

Manuel M. Ponce's *Suite in D Major* for Solo Guitar

Performance Edition and Analysis

by

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ABSTRACT

Whenever a text is transmitted, or communicated by any means, variations may occur because editors, copyists, and performers are often not careful enough with the source itself. As a result, a flawed text may come to be accepted in good faith through repetition, and may often be preferred over the authentic version because familiarity with the flawed copy has been established. This is certainly the case with regard to Manuel M. Ponce's guitar editions.

An inexact edition of a musical work is detrimental to several key components of its performance: musical interpretation, aesthetics, and the original musical concept of the composer. These phenomena may be seen in the case of Manuel Ponce's *Suite in D Major* for guitar. The single published edition by Peer International Corporation in 1967 with the revision and fingering of Manuel López Ramos contains many copying mistakes and intentional, but unauthorized, changes to the original composition. For the present project, the present writer was able to obtain a little-known copy of the original manuscript of this work, and to document these discrepancies in order to produce a new performance edition that is more closely based on Ponce's original work.

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CHAPTER 1

INTRODUCTION

It is common knowledge that Andrés Segovia made modifications to the majority of his concert pieces. When working on a composition that was dedicated to him, particularly by a non-guitarist composer, Segovia stated clearly that alterations were essential.¹ With regard to his collaboration with Ponce, it is not easy to know if Ponce authorized all changes made by Segovia, even after Segovia showed them to the composer. Through the publication of *The Segovia-Ponce letters*,² we have a better understanding about the essence and dominance of Segovia in his collaboration with Ponce.

It is essential to mention the appreciation and admiration Segovia felt for Ponce, whom he considered to be the best composer of all time for the guitar. It would also be a serious mistake to overlook the fact that were it not for the persistence and obstinacy of Segovia, Ponce would surely not have composed so much music for the guitar.

The new performance edition of the *Suite in D Major* that is included with this document is based on Ponce's original manuscript, and follows editorial standards recommended by Graham Wade and Gerard Garno. These include:

1. The source used in the preparation of the edition is to be identified

¹ Segovia declared his thoughts on interpretation when he said: "Interpretation should be like life an explosion of freedom..." Quoted in Wade Graham and Gerard Garno, *A New Look At Segovia: His Life, His Music*, Vol. 1, (Pacific, MO: Mel Bay Publications, 1997), 19.

² Miguel Alcázar: *The Segovia-Ponce Letters* (Columbus, OH: Editions Orphée, 1989).

2. All original material, including the original composer title, opus number and original instrumentation should be supplied.
3. If a text accompanies the music, its original form should be provided, as well as any translations or adaptations. The author, translator, source, and use of the text (liturgical, etc.) should be identified whenever possible.
4. The composer's dates and the date of the composition should be given if known. Musical and historical information about the piece and its performance should be given if possible. Biographical information on the composer may be given but is not as important since this information is easily obtained elsewhere.
5. Measure numbers or rehearsal numbers should be provided.
6. All editorial changes and additions to the original sources should be clearly identified.
7. The piece should be presented in modern notation.
8. The composer's melodic, harmonic, and rhythmic material must be left intact and may not be changed according to the editor's preference unless a change is necessary for technical reasons or when permission is obtained from the composer.
9. Every effort should be made to document the way that the composer and the style period call for the music to be interpreted.
10. Every effort should be made to document the way that the composer and the style period call for the music to be interpreted.
11. Interpretive elements may be added which did not exist in the mind of the composer or in the style period because of technical limitations.
12. Fingerings should be added in a precise manner. They should be added only in so far as they are deemed necessary for the technical and musical goals being suggested.³

³ Graham and Garno, 23-26.

CHAPTER 2

BIOGRAPHY OF PONCE

During the nineteenth century, Mexico suffered from political tension. After the Empire of Maximilian of Habsburg (1832-1867) collapsed in 1866, a liberal government was established. This new regime caused the temporary exile of Felipe de Jesus Ponce, originally of Aguascalientes, because of his conservative political leading role. Jesús Ponce was afraid of political reprisals from his republican countrymen who had returned triumphantly to power. He decided, therefore, to move with his family to the city of Zacatecas, after which his twelfth son Manuel María Ponce Cuellar was born on 6 December 1882.⁴ Three months after Manuel's birth, the Ponce family returned to the city of Aguascalientes where Manuel spent the first eighteen years of his life.

Manuel Ponce's initial contact with music happened in a natural way because of the love of music within his family. Manuel's sister, Josefina, noticed that he was surprisingly precocious, musically, and she gave him his first lessons in piano and solfège when he was four years old. At the age of ten, he received piano lessons from the lawyer and teacher Cipriano Avila. Also, because of the ecclesiastical career of his brother Antonio, Manuel joined the Temple of San Diego, first as a member of the child choir, then as an assistant to the organist in 1895, and later as principal organist in 1898.

Looking for wider horizons he decided to move to the capital of Mexico in 1900 where he took piano lessons from Vicente Mañas, a recognized early twentieth-century

⁴ Manuel M. Ponce's biographical data, translated by the author, is found in Ricardo Miranda, *Manuel M. Ponce: Ensayo sobre su vida y obra* (Mexico: Conaculta, 1998), 13-17.

teacher in Mexico. Simultaneously, he received harmony training from Eduardo Gabrielli. In 1901, Ponce studied at the National Conservatory in Mexico City, where he spent only a brief time because of the school's policies. He left the Conservatory after one year, dissatisfied with the quality of instruction he found there.

The years of 1900 and 1901 were determinant in Ponce's artistic development. He met frequently with the painter Saturnino Herrán (1888-1918)⁵ and the poet Ramón López Velarde (1888-1921)⁶ in the garden of San Marcos, to exchange ideas with regard to the search for a Mexican national art. During those years, Ponce composed different works for the piano including *Malgré tout* (1900), *Gavota* (1901) and 11 *miniaturas y cinco estudios* (1903), all with a heavy influence from traditional Mexican song.⁷

In December, 1904, Ponce traveled to Italy where he studied with Enrico Bossi, Director of the *Liceo musicale* in Bologna. The same year, he took counterpoint

⁵ Saturnino Herrán began drawing and painting studies at his hometown of Aguascalientes. In 1913, he painted *La ofrenda* (The offering) with a scene from *Día de Muertos* (Day of the Dead), a Mexican holiday, which meant the appearance of new topics in the academic painting of that epoch: Mexican life, its dramas, traditions and parties. José Rogelio Álvarez, *Enciclopedia de Mexico*, Vol.VI, (Mexico: Editora Mexicana, 1977), 414.

⁶ Ramón López Velarde renewed the poetry language and enriched its subjects with the evocation of the province, as well as the painting vision of Mexican nationalism. In 1921, he wrote *La Suave Patria* (The Sweet Land) to commemorate the first anniversary of the consummation of the Mexican Independence. *Ibid.*, Vol.VIII, 158-159.

⁷ According with the scholar Pablo Castellanos, those works denote Ponce's vast knowledge in writing for the piano, which was superior to the previous generation of Mexican composers. Pablo Castellanos, *Manuel M. Ponce: Ensayo, recopilación y revisión de Paolo Mello* (Mexico: Difusión Cultural UNAM, 1982), 22-23.

with Luigi Torchi, and later traveled to Berlin where he joined the piano class of Martin Krause, a teacher at the Stern Conservatory.⁸

Ponce returned to Aguascalientes at the end of 1907, where he remained for eighteenth months, devoting himself to teaching private lessons and composing. Later, in 1908, he returned to the National Conservatory in Mexico City, this time as Professor of Piano and Music History. Along with teaching both at the Conservatory and at a private studio in Mexico City, his career as a composer began to flourish.

After his return from Europe, Ponce also decided to thoroughly study Mexico's folklore. The musicologist Ricardo Miranda states:

Of course Ponce was not the first to begin the search for national music. But, unlike illustrious predecessors who sporadically composed some *sones populares*, like Aniceto Ortega (1825-1875), *Vals-jarabe*; Tomás León (1826-1893), *Jarabe nacional*; Julio Ituarte (1845-1905), *Ecos de México* and Ricardo Castro (1866-1907), *Aires nacionales*, Ponce's approach to Mexican folklore became a constant in his compositions: Mexican popular music served as a material source mostly melodies to make his concert pieces.⁹

The composer Rodolfo Halffter further comments:

Ponce's historical merit lies on having gathered the scattered attempts of his predecessors to nationalize Mexican music, and resides mainly in those trials that reached to the point of achieving a unique style, [with] a distinctive national flavor. Manuel M. Ponce began his creative work within the musical styles of Castro, Villanueva, and Campa, known as "Music Hall." Later, Ponce consciously and consistently exceeded this initial stage, characterized by studies, ballads, romantic and charming mazurka pieces, some very popular. Within this music scenario where the piano is the favorite instrument, Ponce began his nationalistic

⁸ The main influence Ponce received in how to write for the piano was through the school of Franz Liszt. Martin Krause and Luigi Torchi belonged to it. The results of this influence is heard Ponce's first concerto for piano and orchestra. Its premiere was held at the Teatro Arbeu on July 7, 1912, with the composer playing the solo part under the direction of Julian Carrillo. Ricardo Miranda, 21-28.

⁹ Ibid., 29.

work in 1911, and it has been a great influence upon the young and prolific musicians from those days, including professional composers of his generation.¹⁰

The social political situation of Mexico was framed by the Revolution in 1910 with the control of the army of Venustiano Carranza (1859-1920) over the government of Victoriano Huerta (1850-1916). Ponce was a sympathizer with Huerta and, for that reason, he was forced to live in Cuba as a refugee from March 1915 until 1917, after which time Mexico's political situation improved. During his exile on the Caribbean island, Ponce became interested in the folklore of that country and he composed numerous works based on Cuban influences, such as *Suite cubana* for piano solo (1916), *Rapsodia cubana No.1 for piano solo* (1915), *Sonata for violoncello and piano* (1917), and *Elegia de la ausencia for piano solo* (1916).

Ponce returned to Mexico in May 1917, where he resumed teaching. On 3 September that year, he married the French singer Clementina Maurel. In addition to composing and teaching, he was also active as a music critic, editing a few issues of the *Revista Musical de México*. In the spring 1925, at age forty-two, he became dissatisfied with his compositional technique and he felt the need to return to Europe, this time to Paris, which became his home for the next seven years.

At that time the French capital represented the latest trends in the culture and art of the West. There, Ponce studied with the renowned composer and pedagogue Paul Dukas (1865-1935) at the École Normale de Musique until 1933. Simultaneously, he

¹⁰ Rodolfo Halffter, "Manuel M. Ponce," *Pauta, Cuadernos de teoría y crítica musical*, Vol. XVI, No. 67 (1998): 32-34.

received harmony training from Nadia Boulanger (1887-1979) and associated himself with many French intellectuals. In 1928, the first issue of the magazine *Gaceta Musical* was published in Castilian, with Ponce as a director. The magazine's purpose was to inform readers about the European musical environment. Its collaborators included Alejo Carpentier (1904-1980), Adolfo Salazar (1890-1958), Manuel de Falla (1876-1946), Heitor Villa-lobos (1887-1959), Joaquín Rodrigo (1901-1999) and Paul Dukas (1865-1935).

