Antonio J. Manjón

Leyenda Aire Vasco

edited by Simon Wynberg

© World Copyright 1989 by Michael Macmeeken, Chanterelle Verlag
First published 1989 by Chanterelle Verlag, Heidelberg
This edition contains new and original material and is strictly copyright,
no part of it may be used or reproduced in any form or by any means
without the prior permission in writing of the publishers.
All rights reserved
Printed in the UK by York Print Ltd., Hove

ISBN 3-89044-089-4

Chanterelle
430

Antonio J. Manjón

A contemporary of the Spanish guitarist composers Tárrega, Ferrer, Cateura and David del Castillo, Antonio Manjón was born in Villacarvillo, Jaén. The details of his life are not documented in the standard musical biographies save for an entry in Domingo Prat's *Diccionario* (Prat's father had heard Manjón play in Barcelona in 1889). Manjón's early life is redolent of that of his compatriot Isaac Albéniz - precocious foreign travel, penury and early success. Manjón managed trips to Paris and London at the age of fourteen, and about the same number of pesetas in his pocket and despite the fact that he was blind. Like Ferrer and Castillo, Manjón settled in Paris where for some years he taught the guitar. He was a keen Wagnerian and, like Zani de Ferranti before him, a highly literate man. Tours to Spain, Portugal, England and Russia were followed by performances in Chile, Argentina and Central America. In 1893, he settled in Buenos Aires, and only returned to Europe in 1912. He gave a highly successful concert in Madrid the following year. With the outbreak of war, Manjón returned to Buenos Aires where he died on January 3, 1919.

Manjón's works consist mainly of compositions for solo guitar and songs with guitar accompaniment. While their harmonies and musical turns of phrase will be familiar to anyone with even a passing knowledge of the music of Tárrega, the influence of the New World does sometimes lend his pieces a distinctive charm. In both *Leyenda* and *Aire Vasco* however, Manjón returns to his native Spain, and in the latter work he bases the second dance movement on the Basque Zorzico. The dance has the unusual time signature of $^{10}/_{8}$.

Manjón played an eleven string guitar - an instrument with six regular strings and five added basses, which were played as open strings. In their published form, Manjon's pieces stay within the normal six string tessitura, presumably because most guitarists played the more common six string instrument, and issuing music for the eleven string guitar would not have been commercially viable.

The situation is different in the case of the MSS. Many of the autographs are written in piano score, and are clearly the versions Manjón and his more advanced pupils would have performed. They would certainly have used eleven string instruments. This is quite clear both from the tuning instructions Manjón supplies, and from his fingerings (some of which are impossible to execute on a six string guitar). *Leyenda* is one such MS.

In preparing the present edition we have been able to consult the original MS of *Leyenda* and what is probably Manjón's own printed copy of *Aire Vasco*. The latter has the composer's pencilled alterations, mainly the addition or lowering of bass notes. These add a resonance and depth to the sonority of the instrument.

Both *Leyenda* and *Aire Vasco*, as well as a number of other manuscripts and editions of original works, arrangements and songs, are in the private collection of Robert Spencer. (The Manjón works and a wealth of nineteenth century pieces by Mertz, Coste, Sor and many others, were originally part of the large Tiscornia collection in Buenos Aires.)

Most of the published Manjón pieces in the Spencer collection were issued by Nuñez of Buenos Aires. Aire Vasco appeared with the following title page:

No. 19 [Portrait] *$2.00 / Aire Vasco / para Guitarra / por / ANTONIO J. MANJON / Editores F^co NUÑEZ Y C^ia / CUYO 1620-28 ... B^os AIRES / Propiedad del Autor*

On the title page of this series there is an oval portrait of Manjón sporting a luxuriant handlebar moustache and round black glasses. This portrait and elements of the original title page are reproduced on the cover of the present edition.

The MS of *Leyenda* consists of a double page of 12 stave paper with a loose single sheet for the fifth page of music; there is no title page.

On the evidence of *Leyenda* and other works, the tuning of the eleven string's extra basses varied; but it was generally re-entrant rather than diatonic or chromatic descending. This is a rather unusual departure from the regular tuning of so called "bass" guitars. Normally the tenth or eleventh string (the fifteenth in the case of the turn-of-the-century Schrammel instruments) is the lowest in pitch. In Manjón's *Leyenda* it is the seventh string, tuned to a low Bb (four full tones below the sixth string). The remaining basses include an open D (one tone below the sixth), an F (a semitone above the sixth) and a G (a tone and a half *above* the sixth). In other MSS Manjón tunes the eleventh string to a low C; but this string is not needed in *Leyenda*. How the notes are distributed to the bass strings (apart from the seventh tuned to Bb) is unclear and certainly not crucial for performance. For guitarists with a ten or eleven string instrument a good tuning arrangement for *Leyenda* is:

7 = Bb, 8 = F, 9 = G and 10 (or 11) = D

Played on a guitar with four or five extra strings, no alterations to the text are necessary. For an effective six string version the sixth string should be lowered to a D. However it will still not be possible to sound some of the basses for their full duration (there being no open F or G basses), or indeed to play some passages in as comfortable a position as the original implies. The following critical commentary includes suggestions which may be useful in adapting the piece.

Simon Wynberg
London, 1989

CRITICAL COMMENTARY

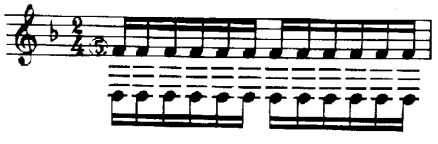
No editorial additions have been made save for those in square brackets. String indications have been standardised to ringed numbers.

Leyenda

7.iii: Raise the bass F an octave and shorten it to an eighth note for six string guitar.

12.i: Omit the low Bb for six string guitar.

31: Change bar to



for six string guitar.

40 & 42: Raise first three notes in the bass line one octave for six string guitar.

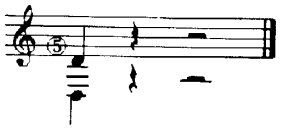
79.iii: See 7.iii.

84.i: See 12.i.

102: See 31.

111 & 113: See 40 & 42.

117: Change bar to



for six string guitar.

Aire Vasco

Aire Vasco is perfectly playable in its published version, but for guitarists who have instruments with extra basses, the pencilled alterations and additions in our source copy have been incorporated here in curved brackets.

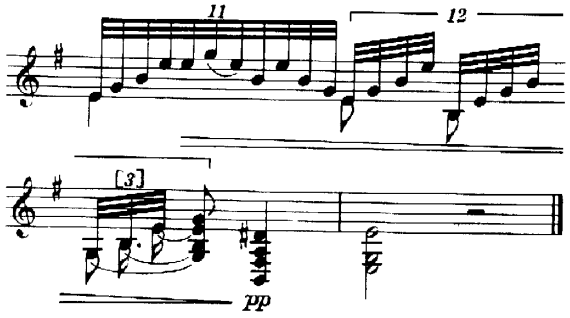
The following are pencilled changes:

33 & 37: Last sixteenth note crossed out and replaced with C an octave higher.

