Fernando SOR – (1778 - 1839 - esp)

Intégrale des œuvres

Sources : Ribs - Boije et site Navarro :
http://fernandosor.free.fr/SorOpus.html

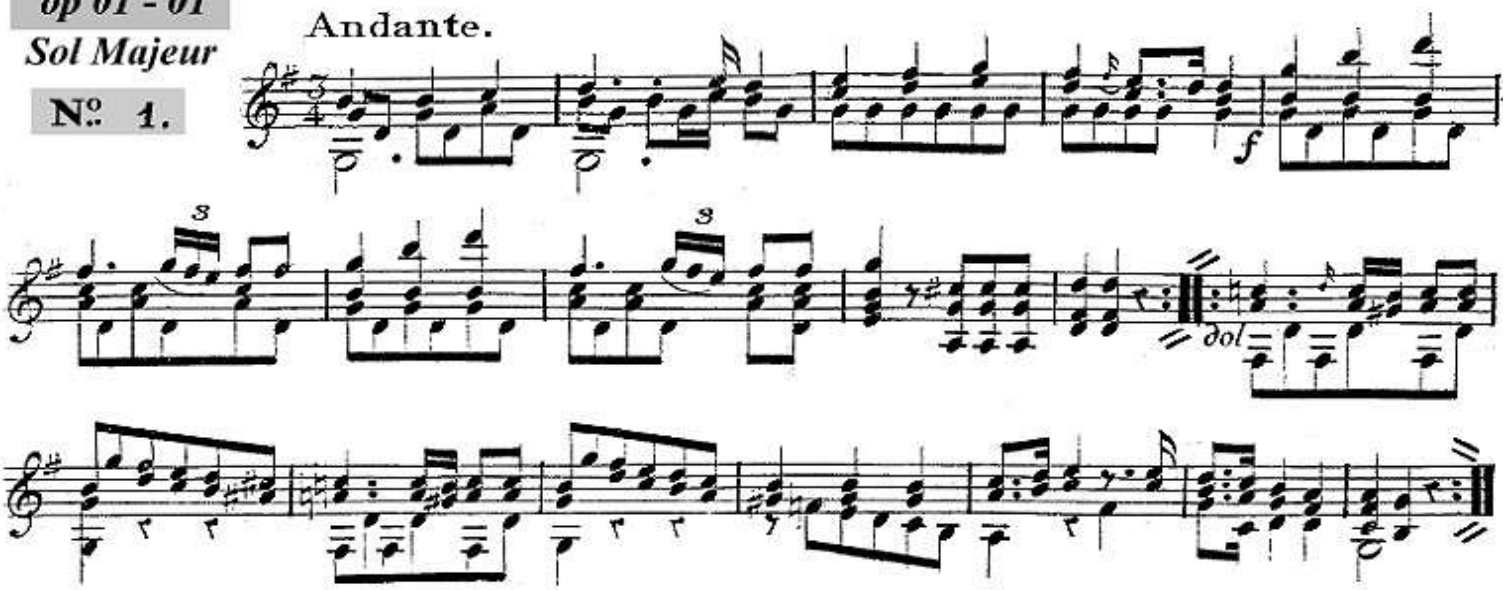
[NB-Index en fin de fichier]

op 01 - 01

Sol Majeur

N:o 1.

Andante.



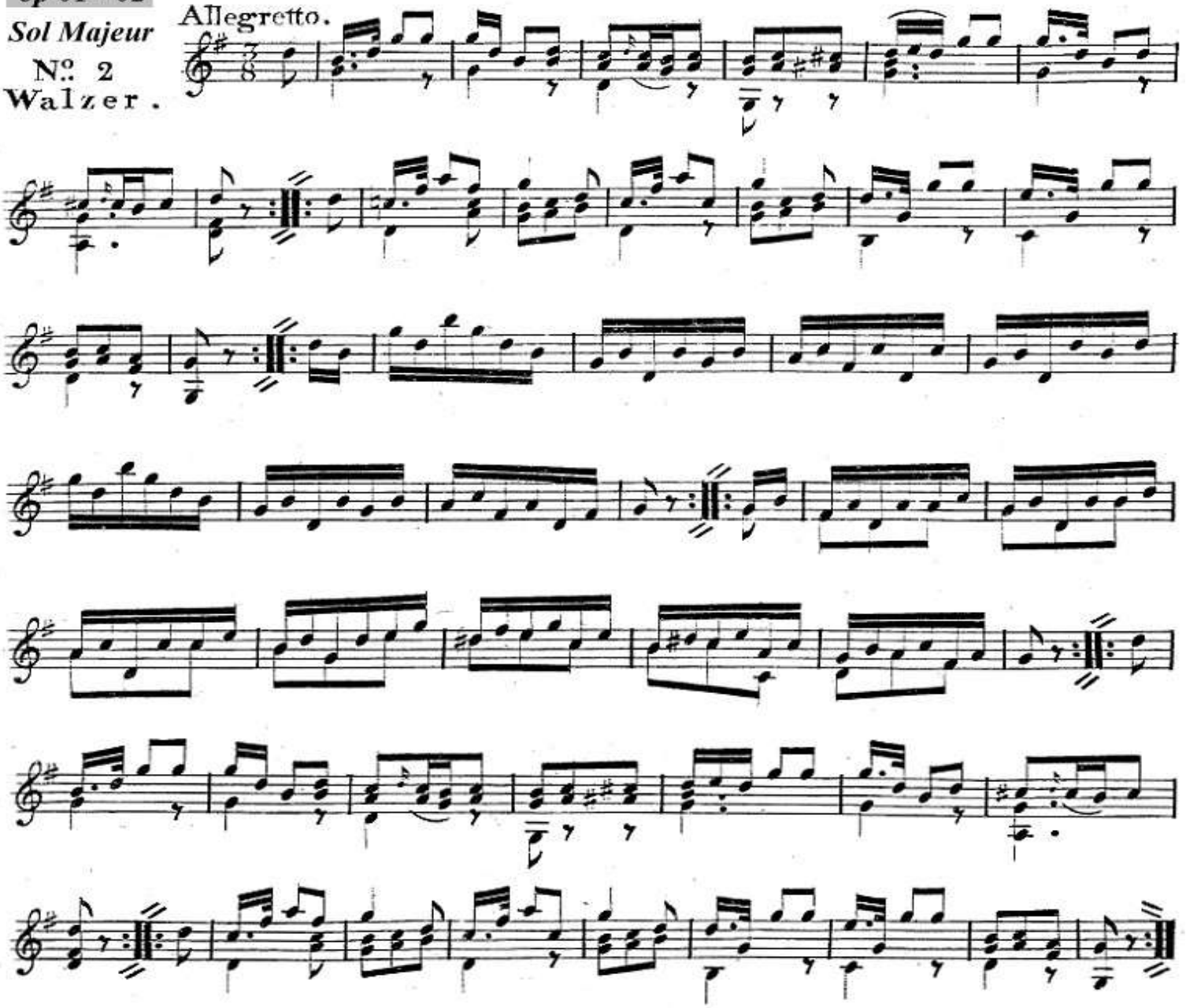
op 01 - 02

Sol Majeur

N:o 2

Walzer.

Allegretto.

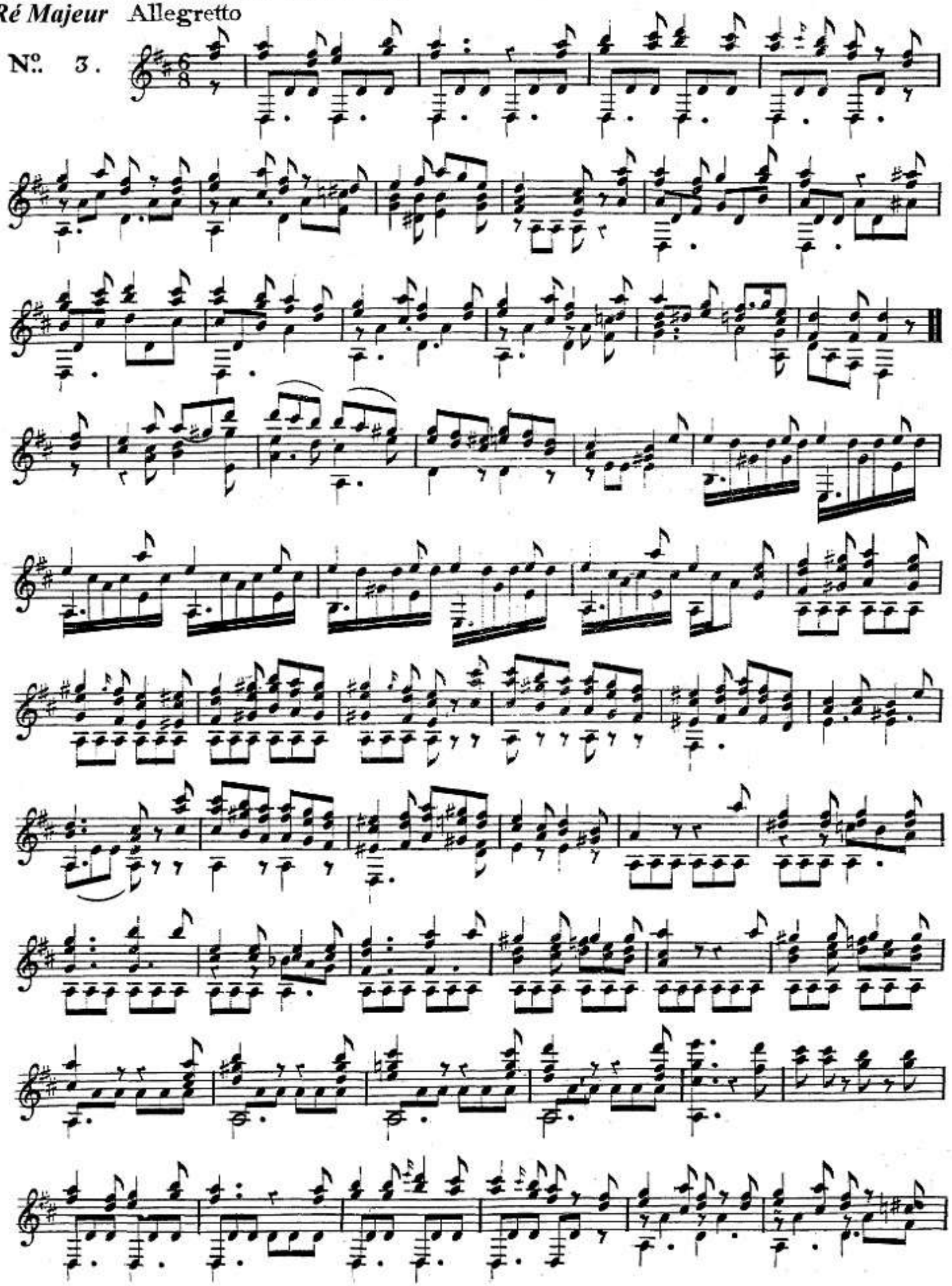


op 01 - 03

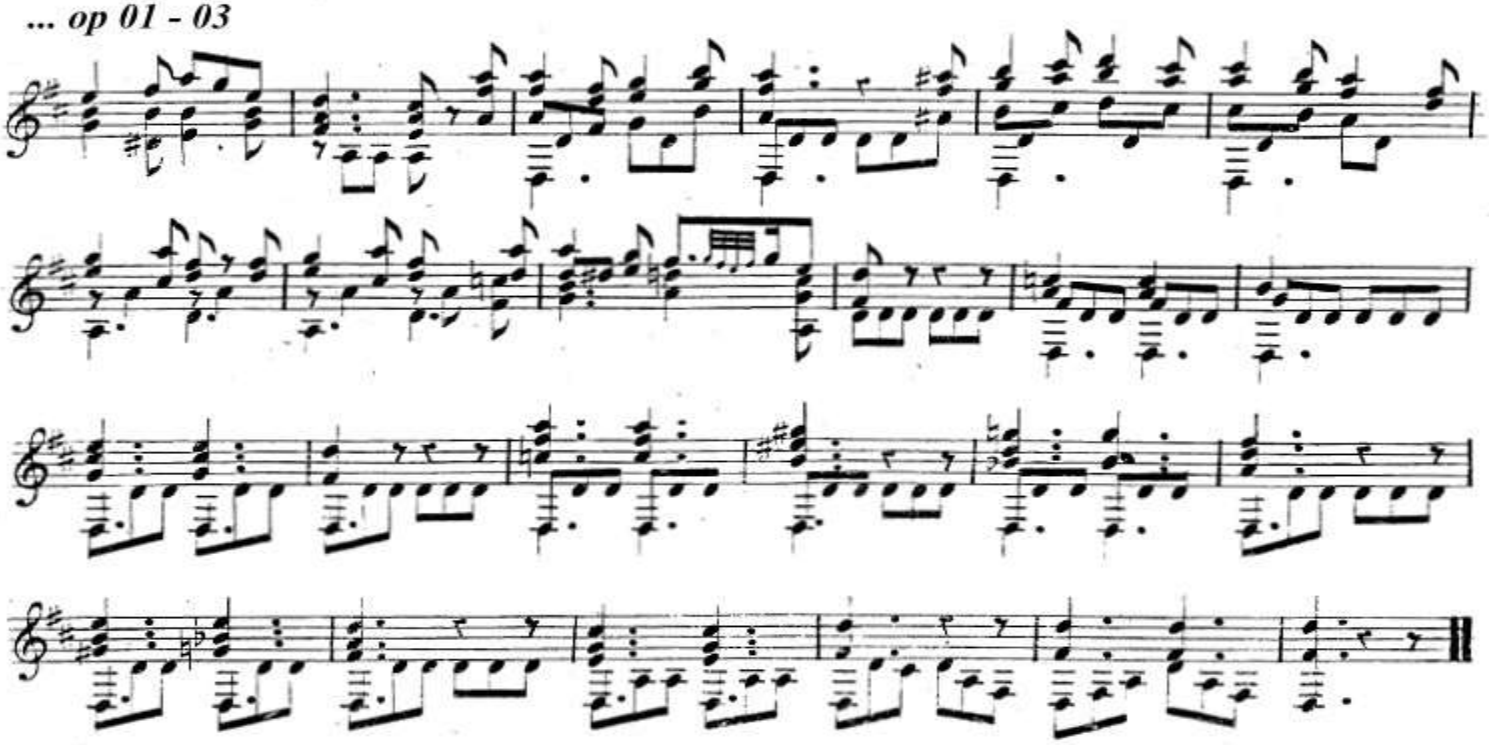
La 6me corde en Ré.

Ré Majeur Allegretto

N°. 3.



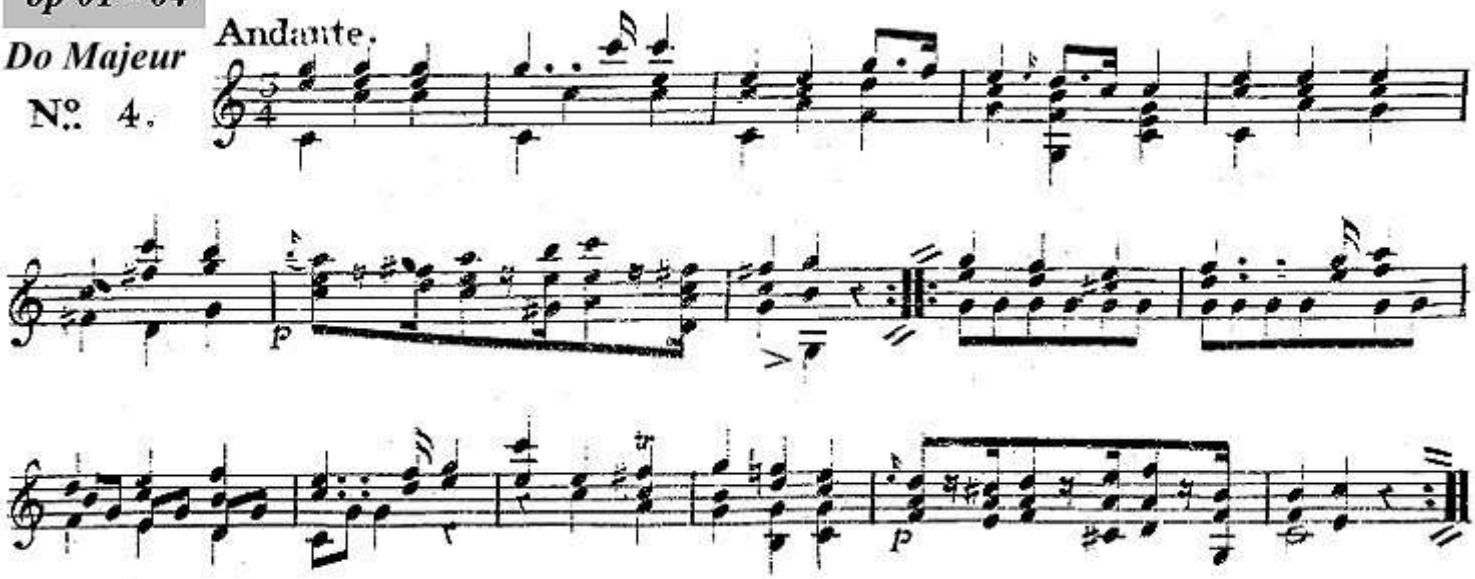
... op 01 - 03



op 01 - 04

Do Majeur

Nº. 4.

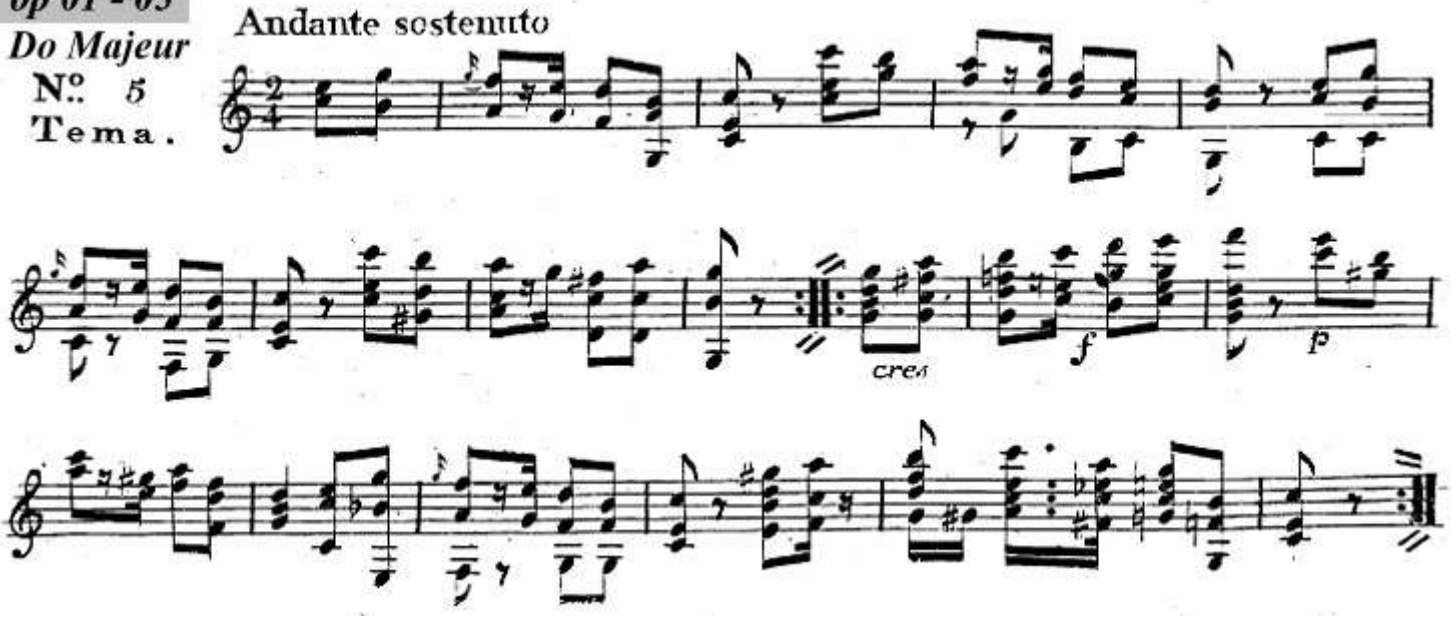


op 01 - 05

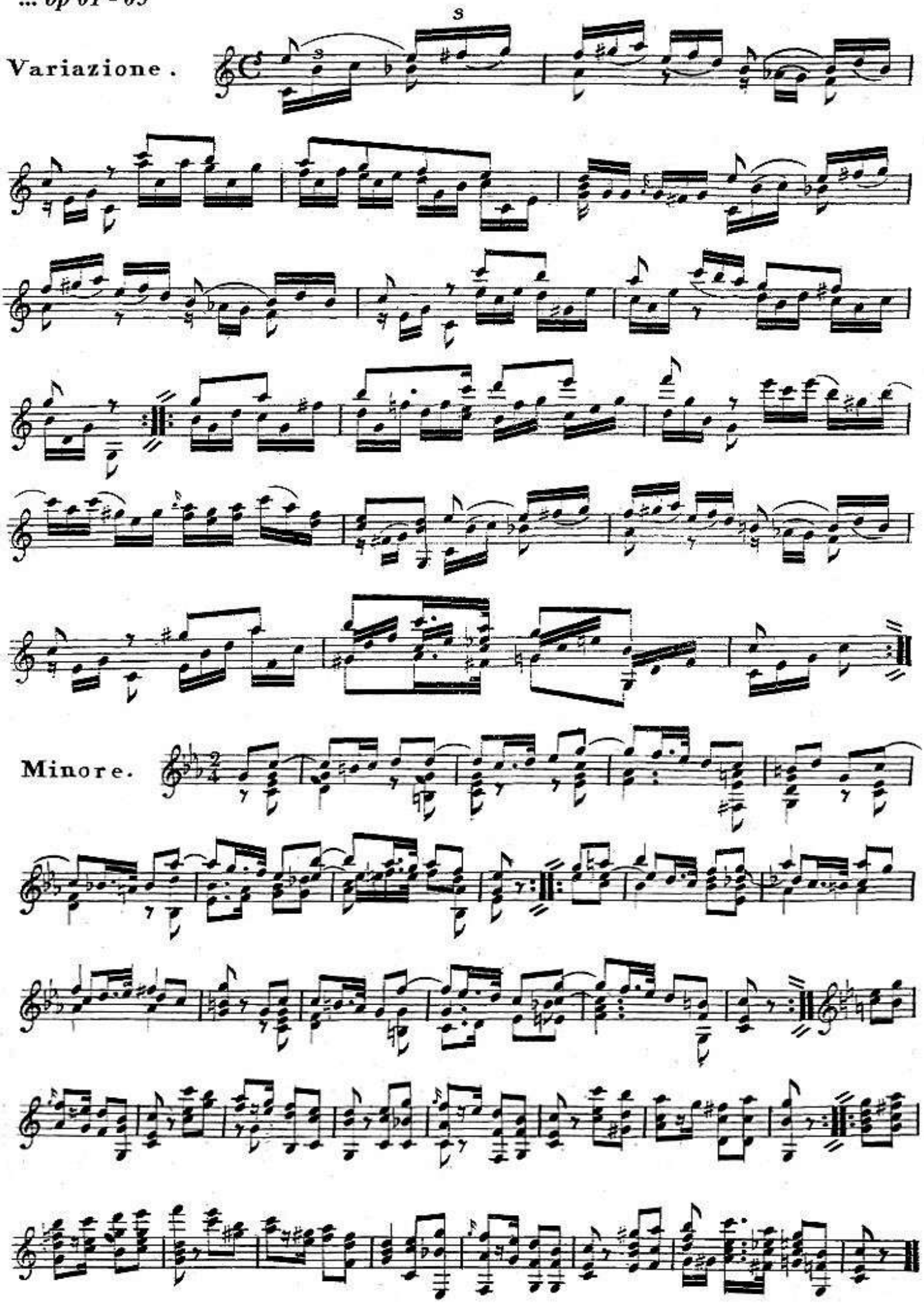
Do Majeur

Nº. 5

Tema.



Variazione .

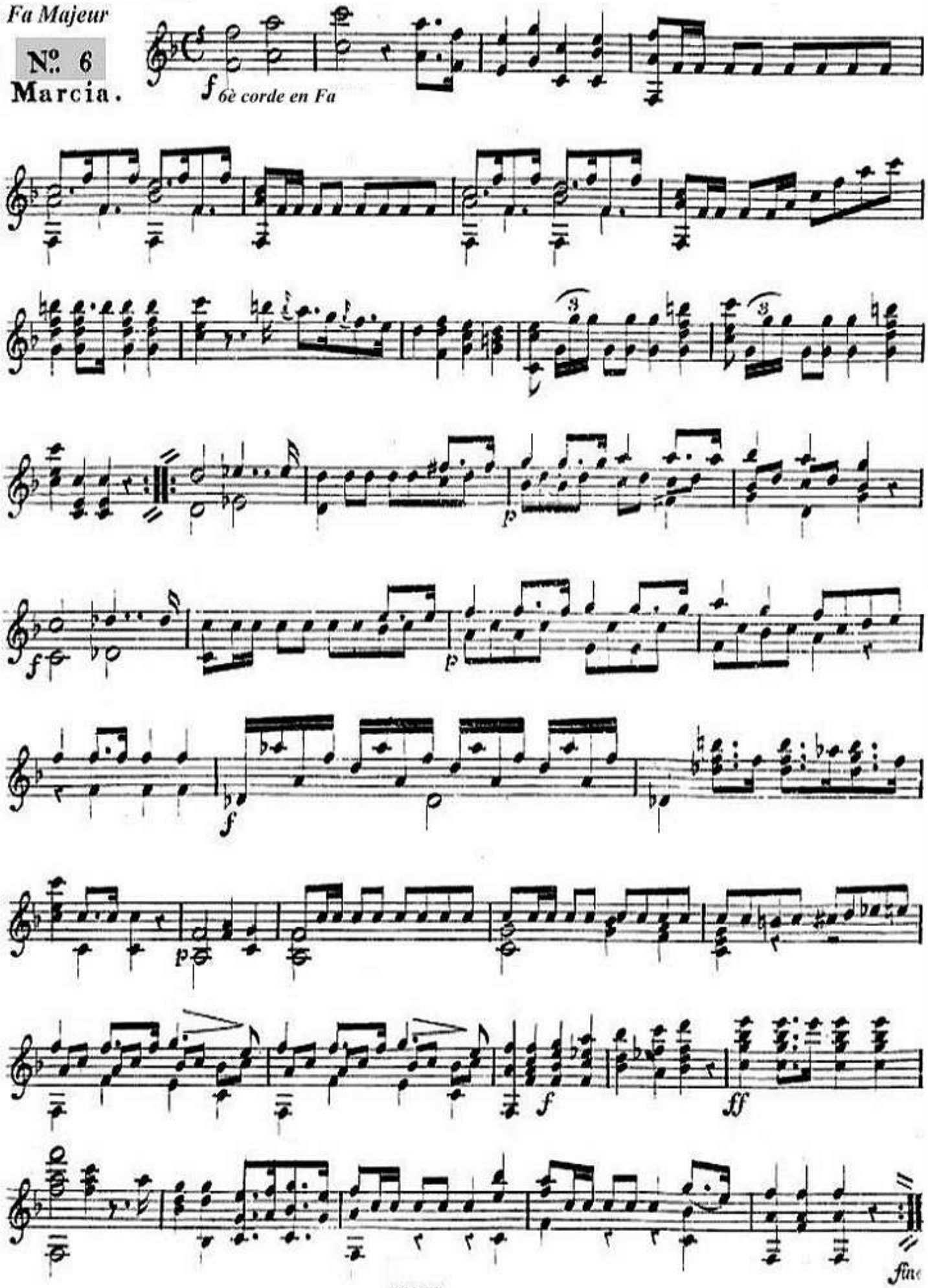


Minore.

Fa Majeur

N°. 6

Marcia.

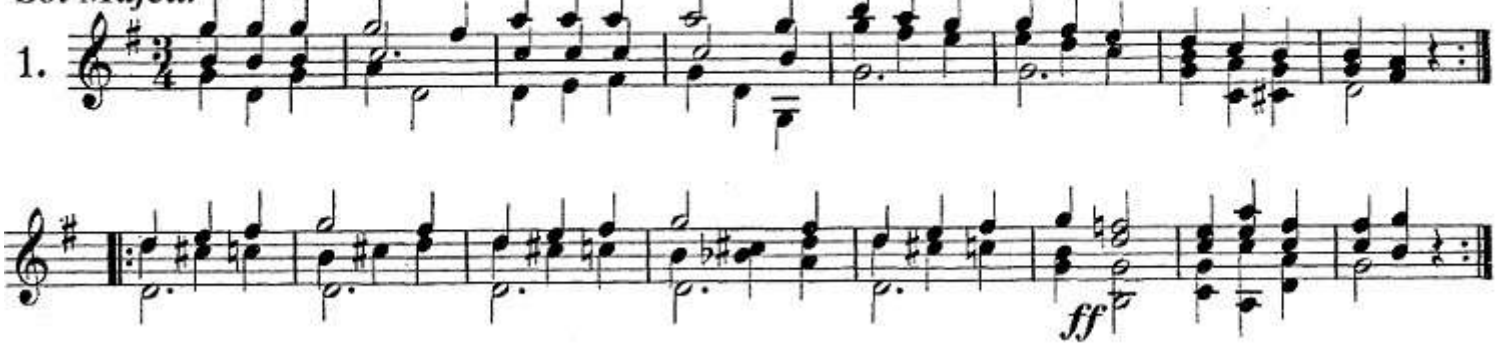


op 02 - 01

Menuetto.

Sol Majeur

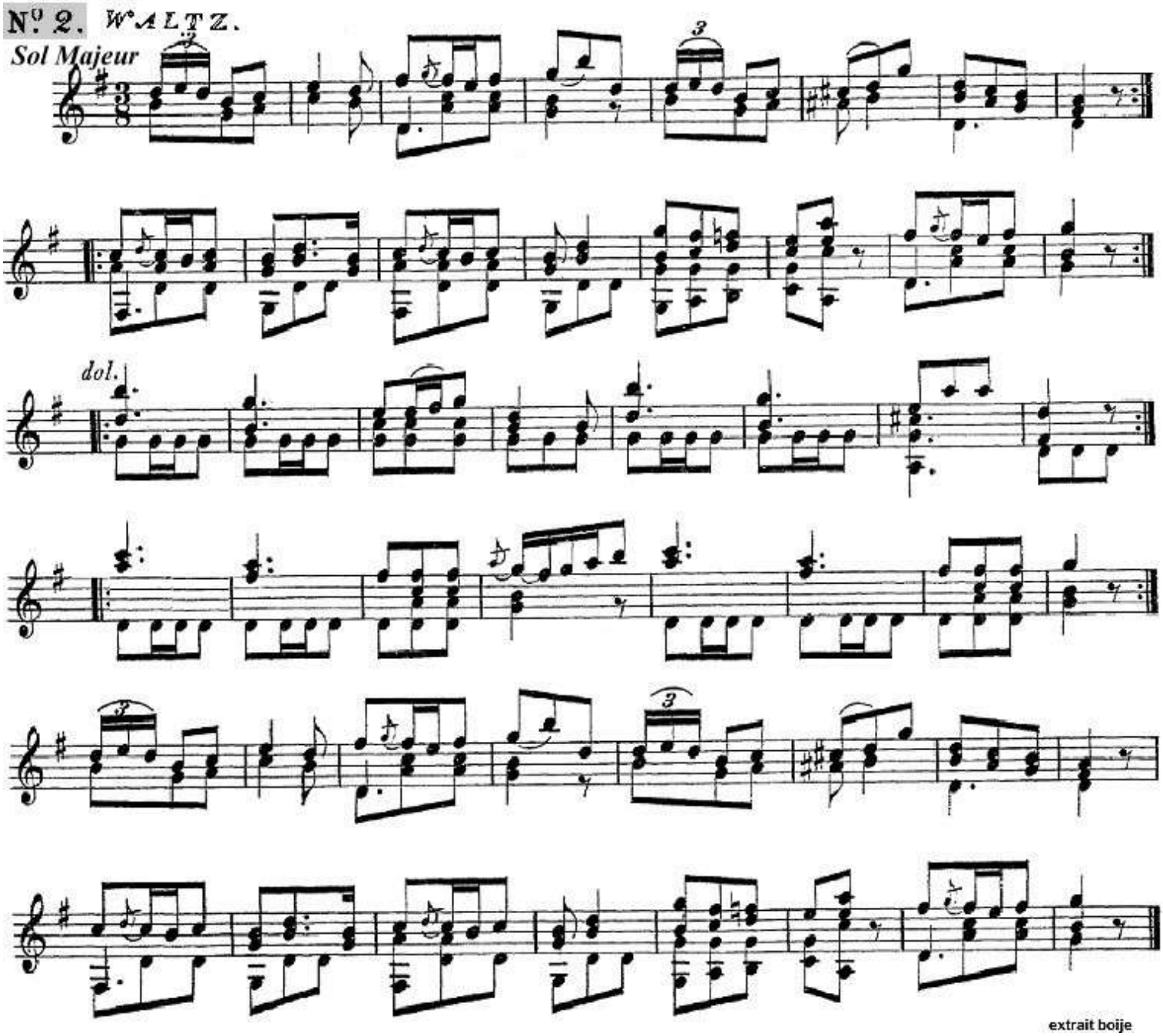
1.



Sor - Op 02 - 02

N.° 2. WALTZ.

Sol Majeur



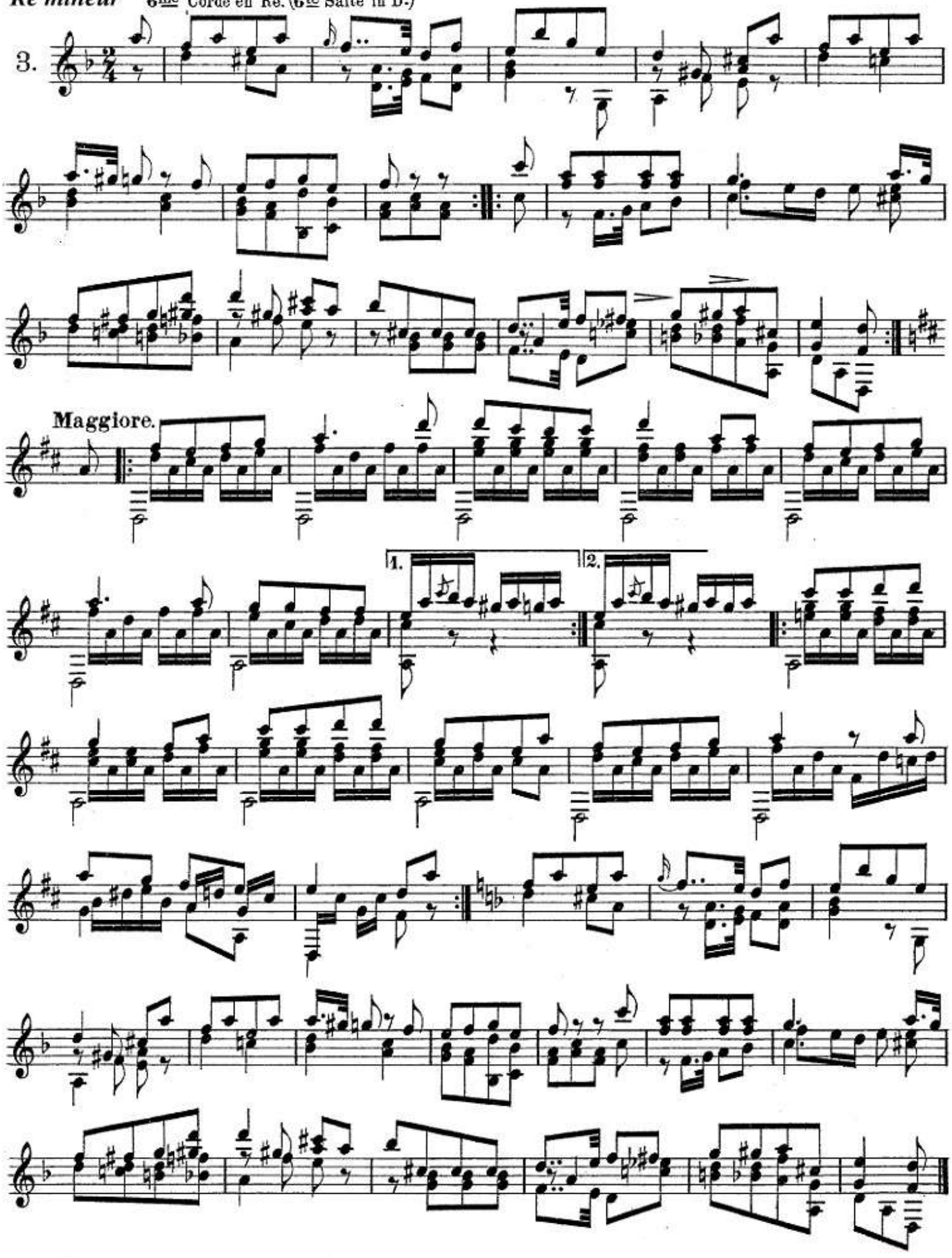
op 02 - 03

Ré mineur

Andantino.

6me Corde en Ré. (6te Saite in D.)

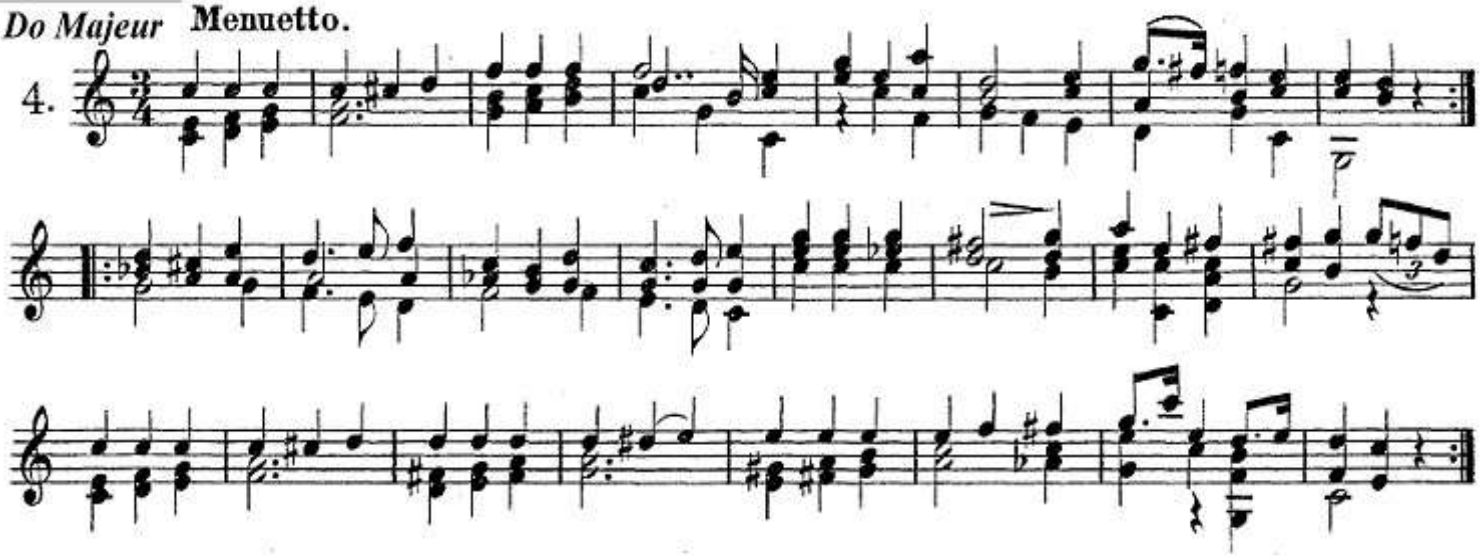
3.



op 02 - 04

Do Majeur **Menuetto.**

4.

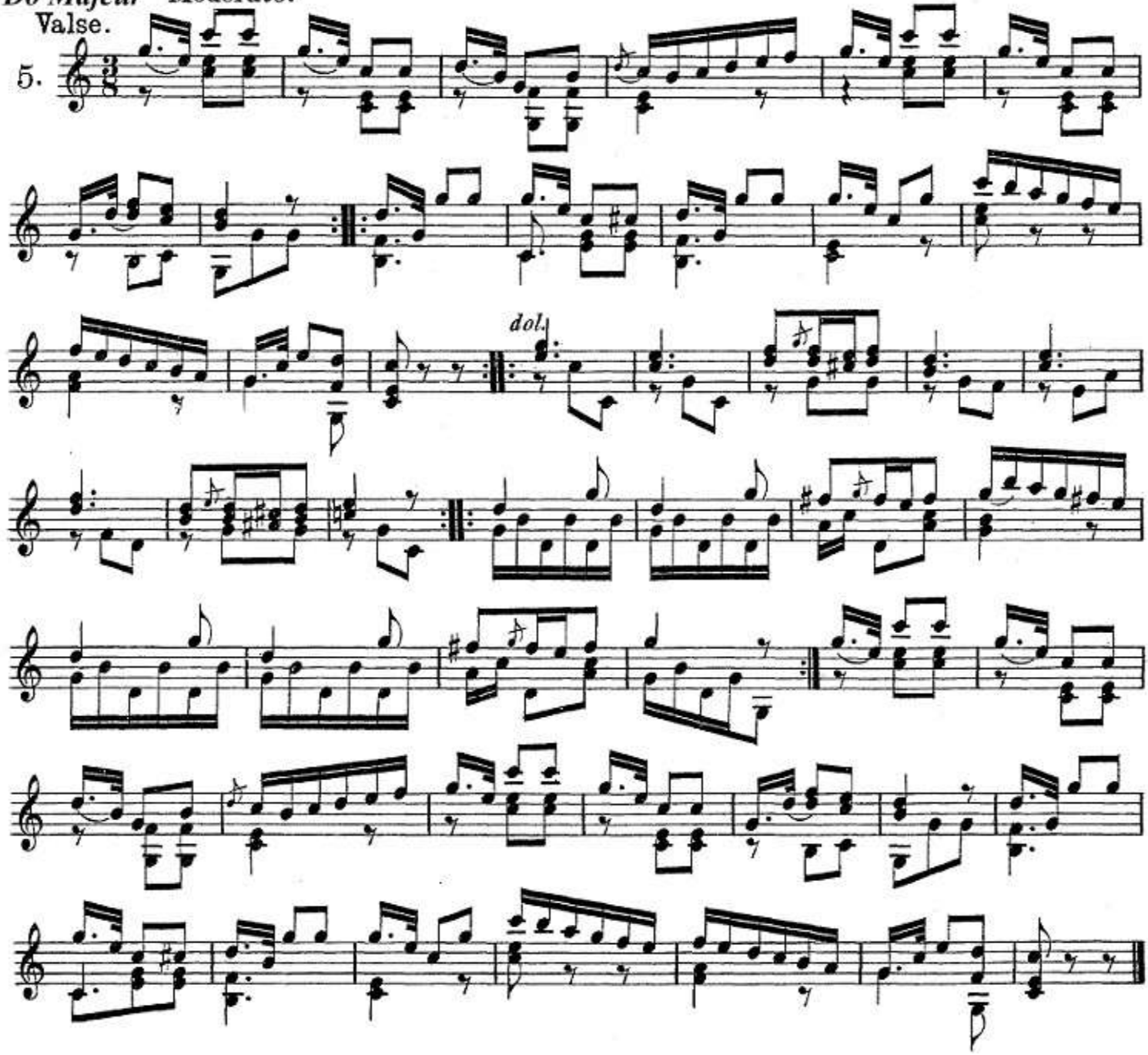


op 02 - 05

Do Majeur **Moderato.**

Valse.

5.

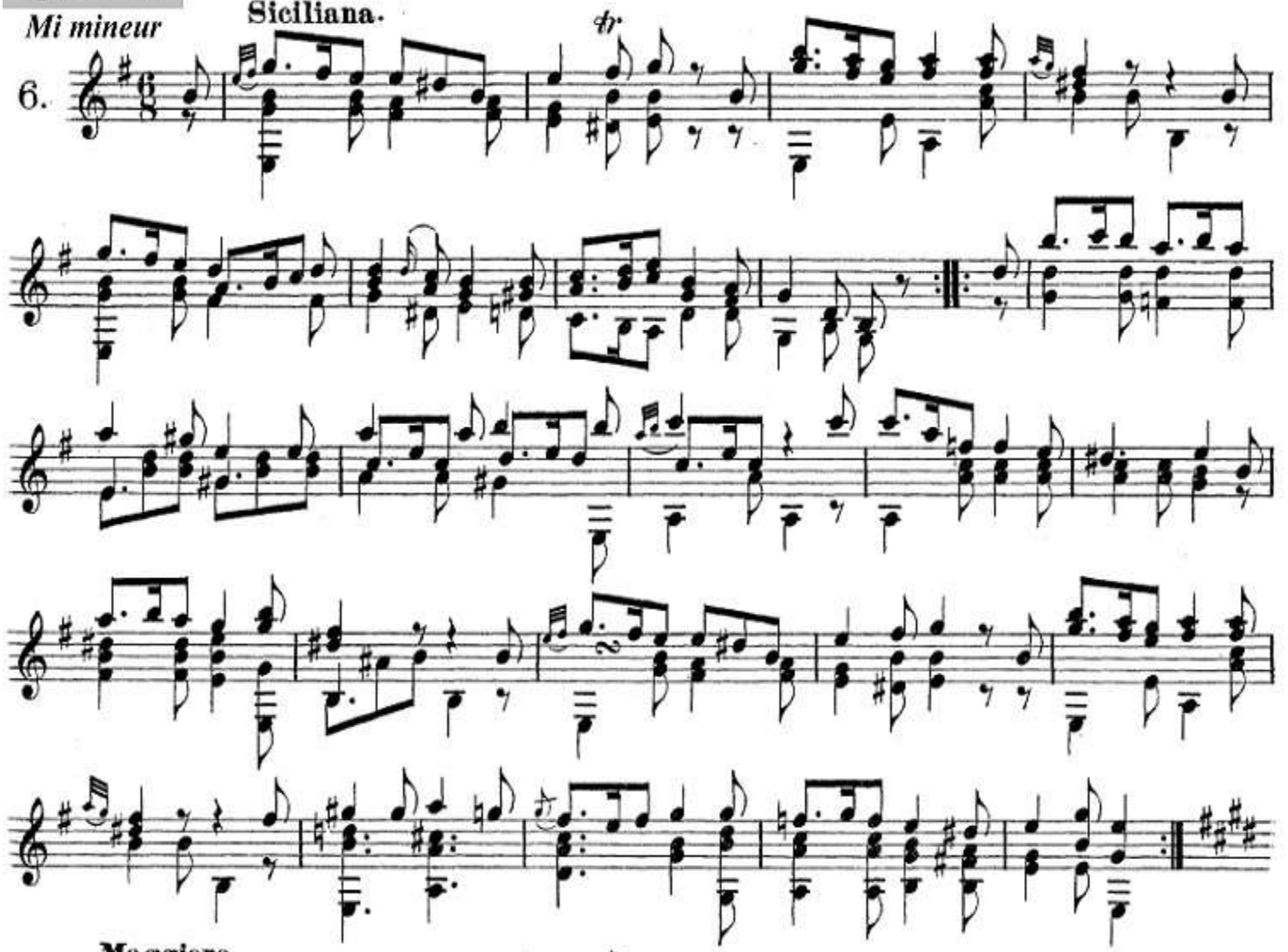


op 02 - 06

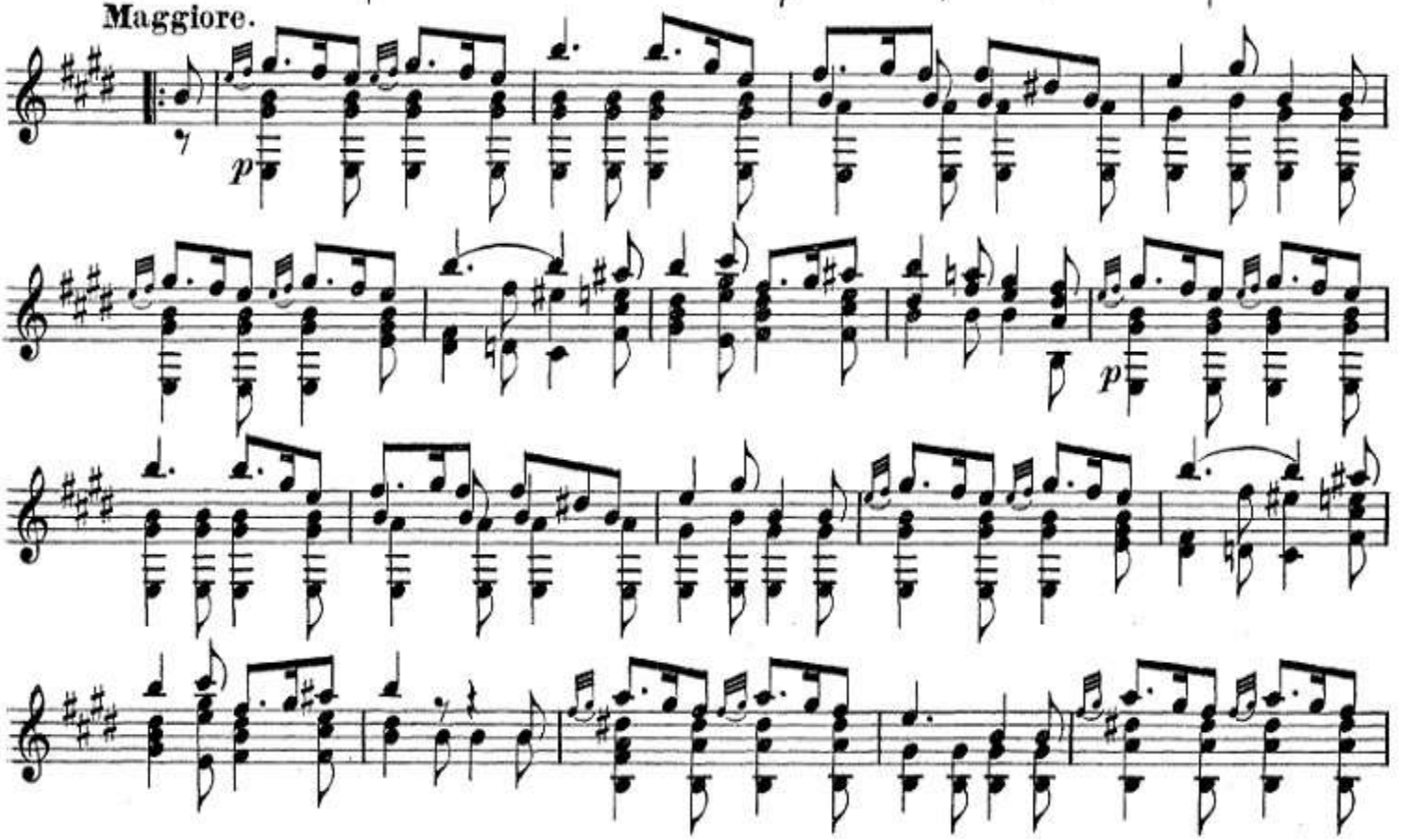
Mi mineur

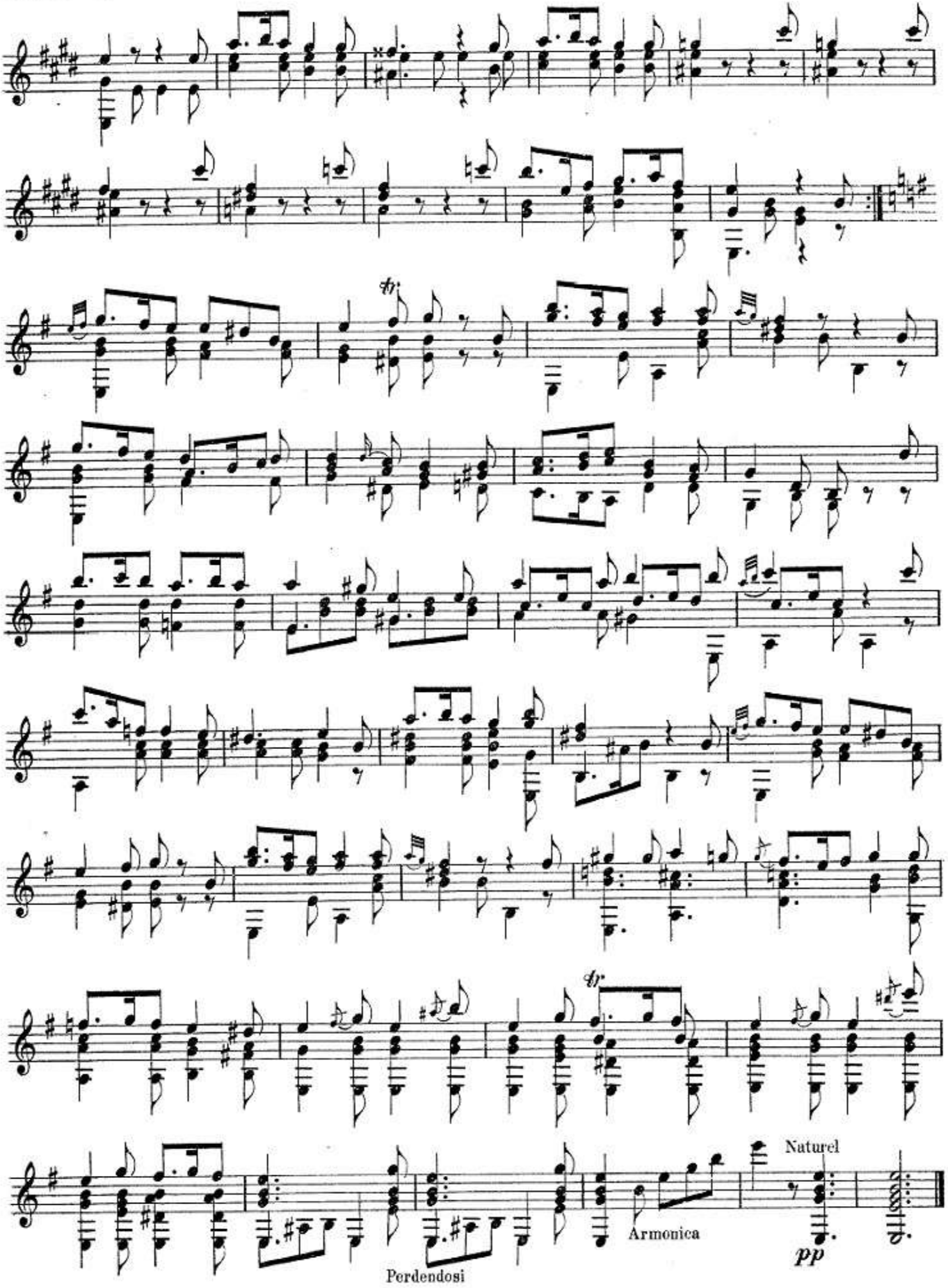
6.

Siciliana.



Maggiore.




tr
tr
Naturel
Armonica
pp
Perdendosi

op 03 - 01

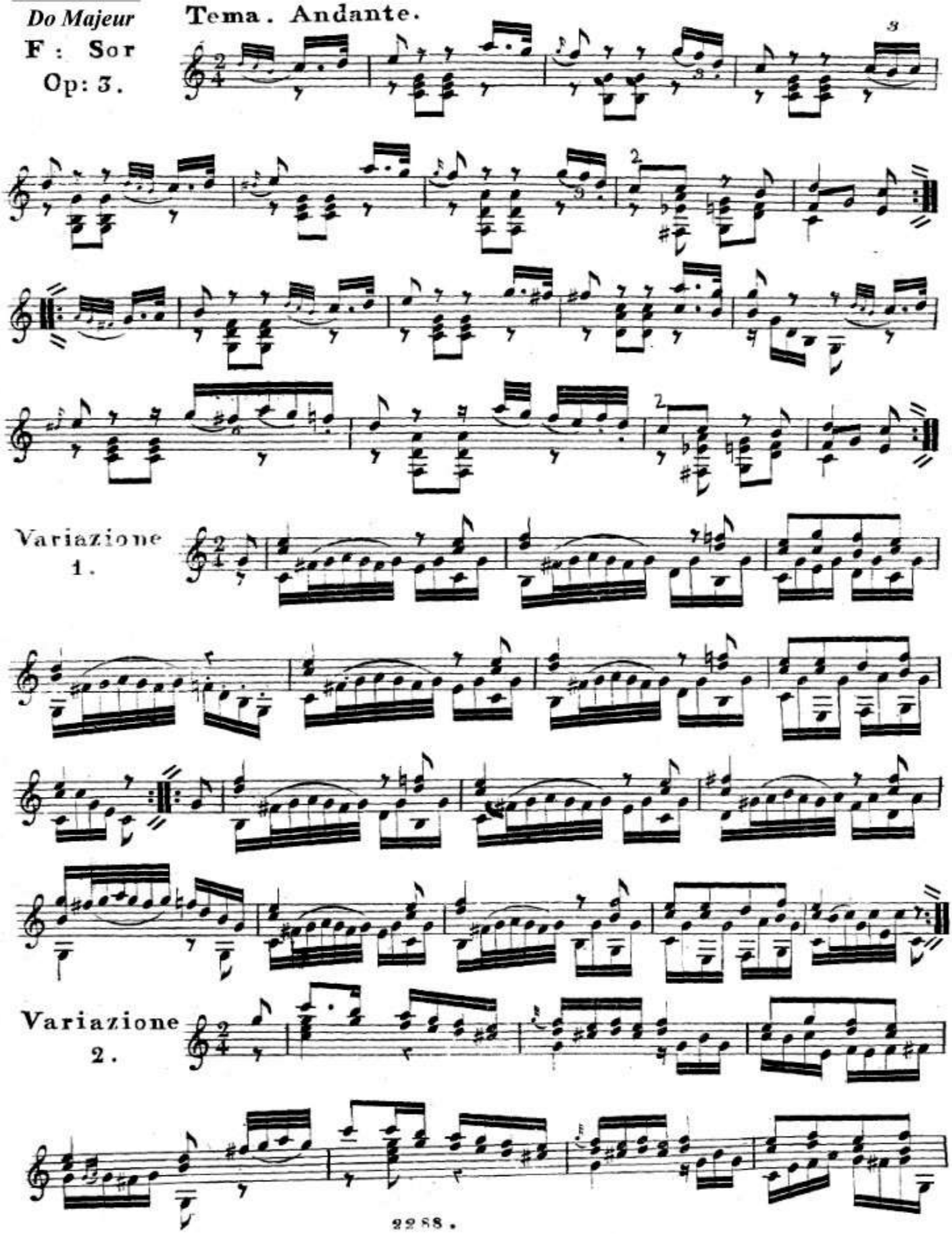
THEME VARIE et MENUET

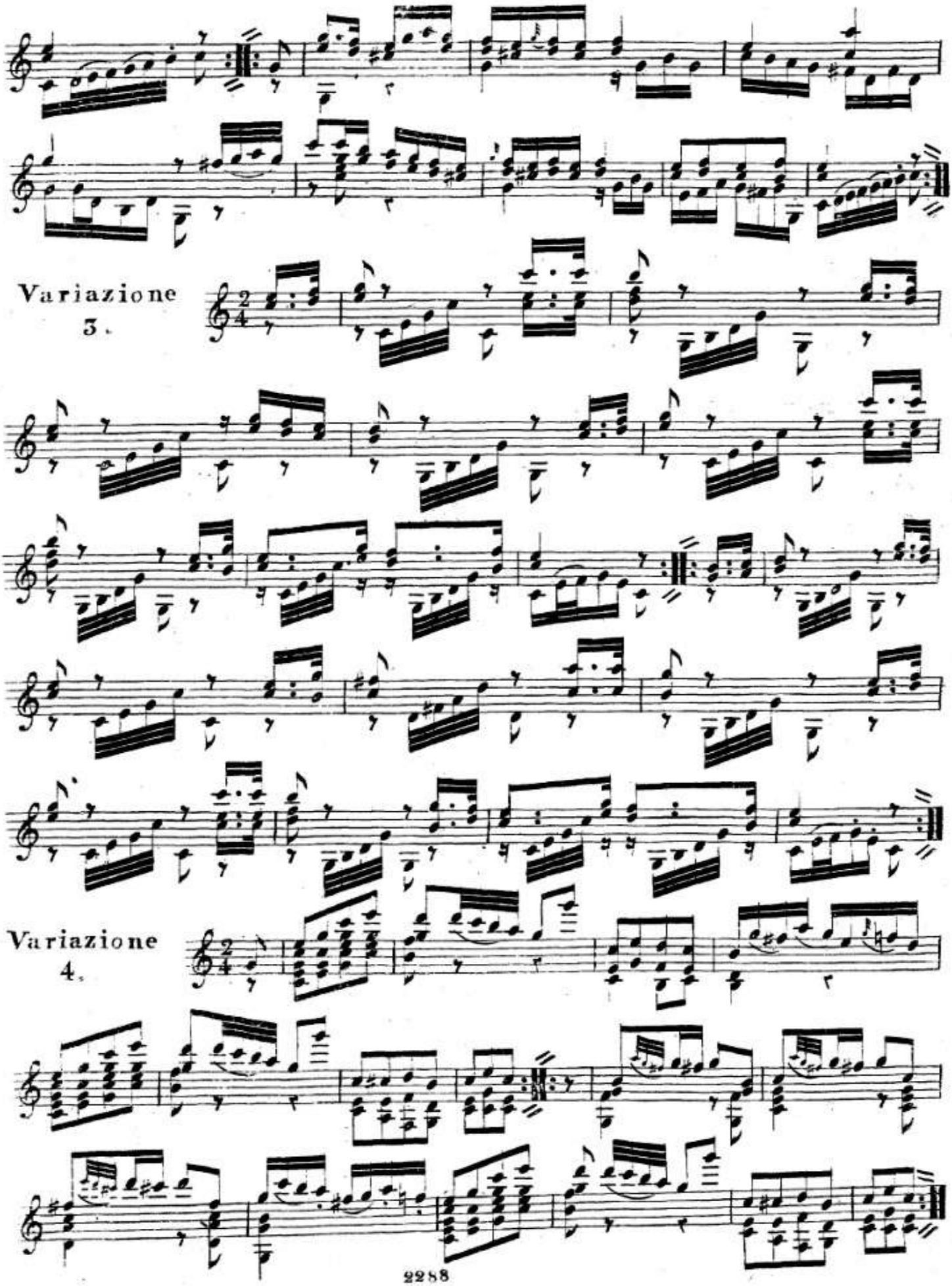
Do Majeur

F : Sor

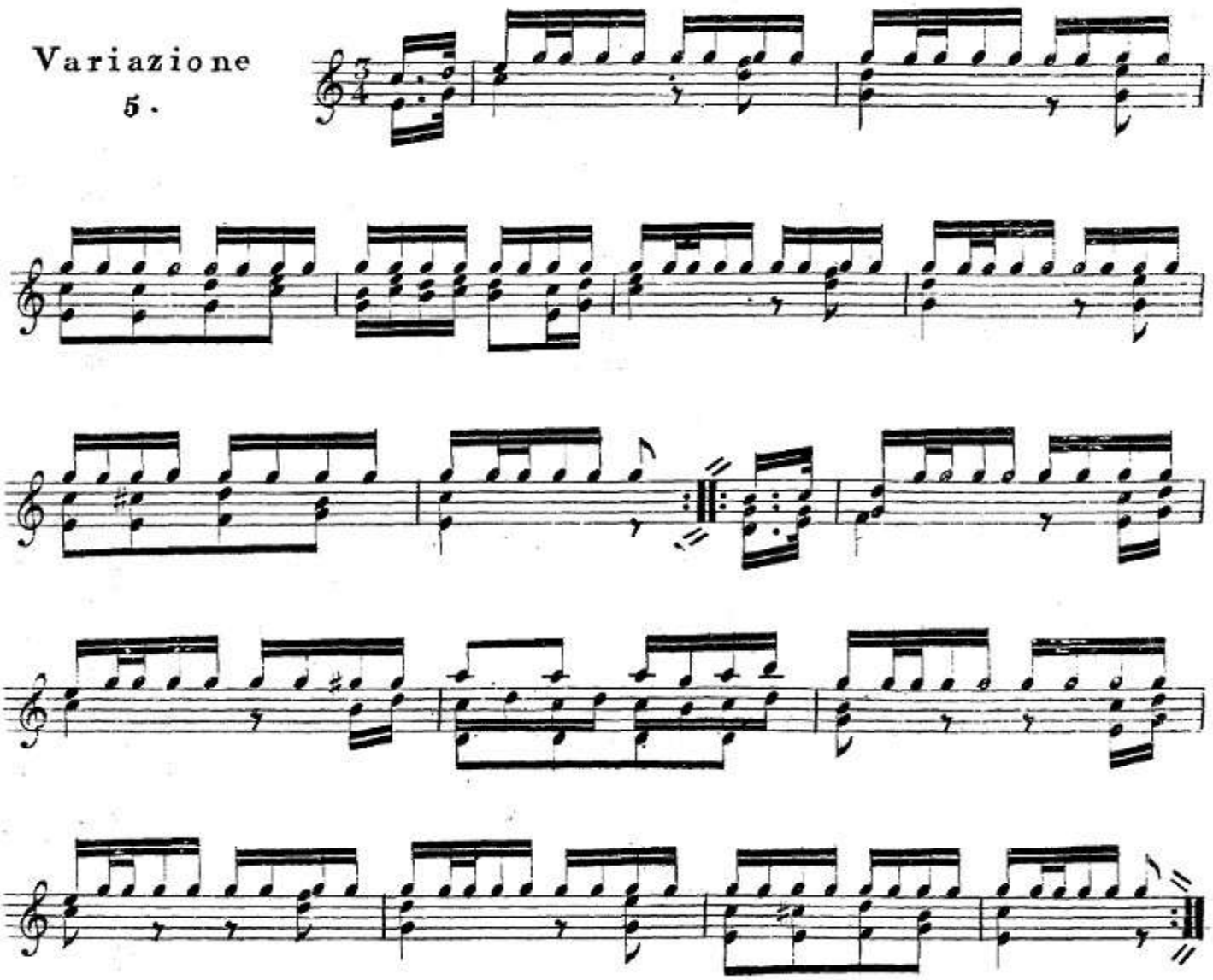
Op: 3.

Tema. Andante.

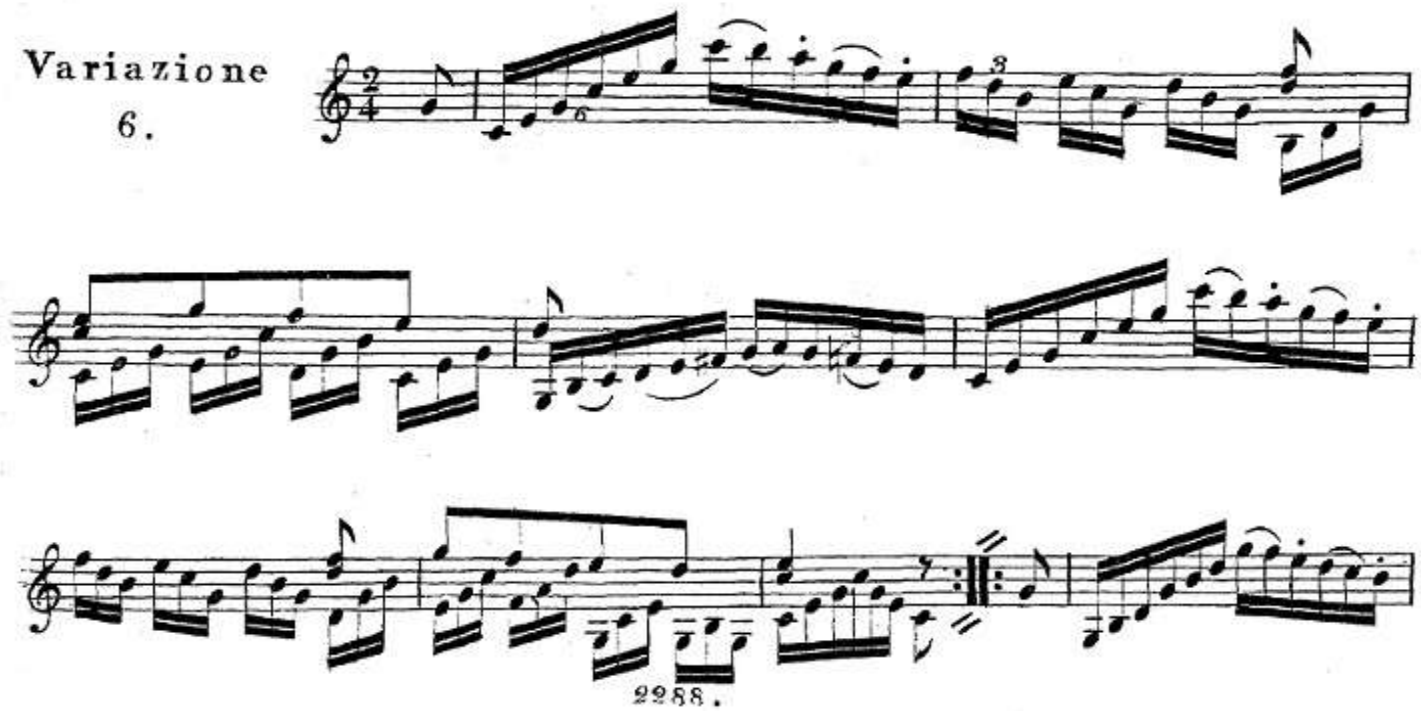


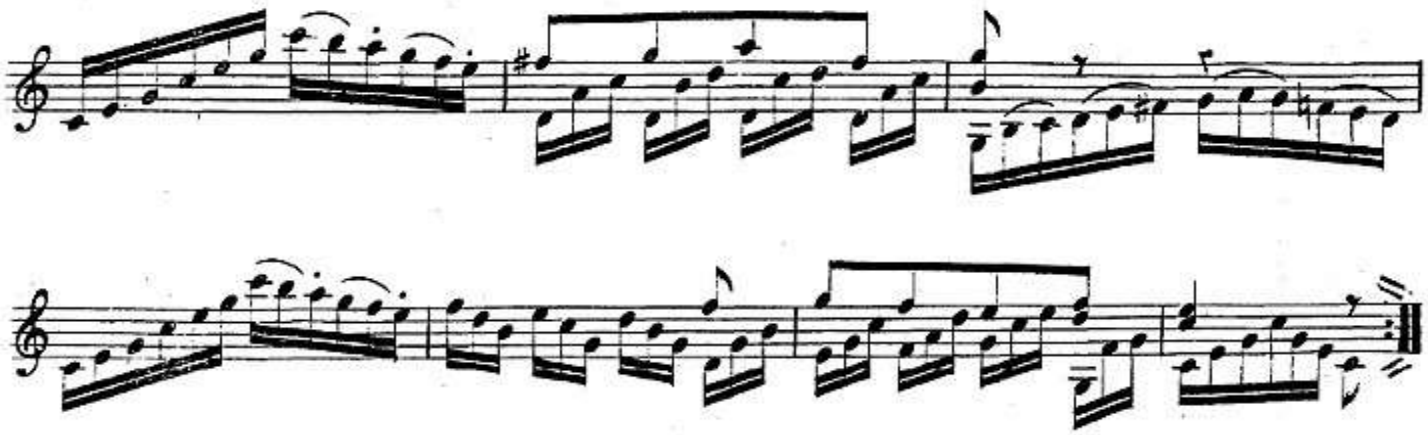

Variazione
3.
Variazione
4.

