

# 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 guitar and voice. The guitar part is in the bass clef, and the vocal part is in the treble clef. The key signature has two sharps (F# and C#), and the time signature is 3/8. The score is divided into systems, with measure numbers 8, 14, 21, 29, 37, 45, 53, and 62 marked at the beginning of each system. The lyrics are written above the vocal line. The score includes various musical notations such as slurs, accents, and dynamic markings. The tempo is marked 'Allegro non troppo' at the beginning and 'Piu Lento' later in the piece. The score concludes with the instruction 'cresc. ed animando'.

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

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

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

*[pizz.] a p i m a m i m i m*

*i a m U m i m i m i m i m i m*

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

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

*p i a m i m a tempo*

*pp cresc. ed animando*

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 a 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* *krymp*

Detailed description of the musical score: The score is written for piano and voice. The piano part is in treble clef with a key signature of two sharps (F# and C#). The vocal line is in the same key signature. The score is divided into systems, with measure numbers 71, 79, 87, 95, 102, 109, 117, 125, and 133. The lyrics are written above the vocal line. Performance markings include dynamics (f, p, animando, cresc. sempre, krymp), accents (^), and various fingerings and articulations. Section markers IV, III, and V are placed above the piano part. The piece concludes with a double bar line and repeat dots.

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* *f (rasgueado)*

106 *f (rasg.)* *a m i m i* *U m m a m i*

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

120

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

134

143 *ff* *[mp]*

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

162 *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



{7} manuscript

{8} manuscript

{9} see {2}

{10} to improve compositional balance M. 223 from the manuscript is gone in my version

## II

{11} manuscript

{12} the doubling of the *b* is not from the manuscript

## III

{13} manuscript

Vivace


*f* *con alegranza* (rasgueado)

{14} 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

