

Radamés Gnattali
(1906-1988)

10 Studies
for Guitar

fingering by Laurindo Almeida





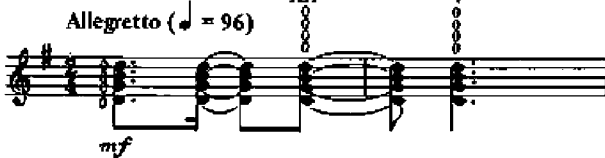
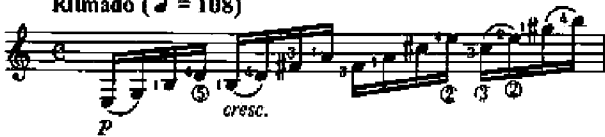




Produced by Gennady Zalkowitsch

ISBN 3-89077-087-8

Chanterelle

727

Index

Study		Page
I	<i>Presto possibile</i> 	1
II	<i>Valsa seresteira</i> (♩ = 82) 	4
III	<i>Moderato</i> (♩ = 110) CLX CVIII 	6
IV	<i>Lento espressivo</i> (♩ = 80) 	8
V	<i>Allegretto</i> (♩ = 96) XII V 	10
VI	<i>Ritmato</i> (♩ = 108) 	12
VII	<i>Comodo</i> (♩ = 110) ⑥ = D <i>pp</i> <i>p</i> <i>p</i> <i>i</i> <i>m</i> <i>a</i> <i>m</i> <i>i</i> <i>p</i> <i>cresc. poco a poco</i> <i>m</i> <i>a</i> <i>i</i> <i>p</i> 	14
VIII	<i>Moderato e poco Rubato</i> 	16
IX	<i>Lento</i> 	18
X	<i>Dolente</i> (♩ = 110) 	22

© 1988 by Gennady Zaikowitsch & Michael Macmaeken,
Chanterelle Verlag, Postfach 103909, D-6900 Heidelberg,
West Germany.
(GEMA)

First published 1968 by Brazilliance Music Publishing Inc.,
World Copyright assigned in 1988 to Gennady Zaikowitsch,
All rights reserved.

Introduction

Radamés Gnattali belongs to the third generation of Brazilian nationalist composers. He was born on January 27th 1906 in Porto Alegre, nineteen years after Heitor Villa-Lobos. In over fifty years of work his musical offering has been of the widest amplitude. Symphonies, string quartets, 26 concertos for different instruments and an infinite number of solo-pieces and songs, an important cycle of 14 compositions, the *Brazilianas* each for a different instrumental combination after the model of the *choros* and the *Bachianas* by Villa-Lobos: of these the 8th and 13th are written for the guitar. In fact Gnattali loved this instrument and played it well. Many indications in the manuscripts I have seen are in his own hand. The guitarist Rafael Rabello, his best interpreter and the first to dare to make a record dedicated exclusively to Gnattali's compositions, told me that Radamés "played everything he wrote - only a little slower". Besides the solo-pieces he also composed 6 concertos for guitar and orchestra and several chamber works with guitar.

For many years he was composer and conductor for the National Radio Orchestra in Rio where most of the best instrumentalists were his colleagues and friends. His position was similar to a Court composer who is asked to compose for different occasions, with the musicians available. His wife Doña Nelly told me that he used to work on three or four compositions at a time and would often interrupt lunch or dinner to quickly write down something he was in the middle of composing. For each composition he would keep in mind the technical and musical characteristics of the musicians for whom the pieces were intended. For example, the second concerto, composed for his friend Augusto Sardinha (the famous Garôto) who played with all five fingers of the right hand, contains passages which are only playable if the little finger is employed.

