

Villa-Lobos' *Etudes for Guitar*: the 1928 Manuscript

by Stanley Yates

December 1996

© 1996 by Stanley Yates. All Rights Reserved.

Introduction

Heitor Villa-Lobos' *Twelve Etudes for Guitar* are probably more studied and more performed than any other twentieth-century set of studies for the instrument. Not only because of their unique and innovative idiomatic conception but also for their modernistic character and exceptional quality, it was this seminal and germinal work that truly brought the guitar into the twentieth century.

The date of composition of the *Etudes* is generally held to be 1929 (several manuscripts and the Eschig publication of 1957 are marked Paris, 1929). However, a copy of a meticulously-written and substantially-fingered earlier autograph manuscript entitled "Etudes pour la Guitarre," inscribed Paris, 1928, may be found at the Museo Villa-Lobos in Rio de Janeiro (ms P.200.1.2A).¹ It is this earlier manuscript, with its wealth of information relating to the performance of the *Etudes*, that has prompted this article.

Although each page of the 1928 manuscript is stamped with an Eschig copyright notice, it is unlikely that this manuscript was used as the basis for publication since several anonymous manuscript copies dated 1929 exist.² All appear to be closer to Eschig's 1957 publication than to the 1928 manuscript; suggesting that they derive from a revised version (or versions) of 1929. None of these manuscripts, however, contain anything close to the amount of fingerings found in the earlier manuscript. In fact, the 1928 manuscript is so meticulous in its notation of fingerings and expression markings that it forms an essential addendum to the published score, and clarifies many notational ambiguities and errors found there.

Ironically, the integrity of Villa-Lobos' fingerings was defended by Andres Segovia in his 1953 preface to Eschig's 1957 publication of the *Douze Études*:

I have not wished to change any of the "fingerings" that Villa-Lobos himself indicated for the performance of his works. He understood the guitar perfectly and if he chose a particular string or

¹ The original manuscript, of which the Museo Villa-Lobos holds only a photocopy, is held by the French publishing company Max Eschig. I have established Villa-Lobos' calligraphy with reference to several signed documents and autograph scores, among them the compositional sketches of the *Five Preludes* (Museo Villa-Lobos P.201.1.4), and the "Lubrano" manuscript—a 1929 manuscript of Etude No. 5, advertised and authenticated by the antique firm J & J Lubrano, MA (see Matanya Ophée, "How does it end?" *Classical Guitar*, May, 1995, Vol. 13, No. 9, pp. 14-22). Several characteristics show the 1928 manuscript to be a Villa-Lobos autograph: the calligraphy of Villa-Lobos initials and signature (particularly the shape of the letter "H") and the crossing of the letter "T" (which increases in pressure as it ascends); the calligraphy of Villa-Lobos' treble clef and sharp sign (which he crosses, unusually, downwards from left to right); and peculiarities of Villa-Lobos' music notation such as notation of strings by letter instead of number, circled right-hand fingering indications, and harmonics indicated at fretted rather than sounding pitch.

² At the time of writing, Eschig has not responded to my requests for information relating to the manuscript used for publication; nor has the Museo Villa-Lobos been able to help. Throughout his article "Villa-Lobos: New Manuscripts" (*Guitar Review*, Fall 1996, 22-28), Eduardo Fernandez refers to the 1928 manuscript as EMS ("the Eschig Manuscript"), but fails to date it at 1928. Nor does he authenticate the authorship, nor mention the dates (if any), of the Guimaraes manuscripts of the *Etudes* (the Museo Villa-Lobos have not been able to supply me with any information regarding these scores). A number of additional manuscripts, including the so-called "Carlevaro" manuscript and the Museo Villa-Lobos manuscript of Etude 10 (P.200.1.19) appear not to be in the hand of the Villa-Lobos. The "Lubrano" manuscript of Etude 5, cited in footnote 1 above, is dated 1929 and almost certainly is an autograph.

fingering to produce a certain phrasing, we must strictly obey his wish, although it be at the cost of greater technical effort.³

Segovia may be referring here only to the fingerings implicit in Villa-Lobos' textures, since hardly any fingerings made their way into the publication. Is it possible that Segovia's role as editor in 1953 did not extend beyond writing the preface? Actually, the extent of Segovia's editorial role is difficult to assess—although the *Etudes* presumably were written in final form in 1929, Segovia did not write his preface until 1953 and, although copyrighted 1952, the publication does not seem to have appeared until 1957 (almost thirty years after composition).⁴ It is hard to believe that Eschig would have wasted any time in registering copyright on the work and it is, therefore, probable that the publisher received the manuscript from Villa-Lobos (or perhaps from Segovia) only in 1952.

Further comparison between the 1928 autograph and the Eschig publication reveals a number of compositional revisions, including some unique material that did not find its way into the Eschig publication (and which does not appear in any other source). Although the material is interesting in itself, its omission in the 1929 version does serve to increase the concision of the *Etudes* concerned, and was probably, therefore, an intentional compositional revision on Villa-Lobos' part (although it is worth noting that Segovia was quite capable of significantly adjusting passages with which he felt uncomfortable). Lacking the 1929 (or later) publication manuscript it is difficult to assert with certainty Villa-Lobos' final thoughts on the matter.

This article focuses, therefore, on a single manuscript source, its divergence from the published score, and the consequences for the interpretation of the music.

General Observations

Almost all tempo and expression markings found in the 1928 manuscript are written in French, and both supplement and sometimes subtly contradict those found in the published edition (where many have been replaced with Italian expression words). The technical subtitles that appear in the published score ("des accords répétés," for example) do not appear in the earlier manuscript, nor does the dedication "à Andrés Segovia"—attached to each individual study in the published version.

The 1928 manuscript is an exceptionally clear, accurate and consistently-written document—Villa-Lobos' fastidiousness even extends to writing out all *da capo* sections in full (contrasting, perhaps, with his image as a prolific, rapid-fire composer). Another aspect of Villa-Lobos' notational meticulousness lies in the use of differing sized noteheads to clarify the musical structure of many of the *Etudes*—thematic and structural lines (in both upper and lower registers) are given full-size notes, while supporting and accompanimental

³ "No he querido variar ninguno de los "doigters" que el mismo Villa Lobos ha señalado para la ejecucion de sus obras. El conoce perfectamente la guitarra y si ha elegido tal cuerda y tal digitación para hacer resultar determinadas frases, debemos estricta obediencia a su deseo, aun a costa me de someternos a mayores esfuerzos de orden técnico. Andrés SEGOVIA, New York, Janvier 1953"). Preface, *Douze Études*, Éditions Max Eschig, Paris, 1957 (see footnote 4, below).

