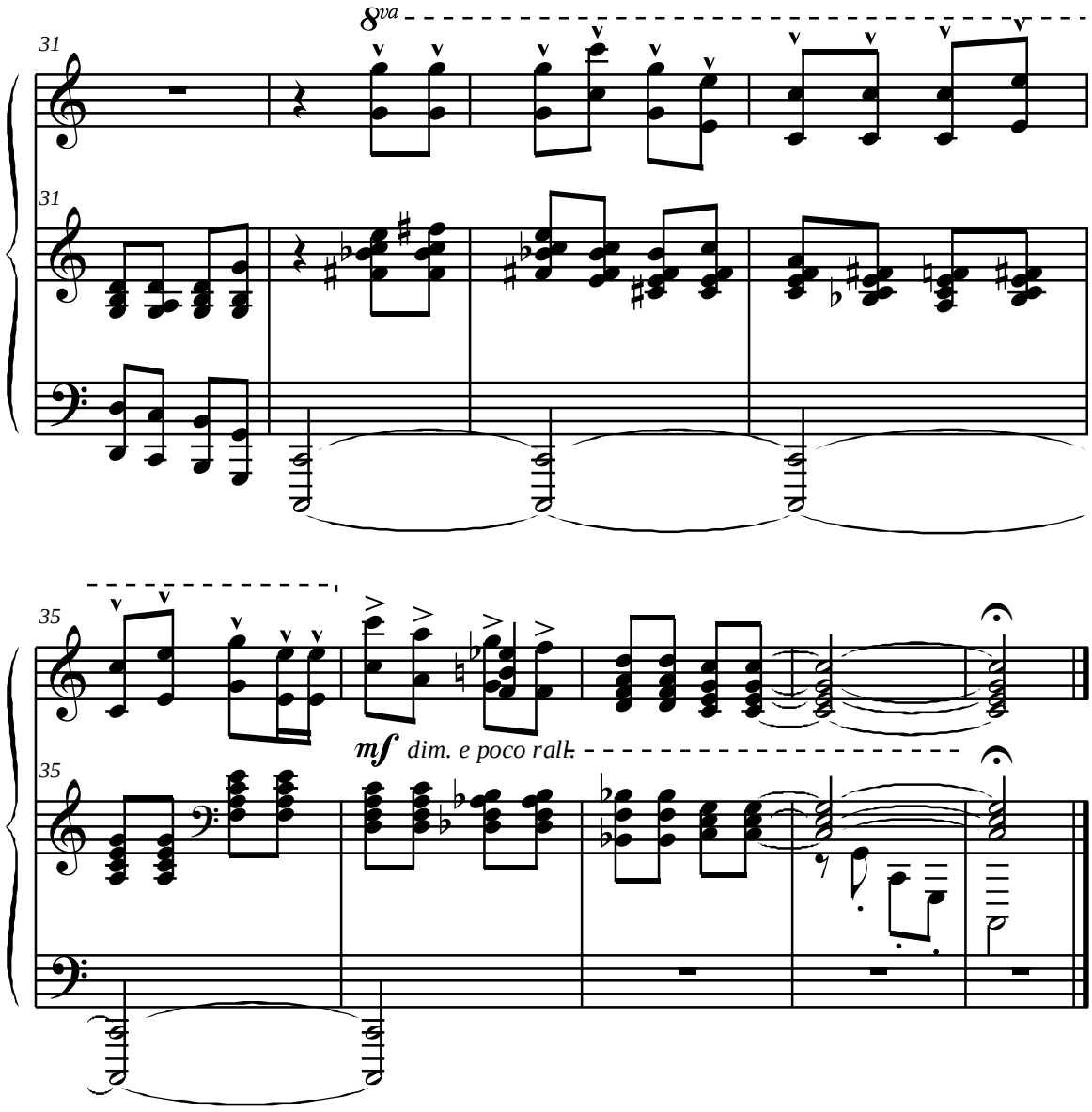
NO JARDIM CELESTIAL



NO JARDIM CELESTIAL



NO JARDIM CELESTIAL



GUIA PRÁTICO FOR PIANO

ALBUM 11

HEITOR VILLA-LOBOS

O ANEL

Album 11, No. 1

H. VILLA-LOBOS
Rio, 1932

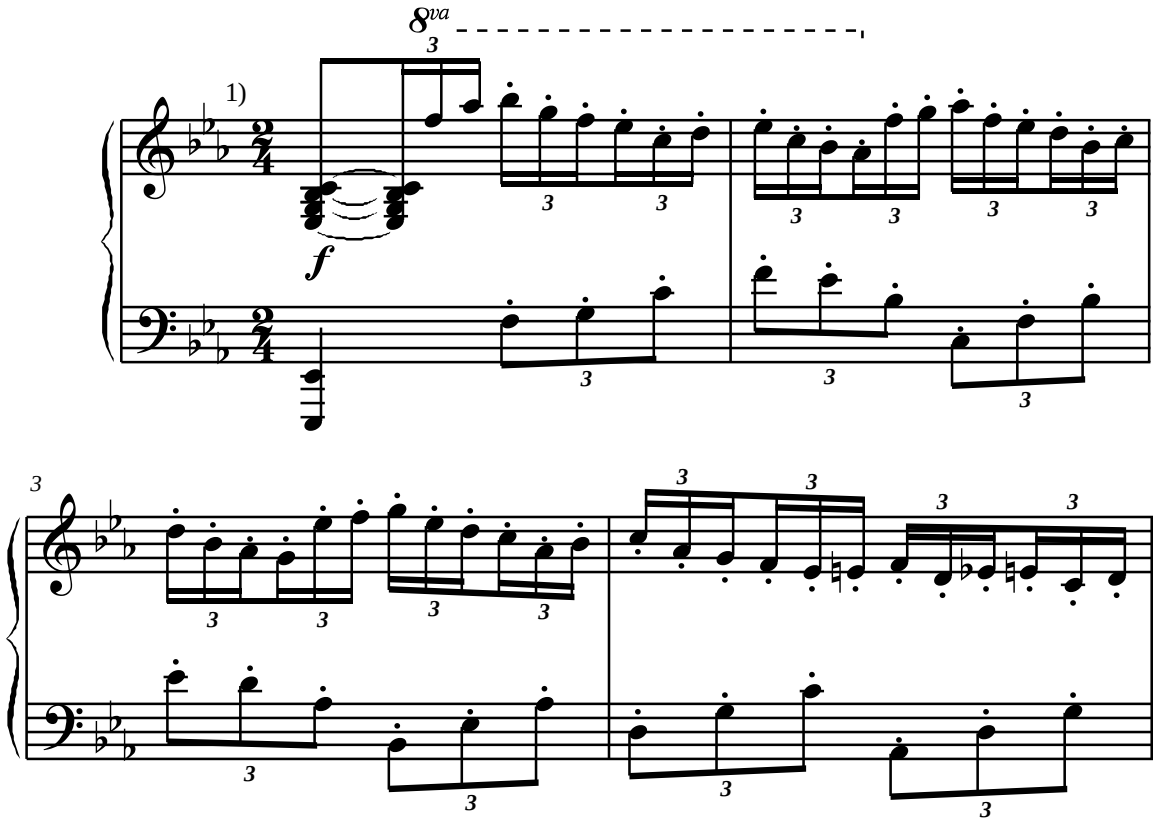
O ANEL

Ah! Ele vai, ele vem,
por aqui Já passou...
Ele vai, vai, vai...
Ele vem, vem, vem...
Por aqui-qui-qui Já passou...

THE RING

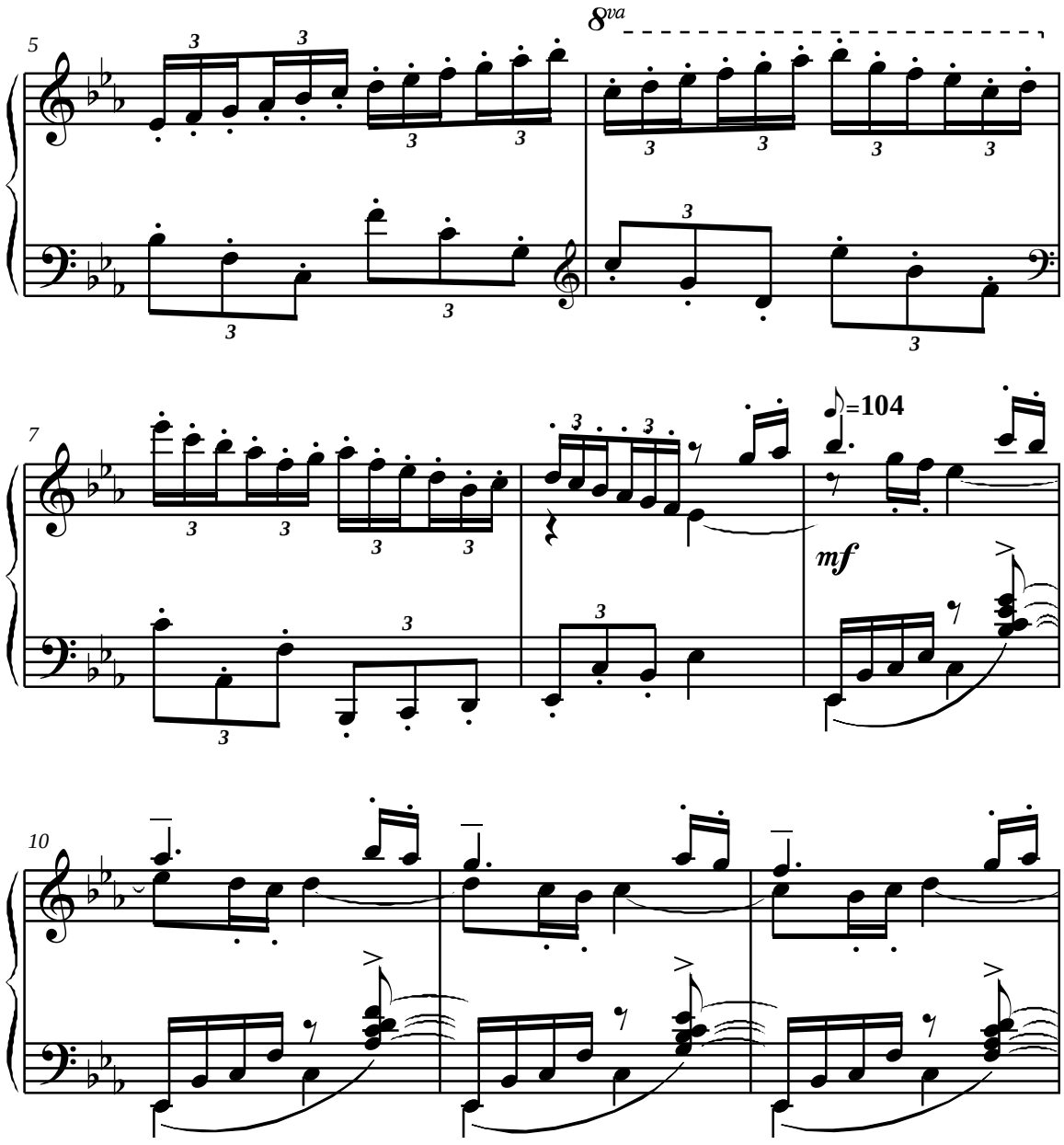
Ah! He goes, he comes,
He's been through here,
He goes, goes, goes,
He comes, comes, comes,
He's been through here, here, here

Allegretto quasi andantino ♩=88

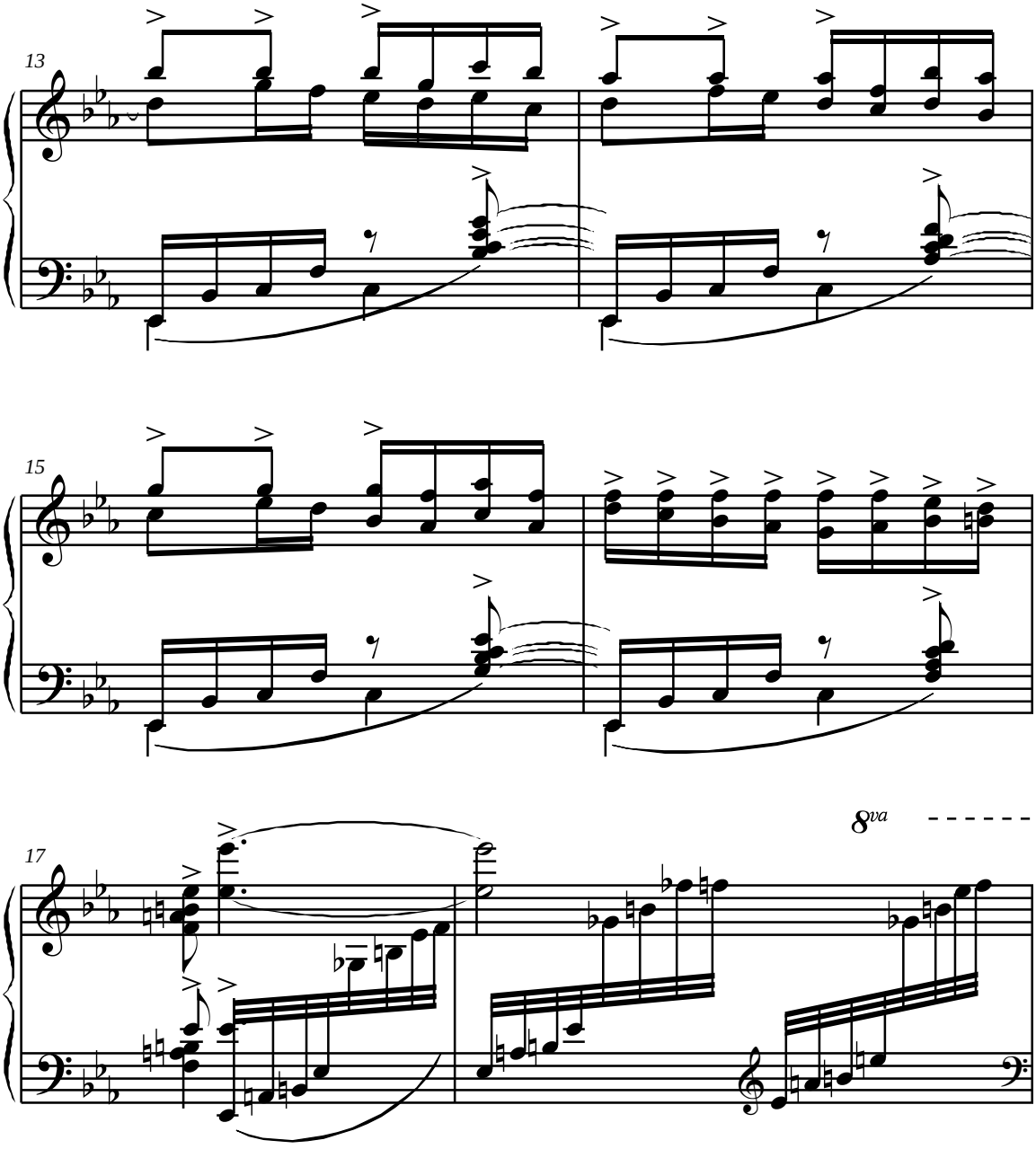


1) Piano part omited in CV.

