

UNIVERSIDADE FEDERAL DO RIO DE JANEIRO
CENTRO DE LETRAS E ARTES
ESCOLA DE MÚSICA
PROGRAMA DE PÓS-GRADUAÇÃO PROFISSIONAL EM MÚSICA

HOLLY DIANE KATZ

BACHIANAS BRASILEIRAS 3 and 4: critical editions for orchestra violinists

RIO DE JANEIRO

2024

Holly Diane Katz

BACHIANAS BRASILEIRAS 3 and 4: critical editions for orchestra violinists

Dissertação de mestrado apresentada ao Programa de Pós-graduação Profissional em Música (PROMUS), Escola de Música, Universidade Federal do Rio de Janeiro, como requisito parcial à obtenção do título de Mestre em Música.

Orientador: Dr. Fernando Pereira

Rio de Janeiro

2024

CIP - Catalogação na Publicação

K19b Katz, Holly Diane
 Bachianas Brasileiras 3 and 4: critical editions
 for orchestra violinists / Holly Diane Katz. -- Rio
 de Janeiro, 2020.
 158 f.

 Orientador: Fernando Ernesto Lopes Pereira.
 Dissertação (mestrado) - Universidade Federal do
 Rio de Janeiro, Escola de Música, Programa de Pós
 Graduação Profissional em Música, 2020.


 1. Villa-Lobos, Heitor. 2. Bachianas Brasileiras
 3. 3. Bachianas Brasileiras 4. 4. Critical Edition.
 5. First violin parts. I. Pereira, Fernando Ernesto
 Lopes, orient. II. Título.

Holly Diane Katz


Violinistic challenges of Villa-Lobos: Bachianas Brasileiras numbers 3 and 4: a proposal for stylistic-interpretive and technical solutions

Dissertação de mestrado apresentada ao Programa de Pós-graduação Profissional em Música (PROMUS), Escola de Música, da Universidade Federal do Rio de Janeiro, como requisito parcial à obtenção do título de Mestre em Música.


Aprovada em:

Documento assinado digitalmente
 **FERNANDO ERNESTO LOPES PEREIRA**
Data: 15/04/2025 19:37:06-0300
Verifique em <https://validar.iti.gov.br>

Prof. Dr. Fernando Ernesto Lopes Pereira (PROMUS-UFRJ)

Documento assinado digitalmente
 **FERNANDO ERNESTO LOPES PEREIRA**
Data: 15/04/2025 19:37:53-0300
Verifique em <https://validar.iti.gov.br>

Prof. Dr. Daniel Paiva Guedes e Silva (PROMUS-UFRJ)

Documento assinado digitalmente
 **FERNANDO ERNESTO LOPES PEREIRA**
Data: 15/04/2025 19:38:33-0300
Verifique em <https://validar.iti.gov.br>

Prof. Dr. Nichola Dittrich Viggiano (UFSJ)

For my sweetnessess

ACKNOWLEDGMENTS

First of all, I would like to thank God for granting me good health and blessing me each day in my pathway of life.

To thank PROMUS for the opportunity to realize my project.

To thank my advisor Professor Dr. Fernando Pereira, for all of his encouragement, patience, guidance and assistance.

To thank Carlos Williams Gonçalves, who is responsible for digitizing my violin parts. It was a tedious process and I am grateful for his expertise, kindness and patience.

To Rafael. Thankyou for listening.

To Educyra. Thankyou.

To the Museum of Villa-Lobos and Pedro Belchior, who provided me with most of my sources: facsimiles of the composer's manuscripts and other related materials. Pedro shared his wisdom and insight about Villa-Lobos, his music and the many collections that the museum holds.

To the Academy of Brazilian Music, whose excellent edition of Bachianas 4 guided me in my research.

To my friends and colleagues who directly and indirectly contributed to my project. I have learned from these musicians about the beauty of Villa-Lobos' music along with many other Brazilian composers.

If you want to understand the invisible, look carefully at the visible. From the Tractate Haggigah of the Talmud.

RESUMO

KATZ, Holly Diane. **Bachianas Brasileiras 3 e 4: edições críticas para violinistas de orquestra**. Dissertação (Mestrado Profissional em Música): Escola de Música da Universidade Federal do Rio de Janeiro, 2024.

Este trabalho propõe a criação de duas edições críticas de *Bachianas Brasileiras 3 e 4* de Heitor Villa-Lobos para o primeiro violino. A partir dos manuscritos e apografias fornecidos pelo MVL (Museu Villa-Lobos), inicia-se uma busca por erros e outras inconsistências, comparando todos os materiais selecionados do MVL, da ABM (Academia Brasileira de Música) e da biblioteca da UFRJ. As notações musicais alteradas de notas, articulações e dinâmicas são posteriormente adicionadas à parte de primeiro violino. Devido a estudos acadêmicos recentes que reconheceram a importância da obra de Villa-Lobos em todo o mundo, a autora, uma violinista com mais de quarenta anos de experiência profissional em orquestras, pretende fornecer informações que possam ser úteis tanto para acadêmicos quanto para músicos profissionais.

Palavras-chave: Villa-Lobos, Heitor. *Bachianas Brasileiras 3*. *Bachianas Brasileiras 4*. Parte do primeiro violino. Edição crítica.

ABSTRACT

KATZ, Holly Diane. **Bachianas 3 and 4: critical editions for orchestra violinists.** Dissertation (Professional Master in Music): School of Music of the Federal University of Rio de Janeiro, 2024.

This work proposes the creation of two critical editions for the first violin parts of Heitor Villa-Lobos' *Bachianas Brasileiras* 3 and 4. Starting with manuscripts and apographs that are provided by the MVL (Villa-Lobos Museum), a meticulous search commences for errors and other inconsistencies by comparing the source in question (the first violin apographs), with other carefully selected materials from the MVL, the ABM (Brazilian Academy of Music) and the library of UFRJ (University Federal of Rio de Janeiro). The amended musical notations of notes, articulations and dynamics are subsequently added to newly digitized violin parts. Due to recent academic studies which have recognized the importance of Villa-Lobos' work worldwide, the author, a violinist with over forty years of professional orchestral experience, intends to provide information that can be useful to both scholars and professional musicians.

Keywords: Villa-Lobos, Heitor, *Bachianas Brasileiras* no.3, *Bachianas Brasileiras* no.4, First violin part, Critical edition.