Variazione 5.



Variazione 6.

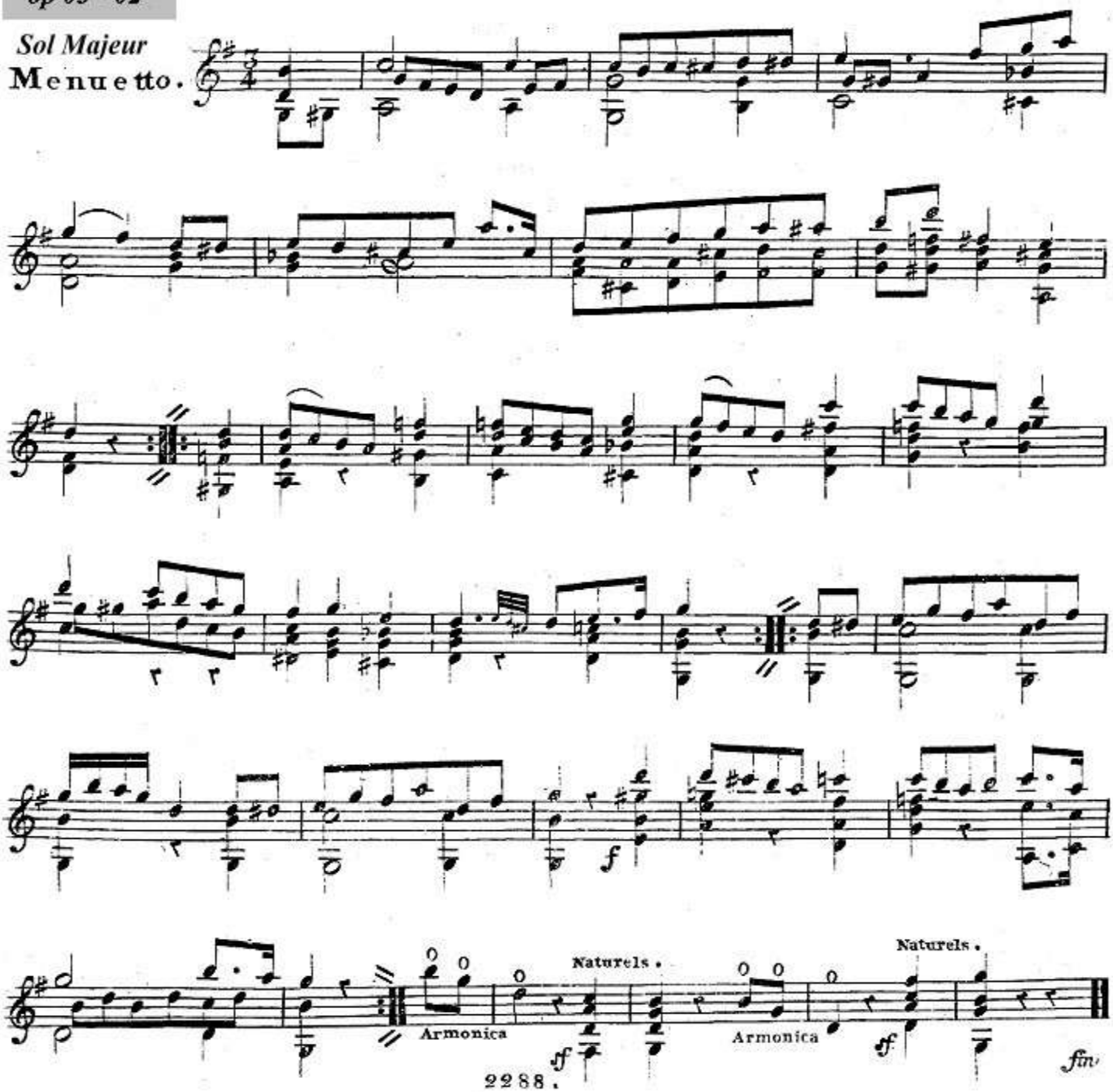




op 03 - 02

Sol Majeur

Menuetto.

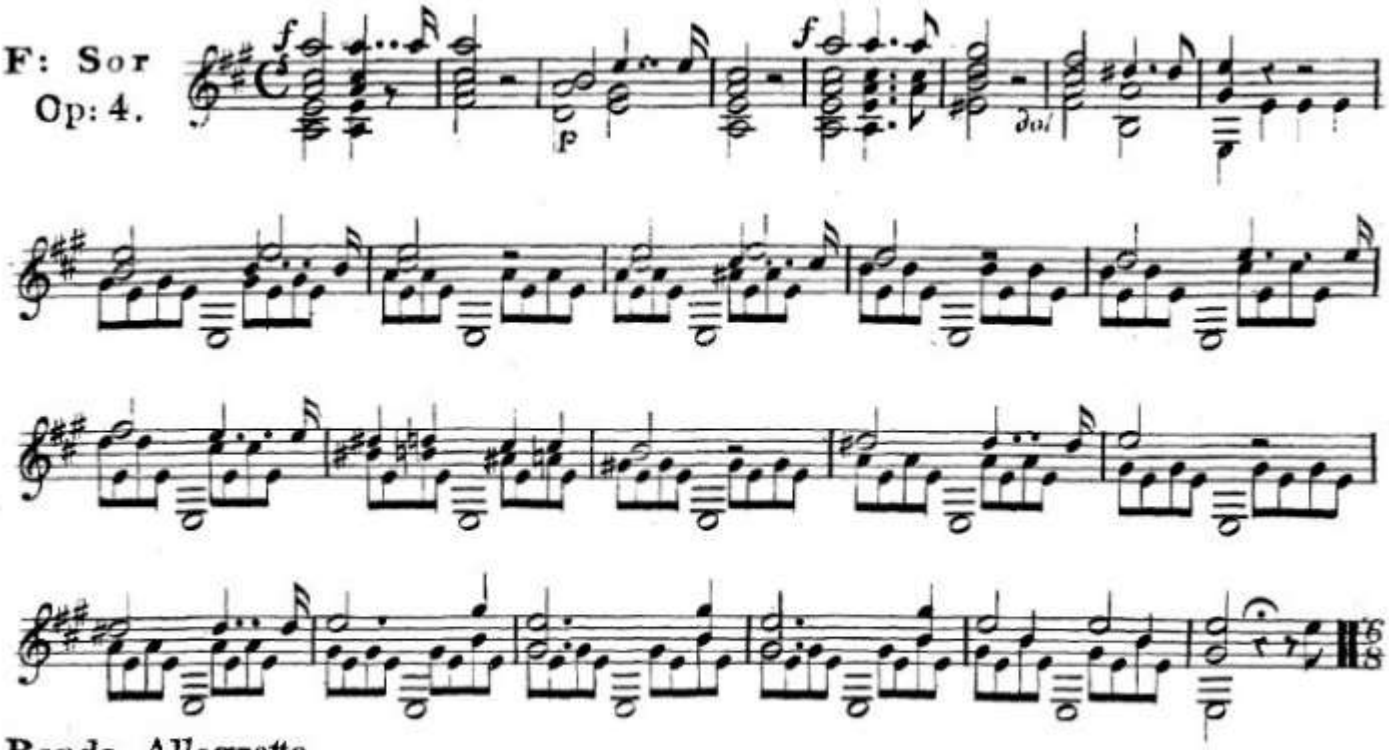


OP 04

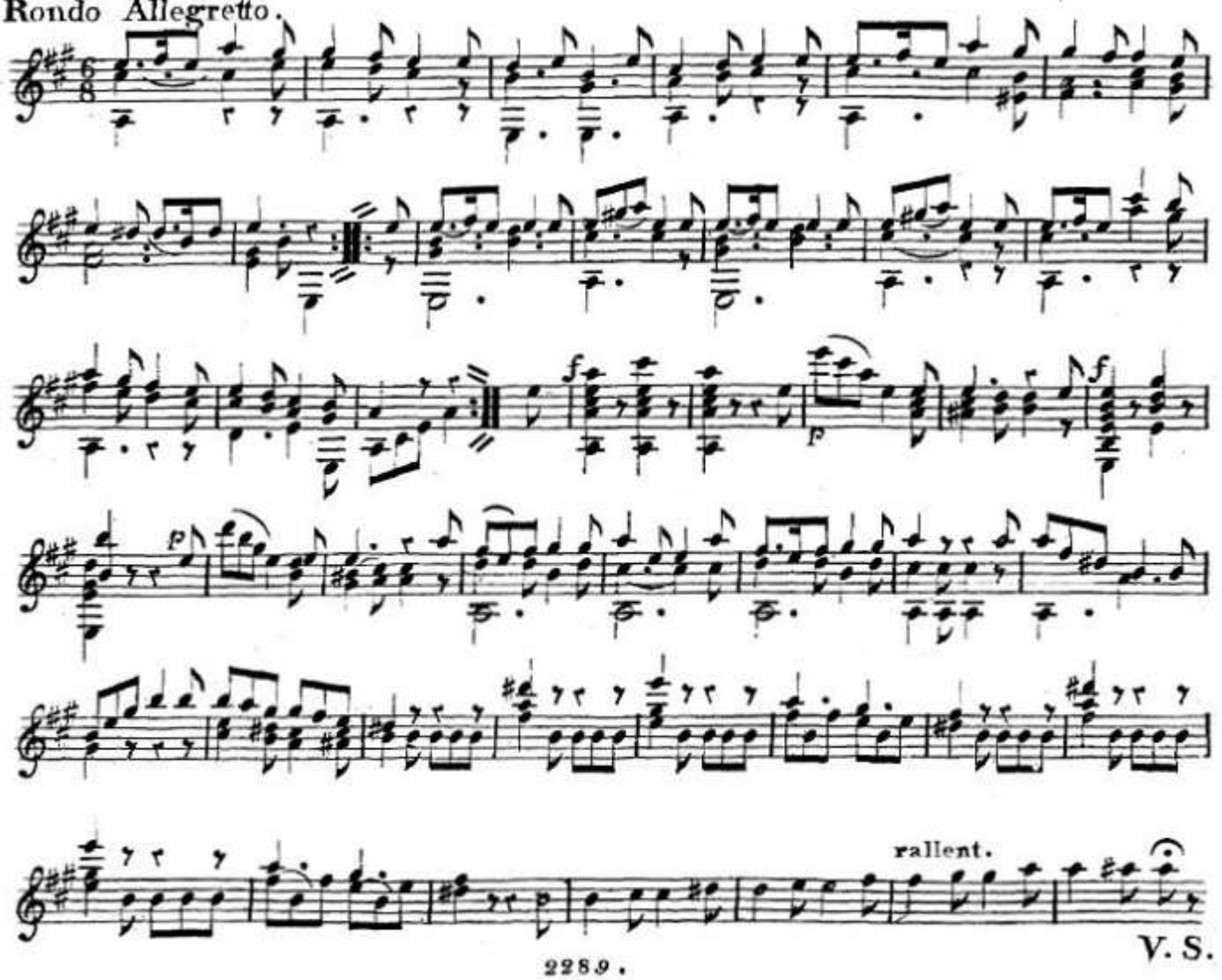
SECONDE FANTAISIE

INTRODUZIONE. Andante largo.

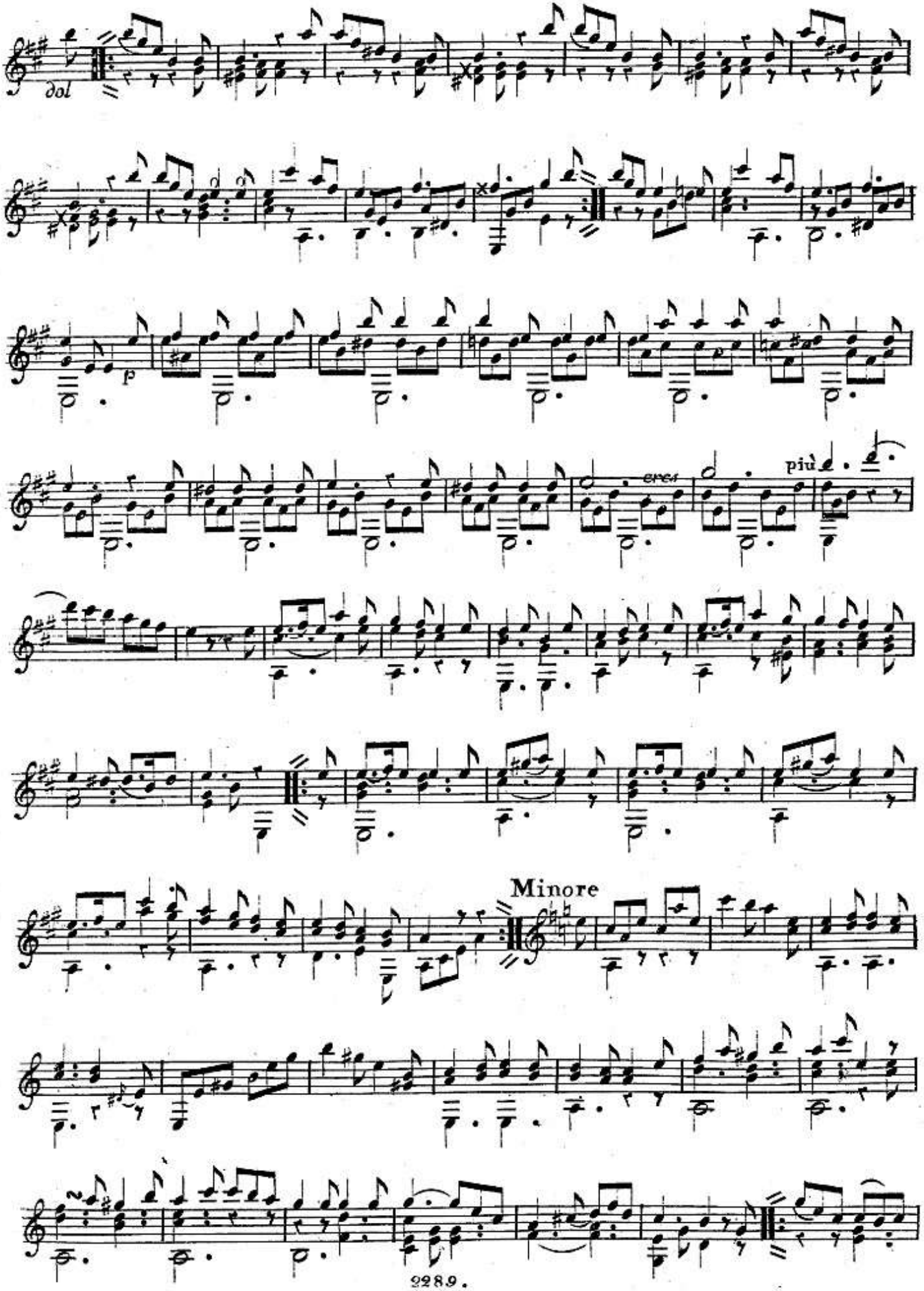
F: Sor
Op: 4.

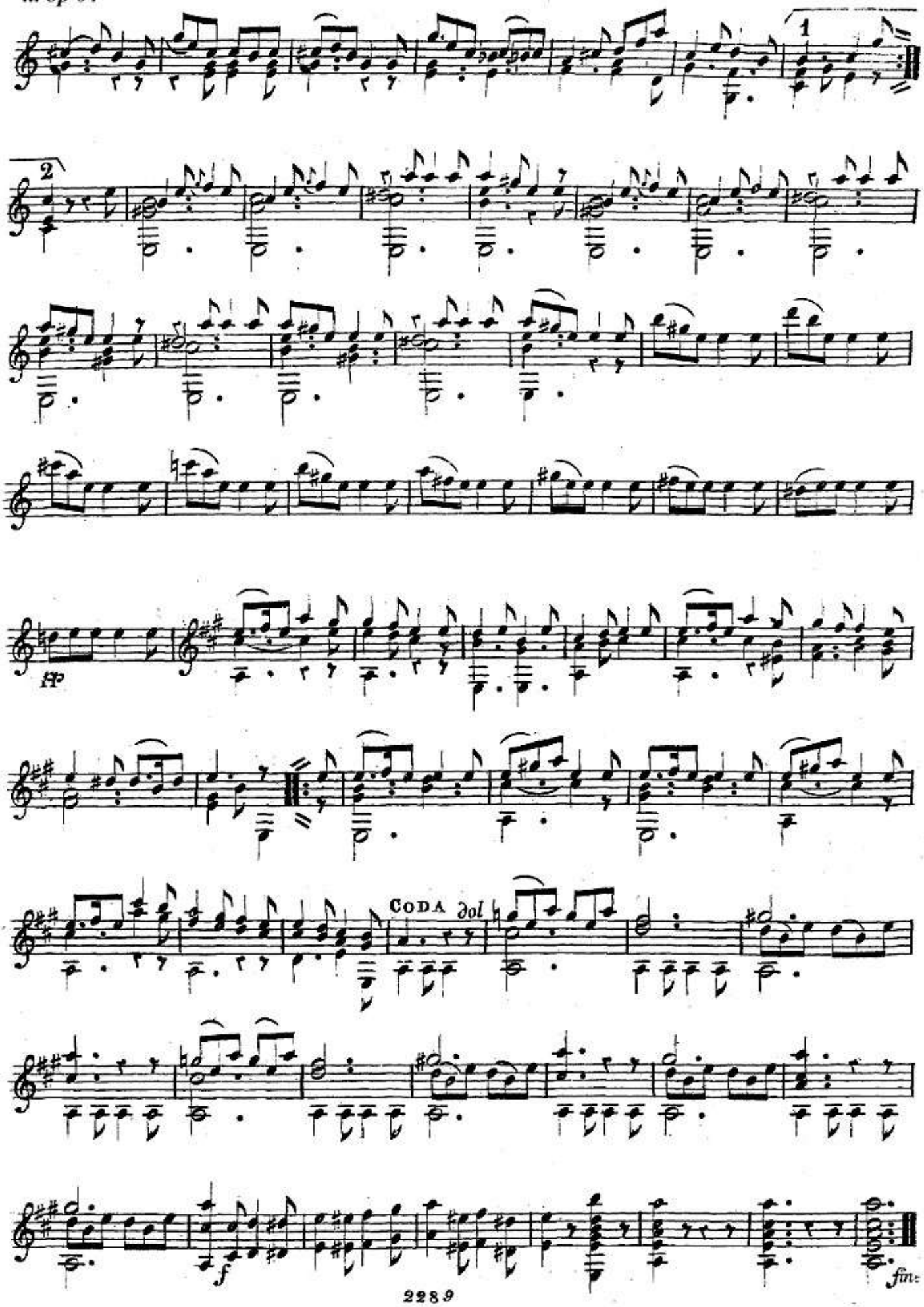


Rondo Allegretto.



V. S.


dol
p
cres
più
Minore

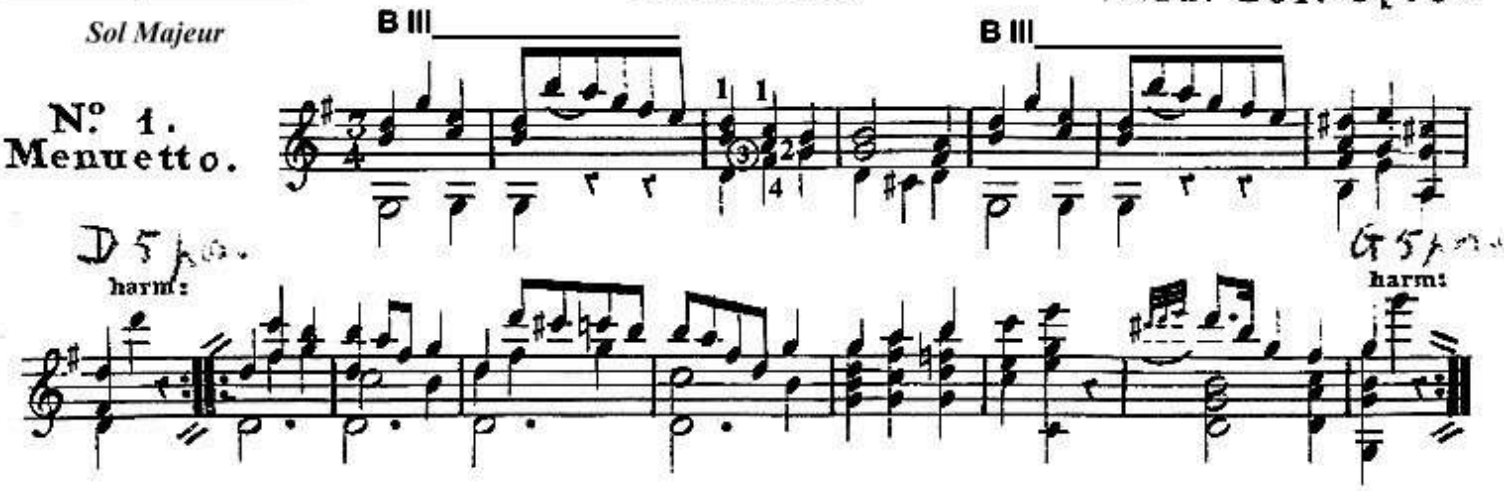

1
2
Fp
CODA
dol
f
fin:

Sor - Op 05 - 01

GUITARRE. Ferd: Sor. Op: 5.

Sol Majeur

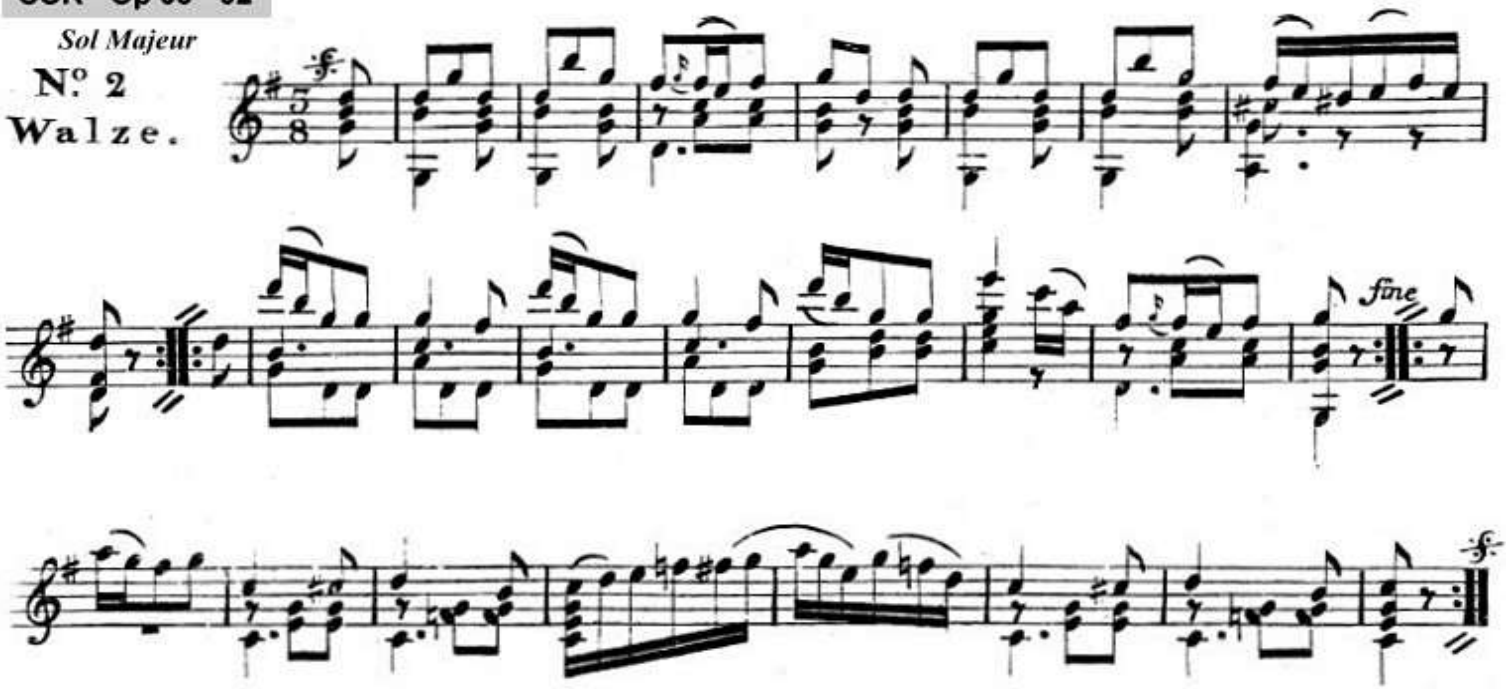
Nº 1.
Menuetto.



SOR - Op 05 - 02

Sol Majeur

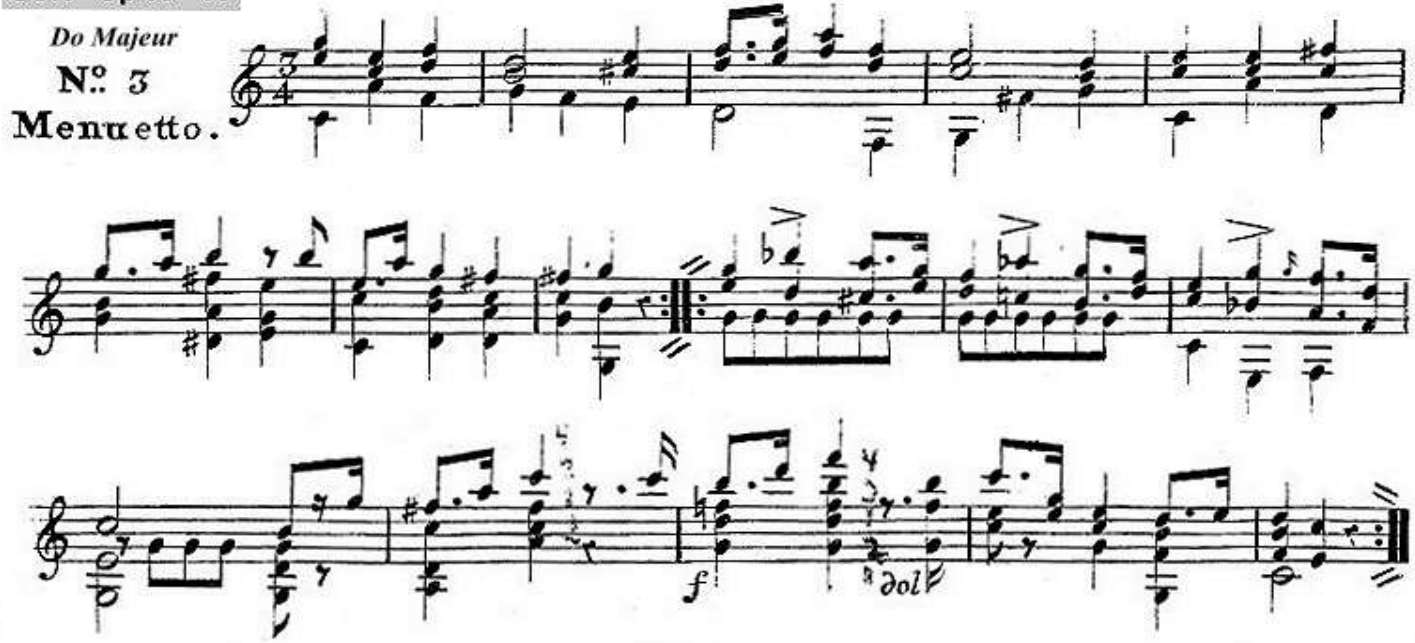
Nº 2
Walze.



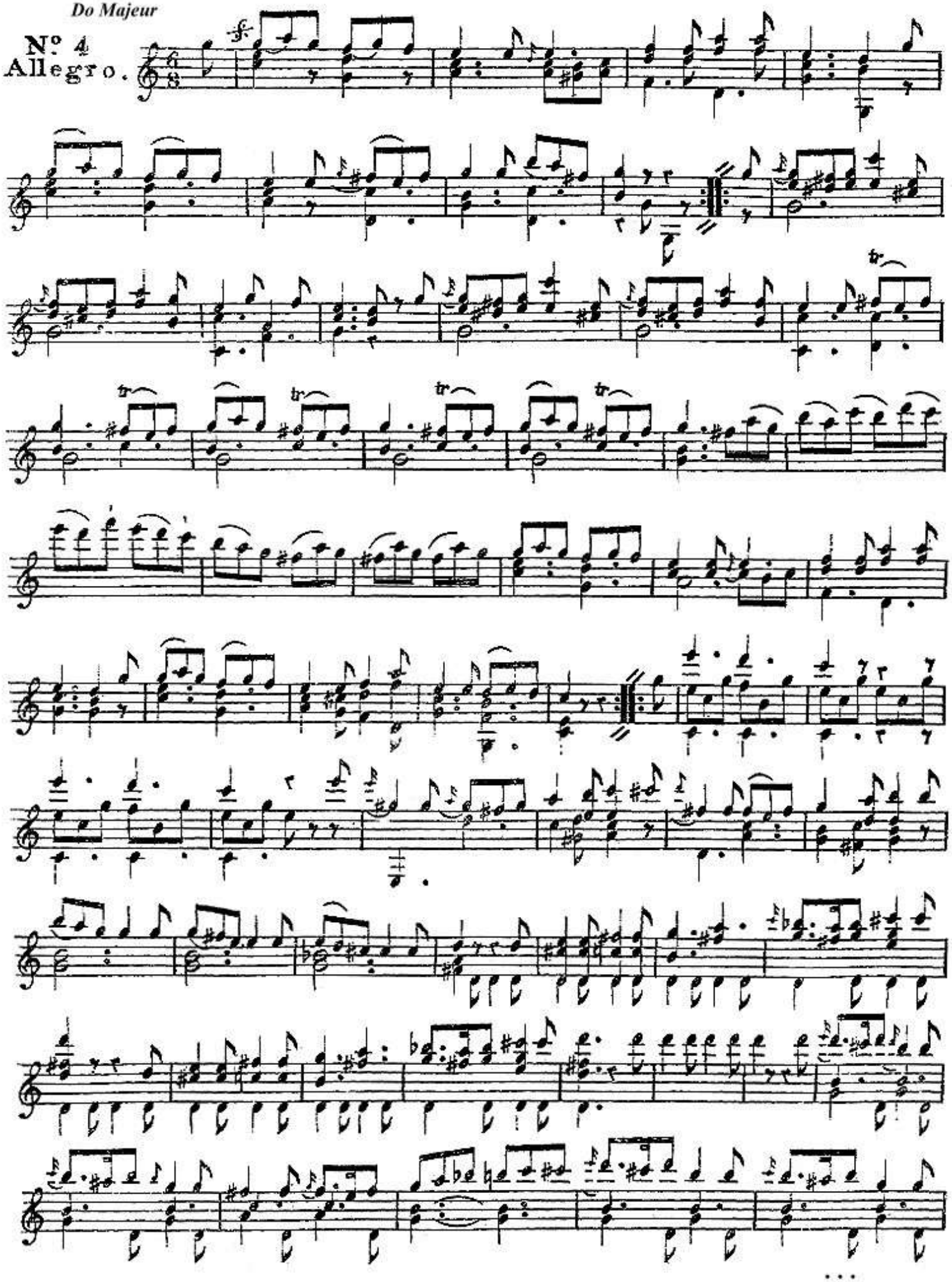
SOR - Op 05 - 03

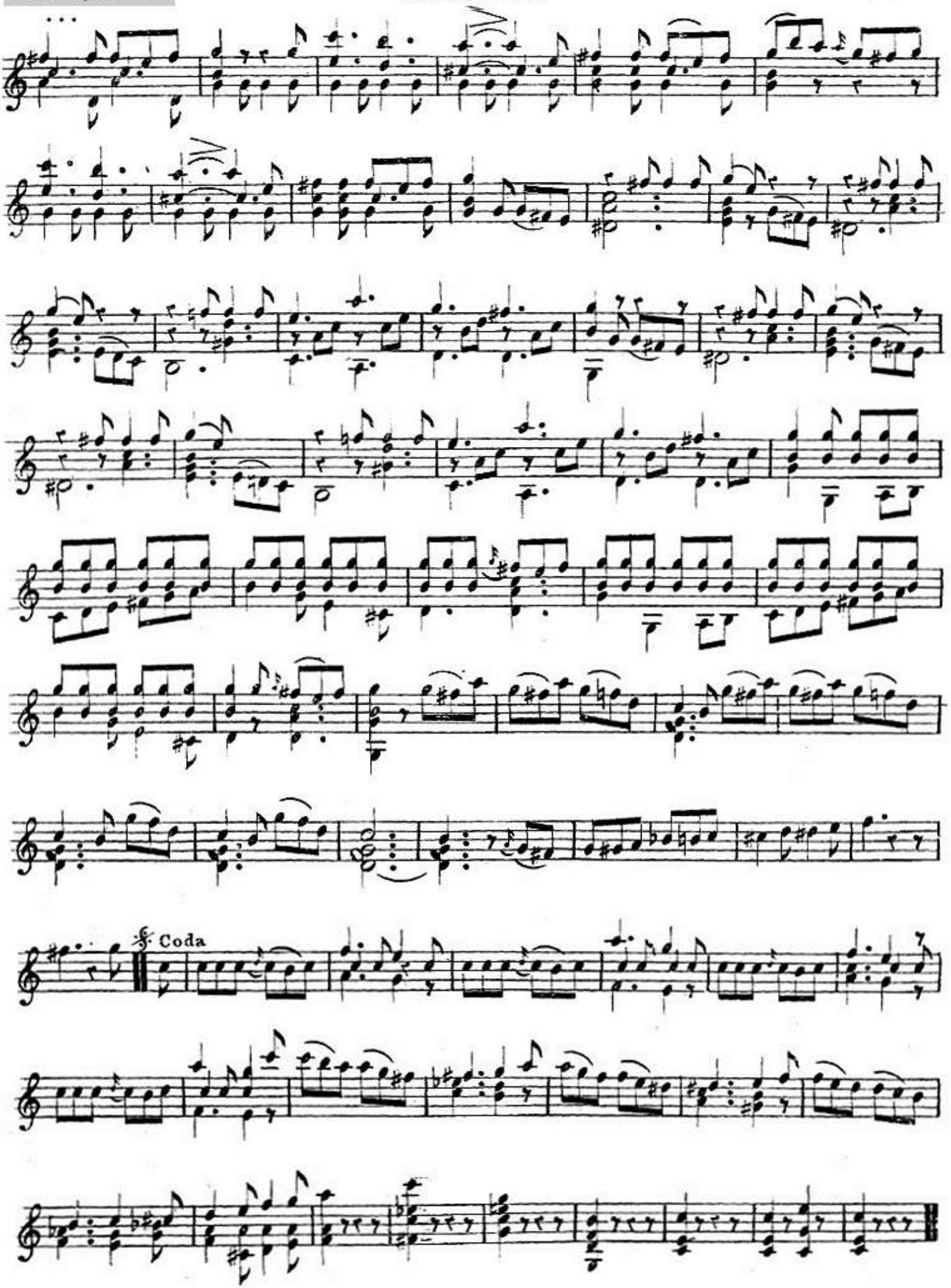
Do Majeur

Nº 3
Menuetto.



Do Majeur




Coda

SOR - Op 05 - 05

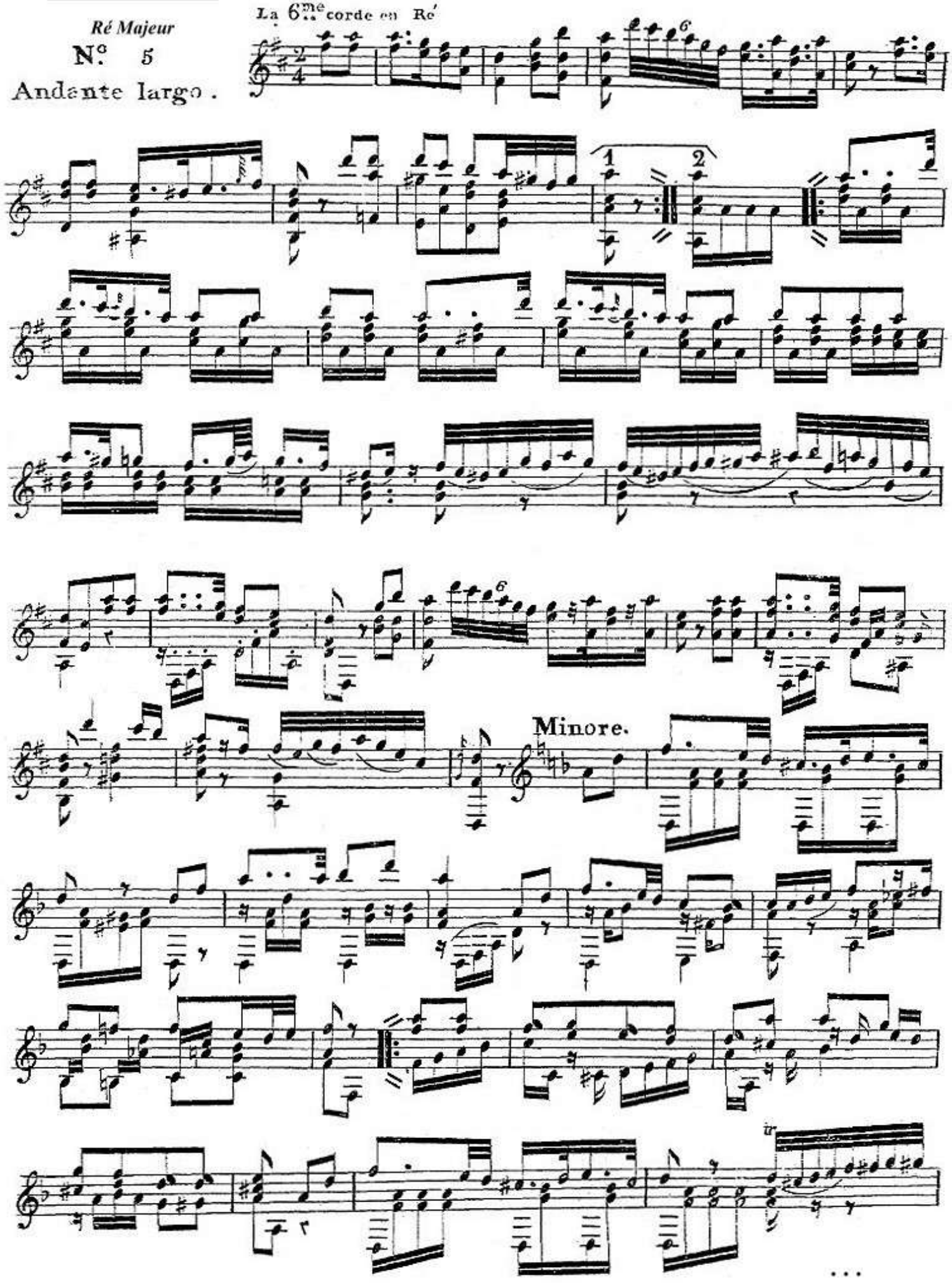
GUITARRE.

Ré Majeur

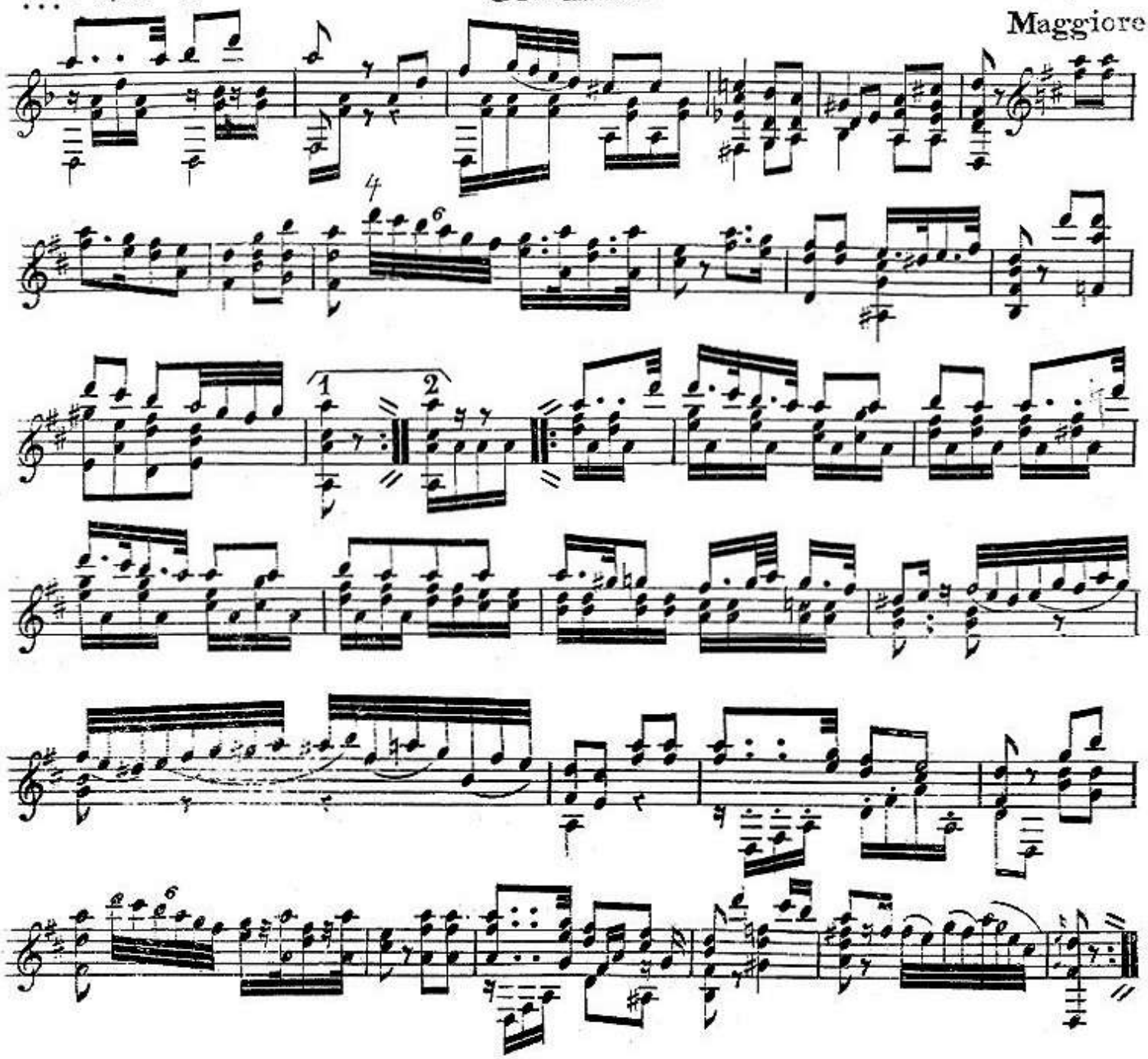
N.° 5

Andante largo.

La 6.me corde en Ré



Maggiore

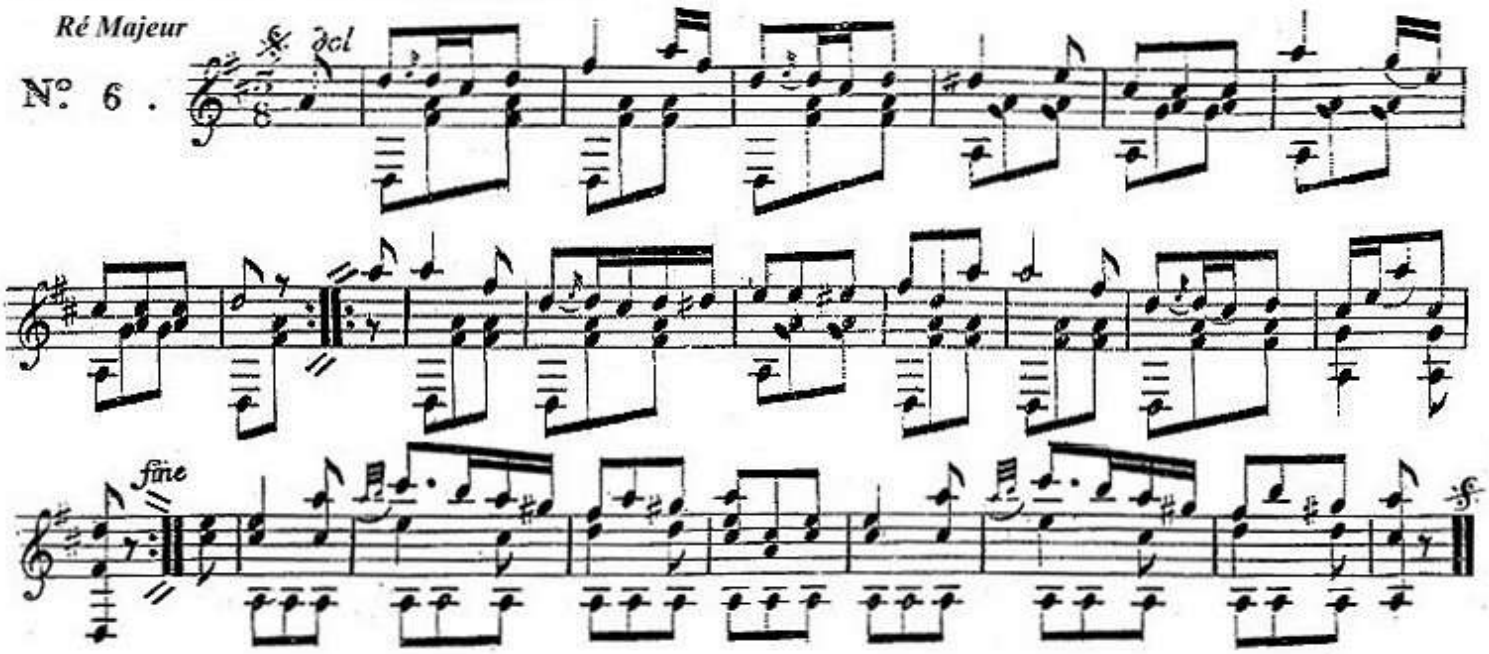


SOR - Op 05 - 06

La 6me corde en Ré

Ré Majeur

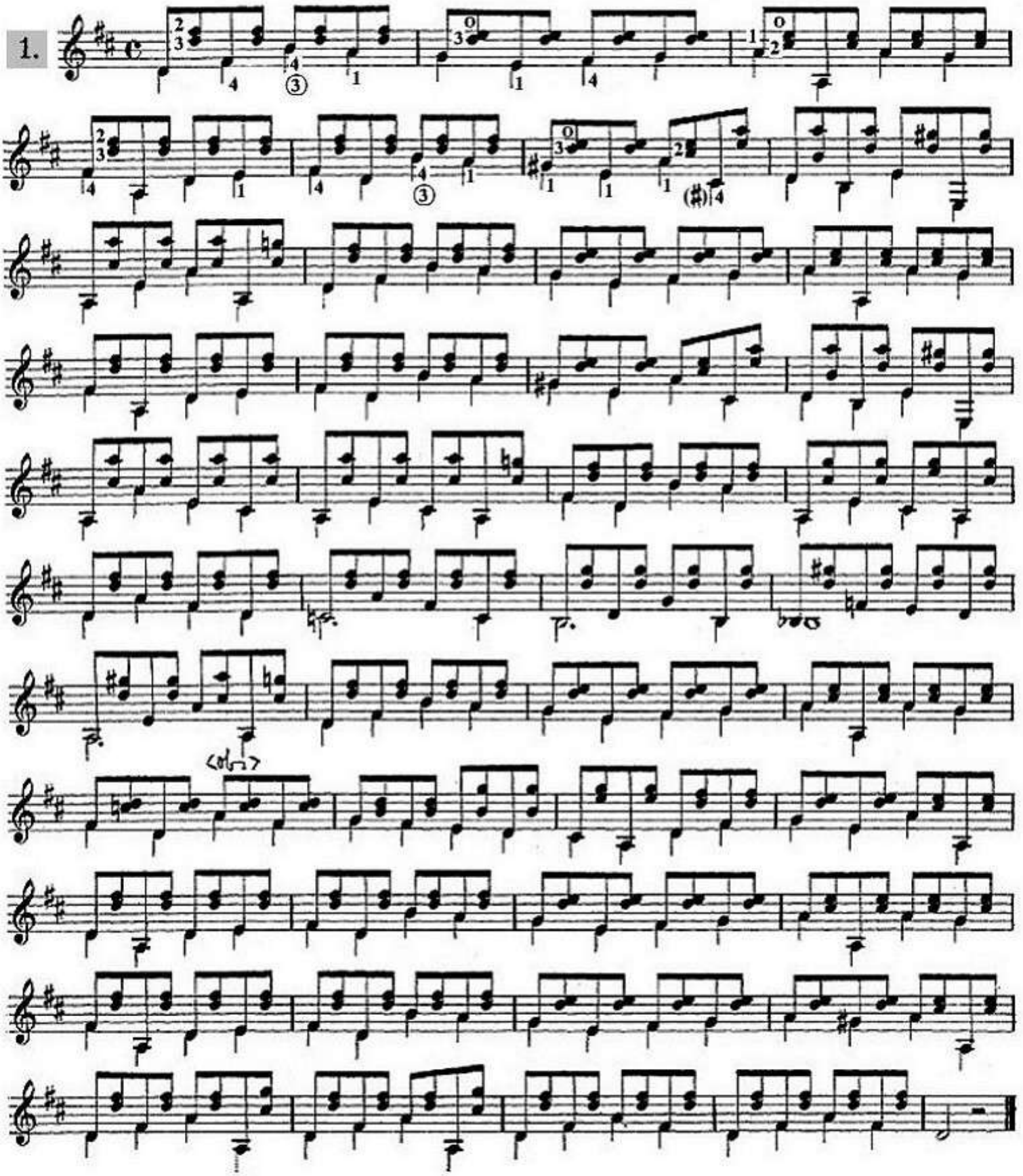
N° 6 .



SOR - Op 06 - 01 (Ségovia n°4)

Ré Majeur

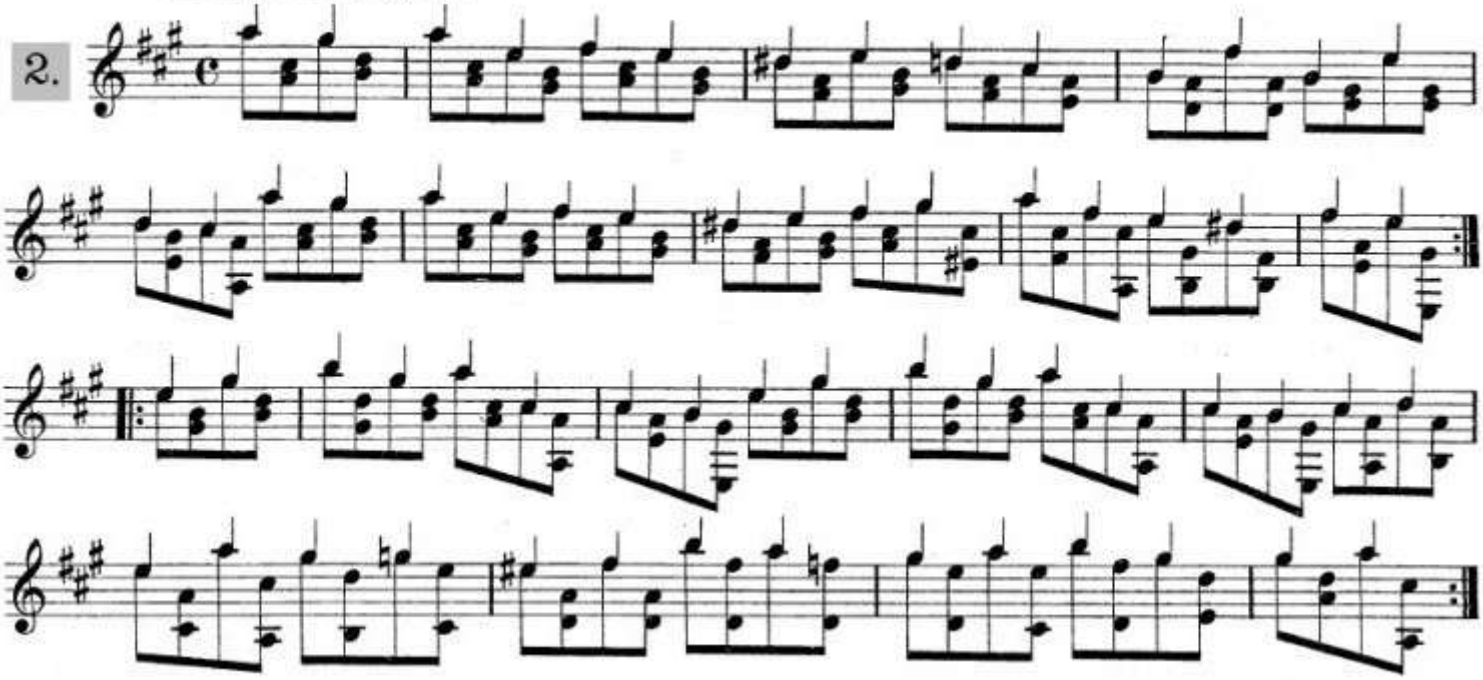
Allegro moderato.



SOR - Op 06 - 02 (Ségovia n° 3)

La Majeur

Andante Allegro.



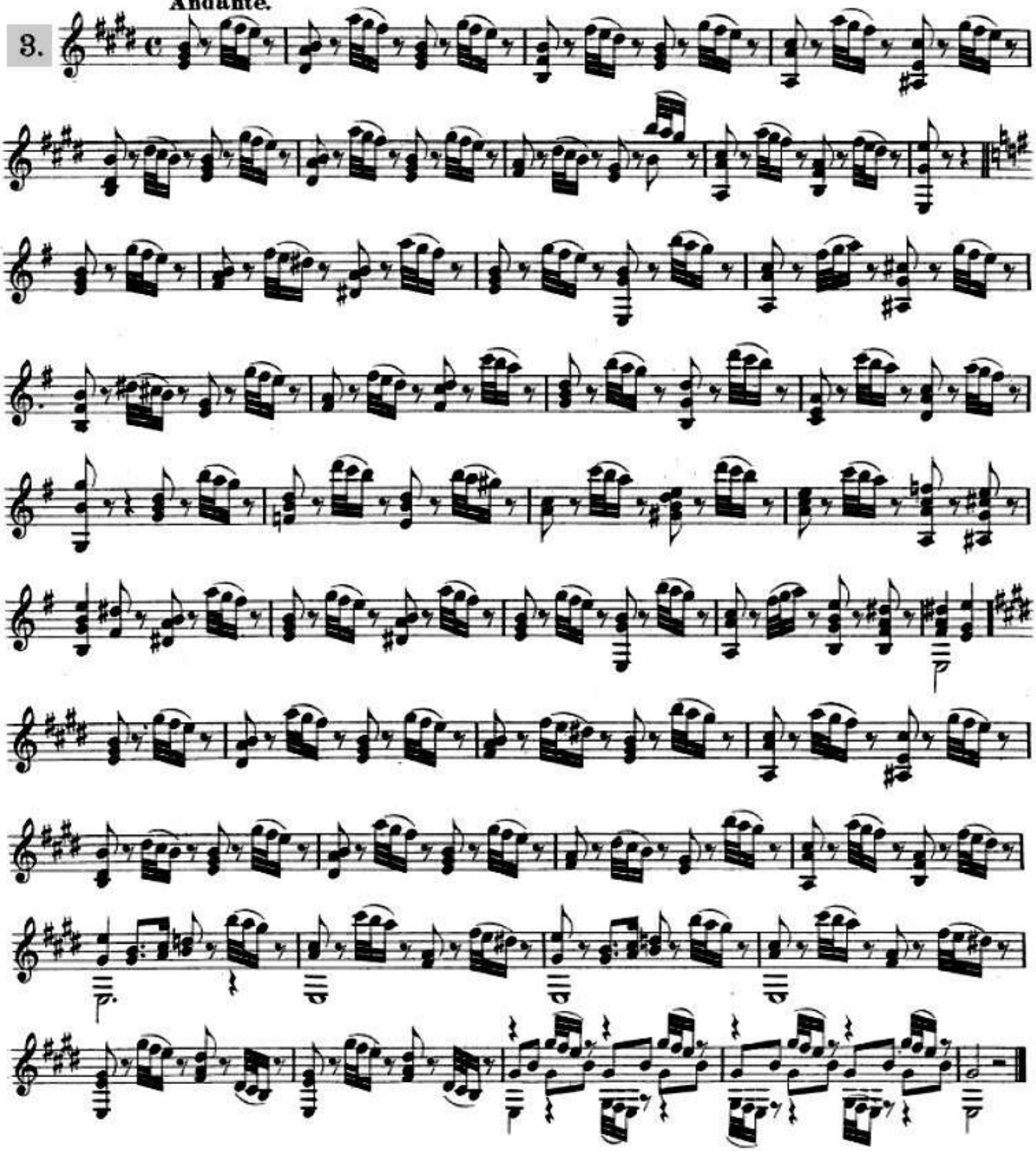
SOR - Op 06 - 03

(Ségovia n° 11)

Mi Majeur

Andante.

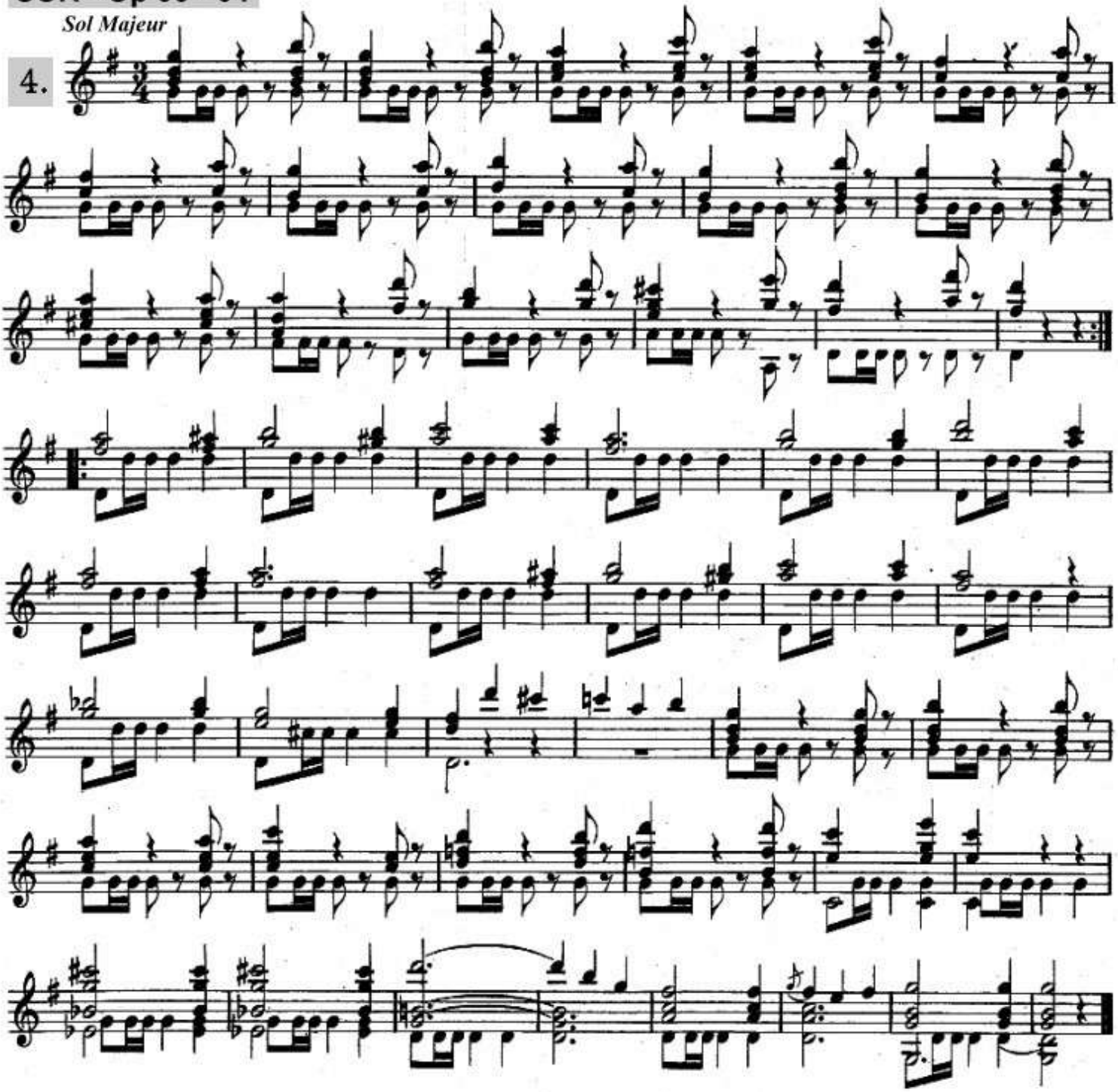
3.



SOR - Op 06 - 04

Sol Majeur

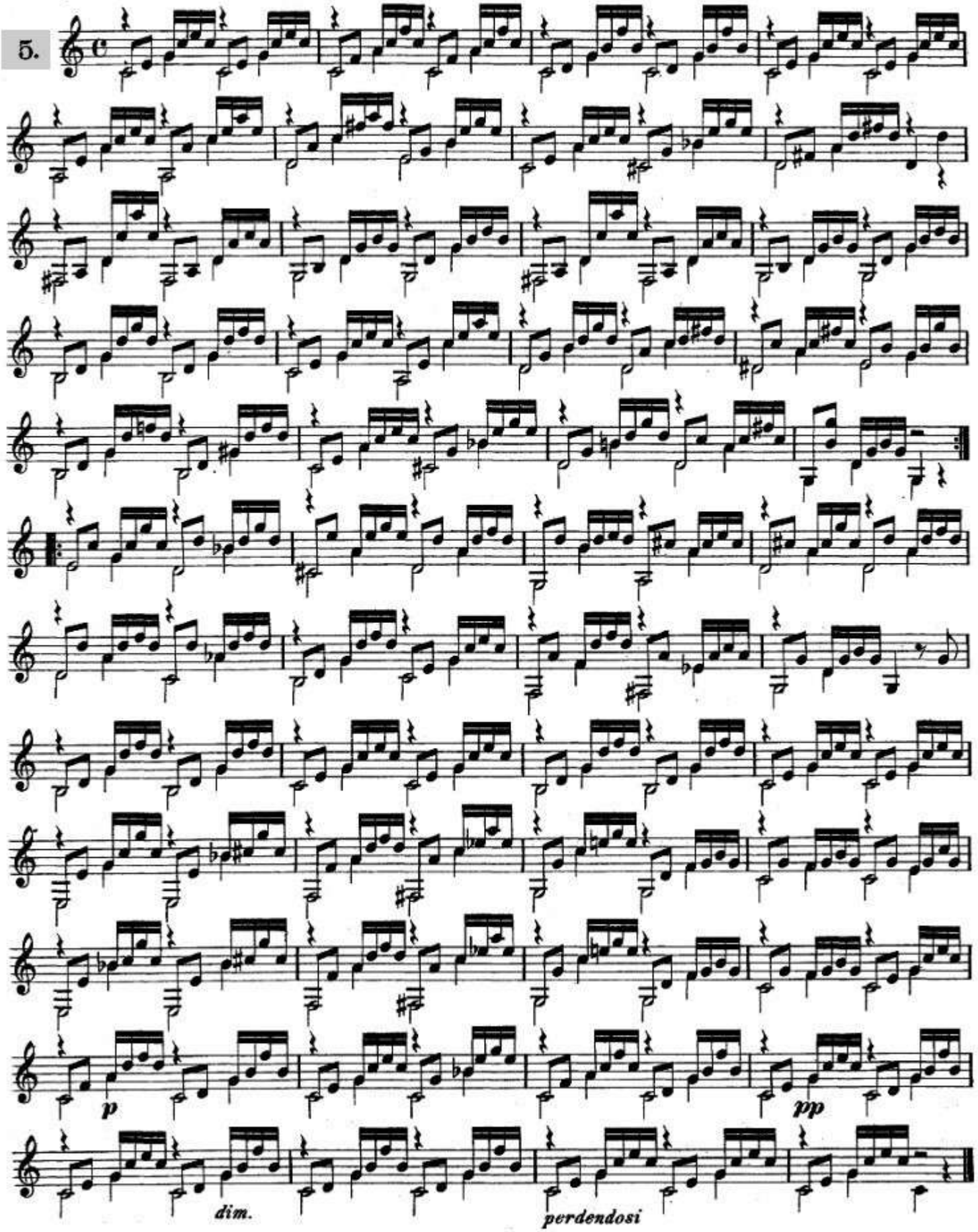
4.



SOR - Op 06 - 05

Do Majeur **Andante.**

5.

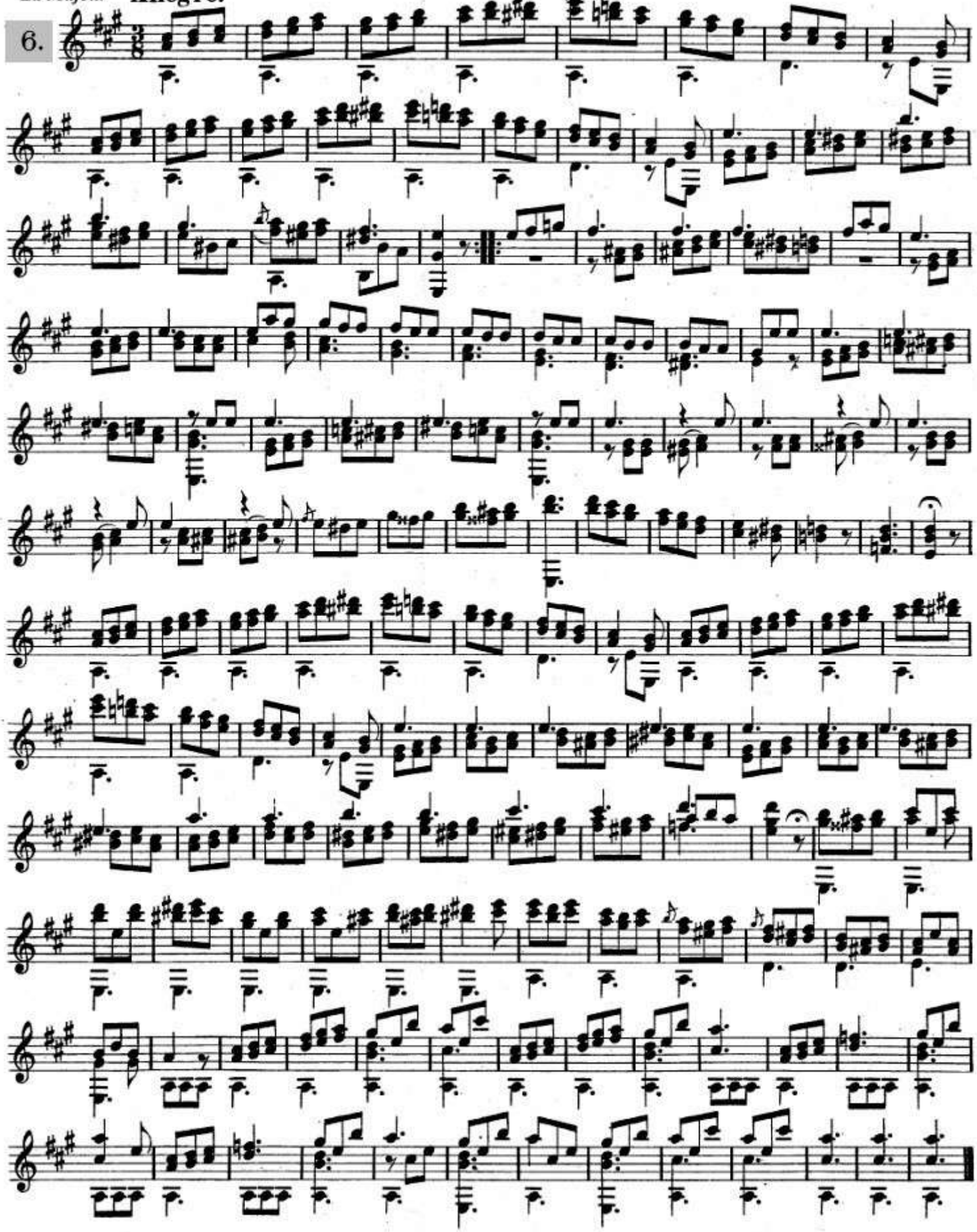


SOR - Op 06 - 06

(Ségovia n° 12)

La Majeur **Allegro.**

6.



