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**A Comparative Study of the Eschig Editions and the ‘1928 Manuscript’
of Heitor Villa-Lobos’s Twelve Etudes for Guitar**

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of Heitor Villa-Lobos’s Twelve Etudes for Guitar**

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Treatise

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A Comparative Study of the Eschig Editions and the ‘1928 Manuscript’ of Heitor Villa-Lobos’s Twelve Etudes for Guitar

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The University of Texas at Austin, 2006

Supervisors: Lorenzo Candelaria and Adam Holzman

Heitor Villa-Lobos (1887-1959) composed his cycle of twelve guitar studies in the 1920s. The cycle has become one of the most widely-played works for the instrument, seminal building blocks for study, important works the twentieth century concert repertory.

Éditions Max Eschig of Paris published the first edition in 1953 and the second edition in 1990. This company is the sole publisher of the cycle and of most of Villa-Lobos’s music. The company’s editions have been the single trusted sources for the work. Recently, however, things have changed.

In the mid-1990s, a manuscript of the cycle, ostensibly dating from 1928 and in Villa-Lobos’s hand, emerged. This remarkable version is meticulously notated and full of markings not shown in the editions. The current leadership at Éditions Max Eschig

does not seem to think the 1928 Manuscript is worth investigation. However, it offers many insights into the Eschig editions and the problems they have raised for performers.

In the following study, I will show a careful analysis of the discrepancies between the 1928 Manuscript and the 1990 Edition. The analysis will reveal the importance of the 1928 Manuscript. It will also show the flaws of the 1990 Edition. It will enhance the guitarist's understanding of the cycle and contribute to its scholarship.

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INTRODUCTION

Villa-Lobos's guitar music holds a unique place in the history of the instrument's repertory. His cycle of twelve guitar studies is especially important. Its style is unique from the rest of his output for the instrument, in that it possesses an unprecedented array of technical and musical innovation. Much of this innovation even exceeds that of the guitar works written by Villa-Lobos's contemporaries. To this day, they are heard, whole or in part, on numerous recordings and concert programs because of their beauty, challenge, and expression.

Éditions Max Eschig, now part of Éditions Durand-Salabert-Eschig and the BMG Group, published the studies twice. The first edition was published in 1953 during Villa-Lobos's lifetime. The second edition was published in 1990 and included several other works by Villa-Lobos, editorial notes, and supplemental information. The 1990 Edition is more widely-known and, of course, more recent. The editor claims that "no changes have been made to the notation and fingering [in the 1990 Edition] except the correction of obvious typographical errors."¹

For decades, the 1953 and 1990 Editions have been used and trusted as the best representation of the composer's intentions. That went unchallenged until recently. In the mid-1990s, rumor spread that a 1928 Manuscript version of the studies existed, and a copy of it could be found in Rio de Janeiro at the Villa-Lobos Museum. Several guitar enthusiasts, scholars, and concert artists quickly investigated.² Upon examination, they found it to be quite different from the editions. This version is now often called the "1928 Manuscript," due to the fact that it shows "1928, H.V.L." written on its last page.

¹ Heitor Villa-Lobos, *Villa-Lobos Collected Works for Solo Guitar* (Paris: Éditions Max Eschig, 1990), 7.

² This list includes Eduardo Fernandez, Stanley Yates, David Leisner, and Frederic Zigante.

The discovery of the 1928 Manuscript quickly created a brief stir in the guitar world. A truly fascinating version of the Villa-Lobos guitar studies had come to light. The new version bursts with notations for harmonics, dynamics, articulations, fingerings, tempi, and much more. Stanley Yates asserts that “no other copy of the Etudes contains anything like the amount of fingerings and expression markings found in the 1928 manuscript.”³ The 1928 Manuscript contains portions of material that were previously unknown. Indeed, the differences found in 1928 Manuscript are of major proportions.

Judging from its title alone, the 1928 Manuscript supposedly pre-dates the 1953 Edition by twenty-five years. It is meticulously written in the composer’s hand, in a neat and organized fashion. It even contains pagination markings, not in Villa-Lobos’s hand but possibly the publisher’s. Indeed, as Eduardo Fernández asserts, this 1928 Manuscript seems “obviously ready for printing.”⁴ As for its authenticity, Stanley Yates has:

...established Villa-Lobos’ calligraphy with reference to several signed documents and autograph scores.... 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....⁵

This is not the only manuscript out there, however. There exists the “Guimarães” and the “Carlevaro” manuscripts. They are unpublished versions and copied by different hands. The “Guimarães” version was given to the Villa-Lobos Museum by Villa-Lobos’s wife, Lucília Guimarães, and is purported to be in her hand. It contains complete

3 Stanley Yates, “Villa-Lobos’ Guitar Music: Alternative Sources and Implications for Performance,” (*Soundboard* 24, 1997): 7.

4 Eduardo Fernández, “Villa-Lobos: New Manuscripts,” (*Guitar Review* 107, 1996): 22.

5 Yates: 20.

versions of the second, fifth, tenth, and twelfth studies, as well as sketches of some of the others. The “Carlevaro” manuscript was owned by the Latin-American guitarist, Abel Carlevaro. According to Eduardo Fernández, the Carlevaro version contains “quite a few minor differences from the Eschig edition.”⁶ There are also sketches of the studies housed within the Villa-Lobos Museum. Despite the existence of these versions, though, the “1928 Manuscript,” by all accounts, is the clearest, most thoroughly notated version.

Currently, the Villa-Lobos Museum graciously sends copies of the 1928 Manuscript to anyone in the world for a nominal fee. Unfortunately, all they possess is a copy themselves. At the bottom of each page of the copied version – sometimes even over the lower portions of the music – the 1928 Manuscript contains the following stamped statement: ‘reproduit par les soins des Éditions Max Eschig’ (reproduced by permission of Éditions Max Eschig).

In a recent phone conversation with the author, the current director of Éditions Max Eschig, Gérald Hugon, asserted that their published version exactly represents the version supplied by Villa-Lobos. Hugon claims the 1928 Manuscript is merely a first draft or sketch. When asked about the company’s current archives, Hugon admitted that they possess only the original of the “1928 Manuscript.” In other words, they have no other version, not even the one which he claims was used as the basis of their edition. Why is so?

Important biographies on Villa-Lobos include the guitar studies. However, the depth of research is limited. Additionally, the biographers do not demonstrate a deep understanding of the guitar. Most importantly, there is conflicting information.

Lisa Peppercorn states that the studies were written in 1928, unlike several other biographers, who claim the date was 1929. She also mentions that, while “in Paris, Villa-

⁶ Fernández: 23.

Lobos was...anxious to find a publisher for his works....”⁷ However, she only briefly mentions Eschig and his engravers.⁸ Some sort of deeper investigation might have led to a better understanding of the composer’s relationship with the publisher, and its influence on publication quality.

Another example is when Peter Segal brings up Villa-Lobos during his study of the legendary guitarist, Andrés Segovia, who, according to the 1953 Edition, was the dedicatee of the cycle. While discussing the Segovia’s relationship with Villa-Lobos, Segal asserts the following:

Early in his career, Villa-Lobos was a street musician who possessed a modest guitar technique. He could, in fact, work out his own pieces on the fingerboard without Segovia’s guidance/interference. Having no need of Segovia’s approval for what was technically possible, Villa-Lobos eliminated the need for the guitarist’s imprimatur. Since he had his own publisher (Éditions Max Eschig) and did not require Segovia’s technical advice (or any other kind of advice, for that matter), Segovia was excluded from the publishing process.⁹

Segal’s statement is mere speculation. There is no proof of Segovia’s *exclusion* from the publication process. By all accounts, Villa-Lobos did compose the twelve studies in their entirety before presenting them to Segovia. However, as will be shown below, Segovia certainly did come back with several comments and criticisms regarding certain technical and musical ideas in the cycle. Segovia also had connections with Max Eschig, so it is highly doubtful that the guitarist did not contact the publisher regarding the studies prior to their publication.

Another quote from Segal’s dissertation bears a certain irony in the context of the present study:

⁷ Lisa Peppercorn, *The Villa-Lobos Letters* (London: Toccata Press, 1994), 90.

⁸ *Ibid.*, 20-21.

⁹ *Ibid.*, 54.

It is ironic that in the absence of any significant fingering in his various guitar works, the music of Villa-Lobos has enjoyed a steady popularity among guitarists who can read his superb notation with greater clarity than perhaps they would were the pieces heavily fingered. The lack of fingering in the Brazilian composer's published guitar works provides sharp contrast to everything Segovia prepared for publication.¹⁰

It is obvious Segal was not aware of the 1928 Manuscript at the time of his research, for the 1928 Manuscript contains countless fingering, ostensibly by Villa-Lobos himself.

Eero Tarasti's biography includes several points of information regarding the studies. First, he asserts that the studies were written during the years 1924-1929.¹¹ This information conflicts with Peppercorn's study, as shown above. Also according to Tarasti, "this is precisely the period of his most outstanding avant-garde work, dissonances and polyrhythmics, hard and 'rude' style, all of which, however, is only slightly reflected in the texture of the etudes for guitar."¹² Though this statement could be seen as true for such studies as the first three, perhaps Tarasti should look more closely at, say, studies eleven and twelve, which are replete with minor-seconds, bi-tonal material, and complex rhythms.

Two other examples in Tarasti's biography further reflect his limited knowledge of the guitar and the Villa-Lobos's cycle. Tarasti notes that the third study is "an etude of arpeggios with chromatic figures and double stops."¹³ Here he could be influenced by the title that was given to the third study in 1953, which includes the words, 'des arpèges.' Many authors, including this one, refute this title and its implications. First, it

¹⁰ *Ibid.*, 65.

¹¹ Eero Tarasti, *Heitor Villa-Lobos: The Life and Works, 1887-1959* (Jefferson: McFarland and Company, 1995), 34.

¹² *Ibid.*, 35.

¹³ *Ibid.*, 36.

is a study of endless slurs. Second, there are no double stops. Regarding the eleventh study, Tarasti asserts that in the middle section “the E tone is played on four different strings.” He is incorrect. It is played on five strings.

Guitarists and guitar enthusiasts have voiced their frustration for years over what they describe as “errors” in the 1953 and 1990 Editions. Brian Hodel notes that:

the problems that do exist [in the 1953 Edition] have been for decades the bane of students and professionals alike – as differences in recordings of these works bear witness. With works of such importance as these it is difficult to understand why errors have gone uncorrected and mysterious symbols unexplained for over thirty years. In this regard a letter of inquiry to the publisher concerning the possibility of corrected editions in the future went unanswered.¹⁴

Two years after making the above comments, Hodel might have thought his wishes were granted in 1990 with the second edition. As this study will show, not many changes were made.

David Leisner states, “As a composer as well as a guitarist, I cannot accept that the diminished detail and the confusions of the published editions are Villa-Lobos’s final word.”¹⁵ Eduardo Fernández concurs, claiming, “It seems urgent to try to establish a...definitive text of the *Etudes*. Many guitarists, with whom I have spoken about the *Etudes*, share my opinion that the Max Eschig edition contains several misprints.”¹⁶

Taking the above examples into consideration, the controversy surrounding the 1928 Manuscript is still unresolved. Almost two decades after the 1928 Manuscript’s discovery, further investigation is long overdue. At the same time, the breadth of research on the work in general is still limited. Therefore, in this study, I will contribute

14 Brian Hodel, “Villa-Lobos and the Guitar” (*Guitar Review* 72, Winter 1988): 25.

15 David Leisner, “Why the 1928 Manuscript?: A Re-Examination of the Villa-Lobos Twelve *Etudes*, Part One” (*Classical Guitar*, December 2003): 32.

16 Fernández: 23.

to the scholarship of the Villa-Lobos guitar studies by presenting a comprehensive comparison of the 1928 Manuscript and the 1990 Edition, which has become the authoritative version. Though primarily a source comparison, this discussion fully exposes the 1990 Edition's flaws.

The comparisons below follow a system. I have grouped them into six categories: 1. Material, 2. Harmonics, 3. Dynamics, 4. Articulations, 5. Fingerings, 6. Tempi. Within each category, I discuss the difference by study number, in cyclical order. It is important to show clean portions of music, without any of my own markings, for two reasons. First, the subtle differences between the two versions require pure, back-to-back comparison, free from confusion. Second, it is not necessary to label the pros and cons found in the versions with anything else but the examples and my prose. Following the comparisons, I devote a portion of this study to propose possible reasons for the controversy. This is meant to take a serious first step toward eliminating the confusion that unfortunately still surrounds this great masterpiece of the guitar literature.

Chapter One: Controversy

INTRODUCTION

Several individuals formally have questioned the 1990 Edition's version of the Villa-Lobos guitar studies. Their articles reveal a certain level of doubt, even before the discovery of the "1928 Manuscript." Brian Hodel, in his 1988 article, "Villa-Lobos and the Guitar," wrote about certain "errors" in the 1953 Edition.¹⁷ Stanley Yates's 1997 article, "Villa-Lobos' Guitar Music: Alternative Sources and Implications for Performance," notes several differences between the 1990 Edition and the 1928 Manuscript, and he brings up several important questions that arise from a few of them.¹⁸ Eduardo Fernández, in his 1996 article, "Villa-Lobos: New Manuscripts," presents a similar study, he but includes a third version, the "Guimarães Manuscript," for his comparisons.¹⁹ David Leisner, in his two-part article from 2003-4, "Why the 1928 Manuscript? A Re-Examination of Villa-Lobos's Twelve Studies," offers the point of view of a guitarist/composer.²⁰ Most recently, Frédéric Zigante wrote two large articles, entitled, "For Whom Were the Twelve Studies by Villa-Lobos Written?" and "Heitor Villa-Lobos Twelve Studies: Comparison of the Edition and a Manuscript."²¹

Many people interested in this topic report that they have been met with poor communication from the editor, Éditions Max Eschig, and/or the Villa-Lobos Museum. For example, at the end of his article, Stanley Yates includes the following footnote:

17 Hodel: 25.

18 Yates: 7.

19 Fernández: 22.

20 Leisner: 32.

21 Frédéric Zigante. "Per chi furono scritti i Douze etudes di Villa-Lobos?" (*Guitart*): 21.

At the time of writing, Éditions Max Eschig have [sic] not responded to my requests for information relating to the manuscript used for publication; nor has the Museo Villa-Lobos been able to supply me with any information.²²

However, the Villa-Lobos Museum does possess a copy of the “1928 Manuscript.” In exchange for a few CDs, its archivists are willing to send a copy of it to anyone in the world. They also are happy to send a copy of a letter written in May, 1952, from Segovia to Villa-Lobos. It includes some discussion of the guitar studies. Gérald Hugon, current director of Éditions Max Eschig, has made it clear that this author would be more than welcome to visit the publisher’s office in Paris and see the original version of the “1928 Manuscript.” The BMG group has even authorized the use of the examples in this study (Douze Etudes, Music: Heitor VILLA-LOBOS, © 1953 by Editions Durand (fonds MAX ESCHIG)).

At surface level, this all might sound like a pleasant exchange of information; however, there are some problems. The publisher and museum both claim that another version of the studies was intended to be the editions’ source; however, they have no such version in their possession. Second, the museum’s copy of the letter between Segovia and Villa-Lobos merely shows Segovia’s discussion of a few proposed changes and a request to write a preface. Shown below, it does not allude to an entirely different version (translated from French to English by this author):

My Dear Heitor.... You responded to Max Eschig exactly in accord with my idea. But I had the thought that, in the normal edition and because they are dedicated to me, I would write a little preface explaining that you know the guitar so well that it is unnecessary to add to the special fingerings that you propose, which are derived naturally from the music. If the Eschig House accepts this idea, I will do so as soon as possible. You need to respond to me without delay. I do

²² Yates: 20.

not know if you remember that we made changes to Study No. 7. In any case, if the edition will leave immediately tell me, and I will send you a copy with the changes that we found convenient at our first meeting in Paris.²³

Hence, the two main sources to find documentary material on Villa-Lobos – his publisher and his museum – have made the controversy only more confusing in recent years. A better understanding of the publisher's activity during and after the two publications must be made clearer.

CONTROVERSY: SEGOVIA

By all accounts, Andrés Segovia (1893-1987) was the most famous and influential guitarist of the twentieth century. He exposed the world to the music of his favorite composers, and as a result helped shape the guitar repertory of the last century. Segovia never really formally commissioned works, though. Mostly, he would ask someone to write for him, and they did. Often, a work was composed first and then dedicated later, to Segovia. The latter seems to be the case for Villa-Lobos, at least by the time of publication.

Information below, though, seems to show that Segovia was not the biggest fan of the Villa-Lobos's music. His recordings alone even reflect this: Segovia recorded only three of the twelve studies, a few of the preludes, and the guitar concerto. At the same time, the guitarist was keen on how popular the composer was becoming. It seems, then, that perhaps Segovia was more interested in having Villa-Lobos's efforts focused on him than his efforts focused on Villa-Lobos's music.

The documentation left behind by each man regarding their relationship is limited but interesting. A few will be presented below for the purpose of this discussion. For

²³ Andrés Segovia, letter to Villa-Lobos, May 1952, letter.

example, Segovia and Villa-Lobos apparently met at a party in 1924, and the accounts of their meeting are somewhat different. According to Herminio Bello de Carvalho, Villa-Lobos's recollection of the event includes the following:

I saw a young man with profuse long hair, surrounded by women. I found him conceited, pretentious, although likeable. The Portuguese guitarist Costa asked Segovia if he knew Villa-Lobos, without revealing that I was there. Segovia said that...Miguel Llobet, the Spanish guitarist, had talked about me and had shown him some works.... Segovia said that he found my works anti-guitar-like and that I had used resources that were not of the instrument. Costa said: "All right, Segovia, Villa-Lobos is here." I came close gradually and said: "Why do you find my works anti-guitar-like?" Somewhat surprised...Segovia explained that, for instance, the little finger of the right hand is not used in classic guitar. I asked: "ah! it isn't used? Then watch, just watch!" Segovia tried to rebut but I moved forward and demanded: "Give me your guitar, give it to me!" Segovia does not lend his guitar to anyone and resisted. But in vain. I sat down, played and put an end to this matter. Later Segovia came and asked me where I had learned. I told him I was not a guitarist but knew all the techniques of Carulli, Sor, Aguado, Carcassi, etc. Segovia pretended [indifference], put the guitar away and walked out. The next day he came to my house with Tomas Terán. I told him that I couldn't meet with him, I really couldn't since I had to go out to dinner and would return later. He left but returned later. We then took turns on the guitar until four o'clock in the morning. He commissioned an etude for guitar, and the friendship that began between us was so great that instead of one I made twelve: "Twelve Etudes for guitar."²⁴

Segovia, on the other hand, remembers it as follows:

Of all the guests that evening, the one who made the greatest impression when he entered the room was Heitor Villa-Lobos. Despite his shortness of stature, he was well proportioned and his bearing was virile. His vigorous head, crowned with a wild forest of unruly hair, was erect and his forehead, where Providence had sown a profusion of musical seeds that were to ripen later into a splendid harvest, was broad and noble. His eye was lit with a tropical spark that became flame as he joined in the conversation about him. His strong nose with flaring nostrils seemed

²⁴ Turibio Santos, *Heitor Villa-Lobos and the Guitar*, translated by Victoria Forde and Graham Wade (Bantry: Wise Owl Music, 1985), 26.

to be inhaling and rejoicing in the savory aroma of meats roasting over campfires in his native Brazil.

I had heard scarcely any of his works at that time but his name was familiar to me. Paris had taken him to its heart and his fame was spreading to other countries.

When I had finished playing, Villa- Lobos came to me and said in a confidential tone, "I too play the guitar." "Wonderful!" I answered. "Then you must be able to compose directly for the instrument." Holding out his hand, he asked me to let him take the guitar. He then sat down, put the guitar across his knees and held it firmly to his chest as though he was afraid it would try to get away from him. He looked sternly at the fingers of his left hand as though imposing obedience on small children; his eyes then shifted to the fingers of the right hand, as though to warn them of punishment if they hit the wrong string, and when I least expected it he attacked a chord with such force that I let out a cry, thinking the guitar had cracked. He burst out laughing and with childlike glee said to me, "Wait, wait...." I waited, restraining with difficulty my first impulse, which was to save my poor instrument from such vehement and frightening enthusiasm.

He made several attempts to begin playing but then gave up. For lack of daily practice, something which the guitar is less ready than any other instrument to forgive, his fingers had grown clumsy. Despite his inability to continue, however, the few bars that he did play were enough to reveal, first, that this stumbling performer was a great musician, for the chords which he managed to bring out were full of intriguing dissonances, the melodic fragments original, the rhythms new and incisive and even the fingering ingenious; and second, that he was a true lover of the guitar. In the warmth of that feeling a firm friendship sprang up between us. Today the world of music recognizes that the contribution of his genius to the guitar repertory has been a blessing both for the instrument and for me.²⁵

The differing accounts above reveal how strong-willed and opinionated both men were. It seems risky, then, to trust these accounts while documenting the history of the guitar studies.

Segovia wrote a preface to the 1953 Edition, published in French and Spanish. Below is the complete preface in English:

25 Andrés Segovia, "I Meet Villa-Lobos" (*Guitar Review* 38, 1960): 42.

Here are the twelve “Études” written with love for the guitar by the genial Brazilian composer Heitor Villa-Lobos. They contain at the same time formulae of surprising effectiveness for the development of technique for both hands and “disinterested” musical beauties, without didactic purpose, which have the permanent aesthetic value of concert works.

In the history of the instruments there are few master composers who have managed to combine both virtues in their “Études.” The names of Scarlatti and Chopin come immediately to mind. Both fulfilled their didactic purposes without a hint of dryness or monotony; and if the diligent pianist observes with gratitude the feasibility, vigour and independence that these works bring to his fingers, the artistic soul who plays or listens to them admires the nobility, the ingenuity and the poetic emotion that breathe so generously from them. Villa-Lobos has given to the history of the guitar fruits of his talent as luxuriant and savoury as those of Scarlatti and Chopin.

I have not wished to change any of the fingerings that Villa-Lobos himself indicated for the performance of these pieces. He understood the guitar perfectly, and if he chose a certain string or fingering to give effect to particular phrases, we have the strict obligation to observe his wish, albeit at the expense of greater technical effort.

I would not wish to conclude this brief note without publicly thanking the illustrious Maestro for the honor that he has bestowed by dedicating these “Études” to me.²⁶

Obviously, these are highly complimentary remarks. Not only does Segovia compare Villa-Lobos to Scarlatti and Chopin, he asserts that Villa-Lobos’s knowledge of the guitar is so complete that it is a guitarist’s “strict obligation” to follow his fingerings.

Several issues arise out of Segovia’s preface, though. First, Segovia mentions fingerings; however, there are extremely few in either edition (a fact that has boggled guitarists for years). Second, this preface shows similarities to the one that Segovia wrote in his published collection of guitar studies by Fernando Sor (1778-1839), as shown below:

26 Heitor Villa-Lobos, *Villa-Lobos Collected Works for Solo Guitar* (Paris: Éditions Max Eschig, 1990), 8.

...Among the most sublime, there comes to mind the names of Domenico Scarlatti, whose luminous sonatas were destined to exercise already skillful fingers and that of Frederic Chopin whose genius displays the great vigor and profound poetry of his magnificent etudes.....²⁷

It seems somewhat insincere that Segovia re-hashes the preface for another set of studies.

Finally, Segovia's preface and its high praise for Villa-Lobos conflicts with at least two other documents. First, in the following letter, Segovia writes to his friend, the composer Manuel Ponce:

[Villa-Lobos] came to the house supplied with six preludes [only five exist today] for guitar, dedicated to me, and which combined with the twelve earlier studies for guitar, make up sixteen works [sic]. From his swollen number of compositions I do not exaggerate in telling you that the only one that is of any use is the study in E major [most likely study seven] that you heard me practice there. Among the two from that last batch [the preludes], there is one, which he himself attempted to play, of lethal boredom. It attempts to imitate Bach [prelude three] and by the third cycle of a descending progression – a regression, therefore – with which the work begins, it makes one want to laugh....²⁸

Clearly, the letter above shows quite a contrasting sentiment than in the preface.

Another letter to Ponce includes Segovia's following comments about a series of chamber music concerts, in which he heard a work by Villa-Lobos:

The first concert of chamber music...gave the worst impression. The music was terrible, that of Villa-Lobos, mainly.... It was worth going to congratulate the composer in this way: "I congratulate you sincerely...the work is as horrible as you wished."²⁹

²⁷ Fernando Sor, *20 Estudios for Guitar*, Ed. Andrés Segovia (New York: Marks, 1984), 2.

²⁸ Miguel Alcazar, ed., *The Segovia-Ponce Letters* (Columbus: Editions Orphée, 1989), 23.

²⁹ Zigante, 21.

Of course, Segovia, the dedicatee of the Villa-Lobos guitar studies, never published such nasty words regarding the composer's music. Fortunately, the harsh comments in his private letters have been made known, and they provide a deeper understanding of the relationship between composer and "dedicatee."

Segovia was not the guitar's best scholar. Villa-Lobos scholar Simon Wright points out that, after receiving manuscripts from composers, Segovia fingered *and even edited* the results for publication.³⁰ Sor scholar Brian Jeffery claims that Segovia's famous anthology of Sor studies "does not represent what the composer wrote, betrays the purposes for which the individual studies were written, and does not reach the minimum standards of editing which were current at the time this book was first published, let alone today."³¹ As guitarist David Tanenbaum comments, "it is an irony of history that Segovia's work indirectly brought people into the field who would strongly criticize him."³² These reasons make it further difficult to use Segovia's input to chart the history of the studies.

Finally, Segovia's legacy is colorful but at times nebulous or bloated. As noted above in his letter to Villa-Lobos, Segovia obviously had a relationship with Éditions Max Eschig. He also felt comfortable with revising music presented to him, with or without the composer's consent.

CONTROVERSY: ESCHIG

Thirty-seven years after its first publication, the 1990 Edition of the Villa-Lobos guitar studies came in a convenient anthology of the composer's "collected works" for

30 Simon Wright, *Villa-Lobos* (Oxford: Oxford University Press, 1992), 16.

31 Brian Jeffery, "Fernando Sor's 20 Studies: A Reconsideration" (*Soundboard*, November 1981): 46.

32 David Tanenbaum, *The Essential Studies: Fernando Sor's 20 Estudios* (San Francisco: Guitar Solo Publications, 1991), 5.

guitar, including his *Chôros No. 1*, *Suite Populaire Brésilienne*, and *Cinq Préludes*. It also came with several pages of introductory and editorial notes. To write all the notes, Éditions Max Eschig tapped the shoulder of guitar entrepreneur, Frederick Noad (1929-2001).

Of Belgian descent, Noad grew up in England and studied history, language, and law. The guitar was his hobby. He dropped his scholastic pursuits and immigrated to the United States, where his guitar-related activities took off. During his career, he published such instructional method books as, “Quick and Easy Guide to Playing Guitar” and “Complete Idiot’s Guide to Playing the Guitar.” His books tend to show a watered-down education on guitar technique and literature. He published large guitar music anthologies, such as *The Renaissance Guitar*, *The Baroque Guitar*, *The Classical Guitar*, and *The Romantic Guitar*. These anthologies were nothing more than vast amounts of public-domain material that were re-published.

Noad was by no means trained as a scholar. Nevertheless, Éditions Max Eschig felt fit to ask Noad for the 1990 Edition’s notes. His introduction is divided mostly into two parts: the first being background, the second being commentary on Villa-Lobos’s notation of harmonics.

In the first part, Noad briefly describes Villa-Lobos’s stature, background, interaction with Segovia, and notes on the Five Preludes. Several interesting points of his discussion are shown below:

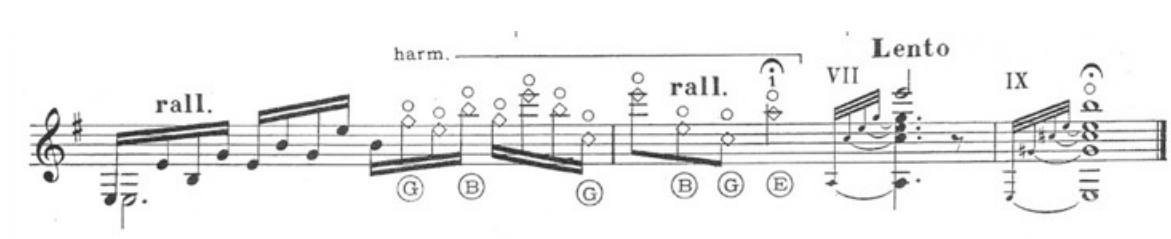
...the guitar pieces [of Villa-Lobos] show an intimate understanding of the technique of this instrument.... Segovia was urgently seeking new repertoire at this time [1920s], and, in spite of some initial misgivings about Villa-Lobos’s unconventional guitar style, he encouraged him to write more for the instrument. ...the 12 Études completed in 1929 were dedicated to Segovia....³³

33 Heitor Villa-Lobos, *Villa-Lobos Collected Works for Solo Guitar* (Paris: Éditions Max Eschig, 1990), 8.

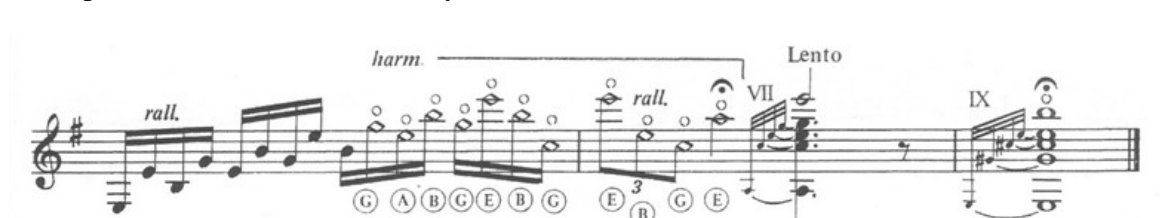
Noad describes how Villa-Lobos's notation uses string names instead of numbers and "sometimes gives a misleading impression of a melodic line." Noad's proposed Tárrega notation, however, equally obscures the melodic line. *Neither notation* refers to the actual pitches; rather, they show the actual spot on the fret board to place the left-hand fingers. The notation of the 1928 Manuscript and both published versions at least show a more accurate depiction of the rise and fall in pitch-range. Whereas Noad's example shows two octaves, the others show three.

Noad states that no changes were made to the notation except for "typographical errors." In the 1990 Edition, however, there are many more string names written over the harmonics in the same passage in study one:

Example 1.2a: 1953 Edition, Study One, mm. 32-33



Example 1.2b: 1990 Edition, Study One, mm. 32-33



The 1953 Edition's notation corresponds almost exactly with the 1928 Manuscript. Since this is not a typographical error fixed, there is no explanation for the added notation in the 1990 Edition. Though this shows no harm done, it does reveal an inconsistency as to what the editor deems a "typographical error."

For the second study, Noad attempts to solve the notational puzzle found in the 1990 Edition's version of mm. 26-27, again using Tárrega's notation:

Example 1.3: 1990 Edition, "Notes on Harmonics"

Étude No. 2

Line 13, measures 2 and 3.

The indication *m.d.* is for right hand (*main droite*), *m.g.* for left hand (*main gauche*). The double harmonics can be played by doing natural harmonics with the left hand and octave (artificial) harmonics with the right.



Noad interprets this passage without acknowledgement of the marking 'pizz.' which would have been right in front of him and the 1990 Edition's marking 'm.g.' ('main gauche'). In fact, this marking is found in both editions and in the 1928 Manuscript. Nonetheless, since both editions have the *added* words, 'harm. duples' at this section, Noad has concluded that the guitarist is to play two harmonics at the same time.

However, there are several problems. First, Noad overlooks the 'pizz.' marking – clearly written in the 1928 Manuscript and even the 1990 Edition – just before 'm.g.' Second, despite the possibility that Villa-Lobos intended for a 'pizz. m.g.,' translated

‘left-hand pizzicato,’ Noad proposes harmonics instead. Third, if they were to be double harmonics, it seems rational to notate the top and bottom notes in the same fashion. The ramifications of these incongruities have manifested themselves in myriad recordings. Different performances include playing the 1990 Edition’s dyads as two normal notes, playing as Noad suggests, or even playing only the higher notes.

In the third study, Noad shows a proposed notation for the last measure (m. 56):

Example 1.4: 1990 Edition, “Notes on Harmonics”

Étude No. 3

Line 13, final measure.

A meaningless A3 has been corrected to A5. The presumed intention is:



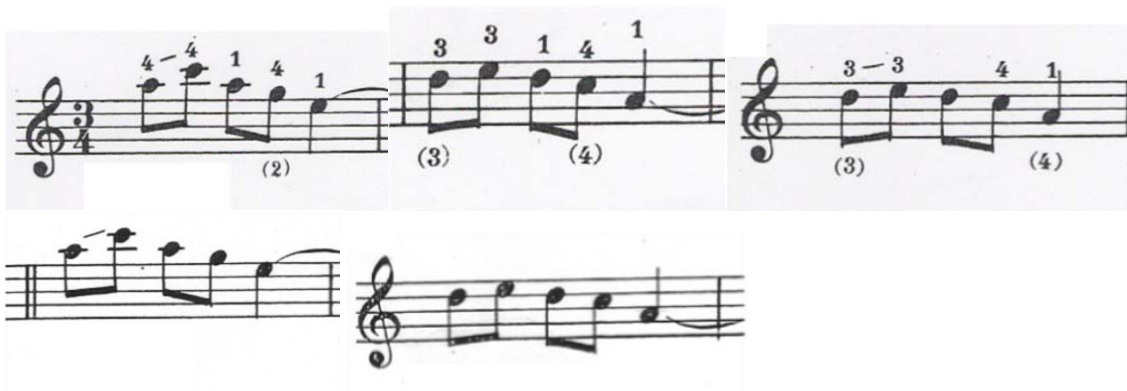
Noad obviously bases this assumption on the 1953 Edition, which notates the fourth-string D as a diamond head (harmonic) and includes the ‘A3’ marking. If this were an accurate notation, it would mean that the guitarist is to play a very difficult E-sounding harmonic on the third fret of the fourth string, which, understandably, could be interpreted as “meaningless” in the final, D-based dyad. However, the 1928 Manuscript notates the same D as a regular note, not a diamond head. Furthermore, according to Villa-Lobos’s detailed fingering system, an un-circled number refers to the left-hand finger, not the string or fret. Thus, the ‘3’ refers to the left-hand ring finger. In fact,

Villa-Lobos's notation is in common with mainstream notation – long before 1990, and perhaps as early as 1928.

Noad's proposed harmony for the end of the third study is even misguided. First, it seems highly unlikely that Villa-Lobos would end a tonal work with a tonic chord in second inversion. Second, he again misinterprets a fingering with the editions' D4 marking above the above-discussed A3. Noad interprets the '4' as a fret number and not a fingering (this, fittingly, would be accurate according the Tárrega's notation), and thus asserts that the guitarist is to play a fourth-fret harmonic on the fourth string. Therefore, the original notation is not meaningless, but misunderstood.

Éditions Max Eschig has published many works for solo guitar, including some by Leo Brouwer. A look at just one work by the composer, however, shows a parallel of feeble editing. The published version of Brouwer's work, "Danza del altiplano," shows numerous contradictions, despite the work being only three pages long. Only a few examples will be shown. First, the publication shows divergent notations applied to the articulation and fingering of the exact same material:

Example 1.5: Leo Brouwer, Danza del altiplano, mm. 1, 3, 12, 65, 67



Measure one above shows detailed left-hand fingerings, a string indication, and a glissando indication between the first two notes. It is not immediately clear where to play the first few notes, though, given that there is no string indication. Measure three possesses similar left-hand-fingerings and two string indications, but it seems to be missing the glissando marking. Measure twelve, almost exactly the same as measure three, contains the glissando marking yet one less left-hand fingering. Measure sixty-five contains no left-hand fingerings or string indications. Finally, measure sixty-seven contains no markings whatsoever. Now, it may be that Brouwer wished for the above material's notation to be so varied. If not, though, it seems to beg for editorial consistency, just like the Villa-Lobos guitar studies.

Second, the Brouwer edition contains what appears to be a misprinted note:

Example 1.6: Leo Brouwer, *Danza del altiplano*, mm. 100-101



The low F in measure 101 is impossible to play simultaneously with the high E-to-G trill above it. Take away one ledger line, though, and the score would show the same note as in the previous measure. The A can be played on an open string and thus is quite easy to play. Thus, Éditions Max Eschig strikes again. What is scary is that there is no telling how many other published works they may have inaccurately edited.

CONTROVERSY: TURIBIO SANTOS

Turibio Santos is one of the more well-regarded guitarists from Brazil. He was known better during the last half the twentieth century. Since 1986, he has been the director of the Villa-Lobos museum. Before working at the museum, Santos focused on developing his career, winning a competition in Paris in 1965 – the *Concours International de Guitare*, held by Radio France.³⁵ He then resided in France from 1965-1975.

After coming to Paris, Santos developed a relationship with Éditions Max Eschig. According to their catalogue dating from 2001, Éditions Max Eschig possesses a collection of works edited by Santos, entitled, “Collection Turibio Santos.” This collection contains works from the Renaissance up the twentieth century, as well as ten works composed by Santos himself.

In 1975, Santos published his biography of Heitor Villa-Lobos, *Heitor Villa-Lobos and the Guitar*, and the English version was published in 1985.³⁶ The book’s intentions seem unclear. It includes a biography, a guide to Brazilian music, and a guitarist’s technical manual to the composer’s music. Santos’s subjective style and anecdotal evidences influences the tone of the work. Being a fan of Segovia does not help, either, for he showcases only Segovia’s positive side and seems to deliberately omit information that shows any of Segovia’s harsh opinions of Villa-Lobos.

Music teacher Graham Wade wrote the introduction, and it contains a few odd remarks. First, he claims that, because Santos is “one of the most distinguished guitarists of Brazil...[having]...appeared with major orchestras...[and made]...many

³⁵ Therése W. Saba, “Interview with Turibio Santos” (Classical Guitar 21, 2003): 11.

³⁶ Santos, 3.

recordings,...[he]...is an authority of Villa-Lobos.”³⁷ Wade seems to imply, then, that a successful performance career gives Santos authoritative knowledge and musicological skills. Second, Wade asserts that this book’s audience is intended to be serious “European players” (ironically, this source was checked out from an American library).³⁸ Later in the book, Santos contradicts Wade in stating that his targeted audience consists of “amateur musicians...[and]...professional guitarists” alike.³⁹

Santos presents the unbalanced description of the first encounter between Villa-Lobos and Segovia, but he emphasizes that the “discrepancies between the two accounts are very small.”⁴⁰ According to other biographies of Villa-Lobos, the accounts are indeed quite different. What Santos seems to do is manipulate a quote from Segovia in such a way that it leaves out the guitarist’s borderline disparaging remarks. He does this simply by ending the quote prematurely, with ellipses marks. Fortunately, where Santos stops, other biographers continue. Eero Tarasti’s biography includes what was supposed to follow Santos “strategic” ellipses:

....His [Villa-Lobos’s] strong nose and flaring nostrils seemed to be inhaling and rejoicing in the savory aroma of meats roasting over campfires in his native Brazil.⁴¹

Clearly, Santos misses the point of the full quote. That Villa-Lobos inspires Segovia to envision some carnivorous tribesman reveals Segovia’s legendary conservative and bigoted character. It seems that Santos chose not to acknowledge this portion to ensure a positive characterization of Segovia.

³⁷*Ibid.*

³⁸ *Ibid.*

³⁹ *Ibid.*, 58.

⁴⁰ *Ibid.*, 17-18.

⁴¹ Tarasti, 52.

Further “Segovia protection” occurs when Santos discusses Villa-Lobos’s guitar music. Santos includes the entire preface to the guitar studies, written by Segovia, which highly praises the composer’s music and knowledge of the guitar. Interestingly, Santos does not show what Segovia told his friend Manuel Ponce about Villa-Lobos’s music several years earlier, as shown earlier:

I do not exaggerate in telling you that the only one [work] that is of any use is the Study in E Major....There is one, which he himself attempted to play, of lethal boredom...it makes one want to laugh.⁴²

This is quite a colorful statement to leave out, especially given the fact that Segovia recorded the very same piece he condemns, decades before Santos wrote his book.⁴³ It appears he never delves deep enough to try to reconcile this discrepancy.

The last issue of his book is that it lacks a scholarly approach. Except for listing the publisher of score examples, Santos provides not a single citation. His bibliography contains only ten sources.

More recently, the journal *Classical Guitar* presented an interview of Turibio Santos in 2002. There, he was confronted with the 1928 Manuscript controversy. A portion of the interview is as follows:

Q: Was the manuscript that you had of the twelve studies by Max Eschig publications or did you use the original score?

A: That’s a very important question. The composer’s choice was the one printed by Max Eschig. It’s the best one, the good one.

⁴² Alcazar, 105.

⁴³ Andrés Segovia, *The Art of Segovia*, Deutsche Grammophon 289 471 697-2, 1952, record.

Q: So people who say that the Eschig edition is what Segovia preferred and not what Villa-Lobos wanted are wrong?

A: Yes, it had nothing to do with it. We have the papers at the Villa-Lobos Museum proving that.⁴⁴

Again, it needs to be noted that no one seems to possess another manuscript, this “best one, the good one.” Marcelo Rodolfo, archivist at the Villa-Lobos Museum, claims that the museum possesses no documentation showing that the 1928 Manuscript was not to be published.⁴⁵ Additionally, it turns out that the only such “papers” at the Villa-Lobos Museum consist of the single letter written from Segovia to Villa-Lobos, as shown above. Thus, it appears that Santos’s claim, that “the composer’s choice was the one printed by Max Eschig,” is hearsay.

