

Manuel
de Falla

— en Granada. Tres Conmemoraciones



Interpretando a Falla

cuaderno nº 4

Por Una Senda Clara

cuaderno nº 4

Interpretando a Falla

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PRESENTACIÓN

Las partituras que forman parte de este cuaderno se han seleccionado desde el deseo de aproximar a los jóvenes músicos a la obra de Manuel de Falla.

Son una invitación que parte de una visión de la música como arte compartido entre quienes la interpretan y entre quienes la escuchan. También pretende ser la aproximación a los valores universales de una época de la historia de nuestra música que las nuevas generaciones deben conservar, valorar, amar y disfrutar.

Hacemos votos para que a través de estas composiciones concebidas por don Manuel, fluyan las emociones y sirvan de tenaz estímulo para el estudio, el trabajo bien hecho y la creatividad.

NOTA DEL AUTOR: Todas las partituras que ofrecemos en este cuaderno proceden del Archivo Manuel de Falla y corresponden a primeras ediciones.

harm. 5

mf pp p mf p f

6 $f > p$ $f > p$ $f > p$ $f > p$

7 *legg.* *rit. poco*

8 *a poco* *Tempo* *p* *poco* *legg.*

9 *B5* *poco affr.* *il basso* *come prima* *Più calmo* *harm. oct.* *p marc.* *harm. oct.* *pp*

10 *poco cresc.* *pp* *pp* *mf* *poco* *Tempo I* *rit.* *perdendosi*

Granada, 8-20

Manuel de Falla.



SIETE
CANCIONES
populares
ESPAÑOLAS

SEPT
CHANSONS
populaires
ESPAGNOLES



EDITIONS MAX SCHIC
43, Rue de Rome PARIS et 1, Rue de Madrid



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À Madame Ida GODEBSKA



Siete Canciones populares Españolas

Sept Chansons Populaires Espagnoles

de

Manuel de FALLA



Adaptation française de M. Paul MILLIET

NETS (MAJ. COMP.)

1. El Paño moruno (<i>Le drap mauresque</i>)	9. >
2. Seguidilla murciana (<i>Seguidille murcienne</i>)	10. >
3. Asturiana (<i>Asturienne</i>)	9. >
4. Jota.	12. >
5. Nana (<i>Berceuse</i>).	6. >
6. Canción (<i>Chanson</i>).	9. >
7. Polo.	10. >
<i>Le recueil complet, voix moyennes (ton original)</i>	35. >
<i>Le même, voix élevées</i>	35. >

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5. NANA (BERCEUSE)

CANTO

mormorato

3 3

Duér-me - te, ni - ño,
Dor - mez bien ni - ña,

PIANO

Calmo e sostenuto (♩ = 42)

pp

2^{da}

3 3 3 3

duer - me, — Duer - me, mi al - ma, —
dor - mez, — Dor - mez, mon â - me —

3 3 3 3

Duér-me - te, lu - ce - ri - to — De la ma -
Dor - mez bien, belle é - toi - le — Du clair ma -

- na - na. — Na - ni - ta, na - na, — Na - ni - ta,
 - tin — Na - ni - ta, na - na, — Na - ni - ta,

poco cresc. - - ma sempre - -

na - na, — Duér - me - te, lu - ce - ri - to
 na - na, — Dor - mez bien, belle é - toi - le

mf *dim. - - gradualmente - -*

— De - la ma - ña - na.
 — Du clair ma - tin —

poco rit.
ppp

A. S. S. A. R. R. LOS SR̄MOS. SR̄ES. PPRINCIPES DE ASTURIAS

GRANATA

ANDALUZA

DATA

Piano

pop

M. FALLA.

Propiedad.

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SERENATA ANDALUZA.

PARA PIANO

POR

MANUEL FALLA.

Propiedad.

Pr. 2 Pts. F. 10.

Allegretto.

8^a

PIANO. *pp* *leggiero.*

2^{da}

8^a

crese.

f

dim. poco a poco.

a tempo. con abbandono.

rit. *mf*

3

3

p

SOCIEDAD de AUTORES ESPAÑOLES.

S A E 18

Sección de música Preciados 24 Madrid.

M. Falla

2

mf *cresc.* 3

3

cresc. *f* *dim.* *rall.* 3

a tempo. *pp* *p gracioso.*

mf

S A E 18

The image shows a page of musical notation for a piano piece, consisting of six systems of staves. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes treble and bass clefs, notes, rests, and various musical markings.

