

Broadening the Repertoire for Guitar and Piano:

An Arrangement of Bachianas Brasileiras No. 1

by Heitor Villa-Lobos

by

Fabio Figueiredo Bartoloni

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Graduate Supervisory Committee:

Frank Koonce, Chair
Kotoka Suzuki
Thomas Landschoot

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ABSTRACT

The repertoire for guitar and piano duo is small in comparison with other chamber music instrumentation; therefore, it is important to broaden this repertoire. In addition to creating original compositions, arrangements of existing works contribute to this expansion.

This project focuses on an arrangement of *Bachianas Brasileiras No. 1* by Brazilian composer Heitor Villa-Lobos (1887-1959), a work originally conceived for cello ensemble with a minimum of eight cellos. In order to contextualize the proposed arrangement, this study contains a brief historical listing of the repertoire for guitar and piano duo and of the guitar works by Villa-Lobos. Also, it includes a description of the *Bachianas Brasileiras* series and a discussion of the arranging methodology that shows how the original musical ideas of the composer were adapted using techniques that are idiomatic to the guitar and piano. The full arrangement is included in Appendix A.

DEDICATION

This work is dedicated to my wife Daniela, to my parents Laura and Giacomo, my parents-in-law Ana Maria and José Antonio and my brothers Bruno and Felipe, with immense love.

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CHAPTER 1

INTRODUCTION

Guitar and piano together as a chamber music duo is unusual, being that the repertoire for this medium is small. One reason for this is perhaps because the piano is a much louder instrument than the guitar. Another reason may be because composers and performers are unfamiliar with the sonic possibilities of pairing these two instruments together. The author believes that the repertoire for guitar and piano duo should be broadened to offer performers and audiences more opportunities to explore this attractive combination of acoustic timbres and textures.

The guitar underwent many significant physical changes between the eighteenth and nineteenth centuries, becoming the instrument we are familiar with today. During the late eighteenth and early nineteenth centuries, the repertoire for guitar and piano also started to be developed by composers such as Ferdinando Carulli (1770-1841), Mauro Giuliani (1781-1829), and Anton Diabelli (1781-1858).

Wishing to explore this medium further, pianist Daniela Lucatelle and I started the “Sonatas and Fantasias” project in which we recorded two of the better-known original guitar and piano works, *Fantasia Op. 145* by Mario Castelnuovo-Tedesco, and *Sonatina* by Radamés Gnattali. Also, in order to contribute to the expansion of this repertoire, after receiving a grant from the Brazilian government, we commissioned four new compositions from Brazilian composers: Eduardo Escalante (b.1937), Carmo Bartoloni (b.1956), Celso Mojola (b.1960), and João Luiz (b.1979).

Another way to broaden the repertoire is through arrangements and transcriptions of existing compositions, and with this approach there are endless possibilities. For the

present study, I proposed making an arrangement of *Bachianas Brasileiras No. 1* by Heitor Villa-Lobos (1887-1959), one of the most prolific and important Brazilian composers. The piece was originally written for cello orchestra, requiring at least eight cellos. Villa-Lobos composed for many instruments, including the guitar, and for many different types of mixed instrumental ensembles. Although his guitar compositions are significant, the quantity is small when compared to the number of works he composed for piano or for string quartet, for instance. One purpose of this project, therefore, is to arrange another important work by Villa-Lobos to add to the guitar's repertoire.

Some of Villa-Lobos's better-known chamber music ensembles are his nine works collectively referred to as *Bachianas Brasileiras*, which were inspired by the music of Johann Sebastian Bach (1685-1750). Villa-Lobos blended characteristics of Brazilian music, inherent to his strong compositional personality, together with characteristics associated with the music of Bach.¹

Through the arrangement included with this research, the intent is to show how a guitar and piano duo can be used to accommodate certain pieces that originally were composed for larger ensembles, and that this can be fundamental to the expansion of the guitar's repertoire.

¹ The author found just one transcription of *Bachianas Brasileiras No. 1* for an instrumentation that includes the guitar. Guitar-maker and former concert guitarist Sérgio Abreu did a transcription for guitar quartet. Although it is not published, it was recorded by the *Brazilian Guitar Quartet* and *Quaternaglia Guitar Quartet*.

CHAPTER 2

THE REPERTOIRE FOR GUITAR AND PIANO DUO

The guitar and the piano are two of the most popular and most played instruments in the world, especially if one also takes into account the many electronic instruments together with the traditional acoustic models. The modern design of both the guitar and the piano as classical acoustic instruments was solidified mainly during the nineteenth century.

Created by Bartolomeo Cristofori in the end of the seventeenth century, the piano has among its ancestral instruments the virginal, the clavichord, the harpsichord, and its immediate predecessor—the fortepiano.² The fortepiano started to become popular by composers such as Carl Phillip Emanuel Bach (1714-1788), Johann Christian Bach (1735-1782), Joseph Haydn (1732-1809) and Wolfgang Amadeus Mozart (1756-1791). The main differences between the fortepiano and the modern piano are: the frame was made of wood rather than iron, the range was smaller (around 5 1/2 octaves), the hammer was made of leather rather than felt, the strings all ran parallel to each other (there was no overstringing), the sustaining pedal was often operated by the knee, under the keyboard, rather than by the foot, and the tone on the fortepiano is lighter and has less sustaining power than the modern piano.³

² Stuart Isacoff, *A Natural History of the Piano: The Instrument, the Music, the Musicians – from Mozart to Modern Jazz and Everything in Between* (New York, NY: Vintage Books, 2011), 21-22.

³ Ross Hamilton, “Predecessors of the modern piano,” Ross Hamilton’s Music Education Resources, accessed October 10, 2016, <http://www.rosshamilton.com.au/Documents/Resources/PianoDevelopment.pdf>.

During the nineteenth century, the piano became a more precise instrument in terms of mechanism, and therefore its popularity increased.⁴ It is plausible to compare the role of the piano during the nineteenth century to that of the television during the second half of the twentieth century as a home entertainment device, with families enjoying works by composers such as Franz Schubert (1797-1828), Robert Schumann (1810-1856), Frédéric Chopin (1810-1849), and Franz Liszt (1811-1886), among many others.

The guitar's predecessors included instruments such as the Renaissance guitar, the vihuela, and the Baroque guitar, as well as "sister" instruments such as the lute and mandolin. In the late eighteenth and early nineteenth centuries, the guitar was modified into a design approaching that of the modern guitar, for instance, having an elevated fingerboard and changing from five double-courses to six single strings. Today, we frequently refer to guitars of that era as "Romantic" guitars. It was during this "golden age" of the Romantic guitar that the first compositions for guitar and piano duo began to be written by composers such as Carulli, Giuliani, and Diabelli. The repertoire for this instrumentation could be performed not only in concert venues but also in domestic settings. According to Desmet:

The works for guitar-piano duo of this period can be divided into three types: *Hausmusik*, educational works and concert repertoire. *Hausmusik* is translated literally as music intended to be played at a private home. The guitar and piano became relatively affordable at that time and was no longer played by only professional musicians or the wealthy population but also by amateurs from the middle-class. These *potpourris*, *mélanges*, *aries favorites* were written for the sole purpose of entertainment. Many of these pieces were transcriptions or arrangements of other popular works. Compositions with *petites* or *faciles* in the title are primarily pieces with educational, instructional purposes, intended for the music

⁴ Isacoff, *A Natural History of the Piano*, 52-59.

student. Concert repertoire had titles that often begin with *Grand* or use the word *Concertante* and are often of a very high technical level.⁵

Furthermore, for the first time it was possible to notice that the repertoire for guitar and piano duo may be more related to composers who wrote for solo guitar than for solo piano. For instance, Carulli was a guitarist with a large number of compositions for solo guitar, chamber music with guitar, and guitar concertos, as well as a guitar method book. Moreover, Giuliani, a prolific composer and virtuoso performer, composed original works for the guitar-piano duo: *Due Rondò Op. 68*, *Gran Pot Pourri Op. 93* and *Variazioni Op. 104* among a few others. He also arranged his three guitar concertos for this instrumentation, as well as his orchestral versions, working in collaboration with pianists Johann Nepomuk Hummel (1778-1837) and Ignaz Moscheles (1794-1870).⁶ Unfortunately, there is no work for the guitar and piano duo composed by any of the pianist/composers icons of the nineteenth century, such as Schubert, Schumann, Chopin, and Liszt.

In the second half of the nineteenth century, the guitar's design was developed further by luthier Antonio de Torres (1817-1892) who made the body of the instrument larger and deeper, and who used a fan bracing for the soundboard, which increased the overall sonority and volume. Exponents of this new design included the celebrated Spanish guitarists Francisco Tárrega (1852-1909), Miguel Llobet (1878-1938), and Andrés Segovia (1893-1987).⁷ Moreover, this new instrument, which was capable of being heard in larger concert halls, enabled Segovia, a formidable performer, to attract

⁵ Sam Desmet, "A practical guide for composing and performing guitar-piano chamber music" (DMA diss., Florida State University, 2014), 21-22, accessed September 30, 2016, ProQuest Dissertations and Theses.

⁶ *Ibid.*, 23.

non-guitarist composers to write for the guitar. Among these new works dedicated to Segovia are a few compositions for guitar and piano duo. These include works by Manuel Ponce (1882-1948), Mario Castelnuovo-Tedesco (1895-1968), Hans Haug (1900-1967), Guido Santórsola (1904-1994), and Radamés Gnattali (1906-1988).

In 1945, Castelnuovo-Tedesco composed the *Fantasia, Op. 145*, which was dedicated to Segovia and his wife Paquita Madriguera (1900-1965), a child prodigy pianist and prized student of Enrique Granados (1867-1916).⁸ This work, in two movements, is probably the most performed piece for guitar-piano duo ever written. It is an example of the collaboration between the composer and the performer. As a result of this collaboration, a large body of works for solo guitar, guitar duo, concertos, and chamber music with guitar was written for Segovia by Castelnuovo-Tedesco.

Another non-guitarist composer who collaborated with Segovia was Hans Haug, although his 1957 *Fantasia for Guitar and Piano* was dedicated to another guitarist, Luise Walker (1910-1998). Haug started to compose for the guitar in 1950 with his *Concertino for Guitar and Chamber Orchestra*. This work earned the first prize at a composition competition for guitar in Siena, Italy. Part of this prize would be a premiere of the piece performed by Segovia, which unfortunately never took place. Despite this, Haug composed more pieces for the guitar, including *Alba* and *Postlude*, which were recorded by Segovia in 1956.⁹

⁸ Alfredo Escande, *Don Andres and Paquita: The Life of Segovia in Montevideo* trans. Charles Postlewate and Marisa Herrera Postlewate (Milwaukee, WI: Amadeus Press, 2012), 37.

