

COMPOSITIONS

pour la

Guitare

par

Ferdinand Sor.

Oeuvre 1.	Six Divertissements	N. 13	1,50	Oeuvre 23.	Cinquième Divertissement	N. 13	
„ 2.	Six Divertissements		1,50		<i>très facile</i>		1,50
„ 3.	Thème varié suivi d'un Menuet		1,50	„ 24.	Huit petites pièces		1,50
„ 4.	Deuxième Fantaisie		1,50	„ 25.	Deuxième grande Sonate		3,-
„ 5.	Six petites pièces très faciles		1,50	„ 26.	Introduction et Variations		
„ 6.	Douze Etudes		3,-		<i>(Que ne suis-je la fougère)</i>		1,50
„ 7.	Fantaisie		1,50	„ 27.	Introduction et Variations		
„ 8.	Six Divertissements		1,50		<i>(Gentil houssard)</i>		1,50
„ 9.	Introduction et Variations			„ 28.	Introduction et Variations		
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„ 10.	Troisième Fantaisie		1,50	„ 29.	Douze Etudes (Suite de l'oeuvre 6)		3,-
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	Menuets		3,-		lantes		2,-
„ 12.	Quatrième Fantaisie		1,50	„ 31.	Vingt quatre Leçons pro-		
„ 14.	Grand Solo		2,-		gressives pour les Commencants.		
„ 15.	Sonate		1,50		Cahier I		2,-
„ 16.	Cinquième Fantaisie et Va-				Cahier II		3,-
	riations (nel cor più non mi sento)		2,-	„ 32.	Six petites pièces faciles et doigtées		1,50
„ 17.	Six Valses (Cahier I)		1,50	„ 33.	Trois pièces de société		2,-
„ 18.	Six Valses (Cahier II)		1,50	„ 34.	Trois pièces de société		
„ 19.	Six Aïrs choisis de l'Opéra „la Flûte				<i>(Seconde Collection)</i>		2,-
	<i>magique“</i>		1,50	„ 35.	Vingt quatre Exercices très		
„ 20.	Introduction et thème varié		1,50		<i>faciles et doigtées.</i>		
„ 22.	Grand Sonate		2,-		Cahier I		2,-
					Cahier II		3,-

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Deux Thèmes variés et 12 Menuets.

Ferd. Sor, oeuv. 11.

Thème.
Andante.

The first section, labeled 'Thème. Andante.', consists of three staves of music in 6/8 time. The melody is characterized by a steady eighth-note pattern with occasional rests and grace notes. The key signature has one sharp (F#). The first staff begins with a treble clef and a 6/8 time signature. The music concludes with a double bar line and repeat dots.

Var. I.
Poco più mosso

The second section, 'Var. I. Poco più mosso', consists of six staves of music. It features a more rhythmic and technically demanding melody with frequent triplets and dynamic markings of *f* (forte) and *p* (piano). The time signature remains 6/8. The first staff includes a *f* marking and a triplet. The section ends with a double bar line and repeat dots.

Var. II.
Tempo I.

The third section, 'Var. II. Tempo I.', consists of three staves of music. It is a more melodic variation with a tempo marking of 'Tempo I.'. The notation includes numerous fingering numbers (1, 2, 3, 4) and a *tenuto* marking. The time signature is 6/8. The first staff begins with a *tenuto* marking. The section concludes with a double bar line and repeat dots.

Var. III.

Musical score for Variation III, consisting of four staves. The first staff begins with a treble clef and a 6/8 time signature. The music features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. There are several accidentals, including sharps and naturals. The second and third staves continue this intricate melodic and harmonic development. The fourth staff concludes the variation with a double bar line and repeat dots.

Var. IV.

Musical score for Variation IV, consisting of four staves. The first staff begins with a treble clef and a 6/8 time signature. The music is more melodic and harmonic than the previous variation, featuring longer note values and more frequent rests. There are several accidentals, including sharps and naturals. The second and third staves continue this melodic and harmonic development. The fourth staff concludes the variation with a double bar line and repeat dots.

