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CONCERTINO FOR PIANO AND CHAMBER ORCHESTRA, BY MOZART CAMARGO GUARNIERI: A PERFORMING EDITION WITH REDUCTION OF THE ORCHESTRA FOR SECOND PIANO

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by
Francisco Coelho Ribeiro da Silva
B.M., Wingate University, 1996
M.M., Louisiana State University, 1999
December 2005

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Acknowledgments

I am greatly indebted to a number of people who have supported me throughout my studies in the United States of America with their prayers and gifts, without whom my present achievement would not have been possible. I will never forget the Baptist churches from North Carolina, whose financial support enabled me to earn not only my B.M., but also my M.M. degrees. I am also very grateful to those whose scholarship funds have assisted me through my student years.

I am thankful for my fellow students who assisted me with their expertise on computers and music writing software, composers Liduino Pitombeira de Oliveira, and Amaro Moreira. I am also thankful for the fellowship and encouragement received from other friends, such as Vladimir and Jane Silva, Maria diCavalcanti, Joel and Emilia Moreira, Hoffman Pereira, and so many others. I also thank my parents, Ismael and Zélia, and other relatives for their prayers and support through these academic years.

Many thanks also to Dr. Marion Verhaalen for sharing her copy of the reduction manuscript through the University of Texas, and to Ms. Ann Hartness for facilitating my access to this otherwise unavailable source.

I would like to offer a very special word of thanks to my advisor, Prof. Michael Gurt, for sharing his extraordinary knowledge and musicality during this period, and for showing much care and enthusiasm for the present endeavor.

Finally, I am thankful to Mozart Camargo Guarnieri, whom I never had the privilege of meeting, for composing this wonderful work, and to his wife, Vera Silvia Camargo Guarnieri, for granting me permission to write this edition and reprint the music.

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Abstract

The *Concertino for Piano and Chamber Orchestra,* by Brazilian nationalist composer Mozart Camargo Guarnieri (1907-1993), is one of his ten works for piano and orchestra. The work is cast in three movements in sonata, ternary, and rondo forms respectively, and contains elements of Brazilian folk music. It is possibly the most appealing work by Guarnieri in this medium, and it has been performed by artists of the caliber of Laís de Souza Brasil, João Carlos Martins, Roberto Szidon, and Caio Pagano. It dates from 1961, and like most of the other works by Guarnieri in this genre, its scores have not been edited yet. The full score and the orchestral reduction remain in their original manuscript format, and, for all practical purposes, unavailable, especially outside Brazil. Although the original piano solo/orchestral reduction score uses the conventional disposition of two parallel grand staves, with the orchestral reduction written on the lower grand staff, below the solo part, the writing of the orchestral part is not suitable for performance with a second piano by a single player. It simply provides the soloist with a compressed view of the orchestral part, in which the notes are spread beyond reach for two hands. This edition addresses this issue by including a piano arrangement of the orchestral part that can be played by one person. The author also addresses editorial issues and reports inconsistencies or discrepancies encountered between the two autograph sources in a section apart from the musical score. A brief introduction provides biographical information of the composer and analytical description of the work.

Introduction

The Composer

Mozart Camargo Guarnieri (1907-1993) is one of the most important representatives of the Brazilian nationalist school, surpassed in renown only by Heitor Villa-Lobos, his senior by 20 years. The nationalist spirit embodied in his music shows itself in the way this artist incorporates folk material into his creation, making it his own, rather than quoting a source. He once declared that he does not refuse "to use a folkloric melodic line or rhythmic cell" in his works, but he tries to "avoid allowing it to become a foreign body within the work."[1] His music is rhythmic, expressive, and lyrical; the harmonic language is sophisticated, melodies are sometimes modal, textures vary and are often contrapuntal, metrical patterns are often asymmetrical, and traditional formal designs are frequent. The value of Guarnieri's art has been internationally recognized both during his lifetime and afterwards, but it has also been overshadowed, perhaps, by that of his more famous predecessor and counterpart, and, as a result, it has been unduly overlooked.

Guarnieri comes from a family of Italian descent that settled in the town of Tietê, located about 150 km northwest of São Paulo, capital of the state of the same name in Brazil.[2] Guarnieri was the eldest among ten children, and his brothers were also named after composers: Rossini, Belini, and Verdi. Later in life, Guarnieri decided to suppress his first name out of respect for the

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[1]Mozart Camargo Guarnieri, "Depoimento," in *O Tempo e a Música,* ed. Flávio Silva (Rio de Janeiro: Funarte, 2001), 15.

[2]Biographical information was taken from multiple sources. The foremost authority on Guarnieri is Marion Verhaalen, and this section relies heavily upon her recently published volume, *Camargo Guarnieri: Expressões de Uma Vida* (São Paulo: Editora da Universidade de São Paulo, 2001). Another important source consulted was Maria Abreu, "Camargo Guarnieri – O Homem e Episódios que Caracterizam Sua Personalidade," in *O Tempo e a Música,* ed. Flávio Silva (Rio de Janeiro: Funarte, 2001), 33-55.

master from Salzburg, using only "M. Camargo Guarnieri." His father, a barber and amateur musician, did what he could to provide musical training for the boy, whose extraordinary talent was manifested early in life, but the absence of suitable local musical instruction and the economic difficulties of the family delayed Guarnieri's opportunities to receive adequate musical education until his mid-teens, when the family moved to São Paulo.

During the years 1922-1926 Guarnieri took piano lessons with Ernani Braga, and later with Sá Pereira, both competent musicians in São Paulo. Guarnieri also held various jobs, as he was expected to help with the family finances, playing the piano for a silent movie theater, for a cabaret, and at a music store, where he played mostly classical piano music for the customers, instead of the more lucrative popular repertoire. Although this behavior proved beneficial to his musical development, it eventually cost him the job at the store, but not until he had read through most of the piano catalogue, covering works by composers named A through S. As the finances of his family improved, Guarnieri was able to quit those jobs and dedicate himself more to his studies.

In 1926[3] he was accepted as a pupil by the Italian conductor and composer Lamberto Baldi, who had been hired by the Philharmonic Society of São Paulo. Baldi, who had been presented with a sample of Guarnieri's compositions, realized the extraordinary talent and artistic potential of the young man, and decided to provide his tutoring services free of charge. The course of study lasted five years (as long as Baldi remained in the country), with a curriculum comprising harmony, fugue, counterpoint, orchestration, and music literature. Baldi

[3]According to Marion Verhaalen; Maria Abreu assigns this event to 1927.

also gave Guarnieri a job as a keyboardist (playing piano, xylophone, and celesta) with the symphony orchestra at the Municipal Theater, where Guarnieri was exposed to much orchestral repertoire.

In 1928 Guarnieri met the musicologist, poet, researcher, writer, and music critic, Mário de Andrade (1895-1941), who was to become a very influential figure to the composer. Guarnieri had received only very limited primary education as a child, and Andrade, in agreement with Baldi, decided that he would instruct the young nationalist composer in the humanities in general, while Baldi would continue to teach him music. Guarnieri then began to attend the scholar's home on a regular basis, where he underwent intensive training and participated in discussions (along with other students) in the subjects of aesthetics, history, literature, and philosophy. In the same year Guarnieri enrolled at São Bento College of Philosophy, which he attended for about two years. He also began to teach piano and accompanying at the Conservatório Dramático e Musical de São Paulo.

The friendship of Andrade was also beneficial to Guarnieri in practical and professional matters, because Andrade held government offices of political influence in the city of São Paulo. In 1935 the Coral Paulistano of São Paulo was created by recommendation of Andrade, and Guarnieri was appointed its conductor. Andrade was again instrumental in expediting a process for the grant of a government scholarship to Guarnieri for study in France in 1938; subsequently Andrade helped Guarnieri earn additional income (for additional responsibilities) during his stay in Paris. Unfortunately for Guarnieri, this arrangement was soon cancelled by a new administration.

While in Paris, the composer studied harmony with Charles Koechlin and conducting with François Ruhlmann, conductor of the Paris Opera. He met many other important musicians there, including Darius Milhaud, Gabriel Marcel, and Nadia Boulanger, and some of his compositions were performed by the Paris Symphony and by other local musicians, earning him international recognition for the first time. However, the beginning of World War II in 1939 forced the composer to return early to Brazil.

Although administrative changes in São Paulo deprived Guarnieri of his former jobs, many of his compositions of the following years would secure him both national and international acclaim; commissions, prizes, teaching and performing opportunities would accrue, which would enable him to make a living, albeit never as comfortable as one would expect for a musician of his stature. In 1942 he received the "Samuel S. Fels" first prize for his *First Concerto for Violin and Orchestra*, in a competition held by The Fleischer Music Collection for the Philadelphia Free Library. In the same year he was invited to teach composition at Panama's Dramatic and Musical Conservatory, but later turned this offer down in favor of another, from the Pan-American Union, to spend six months in the United States as a guest of the Department of State.

Some of the funds for this tour in the United States would be raised with his *Abertura Concertante* for orchestra, which was commissioned by the Sociedade de Cultura Artística de São Paulo. Performances of works by Guarnieri were given at various American cities, including New York (at the Modern Art Museum), Boston (where Guarnieri conducted the Boston Symphony in two performances of his *Abertura Concertante*), Rochester, New York (at the

Eastman School of Music), and Milwaukee, Wisconsin, a city that he would visit many times throughout his life.

Other prizes followed. In 1944 Guarnieri won the first prize entitled "Luiz Alberto Rezende" in São Paulo, for his *First Symphony*, and the first prize in the First International Competition for Quartets (held by the Chamber Music Guild of Washington, D.C. and RCA Victor Recording Company) for his Second String Quartet (more than 300 contestants from around the world submitted scores in this competition). In 1947 he was awarded the second prize in the International Symphony of the Americas competition, Detroit, for his *Second Symphony*. There were more than 800 entries in this competition.

In 1945 Guarnieri went on tour again, this time in South America, conducting his works. In 1946, he won the first prize, entitled "Alexandre Levy" in a competition held by the Culture Department of São Paulo with his *Second Piano Concerto*. This work was later performed in the United States by the CBS Orchestra, with the soloist Lidia Simões. Other works which would bring him prizes included the *Third Symphony* (1954), written for the IV Centenary Competition (celebrating the city of São Paulo's 400th anniversary), for which Guarnieri received first prize, and the *Chôro para Piano e Orquestra* (1956), which earned him the first prize "José Angel Lamas" in Venezuela.

On 7 November 1950 Guarnieri published the "Open Letter to the Musicians and Critics of Brasil." This document expressed the composer's dissatisfaction with a new movement in Brazilian art music spearheaded by the German composer Hans J. Koellreutter, which advanced serialism. The movement was gaining ground among young composers and concerned Guarnieri, because in his view young Brazilian composers should primarily be encouraged to

study Brazilian folklore. He thought of serialism as a method for composing mathematical, formulaic, and lifeless music, which would prevent young composers from creating expressive and meaningful nationalistic music. Guarnieri's later employment of serial techniques in his *Fifth Piano Concerto*, which appears to contradict that view, suggests, as Marion Verhaalen similarly observes,[4] not that the composer changed his mind, but rather that he considered serialism to be a valid compositional technique to be explored by experienced composers, but inappropriate and destructive for young composers still developing their own aesthetic ideals.[5] The "Open Letter," which spurred a debate of national proportions, marks Guarnieri's participation in an ideological arena and its impact on the Brazilian art music community of his day.

Guarnieri also served as a juror in prestigious international competitions, including the 1953 Queen Elisabeth Composition Competition in Brussels, the 1958 Tchaikovsky Piano Competition in Moscow (in which Van Cliburn won the first prize), the 1963 Mitropoulos Conducting Competition in New York, and the 1981 Robert Casadesus Piano Competition of the Cleveland Music Institute.

Throughout his life Guarnieri was honored and commended by governments and other institutions both in Brazil and abroad for his musical achievements and contributions. He received, for example, a medal from his native town of Tietê in 1954 and a later recognition from

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[4]Marion Verhaalen. *Camargo Guarnieri: Expressões*, 48.

[5]Guarnieri's open letter and Koellreutter's reply are both reproduced in Carlos Kater, *Música Viva e H. J. Koellreutter: Movimentos em Direção à modernidade* (São Paulo: Musa Editora, 2001), 119-124, and 128-130 respectively; and in Flávio Silva, ed., *O Tempo e a Música* (Rio de Janeiro: Funarte, 2001), 143-149.

the same town in 1977, the "Ricordi" medal and the "Honor Diploma" in Caracas, Venezuela, 1957, the "Valor Cívico" medal offered by the state of São Paulo in 1959, the title of "Honorary President of the Brazilian Music Academy" in 1959, the "Notório Saber" title, given by Brazil's National Council of Education, the "Comendador da Ordem do Rio Branco" title, given by Brazil's president Ernesto Geisel in 1976, the insignia "Ordem Andres Belo," given by Venezuela's president Carlos Andres Perez in 1977, the citation "Ordem de Sant'Iago da Espada" from Portugal's president in 1992, and the "Gabriela Mistral" prize awarded by the Organization of American States to Guarnieri as the "Greatest Musician of the Americas," also in 1992.

Guarnieri's conducting engagements put him at the command of many ensembles, including some of the best in the world. During his first trip to the United States (1942-43) he conducted the Boston Symphony, as mentioned earlier, and also the student orchestra at the Eastman School of Music, which impressed the composer for its quality. Back in Brazil, Guarnieri became conductor of the Municipal Orchestra of São Paulo. In 1947 he returned to the United States and again conducted the Boston Symphony, in a performance of his *First Symphony*. Guarnieri also conducted the premier of his *Fourth Symphony* in Portugal, in 1964. In 1973 he conducted a concert featuring various of his works, including the *Fifth Piano Concerto*, by the Chicago Symphony, with Lais de Souza Brasil as soloist. In 1975 Guarnieri became the conductor of a new orchestra, created especially for him at the University of São Paulo. This ensemble included some of "the best professional artists of Brasil," who were not necessarily associated with the university.[6]

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[6]Marion Verhaalen. *Camargo Guarnieri: Expressões*, 53.

Guarnieri was married three times. The first marriage, with Lavínia Viotti, dates from 1930 and lasted about two years. The couple had a son named Mário. The second marriage, with Anita Queiroz, lasted from 1938 to1954, and produced no offspring. The third marriage was with Vera Silvia Ferreira (maiden name), to whom the *Concertino for Piano and Chamber Orchestra* was dedicated, and it took place on 20 May 1961. The couple's children are Tânia (who is a violinist), Míriam, and Daniel Paulo. The composer died of throat cancer in São Paulo on 13 January 1993.

Guarnieri's compositional catalog[7] is very impressive, encompassing a wide variety of genres. There are more than 200 titles of vocal works, including songs for voice and piano, songs for voice with other instrumental combinations, cantatas, masses, and two operas; the piano section of the list includes the sets of 50 "Ponteios" (or preludes), 20 Etudes, 10 "Improvisos," 10 "Momentos," 10 Waltzes, 8 Sonatinas, one sonata, suites of pieces for children, and various other single pieces, among which are the "Canção Sertaneja," "Dança Brasileira," "Dança Negra," "Dança Selvagem," and the Toccata (there are also orchestral versions of some of these). The catalog also contains works for other solo instruments, for violin and piano, and for other chamber ensembles. The orchestral repertoire contains 52 titles, including 7 symphonies. Works for orchestra with solo instrument total 17 titles, including the 10 works for piano and orchestra. These include six concerti, the *Concertino*, the *Seresta*, the *Chôro*, and the *Variations on a Theme from the Northeast*. [8]

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[7]As shown in Flavio Silva, ed., *O Tempo e a Música*, 513-565.

[8]General descriptions of these works are offered by M. Verhaalen in *Camargo Guarnieri: Expressões*, 195-240; and by Laís de Souza Brasil, "Piano e Orquestra," in Flávio Silva, ed., *O Tempo e a Música*, 465-478.

The Work

The *Concertino for Piano and Chamber Orchestra* was composed in 1961, and dedicated to the composer's fiancée, Vera Silvia. It was premiered in the United States, in Saint Louis, on 2 August 1961, with pianist João Carlos Martins as soloist, and the Saint Louis Symphony Orchestra conducted by the composer.[9] The work was awarded "Silver Medal" by the *Associação Paulista de Críticos de Teatro* (São Paulo's Society of Theater Critics) in 1963, as "Best Symphonic Work." It has been recorded by pianist Laís de Souza Brasil and the São Paulo Philharmonic Orchestra conducted by Simon Blech,[10] and by pianist Caio Pagano and the Czech National Symphony Orchestra conducted by Paul Freeman.[11] It has also been performed by other artists, including Robert Szidon, Ney Fialkow, and others.

The piece is scored for piano (solo), flute, oboe, clarinet, 2 bassoons, 2 french horns, 2 trumpets, timpani, triangle, tenor drum, harp, and strings. It has three movements, designated *Festivo*, *Tristonho*, and Allegro (Rondo). The *Festivo* and *Tristonho* (sad) movements are played without pause, and the second movement's measure-numbering is sequential to the first's. The movement and tempo designations in Portuguese are a nationalistic trait.

The *Festivo* is in sonata form, the *Tristonho* is in ternary form (ABA) and the Allegro is a Rondo. A typical characteristic of Guarnieri's writing is the fact that he almost never uses key signatures. He once told Marion Verhaalen that, after 1934, he began tonally-free or "non-tonal"

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[9]Data about the work is partially taken from M. Verhaalen, *Camargo Guarnieri: Expressões*, 210-215.

[10]Continental BSL-10025; Phonodisc 0-33-404-002, 1076; Phonodisc 0.34-405.348

[11]Hallmark 350712; Summit Records DCD 249

works (not to be confused with "atonal"), which are characterized by an "indecisive tonality, neither major nor minor, not in C nor in D."[12] The *Concertino*, however, is fairly tonally-oriented, although it does have instances of tonal ambiguity (achieved by implicit or explicit bitonality and mode mixture). One of the nationalistic features of the work is the use of a mode from the northeastern region of Brazil, known simply as "mode from the northeast," which is characterized by a raised fourth scale degree, as in the lydian mode, and the lowered seventh scale degree, as in the mixolydian.[13] This can be verified, for example, in the first theme in the first movement, presented by the piano, which has the G-sharp (raised fourth scale degree) and the C-natural (lowered seventh scale degree).

Another nationalistic trait can be seen in the rhythmic groupings of 3+3+2 ( ), which has been identified by Ney Fialkow as being Afro-Brazilian.[14] This rhythmic grouping appears at the beginning of the recapitulation in the first movement, in the piano part (m. 132) and is similar to the figuration found in Guarnieri's "Ponteio 49," mm. 1-4, cited by Dr. Fialkow as an example of the 3+3+2 grouping. The first eighth-note of each group of two or three eighth-notes is played by the left hand, and the remaining eighth-notes are played by the right hand.

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[12]Mozart C. Guarnieri, personal interview by Marion Verhaalen, "The Solo Piano Music of Francisco Mignone and Camargo Guarnieri." (Ed.D. diss., Columbia University, 1971) [also Ann Arbor, Michigan: University Microfilms International, 1977], 126.

[13]The presence of church modes in the folk music of northeastern Brazil is a legacy of Roman Catholic teaching practiced by missionaries during the colonial period. Although several modes exist in the music from this region, the two most distinctive ones, according to Larry Crook, are the major mode with a flatted seventh scale degree (same as the mixolydian), and the major with a sharped fourth and flatted seventh scale degrees. Larry Crook, "Brazil: Northeast Area," in *The Garland Encyclopedia of World Music*.

[14]Ney Fialkow, "The Ponteios of Camargo Guarnieri" (DMA diss., The Peabody Institute of the Johns Hopkins University, 1995), 75.

This alternation of hands, Fialkow maintains, creates a "syncopated pattern in a way similar to how the hands are combined in the playing of drums."[15]

The first section of the second movement (section A, mm 217-256 and 374-end) has some of the characteristics of the Brazilian *modinha*, a lyrical, sentimental, nostalgic, and romantic song, often in minor mode.[16] The *modinha* sometimes contains a modulation to the subdominant, which in this case occurs as early as two measures into the section. Guarnieri balances the overall mood of the movement with a scherzo (section B).

The third movement is a rondo with the design ABACADA-coda, in which the D section (mm. 227-253) combines material from sections A, B, and C. Among the nationalistic traits is the mode from the northeast, frequently hinted in the theme. The rhythm of this opening section evokes the *frevo*, a type of dance music from the northeast region that resembles a fast march. The B section (mm. 54-107) contains a theme that is inspired by the *toada paulista*. Guarnieri was very familiar with this type of source because it is from his native state. The *toada paulista* is sung in parallel thirds by two singers with a guitar or accompaniment. The accompanying instrument may be also the *viola*, a guitar-like instrument, not to be mistaken with the symphonic viola.[17] Thus, in the B section, the grace-notes of the piano part emulate the strumming of the

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[15]Ibid.

[16]Ethnomusicologist Gérard Henri Béhague explains that, unlike other folkloric musical sources explored by nationalist composers, the *modinha* originated in Europe as an aria-like genre, and was then popularized in Brazil, undergoing the reverse process of transformation, from art music to folk music. "Popular Musical Currents in the Art Music of the Early Nationalistic Period in Brazil, Circa 1870-1920" (Ph.D. diss., Tulane University, 1966) [also Ann Arbor, Michigan: University Microfilms, Inc], 47-66.

[17]The *Enciclopédia da Música Brasileira: Erudita, Folclórica e Popular*, 2nd ed., s.v. "viola," describes this instrument as similar to the guitar, with more strident sound, and generally

viola or guitar, and the main notes portray the vocal duet in thirds. Not all of the intervals are thirds, obviously, but the composer extends the idea to include other intervals, as Fialkow predicates, when describing the same procedure used in the *Ponteios*.[18] The raised fourth and lowered seventh scale degrees of the mode from the northeast (D-sharp and G-natural in the tonal area of A major) also prevail in this section.

The rhythmic C section of the Rondo (143-192) is certainly inspired by the *embolada*, another folk music style from northeastern Brazil. The *embolada* is an improvisatory vocal genre, often performed in the streets by pairs of singers, who make up their verses following certain rhyme and metrical patterns. Their art is very amusing. The subject matter of their songs may consist of social, and often comic or satirical content. Some *emboladas* feature tongue-twisters which are sung very fast (many start slower and gradually get faster). The meter is normally duple, as in a two-four time signature, and the melody rhythm is often in sixteenth notes. The melodies are usually simple; they have a narrow range, and may contain many repeated notes, according to Larry Crook.[19] Common rhythmic accompaniment patterns are: |♩.♫‿♩| or |♩.♫‿♫| . The latter constitutes another version of the 3+3+2 grouping at the sixteenth-note level. A sixteenth-note ostinato is sounded against these patterns. This ostinato is produced by sounding the metal discs of the *pandeiro* (Brazilian tambourine), while the syncopated

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felt as sad. It has five or six double strings and variable tuning. It is the foremost instrument of the *cantoria sertaneja* (Brazilian country singing). Other names include: *pinho, machete, machetinho, machim, machinho, mochinho*, and *ligina*.

[18]Ney Fialkow, "The Ponteios," 57.

[19]Larry Crook, *The Garland Encyclopedia,* s.v. "Brazil: Northeast Area."

patterns are struck on the *pandeiro*'s skin. The *ganzá* (a typical metal shaker or rattle from the northeast) may also be used in the performance of *emboladas*.[20]

If the piano figuration from the beginning of section C (starting on m.143) is reduced to a melodic line, this line will include several repeated notes, similar to a vocal line of the *embolada* (see Figure 1, page 14). This is, in fact, the way the composer writes this melody in the coda, when the style of the *embolada* becomes even more explicit (see mm. 305-309, second piano part, cue notes). The syncopated accompaniment rhythms described above are also present in this section C, to a certain extent, and even more so in section D, and in the coda. Also, there is a sort of dialogue between the piano and the orchestra in this section, which may be yet another reference to the duos of the *embolada*. Section C ends with a very smooth transition to the return of the refrain (A) that includes the syncopations of the *embolada* and the theme of the *frevo* in minor mode (m. 181).

As already mentioned, section D of the rondo (mm. 227-253) combines elements of sections A, B, and C. The rhythm of the *embolada* accompaniment appears on the lower orchestral parts, the *toada* theme at the treble of the orchestral texture (woodwinds and trumpets), and the *frevo* theme appears in triplets in the piano part. The refrain makes a brief reappearance (mm. 254-274), before the coda (mm. 275-end) brings back the *embolada* and the *frevo*. The *embolada* is now very prominent, with the repeated notes of the melody supported by chords and distributed between the hands in the piano part (mm. 274-278), while the syncopated accompaniment is played by the orchestra. The *frevo* theme reappears in measure 301 in the

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[20]Larry Crook elaborates on the rhythmic patterns and performance techniques associated with the *embolada*. Ibid.

orchestra (played by the violins), now augmented, in counterpoint with the *embolada* melody (woodwinds and trumpets), while the piano provides the appropriate virtuosic embellishments.

The *Concertino* is a very appealing and delightful work, and it is masterfully conceived. According to Marion Verhalen, it may be the most popular of all of the works for piano and orchestra by Guarnieri.[21] It is the opinion of this editor, and certainly of other performers and scholars, that the work deserves attention, and the scores (full and reduction) should not remain unedited and unpublished.

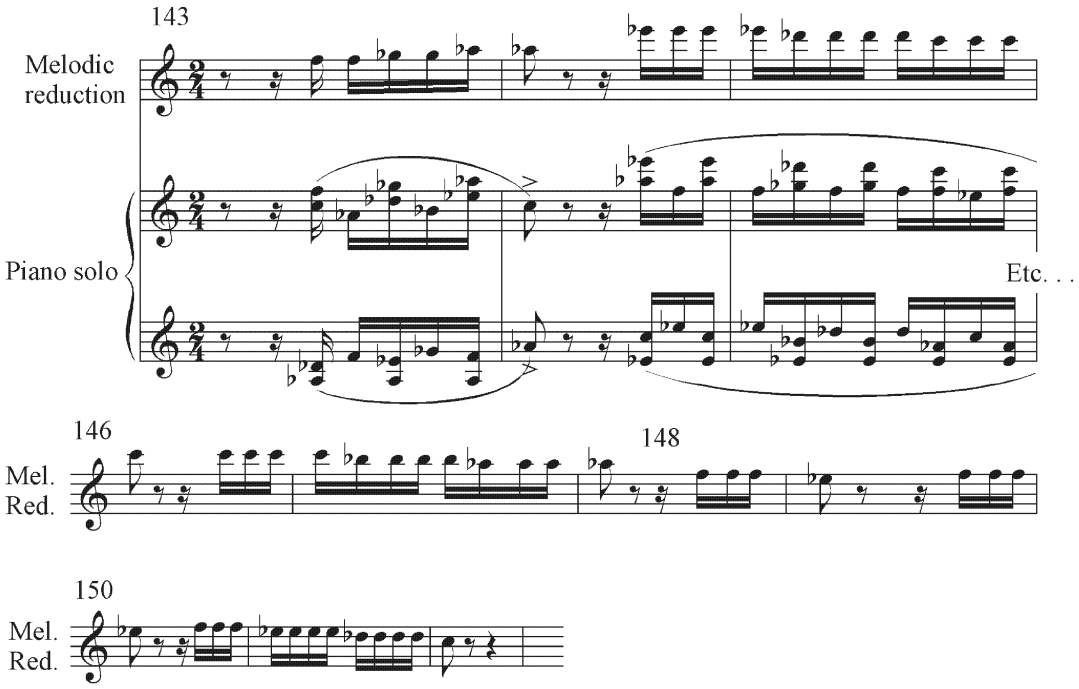

Fig. 1. Third movement, mm. 143-152, melodic reduction of the piano figuration.

[21]Marion Verhaalen, *Camargo Guarnieri: Expressões*, 210.

Editorial Notes and Comments

The making of this edition of the *Concertino* arises from the need to document, preserve, and disseminate this significant musical work by a modern Brazilian composer. Editing and publication of this and other Guarnieri's works for piano and orchestra has been slow to come about. Of the 10 works, only one, namely the *Second Concerto*, has been edited and printed commercially, so far.[22] Yet, the present edition only goes a certain distance in achieving its objectives. Much additional editorial work is still needed, specially regarding the orchestral score and parts, which lies beyond the scope of the present undertaking. This contribution does not in any way pretend to be definitive and final. It is quite the opposite, as Guarnieri scholarship is only in its early stages.

The editorial procedure employed here involved re-arranging the "orchestral reduction" portion of the reduction manuscript. This was needed in order to render the text of the orchestral reduction playable for two pianos, four hands. Although the original reduction is in a suitable study format, which can probably be realized by a skilled performer, the writing is orchestral, not pianistic, and cannot be played by the average accompanist as it stands. Therefore, this adaptation of the orchestral reduction was in order. The solo part was reproduced, for the most part, as it appears in the reduction manuscript. Some of the markings found in the full score were also included in the edited solo part whenever they were deemed useful to supplement, clarify, or correct the text. Another component in this editorial procedure included the identification of

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[22]The *Second Piano Concerto* is available through the Associated Music Publishers, Inc., New York, 1954. The remaining works for piano and orchestra are available only in São Paulo, through the *Instituto de Estudos Brasileiros, Universidade de São Paulo* (for research purposes), and through the *Orquestra Sinfônica do Estado de São Paulo–OSESP*, www.osesp.art.br (parts available for rental).

discrepancies between sources, contextual inconsistencies, probable errors, and the reporting of proposed solutions. Findings are presented in sequential entries in this section according to their occurrences in the score.

The sources upon which this edition of the *Concertino* is based include xerox copies of two autographs: the full score manuscript, which was supplied by the Institute of Brazilian Studies at University of São Paulo, and the reduction manuscript, obtained at the Benson Library, at University of Texas, Austin (samples in Figures 2 and 3, pages 17 and 18). The reduction manuscript exemplar was donated to the Benson collection by renowned Guarnieri scholar, Dr. Marion Verhaalen, in 2004.

The two autograph sources represent not only distinct formats of the same work; there are also differences of material between them. Most frequently, the discrepancies encountered are in the areas of articulation and dynamics. Some of these may result from idiomatic writing, and others may represent a balance of unfinished editing by the composer. This section, therefore, tries to identify and reconcile discrepancies between the two sources that do not seem to fit exclusively in the category of idiomatic writing. For example, if a particular pattern of articulation from the orchestral score could be imitated by the second piano, but does not appear in the reduction autograph, it probably appears in the musical text of this edition, and this inclusion is explained in this report. If, on the other hand, the same articulation pattern cannot, or perhaps, should not be imitated by the second piano, or the pattern is not employed consistently in the orchestral score, then the articulation marking from the reduction manuscript is transcribed unaltered.

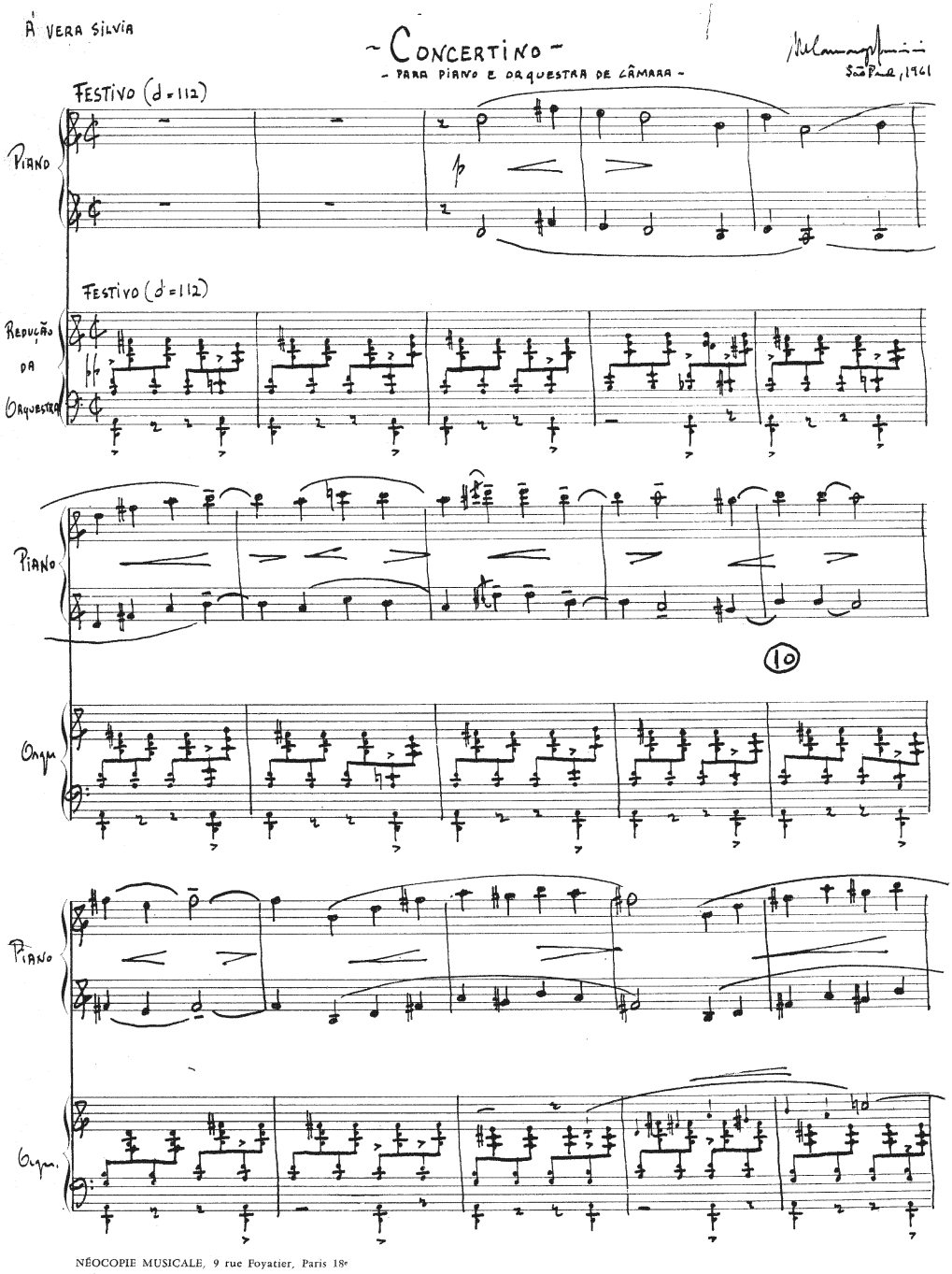

Fig. 2. Reduction manuscript, first page. Reprinted, by permission, from Vera Silvia Camargo Guarnieri.

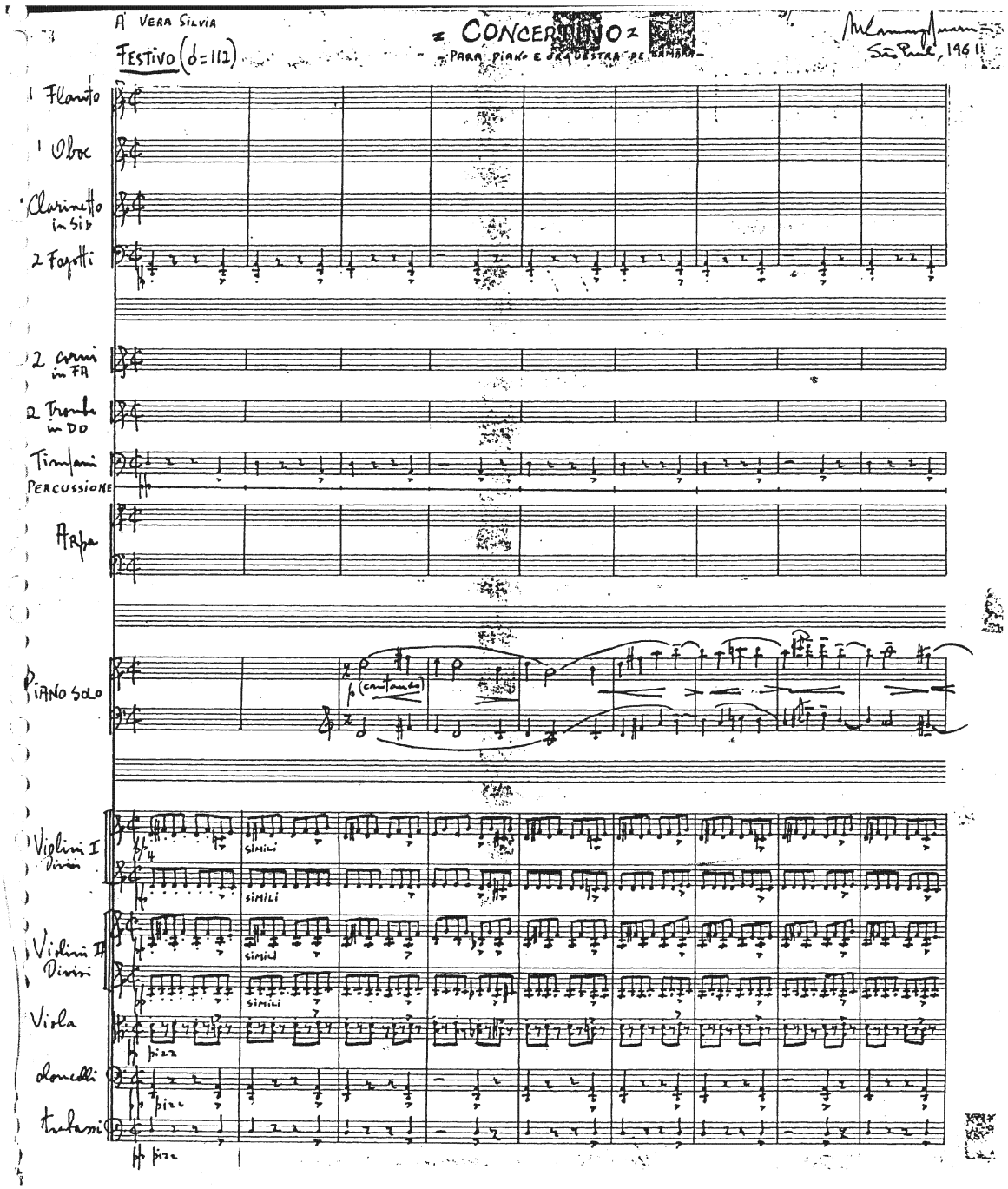

Fig. 3. Full score manuscript, first page. Reprinted, by permission, from the *Arquivo do Instituto de Estudos Brasileiros - USP (Fundo Camargo Guarnieri).*

In addition, the two sources are evaluated and distinguished here for their individual function and purpose. The full score provides perhaps more authoritative and definitive information regarding the orchestral parts, while the reduction manuscript does the same for the solo part. The reduction autograph is also relevant and essential in determining what the composer thought should be included in it.

Finally, this edition relies, to some extent, on anecdotal evidence, most notably, insights and accounts given to this editor by performers who worked directly with the composer, which help to clarify the composer's ideas. The edition represents, therefore, the first historical attempt to assemble a performance version of Guarnieri's *Concertino for Piano and Chamber Orchestra* in a format that is not only practical and useful to the user, but also that strives to convey faithfully, and in a scholarly manner, the musical text of the work, as intended by the composer.

First Movement

Measure 1, second piano part: One of the first problems encountered in the original orchestral reduction of the *Concertino*, is the handling of the tremolo-like figuration, which by itself would require two hands to play as originally written (see Figure 2, page 17). One logical solution would be to retain the original chords and suppress some of the repeated notes, as shown on Figure 4. This option, however, is difficult to perform at the required tempo, especially when part of the figuration moves to the left hand, later on. A better solution would perhaps include a pattern that could be consistently maintained throughout the first 31 measures and that could be handled by the right or left hands, as needed. It should also allow the harmonic rhythm, rhythmic features, and melodic lines to be preserved, and it should be playable by one player at the required dynamic level (pianissimo) and tempo. It is inevitable, however, that at some point a

compromise has to be made, as a second piano cannot reproduce every aspect of the orchestral version.

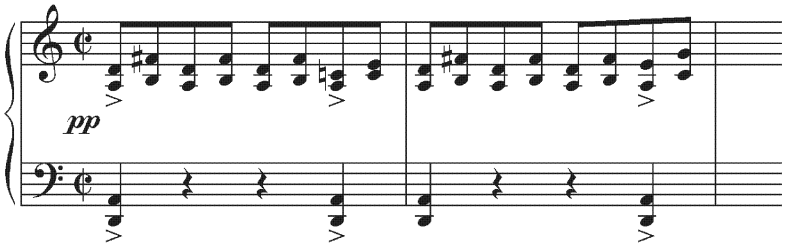

Fig. 4

Thus, in this edition, the opening tremolo-like figuration of the accompaniment involves a repositioning of pitches that fits the hand more comfortably, while preserving the basic harmonic structures and the rhythmic characteristics of the original. Some linear aspects of the original chord configuration are obviously lost with this repositioning of pitches, perhaps most notably the smoother alternations by seconds and thirds, the softening of dissonances that results from alternation, and perhaps less notably, melodic fragments that result from some of the accent marks (Figure 5). There is, however, no consistency nor continuity in this pattern of accents to suggest that the accented notes amount to anything more than a rhythmic effect.

Measure 8, second piano part: The rhythm of the bass line in the reduction manuscript reads:| 𝅗𝅥 𝄽 𝄽 𝅗𝅥 |. This rhythm has been changed in this edition, according to the full score.

Measure 12, second piano part: The accent marking follows full-score reading. Whenever inconsistencies are verified in accent marking between the two sources in the second piano part, marking from the full score prevails in this edition, unless noted otherwise.

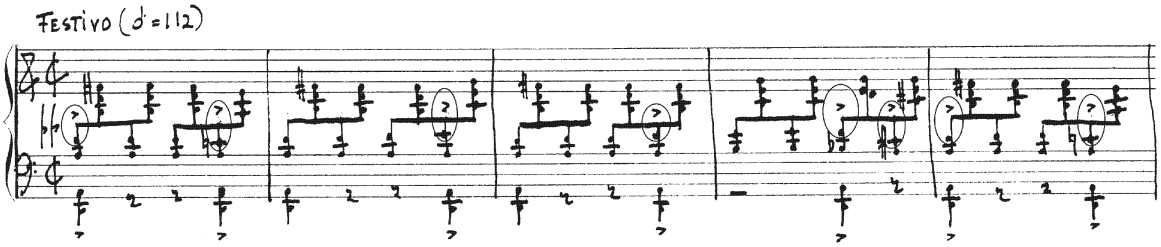

Fig. 5. First movement, mm. 1-5, reduction manuscript. Reprinted, by permission, from Vera Silvia Camargo Guarnieri.

Measure 15, second piano part: In the reduction manuscript, the phrase mark appears to end on the C-natural (treble line) but is actually intended to continue to the downbeat of measure 17 (F-sharp). This can be verified in the full score (clarinet part).

Measure 26, second piano part: The dynamic mark [*p*] comes from the orchestral score. The dynamics which appear enclosed in brackets in this edition constitute editorial additions to the text of the reduction manuscript, but they reflect marking which is found in the full score autograph, unless noted otherwise. The accent marks on the left-hand part in measures 26-27 follow the reduction manuscript reading for consistency.

Measure 29, second piano part: The arpeggiation of the right hand part is bitonal in the orchestral score. It appears in B major (clarinet) and E-flat major (flute and oboe), with the E-flat major arpeggiation sounding (enharmonically) a major third above the B major. The reduction manuscript includes only the B major arpeggiation, but both are shown in this edition.

Measure 35, second piano: The accented sustained E is delayed by half a beat compared to the original, so as to allow the hand time for a proper attack. Similar subsequent occurrences have been given the same treatment.

Measures 67-70, solo part: The orchestral score gives a much longer phrase mark beginning on measure 67 on the C-natural (treble), and ending on the downbeat of measure 70.

Measures 70-76, solo part: Phrase marking for the upper staff in the full score autograph is longer, encompassing more notes (see Figure 6).

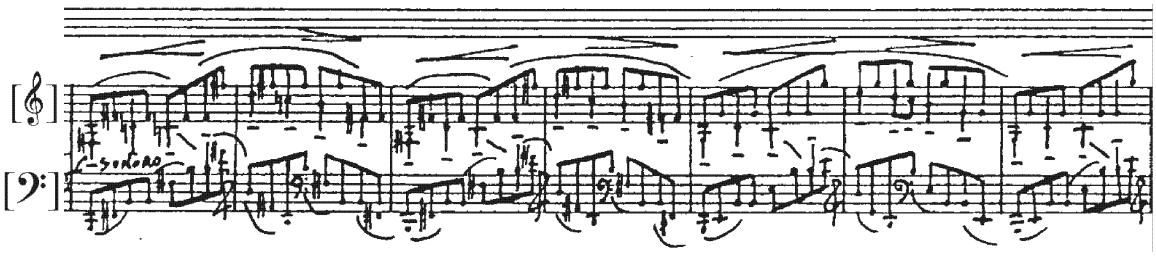

Fig. 6. First movement, mm. 70-76, piano part in the full score. Reprinted, by permission, from the *Arquivo do Instituto de Estudos Brasileiros - USP (Fundo Camargo Guarnieri).*

Measure 73, solo: In the reduction manuscript, there are phrase marks which begin at the end of the measure (both treble and bass staves) but are not continued on the next system (there is both a system break and a page break after this measure). The incomplete phrase mark in the treble staff starts on the last eight-note in the measure, F-sharp. In the lower staff, the phrase mark begins on the seventh note in the measure, the B, and goes beyond the F-sharp. New phrase marks start at the beginning of measure 74. Therefore, these two incomplete phrase marks have been omitted in this edition.

Measures 78-79, solo part, treble staff: In the full score there is a single phrase mark in the treble staff covering these two measures (from the first note of m. 78 to the last note of m. 79).

Measures 82-83: The dynamics from the two autograph sources do not match here. The reduction manuscript has a *p* in measure 82, lower grand staff (orchestral reduction part) and in measure 83, solo part; and the full score reads *mp* in the corresponding locations.

Measure 94: The "Molto meno mosso" indication is not found in either of the autograph sources. It has been inserted here as an editorial addition, based on pianist Laís de Souza Brasil's statement to the author that the composer wanted the passage (mm. 94-106) performed "much slower." Brasil told the author that she performed the piece on five occasions under Guarnieri's direction, and that he would not hesitate to let her know if something were not played as he intended.[23] The full score includes a twelve-eight time signature enclosed in parenthesis on the solo part, measure 94, which does not appear in the reduction manuscript.

Measure 107, solo: The phrase mark ends on the down beat, as seen in the orchestral score.

Measure 124: The tempo designation "Poco meno" has been selected by the editor for this segment and appears within brackets. No other tempo change can be found in the autograph sources before the "tempo primo" of measure 132, which is preceded by an "accelerando poco a poco" indication. Pianists Caio Pagano and Laís de Souza Brasil both agree that some sort of tempo relaxation is called for in this segment (mm. 124-129). Brasil describes the mood or character of the passage as "languid."[24]

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[23]Laís de Souza Brasil, telephone interview by author, 4 May 2005.

[24]Caio Pagano, telephone interview by author, 3 May 2005; Laís de Souza Brasil, telephone interview by author, 4 May 2005.

Measure 125, solo: The ornament on the down beat, treble staff, reads E-flat - F-natural on the reduction manuscript. The full score, however, shows E-flat - F-flat at this point. This edition shows the ornament as found in the reduction manuscript.

Measure 126 and 128, solo part: Both of the sources show a B-natural in the triplet figurations of the left hand in these two measures. The harmonic context, however, includes repeated B-flats, as seen in measures 124, 125, 127, and 129-131. In addition, the B is not preceded by a natural cautionary accidental, which would normally be done by the composer in such cases. This suggests that perhaps the composer forgot to write the flat accidentals before the B in both measures and in both manuscripts. Pagano and Brasil agree that B-flat was the intended pitch indeed. Therefore, this correction has been included in this edition, with the accidental enclosed in brackets.[25]

Measures 132-165, solo: Accent marking in this segment is inconsistent between the two sources. The full score shows more accent marks than the reduction manuscript. According to Brasil, the marking in the reduction manuscript reflects more accurately the composer's intention for the passage. She maintains that, generally, the left hand should have "slightly more presence, so as to bring out the syncopations of the Brazilian flavor, but accent marking does not convey this idea adequately." The accent marking in this edition follows the reduction manuscript in this segment. Nevertheless, one-measure accent marking patterns, seemingly unrelated to the rhythmic alternation of hands, can be found in the full score. These include a pattern with an accent on the seventh eighth-note in the measure (measures 133-139, 141-146, 150, 156-157 and 159), and another pattern with an accent on the first and seventh eighth-note in the measure

[25]Ibid.

(measures 140, 153-155, 160). Other accent marking tends to outline or emphasize inner voicing (measures 147-148, and 151-152; see Figure 7 below). Similar marking is found in measures 161-165 in the full score, which is seen only partially in the reduction manuscript, in measures 162-163. Brasil confirms that the voicing of the inner notes, played most likely with the thumbs, is intended to begin on measure 161 and go on to measure 165, as the accent marking in the full score seems to indicate.[26]

Measure 140, second piano: The phrase marking for the treble line appears to begin before measure 140 in the reduction manuscript, after a page break. However, a closer inspection reveals that it is most likely intended to begin on the F-sharp, as in measure 11.

Measure 143, second piano: The main treble line has been altered to begin on B (second beat of the measure), based on the full score. The B is omitted in the reduction manuscript.

Measure 146, solo part: The phrase marking in the full score is longer, encompassing the entire measure, as shown in Figure 7. Also, there are *f* marks in the full score at the beginning of measures 146, 150, 154, and 158, but not in the reduction manuscript.

Measure 151, second piano part: The phrase marking is based on the full score.

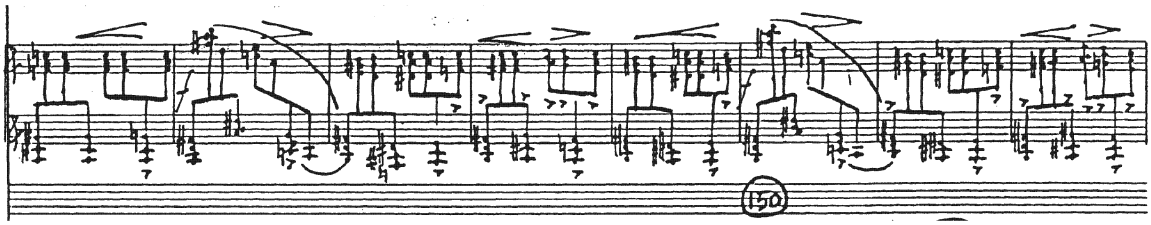

Fig. 7: First movement, mm. 145-152, piano part in the full score. Reprinted, by permission, from the *Arquivo do Instituto de Estudos Brasileiros - USP (Fundo Camargo Guarnieri).*

[26]Ibid.

Measure 152, second piano part, second beat, treble staff: The reduction manuscript reads G-sharp, but in the full score the G is natural.

Measure 161, second piano part: The grace-note slur is based on the full score.

Measure 165, solo part, last chord: This chord includes a D (top note), as it reads in the reduction manuscript. The D is missing in the orchestral score.

Measure 178-183: Here the two sources give somewhat conflicting dynamics. The full score has a *ff* mark for the solo part on measure 178; there is no crescendo symbol on measures 178-179; and there is a *ff sempre* indication on measure 180. The dynamic indications for the orchestra are generally *ff* from measures 178-183. There is no gradual build-up of intensity in this segment, according to the full score, except for the timpani on measure 183. Dynamics transcribed here are as found in the reduction manuscript.

Measure 185, second piano part: The phrase mark which starts on E-flat of the bass line does not continue towards the C on measure 186 in the reduction. The full score shows three-measure phrase marks for the bassoon starting on measure 184, and no phrase marks for the cello and bass. Thus, one might surmise that the entire descending scale stretching from measures 184 through 191 on the bass should be understood as a continuous legato line, given all three different phrase markings. This editor has chosen to reproduce the reading found in the reduction as closely as possible, thus ending one phrase mark on the C (measure 186) and starting the next one at the same point.

Measures 184-185, second piano part: The crescendo-decrescendo marking is found only in the full score.

Measure 196, second piano part: The phrase mark for the second voice is based on full score.

Measure 198: The *Piu Calmo* indication appears in two different locations in the sources. According to the reduction manuscript, it is placed at the end of measure 198 and beginning of 199. It appears in this edition as shown in the full score, at the beginning of 198.

Measure 199, second piano part: The phrase mark spanning four measures on the treble staff starts on the B-natural, but its ending is uncertain. The full score shows that the violins play those notes under this phrase mark until the G on measure 203, where the woodwinds take over. Therefore, one mark ends on G, measure 203, and another begins there as well.

Second Movement

Measure 217: The *tristonho* tempo indication in Portuguese means "somewhat sad;" pianist Lais Brasil distinguishes this term from a similar one, also frequently used by Guarnieri in pieces or sections of similar character, the *triste*, which means "sad." As she notes, the *tristonho* is less severe, less intense, than the *triste*.[27]

Measure 225, second piano part: The notes in the first chord are E-flat - C - G according to the full score, and not E-flat - B - G as seen in the reduction.

Measure 230, solo part: In both sources, the phrase mark that starts on the B-flat on the lower staff continues beyond the last note in the measure, and disappears afterwards.

Measure 232, solo part: In both sources, the phrase mark that begins on the third beat of the measure, second voice, does not continue on the next system.

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[27]Laís de Souza Brasil, "Piano e Orquestra," in *O Tempo e a Música*, 470.

Measure 235, solo part: The phrase mark for the second voice begins on the E-natural and ends on the E-flat in the reduction manuscript. In the full score, this phrase mark is longer, ending on the D-flat, on measure 236.

Measure 243, second piano part: The first eighth-note on the second beat of the measure is A-flat, according to the full score. (The accidental is missing in the reduction manuscript.)

Measure 247, second piano part: The reduction manuscript contains an extra melodic line which is not scored for the orchestra (see Figure 8). This line is omitted in this edition, according to the full score.

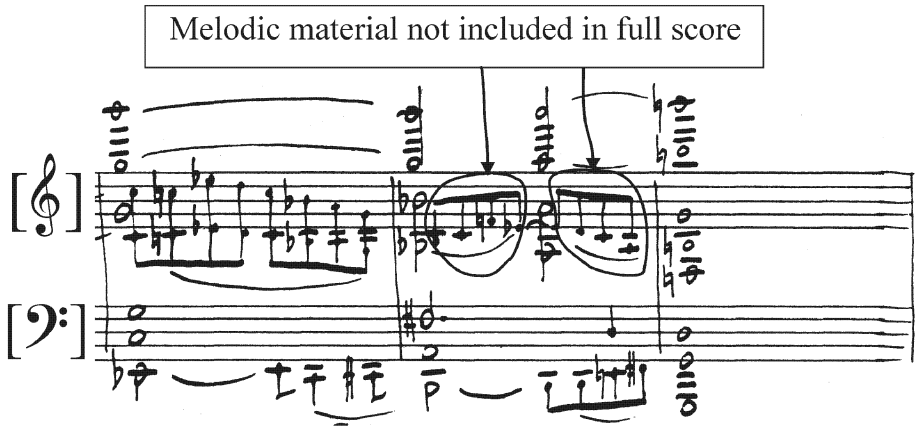

Fig. 8. Second movement, mm. 246-248 in the reduction manuscript.
Reprinted, by permission, from Vera Silvia Camargo Guarnieri.

Measures 248-249: The two sources give different versions of pitches and phrase markings for these two measures. Figure 9 (page 29) illustrates these dissimilarities. The third portion of the figure is a rewriting of the phrase marking from the reduction manuscript without the system break, and it shows a resulting phrase mark that appears to be unintended, as it is not

reproduced in the full score. The pitches appear in this edition as they are found in the reduction manuscript. And the phrase marking for these two measures includes minimal editorial intervention, as needed, in order to reconcile the conflicting readings from the two sources.

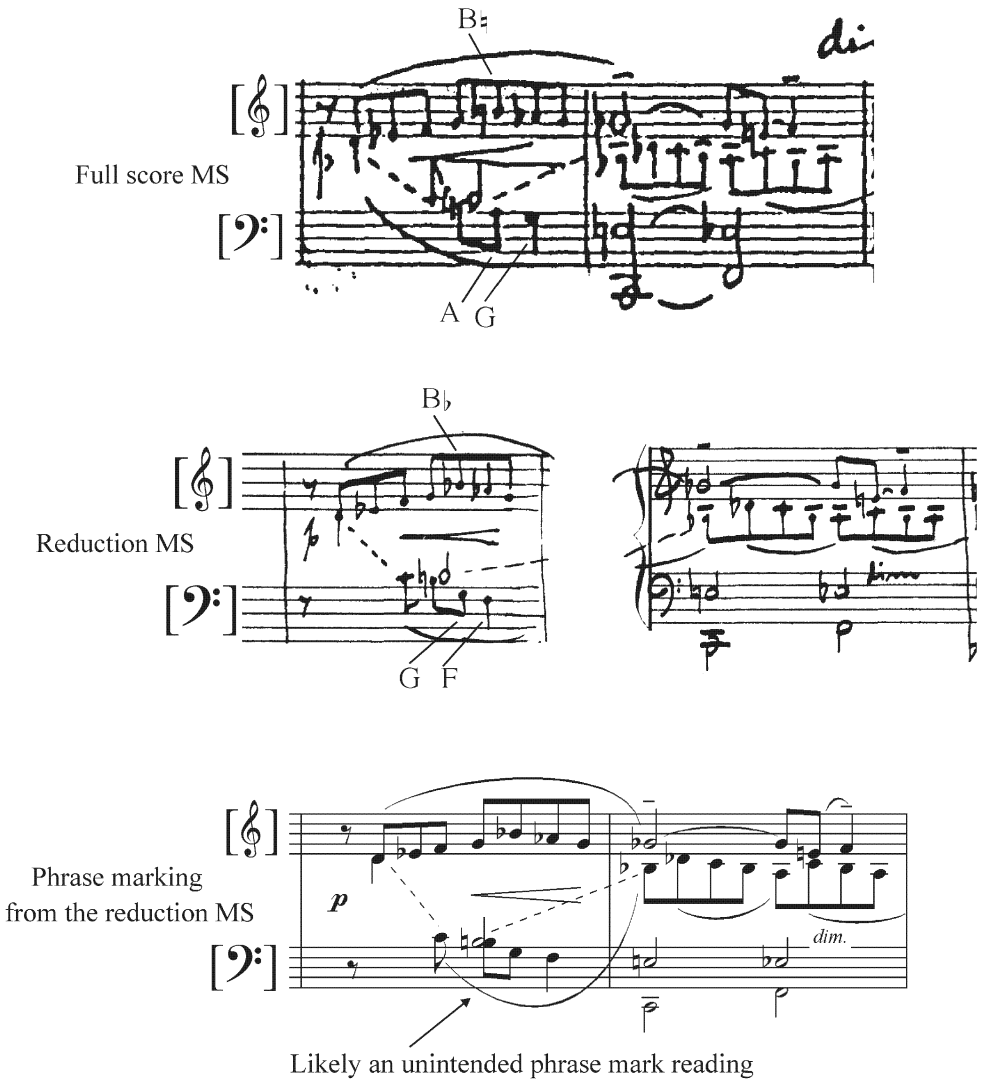

Fig. 9. First mov., mm. 248-249. The full score MS is reprinted, by permission, from the *Arquivo do Instituto de Estudos Brasileiros - USP (Fundo Camargo Guarnieri).* The reduction MS is reprinted, by permission, from Vera Silvia Camargo Guarnieri.

Measures 249 and 250, solo and second piano parts, lower staves: The phrase marks are according to the full score.

Measures 269-285, solo part: The articulation marking for the parallel fifths of the left hand shifts from staccato dots to accents in the full score. In the reduction manuscript, however, it remains mostly staccato with an occasional accent on a down beat, as reproduced here.

Measure 273, second piano: The accent on the down-beat chord comes from the full score. Other articulation marks added to the second piano score up to the end of the section (m. 373), which are not in the reduction manuscript, are also consistent with the full score, unless noted otherwise.

Measures 279 and 281, second piano: The [*ff*] and [*f*] dynamics are editorial markings, added for consistency, as dynamic marking in the full score is consistent in this section.

Measures 284-285, second piano: The upper line from the reduction manuscript version does not appear in the full score (Figure 10). Therefore, it has not been included in the final text of this edition.

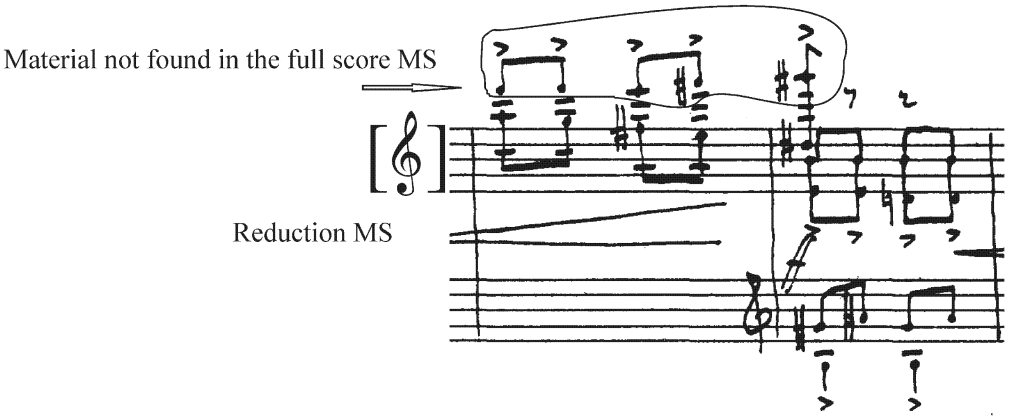

Fig. 10. First mov., mm 284-285. Reprinted, by permission, from Vera Silvia Camargo Guarnieri.

Measures 307-309, solo part: The *tenuto* marks seen in the left-hand part in the reduction manuscript are replaced by accents in the full score.

Measures 310-314, second piano: The articulation marking from the full score has been applied to the upper staff in this passage.

Measure 318, solo: The notes from the lower staff (B - F-sharp) do not have an articulation mark in the original reduction. The full score shows an accent mark in this location. However, in the reduction manuscript, the top note of the chord, which is the B from the treble, has only a staccato dot above it, and the repetition of this material confirms this version with a staccato dot above the left-hand notes as well (measure 322). Therefore, in this case, the articulations found in the reduction manuscript are reproduced in this edition.

Measure 327, solo: the left-hand chord has been included in this edition, as found in the full score. This chord is missing in the original reduction.

Measure 336-338, second piano: The crescendo-decrescendo symbols appear only in the full score.

Measure 341, second piano: The crescendo symbol, which is seen on measure 342 of the reduction, has been repositioned in this edition as found in the full score.

Measure 345, second piano: The crescendo symbol has been repositioned according to the full score.

Measure 374, second piano: The phrase mark on the bass line is shown here as it is found in the reduction manuscript. The full score shows a longer phrase mark for the bassoon which goes beyond the F-sharp of measure 375, and then breaks between measures 375 and 376. Then another phrase mark begins on measure 376.

Measure 377, second piano: The decrescendo symbol found in the reduction manuscript at the beginning of the measure has been repositioned according to the full score.

Measures 378-381, second piano: The crescendo and decrescendo symbols above the treble staff appear only in the full score.

Measure 380, second piano, treble staff: The last note on the second voice is a D-flat according to the full score (D-natural in the reduction manuscript).

Measure 380, second piano: The phrase mark from the bass line is transcribed here as seen in the reduction manuscript. In the full score, a phrase mark for the bassoon begins on the second beat of measure 380 (on the F) and ends on the down beat of 382.

Measure 383, second piano: The D from the bass line is missing in the reduction manuscript. It has been included in this edition based on the full score. The two lowest phrase lines, whose beginning is seen on measure 383 in the reduction manuscript, are completed in this edition on the basis of the orchestral voice leading.

Measure 386, second piano: The phrase mark from the treble has been extended to the E-natural on the next downbeat based on the oboe part in the full score. This phrase mark is incomplete in the reduction manuscript.

Measure 387, solo part: The eighth-notes in the full score are accented. There are no accents in the reduction manuscript.

Measure 390, second piano: The pitch C, which appears twice in the treble staff, is flat in the reduction manuscript. The full score however, reads C-natural in both instances.

Measure 391, second piano: The last note in the treble staff is C-natural according to the full score (first violins).

Third Movement

Measure 27, solo part: A second quarter note in the lower staff is not found in the reduction manuscript. The full score shows the F-sharp as both a quarter-note and an eighth-note on the second beat of the measure.

Measure 31, second piano part: The entire chord is accented in the full score, while only the treble notes have an accent in the reduction manuscript.

Measures 54-100, solo part: Between the two manuscript sources two types of notation can be verified in this section. The reduction manuscript uses tenuto marks over the eighth-notes consistently, while the orchestral score's version varies between the tenuto marking and slurs connecting eighth-notes (usually second to third in each measure, and fourth to first), starting with measure 57. The articulation marking from the reduction manuscript has been used in this edition.

Measure 62, second piano, treble staff: The phrase mark which begins on the previous measure has been transcribed as found in the full score. In addition, an accent mark has been placed over the C-natural, as seen in the full score.

Measures 70-71, second piano part: The articulation markings of these two measures are based on the full score.

Measures 76-77, solo part: The articulation marking reproduced here comes from the reduction manuscript, as mentioned above (editorial note on mm 54-100). The full score shows accents instead of *tenuto* marks. In addition, in the lower staff, measure 77, the full score shows the triplets voiced in a similar manner as those of the upper staff, with the B, the A, and the final B brought out and written as a separate voice. Laís Brasil confirms that this is, in fact, the way

the composer intended this material to be voiced.[28] Therefore, the notation found in the full score, measure 77, lower staff, has been used here. The two-note slurs seen on measure 76, lower staff, are included in this edition as seen in the reduction manuscript, and they do not appear in the full score at all.

Measure 80, second piano: The bass note A is tied over from the previous measure in the full score.

Measure 83, second piano: The reduction manuscript shows an extra chord in this measure, treble staff. The full score, however, places the same chord on the down beat of the next measure. This correction is incorporated in this edition.

Measure 84, second piano: The two-note slurs come from the full score.

Measure 86, second piano: The accent placed under the bass pitch F is found in the full score, not in the reduction manuscript.

Measures 118 and 119, second piano: The last note of measure 118 on the bass staff appears as an A-natural on both sources. Likewise, the E in the treble staff of measure 119 appears without any accidentals on both sources. Nevertheless, the absence of a natural symbol besides the note in both cases is very unusual, because both notes are flat in the context. As Laís Brasil recalls, these notes were played as flats under the composer's direction.[29] These accidentals are notated within brackets, as they constitute editorial additions.

Measure 120, solo: The [*mf*] mark is offered by this editor as a suggestion based on contextual dynamics from the full score, as the manuscript sources do not supply one for this

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[28]Laís Brasil, telephone interview by author, 4 May 2005.

[29]Ibid.

particular location. From a visual inspection of the full score however, one notices a little smudge on the spot where dynamics might be written on the piano part, which suggests that perhaps a pencil was used, or a previously written mark was erased. Whatever the case, this mark is illegible. The reader is thus advised that the [*mf*] editorial mark does not come directly from either of the manuscript sources available to this editor, and therefore the previous dynamic mark from measure 95 (*f*) may still remain in effect here.[30]

Measure 123, solo part: The phrase mark on the bottom staff is as found in the full score.

Measure 129, second piano part: The phrase mark from the lower staff ends on the A-flat on the next measure, as in the full score.

Measure 136, second piano part: The bass note, D-flat, has been transcribed as a dotted quarter-note, as in the full score (bassoon part).

Measures 165,166, 168, 169, and 170, second piano part: The syncopated chords on the second beats of these measures do not have accents in the full score. Conversely, in the reduction manuscript they all have accents. The articulation marking from the full score has been adopted for this passage in this edition.

Measure 172, second piano: The first two chords in this measure have accents, as in the full score.

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[30]Laís Brasil told the author her copy of the reduction manuscript had a *p* mark at the beginning of m. 120 in the solo part (supposedly written by the composer), but "it does not work," and it "must be played louder," which she did on numerous occasions with the composer's approval. Ibid.

Measures 177-181, second piano part: The articulation marking from this segment is transcribed from the full score, and it is quite different from the articulation marking found in the reduction manuscript.

Measures 189-192, second piano: The accent marks that appear in this segment (excluding the last chord of measure 192) come from the reduction manuscript. The corresponding articulation marking in the full score consist of staccato dots for the woodwinds, and pizzicato for the strings.

Measure 200, second piano: The last eighth-note of the measure on the bass (F-natural) also has a staccato dot in the full score. This mark is not seen in the reduction manuscript.

Measure 211, solo: The phrase mark from the lower staff ends on the B-natural in the following measure, as written in the full score.

Measure 216, second piano: The second eighth-notes on the bass staff (G and B) also have a staccato dot in the full score. The decrescendo symbol has been repositioned further to the right as it appears in the full score.

Measures 217-219: The “crescendo sempre” dashed line has been extended through these measures as they are in the full score. The pattern of staccato marks is continued on the bottom staff, second piano part, as notated in the full score.

Measure 221, second piano part: The accent mark over the chord on the bass staff can be verified in the full score.

Measure 230, second piano: The crescendo symbol is extended to the right to look as it appears in the full score.

Measures 233, and 235, solo: The last pitch in each of these measures, both staves (A and D respectively), is not accented in the reduction manuscript. The accent marks which are seen under the two pitches on the bottom staff belong with the second piano chords, although the full score shows accents on both places in the solo part. The text from the reduction manuscript is considered the prevailing source for the solo part in this edition.

Measure 234, second piano: The last chord on the bass staff also receives an accent mark, according to the full score.

Measures 240 and 241, second piano: The full score shows that the entire eighth-note chords of these measures have accent marks. These chords are only partially accented in the reduction manuscript.

