

Antonio J. Manjón

Leyenda Aire Vasco

edited by Simon Wynberg

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430



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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, Manjón'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

1. ⑥ = D] [-]

5

9

13

16

19

22

25

27

29

31

34

37

40

43

45

Musical staff 45: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of eighth notes, followed by a quarter note with a fermata, and then a series of chords with fingerings 4, 2, 4, 3, 4, 3. A circled number 4 is above the final chord.

46

Musical staff 46: Treble clef, key signature of two sharps. The staff contains six groups of eighth notes with fingerings 7, 6, 7, [7], [6], [7] above them.

48

Musical staff 48: Treble clef, key signature of two sharps. The staff contains five groups of eighth notes with fingerings [7], [7], [7], [7], [5] above them, and a [5] below the final group.

50

Musical staff 50: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes, followed by a quarter note with a fermata, and then a sequence of eighth notes. A circled number 5 is below the first group of eighth notes. The text "ad libitum" is written below the staff.

52

Lento *a tempo*

Musical staff 52: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with fingerings 3, 4 above them, followed by a sequence of eighth notes with fingerings [7], [6], [7], [7], [6], [7] above them.

55

Musical staff 55: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with fingerings [7], [7], [7] above them, followed by a sequence of eighth notes with fingerings [6], [5], [5] above them.

58

Musical staff 58: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with fingerings [5], [7], [7], [7], [6], [7] above them.

60 [7] [6] [7] [7] [6] [7]

62 [7] [6] [7] [7] [6] [7]

64 [7] [6] [7] [7] [6] [6]

66 [6] [6] [6] [7] [6] [6]

68 [7] [6] [6] [6] [6] [7] [5]

71 [7] [6] [7] [7] [6] [7]

73 [7] [7] [7] [6]

75

78

Musical staff 78: Treble clef, key signature of one flat (Bb). Measure 78 starts with a triplet of eighth notes (G4, A4, Bb4) followed by a quarter note (C5), a quarter rest, and a quarter note (D5). The bass line features a series of chords: G4-Bb4, F4-A4, E4-G4, D4-F4, C4-E4, Bb3-D4, and G3-Bb3. A '3' is written above the first measure.

81

Musical staff 81: Treble clef, key signature of one flat (Bb). Measure 81 starts with a quarter note (G4), a quarter note (A4), and a quarter note (Bb4). Measure 82 has a triplet of eighth notes (C5, D5, E5) followed by a quarter note (F5). The bass line continues with chords: G4-Bb4, F4-A4, E4-G4, D4-F4, C4-E4, Bb3-D4, and G3-Bb3. A '3' is written above the first measure of measure 82.

84

Musical staff 84: Treble clef, key signature of one flat (Bb). Measure 84 starts with a triplet of eighth notes (G4, A4, Bb4) followed by a quarter note (C5). The bass line features a series of chords: G4-Bb4, F4-A4, E4-G4, D4-F4, C4-E4, Bb3-D4, and G3-Bb3. A '2' is written above the first measure, and an '8' is written below the first measure.

87

Musical staff 87: Treble clef, key signature of two sharps (F# and C#). Measure 87 starts with a quarter note (G4), a quarter note (A4), and a quarter note (B4). The bass line features a series of chords: G4-B4, F#4-A4, E4-G4, D4-F#4, C4-E4, B3-D4, and G3-B3. A '7' is written below the first measure.

90

Musical staff 90: Treble clef, key signature of two sharps (F# and C#). Measure 90 starts with a quarter note (G4), a quarter note (A4), and a quarter note (B4). The bass line features a series of chords: G4-B4, F#4-A4, E4-G4, D4-F#4, C4-E4, B3-D4, and G3-B3. A '4' is written above the first measure.

93

Musical staff 93: Treble clef, key signature of two sharps (F# and C#). Measure 93 starts with a quarter note (G4), a quarter note (A4), and a quarter note (B4). The bass line features a series of chords: G4-B4, F#4-A4, E4-G4, D4-F#4, C4-E4, B3-D4, and G3-B3. A '3' is written above the first measure.

96

Musical staff 96: Treble clef, key signature of one flat (Bb). Measure 96 starts with a quarter note (G4), a quarter note (A4), and a quarter note (Bb4). The bass line features a series of chords: G4-Bb4, F4-A4, E4-G4, D4-F4, C4-E4, Bb3-D4, and G3-Bb3. A '1' is written below the first measure, a '3' below the second, and a '4' below the third.

98

100

102

105

108

111

114

Aire Vasco

para guitarra

Antonio J. Manjón
[Edited by Simon Wynberg]

Adagio ♩ = M.M. 60

dolce e semplice

marcato

f

mf

p

ff

p

f

p

rubato

♩ = 80

CIV

p

poco rit.

a tempo

The musical score is written for guitar in treble clef with a key signature of one sharp (F#). It consists of seven staves of music. The first staff (measures 1-3) is marked 'Adagio' with a tempo of 60 M.M. and includes the instruction 'dolce e semplice'. The second staff (measures 4-6) features dynamics 'f' and 'mf', and includes a 'marcato' section. The third staff (measures 7-9) continues the piece. The fourth staff (measures 10-13) includes dynamics 'ff', 'p', and 'f', and is marked 'rubato'. The fifth staff (measures 14-16) is marked 'CIV' and includes dynamics 'p' and 'poco rit.'. The sixth staff (measures 17-18) is marked 'a tempo'. The score includes various musical notations such as triplets, slurs, and fingering numbers (e.g., 2, 3, 4, 5).

20 *f* C.2

23 *rall.*

Tempo di Zorzico ♩ = 138
25 *p*
energico (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* *mf* = 108
(8va)

49
(8va)

53 C.5
1 2 3
(8va)

57 2 3 3
(8va)

61 C.7
1. 2.
(8va)

65 *f* 3 C.4 C.6

69 1.

73 2. (p) leggerissimo

77 11 11 12

80 6 10

83 11 12 3 3 3 3

86 3 3 3 9

89

9

10

91

9

più lento

rubato

3

5

94

a tempo

5

(8va)

7

3

3

3

97

3

3

3

9

100

3

3

3

10

7

9

103

più lento

3

5

(8va)

107

5

3

