

VILLA-LOBOS' GUITAR MUSIC: Alternative Sources and Implications for Performance

by Stanley Yates

March 1997

© 1997 Stanley Yates. All Rights Reserved.

Introduction

Although we have heard of the existence of alternative sources of Villa-Lobos' guitar music for some time, it is only recently that the intriguing content of several of these manuscript sources has become known. The sources in question are a substantially-fingered 1928 autograph copy of the *Twelve Etudes* along with a number of manuscripts relating to the *Five Preludes*. Copies of all are to be found in the Museo Villa-Lobos in Rio de Janeiro (having apparently been there since December of 1973).¹

The most intriguing of the manuscripts is the 1928 autograph copy of the *Etudes*, which adds yet another twist to the sketchy history of this seminal and germinal work for the guitar. Each page bears the publisher's stamp "*reproduit par les soins des Editions Max Eschig*," and is in all respects a finished version. It is meticulously written in the hand of the composer, and contains considerable detail of expression markings and fingerings. This manuscript, however, predates several others and clearly was not the version used by Eschig as the basis for publication—the several manuscripts dated Paris 1929 are much closer in their details to the Eschig publication than is the 1928 manuscript and derive, therefore, from a revised version (or versions) of that year.² Although the Eschig edition is copyrighted 1952 (with the exception of Etude 1, which is copyrighted 1953), and Andres Segovia's preface to that edition is dated January 1953, the first printing appears not to have actually taken place until 1957—almost thirty years after composition.³ The publication manuscript upon which the edition was based has yet to surface.⁴

¹The Museo Villa-Lobos holds a photocopy of a 1928 autograph manuscript titled *Etudes pour la Guitare* (ms. P.200.1.2.A), each page stamped 14/12/73 by the French publishing company Max Eschig (the holders of the original manuscript). The last page is marked "Paris, 1928, HVL," in the hand of the composer. Several manuscripts and copies relating to the *Five Preludes* are also housed at the museum. Among them, *Preludios Para Violão*—undated, but again containing the same Eschig stamp; an undated compositional sketch *Prelude No. 1* (ms. P.201.1.41); a fair copy of *Prelude No. 2* [for] *Violão* (ms. P.201.1.6), undated, stamped by Eschig; *Prelude No. 5* (P.201.1.10) dated September 1940, stamped by Eschig; *Prelude No. 5* (P.201.1.10), undated; and *Prelude 3* (P.201.1.10) dated August 1940, stamped by 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 (see Matanya Opee, "How does it end?" *Classical Guitar*, May, 1995, Vol. 13, No. 9, pp. 14-22). Several characteristics show these manuscripts to be Villa-Lobos autographs: the calligraphy of Villa-Lobos initials and signature (particularly the shape of the letter "H") and the crossing of the letter "T" (which increases in pressure as it ascends); the calligraphy of Villa-Lobos' treble clef and sharp sign (which he crosses, unusually, downwards from left to right); and peculiarities of Villa-Lobos' music notation such as the notation of strings by letter instead of by number, circled right-hand fingering indications, and harmonics indicated at fretted rather than sounding pitch.

² In his article "Villa-Lobos: New Manuscripts" (*Guitar Review*, Fall 1996, 22-28), Eduardo Fernandez refers to additional manuscript copies of the *Etudes* housed at the Museo Villa-Lobos, but does not offer information relating to their chronology. Among these is a set included in the Guimarães collection—a manuscript collection donated to the museum by the family of Villa-Lobos' first wife (the Museo Villa-Lobos has not been able to supply me with any information regarding the chronology of these scores). A number of additional manuscripts, including one in the possession of Abel Carlevaro and a Museo Villa-Lobos manuscript of Etude 10 (P.200.1.19), dated 1929, appear not to be in the hand of Villa-Lobos. The "Lubrano" manuscript of Etude 5, cited in footnote 1 above, is dated 1929 and almost certainly is an autograph.

Why did Villa-Lobos revise his 1928 manuscript—ostensibly a finished work? And why did virtually none of his fingerings make it into later versions? It is interesting that the 1928 manuscript makes no reference to Andres Segovia who, by 1929 was the acknowledged dedicatee of the Etudes, and who later supplied the preface to the Eschig publication; it is not unlikely that Segovia suggested revisions to Villa-Lobos.

The issue of the fingerings is even less clear—in his 1953 preface Segovia defends the integrity of Villa-Lobos' fingerings, though very few are actually found in the publication:

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

It is possible that, since the 1928 manuscript alone is significantly fingered, Villa-Lobos may simply not have bothered to copy out the fingerings again when preparing his revision(s). Whatever the case, the 1928 manuscript provides much valuable information that, inevitably, will inform future interpretations of the music.

In this article, I discuss the major differences between the manuscripts and the published versions, and address the interpretation and performance issues they inform. I also attempt to distinguish between those differences that clearly reflect errors and omissions in the published score (and which may therefore reasonably be adopted without further discussion) and those differences that seem to be revisions on the part of the composer (and which should therefore be treated more cautiously)—the issue of a composer's final intentions is not always a simple one, as in the case, for example, of the composer who is persuaded into revisions by his editor.

In the discussion that follows, measure numbers refer to the published score; measures, beats and subdivisions of beats are identified in the form m1.1.2 (measure1.beat1.subdivision2).

The 1928 Manuscript of the *Twelve Etudes*

The 1928 manuscript of the *Twelve Etudes* is an exceptionally clear, accurate, and consistently-written document; Villa-Lobos' fastidiousness extends even to writing out all *da capo* sections in full.

