

GUIA PRÁTICO FOR PIANO  
BY HEITOR VILLA-LOBOS:  
A PERFORMANCE EDITION WITH CRITICAL NOTES AND COMMENTARY

A DISSERTATION  
SUBMITTED TO THE GRADUATE SCHOOL  
FOR THE DEGREE  
DOCTOR OF ARTS  
BY  
FABIÁN JIMÉNEZ HERRA

DISSERTATION ADVISOR: DR. RAY KILBURN

BALL STATE UNIVERSITY

MUNCIE, INDIANA

JULY 2009

## TABLE OF CONTENTS

ACKOWLEDGEMENTS .....	v
ABSTRACT .....	vi
CHAPTER ONE – Heitor Villa-Lobos’ biographical background .....	1
CHAPTER TWO – <i>Guia Prático for piano</i> .....	6
Background	
Significance of the <i>Guia Prático for piano</i>	
CHAPTER 3 – Performance Edition of the <i>Guia Prático for piano</i> .....	24
Methodology	
Editorial Procedure	
<i>Album I</i>	
No. 1. <i>Acordei de madrugada</i> (I Woke up Very Early) .....	30
No. 2. <i>A mare encheu</i> (The Tide Flowed) .....	33
No. 3. <i>A roseira</i> (The Rosebush) .....	36
No. 4. <i>Manquinha</i> (The Little Limping Girl) .....	38
No. 5. <i>Na corda da viola</i> (On the String of the Guitar) .....	41
<i>Album II</i>	
No. 1. <i>Brinquedo</i> (Play) .....	50
No. 2. <i>Machadinha</i> (Little Axe) .....	53
No. 3. <i>Espanha</i> (Spain) .....	55
No. 4. <i>Samba-Lele</i> .....	59
No. 5. <i>Senhora Dona Viuda</i> (Mrs. Widow) .....	64
<i>Album III</i>	
No. 1. <i>O pastorzinho</i> (The Little Shepherd) .....	69
No. 2. <i>Joao Cambuete</i> .....	72
No. 3. <i>A freira</i> (The Nun) .....	75
No. 4. <i>Garibaldi foi a Missa</i> (Garibaldi went to Mass) .....	78
No. 5. <i>O piao</i> (Oh Whirligig) .....	82
<i>Album IV</i>	
No. 1. <i>O pobre e o rico</i> .....	87
No. 2. <i>Rosa amarela</i> (Yellow Rose) .....	90
No. 3. <i>Olha o passarinho, domine!</i> (Look at the Little Bird, Domine!) .....	93
No. 4. <i>O gato</i> (The Cat) .....	96
No. 5. <i>O sim!</i> (Oh Yes!) .....	98
<i>Album V</i>	
No. 1. <i>Os pombinhos</i> (The Little Doves) .....	102
No. 2. <i>Voce diz que sabe tudo</i> (You Say You Know Everything) .....	104
No. 3. <i>Co, Co, Co!</i> .....	107
No. 4. <i>O bastao ou mia gato</i> .....	111
No. 5. <i>A condessa</i> (The Countess) .....	114
<i>Album VI</i>	
No. 1. <i>Sonho de uma creanca</i> (A Child's Dream) .....	122
No. 2. <i>O corcunda</i> (The Hunchback) .....	125
No. 3. <i>Caranguejo</i> (Crab) .....	128
No. 4. <i>A pombinha voou</i> (The Little Dove Flew Away) .....	132

No. 5. <i>Vamos atraç da serra, oh! Calunga!</i> (Let's Go Behind the Mountain, Oh! Calunga!)	135
<i>Album VII</i>	
No. 1. <i>No fundo do meu quintal</i> (In My Backyard).....	139
No. 2. <i>Vai abobora!</i> (Some Pumpkin!) .....	142
No. 3. <i>Vamos, Maruca</i> (Let's Go, Maruca) .....	146
No. 4. <i>Os pombinhos</i> (The Little Doves) .....	149
No. 5. <i>Anda a roda</i> (Round the Circle) .....	152
<i>Album VIII</i>	
No. 1. <i>O limao</i> (Oh Lemon) .....	158
No. 2. <i>Carambola</i> .....	160
No. 3. <i>Pobre cega</i> (Poor Blind One) .....	162
No. 4. <i>Pai Francisco</i> (Father Francisco) .....	164
No. 5. <i>Xo! passarinho</i> (Shoo! Little Bird).....	167
No. 6. <i>Sinh'Aninha</i> (Miss Aninha) .....	169
No. 7. <i>Vestidinho branco</i> (Little White Dress).....	171
<i>Album IX</i>	
No. 1. <i>Laranjeira pequenina</i> (Small Orange Tree) .....	175
No. 2. <i>Pombinha, rolinha – brinquedo de roda</i> (Little Dove, Little Pigeon – round song) .....	178
No. 3. <i>O ciranda, o cirandinha</i> – round song .....	181
No. 4. <i>A velha que tinha nove filhas</i> <sup>183</sup> (The Old Woman Who Had Nine Daughters) .....	184
No. 5. <i>Constante</i> (Faithful).....	187
No. 6. <i>O castelo</i> (The Castle) .....	189
<i>Album X</i>	
No. 1. <i>De flor em flor</i> .....	193
No. 2. <i>Atche</i> .....	196
No. 3. <i>Nesta rua</i> .....	198
No. 4. <i>Fui no Itororo</i> (1st version).....	201
No. 5. <i>Mariquita Muchaca</i> .....	206
No. 6. <i>No Jardim celestial</i> .....	209
<i>Album XI</i>	
No. 1. <i>O Anel</i> .....	214
No. 2. <i>Nigue Ninhas</i> .....	222
No. 3. <i>Pobre Cega</i> .....	226
No. 3. <i>A Cotia</i> .....	230
No. 4. <i>Vida Formosa</i> .....	232
No. 5. <i>Viva o carnaval</i> .....	237
CHAPTER FOUR – Summary and recommended suggestions for further study .....	244
BIBLIOGRAPHY .....	246

## ACKNOWLEDGEMENTS

I would like to express my deepest appreciation to my piano teacher, advisor and friend, Dr. Ray Kilburn. You have challenged me and offered me continuous support throughout this project and my studies at Ball State. Your academic excellence, combined with an unconditional friendship has been invaluable.

I am grateful to Marcelo Rodolfo at the Museu Villa-Lobos in Rio de Janeiro for his help with this project. His generous attitude, regardless of the distance, was always a motivation. The assistance of Manoel Corrêa do Lago in Brazil and Dean Frey in Canada was vital to complete of this project.

Special thanks to my dear friend Jessi Burkey for his unreserved help as proofreader. I will be always thankful music made us friends and keep giving us wonderful opportunities to grow up as musicians and friends. Thanks also to Isabel Meza, for her unrestricted support in every moment. To my family, who have been always there regardless of the distance, GRACIAS!

## 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".<sup>1</sup>

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

---

<sup>1</sup> 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".<sup>2</sup> 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-

---

<sup>2</sup> 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.<sup>3</sup> 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.

---

<sup>3</sup> 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.

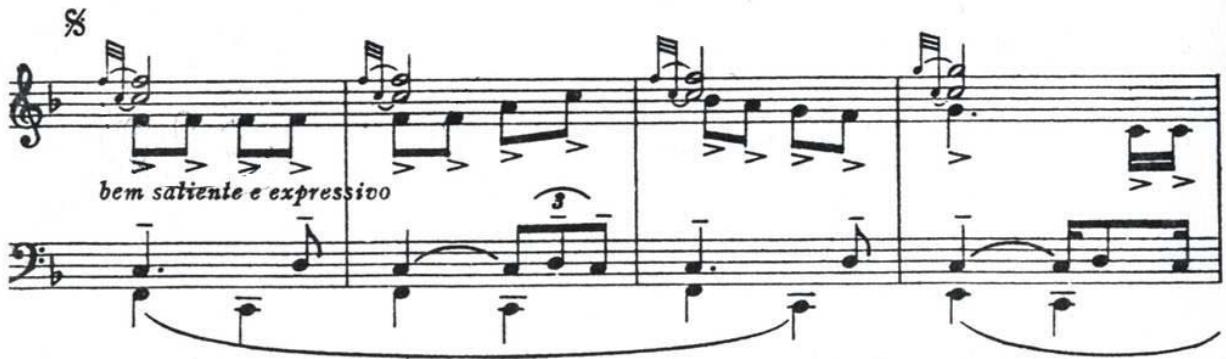
The *Guia Prático for Piano* has a wide range of pedagogical possibilities and important performance challenges both for teachers and students. This project will offer an excellent teaching tool for those interested in exploring the music of Villa-Lobos and improving their piano technique. The repertoire 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 Práctico 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.

**Allegretto moderato ( $\text{♩} = 63$ )**

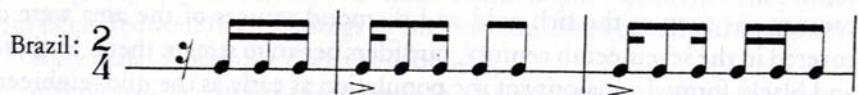
*Laranjeira Pequenina* (or The Little Orange Tree) is built on an ostinato figure in the middle register. Combined with a playful, simple melody, this piece tells the story of a little girl who dreams about her future husband. Because of the close range of the writing, it is especially important to pay 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.



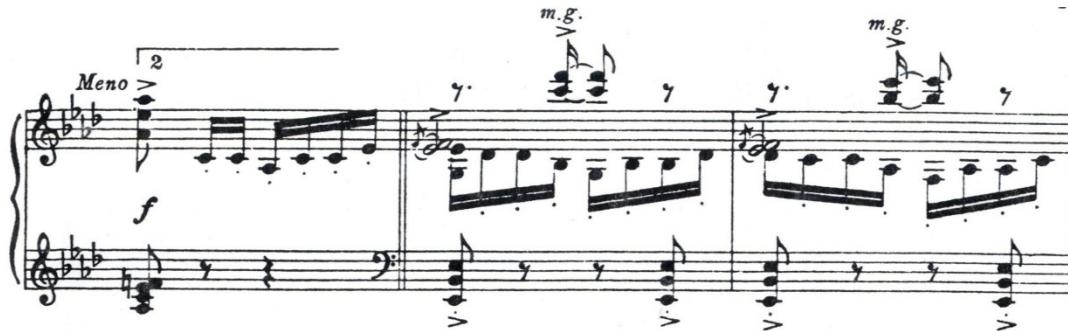
In *Maré Encheu* (The tide flowed) the A section presents a delightful melody with rich harmonies (ex. 12).

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 *Condessa* (the Countess) (ex. 17) have the same melody.

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

Andantino quasi allegretto (M.M. 132 :  $\frac{1}{8}$ )

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

Andante

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 8<sup>th</sup> and 16<sup>th</sup> 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 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

*Sohno de uma crianc* (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 Creanç**

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

### **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.

### Sonho De Uma Creança

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

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.

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**

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!

*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.

**Poco animato**

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one flat. The music features eighth-note patterns. Performance markings include 'v' (vertical bar) and '>' (diagonal bar) above notes, and dynamics like 'mf' (mezzo-forte) and 'p' (pianissimo). The tempo is indicated as 'Poco animato'.

## **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 specify 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.

**Animato**

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.

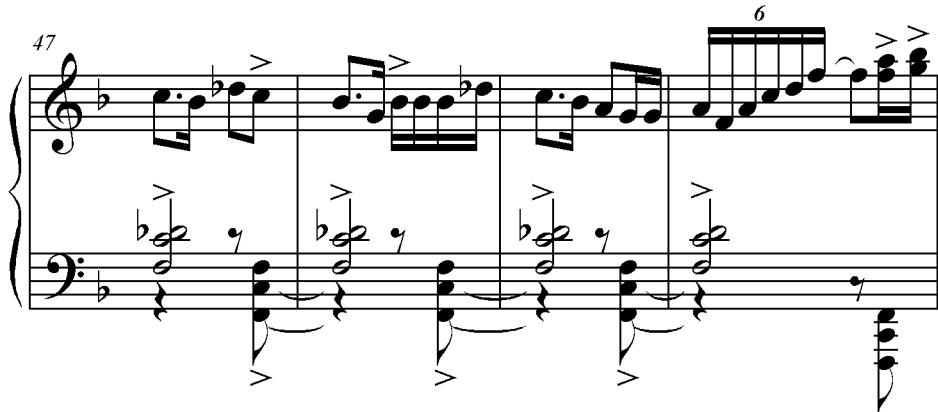
§ Vivo Mto. de Tarantela (M.M.  $\text{♩} = \text{c. } 162$ )

Piano

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 Condessa*, 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.<sup>1</sup>

---

<sup>1</sup> 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

Acordei de madrugada  
Fui varrer a Conceição,  
Encontrei Nossa Senhora,  
Com seu raminho na mão.

Eu pedi-lhe o seu raminho,  
Ela me disse que não;  
Eu tornei a lhe pedir  
Ela deu-me o seu cordão;

O cordão de sete voltas  
Que traspassa o coração  
O cordão de sete voltas  
Que traspassa o coração.

Santo Antonio, São Francisco,  
Desatai este cordão,  
Que me deu Nossa Senhora  
Com a sua benta mão!

## I woke up very early

I woke up very early  
to sweep the Conceição church,  
and there I found Our Lady  
with a little sprig in Her hand.

I asked Her for the sprig,  
but She said “no”;  
I asked for it again  
and She gave me a cord instead.

The seven-turned cord  
that binds Her heart;  
the seven-turned cord  
that binds Her heart.

St. Anthony, St. Francis,  
please untie this cord,  
which Our Lady gave me  
with Her blessed hand!

**Moderato** ( $\text{♩} = 56$ )<sup>1)</sup>

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

## ACORDEI DE MADRUGADA

The musical score consists of three staves of music, each with a treble clef and a bass clef. The key signature changes from one staff to the next. The first staff starts with a key signature of one flat, the second with two flats, and the third with three flats. The time signature is common time throughout.

**Staff 1 (Measures 5-8):**

- Measure 5: Treble staff has sixteenth-note patterns with grace marks. Bass staff has eighth-note patterns.
- Measure 6: Treble staff has sixteenth-note patterns with grace marks. Bass staff has eighth-note patterns.
- Measure 7: Treble staff has sixteenth-note patterns with grace marks. Bass staff has eighth-note patterns.
- Measure 8: Treble staff has sixteenth-note patterns with grace marks. Bass staff has eighth-note patterns.