Despite all of this, Turibio Santos has been known for years as a leading specialist in the guitar music of Villa-Lobos. He has been quoted in many highly-regarded Villa-Lobos biographies, including those by Gerard Béhague and Eero Tarasti.⁴⁶ Perhaps most interesting, he is the director of the Villa-Lobos Museum. The above information, however, seems to reflect that he may not be the best person to turn to for understanding the Villa-Lobos guitar studies. Indeed, Éditions Max Eschig even used someone else for the editorial notes in 1990. The plot remains thick. This seems to isolate many of the discrepancies between the 1928 Manuscript and the 1990 Edition.

⁴⁴ Saba: 13.

⁴⁵ Marcelo Rodolfo, letter to the author, 26 September 2005.

⁴⁶ Gerard Béhague, *Heitor Villa-Lobos: The Search for Brazil’s Musical Soul* (Austin: The Institute for Latin American Studies at the University of Texas at Austin, 1994).

Chapter Two: Material

INTRODUCTION

The 1990 Edition contains material not found in the 1928 Manuscript, and it is mainly repeated material (i.e. measures written twice or repeated via repeat marks). Conversely, the 1928 Manuscript contains material not found in the 1990 Edition, but it consists of unique material in addition to repeated material. The unique material found in the 1928 Manuscript is the most important difference for several reasons. First, it makes the most direct aural difference. Second, in some of the studies, it changes the overall structure. Third, in some, it is astoundingly provocative. Also discussed below are differing notes and rests found between the two versions.

There is not much evidence to indicate what material Villa-Lobos wanted in or out in either version. Mostly, favor will point back and forth between the 1990 Edition and the 1928 Manuscript in this chapter. Unlike the other chapters, the argument will be based more on interpretive opinion in addition to any stylistic or theoretical trends.

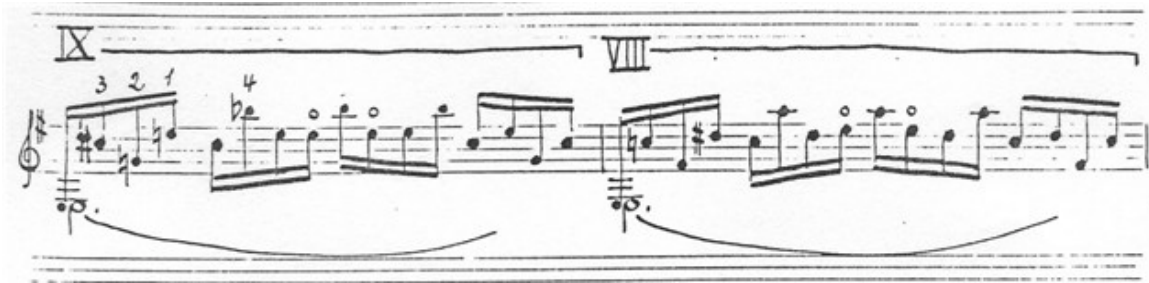
Measure numbers do not line up in many of the comparisons. This is the result of the unbalanced material in the two versions. Therefore, measure numbers throughout the discussion sometimes will include two-measure-number locations, to identify the same moment in both versions (this has been the case numerous times above). It should also be noted that any discussion of harmonics (their inclusion, exclusion, divergent notations, etc.) are discussed earlier and not here.

MATERIAL: STUDY ONE

There are a few discrepancies found in the first study. First, and perhaps most importantly, the 1990 Edition shows repeat marks in almost every measure. The 1928 Manuscript, on the other hand, contains none. Musically, the 1928 Manuscript's version seems more exciting. It does not get bogged down in the etude-like technicality that results from repeating almost each measure. In Leisner's opinion of the 1928 Manuscript's version, "the overall harmonic motion is now quicker and more arresting."⁴⁷

There is a difference in enharmonic notation between the two versions:

Example 2.1a: 1928 Manuscript, Study One, mm. 13-14



Example 2.1b: 1990 Edition, Study One, mm. 13-14



⁴⁷ Leisner: 38.

Example 2.1a shows that the second note of the 1928 Manuscript's measure thirteen is a C-sharp. That of measure fourteen is a D-sharp. Example 2.1b, on the other hand, shows how the 1990 Edition contains a D-flat and an E-flat in place of the C-sharp and the D-sharp, respectively. Aside from unisons, the 1928 Manuscript therefore eliminates the possibility of having two or more notes on the same line or space.

Two measures repeat in the 1990 Edition, but they are not represented like the others (i.e. one measure with repeat marks). Measure twenty-three is an exact repeat of measure twenty-two. There does not seem to be a reason why the 1990 Edition would not delete one of these measures and tack on repeat signs to the remaining one. That, at least, would be consistent with other such measures in the study.

MATERIAL: STUDY TWO

Just like the first study, the 1990 Edition contains repeats in almost every measure, while the 1928 Manuscript contains none. Again, Leisner comments on the quality that results from the 1928 Manuscript, stating that "the piece becomes the right length for its materials. The harmonic motion is more fluid, and the piece overall is less mechanical sounding, less like an ordinary étude."⁴⁸

The two versions also show a few important differences of pitch. First, the 1928 Manuscript contains a G-sharp at the end of measure twelve while the 1990 Edition shows an F-sharp here. The harmony of that measure is E (dominant) and that of the following is A (tonic). Thus, 1928 Manuscript's note, G-sharp, seems to resolve to A (both as a note and chord) better than the 1990 Edition's F-sharp.

The 1928 Manuscript contains a G-natural at the peak of measure twenty's arpeggio, while the 1990 Edition contains a G-sharp:

⁴⁸ *Ibid.*: 38.

Example 2.2a: 1928 Manuscript, Study Two, mm. 18-20



Example 2.2b: 1990 Edition, Study Two, mm. 18-20



As both examples show, mm. 18-20 show a sequence of arpeggios with similar intervals. The difference is in Example 2.2b, in which the 1990 Edition's version contains not a half-step but a whole-step between the top note of the arpeggio and its following note. This arrangement differs from the 1928 Manuscript's version, in Example 2.2a, in which all three measures show exact consistency of interval. Musically, the 1928 Manuscript's

version falls in line with a particular aspect of Villa-Lobos's guitar-writing. In numerous passages he reveals a fondness for creating a sometimes dissonant sequence of the same left-hand "shape" at various points of the fretboard.

In the penultimate measure of the second study, the 1990 Edition shows two D-naturals under the last two notes of the soprano, while the 1928 Manuscript shows a D-sharp and then a D-natural. The latter corresponds exactly with the 1928 Manuscript's right- and left-hand articulation notation. As was discussed earlier, the 1990 Edition's version has confused guitarists for decades.

MATERIAL: STUDY THREE

The two versions of the third study show differences in pitches, notes, rests, and organization of material. At the downbeat of measure six, the 1990 Edition's top note is an F-sharp, while the 1928 Manuscript's is an E (not shown). Quite possibly, the F-sharp of the 1990 Edition might make more sense. If played as such, a B-minor-six harmony would then be implied uniformly by both the slurs and the initial chord:

Example 2.3: 1990 Edition, Study Three, Measure Six



The 1990 Edition then contains two issues involving of bass-note duration. First, its measure two contains a half-note followed by a rest. The 1928 Manuscript contains the

same note duration but without any rest. The 1990 Edition, thus, seems clearer. Second, the 1990 Edition's measure eleven contains a half-note followed by a quarter-rest. In contrast, the 1928 Manuscript shows a dotted half-note. Both issues seem to be relatively small.

Issues of material organization follow. Most of the material of the third study repeats in 'da Capo' fashion. After twenty-three measures, the music repeats itself. However, at measure twenty-three the second time around, the music continues through to a Coda. According to the 1990 Edition, the guitarist is to observe all fifteen repeat signs both times through. In essence, the work from mm. 1-23 repeats exactly.

In contrast, the 1928 Manuscript is not so simple. After the first twenty-three measures, Villa-Lobos writes out exactly how the da Capo is to be played. Instead of a sign to return to the beginning, there are more measures. However, there are not as many as in the 1990 Edition, making it not as long and tedious. According to the 1928 Manuscript, the "new" section is to be played as follows. Measure thirty-one (the 1990 Edition's measure six) is a written-out repeat of measure thirty (the 1990 Edition's measure six as well, due to the repeat sign). Only mm. 37-39 (the 1990 Edition's mm. 11-13) and mm. 44-46 (the 1990 Edition's mm. 19-21) contain repeat signs. None of the other measures contain repeat signs.

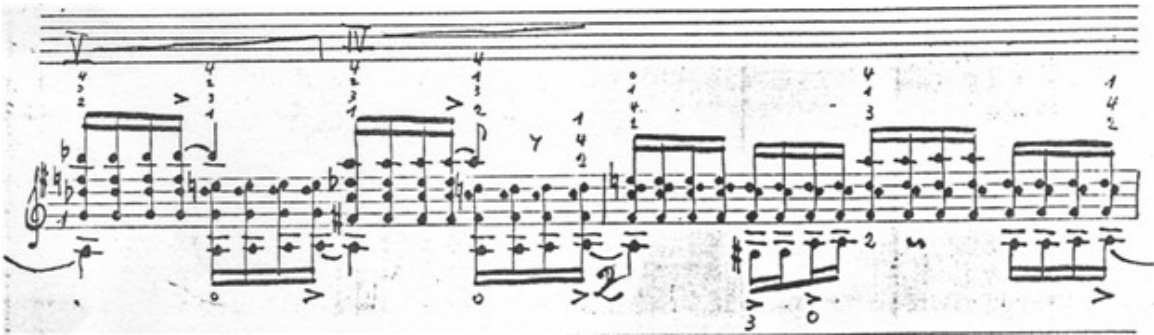
Musically, the 1928 Manuscript's version seems more interesting. After the first time through mm. 1-23, the work does not repeat as one might think, neither as a da Capo, Minuet-and-Trio, or other. Rather, the 1928 Manuscript repeats strategically on specific, harmonically tense measures. For example, in mm. 37-39, the harmonies tonicize three different three different keys, A Major, B Minor, and A Minor, one measure after the other. Another example is in mm. 44-46, where the harmonies lean on the dominant, A Major. These measures' repeats show their harmonic import. As

Leisner observes, the 1928 Manuscript's version "is a little more 'dangerous' this way and certainly more Modernist in its desire to break the traditional rules of symmetry."⁴⁹ It should be noted that, with regard to the repeats, guitarists have often taken the matter into their own hands for years.

MATERIAL: STUDY FOUR

There are two issues in the fourth study. First, in mm. 17-21, the 1928 Manuscript shows a series of ties that extend the duration of almost every beat's last sixteenth-note:

Example 2.4: 1928 Manuscript, Study Four, mm. 18-19

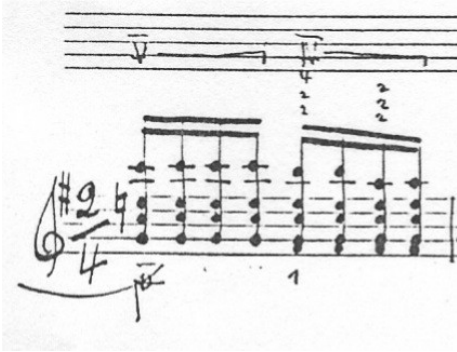


Musically, the ties and notes create an interesting call-and-response situation between the top and bottom lines. Neither the ties nor the notes to which they tie are found in the 1990 Edition.

Second, measure thirty-one shows an important divergent note on the second beat:

⁴⁹ *Ibid.*: 34.

Example 2.5a: 1928 Manuscript, Study Four, Measure Thirty-One



Example 2.5b: 1990 Edition, Study Four, Measure Thirty-One



The bottom note of the second beat in Example 2.5a is an F-sharp while that of Example 2.5b is a G. The respective harmonies are considerably different. The 1928 Manuscript's G actually may appear to be either an F-sharp. The fingerings in the 1928 Manuscript, though, attest that this is not a misprint or overly-filled-in note: any guitarist can see how the left-hand bar using the second finger proves that the 1928 Manuscript indeed shows an F-sharp.

MATERIAL: STUDY FIVE

There are several differences in the fifth study. First, measure twenty-two shows a difference in pitch in the beginning of the last beat:

Example 2.6a: 1928 Manuscript, Study Five, Measure Twenty-Two



Example 2.6b: 1990 Edition, Study Five, Measure Twenty-Two



The difference is that the 1928 Manuscript, in Example 2.6a, contains a B-flat there, while the 1990 Edition, in Example 2.6b, contains a B-natural. Musically, this comparison is difficult to decipher. On one hand, the 1928 Manuscript's B-flat seems to continue a certain chromatic motion, either up or down, regardless of its consistency. Stanley Yates speculates that the B-flat is used "perhaps to relieve the dissonance otherwise produced...the B-flat does provide more movement over the barline."⁵⁰ On the other hand, as in Example 2.6b, the B-natural of the 1990 Edition provides a more consistent falling chromaticism in the top voice.

According to the examples below, the slurs in mm. 27-28 lead to one or two notes:

⁵⁰ Yates: 19.

Example 2.7a: 1928 Manuscript, Study Five, Measure Twenty-Seven



Example 2.7b: 1990 Edition, Study Five, Measure Twenty-Seven



According to Example 2.7a, the first note of the 1928 Manuscript's slur, D, arrives at two notes, E and B. In contrast, Example 2.7b shows how the 1990 Edition's slur arrives at only the B. Both repeat this activity in measure twenty-eight. What happens during the overall section makes things difficult to compare. Whereas here the 1928 Manuscript clearly shows two slur markings, later in measure thirty-one during similar material it slurs just to the B. The 1990 Edition, on the other hand, stays consistent in both measures.

Measures 48-50 show the following comparison:

Example 2.8a: 1928 Manuscript, Study Five, mm. 48-50



Example 2.8b: 1990 Edition, Study Five, mm. 48-50



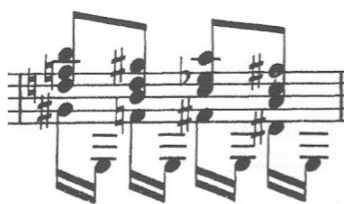
According to Example 2.7a, the 1928 Manuscript's measure forty-eight shows two B-flat half-notes for its bass line. The second half-note is preceded by a grace note of the same pitch. Its measure forty-nine also contains two half-notes, but they are B and E. In contrast, Example 2.7b shows how the 1990 Edition's measure forty-eight shows just one B-flat, and it is a whole note. In the next measure, it shows another single note, a B whole-note. Musically, the 1928 Manuscript's the quickened bass-notes and grace note adds suspense; furthermore, the bass's low E resolves better to the A in measure fifty. Overall, then, the 1928 Manuscript seems to anticipate the climax better than the 1990 Edition.

MATERIAL: STUDY SIX

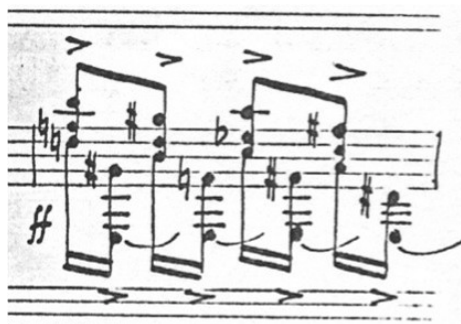
There are differences of texture as well as notes found between the two versions' sixth study. In measure two, the 1928 Manuscript contains an F-natural in the last eighth-beat's chord, while the 1990 Edition contains an F-sharp. In the previous and following measures, during exactly the same material, each version contains an F-sharp at the same spot. It is thus strange why the 1928 Manuscript actually deviates. If it is correct, the 1928 Manuscript's F-natural might have been intended for chromatic variety. It is not a slip of the pen, though, for the divergence occurs again in the 1928 Manuscript's mm. 28-30.

A textural difference is found in mm. 33-41, and it influences how the right hand attacks the chords:

Example 2.9a: 1990 Edition, Study Six, Measure Thirty-Three



Example 2.9b: 1928 Manuscript, Study Six Measure Thirty-Three



In Example 2.9a, the 1990 Edition divides the notes, 4:1 – in other words, the right hand is to strike four notes at once and then one. David Leisner prefers the 1990 Edition's version here, stating that "this is one of the very few places where the PE [1990 Edition] is actually preferable to the MS [1928 Manuscript], because of the physically superior solution of the PE."⁵¹ However, the 1990 Edition implies that the thumb is required to jump rapidly back and forth between two notes, even two strings. This technical difficulty possibly could tempt a guitarist to release the top chord with her left hand each time she plays the low E string before waiting the full duration of the eighth note.

On the other hand, Example 2.9b shows how the 1928 Manuscript divides the notes 3:2. This solution removes the thumb playing from the downbeat chords. The right hand can then easily alternate between the thumb and the other fingers. It also technically requires the left hand to stay longer on each chord. Indeed, this perhaps can be seen as one of the most important aspects of this study, that being to hold chords as long as possible or necessary before making a shift to another chord.

⁵¹ Leisner: 36.

The measures below demonstrate the next textural difference:

Example 2.10: 1990 Edition, Study Six, mm. 1-3, 28-30, 55-57



In Example 2.10, the 1990 Edition's mm. 1 and 28 differ only in texture. In measure fifty-five, though, the 1990 Edition's texture resembles that of measure one. Immediately following that, the texture returns to that of mm. 28-30. In contrast, the texture of the 1928 Manuscript (not shown) does resemble that of mm. 28-30. Since mm. 56-57 resemble mm. 29-30 exactly, it seems to make sense that measure fifty-five should also resemble measure twenty-eight. Therefore, the 1928 Manuscript is more consistent than the 1990 Edition.

The final discrepancy is found in measure fifty-eight:

Example 2.11a: 1990 Edition, Study Six, mm. 58-60



Example 2.11b: 1928 Manuscript, Study Six, mm. 58-60



In Example 2.11a, the second beat of the 1990 Edition's measure fifty-eight contains two quarter-note Gs, played simultaneously. In Example 2.11b, the 1928 Manuscript separates the two notes by an eighth-beat. The 1928 Manuscript's example is consistent with mm. 59-60. Musically, the 1928 Manuscript's version then seems to make more sense.

MATERIAL: STUDY SEVEN

There are several note and material discrepancies in the seventh study. The first is found in mm. 8-11:

Example 2.12: 1990 Edition, Study Seven, mm. 8-11



In Example 2.12, the 1990 Edition's last note in measure eight is an A-sharp. This is the case for measure ten as well. However, while measure nine's harmony supports the A-sharp, measure eleven's harmony supports A-natural. In fact, the harmony in measure eleven actually begins on beat three of measure ten. Therefore, it seems strange that the 1990 Edition goes from A, to A-sharp, to A again during mm. 10-11. This is not so much a discrepancy as it is a contradiction. In contrast, the 1928 Manuscript shows the last note of its measure ten as an A-natural. Therefore, the 1928 Manuscript more musically and smoothly aligns with the harmony.

The last two notes of the second beat in measure seventeen show the next issue:

Example 2.13: 1990 Edition, Study Seven, Measure Seventeen



In Example 2.13, the last two notes of the second beat are F-sharp and G. This, however, defies the “technical order” of the notes here. The constant right-hand articulation is disrupted at the end of the second beat. It is a disruption because while the whole section (mm. 13-25) contains the same constant right-hand fingerings it changes for two notes here in the 1990 Edition. In contrast, the 1928 Manuscript (not shown) shows the G first before the F-sharp. This falls in line with the right-hand’s articulation pattern throughout the section. Fortunately, recordings show that most guitarists either ignore or do not notice the 1990 Edition’s misprint.

Part of the second section of the seventh study shows some discrepancies of material:

Example 2.14a: 1928 Manuscript, Study Seven, mm. 22-26



Example 2.14b: 1990 Edition, Study Seven, mm. 22-26



The examples above show how the 1928 Manuscript overall contains a sparser texture at certain points. In measure twenty-two of Example 2.14a, the 1928 Manuscript's downbeat consists of three notes. In contrast, the 1990 Edition's same measure in Example 2.14b shows six. With the inner notes out of the picture, the 1928 Manuscript's

voice-leading from mm. 21-22 (i.e. E-sharp to F-sharp in the soprano, G-natural to F-sharp in the bass) is clearer than the muddled version in the 1990 Edition.

Second, in the 1928 Manuscript's measure twenty-four, its downbeat chord consists of two notes. The 1990 Edition again contrasts by showing six notes. Just as before, the 1928 Manuscript's voice-leading is clearer between mm. 23-24 (i.e. E-natural to F-sharp in the bass, D-natural to C-sharp in the tenor).

Third, in measure twenty-five, the last two beats vary in texture to that of measure twenty-three; further unlike the 1990 Edition, they do not repeat. This varied texture gives way to the arpeggiated accompaniment, for the resolution finally is a six-note chord. This chord begins a sequence for another measure, its motif coming up later in mm. 29-30. All in all, the 1928 Manuscript's version makes more musical sense. It shows better attention to the section's voice-leading and motivic textures.

The 1928 Manuscript contains one more measure than the 1990 Edition. The 1990 Edition here seems to omit what would have paralleled the 1928 Manuscript's measure forty. In the 1928 Manuscript, measure forty is found within a section that repeats the opening material. Comparing Example 2.20, above, with Example 2.24, below, shows how the 1990 Edition omits what would have been a repeat of its own measure ten:

Example 2.15: 1990 Edition, Study Seven, mm 38-40



As the two examples show, there seems to be no musical explanation for the omission. Unfortunately, guitarists have been omitting this measure for years.

The next issue takes place in a recording as a result of some anecdotal information. In his book about the guitar music of Villa-Lobos, Turibio Santos asserts the following regarding the seventh study:

Near the end of the Study, the way the music is written may cause the player to misunderstand what is intended. According to the instructions that we received directly from the composer himself, his first intentions were to have trills and *rasgueados* played simultaneously. But he realised that this was a mistake in the writing and recommended the technical solution put forward by Andrés Segovia, playing the section in arpeggios and chords.⁵²

Santos then shows a hand-written version of what he claims was the version Segovia preferred:

Example 2.16: 1990 Edition, Study Seven, Measure Forty-Six, Alternate Version



Unfortunately, Santos never cites any reference(s) from where he gathered this information. The apparent “instructions we received directly from the composer himself”

⁵² Santos, 25.

are not found in the 1928 Manuscript. Nonetheless, and despite the 1990 Edition's version, Santos plays according to Example 2.25 above.⁵³

In this same section lies another important discrepancy, involving trills:

Example 2.17a: 1928 Manuscript, Study Seven, mm. 47-48



Example 2.17b: 1990 Edition, Study Seven, mm. 48-49



In Example 2.17a, the 1928 Manuscript's measure forty-seven contains a trill marking that extends over the last two chords. This happens again in the repeated material of its mm. 49-50 (not shown). In Example 2.17b, 1990 Edition contrasts by showing a trill marking over only one chord in the measure. This too repeats in the next two measures. Both versions above show trills over just one chord in the second measure. Secondly, the

⁵³ *Ibid.*, Guitare festival, Erato ECD 55028, 1970, CD.

1928 Manuscript's version adds more difficulty to an already notoriously difficult passage. Therefore, it seems unclear which version is more musically accurate.

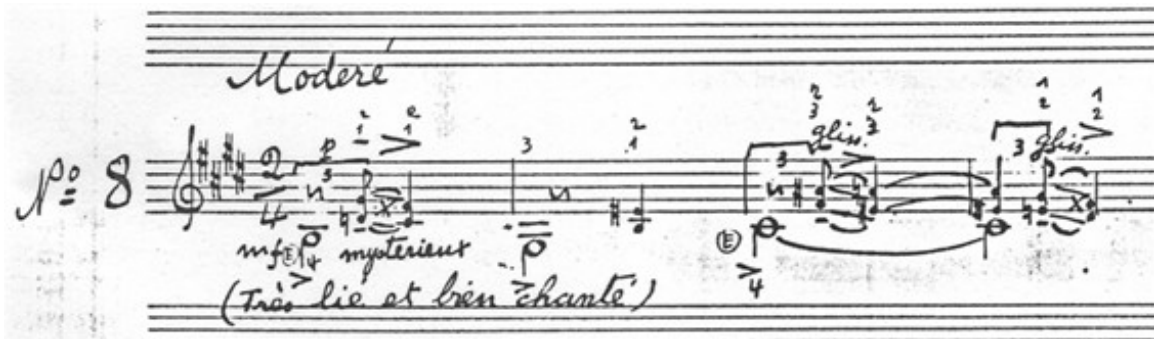
The last difference is in the last measure of the study. The 1990 Edition's final note is a half-note while the 1928 Manuscript's is a whole-note.

MATERIAL: STUDY EIGHT

In the 1990 Edition, the first fourteen measures of the eighth study are repeated via repeat marks. This causes a small tempo problem during the first ending, mentioned earlier. In contrast, the 1928 Manuscript does not contain repeat marks. Rather, it shows a written-out repeat of the material. No tempo issues arise from this version as a result.

The 1928 Manuscript's mm. 1, 3, 4, 15, 17, and 18 each show triplets during the first beat, but these triplets are not found anywhere in the 1990 Edition:

Example 2.18a: 1928 Manuscript, Study Eight, mm. 1-4



Example 2.18b: 1990 Edition, Study Eight, mm. 1-4



Example 2.18a shows how the 1928 Manuscript contains eighth-note triplet indications over mm. 1, 3, and 4. Musically, these triplets, together with the slurs, decrescendos, fingerings, and ‘mysterieux’ marking, create a sleeker, jazzier feel than the 1990 Edition. In contrast, Example 2.18b shows how the 1990 Edition contains no triplets (let alone many other markings).

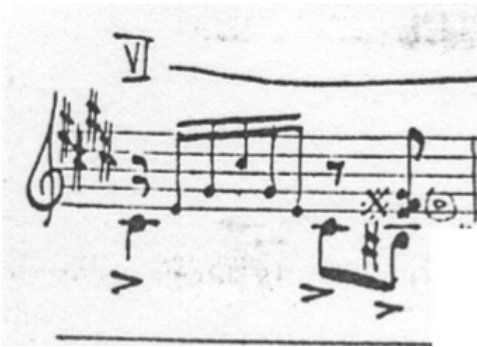
A difference in note size is also shown in the two examples above. In Example 2.18a, the 1928 Manuscript’s bass notes are larger than the upper dyads. Combined with the accents and the ‘très lie et bien chanté’ marking, the larger note heads seem to indicate that the 1928 Manuscript intends for the lowest voice to be the most important. In fact, the larger notes continue as such throughout the 1928 Manuscript’s version of study eight. Example 2.18b, in contrast, shows how the 1990 Edition contains equally-sized note heads. Though seeing differently-sized note heads in modern printed scores is uncommon, the 1990 Edition perhaps could have at least mentioned in its editorial notes the composer’s interesting notation here.

Measure twenty-seven of the 1990 Edition shows one more note than the 1928 Manuscript:

Example 2.19a: 1990 Edition, Study Eight, Measure Twenty-Seven



Example 2.19b: 1928 Manuscript, Study Eight, Measure Forty-One



According to Example 2.19a, the 1990 Edition contains two C-sharps, one in the bass and one in the soprano. In Example 2.19b, on the other hand, the 1928 Manuscript contains only one C-sharp, and it is in the bass. The material of these measures mimics that of two measures before (not shown). The difference, however, is that both earlier measures contain two C-sharps. There, the top C-sharps are the final notes of the soprano line. Above, however, the bass line takes over, as strong as it was in the beginning of the study. Its emphasis easily can be seen by the accent marks alone (in both versions). Therefore, musically, the 1990 Edition's second sounding of the C-sharp in measure twenty-seven seems unnecessary.

Measures 45-47 of the 1990 Edition contain two more notes than the 1928 Manuscript (its mm. 59-61):

Example 2.20a: 1990 Edition, Study Eight, Measure Forty-Five



Example 2.20b: 1928 Manuscript, Study Eight, Measure Fifty-Nine



Example 2.20a shows how the 1990 Edition contains an extra G-sharp in measure forty-five. This activity repeats in measure forty-seven. The 1928 Manuscript, in Example 2.20b, does not contain this note, here or two measures later.

Measure twenty-eight of the 1928 Manuscript would be measure “14b” of the 1990 Edition, taking into consideration that the 1990 Edition repeats the first fourteen measures. However, in the 1928 Manuscript’s version, measure twenty-eight has two

quarter notes in the bass line instead of the 1990 Edition's half-note. The 1990 Edition's version contains a G on the sixth string, and the 1928 Manuscript's version contains two of the same note. The 1928 Manuscript's repeated articulation musically enhances the ritardando here and seems to set up the next section better.

The 1928 Manuscript's measure fifty-seven contains one more note than the 1990 Edition's measure forty-three (they are the same measure noting the 1990 Edition's repeats):

Example 2.21a: 1928 Manuscript, Study Eight, Measure Fifty-Seven



Example 2.21b: 1990 Edition, Study Eight, Measure Forty-Three



In Example 2.21a, the 1928 Manuscript contains three notes, including an A, in the final eighth beat of measure fifty-seven. In Example 2.21b, however, the 1990 Edition contains only two notes at that same location.

Finally, measure fifty-two of the 1990 Edition seems to be missing an accidental:

Example 2.22: 1990 Edition, Study Eight, mm. 50-53



In Example 2.22, the 1990 Edition contains a double-sharp symbol next to the last chord of measure fifty. However, during the repeat of the material in measure fifty-two, the sign then disappears. The F-double-sharp exists in the last chord of the surrounding three measures shown above. Therefore, the contradiction in measure fifty seems to be a result of yet another error in the 1990 Edition.

MATERIAL: STUDY NINE

The 1990 Edition's ninth study contains a repeat mark in measure seventeen while the 1928 Manuscript does not. Musically, it seems a bit too repetitive to hear this material twice. This is especially so, given that the material that follows, which starts in measure eighteen, is almost exactly like the previous material. Furthermore, the material after that until the end of the study is simply a variation of the opening material. In essence, the 1990 Edition indicates to play the same exact material three times and then again with variation.

From another perspective, the material without the repeat (as in the 1928 Manuscript) until the varied section would make the piece in A-B-A form. Meanwhile, with the repeat of the 1990 Edition, the form is rather “A-heavy,” as A-A-B-A. Recordings – even Turibio Santos’s – reflect that guitarists do not observe the repeat.

MATERIAL: STUDY TEN

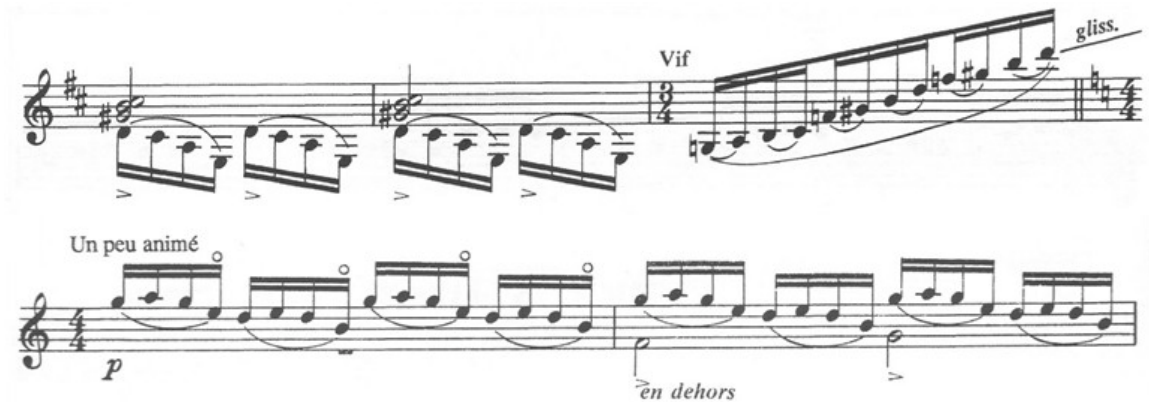
The tenth study reveals the most dramatic examples of material manipulation in the entire cycle. Here, the 1990 Edition even omits an entire section found in the 1928 Manuscript. Musically, this section is one of the most astoundingly evocative moments in the 1990 Edition’s entire cycle. This section is below. A few other measures – one before the section and several after – are included for context:

Example 2.23a: 1928 Manuscript, Study Ten, mm. 20-54

Handwritten musical score for Study Ten, mm. 20-54. The score is written on ten staves. The tempo markings are: *Vif*, *Un peu modéré*, *Lent*, *Modéré*, and *Finissimo*. The score includes various musical notations such as triplets, slurs, and dynamic markings like *p.* and *mf*. A central text block reads: "REPRODUIT PAR LES SOUS DES EDITIONS MAX ESCHIG". The score concludes with the number 55.

Now, for comparison, see how the 1990 Edition handles this material:

Example 2.23b: 1990 Edition, Study Ten, mm. 18-22



Measure twenty in both examples seems quite similar, right up to the glissando indication at the end of it. In Example 2.23a, though, the 1928 Manuscript's glissando goes from the initial D up a step to an E in the next measure. Example 2.23b, in contrast, shows that the 1990 Edition's glissando does not end up on a higher note. Although the glissando points up, the next note is down: a G a fifth below the glissando D. Several recordings, even Turibio Santos's, show how most guitarists ignore the glissando.

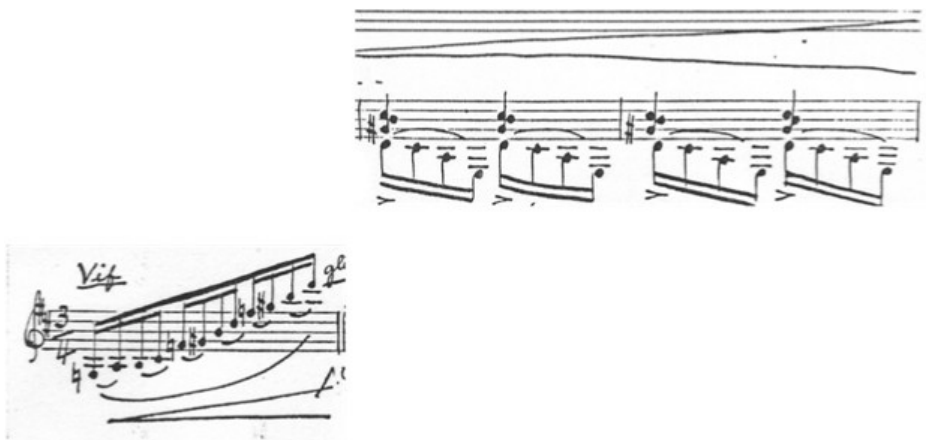
This little glissando brings up the controversial question as to whether someone made a large cut here. The fact that the glissando works so well in the 1928 Manuscript but not at all in the 1990 Edition perhaps gives an overt clue that someone (be it the composer or the editor) made a big, messy cut during the publication process.

In addition to the above-mentioned material, the 1928 Manuscript contains two instances of having more notes than the 1990 Edition. The first instance occurs in mm. 18-19:

Example 2.24a: 1990 Edition, Study Ten, mm. 18-20



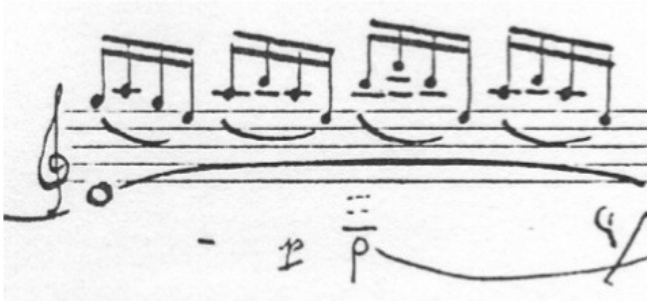
Example 2.24b: 1928 Manuscript, Study Ten, mm. 18-20



In Example 2.24a, the 1990 Edition contains half notes in the top voice through mm. 18-19. In Example 2.24b, alternatively, the 1928 Manuscript contains quarter notes there. Musically, the quarter notes seem to make more sense. They add to the anticipation that surely continues through the scale that follows.

The second instance is shown below:

Example 2.25a: 1928 Manuscript, Study Ten, Measure Fifty-Seven



Example 2.25b: 1990 Edition, Study Ten, Measure Twenty-Four



In Example 2.25a, the 1928 Manuscript contains a low E (marked piano) at the third beat. Example 2.25b, meanwhile, shows that the 1990 Edition does not here. The exact same discrepancy occurs again seven measures later. However, four measures after that, both versions contain the low E, and they do again four measures from there. The material and ideas are very similar throughout this section. Therefore, for uniformity if nothing else, it seems the 1990 Edition should have included the two notes in mm. twenty-four and thirty-one.

MATERIAL: STUDY ELEVEN

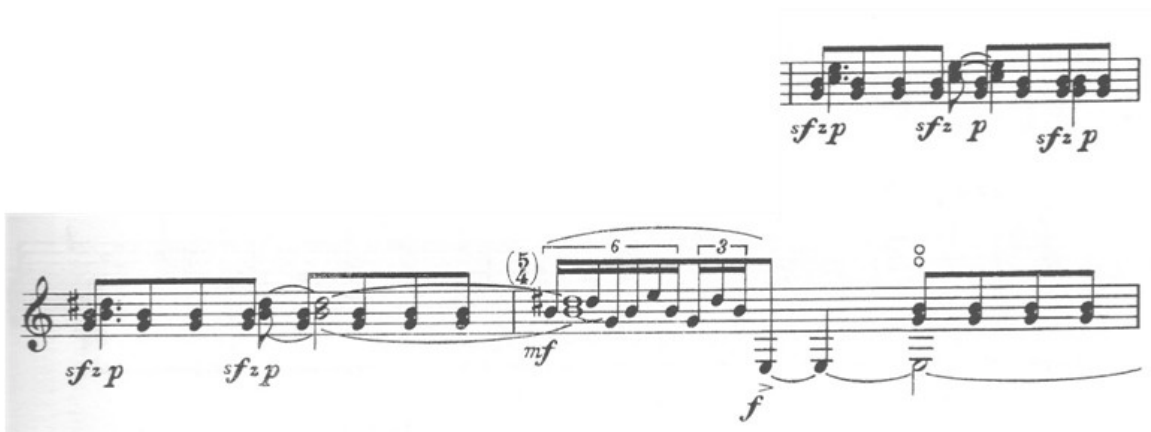
Each version of this study shows measures that are not in the other, and there are several instances of this. First, mm. 29-32 of the 1990 Edition are not in the 1928 Manuscript. The 1990 Edition contains these measures as result of repeating the material found in its mm. 25-28.

Second, measure thirty of the 1928 Manuscript is not in the 1990 Edition. The four examples below show where and why:

Example 2.26a: 1928 Manuscript, Study Eleven, mm. 25-27

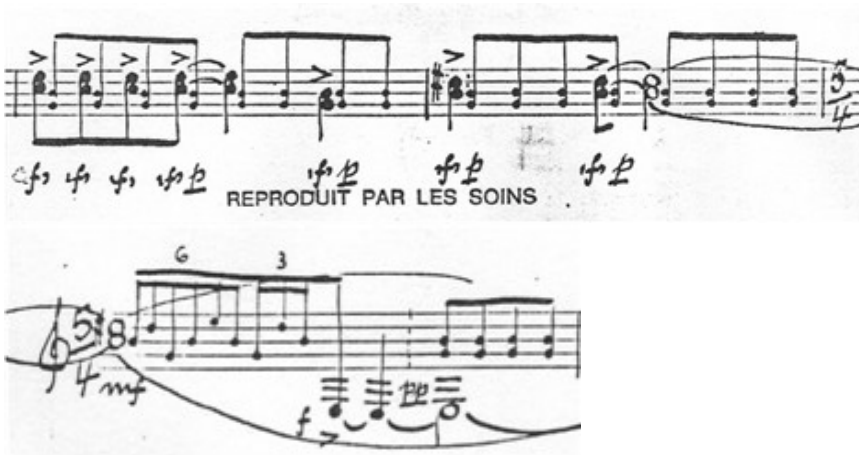


Example 2.26b: 1990 Edition, Study Eleven, mm. 25-27



In each of the two examples above, the two measures of material precede a measure with a flourishing arpeggio. For comparison, see the examples below:

Example 2.27a: 1928 Manuscript, Study Eleven, mm. 29-31



Example 2.27b: 1990 Edition, Study Eleven, mm. 33-34

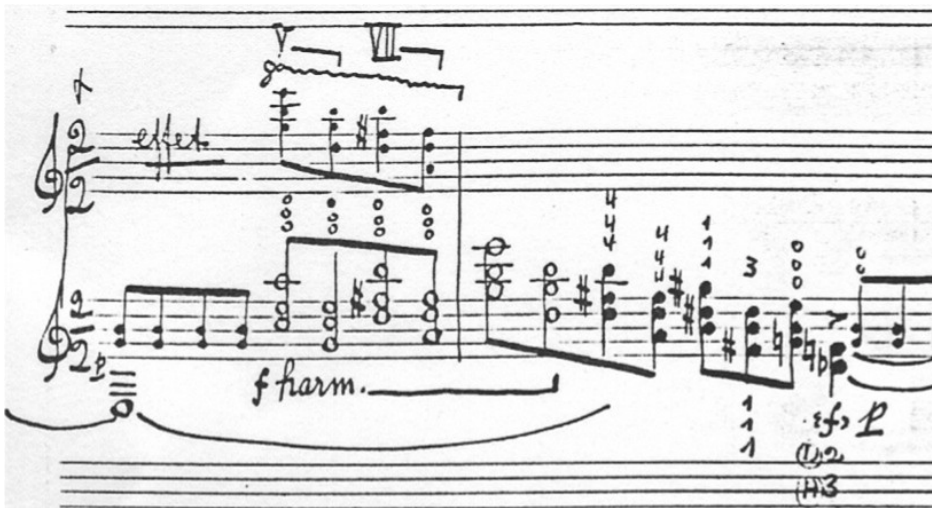


This time, the two examples show one thing different. The 1928 Manuscript charts out a passage quite similar to the one in Example 2.26a. Both share a two-measure motif that precedes a flourish in a third measure. The only difference is that the second passage, in Example 2.27a, contains a rhythmic variation of the motif (i.e. the first dotted quarter-note splits into three eighth-notes). Similarly, the 1990 Edition's passage in Example 2.27b contains the rhythmic variation from before in Example 2.26b; however, this time

the two-measure motif is cut down to one measure. Musically, the 1990 Edition does not make sense.