⁴ Although Segovia's preface is dated 1953 and the copyright notice is dated 1952 (on *Etudes* 2-12, *Etude* 1 is copyrighted 1953!), actual publication does not seem to have occurred until 1957. Apparently, the first edition is marked "Paris. Imp. MOUNOT Janv. 1957." See Ophee, loc. cit., fn. 5, p.22.

parts are consistently notated with smaller ones. This provides an exceptionally clear representation of the musical texture, and sometimes transcends the obvious.⁵

An inconsistent and problematic aspect of Villa-Lobos' notation, however, lies in his use of the slur. The placement of slur markings in several of the *Etudes*, coupled with an indication of right and left-hand fingering, suggests several possibilities for their interpretation. Often, short slur groupings clearly indicate the usual left-hand *ligado*, although some are ambiguously placed (for example an ascending slur to an open string). In other instances a slur is used to indicate a right-hand *glissando* (or a "dragging") of the thumb or a finger across two or more successive strings (see *Etudes* 1, 2, 10, 11 and 12). Villa-Lobos also employs the larger "grouping" slur for scale passages, sometimes together with internal *ligados* (see *Etudes* 7, 8, 9 and 10), but also sometimes ambiguously (see *Etudes* 7 and 9).

Villa-Lobos' fingering indications for the left-hand are quite carefully thought-out and reveal a concern for legato connection and consistency of voice leading, as well as specific effects of phrasing (see *Etudes* 8 and 11). Amongst several unorthodox left-hand techniques, a second or fourth-finger *barré* is sometimes employed (see *Etudes* 4 and 11). Right-hand fingerings (in addition to the "glissandi" mentioned above) sometimes indicate that a single finger be used to pluck two strings simultaneously (see *Etude* 4 and 10). Although it is impractical to describe every fingering found in the manuscript, I will describe the pertinent ones below.

In the following account I cite divergent and supplemental expression markings, rhythms and pitches; large and small-note notational usage; examples of interesting fingerings; and solutions for problematic passages caused by notational ambiguities in the published score. Two of the *Etudes* (Nos. 10 and 11) contain material unique to the 1928 manuscript. Although the omission of this material in the presumable revision of 1929 serves to increase the concision of the etudes in question, the material is of some interest in itself. Excerpts have therefore been included.

NOTE: measure numbers refer to the published score; measures, beats and subdivisions of beats are identified in the form: m1b1.2 (first measure, first beat, second subdivision); and the terms "crescendo" and "decrescendo," when not italicized, indicate dynamic "hairpins."

Etude 1 *Prelude*

Although none of the movements in the 1928 manuscript are given technical subtitles, this opening study is provocatively subtitled *Prelude*. It is tempting, though perhaps somewhat fanciful, to imagine this movement to be the lost sixth prelude from the set of 1940.

Tempo: **Animé**

No repeats are indicated; measure 23 is omitted

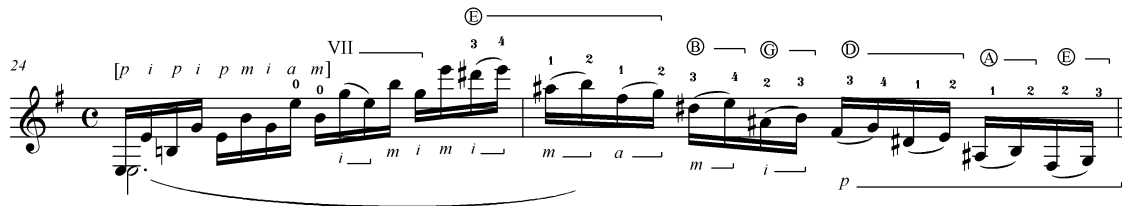
Notation: from mm1-26 the basses are written as dotted half-notes, each with a prolongation slur reaching approximately into the fourth beat of the measure; from mm27 to the end, they are written as whole notes, again, with a prolongation slur.

⁵ The Eschig edition of the *Douze Études* does make an attempt to distinguish between the two sizes of noteheads, although subtly (see, for example, page 10 of the published edition). The 1990 Amsco Publications reprint (AM 72836), apparently re-engraved from the Eschig publication rather than the manuscript itself, is oblivious to them.

	<i>measure</i>	<i>beat</i>		
Pitches	m32	3.3	e normal notehead	see figure 2
	m33	3	first -string e <i>harm</i>	see figure 2
	m34	1	second-string b <i>harm.</i>	see figure 2
Expression	m1	1	<i>mf</i> instead of <i>p</i>	
markings	m32	2	<i>allargando</i> instead of <i>rall.</i>	
	m33	3	Lent instead of Lento	
Fingering	m33	3	VIII instead of VII	

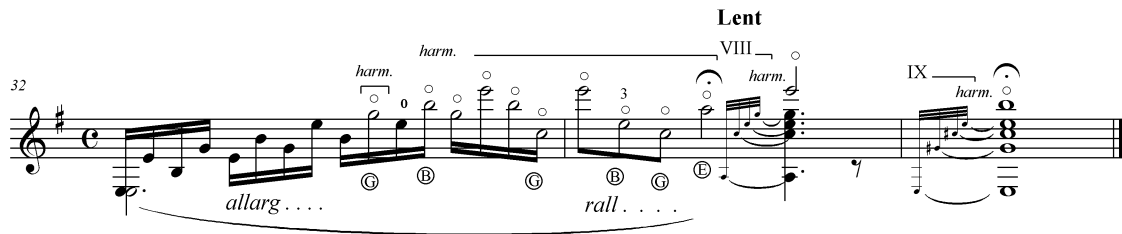
Left-hand fingerings are provided for almost every chord; right-hand fingering is provided for the opening measure (and agrees with the published score). The fingering in m24 beat 3.2 suggests that Villa-Lobos intended the index finger to "drag" across two strings (fig. 1). Villa-Lobos' use of the slur sign to indicate right-hand fingering of this type is confirmed in several of the Etudes—notably Etudes 10 and 11, but also see Etudes 2 and 9.

Figure 1. Etude 1, mm. 24-25.



In m32 beat 3.3 an open string is used instead of a harmonic; and in mm33-34 the notation confirms that the notes e and b are harmonics (fig. 2):

Figure 2. Etude 1, mm. 32-34.