LIST OF FIGURES

FIGURE 1: Photo of a violinist playing the Stroh horn violin	18
FIGURE 2: End of Bachianas Brasileiras (Nº 3), Rio, 1938 – HVL	21
FIGURE 3: Copy by Ivan Azevêdo	21
FIGURE 4: In March of 1946. AVL	21
FIGURE 5: Copyist Oscar Carvalho.....	22
FIGURE 6: 1 st violin Apograph.p. 2	24
FIGURE 7: MVL 12 score. p. 14	24
FIGURE 8: Critical Edition. p. 2	24
FIGURE 9: Apograph. p. 5	23
FIGURE 10: The stave from MVL 12 score. p. 48	24
FIGURE 11: The following stave from the MVL 12 score. p. 49	25
FIGURE 12: Critical Edition. p. 3	25
FIGURE 13: Apograph. p. 8	26
FIGURE 14: MVL 12. p. 69 (flute and oboe).....	26
FIGURE 15: Critical Edition. p. 3	26
FIGURE 16: Apograph. p. 3	29
FIGURE 17: Critical Edition. p. 1	29
FIGURE 18: Apograph. p. 8	30
FIGURE 19: Critical Edition. p.2	30
FIGURE 20: Apograph. p. 11	31
FIGURE 21: Critical Edition. p. 1	31

LIST OF TABLES

Table 1: The Materials for Bachianas 3.....	20
Table 2: The Materials for Bachianas 4.....	20
Table 3: A guide for the abbreviations used in Bachianas 3 examples	22
Table 4: A guide for the abbreviations used in Bachianas 4 examples	28

LIST OF ABBREVIATIONS AND ACRONYMS

ABM	Brazilian Academy of Music (Academia Brasileira de Música)
A	Apograph of the first violin part
BB3	Bachianas Brasileiras No. 3
BB4	Bachianas Brasileiras No. 4
m.	measure
mm.	measures
mvt.	movement
reh.	rehearsal number
MVL	Villa-Lobos Museum (Museu Villa-Lobos)
MVL 12	Manuscript orchestra score (MVL 1990.21.0012)
MVL 13	Ricordi orchestra score (MVL 1990.21.0013)
MVL 14	Manuscript piano duo (MVL 1990.21.0014)
UFRJ	Federal University of Rio de Janeiro

TABLE OF CONTENTS

INTRODUCTION	14
1 VILLA-LOBOS AND THE VIOLIN	16
1.1 STROH VIOLIN	17
2 VILLA-LOBOS AND THE BACHIANAS 3 AND 4	19
2.1 THE NATURE OF THE SOURCES	19
2.2 HISTORY OF THE COPYISTS	21
3 REVISION OF THE VIOLIN PARTS: CREATING AN EDITION	22
3.1 REVISION OF BACHIANAS 3	22
3.1.1 BACHIANAS 3 – LIST OF CORRECTIONS	26
3.2 REVISION OF BACHIANAS 4	28
3.2.1 BACHIANAS 4 – LIST OF CORRECTIONS	30
FINAL CONSIDERATIONS	34
REFERENCES	35
APPENDIX 1: BACHIANAS 3 MANUSCRIPTS AND CRITICAL EDITIONS	1
APPENDIX 4: BACHIANAS 4 MANUSCRIPTS AND CRITICAL EDITIONS	52

INTRODUCTION

This project originated from my experience as a violinist with the National Symphony Orchestra of the Federal University of Fluminense where I had the opportunity for the very first time, to play the Bachianas 3 and Bachianas 4 and to observe the difficulties encountered in the orchestral parts, but mainly of the first violin as this is my instrument. Upon this observation, I began a research based on recordings, manuscripts, orchestral grids and bibliography on the subject.

Professionally employed as a first violinist for over 30 years in the United States, I was not familiar with the Bachianas series or any of his other music. Only once had I performed the Bachianas Brasileiras 2. The violin part was old and difficult to read (Casa Ricordi) and I have to admit with regret that I, along with my colleagues, looked upon it with disdain and it affected our approach to Villa-Lobos' music. The orchestral parts were in bad condition and the composer was from South America so it did not get the attention and consideration it deserved. It was not considered important orchestral literature. I never thought about it again until I moved to Brazil, where I encountered a completely different vision of life, culture and in particular, its erudite music: the history, the composers and the passion from the public for this music.

I began my research by obtaining most of the relevant materials from the Museum of Villa-Lobos (MVL). They provided me with Photostat matrix copies (in PDF format) of the original manuscript scores and the corresponding apograph orchestra parts. This was and is a true privilege to see. However, I was surprised to discover that the manuscript score for Bachianas 4 was destroyed and all that remained were a few small pieces the size of a credit card. I did receive a Ricordi score and the corresponding apograph orchestra parts. The addition of a purchased orchestra score (2019) from the Brazilian Academy of Music (Edições ABM) and photos of the Irmãos Vitale piano solo edition (1941)¹, from the Archives of the School of Music at UFRJ were invaluable to bridge the gap of the missing orchestra manuscript.

Based on the difficulties of reading and interpreting the parts that have a considerable amount of errors, I propose to review the first violin apographs with the objective to create a critical edition. Beginning in chapter 5 titled The Critical Edition and its Methodologies) of Carlos Alberto Figueiredos' e-book, *Brazilian religious sacred music from*

¹ An identification stamp that states: *from the personal library of Villa-Lobos* with the signature of his first wife, Lucília was found on the final page.

the 18th and 19th centuries, the author considers the role of a critical edition. He defines and describes the process:

A critical edition is one that investigates and tries to record the composer's writing intention, based on what is fixed in the sources that transmit the work to be edited. Being essentially musicological, it is based on various sources, but it can also be based on a single source. In the case of critical editing based on traditional sources, the aim is to establish the text using textual criticism methodologies. FIGUEIREDO, 2017.

As a critical edition is fundamentally musicological, I will take on the role of a musicologist, not due to my academic background, but as a professional musician with over 40 years of experience in orchestral performance. Figueiredo continues:

Despite the musicological emphasis, the aspect of musical practice ends up having a prominent presence in the critical edition. For Feder, every critical edition presents the text more or less modernized, seeking the composer's sonic intention. (FIGUEIREDO, 2017, Ibid FEDER, UNVERRICHT, 1995: 79).

Feder's definition, to modernize the text and then to seek the composer's sonic intentions are exactly what I, as an orchestral violinist, would like to attain. Not only will the first violin parts, presented in the E-book format, facilitate the execution of these two works, but also assist the performer with a clearer understanding of the composer's indications of dynamics and articulations which can be inconsistent and confusing at times. Through the review of the violin parts of *Bachianas 3 and 4*, I hope to begin a larger discourse of what Villa-Lobos wanted to convey in terms of the musical performance practices not only within these two works but within all the *Bachianas* works for orchestra. This represents a necessary contribution to Villa-Lobo's orchestra literature and to the advancement of recent academic studies that increasingly value Villa-Lobos' work in a global context.

