

*Heitor Villa-Lobos*

~

*Doze Estudos para Violão*



edited by C. Nelson

### The Guitar Studies of Heitor Villa-Lobos

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

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

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

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

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

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

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

- C. Nelson  
Santa Ynez Valley

Preliminary edition – August, 2000

**CONTENTS**

Étude N° 1 ( <i>des arpèges</i> )	1
Étude N° 2 ( <i>des arpèges</i> )	3
Étude N° 3 ( <i>allegro moderato</i> )	5
Étude N° 4 ( <i>des accords répétés</i> )	7
Étude N° 5 ( <i>andantino</i> )	10
Étude N° 6 ( <i>poco allegro</i> )	13
Étude N° 7 ( <i>très animé</i> )	15
Étude N° 8 ( <i>modéré</i> )	18
Étude N° 9 ( <i>très peu animé</i> )	20
Étude N° 10 ( <i>très animé</i> )	23
Étude N° 11 ( <i>lent</i> )	27
Étude N° 12 ( <i>animé</i> )	32

# Étude Nº 1

Étude des arpèges

Heitor Villa-Lobos

Allegro non troppo

The musical score consists of seven staves of music in treble clef, key of D major, and 2/4 time. The first staff includes fingerings (i, m, a, i, m, i, m, p, i, p) and dynamics (p). The second staff has a measure number '3'. The third staff has measure numbers '5' and '4'. The fourth staff is marked 'CV'. The fifth staff has measure numbers '7' and '4'. The sixth staff is marked 'CVII' and includes the instruction 'símil no baixo'. The seventh staff has measure numbers '11' and '13', and includes circled fingerings (4, 5, 3) and (2). The final instruction is 'símil com a mão esquerda descendo'.



# Étude N<sup>o</sup> 2

Des arpèges

Heitor Villa-Lobos

Allegro

0 4 1 2 m a i m i m a m i p p

3

5

7 CXII CXII

9 CIV

11 1 2 1 2 3 4 5 6 2

13 CII

15 CIV CII

17 CIV

19 CIX CII

21 CIV

23

25 ded. com mão dir. ΦXIV CII

# Étude Nº 3

*Allegro moderato*

Heitor Villa-Lobos

*Allegro moderato*



ΦV

CIII

13

15

*sfz*

17

19

CII

22

ΦII

ΦIII

ΦII

D.C.

*sfz*

25

ΦX

ΦXIV

ΦX

28

ΦII

*rall.*

avI 4

avII 3

av 5

Detailed description: This is a musical score for guitar, consisting of eight staves of music. The key signature is two sharps (F# and C#). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings include accents (>), slurs, and dynamics such as *sfz* (sforzando) and *rall.* (rallentando). There are also specific performance instructions like *D.C.* (Da Capo). The score is divided into sections labeled with Roman numerals and Greek letters: ΦV, CIII, CII, ΦII, ΦIII, ΦX, ΦXIV, and ΦII. Measure numbers 13, 15, 17, 19, 22, 25, and 28 are indicated at the beginning of their respective staves. Fingering numbers (1-4) are provided for many notes. The final measure (28) includes a trill-like figure with markings for *avI* (4), *avII* (3), and *av* (5).

# Étude N<sup>o</sup> 4

Des accords répétés

Heitor Villa-Lobos

Poco moderato



49

51

52

53

55

61

*aXII*

*aVII*

*allarg.*

*fff*

# Étude Nº 5

*Andantino*

Heitor Villa-Lobos

Andantino *mf*

4

7

10

13

16

19

3

22

25

*p*

28

31

34

37

40

43 *rall.*

Musical staff 43: Treble clef, key signature of one flat. Measures 43-45. Includes accents (>) and a *rall.* marking.

46 *Poco meno*

Musical staff 46: Treble clef, key signature of one flat. Measures 46-48. Includes accents (>) and a *Poco meno* marking.

49

Musical staff 49: Treble clef, key signature of one flat. Measures 49-51. Includes accents (>) and a  $\Phi V$  marking.

52

Musical staff 52: Treble clef, key signature of one flat. Measures 52-54. Includes accents (>) and a  $\Phi XII$  marking.

55

Musical staff 55: Treble clef, key signature of one flat. Measures 55-57. Includes accents (>) and circled numbers 6 and 5.

58

Musical staff 58: Treble clef, key signature of one flat. Measures 58-61. Includes accents (>) and circled numbers 3, 4, 2, 3, 1.

62 *rall.*

Musical staff 62: Treble clef, key signature of one flat. Measures 62-64. Includes accents (>) and a *rall.* marking. A circled number 4 is present at the end of the staff.

Fingering diagram: A vertical sequence of symbols. At the top is a circled number 1. Below it are three diamond shapes. Below the diamonds are three circles containing the numbers 1, 2, and 3. At the bottom is a circled number 2.