⁹ Adam Foster, "Hans Haug: The chamber works featuring the guitar – an evolution of style, texture and form." (DMA diss., Florida State University, 2011), 31-32, accessed October 4, 2016, ProQuest Dissertations and Theses.

The Brazilian composer Radamés Gnattali wrote his *Sonatina*¹⁰ for guitar and piano in 1957, which was dedicated to Dilermando Reis (1916-1977).¹¹ Gnattali has several works for solo guitar as well as chamber music and concertos for guitar; however, he is not best known as composer of guitar works.

Also in South America, Guido Santórsola was an Italian composer who lived most of his life in Uruguay. His family moved to Brazil in 1910, where he studied at the Conservatório Dramático e Musical de São Paulo, having classes with Lamberto Baldi (1895-1979) and Mário de Andrade (1893-1945). In the 1930s, he moved to Uruguay, getting Uruguayan citizenship years later. Santórsola was another non-guitarist composer who collaborated with guitarists; however, instead of with Segovia, he worked with South-American guitar icons of the twentieth century such as Isaias Savio (1900-1977), Abel Carlevaro (1918-2001), Monina Távora (1921-2011), Sérgio Abreu (b. 1948), and Eduardo Abreu (b. 1949).¹²

Besides being a violinist, violist, composer, and conductor, Santórsola composed a large and varied collection of works for the guitar. Among these is his four-movement *Sonata a Duo No. 3* for guitar and piano in 1971,¹³ dedicated to Távora.

¹⁰ This work was included on the CD *Sonatas & Fantasias* by Duo Lucatelle-Bartoloni. Actually, it is the only *Sonatina* for guitar and piano by Gnattali, although the title is *Second Sonatina*... In fact, the first one would be the piano reduction of his *Concertino for Guitar No. 2*. Although it is not published, the Duo Lucatelle-Bartoloni got a copy of the manuscript from Brazilian guitarist Paulo Porto Alegre, who was a friend of Gnattali. Porto Alegre recorded the work in the CD *Retratos de Radamés* (2006) naming just *Sonatina*, because according to him Gnattali preferred to call the work just that way and if the work was published this would be his title recommendation for the track.

¹¹ Sam Desmet, “A practical guide for composing and performing guitar-piano chamber music” (DMA diss., Florida State University, 2014), 26, accessed September 30, 2016, ProQuest Dissertations and Theses.

¹² Fábio Figueiredo Bartoloni, “Guido Santórsola: uma introdução à obra violonística e seu trabalho como professor para o violão brasileiro” (MM thesis, Universidade Estadual Paulista, 2004), 139.

¹³ The first two *Sonatas a Duo* were composed for guitar duo.

It is also important to mention one of the most important composers who collaborated with Segovia: Manuel Ponce. Although Ponce did not compose any work specifically for guitar and piano duo, two of his compositions are for guitar and harpsichord, and can be considered part of the guitar-piano duo repertoire because they have been widely performed with this instrumentation. These pieces are his *Prelude* (1926) and *Sonata* (1931), the latter being in three movements.¹⁴

Although there are other works for guitar and piano, those few that are cited here are the only ones that have been consistently included in recordings and concert programs worldwide. For this reason, quality repertoire for guitar and piano duo must be broadened.

One of the challenges for both the composers and the performers is finding ways to manage the inherent differences in volume between the guitar and the piano. Although the early nineteenth-century “Romantic” guitar had much less volume and resonance than the modern guitar, so did the piano at that time. Also, we must take into account that most of the music composed then was intended to be performed at home or in small venues, whereas today many performances take place in large concert halls.

In her doctoral essay, Ann Abbott discusses the possibilities of the guitar-piano instrumentation.¹⁵ Her research is mostly based on the fact that compositions are normally thought to be performed on acoustic instruments. Conversely, the present author

¹⁴ Peter Stephen Poulos, “Towards a contemporary style: Manuel M. Ponce’s neoclassical compositions for guitar” (MM thesis, University of Cincinnati, 1993), 98-101, accessed October 4, 2016, ProQuest Dissertations and Theses.

¹⁵ Lorraine Ann Abbott, “Arranging music for the classical guitar/piano duo, including three arrangements by the author” (DMA diss., University of Miami, 2001) 11-28, accessed September 29, 2016, ProQuest Dissertations and Theses.

believes that amplification must be considered for any guitar-piano performance, although sometimes it is not necessary. Even the best balanced works for guitar-piano may benefit from having the guitar amplified, depending on factors such as the acoustics of the hall or the quality of the piano. We have the advantage of modern technologies that enable the guitar to have ample volume without losing its quality of sound; therefore, volume differences between the instruments should no longer be a problem that prevents new compositions or arrangements for this medium.

Finally, the broadening of the repertoire for solo guitar and also guitar duo during the twentieth century is an example that similar thing may occur with the repertoire for the guitar-piano duo. From the time of Tárrega until Segovia, it was a consensus during the transition between nineteenth and twentieth centuries that they had to increase the repertoire for solo guitar through new compositions, arrangements, and transcriptions. Moreover, similar thing occurred during the decades of 1950 and 1960 with the repertoire for guitar duo, thanks to the efforts of the Presti-Lagoya Duo and Duo Abreu.¹⁶ Today, the guitar duo is well established through having a solid repertoire and notable performers. The author believes that the guitar-piano duo can succeed in the same way.

Duo Halász, formed by pianist Débora Halász and guitarist Franz Halász, was awarded the *2015 Latin Grammy* for best classical music album. Named *Alma Brasileira*, the recording contains only works by Gnattali, including his *Sonatina* for Guitar and

¹⁶ Formed by Ida Presti (1924-1967) and Alexandre Lagoya (1929-1999) the Presti-Lagoya Duo expanded the repertoire for guitar duo with collaborations with composers such as Castelnuovo-Tedesco and Joaquin Rodrigo (1901-1999). Sérgio and Eduardo Abreu formed another fine guitar duo, further expanding the repertoire for this medium.

Piano, together with transcriptions made from some of his other works.¹⁷ This landmark achievement hopefully may inspire other composers, arrangers, and performers to consider the guitar and piano duo as an ensemble worthy of their attention.

¹⁷ Débora Halász, interview by Luiza Gould, *O Globo*, December 18, 2015, accessed September 30, 2016, <http://oglobo.globo.com/cultura/musica/o-brasil-precisa-ver-musica-classica-como-exportacao-diz-debora-halasz-18321004>.

CHAPTER 3

HEITOR VILLA-LOBOS

3.1 Villa-Lobos and the Guitar

“He perfectly knows the guitar.”

-Andrés Segovia, New York, January 1953.¹⁸

Since the time of his youth, the guitar was part of the life of Villa-Lobos, although he had never been trained to be a classical guitarist. He used to play the instrument in *rodas de choro*, traditional gatherings that occur in the streets of urban cities of Brazil, mainly in Rio de Janeiro where the composer was born.¹⁹ Although Villa-Lobos was also a cellist, the guitar may be considered his musical laboratory.²⁰ On the other hand, the repertoire he composed for solo guitar is small in quantity, compared to what he wrote for other instruments such as solo piano, string quartet, and orchestra. Furthermore, other than a few arrangements of his own works for voice and guitar, he barely included the guitar in his chamber music.

Nevertheless, although small in number, the guitar works by Villa-Lobos are great in importance and serve as a cornerstone for guitar repertoire of the twentieth century.

List of compositions for guitar by Villa-Lobos: ²¹

¹⁸ Andrés Segovia, “Preface,” in Heitor Villa-Lobos, *Douze Études pour Guitare*, (Paris: Max Eschig, 1953), 3.

¹⁹ Marco Pereira, *Heitor Villa-Lobos: sua obra para violão* (Brasília: Editora Musimed, 1984), 17.

²⁰ In 2008 I attended a lecture on Villa-Lobos works by Almeida Prado (1943-2010), an eminent Brazilian composer. When asked about the guitar repertoire, he admitted how frustrating it was to him, as a pianist, when he composed for guitar. Also, how it was different for Villa-Lobos, who was a guitarist, and whose works are so well suited to the instrument.

²¹ “Villa-Lobos, sua obra,” (Rio de Janeiro: catalog by Museu Villa-Lobos, 2009), 20, 27, 60, 70, 90, 117, 151-156, 203, 208, 209, 212, accessed September 16, 2016, http://museuvillalobos.org.br/bancodad/VLSO_1.0.pdf

Solo Works:

Choro No. 1, “Choro típico” (1920)

Suíte Popular Brasileira (1928, rev. 1947–48)

1. *Mazurka-Choro*
2. *Schottish-Choro*
3. *Valsa-Choro*
4. *Gavotta-Choro*
5. *Chorinho*

Valse-Choro (ca. 1928) rejected original from the *Suíte Popular Brasileira*, replaced with a new *Valsa-Choro* in the revision of 1947–48

Douze Études (1929; rev. 1948/53)

1. No. 1 in E Minor: *Allegro non troppo*
2. No. 2 in A Major: *Allegro*
3. No. 3 in D Major: *Allegro moderato*
4. No. 4 in G Major: *Un peu modéré*
5. No. 5 in C Major: *Andantino*
6. No. 6 in E Minor: *Poco Allegro*
7. No. 7 in E Major: *Tres animé*
8. No. 8 in C-Sharp Minor: *Modéré*
9. No. 9 in F-Sharp Minor: *Tres peu animé*
10. No. 10 in B Minor: *Tres animé—Vif*
11. No. 11 in E Minor: *Lent—Più mosso—Animé*
12. No. 12 in A Minor: *Animé—Più mosso—Un peu plus animé*

Cinq Préludes (1940)

1. No. 1 in E Minor: *Andantino espressivo, Più mosso*
2. No. 2 in E Major: *Andantino—Più mosso*
3. No. 3 in A Minor: *Andante—Molto adagio e dolorido*
4. No. 4 in E Minor: *Lento—Animato—Moderato*
5. No. 5 in D Major: *Poco animato—Meno—Più mosso*

Works for Guitar and Orchestra:

Concerto para Violão²² e Pequena Orquestra (1951)

²² The word *violão* means “guitar” in the Portuguese language from Brazil. The term *viola* is more associated in Brazil to plucked-string instruments. The Portuguese brought to Brazil a *viola portuguesa*

Introdução aos Choros (1929)

Chamber Music:

Sexteto Místico for flute, oboé, alto saxophone, harp, celesta, and guitar
(1917/1921)

Modinha (1925/1926) arranged for voice and guitar by the composer, original for
voice and piano

Distribuição de Flores (1932) for flute and guitar

Aria from *Bachianas Brasileiras No. 5* (1938) arranged for voice and guitar by the
own composer, original for voice and cello ensemble

Canção do Poeta do Século XVIII (1953) arranged for voice and guitar by the
composer, original for voice and piano

Canção do Amor (1958) arranged for voice and guitar by the own composer,
original for voice and piano

Veleiros (1958) arranged for voice and guitar by the own composer, original for
voice and orchestra

The first published piece for guitar by Villa-Lobos is his *Choros No. 1*. It is the beginning of the series, which contains fourteen published works for various instruments such as solo guitar, flute-clarinet duo, and full orchestra with choir, based on *choro*, the Brazilian popular music genre from the late nineteenth century, often found in the urban regions of Southeast of Brazil and with its origins coming from a typical mixture of African and Portuguese elements.²³ Villa-Lobos entitled the series putting the word *choro* in its plural, *choros*. *Choro* literally means “cry” in Portuguese. The reason of having this

during the colonization. This instrument is similar to the mandolin. Because of this, Brazilians started to call all plucked-string instruments “violas.” *Violão* simply means “big viola.” The term guitar or *guitarra* is associated with the electric guitar in Brazil. Even in Portugal and other countries where the Portuguese language is spoken, the term *violão* is not used, being characteristic only in Brazil.

