GUITAR SERIES

Heitor

VILLA-LOBOS

Cinq Préludes

—

nouvelle édition revue et corrigée
par Frédéric Zigante

guitare
chitarra / guitar

ESCHIG

15722
guitarnotes
NOTTINGHAM

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Introduction

The *Cinq Préludes*, completed during the summer of 1940, are the last music Heitor Villa-Lobos composed for solo guitar. Unlike his two other solo collections, the *Douze Études* and the *Suite populaire brésilienne*, these preludes were written in a very short period of time; and apart for minor details, they remained unchanged even years later when they were published together as a set by Éditions Max Eschig (1954). According to the composer's autograph manuscripts, *Prélude no. 3* was composed in August 1940, while *Prélude no. 5* is dated September 1940. Both the original manuscripts and their published counterparts carry the dedication to Villa-Lobos's companion, Arminda Neves de Almeida. The *Cinq Préludes* mark the composer's return to the guitar after more than a decade of neglect.

We do not know why they were written, but their genesis probably had something to do with his encounters with the guitarist Andrés Segovia in the late 1930s. Segovia had sought refuge from the horrors of the Spanish Civil War (1936-1939) in Montevideo, where he concentrated his musical activity up through the end of the Second World War. His interest in Villa-Lobos's previous works for guitar is abundantly clear from the detailed information he regularly provided in interviews and program notes. A poster from 1939 for a concert he probably gave in Argentine describes the Chôros - no. 1 thus: *"Chôros (de un grupo de obras escritas para guitarra doce de las quales estan dedicadas a A. Segovia)".*[1]

During his years in Uruguay Segovia made several trips to Brazil, where he was able to meet with Villa-Lobos and further strengthen their rapport. In a letter dated 22 October 1940 from Montevideo to his friend and composer Manuel Maria Ponce, Segovia wrote: *«Villa-Lobos [...] vino a casa provisto de seis preludios para guitarra, dedicados por mí, y que unidos a los doce estudios anteriores, forman diez y seis obras. De ese crecido número de composiciones no te exagero al decirte que la única que sirve es el estudio en mi mayor, que me oiste practicar ahi. Entre los dos de la última hornada, hay uno, quel él propio intentò tocar, de un aburrimiento mortal. Intenta imitar a Bach y a la tercera fase de una progresión descendente, de una regresión, por lo tanto - con que principia la obra, dan ganas de reir... No pude entonces resistir a la tentacion de darle a conoscer la suite en la menor que tu me escribiste... »*[2]

Even though it is not possible to determine whether Villa-Lobos, himself an able guitarist, wrote the *Cinq Préludes* with Segovia specifically in mind, the probability that Segovia would have added them to his concert repertory must certainly have had some influence in their creation.

In the above-mentioned letter to Ponce, Segovia mentioned "seis preludios", thus sparking debate over the supposed existence of a *Sixth Prelude*. According to Turibio Santos, the Brazilian concert guitarist and since 1986 director of the Museu Villa-Lobos in Rio de Janeiro, Villa-Lobos had told him of the existence and eventual disappearance of this piece. In his book Santos also reproduces a list of Villa-Lobos' works for and with the guitar compiled by musicologist Hermínio Bello de Carvalho, who confirms this claim and adds that pianist José Vieira Brandão had apparently even seen a copy of this *Sixth Prelude*: *"Há pouco tempo, o professor Vieira Brandão me pregou um susto, dizendo que tinha a impressão de havê-lo guardado. O sexto, o Maestro considerava, textualmente, 'o mais bonito de todos'."*[3]

Nonetheless these reports, largely originating many years after the death of Villa-Lobos, are anecdotal and lack documentation of any kind. Even the oldest of them, Segovia's letter to Ponce from 1940, hardly proves the existence of a *Sixth Prelude*, since his reference to "seis preludios" is surrounded by other unreliable statements, such as the mathematical sum of pieces (12 + 6 = 16!) and his completely unsubstantiated claim that they were dedicated to him.

Although supposedly original titles for the individual preludes began to circulate in the 1970s, we have been unable to find any primary source for them. All that can be established with certainty is they appeared

some years later in Turibio Santos's above-cited book. Turibio Santos' source are some notes taken in 1958 during one of Heitor Vill-Lobos' public speeches. We therefore include them here as a matter of scruple.

Prélude no. 1
Homenagem ao sertanejo brasileiro - Melodia Lírica (Homage to the dweller of the brazilian sertão - Lyrical Melody)

Prélude no. 2
Homenagem ao Malandro Carioca - Melodia Capadócia - Melodia Capoeira (Homage to the Rascal of Rio - Capadócia Melody - Capoeira Melody)

Prélude no. 3
Homenagem à Bach (Homage to Bach)

Prélude no. 4
Homenagem ao Indio Brasileiro (Homage to the Brazilian Indians)

Prélude no. 5
Homenagem à Vida Social - "Aos rapazinhos e mocinhas fresquinhos que frequentam os concertos os teatros no Rio" (Homage to the social life - "To the fresh young boys and girls who go to concert and Theatre in Rio")

Unlike the *Douze Études*, which were conceived as a collective unit, the *Cinq Préludes* are a heterogeneous assemblage of individual pieces each representing an original approach to a different stylistic principle. Thus we are able to recognize assorted *topoi* that were particularly dear to Villa-Lobos: his reverence for J.S. Bach in a veritable Bachiana Brasileira in miniature (*Prélude no. 3*); the Romantic lyricism of Fryderyk Chopin (*Prélude no. 1* and the second part of *Prélude no. 5*); and the traditional music of Brazil, whether urban (*Prélude no. 5*), tribal (*Prélude no. 4*), or inspired by the obsessive rhythms of the *capoeira*, an ancient war dance of African origin (*Prélude no. 2*: the second section of which imitates a *berimbau*, an Angolan gourd instrument played by striking its single metal string with a stick). The *Cinq Préludes* vary considerably in structure as well: three of them (nn. 1, 2, and 4) follow a tripartite ABA form, but one (no. 3) is in ABAB and the last (no. 5) is in a more elaborated ABCA. Villa-Lobos introduced no new instrumental techniques in these preludes, such that they are perfectly balanced between the retrospective, nineteenth-century flavour of the *Suite populaire brésilienne* and the bold experimental approach of the *Douze Études*.

This new edition is based upon the following sources:

1. Autograph manuscripts by Villa-Lobos preserved at the Museu Villa-Lobos (*Prélude no. 1*, mu 94.21.749 - *Prélude no. 2*, mu 94.21.750 - *Prélude no. 3*, mu 94.21.751 - *Prélude no. 5*, mu 94.21.754 and mu 94.21.755).
2. Autograph manuscripts of the preparatory sketches for *Prélude no. 1* (mu 94.21.748 and mu 93.21.747) and *Prélude no. 4* (mu 94.21.752 and mu 94.21.753).
3. Manuscript copy of *Préludes nn. 1, 2,* and *5*, edited in 1947 by Arminda Neves de Almeida and preserved in the archives of Éditions Max Eschig, Paris.
4. Manuscript copy of *Prélude no. 4*, written by one of the anonymous copyists who worked for the Author preserved at the Museu Villa-Lobos.
5. First editions of *Prélude no. 3* and *Prélude no. 4* as published in the January 1941 bulletin of the "Musica Viva" association in Rio de Janeiro.
6. The complete publication in 1954 by Éditions Max Eschig, under the supervision of Villa-Lobos, as five separate pieces with catalogue numbers M.E. 6731, 6732, 6733, 6734, and 6735.

All available sources have been consulted in resolving the various editorial issues arising from an examination of Heitor Villa-Lobos' music for guitar as it has come down to us in his autograph manuscripts

and the early publications, thus making it possible to establish a more reliable reading of the music and to provide the most appropriate fingering.

Significant differences among the sources arise only in the case of *Prélude no. 5*, for which further details are provided in the Appendix.

This edition restores the composer's original use of two contrasting note sizes to emphasize the differences in the weight of sound among the various parts. Villa-Lobos also used this notation in his *Rudepoêma* for piano, written between 1921 and 1926, with the following instruction:

"Les notes plus grosses sont pour les faire bien ressortir des plus petites."

Regarding sustained notes and polyphonic passages, this edition maintains the composer's notation even where it is impossible to hold a note for its full prescribed value or in any event where execution cannot exactly reflect the music as it is written. The dotted phrasings for the left hand are editorial suggestions, as are all indications set in square brackets.

Villa-Lobos notated natural harmonics by writing the note that the finger touches on the string to generate the harmonic, rather than the harmonic itself. Although this system is more intuitive and practical, the written notes are completely different, both in pitch and harmonic context, from the notes one actually hears. For greater clarity this edition also provides the sounding harmonics on a separate staff. The performer should also note that while the composer used Roman numerals for the positions on the fingerboard, he did not necessarily specify barré; and that he considered the symbols > and – to be equivalent and therefore used them interchangeably. *Glissati* for the left hand are notated as a line extending between the note of departure and the note of arrival. There are various instances where, when the composer specifically marked the fingering, he would indicate a different finger for each of the two notes: this means that the *glissando* effect is shorter than the actual distance between the notes on the string. For example, 1-3 on the fifth string means that the *glissato* ends two frets before the note of arrival.

This edition has also provided fingering indications to supplement the composer's sparse contributions in the 1954 publication and the various autograph originals.

Paris, 21 March 2006
Frédéric Zigante

1) "Choros (from a collection of pieces written for the guitar, twelve of them dedicated to Andrés Segovia)" The program of this concert (9 July 1939) is preserved at the Fondación Andrés Segovia in Linares, Spain.

2) "Villa-Lobos [...] came to my home with six guitar preludes dedicated to me, which, together with the previous twelve studies, make a total of sixteen pieces. In all this bulge of compositions the only valid one, believe me, is the study in E major that you heard me studying when I was with you. One of this last batch that he tried to play himself is deathly boring. He tries to imitate Bach, and the third part of a descending sequence – in other words, a regression – at the beginning is truly ridiculous... At that point I couldn't resist the temptation to show him the suite in A minor that you had written for me..." *The Segovia-Ponce Letters*, ed. Miguel Alcazar, trans. Peter Segal (Editions Orphée, Columbus, 1989, p. 211).

3) "A short time ago, I was utterly astonished when Vieira Brandão told me that he thought he had seen a copy of it. Maestro Villa-Lobos described the sixth prelude as 'the finest of them all'." Turibio Santos, *Heitor Villa-Lobos e o Violão* (Museu Villa-Lobos, Rio de Janeiro, 1975, p. 54). José Vieira Brandão is the author of the piano transcription of *Cinq Préludes* for guitar, published by Max Eschig Editions in 1970 (M.E. 7324-7951-7325-7326-7952).

