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Larissa Paggioli de Carvalho

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UNIVERSITY OF NORTHERN COLORADO

Greeley, CO

The Graduate School

EDMUNDO VILLANI-CÔRTEZ' WORKS FOR
VIOLIN AND PIANO: ANALYSIS AND
PERFORMANCE GUIDE

A Dissertation Submitted in Partial Fulfillment
of the Requirements for the Degree of
Doctor of Arts

Larissa Paggioli de Carvalho

College of Performing and Visual Arts
School of Music
Instrumental Performance

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This dissertation by: Larissa Paggioli de Carvalho

Entitled: *Edmundo Villani-Côrtés' Works for Violin and Piano: Analysis and Performance Guide*

has been approved as meeting the requirements for the Degree of Doctor of Arts in
College of Performing and Visual Arts in School of Music, Program of Piano
Performance

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ABSTRACT

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This research has the purpose of analyzing the works for violin and piano of Edmundo Villani-Côrtes. Considered one of the most important Brazilian composers of our time, Villani-Côrtes' experience with popular and classical music brought to his works a blend of styles that became his trademark. His music has been regularly performed at the most prestigious concert halls in Brazil and increasingly so abroad.

A brief overview of Brazilian music history provides contextualization and includes the name and contribution of important composers who preceded and influenced Villani-Côrtes. A look into Villani-Côrtes' development as a musician, observing how he came to mature his style, brings light to the analysis of the selected works in this paper. The pieces chosen for this study—*Sonata Encantada* (Enchanted Sonata), *Luz* (Light) and *Águas Claras* (Clear Waters)—reveal aspects that are typical of classical music as much as aspects from different types of modern music such as jazz and Brazilian popular music. A detailed analysis of the form, harmony, and style of these works are followed by a performance guide that intends to bring out important aspects to be considered in their interpretation and performance.

Villani-Côrtes' eclectic approach to music and his openness to new ideas has contributed to the creation of works that are both unique and universal, as the current tendency of incorporating music elements from different traditions has impacted composers from many cultures.

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PREFACE

Edmundo Villani-Côrtes is one of the most prolific Brazilian composers today. His works encompass more than 700 works for solo instrument, voice, chamber and orchestral pieces, and electroacoustic music. His eclectic background results in an openness in his compositional style, with flexible approach to traditional forms, incorporating elements from both classical and popular realms of music. The selected pieces—*Sonata Encantada*, *Águas Claras*, and *Luz*—are representative of his eclectic style, offering a wide camp for investigation and analysis of their original structure, texture, and harmonies. The purpose of this document is to investigate the various styles present in the works for violin and piano of Villani-Côrtes, tracing their origin through the experiences and composers who influenced him the most, and offering performance suggestions for the interpreters of these pieces.

I chose these pieces because they are all for violin and piano, thus, filling a gap in the current existent scholarship on Villani-Côrtes. Also, these pieces are three in the genre that are featured on the project *Música Contemporânea Brasileira*, sponsored by Petrobrás; they are representative of the styles of Villani-Côrtes, presenting interpretative challenges as it reveals the composer's vast experiences in different realms of music.

Some of the most relevant scholarship existent about Villani-Côrtes includes the dissertations of Mônica Giardini, *Processos Composicionais de Edmundo Villani-Côrtes na sua Sinfonia No. 1 para Orquestra de Sopros* (Compositional Processes of Edmundo

Villani-Côrtes in his Symphony No. 1 for Wind Ensemble), Aufeu de Araújo Filho, *Timbres e Ritmatas para Piano Solo de E. Villani-Côrtes: Conceito, Análise e Interpretação Pianística* (Timbres and Ritmatas for Solo Piano of E. Villani-Côrtes: Concept, Analysis and Pianistic Interpretation), Thais Nicolau, *The Piano Concertos of Edmundo Villani-Côrtes*, and Luciana Hammond, *Os Prelúdios para Piano de Edmundo Villani-Côrtes* (The Preludes for Piano of Edmundo Villani-Côrtes). My research offers contribution to the specific pieces by identifying the styles in them, providing a formal analysis, and a performance guide.

The methods used for the analysis of the selected pieces come from William Caplin, Charles Rosen, and James Hepokoski and Warren Darcy. Their systems of analysis have as focus tonal music from the Classical era, modeled after European traditions. Villani-Côrtes' works transcends these categories; his output contains such cases of works that defy categorization, especially because of his diverse musical experiences, living in a country characterized by a variety of cultures and traditions, and already favoring the mixing of styles. However, the chosen methods still offer enough room for the necessary flexibility required to analyze these pieces, as well as they serve as a model of comparison between tradition and "deviation."

The introductory chapter begins with "A short history of music in Brazil," in order to provide context for the reader who is unfamiliar with the development of classical music in Brazil, and the main composers who influenced Villani-Côrtes.

I contacted Villani-Côrtes about my project of writing a dissertation about his works for violin and piano and he was very welcoming, offering his time during interviews, and providing the materials I needed to go on with my research. An

application was sent to the IRB (Institutional Review Board), explaining this project and asking for permission to conduct research involving human participants—in this case, to conduct interviews with the composer—and has been approved. The approval letter can be found in Appendix A of this document.

The publishers Marola Edições Musicais, Irmãos Vitale, and Lumiar Editora have been contacted and the process for obtaining permission to use their musical examples is being officialized. Villani-Côrtes has given me permission to use not only the musical examples in this document but also the full scores of the selected pieces, included in appendix B.

CHAPTER I

INTRODUCTION: A SHORT HISTORY OF MUSIC IN BRAZIL

Origins of Brazilian Music

During the first two centuries of Portuguese colonization, the music created in Brazil of which any record survives was directly related to church or religious purposes. Jesuit priests and Portuguese Kapellmeisters were the musicians available to perform, compose and teach. The Jesuits used music as an instrument for conversion of the pagans. To this end, they adapted some of the texts in Portuguese to the local languages of the natives and taught them how to sing and dance in European styles, and how to play European instruments.¹

The Amerindian contribution to the music of Brazil was very small compared to the vast contribution of the Africans. Non-conformist by nature, the native Indians did not accept the European impositions and, as a result, they would run away, disappearing deep into the countryside. The Africans, by contrast, would pretend to accept the European traditions, but they would transform and mix them so they could also practice their own customs. Many African traditions were preserved and are still practiced in

¹ Bruno Kiefer, *História da Música Brasileira: Dos Primórdios ao Início do Século XX*, 4th ed. (Porto Alegre: Movimento, 1997), 11.

Brazil today. Some of the most common traditions are the *capoeira*, a mixture of dance and fight that slaves would practice to protect themselves in a disguised way; the *candomblé*, a religion that worships different nature-related entities in rituals that involve dance, music and offerings; and the *feijoada*, a culinary tradition concerning a type of food that slaves used to make using beans (*feijão*) and pig scraps.

The eighteenth century saw the emergence of a middle class in the flourishing state of Minas Gerais. The extraction of gold and diamonds in the mines produced enough wealth to support an outburst of musical and other artistic activities in the region. Miners and merchants were members of this new class, which was not concerned about authority or blood and racial differences.² As the population started to mingle, African dance traditions, music, and religions slowly blended with the European customs as well. Mulattos were the first Brazilian musicians—they were free men—and, with time, their professionalism overcame the music activities of the priests.³

In 1808 the king of Portugal, Dom João VI, went to Brazil with the royal family and the court to escape a Napoleonic attack during the Iberian Peninsular War (1807-1814). This royal residency disturbed what was then a quiet capital, Rio de Janeiro, by promoting many cultural events. With the relocation of the Portuguese court there came the need to support its lifestyle, which included luxuries that had not been known in the colony before. Since Brazil was then an exploitation colony and had not been developed according to the standards of European cities, D. João felt the need to bring artists from Europe to help develop the arts in the Rio de Janeiro and offer entertainment to the court.

² Kiefer, *História da Música Brasileira*, 32.

³ Ibid., 33.

The opening of the Brazilian ports not only helped to support the court habits but also attracted all sorts of people to the colony, spurring growth in many different areas. D. João wanted to “promote the arts, culture, and try to infuse some trace of refinement and good taste in the old habits of the colony.”⁴ An unintended consequence of these efforts was the growth of a sense of nationalism in Brazil, and even after the departure of the royal family in 1821, when the support for the arts declined, the middle class slowly started to take over the promotion of musical activities. Music societies started to emerge in the 1830s, hosting concerts and other musical events; the first music conservatory was founded in Rio de Janeiro in 1847, and visits from international virtuosi and composers kept musical activity alive.

But Brazilian compositions did not have relevant national representation until the second half of the nineteenth century with the first generation of Brazilian composers, such as Carlos Gomes, Basílio Itiberê da Cunha, Alexandre Levy, Alberto Nepomuceno, Ernesto Nazareth and Francisco Braga.

National and Authentic Music

The advent of nationalism found Brazil in a time when European products were still the most appreciated by the upper class. In Brazilian music, European influences could be seen in the work of composers who were being trained in Europe and still writing in a Romantic style. Since the most characteristic and rich musical elements in Brazil were strongly related to the traditions of the Africans, who were slaves in the

⁴ Laurentino Gomes, *1808: Como uma Rainha Louca, um Príncipe Medroso e uma Corte Corrupta Enganaram Napoleão e Mudaram a História de Portugal e do Brasil*, 2nd ed. (São Paulo: Editora Planeta do Brasil, 2007), 196.

country until 1888, audiences—mostly consisting of white upper-class listeners—would strongly disapprove of music composed with elements from the lower class.⁵

Composers of the time, mostly members of the middle and upper class would borrow musical elements from the lower class. Alberto Nepomuceno (1864-1920), was one of these composers. Considered one of the forerunners of nationalism in Brazil, he had his application for a scholarship to study in Europe denied by the government because he was part of a group of activists with abolitionist ideals.⁶ Even after the abolition of slavery, until the first decades of the twentieth century any music related to the lower class was not welcome, and composers writing music with folk elements had to veil them. For example, a piece of music would not be accepted if it was called a samba, and the Brazilian composer Ernesto Nazareth (1863-1934) titled many of his *chôros* and *maxixes* “Brazilian Tango” in order to have them accepted by the audience and bought by amateur musicians.⁷

Heitor Villa-Lobos (1887-1959) reformulated the concept of nationalism and became its biggest proponent. His works are the fruit of a lifetime of research through the four sides of his country. In his travels he collected music from North to South, the music

⁵ Vasco Mariz, *História da Música no Brasil*, 5th ed. [1981], Extended Version (Rio de Janeiro: Nova Fronteira, 2000), 113.

⁶ Olga G. Cacciatore, *Dicionário Biográfico de Música Erudita Brasileira* (Rio de Janeiro: Forense Universitária, 2005), 300.

⁷ *Chôro* and *maxixe* are both popular genres. The history of *chôro* starts when the Portuguese court came to Brazil in 1808. The presence of the court brought many social changes to the country including the creation of a new segment, the middle class. European instruments and dances later incorporated rhythms, dances and instruments of African origin, becoming “Brazilianate” and resulting in the new *chôro* genre. The *maxixe* was incorporated in the salons of Rio de Janeiro around 1870 and was usually associated with dance and played on the piano. It is also a mixture of European and African styles. *Dicionário Cravo Albin da Música Popular Brasileira*, “Chôro,” <http://www.dicionariompb.com.br/choro/dados-artisticos>, accessed January 12, 2015.

on the streets (especially the *chôro* in Rio de Janeiro), the music of the native Indians, of the African Brazilians, the music of the birds, of the rivers, the music of the forests and *sertões*, in Brazil's more remote and climatically forbidding northeast.

Villa-Lobos wrote what he considered to be “authentic Brazilian music,” and he gave national titles, national themes, markings, instructions and Portuguese lyrics to his works. Prior to him, composers were still afraid of using a language other than Italian or incorporating new elements in their music, and they remained attached to the European Romantic style. Carlos Gomes, for instance, wrote the opera *O Guarani* (1870), based on the novel of José de Alencar, but adapted it to Italian. The opera was very appealing for European audiences of the time because of its language, dramatic construction, libretto (which had an Indian hero) and the Romantic stylization of Indian dances and music. Brazilian musicologist José Maria Neves says that regardless of the European Romantic style in his compositions, Carlos Gomes was the first composer to relate music to the story of his country, showing his wish to compose works that could reflect the aspirations and the issues of his people, their story, and culture. Despite the subtlety of the national elements in his works, his contribution was still significant to the nationalist movement, which was just beginning in Brazil.⁸

Villa-Lobos, on the other hand, believed that the work of the first nationalists—Iberê da Cunha, Alexandre Levy, Alberto Nepomuceno and Francisco Braga—was not authentic: they were “beautiful porcelain dolls with tender Brazilian eyes all dressed up

⁸ José Maria Neves, *Música Contemporânea Brasileira* (São Paulo: Ricordi Brasileira, 1981), 17.

to the manners and customs of foreigners.”⁹ His efforts to compose what he considered genuine Brazilian music were continued by others who shared the same ideals. Lorenzo Fernandez, Francisco Mignone, and Camargo Guarnieri were nationalist composers trained in Brazil and writing in what the musicologist Mário de Andrade considered a “phase of national conscience.”¹⁰ In this phase, the need to feel free from European influences in the “colony” ceases, giving space for the creation of original art rather than simple rejection of European elements, understanding them as also part of Brazilian culture. This new type of music was, to Mário de Andrade, the result of research, adaptation, and transformation of ALL the elements of present Brazilian culture, including elements coming from folklore, from the people on the streets, and imported from Europe.¹¹

Villa-Lobos was one of the leaders of the modernist movement that curated the festival *Semana de Arte Moderna* (Week of Modern Art). Also known as the Week of 22 (because it was held in 1922), the festival was organized to mark the centenary of Brazil’s national independence. This week-long festival featured artistic events as well as conferences and lectures about the new aesthetics that broke with academic intellectualism and imported art, collaborating in order to create national music. Rio de

⁹ Neves, *Música Contemporânea Brasileira*, 27. “(...) eram lindas bonecas de biscuit, barro chinês, celulóide ou de massa, com olhares ternos de brasilienses, mas muito bem vestidas à maneira e costumes estrangeiros.”

¹⁰ Ibid., 47.

¹¹ Mario de Andrade (1893-1945) was a musicologist, music critic, teacher, poet, and folklorist. A pioneer of the modernist movement for the arts in Brazil, Andrade contributed especially to the camp of music. He published important works such as *Ensaio sobre a Música Brasileira* (1928), *Compêndio de História da Música* (1929), *Música do Brasil* (1941), and *Pequena História da Música* (1942), among others. Cacciatore, *Dicionário Biográfico de Música Erudita Brasileira*, 23–24.

Janeiro was too traditional to host the event and was still attached to colonial customs; therefore São Paulo, more cosmopolitan and home of many immigrants, was the location chosen to host the *Semana*. The modernist group, made up of all kinds of artists, advocated the implementation of new techniques and renewed aesthetics establishing a national conscience and eliminating the European *pastiches*. The national character was the primary reason for making art, and the (often imported) resources and means employed to create such art should not overshadow this ideal.

Some of the most important members of the modernist group and leaders of the events of the week were the painters Anita Malfati and Di Cavalcanti, the poets Oswald de Andrade and Menotti del Picchia, and the musicologist Mário de Andrade. Villa-Lobos was the main composer of the week, and the non-conformist character of his works suited the needs of revitalization of nationalistic art proposed by the Week of Modern Art. For him, art should reflect the expression of people:

People are, in fact, the origin of all beautiful and noble things, including good music. Is a symphony nothing but a musical expression of the sentiments of people expressed by one individual? An authentic composer, even a cosmopolitan one, is nothing but the expression of a people and an environment.

A genuine and vital art comes from the force of nature, identity, people's sentiments and the environment.¹²

Villa-Lobos was a tone painter of Brazilian pictures and sceneries. The resistance against traditional forms, the creation of a musical ambiance that depicts the music of the

¹² Villa-Lobos quoted in José Maria Neves, *Música Contemporânea Brasileira*, 28. "O povo é, no fundo, a origem de todas as coisas belas e nobres, inclusive da boa música. O que é uma sinfonia se não a expressão musical dos sentimentos de um povo expressados por um indivíduo? O compositor genuíno, por mais cosmopolita que seja, é mais do que nada a expressão de um povo de um ambiente." "É da força da terra, da raça, do sentimento popular, do meio ambiente que deve brotar uma arte genuína e vital." All translations are by the author, unless otherwise noted.

people, and the relentless search for new expressive and technical resources are his trademark. Similarly, Debussy and Eric Satie were also played during the Week of 22, by way of representing other composers who were searching for new ways of expression. Nevertheless, the influence of the modernist movement in music would only be felt in the generation after Villa-Lobos, when the model for the aesthetics of new nationalism were already established.

Results of the *Semana de Arte Moderna*

Alongside Villa-Lobos, Oscar Lorenzo Fernandez (1897-1948) is one of the greatest nationalist composers in Brazil. It was really after 1922 that he started to define his personal style in terms of the nationalistic aesthetic. His compositions normally used folk sources collected directly in the field, showing a nationalism that is different from Villa-Lobos. In the case of his famous symphonic poem *Imbapara* (1928), source materials were collected from an Indian tribe in Mato Grosso state, recorded, and included in unaltered form. This piece was very successful and was performed abroad many times by famous conductors such as Arturo Toscanini and Leonard Bernstein.¹³

Another composer who was influenced by the *Semana* was Francisco Mignone (1897-1986), considered by the musicologist Vasco Mariz as a leader of the second nationalist generation.¹⁴ From urban São Paulo, Mignone was exposed very early to the *chôro* and the serenade groups, and when he was still young would even go out performing with them. His set of twelve *Valsas de Esquina* (Street Waltzes) is one of his

¹³ Mariz, *História da Música no Brasil*, 198.

¹⁴ *Ibid.*, 227.

most important contributions for the piano and reflects his urban nature. Mignone's friendship with Mario de Andrade also had a significant influence on his style, resulting in compositions that depicted social ideals and regular people. He wrote a ten-movement cycle for orchestra and chorus inspired by African-Brazilian rhythms called *Maracatu do Chico Rei*.¹⁵ His symphonic poem *Festa das Igrejas* (1939) evokes the religious atmosphere inspired by Catholic churches. *Sinfonia do Trabalho*, written in four movements, depicts the nobility of work. Both pieces, therefore, exemplified Mario de Andrade's ideals of national music in their emphasis on the social element, picturing people in their usual daily activities. His vocal works are also an important contribution to the development of national music: the great majority of them are in Portuguese, the official national language, breaking with the tradition of writing songs in Italian.

Despite Mignone's nationalist ideals in trying to create authentic and original work, the influences of composers such as Stravinsky, De Falla, Debussy, and Ravel can also be felt in his music. In a letter to Vasco Mariz in March of 1980, Mignone says:

In my current and advanced age I can affirm that I am the owner, by right and truth, of all compositional processes existing today and tomorrow. Nothing scares me and I accept any challenge as long as I can make music. What matters to me is the contribution I think I give to my works. I can write a piece in C major or minor, (...) atonal, bitonal, polytonal and, if I want, with a hint of music concrete or electronic (...). All is possible in art as long as the piece brings a message of beauty and makes the listener wish to hear that again.¹⁶

¹⁵ The genre *maracatu* (ma-ra-ca-TU) was brought to Brazil by the Africans. Its manifestation simulated a royal pageant and originally had theater, dance, and music (many percussion instruments). The pageant would pay homage during the coronation of the king, who was usually a slave in a position of leadership or even someone who was a tribe's king in Africa but now lived among the slaves as one of them. It had also a religious aspect integrated in the performance, with people representing spirits of their beliefs. The *maracatu* was a way the slaves found to keep their traditions alive. It is still practiced in Pernambuco, a state in the northeast of Brazil, and also in other places during carnival.

¹⁶ "Na idade provecta a que cheguei, posso afirmar que sou senhor e dono, de direito e de fato, de todos os processos de composição que se fazem e usam hoje e amanhã. Nada me assusta e aceito qualquer empreitada desde que possa realizar música. O importante para mim é a contribuição que penso dar às minhas

Even though he was considered a nationalist composer, his statement shows that Mignone felt comfortable writing in other styles and was open to using new techniques. His nationalist works, however, still constitute his most important contribution.

Mozart Camargo Guarnieri (1907-1993) was one of the most important Brazilian composers of the nationalist school, having written in all major genres and having always been concerned with capturing the essence of national expression. The son of musicians, he was born in the countryside of São Paulo state, where folk traditions were preserved and are still present in people's lives. These traditions were a strong influence in his style. In his music, Guarnieri writes *molengamente* (sluggishly), *gingando com alegria* (joyfully slinking), *dolente* (sorrowfully), *bem dengoso* (very fastidious), *requebrando* (swinging) and other Brazilian expressions creating specific interpretation markings for his works. He became a very prolific composer and conductor, but one of his most important contributions was the creation of the first school of composition in Brazil.

Mariz states that Guarnieri despised the current trend among young composers of writing atonal music (discussed below). The primary impetus behind this trend was the German composer Hans-Joachim Koellreutter (1915-2005), the first to introduce twelve-tone composition to Brazil.¹⁷ Guarnieri's 1950 *Carta Aberta* (Open Letter to the Musicians and Critics of Brazil), put him in a difficult and defensive position that became very hard to change. In this letter he criticized the use of the dodecaphonic technique and

obras. Posso escrever uma peça em dó-maior ou menor, sem dor nem pejo, assim como elaborar conceitos de música tradicional, impressionista, expressionista, dodecafônica, serialcromática, atonal, bitonal, politonal, e quiçá, se me der telha, de vanguarda com toques concretos, eletrônicos ou desfazedores de multiplicadas faixas sonoras. Tudo se pode realizar em arte, desde que a obra traga uma mensagem de beleza e deixe no ouvinte a vontade de querer ouvir mais vezes a obra. Não acontece isso também nas outras artes?" Vasco Mariz, *História da Música no Brasil*, 240.

¹⁷ Mariz, *História da Música no Brasil*, 248.

said that it was a threat to nationalism. Years after this letter, in 1988, an article by Caldeira Filho states that Guarnieri said:

...If I fight so hard against dodecaphonism to defend our artistic patrimony it is because one cannot write national music, especially Brazilian, using the dodecaphonic technique. Our music is tonal or modal in essence.¹⁸

To Guarnieri, and other nationalist composers, the need to create authentic national music did not give space for experimentation. Up to this point, the main influences on Brazilian music come from the Impressionist movement, with its freedom of form and innovative harmonies and textures combined with the presence of characteristic rhythmic elements. The works of Stravinsky also found open territory in Brazil. Brazilian composers could easily relate the vibrant rhythms of Stravinsky to the vast variety of national rhythms native to Brazilian music. But the frequent use of non-diatonic chords, dissonances, and superimposition of tonalities gradually made room for atonality and avant-garde techniques.

