

379
M81
No. 7615

THE FOURTEEN SERÉSTAS OF HEITOR VILLA-LOBOS (1887-1959)

THESIS

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

Noé Sánchez, B.M.

Denton, Texas

August, 1999

AB.

Sánchez, Noé, The Fourteen Serésta's of Heitor Villa-Lobos (1887-1959). Master of Music (Musicology), August, 1999, 156 pp., 16 charts, 12 musical scores, 14 translations, discography, bibliography, 66 titles.

The Fourteen Seréstras of Heitor Villa-Lobos comprise a group of songs that expresses Villa-Lobos's compositional technique for the voice. These songs are challenging as a topic because not much historical or analytical research has been done on them.

I approach the topic by providing historical background on the *modinha* and how it relates to the *serésta*. This is followed by a descriptive analysis in the order of the set, which includes musical examples, chart diagrams, and comparisons of the *seréstras* to other works.

I hope to have contributed valuable information to the research of these songs since Villa-Lobos wrote over ninety solo vocal songs which still await analysis and discussion. This thesis is a contribution toward narrowing this gap.

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INTRODUCTION

"I am Folklore". (Slonimsky 1972, 39) This is what Heitor Villa-Lobos (1887-1959) answered when asked if his compositions were originals or were taken from folk sources. Villa-Lobos elaborated saying, "A truly creative musician is capable of producing, from his own imagination, melodies that are more authentic than folklore itself." (*Ibid.*) "Musical creation constitutes a biological necessity for me; I compose because I have to," Villa-Lobos said to his friends on more than one occasion. (Orrego-Salas 1966, 1) This statement would explain the more than 1,000 works Villa-Lobos composed, many of which still remain unpublished and uncataloged.

Sometimes referred to as the "Rabelais of modern music," Villa-Lobos was one of the most creative Latin-American composers of his generation. (Béhague 1977, 183) He is credited with inventing new genres (*Chôros*, and *Bachianas*) which eventually became accepted classical forms. His oeuvre encompasses most of the typical classical models, such as symphonies, concertos, solo piano pieces, solo guitar pieces, solo voice pieces, choral works, ensembles made up of many different combination of instruments, operas, musicals, and experimental works. He was

responsible for developing a music-education program in Brazil and for organizing massive concerts in stadiums when, on more than one occasion, he conducted with a giant Brazilian flag as a baton. (Bush 1981, 20) In an article written by poet Carlos Drummond de Andrade (1902-1987), one can be taken back in time to these concert settings:

"Whoever sees him one day commanding a chorus of forty thousand youthful voices at Vasco da Gama stadium will never forget him. He was fury organizing itself into rhythm, becoming a melody and creating the most generous, passionate and purifying communion which it was possible to conceive." (Horta 1986, 81)

In studying Villa-Lobos's music, it is difficult to ignore many of the rich experiences he acquired in his native country of Brazil as well as other countries such as France and the United States of America. With minimal, and unconventional musical training and his travels through Brazil, Villa-Lobos was able to develop his own compositional technique that has yet to be matched by any other Brazilian composer. According to Béhague, "The musical idioms of his people were indispensable for a vital and genuine art." (Béhague 1977, 184)

While many composers studied in fine music conservatories, Villa-Lobos educated himself by using the traditional music of his native Brazil as models for his

compositions. This is not to say that he did not listen to or try to assimilate classical styles; rather, he magnified what was commonly folkloric and refined it.

Through Villa-Lobos's music, the world experienced an unaccustomed sound. It was through this new sound that Villa-Lobos illustrated the traditional music of Brazil.

Historical Background

Early Years

Heitor Villa-Lobos was born in Rio de Janeiro on March 5, 1887, the same year Giuseppe Verdi (1813-1901) composed his opera *Otello* and Johannes Brahms (1833-97) wrote his violin sonata Op. 100 in A major.

In literature, Sir Arthur Conan Doyle wrote *A Study in Scarlet*, the first Sherlock Holmes story; while in art, Vincent van Gogh painted his *Moulin de la Galette*. In the previous year, Franz Liszt (1811-1886) had passed away, and the Statue of Liberty had been donated to the United States of America by France. Also worth mentioning is that Nikolai Rimsky-Korsakov (1844-1908) composed his *Capriccio Espagnol* and *Sheherezade* as part of a movement of composers trying to create a national style that Villa-Lobos would later master for his homeland of Brazil.

It was a time of change in Brazil: on May 3, 1888, thanks to the *Sociedade Brasileira contra a Escravidão* and the *Associação Central Emancipacionista*, slavery was abolished in that country. (Burne 1989, 998)

Villa-Lobos was born in Rio de Janeiro in a house at the Rua Ipiranga in the fashionable Flamengo Beach section (Laranjeiras neighborhood), which no longer exists. His parents, Raúl Villa-Lobos and Noêmia Umbelina Santos Monteiro, had eight children, but Tuhú (Heitor's nickname) was the only one who showed interest in music. His father was a senior officer of the Brazilian National Library, a scholar, author of several publications on history and cosmography, and a good musician. (Mariz 1970, 3) His mother's biggest ambition was for Villa-Lobos to become a physician. When he was six years old, the family was forced to move away from the capital¹ because of his father's newspaper articles about politician Marshall Floriano Peixoto (1839-1895). Because of this relocation, Villa-Lobos had the experience of hearing musical sounds of his native land for the first time. It was then that he started his musical training.

Villa-Lobos was trained on the viola. Adapted by his father, his instrument had a longer spike as if it were a

¹Place or city where the Villa-Lobos' moved is not known.

cello, but it was tuned an octave higher than the cello.

(Horta 1886, 22) In an interview, Villa-Lobos recalls some incidents in his youth with his father:

My father, in addition to being a man of refined general culture and an exceptionally clever man, was a practical, technical and perfect musician. With him, I always attended rehearsals, concerts and operas. I was also obliged to distinguish the genre, character and origin of the works, in addition to stating with precision the name of the note, from the sounds and noises which were brought forth incidentally at any moment, such as for instance the squeal of a train's wheels, the chirp of a bird, the drop of a metal object, etc... Poor me if I didn't give the correct answer... (Mariz 1970, 22-23)

When the family moved back to Rio de Janeiro, a few months after they left, they moved to a house on Riachuelo Street in the downtown area. (Mariz 1970, 4) It was customary for the Villa-Lobos's to invite several musicians every Saturday evening around eight o'clock to play chamber music until the early morning hours. Even the vice-president of the Republic, Manuel Vitorino, would come to these musical *soirées* to which Heitor would listen attentively.

On other occasions, his father would take him to visit a friend (name not given) who was an authority on the folk music of Northeast Brazil. There, Villa-Lobos met some of the most famous popular singers and serenaders which added

to his fascination and love of folk music. (Mariz 1970, 4-5)
It was through these experiences that Villa-Lobos started improvising on his cello children's songs, which he heard in the streets.

Teenage Years

By the time Tuhú was eleven, he had been trained in theory and could play the cello and clarinet. (Mariz 1970, 3) When his father died of smallpox at the age of thirty seven, the Villa-Lobos family was left in debt. In order to cope with financial hardships, Villa-Lobos decided to sell several of his father's books. He tried to work as an office boy, but this endeavor did not last long. By this time, he had started playing the guitar and was spending time with night groups called *chorões*. According to Mariz, *chorões* were musicians who played for celebrations such as weddings and parties, and wandered the streets playing for any one who would request a song. (Mariz 1970, 5)

Perhaps one of the most important traits of the *chorões* was their spontaneity in improvising. Their skill had to be refined. It was an art. Satiro Bilhar, a *chorão* whom Villa-Lobos admired very much, would play songs in many different styles and with many different variations.

"Bilhar would turn a song into everything, classical or popular; he played it upside-down, from one end to the other, the other way around, at each place, according to the home or the environment he was in." (Horta 1986, 23) It was here that Villa-Lobos started to learn true Brazilian music without references to classical European models that other composers of Brazil were trying to imitate.

Another person responsible for Villa-Lobos's musical education was his aunt Zizinha, who would play preludes and fugues from J.S. Bach's Well-Tempered Clavier. Villa-Lobos later wrote a set of nine *Bachianas Brasileiras* which was a way of comparing the music of Bach to the many similarities with the music of Brazil. With this background, Villa-Lobos had an indirect musical education, learning the musical freedom and improvisational style of the *chorões* compared to the severe discipline of Bach. This was definitely the turning point for Villa-Lobos.

When Villa-Lobos turned sixteen (1903) his mother sent him to live with one of his aunts, Fifina. In this new setting, he started his Bohemian way of life. He began playing at the Teatro Recreio, where he was exposed to many genres such as operas and operettas; to make more money, he played at the Cinema Odeon, in bars, hotels, and night-clubs. He also started experimenting with waltzes,

schottischs, military marches, polkas, and other types of popular music. Through such experiences, he became acquainted with the music of Eduardo das Neves, Cadete, Olimpio Bezerra, Ernesto Nazareth (1863-1934), Anacleto de Medeiros, Kalu, and Irineu de Almeida, to mention a few. (Horta 1986, 24)

On His Own

When Villa-Lobos turned eighteen years old (1905), he had the desire to travel around the country. Without any financial support, he decided to sell the remaining books his father had left him. During these trips, he visited the cities of Espirito Santo, Bahia, and Pernambuco, where he absorbed many of the customs, traditions, and music of these areas. He also visited the colonial towns of Salvador and Recife, and supported himself with part-time jobs. While in Recife, he began to study and record the native music with a system of "shorthand notation" he created to facilitate the transcribing of folk songs, cowboy calls, and ceremonial chants. Many of the pieces he collected are found in his *Guia Practico* books which he published in later years. While in the country, he had the opportunity of learning to play the native instruments of those regions.

When Villa-Lobos returned from this trip, he began

composing music using folk-like melodies as source material. In 1907, in Rio, Villa-Lobos decided to enroll at the National Institute of Music and took classes with Agnelo França (1875-1964) and Francisco Braga (1868-1945). These classes, however, did not turn out well, and in a short time, Villa-Lobos was on another trip to the country, where he visited Minas Gerais, Goiás, and Mato Grosso. It was at this time that Villa-Lobos first attempted to portray Brazil through his music in his *Cânticos Sertanejos* (1909) for small orchestra.

In 1910, Villa-Lobos joined an operetta company that was touring the interior of Brazil. It was on this trip that he grasped the essence of Brazil in his mind.

From such trips Villa-Lobos brought many a note; but he brought, above all, a strong experience about Brazil, which one cannot acquire from studies. Villa-Lobos had contact with tamed Indians in the high Amazon; he must have gathered, one way or the other, a great deal of material he would subsequently use. But what will grow in his work like a magic yeast is not the "harvest", as rich as it may have been, but rather his extraordinary intuition about Brazilian land, about "Brazilian things." (Horta 1986, 25)

Villa-Lobos also visited the island of Barbados, where he began composing his *Danças Características Africanas*

(1916). There is a well-known story of one of Villa-Lobos' trips into Bahia where, unknown to him, two neighboring cities were engaged in a rivalry over their military marches. Being an outsider, he was admitted to a rehearsal in one of the cities. Hearing the march, Villa-Lobos wrote it out from memory and sold it to the rival town's mayor. He had to leave rather quickly when the other town found out what he had done. (Mariz 1970, 9)

When Villa-Lobos returned to Rio, he was surprised to find out that his mother, believing him dead, had ordered a Mass in his memory. During this time, 1912, he composed the operas *Aglaia*, *Eliza*, and later *Izaht* (in four acts). Other pieces included the *Double String Quintet*, works for violin and piano, and songs and religious hymns for the St. Cecilia School, which were directed by his friend, Father Alpheu. (*Ibid.*) These operas resembled Puccini-Wagnerian-like orchestrations. Apparently Villa-Lobos had been studying Vincent d'Indy's compositional treatise, *Cours de composition musicale* (1903). (*Ibid.*) It seemed that this book provided Villa-Lobos with guidance in orchestration. This was evident in Villa-Lobos' first two symphonies and *Sonata No. 2* for cello.

In 1913, at the age of twenty six, Villa-Lobos married a famous pianist, Lucilia Guimarães. She played many of his

piano compositions and promoted his music throughout her life.

On November 13, 1915, Villa-Lobos began a series of concerts at the *Journal de Comercio* hall. The works performed included Trio No. 1 (1921), Sonata No. 2 (1917), *Waltz Scherzo* for piano solo, a *Berceuse* for cello and piano, and several songs. These concerts were not appreciated by the critics, especially Oscar Guanabario (?-?), who wrote many degrading articles about Villa-Lobos. An example of this can be seen in the following passage:

Such an artist cannot be understood by musicians simply because he does not understand himself in the delirium of his productive fever. His works are incoherent, full of musical eucophonies [sic] and a conglomeration of musical notes without connection. What he wants to do is fill music sheets and the number of his compositions should be figured by net weight, in tons, without a single page destined to come out of a maelstrom of vulgarity. Mr. Villa-Lobos, who is still young, has written much more than any true and active composer could have written during his lifetime. His motto is not to write 'little and well' but 'much' even if it is no good at all. The public did not understand Villa-Lobos' *Frenetic Dance* because it bears a wrong title, which should be St. Vitus's Dance with an explanatory note advising that it should be performed by epileptic musicians and heard by paranoiacs. (Mariz 1970, 11)

In 1917, Villa-Lobos was introduced to a young French

composer, Darius Milhaud (1892-1974), resulting in his exposure to the music of French composers such as Debussy. This meeting would later prove beneficial to Villa-Lobos when he traveled to Paris.

Along with poor reviews by the critics, Villa-Lobos also had to cope with orchestra members who would go into a rage when they attempted to play some of his works. Such was an incident at the first rehearsals of the symphonic poem *Amazon* (1917) and his *First Symphony* (1920). (Mariz 1970, 11) These were not easy times for Villa-Lobos. Nevertheless, he did have supporters. Well-known art critic Rodrigues Barbosa and writers Coelho Neto, Ronald de Carvalho (1893-1935), and Renato Almeida helped Villa-Lobos through hard times by writing favorable articles about his music. By this time, Villa-Lobos's music was beginning to be heard abroad; the Wagnerian Association of Buenos Aires had included his *String Quartet, Opus 15* in their concerts (*Ibid.*).

Aside from composing, Villa-Lobos was continued to play his cello, trying to support himself. It was at this time that he wrote *Uirapurú* (1917), the piano suite *Prole do bebê* No. 1 (1918), and his *Chôro* No. 1 (1920), the first of a larger set of fourteen that he would later compose.

In 1918, while touring in Brazil, the famous Polish

pianist Artur Rubinstein met Villa-Lobos. This was the start of a long-lasting relationship between the composer and the pianist. It was Rubinstein who started promoting Villa-Lobos's music in Paris. The composer later acknowledged and thanked Rubinstein by composing and dedicating *Rudepoema* (1926) to him.

The year 1922 became a turning point in the life of Villa-Lobos, with the "Week of Modern Art" in São Paulo. This event provided artists, authors, and musicians the opportunity to express themselves. Unfortunately, this conference did not go without incident, as the following narrative describes:

One man brought a flute and at the end of each important melody, he would try to imitate it. The shoulder strap of the violinist, Paulina d'Ambrosio, kept slipping down and someone from the gallery would yell, "Hold that strap." Paulina was shaking, and at the end of the sonata she burst into tears in front of the public. Baritone Nascimento Filho was ending a song in pianissimo when someone shouted the first words of the Pagliacci's prologue, "Si puo!" The singer lost his temper and invited the public to fight him on the street. (Mariz 1970, 13)

Fortunately for Villa-Lobos, newspapers, magazines, and publishers always welcomed controversy and, with time, the heroes of that week gained due recognition. (Mariz 1970, 14)

Paris

In 1923, invited by his friend Artur Rubinstein and *Lieder* singer Vera Janacopulos, Villa-Lobos visited Paris. As many people, musicians and critics, did not like the composer very much, they welcomed his departure. Since he did not have funds to visit Europe, it was his former teacher, Francisco Braga, who wrote and signed a certificate of artistic competency to the Brazilian government in order to approve funds for Villa-Lobos to go abroad. The statement read:

Mr. Heitor Villa-Lobos has enormous musical talent. He has shown amazing productive capacity and already possesses a remarkable artistic estate where one may find valuable works, some of them quite original. He is no longer a promise, he is an affirmation. I think Brazil will some day be proud of his son.

December 5, 1920.
(signed) Francisco Braga

(Filed by notary Roquette, 116 Rosario Street, Rio de Janeiro.) (Mariz 1970, 16)

Many music colleagues published objections against this letter. Despite these controversies, Villa-Lobos was granted government funds to go to Europe.

Once in Paris, Rubinstein introduced him to friends and to the music publisher Max Eschig. Without any hesitation, Villa-Lobos began to compose. When asked with whom he came to study, Villa-Lobos responded, "I didn't come here to learn; I came to show what I have done." (Mariz 1970, 58)

Perhaps one of the most important benefits of his visit to Paris was meeting some of the most celebrated musical personalities of the times, such as Maurice Ravel (1875-1937), Vincent d'Indy (1851-1931), Arthur Honegger (1892-1955), Sergei Prokofiev (1891-1953), and Sergei Diaghilev (1872-1929), who would soon choreograph Villa-Lobos's *Cirandas* and No. 1 of the *O Prole do bebê* before his untimely death on 1929. It took a scandalous article in the newspaper *Intransigeant* for Villa-Lobos to be recognized by the public. Lucille Delarue was responsible for writing an article about the concerts Villa-Lobos was preparing. She tells the story of Brazilian cannibals being soothed by playing phonograph records. The story was fictitious, but the public became curious, and, consequently, Villa-Lobos' concerts at the *Salie Gaveau* were sold out.

