

PRELUDE

PARA GUITARRA Y CLAVECIN

MANUEL M. PONCE



EDICIONES MUSICALES YOCTL



MUSICA LATINOAMERICANA DE CAMARA CON GUITARRA

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MANUEL M. PONCE nació en Fresnillo, Zacatecas, México, el 8 de diciembre de 1882. Murió en la ciudad de México el 24 de abril de 1948. Compositor prolífico creó obras para casi todos los instrumentos y formas musicales. Estudió composición con Paul Dukas en París, donde permaneció de 1925 a 1933. Durante estos años escribió la mayor parte de su repertorio para guitarra, debido a la gran amistad que lo unió con Andrés Segovia, quien lo alentaba y motivaba de continuo a que compusiera para su instrumento.

En el año de 1929, Manuel M. Ponce compuso su "Suite en La" para guitarra y, de acuerdo con Andrés Segovia, se la atribuyeron al compositor alemán S. L. Weiss (1686-1750). Por aquella época, Ponce debe de haber compuesto su "Prelude" en Mi menor para guitarra, ya que también estuvo asignado al mismo compositor contemporáneo de Bach. Más tarde, Ponce hizo el arreglo para guitarra y clavecín de su "Prelude". El manuscrito original se encuentra en el archivo Ponce: Es un pequeño cuaderno francés y en la primera página lleva escrito el título: "Suite a duo pour guitare et clavecin par M. M. Ponce". Todas las páginas del cuaderno las ocupa el "Prelude". Al final escribió su firma y la fecha: México, 27 de febrero de 1936.

Hasta la fecha no he podido encontrar los otros tiempos de la Suite, pero continuaré investigando y, si algún día tengo la suerte de encontrarlos, será para mí una gran satisfacción poder darlos a conocer. Ponce le envió esta pequeña pieza a Andrés Segovia como regalo de bodas; éste le respondió, en una carta fechada el 22 de marzo de 1936:

"Mi querido Manuel: ...Has tejido una exquisita tela contrapuntística alrededor de tu antiguo Preludio, tan amado por Falla. Pruebas los inagotables recursos de tu siempre juvenil imaginación, creando ese segundo cuerpo para aquella obrita, tan perfecto, que casi podría tener vida independiente. Y sin embargo el ajuste entre los dos es admirable, hasta el punto que ya son dos mitades de un mismo ser indiviso. Yo renuncio en adelante a él en provecho único de la guitarra, y espero las otras partes de la Suite para constituir un nuevo aspecto de la vida musical de mi instrumento. Es el mejor regalo de bodas que Paquita y yo hemos recibido. Nos sirve a los dos al mismo tiempo y el usarlo nos produce un placer inefable... Si nos mandas la Suite completa, no sería extraño que empezáramos a ahorrar para adquirir un clave. Tocar una obra tuya es suficiente razón para ello... Te abraza con todo cariño, Andrés".

CORAZON OTERO

MANUEL M. PONCE was born on December 8th, 1882 in Fresnillo, Zacatecas, Mexico. He died in Mexico City on April 24th, 1948. This prolific composer created works for almost all the instruments and musical forms. He studied composition with Paul Dukas in Paris where he lived between 1925 and 1933. During these years he wrote the major part of his repertory for the guitar, due to his great friendship with Andres Segovia who encouraged him and continually motivated him to compose for that instrument. In 1929, Manuel M. Ponce composed his "Suite in A" for the guitar and, in agreement with Andres Segovia, they attributed it to the German composer S. L. Weiss (1686-1750). Around that same time, Ponce must have composed his "Prelude" in E minor for the guitar. This too was assigned to the same composer, a contemporary of Bach. Later on, Ponce did the arrangement of his "Prelude" for guitar and harpsichord.