Measures 37-38 of the 1928 Manuscript are not found in the 1990 Edition. They are shown below:

Example 2.28: 1928 Manuscript, Study Eleven, mm. 37-38



This passage is remarkable for at least two reasons. First, it is one of the few passages in the history of guitar literature in which the left hand's fourth finger makes a bar (i.e. one-finger triple-stop). Second, its dazzling use of harmonics is way ahead of its time. Nonetheless, for some reason, it is not in the 1990 Edition. As with other material exclusive to the 1928 Manuscript, more study needs to be done as to how and why such cuts were made in the 1990 Edition.

Measure forty of the 1990 Edition is not found in the 1928 Manuscript. This measure suits the 1990 Edition well, because it is found within a passage that is an exact replica of a previous passage. In contrast, mm. 37-38 in the 1928 Manuscript are

immediately followed by a measure similar to the 1990 Edition's measure forty-one, not forty.

In measure forty-two of the 1990 Edition (1928 Manuscript's measure forty-nine), the melodic line differs from that of the 1928 Manuscript:

Example 2.29a: 1990 Edition, Study Eleven, Measure Forty-Two



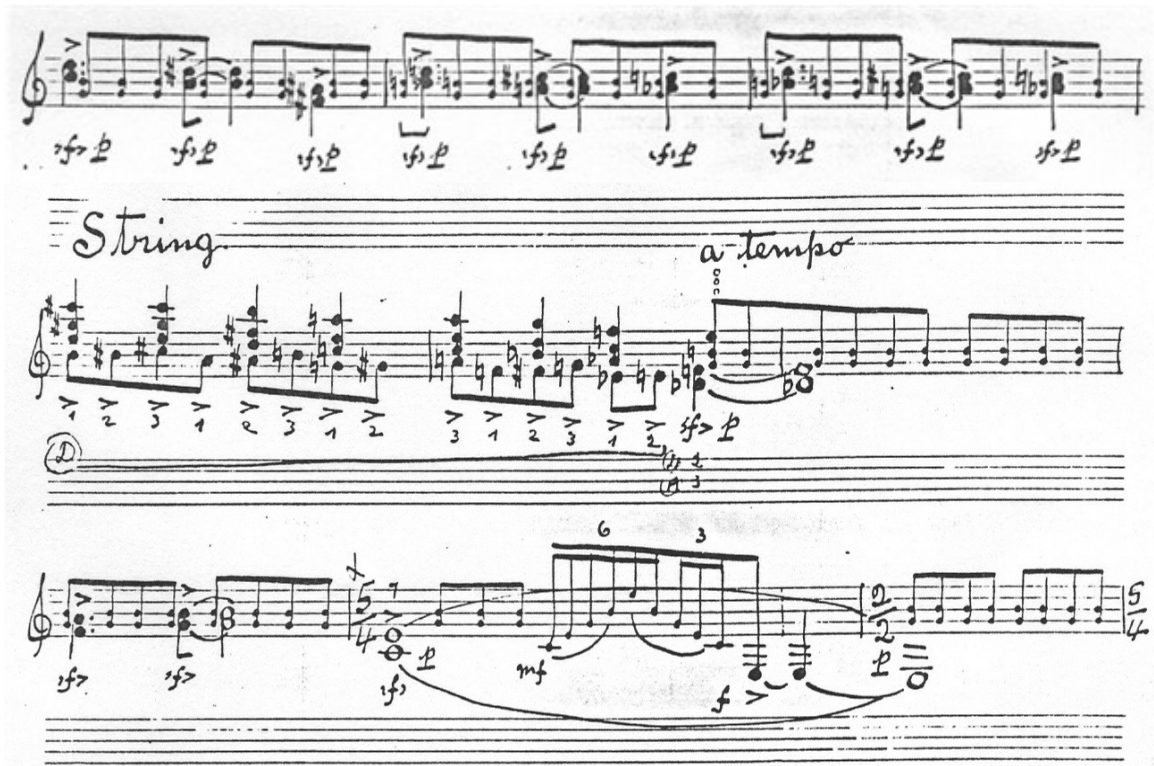
Example 2.29b: 1928 Manuscript, Study Eleven, Measure Forty-Nine



In Example 2.29a, the 1990 Edition's melody consists of three dyads. In contrast, in Example 2.29b reveals that the 1928 Manuscript contains only two dyads.

Measures 43-51 of the 1928 Manuscript are not found in the 1990 Edition. These measures are shown below:

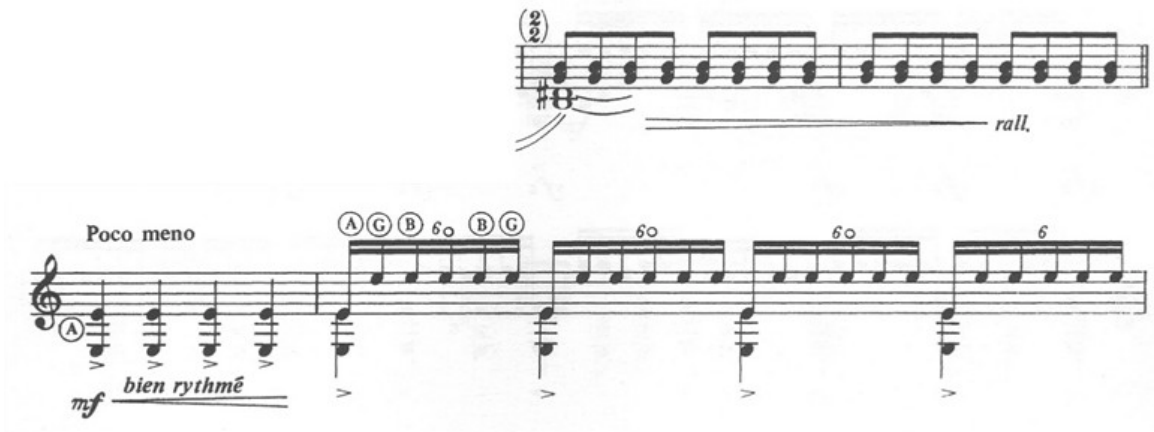
Example 2.30: 1928 Manuscript, Study Eleven, mm. 43-51



Example 2.30 above shows yet another interesting passage that is unique to the 1928 Manuscript. The beginning is an exciting, more chromatic variation of two previous motifs. The first motif is the two-measure passage described above, and the second is the omitted two measures in Example 2.30. The middle portion of this passage seems to be a variation of Example 2.29. The ending of this passage is similar to mm. 41-47 of the 1990 Edition.

Finally, measure forty-seven of the 1990 Edition is not found in the 1928 Manuscript. It is shown below:

Example 2.31: 1990 Edition, Study Eleven, 46-49

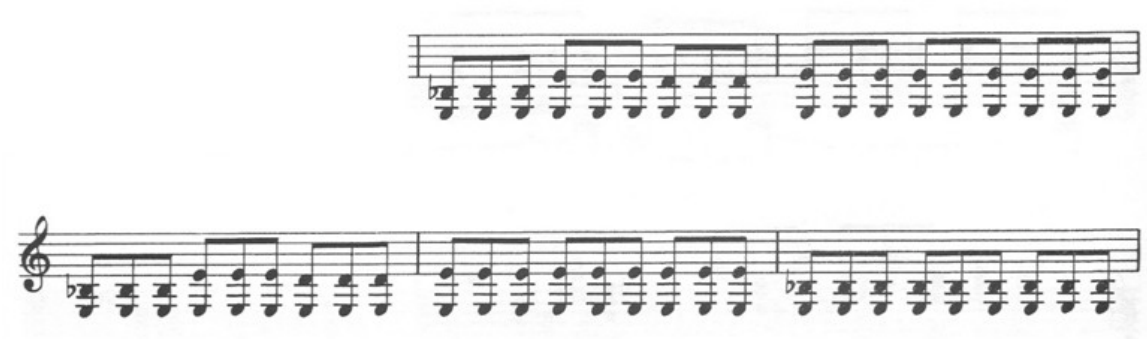


In Example 2.31, measure forty-seven is virtually a repeat of the accompanimental material found in the previous measure (not shown). Together with the rallentando (also not in the 1928 Manuscript), this measure's addition helps the first section transition to the second. With this perspective, the added measure is one of the few instances where the 1990 Edition makes more musical sense.

MATERIAL: STUDY TWELVE

There is but one difference in material in the last study. Measures 61-62 of the 1990 Edition are not in the 1928 Manuscript. They are shown below:

Example 2.32: 1990 Edition, Study Twelve, mm. 58-62



Example 2.32 shows how mm. 61-62 are merely a repeat of the previous two measures.

Chapter Three: Harmonics

INTRODUCTION

The notation of harmonics on the guitar has been a controversial subject for many years. The main issue lies in the fact that many composers came up with their own systems. For example, as Bryan Johanson states:

When harmonics were first introduced as a guitar technique, in the late eighteenth century, they were considered a special effect and were notated in a peculiar way.... Because the written note in the score generally has no direct notational relationship to the note being sounded, this method needs to be deciphered by the guitarist.⁵⁴

From the turn of the last century up to around its middle, it was common to see an indication for a harmonic by its fretted location – definitely with a fret number, and sometimes with a left-hand fingering and/or string number. Unfortunately, sometimes the location of the fingered pitches does not consistently correspond to sounding pitches.

As Fang points out, musicians of plucked string instruments from as early as the sixteenth century saw “two kinds of musical notations, ‘Tonschrift,’ and ‘Griffschrift,’ terms which may be conveniently translated ‘pitch notation,’ and ‘finger notation.’”⁵⁵

Even by the standardization of the modern classical guitar at the turn of the last century, notation of harmonics still varied. Below, Fang charts an historical divergence in early- to mid-twentieth-century harmonic notations:

⁵⁴ Bryan Johanson, *Composing for the Guitar*, manuscript, 1992.

⁵⁵ Ming-Jiang Fang, “Notational Systems and Practices for the Lute, Vihuela and Guitar from the Renaissance to the Present Day” (D.A. diss., Ball State University, 1988): 13.

Britten's Nocturnal [1960s] utilizes diamond shaped notes indicating the exact pitches of the harmonics.... In Heitor Villa-Lobos's...Etude #1 [1920s], some of the notes indicate the note position of the harmonics, rather than the actual pitches desired. Both ways...are used in Walton's Bagatelles [1970s], and they are clearly indicated in the score.⁵⁶

Only within the past twenty or thirty years has there been a real step towards standardizing the notation of harmonics. The modern format commonly shows the sounding pitch, some indication that the note is a harmonic (via diamond-headed note and a circle above the note), and an indication for a finger placement. The new notation is clear and concise; furthermore, it shows the actual pitches, for a more immediate understanding of the music's contour.

Despite the recent progress, some performers remain attached to the older traditions. Their preferences influence recordings and publications to this day. Frederick Noad's preference is an example. Noad was chosen to give introductory and editorial remarks for the 1990 Edition of the Villa-Lobos guitar studies. Noad criticizes aspects of Villa-Lobos's notational style, though he compares it to out-dated systems.

Below are some of Noad's comments on two aspects of Villa-Lobos's notational style:

Unlike the Spanish composers, he [Villa-Lobos] does not refer to strings by number, but by letter. The first string is thus the E string or E [circled], the second string is the B string or B [circled], etc.... The composer's treatment of harmonics has created much confusion. Almost all composers now follow the system used by Francisco Tárrega, which is clear and easy to comprehend. A natural harmonic was identified by Tárrega as an open string with a number to indicate over which fret the left hand should touch.... The disadvantage of this [Villa-Lobos's] notation is that it sometimes gives a misleading impression of a

⁵⁶ *Ibid.*: 15.

melodic line. There is no real objection to this system providing that its usage is totally consistent. Unfortunately, this is not so....⁵⁷

Several comments above beg for clarification. First, who are “the Spanish composers?” Apparently, Noad has narrowed his comparison of Villa-Lobos to a select, unmentionable few, giving the impression that they are the only significant composers for the guitar. Second, it is simply not true that most composers adopted the same system used by Tárrega.

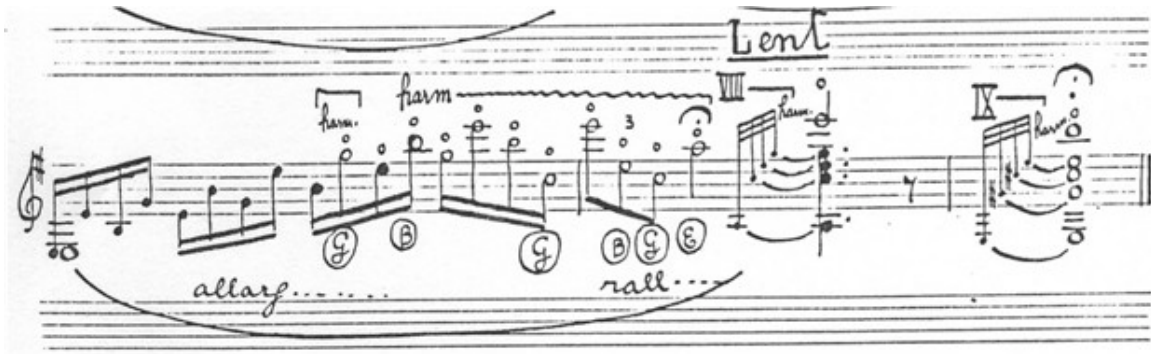
Lastly, Noad claims there are ambiguities in Villa-Lobos’s system. This could be a justifiable accusation if looking at the 1953 Edition; however, the 1928 Manuscript is quite clear in every instance. In the latter, Villa-Lobos, like many composers before him, shows a unique yet understandable system of notation. It is not that the “composer’s treatment of harmonics has created much confusion;” rather, it is the publisher, by tainting the 1990 Edition with a bygone perspective.

HARMONICS: STUDY ONE

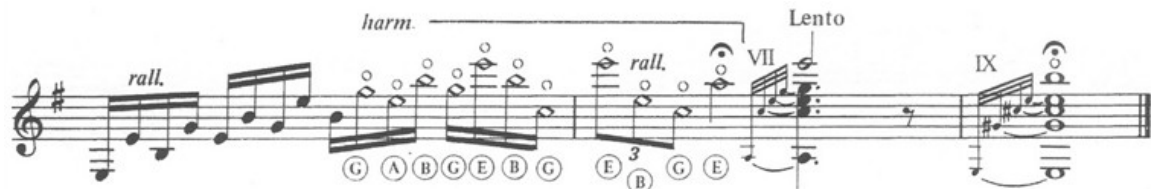
The last three measures of study one contain harmonics, but the 1990 Edition and the 1928 Manuscript disagree as to how many:

⁵⁷ Villa-Lobos, 6.

Example 3.1a: 1928 Manuscript, Study One, Last Three Measures



Example 3.1b: 1990 Edition, Study One, Last Three Measures



The third harmonic note of Example 3.1a is notated as an open-string E. This is indicated in two ways. First, the note is filled in and not “hollow,” like a harmonic. Second, it is excluded from the surrounding overhead ‘harm.’ markings. Villa-Lobos definitely makes it clear that this note is not a harmonic. Example 3.1b, on the other hand, shows a harmonic at the same spot. It seems likely, then, that the editor overlooked the regular note and made it a harmonic like the other notes around it.

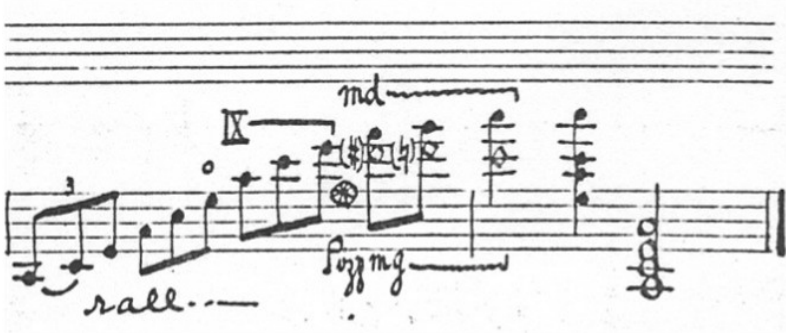
The second discrepancy is found in the third down-beat of the penultimate measure. The 1990 Edition notates the top E as a normal note (as shown in Example 3.1b), whereas the 1928 Manuscript notates it as a harmonic (as shown in Example 3.1a). It seems likely that Villa-Lobos really intended for this note to be a harmonic, because

then it would match the harmonics-based texture found in these final measures. Additionally, it would mimic the chord and harmonic that follows it.

HARMONICS: STUDY TWO

In the second study, the 1990 Edition contains three harmonics; the 1928 Manuscript, however, contains none. The last two measures show this discrepancy:

Example 3.2a: 1928 Manuscript, Study Two, Last Two Measures



Example 3.2b: 1990 Edition, Study Two, Last Two Measures



The 1928 Manuscript shows a rare technical novelty at the end of the second study. As shown in Example 3.2a, the indication “md” followed by a bracket is above the top line of the three dyads. The “md” stands for *main droite*, and it implies that the right hand is to play these higher notes. Under the lower line of the same three dyads is the indication

“pizz mg.” The “mg” means *main gauche*, and it implies that the *left hand* is to play these lower notes. The left hand frets each of the three notes of the top line while the right strikes the string to sound these notes. Simultaneously, the left hand strikes the string *on the other side of the fret* – this being the rare technical novelty. Quite possibly, the 1928 Manuscript shows here the first occurrence of this extended technique in the guitar literature.

The two examples also differ in the actual notes. Example 3.2a clearly shows that the sequence of notes is D-sharp, D-natural, and C-sharp. On the other hand, Example 3.2b indicates D-natural, D-natural, and C-sharp. The 1928 Manuscript reflects Villa-Lobos’s humor here. The left-hand-plucked notes set up a B7-E7-A-chord harmonic progression, which, coming at the end of a very difficult study, almost pokes fun at the difficulty.

Meanwhile, in Example 3.2b, the 1990 Edition shows a confusing notation in addition to the other markings. It shows “harm. duples” under the same three dyads in question. This indicates that the guitarist is to play double-harmonics. Since the 1990 Edition also indicates “pizz. m.g.,” it is not clear how one could possibly strike with the left hand while playing double-harmonics with the right.

The “Carlevaro Manuscript” shows a notation similar to the 1928 Manuscript, as Yates observes:

...the 1928 manuscript does appear to support the explanation found in the ‘Carlevaro’ manuscript. In this latter source the following Portuguese annotation appears...: ‘Pizz. tos simultaneous da mão esquerda na mesma’ (‘pluck simultaneously with the right and left hands on the same [string]’).⁵⁸

58 Yates: 9.

Comparing this moment in the “Carlevaro Manuscript” with that of the 1928 Manuscript, Fernández deduces, “this is obviously the effect intended.”⁵⁹

HARMONICS: STUDY THREE

The 1928 Manuscript’s notation of the last measure in the third study makes complete musical and technical sense whereas the 1990 Edition raises a number of questions. The 1928 Manuscript notates the third study’s last measure as follows:

Example 3.3: 1928 Manuscript, Study Three, Last Measure



Example 3.3 shows a simple dyad. The lower note, D, is notated by a normal half-note accompanied by indications for a string (a circled A) and a finger (an un-circled 3). The higher note is notated by a diamond-shaped head, signifying a harmonic. There is additional information given for the higher note: though notated as a G, the intended sounding pitch is written above, a D.

Musically, the third study comes to a satisfactory, stock conclusion. This tonic-chord-to-tonic-octaves-type ending resembles something even from the Classical Period.

⁵⁹ Fernández: 24.

Technically, this ending works well because it uses the four fingers economically. The D chord in the last measure requires only the first and second fingers. The octaves that immediately follow require only the third and fourth fingers. As a result, left-hand finger alternation provides a continuity of sound.

In this same measure, the published versions contrast both with the 1928 Manuscript and each other. In the 1953 Edition, the lower note (D) is notated not as a normal note but as a diamond-headed note. It is accompanied by an un-circled A and an un-circled '3' written. The higher note is notated like the 1928 Manuscript, indicating a diamond-shaped G and a small D above it. Its technical indications mimic the 1990 Edition's lower note. The 1990 Edition, on the other hand, varies slightly with the 1953 Edition in two ways. First, the string names are circled. Second, and more significantly, the lower note's '3' changes to a '5.'

Fernández attempts to solve the problem:

There is also the enigma of what Villa-Lobos intended for the last note of this etude: the notated effect suggests a natural harmonic of [the] 4th string on the fifth fret, but then, why "A3"? And is it [the] 5th string, third finger or 5th string, third fret? Or did Villa-Lobos want natural harmonics on both the 5th and 4th string, at the fifth fret? In my opinion, the last alternative sounds best.⁶⁰

According to the 1928 Manuscript, neither of Fernández's alternatives seems to be the actual intention of the composer. The 1928 Manuscript notates that same D as a regular note and not with a diamond-headed note. Further, and as is consistent with Villa-Lobos's detailed fingering system, the un-circled 3 refers to the left hand's third finger, not the third string or even third fret. Indeed, as Leisner confirms, "the manuscript

⁶⁰ *Ibid.*, 24.

clarifies the printing error in the published edition.... The top note is a harmonic while the bottom note is not.”⁶¹

HARMONICS: STUDY FOUR

In the fourth study, the versions differ not in harmonics but in the music surrounding the harmonics. The last measure of each version is shown below:

Example 3.4a: 1990 Edition, Study Four, Last Measure



Example 3.4b: 1928 Manuscript, Study Four, Last Measure



Example 3.4a (which comes from a passage marked double-forte some twenty measure back) contains no expressive notation. Meanwhile, Example 3.4b contains both

⁶¹ Leisner: 35.

fortissimo and staccato markings. In fact, those staccato markings continue through measure sixty-four in the 1928 Manuscript.

Though Leisner speculates that the 1928 Manuscript's staccati are not "to be literal staccato markings, but more like the early 19th century notation meaning... 'not legato'," ⁶² it is probable that Villa-Lobos meant something else. When playing as loud as triple-forte, or even double-forte, on an open bass string, it is difficult to hear harmonics simultaneously (and even normal notes, for that matter). Playing the bass notes staccato, though, allows the listener the chance hear the harmonics during those brief moments when the bass string is dampened. Otherwise, playing the bass notes according to the 1990 Edition easily overwhelms the harmonics.

HARMONICS: STUDY FIVE

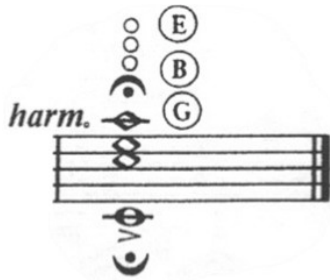
The fifth study ends similarly to the third. The 1990 Edition and 1928 Manuscript notate the last measure as follows:

Example 3.5a: 1928 Manuscript, Study Five, Last Measure



⁶² *Ibid.*: 36.

Example 3.5b: 1990 Edition, Study Five, Last Measure



Example 3.5a shows how the 1928 Manuscript includes a “box” surrounding both written and sounding notes. On the other hand, Example 3.5b shows not a box but string letters by each note. It is true that the divergent notations ultimately lead to the same pitches. However, these harmonics happen to belong at a place on the guitar where there would be no question whether to play one or two octaves higher than the written notation. At the very least, the 1928 Manuscript version shows the sounding pitches. This is important for a clear understanding of the work’s execution.

HARMONICS: STUDY EIGHT

Comparing the 1928 Manuscript with the 1990 Edition in study eight also reveals a divergence of closing dyad harmonics. The last measure of the 1928 Manuscript and the 1990 Edition show almost the same thing:

Example 3.6a: 1990 Edition, Study Eight, Last Measure



Example 3.6b: 1928 Manuscript, Study Eight, Last Measure

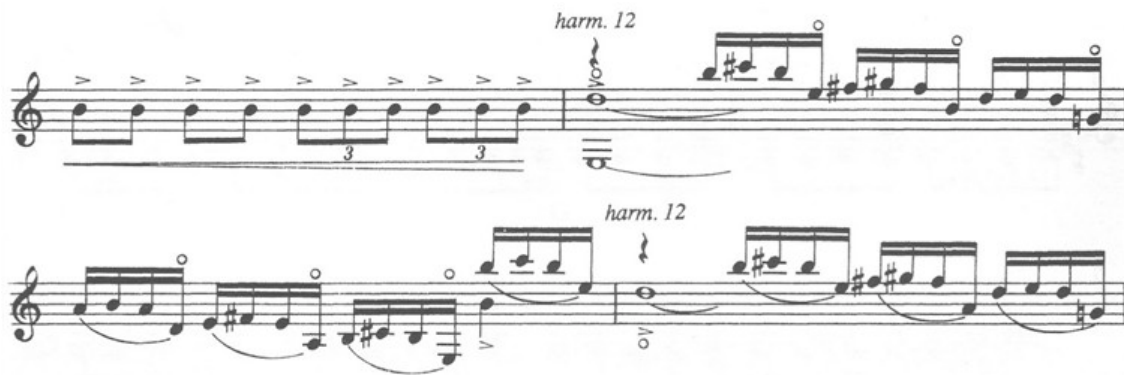


In Example 3.6a, the harmonics are notated by diamond-headed notes, two harmonic circles, and the indication ‘harm.’ However, the example does not indicate whether to play natural harmonics (which would make the G-sharp and C-sharp sound two octaves higher than written) or artificial harmonics (which would make them sound one octave higher than written). Meanwhile, the 1928 Manuscript in Example 3.6b eliminates any guesswork. The 1928 Manuscript’s notation shows exactly how many octaves up to play (two) by housing both the written and sounding staves within a notational “box,” similar to the fifth study.

HARMONICS: STUDY TEN

The following section in study ten shows a slight but important difference in harmonic notation:

Example 3.7a: 1990 Edition, Study Ten, mm. 43-46



Example 3.7b: 1928 Manuscript, Study Ten, mm. 75-80

This musical score shows two staves of music from a manuscript. The notation is more complex, featuring many slurs, ties, and various accidentals. The top staff includes a circled whole note D, and the bottom staff includes a circled whole note D, both of which are circled and labeled 'harm. 12'.

In Example 3.7a, the 1990 Edition shows the note D in each of measure forty-four and measure forty-six as a normally-notated whole note with a circle above it as well as the

marking, ‘harm. 12.’ This all indicates that the D is to be a harmonic. It shows the position, but it does not show the string. Further, it is unnecessary to have the ‘harm 12’ marking, since the twelfth fret of the fourth string is the only location on the guitar to play that note as an open harmonic.

In Example 3.7b, the 1928 Manuscript shows a circle for the harmonic and a circle around a letter D, indicating the fourth string. Though modern notation would show the string by a number within a circle, Villa-Lobos does indicate that the note is a harmonic as well as which string to play. The other version does not do this. Thus, the 1990 Edition leaves room for doubt while the 1928 Manuscript clearly shows the original intention.

HARMONICS: REMAINING STUDIES

There are harmonics in the sixth study, but the 1990 Edition and 1928 Manuscript show no difference in their notation. There are no harmonics in the seventh, ninth, eleventh, and twelfth study.

Chapter Four: Dynamics

INTRODUCTION

Villa-Lobos's guitar studies include a refined use of dynamics. They help phrase, they exploit the idiomatic qualities of the guitar, and they add intensity to numerous passages throughout the cycle. The 1928 Manuscript shows Villa-Lobos's apt use of dynamics better than the 1990 Edition.

DYNAMICS: STUDIES ONE & TWO

The cycle actually begins with a few discrepancies. The first study contains only one. Its opening dynamic is piano in the 1990 Edition, but it is mezzo-forte in the 1928 Manuscript. Musically, this is significant. The opening dynamic is the only marking of its kind in the study. Therefore, it sets the tone for the whole study.

There are no dynamic markings in either version of the second study.

DYNAMICS: STUDY THREE

The third study shows two differences between the 1990 Edition and the 1928 Manuscript. First, the 1928 Manuscript contains an articulation marking in the first measure whereas 1990 Edition contains a dynamic:

Example 4.1a: 1990 Edition, Study Three, Measure One



Example 4.1b: 1928 Manuscript, Study Three, Measure One



As Example 4.1b shows, the 1928 Manuscript contains a sforzando. It is not a forte, as in Example 4.1a. Possibly, the editor mistook an articulation for a dynamic. Thus, as with the first study, the tone of the work is compromised. Musically, the ensuing slurs would sound overbearing if played loudly as in the 1990 Edition. Alternatively, they would sound graceful when played softly as in the 1928 Manuscript.

Second, there is a hair-pin dynamic in measure twenty-three of the 1928 Manuscript but not in the 1990 Edition. The 1928 Manuscript's version is shown below:

Example 4.2: 1928 Manuscript, Study Three, mm. 23-24



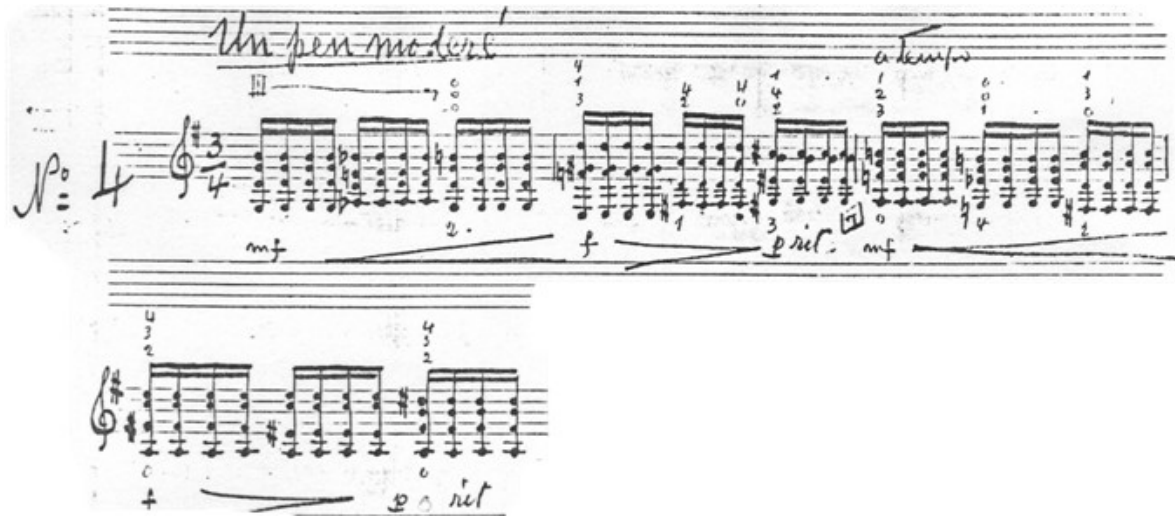
As Example 4.2 indicates, a quick crescendo and decrescendo surround the Neapolitan chords toward the last beat of measure twenty-three. Musically, the dynamic markings enhance the tense harmony therein. They also seem to work well with the *rallentando* of that measure, which too exists only in the 1928 Manuscript. As mentioned in the introduction, the publisher sometimes stamped over the music; perhaps that is why these markings never made it to the 1990 Edition!

DYNAMICS: STUDY FOUR

The fourth study focuses on dynamics that spread over both long and short series of repeated sixteenth-notes. As might be assumed, dynamic markings abound. Unfortunately, discrepancies between the two versions do as well. Additionally, the 1990 Edition contains a large amount of questionable material.

The opening measures show the first issue:

Example 4.3a: 1928 Manuscript, Study Four, mm. 1-4



Example 4.3b: 1990 Edition, Study Four, mm. 1-4



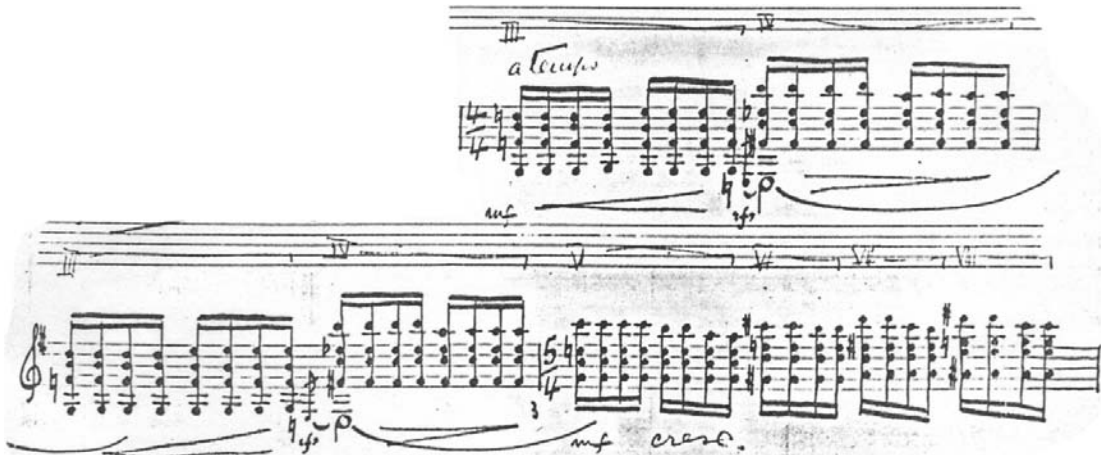
The 1928 Manuscript, in Example 4.3a, indicates mezzo-forte as the opening dynamic. It makes a crescendo to the forte at the downbeat of measure two. It makes a decrescendo to the piano at the last beat of the measure. The same exact markings are found in the second phrase in mm. 3-4. There is a clear dynamic marking at every turn.

Meanwhile, in Example 4.3b, the 1990 Edition indicates piano, not mezzo-forte, as the opening dynamic. It then makes the same crescendo but does not end up forte;

rather, it strangely ends up a ritardando. This marking seems to make no sense – a crescendo is a dynamic marking and a ritardando is a tempo marking. Also in contrast to the 1928 Manuscript, the 1990 Edition contains only one dynamic – the opening piano – aside from the crescendo and decrescendo markings. Thus, according to the 1990 Edition, the final dynamics at the ends of both the crescendos and the decrescendos could be anything.

Measures 5-7 below show the following issue:

Example 4.4a: 1928 Manuscript, Study Four, mm. 5-7



Example 4.4b: 1990 Edition, Study Four, mm. 5-7



Example 4.4a shows that the 1928 Manuscript makes a crescendo from a mezzo-forte at the downbeat of measure five to a sforzando at the middle of the measure. It then makes a decrescendo to the downbeat of measure six. In measure six, the 1928 Manuscript's dynamic and accent notations are almost exactly the same as in the previous measure. The only difference is that, in measure six, there is no beginning dynamic marking to the crescendo. It might be assumed to be mezzo-forte for two reasons. First, the music is exactly the same in both measures. Second, similar material found here exists in measure thirty, and a mezzo-forte indication does exist there. The example ends on a mezzo-forte marking at the downbeat of measure seven.

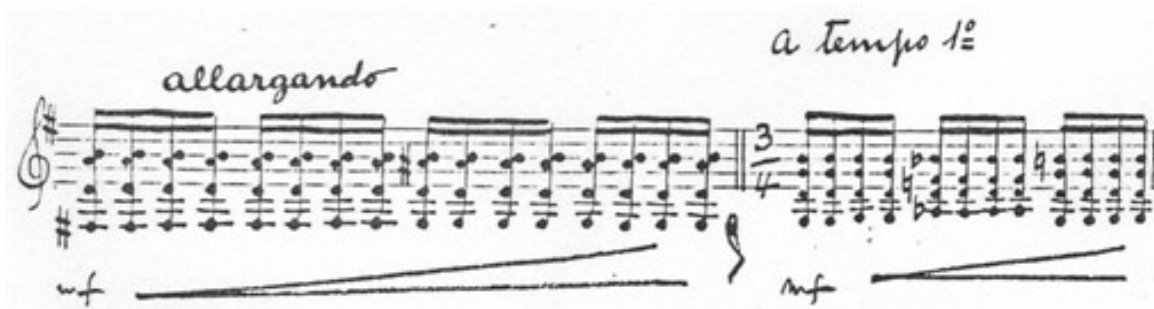
In contrast, Example 4.4b shows that there is no mezzo-forte marking in the 1990 Edition. The example does show all dynamic and accent markings in the 1990 Edition's measure five to be similar to the 1928 Manuscript. The 1990 Edition contrasts when it does not mimic itself in the following measure. Instead, it goes from a crescendo, to a sforzando, to yet another crescendo. One reason for this might be found in measure seven, where the 1990 Edition indicates a forte at the downbeat. It might seem that the 1990 Edition's second crescendo in measure six thus makes a smooth transition to measure seven. However, given what happens next might put that into question.

First, in measure eleven, the 1928 Manuscript indicates a piano at the downbeat. This is exactly when a new idea begins. The 1990 Edition, on the other hand, has no dynamic there. Second, in measure twelve, the 1928 Manuscript indicates for a crescendo to begin at the third beat. This is exactly when a phrase repeats itself and a new phrase, which grows to the study's highest register, ensues. The 1990 Edition, however, contains no crescendo. Third, the 1928 Manuscript shows no dynamic marking in measure fifteen, but the 1990 Edition does. This marking is the first one since the forte marking from the 1990 Edition's measure seven. It is highly doubtful that Villa-Lobos

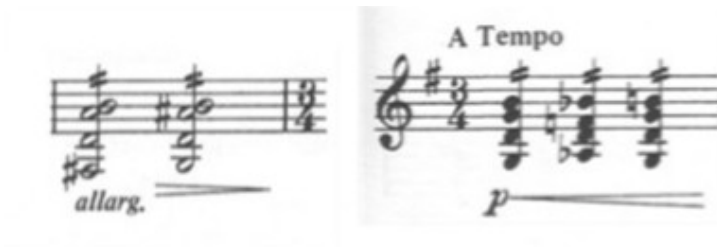
intended for the entire section to be consistently forte. The opening markings of the 1990 Edition allude to some rise and fall in the dynamics, which in turn match the rise and fall in the melodic line. The 1990 Edition's markings from measure seven on, however, do not match anything.

The examples below show issues in a section later on in the piece:

Example 4.5a: 1928 Manuscript, Study Four, mm. 24-25



Example 4.5b: 1990 Edition, Study Four, mm. 24-25



Example 4.5a shows that in measure twenty-four the 1928 Manuscript contains a mezzo-forte marking at the downbeat and a crescendo through the end of the measure. Meanwhile, the corresponding measure of the 1990 Edition, in Example 4.5b, contains no opening dynamic marking and a decrescendo marking.

What happens in measure twenty-five is important. Though it begins a new section, it is similar to the beginning. The 1928 Manuscript's dynamic marking is mezzo-forte, while the 1990 Edition's is piano. Musically, the chord of measure twenty-four really points toward the one found in measure twenty-five. It contains an F-sharp, which, when considered the leading tone of the passage, resolves to the G of the next measure. Also, it contains an A-sharp, which points chromatically up to B-natural, also found in the next measure. This, obviously, sums up a rather tense chord finding resolution in the following chord. Therefore, the crescendo of the 1928 Manuscript enhances the tension of the first chord, and the mezzo-forte evinces the resolution found in the second. The 1990 Edition seems lost to this musical activity.

As mentioned before, the new section in measure twenty-five begins similarly to the opening section of the work. However, two of the discrepancies mentioned above are not found later in the 1990 Edition. First, as noted earlier, the 1990 Edition contains *ritardando* markings between mm. 1-2 as well as mm. 3-4. Meanwhile, there are none in the parallel phrases of the new section (mm. 25-28). Therefore, the opening piano in measure twenty-five makes all the same crescendos and decrescendos, but this time each go to an unspecified dynamic – or even tempo, as before. Second, though mm. 30-31 are similar to mm. 6-7 in the 1990 Edition, where the 1990 Edition made a crescendo to a forte, it only makes the crescendo in measure thirty. It leads to no dynamic in measure thirty-one.

Measures 38-41 make up a phrase that is a varied repetition of the opening phrase in mm. 1-4. As before in the 1928 Manuscript, here the dynamics again rise and fall with the melodic line. In fact, every single dynamic and tempo marking found in mm. 1-4 of the 1928 Manuscript is in mm. 38-41. Unfortunately for the 1990 Edition, it gets worse at this point. In contrast to the 1928 Manuscript, the 1990 Edition contains only some

dynamics: mm. 28-29 include the same crescendo and decrescendo markings found earlier. In the next two measures, though, there are none. Thus, three times through similar material, the 1990 Edition first loses its tempo marking and later loses every marking.

In measure forty-two, the 1928 Manuscript contains a mezzo-forte marking while the 1990 Edition contains no marking. In measure forty-five, both the 1928 Manuscript and the 1990 Edition include a crescendo. This measure mimics measure twenty-four, where the 1928 Manuscript contains a crescendo but the 1990 Edition contains a decrescendo. Whereas before, when the 1990 Edition leads to a piano in the next marking, this time it leads to a forte.

The next issue arises in measure forty-six:

Example 4.6a: 1928 Manuscript, Study Four, Measure Forty-Six



Example 4.6b: 1990 Edition, Study Four, Measure Forty-Six



Example 4.6a shows how the 1928 Manuscript contains a forte marking at the downbeat of measure forty-six. It also shows smaller note-heads over some notes. As part of Villa-Lobos's special notation, they indicate a smaller dynamic to be applied to these notes. This notation exists through mm. 46-53.

On the other hand, Example 4.6b shows two different dynamic markings instead of two different note-head sizes. The dynamics are also at differing "heights" on the page. This seems to reflect the publisher's best attempt at showing the contrasting dynamics without using differing note-head sizes. Unfortunately, this version might lead to misunderstanding. Guitarists might interpret the mezzo-forte marking to be the dynamic for the rest of the measure, since there are no other dynamic markings following it. Furthermore, since the 1990 Edition indeed shows no other dynamic markings during the rest of the section, it might well be perceived that the mezzo-forte is that section's overall dynamic.