*bem saliente e expressivo*

**Staff 2 (Measures 9-12):**

- Measure 9: Treble staff has sixteenth-note patterns with grace marks. Bass staff has eighth-note patterns.
- Measure 10: Treble staff has sixteenth-note patterns with grace marks. Bass staff has eighth-note patterns.
- Measure 11: Treble staff has sixteenth-note patterns with grace marks. Bass staff has eighth-note patterns.
- Measure 12: Treble staff has sixteenth-note patterns with grace marks. Bass staff has eighth-note patterns.

*simile*

**Staff 3 (Measures 13-16):**

- Measure 13: Treble staff has sixteenth-note patterns with grace marks. Bass staff has eighth-note patterns.
- Measure 14: Treble staff has sixteenth-note patterns with grace marks. Bass staff has eighth-note patterns.
- Measure 15: Treble staff has sixteenth-note patterns with grace marks. Bass staff has eighth-note patterns.
- Measure 16: Treble staff has sixteenth-note patterns with grace marks. Bass staff has eighth-note patterns.

**Performance Instructions:**

- Staff 1:** *bem saliente e expressivo*
- Staff 2:** *simile*
- Staff 3:** Measure 12: *1)*, *3*; Measure 16: *p*

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

## ACORDEI DE MADRUGADA

17

21

*mf*

*dim.*

*pouco a pouco*

*8va*

**GUIA PRÁTICO FOR PIANO**  
**ALBUM 1**

**HEITOR VILLA-LOBOS**

# ACORDEI DE MADRUGADA

Album 1, No.1

H. VILLA-LOBOS  
Rio, 1932

## Acordei de madrugada

Acordei de madrugada  
Fui varrer a Conceição,  
Encontrei Nossa Senhora,  
Com seu raminho na mão.

Eu pedi-lhe o seu raminho,  
Ela me disse que não;  
Eu tornei a lhe pedir  
Ela deu-me o seu cordão;

O cordão de sete voltas  
Que traspassa o coração  
O cordão de sete voltas  
Que traspassa o coração.

Santo Antonio, São Francisco,  
Desatai este cordão,  
Que me deu Nossa Senhora  
Com a sua benta mão!

## I woke up very early

I woke up very early  
to sweep the Conceição church,  
and there I found Our Lady  
with a little sprig in Her hand.

I asked Her for the sprig,  
but She said “no”;  
I asked for it again  
and She gave me a cord instead.

The seven-turned cord  
that binds Her heart;  
the seven-turned cord  
that binds Her heart.

St. Anthony, St. Francis,  
please untie this cord,  
which Our Lady gave me  
with Her blessed hand!

**Moderato** ( $\text{♩} = 56$ )<sup>1)</sup>

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

## ACORDEI DE MADRUGADA

The musical score consists of three staves of music, each with a treble clef and a bass clef. The key signature changes from one staff to the next. The first staff starts with a key signature of one flat, the second with no sharps or flats, and the third with two sharps. The time signature is common time throughout.

**Staff 1 (Measures 5-8):**

- Measure 5: The top voice has sixteenth-note patterns. The bottom voice has eighth notes. Performance instruction: *bem saliente e expressivo*.
- Measure 6: The top voice continues with sixteenth-note patterns. The bottom voice has eighth notes. Measure 7: The top voice has sixteenth-note patterns. The bottom voice has eighth notes. Measure 8: The top voice has sixteenth-note patterns. The bottom voice has eighth notes. Measure 9: The top voice has sixteenth-note patterns. The bottom voice has eighth notes. Measure 10: The top voice has sixteenth-note patterns. The bottom voice has eighth notes. Measure 11: The top voice has sixteenth-note patterns. The bottom voice has eighth notes. Measure 12: The top voice has sixteenth-note patterns. The bottom voice has eighth notes. Measure 13: The top voice has sixteenth-note patterns. The bottom voice has eighth notes.

**Staff 2 (Measures 9-12):**

- Measure 9: The top voice has sixteenth-note patterns. The bottom voice has eighth notes. Measure 10: The top voice has sixteenth-note patterns. The bottom voice has eighth notes. Measure 11: The top voice has sixteenth-note patterns. The bottom voice has eighth notes. Measure 12: The top voice has sixteenth-note patterns. The bottom voice has eighth notes. Measure 13: The top voice has sixteenth-note patterns. The bottom voice has eighth notes.

**Staff 3 (Measures 13-16):**

- Measure 13: The top voice has sixteenth-note patterns. The bottom voice has eighth notes. Measure 14: The top voice has sixteenth-note patterns. The bottom voice has eighth notes. Measure 15: The top voice has sixteenth-note patterns. The bottom voice has eighth notes. Measure 16: The top voice has sixteenth-note patterns. The bottom voice has eighth notes.

**Performance Instructions:**

- bem saliente e expressivo* (Measure 5)
- simile* (Measure 8)
- p* (Measure 10)
- 1) mm. 9-12, tenuto marks omitted in CV and CMP.
- 3 (Measure 13)

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

## ACORDEI DE MADRUGADA

17

21

*mf*

*v*

*dim.*

*pouco a pouco*

*3*

*8va*

# A MARE ENCHEU

**Album 1, No. 2**

**H. VILLA-LOBOS**  
**Rio, 1932**

**A Maré Encheu**

A maré encheu  
A maré vasou  
Os cabelos da morena  
o riacho carregou.

Sete sete são quatorze  
Três vez sete vinte um  
Tenho sete namorados  
Só faço caso de um.

Em cima daquela serra  
Tem um velho gaoleiro  
Quando vê moça solteira  
Faz gaiola sem ponteiro.

**The tide flowed**

The tide flowed  
the tide ebbed;  
the hair of the beautiful brunette  
were carried away by the brook.

Seven plus seven makes fourteen  
three times seven, twenty-one  
I have seven sweethearts,  
but I care only for one.

At the top of that hill  
there is an old man who makes birdcages;  
when he sees a beautiful maiden  
he even forgets to put in the perch.

**Poco moderato**  $\text{♩} = 66$

A MARE ENCHEU

The image shows a page of sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in a key signature of four flats. Measure 9 begins with eighth-note chords followed by sixteenth-note patterns. Measure 10 continues with sixteenth-note patterns. Measure 11 starts with a bass note, followed by sixteenth-note patterns. Measure 12 begins with a dynamic *f*, followed by sixteenth-note patterns. Measure 13 starts with a bass note, followed by sixteenth-note patterns. Measure 14 begins with a bass note, followed by sixteenth-note patterns. Measure 15 begins with a bass note, followed by sixteenth-note patterns. Measure 16 begins with a bass note, followed by sixteenth-note patterns.

## A MARE ENCHEU

19

D.C. S.

22

poco rall.

f

# 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.

Enrai na roda, ó linda roseira,  
Enrai 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,  
come inside the circle, O beautiful rosebush,  
and hug the prettiest girl!  
and hug the prettiest girl!

## Allegro non troppo ♩ = 200

1)

*sempre muito ritmado*

*f*

*sfz*

*p*

*sfz* 2)

*p*

3

*sfz*

*mf*

*p*

*simile*

*sfz*

*p*

*sfz*

*p*

*sfz*

- 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

9

12

*dim. poco a poco sem rall.*

15

*mf*

# MANQUINA

Album 1, No. 4

## Manquinha

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

Que fazes na floresta? 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!

H. VILLA-LOBOS  
Rio, 1932

## 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

**Andante moderato** ♩ = 72

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

## MANQUINA

Musical score for MANQUINA, featuring four systems of music for two staves (treble and bass). The score includes dynamic markings such as 'rall.', 'f', 'ff e grandioso', and 'mf'.

**System 1:** Measures 11-14. Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs. Measure 14: dynamic 'rall.' in both staves. Measure 15: dynamic 'f' in the treble staff.

**System 2:** Measures 15-18. Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs. Measure 18: dynamic 'ff e grandioso' in the treble staff.

**System 3:** Measures 21-24. Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs. Measure 24: dynamic 'mf' in the treble staff.

**System 4:** Measures 27-30. Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs. Measure 30: dynamic 'rall.' in the treble staff.

## MANQUINA

31

dim.

poco a poco

rall.

# NA CORDA DA VIOLA

Album 1, No. 5

H. VILLA-LOBOS  
Rio, 1932

**Na Corda Da Viola**

Na corda da viola  
Todo o mundo bate;  
Bis

As costureiras fazem assim...  
Os carpinteiros fazem assim...  
Os marceneiros fazem assim...

**On the string of the guitar**

On the string of the guitar  
everyone plays.  
Bis

The seamstresses do like this...  
The carpenters do like this...  
The cabinet-makers do like this..

**Poco animato** ♩ = 108

## NA CORDA DA VIOLA

8

12

16

## NA CORDA DA VIOLA

A musical score for piano and viola. The score consists of three staves. The top staff is for the Violin (Viola), the middle staff is for the Piano (right hand), and the bottom staff is for the Piano (left hand). The key signature is one flat, indicating F major or A minor. Measure 20 starts with a piano dynamic, followed by a series of eighth-note chords. Measure 24 begins with eighth-note chords, followed by sixteenth-note patterns. Measure 28 features eighth-note chords. The piano part includes dynamic markings such as *sfz* (sforzando) and a piano dynamic.

## NA CORDA DA VIOLA

Meno ( $\text{♩} = 84$ )

33

*extremamente ritmado*

37

*simile*

40

*simile*

## NA CORDA DA VIOLA

43

Treble staff: eighth-note chords. Bass staff: eighth-note chords.

46

Treble staff: eighth-note chords. Bass staff: eighth-note chords.

49

Treble staff: eighth-note chords. Bass staff: eighth-note chords.

## NA CORDA DA VIOLA

Musical score for 'NA CORDA DA VIOLA' featuring three staves of music:

- Staff 1 (Top):** Treble clef, key signature of two flats. It consists of six measures of eighth-note chords. Measure 52 ends with a fermata over the first chord.
- Staff 2 (Middle):** Bass clef, key signature of two flats. It consists of six measures of quarter notes. Measures 52 and 53 have sustained bass notes under horizontal beams. Measure 54 has a single bass note.
- Staff 3 (Bottom):** Bass clef, key signature of two flats. It consists of six measures of eighth-note chords. Measures 52 and 53 have sustained bass notes under horizontal beams. Measure 54 has a single bass note.

Measure numbers 52, 55, and 58 are indicated above the staves. Dynamic markings include *animato e cresc. poco a poco* in measure 55 and *a tempo* in measure 58. Articulation marks like dots and dashes are present on various notes. Measure 58 concludes with a dynamic *f*.

## NA CORDA DA VIOLA

Musical score for piano and viola, featuring three staves of music. The score includes dynamics such as ***ff*** and ***f***, and markings like **poco allarg.**. The music consists of six measures per staff, with the first staff ending on measure 61, the second on measure 65, and the third on measure 69.

61

ff

65

poco allarg.

*f*

## NA CORDA DA VIOLA

8<sup>va</sup> -----

74

animato 12

74

3 ff

7 fff

7

**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”.

**Allegro**

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

## BRINQUEDO

The image shows three staves of musical notation for piano, arranged vertically. The top staff begins at measure 16, featuring a treble clef, a bass clef, and a common time signature. It consists of six measures of music, primarily consisting of eighth-note chords in the treble clef and sixteenth-note patterns in the bass clef. The middle staff begins at measure 21, also in common time. It features a treble clef, a bass clef, and includes dynamic markings such as *ff* (fortissimo) and *ff* (fortissimo) with a crescendo line. The bottom staff begins at measure 26, in common time, with a treble clef and a bass clef. It contains six measures of music, continuing the pattern of chords and bass line.

## BRINQUEDO

Musical score for BRINQUEDO, featuring three staves of piano music:

- Staff 1 (Treble Clef):** Starts with a forte dynamic (ff). Measures 31-35 show eighth-note patterns. Measure 36 begins with a forte dynamic (ff) followed by sixteenth-note patterns.
- Staff 2 (Bass Clef):** Measures 31-35 show eighth-note patterns. Measure 36 shows eighth-note patterns.
- Staff 3 (Treble Clef):** Measures 31-35 show eighth-note patterns. Measure 36 shows eighth-note patterns.

**Measure 40:** Treble clef changes to bass clef. The staff starts with a forte dynamic (ff). The bass staff starts with a forte dynamic (ff). The measure ends with a forte dynamic (fff).

*allarg.* (Measure 40)

*8va* (Measure 40)

# 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

The musical score for 'Machadinha' by H. Villa-Lobos is presented in three staves. Staff 1 (treble clef) contains the vocal line, starting with a dynamic 'mf' and a 'rall.' instruction. Staff 2 (bass clef) and Staff 3 (bass clef) provide harmonic support. The music is in common time, with various note values and rests. Measure numbers 5 and 9 are indicated above the staves.

## MACHADINHA

14

18 a Tempo

23

27

# ESPAÑA

Album 2, No. 3

**H. VILLA-LOBOS**  
**Rio, 1932**

Espanha

Eu fui a Espanha  
Buscar o meu chapeu,  
Branco e azul  
Da côr daquele céu.

Spain

I went to Spain  
to get my hat back,  
which is white and blue,  
the color of that sky over there.

Vivam nossas férias,  
Colegios acabados,  
Vamos para casa  
Comer a goiabada.

Hurrah! We are on vacation,  
school is over.  
Let's go home  
and eat guava paste.

Foge, foge, foge.  
Que eu já te avistei;  
Foge, foge, foge  
Que eu já te apanhei.

Run, run, run.  
I've already seen you;  
Run, run, run.  
I've already caught you.

## Vivace

A musical score for two staves. The top staff is in treble clef, 2/4 time, and dynamic ff. It consists of six measures of eighth-note patterns. The bottom staff is also in treble clef, 2/4 time, and consists of six measures of eighth-note chords.

Musical score for piano, page 6, system 8va. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. The score consists of two staves with various musical markings, including grace notes, slurs, and dynamic markings like > and >>. Measure numbers 6 and 1) are indicated.

1) m. 8, staccatos omitted in the bass part in MMP.

## ESPAÑA

The image shows three staves of musical notation for piano, labeled 11, 16, and 21.

**Staff 1 (Measures 11-12):** Treble clef, common time. The right hand plays eighth-note pairs with downward strokes (v) above the notes. The left hand provides harmonic support with chords and single notes. Measure 11 ends with a fermata over the right hand's notes.

**Staff 2 (Measures 16-17):** Treble clef, common time. The right hand continues eighth-note pairs with downward strokes. The left hand provides harmonic support with chords and single notes.

**Staff 3 (Measures 21-22):** Treble clef, common time. The right hand plays eighth-note pairs with downward strokes. The left hand provides harmonic support with chords and single notes. The dynamic *f* (fortissimo) is indicated at the beginning of measure 22.