Etude 2

Tempo: **Très Animé**

No repeats indicated

	<i>measure</i>	<i>beat</i>		
Pitches	m12	4.4	g# instead of f#	
	m20	3	g#	
	m26	4.1	d# diamond notehead; (<i>harm.duples</i>) not present	see figure 4
		4.2	d diamond notehead	see figure 4
Expression	m26	2	<i>rall.</i> (instead of beat 4)	
markings				

Slurs	m4	4.3	f#-e
	m7	1.1	b-e
	m10	1.1	e-g#
	m12	4.3	e-g#
	m16	4.1	c#-a
		4.3	f#-c#
	m17	3.1	b-a
	m18	1.1	g#-d#-f#
	m20	1.1	f#-c#-e
	m22	1.1	c#-d#
Fingering	m2	2.4	IV instead of IX
	m12	1	<i>a</i> followed by <i>m-i</i> in strict alternation until beat 4.3 slur e-g#

The placement and function of slurs in this study is ambiguous. Of those that appear on the first and third beat of every measure, some are clearly intended to be performed as ligados (for example, fig. 3 m16, beats 1 and 3). Others clearly are not *ligados* (for example, Fig. 3 m16 beats 4.1 and 4.3; and m19 beat 1). These slurs perhaps indicate that the thumb a finger be used to "drag" across the indicated strings, although the technique often seems unnecessary in descending groupings (see Etudes 1, 9,10 and 11). Less likely, the slurs represent phrase groupings—to be articulated with a *ligado* when convenient and otherwise to be articulated appropriately (that is, the last note of the slurred group to be detached in some way from the note that follows it).

Figure 3. Etude 2, mm. 16 and 19.



The intended execution of the ending of this study has led to some controversy.⁶ The 1928 manuscript, however, supports the explanation found in the "Carlevaro" manuscript. The following inscription appears in Portuguese at the point indicated in figure 4: "Pizz. tos simultaneos da mão direita e mão esquerda na mesma" ("simultaneous pizzicatti of the right and left hands on the same [string]).⁷ In the 1928 manuscript the words *harm duple* are not present, and the diamond noteheads are provided accidentals which align them with the sounds produced on the first string *behind* the fretting finger. A plausible solution, then, is to fret and pluck the upper notes normally, as written, and simultaneously pluck with another left-hand finger behind each fretted note—*pizz m.g.* (i.e., in French: "pluck with the left hand)—a witty conclusion to a difficult study! (fig. 4):

⁶ See, for example, Matanya Ophee's article, op. cit. In the opinion of the present writer, the confusion surrounding the ending of Etude 2 is the result of a revision—in 1928 the intention had been for a "bi-tonal" ending but was later changed to harmonics instead. The confusion arises from the unfortunate inclusion in the published score of both the original indication "pizz mg" and the new indication "harm duple" (which, incidentally, is set in a different type face).

⁷ Abel Carlevaro, *Guitar Master Class*, vol. III. Heidelberg: Editions Chanterelle, 1987, p.12.

Figure 4. Etude 2, mm. 26-27.

[⊗ "simultaneously pluck with the right and left hands on the same [string]"]

Etude 3

Tempo: **Un peu animé**

Although very faint, what may read "de Arppege e ligados" is written under the first measure. Repeats are indicated for each measure from mm 1-22, but not for the written-out *da capo*.

	<i>measure</i>	<i>beat</i>		
Pitches and rhythms	m2	3	quarter-note rest in written-out <i>da capo</i>	
	m6	1.1	e instead of f# (f# is probably an intentional revision)	
	m14	3.1	d instead of e (d fits the indicated position III, although e is a better fit harmonically)	
	m17	1	first-string f# confirmed	
	m30	1	quarter-note instead of half-note	
		2	bass d is a regular notehead	see figure 6
Expression markings	m1	1.1	<i>sfz</i>	
	m22	1	<i>rall.</i>	
		2	crescendo to beat 3	
		3	decrescendo to the end of the measure	
	m24	1	<i>a tempo</i>	
		3	<i>stringendo</i>	
	m26	1	<i>a tempo</i>	
m28	3	<i>allargando</i>		

The slurs in this etude are somewhat inconsistently drawn with disagreement between the opening and written out *da capo* and a number of ambiguities (such as those in measures 13 beat 3.3 and 17 beat 3.3 of the published score—a slur ascending to an open string). The manuscript offers a little more fingering than the published score and often uses the weaker fingers, sometimes during a position change—certainly, more comfortable solutions could be devised! (fig. 5):

Figure 5. Etude 3, mm. 9-10.

Like Etude 2, the published ending to this study is ambiguous. However, the 1928 manuscript clearly indicates that the lower pitch in measure 30 is a normal note, not a harmonic. Following Villa-Lobos' usual notational practice, everything makes perfect sense: d on the a-string is played with the third finger; and the harmonic at the fifth-fret of the d-string is played with the fourth finger (and *sounding* at the pitch indicated above it) (fig. 6):

Figure 6. Etude 3, m. 30.

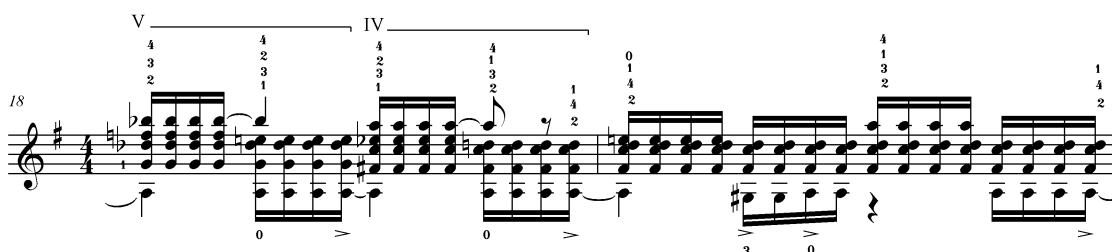


Etude 4

Tempo: **Un peu modéré** (**Poco moderato** not present)

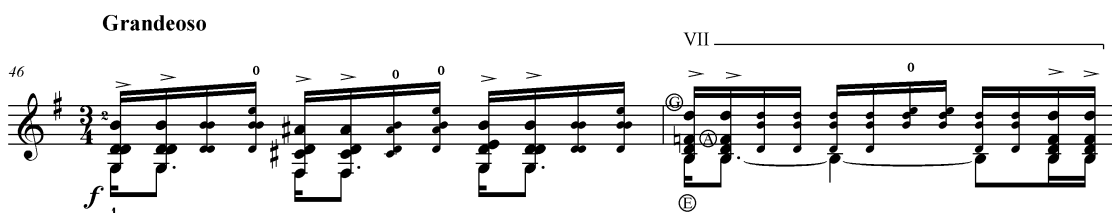
Notation: all chords and rhythms are fully written out until the *da capo* at measure 38. In measures 17-21, Villa-Lobos carefully notates the durations of overlapping pitches in the treble and bass (fig 7):

Figure 7. Etude 4, mm. 18-19.