1 VILLA-LOBOS AND THE VIOLIN

There was an excellent tradition of violin playing in Rio de Janeiro during Villa-Lobos' lifetime and many of these instrumentalists participated in the premieres of his newly composed works. One of the earliest known violin performances of a Villa-Lobos composition was in 1915 with violinist Humberto Milano along with Lucilia Villa-Lobos, piano and Oswaldo Allioni cello, whom performed the Piano Trio n.1 (1911) in Rio de Janeiro.² Milano, a professor of violin with the National Institute of Music, produced many violinists, the most notable being Yolanda Peixoto. As a student, she was one of the distinguished women concertmasters of the School of Music's orchestra³ and later became a professor of violin at the Brazilian Conservatory of Music. Her students included Ayrton Pinto and Paulo Bosísio.⁴

There are many more violinists to add to this lineage. However, in particular, there were three violinists intimately connected with Villa-Lobos, to whom he wrote and dedicated his compositions. Whether for solo violin with orchestra, duets, trios, or quartets, the composer must have had these three following violinists in mind: Paulina d'Ambrosio, Oscar Borgerth and Mariuccia Iacovino.

Paulina d'Ambrosio (1891-1976) demonstrated early on as a prodigious talent for the violin. At the age of 15, she went to study at the Royal Conservatory in Brussels, Belgium, that was the center of the Franco-Belgian school for violin. Returning to Brazil, she continued to perform and teach violin at the National Institute of Music in Rio, (now the school of music at UFRJ.) There she premiered Ernest Chausson's *Poem for violin and orchestra op.25*. She was considered the preeminent violin professor throughout Brazil in the first half of the 20th century. During the Semana de Arte Moderna 1922, Paulina performed various works of Villa-Lobos who considered her his favorite violinist by affectionately calling her "the general of my army".⁵

Oscar Borgerth (1906-1992) began his musical studies at the age of 8 playing the mandolin, however, due to his great aptitude for music, his teacher switched him to the violin.⁶ He later entered the National Institute of Music in Rio and graduated with honors and was awarded the first prize, a gold medal at 19 years old. From there, he went to

² SALLES, Paulo de Tarso. 2023.

³ COUTINHO, Sidney Rodrigues, Conexão, UFRJ. 2024.

⁴ Fresca, Camília, "Professores e Grandes Interpretes do Violino no Brasil", concerto.com.br, 21/01/2009.

⁵ Ibid.

⁶ Pedroso, Noemia Teixeira da Silva, 2006.

Europe and studied in Portugal, Vienna and Paris, and performed throughout his stay in Europe.⁷ While in Paris in 1930, the painter Candido Portinari introduced him to Villa-Lobos.⁸ He returned later that year to Brazil and began his rising career as a soloist, chamber musician and concertmaster of all the professional orchestras in Rio. In 1940 and 1941, he toured with Villa-Lobos to the principal cities of South America performing the *Fantasia de Movimentos Mixtos* with the composer conducting. In 1950, he performed the *Fantasia de Movimentos Mixtos* once more with the Boston Symphony Orchestra under the direction of Eleazar de Carvalho. This concert promoted his career, and he began to receive invitations for recitals and concerts throughout the Americas and Europe. Oscar Borgerth focused intently on Brazilian music and engaged in numerous premieres and recordings of various compositions by Brazilian composers, including Villa-Lobos.⁹

Another child prodigy, Mariuccia Iacovino (1912-2008), began her violin studies at the National Institute of Music at the age of 12 with Paulina d'Ambrosio. Graduating in 1927 with a gold medal (as Oscar Borgerth), she continued her studies in Europe. On her return, an international career ensued as a soloist and chamber musician along with her husband, pianist Arnaldo Estrella. Later in her career she became a professor at the School of Music and the first violinist of the Rio de Janeiro Quartet. Heitor Villa-Lobos, along with composers Francisco Mignone, Radamés Gnattali, and Camargo Guarnieri, all dedicated works to her.¹⁰

1.1 The Stroh horn violin

The Stroh horn violin was invented and patented by the German watchmaker John Matthias Augustus Stroh in London before the turn of the 20th. century. He immigrated to London in 1851 and presented various inventions to the Royal Institution.¹¹ His most noted invention, the Stroh violin, was created during the early years of the recording industry when recording equipment was not able to pick up the violin sound. The violin's attached metal horn could be aimed directly at the corresponding larger recording horn that made it possible to record works of solo and orchestral violinists. Classical violinists Jan Kubelik, Carl Flesch, and Eugène Ysaÿe recorded with them.¹² Stroh violins came into regular use in 1904, but with

7 Fresca, Camília, "Professores e Grandes Interpretes do Violino no Brasil", concerto.com.br 21/01/2009.

8 Testimony of Oscar Borgerth, portinari.org. br. 1983.

9 Fresca, Camília, "Professores e Grandes Interpretes do Violino no Brasil", concerto.com.br 21/01/2009.

10 Ibid

11 The Royal Institution of Great Britain is an organization for scientific education and research, based in the City of Westminster.

12 Peterson, Karen, "The Stroh Violin played a Role in Early Music Recording and are Still in Use Today", stringsmagazine .com, May-June 2021.

the development of improved acoustical recording techniques in the following decade, traditional violins replaced them in the recording studios. Down below is a Stroh violin being played in an orchestra setting to help project the violin sound.¹³



Figure 1: Stroh horn violin (Source: The Library of Congress)

Villa-Lobos composed 2 symphonic works, *Uirapuru* and *Amazonas* that featured the Stroh violin as a solo instrument played by the concertmaster. Its unique metallic tone was used to imitate birds. His use of unconventional instruments, such as the Stroh violin, produced new textures and sounds that led French composer Olivier Messiaen to describe Villa-Lobos as a "really good musician" and an "absolutely extraordinary orchestrator".¹⁴ ¹⁵ Even though the *Bachianas* works do not include the Stroh violin, Villa-Lobos experimented with other orchestra instruments, including the violin, to imitate Brazilian bird calls, such as the woodpecker in *Bachianas* 3 and the *aroponga* in *Bachianas*.4.¹⁶

¹³ Library of Congress, Articles and Essays, loc.gov.

¹⁴ Olivier Messiaen speaks of the influence of Villa-Lobos, Center for Research in Ethnomusicology, archives. Jan. 1, 1950 - Dec. 31, 1950.

¹⁵ Translation from French to English: <https://villa-lobos.blogspot.com/2016/11/messiaen-on-villa-lobos.html>.

¹⁶ *Bachianas* 3 and 4 are not written in italics as it is the theme of this dissertation.

