

# Heitor Villa-Lobos

## Chôros n° 1

### Simplex

## Valsa Concerto n° 2 op. 8

pour guitare seule  
per chitarra sola / for solo guitar

édition critique de  
edizione critica di / critical edition by  
Frédéric Zigante



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# Preface

## The works

This volume contains three compositions for solo guitar written by Heitor Villa-Lobos in the period 1904 to 1920. *Chôros no. 1*, probably the best known of all the composer's works, was first published in the 1920s in Argentina and Uruguay, while *Simples* and *Valsa Concerto no. 2 op. 8* are published here for the first time.

*Valsa Concerto no. 2*, dating from 1904, and *Simples*, 1911, are two of the very first pieces Heitor Villa-Lobos composed for guitar, and are the only ones from these years to have come down to us in the original manuscript form, without any further reworking. The other youthful works known to us were re-elaborated in his later years: thus the dances that constitute the *Suite populaire brésilienne*, dated between 1906 and 1923 in the score, had a first version for publication in 1928, while the definitive version featuring two entirely new dances (*Valsa-Chôro*, *Gavotta-Chôro*) dates from the fifties, when the suite was delivered to the Parisian publisher Max Eschig.<sup>1</sup>

### Valsa Concerto no. 2 op. 8

*Valsa Concerto no. 2 op. 8* has come down to us in a manuscript found in 1995 in a secondhand bookshop in the centre of São Paulo (Brazil) by the Brazilian pianist and composer Amaral Vieira.<sup>2</sup> It is a typical late-nineteenth-century piece which nonetheless has some features of the idiomatic style which Villa-Lobos was to develop in his major compositions for guitar. A number of scholars believe that this piece can be identified with the *Valsa Concerto* written for the Catalonian guitarist Miguel Llobet.<sup>3</sup> We know of the existence of a *Valsa Concerto* associated with Llobet because Villa-Lobos mentioned it in a recollection of his first meeting with Andrés Segovia, received by Hermínio Bello de Carvalho and reported by Turibio Santos:

Encontrei o Segóvia em 1923 ou 24, não me lembro bem, na casa da Olga Moraes Sarmiento Nobre. Havia uma princesada lá. Vi um moço de vasta cabeleira, rodeado de mulheres. Acheio-o besta, pretencioso, apesar de simpático. O violinista português Costa, perguntou ao Segóvia se conhecia o Villa-Lobos, mas sem dizer que eu estava ali. O Segóvia disse que o Llobet, Miguel Llobet, violonista espanhol, havia falado de mim e lhe mostrado algumas obras. Eu havia escrito uma *Valsa Concerto* para Llobet (por sinal a partitura está perdida).<sup>4</sup>

If we cannot altogether rule out that the piece found by Amaral Vieira was indeed the one mentioned by Villa-Lobos, we have to point out that there is no concrete element in the sole extant source that associates the *Valsa Concerto no. 2 op. 8* with Miguel Llobet. The manuscript bears no dedication and the indication 'n. 2 op. 8' makes it plausible that he wrote at least one other *Valsa Concerto*.

### Simples

The manuscript of *Simples*, dated 12 August 1911, is very rudimental and bears a declaration in Villa-Lobos's own hand disowning it as serious music. It is an early version of the *Mazurka-Chôro*, the first movement of the *Suite populaire brésilienne*.

<sup>1</sup> Cfr. Heitor Villa-Lobos, *Suite populaire brésilienne*, Nouvelle édition revue et corrigée par Frédéric Zigante, Éditions Max Eschig (DF 15721), Paris, 2006.

<sup>2</sup> José Carlos Amaral Vieira, pianist born in São Paulo in 1952, is a well known soloist, composer and teacher. The first performance of *Valsa Concerto no. 2 op. 8* following its rediscovery was given by the Brazilian guitarist Ricardo Simeoes.

<sup>3</sup> Miguel Llobet Solés (1878–1938), who was born and died in Barcelona (Spain), was one of the foremost pupils of Francisco Tárrega and enjoyed a brilliant performing career worldwide. He composed numerous pieces for the guitar which in some respects anticipated Villa-Lobos's output.

<sup>4</sup> Turibio Soares Santos, Brazilian guitarist (born 1943), in *Heitor Villa-Lobos e o Violão*, Museu Villa-Lobos, Rio de Janeiro, 1975, p. 11: 'I met Segovia in 1923 or '24, I don't really remember, in the home of Olga Moraes Sarmiento Nobre. All the crème de la crème were there. I saw a youth with a mop of hair, in a throng of women. He seemed to me stupid and presumptuous, but also quite likeable. The Portuguese violinist Costa asked Segovia if he knew Villa-Lobos, but without telling him I was there. Segovia replied that Llobet – Miguel Llobet, the Spanish guitarist – had spoken to him about me and shown him some of my works. I had written a *Valsa Concerto* for Llobet (which as a matter of fact has been lost).'

## Chóros no. 1

Chóros no. 1, which Villa-Lobos dated 'Rio, 1920', is the first episode in a vast cycle of 14 compositions entitled Chóros.<sup>5</sup> In fact the plural Chóros in the title of the printed editions refers to the whole cycle, while the number 1 placed after the name refers to the single piece. In several sources, both manuscript and printed, the name is followed by the word *typique* (*tipico* in Brazilian),<sup>6</sup> which highlights the author's wish that this piece should be seen as the prototype of urban Brazilian music: in fact the style is traditional, without modernist influences or formal complications. Villa-Lobos went on to adopt a very different language in the next 13 Chóros, which are among his most daring compositions. In the cycle of the Chóros as a whole he used the most disparate instrumental forces, ranging from a solo instrument in Chóros no. 1, for guitar, and no. 5, for piano, right up to the two orchestras and band in no. 14. They were composed in no particular order in the years 1924 to 1929, with Villa-Lobos working on more than one Chóros at a time, and at the end he added an introductory piece to the cycle, *Introdução aos Chóros* for large orchestra with concertante guitar.<sup>7</sup>

The etymological meaning of the verb *chorar* is 'to cry or lament', and there is no doubt that the term reflects the vein of melancholy that permeates Brazilian urban popular music. By the end of the 19th century Choro was used as a musical term in at least two senses: in formal terms it indicated a composition in binary tempo (¾) in which the first part recurred three times in the rondo scheme (ABACA). The second sense alluded to the performing practice of the *chorões* (musicians who played the *chóros*): serenades involving extemporisation and counterpoint with a small group of instruments, primarily guitar, *cavaquinho* (a sort of miniature four-string guitar), mandolin, flute, ophicleide, cornet and trombone.