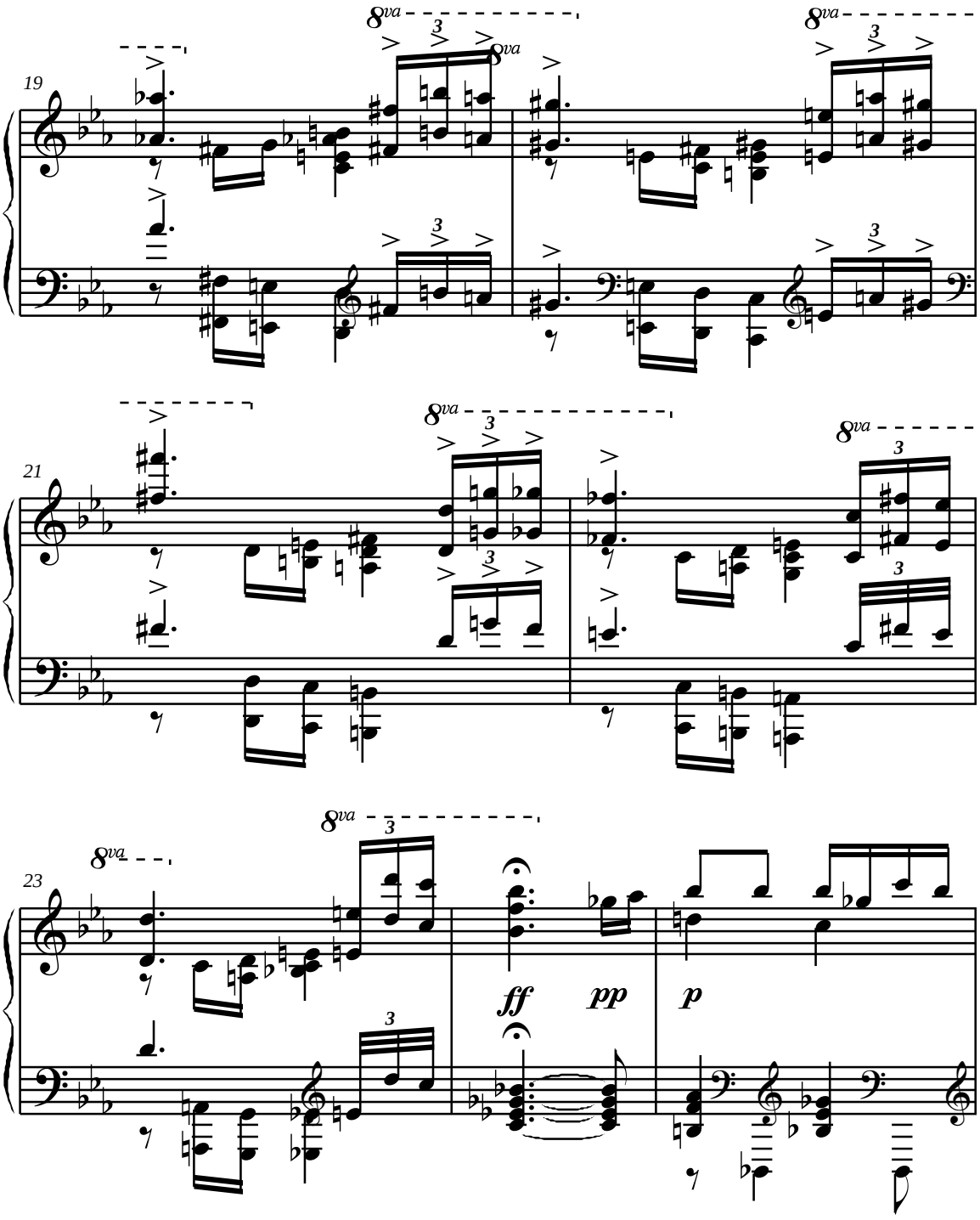
O ANEL



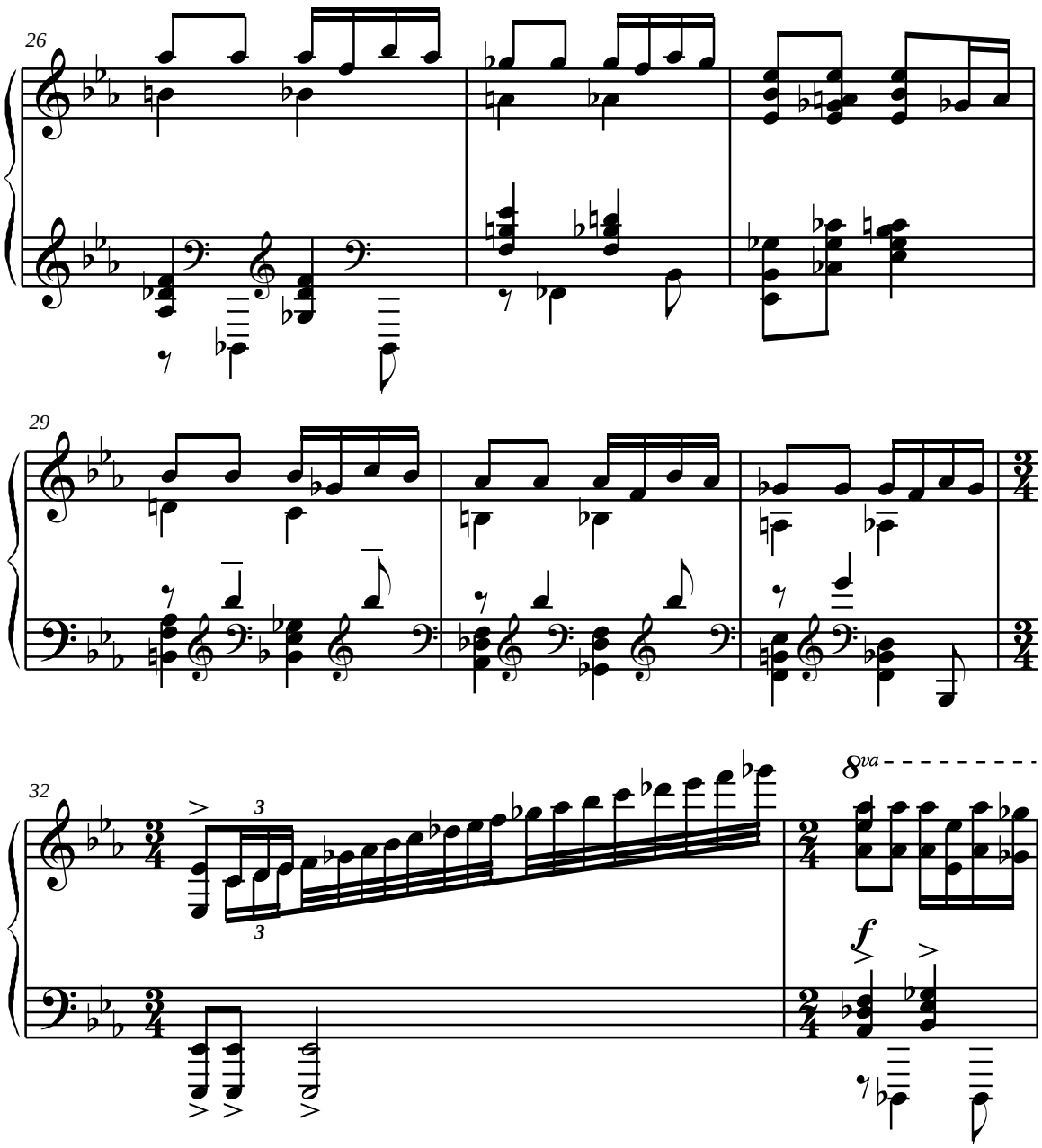
O ANEL



O ANEL

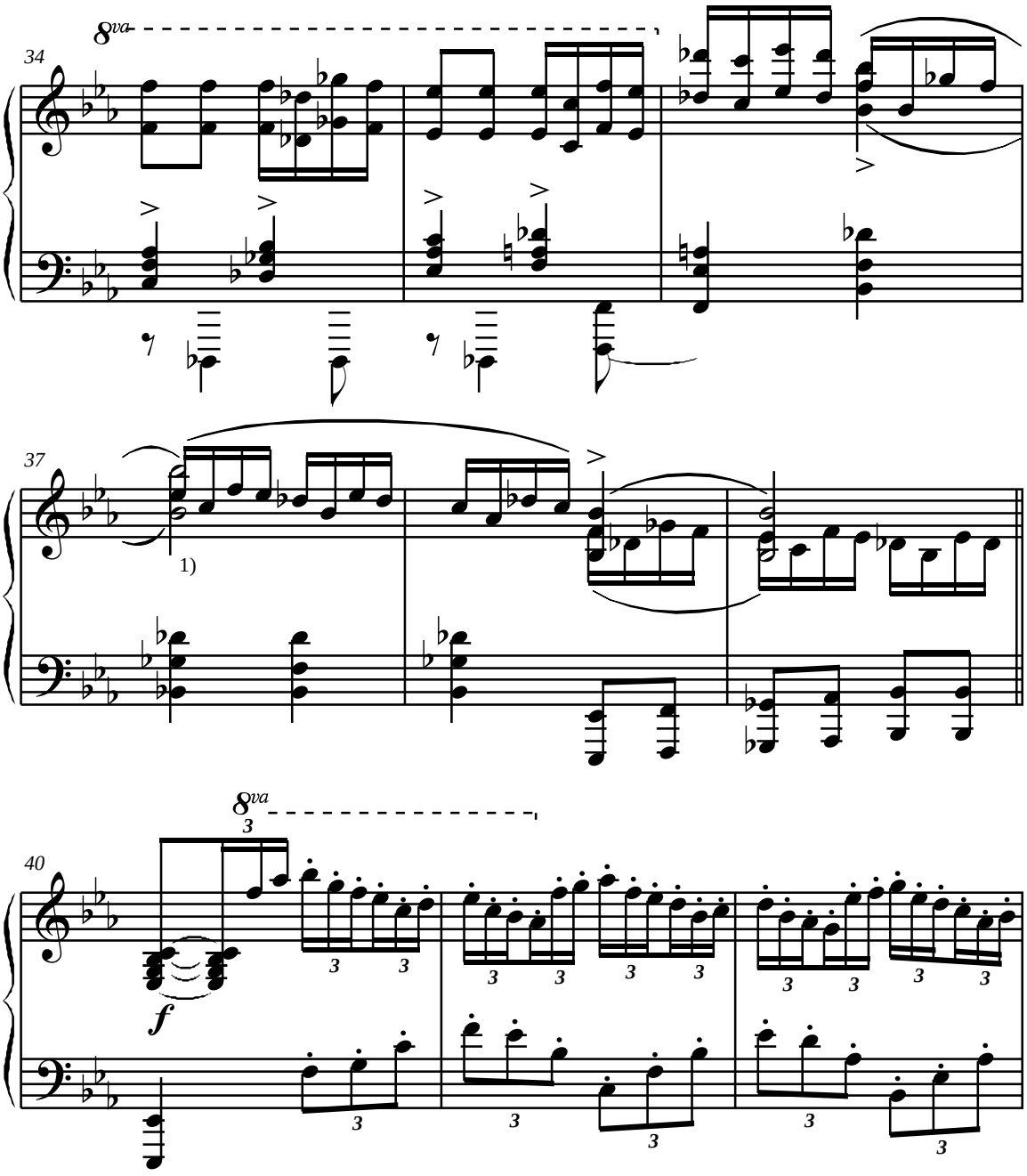


O ANEL



1) m. 37, accent in MEE.

