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THE CLASSICAL GUITAR.

Selected and transcribed by
Frederick Noad.

Acknowledgments

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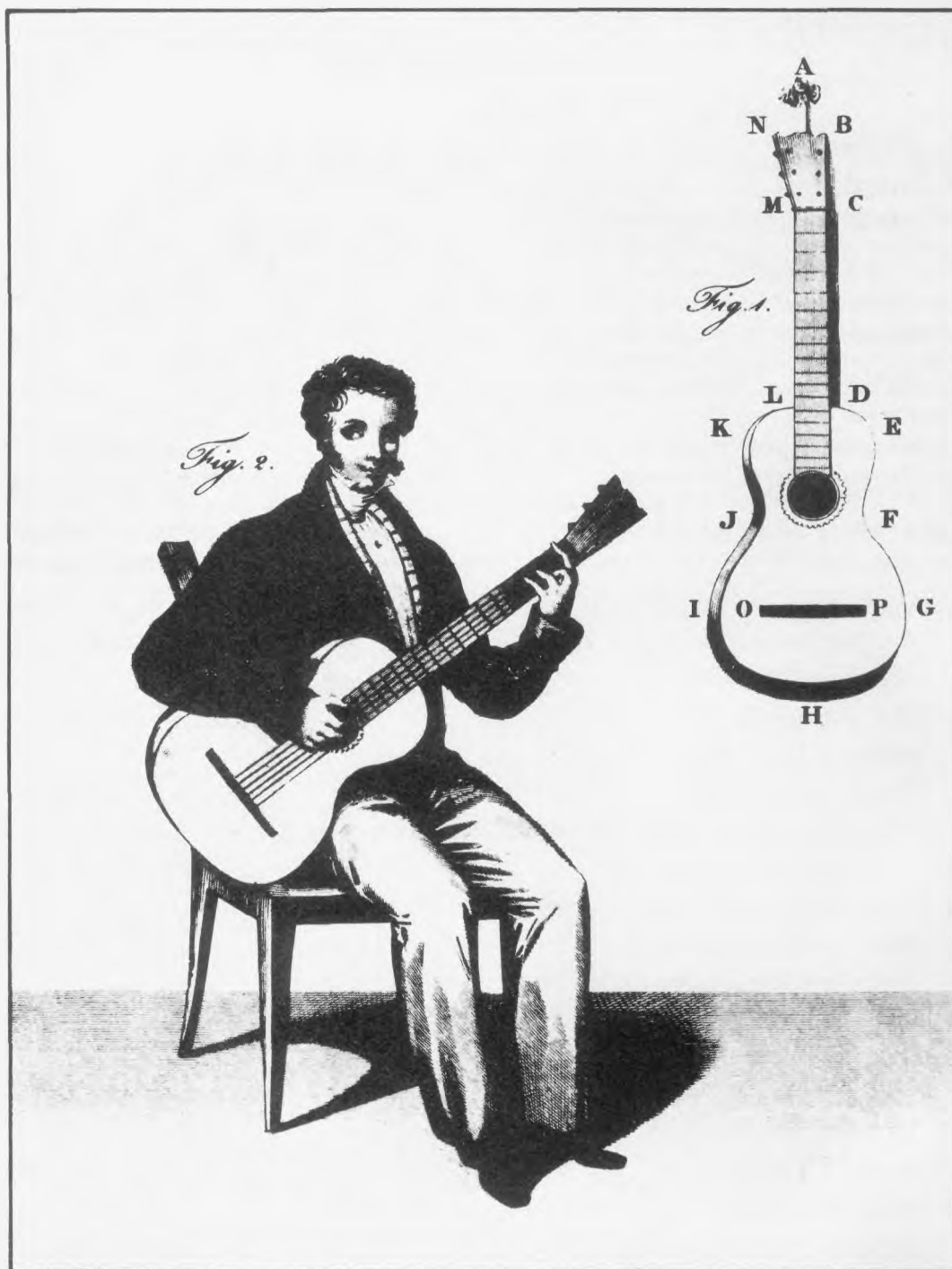
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This plate taken from Aguado's method shows a right hand position similar to that used by Spanish flamenco guitarists. A more formal position appears in Carcassi's method (see page 139).

Preface

This book represents the completion of a four year task, much of the time having been spent in locating and studying original editions or manuscripts. As a player I have been frequently irritated by the discrepancies between “revised” editions of famous guitar pieces; this research has provided the answer to many speculations about what the composers actually wrote. The editions in this book are not revised, but are reproductions of original or early publications. Fingering has been added because for every player who would like to see an unfingered *Urtext* edition, there are a hundred who expect fingering. However in many of the works, particularly Giuliani’s, the fingering is implicit in the score from the form of slurring and other clues; thus the task becomes one of attempting to reveal, rather than create fingering.

The only perfect score, in fact, exists in the mind of the composer. The minute he puts pen to paper the possibility of mistake begins, and this is further compounded as the manuscript is set by the engraver; so even a first edition is subject to, and frequently contains, small errors or imperfectly expressed intentions. In an imperfect world one can only do one’s best, and at least I can reassure the reader that every effort has been made to present some of the best examples of a musical period unaltered by editorial revision.

Introduction

The music in this volume is chosen from the first decades of the nineteenth century, distinguished by the term *Classical* from the Baroque guitar music of the previous two centuries and the highly romantic guitar music which was to follow.

In the early part of the previous century the guitar with its five double strings suffered a decline in popular interest, being supplanted in England by a revival of the ancient cittern, a small, wire-strung instrument sounding somewhat like a mandolin. The cittern became known as the English guitar, and sometimes simply as the guitar, which has proved a source of some confusion to historians. For instance when a niece of George Washington wrote to her uncle begging him for a guitar, the strongest possibility is that she in fact wanted a cittern.

Music for the cittern was written as for the violin, on a single staff with a treble clef, in place of the tablature systems previously associated with the plucked strings.

At the end of the century the guitar proper began to reassert its popularity, having now acquired a sixth string which increased its harmonic possibilities. In addition, single strings replaced the previous pairs, giving the appearance of greater simplicity. The music was now written as for the cittern, on a single staff, although the actual sound was an octave lower than the pitch represented. Early guitar scores also shared with the cittern a simplified approach to notation, in which the duration of separate parts was not distinguished.



instead of



To do this was, in a sense, to retain the principal disadvantage of the now defunct tablature system, and the better composers soon moved toward a reform of guitar notation establishing a style that has remained virtually unchanged to the present day.

The instrument of the period characteristically had a deeper waist than the Baroque guitar, and the number of frets was increased to as many as eighteen compared to the previous ten. In addition one may see the beginnings of a preference of rosewood for the back and sides, now considered indispensable to the concert guitar.

Perhaps the most important difference from contemporary instruments lies in the shorter string length of the early nineteenth century instrument, the closer frets permitting a greater compass of notes by the left hand. This becomes significant when the composer called for a reach which is impossible on today's guitars, necessitating in some cases a change of fingering, in others simply abandonment of the piece. Fortunately, the problem is not insuperable in the case of most composers, the major exception being Dionisio Aguado who in a large number of his works makes demands on the left hand which are quite impossible to realize on a modern fingerboard.

About The Composers

The leading figure of the period is the Catalan composer-guitarist Fernando Sor (1778-1839), whose works are more widely performed today than those of any of his contemporaries. Sor received his early musical training at the Montserrat monastery, famed for its school of sacred music, the Escolanía, whose origin dates back to the 13th century. After leaving the monastery he composed his first opera, *Telémaco en la Isla de Calipso*, which was well received in Barcelona. In his early twenties he was accepted into the household of the Duchess of Alba, at a time when Goya was also under her patronage. In the following years he also enjoyed the favor of the powerful house of Medinaceli, from which he received both material and artistic support.

This well-connected and probably comfortable existence was to come to an end when Joseph Bonaparte was established as puppet king of Spain, and in the ensuing struggles Sor, together with other intellectuals including Goya, allied himself with the French cause. When it became apparent that, with British help, the Spanish throne would be re-established, Sor wisely emigrated to France.

This enforced exile probably did much to increase Sor's fame in the international sense. In Paris his ballet *Cendrillon* was received with considerable success, being presented no less than one hundred and four times between 1823 and 1830. His performances on the guitar prompted glowing reviews in both London and Paris, and undoubtedly were a major influence in awakening popular interest in the instrument.

His many instructional pieces show a desire to elevate the level of guitar playing, and his very interesting method was published in Spanish, French and English versions. In it he explains his ideas on technique at considerable length, including his opinion on the use of fingernails, which he regarded as an inconvenience.

The other leading figure of the period was the Italian Mauro Giuliani, whose compositions and performances earned him the respect of leading musicians of the time and who, with Sor, may be considered a prime influence in establishing a level of serious professionalism for the guitar. Whereas Sor's popularity was mainly centered in Paris and London, Giuliani reigned as the outstanding guitar virtuoso of Vienna, where he established himself in 1806 and remained until 1819. An extensive and interesting chronicle of his life there, including concert reviews, details of his association with Beethoven, Moscheles, Hummel and others is included in Thomas Heck's *The Birth of the Classic Guitar and Its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani (d. 1829)*. (Doctoral dissertation, Yale University 1970. University Microfilms, Box 1307, Ann Arbor, Michigan 48106). As a composer Giuliani was more prolific than Sor, his published compositions with opus numbers reaching 151 compared to the former's less than 70. His personality seems to have been somewhat mercurial, and having apparently saved little from his successful years he died, as did Sor, in comparative poverty.

Dionisio Aguado (1784-1849) was born in Madrid and studied the guitar under Padre Basilio (Miguel Garcia). In common with Sor and Giuliani he was interested in the reform of notation for the guitar, and in the introduction to his *Escuela de Guitarra* of 1825 cites even his own teacher as one of those who were "less fortunate in manifesting on paper that which they practised with their hands."

In 1825 Aguado visited Paris, some say expressly for the purpose of meeting Sor for whom he had considerable admiration. His modest personality seems to have endeared him to his countryman, and they became firm friends in spite of having radically different views of technique. Aguado's style involved the use of nails and scales of great speed, a type of virtuosity usually associated with the popular guitarists of Andalusia. Sor, on the other hand, seems to have been more concerned with producing a round full sound, which is consistent with the melodic quality of his compositions. In spite of these differences the two resided for a time in the same house in Paris, and for his friend and himself Sor wrote the duet *Les Deus Amis* Op. 41.

Aguado's compositions were well received in Paris, but affection for his homeland drew him back to Madrid in late 1838 where he remained until his death.

Apart from didactic works Aguado published collections of Andantes, Waltzes, Minuets etc., as well as works of a national character such as his *Fandango* Opus 16.

The Neapolitan Ferdinando Carulli (1770–1841) was essentially a self-taught guitarist who achieved celebrity as a performer. At about the age of thirty-eight he settled in Paris, where his virtuoso capacity soon won him a devoted following of students and admirers. His method became a standard work, and was followed by numerous further publications totaling eventually more than three hundred and fifty.

He was in no sense a musician of the level of Sor or Giuliani, and yet his success seems undeniable. He had the ability to write simple music within the capacity of the average amateur, and this ensured a ready reception of his work by the leading publishers.

In addition to a profusion of short solo works, Carulli wrote Sonatas for one and two guitars, numerous themes and variations, concertos with small orchestra, and a number of curious programmatic pieces interspersed with narrative text—*The Troops Begin to Embark*, *The Storm Rages*, and so on.

Carulli's unique position was somewhat challenged by the arrival in Paris of his younger compatriot Matteo Carcassi (1792–1853). The latter had acquired a wide reputation as a touring virtuoso, and a personal friendship with the publisher Meissonier probably helped to introduce his compositions to the Parisian public. Possessing the same gift for simplicity, Carcassi added to this a stronger melodic gift than Carulli and a more imaginative use of the higher positions of the instrument. He also favored the operatic fantasia, arrangements of popular melodies from *William Tell*, *Fra Diavolo* and other standards of the time.

Two guitarists of humbler abilities entered the publishing world, and both achieved considerable success. In Vienna, Anton Diabelli (1781–1858) established a position as a popular teacher of the piano and guitar, and in 1818 went into partnership with the publisher Peter Cappi to form the firm of Cappi and Diabelli. By 1824 he was in a position to buy out his partner and continue as sole proprietor. He then became Schubert's publisher, and moved in the most distinguished musical circles. Perhaps his greatest fame is derived from the thirty-three variations that Beethoven wrote on a waltz of his composition. His numerous works for solo guitar were primarily directed at amateurs, and are less interesting on the whole than the guitar duets and the small chamber works where his musical abilities are more apparent.

Antoine Meissonier (1783-18?) had already established a name as a player and teacher when in 1814 he founded the publishing company which successfully produced many guitar works including those of Carcassi. His simple compositions for solo guitar show a certain taste and elegance and are suitable for beginners.

Luigi Legnani (1790–1877) was born in Ferrara, Italy, and gained early musical experience with the opera in Ravenna. After a highly successful performance as a guitar soloist in Milan in 1819, his career was established and he toured Europe extensively. In Madrid the well-known music historian Mariano Soriano Fuertes wrote of one his concerts: "The Italian guitar virtuoso, Senor Luigi Legnani, played fantasias and brilliant variations with the full orchestra, and solos of his own composition. He displayed a most remarkable agility of execution and produced a tone of infinite depth and rare singing beauty, particularly in his cantabile on the bass strings. He was called again and again after he had already repeated his programme."

Legnani toured on a number of occasions with Paganini, playing the guitar part to the latter's duets for violin and guitar.

Giulio Regondi (1822–1872) toured Europe extensively as a child prodigy in company with a man who claimed to be his father, but who subsequently deserted him taking with him the proceeds of Regondi's successes. An article in the *Harmonicon* magazine (1831, p. 200) under the heading "Diary of a Dilettante" describes one of his London appearances: "Among the musical wonders of the day is Giulio Regondi, the child whose performances on the Spanish Guitar are not only calculated to surprise but

please even connoisseurs. This most interesting prodigy, for such he may be termed, who has only reached his eighth year was born at Lyons; his mother being a native of Germany, but his father an Italian: To say that he plays with accuracy and neatness what is difficult is only doing him scanty justice; to correctness in both time and tune he adds a power of expression and a depth of feeling which would be admired in an adult; in him they show a precocity at once amazing and alarming; for how commonly are such geniuses either cut off by the preternatural action of the mind, or mentally exhausted at an age when the intellects of ordinary persons are beginning to arrive at their full strength."

In fact Regondi continued to tour successfully and to charm audiences with the particularly poetic quality of his interpretation.

