

8 December, 1962

Dear M. Hartlieb,

Enclosed is a list of misprints, deletions, etc. and their respective corrections for UE 12711, Frank Martin's 'Quatre pièces brèves'. The corrections are based on comparison with the original manuscript, the orchestral and piano manuscripts ('Guitare'), as well as an earlier manuscript for guitar in Martin's hand which has been verified by Mrs. Martin.

PRELUDE: measure 1--- the word 'très' should appear before the word 'expressif'. (guitar & piano ms.)

measure 5--- the last note (f) should have a natural sign (4) before it. This was in fact left out of the guitar ms. used by Mr. Scheit for his edition, but it is obvious in the piano, orchestral (bassoon, 'cello, contra-bass) and earlier guitar ms.

measure 8--- the word 'lent' should appear at the beginning of this measure. This was also left out of the guitar ms., but is evident in the piano, earlier guitar, and orchestral (as 'lento') ms.

measure 10--- the word 'doux' should be included at the end of the measure, as in the guitar and piano ms.

measure 42--- the trill should continue for the entire duration of the note 'e', as notated in the guitar, piano, and orch. ms.

AIR: measure 2--- the second eighth-note (♯) is missing a 'b' in the middle of the staff, as can be found in the guitar, piano, and orchestral ('cello II) ms. This note is perfectly playable, and its presence allows consistency, as Mr. Martin well knew, of voicing.

PLAINTE: measure 7--- there should be a tie (—) between the upper voice 'f sharp', second half of the third quarter-note beat, and the following 'f sharp', as is obvious in the piano and orchestral (saxophone, bassoon, viola, 'cello) ms.

measures 16 -20--- the guitar ms., as well as the piano and orchestral ms., have this section notated one octave higher. I would like to suggest the following for this passage, based on a suggestion made by Mr. Martin himself in the earlier guitar ms., from which I have included a copy of the relevant page (included separately):

Plainte

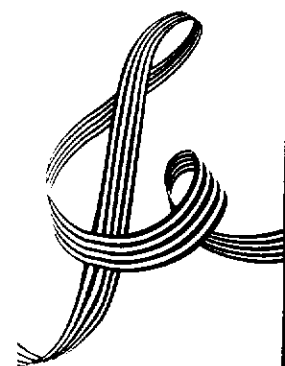
m.16

ff

m.18

m.20

etc.



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I really believe that this passage works very well in the octave originally intended by Mr. Martin, and I have found my suggestion given above to work quite well with comparatively little change from the original, especially considering the 'ossia' from the earlier ms. If you think it should be left as in Mr. Scheit's edition, perhaps you could at least include my suggestion as 'ossia'.

COMME UNE GIGUE: measures 76-78--- the third quarter-note (J) in each of these measures should have an additional 'e' at the top of the staff, the same note as on the first two beats of these measures-- as in the guitar, piano, and orchestral (flute I) ms.

I would like to take this opportunity to point out a couple of things I noticed in the publication of the piano version of the work, UE 15041, 'Guitare'. In the 'Prelude', measure 27, a 'natural' sign (4) is missing before the 'c' on the second eighth-note; this also consequentially affects the chord tied into the following measure. In the 'Air', measure 2, there is a tie (—) missing between the 'g sharp' at the end of the second quarter-note beat and the following 'g sharp', on the third beat. Both of these deletions may be verified by a look at the piano manuscript, where they are present. I might also suggest that you place a 'natural' sign (4) before the 'd' ('Air', measure 11, second beat, upper staff) to keep things clear, as I have heard this played 'd sharp' on a recording by Rebecca La Brecque (Opus One Records, Greenville Maine, record no. 68) which produces a very disturbing affect if one is at all familiar with this piece in particular, or even with Martin's style in general. I suppose you might place the 'natural' sign before the 'd' on the second half of the first beat, upper staff, right above the 'd natural' in the bass clef staff. These are the only problems I have encountered in the published piano version.

I hope you are able to incorporate these corrections and suggestions into future printings of the two versions of this beautiful work-- I believe they will help to allow performers to come closer to Mr. Martin's ideal of the piece-- and as far as I am concerned, he knew best! I would appreciate any feedback this may inspire, and I hope nothing I have said will offend Mr. Karl Scheit, whom I regard with the greatest respect for the degree to which he has helped extend the repertoire of the guitar.