The Renovation Movement

The adoption of modernist techniques began in 1938 with the group *Música Viva*, founded by Hans-Joaquin Koellreutter, a German-born Brazilian composer who fled Nazism. The young Cláudio Santoro, Guerra-Peixe, Eunice Katunda and Edino Krieger were some of the most well-known composers in this group and were responsible for the

¹⁸ “...Se tanto me bato contra o dodecafonismo, em defesa do nosso patrimônio artístico, é porque não se pode escrever música nacional, especialmente a brasileira, com técnica dodecafônica. A nossa música, em essência, é tonal e mesmo modal.” Marion Verhaalen, *Camargo Guarnieri: Expressões de uma Vida*, trans. Vera Silvia Camargo Guarnieri (São Paulo: Editora da Universidade de São Paulo, 2001) 76.

first production of atonal and dodecaphonic music in Brazil, initiating a process of renovation in the country and a “new school of composition.”¹⁹

In 1944, they published a manifesto which proposed, among other things, freedom to experiment in music and the use of new techniques and resources available in composition. This expanded the realm of tonality and redefined the foundations of what was being called contemporary music in Brazil. The so-called Manifesto of 44 was a consequence of the intensification of activities of the group in Rio de Janeiro and the creation of another branch in São Paulo. Some composers, like Santoro and Guerra-Peixe, benefited from the openness brought by *Música Viva* and were able to combine their national style with the modern atonality. But after the creation of a new manifesto in 1946, the cohesion of the group started to falter. Cláudio Santoro, who was studying abroad, participated in the Prague Congress of Progressive Composers²⁰ in 1948. He subsequently affiliated himself with the ideals of social realism proposed there, and introduced divergences and fragmentations that initiated the collapse of the group, which only lasted until around 1952.

Nevertheless, the contributions *Música Viva* made to the musical scene in Brazil were invaluable. Its goals were threefold: education (in music), creation (composition), and dissemination (through concerts and radio broadcasts). To promote new music, they created and organized many cultural activities such as concerts, auditions, music theory

¹⁹ Nélio Porto, “H. J. Koellreuter e *Música Viva*: Catalisadores da música moderna no Brasil,” *Galáxia*, No. 3, 255.

²⁰ The Prague Congress of Progressive Composers condemned dodecaphony and called it “bourgeois decadence.” These ideals influenced Santoro in the 1950s, during which he embraced the nationalist aesthetic. Gerard Béhague *Music in Latin America: An Introduction* (New Jersey: Prentice-Hall, Inc.: 1979), 279.

courses and masterclasses, conferences, and their own bulletin. Many of the activities led to discussions and controversies as a result of different ideals and aesthetics. However, the work of new composers was reflected in the social aspect of musical education and also in the cultivation of audiences for new music.²¹

In 1963 another movement picked up the program left by the group *Música Viva* to develop avant-garde music. This new group, *Música Nova*, promoted experimentation, the creation of new musical languages and techniques, and the use of newly available technology and modern resources including practices associated with electronic music composition.²² The São Paulo-based group was formed by Gilberto Mendes, Willy de Oliveira, Damiano Cozzela, Rogério Duprat, and Júlio Medaglia.²³ According to their Manifesto, music should demonstrate its commitment to the contemporary world and its actual state of globalization, freeing the population from ideologies that were impeding the progress of the country.

The new compositions written under the influence of this group included avant-garde techniques such as microtonality, aleatoricism, *musique concrète*, Neo-Dadaism and the inclusion of scenic elements in music. This freedom of styles further opened the realm of music to innovative and often mixed styles. Rogério Duprat believed that “classical music” was dead, and there was nothing new to be done in this area; therefore, the integration of music and popular manifestations was the only way to continue.²⁴ This

²¹ Carlos Kater, “Música Viva,” *Revista Textos do Brasil* 12/13, *Música Erudita Brasileira*: 88 – 95, 89.

²² Antônio Eduardo Santos, “Os Caminhos do Festival Música Nova,” *Anais da Anppom* (1999), 1.

²³ Mariz, *História da Música no Brasil*, 331.

²⁴ Neves, *Música Contemporânea Brasileira*, 164.

type of attitude encouraged composers to mix both popular and classical genres, reducing the differences and boundaries between the two realms of music.

Musical Context in the Brazil of Edmundo Villani-Côrtes

By the 1980s, composers felt enough freedom to write in whatever style and technique they needed to use in order to express their musical ideas, regardless of any political movements and aesthetics.²⁵ Edmundo Villani-Côrtes, Marlos Nobre, and Almeida Prado, despite having all been students of Guarnieri, created their own languages and used elements from both the avant-garde and nationalist styles that could be employed either together in a single work, or with a more defined technique and style that underwent transformations throughout the composers' lives.

These composers were in contact with many different compositional trends of their time—including many new technological resources available—and they had to choose which ones to bring to their work. Most of them were also familiar with the works of Koellreutter, Nadia Boulanger, Alberto Ginastera, Aaron Copland, Luigi Dallapiccola, and Olivier Messiaen – whose works were different in compositional style and technique. The presence of jazz has also been strong and influential in Brazil.

In his works, Villani-Côrtes presents a great variety of styles, encompassing popular genres, avant-garde techniques, jazz, and classical music influences. His works for violin and piano reflect all the aspects of this new era in Brazilian music. Villani-Côrtes was strongly influenced by his father, who was a flute player; he composed many

²⁵ Thais Nicolau, *The Piano Concertos of Edmundo Villani-Côrtes* (DA Diss., University of Northern Colorado, 2013), 7.

pieces for this instrument. The *Sonata Encantada* is an early work (1957) and the first piece he composed using sonata form. It was originally intended to be played on the flute, and only years later he decided to transcribe it for the violin, adapting it to the capabilities of this instrument. The other two pieces discussed in the dissertation are more recent—*Águas Claras* is from 1991 and *Luz* from 1995—and incorporate musical elements that help to depict their titles (Clear Waters and Light). Villani-Côrtes has composed more compositions for flute than for violin—reflecting his familiarity with this instrument—but the works for violin selected for the present study are helpful in showing his characteristic variety of styles.

Chapter two of this dissertation will give information about Villani- Côrtes' background, his formative years, teachers, and experiences that influenced his compositional style. This chapter includes a section devoted to his style where the composer himself, through information collected in interviews, talks about his musical ideologies and his lessons with Koellreutter and Guarneri.

The third chapter will be devoted to the analysis of the *Sonata Encantada*. In this work, the term “sonata form” should be used in a very flexible way since its structure is not so traditional, but it still preserves the main sections and movements of a sonata. The presence of elements from Brazilian popular music and jazz contributes to the flexibility in how the term “sonata” was employed in this piece. An analysis of this piece will be followed by a performance guide that will help performers to identify the character of sections based on the rhythms and harmonies employed. Suggestions for articulation, tempo, and how to make successful transitions between sections will also be given.

Águas Claras and *Luz* will be analyzed in chapter four, which also includes a performance guide section. *Luz* has many surprising harmonies and moves to distant keys in the middle section. There will be an analysis of the compositional techniques and harmonic choices made in this work, followed by suggestions for phrasing, emphasizing harmonic changes, and transitions. *Águas Claras* depicts the rivers and creeks of Villani-Côrtes' childhood—"os riachos de águas claras da minha meninice."²⁶ The composer uses musical elements to evoke water; sometimes as splashes, other times in broader emulation of deeper river currents. Aspects such as rhythmic and melodic patterns used to create the sense of water flow will be analyzed. Suggestions for pacing different sections of this piece, navigating the transitions, and ensemble playing will be useful to performers interested in studying this piece.

²⁶ Francisco C. Coelho, *Música Contemporânea Brasileira: Edmundo Villani-Côrtes*. São Paulo: Centro Cultural (São Paulo. Discoteca Oneyda Alvarenga, 2006), 46.

CHAPTER II

EDMUNDO VILLANI-CÔRTES

Life

Edmundo Villani-Côrtes is one of the most prolific and most performed Brazilian composers today. In September 2014, he was nominated as a member of the Academia Brasileira de Música, one of the most prestigious honors a musician can achieve in Brazil. Created by Villa-Lobos in 1945 and modeled after the Académie Française, the Academia Brasileira de Música reserves forty positions for nominees who are chosen by a committee. These positions are awarded to the most distinguished musicians in the areas of performance, composition and musicology.

Villani-Côrtes was also chosen to be part of the project *Música Contemporânea Brasileira* of the Discoteca Oneyda Alvarenga do Centro Cultural de São Paulo, which was concluded in 2006, along with four other distinguished Brazilian composers—Gilberto Mendes, Almeida Prado, Edino Krieger, and Rodolfo Coelho de Souza.²⁷ This project, sponsored by Petrobras, included biographical texts about the selected

²⁷ The Discoteca Oneyda Alvarenga do Centro Cultural São Paulo is one of the most prestigious music libraries in Brazil. It belongs to the São Paulo Cultural Center, which is a center for the arts that holds a complex of multidisciplinary libraries and many art collections, and hosts events related to music, art, dance, theatre and literature.

composers, catalogues of the composer's music, and the publication of representative works along with a CD of each composer.

Born in 1930, Villani-Côrtés grew up in a musical home where his mother played the piano and his father was an accountant and flutist who played in the cinema with the orchestra for the silent movies. His father also played popular genres with other ensembles and frequently rehearsed at home. Through the radio, Villani-Côrtés became familiar with the music of Beethoven, Chopin, Liszt, Ravel, Puccini, and Gershwin. In many interviews, Villani-Côrtés emphasizes how the radio and the cinema were vehicles of great music at that time.

He learned how to play the guitar and the *cavaquinho*²⁸ through imitation, the method used by his teacher. His instructor did not teach the basic concepts of music such as the names of notes and chords being played; music was learned through observation and repetition.²⁹ At age 17, Villani-Côrtés started learning the piano and attempting to write his first compositions. He gradually started entering the world of performance with ensembles that played in local balls.

When he was 22 years old, he went to Rio de Janeiro to take formal piano lessons at the Conservatório Brasileiro de Música. What he shares in interviews reveals the struggle that exists between the realms of popular and classical music: "Because I had a good aural experience with music I was able to overcome the initial challenges, but the teachers didn't like teaching me because I asked too much and enjoyed playing popular

²⁸ The *cavaquinho* is a small stringed instrument from the family of the guitar, originally from Portugal, and is used in ensembles that play urban music, especially *chôro*. It is similar to the ukulele and normally uses iron strings tuned in D-G-B-D.

²⁹ Luciane Páscoa, "Interview with Villani-Côrtés," http://villanicortes.com.br/?page_id=151, accessed January 10, 2015.

music.”³⁰ The alternating between these two areas of music is often very uncomfortable for people who belong to one or the other specific area, but it was never a problem for Villani-Côrtes since his way of understanding music was based on his personal experiences.

In Rio he had many opportunities to work as a jazz pianist and at TV Tupi Orchestra.³¹ Villani-Côrtes states that, at the time, musicians had more prestige than today, and he explains that “if there was no musician, there was no music.” Recordings were not widely available at this time in Rio.³² More than mere “gigs” or a complement of his formal studies at the conservatory, these experiences helped to shape who the composer he came to be.

At TV Tupi, he wrote arrangements for many different types of music, which he did not find rewarding as a composer since he often had to work with music that was uninteresting, often within a short time period before having to present it. He wrote more than a thousand arrangements for TV Tupi in Rio and São Paulo and at TV Globo.³³ Many of them were lost when TV Tupi went out of business.

In 1959, Villani-Côrtes married Efigênia Guimarães Côrtes, a soprano for whom he composed many songs. They performed together and moved to São Paulo for work.

³⁰ “Como eu tinha boa vivência musical auditiva, foi possível contornar as dificuldades iniciais, porém professores não gostavam de me dar aulas porque eu perguntava muito e gostava de tocar música popular.” Alfeu Filho, “Villani-Côrtes por Villani-Côrtes,” in *Annals of SIMPOM* (2012), 1101. <http://www4.unirio.br/simpom/>, accessed June 16, 2015.

³¹ TV Tupi was a famous TV channel in Brazil at the time.

³² “Se não houvesse o músico não havia música.” Villani-Côrtes in phone interview on May 8, 2015.

³³ TV Globo is still a powerful TV channel in contemporary Brazil.

Villani-Côrtes worked at TV Tupi and later (1973) was invited to teach at the Academia Paulista de Música. In São Paulo he decided to take lessons from Camargo Guarnieri, the most famous Brazilian composer at the time and one of the most important representatives of the nationalist school. Guarnieri wrote in all major genres and was always concerned with capturing the essence of national expression. Vasco Mariz states that Guarnieri despised the current trend of writing atonal music that young composers were following, mostly influenced by Koellreutter (composer who also taught Villani-Côrtes).³⁴

It was only in his fifties that he started composing more systematically, since his primary occupation became teaching composition. Factors that contributed to his change in work routine were the invitation received to teach counterpoint and composition at UNESP—the Universidade Estadual Paulista—in 1982, and the end of TV Tupi, sparing Villani-Côrtes more time to write his own music. Once in academia, he pursued a master's degree in composition, graduating from the Universidade Federal do Rio de Janeiro (UFRJ) in 1988 and obtained his doctoral degree from UNESP in 1998.

Currently eighty-five years old, Villani-Côrtes is still very active. He has received many prizes throughout his career and many commissions for compositions that have been played both in Brazil and abroad. His music reflects his life and the broad experience he has had in the fields of music, being able to act in different roles and producing music for different audiences. The variety of styles and harmonic richness in his works are trademarks of his compositional style. He has become the subject of

³⁴ Mariz, *História da Música no Brasil*, 248.

interest for many researchers and scholars, and his works have achieved both national and international recognition.

Style

Villani-Côrtes' music is a result of his eclectic background encompassing Brazilian popular genres, jazz, nationalist elements, and avant-garde techniques. His compositions show spontaneity and, as Irineu Franco Perpetuo put it, they have the ease that one would only expect from someone who has been in direct contact with music for his whole life.³⁵ In the course of his life, Villani-Côrtes has had the chance to work in different areas of music as a jazz pianist, arranger, conductor, composer, and teacher. When asked about his own style, he replies:

I have never really adopted one specific aesthetic position. I could work now on a piece using traditional language and later work on another with an entirely different approach. It will all depend on what I want to say at the moment. For me, the most important thing in composition is the presence of a message. The way I will communicate it (the message) will depend on the technical resources employed, which could go from strict Palestrina-style counterpoint to sound effects produced in a music lab.³⁶

In fact, to Villani-Côrtes, music can be compared to life. He states that “in life, there is not only one school and one cannot act the same way in all circumstances.”³⁷ He

³⁵ Irineu Franco Perpetuo, *Música Contemporânea Brasileira: Edmundo Villani-Côrtes*, 17.

³⁶ “Na realidade nunca adotei uma postura estética específica. Posso compor agora uma peça em uma linguagem tradicional e pouco depois trabalhar em uma obra com posturas inteiramente opostas. Tudo vai depender do que desejar exprimir no momento. Tenho para mim que o mais importante na composição é a existência de uma mensagem. A maneira como vou passá-la vai depender dos recursos técnicos utilizados, os quais poderão ser desde o contraponto rigoroso do estilo Palestrinense até os efeitos obtidos num laboratório de música eletroacústica.” <http://villanicortes.com.br>, accessed January 12, 2015.

³⁷ “Na vida não existe uma escola. Não tem como agir da mesma maneira em todas as circunstâncias da vida.” Thais Nicolau, *The Piano Concertos of Edmundo Villani-Côrtes*, 11.

took lessons from both Guarnieri and Koellreutter, composers with mutually antagonistic ideals, but this did not result in the inner conflict one might imagine. Villani-Côrtes confirms that he never followed a specific school of composition:

If at a certain point I feel I need to write a *xaxado*³⁸ rhythm, I go ahead and do it. If I feel I need to create an effect and use a cluster or an atonal chord, I will do it. I use everything because if you restrict yourself to a certain school, you become the school and not yourself. My school is what I am. It is what I think I should do and what I can do because I use the resources I have.³⁹

I have never studied folklore. I have never done any research about it and I do not consider myself a nationalist. If the means that I use correspond with the aesthetics of this school, it is merely coincidental.⁴⁰

In interviews, Villani-Côrtes reveals that he has never read Mario de Andrade's *Ensaio Sobre a Música Brasileira*—an important work in Brazilian music.⁴¹ “I don't make music trying to be an innovator.”⁴² The spontaneity found in his music and the

³⁸ *Xaxado* is a Brazilian popular dance that originated in the state of Pernambuco, in the 1920s. Its lyrics are normally satirical or bellicose, since it was sung by the bandits led by Lampião—a famous outlaw who fought with the police against the dominance of rich landholders who controlled politics and the economy at the time. The name *xaxado* is onomatopoeic, coming from the sound of sandals hitting and dragging on the floor during the dance. The bandits would dance with their rifles since there was hardly any female presence in these groups. *Dicionário Cravo Albin da MPB*, “Xaxado,” <http://www.dicionariompb.com.br/xaxado/dados-artisticos>, accessed June 12, 2015.

³⁹ “Se num determinado momento da música eu tenho que colocar um ritmo de xaxado, eu coloco. Se num determinado lugar eu quero fazer um efeito de cluster ou um acorde atonal, eu vou fazer. Eu uso tudo, porque acho que se você se prende a uma escola você é a escola, você é a escola, não você. A escola sou eu. A escola é o que eu acho que devo fazer e a escola é o que eu sei, porque eu uso os recursos que tenho.” Alfeu Filho, “Villani-Côrtes por Villani-Côrtes,” in *Annals of SIMPOM* (2012), 1103. <http://www4.unirio.br/simpom/>, accessed June 18, 2015.

⁴⁰ “Nunca estudei nada de folclore. Nunca pesquisei nada e não me considero um nacionalista. Se eventualmente os recursos que utilizo coincidem com essa escola, é algo puramente casual.” Ibid.

⁴¹ Lutero Rodrigues, “Música de Câmara de Edmundo Villani-Côrtes,” *Música Contemporânea Brasileira: Edmundo Villani-Côrtes*, 41.

⁴² Alfeu Filho, Alfeu Filho, “Villani-Côrtes por Villani-Côrtes,” in *Annals of SIMPOM* (2012), 1104. <http://www4.unirio.br/simpom/>, accessed June 15, 2015.

great familiarity with which Villani-Côrtes travels between different realms in music is a result of his vast experience in a variety of roles in a wide range of musical genres.

Because of his eclectic background and his unconventional musical training, Villani-Côrtes does not struggle to follow traditional formulas for composition. He states that he did not receive “musical education, but musical information.”⁴³ One of his favorite composers, and probably the most influential in his own works, is Chopin. This influence resulted in Villani-Côrtes’ first compositions for the piano, a set of ten pieces entitled *Prelúdios* (Preludes) written between 1949 and 1957.⁴⁴ These pieces encompass different styles, some in the style of Chopin preludes, some exploring different colors in the piano (No. 4), using the blues scale (No. 9), using Brazilian harmonies and rhythms (No. 10 and No. 7), and exploring the rich sonorities of extended chords (No. 5).

Villani-Côrtes was an avid radio listener, always curious about the compositional process. It was through this medium that Chopin, as well as other composers, became a model for Villani-Côrtes during his learning process. It feels very natural to him to associate classical music and jazz, showing how comfortable he feels in both worlds:

Chopin starts his Prelude in E minor with an E minor chord without the fundamental in the bass. This is already a type of impressionism, where you do not have the sensation of establishment, of the feet on the ground. It remains floating, vague. And Chopin already does that. It is very important. Also in his Prelude No. 4, there is the presence of a minor 9th, a procedure of resolution very much used in jazz in 1950, 1955.⁴⁵ Another chord very much used in jazz is the minor 9th with augmented 5th without the root. And that is what happened to Wagner and the Tristan chord. It is nothing more than a dominant chord with augmented 5th and

⁴³ Alfeu Filho, *Timbres e Ritmatas de Edmundo Villani-Côrtes* (DMA diss., Universidade Estadual de Campinas, 2010), 6.

⁴⁴ Edmundo Villani-Côrtes performed by Luciana Hamond, *Prelúdios, Interlúdios e Canções para piano solo*. DRUM Studio, 2008, compact disc.

⁴⁵ Thais Nicolau, *The Piano Concertos of Edmundo Villani-Côrtes*, 13.

minor 9th, without the fundamental. I played the Tristan chord in jazz many times.⁴⁶

Another composer who was very influential for Villani-Côrtes is Debussy. The first movement (*Lendas*) of Villani-Côrtes' Sonata for Piano No. 1, dating from 1994, shows Debussy's influence in its open chords and rich harmonies, as seen in example 1, combined with the simplicity of the diatonic melodies from the Brazilian popular style (often present in the works by Guarnieri), example 2. Measures 1–8 present an accompaniment pattern mostly consisted of parallel fifths, thin texture, openness in the accompaniment, and the use of dissonances without the expectation of resolution, typical features of Debussy's works. The simple but beautiful melodies presented in this and many other works by Villani-Côrtes reflect the composer's own simple and gentle personal character.



Ex. 1. Sonata no. 1 for Piano, movement I, opening.

⁴⁶ Ibid, 14.

Ex. 2. Sonata no. 1 for Piano, movement I, mm. 18–36.

Ânfora (Amphora), written for piano, vibraphone, and strings in 2011, provides another example of Debussy's influence. This piece was composed after Villani-Côrtes viewed a painting made by his daughter Maitê. He then wrote a poem and afterwards composed its musical depiction. This poem, which comes in the first page of the score, is about the mysteries that might surround an amphora's existence:

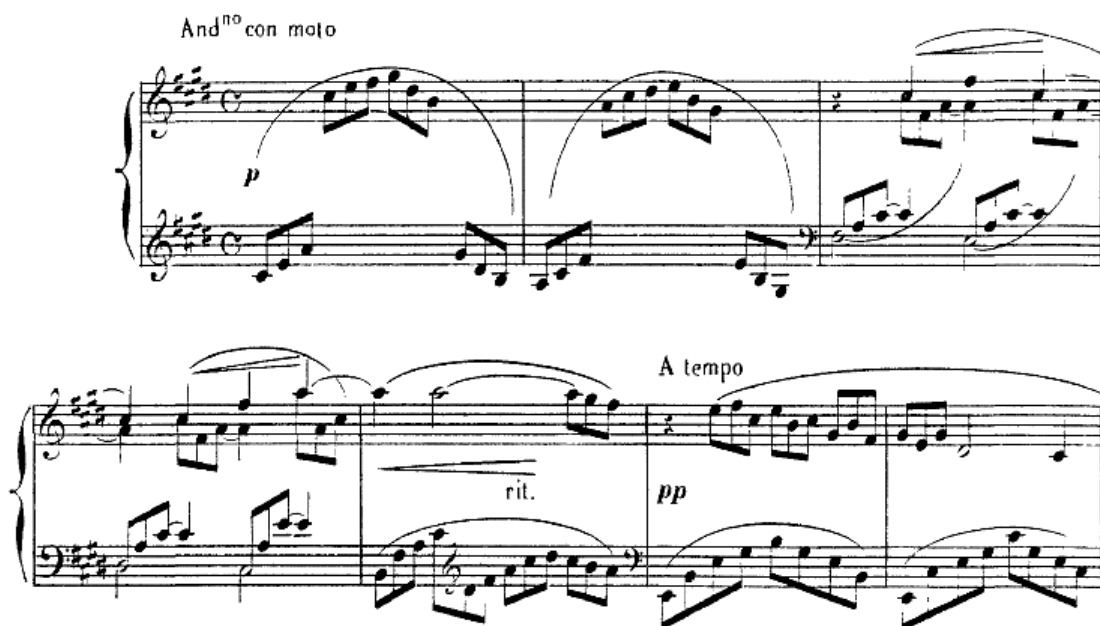
On a desert beach lies an amphora...
 What mysteries, what secrets does it hold?
 The waves come and go, calm, serene...
 Sometimes agitated, threatening, tempestuous...
 On a desert beach lies an amphora...
 A mermaid's call...perhaps a lament...
 Does it hold mysteries, secrets?⁴⁷

⁴⁷ “Numa praia deserta repousa uma ânfora.../Que mistérios, que segredos guarda ela?/O vai e vem das ondas, ora calmas, serenas.../Ora agitadas, ameaçadoras, tempestuosas.../Numa deserta praia uma ânfora repousa.../Um canto de sereia...um lamento talvez...Guarda ela mistérios, segredos?”