41.iii & 45.iii: First C crossed out and F lowered an octave.

42.i & 46.i: F# lowered an octave as in present edition.

127 & 128: In the copy used for the present edition, the last two bars have been altered (by Manjón?). The original has been almost completely obliterated, but it is just possible to make out the published version, and this has been reinstated in the published text. The altered version, for eleven string guitar, is given below. Note that the rhythm has been changed and there is no longer a group of twelve, (although *12* was accidentally kept).



ACKNOWLEDGEMENT

Chanterelle is indebted to Robert Spencer for allowing us to reproduce Manjón's *Leyenda* and *Aire Vasco* from his collection, for his help in preparing this edition and for permission to reproduce the two portraits of Manjón.

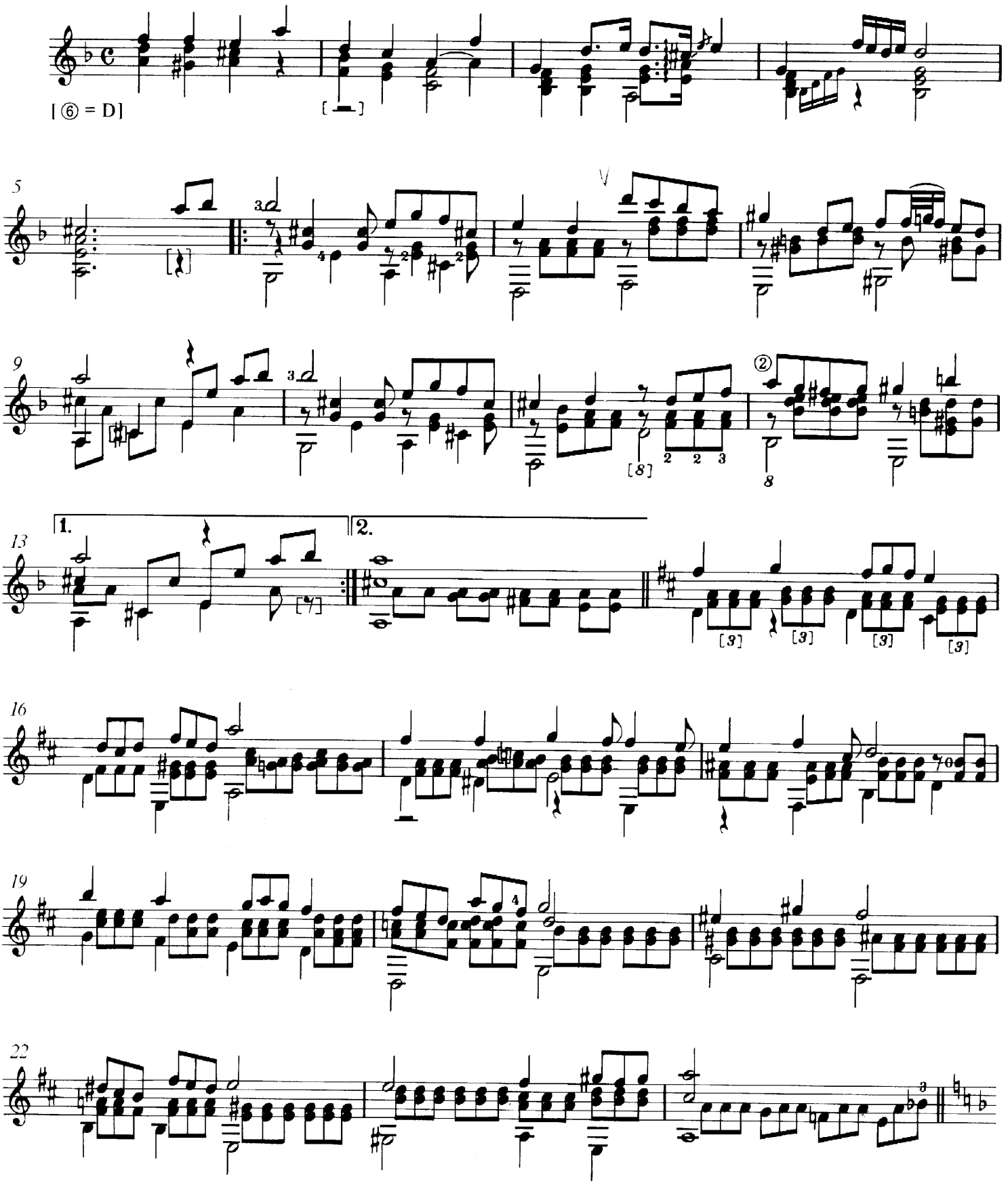
DISCOGRAPHY

David Russell, *Coste, Broca, Mertz, Manjón, Regondi.* GUITARE D'HIER ET AUJOURD'HUI, Belgium (LP - GHA 5256003).