OUVRAGE PROTÉGÉ
PHOTOCOPIE
INTERDITE
MÊME PARTIELLE
(Loi du 11 mars 1957)
CONTREFAÇON
(Code Pénal Art. 425)

à Mindinha

Cinq Préludes

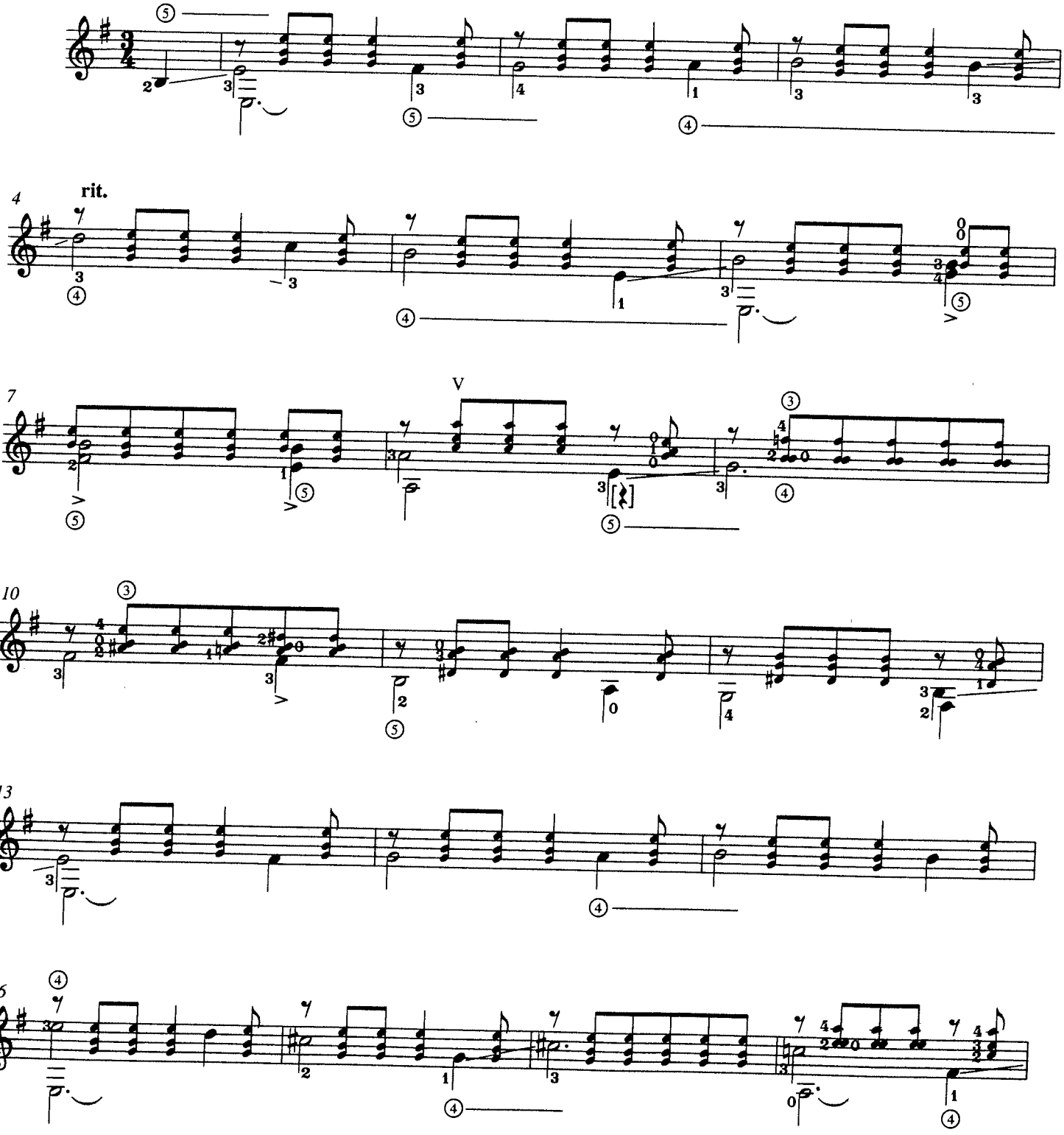
(1940)

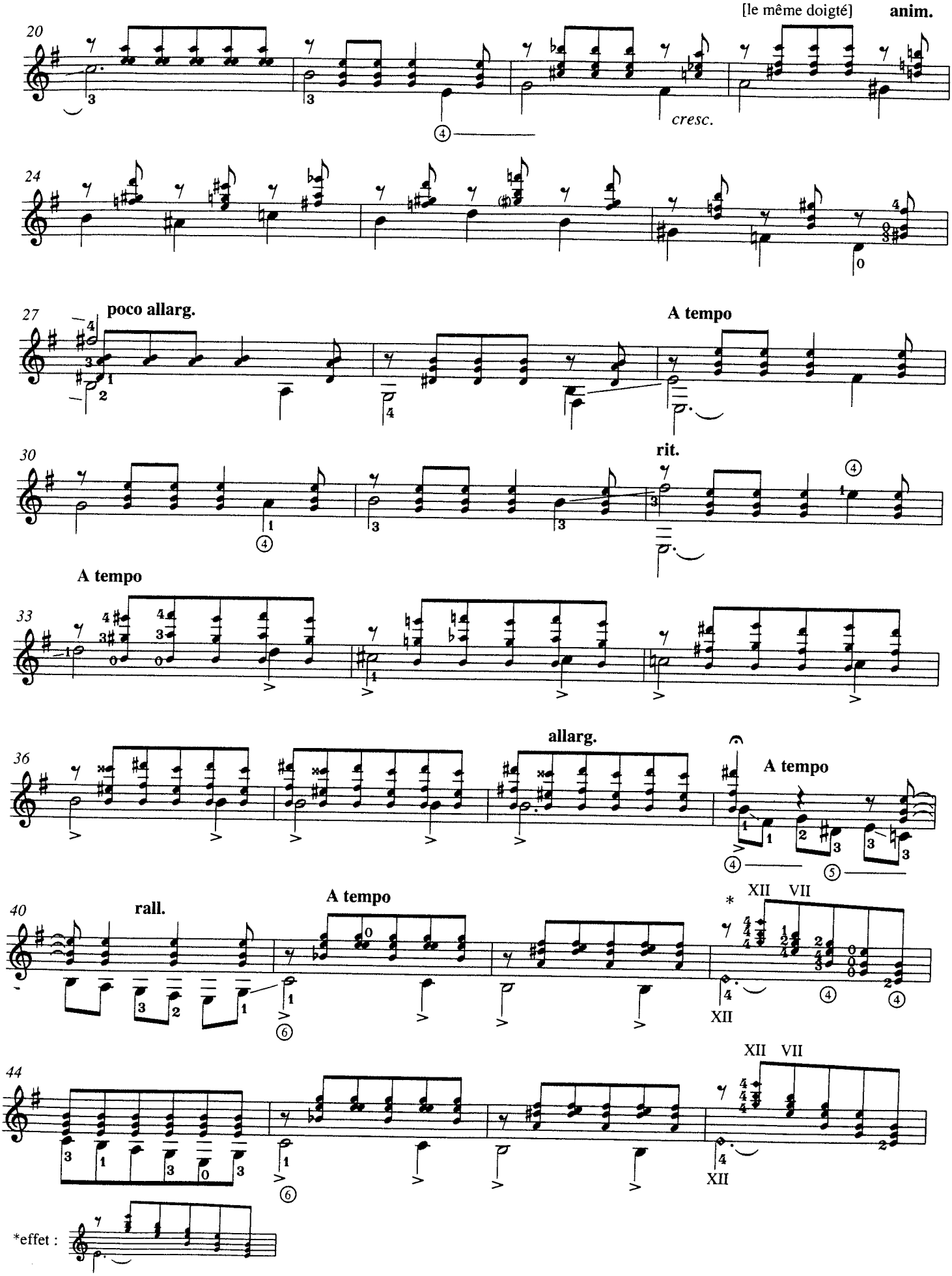
Édités par
Frédéric Zigante

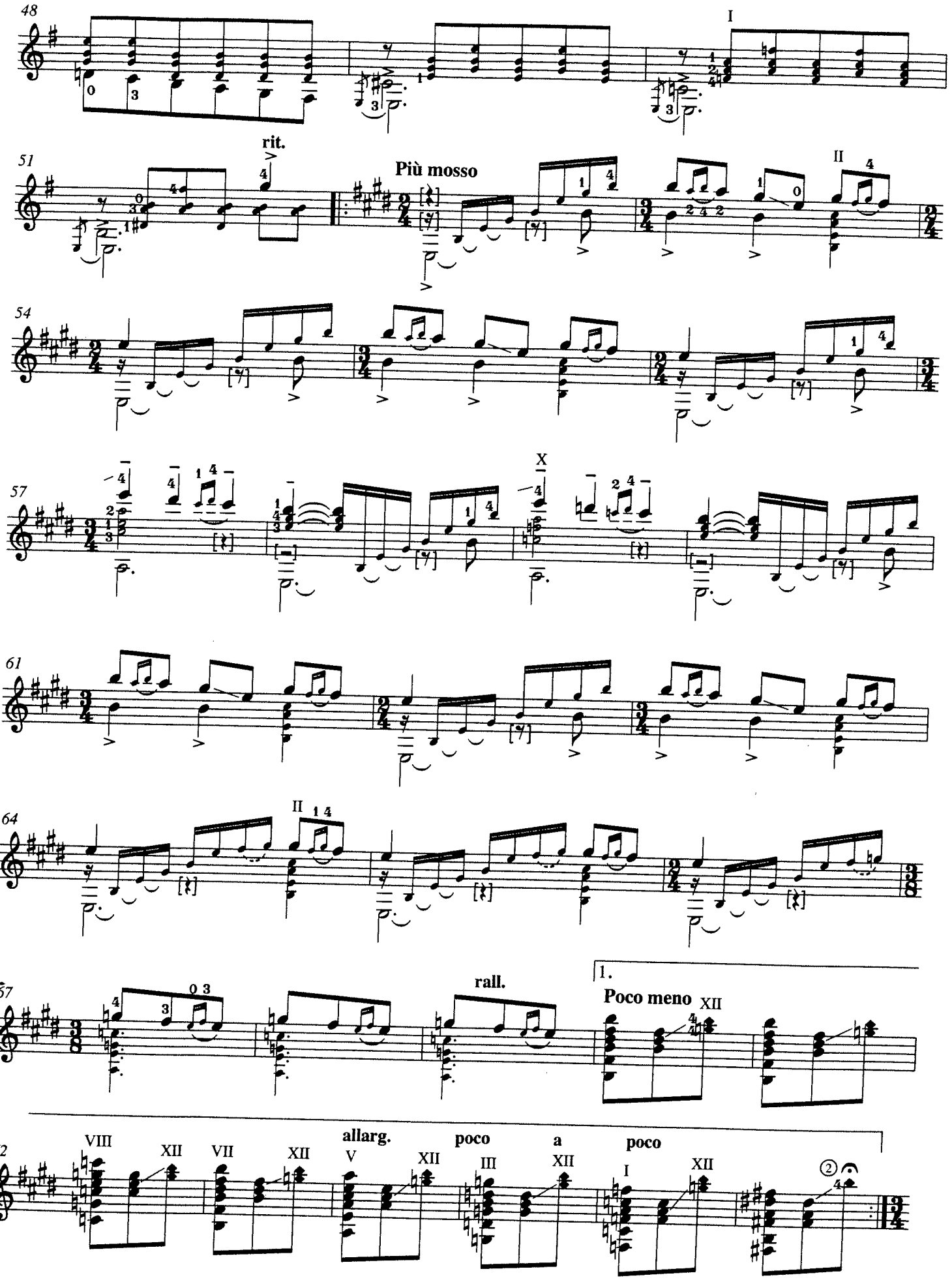
Heitor VILLA-LOBOS
(1887-1959)

