



GUITAR SERIES

Heitor
VILLA-LOBOS

Cinq Préludes

—
nouvelle édition revue et corrigée
par Frédéric Zigante

guitare
chitarra / guitar



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guitarnotes
NOTENHEFT
CO. 05

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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 cuales 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 ahí. 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 conocer 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 Índio 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 *Rudepoëma* 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 Fundación 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)
CONSTITUANT CONTREFAÇON
(Circ. Minist. Art. 438)

à Mindinha

Cinq Préludes

(1940)

Édités par
Frédéric Zigante

Heitor VILLA-LOBOS
(1887-1959)

Prélude n° 1

Andantino espressivo

Musical notation for measures 1-3. The piece is in G major and 3/4 time. Measure 1 starts with a circled 5 above the staff. Fingering numbers 2, 3, 3, 4, 1, 3, 3 are indicated below the notes. A circled 5 and a circled 4 are placed below the staff with horizontal lines extending across measures 1-3 and 2-3 respectively.

Musical notation for measures 4-6. Measure 4 is marked with a circled 4 below the staff. A *rit.* (ritardando) marking is placed above the staff. Fingering numbers 3, 3, 1, 3, 3, 4, 5 are indicated below the notes. A circled 4 is placed below the staff with a horizontal line extending across measures 4-6.

Musical notation for measures 7-9. Measure 7 is marked with a circled 5 below the staff. A *V* (accents) marking is placed above the staff. Fingering numbers 2, 1, 3, 3, 4 are indicated below the notes. A circled 5 and a circled 4 are placed below the staff with horizontal lines extending across measures 7-9 and 8-9 respectively.

Musical notation for measures 10-12. Measure 10 is marked with a circled 3 above the staff. Fingering numbers 3, 3, 2, 0, 4, 3, 1 are indicated below the notes. A circled 5 is placed below the staff with a horizontal line extending across measures 10-12.

Musical notation for measures 13-15. Measure 13 is marked with a circled 3 below the staff. Fingering numbers 3, 3, 3, 3, 3 are indicated below the notes. A circled 4 is placed below the staff with a horizontal line extending across measures 13-15.

Musical notation for measures 16-18. Measure 16 is marked with a circled 4 above the staff. Fingering numbers 3, 2, 1, 3, 0, 1 are indicated below the notes. A circled 4 is placed below the staff with a horizontal line extending across measures 16-18.

[le même doigté] **anim.**

20

3

4

cresc.

24

0

27 **poco allarg.** **A tempo**

4

2

4

p.

30 **rit.**

4

1

3

3

p.

33 **A tempo**

4

3

0

4

3

36 **allarg.** **A tempo**

4

5

3

4

40 **rall.** **A tempo** * XII VII

3

2

1

1

4

4

4

4

3

2

0

0

3

4

2

4

6

4

4

XII VII

44 XII VII

6

1

3

0

3

4

4

4

4

2

4

XII VII

*effet :

y

48

51

rit.

Più mosso

II

54

57

X

61

64

II 1 4

67

rall.

1. Poco meno XII

72

VIII XII VII XII

allarg. V XII

poco III

a XII

poco I XII

78 **2.** **A tempo** **rall.** **Tempo I**

Musical staff 78-80: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of chords and single notes. A bracket above the staff spans from measure 78 to 80. The tempo markings 'A tempo', 'rall.', and 'Tempo I' are placed above the staff at measures 78, 79, and 80 respectively.

81 **rit.**

Musical staff 81-83: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of chords and single notes. The tempo marking 'rit.' is placed above the staff at measure 81.

85

Musical staff 85-88: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of chords and single notes. There are accents (>) under some notes. A circled number 3 is above a note in measure 87, and a circled number 5 is below a note in measure 88.

89

Musical staff 89-92: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of chords and single notes. A circled number 3 is above a note in measure 89.

93

Musical staff 93-97: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of chords and single notes. A circled number 4 is below a note in measure 97.