The original manuscript is to be found in the Ponce archives, a small French notebook which bears the title on the first page: "Suite a duo pour guitare et clavecin par M. M. Ponce". The "Prelude" fills all the pages of the notebook. At the end he signed his name and the date: Mexico, February 27th, 1936. Up until now I have been unable to find the other movements of the Suite, but I shall continue my investigation and, if I have the good fortune to find them, it will give me great satisfaction to be able to reveal them. Ponce sent this small piece to Andres Segovia as a wedding present; He answered Ponce in a letter dated March 22nd, 1936: "My dear Manuel: ...You have woven an exquisite contrapuntal fabric round your old Prelude, so beloved of Falla. You have proven the inexhaustible resources of your ever-youthful imagination, creating a second body for that little work, so perfect that they could almost live independent lives. Nevertheless the relation between the two is admirable, so that they are indeed two halves of one indivisible beauty. From now on I renounce it in sole favour of the guitar, and I await the other parts of the Suite to form a new aspect of the musical life of my instrument. It is the best wedding present that Paquita and I have received. It serves both of us at the same time and using it gives us both ineffable pleasure... If you send us the complete Suite, we might just save up enough for a harpsichord. Because playing one of your works is sufficient reason for doing so. I embrace you affectionately. Andrés."

C

C.O.

MANUEL M. PONCE nacque nella città di Fresnillo Zacatecas, in Messico l'8 Dicembre 1882. Morì a città del Messico il 24 Aprile 1948. Compositore prolifico creò opere per quasi tutti gli strumenti e forme musicali. Studiò composizione con Paul Dukas a Parigi, dove rimase dal 1925 fino a 1933. Durante quest'anni scrisse la maggior parte del suo repertorio per chitarra, grazie alla grande amicizia che aveva con Andrés Segovia, il quale lo incoraggiava e lo motivava di continuo a che facesse delle composizioni per il suo strumento. Nel 1929, Manuel M. Ponce compone la "Suite in La" per chitarra e, d'accordo con Andrés Segovia, gliela attribuirono al compositore Tedesco S. L. Weiss (1686-1750). In quell'epoca dovette scrivere il "Prelude" in Mi minore per chitarra, giacché anche questo è stato assegnato allo stesso compositore contemporaneo di Bach. Più tardi, Ponce fece la sua trascrizione per chitarra e clavicembalo del suo "Prelude". Il manoscritto originale si trova nell'archivio Ponce: È un piccolo quaderno francese, nella prima pagina ce l'ha scritto il titolo: "Suite a duo pour guitare et clavecin par M. M. Ponce". Tutte le pagine del quaderno le occupa il "Prelude". Alla fine del "Prelude" scrisse la sua rubrica e la data: "México, 27 de febrero de 1936". Fino ad oggi non ho potuto trovare gli altri tempi della Suite, ma continuerò investigando, e se un giorno avrò la fortuna di trovarli, sarà per me una grande soddisfazione poterli far conoscere. Ponce inviò questo piccolo pezzo ad Andrés Segovia in omaggio delle sue nozze; il quale gli scrisse una lettera datata 22 Marzo 1936: "Mio caro Manuel: ...Hai tessuto una squisita maglia contrappuntistica in torno al tuo antico Preludio assai amato da Falla. Dai prova dei tuoi innagotabili risorsi della tua sempre giovanile immaginazione, creando quel secondo corpo per quella operina così perfetto, che potrebbe avere vita indipendente. Ma nonostante l'aggiustamento fra i due è ammirabile, fino al punto d'essere due metà d'uno stesso essere indiviso. Nell'avvenire Io rinuncio ad esso in profitto unico della chitarra, ed aspetto le altre parti della Suite per costituire un nuovo aspetto della vita musicale del mio strumento. È stato il miglior omaggio di nozze che Paquita ed Io abbiamo ricevuto. Ci serve a tutti e due allo stesso tempo e utilizzarlo ci produce un piacere ineffabile. ...Se ci spedisce tutta la Suite non sarebbe strano che cominciassimo a risparmiare su una festa e un clavicembalo. Suonare una opera tua basterebbe per farlo ...Ti abbraccia con molto affetto, Andrés"

C.O.

