

MANUEL M. PONCE

VARIATIONS ON A THEME OF CABEZON
(Second Version)

For Guitar



Edited by Alberto Ubach

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Tema

Var.1

Var. 2

I *p i p p*
 I $\frac{1}{2}$ I
 I $\frac{1}{2}$ I

Moderato

Var. 3

I $\frac{2}{3}$ III
 I
 I [attacca] II

Più lento

Var. 4

II

$\frac{1}{2}$ II

II

II

[attacca]

Moderato

Var. 5

$\frac{1}{2}$ II

I

Allegretto

Var. 6b

Musical score for Var. 6b, Allegretto. The score is written in G major and 6/8 time. It consists of four staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The music features eighth and sixteenth notes with various fingerings and slurs. The second staff includes a circled '3' and a '2' below a note. The third staff has a 'II' marking above a slur. The fourth staff has an 'I' marking above a slur. The piece concludes with a double bar line and repeat dots.

Tempo di Valse

Var. 7

Musical score for Var. 7, Tempo di Valse. The score is written in A major and 3/4 time. It consists of four staves of music. The first staff has a treble clef and a key signature of two sharps (F# and C#). The music features quarter and eighth notes with various fingerings and slurs. The second staff has a 'II IV 2/3 II' marking above a slur. The third staff has a 'II 1/2 II 5/8 II' marking above a slur. The fourth staff has a '1/2 II 5/8 II 2/3 I II' marking above a slur. The piece concludes with a double bar line and repeat dots.

Mosso

Var. 8



VI



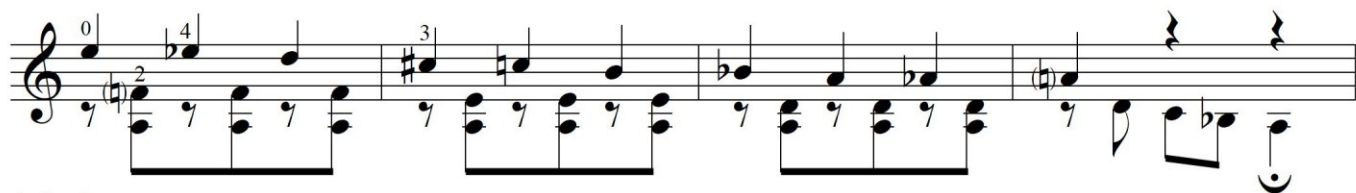
III



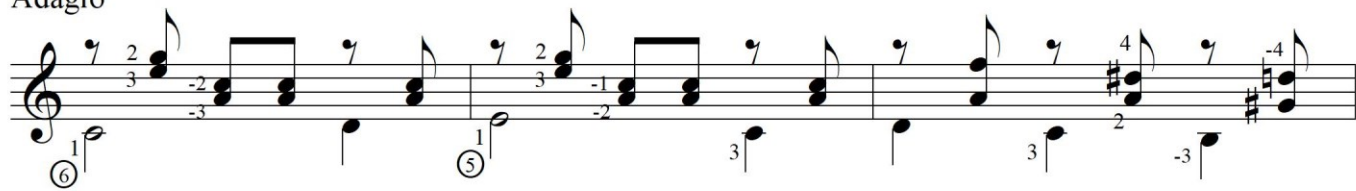
1/2 VI VII VI



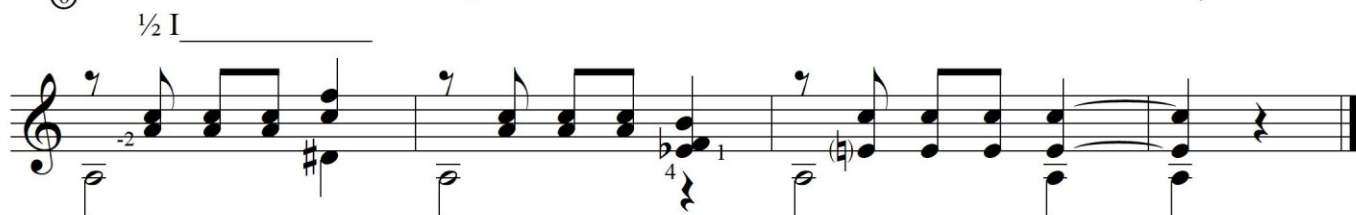
poco a poco rall.



Adagio



1/2 I



Fughetta

The musical score for 'Fughetta' is written in 3/4 time. It consists of a single melodic line and a bass line. The melodic line is characterized by a series of ornaments, including grace notes, mordents, and trills, which are often followed by slurs and accents. The bass line provides a harmonic foundation with chords and moving lines. The score is divided into several systems, each containing multiple staves. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings. The piece concludes with a final chord in the bass line.

VARIATIONS ON A THEME OF CABEZÓN.- In 1991 I published an article on *Soundboard* about this work: "Manuel M. Ponce and the Mystery of the Cabezon Variations". Written in 1948 (the year of Ponce's death), these variations were dedicated to Fr. Antonio Brambila (a close friend and confessor), who related how, after receiving the work composed by theme, 6 Variations and Fughetta (first version), he received from Ponce three more variations on the same theme, without further explanation. Miguel Alcázar states that these new variations "do not connect naturally with the previous ones"; however, instead of solving the problem (which would be quite easy to do), he simply suggests not playing them. In truth, the last three Variations do not connect naturally with the previous ones simply because Ponce -or for that matter, any other skilled composer-, would never have extended a series of variations from a variation-coda (variation that here also serves as Prelude to the Fughetta). It is from Variation V that the last three acquire meaning; in fact, the first of these new variations (VI b), actually derives from the end of Variation V rather than from the theme itself, and since in the last of the three new variations the characteristics of variation-coda and variation-prelude are repeated, we must conclude that Ponce, when continuing with the series from Variation V, just kept on going until again reaching the Fughetta, creating with it a second version of this work, which consists of: Theme, 8 Variations and Fughetta.

VARIACIONES SOBRE UN TEMA DE CABEZÓN.- En 1991 publiqué en "Soundboard" un artículo sobre esta obra: "Manuel M. Ponce and the Mystery of the Cabezon Variations". Compuestas en 1948 (año de la muerte de Ponce), le fueron dedicadas al P. Antonio Brambila (íntimo amigo y confesor), quien ha relatado cómo después de haber recibido la obra compuesta por Tema, 6 Variaciones y Fughetta (primera versión), recibe de Ponce tres variaciones más sobre el mismo tema, sin mayor explicación. Estas nuevas variaciones –citando a Miguel Alcázar- "no se suceden con naturalidad de las anteriores"; pero en vez de solucionar el problema (que resulta por demás sencillo), Alcázar simplemente sugiere no tocarlas.

Pues bien, las últimas 3 Variaciones no se suceden con naturalidad de las anteriores simplemente porque a Ponce –o para el caso a cualquier otro compositor con oficio-, nunca se le hubiera ocurrido continuar una serie de variaciones a partir de una variación-coda (variación que aquí también sirve como Preludio a la Fughetta). Es a partir de la Variación V que las últimas tres adquieren sentido; de hecho, la primera de estas nuevas variaciones (VI b) se desprende del final de la variación V, más que del tema inicial, y como en la última de las tres nuevas variaciones se repiten las características de variación-coda y variación-preludio, debemos concluir que Ponce, al continuar con la serie a partir de la variación V, se ha seguido de largo hasta llegar nuevamente a la Fughetta, creando con ello una segunda versión de esta obra que consiste de: Tema, 8 Variaciones y Fughetta.

Alberto Ubach