Measure 244, second piano: The last triad on the treble staff ties over to the next chord across the bar line. The full score confirms that the B-flat is also tied over.

Measure 247, second piano: The entire first chord is accented, as shown on the full score.

Measure 248, solo: The full score shows an accent over the first A on both staves. This mark is not included in the reduction manuscript, and therefore is not shown in this edition.

Measure 248, second piano: The entire chord on the second beat is accented, as found in the full score.

Measure 252-253, second piano: The *accelerando* direction comes from the full score.

Measure 253, second piano score: The two sources give conflicting versions for the treble part of the texture. Both rhythm and articulation are different in the two sources. This edition reproduces the full score's reading for the treble voices on this measure. The bottom staff is transcribed as notated in the reduction manuscript.

Measures 258-260, second piano part. Most of the accents in these measures come from the full score.

Measure 267, solo part: The phrase marking which starts on the second beat, bottom staff, begins on the D-sharp, as in the full score.

Measure 271-274, second piano part: The bass figuration from these measures has different patterns of accents in both sources. The reduction manuscript places accents on both notes. In the full score, the first note is accented, and the syncopated note is not. This pattern recurs in measures 302-316, where it is visible only in the full score (omitted in the reduction manuscript). This edition uses this pattern from the full score on this first segment.

Measures 274-275, solo: Here the two manuscript sources give distinct accent patterns for this figuration of alternated chords. The full score shows accented chords on both hands, while the reduction manuscript shows accents for the right-hand chords only. According to Brasil, chords for both hands should have accents, as shown in the full score.[31] The phrase continues in the same manner to the downbeat of 278. This accent pattern implies that the top notes of the chords of both hands form a melodic line containing repeated notes, which is a typical trait of the *embolada*. The full-score accent marking has been adopted here.

Measures 275-278, second piano part, treble staff: The accent marking seen here comes from the full score. All of these treble chords are accented in the reduction manuscript.

Measures 279-288, second piano: Some details of harmony and voice leading from the original reduction have been omitted in order to make the material playable for the second piano

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[31]Ibid. Brasil also affirms that the dynamic level on measure 274 for the solo is supposed to be already *ff*; not *f* followed by a crescendo symbol and a *ff* mark on m. 275, as seen in the reduction manuscript.

and avoid the cluttering of the score with the usual small notes. Alternatively, an excerpt of the original reduction is provided in Figure 11, where the missing information can be observed.

Measures 281-282, second piano: The eighth-note chords have accents in the reduction manuscript and no accents in the full score. They are played by the strings in pizzicato, and the dynamic indication is *f*. The resulting percussive sound may account for the accent marking from the reduction manuscript which is retained in this edition.

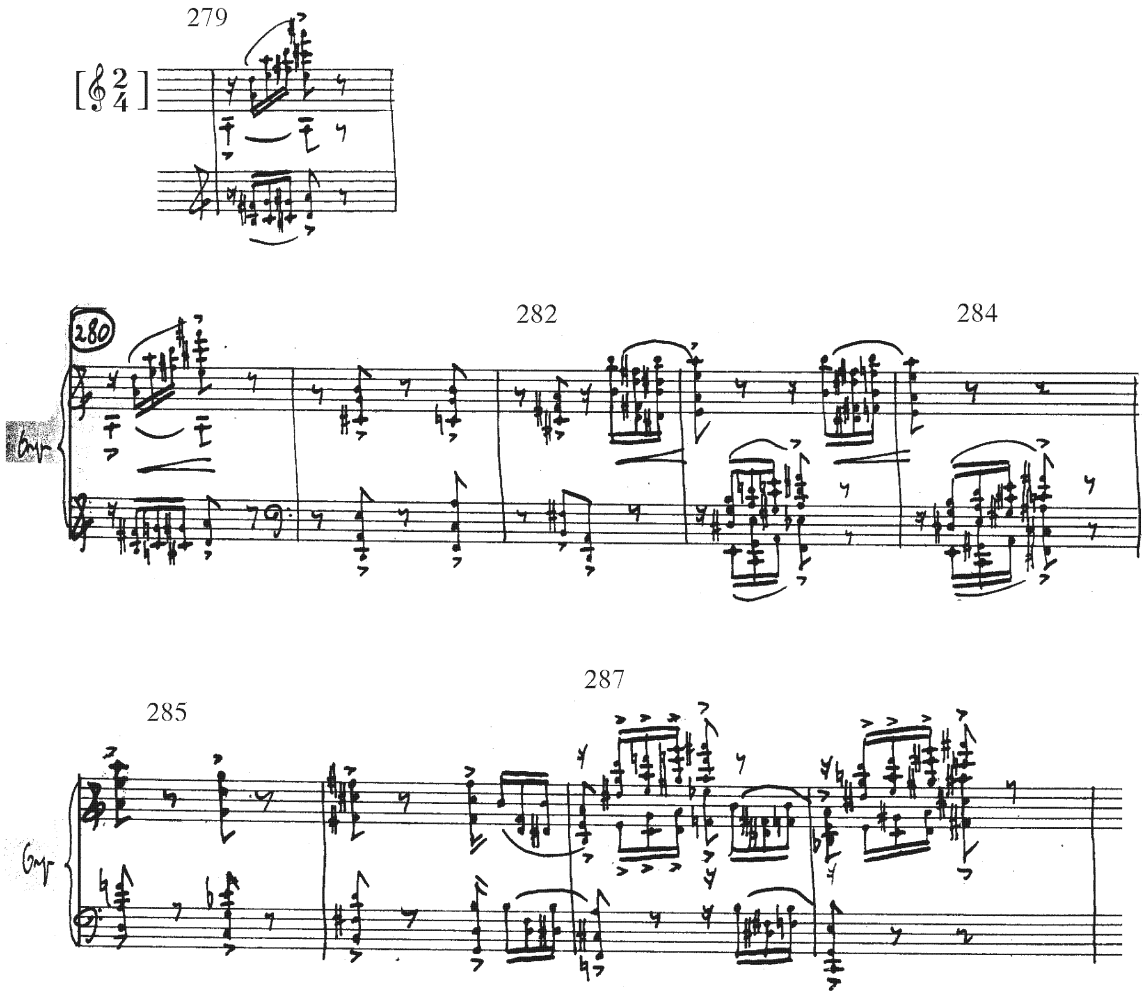

Fig. 11. Third movement, mm. 279-288, orchestral reduction in the reduction manuscript. Reprinted, by permission, from Vera Silvia Camargo Guarnieri.

Measure 282, solo: The A appears on the bass staff in the reduction manuscript. Its repositioning to the treble is merely editorial.

Measure 284, second piano: The first eighth-note chord of the measure in the reduction manuscript is not accented, but in the full score it does have an accent.

Measure 285-286, solo: The octave line ends on the first sixteenth-note of measure 286, according to the full score.

Measure 293, second piano, treble staff: The lower E on the second beat in the reduction manuscript does not have an accidental. According to the full score, however, it should be flat.

Measure 296, second piano: According to the full score, the B-flat is also included in the first chord. The B-flat is missing in the reduction manuscript.

Measure 300, second piano: The first chord in the measure includes a D in the reduction manuscript. This pitch, however, is not found in the full score; there is a C-natural instead. Similarly, the reduction manuscript shows a D-sharp in the fourth chord of the measure, which reads C-sharp in the full score.

Measures 301-304, solo: The alternated-hands tremolo figuration here and also in measures 309-312 is distinguished from that of measures 275-277, regarding the placement of the accents. Here, only the chords of the right hand have accents, as seen in the reduction manuscript. The full score shows accents for both hands.[32]

Measures 303-306, second piano: The decrescendo and crescendo symbols are repositioned as found in the full score.

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[32]Laís Brasil confirms that this was the intended reading. Ibid.

Measure 306, solo: According to the full score, the arpeggiation in this measure is written an octave above the previous one. In the reduction manuscript, however, the arpeggiations are all in the same register level. According to Brasil, the reduction manuscript's reading is accurate, with all arpeggiations occurring in the same register (in which case the first note on measure 307, the A, is written in the wrong register, one octave above where it should be for both hands; this error has been corrected in this edition).[33]

Measure 309, solo: The *martellato* indication comes from the full score only.

Measure 314, solo: The pitches D-sharp and E-sharp in the left-hand part appear without accents in the reduction manuscript, but in the full score they do have accents. Since this interlocking octave figuration is linear and accompanied by a crescendo symbol, it is unlikely that the missing accents in the reduction manuscript amount to anything more than an error. [34]

Measure 322-323, solo: The *cresc. sempre* indication comes from the full score only.

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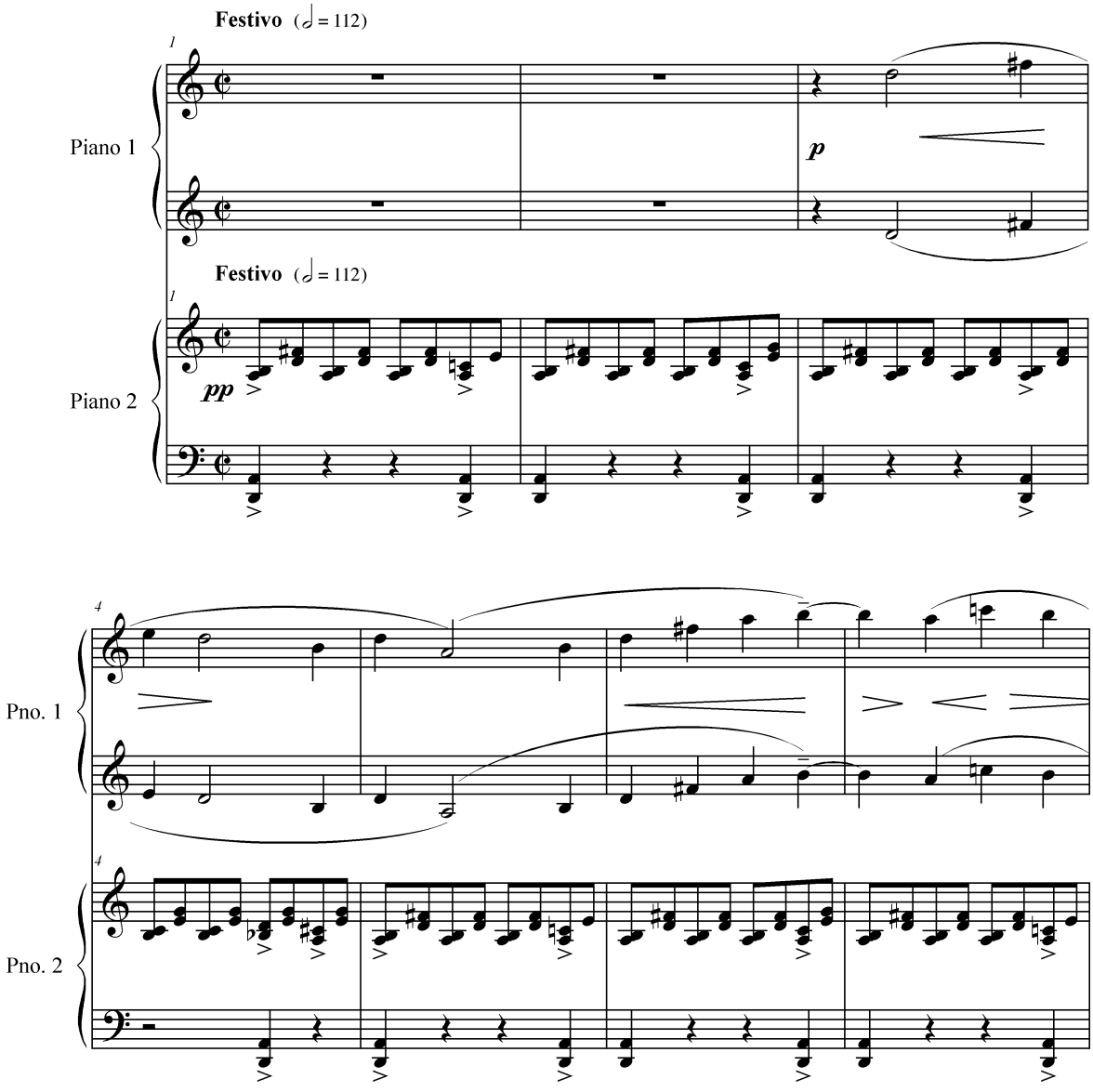
[33]Ibid.

[34]Laís Brasil confirms that the aforementioned notes are supposed to be accented as well. Ibid.

Concertino para Piano e Orquestra de Câmara

Á Vera Silvia

M. Camargo Guarnieri
Edited and Arranged by Francisco C. R. Silva



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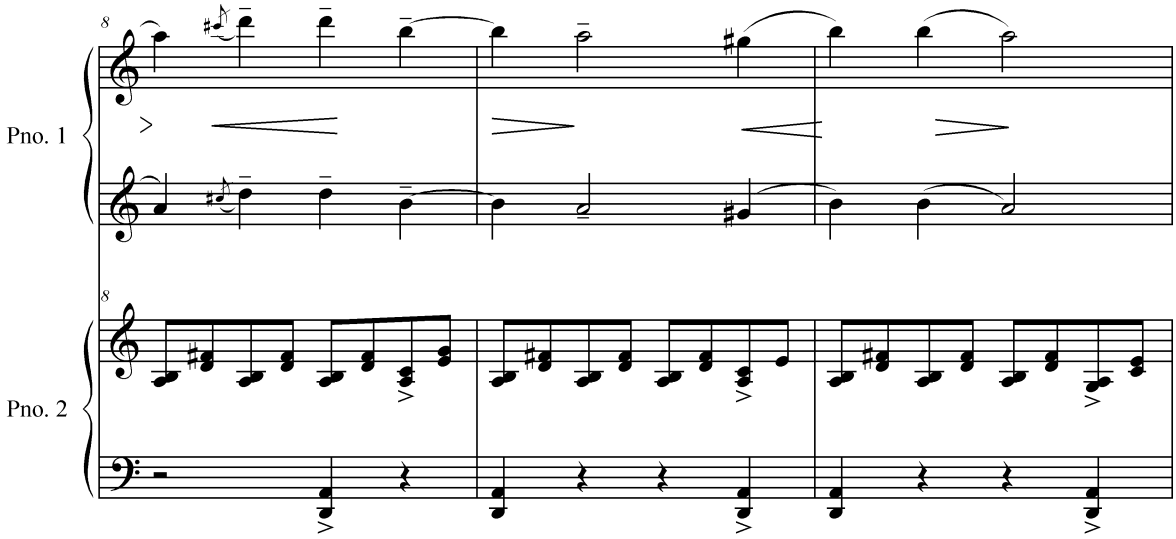
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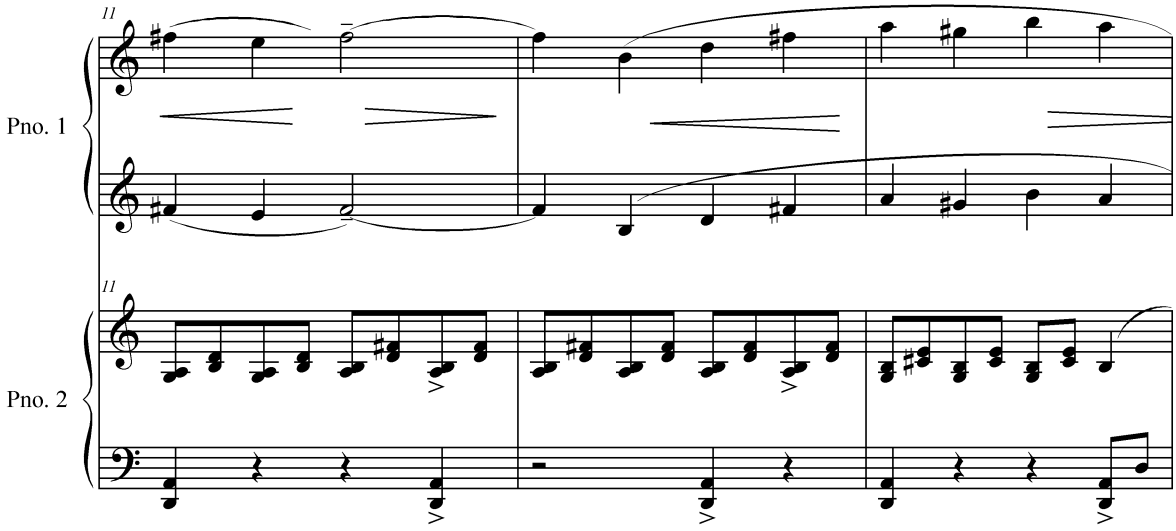
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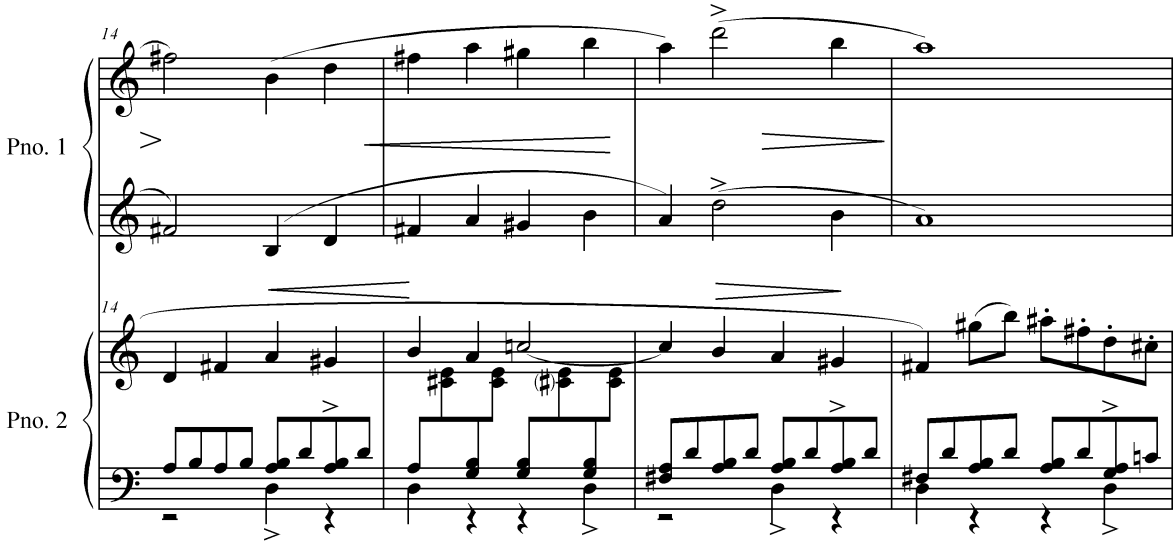
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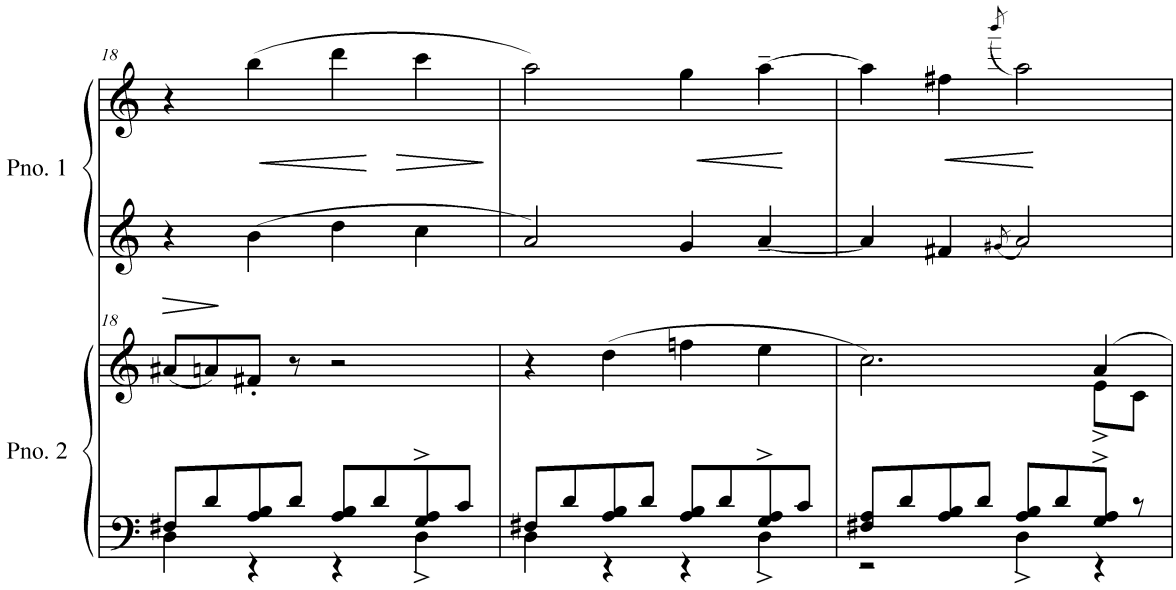
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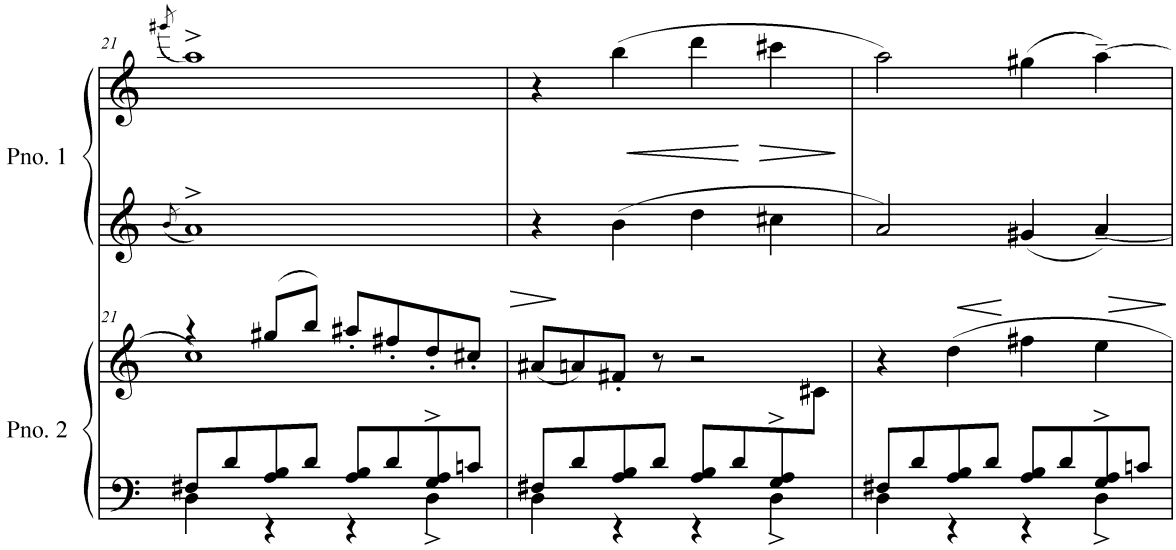
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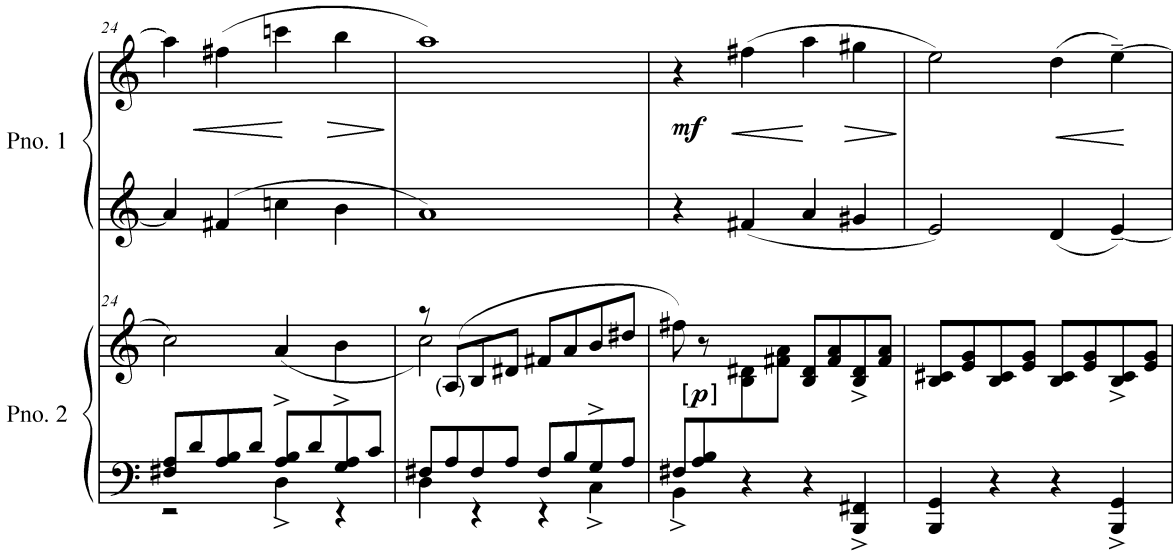
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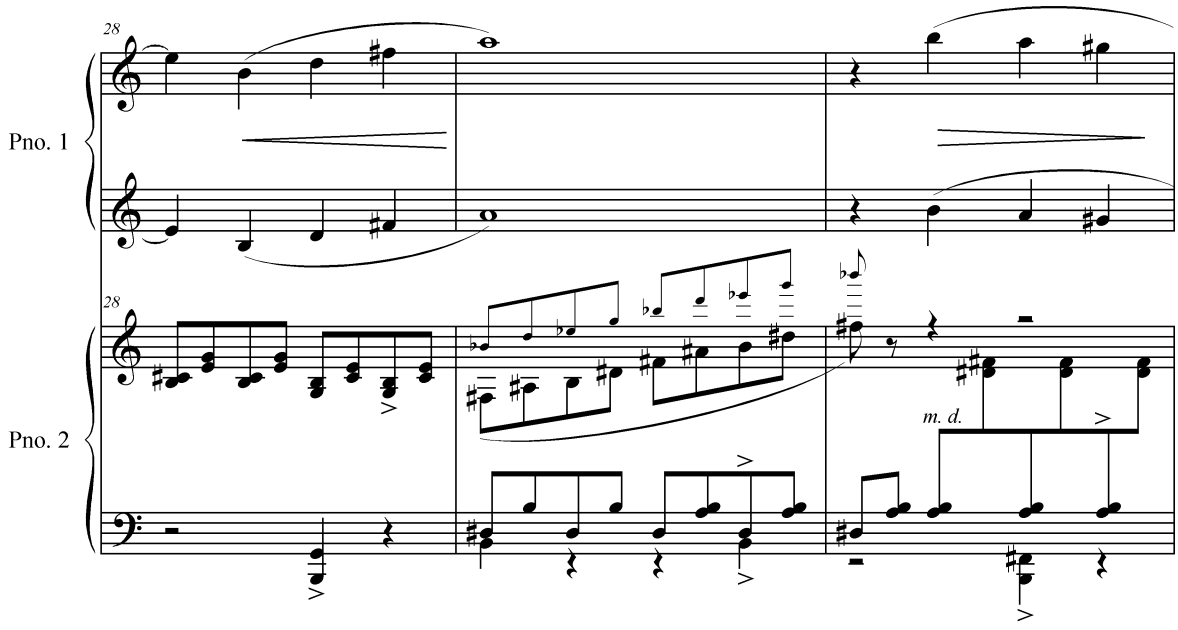
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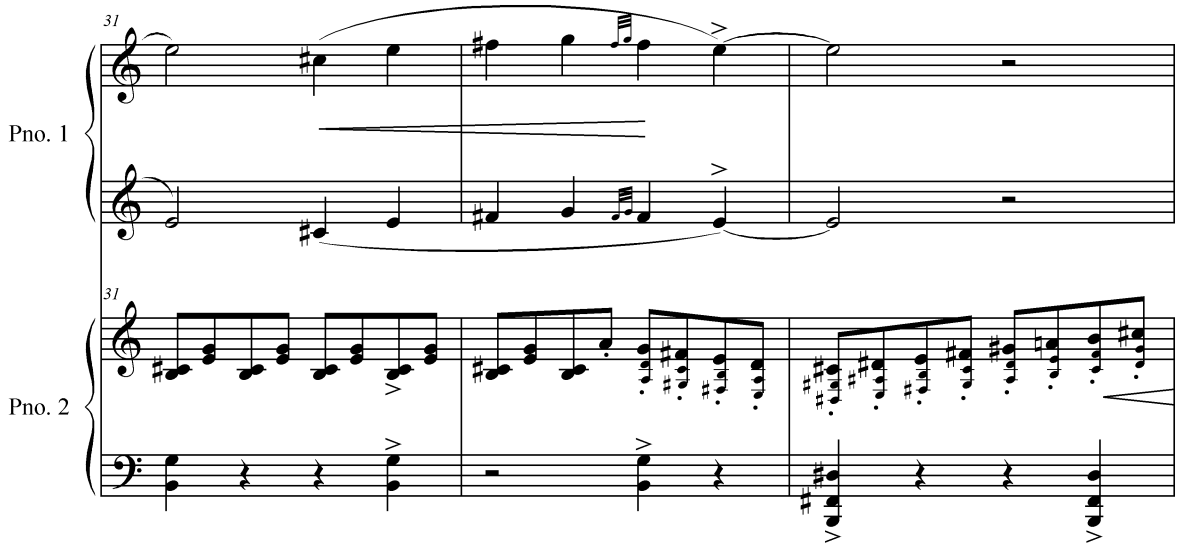
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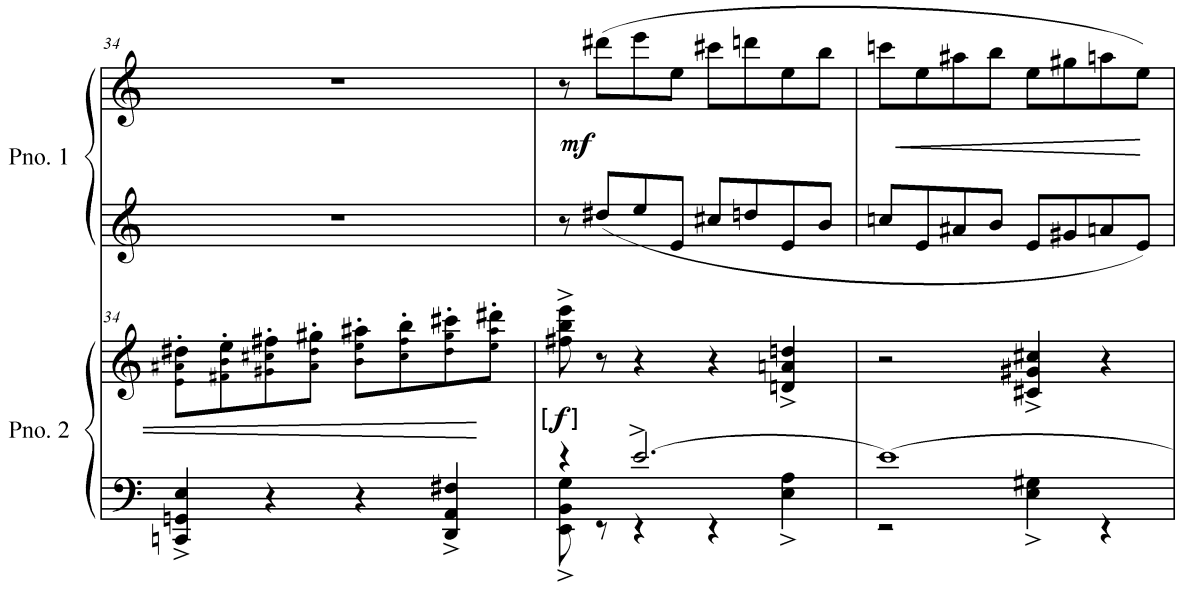
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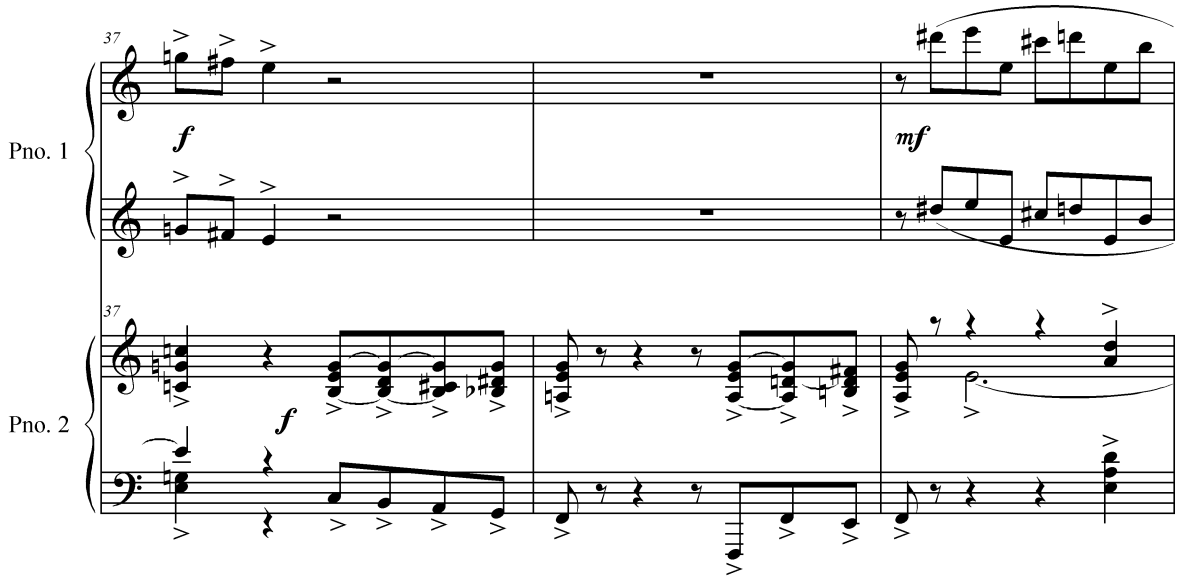
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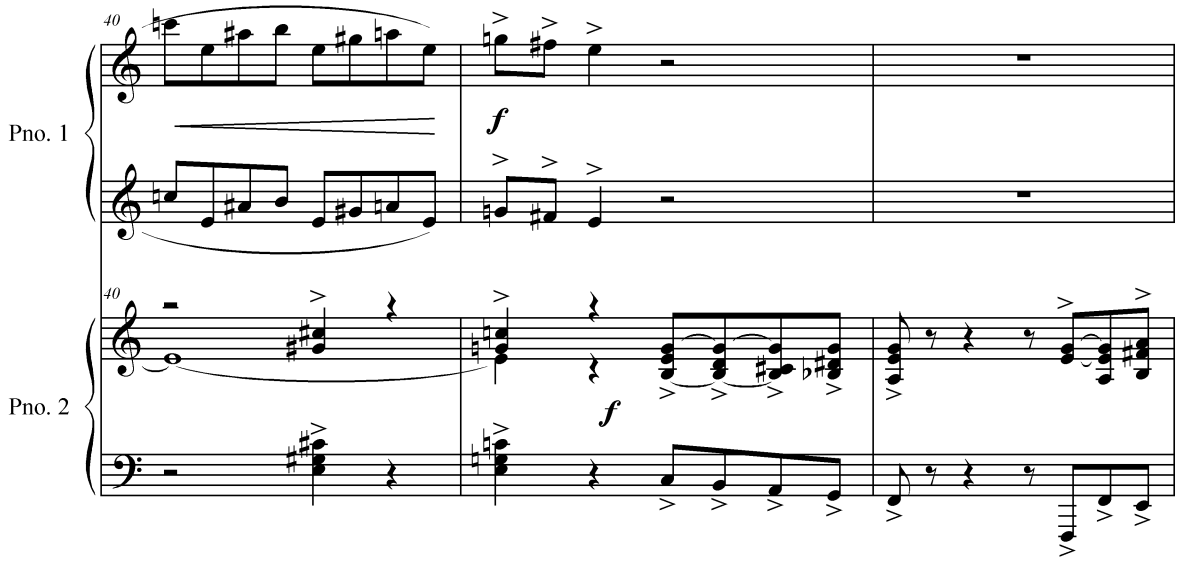
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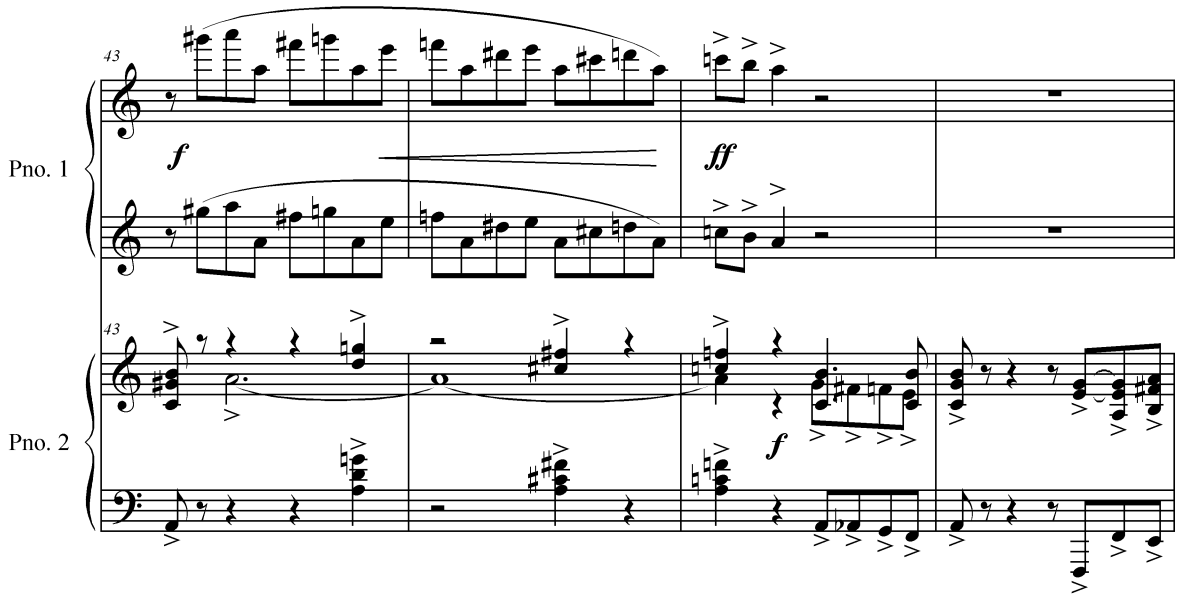
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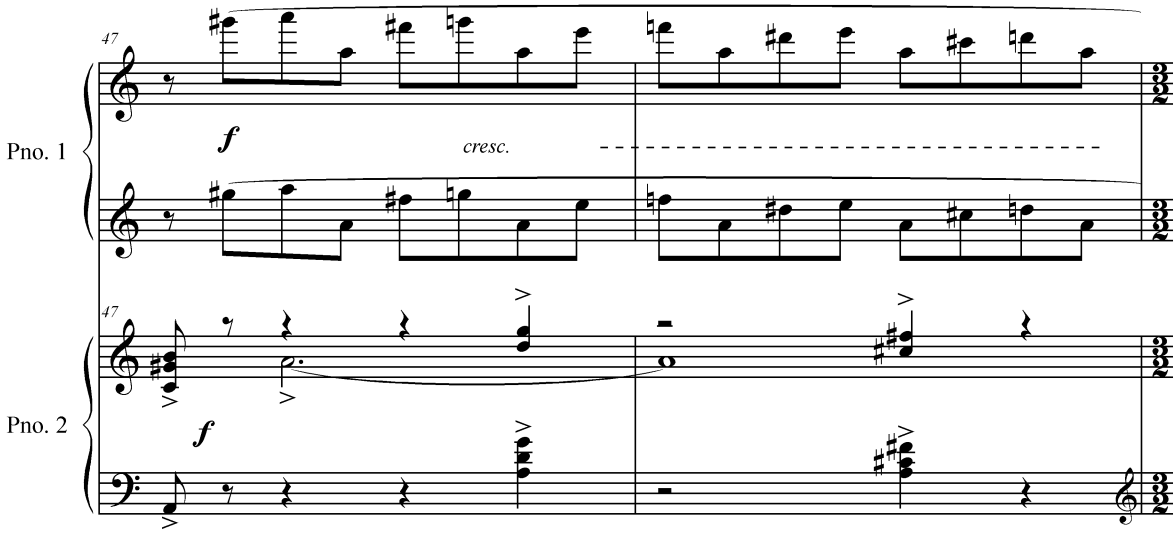
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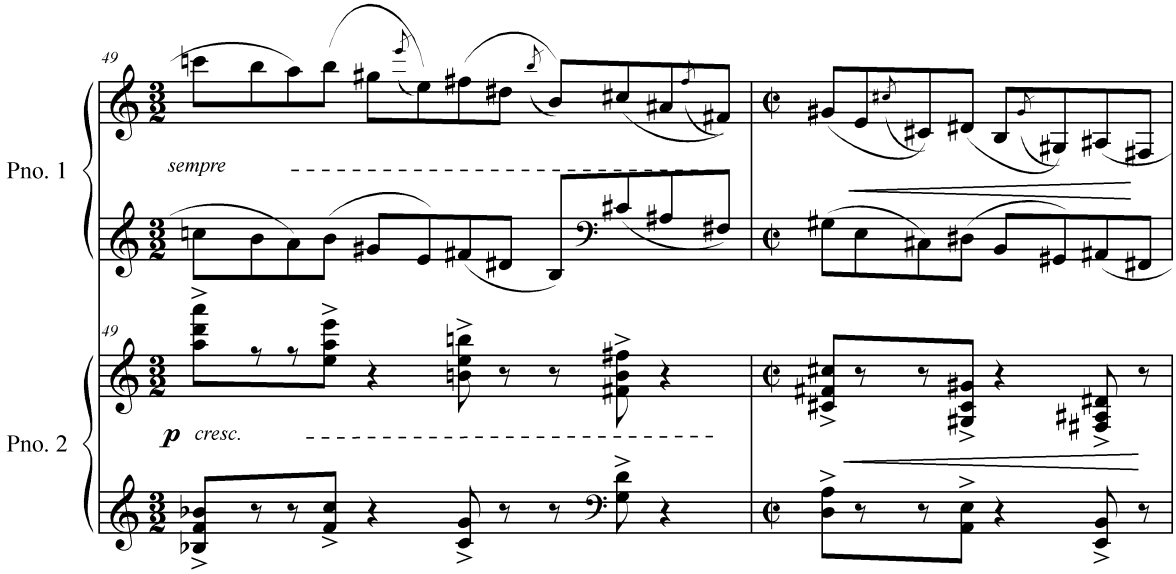
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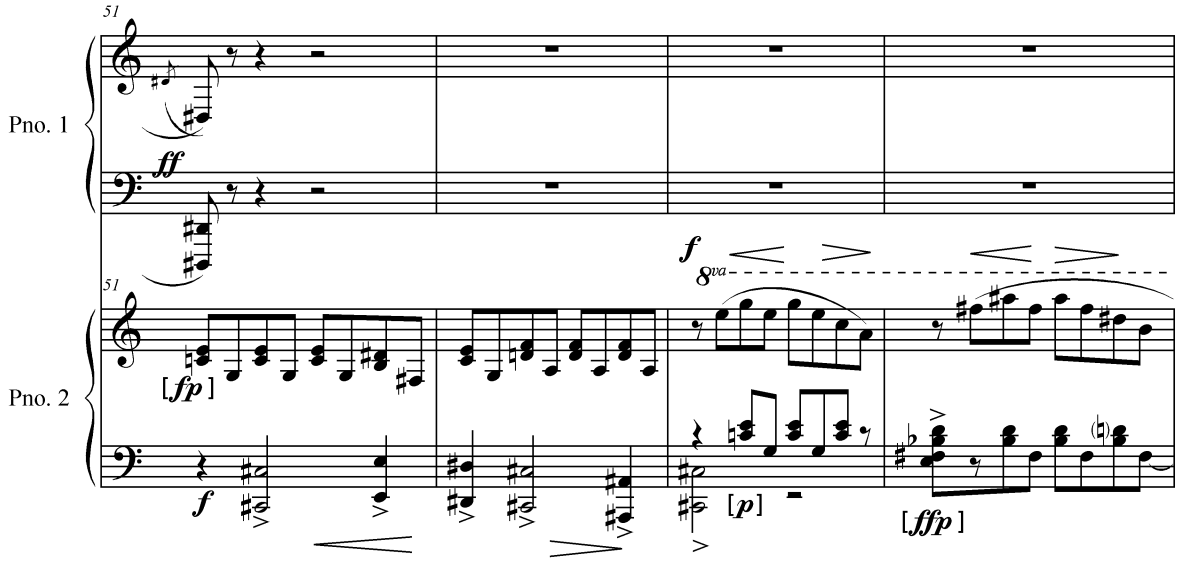
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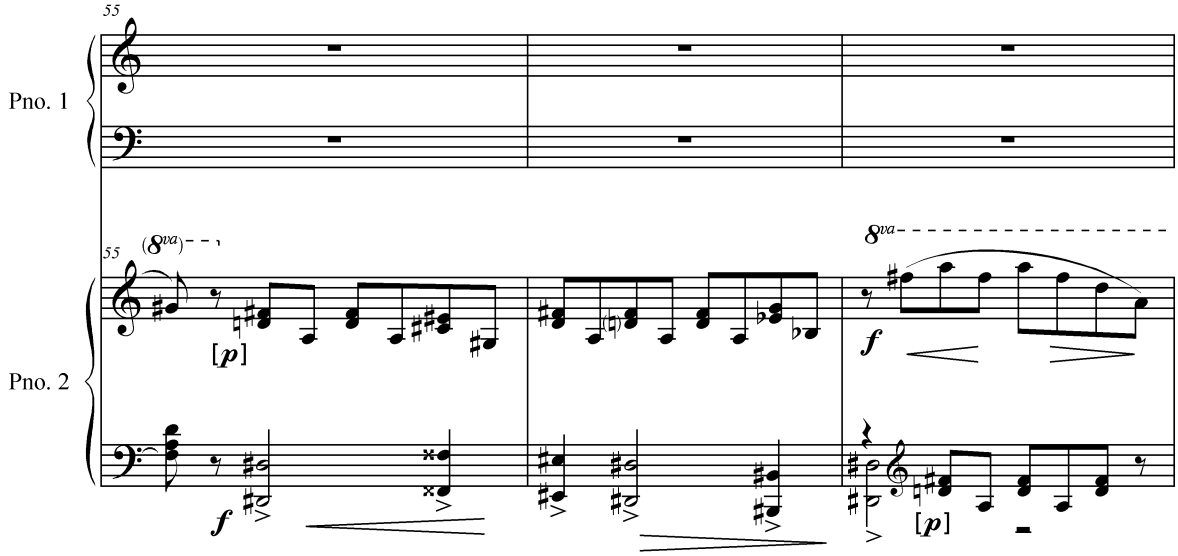
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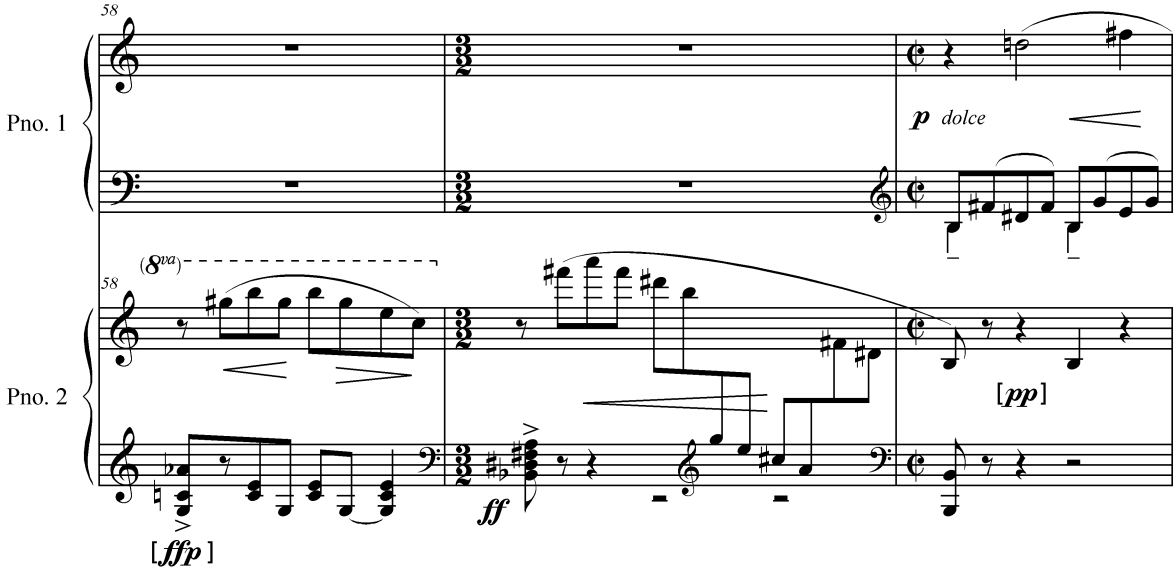
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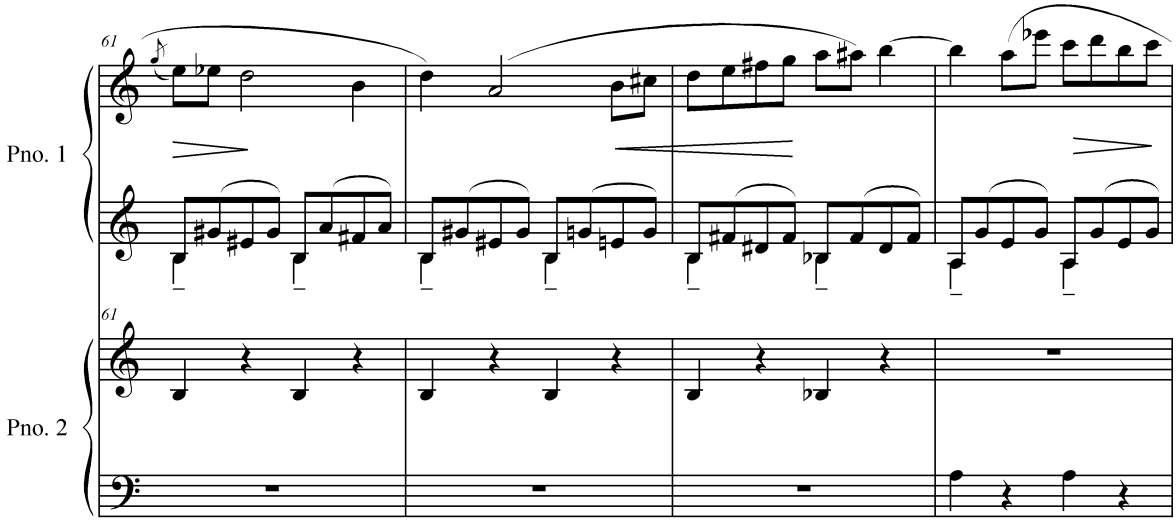
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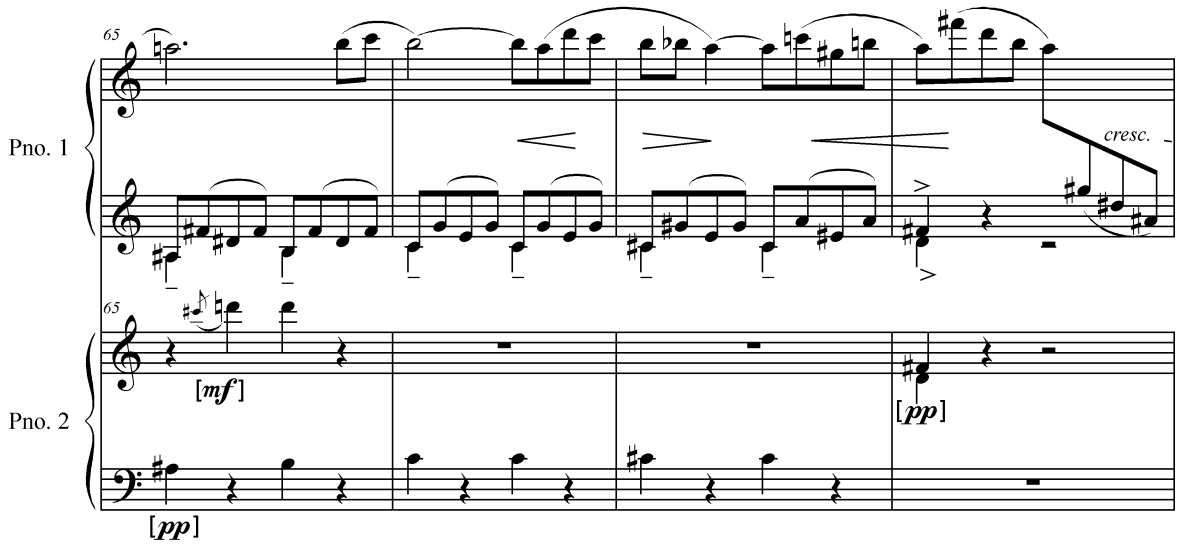
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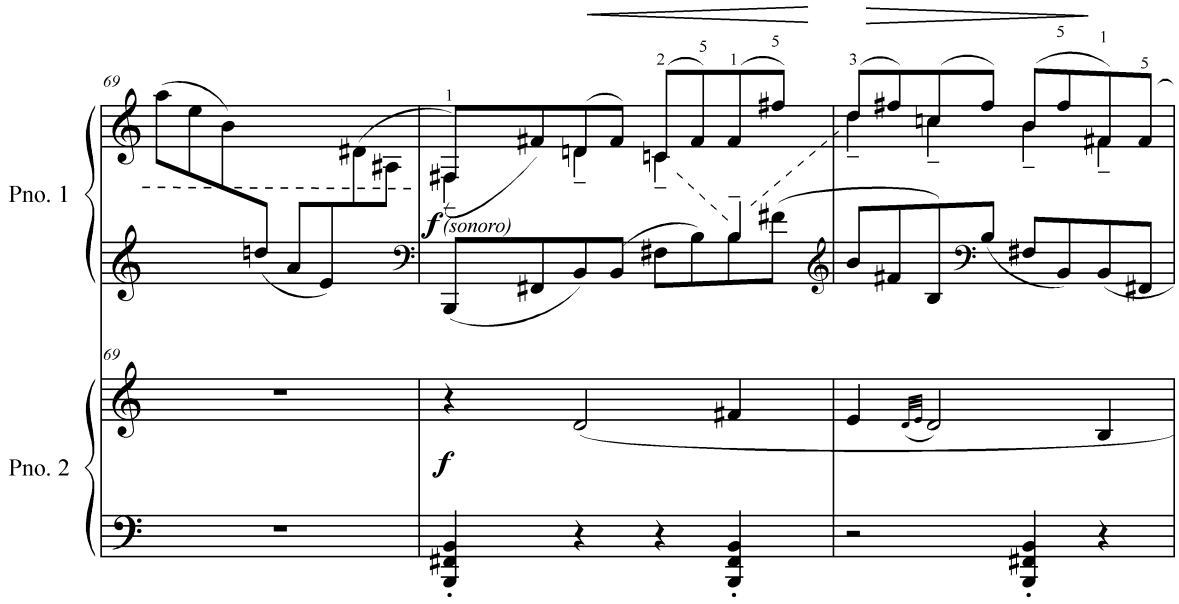
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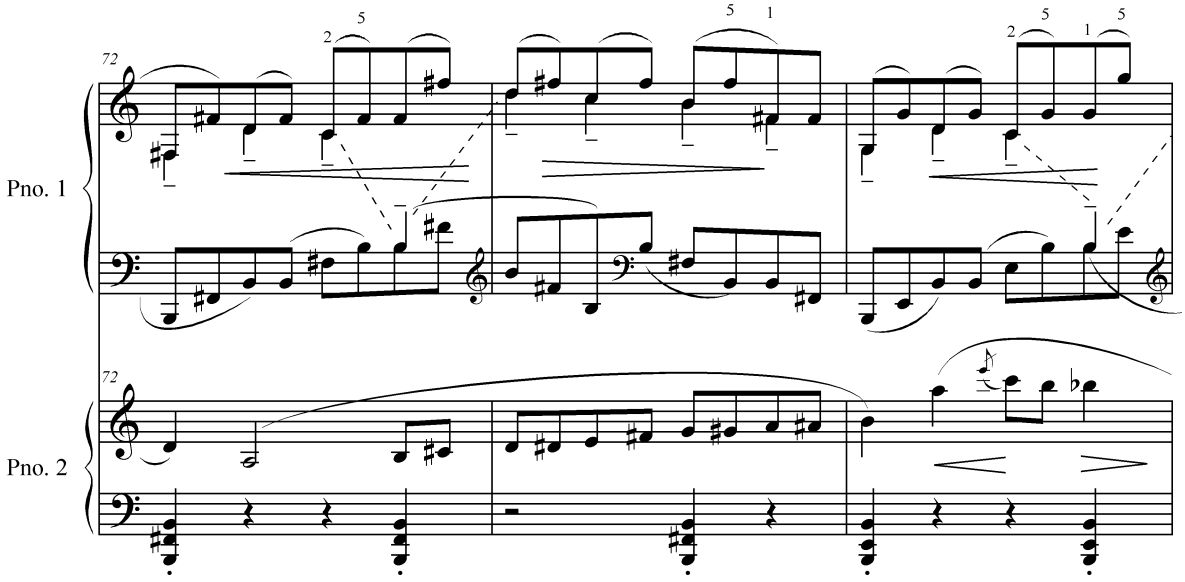
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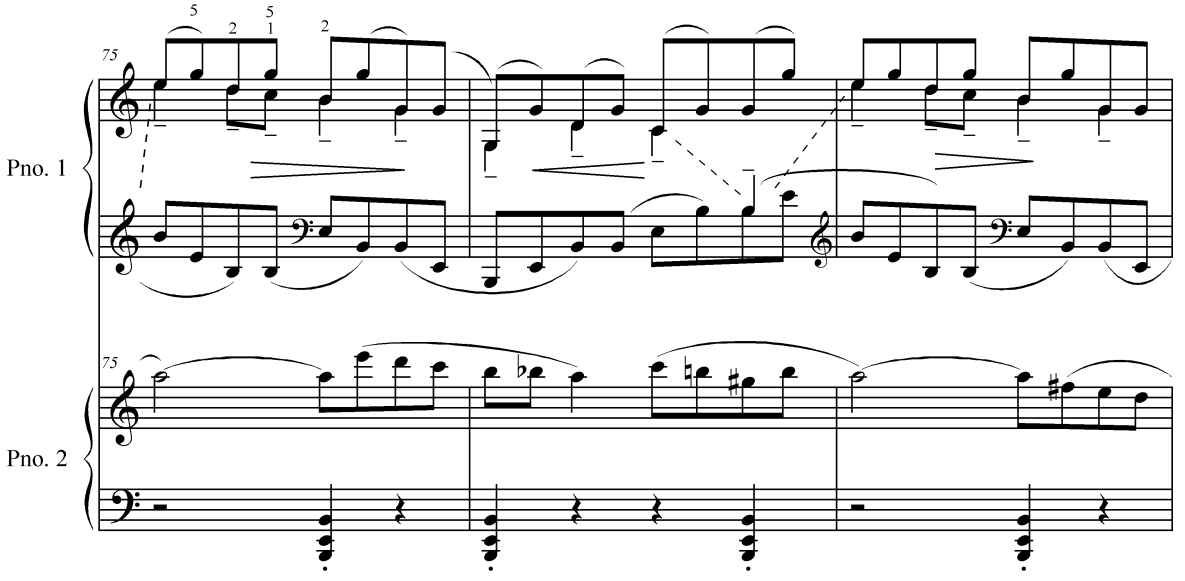
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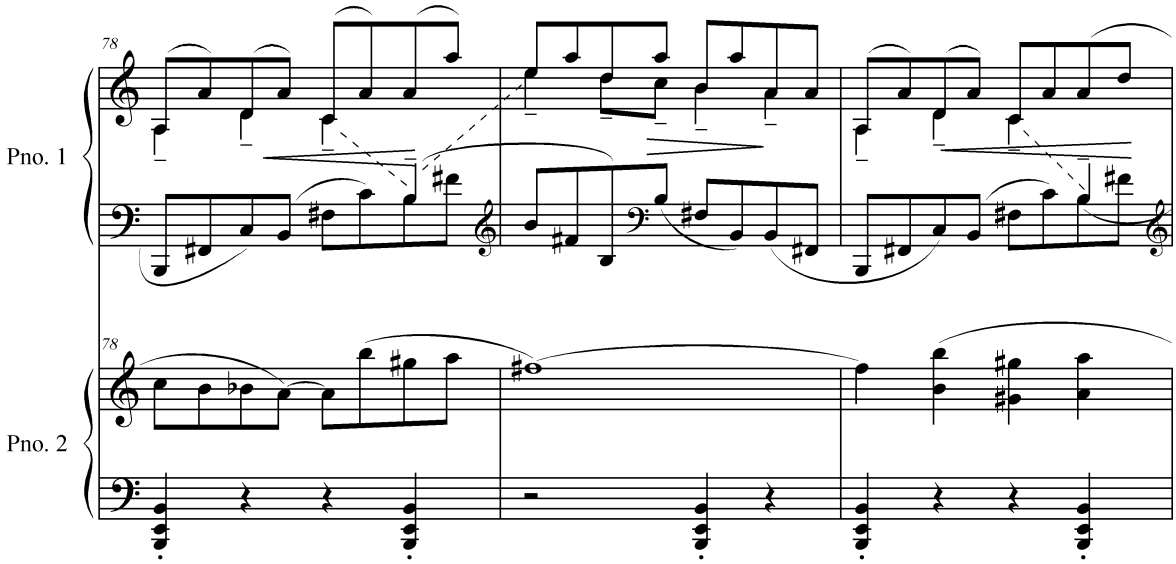
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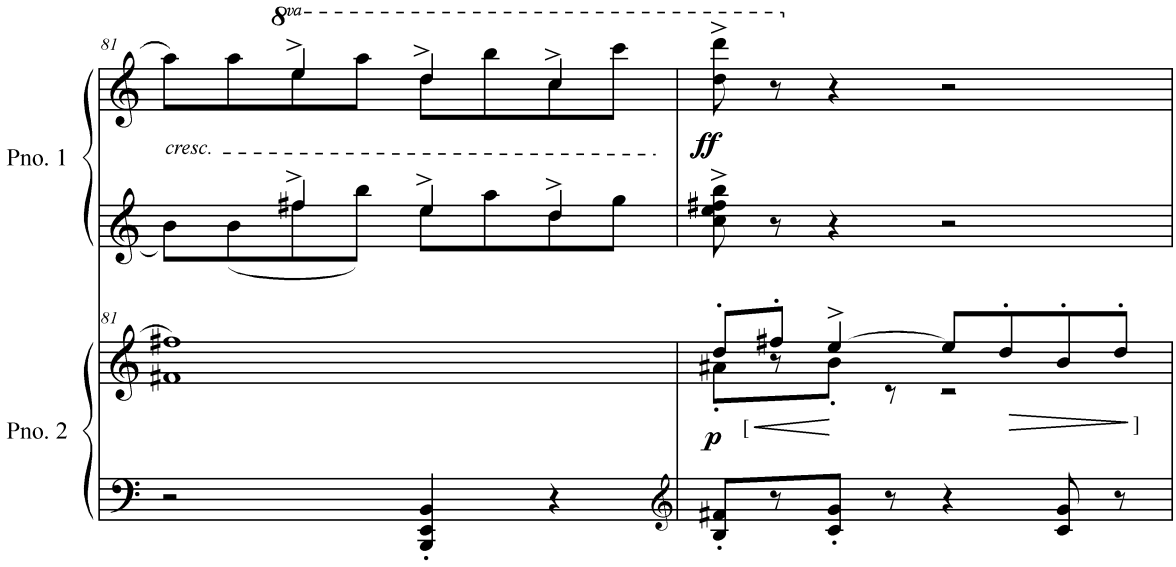
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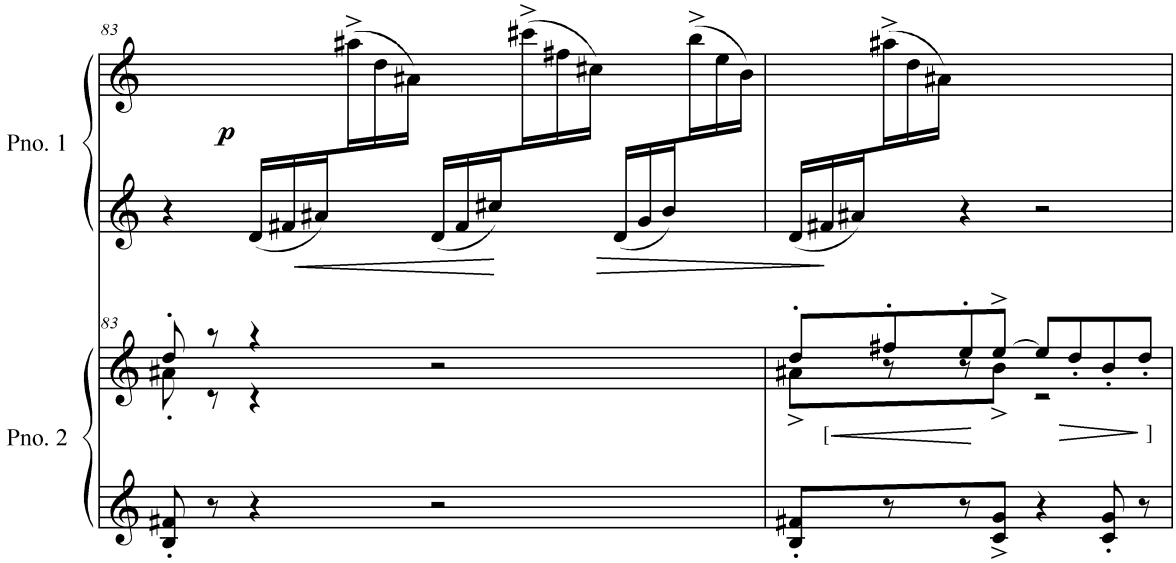
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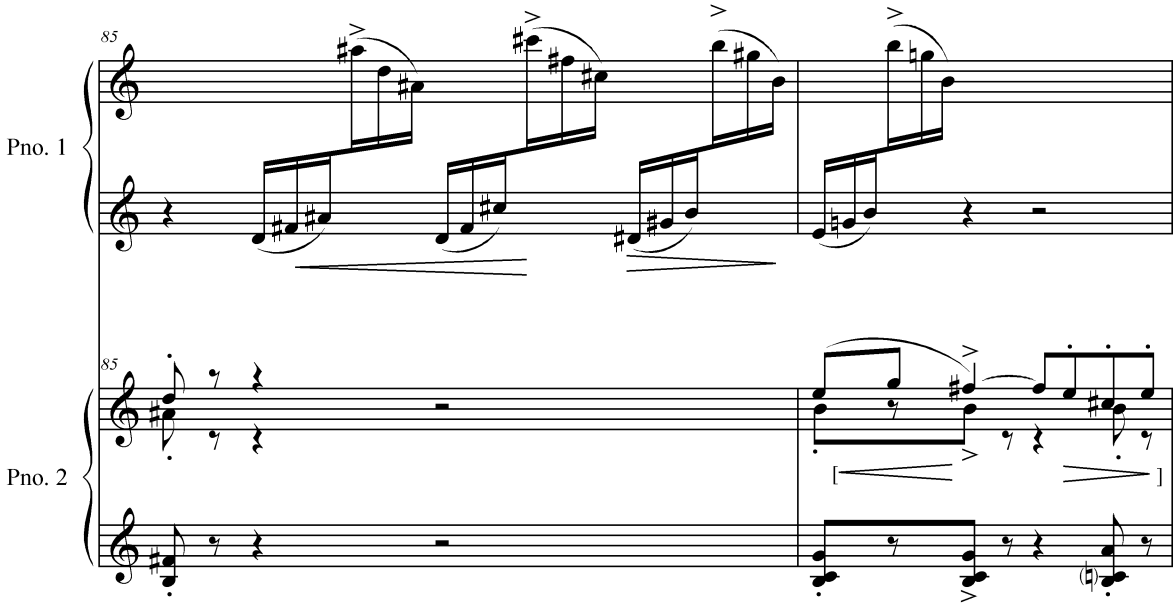
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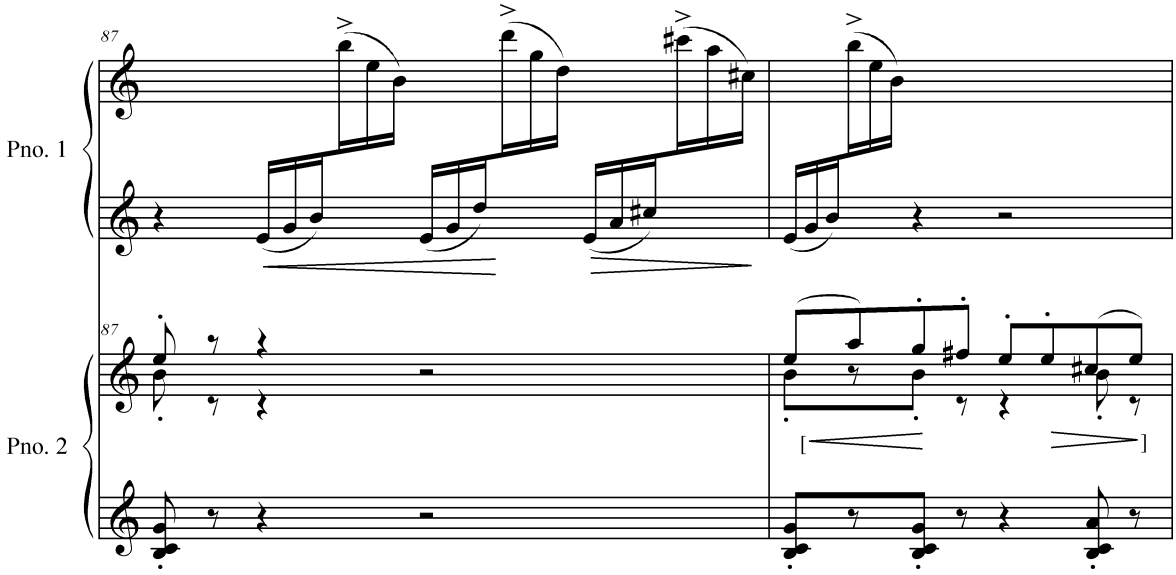
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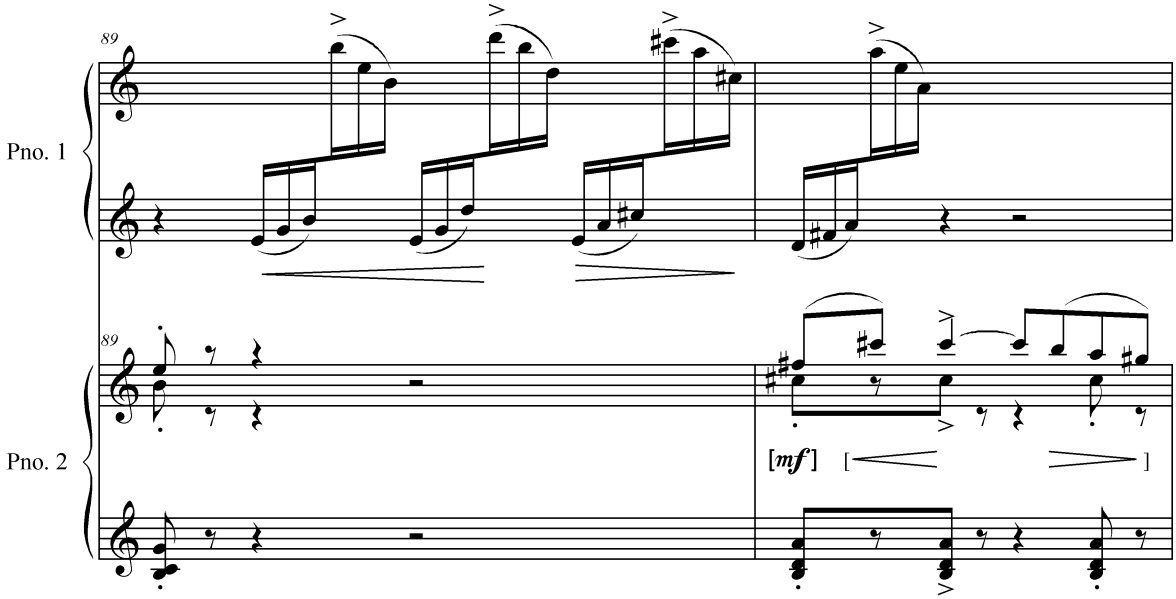
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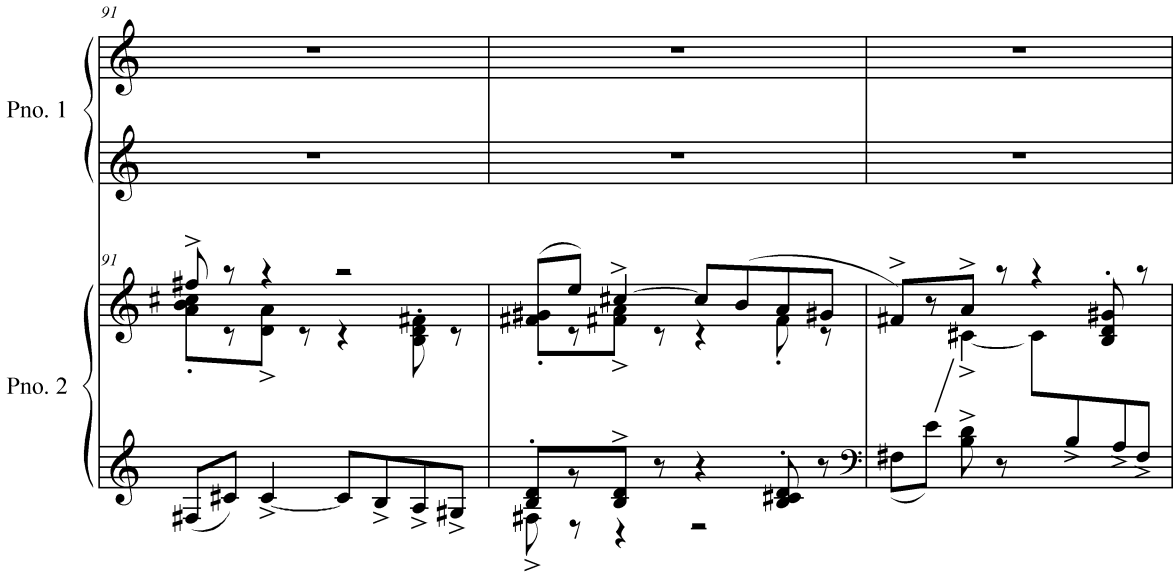
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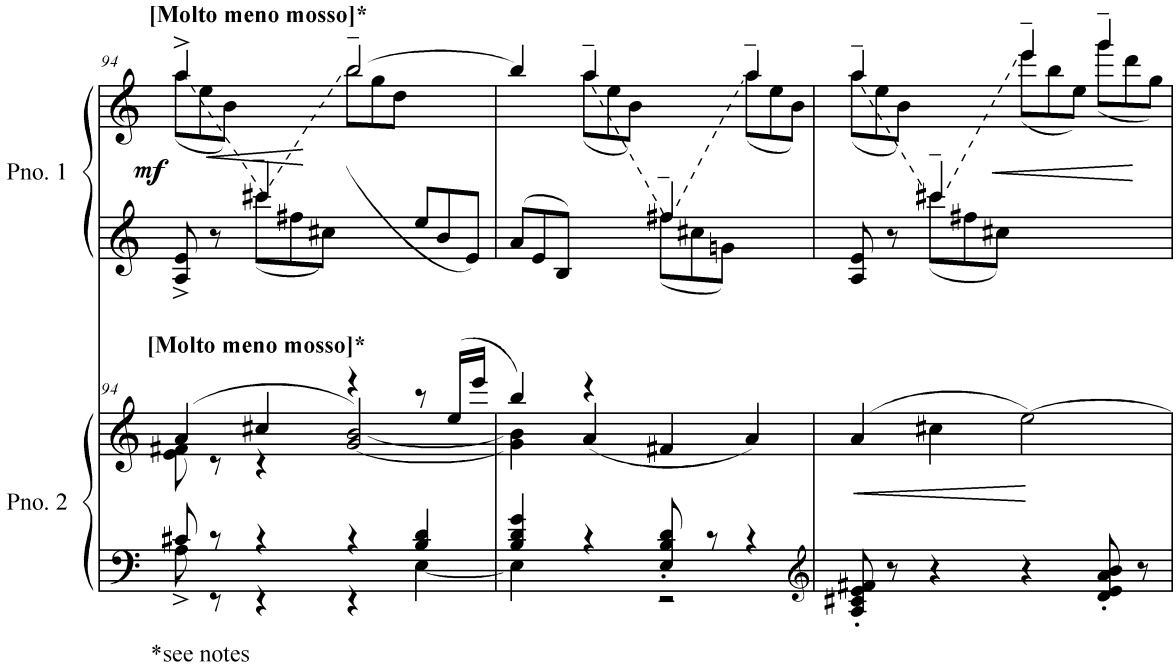
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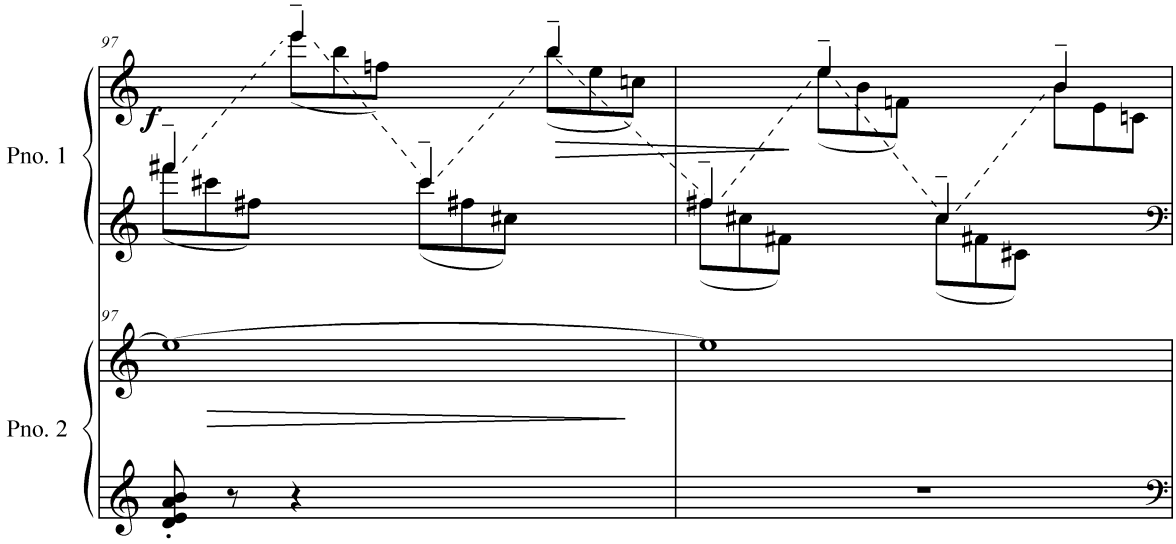
*see notes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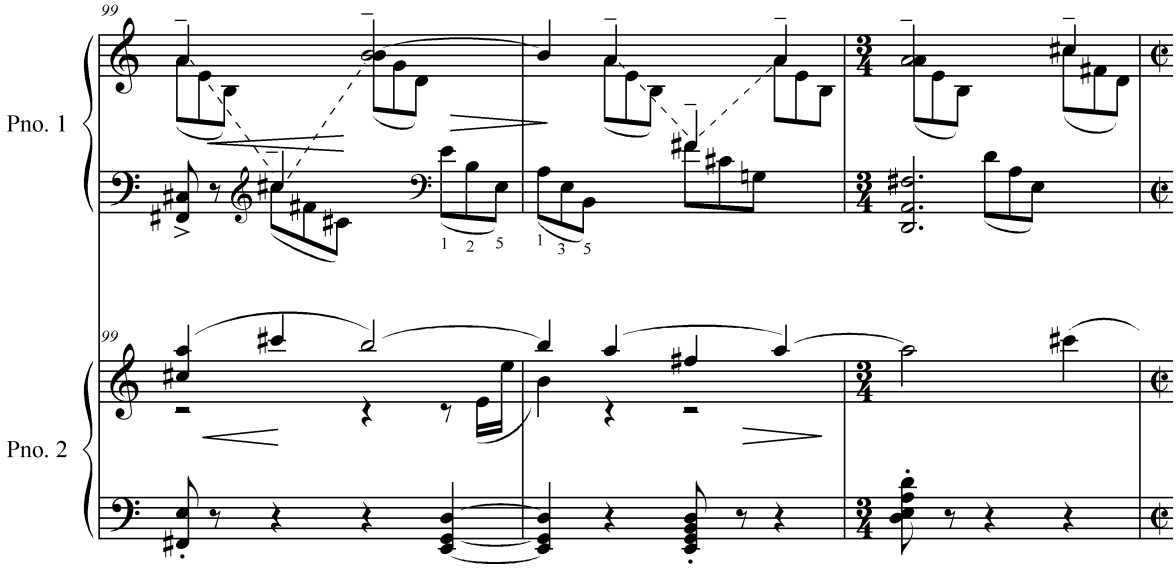
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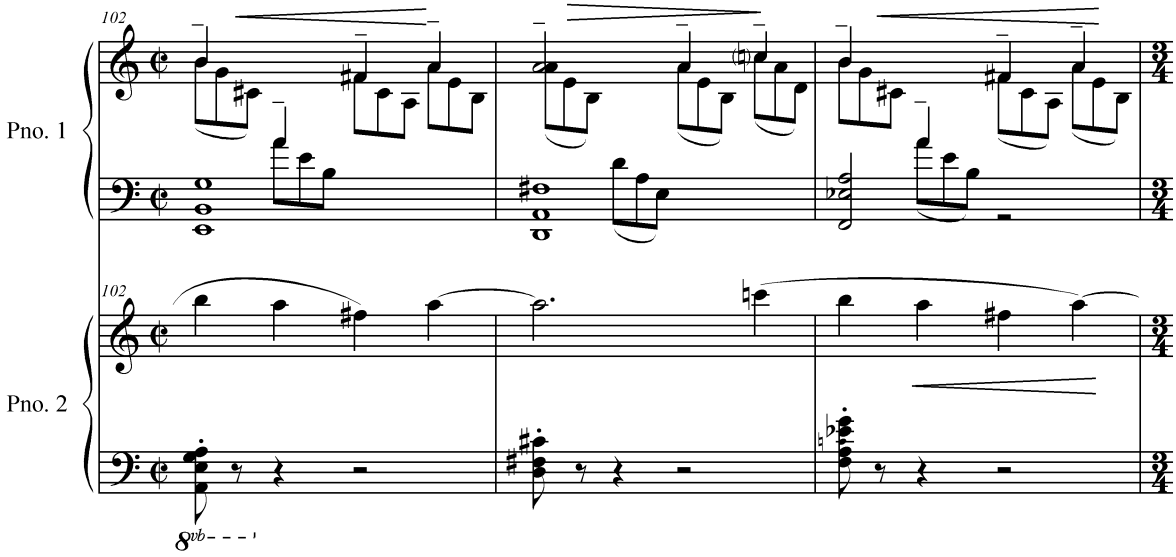
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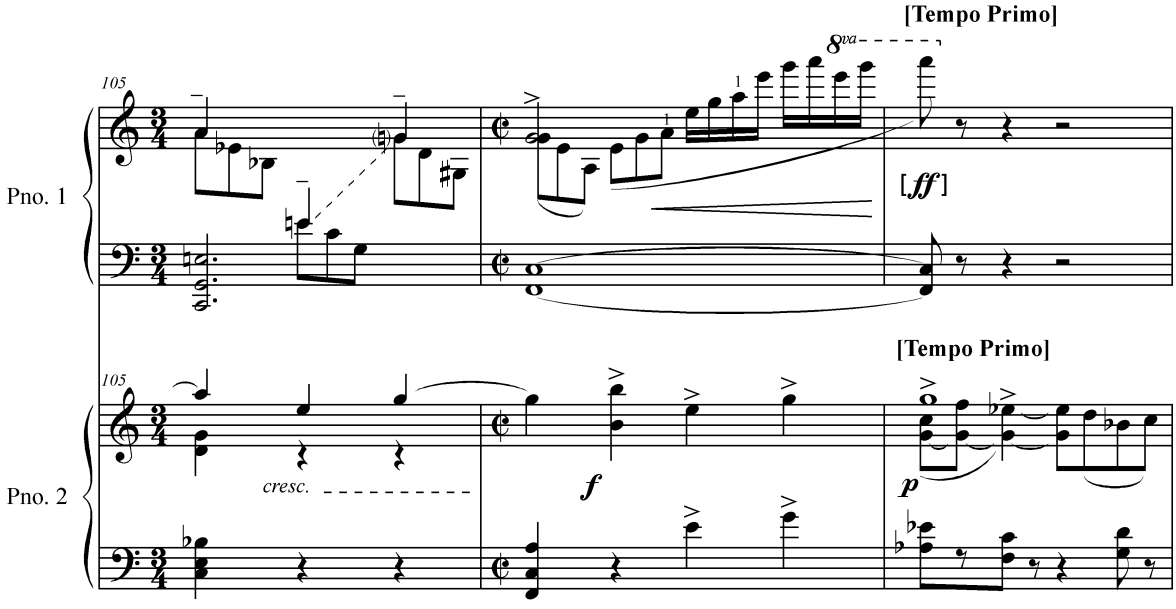
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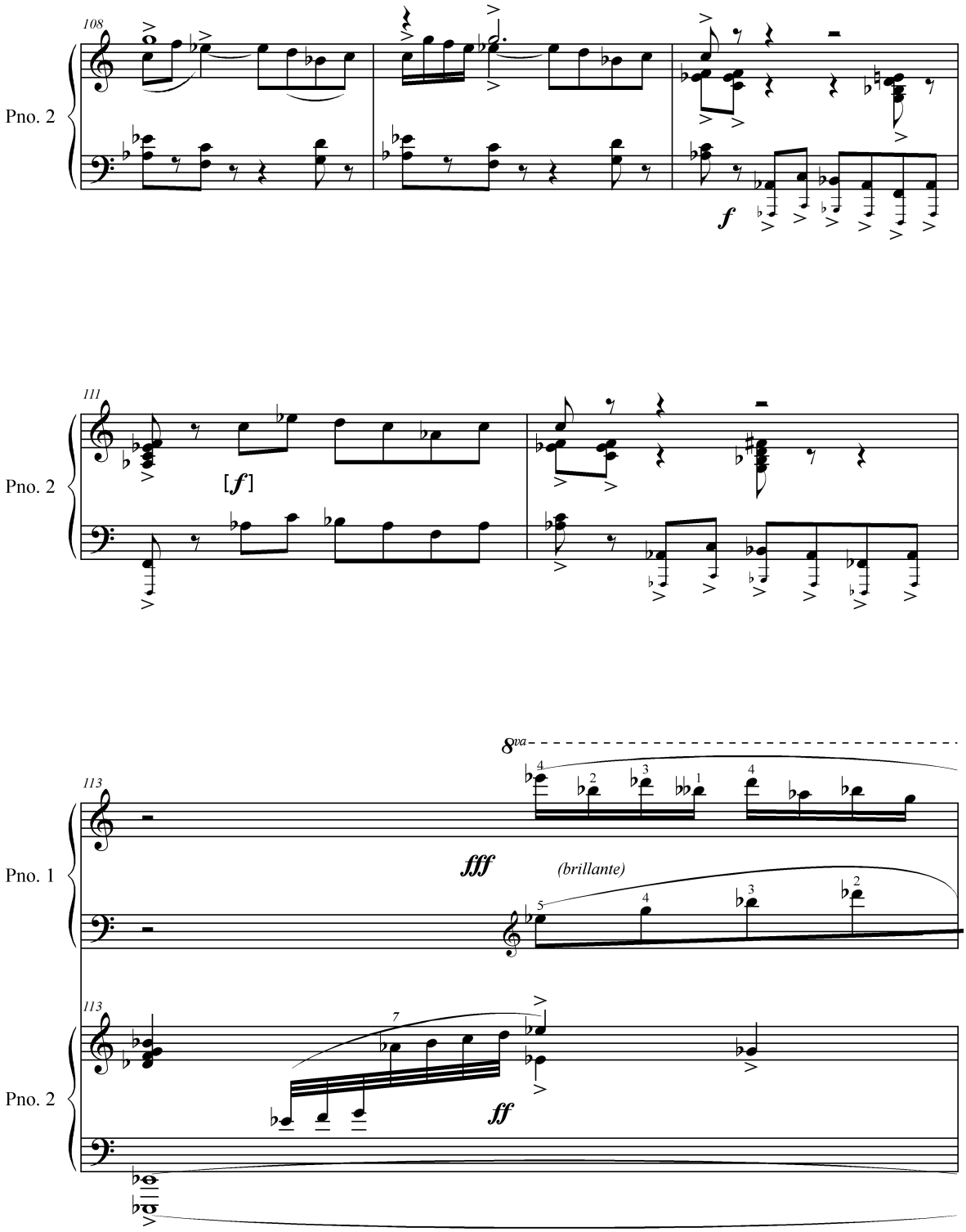
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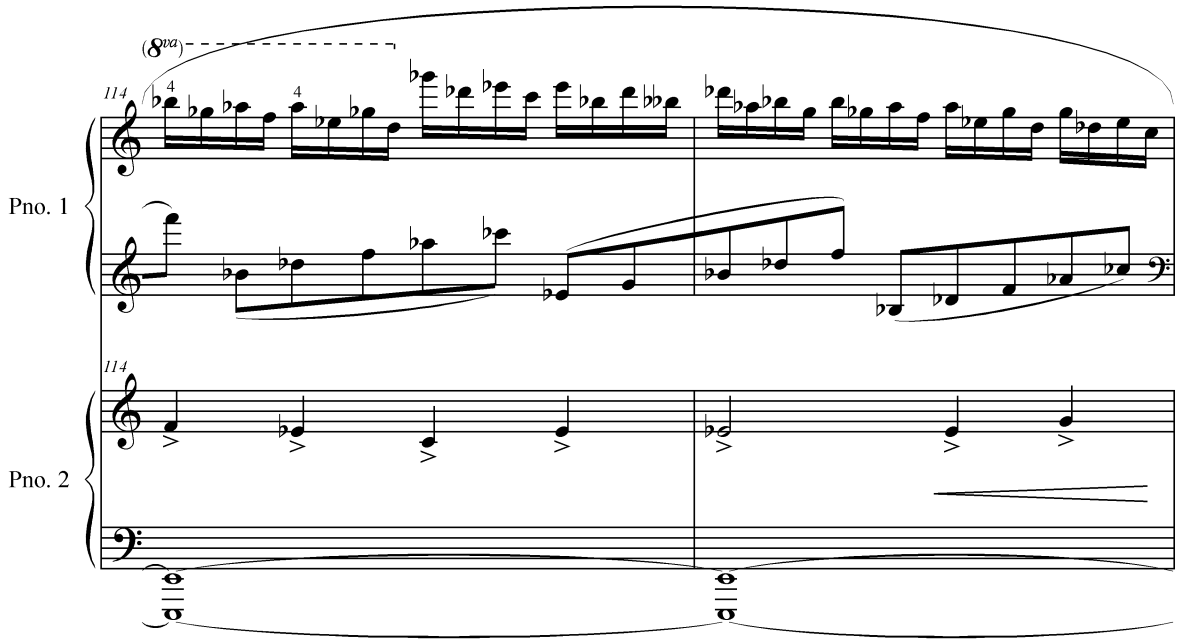
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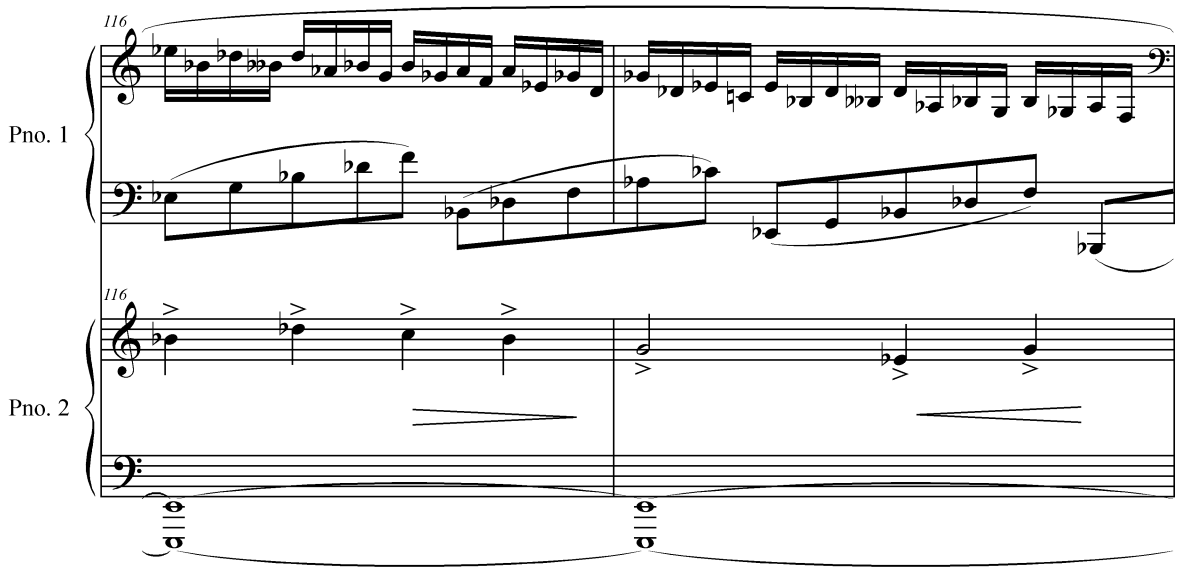
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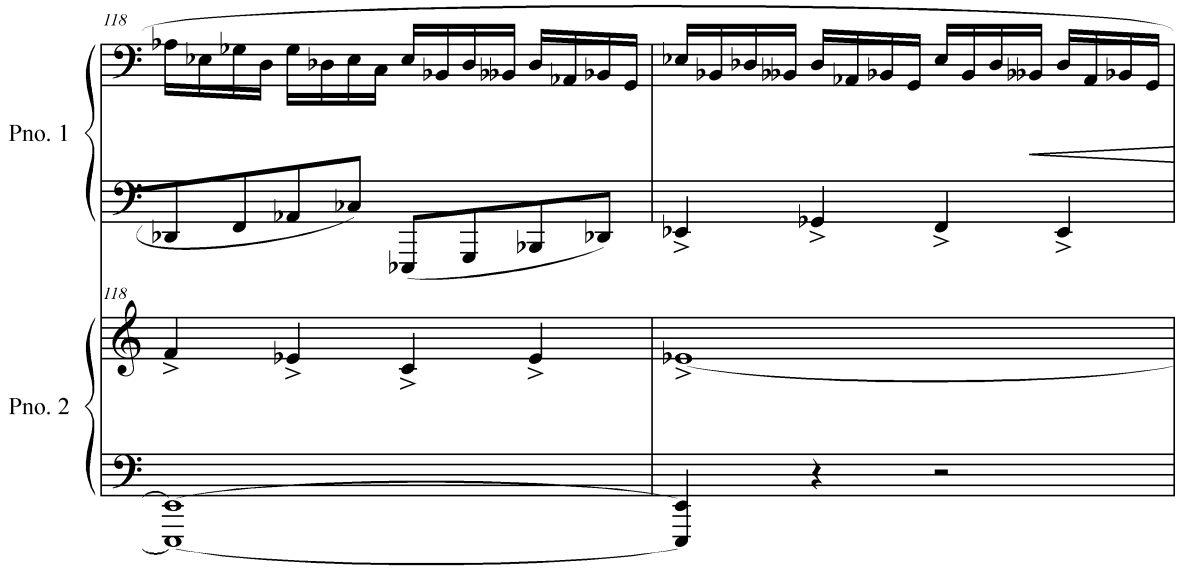
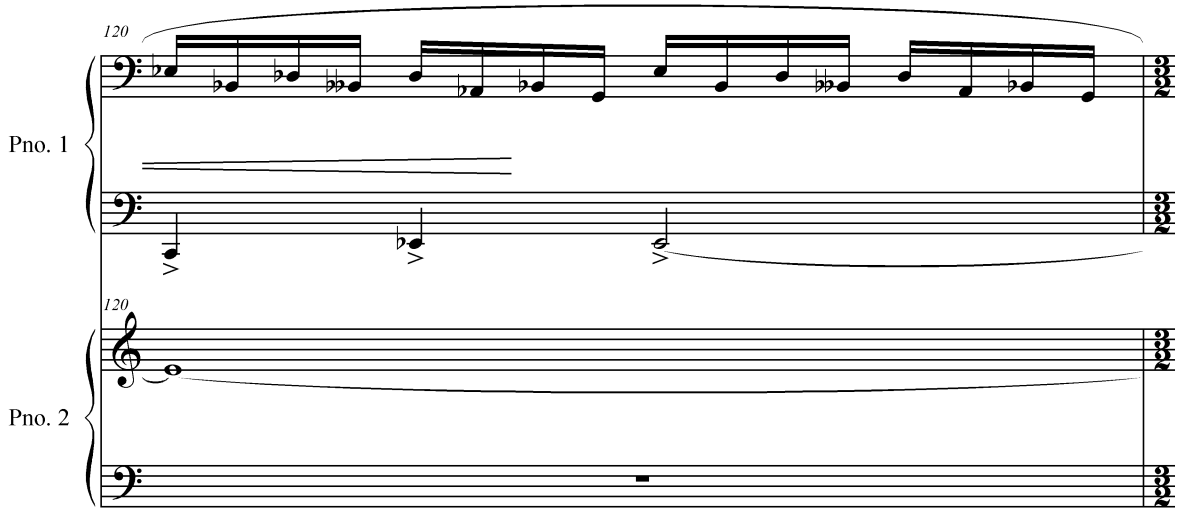
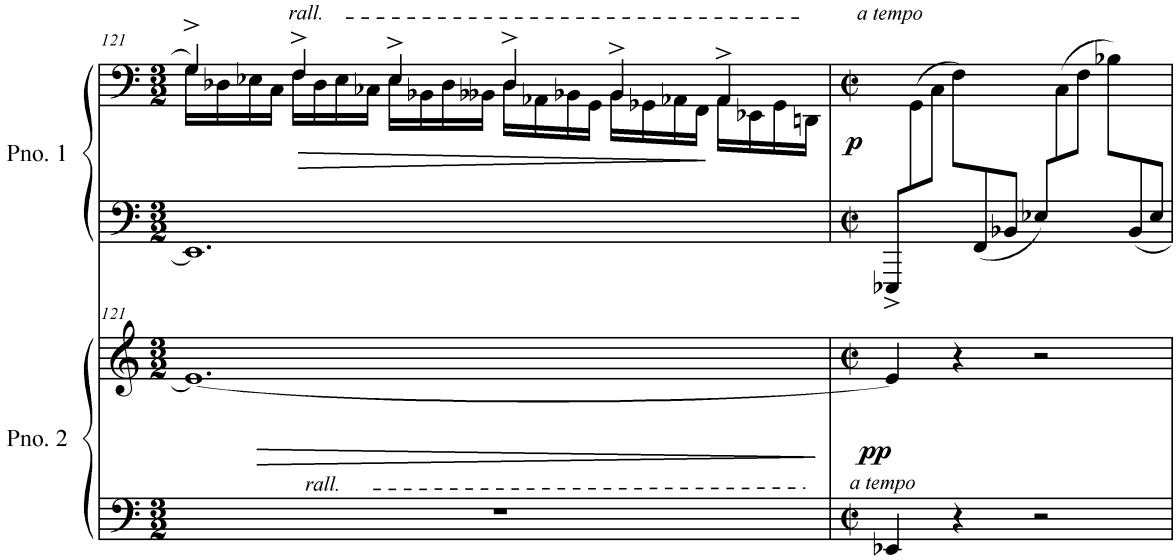
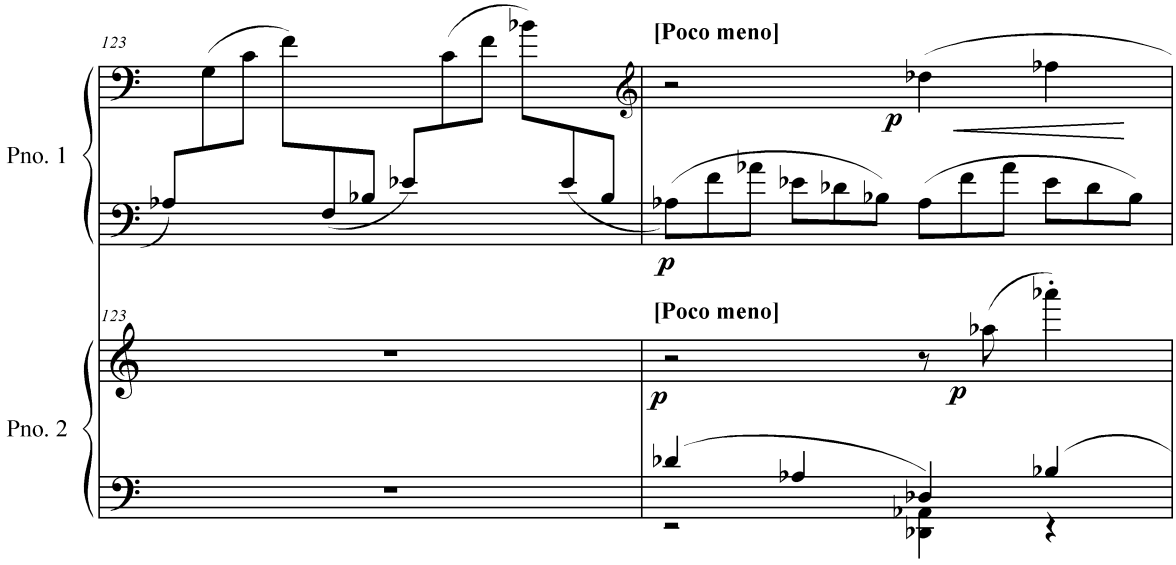
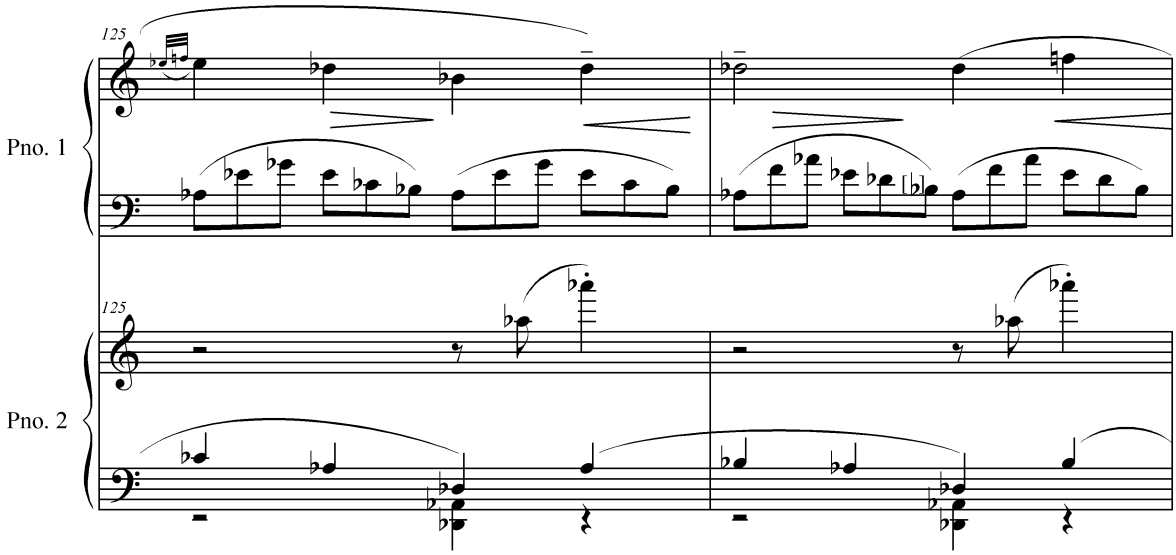
116
Pno. 2