The extramusical origin of the piece suggests that works such as Debussy's *La Mer* and his *Preludes* for piano were possible sources of inspiration for the *Ânfora*.⁴⁸ The opening measures portray the mysterious character of the amphora through the use of the low register of the piano (see example 3). The oscillating movement of the waves can be felt each measure in the ascending and descending pattern in the piano part, as well as in the shape of the dynamics. A very similar pattern can also be seen in Debussy's First Arabesque (see example 4).

Ex. 3. *Ânfora*, mm 1–8, piano solo.

⁴⁸ Maurício Ayer, notes to Karin Fernandes, *Edmundo Villani-Côrtes Opus 80* (2012), compact disc, Tratore Brasil, 6021370.



Ex. 4. Debussy's *First Arabesque*, mm 1–7.

Timbres, four pieces for piano, use passages that are predominantly atonal; they include both tonal and atonal passages, reflecting Villani-Côrtes' tendency to blend different styles and techniques in his works. He wrote these pieces around 1976, when he and his students at the Academia Paulista de Arte took composition classes from the newly arrived Hans-Joachim Koellreutter. According to Villani-Côrtes, his *Timbres* were written as an experiment in atonality, exploring different timbres using the piano as a non-melodic instrument. He wrote precise instructions for the performer, as many other twentieth century composers did, explaining how to read his symbols (see example 5).⁴⁹

⁴⁹ Alfeu Filho, *Timbres e Ritmatas de Edmundo Villani-Côrtes*, 131.

62

65

67

72

Glisse nas teclas pretas
usar as duas mãos
repete ad libitum a critério do intérprete

deixar o som esvair-se Come prima

Rápido, súbito

ff

f

ff

p

f

ff

Ex. 5. *Timbre no. 4*, mm 62–75.

Still under Koellreutter, Villani-Côrtes wrote the *Noneto* for two violins, viola, cello, oboe, clarinet, French horn and bassoon, in 1977. This serialist piece won an international prize in the following year in the competition *Noneto de Munique* sponsored

by the Goethe Institute. Villani-Côrtes sees an emotional need behind the cerebral structure of dodecaphonic music, to which Koellreutter is strongly attached. Atonality is a means to represent the instability of modern life; “Man, when searching for a new reference, loses the one he had.”⁵⁰

Villani-Côrtes had the opportunity to experience the two antagonistic movements that divided the musical world in Brazil of the twentieth century. Despite his connection with Guarnieri and Koellreutter, he agrees that although his works do have dodecaphonic and nationalist features, he does not subscribe to any school of composition. When asked about his ideologies, he states:

The only position I ever assumed when making music was of using it as a means of expression capable of communicating what words could not. I believe that when a composer creates good music, he is setting a good example of work, dedication, [...] which is an example of dignity for mankind. This way, he will be showing society a posture to be taken and leaving his contribution to culture and mankind. If this example was followed by our politicians, I believe our country would be in a very desirable cultural and social position. Music is a universal language and its message has a communicative power capable of crossing boundaries, prejudices, and differences in race and religion. A composer has in his hands a very powerful instrument of communication capable of influencing, transforming and guiding society.⁵¹

⁵⁰ Ibid, 132.

⁵¹ “A única postura que sempre tive desde que escrevi alguma música foi a de utilizá-la como um meio de expressão capaz de completar aquilo que muitas vezes por meio da palavra não conseguia transmitir. Acredito que quando um compositor consegue realizar uma obra musical de bom nível, ele está automaticamente dando um exemplo de trabalho, dedicação e emoção estética, que servirá como um exemplo de dignidade para o ser humano. Assim sendo, ele estará mostrando à sociedade uma postura a ser seguida e ao mesmo tempo deixando um legado para o acervo cultural da humanidade. Se esse exemplo fosse seguido pelos nossos políticos, creio que o nosso país estaria em uma situação invejável social e culturalmente. Como a música é uma linguagem universal, a sua mensagem possui um poder de comunicação que ultrapassa as fronteiras, os preconceitos e as distinções de raça e religião. O compositor possui, pois, em suas mãos, um instrumento de alto valor comunicativo capaz de influenciar, transformar e dirigir a sociedade.” <http://villanicortes.com>, accessed June 15th, 2015.

Whenever Villani-Côrtes introduced one of his compositions to a friend from the popular field, the friend would say the piece was too erudite; when he showed his pieces to a classical musician, the musician would say it was too popular. Creating music while immersed in the wide universe of Gershwin, Chopin, Ravel, Debussy, Stravinsky, Shostakovich, and added to that, of popular music and jazz, resulted in the emergence of his own particular style. His body of works comprises more than 700 pieces written in a variety of styles.

CHAPTER III

SONATA ENCANTADA

Introduction to the *Sonata Encantada*

Originally written for flute and piano, the *Sonata Encantada* was Villani-Côrtes' first attempt to write in sonata form. He was 25 years old when he wrote this piece, but had not had many years of formal instruction in composition up to this point. His models for composing in sonata form were classical pieces that he heard on the radio. Villani-Côrtes was very attentive when listening to music, noticing how the composer created the sonata structure, which elements were preserved, which ones were different, and where the various elements occurred within the sonata. In addition, he read books that explained sonata form, which helped him to compose his first sonata. The sonata was composed for his father who, despite having been an amateur flutist for many years, thought his son's piece was too difficult for him and never attempted to play the piece in its entirety.⁵² A few years later, Villani-Côrtes decided to transcribe this sonata for the violin, adapting it as he explored the double stops and full chords possible on that instrument. The violin tradition in Brazil is strongly related to popular styles, especially the *forró*.⁵³

⁵² Villani-Côrtes in phone interview on May 11, 2015.

⁵³ Forró is a type of ball dance, very popular in the northeast of Brazil. Its basic instrumentation is made up of an accordion, a triangle, a *zabumba* (a specific type of bass drum), and singer. The melody is

The *rabeca*,⁵⁴ used in these styles, is a crude type of violin that was brought to Brazil by Portuguese colonizers and is still widely played in Brazil today—it can be found more easily along São Paulo’s coast (southeast of Brazil) and in the interior of Ceará and Paraíba states (in the northeast). The particular use of double stops in the third movement of the *Sonata Encantada* reflects the influence of Brazilian popular styles in Villani-Côrtes’ writing (the performance guide section at the end of this chapter will bring suggestions for playing the double stops).

When adapting his sonata for the violin, Villani-Côrtes relied on the support of his friend Finelli, a violinist who also worked at TV Tupi, helping him with the idiomatic writing for the instrument. Most violinists in his circle, from whom Villani-Côrtes garnered advice on idiomatic writing, worked at TV Tupi. These musicians were very versatile, playing all types of music from classical to Brazilian popular styles, performing in weddings and many other events.

Throughout his life and especially during his time working at the Universidade Estadual Paulista (UNESP), people would often ask Villani-Côrtes if he had pieces for the violin. On these occasions, he would always offer his violin sonata, and although many people showed interest in the piece, no one would actually play it. In a phone interview, he stated that there are many very curious stories about the people who

normally written in Mixolydian mode and can also be played by the violin or the *rabeca* (when these instruments are available), alternating with the singer.

⁵⁴ The Brazilian *rabeca* does not have a standard model. There are variations in its size, tuning, and number of strings, which can vary between 3, 4 or 5, and be made of gut or borrowed from other instruments like the *cavaquinho*, for instance—for more information on the *cavaquinho*, see chapter 2, page 17, footnote 28. Supplementation of the melody line with a pedal note using double stopping is very typical of the manner this instrument is played. Camila Frésca, <http://cultura.fm.cmais.com.br/o-violino-no-brasil>, accessed May 12, 2015.

attempted to play this sonata, but, for various reasons, never did.⁵⁵ For example, a violinist acquaintance of his, asked him about a piece for violin. This man showed interest in the piece; he said he really liked it, and received a copy of it from the composer, but never played it. Years later, he happened to see the man at a wedding reception and they talked about the *Sonata Encantada*, but the violinist said that he had not been able to play it because he had had an awful row with the pianist who was supposed to collaborate with him on it, and subsequently never went back to the project.

Another story Villani-Côrtes shared is that one day, Gino Alfonsi, a violinist who also worked at TV Tupi, went to his house and had a rehearsal of the sonata with the composer at the piano. Gino liked the piece, but because of other professional and personal commitments, he never went on to perform it. He kept saying “I need to play the sonata or I might die before doing so...”⁵⁶ And that he did: he died without ever performing it in concert.

UNESP hosts a project called *Ritmo e Som* every year in São Paulo, with the purpose of promoting new music by students and faculty. In 1992, Villani-Côrtes intended to have his *Sonata Encantada* performed, and musicians from the neighboring city of Campinas were coming to be part of this project and perform some of the new compositions. He was excited to finally have his sonata performed, especially at a university event, but the violinist who was supposed to play his piece injured his arm at the last minute and could not give the performance.

⁵⁵ Villani-Côrtes in phone interview on May 11, 2015.

⁵⁶ “Daqui a pouco eu morro e não toco a sonata...”

On another occasion, Villani-Côrtes randomly met a pianist when visiting a publishing house in São Paulo. This lady said she was married to the concertmaster of the Campinas Symphony Orchestra, and they started to talk about Villani-Côrtes' violin sonata. The woman told Villani-Côrtes she wanted to become acquainted with the piece and play it with her husband. The couple, Nara and Fred, finally played it in concert alongside other standard violin repertoire pieces, such as the Ravel Sonata for Violin and Piano, in Ceará. She said the piece was very well received by the audience. This was the first performance of Villani-Côrtes' Sonata for Violin and Piano, which took place in Fortaleza (Ceará state) only in 1997, forty years after it was composed. Villani-Côrtes was thrilled to know that the audience enjoyed his piece even though he did not have the chance to hear it himself.

During a music festival in Belo Horizonte, Villani-Côrtes found the title for his violin sonata. He was talking to a fellow musician and explaining the multiple events that occurred involving his violin sonata, when the man said “this sonata seems to be enchanted [*encantada*]!” After that, Villani-Côrtes decided to incorporate the word “enchanted” in the sonata's title, becoming then: *Sonata Encantada*.

In 2006, a project created by the Centro Cultural São Paulo—Discoteca Eneyda Alvarenga—decided to record some pieces by Villani-Côrtes to represent his work in the collection *Música Contemporânea Brasileira*. The collection chose to dedicate a volume to Villani-Côrtes, and the *Sonata Encantada* was one of the works on the CD. The piece finally recorded in studio by the German pianist Paul Rivinius and the Brazilian violinist Luiz Filipe Coelho—one of the most famous Brazilian violinists today. Coelho was the

first and only Brazilian to become a member of the Berlin Philharmonic orchestra, passing his concert exam with distinction.

Movement I: Moderato

The first movement of the *Sonata Encantada*, Moderato, generally follows the sonata structure⁵⁷ and its traditional key scheme—it exploits two different key areas, G major and D major, as expected—but it is more loosely-knit,⁵⁸ which makes it a representative piece within Villani-Côrtés’ output, exemplifying his flexible approach to traditional forms.⁵⁹ Table 1 below shows the overall structure of the first movement of the *Sonata Encantada*.

Table 1. Form chart for *Sonata Encantada*, movement I, Moderato.

| Exposition | | | |
|-------------------------|---|----------------------------|-------------------|
| Primary theme (1–22) | Transition (I) / Transition (II) (23–32) / (33–41) | Secondary theme (41–82) | Bridge (82–85) |
| G major (I) | | D major (V) | |
| 3/4 meter | 3/4 / 3/4 ~ 4/4 | 4/4 | 3/4 |

⁵⁷ Charles Rosen defines and explains the sonata structure in his book *Sonata Forms* (New York: W. W. Norton, 1988) 1.

⁵⁸ The term “loosely organized” or “loosely-knit” comes from William E. Caplin in his book *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*, page 47.

⁵⁹ Other works written by Villani-Côrtés also present great flexibility in their structure, such as his piano concertos and his sonata for cello and piano (also transcribed for the viola) with its extended introductory section that features the piano alone.

Table 1. Continued

| Development ⁶⁰ | | | |
|----------------------------|---|--|---|
| New theme (86–98) | Central action zone / P-based (99–105) | Exit Zone - Cadenza (106–114) (115–126) | |
| D minor (v) | Gm (i)/A (II)/Bb (bIII)/B (III)/Bm (iii)/E (VI) | A major (V/V) | |
| 2/2 meter | 2/2 | 4/4 | |
| Recapitulation | | | |
| Primary theme (127–148) | Transition (I) / Transition (II) (149–158) / (159–163) | Secondary theme (164–175) | Coda I / Coda II (176–191) (192–203) |
| D major (V) | | G major (I) | G major (I) |
| 3/4 meter | 3/4 / 3/4 ~ 4/4 | 4/4 | 2/2 / 4/4 |

The first movement of the *Sonata Encantada* opens with a long pedal in the piano left hand part (mm. 1–10), emphasizing the tonic, while the violin introduces the melody. The first and second basic ideas are four measures long, followed by an extended

⁶⁰ The terminology used to describe the sections of the development is from formal theorists James Hepokoski and Warren Darcy in their book *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (Oxford University Press, 2006). In chapter ten, these authors discuss the different sections of the development, labeling them as entry or preparation zone (calmer/lower energy), central action zone (sequences/energetic), and retransition (dominant-lock/dominant prolongation) or exit zone.

continuation. The fourteen-measure continuation reiterates the basic idea, expanding it, and adding more excitement and motion to it through rhythmic acceleration in sixteenth notes. Measure 23 introduces another pedal tone in the piano left hand part, suggesting a dominant prolongation in D major and functioning as a harmonic transition into the second theme (example 6). The right hand part here has clusters built on the first five notes of the F major scale, while the violinist plays a descending five-note figure in C minor.

The image displays a musical score for three staves: Violin (top), Piano Right Hand (middle), and Piano Left Hand (bottom). The score is divided into three systems, each containing two measures. The first system (measures 23-24) shows the Violin playing a descending five-note figure in C minor, the Piano Right Hand playing clusters on the first five notes of the F major scale, and the Piano Left Hand playing a pedal tone. The second system (measures 25-26) continues the Piano Right Hand clusters and the Piano Left Hand pedal tone. The third system (measures 27-28) shows the Violin playing a descending five-note figure in C minor, the Piano Right Hand playing clusters on the first five notes of the F major scale, and the Piano Left Hand playing a pedal tone. The fourth system (measures 29-30) continues the Piano Right Hand clusters and the Piano Left Hand pedal tone. The fifth system (measures 31-32) shows the Violin playing a descending five-note figure in C minor, the Piano Right Hand playing clusters on the first five notes of the F major scale, and the Piano Left Hand playing a pedal tone.

Ex. 6. *Sonata Encantada*, movement I, mm. 23–32.

The transition can be split into two sections—TR I and TR II. TR I starts in measure 23 and features a dominant prolongation and an improvisatory melody. The second part of the transition (TR II), starting in measure 33, works as a transition of character, transforming the agitated mood into a calmer mood, in preparation for the second theme (S). Still in TR II, the composer presents the dominant key, D major (mm. 36, 38 and 39), but does not settle in the second key area yet. Instead, the D major chord alternates with a G minor chord with an added ninth and sixth, until measure 41, where the piano part finally establishes the key in an introduction to the second theme as shown in example 7. The composer plays with false introductions of S each time the D major key is presented, anticipating the first two beats of the introduction to S (mm. 41–42).

The musical score is divided into three systems. The first system (mm. 33-35) is marked 'Mais calmo' and 'Più lento'. It features a vocal line with slurs and ties, and a piano accompaniment with chords and moving lines. The second system (mm. 36-38) is marked 'a tempo' and 'Più lento'. It continues the vocal and piano parts. The third system (mm. 39-42) is marked 'Moderato'. It includes a 'poco rall.' marking and a 'p' dynamic. The score concludes with a repeat sign at the end of the piano part.

Ex. 7. *Sonata Encantada*, movement I, mm. 33–42.

The second theme is not very contrasting to the primary theme—it is also lyrical—but it is written in a different meter: 4/4, as opposed to the 3/4 of the primary theme. It still follows sonata form, which implies the existence of a contrasting key area, usually the dominant key when pieces are in a major mode. This theme is made up of two four-measure basic ideas and a four-measure continuation followed by a long extension,

with units that are mostly regular. The last sub-phrase of the extension (mm. 66–69) is a dominant prolongation (see example 8). There is a dominant pedal in the left hand of the piano part (tremolo on A), and the chords in the right hand, even though not explicitly A7 chords, reinforce the dominant function of this passage that prepares for the piano statement of the theme in measure 70.

The musical score for Example 8, Sonata Encantada, movement I, measures 63–69, is presented in two systems. The first system (measures 63–66) shows a melody in the right hand with eighth-note patterns and a dominant pedal in the left hand (tremolo on A). The second system (measures 67–69) continues the melody and the dominant pedal. A box labeled 'B' is placed above the melody in measure 68.

Ex. 8. *Sonata Encantada*, movement I, dominant prolongation in mm. 66–69.

After the brief statement of the second theme in the piano (mm. 70–73), the music dissolves into a bridge that uses material from TR II, closing the second theme and launching the development.

The development (mm. 86–126) introduces a new theme in D minor. The new theme is another (slightly) unusual element since it appears in the development of the

sonata. In measure 99, the composer develops material from the secondary theme that becomes harmonically unstable and more agitated, as expected in a “central action zone.” This section modulates to A major, starting the *Grandioso* (m. 106) which serves as an exit zone that will launch a brilliant cadenza for the violin.

The thematic recapitulation (m. 127) occurs in the dominant—the wrong key. Unlike the exposition, here the two instruments share the primary theme. The violin plays the melody in the first basic idea, and the piano plays the melody in the second basic idea; the two play a duet in thirds in the continuation. The tonic finally returns in the second theme in measure 164, presented by the piano here with a countermelody in the violin. The coda can be divided in two parts, coda I and coda II. Coda I begins in measure 176, bringing the primary theme back in the tonic, in a faster tempo, and in cut time. The return of the primary theme, in this case, compensates for the lack of tonic at the recapitulation. The different time signature helps the composer to change both the tempo and the character of the theme, which is now lighter and more ornamented. Coda II has a more improvisatory character, but it connects to coda I through the extended chords in measures 192–195. The improvisatory and virtuosic nature of this passage completely changes the initial character of the primary theme, concluding this overall lyrical movement with a fast and energetic character, with sixteenth notes in both piano and violin parts.

Performance Guide

The performance guide sections will offer suggestions on how to interpret the variety of styles employed by Villani-Côrtés, as well as technical advice for conveying

the appropriate character in a given passage. In the first movement of the *Sonata Encantada*, one can find traces of the European Romantic style, improvisational writing, characteristic jazz harmonies and rhythms, and the use of impressionistic color changes. Villani-Côrtés introduces improvisatory passages at the opening of the movement until it enters the transition (TR I, m. 23, example 9).

The passage between measures 23–28, though not indicated on the score, requires clearer articulation in both piano and violin parts. In the piano, the use of very little pedal, or even using pedal just on the first half of the first beat in each measure, helps with the clarity of texture and keeps a clear pulse supporting the violin, which has a challenging part in this section. Clear articulation in the piano also helps to ensure that the violin part is not overshadowed. On the violin, clarity can be achieved by playing on the string, with a detached articulation (*martelé*), especially when the melody descends (mm. 23 and 26), but in a more connected fashion accompanied by a crescendo when the melody ascends (mm. 24–25 and 27–28; see example 9). These types of articulation, in conjunction with the dynamics, help with the shaping of the phrases in this free and improvisatory section.

The image displays a musical score for measures 19 through 29 of the first movement of *Sonata Encantada*. The score is written for violin and piano. Measures 19-22 feature a violin cadenza with continuous sixteenth-note streams. Measures 23-29 show the piano accompaniment, which includes chords and sixteenth-note patterns in the bass line. The score is written in a key with one flat (B-flat) and a 3/4 time signature.

Ex. 9. *Sonata Encantada*, movement I, mm. 19–29.

The violin cadenza is also written in improvisatory style, with long passages of continuous streams of sixteenth notes. The cadenza divides into two sections: section 1, mm. 115–119 (example 10); and section 2, mm. 120–126 (example 11). In section 1, the performer is completely free to shape the sixteenth notes as he or she wishes. It can be

helpful to take time over intervals that are wider, whenever they occur, since the majority of the line proceeds in stepwise motion.

Ex. 10 shows measures 113 through 119 of the violin cadenza. Measure 113 begins with a dotted half note and a slur over the next two notes, with the instruction "(Sic)". Measure 114 continues with a dotted half note and a slur over the next two notes, with the instruction "loco". Measure 115 is marked "rubato" and contains a series of eighth notes. Measure 116 contains a series of eighth notes with a slur over the first six notes, marked with a "6". Measure 117 contains a series of eighth notes with a slur over the first six notes, marked with a "6". Measure 118 contains a series of eighth notes with a slur over the first six notes, marked with a "6". Measure 119 contains a series of eighth notes with a slur over the first six notes, marked with a "6".

Ex. 10. *Sonata Encantada*, movement I, section 1 of the violin cadenza, mm. 115–119.

Ex. 11 shows measures 120 through 126 of the violin cadenza. Measure 120 contains a series of eighth notes. Measure 121 contains a series of eighth notes. Measure 122 contains a series of eighth notes. Measure 123 contains a series of eighth notes. Measure 124 contains a series of eighth notes. Measure 125 contains a series of eighth notes, marked "poco rit.", and a box containing "E". Measure 126 contains a series of eighth notes, marked "p", and a box containing "4".

Ex. 11. *Sonata Encantada*, movement I, section 2 of the violin cadenza, mm. 120–126.

Since the composer marks rubato at the beginning of the cadenza, performers may shape the first section by starting more slowly at the outset and gradually speeding. In

measure 119, the performer can take time to transition into the meter change, section 2 of the cadenza (see example 11), where the chromatic steps should be emphasized, leading to the recapitulation. These notes can be emphasized by slightly elongating their value, intensifying the vibrato, and increasing the bow speed in each of them.

