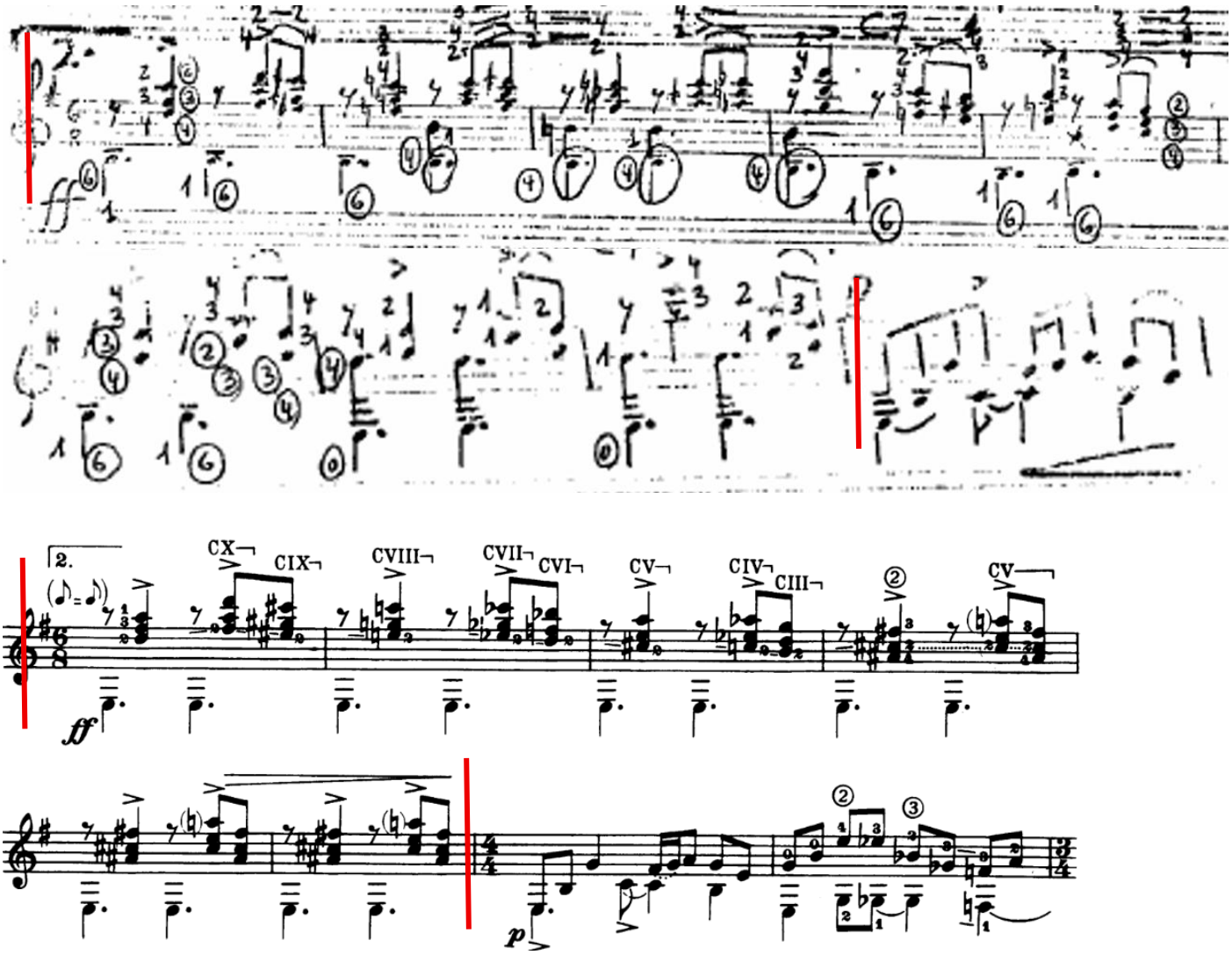
A. Piazzolla – Cinco piezas para guitarra
2 - Romantico

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 Berbén* 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).



From 1) Campero : 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)*

Tuning

7 = D / 8 = B

Possible improvements

Here, we can find some improvements in a very specific section, where chords have to keep resonating through a whole bar but cannot as fingers have to move and there aren't enough open strings in the chords. With the extra strings, we can sometimes offer a new fingering that allows for the notes to be held longer. In this whole passage (see *Interesting sections*), sometimes improvements are not possible and we have to settle for an alternative, that you can find in the dedicated part, or only if you modify the score in a different way, which is left to the imagination of the performer.