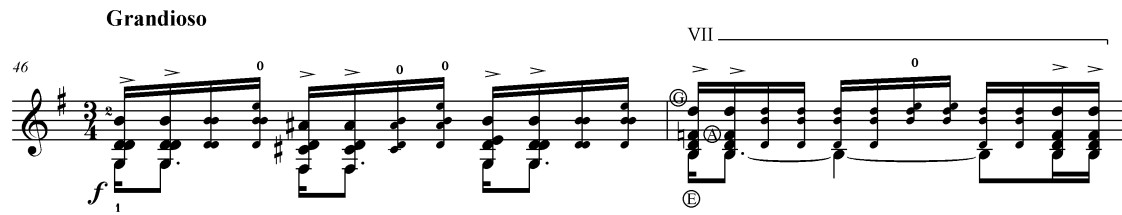
One example of this notational meticulousness lies in the use of differing sized noteheads to clarify the musical structure—thematic and structural lines (in both upper and lower registers) are given full-size noteheads, while supporting and accompanimental parts are consistently notated with smaller ones.⁵ Providing an exceptionally clear representation of the musical texture, this notation sometimes transcends the obvious—as in the following example (where identical chords are indicated alternately as structural or accompanimental) (fig. 1):

³ H. Villa-Lobos, *Douze Études*, preface by Andrés Ségovia, (Paris: Éditions Max Eschig, 1953?). According to Matanya Ophee, loc. cit., fn. 5, p.22, the first edition is marked "Paris. Imp. MOUNOT Janv. 1957." An edition of the collected solo guitar works of Villa-Lobos with a "correction of obvious typographical errors" was published as *Heitor Villa-Lobos Collected Works for Solo Guitar*, (New York: Amsco Publications, 1990).

⁴ At the time of writing, Editions Max Eschig have not responded to my requests for information relating to the manuscript used for publication; nor has the Museo Villa-Lobos been able to supply any information.

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 publication). The 1990 Amsco Publications edition, obviously re-engraved from the Eschig publication rather than the manuscript itself, is oblivious to them.

Figure 1. Etude 4, mm. 46-47.



The technical subtitles ("*de arpège*," etc.) attached to many of the Etudes in the published score do not appear in the 1928 manuscript. The first Etude, however, does bear the provocative subtitle *Prelude*—it is tempting, though perhaps somewhat fanciful, to imagine this piece to be the "lost" sixth prelude from the set of 1940.

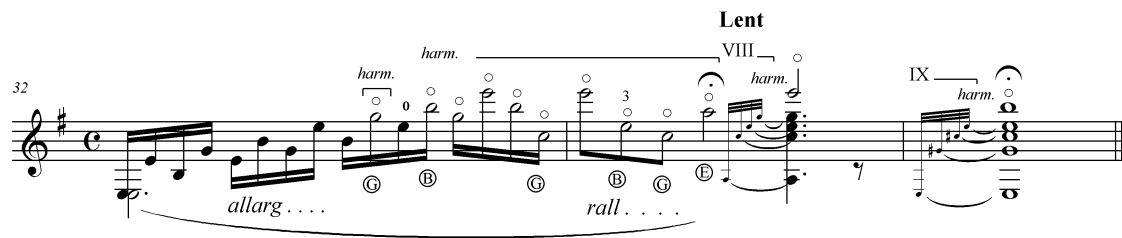
It is also noteworthy is that this first study, along with numbers 2 and 9, is written *without* the repeat markings found in the published score.

Solutions to Ambiguous Passages

As already mentioned, no other copy of the Etudes contains anything like the amount of fingering and expression markings found in the 1928 manuscript. The detail found, along with the sheer accuracy of the manuscript, provides likely solutions to many of the ambiguities found in the published versions of the music—the endings of the first three Etudes, for example, are notated with considerable clarity.

At the end of Etude 1 an open-string is used instead of a harmonic in m32 beat 3.3; and in mm33-34 the notation confirms the use of harmonics on the e and b strings (fig. 2):

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



Although the intended execution of the ending of Etude 2 has led to some controversy, the 1928 manuscript appears to support the explanation found in the "Carlevaro" manuscript. In this latter source the following Portuguese annotation appears at the point indicated in figure 3: "*Pizz. tos simultaneos da mão direita e mão esquerda na mesma*" ("pluck simultaneously with the right and left hands on the same [string]).⁶ Although the 1928 manuscript contains no such description, the words *harm duple* that appear in the published score are not present either. However, the circled asterisk *does* appear in the 1928 manuscript and, although devoid of any annotation, is positioned on the pitch e—perhaps indicating the

⁶ The passage is reproduced in Abel Carlevaro, *Guitar Master Class*, vol. III. Heidelberg: Editions Chanterelle, 1987, p.12; but also see Matanya Ophée's article, loc. cit. In the opinion of the present writer, and judging from the available evidence of the 1928 manuscript, the confusion surrounding the ending of Etude 2 most likely is the result of a revision—in 1928 the intention had been for a "bi-tonal" ending but was later changed to harmonics. 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).

string upon which the term *pizz mg* applies. Furthermore, the diamond noteheads are provided parenthetical accidentals which align them with the sounds produced on the first string *behind* the fretting finger. Villa-Lobos' earlier intention, then, likely was to fret and pluck the upper notes as written and simultaneously pluck behind each fretted note with another left-hand finger—*pizz m.g.* (i.e., in French: "pluck with the left hand")—a potentially witty conclusion to a virtuosic study! (fig. 3):

Figure 3. Etude 2, mm. 26-27.

The ending to Etude 3 is another notoriously ambiguous spot. The 1928 manuscript, however, clearly indicates that in m30 the lower pitch is not a harmonic but a normal note. Following Villa-Lobos' usual notational practice, everything then makes perfect sense: d on the a-string is played with the third finger; and the harmonic at the fifth-fret of the d-string is played with the fourth finger (and *sounds* at the pitch indicated above it) (fig. 4):

Figure 4. Etude 3, m. 30.

Fingerings

Although the 1928 manuscript contains considerably more fingering indications than does the published score, it is by no means completely fingered. Nevertheless, it is still possible to derive valuable musical and technical insight from the markings present.

In general, Villa-Lobos' fingerings for the left hand show concern for legato connection and clarity of voice leading, as well as specific effects of phrasing. For example, a wonderful effect is produced in the opening section of Etude 11 through a fingering that combines glissando and ligado (fig. 5):

Figure 5. Etude 11, mm. 1-3.