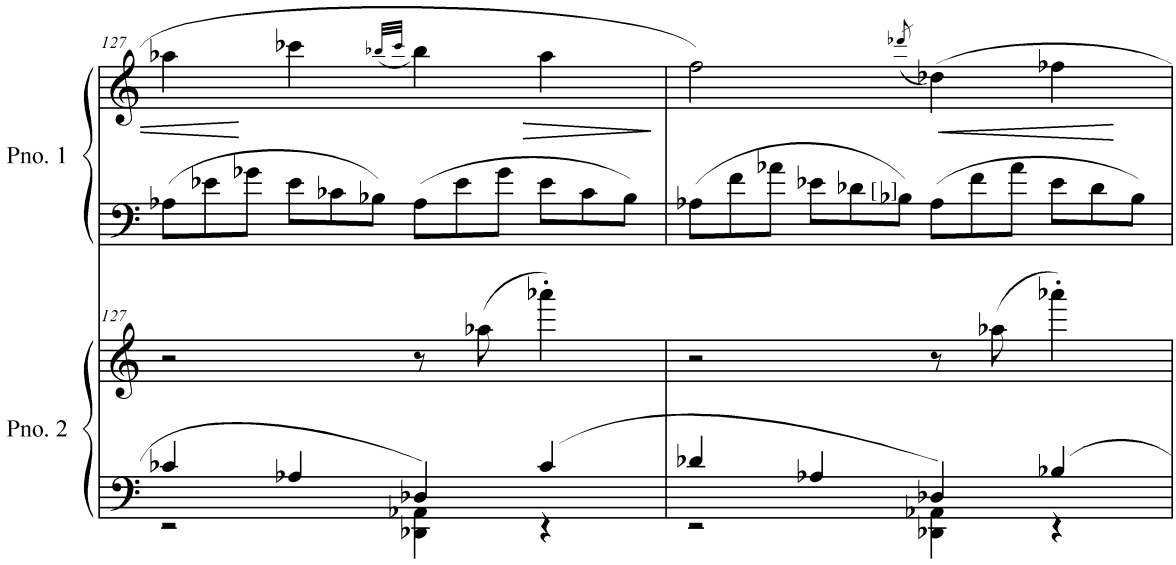

118
Pno. 1
118
Pno. 2

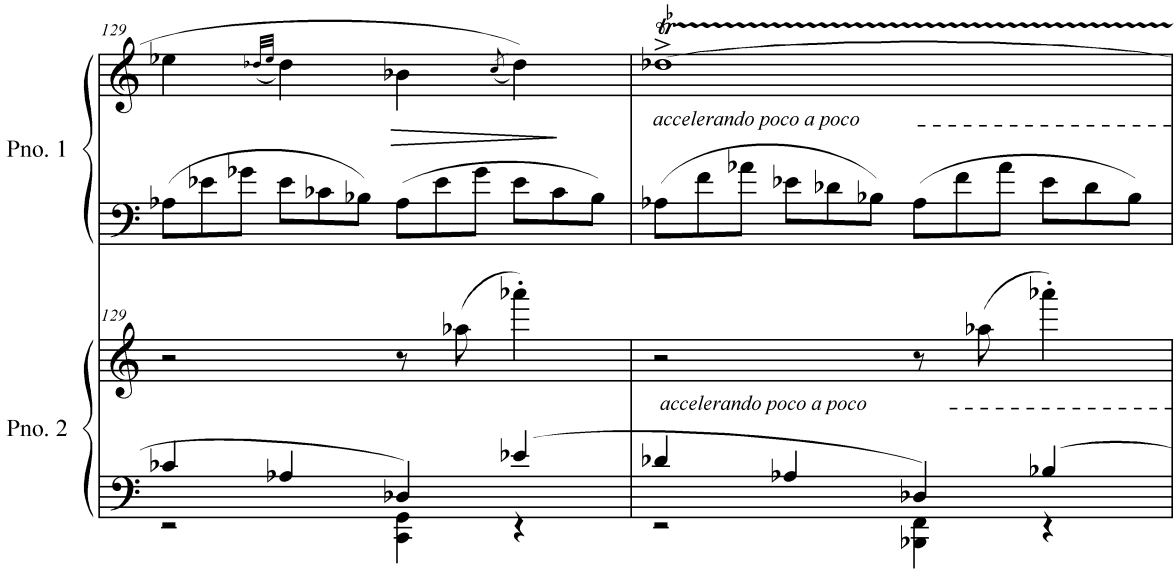

120
Pno. 1
120
Pno. 2

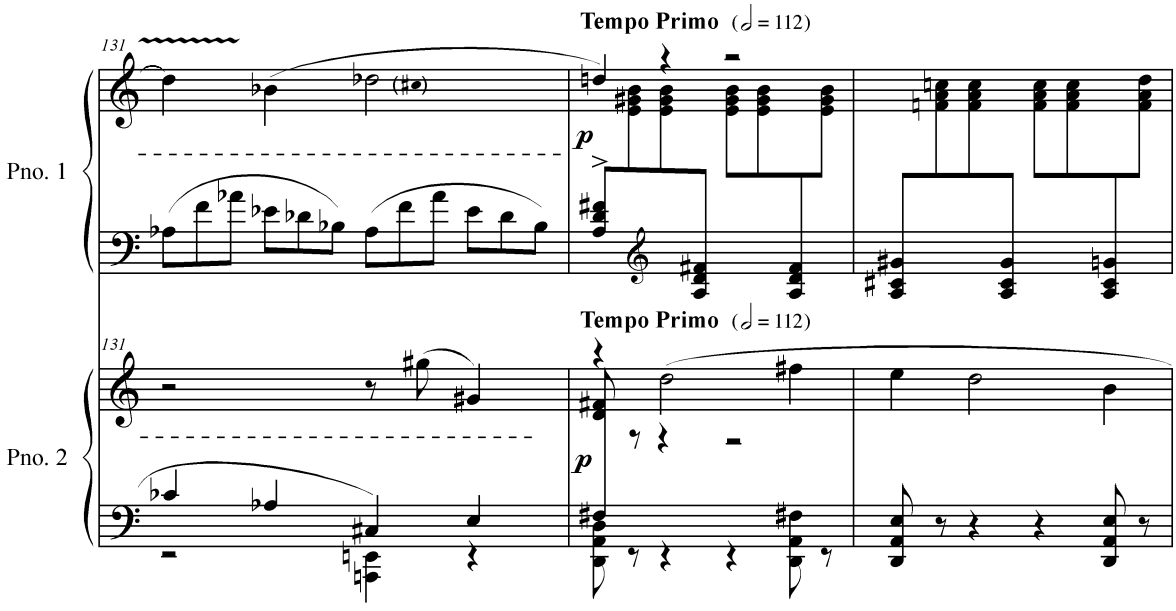

121
rall.
a tempo
Pno. 1
p
121
Pno. 2
pp
rall.
a tempo

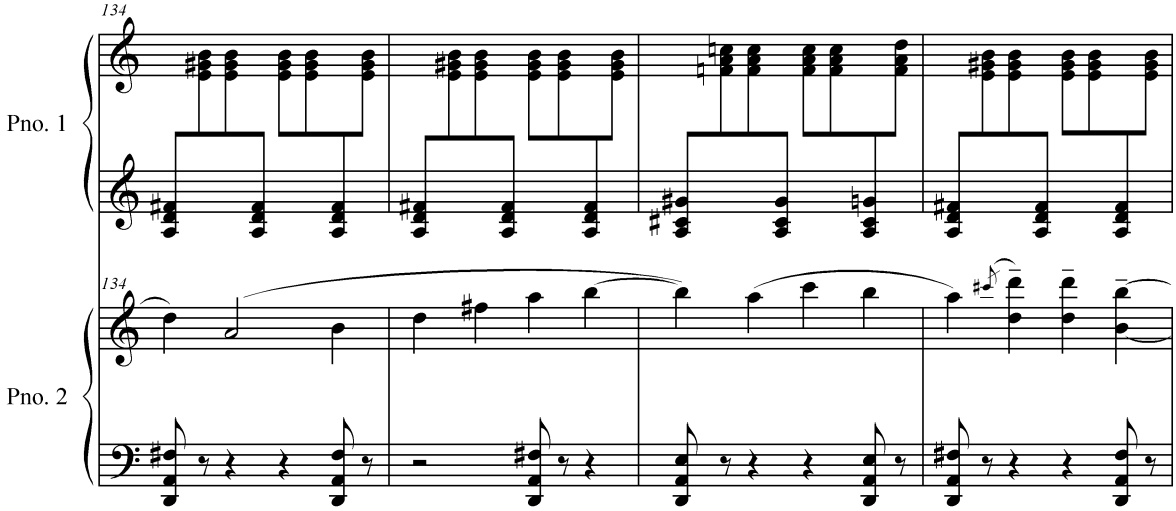

123
[Poco meno]
Pno. 1
p
p
123
[Poco meno]
Pno. 2
p
p

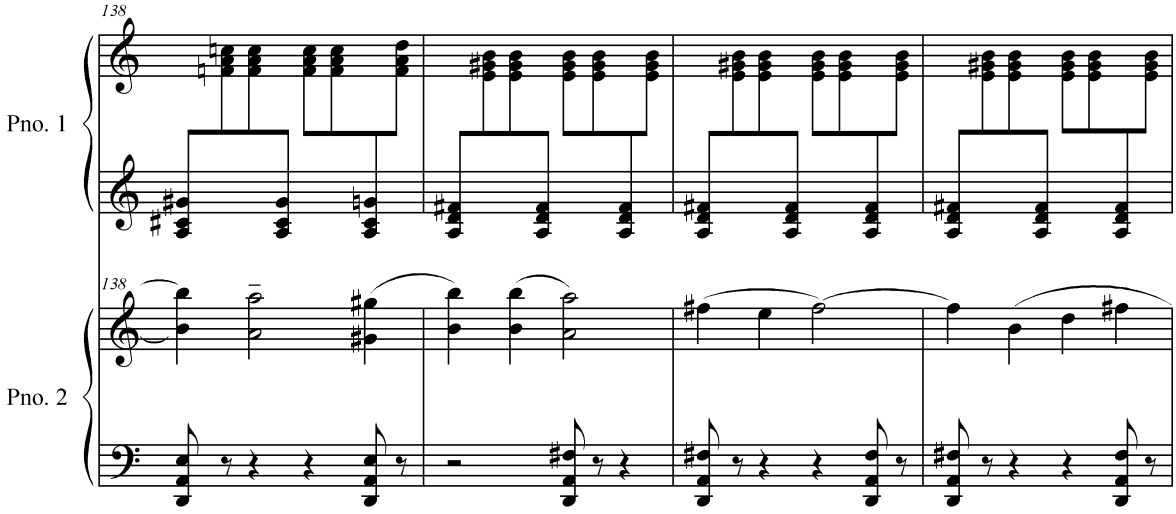

125
Pno. 1
125
Pno. 2

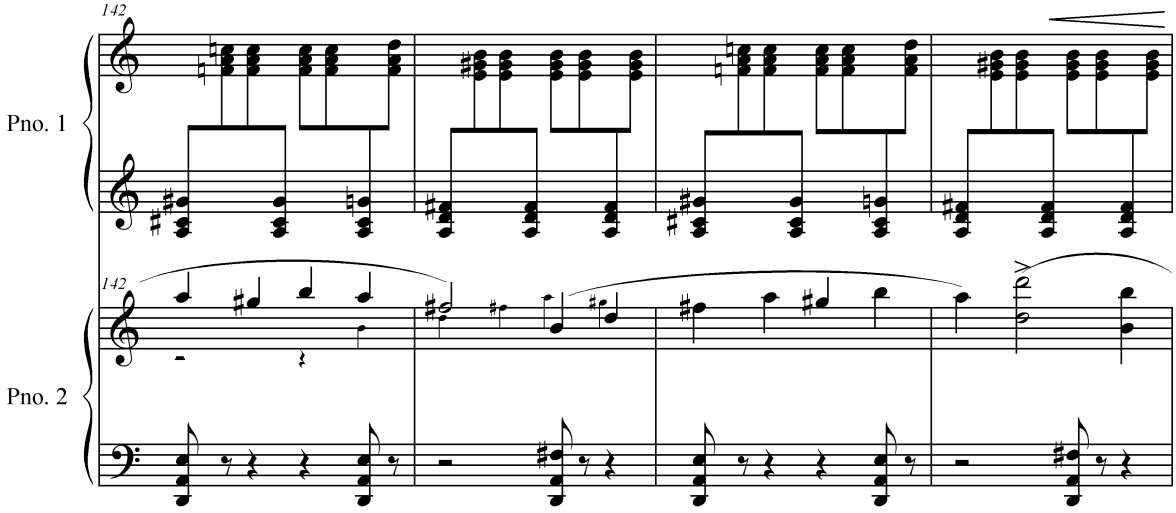

127
Pno. 1
127
Pno. 2

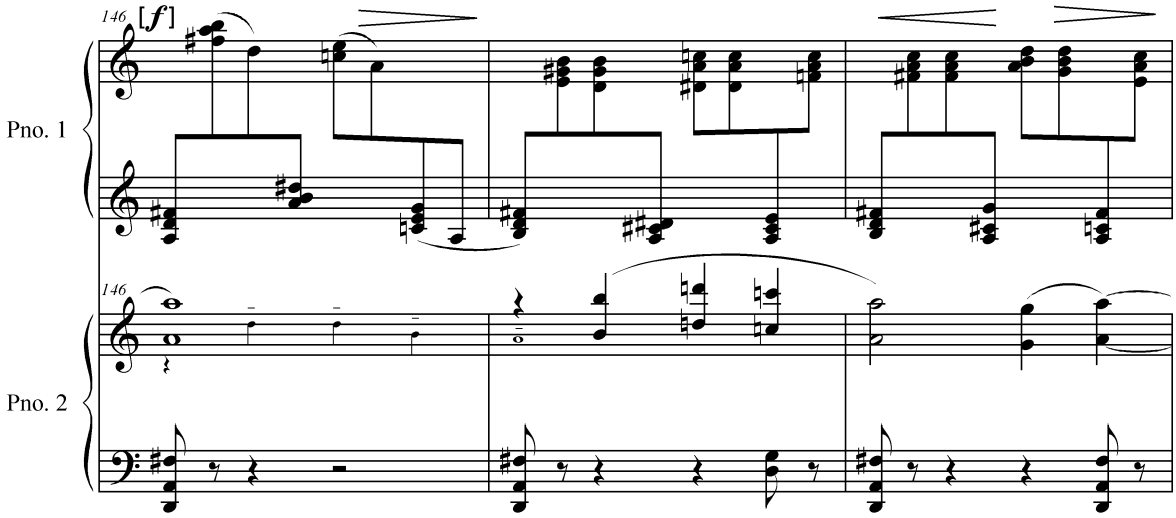

129
Pno. 1
accelerando poco a poco
129
Pno. 2
accelerando poco a poco

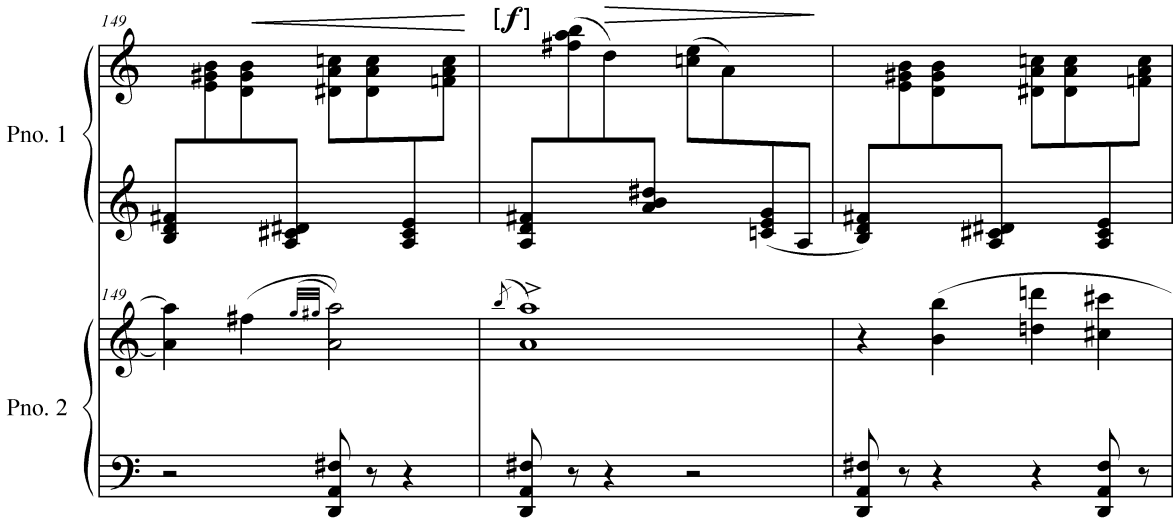

Tempo Primo (𝅗𝅥 = 112)
131
Pno. 1
p
Tempo Primo (𝅗𝅥 = 112)
131
Pno. 2
p

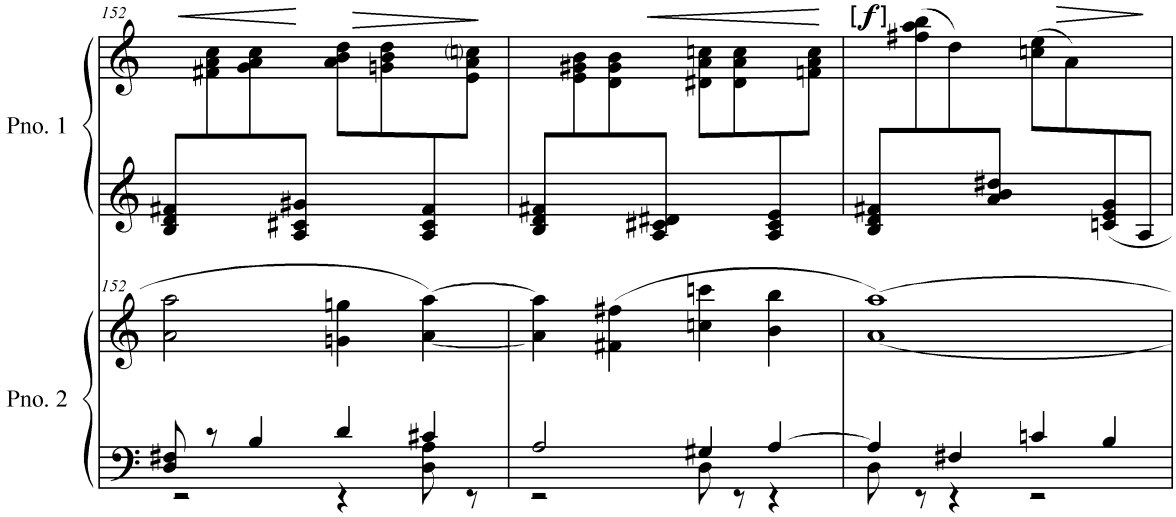

134
Pno. 1
134
Pno. 2

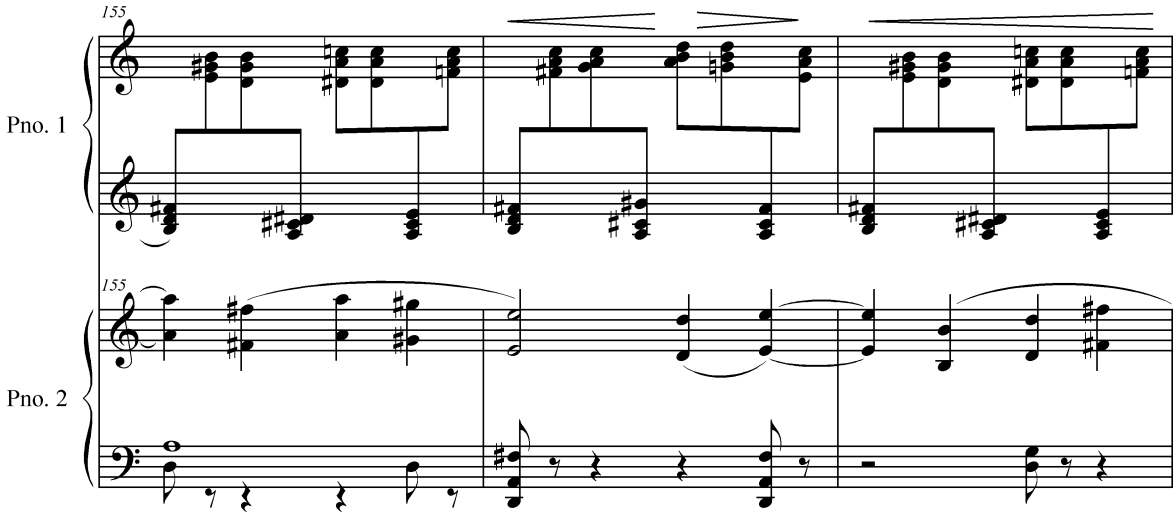

138
Pno. 1
138
Pno. 2

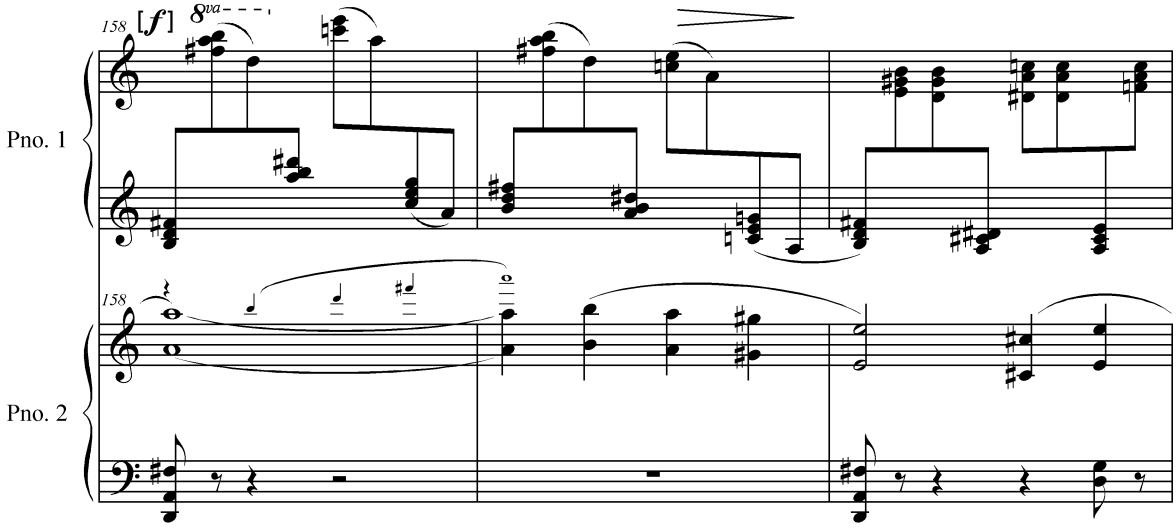

142
Pno. 1
142
Pno. 2

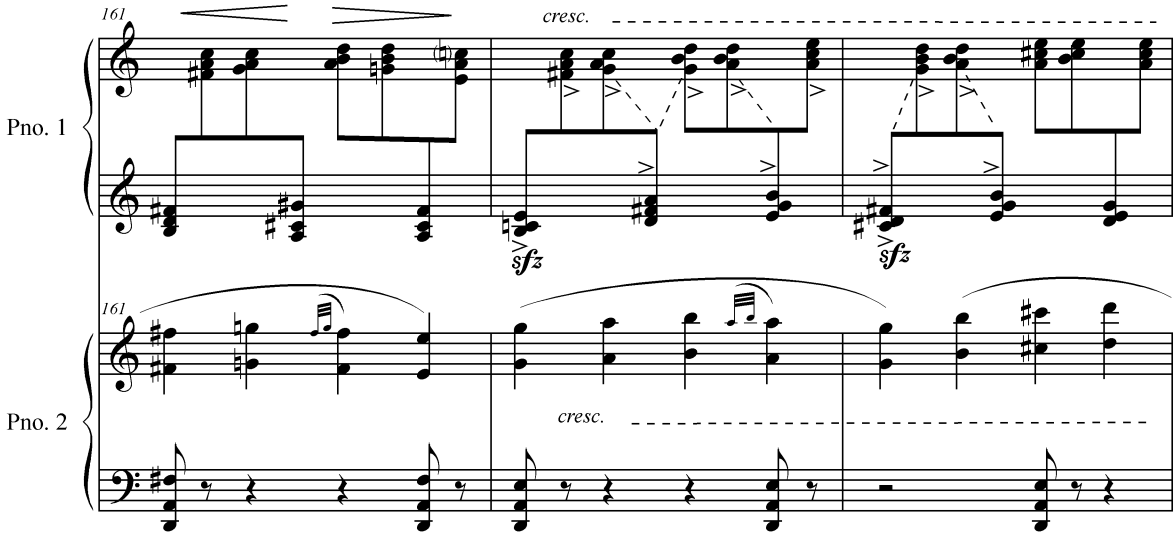

146
[f]
Pno. 1
146
Pno. 2

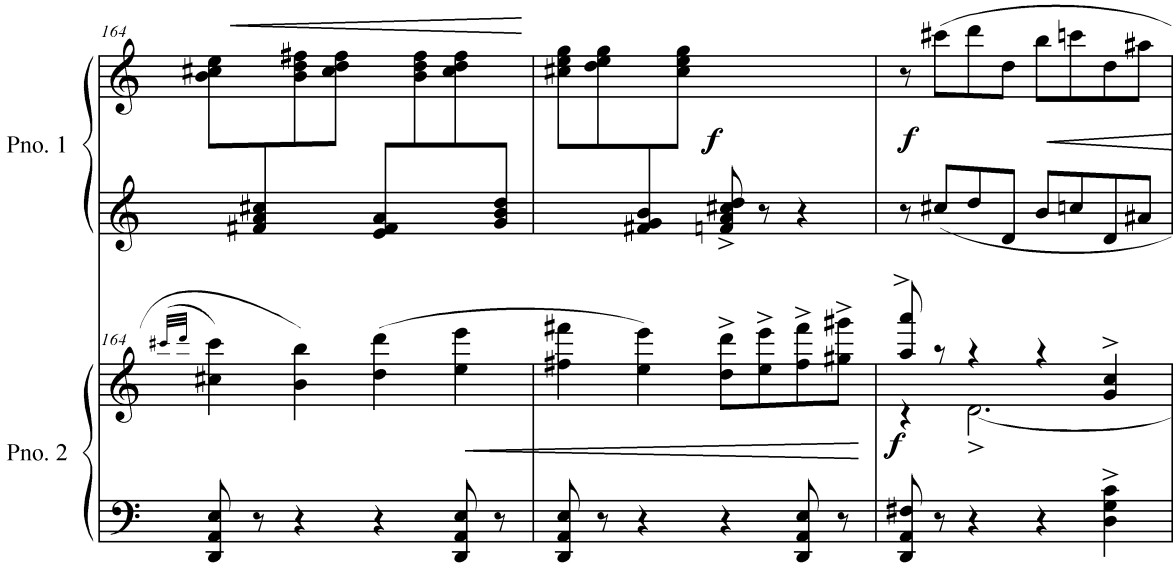

149
[f]
Pno. 1
149
Pno. 2

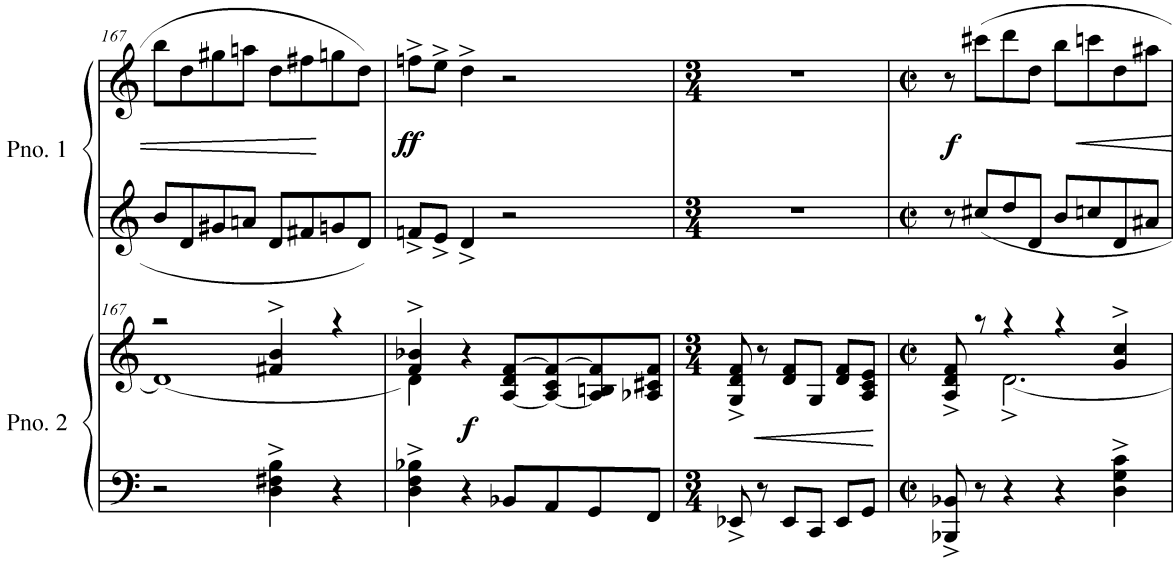

152
[f]
Pno. 1
152
Pno. 2

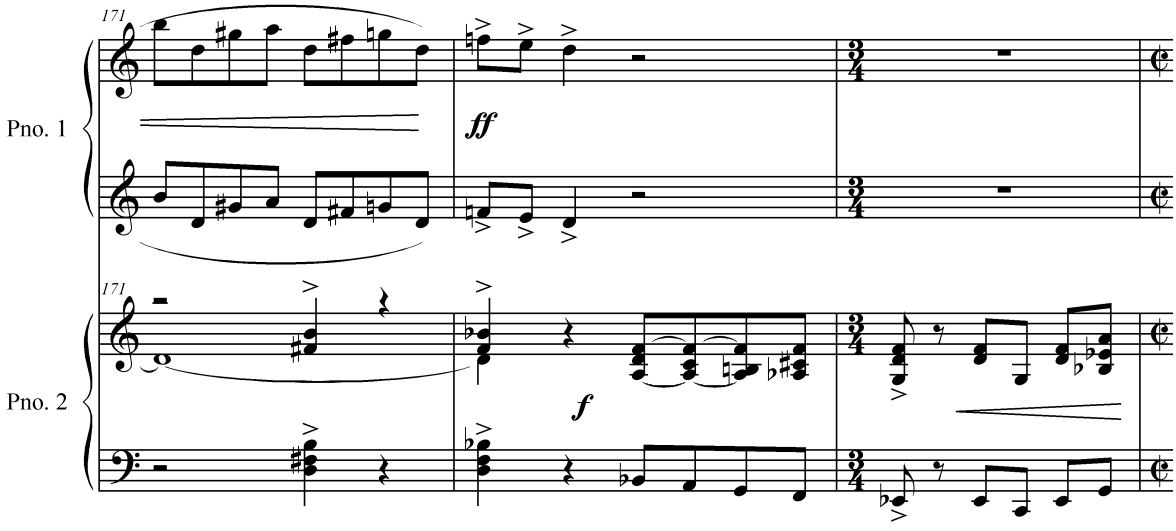

155
Pno. 1
155
Pno. 2

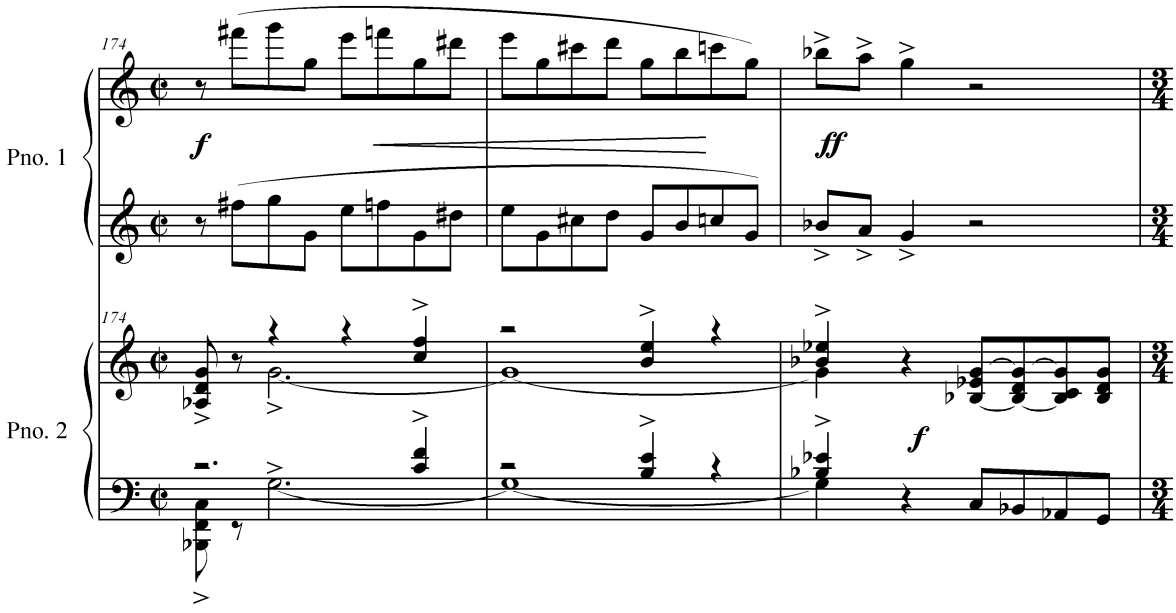

158
[f]
8va
Pno. 1
158
Pno. 2

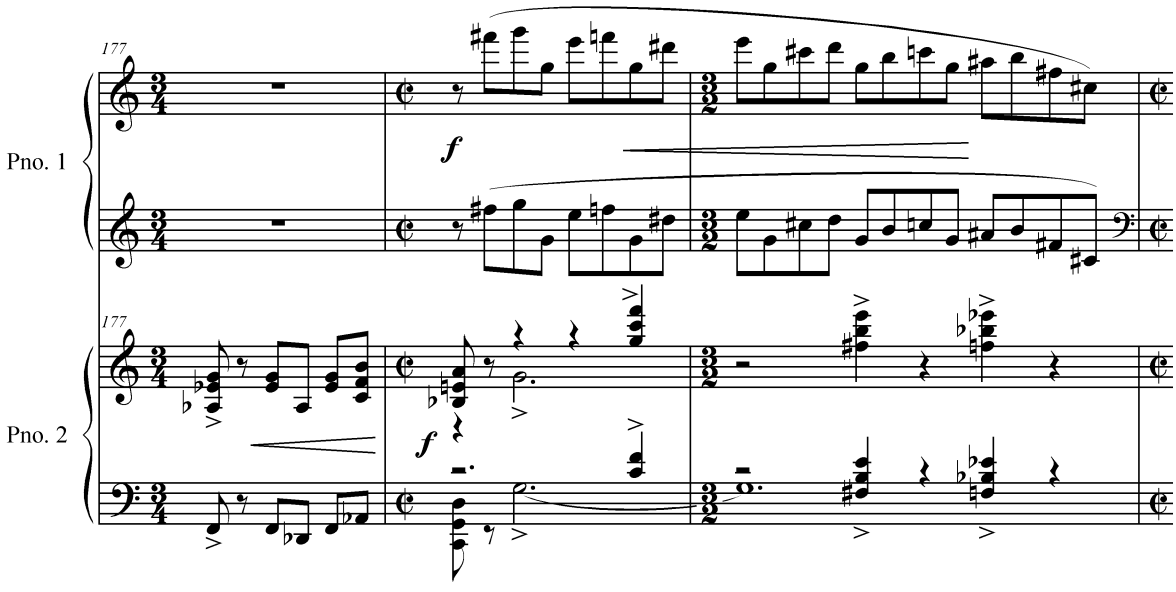

161
cresc.
Pno. 1
sfz
sfz
161
Pno. 2
cresc.