Key markings and dynamics include:

- cresc.* (crescendo) in the first system.
- p* (piano) in the second system.
- con anima.* (with spirit) in the third system.
- sentido.* (with feeling) in the third system.
- p* (piano) in the third system.
- dim.* (diminuendo) in the sixth system.

Other markings include *f* (forte) in the first system, *mf* (mezzo-forte) in the second system, and *f* (forte) in the sixth system. There are also some handwritten annotations, such as '8.' and '5' above the first system, and '7' above the second system.

The page number '5' is visible in the top right corner. At the bottom center, the publisher's name 'S A E I S' is printed.

4

poco rit. **pp** *a tempo.*

cresc. poco a poco.

f *stacc.*

brillante.

dim.

a tempo. **pp** **f** **pp**

8^a

S A E 18

The image displays a page of musical notation for 'Cuaderno nº 4. Interpretando a Falla'. It consists of six systems of staves, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system is marked with an 8^a and includes a *cresc.* instruction. The second system also has an 8^a and includes *f*, *dim.*, *poco*, and *a - poco* markings. The third system includes *a tempo. con abbandono.*, *rit.*, and *mf* markings. The fourth system features a triplet of eighth notes marked with a '3'. The fifth system includes *p* and *mf* markings and another triplet. The sixth system includes *cresc.* and *f* markings and a final triplet. At the bottom center of the page, the text 'S A E 18' is printed.

6

The musical score is written for piano and consists of five systems of staves. The first system (measures 1-6) features a triplet of eighth notes in the right hand and a steady eighth-note bass line. It includes dynamic markings *cresc.*, *f*, and *dim.*, and a trill in the right hand. The second system (measures 7-12) begins with a trill and a *rall.* marking, followed by *a tempo.* and *pp*. The third system (measures 13-18) is marked *p gracioso.* and features a flowing eighth-note bass line. The fourth system (measures 19-24) is marked *mf* and continues the eighth-note bass line. The fifth system (measures 25-30) is marked *cresc.* and concludes the piece. The number '18' is printed at the bottom center of the page.

f *p subito.*

cres - e - rit. *passionato.* *ff Piu animato.*

dim. *p* M.D.

p

cresc. *f* *rit.* *a tempo.* *ppp como un eco.*

8

siempre pp

poco rit.

cres poco a poco.

dim.

a tempo.

pp

ppp

cresc. y acel.

pp

8^{va} pp.

S A E 18

A. Boiz.

LXVIII 319

L'Amour Sorcier



MANUEL
de FALLA

El Amor
Brujo.

L'amour
Sorcier.

Partition Chant et Piano, *net.*
Partition d'Orchestre —
— — format de poche
Matériel d'Orchestre (en location).

N. Gontcharova.

EXTRAITS :

Chanson du Chagrin d'Amour,	Chant et Piano.	
Chanson du Feu Follet	—	— .
Danse rituelle du Feu	Piano 2 mains .	
Récit du Pêcheur	—	— .
Danse de la Frayeur	—	— .
Pantomime	—	— .

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HOMMAGE DES ÉDITEURS

RÉCIT DU PÊCHEUR

MANUEL de FALLA

Andante molto tranquillo (M♩ = 44)
m. d. Sopra

pp

mf

pp

p *mf* *pp*

poco rit. *a tempo*

breve *poco rit.* *pp a tempo*

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M. E. 1717

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Fanfare pour une fête.

Giocoso ($\text{♩} = 10^{\text{a}}$)
molto f e marcato

2 Trombe in do
Timpani

cresc.
rit. molto
molto lunga
sost.
molto lunga

Tamburo
ff

Granada 8-921
Manuel de Falla

A ISAAC ALBENIZ



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POUR PIANO

PAR

MANUEL DE FALLA



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II. Cubana

Moderato

PIANO

p

pp

poco

p cantando

mf

court.

p

Poco rit.

mf

a Tempo

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D. & F. 7217

First system of musical notation, measures 1-4. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The first two measures are marked *p* (piano) and feature a triplet of eighth notes in the right hand. The last two measures are marked *mf* (mezzo-forte) and feature a triplet of eighth notes in the right hand. The left hand has a *pp* (pianissimo) marking under the first two measures.

Second system of musical notation, measures 5-8. The piece continues in 3/4 time. The first two measures are marked *pp* and feature a triplet of eighth notes in the right hand. The last two measures are marked *expressif* and feature a triplet of eighth notes in the right hand.