This etude is the first of the set in which Villa-Lobos employs noteheads of differing-sizes to clarify the musical texture (fig 8):

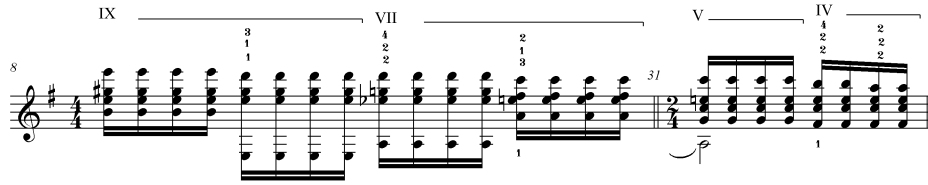
Figure 8. Etude 4, mm. 46-47.



	<i>measure</i>	<i>beat</i>		
Pitches and rhythms	m8	3	g ₂ and e ₂ (i.e. parallel to m9)	see figure 9
		4	e ₂ and f ₂ (i.e. parallel to m9)	see figure 9
	m15	1	chord written in four repeated 16th notes	
	m18	2	e ₂ and d ₂ (the e ₂ is displaced one note upwards in the published score)	see figure 7
	m31	1	fifth-string a half-note tied-over from previous measure	see figure 9
		2.1 & 2.2	f ₂ instead of g	see figure 9
	m35	1.1	e bass grace note added	
	m37	4.3	sixth-string e-f ₂	instead of fifth-string a
m47	2	fifth-string b tied over from beat 1		
Expression markings	m1	1	<i>mf</i> instead of <i>p</i>	
	m2	1	<i>f</i> ; <i>rit.</i> displaced to beat 3	
		3	<i>rit.</i> ; <i>p</i>	
	m3	1	<i>mf</i> ; <i>a tempo</i>	
	mm4-6		same differences as mm1-3	
	m7	1	<i>mf</i> instead of <i>f</i> ; <i>poco allarg.</i> not present	
	m8	1	<i>a tempo</i> not present	
	m10		<i>rit.</i> not present	
	m11	1	<i>p</i> ; <i>a tempo</i> not present	
	m12	3	<i>cresc.</i>	
	m14		<i>allarg.</i> not present	
	m15		Meno not present (perhaps an omission considering the indication <i>a tempo 1a</i> at m25)	
	m24	1	<i>mf</i> ; <i>allargando</i> ; crescendo through the end of the measure	
	m25		a Tempo 1a	
	m25-30		same differences as mm1-6	
	m34	3	crescendo through the end of the measure	
	m35	1	bass e grace note added <i>sfz</i>	
	m37		<i>rall.</i> displaced to beat 1	
	m39	1	<i>f</i> ; decrescendo to <i>p</i> through the end of the measure	
		2	<i>rall.</i>	
		3	<i>p</i>	
	m40	1	<i>a tempo</i> ; <i>mf</i> ; crescendo through the end of the measure	
m41	1	<i>f</i> ; decrescendo through beat 2		
	3	<i>rit.</i>		
m42	1	<i>mf</i> ; <i>a tempo</i>		
m46	1	<i>f</i> instead of <i>ff</i> ; upper voice <i>mf</i> not present		
m54	1	Un peu moins ; <i>f</i> ; cresecendo through the end of m55		
m62	1	<i>ff</i> ; all basses staccato through measure 64		
m64		<i>toujours a tempo</i> instead of <i>allarg.</i>		
Fingering	mm54-55		lower two strings to be played together with <i>p</i>	
	m63	1	<i>avec i m</i>	see below

The indication *avec i m* found in measure 63 suggests *i-m* alternation, each finger plucking the two strings simultaneously. Left-hand fingering is comprehensive, and includes the use of a second-finger *barré* (Fig. 9 m8 beat 3 and m31 beat 2):

Figure 9. Etude 4, mm. 8 and 31.



Etude 5

Notation: non-melodic tones are notated in small noteheads throughout.

	<i>measure</i>	<i>beat</i>		
Pitches	m9	4.2	melody f instead of g (f does fit the <i>circolo</i> character of the melody)	
	m10	1.2	second-string e instead of b (b, however, fits the ostinato)	
	m22	4.1	fifth-string b _♭ (again, b _♮ fits the ostinato)	
	m23	1.1	b _♮ (canceling the b _♭ from the previous measure)	
	mm27 & 28	1.1	an open first string e is added (but not at m31)	see figure 10
	m48	3	bass b _♭ grace note added (both notes staccato and <); additional first-string g; second-string e _♭	see figure 10
	m49	3.1	bass e half-note added	see figure 10
	m65	1	third-string c diamond note head harmonic	see figure 12
Expression markings	m2	1	<i>pp</i>	
	m3	1	upper voice <i>En dehors</i>	
	m5 & 6	2	<i>f</i>	
	mm17-30		upper melody notes marked with tenutos (-) instead of accent signs (<)	
	m25		<i>p</i> not present	
	m31	3	<i>f</i>	
	mm31-35		all diads arpeggiated †	
	m37	1	<i>p</i>	
	m38	1	<i>cresc. poco a poco</i>	
	m41 & 42	1	<i>fp</i>	
	m43	1	upper voice <i>en dehors</i>	
	m45	1	<i>poco rall.</i>	
	m46	1	Un peu moins instead of Poco meno	
	m48	1	<i>cresc.</i>	
	m50	1	<i>f, a tempo la</i>	
	m52	1	<i>p</i>	
	m61	1	<i>dim. poco a poco</i>	
m62	1	<i>allarg.</i>		
m65	1	<i>mf</i>		