## ESPAÑA

The musical score consists of three staves of music for two voices. The top staff uses a bass clef and the bottom staff uses a treble clef. The music is divided into measures by vertical bar lines. Measure 26 starts with a bass note followed by a treble note. Measures 27-29 show eighth-note patterns. Measures 30-32 feature sixteenth-note patterns. Measure 33 begins with a bass note followed by a treble note. Measures 34-36 show eighth-note patterns. Measure 37 begins with a bass note followed by a treble note. Measures 38-40 show eighth-note patterns. Measure 41 begins with a bass note followed by a treble note. Measures 42-44 show eighth-note patterns. Measure 45 begins with a bass note followed by a treble note. Measures 46-48 show eighth-note patterns. Measure 49 begins with a bass note followed by a treble note. Measures 50-52 show eighth-note patterns. Measure 53 begins with a bass note followed by a treble note. Measures 54-56 show eighth-note patterns. Measure 57 begins with a bass note followed by a treble note. Measures 58-60 show eighth-note patterns. Measure 61 begins with a bass note followed by a treble note. Measures 62-64 show eighth-note patterns. Measure 65 begins with a bass note followed by a treble note. Measures 66-68 show eighth-note patterns. Measure 69 begins with a bass note followed by a treble note. Measures 70-72 show eighth-note patterns. Measure 73 begins with a bass note followed by a treble note. Measures 74-76 show eighth-note patterns.

## ESPAÑA

Musical score for 'ESPAÑA' at measure 41. The score consists of two staves: Treble and Bass. The Treble staff begins with a dynamic of ***ff***. The music features eighth-note patterns with slurs and grace notes. Measure 41 concludes with a fermata over the bass clef staff, followed by a measure repeat sign and a fermata over the treble clef staff. A circled '1)' is placed at the end of the measure.

1) m. 44, fermata omitted 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!...

**Poco lento** ♩ = 69

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

## SAMBA-LÊLÊ

Musical score for Samba-Lêlê, page 60, measures 7-9. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two sharps. Measure 7 starts with a sixteenth-note rest followed by eighth-note pairs. Measure 8 starts with a sixteenth-note rest followed by eighth-note pairs. Measure 9 starts with a sixteenth-note rest followed by eighth-note pairs.

Musical score for Samba-Lêlê, page 60, measures 10-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two sharps. Measure 10 starts with a sixteenth-note rest followed by eighth-note pairs. Measure 11 starts with a sixteenth-note rest followed by eighth-note pairs. Measure 12 starts with a sixteenth-note rest followed by eighth-note pairs.

Musical score for Samba-Lêlê, page 60, measures 13-15. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two sharps. Measure 13 starts with a sixteenth-note rest followed by eighth-note pairs. Measure 14 starts with a sixteenth-note rest followed by eighth-note pairs. Measure 15 starts with a sixteenth-note rest followed by eighth-note pairs.

Musical score for Samba-Lêlê, page 60, measures 16-18. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two sharps. Measure 16 starts with a sixteenth-note rest followed by eighth-note pairs. Measure 17 starts with a sixteenth-note rest followed by eighth-note pairs. Measure 18 starts with a sixteenth-note rest followed by eighth-note pairs.

## SAMBA-LÊLÊ

19

22

25

28

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

## SAMBA-LÊLÊ

31

34

37

40

## SAMBA-LÊLÊ

43

46

49

52

# SENHORA DONA VIUVA

Album 2, No. 5

H. VILLA-LOBOS

Rio, 1932

**Senhora Dona Viuva**

Senhora dona viuva  
com quem você quer casar, quer casar.  
É com o filho do rei  
ou com o senhor general, general.  
Bis

Vem cá meu bemzinho quero te abraçar,  
Amores ausentes quero te contar.  
Bis

Eu não quero este homem  
porque não nasceu para mim, para mim.  
Eu sou uma pobre viuva,  
triste coitada de mim, mim.  
Bis

**Mrs. Widow**

Mrs. Widow,  
whom you want to marry now?  
Either the king's son,  
or a general, a general.  
Bis

Come here, sweetheart, I want to hug you,  
and tell you about absent loves.  
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

**§ Vivo Mto. de Tarantela (M.M.  $\text{♩} = 162$ )**

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

## SENHORA DONA VIUDA

Musical score for SENHORA DONA VIUDA, featuring four staves of music with dynamics and measure numbers 9, 14, 20, and 26.

**Measure 9:** Treble clef, key signature of one flat. Dynamics: *sfs*. Measure number 9 is above the staff.

**Measure 14:** Treble clef, key signature of one flat. Dynamics: *mf*. Measure number 14 is above the staff. A bracket covers measures 14-16, with a note in measure 16 marked with a greater-than sign (>).

**Measure 20:** Treble clef, key signature of one flat. Dynamics: *sfsz p* and *sfsz p*. Measure number 20 is above the staff. A bracket covers measures 20-22, with a note in measure 22 marked with a greater-than sign (>).

**Measure 26:** Treble clef, key signature of one flat. Dynamics: *sfsz p*. Measure number 26 is above the staff. A bracket covers measures 26-28, with a note in measure 28 marked with a greater-than sign (>).

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

## SENHORA DONA VIUDA

The musical score consists of four staves of music, likely for a piano or harpsichord. The top two staves are in treble clef, and the bottom two are in bass clef. The music is divided into measures by vertical bar lines. Measure 31 starts with eighth-note chords in the treble clef staves, followed by sixteenth-note patterns. Measure 35 continues with eighth-note chords. Measure 40 begins with sixteenth-note patterns in the treble clef staves, followed by eighth-note chords. Measure 45 continues with sixteenth-note patterns. Various dynamics are indicated, such as *sffz* (sforzando) and *8va* (octave up). Measure numbers 31, 35, 40, and 45 are printed above their respective staves.

## SENHORA DONA VIUDA

Musical score for SENHORA DONA VIUDA, featuring two staves. The top staff begins at measure 49 with a treble clef, a key signature of one flat, and a tempo marking of  $\dot{\text{C}}\text{ C}$ . It consists of two measures of eighth-note patterns. The bottom staff begins at measure 52 with a bass clef, a key signature of one sharp, and a tempo marking of  $\dot{\text{C}}\text{ C}$ . It features two measures of eighth-note patterns, with dynamic markings *gliss.*, *pp*, and *fff*. Measure 52 concludes with a fermata over the bass clef staff.

**GUIA PRÁTICO FOR PIANO**  
**ALBUM 3**

**HEITOR VILLA-LOBOS**

# O PASTORZINHO

Album 3, No. 1

H. VILLA-LOBOS  
Rio, 1932

## O Pastorzinho

Havia um pastorzinho  
Que andava a pastorar,  
Saiu de sua casa  
E poz-se a cantar!

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

Fa! Sol! La! Si! Si! Si! etc.

## The Little Sheperd

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 !

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.

**Molto animato** ♩=144

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 omitted in CV. Tenuto mark instead of accent in MEE.

4) mm. 11-18, omitted in CV.

## O Pastorzhino

15

22

29

36

1) m. 18, tenuto mark omitted in MEE. *sf* mark only in MEE.

2) m. 22, *sf* mark only in MEE.

3) m. 28, accents omitted in MEE.

4) m. 42, *sf* mark only in MEE.

## O Pastor zihno

43

50

sf  
1)

57

64

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

# JOÃO CAMBUÊTE

Album 3, No. 2

H. VILLA-LOBOS  
Rio, 1932

**João Cambuête**

João, dão João !  
João, dão João !  
João Cambuête, meu filho,  
Toma lá tua pêta, meu filho,  
Êh! dão João!  
João! dão Joaõ!  
Êh

**João Cambuête**

João, dão João !  
João, dão João !  
João Cambuête, my son,  
Take your pacifier, my son,  
Eh! dão João!  
João! dão João!  
Eh!

**Acalante** ♩ = 54

(Andante)

1) mm. 5-8 omitted in CV.

## JOÃO CAMBUÊTE



Musical score page 1. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 9 starts with a dotted half note followed by a sixteenth-note pattern. Measures 10-12 show eighth-note patterns with grace notes. Measure 13 begins with a sixteenth-note pattern.



Musical score page 2. The score continues from measure 13. The top staff has a dotted half note followed by a sixteenth-note pattern. Measures 14-16 show eighth-note patterns with grace notes. Measure 17 begins with a sixteenth-note pattern.

## JOÃO CAMBUÊTE

Musical score for João Cambuête, featuring two staves of music. The top staff begins at measure 17, indicated by a brace and the number 17 above the treble clef. The bottom staff begins at measure 21, indicated by a brace and the number 21 above the treble clef. Both staves are in common time and major key. Measure 17 consists of six measures of eighth-note patterns with grace notes and slurs. Measure 21 consists of four measures of eighth-note patterns with grace notes and slurs. The score includes dynamic markings such as > 3, > 3, >, >, and >. Measure 21 concludes with a fermata over the bass staff and a repeat sign with a 'C' below it.

# A FREIRA

Album 3, No. 3

H. VILLA-LOBOS  
Rio, 1932

**A Freira**

Pedi o rosario a freira;  
Ella me disse que não;  
Eu tornei a lh' o pedir;  
Ela me deu seu cordão.

**The Nun**

I asked the nun for the rosary,  
she said “no”!  
I asked for it again,  
and she gave me her robe cord.

**Tempo di Mazurka**

The musical score for "A Freira" is presented in three staves. The top staff features a melodic line with eighth-note patterns and dynamic markings "f" and "7". The middle staff consists of vertical chords. The bottom staff shows sustained bass notes. Measure numbers 1, 7, 13, and 2) are marked above the staves.

1) mm. 4-5 omitted in CV

2) mm. 12-15, staccatos in all beats in EME.

## A FREIRA

Musical score for piano, four staves, measures 19-37.

The score consists of four staves, each with a treble clef and a bass clef. The music is in common time.

- Measure 19:** The right hand plays eighth-note chords in the treble clef staff. The left hand provides harmonic support in the bass clef staff.
- Measure 25:** The right hand continues eighth-note chords. The left hand features eighth-note chords in the bass clef staff. Dynamic markings include  $p$  (piano) and  $f$  (fortissimo). Measure 25 concludes with a fermata over the right-hand notes.
- Measure 31:** The right hand plays eighth-note chords. The left hand provides harmonic support in the bass clef staff.
- Measure 37:** The right hand begins with eighth-note chords, followed by a melodic line consisting of eighth and sixteenth notes. The left hand provides harmonic support in the bass clef staff. Dynamic markings include  $f$  (fortissimo) and  $p$  (piano).

## A FREIRA

43

The musical score for 'A FREIRA' features a two-staff system. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 43 begins with a single note followed by three grace notes. Measures 44-45 show a repeating pattern of grace notes above sustained notes. Measure 46 continues this pattern. Measure 47 starts with a single note, followed by a forte dynamic 'ff', and ends with a single note. The bass staff provides harmonic support throughout, with sustained notes and chords.

# GARIBALDI FOI A MISSA

Album 3, No. 4

H. VILLA-LOBOS  
Rio, 1932**Garibaldi Foi À Missa****Garibaldi went to Mass**

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

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

**Animato**

## GARIBALDI FOI A MISSA

A musical score for piano, featuring four staves of music. The score consists of two systems of measures, each starting with a treble clef and a key signature of one sharp (F#). Measure 10 begins with eighth-note chords in the right hand and eighth-note patterns in the left hand. Measure 11 follows, continuing the eighth-note patterns. Measure 13 starts with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand, with dynamic markings "m.g." (mezzo-forte) above the notes. Measure 14 continues the sixteenth-note patterns. Measure 16 begins with eighth-note chords in the right hand and eighth-note patterns in the left hand. Measure 17 follows, continuing the eighth-note patterns. Measure 19 begins with eighth-note chords in the right hand and eighth-note patterns in the left hand.

## GARIBALDI FOI A MISSA

22

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The music consists of eighth-note patterns.

25

A continuation of the musical score from page 22. The staves remain the same: treble and bass clefs, common time, one sharp key signature. The music continues with eighth-note patterns.

28

A continuation of the musical score. The bass staff features a prominent eighth-note bass line. The treble staff contains eighth-note chords. Measure 28 concludes with a fermata over the bass line, followed by measure 29 which begins with a bass note and a treble note.

31

*m.g.*

A continuation of the musical score. The bass staff has eighth-note bass notes. The treble staff has eighth-note chords. Measure 31 ends with a fermata over the bass line, followed by measure 32 which begins with a bass note and a treble note.

GARIBALDI FOI A MISSA

The image displays three staves of musical notation for piano, arranged vertically. The top staff begins at measure 34, featuring a treble clef, a key signature of one sharp, and a common time signature. It consists of two measures of eighth-note chords in the right hand and sustained notes in the bass. Measure 35 starts with a sixteenth-note pattern in the right hand. The middle staff begins at measure 37, also in common time and with one sharp. It shows eighth-note chords in the right hand and sustained notes in the bass. The bottom staff begins at measure 40, in common time and with one sharp. It features eighth-note chords in the right hand and sustained notes in the bass. The dynamic marking *f* is present in the right-hand part of measure 40.

O' 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

**Mov. de March lent**

8<sup>va</sup>

Piano {

4      1) *a tempo*

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

0' PIÃO

9

14

1)

19

0' PIÃO

The musical score consists of three systems of piano music. The top system starts at measure 24, featuring a treble clef, a key signature of four flats, and a common time signature. It includes dynamic markings like '>' and '1)' above a cluster of eighth notes. The middle system also starts at measure 24, with a dynamic 'p' and measure numbers 6 and 7 above sixteenth-note patterns. The bottom system begins at measure 29, with a bass clef, a key signature of four flats, and a common time signature. It includes a dynamic 'cresc.' and measure numbers 29 and 30 above eighth-note patterns. Measures 29 and 30 are bracketed together. The bass line in the bottom system features sustained notes with grace notes.

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

0' PIÃO

34

34

35

38

6

f

sfz

>

^>>

**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!  
 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!  
 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

**Allegro**

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

The musical score consists of three staves of music. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. Measure 6 starts with a dynamic marking "rall." above the treble staff. The middle staff has a dynamic marking "a Tempo" below it. Measure 10 starts with a dynamic marking "ff" above the treble staff. The middle staff has a dynamic marking "sfz" above it, followed by a dynamic marking "f". Measure 13 starts with a dynamic marking "sfz" above the bass staff, followed by a dynamic marking "3". Measure numbers 6, 10, and 13 are placed above their respective measures. Measure 2) is indicated by a bracket under the bass staff between measures 10 and 13.