Stylistically Radamés Gnattali was manifestly nationalist. I remember that in the mid-sixties when I asked him for permission to include a work of his in a series of concerts I was organizing and conducting at the Museum of Modern Art in Rio de Janeiro, he flatly refused when I told him that other featured composers would be Webern and Stockhausen. He did not have the burning sense of mission and ambition of Heitor Villa-Lobos which would have made him see the "opportunity" of having his compositions performed with the composers of the European *Avantgarde*. The vast territorial expanse of Brazil, the multiplicity and exuberance of musical material, the generosity of emotion and the intense musicality of the people of his country, were his inspiration. He did not need anything else. Just as Turina - within the mainstream of European musical development, but not at its forefront - is indispensable to the music of Spain: Radamés Gnattali is indispensable to the music of Brazil.

Among his compositions for guitar, the *10 Studies* and the *3 Concert Studies* are the most significant. The *10 Studies*, written in 1967 when he was in full possession of his compositional faculties, complete the series of the most inspired and musically most important studies written this century for the guitar: Heitor Villa-Lobos, Francisco Mignone and Radamés Gnattali.

Following the example of Chopin, Bartok and Villa-Lobos his Studies are not didactic but compositions which focus on particular technical configurations inspired by his guitarist friends, to whom they are dedicated. The very strong right hand of Carlos Barbosa-Lima, the lyricism of Sergio Abreu, the *In Memoriam* for "Garôto" with a paraphrase of the latter's *Choro* "Gracioso" which finishes the cycle. Again nationalism in the musical material is manifest. Each study is individualized by a content which intends to register aspects of Brazilian regionalism; so clearly illustrated in the 5th Study with the altered string tuning [D G D g b d] of the "viola-caipira", the popular guitar of the north-eastern region of Brazil. His indications *dolente*, *seresteiro*, *ritmado*, are parallels to Schumann's German indications *frisch*, *keck* etc. and Italian indications of speed and character. The intention is to indicate emotional states as models to be translated by the interpreter's imagination, and to free psychological time (Bergson's *durée*) from the slavery of metre. Gnattali's own playing had great rhythmical flexibility and he detested the tendency so popular now of playing at utmost possible speed.

I would like to thank Rafael Rabello who introduced me to the guitar music of Radamés Gnattali and Larindo Almeida, the most gentle of men, for giving me the right to publish the *10 Studies* and whose fingering appears in the present edition.

Gennady Zalkowitsch
Paris, October 23rd 1988

para Turibio Santos

I

RADAMES GNATTALI

Rio de Janeiro, 1967

Presto possibile

⑥ = D

f

3 *sempre legato*

5

7

9

11

13

pp

dim.

15

p

17

19

21

23

cresc.

25

sempre cresc.

27

29

Musical notation for measures 29 and 30. The key signature is one sharp (F#). Measure 29 contains a 4-measure rest. Measure 30 contains a 4-measure rest. The notation includes a treble clef, a key signature of one sharp, and a 4/4 time signature. The music features a series of eighth notes in the right hand and a bass line in the left hand.

31

Musical notation for measures 31 and 32. The key signature is one sharp (F#). The notation includes a treble clef, a key signature of one sharp, and a 4/4 time signature. The music features a series of eighth notes in the right hand and a bass line in the left hand.

33

Musical notation for measures 33 and 34. The key signature is one sharp (F#). The notation includes a treble clef, a key signature of one sharp, and a 4/4 time signature. The music features a series of eighth notes in the right hand and a bass line in the left hand.

35

Musical notation for measures 35 and 36. The key signature is one sharp (F#). The notation includes a treble clef, a key signature of one sharp, and a 4/4 time signature. The music features a series of eighth notes in the right hand and a bass line in the left hand.

37

Musical notation for measures 37 and 38. The key signature is one sharp (F#). The notation includes a treble clef, a key signature of one sharp, and a 4/4 time signature. The music features a series of eighth notes in the right hand and a bass line in the left hand. Measure 37 contains a circled 4 and a circled 3. Measure 38 contains a circled 3 and a circled 4.

39

Musical notation for measures 39 and 40. The key signature is one sharp (F#). The notation includes a treble clef, a key signature of one sharp, and a 4/4 time signature. The music features a series of eighth notes in the right hand and a bass line in the left hand. Measure 39 contains a circled 3 and a circled 4. Measure 40 contains a circled 3 and a circled 4.