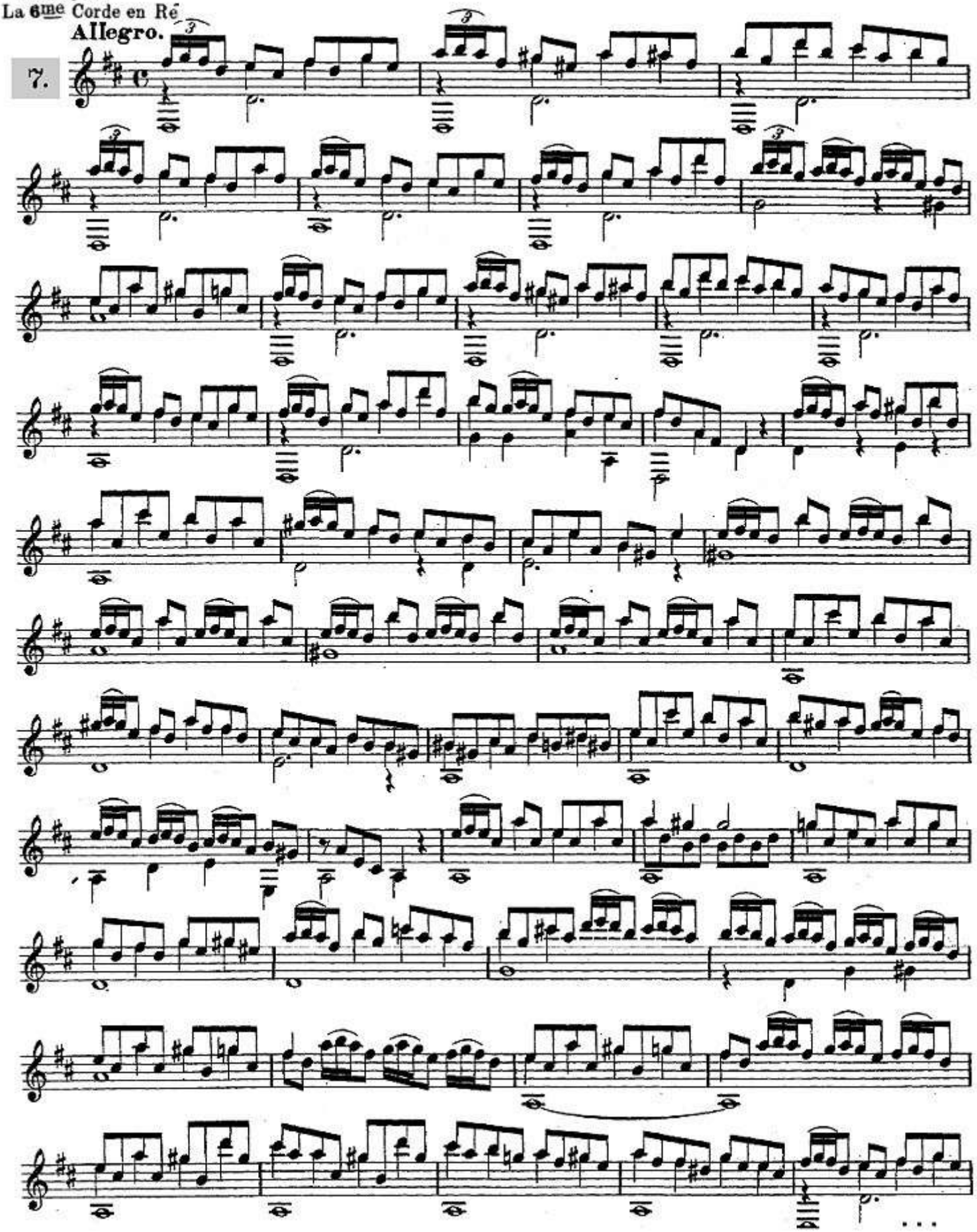
SOR - Op 06 - 07

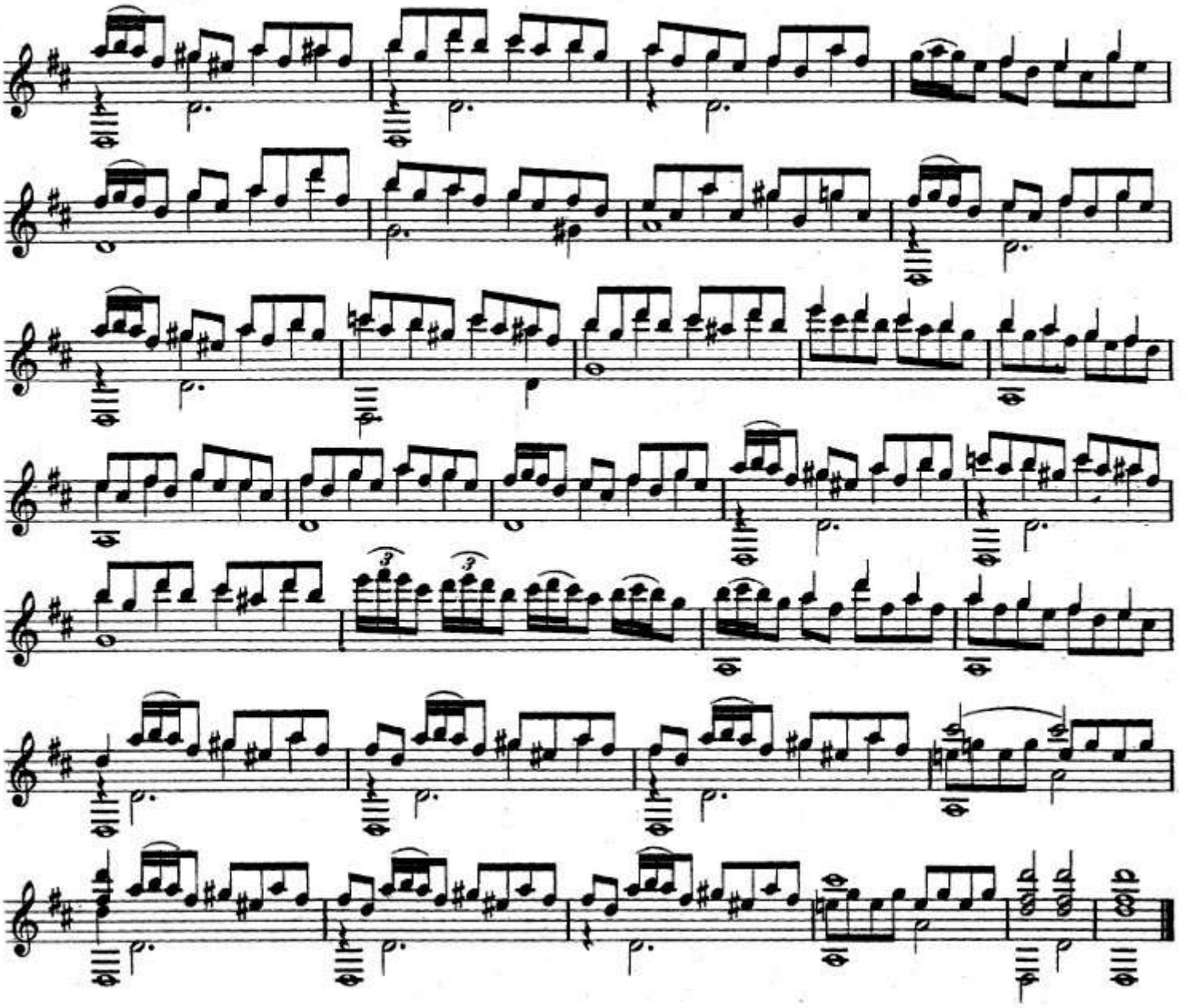
Ré Majeur

La 6me Corde en Ré

Allegro.

7.



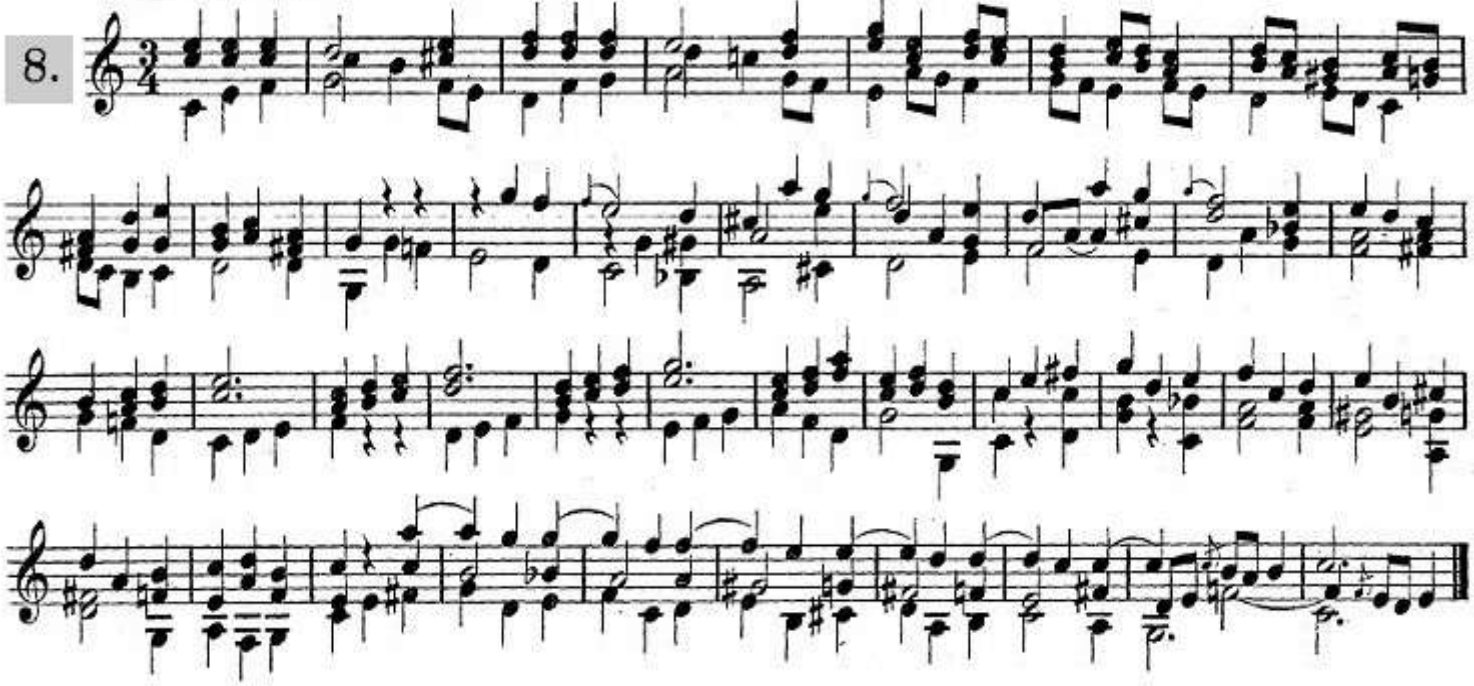


SOR - Op 06 - 08 (Ségovia n° 1)

Do Majeur

Andantino.

8.

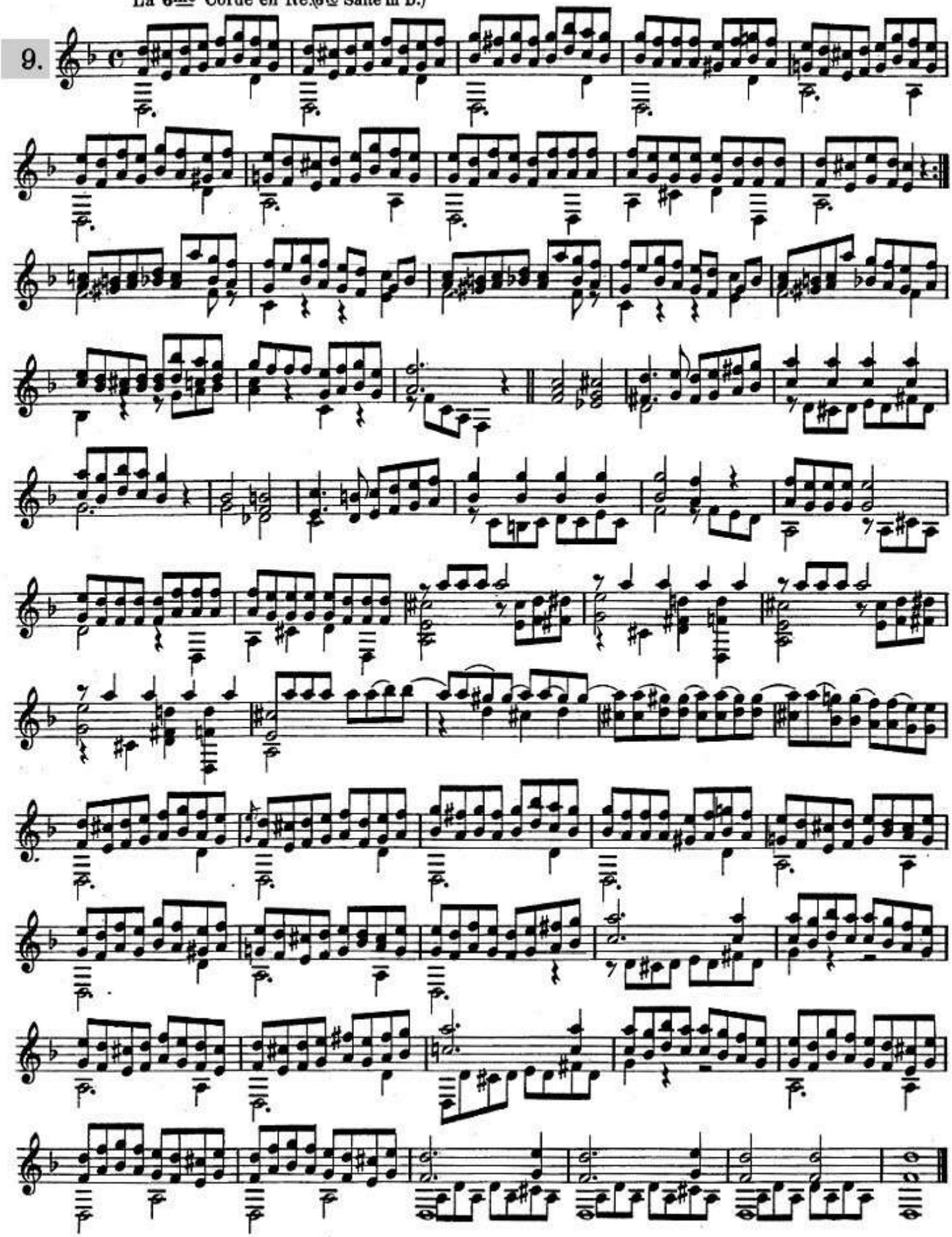


SOR - Op 06 - 09 (Ségovia n° 13)

Ré mineur **Andante agitato.**

La 6me Corde en Ré. (6te Saite in D.)

9.



SOR - Op 06 - 10

Do Majeur **Moderato.**

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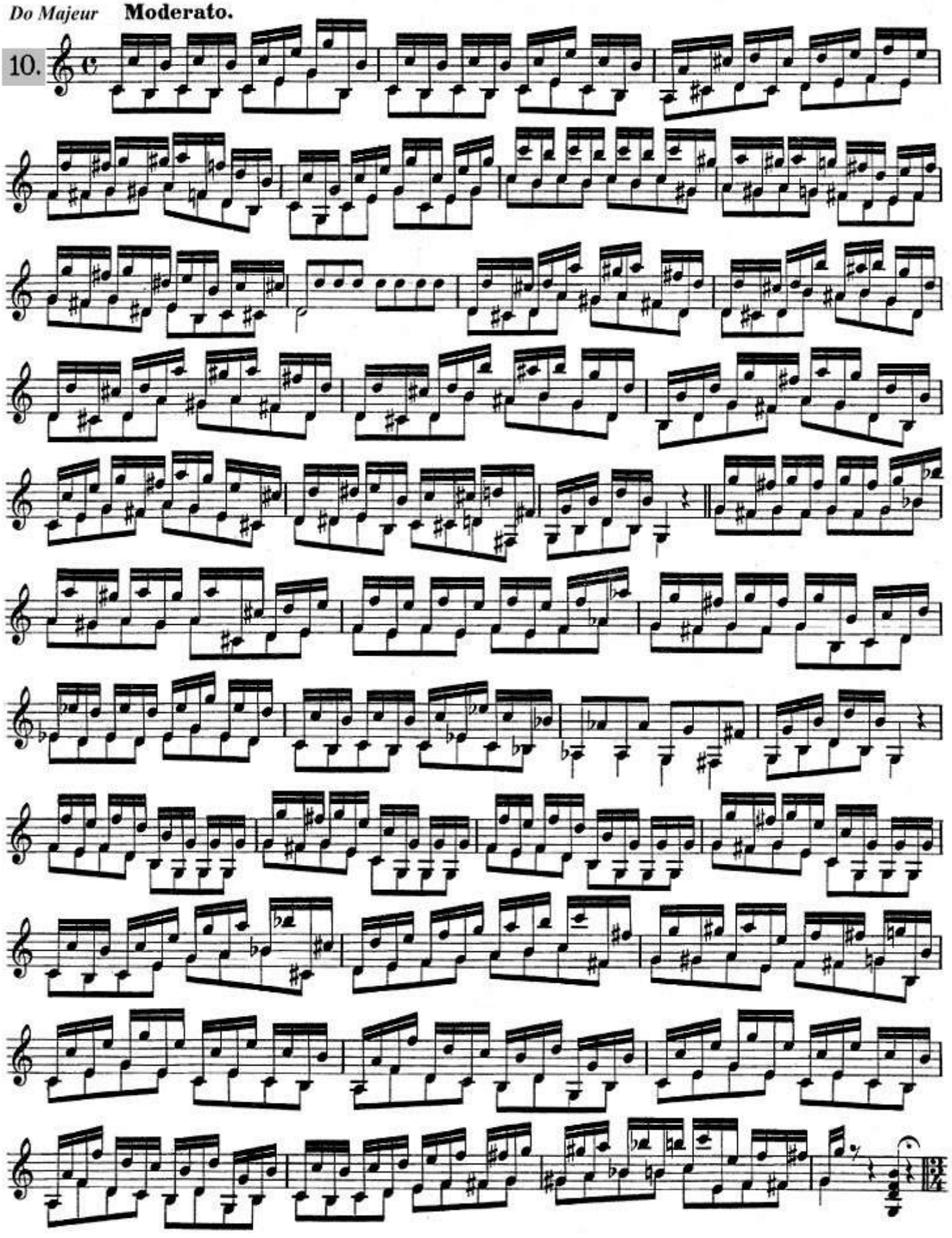
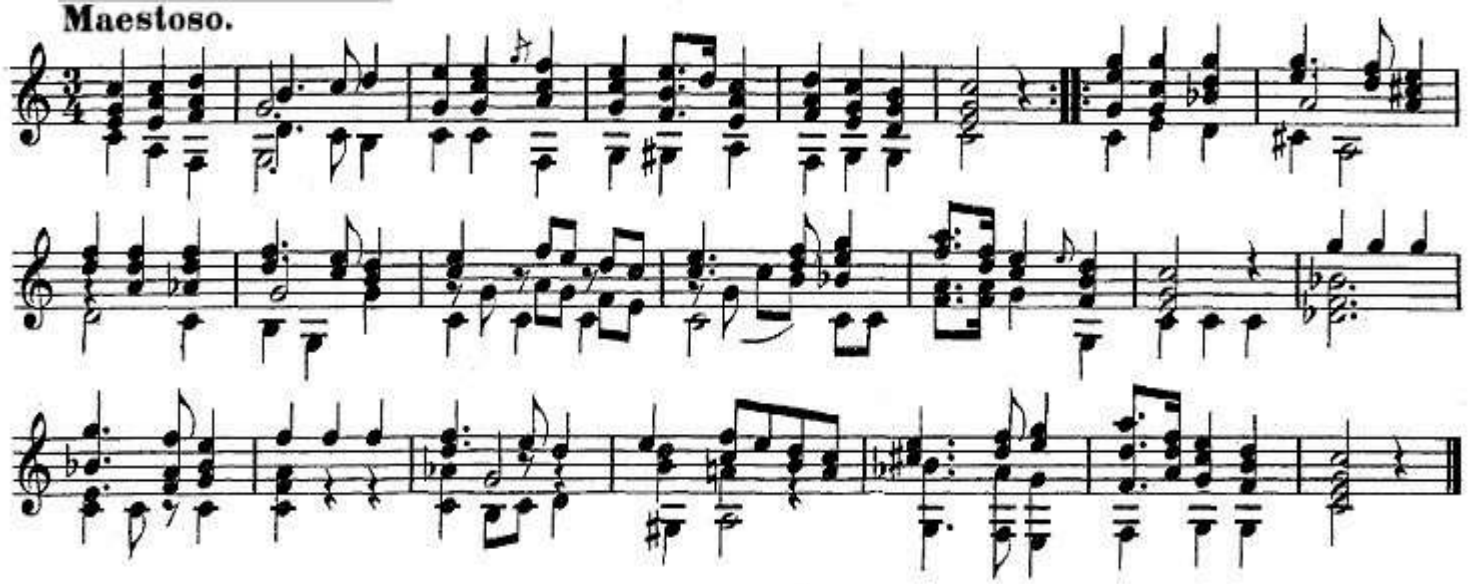


. . . SOR - Op 06 - 10

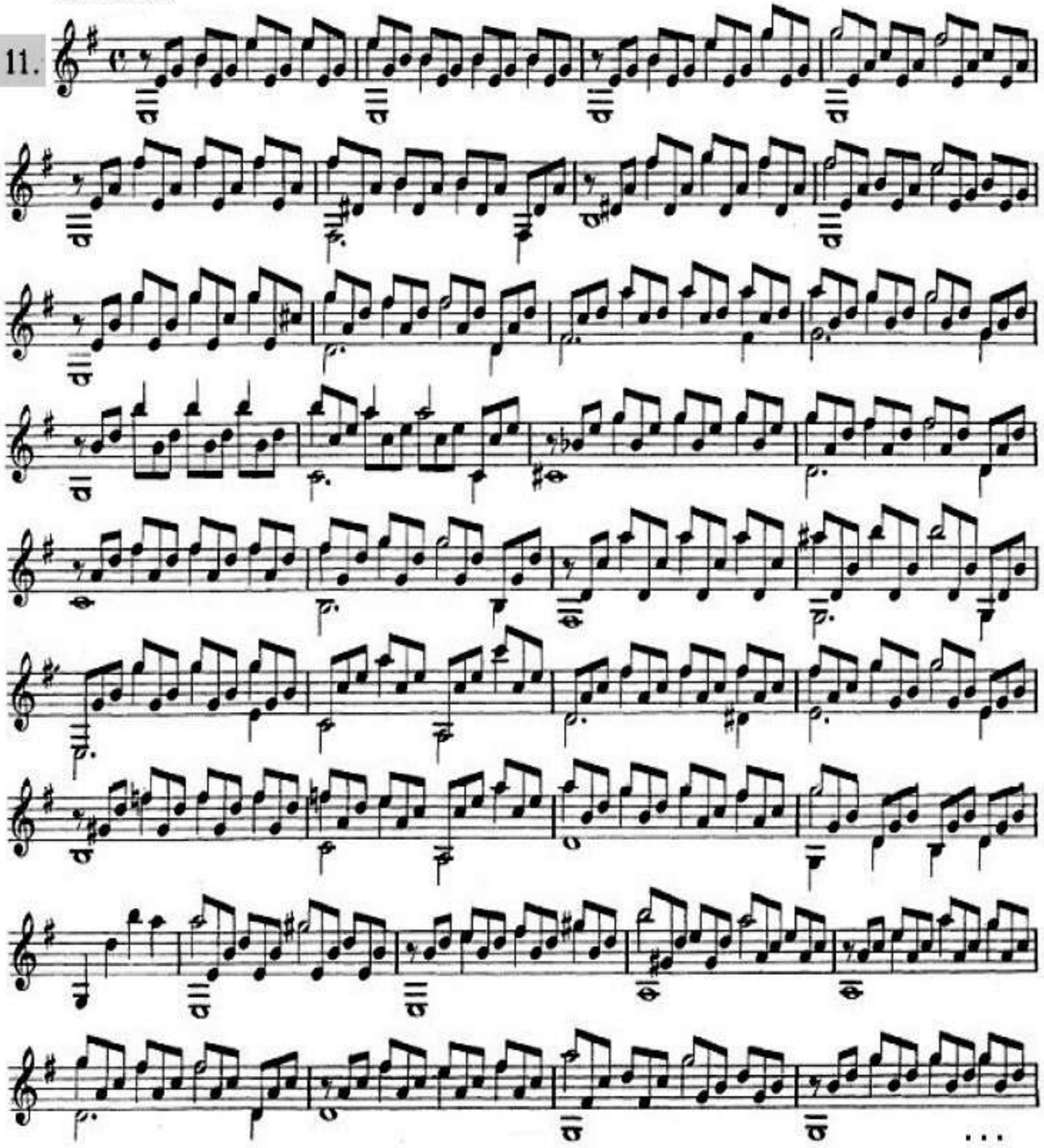


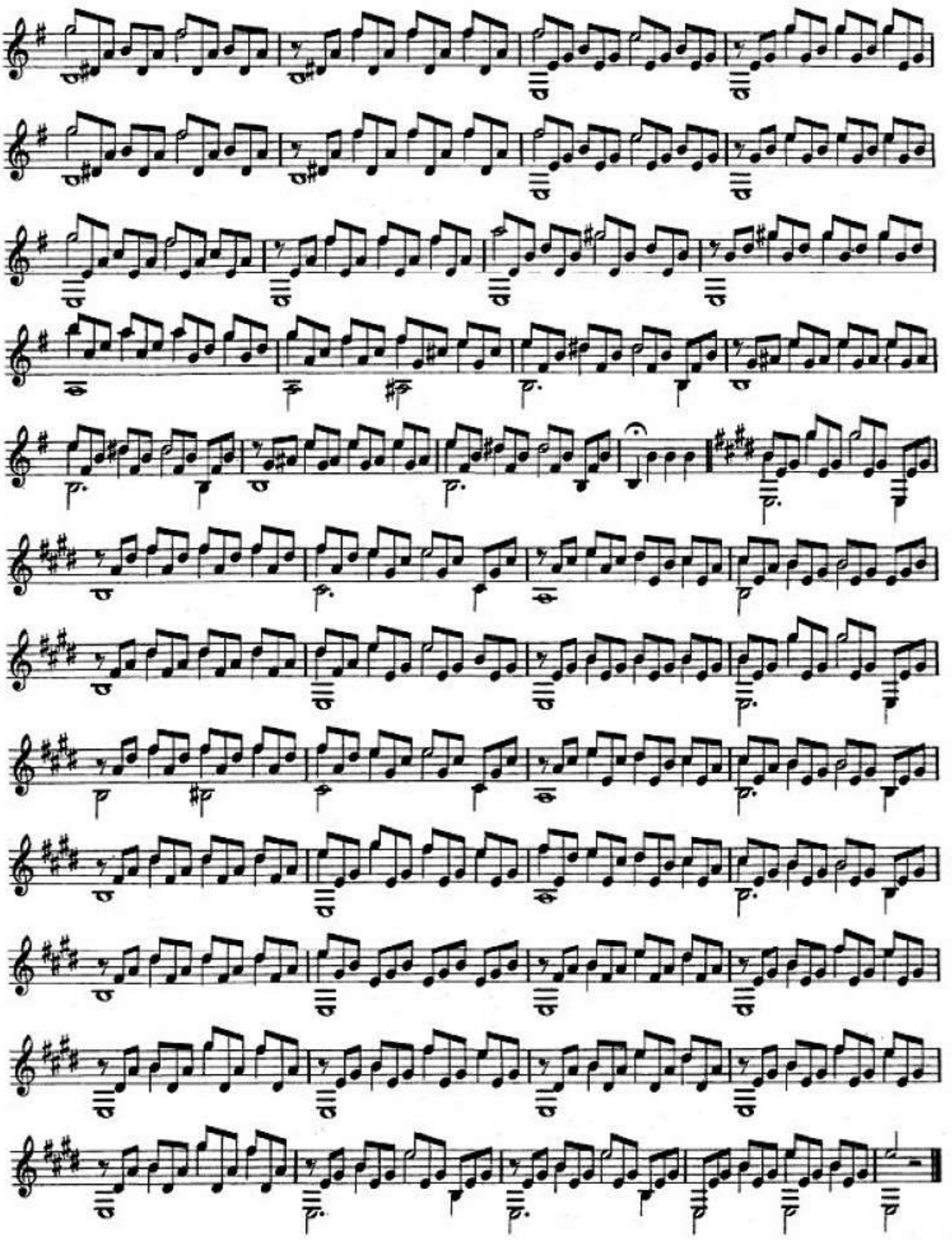
SOR - Op 06 - 11 (Ségovia n° 17)

Allegro moderato.

Mi mineur

11.





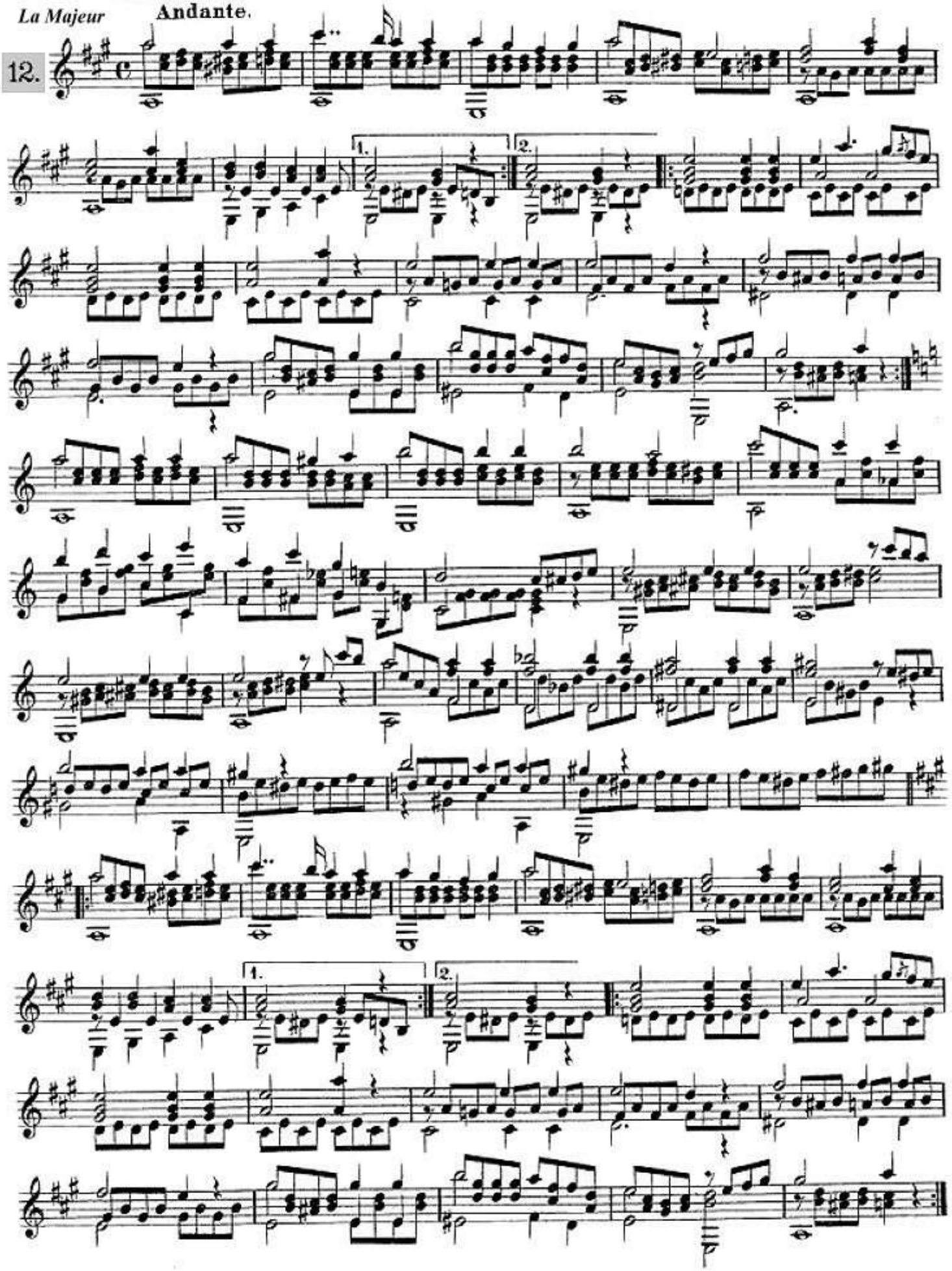
SOR - Op 06 - 12

(Ségovia n° 14)

La Majeur

Andante.

12.

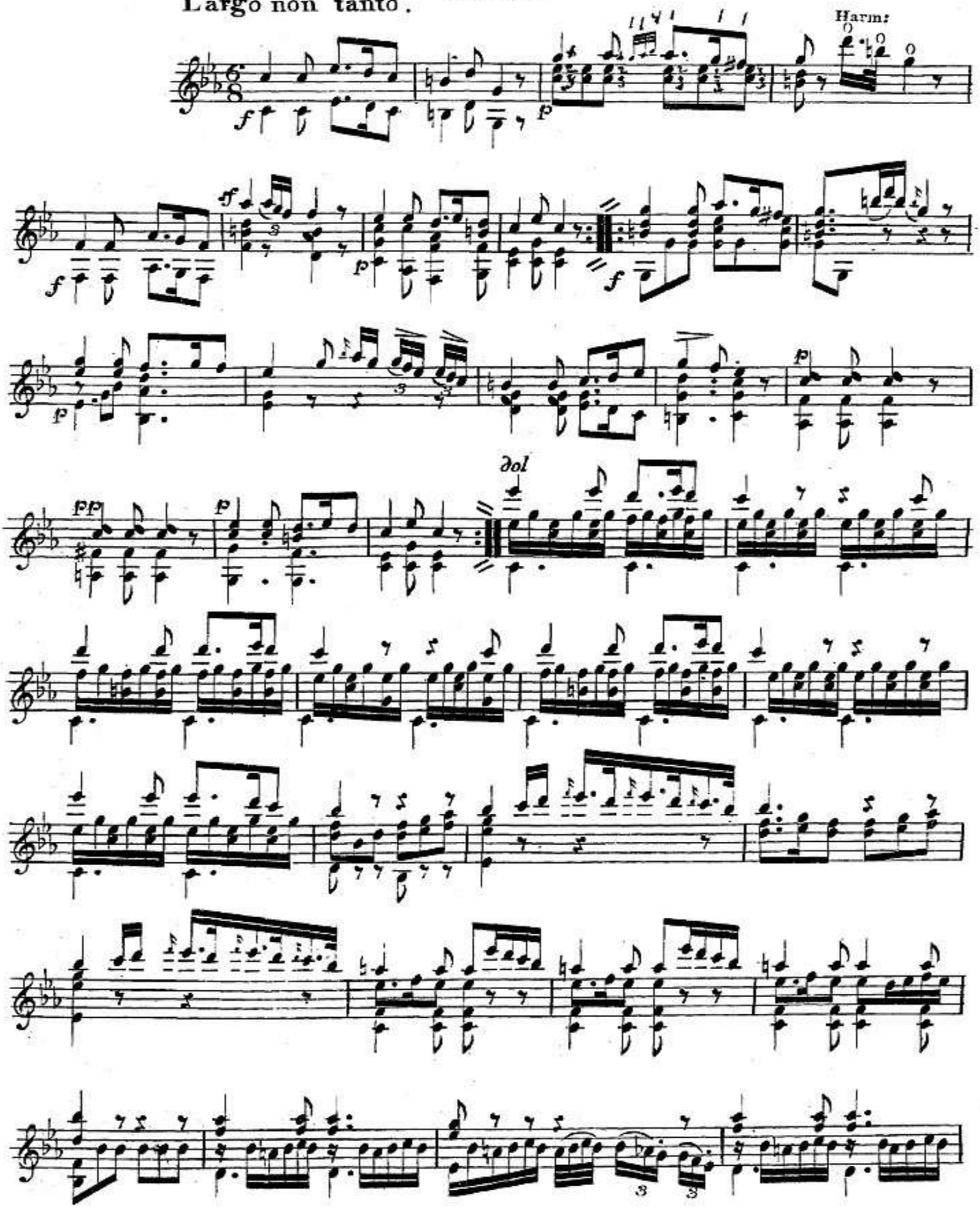


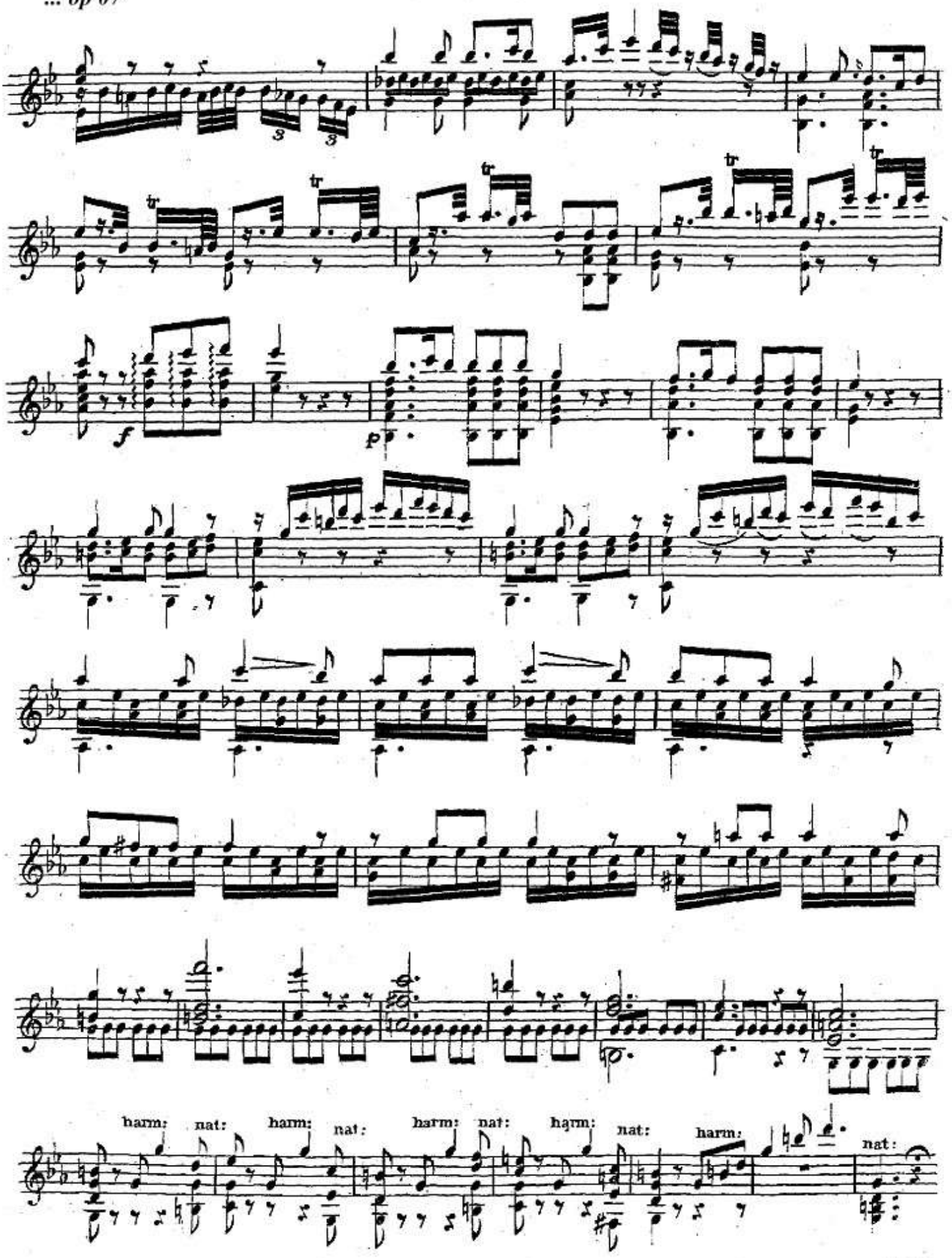
Opus 07

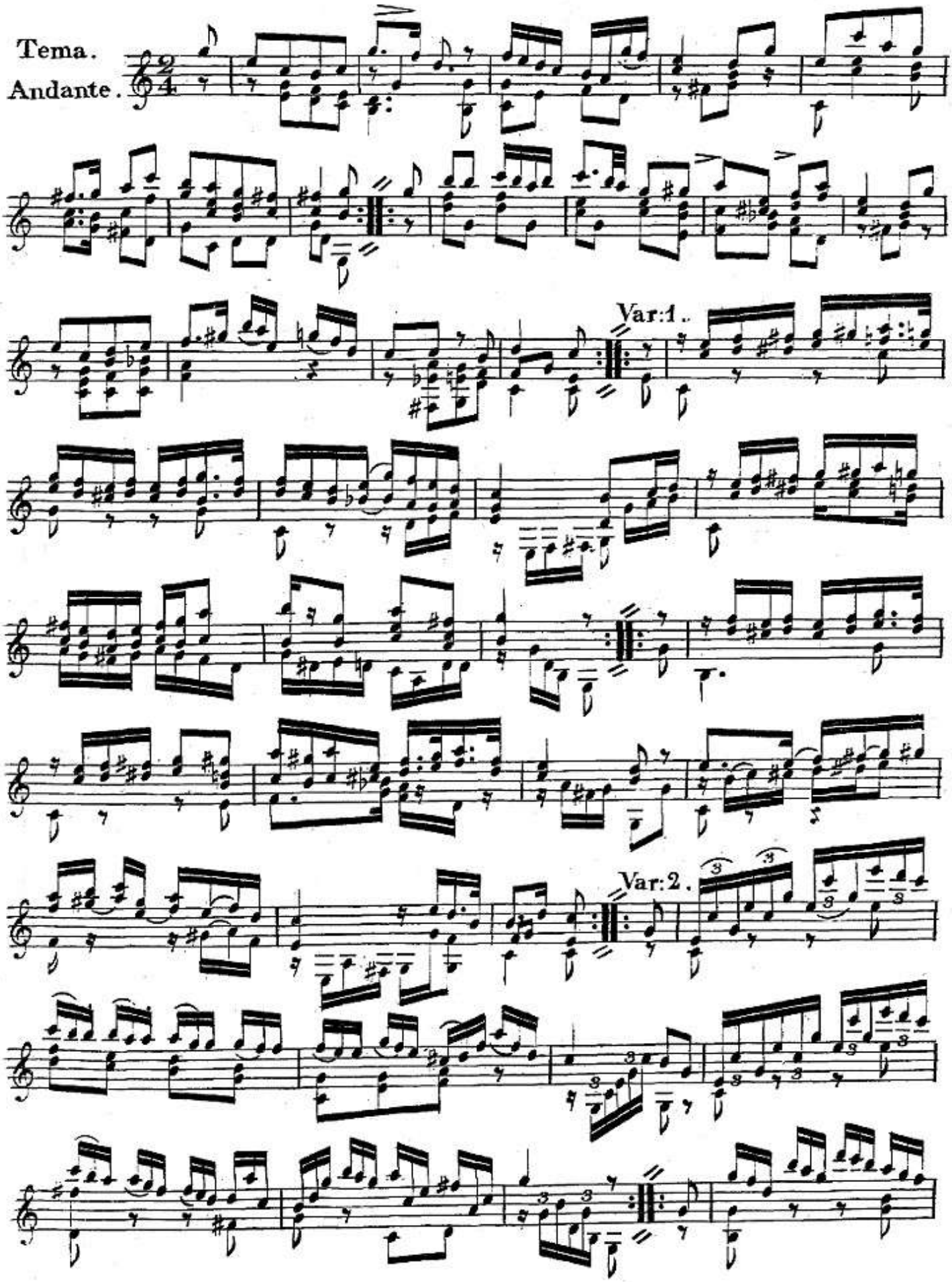
FANTAISIE

Guitare.

Largo non tanto.




harm: nat: harm: nat: harm: nat: harm: nat: harm: nat:


Tema.
Andante.
Var:1.
Var:2.

... op 07

Var:3.

dol

Var:4.

... op 07

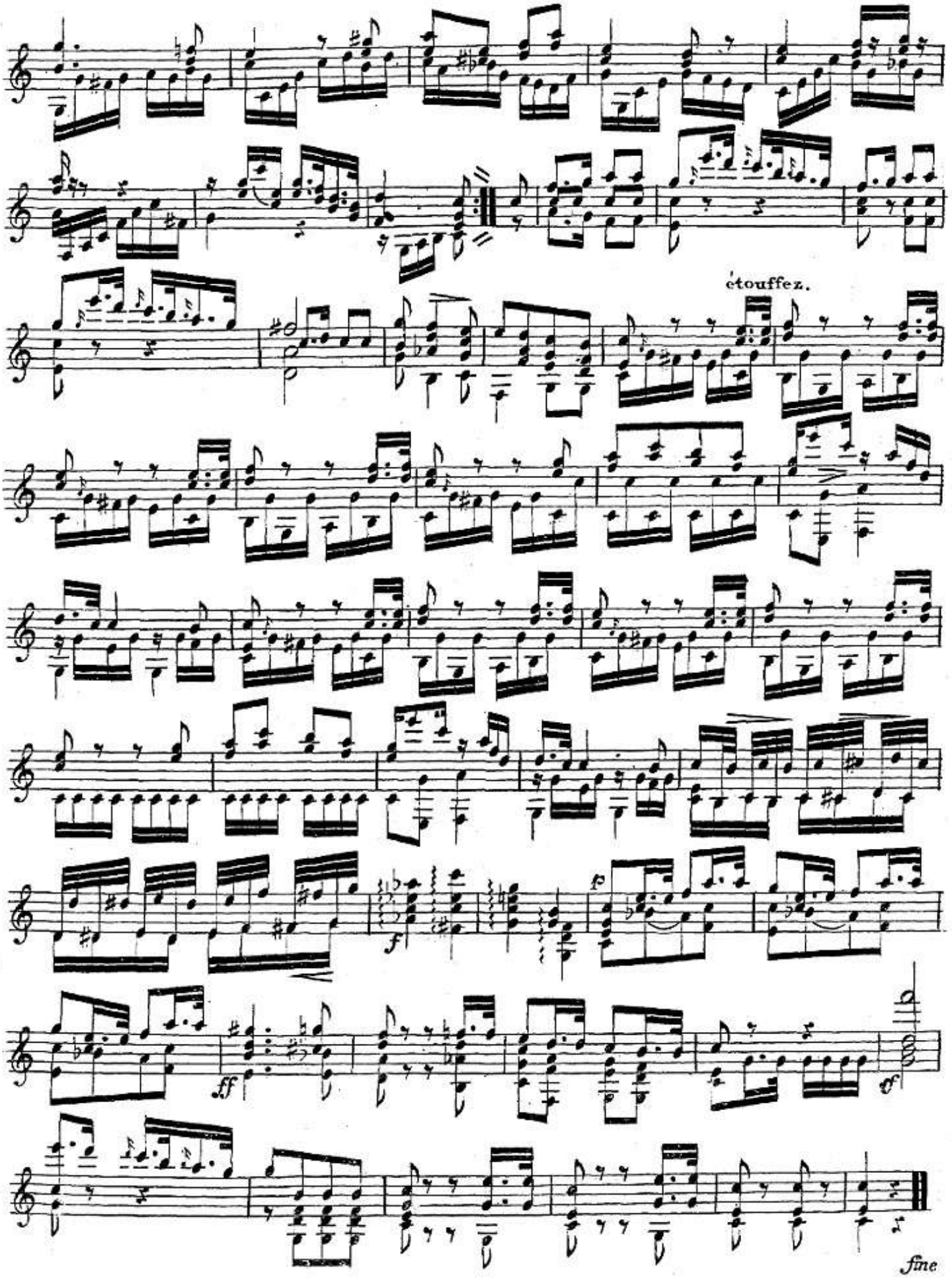
Guitare.

Var: 5.

etouffez

Var: 6.

Var: 8.

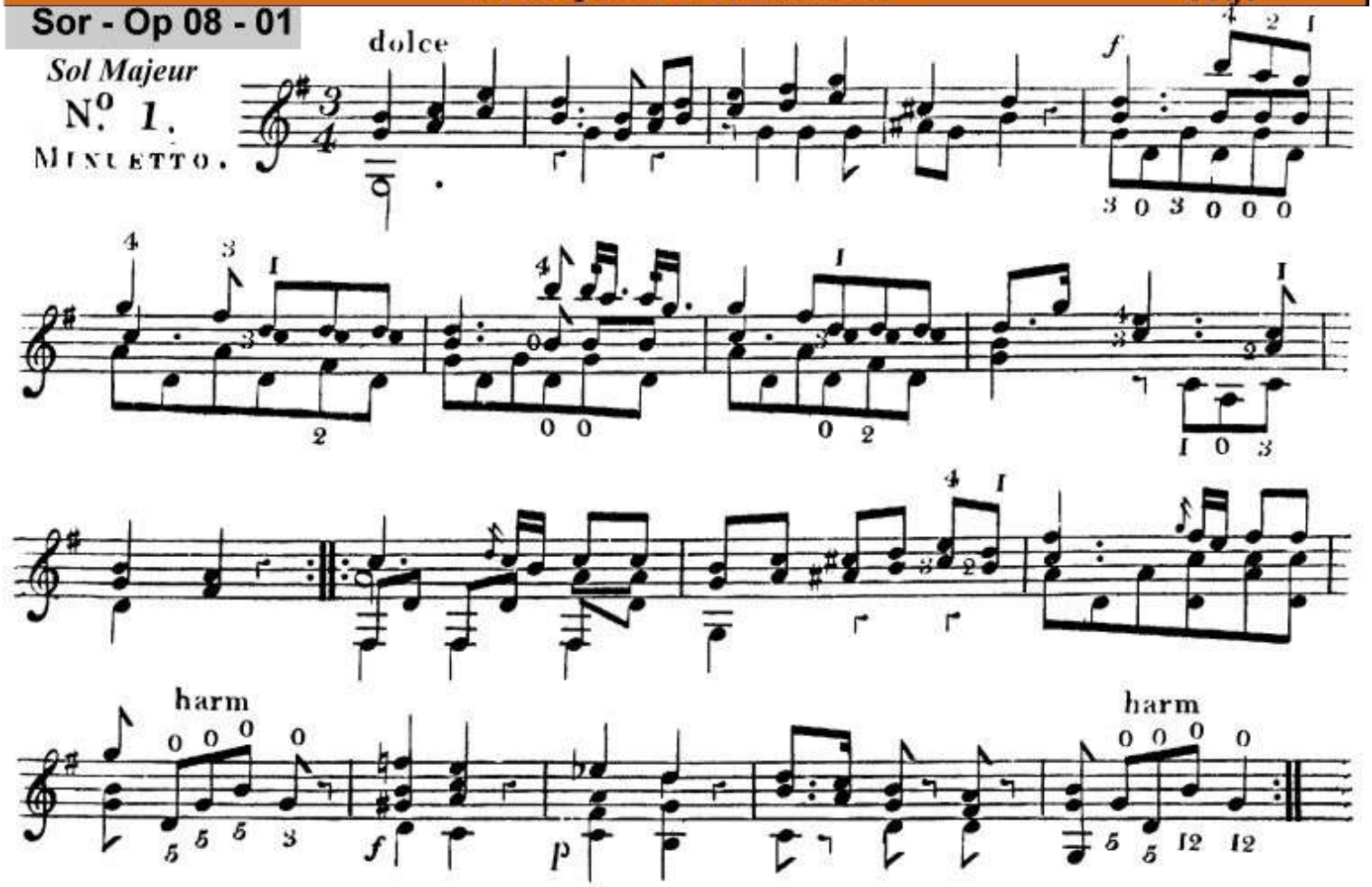

étouffez.
f
ff
fine

Sor - Op 08 - 01

Sol Majeur

N.o 1.

MINUETTO.

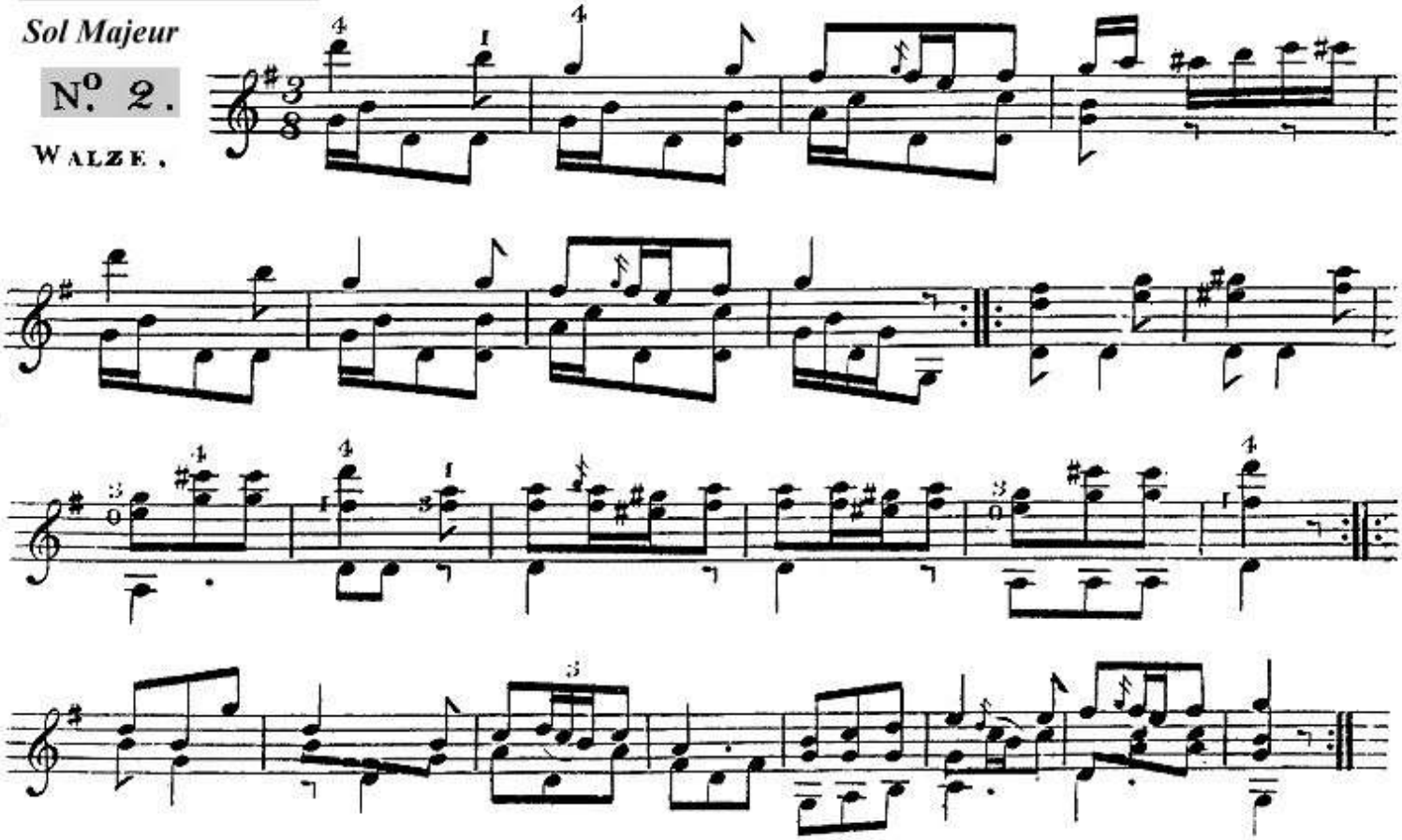


Sor - Op 08 - 02

Sol Majeur

N.o 2.

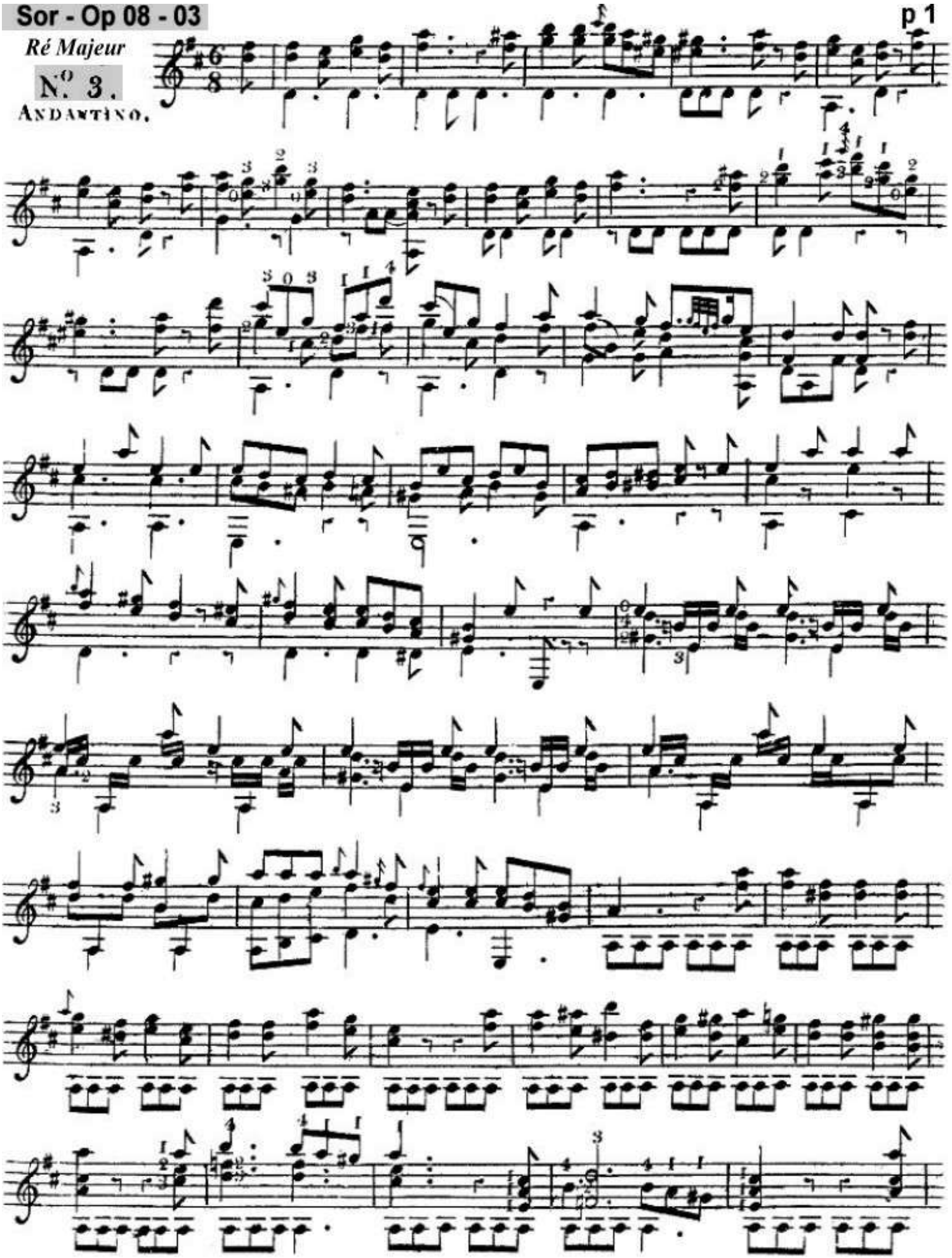
WALZE.

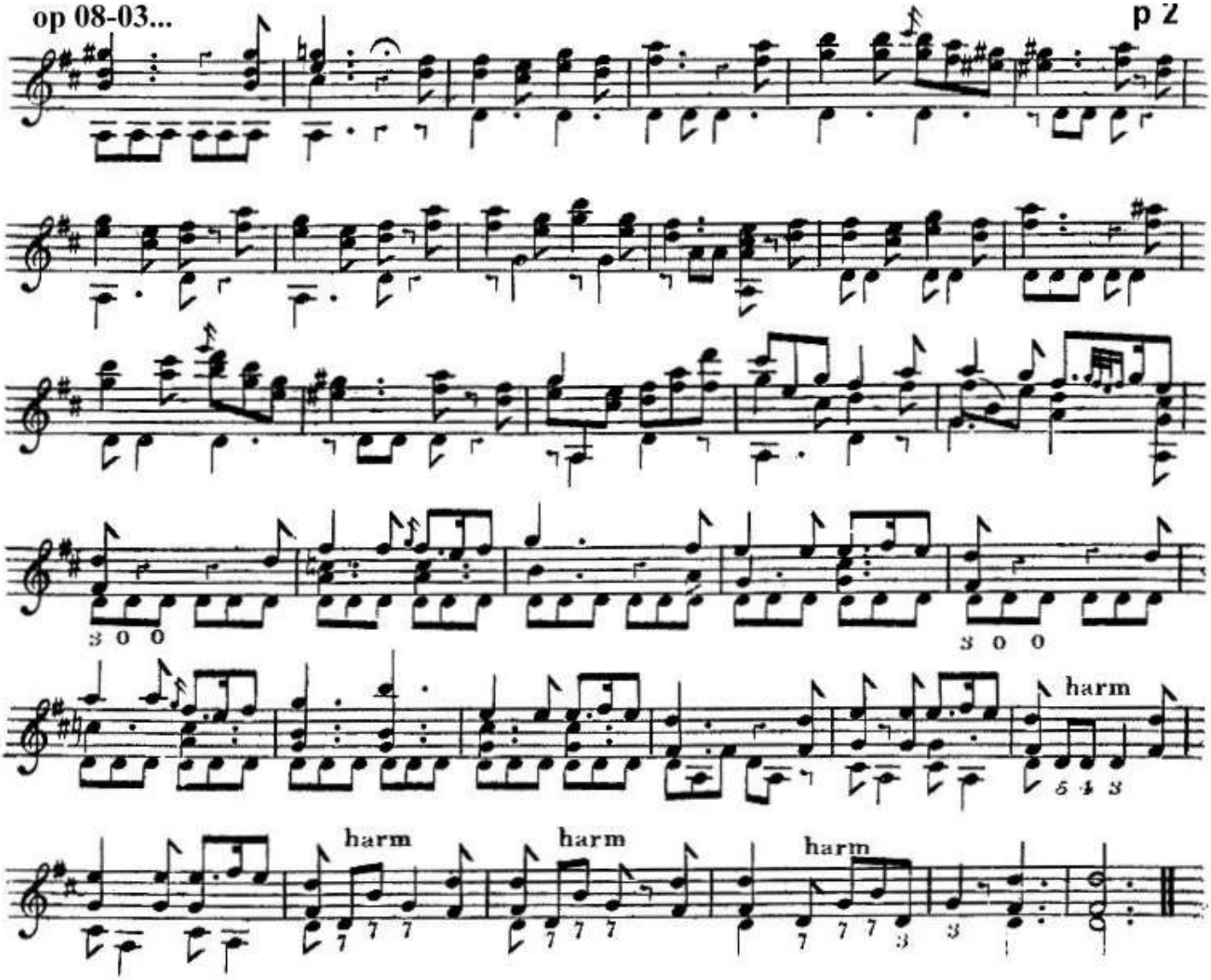


Ré Majeur

N.° 3.

ANDANTINO.



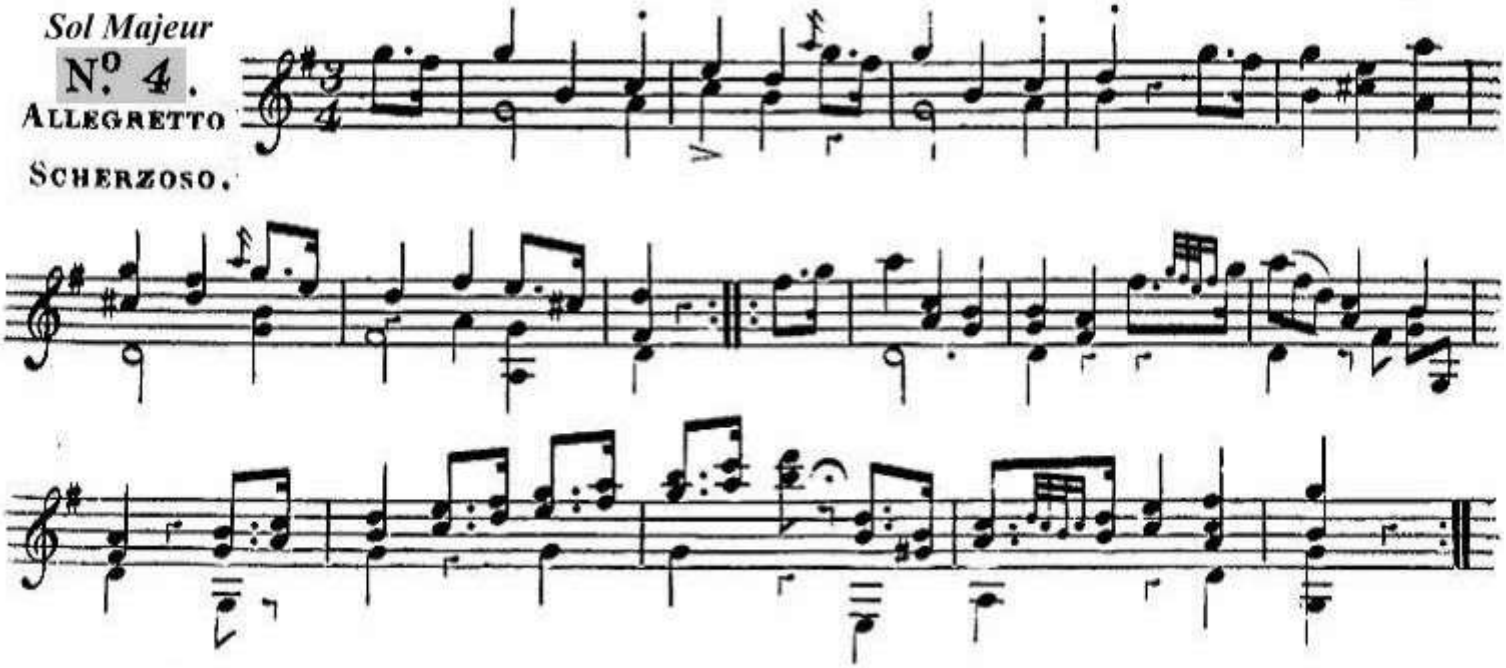


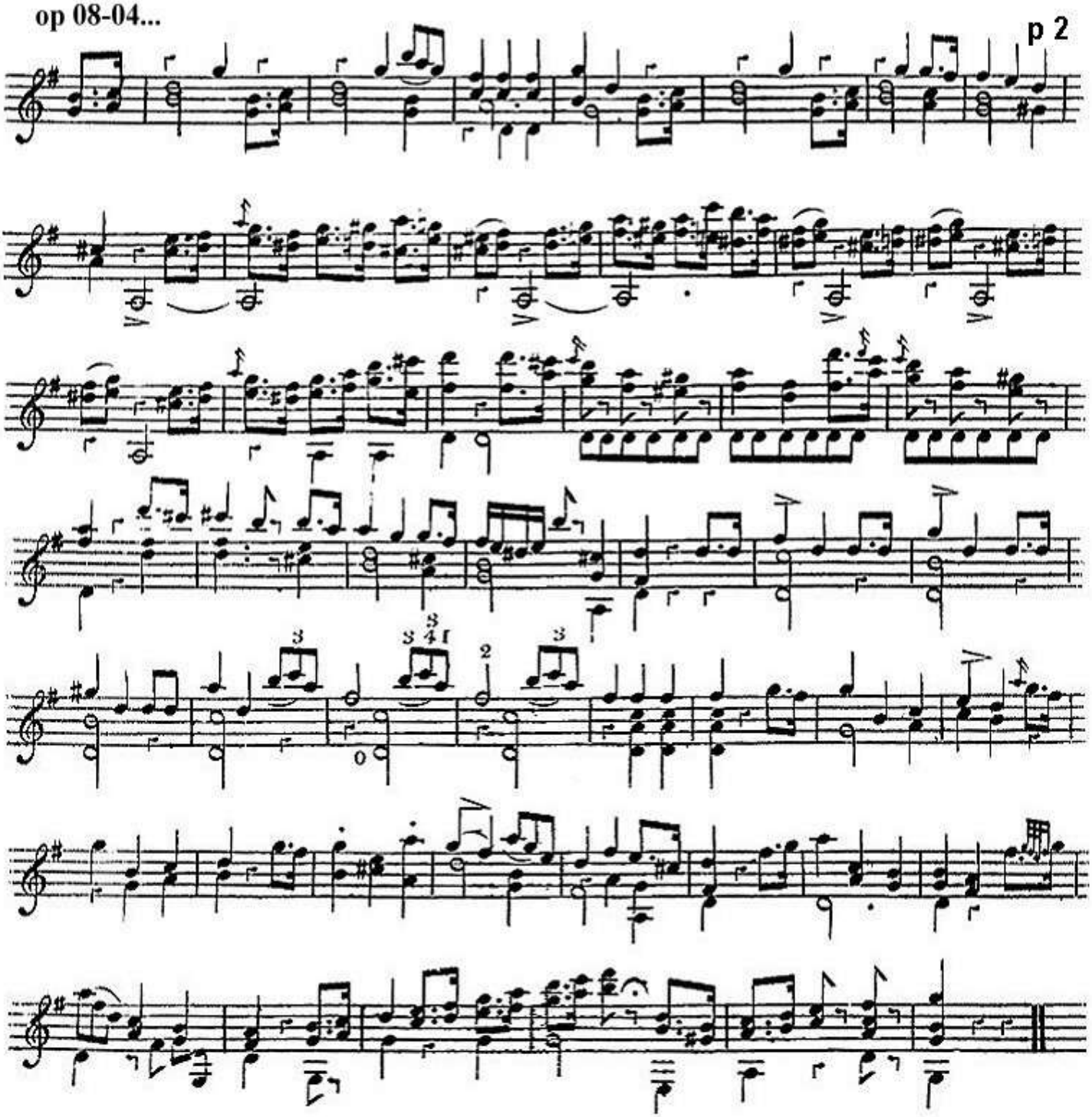
Sor - Op 08 - 04

Sol Majeur

N.° 4.