O ANEL



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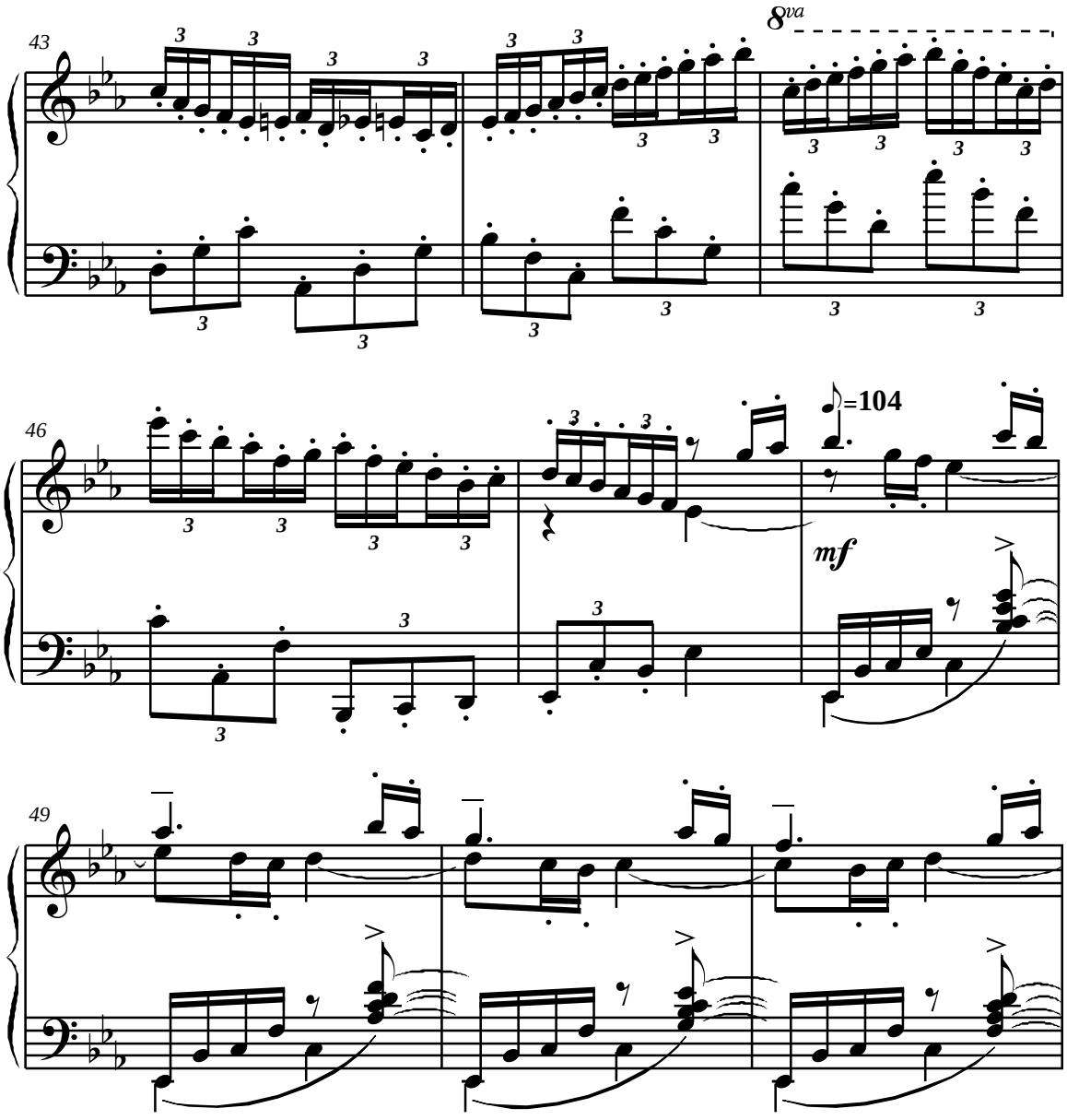

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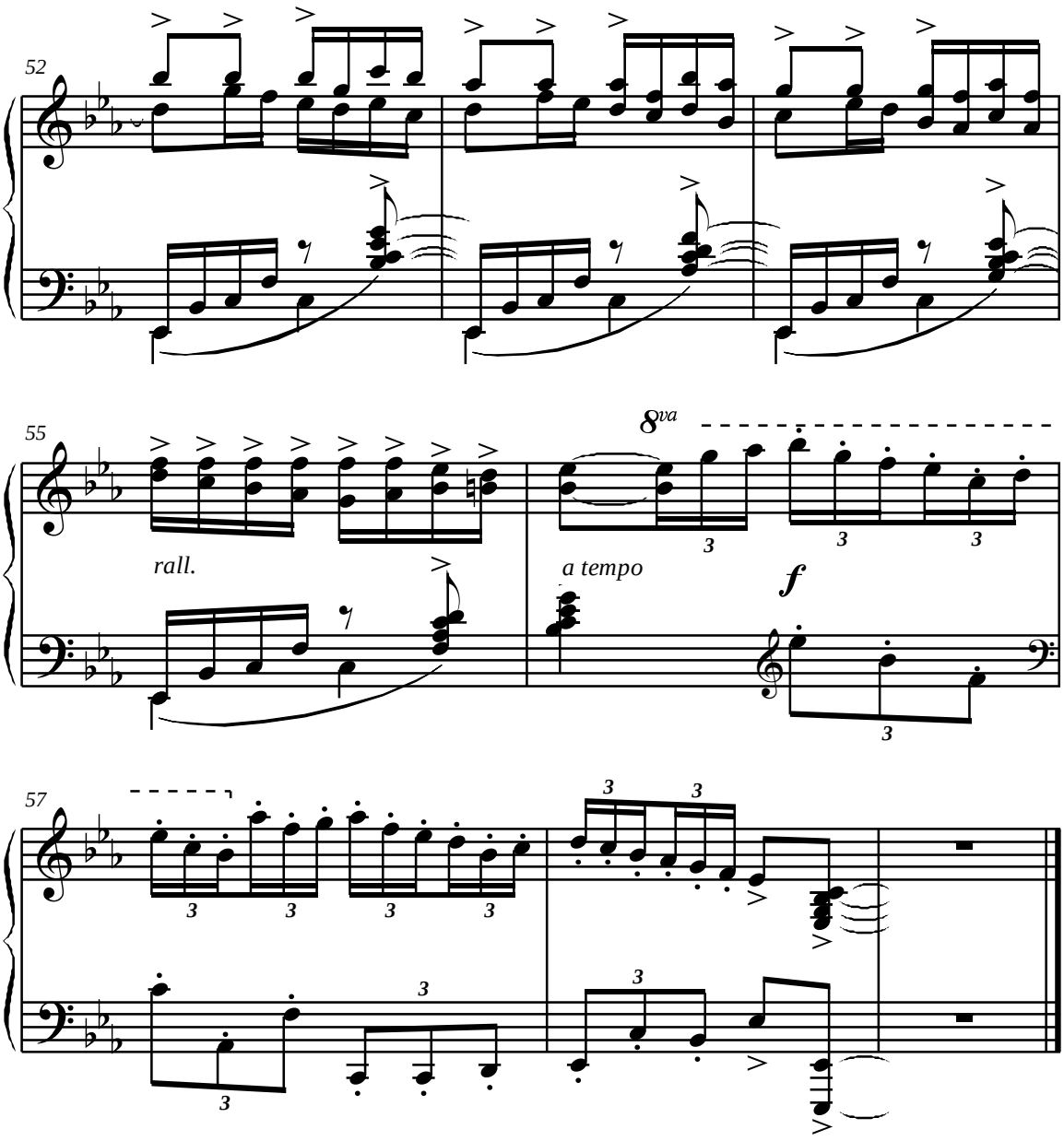


NIGUE NIHNAS

Album 11, No. 2

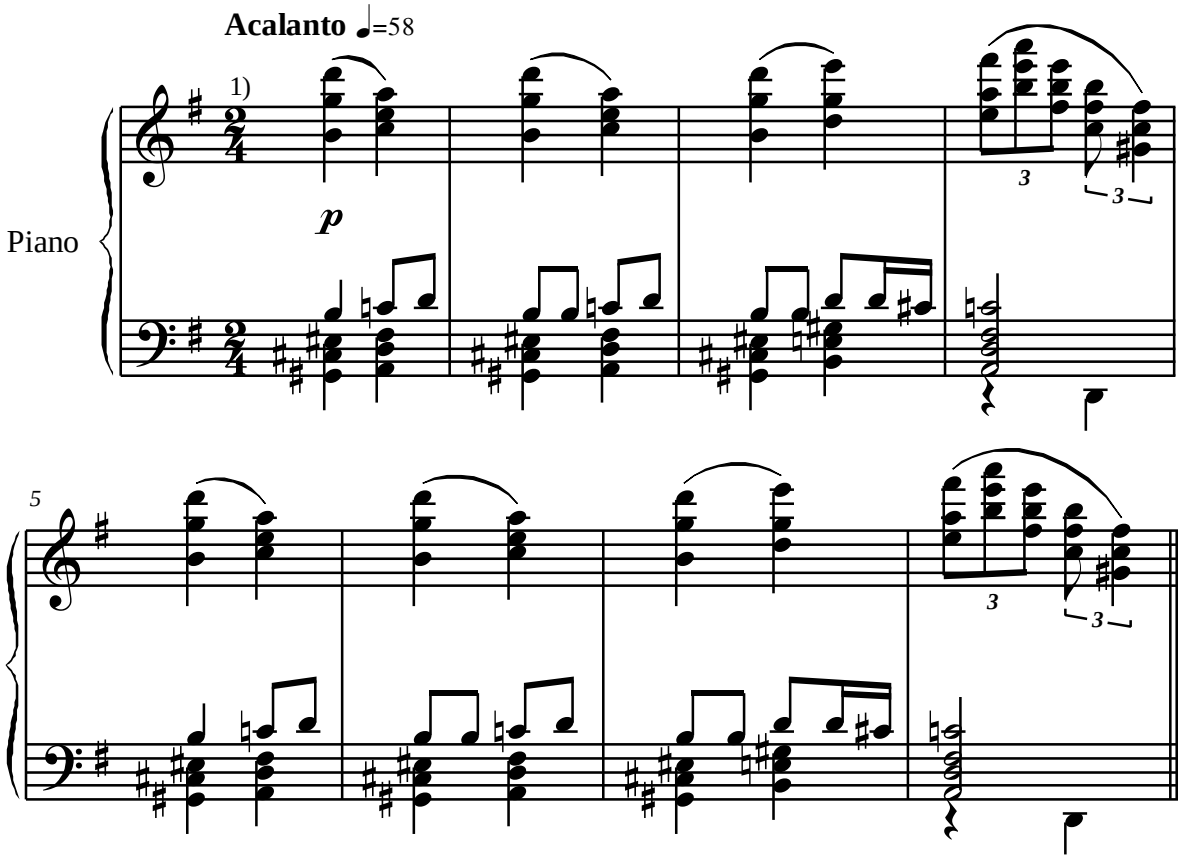
H. VILLA-LOBOS
Rio, 1932

NIGUE NINHAS

Êh! Nigue, nigue ninhas
Tão bonitinhas Macamba
Vióla De parie ganguinhas!
Êh! Imbê tumbelá
Mussangalá quina quinê!

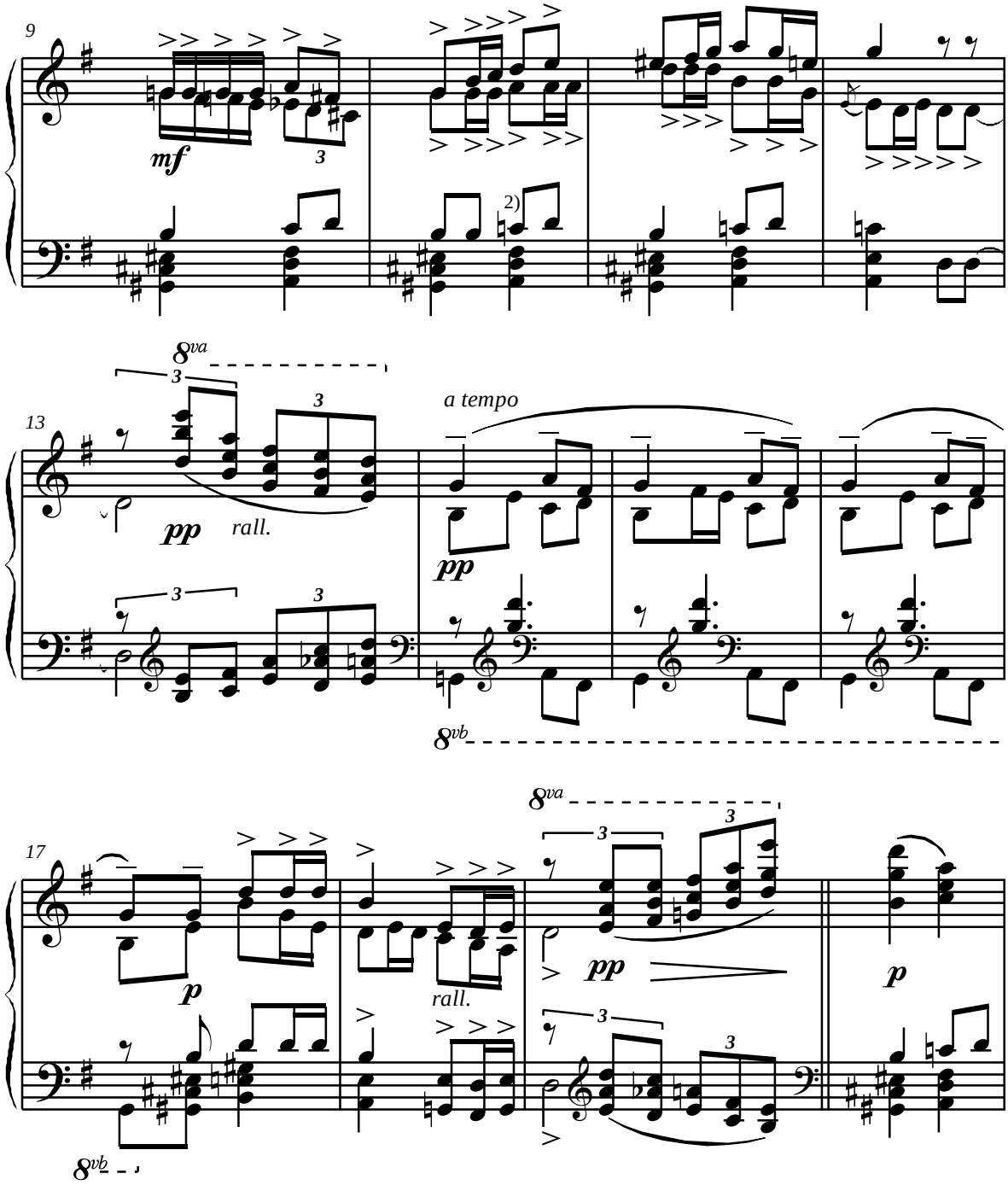
NIGUE NINHAS

Hey! Nigue, nigue ninhas
So cute Macamba
Vióla of giving birth to ganginhas!
Hey! Imbê tumbelá
Mussangalá quina quinê!