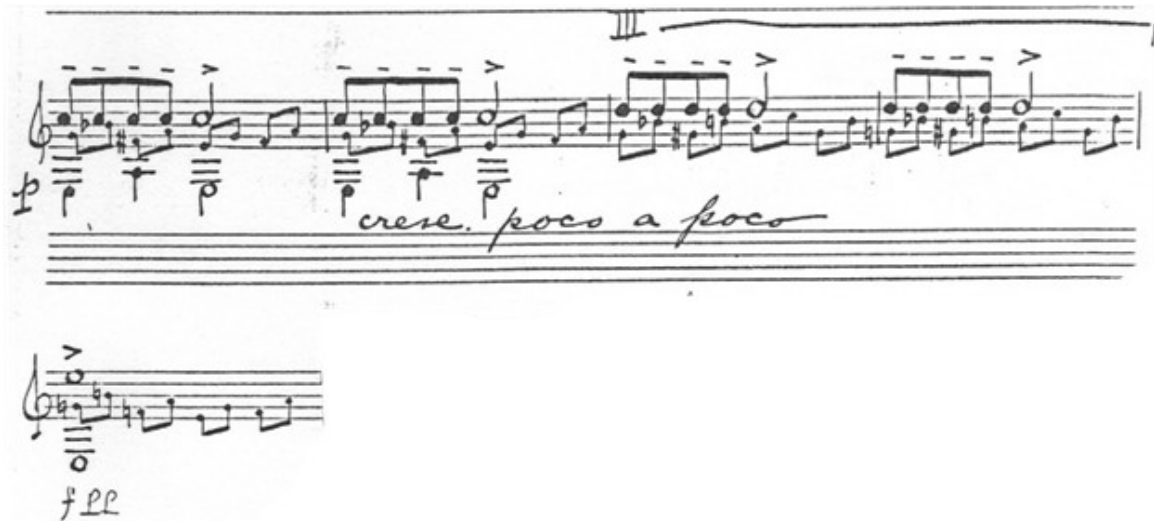
Toward the end of the study, the 1928 Manuscript contains a few dynamic markings that the 1990 Edition omits. First, it contains a forte marking at the downbeat of measure fifty-four. Also in the measure, it contains a crescendo, which starts there and continues through the next measure. It indicates a fortissimo at the downbeat of measure sixty-two. According to the 1990 Edition, the last notated dynamics, both in the penultimate and final section – in other words, all of mm. 46-63 – are either mezzo-forte or fortissimo, until the penultimate measure. The 1990 Edition is not as clear as the 1928 Manuscript.

DYNAMICS: STUDY FIVE

The 1928 Manuscript continues to reveal several discrepancies in the dynamics for the fifth study. First, the 1990 Edition contains piano markings both above the top and below the bottom line in measure twenty-five. The 1928 Manuscript does not contain these markings. The previous marking for this top line, in both versions, is piano. The markings come mid-phrase but include no music that is particularly new in that phrase. Therefore, the 1990 Edition's piano markings seem to be repetitive and unnecessary.

The 1928 Manuscript's mm. 37-41, shown below, reveal the next issue:

Example 4.7: 1928 Manuscript, Study Five, mm. 37-41



Example 4.7 shows how the 1928 Manuscript contains a piano marking at the downbeat of measure thirty-seven. Musically, the quiet dynamic aids in the expression of this extremely “murky” section of the study. A ‘cresc. poco a poco’ marking is found beneath mm. 38-39 of the 1928 Manuscript. This marking enhances the sequence found

within mm. 37-40. Third, the downbeats of mm. forty-one and forty-two both contain a forte-pianissimo marking (measure forty-two repeats the material of measure forty-one). Musically, the first occurrence enhances the phrase's dynamic climax. The second occurrence emphatically repeats the idea.

The 1990 Edition, however, contains markings that contrast with all of those found in Example 4.7. Instead of a forte-pianissimo in measure forty-two, the 1990 Edition contains a crescendo, starting at the second beat. This crescendo actually continues to the end of the next measure. The 1928 Manuscript shows no crescendo marking in either measure; rather, it contains an 'en dehors' (discussed later) marking over the melody starting at the downbeat of measure forty-three. In fact, the 1928 Manuscript's version of the measure and its markings is extremely similar to the one found near the beginning of the 1928 Manuscript bearing the same indication.

The 1928 Manuscript contains more interesting markings later on, in mm. 48-53, which are not found in the 1990 Edition:

Example 4.8: 1928 Manuscript, Study Five, mm. 48-53



The 1928 Manuscript, in Example 4.8, contains a crescendo at the downbeat of measure forty-eight. The music increases in volume to a forte at the downbeat of measure fifty. A crescendo dominates measure fifty-one. Musically, these dynamics enhance both the increasing harmonic tension and rising register in the passage. A surprising piano marking at the downbeat of measure fifty-two immediately cancels this tension. That marking continues through the penultimate measure of the 1928 Manuscript. In contrast, all the 1990 Edition shows in this section is a piano marking, two measures earlier in measure forty-six.

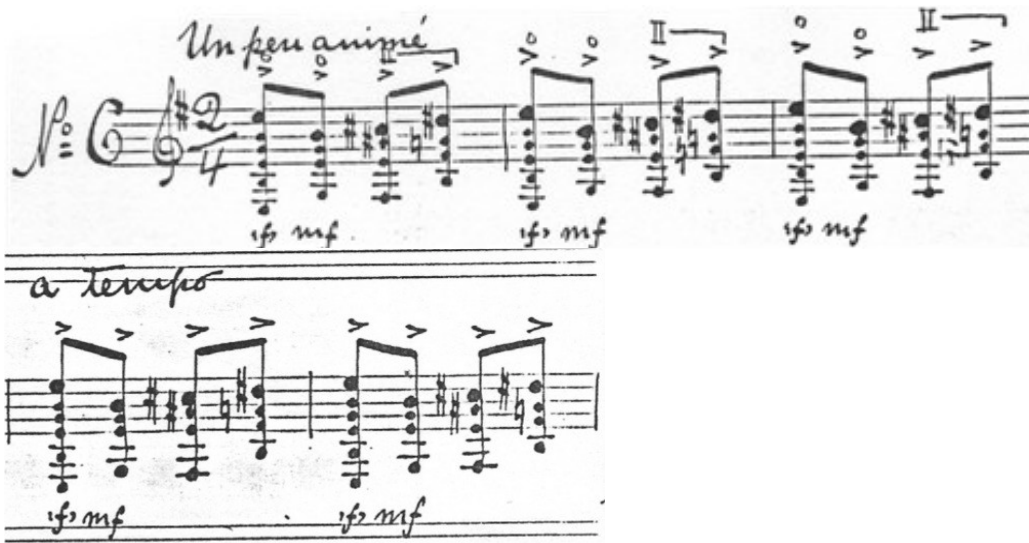
Two final discrepancies are found in the closing measures. First, the 1928 Manuscript contains a ‘dim. poco a poco’ marking at the downbeat of measure sixty-one. Occurring four measures from the end, this marking helps “close” the piece. Second, the 1928 Manuscript ends the study in part with a mezzo-forte marking at the downbeat of the last measure. Musically, this marking helps the harmonics-dominated, final chord reach the audience’s ears, whereas if played softer they might not hear the harmonics. The 1990 Edition contains no dynamic markings in the final measures. In fact, the last one seen is close to twenty measures prior, in measure forty-six.

DYNAMICS: STUDY SIX

The 1990 Edition shares with the 1928 Manuscript only one dynamic marking. First, it contains a crescendo marking during measure eighteen. In addition to this dynamic marking, it contains a rallentando mark. The 1928 Manuscript actually contains a fermata here. Musically, the 1990 Edition’s crescendo seems strange. Though there is an increase in volume at the end of a phrase, there is no resolution dynamic to follow. The 1990 Edition repeats this later during in a similar passage.

In mm. 1-3 and 19-20, the 1928 Manuscript consistently shows sforzando markings followed by dynamics of mezzo-forte, while the 1990 Edition only shows one sforzando marking in the opening measure:

Example 4.9a: 1928 Manuscript, Study Six, mm. 1-3 and 19-20



Example 4.9b: 1990 Edition, Study Six, mm. 1-3 and 19-20



Example 4.9a shows how the 1928 Manuscript's overall dynamic during those measures is supposed to be mezzo-forte despite the constant sforzando markings. Example 4.9b, in contrast, shows how the 1990 Edition contains no dynamic markings at all. Therefore, it is unclear what the overall dynamic is supposed to be there. In fact, this is the case for at least the first twenty measures of the study. The only indication there, of any kind, is the 1990 Edition's single sforzando at the downbeat of the first measure.

The 1928 Manuscript drops from mezzo-forte to piano at the second eighth-beat of measure twenty-one:

Example 4.10: 1928 Manuscript, Study Six, mm. 21-22



As Example 4.10 shows, the dynamic occurs at a point when the otherwise straightforward harmonic content (tonic, secondary-dominant, dominant, tonic, etc.) takes a turn toward a sequence of diminished chords. Musically, the quieting dynamic makes the listener more aware of the change, and it enhances the tense nature of the passage.

This activity occurs again, in varied form, at measure forty-eight. There, the dynamic goes from triple-forte, in measure forty-six, through a diminuendo in measure forty-seven, and ends up mezzo-forte by the downbeat of the following measure. In other words, a proportionately similar drop in volume takes place.

The 1990 Edition, however, contains no dynamic markings whatsoever, in either two place. Instead, it has a piano marking in measure thirty-nine and a crescendo in measure forty. Musically, the piano marking comes out of nowhere, literally in the middle of the phrase. The crescendo has no ending volume.

When compared to the 1928 Manuscript, the 1990 Edition shows a relative lack of dynamic markings. First, the 1928 Manuscript contains a fortissimo marking at the downbeat of measure twenty-eight. This occurs again in measure thirty-three with similar material. The 1990 Edition contains no marking at either place. Second, the 1928 Manuscript contains a triple-forte in measure forty-six while the 1990 Edition, once again, contains no marking. Third, the 1928 Manuscript contains crescendo markings in measure fifty-two and fifty-six. The first crescendo occurs around an allargando. Musically, this crescendo enhances the slowing of the otherwise driving, relentless rhythms, especially so coming from the mezzo-forte in measure forty-eight. The other crescendo occurs two measures from a deceptive cadence. Musically, this one adds to the growing suspense of the phrase's climax. The 1990 Edition, in contrast, shows neither of these crescendo marks.

Overall, the 1990 Edition contains three total dynamic markings in the sixth study. The first is in the thirty-ninth measure – the dubious piano marking. The second is one measure later – the crescendo that goes nowhere. The third, fortunately, is common to the 1928 Manuscript – a fortissimo at the downbeat of measure forty-eight, just a few measures from the end of the work. Thus, overall, the 1928 Manuscript provides numerous moments in which the dynamics increase the listener's awareness of the music's subtle changes, but these important cues are not reflected in the 1990 Edition.

DYNAMICS: STUDY SEVEN

There are four differences found in the seventh study, in which each version shows at least one marking not found in the other version. First, the 1928 Manuscript contains a forte in the first measure while the 1990 Edition contains a mezzo-forte. As recordings alone demonstrate, most guitarists prefer to play this study loudly right from the start.⁶³ Second, the 1990 Edition contains a crescendo in the second measure while the 1928 Manuscript contains none. This seems strange, because, as is typical in the 1990 Edition, the crescendo goes to no indicated dynamic. Also, the 1990 Edition does not contain a crescendo during a similar, sequential passage, in measure six. Third, the 1990 Edition's measure forty-one (the 1928 Manuscript's measure forty-two) contains a forte marking while the 1928 Manuscript does not. Finally, measure fifty-five of the 1928 Manuscript (the 1990 Edition's measure fifty-four) contains a piano marking while the 1990 Edition does not. This measure makes up the first and second ending, and the piano marking is present in both of the 1928 Manuscript's endings.

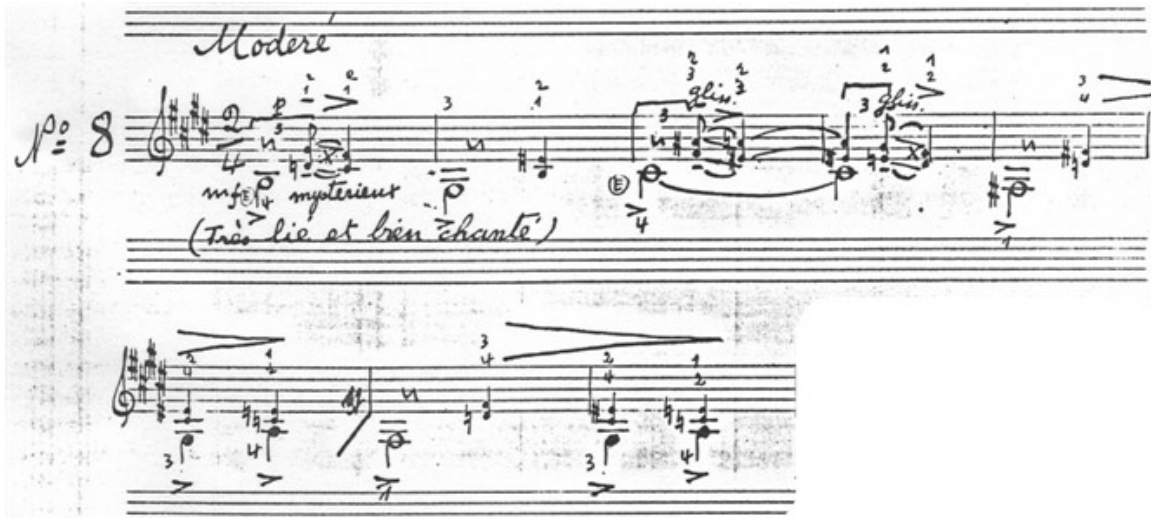
DYNAMICS: STUDY EIGHT

The first difference in study eight is similar to most of the others, in which the 1990 Edition's opening dynamic either contrasts with the 1928 Manuscript's marking or is simply nonexistent. In this case, the 1928 Manuscript contains a mezzo-forte under the first measure, whereas the 1990 Edition contains no dynamic.

According to the 1928 Manuscript, dynamics actually play an important role in the first section of the eighth study. See the two examples below, for clarification:

⁶³ Recordings include those by Manuel Barrueco, David Leisner, and Narcisso Yepes.

Example 4.11a: 1928 Manuscript, Study Eight, mm. 1-8



Example 4.11b: 1990 Edition, Study Eight, mm. 1-8



As Example 4.11a shows, the 1928 Manuscript contains decrescendos over mm. 1, 3, 4, 5-6, and 7-8. Though not shown above, the opening material also contains decrescendo markings over select measures of the remainder of the first section (mm. 9-10, 11-12, and 13-14) and its overall “repeat” (mm. 15, 17, 18, 19-20, 21-22, 23-24, 25-26, and 27-28).

These decrescendos clearly promote a certain type of phrasing. First, those in mm. 1, 3, and 4 call for decrescendos during glissandos, a veritable study unto itself. At the same time, it could be one of the several possible instances where Villa-Lobos intends to exploit the “physics” of the instrument. Usually, when executing a glissando downward, the dynamics of the first note or series of notes goes down. Therefore, the decrescendo could have been put in simply to show the natural sounding decay of sound.

There are other qualities to that arise from these decrescendo markings. In mm. 5-6 and 7-8, they carve two-measure units out of a four-measure phrase. The decrescendo markings are written above, not below, the music. It seems interesting to ponder if Villa-Lobos intends to shape the top line(s) via the decrescendos and leave the bass line to the accent marks below it. This is perhaps the most interesting quality that results in the inclusion of the dynamic markings here.

In contrast, as Example 4.11b shows, the 1990 Edition’s first eight measures do not contain decrescendos. Any possibility of shaping the 1990 Edition’s phrase is left to the guitarist. Actually, the job can be seen as much larger than this when considering that the 1990 Edition contains no decrescendo markings in the entire study.

The 1928 Manuscript contains two additional mezzo-forte markings not found in the 1990 Edition. The first is in measure thirteen, just before the downbeat. This seems to help provide the dynamic indication after a sforzando. The second is in measure twenty-nine of the 1928 Manuscript (the 1990 Edition’s measure thirty-eight). This sets up the dynamic of the second section of the piece, which begins in that measure.

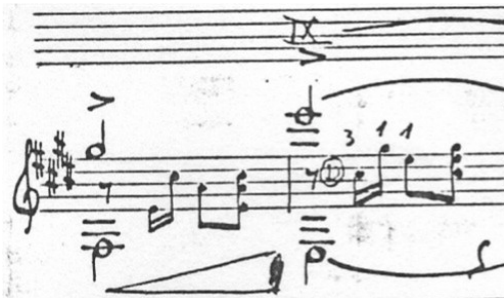
The 1990 Edition shows contrasting marks. It shows a crescendo in measure twenty-six and an animando in measure twenty-seven. On the other hand, the 1928 Manuscript shows a ‘crescendo animando’ over its corresponding two measures (its mm. 39-40). These two words, put together, take on a musically different meaning than when

separate. Later in the piece, (in the 1928 Manuscript's mm. 81-82 and the 1990 Edition's mm. 57-58) the 1928 Manuscript contains the same 'crescendo animando' marking. This time, however, the 1990 Edition shows no marking at all. Therefore, the 1990 Edition goes from misconstruing a marking to ignoring it.

The 1990 Edition contains a strange crescendo in measure thirty-three. It is strange because the dynamic that comes after it is a pianissimo (the 1990 Edition's measure thirty-six and the 1928 Manuscript's measure fifty). Since the 1990 Edition's dynamic before the crescendo was not triple-piano, the crescendo seems to come from and go nowhere. In contrast, the 1928 Manuscript does not show this confusing notation.

The 1928 Manuscript contains a crescendo in its measure fifty-three (the 1990 Edition's measure thirty-nine), but the 1990 Edition does not:

Example 4.12a: 1928 Manuscript, Study Eight, mm. 53-54



Example 4.12b: 1990 Edition, Study Eight, mm. 39-40



Musically, this crescendo helps to direct the listener's ears to the following measure, in which the material is in the highest register of the study.

In the 1990 Edition, measure fifty-three contains a forte marking, while the 1928 Manuscript does not (its measure sixty-six). Two measures before, and during extremely similar material, the 1990 Edition also contains a sforzando marking. It shows on the page as 'sFz.' Two measures before, again during similar material, the 1990 Edition contains shows 'sF,' apparently a marking that is supposed to look like another sforzando marking. By measure fifty-three, there is another marking at a same corresponding location as the other two measures, but this time it reads, 'F.' Thus, three times though the same material, the articulation seems to "evolve" into a dynamic. The 1990 Edition is incorrect if not simply unclear. Indeed, perhaps the simplest reason is obvious: by the time the 1990 Edition's measure fifty-three rolls around, it is missing both an 's' and a 'z' around the 'f' of the sforzando markings.

The 1928 Manuscript closes with two markings not found in the 1990 Edition. First, there is a mezzo-forte marking at end of measure seventy (measure fifty-seven of 1990 Edition). Second, there is a 'crescendo animando' marking over mm. 81-82 (mm. 57-58 of 1990 Edition). Neither marking is found in the 1990 Edition; thus, its version of this study is compromised in terms of musical intensity and overall consistency.

DYNAMICS: STUDY NINE

There are two differences in the ninth study. First, the 1990 Edition contains an opening dynamic of forte while the 1928 Manuscript does not show any marking. The music here is intimate and delicate; therefore, perhaps nothing written at all would have been better than the 1990 Edition's forte. Second, the 1928 Manuscript contains a 'crescendo allargando' marking under mm. 51-52, which enhances the passage's climax.

Whereas before, as in study eight when the 1990 Edition would split up a two-word notation such as this, here it contains no marking all.

DYNAMICS: STUDY TEN

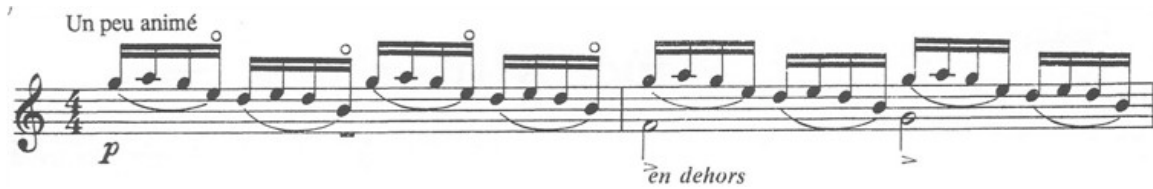
There are several discrepancies found in study ten. First, the 1990 Edition shows a ‘crescendo poco a poco’ in measure three. This is not in the 1928 Manuscript. The next dynamic marking in the 1990 Edition is a piano at measure twenty-one (the 1928 Manuscript’s measure fifty-four). Because there is no dynamic marking between the two, it is not quite clear whether the ‘crescendo poco a poco’ is to last as much as seventeen measures; furthermore, it is doubtful that the crescendo is to slowly arrive at a piano. The 1928 Manuscript, on the other hand, contains a crescendo only under mm. 17-20. This one makes more sense, musically, given the repetitive nature of mm. 17-19, the rising melody in measure twenty, and the climax in measure twenty-one (a measure that does not even exist in the 1990 Edition).

In mm. 54-55 of the 1928 Manuscript (the 1990 Edition’s mm. 21-22), there are a total of four dynamic markings, but in the 1990 Edition there are only two. See the examples below:

Example 4.13a: 1928 Manuscript, Study Ten, mm. 54-55



Example 4.13b: 1990 Edition, Study Ten, mm. 21-22



Example 4.13a shows that the 1928 Manuscript contains a piano marking under the top line in measure fifty-four. In the next measure, the soprano line drops to a pianissimo, while the bass line enters forte. The marking, ‘en dehors,’ is found below this bass line. ‘En dehors’ means “To the Fore,” or “In the Outside.” According to Francois Lesure, “indications such as en dehors, très en dehors and soutenu provide clarity over and beyond the hierarchy of the parts.”⁶⁴ Thus, it is clear how all four markings help bring the bass line to the fore.

Example 4.13b, similarly, shows that the 1990 Edition contains the piano and the ‘en dehors’ marking. However, since it does not contain the two other markings, as seen in Example 4.13a, the 1990 Edition does not show as clearly how to bring out its bass line. It gets worse later in the 1990 Edition during a repeat of this material, when no markings whatsoever are found. The 1928 Manuscript, on the other hand, shows all four again.

The two versions show dynamic differences under low bass notes next. The 1928 Manuscript, but not the 1990 Edition, contains a low E in its mm. fifty-seven and sixty-four (the 1990 Edition’s mm. twenty-four and thirty-one). Though this is a non-comparative observation about dynamics, it should be noted that these measures show a dynamic marking by the Es. During a similar passage in the section, both versions (in the

64 Francois Lesure, “Debussy,” Grove Music Online, ed. L. Macy (Accessed 26 February 2006), <<http://www.grovemusic.com>>.

1990 Edition's measure thirty-nine and the 1928 Manuscript's measure seventy-two) do contain the low E. The dynamics, though, are divergent: only the 1928 Manuscript shows anything, and it is the same piano marking as before. After that, the 1928 Manuscript's measure seventy-three (the 1990 Edition's measure forty) contains a forte marking under the third beat's low A. The 1990 Edition, in contrast, contains no such dynamic marking.

The 1928 Manuscript contains a crescendo under its mm. 81-83 (the 1990 Edition's mm. 49-50), while the 1990 Edition does not. This is during the first time in which the melodic line descends below notes on the second string. It is also right before a return to less intense material. Thus, musically, the crescendo brings out such a climactic moment.

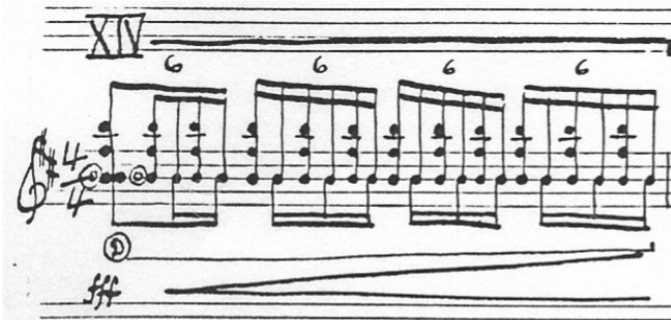
In a passage similar to its mm. 54-55 (the 1990 Edition's mm. 21-22), the 1928 Manuscript's measure eighty-four contains a piano by the soprano line, with the addition of a mezzo-forte by a new bass note. Likewise, the soprano contains a pianissimo marking in the next measure while the bass line contains a forte. These markings dutifully match those found earlier. Meanwhile, the 1990 Edition, though it showed some of these markings earlier, shows none here.

There is only final difference between the two versions, found at the end of the work:

Example 4.14a: 1990 Edition, Study Ten, Measure Seventy-One



Example 4.14b: 1928 Manuscript, Study Ten, Measure 104



As Example 4.14a shows, the 1990 Edition contains two crescendo markings, one via word and the other via symbol. The 1928 Manuscript, in Example 4.14b, contains just one crescendo marking, via symbol. It seems unnecessary to put in both markings as well as highly unlikely that Villa-Lobos intended for a change in crescendo frequency.

DYNAMICS: STUDY ELEVEN

Comparing study eleven shows numerous discrepancies in dynamics. The first example, however, actually seems to point in favor of the 1990 Edition's version:

Example 4.15a: 1990 Edition, Study Eleven, mm. 16-17



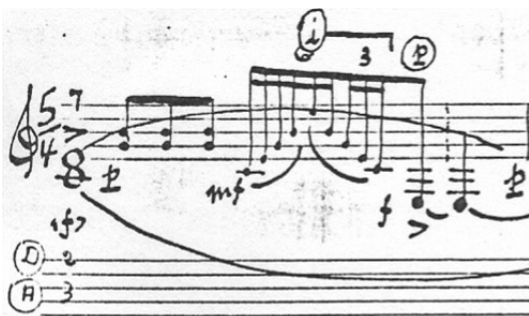
Example 4.15b: 1928 Manuscript, Study Eleven, 16-17



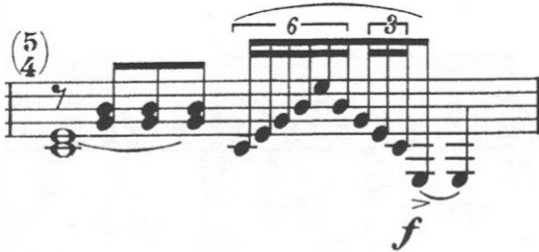
Example 4.15a shows that the 1990 Edition contains a piano marking after the sforzando in each measure. In small contrast, Example 4.15b shows how the 1928 Manuscript does not contain this marking. It does, however, show it in the following measure. Thus, both the 1990 Edition's consistency and the 1928 Manuscript's contradiction seem to suggest that the piano marking is in fact supposed to exist in both measures.

Measure nineteen shows the next issue, pointing back in favor of the 1928 Manuscript:

Example 4.16a: 1928 Manuscript, Study Eleven, Measure Nineteen



Example 4.16b: 1990 Edition, Study Eleven, Measure Nineteen



Example 4.16a shows how the 1928 Manuscript contains a piano marking under the second eighth beat. It also shows a mezzo-forte marking under the flourish of that measure and a forte marking at the end of it. Musically, the piano marking helps keep the repetitive, accompanimental pattern keep quiet. The mezzo-forte marking brings out the flourish but makes sure its dynamic level is still less than the measure's final note. Example 4.16b, in contrast, shows that the 1990 Edition contains no piano and no mezzo-forte (not even the sforzando marking) – just the forte. This type of discrepancy occurs throughout the study (the 1990 Edition's mm. 23, 39, 43, 45, 71, 75, and 77).

During a similar passage in measure twenty-three, the 1990 Edition shows a mezzo-forte marking under the flourish (and even a sforzando at the beginning of the measure), but no piano marking under the accompaniment. In measure twenty-four, whereas the 1928 Manuscript again shows that piano marking, the 1990 Edition again omits it. Thus, the 1928 Manuscript remains more consistent.

The 1990 Edition seems to be missing some more markings. In measure twenty-seven, the 1928 Manuscript has a pianissimo marking over the fourth beat while the 1990 Edition does not. Measure twenty-nine of the 1928 Manuscript (the 1990 Edition's

measure thirty-three) shows a piano marking after sforzando markings. The 1990 Edition shows none (not even the sforzando markings).

There are two problems with the 1990 Edition's measure thirty-four (the 1928 Manuscript's measure thirty-one). First, unlike previously in its own version, the 1990 Edition does not contain a mezzo-forte marking at the downbeat. Second, as when previously compared to the 1928 Manuscript, the 1990 Edition does not contain a pianissimo marking. The 1928 Manuscript, in contrast, contains both markings.

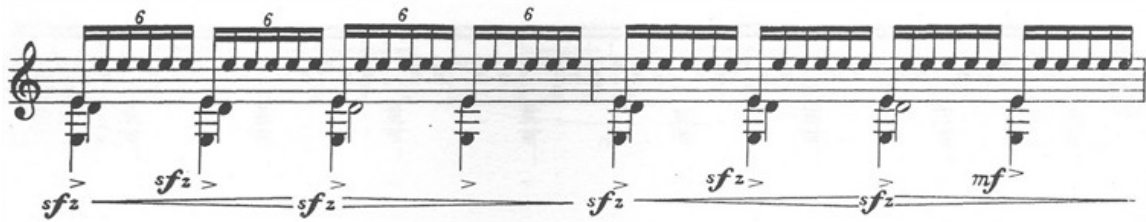
As before, the 1990 Edition shows no piano marking after the sforzando in its measure thirty-nine (the 1928 Manuscript's measure thirty-six) while the 1928 Manuscript does. Measure forty of the 1990 Edition should have a piano marking, according to the 1928 Manuscript (as shown in its measure thirty-nine). This is described in this way because in the previous measure of the 1928 Manuscript, which is not in the 1990 Edition, the last marking is piano.

Two interesting things occur in mm. 42-43 of the 1990 Edition (the 1928 Manuscript's mm. 49-50). First, the three sforzando markings there are not followed by piano markings. Of course, this would be nothing new while comparing to the 1928 Manuscript; however, this time the 1928 Manuscript shows no piano markings, either. Second, both versions contain the piano marking after the sforzando in the next measure during similar material. It seems both versions are a little shaky here, in that they both contradict.

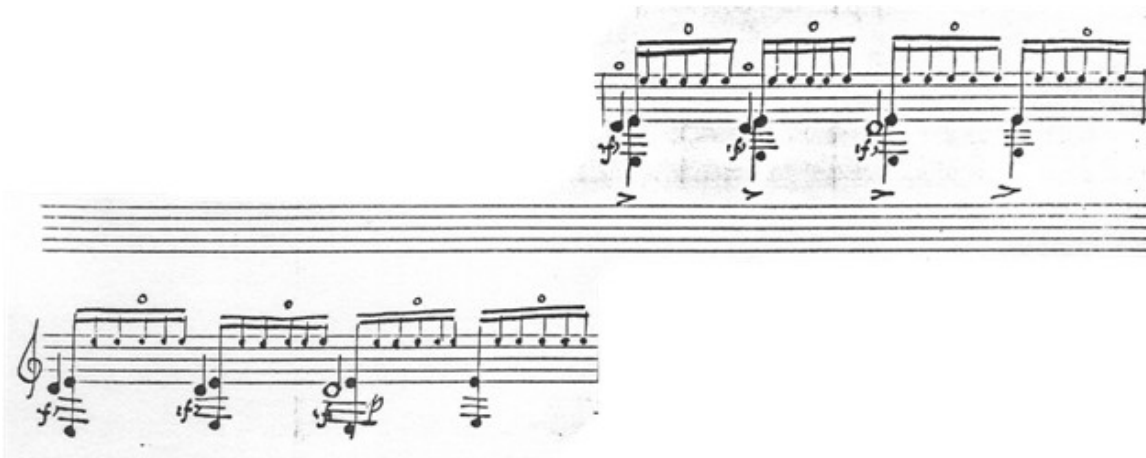
In measure forty-four, the 1990 Edition is missing another pianissimo marking found in the 1928 Manuscript (its measure fifty-three). Measure forty-eight of the 1990 Edition (the 1928 Manuscript's measure fifty-four) contains a crescendo that is not in the 1928 Manuscript.

Measures 50-51 of the 1990 Edition (the 1928 Manuscript's mm. 56-57) reveal the next issue:

Example 4.17a: 1990 Edition, Study Eleven, mm. 50-51



Example 4.17b: 1928 Manuscript, Study Eleven, mm. 56-57



Example 4.17a shows how the 1990 Edition contains crescendo and decrescendo marks in both measures. Strangely, the marking pairs each rise to and fall from a sforzando. The matter is further confused by the other sforzando markings on the first two beats of each measure. In Example 4.17b, the 1928 Manuscript does not contain these crescendo markings. There is one more discrepancy revealed in the above examples: the 1990

Edition contains a mezzo-forte at the third beat of the second measure while the 1928 Manuscript contains a piano at the same spot.

In Example 4.18, the 1990 Edition contains a forte in its measure fifty-two (the 1928 Manuscript's measure fifty-eight), whereas the 1928 Manuscript (not shown) does not:

Example 4.18: 1990 Edition, Study Eleven, Measure Fifty-Two



Just before this measure, as shown in Example 4.17a, the 1990 Edition shows a decrescendo from a mezzo-forte. If the 1990 Edition's forte marking in Example 4.18 is indeed meant to be there, it would mean that the previous measure's mezzo-forte is supposed to decrescendo, for one beat, to a forte in the next measure. This immediate dynamic change makes little musical sense, especially given the content of both measures.

What happens next in the 1990 Edition both mimics and contradicts what just occurred. The material of mm. 55-56 and mm. 50-51 are the same. Additionally, the crescendos, decrescendos, and sforzando markings are all present in the exact same places. However, this time the mezzo-forte, found earlier only in measure fifty-one, is now in both mm. fifty-five and fifty-six. Another difference is that measure fifty-seven, which contains the same material as in measure fifty-two, does not contain a forte. The 1990 Edition contradicts itself again. The 1990 Edition's mm. 60-61 (the 1928

Manuscript's mm. 66-67), shows the same material as mm. 50-51 and 55-56. The difference this time is that mm. 60-61 do not contain the crescendo or decrescendo markings. They do not even contain the mezzo-forte marking, which was seen in both previous examples. The 1990 Edition contradicts itself further. In contrast, the 1928 Manuscript stays consistent.

The 1928 Manuscript contains a piano marking in measure eighty-two but the 1990 Edition does not (in its measure seventy-two). This happens again later in measure seventy-six (the 1928 Manuscript's measure eighty-two).

Following that, the 1990 Edition's measure seventy-five (the 1928 Manuscript's measure eighty-one) contains a sforzando marking under the eighth eighth-beat. The material of this measure is found numerous times in both versions. Every other time in the 1990 Edition, the marking is a forte, not a sforzando. There is no reason, then, that the marking should be a sforzando this time. The 1928 Manuscript, as to be expected, dutifully contains the forte marking here.

Measure seventy-seven of the 1990 Edition contains the following markings, in order: sforzando, piano, mezzo-forte, and forte. It is followed, finally, by a piano marking in measure seventy-eight. These markings correspond exactly with the previous example of this material found in the 1928 Manuscript. Yet, this time the 1928 Manuscript does not correspond with its own version. Instead, the 1928 Manuscript contains the following markings, in order: sforzando, piano, and mezzo-forte. At the place where the mezzo-forte marking was in the 1990 Edition, there is nothing in the 1928 Manuscript. Instead, there is a mezzo-forte where the 1990 Edition's forte is. Furthermore, following that measure, the 1928 Manuscript contains no piano. It might seem odd that the 1928 Manuscript strays from its otherwise consistent notation, but the material this time leads to a new, quieter section. Musically, the 1928 Manuscript's

version, which is “quieter” than the 1990 Edition, transitions more smoothly than the 1990 Edition.

The 1928 Manuscript’s measure eighty-eight (the 1990 Edition’s measure eighty-two) contains a piano immediately following a sforzando at the downbeat. Musically, the sforzando and the piano help recall the material of the study’s second section. The 1990 Edition, in contrast, does not contain the piano.

When the material of the first section returns, there are several contrasting dynamics. First, the 1928 Manuscript’s measure ninety (the 1990 Edition’s measure eighty) begins mezzo-forte. This indication actually presents itself under the melodic pick-up note before that measure. The opening dynamic of the 1928 Manuscript’s melody is known right from the beginning. On the other hand, the 1990 Edition’s melodic pick-up note shows nothing under it. Instead, it contains a piano at the downbeat of the next measure. Second, three measures later, there is a crescendo in the 1990 Edition not found in the 1928 Manuscript. This marking, though, is not even found earlier in the 1990 Edition’s own similar material, at the opening of the study. Third, the downbeat of the 1990 Edition’s measure ninety-two (the 1928 Manuscript’s measure ninety-eight) contains a piano marking. This, most likely, is required because of a crescendo which exists in the 1990 Edition here. On the other hand, since the 1928 Manuscript does not contain the crescendo or anything else since its measure eighty-nine, it does not need to have another indication. Fourth, the ‘dim. e rall.’ marking found in measure ninety-seven of the 1990 Edition is found actually two measures earlier in the 1928 Manuscript (measure 101). Finally, the 1928 Manuscript’s final dynamic is pianissimo, but the 1990 Edition’s is triple-piano.

DYNAMICS: STUDY TWELVE

There are numerous and exciting crescendo and decrescendo markings throughout the 1928 Manuscript's version of the last study; in contrast, the 1990 Edition does not show them ever. They appear (or are wanting), as follows:

Example 4.19a: 1928 Manuscript, Study Twelve, mm. 1-2



Example 4.19b: 1990 Edition, Study Twelve, mm. 1-2



The markings, as seen in Example 4.19a, possibly represent two things. First, they enhance the rise and fall of the chords' contour. Therefore, the quickly changing dynamics increase the musical excitement of the work. Second, they allude to a technical phenomenon pertaining to glissandos on the guitar. When ascending quickly up the guitar's fret board, glissandos can maintain and sometimes gather volume. When descending, they either lose volume or at least give the impression that they do. Villa-Lobos here may be using the guitar's idiomatic qualities to unify glissando, melody, and

dynamics. The 1990 Edition, in Example 4.19b, seems lost to this. This very same crescendo/decrescendo pairing occurs again in mm. 8-10, 14-18, 30-32, 68-71, 75-78, 81-85, and 97-98 of the 1928 Manuscript. Just as consistently as before, the 1990 Edition omits these markings.

In measure four, the 1928 Manuscript contains another crescendo while the 1990 Edition does not. The material of measure four intensifies to that of measure eight, where the motif from the opening measures is played a fifth higher. Musically, the crescendo enhances that intensification.

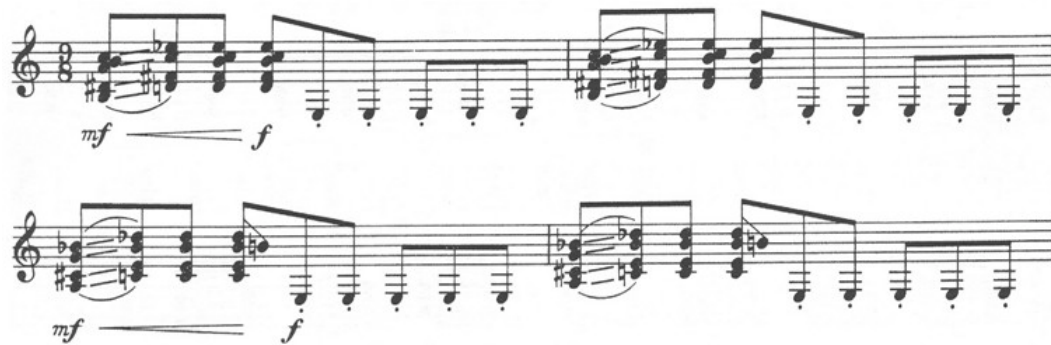
In measure nineteen, a crescendo exists in the 1928 Manuscript but not in the 1990 Edition. This marking smoothly transitions to the fast and chromatic scalar passage found in mm. 22-29. That same crescendo (and lack thereof in the 1990 Edition) occurs again in measure eighty-six of the 1928 Manuscript. In measure twenty-two, there is a mezzo-forte marking during that fast scalar passage of the 1928 Manuscript, but it is not there in the 1990 Edition. The same scale occurs again in mm. 89-96 of the 1928 Manuscript (91-98 of the 1990 Edition), as does the dynamic discrepancy.

Each version of measure thirty-five contains a mezzo-forte marking at the downbeat, then a crescendo, and then a forte by the second beat. However, in the following measures the versions stray:

Example 4.20a: 1928 Manuscript, Study Twelve, mm. 35-38



Example 4.20b: 1990 Edition, Study Twelve, mm. 35-38



Example 4.20a shows how the 1928 Manuscript contains the same markings in measure thirty-six as it does in the previously-described measure. This is understandable, since the material is exactly the same. Example 4.20b, in contrast, shows that the 1990 Edition leaves out the markings. Given the last dynamic marking in the previous measure, a guitarist might thus continue to play forte throughout measure thirty-six.

Also shown above, in measure thirty-seven, the 1928 Manuscript drops dynamic levels, from mezzo-forte/forte to piano/mezzo-forte. The 1990 Edition, on the other

hand, remains constant. Musically, the 1928 Manuscript's volume change matches the change in register (i.e. lower for both). Plus, it transitions well to the next section, which begins on the low E string. Example 4.20a's measure thirty-eight shows how the 1928 Manuscript repeats the exact dynamic markings of its previous measure. The same measure in Example 4.20b, alternatively, shows that the 1990 Edition leaves out all markings. Therefore, the same dangerous performance assumption from before, in the 1990 Edition's measure thirty-six, could apply again to its measure thirty-eight.