Villa-Lobos left a number of explanations of his use of the term *chóros*, including this one in the Max Eschig edition of *Chóros no. 3, Pica-Pao*, 'pour chœur masculin et sept instruments à vent' (1925):

Le *chóros* représente une nouvelle forme de composition musicale, dans laquelle sont synthétisées les différentes modalités de la musique brésilienne, indienne et populaire, ayant pour principaux éléments le rythme et n'importe quelle mélodie typique de caractère populaire, qui apparaît de temps à l'autre accidentellement, toujours transformée selon la personnalité de l'auteur. Les procédés harmoniques sont, eux aussi, presque une stylisation complète de l'original. Le mot 'serenade' peut donner une idée approximative de la signification du *chóros*.<sup>8</sup>

In 1950 Villa-Lobos published a short text entitled *Chóros. Estudo técnico, estético e psicológico de Villa-Lobos*<sup>9</sup> which begins:

Sendo os *chóros* construídos segundo uma forma técnica especial, baseada nas manifestações sonoras dos hábitos e costumes dos nativos brasileiros, assim como nas impressões psicológicas que trazem certos tipos populares, extremamente marcantes e originais, foi o Chóros n.º 1 escrito propositadamente como se fosse uma produção instintiva da ingénua imaginação desses tipos musicais populares, para servir de simple ponto de partida e alargarse proporcionalmente, mais tarde, na forma, na técnica, na estrutura, na classe e nos casos psicológicos que encerram todos esses gêneros de musica. O tema principal, as harmonias e modulações, apesar de pura criação, são moldados em frequências rítmicas e fragmentos celulares melódicos dos cantores e tocadores populares de violão e piano como Satiro Bilhar, Ernesto Nazareth e outros.<sup>10</sup>

<sup>5</sup> While it is customary in modern Brazilian to omit the circumflex accent on the first 'o', Villa-Lobos always wrote Chóros in his manuscripts.

<sup>6</sup> In his 1928a the indication 'typique' is followed by the specification 'pour la guitare brésilienne'.

<sup>7</sup> In the initial project Villa-Lobos conceived Chóros no. 6 for the forces typical of the Brazilian *chóros*, i.e. 'pour petite clarinette, basson, bombarde et guitare', while the definitive version is a symphonic work which was a particular favourite of the composer, who conducted it at his last public concert.

<sup>8</sup> The *chóros* represents a new form of musical composition in which the different modalities of expression of Brazilian music - Indian and folk - are combined. The principal elements are rhythm and any of the typical melodies of a folk character, which appears here and there by chance, and is invariably transformed matching the author's own personality. The harmonic procedures too represent a sort of stylisation of the original. The word 'serenade' can give an approximate idea of the meaning of the *chóros*.

<sup>9</sup> Villa-Lobos, *nos obras*, 1.ª edição, Museu Villa-Lobos, Rio de Janeiro, 1965, pp. 154 and 165. 'Este estudo foi feito pelo autor dos Chóros'.

<sup>10</sup> Since the *chóros* are constructed according to a particular technical structure based on sounds deriving from the traditions of the native Brazilians, and use so typical popular psychological expressions which are truly remarkable and original, Chóros no. 1 was written specifically to stand as an example of an instructive and genuine creation of this musical genre, serving as the starting point to be developed (in the cycle of the Chóros) in terms of (compositional) technique, form and the ensuing psychological situations. Although the fruit of pure invention, the main theme, harmonies and modulations are forged with the rhythm and melodic fragments of singers, guitarists and pianists such as Satiro Bilhar, Ernesto Nazareth and others.

The text concludes by giving the following information about *Introdução aos Chôros*:

Na sua estrutura orquestral são utilizados todos os instrumentos empregados na série destas obras. No final, em meio a um ambiente piano e suave, aparece em destaque o violão (guitarra) com uma cadência livre "ad libitum" que prepara justamente a entrada imediata para o *Choros n.º 1 (típico)* o qual representa como que a essência, o embrião, o modelo psicológico que vai ser desenvolvido tecnicamente na concepção de todos os *Choros*.<sup>11</sup>

## Sources

### Valsa Concerto no. 2 op. 8

Autograph manuscript by Heitor Villa-Lobos comprising three pages written in ink. The composition is incomplete, breaking off at the beginning of bar 112 on the first beat of the second bar of a section in A minor. As we have seen, the manuscript was found by chance in 1995 in a second hand bookshop in the centre of São Paulo (Brazil) by the Brazilian pianist Amaral Vieira. It bears no dedication or title page and is dated 'Rio, 1904'. The heading on the first page of music reads: '*Valsa Concerto n.º 2* | H. Villa-Lobos | Guitarra | Op. n.º 8. | Rio, 1904'.

The work comprises an introductory Andante and a Valsa Brilhante. The manuscript is still conserved in the private collection of Amaral Vieira, and a photocopy is housed in the Museu Villa-Lobos, Rio de Janeiro, with the index number HVL 99.21.1308.

### Simples

Manuscript presented to the Museu Villa-Lobos by the sister of Eduardo Luiz Gomes, a pupil of Villa-Lobos, as recorded by Turibio Santos,<sup>12</sup> now with the catalogue number P.202.1.2. Comprising a single page, it is dated 12 August 1911. At the bottom of the page there is the following comment in the hand of Villa-Lobos, followed by his signature: 'Esta música é para se dar como estudo; não considero absolutamente música séria.'<sup>13</sup> This comment may have been added later by the composer. There is no title page, and the heading on the single sheet of music reads: '*Simples*. | Mazurka | Heitor Villa-Lobos | Rio, 12/8/911'.

### Chôros no. 1

The history of the sources for this important work is quite complex, and can be summarised as follows.

1. Ms-1920: autograph manuscript conserved in the Museu Villa-Lobos, Rio de Janeiro, catalogue number MVL 1990.21.62. This is a draft occupying 3 pages, written down in pencil with many abbreviations and some indications of fingering. The manuscript contains only one tempo marking (Quasi andante), with a metronome marking of crotchet = 88. Below the name of the composer there is the indication 'Rio, 1920'. The piece is dedicated to Ernesto Nazareth.<sup>14</sup> This was clearly material intended for the composer's personal use and it is highly likely that the wealth of details in this source is the outcome of repeated interventions over the years. Villa-Lobos made use of this source as the basis for all the subsequent versions.