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

## O POBRE o e RICO

16

19

*ff*

*rall.*

1)

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

Poco moderato <sup>1)</sup>



Piano

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

The musical score consists of four staves of music, each with a treble clef and a key signature of two sharps. Measure 10 starts with a dynamic of *f*, followed by eighth-note chords. Measure 15 begins with a dynamic of *sffz*. Measure 20 features a dynamic of *v>*. Measure 25 concludes with a dynamic of *p*.

## ROSA AMARELA

Musical score for Rosa Amarela, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 30 begins with a dynamic *p*. Measure 34 features a melodic line with a grace note and a dynamic marking *rall.*

# 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  
Cahiu no laço, Dominé  
Da-me um beijinho, Dominé  
Da-me um abraço, Dominé

Look at the little bird, Dominé  
He fell in the trap, Dominé  
Give me a little kiss, Dominé  
Give me a hug, Dominé

Por esta rua, Dominé  
Passeiou meu bem, Dominé  
Será por mim, Dominé  
Ou por mais alguem, Dominé!

Through this street, Dominé  
My love went by, Dominé  
Was it for me, 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 omitted.

OLHA O PASSARINHO, DOMINÉ!

*8va*

6

8

12

16

## OLHA O PASSARINHO, DOMINÉ!

20

24

*ff Prestissimo 2)*

*fff*

1)

2)

3)

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 staccatos 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)  
S Andantino quasi allegretto

- 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

## O GATO

The musical score consists of three staves of piano music. Staff 1 (top) starts at measure 19, showing a treble clef, a key signature of one flat, and a basso continuo staff below. Measures 19 through 24 show eighth-note patterns in the treble and bass staves, with a fermata over the bass staff in measure 24. Staff 2 (middle) starts at measure 25, showing eighth-note chords in the treble and bass staves. Staff 3 (bottom) starts at measure 31, showing eighth-note chords in the treble and bass staves. Measure 31 includes dynamic markings: 'dim. poco a poco 1)' followed by a slur, '2)', and 'ff'. Measure 32 begins with a dynamic 'ff' and a melodic line starting with a grace note and a sixteenth note. Measure 33 concludes with a melodic line ending with a sixteenth note and a fermata.

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. Nesesary for "grito" character.

# O'SIM

Album 4, No. 5

H. VILLA-LOBOS

Rio, 1932

**Ó Sim!**

**Oh Yes!**

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

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

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

**Allegro ♩=144**

1

2

3

4

O'SIM

The musical score consists of four staves of music, each with a treble clef and a key signature of three sharps. The time signature is not explicitly stated but appears to be common time based on the context.

- Staff 1:** Features sixteenth-note patterns in the upper half and eighth-note patterns in the lower half. Measure 6 starts with a dynamic of  $8^{\text{va}}$ . Measure 12 ends with a dynamic of  $8^{\text{va}}$ .
- Staff 2:** Shows sustained notes in the lower half and eighth-note patterns in the upper half. Measures 6 and 12 include fermatas over the notes.
- Staff 3:** Shows eighth-note patterns in both halves of the measures. Measures 6 and 12 include fermatas over the notes.
- Staff 4:** Shows eighth-note patterns in both halves of the measures. Measures 6 and 12 include fermatas over the notes.

Musical markings include:  
Measure 6:  $8^{\text{va}}$ , fermata over the notes.  
Measure 12:  $8^{\text{va}}$ , fermata over the notes.  
Performance instructions: Measures 6 and 12 include fermatas over the notes.

O'SIM

This musical score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and also has a key signature of four sharps. Measure 14 starts with a sixteenth-note pattern on the treble staff, followed by eighth-note patterns on both staves. Measure 15 continues the eighth-note patterns. Measure 16 begins with a sixteenth-note pattern on the treble staff, followed by eighth-note patterns. Measure 17 continues the eighth-note patterns. Measure 18 starts with a sixteenth-note pattern on the treble staff, followed by eighth-note patterns. Measure 19 continues the eighth-note patterns. Measure 20 starts with a sixteenth-note pattern on the treble staff, followed by eighth-note patterns. Measure 21 continues the eighth-note patterns. Measure 22 ends with a sixteenth-note pattern on the treble staff, followed by eighth-note patterns.

14

16

18

20

**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  
Lá no telhado,  
Bis  
Vem o pombinho  
Põe-se de lado.  
Bis

The little she-dove coos  
there in the roof,  
Bis  
There comes the little he-dove  
to stay by her side.  
Bis

## Tempo de Mazurka ♩ = 160

*Tempo de Mazurka* ♩ = 100

*8va*

*f*

*8va*

5 *pp* 1) *rall.* *a tempo* 2) *mf* 3) *simile*

*10*

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

## OS POMBINHOS

Musical score for 'OS POMBINHOS' featuring three staves of music. The top staff consists of two treble clef staves, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 15 starts with a dynamic of  $\text{P}.$  in the top staves. Measures 20 and 25 also begin with  $\text{P}.$ . Measure 20 includes dynamic markings  $\text{ff}$  and  $\text{ff}$  above the bass staff. Measure 25 includes a tempo instruction *accel. poco a poco 3)*. Measure 25 concludes with a dynamic of  $\text{ff}$ .

1) mm. 23-24, staccatos 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

**Moderato** ( $\text{♩} = 88$ )

**Lento**

1) 2/4 in CV.

2) mm. 3-7, articulations are inconsistent in MEE and CV.

3) mm. 5-4 omitted in CV.

## VOCE DIZ QUE SABE TUDO

The musical score consists of four staves of piano music. The first staff begins at measure 8 with a treble clef, a key signature of one flat, and a tempo marking of *Vagaroso*. Measure 8 ends with a fermata over the bass note. Measure 9 starts with a dynamic of *mf*. Measures 10 and 11 show a transition with dynamics *p* and *mf*. The second staff begins at measure 12 with a dynamic of *p*, followed by *mf*. The third staff begins at measure 16 with a dynamic of *p*. The fourth staff begins at measure 19 with a dynamic of *p*.

1) m. 9, Vagaroso: calm

## VOCE DIZ QUE SABE TUDO

A musical score for piano, featuring three staves of music. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The key signature is one flat. Measure 23 starts with a dotted half note followed by eighth notes. Measure 27 begins with a sixteenth-note pattern. Measure 30 continues the melodic line. The score includes dynamic markings such as *p* (piano) and *ff* (fortissimo), and performance instructions like *viva*.

# CÓ, CÓ, CÓ!

Album 5, No. 3

H. VILLA-LOBOS

Rio, 1932

Có, Có, Có!

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

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 ( $\text{♩}=132$ )

The musical score for "Mov. de Marcha de Rancho" is presented in three systems. System 1 (measures 1-2) starts with a forte dynamic (f), followed by a measure of mezzo-forte (mf). System 2 (measures 3-4) begins with a forte dynamic (f), followed by a dynamic marking (mf sf p). System 3 (measures 5-6) starts with dynamics (mf sf p) and includes a "simile" instruction.

CÓ. CÓ. CÓ

8

10

12

14

p

CÓ. CÓ. CÓ

A musical score for piano, featuring four staves of music. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in a key signature of two flats. The music consists of measures 16 through 24. Measure 16 starts with a forte dynamic (F) and includes a vocal line with the lyrics "CÓ. CÓ. CÓ". Measures 17 and 18 show a transition with eighth-note patterns and dynamics *mf*. Measure 19 features a sustained note over a bass line. Measures 20 and 21 continue with eighth-note patterns and dynamics *f*. Measure 22 shows a sustained note over a bass line. Measures 23 and 24 conclude with eighth-note patterns and dynamics *mf*.

CÓ. CÓ. CÓ

Musical score for piano, featuring four staves of music. The score consists of two systems of four measures each.

**System 1 (Measures 27-30):**

- Staff 1 (Treble Clef): Measures 27-28 show eighth-note chords. Measure 29 starts with a sixteenth-note chord followed by eighth-note chords. Measure 30 starts with a quarter note followed by eighth-note chords.
- Staff 2 (Bass Clef): Measures 27-30 show eighth-note chords.

**System 2 (Measures 30-32):**

- Staff 1 (Treble Clef): Measures 30-31 show eighth-note chords. Measure 32 begins with eighth-note chords, followed by a dynamic *mf*, and ends with eighth-note chords.
- Staff 2 (Bass Clef): Measures 30-32 show eighth-note chords.

**Measure 35:**

- Staff 1 (Treble Clef): Starts with a sixteenth-note chord (with a bracket and a downward arrow), followed by a quarter note (with a downward arrow), and a half note (with a dynamic *fff*).
- Staff 2 (Bass Clef): Shows a half note.

# 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  
Que se chama escuridão  
Dentro dele mora um anjo  
Que roubou meu coração.

In this street there is a garden  
That is called darkness  
In it there is an angel  
That stole my heart.

Si eu roubei teu coração,  
Tu roubaste o meu tambem;  
Si eu roubei teu coração,  
É porque te quero bem.

If I stole your heart  
You stole mine too;  
If I stole your heart,  
It is because I love you.

## **Andante quasi Andantino** ♩.=54

1) m. 2, accent omitted 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

7

10

13 > 1) > 2)

16

- 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

Musical score for piano, page 113, measures 19-21. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 19 starts with a forte dynamic. Measure 20 begins with a eighth-note rest followed by eighth-note pairs. Measure 21 concludes with a eighth-note pair.

Musical score for piano, page 113, measures 22-23. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes to one sharp. Measure 22 features eighth-note pairs. Measure 23 continues with eighth-note pairs.

Musical score for piano, page 113, measures 24-25. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes to one flat. Measure 24 starts with a eighth-note pair. Measure 25 concludes with a dynamic marking of *mf* followed by a piano dynamic *pp*.

# A CONDESSA

Album 5, No. 5

## 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

H. VILLA-LOBOS

Rio, 1932

## 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

The musical score consists of two staves. The top staff is for the treble clef voice, and the bottom staff is for the basso continuo. The key signature is one flat. The time signature is 3/4. The music begins with a dynamic of ***mf***. The first measure ends with a fermata over the note. The second measure starts with a dynamic of **>**. The third measure starts with a dynamic of **>**. The fourth measure starts with a dynamic of **>**. The fifth measure starts with a dynamic of **>**. The sixth measure starts with a dynamic of **p**.

## A CONDESSA

5

10

*mf*<sup>1)</sup>

15

*Allegro*

*rit.*

*2)*

20

*ff*

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

A CONDESSA  
Poco Allegretto e molto Ritmado

Musical score for piano, four staves, measures 25-40.

The score consists of four staves, each with a treble clef and a bass clef. Measure 25 starts with a forte dynamic (Forte) and a tempo marking of Poco Allegretto e molto Ritmado. Measures 26-27 show eighth-note patterns with slurs and grace notes. Measures 28-29 continue with eighth-note patterns. Measure 30 begins with a dynamic of ff (fortissimo). Measures 31-32 show eighth-note patterns. Measures 33-34 continue with eighth-note patterns. Measure 35 begins with a dynamic of ff (fortissimo). Measures 36-37 show eighth-note patterns. Measures 38-39 continue with eighth-note patterns. Measure 40 begins with a dynamic of sf (sforzando).

## A CONDESSA

45

Presto

*ff*

*cres. sempre*

*accel. poco a poco*

60

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

## A CONDESSA

65

cres.

*fff*

70

## Poco Allegretto e molto Ritmado

75

80

## A CONDESSA

85

90

95

6

Presto >

100

*cres. sempre*

## A CONDESSA

The image shows three staves of musical notation for piano, arranged vertically. The top staff begins at measure 105 with a treble clef, a key signature of one flat, and a tempo marking of *accel. poco a poco*. It consists of two measures of sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The middle staff begins at measure 109 with a treble clef and a key signature of one flat. It features eighth-note patterns in the right hand and sixteenth-note patterns in the left hand. The bottom staff begins at measure 112 with a treble clef and a key signature of one flat. It includes a dynamic marking *cres.* in the bass clef staff, followed by a forte dynamic *ff* in the treble clef staff. The notation uses various slurs, grace notes, and dynamic markings like '>' and '^' to indicate performance style.

**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 Creançá

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

**Movimento de Minueto ♩=126**

The musical score consists of four staves of piano music. The top staff shows a treble clef, a key signature of one sharp, and a time signature of 3/8. It features a series of eighth-note patterns with dynamic marks *mf*, followed by a section with sixteenth-note chords. The second staff shows a bass clef, a key signature of one sharp, and a time signature of 8/8. It contains eighth-note chords. The third staff continues the treble clef, one sharp key signature, and 3/8 time, showing eighth-note patterns. The fourth staff continues the bass clef, one sharp key signature, and 8/8 time, showing eighth-note patterns. Measure numbers 6, 12, and 19 are visible above the staves. Dynamic markings include *rall.* (rallentando), *p* (pianissimo), *a tempo*, *pp* (pianississimo), and *mf* (mezzo-forte). A performance instruction '1)' is placed near measure 11.

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

## SONHNO DE UMA CRIANCA

Musical score for piano, page 124, measures 25-29. The score consists of two staves: treble and bass. The treble staff has a common time signature. Measure 25 starts with a dotted half note followed by eighth-note pairs. Measures 26-29 continue this pattern with some variations in the bass line.

Musical score for piano, page 124, measures 31-35. The score continues with two staves. Measure 31 begins with a sixteenth-note pattern in the bass. Measures 32-35 show a continuation of the melodic line with eighth-note pairs in the treble and sixteenth-note patterns in the bass.

Musical score for piano, page 124, measures 37-42. The score includes dynamics such as *mf* and *a tempo*. Measure 37 features a sixteenth-note pattern in the bass. Measures 38-42 show a continuation of the melodic line with eighth-note pairs in the treble and sixteenth-note patterns in the bass.

Musical score for piano, page 124, measures 43-48. The score includes dynamics such as *poco rall.* and *f*. Measure 43 begins with a sixteenth-note pattern in the bass. Measures 44-48 show a continuation of the melodic line with eighth-note pairs in the treble and sixteenth-note patterns in the bass.

# O CORCUNDA

Album 6, No. 2

**H. VILLA-LOBOS**  
Rio, 1932

## O Corcunda

Eu sou corcunda  
Mais tenho dinheiro,  
Por causa de moças  
Não morro solteiro

Quando o corcunda  
Sahiu de anquinhas,  
As moças das janelas  
Soltaram bombinhas.

Eu sou corcunda, etc.

Quando o corcunda  
Sahiu de lunetas,  
As moças das janelas  
Fizeram carêtas

Eu sou corcunda, etc.

Quando o corcunda  
Sahiu de colete  
As moças das janelas  
Soltaram foguetes.

Eu sou corcunda, etc.

Si sou corcunda  
Devo ao meu irmão,  
Tirou-me da cama,  
Jogou-me no chão.

Eu sou corcunda, etc.