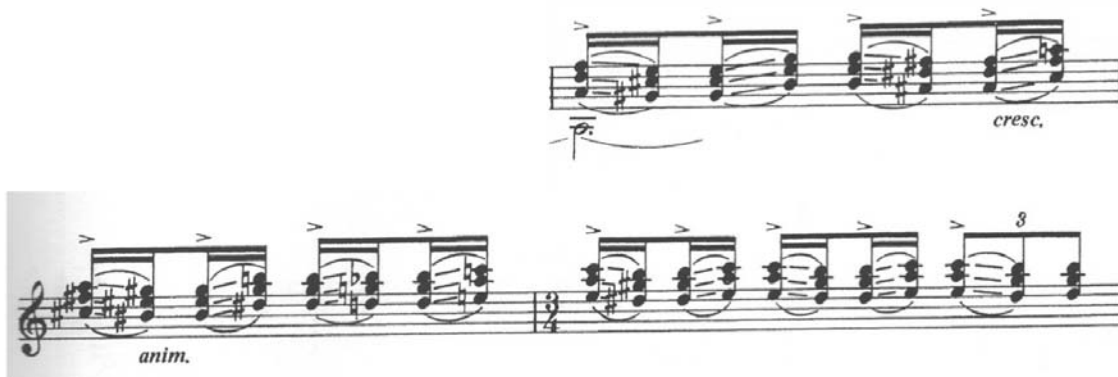
It is interesting to note what happens next in each version, given the above discussion. In measure thirty-nine, the 1990 Edition contains a mezzo-forte marking while the 1928 Manuscript does not. Given that the last dynamic marking in the 1990 Edition was a forte, just a few measures prior, this seems to indicate that the volume is supposed to drop suddenly, during a fast passage with no decrescendo. In contrast, the last dynamic marking in the 1928 Manuscript is a mezzo-forte. If the 1928 Manuscript is correct, this would mean two things. First, there would be no need for another mezzo-forte marking in measure thirty-nine – hence, perhaps, the reason it is not there. Second, the 1990 Edition's marking of mezzo-forte in that measure should follow suit with the previous measure, given the last dynamic marking is mezzo-forte.

The following examples show how the 1990 Edition perhaps contains a misunderstanding of the 1928 Manuscript's notation:

Example 4.21a: 1928 Manuscript, Study Twelve, mm. 100-102



Example 4.21b: 1990 Edition, Study Twelve, mm. 102-104



Example 4.21a shows how the 1928 Manuscript contains the marking ‘cresc. anim.’ under both mm. 100 and 101. As seen several times before, the 1928 Manuscript often contains combined dynamic and tempo markings, which add to the overall effect (i.e. increasing in volume and dynamics at the same time for greater intensity). Example 4.21b, however, shows how the 1990 Edition contains a ‘cresc.’ marking at the end of measure 102 and an ‘anim.’ marking a bit after the downbeat of measure 103. This, alternatively, seems to indicate that the two markings are not to be executed simultaneously. Thus, it seems the publisher simply took the markings at face value. Perhaps, they saw only where the markings were placed, without thinking about how close they were to each other in the 1928 Manuscript, and how they need to be written together for the effect mentioned above.

Finally, measure 102 of the 1928 Manuscript contains a crescendo throughout its measure, while the 1990 Edition (in its measure 104) does not. Following that, the 1928 Manuscript contains a ‘cresc. toujours’ marking under the downbeat of measure 103 while the 1990 Edition (in its measure 105) does not. Each version, however, contains a fortissimo marking in the measure before the penultimate one. Each also contains a triple-fortissimo marking in the penultimate measure. In the 1928 Manuscript, the three

crescendo markings mentioned above correspond well with these rising dynamics. In the 1990 Edition, though, the dynamics seem to occur abruptly and with no transition.

Chapter Five: Articulation

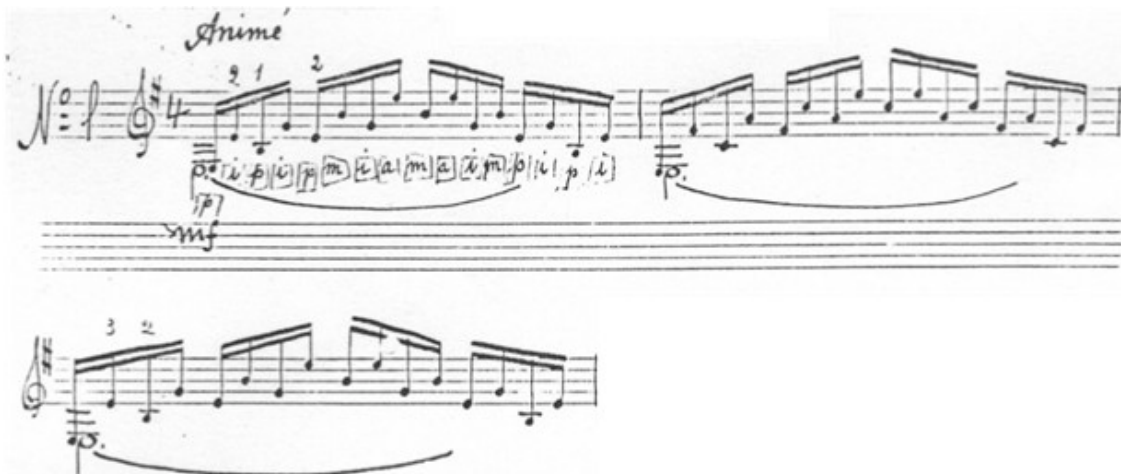
INTRODUCTION

Villa-Lobos uses articulation markings to show accents, slurs, phrases, notes that ring over to the next, and even extended techniques. The discussion below shows a large number of contradictions within the 1990 Edition. The examples make the case that the contradictions are mostly the result of an embarrassingly high level of misunderstanding, even perhaps a deliberate misreading.

ARTICULATION: STUDY ONE

There are several examples of differing articulation in the first study. First, almost every single measure of the 1928 Manuscript contains a slur marking by its lowest bass note. An example of this is below:

Example 5.1: 1928 Manuscript, Study One, mm. 1-3



In contrast, the 1990 Edition shows no slur markings here.

By measure nine, the 1990 Edition eliminates the doubling of the lowest note, which otherwise would show the difference between the bass-line's note and the arpeggiated note. This is shown below:

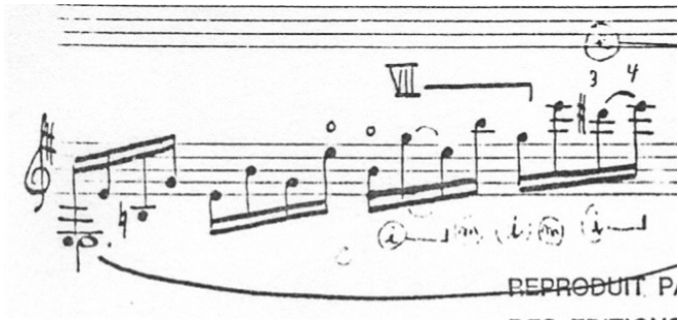
Example 5.2: 1990 Edition, Study One, mm. 8-9



Given the 1928 Manuscript's notation, discussed above, a guitarist could better, or more quickly, understand the direction, phrasing, and overall importance of the bass line. The 1990 Edition's notation, shown in Example 5.2, possibly could make that understanding difficult.

During a legato-slur run toward the end of the study, measure twenty-three of the 1928 Manuscript contains one more slur than the 1990 Edition (its measure twenty-four):

Example 5.3a: 1928 Manuscript, Study One, Measure Twenty-Three



Example 5.3b: 1990 Edition, Study One, Measure Twenty-Four



Example 5.3a shows how the 1928 Manuscript contains a slur in the middle of the third beat, while Example 5.3b shows no slur at the same spot. Judging from its fingering and position indications, the 1928 Manuscript's "extra" slur might be played in a way unique to the other slurs. This could in fact be a right-hand slur, meaning that it could be performed by dragging the right hand's index finger (the circled 'i') across both the second and first strings.

However, the remaining other slurs and their fingerings clearly refer to one string and not two. It is possible, then, that the extra slur in Example 5.3a refers to a normal, one-string slur. In other words, the G would slur down to E on the third string, and the index finger merely plays the initiating G. In Example 5.3b, this is clearly not the

intention of the 1990 Edition's version: as mentioned earlier, there is no slur marking, and the E is to be played open, according to the circle above the note.

The final discrepancy is found in mm. 23 and 31-32 of the 1928 Manuscript (and mm. 24 and 32-33 of the 1990 Edition, respectively). These three measures are different from the rest in the study, in that the notes of their arpeggiation's descent are different from those in their ascent. There are slur markings under the measures of the 1928 Manuscript but not the 1990 Edition. Musically, the 1928 Manuscript shows better how to phrase through their rising arpeggiations.

ARTICULATION: STUDY TWO

This study focuses on striking and slurring consecutive notes through constant arpeggios. It contains slur markings, most likely intended for a technical purpose. Therefore, their placement is essential to the successful execution of the study. Though slur markings are present in both versions, they are not entirely similar.

In between the last two notes of measure four, there is a slur in the 1928 Manuscript but not in the 1990 Edition. The same is true for the first two notes of measure seven. This second occurrence, though, has ties to the following measure. The 1928 Manuscript and 1990 Edition each contain a slur between the first two notes of measure eight. This measure contains a chord that is fingered similarly to that of measure seven. Given the similarity, it is odd how 1990 Edition does not show the fingering in measure seven.

The 1928 Manuscript contains a slur between the first two notes of measure ten. This measure's opening is quite similar to both versions' previous measures, which also contain slurs between the first two notes. The 1990 Edition, though, does not contain this slur. After that, the 1928 Manuscript again contains a slur not found in the 1990 Edition.

This time, it is in between the last two notes of measure twelve. Despite the 1990 Edition's notation, guitarists tend to insert slurs at both places – they facilitate the study's execution. Perhaps it is no wonder, then, why they are present in the 1928 Manuscript.

The 1928 Manuscript demonstrates the technical advantage of its notation in more examples. The last two notes of measure sixteen are slurred in the 1928 Manuscript but not in the 1990 Edition. This slur allows the right hand to set up for the ensuing figure in measure seventeen. The first two notes of measure seventeen are slurred in the 1990 Edition but not in the 1928 Manuscript. These notes are a perfect fourth apart; a slur between the two would be difficult to execute.

In measure eighteen, both versions contain slurs; however, the 1990 Edition, shows slurs under the first two notes while the 1928 Manuscript does under the first three. In the following measure, both versions contain a three-note slur at the same spot. Again, though, in measure twenty, the 1990 Edition shows a two-note slur while 1928 Manuscript shows a three-note slur. Looking at the notes themselves, mm. 18-20 all contain chords that are fingered by the left hand in exactly the same manner. Since the same left-hand fingerings are in place, it seems the notation should be the same as well. Thus, the 1928 Manuscript more consistently indicates the slurs here.

Pushing forward with the discussion on these three-note slurs, their execution has baffled some. Though present at least once in the 1990 Edition, Stanley Yates offers several interpretations in his article about the 1928 Manuscript's three-note slurs:

Perhaps these slurs indicate that the thumb or a finger be “dragged” across the indicated strings.... There is also the strong possibility that the slurs define melodic groupings – that is, the notes under the slurs should not ring over one another. And perhaps some are oversights, inadvertently added under momentum of the slurring in preceding measures.⁶⁵

65 Yates: 15.

Dragging the thumb cleanly across three strings would be difficult, especially at an Allegro tempo, as in the 1990 Edition, or even *Très animé*, as in the 1928 Manuscript. Not having the notes ring over each other would also be difficult. And it is most doubtful that Villa-Lobos, with his clearly meticulous notation, would accidentally slur one note too far, “under momentum.”

One interpretation stronger than Yates’ might simply be as follows. Quickly arpeggiated notes on the guitar, with fixed fingers and a fixed position, tend to ring over each other. Perhaps Villa-Lobos meant to show just that. This would be only one of several instances in which he exploits the guitar’s idiomatic qualities.

The last difference in articulation appears in the last two measures. Whereas the 1990 Edition calls for the right hand to play harmonics and notes at the same time, the 1928 Manuscript calls for both hands to strike the strings. This issue has been discussed in more detail in Chapter Four.

ARTICULATION: STUDY THREE

There are several differences of articulation between the 1990 Edition and the 1928 Manuscript. The 1990 Edition makes use of a Da Capo repeat sign, while the 1928 Manuscript shows that the repeat is written out. All of the articulation markings (except for one, noted below) during the 1928 Manuscript’s first time through are present during its second.

First, there is a recurrent issue pertaining to sforzando markings. The 1928 Manuscript contains a sforzando at the first measure’s downbeat, but the 1990 Edition contains a forte there. Both versions contain a sforzando at the downbeat of mm. six and fifteen. All three measures are similar, in that they each contain a chord at the downbeat and a slurred chromatic line following it. The sixth measure is somewhat of an inversion

of melodic direction (i.e. falls rather than rises). In the Coda of the 1928 Manuscript's first measure, the downbeat contains a sforzando (its measure twenty-four). The 1990 Edition does as well (its measure forty-nine). The material of this measure is exactly like the first measure. Thus, the forte marking in the 1990 Edition's first measure seems to be another misprint, and probably should have been a sforzando.

The next issue involves bass-note accents. The 1928 Manuscript's mm. 3-5 show accent marks under almost all their bass notes. In contrast, the 1990 Edition shows no markings here. Also in the 1928 Manuscript, there is an accent mark under the last bass note of measure eight. It is not there in the 1990 Edition. In measure thirteen, finally, both versions contain accent marks under every bass note.

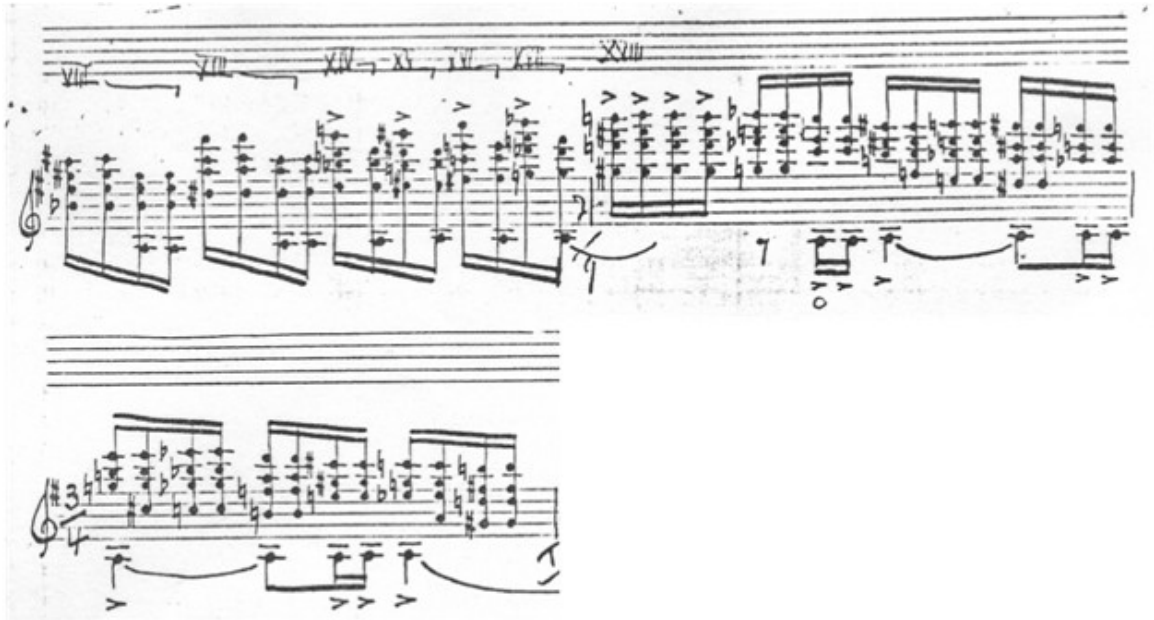
The next issue involves the top melodic line. The 1928 Manuscript contains accents under the first bass note in mm. 20-24 (the 1990 Edition's mm. 19-23), but the 1990 Edition does not. The 1928 Manuscript also shows accent marks over every note of the top line during these five measures. The 1990 Edition does too, except for its fourth measure. There seems to be no real reason it is not there.

The Coda shows the final issue. The 1928 Manuscript's last six measures contain accent marks over each top melodic note. The 1990 Edition, however, does not. The 1928 Manuscript also contains accent marks under each bass note. The 1990 Edition shares some of those accents in common, but it seems to omit accents under the last quarter note of the penultimate measure and the first beat of the last measure.

ARTICULATION: STUDY FOUR

The first issues, involving accents, are in mm. 14-16:

Example 5.4a: 1928 Manuscript, Study Four, mm. 14-16



Example 5.4b: 1990 Edition, Study Four, mm. 14-16



The 1928 Manuscript, in Example 5.4a, contains accents over the last four eighth-beats of measure fourteen. Measure fifteen contains accents over the first four sixteenth notes. The 1928 Manuscript also shows accents under the bass notes in mm. 15-16. Musically, they all help to do several things. First, the accents in measure fourteen enhance the

melodic rise to the climax. Second, those in measure fifteen show the top line's climax. Finally, those in mm. 15-16 polarize the bass line. They help separate it from the overall texture, and the listener can hear it more clearly underneath. On the other hand, Example 5.4b shows that there are no such accents in the 1990 Edition.

The second issues, involving ties and accents, are in mm. 17-21:

Example 5.5a: 1928 Manuscript, Study Four, mm. 17-21

The image displays a handwritten musical score for measures 17-21 of Study Four from the 1928 manuscript. The score is organized into three systems of staves. The top system contains measures 17 and 18, the middle system contains measures 19 and 20, and the bottom system contains measure 21. The notation is dense, featuring numerous notes, rests, and ties. Fingerings are indicated by numbers 1-4 above or below notes. Accents are marked with a 'v' symbol. The manuscript shows signs of age, with some ink bleed-through and handwritten corrections visible.

Example 5.5b: 1990 Edition, Study Four, mm. 17-21



Example 5.5a shows how the 1928 Manuscript contains ties at strategic places in these measures. The first two of the top line, in measure seventeen, extend the final sixteenth notes of beats one and three through the following beats. This idea is repeated in the following measure, but instead of having the ties connect to nothing they connect to actual notes. The clearer notation of measure eighteen's top line confirms the intentions of measure seventeen's top line ties. In contrast, Example 5.5b shows a total lack of these ties in the 1990 Edition here.

Also shown in Example 5.5a, the 1928 Manuscript's ties musically connect bass notes throughout mm. 17-22. They also seem to mimic the motif found earlier in the bass line of mm. 15-16 (shown above in Example 5.5a). These ties are not in the 1990 Edition, though, in Example 5.5b (not even the bass notes to which the slurs connect).

Example 5.5a also shows how there are accents next to each tied note. It seems they are supposed to help the notes ring over the following measure's texture make a sort of call-and-response between the two outer voices. None of the accents exists in the 1990 Edition, in Example 5.5b.

The third issue, involving differing note-head sizes, begins in measure forty-six:

Example 5.6a: 1928 Manuscript, Study Four, Measure Forty-Six



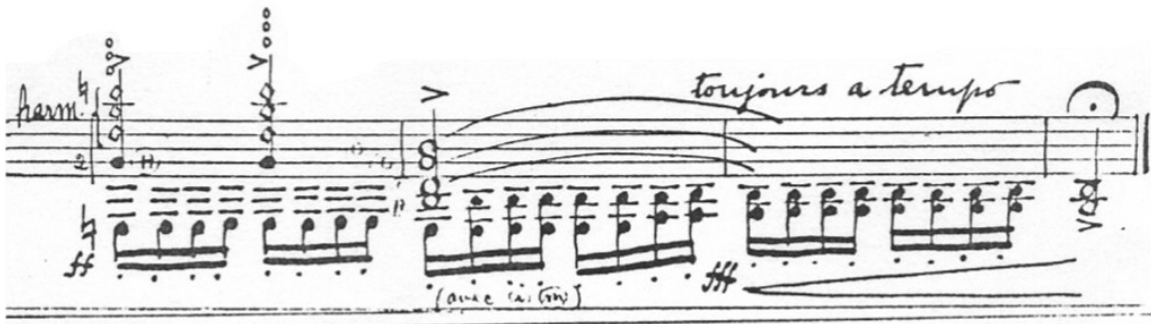
Example 5.6b: 1990 Edition, Study Four, Measure Forty-Six



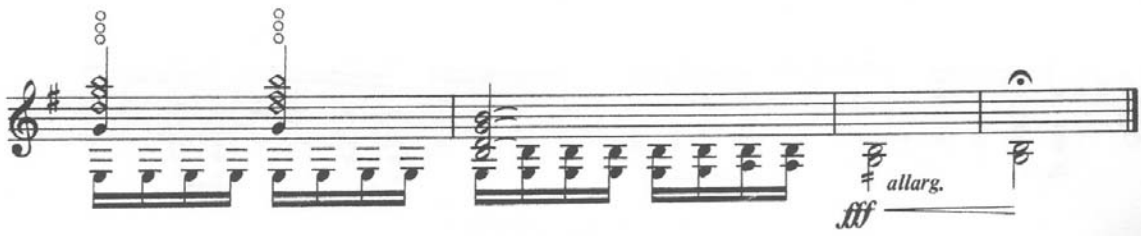
Example 5.6a shows how the 1928 Manuscript contains differing note-head sizes. This section extends through measure fifty-three. Both Examples 5.6a and 5.6b show that the two versions possess the same accents; however, the 1928 Manuscript's smaller note sizes further clarify what notes are to be brought out and what notes are to be held back. The accented notes are indicated by the larger notes and the less important notes are indicated by the smaller notes. Additionally, the notation brings out the melody and rhythm of each measure. This could possibly result in a clearer perception of the dotted-eighth notes ringing through the measure.

The last four measures of the study show two final issues:

Example 5.7a: 1928 Manuscript, Study Four, mm. 62-65



Example 5.7b: 1990 Edition, Study Four, mm. 62-65



First, Example 5.7a shows how the 1928 Manuscript contains staccato markings under each sixteenth note during mm. 62-64. Example 5.7b, in contrast, shows how the 1990 Edition does not contain these markings. As was mentioned earlier, the staccato articulation of the bass notes allow for the harmonics to be heard above. The final dyad of the study, as shown in Example 5.7a, is accented. Example 5.7b shows no accent in the 1990 Edition here.

ARTICULATION: STUDY FIVE

The fifth study shows a few divergent articulation markings. In some instances, accent marks show up in one version but not in the other. In others instances, the accents that show up in one version do not show up during similar material later in the study.

The first difference is in the third measure:

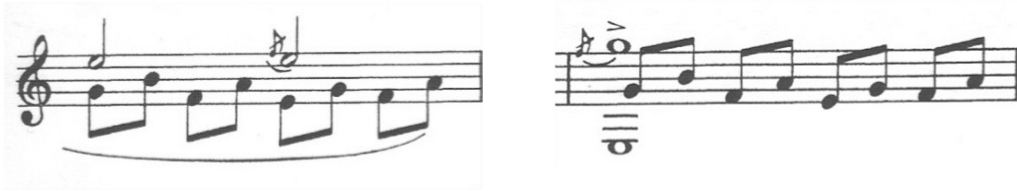
Example 5.8: 1928 Manuscript, Study Five, Measure Three



Example 5.8 reveals another instance in which Villa-Lobos intends for the higher voice to be articulated “to the fore” (‘En dehors’) of the texture. In fact, this is a major goal of the entire study: to develop the right-hand to play two or more different voices with differing articulation. The 1990 Edition contains no ‘En dehors’ marking, only a mezzo-forte marking seen above.

In the 1928 Manuscript, there is an accent over measure four’s second top-line note (third beat). The 1990 Edition does not contain one there, but it does later, during similar material. For example, see the 1990 Edition’s measure four compared to measure fifteen:

Example 5.9: 1990 Edition, Study Five, Measures Four and Fifteen



The 1990 Edition also seems to be missing some accents under the bass line mm. 10-14:

Example 5.10: 1990 Edition, Study Five, mm. 10-14



Example 5.10 shows a clear bass line. However it seems the 1990 Edition is missing accents in mm. 10-11 and fourteen. In contrast, the 1928 Manuscript shows consistent accent notation under each bass note.

The 1990 Edition contains an accent over the soprano line in measure fifteen but not in measure sixteen:

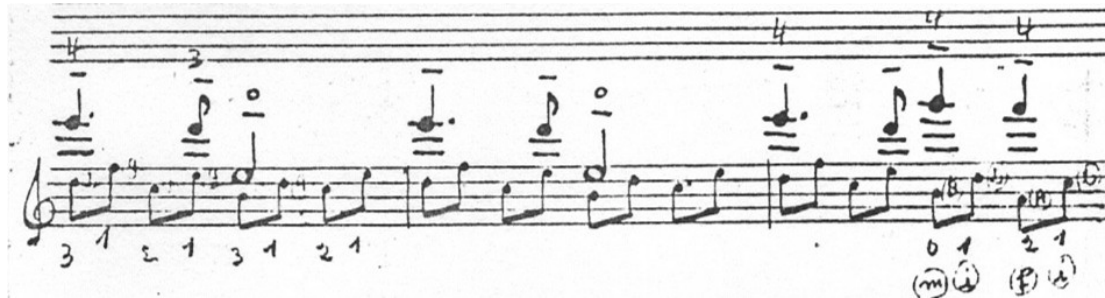
Example 5.11: 1990 Edition, Study Five, mm. 15-16



As Example 5.11 shows, the 1990 Edition's measures yet again present similar material but with different articulation. On the other hand, the 1928 Manuscript again consistently contains the accent marks here.

Under mm. 17-19, the 1928 Manuscript contains tenuto marks over the soprano line while the 1990 Edition contains accent marks:

Example 5.12a: 1928 Manuscript, Study Five, mm. 17-19



Example 5.12b: 1990 Edition, Study Five, mm. 16-19



In Leisner's opinion, "the tenuto of the MS [1928 Manuscript] is a subtler marking than the more percussive accents of the PE [1990 Edition], and when contrasted with accents...the result is more nuanced, specific and refined."⁶⁶ Indeed, musically, the tenuto markings seem to make for more of a "singing," not "hammered," quality to the top line.

During mm. 20-23, the 1990 Edition seems to be missing an accent mark under the bass note of measure twenty and measure twenty-two:

⁶⁶ Leisner: 36.

Example 5.13: 1990 Edition, Study Five, mm. 20-23



Example 5.13 shows a clear bass-line phrase through mm. 20-23. It is highly likely that all the notes should contain accent marks, because of the clear bass line that begins in measure twenty and ends in measure twenty-three. The 1928 Manuscript here consistently shows such accents under every bass note.

The 1928 Manuscript and 1990 Edition contrast in their articulation over the top line of measure twenty-nine. The “refined” tenuto markings pop up again here in the 1928 Manuscript, so too do the “percussive” accents in the 1990 Edition.

In mm. 31-35, the 1928 Manuscript contains arpeggio or “roll” markings to the left of each bass note:

Example 5.14: 1928 Manuscript, Study Five, mm. 31-35



As Example 5.14 shows, the rolls signify to play each bass note just before one of the ostinato line's notes. Musically, the markings help to bring out this bass line, playing 'en dehors' without the marking. The 1990 Edition, in contrast, does not show these markings.

There are forte-pianissimo markings at the downbeats of mm. 41-42 of the 1928 Manuscript but not in the 1990 Edition. Then in mm. 44-45, a third instance of tenuto/accents discrepancy occurs. The 1928 Manuscript shows tenuto markings over every note of the top line. The 1990 Edition contrasts with the 1928 Manuscript, but not so consistently. The accents are over only the first ten notes (out of the total sixteen) here. Most likely, this is due to the fact that there is a decrescendo (shown in both versions) at the end of measure forty-two.

Measures 55-56 of the 1990 Edition contain accent marks over all the notes of the top line, but the 1928 Manuscript contains no marks there:

Example 5.15: 1990 Edition, Study Five, mm. 55-60



Example 5.15 shows how these measures make up a full phrase for the top line. After this, in mm. 57-59, the 1928 Manuscript does share in common the accent marks. Therefore, the 1990 Edition's version above just might be accurate, but it presents one of only a few instances. In fact, this is the first time in the study in which the 1928 Manuscript contains consecutive accents over the top line (that is, at this tempo – in the slower section, the 1928 Manuscript does there as well). This might be the reason why the 1990 Edition contains so many moments of consecutive accents over its top lines.

ARTICULATION: STUDY SIX

The sixth study deals in large part with block chords that are given various forms of articulation. These articulations are placed both over and under the chords. As seen in other studies, the 1990 Edition contradicts the 1928 Manuscript as well as itself here.

The first issues arise in mm. 1-3:

Example 5.16a: 1928 Manuscript, Study Six, mm. 1-3



Example 5.16b: 1990 Edition, Study Six, mm. 1-3

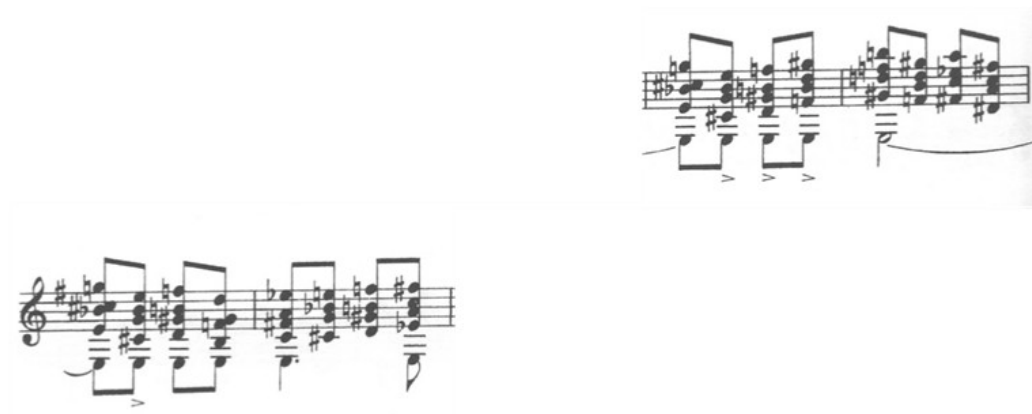


Example 5.16a shows how the 1928 Manuscript contains sforzando markings at the downbeats of mm. 1-3. It also shows accents *over* the chords. Example 5.16b shows how the 1990 Edition contains only one sforzando marking, and it is in the first measure. It also shows accents placed *under* the chord. The material is almost exactly the same in each measure. Therefore, it seems the sforzando markings should be in each measure, as in the 1928 Manuscript. The soprano line has much more melodic direction and seems to be the most prominent voice in each chord. Therefore, it seems the accent marks should be *over* the chords, also as in the 1928 Manuscript.

The 1928 Manuscript contains accent marks the all the chords in mm. 4-9, and under all the bass notes, which begin in measure five. However, the 1990 Edition does not contain many at all. In fact, its accents are limited to the bass notes found in mm. seven and nine. A clear bass line continues through measure fourteen, and the 1928

Manuscript shows accent marks consistently under each bass note here. The 1990 Edition's version, on the other hand, shows no accents through mm. 9-14, except for just one, shown below:

Example 5.17: 1990 Edition, Study Six, mm. 9-12



Example 5.17 shows an accent mark in measure eleven, under the second eighth-beat. Though the two measures possess similar material, the notation for the bass line of measure eleven contradicts that of measure nine. Therefore, musically, the accent seems out of place by itself.

Measures 16-18 show the next two issues:

Example 5.18a: 1928 Manuscript, Study Six, mm. 16-18



Example 5.18b: 1990 Edition, Study Six, mm. 16-18



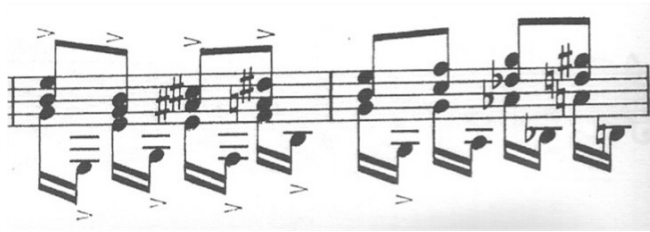
Example 5.18a shows that the 1928 Manuscript contains accent marks over each of the soprano line's notes in measure sixteen. It even shows differing note-head sizes to further clarify voice separation. In measure eighteen, Example 5.18a shows tenuto markings over the first three chords. Example 5.18b, in contrast, shows that, in measure sixteen, the 1990 Edition contains only one accent, over the downbeat of measure sixteen. Also, in measure eighteen, it shows no tenuto markings. Musically, the three accents seem to bring out the melody better than just one. Additionally, the tenuto markings seem to enhance the rallentando (shown in both versions).

In mm. 19-20, the material of the study's first two measures returns. It might be expected that the sforzando(s) and accents would as well. In the 1928 Manuscript, they do, exactly as before. In the 1990 Edition, however, no sforzando markings or accents exist. Tenuto markings also exist in mm. 26-27 of the 1928 Manuscript. The 1990

Edition, in contrast, does not contain any articulation markings here. By measure twenty-seven, the music slows (in both versions). Thus, once again, the tenuto markings of the 1928 Manuscript musically enhance deceleration.

Following those measures, the 1928 Manuscript contains accent marks over and under every struck note through the very last measure; the 1990 Edition, on the other hand, contains very few articulation markings. Though they exist in mm. 28-31, they end abruptly in the last measure:

Example 5.19: 1990 Edition, Study Six, mm. 30-31

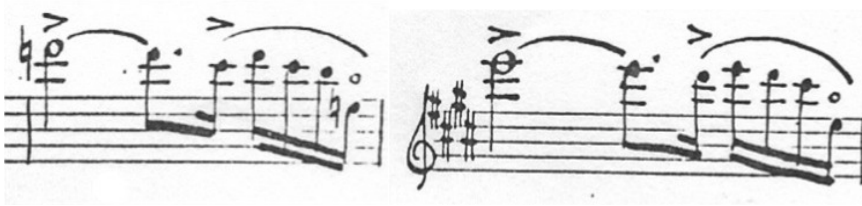


As Example 5.19 shows, the chords' accents drop out by the beginning of measure thirty-one. The texture is the same before and after measure thirty-one, and so it seems questionable that the accents drop out in the 1990 Edition. The 1928 Manuscript consistently shows the accents.

ARTICULATION: STUDY SEVEN

In the seventh study, the 1990 Edition shows flaws in addition to divergence from the 1928 Manuscript. First, the 1928 Manuscript contains accents over the first sixteenth note of both measure three and measure seven, shown below:

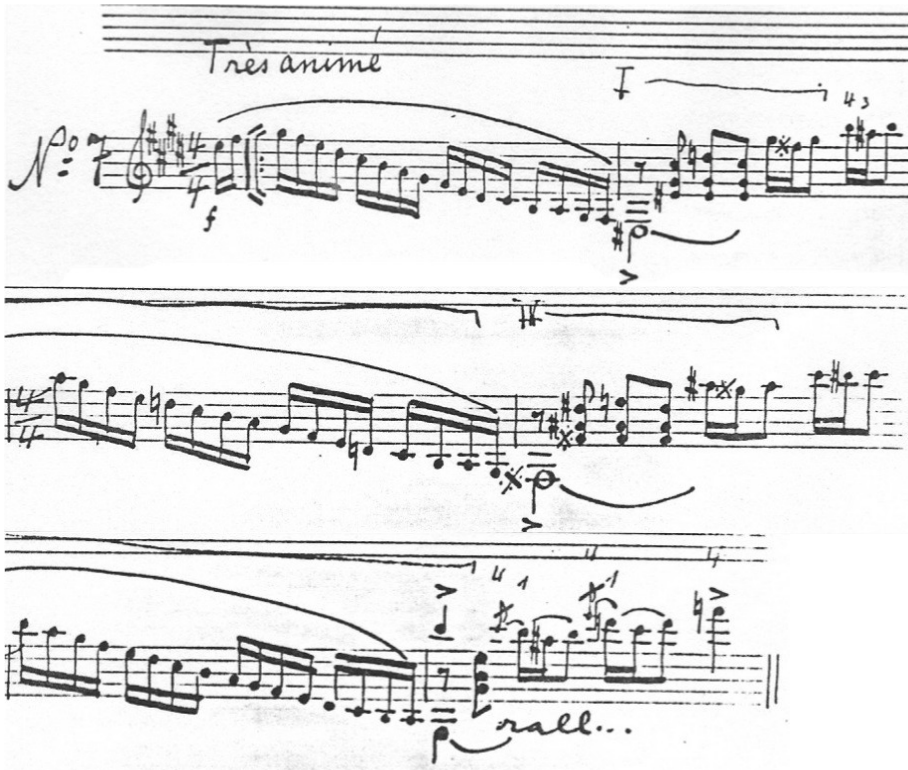
Example 5.20: 1928 Manuscript, Study Seven, Measure Three and Seven



As Example 5.20 shows, the accented note is the first of five notes showing a curved line above them. The 1990 Edition does not contain this accent.

The 1928 Manuscript, but not the 1990 Edition, contains an accent over the downbeat of measure twelve. This measure belongs to a third sequence of material, as shown below:

Example 5.21: 1928 Manuscript, Study Seven, mm. 1-2, 5-6, 11-12



Example 5.21 shows an accent on the downbeat-ending of each of the three scales above. The scales are sequentially related. Villa-Lobos puts the accents under the lowest note of the each scale except for the last scale. There, the scale overlaps with another melody, and at the downbeat of measure twelve, the accent is there but over the top line. In contrast, the 1990 Edition contains no accents at each of the three locations.

Both two versions show accents under the final notes of different scales in mm. nine and ten. These scales are somewhat similar. It appears, then, that the 1928 Manuscript remains consistent through these opening measures while the 1990 Edition contradicts itself. This very pattern of divergence occurs again later in measure thirty, where the opening material repeats.

Musically, the accents associated with the scales enhance their finality. Furthermore, they bring out the surprising harmonies produced by the last notes. The 1990 Edition shows accents only at two of the five scales in mm. 1-12. The 1990 Edition shows a lack of consistency in this regard.

The next issue mainly involves the 1990 Edition, in its mm. 13-21:

Example 5.22: 1990 Edition, Study Seven, mm. 13-21



As Example 5.22 shows, the material of mm. 13-14 parallels that of mm. 15-16; however, their accents do not match. The 1928 Manuscript contains tenuto markings over the triplet notes in measure fourteen; however, as shown above, they do not exist in the 1990 Edition. Musically, the tenuto markings distinguish the triplets from the rest of the melody's notes. There are parallels of material also between mm. 17-18 and 18-19; however, once again, their accents do not match. Parallels continue, between mm. 16 and 19 but, once again, they are at odds with one another. Meanwhile, other than the tenuto markings, the 1928 Manuscript contains accent marks over every single melodic note, which results in complete consistency of attack.

The 1990 Edition's own contradictions continue during the repeat of the opening material. Measure thirty-two contains no accent at the end of the scale, unlike before in measure two. Measure thirty contains no down-beat accent, contradicting measure three. Accents are missing as well in the 1990 Edition's mm. 36, 37, and 39, which all have accents earlier during the material.

Measures 46-52 of the 1990 Edition (the 1928 Manuscript's mm. 47-53) reveal several issues:

Example 5.23a: 1928 Manuscript, Study Seven, mm. 47-54

REPRODUIT PAR LES SOINS
DES EDITIONS MAX ESCHIG

allarg.

Example 5.23b: 1990 Edition, Study Seven, mm. 46-53

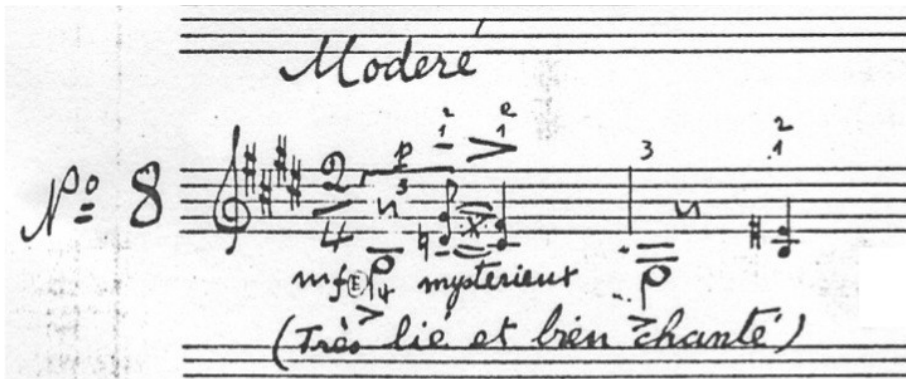


First, Example 5.23a shows how the 1928 Manuscript contains accents over every chord. Example 5.23b, however, reveals that the 1990 Edition is missing some. Second, the sforzando markings in mm. forty-seven and forty-nine of the 1990 Edition contrast with the 1928 Manuscript (in its mm. forty-eight and fifty). While mm. 47 and 50 of the 1990 Edition contain similar material, the 1990 Edition again contradicts itself. Finally, the 1928 Manuscript contains an accent at the downbeat of measure fifty-four while the 1990 Edition does not (in its measure fifty-three). This measure begins like the previous one, which contains an accented downbeat (in both versions). Thus, these measures in the 1990 Edition reveal a great deal of inconsistency, especially when compared to the 1928 Manuscript.

ARTICULATION: STUDY EIGHT

The 1990 Edition's own contradictions and divergences from the 1928 Manuscript continue here. First, the 1928 Manuscript contains what are perhaps articulation markings in the form of words, shown below:

Example 5.24: 1928 Manuscript, Study Eight, Measure One



Example 5.24 shows the words, ‘mysterieux’ and ‘très lie at bien chanté.’ The markings reveal a bit more insight into the overall feel of the piece. The 1990 Edition, however, does not contain these markings.