Citing Sátiro Bilhar (Sátiro Lopes de Alcântara Bilhar, Ceará, 1860 c. – Rio de Janeiro, 23 October 1926) prompts us to recall a controversial reference to the real paternity of *Chôros no. 1*: the only source we have found for this reference is an article by Isaias Savio, a Uruguayan guitarist (1900–1977), active in São Paulo, Brazil, who was a friend of Villa-Lobos. In a long list of Brazilian guitarists that appeared in the journal 'Violão e Mestres' (no. 4, September 1965) Savio cites Sátiro Bilhar and inserts the following note in brackets: 'autor do *Chôros n.º 1* posteriormente harmonizado e publicado por Villa-Lobos como sendo de sua autoria.' Since only very few pieces by Sátiro Bilhar have come down to us, and no compositions for guitar, it is not possible to verify Savio's statement. We believe it is more reasonable to give credit to what Villa-Lobos himself affirmed when he mentioned Sátiro Bilhar together with Ernesto Nazareth, the dedicatee of *Chôros no. 1*. In the manuscript of *Bachiana brasileira no. 1* for eight violoncelli (dedicated to Pablo Casals), dated 1930, Villa-Lobos inserted the superscription 'à maneira de Sátiro Bilhar' under the title of the third movement, *Fuga converso*. This subtitle was left out in the edition published by Associated Music Publishers, New York.

<sup>11</sup> 'All the instruments that feature in the cycle of these works are used in its orchestral structure. In the finale, characterised by a sweet and tranquil atmosphere, the guitar assumes prominence with an "ad libitum" cadenza which in fact prepares the sudden onset of *Chôros no. 1 (típico)*: this represents the essence, the embryo, the psychological model which will be developed technically in the conception of all the *Chôros*'.

<sup>12</sup> Turibio Santos, *Heitor Villa-Lobos e o Violão*, Museu Villa-Lobos, Rio de Janeiro, 1975, p. 53.

<sup>13</sup> 'This music was written as a study; I absolutely do not regard it as serious music.'

<sup>14</sup> Ernesto Júlio de Nazareth (1863–1934), famous Brazilian pianist and composer.

2. Ed-Arista: published by A. S. Arista Editor de Música, Buenos Aires e Montevideo. The layout of the title page was standard for all the works for guitar issued by this publisher. The text reads:

'MÚSICA para GUITARRA | CHÔROS | (N.º 1) | (TYPICO) | PARA GUITARRA | DE | Hector [sic] Villa-Lobos | Digitado por el Mtro. | DOMINGO PRAT | A. S. ARISTA | EDITOR DE MÚSICA | BUENOS AIRES MONTEVIDEO | [bottom left] Depositado y registrados | todos los derechos | [bottom right] EDITORIAL FIDELIO | Publicaciones Musicales | Bmé. Mitre 2345 BUENOS AIRES.'

2 pages, probably 1920-26.<sup>15</sup> Regrettably this source cannot be dated with any greater accuracy, in spite of the indication 'Depositado y registrado (...)'. It bears no dedication.

3. Ms-1928a: autograph manuscript written in ink and dated 27 June 1928. The manuscript, which comprises 4 pages, is now conserved in the musical archive of the Catalonian guitarist Miguel Llobet and is part of the 'Colección histórica de la guitarra' of Fernando Alonso Mercader. The title is 'H. Villa-Lobos | Chôros (n.º 1) (Typique) | Pour la Guitarre brésilienne.' Next to the title an impromptu dedication reads: 'Pour Llobet avec mon admiration et sincere sympathie.' This is a fair copy written out on the same paper and in the same hand as the 1928 manuscripts of the *Suite populaire brésilienne* and *Douze Études*.

4. Ms-1928b: copy made by Regino Sainz de la Maza with the title: 'CHOROS (n. 1) | H. Villa-Lobos.' With no title page, there is the following annotation at the bottom of page 4: 'Copia exacta del original de Villa-Lobos, firmado en Paris en 24/6/928 y dedicado a R. Sainz de la Maza.' In the archive of Regino Sainz de la Maza there is no trace of Villa-Lobos's original score nor of the copy in question, which I have consulted in a photographic reproduction.<sup>16</sup> There are several elements in common between this manuscript, comprising 4 pages, and the one in the archive of Miguel Llobet, and in fact the original score copied by Sainz de la Maza is dated three days before Llobet's copy.

5. Ms-Arm: manuscript comprising 5 pages produced by Arminda Neves Almeida, undated, with no title page or dedication, conserved in the Museu Villa-Lobos, Rio de Janeiro with the catalogue number MVL 1990-21-0063. The title is: 'Chôros (N.º1) | (típico) | To Guitarra solo | H. VILLA-LOBOS | (Rio, 1920)'. The manuscript has several points in common with the material Arminda Neves Almeida prepared for Max Eschig between 1947 and the early fifties for the *Douze Études*, *Suite populaire brésilienne* and *Cinq Préludes*. A painstaking study shows that it derives from the Arista edition, with the fingerings of Domingo Prat systematically removed.

6. Ed-Napoleão. Title page:

'H. VILLA-LOBOS | CHÔRO no.º 1 | (Típico brasileiro) | PARA VIOLÃO (GUITARRA) | 8452 | Casa | ARTHUR NAPOLEÃO | Músicas | Editore desde 1868 | RIO DE JANEIRO | BRASIL.'

4 pages, date of copyright: 1957. The heading of the first page of music bears the dedication: 'A Ernesto Nazareth.' The edition we have consulted bears the plate number 8452 (subsequently changed to AN-157). We have also come across the contract between Arthur Napoleão and Villa-Lobos, dated 10 June 1926. However, it has not been possible to discover a Napoleão edition published prior to 1957.<sup>17</sup> All the tempo markings in the musical text are in Brazilian.

7. Ed-Napoleão-Gaó: transcription for pianoforte curated by Gaó, the pseudonym of the pianist Odmir Amaral Gurgel (1909-1992). Published by Arthur Napoleão probably in the 1950s, even if in subsequent reprints the copyright is given as 1920.

