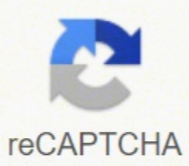




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60-64. In the Fernandez article, loc. In chordal passages, Villa-Lobos sometimes uses an unconventional second or fourth finger barré (although a third finger barré is not employed for the numerous half-diminished chords such as those found in mm11-16 of Etude 4) (fig. Etude 5 m31.3 lower voice f m37.1 p m38.1 cresc. m19.1 cresc. In the following example, the index finger plays across the top five strings, as indicated; the four-note ascending group almost certainly is intended to be played with the thumb (fig. 19); Figure 19. III. It is not uncommon for a work, ostensibly finished, to undergo revision at the editorial stage (indeed, given the chance, many composers would continue to revise their work indefinitely!). 30 and 51. In his article "Villa-Lobos: New Manuscripts" (Guitar Review, Fall 1996, 22-28), Eduardo Fernandez refers to additional manuscript copies of the Etudes housed at the Museo Villa-Lobos, but does not offer information relating to their chronology. In Etude 6: f natural is indicated in mm2 and 3 beat2.2 and at mm28 and 29 (although not at mm56 and 57); and Villa-Lobos originally had a different texture in mind for mm33-41, both fifth and sixth strings probably to be played with the thumb (fig. Tempo Indications and Expression Markings Almost all tempo and expression words found in the 1928 manuscript are written in French; these both supplement and sometimes subtly contradict those found in later versions (where many have been replaced with Italian expression words). In this latter source the following Portuguese annotation appears at the point indicated in figure 3: "Pizz. Preludio No. 1 para Violão, compositional sketch, m. However, the circled asterisk does appear in the 1928 manuscript and, although devoid of any annotation, is positioned on the pitch e—perhaps indicating the string upon which the term pizz mg applies. You may also download Postscript files, in zip format, for high resolution printing. Etude 11, m. Why did Villa-Lobos revise his 1928 manuscript—ostensibly a finished work? It is tempting, though fanciful, to imagine this piece to be the "lost" sixth prelude from the set of 1940. Etude 7 m12.2 rall. The "Lubrano" manuscript of Etude 5, cited in footnote 1 above, is dated 1929 and almost certainly is an autograph. Ambiguity is also present in shorter slurred groupings, especially in Etude 2. Figure 28. If intentional, this technique may help explain some of the ambiguous slurring found in both the manuscript and the published score, as discussed below. A table of divergent slur markings has been provided at the end of this article. The 1990 AmSCO Publications edition, obviously re-engraved from the Eschig publication rather than the manuscript itself, is oblivious to them. m48.1 mf m49.1 string. In the discussion that follows, measure numbers refer to the published score; measures, beats and subdivisions of beats are identified in the form m1.1.2 (measure1.1.beat1.subdivision2). Although the 1928 manuscript contains several divergent slur markings for this study, their interpretation still remains uncertain. 9-10. Etude 8, mm. poco a poco m52.1 cresc. poco a poco mm41 & 42.1.1 f mm41 & 42.1.2 pp m48.1 cresc. In this article, I discuss the major differences between the manuscripts and the published versions, and address the interpretation and performance issues they inform. Clearly, the notion of "informed performance" applies to music much closer to our own time than one would perhaps think. 72-72; and Etude. 1-15. In the case of the music discussed here, however, we have an apparent overabundance of sources upon which to base our interpretations. 26). Figure 26. 4); Figure 4. In many cases, the intended function of the slur is obvious—the grouping slurs in mm33-37 of Etude 8, for example (which serve to divide the phrase into the two parts implicit in its construction) (fig. Figure 25. Among the numerous inconclusive divergent pitches and rhythms listed there, I find the examples that follow particularly interesting. 