²³ Carla Aranha, *Chorinho Brasileiro: como tudo começou* (São Paulo: DBA editora, 2012), 71-76.

term as a name of this genre is uncertain. General characteristics of the genre are the presence of syncopated rhythm, Rondeau form, and a typical instrumentation that contains flute, mandolin, six-string guitar, seven-string guitar and tambourine.

For the first work of the series, Villa-Lobos opted to compose a traditional sounding piece of it. For this reason, it was given the subtitle *Choro Típico* or *Choro Típico Brasileiro* in some editions. Over time, this series and the *Bachianas Brasileiras* series became the main collections of works by Villa-Lobos. The fact that a piece for solo guitar began the series is evidence of the guitar having been a comfortable medium for him at that time.

Villa-Lobos also included a solo guitar part in his *Introdução aos Choros* for full orchestra, the last choro in the set to be composed, but, according to the composer, conceived to become the opening piece of the series. Any presentation of the complete cycle, in concerts or recordings, should start with this choro.²⁴

The other works for solo guitar are found in three collections: *Suíte Popular Brasileira*, *Douze Études* and *Cinq Préludes*. The suite was composed in the 1910s, but was not published until the end of the 1920s. It contains five movements, inspired by the original idea of a suite: a reunion of dances, mainly with European origins. In this suite, the dances are a Mazurka, Schottish, Waltz, and Gavotte. However, Villa-Lobos also gave the works a Brazilian flavor, mixing rhythmic characteristics of the dances with elements of the choro, such as the form (rondeau) and characteristic syncopations. The last movement is entitled *Chorinho*, which is a popular name for a choro. Curiously, the

²⁴ “Villa-Lobos, sua obra,” (Rio de Janeiro: catalog by Museu Villa-Lobos, 2009), 20, accessed September 16, 2016, http://museuvillalobos.org.br/bancodad/VLSO_1.0.pdf

original version of the suite contained a different third movement, a *Valse-Choro*, instead of the published *Valsa-Choro*. This score was lost until 2005, when it was found in the archives of *Editions Max Eschig* in Paris by Frédéric Zigante, who published it in 2006.²⁵

Villa-Lobos gave more difficult technical challenges to guitarists with his set of *Douze Études*. This *tour de force* was composed at the end of the 1920s, while the composer was living in Paris. Having closer contact with the European avant-garde musicians influenced Villa-Lobos during this period, and because of this it is much harder to find pure elements of Brazilian music in this collection. Instead, it highlights technical aspects of playing the guitar, such as arpeggios, scales, slurs and repeated chords, intended for advanced players because they have such a high level of difficulty. The series was dedicated to Segovia, who did the world premiere performance of selected *études*, playing only numbers 1, 7 and 8. The premiere of the complete collection did not take place until 1963 by Brazilian guitarist Turíbio Santos.²⁶ Since then, the *études* have become an essential component of classical guitar programs worldwide, as well as frequently being required works in international guitar competitions.

New questions have arisen regarding the *études*, after the donation of a 1928 autograph manuscript to the Villa-Lobos Museum in Rio de Janeiro in 1992 by the family of Lucília Guimarães, the first wife of Villa-Lobos.²⁷ This manuscript has many differences compared to the 1953 published version, including an entire missing page in

²⁵ Heitor Villa-Lobos, *Suite populaire brésilienne*, ed. Frédéric Zigante (Paris: Eschig, 2006), VIII.

²⁶ “Villa-Lobos, sua obra”, (Rio de Janeiro: catalog by Museu Villa-Lobos, 2009), 152, accessed September 16, 2016, http://museuvillalobos.org.br/bancodad/VLSO_1.0.pdf.

²⁷ Orlando Fraga, “Os 12 estudos para violão de Villa-Lobos: como os manuscritos podem interferir na interpretação” (lecture, I Simpósio acadêmico de violão da EMBAP, October 6, 2007), 7, accessed October 16, 2016, <http://www.embap.pr.gov.br/arquivos/File/eventos/orlando.pdf>.

Étude 10.²⁸ These differences have been discussed and debated by scholars, trying to determine the composer's final intentions. Performers also have differing opinions as to which version is preferable.

The last series of pieces for solo guitar composed by Villa-Lobos is his *Cinq Préludes*. Composed in 1940, they are an homage to the Brazilian cultural heritage, mixing elements from the indigenous tribes, the Portuguese colonists, and the African slaves between the fifteenth and the nineteenth centuries.²⁹

The first prelude has references from the countryside of Brazil. It is considered an homage to the *sertanejo*, the typical character of this region. Another term for people or things of this region is *caipira*. There is an instrument called *viola caipira* that is very popular in this region. It is a steel ten-string, double course guitar that can be tuned different ways, and used mostly to accompany voices but also in instrumental groups.³⁰ A common technique for this instrument is to play the melody on the third and fourth pairs of strings; therefore, Villa-Lobos incorporated this into his first prelude. Also, the second section of the prelude contains melodic motives played on the two first strings, another characteristic style of playing the *viola caipira*. Normally, those strings are played in thirds, and this too was adopted by Villa-Lobos in several of his works, for example the *Bachianas Brasileiras No. 1*.

²⁸ Nicholas Alfred Ciraldo, "A comparative study of the Eschig Editions and the '1928 Manuscript' of Heitor Villa-Lobos's Twelve Etudes for Guitar" (DMA diss., University of Texas at Austin, 2006) 54-57, accessed October 5, 2016, ProQuest Dissertations and Theses.

²⁹ Orlando Fraga, "Heitor Villa-Lobos: a survey of his guitar music," *UFPr Arts Department Electronic Musicological Review*, 1.1, (September 1996), accessed October 2, 2016, http://www.rem.ufpr.br/_REM/REMr1.1/vol1.1/villa.html.

³⁰ Jack A. Draper, "River of Tears: Country Music, Memory and Modernity in Brazil," *The Americas*, 67, 1, (July 2010): 145, accessed October 4, 2016, ProQuest Dissertations and Theses.

The second prelude is an homage to the man of the urban centers of Brazil, referred to by Villa-Lobos as a *capadócio*, which can be freely translated as a “layabout person.” It is a more refined definition for the *malandro carioca*, someone who is not willing to work and, because of this, needs to be very creative in telling stories and tricking people in order to survive.³¹ In order to musically reproduce this image, Villa-Lobos includes *glissandi* and *ritardandi*, “tricking” the listener with surprising twists and turns. The author believes that although Villa-Lobos was such a hard worker, his personality had some traces of the *capadócio*.

The third prelude is simply an homage to Bach. The admiration Villa-Lobos had for the German composer is evident in several of his works, and will be further explored in the next chapter of this study. Villa-Lobos used to say that Bach was a universal natural force, and that his influence could be felt everywhere, not only in Europe.³² Especially in the final section of this work, a typical “Bachian” pedal tone supports a moving chordal melody.

The fourth prelude is based on a melody that evokes the chants of native Brazilian tribes in the Amazon Forest.³³ According to the composer, the performer needs to imagine an Indian from Brazil singing loudly in a kind of ritual.

The last piece in the series, the fifth prelude, makes a reference to the social life of Rio de Janeiro, hugely influenced by the Portuguese. The main reason was not only the

³¹ Eduardo Meirinhos, “Primary Sources and editions of *Suite Popular Brasileira*, *Choros no. 1*, and *Five Preludes*, by Heitor Villa-Lobos: a comparative survey of differences” (DMA diss., Florida State University, 2003), 21, accessed October 4, 2016, ProQuest Dissertations and Theses.

³² Ibid.

³³ Ibid.

colonization, but also the presence of Royal Portuguese family and court, which was there between 1808 and 1822.³⁴ After that time, the city underwent important changes, such as the creation of the national bank, the *Banco do Brasil*, and several urban infrastructure improvements. These changes boosted the economy, so the social life of city was very agitated until the mid-twentieth century. The salons where people met to dance were very popular and, because of this, Villa-Lobos chose a waltz for his last prelude.

Villa-Lobos composed a guitar concerto in 1951. During the last fifteenth years of his life, he composed several concertos, including five piano concertos and two cello concertos. Having a deep knowledge of the sonic limitations of the guitar, he opted for a small orchestration, including strings, woodwinds, a horn, and a trombone. The work was dedicated to Segovia, and the world premiere was in Houston in 1956 with Segovia performing and with Villa-Lobos conducting the Houston Symphony Orchestra.³⁵ Unfortunately, the Brazilian premiere did not take place until 1961, two years after the composer's death, with guitarist Maria Livia São Marcos as the soloist. Along with the *Concierto de Aranjuez* by Joaquin Rodrigo, Villa-Lobos's concerto has become one of the most performed concertos in the guitar repertoire.

With regard to chamber music, other than the *Sexteto Místico* (for flute, oboe, alto saxophone, harp, celeste, and guitar) and *Distribuição de Flores* (for flute and guitar), the guitar is found in only a few pieces for voice and guitar that were arranged by the composer from versions originally made for other instruments. Most significantly, his

³⁴ Carla Aranha, *Chorinho Brasileiro*, 33.