2 VILLA-LOBOS AND THE BACHIANAS NO. 3 AND NO. 4

The research material for this project was provided by three music institutions, all located in Rio de Janeiro and closely linked to the composer. The first, the Villa-Lobos Museum (MVL) is dedicated to the safeguard, study and dissemination of his works. It has the most complete musical collection of the composer that includes almost all of his original manuscripts. Most of my research material was provided by the MVL. The second institution, the Brazilian Academy of Music (ABM) was founded in 1945 by Villa-Lobos and he became its first president. The ABM's primary goal, to promote Brazilian classical music, maintains a sizable collection of Brazilian music. Under the name Edições ABM, the Academy edits and publishes numerous works of Villa-Lobos along with other Brazilian composers. An orchestra score of Bachianas 4 was purchased from the Academy to use in this research. The last institution, the Alberto Nepomuceno Library (from the UFRJ School of Music), has a large collection of printed scores, handwritten music, books, periodicals, dissertations, and rare works. A piano score of the Bachianas 4 published by Villa-Lobos/Irmãos Vitale in 1941 was discovered. The music was photographed along with the back cover that contained the composer's library seal and signature of Lucília Guimarães Villa-Lobos, the composer's first wife. This completed the collection of materials.

2.1 THE NATURE OF THE SOURCES

The four materials used to create the Bachianas 3 critical edition violin part were provided by the Villa-Lobos Museum. All of the items are photographic copies shared by the museum via PDF. Three of the four materials have a MVL registration code that is given to all materials related to Villa-Lobos during his lifetime. The first two BB3 items are autographed manuscripts of the orchestra score and the solo piano duo score. They are signed and dated by the composer on their respective last pages. The remaining two items are a Ricordi orchestra score published in 1953 with the autograph of Arminda Neves d'Almeida on the title page and finally, the orchestra apographs copied by Ivan Azevedo (strings) and Arminda Neves d'Almeida (woodwinds and brass). Recently, the museum determined that the orchestra parts were copied after the composer's death.

Table 1: The Material for Bachianas 3

Name and registration number	Type of material	Author/publisher	Date
------------------------------	------------------	------------------	------

not encountered	Facsimile / Autographed Manuscript of the Violin Part. Apograph	Ivan Azevedo	After 1959
MVL 1990-21-0012	Facsimile / Autographed Manuscript Orchestra Score	Heitor Villa-Lobos	1938
MVL 1990-21-0014	Facsimile / Autographed Manuscript Solo Piano Score	Heitor Villa-Lobos	1938
MVL 1990-21-0013	Facsimile / Orchestra Score Score	G. Ricordi & Co. NY	1953
not encountered	Facsimiles / Autographed Manuscripts of the Orchestra Parts. Apographs	Ivan Azevedo (strings) and Arminda Neves d'Almeida (w.w.'s and brass)	After 1959

Source: Elaborated by the author

The four materials that were used to create the critical edition for Bachianas 4 are different from that of Bachianas 3 as there are no surviving manuscript orchestra scores. The MVL provided a Ricordi orchestra score published in 1953 and the orchestra apographs copied by Oscar Carvalho (strings) and Arminda Neves d'Almeida (woodwind and brass). The Edição ABM orchestra score of Bachianas 4 (2019) was purchased directly from the Academy. The last material is a copy of the Bachianas 4 for piano solo from the archives of the School of Music at UFRJ. It was copyrighted by Villa-Lobos and distributed by Irmãos Vitale in 1941.

Table 2: The materials for Bachianas 4

Registration number	Type of material	Author/publisher	Date
not encountered	Apograph of the 1 st violin part	Oscar Carvalho	After 1959
MVL 1990-21-0027	Facsimile/ Manuscript Orchestra Score	G. Ricordi & Co. NY	1953
CDD – 780.92 , Dewey Decimal Classification	Printed Orchestra score	ABM Edições	2016

MVL 1990-21-0013	Photograph of Solo Piano part	Copyright by Villa-Lobos and distributed by Irmões Vitale	1941
not encountered	Apographs of the orchestra parts	Oscar Carvalho (strings) and Arminda Neves d'Álmeida (w.w.'s and brass)	After 1959

Source: Elaborated by the author

2.2 HISTORY OF THE COPYISTS

The copyists of the first violin pographs were Ivan Azevedo and Oscar Carvalho. Oscar, the copyist of Bachianas 4, had been hired by Villa-Lobos to join a team of copyists and engravers responsible for generating copies of scores to be used by the National Conservatory of Orphic Singing, of which Villa-Lobos was director in the decade 1940. Ivan Azevedo was not found to be part of this group, however, he copied many other parts in the Bachianas series along with other works before and after the team was formed. Arminda Neves de Almeida, the second wife of Villa-Lobos, copied all the woodwinds, brass and most of the percussion parts in both works.

Down below are photos of the abbreviations, signatures and translations of all the copyists (including that of the composer) from their manuscripts used in this research.

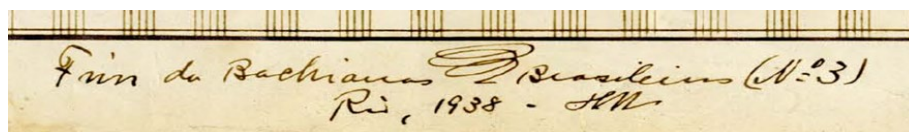


Figure 2: End of Bachianas Brasileiras (Nº 3), Rio, 1938 - HVL

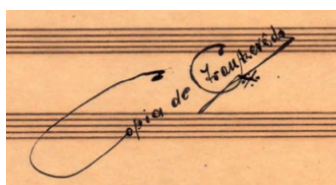


Figure 3: Copy of Ivan Azevedo

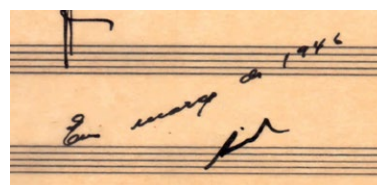


Figure 4: In March of 1946, ANA

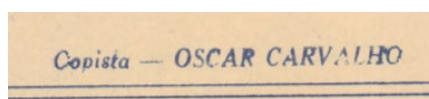


Figure 5: Copyist - Oscar Carvalho

2 REVISION OF THE FIRST VIOLIN PARTS; CREATING AN EDITION

Producing the critical edition primarily involved identifying conflicts of notes, rhythms (which were few), dynamics, articulations, and rhythms. Prior to starting this process, it was necessary to determine the relative importance of the sources. (Table 3) Then, the process of comparing each source against the first violin apograph began. At some point during this process, the creation of a new category was necessary: the reorganization of the musical text that included the deletion of unnecessary staves and the rewriting of notes with the 8va sign.

3.1 REVISION OF BACHIANAS 3

Below is a table that demonstrates the order of the sources that were utilized during the comparison process. The abbreviations will be used in the example section and for the list of all the corrections.