Many of the celebrated Vienna composers were familiar with the guitar and played it as an accompaniment to songs. Both Schubert and von Weber were players and both published a number of songs with guitar accompaniment. In *The Guitar and Mandolin* (Schott, London. Revised edition 1954), P. J. Bone wrote, "The majority of Schubert's accompaniments were conceived on the guitar, and only afterwards did he set them for the piano, and many of his early songs were originally published with guitar. Many of his accompaniments show clearly and indisputably the influence and character of this instrument; they are in truth guitar accompaniments."

About The Music

Although the total surviving body of guitar music from the early nineteenth century is vast, yet there are few compositions that can be classified as "major works." Attempts at, for instance, sonata-allegro form are rare compared to the enormous volume of waltzes, minuets, andantes, and so on. Nevertheless the two most able composers, Sor and Giuliani, were able to approach the larger canvas and two single-movement examples are included: Sor's *Grand Solo* and Giuliani's *Grand Overture*. Both are eminently performable on the concert stage, and both use the guitar in the grand manner with orchestral suggestions in the texture.

Themes and variations were immensely popular as a form, and tended to suit the guitar because of the uniformity of key which avoided the complications of modulation to difficult positions. The variety appeared in differing rhythmic treatments, with usually a single excursion into the minor mode. Two particularly successful examples are included, Giuliani's variations on the *Harmonious Blacksmith* theme, and Sor's treatment of the ever popular *Folies d'Espagne*. For two guitars Diabelli's *Variations on a Favorite Theme* affords light-hearted entertainment of a type very characteristic of the period.

Giuliani's *Sonatina from Opus 71* is a beginner's piece, chosen in preference to many similar examples by Carulli, Carcassi and others because even within the confines of the first position the imaginativeness of the better composer is very apparent.

Arrangements of operatic themes were popular in the period, but are sparsely represented here on the assumption that a large measure of their original success was due to the fact that the tunes were already well-known which is rarely the case today.

A large body of studies have been included, not only because they provide attractive material for less advanced players, but also because the composers included some of their most charming melodies in the instructional methods that they all wrote, possibly because these methods had the potential of much wider sales than individual works or small collections.

For duet players a variety of works have been included, including a complete edition of Sor's delightful Opus 53. A very popular form of duo involved the use by the first guitar of a *capotasto* (or capodastro) clamped onto the third fret of a conventional guitar, or alternatively the use of a smaller (*Terz*) guitar tuned a minor third higher. The Diabelli duet is an example of this combination. Any prejudice that may exist against the use of this device with the classical guitar should be dispelled by the knowledge that Giuliani's nickname given to him by a frivolous secret society to which he belonged was *Vilac Umo Capodastro*.*

Ultimately, the choice of music has been based on melodic quality, since I believe that those who play the guitar are particularly concerned with melody, and a personal liking for the selected works. I realize that the collection heavily favors the work of Sor and Giuliani; but after examining literally hundreds of compositions of other composers of the period in the hope of finding a neglected masterpiece, I have come to the conclusion that there is a considerable qualitative gap between these two leading figures and all their competitors. To represent the lesser composers would have entailed robbing space from the better ones, and as this is not an historical work, the decision to emphasize Sor and Giuliani seemed unavoidable. The only significant regret I have is the inability to include good representative works of Paganini, who was a considerable guitarist as well as violinist. The only unpublished compositions that I have so far been able to acquire have not been up to the required standard, and I can only hope that in a later work I may be able to do justice to the guitar compositions of this remarkable man.

In conclusion may I wish the reader much enjoyment in exploring some of the treasures of this period.

FREDERICK NOAD

* Heck, Op. cit., Vol. I p. 117.

Méthode complète

pour la

GUITARE

par

F. CARULLI

Vollständige

Guitarren - Schule

von

F. CARULLI.

Prix 4 Francs.

Chez N. Simrock à Bonn

Andante

This Andante and the three pieces which follow are from Carulli's *Méthode Complete Op. 27*, composed for the instruction of his son Gustav. The popularity of these simple studies is evidenced by the continuous reprinting of them from the early nineteenth century until the present day.

[1] It is important to place the left hand 4th finger correctly on its tip to avoid touching and muting the open E string.

Suggested tempo is $\text{♩} = 82$.

Ferdinando Carulli
(1770-1841)

The musical score for 'Andante' by Ferdinando Carulli, Op. 27, No. 1, is presented in six staves. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, and fingerings. The first staff has fingerings 'i m i m' and 'm' above the notes. The second staff has a '-1' and '-2' below the notes. The third staff has a '1' in a box above the notes. The fourth staff has a '2' above the notes. The fifth staff has a '3' below the notes. The sixth staff has a '4' above the notes. The piece concludes with the word 'Fine'.



D. C. al Fine

Waltz

This simple waltz is an attractive beginner's piece and should present no difficulty. The score demonstrates early simplified notation for the classical guitar. As the form of notation developed it became customary to separate the voices with more clarity; for instance, measure three has the implication of a sustained bass note and would probably be written thus by later composers:



[1] *Carulli's fingering here was:*



Suggested tempo is ♩ = 116.



Ferdinando Carulli

Waltz

Ferdinando Carulli

The musical score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a series of eighth and sixteenth notes, often beamed together in groups of four. Fingerings are indicated by numbers 1-4 above the notes. Dynamic markings include 'p' (piano) and 'f' (forte). There are several slurs and ties. A first ending bracket labeled '1' spans a section of the middle of the piece. The piece concludes with a double bar line and the word 'Fine'.

Duet In G

Carulli composed this duet for student and teacher, the teacher taking the lower line. However, the lower part is only marginally more difficult than the upper, making this a simple duet for beginners. Suggested tempo is $\text{♩} = 76$.

Ferdinando Carulli

Andante

Guitar I

Guitar II

p

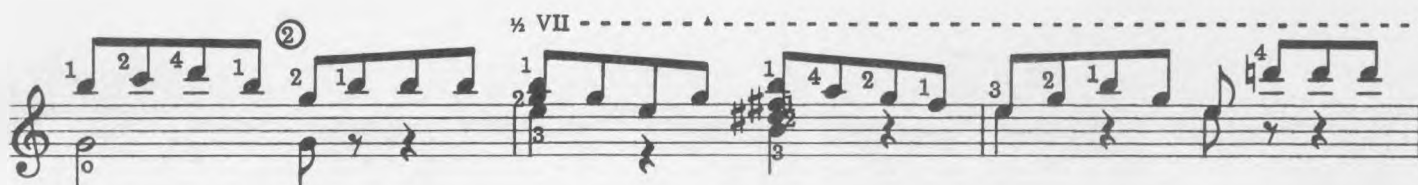
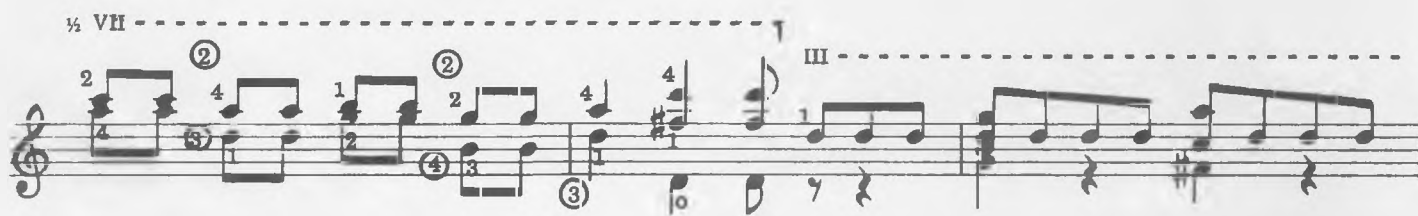
Rondo

Carulli intended this Rondo for the practise of the various left hand positions. It is not hard to play once the fingering is understood.
For the purposes of this book it has been slightly abbreviated.
Suggested tempo is ♩ = 92.

Ferdinando Carulli

Moderato

The musical score is written for a single melodic line on a treble clef staff in common time (C). It begins with a *mf* dynamic and a *Moderato* tempo marking. The piece is divided into several sections by dashed lines, labeled with Roman numerals I, V, III, and ½ III. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings (1-4). A *cresc.* (crescendo) marking is present in the middle section. The piece concludes with a final cadence.





Air, Nel Cor Piu

This Aria from Paisiello's opera *La Bella Molinara* was extremely popular in the early nineteenth century, and many composers wrote instrumental variations using its tune as the theme. In his instruction method, Sor included the song as an example of style in guitar accompaniment.

The fingering is editorial, the original having none.

Guitar Arrangement
Fernando Sor

G. Paisiello
(1741-1816)

Voice: Nel cor più non mi sen - to bril - lar la gio - ven - tù, cag -
 gion del mio tor - men - to a - ni - ma mi - a sei tu, mi
 pun - gi - chi mi ma - sti - chi, mi piz - zi - chi, mi stuz - zi - chi, che

Guitar: $\frac{1}{2}$ I - - - - I - - - - $\frac{1}{2}$ I - - - I - - -
 I - - - - III - - - - $\frac{1}{2}$ I - - - $\frac{1}{2}$ I - - - I - - - -
 $\frac{1}{2}$ III - - - - I - - - -

cos' è questa, ohi mè, pie - tà, pie - tà, pie - tà, a -

I - - - -

mo - re è un - cer - to che che de - li - rar mi fa.

I - - - - $\frac{1}{2}$ I - - - -

Four Easy Studies

In 1820 Aguado published a series of ambitious studies for the guitar, which apparently were considered too difficult for most players. As a result, Aguado set about preparing a method (*Escuela de Guitarra*) that would include graduated lessons to lead up to the execution of his advanced studies.

The method was published in 1825, and contained many delightful easier "lessons". Those included here are numbers 48, 70, 80 and 94 from the 1825 edition. Fingering has been added to clarify Aguado's somewhat sparse indications.

No. 1 In C

[1] *Care should be taken to make this progression of chords as smooth as possible in spite of the necessary jumps of the left hand.*

Suggested tempo is $\text{♩} = 72$.

Dionisio Aguado
(1784-1849)

The musical score for 'No. 1 In C' is presented in three staves. The first staff starts with a boxed '1' and ends with a repeat sign and '1/2 III'. The second and third staves continue the piece, with the third staff ending with a repeat sign. The music features a sequence of chords with fingerings (1-4) and rests indicated by 'o'. The key signature has one sharp (F#).

No. 2 In E

Aguado writes of this study that the melody part will be played by the middle and ring fingers (m) and (a), the lower parts by the thumb and index fingers (p) and (i).

[1] The cross fingering enables the second finger to remain on the E in preparation for the following chord.

Suggested tempo is $\text{♩} = 88$.

The musical score is written for guitar in E major (three sharps: F#, C#, G#). It consists of three staves of music. The first staff contains five measures. The first two measures are marked with 'm' and 'a' above the notes, indicating the middle and ring fingers. The third measure has a '1' above the first note. The fourth measure has a '3' above the first note. The fifth measure has a '1' above the first note. The second staff contains five measures. The first measure has a '3' above the first note. The second measure has a '1' above the first note. The third measure has a '1' above the first note. The fourth measure has a '2' above the first note. The fifth measure has a '1' above the first note. The third staff contains five measures. The first measure has a '4' above the first note. The second measure has a '3' above the first note. The third measure has a '2' above the first note. The fourth measure has a '4' above the first note. The fifth measure has a '1' above the first note. The score includes various fingerings (1, 2, 3, 4) and a tempo marking of $\text{♩} = 88$. There are also some markings like '1/2 II' and 'II' above the staves.

No. 3 In A

Aguado's note to this study indicates that it should be played as if in three voices because of the tied notes. He also points out that in order to hold the tied notes for their full value, the usual order of the left hand fingering has to be modified to prepare for the notes immediately following. This becomes apparent after playing the piece. Suggested tempo is $\text{♩} = 132$.



No. 4 In E

In his instructions for this study Aguado recommends concentrating the attention on the longer notes in each chord, i.e., the part which sustains.
Suggested tempo is ♩ = 52.

The musical score consists of three staves of guitar notation in the key of E major (indicated by four sharps: F#, C#, G#, D#). The time signature is 4/4. The notation includes various fingerings (numbers 1-4) and articulations (accents, slurs, and breath marks). The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The score is written in a single system, with each staff on a separate line. The notation is in a standard guitar style, with a treble clef and a key signature of four sharps. The first staff begins with a treble clef and a key signature of four sharps. The second staff begins with a treble clef and a key signature of four sharps. The third staff begins with a treble clef and a key signature of four sharps. The notation includes various fingerings (numbers 1-4) and articulations (accents, slurs, and breath marks). The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The score is written in a single system, with each staff on a separate line. The notation is in a standard guitar style, with a treble clef and a key signature of four sharps.

Sonatine

Op. 71 No. 1

This work was composed "for the use of beginners" and demonstrates Giuliani's capacity to create music within the confines of the first and second positions. There are few extended works for beginning players, and the Sonatine serves a useful purpose in this respect. The fingering is editorial.

- [1] To ensure a smooth transition to the F major chord which follows, the full bar should be placed in advance of the C.
- [2] Note the use of the first finger on the A to release the second finger for the bass B which follows.
- [3] It is necessary to accent the initial B of this measure to show that it is a new phrase rather than the end of the previous one; otherwise, the piece will sound as if it is a measure short.



Sonatine
Op. 71 No. 1

Mauro Giuliani
(1781-1829)

Maestoso

The musical score is written for a single melodic line in treble clef. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo marking 'Maestoso' is placed above the first staff. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-4 above the notes. There are several dynamic markings, including accents and slurs. The score is divided into measures by vertical bar lines. The overall structure is a single melodic line with no accompaniment shown on this page.

1 I - - - - -

The musical score consists of ten staves. The first staff begins with a first ending bracket labeled '1'. The notation is complex, featuring many beamed sixteenth and thirty-second notes, and various chords and single notes indicated by numbers and symbols. The fifth staff includes the lyrics 'i m a m i' above the notes. The notation is complex, with many beamed sixteenth and thirty-second notes, and various chords and single notes indicated by numbers and symbols.

mi i mi a i

Menuetto
Allegretto

p *sf* *f* *p* *cresc.* *f* *p* *Fine*

Trio

$\frac{1}{2}$ I - - - - -

*D. C. Menuetto
sino al Fine*

Rondo
Allegretto

This page contains ten staves of musical notation for a guitar piece. The notation is written in a single system, with each staff containing a line of music. The key signature is one sharp (F#) and the time signature is 3/4. The piece is titled 'S. 10' and is by 'S. 10'. The notation includes various musical symbols such as notes, rests, and fingerings, along with a key signature of one sharp (F#) and a time signature of 3/4. The piece is titled 'S. 10' and is by 'S. 10'.