³⁵ "Villa-Lobos, sua obra", (Rio de Janeiro: catalog by Museu Villa-Lobos, 2009), 60, accessed September 16, 2016, http://museuvillalobos.org.br/bancodad/VLSO_1.0.pdf.

arrangement for the *Aria* from the *Bachianas Brasileiras No. 5*, originally for soprano and cello orchestra, has been performed extensively throughout the world. It is also frequently played as an instrumental duo with guitar, with instruments such as the flute, violin, or cello playing the melodic line.

Lastly, there are some solo guitar works that are cited in the general catalog of his works but in fact were never found, or exist only as incomplete manuscripts, as in the case of the *Valsa Concerto No. 2, Op. 8* from 1904. In fact, most of the unpublished works of the general catalog are lost.³⁶ These include *Panqueca* (1900), *Mazurka em Ré Maior* (1901), *Fantasia* (1909), *Dobrados* (1909/1912), *Canção Brasileira* (1910), *Dobrado Pitoresco* (1910), *Quadrilha* (1910), *Tarantela* (1910), *Simples* (1911), *Valsa Sentimental* (1936), *Valsa* (date not known) and *Prelude 6* (date not known).

3.2 *Bachianas Brasileiras* by Villa-Lobos

Bachianas Brasileiras is a series of nine works using various instrumentations and composed by Villa-Lobos between 1930 and 1945. As the title suggests, they are works that pay homage to Johann Sebastian Bach by containing characteristics of his compositional style, mainly counterpoint but also Baroque styles and forms. Moreover, the works also employ elements of Brazilian music such as rhythms, melodies, structural organization. “Bachian” and Brazilian elements are mixed freely by the composer.³⁷

Bach’s music was very influential to Villa-Lobos during his childhood. He used to listen to his father and his aunt, both amateur musicians, playing works by Bach, he on

³⁶ Ibid., 155-156.

³⁷ Gerard Béhague, *Heitor Villa-Lobos: The Search of Brazil’s Musical Soul* (Austin, TX: Institute of Latin American Studies, University of Texas at Austin, 1994), 105-106.

the cello and she on the piano. Also, Villa-Lobos took cello lessons from his father. After his father's death, Villa-Lobos, who was twelve years old, was able to professionally play the cello in some orchestras to help his family financially.³⁸

At the same time, he also started to play the guitar with choro groups in Rio de Janeiro. It may be said that the music of Bach and the choro were the first main influences on his compositional style, as his attempts of attend any school of music were always frustrating. It is not a coincidence, therefore, that he composed his two largest collections of music, the *Choros* and the *Bachianas Brasileiras*, based on those influences. He not only admired both styles, but also always felt comfortable working with them.

All the individual compositions in *Bachianas Brasileiras* contain more than one movement, ranging from two to four. Villa-Lobos gave two names to each movement, one that could be considered Baroque or "Bachian" and another a Brazilian name. Below is a list of all the works *Bachianas Brasileiras*, including the instrumentation, year of composition, and names of the movements. This catalog is available at the Villa-Lobos Museum in Rio de Janeiro.³⁹ Some pieces have more than one version, all of them made by the composer himself.

Bachianas Brasileiras No. 1 for cello orchestra (1930)

Introdução (Embolada)
Prelúdio (Modinha)
Fuga (Conversa)

³⁸ Lutero Rodrigues, "The unknown Villa-Lobos" (lecture, *Sesc Consolação*, São Paulo, November 8, 2009).

³⁹ "Villa-Lobos, sua obra", (Rio de Janeiro: catalog by Museu Villa-Lobos, 2009), 12-19, accessed September 16, 2016, http://museuvillalobos.org.br/bancodad/VLSO_1.0.pdf

Bachianas Brasileiras No. 2 for full orchestra (1930)

Prelúdio (O Canto do Capadócio)
Ária (O Canto da Nossa Terra)
Dança (Lembrança do Sertão)
Tocata (O Trenzinho do Caipira)

Bachianas Brasileiras No. 3 for full orchestra (1938)

Prelúdio (Ponteio)
Fantasia (Devaneio)
Ária (Modinha)
Tocata (Pica-pau)

Bachianas Brasileiras No. 4 for piano (1930/1941)

Prelúdio (Introdução)
Coral (Canto do Sertão)
Aria (Cantiga)
Dança (Miudinho)

Bachianas Brasileiras No. 4 for full orchestra (1930/1941)

Prelúdio (Introdução)
Coral (Canto do Sertão)
Aria (Cantiga)
Dança (Miudinho)

Bachianas Brasileiras No. 5 for soprano and cello orchestra (1938/1945)

Aria (Cantilena) text by Ruth Valadares Correa
Dança (Martelo) text by Manuel Bandeira

Bachianas Brasileiras No. 5 for soprano and piano (1938/1945)

Aria (Cantilena) text by Ruth Valadares Correa
Dança (Martelo) text by Manuel Bandeira

Bachianas Brasileiras No. 5 (just the Aria) for soprano and guitar (1947)

Bachianas Brasileiras No. 6 for flute and basson (1938)

Ária (Choro)
Fantasia

Bachianas Brasileiras No. 7 for full orchestra (1942)

Prelúdio (Ponteio)
Giga (Quadrilha Caipira)
Tocata (Desafio)
Fuga (Conversa)

Bachianas Brasileiras No. 8 for full orchestra (1944)

Prelúdio
Ária (Modinha)
Tocata (Catira Batida)
Fuga (Conversa)

Bachianas Brasileiras No. 9 for string orchestra or a *cappella* choir (1945)

Prelúdio
Fuga

The present author chose the first work in the series to arrange for guitar and piano duo. Originally, it was written for cello orchestra, although there is the option of replacing the first cello part by violas. The premiere performance of the whole work was in 1938 in Rio de Janeiro with Villa-Lobos as the conductor, although a performance of just the two last movements had taken place six years earlier, also with Villa-Lobos conducting.⁴⁰

The first movement is named *Introdução*, which means “Introduction,” having also as its second name *Embolada*, a rhythm commonly heard in folk songs from the northeast region of Brazil. Its main rhythmic cell is shown in figure 1.⁴¹

⁴⁰ “Villa-Lobos, sua obra”, (Rio de Janeiro: catalog by Museu Villa-Lobos, 2009), 12, accessed September 16, 2016, http://museuvillalobos.org.br/bancodad/VLSO_1.0.pdf.

⁴¹ Hiromi Takasu, “Ritmo Embolada: an introduction of Brazilian rhythm,” Smithsonian Folkways, accessed October 3, 2016, <http://www.folkways.si.edu/ritmo-embolada-introduction-brazilian-rhythm/ballad-sonnet-folklore/music/tools-for-teaching/smithsonian>.



FIGURE 1. *Embolada* rhythm

This rhythm is normally played with tambourines that are used to accompany singers who recite a more of a spoken, rather than, sung melody. The text is frequently improvised, based on certain subjects given by the audience. A “duel” between two singers is very popular, where they must demonstrate which one is the best improviser. The winner is chosen by the audience at the end of the performance. The audience also may dance during this traditional folk performance.

In fact, there is a free utilization of the *Embolada* rhythm, in the same way as all elements used by Villa-Lobos, in this work. For instance, there are some passages with the melody in thirds, which is not an *Embolada* characteristic, but an element from folk songs of the southeast region of Brazil.

The last two movements are a prelude and a fugue, named *Prelúdio (Modinha)* and *Fuga (Conversa)*, although the title of second movement in the first manuscript is *Aria*.⁴² *Modinha* is a sentimental song that originated in Portugal and has become very popular in Brazil since the end of nineteenth century.⁴³ Villa-Lobos used the *Modinha* style in several of his works. In this first *Bachianas Brasileiras*, for example, the sad and slow character of the *Modinha* fits well as a contrasting piece between the first and third movements, which are restless sounding.

⁴² Enos da Costa Palma and Edgard de Brito Chaves Júnior, *As Bachianas Brasileiras de Villa-Lobos* (Rio de Janeiro: Companhia Editora Americana, 1971), 24-25.

⁴³ José Ramos Tinhorão, *Pequena História da Música Popular: da Modinha à Canção de Protesto* (Petrópolis: Editora Vozes, 1975), 19, 25-27.

In the third movement, Villa-Lobos presents a fugue, the most genuine Baroque element of the whole piece. The word *conversa* means “conversation.” It is a work in four-voice counterpoint, using the fugue technique strictly and making a perfect “conversation” between the melodic lines. Together with this, he uses syncopated rhythms in the theme and also through the whole movement, which is characteristic of Brazilian music.

CHAPTER 4

THE ARRANGEMENT: METHODOLOGY

4.1 Introduction (*Embolada*)

In this first movement, the author opted for the sixth string of the guitar to be tuned a half step lower than normal, from E to E-Flat. This *scordatura* was selected to accommodate the middle section that is in the relative major key, E-Flat Major, so that this note is easily played as a bass pedal that sustains the harmony. Additionally, it does not create difficulties when playing other sections in C Minor and F Major.

The rhythm played by cellos I, II, III, and IV in the beginning of the piece can be well represented on the guitar by playing *rasgueado* chords.⁴⁴ Moreover, it is the only plausible way to play this section because normal strums or plucks would not effectively evoke the same sonic atmosphere of the original version.

It is effective to play accents on the first, fourth, and sixth sixteenth notes of each measure. Although accent marks are not notated in the original, it is the characteristic rhythm of the *Embolada*. Unfortunately, the guitar cannot play all the notes of the original chords. Therefore, the author preferred to place the moving voices as the top notes of the chords on the guitar. The piano sustains some notes of the chord to support the harmony. Once the melody starts at measure 7, only the guitar maintains the accompaniment so that the pianist can then play *legato* and *cantabile* using both hands.

⁴⁴ *Rasgueado* is the strumming of chords peculiar to the guitar in ascending or descending order of notes. It has origins in the *flamenco* style, although it is also largely used as a classical guitar technique. There are countless different ways to play a *rasgueado*. The author believes that in this arrangement the simplest way of playing *rasgueado* should be adopted, using just one finger (index) to strum the strings down and up, but other performers may find other solutions using different combinations of fingers.

The image displays a musical score for guitar and piano, measures 1 through 10. The guitar part is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It features a complex, rhythmic pattern of chords and single notes, marked with the instruction 'rasgueado' (strummed). The dynamics for the guitar part are marked as *ff* (fortissimo) in measure 1, *dim.* (diminuendo) in measure 2, and *mf* (mezzo-forte) in measure 3. The piano part is written in two staves (treble and bass clefs) with a key signature of two flats. It consists of a simple harmonic accompaniment with dynamic markings of *mf* in measure 1 and *dim.* in measure 2. A first ending bracket labeled '1' is shown above the guitar staff in measure 6. The piano part in measure 6 begins with a *p* (piano) dynamic, followed by a *ff* (fortissimo) dynamic in measure 7, and includes triplets in measures 8 and 9.