98 **cresc.**

Musical staff 98-101: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of chords and single notes. A circled number 4 is below a note in measure 99. The tempo marking 'cresc.' is placed below the staff at measure 98.

102 **anim.**

Musical staff 102-105: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of chords and single notes. The tempo marking 'anim.' is placed above the staff at measure 102.

106 poco allarg. A tempo

Musical staff 106: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of chords and melodic lines. It begins with a 'poco allarg.' marking and ends with an 'A tempo' marking. A dynamic marking 'p.' is present near the end of the staff.

109 rit. A tempo

Musical staff 109: Treble clef, key signature of two sharps. The staff contains a sequence of chords and melodic lines. It begins with a 'rit.' marking and ends with an 'A tempo' marking. A dynamic marking 'p.' is present near the end of the staff.

113

Musical staff 113: Treble clef, key signature of two sharps. The staff contains a sequence of chords and melodic lines. It begins with a 'poco allarg.' marking and ends with an 'A tempo' marking. A dynamic marking 'p.' is present near the end of the staff.

117 allarg. A tempo rall. A tempo

Musical staff 117: Treble clef, key signature of two sharps. The staff contains a sequence of chords and melodic lines. It begins with an 'allarg.' marking, followed by 'A tempo', 'rall.', and 'A tempo'. A dynamic marking 'p.' is present near the end of the staff.

121 XII XII

Musical staff 121: Treble clef, key signature of two sharps. The staff contains a sequence of chords and melodic lines. It begins with a 'poco allarg.' marking and ends with an 'A tempo' marking. A dynamic marking 'p.' is present near the end of the staff. The Roman numeral 'XII' is written above and below the staff.

125 XII XII

Musical staff 125: Treble clef, key signature of two sharps. The staff contains a sequence of chords and melodic lines. It begins with a 'poco allarg.' marking and ends with an 'A tempo' marking. A dynamic marking 'p.' is present near the end of the staff. The Roman numeral 'XII' is written above and below the staff.

129 rall.

Musical staff 129: Treble clef, key signature of two sharps. The staff contains a sequence of chords and melodic lines. It begins with a 'poco allarg.' marking and ends with a 'rall.' marking. A dynamic marking 'p.' is present near the end of the staff.

Prélude n° 2

Andantino rit. A tempo II

5 rit. A tempo VII V rit. A tempo

9 [rit.] [accel.] *leggiere* *p* *i* *m* *a* rall. rit. A tempo

12 rit. A tempo rit. A tempo

15 II VII

19 IX IX

23 VIII VI IV

The score is written on a single treble clef staff in G major (one sharp) and 3/4 time. It consists of 24 measures. The tempo starts with 'Andantino' and includes several 'rit.' (ritardando) and 'A tempo' markings. A 'leggiere' section is marked with 'p' (piano) and 'i m a' (leggerissimo, mezzo, allegretto) dynamics. A 'rall.' (ritardando) section follows. The piece concludes with 'A tempo'. Fingerings are indicated by numbers 1-4 and 0 (for natural). Articulation marks include slurs, accents, and staccato marks. Roman numerals II, VII, V, IX, VIII, VI, and IV indicate chord changes. Measure numbers 5, 9, 12, 15, 19, and 23 are clearly marked.

26 **II** **VII**

Musical staff 26-30: Treble clef, key signature of three sharps (F#, C#, G#). Measure 26 starts with a fermata over a whole note chord. The melody consists of eighth notes with various fingerings (2, 2, 3, 1, 4, 1, 3, 2, 1, 4, 1). Measure 30 ends with a fermata over a whole note chord.

30 **IX**

Musical staff 30-34: Treble clef, key signature of three sharps. Measure 30 starts with a fermata over a whole note chord. The melody continues with eighth notes and fingerings (4, 1, 4, 1, 0, 2, 3, 4, 1, 2, 3, 4, 1). Measure 34 ends with a fermata over a whole note chord.