CHAPTER 3

PONCE AND SEGOVIA COLLABORATION

In December of that same year, the Spanish guitarist Andres Segovia¹¹ (1893-1987) met briefly with Ponce in Paris while traveling through France. It is important to mention that their friendship began soon afterwards, in 1923, when Segovia gave his first concert in Mexico. Ponce was among those present, and he wrote an enthusiastic concert review for the daily *El Universal* on 6 May 1923:

To hear the notes of the guitar played by Andrés Segovia is to experience a feeling of intimacy and the well-being of the domestic hearth; it is to evoke remote and tender emotions wrapped in the mysterious enchantment of things of the past; it is to open the spirit to dreams and to live some delicious moments in the surroundings of pure art that the great Spanish artist knows how to create. Casals and Segovia are among the few artists who have at once made themselves masters of the admiration and enthusiasm of our public.¹²

A few days later, Ponce met Segovia, who was very interested in knowing the person who had written so intelligently about guitar music. When Segovia discovered that Ponce was a composer, he suggested that Ponce should write something for his instrument. This review was the beginning of a friendship that would last until Ponce's death, and would also prove very fruitful for the guitar repertoire. Their collaboration was one of the most remarkable and productive associations between guitarist and composer in the history of the guitar. In response to Segovia's request, Ponce composed

¹¹ Andres Segovia was born in Jaen, Andalusia, on 18 February 1894. Since childhood, he showed a great passion for the guitar. At the age of fifteen, he made his first triumphant concert tour to different cities around the world, in countries such as Spain, Argentina, Uruguay, Mexico, and Cuba. Segovia lifted the artistic level of the instrument and, as a result, eminent composers began to write music especially for him and for the guitar.

¹² Manuel María Ponce, "Crónicas Musicales," *El Universal*, 6 May 1933.

his first guitar work, originally titled *Allegretto quasi serenata* in 1923. In mid-1923, he included this work as the third movement of his *Sonata Mexicana*, which he sent to Segovia together with a guitar arrangement of the Mexican popular song known as *La Valentina*.

After their initial meeting in Mexico and their subsequent encounter in Paris, the friendship and collaboration between Ponce and Segovia became more intense. Proof of this is the large number of works for solo guitar composed by Ponce and dedicated to Segovia while he was in France. These include a *Prélude* (1925), *Thème varié et Finale* (1926), *Sonata III* (1927), *Sonata Clásica Homenaje a Fernando Sor* (1928), *Sonata Romántica Homenaje a Schubert* (1928), *Suite in A minor* (1929), *24 preludes* (1929), *Estudio* (1930), *Sonata de Paganini* (1930), *Sonata Meridional* (1930), *Prélude, Ballet and Courante* (1931), *Suite in D Major* (1931), *Preludio, Tema, Variaciones y Fuga* (1932), and *Final del homenaje a Tárrega* (1932).

CHAPTER 4

A DARK PERIOD FOR THE GUITAR

It is important to mention the status of the guitar in the first half of the nineteenth century. At that time, the guitar's repertoire consisted entirely of works by guitarists who were also composers. Among the most significant were Fernando Sor (1778- 1839), Mauro Giuliani (1781-1829), Mateo Carcassi (1792-1853), Ferdinando Carulli (1770-1841) and Dionisio Aguado (1784-1824). The guitar became considered as an old-fashioned instrument, however, during the late Romantic period.

The researcher and author Frederic Grunfeld notes:

Although great instruments were being made, and pictures being painted, these were lean years, in fact, for the concert guitar, which had never recovered the ground it had lost to the piano. Even in Spain only students, peasants, and gypsies were supposed to play the guitar, for, as Segovia was told disparagingly when he was a boy, "People know of Sarasate, and of a great German pianist who was in Granada just a while ago. But what guitar player has become famous outside of the tavern?"¹³

The era that comprises the second half of the nineteenth century and early twentieth century is often considered as a dark period in the history of the guitar. Today, however, this assessment is very controversial because of different opinions among scholars. In support of this theory is the view of the Cuban composer Leo Brouwer, who stated that the guitar had been abandoned as a concert instrument and that it was employed

¹³ Quoted, but not credited, in Frederick V. Grunfeld, *The Art and Times of the Guitar* (London: Collier Macmillan Publishers, 1969), 282.

only in popular music.¹⁴ The absence of an original guitar repertoire by non-guitar composers can be shown from recital programs by the Spanish composer guitarist Francisco de Asís Tárrega Eixea (1852-1909). These programs include mostly transcriptions of works by composers such as Verdi, Mendelssohn, Chopin, and others, as well as compositions of his countrymen such as Julian Arcas and Isaac Albéniz. The Mexican scholar and guitarist Eloy Cruz has voiced an opinion that is contrary to that of Brouwer. Cruz believes that Segovia invented the notion that there was a lack of guitar repertoire in order to market himself as the rescuer and main guitar figure in the history of the instrument.¹⁵

While it is true that Andrés Segovia was not the first international touring classical guitarist, he was the first to achieve great respect worldwide among other musicians. This can be demonstrated by his performances with original music written for the instrument by non-guitar composers.¹⁶

¹⁴ Juan Helguera, *Conversaciones con Guitarristas* (Mexico: Colección Música - Escenología, 2001), 37.

¹⁵ Eloy Cruz, *La casa de los once muertos* (Mexico: Escuela Nacional de Música de la UNAM, 1993), 50-51.

¹⁶ The first major guitar solo work made by a non guitar composer was *Hommage pour le Tombeau de Claude Debussy* (1920) by Manuel de Falla (1876-1946), dedicated to the Catalan guitarist Miguel Llobet (1878-1938). The Italian scholar and guitarist Angelo Gilardino states that Andrés Segovia, in his autobiography, mentions the work *Dance in E Major* for solo guitar (1920) by Federico Moreno Tórroba as the predecessor of Falla's composition. Moreover, Gilardino was astonished when he found a manuscript containing a solo guitar work by Ottorino Respighi titled *Variazioni per chitarra*, which had been made about ten years before Torrroba's composition. Angelo Gilardino, "The Manuscripts of the Andrés Segovia Archive," *Guitar Review*, No. 125 (2002): 1.

CHAPTER 5

PONCE'S GUITAR PRODUCTION / SUITE IN D MAJOR

By 1929, Segovia had received a large number of works by renowned composers, among whom were Federico Moreno Torroba (1891-1986), Albert Roussel (1869-1937), Joaquín Turina (1882-1949), Carlos Chávez (1899-1978), Heitor Villa-Lobos (1887-1959), and the most prolific of all in terms of production for solo guitar, Manuel M. Ponce. Segovia recognized the incomparably significant position that Ponce had in the resurgence of the guitar:

He lifted the guitar from the low artistic state in which it had lain. Along with Turina, Falla, Manén, Castelnuovo-Tedesco, Tansman, Villa-Lobos, Torroba, etc., but with a more abundant yield than all of them put together, he undertook the crusade full of eagerness to liberate the beautiful prisoner. Thanks to him as to others I have named the guitar was saved from the music written exclusively by guitarists. He composed more than eighty works for the guitar; large or small, they are all of them pure and beautiful, because he did not have the cunning to write while turning his face, like the sunflower, towards worldly success.¹⁷

In that same year, Segovia suggested to Ponce that he should compose some works suggestive of different style periods.¹⁸ This led to a number of Baroque-style guitar compositions, including two suites. Of these, the *Suite in D Major* was written in five movements: Preamble, Courante, Sarabande, Gavottes I-II, and Gigue. Busoni, who met and listened to Ponce in Berlin in 1907, was one of the first to talk about the “new

¹⁷ Andrés Segovia, *Guitar Review*, No.7 (1948) Quoted in Graham Wade and Gerard Garno, *Ibid.*, 134.

¹⁸ David J. Nystel, “Harmonic Practice in the Guitar Music of Manuel M. Ponce,” *Guitar Review*, No. 85 (1991): 1.

classicism,” as a synonym of domain and an assimilation of all the experience obtained, to achieve beautiful and solid forms that have a high and developed polyphony.¹⁹

The Preamble and Gavottes were originally attributed, as a musical hoax, to Alessandro Scarlatti (1660-1725). According to scholar guitarist Corazón Otero, the two reasons for using a pseudonym were: 1) to strengthen and diversify the guitar repertoire, and 2) to make a joke like those of the Austrian American violinist and composer Fritz Kreisler (1865-1962), who used to attribute his own works to other composers such as Gaetano Pugnani (1731-1798), Antonio Vivaldi (1678-1741), and Arcangelo Corelli (1653-1713).²⁰ The *Suite in D Major* was written during the third week of March 1931. In a letter written in February 1931, Segovia made a request to Ponce to explain his ideas on how the suite should be developed:

Don't stop the Classical Suite in D. I need it very much. Make it very melodic, melodic in each voice. And send it to me in Geneva as soon as you have it, if by chance you have it by the end of March. I will be at home the whole time, then I finish in Italy March 27 and I will probably not return to Paris until after April 8. Tell me if you want me to send you something by the lutenists. Do not make the suite very Bach-like so it will not raise suspicions of the discovery of another Weiss.²¹

In another letter, possibly written in April, in which Segovia announces his playing at the Paris Opera, he tells Ponce:

¹⁹ Ricardo Miranda, “Exploracion y Síntesis en la Música de Manuel M. Ponce,” *Pauta Cuadernos de Teoría y crítica musical*, Vol. XVI, No.67 (1998): 39.

²⁰ Fritz Kreisler is considered as one of the greatest violinist of all time. He wrote compositions in the style of an earlier composer and added them on his programs.

²¹ Alcázar, 89.

I have accepted the offer to play in la Opera. It will be May 19, at night. I want to play the Gigue and perhaps another movement from the Weiss Suite...I will play four or five things by Bach, and I will open the second part with the Preamble that you have just written for me, that sounds vigorous and very good. Also, tell me to whom we are attributing the Preamble. I am very worried about the contrary movements of the Maestoso. If you think they will work, leave them alone, and if they are going to raise some angry suspicions, modify them. But for the love of God, write to me immediately because I have to turn the program in urgently. In any case, telegraph me the name of the authors so I can send the list of names for the posters.²²

²² Ibid., 90-91.