While in Paris, Villa-Lobos worked feverishly. According to Orrego-Salas, in the course of one month in 1926, Villa-Lobos wrote sixteen *Cirandas*, two of the fourteen *Seréstas*, and the third piece of the famous cycle *O*

Prole do bebê. (Orrego-Salas 1966, 9) Other works that received performances and recognition were his *Noneto* (1923), *Rudepoema* (1925), and *Chôros* No. 10 (1926). Aside from having his works performed and receiving positive reviews, Villa-Lobos was appointed composition professor at the Paris Conservatory and was able to conduct and direct many of his own works with major orchestras of Europe.

Villa-Lobos stayed in Paris for seven years, from 1923 to 1930. During this time, he made frequent trips to Brazil, conducting and promoting his own music as well as works of Honeggar, Poulenc, Roussel, and Ravel, Villa-Lobos' new friends.

Music Educator

When Villa-Lobos returned to Brazil in 1930, he was very disappointed with the country's music education system. Many of the students could not even sing the Brazilian National Hymn without obvious errors. Villa-Lobos was lucky; he was appointed head of the music education system by Julio Prestes, whom he met by chance during the election campaigns. Villa-Lobos had a vision: a music curriculum which would benefit all of Brazil. His proposed program was called *Canto Orfeônico*. This program used the most common and fundamental instrument every student possessed--the

voice. The program was intended to create a solid basis for music education with the teaching of music fundamentals, the improvement of Brazilian music, and the creation of patriotism among the Brazilians. In this system, the children also taught to use hand signs to delineate pitch.

By 1931, by the request of President Getulio Vargas, Villa-Lobos organized the Superintendency of Musical and Artistic Education (SEMA). This new program organized massive concerts that were performed in soccer stadiums throughout Brazil, and many of which Villa-Lobos himself conducted. Due to the success of SEMA, the Brazilian government organized the *Conservatorio Nacional de Canto Orfeônico* in 1942 under the leadership of Villa-Lobos. Its major objectives were to promote music education, to provide teacher training, to foster musicological research, and to provide grants for destitute Brazilian composers.

Last Adventures

In 1943, Villa-Lobos visited the United States for the first time and received an honorary doctorate degree from the University of New York City. The degree stated:

Heitor Villa-Lobos, the eminent composer, is one of the most celebrated creative artists of our

time. He has enriched the lives of several generations of students, and commands the musical destiny of a great number of future artists. A vibrant personality, endowed with a gift of communicating his enthusiasm, he has achieved renown as a brilliant creator of modern music. (Mariz 1970, 27)

While in the United States, Villa-Lobos had the opportunity to conduct some fine orchestras such as the New York Philharmonic. It was at this time that he began many of his recordings which are still available. In 1948, Villa-Lobos was elected corresponding member of the Institute of France. A French newspaper gave the following review:

Villa-Lobos's contribution has since changed. In the past certain of his works have unleashed among us unforgettable clamor, at Salle Gaveau, this very hall. The powerful and captivating personality of Villa-Lobos is no less delightful, it is not impaired by time; his music is hard, often brutal, with vivid scaffolding, and extremely violent colors. It often possesses an extraordinary density of sounds and draws and impressive effect from Brazilian folklore. This kind of music is nonetheless his own and remains, despite its exoticism, on the level of pure art. (Mariz 1970, 24)

This same year, Villa-Lobos experienced health problems that would later prove fatal. He was diagnosed with having

cancer of the bladder. Although the surgery, which took place in New York, was successful, the level of artistry in his music is considered to have declined.

The years which followed were a very busy period for Villa-Lobos. He had an extensive schedule of conducting, recording, composing, and traveling world wide to promote his music. By this time, Villa-Lobos had a sizeable catalog of works that were being performed and recorded.

Toward his last years, Villa-Lobos was awarded a doctorate degree from Columbia University, and in 1955 was honored with the Richard Strauss Medal of the German Society for the Protection of Authors, Composers, and Musicians. He composed the music score for the movie *Green Mansions* (1955) for Metro-Goldwyn-Mayer as well as his *Magnificat Alleluia*, commissioned by the Vatican in 1958.

On July 1959, Villa-Lobos was invited back to Rio de Janeiro for the fifteenth anniversary of its opera house, *Teatro Municipal*. Here, he was honored with a commemorative medal. On November 17, 1959, Villa-Lobos passed away and was buried in Rio de Janeiro.

Two years before his death, New York city had declared Villa-Lobos' year by presenting a Citation for Meritorious and Exceptional Services, and the following article was published in his honor:

Heitor Villa-Lobos, Brazil's most famous composer and one of the truly distinguished men of music of our time, will be 70 tomorrow. His energy and enthusiasm are undiminished, and his creative powers remain at flood tide. He would be a remarkable figure at any age; in his own place and time he has been an enormously influential personality, leading his own people to a broadening of its culture and rediscovery of its musical roots. (Mariz 1970, 26)

Heitor Villa-Lobos was a prolific composer who made a conscious decision to be different than other composers of his lifetime. Villa-Lobos composed intensively throughout his life. He used the native music of Brazil and refined it like a diamond. His accomplishments were numerous, and his musical repertoire exceeded 1,000 works. He composed 12 symphonies, 5 operas, an oratorio, 18 symphonic poems, 9 concerti for solo instruments, 17 string quartets, trios in many mediums and combinations, 14 *Chôros*, 9 *Bachiana Brasileiras*, about 90 solo voice songs, about 100 choral works, chamber music, many solo piano pieces, many solo guitar pieces (including a guitar concerto), a harmonica concerto, and many other works difficult to classify. But due to inadequate cataloging procedures, many of Villa-Lobos's works are the same composition with different titles, different orchestrations, or transcriptions of the same pieces.

It is evident that Villa-Lobos was an well-rounded musician, composer, pedagogue, conductor, director, and influential personality of the twentieth century. Perhaps his the greatest accomplishment was the education curriculum he helped to establish in Brazil, which still provides students throughout the country with the music-fundamental skills Villa-Lobos wanted every student to know.

CHAPTER I

THE MODINHA AND ITS TRANSFORMATION FROM A CLASSICAL GENRE IN PORTUGAL TO A POPULAR GENRE IN BRAZIL

According to the *Enciclopedia da música brasileira*, the *modinha* is a sentimental, lyrical song derived from the Portuguese *moda* (Marcondes 1977, vol. 1, 493-494). In late eighteenth-century Portugal, the word *moda* took a generic form and was used to describe arias, *cantigas*, and romances *de salão*. This type of saloon singing was in fashion (*estaba de moda*) during the reign of Queen Maria I (1734-1816). From here, the chroniclers of the time acquired one of their favorite puns: "*Era moda, na corte de Maria I, cantar a moda*" ("It was the norm, in the court of Maria I, to sing a *moda*"). The composers of the *modinha*, included such men as João de Sousa Carvalho, Leal Moreira, and Marcos Portugal, which had formal training in Italy.

The Brazilian composer Domingos Caldas Barbosa (?1740-

1800), a poet and violinist, emerged from Belém or Quelez, two palaces in Bemposta, Portugal, and did away with the formalities of the court *modas*. Even as a protégé of the Marquis de Castelo Melhor, Caldas Barbosa, the *Lereno da Nova Arcádia*, suffered a violent reaction from the poetic community of the time, principally from Bocage, Filinto Elísio, and Antônio Ribeiro dos Santos, who considered Barbosa's presence an indication of the dissolution of the Portuguese Court's customs.

Barbosa left Brazil in 1770, and five years later, invested with minor orders, had his first compositions published. Because of this, it is verified that the mulatto priest did not allow himself to be touched by the virulent names given to him by his rivals.

A musician without having studied music, singer without having studied voice, Caldas Barbosa substituted the harpsichord and the piano for the guitar, and thus won the approval of the queen. There are no documents that can attest to the existence of the *modinha* before the introduction of Caldas' *soirées* of 1775. Brazilian historians mention Gregório de Matos (1633-1696), Antônio José da Silva, the Jew (1705-1739), and Tomás Antônio Gonzaga (1744-?1808) as being the pioneers of the *modinha*. However, documentation does not confirm these suppositions.

Caldas Barbosa himself, avoiding the designations of the *moda* used by the erudite (educated) composers, used the term *cantigas* for the songs (folk song, ballad) written in his *Viola de Loreno* (a collection of his *cantigas*, dedicated to his friends [Volume I: *Oficina Nunesiana, Lisboa, 1798*; Volume II: *Tipografia Lacerdina, Lisboa, 1826*]). In the text of one of those *cantigas*, he refers to his *modas* by using the diminutive, *modinhas*. This was done out of either modesty or humility.

The earliest documents referring to *modinahas* come from the offices and typographies of Lisboa and Coimbra. It is worth mentioning the *Journal de Modinhas*, as it contains harpsichord accompaniment by the best composers of the time, and was dedicated to her royal highness, the Princess of Brazil. This journal was issued on the 1st and 15th of each month. The edited version of this journal was issued in 1792. This also contained *modinhas* of Caldas Barbosa, whose success reflects the *modinhas* of Joaquín Manuel, another Brazilian mystic, who first published his *modinhas* in Paris in 1824 in an album with twenty *modinhas* harmonized by Sigmund Neukomm (1778-1858), favorite disciple of Joseph Haydn (1732-1809).

Although considered as aristocratic music in Lisboa, the *modinha* was established in Brazil. During the First

Empire, the works of Father José Mauricio Nuñez García (1767-1830) flourished. During the Second Empire (1831-1889), the production of the *modinha* was enriched with poetry by the best poets, such as Gonçalves Dias (1823-1864), Castro Alves (1847-1871), Álvares de Azevedo (1831-1852), Fagundes Varela (1841-1875), and Casimiro de Abreu (1839-1860).

Despite all these documents, it was well accepted that most melodies were created by amateurs who played guitar. Many of the *modinha* texts can be traced to the oral tradition and, on certain occasions they were collected in specialized anthologies. Modern scholars have been able to study and analyze *modinhas* with the help of these anthologies. (Siqueira 1979, 14)

By the beginning of the Second Empire, the *modinha* began to incorporate Italian influences. The same occurred in Portugal around 1800. According to Béhague, some aspects of the opera aria were retained in the popularization of the *modinha* which eventually came to be identified with the 19th-century 'national' traits. With time, the *modinha* became a lyrical love song. (Béhague 1980, 454)

Most of the *modinhas* became known through 18th-century troubadours, who already had their own repertoire of *xácaras*, *romances*, *seguidilhas*, and *serranilhas*. (Siqueira

1979, 26) These different styles of music already had elements which would later form the body of the *moda de salão*. (Siqueira 1979, 33)

The first source to include the term *moda* (the derivative of *modinha*) was the *Compendio Narrativo do Peregrino da América* (Lisbon 1728) by Nuno Marques (Béhague 1968: 45). The word *modinha* was first mentioned in a poem by Nicoláo Tolentino de Almeida of ca. 1779. Tolentino referred to the "Brazilian *modinhas*" in his poem, *A função*, in the 57th quintrain of the poem:

*Já d'entre as verdes murterias
Em suavísimos assentos
Com segundas e primeiras
Sobem nas azas dos ventos
As Modinhas Brasileiras
[Now within the green trees
In soft fields
With first and seconds
Rise the wings of the air
Like the Brazilian Modinhas].
(De Torres 1861, 251)*

As mentioned before, this style of poetry was mostly attributed to Barbosa (1738-1800), born in Brazil but active in Portugal. Barbosa's *Lereno Selinuntino* had a direct correlation with the *Moda Antiga*, which became known as the *modinha brasileira*. (Siqueira 1979, 15) The dissemination

of the *modinha* in Portugal was mostly credited to Barbosa. Béhague found a manuscript collection of anonymous *modinhas* titled *Modinhas do Brazil* (MS 1596, Ajuda Library, Lisbon), which contained some of the earliest *modinhas* with texts, and which can be attributed to Barbosa. (Béhague 1979, 92)

Perhaps the most significant sources referring to the "Brazilian *modinhas*" were the diaries kept by Lord William of Fonthill during his travels in Portugal and Spain (1787-88). In his diaries, Lord Fonthill describes the sensuality of the *modinhas* he heard at the British Ambassador's palace in the following terms:

Those who have never heard this original sort of music [Brazilian *modinhas*], must and will remain ignorant of the most bewitching melodies that ever existed since the days of the Sybarites. They consist of languid interrupted measures, as if the breath was gone with excess of rapture, and the soul panting to meet the kindred soul of some beloved object. With a childish carelessness they steal into the heart, before it has time to arm itself against their enervating influence; you fancy you are admitting the poison of voluptuousness into the closest recesses of your existence. At least, such beings as feel the power of harmonious sounds are doing so; I won't answer for hard-eared, phlegmatic northern animals. (Béhague 1968, 47)

One significant finding that Béhague contributed (when he found the manuscript of *modinhas* in Portugal) was that

these songs were popular in the late eighteenth-century saloons of Lisbon and later became popular in Brazil as well. Musically, the Brazilian editions of the time included works of foreign composers who fused the style and the gracefulness of the Italian opera arias with the national character that the *modinha* had now acquired. With the end of the Empire and the beginnings of the Republic, the *modinha*, now entirely acculturated, reflected the sensibilities and the tastes of the Brazilian people. Leaving the enclosure of the saloons, it expanded to the streets, out in the open under the moonlight, wrapped in chords from the instrument that, in Brazil, became its inseparable companion - the guitar.

Modinha Forms

According to Siqueira, there were five different types of *modinhas*: 1) *modinhas inteiramente anônimas* (entirely anonymous *modinhas*), 2) *modinhas de autor musical anônimo* (*modinhas* with an anonymous musical composer), 3) *modinhas inéditas* (inedited/unpublished *modinhas*), 4) *modinhas de serésta* (*modinhas* of the night), and 5) *modinhas de salão* (*modinhas* of salons). Siqueira also states that there were three structural types of *modinhas*: 1) *modinhas bárdicas*

(bardic *modinhas*), 2) *modinhas árcades* (arcadian *modinhas* [free form of romantic composers]), and 3) *modinhas estróficas*. (Siqueira 1979, 109)

The form of the *modinha bárdica*, which developed in the eighteenth-century, is shown in the following table.

Example 1-1. *Modinha bárdica* form.

A	Nostalgic	A		A
1st	interlude	2nd	interlude	3rd
strophe		strophe		strophe
poetic		poetic		poetic

Modinhas bárdicas, usually nostalgic in mood, often consisted of three strophes and an interlude between each strophe. The first strophe was written in a minor key; the second would modulate to the relative major then proceed to finish in the minor key in which it started. The melody was nostalgic in mood. Not much is mentioned about the *modinha árcades* except that it was developed at the beginning of the nineteenth century. Its form was through-composed and romantic in mood.

Modinhas estróficas, on the other hand, were developed at the end of the 19th century and later became the standard

form of the typical Brazilian *modinha*. Its form is in **A B + A B C(Chorus) + A B D(First Trio)** and can be exemplified in the following table.

Example 1-2. *Modinha estrófica*.

A	B		two strophes
A	B	C	two strophes and a chorus
A	B	D	two strophes and a trio in a faster tempo

Recent *modinhas* are made up of a combination of these three different types. (Siqueira 1979, 112)

We do not know exactly when the transition of the *modinhas* from a classical style to a popular style occurred. Despite all the documentation about the history of the *modinhas*, it is difficult to pinpoint when or who contributed to this transition. What is known is that several Brazilian composers began using these styles until they were made "truly" Brazilian, and composers such as Villa-Lobos molded them into a true art.

CHAPTER II

HISTORICAL BACKGROUND AND DESCRIPTION OF THE FOURTEEN SERÉSTAS

The *Seréstas* is a set of fourteen songs Villa-Lobos composed between the years 1919-43. Although considered by many as a song cycle, there is no evidence that Villa-Lobos intended it as one. There are factors that do not justify the set as a song cycle such as programmatic story line, and having the same poet, to name a few.

Vasco Mariz suggests that the songs were composed in France, but it is known that Villa-Lobos returned to Brazil several times between 1923 and 1930. It was believed that, while on one of these trips to Rio, Villa-Lobos composed the first twelve *seréstas*. (Peppercorn 1996, 92-93)

These songs have been considered Villa-Lobos's artistic masterpiece for the voice, creating a precedent as Brazil's equivalent to the German *Lied*. Villa-Lobos used texts from living poets and tried to simulate the style of the *serenadas*, which were basically sung *chôros*. These songs reminded listeners of the *toadas* (melodies) of traveling

musicians, as well as the country calls of cattle drivers from Brazil. The style of these songs can be described as folk-like. They might authentically be described as a "folkloric manifestation" because they were all original compositions intended to sound authentically Brazilian.