<sup>15</sup> The *terminus post quem* of 1920 is provided by what the composer himself said about the date of composition, while the *terminus ante quem* 1926, comes from the contract with Arthur Napoleão. Another *terminus ante quem*, prior to 1934, is provided by an advertisement that appears at the end of Domingo Prat's *Diccionario de guitarristas* (Buenos Aires, 1934).

<sup>16</sup> The copy was kindly made available to me by my colleague Piero Bonaguri, who received it in turn from the Spanish collector Francisco Herrera.

<sup>17</sup> There is an edition by Arthur Napoleão 'revisão e digitação de Paulo Barreiros' (Brazilian guitarist and composer, 1909-2004) which bears a copyright date of 1920, like the version for piano by Odmir Amaral Gurgel (Gaó). The Arthur Napoleão edition was actually printed in the 1960s, while the piano version dates from the end of the 1950s.

### 8. Ed-Max Eschig. Title page:

'H. VILLA-LOBOS | *CHOROS N° 1* | POUR | GUITARE | HVL | [in Villa-Lobos's own hand, with inscription in the manner of a stamp] Seule édition corrigée et conforme | à mon manuscrit original. | H. Villa-Lobos | EDITIONS MAX ESCHIG | 48 rue de Rome, Paris. (8c) | [bottom right] Imprimé en France.'

Catalogue number: 7418; 4 pages; date of copyright: 1959 attributed to Villa-Lobos and 1960 attributed to the publisher.

In reality this is a version that is almost identical to the one published by Arista in the 1920s. The fingering, complete and not sporadic, is by Domingo Prat, even though his name does not figure. It bears the dedication to Ernesto Nazareth. Some reprints of this edition bear on the cover the reproduction of an autograph annotation: 'Seule édition corrigée et conforme à mon manuscrit original. H. Villa-Lobos'. The same annotation, identical even as to the calligraphy, appears on the Eschig edition of *Chôros no. 5*, with the mere addition of the date, 'Paris, 1954'. It is likely that this annotation was added by the publisher, some years after the composer's death, to claim authenticity for this edition of a piece that was circulating in a number of editions.

## This edition

### Valsa Concerto no. 2 op. 8

The sole extant source presents problems because the manuscript is incomplete: it had obviously not been subject to a definitive revision, and the overall structure can only be surmised. In fact the manuscript breaks off in the 112th bar at the beginning of a section in A minor, for which we have merely the incipit of the theme. Thus it has been necessary to supply a continuation consisting of the completion of the minor section. This has been achieved avoiding as far as possible the introduction of any completely new elements and elaborating others which already figured in the first part of the piece. In addition a Da Capo has been added, with a brief concluding Coda. The point at which Villa-Lobos's original work ends and our continuation begins has been clearly indicated, leaving the reader free to create a different version or play the piece without any addition. The layout of the original text has been maintained, merely making a very few indispensable changes to the polyphonic distribution of the parts and providing an enharmonic rewriting of bars 38–59, making the passage easier to read. The rare fingerings for the left hand provided by the composer are given in italics; all other fingerings are those of the editor, as are the left-hand slurs, which are indicated with dotted lines.

### Simples

Since the source for this piece is unique we have merely reproduced it without any interventions, apart from the correction of obvious oversights. The fingerings are those provided by the composer, and they have not been added to.

### Chôros no. 1

The proliferation of manuscripts and published editions that succeeded one another through to the year following Villa-Lobos's death on 17 November 1959, makes it necessary to study each source carefully so as to identify its nature and the context in which it appeared. The first manuscript source is an autograph draft written out in pencil, which Villa-Lobos himself dated 1920 beneath his name on the first page of music. Familiarity with the composer's customs prompts us to suppose that 1920 may not actually represent the date when this manuscript was written down:<sup>16</sup> in fact Villa-Lobos began work on the cycle of *Chôros* in 1924, and was in the habit of backdating his compositions to the moment when he recalled beginning to work on an idea. Although this is only a draft, the composition is actually fully defined in all its formal features. The first edition was the one published by Arista in

<sup>16</sup> Heretofore Villa-Lobos usually recorded the place and date of a composition on the title page beneath his name. This date is not to be mistaken for the date on which the manuscript was written out, which he usually recorded near the last note in the piece or series of pieces. In the case of the *Chôros* we know that Villa-Lobos began work on the cycle in 1924 (some biographical sources have 1923); we thus have to deduce that he either returned to an earlier composition like *Chôros no. 1* or else, as in the case of the five movements of the *Suite populaire brésilienne*, he perfected it starting in 1924, backdating it to his annotation.

Argentina and Uruguay some time between the second half of 1920 and the 1926; unfortunately we cannot be more precise. We can suppose that Villa-Lobos had personal contacts with Domingo Prat,<sup>19</sup> for in the entry 'Villa-Lobos' in his *Diccionario de guitarristas* (Buenos Aires, 1934) Prat reveals a sound knowledge of the Brazilian composer's output for guitar, at a time when this was only known among the composer's intimates. At the time Prat was active in music publishing, busy creating a series of pieces for guitar which shortly afterwards became part of the catalogue of the publisher Romero y Fernandez. He prepared a revision of *Chôros no. 1* complete with scrupulously detailed fingering, although this is distinctly at odds with Villa-Lobos's characteristic instrumental writing, as exemplified by the rest of his compositions for guitar.<sup>20</sup>

In 1926 Heitor Villa-Lobos signed a contract<sup>21</sup> for the publication of *Chôros no. 1* with Arthur Napoleão in Rio de Janeiro. The Arthur Napoleão edition<sup>22</sup> clearly derives from a manuscript belonging to Villa-Lobos which is now lost. It features most of the choices made in the first draft, and some fingerings written using the system common in 19th-century cello music, which is atypical for guitar music but was Villa-Lobos's preferred notation.<sup>23</sup> In fact for many years Heitor Villa-Lobos maintained a good relationship with the publishing house of Arthur Napoleão, although this eventually began to deteriorate, and in the last years of his life he decided to withdraw all the works he had entrusted to the Rio de Janeiro publisher and have them reissued by Éditions Max Eschig in Paris. In a letter dated 29 January 1956 sent in reply to a request from Philippe Marietti for authorisation to publish the transcriptions for two guitars by Emilio Pujol<sup>24</sup> together with *Chôros no. 1*, he wrote:

(...) je n'ai pas demandé à Arthur Napoleão pour les arrangements de Pujol parce-que j'ai laissé avec mon avocat des instructions pour avoir la possibilité de faire revenir toutes mes œuvres à moi, et dans ce cas nous pourrions faire toutes les affaires. Il faut attendre un peu...<sup>25</sup>