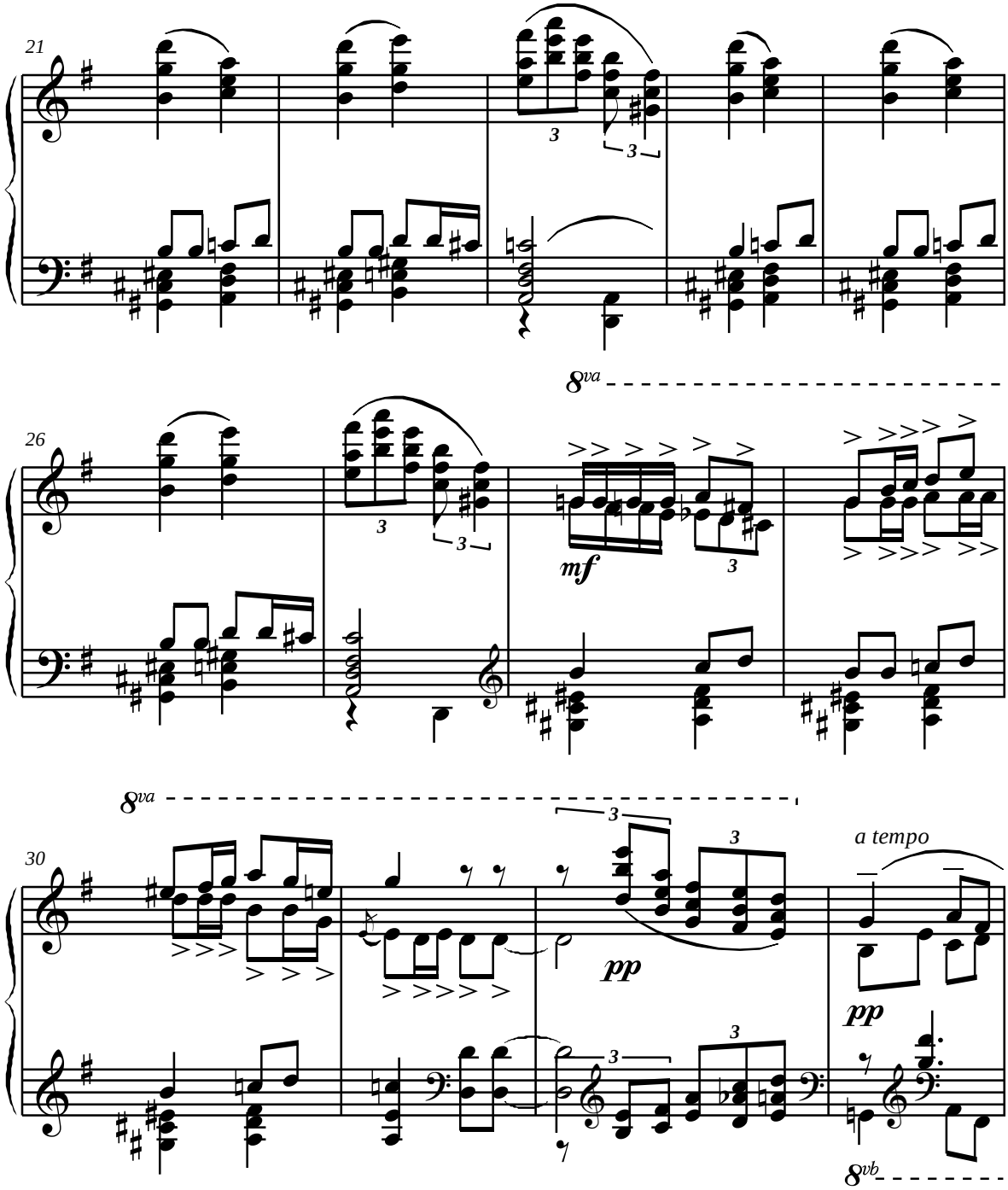


2) Piano part omited in CV.
1) m. 10, C natural omited in CEE.

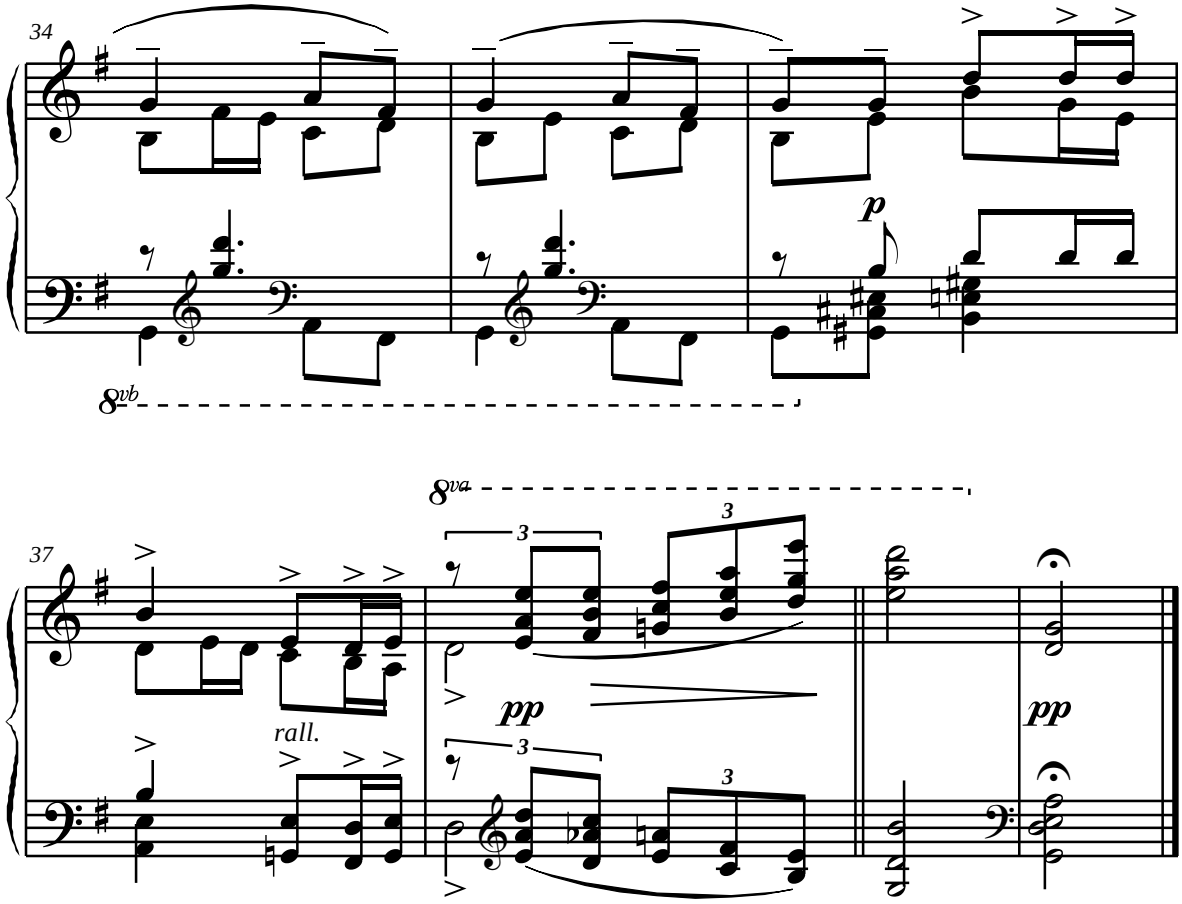
NIGUE NIHNAS



NIGUE NIHNAS



NIGUE NIHNAS



POBRE CEGA

Album 11, No. 3

H. VILLA-LOBOS
Rio, 1932

Pobre Céga

Minha mãi acorde
De tanto dormir...
Venha vêr um cégo vida minha
Cantar e pedir.

Si ele canta e péde
Dá-lhe pão e vinho,
Mande o pobre cégo vida minha
Seguir seu caminho!

Não quero teu pão
Nem tambem teu vinho,
Quero só que Aninha (vida minha),
Me ensine o caminho.

Ainda mais Aninha,
Mais um bocadinho,
Eu sou pobre cégo (vida minha)
Não vejo o caminho.

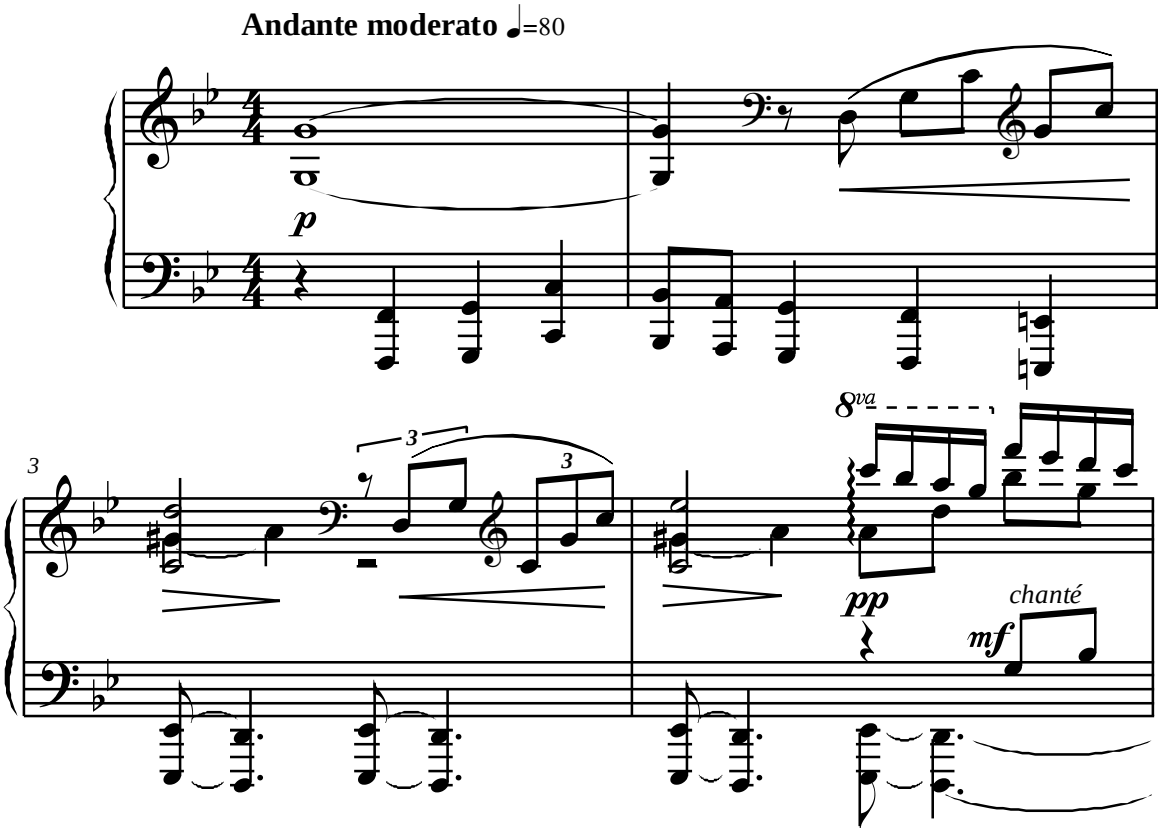
Poor Blind One

Mother, wake up
from so much sleep...
Come see a blind man, my life,
singing and begging.

If he sings and begs
give him bread and wine
Tell the blind man, my life,
to be on his way!

I do not want your bread
and not your wine either
I only ask that Aninha (my life)
show me the way.

A little more, Aninha,
A little more,
I am a poor blind man (my life)
I cannot see the way.



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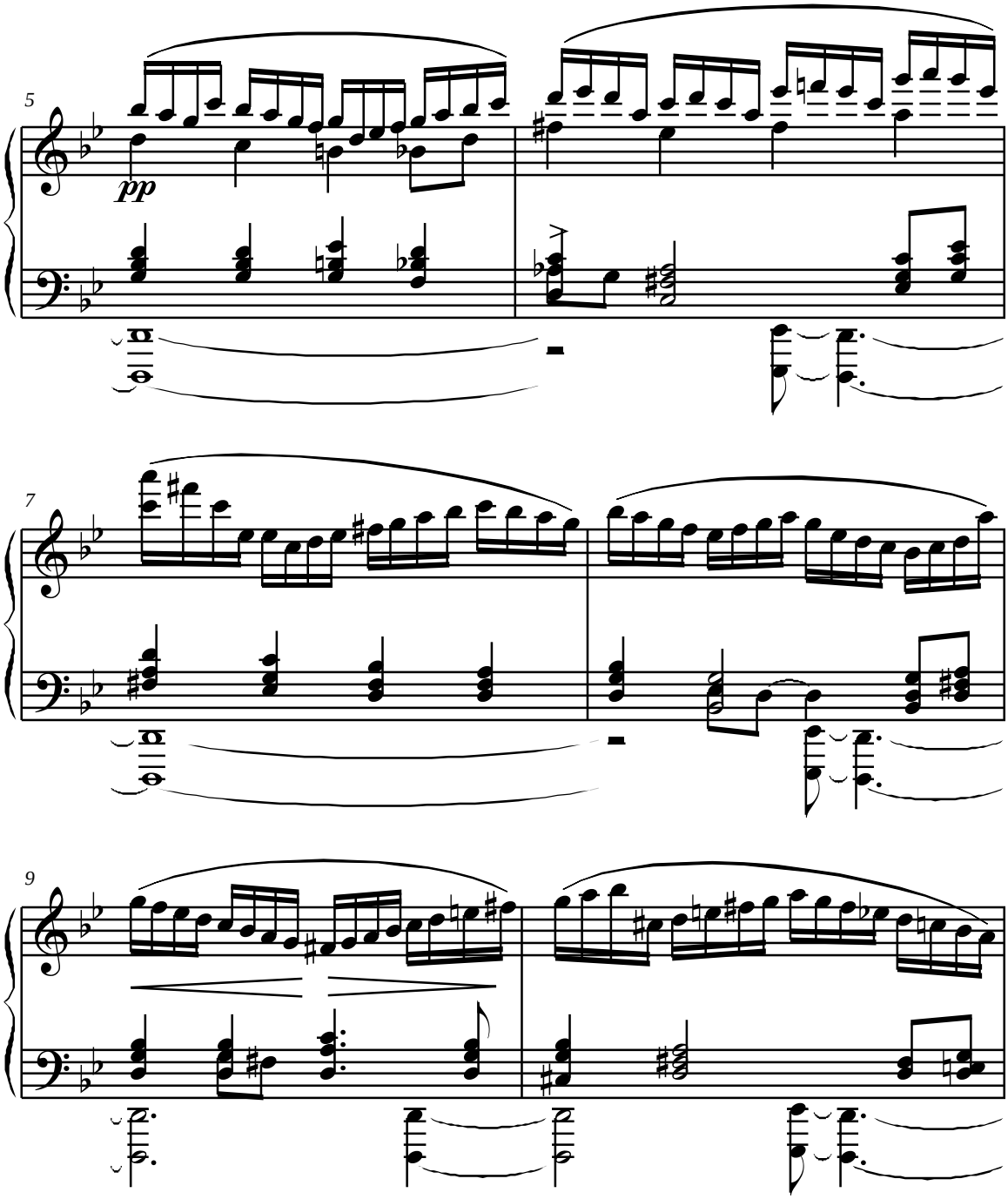