Going into the second part of the transition (m. 32, example 12), Villani-Côrtès uses extended chords in the piano part for coloristic effect. TR II works as a transition of character between the agitated, energetic TR I and the lyrical, dreamy second theme. It is interesting to note how the composer uses a new motive in TR II (measure 33) that alternates with the motive from the previous section (measures 32 and 34 are equivalent) the first time it occurs, and then alternates with the motive that will generate the secondary theme (measures 36 and 38). Clarifying which section each motive belongs to is crucial to understanding the fluctuations of character and tempo in this passage. The contrast between measures in this section is rather a change of character than a change of tempo, as suggested in the score.

Villani-Côrtès' familiarity with classical music, popular styles, and his experience as a jazz pianist contributed to his use of incomplete chords in his works.⁶¹ Measure 40 is an example; the first two beats of this measure present an E minor seventh chord, which in beats three and four turns into a dominant seventh chord. The addition of the pitch A in the violin part brings the idea of the dominant (when heard with the pitches E and G from the bass) and, even though the third of the chord is missing (C#), it functions like a dominant chord.

⁶¹ Villani-Côrtès' familiarity with jazz and classical music can be seen in how the composer associates the two. See quote in chapter 2, page 25, for more information.

30 *f*

33 *Mais calmo* *Più lento* *p* *9*

36 *a tempo* *Più lento* *a tempo* *7*

39 *Moderato* *poco rall.* *p*

Ex. 12. *Sonata Encantada*, movement I, oscillation in character through measures 32–38. Incomplete chord in m. 40.

When the secondary theme begins and the dominant key is reached (D major), there is an expectation that this new key will be utilized, but instead, Villani-Côrtès tonicizes other key areas for coloristic purposes, in impressionist style. The first basic idea of the secondary theme is in D major, but the second basic idea is in F# major, and there is a third one in G minor. These keys are distantly related to the local tonic D major, but Villani-Côrtès chose to use them for the variety of colors that they bring. Example 13 shows that when the basic idea is stated the second time, shifting from D major to F# major, no effort is made to transition smoothly between keys.

The performers should take advantage of the new color, aiming for a brighter sound. In the violin, the brighter sound can be achieved through a faster vibrato and by playing with the bow closer to the bridge. The pianist needs to approach the keys with a faster attack and play with the tip of the fingers in order to obtain this type of sound. In contrast, when the key shifts to G minor, a change to a darker tone color is necessary to create a more mysterious mood. The violinist then has to play with the bow closer to the fingerboard and use less vibrato—with the bow slightly faster to compensate for being far from the bridge. The pianist has to approach the keys with a slower attack and use flat fingers (not as firm and curved). Because of the sudden key changes, the performers must take some time to start each sub-phrase (mm. 49 and 53) and convey their different characters.

The image displays a musical score for a piano piece, identified as *Sonata Encantada*, movement I. The score is written for piano and features a color change in measures 45-57. The notation is presented in four systems, each consisting of a single treble staff and a grand staff (treble and bass staves). The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 43 and ends at measure 57. The color change is indicated by a bracket spanning measures 45 to 57. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Ex. 13. *Sonata Encantada*, movement I, color changes in measures 45–57.

Between measures 82 and 85, Villani-Côrtes also uses extended chords—G minor with added ninth and sixth going into an F minor with added ninth and sixth via parallel motion. These chords present impressionistic colors and might also have been derived from Villani- Côrtes’ experience with jazz and Brazilian popular music. In this context, they are put into the conventions of neo-tonal classical music. They function as a means of delaying the beginning of the development and the cadence to D minor. The G minor chord descends into the extended chords using a linear descending motion of the bass, G-F-E-E \flat , then moves to the dominant (A7 chord) in measure 85 beats 2 and 3, and resolves to D minor in measure 86, completing the descending bass line.

To correctly interpret this aspect of Villani-Côrtes’ style, the pianist should approach these chords in a relaxed manner, in a lazy/slow approach to the keys, sliding the hands from chord to chord, emphasizing the descending motion in the chord progression, and getting clearer and more articulate towards the last measure, setting up the character of the development. The violinist must find different ways to play the identical sub-phrases in this passage (mm. 82–84; see example 14) since they appear three times. A suggestion is to keep the tempo straight the first time the sub-phrase is presented, then play it with more flexibility, emphasizing the first note in measure 83 (E) and the first note of the septuplets in the third sub-phrase (B \flat). It brings more flexibility to the sub-phrases and helps to transition and change the character in measure 86, the development.

Ex. 14. *Sonata Encantada*, movement I, jazz harmonies in measures 82–85.

The passage between measures 145 and 147 presents diminished triads with a major seventh (see example 15), a sonority found in Brazilian popular styles. Example 16 shows how the Brazilian composer Edu Lobo uses the same chord in his piece *Valsa Brasileira*.⁶² This sonority is used to create instability, dissolving the recapitulatory primary theme and connecting it to the transition. The coda, at measure 176, also presents features of popular music in its extended chords and rhythms. There is a metric

⁶² Edu Lobo (1943) is one of the most important representative figures of Brazilian popular music today. He is a very active musician and works as a composer, arranger, guitar player, and singer. His career was launched in the 60s and his style was heavily influenced by the *Bossa Nova*. He has made important partnerships with other great names in Brazilian popular music such as Chico Buarque, Vinícius de Moraes, Dorival Caymmi, and Sérgio Mendes, and has toured Europe, Asia and the United States performing his works. His music has been sung by important performers such as Milton Nascimento, Gilberto Gil, Gal Costa, and Zizi Possi. Lobo also worked as an arranger for TV Record in São Paulo and writing soundtracks for TV Globo.

<http://www.edulobo.com.br/site/>, accessed November 2, 2015.

dissonance—very common in jazz, rock and other popular styles—between measures 188 and 191, functioning as a cadential hemiola (example 17). These four measures of cadential hemiola provide closure for this section of the coda by accelerating the motion to the end.⁶³ During these measures, the listener’s perception of the length of the measure is changed (the measure seems shortened), and the sense of meter is not re-established until the cadence in measure 191, which resolves the dissonance on the downbeat and launches coda II. In measure 196, both performers need to bring the dynamic to piano, subito, so it still has space to crescendo and build to the fortissimo at the end.



Ex. 15. *Sonata Encantada*, movement I, diminished triad with a major seventh, mm. 145–147.

⁶³ Nicole Biamonte, “Formal Functions of Metric Dissonance in Rock Music.” *Music Theory Online*, <http://www.mtosmt.org/issues/mto.14.20.2/mto.14.20.2.biamonte.html>, accessed July 10, 2015.

9 Canto

PNO.

13

PNO.

Chord symbols: $D7^b9$, $Gm7_9$, $A^bdim\ 7^M$, E^b/G .

Ex. 16. Edu Lobo's *Valsa Brasileira*, mm. 9–16.

186

186

191

191

195

195

accl.

accl.

Ex. 17. *Sonata Encantada*, movement I, 186–198.

Movement II: Andantino

Villani-Côrtes wrote the *Sonata Encantada* independent of any instruction, prior to his lessons with Guarnieri and Koellreutter. He was not assigned a project to write in a certain style neither being influenced by any specific school of composition at this time. Instead, the second movement of the sonata, Andantino, reflects the composer's experience with the serenade groups. According to the Brazilian conductor Lutero Rodrigues,⁶⁴ the character of this movement evokes the *serestas*,⁶⁵ part of Villani-Côrtes' life while still living with his parents. Its expressive character, lyrical melody, and arpeggiated accompaniment pattern resembles a guitar player accompanying a singer, as in a serenade (see example 19).

The structure of this movement can be broadly labeled as ABA' and coda, shown in table 2. The B section, however, is more complex because it can be divided into three subsections that keep developing the same thematic material. There is an elided imperfect authentic cadence in measure 19, closing the first A section and launching the theme again. What seems to be a repetition of A, in measure 19, is actually an "entry zone" of the developmental B.⁶⁶ This first sub-section of B (B1) consists of repetitions of a subphrase derived from the main theme in the violin part (see example 18), while the harmony moves further from the tonic (G minor). It reaches F# major in measure 29, launching a new sub-section (B2), as shown in example 19.

⁶⁴ Lutero Rodrigues, *Música Contemporânea Brasileira: Edmundo Villani-Côrtes*, 45.

⁶⁵ The *serestas* or Brazilian serenades were normally played by a group of musicians using the same instrumentation as in *chôro*: guitar, *cavaquinho*, mandolin, flute and/or clarinet, and voice. Because they are portable, these instruments are frequently used in urban music in Brazil. Henrique Autran Dourado. *Dicionário de Termos e Expressões da Música* (São Paulo: Editora 34, 2004), 384.

⁶⁶ Hepokoski and Darcy, *Elements of Sonata Theory*, 195.

Table 2. Form chart for *Sonata Encantada*, movement II, Andantino.

| A | B | A' | Coda |
|---------------------------------------|---|-------------------------|---------|
| (1–18) | (19–56) | (57–78) | (79–87) |
| G minor | Different keys, emphasis on F# and D | G minor | G minor |
| B (Developmental) | | | |
| Entry zone/transition (B1) (19–28) | Central action (B2 and B3) (29–41) (42–54) | Retransition (55–56) | |
| G minor ~ D major | F# ~ D | D major | |

Ex. 18. *Sonata Encantada*, movement II, sub-phrase from main theme, mm. 1–2.

The musical score for Example 19, *Sonata Encantada*, movement II, B1 (entry zone), mm. 19–29, is presented in three systems. The first system (mm. 15–19) features a treble staff with a melodic line and a piano accompaniment. A box labeled 'A' is positioned above the treble staff at measure 19. The second system (mm. 20–24) continues the melodic and harmonic development. The third system (mm. 25–29) concludes the section with a final chord in the piano part marked *mf*.

Ex. 19. *Sonata Encantada*, movement II, B1 (entry zone), mm. 19–29.

The new sub-section develops a motive from the main theme. This second part of B (B2) is its most harmonically unstable section. Because it comes after the entry zone, this area works like a central action zone in the development section of a sonata. The motive derived from the main theme can be found in example 20; example 21 shows the development of this motive in section B2.



Ex. 20. *Sonata Encantada*, movement II, motive from main theme.

Ex. 21. *Sonata Encantada*, movement II, beginning of section B2, measure 29–34.

Finally, the last sub-section of B (B3) begins in measure 42 (example 22), and it also develops the same motive, now in a different rhythmic pattern. The new pattern is present throughout measures 43 and 46 in the violin part, using eight notes in triplet figurations.

Ex. 22. *Sonata Encantada*, movement II, motive in section B3, mm. 43–46.

In this second movement, the B section does not function as a contrasting middle section. It rather seems to develop from the previous A section, transitioning in the beginning of B (m. 19) through a succession of sub-phrases that start changing more and more until the section reaches distantly related keys such as F# major. The agitated central action zone (m. 29) gradually dissolves into a calmer character and a retransition in measures 55 and 56, leading to the return of A.

The retransition emphasizes the dominant key, D major, through arpeggios in the piano part, in preparation for the A' section (m. 57). The reprise corresponds closely to the first A; it starts with a restatement of the theme in the piano followed by a short coda in measure 79, where the violin picks up the melody and finishes the movement in the tonic.

This movement can be generally labeled as a “large ternary.” The formal theorist William Caplin uses this term to define one of the most typical full-movement forms used in slow movements. According to him, this structure implies the occurrence of a perfect authentic cadence at the end of the first part (A), the existence of a contrasting B section that features a new key, might have a subordinate theme, and ends on a local tonic harmony (usually not the tonic of the home key). Then, the A' section succeeds and it is possible to have a coda. However, this movement presents characteristics that do not strictly follow this definition.⁶⁷ At the end of the first section there is an elided imperfect authentic cadence, and B does not present a subordinate theme or feature one specific key. The B section also ends on the dominant key and has a developmental nature. In this case, the contrast between sections is not achieved through an abrupt change in the character or key, but rather through a gradual transformation, developing motives from the main (and only) theme.

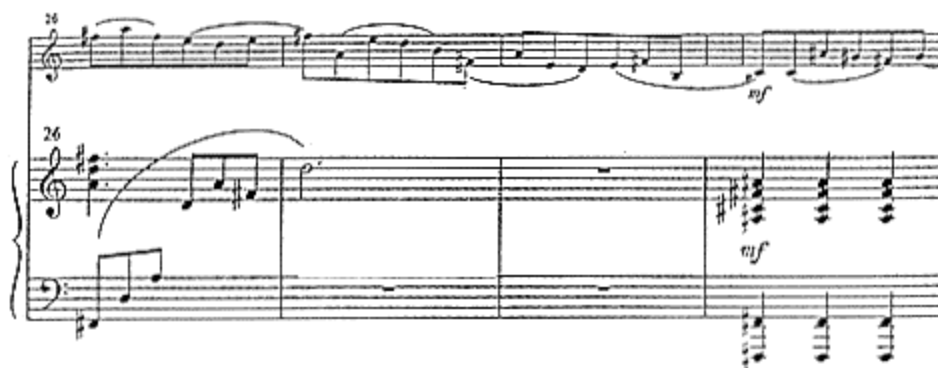
Performance Guide

The piano is responsible for creating the serenade mood in this movement. Its accompaniment pattern, evoking the guitar, is straightforward throughout the first A section. In measure 19, however, the entry zone needs to be played in a different way, not as clearly and articulated as before. In this section, the tone of the piano part needs to be more mysterious, darker, so it can open up as the harmony changes, turning bright by the point it reaches the D major chord in measure 26. The darker, mysterious tone can be

⁶⁷ William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998), 211-16.

achieved in the piano through a slower attack on the keys and through voicing the bass line, emphasizing the lowest note of each measure. In the violin this tone can be achieved through slower bow speed and playing with the bow closer to the fingerboard, creating an “airy” type of sound.

As the violin line descends between measures 26 and 28 (example 23), the dynamic level should also diminish, which will favor a smooth transition into section B2 and allow a new gradual build up beginning in measure 29.



Ex. 23. *Sonata Encantada*, movement II, dynamic level in mm. 26–29.

In order to be organic, section B2 needs to be approached as one long phrase that grows in dynamic level all the way until B3, in measure 42. The violinist playing this piece should emphasize the F# on the downbeat of measure 37 to show the point of arrival (see example 24), when the accompaniment pattern in the piano changes with the harmony, showing a different color at this point.



Ex. 24. *Sonata Encantada*, movement II, F# emphasizing D major chord, mm 32–37.

The players should maintain a crescendo until the indication of forte in measure 42 (example 25). In this section, it is very important that the pianist waits between beats one and two in measures 43–46, where the violin part has wide chords that are immediately followed by the motive from the theme. The pianist needs to take time in this section, carefully listening as the violin transitions between chords and single notes, and allowing time for the violinist to execute the multiple stops. As a result, the music becomes a little more sustained, as if the composer had written *sostenuto* in the score.

The musical score for Example 25, Sonata Encantada, movement II, measures 42-46, is presented in two systems. The first system (measures 42-46) shows a violin part with a melodic line and a piano part with a series of chords. The second system (measures 47-50) shows a more relaxed, chordal texture in both parts. The piano part features a series of chords that ascend in pitch, while the violin part provides a melodic line. Dynamics include 'f' (forte) and 'mf' (mezzo-forte).

Ex. 25. *Sonata Encantada*, movement II, mm. 42–46.

From measure 47 on, the movement starts dissolving, changing character, and becoming less intense, which calls for an adjustment in dynamics and articulation in both instruments, helping to create a more relaxed mood (example 26). Even though the chords ascend, the pianist should play them with a relaxed tempo and softer dynamic, creating an ethereal mood. The violin also collaborates to this relaxation of character as it resolves the phrase from E_b to D (m. 50). The subsequent measures (51–54) echo the subphrase (mm. 47–50), bringing the dynamic to an even softer level. The retransition (mm. 55–56) prolongs this ethereal character and prepares for the beginning of A'.

The musical score is presented in three systems. The first system (measures 47-50) shows a violin part with a melodic line and a piano accompaniment with a more active texture. The second system (measures 51-54) shows a retransition with a more active piano accompaniment and a melodic line in the violin. The third system (measures 55-56) shows a final section with a melodic line in the violin and a piano accompaniment. The score includes dynamic markings such as *mf* and *p*, and a section marker 'C' above measure 54.

Ex. 26. *Sonata Encantada*, movement II, ethereal mood and retransition, mm. 47–

56.

The beginning of section A' (m. 57) corresponds to the A section, but now presents the melody on the piano in a thinner texture and higher register. This may suggest more distance between the two parties in a serenade—the serenader and the object of his/her affections (see example 27). Here, there is less motion in the accompaniment part than in A; instead of ascending arpeggios, the violin accompaniment

figure is more expressive, with wide leaps, and the piano left hand part is characterized by notes with longer values. The articulation can be legato as in A, but the character will be more melancholic because the calmer accompaniment brings more breadth, and the higher register of the melody also suggests a more plaintive tone. The violin accompanies the piano during this part, sings with the piano in measure 65, and finally takes over in measure 69, owning the melody until the end of the movement.

54 C

59

63

68 *meno*

p

Ex. 27. *Sonata Encantada*, movement II, mm. 57–72.

Movement III: Rondó

Villani-Côrtés chose to write the third movement of his *Sonata Encantada* in rondo form, a form widely employed in the last movement of sonatas, serenades and concertos. The rondo form, perfected by Haydn, Mozart, and Beethoven, was composed in smaller numbers in the nineteenth century, but it survived into the twentieth century and beyond in the works of composers who were influenced by the traditions of the Classical period.

Villani-Côrtés employed the tarantella style in this movement. Tarantellas are virtuosic pieces normally marked Presto, Prestissimo or Vivace—the indication Villani-Côrtés used in this case. This movement employs the tarantella's typical compound duple meter (6/8) and features many of its characteristics such as repeated notes, alternation of a note with its upper or lower auxiliary, chromaticism, leaps, and arpeggios. In this movement, again, it is possible to see how Villani-Côrtés infuses a traditional form (rondo) with a popular style (the tarantella). This mixture of traditional and popular styles was also favored by composers like Mozart and Haydn, who often wrote rondos using “exotic” elements and folk tunes most often borrowed from the Gypsy, Turkish, or Hungarian peoples.

The rondo from the *Sonata Encantada* has a five-part structure, ABABA, and, in addition, an introduction and a coda. Every part A (A1, A2, and A3) and B (B1 and B2) is consisted of a tripartite structure characterized by different gestures or ideas. The upper part of table 3 shows the most important aspects regarding the organization of this movement; the bottom part shows which ideas are present in the subsections of A, B, the introduction, and the coda.

Table 3. Form chart for *Sonata Encantada*, movement III, *Rondó*.

| Form chart based on gestures or thematic material. | | | | | | |
|--|--------------------|-------------------|---------------------------|---------------------|---------------------|--|
| Introduction (mm. 1–17) | A1 (mm. 18–43) | B1 (mm. 44–81) | A2 (mm. 82–107) | B2 (mm. 108–131) | A3 (mm. 132–156) | Coda I / II (mm. 157–175) (mm. 176–215) |
| Section 1 (1–6) | Section 1 (18–23) | Section 1 (44–51) | Section 1 (82–87) | Section 1 (108–115) | Section 1 (132–142) | Section 1 (157–162) (176–183) |
| Section 2 (7–10) | Section 2 (24–28) | Section 2 (52–68) | Section 2 (88–92) | Section 2 (116–125) | Section 2 (143–151) | Section 2 (163–167) (184–188) |
| Section 3 (11–17) | Section 3 (29–43) | Section 3 (69–81) | Section 3 (93–107) | Section 3 (126–131) | Section 3 (152–156) | Section 3 (168–175) (189–204) |
| | | | | | | Section 4 (204–215) |
| Introduction | A | | B | | Coda | |
| Section 1: Idea 1 | Section 1 – Idea 1 | | Section 1 – link | | A on the piano | |
| Section 2: Idea 2 | Section 2 – Idea 2 | | Section 2 – couplet theme | | A compressed | |
| Section 3: Idea 1 | Section 3 – Idea 3 | | Section 3 – closing | | Closing section | |

*Idea 1= Repeated notes Idea 2= Leap Idea 3= Combination of ideas 1 and 2.

The introduction features the piano alone and is comprised of three short sections: repeated notes, leap section, and repeated notes again (example 28).

RONDÓ
Vivace $\text{♩} = 120$

The musical score is for a piece titled "RONDÓ Vivace" with a tempo of 120 beats per minute. It is in 6/8 time. The score is for Violin and Piano. The Piano part is the primary focus, featuring three distinct sections. Section 1 (mm. 1-6) consists of repeated notes in the right hand and chords in the left hand, marked *mf*. Section 2 (mm. 7-10) is a leap section with fragmented gestures. Section 3 (mm. 11-17) returns to repeated notes. The Violin part is mostly silent, with some notes in the first section.

Ex. 28. *Sonata Encantada*, movement III, introduction: first section (mm. 1–6), second section (mm. 7–10), and third section (mm. 11–17).

In the introduction, the leap section is consisted of fragmented gestures that Villani-Côrtés develops later in the refrains (compare example 28 and 29); the

introduction is expanded in the first refrain.⁶⁸ The refrain, A, can be divided into three parts. The first section is characterized by the use of repeated notes, the second section by leaps, and the third section works as a closing area that creates a transition, connecting with the next couplet. In the refrain, the closing section is longer than the third section of the introduction. Compare the refrain shown in example 29 with the introduction shown in example 28:

The image displays a musical score for Example 29, consisting of two systems. The first system, measures 17-21, shows a vocal line (treble clef) with repeated notes and a piano accompaniment (grand staff) with chords. The second system, measures 22-26, shows a vocal line with leaps and a piano accompaniment with chords. The score includes dynamic markings like 'p' and various musical notations such as beams, slurs, and accidentals.

⁶⁸ Caplin explains that the rondos are basically comprised of two parts: *refrain* and *couplet*. The refrain presents the main thematic idea whereas the couplet, or episode, presents contrasting material. Caplin, *Classical Form*, 231.

The musical score is presented in four systems, each corresponding to a different section of the piece. The first system (measures 27-31) features a single treble staff with a melody and a grand staff with a harmonic accompaniment. The second system (measures 32-35) continues the melodic and harmonic development. The third system (measures 36-40) shows a more complex texture with multiple voices in the grand staff. The fourth system (measures 41-43) concludes the section with a final melodic phrase and a sustained harmonic base.

Ex. 29. *Sonata Encantada*, movement III, A1: first section (mm. 18–23), second section (mm. 24–28), and third section (mm. 29–43).

As can be seen in the previous examples, the first section of the introduction corresponds with the first section of refrain A1. In fact, all refrains have the same length; the difference between the first sections of refrains A1, A2, and A3 lies in the different instrumentation used by the composer. Example 30 compares the refrains; refrain A1 features the repeated notes (melody) on the violin with piano accompaniment, A2 features the melody in the piano right hand part while the left hand provides an accompaniment, and A3 features both piano solo, giving out an unaccompanied melody, and violin with piano accompaniment.