1926 was a year of great creative fervour for Villa-Lobos: he was hard at work on the cycle of *Chôros*, the *Douze Études pour guitare* (begun in 1924) were progressing, and he also completed *Rudepoema* for piano, begun in 1921 and dedicated to Arthur Rubinstein. The compositions for guitar were all perfected in the summer of 1928, when Villa-Lobos completed the fair copies of *Douze Études* and *Suite populaire brésilienne* for Eschig and also prepared copies of *Chôros no. 1* destined for Miguel Llobet<sup>26</sup> and Regino Sainz de la Maza.<sup>27</sup>

Thus the manuscript destined for Miguel Llobet<sup>28</sup> was prepared while the composer was completing the cycle of *Chôros* and was about to write the *Introdução aos Chôros* for grande orchestra con guitar concertante which in an ideal performance of the cycle was to be followed by *Chôros no. 1* and then by all the other *Chôros* in succession. Careful examination of the manuscript for Miguel Llobet shows that this version is the one in which the piece as it appears in the original pencil draft attained its fullest and most accurate definition. It is in fact not difficult to understand why this short piece for guitar that lay at the origin of the great cycle of the *Chôros* should have received particular attention. After exploiting all the potential of his chosen *modus laborandi* in the other 13 *Chôros*, Villa-Lobos must have regarded

19 Domingo Prat Marsal (Barcelona, 1886 - Buenos Aires, 1944). His musical education began in 1895, and from 1898 to 1904 he studied with Miguel Llobet. In 1907 he moved to Argentina and became a well respected guitar teacher. He was an enlightened researcher into the original literature for guitar, and in 1934 published the *Diccionario de guitarristas* (Buenos Aires, 1934), which still constitutes a major work of reference for the history of the guitar. The entry 'Villa-Lobos' in the *Diccionario de guitarristas* gives an accurate list of the works for guitar the composer had produced until then: this information, which was right up to date, was most probably obtained through personal contacts with Villa-Lobos.

20 It is clear that Prat thought in vertical terms, specifying positions, while Villa-Lobos, a virtuoso on the cello, thought horizontally, along the string. One finds the same difference of approach to the guitar and its fingering in the compositions of Mauro Giuliani and Niccolò Paganini.

21 A copy of this contract is in the archives of Éditions Max Eschig, Paris.

22 We have only been able to consult a reprint dating from 1957.

23 Villa-Lobos was a cellist and indicated the position on the fingerboard for the left hand with a roman numeral, rarely specifying which finger or string was to be used. The strings were indicated - from the sixth to the first - using the letters of the alphabet in the English usage: E, a, d, g, b, e. This system was also used in the *Douze Études*, 1928 (cf Heitor Villa-Lobos, *Douze Études pour guitare seule*, Édition critique de Frédéric Zigante, Paris, 2011, Éditions Max Eschig, DF 15851).

24 Heitor Villa-Lobos, *A canoa virou* (*Cirandinha no. 10*). Transcription pour deux guitares de Matilde Cuervas et Emilio Pujol, Éditions Max Eschig (ME 6876), Paris, 1957 and *Therezinha de Jesus* (*Ciranda no. 1*). Transcription pour deux guitares de Emilio Pujol, Éditions Max Eschig (ME 6878), Paris, 1957. While researching in the musical archive of Miguel Llobet we came across a transcription of *Therezinha de Jesus*, quite similar to that of Pujol, made by Llobet and dated 1928.

25 'I have not asked Arthur Napoleão for the arrangements of Pujol since I have given instructions to my lawyer to ensure that I can have back all my works, and in this case we shall be able to do everything we wish. It's just a matter of waiting a little...'

26 Miguel Llobet played *Chôros no. 1* in a concert in Berlin on 13 October 1928 at the 'IX. Musikfest der Deutschen Gitarren- u. Lautenspieler'. The concert programme notes gave this as the work's first performance.

27 Regino Sainz de la Maza (1896-1981) first played *Chôros no. 1* at the Teatro Bretón de los Herreros, Logroño, on 20 November 1928.

28 The manuscript prepared for Regino Sainz de la Maza by Villa-Lobos has been lost. Its existence is known thanks to an autograph copy made by Sainz de la Maza, the original of which is also lost: we have been able to consult a photocopy.



the meticulous care he devoted to the little *Chôros* for guitar as the homage he owed to the characteristic genre which had been an unending source of inspiration over such a long period. This said, it is baffling that, within a few months of the composer's death, his preferred publisher Max Eschig should have brought out a new edition which is almost identical to the one published by Arista in the 1920s. The fingering is that of Domingo Prat, but this receives no recognition; the dedication to Ernesto Nazareth was added,<sup>29</sup> and some of the tempo markings were changed. There is in fact a copy of the Arista edition in the archives of the Éditions Max Eschig, with corrections (clearly made by Arminda Villa-Lobos) and the imprint 'gravé', ie engraved.<sup>30</sup> Nor is any light thrown on the rationale behind this new edition by the manuscript that can be attributed to Arminda Villa-Lobos currently conserved in the Museu Villa-Lobos. It is undated, and was probably produced in 1947-48 together with other manuscripts for guitar destined for publication. This manuscript, which was clearly based on the Arista edition with Prat's fingerings removed, did not in fact serve for the preparation of any printed edition, presumably on account of copyright problems with Arthur Napoleão. And in fact this was just as well, since the manuscript contains numerous incongruities and errors.

The Eschig edition published in 1960 bears on its cover a photographic reproduction of the autograph phrase: 'Seule édition corrigée et conforme à mon manuscrit original. H. Villa-Lobos.'<sup>31</sup> It is hard to imagine Heitor Villa-Lobos, exhausted by the long illness that was to prove fatal, taking the trouble to sanction an edition of his little *chôros* for guitar which was in many respects anomalous with respect to all his published works for guitar on account of the presence of the detailed fingering of Domingo Prat, but musically very similar to the ones currently in circulation and which the autograph superscription was evidently intended to discredit. As a matter of fact, the same phrase (identical even in its graphic aspect) also features on the edition of *Chôros no. 5* for piano, with the addition of the date 'Paris, 1954'. The inclusion of the phrase on the cover of *Chôros no. 1* was presumably an initiative of the publisher, introduced some years after the composer's death.