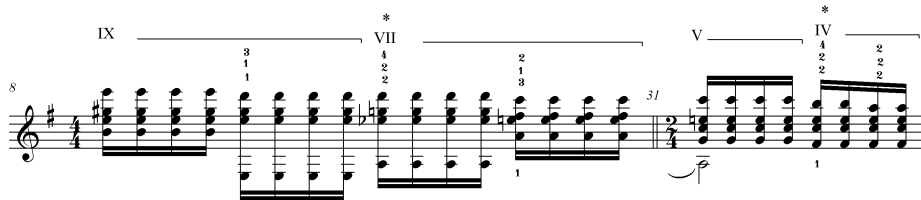
A technical aspect of Villa-Lobos' fingerings for the left hand is a tendency to connect distant positions by shifting rapidly along a single string, treating the relative strengths of the fingers with apparent impunity (fig. 6):

Figure 6. Etude 3, mm. 9-10.



In chordal passages, Villa-Lobos sometimes uses an unconventional second or fourth finger barré (although a third finger barré is not employed for the numerous half-diminished chords such as those found in mm11-16 of Etude 4) (fig. 7 and fig. 23, below):

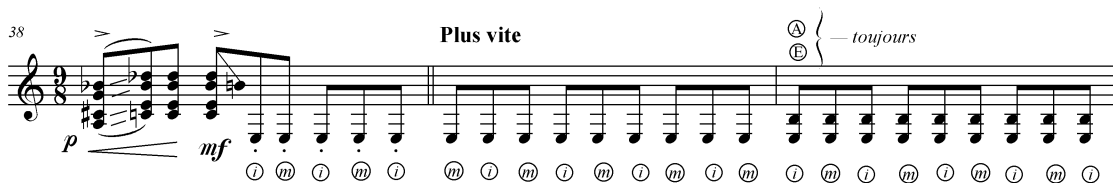
Figure 7. Etude 4, mm. 8 and 31.



When present, Villa-Lobos' fingering indications for the right hand generally are orthodox: i-m alternation is used for scale passages; i-m-a are otherwise assigned to the the treble strings. In five-note chords the thumb plucks two adjacent bass strings simultaneously—when more definition between the lower voices is required, or when the basses are not adjacent, the lowest note is performed as a grace-note (as in Etude 4, mm5-6, 29-30 and 35).

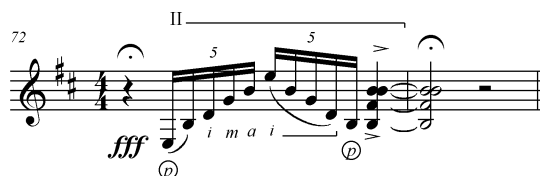
However, Villa-Lobos also employs several less orthodox right-hand techniques. In the central section of Etude 12, for example, he calls for the index and middle fingers to pluck two strings simultaneously (fig 8):

Figure 8. Etude 12, mm. 38-40.



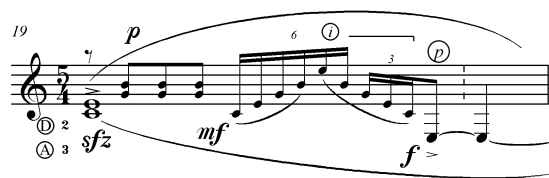
More interesting are the right-hand indications that Villa-Lobos provides in conjunction with slur markings. Etudes 10 and 11 both contain passages which involve a single finger, or the thumb, playing across one or more adjacent strings (noting that Villa-Lobos always uses a slur to indicate this technique). In the passage shown in figure 9, the thumb plays across the lower two strings and the index finger across the top four strings—both are indicated with a slur (fig. 9):

Figure 9. Etude 10, mm. 72-73.



In the following example, the index finger plays across the top five strings, as indicated; the four-note ascending group almost certainly is intended to be played with the thumb (fig. 10):

Figure 10. Etude 11, m. 19.



Take a look now at the passage from Etude 1 shown in fig. 11 (and bear in mind that the 1928 manuscript does confirm the right-hand fingering that appears at the beginning of the piece in the published score). Do the fingerings suggest that in m24.3.2 the index finger plays across the second and third strings? (fig. 11):⁷

Figure 11. Etude 1, mm. 24-25.



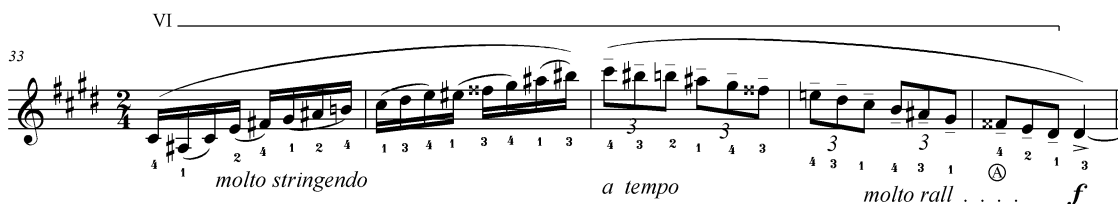
If intended, this technique may help explain some of the ambiguous slurring found in both the manuscript and the published score, as discussed below.

Slur Markings

The most problematic aspect of Villa-Lobos' notation lies in his ambiguous use of the slur marking, which is applied in at least four contexts: note-grouping; indeterminate note prolongation, the usual left-hand ligado, and, as we have just seen, in conjunction with right-hand glissandi.

In many cases, the intended function of the slur is obvious—the grouping slurs in mm33-37 of Etude 8, for example (which serve to divide the phrase into the two parts implicit in its construction) (fig. 12):

Figure 12. Etude 8, mm. 33-37.



Also obvious in this example is that the first phrase is to be performed ligado. Analogous passages (ones in which a large grouping slur encloses several internal ligados) may also be found at mm56-57 of Etude 8 and mm20 and 45-50 of Etude 10. But what are we to make of the slurring found in the following example? (fig. 13):

⁷ In the Fernandez article, loc. cit., the position indication VII is displaced two notes over to the right (over the b); in the 1928 manuscript, however, the sign is clearly positioned over the g.

