THE GUIA PRÁTICO, ÁLBUNS PARA PIANO BY HEITOR VILLA-LOBOS: A List of Piano Pieces by Level of Difficulty With Stylistic Annotations

Verena Benchimol Abufaiad

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THE GUIA PRÁTICO, ÁLBUNS PARA PIANO BY HEITOR VILLA-LOBOS: A LIST OF PIANO PIECES BY LEVEL OF DIFFICULTY WITH STYLISTIC ANNOTATIONS

by

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ABSTRACT

The Guia Prático, Álbuns Para Piano is a collection of fifty-nine piano pieces distributed in eleven albums that reveals not only the active role played by Heitor Villa-Lobos in music education in Brazil during the 1930s and 1940s, but also his unique compositional style. The purpose of this study is to provide a list of the fifty-nine piano pieces of the Guia Prático, Álbuns Para Piano by level of difficulty and with stylistic annotations. This study is also intended to equip piano teachers with information so they can practice informed pedagogy with their students and to expose students to multicultural experiences in their piano training.

Jane Magrath’s The Pianist’s Guide to Standard Teaching and Performance Literature and the Celebration Series of the Royal Conservatory of Music are the grading systems used as reference sources to assist in placing the fifty-nine piano selections from the Guia Prático, Álbuns Para Piano by Heitor Villa-Lobos in order by level of difficulty. A comparative listing of pieces is provided by the author in the description of each selection of the Guia Prático, Álbuns Para Piano to indicate an approximate level to The Pianist’s Guide and to the Celebration Series.

Information on the publisher and year of publication, length and duration, meter, tempo, key, form, rhythm, harmony, melody, technical challenges, and stylistic features are provided in this document to assist the reader in gaining performance insights into each selection. Stylistic annotations highlight information on cultural elements present in these piano works based on extra musical associations such as folksong, poetry, dance,
tales, and popular narratives. They also explain the ways in which the titles of the pieces are reflected in the music; the incorporation of musical genres and dance styles; and folk tunes that are still currently learned in childhood, along with less popular songs from specific regions of Brazil.

Finally, the author of this study provides a leveling reference from early intermediate to early advanced that approximates *The Pianist’s Guide* and the *Celebration Series*. The comparison between leveling systems is intended to assist teachers in placing pieces from the *Guia Prático, Álbuns Para Piano* at the appropriate level for their students.
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CHAPTER I
INTRODUCTION

Heitor Villa-Lobos (1887-1959) is recognized as a vibrant nationalistic voice in his native country, not only for his music, but also for the decisive role he played in the development of music education in Brazil. In his early adulthood, during 1905-1913, Villa-Lobos launched on a series of adventurous trips across the different regions of Brazil, motivated by his longing for freedom and new experiences, and in search for his personal musical identity.¹ The composer’s own accounts included the Amazon region, the northern states of Amazonas and Pará, the northeastern states of Bahia and Pernambuco, the southeastern states of Espírito Santo and Minas Gerais, and the central state of Goiás.² During these trips the composer was exposed to “Luso-Brazilian and Afro-Brazilian”³ traditional music and to numerous folk songs that he later incorporated in major works such as his Choros (1920-1929), the Bachianas Brasileiras (1930-1945), the Guia Prático (1932-1947), and the piano sets A Prole do Bebê (1920-1921), Cirandinhas (1925), Cirandas (1926), and Ciclo Brasileiro (1936-1937).

³ Béhague, Heitor Villa-Lobos: The Search for Brazil’s Musical Soul, 6.
The “Week of Modern Art,” which took place in São Paulo in 1922, was decisive in Villa-Lobos’ career and in promoting his music, as were Brazilian modernist artists such as Mário de Andrade and Manuel Bandeira, who saw Villa-Lobos as a nationalistic force. They encouraged Villa-Lobos to spend time in Europe to absorb progressive techniques and to apply them to create a national concert music for Brazil. Despite his desire to live in Paris, the cultural center of Europe at the time, the Brazilian composer claimed not to be interested in learning from or being associated with the modernist movement. He only wished to expose to the world the originality and authenticity of his art, as he declared during his first trip to Paris in 1923 soon after the “Week of Modern Art”: “I didn’t come to learn, but to show what I did.”

Villa-Lobos experienced the vitality of Parisian musical culture during two residencies in the 1920s (1923-1924 and 1927-1930). Notable works created in the Parisian musical atmosphere include *Rudepoema* (1921-1926), *Momoprecoce* (1928), and the series of *Choros* (1920-1929).

Throughout his life, Villa-Lobos had increasing concerns about the lack of a solid program of music education in his own country and the deficient music curriculum of the public schools. In 1930, after returning from Paris to live in Brazil, Villa-Lobos presented a proposal for a music education program to the Ministry of Education in the State of São Paulo. The proposal was accepted and resulted in a series of eight tours and fifty-four concerts in that state with the first concert in Campinas on January 20, 1931.

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4 The “Week of Modern Art” was a modern art festival in Brazil that involved literary figures, such as Mário de Andrade, Oswald de Andrade, Manuel Bandeira, and Carlos Drummond de Andrade, Anita Malfatti and Cândido Portinari in the visual arts, and Heitor Villa-Lobos in music. They all shared a strong desire to create forms of art that were detached from European influences, but rather authentically Brazilian, filled with free and creative expression.


Villa-Lobos strongly believed that if the Brazilian audiences were exposed to music of high quality, they would support the effort to provide their children with a musical education.\(^7\)

The program introduced in São Paulo soon attracted the attention of the Vargas\(^8\) government in Rio de Janeiro, which in 1932 appointed Villa-Lobos as Superintendent of Musical and Artistic Education. While in this position, Villa-Lobos developed a program of choral singing or “canto orfeônico” in the public schools in Rio de Janeiro, with the hope of expanding it into a nationally mandatory program of music education. He believed that choral singing could be taught to anyone with limited music training and serve as a resource to educate the nation about the values of patriotism, community, and discipline.\(^9\)

As Superintendent of Musical and Artistic Education in Rio de Janeiro, Villa-Lobos designed a project to assemble a six-volume collection of music teaching materials, which would be called *Guia Prático (Practical Guide)*.\(^10\) The project began in 1932, but only the first volume, consisting of one hundred and thirty-seven vocal pieces based on children’s tunes, was completed. The single volume carried the title originally envisioned by Villa-Lobos for the complete project, *Guia Prático*, and was published in its definitive single-volume format in 1941 by Irmãos Vitale.\(^11\) The pieces, however, had

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\(^7\) Ibid., 97.

\(^8\) Getúlio Vargas served as President of Brazil for two periods, 1930-1945 and 1951-1954. He created his own constitution and a regime known as Estado Novo (New State), through which he dissolved political parties and promoted Brazilian nationalism.


\(^10\) Ibid., 115.

already been published between 1932 and 1937 in fascicles for the series Coleção Escolar along with other pieces for the practice of choral singing in schools.\textsuperscript{12}

Besides the one hundred and thirty-seven vocal pieces, the \textit{Guia Prático} contains a supplementary section that comprises a synoptic chart of the songs and explanatory notes that function as a theoretical and analytical complement to the musical texts. In this section Villa-Lobos provided information about the sources from which the melodies were originally collected, the compositional process, related musical genres, performance alternatives for each piece, and the composer’s personal view of the ethnic origins of each melody.\textsuperscript{13}

During the 1940s and 1950s, Villa-Lobos redistributed a great number of pieces from the \textit{Guia Prático} to other collections. The \textit{Guia Prático, Álbuns Para Piano} is an example of this practice. The \textit{Guia Prático, Álbuns Para Piano} is a collection of fifty-nine solo piano pieces presented in eleven albums, containing five to seven pieces each. Fifty-four of these pieces were originally conceived for voice with piano accompaniment or voice with an instrumental ensemble, with the instrumental parts presented as a piano reduction. In 1948 Villa-Lobos composed the remaining five pieces, most of which are included in the last album, \textit{Álbum Para Piano No. 11}.\textsuperscript{14}

The Brazilian musicologist Luiz Heitor de Azevedo confirms the rearrangement of pieces from the choral collection to the piano albums.\textsuperscript{15} According to his accounts, the piano accompaniments represent truly independent pieces that can be performed as solo

\textsuperscript{13} Ibid., 61.
\textsuperscript{14} Ibid., 21.
\textsuperscript{15} Ibid., 56.
works, and “this is the reason why these minute pieces, conceived for schools, made their appearance in concert halls, and were published in Rio de Janeiro, Paris, and New York as piano music, detached from the didactic work to which they originally belonged.”\textsuperscript{16}

Luiz Heitor also states that, considering the adopted system of direct transposition from the choral anthology to the piano albums, the number of piano albums could have been larger by twenty-four other pieces written in the format of piano reductions.\textsuperscript{17} Therefore, with the exception of five new pieces, the \textit{Guia Prático, Álbuns Para Piano} does not consist of additions of new material to the original \textit{Guia Prático}.

Villa-Lobos significantly developed his compositional style with \textit{Rudepoema} (1921-1926), a major piano work written during his first residency in Paris. Within its large scope, \textit{Rudepoema} displays harmonic complexities, dense textures, multi-layered writing, strident dissonances, intricate syncopated rhythms, and substantial technical difficulties. The \textit{Guia Prático, Álbuns Para Piano}, however, reflects a considerable simplification of the complex compositional style of Villa-Lobos’ \textit{Rudepoema} in keeping with its pedagogical nature. While strongly committed to the development of the music education system in Brazil in 1930-1945, Villa-Lobos simplified his language through more accessible musical materials, based on children’s folk tunes, which are smaller in scope, with clear forms and harmonic structure, thinner textures, and with more appeal to the population target of young students.

The \textit{Guia Prático, Álbuns Para Piano} represents a collection of short and accessible piano pieces of pedagogical value that highlight two distinctive facets of Villa-Lobos’ music: his melodies crafted from Brazilian folk tunes and lively, syncopated

\textsuperscript{16} Ibid.
\textsuperscript{17} Ibid., 80.
rhythms. These albums were dedicated to distinguished pianists of Villa-Lobos’ time, such as Vieira Brandão, Guiomar Novaes, Arnaldo Estrella, Magdalena Tagliaferro, Anna Stella Schic, and William Kapell. The piano albums were published in Brazil by Arthur Napoleão and Irmãos Vitale, in France by Max Eschig, and in the United States by Consolidated Music Publishers, Masters Music Publications, and Mercury Music Corporation.

_Purpose of the Study_

The *Guia Prático*, Villa-Lobos’ foremost example of pedagogical literature, comprises one volume with one hundred and thirty-seven choral works and eleven additional albums containing fifty-nine piano pieces, the *Guia Prático, Álbuns Para Piano*. In numerous respects the piano pieces serve a similar functional purpose as the well-known *Mikrokosmos* by the Hungarian composer Béla Bartók. In both works the educational approach is grounded in the style of a folk music tradition. Moreover, in the collections of both composers pieces for beginners and concert pieces coexist, and the musical quality is preserved but not upstaged by its pedagogical nature. In contrast to the six volumes of Bartók’s *Mikrokosmos*, however, the pieces from the *Guia Prático, Álbuns Para Piano* are not ordered by level of difficulty. Pieces from early intermediate through early advanced levels are arranged amongst the eleven albums of the *Guia Prático, Álbuns Para Piano* without following a leveling system that organizes pieces by increasing level of difficulty.

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The purpose of this study is to provide a list of the fifty-nine piano pieces from the *Guia Prático, Álbuns Para Piano* organized by level of difficulty and with stylistic annotations. Grading systems such as Jane Magrath’s *The Pianist’s Guide to Standard Teaching and Performance Literature*¹⁹ and The *Celebration Series* of the Royal Conservatory of Music²⁰ were used as reference sources to aid the author in placing the fifty-nine piano selections from the *Guia Prático, Álbuns Para Piano* by Heitor Villa-Lobos in order by level of difficulty.

The study also provides information on publication, meter, tempo, length, form, rhythm, harmony, melody, and technical challenges. Stylistic influences and cultural elements present in these piano works include extramusical associations such as folksong, poetry, dance, tales, and popular narratives. The stylistic annotations discuss ways in which the titles of the pieces are reflected in the music; the incorporation of musical genres and dance styles such as samba and lundu,²¹ lullabies, children’s rounds, and Portuguese ballads; and folk tunes that are still currently learned in childhood, along with less popular songs from specific areas of Brazil.

This study provides piano teachers with information so they can practice informed pedagogy with their students, and students have a resource to educate them about the pieces they are studying.

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²⁰ The Royal Conservatory. *Celebration Series.* 10 vols. (Toronto: The Frederick Harris Music, 2015). The *Celebration Series* of the Royal Conservatory of Music consists of a sequenced course of study from beginner to advanced levels, beginning with the Preparatory Levels and followed by Levels 1 to 10.
²¹ *Samba* and *Lundu* are Afro-Brazilian dances and musical forms in duple meter with highly syncopated rhythms.
Need for the Study

Heitor Villa-Lobos is well known in the canon of Western classical music. His most popular works include the *Choros*, the *Bachianas Brasileiras*, and the piano sets *A Prole do Bebê*, *Cirandinhas*, *Cirandas*, and *Ciclo Brasileiro*. What is less well known outside of Brazil is Villa-Lobos as the main figure in the development of music education for young people in Brazil and his efforts in documenting national styles and creating pedagogical works for students.

The *Guia Prático* reflects a musical language that transcends the world of children’s folk tunes. Villa-Lobos immersed himself in the musical and cultural traditions throughout the country of Brazil and incorporated these into an educational collection that could serve to bring cultural education to everyone throughout the country. Young generations were encouraged to experience different musical contexts through the multiple facets of Brazilian popular music at the time, “from rural folk music to urban popular music.”

Villa-Lobos also incorporated national Brazilian music into European styles and dance forms that were popular in Brazil during this period.

Although studies have examined the vocal works of the *Guia Prático* and their key role in the process of implementing music in public schools in the 1930s in Brazil, very little in-depth research can be found on the *Guia Prático, Álbuns Para Piano*. Currently, there are no references to any studies that provide a list of all fifty-nine piano pieces ordered by level of difficulty and with stylistic annotations. The *Guia Prático, Álbuns Para Piano* should be better known because of the quality of the music, the collected national folk music styles, and especially the invaluable pedagogical

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Lago et al., *Guia Prático para a Educação Artística e Musical*, 63.
applications. The *Guia Prático, Álbums Para Piano* presents a new repertoire for students, especially Brazilian students who may appreciate having music from their own country to play. Piano teachers in Brazil and other countries may use these materials to supplement study for students and to provide more multicultural experiences in their piano training.

**Limitations**

The study consists of a listing of the fifty-nine piano pieces from the *Guia Prático, Álbums Para Piano* arranged by level of difficulty and with stylistic annotations. The stylistic annotations contain information on the titles of the pieces and how they are reflected in the music; the incorporation of musical genres and dance styles; and folk tunes that are still traditional in Brazil along with others that are not as popular. Although references may be made to other works by Villa-Lobos, the study is limited to the fifty-nine piano pieces from the *Guia Prático, Álbums Para Piano*, inclusive of the listing by level of difficulty and with stylistic annotations.

**Related Literature**

Specific research and other studies related to the *Guia Prático, Álbums Para Piano* by Heitor Villa-Lobos include biographical resources on Villa-Lobos, information on Brazilian music history, the development of music education in Brazil, the composer’s piano works, the *Guia Prático* as choral and as solo piano works, and original writings by Villa-Lobos. Sources containing this information comprise books, articles, theses and
dissertations, online resources, audio and video recordings, documentaries, scores, and interviews.

A notable biographical study on Villa-Lobos is the book *Villa-Lobos* by Lisa Peppercorn, a comprehensive biography in which the author includes an informative chapter describing the composer’s role in the music education system in Brazil, enriched by a large number of illustrations and documents. David Appleby supplies in his biography of Villa-Lobos a copy and translation of the essay “Educação Musical”—in which the composer expresses his dissatisfaction with current music teaching methods—and information about the role played by the *Guia Prático* as the main source used by music educators for the concretization of the education reform. In Gerard Béhague’s biographical study, the author explains in detail the political regime of “Estado Novo” and the “Campaign for Music Education” (1930-1945), describing Villa-Lobos’ strong reaction to the low-quality state of music education in the public schools.

Sources on Brazilian music history that inform the study include Vasco Mariz’s *História da Música do Brasil*. In his notable and fairly recent study of the history of music of Brazil, Mariz described the composer’s career path in the 1930s and the context in which he wrote his *Guia Prático*.

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23 Lisa Peppcorn, *Villa-Lobos*, ed. Audrey Sampson (New York: Omnibus, 1989). The Swiss author lived in Brazil during the last twenty years of Villa-Lobos’ life. She was able to access his original versions and manuscripts as well as to discuss his music with him.
25 Gerard Béhague, *Heitor Villa-Lobos: The Search for Brazil’s Musical Soul*. Gerard Béhague spent a great part of his youth and adolescence in Brazil and possesses a profound knowledge of Brazilian music, musicology, and ethnomusicology.
Simon Wright\textsuperscript{27} contributes a detailed study on the composer's life and works, encompassing his accomplishments during Getúlio Vargas’ government and the music composed during that period such as the eleven albums of the \textit{Guia Prático, Álbuns Para Piano}. David Appleby,\textsuperscript{28} Vasco Mariz,\textsuperscript{29} Lisa Peppercorn,\textsuperscript{30} and Eero Tarasti\textsuperscript{31} have also published distinguished resources in reference to Villa-Lobos’ musical works. Bruno Kiefer\textsuperscript{32} investigates the elements of modernism in Villa-Lobos’ music, and Paulo de Tarso Salles\textsuperscript{33} concentrates on Villa-Lobos’ compositional processes.

In regard to the original project, the \textit{Guia Prático}, the fairly recent and comprehensive four-volume source published by FUNARTE\textsuperscript{34} and the federal government represents an invaluable resource to this study.\textsuperscript{35} It provides historical, political, and musicological background, the complete scores of the original vocal pieces, and invaluable information on their incorporation into the \textit{Guia Prático, Álbuns Para Piano}.

A significant number of studies can be found on the vocal anthology of the \textit{Guia Prático} and its central role in the process of implementing music education in Brazilian public schools in the 1930s, but very little in-depth research can be found on the \textit{Guia Prático}.
Prático, Álbuns Para Piano. Laurence Morton\textsuperscript{36} briefly discusses his favorite pieces from the \textit{Guia Prático, Álbuns Para Piano} along with their approximate grade level article on Villa-Lobos for the piano magazine \textit{Clavier} (1977). Jane Magrath\textsuperscript{37} lists selected pieces from Albums I, III, VIII, and XI in \textit{The Pianist’s Guide to Standard Teaching and Performance Literature}, with brief commentary and their approximate level of difficulty according to her leveling system. Fabián Herra\textsuperscript{38} in his dissertation compares original choral manuscripts and published editions of piano versions to create a revised and edited performance edition of the \textit{Guia Prático, Álbuns Para Piano}. Finally, Susan Schroeder Cobb’s dissertation\textsuperscript{39} is revealed to be the most authoritative study on the \textit{Guia Prático, Álbuns Para Piano}, containing stylistic analysis and pedagogic insights on Albums I, VII, and IX.

There is a profusion of online materials on the life and works of Villa-Lobos. Among them, two respected and invaluable resources to this study are the Museu Villa-Lobos website,\textsuperscript{40} which contains the catalogue of all his works and links to scholarly studies, and the Heitor Villa-Lobos Website,\textsuperscript{41} in which scores of the composer’s works, publications, recordings, photographs, and other materials can be found.

The complete \textit{Guia Prático, Álbuns Para Piano} has been recorded by Anna Stella


\textsuperscript{38} Fabián J. Herra, “Guia Prático for Piano by Heitor Villa-Lobos: A Performance Edition with Critical Notes and Commentary” (Doctoral diss., Ball State University, 2009).


\textsuperscript{40} Museu Villa-Lobos, http://museuvillalobos.org.br/ (accessed March 1, 2018).

\textsuperscript{41} Heitor Villa-Lobos Website, http://villalobos.iu.edu/ (accessed March 1, 2018). This website was released in 2014 by the Indiana University Latin American Music Center, at the Jacobs Music School, University of Indiana Bloomington. The updated website is devoted to the life and works of Heitor Villa-Lobos.
Schic,\textsuperscript{42} Roberto Szidon,\textsuperscript{43} Sonia Rubinsky,\textsuperscript{44} and, more recently, Clara Sverner.\textsuperscript{45}

According to the \textit{Heitor Villa-Lobos Website}, which maintains a comprehensive database of Villa-Lobos’ recordings, selections of the \textit{Guia Prático, Álbuns Para Piano} have also been recorded by the pianists Luís de Moura Castro, Caio Pagano, Elizabeth Powell, Joel Bello Soares, Magda Tagliaferro, Miguel Proença, and Ellen Ballon.

While all the literature discussed above supports this research, there are no references to any studies that provide a list of all fifty-nine piano pieces ordered by level of difficulty with stylistic annotations. This treatise provides a list of the fifty-nine piano pieces from the \textit{Guia Prático, Álbuns Para Piano} organized by level of difficulty with stylistic annotations to provide piano teachers with information so they can practice informed pedagogy with their students, who will benefit from more multicultural experiences in their piano training.

\textit{Design and Procedures}

The study comprises four chapters, a bibliography, and appendices. Chapter I consists of an introduction to the study, purpose, need for the research, a literature review, and design and procedures. Chapter II presents the historical background of the \textit{Guia Prático, Álbuns Para Piano} by Heitor Villa-Lobos. Chapter III contains the analytical overview of each piece of the \textit{Guia Prático, Álbuns Para Piano} with stylistic

\textsuperscript{42} Heitor Villa-Lobos, \textit{Complete Piano Music}, Anna Stella Schic. Solstice, LP, 1975. This was the first recording of the piano set in its entirety and is considered a referential audio recording of the work due to Schic's scholarship and closeness to Heitor Villa-Lobos.


annotations and indication of approximate level of difficulty. Chapter IV consists of a summary and conclusions, and recommendations for further study. A list of all the fifty-nine pieces ordered by level of difficulty is provided in Appendix A.
CHAPTER II

HISTORICAL BACKGROUND

*The Guia Prático and the Education System in Brazil*

“In this crusade of our native country’s awakening, experiencing a great economic, social, and moral crisis that is shaking the entire world, you should have the most powerful and enchanting of all arts—the Music, the most perfect expression of life. How to propose this to the Brazilian Nation of the Future? (…) Disseminated in the public schools, the canto orfeônico spreads enthusiasm and happiness among children, it awakens in the youth the spontaneous discipline, the health interest for life, and the love for the Nation and for the Humanity!!”

Heitor Villa-Lobos was a national idealist, for whom music was indispensable to educate the character of the youth. He believed that anyone who could learn a language was capable of learning music; anyone who could emit sounds to speak could also emit sounds to sing; and anyone who had ears to hear words and sounds also had ears for music. In his own words, “it all depends on education and methodology.”

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47 Ibid., 113.
Villa-Lobos envisioned younger generations as the national future audiences who must be educated to listen to, feel, and critique the musical art at an early age, with the ultimate goal of cultivating their taste for music and keeping music of high quality alive.

In 1932 Villa-Lobos was appointed Superintendent of Musical and Artistic Education by the Brazilian federal government. While in this position, the composer developed a program of choral singing or “canto orfeônico” in the public schools in Rio de Janeiro. The president Getúlio Vargas, then in his early administrative days, was seeking popular support, and Villa-Lobos’ patriotic, educational program for the public schools seemed to be a promising channel for the president to achieve his popularity and to consolidate his power. Getúlio Vargas and Villa-Lobos both benefited from this relationship, which was later, during Vargas’ dictatorship in the late 1930s and 1940s, criticized by those accusing the composer of using political affiliation to promote himself and his career.

These political questions remain unanswered, but Villa-Lobos’ educational program became real, being in fact implemented in the public schools throughout Brazil with the support of the president, who also made it logistically possible to organize colossal choral demonstrations of 30,000 voices.49

As part of the program, Villa-Lobos designed a project to assemble a six-volume collection of music teaching materials which would be called Guia Prático, subtitled Estudo Folclórico Musical, conceived to serve as a guide to musical and artistic education in Brazilian public schools. The project began in 1932, but only the first

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49 Appleby, Heitor Villa-Lobos, 103.
volume, consisting of one hundred and thirty-seven vocal pieces based on children’s songs, was completed.

To each album in this unique and unfinished six-volume project, Villa-Lobos devoted a different focus. Album I, the only volume completed, consisted of one hundred and thirty-seven children’s songs, fifty-four of which were later arranged by the composer for piano solo. Albums II and III were intended to incorporate national and foreign anthems and other patriotic themes. Album IV was to focus on folk music, including themes of African, American, and Indigenous origins. Album V was to consist of a collection of songs from which students were to be given the freedom to choose based on the development of their artistic taste. Finally, Album VI was intended to integrate a variety of liturgical, secular, national, and foreign selections.\(^{50}\)

In his own accounts about education in public schools and in conservatories, Villa-Lobos reveals that the “conscience of rhythm”\(^ {51}\) should be the first and most valuable subject to be taught to a child. Tempo, pulse, and rhythm should be approached with the systematic use of the metronome. After a few months, the students should have a strong sense of rhythmic precision and should be able to perform gathered in large groups without confusion or hesitation. Next in Villa-Lobos’ methodology proposed by his \textit{Guia Prático} are the “conscience of sound,” “conscience of timbre,” “conscience of dynamics,” “conscience of the interval,” and finally the “conscience of the chord.”\(^ {52}\) After assimilating all of these concepts the students should be at their best condition for

\(^{50}\) Lago et al., \textit{Guia Prático para a Educação Artística e Musical}, 17.
\(^{51}\) Heitor Villa-Lobos, “Conceitos sobre Educação nas Escolas e Conservatórios,” 86.
\(^{52}\) Ibid., 87.
the study of music theory and solfeggio. For Villa-Lobos, understanding the physical fundamentals of music led to artistic interpretation and human sensations:

The physical sound awakens someone’s conscience of the curiosity of experimenting foreign emotions through individual personalities and through the development of intellectual culture (what can be called the good musician of the theory and of the sound literature), elevating, however, the progressive movement of the knowledge to the subconscious, forming then the true artist of the sound. The student of the pre-vocational school who receives this training will be perfectly capable to begin “Experiences of Musical Creations” (rudimental compositions) regardless of his lack of the sacred fire of art. The knowledge of music, to be justified at a specialized chair of any university, must be based on the following principles: from the indifferent to the conscious and from the conscious to the subconscious. And that is what the Guia Prático is for.\(^53\)

Villa-Lobos’ ultimate goal with the Guia Prático: Estudo Folclórico Musical was to elevate not only the musical conscience in Brazil, but also the younger generations’ artistic taste and the contribution of the arts to the society.

The single completed volume carried the title originally envisioned by Villa-Lobos for the complete project, Guia Prático, and was published in its definitive single volume format in 1941 by Irmãos Vitale. The pieces, however, had already been published between 1932 and 1937 in fascicles along with other music for the practice of choral singing in public schools.

All one hundred and thirty-seven pieces of the Guia Prático are designed for choral singing. Fifty-eight of them are a capella pieces written for one to four vocal parts, while the remaining seventy-nine are for one to three vocal parts with instrumental accompaniment, with the flexibility to accommodate the needs of the instructor and the choir for pedagogical matters.\(^54\)

\(^{53}\) Ibid.
\(^{54}\) Lago et al., Guia Prático para a Educação Artística e Musical, 19.
In addition to the vocal pieces, the *Guia Prático* contains a supplementary section that contains a synoptic chart of the songs and explanatory notes that function as a theoretical and analytical complement to the musical texts. In this section, information is provided about the sources from which the melodies were originally collected, the compositional process, related musical genres, performance alternatives for each piece, and the composer’s own view of the ethnic origins of each melody.\(^55\)

The vocal works were written to allow flexibility in the schools based on the availability of instruments and their players as well as students’ strengths and weaknesses, a freedom that was intended by the composer as part of his master pedagogical plan, so instructors could both meet the needs of the students and develop creativity. Indications of “voice with piano or instrumental ensemble”\(^56\) accompany the pieces in the *Guia Prático*, frequently followed by “or piano solo,” which explains the origin of the pieces of the *Guia Prático, Álbuns Para Piano*.\(^57\)

The vast majority of the pieces in the *Guia Prático, Álbuns Para Piano* are the piano accompaniments or arrangements of the piano accompaniments of the folk tunes in the vocal anthology. Pieces in the eleven piano albums are not organized alphabetically, chronologically, or by level of difficulty; indications of fingering and pedal are not included; and the range of difficulty within albums varies from early intermediate to early advanced levels.

A study of each selection in the eleven piano albums will be found in Chapter III, and a list of all the pieces ordered by level of difficulty will be provided in Appendix A.