41

Musical notation for measures 41 and 42. The key signature is one sharp (F#). The notation includes a treble clef, a key signature of one sharp, and a 4/4 time signature. The music features a series of eighth notes in the right hand and a bass line in the left hand. Measure 41 contains a circled 1 and a circled 2. Measure 42 contains a circled 1 and a circled 2.

para Waltel Blanco

II

RADAMÉS GNATTALI

Valsa seresteira (♩ = 82)

CV

First published 1968 by Brazilliance Music Publishing Inc.
World Copyright assigned in 1988 to Gennady Zalkowitsch.
This edition © World Copyright 1988 by Gennady Zalkowitsch and
Michael Macmeeken: Chanterelle Verlag, Postfach 103909,
D-6900 Heidelberg, West Germany (GEMA).
All rights reserved. Photocopying this music is ILLEGAL.

24

Musical staff 24: Treble clef, key signature of one sharp (F#), 3/4 time. Measures 24-27. Measure 24 has a fermata over the first two notes. Measure 25 has a fermata over the last two notes. Measure 26 has a fermata over the last two notes. Measure 27 has a fermata over the last two notes. There are triplets in measures 25 and 27.

28

cedez.

VII

Fine

Musical staff 28: Treble clef, key signature of one sharp (F#), 3/4 time. Measures 28-31. Measure 28 has a fermata over the first two notes. Measure 29 has a fermata over the last two notes. Measure 30 has a fermata over the last two notes. Measure 31 has a fermata over the last two notes. The staff ends with a double bar line and the word "Fine".

Poco Mas

32

mf

Musical staff 32: Treble clef, key signature of one sharp (F#), 3/4 time. Measures 32-34. Measure 32 has a fermata over the first two notes. Measure 33 has a fermata over the last two notes. Measure 34 has a fermata over the last two notes. There are triplets in measures 32, 33, and 34.

35

a tempo

cedez

p

Musical staff 35: Treble clef, key signature of one sharp (F#), 3/4 time. Measures 35-37. Measure 35 has a fermata over the first two notes. Measure 36 has a fermata over the last two notes. Measure 37 has a fermata over the last two notes. The staff ends with a double bar line.

38

Musical staff 38: Treble clef, key signature of one sharp (F#), 3/4 time. Measures 38-40. Measure 38 has a fermata over the first two notes. Measure 39 has a fermata over the last two notes. Measure 40 has a fermata over the last two notes.

41

cresc.

f

dim. e rall.

Musical staff 41: Treble clef, key signature of one sharp (F#), 3/4 time. Measures 41-43. Measure 41 has a fermata over the first two notes. Measure 42 has a fermata over the last two notes. Measure 43 has a fermata over the last two notes. The staff ends with a double bar line.

44

pp

D.S. al Fine

Musical staff 44: Treble clef, key signature of one sharp (F#), 3/4 time. Measures 44-46. Measure 44 has a fermata over the first two notes. Measure 45 has a fermata over the last two notes. Measure 46 has a fermata over the last two notes. The staff ends with a double bar line.

para Jodacil Damasceno

III

RADAMÉS GNATTALI

Moderato (♩ = 110)

The musical score consists of a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'Moderato' with a quarter note equal to 110 beats per minute. The score is divided into measures, with measure numbers 3, 6, 9, 12, 15, and 18 indicated on the left. Various ornaments are marked above the notes, including 'CIX', 'CVIII', 'CV', 'CVII', 'CIV', and 'CII'. Performance markings include 'mf' (mezzo-forte) at the beginning, 'rall.' (ritardando) at measure 15, and 'cresc. e rall.' (crescendo and ritardando) at measure 18. The score concludes with a double bar line and repeat dots.

First published 1968 by Brazilliance Music Publishing Inc.
World Copyright assigned in 1988 to Gennady Zalkowitsch.
This edition © World Copyright 1988 by Gennady Zalkowitsch and
Michael Macmeeken: Chanterelle Verlag, Postfach 103909,
D-6900 Heidelberg, West Germany (GEMA).
All rights reserved. Photocopying this music is ILLEGAL.