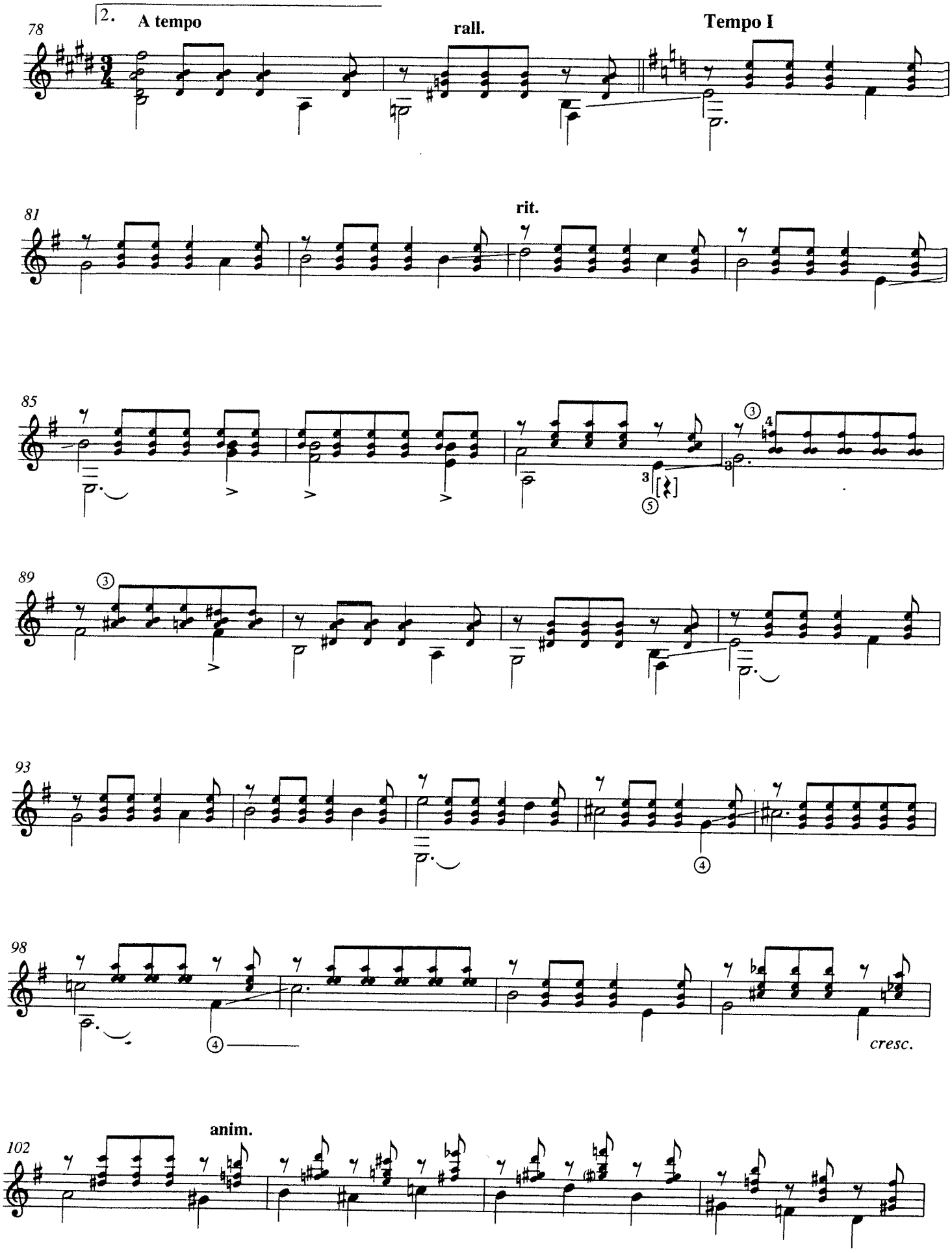
Prélude n° 1

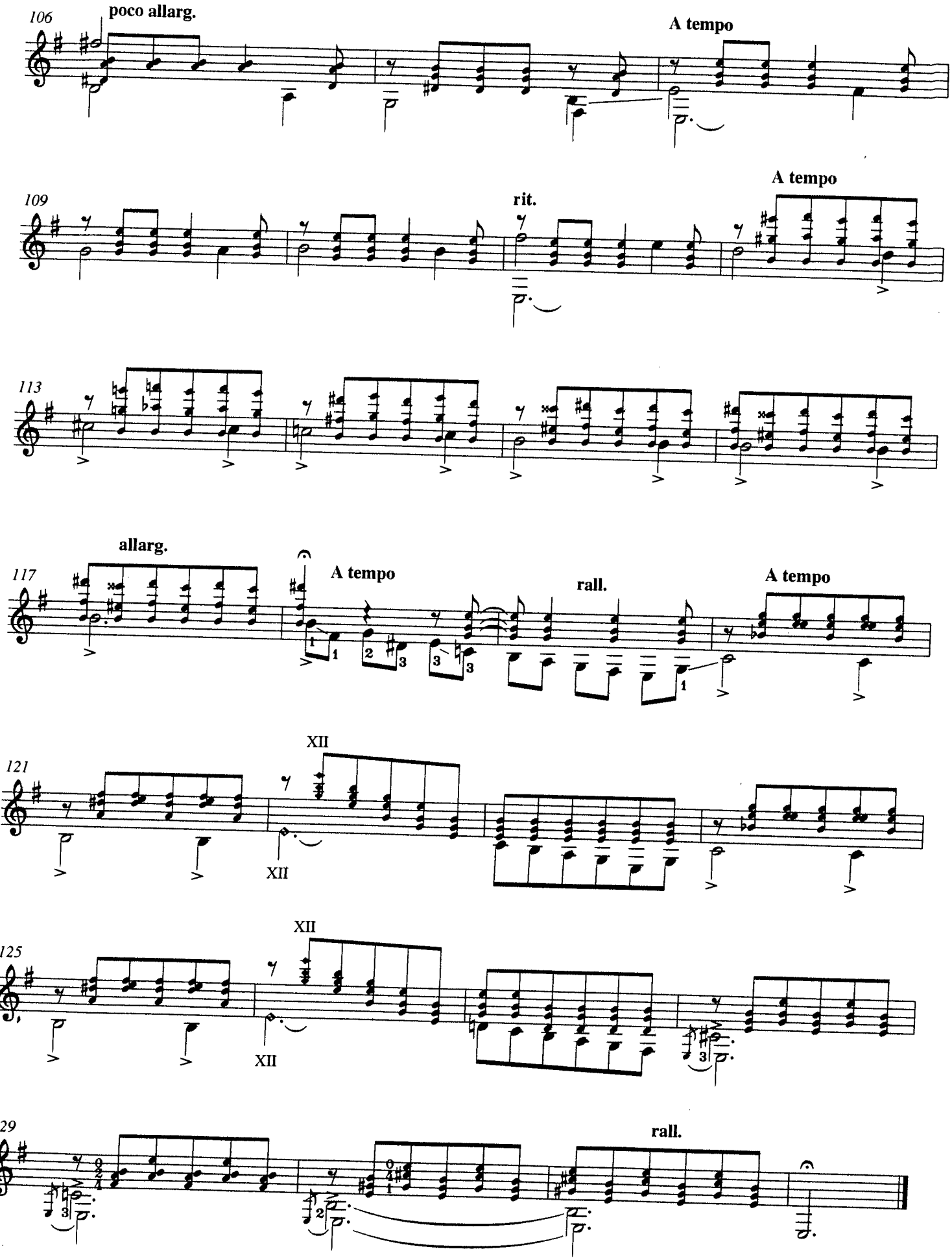
Andantino espressivo



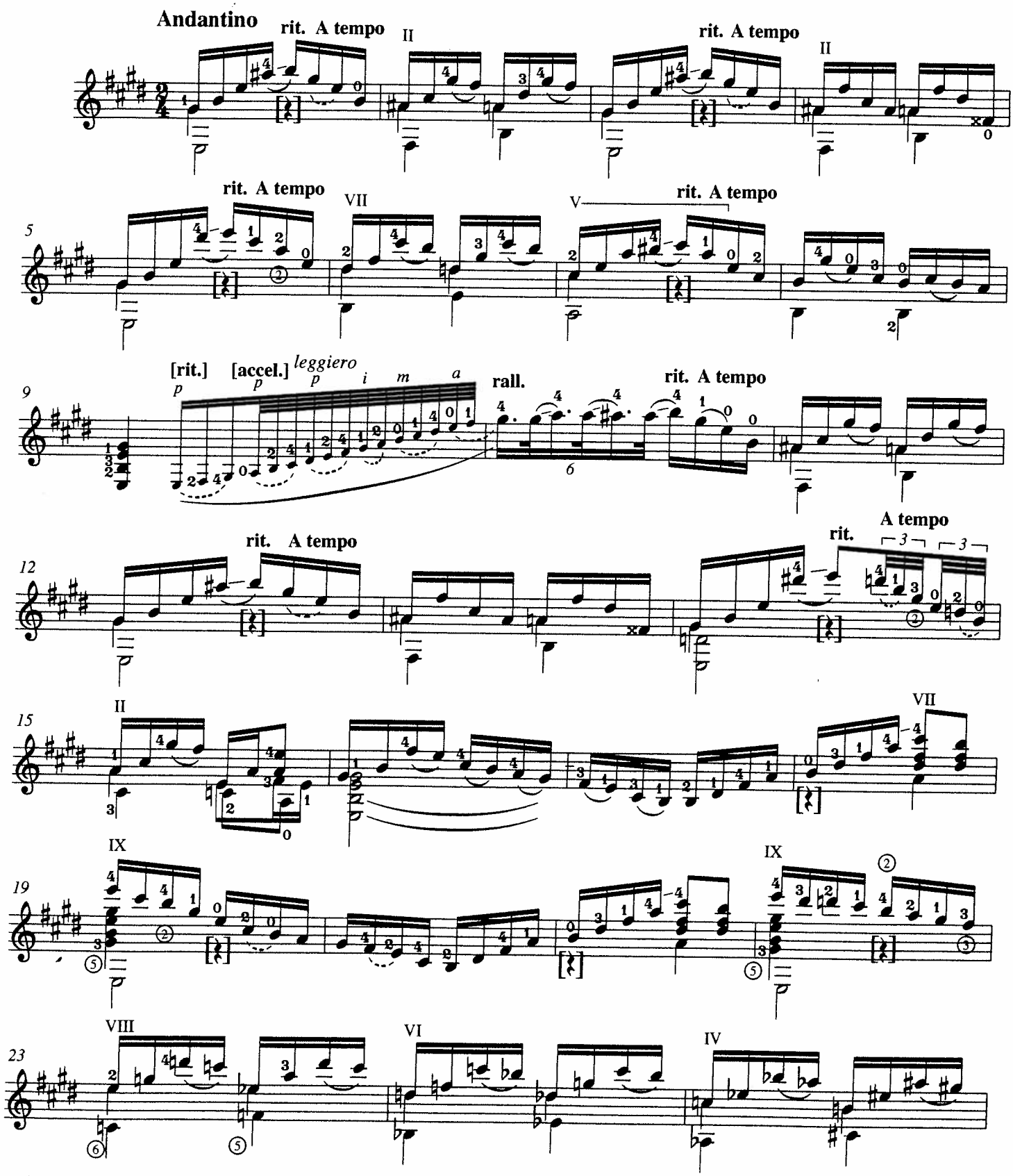

[le même doigté]
anim.
20
cresc.
24
27
poco allarg.
A tempo
30
rit.
A tempo
33
allarg.
36
A tempo
40
rall.
A tempo
XII VII
XII
44
XII VII
XII
*effet :