Var. V.

Musical score for Variation V, consisting of four staves. The first staff begins with a treble clef and a 6/8 time signature. The music is more technical and rhythmic than the previous variations, featuring many eighth and sixteenth notes, often beamed together. There are several accidentals, including sharps and naturals. The second and third staves continue this technical and rhythmic development. The fourth staff concludes the variation with a double bar line and repeat dots.

Var. VI.

harm. nat.

f *p* *f* *p* *f* *p*

3 3 3

4 2 1 2 1

0 0

1 1 1

0 0

harm.

Menuetto.

Nº1. La 6^{me} corde en Ré, la 5^{me} corde en Sol.

Andante.

p *f* *p* *f* *p* *f*

3 1 4 4

2

cresc.

p

Nº2. La 6^{me} corde en Ré, la 5^{me} corde en Sol.
Andante.

f *dol.* *f* *p* *f* *p*

Nº3. La 6^{me} corde en Ré, la 5^{me} corde en Sol.
Maestoso.

ff *dol.* *fz* *f*

dolce *f*

p dol. *f*

harm. 0 0 0 0 0 0

7^e touche. 5^e touche.

**Nº 4. La 6^{me} corde en Ré.
Andante espressivo.**

pp *f*

2/4

1 1 0 3

pp *ff* *pp* *ff* *f*

7 ten. 3

cresc. *p*

dol.

2 4

1

Nº 5. La 6^{me} corde en Ré.
Andante. Maestoso.

Musical score for No. 5, featuring six staves of music. The score includes various dynamics such as *f*, *p*, *mf*, and *ff*, as well as articulations like *sfz* and *ffz*. The tempo is marked *Andante. Maestoso*. The music is written in treble clef with a key signature of two sharps (F# and C#).

Nº 6.
Andante. Maestoso.

Musical score for No. 6, featuring four staves of music. The score includes dynamics such as *f*, *p*, and *ff*, along with the instruction *dolce*. A specific performance instruction *6^{me} touche.* is present. The tempo is marked *Andante. Maestoso*. The music is written in treble clef with a key signature of two sharps (F# and C#).

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

Nº 7.
Andante.

f *p* *f* *p*

(pincez avec le pouce les notes qu'embrasse - l'accolade.)

No 8.
Andante con moto.

No 9.
Andante.

12^{me} et 5^{me} touche.

harm.

nat.

harm.

nat.

7^{me} et 12^{me} touche.

N^o 10.
Andante con moto.

étouffez.

dol.

sf

sf

sf

sf

p

p

sf

p

sf

p

No 11. La 6me corde en Fa.

0

0

p

f

dol.

f

p

sf

p

f

dol.

sf

2 1

2 1

0

7

7

4

4

1 1 4

2 3

No 12. Andante.

p *cresc.*

f

dol.

sf

pp

sf

p

Thème. La 6^{me} corde en Fa.

The main theme is presented in three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is characterized by eighth-note patterns and rests. The second and third staves continue the melodic line with similar rhythmic motifs and include some chordal accompaniment in the bass line.

Var. I.

The first variation, labeled 'Var. I.', is written across three staves. It features a more rhythmic and technically demanding melody with frequent sixteenth-note runs and triplets. A dynamic marking of *sf* (sforzando) is present in the second staff. The bass line provides a steady accompaniment with some triplet patterns.

Var. II.

The second variation, labeled 'Var. II.', is written across three staves. This variation is characterized by a dense texture of chords and a more complex rhythmic pattern, including many sixteenth-note chords and rests. The overall feel is more intricate and textured than the previous sections.

Var. III.

Musical score for Variation III, consisting of five staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and a 2/4 time signature. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The first staff begins with a triplet of eighth notes. The piece concludes with a double bar line and repeat dots.

Var. IV.

Musical score for Variation IV, consisting of six staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and a 2/4 time signature. The music is characterized by a continuous, rapid sixteenth-note pattern. The first staff begins with a forte (*f*) dynamic marking. The piece concludes with a double bar line and repeat dots.