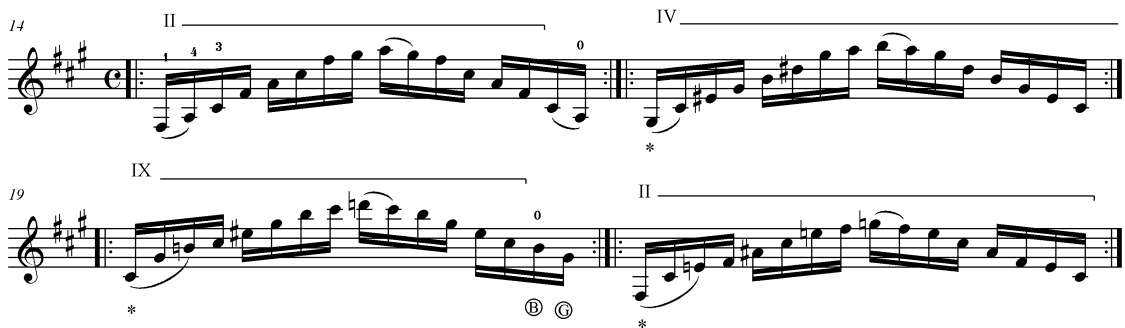
Figure 13. Etude 7, mm. 8-10.



In measures 4-11 of this Etude, ascending slurs are independently marked within the larger grouping slur (clearly, a short ascending slur should also be present at mm8-9). Comparing these scale passages with the articulated scale that appears at m56, there is the implication that the notes falling under the large slur should be performed as ligados. However, a short ascending ligado followed by an articulated scale seems the more likely interpretation—the scale at m56 being articulated metrically, those under slurs as a single gesture.

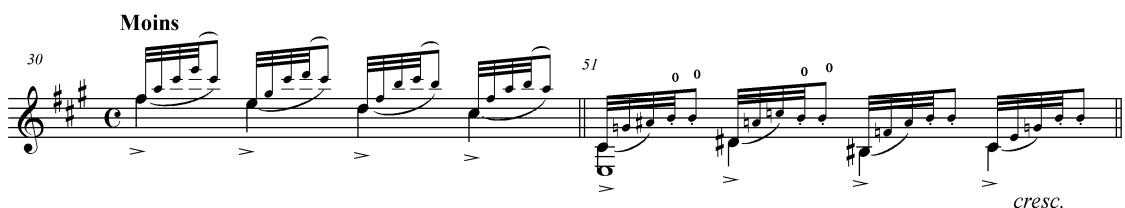
Ambiguity is also present in shorter slurred groupings, especially in Etude 2. Although the 1928 manuscript contains several divergent slur markings for this study, their interpretation still remains uncertain. Of those that appear on the first and third beats of each measure, most seem to be ligados. Others, however, could not possibly be performed that way (fig. 14). Perhaps these slurs indicate that the thumb or a finger be "dragged" across the indicated strings (as noted above)—this works reasonably well in some ascending groupings, but seems entirely unnecessary in most descending ones. There is also the strong possibility that the slurs define melodic grouping—that is, the notes under the slur should not ring over one another. And perhaps some are oversights, inadvertently added under the momentum of the slurring in preceding measures.

Figure 14. Etude 2, mm. 14-15 and 18-19.



Although consistently marked, the slurs in Etude 9 are also ambiguous. In the 1928 manuscript, mm30-59 are slurred as shown in figure 15: the slurring shown in m30 appears to combine a grouping slur with a re-articulated descending ligado, while that at m51 indicates the articulation of repeated notes on the second string. In the first case the lower slur suggests performance as a single gesture that combines arpeggio and ligado (as typically performed). However, the 1928 tempo indication *Moins*, as well as a slower initial tempo (*Un peu animé*), may well indicate a literal realization of the figure:

Figure 15. Etude 9, mm. 30 and 51.

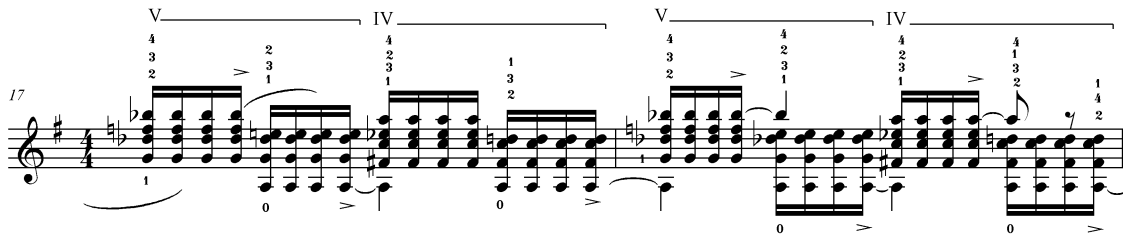


A table of divergent slur markings has been provided at the end of this article.

Divergent Pitches and Rhythms

The 1928 manuscript contains a number of divergent pitches and rhythms, some of which almost certainly reflect errors in the published versions. For example, in Etude 4 mm17 and 18, the natural sign on the second beat has been displaced downwards in the published score (also note the notation of overlapping pitches in the bass and treble) (fig. 16):

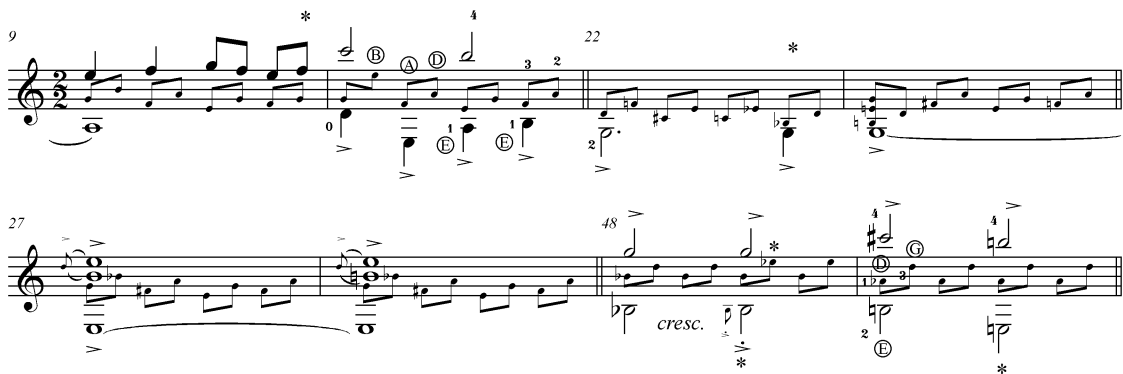
Figure 16. Etude 4, mm. 17-18.