Eu sou corcunda  
Mas tenho desembaraço,  
Carrego minha trouxa  
Debaixo do braço.

## The Hunchback

I am a hunchback  
but I have money,  
because of girls  
I won't die alone.

When the hunchback  
went out with hoops,  
the girls in the windows  
threw little bombs

I am a hunchback, etc.

When the hunchback  
went out with eyeglasses,  
the girls in the windows  
made faces

I am a hunchback, etc.

When the hunchback  
went out with a vest  
the girls in the windows  
threw rockets.

I am a hunchback, etc.

If I am a hunchback  
it is because of my brother,  
he got me out of bed,  
he threw me on the floor.

I am a hunchback, etc.

I am a hunchback  
but I am outgoing,  
I take my bundle of clothes  
under my arms

O CORCUNDA

**Andantino calmo** ♩=104

6

11

16

## O CORCUNDA

Musical score for "O CORCUNDA". The score consists of two systems of music. The top system starts at measure 21. It features a basso continuo part in the bass clef with a treble staff above it. The bass staff has a basso continuo bassoon line with eighth-note patterns and a cello line with sixteenth-note patterns. The treble staff has a soprano vocal line with eighth-note patterns. Measure 21 ends with a fermata over the bassoon line. The bottom system starts at measure 25. It features a basso continuo part in the bass clef with a treble staff above it. The bass staff has a bassoon line with eighth-note chords and a cello line with eighth-note chords. The treble staff has a soprano vocal line with eighth-note chords. Measure 25 ends with a fermata over the bassoon line.

# 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<sup>1)</sup>**

1) MME, quarter note = 120. CV, quarter note = 144.

2) m. 6, slur only in MME.

3) m. 8, accents omitted in CV, except mm. 5-7.

## CARABGUEIJO (1a versao)

The musical score consists of four staves of music, each with a treble clef and a bass clef. The key signature is three flats. Measure 13 shows eighth-note patterns with accents. Measure 19 features a dynamic *mf* and a first ending (1) indicated by a bracket. Measure 25 shows eighth-note patterns with accents and a dynamic *f*. Measure 31 shows eighth-note patterns with accents and dynamics *mf* and *f p rall.*

1) m. 22, accents marks from MME.

2) m. 25, accents omitted in the first beat of the measure in MEE.

## CARABGUEIJO (1a versao)

The musical score consists of four staves of piano music. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time and key signature of three flats. Measure 37 starts with a sustained note followed by eighth-note pairs. Measure 43 features eighth-note pairs with dynamic markings. Measure 49 shows eighth-note pairs with dynamic markings. Measure 55 concludes the page with a series of chords.

## CARABGUEIJO (1a versao)

Musical score for piano, two staves:

- Staff 1 (Treble Clef):** Measures 61-64. Eighth-note patterns. Dynamic **rall.** at the end of measure 64.
- Staff 2 (Bass Clef):** Measures 65-68. Eighth-note patterns with accents (**>**) and slurs. Dynamic **ff** at the end of measure 68.

# A POMBINHA VOOU

Album 6, No. 4

H. VILLA-LOBOS

Rio, 1932

## A Pombinha Vooou

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

Si não tiveres papel  
Nas asas dum passarinho  
Bis

A pombinha vooou 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

**Andante ♩ = 152**

Andante ♩ = 152

*mf*

## A POMBINHA VOU

10

15

20

Andante  $\text{♩} = 152$  1)  
25

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

## A POMBINHA VOOU

Musical score for "A POMBINHA VOOU". The score consists of three staves:

- Staff 1 (Top):** Treble clef, key signature of four sharps (B, F#, C#, G#). Measures 33-38. Dynamics: *rall.*, *p*, *mf*, *a tempo*. Measure 38 ends with a repeat sign and two endings.
- Staff 2 (Middle):** Bass clef, key signature of four sharps (B, F#, C#, G#). Measures 33-38. Measures 39-43 continue the bass line.
- Staff 3 (Bottom):** Treble clef, key signature of four sharps (B, F#, C#, G#). Measures 33-38. Measures 39-43 continue the melody.

The score concludes with a final dynamic *ff* and a long fermata over the bass staff.

# VAMOS ATRAZ DA SERRA, OH! CALUNGA

Album 6, No. 5

H. VILLA-LOBOS  
Rio, 1932

Vamos Atraz da Serra, Oh! Calunga! Let's Go Behind the Mountain, 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!  
 To see the little mulatta, oh! Calunga!  
 With the burnt skirt, oh! Calunga!  
 Who burned it, oh! Calunga!

It was So and so

Poco animato  $\text{♩}=100-108$ 

1) m. 7, tempo change in MMC.

## VAMOS ATRAZ DA SERRA, OH! CALUNGA!

The musical score consists of four staves of music. Staff 1 (Treble Clef) and Staff 2 (Bass Clef) both feature eighth-note patterns. Staff 3 (Treble Clef) shows sixteenth-note patterns. Staff 4 (Bass Clef) features eighth-note patterns. Measure 14 starts with a forte dynamic. Measure 19 begins with a piano dynamic. Measure 24 includes measure numbers above the notes. Measure 28 includes dynamic markings like *f* and *p*, and performance instructions like '>>>' and '3'.

## VAMOS ATRAZ DA SERRA, OH! CALUNGA!

33

*poco rall.* v v v rit.

33

38

43

48

**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!

**Poco moderato ♩=100**

The musical score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The music starts with a measure of eighth-note patterns, followed by another measure of eighth-note patterns, and then a measure of sixteenth-note patterns. Measure 5 begins with a dynamic 'mf' and a first ending (1).

1) m. 5, dynamic mark from MMC.

## NO FUNDO DO MEU QUINTAL

Musical score for piano, four staves, measures 10-25.

Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics:  $\bar{p}$ ,  $f$ . Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics:  $\bar{p}$ . Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 25: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics:  $mf$ .

## NO FUNDO DO MEU QUINTAL

Musical score for piano, two staves:

- Staff 1 (Treble Clef):** Measures 30-33 show eighth-note chords. Measure 34 begins with eighth-note chords, followed by eighth-note chords, and ends with a dynamic marking *rall. sf*.
- Staff 2 (Bass Clef):** Measures 30-33 show eighth-note chords. Measure 34 begins with eighth-note chords, followed by eighth-note chords.

# VAI, ABÓBORA

Album 7, No. 2

H. VILLA-LOBOS

Rio, 1932

**Vai Abóbora**

Vai abóbora! Vai melão!  
 Vai melão! Vai melancia!  
 Vai jambo! Sinhá!  
 Vai jambo! Sinhá!  
 Vai jambo! Sinhá meu doce!

Senhora Dona F....

Entre nesta roda agora;  
 Diga um verso bem bonito  
 Diga adeus e vá se embora.

**Some Pumpkin**

Some pumpkin! Some melon!  
 Some melon! Some watermelon!  
 Some jambo (Brazilian fruit)! Miss!  
 Some jambo! Miss!  
 Some jambo! Miss, my sweet!

Miss So and So

Go in the circle now;  
 Say a beautiful verse  
 Say goodbye and leave.

**Allegro ♩ = 126**

1) m. 1, dynamic mark from MMC.

## VAI, ABÓBORA

8

12

16

20

*f* 1)

1) m. 23, dynamic mark from MMC.

## VAI, ABÓBORA

24

Musical score for VAI, ABÓBORA, page 144, measure 24. The score consists of two staves. The top staff is treble clef with eighth-note patterns. The bottom staff is bass clef with eighth-note patterns and vertical bar lines indicating rhythmic grouping.

28

Musical score for VAI, ABÓBORA, page 144, measure 28. The score consists of two staves. The top staff is treble clef with eighth-note patterns. The bottom staff is bass clef with eighth-note patterns and vertical bar lines. A large bracket covers the end of the first measure and the beginning of the second measure.

32

Musical score for VAI, ABÓBORA, page 144, measure 32. The score consists of two staves. The top staff is treble clef with eighth-note patterns. The bottom staff is bass clef with eighth-note patterns and vertical bar lines.

36

Musical score for VAI, ABÓBORA, page 144, measure 36. The score consists of two staves. The top staff is treble clef with eighth-note patterns. The bottom staff is bass clef with eighth-note patterns and vertical bar lines.

## VAI, ABÓBORA

Musical score for the song "VAI, ABÓBORA". The score consists of two staves: treble and bass. Measure 40 starts with a forte dynamic. The treble staff has eighth-note pairs with slurs and arrows indicating a rhythmic pattern. The bass staff features eighth-note chords. Measure 44 begins with a dynamic marking *f*. The treble staff shows eighth-note pairs with slurs and arrows. The bass staff includes eighth-note chords and a bass clef change.

# VAMOS, MARUCA

Album 7, No. 3

H. VILLA-LOBOS

Rio, 1932

**Vamos, Maruca**

Vamos Maruca, vamos  
Vamos p'ra Jundiaí

Com os outros vancê vai  
Comigo vancê não quer ir.

**Let's go Maruca**

Let's go Maruca, let's go  
Let's go to Jundiaí

With the others you go  
but not with me.

**Allegro non troppo, espressivo**  $\text{♩} = 80$ <sup>1)</sup>

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

Musical score for "VAMOS, MARUCA" consisting of four staves of music:

- Staff 1 (Top):** Treble clef, key signature of one flat. Measure 12 starts with a dotted half note followed by eighth-note pairs. Measures 13-14 show sixteenth-note patterns with "3" below them. Measures 15-16 feature eighth-note pairs with "3" below them. Measures 17-18 show sixteenth-note patterns with "3" below them.
- Staff 2 (Second from Top):** Bass clef. Measures 12-18 show eighth-note pairs with "3" below them.
- Staff 3 (Third from Top):** Treble clef. Measures 12-18 show eighth-note pairs with "3" below them.
- Staff 4 (Bottom):** Treble clef. Measures 12-18 show eighth-note pairs with "3" below them. Measures 19-22 show eighth-note pairs with "3" below them. Measure 22 ends with a "rall." (rallentando) instruction.

Measure numbers 12, 15, 19, and 22 are indicated above their respective staves.

## VAMOS, MARUCA

Musical score for "VAMOS, MARUCA" (page 148). The score consists of four staves of piano music:

- Staff 1 (Treble Clef):** Starts with a dotted half note followed by a sixteenth-note pattern. Measure 26: A sixteenth-note run with a grace note, followed by eighth-note pairs. Measure 27: Eighth-note pairs. Measure 28: Sixteenth-note pairs. Measure 29: Eighth-note pairs. Measure 30: Eighth-note pairs. Measure 31: Eighth-note pairs.
- Staff 2 (Bass Clef):** Measures 26-31: Eighth-note pairs.
- Staff 3 (Treble Clef):** Measures 26-31: Eighth-note pairs.
- Staff 4 (Bass Clef):** Measures 26-31: Eighth-note pairs.

Performance instructions:

- Measure 26: Measure number 26.
- Measure 27: Measure number 27. Dynamic: **f**. Articulation: **a tempo**.
- Measure 28: Measure number 28.
- Measure 29: Measure number 29.
- Measure 30: Measure number 30.
- Measure 31: Measure number 31.

Measure 33:

- Staff 1: Sixteenth-note pairs.
- Staff 2: Eighth-note pairs.
- Staff 3: Eight-note pairs.
- Staff 4: Sixteenth-note pairs.

Measure 36:

- Staff 1: Eighth-note pairs.
- Staff 2: Eighth-note pairs.
- Staff 3: Eighth-note pairs.
- Staff 4: Eighth-note pairs.

Performance instructions:

- Measure 36: Measure number 36. Dynamic: **rall.**

# OS POMBINHOS

Album 7, No. 4

H. VILLA-LOBOS

Rio, 1932

## Os Pombinhos

Rola a pombinha  
Lá no telhado,  
Bis  
Vem o pombinho  
Põe-se de lado.  
Bis

## The Little Doves

The little she-dove coos  
there in the roof,  
Bis  
There comes the little he-dove  
to stay by her side.  
Bis

**Tempo di Mazurka** ♩=160

8<sup>va</sup> -----,

*f*

8<sup>va</sup> -----,

*f*

5

8<sup>va</sup> -----,

*f*

## OS POMBINHOS

Musical score for "OS POMBINHOS" featuring four staves of music:

- Staff 1 (Treble Clef):** Shows eighth-note patterns. Measure 10:  $\text{F} \cdot \text{E} \text{ D}$ ,  $\text{D} \text{ C} \text{ B}$ . Measure 15:  $\text{C} \text{ B} \text{ A}$ ,  $\text{B} \text{ A} \text{ G}$ . Measure 20:  $\text{A} \text{ G} \text{ F}$ ,  $\text{G} \text{ F} \text{ E}$ . Measure 25:  $\text{F} \text{ E} \text{ D}$ ,  $\text{D} \text{ C} \text{ B}$ .
- Staff 2 (Bass Clef):** Shows eighth-note patterns. Measure 10:  $\text{B} \text{ A} \text{ G}$ ,  $\text{A} \text{ G} \text{ F}$ . Measure 15:  $\text{G} \text{ F} \text{ E}$ ,  $\text{F} \text{ E} \text{ D}$ . Measure 20:  $\text{E} \text{ D} \text{ C}$ ,  $\text{D} \text{ C} \text{ B}$ . Measure 25:  $\text{B} \text{ A} \text{ G}$ ,  $\text{A} \text{ G} \text{ F}$ .
- Staff 3 (Treble Clef):** Shows eighth-note patterns. Measure 10:  $\text{F} \cdot \text{E} \text{ D}$ ,  $\text{D} \text{ C} \text{ B}$ . Measure 15:  $\text{C} \text{ B} \text{ A}$ ,  $\text{B} \text{ A} \text{ G}$ . Measure 20:  $\text{A} \text{ G} \text{ F}$ ,  $\text{G} \text{ F} \text{ E}$ . Measure 25:  $\text{F} \text{ E} \text{ D}$ ,  $\text{D} \text{ C} \text{ B}$ .
- Staff 4 (Bass Clef):** Shows eighth-note patterns. Measure 10:  $\text{B} \text{ A} \text{ G}$ ,  $\text{A} \text{ G} \text{ F}$ . Measure 15:  $\text{G} \text{ F} \text{ E}$ ,  $\text{F} \text{ E} \text{ D}$ . Measure 20:  $\text{E} \text{ D} \text{ C}$ ,  $\text{D} \text{ C} \text{ B}$ . Measure 25:  $\text{B} \text{ A} \text{ G}$ ,  $\text{A} \text{ G} \text{ F}$ .