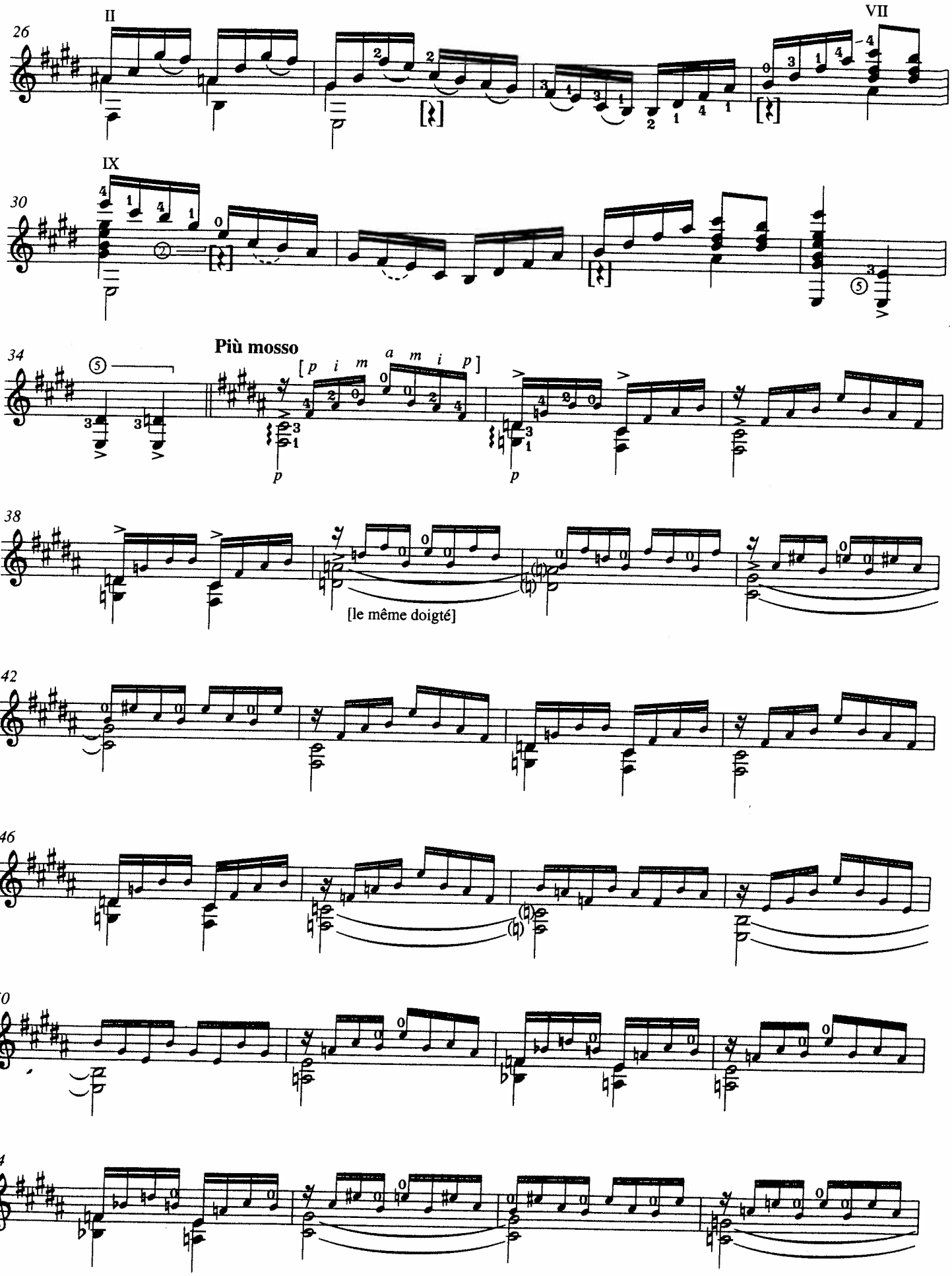

48
I
51
rit.
Più mosso
II
54
57
X
61
64
II
67
rall.
1.
Poco meno
XII
72
VIII
XII
VII
XII
allarg.
V
XII
poco
a
poco
III
XII
I
XII

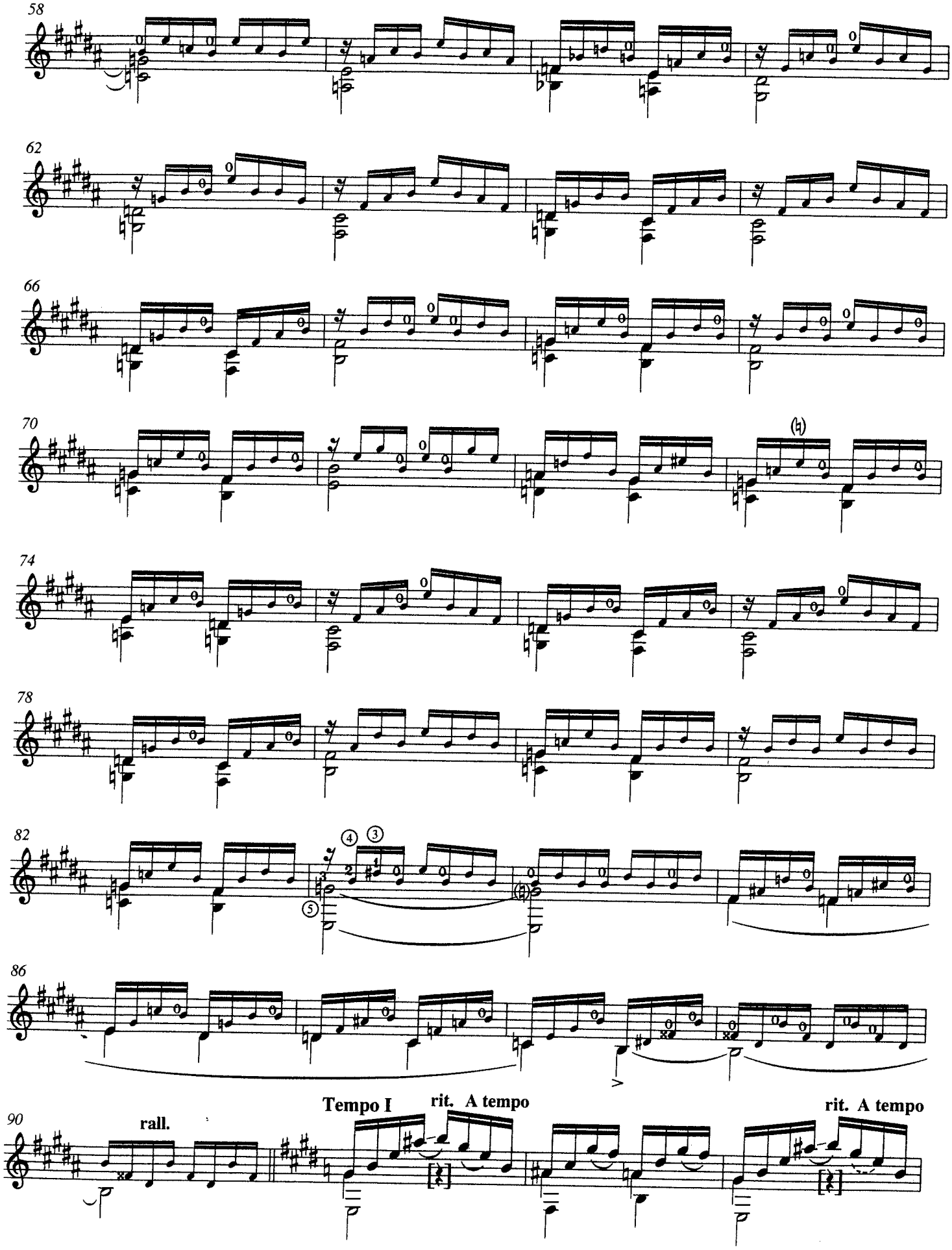

78
2.
A tempo
rall.
Tempo I
81
rit.
85
89
93
98
cresc.
102
anim.