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\(^{55}\) Ibid., 61.  
\(^{56}\) Ibid., 20.  
\(^{57}\) Ibid.
CHAPTER III

ELEVEN PIANO ALBUMS: LEVEL OF DIFFICULTY
AND STYLISTIC ANNOTATIONS

Introduction

The *Guia Prático, Álbuns Para Piano* is a remarkable collection of fifty-nine piano pieces distributed in eleven albums that reveals not only the active role played by Villa-Lobos in music education in Brazil during the 1930s and 1940s, but also his unique compositional style. Despite its musical quality, historical importance, and educational value, the *Guia Prático, Álbuns Para Piano* is still relatively unknown among pianists and pedagogues. This chapter provides detailed information on each piece, including an analysis overview, stylistic annotations, and the level of difficulty. A table containing information on the publisher and year of publication, length and duration, meter, tempo, key, form, rhythm, harmony, melody, level of difficulty, and a summary of technical challenges and stylistic notes concludes the description of each selection.

Stylistic annotations emphasize information on stylistic influences and cultural elements present in these piano works based on such extramusical associations as folksong, poetry, dance, tales, and popular narratives. They also explain the ways in which the titles of the pieces are reflected in the music; the incorporation of musical genres and dance styles; and folk tunes that are still currently learned in childhood, along with lesser known songs from specific regions of Brazil.
The grading systems in Jane Magrath’s *The Pianist’s Guide to Standard Teaching and Performance Literature* (PG) and the *Celebration Series* of the Royal Conservatory of Music (CS) were the grading systems used as reference sources to aid the author in placing the fifty-nine piano selections from the *Guia Prático, Álbuns Para Piano* by Heitor Villa-Lobos in order by level of difficulty. A comparative listing of pieces is provided by the author (VA) in the description of each selection of the *Guia Prático, Álbuns Para Piano* in this chapter to indicate an approximate level to *The Pianist’s Guide* and to the *Celebration Series*.

Jane Magrath provides leveling for Albums I, III, VIII, and XI, but not for individual pieces. The albums, as leveled in *The Pianist’s Guide*, were used as a reference for sequencing all the fifty-nine pieces from the *Guia Prático, Álbuns Para Piano* by level of difficulty.

The *Celebration Series* does not contain selections from the *Guia Prático, Álbuns Para Piano* in any of its ten levels. Therefore, the author’s procedure was to compare pieces from the *Guia Prático, Álbuns Para Piano* to those in the *Celebration Series* and match their levels. A comparative listing of pieces is provided in the description of each selection of the *Guia Prático, Álbuns Para Piano* to indicate an approximate level to CS.

In addition, the author of this study provides a leveling reference from early intermediate to early advanced that approximates PG and CS. The comparison between leveling systems will assist teachers who use PG or CS in placing pieces from the *Guia Prático, Álbuns Para Piano* in the appropriate level for their students.
“Acordei de Madrugada” (Dawn)\textsuperscript{59}

The opening piece of the first album is a piano arrangement of the second piece in the original vocal anthology. The piano solo version is the same as the piano accompaniment in the vocal anthology with its lyrics omitted. The folk tune, influenced by religious folklore, describes an encounter with the Virgin Mary:

“I woke up before dawn
To sweep the Conceição Church,
And there I found Our Lady
With a little sprig in Her Hand.

I asked for her little sprig, She said no;
I asked for it again, She gave me her cord.

The seven-turned cord that binds the heart.
The seven-turned cord that binds the heart.

St. Anthony, St. Francis, untie this cord,
Which was given to me by Our Lady with her blessed hand.”\textsuperscript{60}

The title, which suggests late nighttime or early dawn when children are still asleep, along with the consistently ascending and descending motions of tonic and dominant chordal notes in the left hand evoke the swing of an Acalanto or lullaby.

The piece consists of a four-measure introduction, followed by two A sections—A in F major and A’ in F minor—\textit{Da Capo}, and coda. This mode fluctuation between sections is typical of Villa-Lobos’ compositional style in achieving harmonic color. The

\textsuperscript{58} This opening set of five pieces is dedicated to José Vieira Brandão, Brazilian composer, pianist, music educator, and choir conductor, who stood out as interpreter of the piano pieces of Villa-Lobos and as the premier performer of a number of pieces from the \textit{Guia Prático, Álbuns Para Piano}.

\textsuperscript{59} The literal translation of the title from Portuguese is “I Woke Up Before Dawn.”

\textsuperscript{60} The Portuguese lyrics of all the songs in this treatise have been translated by the author.
harmonic structure is relatively straightforward, based on tonic and dominant relationships as illustrated in Figure 3.1, in which tonic and dominant pedal points alternate consistently throughout the piece, contributing to the swing feel of a lullaby:

Figure 3.1 “Acordei de Madrugada,” mm. 1-4, tonic-dominant lullaby swing

Technical challenges include overall hand coordination to control texture and voicing. Soprano, alto, tenor, and bass carry independent lines that require individual attention. The right hand, for instance, casts both ornamented drones in the soprano and the folk tune melody in the alto while the left hand plays a countermelody in the tenor against the ostinato quarter notes in the bass throughout the entire piece. Moreover, polyrhythms are occasional in this selection, in which pairs of eighth notes in the alto sound against eighth-note triplets in the tenor (Figure 3.2):

Figure 3.2 “Acordei de Madrugada,” m. 6, soprano drone, alto melody, tenor countermelody with polyrhythm, and bass quarter note ostinato
“Acordei de Madrugada” is appropriate for the late intermediate level student.

The selection is classified as a level 7 or 8 piece in Jane Magrath’s *The Pianist’s Guide to Standard Teaching and Performance Literature* (PG)\(^6^1\) and comparable to level 7 pieces in the *Celebration Series* (CS) such as Mendelssohn’s *Consolation* Op. 30, No. 3 for its focus on voicing and sensitive playing and Bonsor’s *Feeling’ Good* as a study in syncopations and texture.

Table 3.1 Overview of “Acordei de Madrugada”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
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</thead>
<tbody>
<tr>
<td>1945</td>
<td>Consolidated Music Publishers</td>
<td>18-19</td>
<td>41 measures, c. 1’30”</td>
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<table>
<thead>
<tr>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
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<tbody>
<tr>
<td>2/4 Mod/Moderato</td>
<td>Intro-AA’-Da Capo-Coda:</td>
<td>Syncopations and occasional polyrhythms:</td>
<td>-Relatively simple harmonic structure</td>
</tr>
<tr>
<td>F Major</td>
<td>-Intro: 4 measures in F Major</td>
<td></td>
<td>-Predominance of Tonic and Dominant pedal</td>
</tr>
<tr>
<td></td>
<td>-A: 8 measures in F Major</td>
<td></td>
<td>-Mode inflections for harmonic color</td>
</tr>
<tr>
<td></td>
<td>-A’: 8 measures in F Minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-Da Capo</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-Coda: 5 measures in F Minor</td>
<td></td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Melody</th>
<th>Technical Challenges</th>
<th>Stylistic Notes</th>
<th>Level of Difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Melodic range of an octave based on Brazilian children’s folksong influenced by religious folklore</td>
<td>-Overall hand coordination</td>
<td><em>Acalanto</em> or lullaby</td>
<td>PG: Levels 7-8</td>
</tr>
<tr>
<td>-Played in the alto line by the right hand in counterpoint with a tenor countermelody</td>
<td>-Control of texture and voicing:</td>
<td>-The title suggests late nighttime or early dawn when children are still asleep</td>
<td>CS: Level 7</td>
</tr>
<tr>
<td></td>
<td>1) Ornamented drones and cantabile melody in the right hand</td>
<td>-Consistent descending and ascending motions of the tonic and dominant root notes in the LH, evoking the swing of a lullaby</td>
<td>VA: Level 7 intermediate</td>
</tr>
<tr>
<td></td>
<td>2) Countermelody and bass notes in the left hand</td>
<td>-Religious folklore</td>
<td></td>
</tr>
<tr>
<td></td>
<td>-Control of polyrhythms: RH eighth notes against LH triplets</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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\(^6^1\) *The Pianist’s Guide to Standard Teaching and Performance Literature* contains the leveling for the entire *Guia Prático, Album I* rather than for its individual pieces.
“A Marê Encheu” (Full Tide)

The second piece in Album I is a piano arrangement of piece No. 76 in the original vocal anthology. The piano solo version is the same as the piano accompaniment in the vocal anthology with its lyrics omitted. The folk tune depicts rituals of nature and popular beliefs that are common in children’s songs and circle dances in Brazil:

“The tide flowed
The tide ebbed
The hair of the brunette
The brook took away.

Seven and seven makes fourteen
Plus seven, twenty-one,
I have seven boyfriends
But won’t marry anyone.”

The programmatic aspect of this piece lies in the phases of the tide. In the four-measure introduction the ascending chords evoke the tide flowing while the ebb of the tide is portrayed by the descending sixteenth notes. The same effect returns in the coda.

The piece consists of a four-measure introduction in A-flat minor, followed by an A section in its parallel key A-flat major, a B section also in A-flat major, Da Capo, and coda. Although the B section remains in the key of A-flat major, it furnishes a dramatic contrast of texture and character.

The harmonic structure in “A Marê Encheu” is more elaborate than in “Acordei de Madrugada,” revolving around I-IV-I-V-I in the A section and V7-vi-V7-I in the B section. Sixths are added to the A-flat minor chords in the opening (Figure 3.3), and seventh, ninth, and thirteenth chords appear throughout the piece for harmonic color:

---

62 The literal translation of the title from Portuguese is “The Tide Flowed.”
Technical challenges include connecting and shaping the right-hand melodic octaves in the A section; holding a chord in the left hand as the thumb alone outlines the countermelody; and controlling the overall texture in the B section, in which the left hand crosses over the right hand from the lower to the upper register for harmonic and color purposes in syncopated rhythms (Figure 3.4):

The B section reveals a strong influence from Afro-Brazilian music and the dance styles lundu and samba. The lundu features tonic and dominant harmonies, varying elements of formal structure, and chords layered on top of syncopated rhythms
reminiscent of traditional African music. The samba is a more dynamic and agitated genre characterized by duple meter and highly syncopated rhythms (Figure 3.5):

![Samba Rhythm](image)

Figure 3.5 Typical rhythmic cells of samba

“A Maré Encheu” is appropriate for the early advanced level student developing the technical ability to execute complex textures, cross-handed syncopated rhythms, and precise articulation. The selection is classified as a level 7 or 8 piece in PG and comparable to the level 9 pieces in CS, such as Debussy’s *La fille aux cheveux de lin*.

<table>
<thead>
<tr>
<th>Table 3.2 Overview of “A Maré Encheu”</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>“A Maré Encheu” (Full Tide)</strong></td>
</tr>
<tr>
<td><strong>Year</strong></td>
</tr>
<tr>
<td>1945</td>
</tr>
<tr>
<td><strong>Meter/Tempo/Key</strong></td>
</tr>
<tr>
<td>2/4</td>
</tr>
</tbody>
</table>

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“A Roseira” (The Rose Bush)

The third piece in Album I is a piano arrangement of piece No. 111 in the original vocal anthology. The piano solo version is the same as the piano accompaniment in the vocal anthology with its lyrics omitted. According to Villa-Lobos’ classification chart, “A Roseira” is a mixture of the European mazurka, a dance in triple meter with accents on weak beats, and the schottische, a European round dance from the nineteenth century that became popular in Latin America.⁶⁴

The piece consists of an eight-measure introduction, an eight-measure A section, and a four-measure coda followed by a repetition of the piece. The introduction and coda contain similar musical material, except for the dynamic markings and the addition of an extra measure to the coda.

---

The 5/4-meter in “A Roseira,” subdivided in 3/4 and 2/4, is unique to this piece, not recurring in any of the one hundred and thirty-seven pieces of the vocal anthology or the remaining ten piano albums. The harmony is ambiguous, through which the soprano line unfolds in C major against an ostinato bass revolving between A minor and C major, evoking a bitonal flavor. In contrast to “Acordei de Madrugada” and “A Maré Encheu,” the texture in “A Roseira” is entirely in contrapuntal style (Figure 3.6):

Figure 3.6 “A Roseira,” mm. 5-7, 5/4-meter, bitonal flavor, and contrapuntal writing

Technical challenges include the maintenance of a strong sense of pulse and rhythm, hand independence for the execution of the two-voice counterpoint, control of contrasting articulations and inconsistent accents, and rapid, repeated notes.

“A Roseira” is appropriate for the early advanced level student who meets the prerequisites to execute more intricate rhythms and to perform Baroque repertoire. As a study in two-voice counterpoint, the piece would be comparable to a level 7 Bach Invention (CS), but the irregular meter, displaced accents, and contrasting articulation between hands increase the difficulty. “A Roseira” is classified as a level 7 or 8 piece in PG.
Table 3.3 Overview of “A Roseira”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1945</td>
<td>Consolidated Music Publishers</td>
<td>22-23</td>
<td>37 measures, c. 1’</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>5/4 with subdivision of 3+2</td>
<td>Intro-A-coda D.S.: -Intro: 8 measures -A: 8 measures -Coda: 4 measures -Repetition of the piece</td>
<td>Basic rhythms with misplaced accents</td>
<td>-Soprano line in C Major against a more ambiguous ostinato bass line, revolving between A minor and C Major</td>
</tr>
<tr>
<td>Allegro non troppo</td>
<td>-Soprano line in C Major vs. A minor in the ostinato bass</td>
<td>Bass ostinato with off-beat accents:</td>
<td></td>
</tr>
<tr>
<td>Bitonal: C Major in the soprano vs. A minor in the ostinato bass</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Melody</th>
<th>Technical Challenges</th>
<th>Stylistic Notes</th>
<th>Level of Difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td>French origin of the melody</td>
<td>-French origin of the melody</td>
<td>-Two-voice contrapuntal style</td>
<td>PG: Levels 7-8</td>
</tr>
<tr>
<td>Right hand octave range vs. left hand seventh range</td>
<td>-Right hand octave range vs. left hand seventh range</td>
<td>-European folk influence with roots in the mazurka and schottische</td>
<td>CS: Level 7</td>
</tr>
<tr>
<td>Conjunct melodic movement in both lines</td>
<td>-Conjunct melodic movement in both lines</td>
<td></td>
<td>VA: Early</td>
</tr>
</tbody>
</table>

“Manquinha” (Little Lame Girl)

The fourth piece in Album I, “Manquinha” is a piano arrangement of piece No. 74 in the original vocal anthology. The piano solo version is the same as the piano accompaniment in the vocal anthology with its lyrics omitted. The folk tune outlines a disjunct movement in the range of an octave. In the vocal anthology, the lyrics in the song include several repetitions of the syllable “Goi,” which would be equivalent to the neutral syllable “La” in English. The four consecutive instances of this syllable create a patterned sound effect in the cadences in the format of a refrain:
“Where are you going pretty, little lame girl?
Goi! Goi! Goi! Goi!
- For a walk in the woods
Goi! Goi! Goi! Goi!

What are you doing in the woods?
Goi! Goi! Goi! Goi!
- Catch beautiful flowers
Goi! Goi! Goi! Goi!

Flowers for whom?
Goi! Goi! Goi! Goi!
- To decorate our heads
Goi! Goi! Goi! Goi! Goi! Goi! Ah!”

The piece consists of a five-measure introduction that cadences on the dominant of G major, followed by an A section in G major, a B section in D major, and a four-measure coda back in the original key, G major. The introduction and coda contain similar musical material, except for the coda being one measure shorter and for cadencing on the tonic to give closure to the piece.

Despite the traditional harmonic structure that outlines the main sections of the piece, Villa-Lobos uses chromaticism in the inner voices, seventh chords, and color harmonies as occasional expressive devices throughout the selection, which are subtly tied to the programmatic aspect of “Manquinha.” The dark B minor chord that opens the B section, for instance—the cadence to D major only happens three measures later—evokes the pathos of the little girl’s physical condition (Figure 3.7)

The emotional B section follows the cheerful A section in G major—a happy “walk in the woods”—whose samba rhythmic cell may also be interpreted as the limping the little girl (Figure 3.8).

---

Technical challenges include control of texture—sustaining half notes against faster notes in the same hand—and voicing—bringing out the melodic line in the large chords. Large hands are a prerequisite for the execution of chords and octaves in the emotional B section.

“Manquinha” is appropriate for the intermediate level student. As a selection from Album I, the piece is classified as a level 7 or 8 in PG. “Manquinha” is comparable to “Our Little Garden” by Feliks Rybicki (1899-1978) in CS level 7, as both character pieces share similar treatment to texture and voicing.

Table 3.4 Overview of “Manquinha”

<table>
<thead>
<tr>
<th>“Manquinha” (Little Lame Girl)</th>
<th>Album I, No. 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year</strong></td>
<td><strong>Publisher</strong></td>
</tr>
<tr>
<td>1945</td>
<td>Consolidated Music Publishers</td>
</tr>
<tr>
<td><strong>Page Number</strong></td>
<td><strong>Length</strong></td>
</tr>
<tr>
<td>24-25</td>
<td>49 measures, c. 2’13</td>
</tr>
</tbody>
</table>
“Na Corda da Viola” (On the Strings of a Viola)

The last and longest solo in Album I of the Guia Prático, Álbuns Para Piano, “Na Corda da Viola” is a piano arrangement of piece No. 43 in the original vocal anthology. Both solo and accompaniment parts are identical, with the exception of the lyrics being omitted in the piano version.

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66 Lago et al., Guia Prático para a Educação Artística e Musical, 99.
67 The literal translation of the title from Portuguese is “On the String of the Viola.” It is worth mentioning that in Brazil viola is known as both the bowed string instrument slightly larger than the violin with a lower range of sounds or the regular guitar used in popular music and folk tradition settings, which is the case in Villa-Lobos’ “Na Corda da Viola.”
In the Portuguese title, ‘na corda’ refers to a single string rather than multiple strings. The English translation does not capture the essential programmatic meaning behind the original title, which is the multiple repetition of a single note on the same string, the germ motive of this piece. The note being consistently repeated is the F, requiring fingering alternation just as if it were played on a guitar string. This tradition of referencing the popular “viola” and the “cavaquinho” is used by other composers in Brazil, such as Ernesto Nazareth (1863-1934) in his piano piece “Apanhei-te Cavaquinho” and Tom Jobim (1927-1994) in his *bossa nova* song “Samba de Uma Nota Só” (One-Note Samba).

The piece consists of a straightforward ABA’Coda with all sections in the key of E-flat major, each indicating a contrasting tempo marking. The harmonic structure in “Na Corda da Viola” revolves around I-IV-I-V-I with chromatic passages, seventh chords, and occasional color harmonies. In the four-measure coda, Villa-Lobos uses a bitonal combination of white-key C major arpeggios in the right hand against black-key E-flat major arpeggios in the left hand notated on three staves (Figure 3.9). This bitonal compositional device recalls that of “O Polichinel” from *A Prole do Bebê No. 1* by the composer.69

The leading challenge in this piece is primarily rhythmic rather than textural. Maintaining the precision of the repeated sixteenth notes with a guitar-like finger technique is physically demanding (Figure 3.10). Moreover, the augmented thematic

68 Small four-string instrument in the guitar family typically used in *samba* and *choro* ensembles in Brazil.
material cast by the left-hand tenor in the B section requires special attention due to its intricate syncopations with the right hand. Managing the elaborate texture of the coda with *tremolo* chords and arpeggios notated on three staves also adds to the list of technical challenges experienced by the performer.

Figure 3.9 “Na Corda da Viola,” mm. 74-77, bitonal coda on three staves

Figure 3.10 “Na Corda da Viola,” mm. 7-8, repeated F, guitar-like finger technique

The technical challenges in this large-scaled piece are significantly greater than in the other four selections in Album I. “Na Corda da Viola” is appropriate for the early advanced level student who has developed a strong sense of rhythm and pulse as well as fingerwork. This selection is classified as a level 7 or 8 piece in PG and comparable to Villa-Lobos’ “O Polichinelo” in CS level 9.
Table 3.5 Overview of “Na Corda da Viola”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1945</td>
<td>Consolidated Music Publishers</td>
<td>26-27</td>
<td>77 measures, c. 1’50”</td>
</tr>
</tbody>
</table>

**Meter/Tempo/Key**

- 2/4
- A Section, *Poco animato*; B Section, *Meno,* *extremamente ritmado*; A’ section, *a tempo*; and Coda, *animato*
- E-flat Major

**Form**

- ABA’Coda:
  - A: 34 measures
  - B: 25 measures
  - A’: 14 measures
  - Coda: 4 measures

**Rhythm**

- Samba rhythmic figure that permeates the piece: [Samba rhythmic figure]
- In section B, the melody is augmented by syncopated triplets in the tenor line

**Harmony**

- I-IV-I-V-I
- Second inversion chords and unresolved seventh chords that suggest instability
- Chromatic bass line
- Bitonal approach to coda

**Melody**

- Popular Brazilian folksong that appears in other compositions by Villa-Lobos, such as in the second volume of his *Modinhas e Canções*
- Germ motive based on a repeated F note

**Technical Challenges**

- Control of evenness in the “guitar” repeated note passages, alternating fingers
- Management of octaves and four-voice chords
- Control of the intricate 3 against 4 patterns in the B section while bringing out the LH syncopated melody in triplets
- Management of the elaborate texture of the coda, with *tremolo* chords and arpeggios notated in three staves

**Stylistic Notes**

- The second longest solo in the eleven albums
- Strong influence of guitar style and techniques
- Influence of samba

**Guia Prático, Album II**

“Brinquedo” (Le Jouet)

The opening piece of the second album is a piano arrangement of piece No. 17 in the original vocal anthology with lyrics omitted. In the piano solo version, the

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70 The second set of pieces from the *Guia Prático, Álbuns Para Piano* is dedicated to Julieta d’Almeida Strutt, the sister of Villa-Lobos’ wife and muse Arminda d’Almeida, “Mindinha.” This album was first printed by the French publisher Max Eschig in Paris in 1957. Titles are cast in both Portuguese and French languages.

71 The literal translation of the title from Portuguese is “Toy.”
introduction section consists of four measures while the same section in the original version contains only two measures. Additionally, the coda section of the solo version requires the performance of octaves in both hands while single notes in each hand are to be performed in the vocal anthology.

The piece consists of a four-measure introduction, a sixteen-measure A section, a three-measure interlude that resembles the introduction—but in sixteenth notes rather than eighth notes—followed by the recurrence of the first two measures of introduction, A’, and coda. The interlude and coda share the same musical material, except for this being split into octaves in both hands and expanded by two measures in the coda. The harmonic structure in “Brinquedo” revolves around I-IV-I-V-I and lacks Villa-Lobos’ usual chromatic passages and colored harmony.

Technical challenges include extensive use of rapid octaves in both hands. The motion of the octaves is often disjunct, which makes the staccato octaves in the left hand and the accented non-staccato octaves in the right hand quite challenging to coordinate. Large hands and loose wrists are a prerequisite for the execution of octaves in the entire piece (Figure 3.11):

![Figure 3.11 “Brinquedo,” mm. 6-10, disjunct octaves](image)

“Brinquedo” is comparable in range of difficulty to the pieces in the first album of the *Guia Prático, Álbuns Para Piano*. Therefore, this selection matches levels 7 or 8 in
PG. As a study in octaves, “Brinquedo” would be comparable to the *Etude in E Major*, Op. 105, No. 9 by Johann Burgmüller (1806-1974) in CS level 10. However, the smaller scope of the piece, the repetitive nature of the musical material, and the complete lack of accidentals would decrease its difficulty to level 9. “Brinquedo” is appropriate for the early advanced student.

Table 3.6 Overview of “Brinquedo”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1957</td>
<td>Max Eschig</td>
<td>2-3</td>
<td>43 measures, c. 1’</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4, Allegro, C Major</td>
<td>Intro-A-Interlude-Intro-A’-Coda:</td>
<td>Predominantly based on eighth notes in the left hand against sixteenth, quarter, and half notes in the right hand</td>
<td>Harmonic structure predominantly based on I-IV-I-V-I</td>
</tr>
<tr>
<td></td>
<td>Intro: 4 measures</td>
<td>-No syncopations or rhythmic intricacy</td>
<td>-Lack of chromaticism and color chords</td>
</tr>
<tr>
<td></td>
<td>-A: 16 measures</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-Interlude: 3 measures</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-Intro: 2 measures</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-A’: 16 measures</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-Coda: 4 measures</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Melody</th>
<th>Technical Challenges</th>
<th>Stylistic Notes</th>
<th>Level of Difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entirely executed in octaves by the right hand</td>
<td>Rapid sequences of octaves in both hands</td>
<td>European dance style, according to Villa-Lobos classification chart</td>
<td>PG: Levels 7-8</td>
</tr>
<tr>
<td>Melodic range of a sixth</td>
<td>Overall hand coordination to manage staccato octaves in the LH and accented but not staccato octaves in the RH</td>
<td></td>
<td>CS: Level 9</td>
</tr>
<tr>
<td>French influence in origin and aesthetic</td>
<td>Disjunct movement of ascending and descending octaves in the LH</td>
<td></td>
<td>VA: Early</td>
</tr>
<tr>
<td></td>
<td>Wide hand spam and loose-wrist technique required</td>
<td></td>
<td>Advanced</td>
</tr>
</tbody>
</table>

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72 Lago et al., *Guia Prático para a Educação Artística e Musical*, 94.
73 Ibid.
“Machadinha” (La Hachette)\textsuperscript{74}

The second piece of the set is a piano arrangement of piece No. 71 in the original vocal anthology with lyrics omitted. The piano solo contains substantial changes such as the addition of eleven measures to the piano accompaniment in the vocal anthology. This expansion reflects the recurrence of the three-measure introduction and the second half of the A section, while in the vocal anthology the nineteen-measure piece ends immediately after the presentation of the folksong theme in the A section. Moreover, the piano solo version is more technically elaborate.

“Machadinha” begins with a short chromatic introduction that cadences to the key of A minor in the beginning of the A section, which is followed by the return of the introduction with a dominant E pedal added in the bass line and at technically demanding elaboration of the A section, with octaves in both hands. The entire piece remains in A minor, but chromatic passages and chords are used by Villa-Lobos for harmonic color. In addition, syncopations are incorporated throughout the piece, but in a more traditional fashion rather than the intricacy of samba cells and polyrhythms (Figure 3.12). In his classification chart, Villa-Lobos categorizes “Machadinha” as a quasi-schottische genre.\textsuperscript{75} The European influence, hence, explains Villa-Lobos’ more conventional approach to syncopations in the piece.

![Allegretto quasi Andante](image)

Figure 3.12 “Machadinha,” mm. 1-3, chromaticism and syncopations

\textsuperscript{74} The literal translation of the title from Portuguese is “Little Axe.”
\textsuperscript{75} Lago, \textit{Guia Prático para a Educação Artística e Musical}, 99.
Technical challenges are moderate, focusing primarily on the last eight measures of the A section, in which the theme is expanded in octaves and thickened in texture. Large hands and refined pedaling are prerequisite for the execution of this section.

“Machadinha” suits the late intermediate level student and is commensurable with levels 7 or 8 in PG. It would be classified as a level 5 piece in CS if the entire A section remained as simple as its first eight measures. However, the sophisticated evolvement of the last eight measures of the same section that returns to conclude the piece increases its difficulty, making it comparable to works such as *Waltz* by Vladimir Rebikov (1866-1920) in CS level 7.

Table 3.7 Overview of “Machadinha”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1957</td>
<td>Max Eschig</td>
<td>4-5</td>
<td>30 measures, c. 1’10</td>
</tr>
</tbody>
</table>

**Meter/Tempo/Key**
- 4/4
- *Allegro quasi Andante*
- A minor

**Form**
- Intro-A-Intro-A’:
  - Intro: 3 measures
  - A: 16 measures
  - Intro: 3 measures
  - A’: 8 measures

**Rhythm**
- Moderate use of traditional syncopations

**Harmony**
- Traditional harmony based on tonic, subdominant, and dominant functions combined with seventh chords, chromatic passages, and color harmonies

**Melody**
- Disjunct movement within an octave range

**Technical Challenges**
- Large hand-span for sequences of octaves
- Use of wide range of the keyboard
- Refined pedaling

**Stylistic Notes**
- European folk influence
- *Quasi schottische*76

**Level of Difficulty**
- PG: Levels 7-8
- CS: Level 7
- VA: Late Intermediate

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"Espanha" (L’Espagne)\textsuperscript{77}

The third piece in the second album is a piano arrangement of piece No. 63 in the original vocal anthology with lyrics omitted. The piano solo and piano accompaniment versions are not identical, but the differences are subtle. The right-hand melody follows a consistent eighth-note rhythmic structure in the piano accompaniment of the vocal anthology, which is shortly subdivided in sixteenth notes in the piano solo version in m. 3 and m. 30 (Figure 3.13). Furthermore, mm. 5-7 and mm. 33-34 in the piano solo show three-note chords rather than solely octaves in the right hand:

![Figure 3.13 “Espanha,” mm. 1-4, sixteenth-note subdivision in m. 3](image)

The title of the piece reflects the lyrics in the folksong and the overall “galloping”\textsuperscript{78} character of the selection. The gallop feel is evoked by the constant occurrence of the left-hand rhythmic figuration of paired eighth notes whose first note is always emphasized by a quarter note prolongation (Figure 3.14):

\textsuperscript{77} The literal translation of the title from Portuguese is “Spain.”