FIGURE 2. *Bachianas Brasileiras No. 1, i*, mm. 1-10, Guitar-Piano Version.

The voicing of the chords in measure 20 is altered to keep the main voice at the top of the guitar chords so that the leading tone resolves in the following measure. Also, since the melody is played in quarter notes, the piano part can easily be played using only the left hand. The right hand then is able to complete the harmony, which contains more voices and also is clearer and broader because of the *rallentando*. After playing a strong C-Minor chord in measure 21, the piano continues to support the harmony and rhythm being played on the guitar by playing just on the accents of the *Embolada* rhythm with the right hand while the left hand plays the single-line melody.

20 **A tempo**

f *p*

f *f*

FIGURE 3. *Bachianas Brasileiras No. 1, i*, mm. 20-24, Guitar-Piano Version.

The C-Minor chord originally played by cellos II, VII, and VIII in measure 39 are played by the piano. Since the piano is not able to sustain the notes in the same way as in the original, the author chose an arpeggiated chord without the original *appoggiatura*. The guitar keeps the rhythm until measure 43, at which point a section of scales is introduced.

39 *mf* *dim.*

f 3 3 5 5

43 3 3 *ff* 3

FIGURE 4. *Bachianas Brasileiras No. 1, i*, mm. 39-46, Guitar-Piano Version.

In measures 82 and 83, the pianist stops playing the scale, which is then continued by the guitar. Although, originally, the scale keeps being played only by the first cello, the author prefers to double it on both the guitar and piano to give a sense of movement. The long scale is then alternated from one instrument to the other. Ideally, the guitar should play the final part of this, but unfortunately is not able to play the low D-Flat and C in measure 84. In measure 86, the voicing of the chords is changed in order to be more efficiently played on the guitar with idiomatic chord shapes for the half-diminished and diminished chords. The third of the chord is moved to the top voice.



FIGURE 5. *Bachianas Brasileiras No. 1, i*, mm. 77-86, Guitar-Piano Version.

The section that starts in measure 89 is a transition that modulates to the key of E-Flat Major. Here, the author has chosen to have the sixteenth notes of the first cello part played by the guitar. In order for the guitar to be more prominent and clear, a *metallico*

(*ponticello*) timbre is suggested. At the same time, the other voices are played by the piano. Additionally, the author decided to slightly increase the dynamic indications, because the piano cannot play a *crescendo* on a single note as can the cello.



FIGURE 6. *Bachianas Brasileiras No. 1, i*, mm. 89-92, Guitar-Piano Version.

At measure 105 is the start of the section in E-Flat Major where the *scordatura* tuning of the sixth string is justified. The author opted to have the left hand of the piano part playing the rhythmic lines of cellos V and VI. At first, consideration was given to having the piano also sustain the low E-Flat, originally played by cellos VII and VIII, but it was determined that this would be more difficult, and certainly the rhythmic line would be harmed. Instead, the guitar was chosen to play and sustain the bass note, this being made possible by the lowering of the string by a half step and playing it open.



FIGURE 7. *Bachianas Brasileiras No. 1, i*, mm. 104-108, Guitar-Piano Version.

Between measures 111 and 113, the guitarist plays the melody in parallel thirds, with the exception of the last two, F/A-Flat and E-Flat/G in measure 113. The thirds are impossible here because all of these notes are on the sixth string. Therefore, the author moved the upper notes of those harmonies an octave higher. Melodic lines in thirds are characteristic of Brazilian folk music, common in many traditional songs from the countryside.



FIGURE 8. *Bachianas Brasileiras No. 1, i*, mm. 109-113, Guitar-Piano Version.

In measure 131, the author decided to transpose the chord played by three cello parts an octave lower. The reason is to have the melody in cello VII become more playable by the right hand of the piano part. The result is that the whole chord sounds lower than the melody, which is possible on the piano because it can play the low B-Flat that is not available on the cello. Also, the guitar cannot play any note of the chord because it has been playing the octave *ostinato* in F since measure 125.



FIGURE 9. *Bachianas Brasileiras No. 1, i*, mm. 129-133, Guitar-Piano Version.

Immediately afterwards, in measure 138, the author found a different solution, putting the top note of the chord an octave higher. In this way, it is possible to also play a short motive found in measures 140 and 143. Additionally, the author believes that the top voice becomes clearer.



FIGURE 10. *Bachianas Brasileiras No. 1, i*, mm. 139-143, Guitar-Piano Version.

In measure 152, the chord played by cellos I and II is now played by the guitar. There is no reason to play *pizzicato*; the variety of color will be done by strumming instead of plucking the chord. Also, the dynamics are raised from *mezzo-forte* to *forte*, because one must take into account that Villa-Lobos planned the dynamics for a larger ensemble, and in this arrangement we have just two instruments. Moreover, the

performers should adjust the dynamics according to the room in which they are going to perform and the kind of piano available.

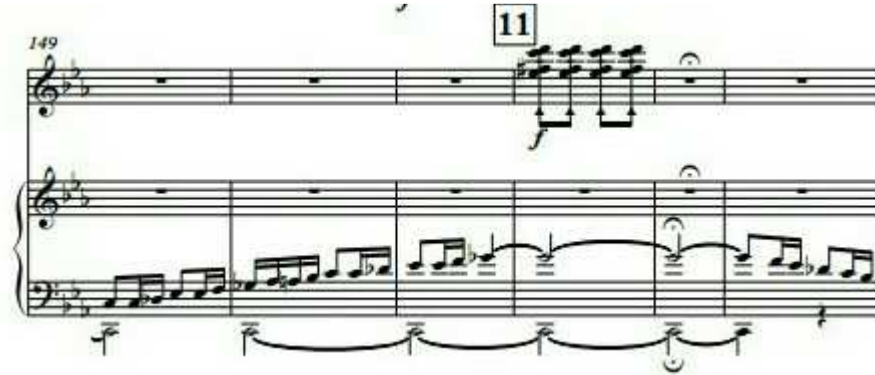


FIGURE 11. *Bachianas Brasileiras No. 1, i*, mm. 149-154, Guitar-Piano Version.

At measure 159, a section in F Major begins. Here, the melody starts with an arpeggiated F-Major chord followed by a melody that is mostly in thirds. This is particularly effective on the guitar because is an instrument of the same family of the *viola caipira*.



FIGURE 12. *Bachianas Brasileiras No. 1, i*, mm. 159-165, Guitar-Piano Version.

Beginning from measure 176 is a section where a simple melody is accompanied by two cello parts playing *pizzicato*. The guitar plays the melody so the pianist is able to utilize the *una corda* pedal to have a similar effect to *pizzicato*. A similar thing happens

in measure 186. Here, the author chose to have the piano playing the melody and the guitar playing the accompaniment. Although the guitar is able to play using *pizzicato* articulation, it would sound too muted and, because of this, it is not indicated. Also, Villa-Lobos's original concept is kept in having the melody shared by two different players.



FIGURE 13. *Bachianas Brasileiras No. 1*, i, mm. 175-176, Guitar-Piano Version.



FIGURE 14. *Bachianas Brasileiras No. 1*, i, mm. 185-186, Guitar-Piano Version.

In measure 194, Villa-Lobos doubles the main line in two parts, which increases the volume. Because of this, the author raised the dynamic indication of the piano to *fortissimo*.

The guitar plays an *ostinato* in octaves in measure 196, similar to what had previously been done. Again, the author altered the octave of the chords played by the

piano starting in measure 197, transposing to an octave lower in order to produce a more legato sound, the lower *tessitura* increasing the sensation of connection between notes.

The image displays two systems of musical notation for the piece 'Bachianas Brasileiras No. 1, i'. The first system covers measures 192 to 201. The guitar part (top staff) begins in measure 192 with a melodic line. The piano accompaniment (bottom staff) starts in measure 197 with a dense texture of sixteenth notes, marked with a forte dynamic (*ff*). The second system covers measures 197 to 201. The guitar part (top staff) features a rapid sixteenth-note pattern, marked with a piano dynamic (*p*). The piano accompaniment (bottom staff) consists of sustained chords, marked with a mezzo-forte dynamic (*mf*) and a pianissimo dynamic (*pp*) in measure 200. A box containing the number '13' is positioned above the guitar staff in measure 197.

FIGURE 15. *Bachianas Brasileiras No. 1, i*, mm. 192-201, Guitar-Piano Version.

In measure 207, the piano plays *pianissimo* to create a continuation of the *diminuendo* played by the guitar in the previous measure. The reason is to have a similar effect of the *diminuendo* of a single note as originally played by the cello.



FIGURE 16. *Bachianas Brasileiras No. 1, i*, mm. 205-207, Guitar-Piano Version.

In measure 244, the author opted again to add a *crescendo* to create the illusion that another cello part was added, as it occurs in the original.

FIGURE 17. *Bachianas Brasileiras No. 1, i*, mm. 241-244, Guitar-Piano Version.

After the F-Major section, the piece returns to E-Flat Major in measure 249. Between measures 249 and 274, the guitar mainly plays an accompaniment part through repeated sixteenth notes. In the original composition, the cellos articulate every note in this part, an effect that is idiomatic to the guitar. Nevertheless, the author chose to add slurs to some of the notes that go out of the repetition so they can be played more easily. For instance, this happens when there is an A-Flat after a sequence of G notes or a C after a sequence of B-Flat notes.

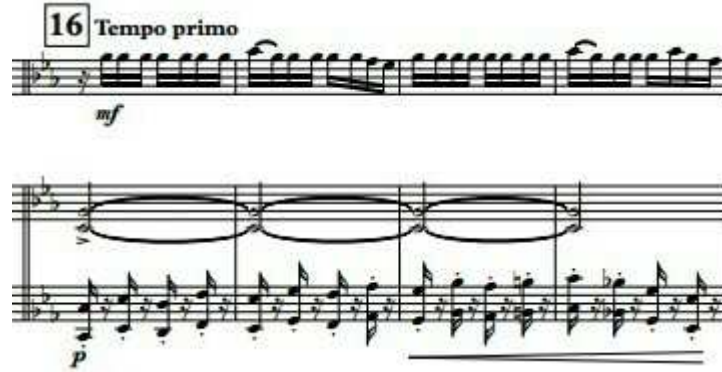


FIGURE 18. *Bachianas Brasileiras No. 1, i*, mm. 249-252, Guitar-Piano Version.