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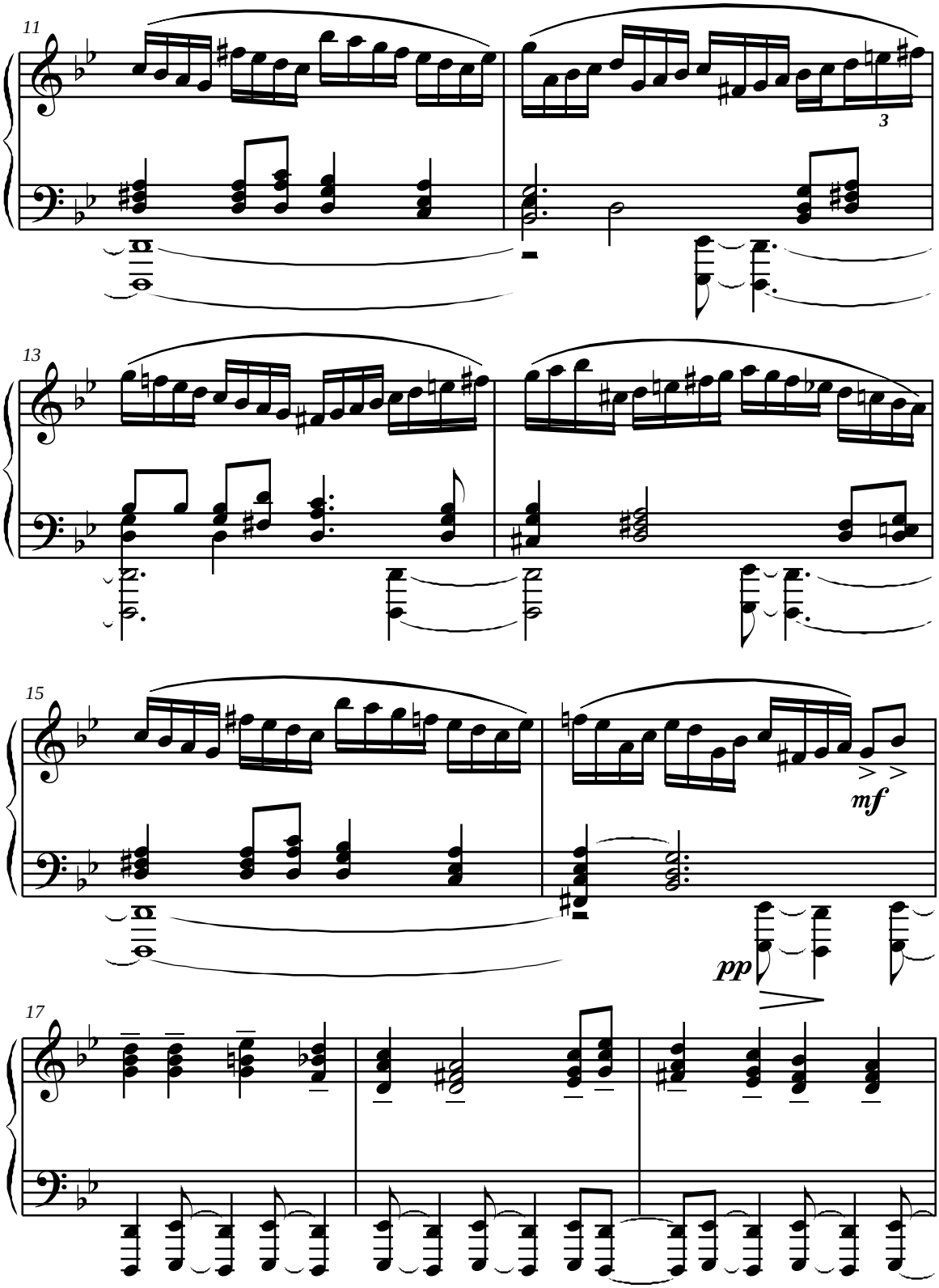

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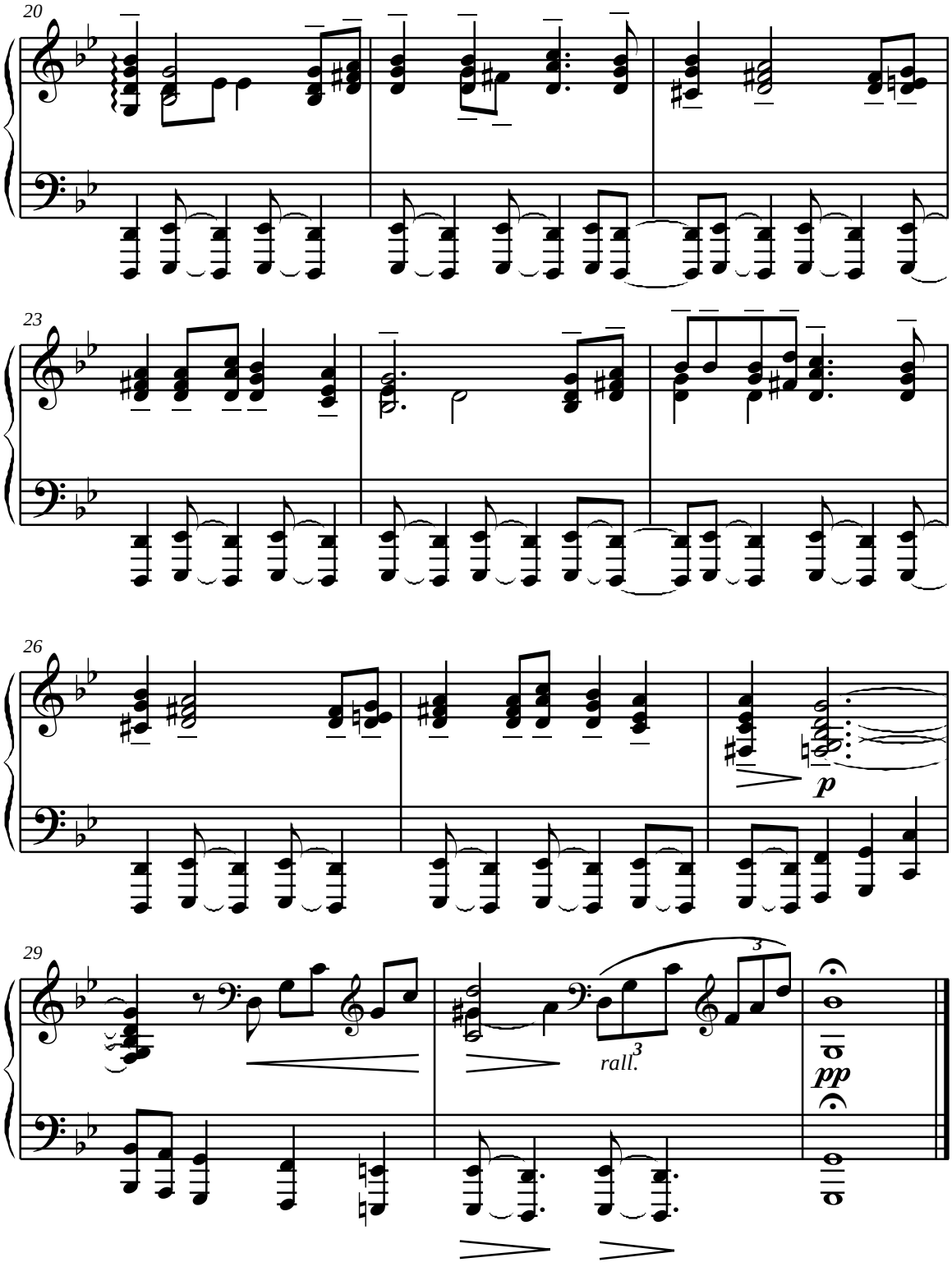


A COTIA

Album 11, No. 4

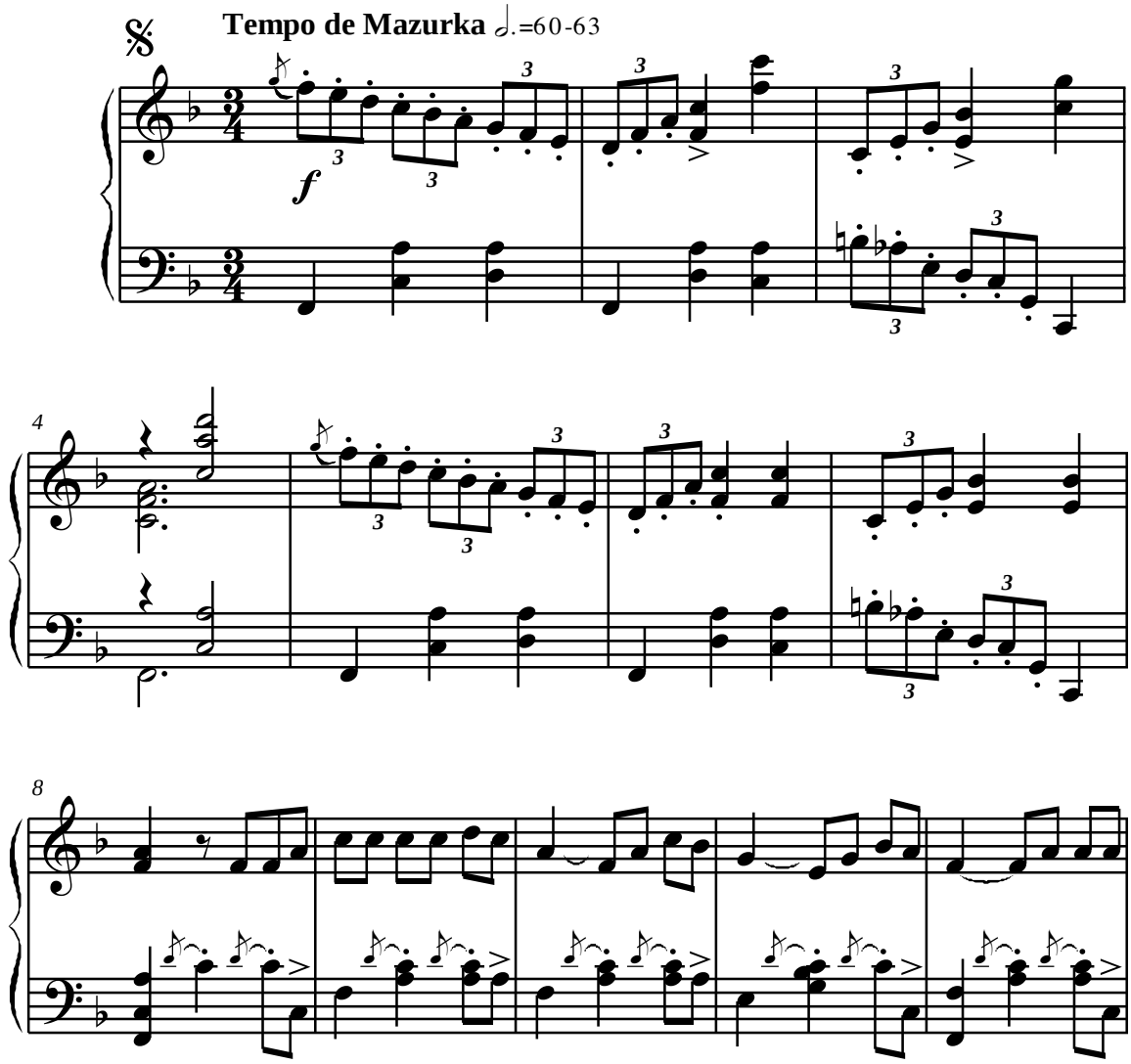
H. VILLA-LOBOS
Rio, 1932

A COTIA

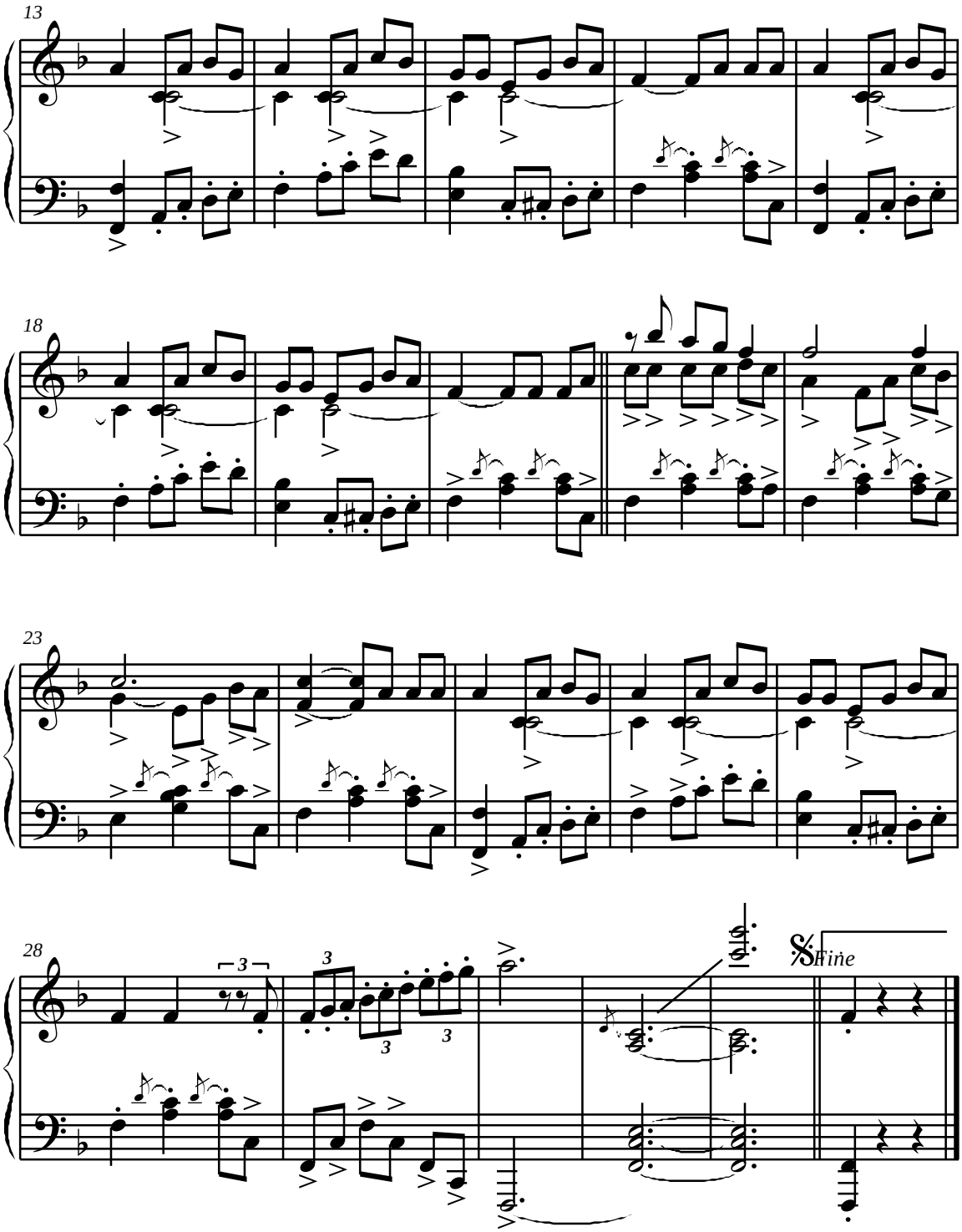
Minha Cotia estava na cozinha,
eu só me queixo da cozinheira.
Você queria, porem não via
sem ter dinheiro comeu
"mia" Cotia!