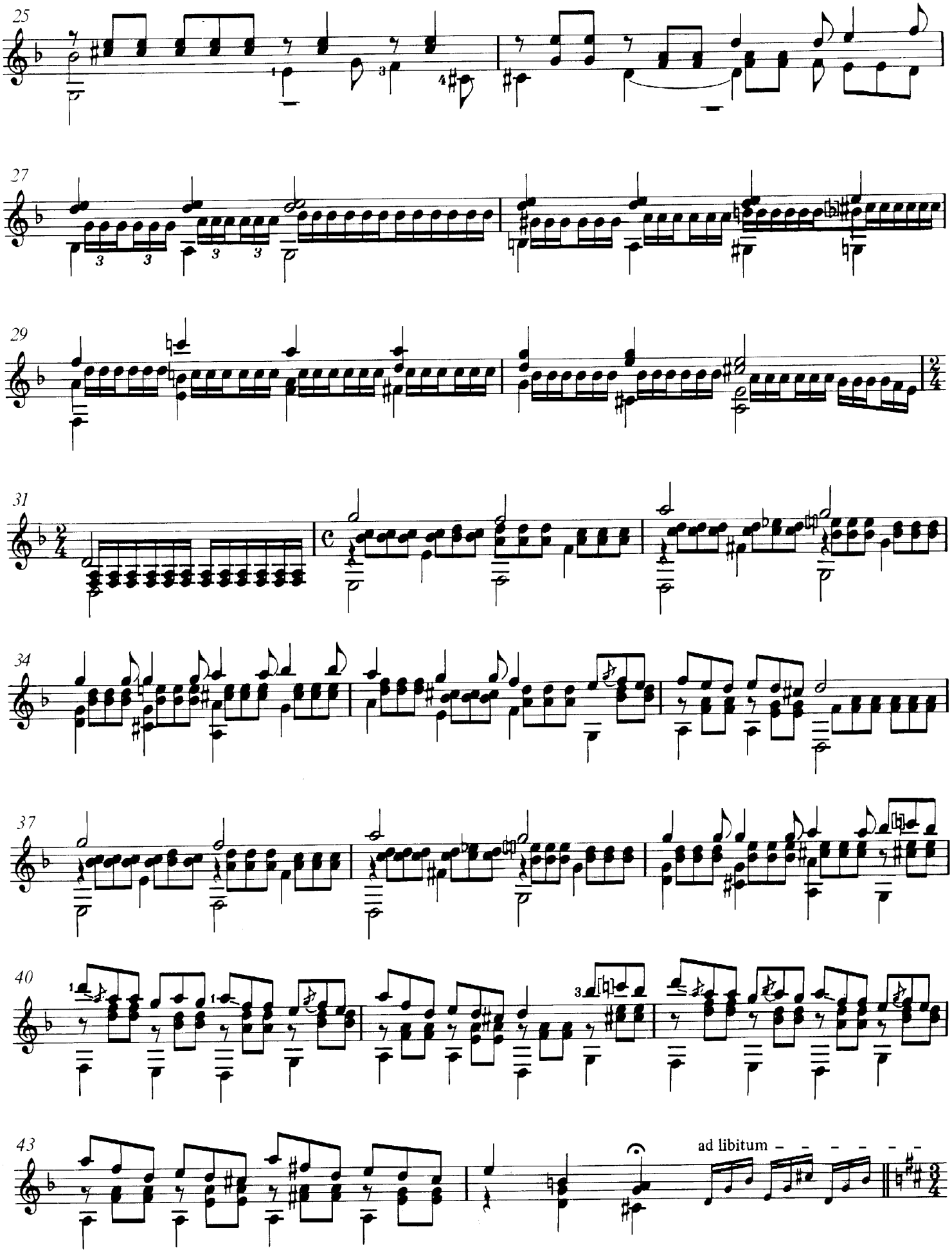
Leyenda

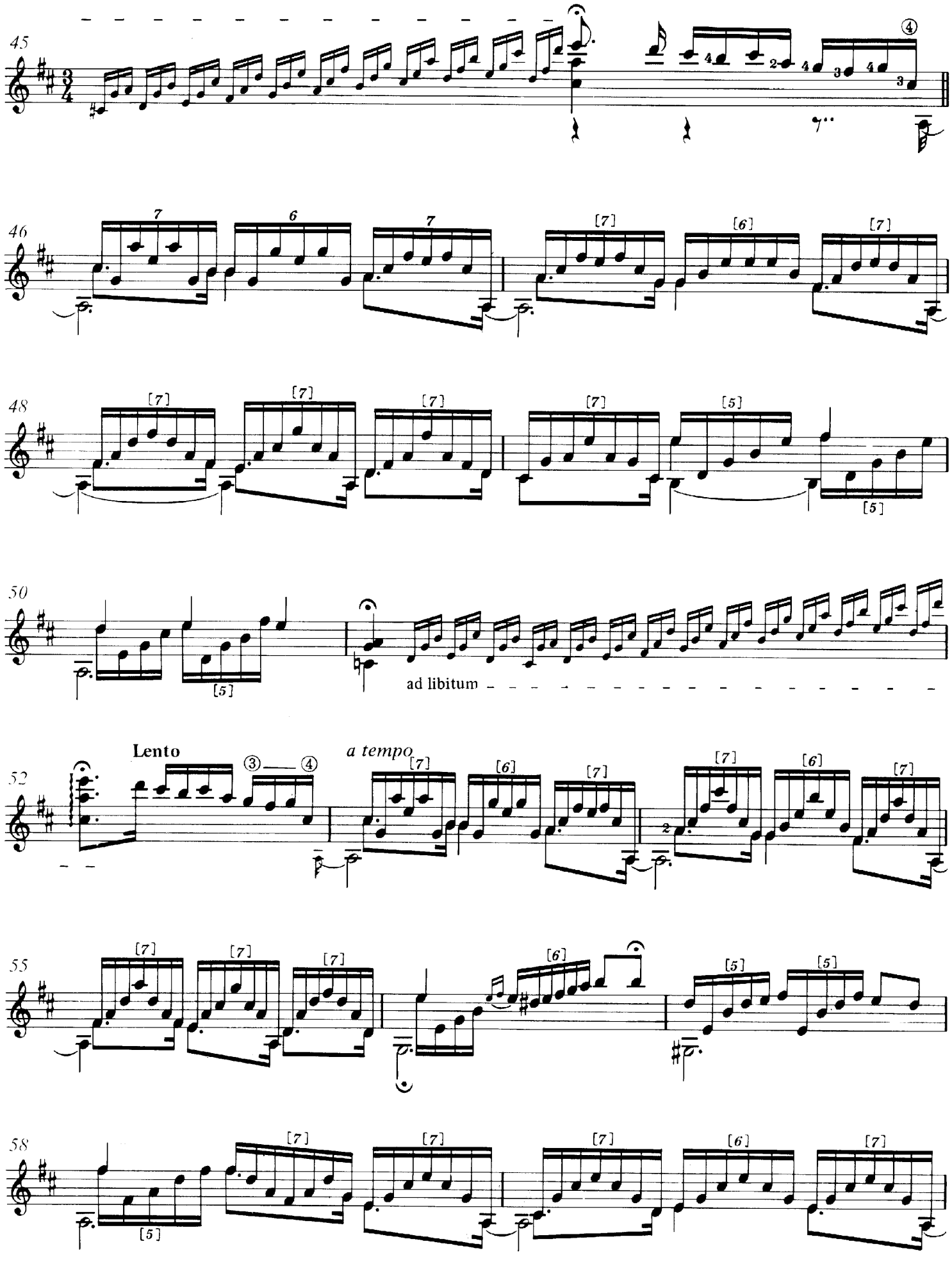
A. J. Manjón
[Edited by Simon Wynberg]