\textsuperscript{78} In his classification chart, Villa-Lobos identifies “Espanha” as a galope genre. Lago, \textit{Guia Prático para a Educação Artística e Musical}, 98.
The three-measure coda starts with a three-note ornamentation, which casts a lowered second and third leading to the tonic C and subsequent final cadence. The syncopation at the very end evokes the flamenco dance with the precision of castanets, concluding the piece with strong Spanish flavor (Figure 3.15):

The piece consists of a six-measure introduction, a sixteen-measure A section, a six-measure interlude that introduces the galloping rhythmic figuration, followed by the recurrence of introduction, A’, and coda. Introduction, interlude, and coda do not share similar musical content. The coda distinguishes itself from the rest of the piece with its Spanish glow, as already mentioned. Traditional harmony is combined with sequences of parallel triads, chromatic passages, and seventh and color chords.
Technical challenges include the extensive use of both octaves and chords in the right hand and coordination with the left-hand parallel triads. The speed is fast, and large leaps are frequent throughout the piece. Large hands and loose wrists are a prerequisite for the execution of octaves and chords.

“Espanha” is appropriate for the early advanced level student. The selection is similar in level of difficulty to “Brinquedo,” the opening piece in this set, and presents similar treatment of texture. Therefore, this selection would be approximate to levels 7 or 8 in PG and level 9 in CS.

Table 3.8 Overview of “Espanha”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
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<tbody>
<tr>
<td>1957</td>
<td>Max Eschig</td>
<td>6-7</td>
<td>44 measures, c. 50’</td>
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</table>

<table>
<thead>
<tr>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4, Vivace, C Major</td>
<td>Intro-A-Intro-A’-Coda: &lt;br&gt;-Intro: 6 measures &lt;br&gt;-A: 16 measures &lt;br&gt;-Interlude: 6 measures &lt;br&gt;-Intro: 6 measures &lt;br&gt;-A’: 8 measures &lt;br&gt;-Coda: 3 measures</td>
<td>Predominantly in eighth and quarter notes &lt;br&gt;An instance of syncopation in the coda only</td>
<td>Traditional harmony combined with seventh chords, chromatic passages, and color harmonies</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Melody</th>
<th>Technical Challenges</th>
<th>Stylistic Notes</th>
<th>Level of Difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conjunct movement within the range of a sixth &lt;br&gt;Constantly outlines the key of C major &lt;br&gt;Wavelike contour</td>
<td>Large hand-span for sequences of octaves &lt;br&gt;Use of wide range of the keyboard &lt;br&gt;LEDGER notes</td>
<td>Galope &lt;br&gt;Spanish character &lt;br&gt;Extensive use of accents and fortissimo dynamics</td>
<td>PG: Levels 7-8 &lt;br&gt;CS: Level 9 &lt;br&gt;VA: Early Advanced</td>
</tr>
</tbody>
</table>
“Samba-Lelê”\textsuperscript{79}

The fourth piece of the set is a piano arrangement of piece No. 112 in the original vocal anthology with lyrics omitted. The piano solo changes the meter and is expanded. This expansion reflects the lengthier introduction in the piano solo version, twice as long as the piano accompaniment in the original. Also, the first contains the Segno symbol, which requires the repetition of the entire piece, while in the original only the A section is repeated for the execution of the song’s second verse.

The piece consists of a ten-measure introduction, followed by a sixteen-measure A section, and a six-measure coda D.S. Introduction, interlude, and coda contain similar musical material, slightly differing in length. The Segno sign at the end of the coda designates the repetition of the piece, a feature that is unique to the piano solo version. Traditional harmony based on the primary chords is combined with chromatic passages, seventh chords, and color chords throughout the piece. Tonic pedal is sustained in the left hand in the introduction, interlude, and coda sections.

The piece’s character and rhythms reveal strong influence from the Afro-Brazilian music and dance styles lundu and samba, as in “A Maré Encheu” in the first album. The title of the piece, “Samba-Lelê,” already expresses the connection with the samba. Moreover, in his classification chart Villa-Lobos identifies the piece as a lundu-canção, a song with rhythmic features of the lundu, rich in syncopations.

“Samba-Lelê” is the most accessible piece in the album for students. The frequent syncopations are based on the same samba rhythmic cell and primarily executed.

\textsuperscript{79}“Samba-Lelê” is the only piece in Album II whose title in Portuguese is not succeeded by the French translation. ‘Samba’ and ‘lelê’ are words unique to the Portuguese language that combined denote confusion and disorder in a colloquial manner.
by one hand, and therefore are easier to manage than the syncopations and polyrhythms in “A Maré Encheu.” The overall hand balance requires careful attention as well as the voicing necessary to bring out the notes in the left-hand chords that integrate the melody, which is divided between the hands (Figure 3.16). “Samba-Lelê” suits the intermediate level student and is comparable in difficulty to “Manquinha” in Album I. Hence, this selection would be approximate to levels 7 or 8 in PG and level 7 in CS.80

![Figure 3.16 “Samba-Lelê,” mm. 11-15, melody divided between the hands](image)

<table>
<thead>
<tr>
<th>Table 3.9 Overview of “Samba-Lelê”</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>“Samba-Lelê”</strong></td>
</tr>
<tr>
<td><strong>Album II, No. 4</strong></td>
</tr>
<tr>
<td><strong>Year</strong></td>
</tr>
<tr>
<td>1957</td>
</tr>
<tr>
<td><strong>Meter/Tempo/Key</strong></td>
</tr>
<tr>
<td>(2/2)</td>
</tr>
<tr>
<td>(\text{Poco lento})</td>
</tr>
<tr>
<td><strong>D Major</strong></td>
</tr>
<tr>
<td></td>
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<td></td>
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</tbody>
</table>

“Senhora Dona Viúva” (Madame Veuve…)\(^{81}\)

The last solo in Album II of the *Guia Prático, Álbuns Para Piano*, “Senhora Dona Viúva” is a piano arrangement of piece No. 117 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical.

Although in C major, “Senhora Dona Viúva” is quite challenging in its chromaticism. The main theme is presented in the original key, in the simplicity of a folk song over a tonic C pedal. The surrounding sections, however, show complexity through their chromatic passages over a much wider range of the keyboard. This approach to harmony is unique to this piece in Album II. In contrast to “Manquinha,” the fourth piece in Album I, in which syncopated rhythms and color chords carry a programmatic meaning, the chromatic treatment of the harmony in “Senhora Dona Viúva” is more abstract.

The A section, which presents the folk melody, is the only segment in the piece that is technically simple. All the other sections require close attention to the complexity of the chromatic passages and their influence on fingering and voicing. Large leaps, use of a wide range of the keyboard, and the concluding *glissandi* to be executed by both hands simultaneously contribute to make “Senhora Dona Viúva” the most challenging piece in Album II (Figure 3.17). “Senhora Dona Viúva” is appropriate for the early

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\(^{81}\) The literal translation of the title from Portuguese is “Mrs. Widow.”
advanced level student. This selection is approximate to levels 7 or 8 in PG and comparable to “Salta, Salta” by the Brazilian composer Octavio Pinto (1890-1950) in CS level 9.

Figure 3.17 “Senhora Dona Viúva,” mm. 47-54, chromatic passage and glissandi

Table 3.10 Overview of “Senhora Dona Viúva”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1957</td>
<td>Max Eschig</td>
<td>10-11</td>
<td>109 measures, c. 1’50”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>6/8</td>
<td>Intro-ABC-Conclusion-D.S.:</td>
<td>-Predominantly consisting of eighth and quarter notes in the context of a 6/8 meter</td>
<td>-Traditional harmony combined with seventh and color chords</td>
</tr>
<tr>
<td>Vívo (Movimento de Tarantela)</td>
<td>-Intro: 16 measures</td>
<td>-Hemiolas, mm. 40-43</td>
<td>-Rich in chromaticism</td>
</tr>
<tr>
<td>C Major</td>
<td>-A: 16 measures</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-B: 8 measures</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-C: 12 measures</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-Conclusion: 3 measures</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-Repetition of the piece</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Melody</th>
<th>Technical Challenges</th>
<th>Stylistic Notes</th>
<th>Level of Difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conjoint motion within the range of an octave</td>
<td>Unease of chromatic passages, requiring special fingering and voicing</td>
<td>-European influence of the Tarantela⁸²</td>
<td>PG: Levels 7-8</td>
</tr>
<tr>
<td>Wavelike contour</td>
<td>-Management of leaps and use of wide range of the keyboard</td>
<td></td>
<td>CS: Level 9</td>
</tr>
<tr>
<td>In harmonic thirds</td>
<td></td>
<td>-European influence of the Tarantela⁸²</td>
<td>VA: Early Advanced</td>
</tr>
</tbody>
</table>

“O Pastorzinho” (Le Petit Berger)

The opening piece of the third set is a piano arrangement of piece No. 91 in the original vocal anthology with lyrics omitted. The solo version consists of sixty-eight measures while the vocal anthology version is fourteen measures shorter. The expansion in the solo version consists of the repetition of a segment of the introduction and a segment of the A section. The musical material, however, remains the same in both pieces.

A sixteen-measure long introduction establishes the key of B-flat major and introduces a tonic chord ostinato in the left hand that lasts for twenty-six measures (Figure 3.18), until the second period of the A section takes over with dynamic, chromatic octaves (Figure 3.19). The introduction returns, reduced to eight measures, followed by A’ in sixteen measures and a three-measure conclusion:

![Figure 3.18 “O Pastorzinho,” mm. 1-7, B-flat ostinato in the left hand](image)

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83 The third set of pieces from the *Guia Prático, Álbuns Para Piano* is dedicated to the Brazilian pianist Arnaldo Estrella (1908-1980), who during his career premiered and recorded a number of Villa-Lobos’ piano pieces. This album was first printed by the French publisher Max Eschig in Paris in 1957. Titles are featured in both Portuguese and French languages.

84 The literal translation of the title from Portuguese is “The Little Shephard.”
The harmonic structure in “O Pastorzinho” revolves around a B-flat pedal for the majority of the piece in contrast to the greater variety in the last eight measures of the A section, in which chromatic passages take over, bringing harmonic tension and color to the piece. Technical challenges include extensive use of octaves in the left hand in fast tempo, wide and quick right-hand leaps in the introduction section, and the voicing necessary to bring out the melodic line in the harmonic thirds and chords as well as to balance the right-hand occasional counterpoint.

“O Pastorzinho” is comparable in range of difficulty to the pieces in the first album of the Guia Prático, Álbuns Para Piano, approximate to levels 7 or 8 in PG. As in the octaves of “Brinquedo” in Album II, “O Pastorzinho” would be comparable to Burgmüller’s Etude in E Major, Op. 105, No. 9 in CS level 10. However, the smaller scope and the repetitive nature of the musical material would decrease its difficulty to level 9. “O Pastorzinho” is appropriate for the early advanced student developing the technical ability to execute octave patterns in fast tempo.

Table 3.11 Overview of “O Pastorzinho”

<table>
<thead>
<tr>
<th>“O Pastorzinho” (Le Petit Berger)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Album III, No. 1</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1957</td>
<td>Max Eschig</td>
<td>2-3</td>
<td>68 measures, c. 1’</td>
</tr>
</tbody>
</table>
“João Cambuête” (Jean Cambuete)\textsuperscript{86}

The second piece of the third set is a piano arrangement of piece No. 66 in the original vocal anthology. The piano solo version is the same as the piano accompaniment in the vocal anthology with its lyrics omitted.

“João Cambuête” and “Acordei de Madrugada” in Album I share the same lullaby or “acalanto” style represented by similar compositional devices, such as tempo and ostinato patterns based on ascending and descending swing motions. In “Acordei de Madrugada,” however, this stylistic feature is inferred not only from the title but also from the context in its lyrics, which is not the case in “João Cambuête,” whose title and lyrics do not seem to clearly evoke the lullaby style.

The piece consists of an eight-measure introduction, followed by a fourteen-measure A section, and a two-measure conclusion. The harmonic structure is relatively

\textsuperscript{85} Lago et al., \textit{Guia Prático para a Educação Artística e Musical}, 101.
\textsuperscript{86} The title receives the name of the main male character from the lyrics in the folksong, João Cambuête.
straightforward, based on tonic and dominant relationships, with a G-chord tonic pedal throughout the entire piece and an ostinato pattern in the upper voice based on the dominant and tonic notes ornamented with colorful grace notes (Figure 3.20):

![Figure 3.20 “João Cambuête,” mm. 1-4, tonic pedal in the bass line and ornamented ostinato on the top line](image)

Technical challenges include overall hand coordination to control texture, voicing, and the intricate rhythms. The three staves have independent roles that require individual attention from the performer. The right hand, for instance, contains both the melody and supporting harmonies, all concentrated in the middle line of the three-part staff. The left hand has two ostinato patterns, the G drone in the bass and the ornamented eighth notes on the top line (Figure 3.21):

![Figure 3.21 “João Cambuête,” mm. 9-11, three-part staff and cross-handed polyrhythms](image)
“João Cambuète” is appropriate for the early advanced level student developing the technical ability to execute complex textures, cross-handed syncopated rhythms, and precise articulation. The selection would be comparable in difficulty to “Acordei de Madrugada” in Album I, but the three-part staff and its implications increase the level of difficulty of “João Cambuète.” The piece can be classified as a level 6 piece in PG and is comparable to the level 8 pieces in CS, such as Debussy’s *The Little Shepherd* and *O Moon* by Alexina Louie (b. 1949).

Table 3.12 Overview of “João Cambuète”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1957</td>
<td>Max Eschig</td>
<td>4-5</td>
<td>24 measures, c. 1'20”</td>
</tr>
</tbody>
</table>

**Meter/Tempo/Key**

- 2/4
- *Acalanto* (Andante)
- G Major

**Form**

- Intro-A-Conclusion:
  - Intro: 8 measures
  - A: 14 measures
  - Conclusion: 2 measures

**Rhythm**

- Intricate rhythmic structure, rich in syncopations and polyrhythms:

**Harmony**

- Harmonic structure based on tonic and dominant functions
- G tonic pedal throughout the entire piece (drones)
- Chromatic events
- Ostinato V and I notes on the top staff ornamented with grace notes for color

**Melody**

- Melodic range of an octave based on Brazilian children’s folksong
- Wavelike contour

**Technical Challenges**

- Reading three staves
- Overall hand coordination
- Control of thick texture, voicing, and intricate rhythms
- Control of polyrhythms: LH eighth notes crossing over RH triplets

**Stylistic Notes**

- *Acalanto* or lullaby
- Ascending and descending motions of the ornamented tonic and dominant root notes in the LH, evoking the swing of a lullaby

**Level of Difficulty**

- PG: Level 6
- CS: Level 8
- VA: Early Advanced
“A Freira” (La Religieuse)\textsuperscript{87}

The third piece in the album is a piano arrangement of piece No. 53 in the original vocal anthology with lyrics omitted. The piano solo and piano accompaniment versions are not identical, but the differences are subtle, consisting of an expanded introduction in the piano solo version as well as the repetition of the introduction after the A’ section. In addition, while the A section is repeated in the original, the A section is followed by a technically elaborated A’ in the piano solo version.

The folk tune, influenced by religious folklore, resembles the lyrics in “Acordei de Madrugada,” which describes an encounter with the Virgin Mary:

“I asked the nun for the rosary,
She said no,
I asked for it again,
She gave me Her cord.”

The two pieces, however, do not share the same character. While “Acordei de Madrugada” is classified by Villa-Lobos as a lullaby, “A Freira” is a dynamic mazurka, featuring triple meter and characteristic accents.

The piece consists of a ten-measure introduction, an eight-measure A section followed by A’, recurrence of introduction, and coda. A’ is technically more elaborate as the right-hand melody in the soprano is in counterpoint with the alto line in the same hand. All sections remain in G major, and the harmonic structure revolves around tonic, subdominant, and dominant relationships, with color chords and chromatic nuances.

Technical challenges include chordal octaves, ninths, and tenths in the left hand as well as rapid broken tenths in the right hand (Figure 3.22); the even execution of

\textsuperscript{87} The literal translation of the title from Portuguese is “The Nun.”
sixteenth-note septuplets; overall hand balance and voicing of the melody; and sustained notes against staccato patterns in the same hand (Figure 3.23):

Figure 3.22 “A Freira,” mm. 12-16

Figure 3.23 “A Freira,” mm. 27-32

“A Freira” is appropriate for the late intermediate level student developing hand and arm coordination to approach balance and voicing as well as to navigate through different registers of the keyboard with ease. This piece is approximate to level 6 in PG and comparable to Roda-roda! by Octavio Pinto in CS level 8 and “Vamos Atrás da Serra, Ó Calunga!” in Album VI.

Table 3.13 Overview of “A Freira”

<table>
<thead>
<tr>
<th>“A Freira” (La Religieuse)</th>
<th>Album III, No. 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year</td>
<td>1957</td>
</tr>
<tr>
<td>Publisher</td>
<td>Max Eschig</td>
</tr>
<tr>
<td>Page Number</td>
<td>6-7</td>
</tr>
<tr>
<td>Length</td>
<td>46 measures, c. 55”</td>
</tr>
</tbody>
</table>
The fourth piece set is a piano arrangement of piece No. 58 in the original vocal anthology. The piano solo version is similar to the piano accompaniment in the vocal anthology with its lyrics omitted.

The title of the piece and the lyrics of the song make reference to the Italian general Giuseppe Garibaldi (1807-1882), who led one of the most important movements for independence in the South of Brazil. The lyrics, however, do not emphasize the historical context, but rather the humorous aspect:

“Garibaldi went to mass,
On a horse without spurs,
The horse tripped over,
Garibaldi on the ground stayed.”

---

88 The literal translation of the title from Portuguese is “Garibaldi Went to Mass.”
The march-like style of “Garibaldi Foi à Missa” captures the context of revolution and marching troops deduced by the character of the Italian general in the song.

The piece consists of a two-measure introduction, an eight-measure A section, an eight-measure piano interlude, the repetition of all the three sections, and a ten-measure coda. The melody, introduced by the left hand, is limited to the A section, within the range of an octave, outlining the D major chord and scale. The harmony revolves around tonic and dominant relationships, enriched with seventh chords and color notes, and a subtle ambiguity between D major and its relative B minor. In contrast to the simplicity of the melody and to the straightforwardness of the harmonic structure is the highly syncopated rhythmic approach to the interlude and coda, containing diverse figure combinations (Figures 3.24 and 3.25).

Technical challenges include coordination between hands for balance and voicing, and especially for managing the rhythmic complexity through the intricate syncopations. Refined hand coordination skills are prerequisite for the successful execution of the left-hand syncopations over and against the right-hand D major/B minor chord ostinato.

![Figure 3.24 “Garibaldi Foi à Missa,” mm. 15-17, Interlude](image-url)
“Garibaldi Foi à Missa” is appropriate for the early advanced student who has developed the technical ability to execute complex textures and cross-handed syncopated rhythms. The selection is classified as a level 6 piece in PG and comparable to the level 9 pieces in CS, such as Pinto’s *Salta, Salta.*

Table 3.14 Overview of “Garibaldi Foi à Missa”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1957</td>
<td>Max Eschig</td>
<td>8-9</td>
<td>42 measures, c. 1’20”</td>
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</tbody>
</table>

<table>
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<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4, Animato</td>
<td>Intro-A-Interlude Intro-A-Interlude-Coda:</td>
<td>Highly syncopated Intricate rhythmic combinations</td>
<td>Harmonic structure based on tonic and dominant relationships enriched with seventh chords and color notes</td>
</tr>
<tr>
<td>D Major</td>
<td>-Intro: 2 measures</td>
<td>-Intro: 2 measures</td>
<td>-Intro: 2 measures</td>
</tr>
<tr>
<td></td>
<td>-A: 8 measures</td>
<td>-A: 8 measures</td>
<td>-A: 8 measures</td>
</tr>
<tr>
<td></td>
<td>-Interlude: 8 measures</td>
<td>-Interlude: 8 measures</td>
<td>-Interlude: 8 measures</td>
</tr>
<tr>
<td></td>
<td>-Coda: 6 measures</td>
<td>-Coda: 6 measures</td>
<td>-Coda: 6 measures</td>
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</table>

<table>
<thead>
<tr>
<th>Melody</th>
<th>Technical Challenges</th>
<th>Stylistic Notes</th>
<th>Level of Difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Melodic range of an octave based on Brazilian children’s folksong</td>
<td>-Coordination between LH melody and RH chord ostinato</td>
<td>-Children’s circle song and dance</td>
<td>PG: Level 6</td>
</tr>
<tr>
<td>-Wavelike contour outlining the tonic chord and scale</td>
<td>-Coordination between RH chord ostinato and LH playing syncopated notes over the RH</td>
<td>-Folksong influenced by historical context as the Italian general Giuseppe Garibaldi, the male character in the</td>
<td>CS: Level 9</td>
</tr>
<tr>
<td></td>
<td>-Execution of thirty-second-note septuplets in half beat</td>
<td></td>
<td>VA: Early</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Advanced</td>
</tr>
</tbody>
</table>

Figure 3.25 “Garibaldi Foi à Missa,” mm. 38-40, Coda
“O Pião” (La Toupie)\(^89\)

The last solo in Album III, “O Pião” is a piano arrangement of piece No. 93 in the original vocal anthology. Both piano solo and piano accompaniment are similar, with subtle modifications in the piano solo version. The latter refer to two additional measures in the A section—consisting entirely of already existing material—and three additional measures in the coda, also serving solely to expand the section, without any kind of elaboration or extra technical demand.

The piece consists of a four-measure introduction, followed by a twenty-measure A section, and a fifteen-measure coda, whose first ten measures are written in three staves. All sections remain in A-flat major, and their harmonic structure revolves around tonic, subdominant, and dominant relationships enriched with chromatic nuances, seventh chords, and color notes, typical of Villa-Lobos’ writing style.

Repetitive motives in the A section and the contrasting rhythmic nature of the coda, based on continuous sixteenth notes with an ostinato pattern in the left hand, captures the perpetual spinning of a whipping-top (Figure 3.26). The descending virtuosic scale and syncopations at the end, interrupting the perpetual motion proposed in the beginning of the coda, suggest the fall of the whipping-top (Figure 3.27):

\(^{89}\) The literal translation of the title from Portuguese is “The Whipping-Top.”
Technical challenges include extensive use of rapid octaves in the left hand often in disjunct motion; frequent displaced accents and samba syncopations; and virtuosic scale or arpeggio passages (Figure 3.28). Large hands and loose wrists are a prerequisite for the execution of octaves in the entire piece. “O Pião” is the most challenging piece in

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90 The tempo marking lent is inconsistent not only with the composer’s notes in his classification chart, but also with the performance tradition of the piece by pianists contemporary of Villa-Lobos and the character it appears to suggest. Lago et al, *Guia Prático para a Educação Artística e Musical*, 118.
Album III, suiting the early advanced level student. The selection is comparable to level 9 pieces in CS and level 6 in PG.

Figure 3.28 “O Pião,” mm. 1-4, octaves, displaced accents, samba syncopations, and virtuosic arpeggio figuration

Table 3.15 Overview of “O Pião”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1957</td>
<td>Max Eschig</td>
<td>10-11</td>
<td>41 measures, c. 1’05”</td>
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</table>

<table>
<thead>
<tr>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4</td>
<td>Intro-A-Coda:</td>
<td>-Samba syncopations</td>
<td>-Harmonic structure based on</td>
</tr>
<tr>
<td></td>
<td>-Intro: 4 measures</td>
<td>-A few instances of</td>
<td>tonic, subdominant, and dominant</td>
</tr>
<tr>
<td></td>
<td>-A: 16 measures + 6</td>
<td>tuplets:</td>
<td>relationships enriched with</td>
</tr>
<tr>
<td></td>
<td>-Coda: 15 measures</td>
<td></td>
<td>seventh chords, chromatic events,</td>
</tr>
<tr>
<td>A-flat Major</td>
<td></td>
<td></td>
<td>and color notes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Melody</th>
<th>Technical Challenges</th>
<th>Stylistic Notes</th>
<th>Level of Difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Melodic range of an octave based on Brazilian children’s folksong</td>
<td>-Coordination between syncopations and interweaving counterpoint</td>
<td>-March-like character</td>
<td>PG: Level 6</td>
</tr>
<tr>
<td>-Wavelike contour</td>
<td>-Frequent accents in weak beats</td>
<td>-Classified by Villa-Lobos as “polka-song”</td>
<td>CS: Level 9</td>
</tr>
<tr>
<td>-Frequent fourths and sixths</td>
<td>-Use of a wide range of the keyboard and quick hand</td>
<td></td>
<td>VA: Early</td>
</tr>
</tbody>
</table>

Advanced

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91 Lago et al., *Guia Prático para a Educação Artística e Musical*, 133.
“O Pobre e o Rico”

The first piece in Album IV from the Guia Prático, Álbuns Para Piano, “O Pobre e o Rico” is a piano arrangement of piece No. 98 in the original vocal anthology. Both piano solo and piano accompaniment parts are similar, with the lyrics being omitted in the piano solo version.

“O Pobre e o Rico” consists of a one-page piece with elementary formal structure. The ten-measure A section leads to the ten-measure A’ followed by two conclusive measures. The piece remains in C major throughout. However, Villa-Lobos’ approach to harmony in this selection is not as conventional as in the pieces from the previous albums, in which the harmonic structure revolves around I-IV-V with embellishments. Instead, sequences of descending inverted triads permeate the piece creating a certain level of harmonic fluctuation and atmospheric sound effects provoked by the parallel chords (Figure 3.29). Nevertheless, the C tonal area is still well defined, with the melody outlining the C major chord, a perpetual C pedal in the bass line, and strong cadences.

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92 The fourth set of pieces from the Guia Prático, Álbuns Para Piano is dedicated to the Brazilian pianist Magdalena Tagliaferro (1894-1986), who during her career premiered a number of Villa-Lobos’ piano pieces. This album was first printed by the French publisher Max Eschig in Paris in 1987. Titles are presented in Portuguese only.

93 The literal translation of the title from Portuguese is “The Poor and the Rich.”
Technical challenges include hand coordination between repeated octaves in the right hand and sequences of descending triads in the left hand, which move through a wide range of the keyboard. In addition, a tonic pedal in the bass line must be managed by the left hand. According to the score, the bass must be sustained while the left hand moves up to start the sequence of descending chords. The use of the sostenuto pedal may be an encouraged resource for the young performer to have the control over the sustained sound of the bass line and the descending chords simultaneously.

“O Pobre e o Rico” is appropriate for the intermediate student developing octave technique and refining hand coordination skills. “O Pobre e o Rico” is approximate to level 6 in PG and to level 5 in CS, comparable to Sounding the Accordion by Jeno Takács (1902-2005) as a study in hand coordination, left hand dynamism, and manipulation of repeated notes.

Table 3.16 Overview of “O Pobre e o Rico”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1987</td>
<td>Max Eschig</td>
<td>1</td>
<td>22 measures, c. 40”</td>
</tr>
<tr>
<td>Meter/Tempo/Key</td>
<td>Form</td>
<td>Rhythm</td>
<td>Harmony</td>
</tr>
<tr>
<td>----------------</td>
<td>------</td>
<td>--------</td>
<td>---------</td>
</tr>
<tr>
<td>2/2</td>
<td>AA'-Conclusion:</td>
<td>-Straightforward</td>
<td>-Sequences of descending triads in the LH over a tonic pedal throughout the entire piece</td>
</tr>
<tr>
<td>Allegro</td>
<td>-A: 10 measures</td>
<td>-No syncopations or polyrhythms</td>
<td></td>
</tr>
<tr>
<td>C Major</td>
<td>-A’: 10 measures</td>
<td>-Occasional eighth-note triplets</td>
<td>-While the RH melody outlines the C major chord and the bass C pedal permeates the piece, the descending chords do not always align with the chord progressions expected in C major, creating modern sound effects</td>
</tr>
<tr>
<td></td>
<td>-Conclusion: 2 measures</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Melody**
- Pentascale range
- Outlines the key
- Wavelike contour
- Several repeated notes

**Technical Challenges**
- Hand coordination: RH melody in octaves vs. descending chords over a C tonic pedal (use of tonal pedal encouraged)
- Use of wide range of the keyboard, especially by the LH

**Stylistic Notes**
- Classified by Villa-Lobos as *cangita* (song) with French influence
- This folk tune is often sung by children in circle games in Brazil

**Level of Difficulty**
- PG: Level 6
- CS: Level 5
- VA: Intermediate

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**“Rosa Amarela”**

The second piece in Album IV, “Rosa Amarela” is a piano arrangement of piece No. 109 in the original vocal anthology. Both piano solo and piano accompaniment parts are similar.