Andante

Antoine Meissonnier, a native of Marseilles, became attracted to the guitar when on a business trip to Naples as a young man. He eventually abandoned his business career in favor of the guitar, and moved to Paris where he enjoyed considerable success as a player, teacher, and later as a music publisher. He wrote a number of simple pieces which show charm and harmonic variety, as for example, this Andante printed in Hamilton's *Spanish Guitar Tutor*, an early nineteenth century method. The fingering is editorial. Suggested tempo ♩ = 40.

A. Meissonnier
(1783-18?)

The musical score for 'Andante' by Antoine Meissonnier is presented in three staves of guitar notation. The key signature is one flat (B-flat), and the time signature is 2/4. The piece begins with a piano (*p*) dynamic and a half-second rest (½ II). The first staff contains measures 1 through 10, ending with a forte (*f*) dynamic and a half-second rest (½ I). The second staff continues from measure 11 to 20, featuring a first position (I) rest and a half-second rest (½ II). The third staff contains measures 21 through 30, ending with a first position (I) rest. The score includes various guitar-specific notations such as natural harmonics (o), fingerings (1-4), and dynamics (*p*, *f*).

Cradle Song (Wiegenlied)

Op. 13 No. 2

This lullaby is an example of one of the many songs written originally with guitar accompaniment by celebrated composers of the early nineteenth century which have been largely ignored by music historians and even excluded by a strange prejudice from so-called complete editions. The gentle nature of the song makes it far more suitable for accompaniment with the guitar than the pianoforte as substituted in later transcriptions.

C. M. von Weber
(1786-1826)

Words by von Hiemer

Andante con moto

Voice

Guitar

p con tenerezza

Schlaf Her - zen Söhn - chen mein Leib - ling bist du. Schlies - se die

blau - en Guck - au - ge - lein - zu. Al - les ist ru - hig ist

still wie im - Grab, Schlaf nur ich weh - re die - Flie - gen dir - ab.



Carl Maria von Weber

Jetzt noch mein Püppchen ist goldene Zeit
 Später, ach später ists nimmer wie heut.
 Stellen einst Sorgen ums Lager sich her,
 Herzchen da schläft sich's so ruhig nicht mehr.

Engel vom Himmel so lieblich wie du,
 Schweben ums Bettchen und lächeln dir zu.
 Später zwar steigen sie auch noch herab
 Aber sie wischen nur Thränen dir ab.

Schlafe lieb's Söhnchen und kommt gleich die Nacht,
 Sitzt deine Mutter am Bettchen und wacht.
 Sey es so spät und sey es so früh—
 Mutterlieb, Herzchen, entschlummert doch nie.

Andantino Grazioso

Op. 5 No. 8

Carcassi is perhaps best known for his *Method*, Op. 59, and his *25 Melodic and Progressive Etudes*, Op. 60. Aside from these didactic works he published many collections of light-hearted pieces of moderate technical difficulty, a typical example being his Op. 5, *Le Nouveau Papillon*, from which the following two pieces are selected.

The original edition was quite fully fingered, and it has only been necessary to add some bar signs and to clarify ambiguous passages.

- [1] The third finger should remain on the F# throughout the measure.
- [2] The slurs in this measure are editorial on the assumption that they were mistakenly omitted from the first edition.

Suggested tempo is $\text{♪} = 104$.

Andantino Grazioso
Op. 5 No. 8

Matteo Carcassi
(1792-1853)

1/2 III

mf

dim.

p

1/2 III

1/2 III

p

pp

Allegretto

Op. 5 No. 12

- [1] *Note that once the second finger reaches the A on the second string the hand remains in position (9th) for the next three measures.*
 - [2] *It may help to practise the broken thirds in this measure and the next as chords to clarify the left hand movements.*
 - [3] *Original fingering for the high G was 3, here changed to 4 to release the third finger for the following A.*
- Suggested tempo is $\text{♩} = 66$.



This plate taken from Carcassi's method illustrates the right hand position carried over from the lute, with the little finger resting on the soundboard near the bridge. Compare the freer right hand position shown in Aguado's method on page 4.

Allegretto
Op. 5 No. 12

Matteo Carcassi

This musical score is for the piece "Allegretto" (Op. 5 No. 12) by Matteo Carcassi, specifically page 38. The music is written for guitar on a single staff in treble clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piece begins with a piano (*p*) dynamic and features a variety of technical challenges, including triplets, sixteenth-note runs, and slurs. The score is divided into several systems, each containing multiple measures. Dynamics vary throughout, including *p*, *f*, *dolce*, and *mf*. Fingering numbers (1-4) are indicated above many notes. The score includes repeat signs and first/second endings. A section marked "1/2 IX" is indicated by a dashed line. The page number "38" is centered at the bottom, and a final *f* dynamic marking is present near the bottom right.

This page contains ten staves of musical notation in D major (two sharps). The notation includes various musical elements:

- Staff 1:** Features a series of eighth-note patterns with fingerings 2, 1, 3, 1, 3, 2, 1, 3, 4, 3, 2, 4. A circled 2 is below the first measure, and a circled 3 is below the eighth measure.
- Staff 2:** Includes a section marked $\frac{1}{2}$ III. Fingerings include 3, 2, 1, 1, 2, 4, 3, 2, 4, 1, 4, 1, 0, 3, 3. A *f* dynamic marking is present.
- Staff 3:** Starts with a *p* dynamic marking. Fingerings include 4, 2, 0, 1, 2, 0, 2, 1, 2, 1, 2, 3, 0, 3, 1, 4.
- Staff 4:** Fingerings include 2, 0, 2, 2, 1, 2, 2, 1, 2, 2, 1, 2, 2, 0, 0, 2, 2.
- Staff 5:** Fingerings include 1, 4, 3, 2, 0, 1, 3, 2, 4, 0, 2, 1, 2, 1, 1, 2, 2.
- Staff 6:** Fingerings include 1, 4, 3, 2, 0, 2, 2, 1, 4, 2, 0, 1, 2, 0, 0, 2, 0.
- Staff 7:** Fingerings include 2, 2, 1, 2, 2, 0, 0, 1, 4, 2, 0, 1, 2, 0, 2, 1, 2, 1, 2, 2.
- Staff 8:** Fingerings include 1, 3, 2, 1, 3, 4, 3, 1, 4, 1, 3, 1, 0, 3, 0, 1.
- Staff 9:** Includes a *pp* dynamic marking. Fingerings include 2, 1, 3, 2, 1, 3, 4, 1, 3, 1, 3, 2, 1, 3, 2, 1, 3, 2.
- Staff 10:** Includes a section marked $\frac{1}{2}$ VII. Fingerings include 2, 1, 3, 2, 1, 3, 4, 1, 3, 1, 3, 2, 1, 3, 2, 1, 3, 2.

Theme From Op. 102

Guitar arrangements of operatic solos were extremely popular in the early nineteenth century. This example is from the opera *Baccanali di Roma* by Generali, and is an arrangement of a Cavatina. It was first published by Diabelli, the complete work comprising *Introduction, Theme and Variations*, and also appeared as a quartet with guitar. The theme was reprinted in the English magazine for guitar enthusiasts *The Giulianiad* (1833-1835).

1 The hammer with the third finger is awkward, but it comes on a weak beat so there is no need to apply excessive force.

Suggested tempo ♩ = 88.

Mauro Giuliani
(1781-1829)

Allegro innocente

Arietta

Op. 95 No. 3

Giuliani was celebrated as a singer as well as a guitarist, and frequently performed songs of his own composition. The original publication contained six *Ariette* dedicated to the Empress Marie-Louise who had shown considerable favor to Giuliani and had named him “honorary chamber virtuoso”.



Portrait by Sir George Hayter, published in 1884.

Arietta
Op. 95 No. 3

Mauro Giuliani
Words by Metastasio

Allegretto

Voice

Quan - do sa - ra quel di, ch'io non ti senta in

Guitar

sen sem - pre tre - mar co - si, po - ve - ro

co - re? po - ve - ro co - re?

Stel - le, che cru - del - ta! un sol pia - cer non v'è,

che quan-do mio si fà non sia do-lo re.

Stel - le, che cru - del - tà! un - sol - pia - cer non — v'è,

che quan-do mio si fà non sia do-lo - re.

Quan - do sa - va quel - di, ch'io non ti sen - tain sen



sem - pre tre - mar co - si, po - ve - ra co - re!

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note 'sem', followed by eighth notes 'pre', 'tre', and 'mar'. The piano accompaniment (bass clef) features a steady eighth-note pattern. The lyrics 'co - si, po - ve - ra co - re!' are spread across the measures.



sem - pre tre - mar co - si, po - ve - ra co -

IV

This system contains the third and fourth staves. The vocal line continues with 'sem - pre tre - mar co - si, po - ve - ra co -'. The piano accompaniment includes a section marked 'IV' with a key signature change to one sharp (F#), indicated by a double bar line and the Roman numeral 'IV' above the staff.



re sem - pre tre - mar co - si po - ve - ro

This system contains the fifth and sixth staves. The vocal line starts with a half note 're', followed by 'sem - pre tre - mar co - si po - ve - ro'. The piano accompaniment continues with the eighth-note pattern.



co - re.

This system contains the seventh and eighth staves. The vocal line concludes with a half note 'co' followed by a whole note 're.' with a period. The piano accompaniment ends with a final chord and a fermata.

Caprice

Op. 20 No. 2

Legnani is perhaps best known as a close friend and associate of Paganini, with whom he gave a number of concerts. He was a prolific composer, with published works exceeding two hundred and fifty for solo guitar and small instrumental combinations, and he enjoyed a wide reputation as a virtuoso performer.

The *Caprice* is chosen from a series in all keys designed for technique development.

[1] In the original the B is slurred to the E—possible on the smaller fingerboard of the nineteenth century guitar, but here re-fingered for the modern instrument.

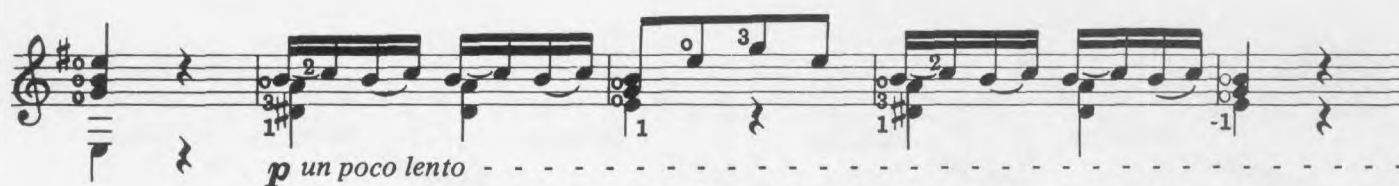
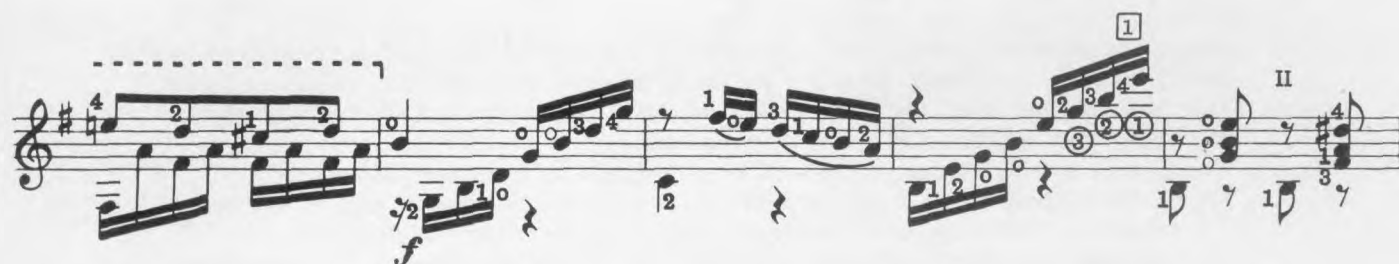
[2] Although this passage may appear complicated, it is in fact simple as the same diminished chord is moved down through the various positions.

Suggested tempo ♩ = 76.

Luigi Legnani
(1790-1877)

Allegro

pf



Variations On A Favorite Theme For Two Guitars

Op. 57

Diabelli's compositions for two guitars are among his most successful works, those for solo guitar being largely directed to amateurs of limited technical ability.

The combination of first guitar with a capotasto on the third fret with second guitar at normal pitch was popular in the period, since it extended the range of the composition while giving each player essentially an easy part. As the duets are musically interesting and enjoyable to play they present a strong argument against the prejudice of some guitarists against the use of the capotasto in "classical" playing—a prejudice that was non-existent during the classical period.

After placing the capotasto on the third fret the first guitar simply reads the notes in the usual way, E being the top string open, F at the first fret after the capotasto, G at the third fret and so on. There is no need for mental transposition, as a few minutes experimentation will show.

- [1] *Note that the low C[#] is not sustained, and the hand moves from the first to the second position when the first finger plays the high C[#].*
- [2] *This difficult movement is facilitated by leaving the third finger on the G[#] from the previous measure.*
- [3] *The first finger slides are somewhat unusual, but are the composer's indications. The passage calls for practise until it is clearly understood.*
- [4] *Note that both first and second fingers slide up for the change of position and that the second finger remains on the C in preparation for the following measure.*

Suggested tempo is  = 66.

Variations On A Favorite Theme For Two Guitars Op. 57

Anton Diabelli
(1781-1858)

Andante
Theme (2)

Guitar I
(Capotasto
at the 3rd
fret)

p dolce

Guitar II

p

f

smorz.

f

ff

Variation I

f

ff

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The music is written in a key with two sharps (F# and C#). Fingerings are indicated by numbers 1-4 above notes. Dynamic markings include *p* (piano), *f* (forte), *p dolce*, *sf* (sforzando), *dim.* (diminuendo), and *cresc.* (crescendo).

The first system begins with a first ending bracket (1) and a second ending bracket (2). It includes a *p dolce* marking and a *f* marking with a triplet. The second system features a *p* marking, a *sf* marking, and a section marked III with a dashed line. The third system includes a *dim.* marking and a *p* marking. The fourth system starts with a *ff* (fortissimo) marking. The fifth system includes a *cresc.* marking and a *sf* marking.

Variation II

The musical score for Variation II is written for piano and violin in D major (two sharps) and 2/4 time. The piano part is characterized by a steady eighth-note accompaniment in the left hand and more complex melodic lines in the right hand, often featuring triplets and slurs. The violin part consists of a single melodic line with various articulations, including slurs, accents, and dynamic markings.