Table 3: A guide for the abbreviations used in the BB3 examples

	Abbreviation	Registration number	Description
1.	A	Not encountered	Apograph 1 st violin part
2.	MVL 12	MVL 1990.21.0012	Manuscript orchestra score
3.	MVL 13	MVL 1990.21.0013	Ricordi orchestra score
4.	MVL 14	MVL 1990.21.0014	Manuscript piano duo score
5.	A instrument	Not encountered	Apograph with other orchestra instruments
6	E		The author

Source: Elaborated by the author

By way of illustration, in the sub-items below is presented an example of each type of correction made: wrong notes or rhythms, dynamics/ articulations and reorganization and improvement of the edition. Next, is a complete list of corrections with their appropriate captions, which guided the editing of the final product. This list is also found in the Annex.

a. Example 1: dynamics

Bachianas 3 - mvt. 1, m. 64.

This example demonstrates a missing *mf* dynamic notation that was not transferred from the MVL 12 manuscript to the Apograph by the copyist.

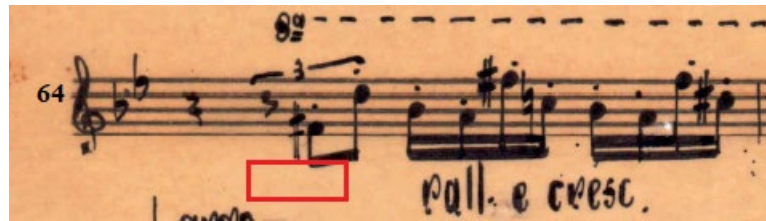


Figure 6: Apograph. p.2



Figure 7: MVL 12 score. p. 14

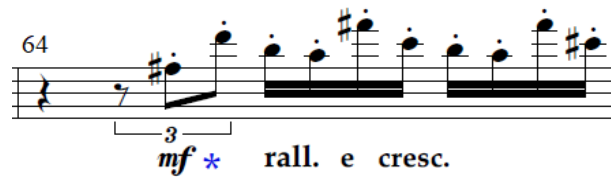


Figure 8: Critical Edition. p. 2

b. Example 2: articulations

Bachianas 3 - mvt. 2, mm. 130 - 136

It appears that the composer intentionally placed random staccato and detaché markings in the MVL 12 score that was in turn transferred to the Apograph. Down below the following three Figures demonstrate this process.



Figure 9: Apograph. p. 5

In the figures below, two pages from the MVL 12 show how the staccato and no staccato markings are visually displayed in the score.



Figure 10: The stave from MVL 12 score. p. 48

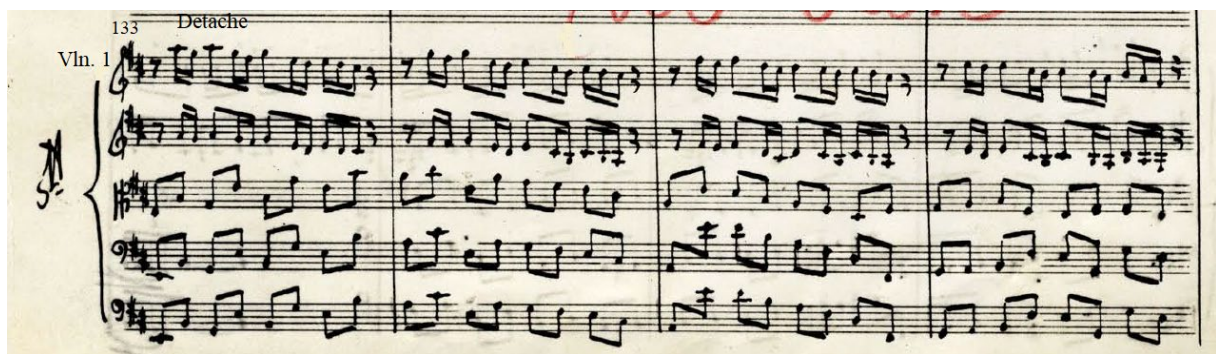


Figure 11: The following stave from the MVL 12 score. p. 49

In the MVL 12 score, the composer omitted the staccato markings by staves and pages as if to save time by not writing out all of the staccato markings. This was a common procedure of Villa-Lobos. Later, when the copyist transferred these markings to the Apograph, the staccatos appeared random as the organization of the staves was different (see figure 8). Below is the correction made by the author.

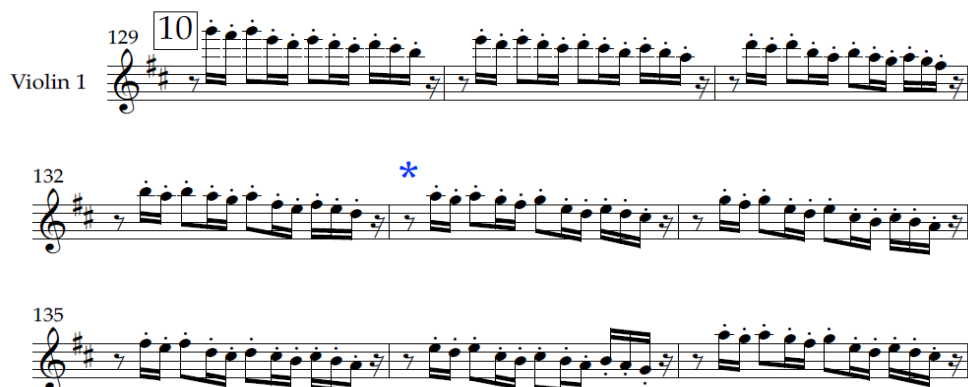
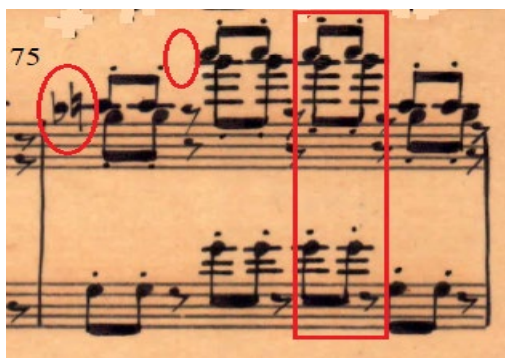
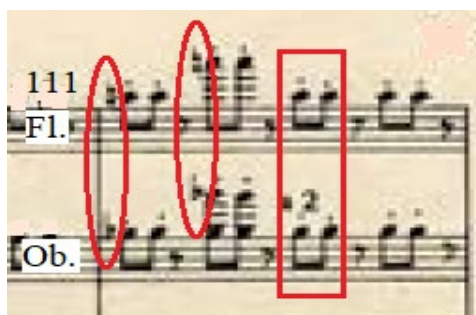
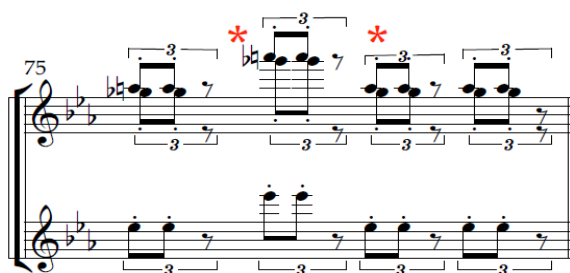


Figure 12: Critical Edition. p. 3

c) Example 3: wrong notes

Bachianas 3 - mvt. 3, m. 75

The following example has two wrong note errors in the same measure. The first error, located on the second beat in the upper line, is a missing flat and natural sign that were not carried from the first beat upper line. The second error, located on the third beat, is three triplet notes that should be placed in the lower octave. This error initiated from the manuscript orchestra score and was confirmed as an error by the MVL 13 score. However, the MVL 13 does not have the correction for the missing accidental notation, as it was written in the same octave with an 8va sign. The two corrections were found in the MVL 12's repeat of the trio section played by the flute and oboe.