The piece's immense popularity, and the fact that up until the early 1970s the publisher Arthur Napoleão freely ceded it under licence to other publishing houses (Bérben, Columbia, Unión Musical Española) resulted in a lawsuit between Max Eschig and Arthur Napoleão, which was only settled in 1985 with a judgment that definitively assigned the rights to the piece to the French publishing house.<sup>32</sup>

If the juridical outcome was categorical, the same cannot be said for the piece's musicological status. The two editions reveal without any margin for doubt that when it came to preparing the edition, only the Brazilian publisher had been able to draw on material provided by Villa-Lobos himself, while the Eschig 1960 edition is clearly a new engraving of the first Arista/Prat edition with the addition of a few details, including the dedication, apparently taken from the pencil draft. It is in fact an edition that may well have been prepared after the death of Villa-Lobos.<sup>33</sup> This state of affairs has prompted us to give particular importance to the first two manuscripts (the pencil draft and the manuscript dedicated to Llobet). It did not seem appropriate, as it was for the *Douze Études* in the 1953 edition, to recognise the Max Eschig edition as constituting the composer's definitive version, for in this case it was patently published without the composer's assent.

The pencil draft and the Arthur Napoleão edition are very similar in content, while the manuscript prepared for Llobet and the copy of it made by Sainz de la Maza feature considerable differences with respect to the *Chôros* as it is generally known today.

The differences do not concern the form of the piece but primarily the intervals in the main theme, as it is given in the first bar of the piece. In the draft version they constitute a major chord, while in the versions written out for Llobet and Sainz de la Maza the chord includes the seventh. This difference is maintained both in the transcription for piano by Odmar Amaral Gurgel (known as Gaó), sanctioned by Villa-Lobos, and in a phonographic recording dating probably from the end of the 1930s, in which

<sup>29</sup> The dedication to Ernesto Nazareth had already appeared years earlier in the Arthur Napoleão edition.

<sup>30</sup> In the copy of the Arista edition conserved in the Eschig archives, Philippe Marietti, the director of the publishing house, added in his own hand, for the copyist, the indications of copyright and the address of the publisher. Strangely these read: 'Copyright 1959 by Villa-Lobos | © Copyright 1963 by Éditions Max Eschig | 48, Rue de Rome, Paris'. In the printed edition the date 1963 was corrected to 1960. The only contract between Eschig and the heirs of Villa-Lobos is dated 1972.

<sup>31</sup> The only correct edition that conforms to my original manuscript. H. Villa-Lobos'

<sup>32</sup> A Brazilian legal provision dating from 1898 limiting the cession of the work to 30 years was explicitly mentioned in the fourth clause of the 1926 contract. Although the provision had been abrogated and substituted by a new copyright law in 1916, this did not have retroactive value. Thus the piece was considered to be free of editorial rights regarding Arthur Napoleão from 1957.

<sup>33</sup> This hypothesis is further borne out by the manuscript indications of Philippe Marietti on the copy of the Arista edition conserved in the archives of Éditions Max Eschig (see note 23).

Villa-Lobos himself plays the piece on the guitar. The other differences mostly involve chords and groups of passing notes which in the draft are almost invariably given as four-semiquaver groups, whereas in the manuscripts presented to Llobet and Sainz de la Maza they vary, being notated as groups of four, five or six semiquavers. These are not actually revisions as such; instead they represent a form of ornamentation which was current among the *choróes* (musicians who played the *chóros*), a practice which Villa-Lobos knew very well from the musical experiences he had acquired during his youth.

With regard to the held notes and the polyphony in general, we have chosen to leave the notation adopted by the composer intact, even when the actual prolongation of the notes is impossible or in any case the aural result does not fully coincide with the written text, or again the writing is incoherent with respect to the polyphony. The dotted slurs for the left hand are editorial, as is everything given in square brackets. For the harmonics Villa-Lobos notated the notes that would sound if the strings, instead of merely receiving a light pressure from the fingers of the left hand, thus generating a natural harmonic, were actually stopped in this position. This system, which is intuitive and empirical, has the disadvantage of introducing into the text notes which in terms of both pitch and harmony are completely extraneous to the sounds actually produced; this is why we have chosen to add the actual sounds produced on a separate staff.

As for the fingering, with the exception of that provided by Domingo Prat, no source gives a full realisation: each contributes different elements, expressed above all using the roman numeral indicating position, and these we have conserved and completed.

To conclude, it is only right to place on record that information, advice and help of various kinds – all important – have been provided by Sergio Abreu, Fernando Alonso Mercader, Fabio Boccasi, Piero Bonaguri, Jorge Cardoso, Lucia Castellini, Alfredo Escande, Edoardo Fernández, Francisco Herrera, Gerald Hugon, Bernard Maillot, Josep Maria Mangado, Leopoldo Neri, Maria Cristina Mendes, Maria Isabella Mininni, Luca Glebb Miroglio, Matanya Ophee, Raffaele Pisano, Marcelo Rodolfo, Pedro Rodrigues, Antonio Rugolo, Turibio Santos, Mario Torta, Carles Trepal, Amaral Vieira and Stanley Yates. To all of them go the warmest thanks of the editor of this edition.

Frederic Zigante  
Turin, 15 November 2013  
(translation by Mark Weir)



### Valsa Brilhante

10

4 11 12 8

16

4

22

4

28

4

34

4

40

4

46

4 [rall.]

[A tempo]

53 <sup>IV</sup> <sup>IV</sup> <sup>II</sup>

Musical staff 53-59: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords. Roman numerals IV, IV, and II are placed above the staff. A circled '1' is above the fourth measure.

60 <sup>VII</sup>

Musical staff 60-65: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line with eighth notes and a bass line with chords. Roman numeral VII is placed above the staff. Fingerings 1, 2, 3, 4 are indicated above the notes.

66

Musical staff 66-70: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line with eighth notes and a bass line with chords. Roman numeral VII is placed above the staff. Fingerings 1, 2, 3, 4 are indicated above the notes.

71

Musical staff 71-74: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line with eighth notes and a bass line with chords. Roman numeral VII is placed above the staff. Fingerings 1, 2, 3, 4 are indicated above the notes.

75

Musical staff 75-79: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line with eighth notes and a bass line with chords. Roman numeral VII is placed above the staff. Fingerings 1, 2, 3, 4 are indicated above the notes.