The piece consists of a five-measure introduction and a two-period A section followed by the return of the introduction and a two-measure conclusion at the end after the entire piece is repeated, feature that is unique to the piano solo version. Although “Rosa Amarela” remains in D major, rich harmonic variety is achieved by the strong presence of chromaticism, seventh chords, and color notes. As in “A Maré Encheu” and

---

95 The literal translation of the title from Portuguese is “Yellow Rose.”
“Samba-Lelê,” the piece captures the vibrancy of Brazilian culture and style through *samba* syncopations (Figure 3.30):

![Figure 3.30 “Rosa Amarela,” mm. 1-4, chromaticism and syncopations](image)

Despite the frequent syncopations, they are based on the same *samba* rhythmic cell and therefore easier to manage than the syncopations and polyrhythms in “A Maré Encheu.” The overall hand balance requires careful attention as well as the voicing necessary to bring the melody out of chords and harmonic intervals. “Rosa Amarela” would be comparable in difficulty to “Samba-Lelê” in Album I if it were shorter and if the syncopations were concentrated on one hand alone. Therefore, this selection suits the late intermediate level student and would be approximate to levels 7 or 8 in PG and level 8 in CS.

Table 3.17 Overview of “Rosa Amarela”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1987</td>
<td>Max Eschig</td>
<td>2-3</td>
<td>72 measures, c. 2’20”</td>
</tr>
<tr>
<td>Meter/Tempo/Key</td>
<td>Form</td>
<td>Rhythm</td>
<td>Harmony</td>
</tr>
<tr>
<td>----------------</td>
<td>------</td>
<td>--------</td>
<td>---------</td>
</tr>
<tr>
<td>Poco moderato</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D Major</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Melody</th>
<th>Technical Challenges</th>
<th>Stylistic Notes</th>
<th>Level of Difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Octave range</td>
<td>Overall hand balance and voicing to bring the melody out of chords and harmonic intervals</td>
<td>Influence of samba</td>
<td>PG: Levels 7-8</td>
</tr>
<tr>
<td>Outlines the key of D major</td>
<td></td>
<td>Character classified by Villa-Lobos as a mix of national and foreign</td>
<td>CS: 8</td>
</tr>
<tr>
<td>Wavelike contour</td>
<td></td>
<td></td>
<td>VA: Late Intermediate</td>
</tr>
<tr>
<td>A few leaps</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hispanic and African ethnical origins of the melody</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

“Olha o Passarinho, Dominé!”

The third piece in Album IV, “Olha o Passarinho, Dominé!” is a piano arrangement of piece No. 85 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical.

The piece, simple and straightforward, consists of a nine-measure introduction and a sixteen-measure A section followed by two concluding measures. The approach to harmony is also unpretentious, revolving around C major tonic, subdominant, and dominant relationships, lacking chromaticism and color chords. The rhythmic structure, however, contains syncopations and unusual combinations of patterns, such as sequences of eighth-note triplets against sixteenth-note sextuplets (Figure 3.31):

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97 Ibid.
98 The literal translation of the title from Portuguese is “Look at the Little Bird, Dominé.”
Technical challenges include control over the piece’s two-voice contrapuntal texture and the sequences of triplets and sextuplets as well as the perpetual staccato patterns of sixteenth notes in the left hand in the A section. “Olha o Passarinho, Dominé!” is appropriate for the late intermediate student with experience in Baroque counterpoint and with elaborate rhythm subdivisions. The selection is approximate to levels 7 or 8 in PG and to level 8 in CS, comparable to Edward Grieg’s *Poetic Tone Picture*, Op. 3, No. 1.

Table 3.18 Overview of “Olha o Passarinho, Dominé!”

<table>
<thead>
<tr>
<th>“Olha o Passarinho, Dominé!”</th>
<th>Album IV, No. 3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year</strong></td>
<td>1987</td>
</tr>
<tr>
<td><strong>Publisher</strong></td>
<td>Max Eschig</td>
</tr>
<tr>
<td><strong>Page Number</strong></td>
<td>4-5</td>
</tr>
<tr>
<td><strong>Length</strong></td>
<td>27 measures, c. 40”</td>
</tr>
<tr>
<td><strong>Meter/Tempo/Key</strong></td>
<td>2/4</td>
</tr>
<tr>
<td><em>Allegro non troppo</em></td>
<td></td>
</tr>
<tr>
<td><em>C Major</em></td>
<td></td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>Intro-A-Conclusion: 9 measures -A: 16 measures -Conclusion: 2 measures</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>Syncopated and intricate -Eighth-note triplets vs. sixteenth-note sextuplets in duple meter</td>
</tr>
<tr>
<td><strong>Harmony</strong></td>
<td>Entirely in C major -Tonic, subdominant, and dominant relationships -Two-voice counterpoint</td>
</tr>
</tbody>
</table>
“O Gato”\textsuperscript{101}

The fourth piece of the set is a piano arrangement of piece No. 61 in the original vocal anthology with lyrics omitted. The piano solo contains substantial changes such as expansion and the incorporation of the vocal line into the piano part. The expansion reflects the lengthier introduction section in the piano solo version, twice as long as the piano accompaniment in the vocal anthology. Also, the solo version requires the repetition of the entire piece, while only the A section is meant to be repeated in the original.

The piece consists of a fourteen-measure introduction, a sixteen-measure A section, the repetition of both sections, and a thirteen-measure coda. The \textit{Segno} sign that precedes the coda indicates repetition of the piece, a feature that is unique to the piano solo version of the \textit{Guia Prático}. Traditional harmony based on the primary chords is combined with chromatic passages, seventh chords, and color chords throughout the piece. Tonic pedal is persistent in the left hand throughout.

For the first time in the piano albums, Villa-Lobos included a piece in a minor key, which reflects the pain of a cat in the folk song:

\begin{quote}
“I threw a stick at the cat,
But the cat didn’t die.
Ms. Chica was surprised
With the scream of the cat. Meow!”
\end{quote}

\textsuperscript{100} Ibid.
\textsuperscript{101} The literal translation of the title from Portuguese is “The Cat.”
This is, perhaps, one of the most popular nursery rhymes learned by children in Brazil. Despite the rather violent meaning of the text, the tune is widespread in circle games and often sung in a major key. The song ends with the scream of the cat, “Meow!,” which is expected to be loudly yelled by the children in the games. In the piano score, Villa-Lobos depicts the cat’s scream with a fortissimo D cluster chord (Figure 3.32):

![Figure 3.32 “O Gato,” mm. 67-71, D pedal and “Meow!” cluster chord](image)

“O Gato” is the most accessible piece in the album, appropriate to the intermediate level student. A prominent technical challenge lies on the control and voicing of the chromatic alto line in the right hand. “O Gato” is approximate to level 6 in PG and level 4 in CS, comparable in difficulty to Béla Bartók’s *Children’s Games*.

Table 3.19 Overview of “O Gato!”

<table>
<thead>
<tr>
<th>“O Gato”</th>
<th>Album IV, No. 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year</td>
<td>Publisher</td>
</tr>
<tr>
<td>1987</td>
<td>Max Eschig</td>
</tr>
<tr>
<td>Meter/Tempo/Key</td>
<td>Form</td>
</tr>
<tr>
<td>----------------</td>
<td>------</td>
</tr>
<tr>
<td>2/4&lt;br&gt;Andantino quasi allegretto&lt;br&gt;D Minor</td>
<td>Intro-A-Intro-A-Coda:&lt;br&gt;-Intro: 14 measures&lt;br&gt;-A: 16 measures&lt;br&gt;-Intro: 14 measures&lt;br&gt;-A: 16 measures&lt;br&gt;-Coda: 13 measures</td>
</tr>
</tbody>
</table>

**Melody**
- Pentascale range
- Ascending and descending patterns
- Outline of the key
- Based on one of the most popular nursery rhymes in Brazil, *Atirei o Pau no Gato*

**Technical Challenges**
- Control and voicing of the chromatic alto line in the RH

**Stylistic Notes**
- A mix of foreign and national styles
- The minor key for the first time in the piano albums evokes the sorrow of the lyrics

**Level of Difficulty**
- PG: Levels 6<br>- CS: Level 4<br>- VA: Intermediate

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**“Ó Sim!”**

The last piece in Album IV, “Ó Sim!” is a piano arrangement of piece No. 119 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical, with the lyrics omitted in the piano solo version.

As in “Olha o Passarinho, Dominé!,” the form and harmony in “Ó Sim!” are unpretentious. The piece starts with the A section in eight measures, followed by A’ in twelve measures, and a single concluding measure. The harmony revolves around E major tonic, subdominant, and dominant relationships, with no chromaticism. The rhythmic structure is also straightforward, lacking syncopations and unusual figure combinations. The three-voice contrapuntal texture, however, constitutes the challenge in this piece, in which perpetual, dynamic, and detached sixteenth notes, occasionally combined with thirty-second notes, should be evenly controlled and shaped while the left manipulates two melodic lines (Figure 3.33).

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103 The literal translation of the title from Portuguese is “Oh, Yes!”
The closing piece of Album IV does not show as much of the Brazilian manner as other selections such as “A Maré Encheu,” “Samba-Lelê,” and “Rosa Amarela” do. Instead, Villa-Lobos adopts more of the European musical language, the same as he used in his *Bachianas Brasileiras* as a tribute to the Baroque composer Johann Sebastian Bach. “A Roseira” in Album I, was written by Villa-Lobos in two-voice counterpoint. In “Ó Sim!,” for the first time in the *Guia Prático, Álbuns Para Piano*, Villa-Lobos ventured three-voice counterpoint.

![Figure 3.33. “Ó Sim!,” mm. 1-3, three independent voices](image)

“Ó Sim!” is appropriate for the late intermediate student who meets the prerequisites to perform Baroque repertoire. As a study in three-voice counterpoint, the piece would be comparable to a level 9 Bach *Sinfonia* (CS). But the brevity, lack of ornamentation, and simplicity in rhythm compensate for the textural difficulties. “Ó Sim!” is approximate to levels 7 or 8 in PG.
3.20 Overview of “Ó Sim!”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1987</td>
<td>Max Eschig</td>
<td>8-9</td>
<td>21 measures, c. 50”</td>
</tr>
</tbody>
</table>

**“Ó Sim!”**

**Album IV, No. 5**

<table>
<thead>
<tr>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4</td>
<td>AA’-Conclusion</td>
<td>-Predominance of sixteenth notes in the RH with a few occurrences of thirty-second notes -No syncopations</td>
<td></td>
</tr>
<tr>
<td>Allegro</td>
<td>-A: 8 measures -A’: 12 measures -Conclusion: 1 measure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E Major</td>
<td></td>
<td></td>
<td>-Entirely in E major -Traditional harmony based on I-IV-V</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4</td>
<td>AA’-Conclusion</td>
<td>-Predominance of sixteenth notes in the RH with a few occurrences of thirty-second notes -No syncopations</td>
<td></td>
</tr>
<tr>
<td>Allegro</td>
<td>-A: 8 measures -A’: 12 measures -Conclusion: 1 measure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E Major</td>
<td></td>
<td></td>
<td>-Entirely in E major -Traditional harmony based on I-IV-V</td>
</tr>
</tbody>
</table>

**Melody**

- In the LH
- Octave range
- Wave contour
- French ethnic influence

**Technical Challenges**

- Hand balance to bring out the melodic line in the LH
- Control/voicing of the three-voice counterpoint texture
- Control and shape of the sixteenth and thirty-second notes in the RH throughout the entire piece

**Stylistic Notes**

- Character classified by Villa-Lobos as European
- Contrapuntal style, with two melodic lines in the LH against perpetual sequences of detached sixteenth notes in the RH

**Level of Difficulty**

- PG: Levels 7-8
- CS: Level 8
- VA: Late Intermediate

**Guia Prático, Album V**

“Os Pombinhos”

The first piece in Album V, “Os Pombinhos” is a piano arrangement of piece No. 102 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical, with the lyrics omitted in the piano solo version.

The piece, entirely in C major, opens with a seven-measure introduction, followed by the A section in sixteen measures, and a five-measure coda, which consists of material similar to the introduction. The harmony revolves around C major tonic, subdominant,

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105 Ibid.
106 Album V, a set of five pieces, is dedicated to Anna Stella Schic (1925-2009), Brazilian pianist who recorded the complete solo piano music of Heitor Villa-Lobos, including all the eleven albums of the *Guia Prático, Álbuns Para Piano*.
107 The literal translation of the title from Portuguese is “The Little Doves.”
and dominant relationships, but color notes also integrate the piece. The tenor line in the A section features a chromatic ostinato motive while the C tonic is sustained in the bass line (Figure 3.34):

![Figure 3.34 “Os Pombinhos,” mm. 7-14, chromatic ostinato motive and tonic pedal]

In contrast to pieces such as “Samba-Lelê” and “Na Corda da Viola,” which capture the vibrancy of typical Brazilian mood and style through samba syncopations, “Os Pombinhos” reveals more of an European character influenced by the mazurka, remaining more conservative in its rhythmic structure and lyrical in its melodic nature.

“Os Pombinhos” is the most accessible piece in Album V. Technical challenges include the use of a wide range of the keyboard and control of the four-layer texture. The selection is ideal for an intermediate student developing refined hand balance and voicing. “Os Pombinhos” is approximate to level 6 in PG and to level 5 in CS, comparable to Grandmother’s Song, Op. 27, No. 10 by Friedrich Volkmann (1815-1883).
3.21 Overview of “Os Pombinhos!”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1987</td>
<td>Max Eschig</td>
<td>2-3</td>
<td>28 measures, c. 50”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4</td>
<td>Intro-A-Coda: -Intro: 7 measures -A: 16 measures -Coda: 5 measures *Intro and coda contain similar musical material</td>
<td>-Basic rhythm figurations with occasional syncopations</td>
<td>-Harmonic structure based on tonic, subdominant, and dominant relationships -C tonic pedal -Chromatic ostinato in the tenor line -Color chords and notes</td>
</tr>
<tr>
<td>Tempo de Mazurka</td>
<td>C Major</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Melody</th>
<th>Technical Challenges</th>
<th>Stylistic Notes</th>
<th>Level of Difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Melodic range of an octave -Wavelike contour</td>
<td>-Use of a wide range of the keyboard -Voicing and control of the four-part texture</td>
<td>-Mazurka -Children’s circle song and dance</td>
<td>PG: Levels 6 CS: Level 5 VA: Intermediate</td>
</tr>
</tbody>
</table>

“Você Diz Que Sabe Tudo”\textsuperscript{108}

The second piece in Album V, “Você Diz Que Sabe Tudo” is a piano arrangement of piece No. 136 in the original vocal anthology. Both piano solo and piano accompaniment parts are similar, with the piano version having two extra measures in the introduction section and the lyrics omitted.

The piece consists of an eight-measure introduction, an A section in twelve measures, A’ in twelve measures, repetition of A and A’, and a single concluding measure. Although the harmonic structure revolves around tonic, subdominant, and

\textsuperscript{108} The literal translation of the title from Portuguese is “You Say You Know Everything.”
dominant relationships, the piece is rich in chromatic passages, color notes, and seventh chords. Deceptive cadences to the submediant bring harmonic variety to the selection.

The piece’s overall character, moderate tempo, and syncopated rhythms reveal strong influence of the Afro-Brazilian music and dance style lundu. The manipulation of tempo in the introduction from moderate to slow, the affrettando and rallentando indications, and the ascending and descending chromatic lines establish the sensual character of the lundu at the beginning of the piece, also evoked by the occasional deceptive cadences and their minor flavor (Figure 3.35).

Technical challenges include voicing and control of the texture layers, voicing of chromatic lines and color notes, and the execution of rolled chords that extend the range of an octave. Large hands are a prerequisite for the performance of octaves and rolled chords in “Você Diz Que Sabe Tudo.”

![Sheet music](image)

Figure 3.35 “Você Diz Que Sabe Tudo,” mm. 1-9, manipulation of tempo, syncopations, and chromaticism
The selection is ideal for an intermediate student with large hands and a strong sense of pulse to bring coherence to the tempo fluctuations. “Você Diz Que Sabe Tudo” is approximate to level 8 in PG and to level 6 in CS, comparable to Scriabin’s Prelude, Op. 2, No 2.

3.22 Overview of “Você Diz Que Sabe Tudo”

<table>
<thead>
<tr>
<th>“Você Diz Que Sabe Tudo”</th>
<th>Album V, No. 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year</strong></td>
<td>1987</td>
</tr>
<tr>
<td><strong>Publisher</strong></td>
<td>Max Eschig</td>
</tr>
<tr>
<td><strong>Page Number</strong></td>
<td>4-5</td>
</tr>
<tr>
<td><strong>Length</strong></td>
<td>57 measures, c. 2’20”</td>
</tr>
<tr>
<td><strong>Meter/Tempo/Key</strong></td>
<td>Ø 2/2</td>
</tr>
<tr>
<td></td>
<td>Ø Moderato Lento, Vagaroso</td>
</tr>
<tr>
<td></td>
<td>Ø B-flat Major</td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>Intro-AA’-Segno-Conclusion:</td>
</tr>
<tr>
<td></td>
<td>-Intro: 8 measures</td>
</tr>
<tr>
<td></td>
<td>-A: 12 measures</td>
</tr>
<tr>
<td></td>
<td>-A’:12 measures</td>
</tr>
<tr>
<td></td>
<td>-A: 12 measures</td>
</tr>
<tr>
<td></td>
<td>-A’:12 measures</td>
</tr>
<tr>
<td></td>
<td>-Conclusion: 1 measure</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>-Lundu syncopation cell:</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Harmony</strong></td>
<td>-Tonic, subdominant, and dominant relationships</td>
</tr>
<tr>
<td></td>
<td>-Two instances of deceptive cadences</td>
</tr>
<tr>
<td></td>
<td>-Seventh chords</td>
</tr>
<tr>
<td></td>
<td>-Chromaticism</td>
</tr>
<tr>
<td></td>
<td>-Color chords and notes</td>
</tr>
<tr>
<td><strong>Melody</strong></td>
<td>-Melodic range of an octave</td>
</tr>
<tr>
<td></td>
<td>-Wavelike contour with leaps</td>
</tr>
<tr>
<td><strong>Technical Challenges</strong></td>
<td>-Use of a wide range of the keyboard</td>
</tr>
<tr>
<td></td>
<td>-Voicing and control of the texture layers</td>
</tr>
<tr>
<td></td>
<td>-Voicing of chromatic lines and color notes</td>
</tr>
<tr>
<td></td>
<td>-Execution of rolled chords that extend the range of an octave</td>
</tr>
<tr>
<td><strong>Stylistic Notes</strong></td>
<td>-Lundu</td>
</tr>
<tr>
<td></td>
<td>-Sensual character achieved by manipulation of tempo, ascending and descending chromatic lines, syncopated rhythms, and occasional minor tone colors</td>
</tr>
<tr>
<td><strong>Level of Difficulty</strong></td>
<td>PG: Level 8</td>
</tr>
<tr>
<td></td>
<td>CS: Level 6</td>
</tr>
<tr>
<td></td>
<td>VA: Intermediate</td>
</tr>
</tbody>
</table>


The third piece of the set is a piano arrangement of piece No. 37 in the original vocal anthology with lyrics omitted. The piano solo contains slight changes such as the addition of two measures in the introduction and the repetition of the entire selection, while in the vocal anthology only the folksong theme in the A section is meant to be repeated.
The six-measure introduction establishes the march-like character of “Có. Có. Có.” by introducing the ostinato rhythmic pattern that permeates the piece (Figure 3.36). The introduction is followed by the A section in twelve measures, the recurrence of introduction material, A’ in eight measures, and a four-measure coda. The piece is entirely in E-flat major, revolving around basic chord relationships, and lacking chromaticism.

Despite the formal and harmonic simplicity, “Có. Có. Có.” can be quite a challenging piece for its rhythmic configurations as well as for the voicing necessary to bring out the melodic line from the top notes of the triads in the right hand.

Figure 3.36 “Có. Có. Có.,” mm. 6-9, ostinato rhythmic pattern in the left hand with thirty-second notes

The march-like character of this piece is represented by the left-hand ostinato in 4/4 meter. This compositional device is also a primary technical challenge in the piece, as the dynamic thirty-second notes may create wrist and arm tension if not properly
approached. Villa-Lobos indicates the tempo of the piece as *movimento de marcha* and classifies “Có. Có. Có.” as a “polka-canção” genre.\(^{109}\)

“Có. Có. Có.” is appropriate for the late intermediate student who not only has a solid sense of pulse in order to maintain the piece’s march-like character but has also developed hand and arm coordination to achieve good voicing and to explore the wide range of the keyboard with ease. This selection is approximate to level 8 in PG and comparable to Kabalevsky’s *Early Morning Exercises*, Op. 3/86, No. 2 in CS level 8.


<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
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<tbody>
<tr>
<td><strong>Year</strong></td>
<td>1987</td>
</tr>
<tr>
<td><strong>Publisher</strong></td>
<td>Max Eschig</td>
</tr>
<tr>
<td><strong>Page Number</strong></td>
<td>6-9</td>
</tr>
<tr>
<td><strong>Length</strong></td>
<td>36 measures, c. 1’25”</td>
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</tbody>
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<table>
<thead>
<tr>
<th><strong>Meter/Tempo/Key</strong></th>
<th><strong>Form</strong></th>
<th><strong>Rhythm</strong></th>
<th><strong>Harmony</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>✓ <em>Movimento de Marcha</em></td>
<td>-Intro: 6 measures</td>
<td>March-like ostinato pattern in the LH with thirty-second notes:</td>
<td>-Tonic, subdominant, and dominant relationships</td>
</tr>
<tr>
<td>✓ E-flat Major</td>
<td>-A: 12 measures</td>
<td>-Seventh chords</td>
<td>-No chromaticism</td>
</tr>
<tr>
<td></td>
<td>-Intro: 6 measures</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-A’: 8 measures</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-Coda: 4 measures</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Melody</strong></th>
<th><strong>Technical Challenges</strong></th>
<th><strong>Stylistic Notes</strong></th>
<th><strong>Level of Difficulty</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>-Melodic range of an octave</td>
<td>-Control of LH ostinato and march pulse</td>
<td>-Genre of Polka</td>
<td>PG: Level 8</td>
</tr>
<tr>
<td>-Wavelike contour with leaps</td>
<td>-Voicing work to bring out the melody</td>
<td>-March-like character (4/4 and rhythm ostinato)</td>
<td>CS: Level 8</td>
</tr>
<tr>
<td></td>
<td>-Use of a wide range of the keyboard</td>
<td></td>
<td>VA: Late Intermediate</td>
</tr>
</tbody>
</table>

“O Bastão ou Mia Gato”\textsuperscript{110}

The fourth piece of the set is a piano arrangement of piece No. 14 in the original vocal anthology with lyrics omitted. Both piano solo and piano accompaniment parts are similar, except for the addition of two extra measures to the introduction section of the piano solo version.

The piece consists of a six-measure introduction, an A section in sixteen measures, and a four-measure coda. The harmonic structure, however, is not as straightforward. While the piece is in E-flat major, only the folk tune in the right hand is diatonic, supported by the E-flat pedal in the bass throughout the entire piece. The inner voices move in chromatic thirds and fourths throughout the entire piece, bringing a new progressive harmonic flavor (Figure 3.37):

![Musical notation](image)

Figure 3.37 “O Bastão ou Mia Gato,” mm. 6-11, diatonic melody, E-flat pedal, and chromatic thirds

Technical challenges include voicing and control of the texture layers, especially the ascending and descending chromatic thirds and fourths in the inner voices. Projection and proper phrasing of the legato melody in octaves also represent a primary challenge.

\textsuperscript{110} The literal translation of the title from Portuguese is “The Stick or Scream Cat.”
The selection is ideal for late intermediate students. “O Bastão ou Mia Gato” is approximate to level 8 in PG and to level 8 in CS, comparable to Debussy’s *The Little Shepherd*.

3.24 Overview of “O Bastão ou Mia Gato”

<table>
<thead>
<tr>
<th>“O Bastão ou Mia Gato”</th>
<th>Album V, No. 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year</strong></td>
<td><strong>Publisher</strong></td>
</tr>
<tr>
<td>1987</td>
<td>Max Eschig</td>
</tr>
<tr>
<td><strong>Meter/Tempo/Key</strong></td>
<td><strong>Form</strong></td>
</tr>
<tr>
<td>Andante quasi Andantino</td>
<td>-Intro: 6 measures</td>
</tr>
<tr>
<td>E-flat Major</td>
<td>-A: 16 measures</td>
</tr>
<tr>
<td></td>
<td>-Coda: 4 measures</td>
</tr>
<tr>
<td><strong>Melody</strong></td>
<td><strong>Technical Challenges</strong></td>
</tr>
<tr>
<td>Diatonic</td>
<td>-Projection and phrasing of the RH melody in octaves</td>
</tr>
<tr>
<td>Melodic range of an octave</td>
<td>-Ascending and descending chromatic thirds and fourths with proper fingering</td>
</tr>
<tr>
<td>Wavelike contour</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

“A Condessa”\(^{112}\)

The last and longest solo in Album V is a piano arrangement of piece No. 39 in the original vocal anthology with lyrics omitted. Both piano solo and piano accompaniment parts contain similar musical material, but the piano solo is expanded by the addition of A’, C’, and Coda sections, which increases the level of difficulty of the piece.

The form consists of a straightforward ABC-Interlude-A’C’-Coda with all sections in the key of F major, each indicating a contrasting tempo marking. The

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\(^{112}\) The literal translation of the title from Portuguese is “The Countess.”
harmonic structure in “A Condessa” is progressive, rich in sound effects created by color chords, chromatic passages, and unresolved seventh and ninth chords.

The original piece in the vocal anthology was written for a two-voice choir, in which one voice represents the “gentleman” and the other represents the “countess.” The Andante depicts the “gentleman;” the Allegro depicts the “countess;” and the Poco Allegretto e Molto Ritmado depicts both, represented by the parallel thirds in the right hand. The coda (Presto and Prestissimo), which is solely instrumental and therefore not present in the original version, is long and complex.

The leading challenges in this piece are primarily concern rhythm and voicing. The tempo shifts, the fast sequences of thirds in the right hand, the voicing of the melodic lines, the syncopated figurations, and the elaborate texture of the coda with its tremolo chords add to the list of technical challenges experienced by the performer (Figure 3.38):

![Figure 3.38 “A Condessa,” mm. 108-115, elaborate texture of the coda with tremolo chords](image-url)
“A Condessa” is appropriate for the early advanced level student who has developed a strong sense of rhythm and pulse as well as refined hand coordination and voicing. This selection is approximate to level 10 in PG and comparable to Prelude No. 1, Op. 6 by Robert Muczynski (1929-2010) in CS level 10.

3.25 Overview of “A Condessa”

<table>
<thead>
<tr>
<th>“A Condessa” Album V, No. 5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year</strong></td>
</tr>
<tr>
<td>1987</td>
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</table>

<table>
<thead>
<tr>
<th><strong>Meter/Tempo/Key</strong></th>
<th><strong>Form</strong></th>
<th><strong>Rhythm</strong></th>
<th><strong>Harmony</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4, 6/8, 2/4</td>
<td>ABC-Interlude-AC’Coda:</td>
<td>-Highly syncopated</td>
<td>-Predominantly in F major</td>
</tr>
<tr>
<td>➢ A Section, <em>Andante</em>; B Section, <em>Allegro</em>; C Section, <em>Poco Allegretto e Molto Ritmado</em>; and Coda, <em>Presto, Prestissimo</em></td>
<td>-A: 16 measures</td>
<td>-Rhythmic figuration that permeates the piece:</td>
<td>-F minor in three measures of the coda</td>
</tr>
<tr>
<td>➢ F Major</td>
<td>-B: 9 measures</td>
<td>![Sextuplets]</td>
<td>-Chromaticism</td>
</tr>
<tr>
<td></td>
<td>-C: 17 measures</td>
<td>![Chromaticism]</td>
<td>-Color chords</td>
</tr>
<tr>
<td></td>
<td>-Interlude: 26 measures</td>
<td>![Seventh and Ninth Chords]</td>
<td>-Seventh and ninth chords;</td>
</tr>
<tr>
<td></td>
<td>-A’: 8 measures</td>
<td>![Suspensions]</td>
<td>-Suspensions</td>
</tr>
<tr>
<td></td>
<td>-C’: 13 measures</td>
<td>![Suspensions]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>-Coda: 26 measures</td>
<td>![Suspensions]</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th><strong>Melody</strong></th>
<th><strong>Technical Challenges</strong></th>
<th><strong>Stylistic Notes</strong></th>
<th><strong>Level of Difficulty</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>-Popular Brazilian folksong that appears in other compositions by Villa-Lobos</td>
<td>-Overall voicing</td>
<td>-The longest solo in the eleven albums</td>
<td>PG: Level 10</td>
</tr>
<tr>
<td></td>
<td>-Use of wide range of the piano</td>
<td>-Mix of European and Brazilian styles</td>
<td>CS: Level 10</td>
</tr>
<tr>
<td></td>
<td>-Management of changes in tempo</td>
<td></td>
<td>VA: Level 10</td>
</tr>
<tr>
<td></td>
<td>-Management of sequences of thirds in the RH and four-voice chords preceded by grace notes in the LH</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-Management of the elaborate texture of the coda, with <em>tremolo</em> chords</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

81
“Sonho de uma Criança” (Child’s Dream)

The first piece in Album VI, “Sonho de uma Criança” is a piano arrangement of piece No. 122 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical, with the lyrics omitted in the piano solo version.