**Figure 13:** Apograph, p. 8**Figure 14:** MVL 12, p. 69.(flute and oboe)**Figure 15:** Critical Edition, p. 3

2.1.1 Bachianas 3 – List of corrections

Listed below are all the corrections and reorganizations of the Bachianas 3 first violin part.

Legend:

Wrong notes: **red asterisk**

Dynamics, tempo markings and articulations: **blue asterisk**

Reorganization of the staves and measures: **green asterisk**

BACHIANAS 3

1st mov. Preludio – Ponteio

- Dynamics, tempo markings and articulations

m. 31: the staccato articulations were removed. MVL 12 (Manuscript orchestra score)

m. 64: a *mf* dynamic marking was added. MVL 12

m. 101: the flat symbol was missing. MVL 14 (Manuscript duo piano score)

- Reorganization of the staves and measures

m. 31: the actual notes replaced the 8va. E (Holly Diane Katz)

m. 51: the actual notes replaced the 8va. E

m. 64- 69: the actual notes replaced the 8va. E

m. 90: Rehearsal number 9. MVL 14

2nd mov. Fantasia - Devaneio

- Dynamics, tempo markings and articulations

m. 108: a rall. tempo marking was added. MVL 13 (Ricordi orchestra score)

m. 133 to 143: staccato markings were added. E

- Reorganization of the staves and measures

m. 28: the actual notes replaced the 8va. E

m. 68, 69, and 71: the actual notes replaced the 8va. E

3rd. mov. Aria - Modinha

- Wrong notes

m. 25, beat 1: the first note is G. MVL 12

m. 44, beat 5: the last note is C#. MVL 12

m. 75, beat 2: two accidentals from the first beat were added. E

m. 75, beat 3: the notes return to the original octave. MVL 13

m. 118, beat 3: the second note is F. MVL 12

- Dynamics, tempo markings and articulations

m. 123, beat 4: a *p* was added in the lower line. MVL 12

- Reorganization of the staves and measures

m. 37 and m. 38: two staves were merged into one. E

mm. 44, 45: the actual notes replaced the 8va. E

4th mov. Toccata – Picapáo

- Wrong notes

m. 21, beat 1: the second part of a missing tie note was added. MVL 12

m. 174: a missing 8va was added. MVL 12

mm. 249-252: a missing 8va was added. MVL 12

- Dynamics, tempo markings and articulations

mm. 48, 50: the *cresc.* was removed. MVL 13

mm. 52, 54: the *cresc.* was removed. MVL 13

m. 73: a *p* was added. MVL 12

m. 119, beat 2, 3: two legato bowings were added. E

- Reorganization of the staves and measures

m. 56, 57: the actual notes replaced the 8va. E

mm. 59 to 62: the actual notes replaced the 8va. E

mm. 71 to 84: the actual notes replaced the 8va. E

m. 87: the actual notes replaced the 8va. E

mm. 107-112: the actual notes replaced the 8va. E

m. 119-126, beat 3: the actual notes replaced the 8va. E

m. 135: the actual notes replaced the 8va. E

m. 174, beat 1: the actual notes replaced the 8va. E

mm. 183-193: the actual notes replaced the 8va. E

mm. 232-233, beat 2: the actual notes replaced the 8va. E

mm. 235-241: the actual notes replaced the 8va. E

mm. 247-232: the actual notes replaced the 8va. E

mm. 261- 262: the actual notes replaced the 8va. E

m. 270: the actual notes replaced the 8va. E

3.2 Revision of Bachianas 4

Below is a table that demonstrates the order of the sources that were utilized during the comparison process. The abbreviations will be used in the example section and for the list of all the corrections that are located in the Annex.

Table 4: A guide for the abbreviations used in the BB4 examples

	Abbreviation	Registration Number	Description
1.	A or Apograph	Not encountered	1 st violin part
2.	Ricordi	MVL 1990.21.0027	Ricordi Orchestra Score
3.	ABM	CDD-780.92	Edition Brazilian Academy of Music
4.	A (Instrument)	Not encountered	Apographs of Orchestra parts
5.	PIV	9	Solo Piano Part Irmãos Vitale
6.	E		Author

Source: Elaborated by the Author

By way of illustration, in the sub-items below is presented an example of each type of correction made: dynamics, articulations and reorganization (improvement to the edition). Next is a complete list of corrections with their appropriate captions, which guided the editing of the final product. This list is also attached to the final product.

a) Example 1: reorganization

Bachianas 4, mvt. 2 - mm. 27, 28, 29.

An editorial decision was made to elevate all of the notes with 8va markings to their appropriate ledger lines and spaces, including those that are placed above the staves. The copyist, Oscar Carvalho, had used the 8va markings to produce a cleaner and clearer handwritten part that now, digitalized, is not necessary for the violinist, as it appears rudimentary.



Figure 16: Apograph. p. 3

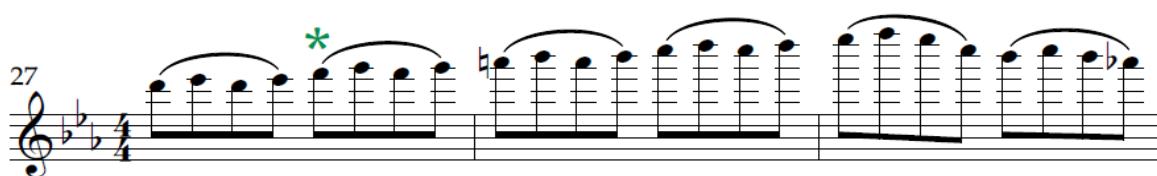


Figure 17: Critical Edition. p. 1.

b) Example 2: missing notes

Bachianas 4 - mvt. 3, m. 66

The copyist left out measure 66, which is a repeat of m. 64. The correction is in the Critical Edition part.



