

Manuel Ponce

Sonatina

~ aka Sonatina Meridional ~

From Wikipedia, the free encyclopedia

Manuel María Ponce Cuéllar, (8 December 1882 – 24 April 1948) was a Mexican composer active in the 20th century. His work as a composer, music educator and scholar of Mexican music connected the concert scene with a usually forgotten tradition of popular song and Mexican folklore. Many of his compositions are strongly influenced by the harmonies and form of traditional songs.

Guitar music (a selection)

Canciones populares mexicanas, *La pajarera*, *Por ti mi Corazon*, *La valentina*

Sonata mexicana (1925)

Thème varié et Finale (1926)

Sonata III (1927)

Sonata clásica (1928)

Sonata romántica (1929)

Suite en la Mineur (1929)

Variations and Fugue on 'La Folia' (1929)

Valse (1937)

Sonatina meridional (1939)

Variations on a Theme of Cabezón (1948)

Dos Vinetas' (post-humous)

Ponce also wrote a guitar concerto *Concierto del sur*, which is dedicated to his long-time friend and guitar virtuoso Andrés Segovia. His last known work, *Variations on a Theme of Cabezón*, was written in 1948, a few months before his death. It is unclear whether the variations are indeed based upon a theme by Antonio de Cabezón or if the theme was the work of Ponce's teacher, the organist Enrico Bossi.

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I

Allegro non troppo

III

The musical score is written for a single melodic line on a treble clef staff with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro non troppo'. The score is divided into measures, with measure numbers 8, 14, 21, 29, 37, 45, 53, and 62 indicated. The piece features various musical notations including slurs, accents, and dynamic markings such as *f*, *p*, *pp*, and *cresc. ed animando*. Fingerings are indicated by numbers 1-4. There are several triplets and sixteenth-note passages. The score includes a section marked 'III' at the beginning and ends with a section marked 'Piu Lento' and 'cresc. ed animando'. The piece concludes with a final measure marked with a circled 1.

71 *i a m i m i m a m*

79 *a m i m i m p i p i a p a m i m i m m p i p*

87 *m a m i m i a i*

95 *m p i p p m m a*

102 **IV** *a m a i m i m i m i*

109 *a m i a m i m i a m*
animando

117 *a p i p i a m i m i a m*
f *p*

125 **III** *cresc. sempre*

133 **V** *f* *krump*

The image displays a musical score for a piece titled "Sonatina meridional". It consists of eight systems of music, each with a vocal line and a piano accompaniment line. The vocal line includes lyrics in Spanish: "i a m i m i m a m", "a m i m i m p i p i a p a m i m i m m p i p", "m a m i m i a i", "m p i p p m m a", "a m i a m i m i a m", "a p i p i a m i m i a m", and "a m i m i a m". The piano accompaniment features various rhythmic patterns, including triplets and sixteenth-note runs. Performance markings such as *f* (forte), *p* (piano), *animando*, and *cresc. sempre* are present. Roman numerals IV, III, and V indicate chord changes. Fingerings and breath marks are also indicated throughout the score.

141

148

156

163 [pizz.]

171

179 [pizz.]

187 *i i m* *i a m* *i a m* *i a m* *m i a* *m i a* *i m a* *[a tempo]* *i m a*

195 *a m a* *m i m* *a m a* *m i m* *a m a* *m* *i* *[rit...]*

203 *Più Lento* *VI* *a tempo*

211

218 *i m a m* [10] [pizz.]

81 *a m i p p*

89 *f pp*

97 *a i m i m i* *Λ m 3* *(17)*

106 *f (rasgueado)* *a m i p* *Λ m 3* *U m m a m 3 a m i*

113 *f (rasg.)* *a m i p* *m i a m* *Λ i 3*

120

127 *a m i m* *a* *p i p*

134

143 *ff* *[mp]* *(19)*

152 *sempre f ed animando* *sf sf sf sf sf ff*

162 *Λ m* *i m i* *Λ m* *p* *ff rall....*

About this version of Ponce's Sonatina

Most of Ponce's musical works for guitar was asked for, and encouraged by Andrés Segovia. Segovia edited many of them, and the Sonatina was published 1939 (Schott GA 151) as *Sonatina meridional*.

My arrangement is mostly based on Ponce's manuscript (dated Paris December 1930). The manuscript can easily be found online, and Tilman Hoppstock has published it in more readably modern notation (Shott GA 544).

Ponce's manuscript contains a few tempo marks, some phrasing and articulation signs. But, there are no guitar specific technical indications like fingerings, slurs and so on. So, all of that (plus dashed lines, text in brackets) is suggestions by the arranger.

The following numbered comments describe changes I have made compared to the manuscript.

I

{1} manuscript M.M. 67–70 and {10} 209–212

cresc. ed animando

Even though it is «possible» to follow the manuscripts – at least the first time, the technical consequences the second time are ugly.

{2} I tie the bass notes in M.M. 77-78. Also I have discarded the redundant first & second ending.

{3} cleaner notation in the manuscripts

{4} in M.M. 106–112 the bass line notation is more consistent.

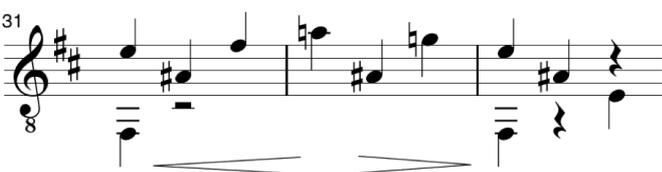
{5} manuscript

{6} manuscript

{15} manuscript



{16} manuscript



{17} M. 105 begins with a f# in the top voice. Some wrongly think it should be a f natural

{18} manuscript



{19} manuscript