The eight-measure introduction is harmonically unsettled, suggesting both G major and E minor keys until it cadences at a G7 chord that adds color to the overall harmonic simplicity of the piece. The sixteen-measure long A section presents the folk tune in G major in a dolce setting, with patterns of eighth and sixteenth notes, lacking syncopations or other rhythmic complexities typical of Villa-Lobos’ style. This section also ends with a G7 chord, leading to the following B section in the subdominant key, C major. The modulation to C major and the new melodic line are the chief distinctions between the sections, although the rhythmic structure and texture remain the same.

In contrast to pieces such as “Samba-Lelê” and “Na Corda da Viola,” which capture the vibrancy of typical Brazilian mood and style through samba syncopations and color harmony, “Sonho de uma Criança” reveals more of a European influence, evoking the minuet, and remaining more conservative in its rhythmic structure and lyrical in its melodic nature. In the last two measures of the piece, however, Villa-Lobos seems to bring back the vivid flavor of “Samba-Lelê” and “Na Corda da Viola” by unexpectedly adding dotted sixteenth and thirty-second notes along with a staccato and loud G to be executed by both hands, bringing the piece to a brilliant close (Figure 3.39):

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113 Album VI contains five pieces and is dedicated to the American pianist William Kapell (1922-1953), a close colleague of Villa-Lobos.
“Sonho de uma Criança,” along with the majority of the other pieces in Albums VI and VIII, is among the most accessible pieces in the entire *Guia Prático, Álbuns Para Piano*. This selection is ideal for an early intermediate student who is working on developing more refined hand balance in homophonic textures, the main focus in this piece. “Sonho de uma Criança” is approximate to level 6 in PG and to level 5 in CS, comparable to *Melancholy Reflections* by Mike Schoenmehl (b. 1957).

Table 3.26 Overview of “Sonho de uma Criança”

<table>
<thead>
<tr>
<th>“Sonho de uma Criança” (Child’s Dream)</th>
<th>Album VI, No. 1</th>
</tr>
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<tbody>
<tr>
<td><strong>Year</strong></td>
<td>1947</td>
</tr>
<tr>
<td><strong>Publisher</strong></td>
<td>Mercury Music</td>
</tr>
<tr>
<td><strong>Page Number</strong></td>
<td>2-3</td>
</tr>
<tr>
<td><strong>Length</strong></td>
<td>49 measures, c. 1’30”</td>
</tr>
<tr>
<td><strong>Meter/Tempo/Key</strong></td>
<td>Ø 3/8</td>
</tr>
<tr>
<td></td>
<td>Ø Movimento de Minueto</td>
</tr>
<tr>
<td></td>
<td>Ø G Major</td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>Intro-AB-A’-Conclusion:</td>
</tr>
<tr>
<td></td>
<td>-Intro: 8 measures</td>
</tr>
<tr>
<td></td>
<td>-A: 16 measures</td>
</tr>
<tr>
<td></td>
<td>-B: 16 measures</td>
</tr>
<tr>
<td></td>
<td>-A’: 8 measures</td>
</tr>
<tr>
<td></td>
<td>-Conclusion: 2 measures</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>-Predominantly consisting of eighth, sixteenth, and quarter notes in the context of a 3/8 meter</td>
</tr>
<tr>
<td><strong>Harmony</strong></td>
<td>-Traditional harmony combined with chromatic notes as well as seventh and color chords</td>
</tr>
</tbody>
</table>
“O Corcunda” (The Hunchback)

The second piece in Album VI, “O Corcunda” is a piano arrangement of piece No. 42 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical, with the lyrics omitted in the piano solo version.

“O Corcunda” is one-page in length and follows an elementary formal structure of introduction, A section, and coda. The piece remains in D major throughout, with a traditional harmony that adds a few chromatic notes for variety and color.

“O Corcunda” is quite a humorous piece, as opposed, perhaps, to what one would expect given its title. A dark atmosphere is established in the opening, in which the right hand crosses over the left hand to execute a melodic line in the low range of the piano while the left hand is playing repeated tenuto chords (Figure 3.40):

![Figure 3.40 “O Corcunda,” mm. 1-5](image)

This four-measure introduction is followed by the amusing A section, in which the melody is introduced in the treble clef range upon a lighter left-hand texture. The overall character of “O Corcunda” reflects the witty lyrics of the folk song, as follows:
“I am a hunchback,
But I have money.
Because of the young ladies,
I won’t die alone. (Refrain)

When the hunchback
Went out with hoops,
The ladies at the windows
Threw little firecrackers.

When the hunchback
Left with eyeglasses,
The ladies at the windows
Made faces.

When the hunchback
Left with a vest,
The ladies at the windows
Threw rockets.”

The darkness of the opening measures returns in the coda but is immediately followed by a light and hopeful atmosphere, which brings the piece to its closure.

Along with “Sonho de uma Criança,” “O Corcunda” is among the most accessible pieces in the Guia Prático, Álbuns Para Piano. This selection is appropriate for the early intermediate student who is developing voicing technique to bring out the top notes of harmonic intervals and blocked triads. “O Corcunda” is approximate to level 6 in PG and to level 5 in CS, comparable to Arabesque, Op. 6, No. 2 by Génari Karganov (1858-1890) as a study in hand balance and voicing.

Table 3.27 Overview of “O Corcunda”

<table>
<thead>
<tr>
<th>“O Corcunda” (The Hunchback)</th>
<th>Album VI, No. 2</th>
</tr>
</thead>
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<tr>
<td><strong>Year</strong></td>
<td>1947</td>
</tr>
<tr>
<td><strong>Publisher</strong></td>
<td>Mercury Music</td>
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<tr>
<td><strong>Page Number</strong></td>
<td>4</td>
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<tr>
<td><strong>Length</strong></td>
<td>28 measures, c. 55&quot;</td>
</tr>
<tr>
<td><strong>Meter/Tempo/Key</strong></td>
<td>2/4, Andantino calmo, D Major</td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>Intro-A-Coda: Intro: 4 measures, A: 16 measures, Coda: 8 measures</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>-Lacks syncopations, -A single occurrence of an eighth note triplet in the RH against a pair of eighth notes in the LH in the coda</td>
</tr>
<tr>
<td><strong>Harmony</strong></td>
<td>-Traditional harmony combined with chromatic notes as well as seventh and color chords</td>
</tr>
<tr>
<td>Melody</td>
<td>Technical Challenges</td>
</tr>
<tr>
<td>--------</td>
<td>----------------------</td>
</tr>
<tr>
<td>-Predominantly conjunct motion within the range of an octave</td>
<td>-Hand cross-over: RH melodic motive over LH chords (low range)</td>
</tr>
<tr>
<td>-Wavelike contour</td>
<td>-Hand balance: melody vs. accompaniment</td>
</tr>
<tr>
<td></td>
<td>-Voicing: bring out melodic notes from the top of the chords</td>
</tr>
<tr>
<td></td>
<td>-Clef changes along the piece</td>
</tr>
<tr>
<td></td>
<td>-Rolled chords from the bottom of the chord in the LH to the top in the RH</td>
</tr>
</tbody>
</table>

“Caranguejo” (The Crab)

The third piece in Album VI, “Caranguejo” is a piano arrangement of piece No. 29 in the original vocal anthology. The piano solo version is similar to the piano accompaniment in the vocal anthology with its lyrics omitted.

The four-measure introduction sets the key of the piece, A-flat major, and the eighth-note ostinato that permeates the entire work. The introduction is followed by a sixteen-measure A section, in the main key, and a sixteen-measure B section, in the subdominant D-flat major, which features short chromatic passages for harmonic color as well as more articulation and dynamic contrasts than in the precedent section. These sections are repeated, this time with a shorter B section and a coda that resembles the introduction in its musical material.

The folk song “Caranguejo” is popular among children in Brazil. While singing the tune, they also clap and stomp, respectively, three and four times in a row. As in “A Maré Encheu,” in Album I, “Caranguejo” contains nature rituals and popular beliefs that are common in children’s songs and circle dances in Brazil:
“Crab is not a fish
Crab is a fish;
Crab is not a fish
In the ebb of the tide.

Clap, clap, clap!
Foot, foot, foot, foot!
Crab is only fish
In the flow of the tide!”

The programmatic aspect of this piece lies in the crab’s sideways walk, evoked in the piano part by the left hand eighth-note ostinato, alternating between a fifth and an octave (Figure 3.41). This programmatic device is also the primary technical challenge in the piece for it may create wrist and arm tension if the hand is consistently stretched to reach the recurrent broken octaves:

Figure 3.41 “Caranguejo,” mm.1-10, “crab walk”

“Caranguejo” is appropriate for the intermediate student developing octave technique in the context of a left-hand accompaniment and voicing technique to bring out the top notes of harmonic intervals and blocked triads. “Caranguejo” is approximate to level 7 in PG and to level 6 in CS, comparable to Song of the Calvary, Op. 27, No. 29, by Dimitri Kabalevsky (1904-1987).[114]

[114] “Caranguejo” was included in the syllabus of the 2015-2016 examinations of the Association Board of Royal Schools of Music (ABRSM) as a grade 6 piece.
Table 3.28 Overview of “Caranguejo”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1947</td>
<td>Mercury Music</td>
<td>5-7</td>
<td>69 measures, c. 1'25&quot;</td>
</tr>
</tbody>
</table>

**Meter/Tempo/Key**
- 2/4
- Allegro
- A-flat Major

**Form**
- Intro-AB-Intro-AB-Coda
  - Intro: 4 measures
  - A: 16 measures
  - B: 16 measures in D-flat major
  - Intro: 4 measures
  - A: 16 measures
  - B: 8 measures in D-flat major
  - Coda: 5 measures

*Intro and coda share same musical material

**Rhythm**
- Predominantly in eighth notes with occasional syncopations

**Harmony**
- Harmonic structure:
  - A in the tonic
  - B in the subdominant
  - Overall traditional approach to harmony with seventh chords, chromaticism, and color notes

**Melody**
- Wavelike contour within an octave
- Popular tune among children in Brazil

**Technical Challenges**
- Left hand ostinato alternating between fifths and octaves
- Hand balance: melody vs. accompaniment
- Contrasting articulation between hands

**Stylistic Notes**
- The “crab walk”
- Cançoneta italiana

**Level of Difficulty**
- PG: Level 7
- CS: Level 6
- VA: Intermediate

“A Pombinha Voou” (The Little Dove Flew Away)

The fourth piece in Album VI, “A Pombinha Voou” is a piano arrangement of piece No. 103 in the original vocal anthology. The piano solo version is similar to the piano accompaniment in the vocal anthology with its lyrics and repeat signs omitted.

The one-measure introduction sets the key of the piece, E major, and occurs five other times in the piece at cadential events and as a “unifying device.”

The twelve-measure A section features a popular Brazilian folk tune in triple meter known as “O Cravo e a Rosa” based upon a harmonic structure of tonic, subdominant, and dominant

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relationships. The subsequent twelve-measure B section introduces a new thematic material in duple meter over a more ambitious harmony that suggests in its opening the relative minor key and features colorful chromatic passages throughout until the recurrence of the “unifying device” closes the section with a cadence in E major. The entire B section is repeated, followed by A’ in eight-measures and a conclusive E major chord played by both hands in treble clef.

Technical challenges are concentrated in the B section, in which the left hand introduces a legato chordal ostinato motive that does not fall naturally under the fingers, requiring a loose wrist for smooth connection between chords (Figure 3.42). Following the ostinato passage, the legato chromatic and octave segments may also represent a challenge to the young performer, who should be encouraged to devote isolated left-hand practice of this section for refined coordination.

Figure 3.42 “A Pombinha Voou,” mm. 26-29, LH legato chordal motives

Along with the previous piece “Caranguejo,” “A Pombinha Voou” is appropriate for the intermediate student developing octave technique in the context of a left-hand accompaniment and voicing technique to bring out the top notes of harmonic intervals and blocked triads. “A Pombinha Voou” is a level 7 piece in PG and the only individual

Table 3.29 Overview of “A Pombinha Voou”

<table>
<thead>
<tr>
<th>“A Pombinha Voou” (The Little Dove Flew Away)</th>
<th>Album VI, No. 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year</strong></td>
<td>1947</td>
</tr>
<tr>
<td><strong>Publisher</strong></td>
<td>Mercury Music</td>
</tr>
<tr>
<td><strong>Page Number</strong></td>
<td>8-9</td>
</tr>
<tr>
<td><strong>Length</strong></td>
<td>46 measures, c. 1’40”</td>
</tr>
<tr>
<td><strong>Meter/Tempo/Key</strong></td>
<td>Ø 3/4</td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>Intro-ABBA' 'Conclusion:</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>-Predominantly in eighth and quarter notes</td>
</tr>
<tr>
<td><strong>Harmony</strong></td>
<td>Harmonic structure:</td>
</tr>
<tr>
<td><strong>Meter/Tempo/Key</strong></td>
<td>Ø Andante</td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>-Intro: 1 measure</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>-B section in 2/4</td>
</tr>
<tr>
<td><strong>Harmony</strong></td>
<td>-A in the tonic</td>
</tr>
<tr>
<td><strong>Meter/Tempo/Key</strong></td>
<td>Ø E Major</td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>-A: 12 measures</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>-B section in 2/4</td>
</tr>
<tr>
<td><strong>Harmony</strong></td>
<td>-B suggests C-sharp minor, but cadences in E major</td>
</tr>
<tr>
<td><strong>Meter/Tempo/Key</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>-B: 12 measures</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>-Lacks syncopations</td>
</tr>
<tr>
<td><strong>Harmony</strong></td>
<td>-Overall traditional approach to harmony with seventh chords, chromatic passages, and color chord</td>
</tr>
<tr>
<td><strong>Meter/Tempo/Key</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>-A: 8 measures</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Harmony</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Meter/Tempo/Key</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>-Conclusion: 1 measure</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Harmony</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Melody</strong></td>
<td>Wavelike contour within an octave</td>
</tr>
<tr>
<td><strong>Technical Challenges</strong></td>
<td>Hand balance: melody vs. accompaniment</td>
</tr>
<tr>
<td><strong>Stylistic Notes</strong></td>
<td>European influence, with conventional approach to rhythm and texture</td>
</tr>
<tr>
<td><strong>Level of Difficulty</strong></td>
<td>PG: Level 7</td>
</tr>
<tr>
<td><strong>Melody</strong></td>
<td>Popular tune among children in Brazil, known as “O Cravo e a Rosa”</td>
</tr>
<tr>
<td><strong>Technical Challenges</strong></td>
<td>Voicing top notes of chords to bring out the melodic line</td>
</tr>
<tr>
<td><strong>Stylistic Notes</strong></td>
<td>Coordinating the alternation between LH chords in the B section</td>
</tr>
<tr>
<td><strong>Level of Difficulty</strong></td>
<td>CS: Level 6</td>
</tr>
<tr>
<td><strong>Stylistic Notes</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Level of Difficulty</strong></td>
<td>VA: Intermediate</td>
</tr>
</tbody>
</table>

“Vamos Atrás da Serra, Ó Calunga!” (Let Us Go Over the Mountain, O Calunga!)

The last piece in Album VI, “Vamos Atrás da Serra, Ó Calunga!” is a piano arrangement of piece No. 126 in the original vocal anthology. The piano solo version presents changes in the formal structure, expanding its dimensions and the challenges for the performer. Despite these adjustments, the musical material remains the same as in the original version.

The five-measure introduction is energetic and harmonically ambiguous. The F major key is only established in the A section, which consists of a four-measure phrase
that repeats consistently throughout the piece. The interlude is based on the main syncopated *samba* motive of the A section manipulated rhythmically to eighth note triplets and descending sixteenth note patterns, requiring a strong sense of pulse from the performer (Figure 3.43). The interlude and coda share the same musical material, although in the vocal anthology this material appears solely in the coda, as an instrumental section only:

![Figure 3.43 “Vamos Atrás da Serra, Ó Calunga!,” mm. 24-27, musical material from interlude and coda, rhythmic manipulation of the main motive](image)

Despite the overall simplicity in formal and harmonic structures, “Vamos Atrás da Serra, Ó Calunga!” can be quite a challenging piece for its syncopated and manipulated rhythms in a fast tempo as well as for the voicing necessary to bring out the melodic line from the top notes of the three and four-voice chords in the right hand.

“Vamos Atrás da Serra, Ó Calunga!” is appropriate for the late intermediate student who not only has a solid sense of pulse but has also developed hand and arm coordination to approach voicing and to explore the wide range of the keyboard with ease. This piece is approximate to level 7 or 8 in PG and comparable to *Roda-roda!* by Octavio Pinto in CS level 8.

Table 3.30 Overview of “Vamos Atrás da Serra, Ó Calunga!”

<table>
<thead>
<tr>
<th>“Vamos Atrás da Serra, Ó Calunga!” (Let Us Go Over the Mountain, O Calunga!)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Album VI, No. 5</strong></td>
</tr>
<tr>
<td><strong>Year</strong></td>
</tr>
<tr>
<td>1947</td>
</tr>
</tbody>
</table>
No Fundo do Meu Quintal” (In My Back Yard)

The first piece in Album VII, “No Fundo do Meu Quintal” is a piano arrangement of piece No. 57 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical, with the lyrics omitted in the piano solo version.

Dynamic indications assist in outlining the form, which consists of a five-measure introduction, a sixteen-measure long A section, followed by an interlude, a return of the A theme eight measures shorter, and a coda. The five-measure introduction is restated first as the interlude and later as the coda.

The samba rhythms give this piece its distinctive character, already established in the introduction as a two-measure ostinato (Figure 3.44). Syncopated figures appear in

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117 This set of five pieces on popular Brazilian children’s songs is dedicated to Noemi Bittencourt, a Brazilian pianist and friend of Villa-Lobos.
the A section melody and remain consistent throughout the left-hand accompaniment.

The harmonic structure is built upon the key of C major and a tonic pedal permeates the entire piece. Despite the traditional fashion of the harmonic structure, Villa-Lobos uses chromaticism in the inner voices, seventh chords, and color harmonies as occasional expressive devices throughout. Alternating thirds and seconds add dissonance and color to the inner ostinato voices. The melody combines typical elements of Afro-Brazilian music such as small intervals, skips within a fifth, repetition of intervallic patterns, and syncopation.118

Technical challenges include the execution of the rhythmic figures, the *samba* rhythms upon which the entire composition is based, facilitated by flexible wrists and arms. Voicing challenges require finger independence and control as in the soprano C pedal in the introduction (Figure 3.44) and the chromatic tenor line in the A section (Figure 3.45):

![Sheet Music Image](image)

Figure 3.44 “No Fundo do Meu Quintal,” mm. 1-2, Introduction, two-measure ostinato, and soprano tonic pedal

---

Figure 3.45 “No Fundo do Meu Quintal,” mm. 6-8, chromatic tenor line

“No Fundo do Meu quintal” suits the intermediate level student and is comparable in difficulty to “Manquinha” in Album I and “Samba-Lelê” in Album II. This selection would be approximate to levels 7 or 8 in PG and level 7 in CS.

Table 3.31 Overview of “No Fundo do Meu Quintal”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1947</td>
<td>Mercury Music Corporation</td>
<td>14-15</td>
<td>38 measures, c. 1’</td>
</tr>
</tbody>
</table>

**Meter/Tempo/Key**
- 2/4
- Poco moderato
- C Major

**Form**
- Intro: 5 measures
- AA: 8+8
- Interlude: 5 measures
- A: 8 measures
- Coda: 5 measures

**Rhythm**
- Samba rhythm figures and syncopations:

**Harmony**
- Tonic-dominant harmonic basis
- Occasional chromaticism and seventh chords for harmonic color
- Dissonance added to the inner voices by the alternation of thirds and seconds

**Melody**
- Folk tune within the range of an octave
- Lyrics about Mariquinha in the back yard choosing flowers for her wedding:
  
  “In my backyard I found Mariquinha gathering beautiful flowers... for the wedding. Mariquinha is getting married...”

**Technical Challenges**
- Strong sense of rhythm and pulse required
- Finger independence and control for voicing management
- Wide hand span required to reach the interval of a ninth

**Stylistic Notes**
- Samba song and children’s circle dance
- Afro-Brazilian song and dance style

**Level of Difficulty**
- PG: Level 7-8
- CS: Level 7
- VA: Intermediate
“Vai, Abóbora” (Go, Pumpkin!)

The second piece in Album VII, “Vai, Abóbora” is a piano arrangement of piece No. 125 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical, with the lyrics omitted in the piano solo version.

The piece consists of an eight-measure introduction followed by an eight-measure A section and eight-measure A’. The introduction is then repeated as interlude, followed by the recurrence of the A and A’ sections. As in “No Fundo do Meu Quintal,” dynamic markings assist in defining the form with the indications of mezzo-forte and forte. The harmonic structure is based on tonic and dominant relationships with occasional chromaticism.

The melodic material in both the introduction and interlude appear in the left hand, outlined by accent marks. The folk tune in the A and A’ sections is stated in the right hand, also delineated with accent marks.

As in “A Roseira” in Album I, Villa-Lobos uses contrapuntal writing style as his compositional device in “Vai, Abóbora!.” The two-part counterpoint, passages in sixteenth notes, broken chords in eighth notes, independence of voices, and contrasting articulations resemble those of Bach Invention No. 8 in F major (Figure 3.4). The rhythmic inflection, especially the syncopations from the samba, however, gives the piece its dance-like feature and Brazilian character.

Figure 3.46 “Vai, Abóbora,” mm. 7-10, contrapuntal texture and contrasting articulations

Technical challenges include coordination between hands to manage the two-voice counterpoint texture, the contrasting articulations played with consistency, and syncopations. A careful choice of fingering for the sixteenth notes in the left hand is strongly encouraged.

“Vai Abóbora!” suits the intermediate student and may be a modern supplement to pedagogical Baroque literature. As a study in two-voice counterpoint, the piece is comparable to a level 7 Bach Invention (CS) and approximate to levels 7-8 in PG.

Table 3.32 Overview of “Vai, Abóbora”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1947</td>
<td>Mercury Music Corporation</td>
<td>16-17</td>
<td>46 measures, c. 1’</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4, Allegro, F Major</td>
<td>Intro-AA’-Interlude-AA’: 8 measures, AA’: 8+8 measures, Interlude: 8 measures, AA’: 8+8 measures</td>
<td>Predominance of eighth notes against sixteenth notes, Syncopated rhythmic cell from samba:</td>
<td>Tonic-dominant harmonic basis, Chromaticism for harmonic color, Two-voice counterpoint texture</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Melody</th>
<th>Technical Challenges</th>
<th>Stylistic Notes</th>
<th>Level of Difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td>The lyrics sang by children include vegetables and fruit names: “Go pumpkin! Go melon! Go watermelon! Go jambo”</td>
<td>Managing the counterpoint between the tune and the sixteenth-note scales, Executing clear and consistent staccato scales</td>
<td>Song and circle children’s dance, Stylistic resemblance with Bach’s Invention No. 8 in F Major</td>
<td>PG: Levels 7-8, CS: Level 7, VA: Intermediate</td>
</tr>
</tbody>
</table>
(Brazilian fruit)! Miss! Go jambo! Miss! Go jambo!
Miss, very sweet!”

-Designing of proper fingering

-Two-voice contrapuntal style integrated with Brazilian folk elements

The octave-range folk tune is stated by the right hand only.
-In the intro and interlude sections, the melodic material is stated by the left hand.

<table>
<thead>
<tr>
<th>“Vamos, Maruca” (Let’s Go, Maruca)</th>
</tr>
</thead>
</table>

The third piece in Album VII, “Vamos, Maruca” is a piano arrangement of piece No. 128 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical, with the lyrics omitted in the piano solo version.

The piece consists of a one-measure introduction followed by three statements of the A section. The harmonic structure revolves around the basic chords of tonic, subdominant, and dominant in F major. The piece lacks accidentals, chromaticism, and striking seventh chords, resulting in a certain plainness unusual in Villa-Lobos’ compositional style.

The rhythmic inflection in “Vamos, Maruca” is not associated with the samba, although the piece is rich in syncopations. According to Villa-Lobos’ classification chart, “Vamos, Maruca” is a catira, a folk dance from the interior areas of South and Southeast of Brazil, in duple meter built upon the rhythmic cell of an eighth-quarter-eighth-quarter-quarter (Figure 3.47):

![Rhythmic cell of catira](image)

Figure 3.47 Rhythmic cell of catira

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While the previous piece, “Vai, Abóbora!,” is written in two-voice counterpoint, “Vamos, Maruca” is written in chorale style, alternating between a six-part and four-part texture, prioritizing chordal playing, voicing, and tone production. Technical challenges include voicing of the chords to highlight the folk tune in the right hand, voicing of the different layers in the left hand, finger control to sustain longer figures while playing shorter note values in the same hand, and fast execution of ascending and descending arpeggio figurations (Figure 3.48):

Figure 3.48 “Vamos, Maruca,” mm. 10-13, chorale style, virtuosic arpeggio figuration, and catira rhythm

“Vamos, Maruca” is appropriate for the late intermediate student. The selection is approximate to levels 7-8 in PG and comparable to works such as Waltz by Vladimir Rebikov in CS level 7.

Table 3.33 Overview of “Vamos, Maruca”

<table>
<thead>
<tr>
<th>“Vamos, Maruca” (Let’s Go, Maruca)</th>
<th>Album VII, No. 3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year</strong></td>
<td>1947</td>
</tr>
<tr>
<td><strong>Publisher</strong></td>
<td>Mercury Music Corporation</td>
</tr>
<tr>
<td><strong>Page Number</strong></td>
<td>18-19</td>
</tr>
<tr>
<td><strong>Length</strong></td>
<td>41 measures, c. 1’40”</td>
</tr>
<tr>
<td><strong>Meter/Tempo/Key</strong></td>
<td>2/2, Allegro non troppo, espressivo, F Major</td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>Intro-AA’A’: -Intro: 1 measure -A: 12 measures -A’: 14 measures</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>Syncopated rhythm cell from the opening phrase:</td>
</tr>
<tr>
<td><strong>Harmony</strong></td>
<td>I-IV-V-I harmonic structure</td>
</tr>
</tbody>
</table>

| **Static quarter-note motion following the** |
**Melody**
- The verses of the folk tune consist of a two-line verse and a two-line refrain that repeat with contrasting dynamics:
  - "Let's go Maruca, 
    Let's go.
    Let's go to Jundiaí.
    With the others you go but not with me."

**Technical Challenges**
- Voicing of the chords to bring out the tune in the RH
- Voicing of the different texture layers in the LH
- Finger control to sustain longer figures while moving the shorter ones in the same hand
- Quick ascending and descending arpeggios

**Stylistic Notes**
- Song and children’s circle dance
- Influence of *Catira* dance

**Level of Difficulty**
- PG: Levels 7-8
- CS: Level 7
- VA: Late Intermediate

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**“Os Pombinhos” (The Little Doves)**

The fourth piece in Album VII, “Os Pombinhos” is a piano arrangement of piece No. 102 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical, with the lyrics omitted in the piano solo version. “Os Pombinhos” is also found in Album V of *The Guia Prático, Álbuns Para Piano* as the opening piece of that set, but lacking two sections, the interlude and following A’.

The piece, entirely in C major, opens with a seven-measure introduction, followed by the A section in sixteen measures, interlude, A’ section, and a five-measure coda, which consists of material similar to the introduction. The harmony revolves around C major tonic, subdominant, and dominant relationships, but color notes also integrate the piece. The tenor line in the A section features a chromatic ostinato motive while the C tonic is sustained in the bass line (Figure 3.49).
In contrast to pieces such as “Samba-Lelê” and “Na Corda da Viola,” which capture the vibrancy of typical Brazilian mood and style through the samba syncopations, “Os Pombinhos” reveals more of an European style influenced by the mazurka, remaining more conservative in its rhythmic structure and lyrical in its melodic nature.

![Figure 3.49 “Os Pombinhos,” mm. 7-14, chromatic ostinato motive and tonic pedal]

Technical challenges include the use of a wide range of the keyboard and control of the four-layer texture. The selection is ideal for an intermediate student developing refined hand balance and voicing. “Os Pombinhos” is approximate to level 6 in PG and to level 5 in CS, comparable to Grandmother’s Song, Op. 27, No. 10 by Friedrich Volkmann (1815-1883) and Burgmüller’s “Sweet Sorrow,” Op. 100, No. 16.

Table 3.34 Overview of “Os Pombinhos”

<table>
<thead>
<tr>
<th>“Os Pombinhos” (The Little Doves)</th>
<th>Album VII, No. 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year</td>
<td>Publisher</td>
</tr>
<tr>
<td>1947</td>
<td>Mercury Music Corporation</td>
</tr>
<tr>
<td>Meter/Tempo/Key</td>
<td>Form</td>
</tr>
<tr>
<td>----------------</td>
<td>------</td>
</tr>
<tr>
<td>¾ Tempo di Mazurka C Major</td>
<td>Intro-AA-Interlude-A-Coda: -Intro: 7 measures -AA: 8+8 measures -Interlude: 7 measures -A: 8 measures -Coda: 5 measures</td>
</tr>
</tbody>
</table>

**Melody**

"The little dove is rolling up on the roof..."