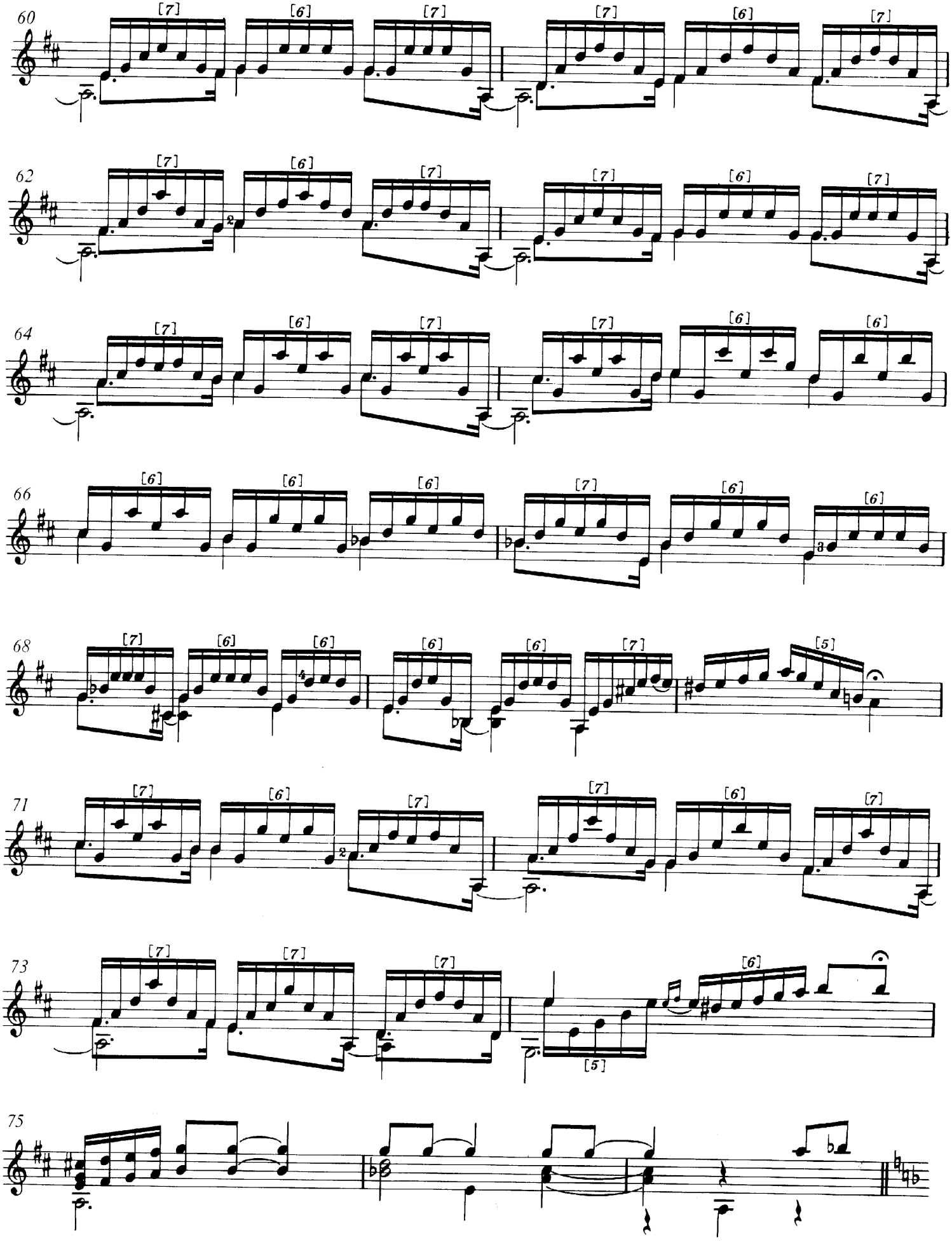
La 7a en sib

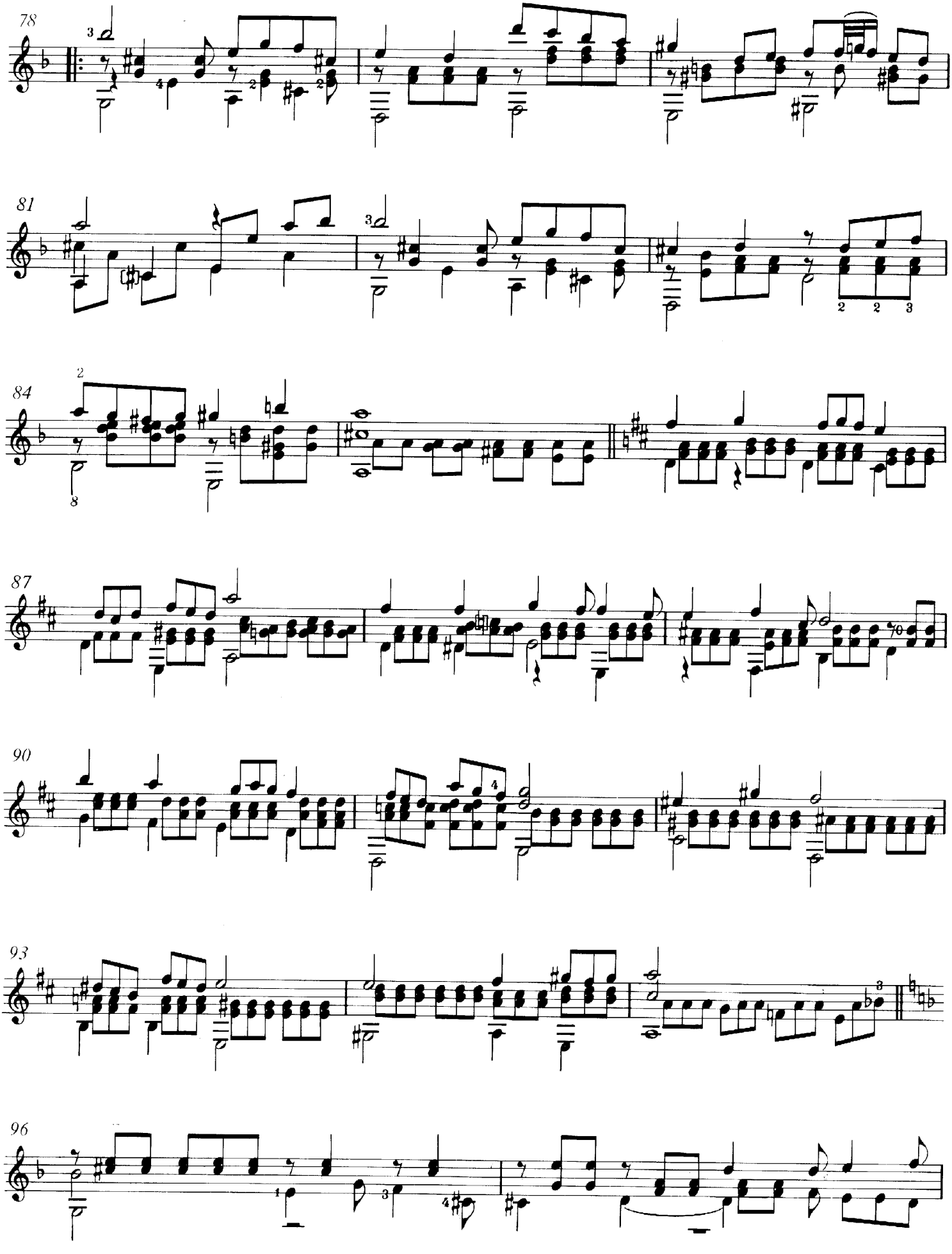


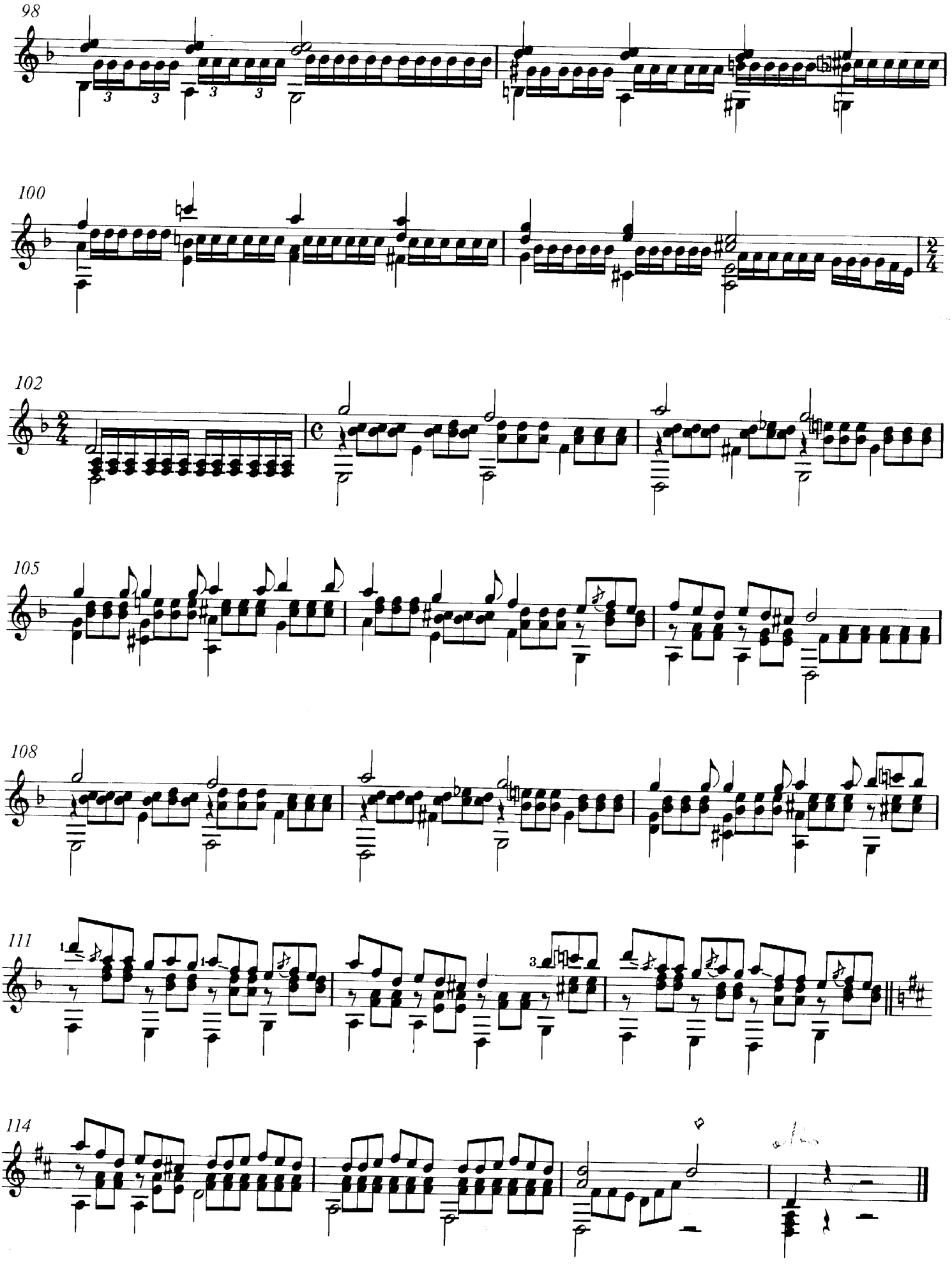
©World Copyright 1989 by Michael Macmeeken
Chanterelle Verlag Heidelberg. This edition contains
new and original material and is strictly copyright.
All rights reserved. Photocopying this music is ILLEGAL