Most sincerely,

Douglas Hensley
607-A Frederick St.
San Francisco, Ca.
94117 USA

P.S.: I would greatly appreciate any news of the publication of the recently discovered arrangement (by the composer) of Martin's 'Drey Minnelieder', for voice, flute and guitar, which Mrs. Martin informed me of several months ago. If it is available, please do send a copy of it to me, the sooner the better! (I love Martin!)

Mr. Douglas Hensley
607-A Frederick Street
San Francisco, Ca. 94117

7 October 1983
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Dear Mr. Hensley,

Immediately after receipt of your letter of December 8, 1982, we had written to Mrs. Maria Martin kindly asking her to give you a reply.

The real situation with regard to "Quatre pièces brèves pour la guitare" by Frank Martin is absolutely different from what you believe. The divergences between the manuscript you obviously had (or have) in hands and our printed edition are not due to inaccuracies on our part but to the fact that Frank Martin wrote in his own hand two manuscripts in two different versions. The manuscript he handed over to us in the fifties for publication (i.e. about 20 years after having written it down for the first time) must therefore be considered as definite and corresponding to the final composer's intentions.

As for "Drey Minnelieder" we only know a version for soprano and piano (published by us under the reference number UE 13831) and a version for soprano, flute, viola and 'cello (not yet published but anytime available on request). According to the complete catalogue of Martin's work no other authentic arrangement exists. Could you tell us who may have made the arrangement for voice, flute and guitar you mention? Thank you very much in advance.

Yours sincerely

UNIVERSAL EDITION A.G.
Dr. Elena Hift

17 October, 1983

Dear Dr. Hift,

Thank you for your letter of 7 October. I am enclosing a second copy of the letter I sent to UE in December of 1982. Please read it carefully, as you seem to have missed the point of it. I am fully aware of the fact that there were at least two very different manuscripts, but my research was in fact based on a copy of the manuscript used by Mr. Scheit for his edition. Some of the problems stem from this manuscript itself, and I have only suggested any changes after consulting all the various versions of the work — thus I believe I have discovered simply some errors in Martin's latest guitar manuscript. I feel quite sure that were he alive, he would acknowledge the validity of my claims on every point.

I tried to make everything as clear as possible so that your editors could verify my corrections by consulting the manuscripts for all three versions — guitar, piano and orchestra. I am sure that if you have someone check these, you will not dismiss my letter

a second time. I somewhat resent your comment that 'the real situation is absolutely different from what you believe ...'. I spent a great deal of time and energy with my sole goal as the restoration of the piece to the form that I believe Martin had in mind with the manuscript from which Scheit made his edition. Let me repeat, my main source is that same manuscript, which I received directly from Universal. The inaccuracies are not the fault of U.E., but in the copying out of the manuscript itself by Martin. ^{In some cases by Scheit.} This can be verified by checking my cross-references to the other versions. Why, for instance, would he write '~~h~~f' in 3 different manuscripts and not in the fourth? Simply because he forgot to write in a simple accidental — not because he changed his mind.

Regarding 'Drey Minnelieder', I am sorry to hear that you don't know what I was talking about. Perhaps a year ago Maria Martin wrote to me to say that Edward Flower, a guitarist in New York, I believe, who participated in the first

performance of 'Poèmes de la mort', had
an arrangement made for him by Frank Martin of
Orey Mimmelrieder for voice, flute, guitar. Mrs. Martin
told me that the newly-found arrangement was
sent to Universal by Mr. Flower, and that
Universal would publish separate flute and guitar
parts for those interested, or perhaps for inclusion
for sale with the voice-piano score. I very much
hope that you find out what happened to this
composer-made-arrangement, as I'm sure very many
singers and guitarists would be very happy to be
able to perform it. In the meantime, perhaps
you could send me the version for voice, flute, viola
and cello.

If you have any questions, please contact me. I
might add that Mrs. Martin felt it was quite wise to
send you my list of corrections for 'Quatre pièces brèves',
which she believes to be quite justified. I look forward to
hearing from you.

Douglas Hensley

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Andante

Fin. alla

PLAINT

Handwritten musical score for a piece titled "PLAINT" in C major, marked "Andante" and "Fin. alla". The score consists of 11 staves. The first four staves contain the main melody and accompaniment. The fifth staff begins a section marked "Diminuendo e rit.". The sixth and seventh staves are heavily crossed out with a large "X" and a circle. The eighth and ninth staves continue the music. The tenth and eleventh staves are also crossed out with a large circle. The notation includes various musical symbols such as notes, rests, and dynamic markings.