-Motivic construction of the melody based on the cell:

**Technical Challenges**

-Navigating through the different registers of the piano
-Managing the four-voice texture, in which longer figures are sustained by the same hand that is simultaneously playing the shorter figures
-Virtuosic ascending and descending arpeggios

**Stylistic Notes**

-Influence of mazurka -Staccato and register shifts resemble little doves fluttering

**Level of Difficulty**

PG: Level 6 CS: Level 5 VA: Intermediate

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**“Anda a Roda” (Round the Circle)**

The last piece in Album VII, “Anda a Roda” is a piano arrangement of piece No. 7 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical, with the lyrics omitted in the piano solo version.

The piece consists of a measure-long introduction, followed by an A section in twelve measures, B section in twelve measures, A’ in sixteen measures, B’ in six measures, and a three-measure coda. The harmonic scheme revolves around A-flat major tonic, subdominant, and dominant relationships in both A and B sections with occasional chromaticism, seventh chords, and color chords.

The march-like A and A’ sections alternate with the more lyrical B and B’ sections both featuring contrasting textures. While the chordal texture reinforces the *Imponente* A and A’ sections (Figure 3.50), the contrapuntal, linear texture in B and B’ interrupts the processional mood of the A and A’ sections (Figure 3.51):
Figure 3.50 “Anda a Roda,” mm. 1-2, march-like rhythmic patterns and chordal texture

Figure 3.51 “Anda a Roda,” mm. 14-15, lyricism and motivic imitation in the B section

Technical challenges include wide-span chords, quick hand shifts, voicing the melody in a chordal texture, and coordinating the counterpoint in the B and B’ sections, in which the lyrical quality needs a contrast to the triumphant chordal passages in the A and A’ sections. “Anda a Roda” is approximate to PG level 7 and comparable to Chopin’s *Polonaise in G Minor*, Op. posth., B. 1 in CS level 7 as a study in chordal texture and voicing. The piece is appropriate for the intermediate level pianist.

Table 3.35 Overview of “Anda a Roda”

<table>
<thead>
<tr>
<th>“Anda a Roda” (Round the Circle)</th>
<th>Album VII, No. 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year</td>
<td>Publisher</td>
</tr>
<tr>
<td>1947</td>
<td>Mercury Music Corporation</td>
</tr>
</tbody>
</table>
“Ó Limão” (Oh, Lemon)

The opening piece of Album VIII, “Ó Limão” is a piano arrangement of piece No. 68 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical, with the lyrics omitted in the piano solo version.

The piece consists of a seven-measure introduction, a twelve-measure A section, followed by A’ and a three-measure coda. The introduction establishes the key of C major and the left hand ostinato rhythmic pattern that permeates the entire piece. The

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121 This set of seven pieces represents the most accessible in difficulty among all the albums in the Guia Prático, Álbuns Para Piano.
harmonic structure revolves around the basic functions of tonic, subdominant, and dominant and is colored by seventh chords and chromatic descending motions in the left hand.

In his classification chart, Villa-Lobos defines the character of this piece as typically regional, and the style as “quase batucada,” a samba subtype of African influence originally performed by percussive instruments. Syncopations and displaced accents occur in the last four measures of the A and A’ sections—equivalent to the refrain in the vocal anthology—interrupting the ostinato pattern established in the introduction and bringing rhythmic variety to the piece (Figure 3.52):

![Figure 3.52 “Ó Limão,” mm. 15-17, syncopations and displaced accents](image)

As with the majority of the pieces in Album VIII, “Ó Limão” is appropriate for the early intermediate student. The most challenging aspects include coordinating the displaced accents and articulations in a fast tempo, holding longer values in the inner voices while in the same hand the melody is dynamic in the soprano line, and managing the irregular intervals in the left hand. Although the album is included in PG, the level of

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difficulty is not stated. “Ó Limão” is approximate to level 6 in PG and comparable to *Hungarian Dance* by Lajos Papp in CS level 6.

Table 3.36 Overview of “Ó Limão”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
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<tbody>
<tr>
<td>1948</td>
<td>Consolidated Music Publishers</td>
<td>32-33</td>
<td>33 measures, c. 50”</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4</td>
<td>Intro-AA’-Coda:</td>
<td>-Ostinato pattern in the LH</td>
<td>-Harmonic consistency centered in C major</td>
</tr>
<tr>
<td>Allegro vivace</td>
<td>Intro: 7 measures A: 12 measures A’: 12 measures Coda: 3 measures</td>
<td>-Syncopations</td>
<td>-Predominance of I, IV, and V chords</td>
</tr>
<tr>
<td>C Major</td>
<td></td>
<td>-Displaced accents</td>
<td>-Chromaticism and seventh chords</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Melody</th>
<th>Technical Challenges</th>
<th>Stylistic Notes</th>
<th>Level of Difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Narrow range</td>
<td>-Coordinating articulations and displaced accents in fast tempo</td>
<td>-Quase batucada</td>
<td>PG: Levels 6</td>
</tr>
<tr>
<td>Limited to the soprano line</td>
<td>-Holding longer values and executing a dynamic melodic line in the same hand</td>
<td>-African influence</td>
<td>CS: Level 6</td>
</tr>
<tr>
<td></td>
<td>-Managing irregular intervals in the LH</td>
<td></td>
<td>VA: Early Intermediate</td>
</tr>
</tbody>
</table>

**“Carambola” (Goodness!)**

The second piece in Album VIII from the *Guia Prático, Álbuns Para Piano,* “Carambola” is a piano arrangement of piece No. 28 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical, with the exception of the lyrics being omitted in the piano solo version.

The form of this one-page piece consists of a two-measure introduction, an eighteen-measure A section, and a two-measure coda. The introduction establishes the key of A major and introduces a motive in the alto voice that unifies the piece (Figure
The harmonic structure revolves around the basic functions of tonic, subdominant, and dominant and is colored by seventh chords, chromatic motions in the inner voices, and a circle of fifths leading to the perfect cadence in the A section.

Figure 3.53 “Carambola,” m. 1, alto voice unifying motive

“Carambola” is a dance of European influence, categorized by Villa-Lobos as a polka. The brisk tempo, light articulations, and lack of complex rhythmic combinations confirm the character and style. The literal meaning of the title is ‘star fruit,’ but the word ‘carambola’ may also mean surprise or shock in colloquial Portuguese—similar to ‘camba’ in Spanish—reflected in the English translation of the piece’s title as “Goodness!.”

Technical challenges include voicing and shaping the melody in the soprano line, highlighting sporadic, melodic moments in the inner voices, and managing quick register shifts. “Carambola” is appropriate for the early intermediate student, approximate in difficulty to level 6 in PG and level 5 in CS, comparable to Scamp by Christopher Norton.

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123 Lago et al, Guia Prático para a Educação Artística e Musical, 133.
Table 3.37 Overview of “Carambola”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1948</td>
<td>Consolidated Music</td>
<td>34</td>
<td>21 measures, c. 40”</td>
</tr>
</tbody>
</table>

**“Carambola” (Goodness!)**

**Album VIII, No. 2**

<table>
<thead>
<tr>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4</td>
<td>Intro-A-Coda: Intro: 2 measures</td>
<td>Basic rhythms lacking intricate syncopations</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A: 18 measures Coda: 2 measures</td>
<td>A rhythmic motive of two sixteen notes followed by an eighth note unifies the piece</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Harmonic consistency centered in C major</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>-Chromaticism and seventh chords</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>-Secondary dominants</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>-Circe of fifths</td>
<td></td>
</tr>
</tbody>
</table>

**Melody**

-Narrow range
-The folk song melody is limited to the soprano line

**Technical Challenges**

-Holding longer values and executing a dynamic melodic line in the same hand
-Voicing of melodic motives in soprano and alto lines
-Quick register shifts

**Stylistic Notes**

-European character
-Polka dance

**Level of Difficulty**

-PG: Levels 6
-CS: Level 5
-VA: Early Intermediate

The third piece in Album VIII, “Pobre Cega” is a piano arrangement of piece No. 97 in the original vocal anthology. Both piano solo and piano accompaniment parts are similar, but not identical. The original vocal version was conceived for a two-part choir, strictly written in two-voice counterpoint. The piano version, however, is an adaptation conceived for piano, and therefore more elaborate, with octaves and chords, and other technical challenges. Moreover, the piano version contains a short coda, while the vocal version consists solely of the theme, without introduction or coda.

The form of “Pobre Cega” in Album VIII lacks an introduction, consisting only of an eight-measure A section, eight-measure A′, and a three-measure coda. The harmonic structure revolves around the basic functions of tonic, subdominant, and dominant.
Seventh chords, secondary dominants, and chromatic motions in the left-hand octaves bring color and variety to the harmonic scheme.

According to Villa-Lobos, this is a song in European style. The minor key, moderate tempo, and overall simplicity in formal structure and texture reflect the poverty of the blind woman in the song (Figure 3.54). This folk song is popular in Brazil and was previously used by Villa-Lobos in the fifth piece of his piano cycle of *Cirandas*.

![Figure 3.54 “Pobre Cega,” mm. 1-4, folk tune opening in F minor](image)

The main technical challenge comprises the left-hand texture exclusively in octaves, which makes large hands a prerequisite in this selection. Pedaling and sensitive playing may also represent a challenge. “Pobre Cega” is appropriate for the early intermediate student, approximate to level 6 in PG and level 6 in CS, comparable to “For Susanna Kyle” from *Five Anniversaries* by Leonard Bernstein (1918-1990).

Table 3.38 Overview of “Pobre Cega”

<table>
<thead>
<tr>
<th>Year</th>
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<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1948</td>
<td>Consolidated Music Publishers</td>
<td>35</td>
<td>18 measures, c. 1’10”</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/2</td>
<td>AA'-Coda</td>
<td>-Basic rhythms lacking intricate syncopations</td>
<td>-Harmonic consistency centered in F minor</td>
</tr>
<tr>
<td>Allegretto moderato</td>
<td>A: 8 measures</td>
<td>A': 8 measures</td>
<td>-Predominance of i, iv, and V chords</td>
</tr>
<tr>
<td>F Minor</td>
<td>Coda: 3 measures</td>
<td>-Chromaticism and seventh chords</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Melody</th>
<th>Technical Challenges</th>
<th>Stylistic Notes</th>
<th>Level of Difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Narrow range</td>
<td>-Sequences of octaves in the left hand</td>
<td>-European character</td>
<td>PG: Levels 6</td>
</tr>
<tr>
<td>-In contrapuntal style between RH and LH</td>
<td>-Pedaling</td>
<td>-Contrapuntal style</td>
<td>CS: Level 6</td>
</tr>
<tr>
<td>-Popular folksong also used by Villa-Lobos in his Cirandas</td>
<td>-The minor key reflects the sadness of folksong lyrics</td>
<td>VA: Early Intermediate</td>
<td></td>
</tr>
</tbody>
</table>

**“Pai Francisco” (Father Francisco)**

The fourth piece in Album VIII, “Pai Francisco” is a piano arrangement of piece No. 86 in the original vocal anthology. Both piano solo and piano accompaniment parts are almost identical, with the exception of the last occurrence of the A section being faster in the piano solo version, and therefore, more demanding physically.

The form lacks introduction and coda, consisting exclusively of alternation between A and B sections three times with slight changes. The A section is four measures long while the B section is twice as long. The harmonic structure revolves around the basic functions of tonic, subdominant, and dominant. Seventh chords and a chromatic descending motion in the A section bass line bring color and variety to the harmonic scheme.

In his classification chart, Villa-Lobos categorizes this selection as *marcha de rancho*, a slow tempo genre related to the Brazilian carnival of the beginning of the twentieth century, in which a group of people played and danced in the streets.
According to the composer, the character of this selection blends national and foreign features.\textsuperscript{125}

An interesting aspect of this piece is the presence of broken chords in every downbeat of the B section, which can only be understood if one is familiar with the vocal version (Figure 3.55). In the folk song, the character of Pai Francisco has a guitar whose strumming of the strings is mimicked by the syllable “dão” throughout the entire B section.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{graph.png}
\caption{“Pai Francisco,” mm. 29-36, guitar strumming effect}
\end{figure}

This same element increases the level of difficulty of the piano version due to the wide span and frequency of these guitar effect chords. Without the strumming chords, “Pai Francisco” would be an intermediate piece for students with wide hands to sequences of octaves in the left hand. Considering this additional challenge in the B section, “Pai

\textsuperscript{125} Lago et al, \textit{Guia Prático para a Educação Artística e Musical}, 133.
Francisco” becomes more appropriate for the late intermediate student, approximate to level 7 in PG and comparable to Bonsor’s *Feelin’ Good* in CS level 7.

Table 3.39 Overview of “Pai Francisco”

<table>
<thead>
<tr>
<th>“Pai Francisco” (Pai Francisco)</th>
<th>Year</th>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
<th>Level of Difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1948</td>
<td>4/4</td>
<td>AB-A'B'-AB:</td>
<td>Samba cell:</td>
<td>-Harmonic consistency centered in F major</td>
<td>VA: Late Intermediate</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tempo de Marcha de Rancho</td>
<td>-A: 4 measures</td>
<td></td>
<td>-Predominance of I, IV, and V chords</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>F Major</td>
<td>-B: 8 measures</td>
<td></td>
<td>-Chromaticism and seventh chords</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-A': 4 measures</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>-B': 8 measures</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-A: 4 measures</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-B: 8 measures</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Samba cell:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Harmonic consistency centered in F major</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Predominance of I, IV, and V chords</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Chromaticism and seventh chords</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

“Xo! Passarinho!” (Fly! Little Bird!)\(^{126}\)

The fifth piece in Album VIII from the *Guia Prático, Álbuns Para Piano*, “Xo! Passarinho!” is a piano arrangement of piece No. 137 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical, with the exception of the lyrics being omitted in the piano solo version.

The form of this one-page piece consists a measure-long introduction, a twenty-four-measure A section, and a five-measure coda. The opening establishes the key of D

\(^{126}\) The literal translation from Portuguese is “Go Away, Little Bird!”
major and introduces the tenor ostinato that permeates the entire piece (Figure 3.56). The harmonic structure revolves around tonic and dominant relationships, with a D pedal in the bass line all the way from the beginning to the end. A few color notes are included for harmonic variety.

![Figure 3.56 “Xo! Passarinho!,” mm.1-6, tenor ostinato](image)

The title is a reference to the original folk song and its playful character. In the original text, “the bird ate the fig from the tree.” “Xo” is a colloquial, humorous term used in conversations to express the wish that insects, pets, and even friends go away. In “Xo! Passarinho!,” the little bird is the one who is told to fly away for eating the figs from the fig tree. Villa-Lobos also used this popular folk song in his set of _Cirandas._

Technical challenges include holding longer values in one hand while the same hand contains a simultaneous, dynamic line. In addition, this selection would be appropriate for the early intermediate student who is working on refining the hand balance technique, a prerequisite to learn this piece. “Xo! Passarinho!” is approximate to level 6 in PG and level 5 in CS.

Table 3.40 Overview of “Xo! Passarinho!”

<table>
<thead>
<tr>
<th>“Xo! Passarinho!” (Fly! Little Bird!)</th>
<th>Album VIII, No. 5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year</strong></td>
<td><strong>Publisher</strong></td>
</tr>
<tr>
<td>1948</td>
<td>Consolidated Music Publishers</td>
</tr>
</tbody>
</table>
“Sinh’Aninha” (Farmers’ Daughters)

The sixth piece in Album VIII from the *Guia Prático, Álbuns Para Piano*, “Sinh’Aninha” is a piano arrangement of piece No. 120 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical, with the exception of the lyrics being omitted in the piano solo version.

This one-page selection lacks both introduction and coda, consisting solely of a twelve-measure A section followed by an A’ of equal length. The harmonic structure revolves around the basic functions of tonic, subdominant, and dominant. Seventh chords, secondary dominants, and chromatic descending motions in the A section bring color and variety to the harmonic scheme (Figure 3.57):

In Portuguese, the word “sinhá” is equivalent to “miss” or “ma’am,” but with the weight of social status. It is a term from the past, used by slaves in reference to the wives and daughters of their masters in the farms of cane and coffee. This may explain the English translation of the title, while the literal translation from Portuguese is a

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contraction of “sinhã” and the name Aninha or little Anna. Villa-Lobos defines the character of this piece as a blend of national and foreign features and categorizes the style as *um pouco canção sertaneja*—a bit of country song.

Figure 3.57 “Sinh’Aninha,” mm. 5-8, seventh chords and chromatic motions

“Sinh’Aninha” suits the early intermediate student. Technical challenges include sequences of octaves in the left hand, articulations suddenly shifting from accented legato and staccato chords, and bringing the melodic line out of a chordal texture. This selection is approximate in difficulty to level 6 in PG and to level 6 in CS, comparable to Kabalevsky’s *Song of the Calvary*, Op. 27, No. 29.

Table 3.41 Overview of “Sinh’Aninha”

<table>
<thead>
<tr>
<th>“Sinh’Aninha” (Farmers’ Daughters)</th>
<th>Album VIII, No. 6</th>
</tr>
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<tbody>
<tr>
<td><strong>Year</strong></td>
<td>1948</td>
</tr>
<tr>
<td><strong>Publisher</strong></td>
<td>Consolidated Music Publishers</td>
</tr>
<tr>
<td><strong>Page Number</strong></td>
<td>39</td>
</tr>
<tr>
<td><strong>Length</strong></td>
<td>24 measures, c. 40”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Meter/Tempo/Key</strong></th>
<th><strong>Form</strong></th>
<th><strong>Rhythm</strong></th>
<th><strong>Harmony</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4</td>
<td>AA’:</td>
<td>-Basic rhythms lacking intricate syncopations</td>
<td>-Harmonic consistency centered in C major</td>
</tr>
<tr>
<td><em>Andantino</em></td>
<td>-A: 12 measures</td>
<td></td>
<td>-Predominance of I, IV, and V chords</td>
</tr>
<tr>
<td>C Major</td>
<td>-A’: 12 measures</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Melody**
- Narrow range
- Limited to the soprano line
- Popular folksong

**Technical Challenges**
- Holding longer values and executing a simultaneous, dynamic line in the same hand
- Voicing the melody out of a chordal texture
- Coordinating contrasting articulations

**Stylistic Notes**
- A mixture of both national and foreign features
- *Um pouco canção sertaneja*
- Popular tune sang by children in circle games in Brazil

**Level of Difficulty**
- PG: Levels 6
- CS: Level 6
- VA: Early Intermediate

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**“Vestidinho Branco” (Little White Dress)**

The seventh and last piece in Album VIII, “Vestidinho Branco” is a piano arrangement of piece No. 131 in the original vocal anthology. Both piano solo and piano accompaniment parts are similar, but not identical due to a thickly textured recurrence of the A section in the piano solo version.

The piece lacks both introduction and coda, consisting solely of three occurrences of the sixteen-measure long A section instead (Figure 3.58). The harmonic structure revolves around the basic functions of tonic, subdominant, and dominant. Seventh chords bring harmonic variety to the piece. In contrast to the previous pieces in this album, Villa-Lobos does not employ chromaticism in “Vestidinho Branco.”

![Figure 3.58 “Vestidinho Branco,” mm. 1-4, A section excerpt, folk tune in C major](image-url)
“Vestidinho Branco” is a very popular folk tune in Brazil, sang by children in circle games. Villa-Lobos also used this song in the fourth piece of his Petizada, a set of five short pieces for piano from earlier in his career. According to the composer, this is a song that blends national and foreign features, evident through the use of samba rhythmic cells and more traditionally western harmony.129

This selection is appropriate for the early intermediate level student and would be comparable to Schumann’s The Happy Farmer in CS level 4, but the change in texture of the last statement of the theme increases the difficulty of the piece to level 5 in CS and approximates the piece to level 6 in PG.

Table 3.42 Overview of “Vestidinho Branco”

<table>
<thead>
<tr>
<th>“Vestidinho Branco” (Little White Dress)</th>
<th>Album VIII, No. 7</th>
</tr>
</thead>
<tbody>
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<td><strong>Year</strong></td>
<td>1948</td>
</tr>
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<td><strong>Publisher</strong></td>
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<tr>
<td><strong>Page Number</strong></td>
<td>40</td>
</tr>
<tr>
<td><strong>Length</strong></td>
<td>48 measures, c. 1’</td>
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<td><strong>Meter/Tempo/Key</strong></td>
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<tr>
<td></td>
<td>Molto allegro</td>
</tr>
<tr>
<td></td>
<td>C Major</td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>AA’A”</td>
</tr>
<tr>
<td></td>
<td>-A: 16 measures</td>
</tr>
<tr>
<td></td>
<td>-A’: 16 measures</td>
</tr>
<tr>
<td></td>
<td>-A”: 16 measures</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>Samba cell:</td>
</tr>
<tr>
<td></td>
<td>...</td>
</tr>
<tr>
<td><strong>Harmony</strong></td>
<td>-Harmonic consistency centered in C major</td>
</tr>
<tr>
<td></td>
<td>-Predominance of I, IV, and V chords</td>
</tr>
<tr>
<td></td>
<td>-Seventh chords</td>
</tr>
<tr>
<td></td>
<td>-No chromaticism</td>
</tr>
<tr>
<td><strong>Melody</strong></td>
<td>Narrow range</td>
</tr>
<tr>
<td></td>
<td>The tune is limited to the soprano line</td>
</tr>
<tr>
<td></td>
<td>A secondary melodic line is also outlined in the bass line</td>
</tr>
<tr>
<td></td>
<td>Popular folksong also used by Villa-Lobos in his Petizada</td>
</tr>
<tr>
<td><strong>Technical Challenges</strong></td>
<td>Hand balance</td>
</tr>
<tr>
<td></td>
<td>Managing a thicker texture in the last statement of the theme</td>
</tr>
<tr>
<td></td>
<td>Voicing melodic lines</td>
</tr>
<tr>
<td><strong>Stylistic Notes</strong></td>
<td>Mixture of national and European features</td>
</tr>
<tr>
<td></td>
<td>Characteristics of samba vs. traditional harmony</td>
</tr>
<tr>
<td></td>
<td>Popular folksong sang by children in circle games in Brazil</td>
</tr>
<tr>
<td><strong>Level of Difficulty</strong></td>
<td>PG: Levels 6</td>
</tr>
<tr>
<td></td>
<td>CS: Level 5</td>
</tr>
<tr>
<td></td>
<td>VA: Early Intermediate</td>
</tr>
</tbody>
</table>

“Laranjeira Pequenina” (Little Orange Tree)

The opening piece in Album IX, “Laranjeira Pequenina” is a piano arrangement of piece No. 67 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical, with the lyrics omitted in the piano solo version.

The piece consists of a six-measure introduction, followed by a sixteen-measure A section and a two-measure closing. The C major harmony prevails in this selection colored by occasional chromaticism in the inner voices and color chords. The rhythmic structure contains syncopations, samba cells, and polyrhythm (Figure 3.59).

Technical challenges include the consistency of the left-hand G octave tremolo upon which the majority of the piece is built and the sustained notes interwoven. In addition, detailed voicing work is necessary not only to bring the melody out of a wide chord span, but also to control the alto sixteenth-note line, preventing it from interfering with the soprano melody.

Figure 3.59 “Laranjeira Pequenina,” mm. 9-11, syncopation, polyrhythm, chromatic notes in inner voices, G tremolo in the left hand, and accents outlining the melody

130 Album IX is a set of six pieces without dedication to any of the composer’s friends or family members.
“Laranjeira Pequenina” is appropriate for the early advanced student, similar in difficulty to Schubert’s *Moment musical*, Op. 94, No. 3 in CS level 9 and approximate to level 8 in PG.

Table 3.43 Overview of “Laranjeira Pequenina”

<table>
<thead>
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<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
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</thead>
<tbody>
<tr>
<td>1948</td>
<td>Consolidated Music Publishers</td>
<td>42-43</td>
<td>24 measures, c. 1’</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4</td>
<td>Intro-A-Closing:</td>
<td>-Regular rhythms</td>
<td>-Harmonic consistency centered</td>
</tr>
<tr>
<td></td>
<td>-Intro: 6 measures</td>
<td>-Presence of syncopations and</td>
<td>in C Major in both A and B</td>
</tr>
<tr>
<td></td>
<td>-A: 16 measures</td>
<td>polyrhythm:</td>
<td>sections</td>
</tr>
<tr>
<td></td>
<td>-Closing: 2 measures</td>
<td></td>
<td>-Predominance of I, IV, and V</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>chords</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-Occasional color chords, seventh</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>chords, and chromaticism</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Melody</th>
<th>Technical Challenges</th>
<th>Stylistic Notes</th>
<th>Level of Difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Narrow range</td>
<td>-LH tremolo ostinato</td>
<td>-Children’s circle dance in</td>
<td>PG: Level 8</td>
</tr>
<tr>
<td>-Accents outline the soprano melody</td>
<td>-Coordination and voicing</td>
<td>which children march around singing</td>
<td>CS: Level 9</td>
</tr>
<tr>
<td></td>
<td>-Shaping and control of texture</td>
<td></td>
<td>VA: Early Advanced</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

“Pombinha, Rolinha” (Little Dove, Tiny Dove)

The second piece in Album IX, “Pombinha, Rolinha” is a piano arrangement of piece No. 100 in the original vocal anthology. Both piano solo and piano accompaniment parts are similar, with the lyrics omitted in the piano solo version and the A section being four measures longer.

The form consists of a three-measure introduction, a twenty-four measure A section, followed by A’, a three-measure closing in *Vivo* tempo, and the restatement of introduction, A’, and a closing section. Tempo and meter markings often alternate.
between 6/8 and 2/4 and assist in defining the form. Grace notes, staccato articulations, and the G ostinato in the soprano line as a descant in the right hand contribute to the lively character of the piece. The harmonic structure revolves around C major although with a taste of ambiguity in the introduction, where the key of F major is suggested but never solidified, and a sequence of sixths move downward chromatically (Figure 3.60):

![Musical notation](image)

Figure 3.60 “Pombinha, Rolinha,” mm. 1-3, harmonic ambiguity

Technical challenges include the manipulation of tempo and the rhythmic coordination between grace notes in alto and tenor lines, the G ostinato in the soprano, and the syncopations throughout the piece. Large hands are a prerequisite for the clear execution of the G pedal points in the soprano in combination with the tune in the alto voice, whose extension may reach up to a tenth. In addition, the grace notes in the left-hand tenor are also challenging to articulate while sustaining half note bass notes.

“Pombinha, Rolinha” is appropriate for the early advanced level student with a well-developed hand and arm coordination for voicing, large hands, and a strong sense of pulse and rhythm. The selection is approximate to level 9 in PG and comparable to *Salta*, *Salta* by Octavio Pinto in CS level 9.
Table 3.44 Overview of “Pombinha, Rolinha”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1948</td>
<td>Consolidated Music Publishers</td>
<td>44-45</td>
<td>50 measures, c. 1’</td>
</tr>
</tbody>
</table>

**Meter/Tempo/Key**
- 6/8
- Allegro vivace, Moderato, Vivo
- C Major

**Form**
- Intro-AA’-Closing-
- Intro-A’-Closing:
- Intro: 3 measures
- A: 16 measures
- A’: 12 measures
- Closing: 3 measures
- Intro: 3 measures
- A’: 12 measures
- Closing: 3 measures

**Rhythm**
Samba cell:

**Harmony**
- Harmonic consistency centered in C Major in both A and B sections
- Predominance of I, IV, and V chords
- Occasional color chords, seventh chords, and chromatic chords

**Melody**
- Narrow range
- Accents outline the soprano melody

**Technical Challenges**
- Constant tempo changes
- RH stretches between soprano and alto lines
- Grace notes vs. held half notes in the LH

**Stylistic Notes**
- Children’s circle dance in which children march around singing
- The samba cell in the refrain ratifies the African influence
- The changes in tempo and mood convey the playful, impulsive features of the doves

**Level of Difficulty**
- PG: Level 8
- CS: Level 9
- VA: Early Advanced

“Ciranda, Cirandinha” (Circle Dance, Little Circle Dance)

The third piece in Album IX, “Ciranda, Cirandinha” is a piano arrangement of piece No. 35 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical, with the exception of the lyrics being omitted in the piano solo version.

“Ciranda, Cirandinha” is a popular children’s circle game in Brazil in which boys and girls hold hands and dance around the circle singing a folk tune, moving faster at each repetition of the tune. Villa-Lobos’ preoccupation with this round dance is reflected in the titles of two of his piano suites, *Cirandas* and *Cirandinhas*. He also used the dance as the main theme of the also popular “O Polichinelo” from *A Prole do Bebê*.  

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The form lacks introduction and coda. Instead, it consists solely of four statements of A section, each time in a faster tempo and higher register. The harmonic structure revolves around F major with the right-hand folk tune outlining I and V7 chords. A d minor vi7 chord adds color to the harmony throughout the piece (Figure 3.61):

Figure 3.61: “Ciranda, Cirandinha,” mm. 1-5, opening statement of A section, RH melody outlining F major chord, and vi7 chord in LH

Technical challenges include contrasting articulations between right and left hands, voicing the occasional C pedal in the right-hand alto, and reading leger line notes in the Vivo section. “O Ciranda, O Cirandinha” is an appealing, early-intermediate level piece appropriate for the young student with smaller hands. The selection is approximate to level 6 in PG and comparable to Sounding the Accordion by Jeno Takács in CS level 5.