Allegro non troppo, piacevole

GUITARRA

CLAVECIN

This musical score is for a piece in 3/4 time, marked "Allegro non troppo, piacevole". It features two staves: Guitar (GUITARRA) and Piano (CLAVECIN). The key signature has three sharps (F#, C#, G#). The score is divided into three systems, each containing two staves. The first system shows the guitar playing a melody with a *mf* dynamic and the piano providing accompaniment with a *p* dynamic. The second system continues the melody, with the guitar reaching a *f* dynamic and the piano playing a *p* accompaniment. The third system features a more complex piano accompaniment with a *pp* dynamic and a *espressivo* marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

mf

p

cresc.

f

mf

p

espressivo

pp

Handwritten musical score system 1. It consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature 'C'. The middle staff is in treble clef with a key signature of three sharps and contains fingering numbers (1, 2, 3, 4, 5) and the instruction 'sempre p'. The bottom staff is in bass clef with a key signature of three sharps. The system contains five measures of music.

Handwritten musical score system 2. It consists of three staves. The top staff is in treble clef with a key signature of three sharps and contains a circled '15' above the first measure. The middle staff is in treble clef with a key signature of three sharps and contains a circled '5' above the fourth measure and an asterisk '*' above the fifth measure. The bottom staff is in bass clef with a key signature of three sharps and contains a circled 'f' below the fourth measure. The system contains six measures of music.

Handwritten musical score system 3. It consists of three staves. The top staff is in treble clef with a key signature of three sharps and contains a circled '2' above the third measure. The middle staff is in treble clef with a key signature of three sharps and contains a circled '3' above the fourth measure and a circled '4' above the fifth measure. The bottom staff is in bass clef with a key signature of three sharps and contains a circled 'c' below the fourth measure. The system contains six measures of music.

Handwritten musical score, first system. The score is written for a piano and features a treble and bass staff. The key signature is three sharps (F#, C#, G#). The first staff begins with a forte (*f*) dynamic marking. The second staff includes a piano (*pp*) dynamic marking and an *espressivo* instruction. The third staff also includes a piano (*pp*) dynamic marking. The system concludes with a fermata over the final measure.

Handwritten musical score, second system. The score continues with a treble and bass staff. The key signature remains three sharps. The first staff includes an *espressivo* instruction. The second staff features a mezzo-forte (*mf*) dynamic marking. The system concludes with a fermata over the final measure.

Handwritten musical score, third system. The score continues with a treble and bass staff. The key signature remains three sharps. The first staff includes a piano (*p*) dynamic marking. The second staff features a circled number "1" above a measure. The system concludes with a fermata over the final measure.

Handwritten musical score system 1, consisting of three staves. The key signature is three sharps (F#, C#, G#). The first staff contains a treble clef and a series of eighth and sixteenth notes. The second staff contains a treble clef and a series of eighth and sixteenth notes, with a handwritten asterisk (*) above the second measure. The third staff contains a bass clef and a series of eighth and sixteenth notes, with a handwritten '3' below the first measure.

Handwritten musical score system 2, consisting of three staves. The key signature is three sharps (F#, C#, G#). The first staff contains a treble clef and a series of eighth and sixteenth notes, with a circled 'B' above the first measure. The second staff contains a treble clef and a series of eighth and sixteenth notes, with a handwritten asterisk (*) above the fifth measure. The third staff contains a bass clef and a series of eighth and sixteenth notes, with a handwritten 'tr.' above the fourth measure.

Handwritten musical score system 3, consisting of three staves. The key signature is three sharps (F#, C#, G#). The first staff contains a treble clef and a series of eighth and sixteenth notes. The second staff contains a treble clef and a series of eighth and sixteenth notes, with a handwritten 'tr.' above the fourth measure. The third staff contains a bass clef and a series of eighth and sixteenth notes.

Handwritten musical score for the first system, measures 1-6. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The notation includes treble and bass staves for piano accompaniment and a single treble staff for the melody. A circled 'A' is written above the third measure. The dynamic marking *pp* (pianissimo) is present in the fourth measure.

Handwritten musical score for the second system, measures 7-12. The notation continues with treble and bass staves for piano accompaniment and a single treble staff for the melody. A circled 'B' is written above the eighth measure. The dynamic marking *pp* is also present in the eighth measure.

Handwritten musical score for the third system, measures 13-18. The notation continues with treble and bass staves for piano accompaniment and a single treble staff for the melody. The dynamic marking *p* (piano) appears in measures 15 and 16, and *pp* (pianissimo) appears in measure 17.