1-3. Take a look now at the passage from Etude 1 shown in fig. The compositional sketch of the first Prelude, very obviously written at the moment of inspiration, provides us an interesting glimpse of the genesis of the piece. Providing an exceptionally clear representation of the musical texture, this notation sometimes transcends the obvious—as in the following example (where identical chords are indicated alternately as structural or accompanimental) (fig. H. Several manuscripts and copies relating to the Five Preludes are also housed at the museum. Sometimes these translations are quite literal, for example Poco allegro instead of Un peu animé. At the end of Etude 1 an open-string is used instead of a harmonic in m32 beat 3.3; and in mm33-34 the notation confirms the use of harmonics on the e and b strings (fig. 13): Figure 13. m24.1 a tempo m24.3 stringendo m26.1 a tempo m28.3 allargando Etude 4 m1.1 mf instead of p m2.1 f; rit. In Etude 7, one measure is added—measure 10 is inserted before measure 40 (agreeing with the opening section). 33-42. In the 1928 manuscript, mm30-59 are slurred as shown in figure 15: the slurring shown in m30 appears to combine a grouping slur with a re-articulated descending ligado, while that at m51 indicates the articulation of repeated notes on the second string. Etude 7, mm. 24), los simultaneos da mão direita e mão esquerda na mesma" ("pluck simultaneously with the right and left hands on the same [string]!") [Note 6]. 9); Figure 9. Although the 1928 manuscript contains no such description, the words harm duple that appear in the published score are not present either. In Etude 5 (fig. [Return to text] Note 8. Etude 4 m15. Meno not present (although m25 is marked a tempo 1a m54 Un peu moins Etude 5 m50 a tempo 1a Etude 6 m28 Moins (très énergique) m39 Meno not present m46 Un peu moins (très énergique) instead of a tempo 1a m55 a tempo (instead of Meno) Etude 7 m13 Modéré instead of Moins m19 Lent m22 Modéré m41 Più mosso not present Etude 9 m30 Moins Etude 10 m21. Tres animé (instead of Un peu animé) m69 Tre vif Etude 11 m48 Poco meno not present Expression markings (dynamics, fluctuations of tempo, and articulation) are more detailed in the 1928 manuscript than in the published score, and often clarify form, phrase structure, texture, and motivic character. The Museo Villa-Lobos holds a photocopy of a 1928 autograph manuscript titled Etudes pour la Guitarre (ms. (like first time) Etude 12 throughout all measures with gliss. Although the omission of this extra material in all other sources does serve to increase the concision of the Etudes in question, the material is of such interest that reintroduction seems a justifiable option. In addition to being more detailed, the markings in the 1928 manuscript are often more expressive than those found in the published score—rallentandi and crescendi are applied over longer spans, and a greater number of dynamic contrasts are applied. 2); Figure 2. In the central section of Etude 12, for example, he calls for the index and middle fingers to pluck two strings simultaneously (fig 8): Figure 8. 43. Etude 5, mm. 46-47. Others, however, could not possibly be performed that way (fig. 28). Fingerings Although the 1928 manuscript contains considerably more fingering indications than does the published score, it is by no means completely fingered. When present, Villa-Lobos' fingering indications for the right hand generally are orthodox: i-m alternation is used for scale passages; i-m-a are otherwise assigned to the treble strings. Following Villa-Lobos' usual notational practice, everything then makes perfect sense: d on the a-string is played with the third finger; and the harmonic at the fifth-fret of the d-string is played with the fourth finger (and sounds at the pitch indicated above it) (fig. 18): Figure 18. In Etude 10, mm63-64, the sixteenth-note figures substitute the open e-string. [Return to text] Copyright © 1997 by Stanley Yates m50.1 f m51.1 crescendo m52.1 p m61.1 dim poco a poco m62.1 allarg. In general, Villa-Lobos' fingerings for the left hand show concern for legato connection and clarity of voice leading, as well as specific effects of phrasing. The initial tempo is marked All' agitato (which later became Andantino espressivo), and the middle section is marked Meno (this later became Più mosso)—these earlier tempo enrich our interpretation of the revised ones. Etude 2, mm. 33-35. Although the intended execution of the ending of Etude 2 has led to some controversy, the 1928 manuscript does appear to support the explanation found in the "Carlevaro" manuscript. Several characteristics show these manuscripts to be Villa-Lobos autographs: the calligraphy of Villa-Lobos initials and signature (particularly the shape of the letter "H") and the crossing of the letter "T" (which increases in pressure as it ascends); the calligraphy of Villa-Lobos' treble clef and sharp sign (which he crosses, unusually, downwards from left to right); and peculiarities of Villa-Lobos' music notation such as the notation of strings by letter instead of by number, circled right-hand fingering indications, and harmonics indicated at fretted rather than sounding pitch. Etude 10, mm. 24-25. Heidelberg: Editions Chanterelle, 1987, p.12; but also see Matanya Ophee's article, loc. Certainly, most performers would prefer to see a composer's unedited manuscript, rather than someone else's edition, and make their own decisions. 38-40, 9-10, 22-23, 27-28 and 48-49. Divergent Pitches and Rhythms The 1928 manuscript contains a number of divergent pitches and rhythms, some of which almost certainly reflect errors in the published versions. He understood the guitar perfectly and if he chose a particular string or fingering to produce a certain phrasing, we must strictly obey his wish, although it be at the cost of greater technical effort. A Final Thought The discussion contained in this article raises an interesting question—which version of the music should we play? I also attempt to distinguish between those differences that clearly reflect errors or omissions in the published score (and which may therefore reasonably be adopted without further discussion) and those differences that seem to be revisions on the part of the composer (and which should therefore be treated more cautiously)—the issue of a composer's final intentions is not always a simple one, as in the case, for example, of the composer who is persuaded into revisions by his editor: chords are marked beat 1 crescendo, beat 2 decrescendo m4.2 cresc. 13, No. 9, pp. A good example is the opening section of Etude 8 (which is devoid of dynamic markings in the publications), as can be seen in figure 21: the upper and lower parts are given independent dynamic and articulation markings; written decrescendos shape the opening glissando motive in mm1-4, as well as its expanded version that follows through m14; the lower voice is independently shaped sf-p and sfz-mf in mm10 and 12; the subtle contrast between rallentando and ritardando is exploited in mm13-14, through end of m18 m20.4 rall. Figure 17. m52.1 allargando Etude 10 m3.1 cresc. toujours through and of measure 106 [return to text] Table 3. Solutions to Ambiguous Passages As already mentioned, no other copy of the Etudes contains anything like the amount of fingering and expression markings found in the 1928 manuscript. In measures 4-11 of this Etude, ascending slurs are independently marked within the larger grouping slur (clearly, a short ascending slur should also be present at mm8-9). Divergent Pitches and Rhythms found in the 1928 Manuscript of the Twelve Etudes (along with an opinion as to the legitimacy of amending the published score: 1 - almost certain 2 - uncertain [return to text] Etude 1 m32 b3.3 e normal notehead 1 m33 b3 first-string e harmonic 1 m34 b1 second-string b harmonic 1 Etude 2 m12 b4.4 g-sharp instead of f-sharp 2 m20 b3 g-natural 2 m26 b4 d-sharp diamond notehead 2 4.2 d-nat diamond notehead 2 Etude 3 m3 b2 quarter-note rest in written-out da capo 2 m6 b1.1 open e instead of f-sharp 2 m4 b3.1 d instead of e (d fits the indicated position II, although e is a better fit harmonically) 2 m30 b2 bass d is a regular notehead 1 Etude 4 m8 b3 g-natural and e-flat (i.e., parallel to m9) 2 b4 e-natural and f-sharp (i.e., parallel to m9) 2 m15 b1 chord written as 4 repeated 16th-notes 2 m18 b2 e-natural and d-flat (the natural is displaced upwards by one note in the published score 1 m31 b1 fifth-string a half-note tied-over from previous measure 2 b2.1 & 2.2 f-sharp instead of g 2 m35 b1 e bass grace-note added 2 m37 b4.3 sixth-string e/f-sharp instead of fifth string a 2 m47 b2 fifth-string b tied-over from beat 1 1 Etude 5 m9 b4.2 melody f instead of g (does not fit the circolo character of the melody) 2 m10 b1.2 second-string e instead of b (e sounds better, however b fits the ostinato) 2 m22 b4.1 fifth-string b-flat (b-flat is interesting, again b-natural fits the ostinato) 2 mm27 & 28 b1 an open first-string e is added (but not at m31) 2 m48 b3 bass half-note b-flat with grace-note (both notes staccato and

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