The 1928 Manuscript also contains tenuto markings over the triplet-eighth notes in mm. 1, 3, 4, 15, 17, and 18. None, however, are in the 1990 Edition. Musically, the tenuto markings enhance the jazz-like feel of the opening (especially considering the triplets, which, also are not found in the 1990 Edition). Also shown above, the 1928 Manuscript contains slurs in between beats one and two of the same measures. They further the jazzy feel, and they seem somewhat exploited by the decrescendo markings there.

Again shown above, the 1928 Manuscript contains sforzando markings under the second beats of mm. 10 and 12 while the 1990 Edition does not. Musically, sforzando markings enhance the harmonies at those locations. Ironically, during the repeat of this material in mm. 24 and 26, the sforzando markings are not found in the 1928 Manuscript.

Measures 29-38 of the 1928 Manuscript contain accents over every note of the soprano line. They are not there, though, in the 1990 Edition (its mm. 15-24). Next, though the 1990 Edition does not contain accents under the eighth notes of its measure twenty-five, it does have them in mm. 26-28. The material is quite similar in both areas, so there is no reason why the 1990 Edition should not have accents in measure twenty-five.

The 1990 Edition contains a confusing articulation marking in measure thirty-seven:

Example 5.25: 1990 Edition, Study Eight, mm. 36-37



Example 5.25 shows an accent under the low D of measure thirty-seven. This is problematic. The low D is a held note from the previous measure. The melodic note is the high G above it. Therefore, the accent should be above the G. The 1928 Manuscript, on the other hand, does in fact show it above the G.

During mm. 42-54 (mm. 56-67 of the 1928 Manuscript), the 1990 Edition seems to show a botched job of accent notation:

Example 5.26a: 1990 Edition, Study Eight, mm. 42-54

Example 5.26b: 1928 Manuscript, Study Eight, mm. 56-67



Example 5.26a shows how one or more accents in the 1990 Edition are in one place but not in another, despite the similarity of material. The material is largely the same in all cases. Unlike the 1990 Edition, the 1928 Manuscript, in Example 5.26b, shows accents meticulously notated under each and every melodic note of the bass and soprano lines (except its mm. sixty-two and sixty-four, at which each downbeats' low E-string strike seem to not need it).

All of the discrepancies between the 1990 Edition and 1928 Manuscript are found again in the repeat of the A section, beginning in the 1990 Edition's measure fifty-seven (the 1928 Manuscript's seventy-one). However, the 1990 Edition contradicts itself there as well. Though it contains an accent over the downbeat of its measure twenty-five, the 1990 Edition does not in its measure fifty-seven. Both measures consist of the exact same material, though, so there again seems to be no reason for the 1990 Edition's inconsistency.

ARTICULATION: STUDY NINE

The ninth study reveals more discrepancies and contradictions. Though mm. 1-4 contain accents under each beat of the 1990 Edition, there are no accents during similar material in mm. 5-9. The 1928 Manuscript, on the other hand, contains accents under every note throughout the entirety of mm. 1-9.

Beginning in measure eleven, the 1928 Manuscript contains accents over the tenor line while the 1990 Edition does something different:

Example 5.27a: 1928 Manuscript, Study Nine, mm. 11-16

This image shows a handwritten musical score for Study Nine, measures 11-16, from the 1928 Manuscript. The score is written on three systems of staves. The first system (measures 11-12) features a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. The melody is written in the treble staff, and the bass staff contains a circled 'D' with a '3' below it. The second system (measures 13-16) continues the melody with various fingerings (1, 2, 3, 4) and a circled 'D' with a '2' below it. The third system (measures 15-16) shows the melody with a circled 'D' and a '2' below it, and the word 'allarg.' written below the staff.

Example 5.27b: 1990 Edition, Study Nine, mm. 11-16

This image shows a printed musical score for Study Nine, measures 11-16, from the 1990 Edition. The score is written on three systems of staves. The first system (measures 11-12) features a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. The melody is written in the treble staff, and the bass staff contains a circled 'D' with a '3' below it. The second system (measures 13-16) continues the melody with various fingerings (1, 2, 3, 4) and a circled 'D' with a '2' below it. The third system (measures 15-16) shows the melody with a circled 'D' and a '2' below it, and the word 'allarg.' written below the staff.

Example 5.27a shows how the 1928 Manuscript contains accents throughout mm. 11-16. Meanwhile, in Example 5.27b, the 1990 Edition does not, at least not entirely. When it does, for example in mm. 13-16, it places them below the bass line. This puts into question which notes are to be accented – either the bass or the tenor, it is unclear. Measure eleven begins a phrase in the tenor line. The 1990 Edition's accents, under the bass, seem misplaced.

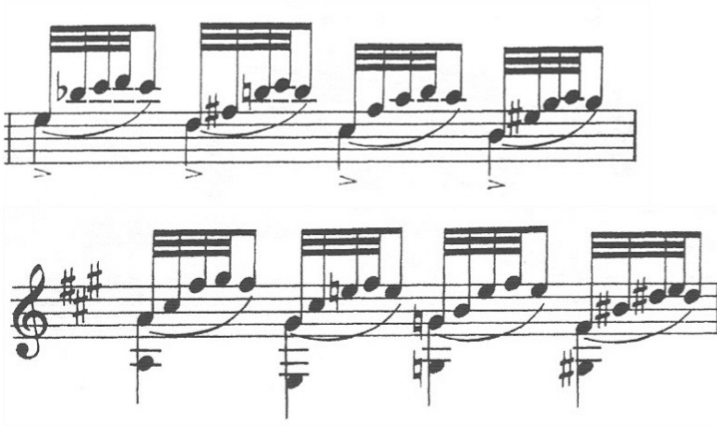
What follows are more contradictions in the 1990 Edition. Measures 18-29 possess material similar to the opening. Before, the 1990 Edition contained accents under every beat. Now, it shows them only under measure eighteen. It is not clear if the accents are missing or assumed there. On the other hand, the 1928 Manuscript consistently contains accents at both places. Though measure thirty-nine is an exact replica of the material found in measure ten, only measure thirty-nine contains an accent at the downbeat. The 1928 Manuscript consistently shows no accent at either place.

Discrepancies involving tenuto markings come next. They are present in measure thirty-eight of the 1928 Manuscript but not the 1990 Edition:

Example 5.28a: 1928 Manuscript, Study Nine, mm. 37-38



Example 5.28b: 1990 Edition, Study Nine, mm. 37-38



As shown above in both examples, the material of measure thirty-eight differs slightly from that of measure thirty-seven. Thus, musically, the 1928 Manuscript's differing markings (in Example 5.28a) better allow the listener to perceive the new material, because the accents help bring it to the fore.

The same thing happens in mm. 42-45, but with one exception. Measure forty-two of the 1990 Edition actually does show one articulation:

Example 5.29: 1990 Edition, Study Nine, Measure Forty-Two



Example 5.29 shows a single accent under the second beat of the 1990 Edition's measure forty-two. The accent seems alone by itself and, thus, could be seen as an error. However, perhaps the following reason explains why it was placed. When the right-hand thumb plays two or more strings at the same time, it requires an increased amount of force to drag successfully through all the strings. This typically results in a somewhat accented sound, whether desired or not. Every beat of Example 5.29 besides the second one require the thumb to strike through the sixth and fifth string. Therefore, since the second beat might not naturally receive the same amount of force of its surrounding beats, perhaps this is why the accent exists in the 1990 Edition.

Yet, it does not contain an accent during a similar example in measure forty:

Example 5.30: 1990 Edition, Study Nine, Measure Forty



Regardless of whether the 1990 Edition shows a misprint or a subtle notation here, the two examples reveal an inconsistency.

Measures 47-50 of the 1928 Manuscript also contain tenuto markings. Again, the 1990 Edition contains accent marks instead. Of the accents found in the 1928 Manuscript in mm. 51-52, the 1990 Edition contains only some:

Example 5.31a: 1928 Manuscript, Study Nine, mm. 50-53



Example 5.31b: 1990 Edition, Study Nine, mm. 50-53

This image shows a printed musical score for Study Nine, measures 50-53, from the 1990 Edition. The score is written on three staves. The top staff contains a series of eighth-note chords. The middle staff features a melodic line with eighth-note chords, including a flat (b) in the final measure. The bottom staff shows a series of eighth-note chords. The tempo marking *allarg.* is written in cursive below the bottom staff.

Example 5.31a shows how the 1990 Edition contains no accents in beats 1-3 of measure fifty-one. The same occurs at the downbeat of measure fifty-two. The material in these measures, though, is just like that of their surrounding measures. Therefore, it seems that the accents should be there. Example 5.31b, in contrast, shows how the 1928 Manuscript contains accents at each beat of the two measures and every other one.

Example 5.32 shows how in measure fifty-five the 1990 Edition contains no accent under the third beat:

Example 5.32: 1990 Edition, Study Nine, Measure Fifty-Five



Given the context of its surroundings, it seems an accent should in fact be there. Following that measure, through similar material all the way to the penultimate measure, the 1990 Edition contains no more accents. Meanwhile, the 1928 Manuscript consistently shows accents at each and every downbeat through the above and following measures.

ARTICULATION: STUDY TEN

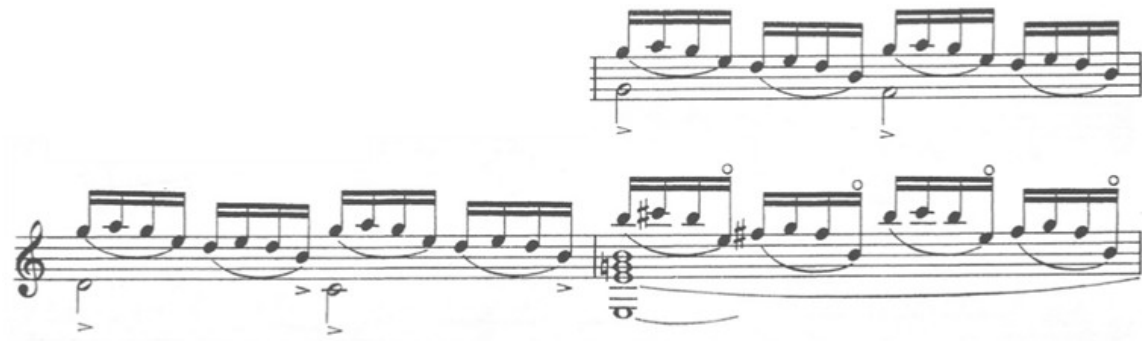
The tenth study's initial discrepancies show one or more accents found in one version that are not in the other. The 1990 Edition shows an accent above the downbeat of measure four while the 1928 Manuscript does not. It shows an accent below the downbeat of measure six while again the 1928 Manuscript does not. The 1928

Manuscript shows an accent at the downbeat of mm. 9, 11, 13, and 14 while the 1990 Edition contains no markings.

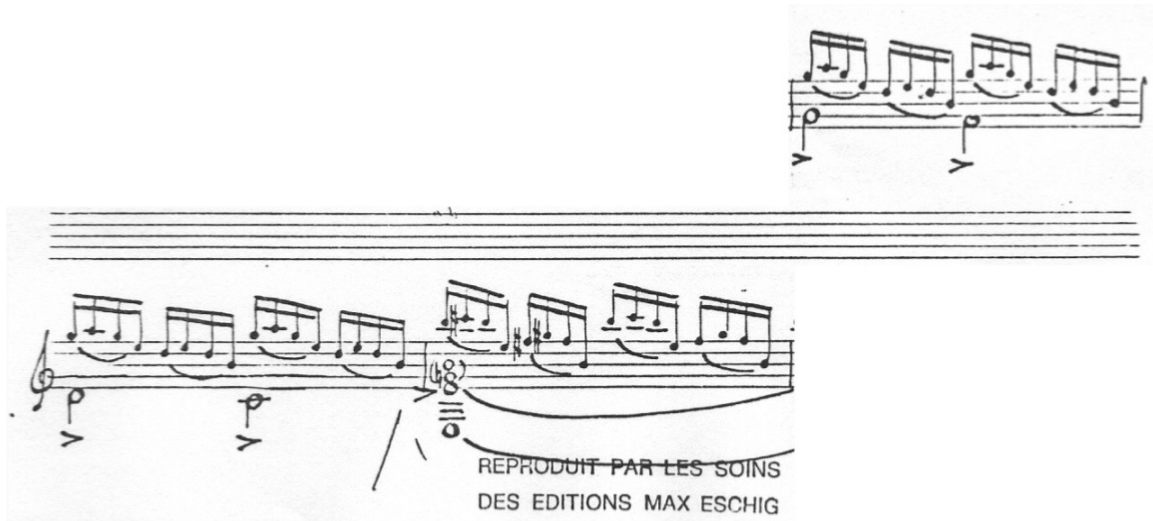
There is a glissando at measure twenty in both versions. However, as will be shown again later, the glissando only makes sense in the 1928 Manuscript. Only in this version, the melodic line transitions smoothly to that of a new melody and section. In the 1990 Edition, it appears that the glissando rises up to virtually nothing, because its following section consists of slurs around an octave lower.

Measures 27-28 of the 1990 Edition (mm. 60-61 of the 1928 Manuscript) seem to show “misplaced” accents:

Example 5.33a: 1990 Edition, Study Ten, mm. 26-28



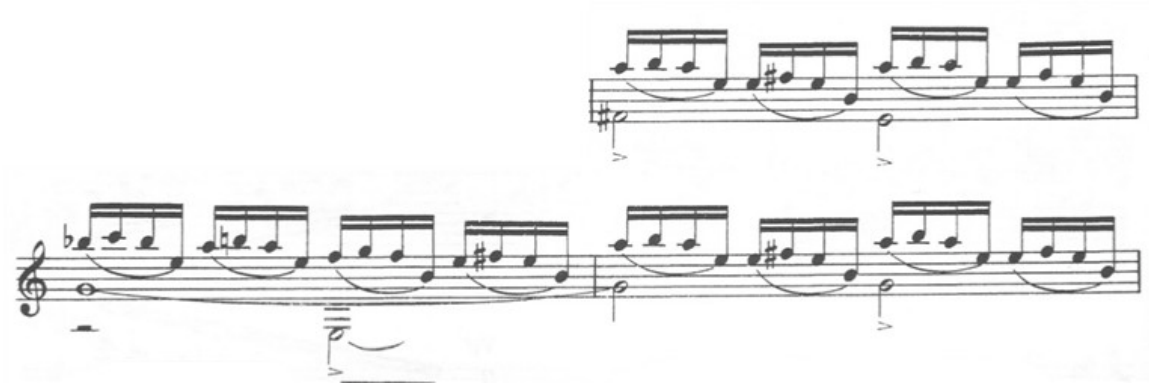
Example 5.33b: 1928 Manuscript, Study Ten, mm. 59-61



The second measure of Example 5.33a contains two more accents than does Example 5.33b. They are accents under the 1990 Edition's last sixteenth notes of the second and fourth beats. However, when looking at the surrounding similar measures, of both examples, these accents are not found. In Example 5.33b, the 1928 Manuscript's placement of the accent before its measure sixty-one might be the reason for the "added" accents. The 1928 Manuscript's accent may have been misinterpreted as one that was supposed to go under the note before it. If that were true, that might also explain why there are two accents, as shown in Example 5.33a – perhaps the publisher was going for uniformity. Musically, however, these two accents make no sense, not to mention are difficult to "pull off" (figuratively *and* literally).

The 1990 Edition does not contain an accent under the sole melodic note of its measure thirty-five (the 1928 Manuscript's measure sixty-eight):

Example 5.34: 1990 Edition, Study Ten, mm. 34-36



As shown in Example 5.34, the whole-note G in measure thirty-five is part of the melody. In this entire section, the melody contains accents under it. Measure thirty-five's G, however, does not, and it seems as though it should. What is strange is that there is an accent under the half-note E in this very same measure. This note serves as accompaniment to the main melodic line. The 1990 Edition does not contain an accent under the half-note E of measure thirty-nine, a measure of similar material. Therefore, the 1990 Edition's half-note in measure thirty-five should not be accented

The 1928 Manuscript's mm. 76, 78, and 80 each contain glissando markings after the last beat while the 1990 Edition (in its mm. 43, 45, and 47) does not:



Actually, Villa-Lobos uses such a glissando in his Prelude No. 1 for solo guitar:

Example 5.36: 1990 Edition, Prelude No. 1, mm. 70-71

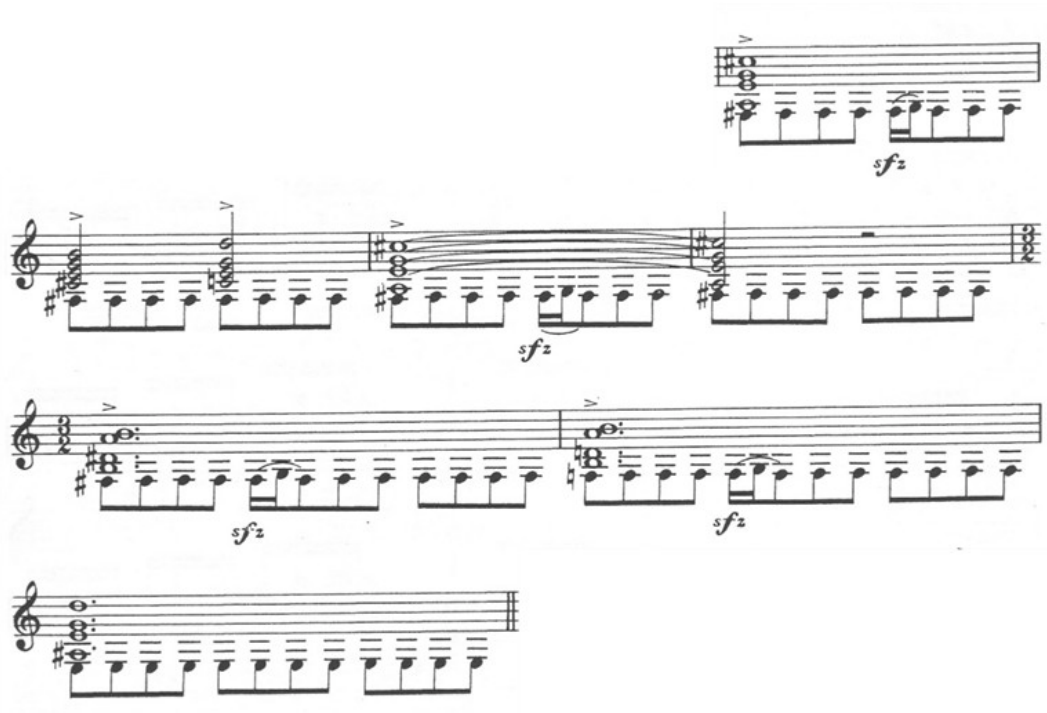


In both Example 5.35 and 5.36, the glissando seems to enhance the capricious tone of the each work's music.

Measure eighty-eight of the 1928 Manuscript (the 1990 Edition's measure fifty-five) contains an accent at the downbeat while the 1990 Edition does not. This accent is under the last melodic note of the section and, just as the others do in both versions, seems like it should be there to distinguish between melody and accompaniment.

The 1990 Edition contains sforzando markings in the penultimate section, as shown below:

Example 5.37: 1990 Edition, Study Ten, mm. 59-65



The 1928 Manuscript (in its mm. 92-98) does not contain any of the sforzando markings shown above. The 1990 Edition also contains slurs under three notes in each measure except the first. The 1928 Manuscript contains slurs under only two notes in each measure. There is no accent over the top note of the last measure above, unlike the other measures; meanwhile, the 1928 Manuscript does show an accent here (in its measure ninety-eight) as well as over every other whole-note chord in the passage.

The following discrepancies involve the last section of the study:

Example 5.38: 1990 Edition, Study Ten, mm. 66-69

The musical score for Example 5.38, Study Ten, measures 66-69, is presented in three systems. The first system, marked 'Vif', is in 2/4 time and features a treble and bass staff with eighth-note chords and accents. The second system continues the eighth-note pattern. The third system shows a change to a 3/4 time signature and features block chords with accents. The 1990 Edition is noted for missing some accents present in the 1928 Manuscript.

As Example 5.38 shows, the 1990 Edition seems to be missing some accents. The first one is in measure sixty-six (the 1928 Manuscript's measure ninety-nine), under the third bass note. The second one is in measure sixty-eight (the 1928 Manuscript's measure 101), over the top-line's sixth chord. The final ones are in measure sixty-nine, at various places, all shown above. In that measure, the lowest voice is represented as part of the chord instead of as an individual voice.

Finally, the 1928 Manuscript contains accents both above and below the final chord of the work. The 1990 Edition, on the other hand, shows only one, and it is below

the chord. Musically, the two accents seem to bring together the two voices of the last section.

ARTICULATION: STUDY ELEVEN

The two versions of the eleventh study reveal both minute and broad differences. First, the 1928 Manuscript contains accents under or below every melodic note in mm. 1-14, while the 1990 Edition contains none:

Example 5.39a: 1990 Edition, Study Eleven, mm. 1-8

The image displays two staves of musical notation for Study Eleven, measures 1 through 8, from the 1990 Edition. The music is written in G major (one sharp) and 4/4 time. The first staff (measures 1-4) begins with the tempo marking 'Lent' and a fermata over the first measure. It includes the performance instruction *mf* *Bien chanté et très expressif dans la corde* (D). The second staff (measures 5-8) includes the tempo marking 'Più mosso' above measure 5 and 'Lent' with a fermata above measure 8. A 'rall.' (rallentando) marking is placed below the first staff at the end of measure 4. The notation features various chords, including triads and dyads, and melodic lines with slurs and ties.

Example 5.39b: 1928 Manuscript, Study Eleven, mm. 1-8



Musically, the 1928 Manuscript's version, shown in Example 5.39b, makes it obvious which notes are to be brought out, despite the simultaneous attack of another bass string for some.

The 1990 Edition contains a double-sforzando marking ('sffz') in measure sixteen; however, in mm. 17-18 the articulation markings are a single-sforzando ('sfz'):

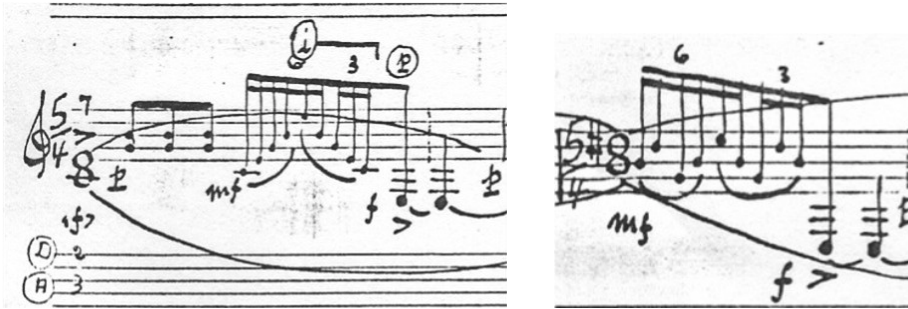
Example 5.40: 1990 Edition, Study Eleven, mm. 16-19



The material is quite similar in the first three measures of Example 5.40, so it seems unnecessary to notate the double-sforzando markings. No sforzando marking is found in measure nineteen, though it is in the final measure of the phrase. The 1928 Manuscript, in contrast, consistently shows single-sforzando markings in all four measures.

The next issue involves slur markings. Throughout the 1928 Manuscript's version, two slurs are found underneath two types of repeating flourishes. Examples of both types are shown below:

Example 5.41: 1928 Manuscript, Study Eleven, mm. 19 & 27



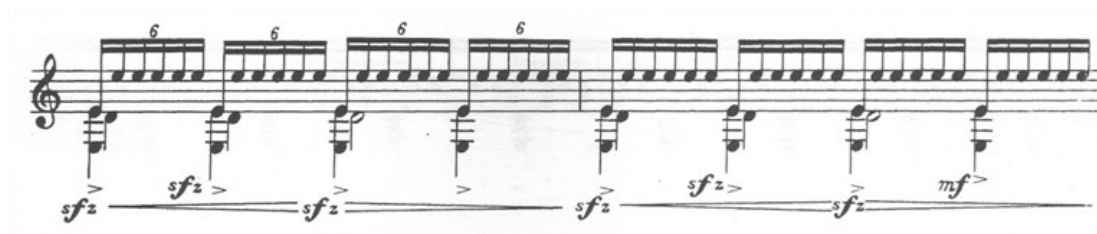
As Example 5.41 shows, the slurs connect certain note groupings. To the untrained eye, their placement might not seem clear, especially so the second measure above. However, they definitely exist for a reason. Each slur corresponds to an individual finger of the right hand to strike the strings in a strumming fashion until the next slur. Example 5.41 shows that measure nineteen even contains a circled 'i' above the high E string during the flourish. This letter corresponds to the index finger of the right hand. It is to begin strumming downward through the five notes that follow the fingering notation. Therefore, according to the 1928 Manuscript, the slurs pertain to right-hand technique. In contrast, these slurs are nowhere in the 1990 Edition.

The following issue involves another contradiction in the 1990 Edition. Accent markings do not exist over the melodic notes of mm. 17-35, do in mm. 33 and 36-38, and then do not again in mm. 41-45. The measures mentioned belong to one section, in which the texture and material are uniform. It seems there is no reason, then, why the accents should not also be uniform. The 1928 Manuscript, on the other hand, consistently shows accents over every melodic note throughout this section.

Throughout this same section (mm. 15-47 of the 1990 Edition and mm. 15-53 of the 1928 Manuscript) both versions contain sforzando markings over the melodic notes, in addition to other articulation markings. However, the 1990 Edition contains no sforzando markings in its measure thirty-three (the 1928 Manuscript's measure twenty-nine) while the 1928 Manuscript contains four.

The next issue involves what seems to be a confusing placement of sforzando markings in mm. 50-61 of the 1990 Edition (mm. 56-67 of the 1928 Manuscript):

Example 5.42a: 1990 Edition, Study Eleven, mm. 50-51, 55-56, 60-61





Example 5.42a shows how each pair of measures contains three sforzando markings. In each measure of the first pair, the first sforzando is lower than the second and is placed under an accent. The second, higher, sforzando is placed to the left of an accent. The third, though below an accent once again, is wedged between hairpin dynamics. Measure fifty-one contains a mezzo-forte marking under the last beat, but measure fifty does not.

The differences in mm. 55-56, also shown in Example 5.42a, are threefold: all the sforzando markings now are of the same height, both measures now contain the mezzo-forte marking, and the third sforzando marking no longer appears to be the goal of a hairpin-dynamic. The differences in mm. 60-61, shown above, are that the hairpin-dynamics and mezzo-forte markings are both gone.

Upon comparing the three pairs of measures in Example 5.42a, a guitarist may have a hard time trying to make sense of all of these contradictions. Which pair is right?

Which note is to be articulated with a sforzando, the lowest E, the E on octave higher, the melodic note, or all three? And what is going on with the dynamics?

See, below, how the 1928 Manuscript handles the three pairs of measures:

Example 5.42b: 1928 Manuscript, mm. 56-57, 61-62, 66-67

The image displays three pairs of handwritten musical staves, each pair representing two measures of music. The notation is in treble and bass clefs, with a key signature of one flat (B-flat). The music features a complex rhythmic pattern with many beamed sixteenth notes. Above the first staff of each pair, there are small circles, likely indicating fingerings or breath marks. The handwriting is in ink on aged paper, showing some fading and texture. The staves are connected by a single line, and the measures are separated by vertical bar lines.

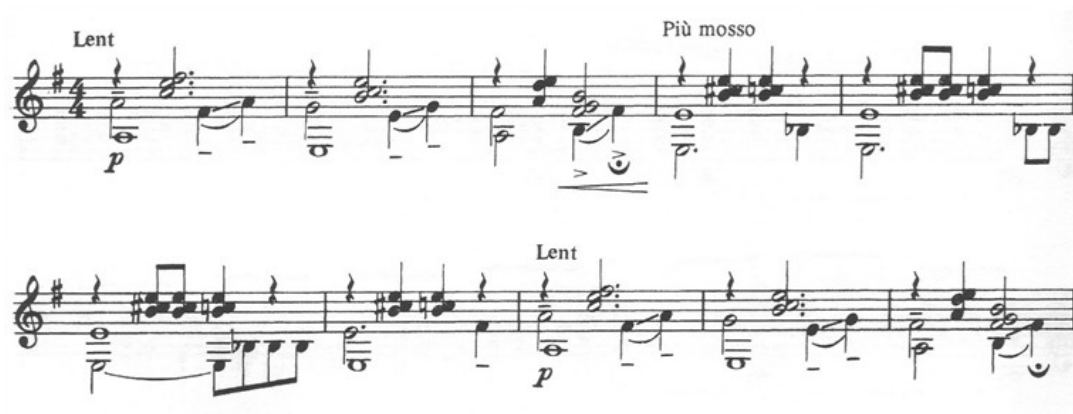
Speaking clearly for itself, the 1928 Manuscript quickly eliminates any doubt.

Further inconsistencies in the 1990 Edition involve accents. Whereas before, where there are accents below and above the melodic notes in the 1990 Edition's mm. 52-58, later there are no accents above mm. 59-66. This is despite the fact that the latter measure-grouping repeats the material of the former grouping. Also, accents seem to be missing in mm. 68-78 of the 1990 Edition (mm. 74-84 of the 1928 Manuscript), during yet another material repeat, this time being of mm. 16-28.

The 1928 Manuscript contains tenuto markings over the melodic notes of its mm. 85-88. The 1990 Edition, on the other hand, (in its mm. 79-83) contains tenuto markings only during the first three measures of this section. The 1928 Manuscript also contains sforzando markings during its mm. 88-89. The only articulation marking found there in the 1990 Edition (its mm. 82-83) is the accent at the downbeat of measure eighty-three, which the 1928 Manuscript also contains.

The 1990 Edition's mm. 85-94 (the 1928 Manuscript's mm. 91-100) contain tenuto markings while the 1928 Manuscript shows accents:

Example 5.43a: 1990 Edition, Study Eleven, mm. 85-94



Example 5.43b: 1928 Manuscript, Study Eleven, mm. 91-100



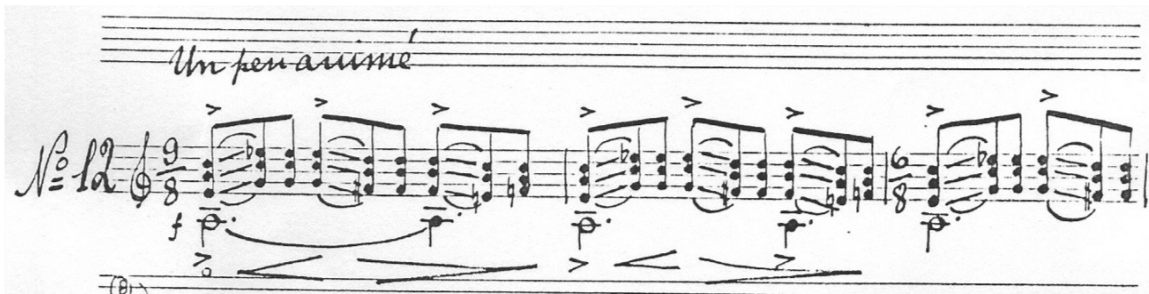
As Example 5.43a shows, the pick-up note to the 1990 Edition's measure eighty-five contains an accent underneath. Musically, it is odd how the beginning of the melody is to be played with one type of articulation and the rest of it is to be played differently. In Example 5.43b, the articulation of the 1928 Manuscript's version of the melody is consistent, from pick-up note to final note.

Finally, mm. 95-99 of the 1990 Edition (mm. 101-105 of the 1928 Manuscript) contain none of the accents found in the 1928 Manuscript. This discrepancy mimics that of the study's opening.

ARTICULATION: STUDY TWELVE

The last study contains large- and small-scale discrepancies of articulation. First, on a large scale, the 1928 Manuscript contains accents over beats in measures that contain the study's main three-eighth-note motive. This motive, as presented in the 1928 Manuscript, is shown below:

Example 5.44: 1928 Manuscript, Study Twelve, mm. 1-3

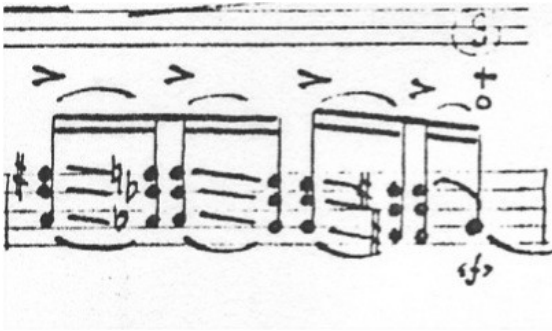


The 1928 Manuscript's accents, like the ones in Example 5.43, occur throughout the entire study. In contrast, the 1990 Edition only contains such accents at the end of the study. Along with the dynamic markings, the accents seem to exemplify idiomatic notation. They show how the struck notes are louder than the slurred notes.

The 1928 Manuscript contains accents under each bass note of mm. 1-2 and 8-18. The 1990 Edition, on the other hand, contains accents under each bass note of mm. 1-3. No others follow in the 1990 Edition until measure thirty. At the same time, mm. 3-7 develop the top motive, and the bass is not as important. The 1928 Manuscript's accent configuration seems to acknowledge this.

Measure twenty-one of the 1928 Manuscript contains a sforzando and an ornament over and under the last note, respectively. It is not so clear exactly what the ornament implies, as shown below:

Example 5.45: 1928 Manuscript, Study Twelve, Measure Twenty-One



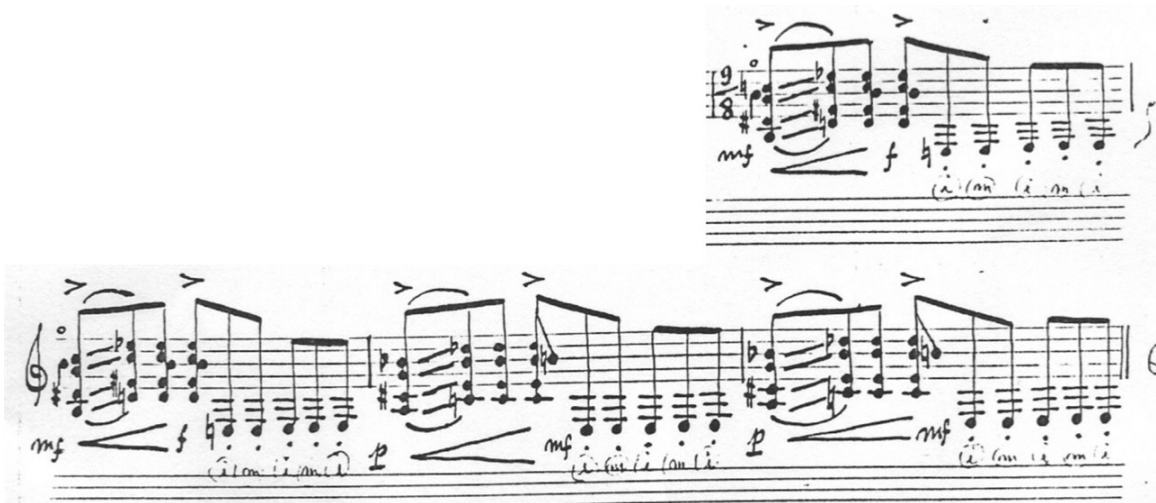
According to Grove, this symbol could be “an ascending slide, a lower appoggiatura, a trill, or an unspecified hint to ornament.”⁶⁷ However, the technical demands of this particular passage seem to allow for no ornamental possibilities. Indeed, a simple slur, from the D-sharp to the G, seems to be the only likely articulation. The *sforzando* is not in the 1990 Edition, but the ornament is. Also missing in the 1990 Edition is the circled ‘g,’ in the top right corner of the example, which indicates the use of the third string.

The 1990 Edition contains an accent over the first note of measure twenty-six. This note begins a complex scalar pattern. This accent, however, is not found in the 1928 Manuscript. Later, at a second entry of this scalar pattern, the 1990 Edition once again contains an accent over the first note, this time being at measure ninety-five. Just as before, the 1928 Manuscript does not show an accent here.

67 Kenneth Kreitner, et al., "Ornaments," Grove Music Online, ed. L. Macy (Accessed 26 February 2006), <<http://www.grovemusic.com>>.

The 1928 Manuscript contains accent marks over the first two beats of mm. 35-38:

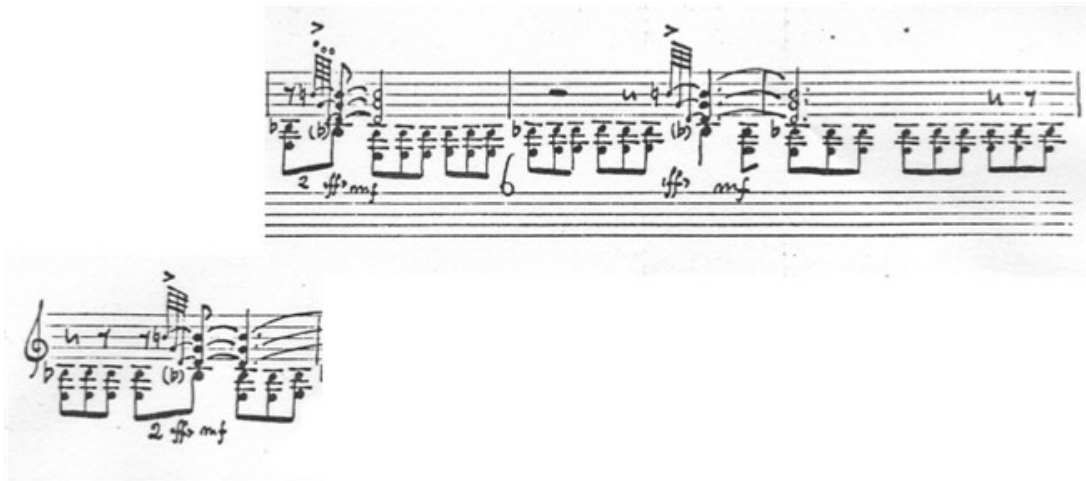
Example 5.46: 1928 Manuscript, Study Twelve, mm. 35-38



Musically, the accents enhance the intense, driving rhythms of this passage as well as contrast with the staccato-articulated bass notes. The 1990 Edition, on the other hand, does not contain any of these accents (nor does it contain any of the dynamic markings).

The 1928 Manuscript contains an accent mark over the beginning of each of the downward-arpeggiated chords in mm. 61-64 (mm. 63-66 of the 1990 Edition):

Example 5.47: 1928 Manuscript, Study Twelve, mm. 61-64



Musically, the accents in Example 5.47 add to the striking, dissonant duple-eighth-note figures. The 1990 Edition, again, does not contain these markings.

Upon the return of the opening motive in measure seventy, the 1928 Manuscript still shows accents over every beat during the section. This time, however, it also contains accents under most of the bass notes. The 1990 Edition, on the other hand, still shows no accents over the top notes. Those under the bass notes are seen only in the first three measures of the section (mm. 70-72).

The final moments in the 1990 Edition reveal more discrepancies and contradictions:

Example 5.48: 1990 Edition, Study Twelve, mm. 99-104



As Example 5.48 shows, the 1990 Edition now contains accents over the top notes. This being the third entry of the three-eighth-note motive, it is the time in which the 1990 Edition contains accents over the motive. However, Example 5.48 also shows that the 1990 Edition is not so consistent. It seems to be missing accents over the second beat of measure 101. Another oddity pops up in measure one hundred: the 1990 Edition shows an accent under the third beat's bass note, even though it a note that is supposed to be held over and not played.

The closing three measures show the last discrepancies. First, the 1928 Manuscript indicates for a glissando during all of mm. 105-106, while the 1990 Edition contains a different notation, described in further detail later. Second, the 1928 Manuscript contains accents both above and below the final chord, while the 1990 Edition does not at either place. Giving the 1928 Manuscript's version shows a final

dynamic marking of triple-forte, Villa-Lobos obviously wanted it loud, and so the accents lend to that notion.

Chapter Six: Fingerings

INTRODUCTION

Determining fingerings can be one of the most important steps in learning a new work on the guitar. It is beneficial to have them figured for technique, memorization, etc. Since the guitar can play a given pitch in several locations, good fingerings are sometimes difficult to attain immediately. This is a good reason why many guitarists like to see fingerings already entered into a piece by the composer or editor.

Facile technique, though, is not the only benefit of good fingerings. Often, fingerings are used to evoke a particular color. The guitar's strings each possess a unique sound, color, dynamic, resonance, etc. Therefore, a fingering can either match a given passage or it can detract from it. For example, playing an open-string pitch usually produces a tone that is brighter than that same pitch fretted. Also, a fingering can facilitate a difficult passage. For example, playing a scalar passage "a campanella" – using many strings, sometimes ringing over each other – can be easier and faster than when playing on one or two strings. Fingering can also factor into the musical expression of a piece in a more subtle way than dynamics, articulation, tempi, etc. Though there can be two or more different ways to finger a passage, one can turn out to be the most "musical."

In his preface to the 1953 Edition, Andrés Segovia claimed Villa-Lobos knew the guitar very well and that the fingerings he put into his studies should not be changed.⁶⁸ However, it is ironic to read about what Segovia refers to there. Very few fingering exists in the editions. In contrast, the 1928 Manuscript shows a huge amount of

⁶⁸ Villa-Lobos, *Douze etudes* (Paris: Éditions Max Eschig, 1953), 1.

fingerings. Unlike the edition's fingerings, they exist, they make sense, and they make music.

This chapter is not really devoted to showing discrepancies, as in the other chapters, because the 1990 Edition shows nothing which to compare. The discussion below highlights the 1928 Manuscript's fingerings, their technical success, and their musical worth. Assumed fingerings – those fingerings in the 1928 Manuscript that would have been obvious if not there – are avoided in the discussion.