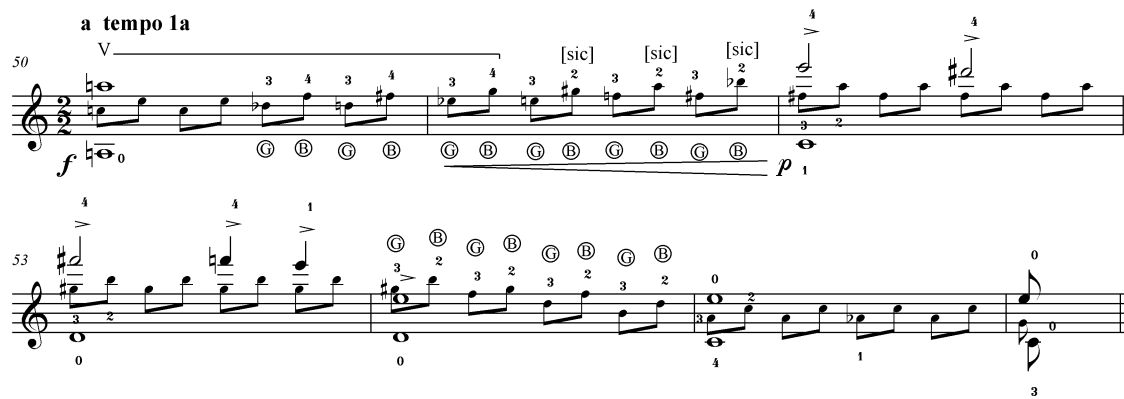
The 1928 manuscript contains several additional pitches, as well as some divergent ones. Although some seem contradictory to the ostinato, as noted above, others are quite interesting. The first-finger ligado onto two open strings in measures 27-28 is noteworthy (although it doesn't occur at m31), while in measure 48 e_♭ almost certainly is the intended pitch (with or without the additional basses) (fig. 10):

Figure 10. Etude 5, mm. 27-28 and 48-49.



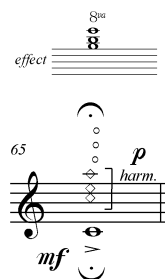
Though incomplete, fingerings show concern for legato connection and clarity of voice leading (fig. 11):

Figure 11. Etude 5, mm. 50-56.



As with *Etudes* 2 and 3, the ending to *Etude* 5 is notated clearly in the 1928 manuscript—the third-string *c* should be a diamond-notehead harmonic (fig. 12):

Figure 12. Etude 5, m. 65.



Etude 6

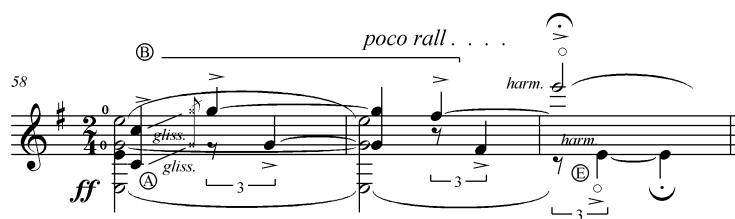
Tempo: **Un peu animé**

Notation: in mm1-27 the upper melody only is notated in full-size notes; the beaming in mm50-52 is as in previous measures. Almost every note of this study has an accent mark (<) attached to it.

	<i>measure</i>	<i>beat</i>	
Pitches and rhythms	m27	2.2	f ₁ (however, f ₁ in the parallel passage at m54)
	m55		texture and rhythm as in surrounding measures
	m58		same texture and rhythm as mm59-60 see figure 13
Expression markings	m1, 2 & 3	1.1	<i>sfz</i>
		1.2	<i>mf</i>
	m17	2	<i>rall.</i> (<i>rall.</i> not present at m18)
	m18	2.2	crescendo not present; fermata \frown
	m19	1	<i>a tempo</i>
	mm19 & 20		same differences as mm1-3
	m21	2	<i>p</i>
	m22	1	<i>stringendo</i>
	m26	1	<i>allargando</i> (<i>rall.</i> not present m27)
	m27	2.2	fermata \frown
	m28	1	Moins (Très énergique) instead of <i>a tempo</i>
	m33	1	<i>ff</i>
	m38	2	<i>rall.</i> not present
	m39	1	Meno not present; <i>p</i> not present
	m40	1	<i>cresc.</i> not present
	m44	2	<i>rall.</i>
	m45	2.3	<i>rit.</i> (<i>allarg.</i> not present)
	m46	1	Un peu moins (tres énergique) instead of <i>a tempo</i> <i>1a; fff</i>
	m48	1	<i>mf</i>
	m49	1	<i>string. poco a poco</i>
	m52	1.2	<i>crescendo</i>
	m53	2	<i>allargando</i> (<i>allarg.</i> not present m54)
	m55	1	<i>f; a tempo; Meno</i> not present
	m56	2	<i>cresc.</i>
	m57	1	<i>allarg.</i> not present
	m59	1	<i>poco rall.</i>

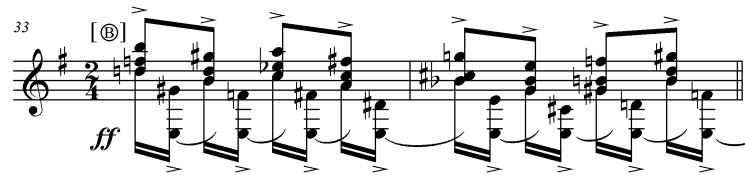
Measure 58 is parallel in texture and rhythm to measures 59 and 60 (fig. 13):

Figure 13. Etude 6, mm. 58-60.



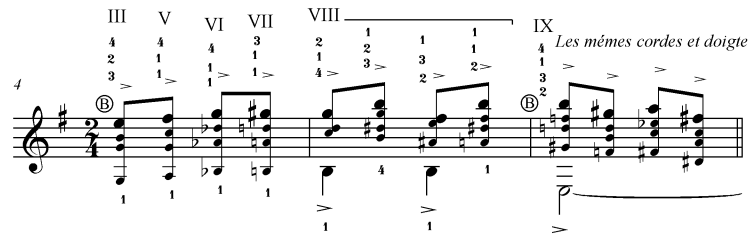
Villa-Lobos originally had a different texture in mind for measures 33-41, both fifth and sixth strings probably to be played with the thumb (fig. 14):

Figure 14. Etude 6, mm. 33-34.



Included amongst a fair amount of left-hand fingering is the solution for measures 4-6 (fig. 15):

Figure 15. Etude 6, mm. 4-6.



Etude 7

Additional material: insert m10 before m40 (agreeing with the opening section).

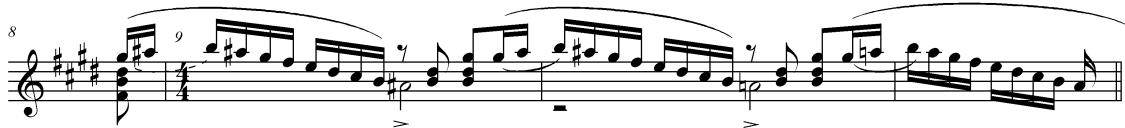
Notation: mm13-25 inner voice accompaniment notated in small notes; measures 13-29 are notated with a key signature of 3#s; m53 tremolando, half-notes beamed in pairs.