First System: The piano part begins with a *p dolce* marking. The violin part starts with a *p* marking. The piano part features a triplet of eighth notes in the left hand and a melodic line in the right hand. The violin part has a melodic line with a slur and a triplet of eighth notes.

Second System: The piano part continues with a *sf* marking. The violin part has a *p* marking. The piano part features a triplet of eighth notes in the left hand and a melodic line in the right hand. The violin part has a melodic line with a slur and a triplet of eighth notes.

Third System: The piano part continues with a *sf* marking. The violin part has a *p* marking. The piano part features a triplet of eighth notes in the left hand and a melodic line in the right hand. The violin part has a melodic line with a slur and a triplet of eighth notes.

Fourth System: The piano part continues with a *sf* marking. The violin part has a *p* marking. The piano part features a triplet of eighth notes in the left hand and a melodic line in the right hand. The violin part has a melodic line with a slur and a triplet of eighth notes.

Dynamic and Articulation Markings: The score includes various dynamic markings such as *p* (piano), *sf* (sforzando), *f* (forte), and *cresc.* (crescendo). Articulation markings include slurs, accents, and triplets.

Section Markers: The score is divided into sections marked with Roman numerals: $\frac{1}{2}$ I, $\frac{1}{2}$ II, $\frac{1}{2}$ III, and $\frac{1}{2}$ IV. These markers are placed above the violin staff.

First system of musical notation. The right hand (treble clef) features a melody with notes 2, 4, and a quarter rest, followed by a half note 1. The left hand (bass clef) has a steady eighth-note accompaniment. Dynamics include *sf* and *f*. A *cresc.* marking is present. Roman numerals $\frac{1}{2} IV$ and $\frac{1}{2} I$ are indicated above the left hand.

Second system of musical notation. The right hand continues the melody with notes 1, 3, 4, and a quarter rest. The left hand accompaniment includes triplets and sixteenth notes. Dynamics include *f*, *p dolce*, and *sf*.

Third system of musical notation. The right hand features a triplet of eighth notes (1, 3, 4) followed by a quarter note. The left hand accompaniment includes triplets and sixteenth notes. Dynamics include *cresc.* and *cresc.*

Fourth system of musical notation. The right hand features a triplet of eighth notes (4, 2, 1) followed by a quarter note. The left hand accompaniment includes triplets and sixteenth notes. Dynamics include *f*.

VARIATION III

$\frac{1}{2}$ II -----

f

fp

$\frac{1}{2}$ II -----

sf

sf

①

f

f

ff

ff

$\frac{1}{2}$ V -----

p

p

f

p

$\frac{1}{2}$ VII - - - - - 7

The musical score is written for piano and consists of six systems of staves. The key signature is two sharps (F# and C#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by circled numbers 1 through 4. Dynamics such as *f* (forte), *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *ff* (fortissimo) are used throughout. The score includes several repeat signs and first/second endings. Specific markings include $\frac{1}{2}$ V, $\frac{1}{2}$ VII, and $\frac{1}{2}$ V - - - - - 7. The notation is dense with many beamed notes and complex rhythmic patterns.

VARIATION IV

Tempo di Marcia, Allegro

staccato **f**

pp sempre

pp

f

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a bass line with octaves and chords. Measure 1 starts with a forte (f) dynamic. Measure 2 includes a circled '4' and a '-1' marking. Measure 3 has a circled '2' and a circled '4'. Measure 4 ends with a circled '3'.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with various fingerings indicated by numbers. Measure 5 has a circled '2' and a circled '4'. Measure 6 has a circled '2' and a circled '4'. Measure 7 has a circled '2' and a circled '4'. Measure 8 ends with a circled '3'.

Third system of musical notation, measures 9-12. The right hand features a half-measure rest (½ V) in measures 9 and 11. The left hand continues with a steady bass line. Measure 9 has a circled '3' and a circled '2'. Measure 10 has a circled '2' and a circled '3'. Measure 11 has a circled '3' and a circled '2'. Measure 12 has a circled '2' and a circled '3'.

Fourth system of musical notation, measures 13-16. The right hand includes a half-measure rest (½ II) in measures 13 and 15. The left hand continues with a steady bass line. Measure 13 has a circled '2' and a circled '3'. Measure 14 has a circled '2' and a circled '3'. Measure 15 has a circled '2' and a circled '3'. Measure 16 has a circled '2' and a circled '3', ending with a piano (pp) dynamic marking.

pp

cresc.

sf

cresc.

sf

$\frac{1}{2} V$

$\frac{1}{2} V$

cresc. poco a poco

ff

$\frac{1}{2} II$

$\frac{1}{2} II$

Andantino Pastorale

57

This page of musical notation is divided into five systems, each consisting of a grand staff (treble and bass clefs). The notation includes various musical elements such as notes, rests, and fingerings.

System 1: The first system features a grand staff with a treble clef and a bass clef. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *f* (forte).

System 2: The second system continues the piece, with the right hand playing more complex figures and the left hand maintaining the accompaniment. Dynamics include *cresc.* (crescendo), *ten.* (tension), and *p*.

System 3: The third system introduces a new section with a key signature change to two sharps (F# and C#). The right hand plays a series of chords, and the left hand plays a steady eighth-note accompaniment. Dynamics include *cresc.*, *ff* (fortissimo), and *p*.

System 4: The fourth system continues the piece, with the right hand playing a series of chords and the left hand playing a steady eighth-note accompaniment. Dynamics include *p dolce* (piano dolce) and *ff*.

System 5: The fifth system concludes the piece, with the right hand playing a series of chords and the left hand playing a steady eighth-note accompaniment. Dynamics include *rit.* (ritardando), *pp* (pianissimo), and *ff*.

Study In A

Op. 44 No. 20

Sor's *Opus 44* consisted of twenty-four little pieces of progressive difficulty "to serve as lessons for complete beginners." In common with other virtuosi, Sor somewhat over-estimated the capacity of the average complete beginner, but the pieces are attractive and melodic and not too technically demanding.

Perhaps more than all his contemporaries, Sor had the gift of writing instructional works with an intrinsic charm of their own which did not sound like didactic exercises. Unlike the more major works, these studies are extensively fingered by the composer.

- [1] The slur applies to both notes. Only the D# and the B# are played by the right hand, and then the 2nd and 3rd fingers slide firmly up a fret to sound the E and C#.
- [2] The 2nd finger must stretch around the 3rd and 4th to find the F# –not difficult with practise.
- [3] The stretch between the 2nd and 4th fingers is considerable, and would have been easier on the smaller fingerboard of Sor's time. However it can be done, and serves as an exercise in extending the reach of the left hand.

Suggested tempo is ♩ = 84.

Fernando Sor
(1778-1839)

Study In B Minor

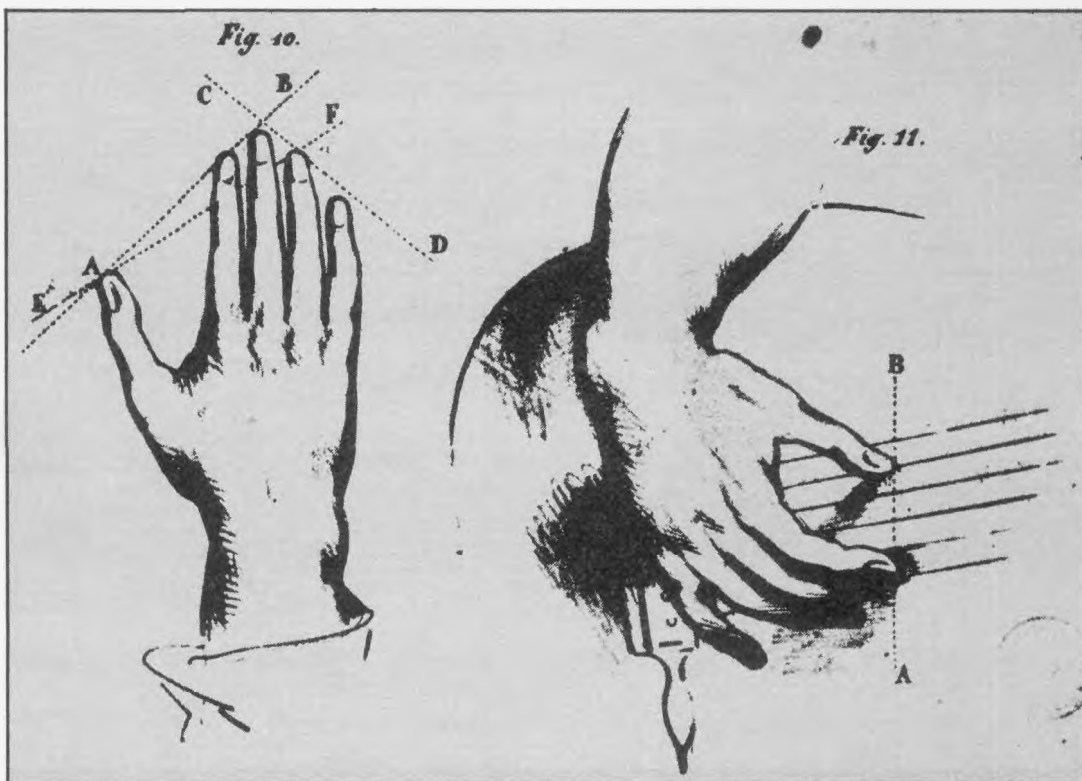
Op. 31 No. 18

Opus 31 consisted of twenty-four progressive lessons for the guitar, "fingered with care, dedicated to beginning students."

This piece has the same melancholy beauty as the often played study in the same key, *Op. 35 No. 22*; but being less well-known presents a most attractive alternative to the standard work.

- [1] *The melody notes (stemmed upward) should be played apoyando (rest stroke) to bring them out above the accompaniment.*
- [2] *Note that the 4th finger remains to sustain the B throughout the sixteenth-note group.*
- [3] *Sor's fingering gives the 2nd finger on the B, here changed to 3rd as a misprint is assumed.*
- [4] *As above, the 2nd finger is changed to the 3rd.*

Suggested tempo is $\text{♩} = 84$.



Hand positions from Sor's *Methode*.

Study In B Minor
Op. 31 No. 18

Fernando Sor

Moderato

½ II ----- 7

1 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Study In E

Op. 35 No. 8

Opus 35 was published in two parts, each containing a dozen short instructional pieces. No. 8 is a typical light-hearted example of Sor's didactic writing.

[1] *The note values of the bass part are slightly unusual, since if the initial E is to last only a quarter-note one would expect an eight-note rest below the final beat. The implication is probably that both the E and the G# should be held for the remainder of the measure. The right hand fingering is editorial.*

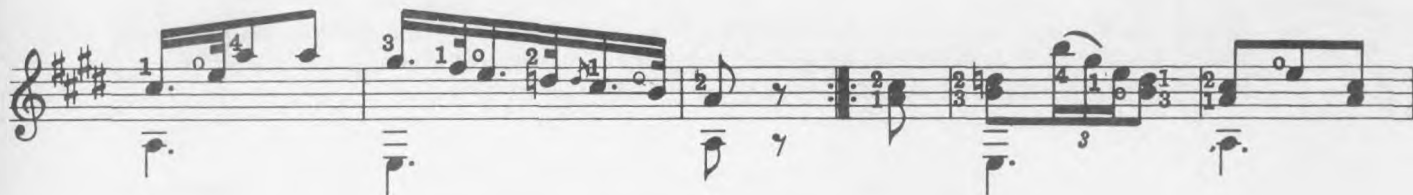
[2] *Note that the two B's are sounded in unison on the open 2nd and 3rd strings.*

Suggested tempo is $\text{♩} = 144$.

Fernando Sor

Allegretto

The musical score for 'Study In E' by Fernando Sor, Op. 35 No. 8, is presented in four staves. The key signature is E major (three sharps) and the time signature is 3/8. The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, accidentals, and fingerings. The first staff begins with a treble clef and a first ending bracket [1]. The second staff continues the melody and includes a second ending bracket [2]. The third and fourth staves complete the piece, ending with a repeat sign.





Study In E Minor

Op. 35 No. 24

A note to the original edition of this study states, "The finger making the highest note should hold it until it is obliged to move to another." Essentially this is to simplify the notation, which otherwise would have to show the three voices thus:—



- [1] *The suggestion for right hand fingering is editorial.*
- [2] *The original gives the third finger on the D, here changed to facilitate the move to the low C in the next measure.*
- [3] *The F# should sustain for the remainder of the measure according to Sor's note above.*
- [4] *Unfingered in the original, Sor would probably have avoided changing the direction of the arpeggio and fingered the passage thus:—*



However on the modern fingerboard the stretch is too great; hence the simplification.

Suggested tempo is ♩ = 88.

Study In E Minor

Op. 35 No. 24

Fernando Sor

Allegro Moderato

This page contains ten staves of musical notation for a guitar piece. The key signature is G major (one sharp). The notation includes various fret numbers (0, 1, 2, 3, 4) and accidentals (sharps, naturals). The music is written in a single melodic line on a treble clef staff. The piece is divided into two main sections, I and II, with section II appearing twice. The notation includes various fret numbers, accidentals, and articulation marks.

The first staff begins with a treble clef and a key signature of one sharp. The music consists of eighth and sixteenth notes, with fret numbers 4, 3, 2, and 1 indicated. The second staff continues the melody, featuring a sharp sign and a natural sign. The third staff includes a sharp sign and a natural sign. The fourth staff features a sharp sign and a natural sign. The fifth staff is divided into two parts by a dashed line, labeled "½ I" and "II". The sixth staff continues the melody, featuring a sharp sign and a natural sign. The seventh staff includes a sharp sign and a natural sign. The eighth staff features a sharp sign and a natural sign. The ninth staff is divided into two parts by a dashed line, labeled "II". The tenth staff concludes the piece with a double bar line.

Study In E Minor

Op. 35 No. 18

Fully fingered by Sor, this attractive study should present few difficulties providing that the left hand fingering is followed meticulously.

Suggested tempo is $\text{♩} = 80$.

Andantino

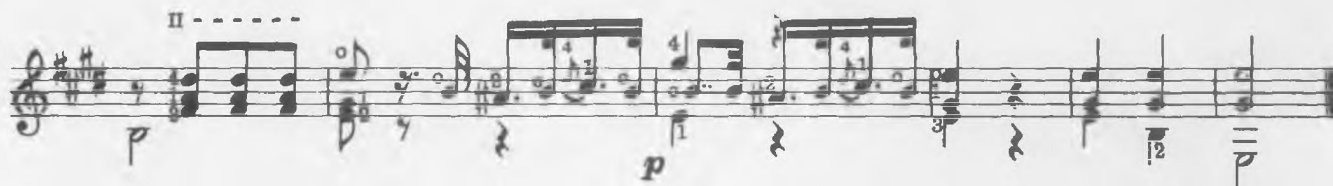
Fernando Sor

Study In E
Op. 42 No. 3

Fernando Sor

Andantino

The second system of the musical score for 'The Bird Song' continues the melody in the treble clef. It begins with a repeat sign and a circled '2' above the staff. The melody features a series of eighth and sixteenth notes, with some measures containing accidentals (sharps and flats). Below the staff, there are several fingerings indicated by numbers 1 through 5, and some measures have a circled '5' below them. The system concludes with a final measure containing a sharp sign and a circled '2'.