The musical score for Example 30 is presented in four systems, each representing a different refrain section. The first system (mm. 18-23) shows the violin part with repeated notes and piano accompaniment for refrain A1. The second system (mm. 82-87) shows the piano right hand part with the melody and the left hand providing accompaniment for refrain A2. The third system (mm. 132-137) shows the piano solo for refrain A3. The fourth system (mm. 143-148) shows the piano solo for refrain A3. The score includes measures 18, 19, 82, 83, 132, 133, 143, and 144.

Ex. 30. *Sonata Encantada*, movement III, first sections in refrains A1 (mm. 18–23), A2 (mm. 82–87), and A3 (mm. 132–137 and 143–148).

The fragmented leap section from the introduction (mm. 7–10) becomes a longer passage in the refrains. The longer continuous line consisting of leaps does not have an intervallic pattern, which makes it a challenging passage to play in a fast tempo. Example 31 compares the shorter leap line in the introduction with the longer leap line in refrain A2, both in the piano part.

The image displays two musical excerpts from the piano part of 'Sonata Encantada'. The top excerpt, starting at measure 7, shows a fragmented leap section with a treble clef staff containing rests and a bass clef staff with eighth-note patterns and occasional leaps. The bottom excerpt, starting at measure 88, shows a longer leap section with a treble clef staff featuring a continuous line of eighth notes and a bass clef staff with sustained chords and some leaps. Both excerpts are in a key with one flat (B-flat major or D minor).

Ex. 31. *Sonata Encantada*, movement III, leap section in introduction (mm. 7–10) and refrain A2 (mm. 88–92).

In refrain A1, the leap section presents an interesting hemiola between the piano and the violin parts. In measure 24, while the violin part is organized as two groups of three eighth notes per measure in compound duple meter, the piano is organized in triple meter, playing three quarter notes per measure (see example 32). The parallel fifths in the piano part emphasize the descending fifths in the violin part, which can be difficult to hear because of the other notes and intervals involved in this passage.



Ex. 32. *Sonata Encantada*, movement III, hemiola between violin and piano part, m. 24.

The closing section of the refrain varies the most in its musical content. It combines material from both previous sections. While the introduction presents an eight-measure long closing section, A1 features a longer version of it that includes an extension. The extension, measure 33, reprises the leap line in the violin part, in a longer version, combined with the leap line fragments in the piano part as found in the introduction; it ends with the repeated notes presented in the first section of the refrains. Even though the repeated notes bring back the idea of the beginning of the refrain, section A1 ends on a dominant seventh chord (D7), launching the first couplet.

In refrain A2, the closing section starts with the piano alone (featured throughout this refrain); the violin takes over the melodic pattern in the extension, measure 95, and brings back the leaps. In this moment, there is an important and surprising new event. While the violin features the leap gesture—material from the second section of the refrain—the piano part features material with repeated notes from the first section of the refrain; thus, these two thematic ideas are contrapuntally combined (synthesis), as shown in example 33.

The musical score is presented in three systems. Each system contains a single melodic staff and a grand staff for piano accompaniment. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The first system (mm. 94-98) shows the melodic line entering with a half note, followed by eighth notes. The piano accompaniment features chords and moving lines. The second system (mm. 99-103) continues the melodic and piano parts. The third system (mm. 104-105) shows the melodic line ending with a half note and the piano accompaniment concluding with a final chord.

Ex. 33. *Sonata Encantada*, movement III, closing section (extension), mm. 95–105.

The two couplets also consist of three sections: a link, a new thematic idea, and a closing section that includes a retransition. Both couplets B1 and B2 begin with the link presented by the piano alone (mm. 44 and 108). This first section carries the rhythm from the violin part in the previous section through the new section, connecting the end of the

refrain with the new couplet. Example 34 shows how the end of A1 connects with the beginning of B1 by maintaining the same rhythmic figure.



Ex. 34. *Sonata Encantada*, movement III, end of A1 and beginning of B1 (m. 44), mm. 42–45.

The end of the link launches the new theme: the couplet theme. The sub-phrases of this theme are irregular and composed of two contrasting parts, almost in a question and answer format. These two contrasting ideas should also be played with contrasting articulation; legato and staccato. The basic idea consists of two new motives (a and b) that feature the intervals of a perfect fourth and minor third, marked with a two-note slur articulation (see example 35). The contrasting idea, or the commentary, is chromatic, based on step-wise motion, and should be played staccato to contrast with the previous idea. The sub-phrases in this theme are irregular, organized in 6, 4, and 9 measures.



Ex. 35. *Sonata Encantada*, movement III, legato/staccato contrasts in sub-phrases of the couplet theme, mm. 52–56.

The closing section of couplet B1 begins in measure 71 and comprises scalar passages alternating with the repeated notes pattern and leaps at the end until the retransition in measures 80–81. Example 36 shows the closing section and its variety of gestures, combined from all sections presented earlier: scalar passages (71–74), repeated notes (69–70, 75–76, and 80–81), and leaps (77–79).

The musical score for Example 36 is presented in three systems. Each system includes a vocal line (top staff) and a piano accompaniment (bottom staff). The piano part features a consistent eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line is characterized by scalar passages, repeated notes, and leaps. The score is divided into three systems, each starting with a measure number (69, 74, and 79). The final system ends with a double bar line and a repeat sign.

Ex. 36. *Sonata Encantada*, movement III, closing section, mm.71–81.

The second couplet, B2, presents the same sections but in a shortened version. The couplet theme is presented in only one phrase with its two characteristic parts, and

the closing section is also shortened. The coda can be divided into two sections. Coda I begins in measure 157 with material from A; here, the piano left hand part plays the melody while the violin plays parallel fifths. In measure 163, the piano part starts the leap section while the violin still plays parallels fifths, reinforcing the leaps in the piano left hand part. There is an exchange of material between instruments, now playing the same material as the second section of A (m. 24), but with parts swapped (example 37). In this measure, the violin plays in triple meter while the piano keeps the compound duple figuration in the left hand.



The musical score consists of three systems of staves. The first system (measures 164-168) shows the violin part with a long note in measure 164, followed by a melodic line in measures 165-168. The piano part has a rhythmic pattern in measures 164-168. The second system (measures 169-173) shows the violin part with a melodic line in measures 169-173. The piano part has a rhythmic pattern in measures 169-173. The third system (measures 174-175) shows the violin part with a sustained note in measure 174, followed by a sustained note in measure 175. The piano part has a rhythmic pattern in measures 174-175.

Ex. 38. *Sonata Encantada*, movement III, thematic contrapuntal combination: elements from the main theme (A) and the couplet theme (B), mm. 168–175.

Coda II compresses the repeated note pattern in the piano part, while the violin sustains parallel fifths. Material from the couplet theme alternates with parallel fifths. Starting in measure 200, trills in the violin part build to a climax in measure 204. While the violin plays trills, the piano accompaniment brings back material from the first section of B, the link. This accompaniment consists of a measure-long pattern that is repeated sequentially in each measure. The model (m. 200) and the copies of the

sequence almost make a complete cycle of minor thirds beginning on notes C, E \flat , F \sharp , and then C again.

In measure 208, Villani-Côrtés brings back the first part of the couplet theme in the violin part and finishes the piece with a bold arpeggio of an F augmented chord, leading to G, with contrary motion between instruments (see example 39).

The image displays a musical score for Example 39, which covers measures 207 through 215 of the third movement of the Sonata Encantada. The score is written for violin and piano. The key signature is one sharp (F#), and the time signature is 3/4. The violin part (top staff) starts in measure 207 with a series of eighth notes, then moves to a more melodic line. The piano part (bottom staff) consists of chords and arpeggios that support the violin's melody. The piece ends in measure 215 with a final arpeggio in the piano and a sustained note in the violin.

Ex. 39. *Sonata Encantada*, movement III, couplet theme in Coda II and end of movement III, mm. 208–215.

Performance Guide

The sparsity of markings in this sonata gives freedom for performers to choose their own articulation and dynamics. There must be a compromise between the violin and the piano parts regarding these artistic decisions. The choice of articulation depends greatly on what works best technically for each instrument—what is idiomatic—and

whether the chosen articulation contributes or not to convey or reinforce a musical idea. After the type of articulation has been decided on, violin and piano parts must match each other in order to bring consistency of patterns to the piece, keeping it unified.

The absence of specific performance directions might be explained by Villani-Côrtès' relative youth at the time of the sonata's composition, or by the fact that it was his first composition for violin. Even though the *Sonata Encantada* has not yet been published, there are reasons to believe that Villani-Côrtès would not have added many markings to it if preparing it for publication. His familiarity and experience with popular music might have contributed to this lack of performance instructions. In the realm of popular music, it is normal for performers to not receive specific instructions on how to interpret a piece of music. These musicians are extremely familiar with the style they play; thus, Villani-Côrtès might have assumed that the performers of his music would know what to do regarding interpretation and style, and should feel free to do whatever they think is best and suits the piece. In this case, the lack of markings and omission of details in Villani-Côrtès' music stems from the same reasons behind the lack of similar indications in the work of composers like Bach: they expect the performers to know what to do, making their own artistic decisions.

The passage in measures 24–28 illustrates how the articulation needs to be matched by the two instruments despite the lack of indications (see example 40). Although there are no articulation markings, the violinist must play this passage as if it was marked staccato so that the notes can be heard more clearly. The fast tempo also requires a crisper, non-legato type of sound obtained by playing off the string (spiccato).

This articulation on the violin impacts the articulation on the piano, which plays the same material a few measures later.



Ex. 40. *Sonata Encantada*, movement III, mm 24–28.

Measures 33–41 present the same material (leaps) in the piano part (example 41). While the violin proceeds with the same type of crisp articulation first heard in measure 24, the piano part has no indication regarding articulation. Still, in order to match the violin, the pianist needs to play this passage with a non-legato articulation.

The musical score consists of three systems of staves. The first system (measures 33-35) shows the violin playing a melodic line with many leaps, while the piano provides harmonic support. The second system (measures 36-40) shows the piano taking a solo, playing the same melodic line as the violin. The third system (measure 41) shows the violin playing a final melodic phrase. The key signature has two flats (B-flat and E-flat).

Ex. 41. *Sonata Encantada*, movement III, mm. 33–41.

There are many other passages throughout this movement with the same type of “leap gesture.” Consistency of articulation in corresponding passages is necessary to keep the piece organically connected. A2 provides another example of the same gesture applied in different sections. In this section, the piano has a solo and plays the same melody that the violin had (compare examples 40 above and 42 below). The same non-legato articulation should be applied in this passage. This leap section also needs to be approached by groups of notes separated by hand position. The many leaps and changes

in hand position often result in inaccuracy; thus, being familiar with each of the groups will bring security in playing this passage. The circles in the example below group notes by hand position.



Ex. 42. *Sonata Encantada*, movement III, mm. 88–92.

The leap sections can be challenging to play. In the violin it is extremely important to use finger preparation: the violinist must place one finger on two strings at the same time (block) in order to prepare the second note played on a different string. This preparation allows the performer to play this challenging passage clearly and in a fast tempo. Example 43 shows the places where finger preparation is needed. Grouping the notes also allows the performer to learn faster by understanding patterns and processing chunks of notes in a context instead of isolated notes.

The image shows three systems of musical notation for a violin part. The first system, measures 23-29, includes fingerings (2, 0, 3, 3, 2, 2, 1, 1, 3, 2, 3, 2) and groupings. The second system, measures 101-106, includes fingerings (4, 0, 3, 3, 2, 1, 2, 1, 1, 1, 0, 3, 2, 2, 0, 3, 2). The third system, measures 146-151, includes fingerings (1, 1, 4, 0, 3, 3, 2, 2, 1, 3, 3, 2, 3, 2, 1, 2, 3). The notation includes notes, rests, and slurs.

Ex. 43. *Sonata Encantada*, movement III, finger preparation and groups in A1 (mm. 24–29), A3 (mm. 101–106), and coda (mm. 149–151).

Another interesting aspect of this movement is the way Villani-Côrtes opposes staccato and legato articulations. Right at the beginning of the movement, the violin part presents staccato (spiccato) repeated notes for two measures followed by two measures of repeated octave leaps with tenuto markings (example 44); the tenuto markings help to make these two measures more natural for the performer, playing more legato, with the bow more “on the string.”

The image shows a single system of musical notation for a violin part, measures 17-21. It features repeated notes and octave leaps with tenuto markings. The notation includes notes, rests, and slurs.

Ex. 44. *Sonata Encantada*, movement III, duality in articulation in refrain A1, mm. 18–21.

Contrast between refrains and couplets is also achieved through the duality in articulation. While the repeated note gesture at the beginning of A requires an overall

crisper type of articulation, portions of the couplet theme, in B, requires a more legato articulation. Throughout B, there is often an opposition of articulations, almost like two different characters, or like a question and answer type of phrase with contrasting ideas or sub-phrases (see example 45).

The musical score for Example 45, Sonata Encantada, movement III, measures 52–65, is presented in four systems. Each system includes a vocal staff and a piano grand staff. The key signature is B-flat major (two flats), and the time signature is 3/4. The piano accompaniment features a consistent eighth-note pattern in the right hand, while the left hand provides harmonic support with various chordal and melodic fragments. The vocal line is characterized by a mix of eighth and sixteenth notes, often with slurs indicating legato phrasing. Measure numbers 51, 56, 60, and 65 are marked at the beginning of their respective systems.

Ex. 45. *Sonata Encantada*, movement III, duality in articulation in couplet B1, mm. 52–65.

The third movement presents structural sections that are hard to delineate clearly. The end of each section always launches into the beginning of the next one, thus avoiding a clear separation between the two. In addition, Villani-Côrtès tends to resolve chords unexpectedly, surprising the listener and making the separation between sections deceiving. Even when he emphasizes the dominant (see example 3.26), the composer avoids the expected resolution to the tonic (G major) and instead goes to C diminished in measure 44.⁶⁹ The C diminished chord creates a static pattern in the left hand with a chromatic improvisatory line in the right hand, constituting the link section that connects the refrain to the couplet theme.

The same lack of tonal resolution characterizes the transition between refrain A2 and couplet B2 (m. 108, see example 46). In this case, Villani-Côrtès even uses a traditional harmonic progression, but the cadence is avoided again.



Ex. 46. *Sonata Encantada*, movement III, mm. 106–108.

Despite Villani-Côrtès' frequent use of deceptive chord resolutions that may impede attempts at formal analysis, structural breaks are clarified by changes in texture or instrumentation. Example 47 illustrates the change of texture between the end of refrain

⁶⁹ Technically, the chord in measure 44 is an F#° in second inversion.

A1 and the beginning of couplet B1. At the end of A1, the violin has the melody line while the piano accompaniment features blocked chords. At the beginning of B1, the piano plays alone with running notes in both hands instead of chords.

The image displays a musical score for Example 47, consisting of three systems of staves. The first system covers measures 36 to 40, the second system covers measures 41 to 45, and the third system covers measures 46 to 50. Each system includes a violin staff (top) and a piano accompaniment staff (bottom). In the first system, the violin plays a melody while the piano accompaniment features blocked chords. In the second and third systems, the piano accompaniment features running notes in both hands, while the violin continues its melody. The key signature is one flat (B-flat), and the time signature is 4/4.

Ex. 47. *Sonata Encantada*, movement III, change of texture and instrumentation defining sections, mm. 36–50.

Another place where the use of tonal functions cannot explain the division of sections is between refrain A3 and the coda (m. 157, example 48). Once again, the change in instrumentation and texture helps to define the two sections. In measure 157,

where the coda begins, the violin switches from featuring the melody to playing an accompaniment, while the piano left hand plays the melody. Here, the violin part makes reference to folk, dance-like music indicated through the double stops. The rhythmic element is very important and should be played with a more percussive type of sound, with fast bow strikes, working as a *rabeca* or a fiddle. The piano right hand part should play the chords in detached articulation in order to match the violin, while still emphasizes the melody on the left hand.

The image displays a musical score for the Sonata Encantada, movement III, specifically measures 154 through 163. The score is written for violin and piano. The violin part (measures 154-158) features a melody with double stops, while the piano part (measures 154-158) features a left hand melody and a right hand accompaniment. Measures 159-163 show the continuation of the piano part with a more complex right hand accompaniment.

Ex. 48. *Sonata Encantada*, movement III, definition of sections A3 and Coda, mm. 154–163.

Analyzing Villani-Côrtes' music can be a great challenge, and the reasons for that become more apparent after learning about his experiences. His eclectic background and his familiarity with the realm of popular music brought to bear many diverse influences

on his works. Villani-Côrtés does not see a clear division between classical and popular music, so analysts must take into consideration the flexible approach to musical form and harmony that resulted from this eclectic stance.

As Béhague states, contemporary sociocultural conditions in Latin America have created new societies that are a result of a blend of several cultures, including the dominant Western European culture;⁷⁰ therefore, any musical creation in this context will tend to reflect the mixture of influences and traditions (including a transformation of the European models) that gave rise to these societies.

⁷⁰ Gerard Béhague, *Music in Latin America: An Introduction*, (Englewood Cliffs, N.J.: Prentice-Hall, 1979), 353.

CHAPTER IV

ÁGUAS CLARAS AND LUZ

Águas Claras

When I was a kid, I liked climbing trees, I saw them waving (in the wind) and wanted to be part of it. When I felt the wind I wanted to be part of it; when I saw the water, I wanted to be the water...I wanted to describe all of this, the memories and feelings from my childhood. In music I found the means to make it possible.⁷¹

Mônica Giardini in her “Processos Compositivos de Edmundo Villani-Côrtes na sua Sinfonia no. 1 para Orquestra de Sopros” points out Villani-Côrtes’ strong association with nature;⁷² he felt a need to describe nature as though he could be part of it through making music. This close relationship between composer and nature can be seen in the titles of many of his works. Examples of pieces with nature-related titles include *Águas Claras* (Clear Water, for violin and piano), *Balada para as Flores* (Ballade to the Flowers, piano and orchestra) *Fauna e Flora* (Fauna and Flora, for guitar), *O Passarinho da Praça Matriz* (The Little Bird at the Main Plaza, for choir and wind ensemble), and

⁷¹ Quando menino eu gostava de subir em árvores, via as árvores balançando e queria me juntar com aquilo. Quando sentia o vento ficava querendo me juntar a ele; quando via a água, ficava querendo ser a água;... Tinha vontade de descrever tudo isto, lembranças e sentimentos da infância. Encontrei na música a ferramenta para que isto fosse possível. Villani-Côrtes in interview. Alfeu Filho, “Villani-Côrtes por Villani-Côrtes,” in *Annals of SIMPOM* (2012), 1101. <http://www4.unirio.br/simpom/>, accessed June 16, 2015.

⁷² Monica Giardini, “Processos Compositivos de Edmundo Villani-Côrtes na sua Sinfonia no. 1 para Orquestra de Sopros,” (DMA diss., Universidade de São Paulo, 2013), 39.

Alma da Natureza (Soul of Nature, clarinet/flute and piano).⁷³ Villani-Côrtes' love for nature is shown in the beauty and simplicity of his melodies in pieces like *Alma da Natureza* and *Balada para as Flores*, or in a celebration of a Brazilian popular style, as in *Fauna e Flora*, written in *chôro* style.

In most cases, the composer did not try to depict or create musical images of his extra-musical inspiration, despite their titles. *Águas Claras*, on the contrary, depicts the rivers and creeks of Villani-Côrtes' childhood—*os riachos de águas claras da minha meninice*.⁷⁴ Composed in 1991, *Águas Claras* was originally written for clarinet and piano, transcribed for flute and piano and, only later, transcribed for violin and piano. A version for solo piano was also created in 2005. Villani-Côrtes uses musical elements to evoke flowing water that sometimes takes the form of splashes, other times the form of a deep river.

This piece was written in an Impressionistic style; it aims to evoke clear waters. Here, just as Debussy tries to create musical images in his *Preludes* for piano, and more specifically water depictions in his *La Mer* and *Reflets dans l'eau*, Villani-Côrtes tries to create a musical image of the water in some of its varied courses, flowing either actively and agitatedly or placidly and with repose. The composer uses a variety of rhythms and meters to depict the movement of water in a natural way.

The formal structure of *Águas Claras* is ABA' with a brief piano introduction and a coda (see table 4). The A section depicts water in a more flowing and active state. The composer writes in 6/8 meter, and the rhythmic figures have smaller values in the violin

⁷³ Alfeu Filho, "Timbres e Ritmatas de Edmundo Villani-Côrtes," 345–65.

⁷⁴ Francisco C. Coelho, *Música Contemporânea Brasileira: Edmundo Villani-Côrtes* (São Paulo: Centro Cultural São Paulo. Discoteca Oneyda Alvarenga, 2006), 46.

part, resulting in more activity. At the end of the A section, a piano interlude functions as a transition, gradually turning the active character into a calmer mood. Section B portrays more serene waters, with slower rhythmic figures and written in 4/4 meter. The reprise of A returns to the flowing character, and the short coda, also based on material from the A section, slows down the tempo toward the end.

Table 4. Form chart for *Águas Claras*.

| A (1–42) | B (43–74) | A' (75–108) | Coda (109–114) |
|---|--|---|--|
| Flowing, agitated character <i>Fluente</i> | Placid character Moderato | Flowing, agitated character <i>Tempo I</i> | Becoming restful <i>Tempo I, Menos, Lento</i> (<i>Menos</i> : slower than before) |
| - Fast rhythmic figures - Irregular groups of notes and phrases - 6/8 meter | - Slower rhythmic figures - Regular/even groups of notes - 4/4 meter | - Same as A | - Varied rhythm - Varied meter: 6/8, 9/8, and 3/4 - Tempo slows down |

The first indication by the composer in the score is *Fluente* (flowing); the constant water flow is established by the piano already in the first two measures, evoked through Villani-Côrtés' choice of meter (compound duple) and rhythms that bring a sensation of gentle flow. In the opening measures (example 49), the accompaniment pattern utilizes an eighth note on the downbeat, which generates an impulse, followed by a quarter note, a longer note value that creates a sense of repose, relaxation. The right hand continues the impulse generated by the downbeat in the left hand in a two-note slur figure during the

first measure, and subsequently in a four-note figure, suggesting flexibility and motion in this representation of the water.

The image shows a musical score for two staves. The top staff is labeled 'Violino' and the bottom staff is labeled 'Piano'. Both staves are in 6/8 time. The Violino staff has a treble clef and a key signature of one sharp (F#). It contains two measures of rests, with the word 'Fluente' written above the first measure. The Piano staff has a grand staff (treble and bass clefs) and a key signature of one sharp. It contains two measures of music. The right hand has a treble clef and the left hand has a bass clef. The word 'Fluente' is written above the first measure of the right hand, and the dynamic 'p' is written below the first measure of the left hand. The music consists of flowing eighth and sixteenth notes.

Ex. 49. *Águas Claras*, mm. 1–2.

The violin then enters, playing uneven quintuplets on each beat in the third measure, and sextuplets in measure four, shown in example 50. This alternation of rhythmic subdivision presented throughout the A section, combined with irregular phrases and long, elided lines, helps to create a sense of uneven motion, facilitating an even more natural depiction of the flowing of water. After the two-measure piano introduction, the first sub-phrase is six measures long (mm. 3–8), the subsequent sub-phrase is five measures long (mm. 9–13), the third is only two measures long and is followed by a nine-measure concluding sub-phrase (mm. 16–24), which instead of ending the sentence launches the next one. The following phrase, starting in measure 25, is comprised of a three-measure and a six-measure sub-phrase.