Although Villa-Lobos may have collected some of these melodies during his travels to the country, there is no documentation to support this theory. In them, he created a Brazilian anthology of songs by using harmonic, melodic, and rhythmic elements drawn from the musical folklore of Brazil. The songs were originally composed for voice and solo piano and were published in that form, but Villa-Lobos also arranged several of them with orchestra accompaniment for their premiere in Paris, on October 27, 1927, by Elsie Houston.² (See fig. 2.1)

Not all the songs were premiered during this concert, but a variety of Villa-Lobos's compositions were premiered.

Simon Wright, a Villa-Lobos scholar stated that, "The series [Seréostas] is unified by a thread of inherent sadness, typical of the true *serésta* and the elegance of its improvised lines." (Wright 1992, 56) These songs have a strong nostalgic mood, but the question that should be

²Villa-Lobos orchestrated *Seréostas* 2, 3, 4, 5, 7, 8, 9, 10, and 11, and were published by Napoleão & Max Eschig.

Figure 2.1 Concert Program (Peppercorn 1996, 130)

<p>MAISON GAYEAU (Salle des Concerts) 43-47, rue La Boétie - Paris-8</p> <p>Lundi 24 Octobre 1997 à 21 h. précises</p> <p>PREMIER CONCERT</p> <p>ŒUVRES de VILLA-LOBOS</p> <p>Arthur RUBINSTEIN Elise HOUSTON</p> <p>Aline VAN BARENTZEN Tomas TERÁN</p> <p><i>Orchestre symphonique de la ville de Paris</i></p> <p>CONCERTS COLONNE</p> <p>VILLA-LOBOS</p> <p>M. PIERRE GAYEAU</p>	<p>Œuvres de VILLA-LOBOS (en concert)</p> <p>PROGRAMME</p> <p>I - 1903 - Chôros (n° 4) pour voix et piano Sopr. Solo & Chœur (M. Van Barentzen & Co)</p> <p>II - 1904 - Chôros (n° 5) pour voix et piano Solo & Chœur (M. Van Barentzen & Co)</p> <p>III - 1904 - Chôros (n° 7) pour voix, harpe, flûte, mandoline, basse, contrebasse et guitare. Solo & Ensemble (M. Van Barentzen & Co)</p> <p>IV - 1905 à 1908 - Rudopéanos, 7 pour voix Solo & Chœur (M. Van Barentzen & Co)</p> <p>Arthur RUBINSTEIN</p> <p>V - 1905 - Chôros (n° 8) pour voix et piano Solo & Chœur M. Van Barentzen & Tomas TERÁN</p> <p>VI - 1905 - Seréstas pour voix et guitare (M. A. Barentzen & Co)</p> <p>et Solo et Chœur et Ensemble (Solo & Ensemble) et Groupe de voix Solo & Ensemble et 1. Solo de guitare.</p> <p>Elise HOUSTON</p> <p>L'Orchestre avec la direction de VILLA-LOBOS</p>
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asked is, "How does Villa-Lobos write nostalgia in his music?"

This is a difficult question, but perhaps Villa-Lobos uses musical-folk elements such as ostinatos, rhythm, glissandos, and other musical idioms to express this mood. The combination of these musical elements makes the listener remember certain events in their life which in turn, create this particular feeling.

Perhaps we should see how Villa-Lobos defined the seréstas in order to understand his point of view. Villa-Lobos explains the difference between a *chôro* and the

serenade:

The serenade (an ambiguous word) used to distinguish sung tunes, the centennial tradition of the *modinha* (sentimental song). The *chôro* which appeared in Rio de Janeiro during the last decades of the XIX Century, was frequently a virtuosistic [sic] instrumental music: the hobby of people from the small medium class, who played for a drink or a plentiful table, in small parties; musicians who started from genres imported from Europe -waltz, schottische, polka - and who, through their own performing style, began to transform these genres into 'a Brazilian instrumental art' of the highest quality. (Horta 1986, 23)

On another occasion, Villa-Lobos said, "The *Serésta* is a new form of vocal composition reminiscent of all kinds of traditional serendades, all toadas (tunes) of our beggars, wandering minstrels, of various songs and calls of our waggoners, cowherds, bulltamers who came from afar, from the the hinterland, and also from the Brazilian capital."

(Peppercorn 1991, 32)

The following methodology will be applied for the descriptive analysis of the songs: 1) history and background of each song, 2) descriptive analysis, 3) form chart, 4) translation of the poem, and 5) score³ (with

³Seréstras 1-12 are under public domain status; therefore, no copyright notice was necessary. They are published by Master's Music, and the author was informed, by the publisher, that no copy

descriptive analysis). In this description, each *serésta* can stand by itself. Because of this reason, much of the analysis may seem redundant. Comparisons to Chapter 1 material will be done when applicable, but the overall comparisons of the songs can be seen in the concluding chapter. The reader is encouraged to refer to the charts on pp. 135 and 136 for more detailed comparisons and conclusions of these songs.

Serésta No. 1

According to the original manuscript, *Serésta* No. 1 (*Pobre céga*), whose poetry was by the Brazilian Álvaro Moreira (1888-1964), was sketched as early as 1919 in Rio de Janeiro. Villa-Lobos completed the song in Rio de Janeiro in 1926, and its premiere took place in Paris, on August 19, 1929. (Peppercorn 1991, 32)

The song begins with an eighth-note descending ostinato pattern with alternating notes between the left and right hands. The alternating notes in mm. 1-2 are *D - F, G \flat - B \flat* , and *F - A*. Except for mm. 9-14, the first note of

permission was needed. On the other hand, *Seréstas* 13 and 14 are under copyright by Max Eschig and the author was not granted permission to copy; therefore, no scores are provided for these songs.

every measure is a *D* (in the bass clef), thus creating a pedal point throughout the song. A dotted half-note *A* is introduced in the right hand at m. 3 and is repeated until m. 8 in the accompaniment. The only change at the beginning of the ostinato-harmonic pattern occurs in m. 6. The voice begins in m. 4 on the second beat, with the accompaniment pattern containing eighth notes against quarter notes. In mm. 7-9, Villa-Lobos uses a recitativo (*parlando*) technique to accommodate the free-flowing part of the text.

The ostinato pattern stops in this section with an *A* on the right hand and a *D* on the left hand. Within this recitativo section, the time signature changes four times, in mm. 8, 10, 14, and 15, respectively. The meter changes are designed to accommodate the speech-like rhythm of the voice. In m. 15, the eighth-note ostinato pattern begins once more, and it remains constant until the end of the song.

Except for the recitativo section from mm. 7-9 and mm. 13-14, the song is mostly comprised of long held notes (sustained notes) and has a free-flowing lyrical mood. The overall form of the song is **A B B'**, with a three-measure introduction. Section **A** is sung in a declamatory style, with recitativo in mm. 7-9 and mm. 13-14, and three phrases, which make up a total of 15 measures subdivided into groups

of 3, 6, and 6 measures. Sections **B** and **B'** (mm. 19-26 and mm. 30-37) repeat the second strophe of the text; however, section **B'** ends with three additional measures. The beginning eighth-note ostinato pattern also occurs throughout the song, except in mm. 7-9, mm. 13-14 (recitativo section), and m. 41.

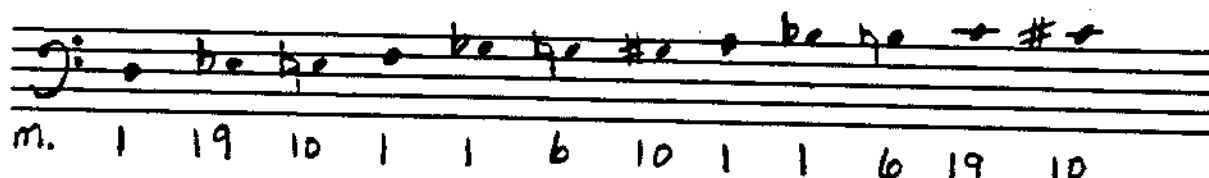
With Section **A** containing three phrases (mm. 4-6, mm. 7-12, and mm. 13-18) and section **B** and **B'** containing two phrases each (Section **B** mm. 19-23, mm. 24-29 and Section **B'** mm. 30-34, mm. 35-41 with three additional measures at the end), this song consists of seven phrases. This song can be compared to *modinha árcades* in its minor key and romantic mood, but its form is not through-composed.

The ambitus of the vocal line is a seventh (E^1 to D^2).⁴ Due to the sound of the *D* pedal through out the song, tonality supports the key of *D* minor. The harmony of the song is ambiguous in certain sections, but it is interesting to note that Villa-Lobos is moving back and forth from the Lydian sixth and the lowered sixth degree of the minor (*D* minor). (Tarasti 1995, 220) Also noteworthy is the use of all pitches in the chromatic scale starting on *D* in the accompaniment. These pitches are added one at a time

⁴The number 1 superscript is in reference to *C* below middle *C*. The number 2 is middle *C* or above.

throughout the song (Example 2-1).

Example 2-1. Chromatic scale on D.



Furthermore, the chord in mm. 19-23 and mm. 30-34 creates a center of axis (Bb) of the two tritones between pitches F and B and A and Eb , which is the only note that is left out in the Dorian mode (Example 2-2). The tritone relationship is important because they will be used in *Seréstas* 4 and 8. Perhaps Villa-Lobos was not aware of employing any of these descriptions made, but there is no documentation to disprove it.

The melody contains many sustained notes throughout the piece, and the recitativo section in mm. 7-9 and mm. 13-14 provide a contrast from the rest of the song. Other references to long held notes are the following measures: 10-12, 15-18, 22-23, 27-29, and 38-41.

The poem speaks of the yearning of the eyes of a blind girl. The minor key in the song expresses the girl's sadness.

Example 2-2. Bb axis.

The image shows a handwritten musical example. On the left, a single staff of music in treble clef contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note Bb4, and a half note Bb4. Brackets labeled 'TT' are drawn above the A4 and Bb4 notes, and below the G4 and A4 notes. An arrow points from the Bb4 note to the right. To the right of the staff is a chord diagram consisting of a vertical bracket containing the notes Eb, B, A, and F from top to bottom. A line connects the right side of this bracket to a circled Bb note.

Chart 1

Serésta No. 1, *Pobre céga*
 Poetry by Alvaro Moreira (1888-1964)
 Premiere on August 19, 1929, Paris

Key D Dorian

41 measures

Form A B B'

	Intro	A			B		B'	
					a	b	a	b
Phrase no.		1	2	3	4	5	6	7
meas. no.	1-3	4-6	13-18	19-23	24-29	30-34	30-34	35-41
no. of measures in each phrase		3	6	6	5	6	5	7
					Same Text			
					1 more measure than phrase #5			
Other								
		This section sounds like a recitativo						
		4 meter changes m. 8, m. 10, m. 14 m. 15						
		All meter changes occur in this section						
In m. 9, the accompaniment stops completely.								
Measures 19-26 = measures 30-37 in words and music								
Sustained notes in mm. 10-12, 15-18, 22-23, 27-29, and 38-41								
Ostinato accompaniment pattern heard throughout piece except for measures 7-9, 13-14, and 41 (Speech-like section) The use of chromatic scale								

TRANSLATIONS⁵

Pobre céga...
Serésta No. 1

Poor Little Blind Girl
Serésta No. 1

Poesia de Álvaro Moreira

Poem by Álvaro Moreira

Pobre céga, porque choram
 assim
 tanto esses teus olhos?
 Não, os meus olhos não
 choram.
 São as lágrimas que choram
 Com saudades dos meus
 olhos.

Poor sightless one, why
 stream the tears so copious
 from my eyes?
 Nay! T'is not my eyes that
 weep
 It is the tears that
 stream, in longing for my
 eyes.

⁵All translations taken from the LP 14 *Seréostas de Villa-*
Lobos, Maria Lucia Goday (LS 16325), no translator given, n.d.

POBRE CÉGA...

SERÉSTA (Nº 1)

Poesia de Alvaro Moreyra

Rio, 1922

H. Villa-Lobos

A Animado (M. d. = 138) 2 LHN 3

PIANO.

① 4 5 6 7 8 9 *rall.*

Po - bre cé - ga, por que choram ar - rim ta - te os seus

10 *a tempo* 11 *rall.* 12 ③ 13 14 *a tempo* 15

lhos. Não, os meus olhos são cegos

16 17 18 ② 19 ④ 20

ra - ra São se - la - gel -

LHN = Long held notes
 TT = Tritone

21 22 23 24 (5) 25

- mar que cho - - - - - ras Com san - da - da

26 27 28 29 B 30 (6)

- da nos o - - - - - hes... São ar

31 32 33 34 (7) 35

is - gri - mas que cho - - - - - ras Com san -

36 rall. 37 e tempo 38 39 rall. 40 41

- da - da nos o - - - - - hes



Long held notes →

rall.

Serésta No. 2

Featuring the poetry by Manuel Bandeira (1886-1968), Villa-Lobos completed *Serésta* No. 2 (*O anjo da guarda*) in 1926. It was premiered on November 21, 1928 in Paris and is dedicated to Dante Milano (1899-?). (Peppercorn 1991, 32)

There is a seven measure introduction before the voice enters. The first chord could be explained as an irregularly voiced French augmented 6 chord with an added A, but since no proper resolution proceeds it, it is difficult to adhere from this theory. Also, this first chord could have possible relationships of the whole tone scale, but since it is not employed in the rest of the song, it would be considered in proper analysis. Perhaps this chord is better explained as a dissonant chord without proper resolution.

The first and last beats in the right-hand are accented with an eighth-note ostinato pattern under it, while the left hand has a  rhythm (typical of traditional Brazilian popular music, and is used in augmentation [] in the accompaniment when the ostinato pattern begins). The introduction continues until m. 4 where an arpeggiated chord is introduced, from lowest to highest, as in the tuning of the guitar (E A D G B E), a feature that occurs in many of

Alberto Ginastera's works.

In m. 6, the ostinato pattern remains constant as an accompaniment until m. 29 and accommodates the singer's entrance on m. 8. The accompaniment pattern begins once more at m. 27 and remains constant until m. 36. In m. 37, the figuration of the tuning of the guitar reappears which also ends the piece in m. 38, obscuring the sense of the pitch.

A transitional fast scale passage with many accidentals is used in m. 22, and the introduction returns in m. 23. There are a total of four meter changes. These changes occur in mm. 5, 6, 22, and 23, respectively.

There are only four phrases in the song: from mm. 8-10, mm. 10-14, mm. 14-22, and mm. 29-38. The ambitus of the vocal line is an octave (E^1 to E^2). The vocal line seems to be on A pentatonic, as in mm. 14-16, and mm. 29-31. Long held (sustained) notes are also used, from mm. 16-22. The use of double melody⁶ can be seen in mm. 6-21 and 24-36 in the right hand of the accompaniment part.

The key is uncertain, but there is an obvious conflict between E major and E minor.

Peppercorn describes this song as a juxtaposing of the

⁶Double melody can be compared to a counter melody, but the author feels that this term is more exact because the piano melody is as important as the vocal line, and not a counter melody.

middle (singing) register of the piano with the vocal part moving an octave higher, thus creating the effect of a kind of duet. (Peppercorn 1991, 32) A melodic phrase is obvious in the accompaniment, as in mm. 6-21, and m. 36.

The form of the song is **A A'**. The **A** section consists of mm. 1-23 and **A'** section mm. 24-38. This song can be compared to the *modinha bárdica* without the last **A** section.

Chart 2

Serésta No. 2, O anjo da guarda
Poetry by Manuel Bandeira (1886-1968)
Dedicated to Dante Milano (1899-?)
Premiere on November 21, 1928, Paris

Key E major/E minor

38 measures

Form **A A'**

	Intro	A			Intro	A'
Phrase no.		1	2	3		4
no. of measures	mm. 1-7	mm. 8-10	mm. 10-14	mm. 14-22	mm. 24-29	mm. 29-38
	Guitar tuning m. 4			Long held notes mm. 16-22		Guitar tuning mm. 37-38
The use of ostinato pattern The use of chromatic scale The use of sustained notes The use of double melody						
Four meter changes: mm. 5, 6, 23, and 24.						

O anjo da guarda
Serésta No. 2

Poesia de Manuel Bandeira

Quando minha irmã morreu
(Devia ter sido assim)
Um anjo moreno, violento e
bom, brasileiro
Veio ficar ao pé de mim.
Ah!
O meu anjo da guarda sorriu
E voltou para junto do
Senhor...

Guardian Angel
Serésta No. 2

Poem by Manuel Bandeira

When my sister passed away
(that's how it must have
been)
A dark-skinned angel,
vigorous and good, a true
Brazilian spirit
Came and stood there before
me.
A-a-h!
My guardian angel gave a
smile
Then turning, swiftly sped
back to the Lord..