Study In E Minor

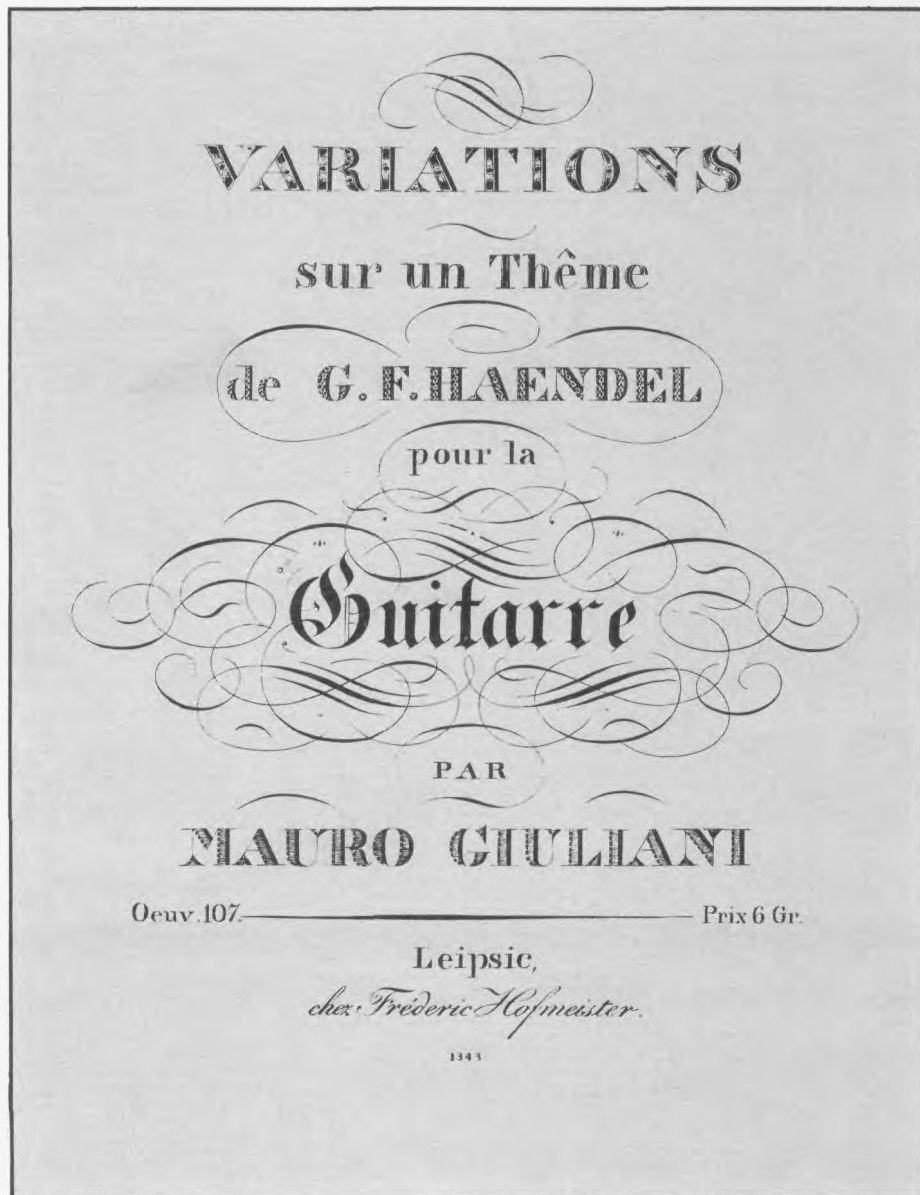
Op. 48 No. 5

Opus 48 consists of twenty-four studies of an advanced nature. *No. 5* is essentially an arpeggio study which uses the guitaristic device of moving chords around the inner strings while leaving the first string open to produce interesting combinations.

Once the left hand pattern is memorized, the piece is not hard to play since there is a logical and smooth series of movements through the various positions. It is effective and enjoyable to play.

The fingering, though editorial, is implicit in the score.

Suggested tempo is ♩ = 84.



Study In E Minor
Op. 48 No. 5

Mauro Giuliani
(1781-1829)

Allegro

The musical score is written for guitar in E minor, 2/4 time. It consists of 11 staves. The piece begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The notation includes various guitar techniques such as triplets, sixteenth-note runs, and slurs. A repeat sign (II) is placed above the eighth staff. The score is marked with fingerings (1-4) and includes a variety of rhythmic patterns, including sixteenth-note runs and triplets. The piece concludes with a final cadence in E minor.

Le Premier Pas Vers Moi

Op. 53

The original edition of this duet bears the curious dedication "to those who, having learned to play this instrument, see the great difficulties for which correction is the only remedy." When taken in conjunction with the title, *The First Step Towards Me*, one must assume that Sor wished to encourage his students to work on their deficiencies as a first move toward the mastery that he possessed.

The original was fully fingered, and it has only been necessary to add an occasional clarification.

- [1] *This fingering is somewhat controversial at the present time; the alternative viewpoint would call for the use of the 3rd finger where the 2nd is used in this measure.*
- [2] *The notes indicate the string on which the natural harmonic is to be played, and the numbers indicate the fret. The 3rd fret harmonic is weak, but possible if the right hand plays close to the bridge.*
- [3] *The harmonic 9 is a correction of a 3 in the original—an error.*
- [4] *All but the first note of the group should be slurred together.*
- [5] *This passage is easy to play when the fingering is understood, and has a pleasant bell-like sound.*



Diagram from Sor's *Methode* showing the little finger braced against the guitar as in Aguado's method.

Le Premier Pas Vers Moi
Op. 53

Fernando Sor

Andantino

Guitar I

Guitar II

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The first staff contains a melody with slurs and fingerings (3, 1, 4, 2, 1, 4, 2, 1, 4, 2). The second staff contains a bass line with slurs and fingerings (4, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). Measure 4 includes circled numbers 1 and 2 above the staff.

Second system of musical notation, measures 5-8. The first staff continues the melody with slurs and fingerings (4, 2, 2, 1, 4, -4, 4, 3). The second staff continues the bass line with slurs and fingerings (0, 2, #4, 0, 2, 3, 0, #1, 3, 2, #1, 2, 3, 2, 0, 3, 2, 0, 3, #4, 0, 4, 0, 0, #1, 2, 1, 0, 3, 2). Measure 5 has a circled 3, measure 6 has a circled 4, and measure 7 has a circled 4.

Third system of musical notation, measures 9-12. The first staff continues the melody with slurs and fingerings (4, 2, 3, 4, 2, 1, 4, 1). The second staff continues the bass line with slurs and fingerings (0, 2, #4, 0, 2, 3, 0, #1, 2, 0, #4, 2, #1, 2, 3, 2, 3, 0, #4, #2, 3, 0, 2, #1, 2, 2, 1, 0). Measure 9 has a circled 3, measure 10 has a circled 4, and measure 11 has a circled 2. A $\frac{1}{2} V$ symbol is present above measure 11.

Fourth system of musical notation, measures 13-16. The first staff contains a melody with slurs and fingerings (4, 4, 4, 4). The second staff contains a bass line with slurs and fingerings (0, 2, #1, 0, 2, 3, 1, 4, 2, 3, 1, 2, 3, #4, 2, 3, #4). Measure 13 has a circled 4.

Fifth system of musical notation, measures 17-20. The first staff contains a melody with slurs and fingerings (4, 2, 4, 2, 2, 4, 2, 2, 1, 2, 1-1, 3, 4, 4, 3, 1, -1, 4, 2). The second staff contains a bass line with slurs and fingerings (2, 3, 1, 4, 3, 1, 2, 1, 3, 2, 1, 4, 1, 2, 1, 4, 1, 3). Measure 17 has a circled 4, measure 18 has a circled 3, and measure 19 has a circled 3.

$\frac{1}{2}$ V ----- $\frac{1}{2}$ V -----
 $\frac{1}{2}$ II -----

p

 $\frac{1}{2}$ II -----

2.

Harmonics

3

Harmonics

4

Allegretto

Guitar I

Guitar II

The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. Each system contains a treble staff and a bass staff, both in the key of D major (two sharps). The notation includes various musical elements such as notes, rests, and fingerings.

System 1: The treble staff begins with a measure marked with a box containing the number 5. It features a sequence of eighth notes with fingerings 1, 2, 2, 1, and -1. The bass staff provides a harmonic accompaniment with chords and single notes, including a measure with a fermata and a grace note.

System 2: The treble staff continues with eighth notes and fingerings -1, 2, -1, 2, -1, 2, and -1. It includes a first ending bracket labeled 1. and a second ending bracket labeled 2. The bass staff continues with harmonic support, including a measure with a fermata and a grace note.

System 3: The treble staff features eighth notes and fingerings 2, 2, 4, 2, 1, 3, and -1. It includes a first ending bracket labeled 1. and a second ending bracket labeled 2. The bass staff continues with harmonic support, including a measure with a fermata and a grace note.

System 4: The treble staff features eighth notes and fingerings 4, 1, 2, 3, and -1. It includes a first ending bracket labeled 1. and a second ending bracket labeled 2. The bass staff continues with harmonic support, including a measure with a fermata and a grace note.

System 5: The treble staff features eighth notes and fingerings -1, -3, -1, 2, -1, 2, -1, 2, -1, 2, -1, 2, and -1. It includes a first ending bracket labeled 1. and a second ending bracket labeled 2. The bass staff continues with harmonic support, including a measure with a fermata and a grace note.

②

②

3

3 4

2 3

②

1. 2.

③

f

p

1. 2.

1. 2.

First system of musical notation. The treble clef staff contains a series of chords and single notes, with a circled measure. The bass clef staff contains a complex sequence of notes and rests, with fingerings indicated by numbers 1-4 and -1. The key signature is three sharps (F#, C#, G#).

Second system of musical notation. The treble clef staff continues the melodic line with a circled measure. The bass clef staff features a more active line with many sixteenth notes and fingerings. The key signature remains three sharps.

Third system of musical notation. The treble clef staff has a circled measure. The bass clef staff includes a forte (*f*) dynamic marking. The key signature is three sharps.

Fourth system of musical notation. The treble clef staff features a circled measure. The bass clef staff includes a mezzo-forte (*f*) dynamic marking. The key signature is three sharps.

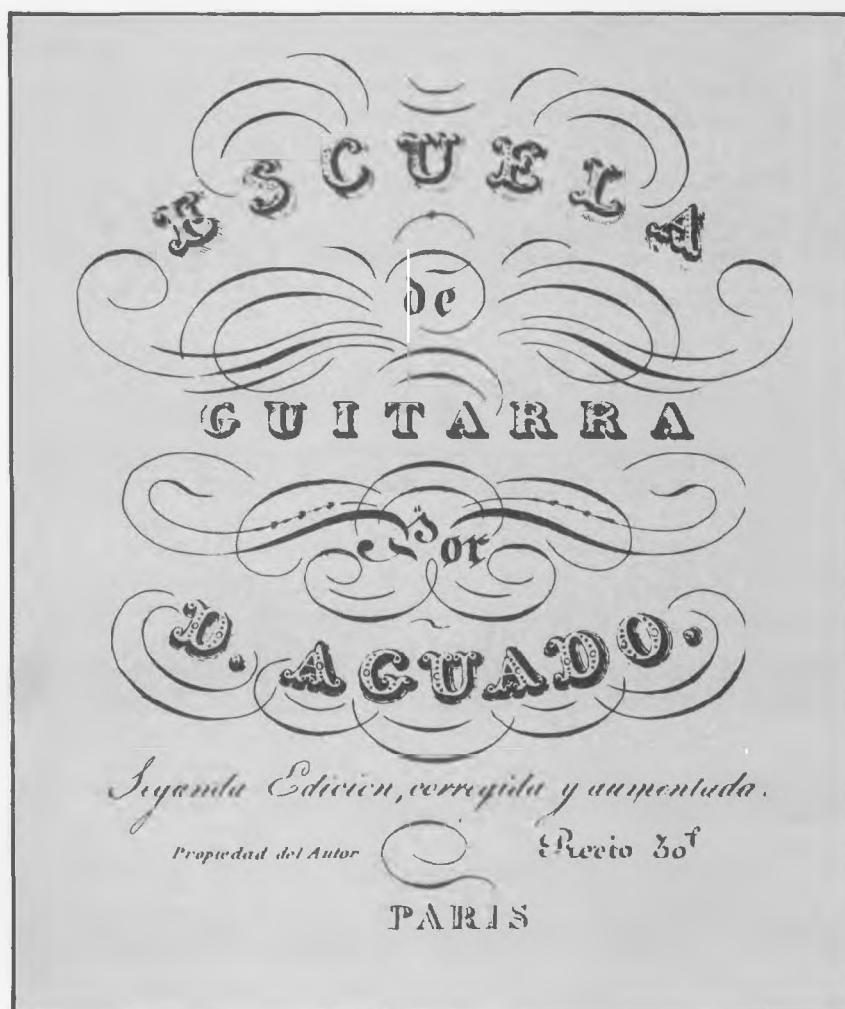
Fifth system of musical notation. The treble clef staff includes a circled measure. The bass clef staff features a mezzo-forte (*f*) dynamic marking. The key signature is three sharps.

Study In E Minor

First published in 1820, this favorite study was reprinted in Aguado's instruction method. It presents some challenge, but is musically attractive and well worth the effort. Aguado's fingering indicates that he had a remarkable capacity to stretch the left hand, and some of his demands are impossible on the larger fingerboard of present times. One such demand has been simplified, as explained in note 2 below.

- [1] *This fingering is difficult, but comes with practise. With the 4th and 1st fingers in position the 3rd must be pushed into place.*
- [2] *Aguado fingered this measure with a bar at the third fret, considered virtually impossible on the modern guitar.*
- [3] *The second and fourth fingers must remain firmly on the D and G from the previous beat.*

Suggested tempo is ♩ = 69.