ALLEGRETTO SCHERZOSO.



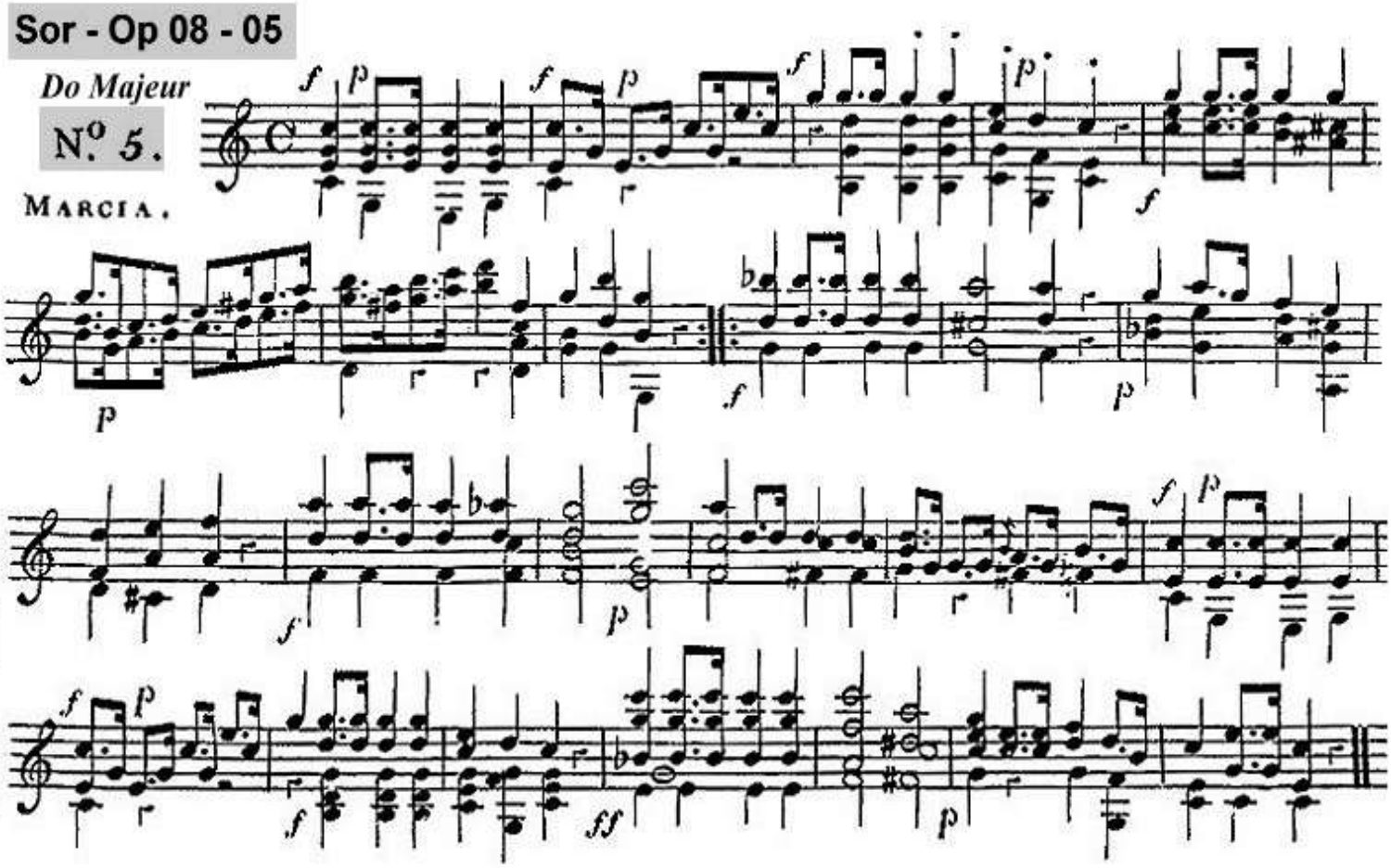


Sor - Op 08 - 05

Do Majeur

N.° 5.

MARCIA.

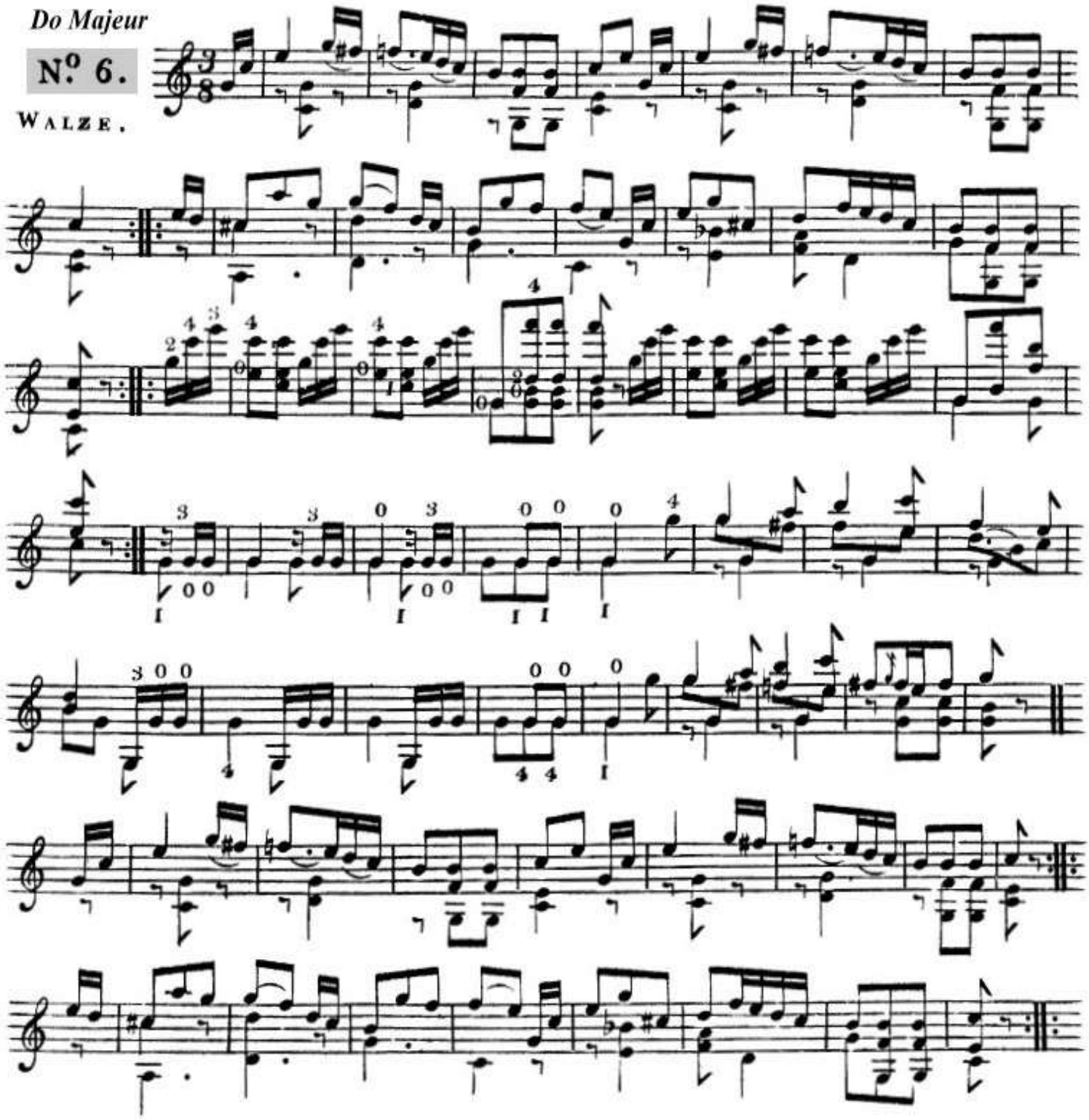


Sor - Op 08 - 06

Do Majeur

N.o 6.

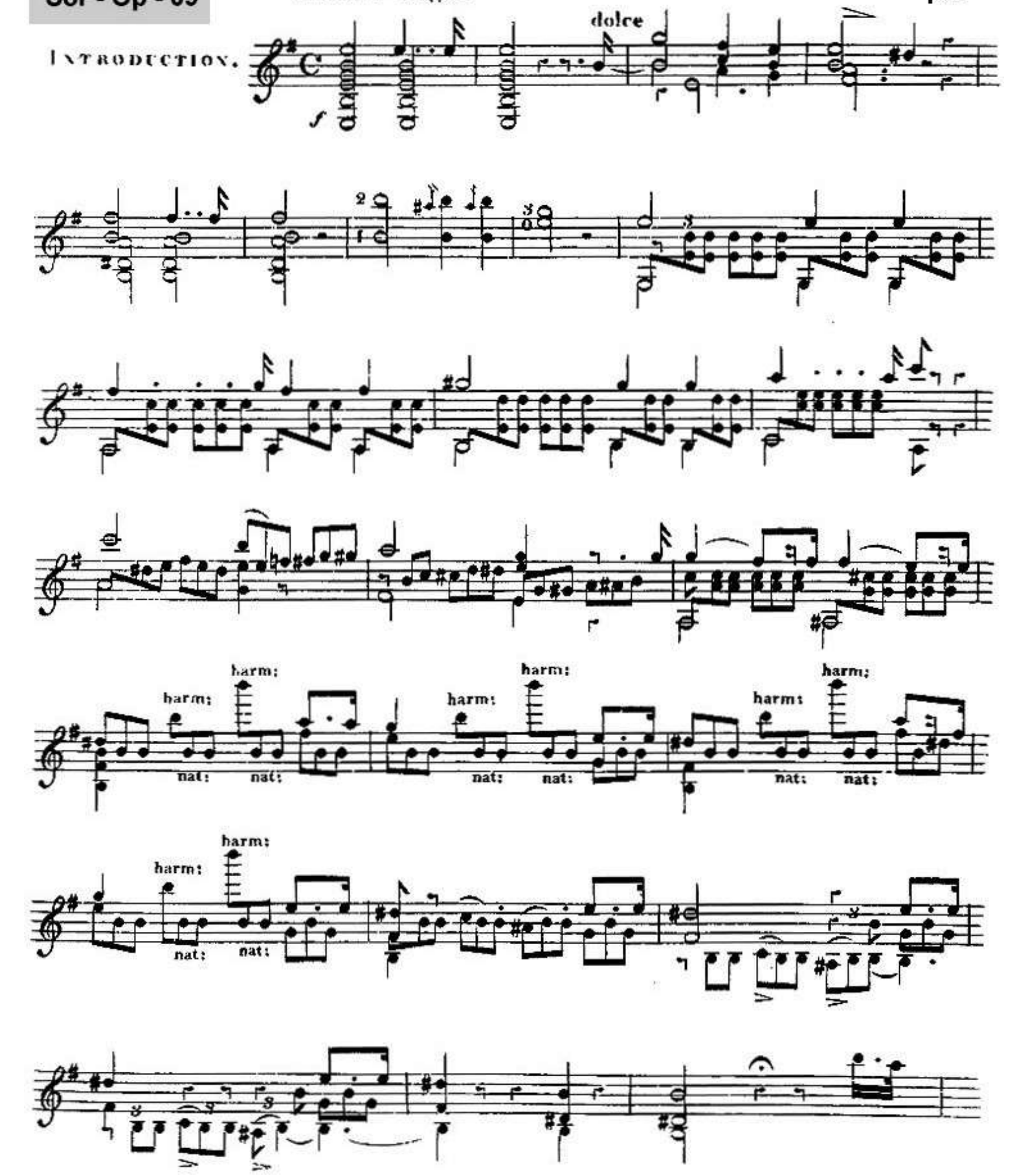
WALZE.



Sor - Op - 09

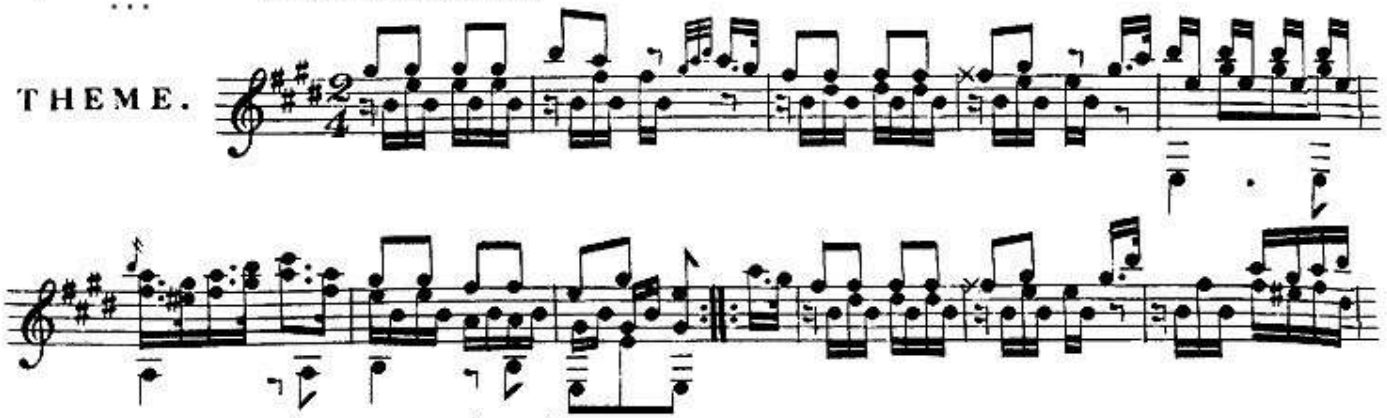
Andante Largo.

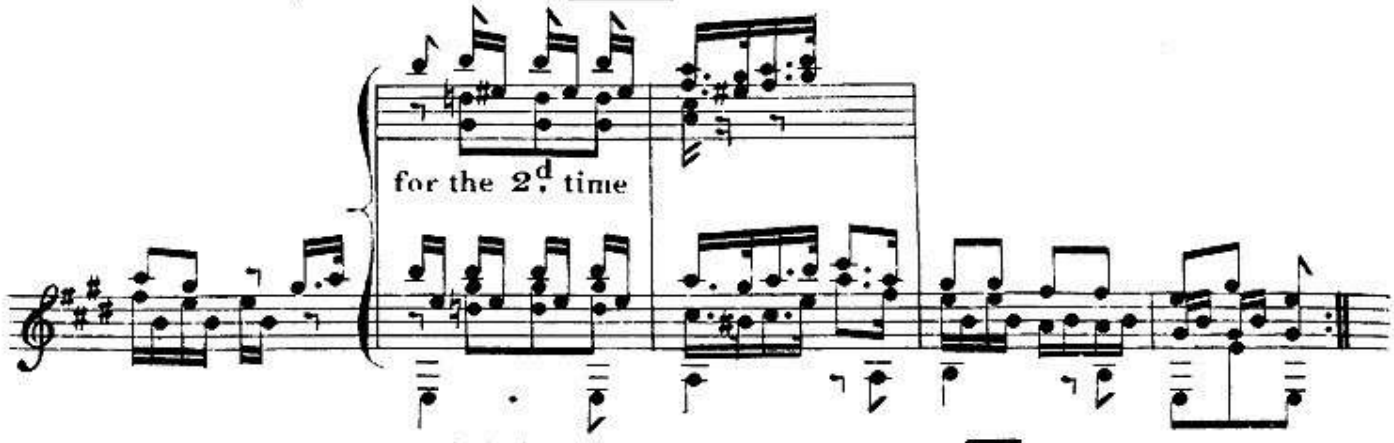
INTRODUCTION.



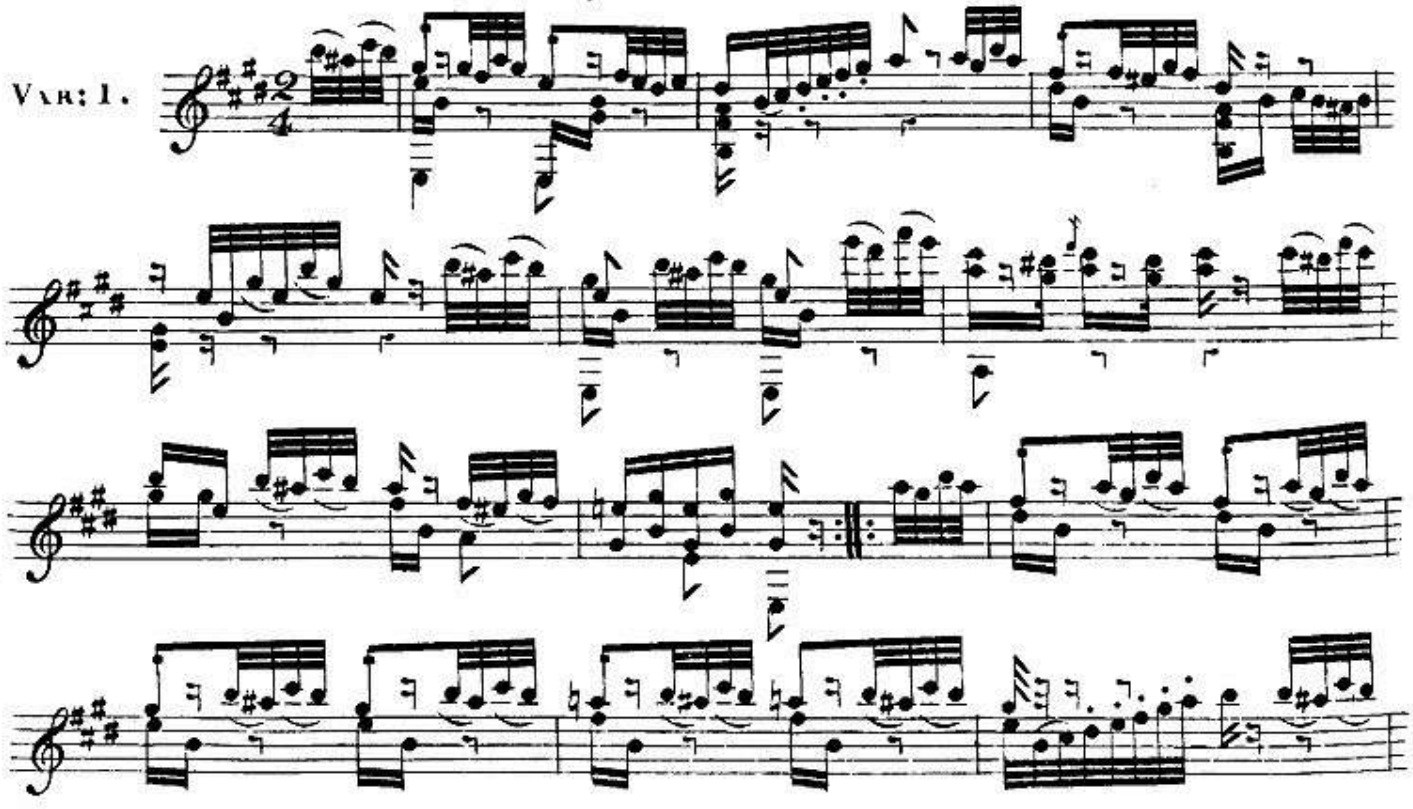
Andante Moderato

THEME.





VAR: I.



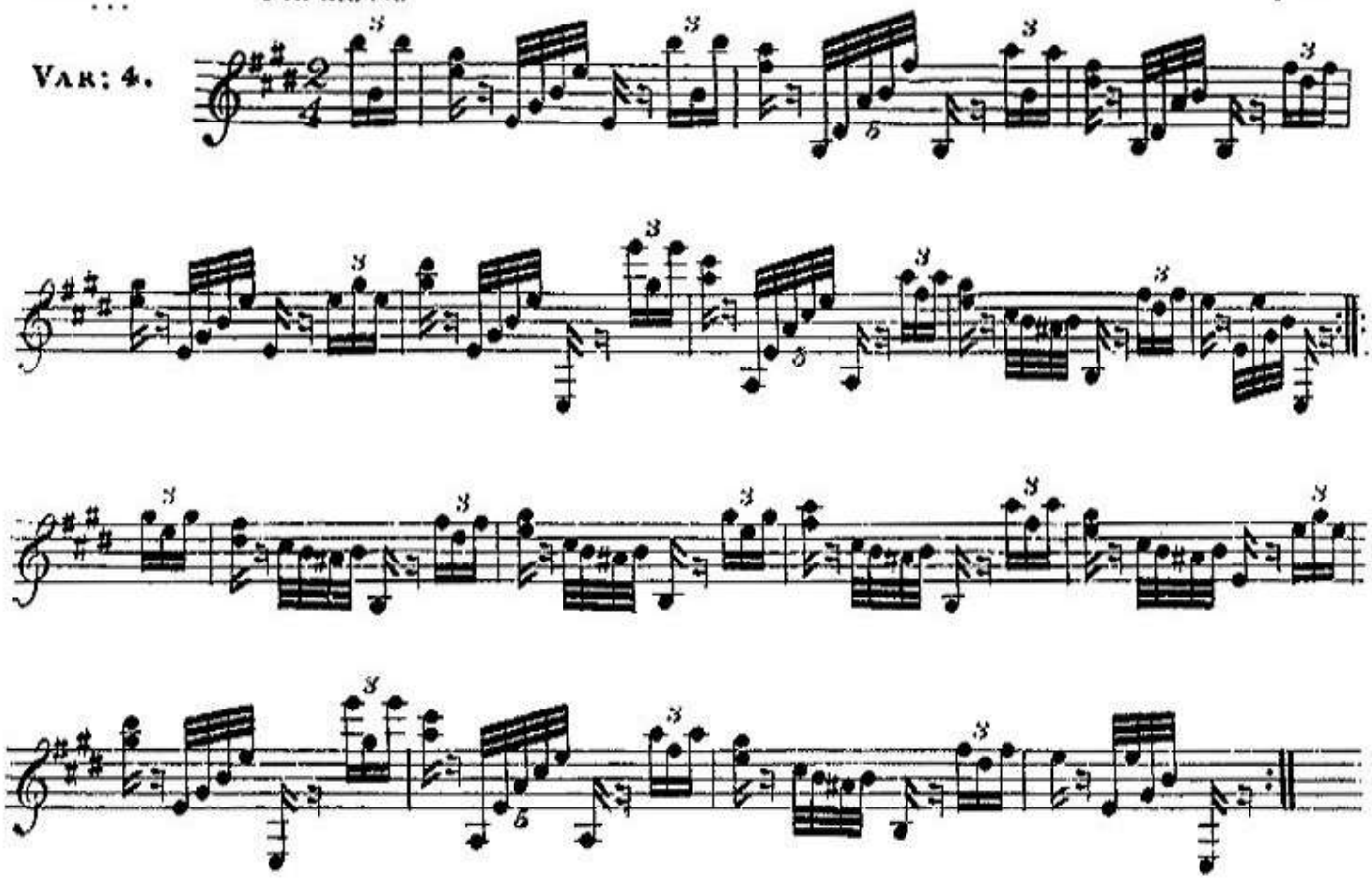
Mineur

Var: 2.

Var: 3.

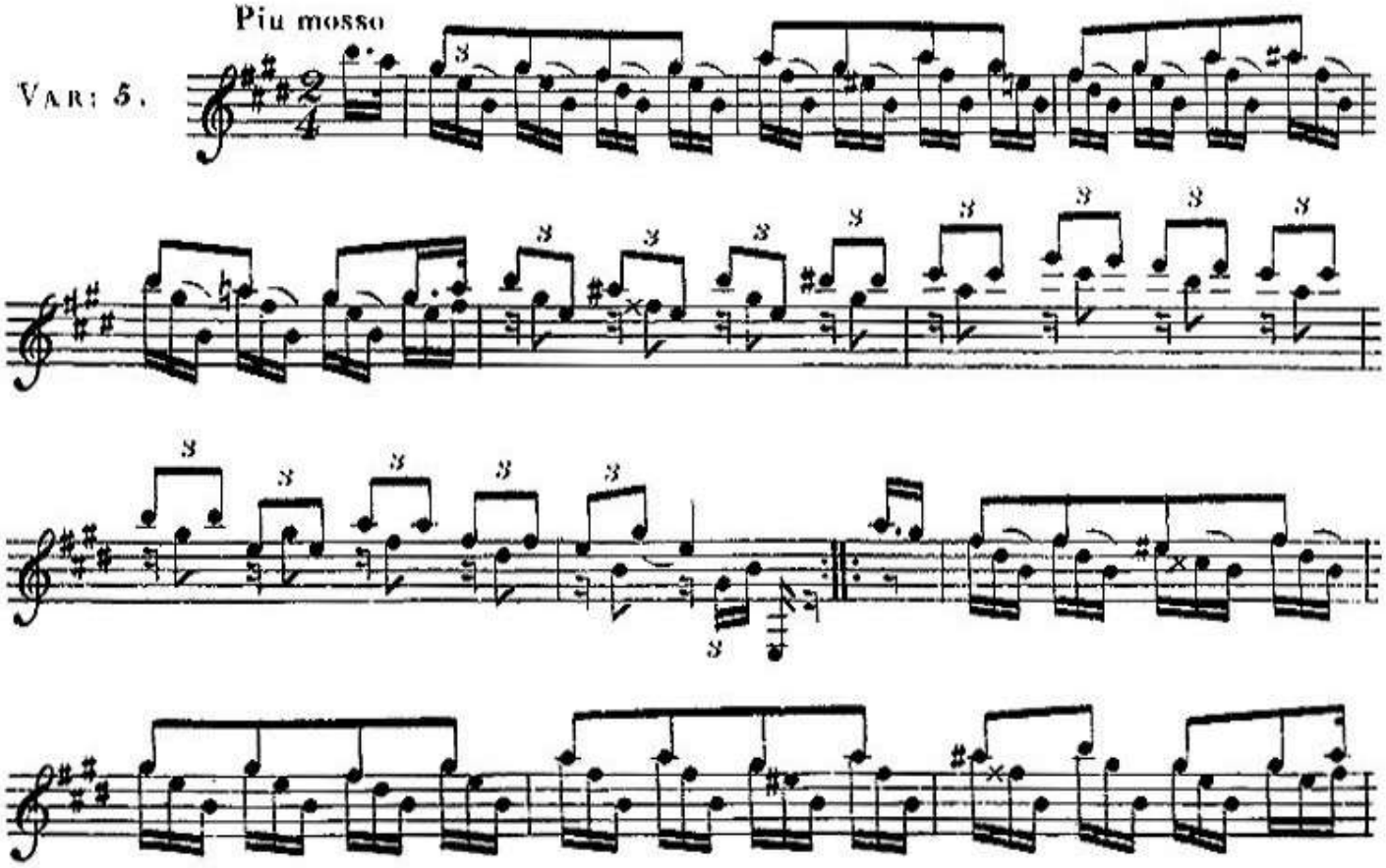
Piu mosso

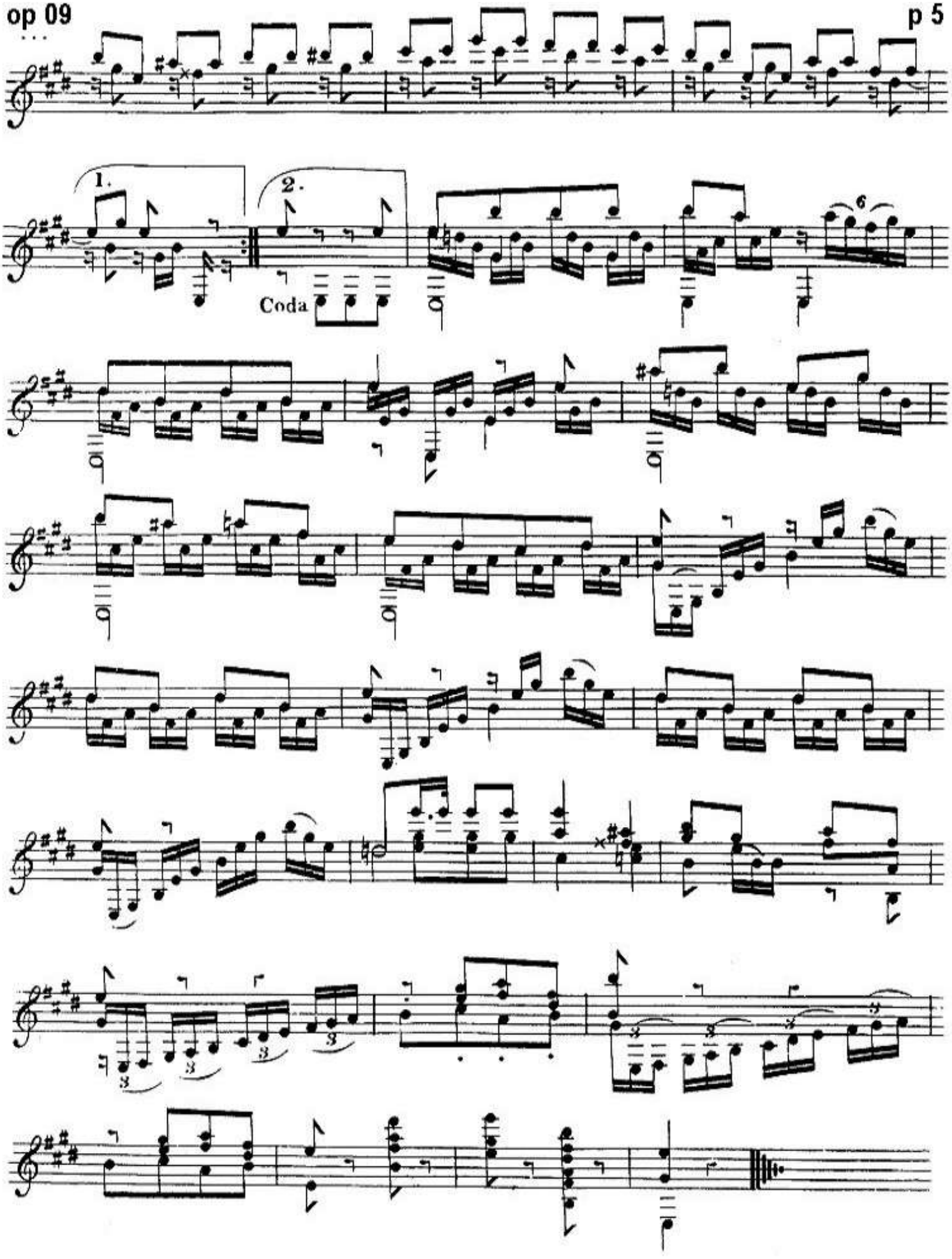
VAR: 4.



Piu mosso

VAR: 5.



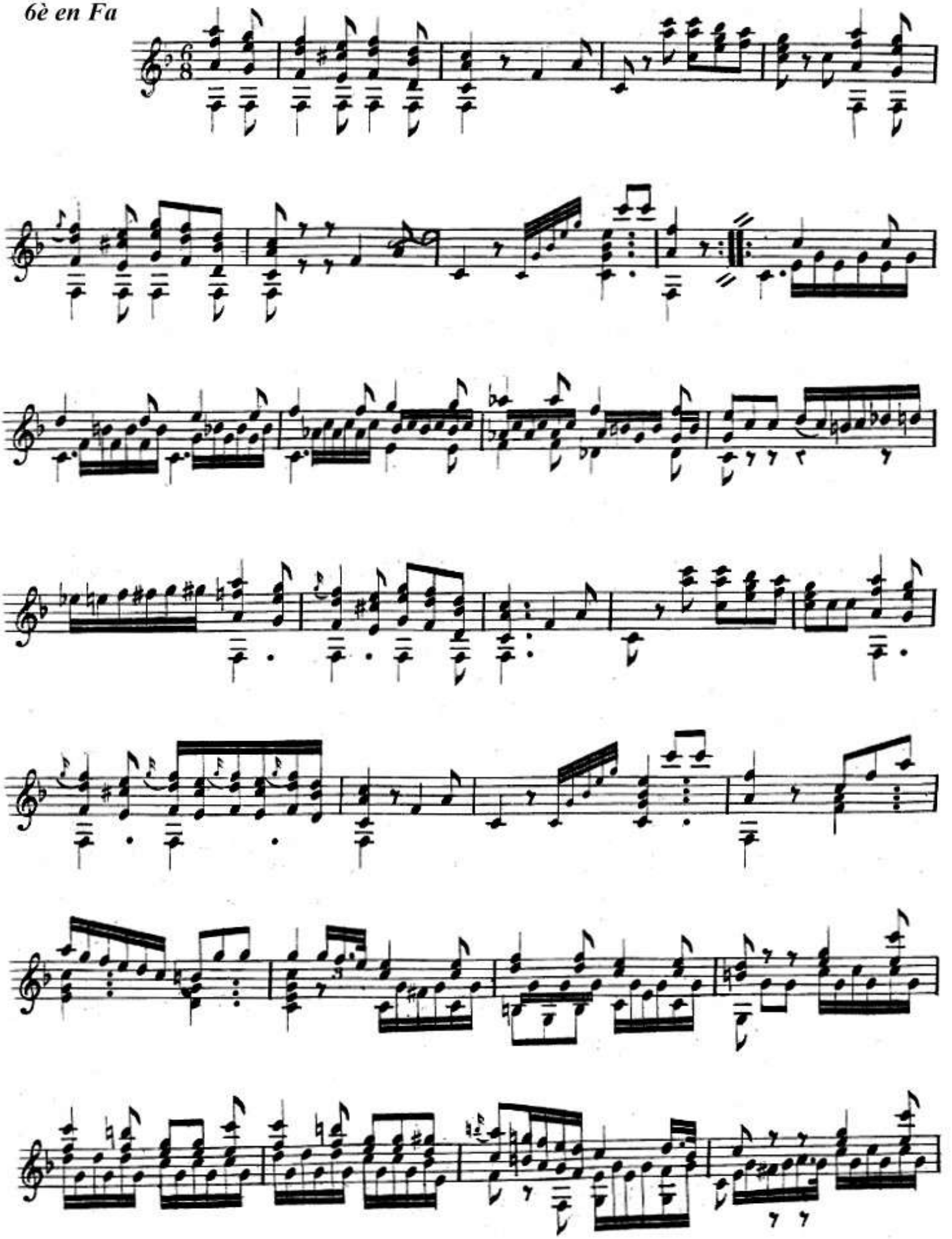

1.
2.
Coda
6

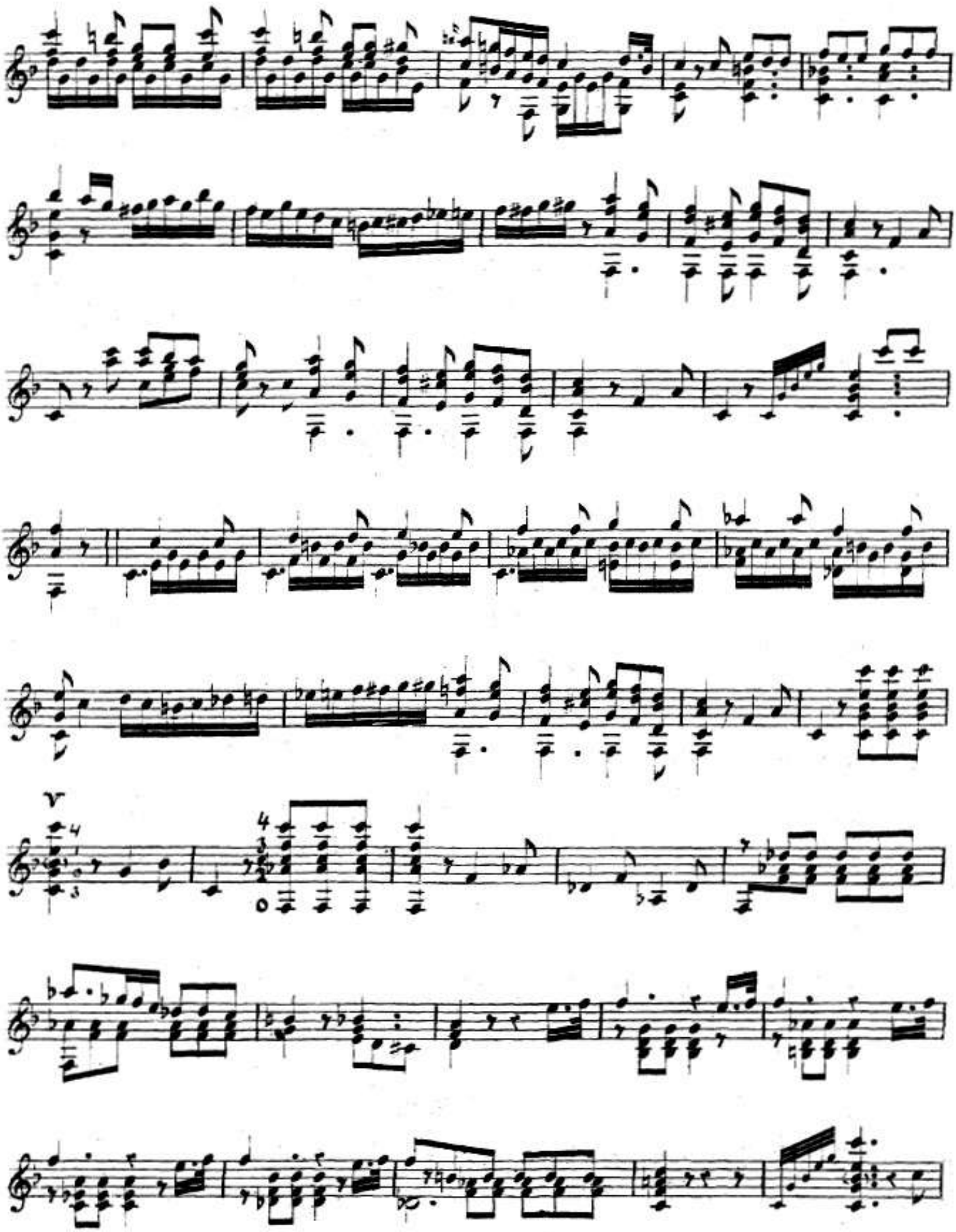
Opus 10

3è FANTAISIE

Andante largo

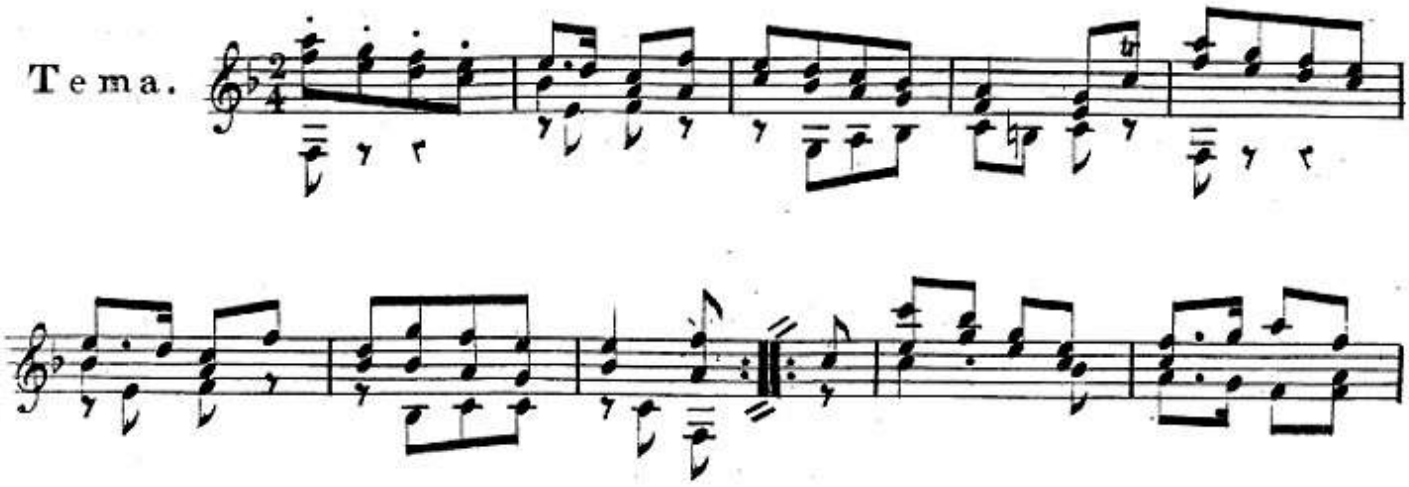
6è en Fa

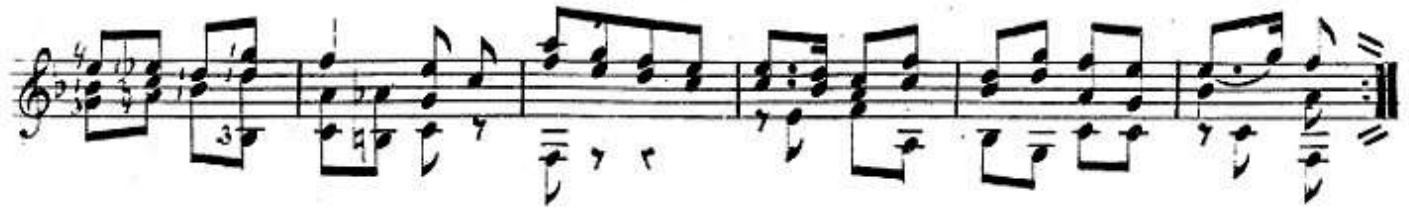



V

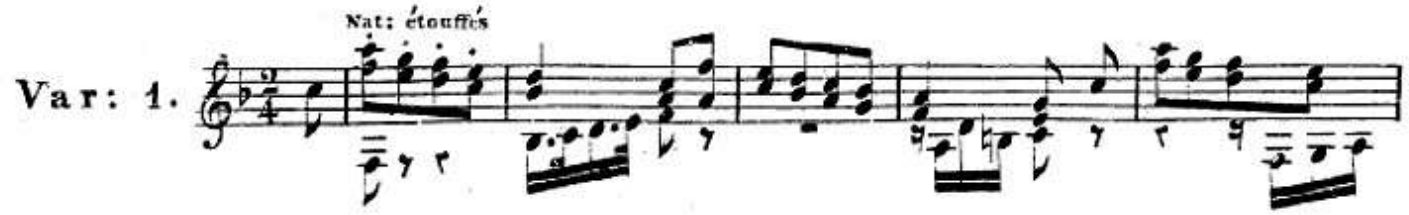
Andante cantabile.

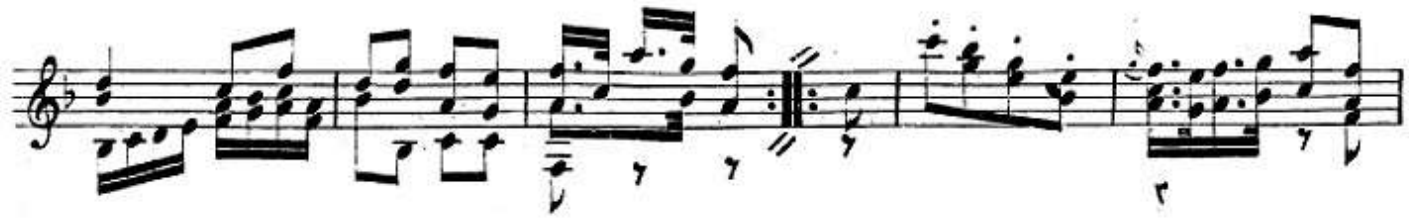
Tema.





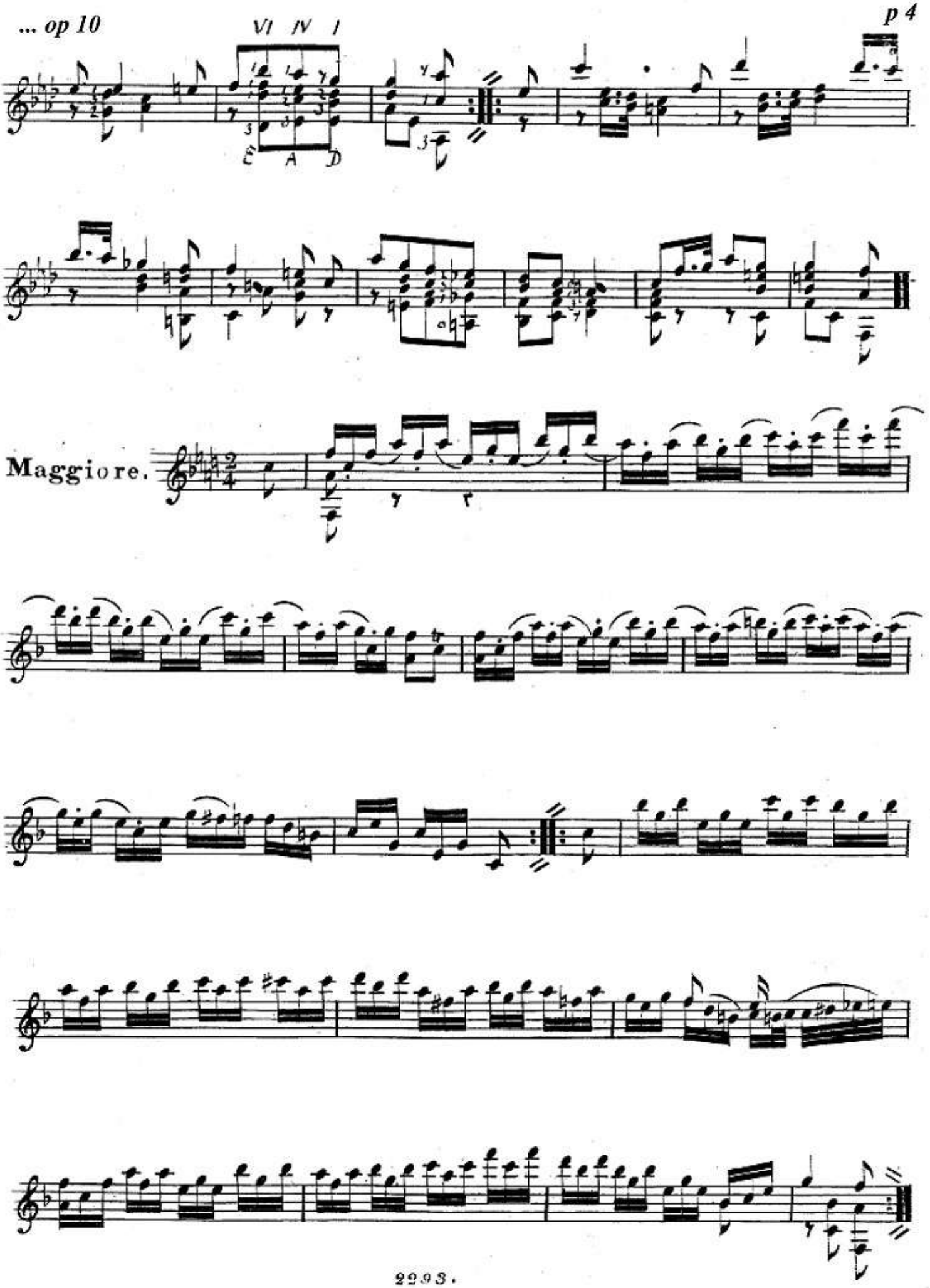
Var: 1.



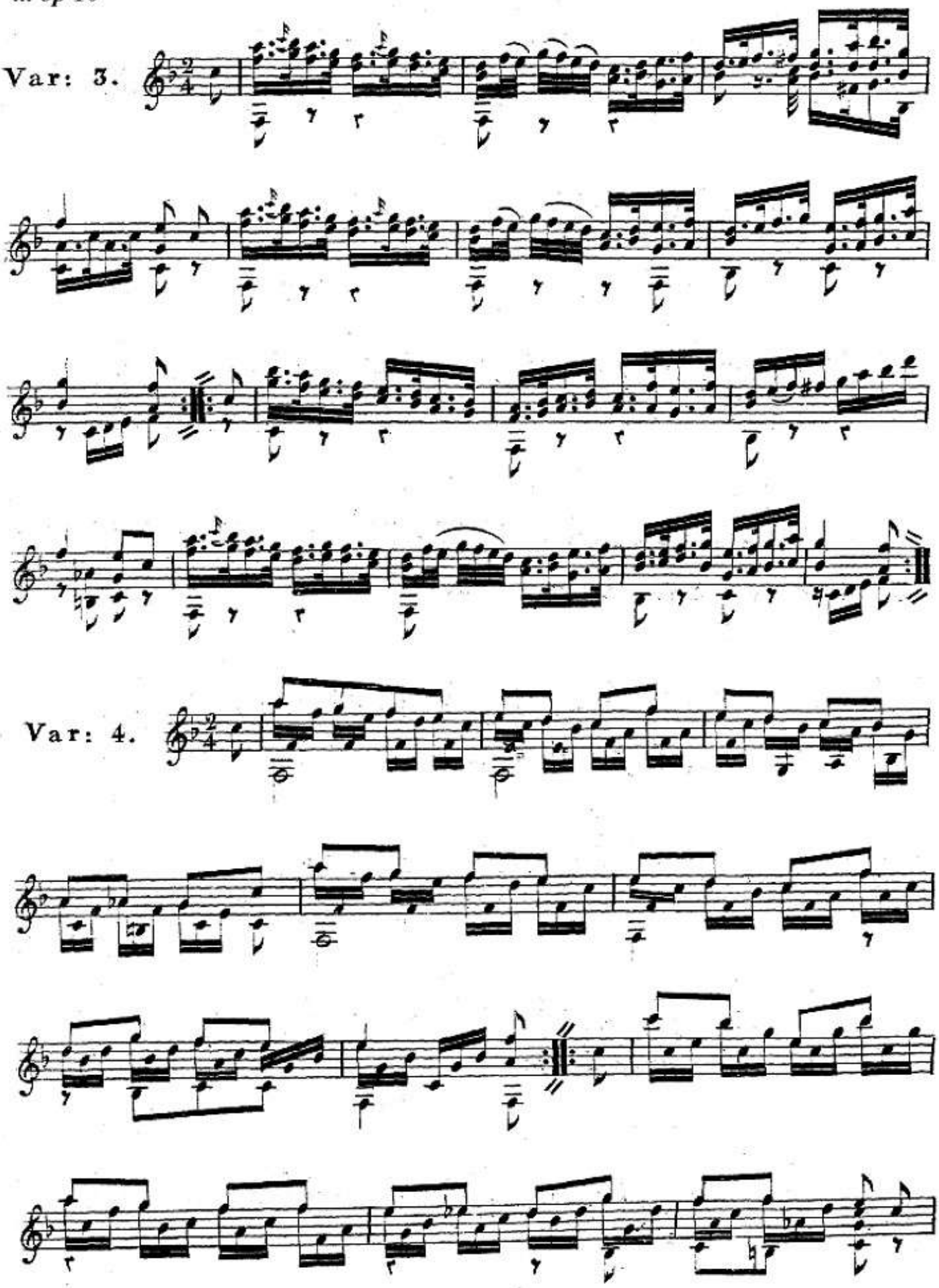


Minore.

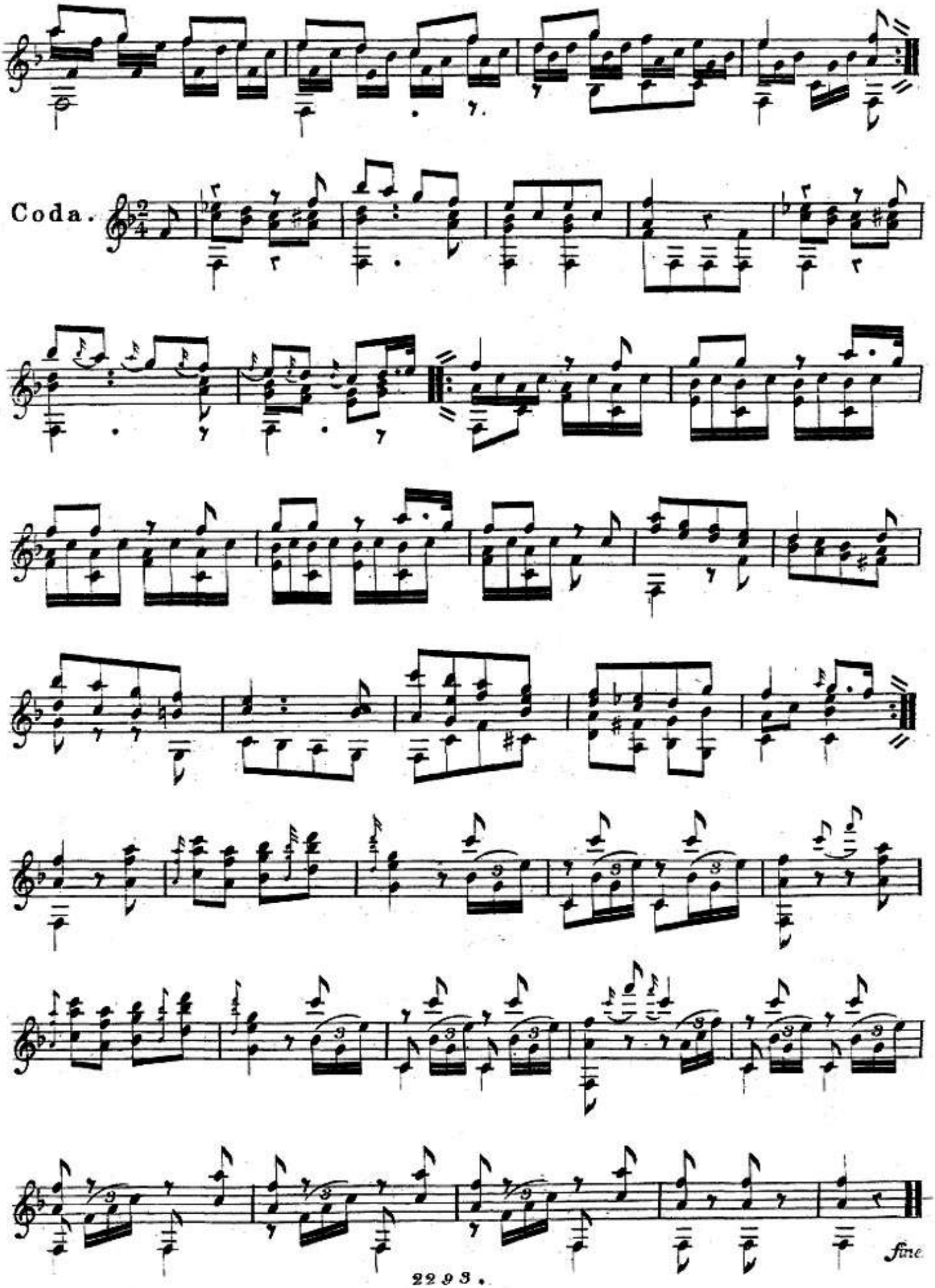
Var: 2.


VI IV I
E A D
Maggiore.

Var: 3.



Var: 4.


Coda.
fine

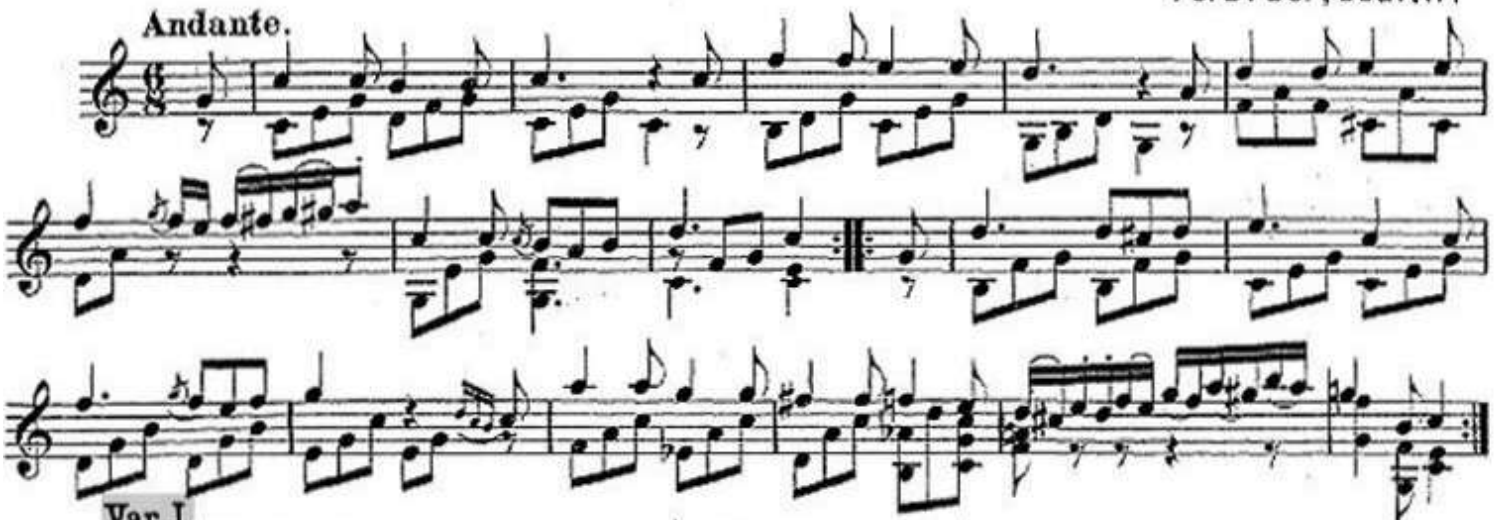
Sor - Op 11

Deux Thèmes variés
et
12 Menuets.

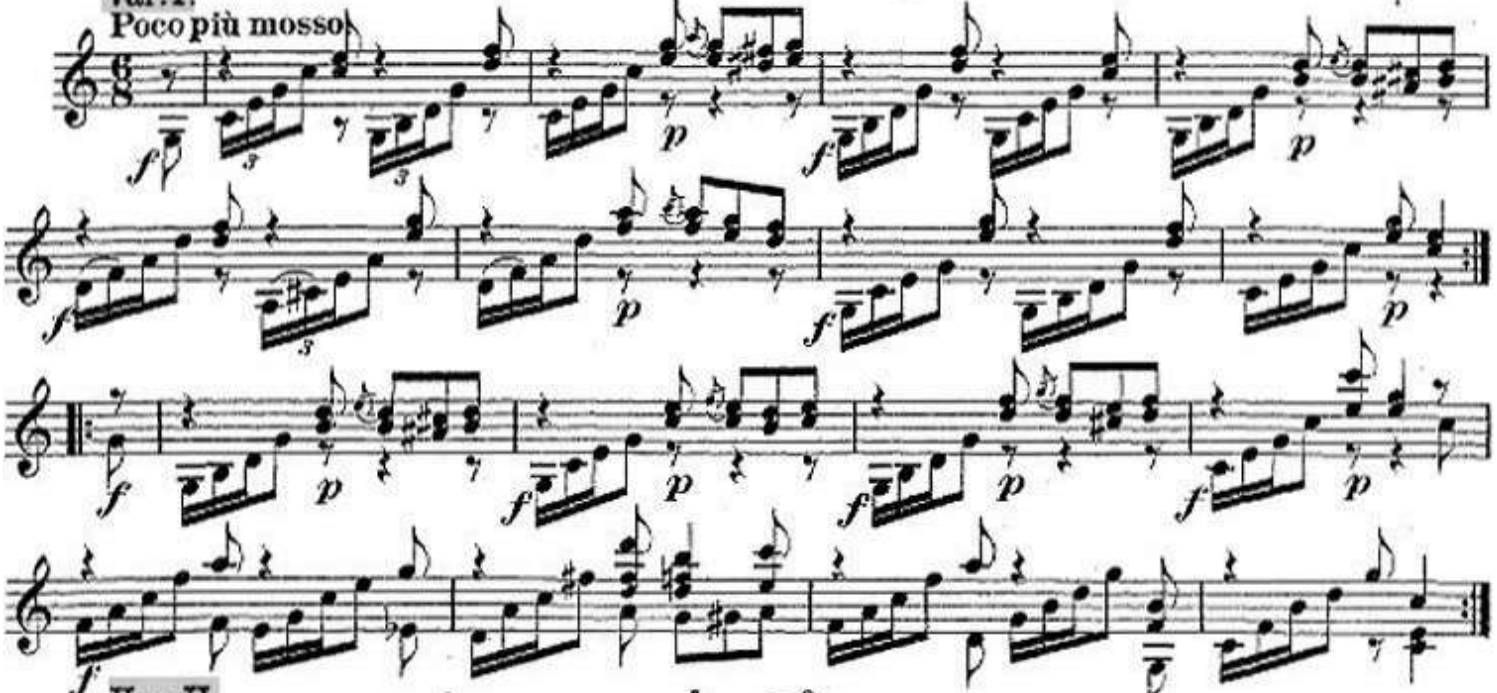
Ferd. Sor, oeuv.11.

Thème. 1 *Do Majeur*

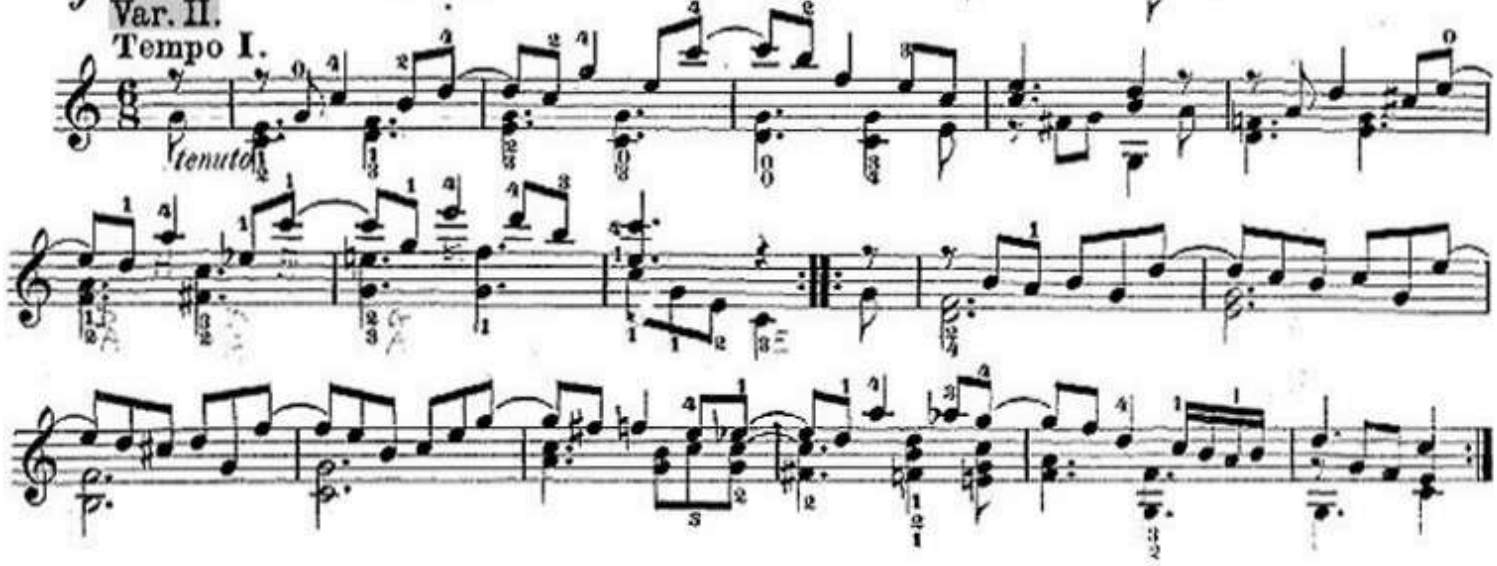
Andante.

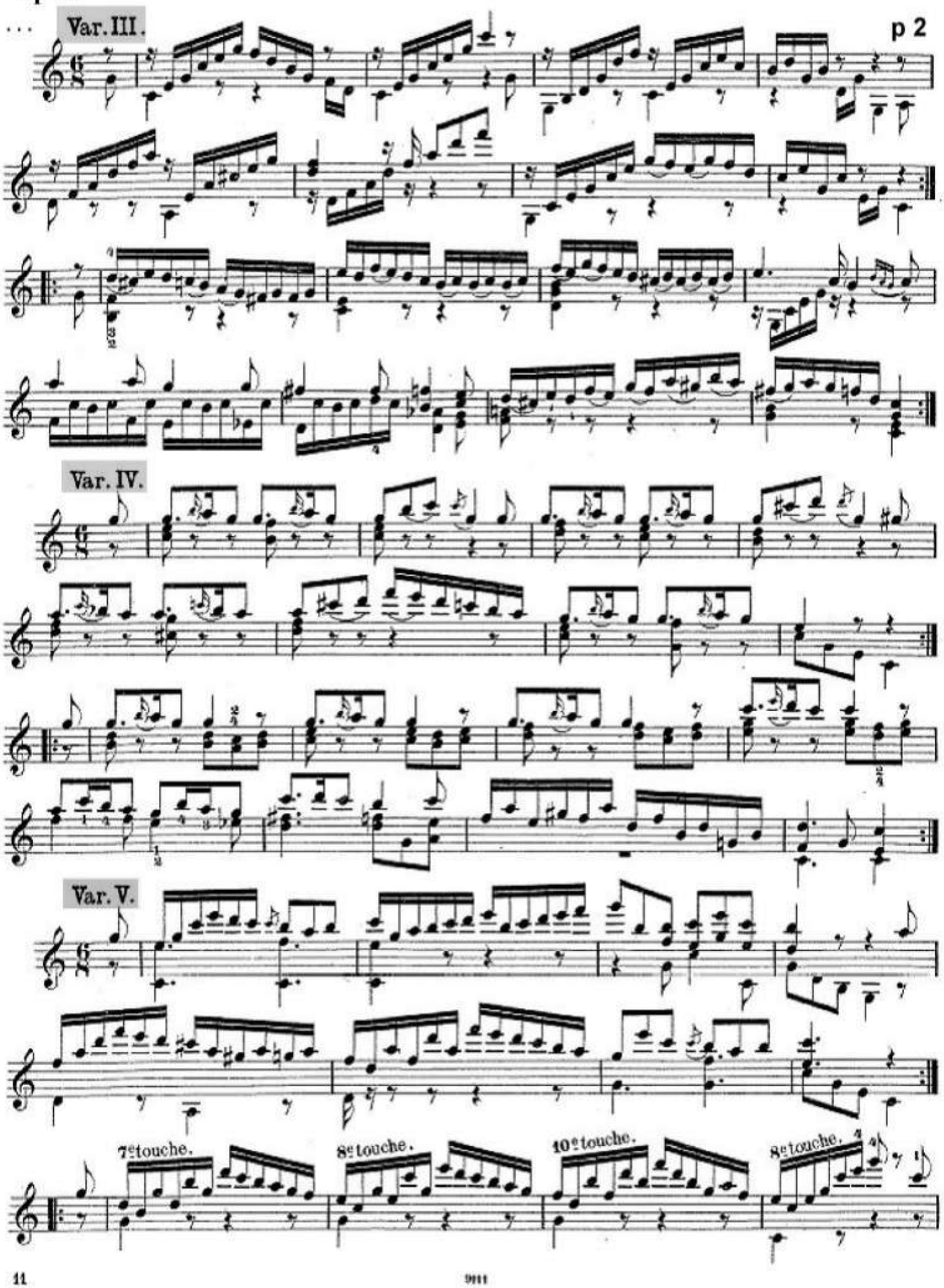


Var. I.
Poco più mosso



Var. II.
Tempo I.




Var. III.
p 2
Var. IV.
Var. V.
7e touche.
8e touche.
10e touche.
8e touche.

...

Var. VI.

harm.

nat.

harm.

Menuet
N°1.

Sol Majeur

La 6me corde en Ré, la 5me corde en Sol.