Table 3.45 Overview of “O Ciranda, O Cirandinha”

<table>
<thead>
<tr>
<th>“O Ciranda, O Cirandinha” (Circle Dance, Little, Circle Dance)</th>
<th>Album IX, No. 3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year</strong></td>
<td><strong>Publisher</strong></td>
</tr>
<tr>
<td>1948</td>
<td>Consolidated Music Publishers</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4</td>
<td>AA’A”A”’': A:12 measures</td>
<td>Regular eight notes and quarter notes</td>
<td>-Harmonic consistency centered in F major</td>
</tr>
<tr>
<td>Andantino, Allegretto, Allegro, Vivo</td>
<td>-A’:12 measures</td>
<td>-Predominance of I, IV, and V chords</td>
<td></td>
</tr>
<tr>
<td>F Major</td>
<td>-A”':12 measures</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

121
“A Velha que Tinha Nove Filhas” (The Old Woman Who Had Nine Daughters)

The fourth piece in Album IX, “A Velha que Tinha Nove Filhas” is a piano arrangement of piece No. 129 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical, with the lyrics omitted in the piano solo version.

The piece consists of a three-measure introduction, an eight-measure A section followed by two statements of B section, and a two-measure closing. The opening four-measures of the folk tune are the same in both A and B sections, but the next four-measures are altered and expanded in the B sections. The piece closes with bouncing staccato eighth notes covering a wide range of the piano.

The harmonic scheme is centered in C major, colored with chromaticism and seventh chords. As in “A Roseira” in Album I and “Vai Abóbora” in Album VII, Villa-Lobos uses contrapuntal texture, but in three voices instead of two. Samba cells and polyrhythms occur between the voices in relationship to each other, increasing the level of difficulty (Figure 3.62):

![Figure 3.62 “A Velha que Tinha Nove Filhas,” mm. 7-10, three-voice counterpoint, samba syncopations, polyrhythm, and irregular intervals in the bass line](image-url)
Technical challenges include coordinating independent soprano and alto lines in the right hand, in which the soprano melody must be voiced over accented notes in the alto voice; maintaining the evenness of the staccato eighth-note ostinato in the left-hand bass; and managing the inconsistent intervallic patterns in the bass line.

“A Velha que Tinha Nove Filhas” suits the early advanced level student. This selection is approximate to level 9 in PG and comparable to *Over the Rainbow* by Harold Arlen, arr. George Shearing in CS level 9.

Table 3.46 Overview of “A Velha que Tinha Nove Filhas”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1948</td>
<td>Consolidated Music Publishers</td>
<td>48-49</td>
<td>36 measures, c. 1’</td>
</tr>
</tbody>
</table>

**Meter/Tempo/Key**
- 2/4
- *Allegro no troppo*
- C Major

**Form**
- Intro-ABB-Closing:
  - Intro: 3 measures
  - A: 8 measures
  - B: 12 measures
  - B: 12 measures
  - Closing: 2 measures

**Rhythm**
- Samba cells:
  - Polyrhythm (3x2)

**Harmony**
- Harmonic consistency centered in C major
  - Predominance of I, IV, and V chords
  - Occasional chromaticism

**Melody**
- Octave range
- Tune in the soprano
- Countermelody in the alto

**Technical Challenges**
- Coordinating the independent lines of soprano and alto
- Control of bass line off-beats
- Control and accuracy of irregular intervals in the LH

**Stylistic Notes**
- Three-voice counterpoint style
- African dance influence

**Level of Difficulty**
- PG: Level 7
- CS: Level 8
- VA: Early Advanced

“Constante” (Constante)

The fifth piece in Album IX, “Constante” is a piano arrangement of piece No. 40 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical, with the lyrics omitted in the piano solo version.
The piece consists of a measure-long introduction, an eight-measure theme, and a six-measure coda, which is the unique section of this piece owing to its unbalanced proportions and the virtuosic, improvisatory style in contrast to the simplicity of the folk song and to the general texture (Figure 3.63). A C major chord in the introduction establishes the tonality, and harmonic color is achieved through chromaticism and seventh chords.

![Figure 3.63 “Constante,” mm. 19-23, Coda, cadenza-like improvisatory style](image)

In his classification chart, Villa-Lobos addresses the European aspects of this selection, such as the melody of French origin, the genre of mazurka, the European character, and the category of Portuguese song and circle dance.¹³¹

Technical challenges are concentrated in the coda, with an ascending virtuosic arpeggiation and rapid register shifts. “Constante” could be classified as a late-elementary level piece without the coda. The coda, however, increases the difficulty of this selection, making it suitable for the intermediate level student. The piece is approximate to level 6 in PG and comparable to Roundup by André Previn in CS level 6.

Table 3.47 Overview of “Constante”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1948</td>
<td>Consolidated Music Publishers</td>
<td>50</td>
<td>23 measures, c. 50”</td>
</tr>
</tbody>
</table>

- **Meter/Tempo/Key**
  - 3/4
  - Andantino quasi allegretto
  - C Major

- **Form**
  - Intro-A-Coda:
    - Intro: 1 measure
    - A: 8 measures
  - Coda: 6 measures

- **Rhythm**
  - Regular, basic rhythms
  - Coda features thirty seconds, triplets, and syncopations

- **Harmony**
  - Harmonic consistency centered in C Major
  - Predominance of I, IV, and V chords
  - Chromaticism and seventh chords

- **Melody**
  - Stepwise
  - Narrow range of an octave
  - French origin

- **Technical Challenges**
  - Virtuosic arpeggiation, sudden dynamic changes, and rapid register shifts in the coda

- **Stylistic Notes**
  - French origin of the melody
  - Mazurka
  - Song and circle dance

- **Level of Difficulty**
  - PG: Level 6
  - CS: Level 6
  - VA: Intermediate

“O Castelo” (The Castle)

The last piece in Album IX, “O Castelo” is a piano arrangement of piece No. 32 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical, with the lyrics omitted in the piano solo version.

According to Villa-Lobos in his classification chart, “O Castelo” references a popular song based on a liturgical theme from a German carillon or musical clock. The lyrics in the folk song refer to both a burning castle and a ringing bell, whose motive is the unifying element of the piece.

The eight-measure introduction presents a four-note ostinato motive in octaves upon which the entire piece is constructed carrying the programmatic meaning of a tolling bell (Figure 3.64). A and A’ sections are each five measures long and feature the

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folk tune in the right-hand soprano line followed by a ten-measure coda, which consists of the same material as the introduction with two extra measures. The virtuosic closing features extreme dynamics, ten-voice chords, a wide span between hands, and sudden register shifts.

![Figure 3.64 “O Castelo,” m. 1, four-note ostinato motive, “tolling-bell”](image)

The harmonic structure revolves around C major with color variety provided by chromatic notes in the inner voices and seventh chords. In addition, the folk tune in the A and A’ sections outline the C major chord and scale.

Technical challenges include sequences of octaves, wide-range chords, and refined voicing technique to bring out the melody in a chordal texture. “O Castelo” is appropriate for the late intermediate level student, approximate to levels 7-8 in PG and comparable to Schumann’s “An Important Event” from *Scenes from Childhood*, Op. 15 in CS level 8 as a study in deliberate and sonorous octaves.

Table 3.48 Overview of “O Castelo”

<table>
<thead>
<tr>
<th>“O Castelo” (The Castle)</th>
<th>Album IX, No. 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year</td>
<td>Publisher</td>
</tr>
<tr>
<td>1948</td>
<td>Consolidated Music Publishers</td>
</tr>
</tbody>
</table>
Meter/Tempo/Key

- 4/4
- Moderato de Marcha (Animato)
- C Major

Form

- Intro-AA’-Coda:
  - Intro: 8 measures
  - A: 5 measures
  - A’: 5 measures
  - Coda: 10 measures

Rhythm

- Regular, basic rhythms
- Quarter note ostinato in the LH, march-like
- Occasional sixteenth-note embellishments

Harmony

- Harmonic consistency centered in C major
- Predominance of I, IV, and V chords
- Chromaticism and seventh chords

Melody

- Narrow range
- Simple nature, in contrast to the grandeur of the overall texture

Technical Challenges

- Large hands for octaves and five-voice chords

Stylistic Notes

- Programmatic meaning
- Grandeur and stateliness
- March-like

Level of Difficulty

PG: Levels 7-8
CS: Level 8
VA: Late Intermediate

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**Guia Prático, Album X**

“De Flor em Flor” (De Fleur en Fleur)

The opening piece of Album X, “De Flor em Flor” is a piano arrangement of piece No. 48 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical, with the lyrics omitted in the piano solo version.

The piece consists of a four-measure introduction, a sixteen-measure A section, followed by a five-measure coda. Although the introduction clearly establishes the key of C major, Villa-Lobos colors the harmony in this section with ii and vi chords, unexpected chromaticism in the right-hand melodic line, and a cadence on an augmented dominant chord (Figure 3.65). The same progressive approach to the harmony pervades the remainder of the piece. The simplicity of the folk tune, limited to the range of an octave, is in contrast to the more elaborate harmony and texture of octaves and chords, whose top notes on the soprano line define the main thematic material.

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133 The Album X of the *Guia Prático, Álbuns Para Piano* dedicated to Sonia Maria Strutt, Brazilian pianist and interpreter of a number of Villa-Lobos’ piano works. This set of six pieces was first printed by the French publisher Max Eschig in Paris in 1987. Titles are featured in both Portuguese and French languages.

134 The literal translation of the title from Portuguese is “From Flower to Flower.”
According to Villa-Lobos’ classification chart, “De Flor em Flor” has a European character, lacking the samba cells and the intricate syncopations of African influence. Villa-Lobos defines the genre as polca canção, a fusion of two popular genres in Brazilian genres of European origin. Technical challenges include sequences of octaves in both hands and chordal texture in the right hand, from which the melody in the soprano line must be highlighted and shaped. As in the majority of the pieces in Album X, “De Flor em Flor” is appropriate for the early advanced student. The selection is similar in level of difficulty to “Brinquedo,” the opening piece in Album II, and presents similar treatment to texture. Therefore, “De Flor em Flor” is approximate to levels 7 or 8 in PG and level 9 in CS.

Table 3.49 Overview of “De Flor em Flor”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1987</td>
<td>Max Eschig</td>
<td>2-3</td>
<td>25 measures, c. 1’10”</td>
</tr>
</tbody>
</table>

135 Lago et al, Guia Prático para a Educação Artística e Musical, 97.
The second piece in Album X, “Atché” is a piano arrangement of piece No. 10 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical, with the lyrics omitted in the piano solo version.

The form of this one-page piece consists of a four-measure introduction, a twelve-measure A section, and a four-measure coda. The introduction establishes the key of A-flat major and introduces the rhythmic motive in the alto voice that unifies the piece as a whole (Figure 3.66). The harmonic structure revolves around the basic functions of tonic, subdominant, and dominant and is colored by seventh chords and secondary dominants.

“Atché” is a dance of European character, categorized by Villa-Lobos as *dansa inglesa.* The brisk tempo, light articulations, and lack of complex rhythmic combinations confirm the character and style. The selection possesses a clear

<table>
<thead>
<tr>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4</td>
<td>Intro-A-Coda:</td>
<td>-Basic rhythms with</td>
<td>-Rich harmonies in the introduction,</td>
</tr>
<tr>
<td>Allegro</td>
<td>-Intro: 4 measures</td>
<td>accents</td>
<td>colored with ii and vi chords and</td>
</tr>
<tr>
<td>C Major</td>
<td>-A: 16 measures</td>
<td>-No syncopations or</td>
<td>chromaticism</td>
</tr>
<tr>
<td></td>
<td>-Coda: 5 measures</td>
<td>rhythmic intricacy</td>
<td></td>
</tr>
</tbody>
</table>

**Melody**
- Entirely in the RH
- Melodic material in the Intro
- Folk tune in the A section, in the range of an octave

**Technical Challenges**
- Sequences of octaves
- Voicing melodic line out of chordal texture and octaves in the RH
- Disjunct movement of ascending and descending octaves in the LH
- Wide hand span and loose-wrist technique required

**Stylistic Notes**
- European dance style
- *Samba-canção*

**Level of Difficulty**
- PG: Levels 7-8
- CS: Level 9
- VA: Early Advanced

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136 There is no literal translation of the title from Portuguese.
resemblance in scope, rhythmic framework, vertical writing, and character to “Soldier’s March” from *Album for the Young*, Op. 68 by Robert Schumann.

Figure 3.66 “Atché,” m.1-4, rhythmic motive

Technical challenges include voicing and shaping the melody in the soprano line; highlighting sporadic, melodic moments in the inner voices, and holding longer values while shorter ones remain active in the same hand. Despite the similarity to Schumann’s “Soldier’s March,” a level 2 piece in CS, “Atché” is more challenging in texture and voicing, appropriate for an intermediate student, and comparable to level 4 in CS and level 5 in PG.

Table 3.50 Overview of “Atché”

<table>
<thead>
<tr>
<th>“Atché” (Toi)</th>
<th>Album X, No. 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year</strong></td>
<td>1987</td>
</tr>
<tr>
<td><strong>Publisher</strong></td>
<td>Max Eschig</td>
</tr>
<tr>
<td><strong>Page Number</strong></td>
<td>4</td>
</tr>
<tr>
<td><strong>Length</strong></td>
<td>20 measures, c. 35”</td>
</tr>
</tbody>
</table>

**Meter/Tempo/Key**
- 2/2
- Allegretto
- A-flat Major

**Form**
- Intro-A-Coda:
  - Intro: 4 measures
  - A: 12 measures
  - Coda: 4 measures

**Rhythm**
- Basic cells
- No rhythmic intricacy

**Harmony**
- Harmonic consistency centered in A-flat major
- Seventh chords
- Secondary dominants
“Nesta Rua” (Dans cette rue)\textsuperscript{138}

The third piece in Album X, “Nesta Rua” is not an arrangement for piano from the original vocal anthology of the \textit{Guia Prático}. Even though the folk song is included in the vocal anthology of the \textit{Guia Prático}, it is strictly written in two-voice counterpoint for a two-part choir with no resemblance to the piano version in Album X. “Nesta Rua,” along with four other pieces in Album XI, was conceived for solo piano. The folk song was also used by Villa-Lobos in his \textit{Cirandas} and \textit{Modinhas e Canções}. The original song is popular in Brazil and pervades children’s circle games.

The form of “Nesta Rua” consists of a five-measure introduction, a twenty-four measure A section, followed by a twenty-three measure A’ and a five-measure coda—all in D minor. Instead of the tonic pedal common to a number of pieces in the set, a G pedal is sustained in the bass line throughout the introduction. Seventh chords and secondary dominants bring color to the harmonic scheme of “Nesta Rua.” Moreover, the A section is contrapuntal, in which the folk tune is stated in the right hand over continuous sequences of octaves in the lower registers (Figure 3.67):

\textsuperscript{138} The literal translation of the title from Portuguese is “On this Street.”
As in “A Pobre Cega” in Album IX, the minor key, moderate tempo, simple formal structure, and more intimate character reflect the sadness portrayed in the song by solitude and unrequited love.

Technical challenges include extensive use of octaves and of four-voice chords in each hand, from which the melodic line must be properly voiced and shaped. Therefore, large hands are a prerequisite as well as mature musicality to convey the depth of the emotion. “Nesta Rua” is appropriate for the early advanced student, approximate to level 10 in PG and comparable to the *Intermezzo*, Op. 76, No. 7 by Johannes Brahms in CS level 9.

Table 3.51. Overview of “Nesta Rua”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1987</td>
<td>Max Eschig</td>
<td>5-6</td>
<td>56 measures, c. 2’30”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/2</td>
<td>Intro-AA’-Coda:</td>
<td>-Basic rhythms lacking intricate syncopations</td>
<td></td>
</tr>
<tr>
<td>Moderato</td>
<td>-Intro: 5 measures</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D Minor</td>
<td>-A: 24 measures</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-A’: 23 measures</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-Coda: 5 measures</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Melody</th>
<th>Technical Challenges</th>
<th>Stylistic Notes</th>
<th>Level of Difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Range of an octave in disjunct motion</td>
<td>-Sequences of octaves in the left hand</td>
<td>-European character</td>
<td>PG: Levels 10</td>
</tr>
<tr>
<td></td>
<td>-Pedaling</td>
<td>-Contrapuntal style</td>
<td>CS: Level 9</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>VA: Early Advanced</td>
</tr>
</tbody>
</table>
“Fui no Itororó” (Je suis allée à Itororo)\textsuperscript{139}

The fourth piece in Album X, “Fui no Itororó” is a piano arrangement of piece No. 54 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical, with the lyrics omitted in the piano solo version.

The formal structure of “Fui no Itororó” follows the ABA scheme, in which A and B contrast in tempo, texture, and character. The A section, in D major, is presented in three staves (Figure 3.68). The bottom staff consists of a tonic pedal throughout all seventeen measures while the remaining two staves in chordal texture not only introduce the thematic material but also provide rhythmic movement and harmonic support. The B section, also in D major, is presented in the traditional two staves, in a slower tempo and lyrical character. In this contrasting section, the thematic material is limited to the right hand while the left hand provides harmonic support through sequences of octaves and broken chords.

In his classification chart, Villa-Lobos categorizes this selection as canção e dança.\textsuperscript{140} The two folk tunes presented as thematic material in this selection are popular in Brazil and integrate children’s circle dances along the country. Villa-Lobos, however, describes “Fui no Itororó” as a piece of European character, despite a few samba cells and occasional rhythmic intricacies.

\begin{tabular}{|l|l|l|}
\hline
In contrapuntal style & -Four-voice chords in each hand & -The minor key reflects the sadness of folksong lyrics \\
between RH and LH & LH crosses over the RH to carry the melody that was once in the RH & \\
Popular folksong also used by Villa-Lobos in his Cirandas and Modinhas e Canções & & \\
\hline
\end{tabular}

\textsuperscript{139} The literal translation from Portuguese is “I went to Itororó.”
\textsuperscript{140} Lago et al, Guia Prático para a Educação Artística e Musical, 97.
Figure 3.68 “Fui no Itororó,” mm. 1-4, opening in three staves

Technical challenges include voicing the melodic material within a chordal texture in *Vivo* tempo; sustaining the tonic pedal in the A section with the tonal pedal of the piano; managing syncopations while longer figures are held in the same hand; hand balance; and sequences of octaves in the left hand. “Fui no Itororó” is appropriate for the early advanced student, approximate to level 10 in PG and comparable in difficulty to *Romance*, Op. 24, No. 9 by Jean Sibelius (1865-1957) in CS level 9.

Table 3.52 Overview of “Fui no Itororó”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
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<tbody>
<tr>
<td>1987</td>
<td>Max Eschig</td>
<td>7-9</td>
<td>50 measures, c. 1’10”</td>
<td>2/4 and 4/4</td>
<td>ABA:</td>
<td>-Samba cell:</td>
<td>-Harmonic consistency centered in D major</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td><em>Vivo/Andantino</em></td>
<td>-A: 17 measures</td>
<td></td>
<td>-Predominance of I, IV, and V chords</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td><em>D Major</em></td>
<td>-B: 18 measures</td>
<td></td>
<td>-Chromaticism and seventh chords</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-A’: 18 measures</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Melody</th>
<th>Technical Challenges</th>
<th>Stylistic Notes</th>
<th>Level of Difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td>-French influence</td>
<td>-Sequences of octaves in the left hand</td>
<td>-Canção e dança</td>
<td>PG: Levels 10</td>
</tr>
<tr>
<td>-Narrow range of both</td>
<td>-Use of tonal pedal</td>
<td>-Circle dance</td>
<td>CS: Level 9</td>
</tr>
<tr>
<td>themes</td>
<td></td>
<td></td>
<td>VA: Early Advanced</td>
</tr>
</tbody>
</table>
“Mariquita Muchacha”

The fifth piece in Album X, “Mariquita Muchacha” is a piano arrangement of piece No. 78 in the original vocal anthology. Both piano solo and piano accompaniment parts are identical, with the lyrics omitted in the piano solo version.

The form of this selection consists of a four-measure introduction, a seventeen-measure A section, followed by A’ and an eight-measure coda. The opening establishes the key of C major and introduces the thirty-second note motive that permeates the entire piece. The harmonic structure revolves around tonic and dominant relationships. A few color notes and seventh chords are included for harmonic variety.

In the folk song, the main character Mariquita is repeatedly asked “Mariquita Muchacha, what is it that you are doing?” Mariquita repeatedly answers, “I am sewing the skirt.” This dialogue is evident in the piano score, in which the question is represented by the ascending patterns of the first four measures in the A section, while the answer is portrayed by descending motives in the following four measures. This scheme returns with slight changes throughout the piece, keeping it interesting and refreshing (Figure 3.69):
According to Villa-Lobos’ classification chart, “Mariquita Muchacha” is a dança canção, a type of genre suitable for children’s circle games, with a mixture of national and foreign character features.\(^{141}\)

Technical challenges include the rapid and frequent thirty-second note motives in the left hand, contrasting articulations in both hands, octaves, quick register shifts, a virtuosic ascending arpeggio in the coda, and voicing the folk tune out of chords in the right hand while keeping the balance against a countermelody in the left hand. “Mariquita Muchacha” is a charming selection appropriate for the early advanced student, approximate to level 10 in PG and comparable in difficulty to Pinto’s Salta, Salta in CS level 9.

Table 3.53 Overview of “Mariquita Muchacha”

<table>
<thead>
<tr>
<th>“Mariquita Muchacha”</th>
<th>Album X, No. 5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year</strong></td>
<td>1987</td>
</tr>
<tr>
<td><strong>Publisher</strong></td>
<td>Max Eschig</td>
</tr>
<tr>
<td><strong>Page Number</strong></td>
<td>10-11</td>
</tr>
<tr>
<td><strong>Length</strong></td>
<td>44 measures, c. 1’20”</td>
</tr>
<tr>
<td><strong>Meter/Tempo/Key</strong></td>
<td>2/4, Allegro non troppo, C Major</td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>Intro-AA’-Coda:</td>
</tr>
<tr>
<td></td>
<td>-Intro: 4 measures</td>
</tr>
<tr>
<td></td>
<td>-A: 17 measures</td>
</tr>
<tr>
<td></td>
<td>-A’: 17 measures</td>
</tr>
<tr>
<td></td>
<td>-Coda: 8 measures</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>Thirty-second note motive in the LH:</td>
</tr>
<tr>
<td></td>
<td>-Harmonic consistency centered in C major</td>
</tr>
<tr>
<td></td>
<td>-Predominance of I, IV, and V chords</td>
</tr>
<tr>
<td><strong>Harmony</strong></td>
<td></td>
</tr>
</tbody>
</table>

The literal translation of the title from Portuguese is “In the Celestial Garden.”
challenging section in the piece for its wide range spread in three staves with sequences of octaves and seventh chords in the dynamic range of fortissimo (Figure 3.70):

Figure 3.70 “Jardim Celestial,” mm. 1-5, three staves, sequence of octaves and seventh chords

Technical challenges include voicing the melodic material within a chordal texture in Allegro tempo, sustaining the tonic pedal in the introduction, hand balance, and sequences of octaves in the left hand along the piece. “No Jardim Celestial” is appropriate for the late intermediate student, approximate to level 9 in PG and comparable in difficulty to Jazz Suite No. 2, III by Glenda Austin (b. 1951) in CS level 8.

Table 3.54 Overview of “No Jardim Celestial”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1987</td>
<td>Max Eschig</td>
<td>12-13</td>
<td>39 measures, c. 50”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4</td>
<td>Intro-AA’-Coda:</td>
<td>-Regular patterns</td>
<td>-Harmonic consistency centered in C major</td>
</tr>
<tr>
<td></td>
<td>-Intro: 8 measures</td>
<td>-No syncopations</td>
<td>-Chromaticism and seventh chords</td>
</tr>
<tr>
<td>Allegro</td>
<td>-A: 16 measures</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C Major</td>
<td>-A’: 8 measures</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-Coda: 8 measures</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Melody**
- French influence
- Narrow range of folk tune
- Concentrated in the RH

**Technical Challenges**
- Sequences of octaves in the left hand
- Use of tonal pedal
- Voicing melodic material out of chordal texture
- Hand balance

**Stylistic Notes**
- European character
- Canção e dança
- Circle dance

**Level of Difficulty**
- PG: Levels 9
- CS: Level 8
- VA: Late Intermediate

---

**Guia Prático, Album XI**

**“O Anel” (The Ring)**

The opening piece in Album XI from the *Guia Prático, Álbuns Para Piano,* “O Anel” is a selection conceived for piano solo rather than an arrangement of a choral piece from the vocal anthology of the *Guia Prático.* As in “Nesta Rua” in Album X, the folksong is included in the vocal anthology, but the piano piece based on the theme has its own version, with elaborate form, idiomatic writing, and larger scope.

The form consists of introduction, A section, introduction, A’ section, and coda. The eight-measure introduction establishes the key of E-flat major and the playful character of the piece. A strong sense of rhythm and pulse is necessary in this section, entirely in triplets—sixteenth-note triplets in the right hand against eighth-note triplets in the left hand (Figure 3.71).

The triplet patterns are then interrupted in the thirty-two measure-long A section by the theme, displayed as a dialogue between soprano and alto voices. This new texture requires voicing not only in the right hand, but also in the left. In addition, differences of articulation between the hands may also represent a technical challenge for the performer.

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144 This closing set of six pieces is dedicated to Mieczyslaw Horszowski (1892-1993), Polish-American pianist who performed and recorded a number of pieces by Heitor Villa-Lobos. Album XI contains four pieces conceived for piano solo rather than a choir: *O Anel, Nigue Ninhas, Pobre Cega,* and *Viva o Carnaval!*. 
In the A section, Villa-Lobos explores the harmony with a progressive approach not found in the previous ten albums. In Album XI, the composer often explores ranges of colors provided not only by chromaticism and seventh chords as he did previously, but also by blocks of sound, clusters, parallel and unresolved chords, and impressionistic effects.

Technical challenges include rhythmic control of the triplet patterns in the introduction and coda, voicing of the distinct layers in the A and A’ sections, sequences of octaves, abrupt keyboard range shifts, and virtuosic scales in impressionistic style. “O Anel” is appropriate for the early advanced student, approximate to level 10 in PG and comparable to Romance, Op. 24, No. 9 by Sibelius in CS level 9.

Table 3.55 Overview of “O Anel”

<table>
<thead>
<tr>
<th>“O Anel” (The Ring)</th>
<th>Album XI, No. 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year</td>
<td>Publisher</td>
</tr>
<tr>
<td>1953</td>
<td>Southern Music Publishing</td>
</tr>
</tbody>
</table>
**Meter/Tempo/Key**

- 2/4
- *Allegretto quasi andantino*
- E-flat Major

<table>
<thead>
<tr>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Intro-A-Intro-A'-Coda</td>
<td>-16th and 8th-note triplets</td>
<td>Chromaticism and seventh chords</td>
</tr>
<tr>
<td></td>
<td>Intro: 8 measures</td>
<td>-32nd-note ascending scales</td>
<td>Several accidentals</td>
</tr>
<tr>
<td></td>
<td>A: 32 measures</td>
<td>Augmented and diminished chords</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Intro: 8 measures</td>
<td>Blocked sounds for effect and color</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A': 8 measures</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Coda: 4 measures</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Melody**

- Dialogue between soprano and alto lines
- Octave range

**Technical Challenges**

- Control of the grace notes in the LH
- Switching between pair of eighth notes and triplets
- Voicing the melody while descant is added to the soprano line in A'
- Polyrhythm in the coda

**Stylistic Notes**

- Polka
- European character
- Circle game

**Level of Difficulty**

- PG: Levels 10
- CS: Level 9
- VA: Early Advanced

---

**“Nique Ninhas” (Lullaby)**

The second piece in Album XI, “Nique Ninhas” is a selection conceived for solo piano rather than arrangement of a choral piece from the vocal anthology of the *Guia Prático*. As in “O Anel,” the folksong integrates the vocal anthology, but the piano piece based on the theme has its own version, with elaborate piano writing.

The piece consists of an eight-measure introduction, an eleven-measure A section, followed by the return of the introduction and A section, and a two-measure closing. The introduction establishes the lullaby character through a rhythmic ostinato of quarter and eighth notes, evoking the rocking effect of a lullaby (Figure 3.72). The harmonic approach to this piece is strongly impressionistic, filled with parallel fourths and blocks of sounds for color. The main key of the piece, G major, is not as clearly delineated as it is in the majority of the previous pieces. In the introduction, for instance, the G major

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145 The English translation of the title is not literal. Instead, it reflects the character of the piece.
chord in the right hand is supported by a C-sharp major chord in the left hand with the G-sharp note on the bass throughout the entire section.