# Étude Nº 6

*Poco allegro*

Heitor Villa-Lobos

*Poco allegro*



32

Musical staff 32-35: Treble clef, key signature of one sharp (F#). Measures 32-35. Fingerings: 2, 4, 3, 4, 2, 3, 4, 1, 2, 3, 4, 2, 3, 4, 1, 2, 3, 4.

36

Musical staff 36-39: Treble clef, key signature of one sharp (F#). Measures 36-39. Fingerings: 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2. Performance markings: *rall.*, *Meno*, *p*.

40

Musical staff 40-43: Treble clef, key signature of one sharp (F#). Measures 40-43. Fingerings: 2, 4, 3, 4, 2, 3, 4, 1, 2, 3, 4, 2, 3, 4, 1, 2, 3, 4. Performance markings: *cresc.*, *simil mão esquerda*. Roman numerals: CIX, CVII, CV, CIII, CI.

44

Musical staff 44-47: Treble clef, key signature of one sharp (F#). Measures 44-47. Fingerings: 0, 2, 4, 3, 1, 2, 4, 3, 1, 2, 4, 3, 1, 2, 4, 3, 1. Performance markings: *allarg.*. Roman numerals: CI, CII, CII, CII.

48

Musical staff 48-51: Treble clef, key signature of one sharp (F#). Measures 48-51. Fingerings: 0, 3, 4, 3, 1, 2, 4, 3, 1, 2, 4, 3, 1, 2, 4, 3, 1. Performance marking: *simil mão esquerda*. Roman numerals: CX, CX, CVIII, CVII, CVI.

52

Musical staff 52-55: Treble clef, key signature of one sharp (F#). Measures 52-55. Fingerings: 3, 3, 2, 4, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2. Performance markings: *allarg.*, *Meno*. Roman numerals: CV, CIV, CIII, CII, CI, CI, CII, CIII, CII, CII.

56

Musical staff 56-59: Treble clef, key signature of one sharp (F#). Measures 56-59. Fingerings: 2, 4, 3, 4, 2, 3, 4, 1, 2, 3, 4, 2, 3, 4, 1, 2, 3, 4. Performance markings: *allarg.*, *ff*. Roman numeral: aXII. Circled numbers: 1, 6. Triplet markings: 3, 3.

# Étude N° 7

*Très animé*

Heitor Villa-Lobos

*Très animé*



37 CIII

40

42 CII CII CIV CII CII CIV CV CVI CXII

Piu mosso

*f*

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

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

*sfz*

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

*sfz sfz sfz sfz sfz*

*allarg.*

55

*a tempo*

*f*

2.

*allarg.*

*Vif*

*f*

57

*ff* sur le chevalet

# Étude N<sup>o</sup> 8

Modéré

Heitor Villa-Lobos

Modéré

The musical score is written for guitar in the key of D major (F# C# G# D) and 2/4 time. It consists of eight staves of music. The first staff begins with a circled '6' and a '4' below the first measure, indicating a sixteenth-note fingering. The second staff includes first and second endings, with 'rall.' and 'rit.' markings. The third staff starts at measure 17 with a 4/4 time signature change and 'a tempo' marking. The fourth staff contains measures 21-25 with various fingering and breath marks. The fifth staff (measures 26-28) features sixteenth-note runs with 'cresc.' and 'CVI' markings. The sixth staff (measures 29-31) continues with sixteenth-note runs and 'animando' marking. The seventh staff (measures 32-34) includes sixteenth-note runs and a 'string.' marking with circled numbers 1-6. The score concludes with a circled '1' and a '4' in the final measure.

35 *a tempo* CIV *mf*

*molto rall.* *pp* 6

40 *a tempo* CII  $\Phi$ IX *p* *m* *i* *p*

45  $\Phi$ VII *p* *m* *i* *p*

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

52 *sfz* *f*

56 CIV *rall.* *D.S. al  $\Theta$*

59 *Lent* *rall.*  $\Phi$ VII  $\Phi$ IX *alV* (5) (6)

# Étude Nº 9

*Très peu animé*

Heitor Villa-Lobos

*Très peu animé*





35

*rall.*

38

♪IX ♪VII ♪V ♪IX ♪VII ♪V ♪IV

40

♪VII ♪V ♪IV ♪II ♪I ♪IV

42

♪I ♪I ♪IV

*i m a m i m i m a m*

44

♪IV ♪III ♪II ♪IX ♪VII ♪V

*allarg.* *a tempo*

46

♪IX ♪IX ♪VII ♪V ♪IV ♪II

48

♪I ♪II ♪IV ♪II ♪II

*allarg.*

# Étude Nº 10

*Très animé*

Heitor Villa-Lobos

*Très animé*

*p*

*cresc. poco a poco*

5

9

12

15

18

Vif

① ② ③ ④ ⑤ ⑥

Musical score for guitar, measures 21 to 37. The score is written in treble clef with a 4/4 time signature. It features a series of eighth-note patterns, often beamed in groups of four. The piece is marked *p* (piano) and includes the instruction *en dehors*. Measure 27 includes a chord diagram for *a m i* (A minor triad) and a *p* marking. Measure 35 includes a circled '2' above the staff. Measure 37 ends with a circled '3' below the staff.