34 **Più mosso** [p i m a m i p]

Musical staff 34-38: Treble clef, key signature of three sharps. Measure 34 starts with a fermata over a whole note chord. The tempo marking "Più mosso" is present. The melody features slurs and accents, with fingerings (3, 3, 4, 2, 0, 0, 2, 4, 4, 2, 0, 4, 2, 0). Measure 38 ends with a fermata over a whole note chord.

38 [le même doigté]

Musical staff 38-42: Treble clef, key signature of three sharps. Measure 38 starts with a fermata over a whole note chord. The melody continues with eighth notes and fingerings (4, 2, 0, 0, 2, 4, 4, 2, 0, 4, 2, 0). Measure 42 ends with a fermata over a whole note chord.

42

Musical staff 42-46: Treble clef, key signature of three sharps. Measure 42 starts with a fermata over a whole note chord. The melody continues with eighth notes and fingerings (4, 2, 0, 0, 2, 4, 4, 2, 0, 4, 2, 0). Measure 46 ends with a fermata over a whole note chord.

46

Musical staff 46-50: Treble clef, key signature of three sharps. Measure 46 starts with a fermata over a whole note chord. The melody continues with eighth notes and fingerings (4, 2, 0, 0, 2, 4, 4, 2, 0, 4, 2, 0). Measure 50 ends with a fermata over a whole note chord.

50

Musical staff 50-54: Treble clef, key signature of three sharps. Measure 50 starts with a fermata over a whole note chord. The melody continues with eighth notes and fingerings (4, 2, 0, 0, 2, 4, 4, 2, 0, 4, 2, 0). Measure 54 ends with a fermata over a whole note chord.

54

Musical staff 54-58: Treble clef, key signature of three sharps. Measure 54 starts with a fermata over a whole note chord. The melody continues with eighth notes and fingerings (4, 2, 0, 0, 2, 4, 4, 2, 0, 4, 2, 0). Measure 58 ends with a fermata over a whole note chord.

58

Musical staff 58-61: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes and a bass line with chords and single notes.

62

Musical staff 62-65: Treble clef, key signature of three sharps, 4/4 time signature. Continuation of the melodic and bass lines.

66

Musical staff 66-69: Treble clef, key signature of three sharps, 4/4 time signature. Continuation of the melodic and bass lines.

70

Musical staff 70-73: Treble clef, key signature of three sharps, 4/4 time signature. Continuation of the melodic and bass lines. A circled 'h' is above the final measure.

74

Musical staff 74-77: Treble clef, key signature of three sharps, 4/4 time signature. Continuation of the melodic and bass lines.

78

Musical staff 78-81: Treble clef, key signature of three sharps, 4/4 time signature. Continuation of the melodic and bass lines.

82

Musical staff 82-85: Treble clef, key signature of three sharps, 4/4 time signature. Continuation of the melodic and bass lines. Fingerings 4, 3, and 5 are indicated above and below notes.

86

Musical staff 86-89: Treble clef, key signature of three sharps, 4/4 time signature. Continuation of the melodic and bass lines. A fermata is placed over the final measure.

90

Musical staff 90-93: Treble clef, key signature of three sharps, 4/4 time signature. Continuation of the melodic and bass lines. Performance markings include 'rall.' at the start, 'Tempo I' above the staff, and 'rit. A tempo' above the final two measures.

94 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

Prélude n° 3

Andante **rall.** **A tempo**

mf

4

8

11

VIII

14

17

rit.

II

[le même doigté]

[le même doigté]

20

rall. rit.

Molto adagio e dolorido

23

f espressivo

25

27

VIII X IX

29

rall. A tempo

31

33

35

rit. Andante rall.

D.C. al Fine

mf *p*

Prélude n° 4

The musical score for Prélude n° 4 is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece is divided into several measures, each with specific performance instructions and technical markings.