Dynamics and performance instructions:

- Measure 10:  $\text{P} \cdot$
- Measure 15:  $mf$
- Measure 20:  $8^{va}$  (above staff)
- Measure 25:  $8^{va}$  (above staff),  $>$  (above staff),  $\text{P} \cdot$  (below staff)

## OS POMBINHOS

Musical score for "OS POMBINHOS" featuring three staves of music:

- Staff 1 (Top):** Treble clef, key signature of one sharp (F#). Measure 30 starts with a dynamic *f*. Measures 31-32 show eighth-note patterns.
- Staff 2 (Middle):** Bass clef, key signature of one sharp (F#). Measures 30-32 show eighth-note patterns.
- Staff 3 (Bottom):** Treble clef, key signature of one sharp (F#). Measures 30-32 show eighth-note patterns.

The score continues with measures 35-39, followed by a repeat sign and measures 40-44. Measure 40 starts with a dynamic *p*. Measure 41 shows a melodic line with eighth-note patterns. Measure 42 features a dynamic *ff*. Measure 43 shows a melodic line with eighth-note patterns. Measure 44 concludes with a dynamic *p*.

# ANDA À RODA

Album 7, No. 5

H. VILLA-LOBOS

Rio, 1932

**Anda Á Roda**

Anda á roda  
 Porque quero,  
 Porque quero  
 Me casar.  
 Pois escolha desta roda  
 A moça que lh'agrada,

Esta não me serve.  
 Esta não me agrada  
 Só a ti, só a ti  
 Hei de querer,  
 Bis

**Go in the Circle**

Go in the circle  
 Because I want,  
 Because I want  
 To get married.  
 So choose from this circle  
 The girl that pleases you,

This one is no good,  
 This one I do not like  
 Only you, only you  
 I want,  
 Bis

**Movimento de Marcha (ImpONENTE) ♩=100**

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

## ANDA À RODA

The musical score consists of four staves of music, each with a treble clef and a key signature of two flats. Measure 7 starts with eighth-note chords in the treble and bass staves, followed by eighth-note patterns. Measure 10 continues with eighth-note chords and patterns. Measure 13 features eighth-note chords and eighth-note patterns, with dynamic markings *mf* and crescendo arrows. Measure 16 shows eighth-note patterns and bass notes with downward arrows.

## ANDA À RODA

A musical score for piano, featuring four staves of music. The score consists of two systems of two measures each. The top system starts at measure 19 and ends at measure 25. The bottom system starts at measure 22 and ends at measure 28. The music is in common time and uses a key signature of three flats. Measure 19 (top system) has eighth-note patterns in the treble and bass staves. Measures 20-21 (top system) show sixteenth-note patterns. Measures 22-23 (bottom system) feature eighth-note chords in the bass staff. Measures 24-25 (top system) continue the sixteenth-note patterns from the previous measures. Measures 26-27 (bottom system) show eighth-note chords in the bass staff. Measure 28 (bottom system) concludes with a single eighth note in the bass staff.

## ANDA À RODA

31

34

37

40

## ANDA À RODA

43

1)

*8va*

46

rall.

*ff* *a tempo*

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 princesa 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**  $\text{♩} = 120$ <sup>1)</sup>

1) Tempo mark quarter note = 144 in CV.

## O LIMAO

12

18

24

29

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.

## Allegretto ♩=132

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps). Measure 6 starts with a half note followed by eighth notes. Measures 7-10 show complex patterns of sixteenth-note chords and grace notes.

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

The musical score consists of three staves of music, likely for a piano or similar instrument, in common time with a key signature of two sharps (F major). The music is divided into measures by vertical bar lines.

- Measure 11:** The top staff features eighth-note patterns with dynamic markings like '>' and '>'. The middle staff has eighth-note patterns with a dynamic marking 'sf'. The bottom staff has eighth-note patterns.
- Measure 16:** The top staff shows eighth-note patterns. The middle staff has eighth-note patterns. The bottom staff has eighth-note patterns.
- Measure 19:** The top staff features eighth-note chords. The middle staff has eighth-note patterns. The bottom staff has eighth-note patterns. A dynamic marking '8va' (octave up) is placed above the top staff's notes in this measure.

# POBRE CÉGA

Album 8, No. 3

H. VILLA-LOBOS

Rio, 1932

**Pobre Céga**

Minha māi acorde  
De tanto dormir...  
Venha vēr 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.

**Moderato** ♩ = 63

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

The musical score consists of three staves of music for piano. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 9 starts with a dynamic of *pp*. Measure 13 shows a melodic line in the treble clef staff with eighth-note patterns. Measure 16 features a harmonic progression in the treble clef staff, with a dynamic of *rall.* (rallentando) indicated. The bass clef staff provides harmonic support throughout the measures.

- 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 boneco 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

Musical score for Pai Francisco, page 165, measures 8-11. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 8 starts with eighth-note pairs followed by quarter notes. Measure 9 continues with eighth-note pairs and quarter notes. Measure 10 begins with a single eighth note followed by eighth-note pairs. Measure 11 concludes with eighth-note pairs.

Musical score for Pai Francisco, page 165, measures 12-14. The score consists of two staves. The top staff shows a melodic line with various note values and rests. The bottom staff provides harmonic support with sustained chords. Measure 12 ends with a dynamic marking 'v' above the staff.

Musical score for Pai Francisco, page 165, measures 15-17. The score consists of two staves. The top staff features a melodic line with eighth-note pairs and quarter notes. The bottom staff provides harmonic support with sustained chords. Measure 16 includes a dynamic marking 'rall.' below the staff.

Musical score for Pai Francisco, page 165, measures 18-21. The score consists of two staves. The top staff shows a melodic line with eighth-note pairs and quarter notes. The bottom staff provides harmonic support with sustained chords. Measure 20 ends with a dynamic marking 'v' above the staff.

## PAI FRANCISCO

22

Musical score for Pai Francisco, page 166, measure 22. Treble and bass staves. Treble staff has eighth-note pairs. Bass staff has chords.

26

Musical score for Pai Francisco, page 166, measure 26. Treble and bass staves. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

29

Musical score for Pai Francisco, page 166, measure 29. Treble and bass staves. Treble staff has eighth-note pairs. Bass staff has chords.

33

Musical score for Pai Francisco, page 166, measure 33. Treble and bass staves. Treble staff has eighth-note pairs. Bass staff has chords.

# XÔ! 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)

**Andante ♩=56**

1) m. 1, dynamic mark from CMP.

## XO! PASSARINHO!

11

This section contains five measures of music. The treble staff consists of eighth-note patterns: measure 11 has a single note, measure 12 has two notes, measure 13 has three notes, measure 14 has four notes, and measure 15 has five notes. The bass staff consists of quarter-note patterns: measure 11 has one note, measure 12 has two notes, measure 13 has three notes, measure 14 has four notes, and measure 15 has five notes.

16

This section contains five measures of music. The treble staff consists of eighth-note patterns: measure 16 has two notes, measure 17 has three notes, measure 18 has four notes, measure 19 has five notes, and measure 20 has six notes. The bass staff consists of quarter-note patterns: measure 16 has one note, measure 17 has two notes, measure 18 has three notes, measure 19 has four notes, and measure 20 has five notes.

22

This section contains five measures of music. The treble staff consists of eighth-note patterns: measure 22 has two notes, measure 23 has three notes, measure 24 has four notes, measure 25 has five notes, and measure 26 has six notes. The bass staff consists of quarter-note patterns: measure 22 has one note, measure 23 has two notes, measure 24 has three notes, measure 25 has four notes, and measure 26 has five notes.

27

This section contains five measures of music. The treble staff consists of eighth-note patterns: measure 27 has two notes, measure 28 has three notes, measure 29 has four notes, measure 30 has five notes, and measure 31 has six notes. The bass staff consists of quarter-note patterns: measure 27 has one note, measure 28 has two notes, measure 29 has three notes, measure 30 has four notes, and measure 31 has five notes. A dynamic marking "dim." is placed above the bass staff in measure 30.

# SINH' ANINHA

Album 8, No. 6

H. VILLA-LOBOS

Rio, 1932

Sinh'Aninha

Sinh'Aninha diz que tem  
Sete saias de balão,  
É mentira ela não tem  
Nem dez reis para sabão!...  
Ah! Ah! Ah!...  
Ah! Ah! Ah!...  
Nem dez reis para sabão.  
Bis

Miss Aninha

Miss Aninha says she has  
seven balloon skirts  
it is a lie, she doesn't have  
not even ten nickels for soap!...  
Ah! Ah! Ah!...  
Ah! Ah! Ah!...  
Not even ten nickels for soap.  
Bis

## Andantino ♩=104

A musical score for piano, page 2. The top staff shows a melodic line in 2/4 time with a treble clef, dynamic marking *mf*, and a tempo marking  $\gt^2$ . The bottom staff shows a harmonic line in 2/4 time with a bass clef. Both staves begin with a repeat sign.

- 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

Musical score for piano, two staves:

- Staff 1 (Treble Clef):** Measures 9, 14, 18, 22. Includes dynamics (Forte at start), grace notes, and slurs.
- Staff 2 (Bass Clef):** Measures 9, 14, 18, 22. Includes dynamics (Pianissimo at start) and slurs.

Measure numbers: 9, 14, 18, 22.

# 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

**Allegretto ♩=144<sup>1)</sup>**

1) Tempo mark Molto allegro in CMP.

2) m. 1, all dynamic marks from CMP, except m. 11.

## VESTIDINHO BRANCO

The musical score consists of four staves of music, likely for a piano or similar instrument. The staves are arranged in two pairs, separated by a brace.

- Staff 1 (Top Left):** Treble clef, key signature of one sharp (F#). Measure 11 starts with a dynamic *ff*. Measures 12-13 show eighth-note patterns. Measure 14 begins with *mf*, followed by a sixteenth-note cluster. Measure 15 ends with *ff*.
- Staff 2 (Top Right):** Bass clef, key signature of one sharp (F#). Measures 11-15 correspond to Staff 1.
- Staff 3 (Bottom Left):** Treble clef, key signature of one sharp (F#). Measures 16-19 show eighth-note patterns. Measure 20 begins with *mf*.
- Staff 4 (Bottom Right):** Bass clef, key signature of one sharp (F#). Measures 16-20 correspond to Staff 3.

Measure numbers 11, 16, 21, and 26 are indicated above their respective staves.

## VESTIDINHO BRANCO

The musical score consists of four staves of music, likely for a piano or similar instrument. The top two staves are in treble clef, and the bottom two are in bass clef. The music is divided into four sections by measure numbers 31, 36, 41, and 45.

- Measure 31:** The treble staff has eighth-note patterns. The bass staff has eighth-note patterns with a dynamic marking of  $\bar{\rho}$ .
- Measure 36:** The treble staff has eighth-note patterns. The bass staff has eighth-note patterns.
- Measure 41:** The treble staff has sixteenth-note patterns. The bass staff has eighth-note patterns. A dynamic marking *ff* (fortissimo) is placed above the bass staff.
- Measure 45:** The treble staff has sixteenth-note patterns. The bass staff has eighth-note patterns. A dynamic marking *ff* (fortissimo) is placed above the bass staff. The bass staff concludes with a fermata over the last note and a repeat sign with a 'V' below it.

**GUIA PRÁTICO FOR PIANO**  
**ALBUM 9**

**HEITOR VILLA-LOBOS**

# LARANJEIRA PEQUENINA

Album 9, No. 1

H. VILLA-LOBOS  
Rio, 1932

## Laranjeira Pequenina

Laranjeira pequenina  
Carregadinha de flores  
Eu tambem sou pequenina  
Carregadinha de amores...

Eu plantei o roxo n'agua,  
O azul na beiradinha,  
Quem quizer casar commigo  
Mande carta e mais cartinha

## Small Orange Tree

Small orange tree  
loaded with flowers  
I am also small  
but loaded with love...

I planted the violet in the water  
the blue in the margin,  
whoever wants to marry me  
send a letter, even a small one.

**Allegretto quasi allegro ( $\text{♩}=116$ )**

The musical score consists of two staves. The upper staff is in G major (G clef) and 2/4 time. It begins with a dynamic marking 'p'. The lower staff is in C major (F clef) and 2/4 time. The music features eighth-note patterns, with dynamics such as 'sf' (fortissimo) and slurs indicating phrasing. Measure numbers 1 and 4 are visible above the staves.

LARANJEIRA PEQUENINA

3

7

> > > >

simile

3

10

13

16

## LARANJEIRA PEQUENINA

Musical score for 'Laranjeira Pequenina'. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 19 begins with a forte dynamic. Measure 22 starts with a piano dynamic and includes performance instructions: *Lento* above the treble staff and *poco rall.* below the bass staff. The score concludes with a final measure ending on a half note.

# POMBINHA, ROLINHA

Album 9, No. 2

H. VILLA-LOBOS

Rio, 1932

**Pombinha, Rolinha**  
(Brinquedo de roda)

Pombinha, rolinha  
Passou por aqui,  
Comendo, bebendo,  
Fazendo assim...  
Assim... assim...  
Assim, outra vez Assim!  
Bis

**Little Dove, Little Pigeon**  
(Round Song)

Little dove, little pigeon  
came through here,  
eating, drinking,  
doing like that...  
like that... like that...  
like that, and again like that!  
Bis

**Allegro vivace**
**Moderato**

1) m. 1, staccato from CV.

## POMBINHA, ROLINHA

14

6/8

**Allegro vivace**

19

**Moderato**

3

2/4

24

**Vivo**

29

**Allegro vivace****POMBINHA, ROLINHA**

34

**Moderato**

39

**Vivo**

47

# 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

A musical score for piano, featuring a treble clef and a bass clef. The key signature is B-flat major (two flats). The time signature is 2/4. The music consists of two measures. In the first measure, the right hand plays eighth-note pairs (D, E) and (F, G), while the left hand provides harmonic support with chords. In the second measure, the right hand continues with eighth-note pairs (D, E) and (F, G), and the left hand adds a bass line with eighth notes.

A continuation of the musical score for piano, starting at measure 6. The treble and bass staves are shown. The key signature remains B-flat major. The music features a variety of rhythmic patterns, including sixteenth-note figures and eighth-note pairs, along with harmonic shifts indicated by Roman numerals (I, II, III, IV, V, VI, VII).

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

## O CIRANDA, O CIRANDINHA

12

18

24

*8va*

1)

30

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

## O CIRANDA, O CIRANDINHA

Musical score for piano, two staves:

- Staff 1 (Treble Clef):** Starts at measure 36. Dynamics include forte at m. 36, piano at m. 37, forte at m. 38, piano at m. 39, forte at m. 40, piano at m. 41, forte at m. 42, piano at m. 43, forte at m. 44, piano at m. 45, forte at m. 46, piano at m. 47, forte at m. 48, piano at m. 49.
- Staff 2 (Bass Clef):** Harmonic support throughout, with sustained notes and eighth-note chords.