	<i>measure</i>	<i>beat</i>		
Pitches	m7	b4.4	a#	see figure 16
	m10	b4.4	a#	see figure 16
	m13 & 19	1.1	bass a whole note (beat 3 a half note not present)	
	m22 & 24	1.1	inner chordal notes f#-a-c# not present; m22 fifth-string melody note c# instead of a; sixth-string note f# instead of d	
	m25	3	fourth-string e half-note (d# not present)	
	m29	1.1	g# half note not present	see figure 17
Expression markings	m1	1	<i>f</i> instead of <i>mf</i>	
	m2	1.1	accent (<)	
	mm3, 7, 33 & 37	3.4	accent (<)	
	m12	2	<i>rall.</i> (<i>rit.</i> not present)	
	m13	1	modéré instead of Moins	
	mm13-27		all melody notes are accented (<), except m14 beat 4 tenuto (-)	
	m17	4	<i>rall.</i> through the end of m18	
	m19	1	Lent	
	m20	4	<i>rall.</i> through the end of m21	
	m22	1	Modéré; bien chanté	
	m28	4	<i>allargando</i> through the end of m30 (mm29 and 30 <i>allarg.</i> not present)	
	m30	4.3	Tempo 1a	
	m41	1	Più mosso not present (although m54 has Tempo 1a)	
	m47, 49 & 50	4.2e	<i>gliss.</i> ; <i>sfz</i> instead of <i>sfzz</i>	
	m50	3	<i>tr</i>	
m54	3	<i>allarg.</i>		
	4	fermata over the rest		

		4.3	Tempo 1a instead of <i>a tempo</i>
	m55	4.1	fermata ◡
Fingering	m18	2.4	e-g melody gliss.
	m20	4.4	b-f# melody gliss.

In mm4-11 ascending slurs are independently marked within the larger grouping slur. Comparing these scale passages with the articulated scale in m56, the implication is that all notes falling under the large slur should be performed *ligado*, although the role of the right hand, if any beyond the first note of the group, is unclear (fig. 16) (however, also see Etude 8 mm33-37, Etude 9 m10, and Etude 10 mm20 and 48-51):

Figure 16. Etude 7, mm. 8-11.



The study is almost completely fingered, including the difficult passage at mm28-30 (fig. 17):

Figure 17. Etude 7, mm 28-30.



Etude 8

Tempo: metronome marking not present

Notation: repeat at m14 written out in full; mm1-14 lower voice only in full-size noteheads; mm15-27 upper and lower voices in full-size noteheads; mm27-32 lower voice only in full-size noteheads; mm40-69 upper and notes of lower voices that are alligned with them in full-size noteheads; mm70-74 lower voice only in full-size noteheads; mm78-80 upper and lower voices in full-size noteheads.

	<i>measure</i>	<i>beat</i>		
Pitches and rhythms	mm1, 3 & 4		notated in triplet rhythm	see figure 18
	m16	2	bass g# restruck	
	mm29 & 71	1.1	16th rest (upper notes e-g#c# not present)	
	m45	2.2	fourth-string a added	
	mm47 & 49	1.1	upper-note f# dotted quarter instead of g#	see figure 21
		1.2	f# not present	see figure 21
	m80	1	c# diamond notehead harmonic	
Expression markings	m1	1.1	<i>mysterieux (Très lié et chanté)</i> ; bass <i>mf</i> ; chords <i>p</i>	see figure 18
	mm1, 3 & 4	1.2	decrescendo to beat 2	see figure 18
	mm5, 7, 9, 11 & 13	2	decrescendo through the end of the next measure	
	mm10 & 12	2	<i>sfz</i> < <i>p</i>	
	m13	1	<i>mf</i>	
	m16	2	<i>rit.</i>	

	mm17-26 & 59-68		upper melody notes have accents (<)	
	mm33 & 75	1	fermata not present	
		2	<i>molto stringendo</i>	
	m35	1	<i>a tempo</i>	
	m37	2	<i>f</i>	
	mm44-49		accents appear on beats 1 and 2.2 only	
	m49	1	<i>rit.</i> not present	
	mm51 & 53	2.2	<i>sfz</i> not present	
	m55	2.2	<i>f</i> not present	
	m59	1	<i>mf</i> ; a Tempo 1a not present	
	m70	1	<i>cresc. animando</i>	
Slurs	mm 1, 3 & 4		slur from beat 1.2 to beat 2	see figure 18
	m33-34 & 75-76		under a long grouping slur	see figure 19
	mm35-37		under a long grouping slur	
	m34	1	c#-d#-e	see figure 19
	m56 & 57	1.2	each under a long grouping slur	
	m76	1	c#-d#-e	
		1.4	e#-f*-g#	
Fingering	mm1, 2 & 4		<i>glissandi</i> confirmed	see figure 18

The character of the opening section of this etude is altered considerably by the triplet rhythm employed and consistent glissandi. The effect is jazz-like (fig. 18):

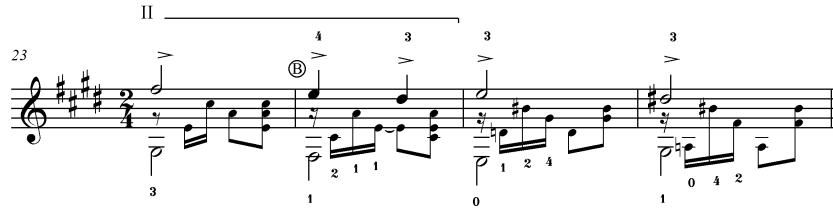
Figure 18. Etude 8, mm. 1-4.

In this study, Villa-Lobos clearly indicates the position of ligados within the larger grouping slur (fig. 19):

Figure 19. Etude 8, mm. 33-37.

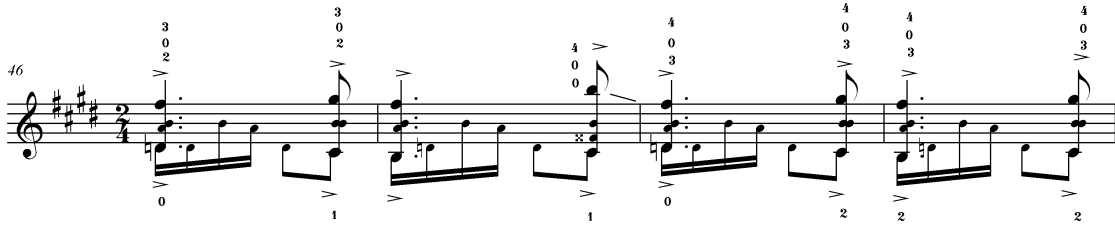
The etude is completely fingered (except for *da capo* mm59-76); a legato intention is confirmed (fig. 20):

Figure 20. Etude 8, mm. 23-26.