Tempo I

21

mf

25

29

cresc.

33

rall.

Poco meno

f

37

CIV

D.C. al

sempre a tempo

2 4 5

cresc.

f

41

45

CVII

CIX

para Nelson Pilò

IV

RADAMÉS GNATTALI

Lento espressivo (♩ = 80)

The musical score is written for guitar on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Lento espressivo' with a quarter note equal to 80 beats per minute. The first measure (measure 1) starts with a piano (*p*) dynamic and a circled number 3. The second measure (measure 2) is marked with a circled number 3. The third measure (measure 3) is marked with a circled number 3. The fourth measure (measure 4) is marked with a circled number 5. The fifth measure (measure 5) is marked with a circled number 5. The sixth measure (measure 6) is marked with a circled number 6. The seventh measure (measure 7) is marked with a circled number 6. The eighth measure (measure 8) is marked with a circled number 6. The ninth measure (measure 9) is marked with a circled number 6. The tenth measure (measure 10) is marked with a circled number 6. The eleventh measure (measure 11) is marked with a circled number 6. The twelfth measure (measure 12) is marked with a circled number 6. The thirteenth measure (measure 13) is marked with a circled number 6. The fourteenth measure (measure 14) is marked with a circled number 6. The fifteenth measure (measure 15) is marked with a circled number 6. The sixteenth measure (measure 16) is marked with a circled number 6. The seventeenth measure (measure 17) is marked with a circled number 6. The eighteenth measure (measure 18) is marked with a circled number 6. The nineteenth measure (measure 19) is marked with a circled number 6. The twentieth measure (measure 20) is marked with a circled number 6. The score includes various musical notations such as slurs, ties, and dynamic markings like *dim.*, *mf*, *accel.*, and *rall.*. There are also circled numbers 3, 4, 5, and 6 throughout the piece, likely indicating fingerings or specific techniques. The piece ends with a circled number 3 in the final measure.

First published 1968 by Brazilliance Music Publishing Inc.
World Copyright assigned in 1988 to Gennady Zalkowitsch.
This edition © World Copyright 1988 by Gennady Zalkowitsch and
Michael Macmeeken: Chanterelle Verlag, Postfach 103909,
D-6900 Heidelberg, West Germany (GEMA).
All rights reserved. Photocopying this music is ILLEGAL.

22 *i m a m*
sempre rubato

24 *a tempo*

26 *dim.*

28 *p* XII

31 XII

34 *allegro*

38 *cresc.* *allegro* (CV)

para Sergio Abreu

V

Allegretto (♩ = 96)

RADAMÉS GNATTALI

Tuning * XII-----V Percussion **

6

11

15 CV

19

23

28

[* This tuning imitates the "Viola Caipira"]

[** Tap on bridge]

First published 1968 by Brazilliance Music Publishing Inc.
 World Copyright assigned in 1988 to Gennady Zalkowitsch.
 This edition © World Copyright 1988 by Gennady Zalkowitsch and
 Michael Macmeeken: Chanterelle Verlag, Postfach 103909,
 D-6900 Heidelberg, West Germany (GEMA).
 All rights reserved. Photocopying this music is ILLEGAL.

32

Musical staff 32-35: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords, each with a downward-pointing arrow below it. The notes are mostly eighth and quarter notes, with some slurs.

36 CV

Musical staff 36-39: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords with downward-pointing arrows. A 'CV' marking is above the first measure. The notes are mostly eighth and quarter notes.

40

Musical staff 40-43: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords with downward-pointing arrows. The notes are mostly eighth and quarter notes.

44 XII

Musical staff 44-47: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords with downward-pointing arrows. Fingerings (1-4) are indicated above the notes. A circled '3' is below the first measure, and another circled '3' is below the last measure. A 'XII' marking is above the last measure.

48 CV

Musical staff 48-51: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords with downward-pointing arrows. A 'CV' marking is above the last measure. A 'p' dynamic marking is at the bottom right.