A Dona Milena

SERESTA (Nº 9)

O ANJO DA GUARDA

Poesia de Manuel Bandeira

Rio, 1926
H. Villa-Lobos

Whole tone *Andante* (M. d. = 104), **Intro**

PIANO

3 (*Sillente*) 4 *pp* 5 *Um pouco mais* (M. d. = 116)

7 8 *pp* *rall. dim.* **Guitar tuning** 9

10 **A** Quando misha trã mor - reu (De - via ter si - do ao -

11 *pp* *rif. p* *o tempo* 12 13

-cin) Um an - jo me - re - so, vi - lo - lentoo bom bra - si - lid - ro

♯♯ = ♯♯♯ augmented

4 (3) 15 *rit.* LHN 16 Um pouco menos 17

Va-lo fi - car ao pé de mim. Um pouco menos

18 *f* Abi 19 *p* Abi 20 *pp* Abi

21 22 23 24

Intro
Andante (como antes)

25 26 Um pouco mais 27

28 **A'** 29 **4** 30 *un poco rall.* *a tempo* 31

O max sajo da guarda sor - riu E vol -

32 *rall.* **LHN** *a tempo* 33 34

-ton pa - ra ju - so do So - bor.

p 35 36 37 *pp* 38

Ahi Ahi Ahi

Guitar tuning

Serésta No. 3

Serésta No. 3 (*Canção da folha morta*) is the only piece in the set that includes a chorus. This is the first time Villa-Lobos inserts a chorus in a set of songs.⁷

Canção da folha morta is based on a poem by Olegario Marianno (1889-1958) and is dedicated to a composer Jayme Ovalle. Its premiere took place in Paris, on November 11, 1926. (Peppercorn 1991, 32) The A-major song is written in simple-duple meter (4/4) with a strophic, refrain form. The three verses are sung by the soloist and the refrains sung by the chorus. The accompaniment consists of an ostinato pattern of intricately syncopated sixteenth-note rhythms.

After a seven-measure introduction, the soloist enters. With an alternating A half note and with a B half note on the piano, the right hand creates a melodic ostinato against the vocal melody. The ostinato remains constant until m. 16, where, at which point, the chorus begins. A repeat sign in m. 27 brings the music back to m. 8, for the second verse. The song consists of these: **a**, **b**, **c**. All **a** and **b** phrases are divided into periodic (antecedent/consequent) phrases. The predominant feature of the song is its

⁷Villa-Lobos later used a chorus in his *Chansons Typiques Brésiliennes* (1919-1935), the last song (*Cabocla de caxangá*).

rhythmic accompaniment which is heard throughout.

As in the previous *seréostas*, sustained notes are also used in this song, in mm. 16-17, mm. 22-23, and mm. 42-48. There are four meter changes in mm. 24, 25, 44, and 45. The harmony consists mostly of tonic, dominant and subdominant chords, but augmented chords are used in mm. 12, 14, 32, 34, and 34.

The form of the song is strophic with chorus (refrain) which can be directly compared to the *modinha estrófica*.

The ambitus of the voice part is a ninth (E^1 to F^2). The use of all chromatic pitches in the accompaniment is also used in this song, as was case in the previous two songs.

The song consists of 48 measures, and it ends with an arpeggiated octave A from the top to bottom of the keyboard. According to Villa-Lobos scholar Eero Tarasti, this song is based on a tune which is like a direct folklore quotation, but there is no documentation to proof this statement. What this songs does do, is evoke the choral folk song arrangements of the composer Luciano Gallet (?-?).

(Peppercorn 1991, 32)

Chart 3

Serésta No. 3, Canção da folha morta
 Poetry by Olegario Marianno (1889-1958)
 Dedication to Jayme Ovalle (?-?)
 Premiere on November 11, 1926, Paris

Key A

48 measures

Form **Strophic with Chorus**

Form Strophic with Chorus				
Intro	mm. 1-7			
Verse 1 & 2 Repeat sign	mm. 8-17 two phrases	a mm. 8-12 periodic phrase	a mm. 13-17 periodic phrase	
Refrain 1 & 2 (Chorus)	mm. 18-24 three phrases	b mm. 18-19 periodic phrase	b mm. 20-21 periodic phrase	c mm. 22-23
Intro music	mm. 25-27			repeat to m. 8
Verse 3	mm. 29-37 two phrases	a mm. 29-32 periodic phrase	a mm. 33-37 periodic phrase	
Refrain 3 (Chorus)	mm. 38-46 three phrases	b mm. 38-39 periodic phrase	b mm. 40-41 periodic phrase	c mm. 42-44
Coda (Chorus section)	mm. 45-48 three phrases	c m. 45	c m. 46	c m. 48
All a & b phrases are divided into periodic phrases. Sustained notes on mm. 16-17, mm. 22-23, and mm. 42-48. Four meter changes on m. 24, m. 25, m. 44, and m. 45. The use of ostinato pattern. The use of chromatic scale. The use of double melody.				

Canção da folha morta
Serésta No. 3

Poesia de Olegário Marianno

Folha; caíste ao meu lado.
Lágrima verde dos ramos!
És o presente, o passado
De tudo o que nós amamos.
Na minha funda tristeza
De criatura singular,
És um resto do beleza
Que deslumbra o meu olhar.
A vida és tu, folha morta
No último dobre de um sino,
Por uma tarde sem fim,
Morreste com o meu destino,
Levando um pouco de mim.
No teu todo de abandonando,
De humana delicadeza,
Vibram saudades de outono
E angústias de natureza.
A vida que bem me importa?
A vida és tu, folha morta.
Ninhos, campânulas, galhos
Amavam-se em alvoroço...
Os meus cabelos de moço
Iam ficando grisalhos,
E um dia (quando chorei!)
Folha, caíste ao meu lado
Trazendo todo o passado
com a saudade do que amei..
A vida que bem me importa?!
A vida és tu, folha morta.

Song of the Dead Leaf
Serésta No. 3

Poem by Olegário Marianno

The leaf that dropped right
by my side,
The green-hued tear shed by
the branches,
That is the present, and
the past,
Of everything that we have
cared for.
In my deep-seated sadness,
That of one differing from
all the rest
You come as fragment of a
beauty,
Bedazzling my eager gaze.
And what does life mean to
me, in any Case?
Life means that which you
are, leaf lying there in
death
At the ultimate toll of the
bell
That marks an unfinished
chore
You blotted out my fate as
well
Setting part of me free as
of your
Though discarding
relentlessly all
The humane emotions you
have
You thrill with the longing
for Fall,
And eagerly nature still
crave.
And what does life mean to
me, in any Case?
Life means that which you
are, leaf lying there in
death
Kids playing, belfry chimes
and outstretched branches
Filled with the whirling

thrill of love...
My youthful locks that now
are
tinged bit with creeping
grey
Then one day (as I wept!)
You fell there by me side,
dear leaf
And brought with you
th'entire past
The longing for all that I
loved
And what does life mean to
me, in any case?
Life means that which you
are, leaf lying there in
death.

A Jayme Ovalle

CANÇÃO DA FOLHA MORTA

SERÉSTA (Nº 3)

Rio, 1922

Poesia de Olegario Mariano

H. Villa-Lobos

1 Não muito depressa (M. = 80) 2 3

PIANO.

4 5 6 7

8 9

Folha - se - ca - so - na - mor - ta - do.
Ho - mi - ti - mo - do - bo - de - um - ri - o.

10

La-grí-ma ver - de das ra - mos! É o pro-ve-ni - tivo pas-sa - do
 Por a - guar - de de seu fim, Morre - to em o meu dor-ri - mo,

12

De tu - do o que vos a - ma - mos Na mi - nha fun - da tris - te - za
 Lavando um pou-co de mim No teu to-do de aban-do - na,

rall. a tempo

14

De crea - tu - ra sin-gu - lar, É um res - to de bel lo - za
 É ho-ma-na de il - lu - do - ra, Vibre em - dades de re - to - no

15

16 LHN 17 18

Que deslumbram meu olhar. A vi - da que bem me impor - ta?!

gus - tios de sa - tu - re

(Cora feminino) *pp* *ff*
Tendras o meu olhar, A vi - da que bem me impor - ta?!

de sa - tu - re

(Cora masculino) *ff*
Tendras A vi - da que bem me impor - ta?!

19 20

A vi - da é tu fa - lha mar - ta. A vi - da que bem me impor - ta?!

A vi - da é tu fa - lha mar - ta. A vi - da que bem me impor - ta?!

21 © 22 LHN

A vi - da de tu fo - lha mor - ta. Ahi Ahi

A vi - da de tu fo - lha mor - ta. Ahi Ahi

23 24 25

Ahi

Ahi

26 27

28 *Solo* *mf* 29 30

Ni-ho-er, am-pa-ru - tar, ge - lho-er, A - ma-rem-se em al-vo-rô - pe...

31 32 *rall.*

O-er men-tes coe-li - tor-tes do-ri - to - go I-am fi-li-um de-um ge-ni-tu - lum,

33 *a tempo* 34

E-um di - u - m (quar-to) na-tu - ra - li - ter ge - ni - tum, ex - pa - ve - nit de - o,

35 36 37

Trazendo-te do passado - do Com a ondanha do que amei...

(Cora feminino) pp

(Tenores) do que amei...

Soprano **ff** 38 (b) 39

A vi - da que bem me impor - ta?! A vi - da que tu fo - sta mor - ta.

Cora, Tenores e Baixos

ff

A vi - da que bem me impor - ta?! A vi - da que tu fo - sta mor - ta.

pp 40 (b) 41

A vi - da que bom me impor - ta?! - A vi - da de tu fe - lha mor - ta.

pp

A vi - da que bom me impor - ta?! - A vi - da de tu fe - lha mor - ta.

sf sf sf sf

© 42 LHN 43 *Dim.* *rall.* 44

Ahi Ah Ah Ah Ah

s *sf* *dim.* *rall.* *rall.*

a tempo 45 *dim.* 46

Ahi *dim.*

Ahi *dim.*

a tempo

p *dim.* *p*

47 *rall.* *p* 48

rall. *Ahi* *Ahi*

rall. *Ahi* *Ahi*

rall. *tr.* *rapide*

Serésta No. 4

Serésta No. 4 (*Saudades da minha vida*) is dedicated to a Brazilian poet Manuel Bandeira, whose poetry Villa-Lobos set in *Serésta* No. 2 (*O anjo da guarda*). The poetry for *Serésta* no. 4 is by Dante Milano (1899-?), to whom Villa-Lobos dedicated his *Serésta* No. 2. Its premiere took place in Paris, on November 23, 1930. (Peppercorn 1991, 32)

This *serésta* consists of 53 measures, is written in simple-duple meter (4/4), and begins with a nine-measure introduction. As in the first three *Seréstas*, the accompaniment for *Serésta* No. 4 consists of an ostinato pattern; however, the rhythmic syncopation resembles that in *Serésta* No. 2.

The overall form of the song is **A A'**, with each section divided into four periodic phrases. Section **A** is from mm. 10-30, while section **A'** continues from mm. 31-53. The introduction returns as a refrain, overlapping with the last phrase of each of the sections (beginning in mm. 22-30, section **A**, and mm. 43-51). The melody is repeated without literally (mm. 10-25 and mm. 31-46), although there is a slight change occurring in the last consequent phrase of section **A** (mm. 24-27) as an expanded version (section **A'**). Specifically, there are two additional measures at the end of the piece as a result to the augmentation of the melodic

cadence in section **A**. This form can be compared to the *modinha bárdica* without the last **A** section.

The implied key of the song is F minor, and the ambitus of the vocal line is of an octave ($F\#^1$ to F^2). It is interesting to note that the vocal line contains all twelve pitches of the chromatic scale starting on $F\#$.

The piano part also engages all twelve pitches of the chromatic scale. Aside from having a chromatic scale in the voice and accompaniment lines, the harmony provides the listener with a tritone chord on almost every measure of the song except for mm. 11, 13, 17, 19 and also mm. 32, 34, 38, and 40 which correspond to the previous measures of the **A'** section. The use of fourths in the harmony predominate in the accompaniment. Villa-Lobos uses a double melody (duet) between the voice and accompaniment as well as long held (sustained) notes in mm. 25-27, mm. 46-48, and mm. 52-53.

Chart 4

Serésta No. 4, Saudades da minha vida
 Poetry by Dante Milano (1899-?)
 Dedication to Manuel Bandeira
 Premiere on November 28, 1930, Paris

Key Fm

53 measures

Form A A'

	Intro	A				Intro	A'			
Phrase no.		1	2	3	4		1	2	3	4
no. of mm.		4	4	4	6		4	4	4	6
measure no.	1-9	10-13	14-17	18-21	22-27	22-30	31-34	35-38	39-42	43-48
Measures 10-25 and mm. 31-46 are identical melodically, but with different text. Accompaniment mm. 10-31 and 31-51 are exactly the same. Sustained notes in mm. 25-27, mm. 46-48, and mm. 52-53. The use of ostinato pattern										

Saudades da minha vida
Serésta No. 4

Poesia de Dante Milano

Saudade do tempo, do tempo
passado,
O tempo feliz que não volta
mais.
Deus queira que um dia, eu
encontre ainda
Àquela inocência feliz sem
saber.
Mas hoje que eu sei
De toda a verdade,
Já não acredito na
felicidade.
E quando eu morrer, então,
outra vez,
Pode ser que eu seja feliz
sem saber.

The Longing of My Life
Serésta No. 4

Poem by Dante Milano

The longing for the time,
the time gone by,
Those happy days that ne'er
to me return.
God willing, I shall yet on
day again
Regain that happy state of
innocence untold.
But at this time I truly
know myself,
In very depth of truth,
No longer can I put my
faith in joy.
Yet when I die, then once
again,
Who knows I may be happy
unknown.

A Manuel Bandeira

SERÉSTA (Nº 4)

SAUDADES DA MINHA VIDA

Poesia de Dante Milano

Rio, 1920
H. Villa-Lobos

INTRO (M. J. = 92)
Movimento moderado

PIANO.

A

10 11 12 13

4ths Sab - da - do - do - tem - po, Do tem - po - pa - ra - do,

no TT

14 15 16 17

O tem - po - fe - liz - que são vol - ta - mais.

no TT TT rit. no TT

DM = Double melody
T.T = Tritone

③ 18 19 20 21

Deus quæzæ que am di - a Et ex-ces - tro a - la - ta

TT no TT TT TT

④ 22 Intro 23 24 25 LHA

A - queis i - zo - ces - cis Pa - lla rom es - ber.

Overlapping overlapping

etc...

26 27 28 29 30

rit.

A' ①

31 *Tempo I* 32 33 34

Mas ho - je que eu sei ————— De to - da a ver - da - de,

Tempo I

35 36 37 *rit.* 38

Já não a - oro - di - to Na fe - li - ci - da - de

rit. *a tempo*

39 ③ 40 41 42

E quando eu mor - ter, ————— Es - tão, es - tão vos,

④ 43 44 45

Po - ce per que su - ja Fe - lix cum sa -

46 LHN 47 48 49

- ber.

50 51 52 LHN 53

pp 4ths

pp rall.

ppp

two extra measures

Serésta No. 5

Serésta No. 5, titled *Modinha*, uses the poetry of Manduca Pía (surname of Manuel Bandeira), and Villa-Lobos dedicates it to Catullo da Paixão Cearence (1863-1946).

This binary (A A') strophic song is typical of the modern form of the popular *modinha* and could be compared to the *modinha bárdica* of the past. The song is in D minor with a time signature of 2/2 and contains a guitar-like (guitar plucking) accompaniment. Both sections of the song begin with a fast tempo until the vocal line enters with a *lento* marking. The song begins with an eight-measure introduction, in which the piano has an eighth-note-ostinato accompaniment figure against a melody in the right hand. When the vocal line enters in m. 9 it modulates to the subdominant (G minor), common in the style of Brazilian *modinhas* (this also occurs on section A').

The song has a total of 39 measures and two periodic phrases in each section (section A mm. 1-17 with phrases **a** from mm. 9-11, **b** from mm. 11-17, and section A' mm. 17-33 with phrases **a** from mm. 25-28, and **b** from mm. 28-33). Section A' has two additional measures at the end, as in Serésta No. 4 (voice line).

Except for a B \sharp , the vocal line has all eleven out of

the twelve pitches of the chromatic scale; however, the accompaniment does have all twelve pitches of the chromatic scale. The ambitus of the vocal line is of an eleventh (C^1 to F^2), and long held notes are used in mm. 17-21, and mm. 33-39.

Chart 5

Serésta No. 5, Modinha
Poetry by Manduca Piá (Surname of Manuel Bandeira)
Dedicated to Catullo da Paixão Cearense (1886-1946)

Key D minor

39 measures

Form **A** **A'**

	A			A'			
	intro	a	b	intro	a	b	intro
measures	1-8	9-11	11-17	17-24	25-28	28-33	33-39
no. of measures	8	3	6	8	3	6	8
Sustained notes on mm. 17-21, mm. 33-39. The use of ostinato pattern The use of chromatic scale The use of double melody							

Modinha
Serésta No. 5

Poesia de Manduca Piá

Na solidão da minha vida,
Morrerei, querida, do teu
desamor.
Muito embora me desprezas,
Te amarei constante,
Sem que a ti distante
Chegue a longe e triste voz
do trovador.
Feliz te quero! Mas se um
dia
Toda essa alegria se
mudasse em dor,
Ouvirais do passado, a voz
do meu carinho
Repetir baixinho, a meiga e
triste confissão
Do meu amor!

Modinha (Song of Solitude)
Serésta No. 5

Poem by Manduca Piá

In the solitude of my grey
days,
I die, my love, of your
great disaffection.
And though indeed you do
despise me,
Yet will I love you all the
time
Although to you, so far
removed
Ne'er comes the sad song of
the troubadour
Joyful I wish you be! Yet
if some day
That happiness get changed
into pain
Then would you hear from
the past my plaintive tones
Telling again the gentle,
dismal words,
Of my true love!