Figure 18: Apograph. p. 8



Figure 19: Critical Edition. p. 2

c) Example 3: articulations and dynamics

Bachianas 4 - mvt. 3, m. 13

This example refers to the various dynamic and articulation treatments of the 8th note anacrusis and their following downbeats that are played sixteen times throughout the movement. As seen in Figure 20, each anacrusis has a slightly different marking yet indicates the same idea. In comparison, the 1941 piano edition has a simple repeated sf/mf dynamic for each of the anacrusis. An editorial decision was made to use the sfz/diminuendo to mf grouping (with 1 accent) throughout the movement.

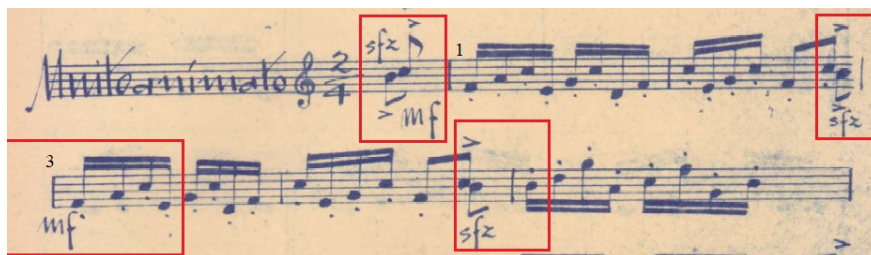


Figure 20: Apograph, p. 11



Figure 21: Critical Edition, p. 1

3.2.1 Bachianas 4 – List de corrections

Listed below are the corrections and reorganizations of the first violin part of Bachianas 4.

Legend:

Wrong notes: **red asterisk**

Dynamics, tempo markings and articulations: **blue asterisk**

Reorganization of the staves and measures: **green asterisk**

BACHIANAS 4

1st mov. Prelúdio – Introdução

- Wrong notes

m. 2, beat 1: the first note is G. Ricordi (MVL 27)

m. 30, beat 1, 2: the upper line notes were added to the lower line. Ricordi

m. 42: a tie was added. Ricordi

- Dynamics, tempo markings and articulations

m. 8: a *mf* was added. Ricordi

m. 30, beat 3: an accent was added. Ricordi

m. 31: a *rall.* was added. Ricordi

m. 32: an accent and *dim* were added. Ricordi

m. 33: the *p* from m. 32 was transferred. Ricordi

m. 34: a *crecs. poco a poco* was added. Ricordi

m. 36, beat 4: an accent was added. Ricordi

mm. 38, 39, 40: tenuto markings were added. ABM (Editions Academy of Brazilian Music)

- Reorganization of the staves and measures

m. 8, beat 3: the Tutti was relocated. Ricordi

m. 13: the actual notes replaced the 8va. E (Holly Diane Katz)

m. 30: the actual notes replaced the 8va. E

mm. 38 - 41: the actual notes replaced the 8va. E

mm. 41 - 42: 2 staves replaced the 4 staves. E

2nd mvt. Coral - Canto do Sertão

- Dynamics, tempo markings and articulations

m. 17: an extended legato line was added. Ricordi

m. 24: an extended legato line was added. Ricordi

m. 59: a *pp* was added. Ricordi

- Reorganization of the staves and measures

mm. 27- 29: the actual notes replaced the 8va. E

mm. 34 - 44: the actual notes replaced the 8va. E

m. 88: two staves were merged into one staff. E

3rd mvt. Aria - Modinha

- Wrong notes

m. 66: a missing measure was added. Ricordi

- Dynamics, tempo markings and articulations

m. 10: a *mf* was added. Ricordi

m.13, beat 3, 4: the ascending scale is legato. ABM

m. 29, beat 4: the eighth note is separate. ABM

m. 37, beat 4: the eighth note is separate. ABM

m. 40: an extended legato line was added. Bassoon Apograph

mm. 45 - 67: an amended staccatissimo marking replaced the original. ABM

m. 78, beat 3, 4: a *cresc.* was added. ABM

m. 80, beat 4: a *pp* dynamic marking was added. Ricordi

m. 81: a *dim.* was added after the *ppp*. ABM

m. 81: an extended legato line was added. Viola Apograph

m. 87, beat 4: the eighth note is legato. ABM

m. 89: an extended legato line was added. R

m. 113: an extended legato line was added. E

- Reorganization of the staves and measures

m. 113: rehearsal number 15 was moved to m. 112. Ricordi

4th mvt. Dança - Miudinho

- Wrong notes

m. 16, beat 2: the second note is G. Ricordi

m. 31, beat 2: the third note is G. Ricordi

mm. 42 - 48: missing notes in the lower line were added. Ricordi

mm. 78, 79, 80: an 8va was added. Ricordi

m. 112: an 8va sign was added to the lower line.

m. 114: an 8va sign was added. Ricordi

mm. 120 - 129: an 8va sign was added. Ricordi

m. 143: the div. was omitted. E

m. 173, beat 1: the 4th note is D. Ricordi

m. 180, beat 1: the third note is G. ABM

m. 183, anacrusis to beat 2: in the lower line the note C5 was added. Ricordi

m. 183, beat 2: in the lower line the note C5 was changed to C6. Ricordi

- Dynamics, tempo markings and articulations

- anacrusis to m. 1: the *mf* was moved to m.1. E
- anacrusis to m. 1: one accent was omitted. E
- anacrusis to m. 1: a decresc. was added after the sfz. E
- m. 2: a decresc. was added after the sfz. E
- m. 4: a decresc. was added after the sfz. E
- m.8: a decresc. was added after the sfz. E
- m. 10: a decresc. was added after the sfz. E
- m. 26: a decresc. was added after the sfz. E
- m. 28: a decresc. was added after the sfz. E
- m. 49: a *mf* was added. Ricordi
- m. 74: a *mf* was added. Ricordi
- m. 112: an *f* was added. Ricordi
- m. 120: an *f* was added. ABM
- m. 145: a decresc. was added after the sfz. E
- m.146: a *mf* was added. ABM
- m 151: a decresc. was added after the sfz. E
- m. 152: a *mf* dynamic marking was added. E
- m. 167: a decresc. was added after the sfz. E
- m. 169: a decresc. was added after the sfz. E
- m. 173: a decresc. was added after the sfz. E
- m. 175: a decresc. was added after the sfz. E
- m. 176: a *mf* dynamic marking was added. E
- m. 191: an *ff* dynamic marking was added. ABM