Study In E Minor

Dionisio Aguado
(1784-1849)

Allegro

½ II - - - - -

The musical score is written on a single staff in E minor (one sharp, F#) and 2/4 time. It consists of eight lines of music. The first line begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro'. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. There are several repeat signs and first/second endings. Roman numerals (I, II, III, V, VII) are placed above the staff to indicate specific measures or sections. Circled numbers (1, 2, 3, 4) are used for fingering. The score ends with a double bar line and a repeat sign.

Study In A Minor

This study first appeared in Aguado's *Escuela de Guitarra* in 1825. It serves as an attractive performance piece as well as being an excellent exercise for the left hand. The sparse fingering of the original has been filled out for this edition.

[1] *Original:—*



[2] *In the original the bass C was a whole note—possible if this measure is taken in the eighth position, but I am more inclined to believe it an error.*

[3] *The jump of the 3rd finger from the A in the preceding measure to the bass G is extremely awkward, but there seems to be no logical alternative.*

[4] *The 4th finger move is from the original edition.*

[5] *In place of 2nd and 1st fingers the original gives 3rd and 2nd, assumed to be an error.*

[6] *Original:—*



[7] *The original gives the 3rd finger for the bass B^b.*

Suggested tempo is $\text{♩} = 92$.

Study In A Minor

Dionisio Aguado

Allegro

o p

1

4 3 4

4

1

-1

V

-1

4

4

4

1

p

3

2

4

1

3

2

1

VIII

4

3

4

1

1

2

3

4

1





Polonaise Concertante

Op. 137 No. 2

Opus 137, consisting of three *Polonesi Concertanti* in two movements was published by G. Ricordi of Milan some seven years after Giuliani's death. They were not fingered, but lie very naturally on the fingerboard and make few technical demands on the players.

- 1 The half bar is not strictly necessary but may help some players with this measure which requires special practise.
- 2 It is important to bar the E# in preparation for the move to the second position bar in the next measure.

Suggested tempo is $\text{♩} = 72$.

Allegretto

Mauro Giuliani
(1781-1829)

The musical score for "The Wind" by Peter Dinklage is presented in three systems. The first system includes staves for Guitar I and Guitar II, and the Piano accompaniment. The second and third systems continue the Piano accompaniment. The score is in 3/4 time, key of D major (two sharps), and includes various musical notations such as notes, rests, and fingerings. The Piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes dynamic markings like *p* and *f*. The Guitar parts provide harmonic support with chords and melodic lines. The score concludes with a double bar line and repeat signs.

This musical score is written for piano and is in the key of D major, indicated by two sharps (F# and C#) on the treble clef. The piece is organized into three systems, each consisting of a right-hand (RH) and left-hand (LH) staff. The right-hand part features a complex, flowing melody with frequent sixteenth and thirty-second notes, often beamed together. It includes various fingering instructions (e.g., 1, 2, 3, 4, 1, 2, 3, 4) and articulation marks like slurs and accents. The left-hand part provides a dense harmonic accompaniment, primarily using chords and moving bass lines, with some sixteenth-note patterns. Fingering and articulation are also present in the left hand. The notation includes a variety of note values, rests, and dynamic markings, suggesting a piece of moderate to fast tempo. The overall style is characteristic of late Romantic or early 20th-century piano literature.

Musical score for piano, page 90. The score is in A major (three sharps) and 3/4 time. It consists of two systems of two staves each. The first system has three measures, and the second system has three measures. The music features complex rhythmic patterns, including triplets and sixteenth notes, and various fingerings and articulations.

The first system contains three measures. The first measure has a treble staff with a half note G4, a quarter note A4, and a quarter note B4, with a triplet of eighth notes G4, A4, B4. The bass staff has a half note G3, a quarter note A3, and a quarter note B3. The second measure has a treble staff with a half note G4, a quarter note A4, and a quarter note B4, with a triplet of eighth notes G4, A4, B4. The bass staff has a half note G3, a quarter note A3, and a quarter note B3. The third measure has a treble staff with a half note G4, a quarter note A4, and a quarter note B4, with a triplet of eighth notes G4, A4, B4. The bass staff has a half note G3, a quarter note A3, and a quarter note B3.

The second system contains three measures. The first measure has a treble staff with a half note G4, a quarter note A4, and a quarter note B4, with a triplet of eighth notes G4, A4, B4. The bass staff has a half note G3, a quarter note A3, and a quarter note B3. The second measure has a treble staff with a half note G4, a quarter note A4, and a quarter note B4, with a triplet of eighth notes G4, A4, B4. The bass staff has a half note G3, a quarter note A3, and a quarter note B3. The third measure has a treble staff with a half note G4, a quarter note A4, and a quarter note B4, with a triplet of eighth notes G4, A4, B4. The bass staff has a half note G3, a quarter note A3, and a quarter note B3.

The score includes various fingerings and articulations, such as slurs, accents, and dynamic markings like *p* (piano).

The musical score for 'The Rose Tree' is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 2/4. The first system includes a '1/2 I' marking above the vocal line. The second system includes a '1/2 I' marking above the vocal line. The third system includes a '1/2 I' marking above the vocal line. The score concludes with a 'Fine' marking.

Trio

The image shows a musical score for the song "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. It consists of three systems. The first system has two staves (voice and piano). The second system also has two staves. The third system has two staves. The piano part includes a section marked "II" with a dashed line. The score includes various musical notations such as notes, rests, and fingerings.

This musical score is for a piece titled "D. C., La Polonaise al Fine". It is written for piano and consists of five systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. There are also dynamic markings like "p" (piano) and "f" (forte). The piece is marked with "D. C." (Da Capo) and "al Fine". The score is divided into sections by Roman numerals I, II, III, and 1/2 II. There are also circled numbers 1 through 5 indicating specific measures or phrases. The piece ends with a double bar line and a repeat sign.

D. C., La Polonaise
al Fine

Minuet And Rondo From The Grand Sonata

Op. 22

Sor dedicated his *Grand Sonata* to the "Prince of Peace", a title given to Manuel Godoy, the powerful and controversial political figure elevated to prominence by Queen Maria Luisa of Spain. It has enjoyed considerable popularity over the years, in particular the final movements printed below.

The original was not fingered, so all suggestions are editorial.

- [1] The sixteenth note group is sometimes played with a single slur; however, the original edition is quite specific in requiring two slurs throughout.
- [2] The cross-fingering may seem strange but works well at tempo.
- [3] A hard stretch, but there is no alternative that permits the bass quarter-notes to be sustained.

Allegro Fernando Sor

Fine

Trio

The Trio section consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music with fingerings indicated by numbers 1, 2, 3, and 4. Above the staff, there are time signature changes: $\frac{1}{2}$ V, $\frac{1}{2}$ III, and $\frac{1}{2}$ II. The second staff continues the melody with similar fingerings. The third staff shows a change in the bass line with fingerings 1, 3, and 2. The fourth staff features a forte (*f*) dynamic marking and a repeat sign. The fifth staff concludes the section with a double bar line and the initials "D. S." (Da Capo).

Rondo

Allegretto

The Rondo section, marked "Allegretto", consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music with fingerings indicated by numbers 1, 2, 3, and 4. Above the staff, there is a time signature change: $\frac{1}{2}$ VII. The second staff continues the melody with similar fingerings. The third staff shows a change in the bass line with fingerings 1, 3, and 2. The fourth staff features a forte (*f*) dynamic marking and a repeat sign. The fifth staff concludes the section with a double bar line and the initials "D. S." (Da Capo).

III - - - - -

dolce

3

1/2 III - - - -

1/2 III - - - -

II - - - -

III - - - -

1/2 V - - - -

The musical score consists of ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked 'dolce'. The notation is highly technical, featuring numerous triplets, sixteenth notes, and complex fingerings (e.g., 1, 2, 3, 4, 5). The piece is divided into sections marked with Roman numerals: III, 1/2 III, II, and 1/2 V. The notation includes many accidentals (sharps, flats, naturals) and dynamic markings. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

1/2V- 1/2V- 1/2IV 1/2V-
 II 1/2I- 1/2V
 1/2V- V- 1/2V- 1/2V- 1/2III-
 p p sf p sf
 Coda
 p f p

$\frac{1}{2}V$ -
f *dolce*
f *dolce*
f
 $\frac{1}{2}III$ -
 $\frac{1}{2}III$ -
 $\frac{1}{2}IV$ $\frac{1}{2}V$ III
 $\frac{1}{2}V$ V-
ff

This page of musical notation for guitar consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It starts with a forte (*f*) dynamic and a *dolce* marking. The notation includes various chords, scales, and technical markings such as 'f', 'dolce', 'ff', and 'pp'. The page is numbered 97 at the bottom.

Andante Largo

Op. 5 No. 5

Sor's title to *Opus 5, Six Very Easy Little Pieces*, might be contested by those who perform the famous *Andante Largo* as a concert solo. It is a most effective piece, and if not "very easy" at least not very difficult.

There is only occasional fingering in the original.

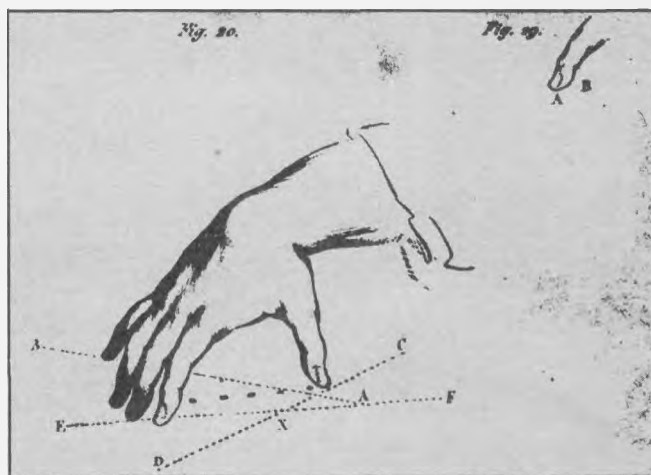
- 1 There is no fingering for the first line, so the positions are only a suggestion.
- 2 Although somewhat awkward this fingering is essential if the bass chord is to sustain for its full value.
- 3 The slurs are editorial, the original giving only the phrasing.
- 4 The only way to sustain the high A is to take it with the 2nd finger. If played with the 1st finger the note value must be "implied."

5



- 6 There is no practical way to sustain the quarter-note F. On the smaller fingerboard of Sor's time it was probably taken with the 3rd finger.

Suggested tempo ♩ = 66.



Hand movement diagram from Sor's *Méthode*.

Andante Largo
Op. 5 No. 5

Fernando Sor

6th to D [1] VII

[2] II $\frac{1}{2}$ VII II

V VII V VII V VII V

VII V III II $\frac{1}{2}$ IV [3]

VII

[4] II VI V [2]

[5] Mineur $\frac{1}{2}$ VII

[6] II I III I

The musical score is written for guitar in D major (two sharps). It consists of four staves of music. The notation includes various chords, scales, and technical markings such as fingering numbers (1-4), accidentals, and dynamic markings. Roman numerals (V, VII, III, II, VI) indicate specific chords or positions. The music is written in a treble clef with a key signature of two sharps (F# and C#).

The first staff begins with a 1/2 VII II chord, followed by a V chord, and then a VII V chord. The second staff continues with a VII V chord, followed by a III II chord, and then a 1/2 IV chord. The third staff features a VII chord, followed by a 2/4 chord, and then a 1/2 IV chord. The fourth staff includes a VI V chord, followed by a 4 2 chord, and then a 4 2 chord.



Variations In Tremolo From Op. 21

Regondi achieved early fame as a child prodigy, and had performed in most European capitals by the age of nine. Sor composed a fantasy (*Souvenir D'Amitié* Op. 46) expressly for him, which may be taken as a considerable tribute to his ability.

His compositions are few, the one below being an extract from a lengthy *Theme and Variations*. It is interesting as one of the first examples of the use of tremolo technique in the nineteenth century.

The writing of the bass line is somewhat unusual, in that some of the notes overlap others forming, in effect, extra voices. As a practical solution, I suggest first playing the thumb part without the tremolo, taking care to give each note its correct value.

The fingering is editorial.

- 1 The unusual fingering is necessary if the bass F is to sustain.
- 2 I would suggest placing the complete E chord at this point.
- 3 All three note chords should be played with p, i and m.

Suggested tempo ♩ = 46.



Giulio Regondi in 1841; portrait by Viennese lithographer Josef Kriehuber.

Variations In Tremolo From Op. 21

Giulio Regondi
(1822-1872)

1/2 V

1/2 IV

IV

1/2 IV

1/2 II

This page contains ten staves of musical notation, likely for guitar, featuring various chords, scales, and fingering instructions. The notation includes treble and bass clefs, key signatures, and specific chord symbols such as $\frac{1}{2} \text{ II}$, $\frac{1}{2} \text{ V}$, $\frac{1}{2} \text{ IV}$, IV , VIII , $\frac{1}{2} \text{ VI}$, and $\frac{1}{2} \text{ V}$. Fingering numbers (1-4) and circled numbers (2, 3, 4, 5, 6) are used throughout to indicate specific techniques and fingerings. The music is written in a style that suggests a focus on technical skill and harmonic progression.

This page contains ten staves of musical notation, likely for guitar, written in treble clef. The notation includes various musical symbols such as notes, rests, and accidentals, along with specific fret numbers and fingering instructions.

- Staff 1:** Starts with a first finger (1) on the first fret. Includes a circled '2' and a circled '6'.
- Staff 2:** Includes a circled '3' and a '-3' indicating a third fret.
- Staff 3:** Includes a circled '1' and a '-2' indicating a second fret.
- Staff 4:** Includes a circled '2' and a '-2' indicating a second fret.
- Staff 5:** Includes a circled '3' and a '-4' indicating a fourth fret.
- Staff 6:** Includes a circled '5' and a circled '5'.
- Staff 7:** Includes a circled '3' and a '-4' indicating a fourth fret.
- Staff 8:** Includes a circled '2' and a '-4' indicating a fourth fret.
- Staff 9:** Includes a circled '2' and a '-4' indicating a fourth fret.
- Staff 10:** Includes a circled '2' and a '-4' indicating a fourth fret.

The notation is complex, with many notes and accidentals, suggesting a piece of music with a high level of technical difficulty.

An Die Musik

Op. 88 No. 4

Although *An Die Musik* was not published with a guitar accompaniment as were so many of Schubert's songs, the structure of the piano part is so guitaristic that it is a pleasure to play this great favorite on the instrument with which it was probably originally conceived. (See Introduction p. 8).