A Corallo Coaracao

SERESTA (Nº 3)

MODINHA

Poesia de Manduca Pia

Rio, 1929

H. Villa-Lobos

A Intro 1
 Poco animado (M. d = 96) 2 3 4

PIANO.
 Dm

5 *(Sempre com pedali)* 6 7 8

9 *Molto lento (M. d = 66)* 10 11 *rall.* 12

Molto lento

13 *a tempo* 14 15 *rall. rit.* 16 *rit.*

- proce, Tu amarei com - teate, Sem que a ti des - ta - se Chague a longo e tristo vos de - tro - va -

pp rall. rit.

A1 17 *Animado* LHM 18 19 20 21

- dor

Animado

22 23 24 **a** *Muito lento* 25

sf p *roll.* *allarg.* *Gm.*

26 27 **b** *roll.* 28

p roll.

Fe - liz te que...rol Mas se un

dia Tu-da em - en a - le - gria Se me - das - se em dor, Os - vi - ri - as do pas -

a tempo 29 30 31

...mo A vos do meu ca - ri-zho Be-pa-tris hel - xi-zho A mel-go e tri-zo con-fis -

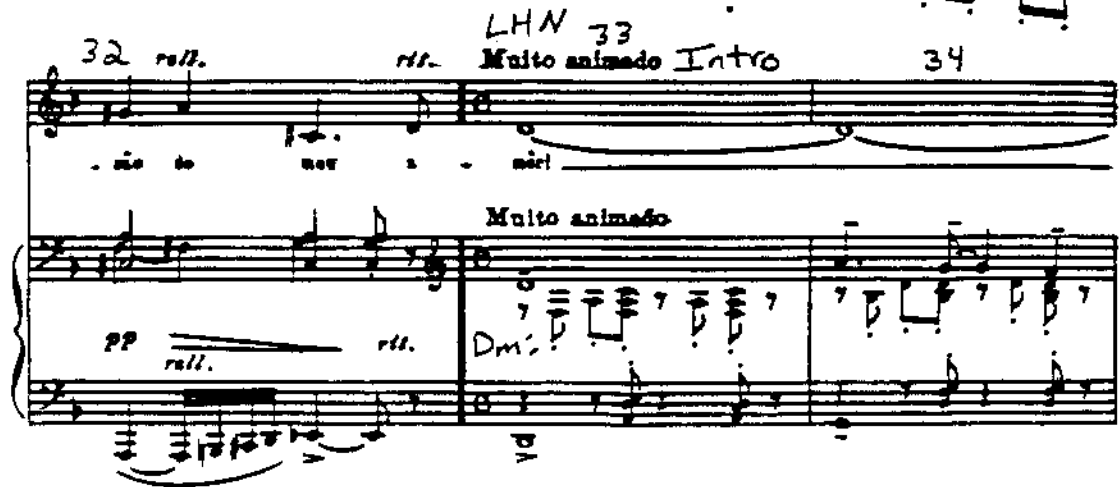


32 *rall.* LHN 33 *rff.* Molto animado Intro 34

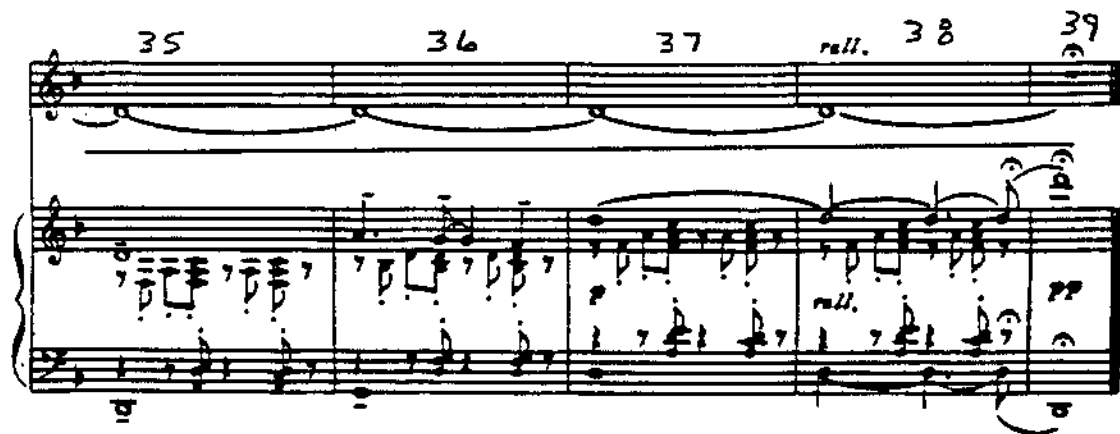
...mo do nos a - miz

Molto animado

pp *rall.* *rff.* *Dm:*



35 36 37 38 *rall.* 39



Serésta No. 6

Serésta No. 6 (*Na paz do outono*) with its eleven-measure introduction, is in C major with 2/4 time signature, and uses a poem by Ronald de Carvalho (1893-1935) as well as a dedication to Guilherme de Almeida (1890-1969). Its premiere took place on August 2, 1928 in Paris. (Peppercorn 1991, 32)

The song has a total of 38 measures with nine phrases (1. mm. 12-14, 2. mm. 15-17, 3. mm. 18-20, 4. mm. 21-22, 5. mm. 23-24, 6. mm. 26-27, 7. mm. 27-29, 8. mm. 30-31, and 9. mm. 32-34) which are repeated by the use of repeat signs at the beginning of m. 12 until m. 34, and the form is through-composed. This form can be compared to the *modinha árcades*. A predominant ostinato rhythm of a dotted eighth note followed by a sixteenth note in the bass pervades the entire song. The coda begins at m. 35 and ends at m. 38.

The ambitus of the song is of a ninth (D^1 to E^2) and the use of sustained notes can be seen in mm. 36-38. A total of two meter changes (in mm. 24, and 25) occur in the song.

The style of the song is that of the Brazilian *embolada* (rapid syllabic speaking). This song can be compared to *Bachiana Brasileira* No. 5, 2 movement, and no. 4, 4

Na paz do outono
Serésta No. 6

Poesia de Ronald de
Carvalho

Na paz do outono, grave,
profunda,
Teu vulto de ave, leve e
ligeira
sobre a alameda cheia de
rosas
Que o luar inunda
Sombra de seda
Pluma ligeira
Teu vulto suave, sobre a
alameda
É uma roseira cheia de
rosas,
Na paz do outono...

Midst Autumn Calm
Serésta No. 6

Poem by Ronald de Carvalho

In days of autumn calm, so
grave and so profound
I see your bird-like shape,
full light and swift
Above the grove replete
with roses sweet
That this soft moonlight
drenches
With silken shadows.
Flashing plumage
A gentle form ahoaver o'er
the grove
Within that Flow'ry garden
full of blossoms
In day of autumns calm

A Guilhermo de Almeida

SERESTA (Nº 6)

NA PAZ DO OUTONO

Poeta de Ronald de Carvalho

Through-composed

Rio, 1926

H. Villa-Lobos

Int'ro

Quasi moderato (M. d = 84)

PIANO.

1 2 3 4 5

6 7 8 9 10 11 (Meno M. d = 76)

12 13 14 15 16

Na paz do outo-ño, Grava, profun-da, Tu val-de do a-ve Léve li-

17 18 19 20 21 22

-gel-ra. Sobre a-ta-me-da Chela de re-ze Queo luar l-uz-da:

23 ⑤ 24 *rall.* ⑥ 25 *p a tempo* *crass.* 26 ⑦ 27

Sombra de se - - da - - Pia-ma U-gaira) Tre valto ra-a - ro - Subros aiamo-da

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line starts at measure 23 with a circled '5' above it. Measure 24 is marked 'rall.' and measure 25 is marked 'p a tempo' with a circled '6'. Measure 26 is marked 'crass.' and measure 27 is marked with a circled '7'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Performance markings include 'rall.', 'pp a tempo', and 'crass.'.

28 29 ⑧ 30 31 ⑨ 32

E'uma rovel - - ra Chela de ró - - ra, Na pas de outo - -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts at measure 28 and ends at measure 32. Measure 29 is marked with a circled '8' and measure 31 is marked with a circled '9'. The piano accompaniment continues with similar rhythmic patterns. Performance markings include 'p' and 'sf'.

33 34 Coda 35 36 *LNH* *rall.* 37 38

Na pas de ot - to - - - -

The third system of the musical score concludes the piece. The vocal line starts at measure 33 and ends at measure 38. Measure 34 is marked 'Coda' and measure 36 is marked 'LNH' and 'rall.'. The piano accompaniment features a final cadence with a 'C' time signature. Performance markings include 'rall.' and 'C'.

Serésta No. 7

Serésta No. 7 (Cantiga do viuvo) was premiered on October 24, 1927 in Paris. (Peppercorn 1991, 32) Its poetry was written by the Brazilian Carlos Drummond de Andrade (1902-1987), and was dedicated to a Dr. Mauricio Gudin.

The song has a total of 43 measures and is in the key of F minor. It is written in cut-time with a seven-measure introduction which resembles the beginning section (only mm. 4-6) of *Bachiana Brasileira No. 5*, 1 movement (mm. 1-2). Although, the introduction of *Bachiana No. 5* is in sixteenth notes and *Serésta No. 7* is in the eighth notes, the resemblance is the staccato accents on the accompaniment. The first measure is unique because it starts with an appoggiatura figure which is restated at the last measure of the song, but transposed to F minor. It seems as if the song started on the fifth degree of the scale (C) in F minor which was finally resolved at the end to its tonic.

The vocal line comes in on the last beat of measure seven. There are a total of fourteen phrases within an **A B C D A'** form. Section **A** encompass mm. 4-11 (intro mm. 1-3), **B** mm. 12-16, **C** mm. 17-27, **D** mm. 28-38, and **A'** mm. 39-43. The accompaniment resembles the plucking of a guitar, as in *Serésta No. 5*. The fourteen phrases are as follow: 1. mm.

7-11, 2. mm. 12-16, 3. mm. 17-18, 4. mm. 19-20, 5. mm. 21-22, 6. mm. 23-25, 7. mm. 26-29, 8. mm. 31-33, 9. mm. 33-35, 10. mm. 35-36, 11. mm. 36-38, 12. mm. 38-40, 13. mm. 40-41, and 14. mm. 42-43. The accompaniment ostinato pattern changes in mm. 12-16, perhaps evoking the appearance of a ghostly figure at the text's reference to "a shadow figure." Noteworthy are measures 17-26 which are considerably syncopated. Also relevant, is the repeated *D \flat* on the piano's right hand in section **B**, which also reappears in section **C**. Perhaps, this is also an indication of the ghost described in the text.

A syncopated melody in the left hand of the piano is introduced in m. 17 which is chromatic in its structure. When the **D** section comes in (only mm. 33-38 in the piano accompaniment), the last eighth note of the right hand is accented, creating a metric syncopation or false downbeat against the voice line. The song ends with the appoggiatura figure introduced at the first measure, but transposed to its tonic (*F*), thus providing an overall unity to the song.

The ambitus of the voice line is of a ninth (*F*¹ to *G \flat* ²). Sustained notes are used in mm. 27-29.

Chart 7

Serésta No. 7, Cantiga do viuvo
 Poetry by Carlos Drummond de Andrade (1902-1987)
 Dedication to Dr. Mauricio Gudin (?-?)
 Premiere on October 24, 1927, Paris

Key F minor

43 measures

Form **A B C D A'**

	Intro	A	B	C	D	A'
no. of mm.	1-3	4-11	12-16	17-27	28-38	39-43
Sustained notes in mm. 27-29 The use of ostinato pattern The use of chromatic scale The use of double melody 14 phrases						
Compares to <i>Bachiana Brasileira No. 5, mov. 1</i>						

Cantiga do viúvo
Serésta No. 7

Poesia de Carlos Drummond

A noite caiu na minha alma,
 Fiquei triste sem querer.
 Uma sombra veio vindo, veio
 vindo,
 Veio vindo, me abraçou,
 Era a sombra do meu bem
 Que morreu há tanto tempo
 Me apertou com tanto fogo
 Me beijou, me consolou.
 Depois riu devagarinho,
 Me disse adeus com a cabeça
 E saiu, fechou a porta.
 Ouvi seus passos na escada,
 Depois mais nada...acabou.

Lament of the Widower
Serésta No. 7

Poem by Carlos Drummond

Dour night has cloaked my
 soul
 Unwanted sadness comes to
 hem me in.
 A shadow form comes onward,
 ever onward
 Toward me to embrace
 It was the shade of that my
 loved one
 Deceased, oh so long since
 She hugged me with such
 deep affection
 Embraced me with such vivid
 fire
 She kissed me and consoled
 me
 Then laughed in gentle
 tones
 And Tood her leave with nod
 of head
 Departed, pulled the door
 to.
 I heard her footsteps on
 the stairs of time.
 And then...no more...all
 this is finished now.

As D^{as} Maurício Godin

SERESTA (Nº 7)

CANTIGA DO VIUVO

Poesia de Carlos Drummond de Andrade

Rio, 1944
H. Villa-Lobos

Intro Moderado (M. = 108) A

PIANO

7 ① 8 9 10 11

A no-ite ca-la za-mi-cha a-l- ma, Piquei tri-cto sem que - rer.

B 12 ② 13 14 15

U - ma som-bra-reta vis - do - ve - la vis - do, - Ve - lo vis - do, me a - bra -

ghostly figure

crass. pouco a pouco

16 **C** 17 18 **4** 19

- gon, Era a som-bra do meu bem Que mor-reu lá tan-to

crass. *f* melody

20 **5** 21 22 **6** *crass.* 23

tem - po Me a-bra - çou com tan - to amor Me a - per - tou com tanto

crass.

24 25 **7** 26 *rall.* 27 **LHN**

fo - go — Me dei-çou, me es-sa-ro-lou.

rall.

D

23 *tempo* 29 30 31 32

De - peis ria de va - sa -

Overlapping

pp a tempo

33 34 35 36 37

- ri - abo, Me dizo a - dor com a ca - be - sa E ra - lu Fezou a por - ta.

Accompaniment different than A

38 *puoco rall. ppp* 39 40 41 42 43

Ou - vi seus passos na ca - sa - da De - peis mais nada... a - ca - bon.

poco rall. ppp *Tempo I* (sem rallentor)

like beginning

Serésta No. 8

Serésta No. 8 (*Canção do carreiro ou Canção de um crepusculo caricioso*) is based on wild themes of cowboy and wagon makers as well as Indians and *mamelucos* of Brazil. Its premiere took place on October 24, 1927 in Paris. (Peppercorn 1991, 32) The poetry is by the Brazilian poet Ribeiro Couto (1898-?). Couto was not pleased that Villa-Lobos added new poetry (at the beginning and end) to his poem to accommodate the melody. He therefore forced the composer to write another version.⁸ The first version was written in B minor⁹, while the second is in A minor and uses onomatopoeitic syllables (na, na, and la, la), substituting the poetry Villa-Lobos had inserted. These additional texts were made by Dora Vasconcelos, from whom Villa-Lobos borrowed poetry for his *Bachiana Brasileira* No. 5.

This song can be compared to *Xango* in Villa-Lobos's *Chansons Typiques Brésiliennes*. The quadrangular-drumming motif in the piano is almost identical in both songs. The

⁸In the book *A Glória Escandalosa de Heitor Vila Lôbos*, a photograph of the record where *Serésta* No. 8 was first recorded (pg. 93), shows that Villa-Lobos did not give credit to the poet. This must have angered the poet forcing Villa-Lobos to change the added text.

⁹The score for the first version will be used for the descriptive analysis.

use of Afro-Brazilian rhythm ostinatos and syncopations is evident as well. Rhythmic complexity is native element of African music which is incorporated in the song by the use of the ostinato pattern. The accompaniment is full of tone clusters on the right hand, which emphasizes the drumming effect of the song. Its overall form is **A B A'** (Section **A** mm. 1-35, **B** mm. 36-84, **A'** mm. 85-120). It is important to note that section **B** is where Couto's poem is used.

The song begins with a thirty-second note passage in octaves in the right and left hand with many accidentals which finally end on *D* and is held until the drum-like accompaniment enters in m. 2. The vocal line enters with an eighth-note pick-up note to m. 5, and seems to be in a pentatonic mode (*F#-A-B-C#-D*). This also occurs in the **A'** section. In m. 14, Villa-Lobos inserts cattle-calling cry that apparently was widely used by the cattle men in Brazil. This is demonstrated in the score by the use of glissando technique and long held notes, like if someone was shouting to communicate with someone far away.

The middle (**B**) section uses many seconds and tritones. Villa-Lobos slows down the tempo by writing longer note values. This section simulates wagon wheels moving slowly through the fields. Glissandi and sustained notes are also found in this section. Measures 36-62 have a steady

ostinato pattern in the accompaniment made up of many tritones and seconds. When the voice line arrives at measure 63, the accompaniment completely stops. In m. 70, the ostinato accompaniment returns, but with a held chord. This continues until measure 81, when the tritone pattern returns. This section may symbolize the wagon having problems or stuck in the mud, then returning to its original trail.