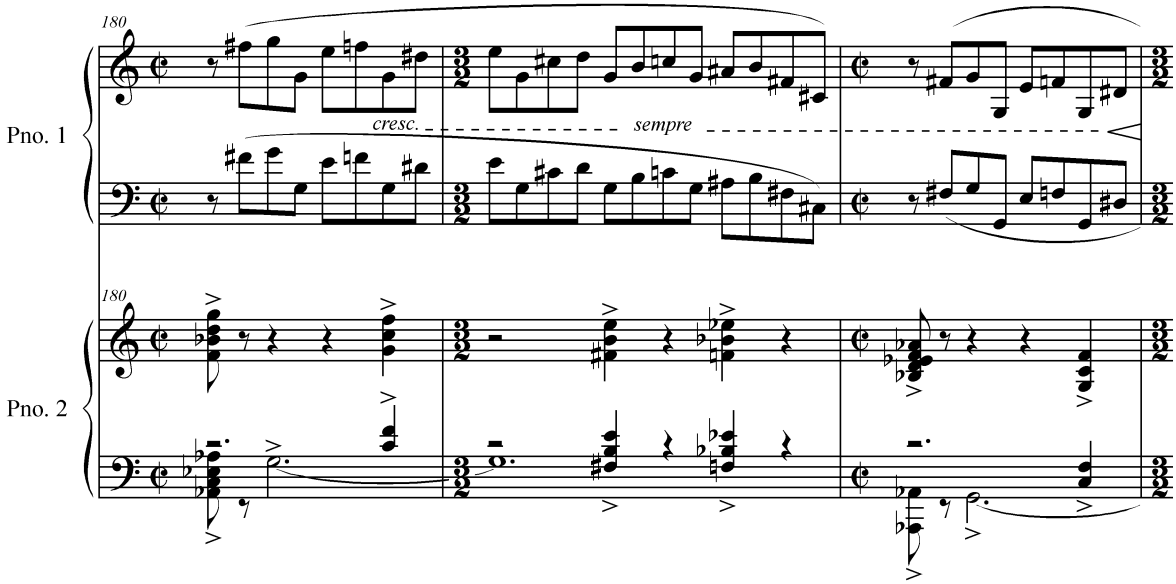

164
Pno. 1
f
f
164
Pno. 2
f

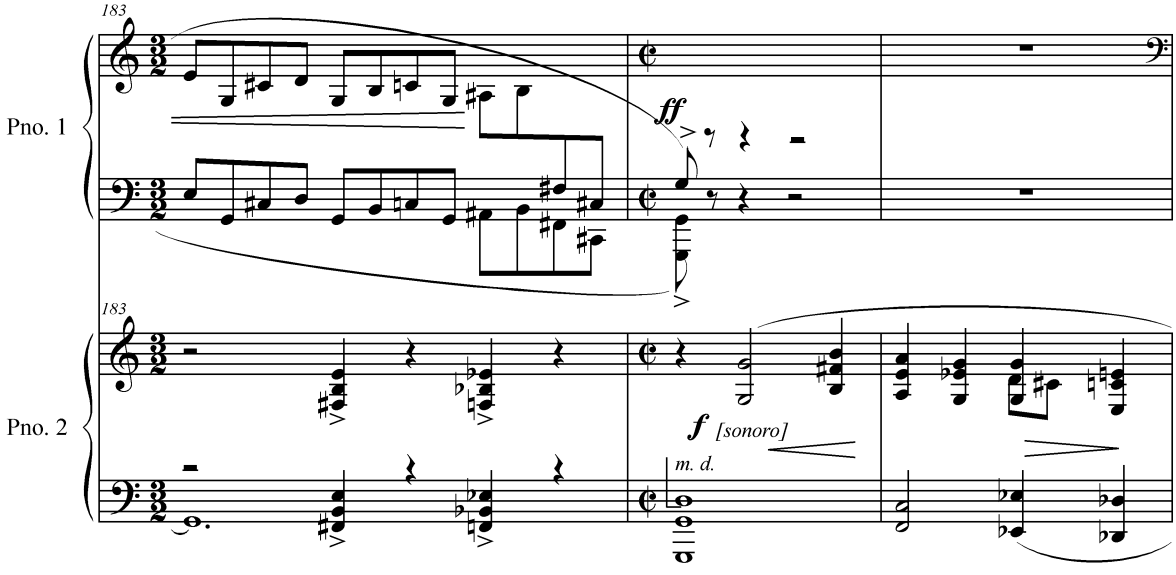

167
Pno. 1
ff
f
167
Pno. 2
f

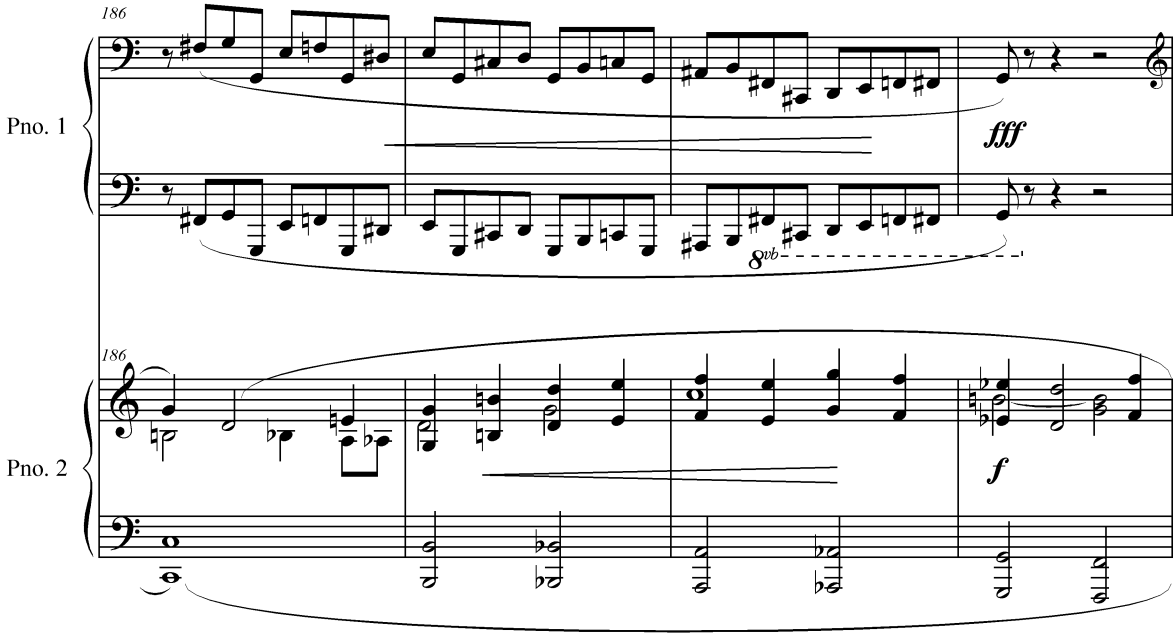

171
Pno. 1
ff
171
Pno. 2
f

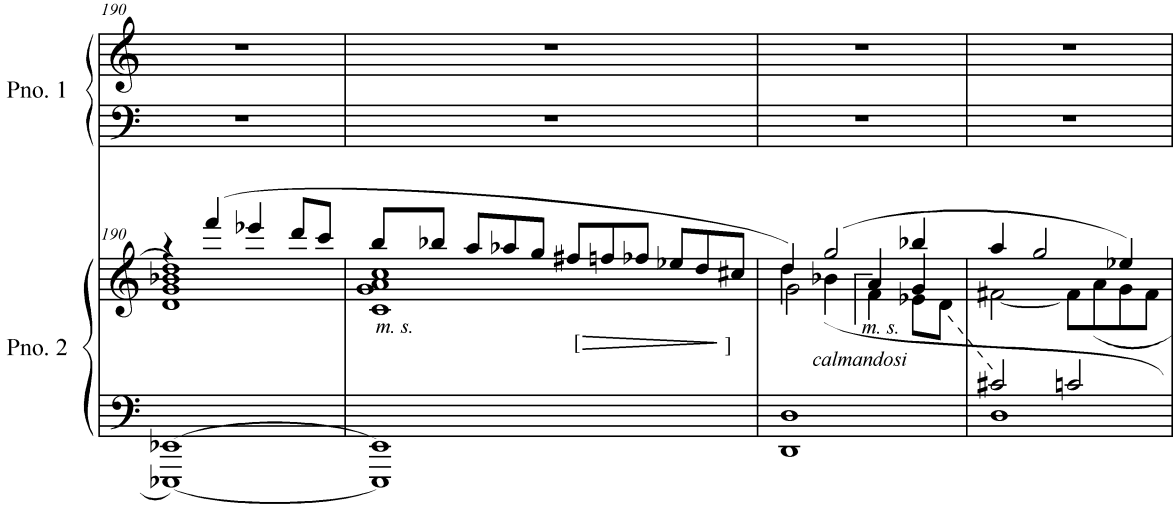

174
Pno. 1
Pno. 2
f
ff
f

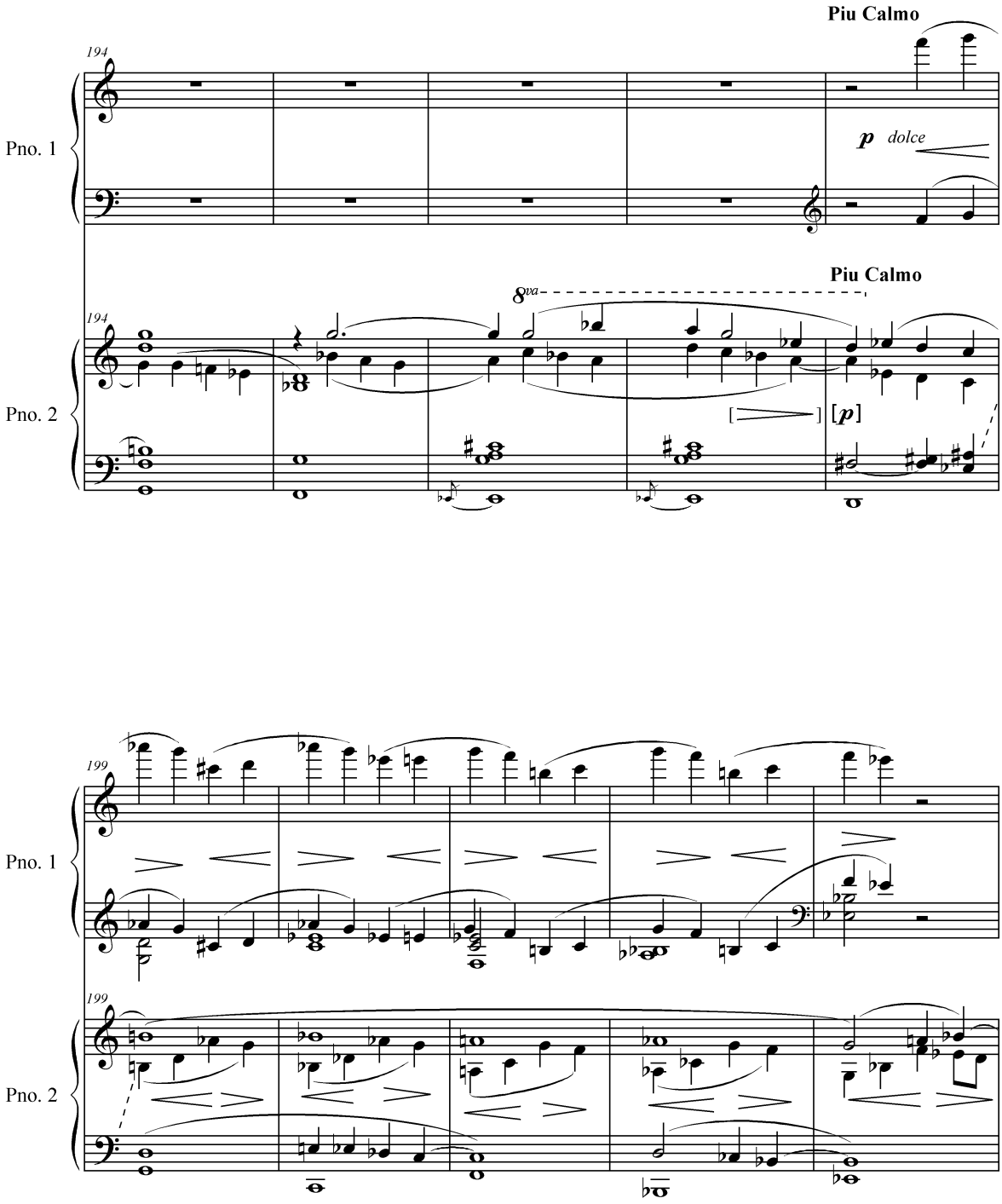

177
Pno. 1
Pno. 2
f
f

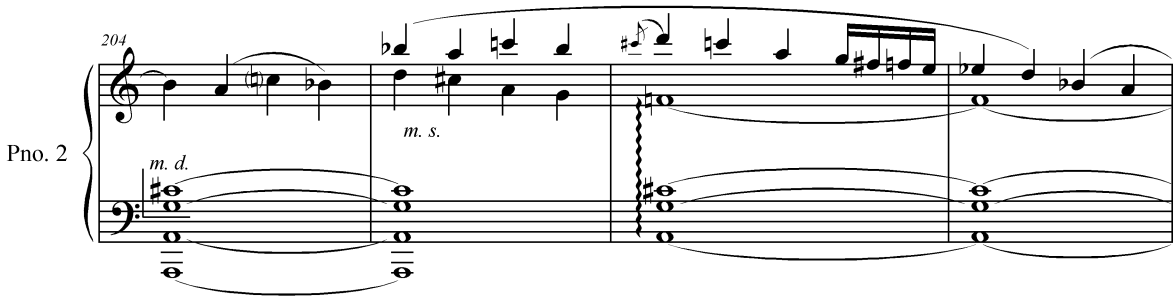

180
Pno. 1
cresc.
sempre
180
Pno. 2

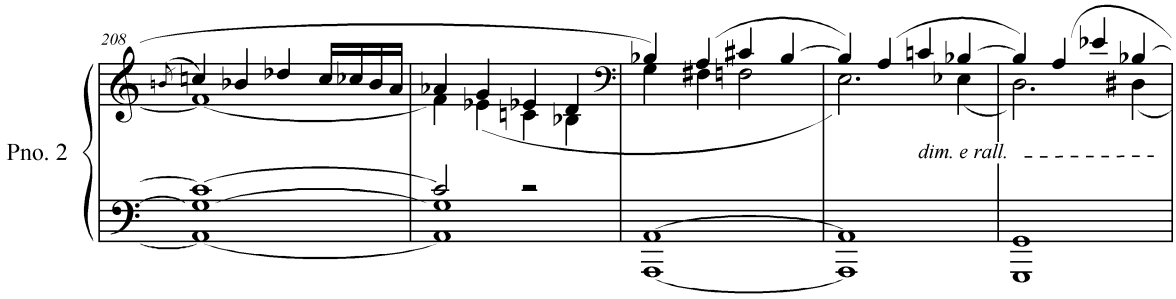

183
Pno. 1
ff
183
Pno. 2
f [sonoro]
m. d.

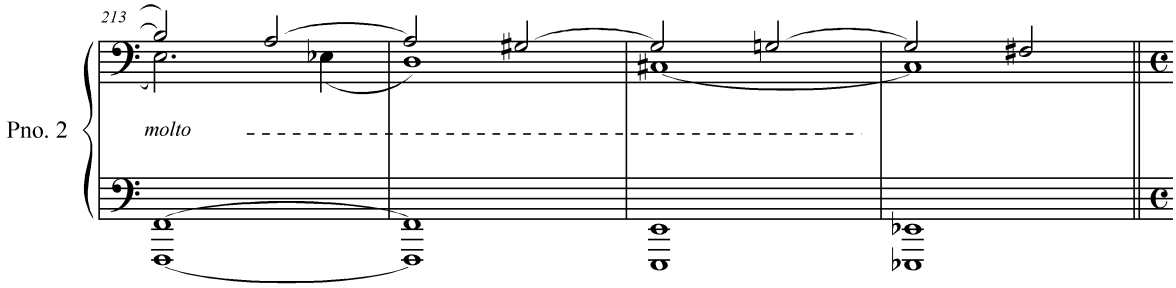

186
Pno. 1
fff
8vb
186
Pno. 2
f

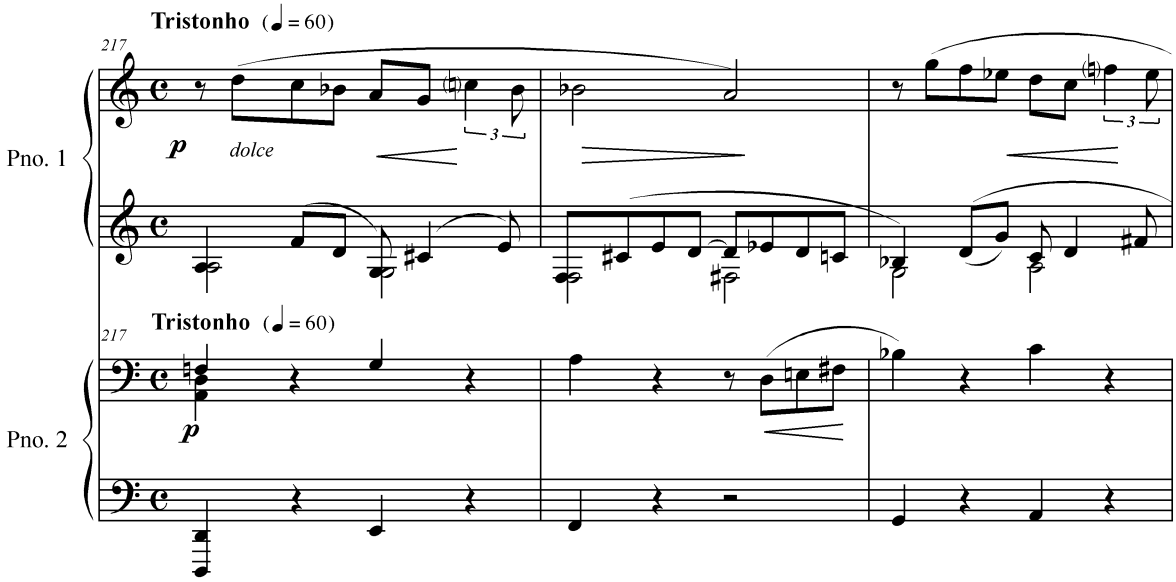

190
Pno. 1
190
Pno. 2
m. s.
[
]
m. s.
calmandosi

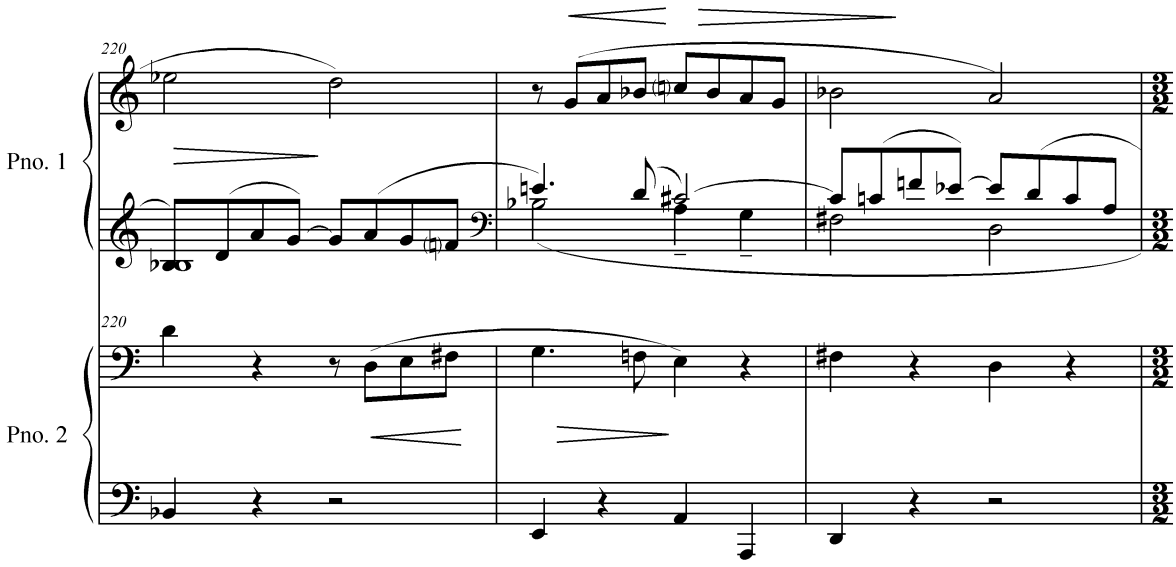

Piu Calmo
194
Pno. 1
p dolce
Piu Calmo
8va
194
Pno. 2
[p]
199
Pno. 1
199
Pno. 2

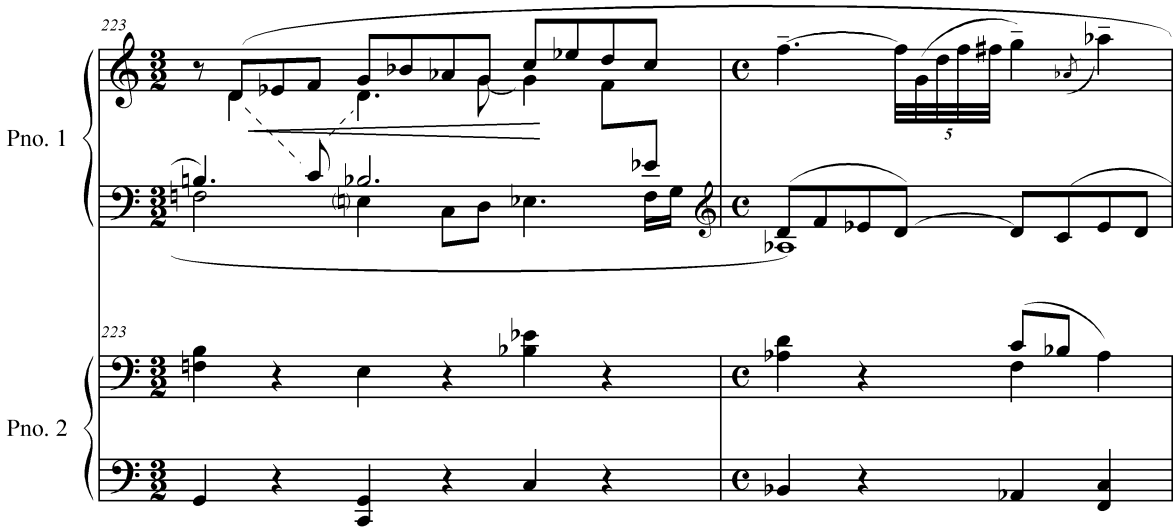

204
Pno. 2
m. d.
m. s.

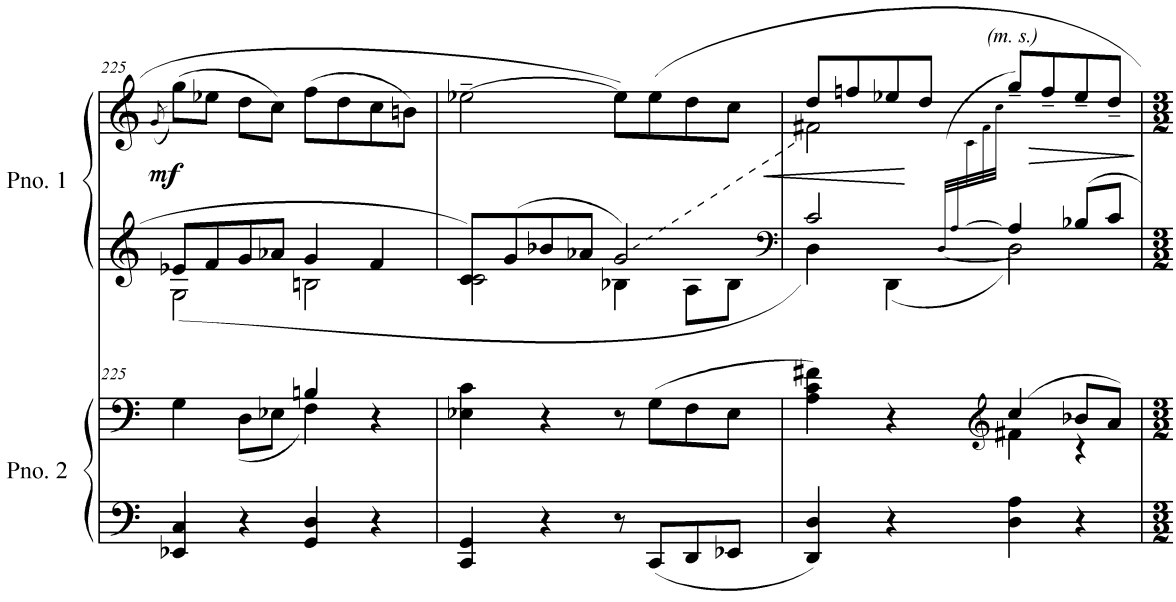

208
Pno. 2
dim. e rall.

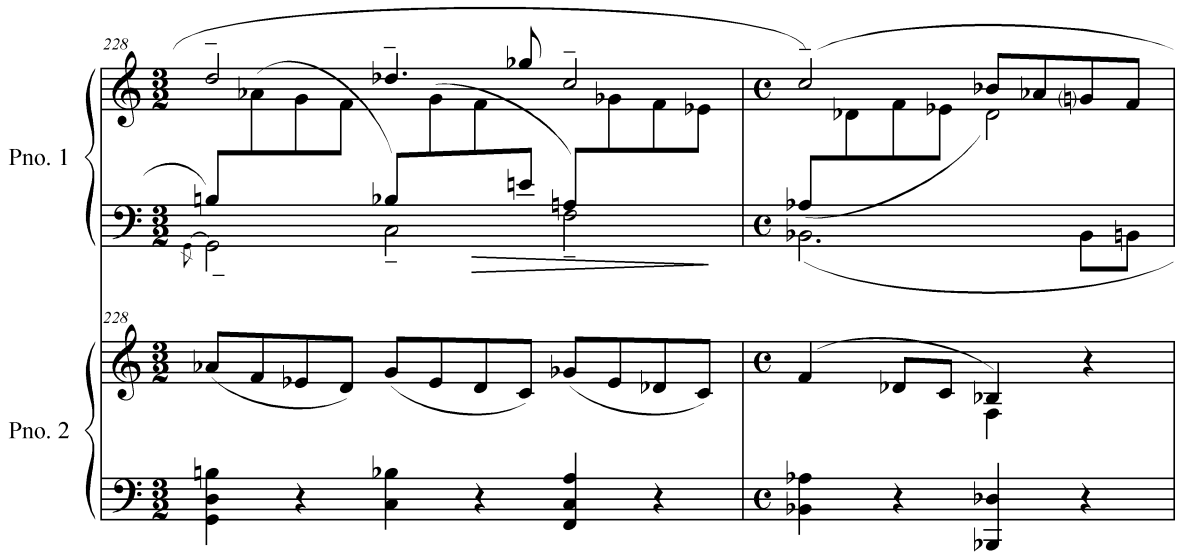

213
Pno. 2
molto

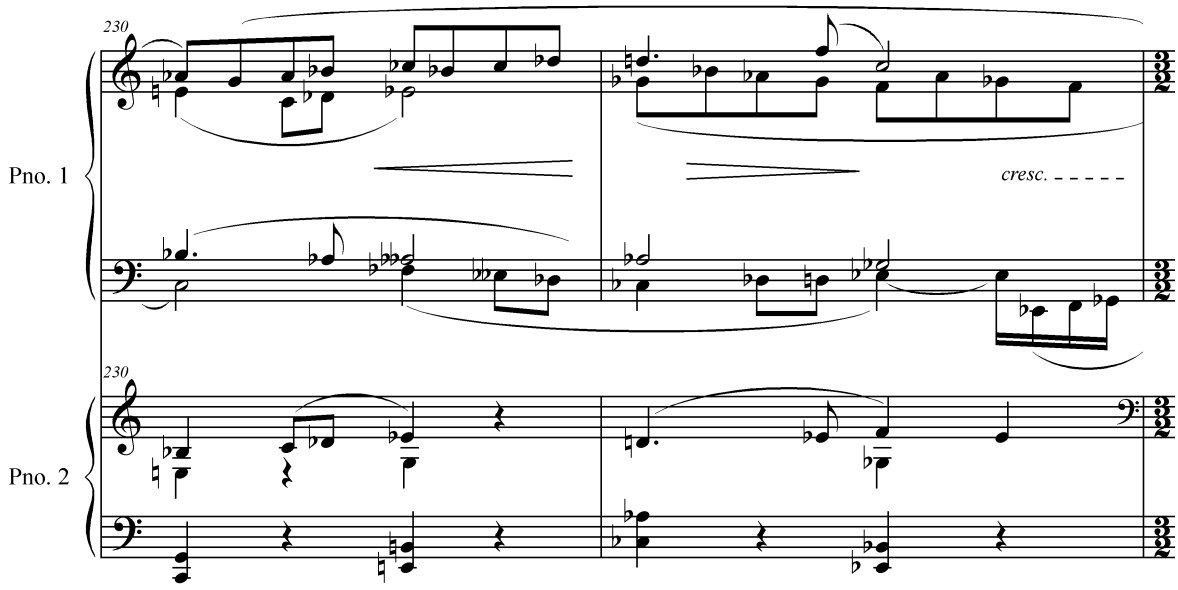

Tristonho (♩ = 60)
217
Pno. 1
p
dolce
3
3
Tristonho (♩ = 60)
217
Pno. 2
p

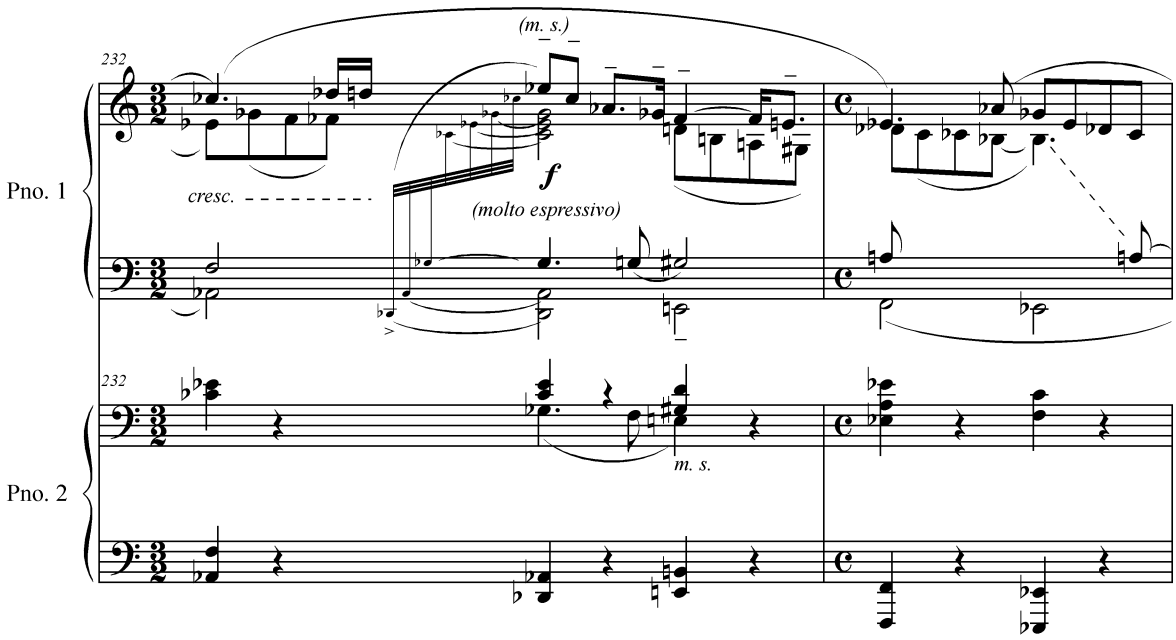

220
Pno. 1
220
Pno. 2

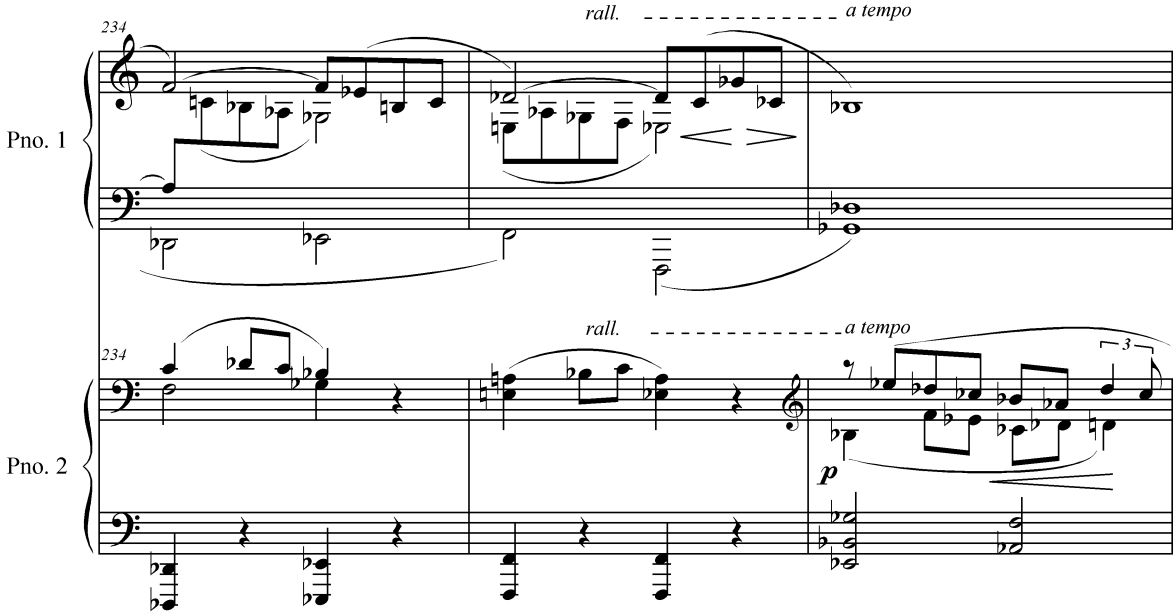

223
Pno. 1
223
Pno. 2
5

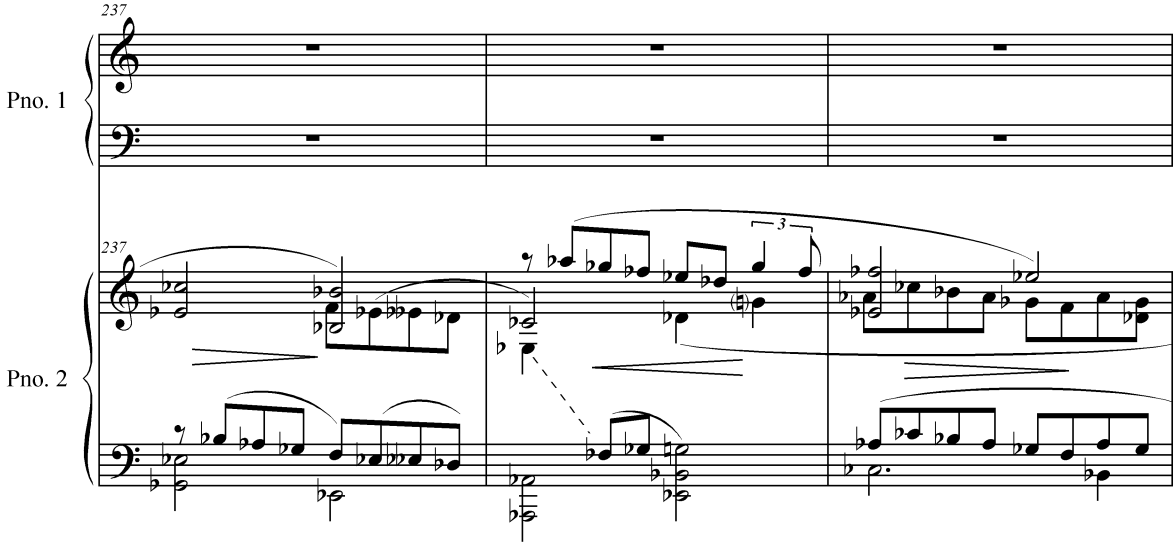

225
mf
(m. s.)
Pno. 1
225
Pno. 2

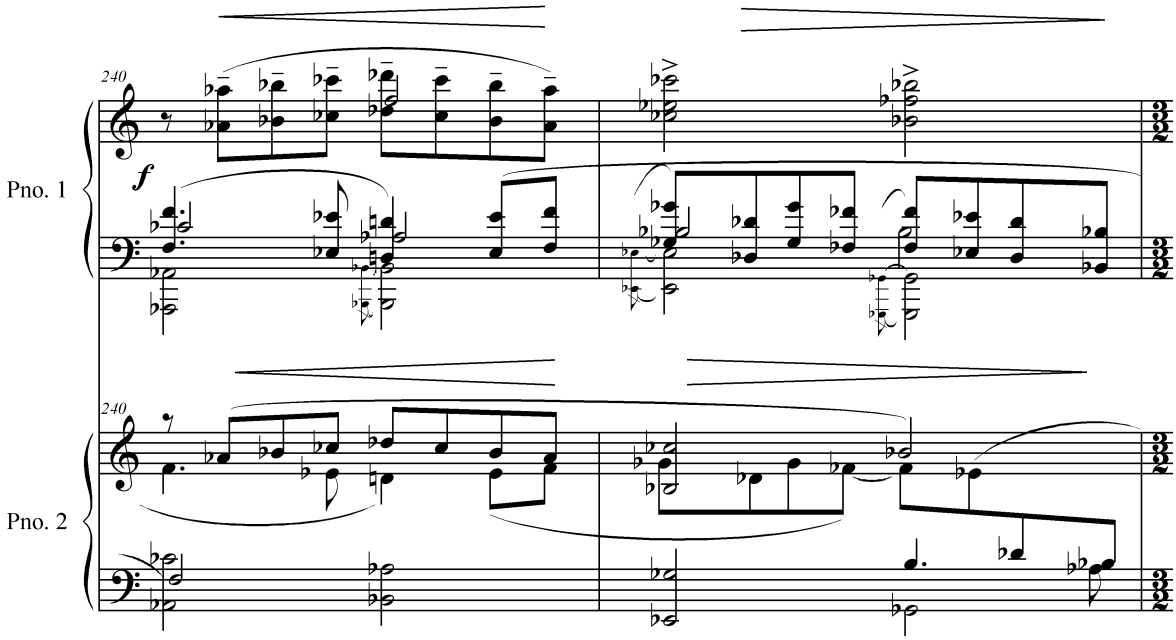

228
Pno. 1
228
Pno. 2

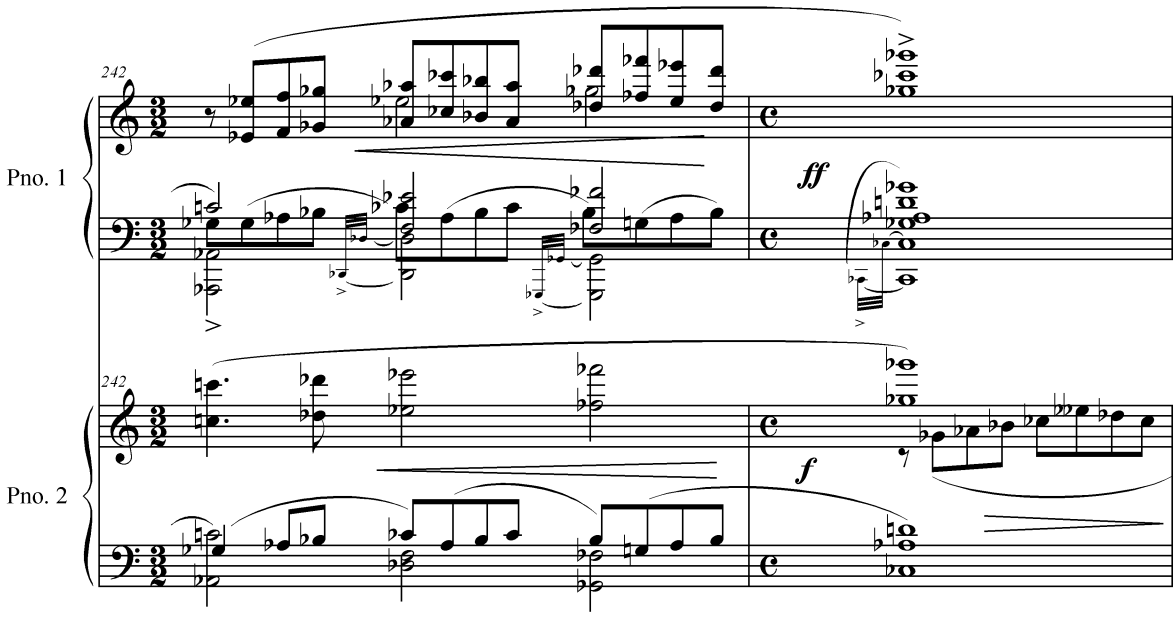

230
Pno. 1
cresc.
230
Pno. 2

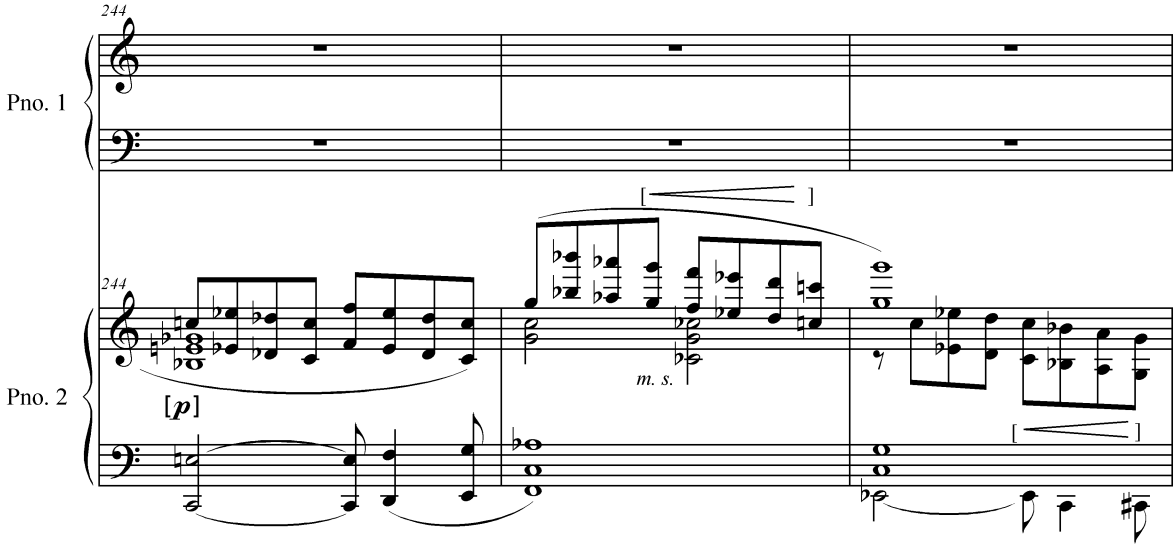

(m. s.)
232
Pno. 1
cresc.
f
(molto espressivo)
232
Pno. 2
m. s.

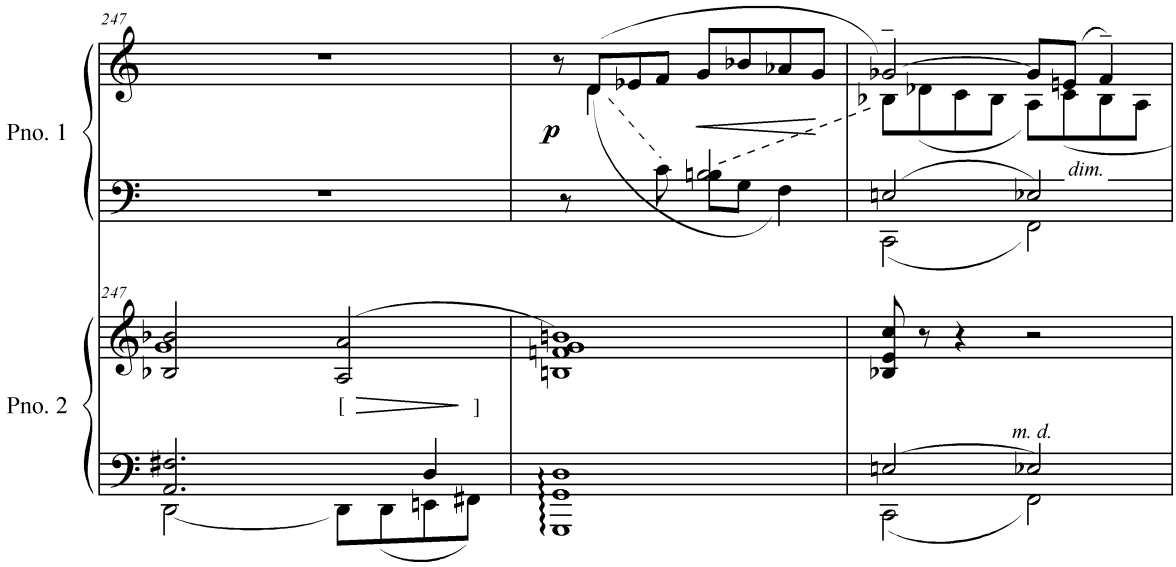

rall.
a tempo
234
Pno. 1
rall.
a tempo
234
3
Pno. 2
p

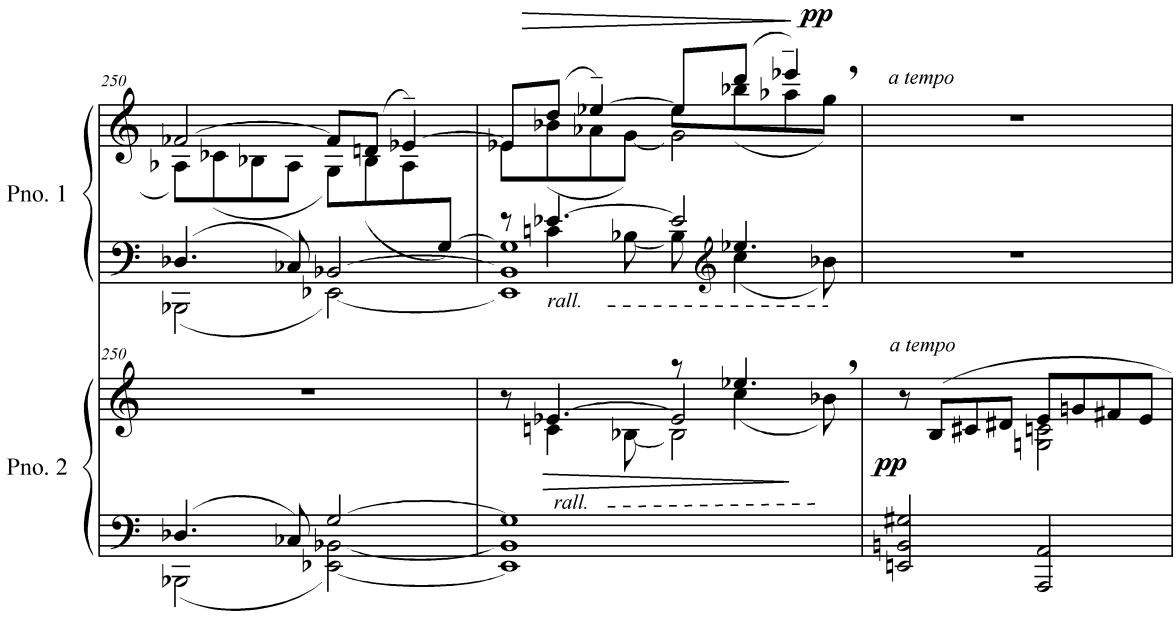

237
Pno. 1
237
Pno. 2
3

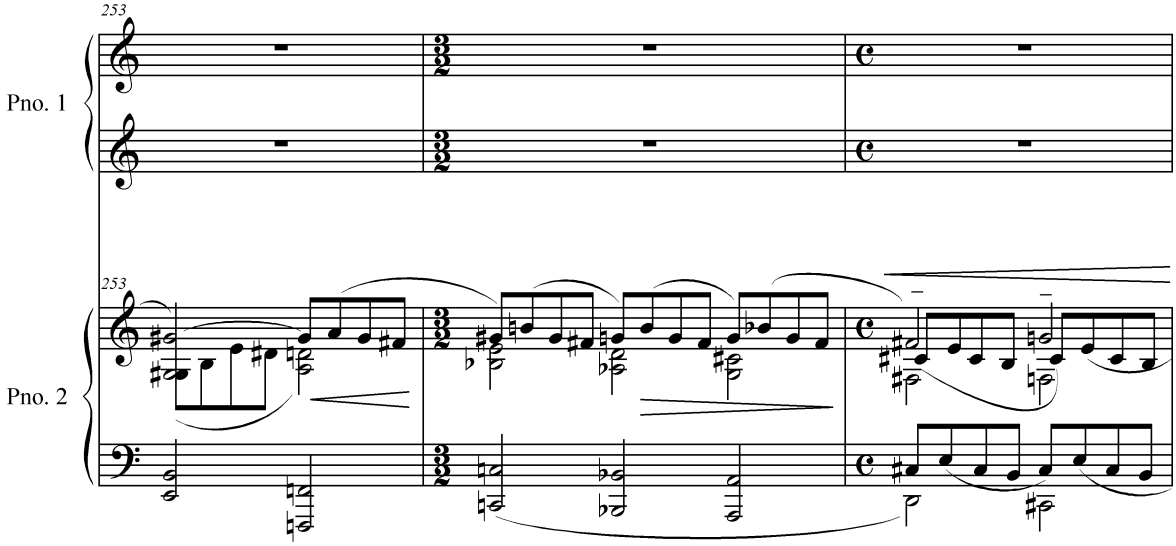

240
Pno. 1
f
240
Pno. 2

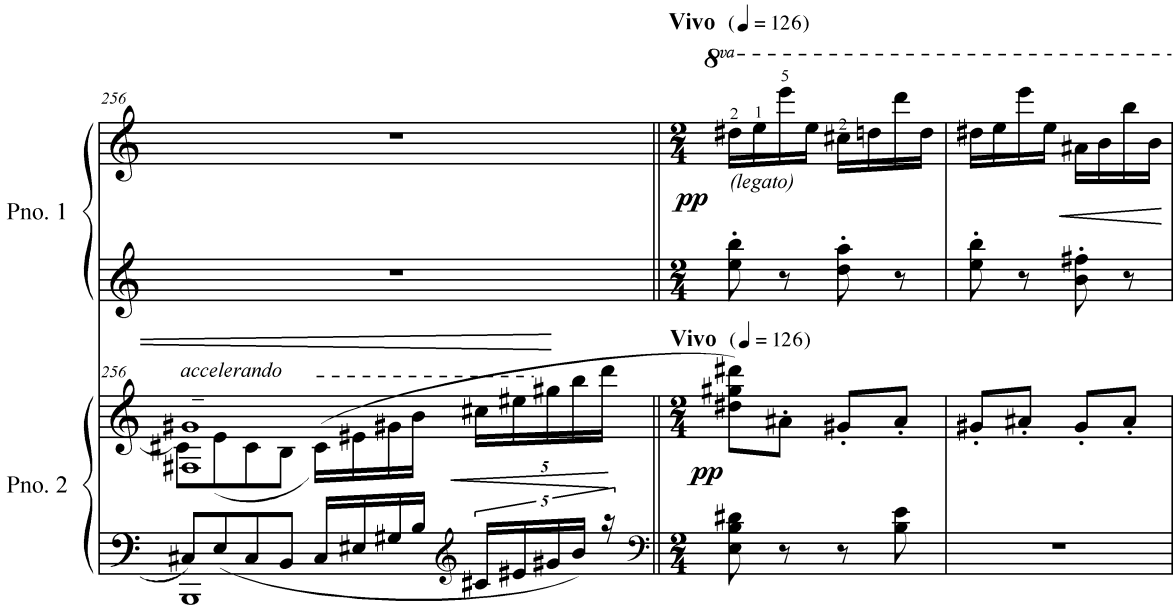

242
Pno. 1
ff
242
Pno. 2
f

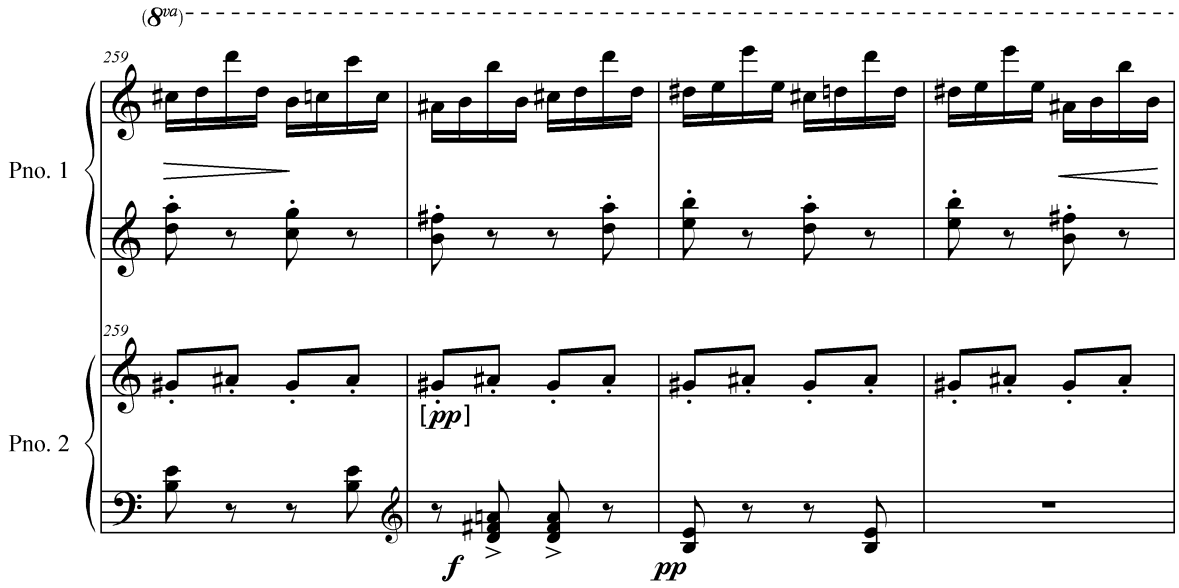

244
Pno. 1
244
Pno. 2
[p]
m. s.

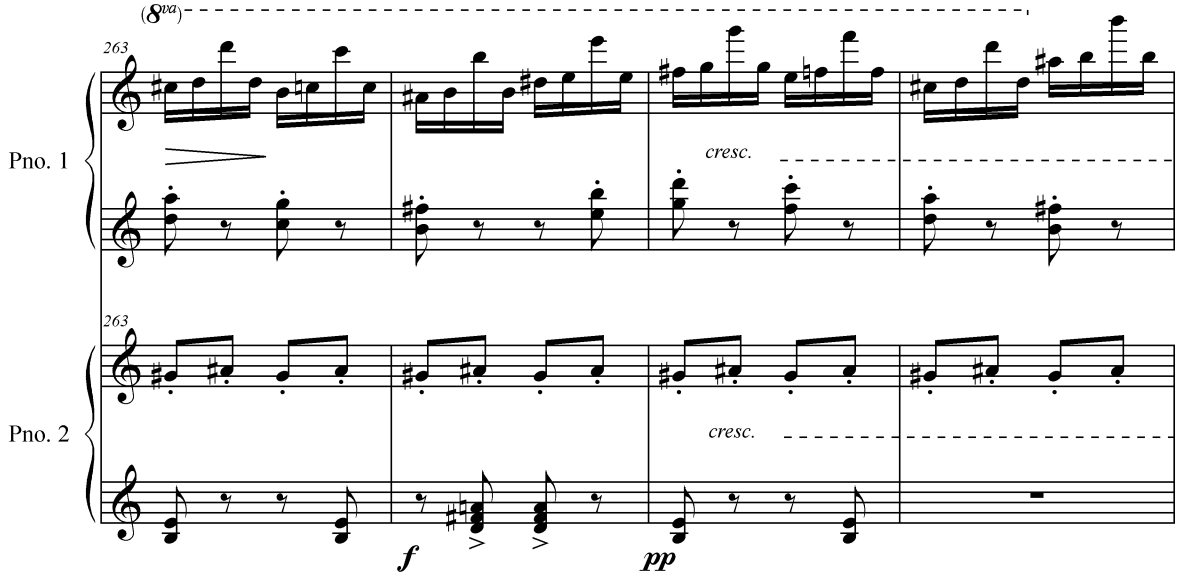

247
Pno. 1
p
dim.
247
Pno. 2
[ ]
m. d.

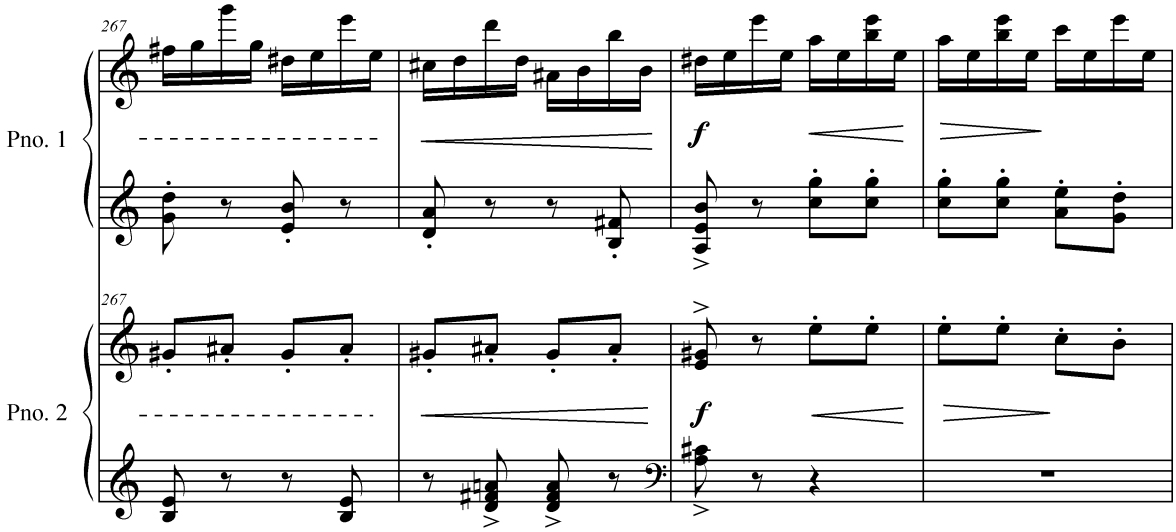

pp
250
a tempo
Pno. 1
rall.
250
a tempo
Pno. 2
pp
rall.

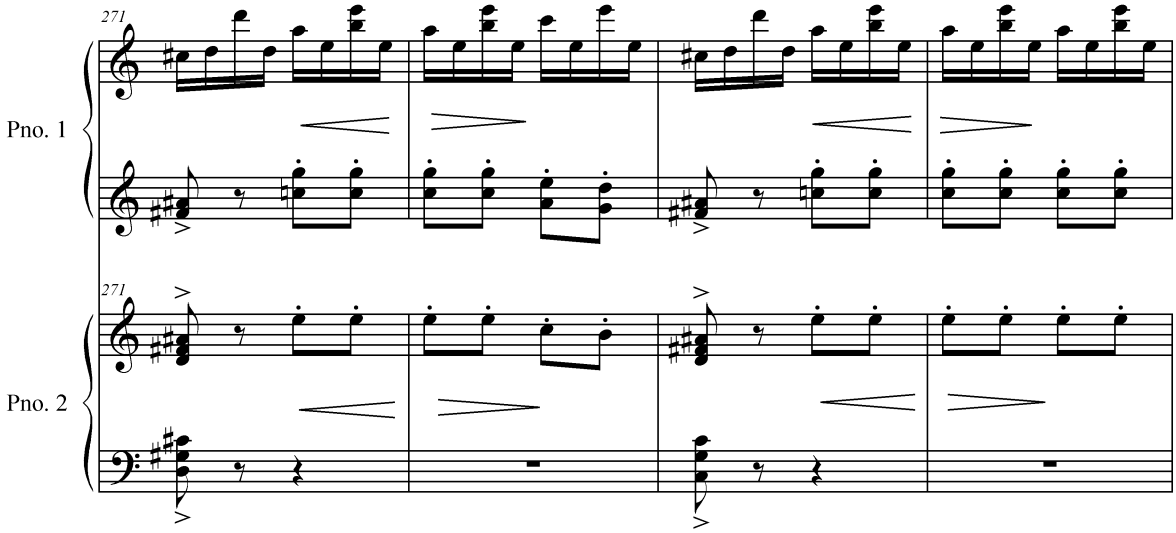

253
Pno. 1
253
Pno. 2

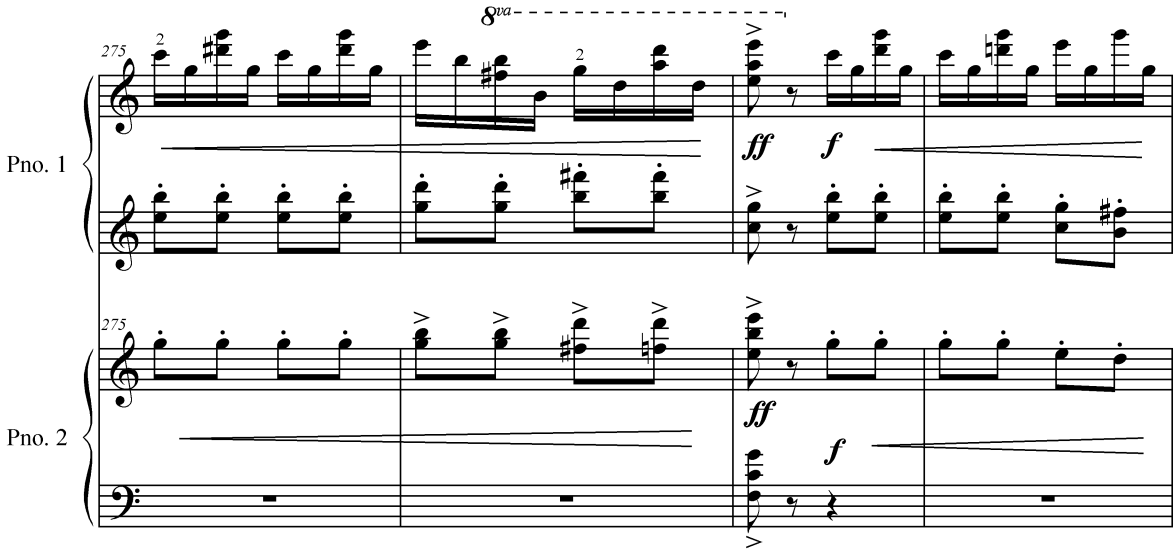

Vivo (♩ = 126)
8va
256
Pno. 1
(legato)
pp
Vivo (♩ = 126)
256
accelerando
Pno. 2
pp