Franz Schubert

An Die Musik
Op. 88 No. 4

Franz Schubert
(1797-1828)
Words by Fr. von Schober

Voice

Guitar

6th to D

$\frac{1}{2}$ II

Du hol - de Kunst, in wie - viel grau - en
Oft hat ein Seuf - zer, dei - ner Harf' ent -

$\frac{1}{2}$ II

Stun - den, wo mich des Le - bens wil - der
flos - sen, ein sü - sser, hei - li - ger Ac -

Kreis um - strickt, hast du mein
cord von dir, den Him - mel

106

Herz — zu war - mer Lieb' ent - zun - den, hast
bess' - rer Zei - ten mir er - schlos - sen, du

mich in ei - ne bess' - re Welt ent - rückt, in ei - ne
hol - de Kunst, ich dan - ke dir da - für, du hol - de

$\frac{1}{2}$ VII - - - -

bess' - re Welt ent - rückt!
Kunst, ich dan - ke dir!

$\frac{1}{2}$ II - - - - $\frac{1}{2}$ VII

Op. 107

The variations in this setting do not follow those of Handel and are Giuliani's own composition.

Giuliani's tempo marking is  = 88.

Andantino

Theme

108

Variation I

Musical score for Variation I, featuring four staves of music in D major and 2/4 time. The score includes various musical notations such as treble clef, key signature (two sharps), time signature (2/4), and dynamic markings (mf, f). It also features fingerings (1-4), slurs, and repeat signs. The first staff begins with a 'mf' marking and a '1/2 II' section. The second staff has a '4' marking above the first measure. The third staff has a '3' marking above the first measure. The fourth staff has a '4' marking above the first measure.

Variation II

Musical score for Variation II, featuring four staves of music in D major and 2/4 time. The score includes various musical notations such as treble clef, key signature (two sharps), time signature (2/4), and dynamic markings (p, mf, f). It also features fingerings (1-4), slurs, and repeat signs. The first staff begins with a 'p' marking and a 'II' section. The second staff has a 'mf' marking and a 'II' section. The third staff has a 'mf' marking and a 'II' section. The fourth staff has a 'mf' marking and a '1/2 II' section.

Variation III

Variation IV

1/2 II - - - - - 1/2 II - - - - - 1

pp

II - - - - - IV - - - - - 1. 2.

cresc.

1/2 V - - - 1/2 V

1/2 II - -

mf

1/2 II - - - - - 1/2 II - - - - - 1

p

1/2 II - - 1/2 II - - 1. 2.

Variation V

Minore sostenuto

p

mf

cresc.

mf *sf*

pp

a tempo

mf

diminuendo

sensibil *men* *te*

112

Variation VI

113

Fantasy

Op. 7

A letter to the *Giulianiad* magazine (published 1833-35) defending Sor to a readership mainly of Giuliani fans cited this *Fantasy* as a demonstration of Sor's superior ability as a composer. It is certainly one of his most appealing works, beautifully recorded by Julian Bream. (RCA LSC-2878).

In the original, the largo is followed by a theme and variations. The fingering is editorial.

[1] The extended eighth position bar is tiring until the passage is memorized and played up to tempo.

[2] The change of position is suggested in preparation for what follows.

[3] An extreme stretch, but possible with practise.

[4] For the trill I would suggest a simple $B^b - C - B^b$ (i.e., a reverse mordent) with a similar treatment for those which follow.

Suggested tempo $\text{♩} = 76$.

Fernando Sor
(1778-1839)

Largo non tanto

The musical score is presented in four systems. The first system begins with the tempo marking 'Largo non tanto' and includes a section marked '1/2 VIII'. The second system features a 'harm.' (harmonic) section and a 'sf' (sforzando) marking. The third system includes a 'p' (piano) marking and a 'III' section marker. The fourth system includes a 'pp' (pianissimo) marking and a 'III' section marker. The score is heavily annotated with fingering numbers (1-4) and dynamic markings (p, f, sf, pp) to guide the performer.

tr I tr tr VIII

VI III I III

III III III

IV

III I harm. 12 nat. harm. I nat.

harm. 12 nat. harm. 12 nat. gva harm. nat.

Variations On La Folia And Minuet

Op. 15

The theme of *La Folia* (*Les Folies d'Espagne*) was a favorite one as the basis for variations from the 17th century onwards, and it was used by Corelli and Handel as well as the guitarists Robert de Visée and Gaspar Sanz.

Sor's version, *Opus 15*, was followed by a minuet in the major key possibly intended to be performed after the final variation and for this reason included here.

The fingering is editorial.

- [1] *The slurred notes sounded simultaneously with plucked chords are unusual but do occur occasionally in the music of this period. Obviously the slur must be performed very clearly so that the second note has sufficient volume.*
- [2] *In the original edition there were no slurs in the fourth variation. At times the decision to add slurs appears to have been left up to the player, and those included in this edition should be considered only suggestions.*
- [3] *This is a problem passage, but if the bass notes are to sustain as written there is no alternative fingering.*
- [4] *The fingering of the triplets is that of the composer.*
- [5] *Slurs omitted in the original publication.*

Suggested tempo ♩ = 80.



A figure in the Minuet; from an engraving published in 1735 in Kellom Tomlinson's *The Art of Dancing*. Dance notation used in the Feuillet system appears on the floor.

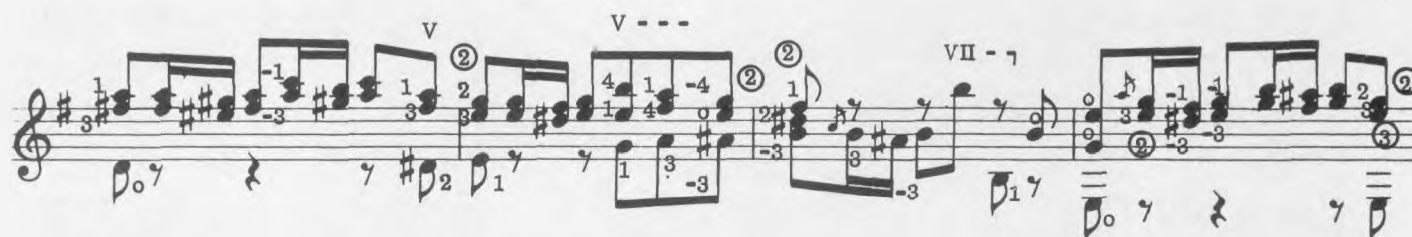
Variations On La Folia And Minuet Op. 15

Fernando Sor

Theme



Variation I



Variation II

Musical score for Variation II, featuring four staves of music. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, -1, -2, -3, -4) and articulations (e.g., accents, slurs). The score is divided into sections labeled with Roman numerals: III, II, III, III, V, II, II.

Variation III

Musical score for Variation III, featuring four staves of music. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, -1, -2, -3, -4) and articulations (e.g., accents, slurs). The score is divided into sections labeled with Roman numerals: VII, IV, X, V, II, VII, IV, V, V, II.

Variation IV

The musical score for "The Rose Tree" is presented in two systems. The first system contains the vocal melody and the first two staves of the piano accompaniment. The second system contains the continuation of the piano accompaniment. The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. Fingerings are indicated by numbers 1-5, and breath marks are shown as dashed lines with a 'V' symbol. The piano accompaniment features a mix of eighth and sixteenth notes, often beamed together, and includes dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a repeat sign.

Menuet

Andante

Grand Overture

Op. 61

The *Grand Overture* is one of Giuliani's most dramatic and brilliant compositions. A fine recording of the work is that of Julian Bream (RCA LSC-3070).

Although considerable technique is necessary to play the piece up to tempo, it is nevertheless very straightforward and idiomatic to the instrument and presents few unusual difficulties.

- [1] The bass F# quarter-note in the original is impossible, and is here corrected to an eighth-note.
- [2] An alternative to this difficult change is:—



- [3] This passage could be taken on a fourth position bar, but done that way it is harder to eliminate the over-ring of the E chord when the D# is played.

Suggested tempos, Andante sostenuto ♩ = 66, Allegro maestoso ♩ = 104.



Mauro Giuliani; engraving by Jugel based on the portrait by Stubenrauch.

Grand Overture
Op. 61

Mauro Giuliani

Andante sostenuto

$\frac{1}{2}V$

f *p* *f* *p*

cresc; - - - - poco - - a - - - - poco

f *p*

f *p* *f* *p*

f

$\frac{1}{2}IV$

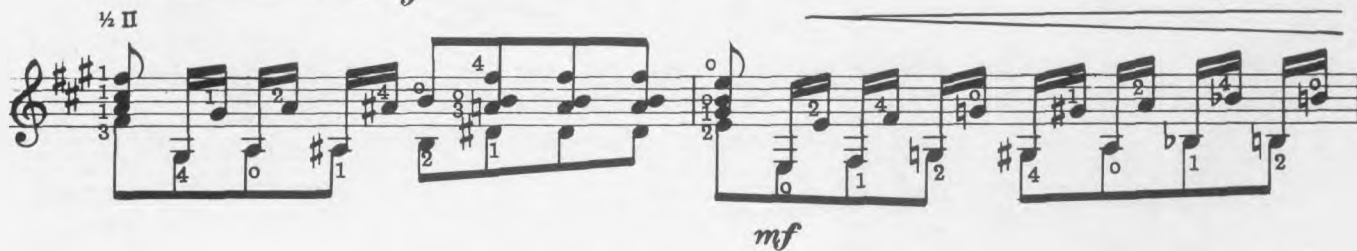
f *p* *mf* *p* *p e ritardando*

Allegro maestoso

$\frac{1}{2}I$ $\frac{1}{2}II$ $\frac{1}{2}IV$ $\frac{1}{2}II$ $\frac{1}{2}II$ $\frac{1}{2}II$

p *mf* *mf*

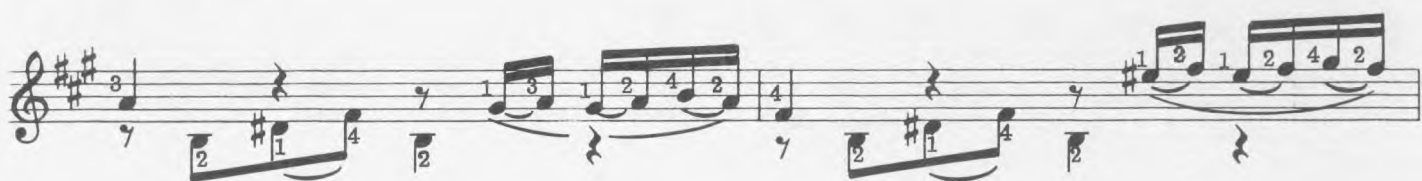
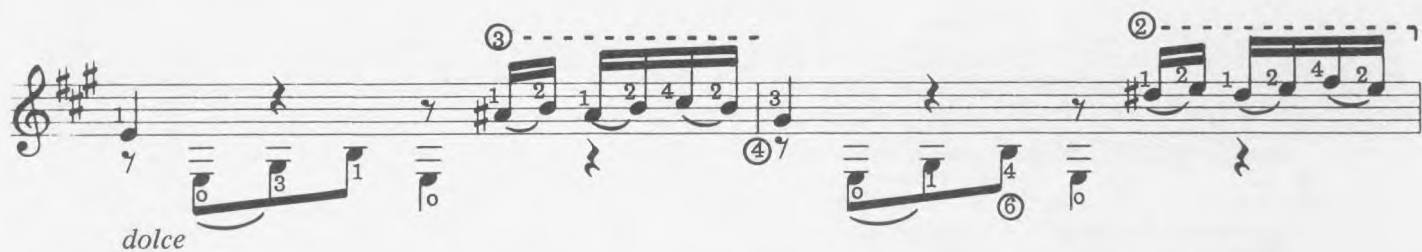
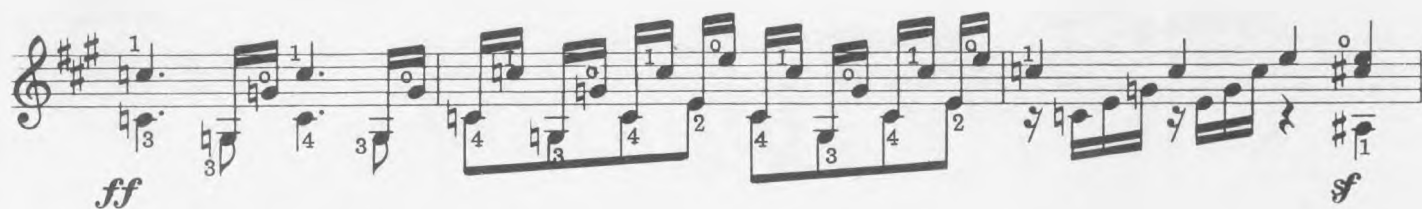
mf



Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#). The tempo is marked "Allegretto". The score consists of two systems. The first system contains measures 1 through 6. The second system contains measures 7 through 10. The melody is characterized by eighth and sixteenth notes, with some measures featuring triplets. The piece concludes with a double bar line.

The first system of the musical score for 'The Merry-Go-Round' is written on a single staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. A slur covers the next four notes: a quarter note C5 (labeled with a circled '2'), a quarter note D5 (labeled with a '1'), a quarter note E5 (labeled with a '3'), and a quarter note F#5 (labeled with a '4'). This is followed by a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note B4. The system ends with a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F#5. The bass line consists of a single quarter note G2, followed by a quarter note A2, and a quarter note B2.

The image shows a musical score for the piano introduction of 'The Merry Widow' by Franz Lehár. The score is written for piano and includes a treble and bass staff. The key signature is D major (two sharps). The tempo is marked 'Allegretto' and the time signature is 2/4. The score begins with a piano introduction, followed by the main melody. The piano introduction is marked with a forte 'f' dynamic. The main melody is marked with a piano 'p' dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. The piano introduction is marked with a forte 'f' dynamic. The main melody is marked with a piano 'p' dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.





cresc. - - - - - poco - - - - - a - - - - -



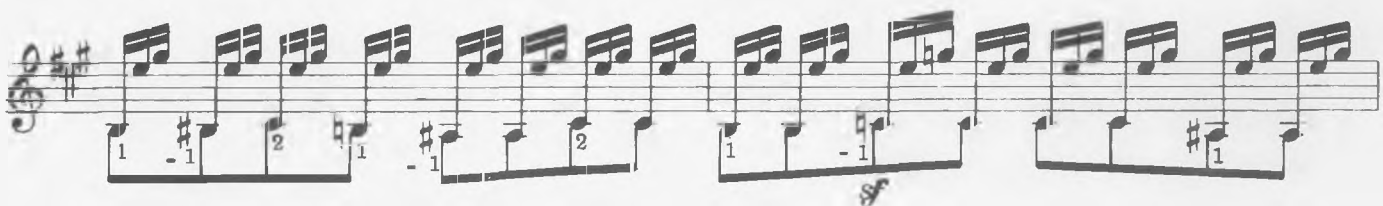
- - - - - poco - - - - - f



cresc. - - - - - poco - - - - -



- a - - - - - poco - - - - - f



The image displays four staves of musical notation, likely for a violin or flute, representing a section of a piece. The notation is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The first three staves end with a double bar line, while the fourth staff continues the sequence. The music features a series of eighth and sixteenth notes, often beamed together, with fingerings (1-4) indicated above the notes. Dynamics are marked as *f* (forte) and *p* (piano). The notation includes various musical symbols such as slurs, ties, and accidentals.