Figure 3.72 “Nigue Ninhas,” mm. 1-3, “lullaby” rocking effect

Technical challenges include extended intervals and chords, voicing the melodic motives in the soprano and alto lines in the introduction, voicing the folk tune in the A section, wide range shifts, and overall rhythmic intricacy. Moreover, a higher level of musical maturity and sensitivity are necessary to reveal the lullaby elements hidden in this selection’s dense texture. “Nigue Ninhas” is appropriate for the early advanced student, approximate to level 10 in PG and comparable to Romance sans paroles, Op. 17, No. 3 by Gabriel Fauré (1845-1924) in CS level 9.

Table 3.56 Overview of “Nigue Ninhas”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1953</td>
<td>Southern Music Publishing</td>
<td>6-7</td>
<td>40 measures, c. 3’20”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4</td>
<td>Intro-A-Intro-A’-Conclusion: -Intro: 8 measures -A: 11 measures -Intro: 8 measures -A: 11 measures -Conclusion: 2 measures</td>
<td>Two instances of polyrhythms: 3x2 8th notes, 8th-note triplets, and 16th notes</td>
<td>Chromaticism and seventh chords</td>
</tr>
<tr>
<td><em>Acalanto</em></td>
<td></td>
<td></td>
<td>Several accidentals</td>
</tr>
<tr>
<td><em>G Major</em></td>
<td></td>
<td></td>
<td>Augmented and diminished chords</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Quartal harmonies</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Parallel fourths and chords</td>
</tr>
</tbody>
</table>
“Pobre Cega” (Poor Little Blind Woman)

The third piece in Album XI, “Pobre Cega” is a selection conceived for solo piano rather than an arrangement of a choral piece from the vocal anthology of the Guia Prático. As in “O Anel” and “Nigue Ninhas,” the folksong integrates the vocal anthology, but the piano piece based on the theme has its own version. Even though there is also a piece named “Pobre Cega” in Album VIII that is more accessible, both pieces do not share the same folk theme or melodic material.

The piece consists of a four-measure introduction, a twelve-measure A section, a twelve-measure A’ section, and a four-measure coda. The introduction establishes the intimate character of this selection and introduces the rhythmic cell in the bass line that permeates the entire piece. As in “Nigue Ninhas,” the main key of G minor is not evident until the entrance of the folk melody in the A section. Most of the piece is supported by a D pedal in the bass line. The harmony includes chromaticism, diminished seventh chords, and secondary dominants. The second statement of A is simplified in texture, with the folk melody in the right hand over solely the ostinato syncopation cell in octaves in the left hand (Figure 3.73):
Figure 3.73 “Pobre Cega,” mm.17-19, ostinato cell in the bass line

Technical challenges include rhythmic intricacies, control of ostinato cell in octaves, and voicing all the layers properly, especially the folk melody in the A section in the tenor line. Mature sensitivity is expected in expressing the emotional depth of the piece. “Pobre Cega” is appropriate for the early advanced student, approximate to level 10 in PG, and comparable to Decadent Sentimental Song by Miguel Manzano (b. 1960) in CS level 9.

Table 3.57 Overview of “Pobre Cega”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
<th>Level of Difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td>1953</td>
<td>Southern Music Publishing</td>
<td>8-10</td>
<td>31 measures, c. 1’50”</td>
<td>4/4</td>
<td>Intro-AA’-Coda</td>
<td>-Syncopation cell</td>
<td>-Chromaticism and seventh chords</td>
<td>PG: Levels 10</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Andante moderato</td>
<td>Intro: 4 measures</td>
<td>ostinato:</td>
<td>-Several accidentals</td>
<td>CS: Levels 10</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G Minor</td>
<td>A: 12 measures</td>
<td></td>
<td>-Diminished chords and secondary</td>
<td>VA: Early</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>A’: 12 measures</td>
<td></td>
<td>dominants</td>
<td>Advanced</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Coda: 4 measures</td>
<td></td>
<td>-D pedal</td>
<td></td>
</tr>
</tbody>
</table>

- Octave range
- In tenor line in the A section
- In soprano line in A’

- Rhythm intricacies
- Control of ostinato cell in octaves
- Voicing texture layers
- Musical maturity for character and long phrasing

- European character
- Minor key
- Deep and intimate
“A Cotia” (The Raccoon)\textsuperscript{146}

The fourth piece in Album XI, “A Cotia” is a piano arrangement of piece No. 44 in the original vocal anthology. Both piano solo and piano accompaniment parts show similarities, but they are not identical. The piano solo version is longer and more elaborate, featuring idiomatic characteristics of a piano work.

The formal structure in “A Cotia” consists of introduction, A and A’ sections, and coda. The eight-measure introduction establishes the key of F major and the mazurka character of the piece. The twelve-measure A section introduces the legato folk tune in the right hand supported by an ornamented and detached accompaniment in the left hand. In the shorter A’ Villa-Lobos included a descant in the soprano line, increasing the difficulty in this section (Figure 3.74). The six-measure coda begins with one measure of polyrhythms, in which ascending eighth-note triplets in the right hand are placed against broken-chord eighth notes in the left hand (Figure 3.75). The harmony revolves around tonic, subdominant, and dominant relationships. Seventh chords and chromaticism bring color variety to the piece.

\[ \text{Figure 3.74 “A Cotia,” mm. 21-22, descant in the soprano line} \]

\textsuperscript{146} Cutia is a mammal rodent animal common in all regions of Brazil. The raccoon and the Brazilian cutia are not the same animal as suggested by the English translation of the title in this edition.
The humor in this short character piece reflects the lyrics of the folk song, which, in common with a number of other folksongs in the vocal anthology of the *Guia Prático*, is not totally coherent in meaning. In this song, the *cutia*, a common animal in rural areas of Brazil, was in the kitchen and was ultimately captured and cooked:

“My cutia was in the kitchen,
I just complain about the cook,
You wanted but didn’t see
Without money you ate my cutia!”

The articulation contrasts throughout the piece, the grace notes, and the alternation between triplets and pairs of eighth notes assist in delivering the amusing charm in “A Cotia.”

Technical challenges include contrasting articulation between hands, execution of clear grace notes and even scales, voicing the melody when the descant is added in A’, and the polyrhythms in the coda. “A Cotia” is appropriate for the late intermediate student, approximate to levels 7 or 8 in PG, and comparable in difficulty to *Pentatonic Tune* by Bartók in CS level 7.
Table 3.58 Overview of “A Cotia”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1953</td>
<td>Southern Music Publishing</td>
<td>11-12</td>
<td>33 measures, c. 2’</td>
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<table>
<thead>
<tr>
<th>Meter/Tempo/Key</th>
<th>Form</th>
<th>Rhythm</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4</td>
<td>Intro- AA’- coda:</td>
<td>Eighth-note triplets and pairs of eighth notes</td>
<td>Harmonic consistency centered in F major</td>
</tr>
<tr>
<td>Tempo de Mazurka</td>
<td>-Intro: 8 measures</td>
<td>-Polyrhythm, 3 x 2 in the coda</td>
<td>-Predominance of I, IV, and V chords</td>
</tr>
<tr>
<td>F Major</td>
<td>-A: 12 measures</td>
<td></td>
<td>-Chromaticism and seventh chords</td>
</tr>
<tr>
<td></td>
<td>-A’: 8 measures</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-Coda: 6 measures</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Melody</th>
<th>Technical Challenges</th>
<th>Stylistic Notes</th>
<th>Level of Difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Outlines F major and C7 chords</td>
<td>-Control of the grace notes in the LH</td>
<td>-Mazurka</td>
<td>PG: Levels 7-8</td>
</tr>
<tr>
<td>-Wave-like contour within an octave range</td>
<td>-Switching between pair of eighth notes and triplets</td>
<td>-European character</td>
<td>CS: Level 7</td>
</tr>
<tr>
<td></td>
<td>-Voicing the melody while descant is added to the soprano line in A’</td>
<td>-Circle game</td>
<td>VA: Late</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-The humor reflects the folksong lyrics</td>
<td>Intermediate</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**“Vida Formosa” (Beautiful Life)**

The fifth piece in Album XI, “Vida Formosa” is a piano arrangement of piece No. 134 in the original vocal anthology. As in “A Cotia,” both piano solo and piano accompaniment parts show similarities, but they are not identical. The piano solo version is longer and more elaborate, featuring idiomatic characteristics of a piano work.

The formal structure in “Vida Formosa” consists of introduction, A section, and coda. The five-measure introduction establishes the key of C minor and consists of a right-hand melodic line in triplets supported by left-hand octaves. The twenty-four-measure A section features the folk tune in the right hand indicated with accents in the midst of a complex texture of dense chords and octaves, syncopated rhythms, and contrastingly articulated notes (Figure 3.76):
Figure 3.76 “Vida Formosa,” mm. 6-7, intricate texture of chords, octaves, and syncopated rhythms

The eight-measure coda combines the syncopated accompaniment patterns from the A section and the ascending and descending triplet patterns from the introduction, now in pairs of eighth notes. The harmony revolves around tonic, subdominant, and dominant relationships, with seventh chords and chromaticism bringing color variety to the piece.

As in “Pai Francisco” in Album VIII, Villa-Lobos categorizes this selection as marcha de rancho, a carnival genre popular in Brazilian in the beginning of the twentieth century, in which a group of people played and danced in the streets. According to the composer, this selection blends national and foreign features.147

Technical challenges include the use of a wide range of the keyboard and abrupt register shifts along with intricate syncopations and voicing of the melody out of a dense texture. “Vida Formosa” suits the early advanced student with the prerequisite of large hands for the execution of expanded chords and octaves. This selection is approximate to level 10 in PG and comparable in difficulty to “Golliwogg’s Cake-walk” by Debussy in CS level 9.

147 Lago et al, Guia Prático para a Educação Artística e Musical, 105.
Table 3.59 Overview of “Beautiful Life”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1953</td>
<td>Southern Music Publishing</td>
<td>13-15</td>
<td>37 measures, c. 1’55”</td>
</tr>
</tbody>
</table>

- **Meter/Tempo/Key**
  - 4/4
  - Movimento Marcha de Rancho
  - C Minor

- **Form**
  - Intro-A-Coda:
    - Intro: 5 measures
    - A: 25 measures
    - Coda: 8 measures

- **Rhythm**
  - Eighth-note triplets and pairs of eighth notes
  - Intricate syncopations
  - Polyrhythm (3 x 2)

- **Harmony**
  - Harmonic consistency centered in C minor
  - Predominance of i, iv, and V chords
  - Chromaticism and seventh chords

- **Melody**
  - Outlines C minor
  - Wave-like contour within an octave range

- **Technical Challenges**
  - Strong sense of pulse and rhythm
  - Control of rhythmic intricacies between hands and voicing of the melody
  - Polyrhythm
  - Expanded chords and intervals

- **Stylistic Notes**
  - Marcha de Rancho and Brazilian Carnival

- **Level of Difficulty**
  - PG: Levels 10
  - CS: Level 9
  - VA: Early Advanced

“Viva o Carnaval!” (Long Live the Carnival!)

The last piece in Album XI from the *Guia Prático, Álbuns Para Piano*, “Viva o Carnaval!” is a selection conceived for piano solo rather than an arrangement of a choral piece from the vocal anthology of the *Guia Prático*. “Viva o Carnaval” completes the set of five pieces that Villa-Lobos composed exclusively to integrate the *Guia Prático, Álbuns Para Piano*, with idiomatic writing, more elaborate structure, and larger scope.

The piece consists of an eight-measure introduction, a twenty-measure A section followed by A’ section, interlude, *da capo*, and a twenty-three-measure coda. The introduction establishes the lively character of this piece through its striking chordal opening, moving chromaticism, patterns of clusters, and sharp articulations. In the A section, the main theme is introduced in accented quartals in the right hand supported by chromatic chords and moving triplet motives in the left hand.
The main key of the piece, G major, is not initially clear to the listener, but is instead hidden behind clusters and quartal and expanded chords throughout the selection (Figure 3.77). The interlude suggests the dominant key of D major and contains five-note chords with extension of a ninth to be played in each hand. The harmonic approach to this piece resembles that in “Nigue Ninhas,” with impressionistic qualities such as parallelism and blocks of sound for color.

Villa-Lobos closes his *Guia Prático, Álbuns Para Piano* with the most difficult piece among all the fifty-nine piano works. Technical challenges include strong sense of pulse and rhythm, extended intervals and chords that require large and strong hands, voicing the melodic line out of wide chords, polyrhythms, and virtuosic scales. “Viva o Carnaval!” represents a celebration to the Brazilian culture through which Villa-Lobos used the Carnival of Brazil, the largest festival in the country and well-known around the world, as the main subject of the piece and the closing of the entire set. “Viva o Carnaval!” is appropriate for the early advanced student, approximate to level 10 in PG and comparable to *Old Adam* by William Bolcom (b. 1938) in CS level 10.
### Table 3.60 Overview of “Viva o Carnaval!”

<table>
<thead>
<tr>
<th>Year</th>
<th>Publisher</th>
<th>Page Number</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1953</td>
<td>Southern Music Publishing</td>
<td>16-20</td>
<td>107 measures, c. 3’10”</td>
</tr>
</tbody>
</table>

#### Meter/Tempo/Key
- 2/2
- *Allegro vivace*
- G Major

#### Form
- Intro-AA’-Interlude-Da Capo-Coda:
  - Intro: 8 measures
  - A: 20 measures
  - A’: 10 measures
  - Interlude: 8 measures
  - Da Capo
  - Coda: 23 measures

#### Rhythm
- Polyrhythms: 5x4
- 8th notes, 8th-note triplets, 16th notes, 16th-note quintuplets

#### Harmony
- Clusters
- Quartal harmonies
- Parallel fourths and chords
- Chromaticism

#### Melody
- French origin\(^\text{148}\) of the folk tune in the soprano line of A and A’ sections
- Octave range

#### Technical Challenges
- Extended intervals and chords
- Voicing melodic lines out of chords
- Polyrhythms
- Virtuosic Scales
- Clusters and five-notes chords in each hand

#### Stylistic Notes
- Influence of the Carnival of Brazil
- Villa-Lobos classifies the genre as *cancão de alegria* [song of happiness], with a mixture of national and foreign character, and tempo of march\(^\text{149}\)

#### Level of Difficulty
- PG: Levels 10
- CS: Level 10
- VA: Early Advanced

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\(^{149}\) Ibid.
CHAPTER IV

FINAL CONSIDERATIONS

Summary and Conclusions

The purpose of this study was to provide a list of all the fifty-nine piano pieces of the Guia Prático, Álbuns Para Piano by Heitor Villa-Lobos by level of difficulty and with stylistic annotations. This study was also intended to equip piano teachers with information so they can practice informed pedagogy with their students and to expose students to multicultural experiences in their piano training.

Villa-Lobos designed a system of music education with the purpose to educate children in the public schools of Brazil. The Guia Prático, based on Brazilian folk traditions, became the channel for diffusing this musical heritage. Classification charts containing information on the ethnic origins and musicological characteristics of one hundred and thirty-seven Brazilian folk tunes were also compiled in the anthology.

From 1932 to 1947 Villa-Lobos selected fifty-four piano accompaniments from the Guia Prático and arranged them into eleven albums for solo piano. He composed an additional five pieces designed to complete the piano albums: “Nesta Rua” in Album X and “O Anel,” “Nigue Ninhas,” “Pobre Cega,” and “Viva o Carnaval!” in Album XI. These sets of five to seven pieces each are now known as the Guia Prático, Álbuns Para Piano.
Information on form, meter, tempo, rhythm, harmony, melody, technical challenges, and stylistic features provided in this document assist the performer in gaining performance insights into each selection. Invaluable interpretive information is also provided in this study through the parallel traced among the composer’s classification chart, the lyrics from the vocal anthology, and the original folk tunes for most of the solo piano arrangements.

Album I is a set of five pieces dedicated to José Vieira Brandão, Brazilian composer, pianist, music educator, and choir conductor who premiered a number of pieces from the Guia Prático, Álbuns Para Piano. Album II, first printed by the French publisher Max Eschig in Paris in 1957, is a collection of five pieces dedicated to Julieta d’Almeida Strutt, Villa-Lobos’ sister-in-law. Album III, also first printed in Paris in 1957, is dedicated to the Brazilian pianist Arnaldo Estrella, who during his career premiered and recorded a number of Villa-Lobos’ piano pieces. Album IV, first printed by Max Eschig in 1987, compiles five pieces and is dedicated to the Brazilian pianist Magdalena Tagliaferro, who during her career also premiered a number of Villa-Lobos’ piano works. Album V, a set of five pieces, is dedicated to Anna Stella Schic, a Brazilian pianist who recorded the complete solo piano music of Heitor Villa-Lobos, including all the eleven albums of the Guia Prático, Álbuns Para Piano. Album VI contains five pieces and is dedicated to the American pianist William Kapell, a close colleague of the composer. Album VII, a set of five pieces, is dedicated to Noemi Bittencourt, a Brazilian pianist and friend of Villa-Lobos. Album VIII contains six pieces with no dedication and represents the most accessible for students among all the piano albums. Album IX contains seven pieces with no dedication. Album X, first published in 1987 by Max
Eschig, contains five pieces and is dedicated to Sonia Maria Strutt, Villa-Lobos’ niece-in-law and interpreter of his piano works. Finally, the closing set of six pieces—four of which were originally conceived for solo piano—Album XI is dedicated to Mieczyslaw Horszowski, Polish-American pianist who performed and recorded several pieces by the composer.

These charming, miniature pieces highlight the fascinating abundance of Brazilian culture. *Samba* figures and ostinato motives reflect the influence of African rhythms as children’s circle games reflect Portuguese traditions. The influence of the *choros* from the streets of Rio de Janeiro is suggested in pieces such as “Na Corda da Viola” in Album I and “Pai Francisco” in Album IX with their guitar idiomatic gestures and techniques. Impressionistic influence is also evident in the harmonic language used by Villa-Lobos in a number of pieces, where he utilizes parallelism, sequences of seventh chords, pedal points, chromaticism, and color harmonies. Finally, the composer’s empathy for the music of J. S. Bach, the inspiration for his renowned *Bachianas Brasileiras*, is represented in the piano albums by the contrapuntal texture in pieces such as “A Roseira” in Album I and “Nesta Rua” in Album X.

In this document, stylistic annotations feature information on stylistic influences and cultural elements present in these piano works based on extra musical associations such as folksong, poetry, dance, tales, and popular narratives. They also explain the ways in which the titles of the pieces are reflected in the music; the incorporation of musical genres and dance styles; and folk tunes that are still currently learned in childhood.

In addition, the author of this study provided a leveling reference from early intermediate to early-advanced levels that approximates Jane Magrath’s *The Pianist’s*
Guide to Standard Teaching and Performance Literature (PG) and the Celebration Series of the Royal Conservatory of Music (CS). The comparison between leveling systems will assist teachers who use PG or CS in placing pieces from the Guia Prático, Álbuns Para Piano in the appropriate level for their students.

Despite its musical quality, historical importance, and educational value, the Guia Prático, Álbuns Para Piano is still relatively unknown among pianists and pedagogues. For several years, the Brazilian and French publishing companies Napoleão and Eschig, respectively, had exclusivity on publishing rights, which partially explains the limited availability of some of the albums. Albums IV, V, and X are still published exclusively by Eschig, while the other eight are available through the American companies Consolidated Music Publishers, Masters Music Publications, and Mercury Music Corporation.150

Heitor Villa-Lobos was a vibrant nationalistic voice in his country, not only for his music pervaded with the spirit of Brazil, but also for his accomplishments as an educator. The significance of the Guia Prático, Álbuns Para Piano, along with its original vocal anthology, transcends the musical boundaries by representing a nation rising from the worldwide Great Depression—felt not only in the United States, but in numerous other countries around the world—preserving folk traditions and enhancing the educational system across the country. Through the Guia Prático, Álbuns Para Piano, Villa-Lobos made available to all people the multifaceted idioms of Brazilian music and culture and created a monumental music education resource for students of all ages.

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Recommendations for Further Study

1. Continued pedagogical study of the *Guia Prático, Álbuns Para Piano* should incorporate fingering, pedaling, and interpretive notes to assist the young student.

2. The piano accompaniments of the vocal anthology not reedited as solo works in the *Guia Prático, Álbuns Para Piano* should be investigated.

3. Student recitals should feature the more accessible pieces by Villa-Lobos and include program notes with background information, while professional solo or lecture-recitals should include more of his advanced repertoire.

4. Villa-Lobos’ intermediate through early-advanced level piano compositions should be performed in student and professional recitals, exposed in national and international conferences, and submitted as pedagogical articles to magazines and professional musical journals.
BIBLIOGRAPHY


Lima Galama, Paula M. “Reconsidering Brazilian Representations in Choros No. 5 and Bachianas Brasileiras No. 4 for Piano by Heitor Villa-Lobos.” Doctoral diss., University of Kentucky, 2013.


## APPENDIX A

### A LIST OF PIECES IN ORDER BY LEVEL OF DIFFICULTY

<table>
<thead>
<tr>
<th>Early Intermediate</th>
<th>Intermediate</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- <strong>Sonho de uma Criança</strong> (Album VI, No. 1)</td>
<td>10- <strong>Manquinha</strong> (Album I, No. 4)</td>
</tr>
<tr>
<td>2- <strong>O Corcunda</strong> (Album VI, No. 2)</td>
<td>11- <strong>Samba-Lelê</strong> (Album II, No. 4)</td>
</tr>
<tr>
<td>3- <strong>Ó Limão</strong> (Album VIII, No. 1)</td>
<td>12- <strong>O Pobre e o Rico</strong> (Album IV, No. 1)</td>
</tr>
<tr>
<td>4- <strong>Carambola</strong> (Album VIII, No. 2)</td>
<td>13- <strong>O Gato</strong> (Album IV, No. 4)</td>
</tr>
<tr>
<td>5- <strong>Pobre Cega</strong> (Album VIII, No. 3)</td>
<td>14- <strong>Os Pombinhos</strong> (Album V, No. 1)</td>
</tr>
<tr>
<td>6- <strong>Xo! Passarinho!</strong> (Album VIII, No. 5)</td>
<td>15- <strong>Você Diz Que Sabe Tudo</strong> (Album V, No. 2)</td>
</tr>
<tr>
<td>7- <strong>Sinh’Aninha</strong> (Album VIII, No. 6)</td>
<td>16- <strong>Caranguejo</strong> (Album VI, No. 3)</td>
</tr>
<tr>
<td>8- <strong>Vestidinho Branco</strong> (Album VIII, No. 7)</td>
<td>17- <strong>A Pombinha Voou</strong> (Album VI, No. 4)</td>
</tr>
<tr>
<td>9- <strong>O Ciranda, O Cirandinha</strong> (Album IX, No. 3)</td>
<td>18- <strong>Na Fundo do Meu Quintal</strong> (Album VII, No. 1)</td>
</tr>
<tr>
<td></td>
<td>19- <strong>Vai, Abóbora</strong> (Album VII, No. 2)</td>
</tr>
<tr>
<td></td>
<td>20- <strong>Anda a Roda</strong> (Album VII, No. 5)</td>
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<td></td>
<td>21- <strong>Constante</strong> (Album IX, No. 5)</td>
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<td></td>
<td>22- <strong>Atché</strong> (Album X, No. 2)</td>
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<table>
<thead>
<tr>
<th>Late Intermediate</th>
<th>Early Advanced</th>
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</thead>
<tbody>
<tr>
<td>23- <strong>Acordei de Madrugada</strong> (Album I, No. 1)</td>
<td>37- <strong>A Maré Encheu</strong> (Album I, No. 2)</td>
</tr>
<tr>
<td>24- <strong>Machadinha</strong> (Album II, No. 2)</td>
<td>38- <strong>A Roseira</strong> (Album I, No. 3)</td>
</tr>
<tr>
<td>25- <strong>A Freira</strong> (Album III, No. 3)</td>
<td>39- <strong>Na Corda da Viola</strong> (Album I, No. 5)</td>
</tr>
<tr>
<td>26- <strong>Rosa Amarela</strong> (Album IV, No. 2)</td>
<td>40- <strong>Brinquedo</strong> (Album II, No. 1)</td>
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<tr>
<td>27- <strong>Olha o Passarinho, Dominé!</strong> (Album IV, No. 3)</td>
<td>41- <strong>Espanha</strong> (Album II, No. 3)</td>
</tr>
<tr>
<td>28- <strong>Ó Sim!</strong> (Album IV, No. 5)</td>
<td>42- <strong>Senhora Dona Viúva</strong> (Album II, No. 5)</td>
</tr>
<tr>
<td>29- <strong>Có. Có. Có.</strong> (Album V, No. 3)</td>
<td>43- <strong>O Pastorizinho</strong> (Album III, No. 1)</td>
</tr>
<tr>
<td>30- <strong>O Bastão ou Mia Gato</strong> (Album V, No. 4)</td>
<td>44- <strong>João Cabuête</strong> (Album III, No. 2)</td>
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<td>31- <strong>Vamos Atrás da Serra, Ó Calunga!</strong> (Album VI, No. 5)</td>
<td>45- <strong>Garibaldi Foi à Missa</strong> (Album III, No. 4)</td>
</tr>
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<td>32- <strong>Vamos, Maruca</strong> (Album VII, No. 3)</td>
<td>46- <strong>O Pião</strong> (Album IV, No. 5)</td>
</tr>
<tr>
<td>33- <strong>Pai Francisco</strong> (Album VIII, No. 4)</td>
<td>47- <strong>A Condessa</strong> (Album V, No. 5)</td>
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<td>34- <strong>O Castelo</strong> (Album IX, No. 6)</td>
<td>48- <strong>Laranjeira Pequenina</strong> (Album IX, No. 1)</td>
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<td>35- <strong>No Jardim Celestial</strong> (Album X, No. 6)</td>
<td>49- <strong>Pombinha, Rolinha</strong> (Album IX, No. 2)</td>
</tr>
<tr>
<td>36- <strong>A Cotia</strong> (Album XI, No. 4)</td>
<td>50- <strong>A Velha que Tinha Nove Filhas</strong> (Album IX, No. 4)</td>
</tr>
<tr>
<td></td>
<td>51- <strong>De Flor em Flor</strong> (Album X, No. 1)</td>
</tr>
<tr>
<td></td>
<td>52- <strong>Nesta Rua</strong> (Album X, No. 3)</td>
</tr>
<tr>
<td></td>
<td>53- <strong>Fui no Itororó</strong> (Album X, No. 4)</td>
</tr>
<tr>
<td></td>
<td>54- <strong>Mariquita Muchacha</strong> (Album X, No. 5)</td>
</tr>
<tr>
<td></td>
<td>55- <strong>O Anel</strong> (Album XI, No. 1)</td>
</tr>
<tr>
<td></td>
<td>56- <strong>Nigue Ninhas</strong> (Album XI, No. 2)</td>
</tr>
<tr>
<td></td>
<td>57- <strong>Pobre Cega</strong> (Album XI, No. 3)</td>
</tr>
<tr>
<td></td>
<td>58- <strong>Vida Formosa</strong> (Album XI, No. 5)</td>
</tr>
<tr>
<td></td>
<td>59- <strong>Viva o Carnaval!</strong> (Album XI, No. 6)</td>
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</tbody>
</table>
APPENDIX B

RECITAL PROGRAMS

VERENA ABUFAIAD, piano

in

GRADUATE RECITAL

Wednesday, November 30, 2016
7:30 PM • Recital Hall

Piano Sonata K.311 in D Major
   I. Allegro con spirito
   II. Andante con espressione
   III. Rondeau: Allegro

Wolfgang Amadeus Mozart (1756-1791)

Preludes, Opus 11
   IV. Lento
   V. Andante cantabile
   VI. Allegro
   XI. Allegro assai
   XIII. Allegro

Alexander Scriabin (1871-1915)

Etudes-Tableaux, Opus 33
   VI. Allegro con fuego
   VII. Moderato

Sergei Rachmaninoff (1873-1943)

Valses Nobles et Sentimentales
   I. Modéré – très franc
   II. Assez lent – avec une expression intense
   III. Modéré
   IV. Assez animé
   V. Presque lent – dans un sentiment intime
   VI. Assez vif
   VII. Moins vif
   VIII. Epilogue: lent

Maurice Ravel (1875-1937)

Ciclo Brasileiro
   II. Impressões Seresteiras

Heitor Villa-Lobos (1887-1959)

Ms. Abuфаiад is a student of Dr. Marina Lomazov. This recital is given
in partial fulfillment of the requirements for the Doctor of Musical Arts
Degree in Piano Pedagogy.
UNIVERSITY OF SOUTH CAROLINA
School of Music

presents

VERENA ABUFAIAD, piano

in

DOCTORAL RECITAL

Tuesday, March 20, 2018
6:00 PM • Recital Hall

Trois mouvements perpétuels
I. Assez modéré
II. Très modéré
III. Alerte

Francis Poulenc
(1899-1963)

ABEGG Variations, Opus 1

Robert Schumann
(1810-1856)

Chaconne in D Minor

J. S. Bach (1685-1750)
Ferruccio Busoni (1866-1924)

Ciclo Brasileiro
I. Plantio do Caboclo
II. Impressões Sertanejas
IV. Dança do Índio Branco

Heitor Villa-Lobos
(1887-1959)

Ms. Abuaiad is a student of Dr. Marina Lomazov.
This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts Degree in Piano Pedagogy.