FIGURE 19. *Bachianas Brasileiras No. 1, i*, mm. 258-261, Guitar-Piano Version.

The sixteenth-note scale in measures 273 and 274 is a crucial moment of this first movement. It is the transition between the E-Flat Major and C Minor, and so this *Introdução* finishes in the same key in which it began. The author believes that Villa-Lobos modulates in a clever way. As those are relative keys, he wrote a descending E-Flat Major scale from measure 273 until reaching the low C in measure 275. Also, the E-Flat pedal in triplets in the lowest line is changed to the low C in half notes and quarter notes; therefore, the rhythm of the bass has a more noticeable modulation. It is simple and effective to do a transition between two relative keys. Moreover, this next section in C Minor is the climax of this first movement, before the *coda* that replicates the beginning of the piece.

In the present arrangement, the transitional section of measures 273 and 274 is slightly different from the original. The guitar is playing the scale of the transition, but the low C is outside of the range of the instrument. Because of this, after the first descending octave, the scale is altered to jump up a seventh starting with D in measure 274, and from there it continues until C in the first beat of the next measure. The main reason is because this scale is a continuation of the line with repeated notes that started in measure 249, and this part will sound more effective on the guitar. Because of this, the author decided not to move the scale to the piano part.

From measure 275, the piano plays the accompaniment. The chords are played by the left hand, and the bass line is doubled one octave lower from measure 276. The reason is to have a deeper and more efficiently sustained harmony, especially in this climax of the first movement. It is common to have this effect in orchestral works, having the double basses playing one octave lower than the cellos to better sustain the harmony or the melodic lines. Also, the melody played by the guitar is doubled one octave higher between measures 283 and 289 to make the part more prominent.

The image displays a musical score for the first movement of Bachianas Brasileiras No. 1, measures 270 through 289. The score is arranged in three systems, each with a guitar part (top staff) and a piano accompaniment (bottom two staves). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. Measure 275 includes a boxed number '17' and dynamic markings 'ff' for the guitar and 'p' for the piano. Measure 285 features a double bar line and a fermata over the final chord. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with triplets in the left hand. The guitar part features a melodic line with triplets and a final sustained chord.

FIGURE 20. *Bachianas Brasileiras No. 1, i*, mm. 270-289, Guitar-Piano Version.

The *coda* section that starts in measure 293 brings back the musical material of the beginning; therefore, the solutions found here are the same as before. Between measures 308 and 311, an open D is added to the guitar part to enrich the harmony.

FIGURE 21. *Bachianas Brasileiras No. 1, i*, mm. 305-312, Guitar-Piano Version.

4.2 Prelude (*Modinha*)

Generally, the main challenge of the second movement is to sustain the *legato* articulation in a slow tempo without having bowed-string instruments. Because of that, articulations, dynamics, and voicing of some chords are changed. Also, the sixth string of the guitar is lowered to D, which is helpful in playing in the key of this movement, D Minor.

In the beginning of the second movement, to keep the *sforzando* effect and the *decrecendo* that immediately follows, the author decided to write some large, arpeggiated chords in the guitar part. Being on six or five strings, they are to be played by the thumb and, followed by four-note block chords.

FIGURE 22. *Bachianas Brasileiras No. 1*, ii, mm. 1-5, Guitar-Piano Version.

At the end of this opening section of the movement, there is a chord in measure 9 that would be hard to sustain effectively for two measures; therefore, a *fermata* is added to give freedom for the performers to determine when they may continue. The same thing also occurs in measure 64.

FIGURE 23. *Bachianas Brasileiras No. 1*, ii, mm. 6-10, Guitar-Piano Version.

A moving melody that is characteristic of the *Modinha* begins in measure 14. The author opted to not have the slurs in this section because they would not be very effective if played as left-hand technical slurs by the guitar in this slow tempo. Also, from measure 21 the melody is doubled one octave lower to better replicate the desired *fortissimo* dynamic. It would be difficult to do this with slurs; therefore, by dropping them, the articulation is consistent even when the melody is played in octaves.



FIGURE 24. *Bachianas Brasileiras No. 1, ii, mm. 14-15, Guitar-Piano Version.*

The musical score for Figure 25 consists of two systems. The first system shows measures 20 and 21. Measure 20 is marked 'A tempo' and 'ff', with a triplet of eighth notes in the guitar part. Measure 21 has a dynamic marking 'f'. The second system shows measures 22 and 23. Measure 22 is marked 'rall.' and features a triplet of eighth notes in the guitar part. Measure 23 is also marked 'rall.' and has a dynamic marking 'p' in the piano part. The piano part has dynamics 'mf' in measure 22 and 'p' in measure 23.

FIGURE 25. *Bachianas Brasileiras No. 1, ii*, mm. 20-24, Guitar-Piano Version.

The section that begins in measure 25 contains increases in the dynamic markings to better sustain the accompaniment, which is played by the guitar, as well as a slight dynamic increase for the piano.

The musical score for Figure 26 consists of two systems. The first system shows measures 25 and 26. Measure 25 is marked 'Più mosso' and 'mf', with a dynamic marking 'f' in the piano part. Measure 26 has a dynamic marking 'f'. The second system shows measure 27. Measure 27 has a dynamic marking 'f' and a triplet in the guitar part. The piano part has dynamics 'mp' and 'legato'.

FIGURE 26. *Bachianas Brasileiras No. 1, ii*, mm. 25-27, Guitar-Piano Version.

In measure 35, the tie on C is dropped because it cannot sustain for two measures on the guitar. Also, the *decrescendo* is more noticeable when this C is played together repeatedly with the F-Sharp.



FIGURE 27. *Bachianas Brasileiras No. 1*, ii, mm. 34-36, Guitar-Piano Version.

As in the first movement, again there is a section with the melody in thirds beginning at measure 39. Although played by two cellos in the original, this effect can be achieved very well by one guitar, referring again to the *viola caipira*.

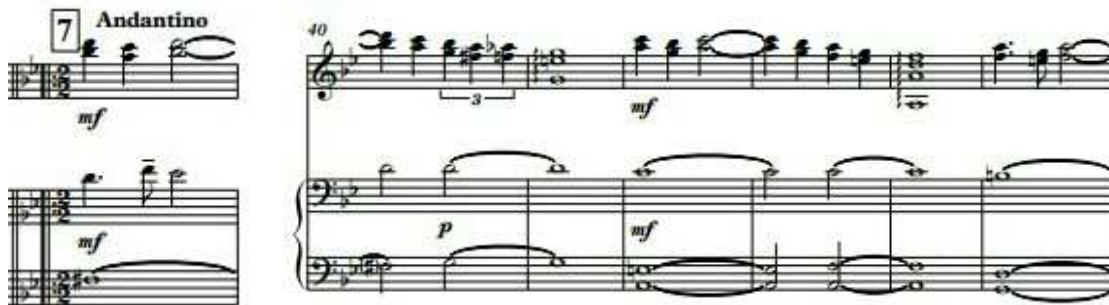


FIGURE 28. *Bachianas Brasileiras No. 1*, ii, mm. 39-45, Guitar-Piano Version.

The bass line is again doubled at the octave in measures 47 to 55.

FIGURE 29. *Bachianas Brasileiras No. 1*, ii, mm. 46-56, Guitar-Piano Version.

In the last measure of this movement, to have a more effective *decrecendo*, only the guitar plays the last notes in the present arrangement, although all parts play them in the original version.

FIGURE 30. *Bachianas Brasileiras No. 1*, ii, mm. 78-80, Guitar-Piano Version.

4.3 Fugue (*Conversa*)

The last movement contains a fugue in four voices. Here, Villa-Lobos constructed four cello parts, with occasional *divisi*. The present arrangement essentially distributes the four voices equally between the two instruments. Always, when there are four voices playing at the same time, the intent is to have two voices on each instrument in order to keep the same melodic line on the same instrument until the end of a phrase or a section. This was achieved most of time, but some exceptions were needed.

Compared to the first two movements, there are more high, especially in the fugal sections, probably because Villa-Lobos had to extend the range to have a coherent counterpoint. Although the *tessitura* of the cello is similar to that of the guitar, the author chose to have the piano playing mostly the higher voice because it sounds more fluent than on the guitar. With regard to the tuning, *scordatura* is not needed as it would not provide any technical advantages in comparison to the standard guitar tuning.

In order to have more articulated melodic contours, Villa-Lobos notates the articulation in much greater detail in this movement.

In the beginning of the movement, the theme of the fugue starts with an anacrusis, which is slurred to the next note. Also, it contains an effect of *sforzando* > *mezzo-forte* that is characteristic of the use of a bow to play the strings. In order to have a similar effect played by both piano and guitar, the present arrangement includes an accent on the first note so that the attack is better pronounced. Essentially, it is the same articulation used by the composer in the transition between the first and second measure.

Un poco animato

The image shows the first six measures of the piece. The guitar part is mostly rests, while the piano part features a rhythmic pattern of eighth notes. A first ending bracket labeled '1' spans measures 5 and 6.

FIGURE 31. *Bachianas Brasileiras No. 1*, iii, mm. 1-6, Guitar-Piano Version.

The transition between measures 17 and 18 is a good example of how to manage the voicing. The guitar is playing the lowest voice starting with the anacrusis to measure 13, but it is not able to play the low E-Flat of measure 18; therefore, this voice switches to the piano at that point.

The image shows measures 16 through 18. Measure 16 is marked with '16'. A fourth ending bracket labeled '4' spans measures 17 and 18. The guitar part has a melodic line, and the piano part has a rhythmic pattern of eighth notes.

FIGURE 32. *Bachianas Brasileiras No. 1*, iii, mm. 16-18, Guitar-Piano Version.

Apart from the melody, there are three cello parts playing long notes forming a G-Major chord in measure 23. They play a *crescendo* and *diminuendo* on the same note. To

reproduce this effect, both the guitar and the piano play the notes of the chord three times, as two quarter notes and one half note. Also, the guitar plays a fuller chord to provide more harmonic support. Those fuller chords are also played in measures 24 to 26, all using common left-hand fingerings.

FIGURE 33. *Bachianas Brasileiras No. 1*, iii, mm. 22-27, Guitar-Piano Version.

In measure 34, there is a contrasting transitory section that may be considered episodic. It is played very *legato*, which is different from most of the fugue. Again, the author chose to have the bass line doubled an octave lower to have a deeper and more supportive harmony.

In order to have an effective *crescendo* in measure 38, the chord formed by parts I, III, and IV are played on the guitar as fast arpeggios. In this case, the *crescendo* is

realized by playing many notes in the arpeggio instead of on a single note as originally played by the cellos.