25
27
29
31
34
37
40
43
ad libitum


45
46
48
50
ad libitum
52
Lento
a tempo
55
58


60
62
64
66
68
71
73
75

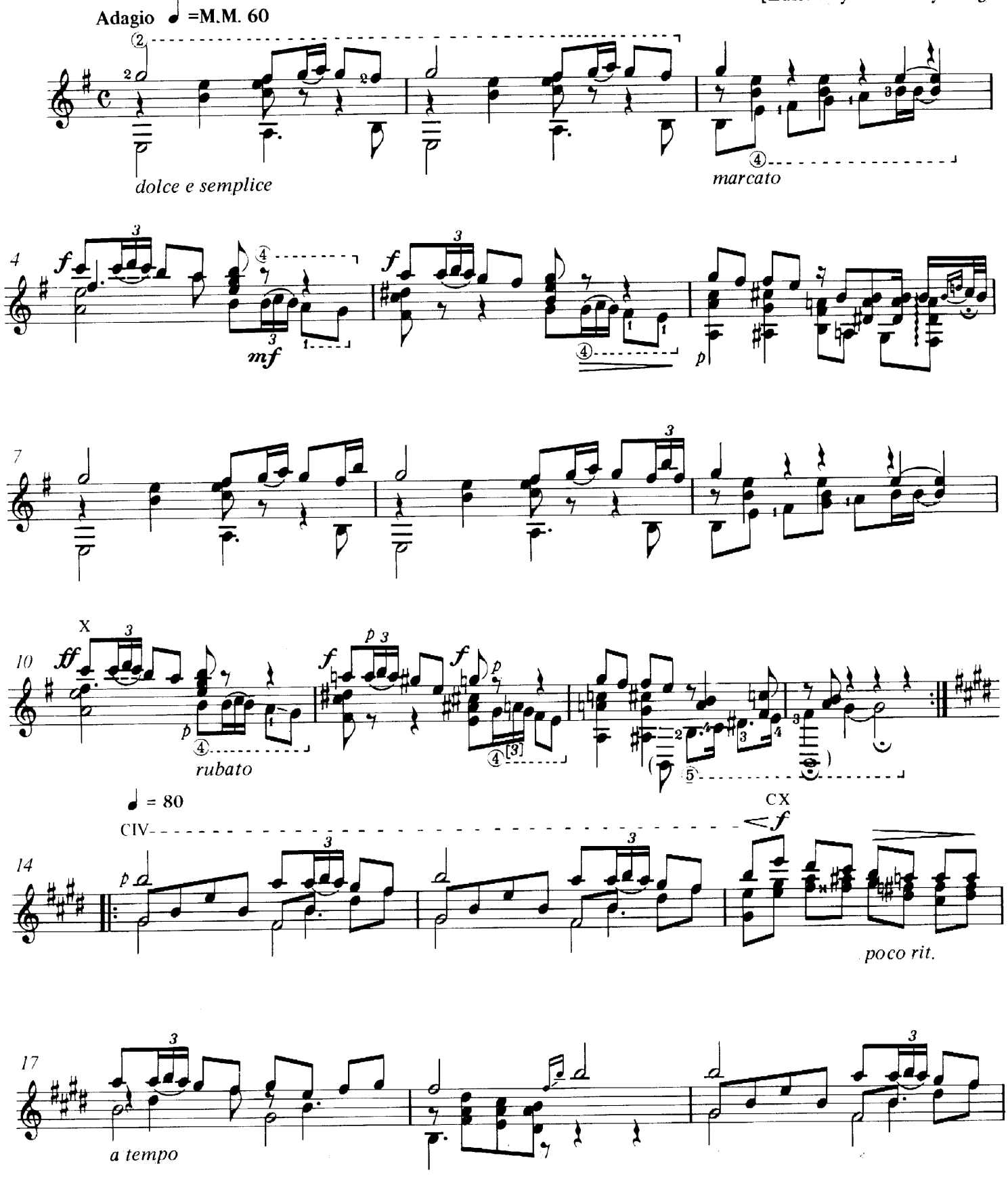

78
81
84
87
90
93
96


98
100
102
105
108
111