CHAPTER 6

SEGOVIA'S MODIFICATIONS

Segovia's letter demonstrates that he habitually proposed the composition of new works or the alteration of some passages. In certain cases, these modifications were intended to solve instrumental complications or to simplify passages that could not be played on the guitar from Ponce's original conception. The majority, however, emerged from his personal preferences. The most evident of these changes can be found in Ponce's collection of twenty-four preludes in all keys, made for instructional purposes in 1929. When Segovia examined the manuscript, he communicated to Ponce:

By the way, the preludes do not work so well in the spirit in which they have been conceived. The majority of them have a difficulty incompatible with the character of elementary studies which the scale that precedes them gives, and others are totally impossible. So I have made Schott the proposition of publishing them in four volumes of each, without any tonal relation. And he has accepted. Yesterday I sent him the six for the first volume. Which are these F-sharp minor, A major, B major, D minor, F-sharp major, and the one in B-flat minor which I have transposed to B-natural because it was not possible in the original key.²³

In 1930, Segovia printed only twelve of the twenty-four, some of them transposed. Fifty-one years would pass before these works received further editorial attention. In 1981, Miguel Alcázar published all twenty-four preludes and demonstrated that they are playable as originally composed, even when considered as instructional compositions of moderate difficulty. The Mexican guitarist Gerardo Arriaga notes:

One problem facing the modern guitarist wishing to play Ponce's music is more subtle; for instance, the rhythmic values of the various voices. These are often indicated inconsistently in the printed versions: some voices are eliminated and

²³ Ibid., 68-69.

others are cut or modified. Sometimes, for example, in some harmonic sequences, these alterations lead to very weak musical results. My feeling is that the reason for these changes is clear: they arise from the sound ideal sought by Segovia as heir to Spanish guitar Romanticism, with a very resonant instrument using the treble region of the string for expressive purposes with a weighted balance between open and stopped strings, a preference for placing melodies on a single string and full of overtones.²⁴

Concerning this issue, guitarists and guitar scholars debate whether or not Ponce accepted Segovia's propositions to change many of his works for the guitar.²⁵ The only publication that provides insight into the musical and personal relationship between these two artists was made in 1989 by Miguel Alcázar in his book *The Segovia-Ponce Letters*. Different misinterpretations that arise after reading this book can be found in the passionate analyzes by the Australian music scholar Mark Dale who studied the professional and personal relationship between Andrés Segovia and Manuel Ponce based on a model by W. Mellers. This model states that the performer is a conduit, not only reproducing exactly the finished work, but also being involved in the reinterpretation of the composition.²⁶ Later, Dale mentions that Segovia relentlessly sought to control the development of the composition from its genesis to completion, plus to literally rewrite

²⁴ Gerardo Arriaga, *Sonatas y Suites para guitarra*, Opera Tres 1024/25, 1996.

²⁵ Mexican guitarist Gonzalo Salazar argues that Ponce's manuscripts are substantially different from the versions released by the publisher, Schott, under the supervision of Segovia. The latter ones contain numerous errors and they modify significantly the manuscript versions. As a result of this, the formal extension of Ponce's works is reduced while the harmonic content, melody, counterpoint, and timbre are manipulated and in many cases become unrecognizable. Gonzalo Salazar, "El otro Ponce", *Heterofonía-Revista de Investigación Musical*, Vol. XXXI, No.118/119 (1999): 219.

²⁶ It is relevant to notice contradictory and inconsistent results Mark Dale's interpretation of Mellers' model, which, far from discrediting Segovia's work, instead approves it and, at the same time, recognizes the collaboration between Segovia and Ponce as the most significant association between a performer and a composer in the history of the guitar.

Ponce's music through his performances and recordings, unconcerned about the inviolability of a finished work. In conclusion, Dale states that Segovia's ambition to legitimize the guitar as a concert instrument and to impose his own musical aesthetic led to a deterioration of his friendship with Ponce in the period from August 1935 to February 1936.²⁷ The Mexican composer knew that Segovia was the most important promoter of his music worldwide; therefore, his tolerance for the guitarist is understandable.²⁸

Dale Mark, "Mi querido Manuel. The collaboration between Manuel M. Ponce and Andrés Segovia," *Soundboard*, Vol.XXIII, No.4 (1997): 15-20.

²⁷ *Ibid.*,15-20.

²⁸ Alejandro L. Madrid, "De Mexico, concierto para Andrés Segovia: Una visita al Concierto del Sur de Manuel M. Ponce," *Heterofonía-Revista de Investigación Musical*, Vol. XXXI, No.118/119 (1999): 113.

CHAPTER 7

ORIGINAL MANUSCRIPT SUITE IN D MAJOR

At the beginning of the Fall 2009 semester at Arizona State University, I started studying this suite using the Peer International Edition, edited by Manuel López Ramos and published in 1967. My guitar professor suggested that, since I am a native of Mexico, I should try to acquire a copy of the original manuscript. This was not an easy task.

On 20 October 2009, I made a telephone call to México City to contact Cora M. de López Ramos, widow of Manuel López Ramos, to ask if she had any information about the manuscript. Two days later, she sent me an email saying that she had been looking for the suite, but could not find it among the music of her husband's collection.²⁹ She recommended that I contact the Mexican pianist Carlos Vázquez, the heir and executor of Ponce's music. I then realized that she did not know that Carlos Vázquez had donated Ponce's archive to the National University of México (UNAM) on 16 April 1988. As a student at UNAM between 2003 and 2007, I had had access to the Ponce archive, and I remembered that the university did not have the manuscript of this suite. During that time, Paolo Mello was the curator of the archive and, on 11 November 2009, I contacted him by email.³⁰ Mello confirmed that UNAM did not have the manuscript, and he suggested that I contact Miguel Alcázar, a well-known authority on Ponce's music, to find out if he had the manuscript. On 27 November 2009, I sent an email to

²⁹ Cora M. de López Ramos. México City. Email communication with author 22 October 2009.

³⁰ Paolo Mello. México City. Email communication with the author 11 November 2009.

Alcázar and he replied the same day with great news.³¹ He did indeed have the manuscript, and he would send a copy to professor Mello. On 2 December 2009, I received Mello's email with a scanned copy of the manuscript.³²

³¹ Miguel Alcázar. México City. Email communication with the author 27 November 2009.

³² Miguel Alcázar. Ponce manuscripts, private collection. México City. Accessed 2 December 2009.

CHAPTER 8

EVOLUTION OF THE SUITE / HISTORICAL BACKGROUND

Before beginning the analysis of the *Suite in D Major*, it is helpful to describe the development of the suite as a music genre until its standardization within concert music.

In the Renaissance, there were major changes in music and dance because of the secularization of the arts. The musical aesthetics of this period include a tendency to use monody and vertical harmony. These two momentous innovations allowed the dance to develop with great impetus throughout Europe in the fifteenth and sixteenth centuries. The unification of the aristocratic and lighter Southern Art with the strong and ordinary art of the North originated the court dance. Paradoxically the monasteries were the only places where secular art was collected. The first story of the dances of the epoch was produced in 1588 by the monk Jehan Tabourot, who under the pseudonym Thoinot Arbeau wrote the book *Orchesographie*.³³

The various dance forms were grouped in a certain order by composers to achieve contrasts giving rise to the suite which provided a platform for the emergence of the most important instrumental form of the Classical period, the sonata. There are a variety of names to refer to the suite, for example *ordre* in old French, *partie or partita* in old German and *sonata da camera* in Italian.³⁴

³³ Louis Horst, *Pre-Classical Dance Forms*, (Hightstown, NJ: Princeton Book Company, 1987), 1-9.

³⁴ Percy Scholes, *The Concise Oxford Dictionary of Music* (London: Oxford University Press, 2005), 1216.

During the second half of the seventeenth century the German suite became the normative basis of the suite. Its dances are organized as follows: allemande (Germanic origin), courante (French or Italian origin), sarabande (Spanish origin) and the gigue (English origin). Johann Jakob Froberger is credited for having set this canonical order. The unit key is the rule, although there are exceptions when each piece is presented in major or minor tonalities within the same key, and in certain cases in the relative major and minor. In the Baroque period, the suite could be extended with an introductory movement, an overture or prelude, and with additional dances at the discretion of the composer. However, the set of four dances remained as the core group of dances from 1650 to 1750, a date that marked almost the end of the Classical period of the suite. The musical form of almost all the movements of the suite from Purcell and Corelli to Bach and Handel, was simple binary; each movement was divided into two equal sections approximately and with each section repeated. The first section typically modulates to the dominant, and if it is in a minor key, it modulates to the relative major, while the second section modulates back to the initial key of the piece.

The allemande, as the name implies comes from Germany and is the only pre-classical form provided by that country to the huge world of courtly dances.³⁵ In the eighteenth century, the allemande displaced the pavane³⁶ and became the initial movement of the

³⁵ Louis Horst states that the beauty of the allemande lies in the slow and steady movement of the arms but especially in the joining of hands by the couples throughout the dance. Horst, 28.

³⁶ A ceremonious dance, its name derives from the Latin “pavo” (turkey), or “pavo real” (peacock). Its origin can be found in the court of Spain at the time of the Inquisition and consequently inherited some somber religious mood. Some scholars state that the Spanish Pavane was a variation of an Italian primitive dance. Ibid., 7-8.

suite.³⁷ The time signature usually employed is 4/4, beginning with an eighth or sixteenth-note anacrusis.³⁸

The origin and etymological derivation of the term sarabande is controversial. Louis Horst states:

Its origin and derivation have given rise to various surmises, but the majority of authorities claim for it an Arabic-Moorish origin, explaining the etymology of its name, in some instances, as from the Persian, *serbend-song*, or again from the Persian, *sarband-a* fillet for a lady's headdress; also from the Moorish, *zarabanda-noise*. Others related it to the Spanish word *sarao* which means entertainment dance.³⁹

The sarabande was banned during the reign of Philip II because it was considered immoral; however, it became fashionable in the French court of Louis XIII (1601-1643) where it acquired a noble and solemn character. The time signature used is $\frac{3}{4}$, beginning on beat one usually ending on the second beat of the last measure.

The gavotte is a remnant of what was originally a peasant dance, the preferred of the natives of Gap known as Gavots, a district in the Upper Alps in the old province of Dauphine in southeastern France. In the sixteenth century, the gavotte was introduced at the French court to entertain the royal circles under the name of *danse classique*. Being originally a dance full of mischief, the gavotte evolved into a formal and majestic dance

³⁷ This order is observed in some Bach works; for instance, the English Suites for keyboard, Partitas for violin no.1 and 2, and the six cello suites, among others.

³⁸ The tempo is slow and majestic, although it provides a sense of melodic flow because of the extensive use of sixteenth notes.
Ibid., 8.

³⁹ Ibid., 45.

which is identified with the name of *gavotte tendre*. Usually the gavotte is in binary form, however there are also gavottes in ternary form. The character of the gavotte is often rustic, and often with a bass pedal to imitate the bagpipe. It is written in 2/2 or 4/4. The rhythmic feature of this dance is its anacrusic start with two quarter notes on beats three and four. Two other dance forms, the rigaudon and bourrée are similar to the gavotte, both use the time signature of 2/2 and 4/4; however they differ from the gavotte by their opening up-beats. The bourrée should start with one quarter note up beat on four while the Rigaudon begins with two eighth notes as the anacrusis to beat four.