Villa-Lobos originally intended a simpler harmonic texture for measures 46-49 (fig. 21):

Figure 21. Etude 8, mm. 46-49.



Etude 9

Tempo: **Un peu animé**

No repeats are marked at mm. 1 and 17

Notation: all down stems are full-size notes, upstems are small notes; all downstem notes are either marked tenuto (-) or with an accent sign (<).

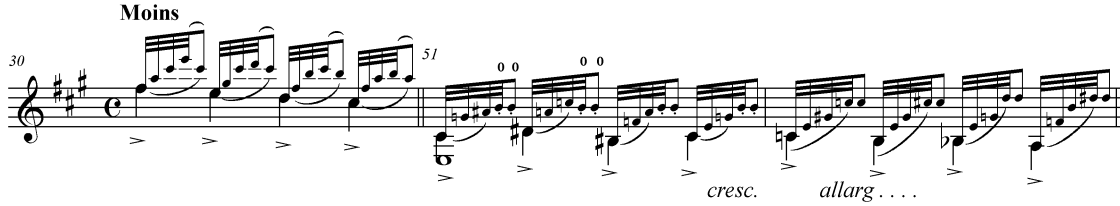
	<i>measure</i>	<i>beat</i>	
Pitches	m21	2.2	b instead of c# (b is correct)
	m26	1.1	f# bass instead of a (however, a appears in the parallel passages at mm9 and 38 in both the manuscript and the published score)
Expression markings	m1	1	<i>f</i> not present
	mm4, 21 & 33	3	<i>rit.</i>
	m18	1	<i>a tempo</i>
	m30	1	Moins
	m32	4	<i>rall.</i>
	m34	3	[<i>a tempo</i>]
	m45	2	<i>allargando</i>
	m47	1	<i>a tempo, p</i>
	m51	4	<i>cresc.</i>
	m52	1	<i>allargando</i> (<i>allarg.</i> not present in m53)
	m58	3	chord arpeggiated
	m59	1	fermata \frown
Slurs			see below
Fingering	mm17 & 43	3	e is fingered on the third string (connecting it with the next phrase)

Fingerings are also provided for mm.13-14, indicating an open second-string pedal with parallel chordal movement along the third, fourth and sixth strings.

The slurring indications in this Etude are problematic. Measure 10 beats 1.1 to 4.4 has a large grouping slur, while m39 has the printed ascending slur only. Measures 30-59 and 51-52 are slurred as shown in figure 22. The slurring in mm30-59 appears to combine a grouping slur with a re-articulated descending

ligado, while that in mm51-52 indicates the clear articulation of the repeated notes on the second string. Since the strings involved in both cases are always contiguous, perhaps the intention is for the thumb to drag across the slurred groups.

Figure 22 Etude 9, mm. 30 and 51-52.



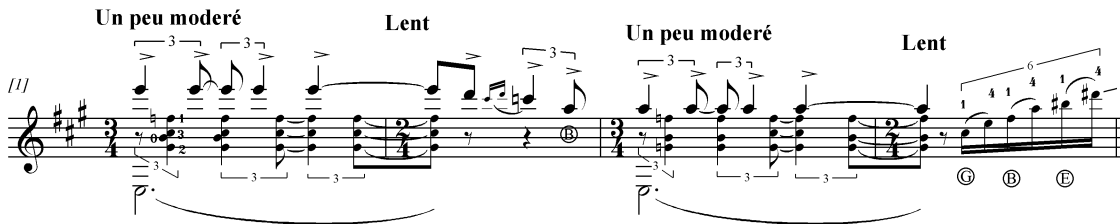
Etude 10

Tempo: **Animé** (~~Très animé~~ appears to have been crossed out)

Notation: the upper voice is notated in small notes in mm21-55.

Additional and redistributed material: 19 new measures of prelude-like material are inserted after m20, consisting of a syncopated melody with chordal accompaniment, interspersed with passagework derived from m20 (see fig. 23); followed by 14 measures based on mm1-20.

Figure 23. Etude 10, new material [mm.1-4].

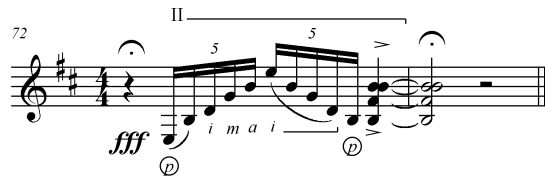


	<i>measure</i>	<i>beat</i>	
Pitches	mm18 & 19	2	triad restruck
	mm24 & 31	3	sixth-string e half-note added (like published mm35 & 39)
	m28	2.2	g# (see next entry)
	mm28 & 39	1.1	open g; and b chord tones in parenthesis
	m45	4.2	c#
	m46	3.4	b
	mm56	1	bass a tied over form previous measure
	mm59, 61, 63 & 64	3.2	e sixteenth-note instead of g (probably an intentional revision)
	m60	1-3	same accidentals as published m58
Expression markings	m3		<i>cresc. poco a poco</i> not present
	m17	2	<i>string.</i>
	18-19	1	crescendo through the end of m19
	m20	1	crescendo through the end of the measure
	m21	1	Très animé (Un peu animé crossed out)
	m22	1	lower voice <i>f</i> ; upper voice <i>pp</i>
	mm24, 31, 35 & 39	3	low (added) e; <i>p</i>
	mm25, 32, [36] and 40	3	<i>f</i>
	m44	1	d harmonic <i>ff</i>

	mm49-50	1	crescendo through the end of m50	
	m51	1	lower voice <i>mf</i> ; upper voice <i>p</i>	
	m52	1	upper voice <i>pp</i>	
		3	lower voice <i>f</i>	
	mm59, 61, 63 and 64	3	<i>sfz</i> not present	
	m66	1	<i>ff</i>	
	m69	1	Très vif	
Slurs	mm48-50		a long grouping slur encloses the smaller groups of ligados	
	m71	4	fermata not present	
	m72	3	the slur extends for four notes only	see figure 24
Fingering	m43	4.3	gliss. to d harmonic	

The right-hand fingering indications at m72 again confirm Villa-Lobos' use of the slur sign to indicate a single finger "dragging" across the strings—in this case the thumb across the lower two strings and the index finger across the top four strings (fig. 24):

Figure 24. Etude 10, mm. 72-73.



Etude 11

Notation: the accompaniment (essentially all upstems) is notated in small notes.