The song has a total of thirty phrases with the ambitus of the vocal line of a ninth (E^1 to F^2). Except for two passing tones (A^\sharp and C^\sharp), the voice line seems to be in Bm. The accompaniment, however, has all twelve pitches of the chromatic scale starting on B. The time signature of the song is 4/4, but has a total of nine meter changes in mm. 14, 17, 29, 34, 36, 85, 89, 93, and 105. Once again, Villa-Lobos uses long held notes in mm. 12-17, mm. 28-33, mm. 85-87, mm. 89-92, mm. 104-108, and mm. 118-120. Harmonically speaking, the use of the tritone is predominately used starting with the accompaniment figure in the beginning (B to E^\sharp). The middle section also uses the tritone. This compositional technique was also used in *Serésta* No. 4.

Chart 8

*Serésta No. 8, Canção do carreiro
ou Canção de um Crepusculo Caricioso*
Poetry by Ribeiro Couto (1898-?)
Premiere on October 24, 1927, Paris

Key Bm First version Bm

120 measures

Form A B A'

	A	B	A'
measure no.	1-35	36-84	85-120
Sustained notes in mm. 12-17, 28-33, 85-87, 89-92, 104-108, and 118-120 The use of tritones throughout the song (Compared to <i>Serésta No. 4</i>) The use of glissando The use of onomatopoeetic syllables The use of chromatic scale 30 phrases			
Compared to <i>Xango</i> from <i>Chanson Typiques Brésilienne</i>			

Canção do carreiro ou
Canção de um crepúsculo
capricioso
Serésta No. 8

Song of the Outrider or
Song of a Tender Sunset

Serésta No. 8

Poesia de Ribeiro Couto

Poem by Ribeiro Couto

Vem de longe, dos
carreiros,
A mágoa sentimental
Da canção dos boiadeiros
Que doçura nos carreiros
Ocultos no matagal!
Num reconcavo da praia,
Soturno soluça o mar.
Soluça...
A tarde desmaia
E o mar no lenço da praia
Limpa os olhos, a chorar...

From far away, back from
the outriders
There comes the sentimental
hurt
The chant of husky
herdsmen,
The sweet song of
outriders,
Pent up within the
thickets!
On bight, hard by the
seashore
The waves lap lazily along
the sands...
And sob their gloomy tune..
The evening light fades
softly
The sea upon the kerchief
of the beach
Dabs gently at its weeping
eyes.

Villa-Lobos' added text

Villa-Lobos' added text

A tarde expira, serena
A dormesse em minha mão
a penna suave
a penna suave, com que na
tarde serena, vou compondo
esta canção
Um casinho lo da villa,
na sombra do entardecer,
illuminado scitilla.
O movimento da villa começa
agora a morrer.
(Same as Above)

The evening calmly ends and
it soothes in my hand a
mild sorrow.
A mild sorrow and with calm
evening, I compose this
song.
A casino from the village
is in the shadow of
darkness from the setting
sun illuminating the
[scitilla].
The movement of the village
now starts to die.
(Same as Above)

Muito á distancia, navios
que o crepusculo esfumou,

vão partindo, fugidios
A voz triste dos navios
diz adeus a quem ficou..

In the distance, boats that
have dissapeared in the
twilight are fleeing into
empty space.
The sorrowful voices of the
boats say farewell to
anybody who is looking.

1st version

SERÉSTA (Nº 8) CANÇÃO DO CARREIRO OU (CANÇÃO DE UM CREPUSCULO CARICIOSO)

(Sobre temas melódicos dos boiadeiros e carreiros, entre os índios e mamulucos do Brasil)

Poesia de Ribeiro Couto

Rio, 1920

H. Villa-Lobos

Animado (M. = 138)

PIANO.

The score consists of several systems of music. The first system (measures 1-3) includes a piano introduction with 'quadrangular drumming' and a vocal line starting with measure 1. The second system (measures 4-7) features a vocal line with lyrics 'A tarde ex-pla-ra, se-ra - ra...' and piano accompaniment with 'tone clusters etc.' and 'TT'. The third system (measures 8-11) continues the vocal line with lyrics 'pe - so se - a - ra, a porra, o miquela zar - so se - ra - ra, voz compeoertaoz...' and piano accompaniment. The fourth system (measures 12-15) includes a piano introduction with 'LHN' and a vocal line with lyrics '- pio -' and 'dim. 15'. Various performance markings such as 'pp', 'f', 'p', 'dim.', and 'TT' are present throughout the score.

16 17 18 ⑥ 19

20 ⑦ 21 22

23 ⑧ 24 25 ⑨ 26

27 28 LHN 29

vil - la, es sem - bra de estar - do - or,

Il - lumi - na - do est - til - la. O' mo - vi - mee - to da vil - la es -

- mea a - go - ra a mar - por.

Detailed description: This is a musical score for voice and piano. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line contains lyrics in Portuguese. Measure numbers 16 through 29 are indicated above the vocal staff. Circled numbers 6, 7, 8, and 9 are placed above specific measures. A 'LHN' (Lento) marking is present above measure 28. The score is written in a common time signature.

10 30 31 32 33

34 35 B Mais depressa (M. d = 63) 36 37 38

Mais depressa (M. d = 63.)

Wagon wheels

39 40 41 42 43 44

lo - ga, doe ear - rei - - - - - ree, - - - - - da - ga sea - il - ma -

45 46 47 48 49 50

- tal - - - - - ta - - - - - ga - ga doe ho - la - del - - - - -

51 *rit.* 52 **14** 53 54 55 56 *rit.*

... - - - - - Quo - do - se - n - te - na - rum - spi - rit - u - sa -

57 *p* **15** 58 59 60 61

... - - - - - se - cul - - - - - us - - - - - se - - - - - cu - - - - - lum

62 **16** 63 64 65 66 *rit.*

... - - - - - Num - - - - - qu - - - - -o - - - - - ni - - - - - so - - - - - lu - - - - - a - - - - -

67 **17** 68 69 70 71 *rit.* 72 **18**

... - - - - - in - - - - - ter - - - - - ra - - - - - ce - - - - - le - - - - - sti - - - - - ca - - - - -

73 74 75 76 77 (19) 78 79 80

- la - ga - A tar-de dor-ma - is - Bo mar - se lasso da pra -

81 82 (20) 83 84 85 LHN

- is - lim - pa se o-lhos, a cho - rar -

TEMPO !!

86 87 88 (21) 89 LHN

90 91 92 93

94 95 96 97
Mal - to é distancia, de - vi - oo que o ero - puzo no cafa -

98 99 100 101
- moa, vão par - ti-do, fu - gi - di - oo A vos

102 103 104 LHN 105
triste doo sa - vi - oo dis a - dor que me - ceo

106 107 108 Mais movido 109
Ea! Mais movido

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line includes lyrics in Portuguese. Measure 104 is marked 'LHN' (Lento e Harmonicamente). Measure 109 is marked 'Mais movido' (Faster). Circled numbers 22, 23, 24, and 25 are placed above measures 95, 96, 99, and 101 respectively. A circled number 26 is placed above measure 107. The piano part includes dynamic markings like 'pp' and 'p'.

110 (27) 111 112 (28) *crace.*

onomatopoeitic syllables

lal lal lal lal lal lal lal lal lal lal

113 *animando pouco a pouco* 114 115 (29) 5

lal lal lal lal lal lal lal lal lal lal lal lal

animando pouco a pouco

116 117 LHN 118 (30) 119 120

dim. rit. y sfz

lal lal lal lal lal lal lal lal lal

mf crace. *fff* *rit.* *pp*

Serésta No. 9

Serésta No. 9 (*Abril*) was premiered on October 24, 1927 in Paris (Peppercorn 1991, 32) with poetry by Ribeiro Couto (1898-?). This song is a depiction of a rainy day in April. The song begins with a storm-like introduction. There are many chromatic passages that are reminiscent of wind and rain. Once the storm passes (mm. 1-6), a rainbow or sun appears and is demonstrated in the score by the slow, dissonant, arpeggiated chord (mm. 6-8). From this point on, the accompaniment resembles raindrops written as short staccato notes. This type of accompaniment resembles *Cirandinhas* No. 1 (Example 2-3).

Example 2-3. *Cirandinhas* No. 1, mm. 1-6.¹⁰

Zangou-se o Cravo com a Rosa

F. (2)

CIRANDINHAS N.º 1

Rio, 1926

H. VILLA-LOBOS

Pouco animado (♩ = 104)

PIANO.

¹⁰*Cirandinhas* No. 1 is under public domain. No copyright was needed to copy. (See footnote no. 3, pp. 33-34)

The voice line begins on the last beat of m. 10. An accented B and E# in the accompaniment (mm. 13-16) further exemplify the raindrop effect in a tritone interval. Another instance in which an interval is used to depict a raindrop effect is in the accompaniment in mm. 21-24, mm. 30-33, and mm. 39-40.

The song does not have a specified key signature, but does have many accidentals that support A major. The ambitus of the voice line is of a ninth (E¹ to F#²). The song is written in cut-time and has two meter changes in mm. 10 and 11. There are a total of eight phrases in the song. Except for a D#, the voice line is in A major, while the accompaniment has all twelve pitches of the chromatic scale starting on A. The use of sustained notes is used in the accompaniment (mm. 6-8, mm. 15-19, mm. 24-28, mm. 33-44) and in the voice line (mm. 17-18, mm. 23-24, mm. 38-39, mm. 41-43). The form of the song is through-composed and can be compared to the *modinha árcades*.

Chart 9

Serésta No. 9, Abril
Poetry by Ribeiro Couto (1898-?)
Premiere on October 24, 1927, Paris

Key A major

44 measures

Form **Through-composed**

Through-composed										
Phrase no.	Intro	1	2	3	4	5	6	7	8	
no. of mm.		4	4	4	3	3	4	4	4	
meas. no.	1-8	11-14	15-18	21-24	25-27	26-28	32-35	31-39	40-43	
Symmetrical in number of measures per phrase										
The use of sustained notes One meter change in m. 10 The use of ostinato pattern The use of the chromatic scale The use of double melody 8 phrases										
Compared to <i>Cirandinhas No. 1</i> in the accompaniment pattern										

Abril
Serésta No. 9

Poesia de Ribiero Couto

Depois da chuvarada súbita
Que inundou os campos e os
morros,
O céu azula, fogem nuvens.
Vem, das verdes matas
molhadas
Uma frescura acariciante,
As frescuras das bocas
úmidas.
E, docemente sobre vila
À tarde cai em tons de rosa
Como um anúncio de bom
tempo.

April Showers
Serésta No. 9

Poem by Ribeiro Couto

Once gone the headlong
shower
Drenching the meadows and
the hills
The sky gleams clearly
forth, the clouds fly
swiftly off
And from the soaked and
verdant green
A tender freshness springs.
The feel of humid lips
And sweetly o'er the hamlet
The evening falls in hues
of rosy color,
A harbinger of better days
to come.

SERESTA (Nº 9)

ABRIL

Poesia de Ribeiro Couto

Through-composed

Rio, 1928

H. Villa-Lobos

Animado (M. d = 73) Storm 2

PIANO.

3

7

8

9

Meno animado (M. d = 104)

rainbow pp or sun *rall.*

dim. (Molto largo)

pp raindrops

11

12

De pois da abri - l - ra da

The musical score is written for piano and voice. It consists of several systems of staves. The piano part is written in a grand staff (treble and bass clefs). The vocal part is written in a single staff with lyrics. The score is divided into sections by tempo and mood markings: 'Animado (M. d = 73)', 'Storm', and 'Meno animado (M. d = 104)'. The lyrics are: 'De pois da abri - l - ra da'. There are also descriptive markings for the piano part: 'rainbow pp or sun rall.', 'dim. (Molto largo)', and 'pp raindrops'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'ff', 'p', and 'pp'.

13 14 15

ca - al - la que - ras - dos co - sas - por u - na vez - ras

TT
(Saliente o resaca)

② 16 17 18

ca - sa - la, fe - gun - da - ras

LHN

19 20 21

LHN

③ 22 23 24

Ven- raindrop tas ver - der mit-tas no - lla .

25 ④ 26 27

LHN u - na tre - re - ra o - m - ni - bus .

28 ⑤ 29 30

- to "a tre - re - ra om - ni - bus .

31 32 ⑥ 33

- tu .

24 25 26

- non - to, 20270 a VII - - - la

LHN

⑦ 37 38 39

a - - - - -

40 ⑧ 41 *passo roll.*

- sa, - - - - -

passo roll.

42 LHN *dim.* 43 *roll.* 44 45

ten - - - - -

dim. *roll.*

Serésta No. 10

Serésta No. 10 (*Desejo*) uses poetry by the Brazilian Guilherme de Almeida (1890-1969) and was premiered on October 24, 1927 in Paris. (Peppercorn 1991, 32) This song has a total of twenty-eight measures and is written in the key of F major. The time signature is 2/4 and has a nine-measure introduction before the voice line comes in. The accompaniment is written with syncopated, staccato, sixteenth-note tone clusters on the right hand while the left hand has a semi-melodic melody (perhaps simulating the walking of a beetle mentioned in the text), reminiscent of Villa-Lobos's *Cirandinhas* No. 6 (mm. 1-16, mm. 29-44), and No. 12 (mm. 17-27). A melody in the left hand of the accompaniment introduced in m. 10 sounds almost like the *Chôro* No. 5. The song has a total of four phrases and its form is through-composed (reminiscent of the *modinha árcades*).

The ambitus of the song is of a ninth (E^1 to F^2). The voice line is written in F major while the accompaniment has a total of nine pitches of the chromatic scale. The use of sustained notes (mostly an F) is used in the accompaniment from mm. 10-20, and mm. 24-27.

Chart 10

Serésta No. 10, Desejo
Poetry by Guilherme de Almeida (1890-1969)
Premiere on October 24, 1927, Paris

Key F major

28 measures

Form **Through-composed**

Through-composed						
Phrase no.	Intro	1	2	3	4	5
measure no.	1-9	10-12	14-17	19-21	21-23	25-27
The use of ostinato pattern						
The use of sustained notes						
The use of double melody						
Compared to <i>Cirandinhas</i> and <i>Chôro</i> No. 5						

Desejo
Serésta No. 10

Poesia de Guilherme de
Almeida

Pela janela aberta eu vejo
a lua
Pendurada a um galho por um
fio,
Como um fruto de prata
Grande e frio.
Nas asas vermelhas de um
beijo
Meu pensamento voa perto do
fruto
Prateado, qual um inseto.

Desire
Serésta No. 10

Poem by Guilherme de
Almeida

Through my wide open
casement I espy the moon
Dangling as by thread form
harsh, stark branch
A gleaming silvery fruit
In vast and chilly
splendour
And on the carmine wings
spread for a kiss
My thoughts speed forward
to the fruit
Resplendent with the gleam
of burnished beetle.

DESEJO

SERESTA (Nº 10)

Through-composed

Rio, 1908

POESIA de GUILHERME de ALMEIDA

H. Villa-Lobos

Intro Movimento gracioso (M. = 84)

PIANO.

1 cluster chord

Getie

5 6 7 8 9

pp

① 10 *sfz* 11 *sfz* 12 *sfz* 13

Pe-la ja-nellaberta se re-je a la-a pen-ten - tado a um gal-lo per um fi - o

LHN

Choro #5

② 14 *rall.* *rit.* a tempo 16 17

como um fre - sto de pra-za grande e fri - - - - -

rall. rit. a tempo

18 19 (3) 20 21 (4)

Nãe essas vermelhas de um bel - jo mo -

22 23 24

- pa - re - am - to rã - o por - to do fru - to pa - ra - a -

25 *rall.* (5) 26 27 28

- do, qãã - um is - so sto. Ah!

rall. *rall.* *sf* *rall.*

Serésta No. 11

Serésta No. 11 (*Redondilha*) was premiered on July 31, 1928 in Paris. (Peppercorn 1991, 32) . It uses the poetry of Dante Milano (1899-?), and was dedicated to a Gurgel do Amaral.

The song written in G minor begins with a 4/8 time signature and changes five times in its 30 measures (mm. 2, 3, 5, 11, and 12). The first measure introduces all twelve pitches of the chromatic scale. The introduction extends until measure 4. The vocal line begins in m. 5 with triplet-quarter notes. The use of the interval of a seventh from the top to the bottom is used in the voice line in m. 14, m. 16, mm. 17-18, m. 22, m. 24, and mm. 25-26, incorporating glissando technique as in Serésta No. 8. Perhaps this interval of the seventh serves as text painting, exemplifying weeping in the text.

The song has a total of ten phrases and uses sustained notes in mm. 28-30. Measures 12-16 are the same as measures 20-26 except for the use of different text. The ambitus of the song is of a tenth ($C\sharp^1$ to E^2).