The faster and precipitated ancient dance is the gigue. Its lineage is unclear. One hypothesis is that this dance comes from Italy where its name derives from a small stringed instrument known as *giga*.⁴⁰ However, other scholars argue that it originated in England because this was the place where the term gigue was used primarily for this dance. In the sixteenth century, English composers called the gigue a “toy”. About 1650, the term “jig” became synonymous with immorality because of its use in the English theatres, not only as a dance but also as a set of immodest verses. The gigue reached its greatest popularity in Scotland, Ireland, and of course in England.

After the decline of the Romantic period, modern composers returned to earlier aesthetic principles and again started writing pavanés, sarabandes, gavottes, and other dances. These composers include Debussy, Ravel, Prokofieff, and Manuel M. Ponce, whose *Suite in D Major* for solo guitar shows this trend of returning to classicism.

⁴⁰ Giga also means “leg” or “limb.” Ibid., 55.

CHAPTER 9
COMPARISON OF THE MANUSCRIPT AND PUBLISHED VERSION OF THE
SUITE

In Ponce's handwritten score, the Gavottes and the Courante were scripted on the same page and, like the Prélude, have the date of 18 March, 1931. They are followed by the Sarabande, created on 19 March, 1931, and subsequently by an unfinished Gigue, which includes just twenty-seven measures. Gerardo Arriaga comments that the Gigue, as published, is definitely not finished and is in a rudimentary stage:

It is absolutely impossible that a musician such as Ponce might have deemed a work in such condition to be complete. The movement was probably never finished nor, obviously, delivered to Segovia who, for that reason, was unable to include it in his programs and recordings. While reflecting on this, I was forced into a risky but necessary decision: I elected to rework it completely, modifying as little as possible the thematic material and the general harmonic direction, but trying to link the episodes coherently and without sharp edges.⁴¹

A more precise termination date is unknown. Miguel Alcázar, in his book *The Segovia-Ponce Letters*, states that: “even in the Peer Publication, a harmonic reinforcement was made in the bass perhaps to give more consistency to the Gigue.”⁴²

The published edition is mostly loyal to the original manuscript, with regard to the substantial aspects of the composition such as sections and phrases, but there are many alterations in terms of small characteristics such as chord voicings, rhythmic content,

⁴¹ Gerardo Arriaga, *Sonatas y Suites para guitarra*, Opera Tres 1024/25, 1996 (Arriaga did an outstanding job in reconstructing the Gigue by respecting the harmonic and rhythmic material and by following the style of Ponce.)

⁴² Alcázar, 223.

articulations, dynamics and expression markings. The most significant differences are in the Gavottes; for instance, the note values.

In the manuscript, the fourth measure begins with a half cadence, an A chord that sustains for two beats while in the published score, the bass A is a quarter note that drops and octave on beat two.

Example 1: Gavotte I, m. 4

a. Peer International publication



b. Ponce manuscript



c. New Performance Edition

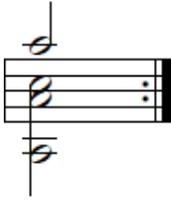


A similar pattern occurs in measure eight; however, this time the changes are reversed.⁴³

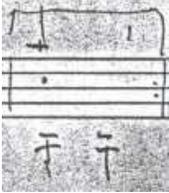
Example 2: Gavotte I, m. 8

a. Peer International publication

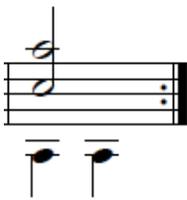
⁴³ Segovia's modifications weaken, in the present writer's opinion, Ponce's original musical phrases. Ponce's initial conceptions provide a delicate rise and fall to the music and supply the character of a passage and the harmonic tension within a phrase.



b. Ponce manuscript



c. New Performance Edition



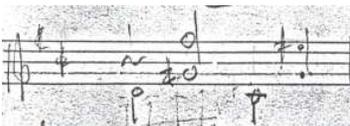
In the next example, the C-sharp in the bass needs to be played on beat three instead of on beat four as it appears in the published score.

Example 3: Gavotte I. m. 15

a. Peer International publication



b. Ponce manuscript



c. New Performance Edition



In the manuscript, the dominant chord is written on beat three while the published score only has a single A-note in the bass.

Example 4: Gavotte I. m. 23

a. Peer International publication



b. Ponce manuscript



c. New Performance Edition



At the end of the first Gavotte, the manuscript has a quarter- note chord followed by a quarter rest, while the published score includes only a half note chord.

Example 5: Gavotte I, m. 24

a. Peer International publication



b. Ponce manuscript



c. New Performance Edition



The most significant change in the second Gavotte is found at measure 27. The entire measure of the published edition is different from the manuscript. This particular measure has been played incorrectly by many guitarists the world over because the published score has been preferred and accepted over the manuscript. The Gavottes have appeared in various editions that were copied from a recording made by Segovia for Decca Records in 1950.⁴⁴ The program notes of the recording include a fabricated story

⁴⁴ Albert Valdes Blain, *700 Years of Music for the Classical Guitar* (USA: Chas. H. Hansen Music Corp, 1967), 13.

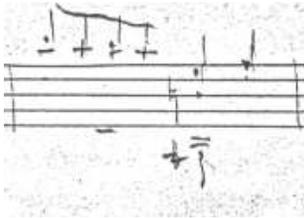
claiming that the Preamble and Gavottes are two keyboard pieces by Alessandro Scarlatti, and that they were found together with two others pieces in the Conservatory of Naples some twenty years ago before the release of the recording and are part of a *Suite*.⁴⁵

Example 6: Gavotte II, m. 27

a. Peer International publication



b. Ponce manuscript



c. New Performance Edition



⁴⁵ *Andrés Segovia: Segovia and the Guitar*. (Decca DL 9931, USA). The program notes of this recording does not mention who found the keyboard pieces by Alessandro Scarlatti in the Conservatory of Naples; however, on the liner notes of a recording made by John Williams for Everest Records in 1958, it is declared that Andrés Segovia discovered them.

There are some measures in the Gavottes where Segovia transposed notes down one octave. It is not clear why Segovia decided to make those modifications. A possible explanation could be a more Romantic interpretation.⁴⁶ Ponce's original conception provides more forward motion and a clear independent melody line in the medium range of the instrument (Example7).

Example 7: Gavotte I, m. 9

a. Peer International publication



b. Ponce manuscript



c. New Performance Edition



In Example 8, the E-sharp on beat four in the published score does not exist in the manuscript.

⁴⁶ According to Gerard Garno: “Freedoms of all types, harmonic, melodic and rhythmic were indulged in by the performers of this period, and rubato *ad libitum* was the rule of the day. The performer was king...” Wade & Garno, 19.

Example 8: Gavotte I, m. 13

a. Peer International publication



b. Ponce manuscript



c. New Performance Edition



Segovia frequently filled in or thinned out chord voicings at cadences and where he wanted the effect of a full strum across all six strings. Miguel Alcázar notes that, from Segovia's point of view, "at times the subtlety of Ponce's music had to be transformed into something louder and more brilliant to obtain the public's approval, as is the case with the *rasgueados* that he liked to add."⁴⁷

In Example 9, from the Sarabande, a full D-major chord, replaces the three-note chord in Ponce's manuscript.

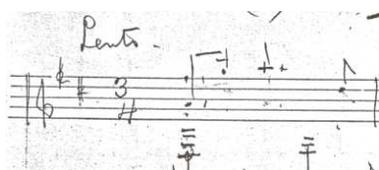
⁴⁷ Alcázar, 13.

Example 9: Sarabande, m. 1

a. Peer International publication



b. Ponce manuscript



c. New Performance Edition



Measure six of the Sarabande, Example 10, is an example where Ponce's four-note dominant chord on beat one has been reduced to a three-note chord.

Example 10: Sarabande, m. 6

a. Peer International publication



b. Ponce manuscript



c. New Performance Edition



Segovia often added slurs, particularly in compositions that are very melodic, such as the *Suite*.⁴⁸ After seeing the slurs that he added to the published edition, I accepted most of them because they provide technical fluency to the music and musical direction to the melody.

Example 11: Preamble, m. 3

a. Peer International publication

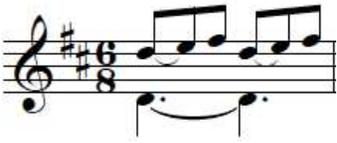


⁴⁸ “The ease with which the modern guitar plays [left-hand] slurs may have contributed to Segovia’s style that incorporated them very frequently, especially in works that are highly melodic, such as those of Bach. At times it seems that Segovia’s idea of slur application may have been arbitrary, leading to their overuse.” Graham & Garno, 16.



Example 13: Gigue, m. 1

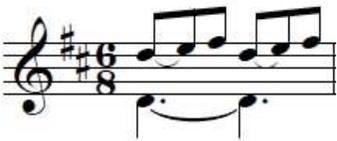
a. Peer International publication



b. Ponce manuscript



c. New Performance Edition



The published score also omits expression markings that are found in the original manuscript. For instance, in Example 14 the diminuend sign in the manuscript is not present.

Example 14: Preamble, m. 5

a. Peer International publication



b. Ponce manuscript

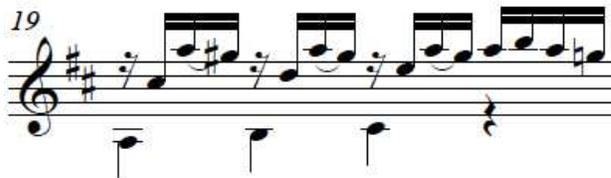


c. New Performance Edition

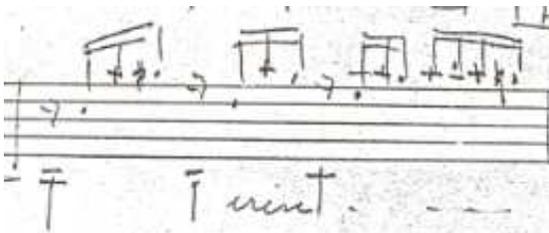


Example 15: Preamble, m. 19

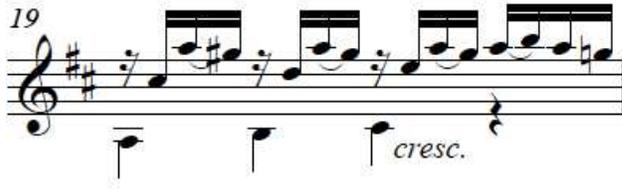
a. Peer International publication



b. Ponce manuscript



c. New Performance Edition



A survey of Segovia's programs, suggests that he usually, if not always, played only selected movements of the *Suite*. The programs surveyed showed that he often included two movements, *Preambule e gavotte*, or three, *Preambule-Gavotte-Courante*, and sometimes four, *Preambule-Gavota-Sarabanda-Courante* but always without the *Gigue*.⁴⁹ Segovia recorded only the third and fourth movements, but not the complete work. It is interesting to observe that Ponce only wrote one repetition, at the end of the A section, in each of these dances, a procedure he also employed in the *Courante* written at the end of 1930.