80

Musical staff 80-85: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line with eighth notes and a bass line with chords. Roman numeral VII is placed above the staff. Fingerings 1, 2, 3, 4 are indicated above the notes.

86

Musical staff 86-90: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line with eighth notes and a bass line with chords. Roman numeral VII is placed above the staff. Fingerings 1, 2, 3, 4 are indicated above the notes.

91

Musical staff 91-95: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line with eighth notes and a bass line with chords. Roman numeral VII is placed above the staff. Fingerings 1, 2, 3, 4 are indicated above the notes.

96

101

107

rall.  
\* harmónicos naturales  
XII VII III V

[A tempo]

ff

②

④

②

④

2 1

[\*]

113

V

IV

120

127

rall.

\* effet :

[\*] In questo punto termina il manoscritto di Villa-Lobos. Le battute successive fino alla 164<sup>a</sup> e le battute 202-214 sono una ricostruzione del curatore dell'edizione.

À cet endroit s'achève le manuscrit de Villa-Lobos. Les mesures suivantes jusqu'à la 164<sup>e</sup> ainsi que les mesures 202-214 sont une reconstruction de l'éditeur de ce volume.

At this point Villa-Lobos's manuscript ends. The ensuing bars, up to 164th, and then from 202 to 214, are the editor's own reconstruction.

231 *A tempo*

247

262 XII

276

292

308

168

Musical staff 168: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of chords and single notes, all marked with a piano (p.) dynamic. The notes are mostly quarter and eighth notes.

174

Musical staff 174: Treble clef, key signature of two sharps. The staff contains a sequence of chords and single notes, all marked with a piano (p.) dynamic. It features a triplet of eighth notes and a slur over a group of notes.

180

Musical staff 180: Treble clef, key signature of two sharps. The staff contains a sequence of chords and single notes, all marked with a piano (p.) dynamic. It includes a slur over a group of notes.

186

Musical staff 186: Treble clef, key signature of two sharps. The staff contains a sequence of chords and single notes, all marked with a piano (p.) dynamic. It includes a slur over a group of notes.

192

Musical staff 192: Treble clef, key signature of two sharps. The staff contains a sequence of chords and single notes, all marked with a piano (p.) dynamic. It features a triplet of eighth notes and a slur over a group of notes.

197

Musical staff 197: Treble clef, key signature of two sharps. The staff contains a sequence of chords and single notes, all marked with a piano (p.) dynamic. It includes a slur over a group of notes and a circled number 4.

204

Musical staff 204: Treble clef, key signature of two sharps. The staff contains a sequence of chords and single notes, all marked with a piano (p.) dynamic. It includes a slur over a group of notes and a circled number 4.

209 VII

Musical staff 209: Treble clef, key signature of two sharps. The staff contains a sequence of chords and single notes, all marked with a piano (p.) dynamic. It includes a slur over a group of notes, a circled number 5, and a circled number 3. The word "stringa" is written vertically below the staff.



# Simples (1911)

Heitor VILLA-LOBOS

Andante

Rall.

Mazurka

3

10

15

20

24

28

34

corde ré

1.

2.

3.

1.

2.

3<sup>me</sup> corde

3<sup>me</sup> corde

harmonique\*

\* effet:

# Chôros n° 1

(Typique)  
(1928)

Heitor VILLA-LOBOS

**Un peu modéré**

III—VI

*f*

*rall.*

*p*

*espressivo*

*p*

**A tempo**

**animando**

*cresc.*

*sfz*

*rall.*

**A tempo**

*rall.*

**A tempo**

15 *rall.* *III* *VI* *A tempo*

18 *rall.* *A tempo*

21 *animando*

24 *sfz* *V* *III* *I*

27 *I* *allarg.* *cresc.*

30 *A tempo* *poco rall.* *arm XII*

\* effect

Un peu animé

33 *mf*

37

41

45

49

53 *A tempo*

57

Tempo primo

57 *rall.* *espressivo* *p* *A tempo*

61 *cresc.* *animando*

64 *sfz* *V rall.* *A tempo* III

67 *rall.* *A tempo*

77 *rall.* *ff* III VI

73 *A tempo* *sfz* *rall.* *espressivo* *p*

76 *A tempo* *animando* *cresc.*



102 **II** **Vivo**

105 **Modéré** **gliss.**

108 **Plus vite**

111 **rall.** **Modéré**

114 **gliss.** **Plus vite**

117 **rall.** **\* arm. V** **III** **IV**

\* effet :

Un peu modéré

Musical staff 121: Treble clef, key signature of one sharp (F#). The staff contains a series of chords and eighth notes. A first ending bracket is placed over the first two measures. A second ending bracket is placed over the last two measures. A fermata is placed over the final note of the second ending.

Musical staff 123: Treble clef, key signature of one sharp (F#). The staff begins with a *rall.* marking. A first ending bracket is placed over the first two measures. A second ending bracket is placed over the last two measures. A fermata is placed over the final note of the second ending. The staff includes dynamic markings *p* and *espressivo*, and a fingering '5'.

A tempo

Musical staff 126: Treble clef, key signature of one sharp (F#). The staff begins with a *cresc.* marking. A first ending bracket is placed over the first two measures. A second ending bracket is placed over the last two measures. A fermata is placed over the final note of the second ending. The staff includes a dynamic marking *sfz*.

animando

Musical staff 129: Treble clef, key signature of one sharp (F#). The staff begins with a *rall.* marking. A first ending bracket is placed over the first two measures. A second ending bracket is placed over the last two measures. A fermata is placed over the final note of the second ending. The staff includes dynamic markings *V* and *III*.

A tempo

Musical staff 132: Treble clef, key signature of one sharp (F#). The staff begins with an *A tempo* marking. The staff contains a series of chords and eighth notes. A fermata is placed over the final note of the piece.

Musical staff 135: Treble clef, key signature of one sharp (F#). The staff begins with a *rall.* marking. A first ending bracket is placed over the first two measures. A second ending bracket is placed over the last two measures. A fermata is placed over the final note of the second ending. The staff includes dynamic markings *III*, *VI*, and *ff*, and a circled '2'.