- Measures 1-3:** Starts with a *f cantabile* dynamic. Fingerings 3, 4, and 5 are indicated above the notes. The piece then transitions to *pp* (pianissimo) with a *f* (forte) dynamic in the bass line.
- Measures 4-6:** Features *pp* dynamics in both hands. Fingerings 5 and 6 are shown. A triplet of eighth notes is marked with a *f* dynamic.
- Measures 7-9:** Continues with *pp* dynamics. Fingerings 6 and 4 are indicated. A *f* dynamic appears in the bass line.
- Measures 10-11:** Measure 10 is marked *p* (piano) and includes a *XII* (twelfth fret) marking. Measure 11 is marked *Animato* and *cantabile*. It features a triplet of eighth notes with fingerings 3 and 2.
- Measures 12-14:** A series of eighth-note patterns with fingerings 2, 3, and 4. A *4* marking is present below the first measure.
- Measures 15-16:** Labeled "effet:" (effect), showing a final melodic phrase.

14

Musical notation for measures 14-15. Measure 14 starts with a circled 4 and a 3. Fingerings 1, 4, 0 are shown for the first three notes. Measure 15 has a 3 and fingerings 2, 4, 0 for the first three notes.

16

Musical notation for measures 16-17. Measure 16 has a 3 and fingerings 1, 4, 0. Measure 17 has a 1, 1, 0 and a 3, 2, 0.

18

Musical notation for measures 18-19. Measure 18 has a 2 and fingerings 1, 3, 0. Measure 19 has a 2, 0, 2 and a circled 6.

20

[le même doigté]

Musical notation for measures 20-21. The text "[le même doigté]" is written below the staff.

22

Musical notation for measures 22-23.

24

rall.

Musical notation for measures 24-25. Measure 24 has a circled 3 and fingerings 0, 3, 4. Measure 25 has a circled 1 and a circled 1.

Effet

27

V VII XII VII IV VII

mf

30

XII VII V VII XII V

33

Lento

[f cantabile]

pp

f

36

pp

f

pp

39

f

pp

pp

f

41

pp

XII

pp

pp

f

Prélude n° 5

Poco animato

Musical notation for measures 1-6. The first system contains measures 1 through 6. Measure 1 starts with a *mf* dynamic. Chordal figures VII, V, and II are indicated above the staff. Fingerings are shown with numbers 1-4 and circled numbers 2 and 4. A circled 4 is also present below the staff in measure 6.

poco rall.

A tempo

Musical notation for measures 7-13. The second system contains measures 7 through 13. Measure 7 begins with a *poco rall.* marking. Measure 10 includes a *cresc.* marking. Chordal figures VII, V, II, and III are indicated above the staff. Fingerings are shown with numbers 1-4 and circled numbers 2, 3, 4, and 6. A circled 1 is shown above the staff in measure 13.

17 **Meno**
II

19

21

23 III

25

27 VII X

29 VII IV

31 **rall.**

Detailed description of the musical score: The score consists of eight staves of music. Each staff begins with a measure number. The key signature has two sharps. The music is characterized by a steady eighth-note accompaniment with occasional triplets and slurs. Roman numerals (II, III, VII, X, IV) are placed above the staff to indicate fret positions. Fingering numbers (1-5) are written below the notes. Dynamic markings 'p' and 'rall.' are used throughout. The piece concludes with a final chord in measure 31.

Più mosso

33 **VII** **II** **V**

36 **II** **VII** **III**

39 **II** ② 1. *p p i m a rit.*

42 **II** **Tempo I** 2. *rall.* *mf*

46

49 **poco rall.** **A tempo**

52 ② *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.



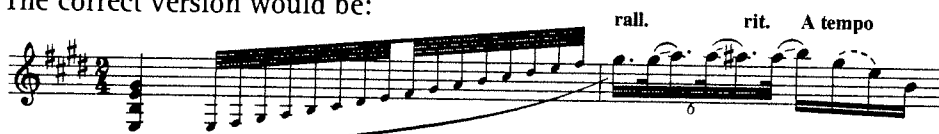
Prelude no. 2

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:

7 *poco rall.*

Measure 9

9

Measure 11

11

Measures 15 and 16

15

Measures 17-32

17 *Meno* *rall.* *rit.* *A tempo*

Measure 33 to the end.

33 *[Più mosso]*