⁴⁹ *Ibid.*, 93, 129, 136.

CHAPTER 10

THE MANUSCRIPTS OF THE ANDRÉS SEGOVIA ARCHIVE

My research of the manuscripts of the Andrés Segovia archive began in October 2009. After Segovia's death in 1987, his music collection from his Madrid studio was stored in a group of cases. These were later moved to Linares, his native town, where a foundation and a museum had been created in his memory. The music from Segovia's collection became the property of the museum and was stashed in a room waiting to be catalogued and archived. On 7 May 2001, the Italian composer, guitarist, and musicologist Angelo Gilardino, who was Artistic Director of the Segovia Foundation from 1997 to 2005, went to Linares to examine these manuscripts. Gilardino had in mind a passage from a dramatic, undated letter that Segovia had written to Ponce:

We have had, actually, uncounted feelings and sadness during the days of revolution in Barcelona and now away from it, for the people and the things remain in Spain, and for Spain herself, torn and battered as she has never been. We were just returning from Russia, where we stayed for two months, when the revolution exploded. On July 19, the soldiers, badly prepared, were losing the fight and hords of communists overwhelmed poor Spain, razing everything, burning, killing and destroying lives and things without the least compassion. It is useless to tell you that we have been victimized by this rabble. My house in Barcelona, with my library, music, tapestries, prints, paintings, Paquita's and my abundant silver, souvenirs from the Far East, our jewelry, etc. etc., has been, as expressed by one of Paquita's relatives who vigilantly communicated to us, cleaned out. Among the things that cause me most pain, having been left back in Spain and destroyed, are your manuscripts. I beg you, dearly, that little by little you start recopying them, according to your sketches, and send them to me.⁵⁰

After such a catastrophe, it was quietly accepted by guitar scholars that a good deal of music written for Segovia from the years of his celebrated appearance to the days of the disaster more or less from 1920 to 1936 had been lost forever. Fortunately, all of

⁵⁰ Alcázar, 167-168.

these manuscripts were unexpectedly resurrected by Gilardino on 7 May 2001 at Linares. According to Gilardino, Segovia had saved them, not only from the ruin of Barcelona in 1936, but also during his many changes of residence, from Montevideo to New York and from New York to Madrid. Unfortunately, however, Gilardino never published a complete catalogue of Segovia's archive. On 23 October 2009, Gilardino mentioned in an email to the author that another manuscript of the *Suite in D Major* by Ponce is in the Segovia Foundation.⁵¹ Gilardino suggested that I contact the guitarist and musicologist Luigi Attademo who first published the complete Segovia catalogue archive in the Spanish guitar magazine *Roseta* in October 2008. On 25 October 2009, I sent an email to Attademo, and the next day he told me that the manuscript of the *Suite in D Major* is dated from the 1821 of March 1931, and that it was written in Paris.⁵² Attademo sent me a copy of the magazine. On page 85 it reads:

Suite en Re
París 18/21 of March, 1931
20/175x270
manuscript ink autograph by the composer with a
dedication at the end of the composition "For Andrés Segovia"
presents some pencil notes by A. S.⁵³

The catalogue published by Attademo in the *Roseta* magazine does not include many of the indications that he had had the foresight to realize in the course of a second investigation, in order to catalogue properly the material. Unfortunately, today there is an open lawsuit between Segovia's heirs and the museum regarding the ownership of the

⁵¹ Angelo Gilardino. Italy. Email communication with author. 23 October 2009.

⁵² Luigi Attademo. Italy. Email communication with author. 26 October 2009.

⁵³ Luigi Attademo. "El repertorio de Andrés Segovia y las novedades de su archivo." *Roseta*, No.1 (October 2008): 69-101.

documents. As consequence, the archive is not currently open for investigators. However, I remain hopeful that it will be re-open in the near future. If and when this occurs, I will complete my investigation of the primary sources associated with the *Suite in D*.

CHAPTER 11

CONCLUSION

It is very well known that Segovia often recommended that composers modify many passages of their music to suit his personal aesthetic. When I obtained a copy of the original manuscript of the *Suite en Re*, I realized that Ponce's original version of this work could be played on the guitar as written without having to make significant changes.

As previously mentioned, there are many important differences between the published edition and the original manuscript. Musical elements such as dynamics and expression markings are not included in the published edition.

The present edition relies entirely on Ponce's original manuscript except with the unfinished *Gigue* for which I have used the printed edition published by Peer International Corporation in 1967 with the revisions and fingerings by Manuel López Ramos. According to Miguel Alcázar, the *Gigue* was possibly completed by Carlos Vázquez (the heir and executor of Ponce's music) or by López Ramos when they prepared the edition for Peer International. After seeing the slurs that added to the published edition, I accepted most of them because they provide musical direction to the melody.

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APPENDIX A
ORIGINAL MANUSCRIPT OF
SUITE IN D MAJOR

A handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The score is written in a cursive, handwritten style. Dynamic markings include 'p' (piano) and 'f' (forte). There are also some markings that look like 'cres.' and 'dim.'. The notation is somewhat complex, with many beamed notes and slurs. The paper shows signs of age and wear, with some smudges and discoloration.

The image shows a handwritten musical score on aged paper. The top section consists of four staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third and fourth staves appear to be accompaniment for a piano, with chords and some melodic lines. Handwritten annotations include "rit. molto" above the second staff, "Allegro" above the first staff, and "rall." above the first staff. The bottom section is titled "Saratane (?) III" in a large, bold font, with "Lento." written below it. This section contains eight staves of music, starting with a treble clef and a 3/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes. There are some markings like "x" and "+" on the left margin. The piece concludes with the instruction "A la tulle" in the bottom right corner.

A handwritten musical score for a multi-instrument ensemble, consisting of 14 staves. The notation includes various rhythmic patterns, melodic lines, and chordal structures. The score is written in a cursive, handwritten style. The first seven staves appear to be for a woodwind or string section, with complex rhythmic patterns and some slurs. The eighth staff is a double bar line, followed by the word "Primo" written in cursive. The ninth staff begins with a large Roman numeral "V" and contains a few notes. The remaining staves continue the musical notation with various rhythmic and melodic elements.

Handwritten musical score for guitar, consisting of two sections: IV and II.

Section IV (Scarlatti?) is marked *Andante* and *Andante*. It spans approximately 10 staves. The notation includes various chords, arpeggios, and melodic lines. A *Gamete* marking is present on the sixth staff, and a *Fine* marking is on the seventh staff. The section concludes with the instruction *Allegro* and *Molto*. Roman numerals *X* and *XII* are written in the right margin.

Section II is marked *Concitate Vivo* and *Concitate*. It spans approximately 5 staves. The notation features more rhythmic and melodic activity. The section concludes with the instruction *a la vuelta*.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and dynamic markings such as *Molto moderato* and *Andante*. The score is organized into systems, with some staves labeled *N. 2*, *V. 2*, *alt*, and *vc*. The paper shows signs of wear, including smudges and discoloration.

APPENDIX B
NEW PERFORMANCE EDITION OF
SUITE IN D MAJOR

Préambule

Adagio

5

9

13

16

19

22

Allegro Vivo

f *p* *f* *cresc.* *f* *f* *p*

26

32

38

44

50

56

61

67

Musical notation for measures 67-72. The melody consists of eighth and sixteenth notes. The bass line features chords and a dynamic marking of *f* (forte) at measure 70.

73

Musical notation for measures 73-78. The melody continues with eighth and sixteenth notes. The bass line has chords and rests.

79

Musical notation for measures 79-84. The melody includes some rests. The bass line has chords and a dynamic marking of *cresc.* (crescendo) at measure 84.

85

Musical notation for measures 85-90. The melody features sixteenth-note runs. The bass line has chords and rests.

91

Musical notation for measures 91-96. The melody consists of eighth-note patterns. The bass line has chords with dynamic markings: *pp* (pianissimo) at measure 91, *cres. ed animando* (crescendo and animando) at measure 95.

97

Musical notation for measures 97-102. The melody continues with eighth-note patterns. The bass line has chords and a dynamic marking of *f* (forte) at measure 102.

103

Musical notation for measures 103-108. The melody features eighth-note patterns. The bass line has chords and rests.

110

rall.

Adagio

117 *rit. molto*

ff

122

f

Courante

Vivo

Musical staff 1: Treble clef, 3/8 time signature, key signature of two sharps (F# and C#). The staff contains a series of eighth-note patterns with slurs and accents, starting with a quarter rest followed by eighth notes.

Musical staff 2: Treble clef, 3/8 time signature, key signature of two sharps. The staff continues the eighth-note patterns with slurs and accents, ending with a quarter rest.

Musical staff 3: Treble clef, 3/8 time signature, key signature of two sharps. The staff continues the eighth-note patterns with slurs and accents.

Musical staff 4: Treble clef, 3/8 time signature, key signature of two sharps. The staff continues the eighth-note patterns with slurs and accents, ending with a double bar line.

Musical staff 5: Treble clef, 3/8 time signature, key signature of two sharps. The staff continues the eighth-note patterns with slurs and accents.

Musical staff 6: Treble clef, 3/8 time signature, key signature of two sharps. The staff continues the eighth-note patterns with slurs and accents, ending with a double bar line.

Musical staff 7: Treble clef, 3/8 time signature, key signature of two sharps. The staff continues the eighth-note patterns with slurs and accents, ending with a double bar line.

Musical staff 8: Treble clef, 3/8 time signature, key signature of two sharps. The staff continues the eighth-note patterns with slurs and accents, ending with a double bar line.

Sarabande

Lento

The first system of the Sarabande, measures 1-7. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'Lento'. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line consists of a series of chords: G2-C2-E2, A1-C2-E2, B1-C2-E2, and G2-C2-E2.

The second system of the Sarabande, measures 8-12. The melody continues with a quarter note C5, followed by a quarter note B4, and a quarter note A4. The bass line features chords: G2-C2-E2, A1-C2-E2, B1-C2-E2, and G2-C2-E2.

The third system of the Sarabande, measures 13-17. The melody includes a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line consists of a series of chords: G2-C2-E2, A1-C2-E2, B1-C2-E2, and G2-C2-E2.

The fourth system of the Sarabande, measures 18-22. The melody features a quarter note C5, followed by a quarter note B4, and a quarter note A4. The bass line consists of a series of chords: G2-C2-E2, A1-C2-E2, B1-C2-E2, and G2-C2-E2.

The fifth system of the Sarabande, measures 23-28. The melody includes a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line consists of a series of chords: G2-C2-E2, A1-C2-E2, B1-C2-E2, and G2-C2-E2.

The sixth system of the Sarabande, measures 29-34. It includes a first ending (1.) and a second ending (2.). The melody features a quarter note C5, followed by a quarter note B4, and a quarter note A4. The bass line consists of a series of chords: G2-C2-E2, A1-C2-E2, B1-C2-E2, and G2-C2-E2.

The seventh system of the Sarabande, measures 35-39. The melody includes a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line consists of a series of chords: G2-C2-E2, A1-C2-E2, B1-C2-E2, and G2-C2-E2.