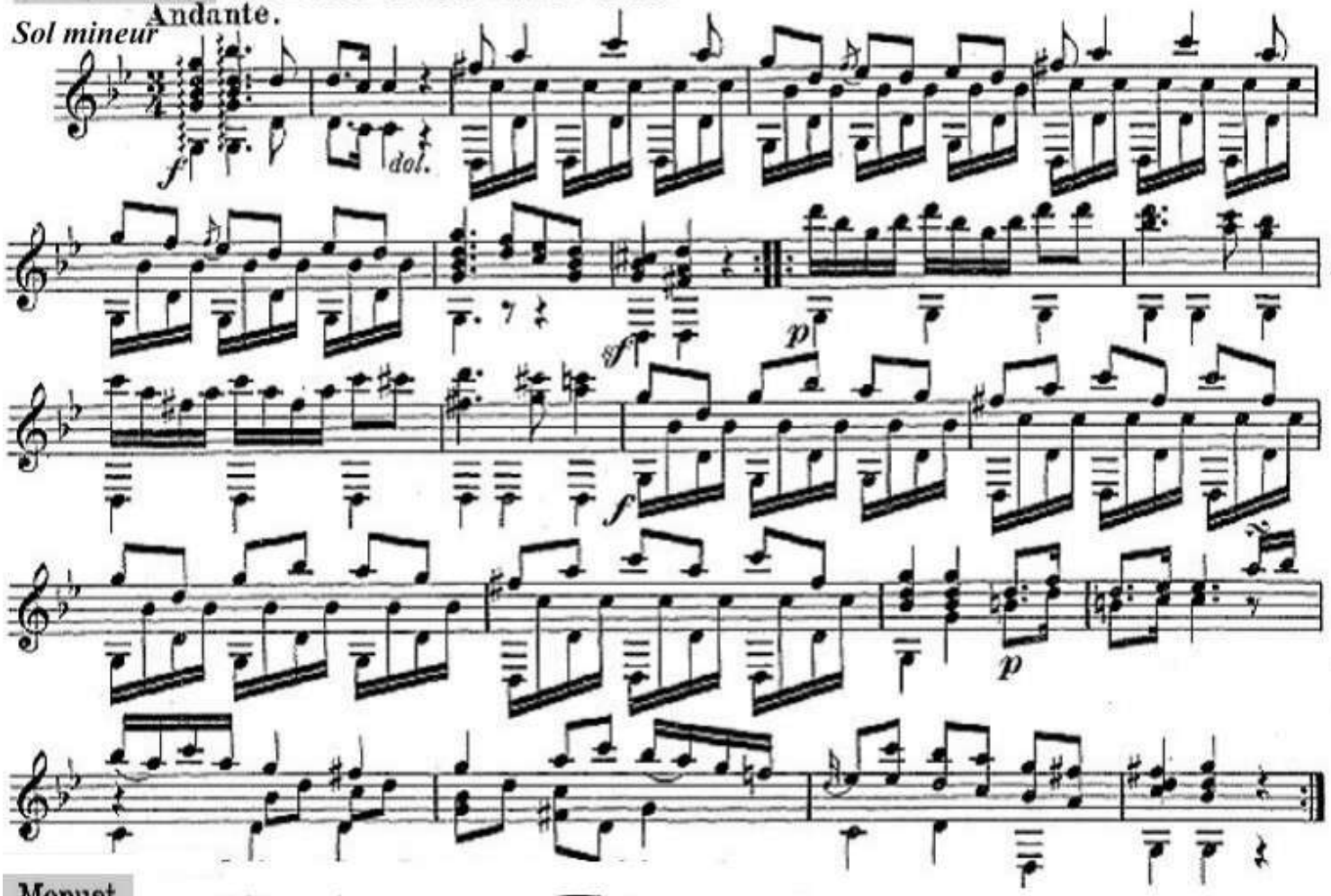
Andante.

cresc.

Menuet N°2. La 6me corde en Ré, la 5me corde en Sol.

Andante.

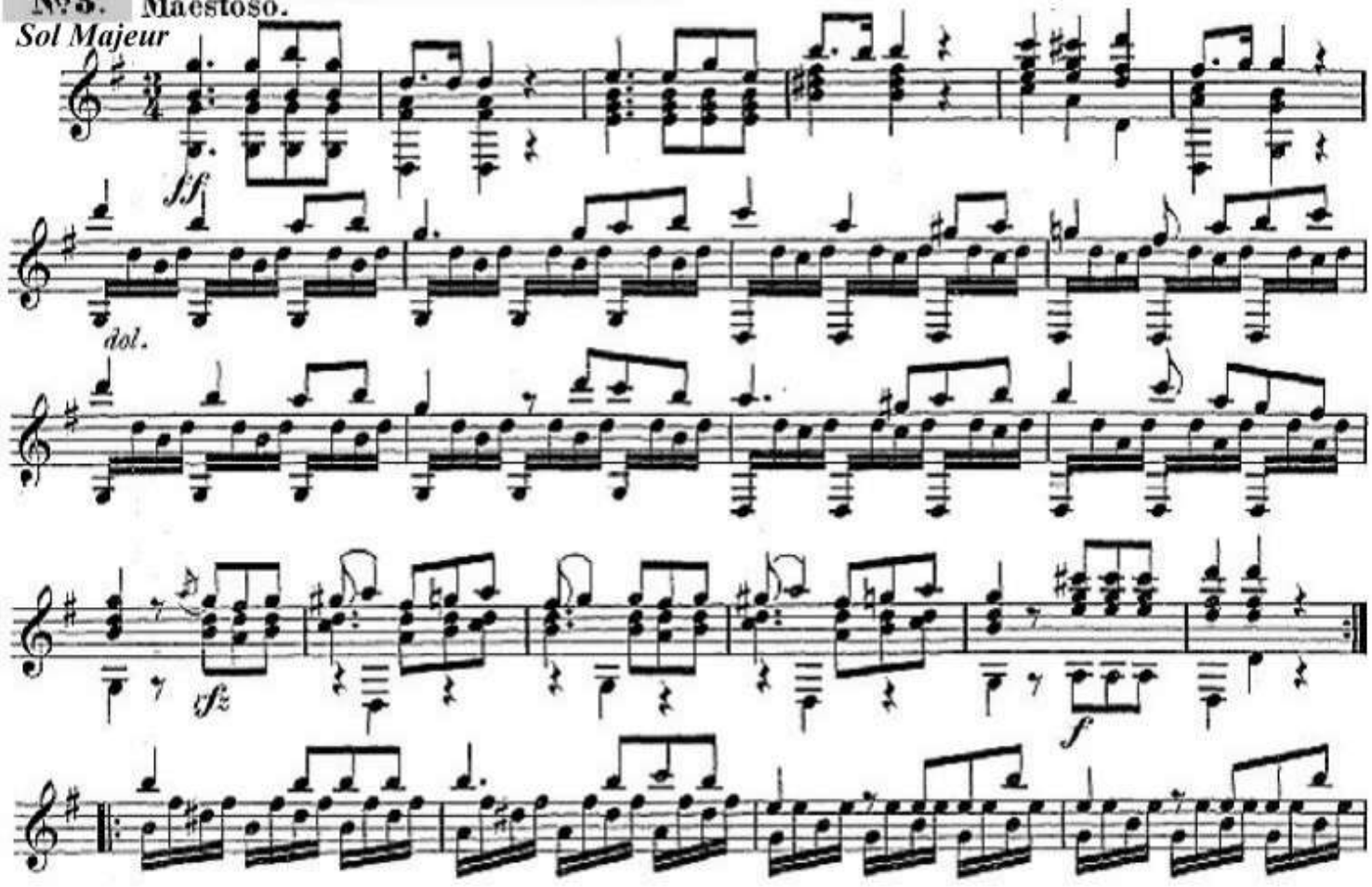
Sol mineur

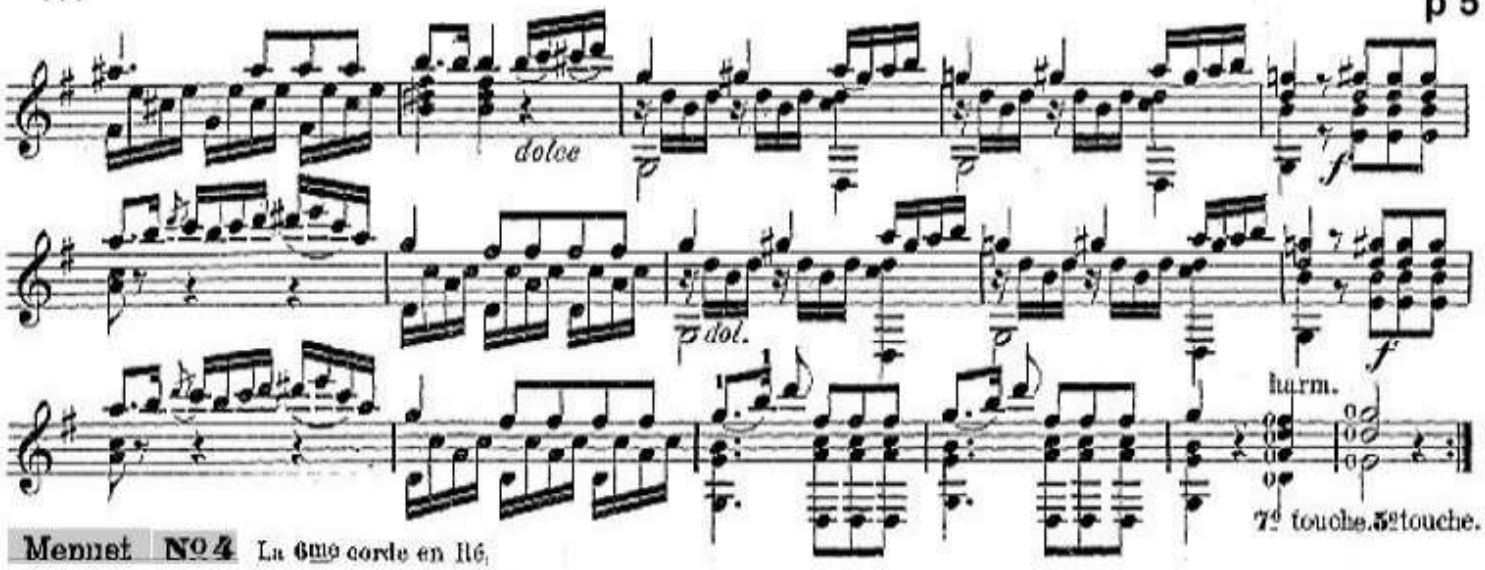


Menuet N°3. La 6me corde en Ré, la 5me corde en Sol.

Maestoso.

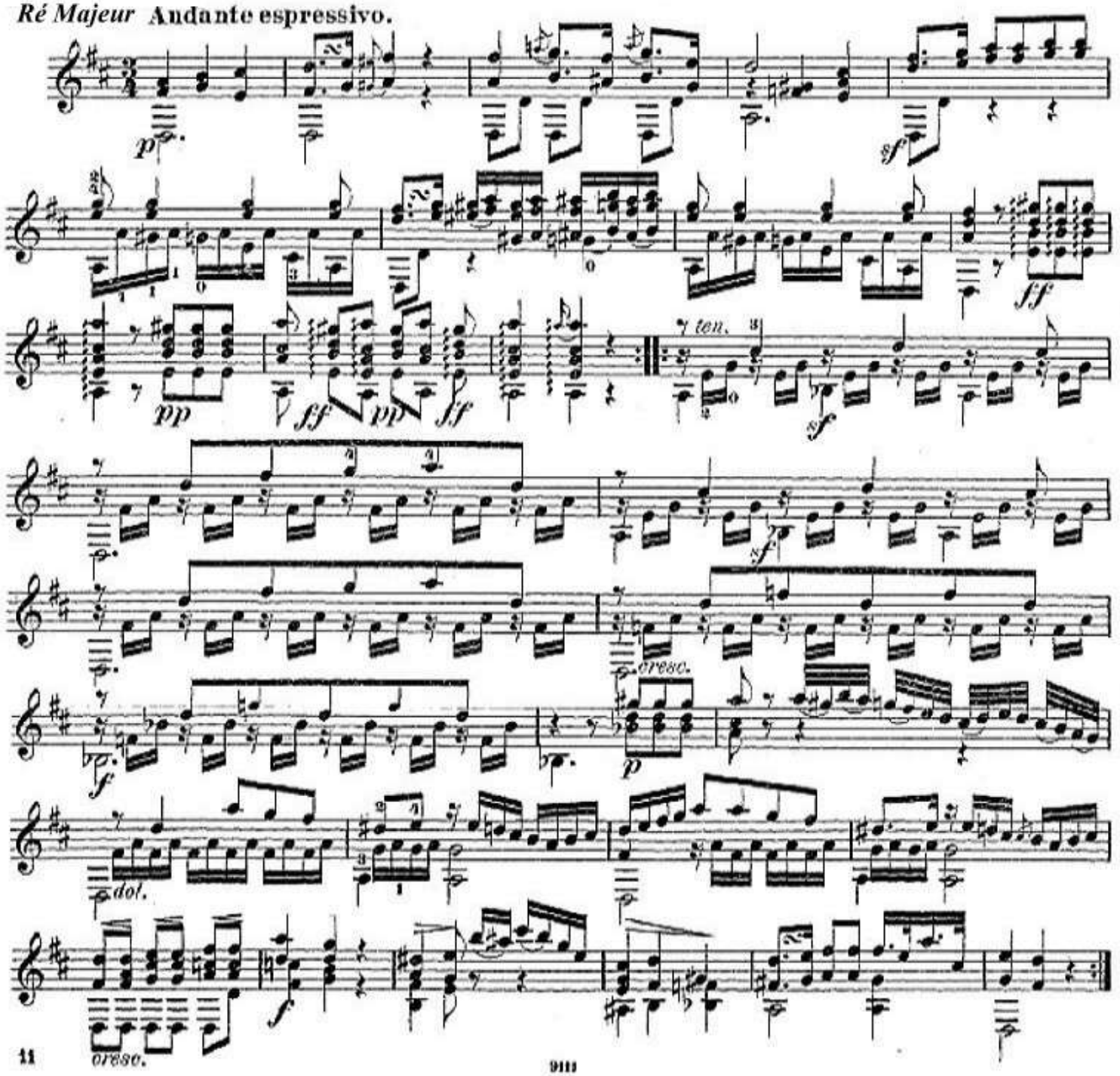
Sol Majeur





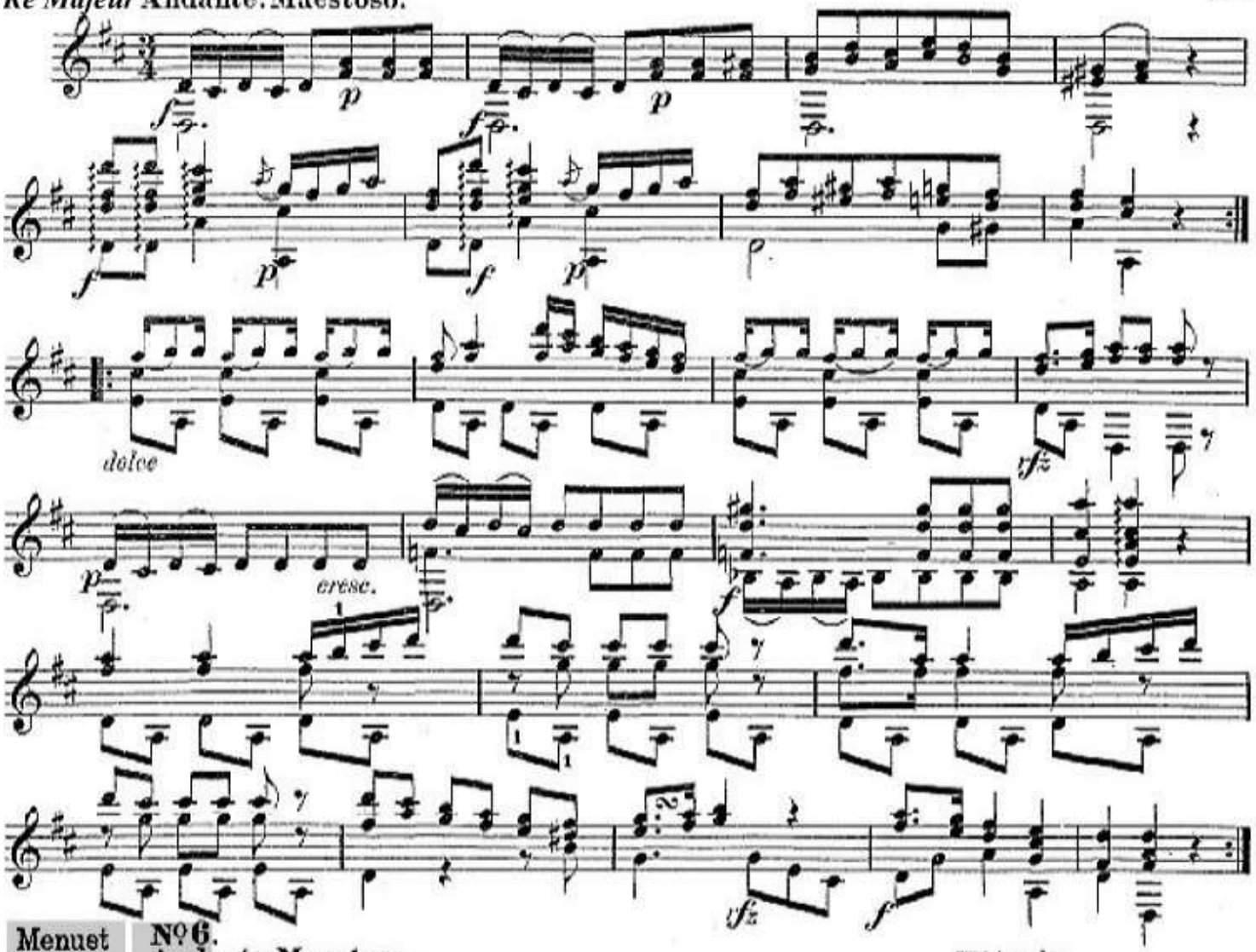
Menuet No 4 La 6me corde en Ré.

Ré Majeur **Andante espressivo.**



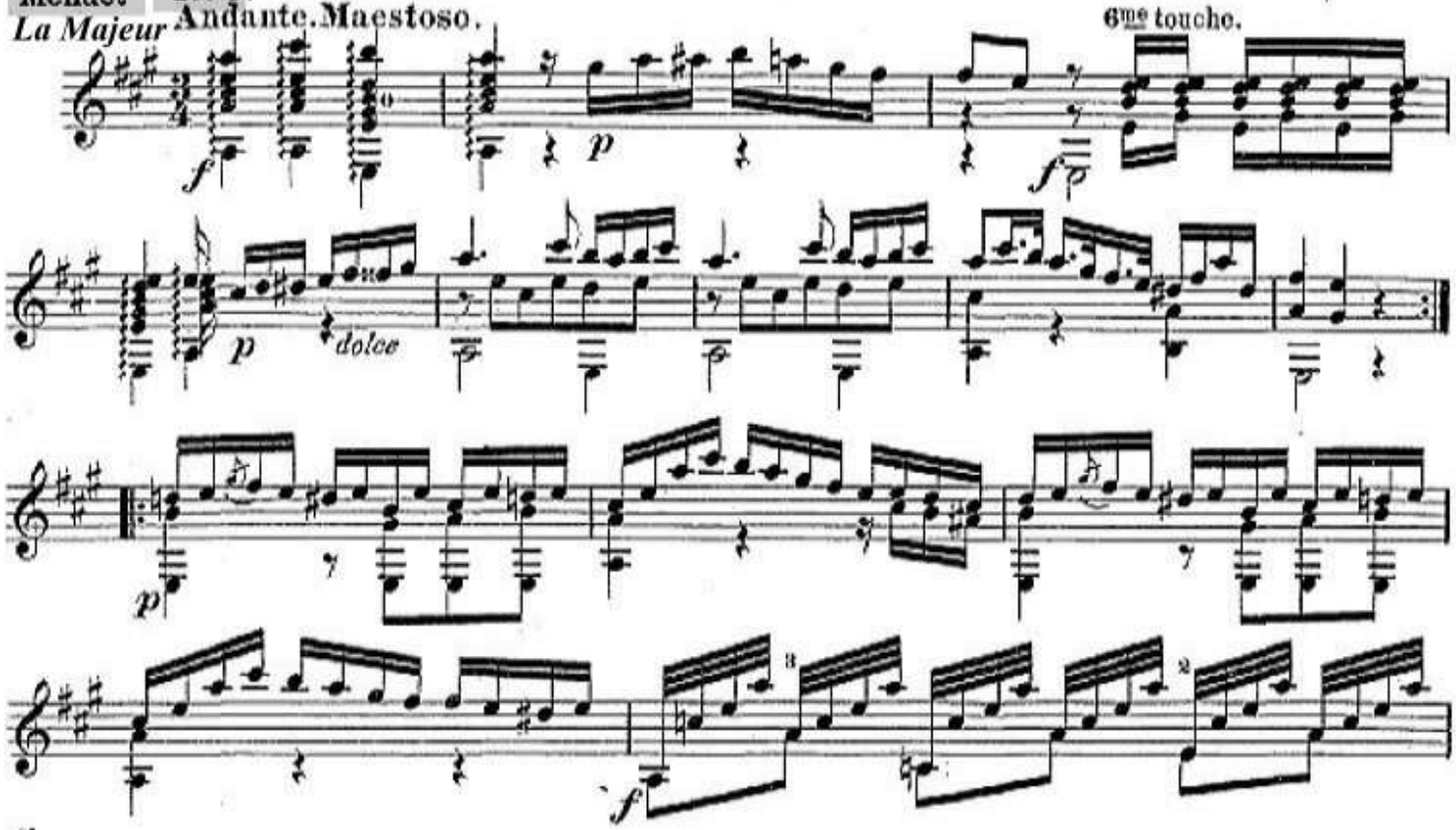
Menuet **N°5.** La 6me corde en Ré.

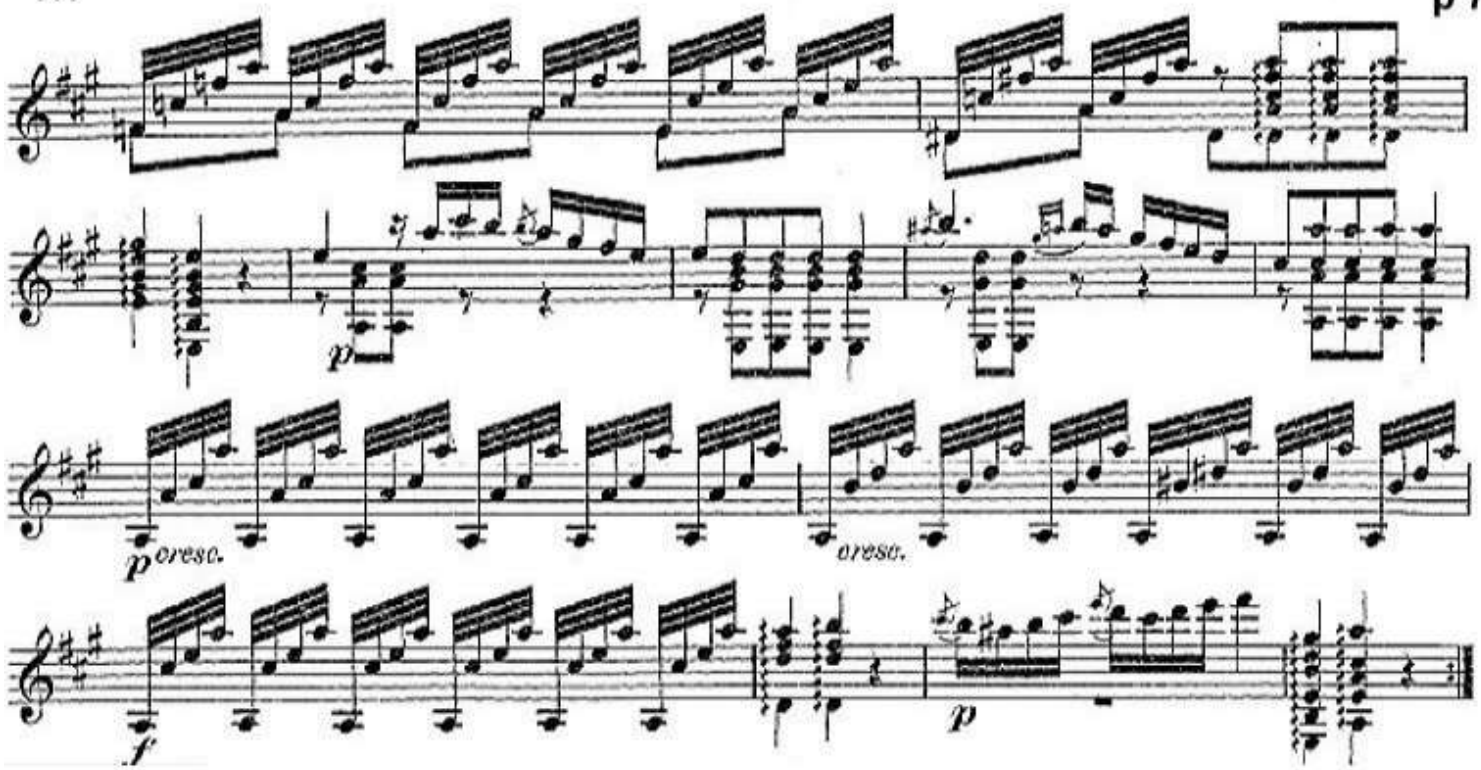
Ré Majeur **Andante. Maestoso.**



Menuet **N°6.**

La Majeur **Andante. Maestoso.**

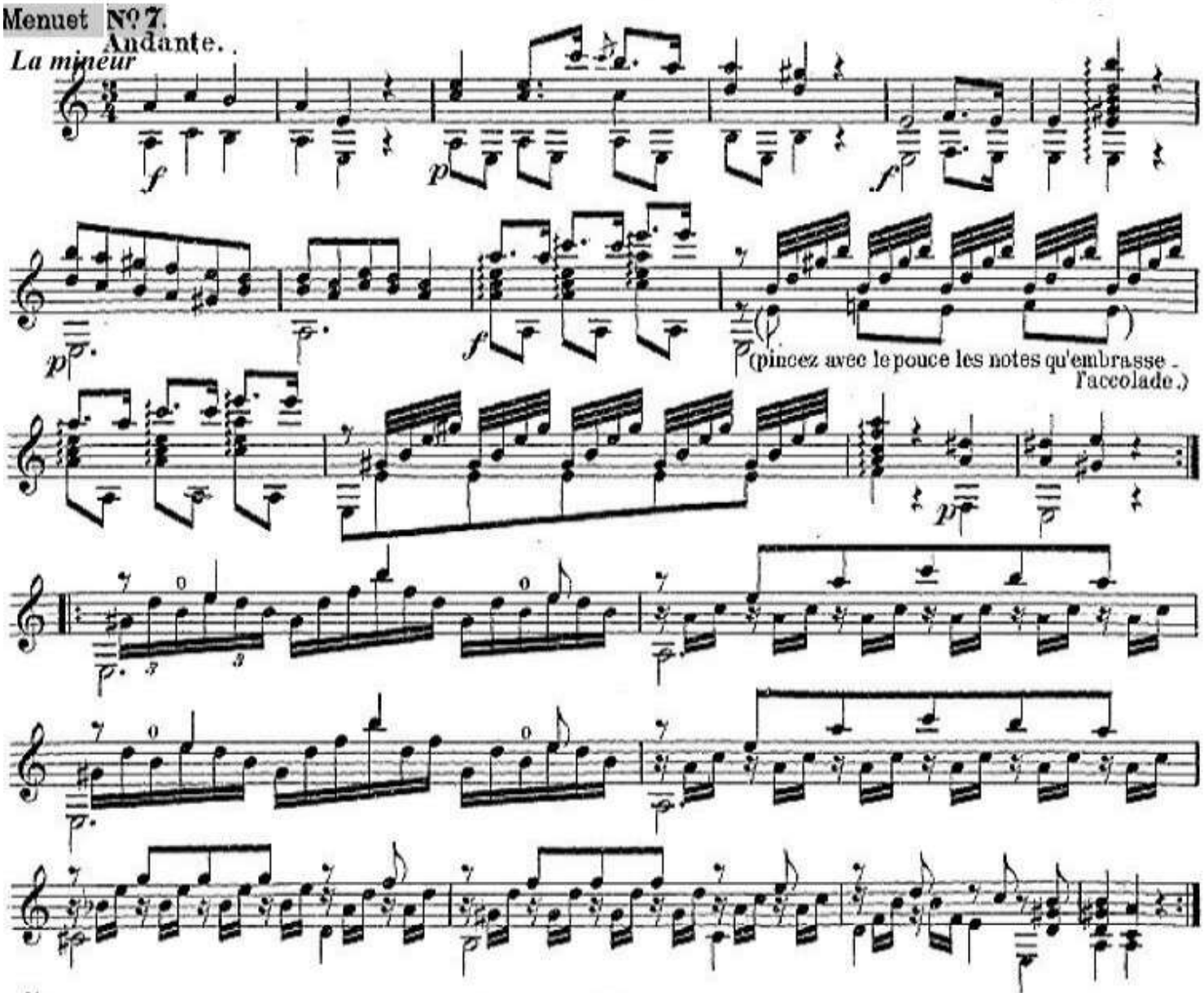




Menuet N° 7.

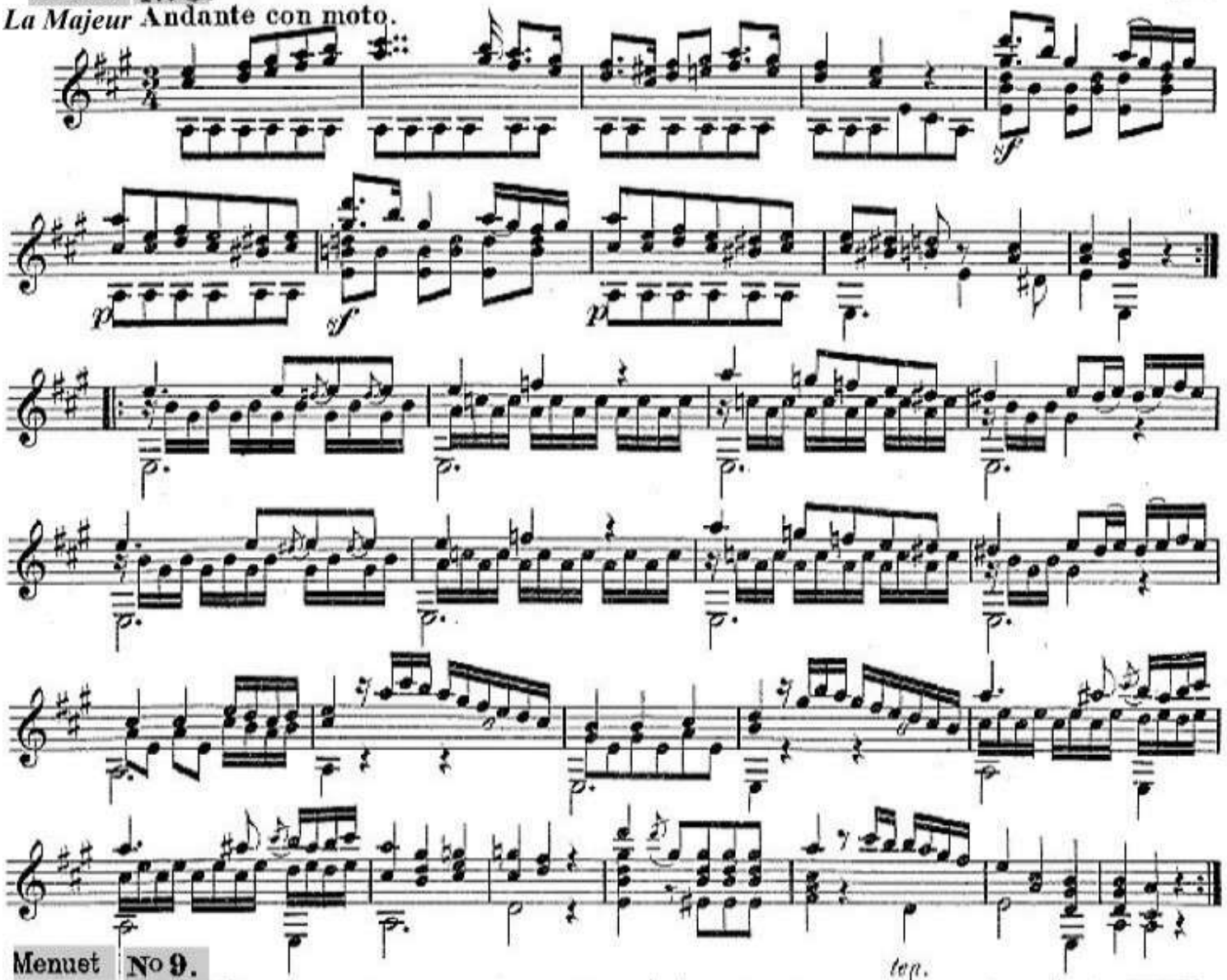
Andante.

La mineur



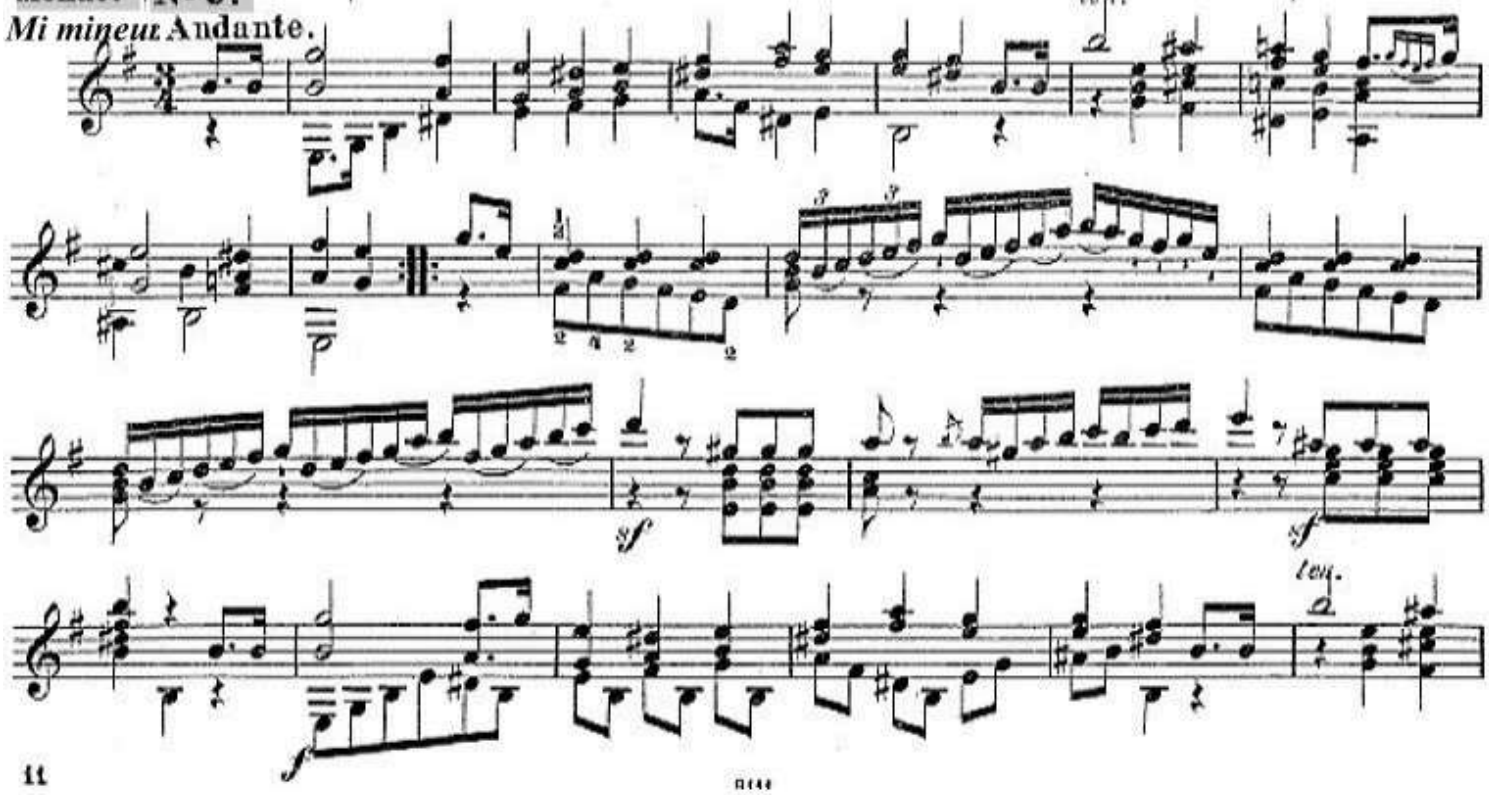
Menuet No 8.

La Majeur Andante con moto.



Menuet No 9.

Mi mineur Andante.



1.

2.

12me et 5me touche.

harm.

nat.

harm.

nat.

7me et 12me touche.

Menuet | Nº 10.

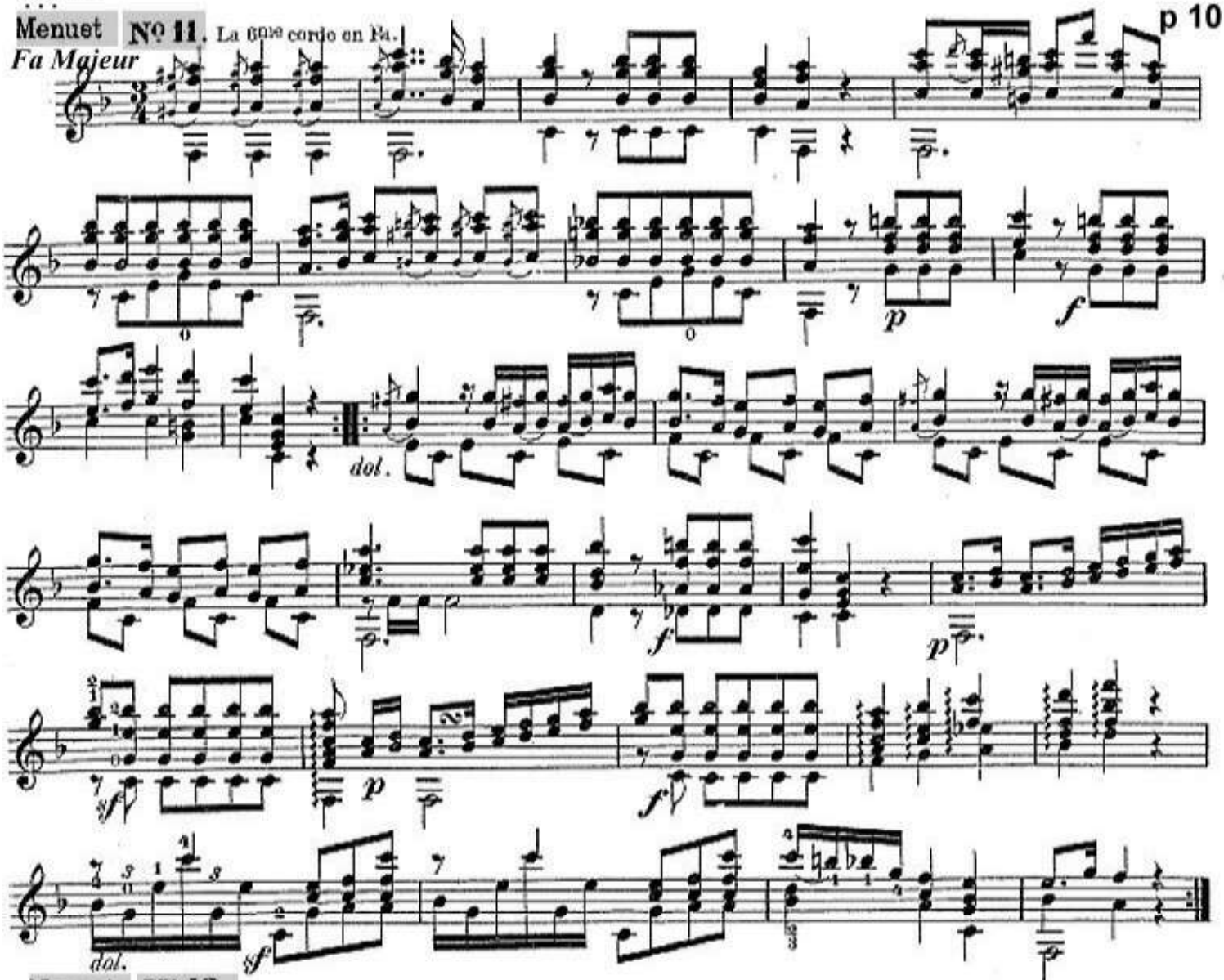
Mi Majeur Andante con moto.

étouffez.

dol.

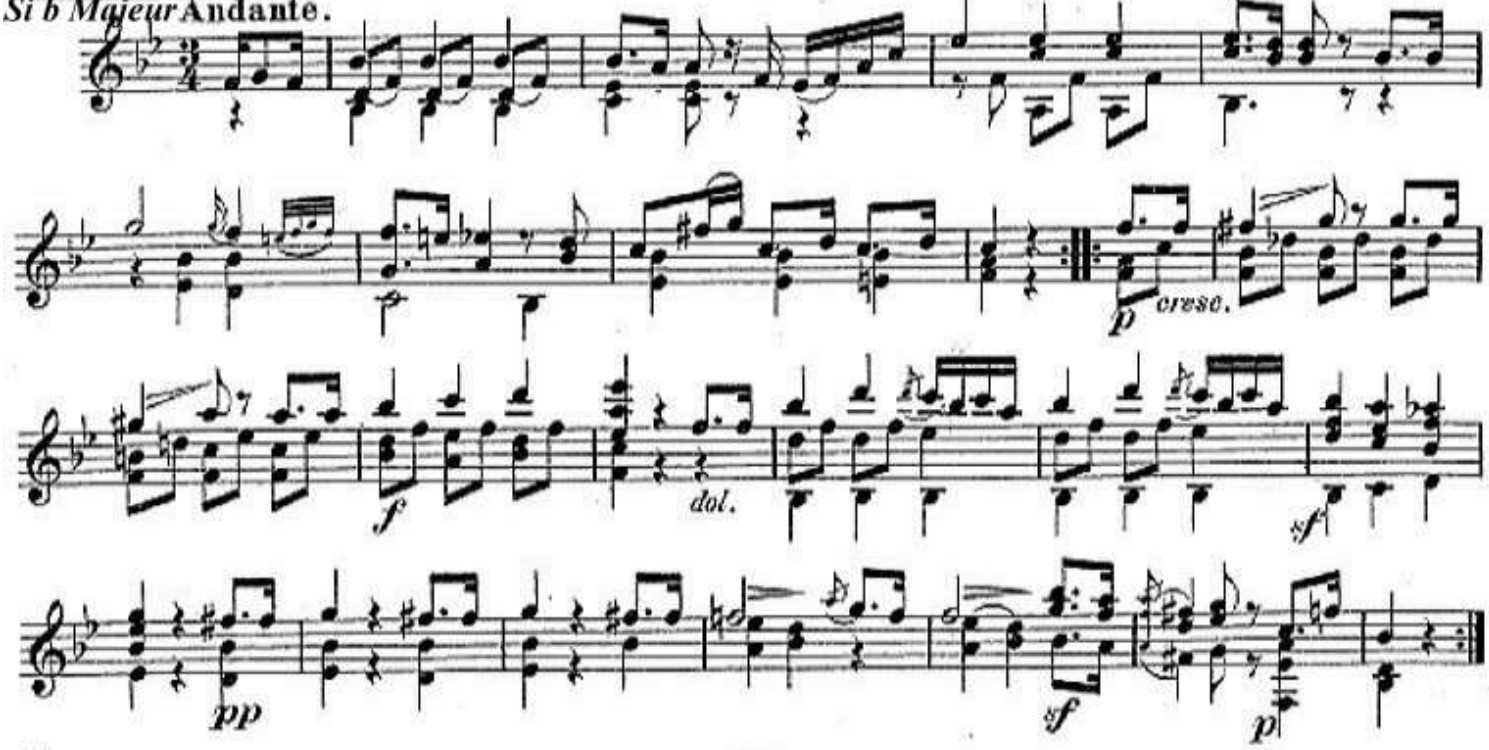
Menuet **Nº 11.** La 6ème corde en Fa.

Fa Majeur



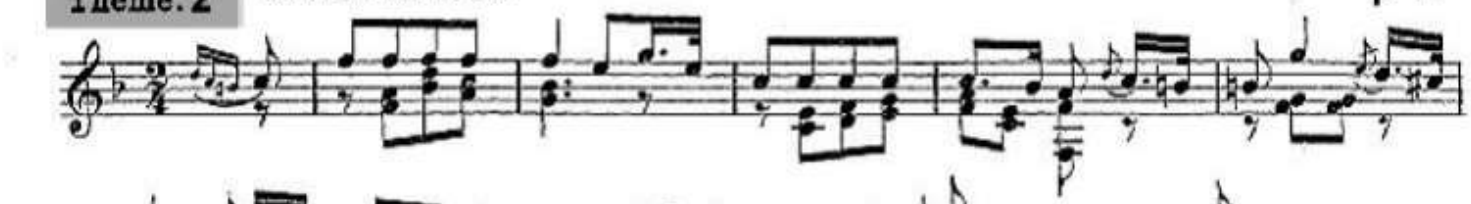
Menuet **Nº 12.**

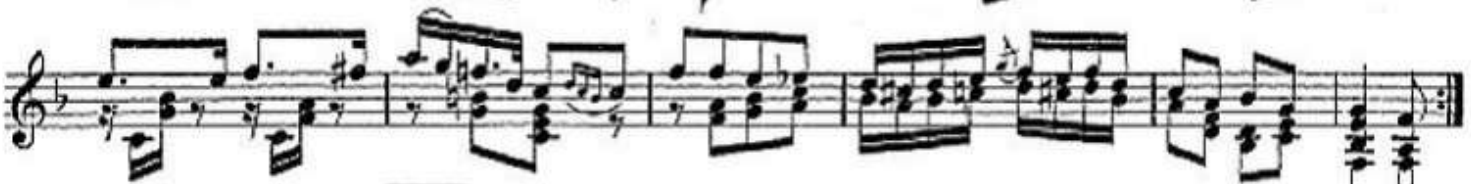
Si b Majeur Andante.



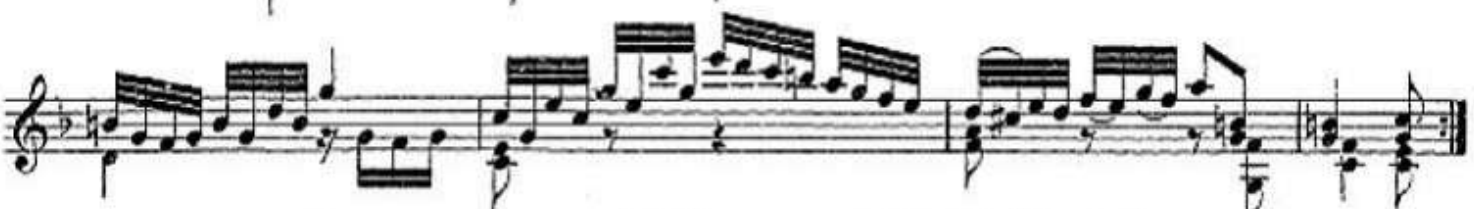
Thème. 2

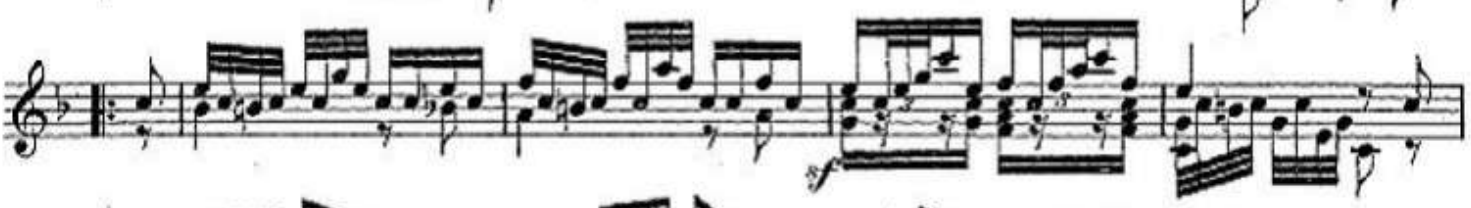
La 6me corde en Fa.

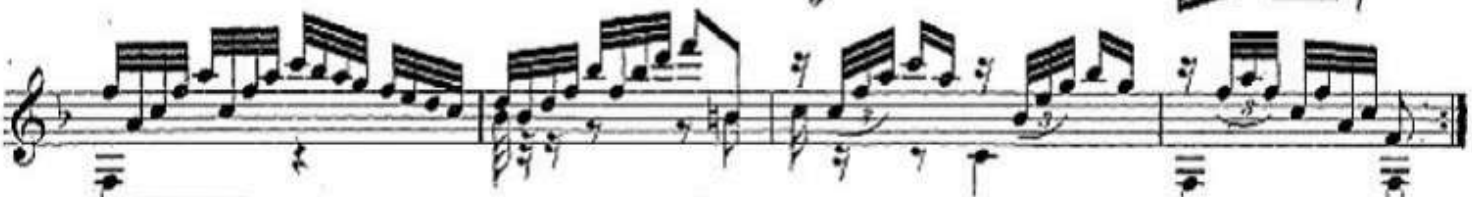




Var. I.







Var. II.

Var. III.

Var. IV.

f

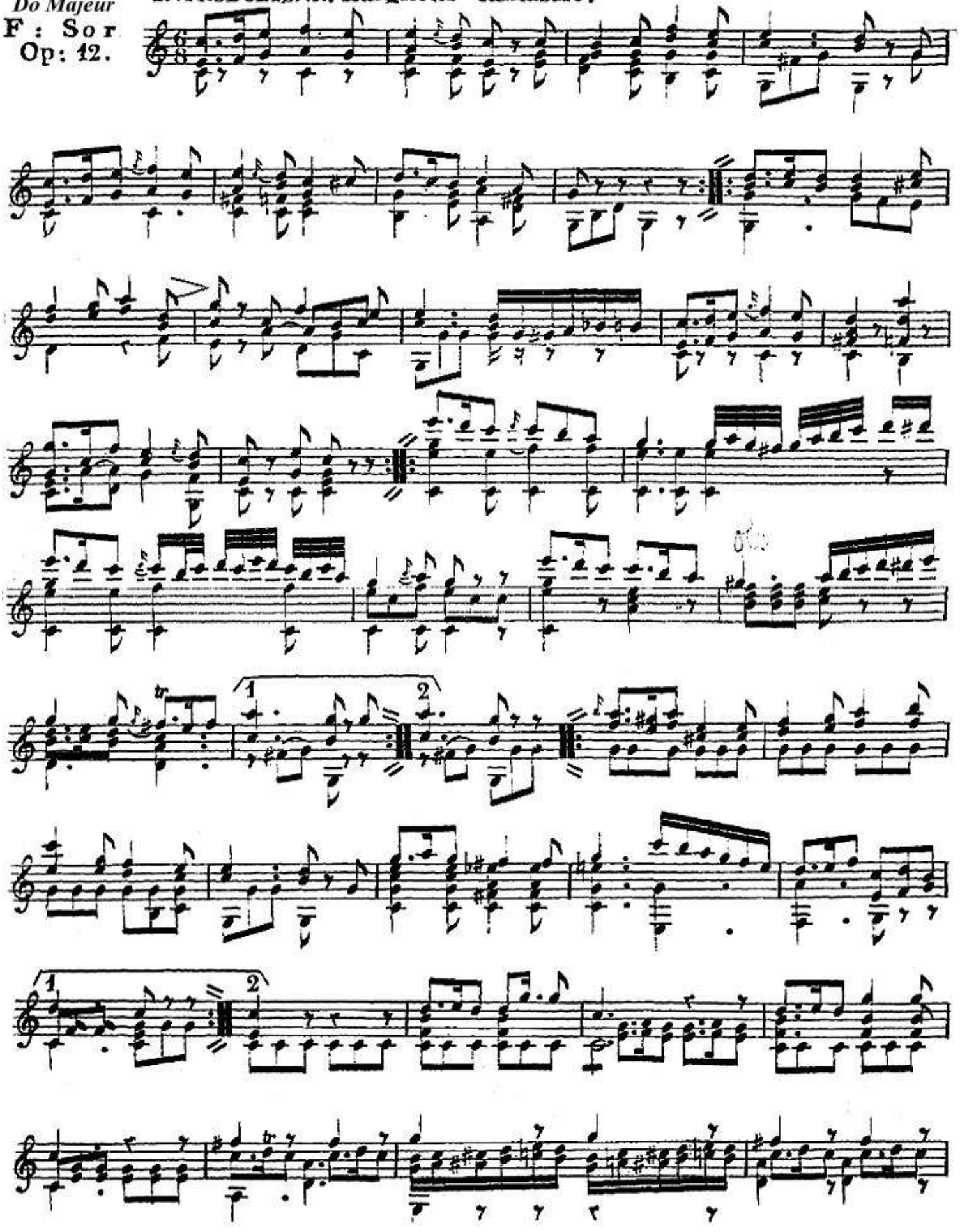
Sor - Op 12

FANTAISIE

Do Majeur

F : Sor
Op: 12.

INTRODUZIONE. Larghetto cantabile.



...

harm: 0 nat:

harm: 0 nat:

harm: 0 nat:

harm: 0 nat:

ad lib:

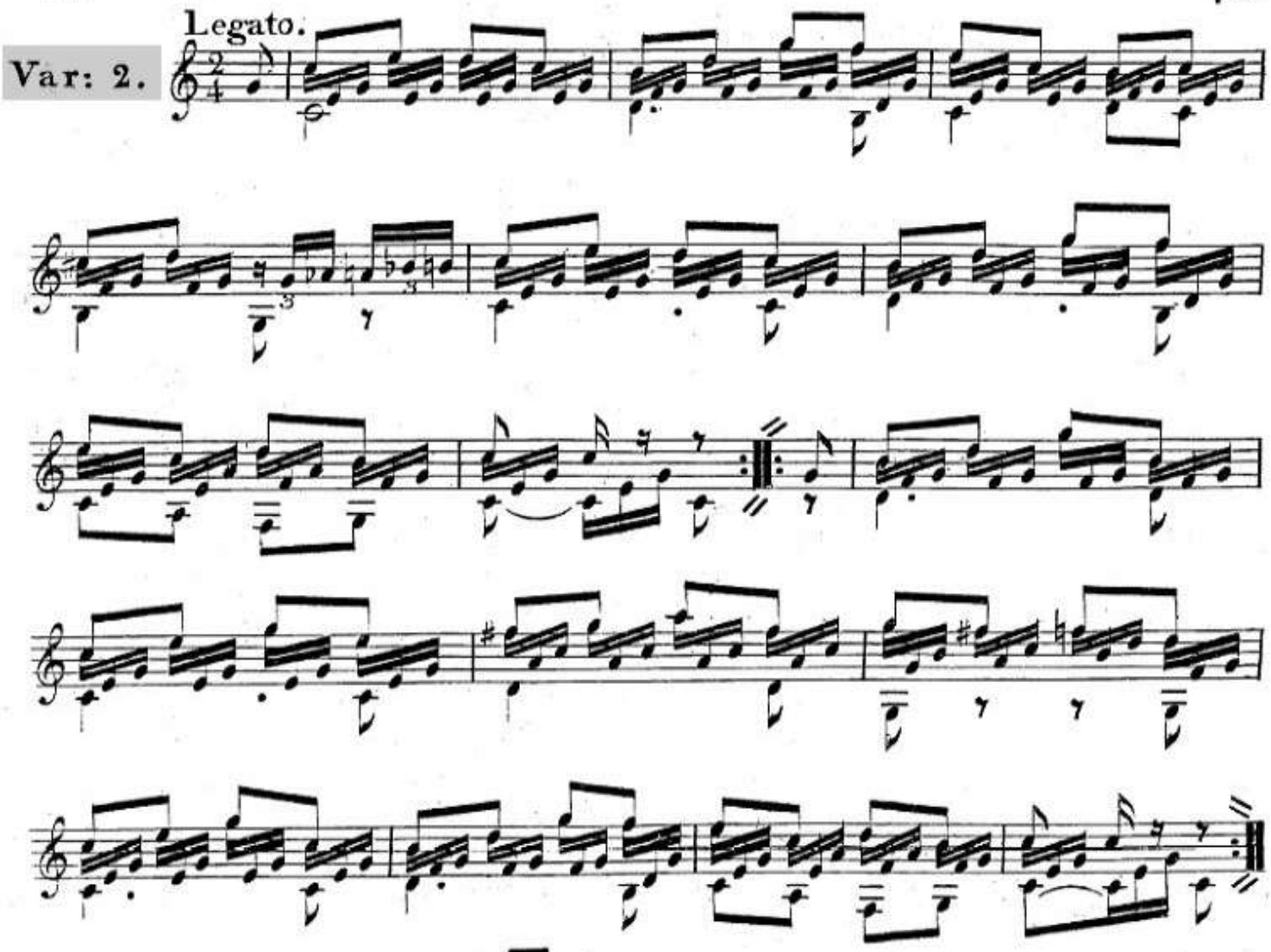
Andante con moto.

Tema.

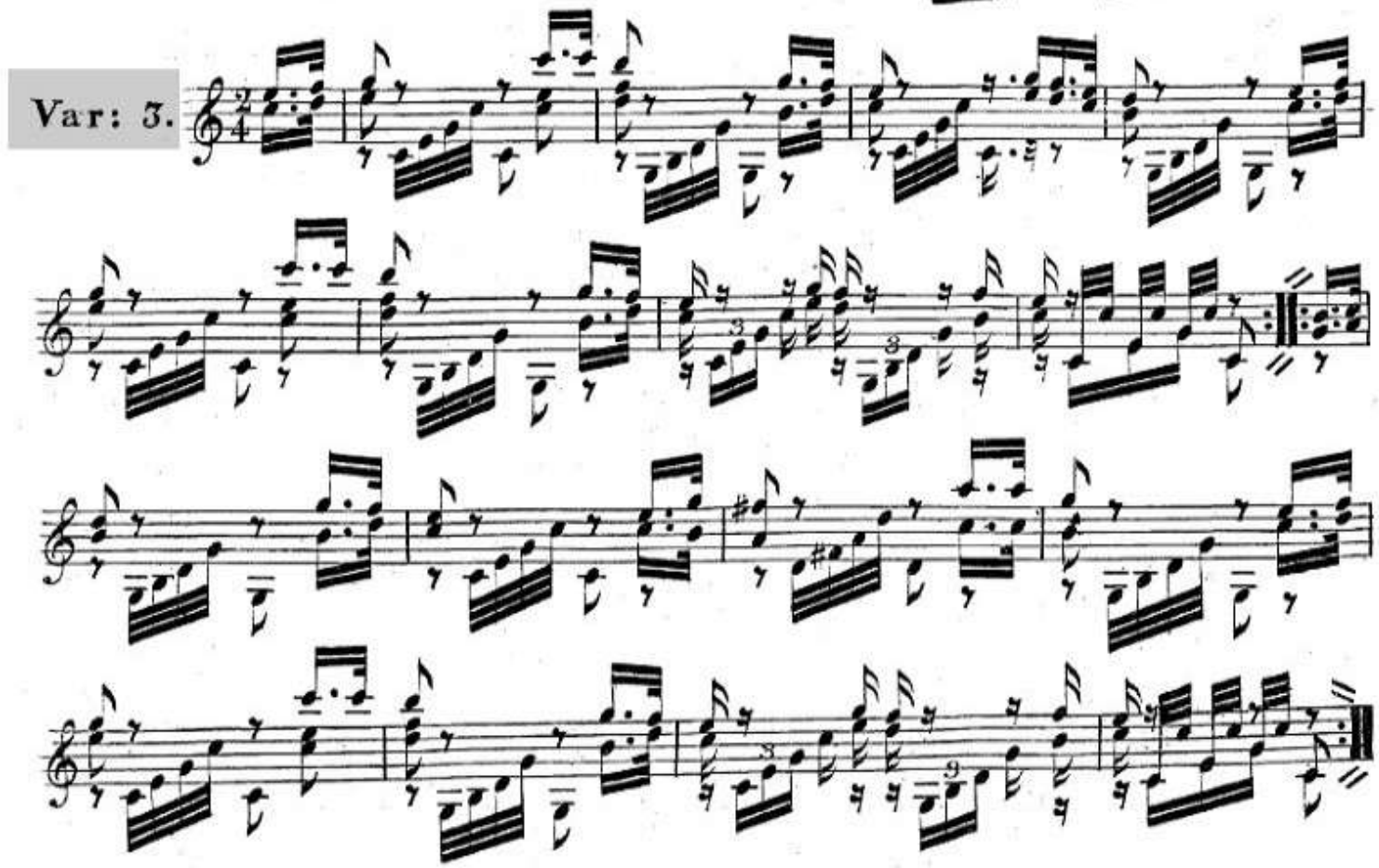
Var: 1.

Legato.

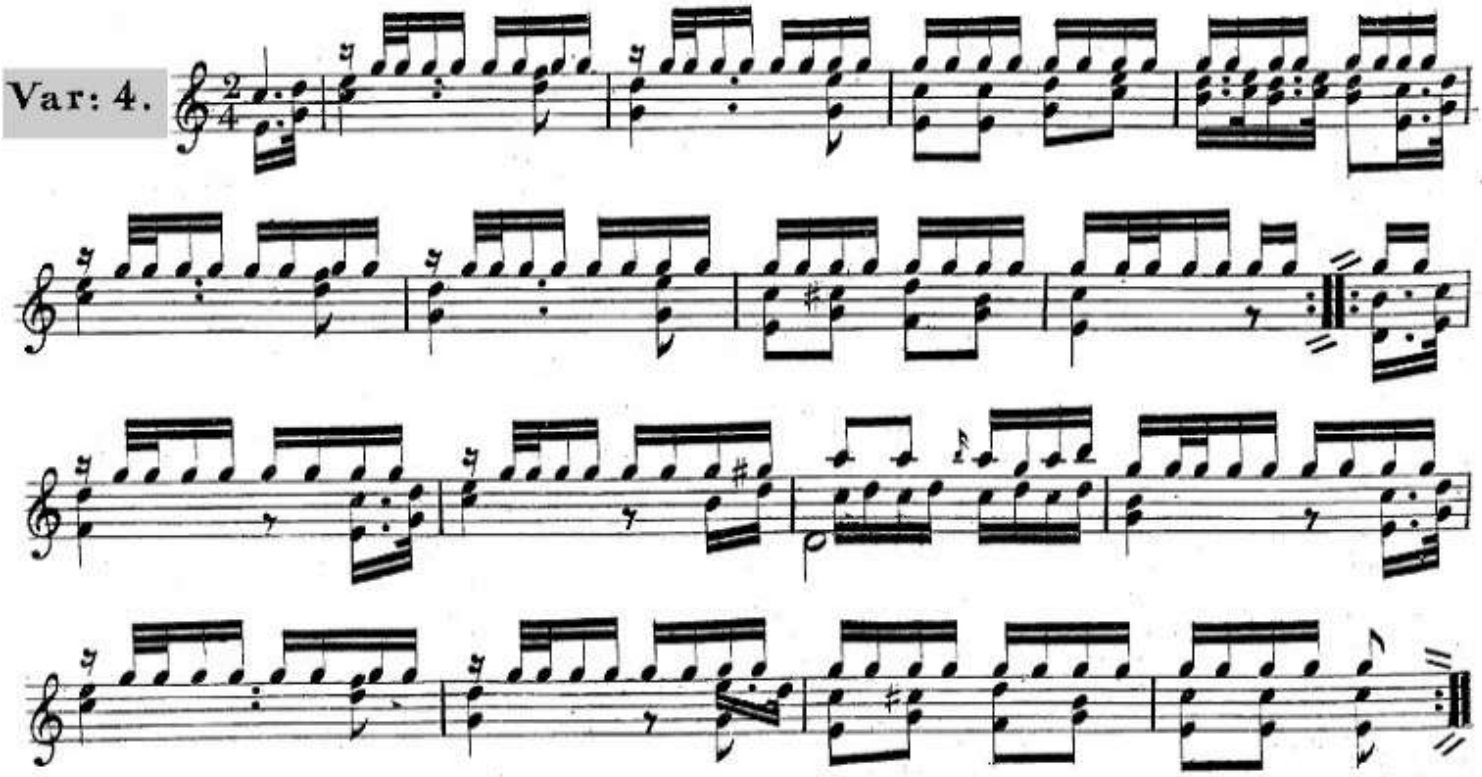
Var: 2.



Var: 3.

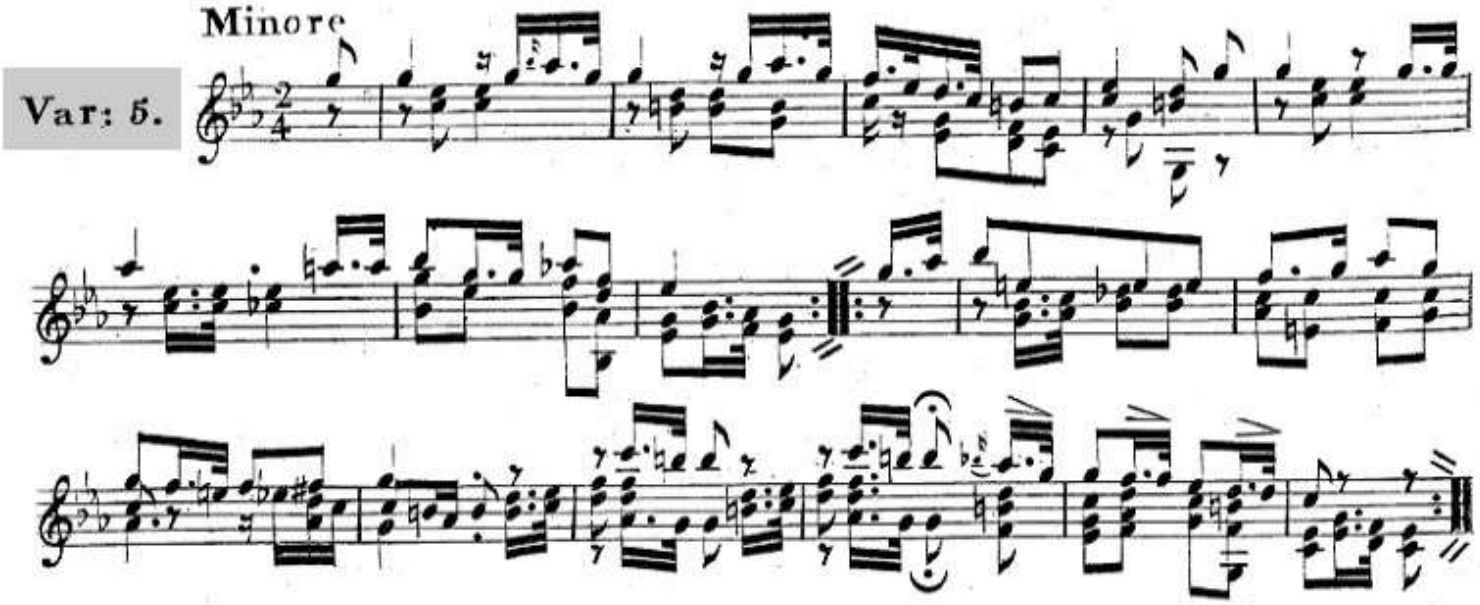


Var: 4.

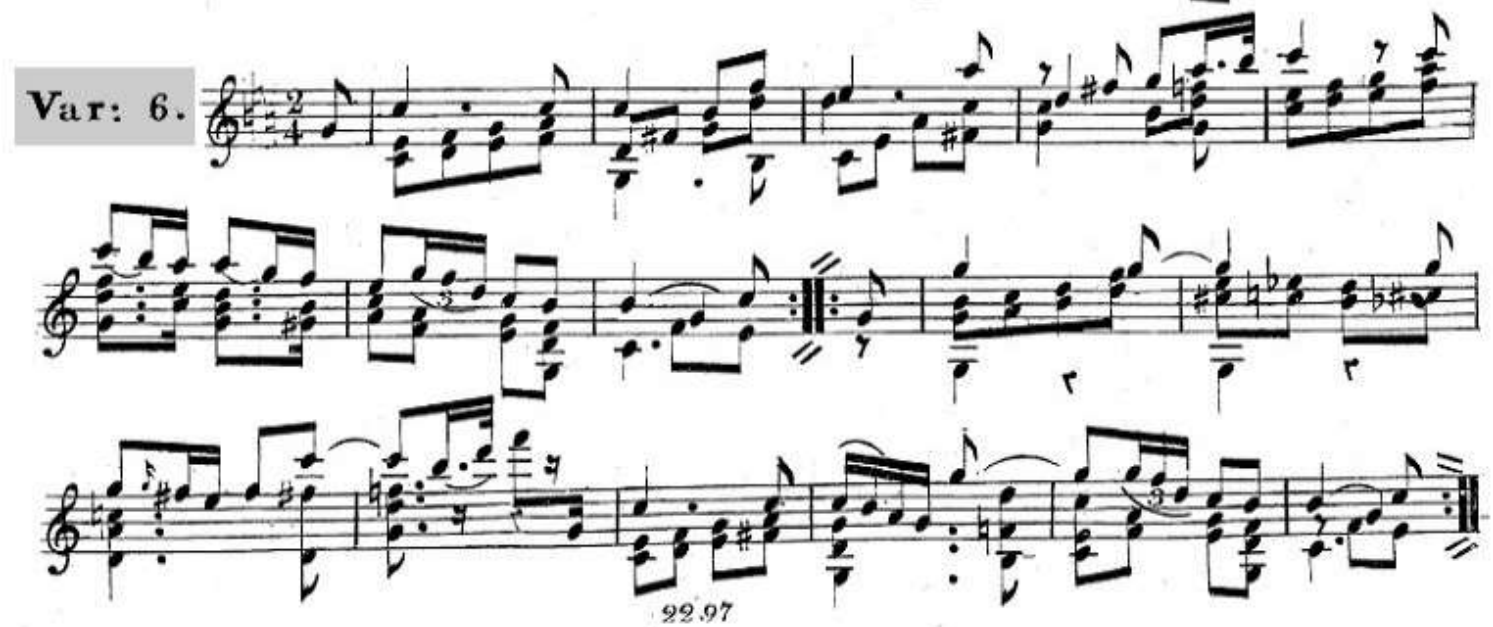


Minore

Var: 5.