Sometimes within section A, the water is depicted as fast, flowing actively, and on other occasions it is depicted as slower, calmer waters. The fast motion is achieved through groups of eight sixteenth notes per beat in measures 20 and 22, and the slower motion through the groups of three eighth notes per beat in measures 23 through 31.

Fluente

Violino

Fluente

Piano

p



5



9



13



17

20

23

28

Ex. 50. *Águas Claras*, mm. 1–32.

The A section dissolves into a transition (mm. 34–42, see example 51), a piano interlude that connects the end of the A section with the beginning of the B section. This beautiful interlude allows space for the activity that precedes it to dissipate. The B section (m. 43) starts with the marking *Moderato*, suggesting a calmer character as opposed to the *Fluente* (flowing) from the A section. In this section, the 4/4 meter and the even distribution of the rhythm creates a serene mood with a sense of placid waters. Clear, crystalline water is depicted in this section, specifically throughout measures 56 and 59 (example 52). In these measures, the distance that separates the lowest note from the highest in the piano part creates a sense of clarity and transparency. From measure 61 on, the texture becomes increasingly clouded as the range contracts.

The image displays a musical score for the beginning of the B section of 'Aguas Claras', measures 40 through 49. The score is written for piano and features three systems of staves. The first system, starting at measure 33, shows a vocal line and a piano accompaniment. The second system, starting at measure 40, is marked 'Moderato' and shows the vocal line and piano accompaniment. The third system, starting at measure 45, continues the vocal line and piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

Ex. 51. *Águas Claras*, beginning of the B section, mm. 40–49.

The musical score for Ex. 52, *Aguas Claras*, measures 55–65, is presented in common time (C). The piece is in B-flat major (one flat). The score consists of a single system with a treble staff for the melody and a bass staff for the piano accompaniment. Measures 55–65 are shown, with a repeat sign at the end of measure 65. The melody features a variety of note values, including eighth and sixteenth notes, and rests. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Ex. 52. *Aguas Claras*, mm. 55–65.

The third section of the piece begins in measure 75 after a transition in measures 72–74, linking the end of B with A'. Measures 72 and 73 are written in 4/4 meter, but the rhythmic organization implies 8/8. The bass line shows eighth notes and quarter notes grouped in three, three, and two notes per beat (3+3+2); this is how the performer should interpret these two measures, connecting with measure 74 (in 5/4) through the eight note. Example 53 shows how these measures evoke the rhythm from the A section, in 6/8 meter, despite the fact that they are written in common time (compare with example 49).

71 *Menos* *a tempo* *mf*

75 *Tempo I* *p*

Ex. 53. *Águas Claras*, mm. 72–78.

The same type of transition occurs in measures 105–108, linking the end of A' with the coda (see example 54). This time the transition is different: instead of suggesting the rhythm from the beginning, it is cast in 3/4 meter—ready for the brief return of the main theme.

105 *a tempo* *mf*

Ex. 54. *Águas Claras*, mm. 105–108.

Performance Guide

The polyrhythms created by the interaction of the violin and the piano parts are probably the greatest challenge in this piece. While the piano establishes the regular, constant pulse, the violin's irregular rhythms suggest the ebbing and flowing of water. The violinist must be very comfortable and secure when changing from quintuplets to sextuplets while the piano plays groups of three notes underneath the violin part.

Example 55 shows some of the complex polyrhythms (specifically in mm. 5–6) that open the work.

The image displays a musical score for Violino and Piano, measures 5-6 of 'Águas Claras'. The Violino part features a quintuplet followed by a sextuplet, both marked with a 'p' (piano) dynamic. The Piano part features a regular pulse of eighth notes, also marked with a 'p' dynamic. The score is in 6/8 time and includes various musical notations such as slurs, ties, and dynamic markings.

Ex. 55. *Águas Claras*, polyrhythms, mm. 1–8.

Several passages exemplify how the composer uses various means to try to attain flexibility and naturalness in his depiction of water. Thus, it is very important for the

performer to realize the composer's intention by bringing flexibility and movement to the performance. In the very opening measures, the pianist needs to achieve a litheness and suppleness through a gentle touch and through releasing on the second note of the two-note slur group. Taking a little time in measure 8 (see example 55) between the end of the arpeggio (on the piano) and the ensuing note (on the violin) will underscore this brief climax. The same gesture is restated in measure 82, where a similar effect should be achieved.

Another interesting arpeggio is the one in measure 74 (see example 56). In this measure, the violin should continue with the moving sixteenth notes after the piano has rolled the entire arpeggio, connecting its part with the arpeggio in the piano. In this measure, Villani-Côrtes changes the time signature to 5/4 (instead of 4/4); the beats become longer (dotted quarters become half notes and dotted half notes), stretching the phrase and possibly giving a sense of slowing down.

The image shows a musical score for measure 74 of 'Águas Claras'. It is a two-staff score for Violin and Piano. The Violin staff is on top, and the Piano staff is on the bottom. Both staves start with a 'Menos' marking. The Violin staff has a '71' above the first measure. The Piano staff has a '71' above the first measure. The time signature is 4/4 for the first three measures and changes to 5/4 for the last two measures. The Piano part features a large arpeggio in measure 74, marked with a '6' and 'mf'. The Violin part continues with moving sixteenth notes. The score includes fingerings and breath marks for both instruments.

Ex. 56. *Águas Claras*, m. 74.

The section between measures 17 and 23 seems to represent a treacherous course. The water starts to build up in volume but oscillates for a while before reaching a bigger pool or lake (see example 57). The oscillation of the water is explicitly portrayed in

measures 17 and 18 through an ascending and descending line in each of these measures, creating a wave effect, while the tortuous course of water is represented through the chromatic motion in the same passage. The two performers can convey this idea more clearly if they crescendo slightly during ascending motion, and decrescendo slightly during descending motion in each measure, transmitting the sense of oscillation with more clarity. The dynamic level should be kept soft in measure 19 and the crescendo begun only after that, as indicated by the composer. In this way, the dynamic can build up until it reaches the climax in measure 23 at the high C natural in the violin part.

Ex. 57. *Aguas Claras*, mm. 17–23.

The same wave effect from the previous example occurs in the return of A, in the corresponding section between measures 91 and 103 (see example 58). This time, there is a longer line and a longer path to the climax. In implementing the crescendo indicated by Villani-Côrtés in measure 94, the performers might find it expedient to drop the dynamic

level in the next measure (even though it is not indicated in the score) in order facilitate the long build-up. A *stringendo* in measures 95 and 96 could help to give more direction to the repeated ascending pattern in the violin.

The musical score is for measures 91-103 of *Aguas Claras*. It is written for violin and piano. The key signature has one sharp (F#). The time signature is 3/4. The score is divided into four systems. The first system (measures 91-96) shows a long build-up with repeated ascending patterns in the violin. The second system (measures 97-100) shows a section marked 'Menos' with a 3/4 time signature change and a 12-measure phrase. The third system (measures 101-103) shows a section marked 'Menos' with a 3/4 time signature change and a 9-measure phrase. The score includes various musical notations such as notes, rests, and dynamic markings.

Ex. 58. *Aguas Claras*, mm. 91–103.

In summary, in order to portray the clear waters from his childhood, Villani-Côrtes used several musical resources. His choices of meter and the changes of meter he uses bring movement and flexibility to the piece; the clear, open chords add to a sense of transparency and limpidness. The chords in the piano part are almost always texturally open, and the performers of this piece can facilitate the appropriate textural clarity by voicing the outer voices of the chords, making them sound even less thick. Villani-Côrtes uses the intervals of fourths and fifths to emphasize width and openness. The running sixteenth notes also contribute to the idea of flow and movement in addition to the irregular phrases and meter changes. In contrast, the longer note values bring the water's state back to repose.

Luz

Luz was originally composed for clarinet and piano in 1995 and premiered by the Brazilian clarinetist Sérgio Burgani, who suggested the title of the piece. The composer himself described this piece as “ethereal, fluctuating,”⁷⁵ and this must have been the impression Burgani had when he was working on it. Similarly to *Águas Claras*, *Luz* was also written in ternary form. The harmonic language is characterized by extended chords, but the most prominent characteristic of this piece is its great sense of calm—a quiet and serene atmosphere.

Villani-Côrtes wrote the many versions of this piece. Each time the piece was performed after its premier, many people contacted the composer to commission new versions for different instrumentations. Besides the original version for clarinet and

⁷⁵ Lutero Rodrigues, *Música Contemporânea Brasileira*, 45.

piano, there are versions of *Luz* for flute and piano, organ and piano, two trombones, cello quartet (four cellos), cello and piano, viola and piano, solo piano, and the version discussed in this research, for violin and piano.⁷⁶ The composer welcomes the transcriptions, and he is very glad to receive so many commissions for transcriptions of his works; this way his music can reach more people.⁷⁷

The work *Luz* belongs to a more mature phase in the composer's life. Villani-Côrtes was taught meditation exercises that were supposed to help develop the "internal vision," his intuitive side or his "third vision"—these exercises were incorporated by the composer into his habits, and he practices them even today. Soon after this, Villani-Côrtes composed a concerto for piano, one of his first large pieces, to which he gave the title *Terceira Visão* (Third Vision)—his Concerto for Piano and Orchestra No. 3.⁷⁸ This concerto was premiered with the composer at the piano in 1991, during the famous Festival de Inverno de Campos do Jordão. At that time, the concerto had a single movement. Seven years later, Villani-Côrtes wrote the other two movements of the concerto and gave each of them a subtitle: *Impressões do Terrestre Convívio* (Impressions of Life on Earth), *Ascendentes Caminhos do Espírito* (Ascending Paths of

⁷⁶ Giardini, "Processos Compositivos de Edmundo Villani-Côrtes," 238.

⁷⁷ Villani-Côrtes in phone interview on May 8, 2015.

⁷⁸ Prior to his Piano Concerto No. 3, Villani-Côrtes had written his *Fantasy for Piano and Orchestra*, and his Piano Concerto No. 1. Both pieces were written around the same time (1953-56), under the close guidance of Koellreutter, and are considered by Villani-Côrtes as early experiments and no longer representative of his body of work. According to him, these pieces were a result of opportunities to perform his own works at an early age. They lack idiomatic writing, interaction between orchestra and soloist—characteristics that are not part of his mature works—and need extensive revision before being performed again. His second piano concerto, which is not as known as his third piano concerto, was also written when he was studying with Koellreutter and reflects a mixture of modern techniques with improvisational writing and Brazilian popular styles. Nicolau, *The Piano Concertos of Edmundo Villani-Côrtes*, 15–17.

the Spirit), and *Alegre Encontro da Eterna Morada* (Joyful Encounter at the Eternal Home).⁷⁹

According to Nicolau, each one of the subtitles of this piano concerto represents a particular phase in Villani-Côrtes' philosophy of life.⁸⁰ After this period, the composer wrote many other works that reveal some type of spiritual or religious connection: *Ascensão* (*Ascension*, 1991, for organ and brass quintet), *Quando Eu Morrer* (*When I Die*, 1993, for voice and piano/guitar—poem by Mário de Andrade), *Oferenda* (*Offering*, 1998, for voice and piano), *Procissão à Luz de Velas* (*Candlelight Procession*, 2009, for flute and piano), and *Salmo 150* (*Psalms 150*, 2010, for orchestra and choir) are some examples of pieces that reveal Villani-Côrtes' existential reflections.

The title *Luz*, though suggested by a friend, also aligns with Villani-Côrtes' tendencies in this mature phase, when he turned himself to his “inner eye,” his spiritual side. The piece is uplifting, light in character and transparent in texture. It has three main sections and generally fits into the ABA' category. Despite this categorization, the end of the A section and the beginning of the B section are not clearly separated. During B, the piece moves briefly to various keys, assumes a more stormy character, and has subsections. In addition, the B section is consisted of the same motives as A, but it is still possible to consider this piece as ternary in its general structure (see table 5). Villani-Côrtes states that he enjoys exploring the same thematic idea in different ways;⁸¹ for this reason, it is very common to see the use of this compositional resource in his works. The

⁷⁹ Ayer, notes to *Karin Fernandes, Edmundo Villani-Côrtes*, compact disc.

⁸⁰ Nicolau, *The Piano Concertos*, 86.

⁸¹ Villani-Côrtes in phone interview on May 8, 2015.

use of motives from A in the B section, as seen in *Luz*, is also used in the second movement of the *Sonata Encantada*.

Table 5. Form chart for *Luz*.

| A (1–21) | B (22–61) (22–32) (33–51) (52 – 61) | A' (62–85) |
|--------------------------|---|--------------------------|
| <i>Calmo</i> /main theme | <i>Crescendo e affretando</i> Agitated character—develops the main theme | Main theme |
| Features the violin | Features both violin and piano | Features the piano |
| A♭ major | ~ B minor ~ D Aeolian ⁸² | A♭ major—ends on C major |

Luz starts with a four-measure piano introduction that uses arpeggiated chords voiced with open fifths and fourths in the bass (see example 59). This voicing, the ascending nature of the piano accompaniment, and the frequent use of suspended and extended chords bring a sense of openness and timelessness, combined with a feeling of tranquility—Villani-Côrtés indicates *Calmo* (calm) at the beginning of the piece.

⁸² ~ Indicates modulatory sections.

Violino

Calmo

Piano

Calmo

p

poco rall.

Ex. 59. *Luz*, piano introduction, mm. 1–4.

The melody in the violin begins on the 9th degree of A \flat major (m. 5, see example 60), a dissonance that is softened by the distance in range between the tonic, in the bass of the piano part, and the high B \flat in the violin. The very beginning of the piece presents wide leaps that pervade the work and that are often employed in Villani-Côrtès' melodic lines, especially in slow movements, to evoke the familiar serenade style. As in many of his works, it is hard to clearly delineate the phrases; the entire A section is more comprehensible as one long phrase from measure 5 until measure 21.

5

a tempo

p

a tempo

p

Ex. 60. *Luz*, mm 5–9.

The beginning of section B (m. 22) presents a gradual change of character reinforced by the composer's indications to *crescendo* and *affretando*, turning the soft dynamic and sense of evenness into a passage that is *forte* and accented. The passage that begins in measure 33 is a variation of the main theme, now in B minor. Measures 40 and 46 from B (example 61) correspond to measures 10–17 in the A section (example 62), and measures 52–59 (example 63) is an augmented version of the main theme that corresponds to measures 5–8 (compare to example 63 and 60).

The musical score for Example 61, measures 33–46 of *Luz*, is presented in three systems. The key signature is B minor (two sharps) and the time signature is 4/4. The first system (measures 33–37) begins with a piano (*p*) dynamic. The second system (measures 38–42) also begins with a piano (*p*) dynamic. The third system (measures 43–46) begins with a mezzo-forte (*mf*) dynamic and includes *cresc.* markings. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, dynamics, and musical notation including notes, rests, and accidentals.

Ex. 61. *Luz*, mm. 33–46.

Ex. 62. *Luz*, mm. 10–19.

Ex. 63. *Luz*, mm. 51–59.

Measure 52 is the beginning of the last subsection of B, which works as a retransition between B and A'. This section starts with an abrupt change of character that surprises the listener because it does not resolve as expected. The measures leading into the retransition build energy (marked fortissimo and crescendo) and lead to a climax on a C# dominant seventh chord (m. 51) that should resolve to F#. Instead, Villani-Côrtés abruptly changes the key signature from B minor to D minor (m. 52, example 64) and the dynamic to a subito pianissimo. He neutralizes the leading tone E# through a common third transformation: the dominant C# major, transforms to the new tonic D Aeolian via common tone E#/F. Yet, this modulation resembles a deceptive resolution because the roots ascend a step (C# dominant to D Aeolian), and the dynamics and character are starkly contrasting.

When the A' section begins, on the other hand, there is a smooth transition instead of a clear separation of sections. Measures 60–61, even though marked pianissimo, have a dominant function and work as a retransition to A'. The solo piano heralds the return of the main theme in section A'. Here, the light (*Luz*) becomes even softer, more ethereal and distant, suggested by the pianississimo dynamic. The wide spacing of the accompaniment and melody (left and right hand) suggests something intangible, hard to grasp.

51 **Tempo I**

Tempo I
longinquo

subito pp

55 m.e.

60 **Lento rubato**

pp *rall.* *ppp* *molto legato*

64

The musical score is for a piece titled 'Luz' by Debussy, spanning measures 51 to 67. The key signature is G major (one sharp) and the time signature is 3/4. The score is written for piano and voice. At measure 51, the tempo is marked 'Tempo I'. The piano part features a series of chords in the right hand and a melodic line in the left hand. At measure 55, the tempo remains 'Tempo I' but the mood is 'longinquo' (distant). The piano part includes triplets and a 'subito pp' (suddenly piano) marking. At measure 60, the tempo changes to 'Lento rubato'. The piano part features a series of triplets and a 'pp' (piano) marking. The vocal line enters at measure 60 with a 'm.e.' (more) marking. The piano part continues with a 'rall.' (ritardando) marking and a 'ppp' (pianissimo) marking. The vocal line continues with a 'molto legato' marking. The score concludes at measure 67.

Ex. 64. *Luz*, mm. 51–67.

A few devices help to reinforce the ethereal atmosphere at the end. In measure 77, the composer marks *com liberdade* (freely) followed by *menos* (slower) in the next bar. The subsequent measure presents a hesitant gesture of a dotted quarter note, an eighth note and two quarter notes followed by a breath mark and an ascending arpeggio, which seems to be asking a question (see example 65). After the arpeggio and a suspenseful fermata, the violin makes a final comment, settling the piece in C major. The piano brings back part of the main theme, now augmented by the long tied D natural and the triplet using quarter notes instead of the eighth notes used the previous times (measures 5–6 and 62–63). The last piano statement is also more distant: the accompaniment subsides after its arpeggio in measure 81, and the melody becomes very soft, high in the upper register. The fact the Villani-Côrtes chooses to end the piece in C major—the key of purity and innocence⁸³—emphasizes the character of *Luz* and the spiritual nature of the composer in this phase of his life.

⁸³ Christian Schubart, “Ideen zu einer Aesthetik der Tonkunst” (1806), in *A History of Key Characteristics in the 18th and Early 19th Centuries*, edited by Rita Steblin (Ann Arbor, MI: UMI Research Press, 1983).

77

com liberdade

menos

menos

m.e.

p

81

p

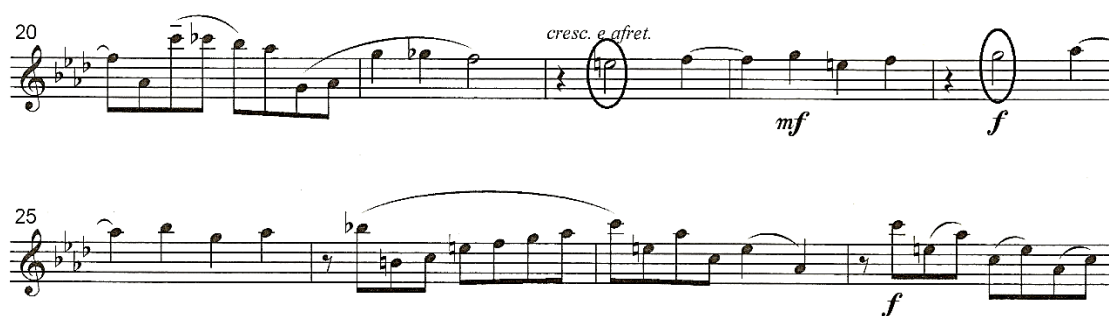
3

Ex. 65. *Luz*, mm. 77–84.

Performance Guide

The main challenge of this piece is related to evenness. The performer needs to find ways to play with an even sound and soft dynamic in order to convey the calm and serene character of this piece. In the violin, looking for good fingering, appropriate bow speed and contact points are crucial to facilitate the palette of colors called for by the piece. At quiet moments, such as the very beginning, the violinist needs to create a soft but singing sound. This can be achieved by playing on the A string, with a slow bow, close to the fingerboard and with light bow pressure. The vibrato in such passages should be wide and slow so it matches the peaceful character.

From measure 22 on, the vibrato needs to gradually become faster and narrower, especially at the beginning of phrases (every two measures, example 66). Greater bow speed and stronger attack will create the required accents and intensity. The character begins to change again with the indication of *Menos*, gradually going back to the peaceful atmosphere of the opening. Although the indication *Menos* is marked at the beginning of measure 31, it is more appropriate to start reducing tempo at the end of measure 30, as example 67 shows, right at the place where the composer breaks the descending line pattern. Starting the *Menos* slightly early emphasizes the new pattern that features a longer, ascending line.



Ex. 66. *Luz*, mm. 20–32.



Ex. 67. *Luz*, mm. 20–32.

In the piano part, unwanted accents can be avoided by reducing the hand motion to a minimum, maintaining a natural and relaxed gesture. The choice of fingering is also crucial. A fingering that can encompass one entire group of four eighth notes is recommended so that the flow of the arpeggio is not disturbed and evenness is maintained.

In the agitated middle section, the piano is responsible for creating the *apressando* (accelerando) in measure 48, and slowing down in measures 50 and 51, since it has the shorter value notes. The subito pianissimo and the abrupt change of character in measure 52 also come with the indication Tempo I and *longinquo* (remote). This character can be achieved by slowing down the attack of the fingers, especially in the chords in the left hand accompaniment. The steadier the movement of the left hand, the calmer and softer the accompaniment will be.

The restatement of the main theme is particularly noteworthy. Although the theme is officially restated in measure 62, it is connected to a long, ascending line in measure 60, which unfolds and transforms into the theme. This passage is extremely soft (going from *pp* to *ppp*) and stays in this dynamic range for a long time. Attention to the speed of the hand in this place is necessary to obtain tone quality that conveys the requisite sense of remoteness.

The distinguishing feature of *Luz* is its sense of calm and peacefulness. The embellished and open chords bring a sense of serenity to the piece, and the regular flowing arpeggios provide a feeling of constancy, of undisturbed emotions. The gradual changes of character, such as those in the middle section (B), are affected by changes of meter and tempo in a manner that maintains the calm and ethereal atmosphere. The most

important task for the performers is to clarify the physical means necessary to obtain the desired dynamics and tone colors needed in the piece.

CHAPTER V

FINAL CONSIDERATIONS

A composer who has had such an eclectic experience with music can only write works that celebrate diversity. Villani-Côrtes, currently in his mid-eighties, has been enjoying a long career and is still an active composer. He has taken advantage of his experiences in the many different realms of music, always maintaining an openness to the various resources available to him, drawing on different compositional techniques and schools of composition, and even composing in styles that were considered mutually antagonistic.