Musical score for guitar, measures 39-53. The score is written in treble clef with a key signature of one sharp (F#). It includes various musical notations such as fingerings (1, 2, 3, 4), dynamics (p, m, i), and articulation (accents, slurs). Measure 43 features a triplet of eighth notes and a circled '4' with a diamond symbol. Measure 45 includes a circled '4' and a diamond symbol. Measure 47 includes a circled '4' and a diamond symbol. Measure 49 is a long phrase with a slur. Measure 51 includes a circled '4' and a diamond symbol. Measure 53 includes a circled '4' and a diamond symbol. The score concludes with a final chord marked with a diamond symbol.



# Étude Nº 11

*Lent*

Heitor Villa-Lobos

*Lent*

*Più mosso*

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

*rall.*

*Lent*

*Più mosso*

*Animé*  
*sfz p* *sfz p*

*sfz p* *sfz p* *sfz p*  
*f*

*p* *sfz p* *sfz p* *sfz p*



Musical notation for measures 42-44. Measure 42 starts with a treble clef, a key signature of one flat, and a 5/4 time signature. It features a series of chords with dynamics *sfz*, *sfz*, *sfz*, *sfz*, *p*, *mf*, and *f*. Measure 43 includes a 7-measure rest and a 3-measure rest. Measure 44 has a 2/2 time signature and a 5/4 time signature.

Musical notation for measures 45-47. Measure 45 starts with a treble clef, a key signature of one sharp, and a 5/4 time signature. It features a series of chords with dynamics *sfz*, *p*, *mf*, and *f*. Measure 46 includes a 6-measure rest and a 3-measure rest. Measure 47 has a 2/2 time signature and a 5/4 time signature, ending with a *rall.* marking.

Musical notation for measures 48-49. Measure 48 starts with a treble clef, a key signature of one sharp, and a 5/4 time signature. It features a series of chords with dynamics *mf* and *p*. Measure 49 includes a 5-measure rest, a 3-measure rest, a 2-measure rest, a 6-measure rest, a 2-measure rest, and a 3-measure rest. The lyrics "i m a m i" are written above the notes. The tempo marking "Poco meno" is present.

Musical notation for measures 50-51. Measure 50 starts with a treble clef, a key signature of one sharp, and a 5/4 time signature. It features a series of chords with dynamics *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, and *mf*. Measure 51 includes a 6-measure rest and a 6-measure rest. The tempo marking "simil" is present.

Musical notation for measures 52-53. Measure 52 starts with a treble clef, a key signature of one sharp, and a 5/4 time signature. It features a series of chords with dynamics *f*. Measure 53 includes a 4-measure rest, a 1-measure rest, and a 3-measure rest.

Musical notation for measures 54-55. Measure 54 starts with a treble clef, a key signature of one sharp, and a 5/4 time signature. It features a series of chords with dynamics *sfz*, *sfz*, *sfz*, and *mf*. Measure 55 includes a 6-measure rest and a 6-measure rest.

Musical notation for measures 56-57. Measure 56 starts with a treble clef, a key signature of one sharp, and a 5/4 time signature. It features a series of chords with dynamics *sfz*, *sfz*, *sfz*, and *mf*. Measure 57 includes a 6-measure rest and a 6-measure rest.



58

60

*sfz sfz sfz sfz sfz sfz*

62

64

Animé

66

*sfz p sfz p*

68

*sfz p sfz p sfz p sfz p*

71

*sfz p mf f sfz p*

74

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

76

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

79

*sfz p sfz p sfz p sfz p sfz p sfz p sfz p sfz p*

82

*rall.*

85

Lent

Più mosso

*p p p p p p p p p p p p p p p p p p p p p p*

90

Lent

*p p p p p p p p p p p p p p p p p p p p p p*

95

Più mosso

*dim. e rall. ppp*

# Étude Nº 12

*Animé*

Heitor Villa-Lobos

*Animé*

The musical score is written for guitar and consists of eight staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The piece is marked *Animé* and starts with a forte (*f*) dynamic. The notation includes numerous chords, many of which are natural harmonics (indicated by a natural sign ♮). There are also trills (tr) and various rhythmic patterns. The score includes measure numbers 3, 6, 8, 10, 12, and 14. At the end of the piece, there are several chord symbols: ♮X, ♮VII, ♮IV, and ♮I. The piece concludes with a final chord and a fermata.



35

*mf* *f*

37

*mf* *f*

39 Più mosso

*mf*

42

45

48

51

54

57

60

63

*gliss. avec un doigt*

2 sfz mf sfz mf

66

2 sfz mf

69

*rall. D.C. ao signo*

*rall. Un peu plus animé*

72

3

*cresc.*

75

*anim.*

77

*gliss. très rapide avec un doigt de la main droite*

6 6 6 12

*ff simile fff*

CII