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Tempo di Gavotta

Musical staff 1: Treble clef, key signature of one sharp (F#), common time signature. The melody consists of eighth and quarter notes. The bass line consists of whole notes and half notes.

Musical staff 2: Treble clef, key signature of one sharp (F#), common time signature. The melody continues with eighth and quarter notes. The bass line consists of whole notes and half notes.

Musical staff 3: Treble clef, key signature of one sharp (F#), common time signature. The melody continues with eighth and quarter notes. The bass line consists of whole notes and half notes.

Gavotta II

Musical staff 4: Treble clef, key signature of one sharp (F#), common time signature. The melody continues with eighth and quarter notes. The bass line consists of whole notes and half notes. The word "Fine" is written above the staff.

Musical staff 5: Treble clef, key signature of one sharp (F#), common time signature. The melody continues with eighth and quarter notes. The bass line consists of whole notes and half notes.

Musical staff 6: Treble clef, key signature of one sharp (F#), common time signature. The melody continues with eighth and quarter notes. The bass line consists of whole notes and half notes.

Musical staff 7: Treble clef, key signature of one sharp (F#), common time signature. The melody continues with eighth and quarter notes. The bass line consists of whole notes and half notes. The words "D.C. e Fine" and a repeat sign are written above the staff.

Gigue

Measures 1-7 of the Gigue. The music is in 6/8 time with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with quarter and eighth notes.

Measures 8-14 of the Gigue. The melody continues with eighth and sixteenth notes. There are some rests in the melody, particularly in measures 10 and 11. The bass line remains active with quarter notes.

Measures 15-21 of the Gigue. This section features more complex rhythmic patterns in the melody, including some sixteenth-note runs. The bass line continues to support the melody with quarter notes.

Measures 22-28 of the Gigue. The melody is characterized by eighth-note patterns. There are several rests in the melody, especially in measures 24 and 25. The bass line provides a consistent accompaniment.

Measures 29-35 of the Gigue. The melody features a series of eighth-note runs. The bass line continues with quarter notes, providing a solid foundation for the melody.

Measures 36-43 of the Gigue. This section includes some chords and rests in the melody. The bass line continues to play quarter notes, maintaining the rhythmic flow.

Measures 44-51 of the Gigue. The melody features eighth-note patterns. There are some rests in the melody, particularly in measures 47 and 48. The bass line continues with quarter notes.

Measures 52-58 of the Gigue. The melody consists of eighth and sixteenth notes. The bass line continues to provide accompaniment with quarter notes. The piece concludes with a final cadence.

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APPENDIX C
DIFFERENCES BETWEEN MANUSCRIPT
AND PEER INTERNATIONAL EDITION

Préambule

- Page 1, Line 1, Meas. 1- No slur mark on beat 1
- Page 1, Line 1, Meas. 1- F marking on beat 1
- Page 1, Line 1, Meas. 1- No arpeggiated chord mark on beat 1
- Page 1, Line 1, Meas. 2- No slur mark on beat 1
- Page 1, Line 1, Meas. 3- Piano marking on beat one
- Page 1, Line 1, Meas. 3- No slur mark on beat four
- Page 1, Line 2, Meas. 1- crescendo begins on beat one and ends at beat 3 of the next measure
- Page 1, Line 2, Meas. 1- No slur marks on beat four
- Page 1, Line 2, Meas. 2- decrescendo mark on beat four
- Page 1, Line 2, Meas. 2- a quarter rest needs to be written on beat four
- Page 1, Line 3, Meas. 1- bass note D quarter note on beat one, not a quarter rest
- Page 1, Line 3, Meas. 3- bass note C# is a half note on beat 1, not a quarter note
- Page 1, Line 3, Meas. 4- crescendo begins on beat two and ends at beat 1 of the next measure
- Page 1, Line 4, Meas. 1- F marking on beat one
- Page 1, Line 4, Meas. 1- No slur mark on beat 1
- Page 1, Line 4, Meas. 2- No slur mark on beat 2
- Page 1, Line 4, Meas. 2- a quarter rest needs to be written on beat four
- Page 1, Line 4, Meas. 3- (same)
- Page 1, Line 5, Meas. 1- No slur mark on beat 4
- Page 1, Line 5, Meas. 1- a quarter rest needs to be written on beat four
- Page 1, Line 5, Meas. 2- No slur mark on beat 4
- Page 1, Line 5, Meas. 2- a quarter note needs to be written on beat four
- Page 1, Line 6, Meas. 1 crescendo mark on beat 3
- Page 1, Line 6, Meas. 1 decrescendo mark on beat 4
- Page 1, Line 6, Meas. 2- crescendo begins on beat 3 and ends at beat 1 of the next measure
- Page 1, Line 6, Meas. 3- No slur marks on beats one, two and three
- Page 1, Line 6, Meas. 3- a quarter rest needs to be written on beat four
- Page 1, Line 6, Meas. 3- crescendo on beat 3
- Page 1, Line 7, Meas. 1- bass note D is one octave lower on beat one
- Page 1, Line 7, Meas. 1- bass note E is one octave lower on beat two
- Page 1, Line 7, Meas. 1- bass note F# is one octave lower on beat two
- Page 1, Line 7, Meas. 1- No slur marks on beats one, two and three
- Page 1, Line 7, Meas. 1- a quarter rest needs to be written on beat four
- Page 1, Line 7, Meas. 2- F marking on beat one
- Page 1, Line 7, Meas. 2- No bass note C# on beat two
- Page 1, Line 7, Meas. 2- No bass note A on beat three and four
- Page 1, Line 7, Meas. 3- No bass note B on beat two
- Page 1, Line 7, Meas. 3- No bass note G on beat three and four
- Page 1, Line 8, Meas. 3- F and p marking on beat one
- Page 2, Line 2, Meas. 2- Quarter rest with a dot on beat one

Page 2, Line 2, Meas. 6- P mark on beat one
Page 2, Line 2, Meas. 7- crescendo begins on beat two and ends at beat two of measure forty-two
Page 2, Line 3, Meas. 2- decrescendo begins on beat two and ends at beat one of the next measure
Page 2, Line 3, Meas. 4- crescendo begins on beat two and ends at beat one of measure forty-seven
Page 2, Line 3, Meas. 7- P mark on beat one
Page 2, Line 3, Meas. 7- crescendo begins on beat two and ends at beat one of measure fifty
Page 2, Line 4, Meas. 3- decrescendo begins on beat two and ends at beat one of the next measure
Page 2, Line 4, Meas. 4- P mark on beat one
Page 2, Line 4, Meas. 4- crescendo begins on beat two and ends at beat one of measure fifty-four
Page 2, Line 5, Meas. 1- decrescendo begins on beat two and ends at beat one of the next measure
Page 2, Line 5, Meas. 2- P mark on beat one
Page 2, Line 5, Meas. 3- crescendo begins on beat one and ends at beat one of measure sixty-one
Page 2, Line 6, Meas. 1- decrescendo begins on beat two and ends at beat one of the next measure
Page 2, Line 6, Meas. 3- P mark on beat one
Page 2, Line 6, Meas. 6- crescendo begins on beat one and ends at beat one of the next measure
Page 2, Line 7, Meas. 1- F mark on beat one
Page 2, Line 7, Meas. 2- bass note D is a dotted half note on beat 1, not a dotted-quarter note
Page 2, Line 7, Meas. 3- F mark on beat one
Page 2, Line 7, Meas. 6- bass note A is a dotted half note on beat 1, not a dotted-quarter note
Page 2, Line 8, Meas. 1- decrescendo begins on beat two and ends at beat one of the next measure
Page 2, Line 8, Meas. 1- a dotted-quarter rest needs to be written on beat two
Page 2, Line 8, Meas. 2- (same)
Page 2, Line 8, Meas. 3- (same)
Page 2, Line 8, Meas. 5- (same)
Page 2, Line 8, Meas. 6- (same)
Page 3, Line 1, Meas. 2- a dotted-quarter rest needs to be written on beat two
Page 3, Line 1, Meas. 3- (same)
Page 3, Line 1, Meas. 4- (same)
Page 3, Line 1, Meas. 4- crescendo begins on beat one and ends at beat one of measure eighty-seven
Page 3, Line 1, Meas. 5- a dotted-quarter rest needs to be written on beat two
Page 3, Line 1, Meas. 6- (same)

Page 3, Line 2, Meas. 1- (same)
 Page 3, Line 2, Meas. 2- a whole rest needs to be written on beat one
 Page 3, Line 2, Meas. 3- No slur mark on beat two
 Page 3, Line 2, Meas. 4- No slur mark on beat two
 Page 3, Line 2, Meas. 5- Pianissimo mark on beat one
 Page 3, Line 3, Meas. 2- cresc. ed animando mark on beat one
 Page 3, Line 3, Meas. 2- No slur mark on beat two
 Page 3, Line 3, Meas. 4- (same)
 Page 3, Line 3, Meas. 6- (same)
 Page 3, Line 4, Meas. 1- (same)
 Page 3, Line 4, Meas. 2- (same)
 Page 3, Line 4, Meas. 3- (same)
 Page 3, Line 4, Meas. 2- decrescendo begins on beat two and ends at beat one of measure
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 Page 3, Line 4, Meas. 4- No slur mark on beat two
 Page 3, Line 4, Meas. 4- F mark on beat one
 Page 3, Line 5, Meas. 1- No slur marks on beats one and two
 Page 3, Line 5, Meas. 2- No slur mark on beat one
 Page 3, Line 5, Meas. 3- No slur marks on beats one and two
 Page 3, Line 5, Meas. 4- No slur mark on beat one
 Page 3, Line 5, Meas. 5- (same)
 Page 3, Line 5, Meas. 6- No slur marks on beats one and two
 Page 3, Line 5, Meas. 7- No slur mark on beat two
 Page 3, Line 6, Meas. 1- No glissando marks on beats one and two
 Page 3, Line 6, Meas. 4- Rallentando mark begins on beat two and ends at beat one of
 measure 118
 Page 3, Line 6, Meas. 5- No slur marks on beats one and two
 Page 3, Line 6, Meas. 6- No slur mark on beat two
 Page 3, Line 6, Meas. 7- Ritardando molto mark on beat one
 Page 3, Line 7, Meas. 1- Fortissimo mark on beat one
 Page 3, Line 7, Meas. 1- Adagio marking on beat one
 Page 3, Line 7, Meas. 1- No slur mark on beat one
 Page 3, Line 7, Meas. 3- No slur mark on beat two
 Page 3, Line 7, Meas. 4- No slur mark on beat one
 Page 3, Line 7, Meas. 4- No mordent on beat one
 Page 3, Line 7, Meas. 4- bass note A# is a half note on beat 1, not a quarter note
 Page 3, Line 7, Meas. 4- a quarter rest needs to be written on beat two
 Page 3, Line 8, Meas. 1- No arpeggiated chord mark on beat one
 Page 3, Line 8, Meas. 2- bass note G is a half note on beat 1, not a quarter note
 Page 3, Line 8, Meas. 2- bass note G is a half note on beat three not a quarter note
 Page 3, Line 8, Meas. 4- F mark on beat one