114

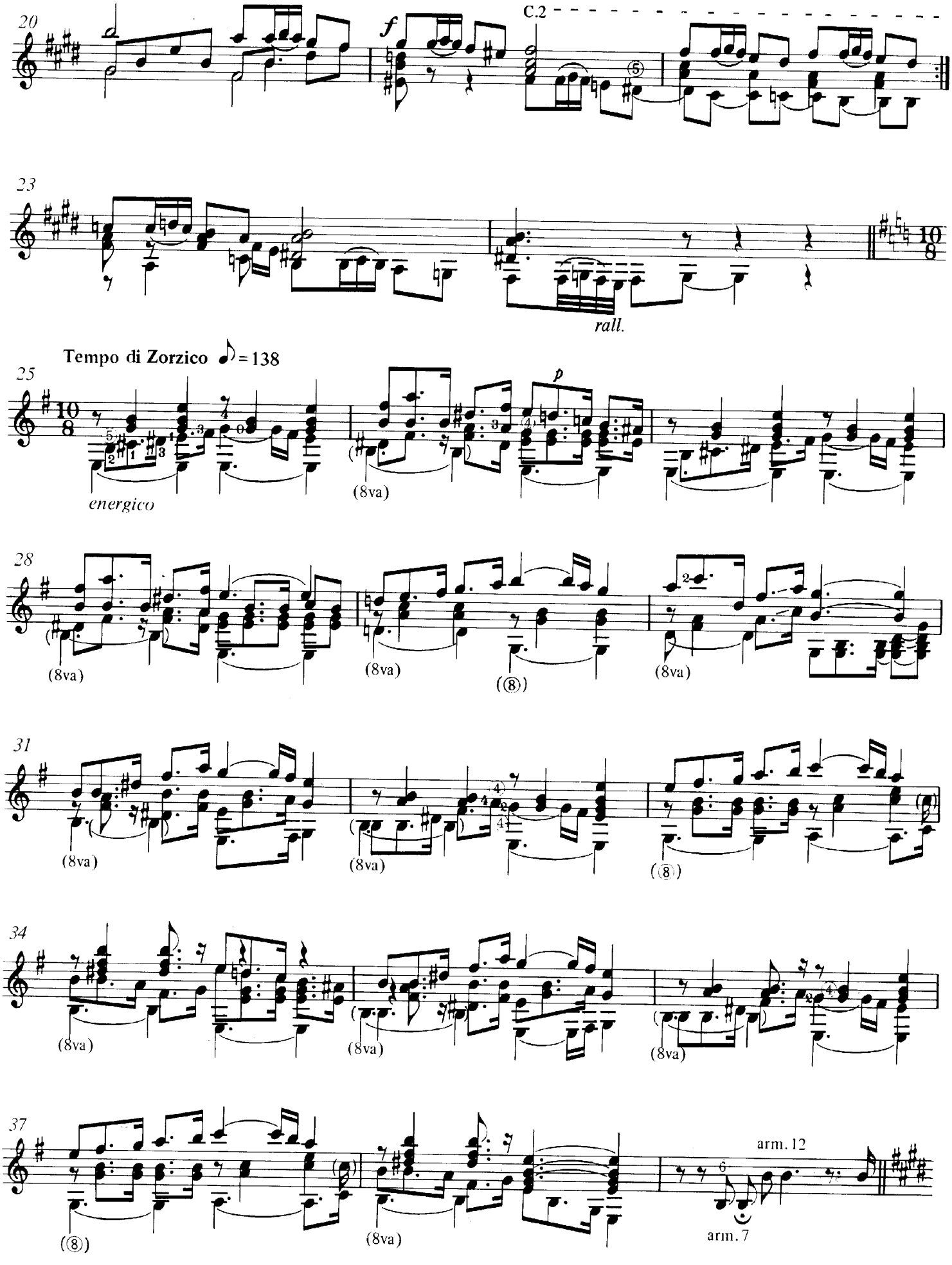
Aire Vasco

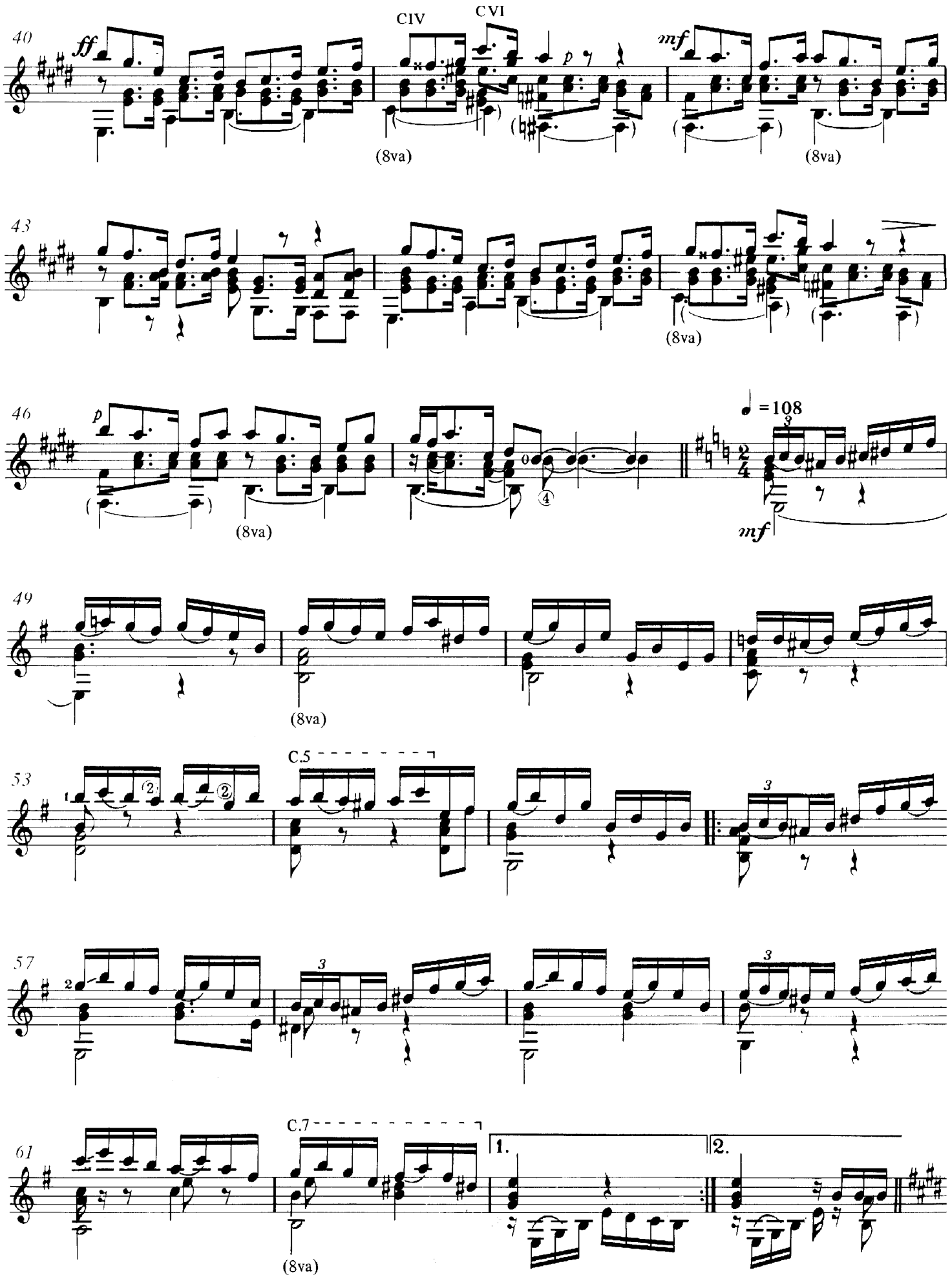
para guitarra

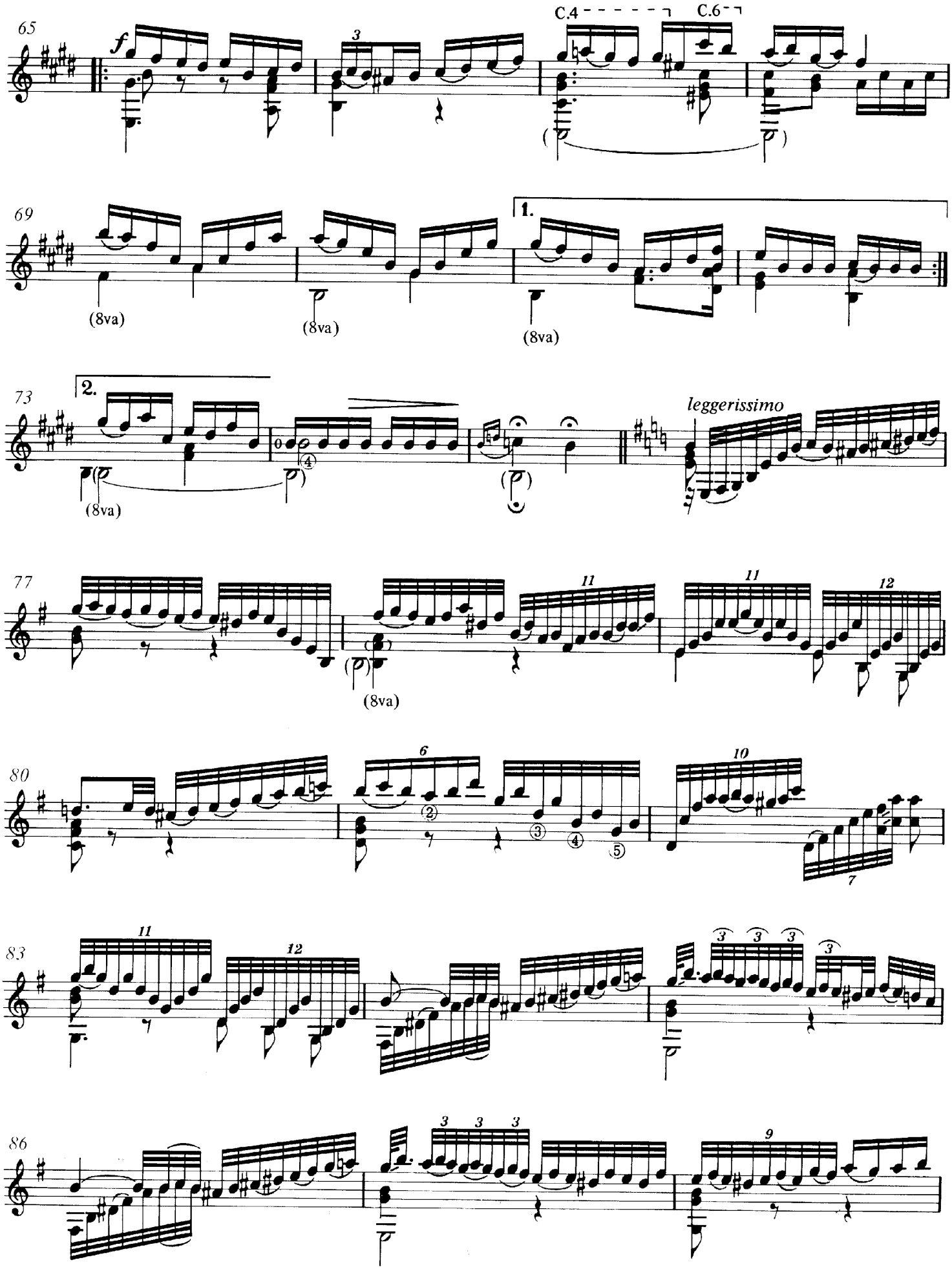
Antonio J. Manjón
[Edited by Simon Wynberg]