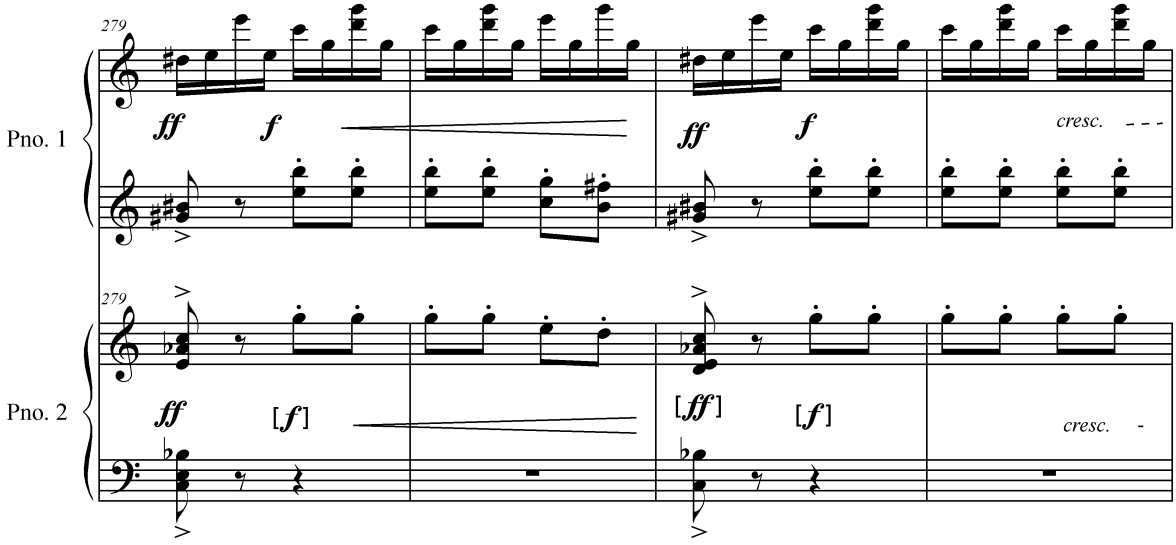

(8va)
259
Pno. 1
259
Pno. 2
[pp]
f
pp

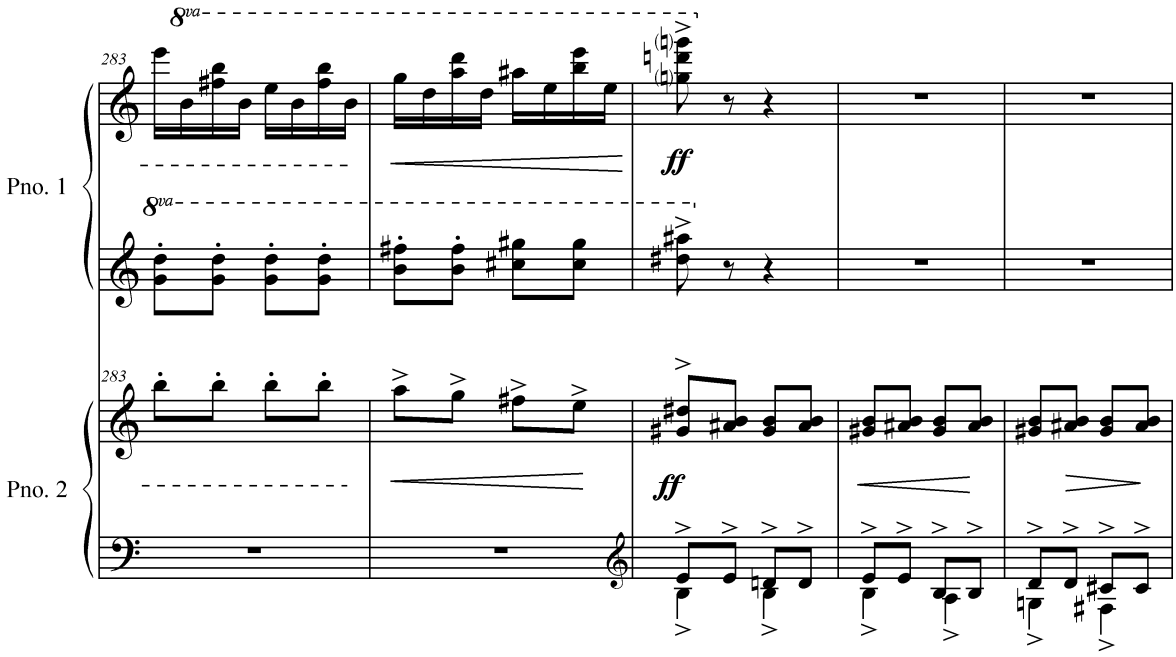

(8va)
263
Pno. 1
cresc.
263
Pno. 2
cresc.
f
pp

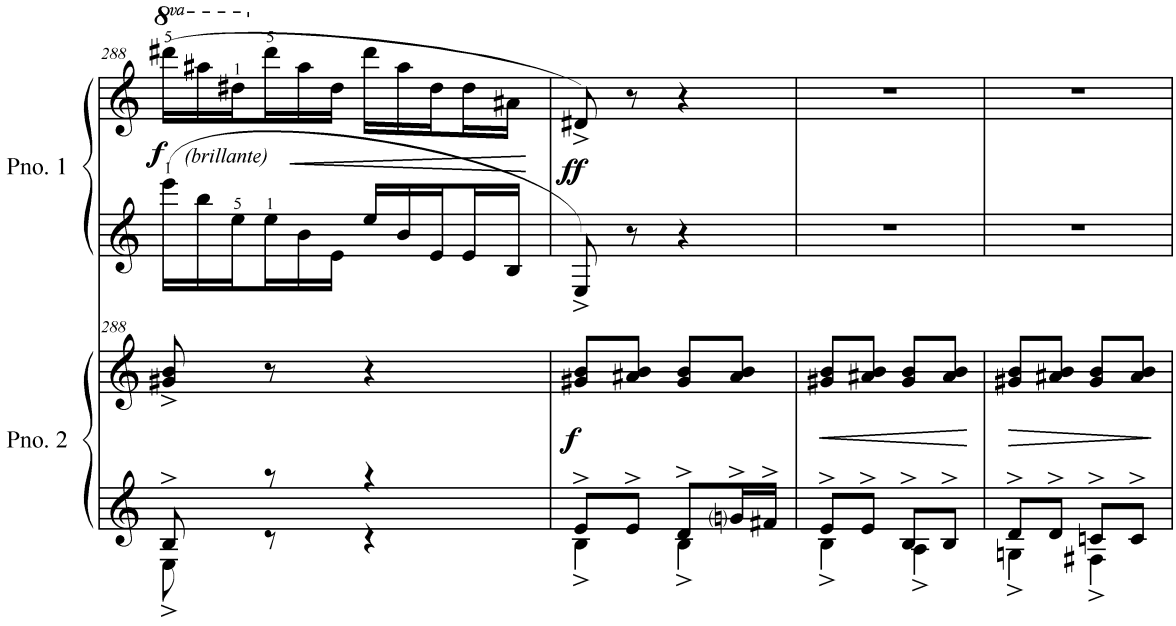

267
Pno. 1
f
267
Pno. 2
f

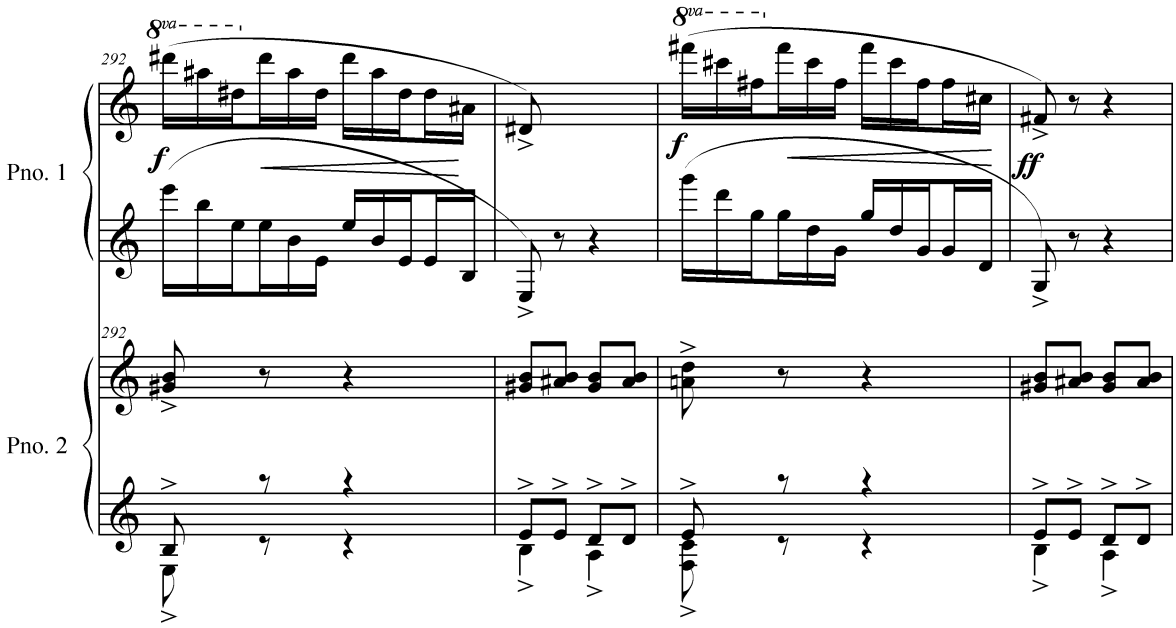

271
Pno. 1
271
Pno. 2

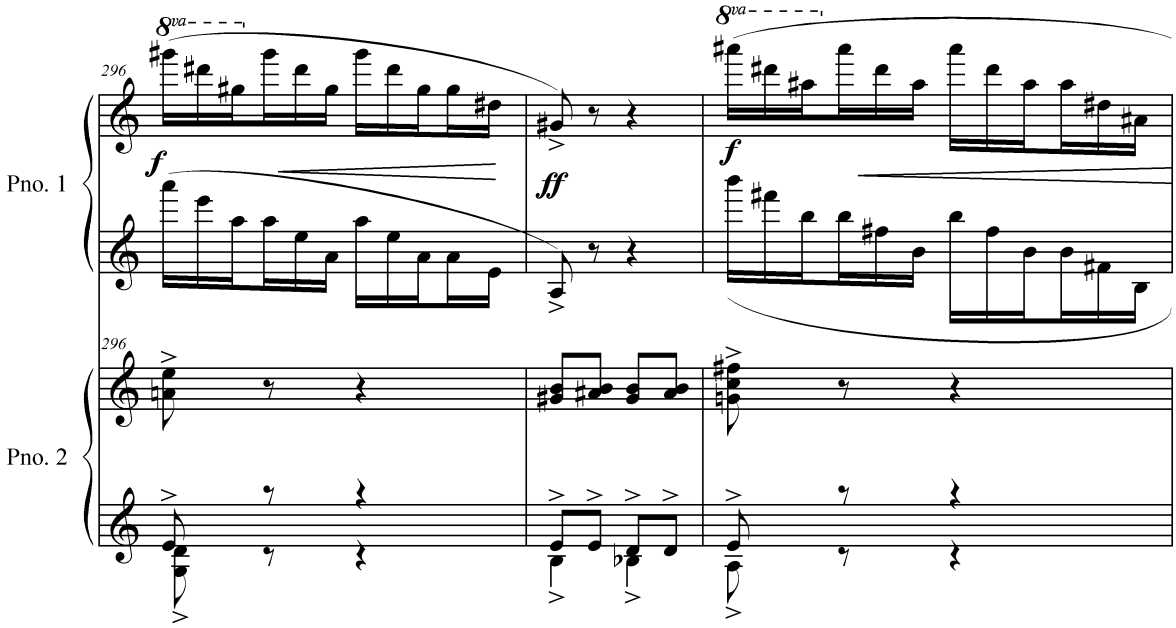

8va
275
Pno. 1
Pno. 2
ff
f

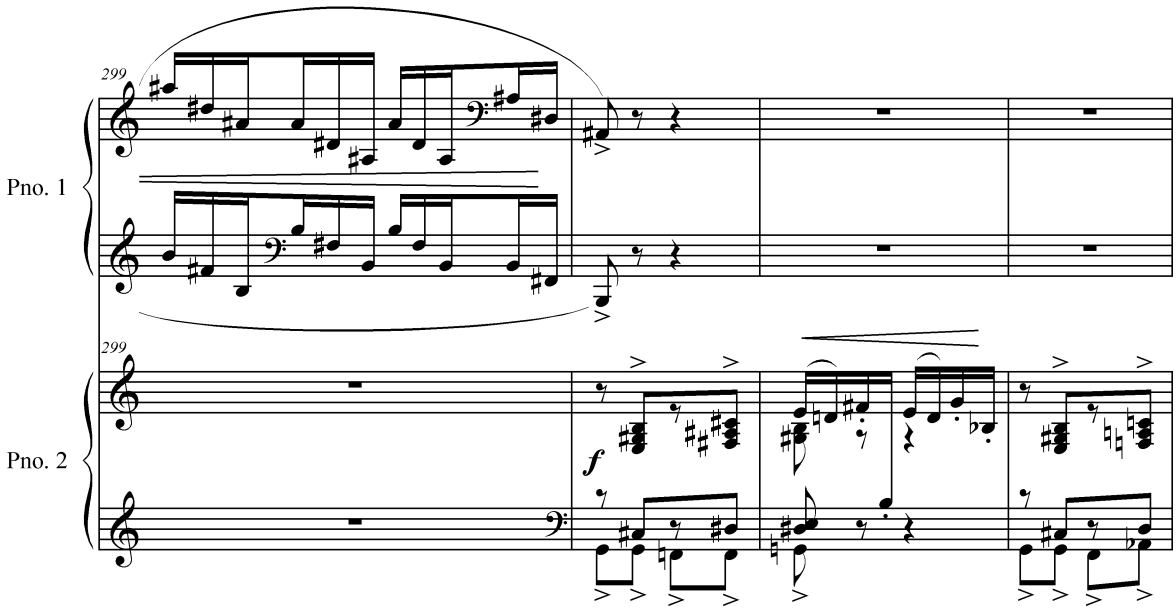

279
Pno. 1
Pno. 2
ff
f
[f]
[ff]
cresc.

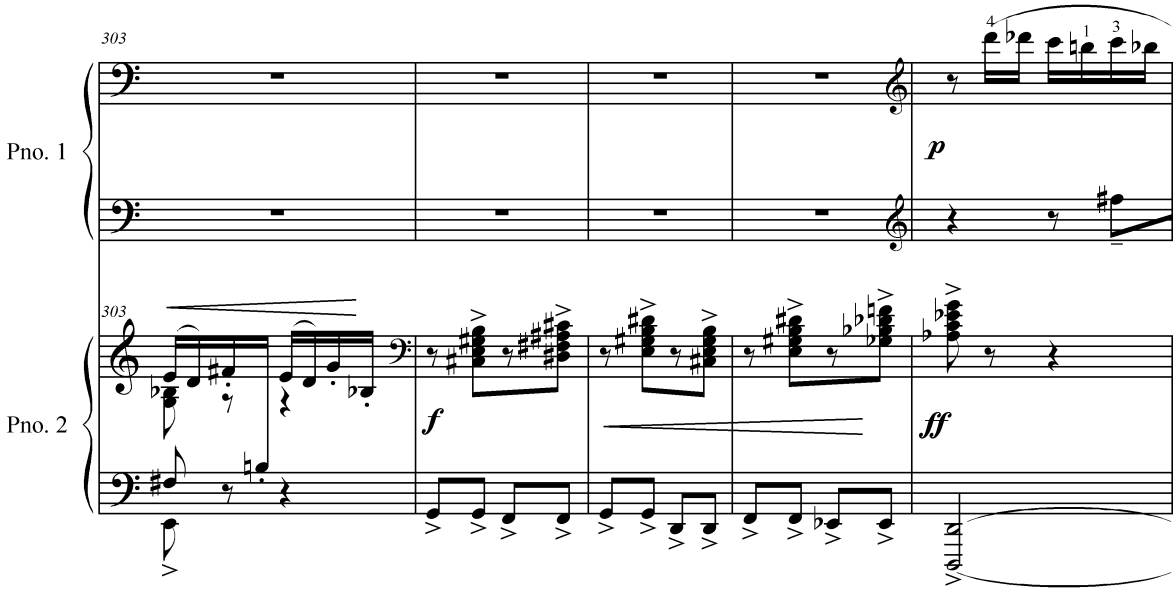

8va
283
Pno. 1
ff
8va
283
Pno. 2
ff

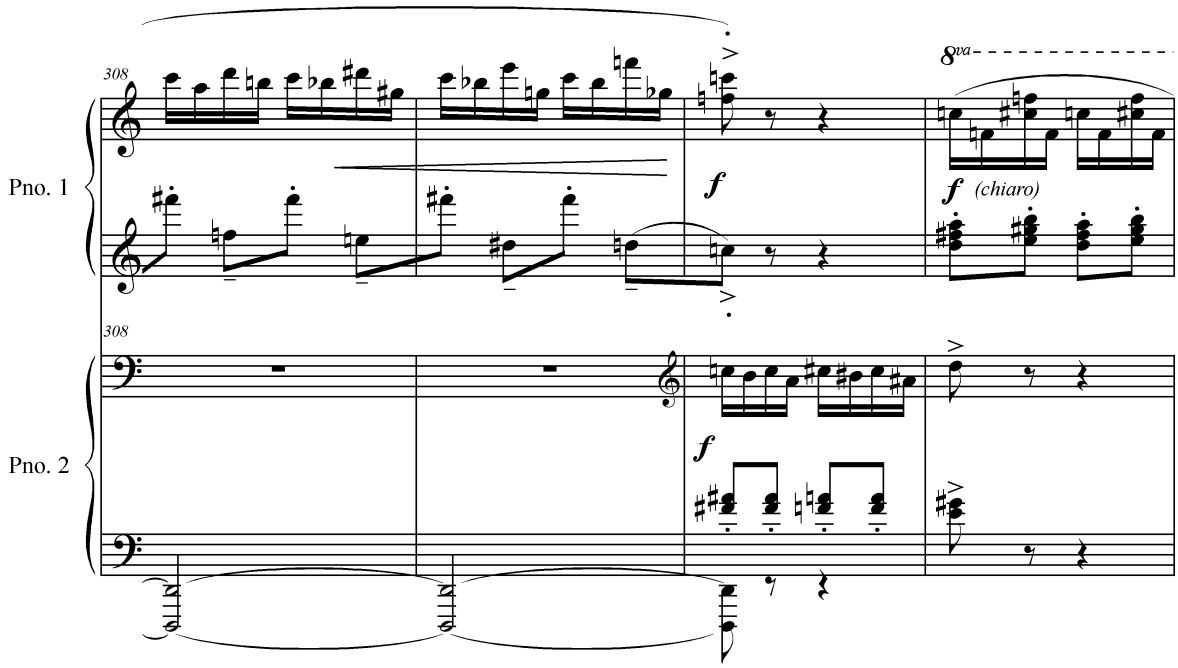

8va
288
Pno. 1
f
(brillante)
ff
288
Pno. 2
f

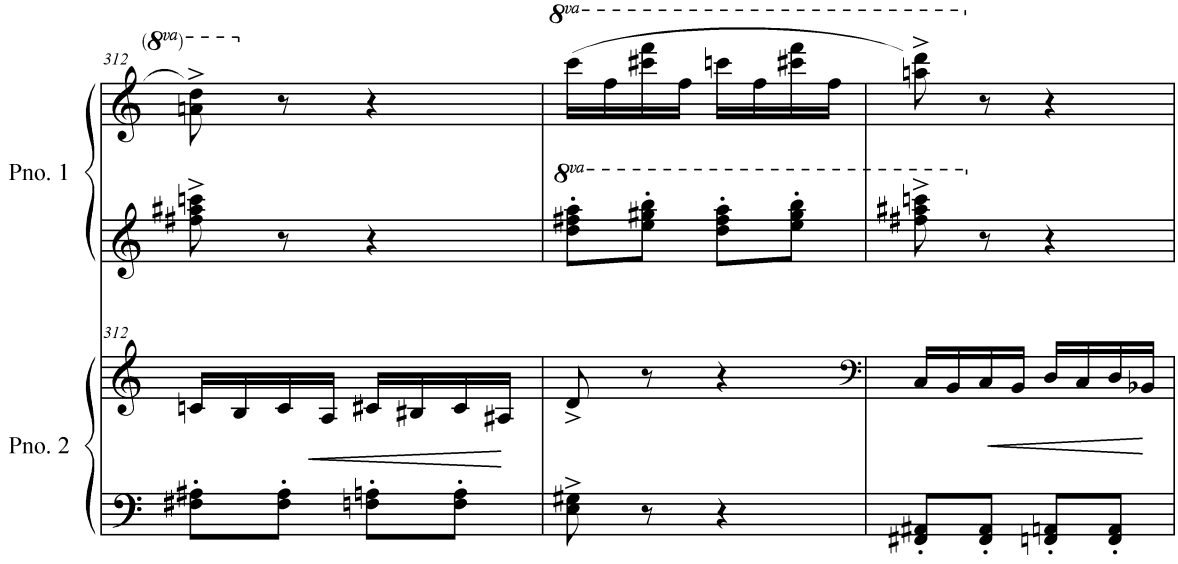

292
8va
f
ff
Pno. 1
Pno. 2

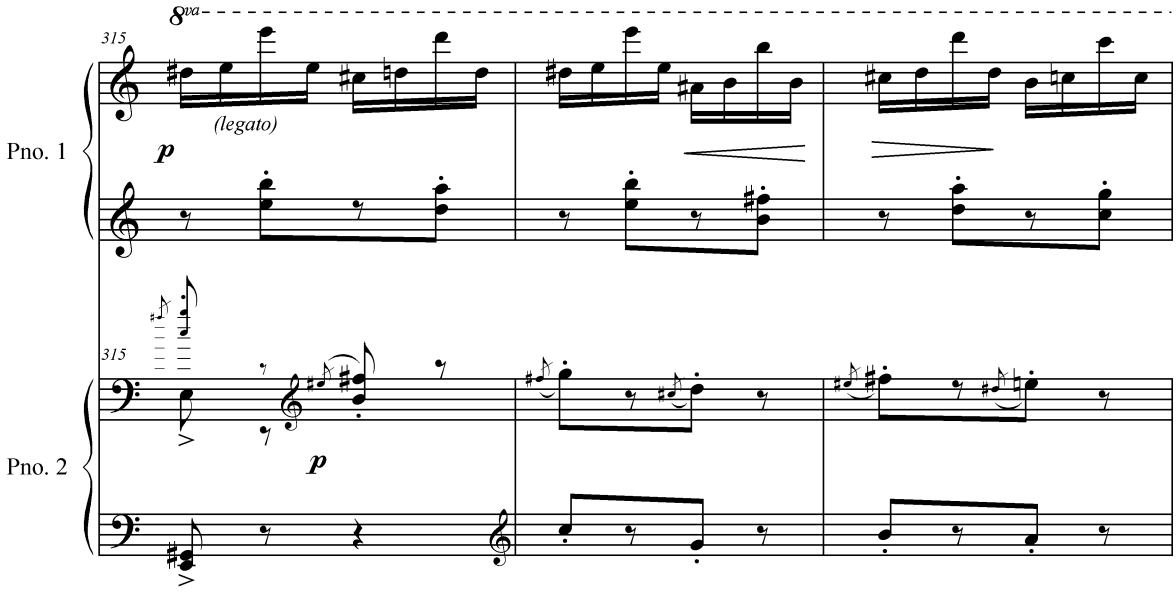

296
8va
f
ff
Pno. 1
Pno. 2

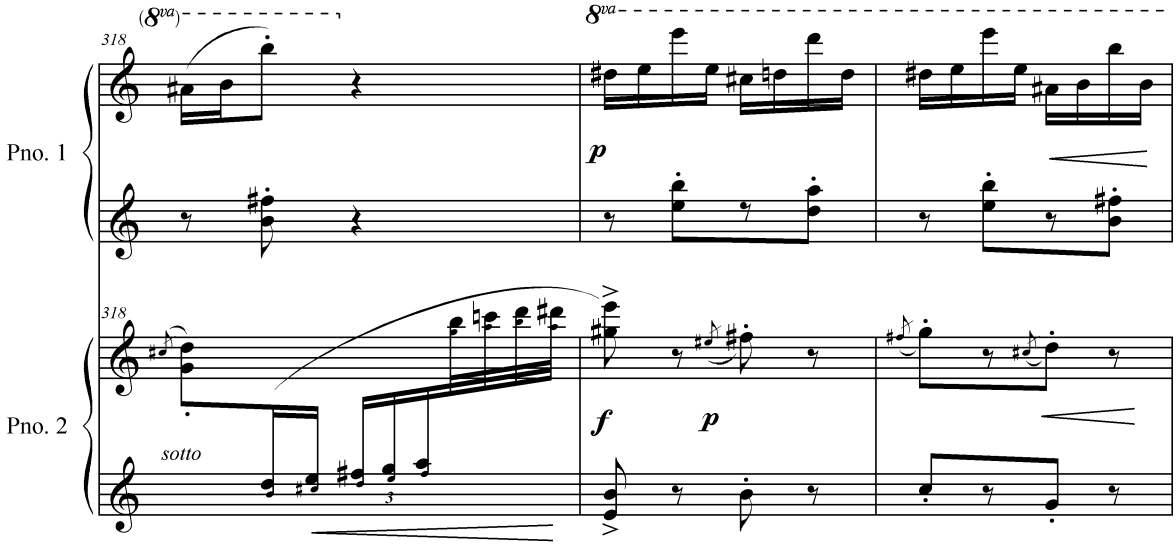

299
Pno. 1
299
Pno. 2
f

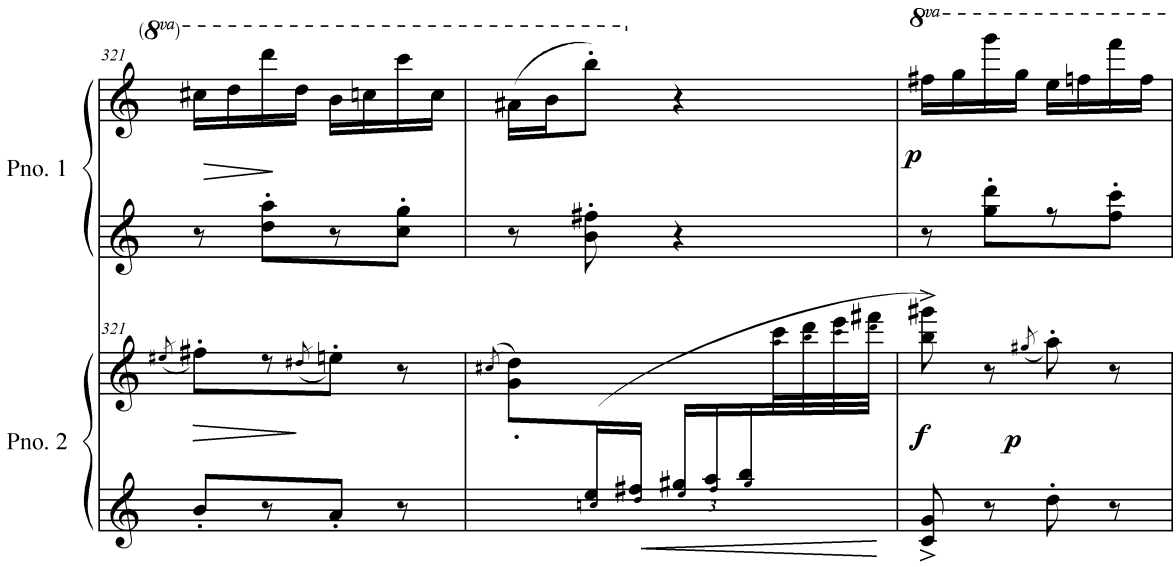

303
Pno. 1
p
303
Pno. 2
f
ff

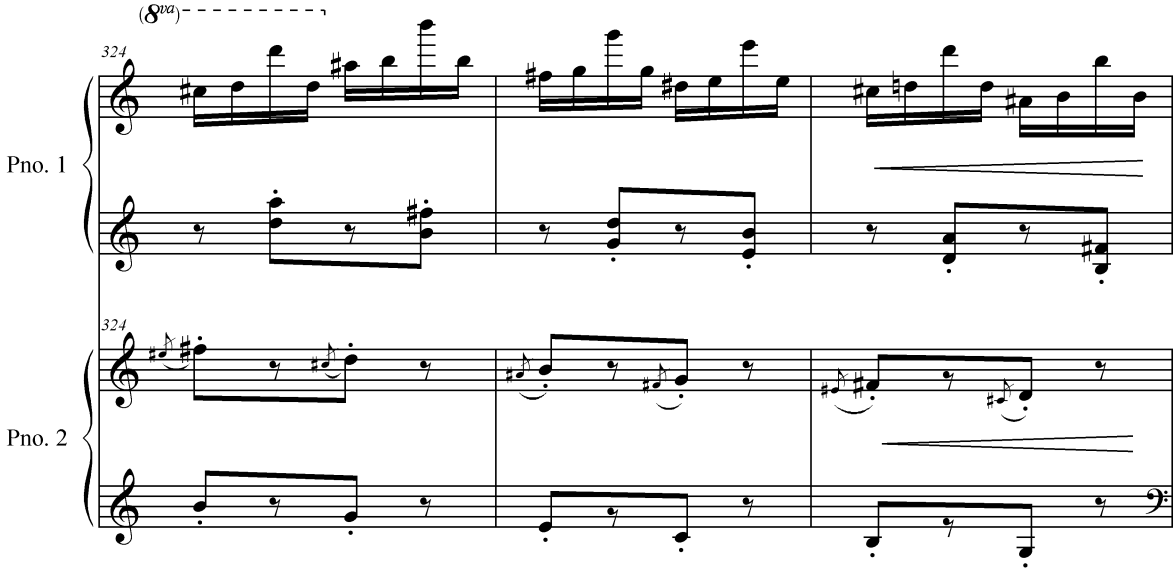

308
Pno. 1
8va
f
f (chiaro)
308
Pno. 2
f

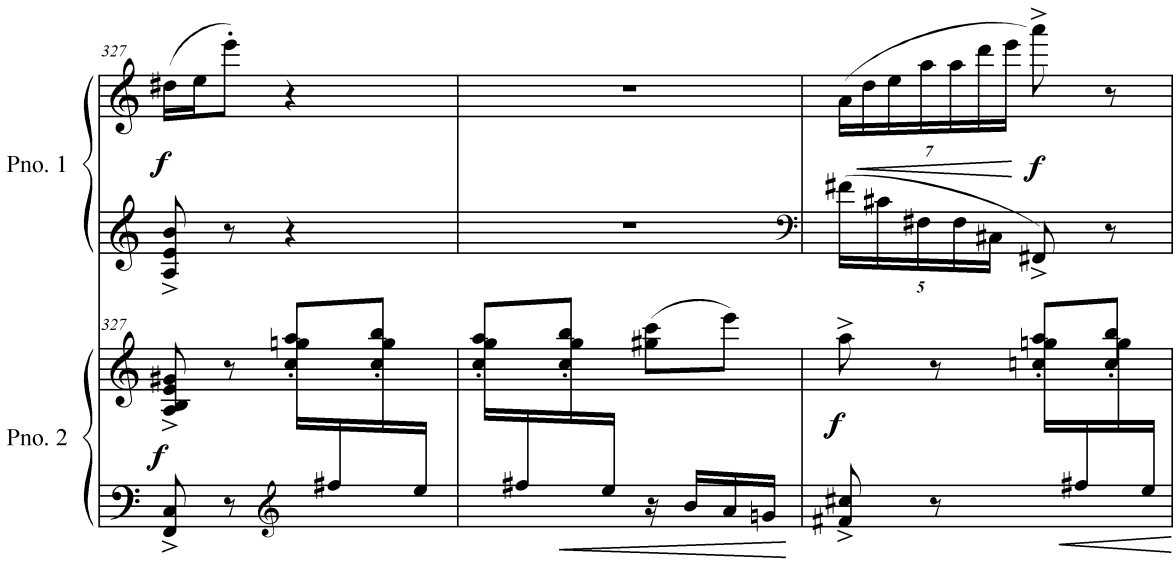

(8va)
312
8va
Pno. 1
8va
312
Pno. 2

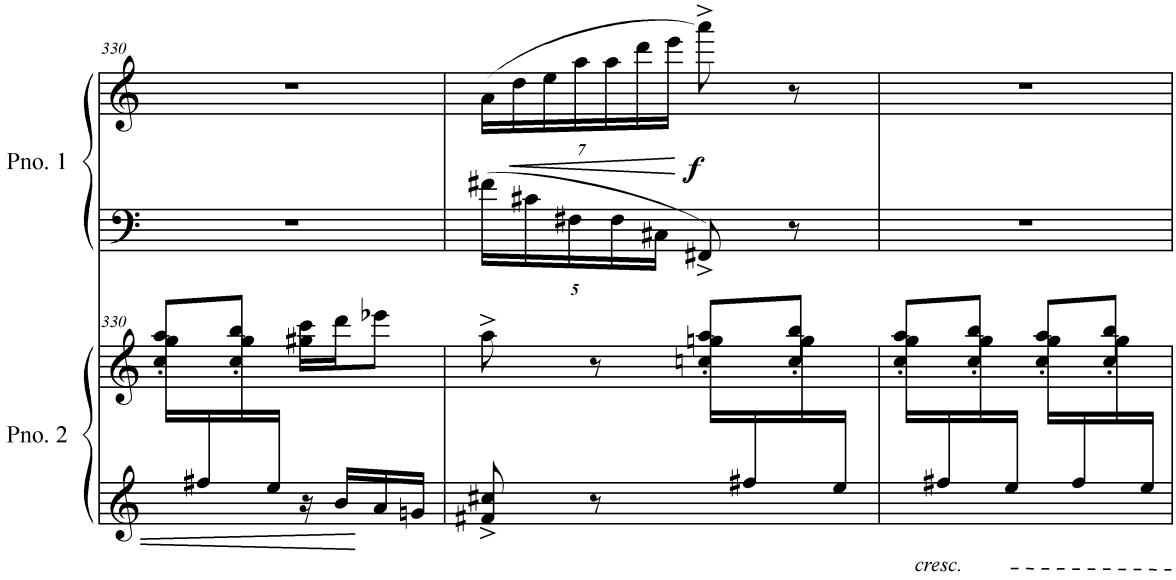

8va
315
(legato)
p
Pno. 1
315
p
Pno. 2

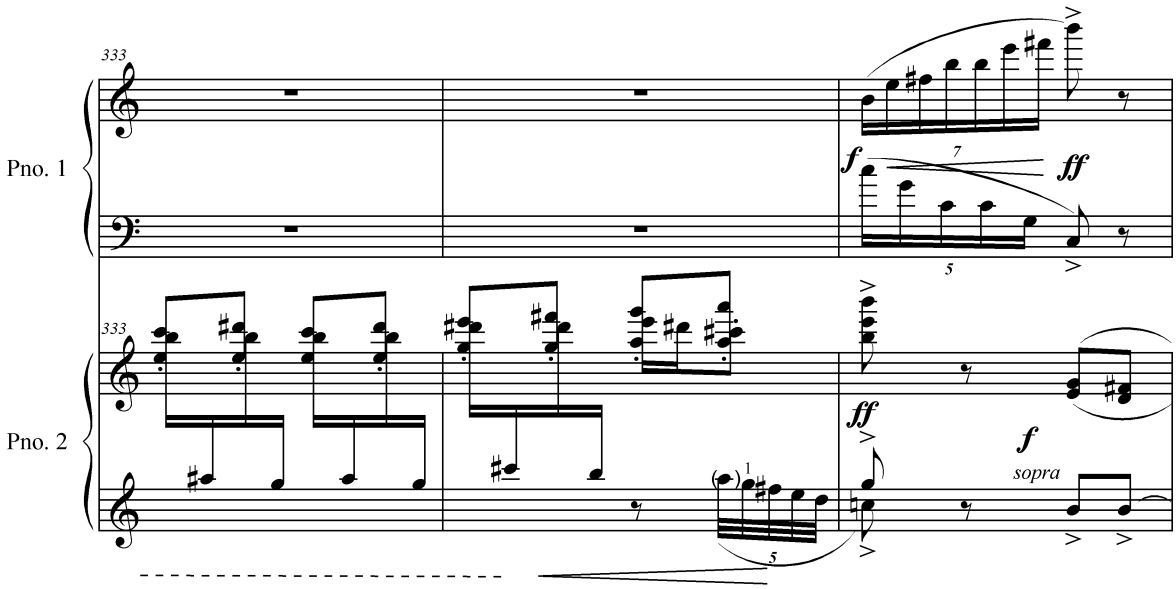

(8va)
8va
318
p
Pno. 1
318
f
p
sotto
Pno. 2

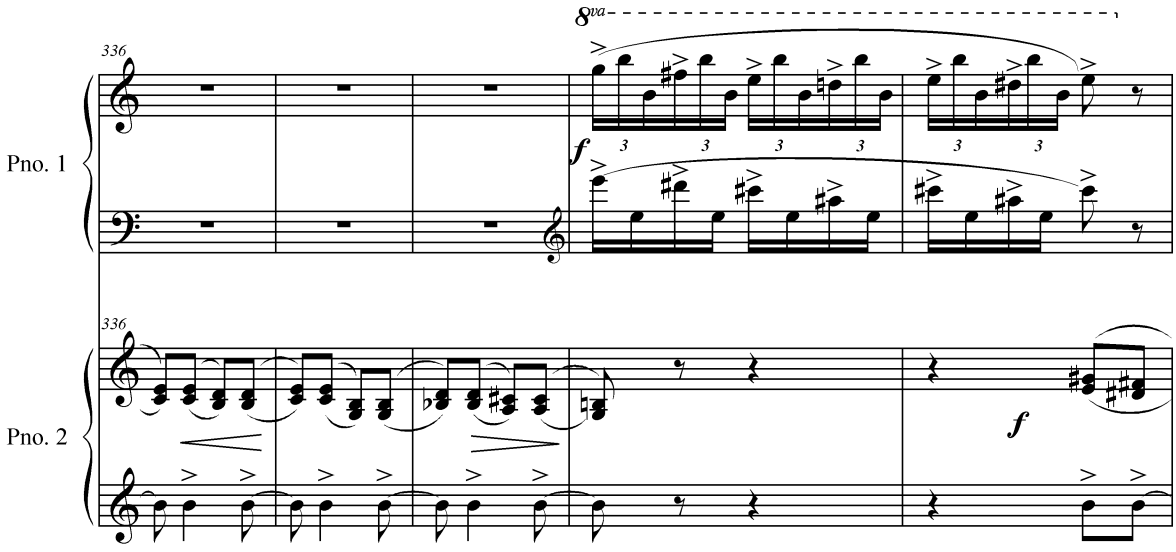

(8va)
8va
321
Pno. 1
321
Pno. 2
p
f
p

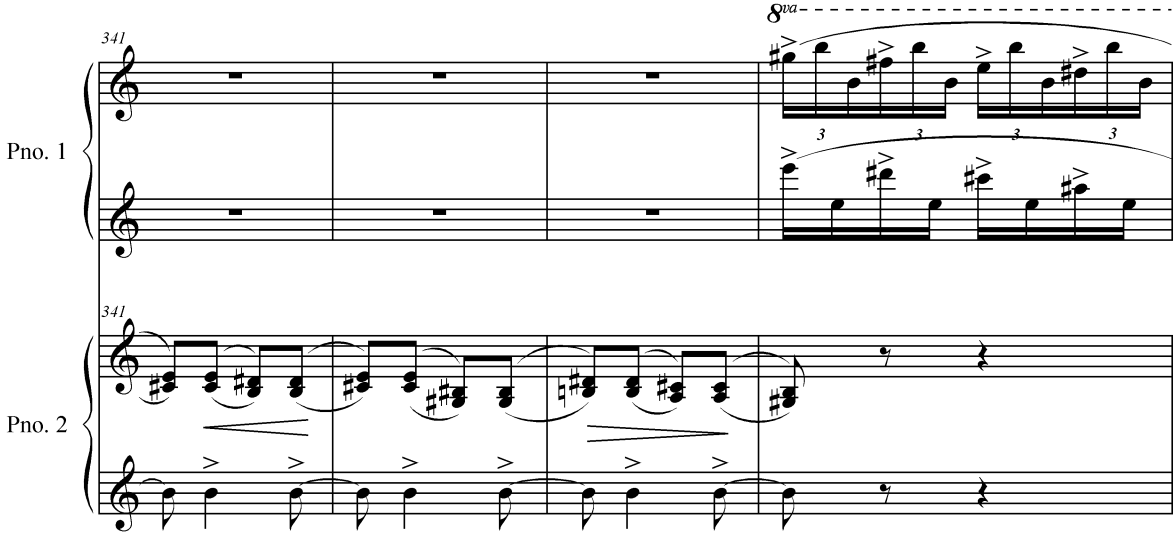

(8va)
324
Pno. 1
324
Pno. 2

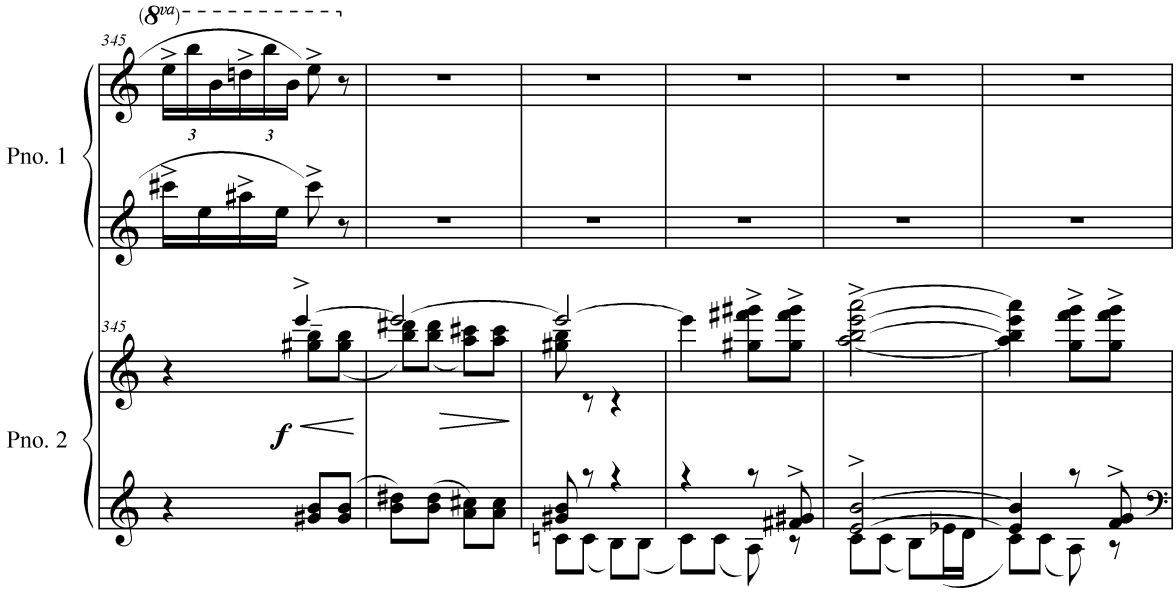

327
Pno. 1
f
7
f
5
327
Pno. 2
f
f

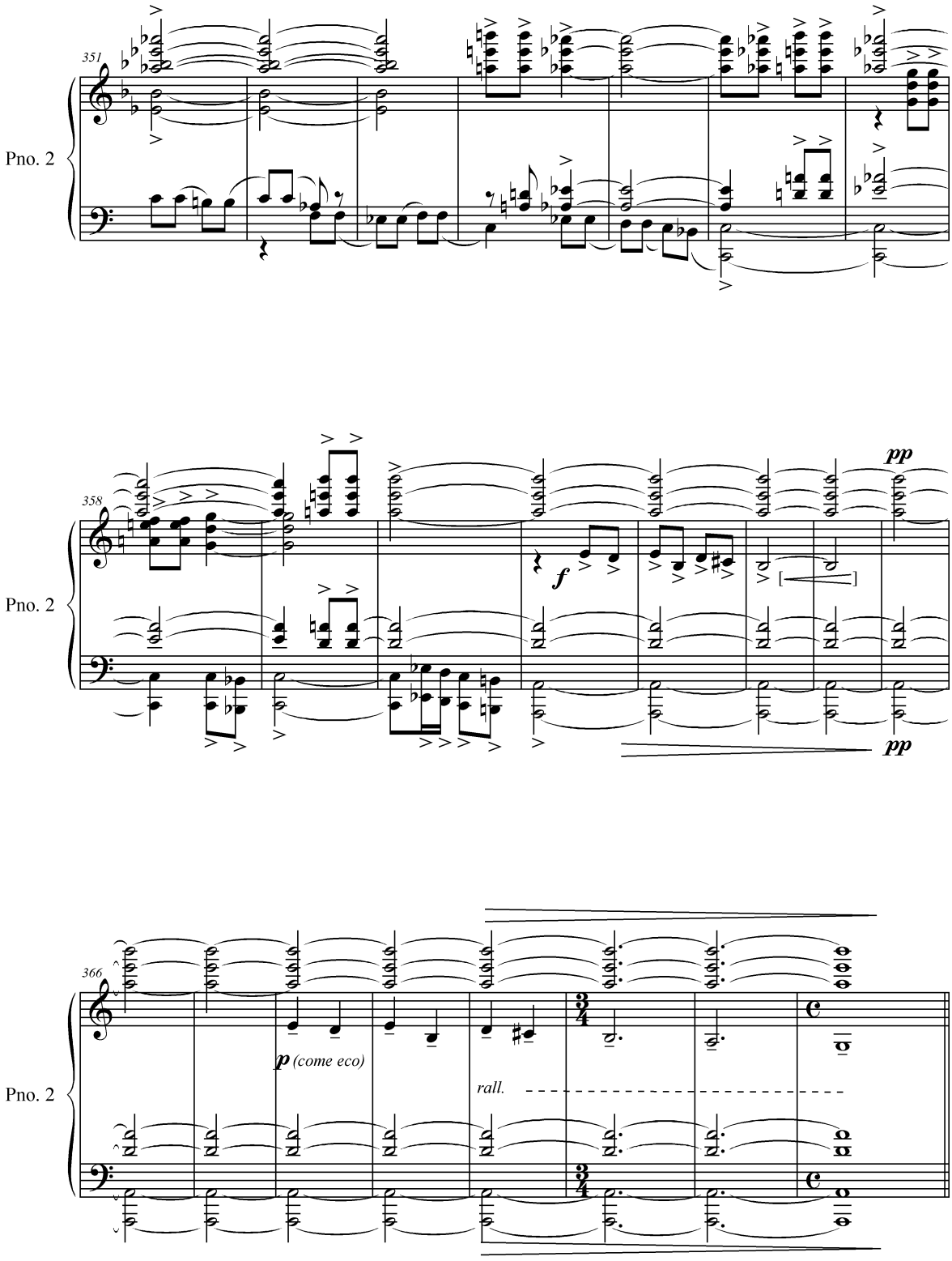

330
Pno. 1
7
f
5
330
Pno. 2
cresc.

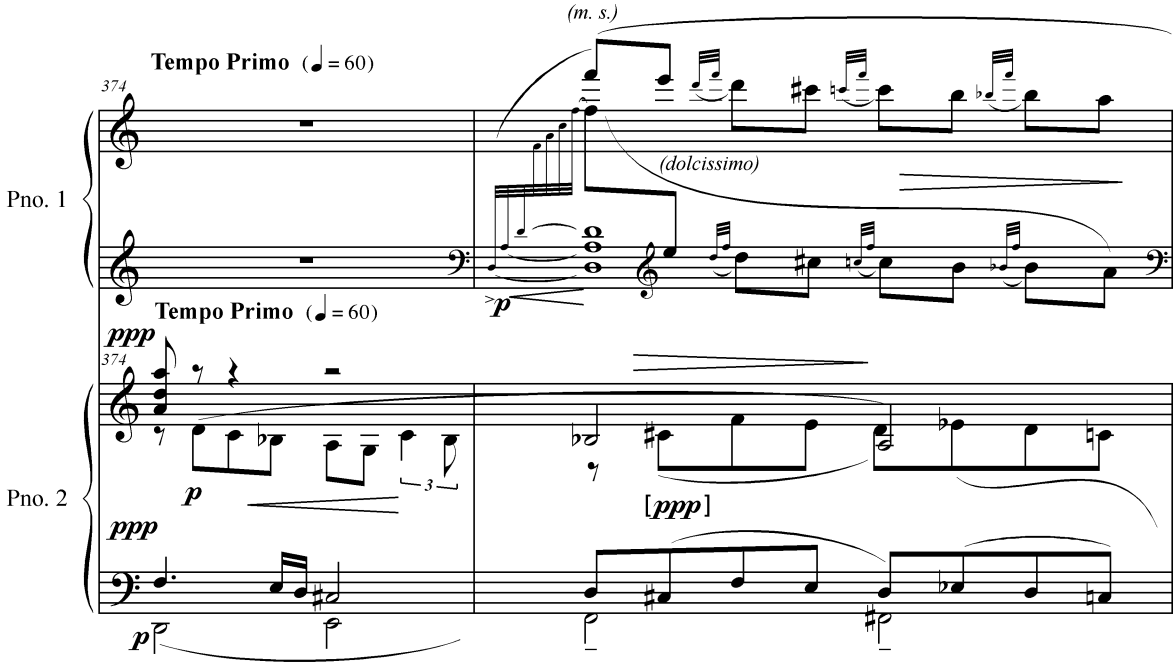

333
Pno. 1
f
7
ff
5
333
Pno. 2
ff
f
sopra
1
5

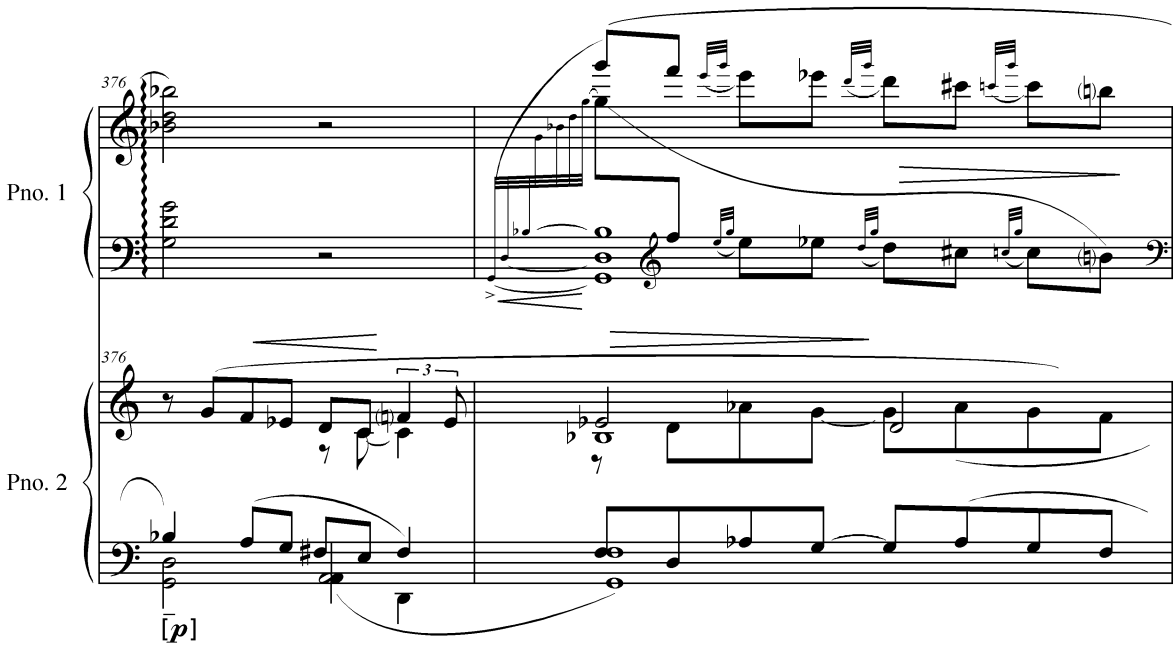

8va
336
Pno. 1
f
3
3
3
3
3
3
336
Pno. 2
f

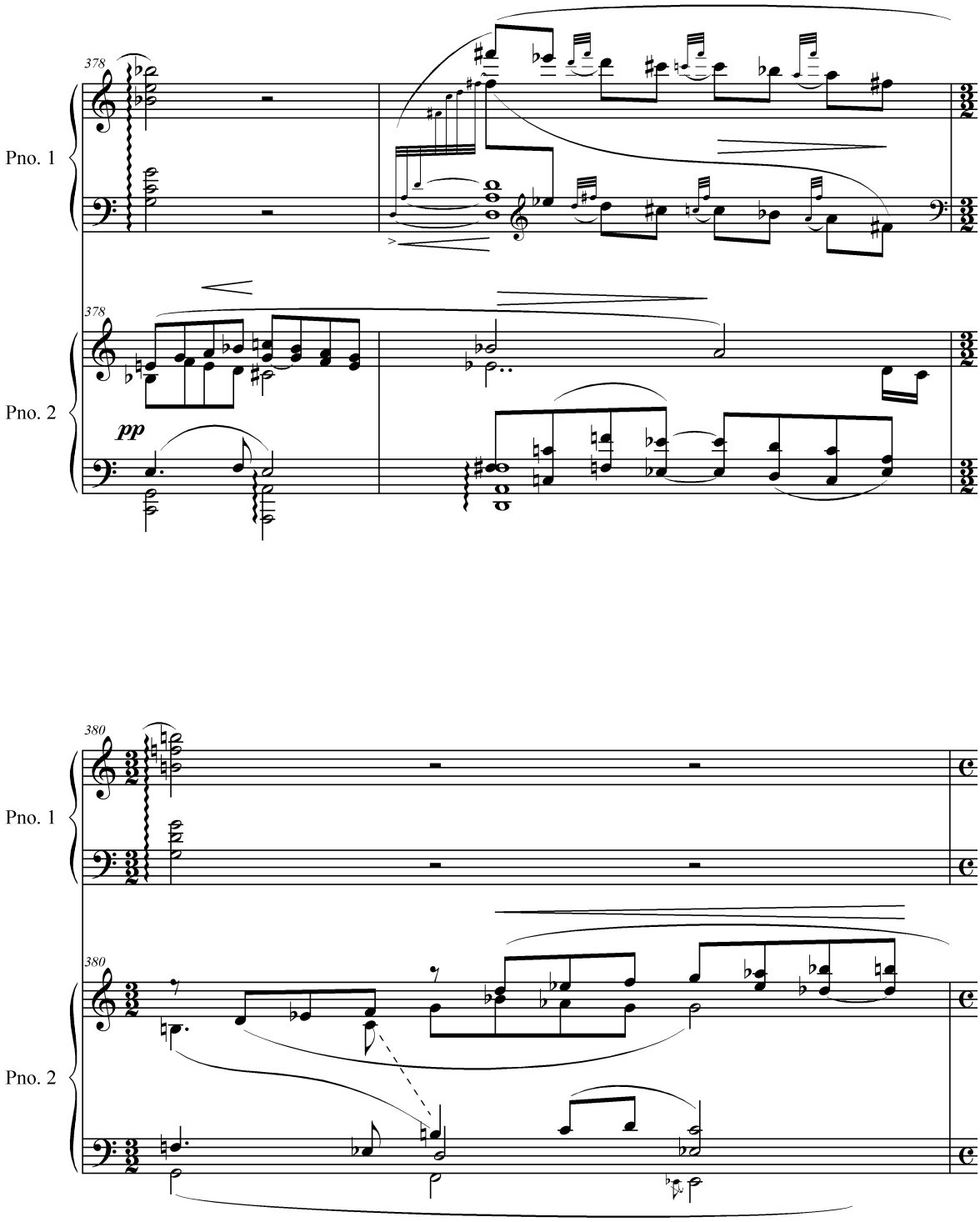

8va
341
Pno. 1
341
Pno. 2

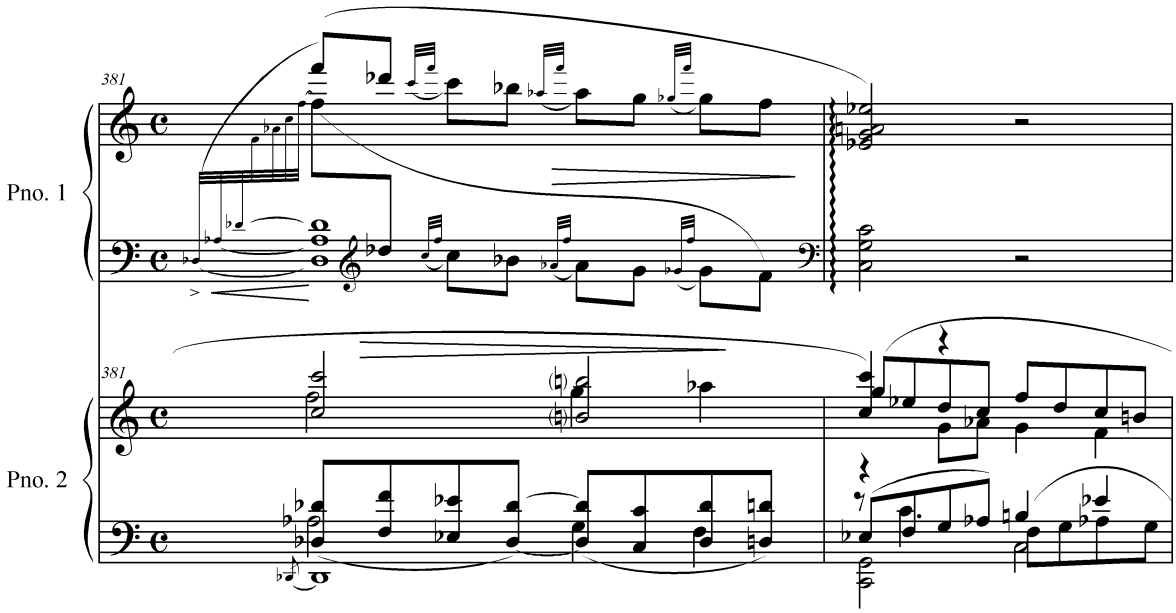

(8va)
345
Pno. 1
345
Pno. 2
f

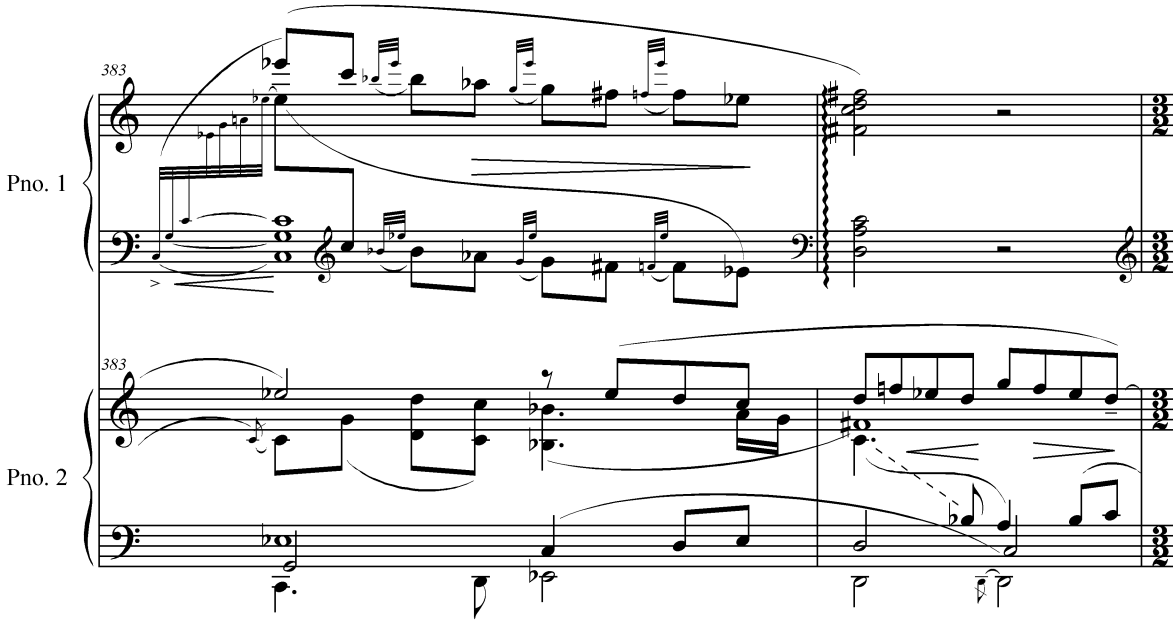

351
Pno. 2
358
Pno. 2
f
pp
pp
366
Pno. 2
p (come eco)
rall.

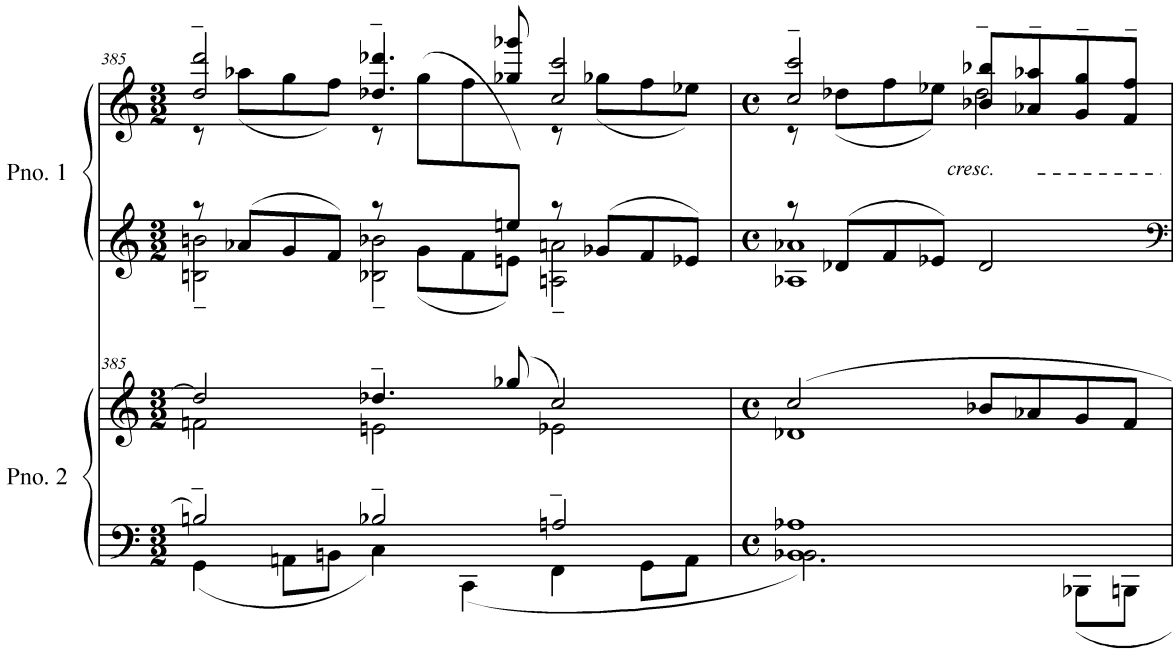

(m. s.)
Tempo Primo (♩= 60)
374
(dolcissimo)
Pno. 1
Tempo Primo (♩= 60)
ppp
374
Pno. 2
p
3
[ppp]
ppp
p