The image shows a musical score for three systems of music, measures 34 through 38. The first system (measures 34-35) is marked 'Meno' and 'mf'. The second system (measures 36-37) continues the 'mf' dynamic. The third system (measures 38) is marked 'p' and 'f'. A box containing the number '7' is placed above the first measure of the third system. The score is written for guitar and piano, with a treble clef for the guitar part and a bass clef for the piano part. The key signature has two flats (B-flat and E-flat).

FIGURE 34. *Bachianas Brasileiras No. 1*, iii, mm. 34-38, Guitar-Piano Version.

In measures 47 and 48, the tie is dropped in the bass line, played by the piano, because it will not sustain for that length of time.

Sometimes it is not possible to keep a voice line on the same instrument until the end of a line or phrase because of the *tessitura*. For instance, the voices are inverted in

measure 50 because, if the piano were to keep playing the same voice with right hand, it would cross over the melodic line being played by the left hand. For the same reason, the author removed some octave doublings, having just a single note between measures 50 and 53.

The image displays two systems of musical notation for the piece 'Bachianas Brasileiras No. 1, iii, mm. 45-50, Guitar-Piano Version'. The first system, starting at measure 45, features a treble clef staff with a melodic line marked 'mf' and a piano accompaniment in the bass clef. The second system, starting at measure 48, includes dynamic markings 'dim. poco a poco' and 'dim.' in both staves, and a circled number '9' above the treble staff. The piano part concludes with an 'mf' marking.

FIGURE 35. *Bachianas Brasileiras No. 1*, iii, mm. 45-50, Guitar-Piano Version.

In measure 62, the guitar plays a G that is part of the tenor voice, otherwise played by the piano on first beat. The reason is to avoid stretch that could be difficult for pianists with small hands, because the piano has also to play the bass E-Flat.



FIGURE 36. *Bachianas Brasileiras No. 1*, iii, mm. 62, Guitar-Piano Version.

From measure 69, an accompaniment begins in sixteenth notes that lasts until the end of the movement. There is a long B-Flat here in the bass of the original that lasts for three measures. The piano, instead, repeats this B-Flat as half notes.



FIGURE 37. *Bachianas Brasileiras No. 1*, iii, mm. 69-70, Guitar-Piano Version.

At the end of measure 73, Villa-Lobos expands the theme by prolonging the lengths of the notes. From this measure until the end of the fugue, there are essentially two voices playing this modified version of the theme, and also two voices playing the sixteenth-note accompaniment. The intention of the arrangement is to have both instruments playing one main voice and one accompanying voice but, for practical reasons, it is not possible between measures 77 and 79. Here, just the guitar plays the theme and the piano plays the accompaniment. At first, this change seemed as though would sound inconsistent but, in the end, the sonic result is interesting. Even though there

is an inversion of the voices between the instruments before measure 77 and after measure 79, we can consider that the effect is similar to the *klangfarbenmelodie*, idealized by Schoenberg and Webern, where the same melodic line travels through different instruments of the orchestra, creating a variety of color.⁴⁵ Obviously, in the present case the variety is smaller, but it is interesting to have it in this part of the fugue, which can be considered the climax of the movement.



FIGURE 38. *Bachianas Brasileiras No. 1*, iii, mm. 75-80, Guitar-Piano Version.

⁴⁵ Arnold Schoenberg, “Anton Webern: Klangfarbenmelodien,” in *Orchestration: an Anthology of Writings*, ed. Paul Mathews (New York, NY: Routledge, 2006), 159-160.

In measure 85, strong accents are added to the left hand of the piano part, instead of the *sforzando* of the original music. The author believes that the accents are more appropriate to notate the musical intention of the composer.



FIGURE 39. *Bachianas Brasileiras No. 1*, iii, mm. 85-86, Guitar-Piano Version.

Finally, in the last measures of the movement, the author decided to make the chord fuller in measure 90, taking advantage of an idiomatic bar-chord shape that utilizes all the strings of the guitar, and so that it can be strongly strummed by the thumb. Also, the last measure has just a B-Flat doubled at the octave. In order to have more intensity for the last note of the piece, a lower B-Flat is added, which is lower than low C of the cellos, an available resource with the guitar and piano to replicate the original weight of the last note of the cello ensemble.

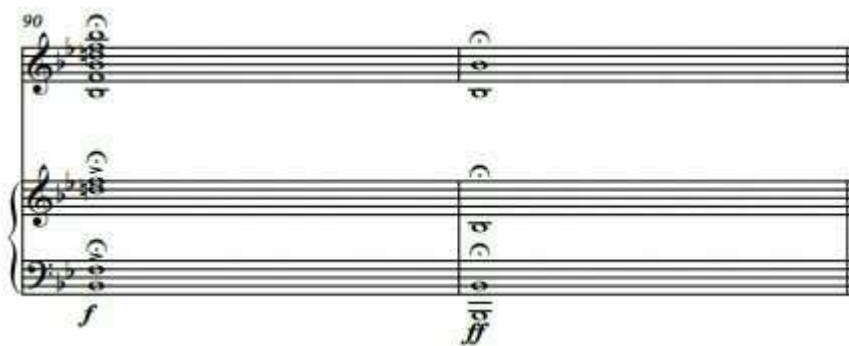


FIGURE 40. *Bachianas Brasileiras No. 1*, iii, mm. 90-91, Guitar-Piano Version.

CHAPTER 5

CONCLUSION

It is important for the repertoire of the guitar and piano duo to include a piece composed by Heitor Villa-Lobos. Besides being one of the icons of Brazilian music, he is also one of the composers most responsible for the development of twentieth-century guitar music. As a guitarist, the author believes that having another large work by Villa-Lobos is a significant contribution to the guitar community.

The present arrangement of the first *Bachianas Brasileiras* demonstrates how a piece originally conceived for a larger ensemble may be adapted to the instrumentation of guitar and piano duo. Moreover, the piece is arranged in a way that preserves the attributes of the cello ensemble through techniques that are idiomatic to the guitar and piano. The musical intent of the original version is kept in as much as possible, resulting in a work that explores the wide range of sonorities possible in this new artistic medium.

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APPENDIX A

FULL SCORE OF THE ARRANGEMENT

BACHIANAS BRASILEIRAS NO.1

I - Introduction (Embolada)

Arrangement for Guitar and Piano by Fabio Bartoloni

HEITOR VILLA-LOBOS (1887-1959)

© = Eb **Animato**

Guitar

rasgueado

ff *dim.* *mf*

Piano

mf *dim.*

6

1

p *ff* 3 3

11

3 3

16 rall.

Musical score for measures 16-19. The right hand features a steady eighth-note accompaniment of chords. The left hand has a melodic line with triplets and a 'rall.' marking at the end.

2 A tempo

20

Musical score for measures 20-24. Measure 20 has a '2' in a box and 'A tempo' marking. The right hand has a rhythmic pattern with 'f' and 'p' dynamics. The left hand has a bass line with 'f' and 'p' dynamics and a triplet.

25

Musical score for measures 25-28. The right hand continues with the eighth-note accompaniment. The left hand has a melodic line with triplets.

29

34

39

mf *dim.* *f*

43

Musical score for measures 43-46. The top staff (treble clef) contains chords and rests. The bottom staff (bass clef) contains a bass line with triplets and a forte (*ff*) dynamic marking.

47

4

Musical score for measures 47-52. The top staff (treble clef) contains a melodic line with a forte (*f*) dynamic and various ornaments. The bottom staff (bass clef) contains a bass line with a piano (*p*) dynamic.

53

Musical score for measures 53-56. The top staff (treble clef) contains a melodic line with triplets. The bottom staff (bass clef) is empty.

58 **5**

Musical score for measures 58-64. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line with triplets and quintuplets, and a bass line with a steady eighth-note accompaniment. Dynamics include *mf*.

65

Musical score for measures 65-69. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line with eighth-note patterns and a bass line with a steady eighth-note accompaniment. Dynamics include *mf*.

6

70

Musical score for measures 70-74. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line with triplets and quintuplets, and a bass line with a steady eighth-note accompaniment. Dynamics include *p* and *f*.

77

Musical score for measures 77-81. The top staff has a whole note chord with a fermata. The middle staff has a sixteenth-note pattern with fingering 5, 3, 3. The bottom staff is mostly empty.

82

f *rall.* *mf* 3

Musical score for measures 82-86. Measure 82 starts with a forte (*f*) sixteenth-note pattern. Measure 83 has a mezzo-forte (*mf*) triplet. Measures 84-86 are marked *rall.* and have a piano accompaniment in the bottom staff.

87

7 A tempo

f *metallico* *p* *mp* *mf*

Musical score for measures 87-91. Measure 87 is marked "7 A tempo" and *f metallico*. The top staff has a sixteenth-note pattern. The middle staff has chords marked *p* and *mp*. The bottom staff has a bass line marked *mf*.

93

f

mf

f

99

mf

104

8

p

mf

f

pp

dim.

p

109

Musical score for measures 109-113. The system includes a single treble clef staff and a grand staff (treble and bass clefs). The treble staff features a melodic line with slurs and a triplet. The grand staff provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature has two flats and the time signature is 4/4.

114

Musical score for measures 114-118. The system includes a single treble clef staff and a grand staff. The treble staff contains a triplet of chords. The grand staff continues the accompaniment. The key signature has two flats and the time signature is 4/4.

119

Musical score for measures 119-123. The system includes a single treble clef staff and a grand staff. The treble staff has a melodic line with a dynamic marking *p* and a fermata. The grand staff has a dynamic marking *f* and a fermata. The key signature has two flats and the time signature is 4/4.

124 9

Musical score for measures 124-128. The right hand features a continuous sixteenth-note pattern. The left hand has a few notes, including a triplet in measure 128. Dynamics include *f*.

129

Musical score for measures 129-133. The right hand features a continuous sixteenth-note pattern. The left hand has a triplet in measure 129 and some chords in measures 131-133. Dynamics include *f* and *mf*.

134 10

Musical score for measures 134-138. The right hand features a continuous sixteenth-note pattern. The left hand has some chords and triplets in measures 134-137, and a final chord in measure 138. Dynamics include *f* and *p*.

10

139

Musical score for measures 139-143. The top staff features a continuous sixteenth-note pattern. The middle staff contains a melody with accents and dynamics such as *pp*. The bottom staff provides a bass line with chords and some sixteenth-note runs.

144

Musical score for measures 144-148. The top staff continues the sixteenth-note pattern. The middle staff features a melody with a fermata. The bottom staff has a bass line with a forte (*f*) dynamic and sixteenth-note runs.