II

ff

$\frac{1}{2}$ II - - - II

mf

$\frac{1}{2}$ IX

f

②

p



Musical score for a piano piece, featuring seven staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 2/4. The music is characterized by rapid sixteenth-note passages and complex rhythmic patterns. Dynamic markings include *sf*, *mf*, *p*, and *f*. There are also performance instructions like "3", "4", and "1/2 I".

This page contains eight staves of musical notation for a piano piece in G major. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *f*, *p*, *sf*, and *pp*. Fingerings are indicated by numbers 1-5. Rehearsal marks with Roman numerals (I, II, IV) and repeat signs are present throughout the score.

The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It features a series of eighth and sixteenth notes, with a dynamic marking of *f* and a rehearsal mark $\frac{1}{2}$ II. The second staff continues the melody, with a dynamic marking of *p* and a rehearsal mark $\frac{1}{2}$ II. The third staff shows a more complex rhythmic pattern with a dynamic marking of *f* and a rehearsal mark $\frac{1}{2}$ II. The fourth staff features a series of eighth notes with a dynamic marking of *sf* and a rehearsal mark $\frac{1}{2}$ II. The fifth staff has a dynamic marking of *ff* and a rehearsal mark I. The sixth staff begins with a dynamic marking of *pp* and a rehearsal mark $\frac{1}{2}$ IV. The seventh staff has a dynamic marking of *p* and a rehearsal mark $\frac{1}{2}$ II. The eighth staff ends with a dynamic marking of *p* and a rehearsal mark $\frac{1}{2}$ II.

Musical score for "The Swan" by Camille Saint-Saëns, featuring a single melodic line. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked "Allegretto".

The score consists of 11 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is characterized by grace notes and slurs. The second staff includes the instruction "dolce". The third staff continues the melodic line. The fourth staff includes the instruction "pp". The fifth staff includes the instruction "cresc.". The sixth staff includes the instruction "poco". The seventh staff includes the instruction "a". The eighth staff includes the instruction "poco". The ninth staff includes the instruction "f". The tenth staff includes the instruction "sf". The eleventh staff concludes the piece.

The score includes various musical notations such as grace notes, slurs, and dynamic markings. The tempo is marked "Allegretto". The key signature is one sharp (F#). The time signature is 3/4.

Musical notation for a piano piece, featuring eight staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4, and articulation marks like slurs and accents are present. The piece concludes with a series of chords labeled with Roman numerals.

Dynamics: *f*, *ff*, *pp*, *cresc.*, *sempre*, *f*, *ff*, *mf*, *f*, *mf*.

Roman numerals: $\frac{1}{2} V$, $\frac{1}{2} IV$, $\frac{1}{2} V$, $\frac{1}{2} IV$, $\frac{1}{2} V$, $\frac{1}{2} IX$, $\frac{1}{3}$, $\frac{4}{1}$.

②

p *ppp* *pp*

cresc. *poco*

a $\frac{1}{2}$ IX *poco*

f $\frac{1}{2}$ IX $\frac{1}{2}$ IX

mf

f *mf*

f

pp II

$\frac{1}{2}$ II - - - - -
 f
 II - - - - -
pp
 $\frac{1}{2}$ II - - - - -
 f
 ②
 f
 $\frac{1}{2}$ IX - - - - -
 f
 $\frac{1}{2}$ II $\frac{1}{2}$ IX - -
 $\frac{1}{2}$ IX $\frac{1}{2}$ V
 fff

The musical score is written in G major (one sharp) and consists of seven staves. The first three staves are in 4/4 time, and the last four are in 2/4 time. The notation includes various rhythmic patterns, accidentals, and dynamic markings. The first three staves are in 4/4 time, while the last four are in 2/4 time. The piece concludes with a double bar line and a fermata.

Grand Solo

Op. 14

This major work of Fernando Sor has suffered from a series of irresponsibly edited "revisions" in which chords have been radically changed or simplified, passages omitted, and other alterations made to suit the whim of the "reviser". In these circumstances it is hoped that the inclusion of this piece in its original form will help those who wish to play what the composer wrote rather than what some editor "feels" that he should have written.

The suggested fingerings are editorial.

[1]



[2] Original:—



- [3] In view of the staccato marking on the D, the sign here is presumably one of phrasing and not a slur.
- [4] Players may wish to finger this passage another way to avoid the extreme stretch. However the slurring implies that it was done in this position, and overall it seems the most satisfactory.
- [5] In spite of the extra note in the chord (low F#) it may be assumed that the intention here is the same arpeggio that is spelled out eight bars ahead where the passage is repeated.
- [6] A double slur: 3rd and 4th fingers both pull off to sound the A# and F#.
- [7] The 1st finger should be in bar position but with the tip raised so that the open D may sound.

Suggested tempos, Introduction ♩ = 72, Allegro ♩ = 104.

Grand Solo
Op. 14

Introduction

Fernando Sor

6th to D

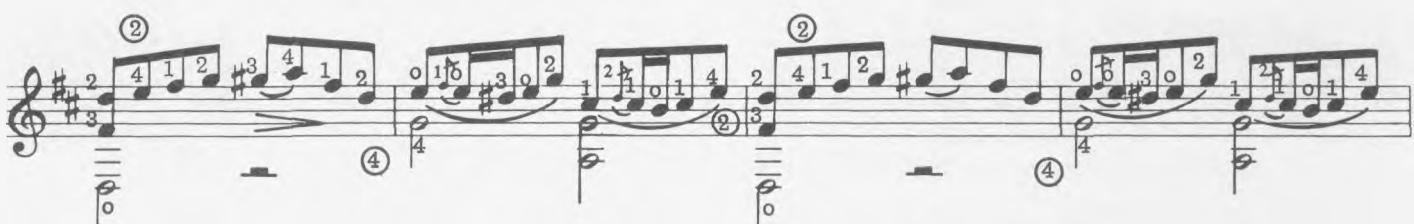
Andante

The musical score is written for guitar in 6th to D tuning, marked Andante. It consists of eight staves of music. The notation includes various guitar-specific symbols such as natural harmonics (indicated by 'o' on the staff), fret numbers (1-4), and fingering numbers (1-4). Dynamic markings include *p* (piano), *f* (forte), and *rf* (ritardando forte). The score is divided into measures by vertical bar lines, with some measures containing repeat signs. Roman numerals (I, II, III, V, VI, VIII, X) are placed above the staff to indicate chord positions. The key signature has one flat (B-flat), and the time signature is 4/4. The piece concludes with a final chord and a fermata.

Allegro

p

$\frac{1}{2}$ II



[illegible]

② $\frac{1}{2} \text{ II} - - - \frac{1}{2} \text{ I}$ $\frac{1}{2} \text{ II} - - - \frac{1}{2} \text{ I} - - - \frac{1}{2} \text{ II} - - -$ ②

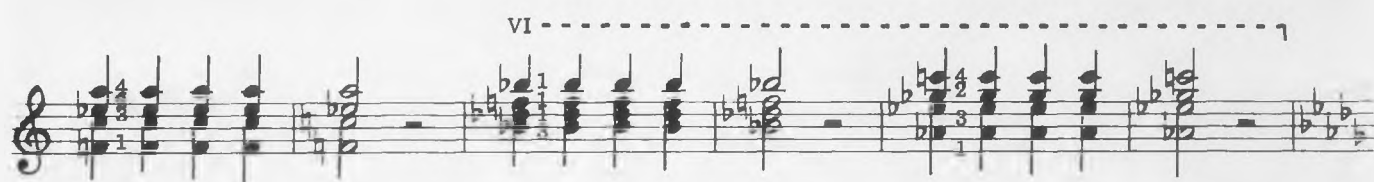
$\frac{1}{2} \text{ VII} - - - \frac{1}{2} \text{ V} - - -$

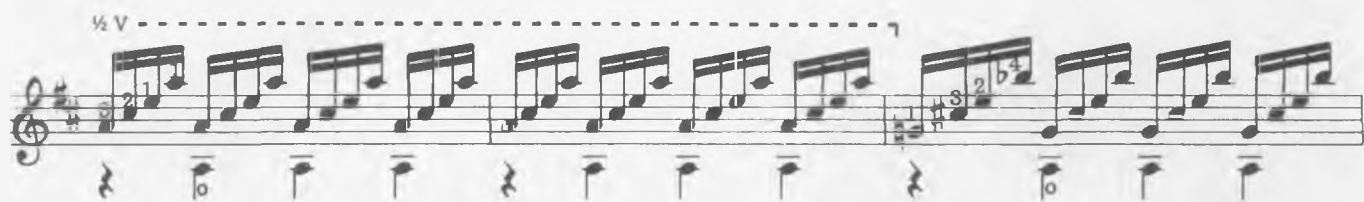
$\frac{1}{2} \text{ VII} - - -$

$\frac{1}{2} \text{ V} - - -$

p

The musical score consists of eight staves of music. The first staff begins with a key signature of two sharps (F# and C#) and a time signature of 2/4. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks. Above the first staff, there are Roman numerals and a circled number 2. The second staff continues the complex rhythmic pattern. The third staff also continues the pattern. The fourth staff has a key signature change to one sharp (F#) and a time signature change to 3/4. It features a different rhythmic pattern with many eighth and sixteenth notes. The fifth staff continues the pattern. The sixth staff has a key signature change to one sharp (F#) and a time signature change to 2/4. It features a different rhythmic pattern with many eighth and sixteenth notes. The seventh staff continues the pattern. The eighth staff has a key signature change to one sharp (F#) and a time signature change to 2/4. It features a different rhythmic pattern with many eighth and sixteenth notes. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks. Above the fourth staff, there are Roman numerals and a circled number 1. Above the sixth staff, there are Roman numerals and a circled number 1. Above the eighth staff, there are Roman numerals and a circled number 1. The page is numbered 138 at the bottom.





$\frac{1}{2}$ V

smorz. poco a poco

p

$\frac{1}{2}$ II

$\frac{1}{2}$ VII

The musical score consists of eight staves of music in G major. The notation includes various chords, scales, and technical markings such as fingering numbers, slurs, and dynamic markings like 'p'.

The first staff begins with a treble clef and a key signature of one sharp (F#). It features a series of chords and a scale-like passage. Above the staff, there is a bracketed section labeled $\frac{1}{2}$ VII.

The second staff continues the musical theme, with a bracketed section labeled $\frac{1}{2}$ VII above it.

The third staff shows a more complex passage with a bracketed section labeled $\frac{1}{2}$ V above it.

The fourth staff features a series of chords and a scale-like passage, with a bracketed section labeled $\frac{1}{2}$ VII above it.

The fifth staff continues the musical theme, with a bracketed section labeled $\frac{1}{2}$ V above it.

The sixth staff shows a more complex passage with a bracketed section labeled $\frac{1}{2}$ VII above it.

The seventh staff features a series of chords and a scale-like passage, with a bracketed section labeled $\frac{1}{2}$ V above it.

The eighth staff continues the musical theme, with a bracketed section labeled $\frac{1}{2}$ VII above it.

The notation includes various chords, scales, and technical markings such as fingering numbers, slurs, and dynamic markings like 'p'.

5 *arpeggio*

V

II

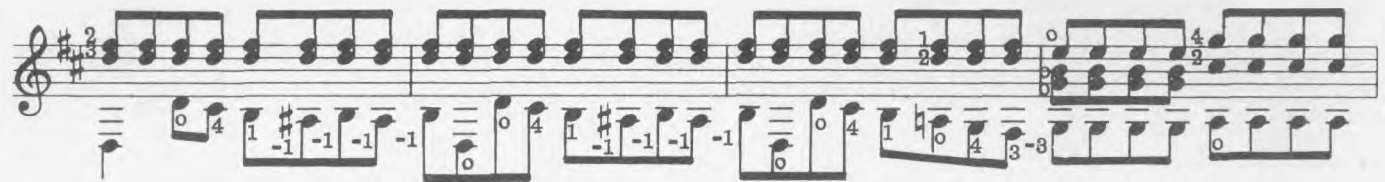
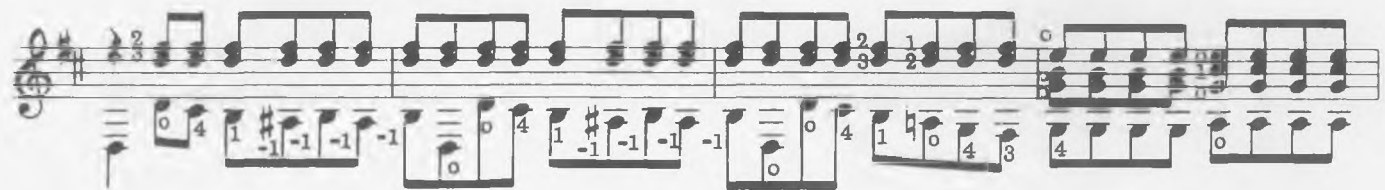
$\frac{1}{2}$ II

$\frac{1}{2}$ II

$\frac{1}{2}$ VII

6

The image displays a page of musical notation, likely for a piano. It consists of eight staves of music. The first staff begins with a circled '5' and the word 'arpeggio'. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp), time signatures, and complex rhythmic patterns. There are several measures with arpeggiated chords and rapid sixteenth-note passages. Markings like 'V', 'II', and '6' are placed above specific measures. Dynamic markings like 'f' (forte) are present. Fingering numbers (1-4) are written above many notes. The page is numbered '143' at the bottom.



The musical score consists of four staves of music in G major (one sharp). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 in circles. Dynamics include *ff* (fortissimo) and *p* (piano). Crescendo and decrescendo markings are used to indicate changes in volume. Chord symbols $\frac{1}{2}$ VII, $\frac{1}{2}$ V, and $\frac{1}{2}$ VI are placed above the staves. The piece concludes with a double bar line.

Staff 1: *ff*, *cresc.*, $\frac{1}{2}$ VII

Staff 2: *p*, $\frac{1}{2}$ V, $\frac{1}{2}$ VI

Staff 3: $\frac{1}{2}$ VII

Staff 4: $\frac{1}{2}$ VII