Var: 6.



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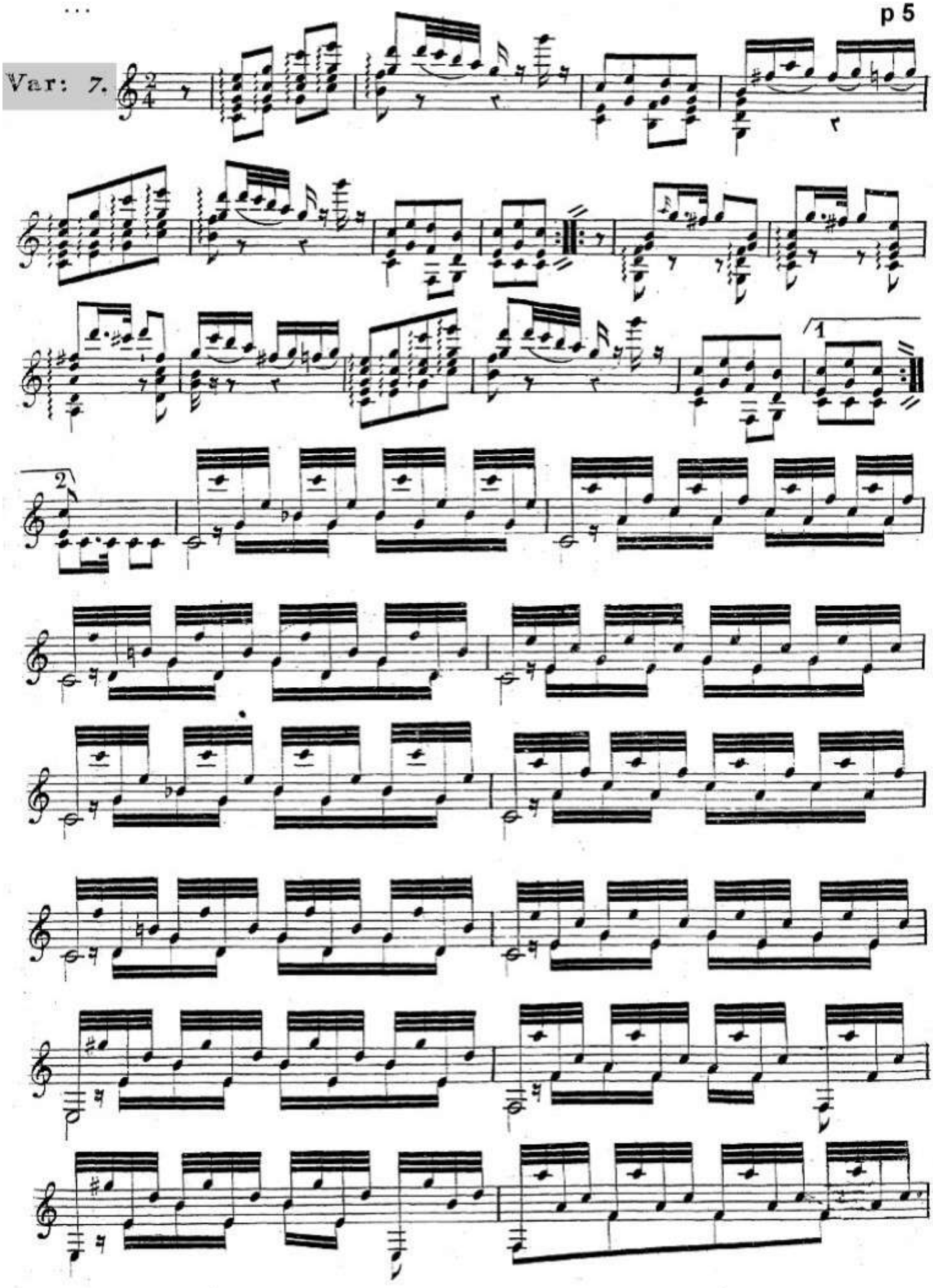


...

ritur-

etouffez

-dan - - - - do

Tempo 1º.

perden - - - do - - -

p

pp

- - si

1

2

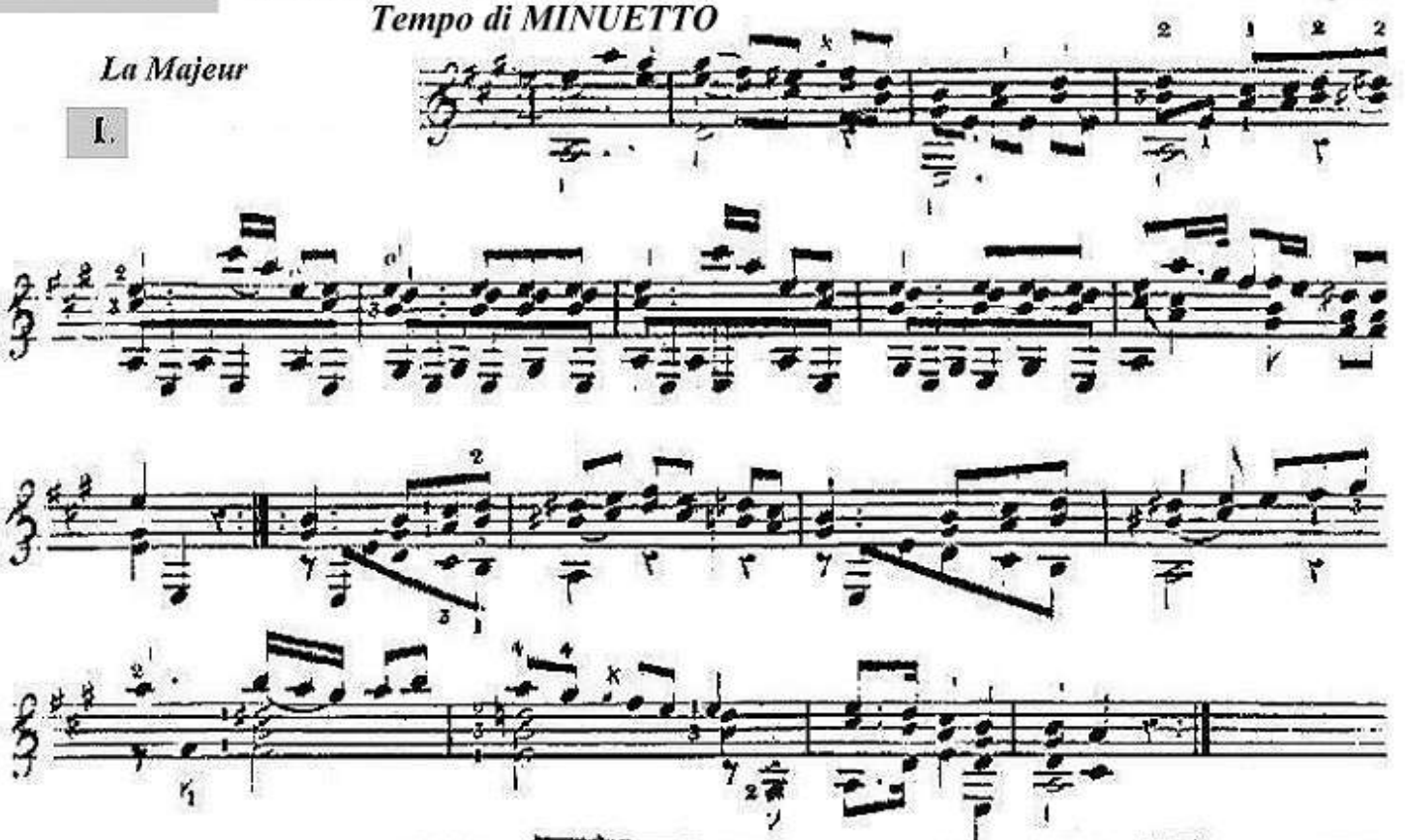
fine

Sor - Op 13 - 4è divertissement

Tempo di MINUETTO

La Majeur

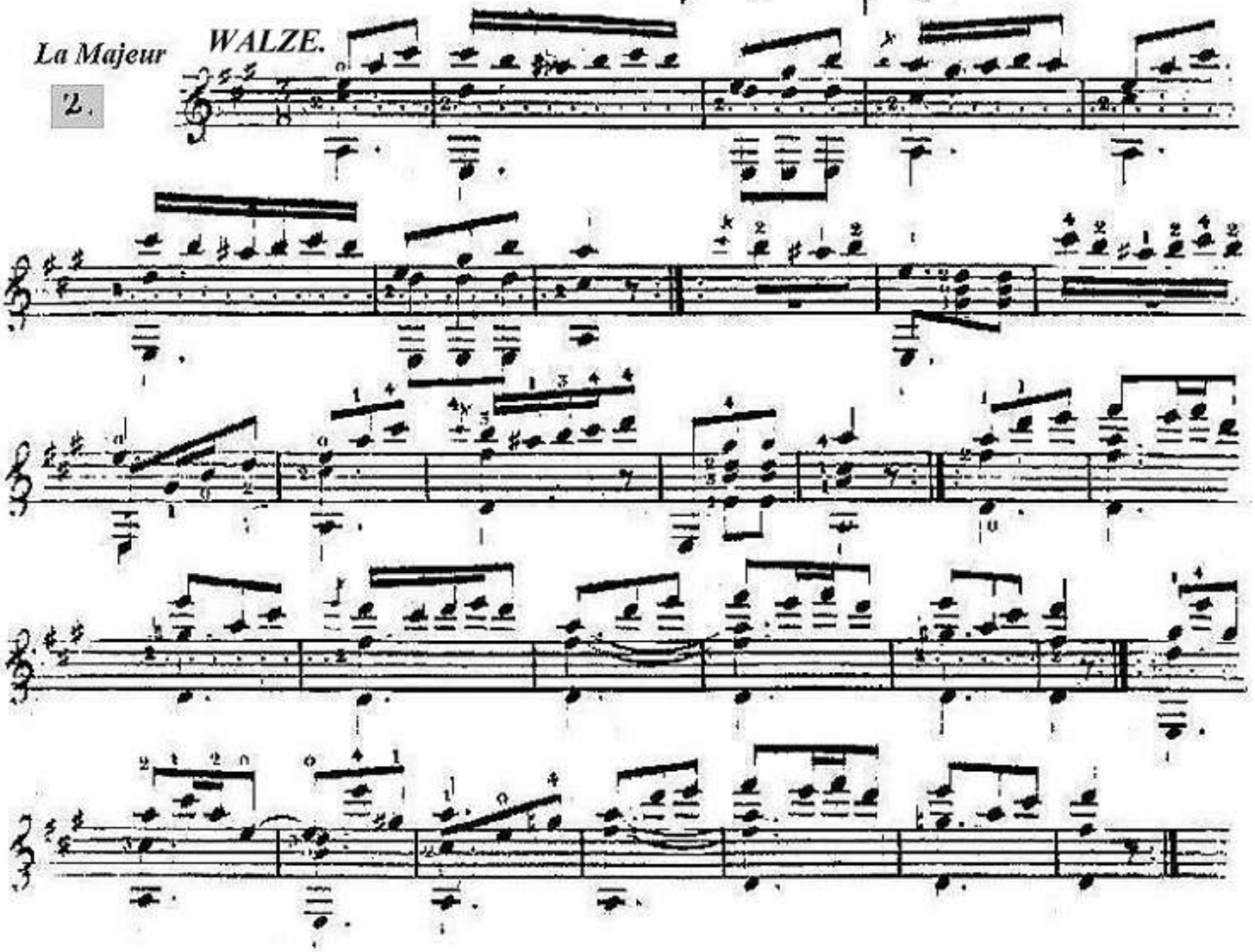
I.



La Majeur

WALZE.

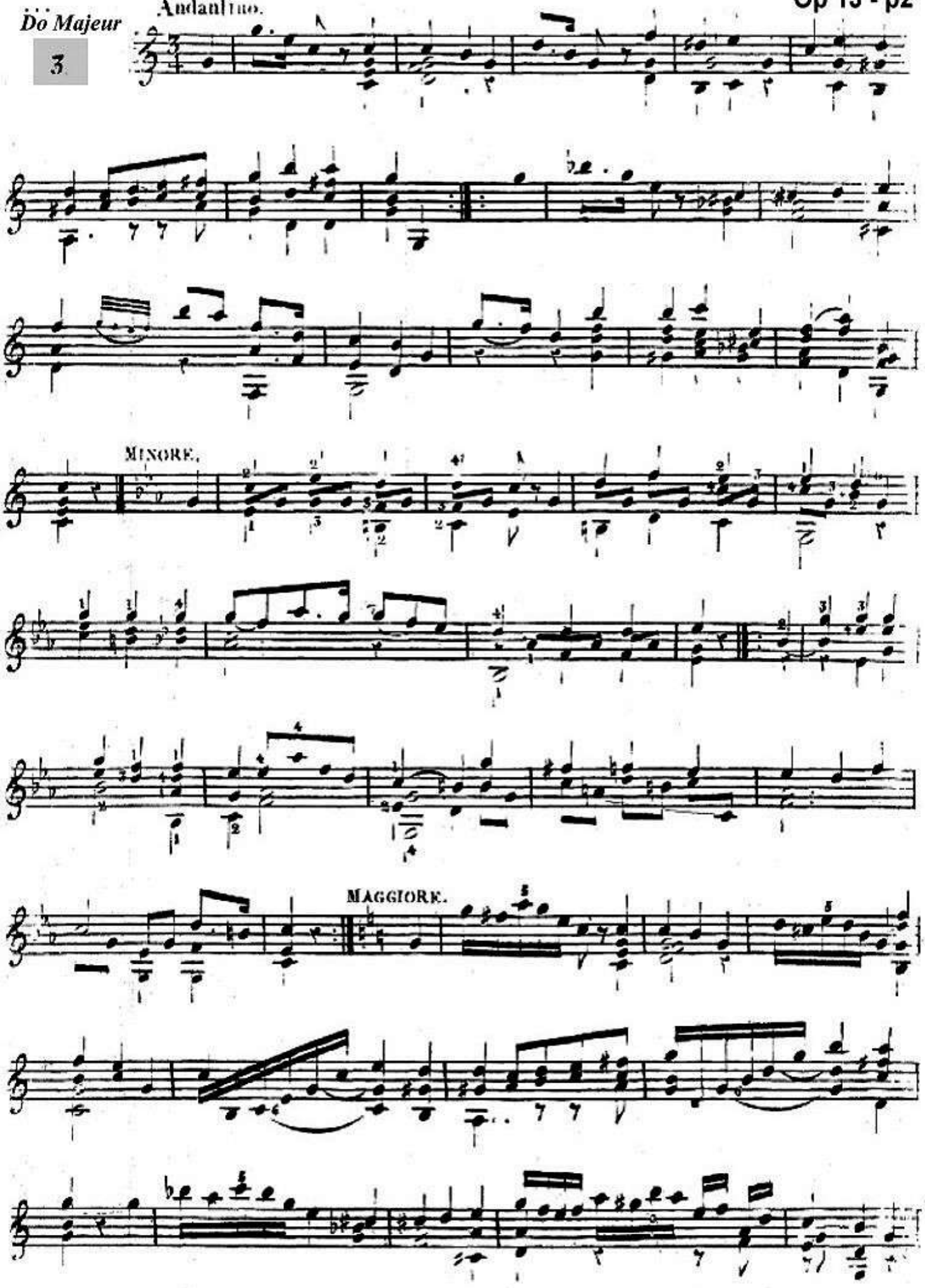
2.

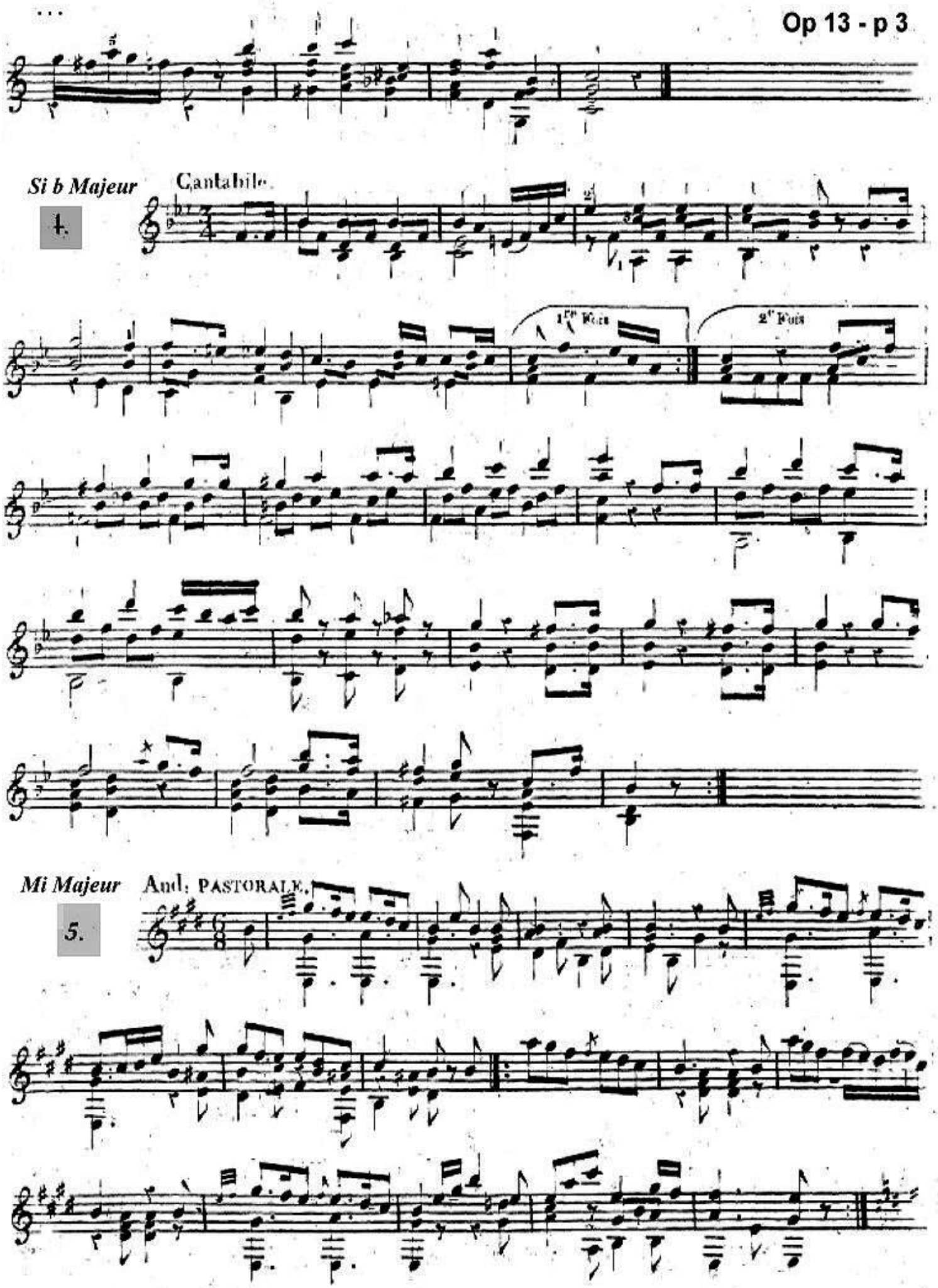


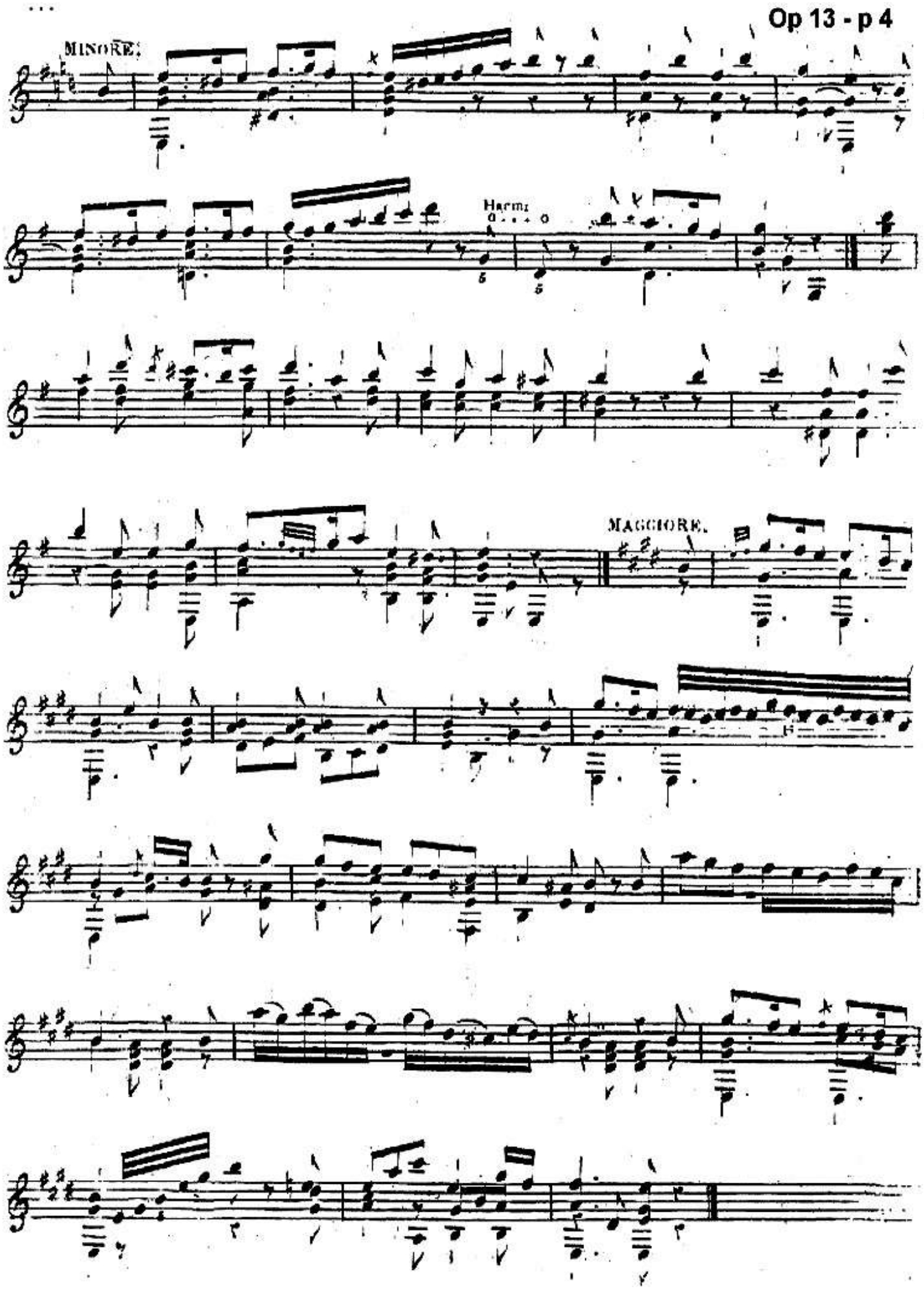
Do Majeur

3

Andantino.



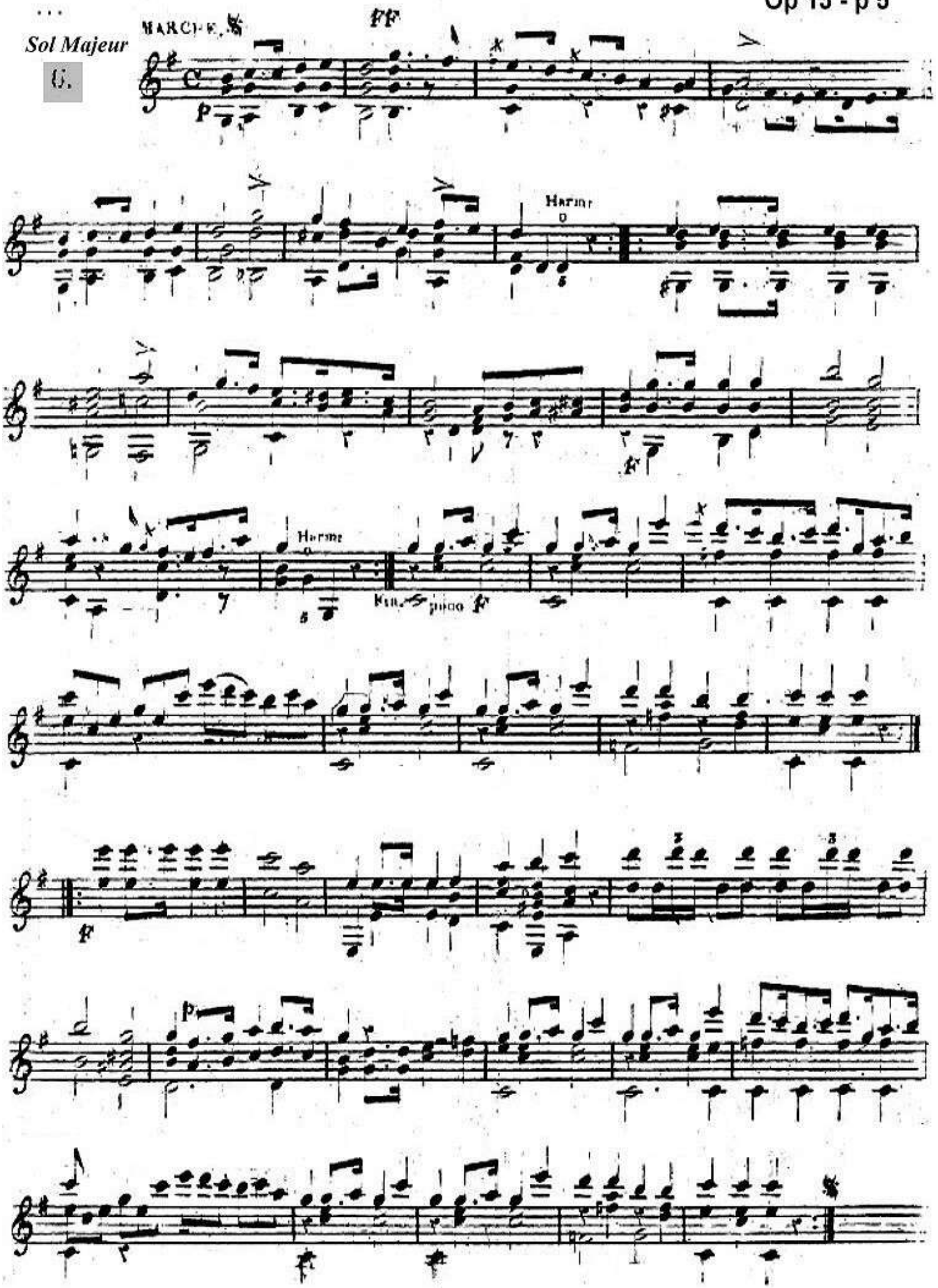

Si b Majeur
4.
Cantabile.
1re Fois
2e Fois
Mi Majeur
5.
And. PASTORALE.


MINORE.
Harm.
MAGGIORE.

...

Sol Majeur

6.

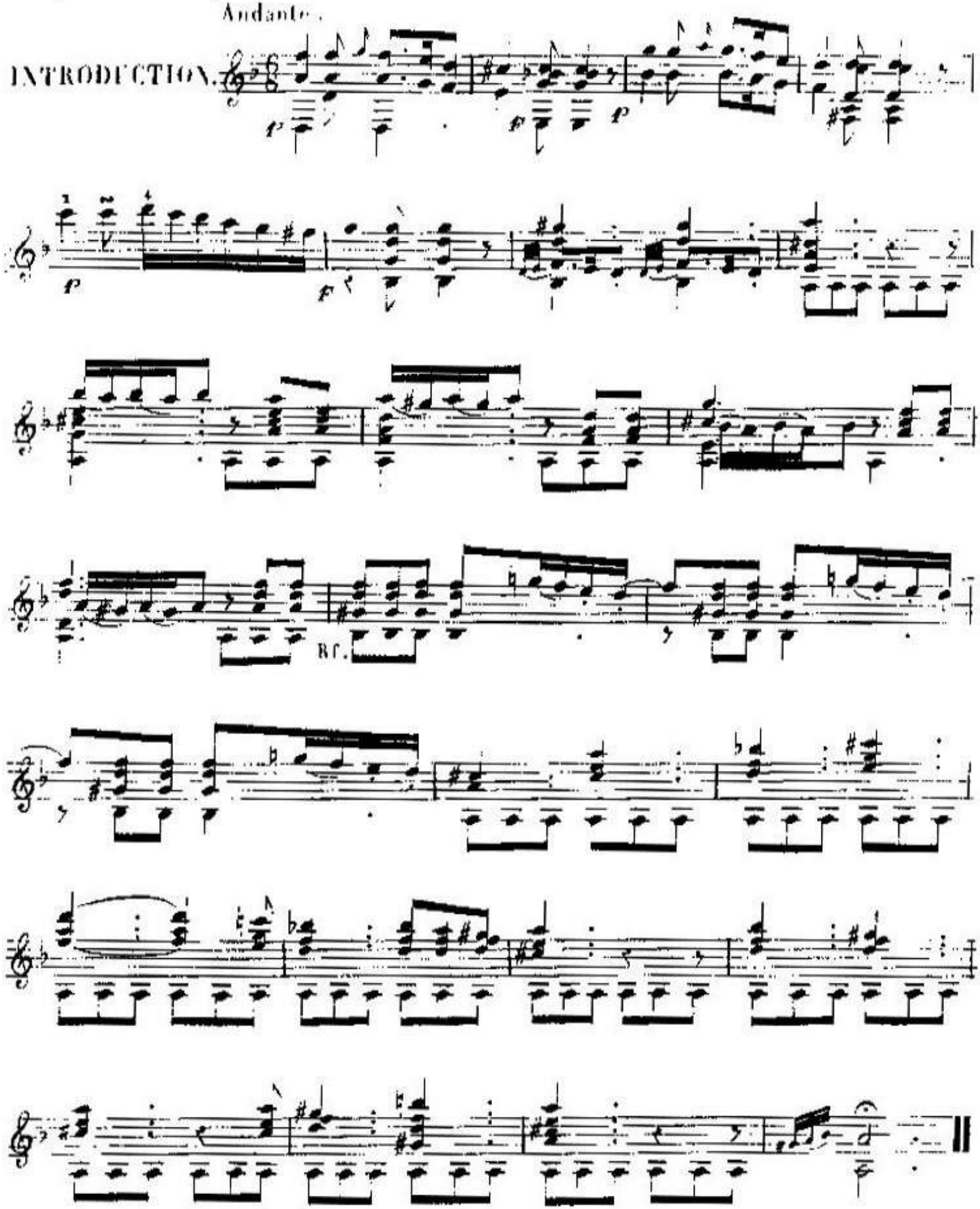


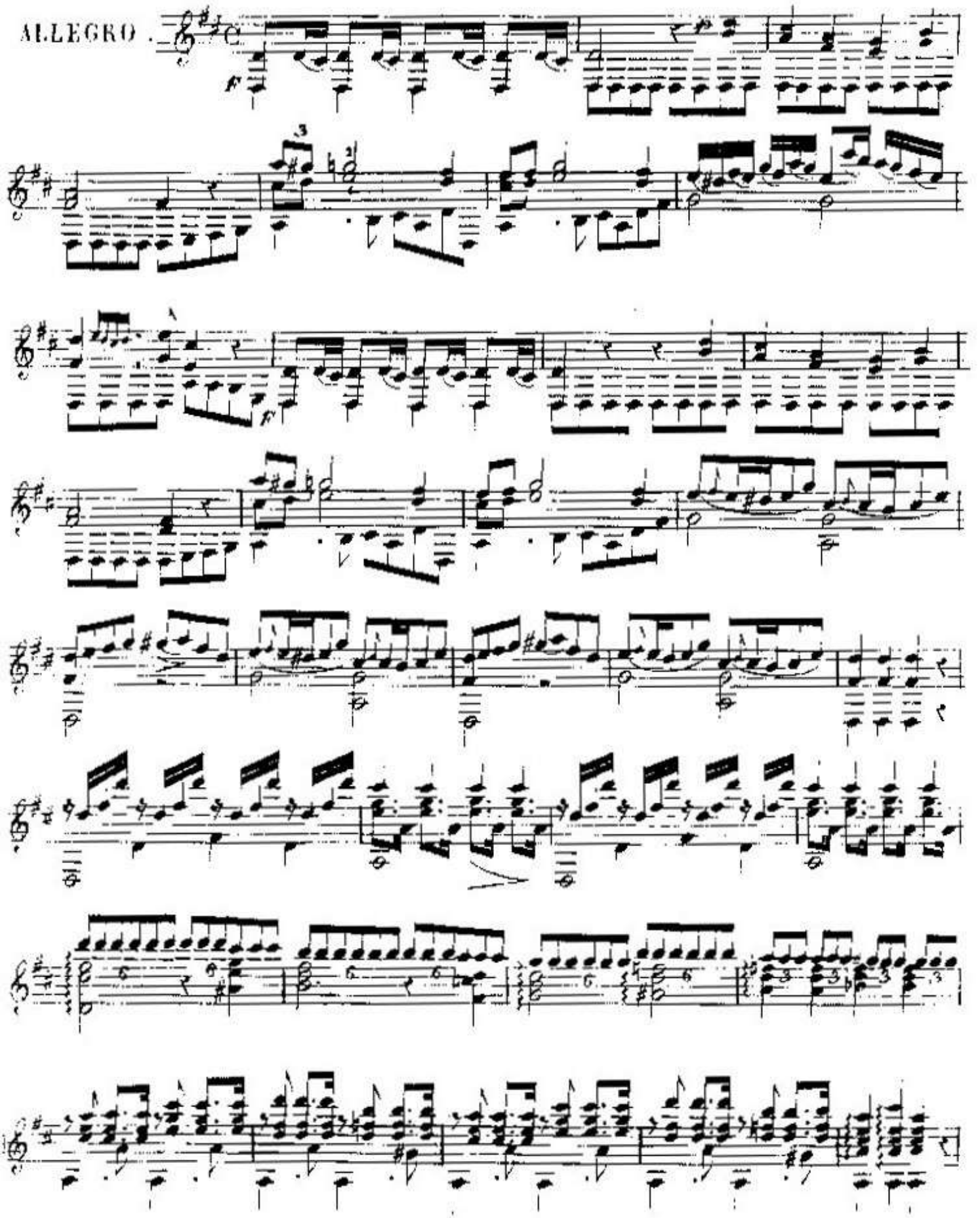
Opus 14

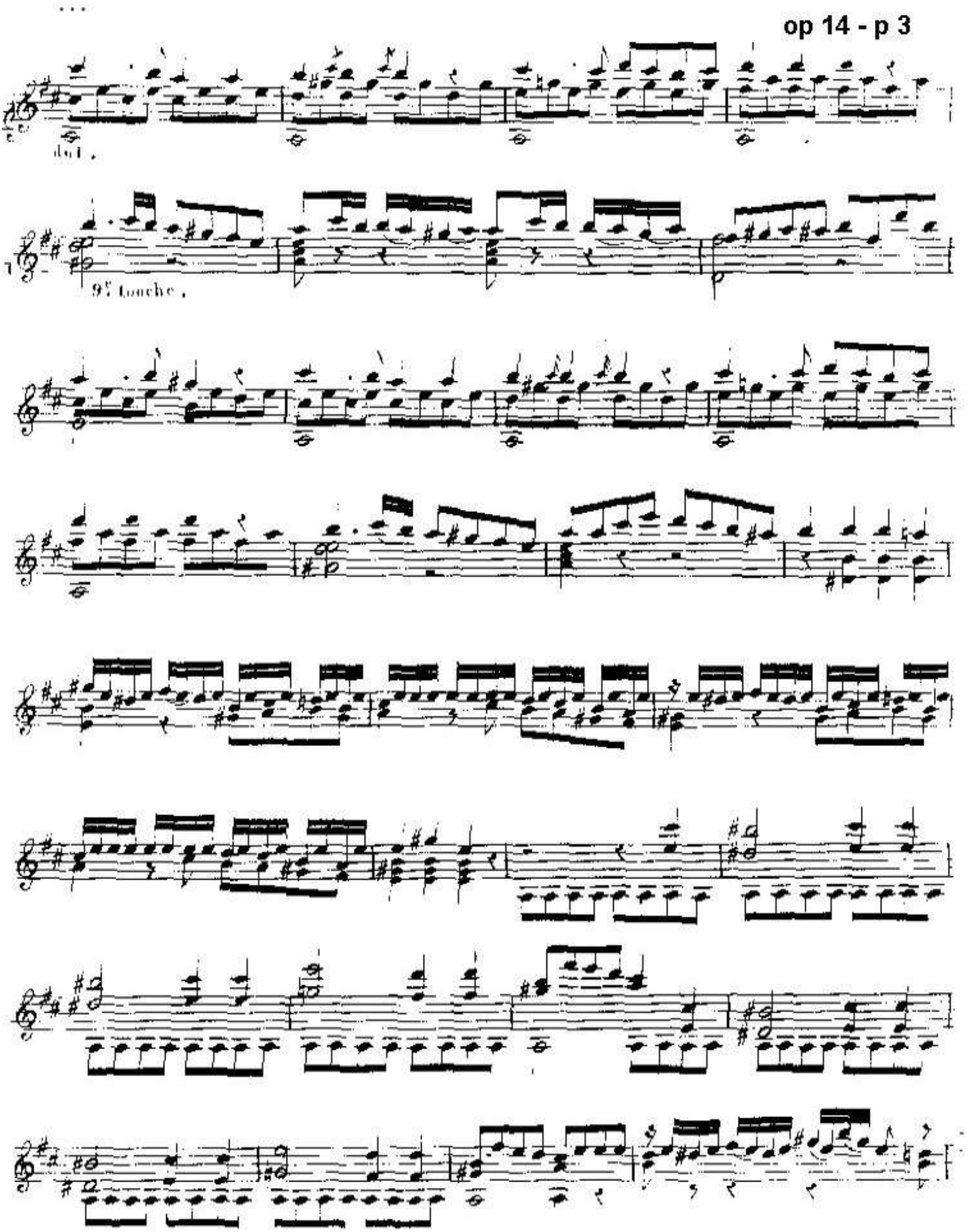
GUITARE

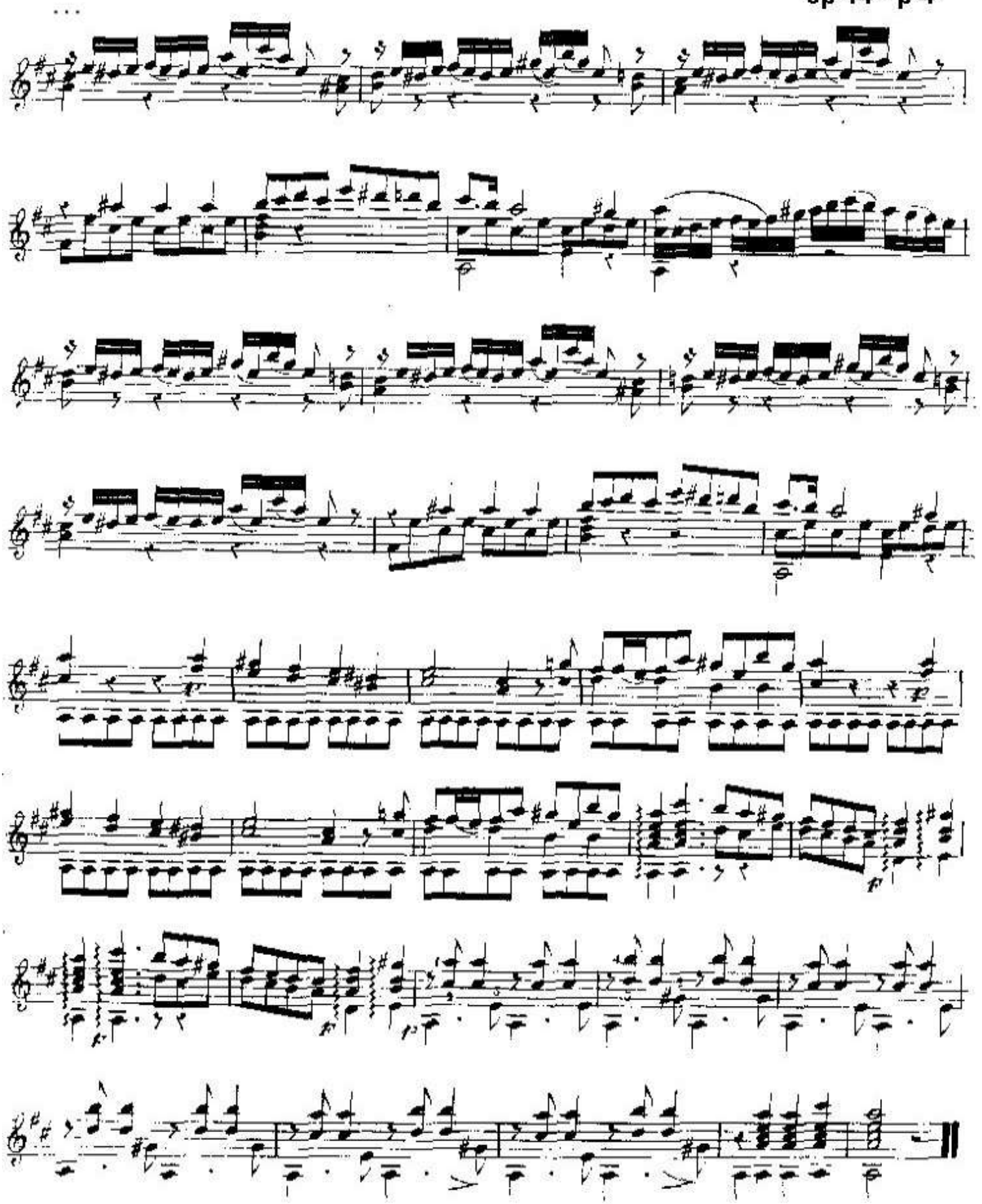
(6è Corde en Ré)

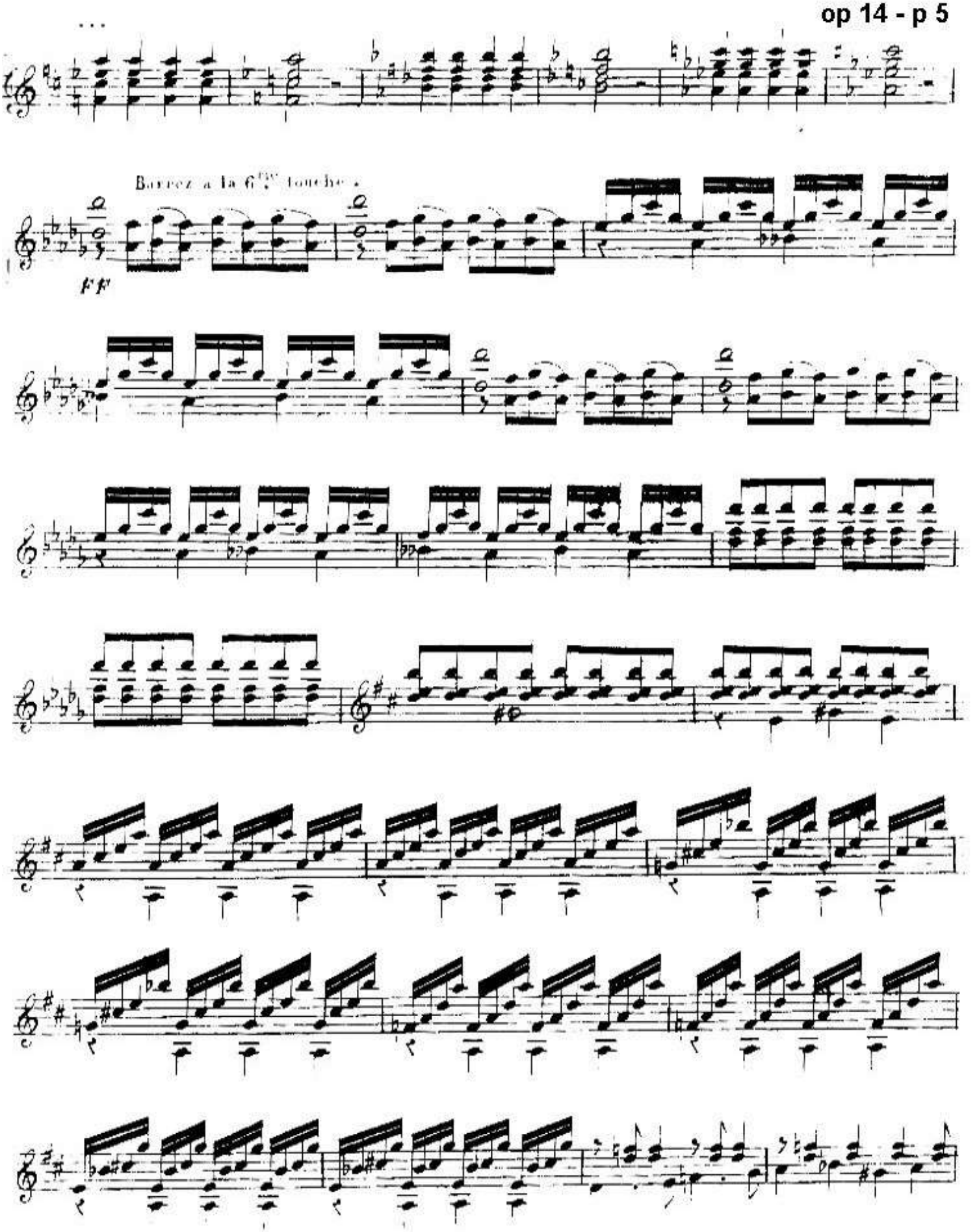
GRAND SOLO DE F. SOR

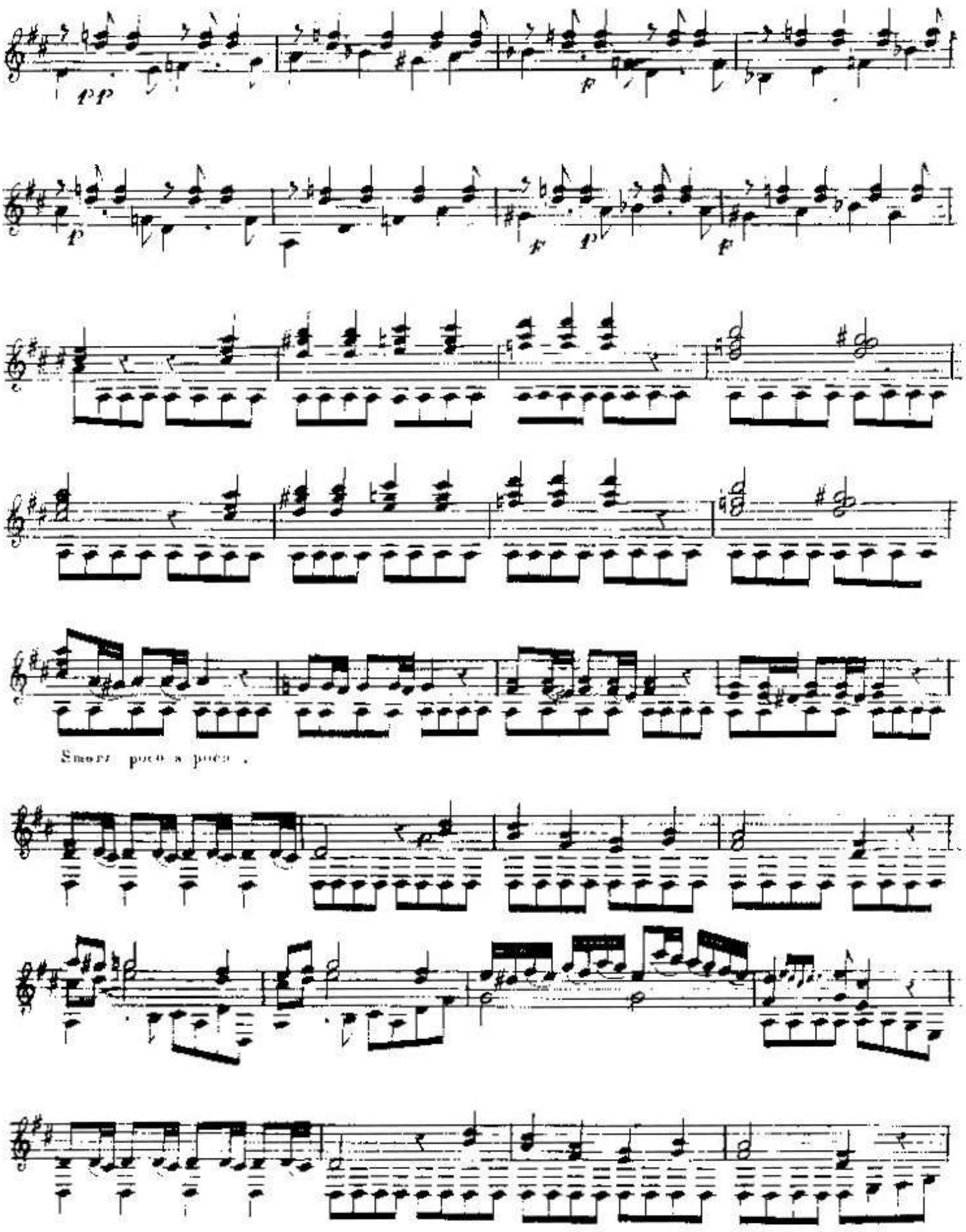


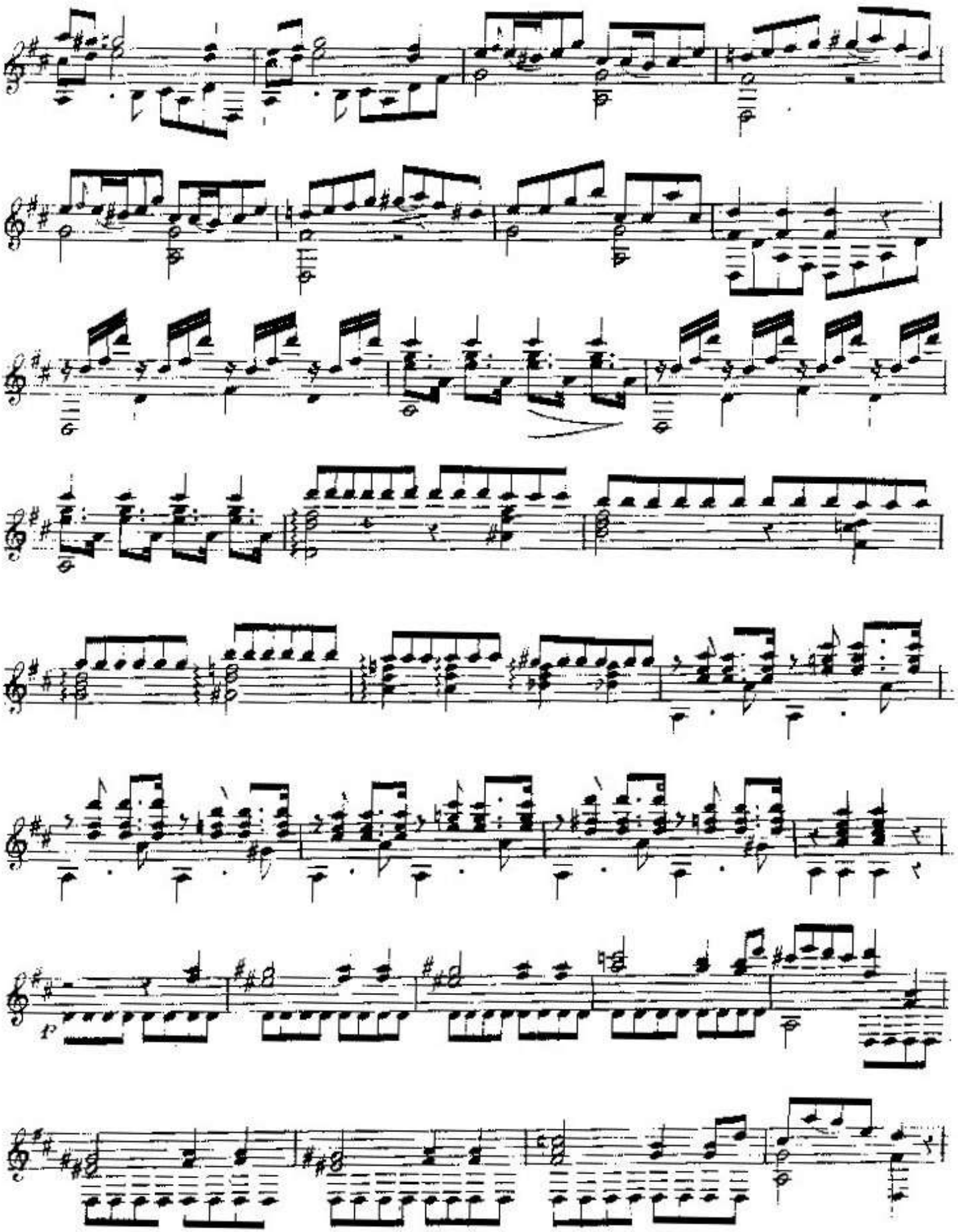

ALLEGRO .

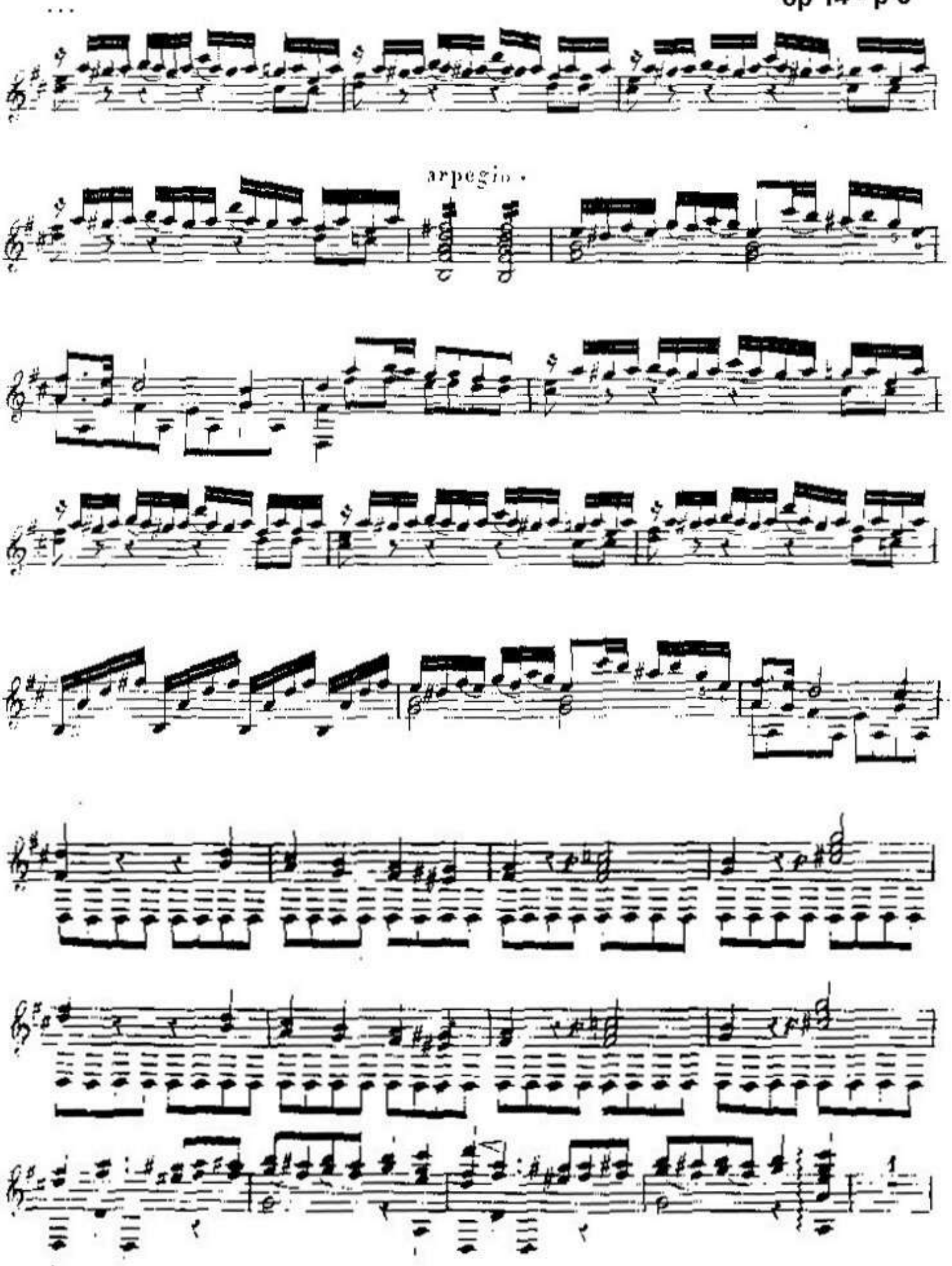

doi .
97 touche .

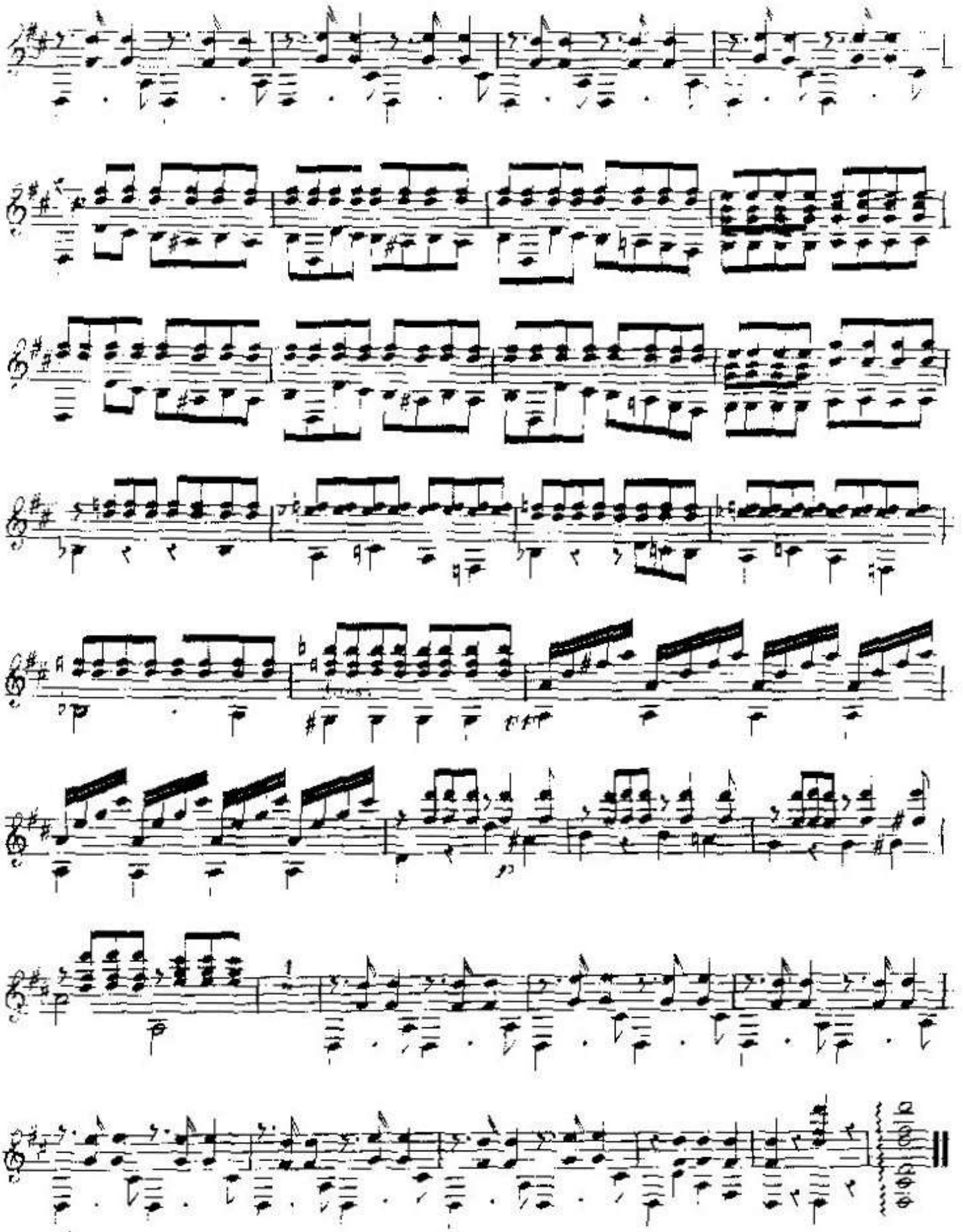



Barrez a la 6ième touche.
FF


pp
f
f
f
p
f
Smorz. poco a poco.




arpegio



Opus 15a

LES FOLIES D'ESPAGNE,

AVEC VARIATIONS

et

UN MENUET

composés pour

GUITARE SEULE

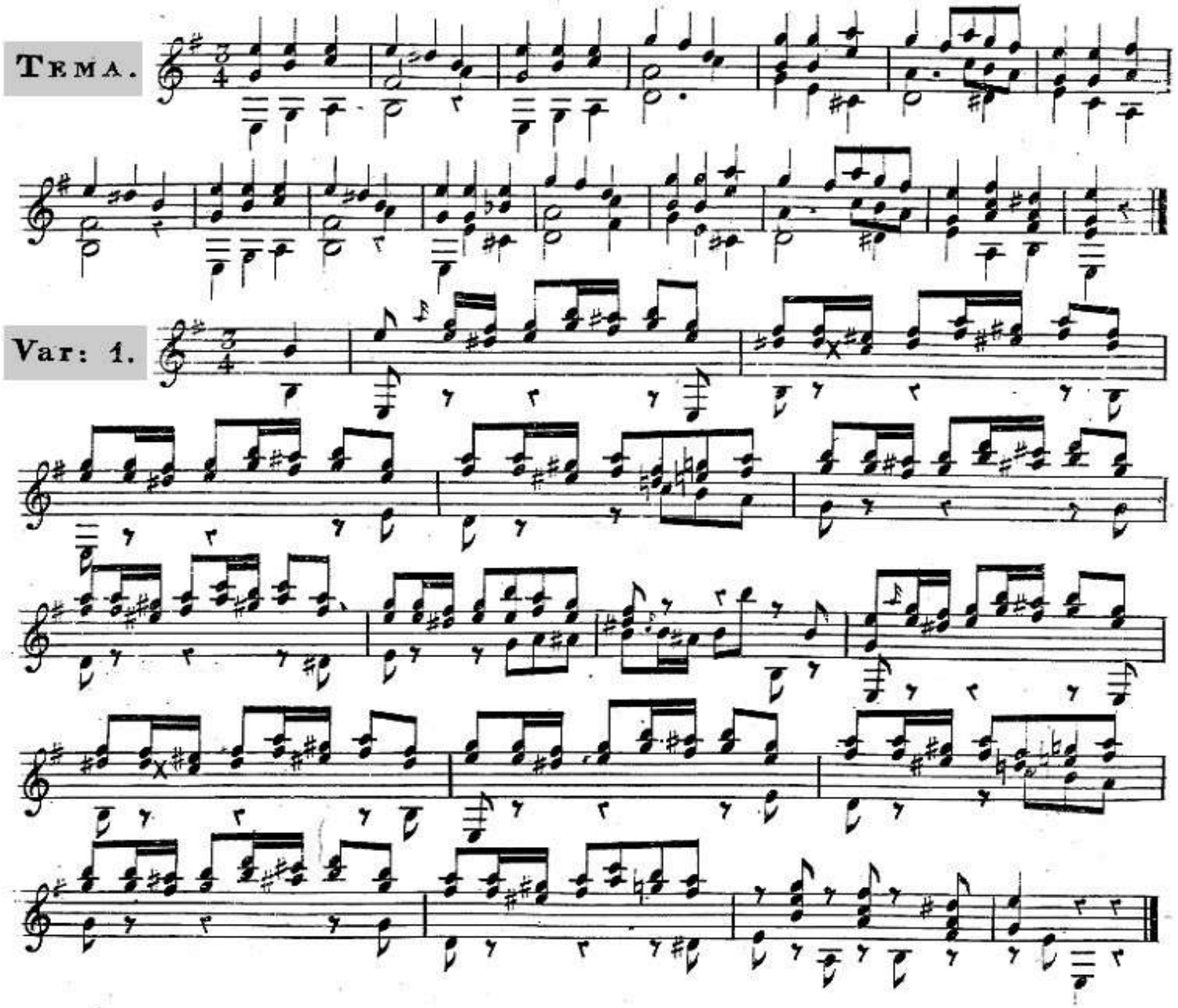
par

FERDINAND SOR.

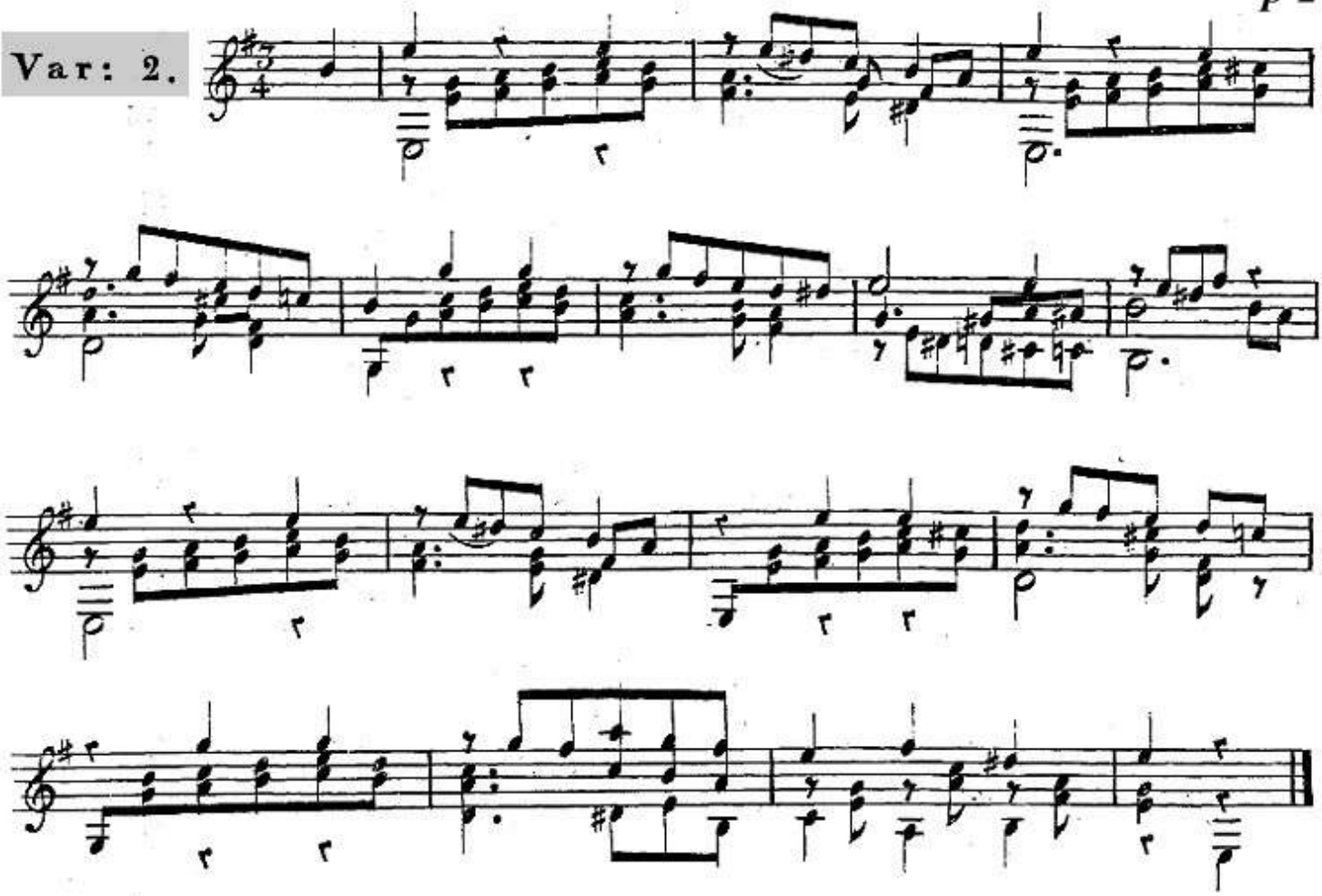
Prix 7½ Gs

BONN et COLOGNE chez N. SIMROCK.