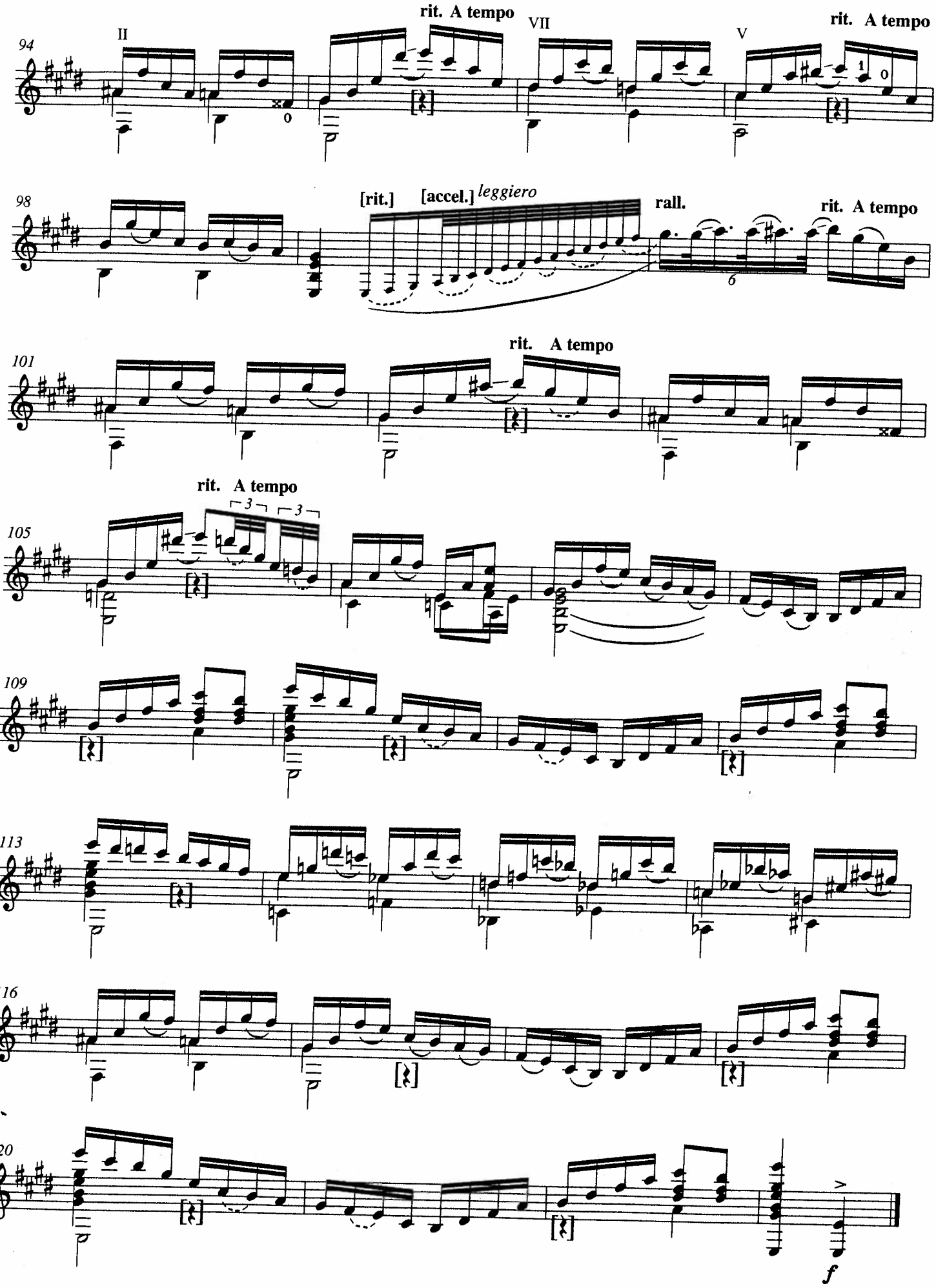

106
poco allarg.
A tempo
109
rit.
A tempo
113
117
allarg.
A tempo
rall.
A tempo
121
XII
XII
125
XII
XII
129
rall.

Prélude nº 2

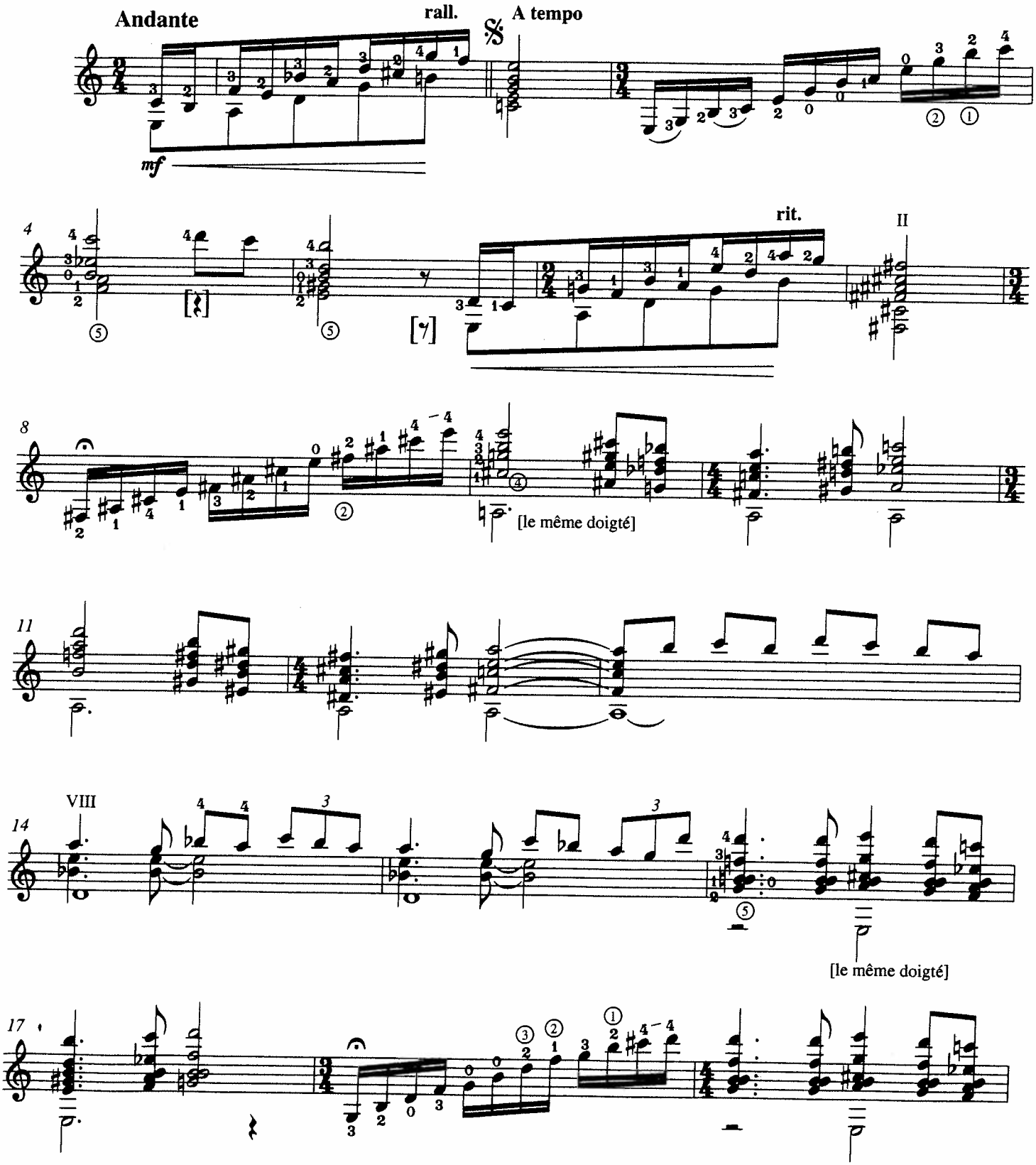

Andantino
rit. A tempo
rit. A tempo
rit. A tempo
rit. A tempo
rit. A tempo
[rit.]
[accel.]
leggiero
rall.
rit. A tempo
rit. A tempo
rit.
A tempo