# A VELHA QUE TINHA NOVE FILHAS

Album 9, No. 4

H. VILLA-LOBOS

Rio, 1932

## A Velha Que Tinha Nove Filhas

## **The Old Woman Who Had Nine Daughters**

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

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.

E essas oito meu bem que ficaram  
foram aprender francês

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

Deu tangoronomango numa delas  
E das oito ficaram sete.  
Bis

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

E essas sete meu bem que ficaram  
Foram plantar batatas,

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

Deu tangoronomango numa delas  
E das sete ficaram seis.  
Bis

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

## **Allegro non troppo**

### *Em tempo absoluto*

1) m. 3, beams overline bars in CV and CMP.

2) m. 5, staccatto omitted in CV and CMP.

## A VELHA QUE TINHA NOVE FILHAS

A musical score for piano, featuring four staves of music. The top two staves are for the treble clef (right hand) and the bottom two staves are for the bass clef (left hand). Measure 9 starts with eighth-note chords in the treble staff, followed by sixteenth-note patterns and grace notes. Measure 10 continues with eighth-note chords and sixteenth-note patterns. Measure 11 features a sixteenth-note pattern in the treble staff. Measure 12 shows a sixteenth-note pattern in the bass staff. Measures 13 and 14 continue with eighth-note chords and sixteenth-note patterns. Measure 15 features a sixteenth-note pattern in the bass staff. Measures 16 and 17 continue with eighth-note chords and sixteenth-note patterns. Measure 18 shows a sixteenth-note pattern in the bass staff. Measures 19 and 20 continue with eighth-note chords and sixteenth-note patterns. Measure 21 features a sixteenth-note pattern in the bass staff.

## A VELHA QUE TINHA NOVE FILHAS

The image shows three staves of musical notation for piano, arranged vertically. The top staff begins at measure 25, the middle at 29, and the bottom at 33. Each staff consists of two five-line staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. Measure 25 starts with eighth-note pairs in the treble staff and sixteenth-note pairs in the bass staff. Measure 29 starts with eighth-note pairs in the treble staff and sixteenth-note pairs in the bass staff. Measure 33 starts with eighth-note pairs in the treble staff and sixteenth-note pairs in the bass staff. Measure numbers 25, 29, and 33 are positioned above their respective staves. Measure 33 includes a key signature change to one sharp.

# CONSTANTE

Album 9, No. 5

H. VILLA-LOBOS

Rio, 1932

**Constante****Faithful**

Constança, meu bem, Constança,  
 Constante sempre serei  
 Constante até a morte,  
 Constante eu morrerei.  
 Bis

Constance, my darling, Constance,  
 constant I will always be,  
 constant till death,  
 faithful I will die.  
 Bis

**Andantino quasi allegretto** <sup>1)</sup>

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

## CONSTANTE

Musical score for piano, two staves. Measure 17 (measures 17-19): Treble staff has eighth-note chords with grace notes and slurs. Bass staff has eighth-note chords. Measure 20 (measure 20): Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 21 (measures 21-22): Treble staff has eighth-note chords with slurs and dynamic markings. Bass staff has eighth-note chords. Measure 22 (measure 22): Treble staff has eighth-note chords. Bass staff has eighth-note chords.

- 1) m. 18, alto voice omitted 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,  
 Constante sempre serei  
 Constante até a morte,  
 Constante eu morrerei.  
 Bis

Constance, my darling, Constance,  
 constant I will always be,  
 constant till death,  
 faithful I will die.  
 Bis

**Andantino quasi allegretto** <sup>1)</sup>

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

## CONSTANTE

Musical score for piano, two staves. Measure 17 (measures 17-19): Treble staff has eighth-note chords with grace notes and slurs. Bass staff has eighth-note chords. Measure 20 (measure 20): Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 21 (measures 21-22): Treble staff has eighth-note chords with slurs and dynamic markings. Bass staff has eighth-note chords. Measure 22 (measure 22): Treble staff has eighth-note chords. Bass staff has eighth-note chords.

- 1) m. 18, alto voice omitted 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

O Castello pegou fogo  
S. Francisco deu signal;  
Acuda, acuda, acuda,  
A bandeira nacional.

Um, dois, tres,  
Quatro, cinco, seis.  
Sete, oito, nove,  
Para doze faltam tres

## The Castle

The Castle caught on fire  
Saint Francis gave a sign;  
Rescue, rescue, rescue  
the national flag

One, two, three,  
four, five, six.  
seven, eight, nine,  
to twelve one is short of three.

**Moderato de Marcha (Animato) ♩=132**

*com imponencia*

*simile*

## O CASTELO

8

11

14

17

## O CASTELO

20

23

*cresc.*

26

*allarg.*

*ff*

*8vb*

*ffff*

*p*

**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.

**Allegro ♩=132**

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

## DE FLOR EM FLOR

6

9

12

*rit.*

*a tempo*

15

1) m. 10, Db in MEE.

## DE FLOR EM FLOR

Musical score for "DE FLOR EM FLOR". The score consists of three staves:

- Staff 1 (Bassoon):** Measures 18-20. Dynamics: *sforzando* (*sf*) with slurs. Measure 20 ends with a *ritardando* (*rit.*). The bassoon part consists of eighth-note patterns.
- Staff 2 (Double Bass):** Measures 18-20. Dynamics: *sforzando* (*sf*) with slurs. The double bass part consists of eighth-note patterns.
- Staff 3 (Piano):** Measures 21-24. Dynamics: *f* (fortissimo) and *allargando*. The piano part includes chords and eighth-note patterns. Measure 24 ends with a dynamic *rallentando* (*rall.*) and a crescendo dynamic *fff*.

# ATCHÉ

Album 10, No. 2

H. VILLA-LOBOS

Rio, 1932

## ATCHÉ

## ATCHÉ

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

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**  $\text{♩} = 80$ 

The musical score consists of three staves of music. The top staff begins with a treble clef, a key signature of four flats, and common time. It contains two measures of eighth-note patterns, each ending with a fermata. The first measure has a dynamic marking 'mf' and a crescendo arrow (>). The middle staff begins with a treble clef, a key signature of four flats, and common time. It contains two measures of eighth-note patterns, each ending with a fermata. The first measure has a dynamic marking 'f' and the second has 'mf'. The bottom staff begins with a bass clef, a key signature of four flats, and common time. It contains one measure of eighth-note patterns, ending with a fermata. The dynamic marking 'f' is placed above the first measure.

ATCHÉ

A musical score for piano, featuring four staves of music. The top two staves are for the treble clef (G-clef) voice, and the bottom two staves are for the bass clef (F-clef) voice. The score is in common time and includes dynamic markings such as 'rit.' (ritardando) and 'ff' (fortissimo). Measure numbers 10, 13, 16, and 19 are indicated at the beginning of each staff respectively.

# NESTA RUA

Album 10, No. 3

## 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 coração.

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

**H. VILLA-LOBOS**

Rio, 1932

## 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.

**Moderato**

## NESTA RUA

The musical score consists of four staves of music, each with a treble clef and a bass clef. Measure 9 starts with a whole note followed by eighth notes. Measure 12 features a sustained note with a wavy line above it. Measure 15 shows a transition with different key signatures. Measure 18 includes a dynamic marking "m.g." above the staff.

## NESTA RUA

21

24

*m.g.*

27

*rall.*

1.

*mf* > *p*

2.

*mf*  
*a tempo*

*p*

# FUI NO ITORORÓ

Album 10, No. 4

H. VILLA-LOBOS

Rio, 1932

## FUI NO ITOROTÓ

Ponha aqui o seu péssinho  
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.

Vivo ♩=132

The musical score for 'Fui no Itororó' is a three-staff arrangement. The top staff is for the soprano voice, the middle staff for the bass voice, and the bottom staff for the piano. The tempo is marked as Vivo with a tempo of ♩=132. The piano part provides harmonic support with sustained notes and chords. The vocal parts feature rhythmic patterns and lyrics in Portuguese and English.

## FUI NO ITORORO

Musical score for Fui No Itororo, featuring three systems of music for two voices and basso continuo.

**Top System (Measures 6-10):**

- Measure 6: Starts with a forte dynamic. The upper voice has eighth-note chords. The basso continuo has sustained notes with grace notes.
- Measure 7: The upper voice continues with eighth-note chords. The basso continuo has sustained notes with grace notes.
- Measure 8: The upper voice has eighth-note chords. The basso continuo has sustained notes with grace notes.
- Measure 9: The upper voice has eighth-note chords. The basso continuo has sustained notes with grace notes.
- Measure 10: The upper voice has eighth-note chords. The basso continuo has sustained notes with grace notes.

**Middle System (Measures 11-15):**

- Measure 11: The upper voice has eighth-note chords. The basso continuo has sustained notes with grace notes.
- Measure 12: The upper voice has eighth-note chords. The basso continuo has sustained notes with grace notes.
- Measure 13: The upper voice has eighth-note chords. The basso continuo has sustained notes with grace notes.
- Measure 14: The upper voice has eighth-note chords. The basso continuo has sustained notes with grace notes.
- Measure 15: The upper voice has eighth-note chords. The basso continuo has sustained notes with grace notes.

**Bottom System (Measures 16-19):**

- Measure 16: Starts with a piano dynamic. The upper voice has eighth-note chords. The basso continuo has sustained notes with grace notes.
- Measure 17: The upper voice has eighth-note chords. The basso continuo has sustained notes with grace notes.
- Measure 18: The upper voice has eighth-note chords. The basso continuo has sustained notes with grace notes.
- Measure 19: The upper voice has eighth-note chords. The basso continuo has sustained notes with grace notes.

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

## FUI NO ITORORO

A musical score for a piano or similar instrument, featuring four staves of music. The score is divided into four systems by brace lines. Measures 20 through 23 are in the first system, measures 24 through 27 in the second, measures 28 through 31 in the third, and measures 32 through 35 in the fourth. The key signature is one sharp (F#). Measure 20 starts with a forte dynamic (f) in the treble clef staff. Measures 24 and 28 begin with eighth-note chords. Measure 32 features a dynamic marking *f*. Measure 35 concludes with a sustained bass note.

## FUI NO ITORORO

The musical score consists of three staves of music. The top staff is for the treble clef voice, the middle staff is for the alto clef voice, and the bottom staff is for the bass clef voice. The score is divided into measures by vertical bar lines. Measure 36 starts with a dotted half note followed by eighth notes. Measure 40 begins with a dotted half note followed by sixteenth notes. Measure 44 starts with a dotted half note followed by eighth notes. The bass staff features sustained notes and wavy lines indicating pitch inflections. Measure numbers 36, 40, and 44 are indicated above their respective staves.

## FUI NO ITORORO

48

*f*

48

*p*

*ff*

*p*

# MARIQUITA MUCHACHA

Album 10, No. 5

H. VILLA-LOBOS

Rio, 1932

## MARIQUITA MUCHACHA

## MARIQUITA YOUNG LADY

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

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

Allegro non troppo  $\text{♩} = 112$ 

1) m. 12, quarter note in CV and MEE.

2) m. 14, sf only in the first beat in CV.

## MARIQUITA MUCHACHA

15

20

25

30

*sf*<sup>2)</sup>

*8va*

1)

1) m. 19, accent symbol inverted in MEE

2) m. 30, *sf* omitted in CV.

## MARIQUITA MUCHACHA

Musical score for *MARIQUITA MUCHACHA*. The score consists of two staves: Treble and Bass. Measure 35 (measures 1-2) starts with a dynamic of  $8^{va}$  and includes a grace note pattern above the staff. Measure 40 begins with a dynamic of *ff*, followed by *Meno* (measured 2-3). The bass staff features eighth-note patterns with slurs and grace notes. Measure 40 concludes with a dynamic of *mf* and a ritardando (rit.). The score uses various dynamics, including *ff*, *Meno*, *rit.*, and *mf*.

# 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...

Mostrarria minhas cruzes,  
Giroflê, ô giroflar;  
Mostrarria 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

8va

Piano

*ff*

*f*

poco rall.

Meno

5

9

## NO JARDIM CELESTIAL

A musical score for piano, featuring four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The score is divided into four measures by vertical bar lines. Measure 13 starts with a forte dynamic. Measure 17 begins with a piano dynamic. Measure 21 starts with a forte dynamic. Measure 26 begins with a piano dynamic. The music consists of eighth-note chords and sixteenth-note patterns.

## NO JARDIM CELESTIAL

Musical score for "No JARDIM CELESTIAL". The score consists of two staves, each with three systems of music.

**Staff 1:**

- System 1 (Measures 31-32):** Treble clef. Dynamics:  $\text{8va}$ . Articulation: vertical dashes above notes. Measure 32 ends with a repeat sign.
- System 2 (Measures 33-34):** Treble clef. Dynamics:  $\text{mf}$ . Articulation: vertical dashes above notes. Measure 34 ends with a repeat sign.
- System 3 (Measures 35-36):** Bass clef. Dynamics:  $\text{mf dim. e poco rall.}$ . Articulation: vertical dashes above notes. Measure 36 ends with a repeat sign.

**Staff 2:**

- System 1 (Measures 31-32):** Treble clef. Dynamics:  $\text{8va}$ . Articulation: vertical dashes above notes. Measure 32 ends with a repeat sign.
- System 2 (Measures 33-34):** Treble clef. Dynamics:  $\text{mf}$ . Articulation: vertical dashes above notes. Measure 34 ends with a repeat sign.
- System 3 (Measures 35-36):** Bass clef. Dynamics:  $\text{mf dim. e poco rall.}$ . Articulation: vertical dashes above notes. Measure 36 ends with a repeat sign.

Performance instructions include slurs, grace notes, and dynamic markings such as  $\text{mf}$ ,  $\text{mf dim.}$ , and  $\text{poco rall.}$ .

**GUIA PRÁTICO FOR PIANO**  
**ALBUM 11**

**HEITOR VILLA-LOBOS**

# O ANEL

Album 11, No. 1

H. VILLA-LOBOS

Rio, 1932

## O ANEL

## THE RING

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

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**  $\text{♩} = 88$ 

1) Piano part omitted in CV.