Courante

Page 4, Line 1, Meas. 1- No slur mark on beat 1
Page 4, Line 1, Meas. 2- (same)
Page 4, Line 1, Meas. 4- (same)
Page 4, Line 1, Meas. 4- a whole rest needs to be written on beat one
Page 4, Line 1, Meas. 5- No slur mark on beat 1
Page 4, Line 1, Meas. 6- (same)
Page 4, Line 1, Meas. 7- (same)
Page 4, Line 1, Meas. 8- (same)
Page 4, Line 1, Meas. 8- a whole rest needs to be written on beat one
Page 4, Line 2, Meas. 1- No slur mark on beat 1
Page 4, Line 2, Meas. 1- P mark on beat 1
Page 4, Line 2, Meas. 2- bass note B is one octave higher on beat one
Page 4 Line 2, Meas. 2- No slur mark on beat 1
Page 4, Line 2, Meas. 3- (same)
Page 4, Line 2, Meas. 3- P mark on beat 1
Page 4, Line 2, Meas. 4- bass note C# is one octave higher on beat one
Page 4, Line 2, Meas. 4- No slur mark on beat 1
Page 4, Line 2, Meas. 5- (same)
Page 4, Line 2, Meas. 5- P mark on beat 1
Page 4, Line 2, Meas. 6- bass note D is one octave higher on beat one
Page 4, Line 2, Meas. 7- a whole rest needs to be written on beat one
Page 4, Line 3, Meas. 5- No slur mark on beat 1
Page 4, Line 3, Meas. 8- (same)
Page 4, Line 4, Meas. 5- (same)
Page 4, Line 4, Meas. 6- (same)
Page 4, Line 4, Meas. 6- a whole rest needs to be written on beat one
Page 4, Line 5, Meas. 1- bass note E# is one octave higher on beat one
Page 4, Line 5, Meas. 1- No slur mark on beat 1
Page 4, Line 5, Meas. 2- bass note F# is one octave higher on beat one
Page 4, Line 5, Meas. 2- No slur mark on beat one
Page 4, Line 5, Meas. 3- bass note E# is one octave higher on beat one
Page 4, Line 5, Meas. 3- No slur mark on beat one
Page 4, Line 5, Meas. 4- C# eighth note on beat one, not a dotted-quarter note
Page 4, Line 5, Meas. 5- bass note A# is one octave higher on beat one
Page 4, Line 5, Meas. 5- No slur mark on beat one
Page 4, Line 5, Meas. 6- bass note B is one octave higher on beat one
Page 4, Line 5, Meas. 6- No slur mark on beat one
Page 4, Line 5, Meas. 7- bass note A# is one octave higher on beat one
Page 4, Line 5, Meas. 7- No slur mark on beat one
Page 4, Line 5, Meas. 8- No slur mark on beat one
Page 4, Line 6, Meas. 1- bass note B is one octave higher on beat one
Page 4, Line 6, Meas. 1- No slur mark on beat one
Page 4, Line 6, Meas. 2- No slur mark on beat one

Page 4, Line 6, Meas. 3- bass note F# is one octave higher on beat one
Page 4, Line 6, Meas. 3- No slur mark on beat one
Page 4, Line 6, Meas. 4- (same)
Page 4, Line 6, Meas. 5- (same)
Page 4, Line 6, Meas. 6- (same)
Page 4, Line 6, Meas. 7- (same)
Page 4, Line 6, Meas. 8- (same)
Page 4, Line 7, Meas. 1- (same)
Page 4, Line 7, Meas. 3- (same)
Page 4, Line 7, Meas. 4- No full A major arpeggiated chord on beat 1
Page 4, Line 7, Meas. 5- D dotted-quarter note on beat one, not a full D major arpeggiated dotted-quarter note
Page 4, Line 7, Meas. 5- No slur mark on beat one
Page 4, Line 7, Meas. 6- (same)
Page 4, Line 7, Meas. 8- (same)
Page 4, Line 8, Meas. 1- D dotted-quarter note on beat one, not a full D major arpeggiated dotted-quarter note
Page 4, Line 8, Meas. 1- No slur mark on beat one
Page 4, Line 8, Meas. 3- whole rest on beat one, not a D dotted-quarter note
Page 4, Line 8, Meas. 3- No slur mark on beat one
Page 4, Line 8, Meas. 4- whole rest on beat one, not a D dotted-quarter note
Page 4, Line 8, Meas. 4- No slur mark on beat one
Page 4, Line 8, Meas. 5- No D Major arpeggiated chord
Page 4, Line 8, Meas. 5- No slur mark on beat one
Page 4, Line 8, Meas. 5- No P mark on beat one
Page 4, Line 8, Meas. 6- No D Major arpeggiated chord
Page 4, Line 8, Meas. 6- No slur mark on beat one
Page 4, Line 8, Meas. 6- No P mark on beat one
Page 4, Line 8, Meas. 7- No D Major arpeggiated chord
Page 4, Line 8, Meas. 7- No P mark on beat one
Page 4, Line 8, Meas. 7- chord on beat 3, low to high is D, A, D, F#, D, not D, F# and D
Page 4, Line 8, Meas. 8- No D Major arpeggiated chord
Page 4, Line 8, Meas. 8- chord on beat 1, low to high is D, A, D, F#, D, not D, A, D, D, F# and D
Page 4, Line 8, Meas. 8- No P mark on beat one

Sarabande

- Page 5, Line 1, Meas. 1- No arpeggiated chord on beat one
Page 5, Line 1, Meas. 1- D major chord on beat 1, low to high is D, A and F#, not D, A, A, D and F#
Page 5, Line 1, Meas. 3- No slur mark on beat one
Page 5, Line 1, Meas. 4- No arpeggiated chord on beat one
Page 5, Line 1, Meas. 4- D major chord on beat 1, low to high is D, A, and F#, not D, A, A, D and F#
Page 5, Line 1, Meas. 4- No slur mark on beat one
Page 5, Line 1, Meas. 4- D major chord on beat 2, low to high is D, and F#, not D, A and F#
Page 5, Line 2, Meas. 2- A major chord on beat 1, low to high is C#, and A, not A, C#, E and A
Page 5, Line 2, Meas. 2- bass note A is one octave higher on beat two
Page 5, Line 2, Meas. 3- B major chord on beat 3, low to high is D#, and F#, not D#, B and F#
Page 5, Line 2, Meas. 4- No slur mark on beat three
Page 5, Line 2, Meas. 5- No slur mark on beat one
Page 5, Line 2, Meas. 5- No slur mark on beat two
Page 5, Line 3, Meas. 1- E minor chord on beat 1, low to high is G, and E, not G, B, and E
Page 5, Line 3, Meas. 2- A# diminished chord on beat 3, low to high is A#, and C#, not A#, E, and C#
Page 5, Line 3, Meas. 3- A# diminished chord on beat 1, low to high is C#, and A#, not C#, E, and A#
Page 5, Line 3, Meas. 3- A# diminished chord on beat 2, low to high is A#, and C#, not A#, E, and C#
Page 5, Line 3, Meas. 4- No slur mark on beat one
Page 5, Line 4, Meas. 1- (same)
Page 5, Line 4, Meas. 2- No arpeggiated chord on beat two
Page 5, Line 4, Meas. 2- D major chord on beat 2, low to high is F#, and D, not D, A, and F#
Page 5, Line 4, Meas. 2- No slur mark on beat three
Page 5, Line 4, Meas. 3- No slur mark on beat two
Page 5, Line 4, Meas. 3- No slur mark on beat three
Page 5, Line 4, Meas. 4- bass note F# is a half note on beat 1, not a quarter note
Page 5, Line 4, Meas. 4- No bass note on beat three
Page 5, Line 4, Meas. 4- No slur mark on beat three
Page 5, Line 4, Meas. 5- bass note G# is a half note on beat 1, not a quarter note
Page 5, Line 4, Meas. 5- No D note on second half of beat one
Page 5, Line 5, Meas. 2- No slur mark on beat three
Page 5, Line 5, Meas. 3- (same)
Page 5, Line 5, Meas. 4- No slur mark on beat one
Page 5, Line 5, Meas. 5- C#, and A are half notes on beat 1, not quarter notes

Page 5, Line 5, Meas. 5- No slur marks on beats one, and three
 Page 5, Line 6, Meas. 1- High A is a dotted-quarter note, not a quarter note
 Page 5, Line 6, Meas. 2- A major 9 chord on beat 1, low to high is E, B, E, and A, not E, D, and A
 Page 5, Line 6, Meas. 2- B, E, and A are half notes on beat 1, not quarter notes
 Page 5, Line 6, Meas. 2- bass note E is a half note on beat 2, not a quarter note
 Page 5, Line 6, Meas. 2- No quarter rest on beat two
 Page 5, Line 6, Meas. 2- G# is a quarter note on beat three, not an eighth note
 Page 5, Line 6, Meas. 2- No note D on the second half of beat three
 Page 5, Line 6, Meas. 3- bass quarter note A on beat 2
 Page 5, Line 6, Meas. 3- No harmonic A on beat three
 Page 5, Line 6, Meas. 5- F# major 7 chord on beat 1, low to high is F#, A#, and E, not F#, C#, E, and A#
 Page 5, Line 6, Meas. 5- No slur mark on beat three
 Page 5, Line 6, Meas. 7- (same)
 Page 5, Line 7, Meas. 1- (same)
 Page 5, Line 7, Meas. 1- bass note B is a half note on beat 2, not two quarter notes
 Page 5, Line 7, Meas. 2- No slur mark on beat three
 Page 5, Line 7, Meas. 3- (same)
 Page 5, Line 7, Meas. 4- (same)
 Page 5, Line 8, Meas. 5- bass note B is a half note on beat 2, not two quarter notes
 Page 5, Line 8, Meas. 5- No slur mark on beat two
 Page 5, Line 8, Meas. 6- No slur mark on beat three
 Page 5, Line 9, Meas. 1- No slur mark on beat one
 Page 5, Line 9, Meas. 2- (same)
 Page 5, Line 9, Meas. 3- bass note F# is a half note on beat 1, not a quarter note
 Page 5, Line 9, Meas. 4- No slur mark on beat one
 Page 5, Line 9, Meas. 5- No D major arpeggiated chord on beat 2
 Page 5, Line 9, Meas. 5- bass note D on beat three
 Page 6, Line 1, Meas. 1- bass note E is a half note on beat 1, not two quarter notes
 Page 6, Line 1, Meas. 1- No slur marks on beats two and three
 Page 6, Line 1, Meas. 2- bass note F# is a half note on beat 1, not two quarter notes
 Page 6, Line 1, Meas. 2- A, and G on beat two, not A, and C#
 Page 6, Line 1, Meas. 2- No slur mark on beat three
 Page 6, Line 1, Meas. 3- bass note G is a half note on beat 1, not a G quarter note on beat 1 and a B quarter note on beat two
 Page 6, Line 1, Meas. 3- bass note G is one octave higher on beat three
 Page 6, Line 1, Meas. 4- No slur mark on beat three
 Page 6, Line 1, Meas. 5- (same)
 Page 6, Line 2, Meas. 3- F#, and D are half notes on beat 1, not quarter notes
 Page 6, Line 2, Meas. 3- No slur mark on beat one
 Page 6, Line 2, Meas. 4- bass note G is a half note on beat three, not a G quarter note and quarter rest