THE RACCOON

My cotia was in the kitchen,
I just complain about the cook,
You wanted, but didn't see
Not having money, you ate
My cotia!



A COTIA



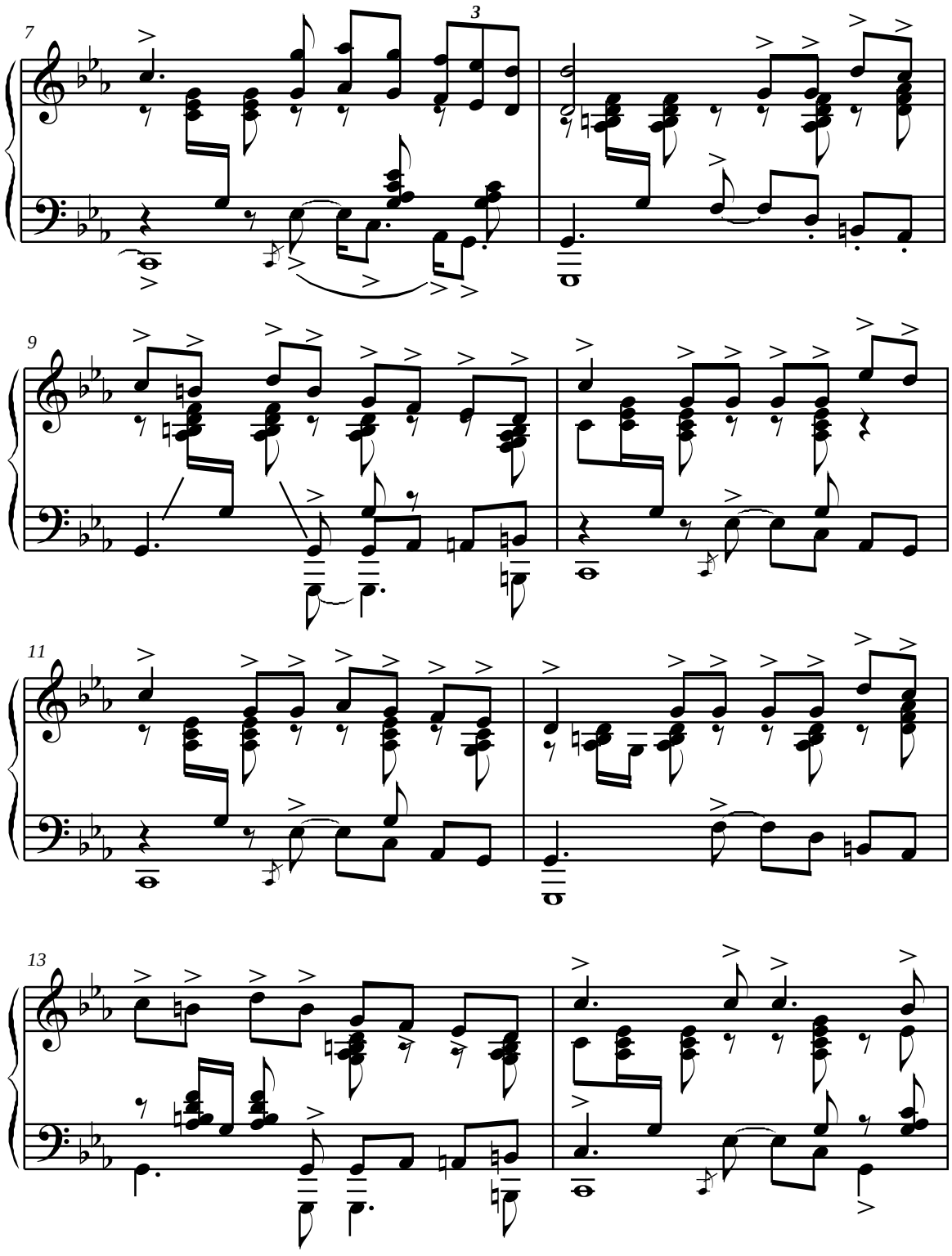
VIDA FORMOSA

Album 11, No. 5

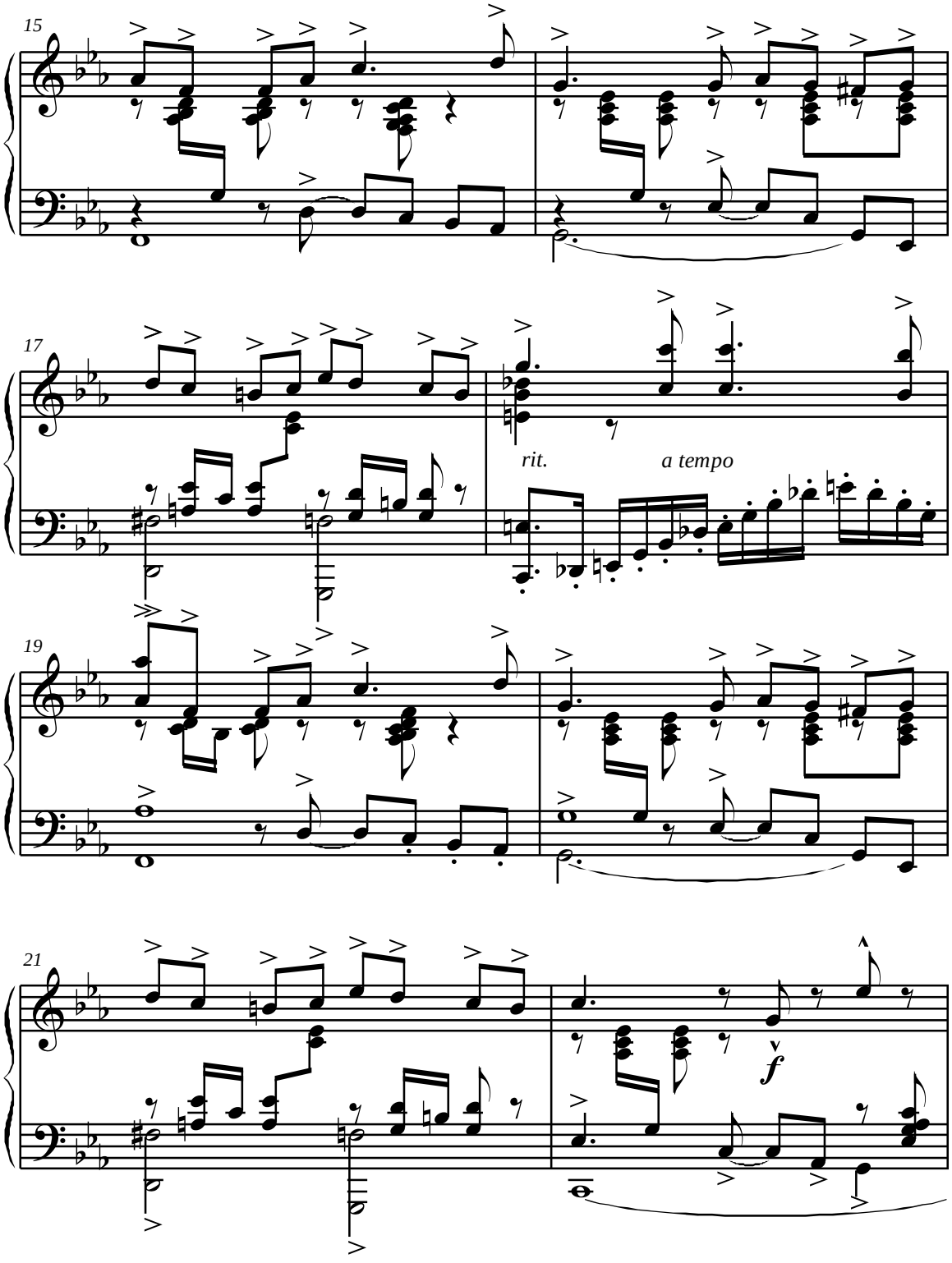
H. VILLA-LOBOS
Rio, 1932

VIDA FORMOSA	**LOVELY LIFE**
O moreno é quinha,	The black fellow is Quinha,
Juquinha meu bem,	Juquinha my friend,
a vida é formosa	Life is lovely
para quem amores tem.	For he who has loved ones.
Um, dois, três,	One, two, three,
quatro, cinco, seis,	Four, five, six,
sete, oito, nove,	Seven, eight, nine,
para doze faltam três	Three [more] until twelve
Ah!	Ah!