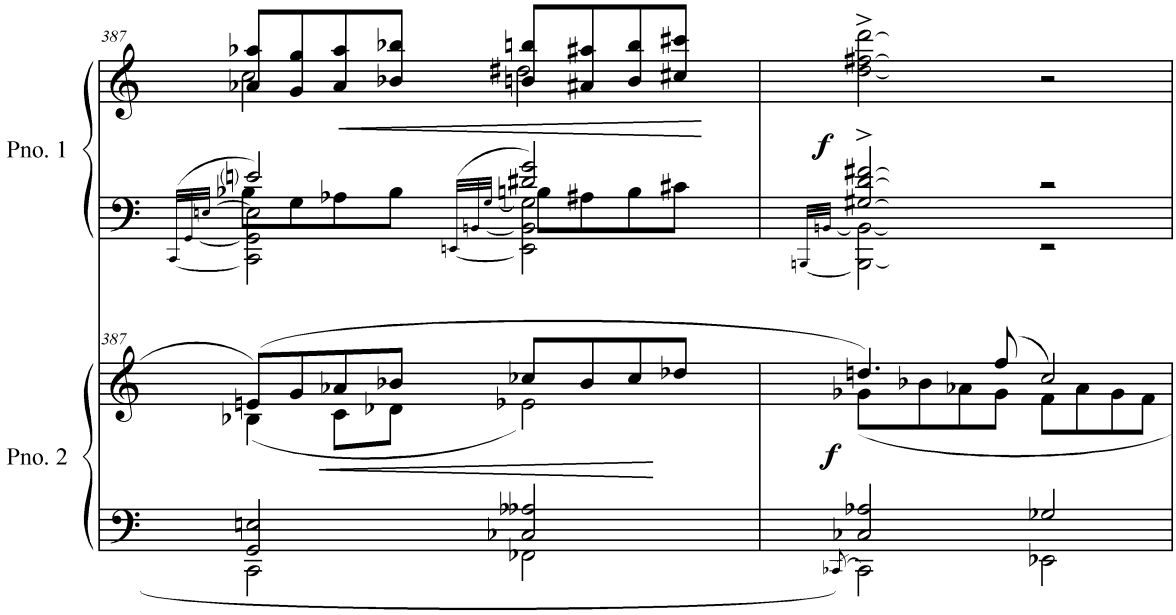

376
Pno. 1
376
3
Pno. 2
[p]

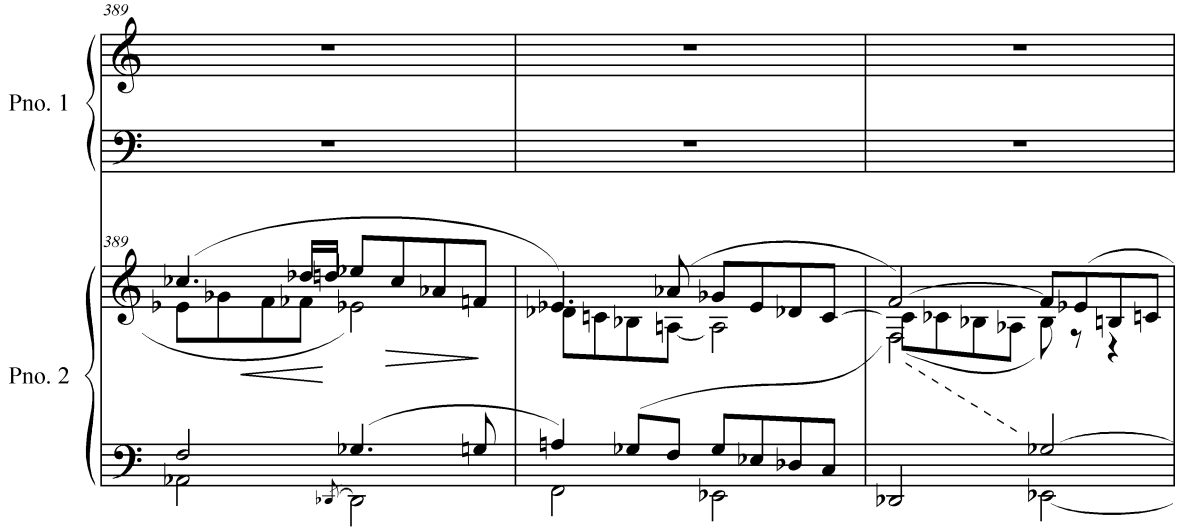

Pno. 1
Pno. 2
378
pp
380

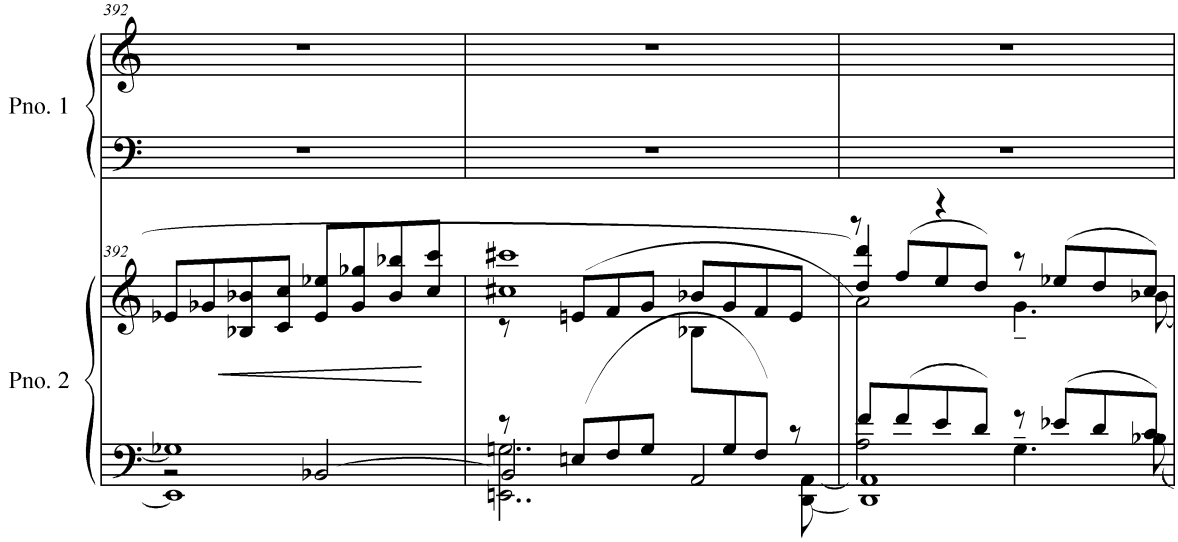

381
Pno. 1
381
Pno. 2

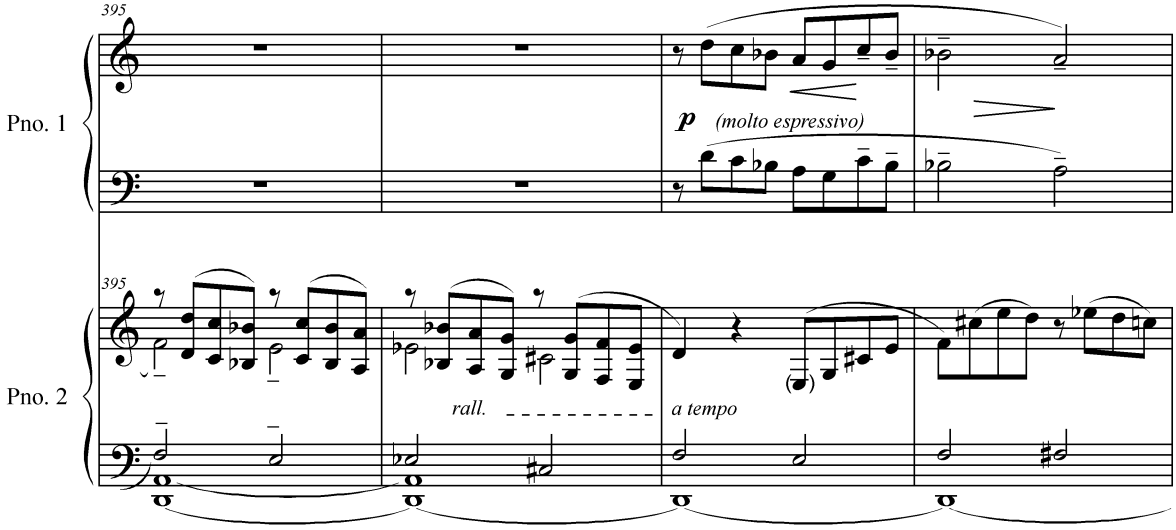

383
Pno. 1
383
Pno. 2

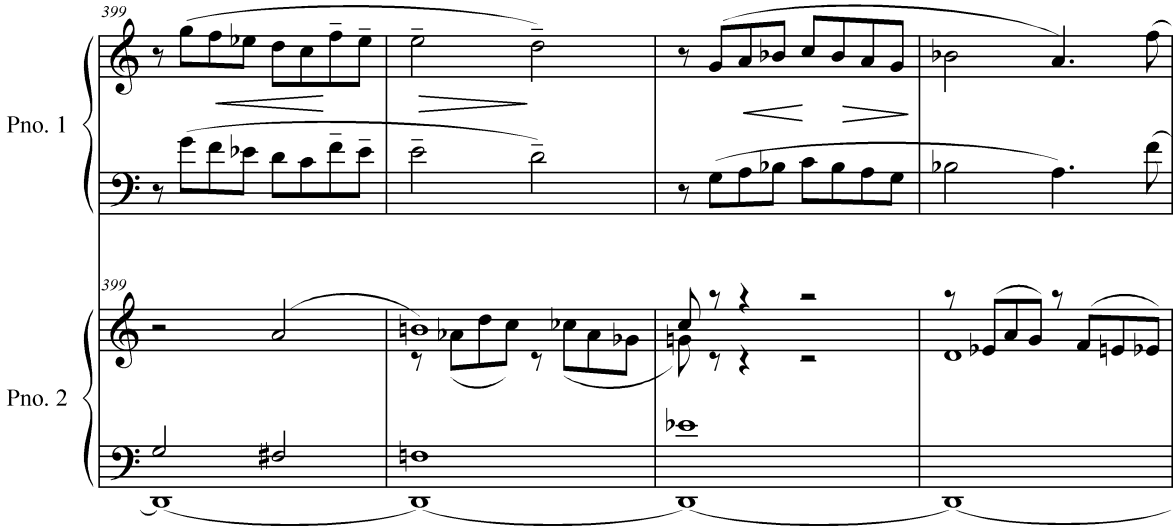

385
Pno. 1
cresc.
385
Pno. 2

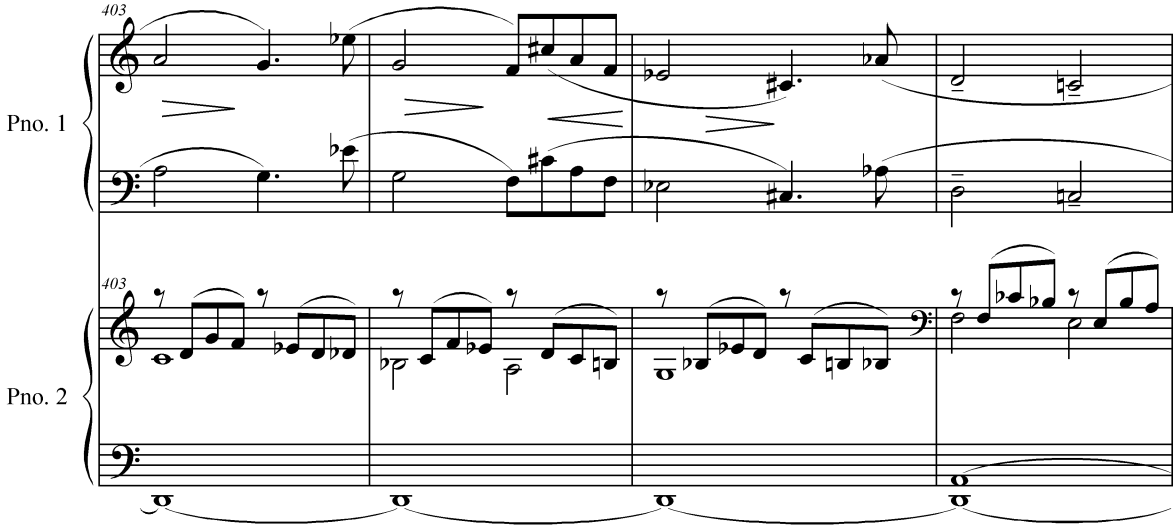

387
Pno. 1
f
387
Pno. 2
f

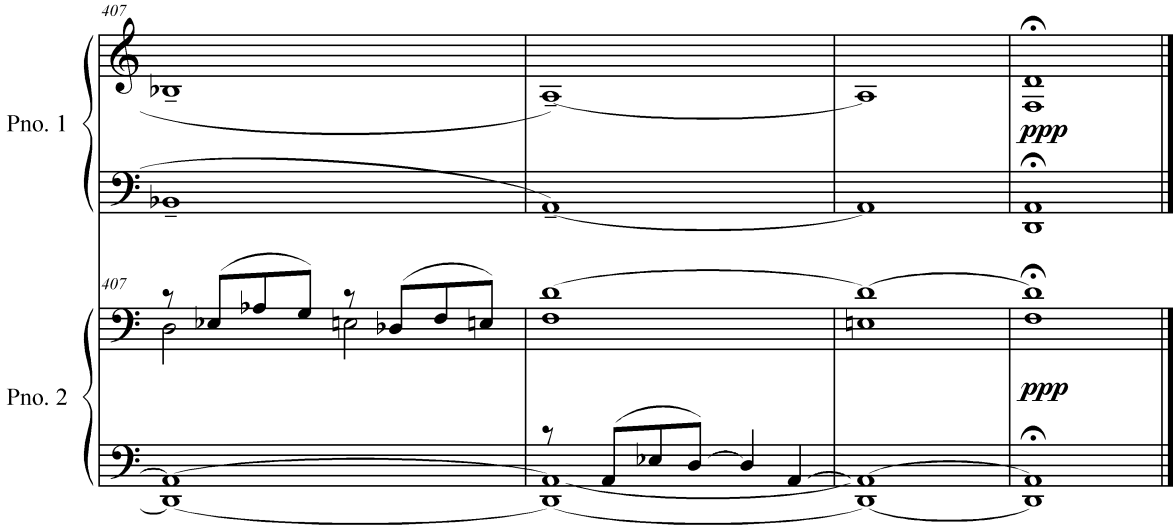

389
Pno. 1
389
Pno. 2

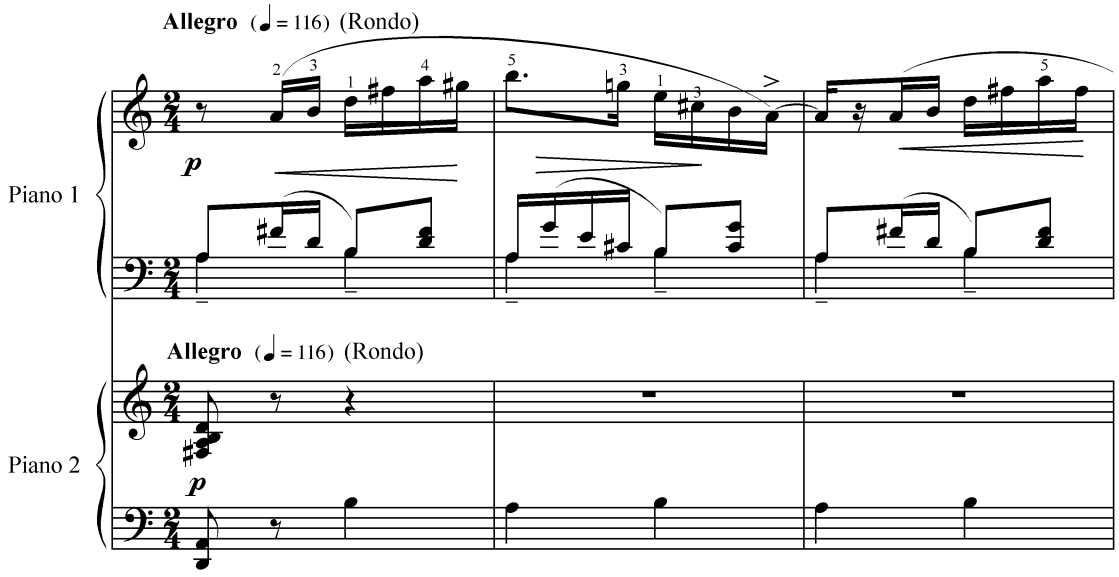

392
Pno. 1
392
Pno. 2

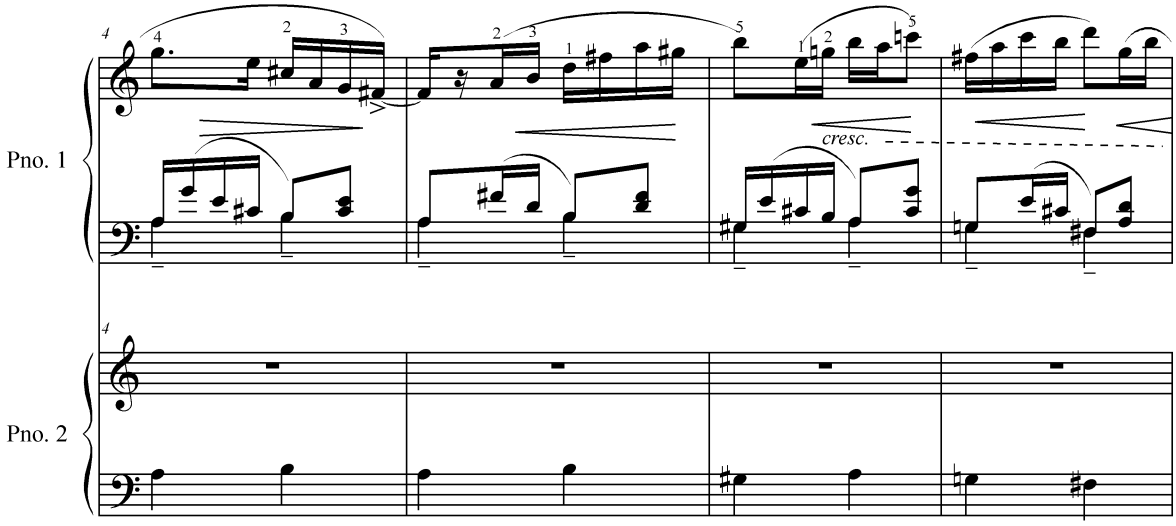

395
Pno. 1
p (molto espressivo)
395
Pno. 2
rall.
a tempo

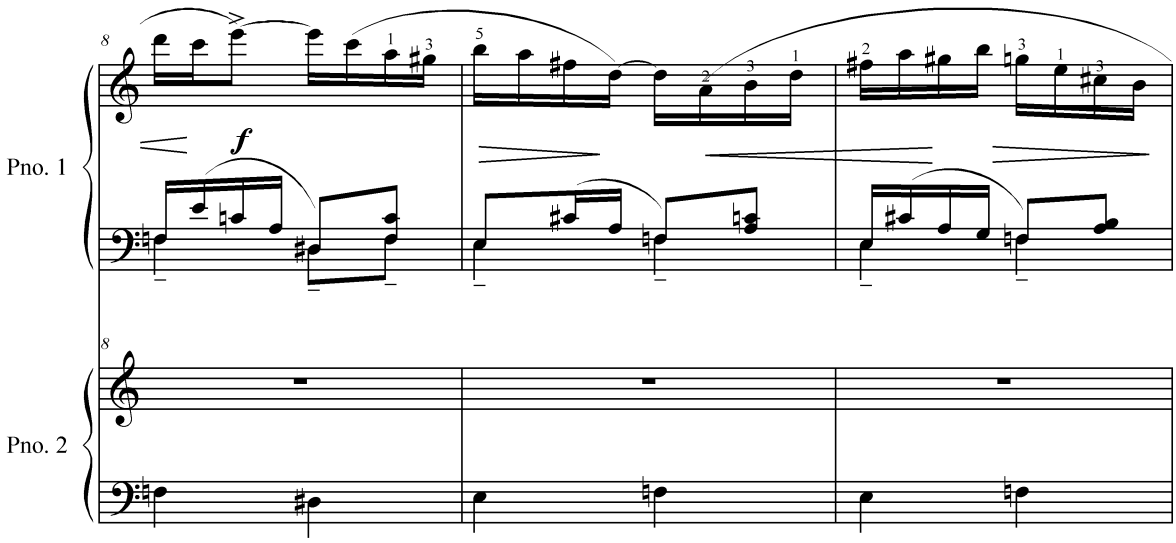

399
Pno. 1
399
Pno. 2

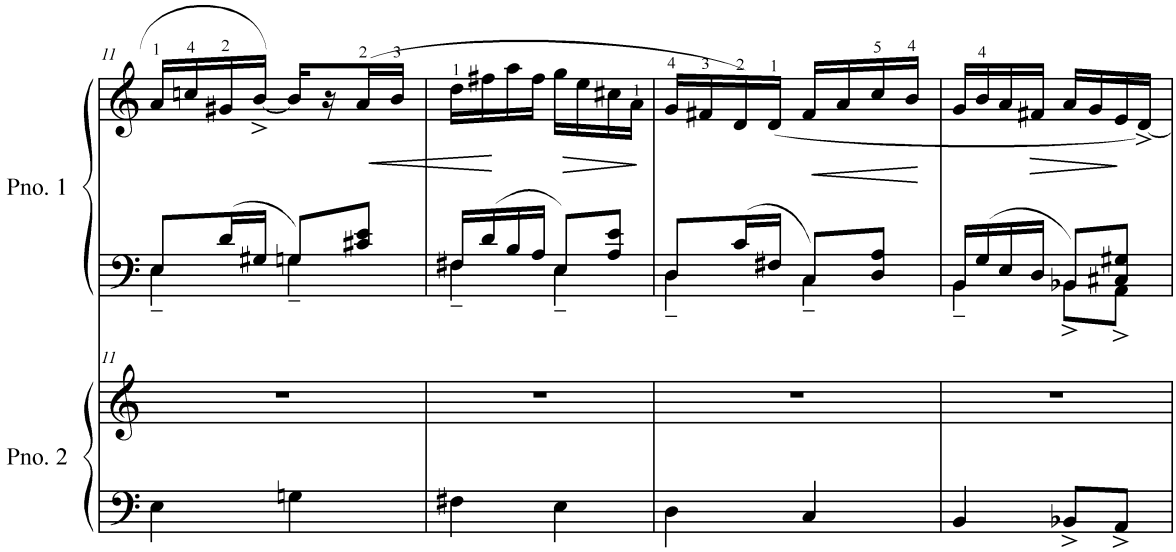

403
Pno. 1
403
Pno. 2

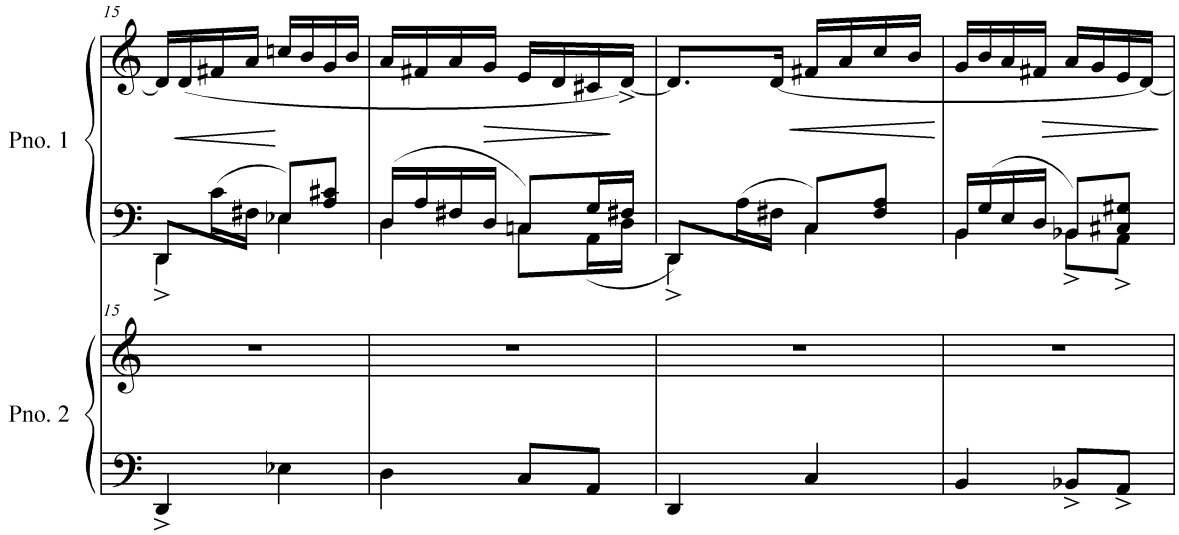

407
Pno. 1
ppp
407
Pno. 2
ppp

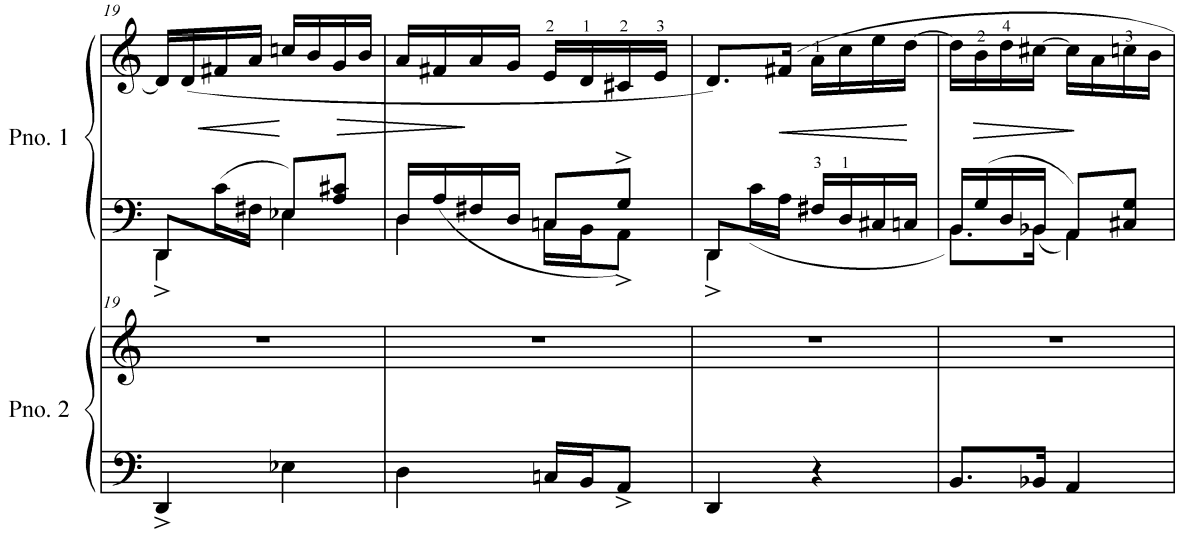

Allegro (♩= 116) (Rondo)
Piano 1
p
Allegro (♩= 116) (Rondo)
Piano 2
p

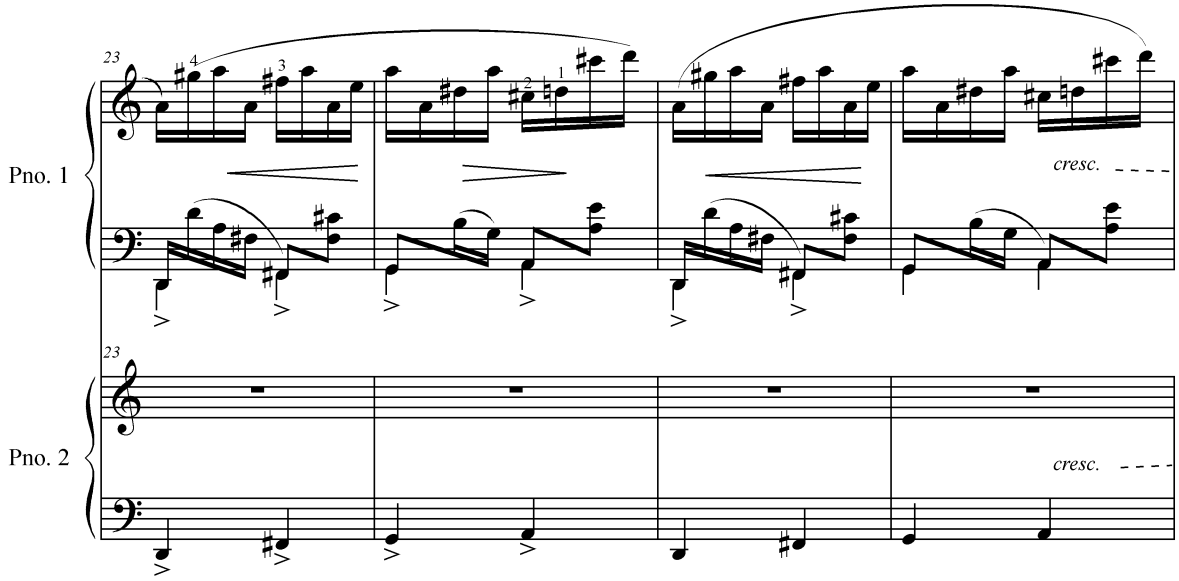

Pno. 1
cresc.
Pno. 2

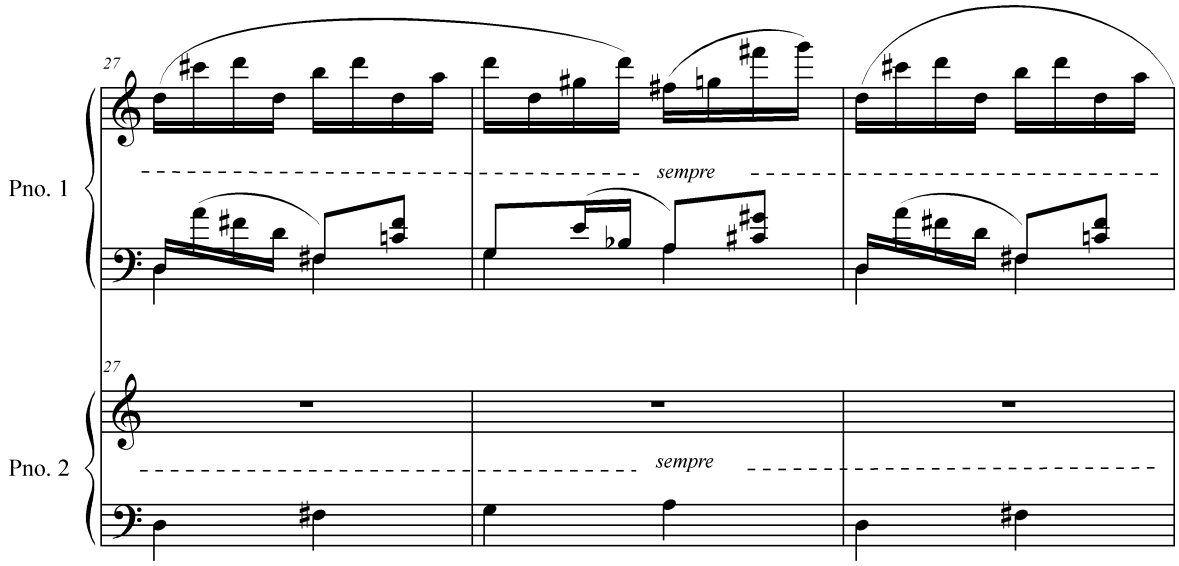

8
f
Pno. 1
8
Pno. 2

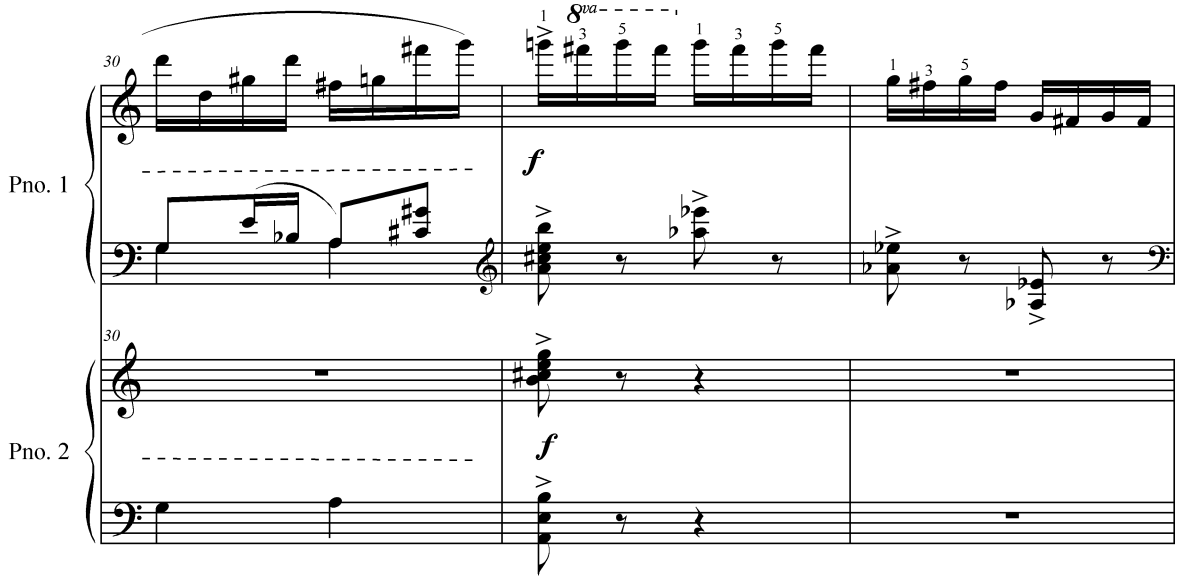

11
Pno. 1
11
Pno. 2

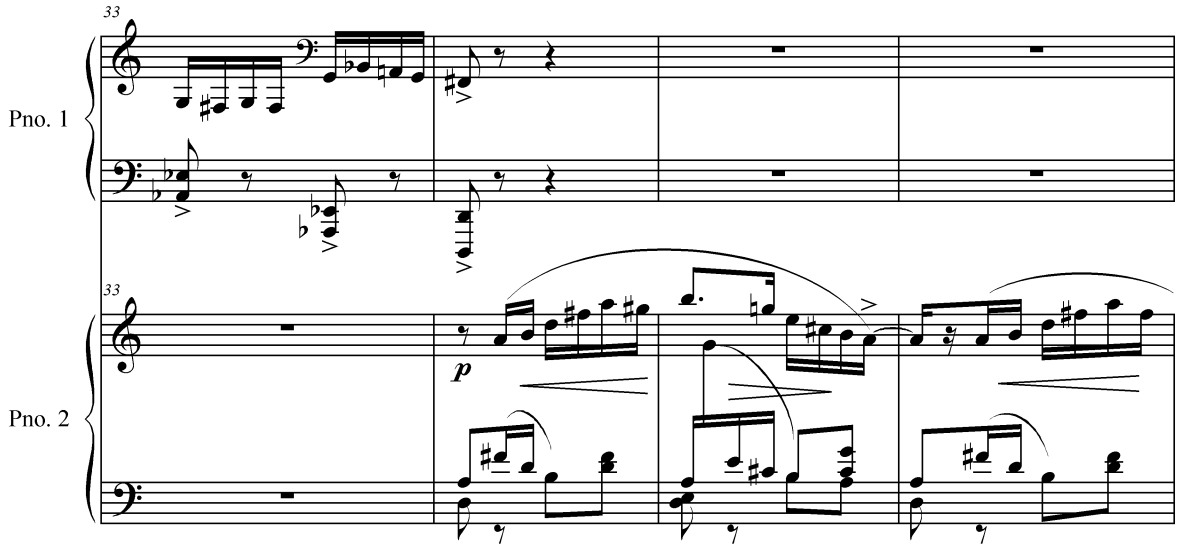

15
Pno. 1
15
Pno. 2

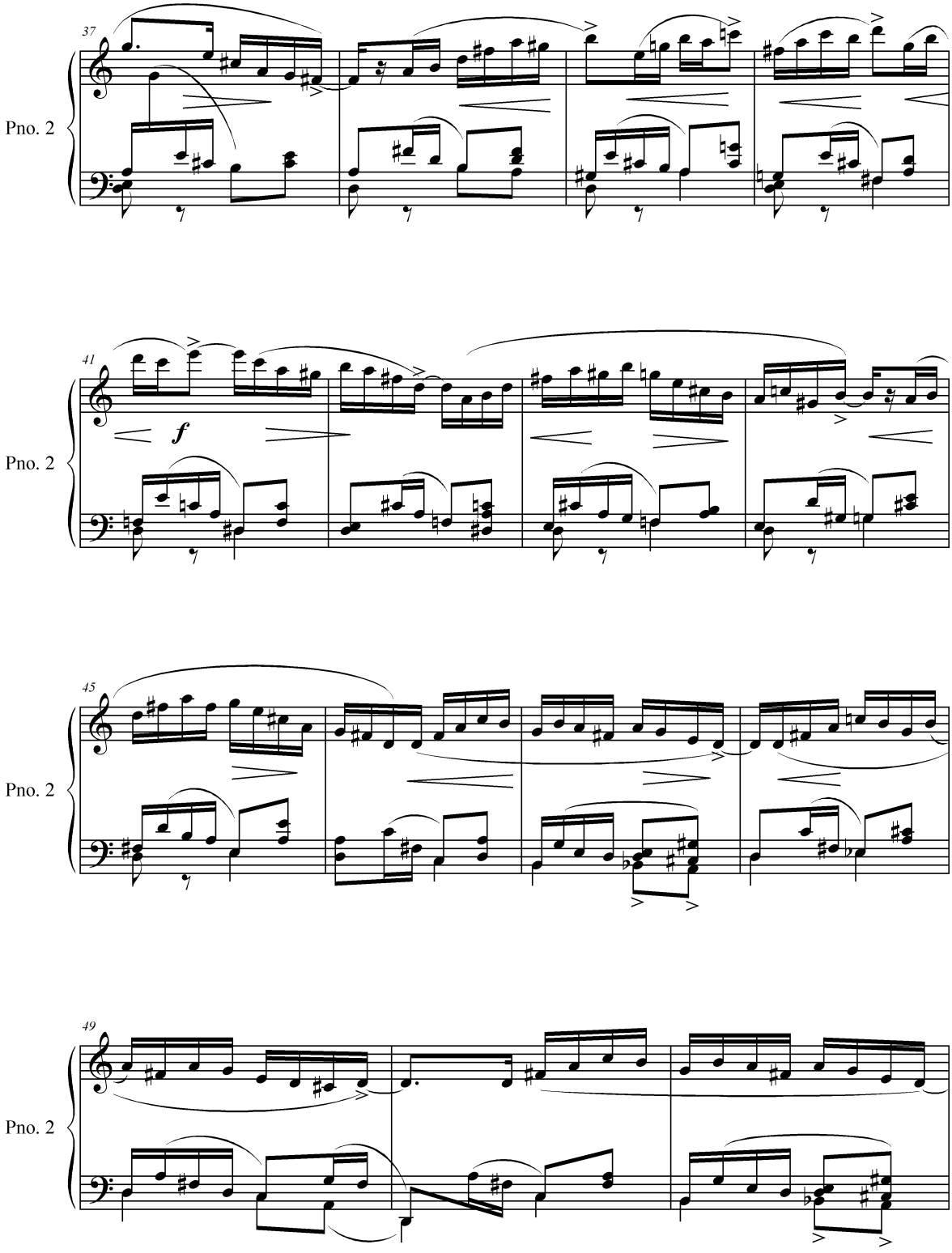

19
Pno. 1
19
Pno. 2

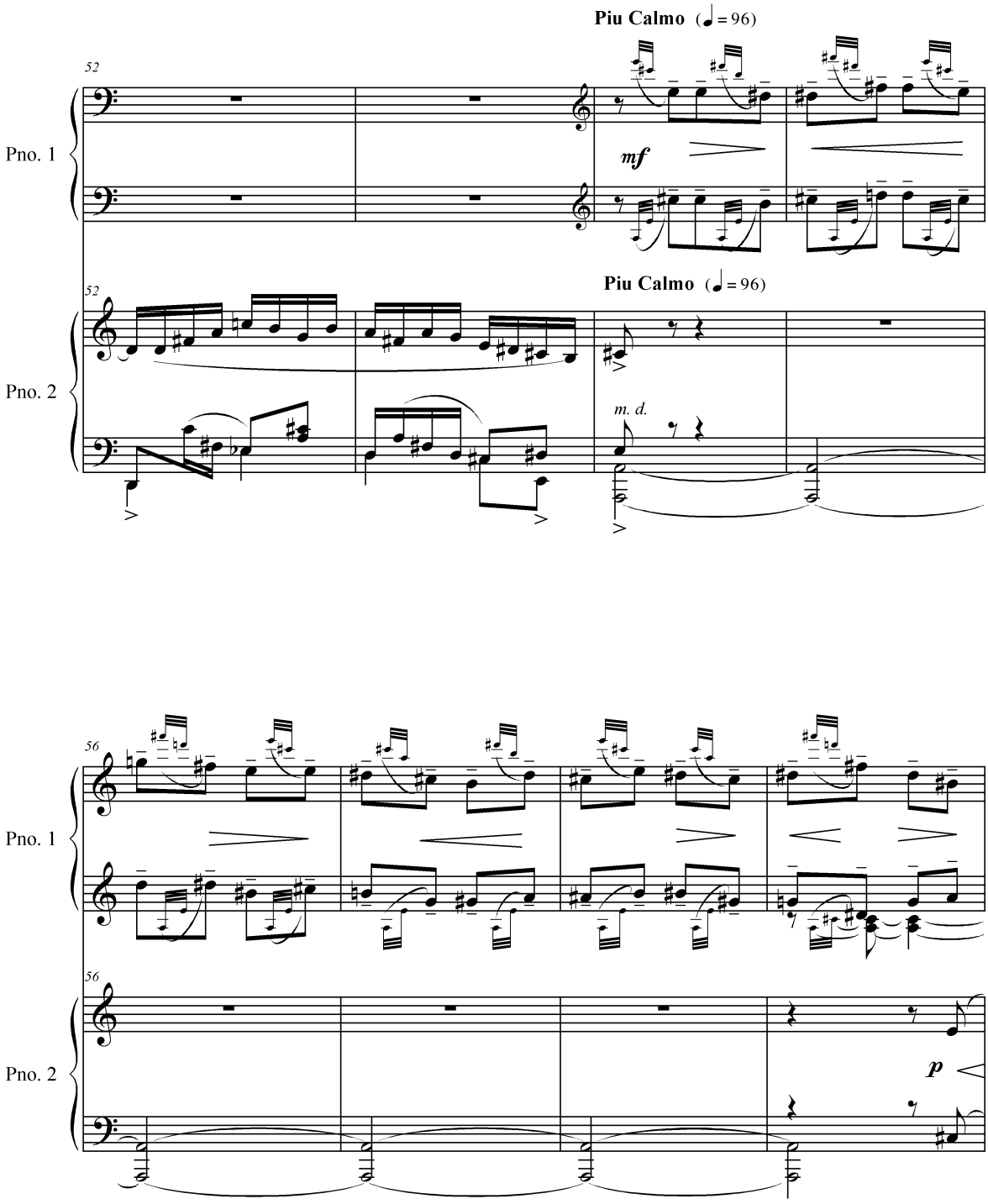

23
Pno. 1
cresc.
23
Pno. 2
cresc.

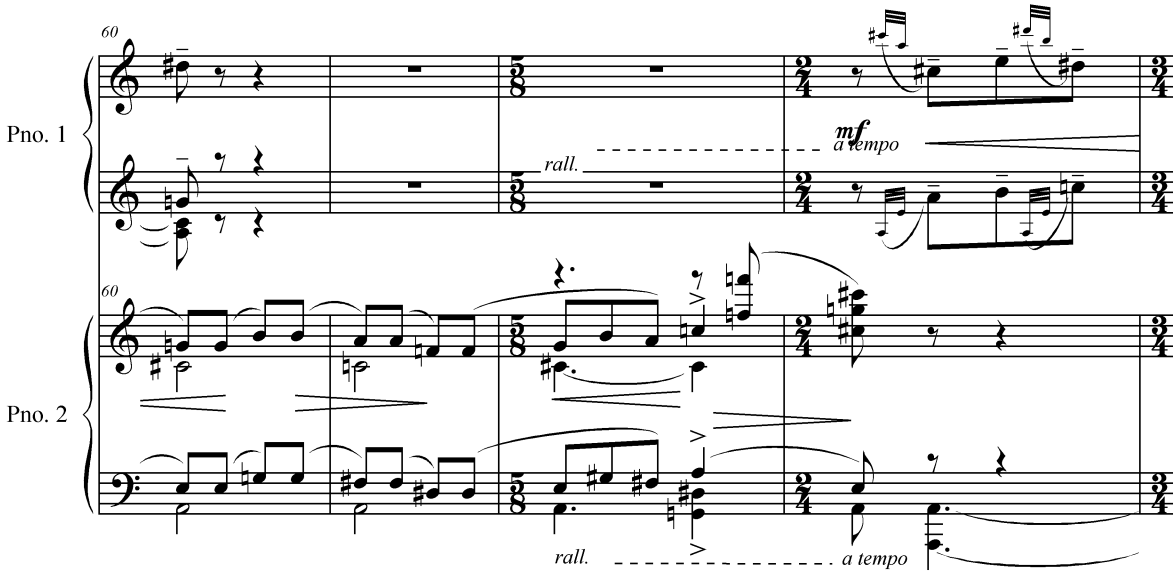

27
Pno. 1
sempre
27
Pno. 2
sempre

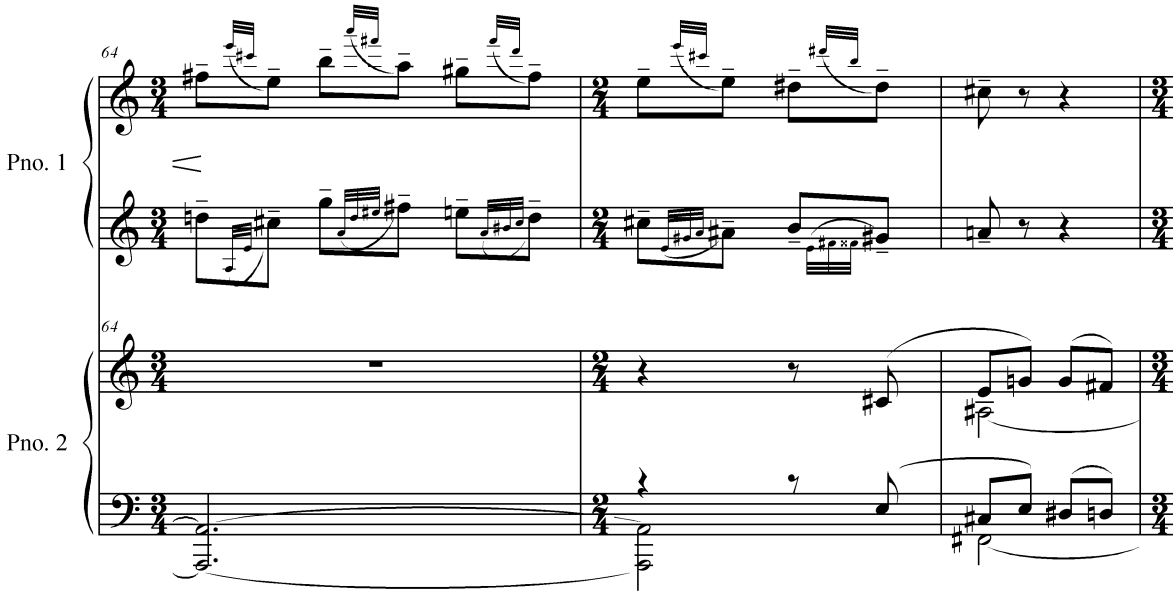

30
8va
Pno. 1
f
30
Pno. 2
f

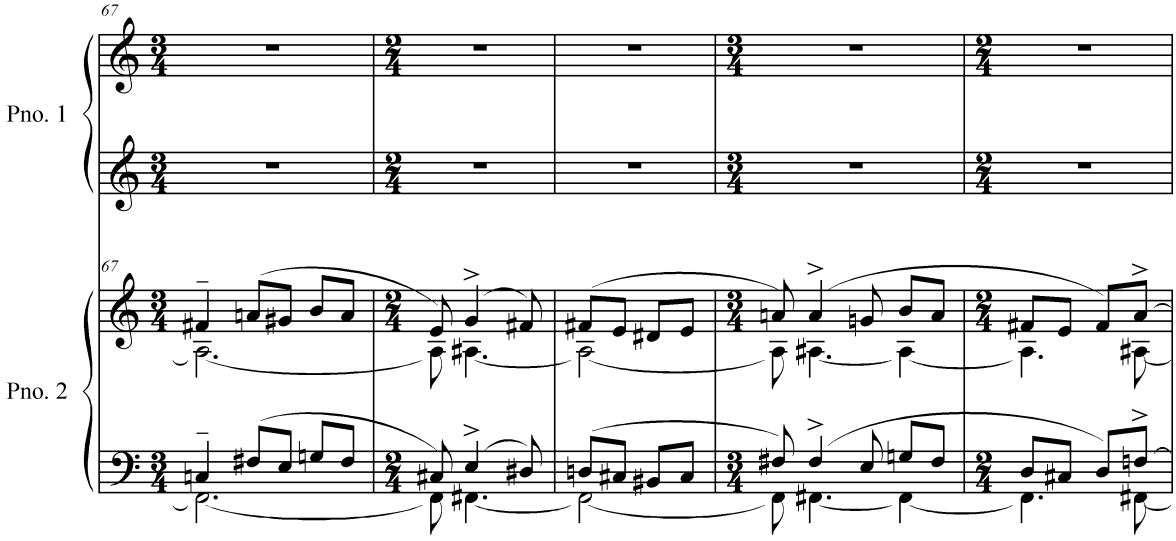

33
Pno. 1
33
p
Pno. 2

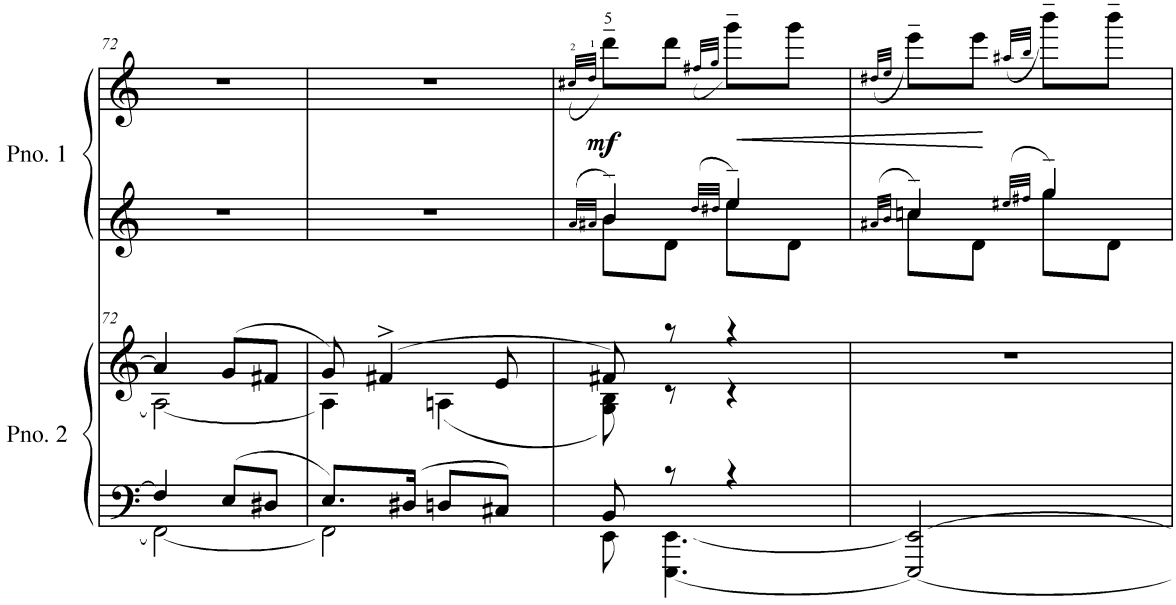

37
Pno. 2
41
f
Pno. 2
45
Pno. 2
49
Pno. 2

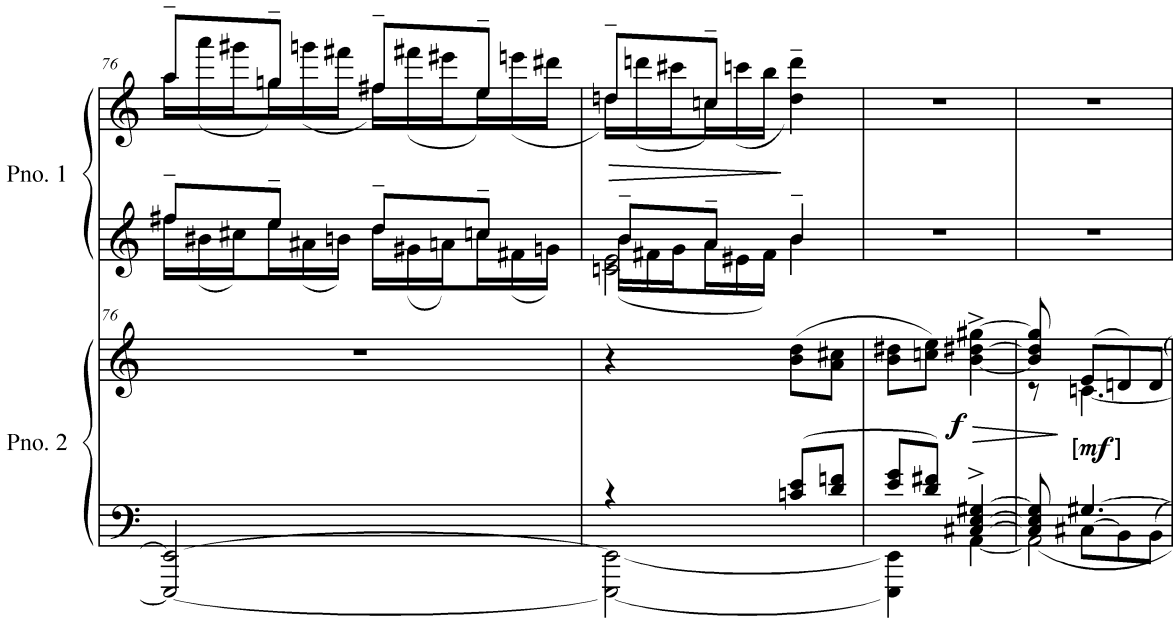

Piu Calmo (♩= 96)
52
Pno. 1
mf
Piu Calmo (♩= 96)
52
Pno. 2
m. d.
56
Pno. 1
56
Pno. 2
p