52 1. Percussion D.S. al

Musical staff 52-57: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords with downward-pointing arrows. A first ending bracket labeled '1.' spans measures 52-54, ending with a double bar line and repeat sign. A 'Percussion' section starts at measure 55 with 'x' marks. A 'D.S. al' marking is at the bottom right. A 'XII' marking is above measure 54.

58 VII XII

Musical staff 58-61: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords with downward-pointing arrows. A 'VII' marking is above measure 58, and a 'XII' marking is above measure 60.

para Geraldo Vespag

VI

RADAMÉS GNATTALI

Ritmato (♩ = 108)

The musical score consists of five staves of music for guitar, numbered 1 through 9. Each staff begins with a treble clef and a common time signature (C).
Staff 1: Starts with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. It features a sequence of chords and melodic lines with fingering numbers 1-5 and 2-3. A forte (*f*) dynamic is indicated later. A circled 2 is at the end.
Staff 2: Starts with a piano (*p*) dynamic and a *cresc.* marking. It includes a circled 6 and a circled 4. A forte (*f*) dynamic is present. A circled 3 is also shown. The staff ends with a circled 7 and a *p* dynamic.
Staff 3: Starts with a mezzo-forte (*mf*) *secco* dynamic. It features a series of chords with various fingering numbers (3, 2, 4, 3).
Staff 4: Starts with a *rall. e dim.* (rallentando and decrescendo) marking. It includes a circled 7 and a *p* dynamic.
Staff 5: Starts with a piano (*p*) dynamic and a *cresc.* marking. It includes a circled 9 and a circled 4. A circled 7 is at the end.

First published 1968 by Brazilliance Music Publishing Inc.
World Copyright assigned in 1988 to Gennady Zalkowitsch.
This edition © World Copyright 1988 by Gennady Zalkowitsch and
Michael Macmeeken: Chanterelle Verlag, Postfach 103909,
D-6900 Heidelberg, West Germany (GEMA).
All rights reserved. Photocopying this music is ILLEGAL.

11 *f* *p* *f* *p* *f*

13 *a tempo* *f* *secco* CX--- CVII

15 *rall. e dim.* *p*

17 *a tempo* *mf* CXII---

19 *cresc. e rall.* *ff* D.C. al

21 *a tempo* *f* *[étouffez]* CVI---

para Antonio Carlos Barbosa Lima

VII

RADAMÉS GNATTALI

Comodo (♩ = 110)

CIV -----

⑥ = D
p p i m a m i p p i m a m a i p
cresc. poco a poco
pp

3

5

7

9
ff
marcato
mf

11
f
mf
CIV

13
CIII
CII -----
f-p *cresc. poco a poco*

First published 1968 by Brazilliance Music Publishing Inc.
World Copyright assigned in 1988 to Gennady Zalkowitsch.
This edition © World Copyright 1988 by Gennady Zalkowitsch and
Michael Macmesken: Chanterelle Verlag, Postfach 103909,
D-6900 Heidelberg, West Germany (GEMA).
All rights reserved. Photocopying this music is ILLEGAL.

15

17

rall.

19

a tempo (poco più del 1^{er} tempo)

f

21

CIX

CVII

23

CIII

p p i m a m i p p i m a m i p p

25

27

dim.

para Darcy Vilaverde

VIII

Moderato e poco Rubato

RADAMÉS GNATTALI

CIV

5

9

13

17

21

24

CVIII --- CV --- CIII ---

CV --- CIII ---

First published 1986 by Brazilliance Music Publishing Inc.
 World Copyright assigned in 1988 to Gennady Zaikowitsch.
 This edition © World Copyright 1988 by Gennady Zaikowitsch and
 Michael Macneeken: Chanterelle Verlag, Postfach 103909,
 D-6900 Heidelberg, West Germany (GEMA).
 All rights reserved. Photocopying this music is ILLEGAL.

27

30

XII VII CV CVII XII VII

33

CIII MCVI XII

36

39

CIII

42

cedez

45 a tempo

cedez

49

XII