- Reorganization of the staves and measures

- m. 1, anacrusis: a div. sign was added. ABM
- m.1: an unis. was added. ABM
- mm. 33, 34: two lines were merged into one line. E
- mm. 49 - 60: the actual notes replaced the 8va. E
- mm. 76 - 80: the actual notes replaced the 8va. E
- mm. 112,113,114: the actual notes replaced the 8va. E
- m. 120 - 129: the actual notes replaced the 8va. E
- mm. 146 - 149: the actual notes replaced the 8va. E

m. 182: the two lines were merged into one line. E

FINAL CONSIDERATIONS

My project stemmed from a desire to create an edition that clearly demonstrates the technical challenges and the interpretive features for all orchestra violinists that are (or are not) familiar with these two works. The two apographs, difficult to read, were immediately transformed when digitized. However, due to their organization, especially *Bachianas 4*, many editorial decisions had to be made on how to present the music to maximize its legibility and comprehensibility. There was a lot of back-and-forth communication with my copyist, Carlos Williams, on the most effective way to present the three groups of errors (wrong notes, dynamics and articulations, and organization) that are the central theme of my work. With the guidance from my advisor, Professor Pereira, a system of color-coded asterisks was created. Carlos' music software, Sibelius Ultimate 2024.6, produced clean, finished parts that exhibit the different features offered in my product.

Another problem was that Villa-Lobos, known to not revise his works, left many unanswered questions of conflicts of notes and more uncertain, the inconsistency of dynamic and articulation markings that not only effect the violin parts but all the instrumental parts of the orchestra. He certainly was not vague in the desired sound he wanted; for example, the opening bars of the last movement of *Bachianas 4*, (see chapter 3, example 6), are repeated 16 times with various treatments of dynamics and articulations. Hence, editorial decisions were needed to be made to decide if the different treatments were for the same type of sound or to

be interpreted case by case. This example is only one among many instances of the ambiguities that exist in the individual violin parts along with all the other orchestra parts.

There is a possibility to continue my research by correcting all the string parts of these two works in the scope of an eventual doctorate. To further the current academic studies and, more importantly, to generate a growing appreciation of the importance of performing these works in a global context, I hope that this work will serve as a catalyst for others to contribute to the orchestra literature of Heitor Villa-Lobos.

REFERENCES

BORGERTH, Oscar. **Depoimento de Oscar Borgerth**. Entrevistadores: Maria Christina Guido; Rose Ingrid Goldschmidt. Projeto Portinari, Rio de Janeiro. 1983. Disponível em: <https://www.portinari.org.br/acervo/audiovisual/32665/depoimento-de-oscar-borgerth>.

Boston Symphony Archives: **Oscar Borgerth e Eleazar de Carvalho**. Available at: <https://archives.bso.org/Search.aspx?searchType=Performance&StartTime=02/01/1949&EndTime=02/01/1949>.

COUTINHO, Sidney Rodrigues. **Homenagem às spallas da Orquestra Sinfônica da UFRJ**. Disponível em: <https://conexao.ufrj.br/2024/03/as-spallas-da-orquestra-sinfonica-da-ufrj/>.

DIAS, Alexandre. **Mario Braz da Cunha, o maior gravador de partituras do Brasil**. Disponível em: https://www.institutopianobrasileiro.com.br/post/visualizar/Mario_Braz_da_Cunha_o_maior_gravador_de_partituras_do_Brasil5.

DUARTE, Roberto. **Was Villa-Lobos wrong? Contribution for a musicological revision of Villa-Lobos' work**. São Paulo: ALGOL Editora, 2009.

FIGUEIREDO, Carlos Alberto: **Música sacra e religiosa brasileira dos séculos XVIII e XIX: Teorias e Práticas Editoriais**. Ebook, edição de autor, 2017.

FRY, Dean. **Messiaen on Villa-Lobos**. Available at: <https://villa-lobos.blogspot.com/2016/11/messiaen-on-villa-lobos.html>.

GOMES, Henrique Borges. **A Critical Edition of the Bachianas Brasileiras Nº 2 for Piano and Cello by Heitor Villa-Lobos**. Doctoral Thesis. Baton Rouge: Agricultural and Mechanical College of Louisiana State University, 2019.

GRIER, James. **The Critical Editing of Music: History, Method and Practice**. Cambridge: Cambridge University Press. 1996.

FRESCA, Camila. **Professores e Grandes Interpretes do Violino no Brasil**. Disponível em: <http://www.concerto.com.br/textos.asp?id=76>.

Olivier Messiaen speaks of the influence of Villa Lobos on his work. Sound Archives of the Center for Research in Ethnomusicology (CREM), 1950. Available at: <https://archives.crem-cnrs.fr/archives/items/23599/#%20Recording%20of%20Messian>.

PEDROSA, Noemia Teixeira da Silva. **Violinista Oscar Borgerth: Solista, Camarista, Professor**. Rio de Janeiro: Edição de autor, 2006.

PETERSON, Karen. **The Stroh Violin played a Role in Early Music Recording and are Still in Use Today**. Available at: <https://stringsmagazine.com/the-stroh-violin-played-a-role-in-early-music-recording-and-are-still-in-use-today/>.

PILGER, Hugo Vargas. **Heitor Villa-Lobos, o Violoncelo e Seu Idiomatismo**. Curitiba, Brasil: Editora CRV, 2013.

SALLES, Paulo de Tarso. **Na trilha do “Trio nº 1” de Villa-Lobos**. Revista Vórtex, Universidade Estadual do Paraná. Disponível em: <https://doi.org/10.33871/23179937.2023.11.2.7488>.

Stroh Violin. Library of Congress. <https://www.loc.gov/collections/national-jukebox/articles-and-essays/stroh-violin/?st=grid>.

Stroh, John Matthiaas Augustus (1828 – 1914). Encyclopedia of Recorded Sound, 2004. Available at: <https://www.taylorfrancis.com/chapters/edit/10.4324/9780203484272-765/stroh-john-matthias-augustus-1828%E2%80%931914>.

VILLA-LOBOS, Heitor. **Bachianas Brasileiras Nº 4**. Partitura de orquestra. Rio de Janeiro: Edições ABM, 2019.

VILLA-LOBOS, Heitor. **Bachianas Brasileiras nº 4**. Partitura para solo piano. Rio de Janeiro: Heitor Villa-Lobos (únicos distribuidores, Irmãos Vitale), 1941.

MANUSCRIPTS AND EDITIONS FROM THE MUSEUM OF VILLA-LOBOS

Bachianas Brasileiras no. 3

Facsimile of the manuscript orchestra score - MVL 1990 21 0012

Facsimile of the Ricordi orchestra score - MVL 1990 21 0013

Facsimile of the manuscript for 2 pianos - MVL 1990 21 0014

First violin part - Apograph

Bachianas Brasileiras Nº 4

Facsimile of the Ricordi orchestra score - MVL 1990 21 0027

First violin part - Apograph