FINGERINGS: STUDY ONE

There are fingerings in almost every measure of the 1928 Manuscript's version of the first study. Two examples, however, will be discussed. First, there is a series of right-hand fingerings in mm. 23-24 (the 1990 Edition's mm. 24-25) that deserve attention:

Example 6.1a: 1928 Manuscript, Study One, mm. 23-24



Example 6.1b: 1990 Edition, Study One, mm. 24-25



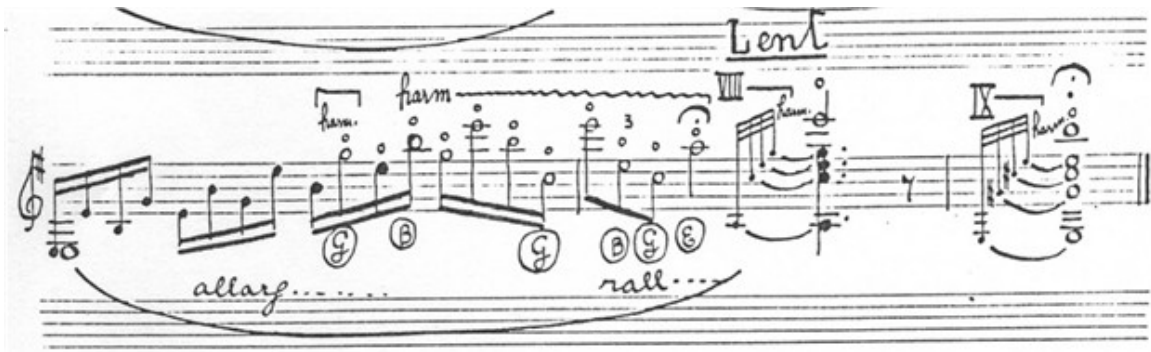
Example 6.1a shows how the 1928 Manuscript contains right-hand fingerings, left-hand fingerings, position indications, and string names. Example 6.1b, on the other hand, shows merely a position indication.

Another thing should be mentioned about the 1928 Manuscript's version above. Measure twenty-three's notation seems to intend for the index finger to play two notes in succession. This speculation results from the notation of a circled 'i' under both the G and E in beat three. In general, this is not a normal technique for that finger, despite the fact that it could be what Villa-Lobos intended.

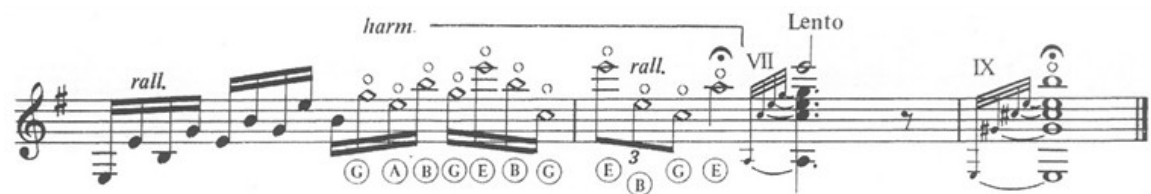
At the same time, it might be possible that the composer accidentally left out an open-string notation over the E. If so, this would explain two things. First, that would be why the 1990 Edition, as shown in Example 6.1b, does contain an open-string notation. Second, if played that way, the technique of the instrument would allow for the fretted G and the open E to ring over each other – a potential reason for the slur marking. Villa-Lobos usually indicates a dragged finger by drawing a line after that finger over the notes and strings to be played (i.e. studies 10-11). Therefore, it is most likely that he did not mean to drag here.

The second example is found in the last three measures of the study:

Example 6.2a: 1928 Manuscript, Study One, mm. 31-33



Example 6.2b: 1990 Edition, Study One, mm. 32-34



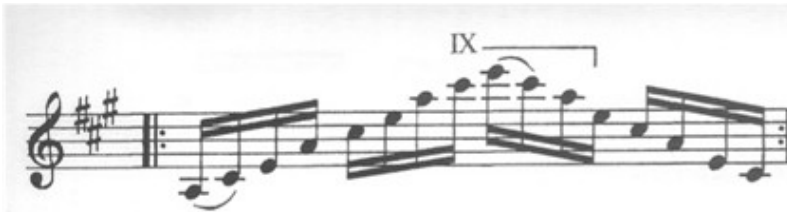
According to Example 6.2a, the 1928 Manuscript contains string indications for six out of the ten harmonics in mm. 31-32. In Example 6.2b, however, the 1990 Edition contains string indications for every single harmonic (including the one that is a normal note in the 1928 Manuscript – the E in beat three of the 1990 Edition’s measure thirty-two). It seems likely that the 1928 Manuscript contains no more than six indications for two reasons. First, three are repeated harmonics of those with already-present string indications. Second, the clearest, most widely-played location for a high-E harmonic is the twelfth fret of the first string; therefore, there does not seem to be a need for the string indication.

Interestingly, the 1953 Edition exactly mimics the 1928 Manuscript, during the final three measures, in terms of fingerings. It, too, only contains six string indications. It is a wonder, then, why the updated version adds string indications. This is especially so given that the publisher's consultant for the 1990 Edition, Frederick Noad, criticizes the indication of a string by letter instead of number.

FINGERINGS: STUDY TWO

The 1928 Manuscript provides much helpful fingering for this difficult study. The 1990 Edition, on the other hand, provides few and sometimes confusing fingerings. The 1990 Edition shows left-hand fingerings only in measure four, and they mimic the 1928 Manuscript's indications. It does contain position indications for some of its measures. However, in one of them, the indication is a bit too far over to the right:

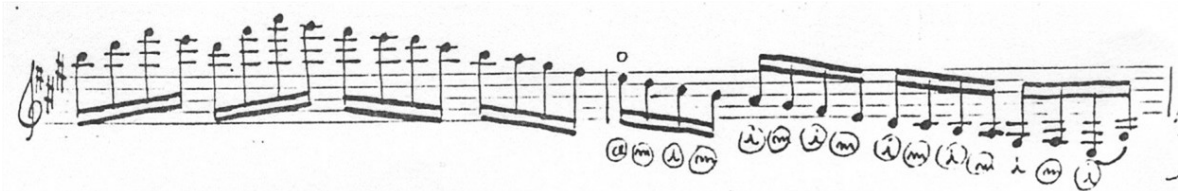
Example 6.3: 1990 Edition, Study Two, Measure Thirteen



Example 6.3 shows how the 1990 Edition indicates to play in the ninth position by the high C-sharp of the passage. Playing in the ninth position actually begins a note before, though, on the A. The 1928 Manuscript, fortunately, shows the indication at the right spot.

The 1928 Manuscript contains right-hand fingerings in measure twelve that prove quite useful:

Example 6.4: 1928 Manuscript, Study Two, mm. 11-12



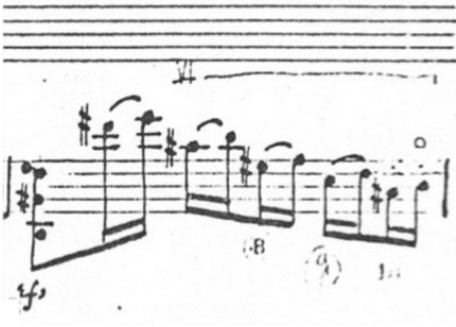
As Example 6.4 shows, the 1928 Manuscript indicates to use the fingers a-m-i-m (a = ring, m = middle, i = index) during the first four sixteenth notes of measure twelve. Typically, a guitarist may play all of measure eleven m-i-m-i. This usually is not preferred over i-m-i-m, for using the “inside” finger on downbeats seems to produce more comfortable, speedier results. The a-finger’s disruption of the previous measure’s pattern, then, allows for the i-m-i-m pattern thereafter.

In mm. 15-20, the 1990 Edition contains no position indications. Unfortunately, these happen to be measures that can be fingered in many different positions. The 1928 Manuscript, on the other hand, shows positions in each measure. In mm. 21 and 24-25, there are no position markings again in the 1990 Edition while they are there in the 1928 Manuscript. Fortunately this time, the fingerings are somewhat obvious.

FINGERINGS: STUDY THREE

Measure six of the 1928 Manuscript contains a position indication beginning over the second beat, whereas the 1990 Edition shows it over the first beat:

Example 6.5a: 1928 Manuscript, Study Three, Measure Six



Example 6.5b: 1990 Edition, Study Three, Measure Six



The slur from D-sharp to E in the first beat, as shown in Example 6.5b, can not be played in the sixth position. The stretch would be too far for a normal hand. This has to be why the 1928 Manuscript shows the position indication over the second beat, as in Example 6.5a.

The 1928 Manuscript indicates that the repeat of the measure six's chord, in measure seven (not shown), is to be played in the fifth position. The 1928 Manuscript's new position for the chord gives it a contrasting, darker color. This may have been the composer's intention, especially since mm. 6-7 of the 1928 Manuscript do not repeat like their surrounding measures.

The 1928 Manuscript contains left-hand fingerings in mm. 10-11 (the 1990 Edition's mm. 9-10) while the 1990 Edition does not:

Example 6.6: 1928 Manuscript, Study Three, mm. 10-11

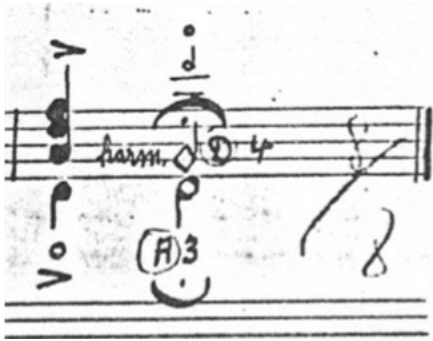


As Example 6.6 shows, the 1928 Manuscript indicates exactly which fingers to use for the slurs during mm. 10-11. The 1990 Edition, in contrast, contains no fingerings there. If tempted, a guitarist could easily use the first and second finger – the strongest fingers – during this passage exclusively. However, the fingerings above indicate to work each finger equally. Indeed, as Stanley Yates points out, “a technical aspect of Villa-Lobos’s fingerings for the left hand is a tendency to connect distant positions by shifting rapidly along a single string, treating the relative strengths of the fingers with apparent impunity.”⁶⁹

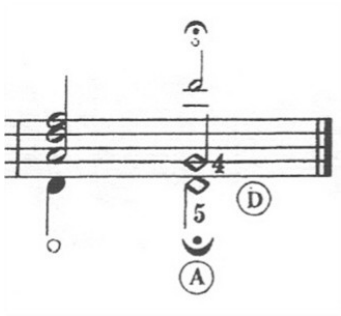
Finally, the 1928 Manuscript’s fingerings in the last measure help clarify the execution of the last chord, while the 1990 Edition’s version of them confuses it:

⁶⁹ Yates: 14.

Example 6.7a: 1928 Manuscript, Study Three, Measure Fifty-Six



Example 6.7b: 1990 Edition, Study Three, Measure Thirty



As Example 6.7a shows, the 1928 Manuscript indicates string letter and left-hand fingering. The 1990 Edition in Example 6.7b seems to show the same, but it is not clear if its notation indicates left-hand fingerings, fret numbers, or string numbers. Many guitarists have misunderstood the 1990 Edition's ending of the second study for this very reason. The 1928 Manuscript, on the other hand, seems to solve any fingering issues immediately.

FINGERINGS: STUDY FOUR

The first measure of the fourth study contains the crescendo, and the 1928 Manuscript's fingerings enhance it:

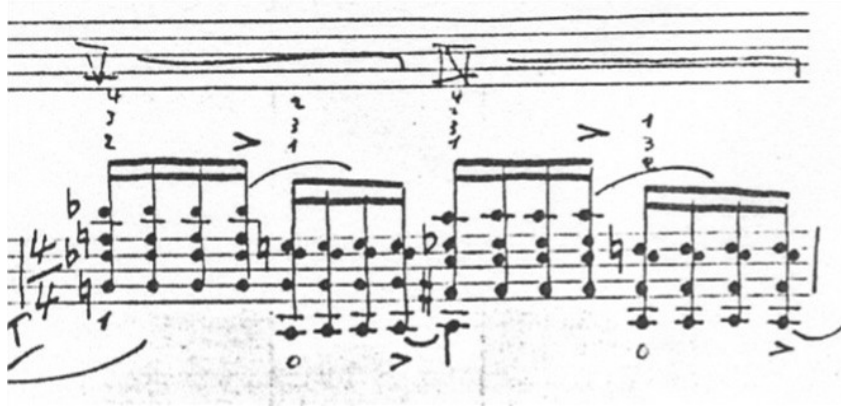
Example 6.8: 1928 Manuscript, Study Four, mm. 1-2



As Example 6.8 shows, the notes of beats one and three in the first measure are the same but the fingerings are different. The majority of the first beat's notes are fretted, and that of the third beat are open. Given that open strings are generally louder and brighter than fretted ones, the nature of the guitar thus seems to be exploited in a rather musical way. The 1990 Edition, in contrast, shows no fingerings at all here. Actually, the cumulative analysis of this study's opening measures, in several other chapters, makes it clear that the lack of fingerings in the fourth study is the least of the 1990 Edition's problems.

In the 1928 Manuscript's mm. 17-18, the left-hand fingerings offer technical and musical assistance:

Example 6.9: 1928 Manuscript, Study Four, Measure Seventeen



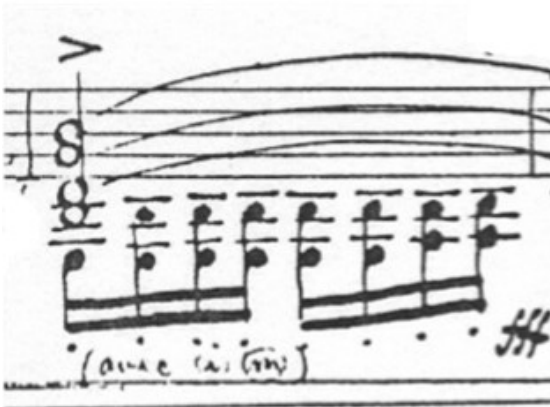
Example 6.9 shows how the fourth finger is needed in the first beat of measure seventeen, but not in the second beat. The same pattern exists in beats three and four. This arrangement allows the fourth finger to hold down the first string and extend its notes' duration. This achieves the goal of the slur markings (which are only in the 1928 Manuscript). Also shown above, the '0' notations under the low A notes show that the open fifth string is to sound despite the fifth and fourth position indications above them. These allow the low notes also to ring as indicated.

The 1928 Manuscript's measure thirty-one shows an interesting fingering seldom used on the guitar:

The section beginning in measure thirty-eight might seem difficult to finger or at least difficult to decide how to finger. However, the 1928 Manuscript shows fingerings there, and it is immediately clear. It indicates both string letters and left-hand fingerings. It also shows position indication. The same is true for mm. 55-61.

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Example 6.11: 1928 Manuscript, Study Four, Measure Sixty-Three



Example 6.11 shows how the 1928 Manuscript intends for the ‘i’ and ‘m’ fingers to play the low, staccato notes. This is indicated by the marking, ‘avec i et m’ in parentheses, under the measure’s notes. Technically, the two fingers are better suited to play the staccato notes than one finger – say, for example, the thumb.

FINGERINGS: STUDY FIVE

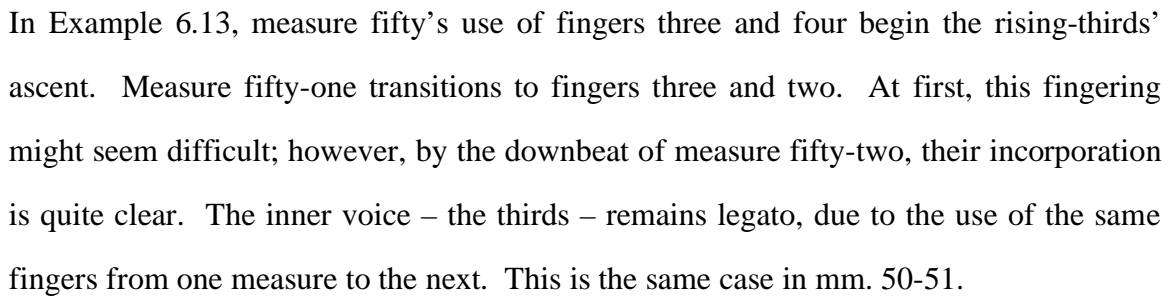
Some of the 1928 Manuscript’s fingerings in the fifth study seem to lend to a greater level of technical facility than other possible fingerings. In measure ten, it shows how to play a tricky passage by giving string indications and left-hand fingerings. This happens again in mm. 17-20, with the addition of some right-hand fingering:

Example 6.12: 1928 Manuscript, Study Five, mm. 17-20



In Example 6.12, the 1928 Manuscript indicates for the third and second finger to fret on the fourth string in an alternating pattern. Since the fourth string is wound, the use of alternating fingers eliminates the sliding sounds one finger might create. Alternatively, the first finger, though it is the exclusive finger on the third string, will not make any noise because the string is not wound. In measure nineteen, the use of the open B-string on the third beat allows for the left hand to jump position and attain the high G while smoothly continuing the falling-thirds pattern below. The right-hand fingerings in the last two beats of that measure further assist in this transition.

Example 6.13: 1928 Manuscript, Study Five, mm. 50-52



Measure fifty-nine shows a solution to a tricky passage:

Example 6.14: 1928 Manuscript, Study Five, Measure Fifty-Nine



In several recordings, guitarists tend to stop holding the low C in measure fifty-nine, in order to use the finger that was holding it for other another note. However, the 1928 Manuscript's fingering in Example 6.14 allows for the C to ring its full duration. This fingering is difficult, given that the second finger needs to play above the third finger on a higher string (usually more comfortable vice-versa). Nonetheless, the difficulty seems to be outweighed by its musical benefit.

FINGERINGS: STUDY SIX

The sixth study shows similar beneficial fingerings as well as the introduction of some text-based indications. The first four measures each begin with an E-minor chord. The inversion of the first three is exactly the same but the fourth is different:

Example 6.15: 1928 Manuscript, Study Six, mm. 3-4



As Example 6.15 shows, the top three notes of the fourth measure's E-minor chord are fretted instead of open. The notes could be played open, as in measure three. However, it seems the intention is to transition musically away from the first three measures, and to go to the rising harmonies that follow. The fretted notes of the downbeat match the sound quality of the fretted notes that follow. Additionally, the fretted notes physically transition well to the later fingerings.

Above the notes in measure six is the text, 'les mêmes cordes et doigte' (the same strings and fingers). Following this text is a line that extends through beat one of measure fourteen. This line extends the text's indication, just like a line for a bar or position indication. In mm. 21-23 (ceasing in the middle of the latter's measure), the same thing happens.

Finally, mm. 26-27 show fingerings that are intelligent for technical reasons:

Example 6.16: 1928 Manuscript, Study Six, mm. 26-27



Example 6.16 shows how the third finger is used on the same note and string throughout measure twenty-six. Throughout the next measure, *la même doigte*, as it were, is used. This fingering arrangement allows for a more legato feel to the chord changes, which is a major goal of the study.

FINGERINGS: STUDY SEVEN

The 1928 Manuscript's version of study seven shows some interesting fingerings. First, it shows clear position indications in the study's opening. The positions here seem to be the best and the 1928 Manuscript facilitates a quick comprehension of mm. 2-14.

Measure twenty-eight of the 1928 Manuscript shows a musical fingering:

Example 6.17: 1928 Manuscript, Study Seven, Measure Twenty-Eight

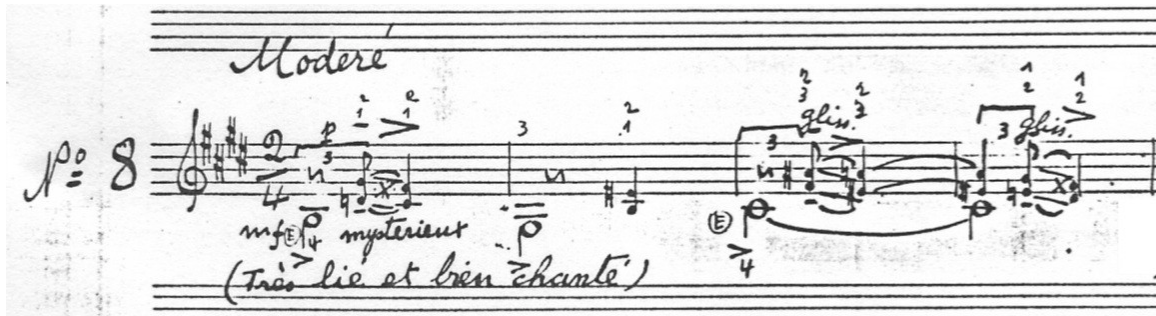


Example 6.17 shows left-hand fingerings and string indications over and under the last three beats, respectively. The last beat is of most importance in this particular discussion: it indicates for the four notes therein to be played on the first string. In contrast, the previous two beats show four note-pairs played over four strings (in order: the fifth, fourth, third, and second). These pairs can be played rather quickly when distributed across the four strings. However, the last beat's pairs, played on one string, create a bit of a technical demand that might slow down the guitarist. Perhaps it is not surprising, then, that the 1928 Manuscript shows an *allargando* directly under this beat. Hence, “difficult” fingerings are used for a musical purpose.

FINGERINGS: STUDY EIGHT

The fingerings of study eight mainly confirm certain musical and technical intentions. The 1928 Manuscript's opening passage shows an important musical idea being presented:

Example 6.18: 1928 Manuscript, Study Eight, mm. 1-4



Example 6.18 shows how the 1928 Manuscript contains left-hand fingerings for every single note. The fingerings for the upper dyads are the same, back-to-back; for example, in measure one the first and second fingers are assigned to both its dyads. These fingering “twins” correspond with the glissando markings during mm. 1-4. Example 6.18 above also shows that the dyads are to be played on the same two strings. This is true throughout mm. 1-28 of 1928 Manuscript (the 1990 Edition’s mm. 1-14 and their second-ending repeat). Musically, this results in a uniformity of timbre.

The 1928 Manuscript’s version of the eighth study offers some helpful position indications. It contains a position/bar indication over mm. 28-29. This shows how to transition from the last chord of measure twenty-eight to the first one of measure twenty-nine. According to this scenario, the left hand never has to leave the fret board to make the transition. Therefore, the 1928 Manuscript seems to offer here a technical fingering, which ensures as legato a passage as possible. The 1928 Manuscript’s position indications in mm. 45-49 show that the passage can be played in one position, which avoids jumping around the fret board. This happens again in mm. 68-69.

FINGERINGS: STUDY NINE

As usual there are very little fingerings in the 1990 Edition here. One particular location is measure thirty-nine, which shows a position indication. Though the material there also is seen in measure ten, no position indication is given there. If anything, it seems the 1990 Edition should have the other way around. Fortunately, the 1928 Manuscript does.

The 1928 Manuscript gives string indications in mm. 1-6. This gives another moment for uniformity of timbre, given that the melody, throughout most of the passage, is to be played on the third string. Measures 11-17 of the 1928 Manuscript show more helpful string indications like this.

FINGERINGS: STUDY TEN

The 1928 Manuscript's mm. 70-74 (the 1990 Edition's mm. 37-40) contain left-hand fingerings. Its mm. 77-78 (the 1990 Edition's mm. 44-45) contain string indications. The latter happens again in the 1928 Manuscript's measure eighty-nine (the 1990 Edition's measure fifty-six). Then, its mm. 99-105 (the 1990 Edition's mm. 66-72) contain position indications similar to that of study four. The 1990 Edition, on the other hand, contains two simple indications, both in one measure. In its measure thirty-three (the 1928 Manuscript's measure sixty-six), there is one string indication and two left-hand fingerings.

The 1928 Manuscript's measure 105 (the 1990 Edition's measure seventy-two) shows one more indication than the 1990 Edition:

Example 6.19: 1928 Manuscript, Study Ten, Measure 105

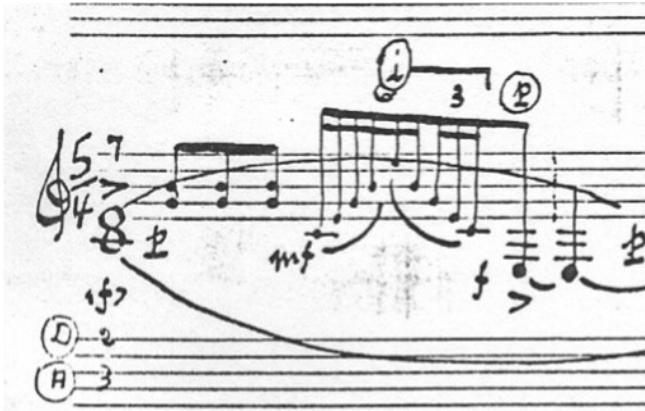


In Example 6.19, the 1928 Manuscript shows three symbols under the third beat of measure 105. The first is a circled 'i,' the second is a line drawn from the 'i,' and the third is a circled 'p.' Though both circled letters are in the 1990 Edition's version, the line in between them is not. This line indicates that the index finger ('i') of the right hand is to drag across the first four notes of the beat (the last one being played by the thumb, or 'p'). If only looking at the 1990 Edition, a guitarist may think that she needs to play the descending arpeggio just as she went up it but backwards – definitely not the easiest way to play this passage!

FINGERINGS: STUDY ELEVEN

The 1928 Manuscript's measure nineteen shows right-hand fingerings not found in the 1990 Edition:

Example 6.20: Study Eleven, Measure Nineteen



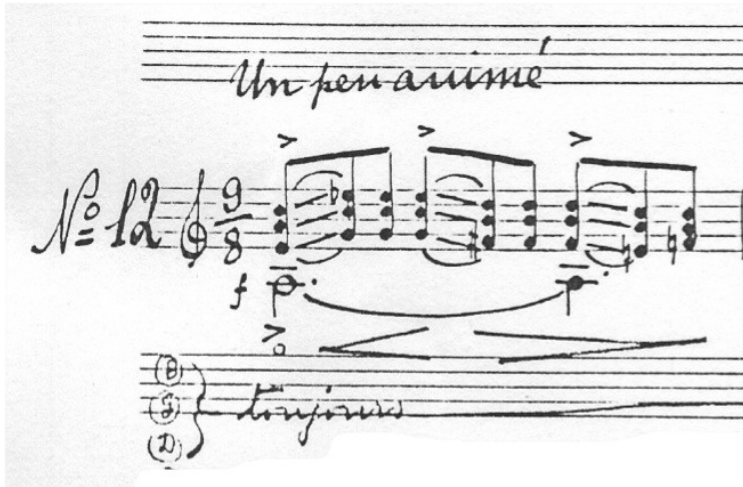
According to Example 6.20, the 1928 Manuscript intends for the index finger to drag across the five descending notes of beat three. This indication actually is found under most of such flourishes in the study. Regarding the first four notes of the flourish, Stanley Yates asserts that the “ascending group almost certainly is intended to be played with the thumb.”⁷⁰ This might not be true, however, for Villa-Lobos usually indicates all four right-hand fingers to perform such an arpeggiation (for example, see study ten above).

⁷⁰ Yates: 16.

FINGERINGS: STUDY TWELVE

The 1928 Manuscript's mm. one and four show string indications:

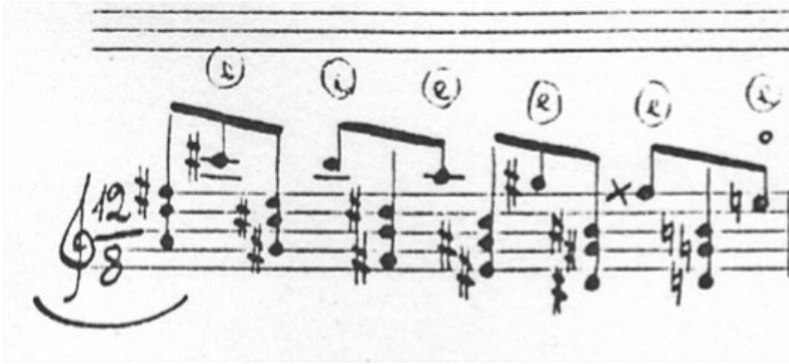
Example 6.21: 1928 Manuscript, Study Twelve, Measure One



As Example 6.21 shows, the top three notes of measure one are to be played on the second, third, and fourth strings ('B,' 'G,' and 'D' written above). Later, the 1928 Manuscript points the guitarist away from the temptation to play the top three notes of measure four on the top three strings. An indication similar to the above example is written again. Following that, measure fourteen shows a string indication like the one in the study's opening, but now it indicates three different strings: A, D, and G.

Measures 12-14 show more string indications. Measure thirteen is shown below:

Example 6.22: 1928 Manuscript, Study Twelve, Measure Thirteen



As Example 6.22 shows, the 1928 Manuscript indicates for the highest notes to be played on the top E-string ('e'). This is also the case for measure twelve.

The 1928 Manuscript's mm. 39-40 show right hand indications, and measure forty shows string indications:

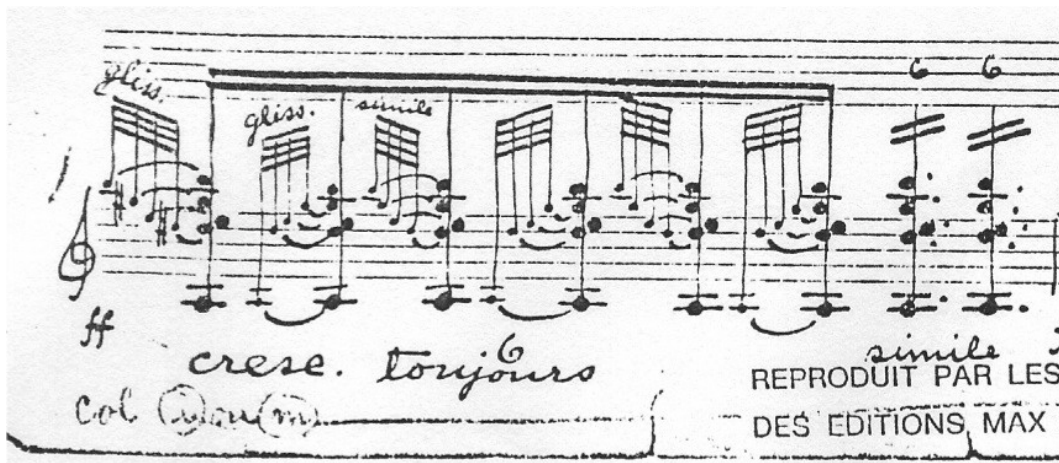
Example 6.23: 1928 Manuscript, Study Twelve, mm. 39-40



In Example 6.23, the middle finger ('m') is the first to be used in measure thirty-nine. Usually, when alternating with two right-hand fingers, the “outer” finger – the one farthest away from the thumb – sounds slightly louder, given its closer proximity to the bridge. The middle finger here is the outer finger. Certain melodic notes in this passage benefit from such accentuation. Thus, it seems the middle finger was placed there to serve a musical purpose.

The last study seems to be the only one that shows a fingering discrepancy between the two versions. It is found at the end of the study, in measure 103:

Example 6.24a: 1928 Manuscript, Study Twelve, Measure 103



Example 6.24b: 1990 Edition, Study Twelve, Measure 103



As Example 6.24a shows, the 1928 Manuscript contains several markings for the right hand. First, it indicates glissando. Second, it indicates ‘col i et m.’ These two markings mean that the right hand is to drag the index and middle fingers up and down the strings to sound the notes of the measure. The 1990 Edition, in Example 6.24b states, ‘gliss. très rapide avec un doigt de la main droite,’ which means “glissando very rapidly with one finger of the right hand.”

Chapter Seven: Tempi

INTRODUCTION

Before describing the tempo discrepancies between the two versions, it is important here to discuss the titles of the studies. The 1953 Edition contains titles for the first four movements. Table 7.1 lists them, below:

Table 7.1: 1953 Edition Titles

Étude No. 1:	‘Etudes des arpèges (estudos de harpejos)’
Étude No. 2:	‘des arpèges (de harpejos)’
Étude No. 3:	‘des arpèges (de harpejos)’
Étude No. 4:	‘des accords répétés (acordes repetidos)’

It is uncertain who applied these titles. Perhaps, as history has shown, the publisher could be suspect (ex. Beethoven’s “Moonlight Sonata”). There are several problems with these titles.

The title for the first study is in plural form (in both languages) for no reason. The Portuguese translations, which accompany the French titles, are grammatically incorrect; indeed, they seem to be a hybrid Spanish-Portuguese translation. Perhaps this can be attributed to Segovia’s rumored input.

The third study is given the same title as the second. It is not a study of arpeggios, though. The third study focuses on slurs. As Fernández points out, “the subtitle ‘des arpèges (de harpejos)’ [in the 1928 Manuscript] is missing...and quite reasonably so since the étude is certainly not an arpeggio study....”⁷¹

⁷¹ Fernández: 26.

The 1990 Edition shows both title revision and addition, as shown below in Table 7.2:

Table 7.2: 1990 Edition Titles

Étude No. 1:	‘Étude des arpèges’
Étude No. 2:	‘Des arpèges’
Étude No. 3:	‘Allegro moderato’
Étude No. 4:	‘Des accords répétés’
Étude No. 5:	‘Andantino’
Étude No. 6:	‘Poco Allegro’
Étude No. 7:	‘Très animé’
Étude No. 8:	‘Modéré’
Étude No. 9:	‘Très peu animé’
Étude No. 10:	‘Très animé’
Étude No. 11:	‘Lent’
Étude No. 12:	‘Animé’

As Table 7.2 shows, the publishers gave the 1990 Edition several updates. First, the title typo in the first study is fixed – it is now in singular form. Second, study three has a different title. Third, all titles are either in French or Italian. Finally, there actually are titles for all the twelve studies.

Despite the new and updated titles, there is still a problem. The titles merely announce the opening tempo markings of each study. A performer could veritably assume that each title refers to the overall tempo or mood of the entire study; however, this is certainly not the case, because almost each study changes tempi and/or moods. Further, the opening tempo markings of the section often conflict with those of the 1928 Manuscript. It follows then that the 1990 Edition’s titles are subject to the same discrepancy. It is likely the publisher made the titles for each study for the sake of uniformity. The basis, perhaps, was naive.

Surprisingly, the 1928 Manuscript contains no titles except for the first study. It is labeled, simply yet intriguingly, ‘Prelude.’⁷² This seems fitting, given of course the study’s position among the other studies and its relatively short length. Perhaps it was named as such due to its similarity to various preludes by Villa-Lobos’s idol, J.S. Bach. Further, the title ‘Prelude’ may indicate Villa-Lobos’s intention for this study to be played in a relatively mysterious and/or free manner.

A final note about the titles is that Villa-Lobos’s 1928 Manuscript markings mostly are in French. This could be due to the fact that he composed the studies in Paris. The language of the 1990 Edition, meanwhile, goes back and forth between French and Italian for no apparent reason.

TEMPI: STUDY ONE

The 1990 Edition and 1928 Manuscript share three conflicting tempo indications. First, the 1990 Edition indicates ‘Allegro non troppo’ at the opening. The 1928 Manuscript, on the other hand, indicates ‘Animé.’ Interestingly, one of only a few recordings that follow the 1990 Edition’s tempo is by Andrés Segovia.⁷³ Most recordings show a general support for the 1928 Manuscript’s tempo.

⁷² Villa-Lobos, “Etudes pour guitare,” score, 1928 (Éditions Max Eschig, Paris), 1.

⁷³ Segovia, record.

majestic performing style.”⁷⁵ Given these definitions, the 1928 Manuscript’s version seems to make more syntactical and musical sense. It indicates one type of tempo change and then one that is subtly different. The 1990 Edition’s version, in contrast, seems incorrect given the fact that it contains two of the exact same markings within just two measures.

Example 7.1 above also shows a ‘Lento’ marking over the 1990 Edition’s third downbeat of the penultimate measure. In contrast, the 1928 Manuscript in Example 7.1b shows a ‘Lento’ marking, and it is over the grace notes that precede that third down-beat. There is a musical subtlety that the 1990 Edition seems to overlook here. The placement of the ‘Lento’ marking in the 1928 Manuscript, being *before* the grace notes, indicate to play both chords’ notes equally. Therefore, the 1928 Manuscript’s version results in a more uniform attack.

TEMPI: STUDY TWO

The tempi of the 1990 Edition and 1928 Manuscript disagree in two ways. First, the opening tempo marking in the 1928 Manuscript is ‘Très animé’ while the 1990 Edition indicates ‘Allegro.’ Once again, the publisher indicates a slower tempo here. Ironically, it seems that most guitarists do all they can to play this study as fast as they can!

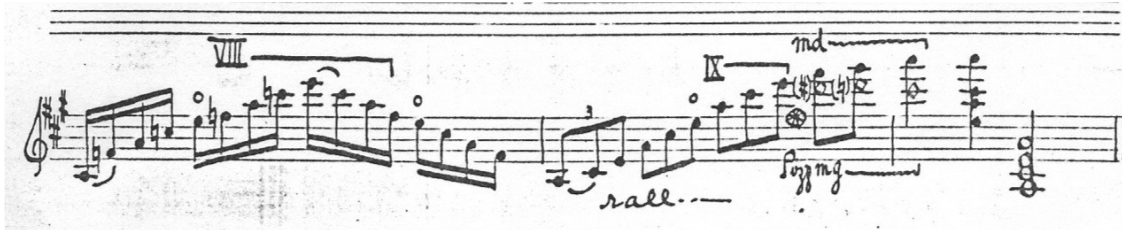
⁷⁵ *Ibid.*, "Allargando," Grove Music Online, ed. L. Macy (Accessed 26 February 2006), <<http://www.grovemusic.com>>.

The last three measures show the second difference:

Example 7.2a: 1990 Edition, Study Two, mm. 25-27



Example 7.2b: 1928 Manuscript, Study Two, mm. 25-27



The examples above show a difference in the placement of rallentando markings. The 1990 Edition, in Example 7.2a, places it on the fourth beat of measure twenty-six while the 1928 Manuscript, in Example 7.2b, places it between the first and second beat of that measure.

To determine which version seems better, the rhythm only needs to be noted. In measure twenty-five above – and every measure before – the rhythm consists of relentless sixteenth notes. From the penultimate measure on, however, the rhythm slows down to triplet eighth notes, to regular eighth notes, to quarter notes, and finally, to a half note. This, clearly, is a natural, “rhythmic rallentando,” which can be perceived even with no tempo marking. As both versions contain tempo markings anyway, they change the smoothness of the transition, each in different ways. The 1990 Edition indicates to

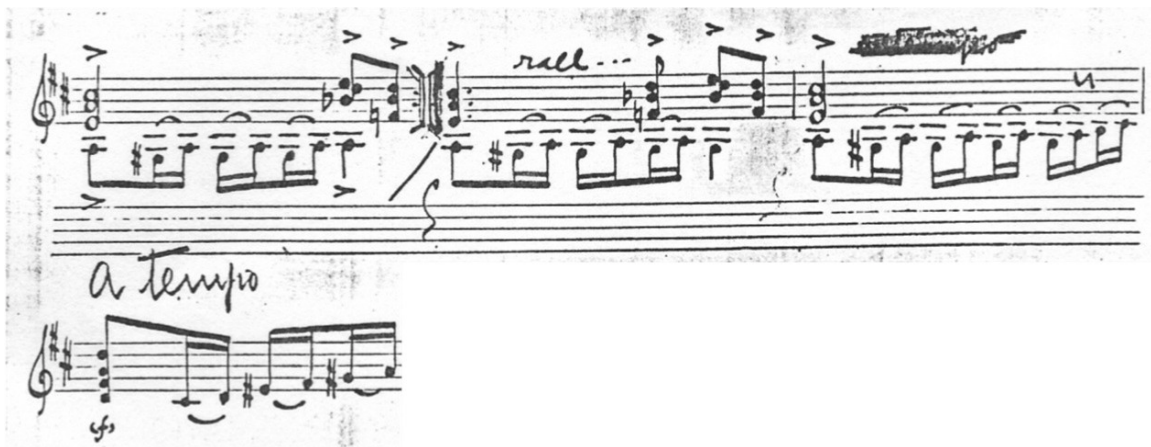
slow down abruptly on the beat just before the final measure. It gives the performer only two eighth notes to convey anything. In contrast, the 1928 Manuscript indicates to slow down just as soon as the “rhythmic rallentando” begins. In effect, the latter goes hand in hand with the built-in deceleration. Thus, the 1928 Manuscript’s placement of the rallentando makes for a much smoother transition toward the study’s completion.

TEMPI: STUDY THREE

There are four instances of conflicting tempo markings in the third study. As has been noted above, the 1990 Edition’s language often differs from that of the 1928 Manuscript. In the third study’s opening, the 1990 Edition reads ‘Un peu animé’ while the 1928 Manuscript reads ‘Allegro moderato.’ In contrast to the first two studies, there is not much difference between the two, though perhaps ‘Poco allegro’ would be closer to the 1928 Manuscript.

Second, the 1928 Manuscript contains a rallentando and an ‘a Tempo’ marking not found in the 1990 Edition:

Example 7.3: 1928 Manuscript, Study Three, mm. 46-49



As shown above in Example 7.3, the *rallentando* of the 1928 Manuscript makes a smooth return to previous material (the same occurs in the ‘da Capo’ repeat, not shown). The 1990 Edition, in contrast, seems to move along to the next section in a simple, motoric fashion, void of any tempo-based nuance. It also appears Villa-Lobos scratched out what looks like a measure-too-early ‘a Tempo’ marking.