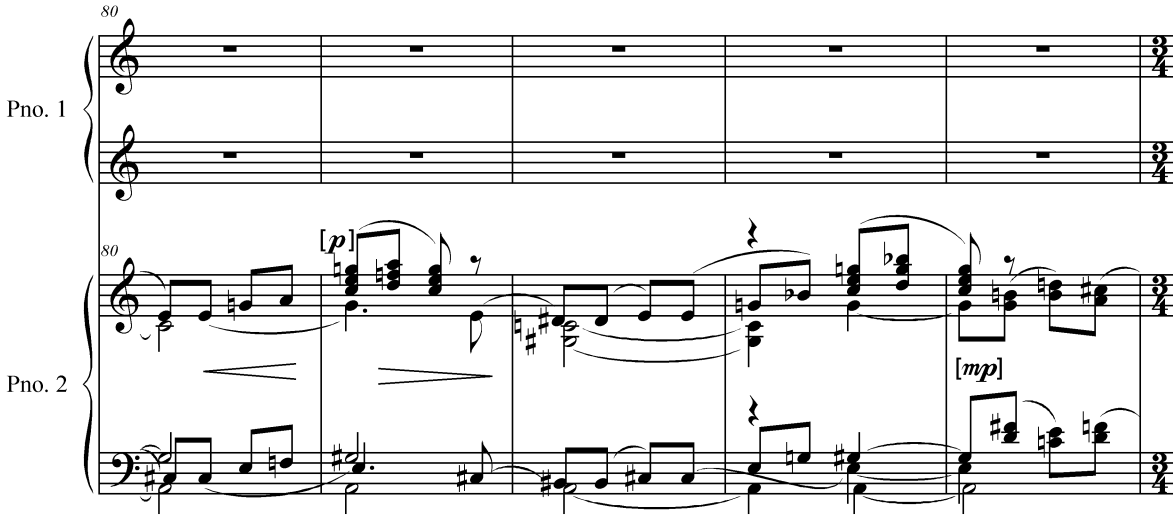

60
Pno. 1
rall.
mf
a tempo
60
Pno. 2
rall.
a tempo

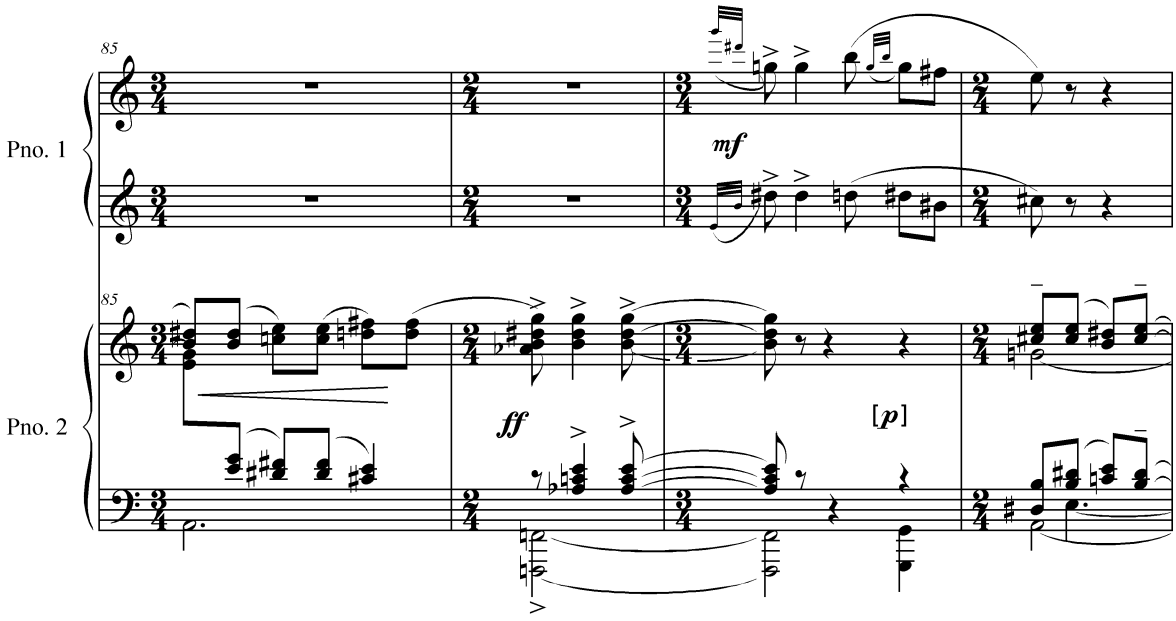

64
Pno. 1
64
Pno. 2

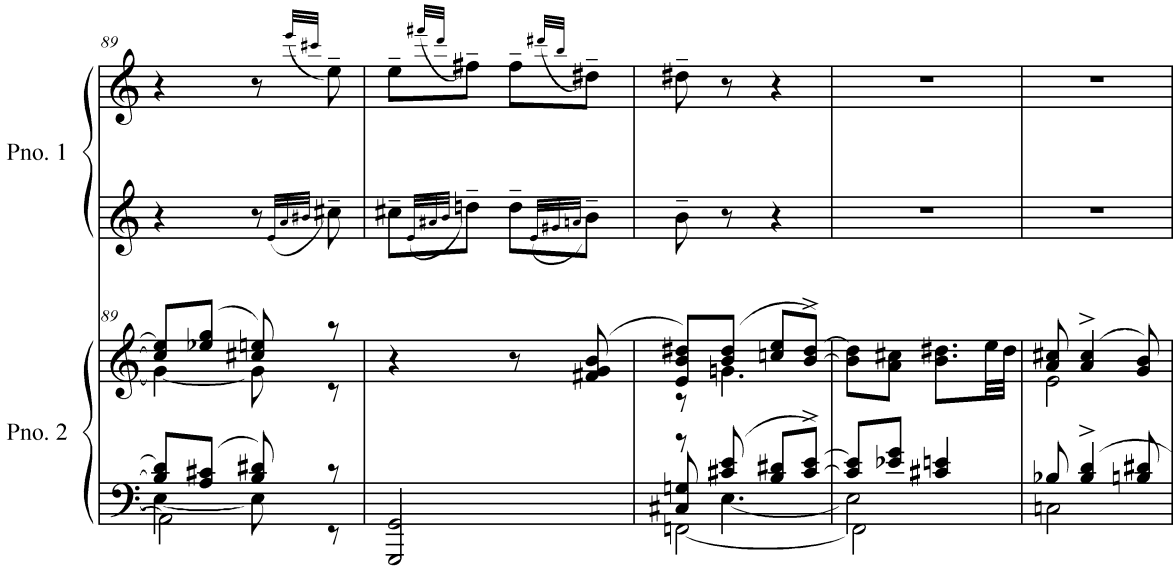

67
Pno. 1
67
Pno. 2

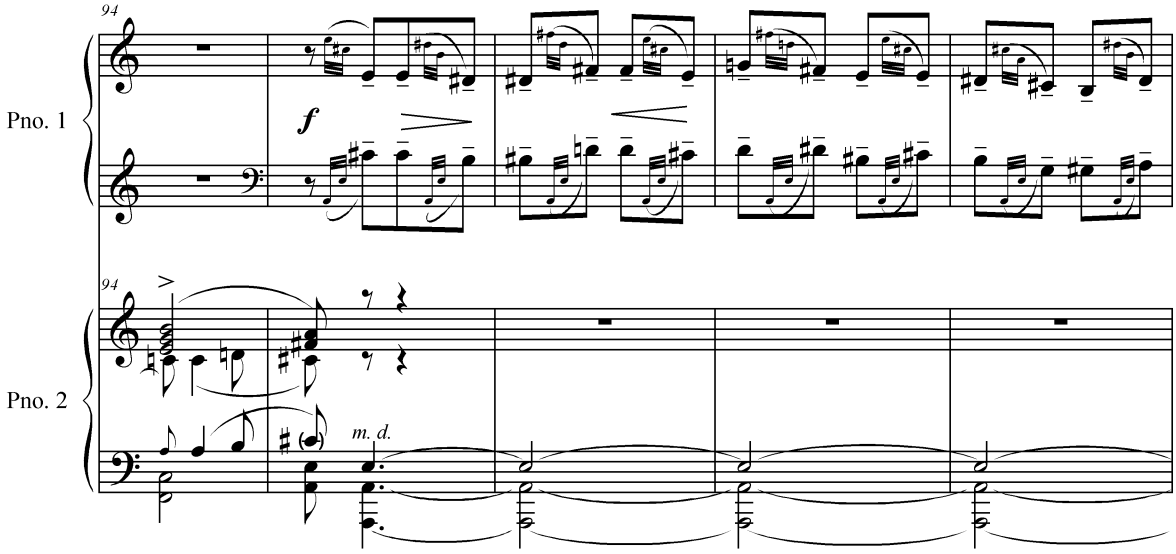

72
5
mf
Pno. 1
72
Pno. 2

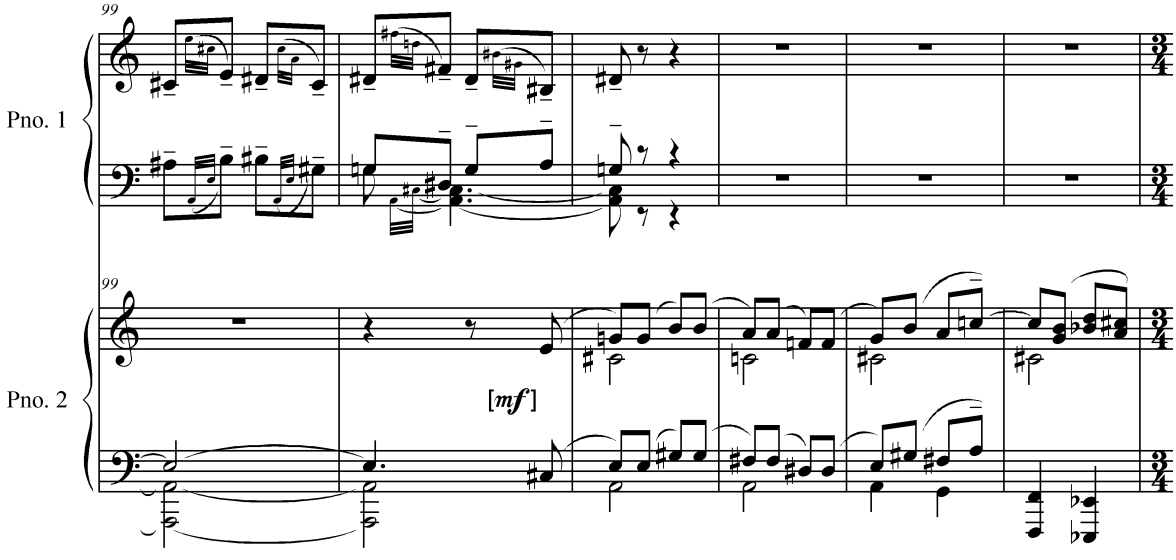

76
Pno. 1
76
Pno. 2
f
[mf]

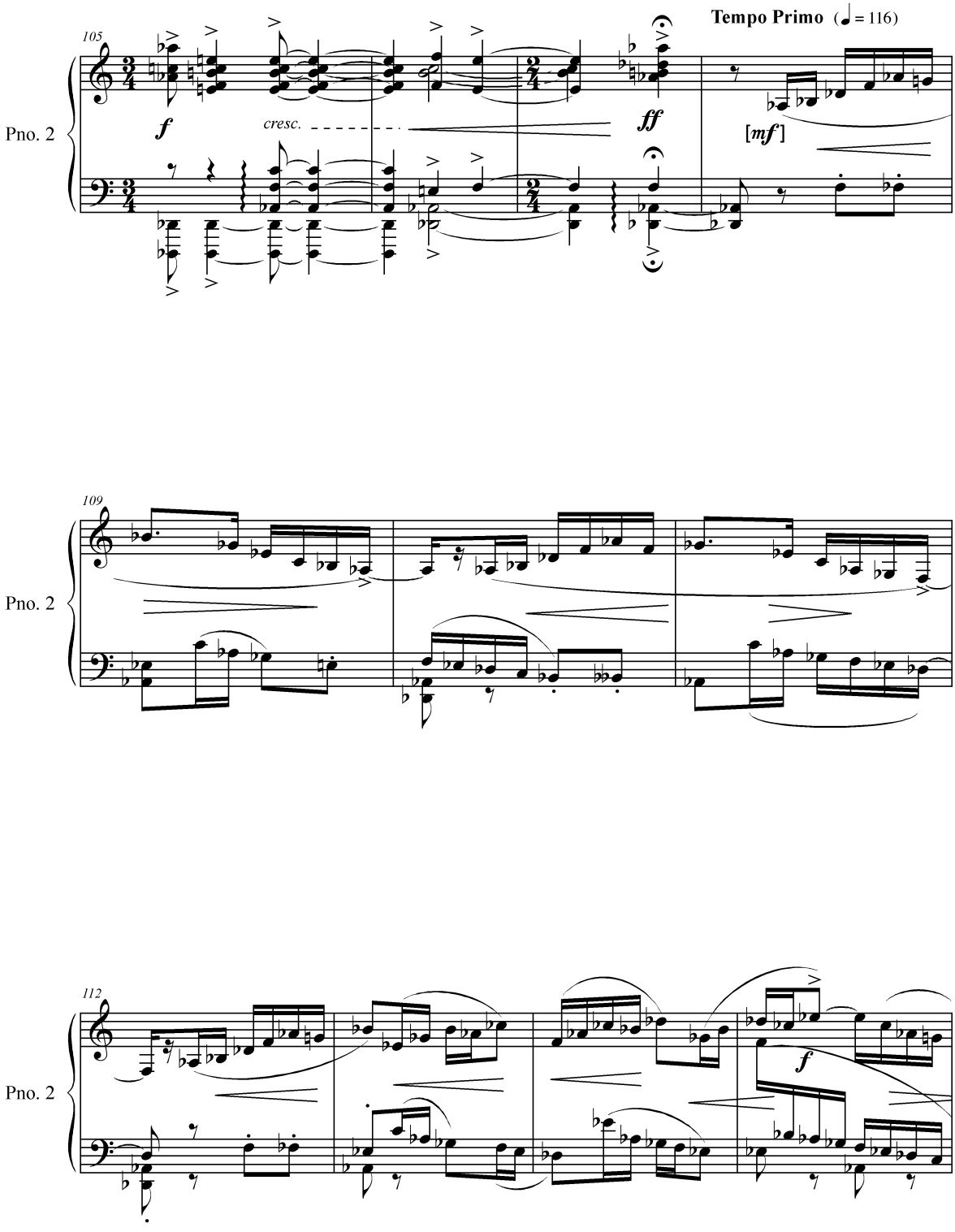

80
Pno. 1
80
Pno. 2
[p]
[mp]

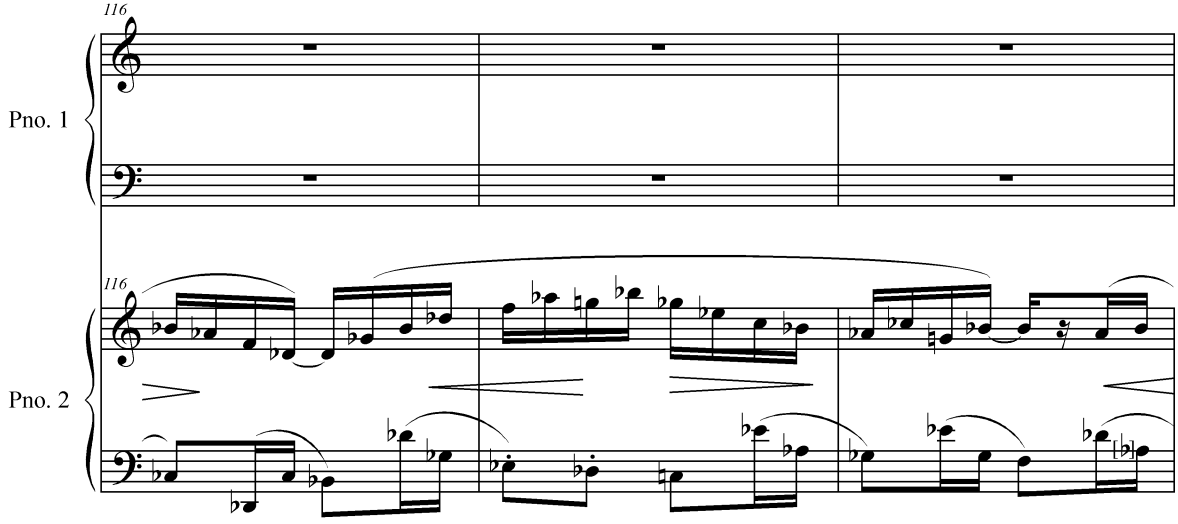

85
Pno. 1
85
Pno. 2
mf
ff
[p]

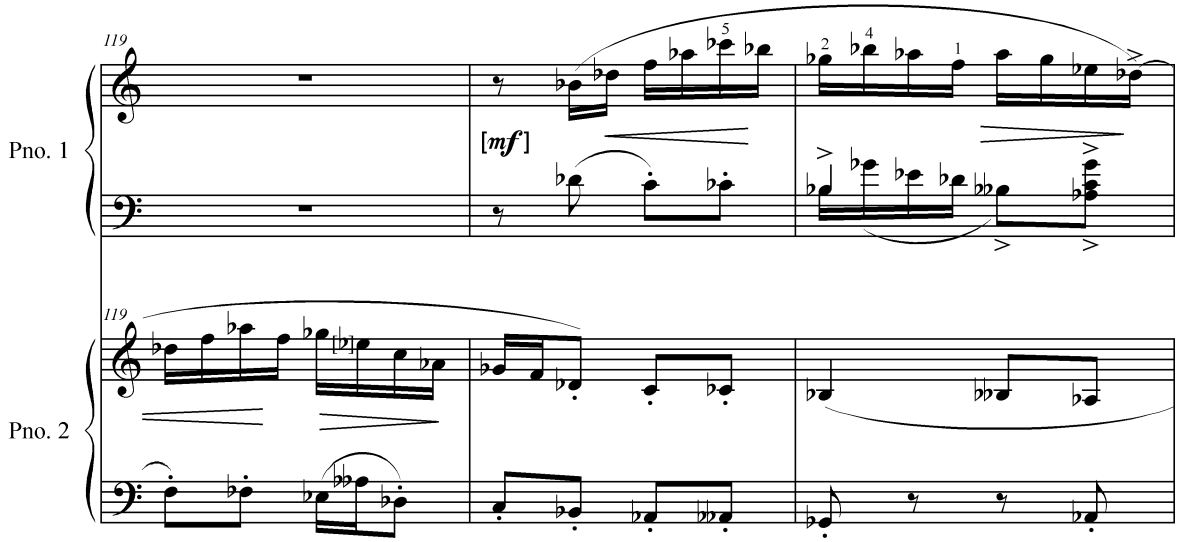

89
Pno. 1
89
Pno. 2

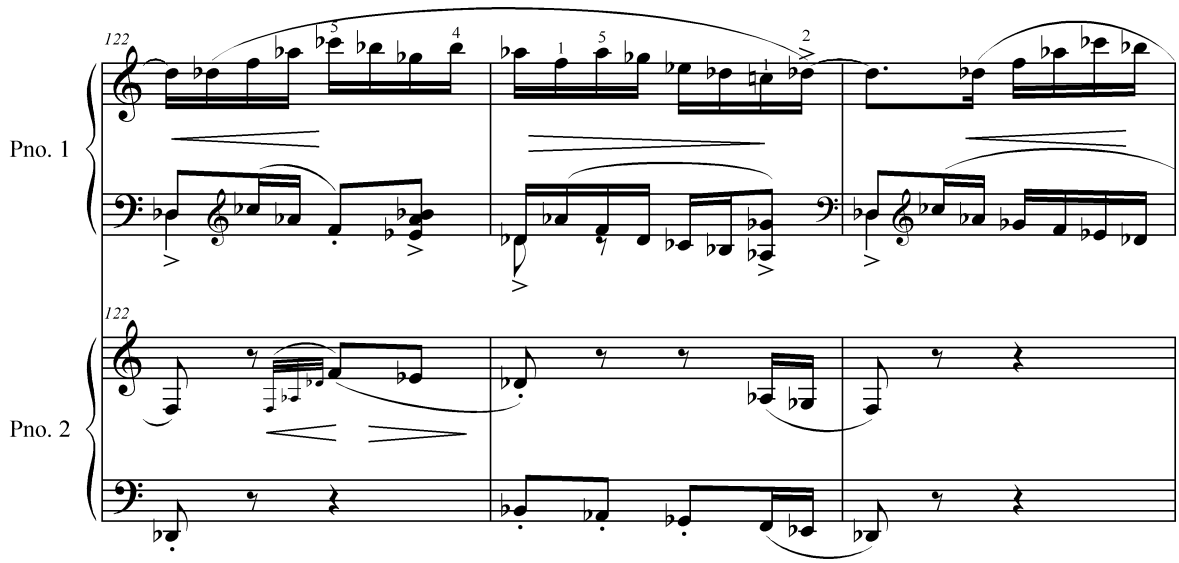

94
Pno. 1
f
94
Pno. 2
m. d.

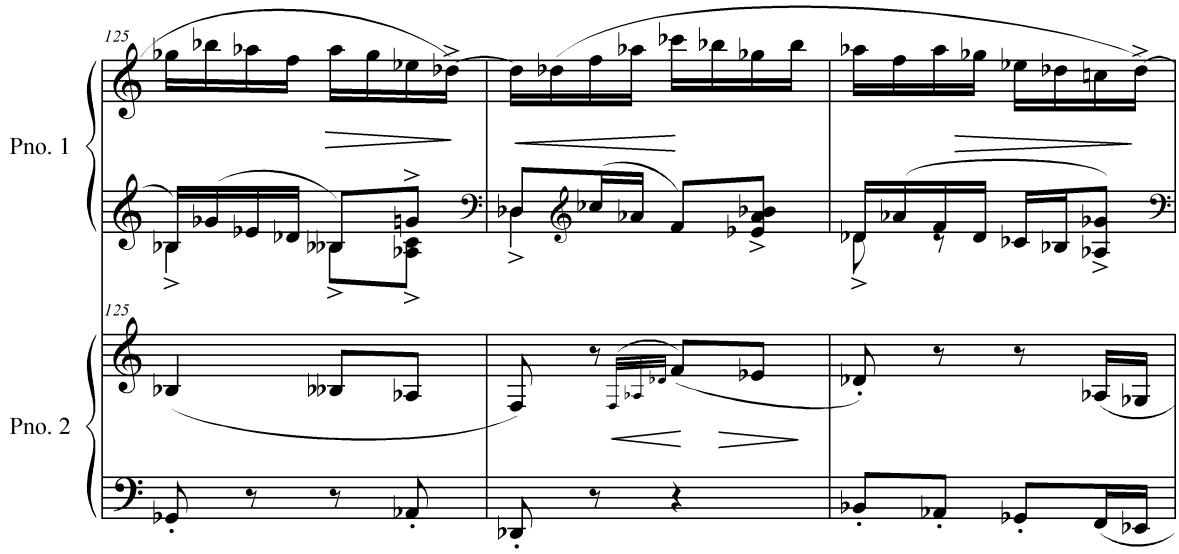

99
Pno. 1
99
Pno. 2
[mf]

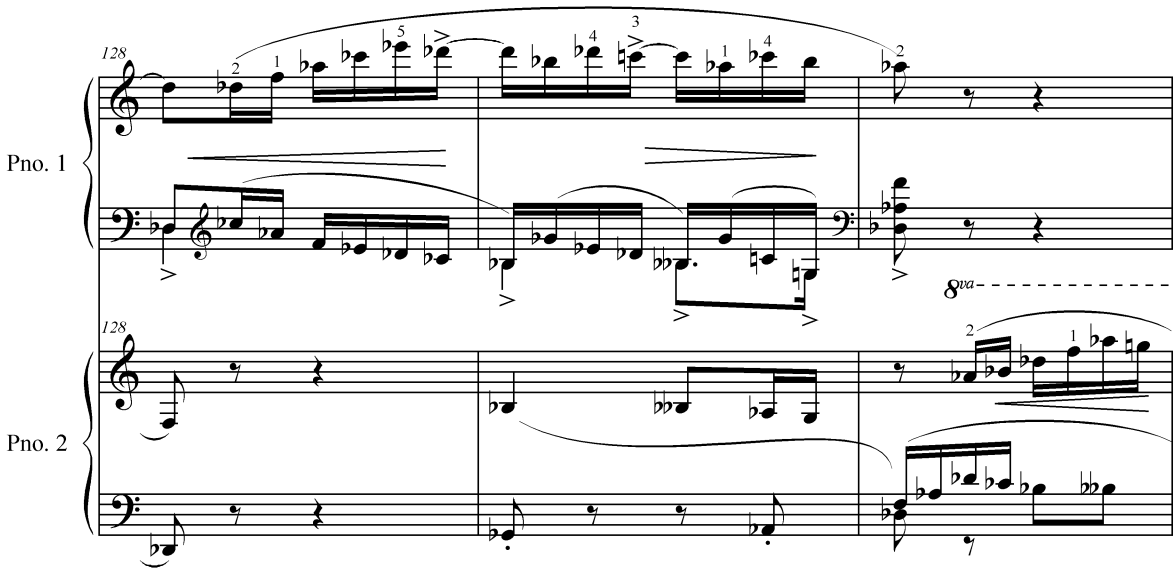

105
Tempo Primo (♩= 116)
Pno. 2
f
cresc.
ff
[mf]
109
Pno. 2
112
Pno. 2
f

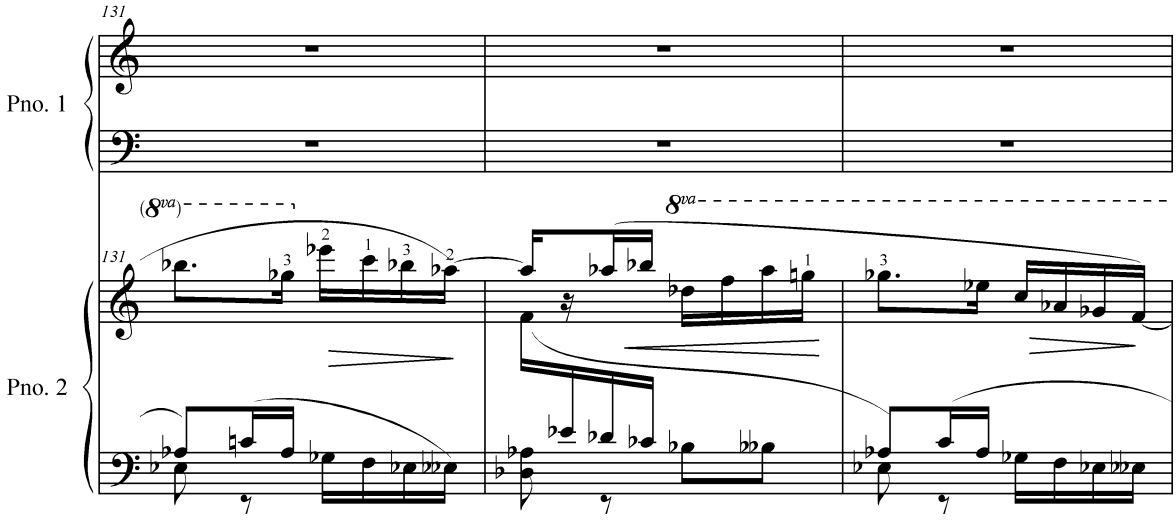

116
Pno. 1
116
Pno. 2

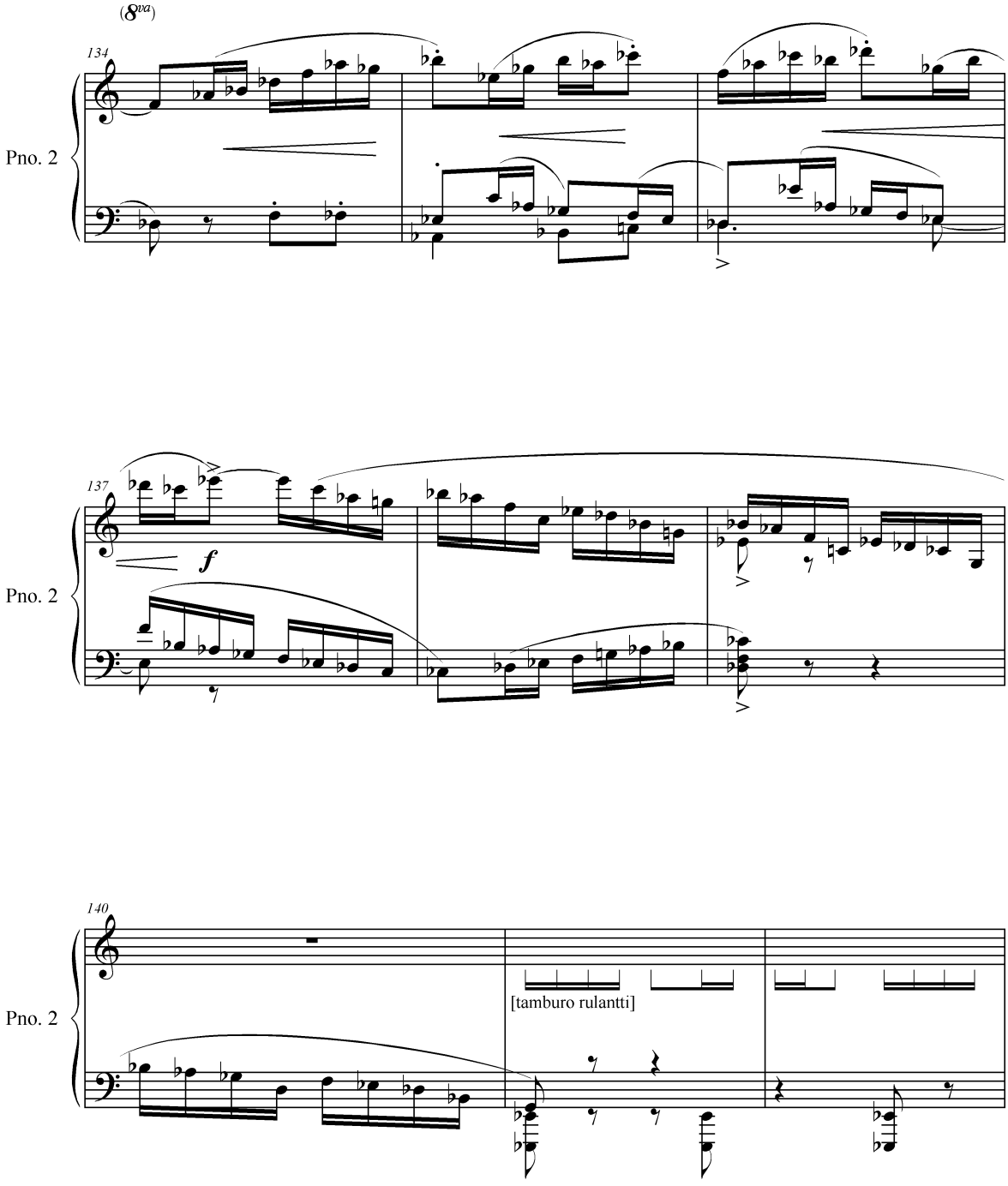

119
Pno. 1
[mf]
119
Pno. 2

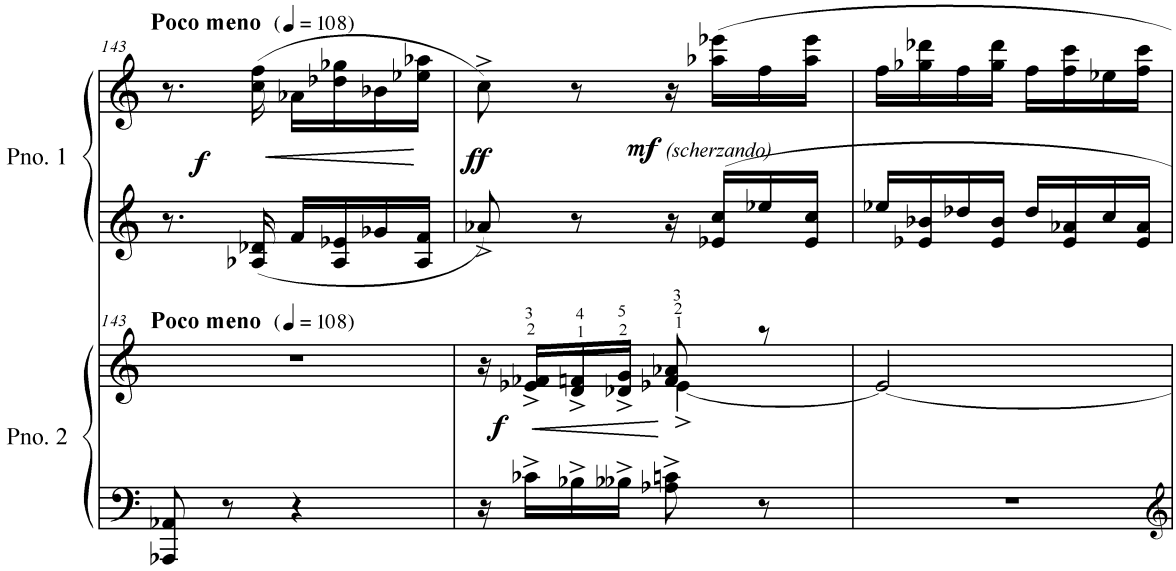

122
Pno. 1
122
Pno. 2

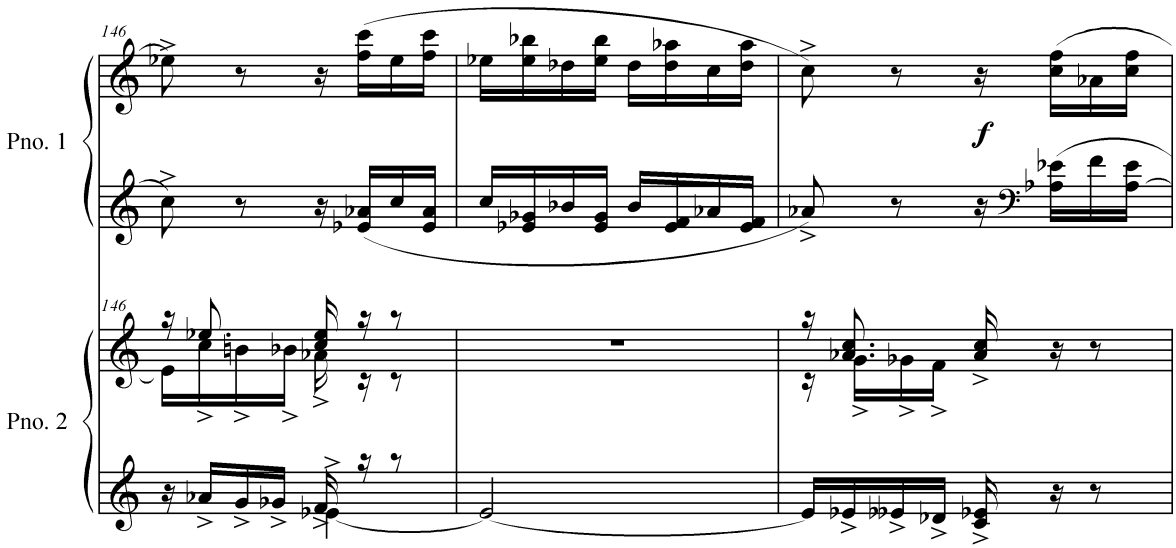

125
Pno. 1
125
Pno. 2

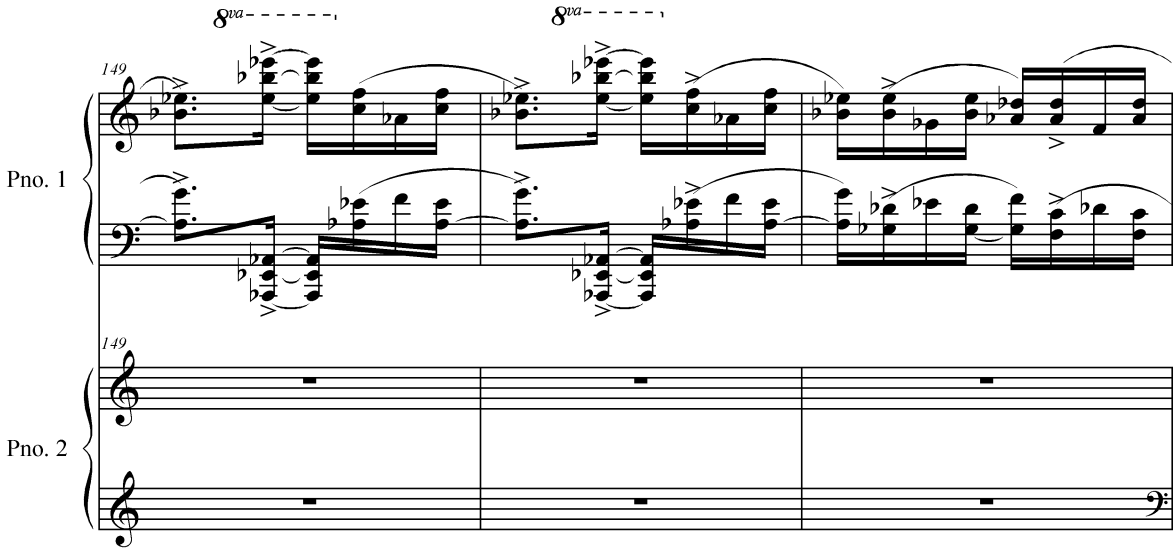

128
Pno. 1
8va
128
Pno. 2

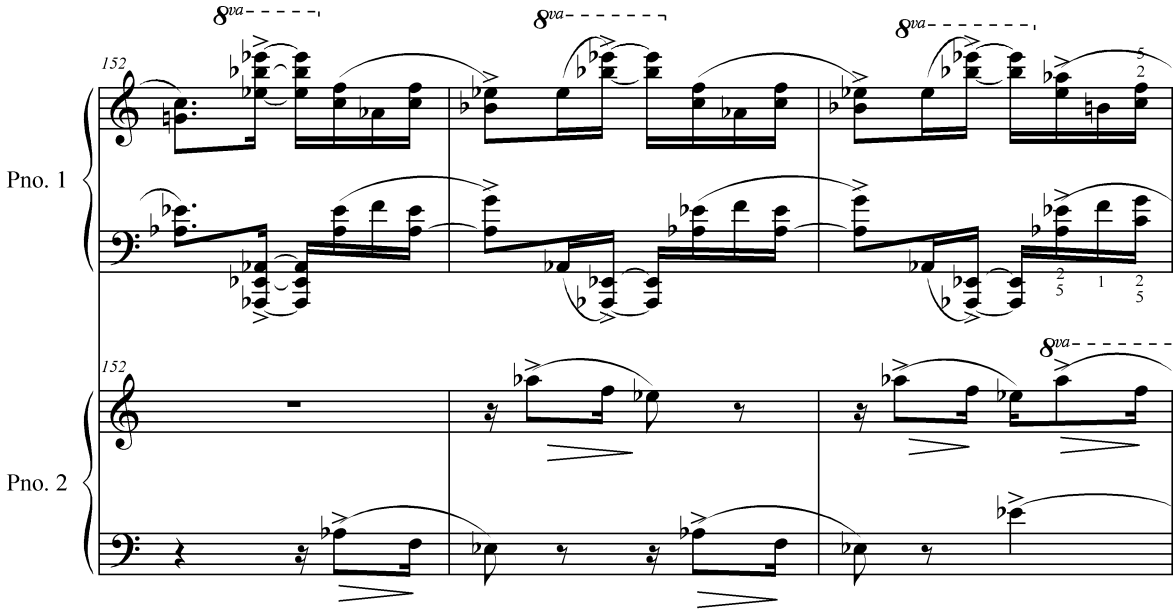

131
Pno. 1
(8va)
8va
131
Pno. 2

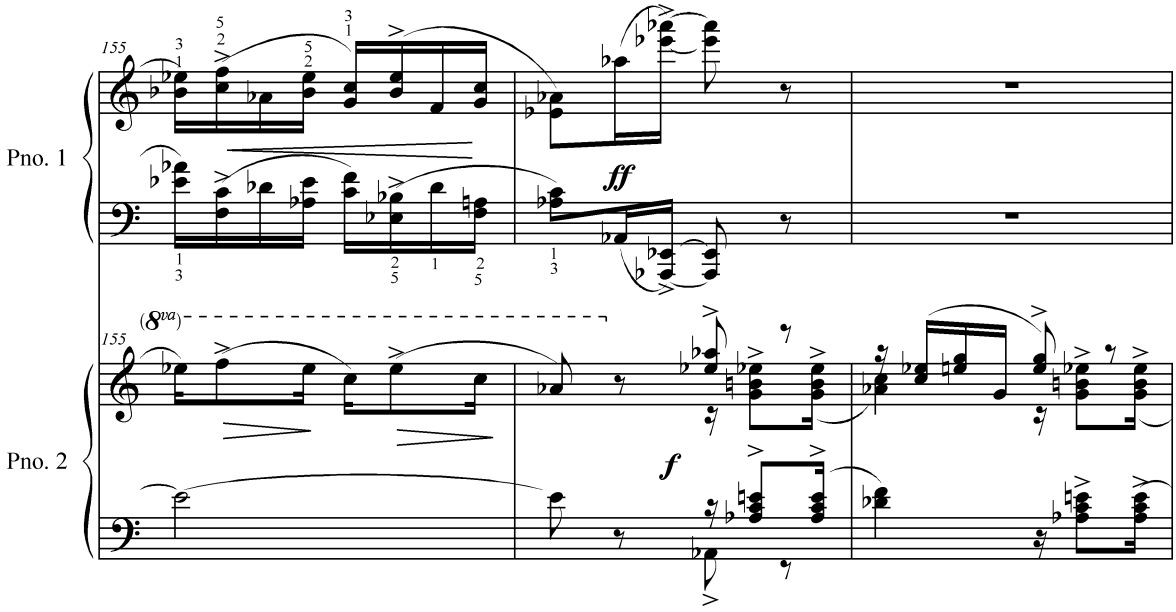

(8va)
134
Pno. 2
137
f
Pno. 2
140
[tamburo rulantti]
Pno. 2

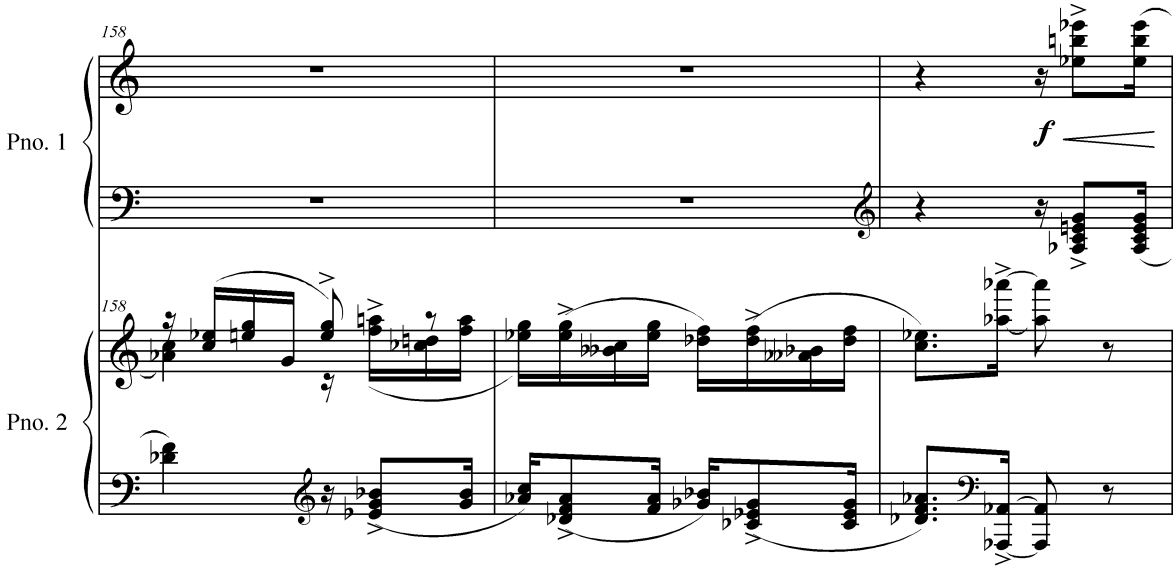

Poco meno (♩= 108)
143
Pno. 1
f
ff
mf (scherzando)
143
Poco meno (♩= 108)
Pno. 2
f

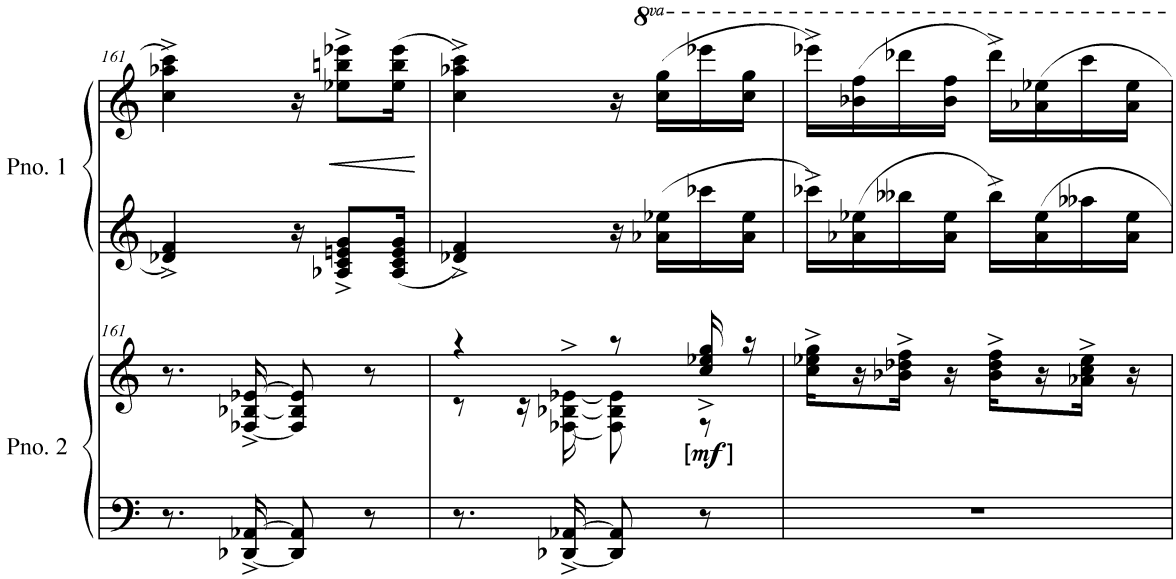

146
Pno. 1
f
146
Pno. 2

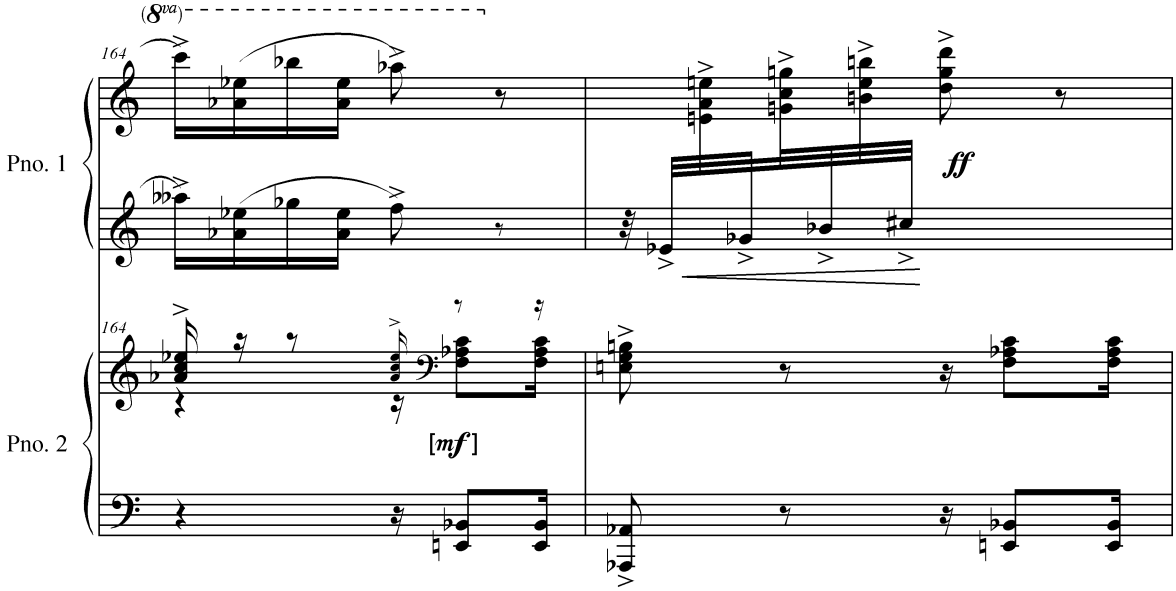

8va
8va
149
Pno. 1
149
Pno. 2

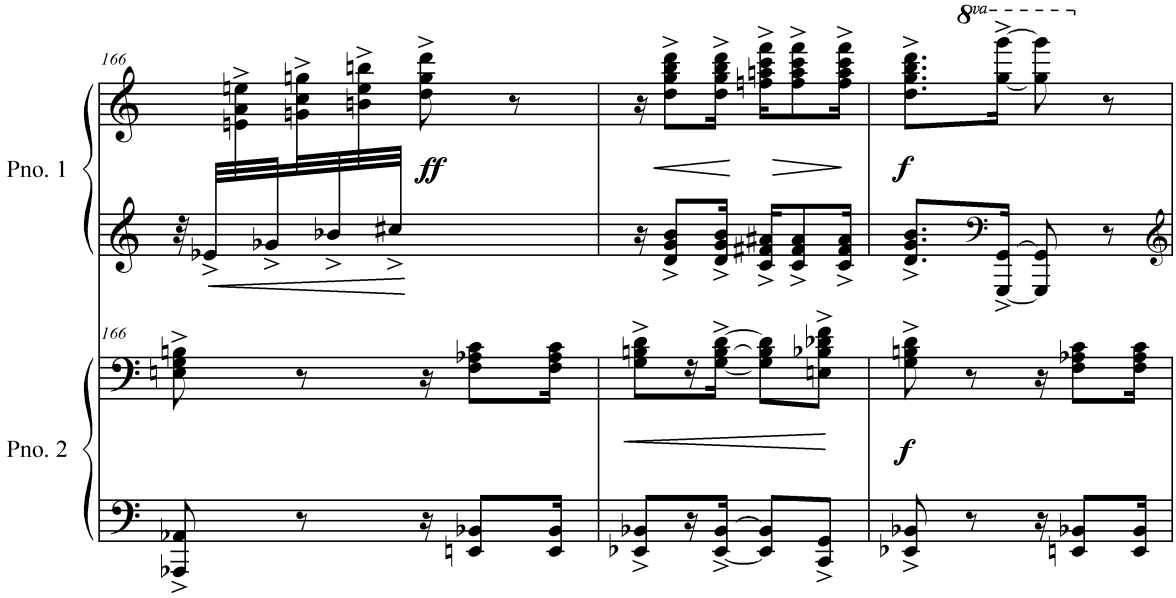

8va
8va
8va
152
Pno. 1
8va
152
Pno. 2

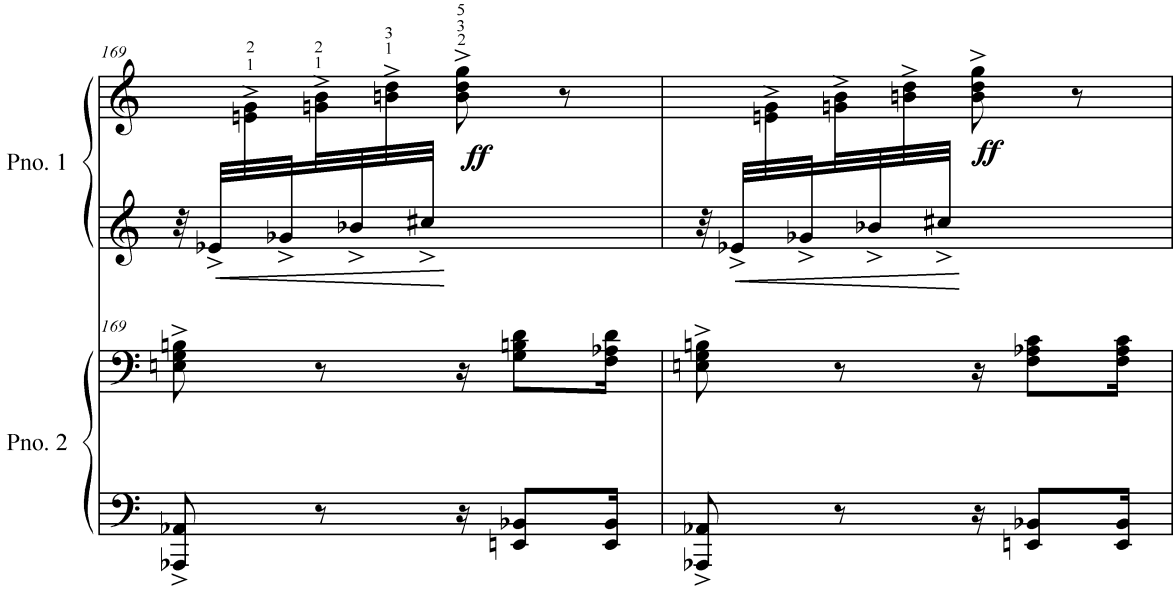

155
Pno. 1
ff
(8va)
155
Pno. 2
f

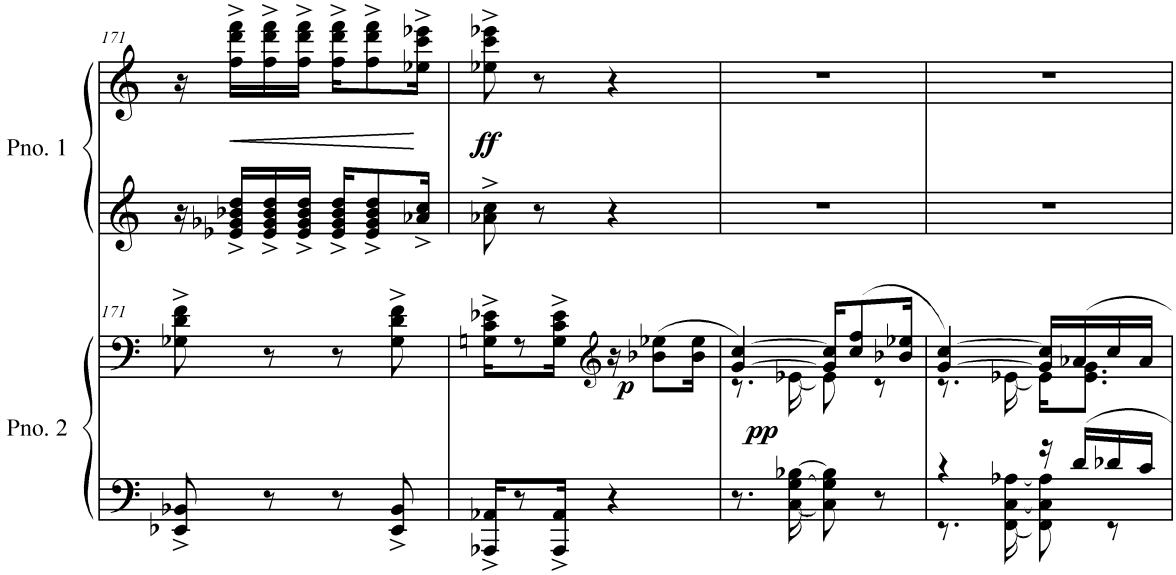

158
Pno. 1
f
158
Pno. 2

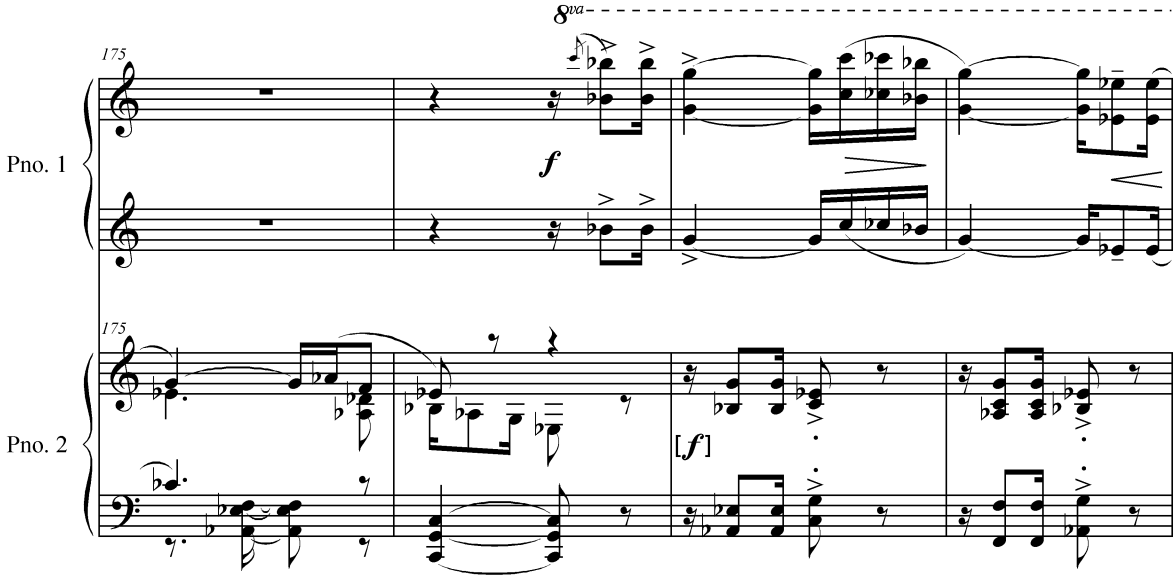

8va
161
Pno. 1
161
Pno. 2
[mf]

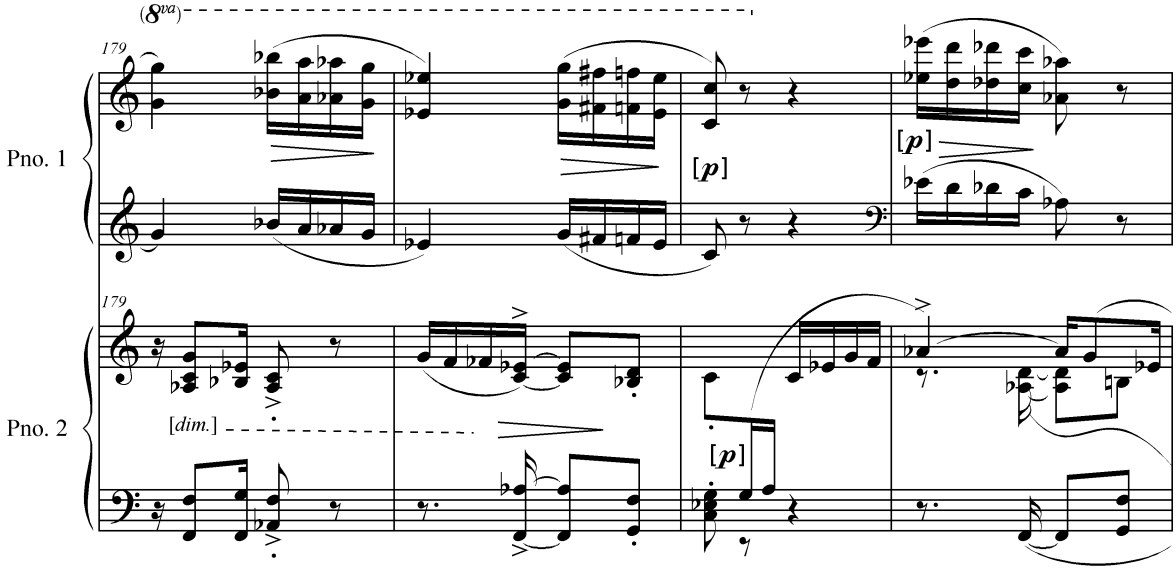

(8va)
164
Pno. 1
ff
164
Pno. 2
[mf]

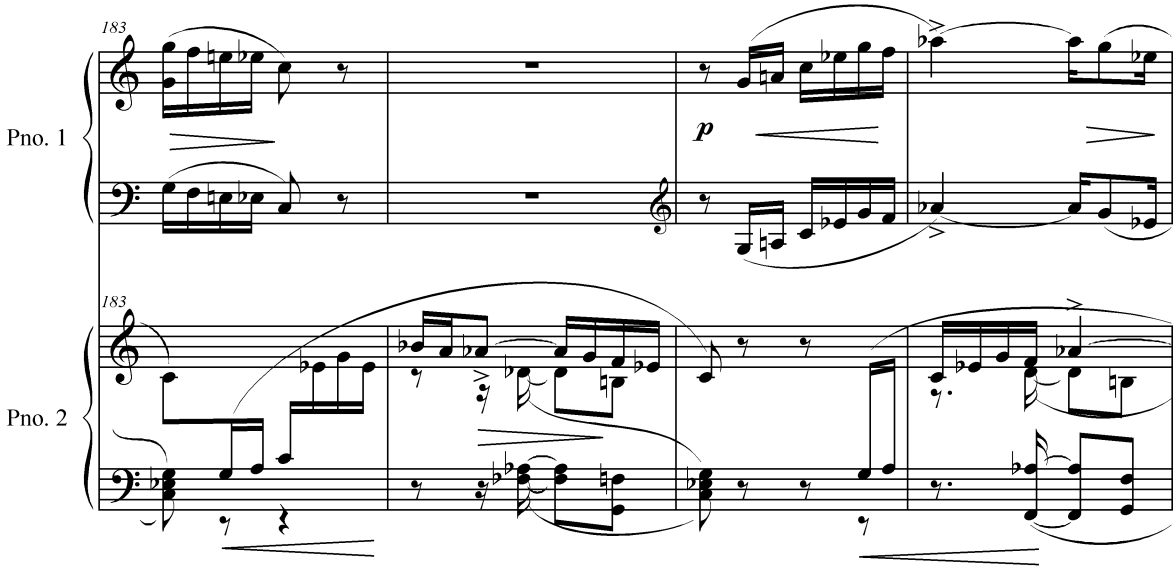

166
Pno. 1
Pno. 2
8va
ff
f
f

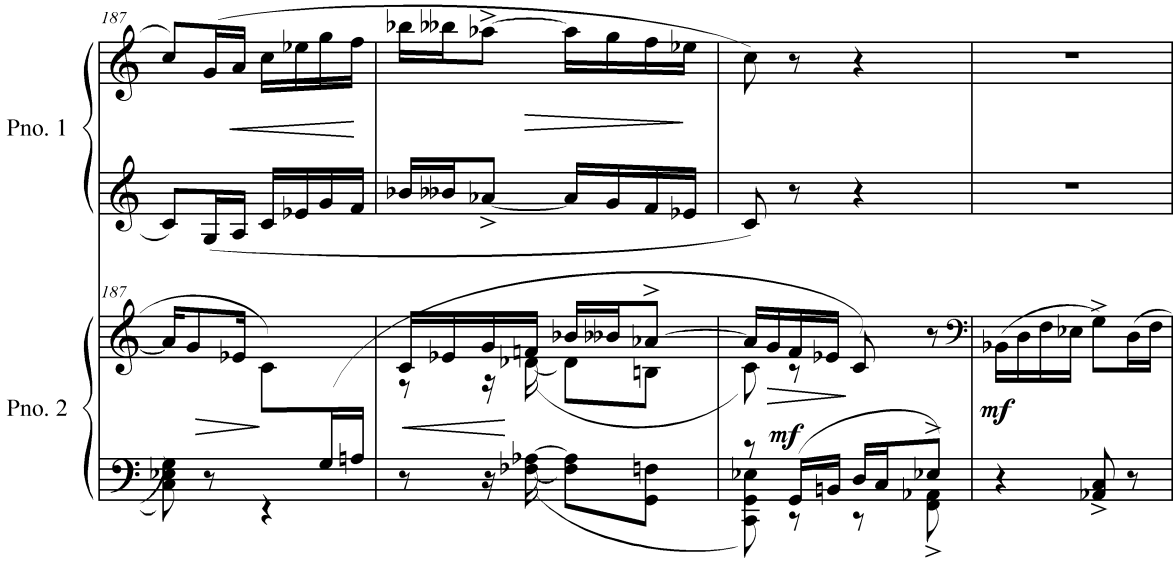

169
Pno. 1
Pno. 2
ff
ff

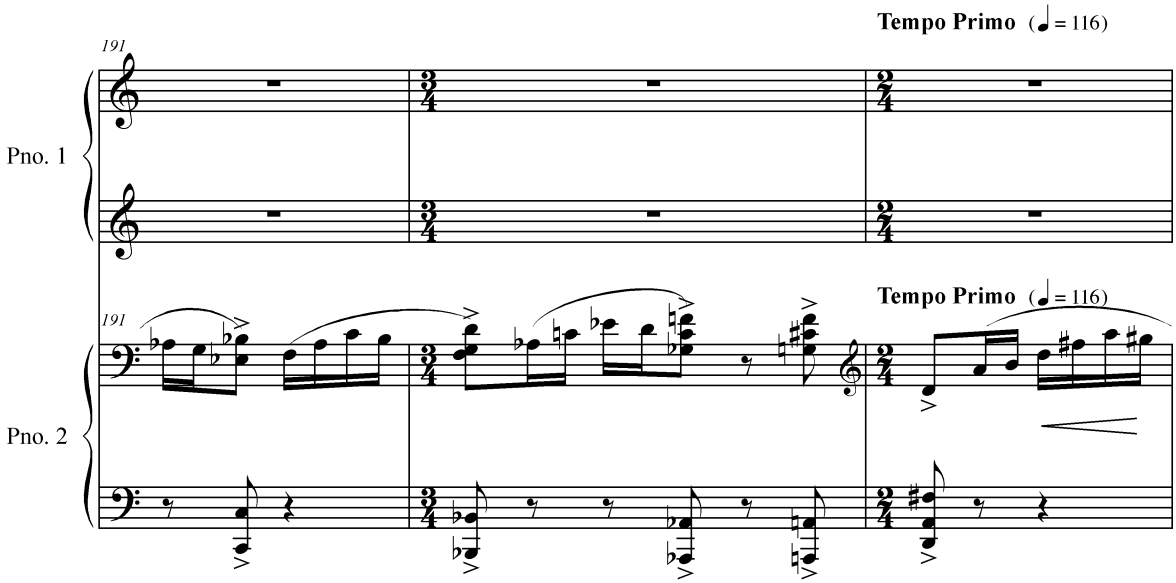

171
Pno. 1
ff
171
Pno. 2
p
pp

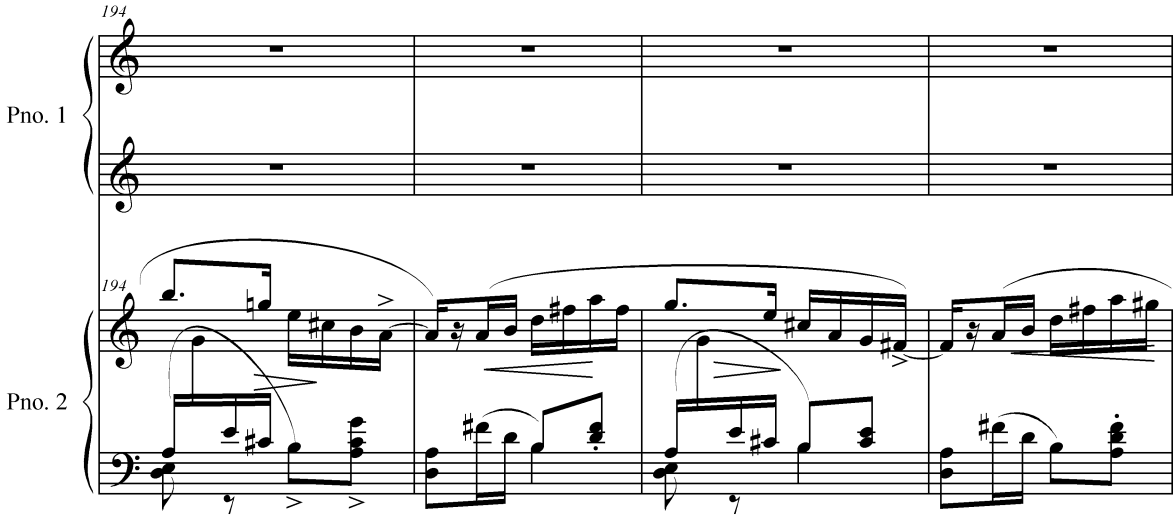

8va
175
Pno. 1
f
175
Pno. 2
[f]

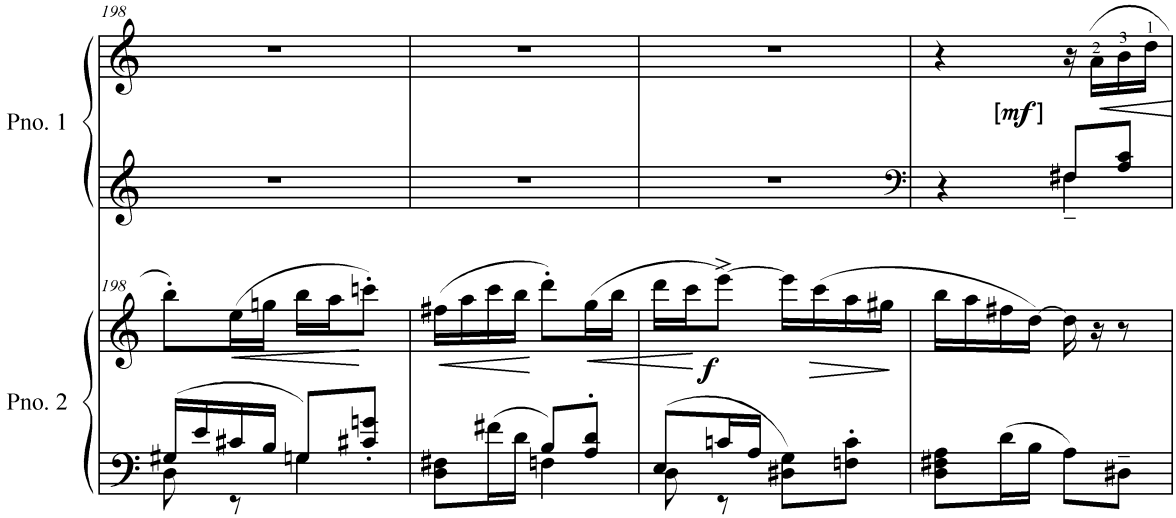

(8va)
179
Pno. 1
[p]
[p]
179
Pno. 2
[dim.]
[p]

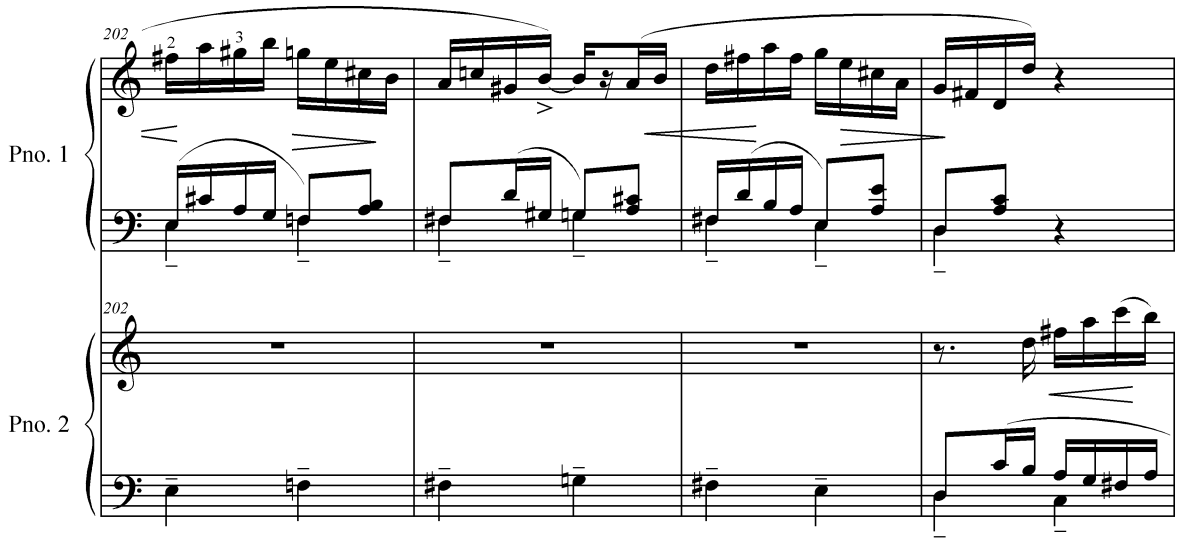

183
Pno. 1
p
183
Pno. 2

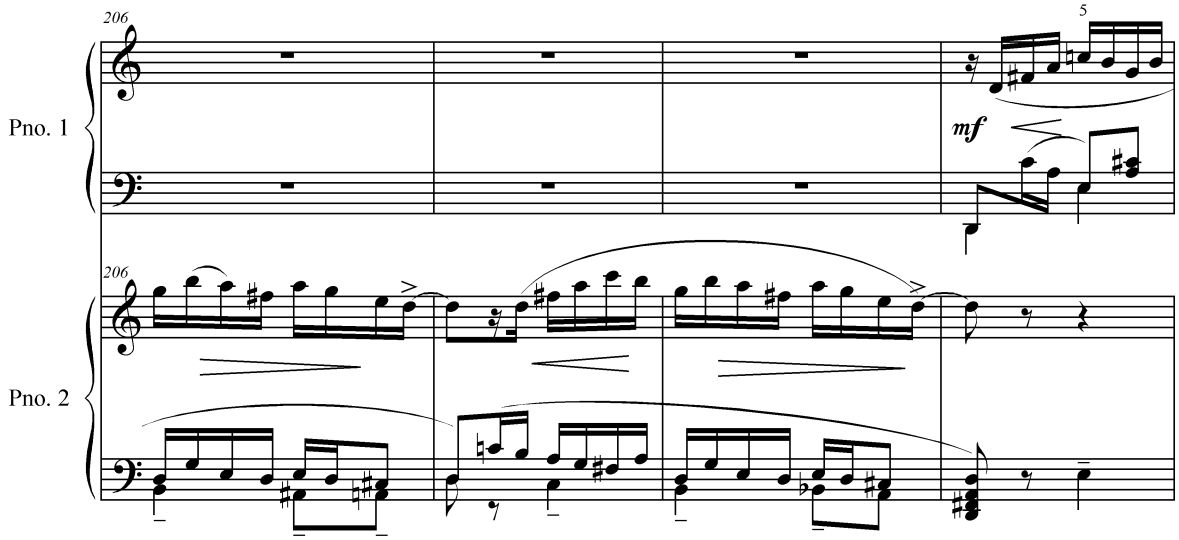

187
Pno. 1
187
Pno. 2
mf
mf

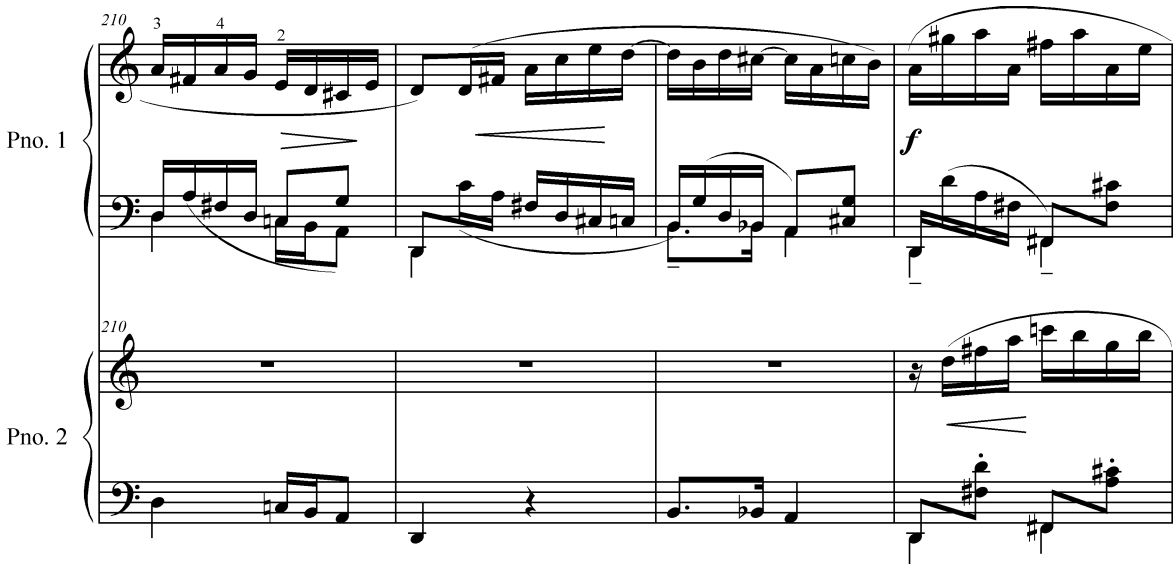

Tempo Primo (♩= 116)
191
Pno. 1
Tempo Primo (♩= 116)
191
Pno. 2

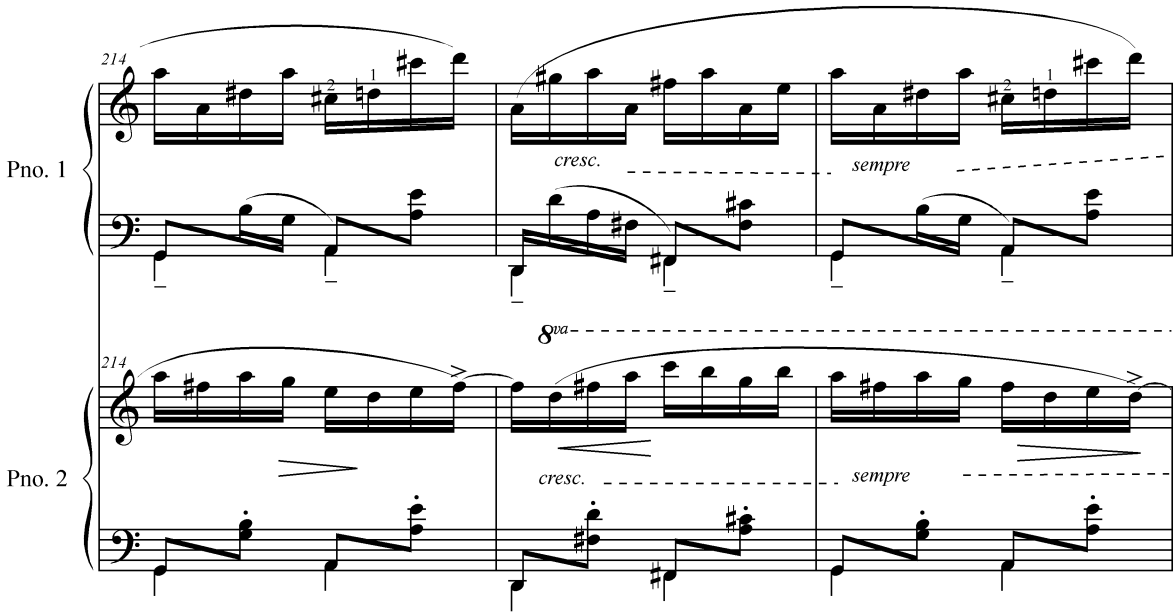

194
Pno. 1
194
Pno. 2

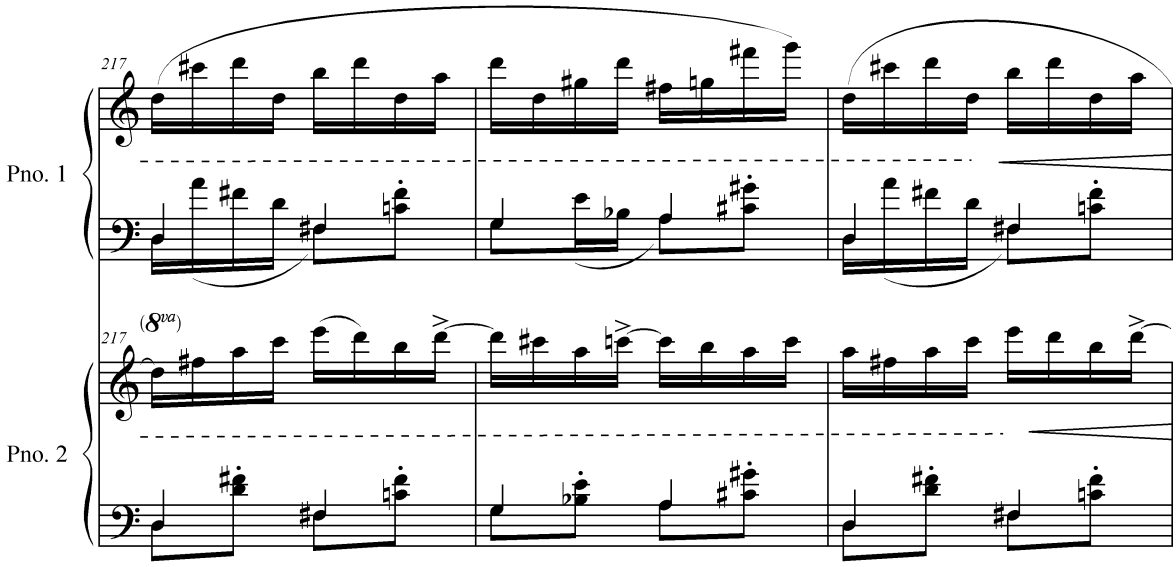

198
Pno. 1
[mf]
198
Pno. 2
f

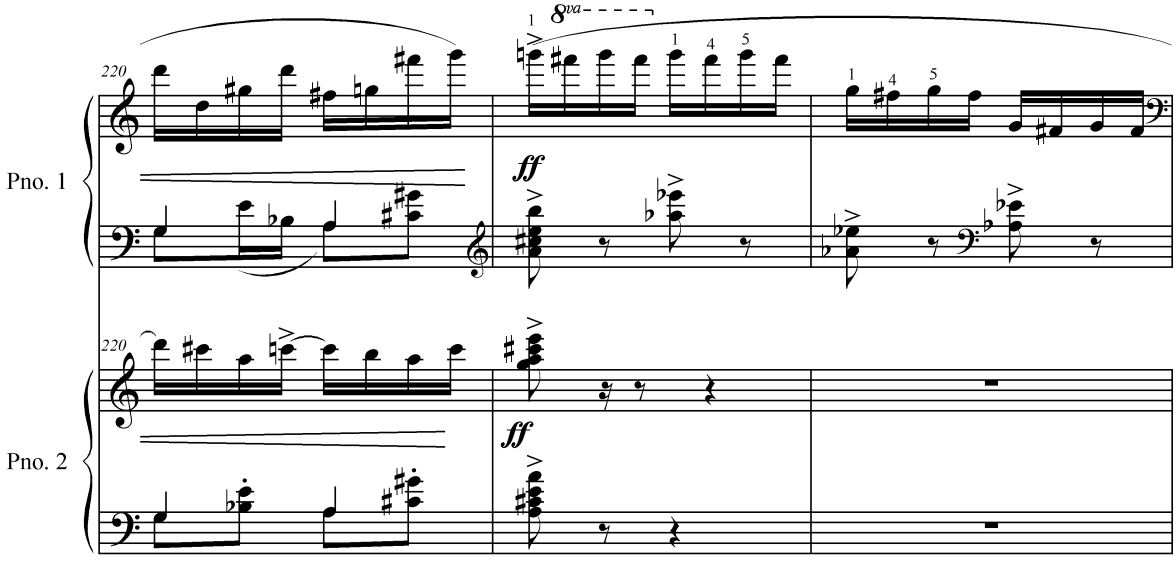

202
Pno. 1
202
Pno. 2

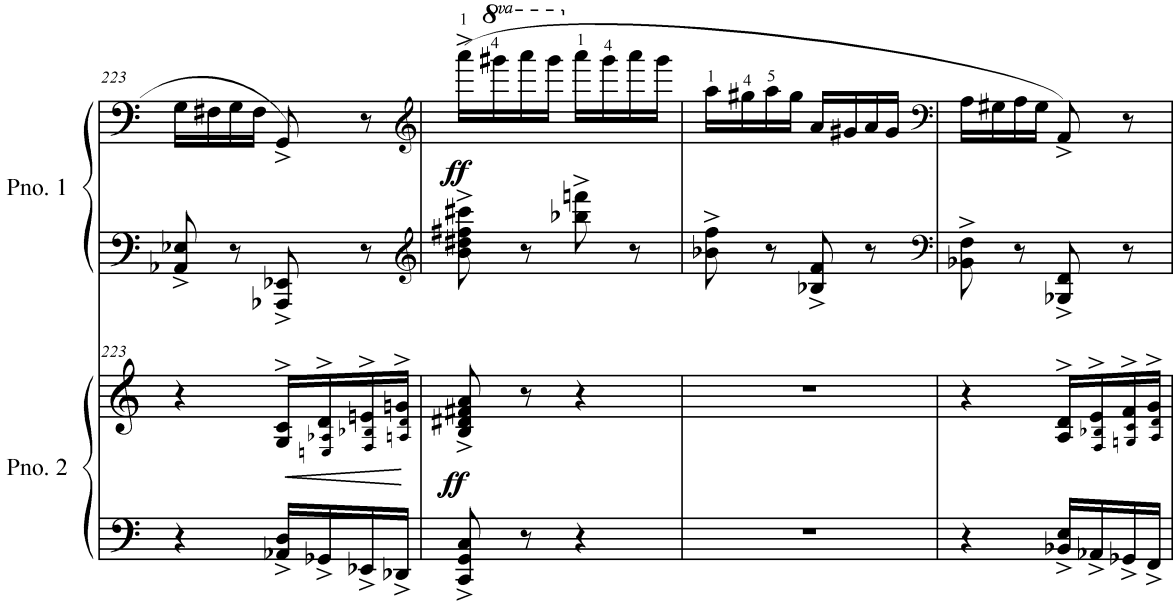

206
5
Pno. 1
mf
206
Pno. 2

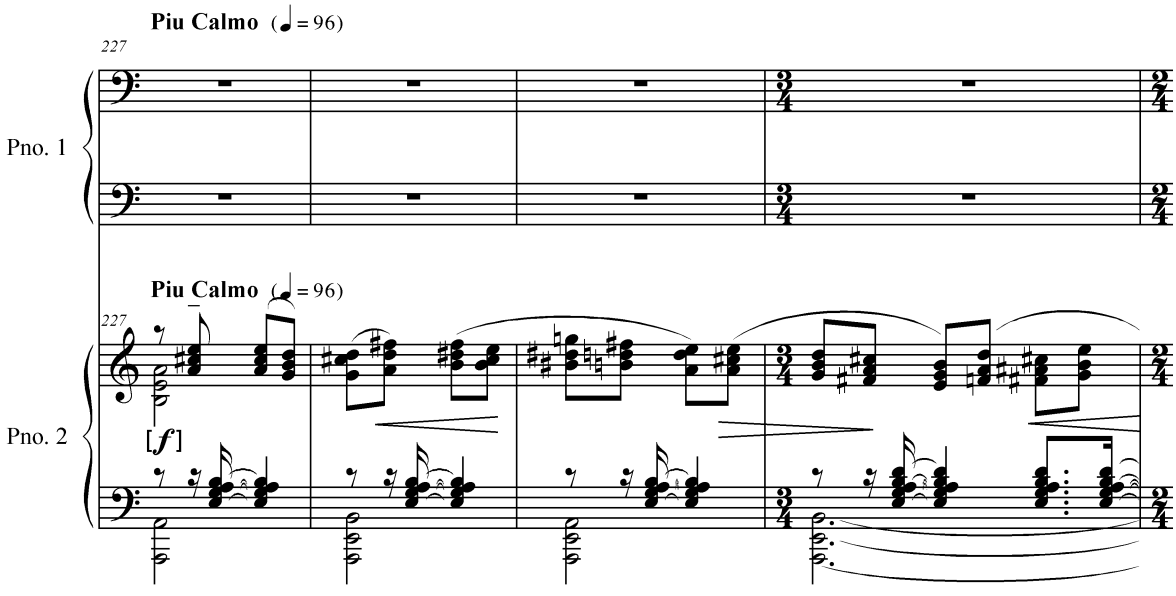

210
Pno. 1
f
210
Pno. 2

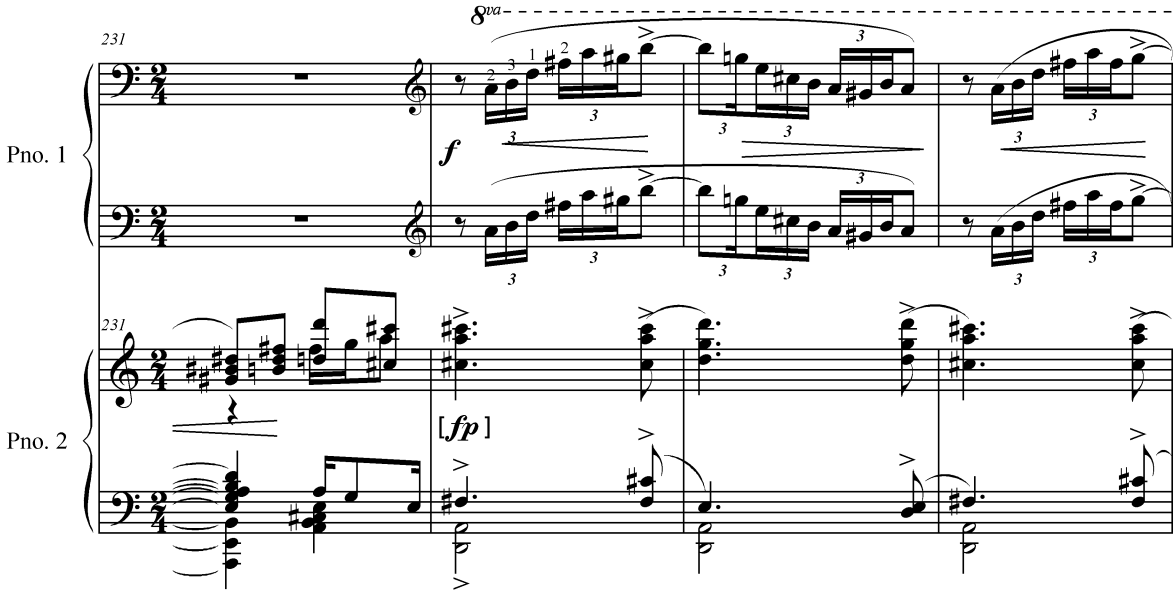

214
Pno. 1
cresc.
sempre
8va
214
Pno. 2
cresc.
sempre

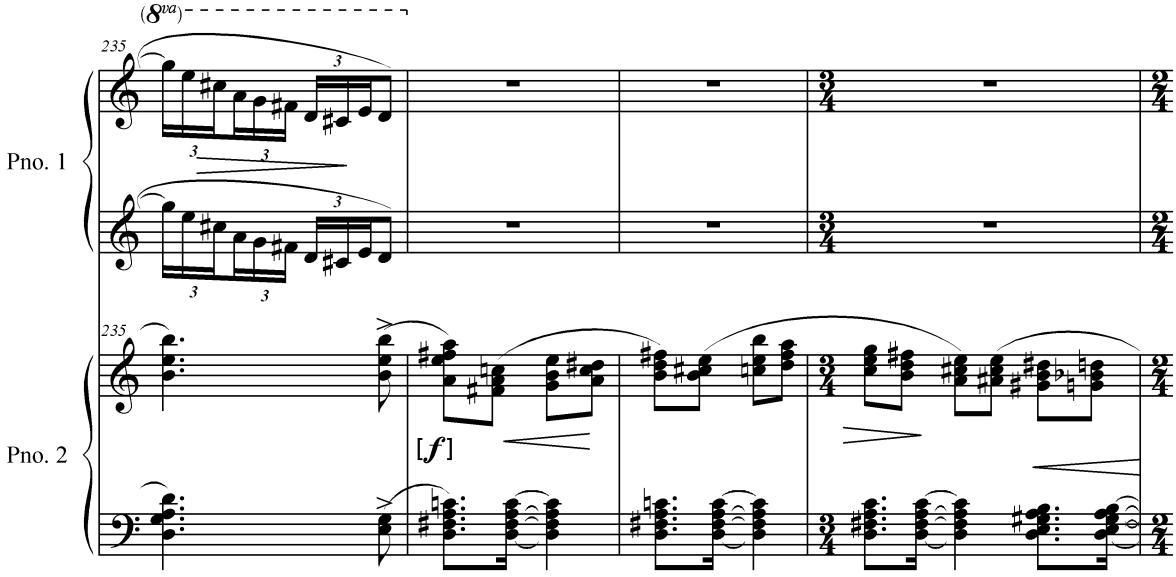

217
Pno. 1
(8va)
217
Pno. 2

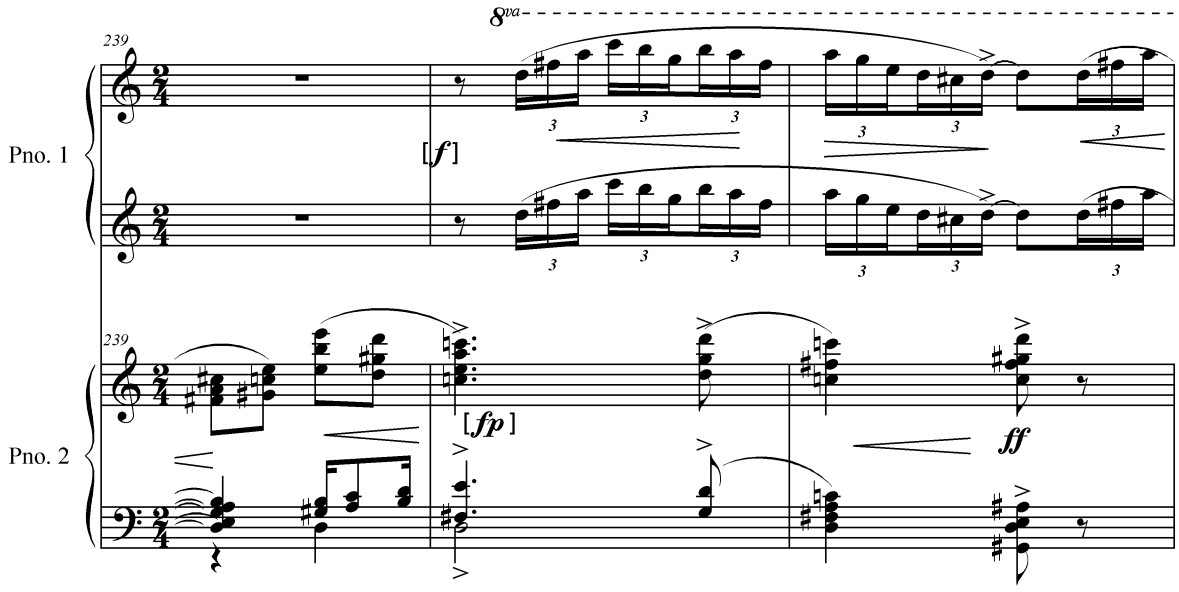

8va
1
1
4
5
220
ff
Pno. 1
220
ff
Pno. 2

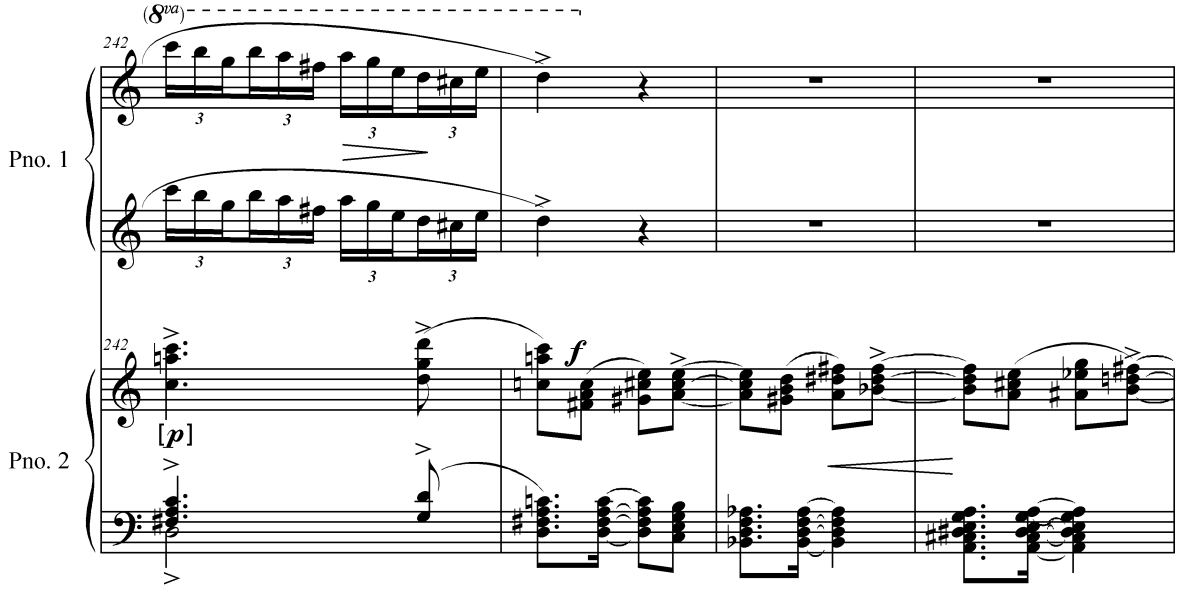

223
8va
ff
Pno. 1
223
ff
Pno. 2

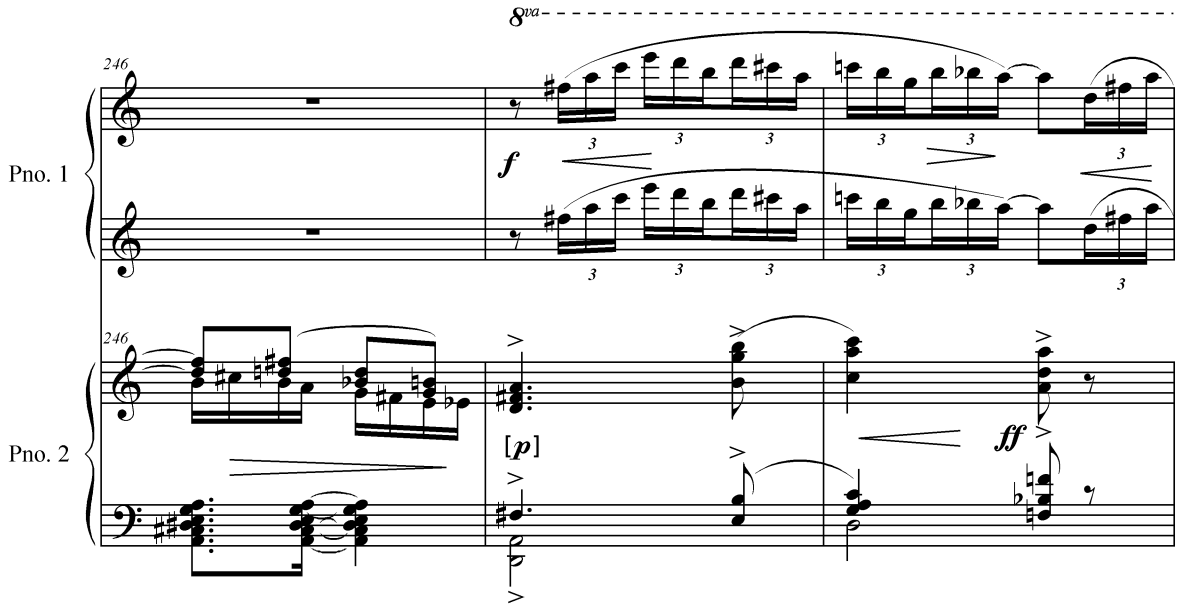

Piu Calmo (♩= 96)
227
Pno. 1
Piu Calmo (♩= 96)
227
[f]
Pno. 2


8va
231
Pno. 1
f
231
Pno. 2
[fp]