The use of a great variety of textures and styles and his rich harmonic language together create Villani-Côrtes' personal voice. As seen in his use of *melodias seresteiras*,⁸⁴ He was influenced by composers from the Romantic era. His colorful harmonies also betray the influences of the Impressionist composers and of his experience with jazz and Brazilian popular styles. The use of atonality, twelve-tone technique, and other avant-garde styles of composition—present in his *Noneto de Munique*, *Timbres*, and *Concerto for Piano no. 2*—show the influence of Koellreutter and his openness to incorporating new styles.

⁸⁴ Serenade-like melodies (see reference in chapter 3, page 52).

An instance where the influence of Debussy can be seen is measures 82 through 85 of the first movement of the *Sonata Encantada* (example 68). The colorful harmonies of the extended chords in this passage, with added ninth and sixth, can be compared to the chords used by Debussy. Example 69 shows chords with added sixth, ninth, and fourth, in measures 6–14, in Debussy's *Feuilles mortes*, from his second book of *Préludes*.

The image displays a musical score for the first movement of the *Sonata Encantada*, measures 79 through 86. The score is written for piano (p) and is in 2/4 time. It consists of two systems of staves. The first system covers measures 79 to 81, and the second system covers measures 82 to 86. The right hand (treble clef) features a melodic line with various intervals and ornaments, including a trill in measure 82. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The score includes dynamic markings such as *mf* and *p*, and a tempo marking of *♩ = 66*. The notation includes notes, rests, and various musical symbols.

Ex. 68. *Sonata Encantada*, mov. 1, mm. 79 – 86.



Ex. 69. Debussy's *Feuilles mortes* from *Préludes*, book 2, mm. 5–14.

Villani-Côrtés also uses harmonies typical of Brazilian popular styles. Example 70 shows a passage from the first movement of the *Sonata Encantada* that can be compared to passages found in works by Edu Lobo. The two excerpts by Edu Lobo (examples 71 and 72) illustrate the extended harmonies used to create a sense of instability. Villani-Côrtés uses the same type of chords, diminished triads with a major seventh, to bring instability in this passage of the sonata.



Ex. 70. *Sonata Encantada*, movement I, mm. 145–147. Chapter III

Allegro

Handwritten musical score for Ex. 71, Edu Lobo's *Na Carreira*, mm. 1–12. The score is in treble and bass clef, showing a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand. The key signature has two sharps (F# and C#). The tempo is marked *Allegro*. The score includes handwritten annotations for chords and dynamics.

Chord annotations: $E_9^6(7M)$, $Edim(7M)$, $G\#m^7(b5)$, $C\#7(b9)$.

Other annotations: *canto*, f , f , f .

Ex. 71. Edu Lobo's *Na Carreira*, mm. 1–12.

mo - ça Se - rá que_e - la_é tris - te Se - rá que_é_o con -
lou - ça Se - rá que_é de é - ter Se - rá que_é lou -
tre - la Se - rá que_é men - ti - ra Se - rá que_é co -

trá - rio Se - rá que_é pin - tu - ra O ros - to da_a -
cu - ra Se - rá que_é ce - ná - ra A ca - sa da_a -
mé - dia Se - rá que_é di - vi - na A vi - da da_a -

Ex. 72. Edu Lobo's *Beatriz*, mm. 11–18.

The free approach to traditional forms is also a trait of both Villani-Côrtés and Debussy. For example, *Voiles* by Debussy (*Préludes*, book 1), features a general ABA form that is, just as in Villani-Côrtés, hard to define due to its smooth transitions, where one section tends to merge into the next. Sections are not delineated with a clear-cut, resolving cadence. The second movement of the *Sonata Encantada* also fits into this category: it is a movement written in a flexible ABA' form, where the end of the A section seems to melt into the beginning of the B section. The B section, in its turn, is more accurately described as a development section, since it primarily sees the composer reworking material previously presented. The same approach to ternary form is used in *Luz*, which has a developmental, hard to delineate B section that is based on material presented in the A section.

Fluid rhythms are another aspect that *Voiles* (and several works by Debussy), *Luz*, and *Águas Claras* have in common. Pieces written in Impressionistic style, such as these three compositions, tend have fluid rhythms and with an elusive sense of meter, creating a smooth sense of motion. Phrases tend to be hard to clearly delineate, and they feel unmeasured. As the musicologist Mark Evan Bonds says, in Impressionist music, “in place of description, we find symbols, allusions, suggestions.”⁸⁵ These tendencies and ideals cultivated by the Impressionists help to explain the frequent use of meter changes in *Voiles*, *Luz*, and *Águas Claras*, applied as a means of bringing motion and flexibility to the music.

The texture in *Águas Claras* is also similar to the texture frequently employed by the Impressionist composers (see example 73). Besides the fluidity of textures and rhythms, Villani-Côrtés uses parallel fourths and fifths to evoke the flexible flow of water, much as Ravel does in his *Jeux d'Eau* (example 74) and *Une barque sur l'océan* (example 75). Water is one of the favorite subjects of the Impressionists, who tried to create musical impressions or images of water in its various shapes and contexts in innumerable pieces, with evocations of water fountains, sunsets by the river, lakes and water lilies.

⁸⁵ Mark Evan Bonds, *A History of Music in Western Culture*, 3rd ed., ed. Richard Kassel (Upper Saddle River, N.J.: Prentice Hall, 2010), 520.

Fluente

Violino

Fluente

Piano

p

p

Ex. 73. *Aguas Claras*, mm. 1–4.

Ex. 74. Ravel's *Jeux d'Eau*, mm. 9–10.



Ex. 75. Ravel's *Une barque sur l'océan*, from *Miroirs*, mm. 1–8.

In the twentieth century, many composers tended to go back to using modes—Phrygian, Lydian, Mixolydian, and so on. Composers like Debussy and Ravel used modalism as a means of breaking away from the traditional major and minor scales. Jazz, Bossa Nova, and some of the Brazilian popular styles also incorporate modalism.⁸⁶ It is possible to see the use of the Lydian scale in measure 46 of *Águas Claras*, where the fourth scale degree is raised. Instead of going G major, this passage brings Lydian flavor to the piece (see example 76).

⁸⁶ The Mixolydian mode is especially common in the Brazilian popular styles originating from the Northeast. *Baião* and *forró* are two examples of them.

Debussy uses the Lydian scale in his *Ondine*, from his second book of preludes, as well (see example 77). *Ondine* also shares a similar extra-musical source of inspiration with *Águas Claras*: they are both based on a water-related theme. Ondine (or Undine) is a mythical character, a water nymph with magical powers that can be fatal for a man who betrays her love. This popular folk story has inspired many composers such as Ravel, Tchaikovsky and Dvořák. In the prelude by Debussy, the mythical character is depicted as playful and sometimes mysterious—as portrayed by the darker colors in the middle section. The water effects, splashes, and its active flow are depicted by Debussy's ingenious colorations. Example 78 shows a light texture with open chords (mm. 1–7), thin bass (mm. 1–6), and octaves in the high register of the piano (mm. 8–9).

The image displays a musical score for Debussy's 'Águas Claras' (Prelude No. 15), measures 40-49. The score is in 4/4 time, marked 'Moderato'. It features a piano (p) dynamic. The notation includes a treble and bass staff for the piano, with a right-hand staff for the right hand. The key signature has one sharp (F#). The score shows a light texture with open chords, thin bass, and octaves in the high register of the piano.

Ex. 76. *Águas Claras*, Lydian inflection, mm. 40–49.



Ex. 77. Debussy's *Ondine*, from *Préludes* book 2, mm. 15–17.

Ex 78. Debussy's *Ondine*, from *Préludes* book 2, mm. 1–10.

In example 78, besides the water effects and colors created by Debussy through the texture of the piece, the chords present in the inner part (middle line) of the score resemble the jazz-influenced chords used by Villani-Côrtés in the first movement of the *Sonata Encantada* (refer to example 70). The succession of major seventh chords, and the major and minor second intervals used by the two composers, work in a non-functional way as a means of breaking away from tonality.

The rhythmic element has a strong presence in Villani-Côrtés' works as shown in the third movement of the *Sonata Encantada*. Similar patterns of repeated notes are also found in works by Debussy, Ravel, and Villa-Lobos. The various manifestations of repeated notes—in octaves, on a single pitch, or alternating with neighbor tones—are among the most virtuosic and challenging passages of the *Sonata*. Examples 79–83 demonstrate the similarities between the third movement of the *Sonata Encantada*, Ravel's *Scarbo*, Debussy's *Ce qu'a vu le vent d'ouest*, and Villa-Lobos' *Dansa do Indio Branco*. Examples 79 and 80 draw a comparison between patterns of repeated notes in Villani-Côrtés (mm. 82–84) and Ravel (mm. 95–97), and the pattern of leaps, mostly octaves, between mm. 84–85 and 98–108. In examples 81, 82, and 83, the similarities lie in the repeated octaves (mm. 1–6 in Villani-Côrtés and mm. 23–26 in the inner voice of the Debussy prelude), and in the repeated notes pattern played by the two hands (mm. 14–15 in Villani-Côrtés, mm. 25–30 in Debussy, and also in Villa-Lobos, mm. 1–15).



Ex. 79. *Sonata Encantada*, movement III, mm. 82–87.

Ex. 80. Ravel's *Scarbo*, from *Gaspard de la nuit*, mm. 95–109.

The image displays a musical score for Violin and Piano, measures 1 through 16. The score is organized into three systems. The first system (measures 1-5) features a Violin staff with whole rests and a Piano staff with a melody in the right hand and chords in the left hand, marked *mf*. The second system (measures 6-10) shows the Violin staff with whole rests and the Piano staff with a more active melody in the right hand and a bass line in the left hand. The third system (measures 11-16) continues the Piano part with a complex melody in the right hand and a bass line in the left hand. The key signature is one flat (B-flat), and the time signature is 6/8.

Violin

Piano

mf

6

11

Ex. 81. *Sonata Encantada*, movement III, mm. 1–16.

26

strident *ff* *strident*

dim. - molto *p* *Un peu retenu - p mais en dehors et angoissé*

p- *p-*

Ex. 82. Debussy's *Ce qu'a vu le vent d'ouest*, from *Préludes* book 1, mm. 23–30.

ALLEGRO

Ex. 83. Villa-Lobos' *Dança do Índio Branco* from *Ciclo Brasileiro*, mm. 1–15.

Another type of writing present in the third movement of the *Sonata Encantada* shows similarities to some of the textures in works by Chopin, one of the composers that Villani-Côrtés admires the most. Example 84 shows the first episode of the rondo, measures 44–50, and example 85 shows an excerpt from the fourth movement of Chopin's Piano Sonata No. 2, Op. 35, in B♭ minor. In both cases, the composer writes a texture that keeps the two hands playing very actively in a movement with a fast tempo indication. The result is a busy and agitated mood.

Ex. 84. *Sonata Encantada*, movement III, mm. 41–50.

**Finale.
Presto.**

sotto voce e legato

Ex. 85. Chopin Piano Sonata no. 2, Op. 35, 4th movement, mm. 1–7.

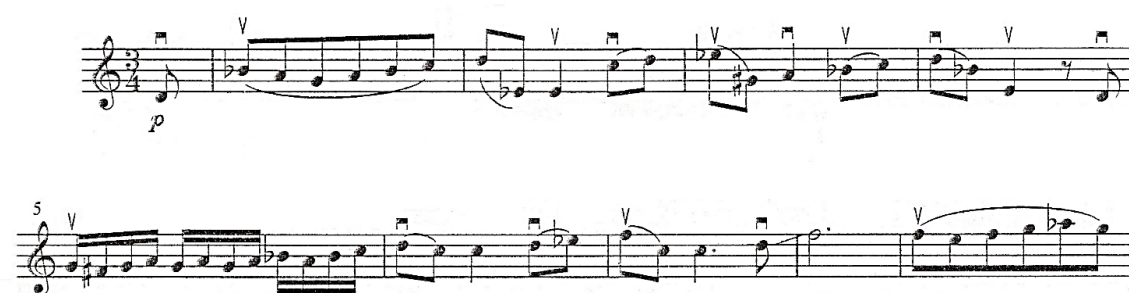
Yet another important influence is the *estilo seresteiro*, present in the second movement of the *Sonata Encantada* and *Luz*. This style is strongly associated with the Brazilian composer Francisco Mignone,⁸⁷ whose twelve *Valsas de Esquina* (Street Waltzes) for piano are some of the best examples of the serenade style in Brazil. Mignone's waltzes, considered *valsas seresteiras*, despite having a European origin,⁸⁸ have an urban nature with influences from the *chôro*. His waltzes preserved the *chôro*'s improvisational character, bass line and accompaniment, usually played by the seven-stringed guitar.⁸⁹ The *estilo seresteiro* also features expressive melodies that encompass a wide range, often presenting wide leaps.

Sonata Encantada and *Luz* by Villani-Côrtés show the rhythmic freedom, improvisatory style and lyrical melodies characteristic of the *serestas*, revealing the composer's inherent connection with Brazilian popular music. Example 88 shows a waltz for guitar (1970) by Francisco Mignone that shares many similarities to *Luz* and movement two of the *Sonata Encantada*.

⁸⁷ See chapter 1, page 7–9, for more information about Mignone.

⁸⁸ According to Marcelo Novaes Machado, the Brazilian waltz originated from the *modinha* (introduced to Brazil by the Portuguese), the *seresta*, and the *chôro*. *As Doze Valsas de Esquina de Francisco Mignone: Um Estudo Técnico-Interpretativo a Partir de Suas Características Decorrentes da Música Popular* (DMA diss., Universidade Federal de Belo Horizonte, 2004), 51.

⁸⁹ The seven-stringed guitar is used in some Brazilian popular styles, especially the *chôro*. The addition of an extra string, normally a cello string tuned to C, allows the performer to play longer and more elaborate bass lines, allowing for more emphasis and continuity.

Ex. 86. *Luz*, mm. 5–14.Ex. 87. *Sonata Encantada*, movement II, mm. 1–9.

Ex. 88. Francisco Mignone, *Valsa no. 1 em Dó menor*, mm. 22–43.

While many twentieth-century composers have turned to popular music for inspiration, others have turned to music from earlier eras, using modes, traditional forms and genres in their works and mixing them with serialism, atonality, electronic music, and other modernist trends. This eclectic blend of styles is a trend typical in the second half of the century, when postmodernism gradually emerged and even the concept of a clearly defined style or school of composition became obsolete. After the modernist fight for novelty and rejection of old traditions, the postmodernist movement came to embrace both the old and the new, using styles and forms from the past and combining them with the new resources and techniques from the modern world.

Currently, many composers have embraced this eclectic style of composition, with influences from different traditions and parts of the world. The Cuban composer and conductor Tania León, for instance, mixes popular music with modernism in her *A la par* (1986), for piano and percussion. The piece was written in three movements, with the second one, “Guanguancó”, written with the rhythms of an Afro-Cuban dance combined with atonal harmonies. The piece reflects the dichotomy between the folk traditions of Cuba and her European music training at the Havana Conservatory.⁹⁰

The American composer Frederic Rzewski, in his *The People United Will Never Be Defeated*—36 variations on a Chilean revolutionary song by Sergio Ortega (1976)—wrote a piece in traditional classical form based on a theme borrowed from another country and culture. The work can be interpreted in various ways: as an abstract post-serial exercise, as a real political statement, or just as a neo-Romantic piece with an

⁹⁰ Bonds, *A History of Music in Western Culture*, 607.

internal program.⁹¹ Rzewski's compositions tend to be hybrid, combining experimentations in the style of John Cage with some of the light and pleasant character of Charles Ives.

Villani-Côrtes is a significant figure who is representative of musical trends of his time. In his music, he blends an eclectic mix of elements, including national or folk features from both his own country/culture and those to which he cannot claim membership. Works by Villani-Côrtes do not reflect a dogmatic ideology of any kind. They are eclectic, without a clearly defined approach, integrating a variety of styles.

The analytical study of the three selected pieces by Villani-Côrtes gives an overview of the diversity of styles that have informed this composer's works. He uses a flexible approach to traditional forms, mixes urban, folk, and classical music, and uses compositional resources from different styles and different schools of composition. His eclecticism makes him a composer typical of the modern world, revealing an integration of traditions and styles. All three works discussed in this research display elements from a new era not only in Brazilian music but also globally, mixing influences from different traditions and cultures.

Because today we live in a world of swift communication, different approaches to composition are readily accessible; as a result, we are witnessing the greatest variety of styles ever seen in music. Villani-Côrtes is certainly a product of this world. He uses all means necessary, whatever resources he needs, to serve one purpose: the expression of his ideas through music. The diversity of styles presented in his works, in addition to his

⁹¹ Frederic Rzewski, notes to *The People United Will Never Be Defeated*, Corey Hamm, Recorded at Pyatt Hall, Vancouver Symphony School of Music, 2012. Digital Media Group. Compact Disc.

open use of different techniques, begs further investigation. Villani-Côrtes and his work is a topic yet little explored; however, it promises to be rewarding as a subject in the field of contemporary Latin American—and specifically Brazilian—music.

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APPENDIX A

Institutional Review Board Approval

UNIVERSITY of
NORTHERN COLORADO



Institutional Review Board

DATE: October 3, 2014

TO: Larissa Paggioli, MM

FROM: University of Northern Colorado (UNCO) IRB

PROJECT TITLE: [654548-1] Edmundo Villani-Côrtes' works for violin and piano: an analytical approach and performance guide.

SUBMISSION TYPE: New Project

ACTION: APPROVAL/VERIFICATION OF EXEMPT STATUS

DECISION DATE: October 3, 2014

Thank you for your submission of New Project materials for this project. The University of Northern Colorado (UNCO) IRB approves this project and verifies its status as EXEMPT according to federal IRB regulations.

Larissa -

Hello and thank you for your patience with the IRB process. Best wishes with your interesting dissertation research. Your exempt application is verified/approved and you may begin your data collection. Please don't hesitate to contact me with any IRB-related questions or concerns.

Sincerely,

Dr. Megan Stellino, UNC IRB Co-Chair

We will retain a copy of this correspondence within our records for a duration of 4 years.

If you have any questions, please contact Sherry May at 970-351-1910 or Sherry.May@unco.edu. Please include your project title and reference number in all correspondence with this committee.

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within University of Northern Colorado (UNCO) IRB's records.

APPENDIX B

*Sonata Encantada, Águas Claras,
and Luz*

Violin

Sonata

para Violino e Piano

Edmundo Villani-Côrtes

Moderato $\text{♩} = 92$

I

Violin score for Sonata I by Edmundo Villani-Côrtes. The score is in 3/4 time, key of D major, and consists of 40 measures. It features various musical notations including dynamics (*p*, *f*, *poco rall.*), articulation (accents, slurs), and fingerings (5, 3, 7, 9). The tempo markings are Moderato, Più lento, a tempo, and Moderato. The piece ends with a repeat sign and a 4-measure section marked 'A'.

45

48

52

56

60

65

69

78

83

87

91

95

cresc.

f

p

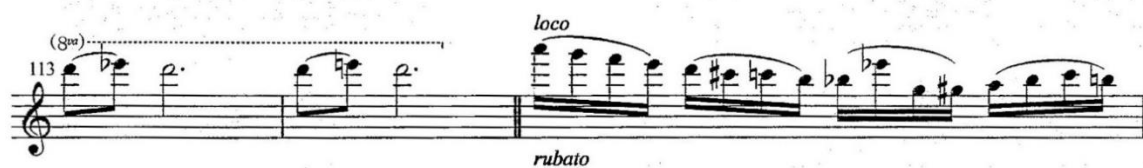
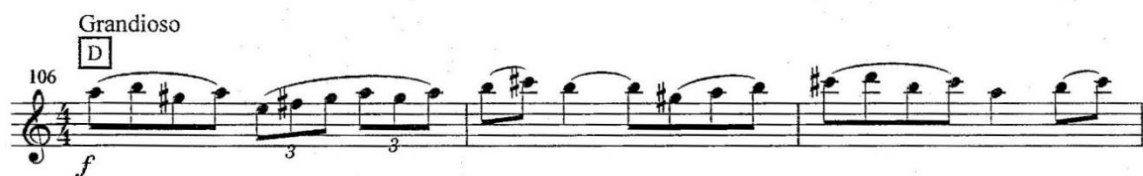
B 5

C 7

mf

$\text{♩} = 96$

Detailed description: This is a musical score for a single melodic line, spanning measures 45 to 95. The notation is in treble clef with a key signature of one sharp (F#). The score is divided into systems of four staves each. Measure numbers are placed at the beginning of each staff. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). Articulation marks such as accents (^) and breath marks (v) are used throughout. Specific measures are highlighted with boxed letters: 'B' in measure 69 and 'C' in measure 78. Measure 78 includes a tempo marking of $\text{♩} = 96$. Ornamentation is indicated by a small circle (o) in measure 65. Some measures contain fingerings, such as '3' in measure 56 and '5' in measure 69. The score concludes with a whole note in measure 95.



135

141 **F**

145

148

151

154

158 *11* *7* *10*

161 *p* *7* **G** *7*

164

Detailed description: This page contains a single melodic line in treble clef, spanning measures 135 to 164. The key signature has one sharp (F#). The music is characterized by rapid sixteenth-note passages, often beamed in groups of four or six. Measure 141 features a boxed 'F' above the staff. Measure 158 includes fingering numbers 11, 7, and 10. Measure 161 contains a piano (*p*) dynamic marking, a fingering number 7, a boxed 'G', and another fingering number 7. Measure 164 has a breath mark (a small square) above the staff. The notation includes various accidentals (sharps, naturals, flats) and slurs to indicate phrasing.

167

171

174 $\sigma = 112$ H

178

183

188

193 I

197

200

accell.

ff

f

Detailed description: This musical score is for a single melodic line, likely for a violin or flute, spanning measures 167 to 200. The notation is in treble clef. Measures 167-170 show a series of eighth notes with slurs. Measure 171 has a half note with an accent (>) and a flat. Measures 172-173 continue with eighth notes. Measure 174 is a key signature change to B-flat major, indicated by a box containing 'H' and a tempo marking of $\sigma = 112$. Measures 175-177 show a sequence of eighth notes. Measure 178 has a whole note. Measures 179-182 show eighth notes with slurs. Measure 183 has a half note with an accent. Measures 184-187 show eighth notes with slurs. Measure 188 has a half note. Measures 189-192 show eighth notes with slurs. Measure 193 has a box containing 'I'. Measures 194-196 show eighth notes with slurs. Measure 197 has a half note with an accent and a flat. Measures 198-200 show eighth notes with slurs. The piece ends with a double bar line. Dynamics include *accell.* (accelerando) and *ff* (fortissimo).

5

II

Andantino $\text{♩} = 78$

p

5

10

15

20

25

30

35

mf

cresc.

A

40

B

45

51

C 2 57

p

58

63

68

73

5

5

5

5

5

5

77

tr

tr

tr

tr

tr

tr

D

82

ppp

Detailed description: This is a musical score for a single melodic line, spanning measures 40 to 82. The notation is in treble clef with a key signature of one flat (B-flat). The score is divided into measures by bar lines. Measure numbers are placed at the beginning of each line: 40, 45, 51, 58, 63, 68, 73, 77, and 82. Measure 40 starts with a box labeled 'B'. Measure 51 has a box labeled 'C' followed by a '2' and the number '57'. Measure 57 has a dynamic marking of *p*. Measure 73 has a box labeled 'D'. Measure 77 has a box labeled 'D'. Measure 82 has a dynamic marking of *ppp*. The notation includes various musical symbols: eighth notes, quarter notes, half notes, and full notes, often beamed together. There are also trills (tr) and triplets (3). The score ends with a double bar line and a fermata over the final note.