A table of divergent pitches and rhythms may be found at the end this article, along with an opinion in each case as to the legitimacy of amending the published score. Among the numerous inconclusive divergent pitches and rhythms listed there, I find the examples that follow particularly interesting.

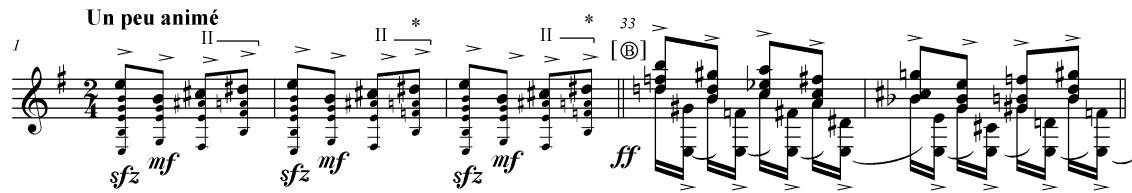
In Etude 5 (fig. 17): in m9.4.2 the melody note *f* seems to fit well with the *circolo* character of the melody thus far; at m10.1.2 the ostinato requires the pitch *b*, but *e* has been substituted—perhaps to relieve the dissonance otherwise produced; at m22.4 again *b* is the required note for the ostinato, but *b_b* does provide more movement over the barline; in mm27-28 the additional first-string *e* results from a double ligado in which the first finger of the left hand plucks both first and second strings; and in m48.3.2 *e_b* does seem to be the correct note, harmonically—with or without additional basses:

Figure 17. Etude 5, mm. 9-10, 22-23, 27-28 and 48-49.



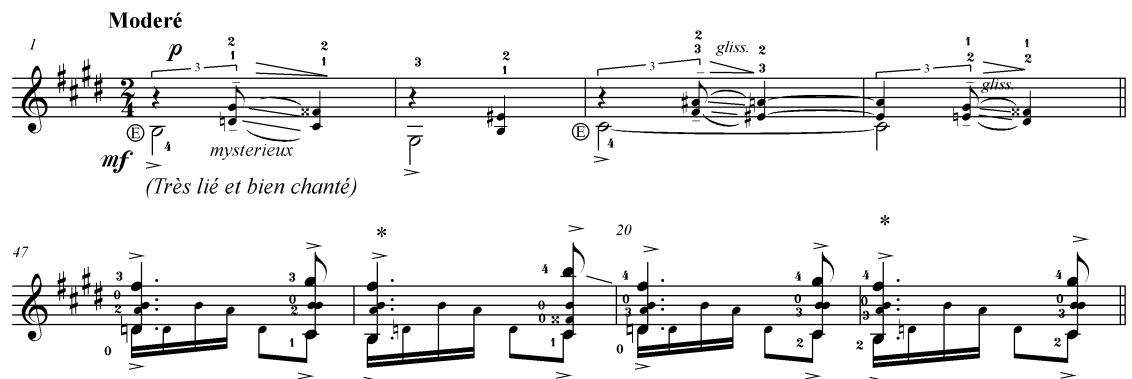
In Etude 6: *f* natural is indicated in mm2 and 3 beat2.2 and at mm28 and 29 (although not at mm56 and 57); and Villa-Lobos originally had a different texture in mind for mm33-41, both fifth and sixth strings probably to be played with the thumb (fig. 18):

Figure 18. Etude 6, mm. 33-34.



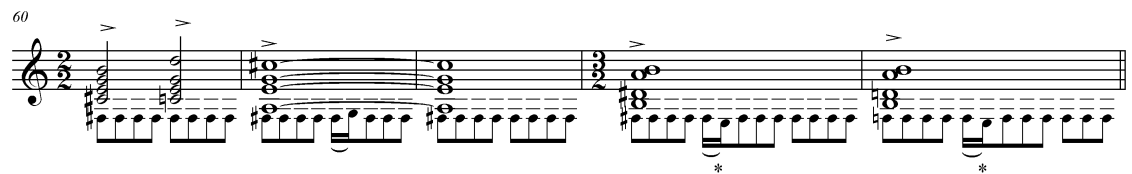
In Etude 8: the somewhat elusive character of the published opening section is transformed by the consistent *glissandi* and triplet rhythms employed in the 1928 manuscript—the effect is almost jazz-like; and in mm47-48, a simpler harmonic texture does not incorporate the appoggiaturas of later versions (fig. 19):

Figure 19. Etude 8, mm. 1-4 and 46-49.



In Etude 10, mm63-64, the sixteenth-note figures substitute the open e-string. Again, the character of the passage is altered by the more relaxed effect (fig. 20):

Figure 20. Etude 10, mm. 60-64.



Tempo Indications and Expression Markings

Almost all tempo and expression words found in the 1928 manuscript are written in French; these both supplement and sometimes subtly contradict those found in later versions (where many have been replaced with Italian expression words). Sometimes these translations are quite literal, for example *Poco allegro* instead of *Un peu animé*. This is not always the case however and, as the following list demonstrates, subtle tempo differences are found for Etudes 1, 2, 9, 10 and 12.

	1928 ms	Eschig publication		1928 ms	Eschig publication
Etude 1	<i>Animé</i>	<i>Allegro ma non troppo</i>	Etude 7	<i>Très animé</i>	same
Etude 2	<i>Très animé</i>	<i>Allegro</i>	Etude 8	<i>Modéré</i> (no mm)	same
Etude 3	<i>Un peu animé</i>	<i>Allegro moderato</i>	Etude 9	<i>Un peu animé</i>	<i>Tres peu animé</i>
Etude 4	<i>Un peu modéré</i>	Same	Etude 10	<i>Animé</i>	<i>Tres animé</i>
Etude 5	<i>Andantino</i>	Same	Etude 11	<i>Lent</i>	same
Etude 6	<i>Un peu animé</i>	<i>Poco Allegro</i>	Etude 12	<i>Un peu animé</i>	<i>Animé</i>

The 1928 manuscript also shows differences for internal tempo changes in several of the Etudes:

Etude 4	m15	Meno not present (although m25 is marked a tempo 1a)	Etude 7	m13	Modéré instead of Moins
	m54	Un peu moins		m19	Lent
Etude 5	m50	a tempo 1a		m22	Modéré
Etude 6	m28	Moins (trés énergique)		m41	Più mosso not present
	m39	Meno not present	Etude 9	m30	Moins
	m46	Un peu moins (trés énergique) instead of a tempo 1a	Etude 10	m21	Tres animé (instead of Un peu animé)
	m55	<i>a tempo</i> (instead of Meno)		m69	Tre vif
			Etude 11	m48	Poco meno not present

Expression markings (dynamics, fluctuations of tempo, and articulation) are more detailed in the 1928 manuscript than in the published score, and often clarify form, phrase structure, texture, and motivic character. A good example is the opening section of Etude 8 (which is devoid of dynamic markings in the publications), as can be seen in figure 21: the upper and lower parts are given independent dynamic and articulation markings; written decrescendos shape the opening glissando motive in mm1-4, as well as its expanded version that follows through m14; the lower voice is independently shaped *sf-p* and *sfz-mf* in mm10 and 12; the subtle contrast between *rallentando* and *ritardando* is exploited in mm13-14.

Figure 21. Etude 8, mm. 1-15.

The image shows the musical score for Etude 8, measures 1 through 15. The score is written for guitar in G major (one sharp) and 3/4 time. The tempo is marked 'Moderé'. The upper staff (treble clef) begins with a *p* dynamic marking and includes various articulation markings such as accents and slurs. It features a glissando in measures 1-4 and another in measure 14. The lower staff (bass clef) starts with a *mf* dynamic marking and includes markings for 'mysterieux' and '(Très lié et bien chanté)'. It shows dynamic changes to *sfz* and *mf*, and tempo markings for 'rall. . . . rit.' and 'a tempo'. The score concludes with a *[mf]* dynamic marking.

In addition to being more detailed, the markings in the 1928 manuscript are often more expressive than those found in the published score—*rallentandi* and *crescendi* are applied over longer spans, and a greater

number of dynamic contrasts are applied. Although it is not possible to list every divergent expression marking found in the 1928 manuscript (they simply are too numerous), a table found at the end of this article lists the more pertinent ones.

Unique Material

In the 1928 manuscript, two of the Etudes contain additional material not to be found in any other source. In Etude 10, nineteen new measures of prelude-like material are inserted after m20; followed by 14 further measures derived from measures 1-20 (fig. 22):

Figure 22. Etude 10, new material [mm.1-4].

Quite considerable redistribution of material is also found through measures 29-47 of Etude 11, and includes some material that was not retained in later versions (fig. 23).

Although the omission of this extra material in all other sources does serve to increase the concision of the Etudes in question, the material is of such interest that reintroduction seems a justifiable option.

Figure 23. Etude 11, new material inserted at mm. 39 and 42.

In Etude 7, one measure is added—measure 10 is inserted before measure 40 (agreeing with the opening section).

Manuscripts of the *Five Preludes*

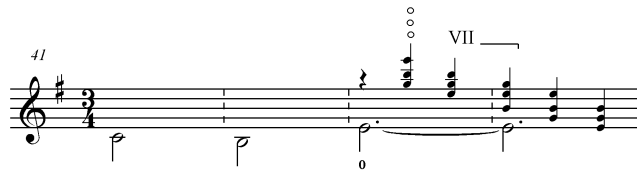
Fair copies (i.e. complete finished versions) of the Preludes reveal few significant differences from the published editions. One remarkable difference however may be found in Prelude No. 2, where at measure 34 a sharp is present on the second low e (fig. 24). I suggest players waste no time in amending their scores!⁸

Figure 24. *Preludio No. 2 para Violão*, mm. 33-35.



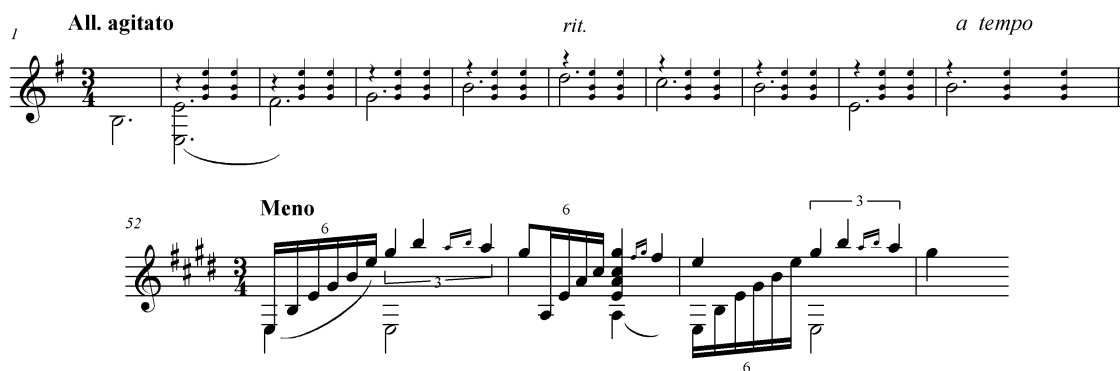
In the fair copy of Prelude No. 1, the passage at mm43, 47, 122 and 126 has a harmonic notation for the top three strings only the second time it appears (i.e., in m47). However, in the first appearance of the passage in the compositional sketch harmonics are present (and are followed by an indication to play in the 7th position).

Figure 25. *Preludio No. 1 para Violão*, compositional sketch, m. 43.



The compositional sketch of the first Prelude, very obviously written at the moment of inspiration, provides us an interesting glimpse of the genesis of the piece. The initial tempo is marked *All' agitato* (which later became *Andantino espressivo*), and the middle section is marked *Meno* (this later became *Piu mosso*)—these earlier tempos enrich our interpretation of the revised ones. Here is the opening of the Prelude as notated in the sketch, along with Villa-Lobos' initial idea for the central section; note the prime importance of the melodic material as the structural base of the piece, and the simple waltz-like conception of the accompaniment (which later became a syncopated "catch-all" to the revised melody) (fig. 26):

Figure 26. *Preludio 1*, compositional sketch, mm. 1-9 and [52].



⁸ The manuscript agrees with the Eschig publication as to the rhythm in measures 14 and 88, which were "corrected" in the Amsco publication.