149

11

Musical score for measures 149-153. The top staff has a forte (*f*) dynamic and a fermata. The middle staff features a melody with a fermata. The bottom staff has a bass line with a fermata and sixteenth-note runs.

155 *meno*
f

p

161

mf

166

12

12

171

3

f

tr

mf

una corda

Detailed description: This system contains measures 171 through 176. The upper staff (treble clef) begins with a triplet of eighth notes (G4, A4, B4) marked with a '3' below it. The melody continues with eighth and sixteenth notes, ending with a forte (*f*) dynamic. The lower staff (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes. A trill (*tr*) is indicated above the final measure of the system. The dynamic *mf* is marked in the lower staff, and the instruction 'una corda' is written at the bottom right.

177

3

Detailed description: This system contains measures 177 through 181. The upper staff (treble clef) features a continuous sixteenth-note pattern. A triplet of eighth notes is marked with a '3' below it in the fifth measure. The lower staff (bass clef) consists of a steady eighth-note accompaniment.

182

mf

f

tre corde

Detailed description: This system contains measures 182 through 186. The upper staff (treble clef) continues with sixteenth-note patterns. A dynamic of *mf* is marked in the fourth measure. The lower staff (bass clef) has a steady eighth-note accompaniment. A dynamic of *f* is marked in the fifth measure, and the instruction 'tre corde' is written above the bass staff in the same measure.

187

Musical score for measures 187-191. The top staff is a single melodic line in a minor key. The bottom staff is a piano accompaniment with a steady eighth-note pattern in the right hand and rests in the left hand.

192

Musical score for measures 192-196. The top staff continues the melody. The bottom staff features a more active piano accompaniment, including a fortissimo (*ff*) section with sixteenth-note runs in the right hand.

13

197

Musical score for measures 197-201. The top staff has a piano (*p*) dynamic with a sixteenth-note tremolo. The bottom staff has a mezzo-forte (*mf*) dynamic with block chords and a triplet of chords in the right hand.

14

202

pp

pp

208

14

f

mf

p

214

3

3

3

219

219

224

224

f

tr

mf

una corda

230

230

235

Musical score for measures 235-240. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with sixteenth-note patterns. The bass staff contains a supporting line with eighth-note patterns. Dynamic markings include *dim.*, *poco a poco*, and *mf*.

241 **15**

Musical score for measures 241-247. The system consists of two staves. The treble staff features a melodic line with a triplet of eighth notes in measure 241 and a *f* dynamic marking. The bass staff includes a triplet of chords marked *pp* and *tre corde*, and a *f* dynamic marking. A *mf* marking is also present in the bass staff.

248 **16** Tempo primo

Musical score for measures 248-253. The system consists of two staves. The treble staff begins with a *mf* dynamic marking and contains a melodic line with sixteenth-note patterns. The bass staff contains a complex rhythmic accompaniment with many sixteenth notes, starting with a *p* dynamic marking.

253

f

p

pp

258

f

pp

262

f

pp

266

Musical score for measures 266-269. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The treble staff contains a melodic line with eighth-note patterns and a fermata over the final measure. The grand staff features a bass line with triplets of eighth notes and a right-hand accompaniment with chords and a fermata.

270

Musical score for measures 270-274. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats. The time signature is 3/4. The treble staff contains a melodic line with eighth-note patterns and a fermata over the final measure. The grand staff features a bass line with triplets of eighth notes and a right-hand accompaniment with chords and a fermata.

275

Musical score for measures 275-280. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats. The time signature is 3/4. Measure 275 is marked with a box containing the number 17 and the dynamic *ff*. The treble staff contains a melodic line with a fermata over the first measure. The grand staff features a right-hand accompaniment with sixteenth-note patterns and a left-hand accompaniment with chords and a fermata. The dynamic *p* is marked in the right hand, and *f* is marked in the left hand.

280

285

290

18

ff

295

ff

300

305

310 **rall.** **A tempo**

ff

rall. *ff* *ff*

313 **allarg** -----

fff

fff

II - Preludio (Modinha)

Arrangement for Guitar and Piano by Fabio Bartoloni

Heitor Villa-Lobos (1887-1959)

© D **Andante**

Guitar

Piano

6 **1** **Meno**

Guitar

Piano

12 *rall.* **2** Adagio *mf* 3

16 3 3 3

19 *rall.* A tempo **3** *ff* 3

22 *rall.*

mf *p* *rall.*

25 **4** Più mosso

mf *f* *legato* *mp* 3

28 **5**

cresc. *cresc.* 3

31

f *p* *mf* *f*

f *p* *mf* *f*

34

6 poco a poco allarg.

mp

poco a poco allarg.

37

rall.

7 Andantino

mf

mf

40

mf

p *mf*

46

8

rall.

mf

52

1. 2.

9 Andante (Tempo I)

mf *mf*

57 10

sfz sfz sfz mf sfz

mf sfz sfz sfz sfz

63 **Meno** **rall.**

sfz p rall.

sfz mf rall.

69 11 **Adagio**

mf p

72 **rall.**

3 3

rall.

75 **A tempo** **12**

ff 3 3

f **mf**

78 **rall.**

3 **mf** **p**

p **rall.** **mp**

III - Fugue (Conversa)

Arrangement for guitar and piano by Fabio Bartoloni

Heitor Villa-Lobos (1887-1959)

Un poco animato

Guitar

Piano

mf

4

1

mf

7

2

mf

2

10

mf

This system contains measures 10, 11, and 12. The top staff is a single melodic line with eighth and sixteenth notes, including accents and a dynamic marking of *mf* at the end. The bottom staff is a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

13

3

mf

This system contains measures 13, 14, and 15. Measure 13 is marked with a box containing the number 3. The top staff features a melodic line with eighth notes and accents. The bottom staff has a piano accompaniment with a steady eighth-note bass line and chords in the right hand, marked with *mf*.

16

4

f

This system contains measures 16, 17, and 18. Measure 16 is marked with a box containing the number 4. The top staff has a melodic line with eighth notes and accents. The bottom staff has a piano accompaniment with a steady eighth-note bass line and chords in the right hand, marked with *f*.

19

p *p* *p* *mf* *p*

22

5

mp *f* *f* *mf*

25

4
28

6

rall.

mf

31

A tempo

34

Meno

mf

36

Musical score for measures 36-37. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). Measure 36 features a treble staff with eighth-note patterns and a grand staff with a bass line and piano accompaniment. Measure 37 continues the patterns with some rests in the treble staff.

38

7

Musical score for measures 38-39. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure 38 is marked with a box containing the number '7' and dynamic markings *p* and *f*. It features a treble staff with a sixteenth-note pattern and a grand staff with a bass line and piano accompaniment. Measure 39 continues the patterns with some rests in the treble staff.

39

Tempo primo

Musical score for measures 39-41. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure 39 is marked **Tempo primo**. It features a treble staff with a melodic line and a grand staff with a bass line and piano accompaniment. Measure 40 and 41 continue the patterns with dynamic markings *mf*.

6
42 8

mf
f \rightarrow mf

45

mf

48 9

dim. poco a poco
dim.
dim. poco a poco
dim.
mf

51

pp

f

3

3

54

ff

3

3

57

10 Tempo primo

mf

f

mf

8

60

p *f*

Musical score for measures 60-62. The system consists of three staves: a vocal line and two piano accompaniment staves. The vocal line begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The piano accompaniment features a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand.

63

mf *mf*

Musical score for measures 63-65. The system consists of three staves. The vocal line has a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with intricate textures in both hands, featuring a mezzo-forte (*mf*) dynamic.

66

11

mf *mf* *p*

Musical score for measures 66-68. The system consists of three staves. A box containing the number '11' is positioned above the vocal staff. The vocal line has a mezzo-forte (*mf*) dynamic. The piano accompaniment features a mezzo-forte (*mf*) dynamic in the first two measures and a piano (*p*) dynamic in the final measure.

69

Musical score for measures 69-70. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). Measure 69 features a melodic line in the treble staff with eighth notes and a bass line with quarter notes. Measure 70 continues the melodic line with a trill-like figure and a bass line with quarter notes.

71

12

Musical score for measures 71-72. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure 71 features a melodic line in the treble staff with eighth notes and a bass line with quarter notes. Measure 72 features a melodic line in the treble staff with eighth notes and a bass line with quarter notes. A box containing the number '12' is positioned above the treble staff in measure 72.

73

dim.

ff

Musical score for measures 73-74. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure 73 features a melodic line in the treble staff with eighth notes and a bass line with quarter notes. Measure 74 features a melodic line in the treble staff with eighth notes and a bass line with quarter notes. The dynamic marking *dim.* is placed below the treble staff in measure 73, and *ff* is placed below the bass staff in measure 74.

10

75

Musical score for measures 75-76. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). Measure 75 features a complex melodic line in the treble staff with many accidentals and a steady eighth-note accompaniment in the grand staff. Measure 76 continues this pattern, ending with a dynamic marking of *ff* (fortissimo) in the bass staff.

77

Musical score for measures 77-78. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure 77 features a melodic line in the treble staff with a dynamic marking of *ff* (fortissimo) and a steady eighth-note accompaniment in the grand staff. Measure 78 continues this pattern, ending with a dynamic marking of *p* (piano) in the bass staff.

13

79

Musical score for measures 79-80. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure 79 features a melodic line in the treble staff with a dynamic marking of *f* (forte) and a steady eighth-note accompaniment in the grand staff. Measure 80 continues this pattern, ending with a dynamic marking of *f* (forte) in the bass staff.

81

Musical score for measures 81-82. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). Measure 81 features a melodic line in the treble staff with eighth and quarter notes, and a piano accompaniment in the grand staff with a steady eighth-note pattern in the right hand and a bass line in the left hand. Measure 82 continues the melodic and accompanimental patterns.

83

14

Musical score for measures 83-84. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure 83 features a melodic line in the treble staff with eighth and quarter notes, and a piano accompaniment in the grand staff with a steady eighth-note pattern in the right hand and a bass line in the left hand. Measure 84 continues the melodic and accompanimental patterns. A box containing the number '14' is positioned above the treble staff in measure 84.

85

Musical score for measures 85-86. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure 85 features a melodic line in the treble staff with eighth and quarter notes, and a piano accompaniment in the grand staff with a steady eighth-note pattern in the right hand and a bass line in the left hand. Measure 86 continues the melodic and accompanimental patterns, with a triplet of eighth notes in the right hand of the grand staff.

87

allargando - - - - poco - - - - a - - - - poco - -

89

90

f *ff*