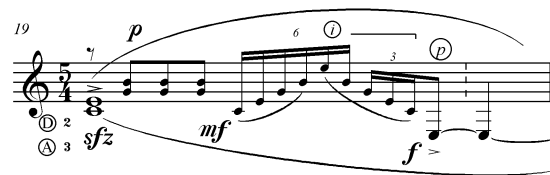
Additional and redistributed material: m29 is replaced with m33; mm33-35 are not present; mm40-41 are replaced with 3 new measures (see fig. 25); m42 is replaced with mm18-20, 5 new measures, and mm41 and 18 (see fig. 25); m47 is not present.

Figure 25. Etude 11, new material inserted at mm. 39 and 42.

	<i>measure</i>	<i>beat</i>	
Pitches and rhythms	m24	1	bass e tied over from previous measure
	mm19, 23, 39, 43 & 45		5/4 measure divided 4 + 1
	mm27 & 31		5/4 measure divided 3 + 2
	m90	1 4	fifth-string e dotted half-note, followed by: sixth-string b, quarter note
Expression markings	mm1-14 & 85-97		all melody notes accented (<)
	mm4, 11, 88 & 95	1	Plus vite instead of Più mosso
	m16	1	<i>sfz</i> instead of <i>sffz</i>
	m19, 82 & 83	1.1 1.2	<i>sfz</i> <i>p</i>
	m19	3	<i>mf</i>
	m24	1	<i>p</i>
	m27	4	upper voice <i>pp</i>
	m46	1	upper voice <i>pp</i>
	m48	1	Poco meno and <i>bien rythmé</i> not present
	mm50-51 & 55-56		crescendo and decrescendo markings not present
	m51	3	<i>p</i>
	m56	4	<i>mf</i> not present
	m72	1	upper voice <i>pp</i>
	m75	4.4	<i>f</i> instead of <i>sfz</i>
	m76	1	upper voice <i>p</i>
	m77	4.4	<i>mf</i> instead of <i>f</i>
	m84	4	<i>mf</i>
	m91	1	<i>rall.</i>
	m99	1	<i>pp</i> instead of <i>ppp</i>

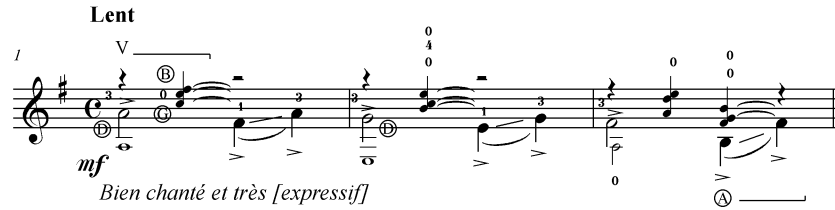
The slurring and right-hand fingering for m19, and all successive appearances, is as shown in figure 26, and again confirms Villa-Lobos' use of the slur to indicate right-hand fingering (the four-note ascending group almost certainly to be played with the thumb).

Figure 26. Etude 11, m.19.



Fingering for the left hand is also quite comprehensive in this study, and includes a wonderful effect in measures 1-10 produced by a combination of *glissando* and *ligado* (fig. 27):

Figure 27. Etude 11, mm. 1-3.



Etude 12

Tempo: **Un peu animé**

Redistributed material: m61-62 are not present

Notation: throughout, the first chord of each slurred pair is marked with an accent (<).

The final measure is marked Paris 1928 HVL.

	<i>measure</i>	<i>beat</i>	
Pitches and rhythm	m8		$\frac{9}{8}$ instead of $\frac{2}{3}$ (an obvious error in the publication)
	mm9 & 11	2 & 3	quadruplet grouping (like mm78 and 80)
	m47		bass e instead of g throughout the measure (another obvious error in the publication)
	mm19 & 88	2	triplet rhythm confirmed
	mm63 & 66	2	duplet rhythm confirmed
Expression markings	mm1-2, 8-10, 14-18, 30-32, 70-74, 77-80, 83-87 and 99-101	1 2-3	crescendo through beat 1 decrescendo through beats 2 & 3
	m4	2	<i>cresc.</i>
	m11	1-2	crescendo through beat 1
	m19	1	<i>cresc.</i>
	mm21 & 90	2.4	<i>sfz</i>
	m22	1	upper voice <i>mf</i>
	mm28-29		all notes staccato
	m33	1	<i>mf</i>
	m36	1	<i>mf</i> ; crescendo through beat 1
		2	<i>f</i>
	mm37 & 38	1	<i>p</i> instead of <i>f</i> ; crescendo through beat 1
		2.2	<i>mf</i> instead of <i>f</i>
	m39	1	Plus vite instead of Più mosso ; <i>mf</i> not present
	m74	1	<i>cresc.</i>
	m81	1-2	crescendo through beat 1
	m88	1	crescendo through beat 1
		2.3	<i>cresc.</i>
	m90	2.4	<i>sfz</i>
	m91	1	upper voice <i>mf</i>
	m104	1	crescendo through beat 3
m105	1	<i>cresc. toujours</i>	
m107	1	no fermata	
	2	accent (<)	

see figure 29

Slurs	mm15 & 17	3	like the publication, slurs and <i>glissandi</i> are missing (although they are present in the parallel passages at mm84 and 86); probably an oversight
Fingerings	mm35-39		all single notes fingered with <i>i-m</i> alternation
	m40		<i>i-m</i> alternation, each finger to pluck both strings see figure 28 simultaneously
	mm105-106		grace notes marked <i>gliss., col i ou m</i> (i.e. to be played with up and down strokes by a single finger, <i>i</i> or <i>m</i>)

Figure 28. Etude 12, mm. 38-40.

Although few left-hand fingerings are provided, that given at mm21 and 90 is interesting. Presumably, an aggressive left-hand slur is intended—the first finger vigorously "snaps" the third string to produce the *sforzando* (fig. 29):

Figure 29. Etude 12, mm. 20-21.

In Conclusion

This article does not propose that we rush to amend our scores according to all of the differences enumerated here. Clearly some differences reflect errors and omissions in the published score and, therefore, may reasonably be adopted without further discussion. Other differences in the published version, however, may be intentional revisions on the part of the composer and should therefore be treated with caution. The same advice may be offered with regard to the additional material found in some of the Etudes—the omission of this material in the publication seems likely to have been the work of the composer. Without access to the publication manuscript we cannot know for sure. Most modern performers will prefer to see a composer's unedited manuscript, upon which they may base their own editorial decisions. It is therefore hoped that the information contained in this article will be of interest and assistance to interpreters of this music.