A tempo





# Chôros nº 1 (Típico) (1957)

Édition critique par  
Frédéric Zigante

Heitor VILLA-LOBOS

Pouco animado (M. ♩ = 88)

15 **II** *rall.* **II**

18 *rall.* **A tempo**

21

24 **V** **III** **I**

27 **I** *allarg.* *rall.*

30 **A tempo** *pouco rall.* *rit.*

\* effet :



52

55

rall. *V* *III* *VI* Tempo I

58

rall. ④ A tempo

61

cresc. animando

64

67

70 *mf* *rall.* III → V7

73 *A tempo* *rall.* ④

76 *A tempo* *p*

79 *animando* *cresc.*

82 *allarg.*

85 *rall.* *A tempo* *pouce rall.*

Un poco moderato

Musical staff with notes, rests, and dynamic markings. The staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of chords and single notes, with some slurs and accents. A dynamic marking of *mf* is present at the beginning.

pouco rall.

17

A tempo

Um pouco mais

Musical staff with notes, rests, and dynamic markings. It includes a measure with a *gliss.* marking and a measure with a fermata. The tempo marking *A tempo* is centered. The staff ends with a dynamic marking of *f*.

Musical staff with notes, rests, and dynamic markings. It features several measures of music with slurs and accents, ending with a dynamic marking of *f*.

Un poco moderato

pouco rall.

VI

Musical staff with notes, rests, and dynamic markings. It includes a measure with a *gliss.* marking. The staff begins with a dynamic marking of *mf*.

A tempo

Musical staff with notes, rests, and dynamic markings. It features several measures of music with slurs and accents, ending with a dynamic marking of *f* and a *cresc.* marking.

apressado

Musical staff with notes, rests, and dynamic markings. It includes a measure with a *gliss.* marking and a measure with a fermata. The staff ends with a dynamic marking of *p*.

105 *V* *rall.* *Tempo I* *mf*

(harm) *sfz*

108 *rall.* *A tempo* *p*

④

111 *animando* *cresc.*

114 *rall.* *A tempo* *rall.*

117 *A tempo*

120 *rall.* *mf*

②

\* effet :



123

rall. ④ A tempo

*p*

Detailed description: This musical staff begins at measure 123. It features a treble clef and a key signature of one sharp (F#). The music consists of a series of chords and eighth notes. A 'rall.' (rallentando) marking is placed above the staff, with a circled '4' and a dashed line indicating a four-measure section. The tempo returns to 'A tempo' after this section. A dynamic marking of '*p*' (piano) is located below the staff.

126

animando

*cresc.*

Detailed description: This musical staff begins at measure 126. It continues with the same treble clef and key signature. The music is characterized by a steady eighth-note accompaniment. A 'cresc.' (crescendo) marking is placed below the staff. The tempo is marked 'animando' (animato).

129

Detailed description: This musical staff begins at measure 129. It continues with the same treble clef and key signature. The music features a consistent eighth-note accompaniment.

132

allarg. rall.

Detailed description: This musical staff begins at measure 132. It continues with the same treble clef and key signature. The music features a consistent eighth-note accompaniment. The tempo is marked 'allarg.' (allargando) and 'rall.' (rallentando).

135

A tempo II pouce rall. *cresc.*

Detailed description: This musical staff begins at measure 135. It continues with the same treble clef and key signature. The music features a consistent eighth-note accompaniment. The tempo is marked 'A tempo'. A second ending is indicated by 'II'. A 'pouce rall.' (poco rallentando) marking is placed above the staff, with a dashed line indicating a section. A dynamic marking of '*cresc.*' (crescendo) is located below the staff.

# Critical commentary, variants and observations

## Abbreviations

### Notation of bars and beats:

26, 27, 32: bars 26, 27 and 32

26-32: from bar 26 to bar 32

26.3: bar 26, 3rd beat

26.3-28.2: from 3rd beat of bar 26 to 2nd beat of bar 28

26.3 e 28.3: on 3rd beat of bar 26 and 3rd beat of bar 28

## Valsa Concerto no. 2 op. 8 (1904)

### Sources

There is only one source for this piece. Cf. Preface

### 3.3

Fingering for the B is 4.

### 22, 39, 62, 78

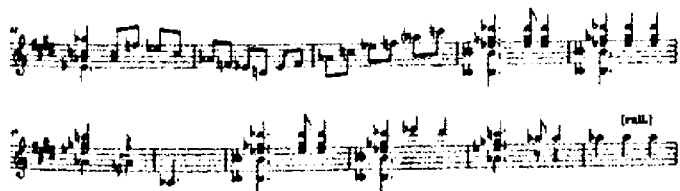
In the manuscript these bars feature seven quavers grouped together without any indication of rhythmic values or accentuation. The division into two groups of three and one group of two is due to the editor.

### 24.1 and 41.1

Indicated with C natural.

### 42-52

The bars were notated with flats and naturals making them difficult to read as well as unorthodox: an enharmonic version is given.



### 112.2

On the second beat of this bar the notation breaks off and the piece remains unfinished. The completion proposed in this edition is by the editor.

## Simples (1911)

### Sources

In the sole source for this piece the positions, rather than by traditional roman numerals, are indicated by arabic numerals placed in a circle. Cf. Preface.

### 5.1-14.1

The repeat sign has been added.

### 31.3

F-A-C sharp corrected to E-A-C sharp.

## Choros no. 1 (1928)

### Sources

All the sources are described in the Preface.

### 3.2

The slur on the first three notes is an indication of fingering for the right hand and refers to the thumb sliding across the three bass strings.

### 42.2

Ms-1928a & Ms-1928b: chord A-C-G instead of A-B-G.

### 65

Ms-1928a & Ms-1928b: in these two sources the reprise of the first part of the piece, bars 1-32, lacks bars 9-24 and thus comprises only 15 bars. This was probably an error in the copying. In all his compositions in the form of *chôros*, Villa-Lobos never abbreviated the reprise of the first section of the rondo.

## Choros no. 1 (1957)

### Sources

All the sources are described in the Preface.

### 1.

Ms-1920 & ME.1960: Quasi Andante (metronome crotchet = 88).

Ed. Arista: Poco Animado (metronome crotchet = 88).

Ms-1928a & Ms-1928b: Un peu modéré.

Ed. Napoleão & Ed. Napoleão-Gaó: Pouco Animado (metronome crotchet = 88).

Ms-Arm: Moderato (metronome crotchet = 88).

### 3.2

The slur on the first three notes is an indication of fingering for the right hand and refers to the thumb sliding across the three bass strings.

### 30.1

Ed. Arista & Ms-Arm: the slur is only found in these sources.

### 33

Ms-1928a & Ms-1928b: Un peu animé.

Ms-Arm: Più mosso.