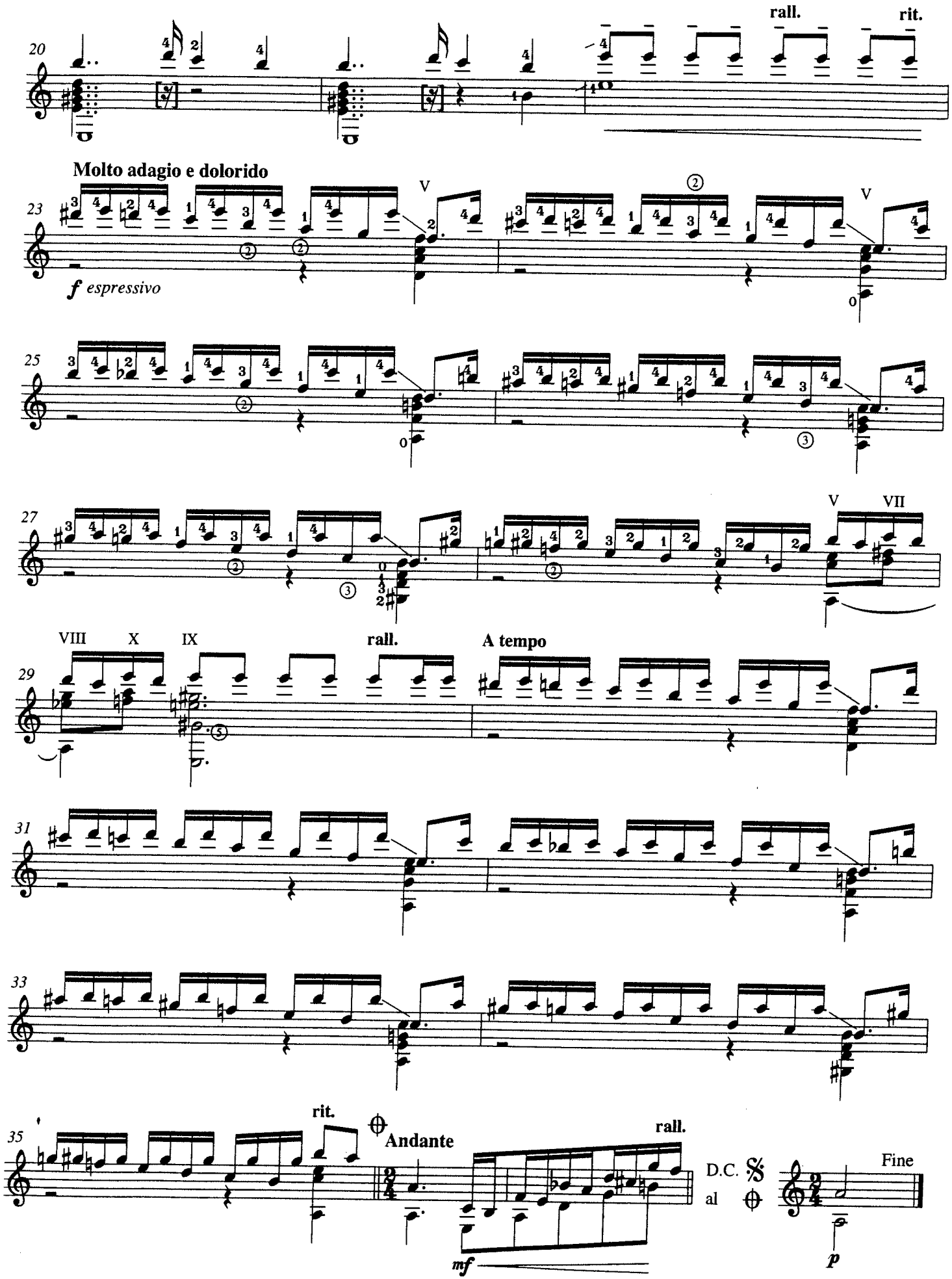

26
II
VII
30
IX
34
Più mosso
[p i m a m i p]
38
[le même doigté]
42
46
50
54


58
62
66
70
74
78
82
86
90
rall.
Tempo I
rit. A tempo
rit. A tempo

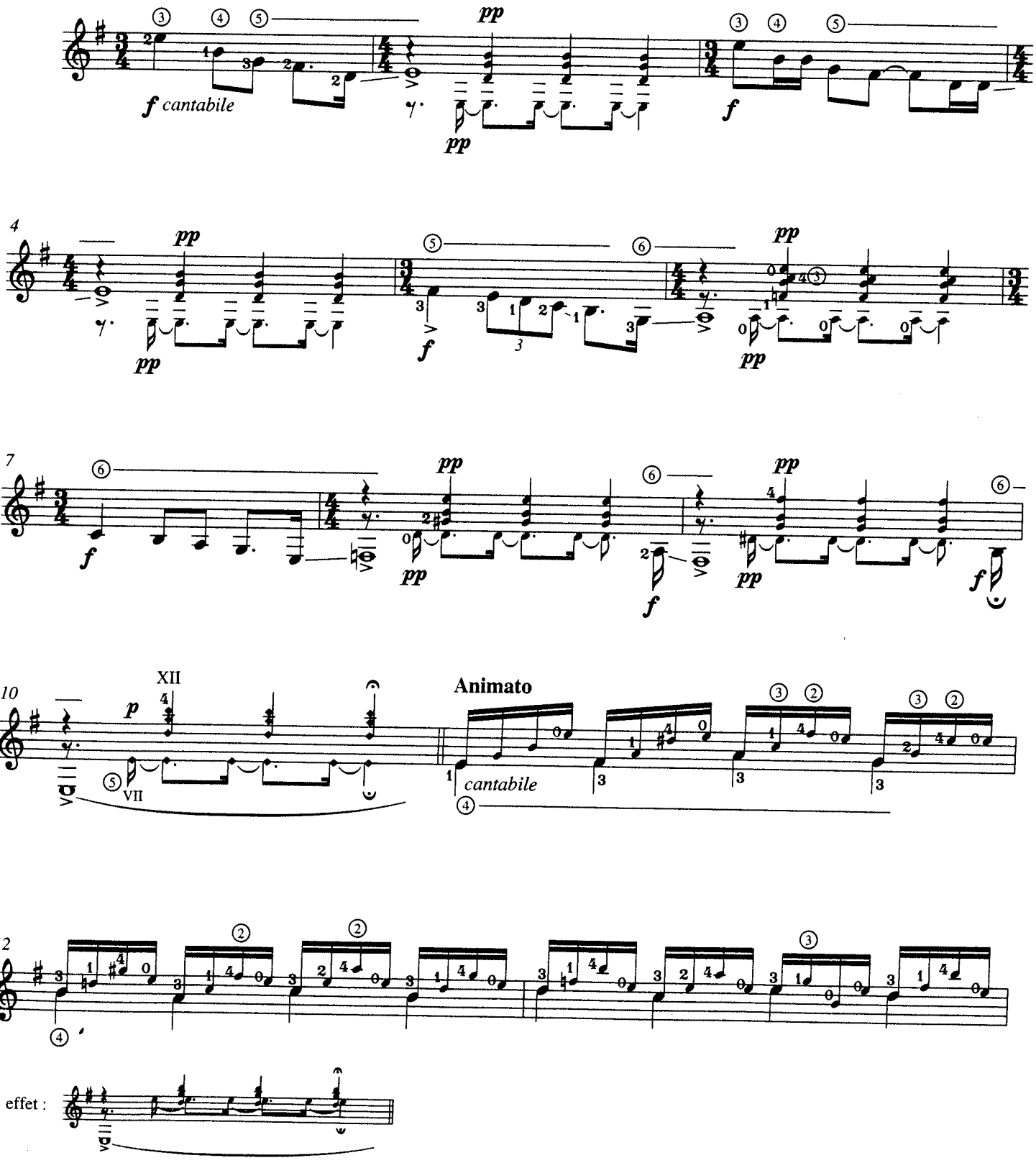

94
II
rit. A tempo
VII
V
rit. A tempo
98
[rit.]
[accel.] leggiero
rall.
rit. A tempo
101
rit. A tempo
105
rit. A tempo
109
113
116
120
f

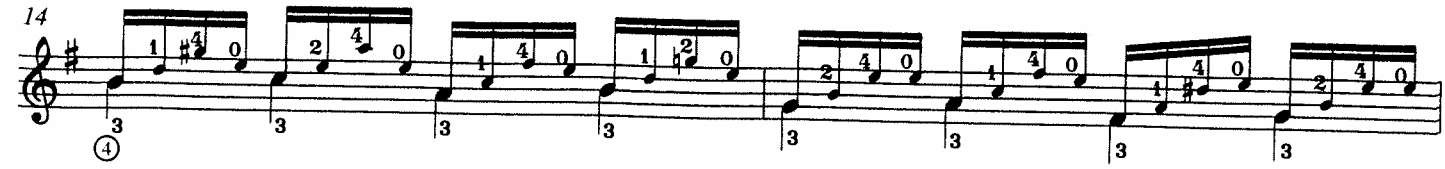
Prélude n° 3


Andante
rall.
A tempo
mf
rit.
II
[le même doigté]
VIII
[le même doigté]


rall.
rit.
20
Molto adagio e dolorido
23
f espressivo
25
27
VIII
X
IX
rall.
A tempo
29
31
33
rit.
35
Andante
rall.
mf
D.C. al
Fine
p

Prélude n° 4

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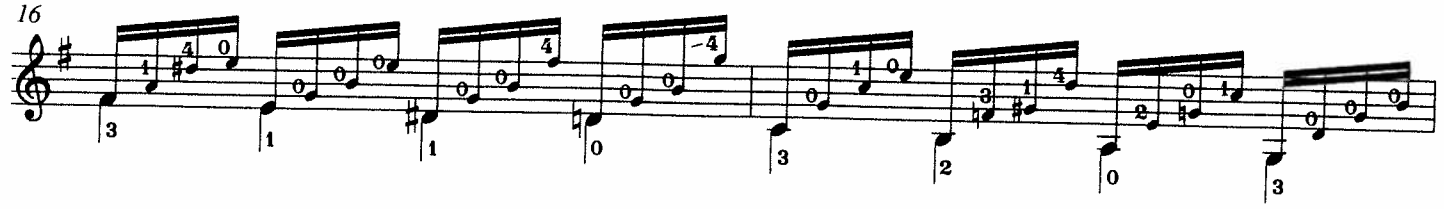
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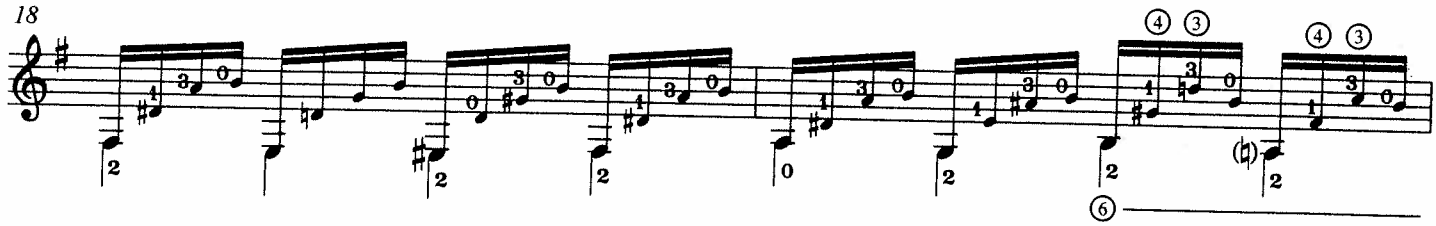
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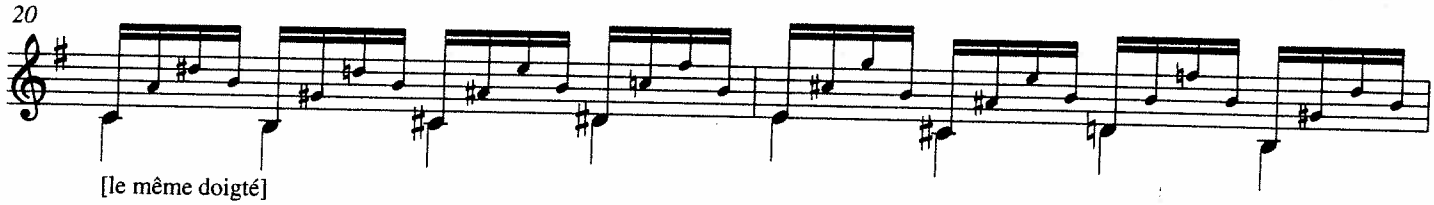
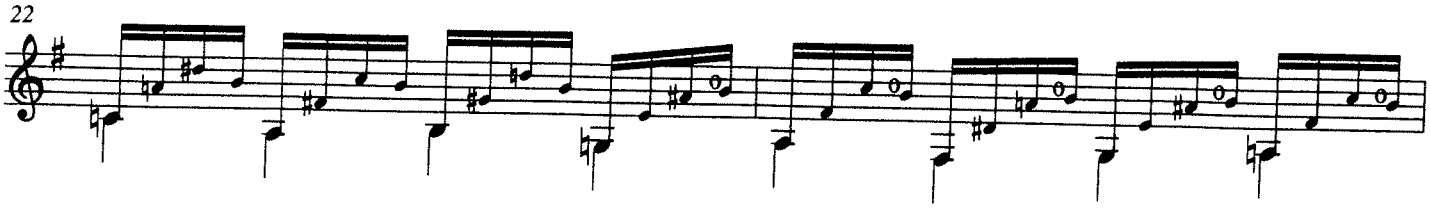