(8va)
235
Pno. 1
235
Pno. 2
[f]


8va
239
Pno. 1
[f]
239
Pno. 2
[fp]
ff


(8va)
242
Pno. 1
242
[p]
f
Pno. 2


8va
246
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246
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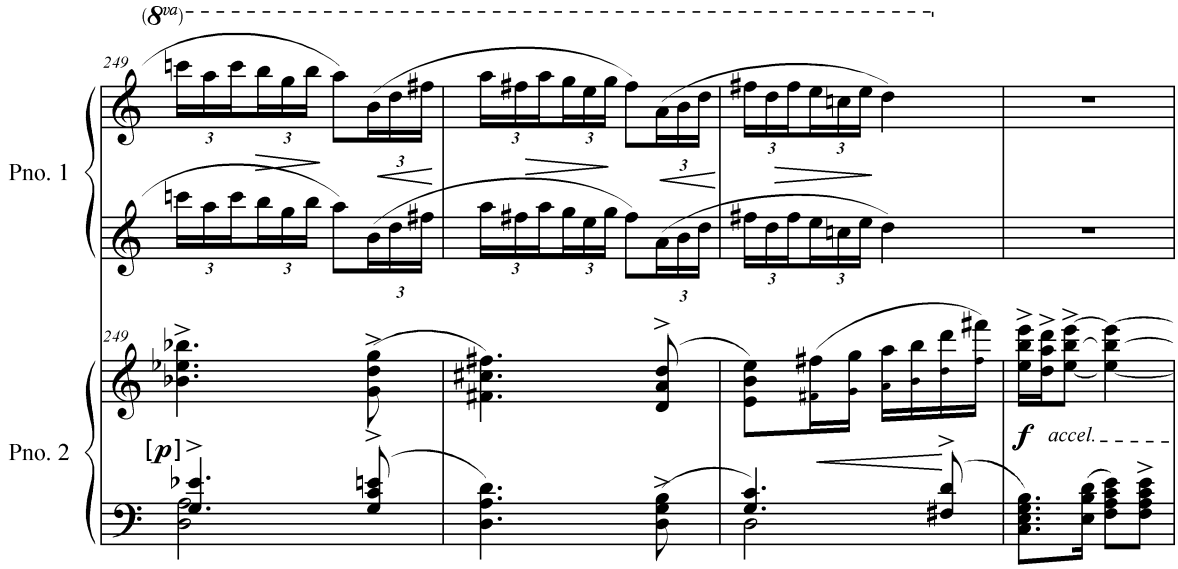
ff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249
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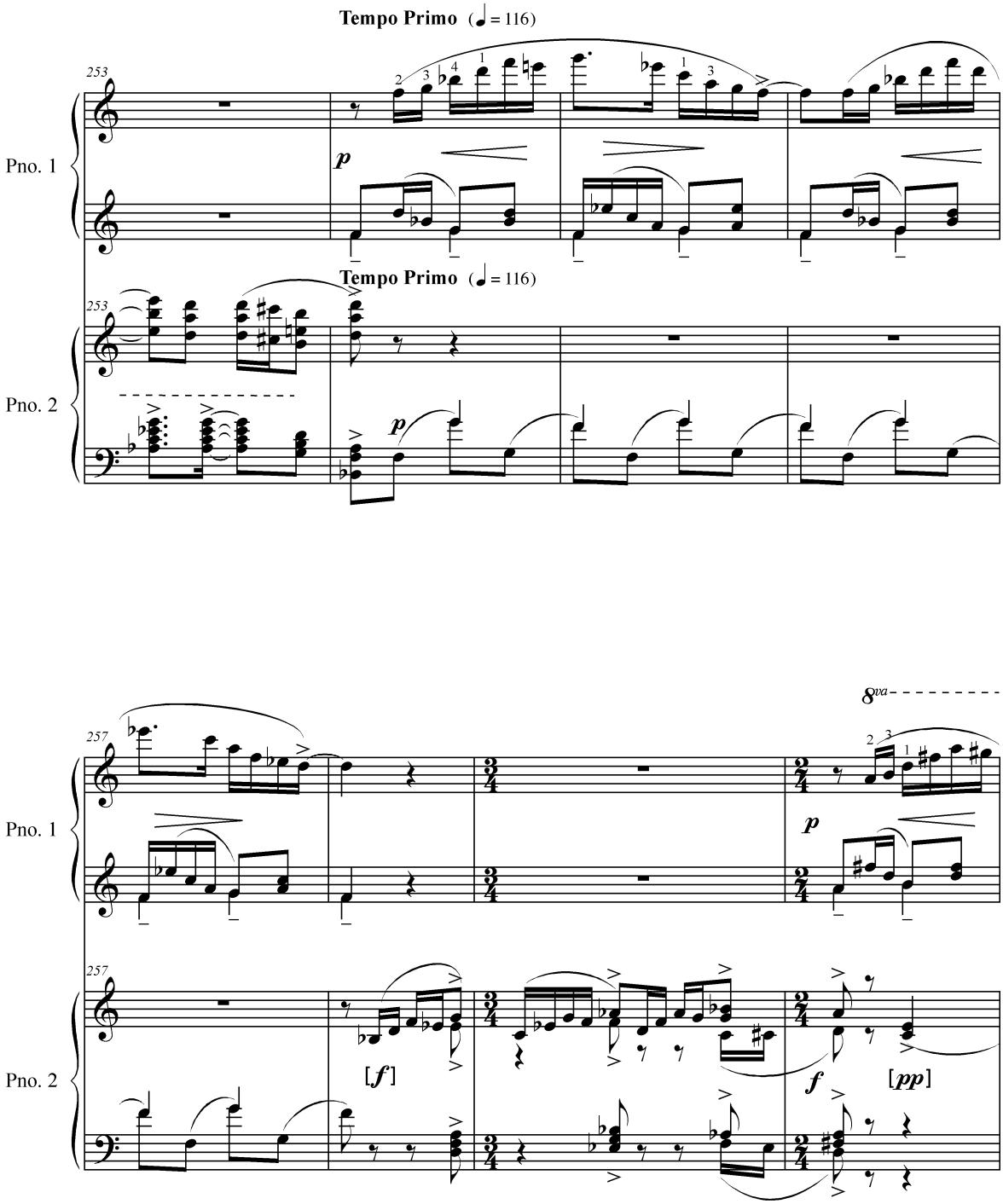
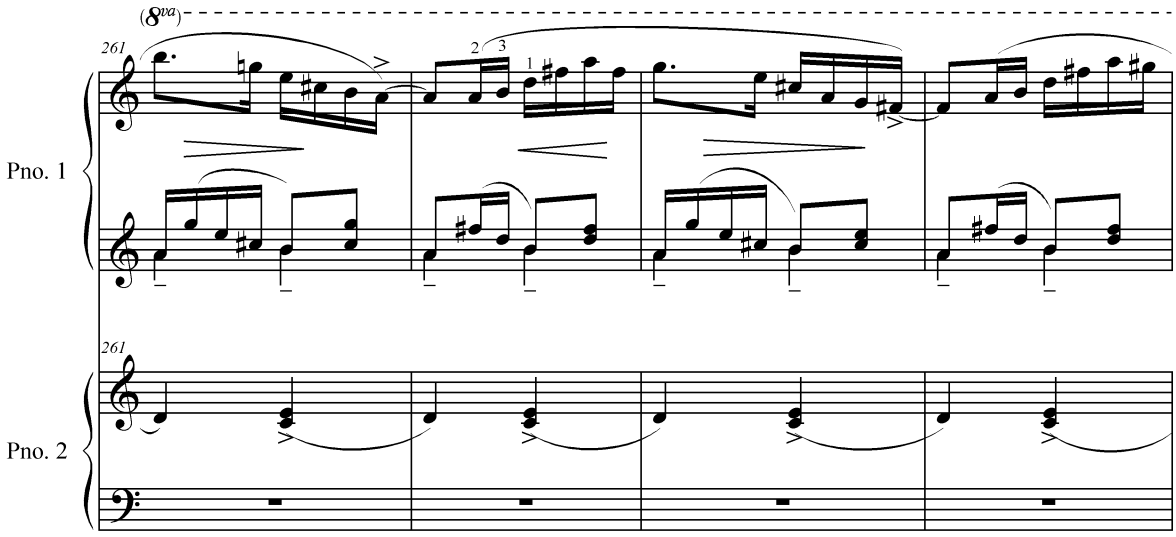
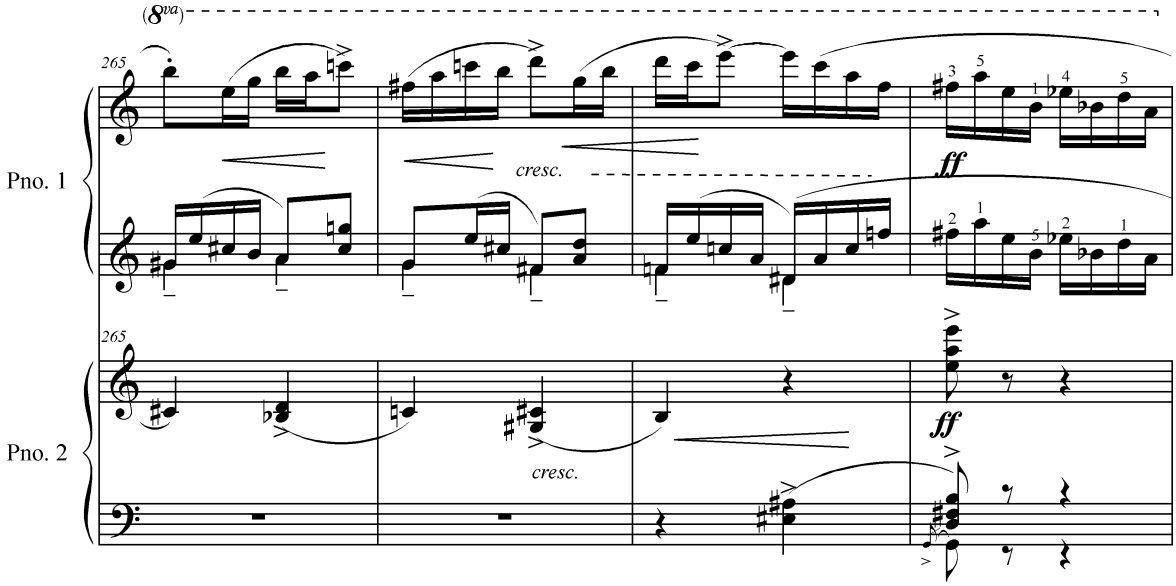
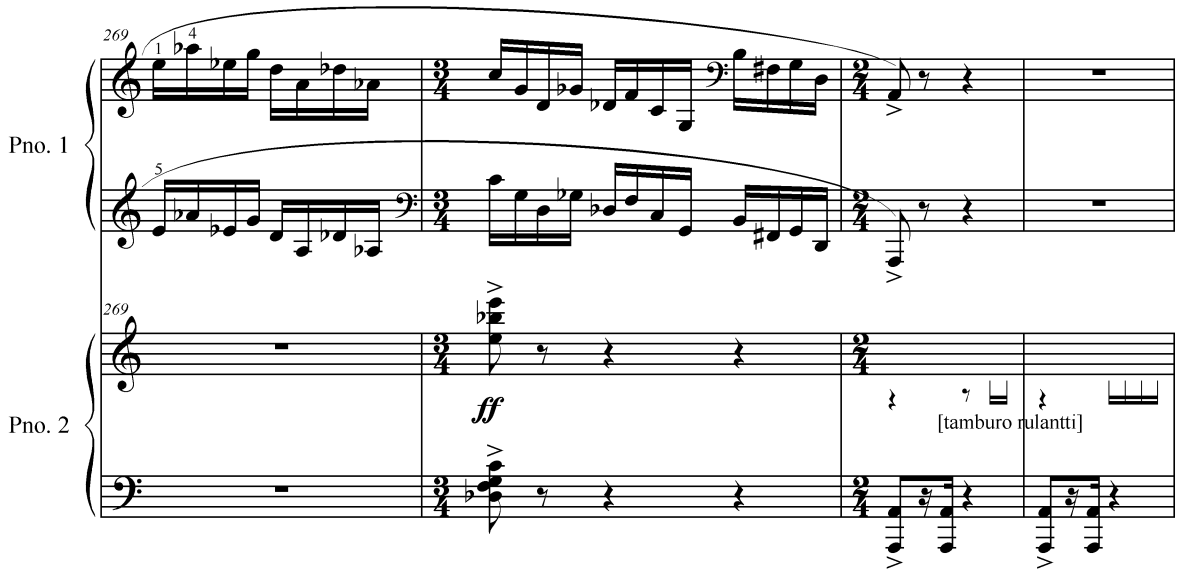
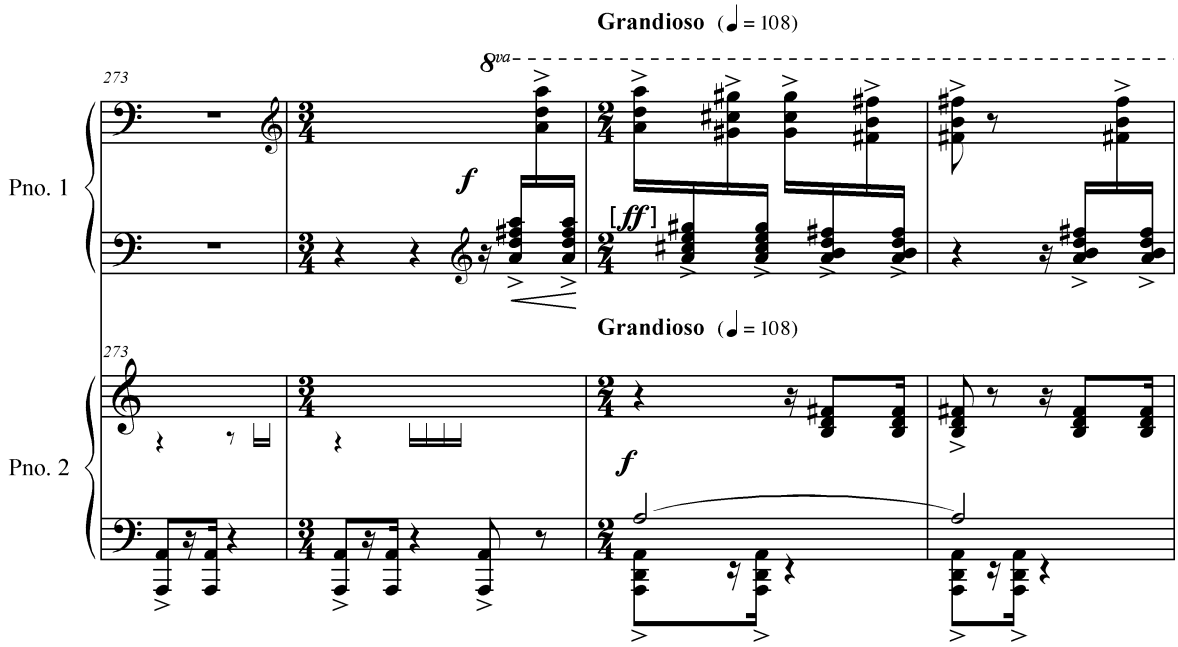
249
Pno. 2
[p]
f
accel.

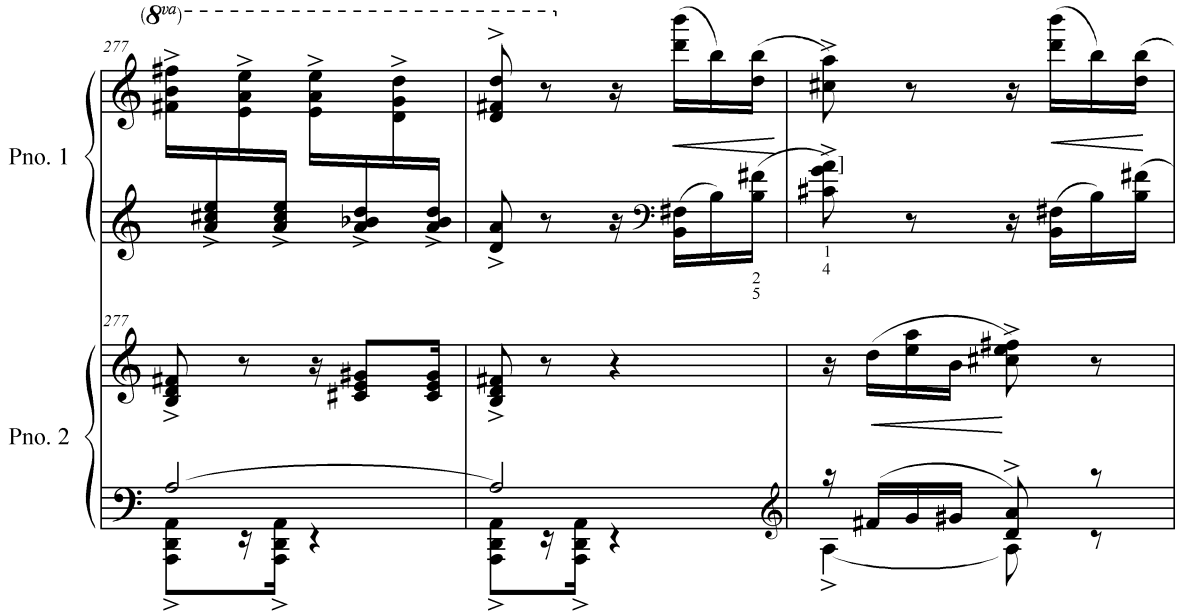

Tempo Primo (♩= 116)
253
Pno. 1
p
Tempo Primo (♩= 116)
253
Pno. 2
p
8va
257
Pno. 1
p
257
Pno. 2
[f]
f
[pp]

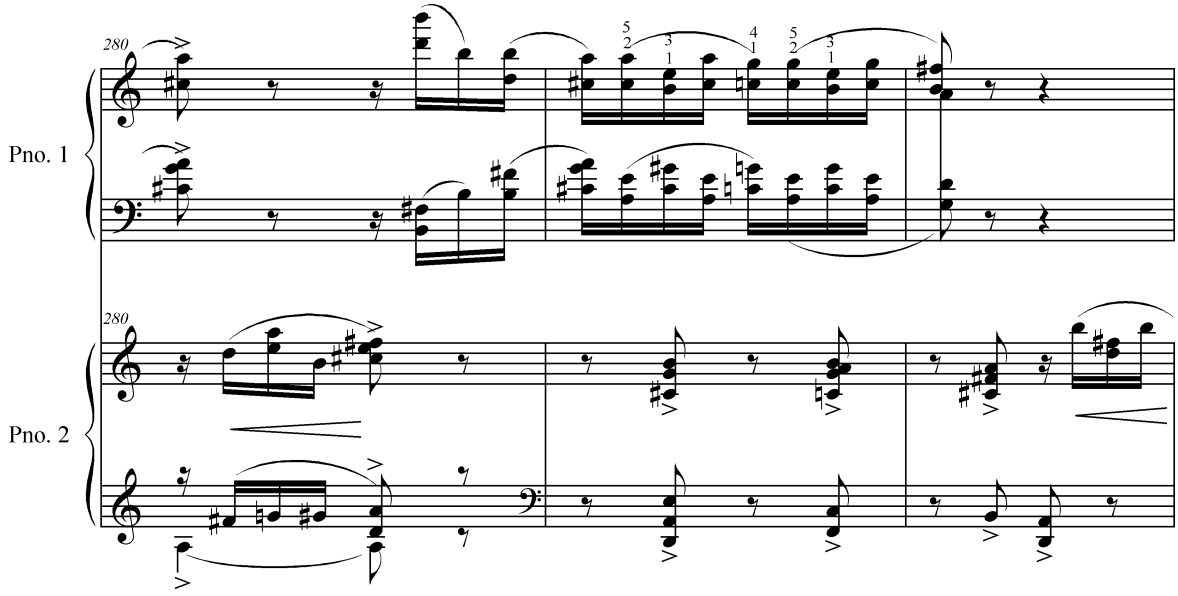

(8va)
261
Pno. 1
261
Pno. 2

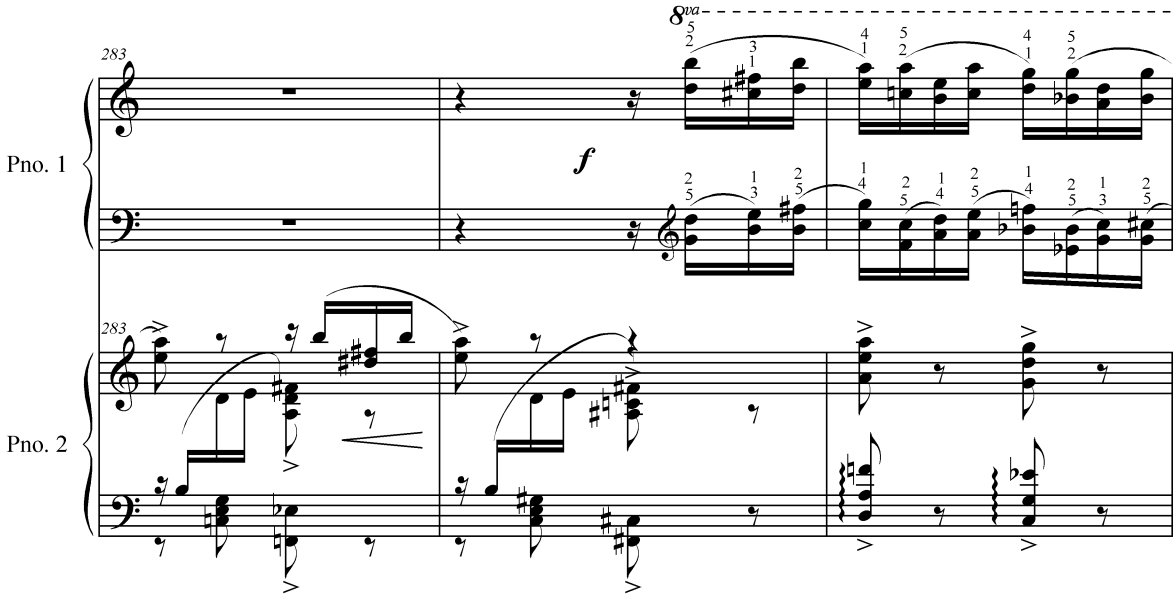

(8va)
265
Pno. 1
cresc.
ff
265
Pno. 2
ff
cresc.


269
Pno. 1
269
Pno. 2
ff
[tamburo rulantti]


Grandioso (♩= 108)
8va
273
Pno. 1
f
[ff]
Grandioso (♩= 108)
273
Pno. 2
f


(8va)
277
Pno. 1
277
Pno. 2


280
Pno. 1
280
Pno. 2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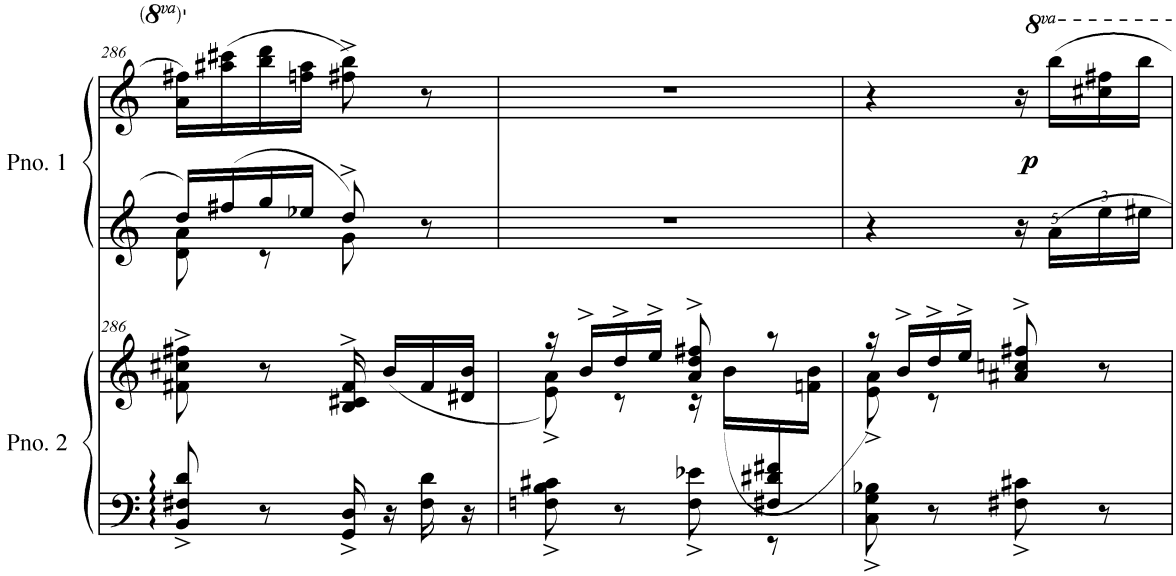
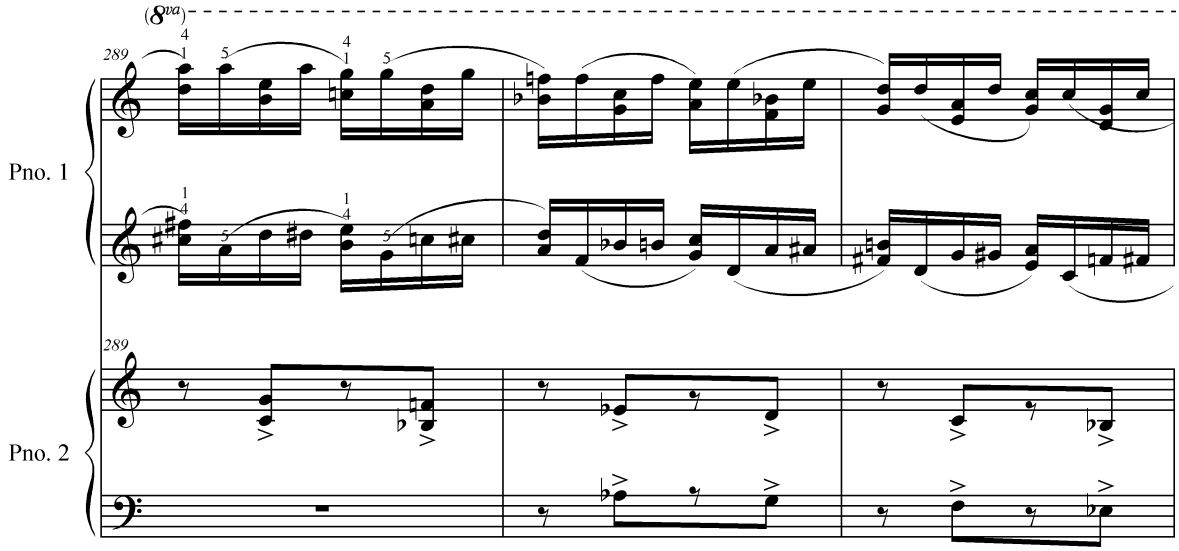
283
Pno. 1
f
283
Pno. 2


(8va)
8va
286
Pno. 1
p
286
Pno. 2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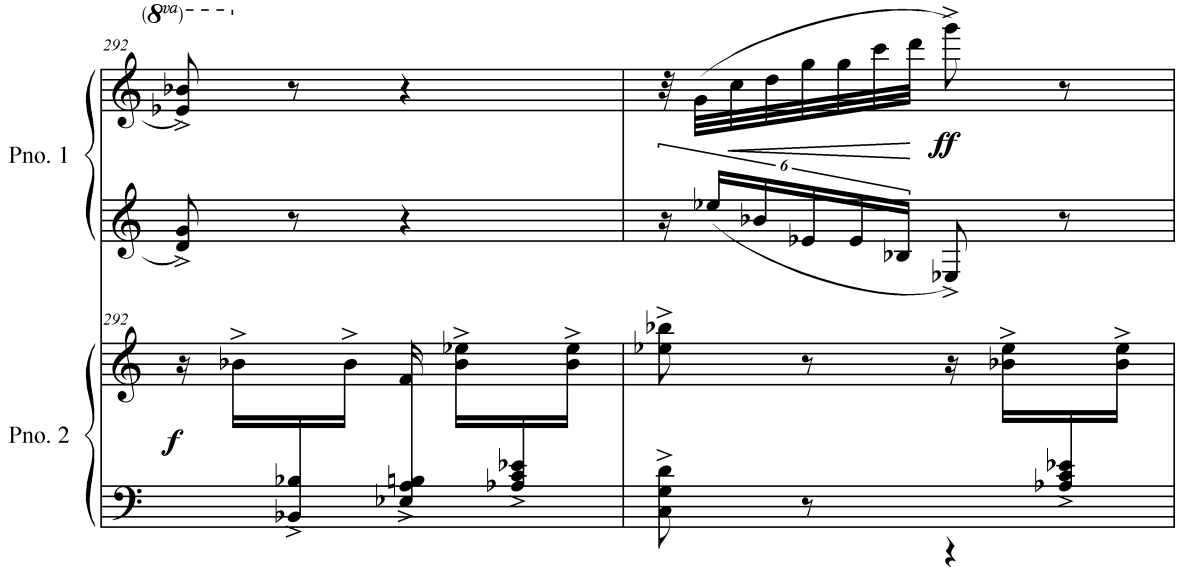
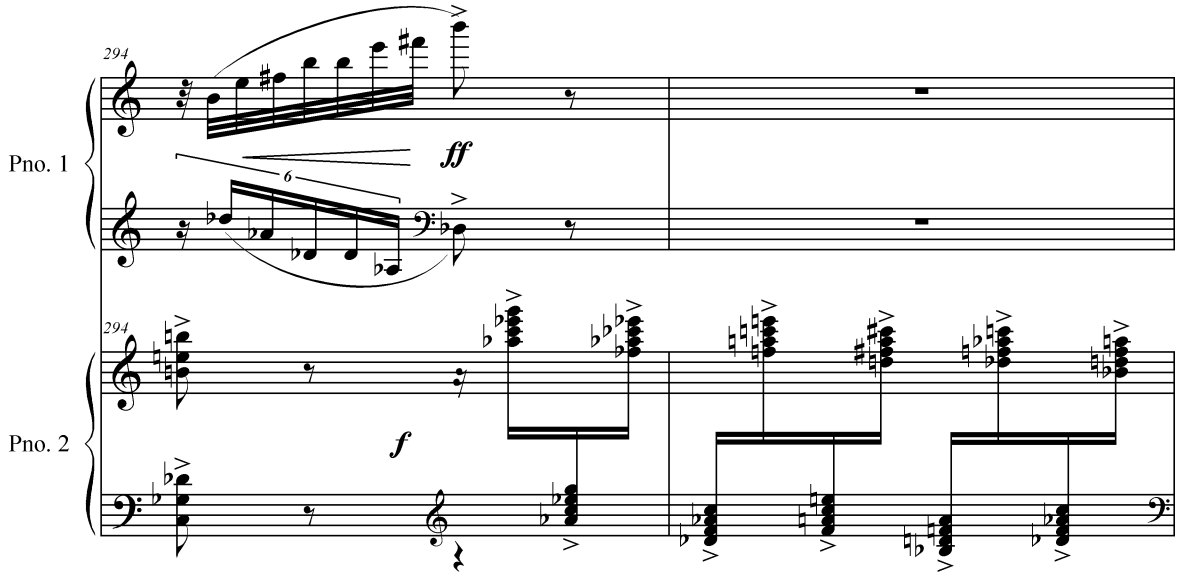
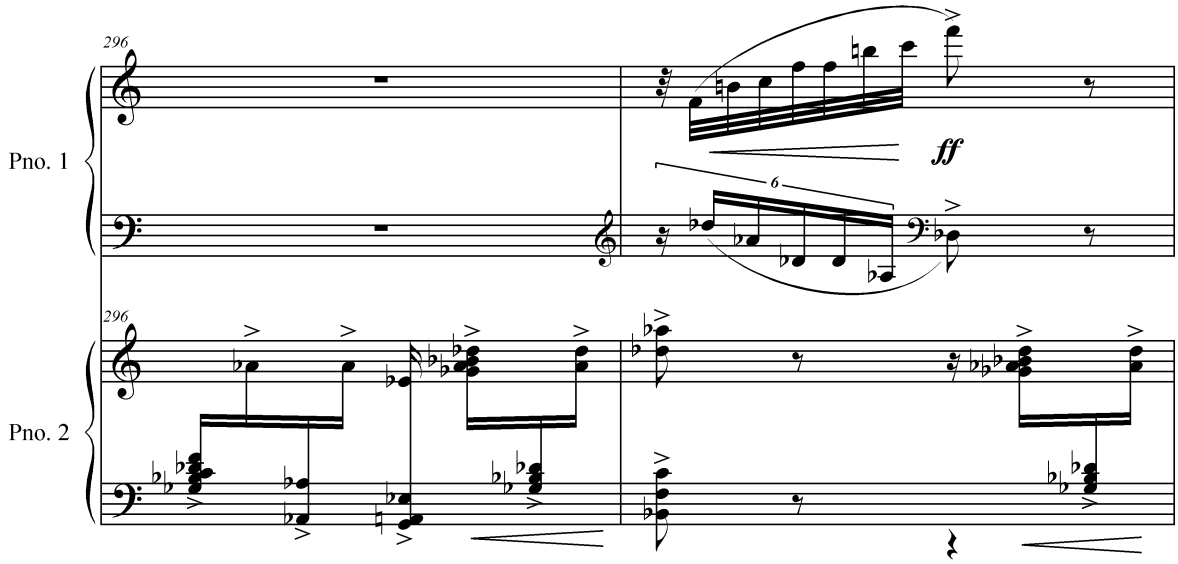
289
Pno. 1
289
Pno. 2


(8va)
292
Pno. 1
ff
6
292
Pno. 2
f


294
Pno. 1
ff
6
294
Pno. 2
f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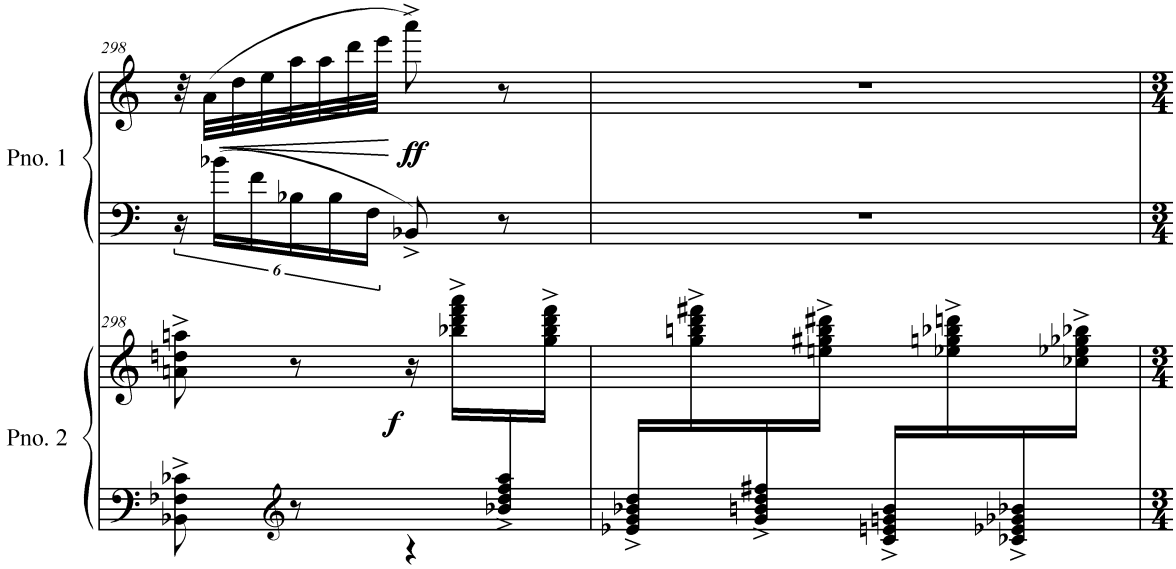
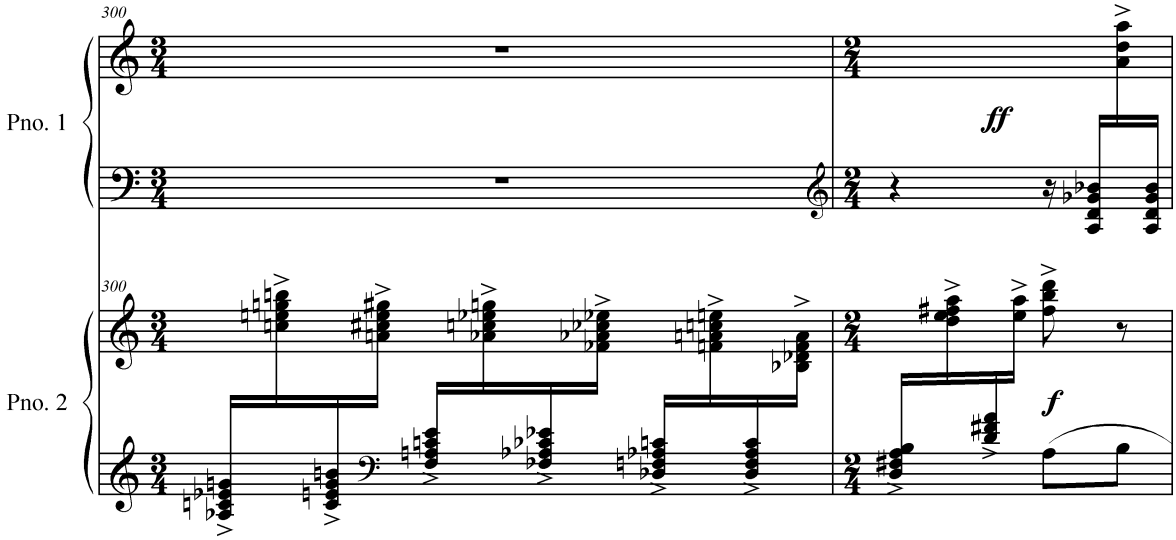
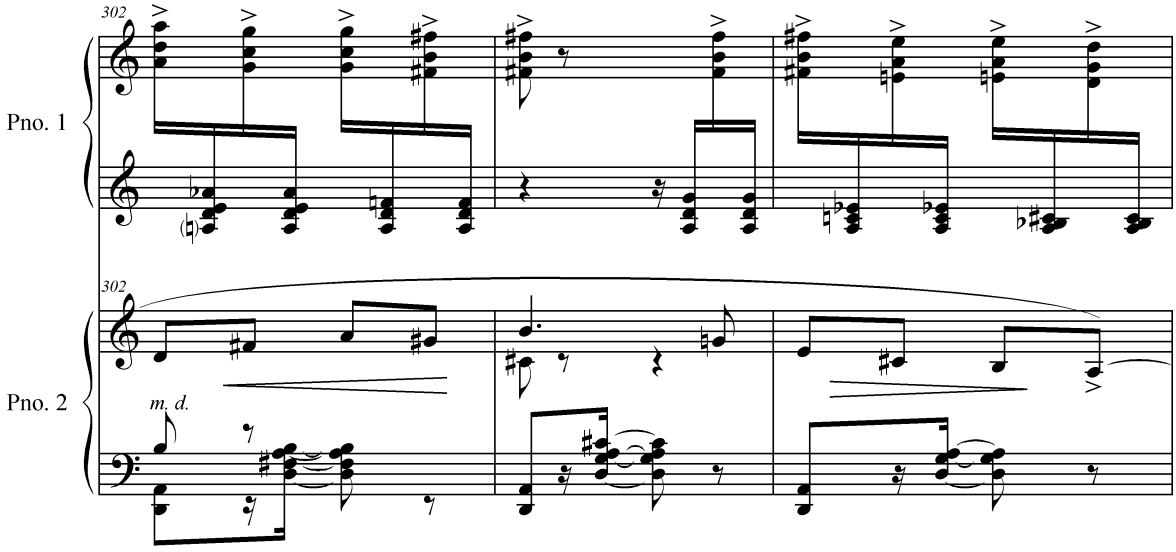
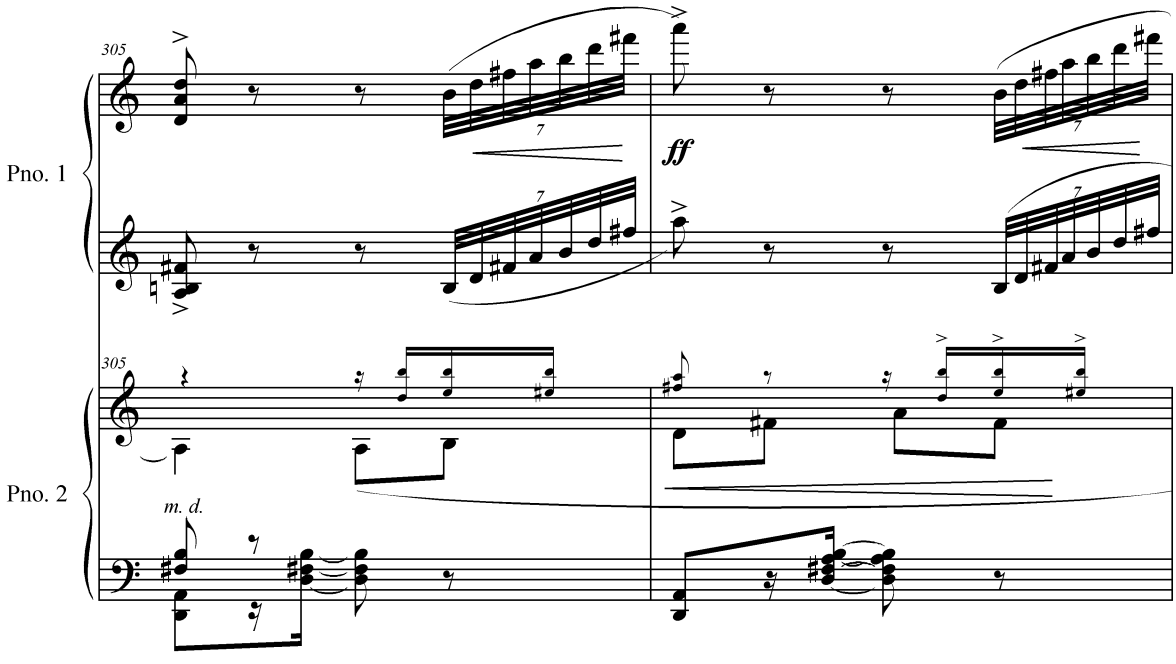
ff
6
296
Pno. 2


298
Pno. 1
ff
6
298
Pno. 2
f


300
Pno. 1
ff
300
Pno. 2
f


302
Pno. 1
302
Pno. 2
m. d.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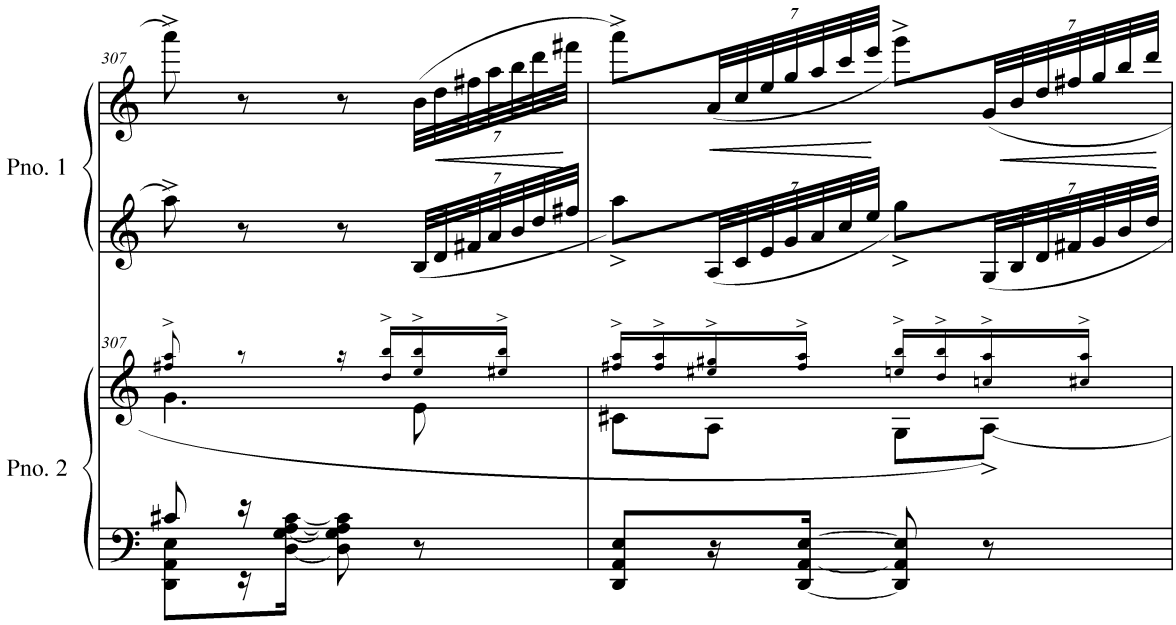
ff
305
Pno. 2
m. d.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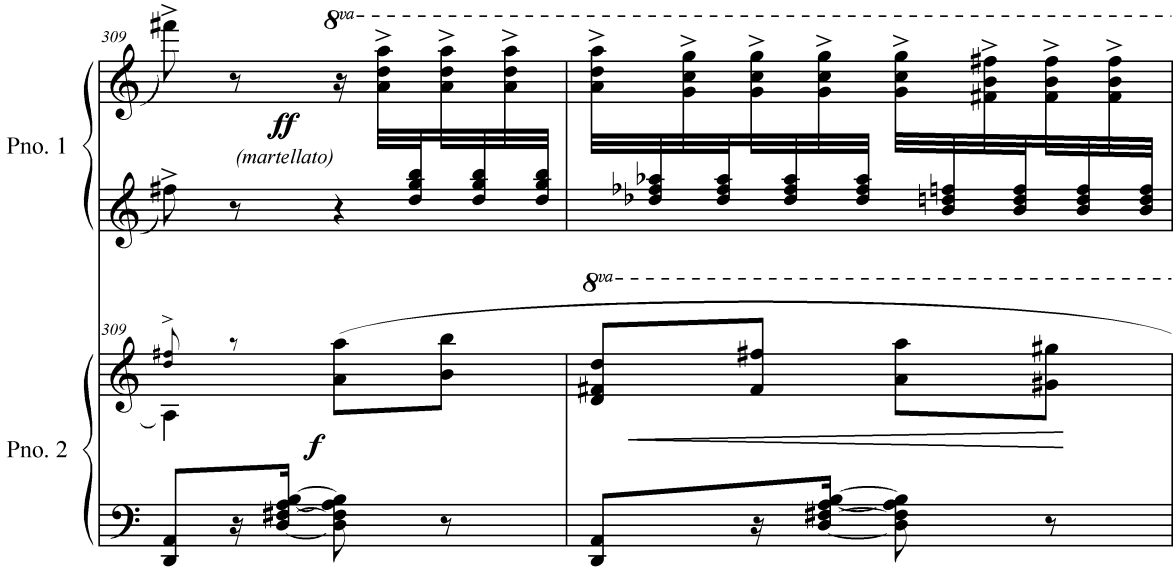
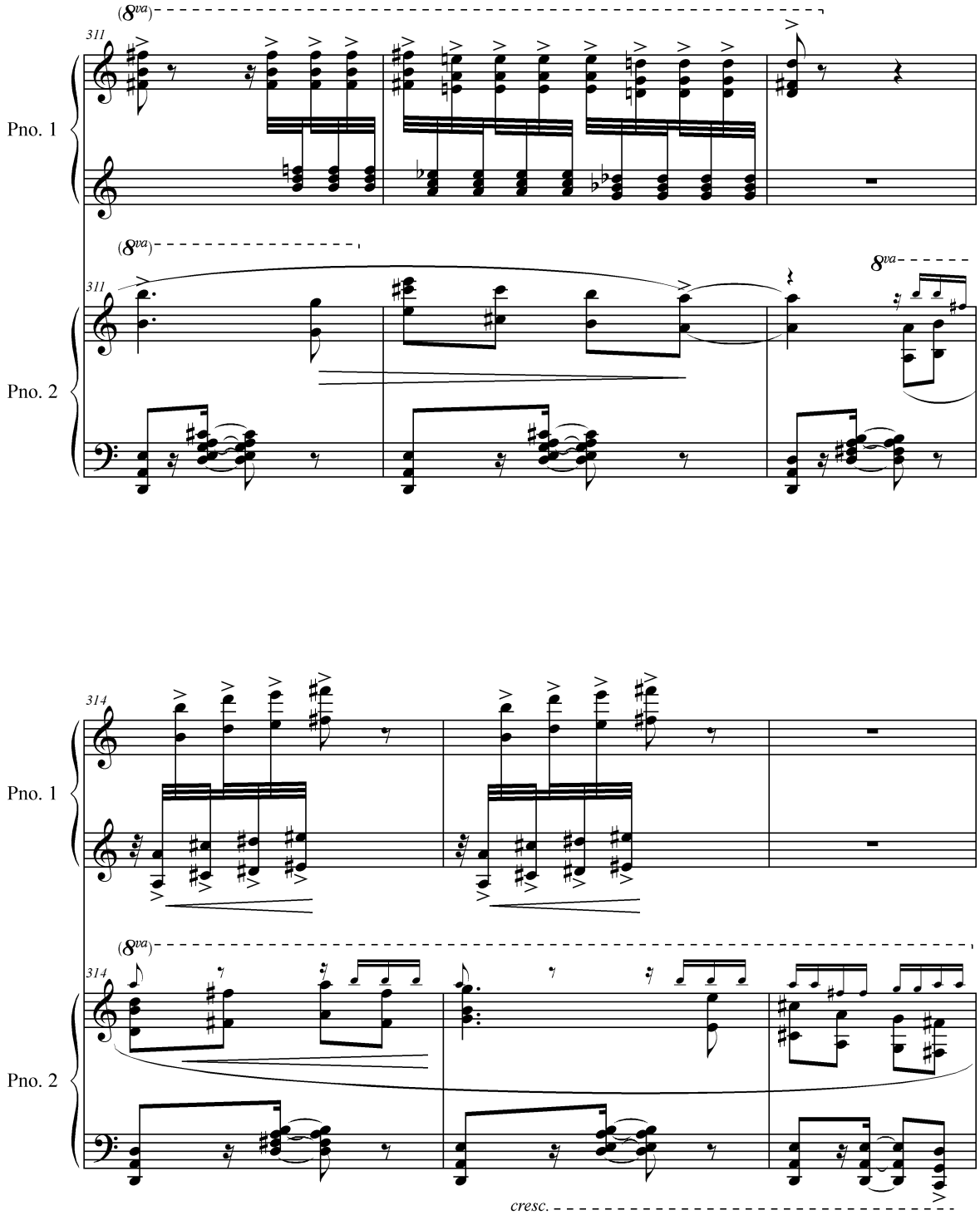
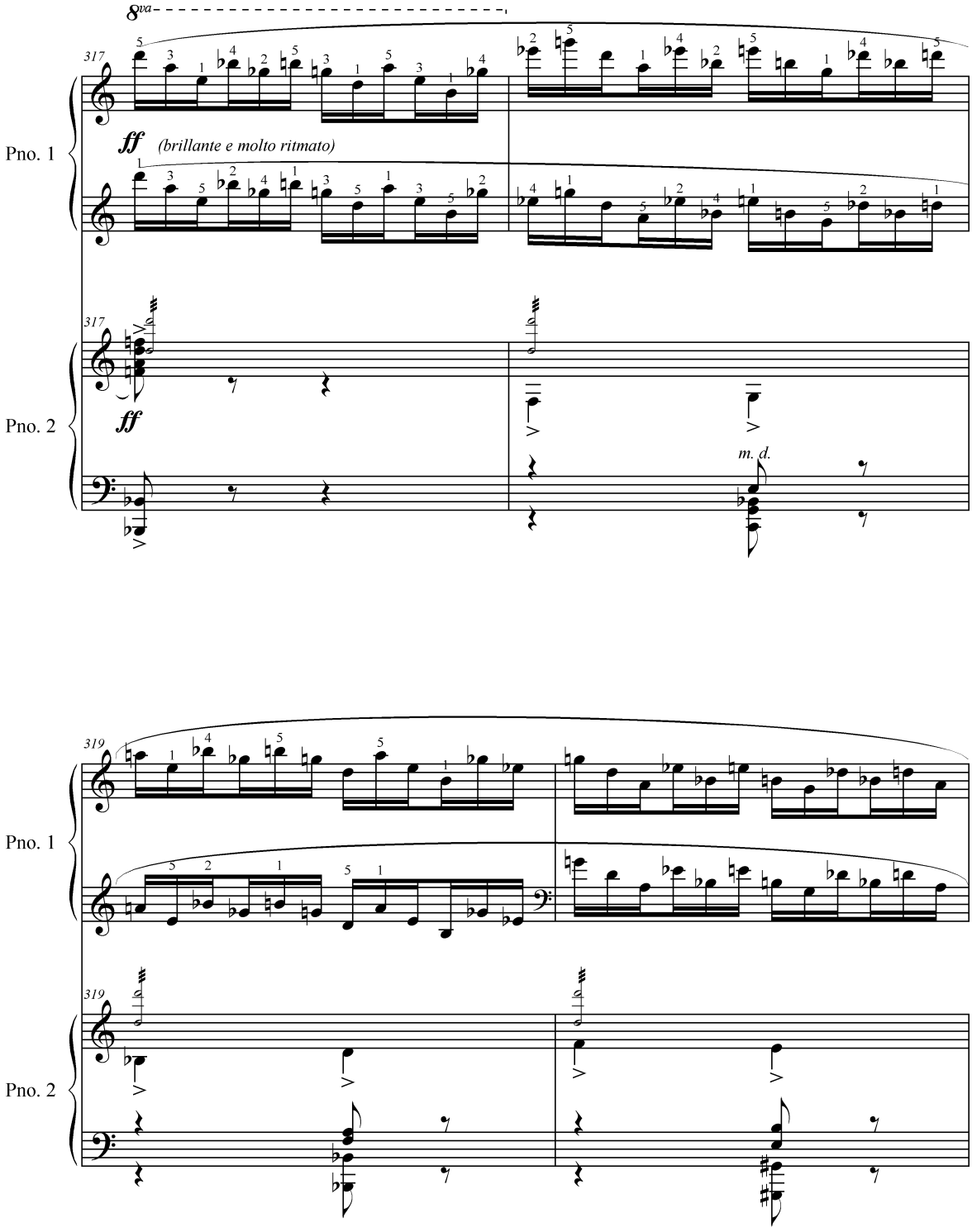
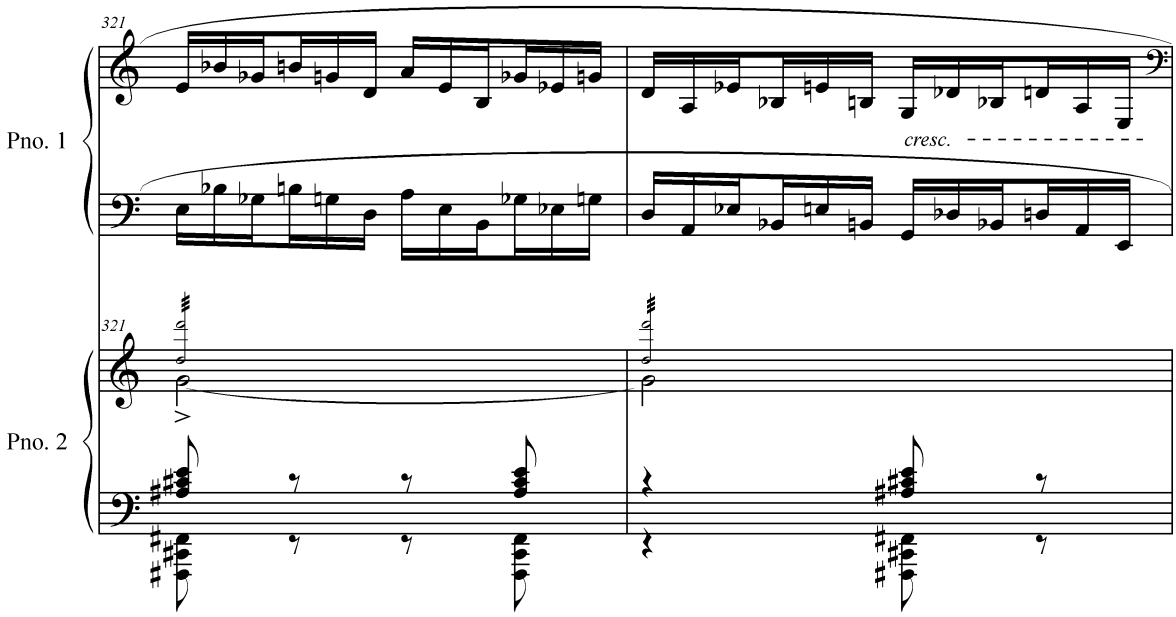
307
Pno. 2


309
8va
ff
(martellato)
Pno. 1
309
8va
f
Pno. 2


(8va)
311
Pno. 1
(8va)
311
8va
Pno. 2
314
Pno. 1
(8va)
314
Pno. 2
cresc.


8va
317
ff
(brillante e molto ritmato)
Pno. 1
317
ff
Pno. 2
m. d.
319
Pno. 1
319
Pno. 2


321
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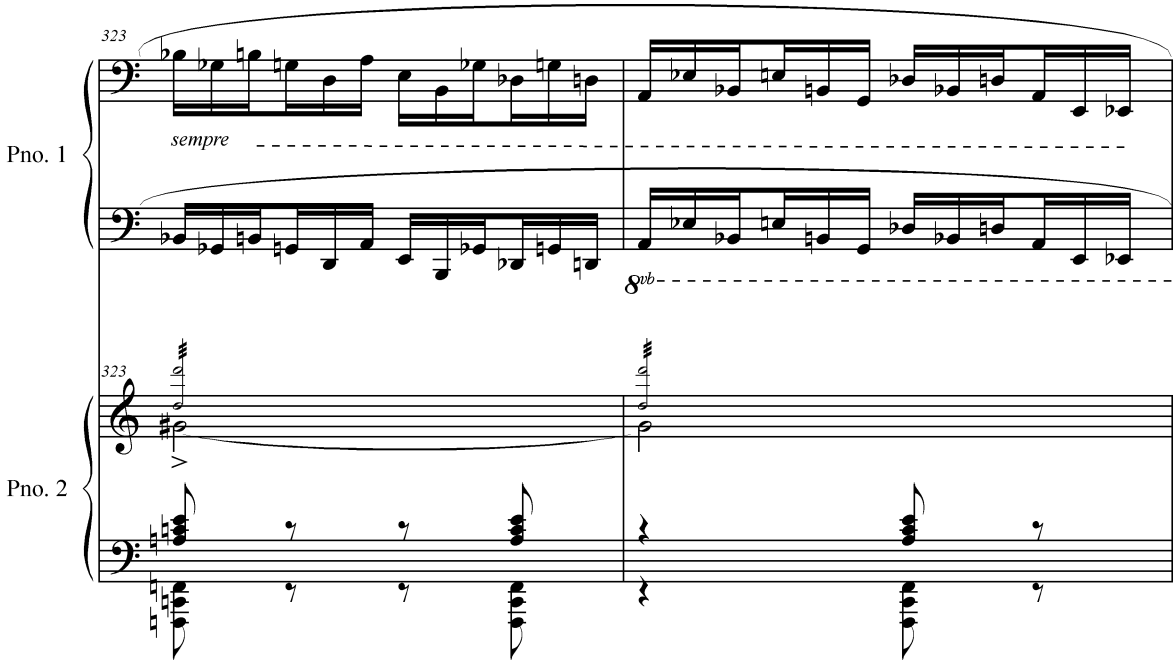
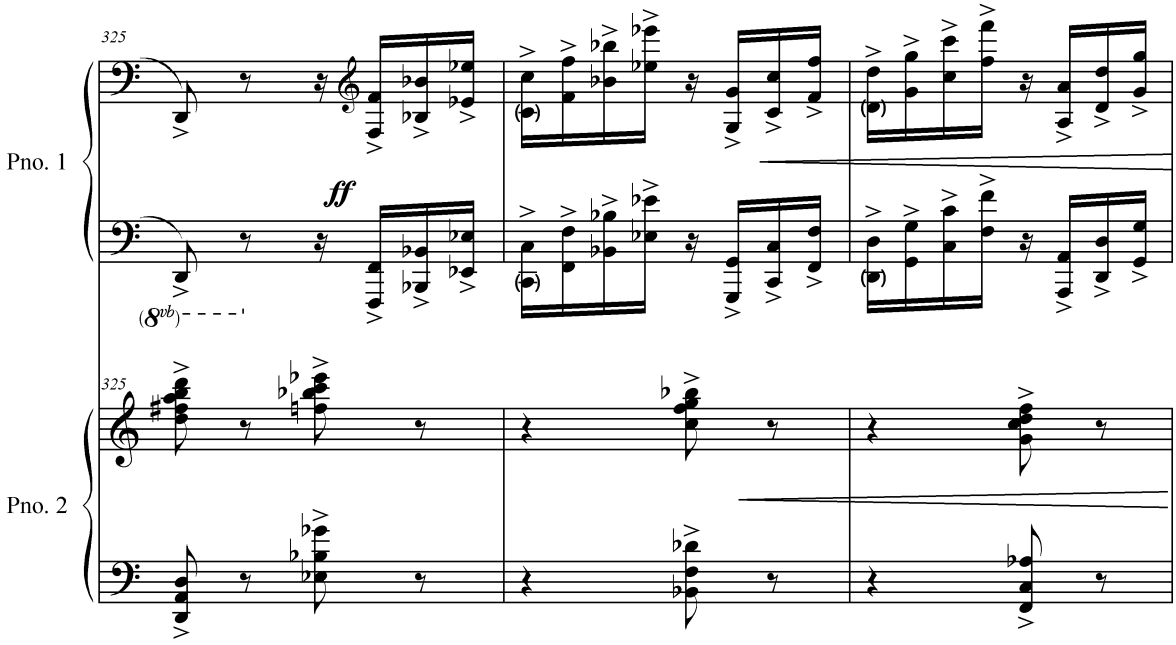
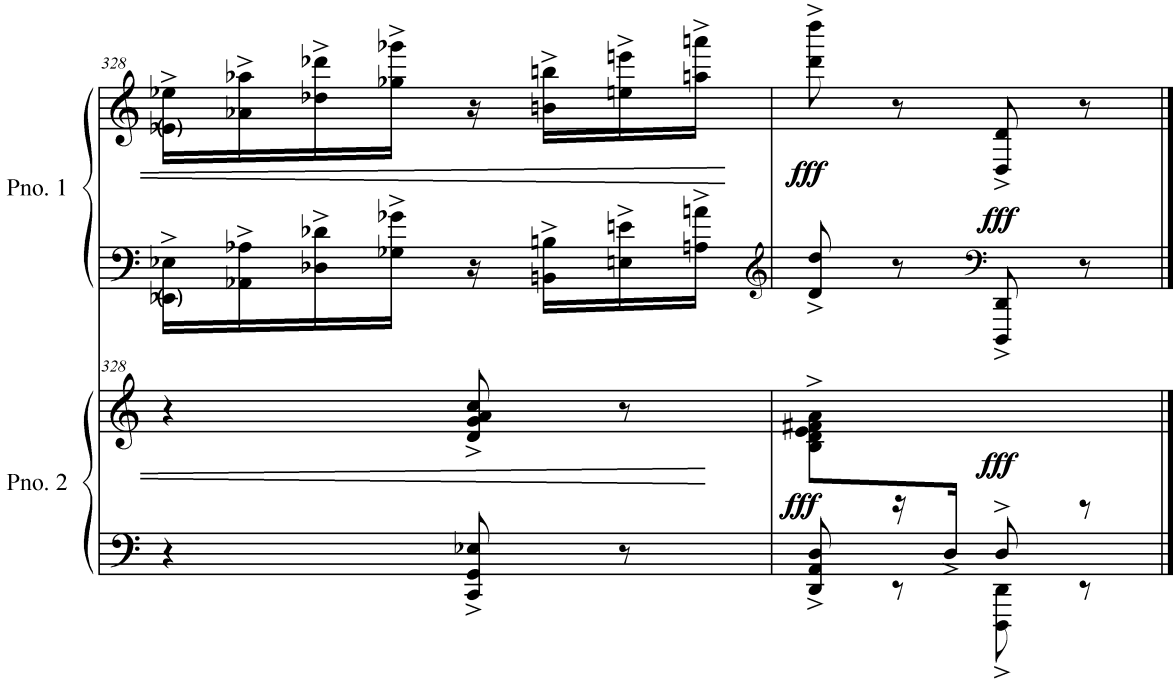
321
Pno. 2


323
Pno. 1
sempre
8vb
323
Pno. 2


325
Pno. 1
ff
(8vb)
325
Pno. 2


328
Pno. 1
fff
fff
328
Pno. 2
fff
fff

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Appendix A. Authorization from Vera Silvia Camargo Guarnieri

Authorization

I, Vera Silvia Camargo Guarnieri, widow of the Brazilian composer Mozart Camargo Guarnieri (1907-1993), in the capacity of copyright holder, hereby grant Francisco Coelho Ribeiro da Silva, a doctoral candidate at Louisiana State University (L. S. U.), permission to reproduce the musical text of the Concertino for Piano and Chamber Orchestra by M. C. Guarnieri, in the form of an scholarly edition for two pianos, to be submitted to L. S. U. as, or in lieu of, a doctoral dissertation. Reproduction may be partial or integral, and authorized sources include the orchestral (conductor's) and the piano solo/orchestral reduction manuscripts or copies thereof.

Vera Silvia Camargo Guarnieri

Vera Silvia Camargo Guarnieri

São Paulo, 15 october **2004.**

Appendix B. Authorization from Instituto de Estudos Brasileiros

/mib

C. Dir/145/IEB/31.08.2004

Ilmo. Sr.
Francisco Coelho Ribeiro da Silva
A/C Sra. Zélia Coelho da Silva
Rua João Martins Ribeiro Filho, 359
05540-040 – São Paulo-SP

Ref.: Reprodução de obras.

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Muito cordialmente,

Heinz Dieter Heidemann
Vice-Diretor em exercício

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AV. PROF. MELLO MORAES Travessa 8 nº 140 FONES 3091-3197 3815-3106 FAX 3091-3143
CEP 05508-030 SÃO PAULO

Vita

The author, Francisco Coelho Ribeiro da Silva, is a Brazilian national from the city of São Paulo. He has held numerous jobs as a pianist and organist in churches and schools, both in Brazil and in the United States. Mr. Silva holds a diploma from the Conservatório Musical Marcelo Tupinambá in São Paulo, where he was a pupil of pianists Joaquim Paulo do Espírito Santo and Alfredo Messina, and organist Yolanda Costa Serena. His bachelor's degree is from Wingate University, North Carolina, where he studied with pianist Dr. Judy Hutton and organist Dr. Martha Asti.

While at Wingate, Mr. Silva was a recipient of many scholarships and awards; he participated in two research projects funded by the DuPont fund, which resulted in performances conducted in national undergraduate conferences in the United States. He was also the winner of the Southeast Community College Piano Festival and Competition, 1996.

Silva holds a Master of Music Degree from Louisiana State University, where he was a student of pianist Michael Gurt and organist Dr. Herndon Spillman. His performing activities have included accompanying various ensembles and soloists at LSU and its Laboratory School, as a graduate assistant. He has also been organist and choirmaster at Our Lady of Mt. Carmel church in St. Francisville, Louisiana.