RONDO
Vivace $\text{♩} = 126$

III

Musical score for Rondo Vivace, III, measures 17 to 77. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked Vivace with a metronome indication of 126 beats per minute. The score is divided into sections A, B, and C.

Section A (Measures 17-39):

- Measure 17: Starts with a repeat sign and a box labeled 'A'.
- Measures 18-39: Continues the melodic line with various rhythmic patterns and accidentals.

Section B (Measures 44-62):

- Measure 44: Starts with a repeat sign and a box labeled 'B'.
- Measures 45-62: Continues the melodic line with various rhythmic patterns and accidentals.

Section C (Measures 67-77):

- Measure 67: Starts with a repeat sign and a box labeled 'C'.
- Measures 68-77: Continues the melodic line with various rhythmic patterns and accidentals.

95 **D**

101

106 **E** 8 116 *v*

119

124 **F**

129 *tr* **G** 11 143 **H**

146

151

156 **I**

161 2

Detailed description: This musical score is written on a single staff in treble clef. It begins at measure 95 with a key signature of one sharp (F#) and a common time signature. Measure 95 is marked with a boxed 'D'. The melody consists of eighth and sixteenth notes, with various accidentals (flats and naturals). Measure 101 is the start of a new phrase. Measure 106 is marked with a boxed 'E', a fermata, and the number '8'. Measure 116 has an accent mark 'v'. Measure 119 continues the melodic line. Measure 124 is marked with a boxed 'F'. Measure 129 features a trill 'tr' and a boxed 'G' with the number '11'. Measure 143 is marked with a boxed 'H'. Measure 146 continues the melody. Measure 151 is another phrase start. Measure 156 is marked with a boxed 'I'. Measure 161 ends with a double bar line and a '2' indicating a repeat or a second ending.

10



Sonata

para Violino e Piano

I

Edmundo Villani-Côrtes

Moderato $\text{♩} = 120$

Violin

Piano

6

11

2

Piano
Sonata para Violino e Piano
1ª Movlmento

The image displays a page of musical notation for a piano sonata. The score is written for a violin and piano. The violin part is on the top staff, and the piano part is on the bottom staff. The key signature is one flat (B-flat), and the time signature is 4/4. The page number 156 is in the top right corner. The score is divided into measures, with measure numbers 15, 19, 23, and 26 marked at the beginning of their respective systems. The violin part features various melodic lines, including eighth and sixteenth notes, and rests. The piano part provides harmonic support with chords and moving lines. The notation includes dynamic markings such as 'p' (piano) and 'f' (forte), and articulation marks like 'v' (accents). The overall style is classical, typical of 19th-century sonatas.

Piano
Sonata para Violino e Piano
1º Movimento

31

30

30

33

Mais calmo

Più lento

33

36

a tempo

Più lento

a tempo

36

39

Moderato

A

poco rall.

p

39

The musical score is for the first movement of a piano sonata, page 31. It features a violin and piano. The score is divided into systems. The first system (measures 30-32) shows a violin melody with a forte (f) dynamic and a piano accompaniment. The second system (measures 33-35) includes the instruction 'Mais calmo' and 'Più lento', with a piano (p) dynamic. The third system (measures 36-38) includes 'a tempo' and 'Più lento' markings. The fourth system (measures 39-41) includes 'Moderato' and 'A' markings, with 'poco rall.' and 'p' dynamics. The score is written in G major, 4/4 time, and includes various musical notations such as slurs, ties, and fingerings.

4

Piano
Sonata para Violino e Piano
1º Movimento

43

43

47

47

51

51

55

55

Piano
Sonata para Violino e Piano
1.^o Movimento

5

The image displays a page of a musical score for a Piano Sonata for Violin and Piano, 1st Movement, page 5. The score is written for Violin (V) and Piano (P). The key signature is one sharp (F#), and the time signature is 4/4. The page number 159 is in the top right corner, and the page number 5 is in the top right corner of the score area. The score is divided into four systems, each with a measure number (59, 63, 67, 71) at the beginning of the Violin staff. The first system (measures 59-62) features a Violin melody with a crescendo (cresc.) marking. The second system (measures 63-66) features a Violin melody with a forte (f) marking. The third system (measures 67-70) features a Violin melody with a piano (p) marking and a section labeled 'B'. The fourth system (measures 71-74) features a Violin melody. The Piano accompaniment consists of chords and arpeggiated figures in both hands.

59 *cresc.*

63 *f*

67 *p* B

71

6

Piano
Sonata para Violino e Piano
1.^a Movimento

The image displays a page of a musical score for a Piano Sonata for Violin and Piano, 1st Movement. The page is numbered 160 in the top right corner. The score is written for Violin (V) and Piano (P). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four systems, each with a measure number in the left margin. The first system starts at measure 75. The second system starts at measure 79 and includes a first ending bracket labeled 'C' at measure 81. The third system starts at measure 83 and includes a tempo marking '♩ = 96' at measure 85. The fourth system starts at measure 87. The Violin part features various musical notations including slurs, ties, and dynamic markings like 'mf'. The Piano part consists of chords and arpeggiated figures. The page number '6' is located in the top left corner.

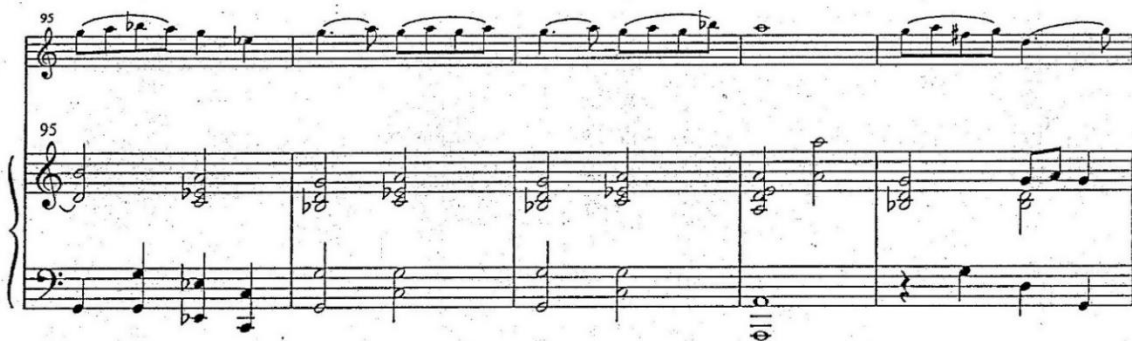
Piano
Sonata para Violino e Piano
1º Movimento

7

91



95



100

cresc.



104

rall.

menos

Grandioso $\text{♩} = 92$

f



8

Piano
Sonata para Violino e Piano
1º Movimento

104

108

112

116

120

124

loco

rubato

poco rit.

The image shows a page of a musical score for a Piano Sonata for Violin and Piano, 1st Movement. The page is numbered 8 in the top left corner. The title 'Piano Sonata para Violino e Piano 1º Movimento' is centered at the top. The score is written for Violin (treble clef) and Piano (grand staff). The measures shown are 104 through 124. Measure 104 is the start of a new phrase. Measure 108 is the start of a new phrase. Measure 112 is the start of a new phrase. Measure 116 is the start of a new phrase. Measure 120 is the start of a new phrase. Measure 124 is the end of the phrase. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The time signature is 4/4. The score is written in a standard musical notation style.

Piano
Sonata para Violino e Piano
1.^a Movimento

9

126

Tempo I

E

p

131

5

136

3

141

F

3

10

Piano
Sonata para Violino e Piano
1º Movimento

145



148



152



Più lento

156



Piano
Sonata para Violino e Piano
1º Movimento

11

159

159

162 a tempo

162

165

165

169

169

12

Piano
Sonata para Violino e Piano
1.^a Movimento

173

173

177

177

182

182

186

186

Piano
Sonata para Violino e Piano
1^o Movimento

13

This musical score page contains measures 191 through 201 of the first movement of a sonata for violin and piano. The score is written for two staves: the Violin (top) and Piano (bottom). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

Measures 191-194: The violin part features a melodic line with eighth and sixteenth notes, accented. The piano part provides harmonic support with chords and single notes.

Measures 195-198: An *accel.* (accelerando) marking appears in both parts. The violin part includes a first ending bracket labeled 'I' leading to a repeat. The piano part features a sustained chord in the right hand and a moving bass line.

Measures 199-200: The tempo remains accelerated. The violin part continues with a rapid, flowing melody. The piano part has a steady eighth-note bass line.

Measure 201: The tempo returns to the original pace. The violin part concludes with a series of sixteenth-note chords. The piano part ends with a final chord and a fermata.

14

Piano
Sonata para Violino e Piano

II

Andantino $\text{♩} = 79$

Violin

Piano

5

10

Piano
Sonata para Violino e Piano
2º Movimento

The musical score is written for Violin and Piano. It consists of five systems of staves. The first system (measures 15-19) features a violin melody with slurs and a piano accompaniment with chords and moving lines. A first ending bracket labeled 'A' is present at the end of the first system. The second system (measures 20-24) continues the violin melody with slurs and the piano accompaniment. The third system (measures 25-29) includes a *mf* dynamic marking in both parts. The fourth system (measures 30-34) features a *cresc.* (crescendo) marking in both parts. The score is written in a key with one flat (B-flat) and a 2/4 time signature.

16

Piano
Sonata para Violino e Piano
2º Movimento

This musical score page contains measures 35 through 49 of the second movement of a piano sonata. The score is written for violin and piano. The violin part is on a single staff, and the piano part is on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure numbers 35, 40, 44, and 49 are indicated at the start of their respective systems. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A first ending bracket labeled 'B' is present in measure 40. Dynamic markings include *mf* (mezzo-forte) in measure 44 and *p* (piano) in measure 49.

35

35

40

40

44

44

mf

49

49

p

Piano
Sonata para Violino e Piano
2º Movimento

17

The image displays a page of a musical score for a piano sonata. The title at the top center is "Piano Sonata para Violino e Piano 2º Movimento". The page number "171" is in the top right corner, and the page number "17" is in the top right corner of the score area. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat). The time signature is 4/4. The score is divided into four systems, each starting with a measure number: 54, 59, 63, and 68. The first system (measures 54-58) includes a rehearsal mark "C" above measure 54. The second system (measures 59-62) continues the melodic and harmonic development. The third system (measures 63-67) features more complex textures with triplets and sixteenth notes. The fourth system (measures 68-71) concludes the page with a "meno" marking above measure 71. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "p" (piano).

18

Piano
Sonata para Violino e Piano
2º Movimento

The musical score is written for Violin (V) and Piano (P). The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into four systems, each with a Violin staff and a Piano staff.

System 1 (Measures 73-75): The Violin part begins with a melodic line starting on G4, marked with a 'v' (vibrato) and a slur. The Piano part starts with a chord of B-flat3 and D4, marked 'menos' (less). Measure 75 features a quintuplet in the Violin part.

System 2 (Measures 76-79): Measure 76 continues the Violin melody with a quintuplet. The Piano part has a 'poco rall.' (slightly slowing down) marking. Measure 77 has trills ('tr') in the Violin part. Measure 78 has a 'p' (piano) dynamic marking. Measure 79 is marked 'Tempo I' with a square box containing the letter 'D'. The Piano part has a 'poco rall.' marking and a 'p' dynamic.

System 3 (Measures 80-83): The Violin part continues with a melodic line. The Piano part features four measures of chords, each marked 'M.E.' (Mezza Voce).

System 4 (Measures 84-87): Measure 84 starts with a 'v' (vibrato) marking in the Violin part. The Piano part has 'M.E.' markings. Measure 86 has a 'ppp' (pianissimo) dynamic marking. Measure 87 has a 'pp' (pianissimo) dynamic marking.

Piano
Sonata para Violino e Piano

19

III

RONDÓ
Vivace $\text{♩} = 120$

Violin

Piano *mf*

6

6

11

11

20

Piano
Sonata para Violino e Piano
3º Movimento

17 A

17

22

22

27

27

32

32

Piano
Sonata para Violino e Piano
3ª Movimento

21

36

Measures 36-40 of the Piano part. The score is written for a grand staff (treble and bass clefs). Measure 36 starts with a treble clef and a key signature of two flats. The melody in the treble clef consists of eighth and sixteenth notes. The bass clef provides harmonic support with chords and single notes.

41

Measures 41-45 of the Piano part. Measure 41 has a treble clef. A box labeled 'B' is above measure 43. The treble clef contains chords and moving lines. The bass clef continues with harmonic accompaniment.

46

Measures 46-50 of the Piano part. Measure 46 has a treble clef. The treble clef features a more active melody with eighth and sixteenth notes. The bass clef provides a steady accompaniment.

51

Measures 51-55 of the Piano part. Measure 51 has a treble clef. The treble clef contains chords and moving lines. The bass clef continues with harmonic accompaniment.

22

Piano
Sonata para Violino e Piano
3.^a Movimento

The image displays a musical score for the 3rd movement of a Sonata for Violin and Piano. The score is written for two staves: a single staff for the Violin and a grand staff (treble and bass clef) for the Piano. The key signature is B-flat major (two flats). The time signature is 3/4. The score is divided into four systems, each starting with a measure number: 56, 60, 65, and 69. The Violin part features a melodic line with various intervals, including eighth and sixteenth notes, and some slurs. The Piano part provides harmonic support with chords and arpeggiated figures. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, slurs, and dynamic markings.

Piano
Sonata para Violino e Piano
3º Movimento

23

The image displays a page of a musical score for a piano, identified as the 3rd movement of a sonata for violin and piano. The page number 177 is in the top right corner, and the page number 23 is in the top right corner of the score area. The score is written for a single piano part, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures, with measure numbers 74, 79, 84, 89, and 94 marked at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. A small box containing the letter 'C' is located above the staff at measure 79, and a small box containing the letter 'D' is located above the staff at measure 94. The score is presented in a clear, legible format, suitable for a printed edition.

24

Piano
Sonata para Violino e Piano
3^a Movimento

99

99

104

104

E

109

109

114

114

Piano
Sonata para Violino e Piano
3º Movimento

25

119

119

124

124

128

128

134

134

26

Piano
Sonata para Violino e Piano
3ª Movimento

The image displays a musical score for the third movement of a piano sonata. The score is written for a violin and piano. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into four systems, each containing a violin staff and a piano staff. The first system starts at measure 139 and ends at measure 143. The second system starts at measure 144 and ends at measure 148. The third system starts at measure 149 and ends at measure 153. The fourth system starts at measure 154 and ends at measure 158. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. A rehearsal mark 'H' is placed above the first system, and a first ending bracket 'I' is placed above the fourth system.

139

139

144

144

149

149

154

154

Piano
Sonata para Violino e Piano
3º Movimento

27

The image displays a musical score for a piano, specifically the third movement of a sonata for violin and piano. The score is written for two staves: a single treble staff for the violin and a grand staff (treble and bass) for the piano. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into four systems, each starting with a measure number in the upper left corner of the piano part. The first system starts at measure 159, the second at 164, the third at 169, and the fourth at 174. The violin part features a melodic line with various intervals and a repeat sign at measure 174. The piano part provides harmonic support with chords and moving lines in both hands. A small square box containing the number '1' is positioned above the violin staff at measure 174, indicating a first ending or a specific performance instruction.

159

159

164

164

169

169

174

174

1

28

Piano
Sonata para Violino e Piano
3º Movimento

Measures 128-133. The Violin part (top staff) features a melodic line with a fermata over measures 129 and 130. The Piano part (bottom staff) provides harmonic support with chords and moving lines in both hands.

Measures 134-139. The Violin part continues with a melodic line, marked with accents (v) in measures 135, 136, and 137. The Piano part features a dense texture of chords in both hands.

Measures 190-194. The Violin part has a melodic line with a fermata over measure 191. The Piano part features a complex texture with many beamed sixteenth notes in both hands.

Measures 195-199. The Violin part continues with a melodic line. The Piano part features a complex texture with many beamed sixteenth notes in both hands.

Piano
Sonata para Violino e Piano
3º Movimento

29

The image displays a page of a musical score for a piano, identified as the 3rd movement of a sonata for violin and piano. The page is numbered 29 in the top right corner. The score is written for a single piano part, featuring a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four systems, each with a measure number in the left margin. The first system starts at measure 199 and ends at measure 202, featuring a trill (tr) in the first measure. The second system starts at measure 203 and ends at measure 206, featuring a trill (tr) in the first measure. The third system starts at measure 207 and ends at measure 210, featuring a trill (tr) in the first measure. The fourth system starts at measure 212 and ends at measure 215, featuring a trill (tr) in the first measure. The score includes various musical notations such as notes, rests, trills, and dynamic markings.

199

199

203

203

207

207

212

212

Violino

Águas claras

para violino e piano

E. Villani-Côrtés
1991

Fluente

Violino

5

9

13

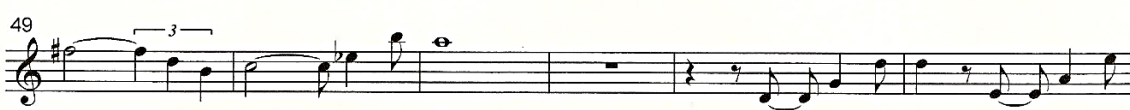
17

20

23

p

f



83

87

90

93

97

101

104 *a tempo*

108 **Tempo I**

111 **Menos** *rall.* **Lento**

Detailed description: This musical score is for a single melodic line, likely for a violin or flute. It consists of nine staves of music, numbered 83 to 111. The key signature is one sharp (F#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks. Measure 83 has a '5' below the staff. Measures 87, 90, 93, 97, 101, and 104 have '5' below the staff. Measure 97 has a '12' below the staff. Measure 101 has '7' below the staff. Measure 104 is marked 'a tempo'. Measure 108 is marked 'Tempo I'. Measure 111 is marked 'Menos', 'rall.', and 'Lento'. The score ends with a double bar line.

Águas claras

para violino e piano

E. Villani-Côrtés
1991

Fluente

Violino

Fluente

Piano

p

p

5

9

13

5 5 5 5

17

20

8 8

23

f 5 5

28

5

33

5

40

Moderato

Moderato

45

3

50

Measures 50-54 of a musical score. The system consists of a single treble staff and a grand staff (treble and bass). Measure 50 has a whole note in the treble and a half note in the bass. Measures 51-54 show a melodic line in the treble with a triplet in measure 51, and a bass line with eighth and quarter notes.

55

Measures 55-59 of a musical score. The system consists of a single treble staff and a grand staff. Measures 55-59 feature a melodic line in the treble with a triplet in measure 59, and a bass line with chords and eighth notes.

60

Measures 60-65 of a musical score. The system consists of a single treble staff and a grand staff. Measures 60-65 show a melodic line in the treble with a triplet in measure 60, and a bass line with chords and eighth notes.

66

Measures 66-70 of a musical score. The system consists of a single treble staff and a grand staff. Measures 66-70 feature a melodic line in the treble with a triplet in measure 66, and a bass line with chords and eighth notes.

71 *Menos* *a tempo* *mf*

Menos *a tempo*

75 *Tempo I* *p*

Tempo I *p*

79

5 5 5 5 2 2

83

5 5 5 5

87

88

89

90

90

91

92

93

93

94

95

96

97

97

98

99

100

101

Menos

Menos

7 7 9

104

a tempo

a tempo

104 105 106 107

108

Tempo I

Tempo I

6

111

Menos

Menos

Lento

Lento

rall.

rall.

pp

111 112 113 114

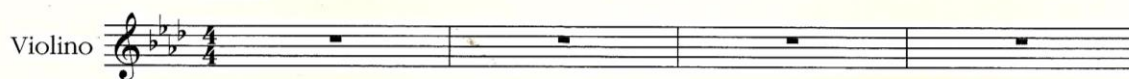
Violino

Luz

para violino e piano

E. Villani-Côrtes
1995

Calmo



Tempo I

Violino

33 *Piano* *p*

40 *cresc.*

45 *mf* *f* *ff* *apressando* *rall.*

51 *longinquo* *Piano* *subito pp*

57 *Lento rubato* *Piano* *pp* *molto legato* *rall.* *ppp*

64

72 *pp*

76 *com liberdade* *menos*

80 *p*

Luz

para violino e piano

E. Villani-Côrtés
1995

Calmo

Violino

Piano

p

poco rall.

5 *a tempo*

p

a tempo

10

15

20 *cresc. e afret.* *mf* *f*

25 *f*

29 *Menos* *Lento* *rall.* *p* *Menos* *Lento*

The musical score is written for a voice and piano. The key signature has two flats (B-flat major or D-flat minor). The time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system (measures 15-19) shows a vocal melody with a piano accompaniment of eighth and sixteenth notes. The second system (measures 20-24) shows a vocal melody with a piano accompaniment of eighth and sixteenth notes, with dynamics *mf* and *f*. The third system (measures 25-28) shows a vocal melody with a piano accompaniment of eighth and sixteenth notes, with dynamic *f*. The fourth system (measures 29-32) shows a vocal melody with a piano accompaniment of eighth and sixteenth notes, with dynamics *Menos*, *Lento*, *rall.*, *p*, *Menos*, and *Lento*.

33

p

mf

38

p

mf

43

cresc.

mf

cresc.

mf

47

f

ff

rall.

f

apressando

ff

rall.

51 **Tempo I**

Tempo I
longinquo
subito pp

55 m.e.

60 **Lento rubato**
pp *rall.* *ppp* *molto legato*

64

The musical score consists of four systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff).
System 1 (measures 51-54): The vocal line has a whole note rest in measure 51, followed by a half note G4 in measure 52, and a half note A4 in measure 53. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A tempo change to 'Tempo I' occurs at measure 51, and 'longinquo' is written above the vocal line. 'subito pp' is written below the piano part at measure 52.
System 2 (measures 55-58): The vocal line has a whole note rest in measure 55, followed by a half note G4 in measure 56, and a half note A4 in measure 57. The piano accompaniment continues with a similar rhythmic pattern. A measure rest (m.e.) is indicated above the vocal line in measure 57.
System 3 (measures 60-63): The tempo changes to 'Lento rubato' at measure 60. The vocal line has a whole note rest in measure 60, followed by a half note G4 in measure 61, and a half note A4 in measure 62. The piano accompaniment features a triplet of eighth notes in the right hand and chords in the left hand. Dynamics include 'pp' at measure 60, 'rall.' at measure 62, and 'ppp' at measure 63. 'molto legato' is written below the piano part at measure 63.
System 4 (measures 64-67): The vocal line has a whole note rest in measure 64, followed by a half note G4 in measure 65, and a half note A4 in measure 66. The piano accompaniment continues with a similar rhythmic pattern. A tremolo is indicated above the vocal line in measure 66.

68

72

pp

77

com liberdade

menos

p

m.e.

81

p

85