Gavotte I

- Page 6, Line 1, Pick-up Meas. 1- bass note is a D, not an E
- Page 6, Line 1, Pick-up Meas. 1- No slur mark on beat three
- Page 6, Line 1, Meas. 2- (same)
- Page 6, Line 1, Meas. 4- bass note A is a half note on beat 1, not two quarter notes
- Page 6, Line 1, Meas. 4- No slur mark on beat three
- Page 6, Line 1, Meas. 5- E major 7th chord on beat 1, low to high is D, B, and G#, not D, B, E and G#
- Page 6, Line 1, Meas. 5- B is a half note on beat 1, not a quarter note
- Page 6, Line 1, Meas. 5- No E quarter note o beat 1
- Page 6, Line 1, Meas. 5- A major chord on beat 3, low to high is C#, A, and high A, not C#, E, and A
- Page 6, Line 1, Meas. 5- G# diminished chord on beat 4, low to high is B, G#, and B, not B, D, G#, and B
- Page 6, Line 1, Meas. 6- A major chord on beat 1, low to high is A, A, and C#, not A, E, A, and C#
- Page 6, Line 1, Meas. 7- E major chord on beat 3, low to high is E, and A, not E, B, and A
- Page 6, Line 2, Meas. 1- A major chord on beat 1, low to high is A, C#, and A, not A, A, C#, and A
- Page 6, Line 2, Meas. 1- bass note A are two quarter notes on beats 1 and 2, not a half note
- Page 6, Line 2, Pick-up Meas. 2- No slur mark on beat one
- Page 6, Line 2, Pick-up Meas. 2- bass note A is one octave higher on beat one
- Page 6, Line 2, Meas. 2- bass note G is one octave higher on beat one
- Page 6, Line 2, Meas.4- bass note F# is one octave higher on beat four
- Page 6, Line 2, Meas.5- bass note B is a half note on beat 3, not a quarter note
- Page 6, Line 2, Meas.6- bass note A is a quarter note on beat 1, not a half note
- Page 6, Line, 2 Meas.6- bass quarter note G# on beat 4, not E#
- Page 6, Line 2, Meas.6- No tie mark on beat four
- Page 6, Line 3, Meas.1- No slur marks on beat three and four
- Page 6, Line 3, Meas.2- bass note D is a half note on beat 1, not a dotted half note
- Page 6, Line 3, Meas.2- bass note C# is a half note on beat 3, not a quarter note on beat 4
- Page 6, Line 3, Meas.2- G# diminished 7 chord on beat 1, low to high is D, G#, and F#, not D, G#, B, and F#
- Page 6, Line 3, Meas.2- C# Major chord on beat 3, low to high is C#, G#, and E#, not C#, B, and E#
- Page 6, Line 3, Meas.3- No slur mark on beat three
- Page 6, Line 3, Meas.5- (same)
- Page 6, Line 3, Meas.7- bass note A is one octave lower on beat one
- Page 6, Line 4, Meas.2- A Major chord on beat 1, low to high is A, and C#, not A, C#, E, and A
- Page 6, Line 4, Meas.2- D Major arpeggio notes on beat 3 and 4 are D, A, F#, and D, not D, A, D, and A

Page 6, Line 4, Meas.3- No slur mark on beat one
Page 6, Line 4, Meas.3- bass note A is a quarter note on beat 3 and 4, not a half note
Page 6, Line 4, Meas.3- A7 major chord on beat 3, low to high is A, G, and C#, not just A
Page 6, Line 4, Meas.4- D Major chord notes on beat 1 are quarter notes, not half notes
Page 6, Line 4, Meas.4- No bar repetition mark

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Page 6, Line 4, Pick-up Meas. 5- No slur mark
Page 6, Line 4, Meas.5- bass note D is one octave lower on beat one
Page 6, Line 4, Meas.5- No slur mark on beat four
Page 6, Line 4, Meas.6- bass note D is one octave lower on beat one
Page 6, Line 5, Meas. 1- Melodic line is Bb, A, Bb, and A, not G, F, E, and D
Page 6, Line 5, Meas. 1- No bass note
Page 6, Line 5, Meas. 1- No slur mark on beat one
Page 6, Line 5, Meas. 1- E Major chord notes on beat 3, low to high is G#, B, and E, not G#, D, and E
Page 6, Line 5, Meas. 1- bass note G# is one octave lower on beat three
Page 6, Line 5, Meas. 1- No mordent on beat four
Page 6, Line 5, Meas. 2- bass note A is one octave lower on beat one
Page 6, Line 5, Meas. 2- No harmonic A note on beat two
Page 6, Line 5, Meas. 2- D minor chord notes on beat 3, low to high is D, and F, not D, D, and F
Page 6, Line 5, Meas. 3- C# quarter note, not D
Page 6, Line 5, Meas. 3- D minor chord notes on beat 3, low to high is F, and A, not F, D, and A
Page 6, Line 5, Meas. 4- No slur mark on beat three
Page 6, Line 5, Meas. 4- No tie mark on beat three
Page 6, Line 5, Meas. 4- D minor chord notes on beat 2, low to high is D, A, and F, not D, D, and F
Page 6, Line 5, Meas. 6- D minor chord notes on beat 1 are quarter notes, not half notes
Page 6, Line 5, Meas. 6- No bar repetition
Page 6, Line 5, Meas. 6- No slur mark on beat four
Page 6, Line 5, Meas. 7- (same)
Page 6, Line 5, Meas. 7- A Major chord notes on beat 2, low to high is E, and C#, not A, and C#
Page 6, Line 6, Meas. 2- No slur mark on beat one
Page 6, Line 6, Meas. 3- No slur mark on beat two
Page 6, Line 6, Meas. 3- No slur mark on beat four
Page 6, Line 6, Meas. 4- bass note D is one octave lower on beat one
Page 6, Line 6, Meas. 4- No slur mark on beat four
Page 6, Line 6, Meas. 5- bass note D is one octave lower on beat one
Page 6, Line 6, Meas. 6- No slur mark on beat one
Page 6, Line 6, Meas. 7- D minor chord notes on beat 1 are quarter notes, not half notes
Page 6, Line 6, Meas. 7- No bar repetition

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Page 7, Line 1, Meas. 1- No bass dotted quarter D note on beats one and two
Page 7, Line 1, Meas. 1- No slur marks on beats one and two
Page 7, Line 1, Meas. 2- No D Major chord on beat 1
Page 7, Line 1, Meas. 3- No bass dotted-quarter D note on beat one
Page 7, Line 1, Meas. 3- No bass dotted-quarter E note on beat two
Page 7, Line 1, Meas. 3- No slur marks on beats one and two
Page 7, Line 1, Meas. 4- No D Major chord on beat 1
Page 7, Line 1, Meas. 4- No melody line D, E, and F# on beat two
Page 7, Line 1, Meas. 5- No slur mark on beat one
Page 7, Line 1, Meas. 6- No bass dotted-quarter A note on beat one
Page 7, Line 1, Meas. 6- No slur marks on beats one and two
Page 7, Line 2, Meas. 2- No slur mark on beat one
Page 7, Line 2, Meas. 3- (same)
Page 7, Line 2, Meas. 4- (same)
Page 7, Line 2, Meas. 5- No slur marks on beats one and two
Page 7, Line 2, Meas. 5- No bass dotted-quarter E# note on beat two
Page 7, Line 2, Meas. 6- No slur marks one beats one and two
Page 7, Line 2, Meas. 7- No D Major chord on beat two
Page 7, Line 3, Meas. 1- No slur marks one beats one and two
Page 7, Line 3, Meas. 2- No F# minor chord on beat two
Page 7, Line 3, Meas. 3- No slur marks on beats one and two
Page 7, Line 3, Meas. 3- No B minor chord on beat two
Page 7, Line 3, Meas. 4- No slur mark on beat one
Page 7, Line 3, Meas. 4- No E Major chord on beat two
Page 7, Line 3, Meas. 5- No slur marks on beats one and two
Page 7, Line 3, Meas. 5- No A Major chord on beat two
Page 7, Line 3, Meas. 6- No slur mark on beat one
Page 7, Line 3, Meas. 6- No B minor chord on beat two
Page 7, Line 3, Meas. 7- No slur marks on beats one and two
Page 7, Line 3, Meas. 7- No G# diminished chord on beat two
Page 7, Line 3, Meas. 8- No slur mark on beat one
Page 7, Line 4, Meas. 1- (same)
Page 7, Line 4, Meas. 2- (same)
Page 7, Line 4, Meas. 3- (same)
Page 7, Line 4, Meas. 4- (same)
Page 7, Line 4, Meas. 8- No slur marks on beats one and two
Page 7, Line 5, Meas. 2- (same)
Page 7, Line 5, Meas. 3- No slur mark on beat two
Page 7, Line 5, Meas. 4- No slur marks on beats one and two
Page 7, Line 5, Meas. 5- No slur mark on beat two
Page 7, Line 5, Meas. 6- No slur marks on beats one and two
Page 7, Line 5, Meas. 6- No bass dotted-quarter D note on beat one
Page 7, Line 5, Meas. 6- No bass dotted-quarter E note on beat two

Page 7, Line 5, Meas. 7- No bass dotted-quarter A note on beats one and two
Page 7, Line 5, Meas. 8- No E Major chord on beat two
Page 7, Line 6, Meas. 1- No D Major chord on beat one
Page 7, Line 6, Meas. 2- No harmonic on beat one
Page 7, Line 6, Meas. 2- No A Major 7 chord on beat two
Page 7, Line 6, Meas. 3- No bass dotted-quarter D note on beats one and two
Page 7, Line 6, Meas. 3- No slur marks on beats one and two
Page 7, Line 6, Meas. 4- No D Major chord on beat one
Page 7, Line 6, Meas. 5- No slur mark on beat two
Page 7, Line 6, Meas. 6- No slur marks on beats one and two
Page 7, Line 6, Meas. 7- No bass dotted-quarter A note on beats one and two
Page 7, Line 6, Meas. 7- No slur mark on beat two
Page 7, Line 6, Meas. 8- No slur marks on beats one and two
Page 7, Line 7, Meas. 1- No A major chord on beat one
Page 7, Line 7, Meas. 1- No slur mark on beat two
Page 7, Line 7, Meas. 2- No slur marks on beats one and two
Page 7, Line 7, Meas. 3- No A major chord on beat two