

A. Piazzolla – Cinco piezas para guitarra

1 - Campero

Notes

The five pieces written for guitar by Astor Piazzolla also created some discussions since their publication in 1980. Quickly, Angelo Gilardino, editor of *Edizioni Berben* edited the pieces with revisions based on the manuscripts and published them (Piazzolla, *Cinco Piezas para guitarra*, 1980). However, famous guitarist Roberto Aussel, who premiered the pieces from the manuscript (Piazzolla, *Cinco piezas para guitarra*, 1980), disagreed with the edition, saying that it was a modified version of the pieces, simplified because Gilardino thought it was too difficult. Gilardino then defended himself, saying that he worked closely with Piazzolla on the edition, and that the manuscript that had with him was respected, shining a light on the fact that there might have been multiple manuscripts. Therefore, as performers, we now can choose between the two versions.

It is important to point that the manuscript is very hard to read and that the last piece, *Compadre*, is missing from the score (at least the one I found).

The image displays three systems of handwritten musical notation for guitar. The top system consists of two staves with complex rhythmic patterns and fingering numbers (1-4) circled. The middle system shows a sequence of chords labeled with Roman numerals: CX, CIX, CVIII, CVII, CVI, CV, CIV, CIII, and CV. The bottom system continues the notation with a dynamic marking of *p* and includes a red vertical line. The manuscript is dense with notes, stems, and various performance instructions.

Differences between the manuscript and Gilardino's edition, where he changes the B bass in E to make it easier as it is an open string, **but also** changes the nature of the chords and even takes out two bars. The score is now completely different : bars 72-79 (manuscript)



Gilardino took some notes out and remodeled the harmony : bars 47-48

Tuning

7 = D / 8 = B

In this piece, there's no official need for two extra strings. However, having both an E bass and D bass has already proven useful when playing any guitar repertoire and can give some idea to the performer that wishes to enrich the piece to his own taste. The 8th string in B will be useful for some alternative solutions.

Possible improvements

In this piece, there are no opportunities to use the extra strings to play an improved version of the score. When altered in the edition, the problems are usually in medium/high range (see above).

Alternatives

In this piece, there is only one section where it might be interesting to use alternatives with the extra basses, but the section itself is quite big and changes greatly. It is however always up to the performer to make those suggested modifications or not.

- Bars 72-79 – 1) : The succession of B basses (doubled the octave up) combined with the chords makes it impossible to play with correct articulation and while keeping the bass the right length, because there always needs to be one or two fingers playing these basses. With the 8th string tuned in B, it would allow us to keep the B resonances throughout the whole passage by playing it once at the very beginning (or every 4 bars) and play the rest of the B's at the right pitch but not for the correct length *or* play that bass, now an open string at every bar and replace all of the other higher B's. This is here a choice of the performer whether or not to repeat the low B at every occurrence.

Interesting sections



With 8=B, we can octaviate down the B bass that will now be an open string.

1) Bars 72-79 (Alternative)

Works Cited

Piazzolla, A. (1980). *Cinco piezas para guitarra*. Edizioni Berbén.

Piazzolla, A. (1980). *Cinco Piezas para guitarra*.