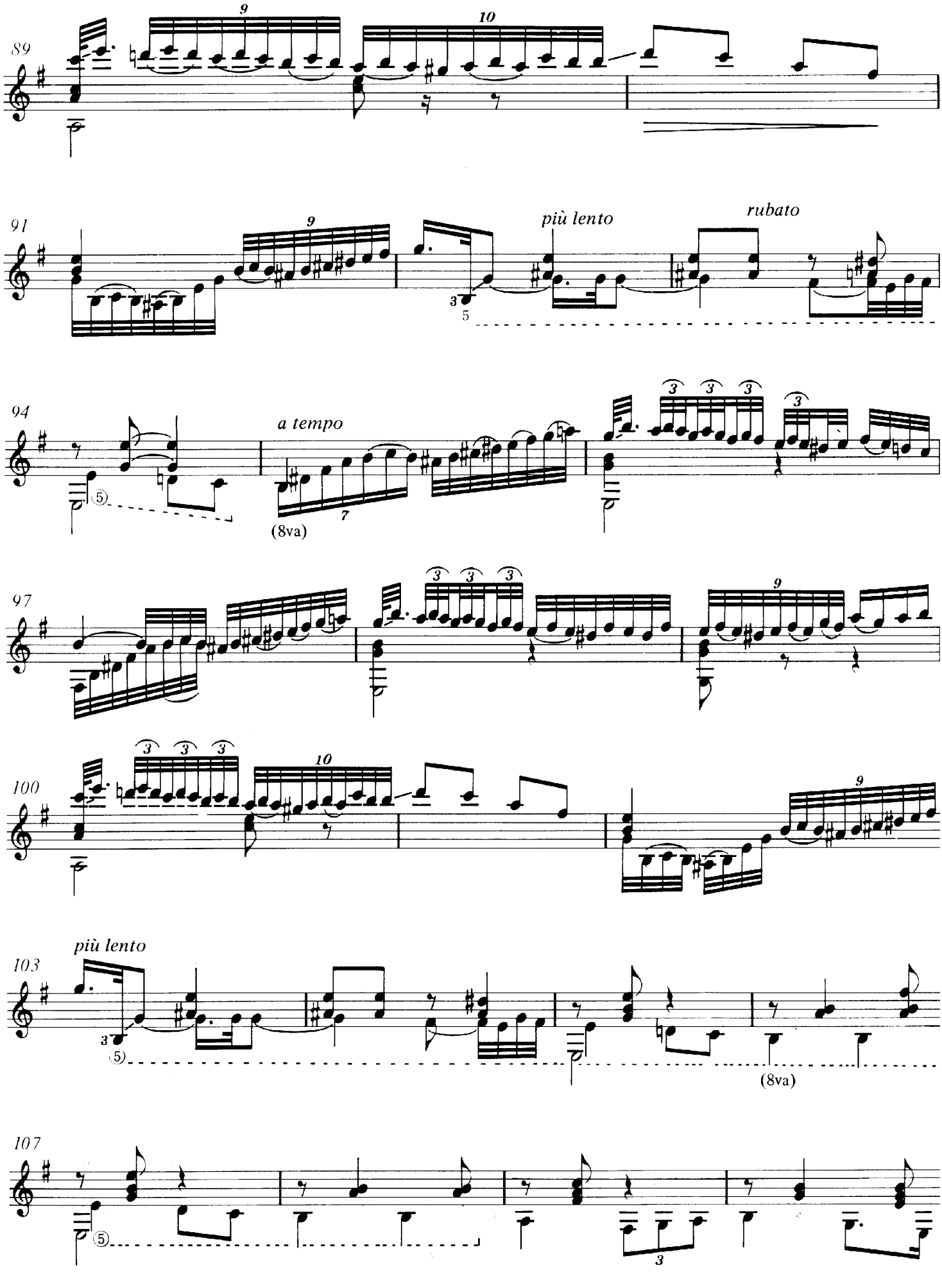


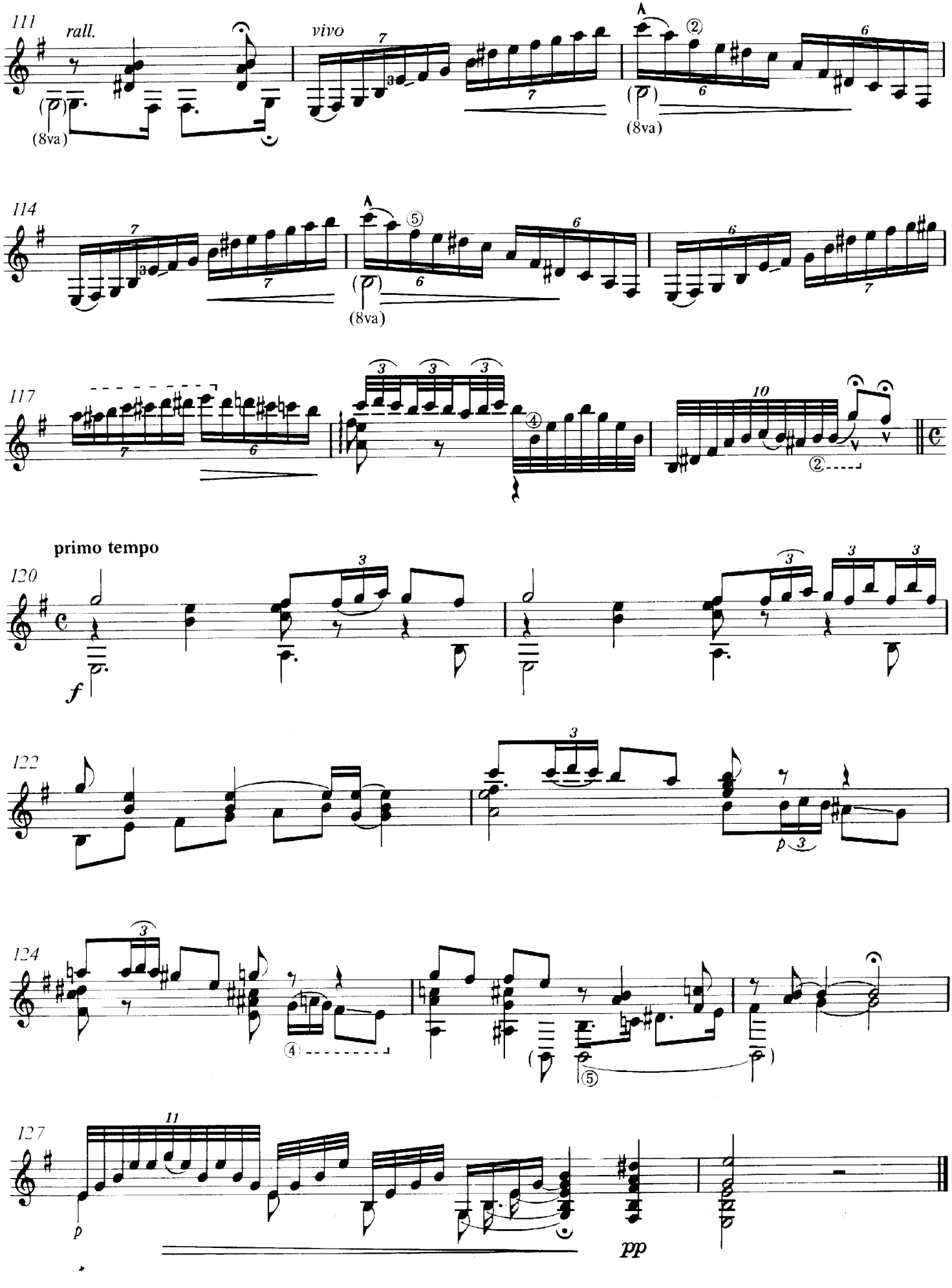
© World Copyright 1989 by Michael Macmeeken
Chanterelle Verlag Heidelberg. This edition contains
new and original material and is strictly copyright.
All rights reserved. Photocopying this music is ILLEGAL


20
f
C.2
23
rall.
Tempo di Zorzico ♪ = 138
25
energico
p
(8va)
28
(8va)
(8va)
(8)
(8va)
31
(8va)
(8va)
(8)
34
(8va)
(8va)
(8va)
37
(8)
(8va)
arm. 12
arm. 7


40
ff
CIV
CVI
p
mf
(8va)
(8va)
43
(8va)
46
p
(8va)
♩=108
mf
49
(8va)
53
C.5
57
C.7
61
1.
2.
(8va)


65
f
C.4
C.6
69
1.
(8va)
(8va)
(8va)
73
2.
(8va)
leggerissimo
77
(8va)
80
83
86


89
91
più lento
rubato
94
a tempo
(8va)
97
100
103
più lento
(8va)
107


111
rall.
vivo
(8va)
(8va)
114
(8va)
117
primo tempo
120
f
122
p
124
127
p
pp