20
[le même doigté]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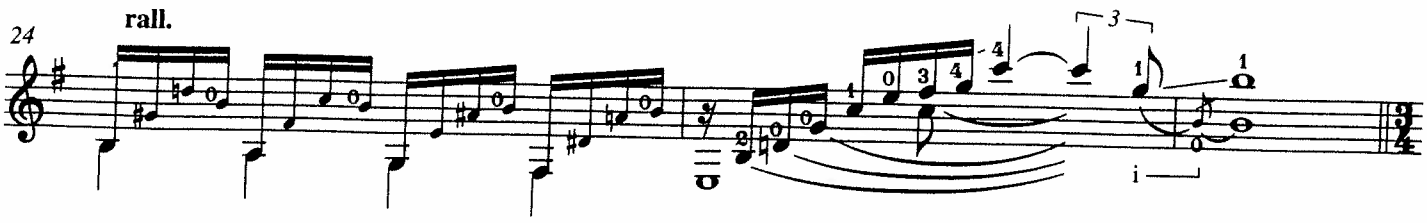
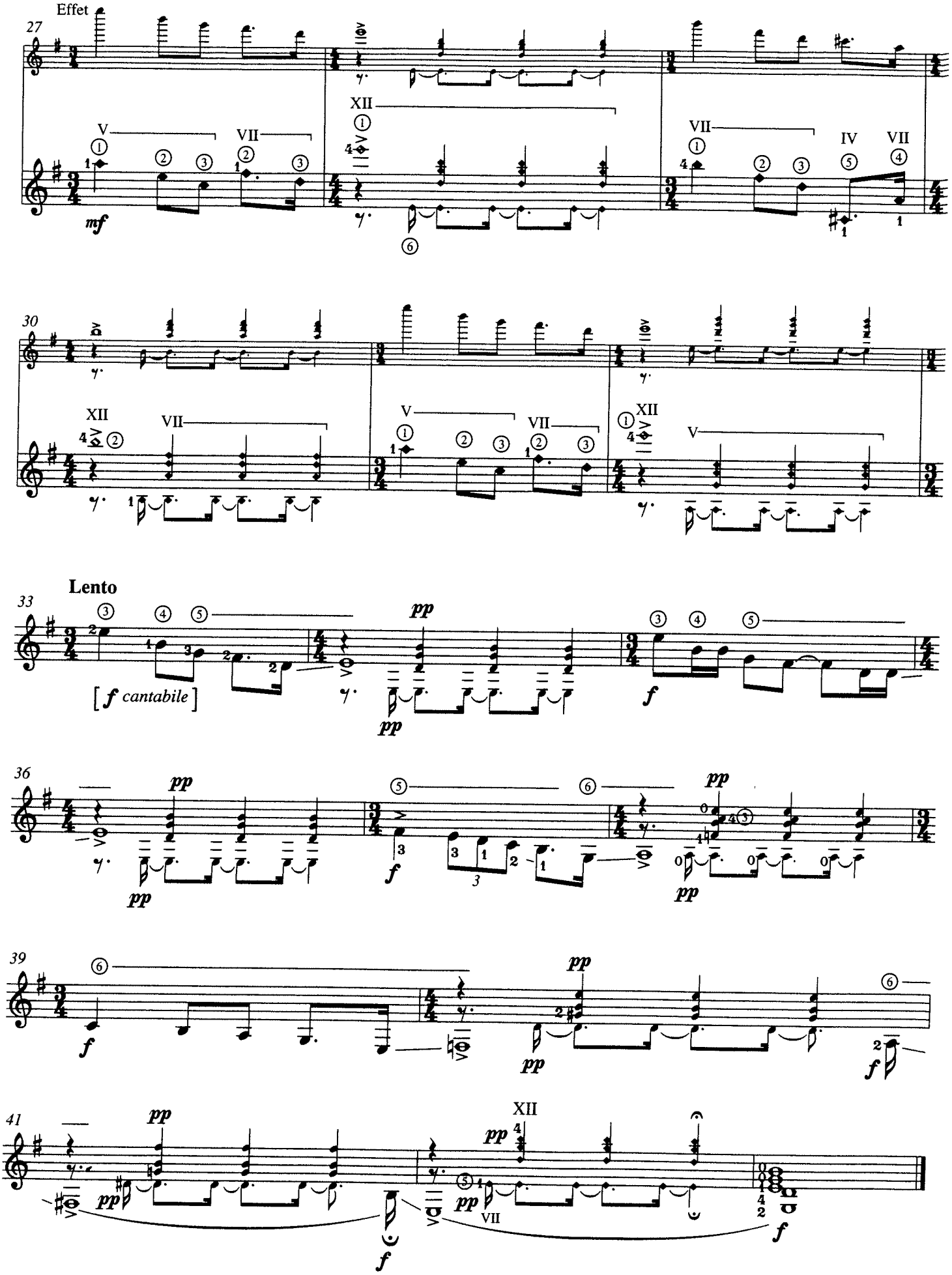
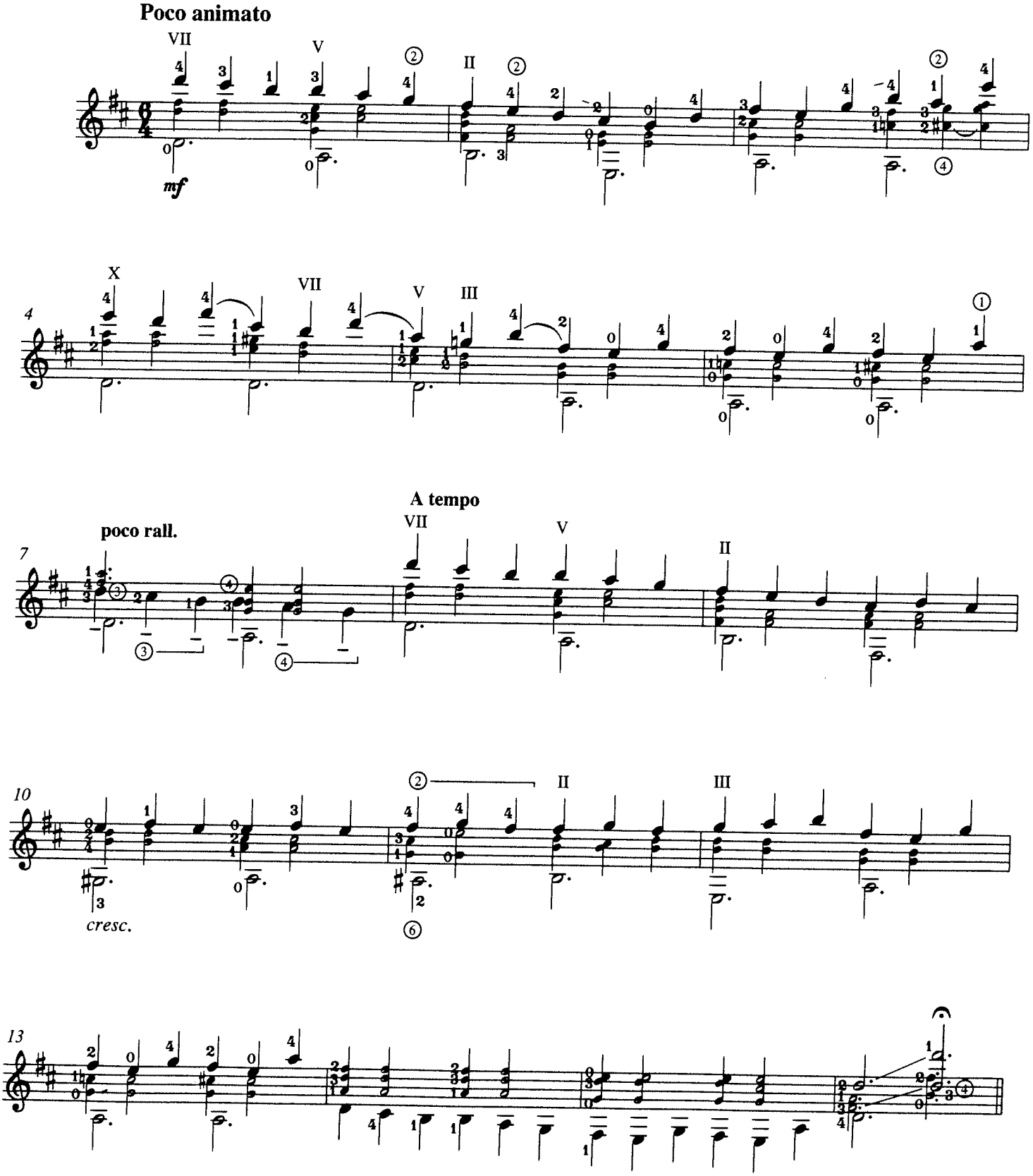
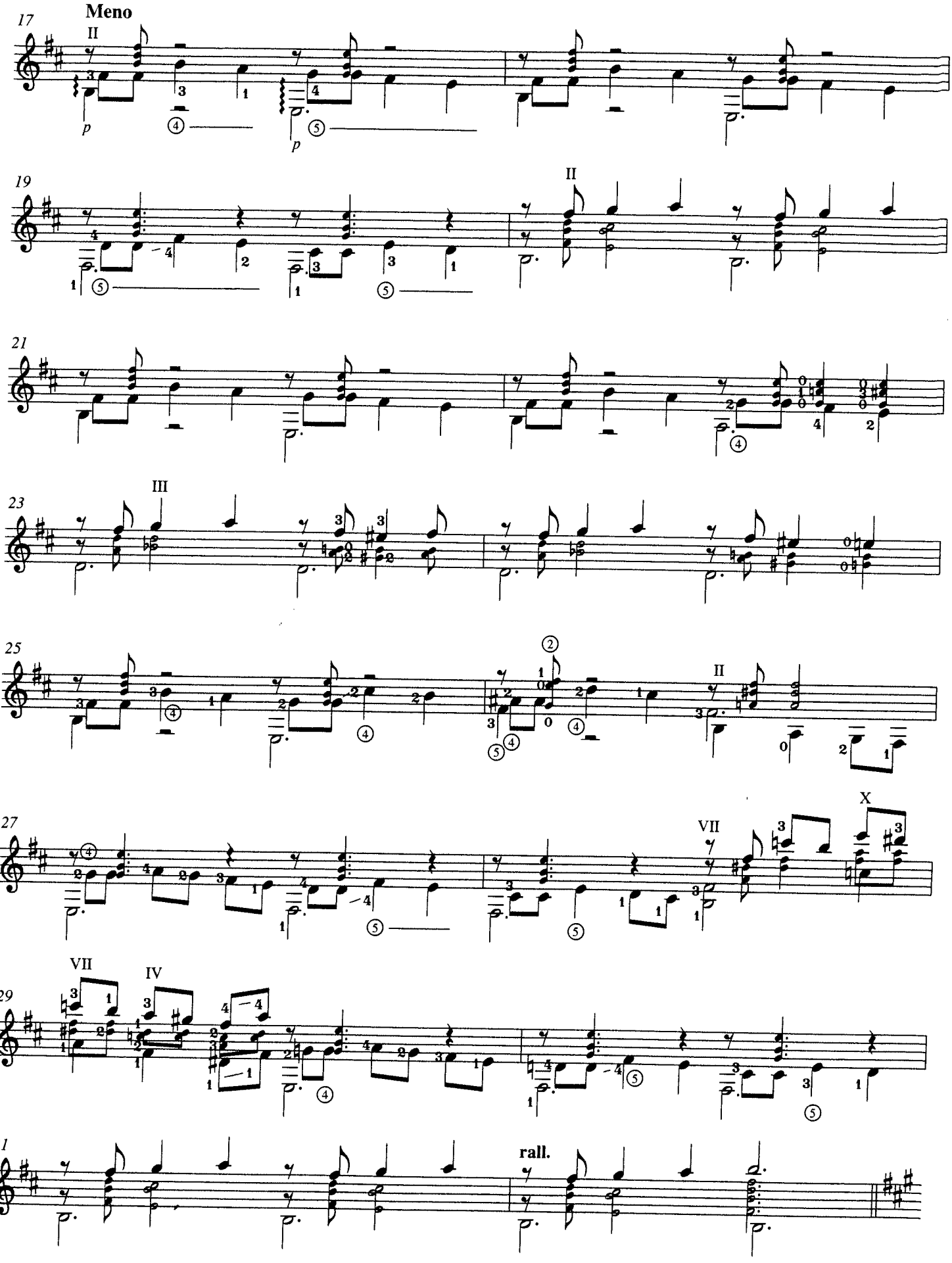
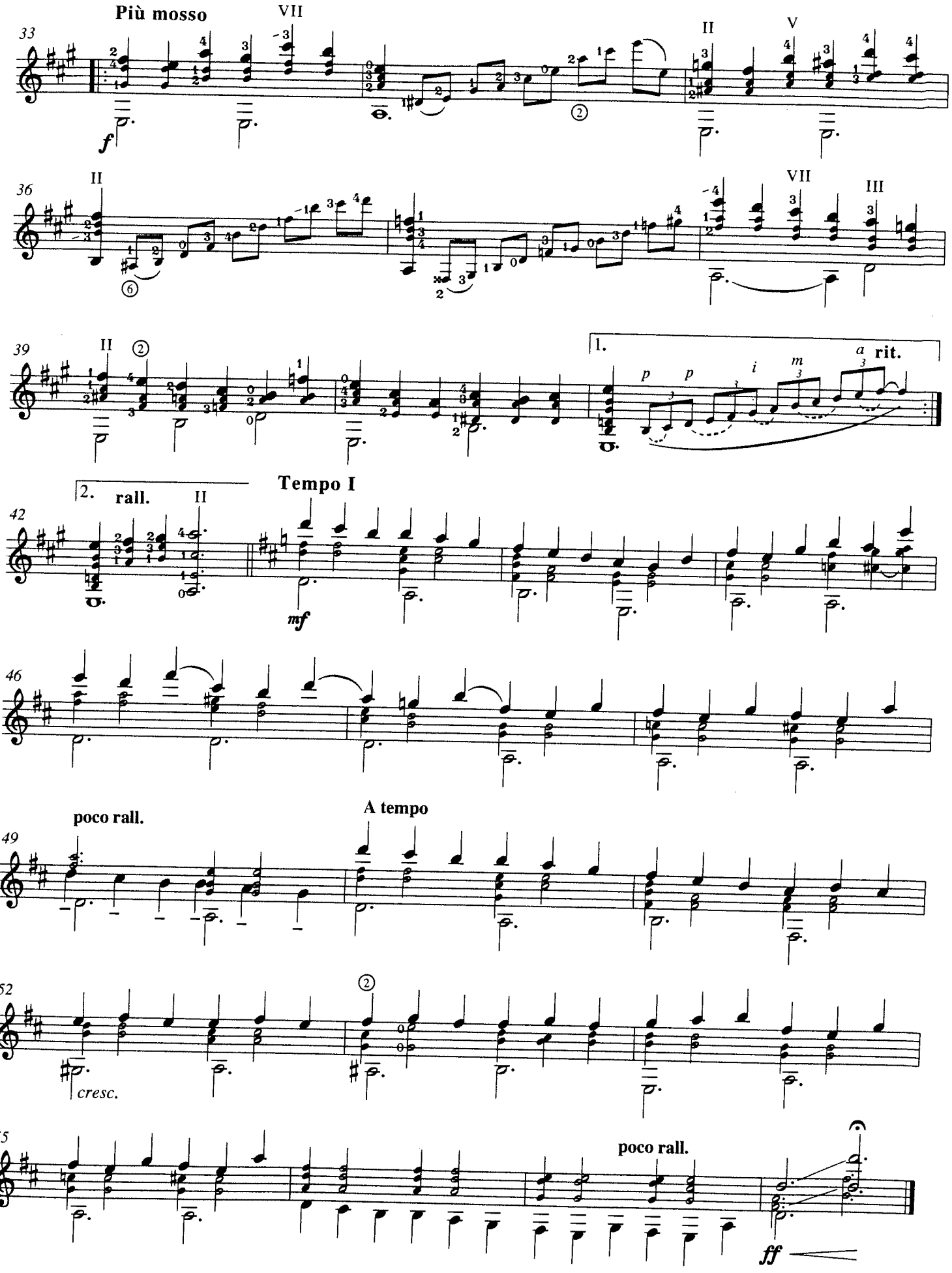