Along with a fair copy manuscript of *Prelude No. 5* dated September 1940, which agrees with the Eschig publication in virtually all matters (with the exception that it is written without expression markings), is another fair copy which reveals an earlier completed version of the piece. In addition to several small changes in the first two sections (fig. 27), the third section employs an entirely popular-sounding harmonic style (fig. 28).

Figure 27 *Preludio No. 5*, compositional sketch, mm. 9, 11, 15-16 and 24-25.

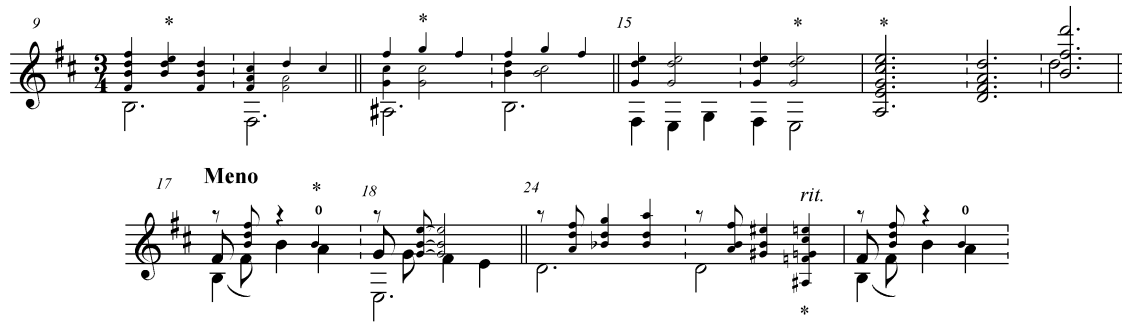


Figure 28. *Preludio No. 5*, compositional sketch, mm. 33-42.



A Final Thought

The discussion contained in this article raises an interesting question—which version of the music should we play? It is not uncommon for a work, ostensibly finished, to undergo revision at the editorial stage (indeed, given the chance, many composers would continue to revise their work indefinitely!). Certainly, most performers would prefer to see a composer's unedited manuscript, rather than someone else's edition, and make their own decisions. In the case of the music discussed here, however, we have an apparent overabundance of sources upon which to base our interpretations. Clearly, the notion of "informed performance" applies to music much closer to our own time than one would perhaps think. And, inevitably, the answer lies with each performer.

Table 1. Divergent Pitches and Rhythms found in the 1928 Manuscript of the Twelve Etudes (along with an opinion as to the legitimacy of amending the published score)

				1. almost certain
				2 - uncertain
Etude 1	m32	b3.3	e normal notehead	1
	m33	b3	first-string e harmonic	1
	m34	b1	second-string b harmonic	1
Etude 2	m12	4.4	g \sharp instead of f \sharp	2
	m20	3	g \flat	2
	m26	4	d \sharp diamond notehead	2
		4.2	d \flat diamond notehead	2
Etude 3	m3	2	quarter-note rest in written-out da capo	2
	m6	1.1	open e instead of f \sharp	2
		3.1	d instead of e (d fits the indicated position III, although e is a better fit harmonically)	2
	m30	2	bass d is a regular notehead	1
Etude 4	m8	3	g \flat and e \flat (i.e. parallel to m9)	2
		4	e \flat and f \sharp (i.e. parallel to m9)	2
	m15	1	chord written in four repeated 16th notes ♩♩♩♩	2
	m18	2	e \flat and d \flat (the \flat is displaced one note upwards in the published score)	1
		1	fifth-string a half-note tied-over from previous measure	2
	m31	2.1/ 2.2	f \sharp instead of g	2
		1	e bass grace-note added	2
	m37	4.3	sixth-string e-f \sharp ♩ bass instead of fifth-string a	2
m47	2	fifth-string b tied over from beat 1	1	
Etude 5	m9	4.2	melody f instead of g (f does fit the <i>circolo</i> character of the melody)	2
		1.2	second-string e instead of b (e sounds better, however b fits the ostinato)	2
	m22	4.1	fifth-string b \flat (b \flat is interesting, again, b \flat fits the ostinato)	2
		1	an open first-string e is added (but not at m31)	2
	mm27/28 m48	3	half-note bass b \flat with grace-note added (both notes staccato)	2
		3.2	and <); additional first-string g half-note second-string e \flat	2
	m49 m65	3	half-note bass e added	2
		1	third-string c diamond note head harmonic	1
Etude 6	m1/2 & 28/29	2.2	fouth-string f \flat (but not in mm56-57)	2
		2.2	f \flat (however, f \sharp in the parallel passage at m54)	2
	m55 m58		texture and rhythm as in surrounding measures same texture and rhythm as m59	2 1
Etude 7	m8	b4.4	a \sharp	1

	m10	b4.4	a \natural	1
	m13 & 19	1	bass a whole-note (beat 3 a half-note not present)	2
	m22	1	fifth-string melody note c \sharp instead of a; sixth-string note f \sharp instead of d	1
	m22/24	1	inner chordal notes f \sharp -a-c \sharp not present	2
	m25	3	fourth-string e half-note (d \natural not present)	2
	m29	1	g \natural half-note not present	1
Etude 8	m16	2	bass g \sharp restruck	2
	mm29/ 71	1.1	16th rest (upper notes e-g \sharp -c \sharp not present)	2
	m45	2.2	fourth-string a added	2
	mm47/49	1.1	upper-note f \sharp dotted quarter instead of g \sharp	2
		1.2	f \sharp not present	2
	m80	1	c \sharp diamond notehead harmonic	1
Etude 9	m21	2.2	b instead of c	1
	m26	1.1	f \sharp bass instead of a (however, a appears in the parallel passages at mm9 and 38 in both the manuscript and the published score)	2
Etude 10	mm18/19	2	triad restruck	2
	mm24/31	3	sixth-string e half-note added (like published mm35/39)	2
	m28	2.2	g \sharp (see next entry)	1
	mm28/39	1.1	open g \natural and b chord tones in parenthesis	2
	m45	4.2	c \sharp	1
	m46	3.4	b	1
	mm56	1	bass a tied over from previous measure	1
	mm63/64	2.2	e sixteenth-note instead of g	2
	m60	1-3	same accidentals as published m58	1
Etude 11	m24	1	bass e tied over from previous measure	1
	m90	1	fifth-string e dotted half-note, followed by:	2
		4	sixth-string b \flat quarter note	2
Etude 12	mm9/11	2 & 3	quadruplet grouping (like mm78 and 80)	1
	m47		bass e instead of g throughout the measure	1