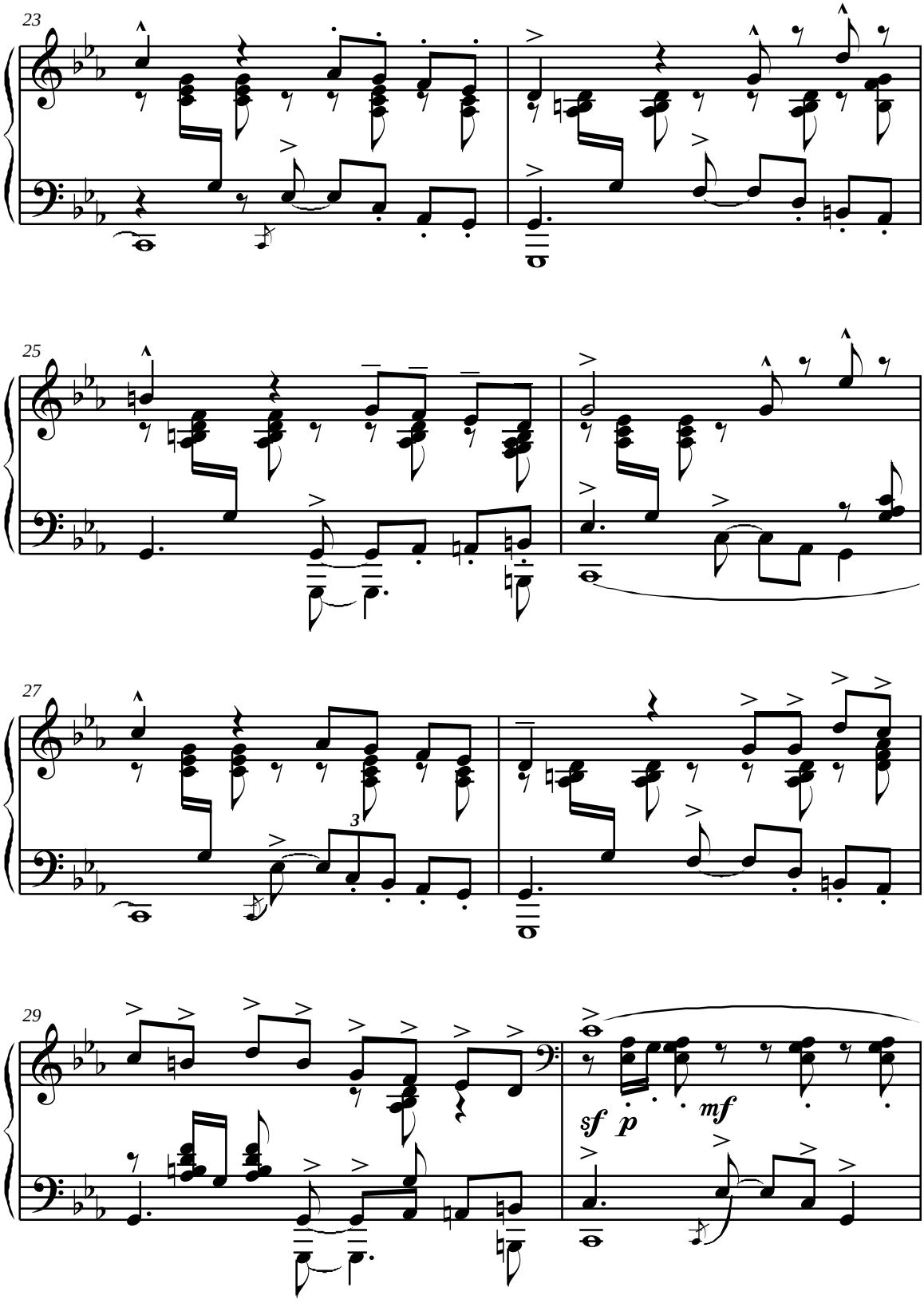
VIDA FORMOSA



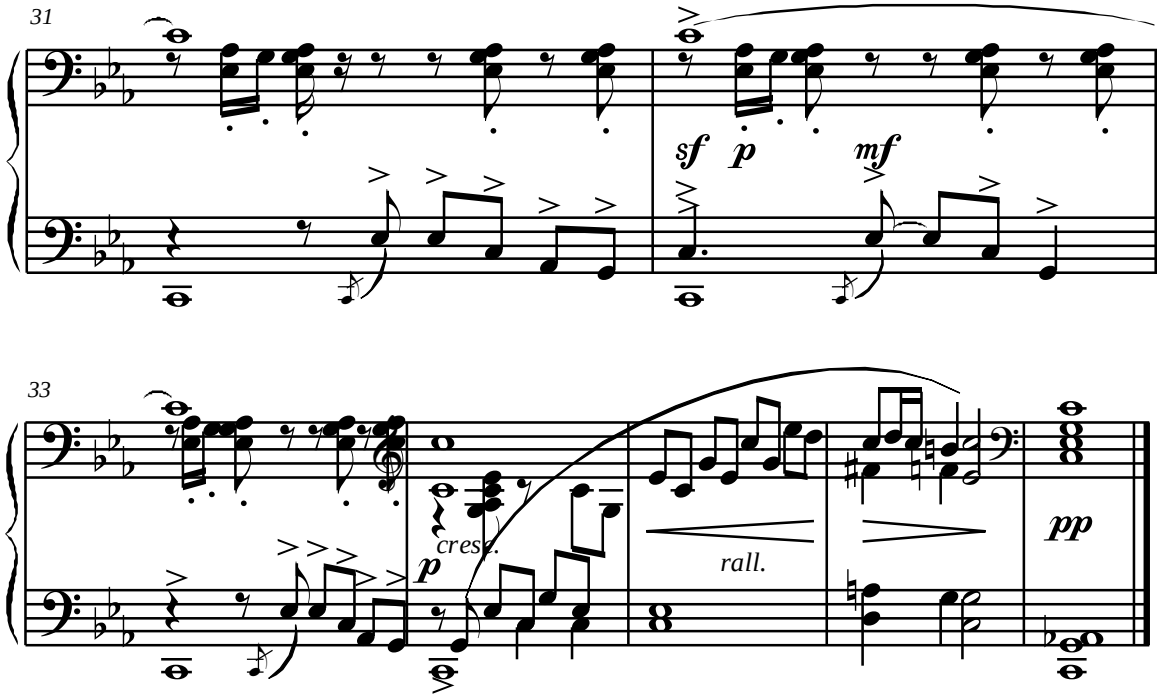
VIDA FORMOSA



VIDA FORMOSA



VIDA FORMOSA

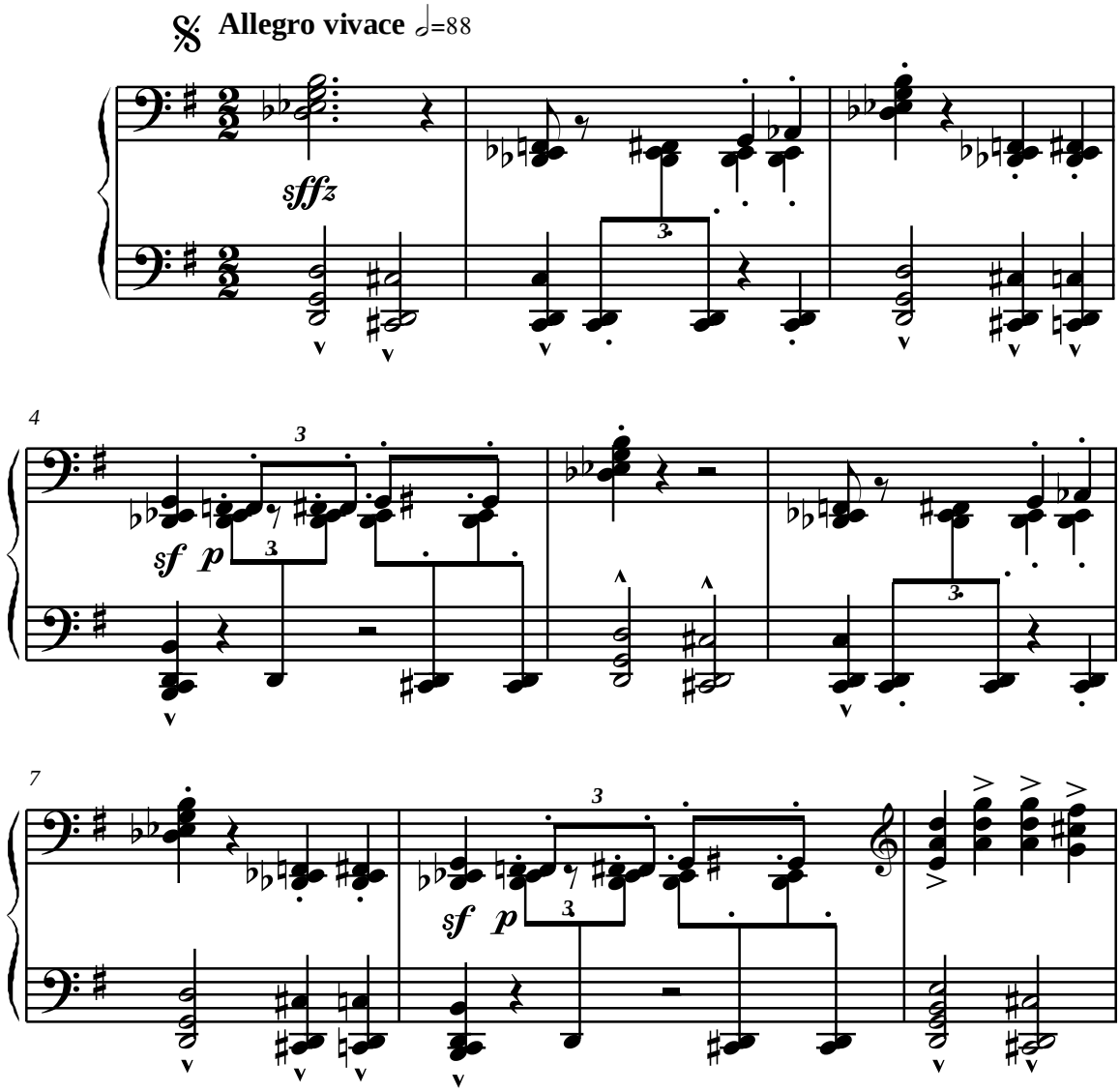


VIVA O CARNAVAL!

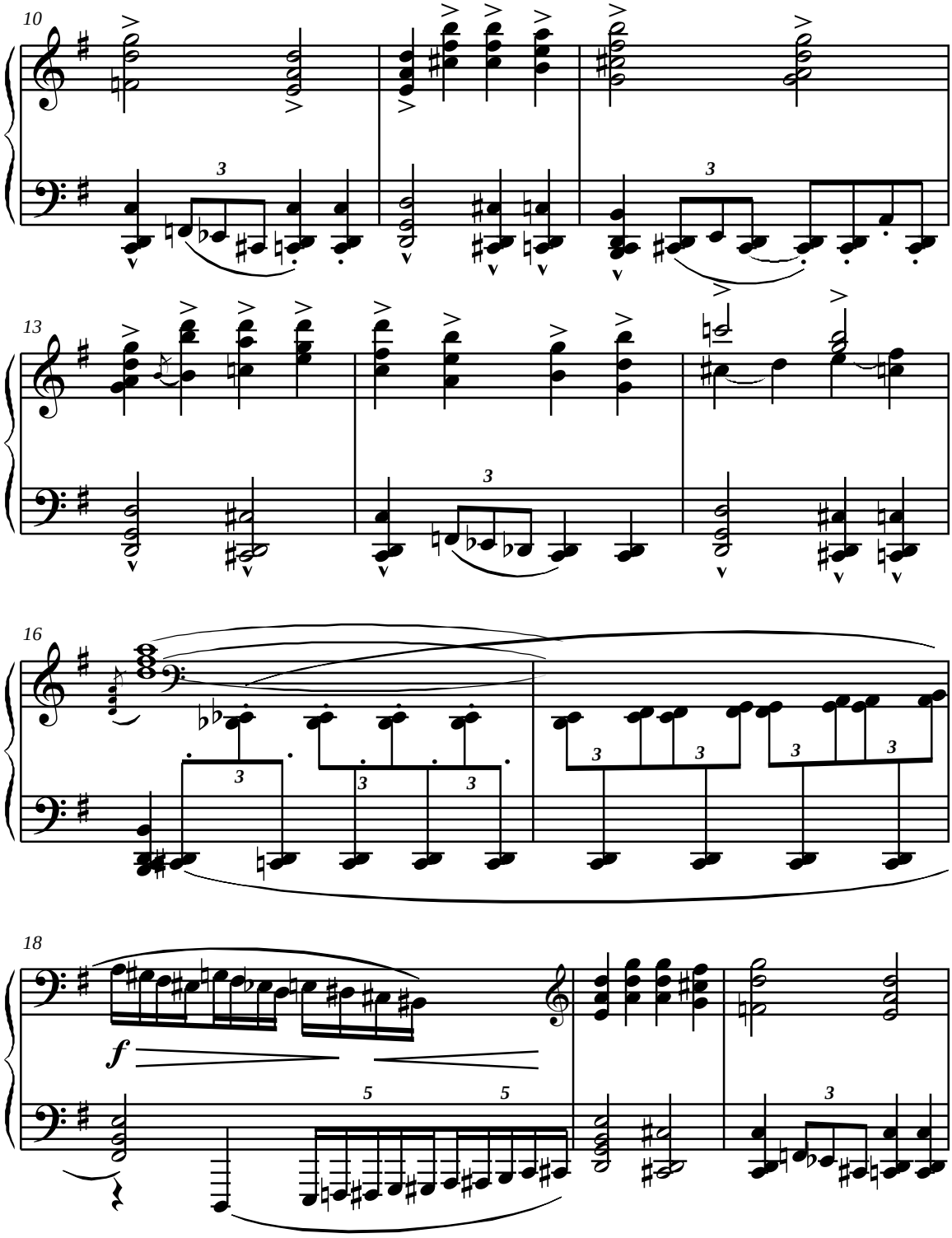
Album 11, No. 6

H. VILLA-LOBOS
Rio, 1932

VIDA O CARNAVAL	**LONG LIVE CARNIVAL**
Viva a Zé Pereira!	Long live Zé Pereira!
Viva Carnaval!	Long live Carnival!
Viva a alegria	Long live the joy
que a ninguem faz mal!	Which does no one harm!



VIVA O CARNAVAL!



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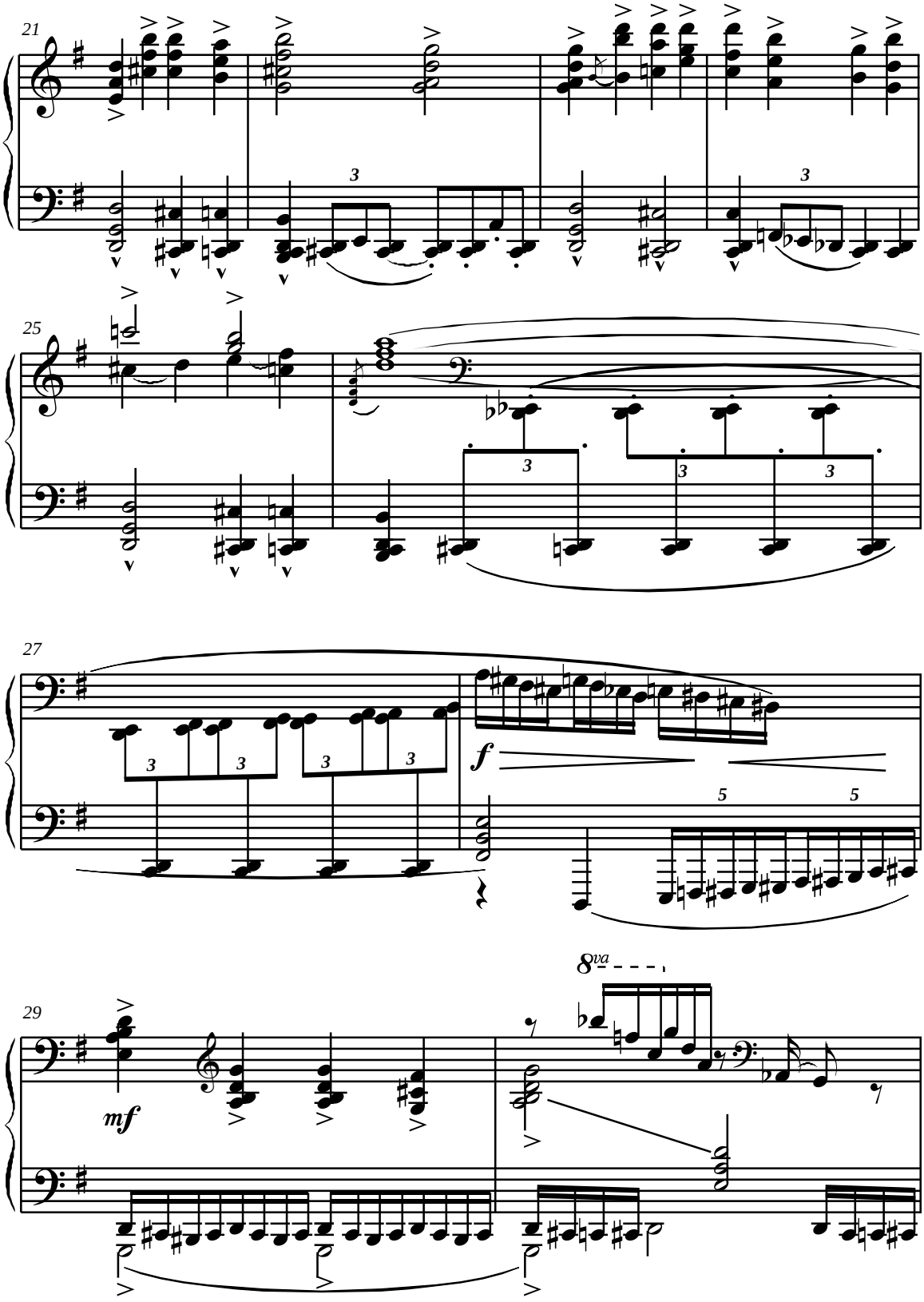