O ANEL

5

*8va*

7

*mf*

*d=104*

10

## O ANEL

A musical score for piano, featuring three staves (treble, bass, and middle) in common time with a key signature of one flat. Measure 13 begins with a treble clef, a bass clef, and a middle C clef. The treble staff has eighth-note pairs with slurs and dynamic markings (>). The bass staff has eighth-note pairs with slurs and dynamic markings (>). Measure 15 begins with a treble clef, a bass clef, and a middle C clef. The treble staff has eighth-note pairs with slurs and dynamic markings (>). The bass staff has eighth-note pairs with slurs and dynamic markings (>). Measure 17 begins with a treble clef, a bass clef, and a middle C clef. The treble staff has eighth-note pairs with slurs and dynamic markings (>). The bass staff has eighth-note pairs with slurs and dynamic markings (>). The middle staff has eighth-note pairs with slurs and dynamic markings (>). The score concludes with a treble clef, a bass clef, and a middle C clef, followed by a fermata over the treble staff and a dynamic marking *8va*.



## O ANEL

Musical score for piano, three staves:

- Staff 1 (Top):** Measures 26-27. Treble clef. Key signature: one flat. Time signature: common time (indicated by '4').
- Staff 2 (Middle):** Measure 28. Treble clef. Key signature: one flat. Time signature: common time (indicated by '4').
- Staff 3 (Bottom):** Measures 29-32. Bass clef. Key signature: one flat. Time signature: common time (indicated by '4') until measure 32, then changes to 3/4.

Dynamics and performance instructions:

- Measure 26: Accented eighth notes in the treble clef staff.
- Measure 27: Sixteenth-note patterns in the treble clef staff.
- Measure 28: Eighth-note patterns in the treble clef staff.
- Measure 29: Eighth-note patterns in the bass clef staff.
- Measure 30: Eighth-note patterns in the bass clef staff.
- Measure 31: Eighth-note patterns in the bass clef staff.
- Measure 32 (Bass clef staff):
  - Starts with a sixteenth-note pattern (3).
  - Changes to eighth-note patterns (3).
  - Changes to eighth-note patterns (2).
  - Changes to eighth-note patterns (2).
  - Includes a dynamic instruction *f*.
  - Includes a tempo instruction *8va* (octave higher).
  - Includes a performance instruction *viva*.

1) m. 37, accent in MEE.

## O ANEL

34 *8va*

37 1)

40 *8va*  
<sub>3</sub>

*f*

## O ANEL

The image shows three staves of musical notation for a piano or similar instrument. The top staff is treble clef, the middle is bass clef, and the bottom is bass clef. The music is in common time with a key signature of two flats. Measure 43 starts with a treble clef, followed by a bass clef. Measure 46 starts with a bass clef, followed by a treble clef. Measure 49 starts with a treble clef, followed by a bass clef. Measure 43 features sixteenth-note patterns with '3' below them. Measure 46 includes dynamics like *mf* and a tempo marking of 104 BPM. Measure 49 uses eighth-note patterns with '3' below them. The notation includes various rests, grace notes, and slurs.

## O ANEL

52

55

*rall.*

*a tempo*

*f*

*8va*

57

*3*

*3*

*3*

*3*

# NIGUE NIHNAS

Album 11, No. 2

H. VILLA-LOBOS

Rio, 1932

## NIGUE NIHNAS

## NIGUE NIHNAS

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

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

**Acalanto** ♩=58

Piano

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

## NIGUE NIHNAS

9

13

17

## NIGUE NIHNAS

21

8<sup>va</sup> - - -

26

30

*mf*

*pp*

*a tempo*

*pp*

8<sup>vb</sup> - - -

## NIGUE NIHNAS

Musical score for NIGUE NIHNAS, featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one sharp. Measure 34 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note patterns in the bass staff. Measure 35 continues with eighth-note patterns in both staves. Measure 36 starts with a bass note followed by eighth-note patterns. Measure 37 begins with eighth-note patterns in the treble staff, followed by sixteenth-note patterns in the bass staff. Measure 38 concludes with eighth-note patterns in both staves. Various dynamics and performance instructions are included, such as *p*, *rall.*, and *pp*. Measure numbers 34, 35, 36, 37, and 38 are indicated above the staves. Measure 38 is preceded by a dashed line and labeled *8va*.

# POBRE CEGA

Album 11, No. 3

H. VILLA-LOBOS

Rio, 1932

## Pobre Céga

Minha māi acorde  
De tanto dormir...  
Venha vēr 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.

**Andante moderato**  $\text{♩}=80$

## POBRE CEGA

Musical score for piano, three staves, measures 5-9.

**Measure 5:** Treble staff: Sixteenth-note pattern starting on A. Bass staff: Chords in G minor (A-C-E) and F# minor (A-C-E-G#).

**Measure 6:** Treble staff: Sixteenth-note pattern starting on D. Bass staff: Chords in G minor (A-C-E) and F# minor (A-C-E-G#).

**Measure 7:** Treble staff: Sixteenth-note pattern starting on E. Bass staff: Chords in G major (B-D-G) and C major (E-G-B).

**Measure 8:** Treble staff: Sixteenth-note pattern starting on F. Bass staff: Chords in G major (B-D-G) and C major (E-G-B).

**Measure 9:** Treble staff: Sixteenth-note pattern starting on G. Bass staff: Chords in G major (B-D-G) and C major (E-G-B).

## POBRE CEGA

Musical score for piano, three staves, measures 11-17.

**Measure 11:** Treble staff: Sixteenth-note pattern. Bass staff: Chords. Pedal: Sustained note.

**Measure 12:** Treble staff: Sixteenth-note pattern. Bass staff: Chords. Pedal: Sustained note.

**Measure 13:** Treble staff: Sixteenth-note pattern. Bass staff: Chords. Pedal: Sustained note.

**Measure 14:** Treble staff: Sixteenth-note pattern. Bass staff: Chords. Pedal: Sustained note.

**Measure 15:** Treble staff: Sixteenth-note pattern. Bass staff: Chords. Pedal: Sustained note. Dynamics: *mf*.

**Measure 16:** Treble staff: Sixteenth-note pattern. Bass staff: Chords. Pedal: Sustained note. Dynamics: *pp*.

**Measure 17:** Treble staff: Rests. Bass staff: Eight-note pattern.

## POBRE CEGA

Musical score for piano, four staves, measures 20-29.

The score consists of four staves:

- Staff 1 (Treble Clef):** Measures 20-23. The melody is primarily in the right hand, featuring eighth-note chords and eighth-note patterns. Measure 23 includes a dynamic *p*.
- Staff 2 (Bass Clef):** Measures 20-23. Provides harmonic support with sustained notes and eighth-note patterns.
- Staff 3 (Treble Clef):** Measures 20-23. Continues the eighth-note pattern established in Staff 1.
- Staff 4 (Bass Clef):** Measures 20-23. Continues the eighth-note pattern established in Staff 1.

**Measure 26:** The melody continues in Staff 1 with eighth-note chords. A dynamic *p* is indicated above the staff.

**Measure 29:** The melody shifts to the bass clef staff (Staff 4). It features eighth-note chords and eighth-note patterns. Dynamics include *rall.*<sup>3</sup>, *p*, and *pp*. Measure 29 concludes with a final dynamic *p*.

# A COTIA

Album 11, No. 4

## A COTIA

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

**H. VILLA-LOBOS**

Rio, 1932

## 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!

**Tempo de Mazurka**  $\text{d} = 60-63$

## A COTIA

13

18

23

28

# VIDA FORMOSA

Album 11, No. 5

H. VILLA-LOBOS

Rio, 1932

## VIDA FORMOSA

## LOVELY LIFE

O moreno é quinha,  
Juquinha meu bem,  
a vida é formosa  
para quem amores tem.

Um, dois, três,  
quatro, cinco, seis,  
sete, oito, nove,  
para doze faltam três  
Ah!

The black fellow is Quinha,  
Juquinha my friend,  
Life is lovely  
For he who has loved ones.

One, two, three,  
Four, five, six,  
Seven, eight, nine,  
Three [more] until twelve  
Ah!

Movimento Marcha de Rancho  $\text{♩}=166$

## VIDA FORMOSA

The sheet music consists of four staves of musical notation for piano, arranged in two systems. The top system starts at measure 7 and ends at measure 11. The bottom system starts at measure 13. The notation includes treble and bass clefs, key signatures of A-flat major (three flats), and time signatures of common time (indicated by a 'C'). Measures 7 through 11 feature eighth-note patterns with various dynamics (e.g., >, >>). Measure 13 begins with a bass note followed by eighth-note patterns.

## VIDA FORMOSA

Musical score for "VIDA FORMOSA" featuring four staves of music. The score consists of two systems of four measures each.

**Measure 15:** The top staff shows eighth-note patterns with slurs and grace notes. The bottom staff shows eighth-note patterns with slurs and grace notes. A bracket spans the end of measure 15 to the beginning of measure 19.

**Measure 17:** The top staff continues eighth-note patterns. The bottom staff shows eighth-note patterns. The instruction "rit." appears above the top staff, and "a tempo" appears below the bottom staff. A bracket spans the end of measure 17 to the beginning of measure 21.

**Measure 19:** The top staff shows eighth-note patterns. The bottom staff shows eighth-note patterns. A bracket spans the end of measure 19 to the beginning of measure 21.

**Measure 21:** The top staff shows eighth-note patterns. The bottom staff shows eighth-note patterns. The instruction "f" (fortissimo) is placed above the bottom staff. A bracket spans the end of measure 21 to the beginning of the next system.

## VIDA FORMOSA

The musical score consists of four staves of piano music, arranged in two systems of two staves each. The key signature is one flat (B-flat), and the time signature is common time (indicated by a 'C'). The music is divided into measures by vertical bar lines.

**Measure 23:** The right hand plays eighth-note chords in the treble clef staff, while the left hand provides harmonic support in the bass clef staff. Measure 24 begins with a dynamic change to **p**.

**Measure 25:** The right hand continues with eighth-note chords. Measure 26 begins with a dynamic change to **f**.

**Measure 27:** The right hand plays eighth-note chords. Measure 28 begins with a dynamic change to **p**.

**Measure 29:** The right hand plays eighth-note chords. Measure 30 begins with a dynamic change to **mf**.

## VIDA FORMOSA

31

This musical score consists of two staves for bassoon. Measure 31 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 32 begins with a bassoon solo line featuring eighth-note pairs and dynamic markings *sf*, *p*, and *mf*. Measure 33 continues with eighth-note pairs, leading into a section with a bassoon solo line, dynamic *p*, crescendo, and a piano dynamic *pp*.

32

33

# VIVA O CARNAVAL!

Album 11, No. 6

H. VILLA-LOBOS

Rio, 1932

VIDA O CARNAVAL      LONG LIVE CARNIVAL

Viva a Zé Pereira!  
 Viva Carnaval!  
 Viva a alegría  
 que a ninguem faz mal!

Long live Zé Pereira!  
 Long live Carnival!  
 Long live the joy  
 Which does no one harm!

**Allegro vivace**  $\text{♩} = 88$

1

2

3

4

5

6

7

## VIVA O CARNAVAL!

10

13

16

18

## VIVA O CARNAVAL!

21

V V > > >

3 3

25

3 3 3

3 3 3

27

f 5 5

8<sup>va</sup> - - -

mf

p

## VIVA O CARNAVAL!

Musical score for piano, featuring four staves of music. The score includes dynamic markings such as  $\text{v}$ ,  $\text{pp}$ ,  $f$ , and  $5$ . Measure 31 shows a treble clef, a bass clef, and a treble clef. Measure 33 shows a treble clef and a bass clef. Measure 35 shows a treble clef and a bass clef. Measure 37 shows a bass clef and a treble clef.

## VIVA O CARNAVAL!

39      *A Tempo I*

42

45      *D.C. al §*      *A Tempo I*

48

## VIVA O CARNAVAL!

51

54

57

60

## VIVA O CARNAVAL!

63

pp

3..

3..

66

dim.

fff

3..

3..

8vb

## **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.

## BIBLIOGRAPHY

- Béhague, Gerard. *Heitor Villa-Lobos: The Search for Brazil's Musical Soul*. Austin: Institute of Latin American Studies, University of Texas at Austin, 1994.
- Burleson, Jill. "Selected Choral Works from Música Sacra by Heitor Villa-Lobos: A Performance Edition with Critical Notes and Commentary." D.A. diss., Ball State University, 2007.
- Bush, Randall. "Heitor Villa-Lobos." *Clavier*, vol. 20 (February, 1981): 20-21.
- \_\_\_\_\_, "Heitor Villa-Lobos." *Clavier*, vol. 24 (February, 1985): 18-21.
- Elkins, Laurine Annette. "An Examination of Compositional Technique in Selected Piano Works of Heitor Villa-Lobos." M.M. thesis, University of Texas at Austin, 1971.
- Marchena, Martha. "An Analytical Study of Three Solo Piano Works by Heitor Villa-Lobos (1887-1959)." D.M.A. diss., University of Miami, 1985
- Mariz, Vasco. *Heitor Villa-Lobos; Brazilian Composer*. Gainesville: University of Florida, 1963.
- \_\_\_\_\_. *Heitor Villa-Lobos; Life and Work of the Brazilian Composer*. Washington: Brazilian American Cultural Institute, 1970.
- Morton, Laurence. "Villa-Lobos Brazilian Pioneer." *Clavier*, vol. 16 (January, 1977): 29-32.
- Muricy, José Candido de Andrade. *Villa-Lobos--Uma Interpretação*. Rio de Janeiro: Ministerio de Educação e Cultura, Serviço de Documentação, 1961.
- Peppercorn, Lisa Mary. *Villa-Lobos: Collected Studies*. Brookfield: Ashgate Pub., 1992.
- Rust, Robert. "Interpreting the Music of Heitor Villa-Lobos." *Clavier*, vol. 33 (October, 1994): 20-23.
- Tarasti, Eero. *Heitor Villa-Lobos: the Life and Works, 1887-1959*. Jefferson, N.C.: McFarland, 1995.
- Villa-Lobos, Heitor. *Guia Prático Book II for Solo Piano*. Boca Raton, Florida: Masters Music Publications, 1993.
- \_\_\_\_\_. *Guia Prático Troisième Album pour Piano*. Paris: Editions Max Eschig, 1957.

- . *Guia Prático Quatrième Album pour Piano*. Paris: Editions Max Eschig, 1987.
- . *Guia Prático Cinquième Album pour Piano*. Paris: Editions Max Eschig, 1987.
- . *Practical Guide: Five Pieces on Popular Brazilian Children's Songs: for Piano Album 6*. New York: Mercury Music, 1947.
- . *Guia Prático Dixième Album pour Piano*. Paris: Editions Max Eschig, 1987.
- . *Guia Prático Album 11*. New York: Southern Music Publishing, 1953.
- . *The Piano Music of Heitor Villa-Lobos: A New Edition Revised. and Edited by the Composer*. New York: Consolidated Music Publishers, 1973.
- Wright, Simon. *Villa-Lobos*. New York: Oxford University Press, 1992.