Table 2. Divergent Expression Markings found in the 1928 Manuscript of the Twelve Etudes
(when not italicized, the terms crescendo and decrescendo refer to dynamic "hairpins")

Etude 1	m1.1	<i>mf</i> instead of <i>p</i>	Etude 7	m12.2	<i>rall.</i>
Etude 2	m26.2	<i>rall.</i>		m17.4	<i>rall.</i> through end m18
Etude 3	m22.3	<i>rall.</i>		m20.4	<i>rall.</i> through end m21
	m24.1	<i>a tempo</i>		m22.1	5th string <i>bien chanté</i>
	m24.3	<i>stringendo</i>		m28.4	<i>allargando</i> through m30.2
	m26.1	<i>a tempo</i>		m30.4	<i>a tempo 1a</i>
	m28.3	<i>allargando</i>		m54.3	<i>allarg.</i>
Etude 4	m1.1	<i>mf</i> instead of <i>p</i>	Etude 8	m1.1	<i>mysterieux; Très lie et bien chanté</i> ; lower voice <i>mf</i> ; upper voice <i>p</i>
	m2.1	<i>f, rit.</i> displaced to beat 3		m1-16	all 2 and 3-note figures in upper voice decrescendo
	m3.1	<i>mf, a tempo</i>		m33 & 75.2	<i>molto stringendo</i>
	m4/5 & 25-29	as mm1-3		m70.1	<i>cresc. animando</i>
	m54 & 55.1	crescendo	Etude 9	m32.4	<i>rall.</i>
	m62.1	<i>ff</i>		m33.3	<i>rit.</i>
	m62-64	lower part staccato		m34.1	[<i>a tempo</i>]
m64.1	<i>toujours a tempo</i> instead of <i>allarg.</i>		m45.2	<i>allargando</i>	
Etude 5	m31.3	lower voice <i>f</i>		m47.1	<i>p, a tempo</i>
	m37.1	<i>p</i>		m51.4	<i>cresc.</i>
	m38.1	<i>cresc. poco a poco</i>		m52.1	<i>allargando</i>
	m41 & 42.1.1	<i>f</i>	Etude 10	m3.1	<i>cresc. poco a poco</i> not present
	m41 & 42.1.2	<i>pp</i>		m17.2	<i>stringendo</i>
	m48.1	<i>cresc.</i>		m18-19 & 20.1	crescendo
	m50.1	<i>f</i>		m22.1	upper voice <i>pp</i> ; lower voice <i>f</i>
	m51.1	crescendo		m24, 31, 35 & 39.3	bass E's <i>p</i>
	m52.1	<i>p</i>		m43.1	crescendo
	m61.1	<i>dim poco a poco</i>		m44.1	harmonic <i>ff</i>
	m62.1	<i>allarg.</i>		m49-50.1	crescendo
m65.1	<i>mf</i>		m51.1	upper voice <i>p</i> ; lower voice <i>mf</i>	
Etude 6	m1-3 & 19-20.1.1	<i>sfz</i>		m52.1	upper voice <i>pp</i>
	m1-3 & 19-20 2.1	<i>mf</i>		m52.3	lower voice <i>f</i>
	m21.2	<i>p stringendo</i>		mm59-64	<i>sfz</i> not present
	m26.1	<i>allargando</i>	Etude 11	m19	dynamics same as m23
	m33.1	<i>ff</i>		m50-57	dynamic hairpins not present
	m38.2	<i>rall.</i> not present		m82-83.1	<i>sfz p</i> (like earlier)
	m44.2	<i>rall.</i>		m91.1	<i>rall.</i> (like first time)
	m45.2.2	<i>rit.</i>	Etude 12	throughout	all mm with gliss. chords are marked b1 crescendo, b2 decrescendo
	m48.1	<i>mf</i>		m4.2	<i>cresc.</i>
	m49.1	<i>string. poco a poco</i>		m19.1	<i>cresc.</i>
	m52.1	<i>cresc.</i>		m22 & 91.1	upper voice <i>mf</i>
	m53.2	<i>allargando</i>		m33.1	<i>mf</i>
	m55.1	<i>f a tempo</i>		m36	dynamics same as m35
	m56.2	<i>cresc.</i>		m37 & 38	<i>p</i> instead of <i>mf</i> ; <i>mf</i> instead of <i>f</i>
m57.1	<i>allarg.</i> not present		m74.1	<i>cresc.</i>	
m59.1	<i>poco rall.</i>		m88.2.3	<i>cresc.</i>	
			m105.1	<i>cresc toujours</i> through end of measure 106	

Table 3. Divergent Slur Markings found in the 1928 Manuscript of the Twelve Etudes

Etude 2	m4	4.3	f#-e	Etude 8	mm 1, 3 & 4		from beat 1.2 to beat 2	
	m7	1.1	b-e		m33-34 & 75-76		under a grouping slur	
	m10	1.1	e-g#		m35-37		under a grouping slur	
	m12	4.3	e-g#		m34	1	c#-d#-e	
	m16	4.1	c#-a		m56	1.2		under a grouping slur
		4.3	f#-c#					
	m17	3.1	b-a			1.4	e#-f##-g#	
	m18	1.1	g#-d#-f#		Etude 9	m10	1.1-1.6	under a grouping slur
	m20	1.1	f#-c#-e				1.1-4.4	under a grouping slur
m22	1.1	c#-d#	m30-57			all as published m47 except:		
Etude 3	m8	1.3	no slur	m51-53		3-note slur on each beat		
	m13	3.3	no slur	m39	1.1-1.6	grouping slur		
Etude 7	m4	2.2	f#-g#-a	Etude 10	m48-50		a long grouping slur encloses the smaller groups of ligados	
	m9	4.2	g#-a#-b		m72	3	the slur extends for four notes only	
	m10	4.2	g#-a-b	Etude 11	m19-		see fig. 10	
	m34	2.2	f#-g#-a	Etude 12	m15/17	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	
	m39	4.2	g#-a#-b					