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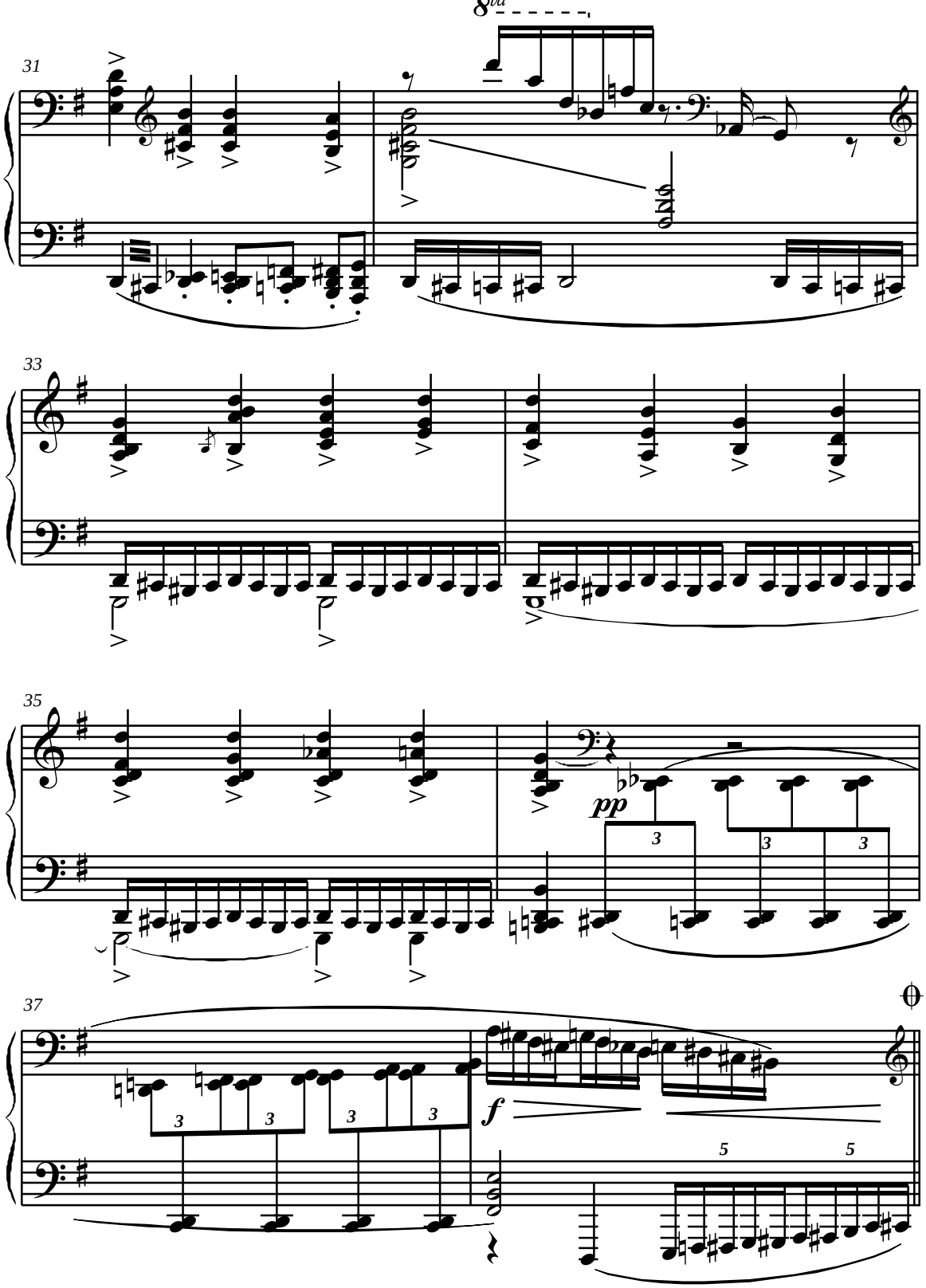

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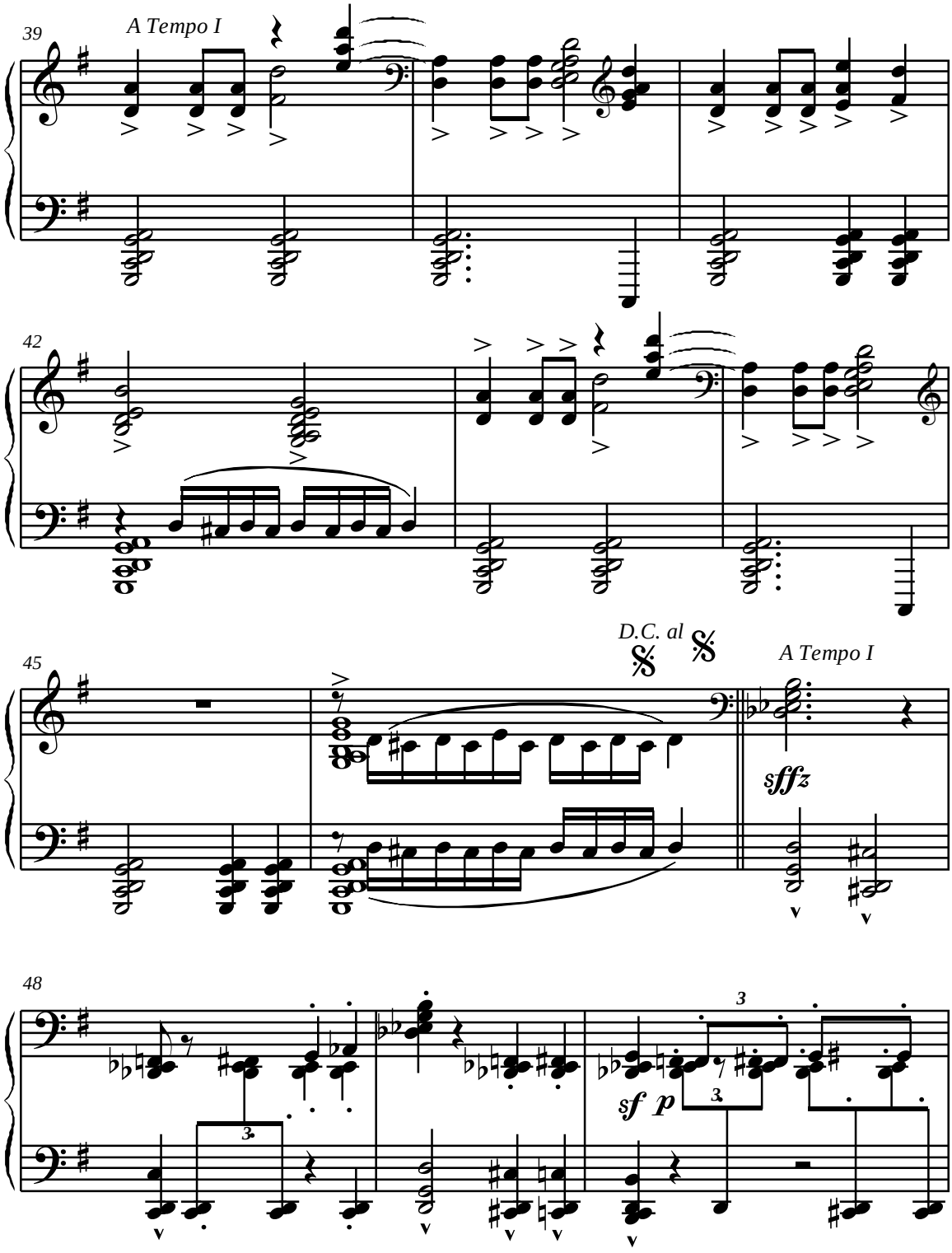
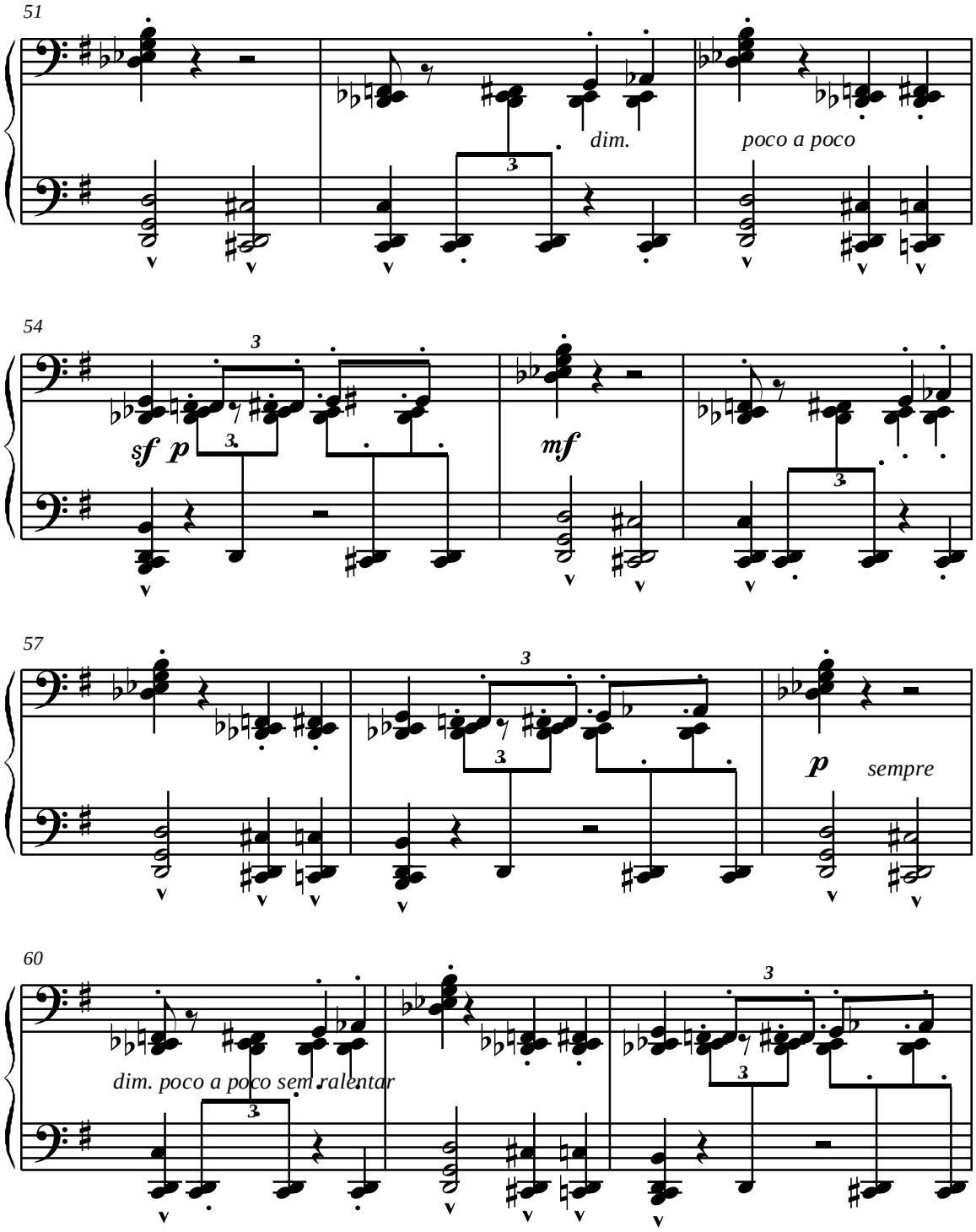
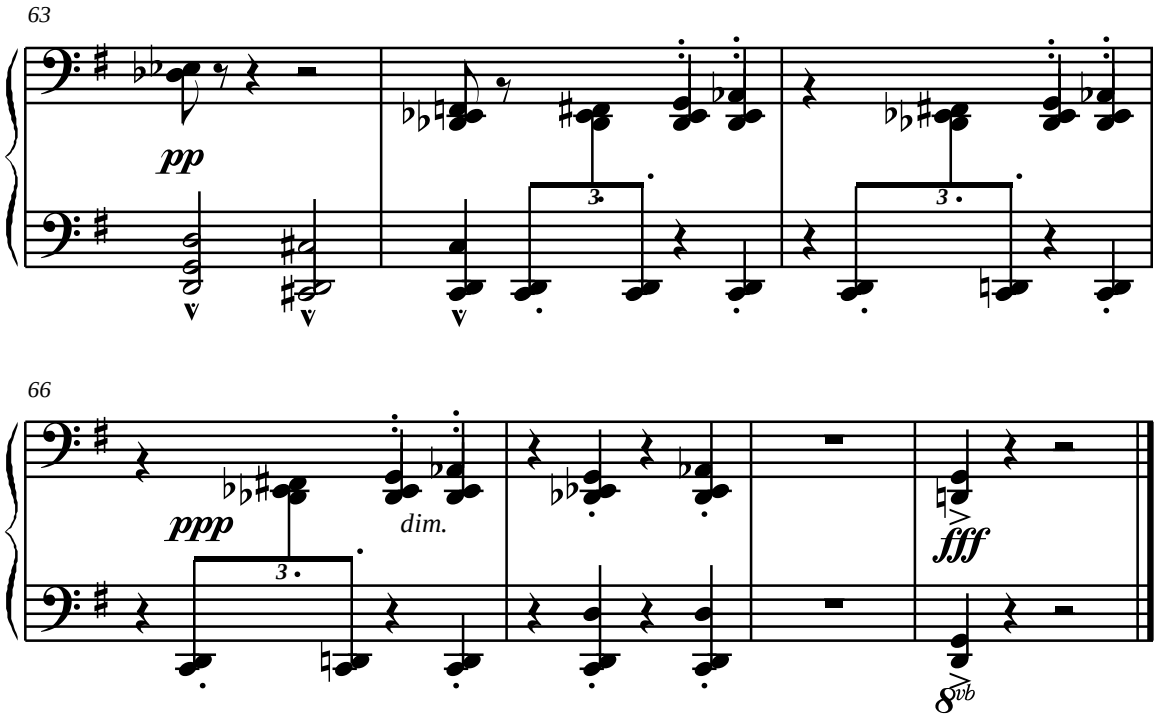


VIVA O CARNAVAL!



VIVA O CARNAVAL!



CHAPTER FOUR

SUMMARY AND RECOMMENDED SUGGESTIONS FOR FURTHER STUDY

The *Guia Prático for Piano* includes a broad collection of elements which makes it unique. Villa-Lobos' main purpose in writing this work was to educate the children of Brazil. He used a combination of folk-like tunes and childhood stories as a basis for these compositions; the end result being a varied work of piano pieces that reflects both the spirit of Villa-Lobos and his Brazilian soul.

Although many of Villa-Lobos' piano works are well-known, the pieces contained in the *Guia Prático for Piano* are less performed. The main reason for this is the lack of available scores and the fact that the albums contained in the *Guia Prático for Piano* have been published separately. In addition, the available scores contain several mistakes and they make no reference to the choral version.

This revised and edited version of the *Guia Prático for Piano* aims at making this work accessible to both piano teachers and students. In this project, the eleven albums are included. In each piece, the text from the choral version was included with its translation to English. In addition to the updated score, the historical commentary and performance notes will facilitate a better understanding of the pieces.

The method used in creating this edition involved a careful comparison between the available manuscripts, the choral version, and the piano editions of the *Guia Prático.* Special attention was placed on note accuracy, dynamics, suggested tempi, phrasing, and articulations. The result is an updated and corrected version of the *Guia Prático for Piano.*

The material contained in this dissertation can also be used for future publications of the *Guia Prático for Piano.* A scholarly edition is necessary in order to offer both pianists and musicians in general a more accurate score of this work. Such publication will contribute greatly to the existing piano repertoire. At the same time, this performance edition offers a fine collection that will allow the developing pianist to improve their piano technique while exploring the music of Villa-Lobos.

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