24
rall.


Effet
27
mf
XII
V
VII
IV
30
Lento
33
[f cantabile]
pp
36
39
41
f

Prélude n° 5



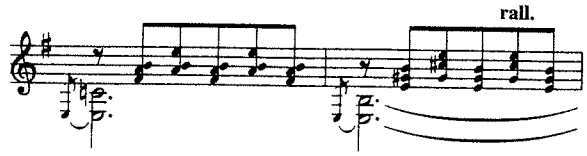

17
Meno
II
p
p
19
II
21
23
III
25
II
27
VII
X
29
VII
IV
31
rall.


Più mosso
33
VII
II
V
36
II
VII
III
39
II
1.
rit.
2.
rall.
II
Tempo I
42
mf
46
poco rall.
A tempo
49
52
cresc.
55
poco rall.
ff

Appendix

Prelude no. 1

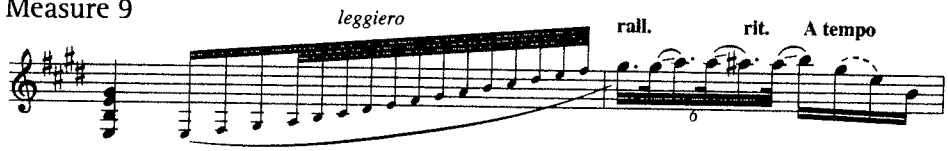
The obvious necessity of using the right-hand thumb for melodic purposes sometimes requires an anticipation of the low E. This technique is rarely specified in the music, as in for example measures 127-129, but it is documented by a recording from the late 1940s of the composer himself playing this piece.



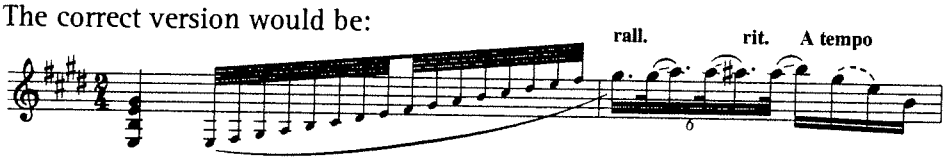
Prelude no. 2

Although the original reading of measure 9 is mathematically incorrect we have maintained it without alteration, since in the manuscript mu 94.21.750 the run appears to be a series of small notes, and also because the original notation, while imprecise, seems to suggest the composer's desire for a gradual acceleration.

Measure 9



The correct version would be:



Measure 34

In the autograph manuscript mu 94.21.750 the E on the second beat is sharpened.

Prelude no. 3

In the only complete manuscript of this Prelude (mu 94.21.751), there are no dynamics.

Measure 29

In the autograph manuscript mu 94.21.751, the G-sharp on the second beat, played on the fifth string, is omitted.

Prelude no. 4

Measures 25-26

Apart the triplet indication for the last two notes of measure 25 (originally a "2", corrected to a "3"), we have preserved the original notation entirely as it appears in the two complete surviving sources.

It is possible that the phrase marked between the last note of measure 25 (G) and the following acciaccatura (B-flat) is a fingering instruction for the right hand, meaning that the index finger should slide from the first to the second string. The composer explicitly called for this technique in the 1928 manuscript of the *Etude no.1*.

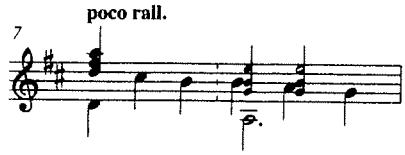
Prelude no. 5

This is the only Prelude with more than minor differences between the autograph manuscript (mu 94.21.754) and the published version.

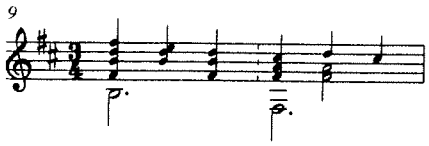
In this manuscript Heitor Villa-Lobos also indicates a repeat of the first part of the Prelude (bars 1 through 16) to be inserted between bar 32 and bar 33. It was a rondo form (ABACA) similar to the one in the movements of the *Suite populaire brésilienne*: a "*Valsa Chôro*".

These differences, and its stylistic affinity to the *Suite populaire brésilienne*, allow us to hypothesize that this Prelude was possibly composed a few years before 1940 and later inserted into the collection. The differences consist of the opening tempo (3/4 in the autograph and 6/4 in the published edition) and the following notational and harmonic solutions:

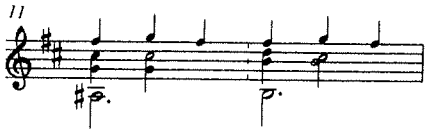
Measures 7 and 49
In all sources, these measures are written:



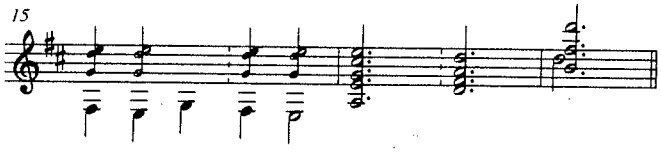
Measure 9



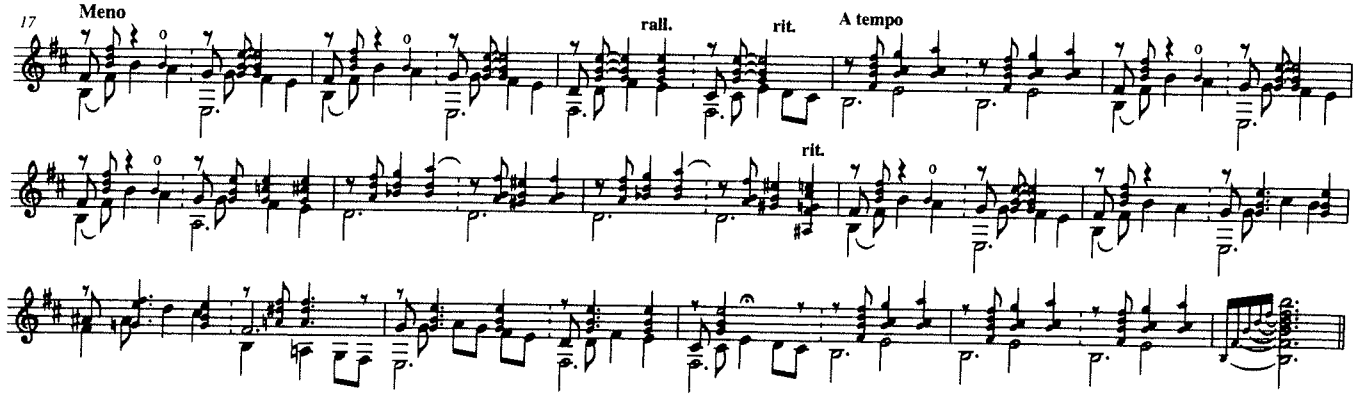
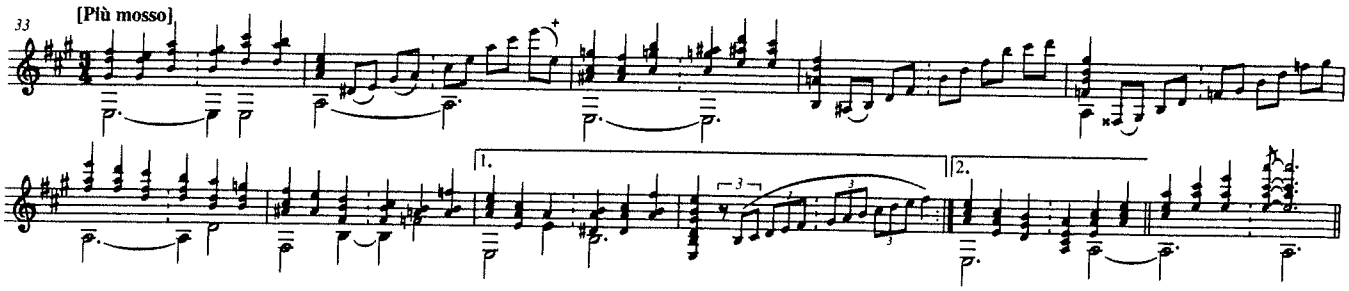
Measure 11



Measures 15 and 16



Measures 17-32



Measure 33 to the end.