Third system of musical notation, measures 9-12. The piece continues in 3/4 time. The first two measures are marked *Poco rit.* and feature a triplet of eighth notes in the right hand. The last two measures are marked *a Tempo* and feature a triplet of eighth notes in the right hand. The word *cantando* is written above the right hand in the final measure.

Fourth system of musical notation, measures 13-16. The piece continues in 3/4 time. The first two measures are marked *Poco più vivo* and feature a triplet of eighth notes in the right hand. The last two measures are marked *p* and *m.d.* (mezzo-dolce). The word *Cédez* is written above the right hand in the third measure.

Fifth system of musical notation, measures 17-20. The piece continues in 3/4 time. The first two measures are marked *m.d.* and feature a triplet of eighth notes in the right hand. The last two measures are marked *mf* and *f*. The word *Red.* (Reduction) is written below the left hand in the final measure.

The musical score on page 10 consists of five systems of piano music. Each system is written for the right and left hands on a grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *f* (forte), *ff* (fortissimo), *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). The piece concludes with a double bar line and repeat dots. The notation includes various articulations such as accents and slurs, and some notes are marked with 'x' to indicate specific performance techniques.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *mf* and *f*.

The second system continues the piece with two staves. It includes dynamic markings such as *mf*, *f*, and *dim.* (diminuendo). Pedal markings (*Ped.*) are placed below the bass staff at several points. The time signature changes from 3/4 to 6/8 and back to 3/4.

The third system begins with the instruction **Poco rit.** (Poco ritardando). It features dynamic markings *p* (piano) and *dolcissimo* (dolcissimo). Pedal markings (*Ped.*) are present in the bass staff. The time signature changes from 3/4 to 6/8 and back to 3/4.

The fourth system starts with the instruction **Lento** (Lento). It includes dynamic markings *p* and *pp* (pianissimo). The instruction **a Tempo poco affrettando** (a Tempo poco affrettando) appears in the upper staff. Pedal markings (*Ped.*) are present in the bass staff. The time signature changes from 3/4 to 6/8 and back to 3/4.

The fifth system begins with the instruction **Rall. poco a poco** (Ritardando poco a poco) and *cresc.* (crescendo). The music features a variety of rhythmic patterns and dynamic markings. The time signature changes from 3/4 to 6/8 and back to 3/4.

Espress. **1º Tempo**

mf

p

Poco rit. **a Tempo**

p

mf

mf

First system of the musical score, featuring a piano accompaniment with a treble and bass clef. The music includes various rhythmic patterns and dynamic markings.

Second system of the musical score, including a vocal line starting with the instruction *cantando* and a piano accompaniment. The piano part features a *mf* dynamic and a triplet. The system concludes with a *Rit.* (ritardando) marking and a *dim.* (diminuendo) instruction.

Third system of the musical score, featuring a vocal line and piano accompaniment. The piano part starts with a *mf* dynamic and includes a triplet. The system ends with a *Rall.* (rallentando) marking and the instruction *dimin. gradualmente al fine.*

Fourth system of the musical score, featuring a piano accompaniment. The piano part includes a *dolce* (dolce) marking and a *pp* (pianissimo) dynamic.

Fifth system of the musical score, featuring a piano accompaniment. The piano part includes a *Rall. molto (come un eco)* marking and dynamics of *ppp* and *pppp*.

REFLEXIÓN FINAL

Cuando interpretamos música de Manuel de Falla no solo transmitimos belleza, sentimientos y emociones a los demás; nos convertimos también en portadores de unos valores compositivos, limpios y rigurosos, que parten de un músico cuya honestidad y grandeza personales lo convierten en un modelo ético difícil de superar.

La música de don Manuel procede de su manantial inagotable de pasión y erudición. Una pasión interior donde su espiritualidad casi mística es capaz de convivir, incluso frenéticamente, con todo lo bello que nos ofrece la vida. Y una erudición tan profunda que busca en nuestras tradiciones históricas cultas y populares, la inspiración para ofrecernos sus ecos en el lenguaje musical más original y vanguardista.

Por todo ello, interpretar a Manuel de Falla supone siempre un acto a través del cual ofrecemos al público lo mejor de lo que somos.



—
Orquesta Bética de Cámara. Dirigiendo Ernesto Halffter con la presencia de Manuel de Falla. Sevilla, 1924.
Fuente: AMF.

Manuel
de Falla — en Granada. Tres Commemoraciones