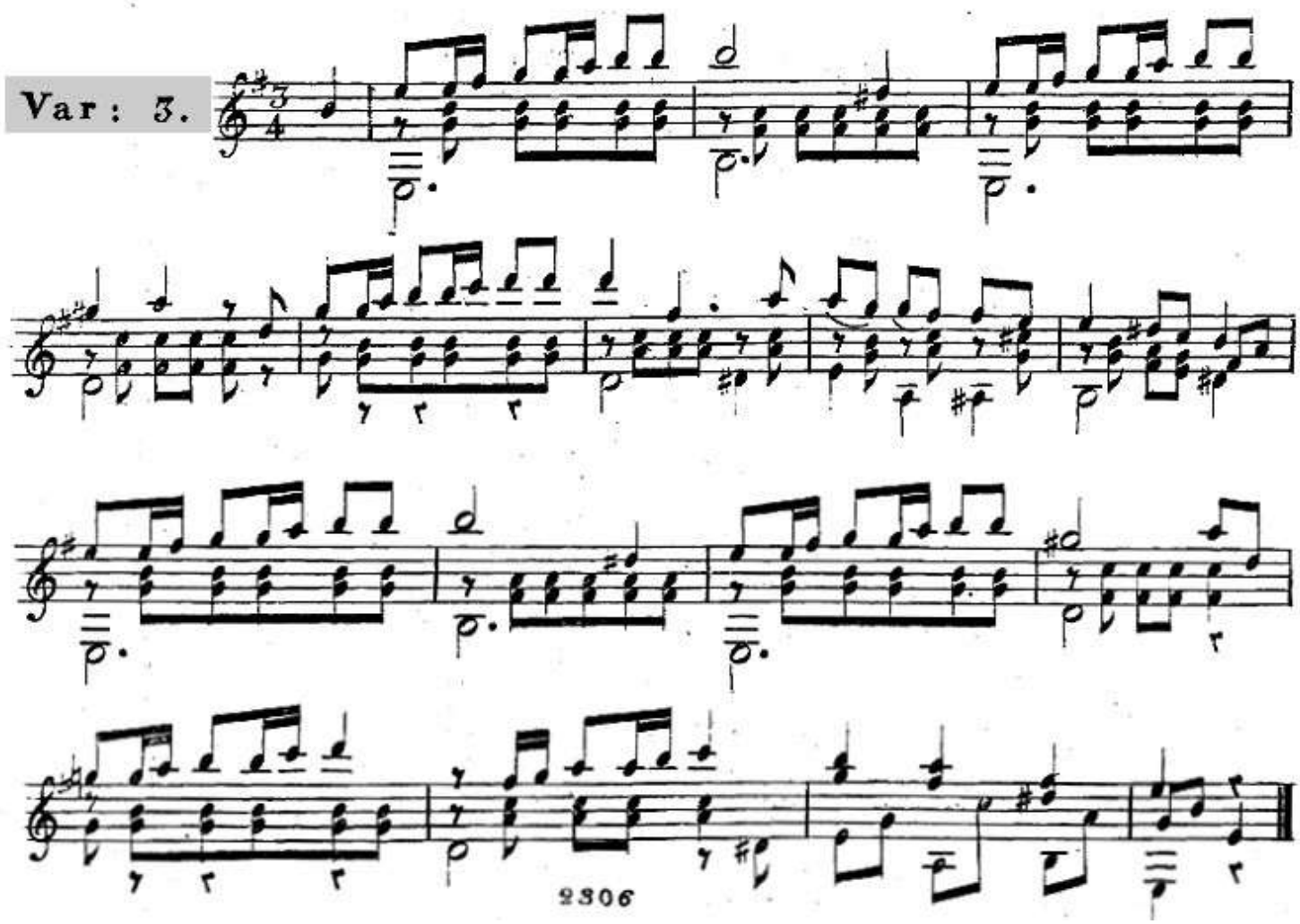
KONGL. UNIVERSITETSBIBLIOTHEKET STOCKHOLM



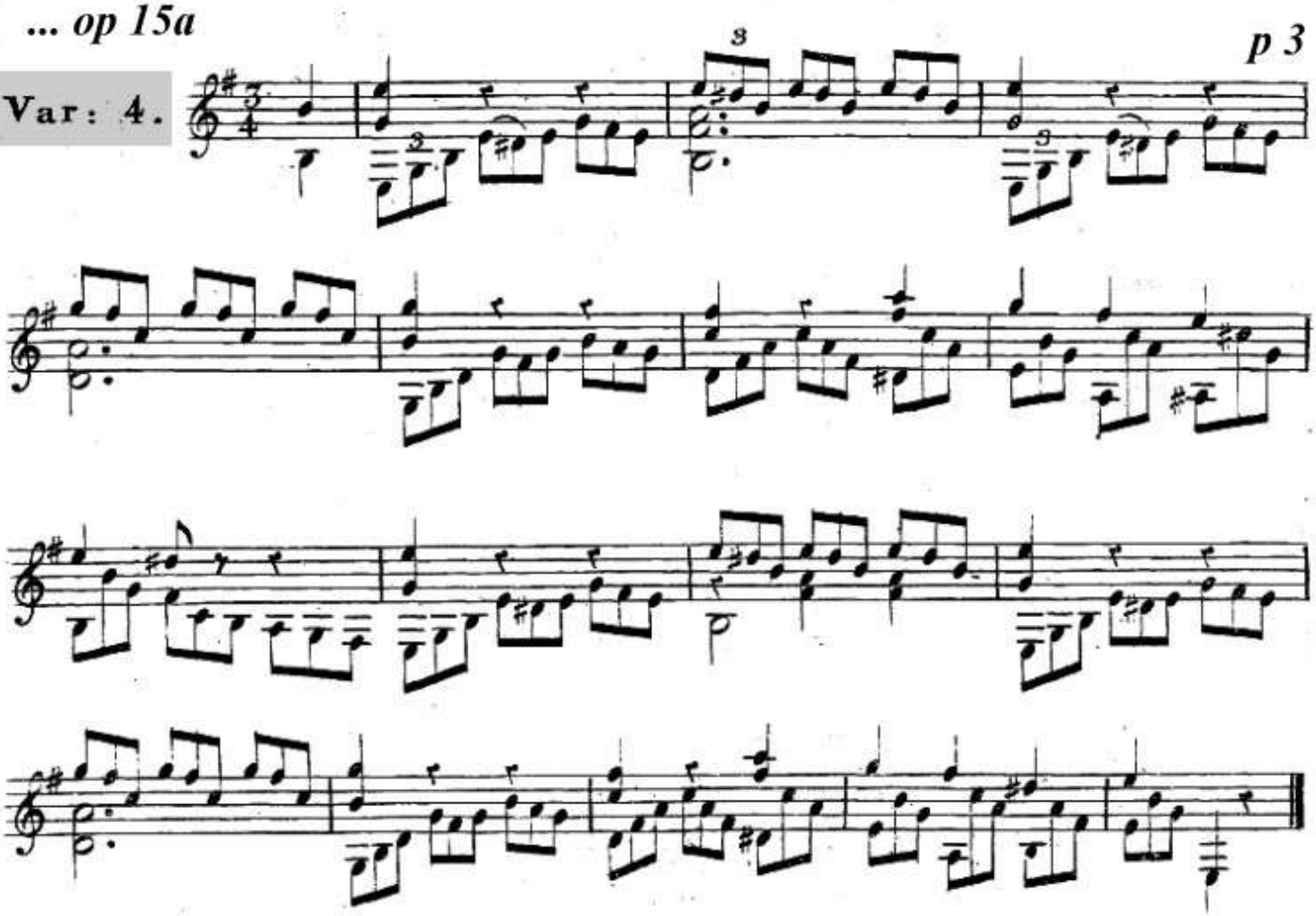
Var: 2.



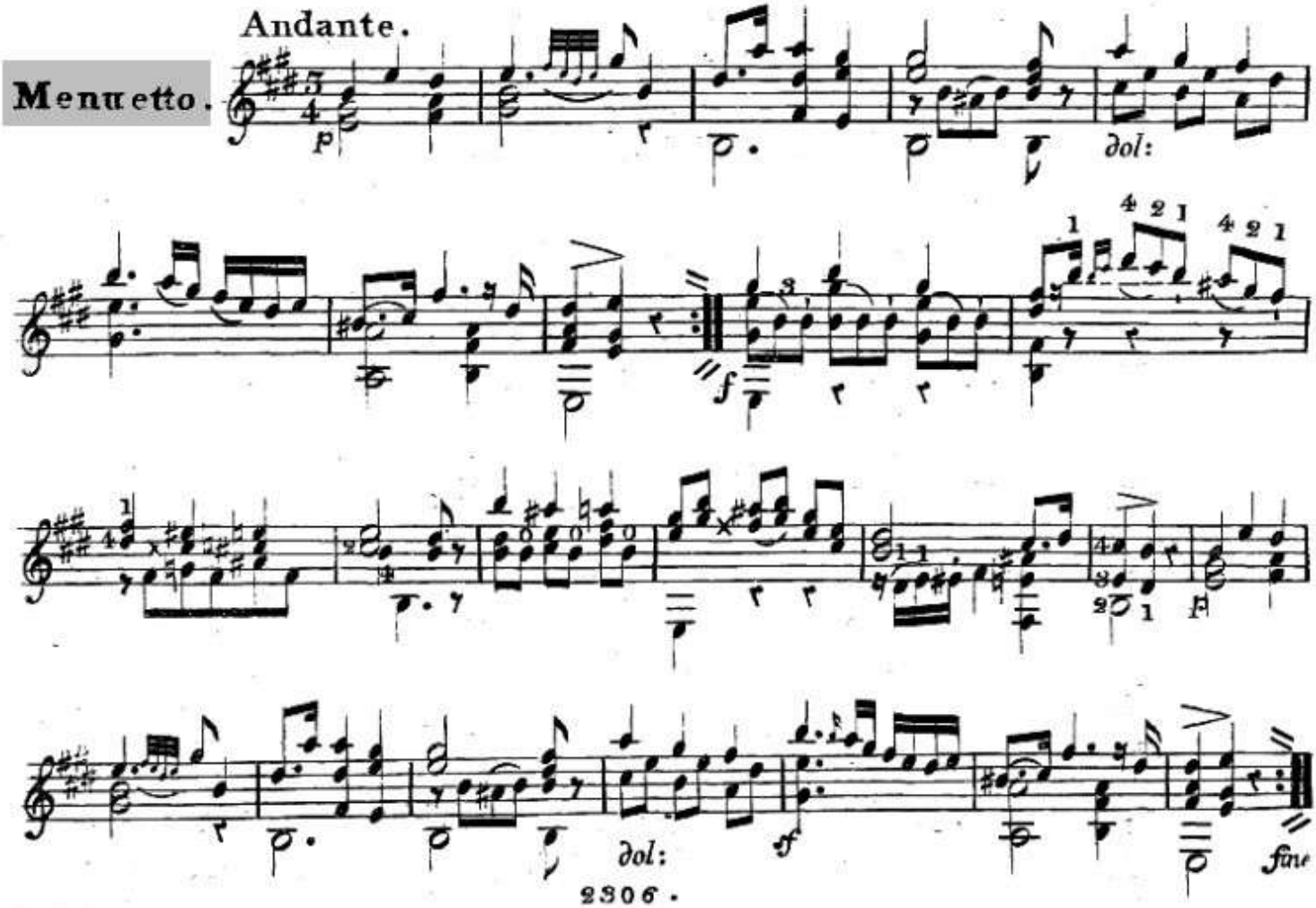
Var: 3.



Var: 4.



Menuetto.



Opus 15b

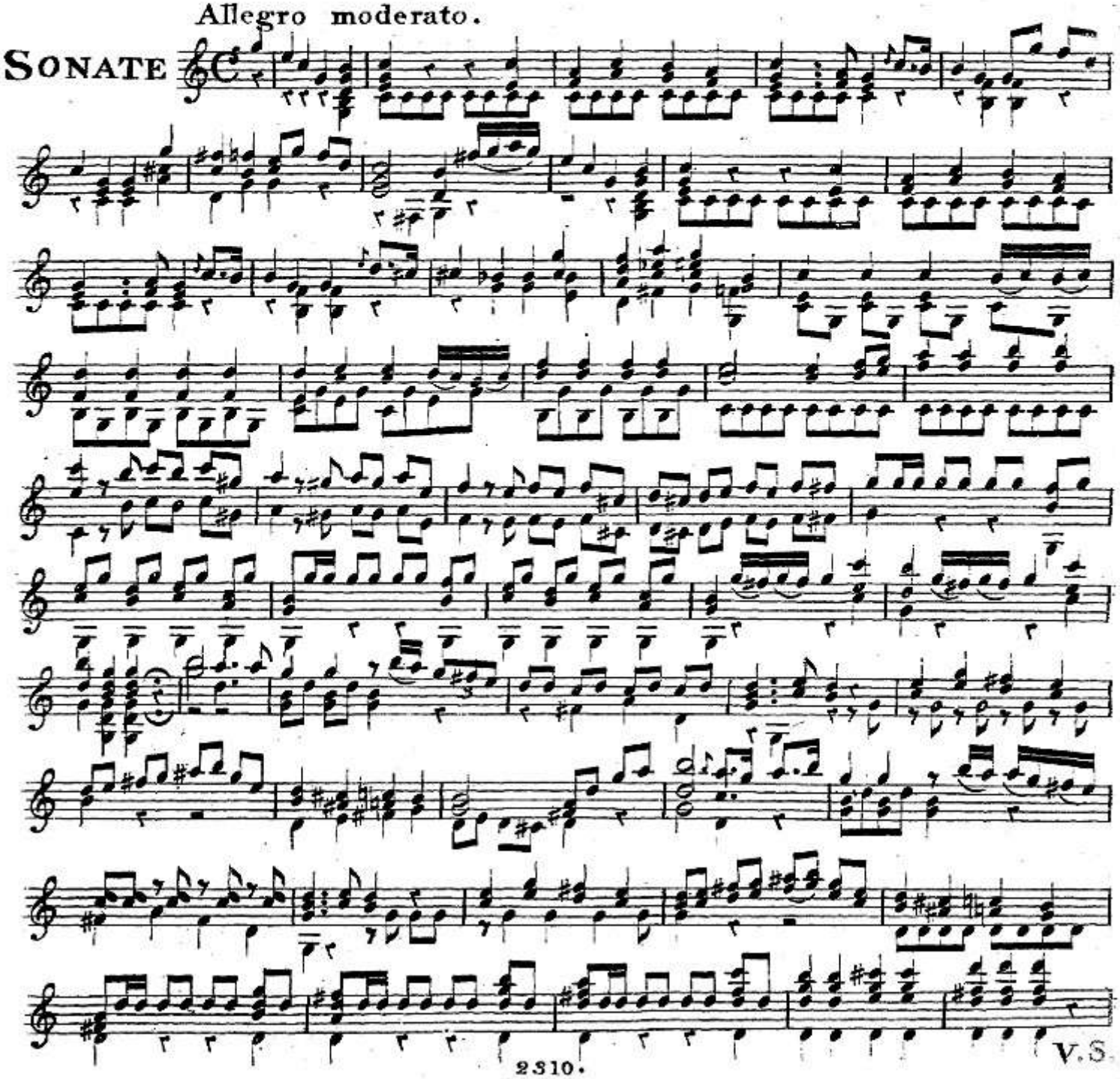
SONATE
pour la
GUITARE
composée par
FERD. SOR.

Op. 15. Prix 75 Cs

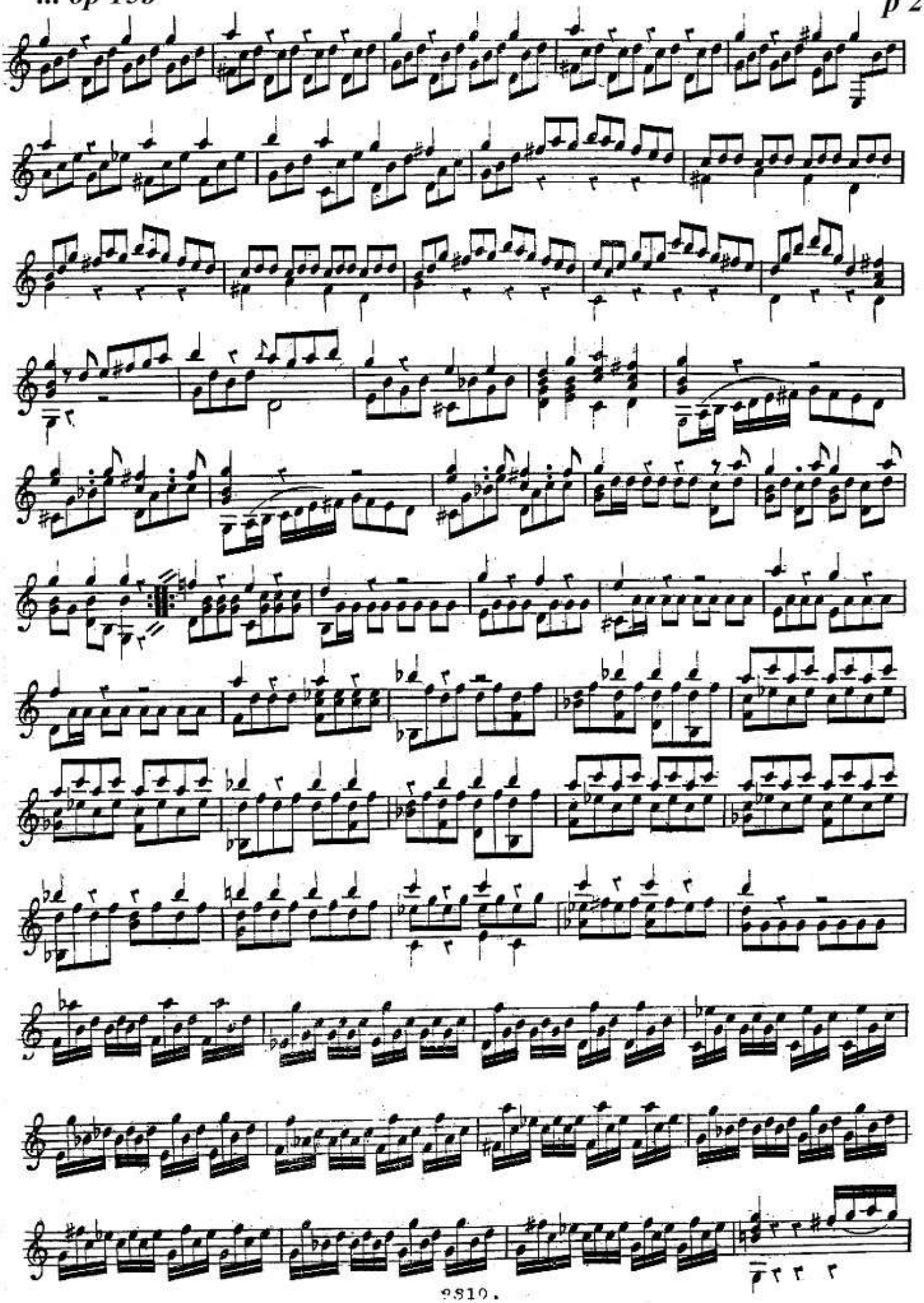
BONN et COLOGNE chez N. SIMROCK

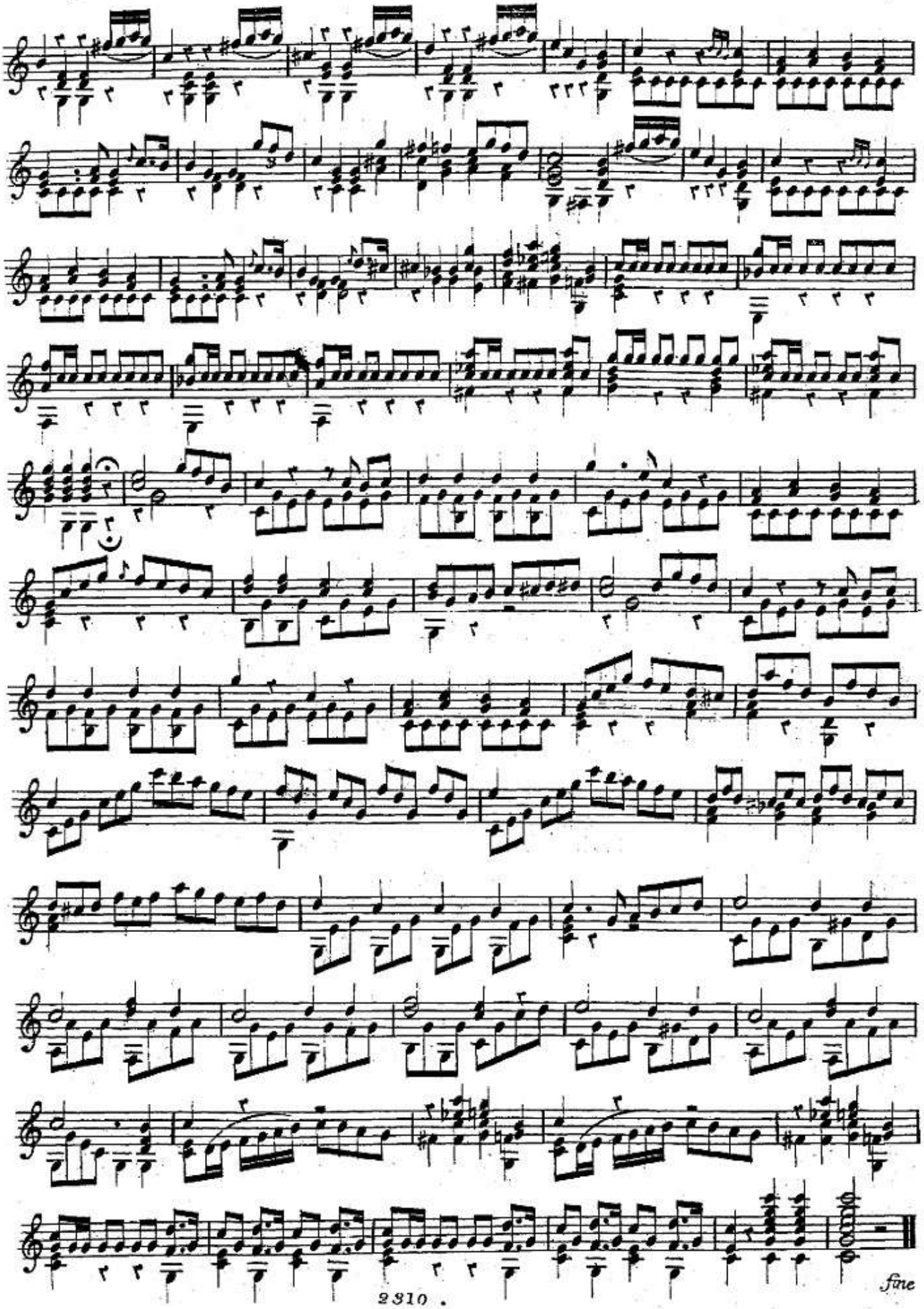
Allegro moderato.

SONATE



V.S.




fine

Sor - opus 15c

THÈME VARIE

POUR LA GUITARE.

Composé par F. SOR.

Prix: 1f 50c

A Paris, au Magasin de musique de A. MEISSONNIER, Galerie neuve des Panoramas, N° 15.

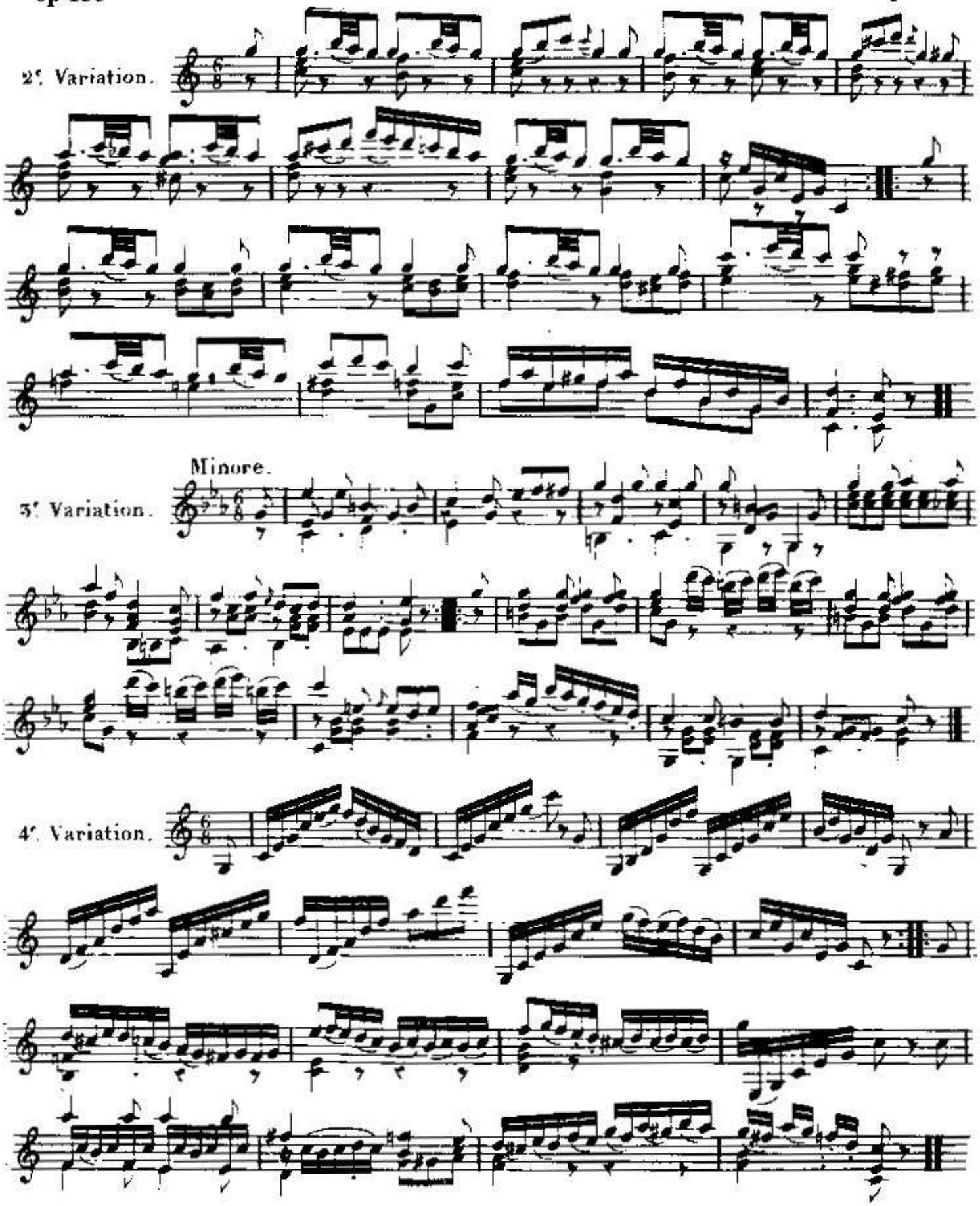
Andante largo.

INTRODUCTION.

Andantino.

THÊME.

1re Variation.


2e. Variation.
Minore.
3e. Variation.
4e. Variation.

op 15 d

Source : Ribs

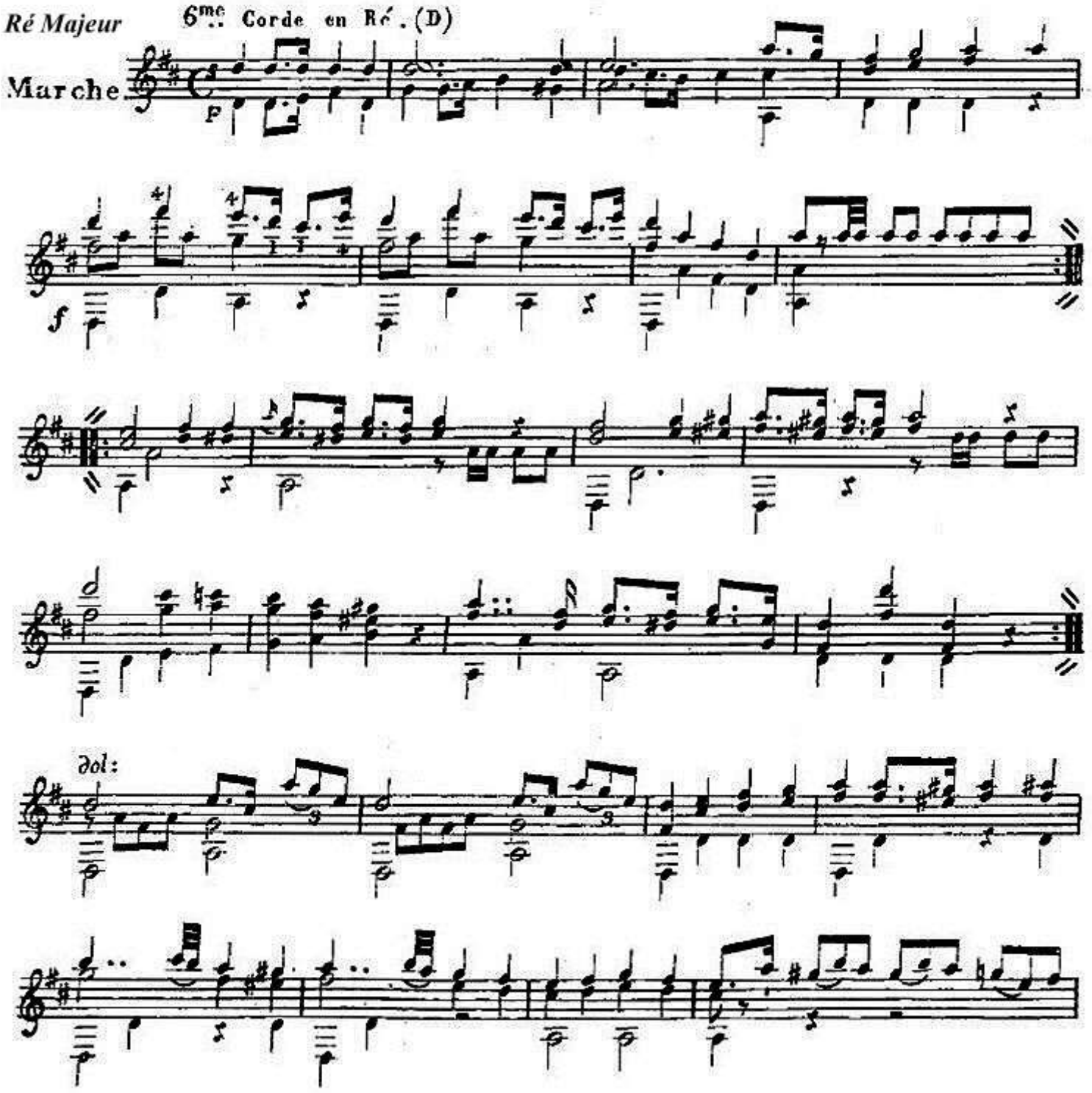
MARCHE

DU BALLET DE CENDRILLON

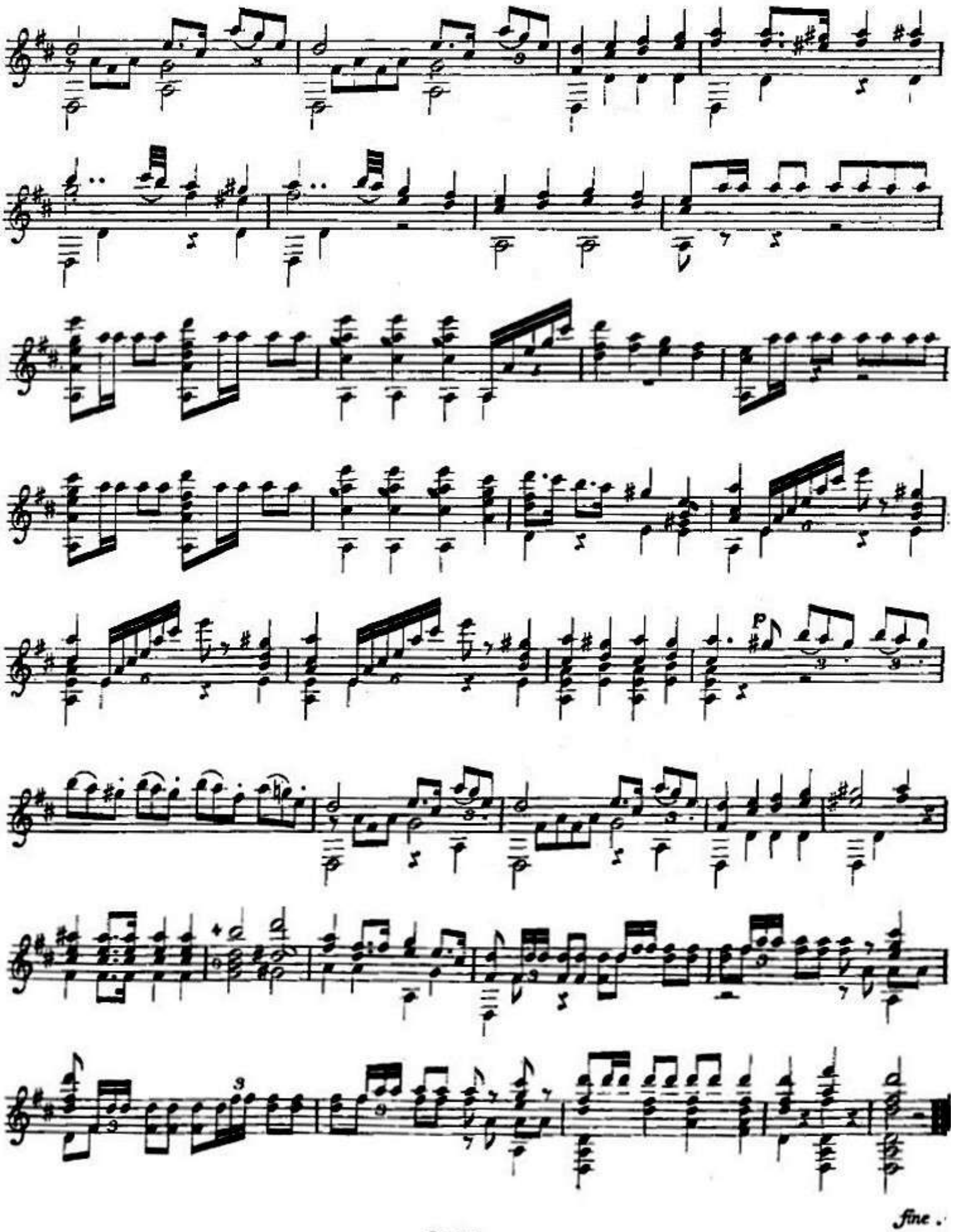
Pour Guitare par F. SOR.

Prix 75 Cs.

BONN chez N. SIMROCK.

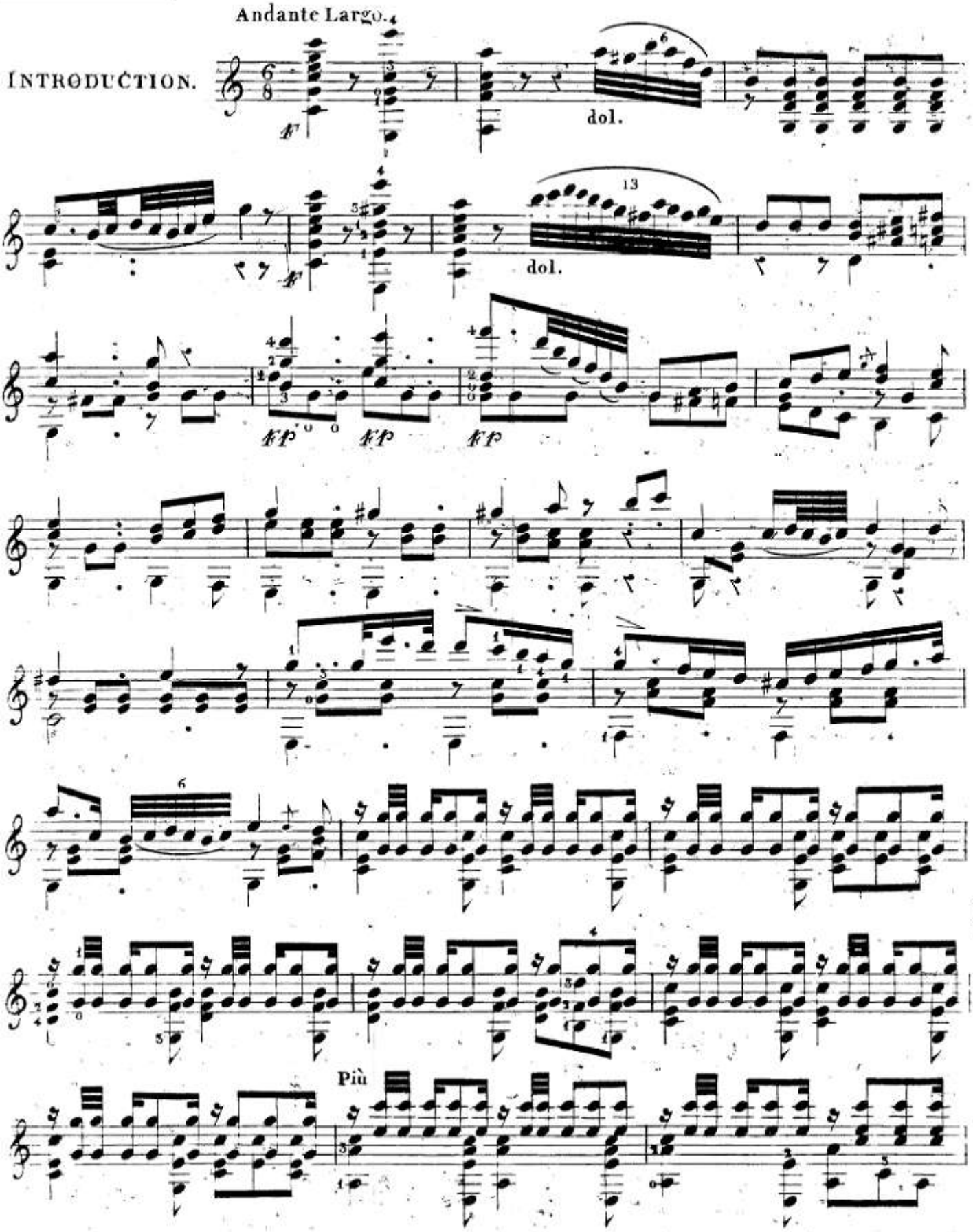


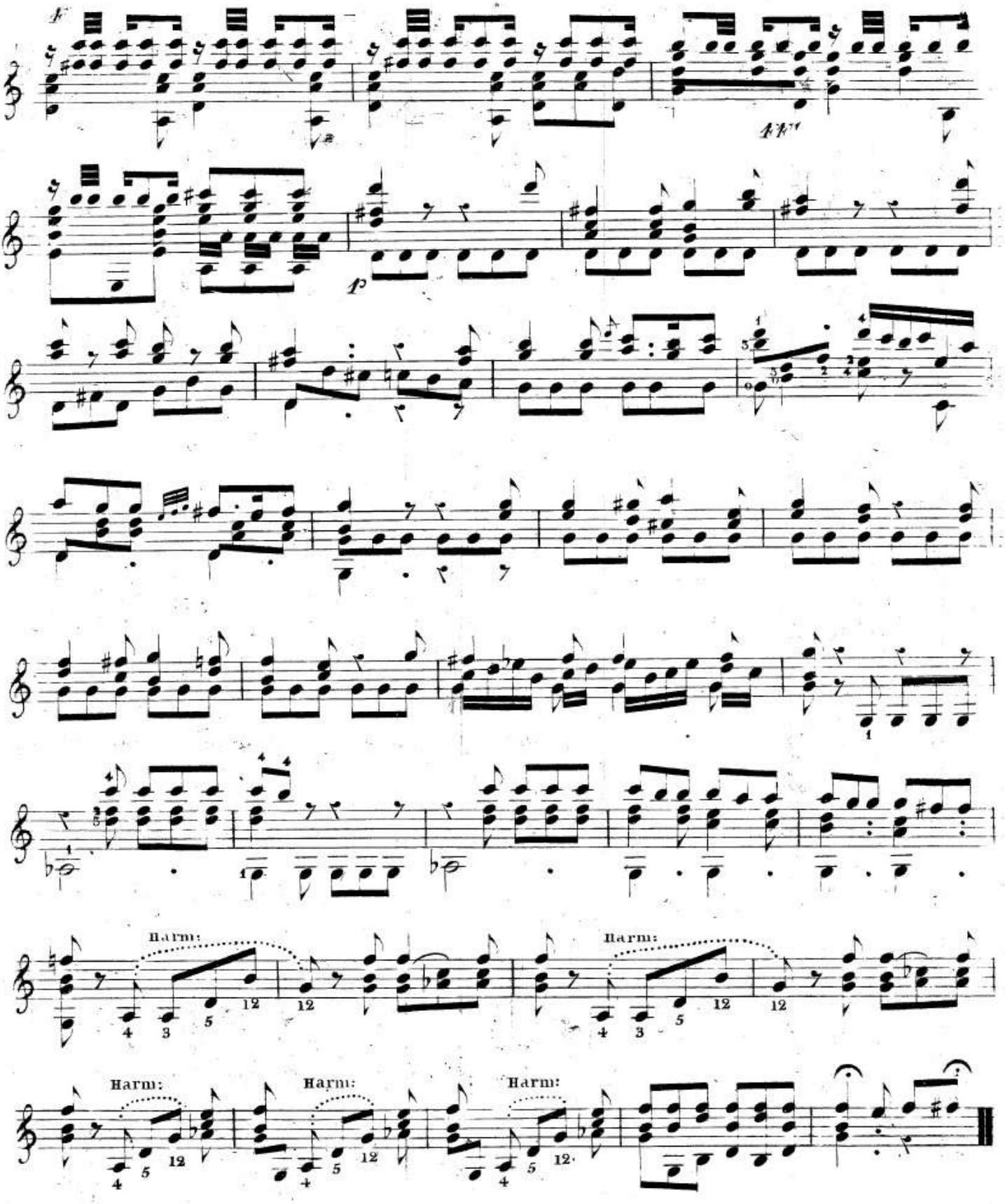
source : Ribs



Opus 16

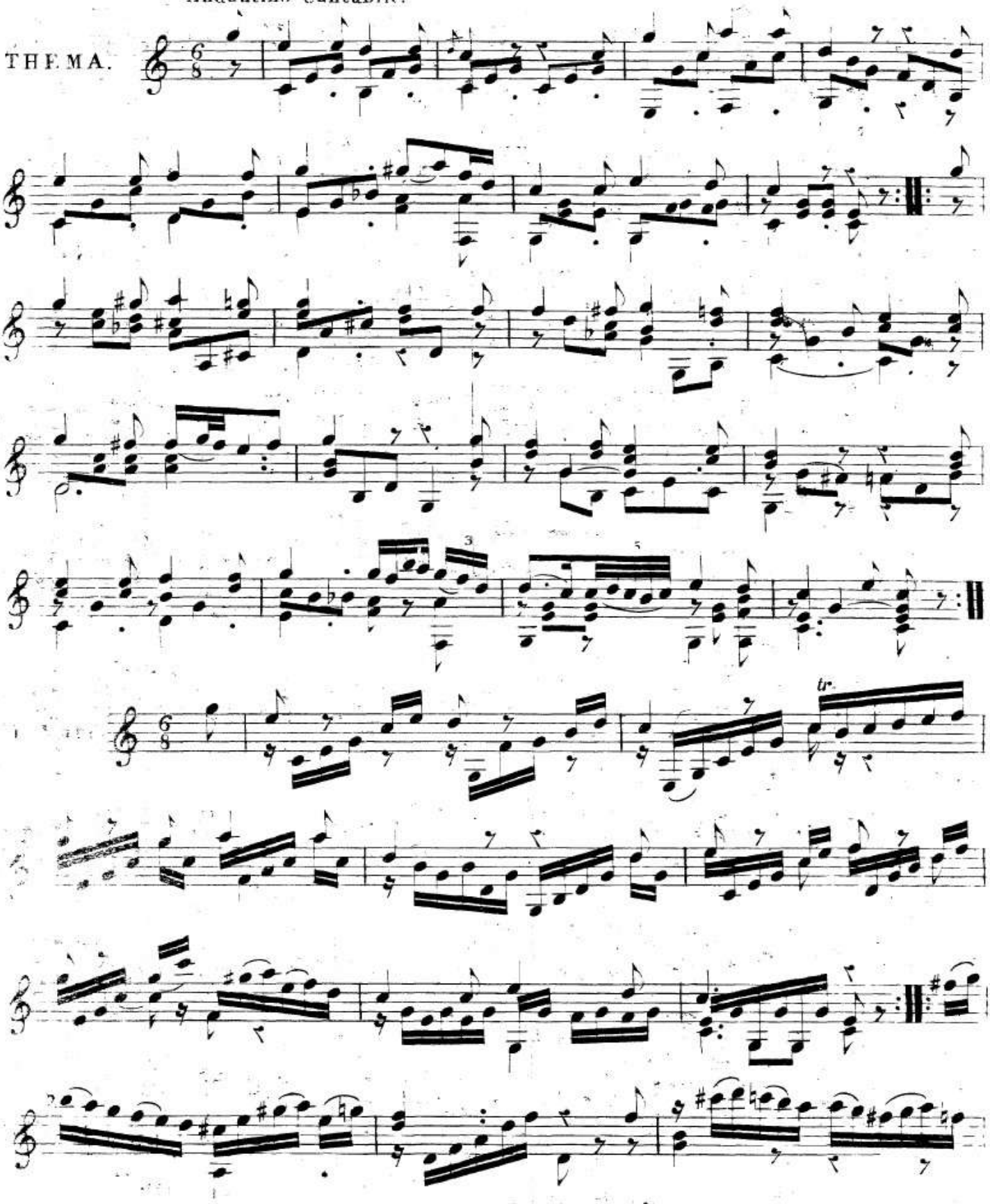
5è FANTAISIE

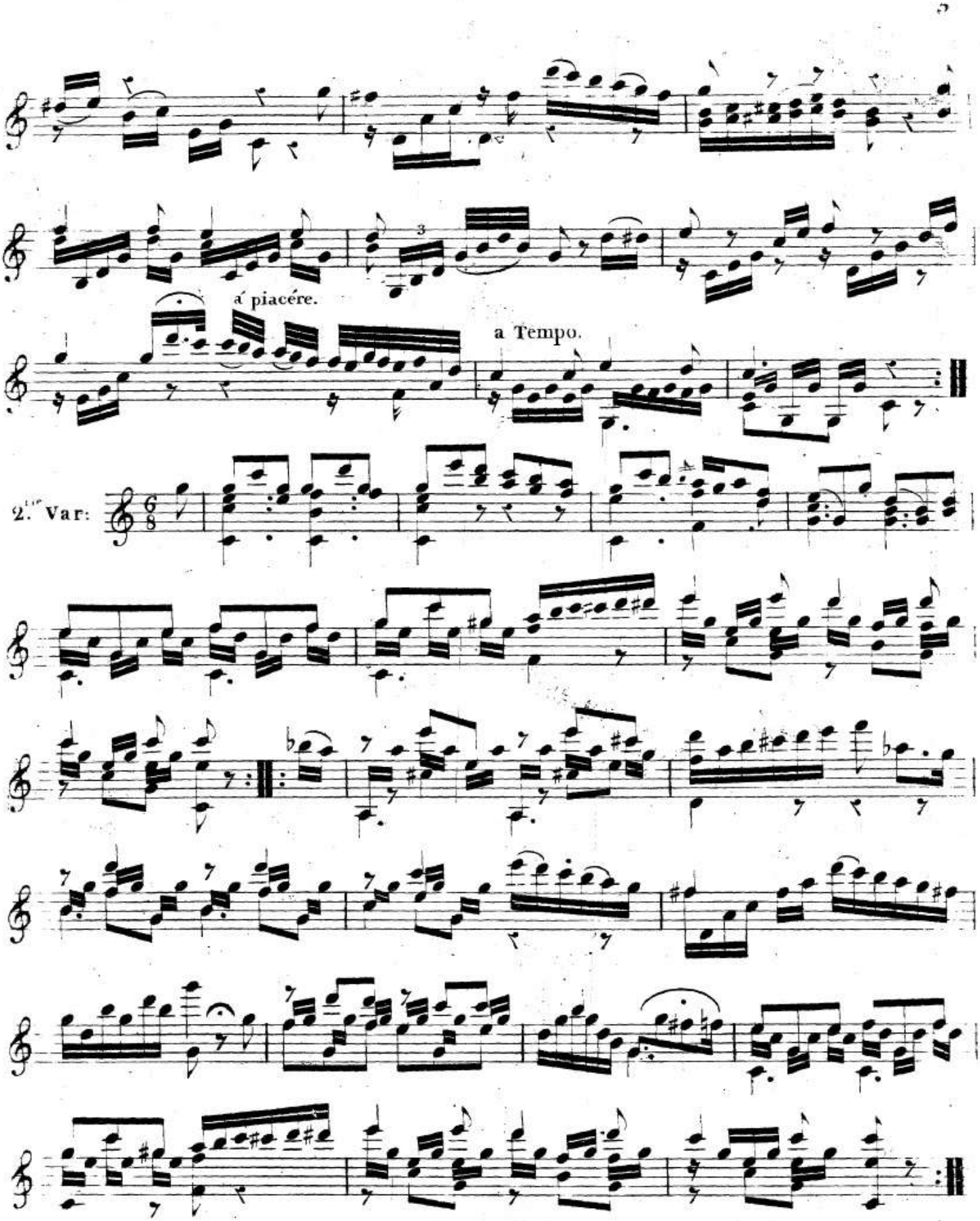


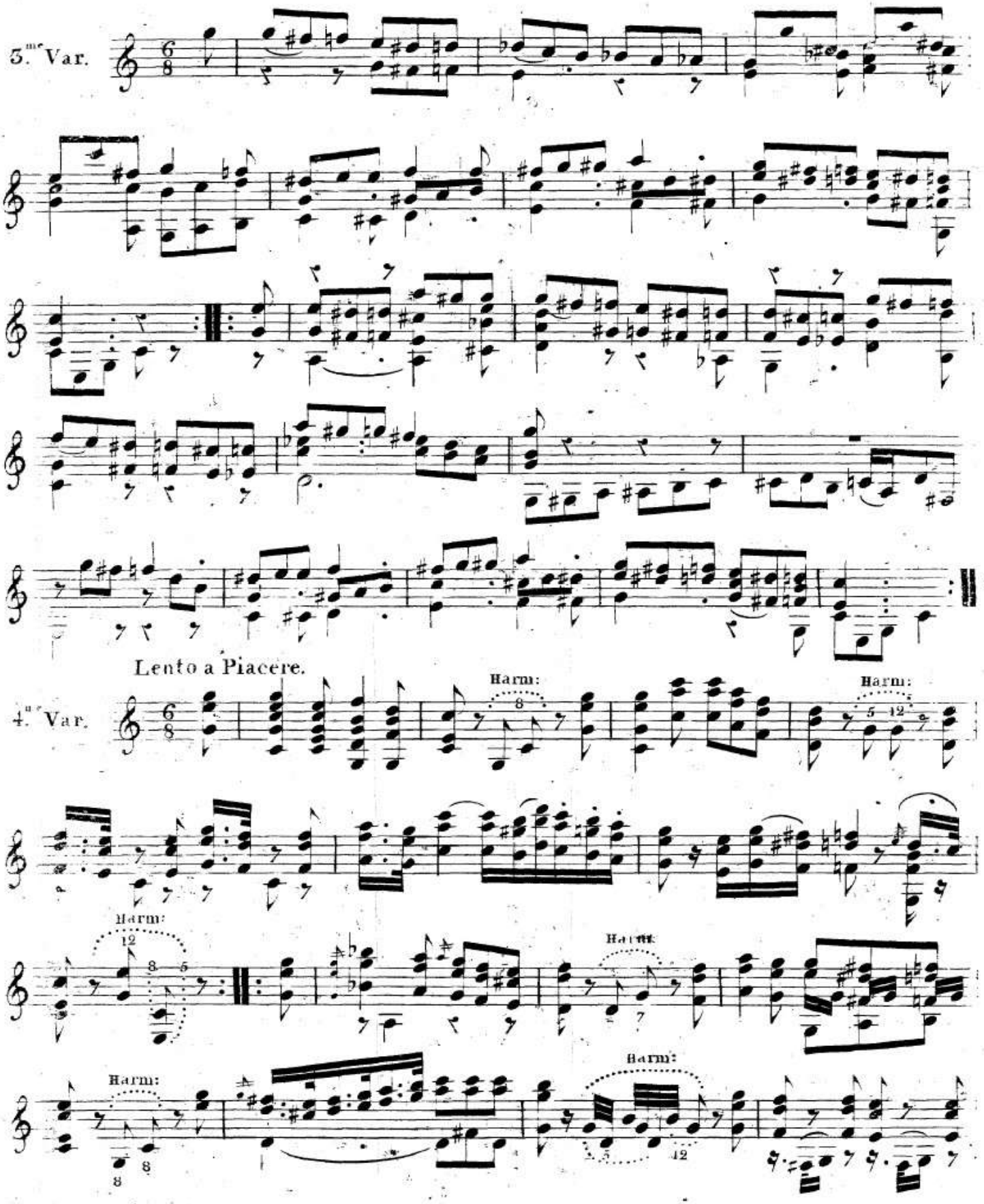

Harm:
Harm:
Harm:
Harm:
Harm:

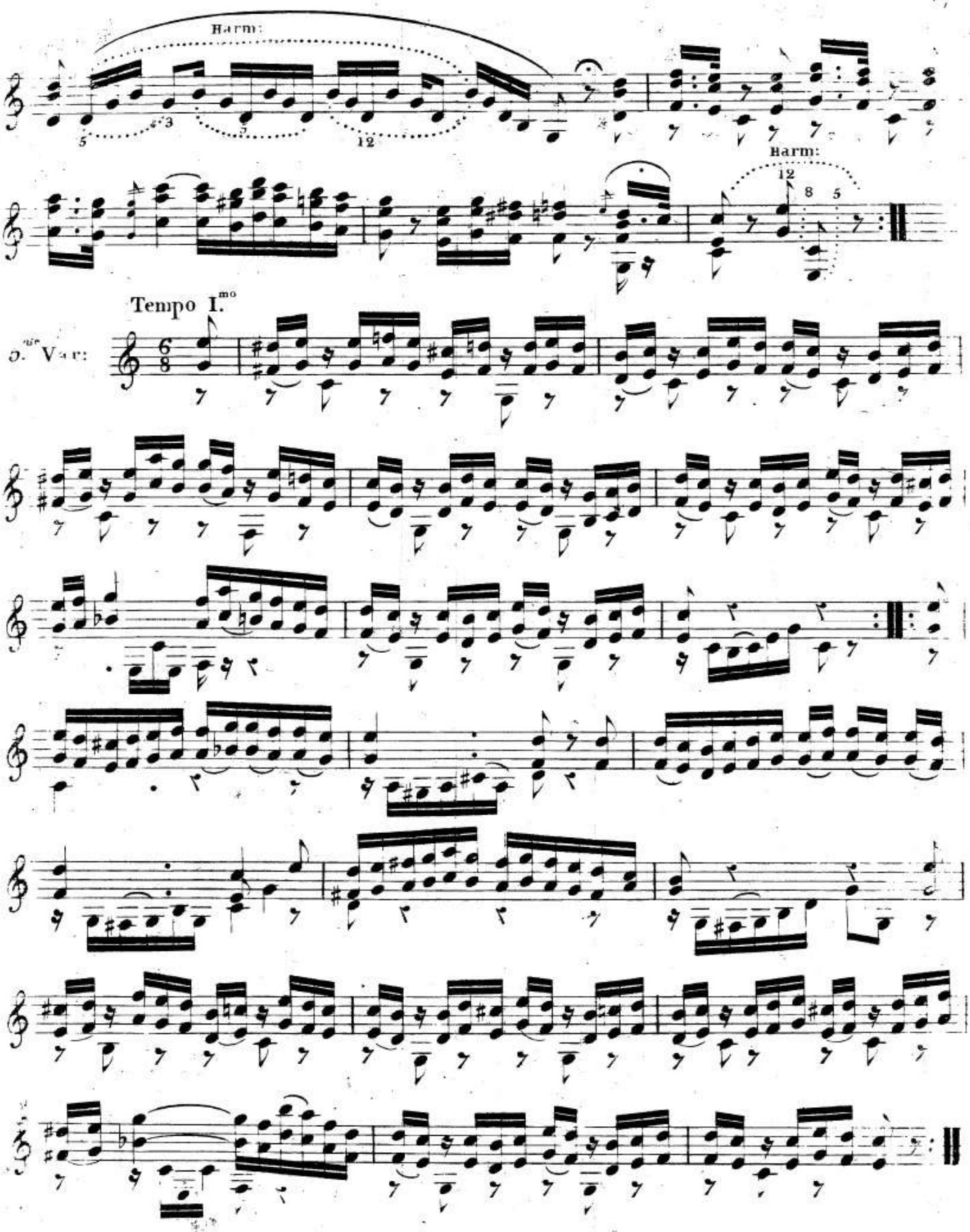
Andantino Cantabile.

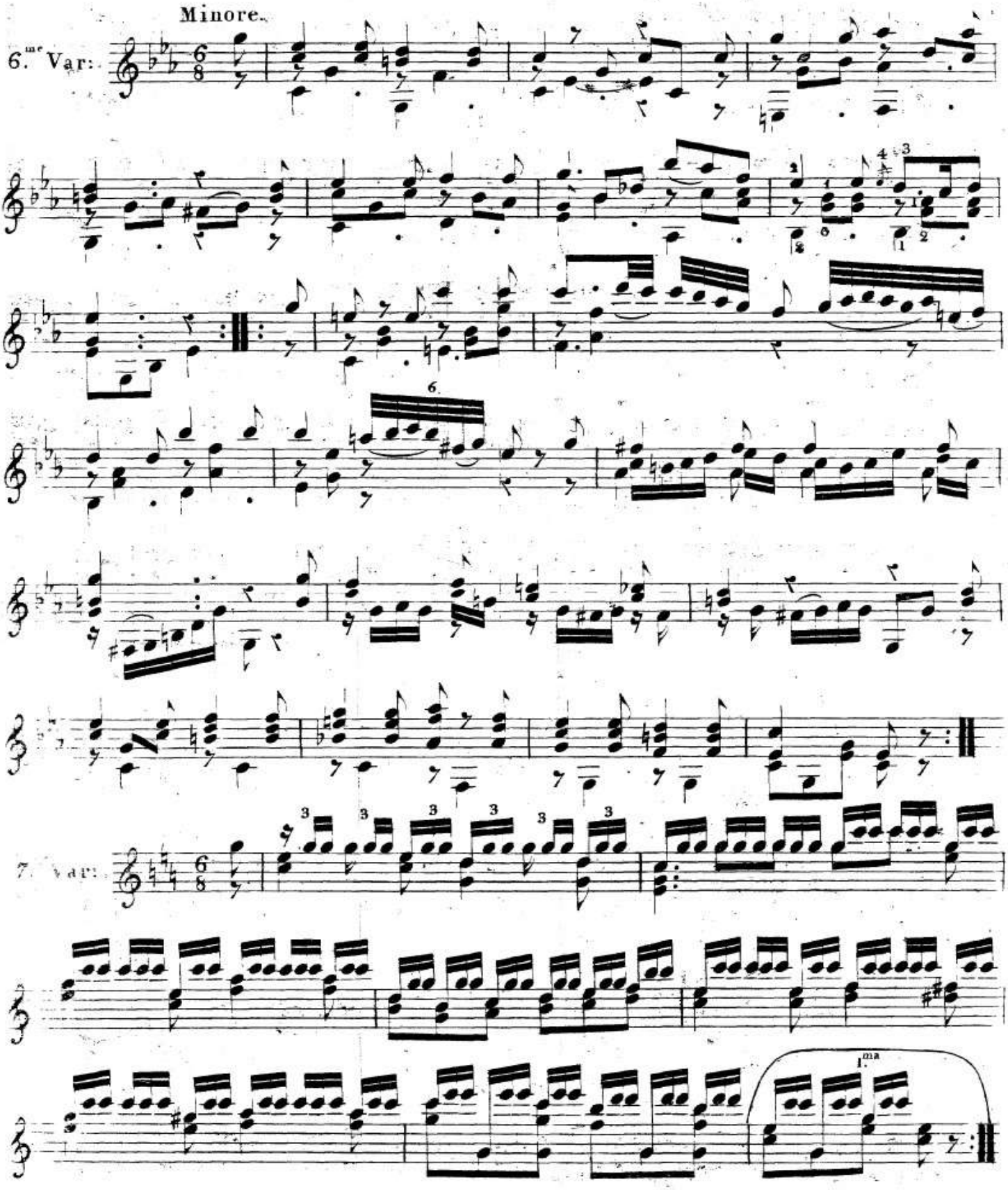
THEMA.

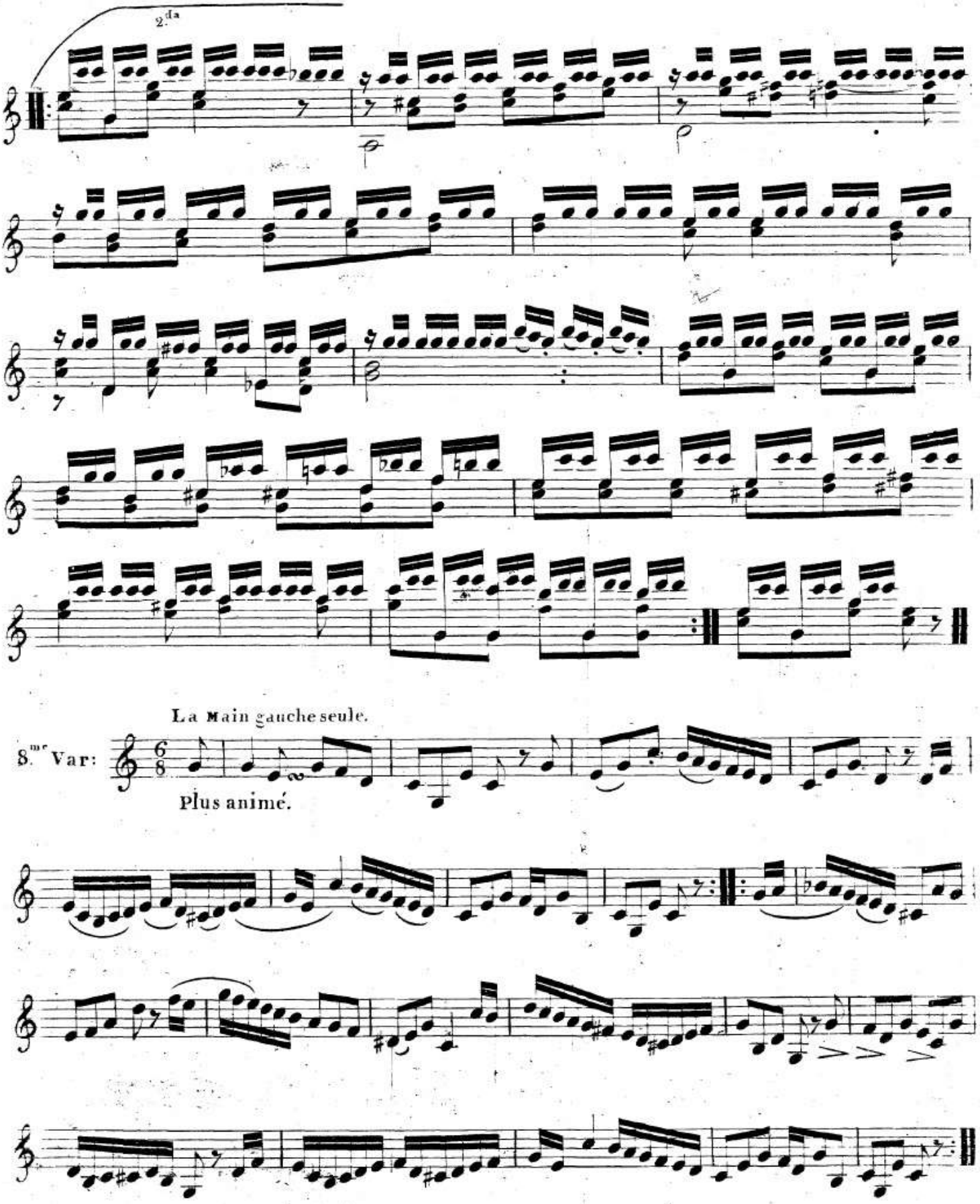



a piacére.
a Tempo.
2.te Var:

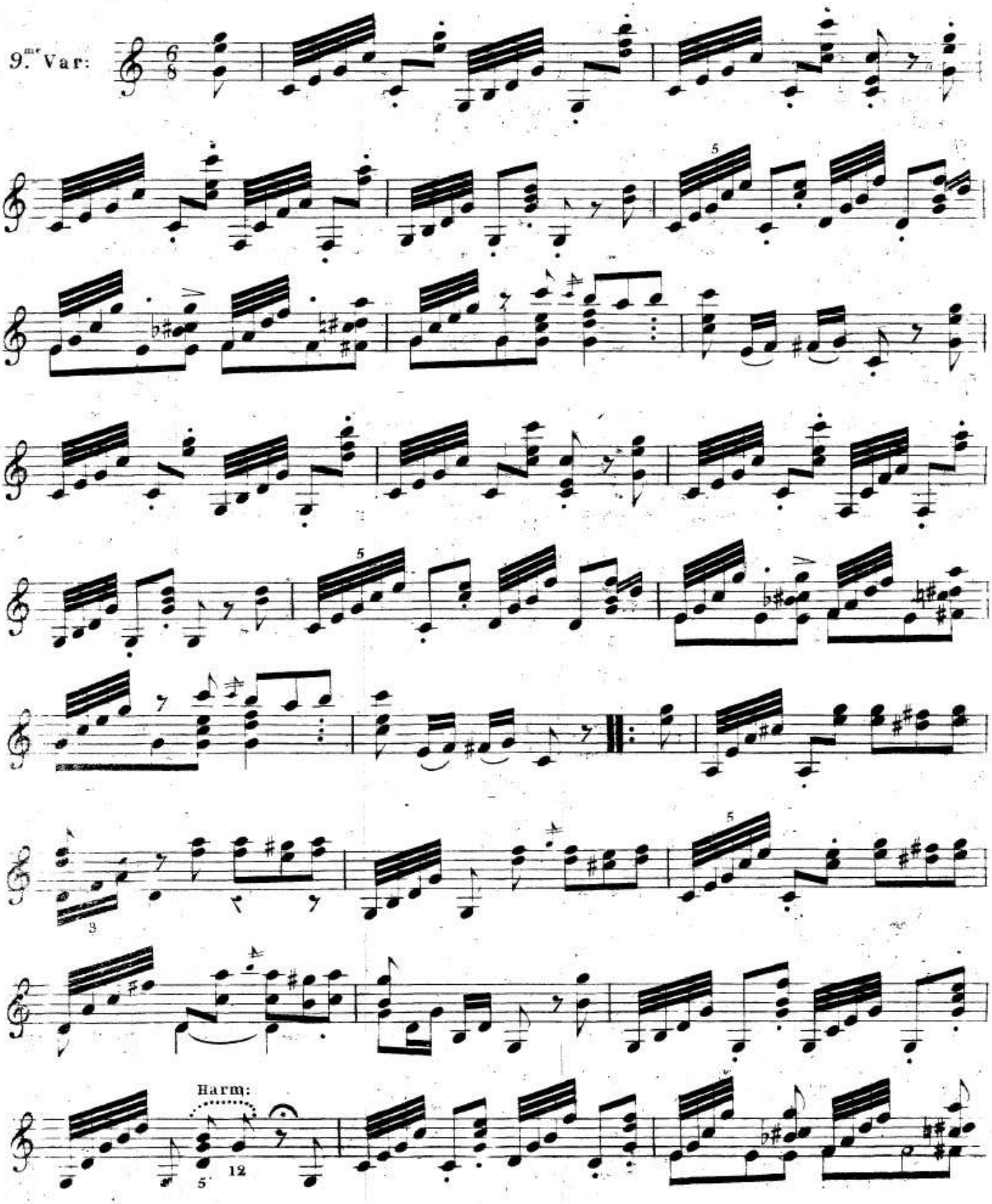

3.me Var.
Lento a Piacere.
4.te Var.
Harm:
Harm:
Harm:
Harm:
Harm:
Harm:

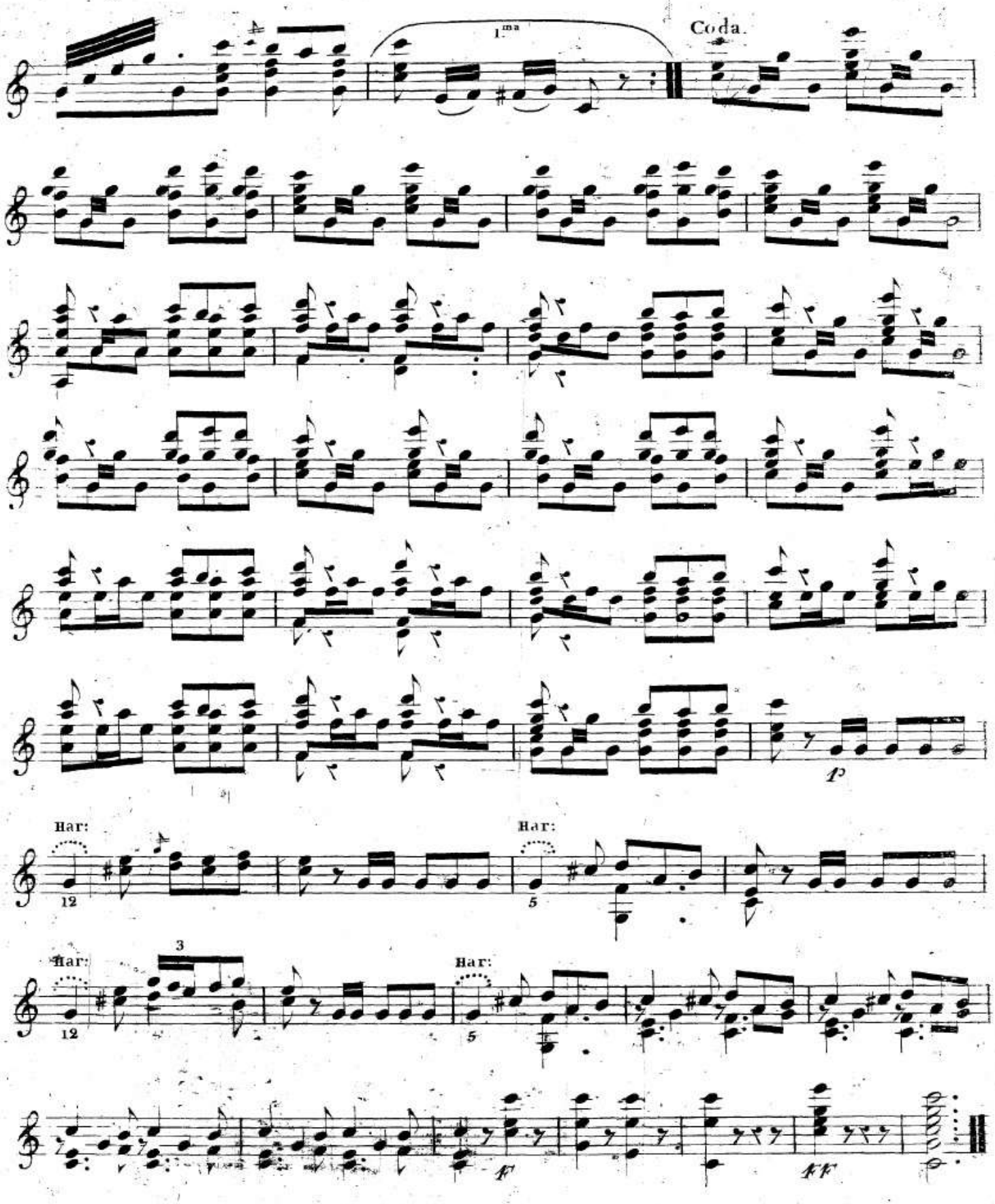

Harm:
5
3
7
12
Harm:
12
8
5
Tempo I.mo
5.te Var:


Minore.
6.me Var:
7. Var:
1.ma


2da
La Main gauche seule.
8.me Var:
Plus animé.