Chart 11

Serésta No. 11, Redondilha
Poetry by Dante Milano (1899-?)
Dedicated to Gurgel do Amaral
Premiere on July 31, 1928, Paris

Key G minor

30 measures

Form **A B B'**

	Intro	A	B	B'
measure no.	1-4	5-11	12-19	20-30
			mm. 12-18 = mm. 20-26 except for text	
The use of sustained notes mm. 28-30 The use of glissando (Compared to Serésta No. 8) The use of the chromatic scale The use of double melody Five meter changes m. 2, m. 3, m. 5, m. 11, and m. 12				

Redondilla
Serésta No. 11

Poesia de Dante Milano

A vida fingida me chama,
Me beija, me foge,
Me engana...
Eu amo, eu sofro, eu fujo
Eu volto, eu choro,
Depois me revolto.
Eu penso, eu ando, eu bebo
Eu esqueço.

Round Song
Serésta No. 11

Poem by Dante Milano

This make-believe life now
calls to me
Embraces me and flees
Tricks and deceives me...
I love, I suffer, I race
away
I hasten back, I weep
Then I rebel
I think, I pace about, I
drink
Then comes forgetfulness

A Catedral de Amare!

REDONDILHA

SERESTA (Nº 11)

Rio, 1900

POEMA de DANTE MILANO

H. Villa-Lobos

Intro Quasi animado

PIANO.

1 2 Lento 3 4

A

5 Poco moderato (M. d. = 72) *espresso cresc.* 7 *rall.* Lento (M. d. = 68)

A vi - da Fis - gi - ta Mo - sta - ma Mo - bel - ja Mo - fo - ga Mo - ca - sa -

Poco moderato Lento

p *espresso cresc.* *rall.*

9 10 11

— Ba - na Ba - ca - fre Ba - fa - jo Ba - val - de Ba - ab - re Depois Mo - re -

[B] 12 13 **(3)** gliss. 14 15 **(4)** 16

vol. 10. *pp* *pp* *pp*

Overlapping

17 **(5)** 18 **(6)** 19 **[B]** 20 21 **(7)**

22 23 **(8)** 24 25 **(9)** Lento 26

Lento **(10)**

(10) 27 *pp* *pp* *rall.* 28 29 *pp* 30

LHN LHN

pp *pp* *rall.* *mf* (*soooo*)

Detailed description: This is a handwritten musical score for piano, consisting of a single melodic line and a piano accompaniment. The score is divided into systems of two staves each. The melodic line is marked with measure numbers 12 through 30. Handwritten annotations include circled numbers (3, 4, 5, 6, 7, 8, 9, 10) and boxed letters (B, B'). Performance instructions include 'gliss.' (glissando) at measure 13, 'Overlapping' at measure 12, 'Lento' at measures 25 and 26, and 'pp' (pianissimo) and 'rall.' (ritardando) at measures 27-28. The piano accompaniment features chords and arpeggiated figures. At the end of the piece, there are markings for 'LHN' (likely 'Lento') and 'mf (soooo)'. The handwriting is in black ink on white paper.

Serésta No. 12

Serésta No. 12 (*Realejo*) was premiered on October 24, 1927 in Paris (Peppercorn 1991, 32), uses the poetry of Álvaro Moreira (1888-1964), and was dedicated to Elsie Houston (1902-1943). The song is written in 3/4 time without a key signature, but the harmonic and melodic language supports a tonal center of *E*. The waltz-like accompaniment is used throughout the song until measure 33. The song has a total of 35 measures and two meter changes in m. 34 and m. 35.

There are a total of nine phrases within a through-composed form (reminiscent of the *modinha árcades*). Sustained notes are widely used in the accompaniment from the beginning to end. Perhaps this exemplifies the drone-like sound of the hurdy-gurdy which Villa-Lobos demonstrates by sustaining long held notes.

Both the accompaniment and the voice line contain eleven out of twelve pitches of the chromatic scale (missing *E_b*). The song creates a very dreamy (impressionistic) effect through the use of accidentals. The song ends with a held *E¹* on the vocal line against a *G[#]* in the piano. It is important to note that the *E²* pitch is sustained throughout the song except for mm. 19-20. The ambitus of the song is

from E^1 to Eb^2 .

Chart 12

Poetry by Álvaro Moreira (1888-1964)
 Dedicated to Elsie Houston (1902-1943)
 Premiere on October 24, 1927, Paris

Key E (Tonal center)

35 measures

Form **Through-composed**

Through-composed									
Phrase no.	1	2	3	4	5	6	7	8	9
meas. no.	1-5	5-9	9-13	13-17	18-19	20-22	22-24	25-28	29-35
									two meter changes
The use of sustained notes					Two meter changes in mm. 34, and 35				
The use of ostinato pattern									
The use of double melody									
The use of chromatic scale									

Realejo
Serésta No. 12

Poesia de Álvaro Moreira

Realejo é como os outros
são,
Que vão e vem...
A manivela dá-lhe a ilusão
De ser alguém.
Diz e rediz, nunca se sabe
O que ele diz:
se pensa bem, se pensa mal,
Se é feliz ou infeliz.
Destino igual.
Não tem desejo nem de
morrer.
Vive de cor.
É realejo...
Podia se coisa pior...

Hurdy Gurdy
Serésta No. 12

Poem by Álvaro Moreira

The Hurdy-Gurdy's like the
others are
The ones that come and go..
The whirling handle makes
it feel,
As though t'were something
real.
It speaks and speaks again,
yet no one knows
What it does really mean!
Its thoughts are: Good? Or
Evil?
Whether t's joyful, sad;
T's all the same.
It has no wishes, nor yet
the urge to die.
But lives a life of color.
It is the hurdy-gurdy...
And could be worse than
that...

A Missa Henrique

SERESTA (Nº 19)

REALEJO

Poesia de Alvaro Moreyra

Through-composed

Rio, 1940

H. Villa-Lobos

Animado ①

CANTO.

PIANO.

LHN

ff

1 2 3 4 5 ②

6 7 8 9 ③ 10

11 12 13 ④ 14 15

Rea - lejo é o melhor entre os reis, que não e - vem a ma -

-rúlia da - lhe a il - lu - são de ser al - guém. De - us é re - us, seu es -

sa - be e que e - le não diz: se pen - sa - rem, Se pen - sa - rem mal, re é fo -

co - mendo - so - ro e pen - sa - ro

16 17 ⑤ 18 19 20 21

- lla ou la-fa-lla. — Des-tino! *gral.* Não tem de co-je sem de morrer —

only place with out an E

apressado *molto*

22 ⑦ 23 24 25 ⑧ 26 27 28

— Vi-vo de cor. — B' ra. n. - lo - jo —

rall. *a tempo*


29 ⑨ 30 31 32 33 34 35

— Po - di - a ser con-za pe - ór. —

Senza rallentor *sfz a tempo* *pp*

Serésta No. 13¹¹

Serésta No. 13 (*Serenata*) was composed in 1943 in Rio de Janeiro and uses the poetry of David Nasser (1917-?). It is important to state that Villa-Lobos waited seventeen years before he composed the last two *serésta*s of this collection. With the exception of *Serésta* No. 8, all of the previous songs were less than fifty three measures long. *Serésta* No. 13 has a total of eighty measures and twenty-three phrases. Its form is **A A'A"** and is written in the key of C minor with no meter changes from its starting meter of common time. This form can be compared to the *modinha bárdica*.

The beginning states rich, fully voiced chords in eighth notes that are reminiscent of *Chôro* No. 5 (mm. 1-2). There is a rhythmic comparison of *Serésta* No. 6 (mm. 9-10) to the third measure (). While there is rhythmic difference in the left hand in m. 3, the ostinato pattern introduced at the beginning remains constant throughout the piece. This type of accompaniment style was used by Gabriel Fauré (1845-1924) in his song, *Après un rêve* (1878). The total introduction continues for eight measures

¹¹Scores for *Serésta*s 13 and 14 are not included due to copyright.

until the vocal begins in m. 9. When the voice line comes in, the accompaniment has a melody, suggesting a duet between the two lines. This technique was employed by Samuel Barber (1910-81) in his song, *Sure on This Shining Night* (1938).

Before section **A'** starts, the accompaniment stops on mm. 29-30 and a fermata serves as a cadence into the section **A'** which overlaps by sustaining the vocal line in m. 31.

When the introduction section of **A'** is over, the song comes in with the melody that the piano was playing as a duet on section **A**.

The piano plays in unison with the voice, but diverts from the vocal line in m. 44. Measures 59-60 serve as a cadential point, with a fermata before the **A''** section starts in m. 61 like mm. 29-30.

The introduction section of **A''** has three measures fewer than sections **A**, and **A'**. Section **A''** is like section **A'** in the vocal line, but the accompaniment has straight eighth notes without a melody against the vocal line.

The song ends with sustained notes on the vocal line in mm. 76-79, and the ambitus of the vocal line is of a tenth (Eb^1 to Gb^2).

Chart 13

Serésta No. 13, Serenata
Poetry by David Nasser (1917-?)

Key Cm

80 measures

Form **A A' A''**

	A	A'	A''
measure no.	1-30	31-60	61-80
phrases	1-10	11-18	19-23
<p>The use of sustained notes in the accompaniment as well as in the voice line The use of eighth-note ostinato patten in accompaniment The use of chromatic scale The use of double melody Phrases with measure numbers: 1) 9-11, 2) 12-14, 3) 15-16, 4) 17-18, 5) 19-20, 6) 21-22, 7) 23-24, 8) 25-26, 9) 27-29, 10) 10-32, 11) 38-40, 12) 40-43, 13) 43-45, 14) 46-48, 15) 50-52, 16) 52-55, 17) 56-59, 18) 59-62, 19) 65-67, 20) 67-69, 21) 69-71, 22) 71-74, and 23) 74-79.</p>			
<p>Compared to <i>Chôro No. 5</i>, and <i>Serésta No. 6</i> mm. 9-10 Faure's <i>Après un rêve</i> Samuel Barber's <i>Sure on This Shining Night</i></p>			

Serenata
Serésta No. 13

Letra de David Nasser

Seresteiros cantando
apaixonadas juras...
Vilões suplicando promessas
de venturas
A rua pequena subindo a
colina
Atrás da janela suspira a
donzela
A lua espreitando atrás da
cortina
E a canção vem vindo de
longe...
Vem vindo de longe...
Pela estrada do céu,
deserta e nua

Serenade
Serésta No. 13

Words by David Nasser

The troubadours entoning
passionate vows;
Guitars athrob with
promised adventure.
They see the alley
stragglng up the hill.
Behind the casement doth
the maiden sigh.
The moon peeps through the
curtain
And chants are borne along
from far away.
From far away they come on
ghostly air.
Over the highway of the

Envelhecida, o seu rosário
 vai rezando a lua
 Pelos que vivem sem amor na
 vida,
 A bela flor da noite
 assiste muda
 O apelo de amor que o vilão
 traduz...
 Mas, companheiro, a lua não
 te ajuda
 Pois tira de teu sonho a
 sua luz...
 Pela estrada do céu,
 deserta e nua,
 Irmã das almas tristes,
 envelhecida,
 O seu rosário vai rezando a
 lua
 Pelos que sofrem por amar
 na vida.

skies, unpeopled, bare.
 Touched by age, the rosary
 prays the silver orb
 For those that live with no
 love in their lives.
 The choice flower of night
 stands by in silence
 And hears love's plaint
 born of the plangent lyre
 But, friend, that pale moon
 helps you not at all.
 Wafting its bright light
 far away from dreams.
 Along the highway of the
 skies, unpeopled, bare,
 The sister of the aged,
 gloomy souls,
 Your rosary cries to the
 winds its prayer
 For those love's made to
 suffer in this life.

Serésta No. 14

Serésta No. 14 (*Vôo*) was composed in 1943 in Rio de Janeiro and used the poetry of Abgar Renault (1903-?). The song is in 6/8 meter and has a three-measure introduction before the voice enters in m. 4. The accompaniment figuration is reminiscent of Alberto Ginastera's *Gato* from his *Cinco canciones populares Argentinas* (1943), and Manuel de Falla's *Seguidilla murciana* from his *Siete canciones populares Españolas* (1922). There is no key signature, but the song ends on an *E♭*, suggesting that pitch as a tonal center. The accompaniment is very fast with a chromatic ostinato, perhaps evoking the flight of the bird mentioned in the text.

The song has a total of seventy-four measures and has the same form as Serésta No. 13 (*A A'A''*). There are a total of nine long phrases in the song. The use of glissando and long held notes is also used throughout the song.

The ambitus of the vocal line is a ninth (*E♭¹* to *F²*) while the piano has all twelve pitches of the chromatic scale. Except for a D natural, the vocal line has eleven of the twelve pitches of the chromatic scale. The last measures of the song (mm. 67-73) are harmonically

interesting because the piano divides into three staves with a cluster chord ($E\flat-A\flat-D\sharp-D\flat$) while the voice line has a held $E\flat$ note. The last measure of the song (m. 74) resolves into an $E\flat$ in the piano creating a final cadence.

Chart 14

Serésta No. 14, *Vôo*
Poetry by Abgar Renault (1903-?)

Key $E\flat$ (tonal center)

74 measures

Form **A A' A''**

	A	A'	A''
measure no.	1-30	31-46	47-74
phrases	1-4	5-6	7-9
The use of ostinato pattern The use of chromatic scale The use of sustained notes The use of glissando Phrases with measure numbers: 1) 4-8, 2) 8-18, 3) 19-25, 4) 25-31, 5) 31-36, 6) 36-46, 7) 47-52, 8) 52-57, and 9) 58-73.			
Compared to <i>Serésta</i> No. 13 in Form <i>Gato</i> from Alberto Ginastera's <i>Cinco canciones populares Argentinas</i> <i>Sequidilla Murciana</i> from Manuel Falla's <i>Siete canciones populares Españolas</i>			

Vôo (Envolée)
Serésta No. 14

Poesia de Abgar Renault

Timida bolha, foi com céu
no ar;
Frágil sorriso riu sob uns
olhos;
Breve palavra, acendeu
lumes e criou mundos;
Passáro azul, fendeu as
nuvens,
Trouxe nas asas memórias de
astros
E de distâncias; água de
fonte,
Olhos lavou de muda
insonia,
Matou a sede a mãos febris
e acesa boca;
Água de fonte que flui em
vinho,
Embebedou e alma bifronte e
o corpo triste.
Breve palavra, frágil
sorriso
Timida bolha;
Surdo silêncio no lábio
amargo,
Noite no olhar, simples ar
no ar.
Mas foi a vida.

Flight
Serésta No. 14

Poem by Abgar Renault

Oh timid, iridescent
bubble, borne upward on the
air.
Your fragile smile flashed
out upon our eyes.
A brief word, lighting
flares and forming worlds
A blue bird piercing
through the clouds.
Bringing on wings the
mem'ry of the stars,
And far-flung paths; drops
from the fountain
Washed from the eyes those
sleepless hours,
Killing the thirst of
fevered hands and hot, dry
mouth
Water from fountain flowing
as t'were wine
Makes drunk the two-faced
soul, the gloomy body.
Brief words and fragile
smile.
Of evanescent bubble.
Deaf silence on
th'embittered lips,
Night's shades hang on the
gaze, mere air on air
And yet...yet life has
passed away.

Chapter III

Conclusions

As one of the leading Latin American composers of the 20th century, Heitor Villa-Lobos created through his compositions an epitaph of his life work, describing the rich culture of his country, Brazil. Many of his works, such as the *Bachianas* and *Chôros*, achieved much popularity, during his life time, but the shorter works, such as his songs, have yet to flourish, perhaps because many of these remain unpublished. Due to the recent performances and recordings being issued by the Villa-Lobos Music Society located in New York City, many of Villa-Lobos's unknown works are seeing a new future. Perhaps this new avenue will generate an interest in Villa-Lobos's songs.

From the descriptive analysis of the fourteen *Seréostas*, many conclusions are evident. Among the most striking features of the songs are the accompaniments. It seems that when a song starts, the ostinato pattern presented at the beginning remains constant throughout. In other instances, when there is a different section in a song, the


accompaniment is changed. Also relevant is that ostinato rhythmic patterns are used in every song. Another example of accompaniment patterns in Villa-Lobos's songs is the guitar-like ostinato which is evident in *Seréstas* 5, 7, 9, and 10.

Other compositional devices that Villa-Lobos used in every song are long held (sustained) notes. Villa-Lobos uses this device in the vocal line as well as in the accompaniment. Vocal glissandos and pianissimo "ah"s are also evident in many of the songs.

Harmonically speaking, most of the *Seréstas* seem to be tonal or have a tonal center of a pitch, but what is relevant is the use of all twelve pitches of the chromatic scale. Except for *Seréstas* 6, 10, and 12, all songs have the chromatic scale in the accompaniment. Other interesting features were the use of tritones in *Seréstas* 4 and 8. According to Orrego-Salas, a description of Villa-Lobos's works is that they are fused together in harmony by the use of the traditional music of Brazil. (Orrego-Salas, 1966, 18) Perhaps it is best to describe Villa-Lobos's works like he described them himself, "atonal neoprimitivism." (Bush 1981, 21) This would explain all the chromatic notes in his songs that defy explanation with traditional analytical techniques.

For the most part, the ambitus of the songs is about an octave. Villa-Lobos tends to keep his ranges small, especially in the Indian-like songs such as *Serésta* No. 8, where in the **B** section, it is written in a pentatonic scale.

Another compositional device used in Villa-Lobos's songs is the use of double melody. This occurs when the accompaniment has long held notes against the vocal line. Only *Seréstas* 1, 6, 8, and 12 does the accompaniment not have a double melody.