- Bar 1 – 1) : If we want to keep the hand in the high position that the first beats of the bar forced us to choose, in order to keep the colour and the *legato* consistent in the line, the chord is unplayable with a low F. If 8=B, we can now play the chord as written with the F in position VI that can be held throughout the bar.
- Bar 46 – 4) : It is impossible to keep chord ringing as intended in this bar, as the following notes should be played in a much higher position and all fingers should be dropped. With 8=B, we can now play the whole chord in barré VII and keep most of the notes ringing while playing the high pitch notes.

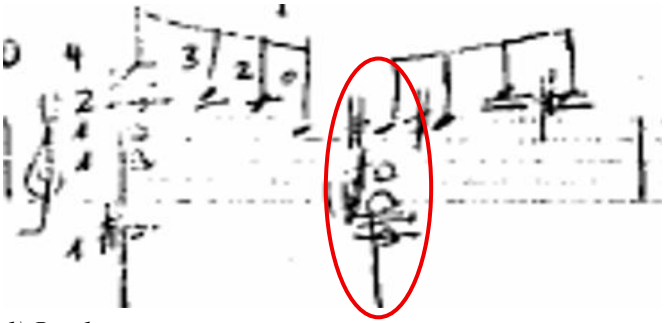
Alternatives

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

- Bars 43 – 2) : The D bass cannot be kept as written as the following notes need to be played on the same string. With 7=D, we can octaviate the D down and keep it ringing while we play the rest.
- Bar 44 – 3) : With 8=B, we can now play the low G in position VIII, so that it can ring while playing the following high pitch notes. However, it's only possible if we play it with the 1st finger, making it hard to play the other notes of the chord. My suggestion here is to take out the medium D and do a cross barré in position VII and VIII to get the A and higher D. It is of course a difficult fingering and might not convince or fit everyone's playing.

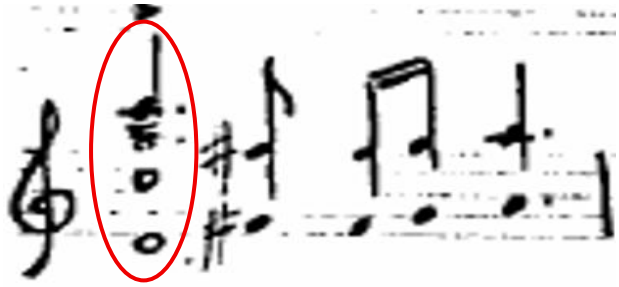
- Bar 47 – 5) : The chord is impossible to hold when playing the following notes. By octaviating down the B, with the 8th string tuned in B, it would at least allow for the bass to resonate through the rest of the bar.

Interesting sections



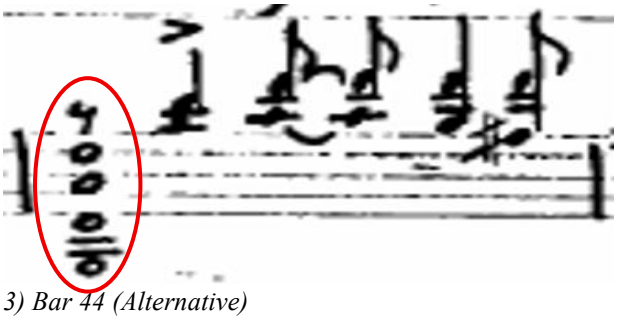
1) Bar 1

With 8=B, the F# in the bass on the 8th string in position VI.



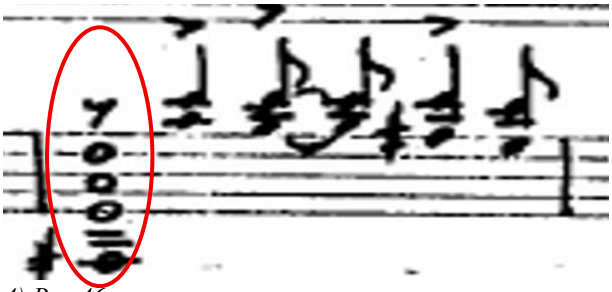
2) Bar 43 (Alternative)

With 7=D, we can at least keep the bass ringing during the bar as an open string.



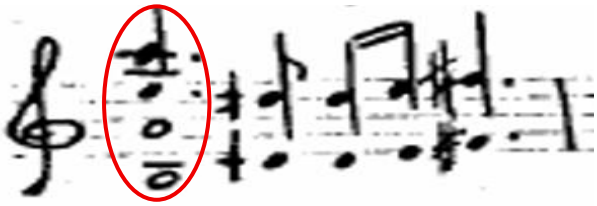
3) Bar 44 (Alternative)

With 8=B, and if we rearrange the chord a little bit, we can play the low G on the 8th string in position VIII and keep it ringing.



4) Bar 46

With 8=B, we can play the low F# on the 8th string in position VIII and keep it ringing.



5) Bar 47 (Alternative)

With 8=B, we can play the bass an octave lower as an open string so it keeps ringing.

Works Cited

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

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