Third, there is a *stringendo* marking in the 1928 Manuscript’s coda, shown below:

Example 7.4: 1928 Manuscript, Study Three, mm. 49-51



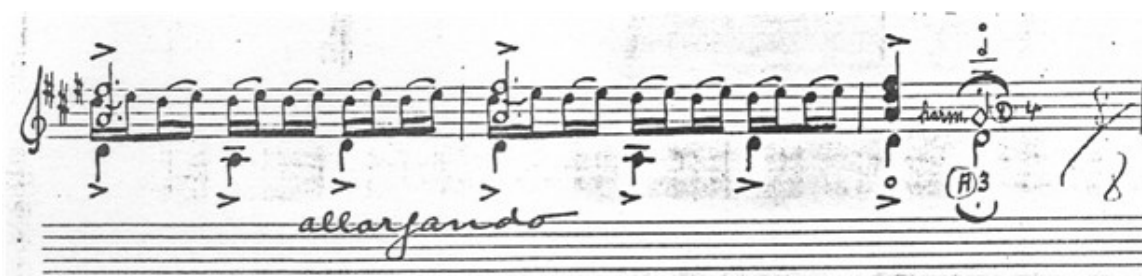
Musically, the marking seems to enhance the ascending chromatic line and its sense of urgency. In contrast, this marking is not found in the 1990 Edition.

Finally, the last three measures show different markings:

Example 7.5a: 1990 Edition, Study Three, mm. 28-30



Example 7.5b: 1928 Manuscript, Study Three, mm. 54-56



Example 7.5a shows that the 1990 Edition contains a rallentando at the third beat of the penultimate measure. In contrast, Example 7.5b shows how the 1928 Manuscript not only possesses an allargando marking but places it between the two measures before the last. Musically, the D-A motion in the bass line, combined with the allargando found in the 1928 Manuscript, results in a more “majestic” ending. On the other hand, the 1990 Edition’s ending results in a relentless push until the abrupt rallentando just before the study’s ending.

TEMPI: STUDY FOUR

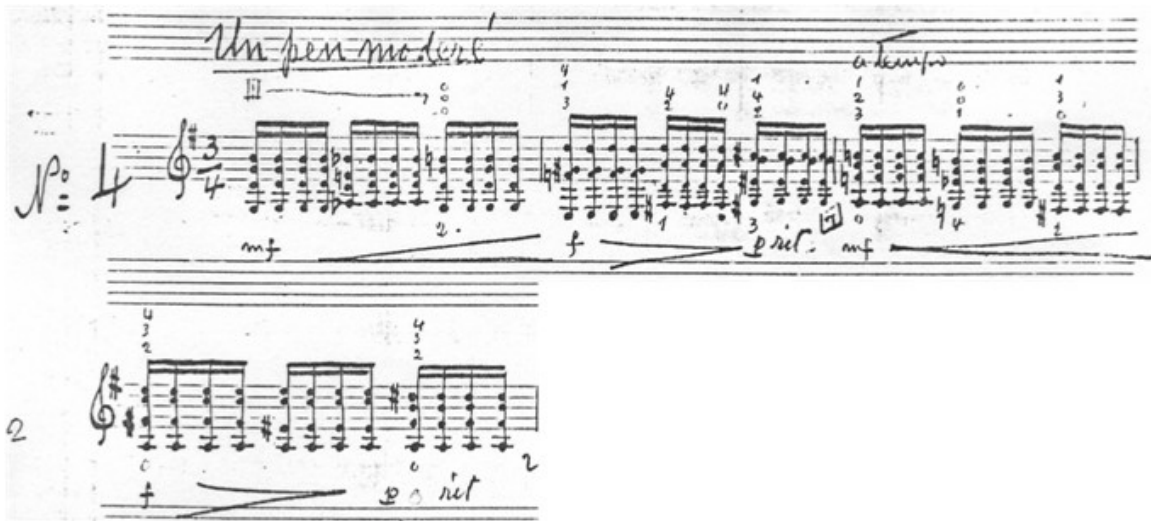
The fourth study contains some of the most numerous discrepancies in tempo markings. One of them is not the opening tempo, for both read, ‘Un peu modéré.’ More so than the others, the 1990 Edition shows contradictory notations. There are no explanations for some, while others, intriguingly, seem to evince “technique-based editing.”

See the study’s opening four measures, below, for one of the most glaring flaws in the 1990 Edition:

Example 7.6a: 1990 Edition, Study Four, mm. 1-4



Example 7.6b: 1928 Manuscript, Study Four, mm. 1-4



Example 7.6a shows how the 1990 Edition has two ritardando markings found between both mm. 1-2 and 3-4. Strangely, these markings come between “hairpin dynamics.” Therefore, they seem to signify that the crescendo markings each result in a tempo, not a dynamic. After the marking, the slowing in tempo is followed by a decrescendo. There is no ultimate dynamic found after the crescendo, but even more confusing is the fact that there is no ‘a Tempo’ marking. Musically, it seems unlikely that Villa-Lobos wanted to begin ‘Un peu modéré,’ slow down, and slow down again all within only the first four measures.

Example 7.6b, in contrast, shows that the 1928 Manuscript contains a dynamic marking after each crescendo. A ritardando marking closes each phrase. In both phrase, an ‘a Tempo’ marking follows the ritardando at the downbeat of the next measures (fifth measure not shown). Hence, the 1928 Manuscript offers a clear and musical use of tempo indications, whereas the 1990 Edition shows no clue as to the musical intentions.

In addition to being clearer, the 1928 Manuscript is more thorough. It consistently shows the same tempo markings when the material above returns throughout the study. The 1990 Edition, in contrast with the 1928 Manuscript and itself, contains no markings at all.

Still within the opening measures of the study, the 1990 Edition contains a poco allargando in the middle of measure seven. It is followed by an ‘a Tempo’ at the beginning of measure eight. The 1928 Manuscript’s version does not contain either marking. From a musical perspective, it seems highly doubtful that the 1990 Edition’s version is accurate. This passage is filled with an ascending chromatic sequence that begs for the same tempo if not faster. Indeed, the increasing dynamics that exist there lend well to this notion. At the same time, the passage is somewhat difficult to maneuver with the left hand fingers ‘a Tempo.’ Thus, the 1990 Edition may reveal some “technique-based editing” here. The slowing tempo of the 1990 Edition allows the guitarist time to move her fingers; however, the 1990 Edition might be undermining the musical integrity of the phrase and, perhaps, the original musical intention.

Measures 10-11 show a similar occurrence. In the 1990 Edition, there is a ritardando in the middle of measure ten and an ‘a Tempo’ marking at the beginning of measure eleven. These markings, in contrast, are not in the 1928 Manuscript. Musically, the harmonic and melodic tensions in measure ten resolve in measure eleven. Hence, the ritardando seems to defy this “musical gravitation.” They do occur, however, during a difficult passage; needless to say, the slower tempo would be easier.

In mm. 15-16, the 1990 Edition shows a possible third occurrence of technique-based editing. Whereas the 1928 Manuscript shows no tempo changes here, the 1990 Edition shows an allargando marking at the third beat of measure fourteen and a ‘Meno’ marking in measure fifteen. This is the third example of a difficult passage that might be

played more easily at a slower tempo. This time, however, it is musically difficult to make a case one way or the other. Measures 15-16, with their extremely high but descending diminished chords, just might sound more dramatic slower. It might also sound boring, though, after those two measures.

What follows mm. 15-16 further mystifies the 1990 Edition's version. The downbeat of its measure twenty-four shows an *allargando* marking and its measure twenty-five shows an 'a Tempo' marking. Since the 1990 Edition's tempo before this *allargando* is 'Meno,' the 'a Tempo' would suggest a return this tempo. This seems inaccurate, however, given that the following passage is very similar to the opening in the study. Once again, these tempo markings seem only to make technical sense. They are not in the 1928 Manuscript.

There is a slight divergence in the placement of a *rallentando* marking, in measure thirty-seven. The 1990 Edition places it under the fourth eighth beat, but the 1928 Manuscript places it at the beginning of the measure. Musically, this simply allows for a little more drama.

The 1928 Manuscript contains the marking, 'Un peu moins,' at the downbeat of measure fifty-four:

Example 7.7: 1928 Manuscript, Study Four, mm. 54-55



It is at this time that the piece broadens, both in harmony and register. The slowing tempo, as shown in Example 7.7, lends to this activity. In contrast, the 1990 Edition shows no tempo change.

There is another difference found in the final measures. The 1990 Edition contains an *allargando* at the downbeat of the measure sixty-four while the 1928 Manuscript contains a ‘*toujours a tempo*’ marking at the same location. This discrepancy contrasts with most of the previous ones in that there are two very different indications here. The 1990 Edition’s ending, which slows down, has proven the interpretation of choice for many recordings, even after the discovery of the “1928 Manuscript.” Perhaps, then, there is a case either way.

TEMPI: STUDY FIVE

There are three differences in the fifth study’s tempo markings. First, in measure forty-five, the 1990 Edition shows a *rallentando* marking while the 1928 Manuscript shows ‘*poco rallentando*.’ A slower section of the piece follows in measure forty-six. Both measures in both versions are shown below:

Example 7.8a: 1990 Edition, Study Five, mm. 45-46



Example 7.8b: 1928 Manuscript, Study Five, mm. 45-46



Given that the section beginning in measure fifty-six is to be played with only “a bit less” speed, as seen above in both versions, it makes sense that the 1928 Manuscript contains the word ‘poco’ in its indication, as in Example 7.8b. Indeed, it might not sound right if the measure before a slower section ends up sounding even slower. The 1928 Manuscript, therefore, seems to contain a refined, more accurate notation.

The second and most significant difference is found in measure fifty. The 1928 Manuscript shows an ‘a Tempo lo’ marking, indicating a return to the first tempo of the piece, ‘Andantino.’ The 1990 Edition, on the other hand, contains no marking whatsoever here. A guitarist may interpret the 1990 Edition exactly, and play the entire

last third of the piece slowly, or (as numerous recordings show) return to the first tempo. Therefore, the 1928 Manuscript seems to eliminate the confusion.

The third difference turns up in the last five measures. Three measures from the end (measure sixty-three) the 1990 Edition shows a *rallentando* marking on the third beat. In contrast, the 1928 Manuscript not only places its *rallentando* marking closer to the first beat but also shows an *allargando* marking in between mm. sixty-one and sixty-two. It appears that Villa-Lobos's intention was to slow down much more considerably than is shown in the 1990 Edition.

TEMPI: STUDY SIX

The sixth study shows the usual tempo issues as well one type of notation not previously mentioned: the use of fermatas. Also, the titles' languages are again different: the 1928 Manuscript is in French, 'Un peu modéré,' and the 1990 Edition is in Italian, 'Poco Allegro.'

First, in measure sixteen, the 1928 Manuscript contains a *rallentando* marking at the second beat while the 1990 Edition places the marking at the downbeat of measure eighteen. Musically, a *rallentando* that is placed sooner seems to work better, given the somewhat fast, cut-time tempo. In the next measure, the 1928 Manuscript contains a fermata at the last eighth beat while the 1990 Edition contains no marking here. Again, musically, the fermata seems to give a much-needed moment of repose during an otherwise relentless texture.

The 1928 Manuscript shows a few markings in a row that do not exist in the 1990 Edition. There is a *stringendo* at the last eighth beat of measure twenty-one, an *allargando* at the second eighth beat of measure twenty-six, and a fermata at the last eighth beat of measure twenty-seven. In contrast, the 1990 Edition simply shows a

rallentando at the downbeat of measure twenty-seven. Musically, the stringendo and allargando of the 1928 Manuscript seem to help enhance the rising and falling of register as well as its harmonic gestures (a sequence of diminished chords and secondary dominants). Further, the 1928 Manuscript's second fermata helps to set up and separate the study's sections. The 1990 Edition, on the other hand, merely provides another of its several rallentando-a-tempo moments.

The 1928 Manuscript contains the marking, 'Moins (très énergique)' at the downbeat of measure twenty-eight; however, the 1990 Edition only contains an 'a Tempo' here. Musically, the slower tempo of the 1928 Manuscript allows the varied texture to come out, while the 1990 Edition's version simply brings it to the same tempo as the opening, implying little musical development.

The 1990 Edition contains a rallentando at the second beat of measure thirty-eight and then a 'Meno' marking at the downbeat of measure thirty-nine. This happens exactly during an important harmonic sequence (mm. 38-41), in which the register and harmony "rise" to the second beat of measure forty-one, the passage's peak. It is this that makes the 1990 Edition, which slows down, opposite to musical logic. The 1928 Manuscript, as it turns out, contains neither marking here.

The 1928 Manuscript again shows a few markings in a row, later. There is a rallentando at the second beat of measure forty-four, a ritardando at the last eighth beat of measure forty-five, and an 'Un peu moins (Très énergique)' marking at the downbeat of measure forty-six. During these measures in the 1990 Edition, though, all that is shown is an allargando at the downbeat of measure forty-five. Instead of a fermata here, the 1928 Manuscript shows two other "slowing" notations, which smoothly lead to the new, energetic tempo. In contrast, the 1990 Edition's allargando leads aimlessly to no new

tempo until measure fifty-five, marked ‘Meno’ – its second use in the study. Leisner offers the following opinion of the divergent tempi in both versions:

The MS [1928 Manuscript] shows a clear progression from *Un peu animé* at the beginning to *Moins* to *Un peu moins*, getting gradually slower, as well as louder (one big allargando), as the piece progresses; while the PE [1990 Edition] is a confusing roller-coaster ride from *Poco allegro* to *Meno* to *Poco allegro* and back to *Meno*, with the first *Meno* placed at an awkward place in the middle of a section, the effect of which is, in my view, ponderous.⁷⁶

It should be noted that in the 1953 Edition, measure forty-six contains an ‘a Tempo Ia’ marking. This marking falls in line with the 1928 Manuscript. Therefore, perhaps here is another instance where the 1990 Edition eliminates not only “obvious typographical errors” but markings that actually would have helped!

The 1928 Manuscript contains a ‘stringendo poco a poco’ at the downbeat of measure forty-nine while the 1990 Edition shows no marking. Then, in measure fifty-three, it shows an allargando starting on the first upbeat. In contrast, the 1990 Edition contains no stringendo in measure forty-nine, though it does show the allargando of measure fifty-three. As before in mm. 21-26, the 1928 Manuscript shows both the acceleration of a harmonic rise and the deceleration of its fall, while the 1990 Edition only shows the deceleration.

The issues of slowing down and speeding up are further complicated towards the end of the study. First, the 1928 Manuscript contains an ‘a tempo’ marking at the downbeat of measure fifty-five while the 1990 Edition contains a ‘Meno’ marking here. It is difficult to understand the 1990 Edition at this point, given that before this ‘Meno,’ there were two allargando markings (mm. forty-five and fifty-three) as well as another

⁷⁶ Leisner: 37.

‘Meno’ (measure thirty-nine). Second, the 1928 Manuscript contains a ‘poco rallentando’ in measure fifty-nine while the 1990 Edition contains an allargando (in its measure fifty-seven). All in all, the 1990 Edition asserts that the piece is to slow down considerably during the study’s entire second half, potentially obliterating any notion of assumed rhythmic integrity.

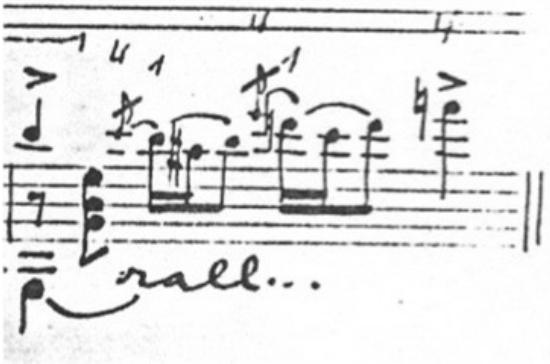
The sixth study shows differences even between the 1953 and the 1990 Editions. First, the 1953 Edition has an allargando marking in measure fifty-four, whereas the 1990 Edition has that same marking in measure fifty-three. It turns out here that the later version parallels the “1928 Manuscript.” Second, and more significantly, the 1953 Edition contains an ‘a Tempo Ia’ marking at measure forty-six, following the allargando in measure forty-five. In contrast, the 1990 Edition contains no marking here. This time, it is the 1953 Edition that parallels the 1928 Manuscript. It seems odd that an allargando would not be followed by an ‘a Tempo’ marking, especially given that the 1990 Edition’s version later shows more allargando markings as well as a ‘Meno.’ Therefore, contrary to what the editor claims, the 1990 Edition again seems to eliminate more than just errors.

TEMPI: STUDY SEVEN

The seventh study’s main discrepancies involve section speed as well as the rate of both slowing and resuming speed. They are concentrated in the study’s middle section.

The first issue arises in measure twelve, as shown below:

Example 7.9a: 1928 Manuscript, Study Seven, Measure Twelve



Example 7.9b: 1990 Edition, Study Seven, Measure Twelve



According to Example 7.9a, the 1928 Manuscript contains a rallentando at the second beat of measure twelve. Meanwhile, in Example 7.9b, the 1990 Edition contains a ritardando on the last beat of the measure. Musically, the 1928 Manuscript makes more sense for several reasons. First, the guitarist is given not one but three beats to slow down. Second, the rhythmic sequence in beats two and three of that measure lends itself well to the slowing. In other words, the figure in beat three, when played slower than the one in beat two, effectively shows the rallentando. In contrast, the 1990 Edition assigns

the slowing to only one note. If playing by the 1990 Edition, the listener might have a difficult time hearing a one-note ritardando, especially on the guitar.

Discrepancies arise in the middle section. The 1990 Edition contains the tempo change, 'Moins,' above measure thirteen, and that is pretty much it. In contrast, the 1928 Manuscript first shows the marking, 'Moderé,' which indicates not just to slow down, but also to what degree. In measure seventeen, it contains a rallentando marking at the last beat. Ellipsis marks extend the rallentando through measure eighteen. At measure nineteen, it contains the tempo marking, 'Lent.' Another rallentando arrives during mm. 20-21, slowing the 1928 Manuscript's version of the piece further. A 'Moderé' tempo musically jolts back at the downbeat of measure twenty-two, during a major cadence. The section winds down smoothly via an allargando marking in between mm. twenty-eight and twenty nine. After its 'Moins' marking in measure thirteen, the dramatic tempo changes just described are lost to the 1990 Edition. The only similar marking is the allargando toward the end, despite the fact it begins a measure later than the 1928 Manuscript, and, strangely, another allargando occurs during the last measure of the section (measure thirty).

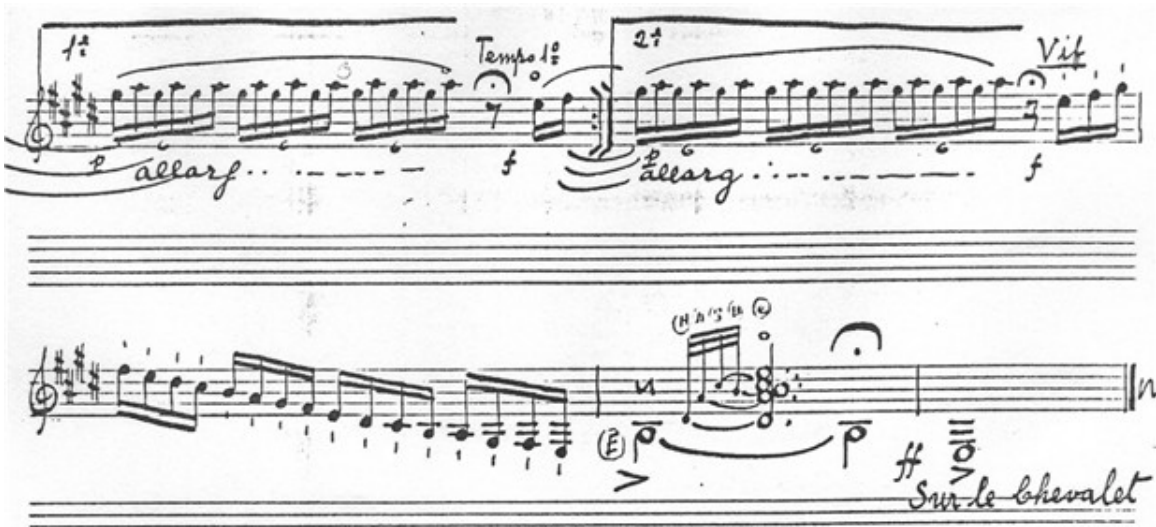
Upon the return of the beginning material at the end of measure thirty, the 1928 Manuscript contains the marking, 'a Tempo lo.' The 1990 Edition, on the other hand, does not. Here, the 1928 Manuscript dutifully acknowledges that the music needs to return to a normal speed after a drawn-out allargando. In contrast, the 1990 Edition seems to ignore this. Fortunately, as many recordings show, guitarists play as though the marking should be there.

Measure forty-one in the 1990 Edition (measure forty-two in the 1928 Manuscript), contains a 'Piu mosso' marking at the downbeat. Meanwhile, the 1928

Manuscript does not. The section slows down six measures from the end, with both versions containing an allargando.

Several discrepancies are found in the double-ending repeats of the study:

Example 7.10a: 1928 Manuscript, Study Seven, mm. 55-58



Example 7.10b: 1990 Edition, Study Seven, mm. 54-57



As Example 7.10a shows, the 1928 Manuscript contains *allargando* markings at the beginning of both endings (measure fifty-five). Additionally, there is a fermata on each of fourth beat (first one being an eighth rest, the second a sixteenth). In its first ending, the 1928 Manuscript contains an ‘a Tempo lo’ marking, just before the pick-up notes that resume the opening material of the study. The second ending shows a ‘Vif’ marking at the same spot. Finally, there is a fermata below the penultimate note of the study.

The 1990 Edition, in Example 7.10b, shows some differences. It contains an *allargando* marking, but only during the second ending. Second, there are no fermatas. Then, its first ending contains only ‘a tempo’ (not ‘a Tempo l’) before the pick-up notes. Though the assumption has been to play this material at its original speed, one may wonder if the 1990 Edition indicates literally to play at the last shown tempo, which in this version would be ‘Piu mosso,’ and not *Animé*. Finally, there are not one but two fermatas in the penultimate measure, and since they overlap their duration is unclear.

TEMPI: STUDY EIGHT

In addition to the usual tempo issues shown above, the 1990 Edition’s eighth study contains a metronome marking:

Example 7.11: 1990 Edition, Study Eight, Measure One



The metronome marking, shown at the top of Example 7.11, is not present in the 1928 Manuscript. In fact, no other study in both versions contains a metronome marking.

The opening fourteen measures are repeated via repeat signs in the 1990 Edition, whereas this repeat actually is written out in the 1928 Manuscript. This discrepancy poses a potential problem for the 1990 Edition. During the first ending it contains a *rallentando* and a *ritardando* marking, under mm. 13 and 14, respectively. Since there is no ‘a Tempo’ marking at the end of the measures, the tempo of the return to the beginning may seem unclear. In contrast, the 1928 Manuscript, during its written-out repeat, shows an indication to return to the original tempo. Therefore, no tempo issues could result in that version.

The 1928 Manuscript contains the words ‘*cresc. animando*’ written together over mm. 39-40 (the 1990 Edition’s mm. 26-27). In contrast, the 1990 Edition shows a ‘*cresc.*’ marking in the first measure and an ‘*animando*’ marking in the second measure. The 1928 Manuscript seems to indicate the increase of dynamics and tempo at the same time, which smoothly increases the tension of this passage. The 1990 Edition, with its separate markings, seems to indicate a crescendo for one measure and then an *animando* in the next. Therefore, the two may not coincide so well in the 1990 Edition’s version.

The following issues are focused within one phrase, found in the 1990 Edition’s mm. 29-37 (the 1928 Manuscript’s mm. 43-52). The 1990 Edition will be described first and then compared to the 1928 Manuscript. See below for the 1990 Edition’s version:

Example 7.12: 1990 Edition, Study Eight, mm. 29-37



As shown in Example 7.12, the 1990 Edition contains a fermata at the downbeat of measure thirty-one. Musically, it seems to cut off the continuity of the measures' arpeggiations. Under the second beat of measure thirty-one, the 1990 Edition then contains a stringendo. The stringendo apparently continues right through measure thirty-three, defying the "rhythmic deceleration" here (from sixteenth notes to eighth note triplets). A *molto rallentando* marking is found at the second beat of measure thirty-four. Finally, the 1990 Edition contains an 'a Tempo' marking above the grace notes of measure thirty-six. Musically, the at-tempo, fast run through the pianissimo grace notes does not seem to lend itself well to the end of this phrase.

The example below shows the 1928 Manuscript's version:

Example 7.13: 1928 Manuscript, Study Eight, mm. 43-52



In Example 7.13, the 1928 Manuscript does not contain a fermata at its measure forty-five. In fact, it contains a phrase marking over mm. 45-47. A phrase marking here, and not a fermata, gives the 1928 Manuscript's version a much greater sense of continuity. The 1928 Manuscript contains a *molto stringendo* at its mm. 45-46. This version parallels numerous recordings, even the one by Segovia. The 1928 Manuscript then acknowledges the rhythmic deceleration of measure forty by including an 'a Tempo' marking at the downbeat. A *molto rallentando* follows in measure forty-eight at the downbeat. Finally, the 1928 Manuscript contains a *rallentando* marking at the downbeat of its measure forty-nine. This marking actually is followed by ellipsis marks, which extend through measure fifty. This implies that the grace notes are to be played slowly, enhancing the end of the

phrase. Thus, musically, the 1928 Manuscript evinces a more refined, musical sensibility at all points during the phrase.

Two lesser issues follow. The 1990 Edition contains a *ritardando* marking at the last eighth beat of its measure forty-seven (the 1928 Manuscript's measure sixty) while the 1928 Manuscript does not. Technically, the slower tempo makes it easier to shift between the chords in these measures. Again, possibly, a technique-based "addition" might have taken place here in the 1990 Edition. The 1990 Edition's measure fifty-six (the 1928 Manuscript's measure sixty-nine) contains a *rallentando* on the third eighth-note triplet of the first beat, while the 1928 Manuscript places it at the downbeat.

The 1990 Edition contains the marking, 'Tempo primo,' at the downbeat of its measure fifty-seven (the 1928 Manuscript's measure seventy-one) while the 1928 Manuscript does not. Here is one of the few moments where the 1990 Edition's version seems more accurate, for new material does begin here.

As before in the piece, the 1928 Manuscript contains a *crescendo animando* marking in between mm. 81-82 (the 1990 Edition's mm. 57-58). This time, however, instead of showing the separation of the two words, the 1990 Edition shows no words. The 1928 Manuscript contains a *molto stringendo* marking over mm. 87-88 (the 1990 Edition's mm. 63-64). In contrast, the 1990 Edition does not contain this marking, despite the fact that it contained at least a *stringendo* marking before. It does contain the peculiar fermata mentioned earlier, and it is seen this second time at the downbeat of its measure sixty-three. Thus, the ending lines of the 1990 Edition confirm that this version not only conflicts with the 1928 Manuscript but with itself.

TEMPI: STUDY NINE

Study nine shows inconsistencies common to the other studies. The opening tempo of the 1928 Manuscript is ‘Un peu animé’ while in the 1990 Edition it is ‘Très peu animé.’ Four omissions occur within close proximity to each other, the first three being found in the 1990 Edition. In measure four, the 1990 Edition does not show the ritardando marking found in the 1928 Manuscript at the third beat. Next, it leaves out the ‘a Tempo’ marking in measure eighteen, found in the 1928 Manuscript at the downbeat. In a phrase similar to that of measure four, the 1990 Edition omits the 1928 Manuscript’s ritardando marking, at the third beat of measure twenty-one.

In the final section of the piece, the 1990 Edition again omits a number of tempo markings. In measure thirty, though the 1928 Manuscript contains a ‘Moins’ marking, the 1990 Edition does not. Many recordings reflect a tendency to play slower in this section anyway. The 1928 Manuscript contains the following: a rallentando marking at the last beat of measure thirty-two, a ritardando marking at the third beat of measure thirty-three, an allargando marking near the downbeat of forty-five, and an ‘a Tempo’ marking at the downbeat of in measure forty-seven. The 1990 Edition, on the other hand, contains none of these markings. All of the “slowing” markings just mentioned come at the end of phrases and the “re-starting” markings come at the beginnings. It appears the 1928 Manuscript reveals an understanding of basic musicianship and phrasing, while the 1990 Edition merely shows the notes. At the same time, just as before, the 1928 Manuscript does not have one ‘a Tempo’ marking – where it possibly should – in measure thirty-four, coming right after a ritardando and the end of a phrase.

Later on, at measure fifty-one, the 1928 Manuscript contains a crescendo allargando; the 1990 Edition, on the other hand, contains just the allargando marking, and it is in the next measure. As with the eighth study and its crescendo animando, the 1928

Manuscript here deploys a marking that indicates a change in dynamic and tempo at the same time. Also as before, the two markings together seem to evoke a different indication than with only one of them.

TEMPI: STUDY TEN

The opening tempo is different for each version:

Example 7.14a: 1990 Edition, Study Ten, Measure One



Example 7.14b: 1928 Manuscript, Study Ten, Measure One

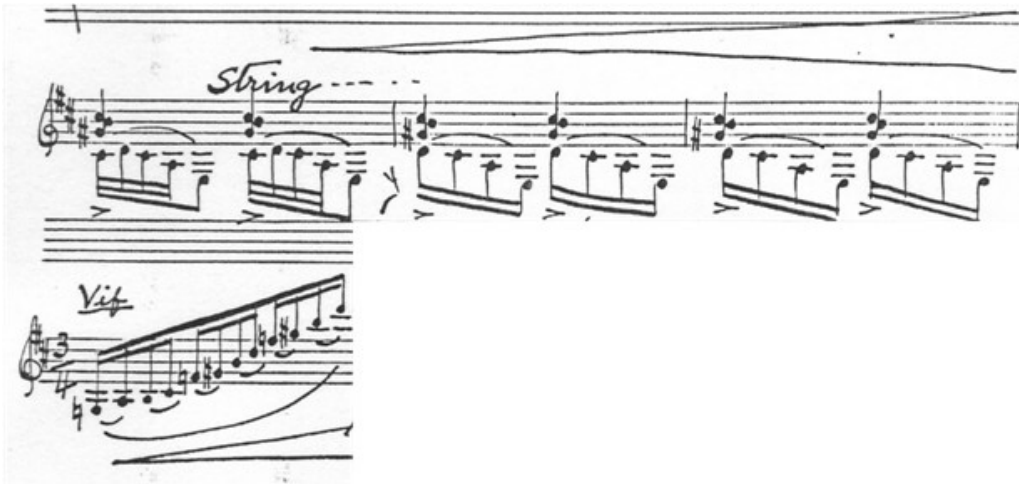


Example 7.14a shows that the 1990 Edition indicates ‘Très animé.’ The 1928 Manuscript, in Example 7.14b, seems to have had a previous or incorrect tempo

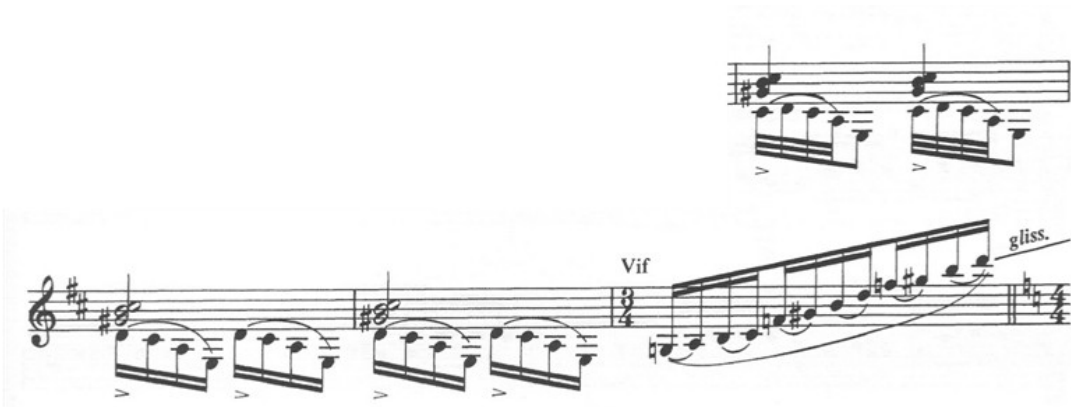
indication that was changed. It could very have been the same indication as the 1990 Edition until Villa-Lobos scratched it out and wrote 'Animé.'

Measure seventeen contains another discrepancy:

Example 7.15a: 1928 Manuscript, Study Ten, mm. 17-20



Example 7.15b: 1990 Edition, Study Ten, mm. 17-20

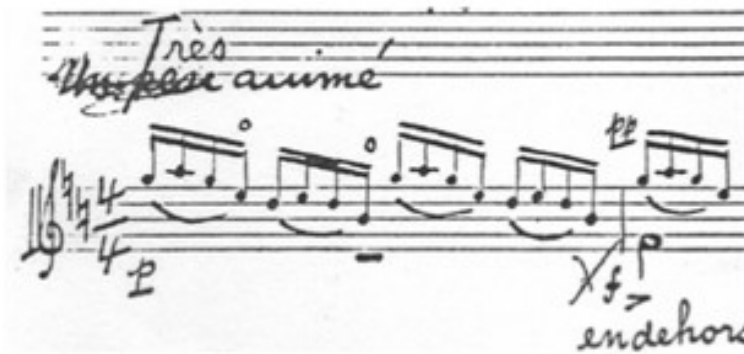


According to Example 7.15a, the 1928 Manuscript contains a stringendo marking at the second beat; meanwhile, in Example 7.15b, the 1990 Edition does not. Musically, the

1928 Manuscript's stringendo seems to help the sixteenth notes transition smoothly toward the run, especially so considering that the tempo of the run is to be very fast. It also adds to the increasing excitement. Alternatively, the sixteenth notes of the 1990 Edition simply plug along at a normal tempo until they abruptly jump to the faster speed.

The middle section shows the next issue:

Example 7.16a: 1928 Manuscript, Study Ten, Measure Fifty-Four



Example 7.16b: 1990 Edition, Study Ten, Measure Twenty-One



Just as before, Villa-Lobos again seems to have changed his mind on a tempo change in the 1928 Manuscript (Example 7.15a) while the 1990 Edition shows the “original” (Example 7.15b),

Later on, in measure 102 (1990 Edition's measure sixty-nine), the 1928 Manuscript contains a 'Très Vif' marking while the 1990 Edition says nothing. There is no obvious reason one version makes more musical sense than the other. However, the 1928 Manuscript sounds more exciting with the increased speed that lasts until the end of the study.

TEMPI: STUDY ELEVEN

As usual, some tempo markings are changed from French to Italian. Despite the fact that the piece opens, in both versions, 'Lent,' the 1990 Edition contains a 'Più mosso' marking at the downbeat of measure four. The 1928 Manuscript, meanwhile, reads, 'Plus vite' there. The same exact thing happens three more times in the work. It occurs in pairs, one near the beginning (including the one just described in detail) and one near the end. 'Più mosso' indications are found at the downbeats of mm. 11, 88, and 95 in the 1990 Edition while 'Plus vite' indications are found at the downbeats of its corresponding mm. 11, 94, and 101.

In measure seven, the 1990 Edition shows two fermatas:

Example 7.17: 1990 Edition, Study 11, Measure Seven



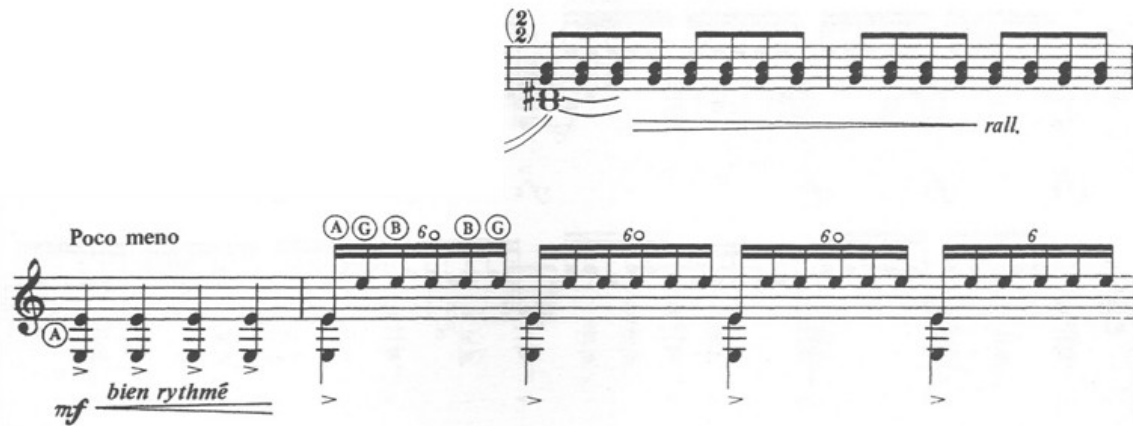
According to Example 7.16, the fourth beat contains one fermata under a quarter-note and one above a quarter-rest. The 1928 Manuscript (not shown) contains only the fermata under the note. Since the two markings above are simultaneous, there seems to be no reason for the second fermata. Interestingly, the 1953 Edition shows only one fermata, and it is under the note. Thus, the 1990 Edition shows an addition of error, not an elimination of it.

Measures 46-49 of the 1990 Edition (1928 Manuscript's mm. 53-55 – only two measures, as will be explained below) show the next discrepancy, but this time the 1990 Edition may be right:

Example 7.18a: 1928 Manuscript, Study Eleven, mm. 53-55



Example 7.18b: 1990 Edition, Study Eleven, mm. 46-49



Example 7.18a shows that the 1928 Manuscript simply passes from the texture in measure fifty-three to the other in measure fifty-four without a tempo change. This may imply that the section that immediately ensues thereafter – a barrage of high-speed arpeggios – is to be the same tempo as the previous section. On the other hand, Example 7.18b shows four contrasting things. First, there is an added measure (its measure forty-seven) in between the material also seen in the 1928 Manuscript in Example 7.18a. Second, that extra measure contains a rallentando marking at the third downbeat. Third, measure forty-eight contains the marking, ‘bien rythmé,’ at its downbeat. Finally, that same measure contains a ‘Poco meno’ marking at its downbeat. For the guitarist, this marking allows the ensuing section to be played at an accessible speed. The ‘rythmé’ marking ensures exact pulse through the ensuing arpeggios. The rallentando allows for a smooth transition between the contrasting tempi. Thus, the 1990 Edition’s version here is possibly superior.

The last section of the piece is a repeat of the beginning, but the 1990 Edition does not repeat some of the tempo markings found earlier. Measure ninety of the 1990

Edition (1928 Manuscript's ninety-seven) is a repeat of measure seven. Measure seven has a *rallentando* at the beginning of the measure and a fermata (or two, in the case of the 1990 Edition). However, the 1990 Edition's measure ninety contains neither of the two tempo markings. The 1953 Edition, actually, has just the fermata. The 1928 Manuscript (in its corresponding measure ninety-seven) has it all.

The last four measures show the final difference. The 1990 Edition contains the marking, 'dim. e rall.' at the downbeat of measure ninety-seven (1928 Manuscript's measure 103). In contrast, the 1928 Manuscript's marking is, 'rall. et dim. poco a poco.,' and it starts it two measures earlier in measure 101 (1990 Edition's ninety-five).

TEMPI: STUDY TWELVE

The last study of the cycle contains a few minor discrepancies. The opening tempo of the 1990 Edition is 'Animé' while that of the 1928 Manuscript is 'Un peu Animé.' Next, in measure thirty-nine, the 1990 Edition contains the marking, 'Più mosso,' whereas the 1928 Manuscript reads 'Plus vite' there. While in measure sixty-eight both versions show a *rallentando* marking (second beat), the 1990 Edition contains one more *rallentando* marking in measure sixty-nine (between first and second beat). Then, in measure seventy, the 1990 Edition contains a 'Tempo primo' marking, while the 1928 Manuscript reads, 'Tempo Io' there. Finally, the 1990 Edition contains a fermata in the last measure of the piece, (downbeat before the last chord), while the 1928 Manuscript does not.

CONCLUSION

Unquestionably, the difference between what was written and what was printed is vast. This document, however, is not meant to serve merely as a compare-and-contrast analysis. The categorization of differences between the two versions provides a meaningful contribution to the current scholarship as well as a guide to the guitarist learning from them.

Additionally, the numerous accounts of the 1990 Edition's problems show it to be a severely flawed publication. When presented alongside the 1928 Manuscript, the problems are highlighted even more. This study, hopefully, helps make the case for a new, third edition to be created. At the very least, the publisher should use the 1928 Manuscript to help reconcile the issues between it and the previous two editions.

Finally, this document provides information about the people who influenced the composer, the piece, and the current controversy. It just goes to show how much a single piece of art and its history can be mixed up, cut up, and shut up, for years.

Still, there exist several questions. First, is the 1928 Manuscript more authentic than the 1990 Edition? Villa-Lobos is dead, and there is no documentation from his archives showing any preference. Obviously, performers and audiences have been experiencing the cycle for decades according to the editions. Its popularity and high esteem shows a positive influence on the guitar repertory as a whole. Even after the discovery of the 1928 Manuscript, some recordings still reflect an affinity for the 1990 Edition, either in whole or in part. The 1990 Edition has been enjoyed for many years. Perhaps, then, only the audience and performer can determine authenticity.

Second, was the 1928 Manuscript really written in 1928? No one (yet) has traveled to Paris to study the original document. Therefore, the door is open to the

possibility that it very well could have been written at a completely different date or in various stages. Its scribbles and inscriptions alone could have been inserted at a later date and even by someone else.

Third, why does the publisher of Villa-Lobos's music, along with the director of the Villa-Lobos Museum, unwaveringly claim that Editions Max Eschig used another version for both editions? If they are not lying, what happened to this version?

At the very least, there is a better understanding of the 1928 Manuscript. Clearly, to better understand the Villa-Lobos guitar studies, one needs to know this version. The insightful, clear, consistent, and musically sensible notation provides convincing answers to the many questions that have circulated over the edition for years. The 1928 Manuscript's clarity on these matters presents the best evidence for a new edition, guided by a more scholarly and less polemical approach.

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