Another element used in the songs is this rhythm . This rhythm is typical of Brazilian songs because it is an incorporation of Afro-Brazilian music. To have this rhythm, is to place Brazilian flavor into a song. Except for *Seréstas* 1, 5, 8, and 12, all other songs have this rhythm.

For the most part, the forms in the *seréstas* can be compared to the forms discussed in Chapter 1. *Seréstas* 6, 9, 10, and 12 are through-composed just like the *modinha árcades*; *Seréstas* 13 and 14 are in **A A'A** as was the *modinha bárdica*; *Serésta* No. 3 is in the form of *modinha estrófica*. The other *seréstas* do have a connection in romanticism and style, but the form cannot be compared directly. Although many of the *seréstas* have "form" ties to the past, it is not known if Villa-Lobos wanted to simulate these forms or if he just composed them, having learned them by hearing his

native music.

Also, there is no evidence Villa-Lobos made a diagram or plan when he composed this set, but it is certain that the songs can be sung by themselves, and do not have a programmatic structure. Perhaps the nostalgic mood, which exemplifies the traditional Brazilian *modinhas*, creates a unity of the set. It is difficult to reproduce nostalgia in music, but Villa-Lobos portrays nostalgia by the use of folk elements such as long held (sustained) notes, ostinato patterns, rhythmic complexity (reminiscent of Afro-Brazilian rhythm structures), vocal glissandos, long held notes, melody, and timbre.

It is known that Villa-Lobos usually composed in an improvisational way, unifying his works by the use of such folk elements discussed above. On one occasion, Villa-Lobos stated, "I learned music from a bird in the jungles of Brazil, not from academies." (Lawler 1969, 77)

Whether Villa-Lobos intended these songs to be art songs or popular songs, they are perceived today as art songs. They have definitely made an impact in the vocal repertoire of Latin America and they should be further studied and analyzed. I hope more scholarship is done in analyzing other Villa-Lobos' songs not covered in this thesis, because, even though many comparisons and

connections were made, there are many more to be explored.

The following chart summarizes and compares the Seréostas with each other.

Chart 15

Comparison of the Fourteen Seréostas

	Form	Key	meter	mm.	CS	PH	Ost.	SN	Amb.	DM	GT	MC	Other	FA
1	ABB'	D/C	3/4	41	X	7	X	X	D ¹ /D ²			4		
2	AA'	E/C	4/4	38	X	4	X	X	E ¹ /E ²	X	X	4		X
3	S/R	A	4/4	48	X	13	X	X	E ¹ /F ²	X		4	C	X
4	AA'	Fm	4/4	53	X	8	X	X	F ^{#1} /F ²	X			TT	X
5	AA'	Dm	2/2	39	X	4	X	X	C ¹ /F ²	X			GLA	
6	TC	C	2/4	36		9	X	X	D ¹ /E ²			2		X
7	ABCD A'	Fm	2/2	43	X	14	X	X	F ¹ /G ^{b2}	X			GLA	X
8	ABA'	Em	4/4	120	X	30	X	X	E ¹ /F ²			8	TT	
9	TC	A/C	2/2	44	X	8	X	X	E ¹ /F ^{#2}	X		2	GLA	X
10	TC	F	2/4	28		4	X	X	E ² /F ²	X			GLA	X
11	ABB'	Gm	4/8	30	X	10	X	X	C ^{#1} /E ²	X		5		X
12	TC	E/C	3/4	35		9	X	X	E ¹ /E ^{b2}	X		2		
13	AA'A''	Cm	4/4	80	X	23	X	X	E ^{b1} /G ^{b2}	X				X
14	AA'A''	E ^b /C	6/8	74	X	9	X	X	E ^{b1} /F ²					X

Codes used in the table:

S/R = Strophic/Refrain	Amb. = Ambitus	X = yes
TC = Through-composed	DM = Double melody	
mm. = number of measures	MC = number of meter changes	
CS = Chromatic scale	TT = Tritone	
PH = number of phrases	C = Chorus	
Ost. = osinato pattern	/C = tonal center	
SN = Sustained notes	GLA = Guitar-like accompaniment	

Chart 16

Poets, Dedications, and Orchestrated versions

Serésta No.	Poets	Dedications	Orchestrated
Serésta No. 1	Álvaro Moreira (1888-1964)		X
Serésta No. 2	Manuel Bandeira (1886-1968)	Dante Milano (1899-?)	X
Serésta No. 3	Olegário Marianno (1889-1958)	Jayme Ovalle (?-?)	
Serésta No. 4	Dante Milano (1899-?)	Manuel Bandeira (1886-1968)	X
Serésta No. 5	Manduca Piá (Surname of Manuel Bandeira)	Catullo da Paixão Cearence (1863-1946)	X
Serésta No. 6	Ronald de Carvalho (1893-1935)	Guilherme de Almeida (1890-1969)	
Serésta No. 7	Carlos Drummond de Andrade (1902-1987)	Dr. Mauricio Gudin (?-?)	X
Serésta No. 8	Ribeiro Couto (1898-?)		X
Serésta No. 9	Ribeiro Couto		X
Serésta No. 10	Guilherme de Andrade (1890-1969)		X
Serésta No. 11	Dante Milano (1899-?)	Gurgel de Amaral (?-?)	X
Serésta No. 12	Álvaro Moreira	Elsie Houston (1902-1943)	
Serésta No. 13	David Nasser (1917-?)		
Serésta No. 14	Abgar Renault (1903-?)		

Appendix 1

Biographical Summaries of the Poets

MANUEL BANDEIRA (Surname Manduca Piá) (1886-1968)¹²

Born in Recife, Pernambuco, Brazil on April 19, 1886, Manuel Bandeira was the patriarch of the new Brazilian poetry. After finishing his studies at the Colegio Pedro II, he became the head of the Language and Literature departments at the University of Rio de Janeiro. His first book, *La ceniza de las horas* (1907), was the first step into a new movement called symbolism. Other works published are *Carnaval* (1922), *El Ritmo disoluto* (1924), *Estrella de la mañana* (1936), and a book of poetry *Poesías completas* (1940), to name a few. Manuel Bandeira was the Brazilian poet who has influenced his contemporary poets known as the modernists. Bandeira died on October 10, 1968. (Mendonça 1952, 7)

¹²Summaries of poets will be presented alphabetically by last name.

RIBEIRO COUTO (1898-?)

Ribeiro Couto was born on Santos, Brazil on March 12, 1898. He was a lawyer and journalist who attended the José Bonifacio School of Commerce (1914), and the University of Rio de Janeiro (1919). Couto was the Attorney General in the State of São Paulo, 1924-25, Vice-council of Brazil in Marseille, 1929-31, attaché of the Brazilian consulate-general in Paris, 1932, and editor of the *Journal do Brasil*, in Rio. Among his most famous works of poetry are *O Jardim das confidencias* (1921), *Poemetos de ternura e de melancolia* (1924), *Um homem na multidão* (1926), and *Canções de amor* (1930). ("Ribeiro Couto," *Who's Who in Latin America* 1940, 430)

GUILHERME DE ALMEIDA (1890-1969)

Born on July 24, 1890 in Campinas, São Paulo, de Almeida was a lawyer and a journalist. His first book of poems, *Nos*, was published in 1917. Among other books of poems which were published are *La danza de las horas* (1919), *Mío* (1925), *Raza* (1925), *Encantamiento* (1925), *Cartas que no envié* (1932), *Acaso* (1938), and *Cartas de mi amor* (1942). De Almeida was an excellent translator: he translated poems by famous poets such as François Villon, Paúl Geraldy, Rabrindranath Tagore, and Luc Durtain. His style of writing could be characterized as symbolic or in futuristic terms, modernism. ("Almeida, Guilherme," *Who's Who in Latin America* 1946, 6)

RONALD DE CARVALHO (1893-1935)

Born in Rio de Janeiro on May 6, 1893. He was the son of Arthur Augusto Souza e Mello de Carvalho and Alice de Paula e Silva. He graduated from the University of Rio de Janeiro from the faculty of law. Ronald de Carvalho had an impressive career as a public server, member of distinguished organizations, and author.

His major positions were as member of the staff of the Sub-Secretary of Foreign Affairs, 1920; director of the Bureau of Political and Diplomatic Affairs, 1931; counselor of the Brazilian Embassy, Paris, 1931-1933; subsequently secretary of the Republic. De Carvalho was a member of the Poet's Guild of America, Washington, D.C.; Institute of Coimbra, Portugal; Hispanic American Academy of Sciences and Arts of Cádiz.

Some of most important works published were *Luz gloria* (1913), *Poemas e sonetos* (1919), *Historia da literatura brasileira* (1919), and *Estudios brasileiros* (1931). Ronald de Carvalho died in 1935. ("Carvalho, Ronald," *Who's Who in Latin America* 1935, 82)

CARLOS DRUMMOND DE ANDRADE (1902-1987)

Carlos Drummond de Andrade was born in Itabira, Minas Gerais, on October 31, 1902. He was an archivist at the Ministry of Education in Rio de Janeiro and was famous for instigating a wide range of discussions and interpretations of literature. Drummond de Andrade was an important voice in the second half of the modernist movement in Brazil. His greatest achievement was his *Poemas* (c. 1959) which is a collection of nine volumes of poetry. (Modern Brazilian Poetry 1962, 172)

OLEGARIO MARIANNO CARNEIRO DA CUNHA (1889-1958)

Born in Recife, Pernambuco, Brazil on March 24, 1899. Marianno was the son of a famous abolitionist leader and statesman, José Marianno Carneiro da Cunha. The poet had a distinguished career; He was elected to membership in the Brazilian Academy of Letters in 1927, and was also a delegate of the Federal District to the Constituent Assembly in 1933. Some of his published works included *Angelus* (1912), *Evangelho da sombra e do silencio* (1913), *Agua corrente* (two eds., 1917, 1930). Marianno died on November 28, 1958. ("Marianno, Olegário," *Who's Who in Latin America* 1940, 360-361)

DANTE MILANO (1899-?)

Born in Rio de Janeiro on June 16, 1899, Dante Milano was the son of Nicolino and D. Corina Milano. He studied in a public school and later attended a college in Mendes. From then on, he started writing poetry. Milano was guest poet in the 'Week of Modern Art' in São Paulo (1922) and promoted the new movement. Two years before, in 1920, his friend and poet, Olegário Marianno, found him a job as an accountant in the Island of Cobras.

Milano started writing at the age of fourteen. He collaborated in writing *Boletín de Ariel* and *Autories e Livros*. In 1948, he decided to publish his own works, and was the first organizer of a published anthology of modern Brazilian poetry. (Menezes 1969, 838-839)

ÁLVARO MORIEIRA (1888-1964)

Álvaro Moreira da Silva was born in Porto Alegre, Brazil on November 23, 1888 and died in Rio de Janeiro on October 12, 1964. Moreira was a journalist, lecturer, as well as a theater writer. In 1907, he finished his studies at the Academy of Science and Arts, and by the year 1908, he had published his first book on symbolist poetry. That same year, Moreira transferred to Rio de Janeiro where he later graduated in 1912 with a baccalaureates degree. Some of his writings were published in distinguished journals such as *Para Tads*, *Ilustração Brasileira*, and *Fon-Fon*. (Marcondes 1977, vol. 1, 504)

DAVID NASSER (1917-?)

David Nasser was born on January 1, 1917 in São Lourenço, Minas Gerais. He was a journalist, lyricist, and composer. As a child, he worked odd jobs trying to get through school. At the age of eighteen, he wrote his first lyrics to the samba song entitled *Chorei quando o dia clareou*. He wrote many songs for famous musicians such as Carmen Miranda, Carlos Gardel, and Nelson Gonçalves. Amongst books he published were *A vida trepidante de Carmen Miranda* (1966), and *Chico Viola* (1966). (Marcondes 1977, vol. 1, 520-521)

ABGAR RENAULT (1903-?)

Abgar de Castro Araújo Renault was born in Barbacena, Minas Gerais on April 15, 1903. His parents were Leon Renault and Maria José de Castro. He attended the Colégio Azeredo from 1913-15 and became a faculty member at Belo Horizonte. Most of his positions were in teaching, in many private and some public institutions. He was a member of the *Associação de Escritores Brasileira de Educação*, *Associação de Escritores Brasileiros*, *Associação de Professores de Inglês*, and *Inter-Aliada de Alta Cultura*. As a translator, he translated poems by Rabindranath Tagore's such as *A Lua crescente* (1942), *Colheita de frutos* (1945), and *Pássaros perdidos* (1945). ("Renault, Abgar," *Who's Who in Latin America* 1946, 212)

Appendix 2

Discography

Recorded sets of the Fourteen Seréostas

14 Seréostas de Villa-Lobos
Maria Lucia Godoy, soprano
LS-16325 Phillips (n.d.)

Modinhas E Canções
Aldo Baldin, tenor
Fany Solter, piano
LDC 278-905 CM 201
Le Chant du Monde (1988)

Seréostas
Anna Maria Bondi, soprano
Françoise Petit, piano
Disques SPF 71024 (France) (n.d.)

Albums with several recorded Seréostas

Songs of Heitor Villa-Lobos (Seréostas)
Jennie Tourel, soprano
Heitor Villa-Lobos conducts the Columbia orchestra
ML4357 Columbia (n.d.)
Includes: Serésta No. 5 (*Modinha*), No. 6 (*Na paz do outono*),
No. 8 (*Canção do carreiro*), No. 9 (*Abril*), and No. 10
(*Desejo*).

*Serésta No. 4 (Saudades da minha vida), and No. 8 (Canção do
carreiro)*
Maria Kareska, soprano
Germaine Thyssens Valentin, piano

BEIM - ARTISTIQUE 270 C093 (n.d.)

Serésta No. 6 (*Na paz do outono*), No. 10 (*Desejo*), and No. 12 (*Realejo*)

Elsie Houston, soprano
Lucila Villa-Lobos, piano
GRAMAFONE P 760 (n.d.)

Washinton Records

Sarita Gloria, soprano
Anthony Chanaka, piano
WR 408 (USA) (n.d.)

Includes: *Serésta* No. 5 (*Modinha*) and No. 11 (*Redondilha*)

Classics of the Americas, Brazil: Villa-Lobos Songs Vol. 5

Marcel Quillévére, tenor
Noël Lee, piano

OPUS 111 OPS 30-65 (1992)

Includes: *Serésta* No. 13 (*Serenata*) and No. 14 (*Vôo*)

Teresa Berganza Sings Latin American Songs

Teresa Berganza, soprano
Claves Records CD 50-8401 (n.d.)
Songs not mentioned.

Individual Recorded *Seréstas*

Songs of the Americas

Lyné Comtois, Marc Bourdeau
Brioso Recordings BR 112 (n.d.)
Serésta No. 2 (*O anjo da guarda*)

Serésta No. 5 (*Modinha*)

Ludna M. Biesek, soprano
Jodacil Damaceno, guitar
Promoção do Museu Villa-Lobos (Prelúdios e Canções)
RIO SOM CLASSEC RSCL 4 006 (n.d.)

Serésta No. 5 (*Modinha*)

Sílvio Caldas, soloist
Renato de Oliveira, conductor
MOCAMBO 40 235 (Brasil) (n.d.)

Serésta No. 5 (*Modinha*)

Nara Leão, soprano

Rogério Duprat, conductor
PHILLIPS R 765 051 L (n.d.)

Serésta No. 5 (*Modinha*)
Salli Terri, soprano
Laurindo Almeida, guitar
SP 8 532 (USA) (n.d.)

Serésta No. 8 (*Canção do carreiro*)
Andino Abreu, baritone
Lucilia Villa-Lobos, piano
GP 761 (France) (n.d.)

Serésta No. 8 (*Canção do carreiro*)
Fedora Aleman, soprano
Nina de Iwanek, piano
Instituto Nacional de Cultura Y Bellas Artes - Caracas
(n.d.)

Serésta No. 8 (*Canção do carreiro*)
Elsie Houston, soprano
Pablo Miguel, piano
RCA Victor 17 978-B (USA) (n.d.)

Serésta No. 8 (*Canção do carreiro*)
La voix de son maitre falp 621
Gerard Souzay, baritone
Dalton Balwin, piano
França & ALP 1709 (n.d.)

Serésta No. 9 (*Abril*)
Magdalena Lébeis, soprano
Fritz Jank, piano
RGE NAC I 076B (Brasil) (n.d.)

Serésta No. 9 (*Abril*)
Pérez González, tenor
Solter, piano
CHA CL 18 (n.d.)

Serésta No. 11 (*Redondilha*)
Felipe Romito, baritone
Lucilia Villa-Lobos, piano
A 11-590 - A 11-310 (n.d.)

Serésta No. 13 (*Serenata*)
Gerard Souzay, baritone
Dalton Balwin, piano

RED SEAL RCA LSC 3 082 (n.d.)

Canções, Modinhas e Lundús-Brazilian Songs

Silva, countertenor

Costayos, guitar

Pan Classics 50061 (n.d.)

Serésta No. 12 (Realejo) (n.d.)

Heitor Villa-Lobos: Songs

Antonieta de Bregan, Yves Storms

Pavane ADW 7256 (n.d.)

Serésta No. 14 (Vôo)

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