9.me Var:



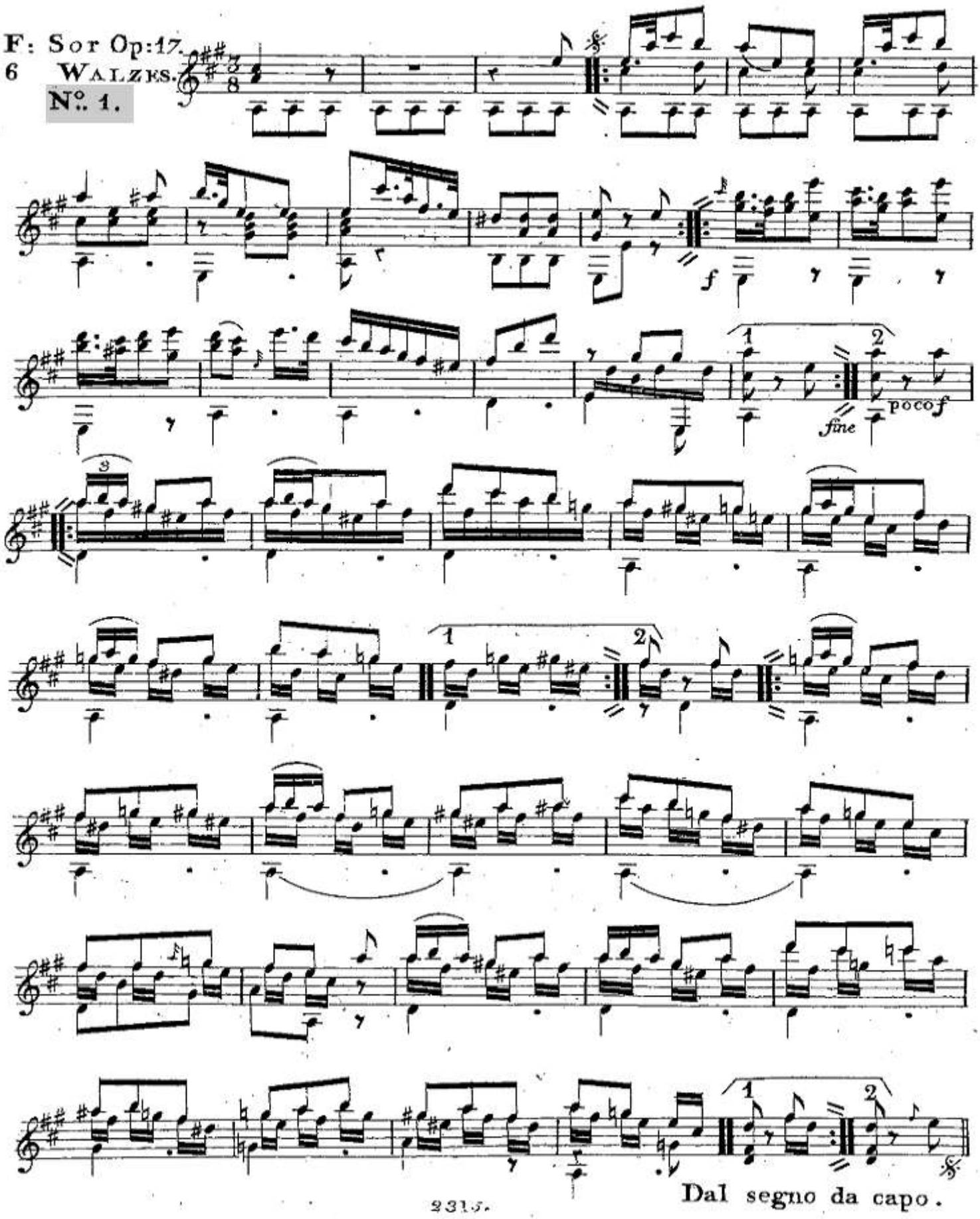

1ma
Coda.
p
Har:
12
Har:
5
Har:
12
3
Har:
5
f
ff

Riechel's & Bickel-Smith's samling

Opus 17

GUITARE.

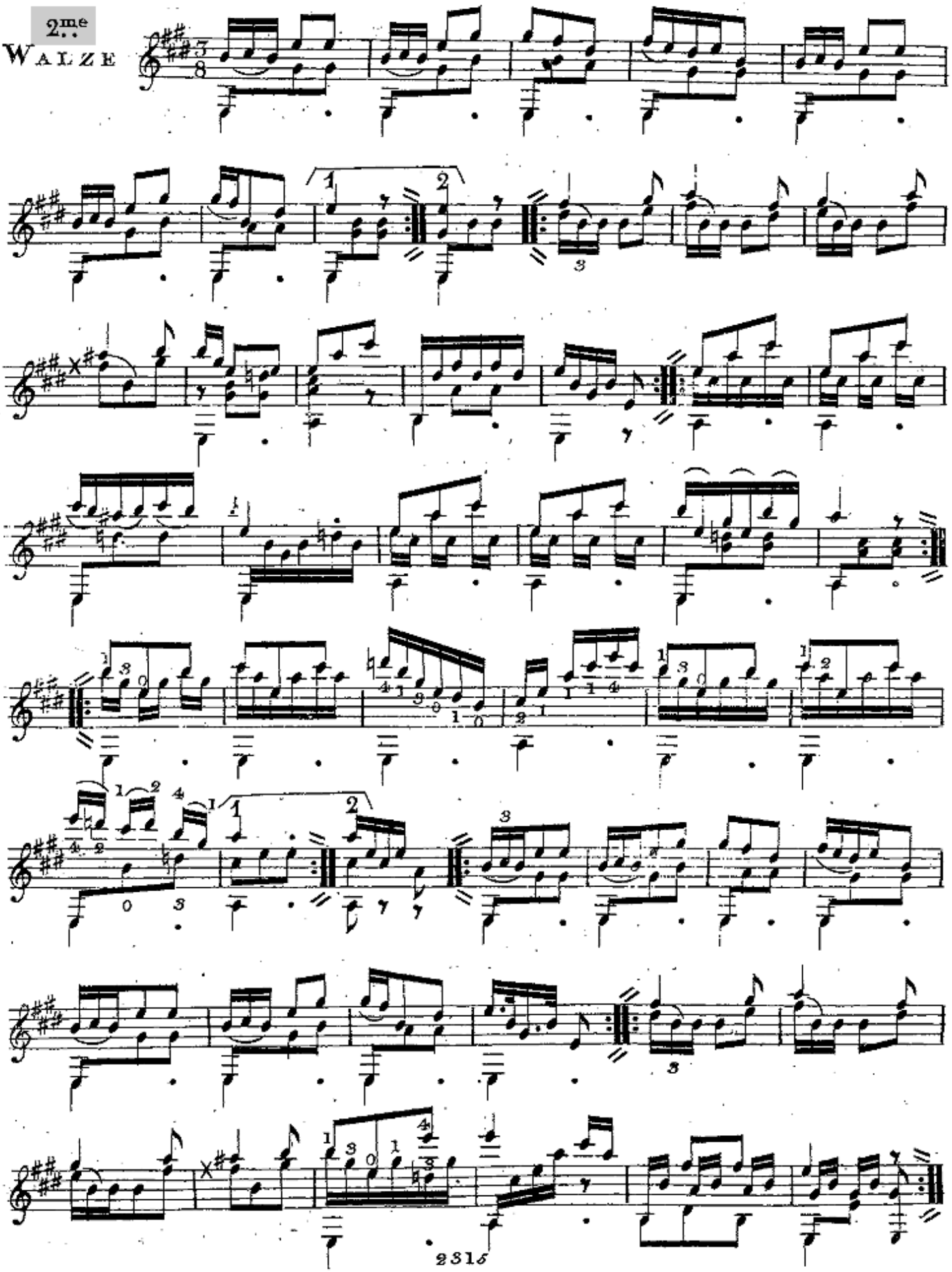
F: Sor Op:17.
6 WALZES.
N°. 1.



op 17-2

2me

WALZE



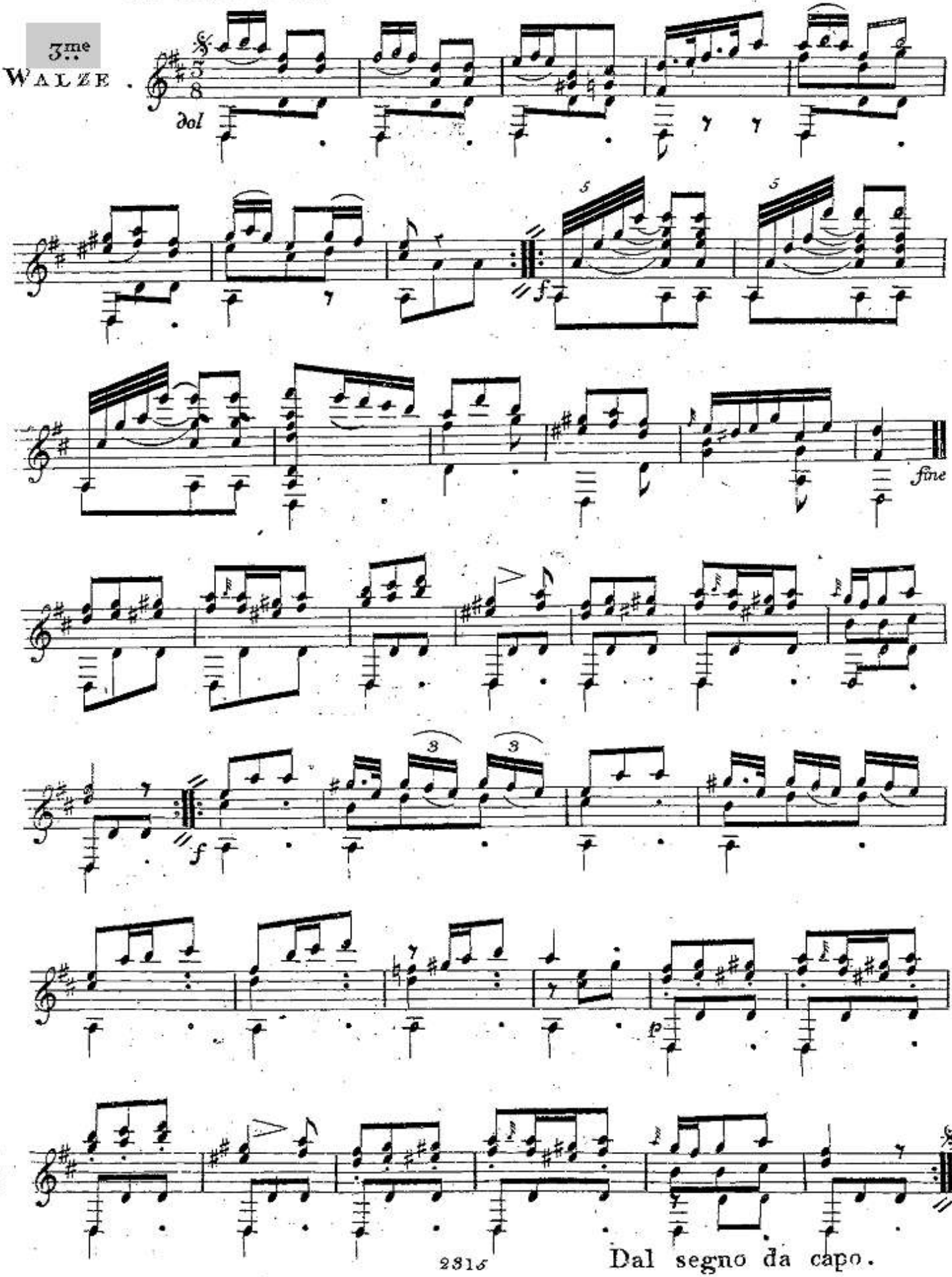
 op 17-3

GUITARE.

6me Corde en Ré.

3me

WALZE.

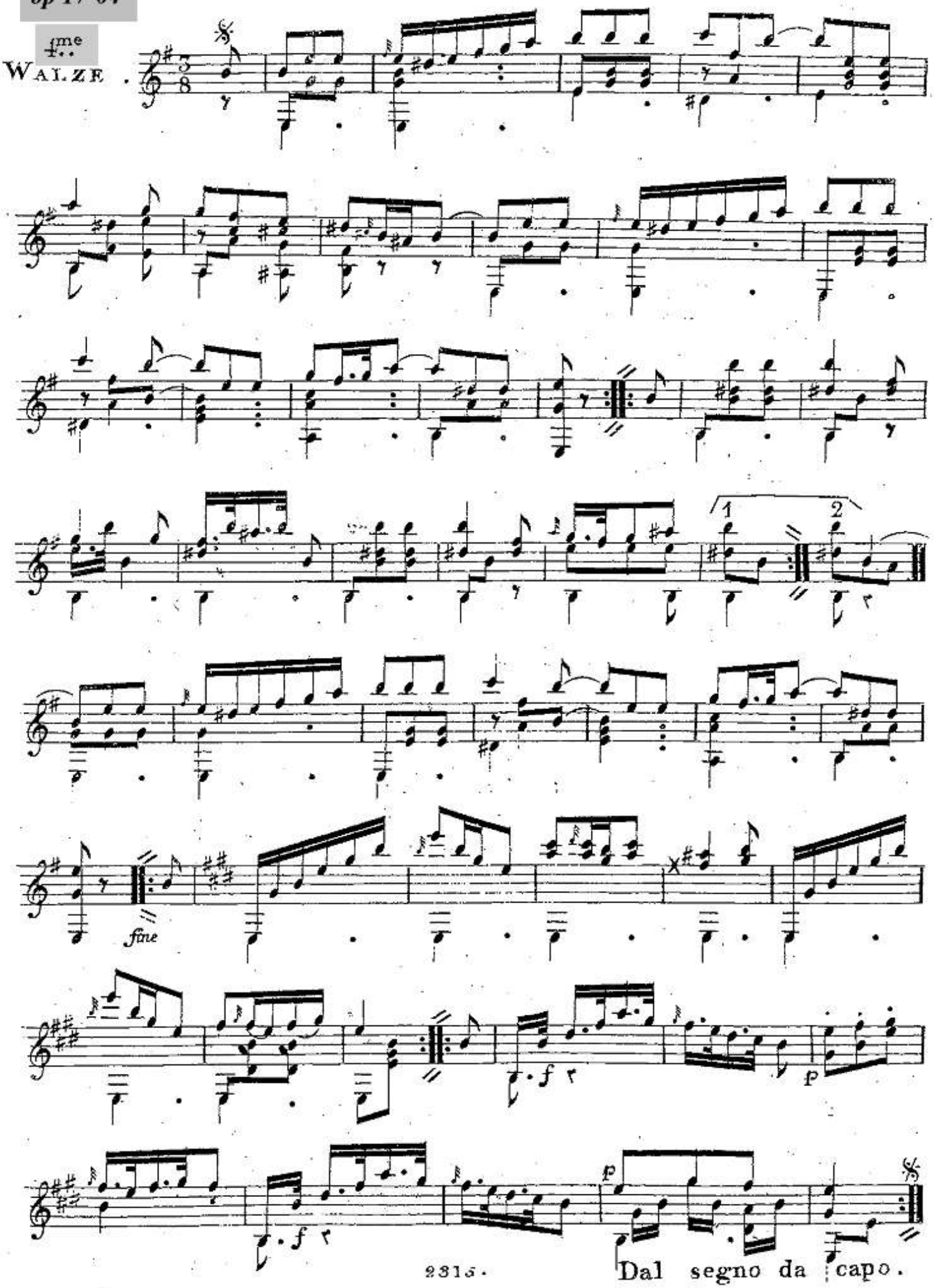


Dal segno da capo.

op 17-04

4me

WALZE.



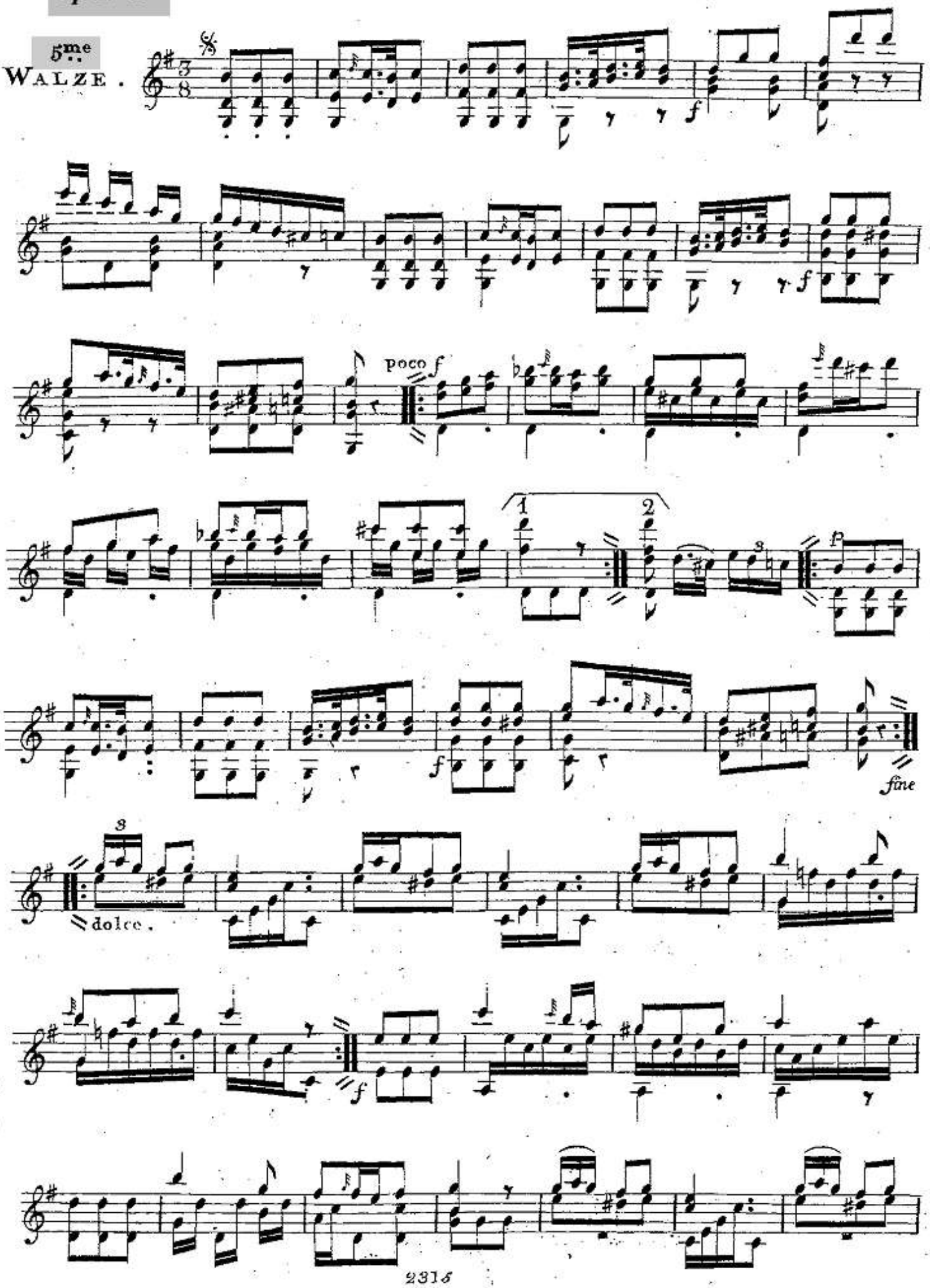
Dal segno da capo.

op 17-05

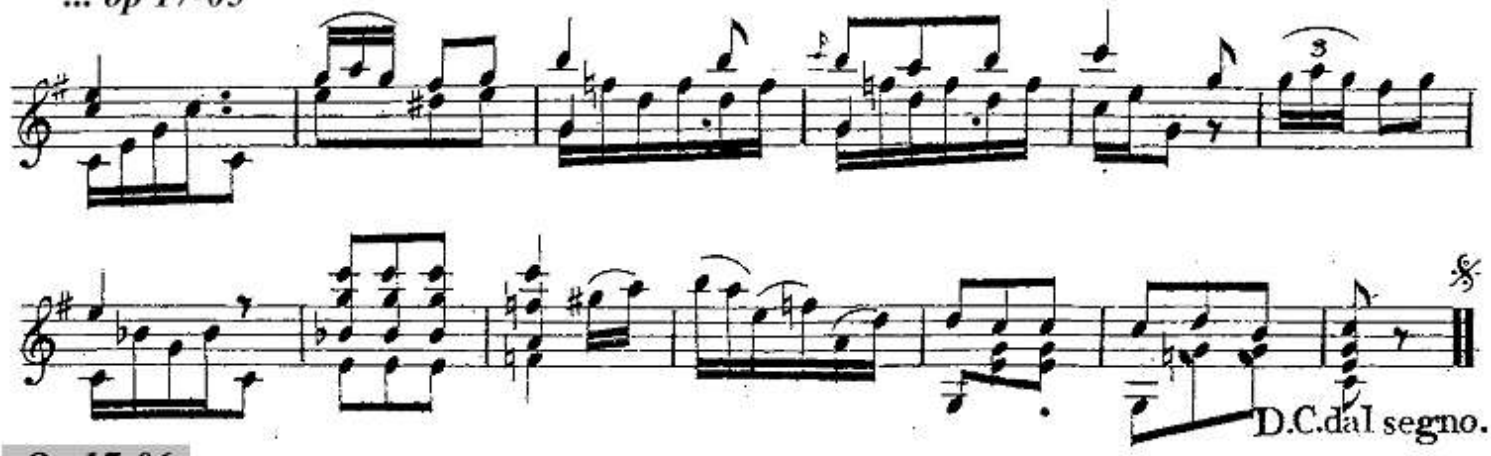
GUITARR.

5me

WALZE.



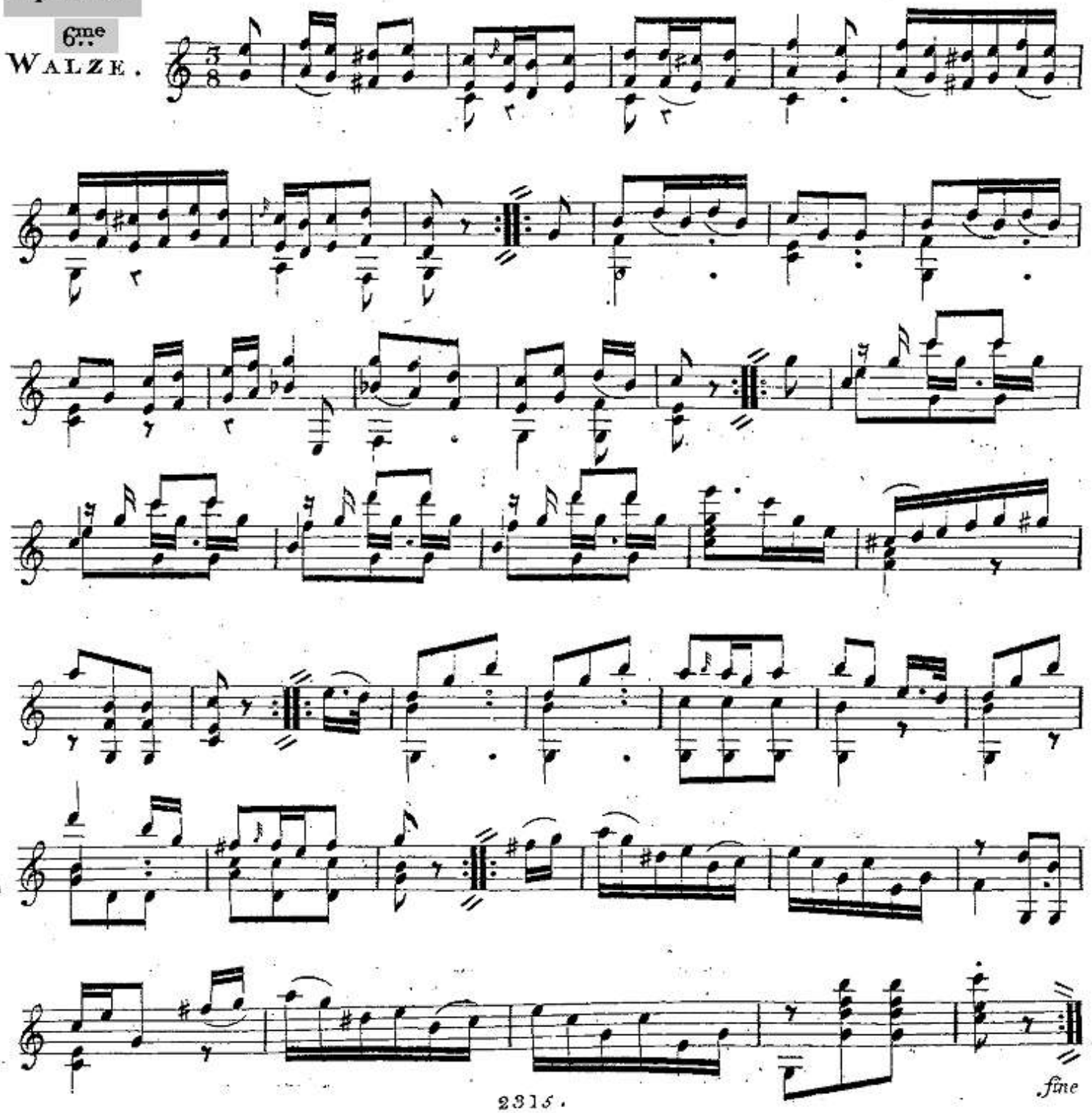
... op 17-05



Op 17-06

6me

WALZE.

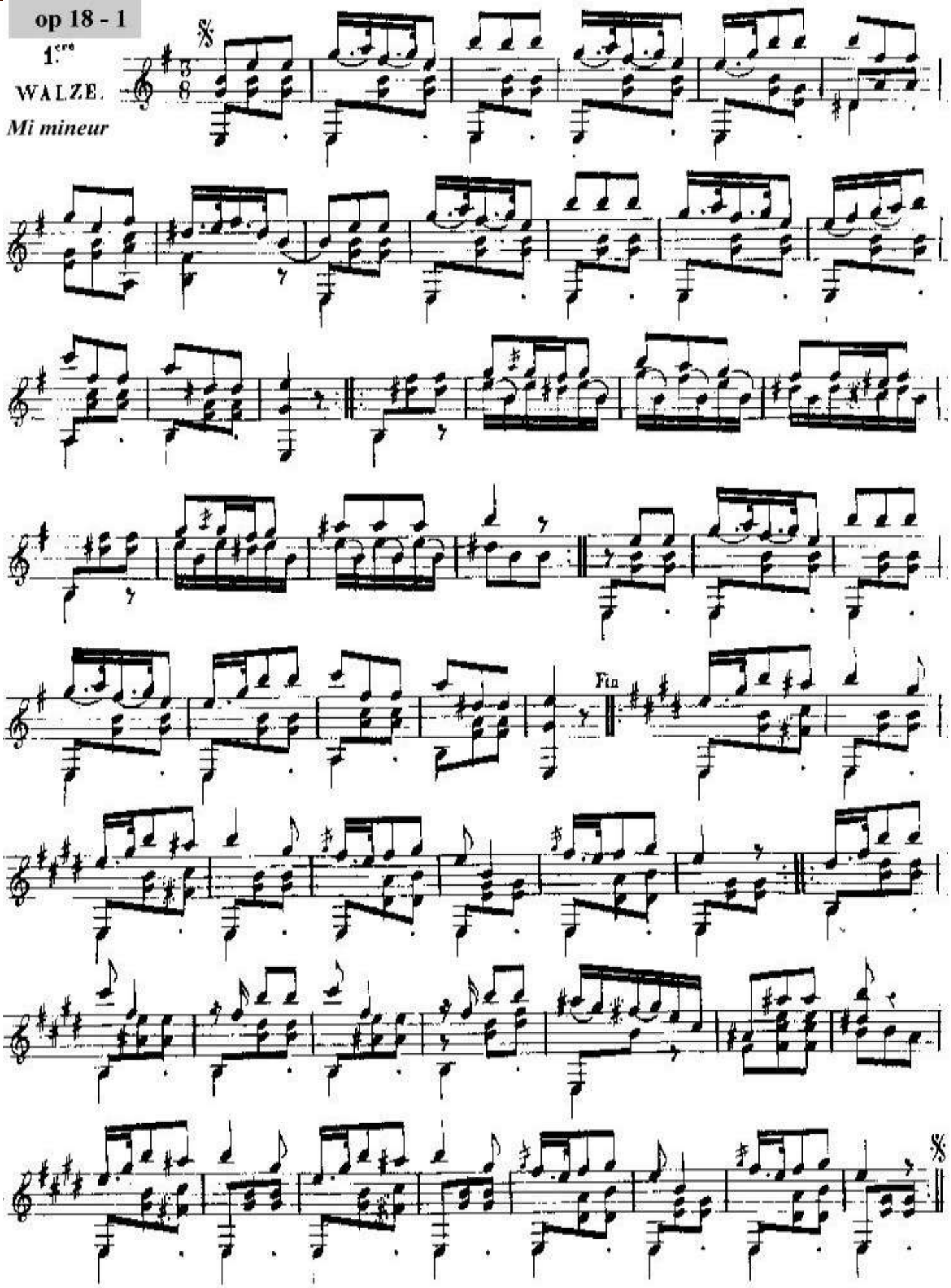


op 18 - 1

1.ère

WALZE.

Mi mineur

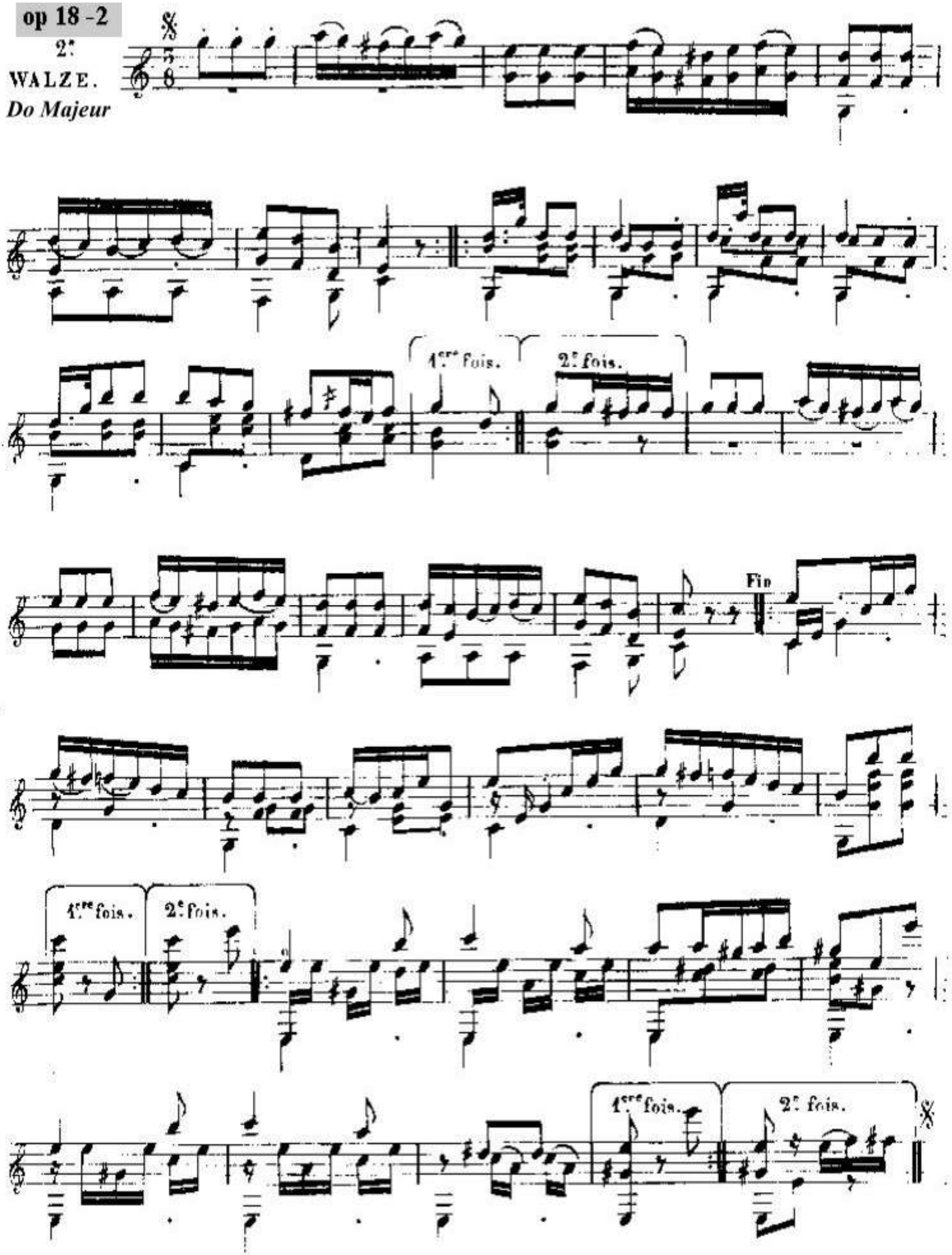


op 18 -2

2e

WALZE.

Do Majeur

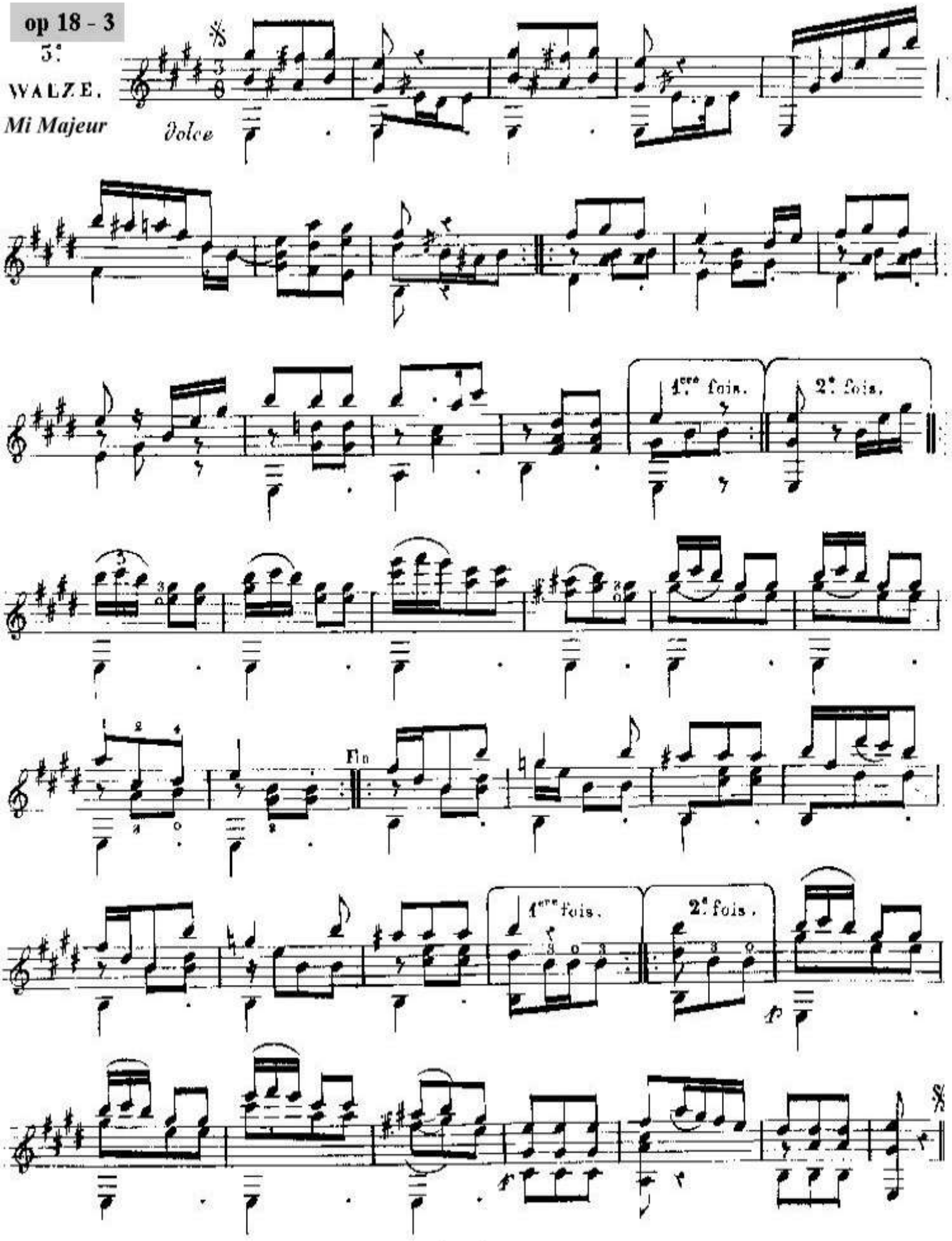


op 18 - 3

3.

WALZE.

Mi Majeur

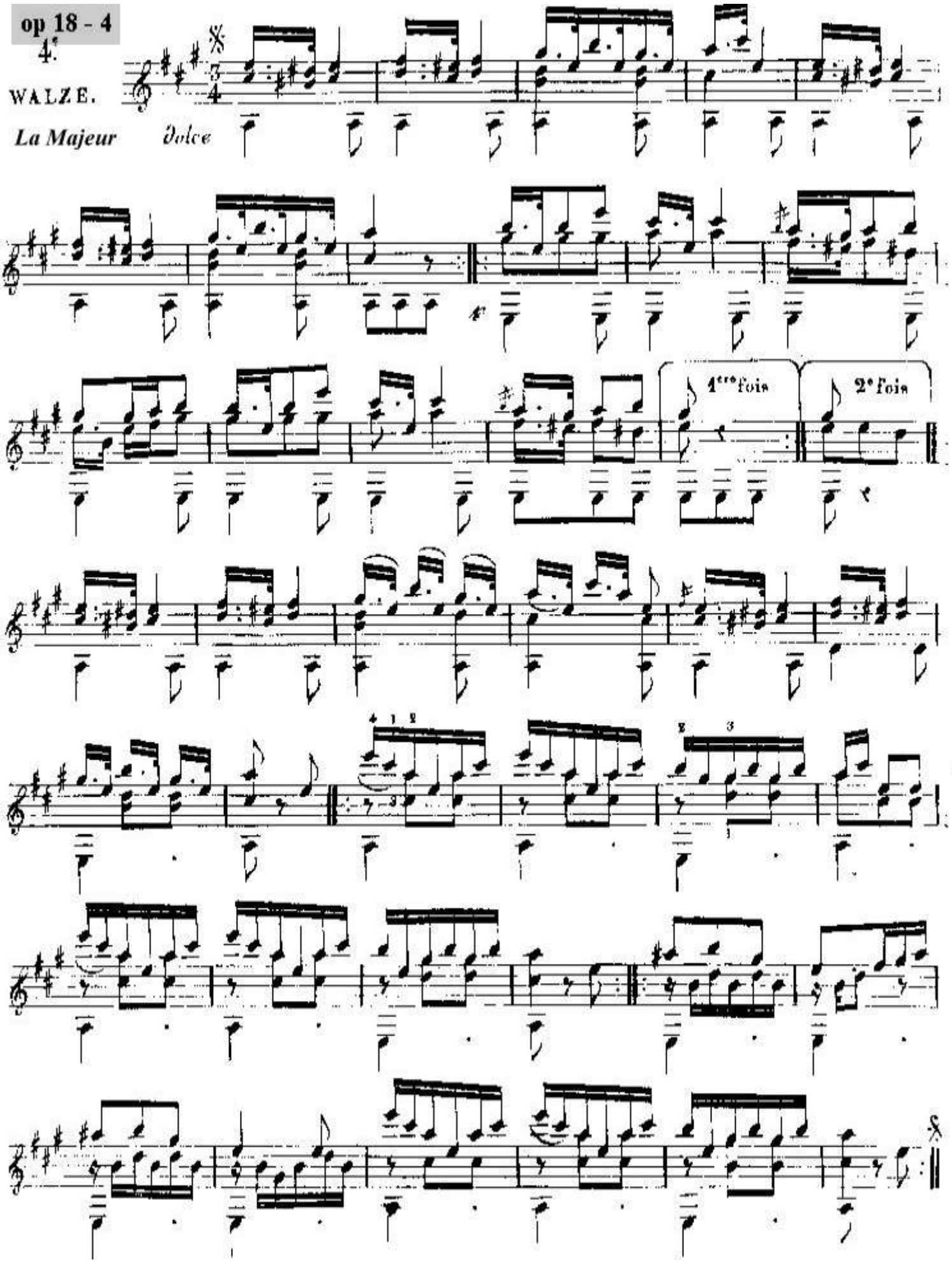


op 18 - 4

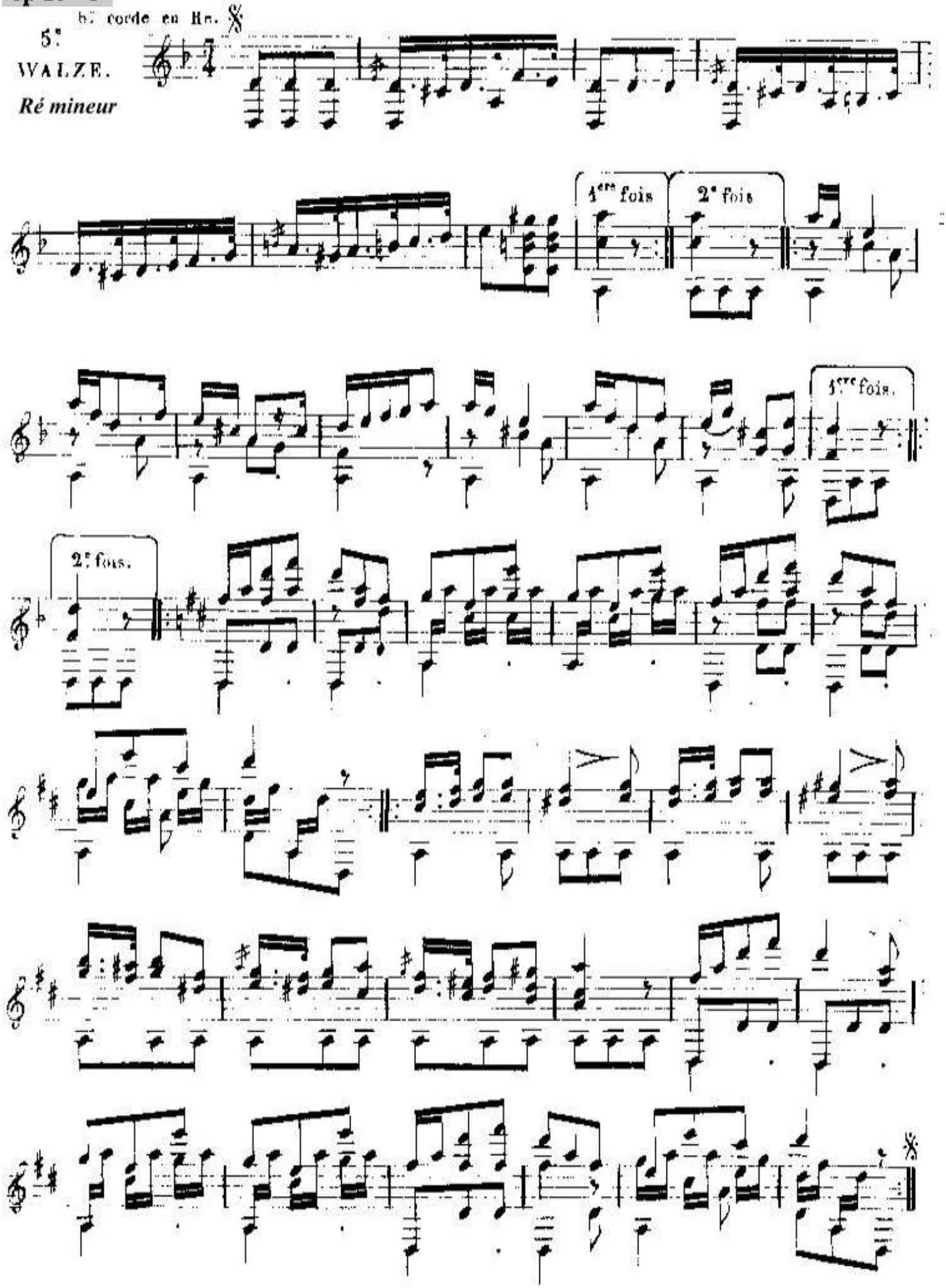
4.

WALZE.

La Majeur *Dolce*



op 18 - 5

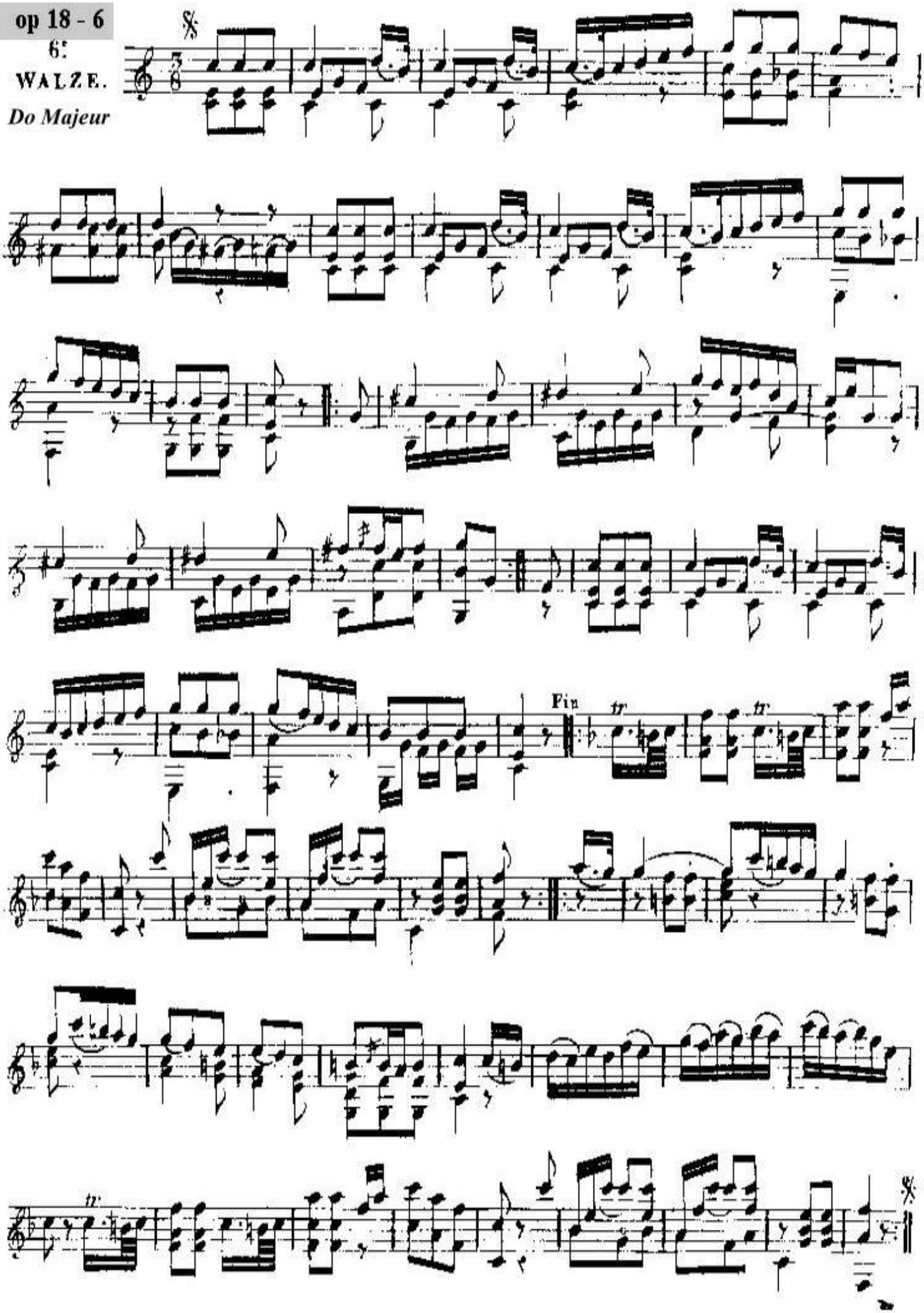


op 18 - 6

6.

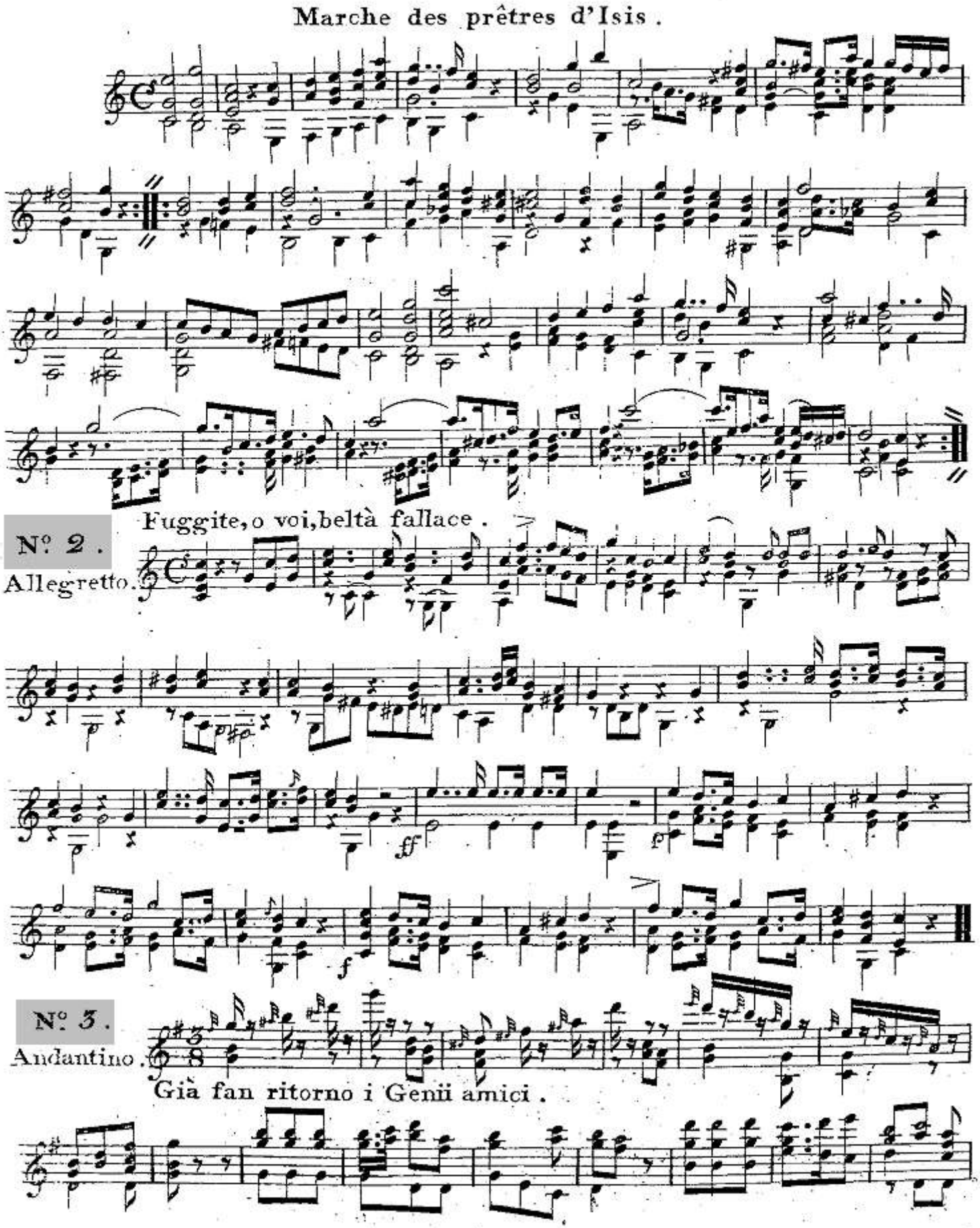
WALZE.

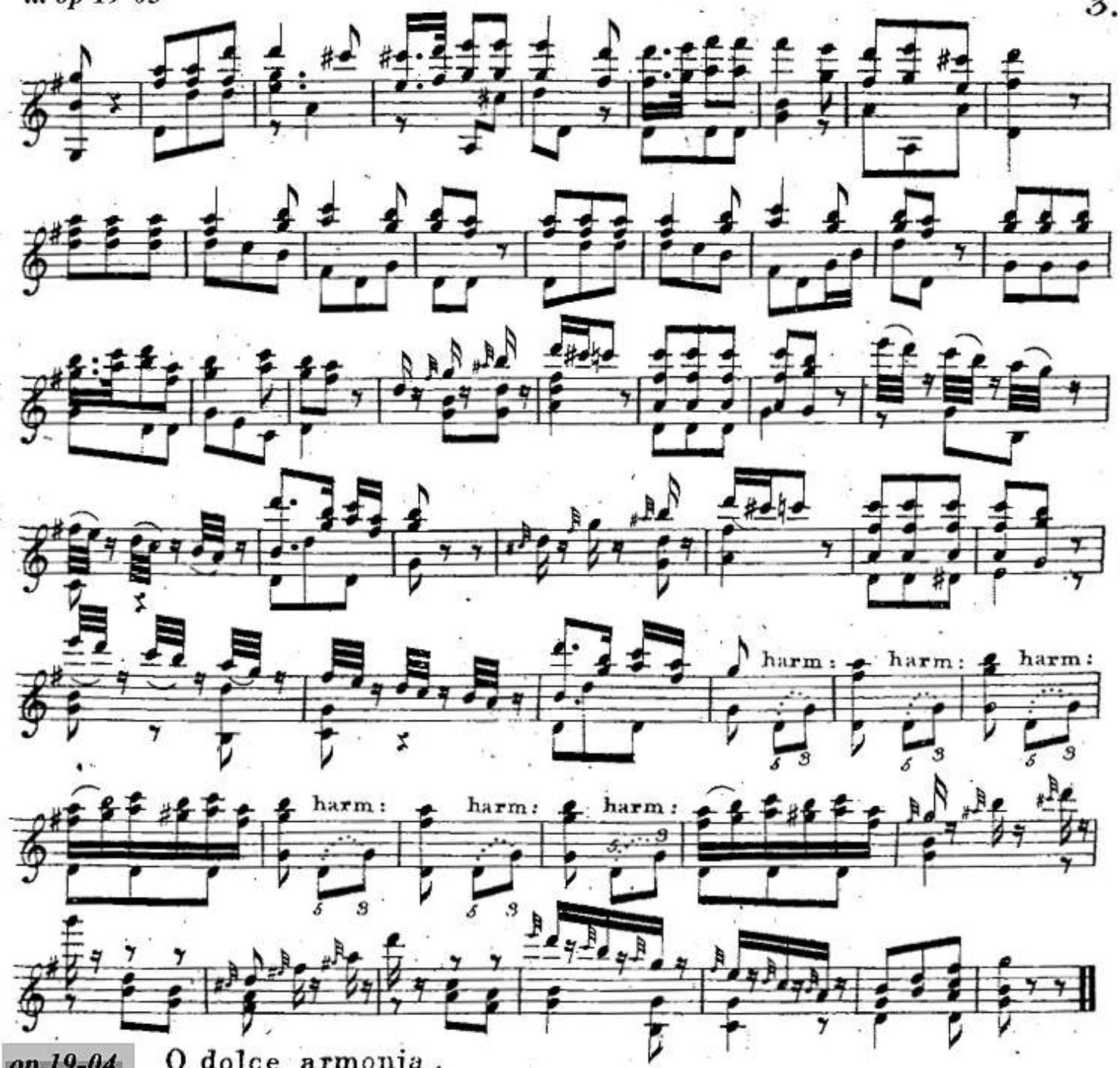
Do Majeur



op 19-01

Rischel's & Richet-Smith's samling


Marche des prêtres d'Isis.
Fuggite, o voi, beltà fallace.
Nº 2.
Allegretto.
Nº 3.
Andantino.
Già fan ritorno i Genii amici.

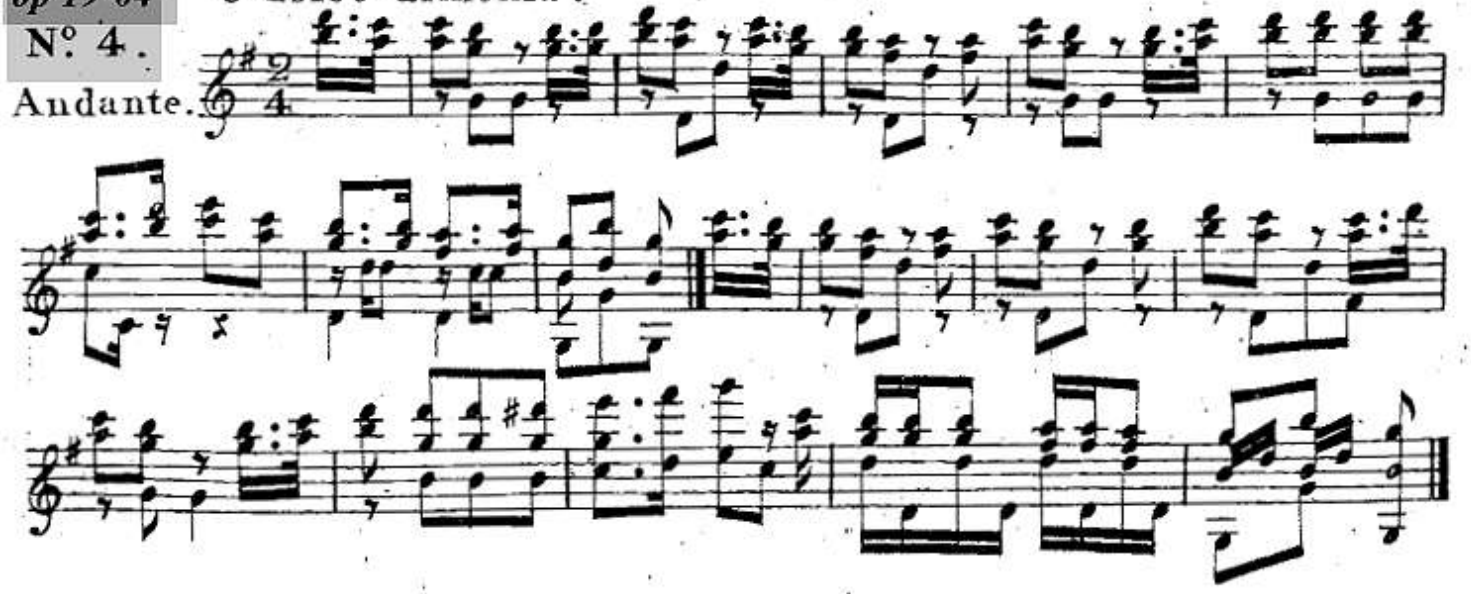


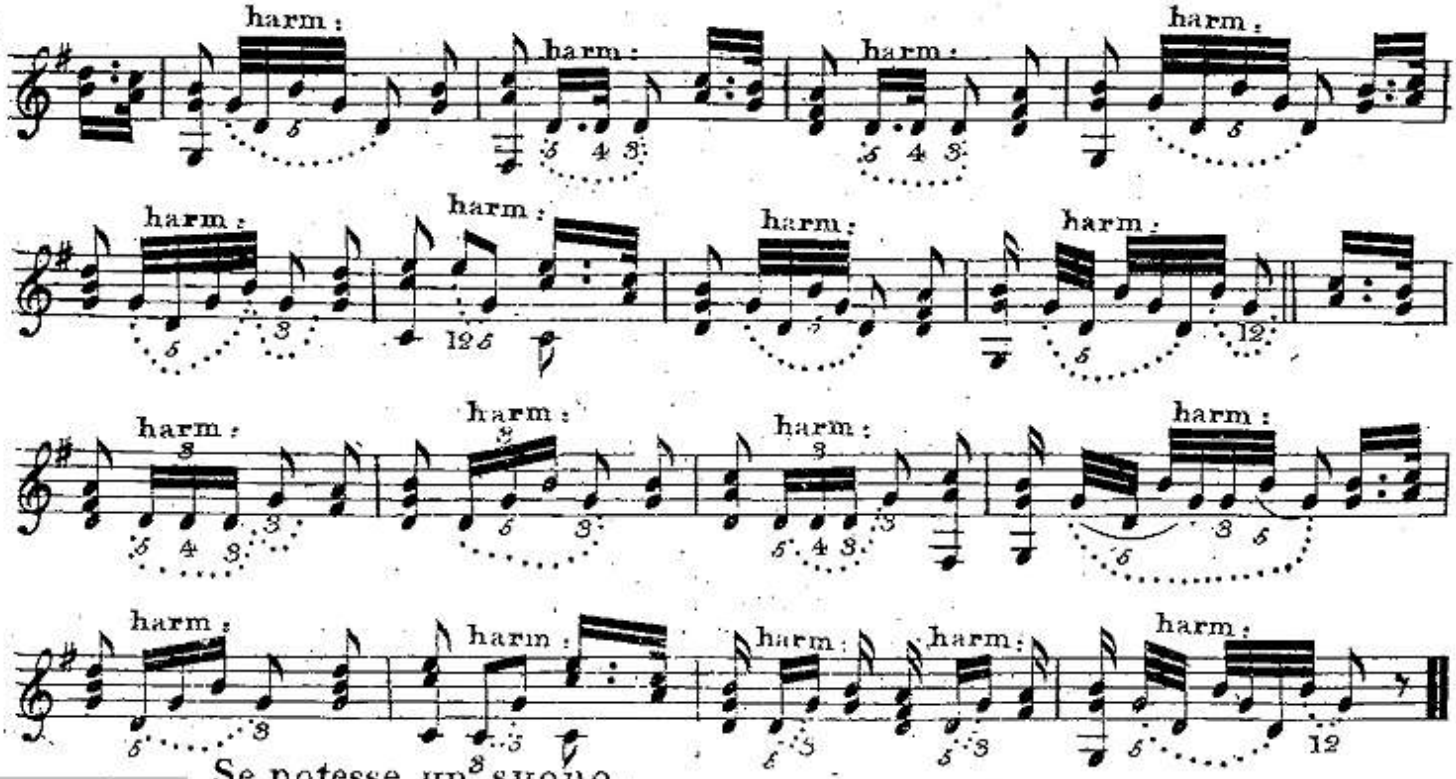
op 19-04

N° 4.

O dolce armonia.

Andante.

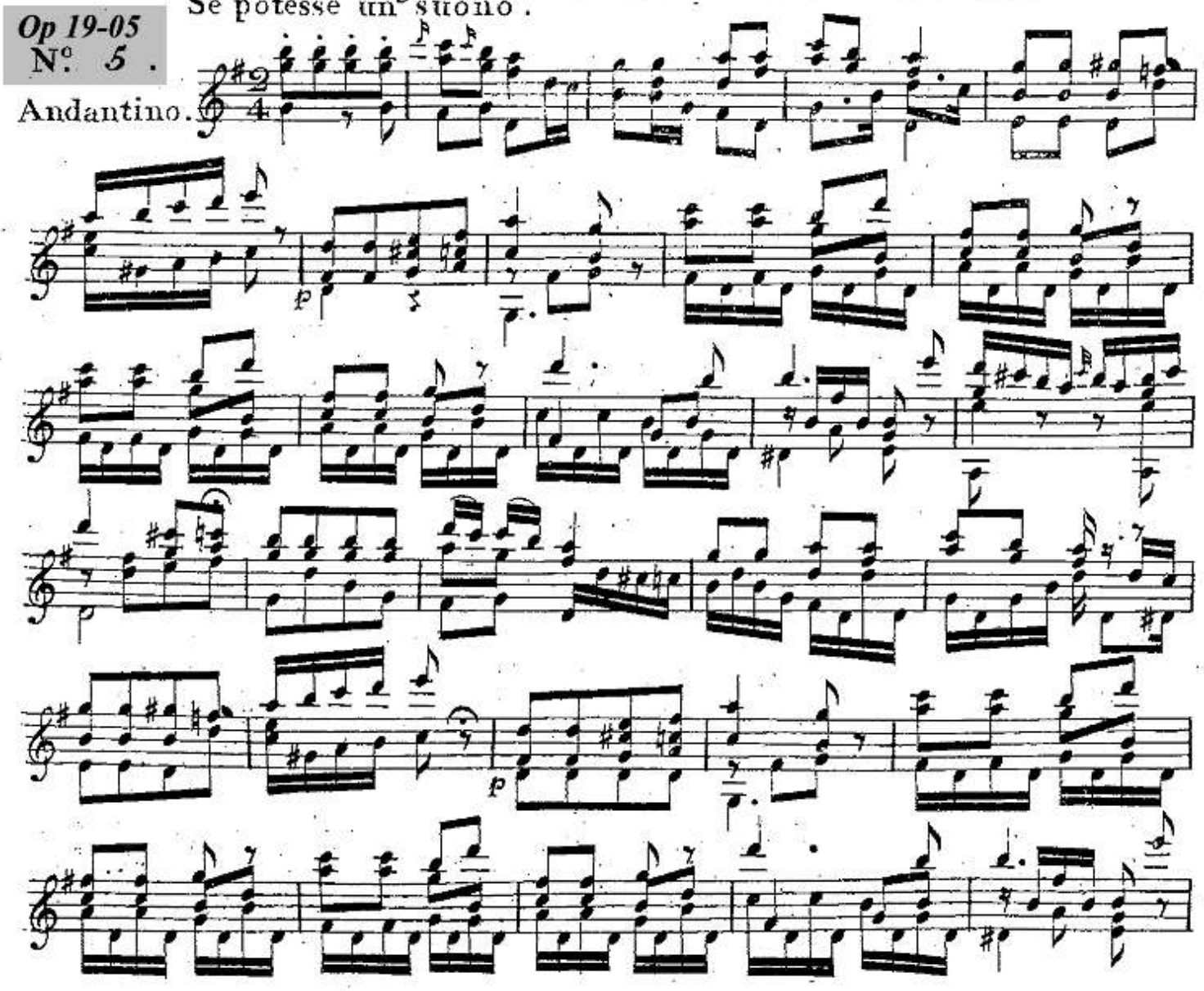


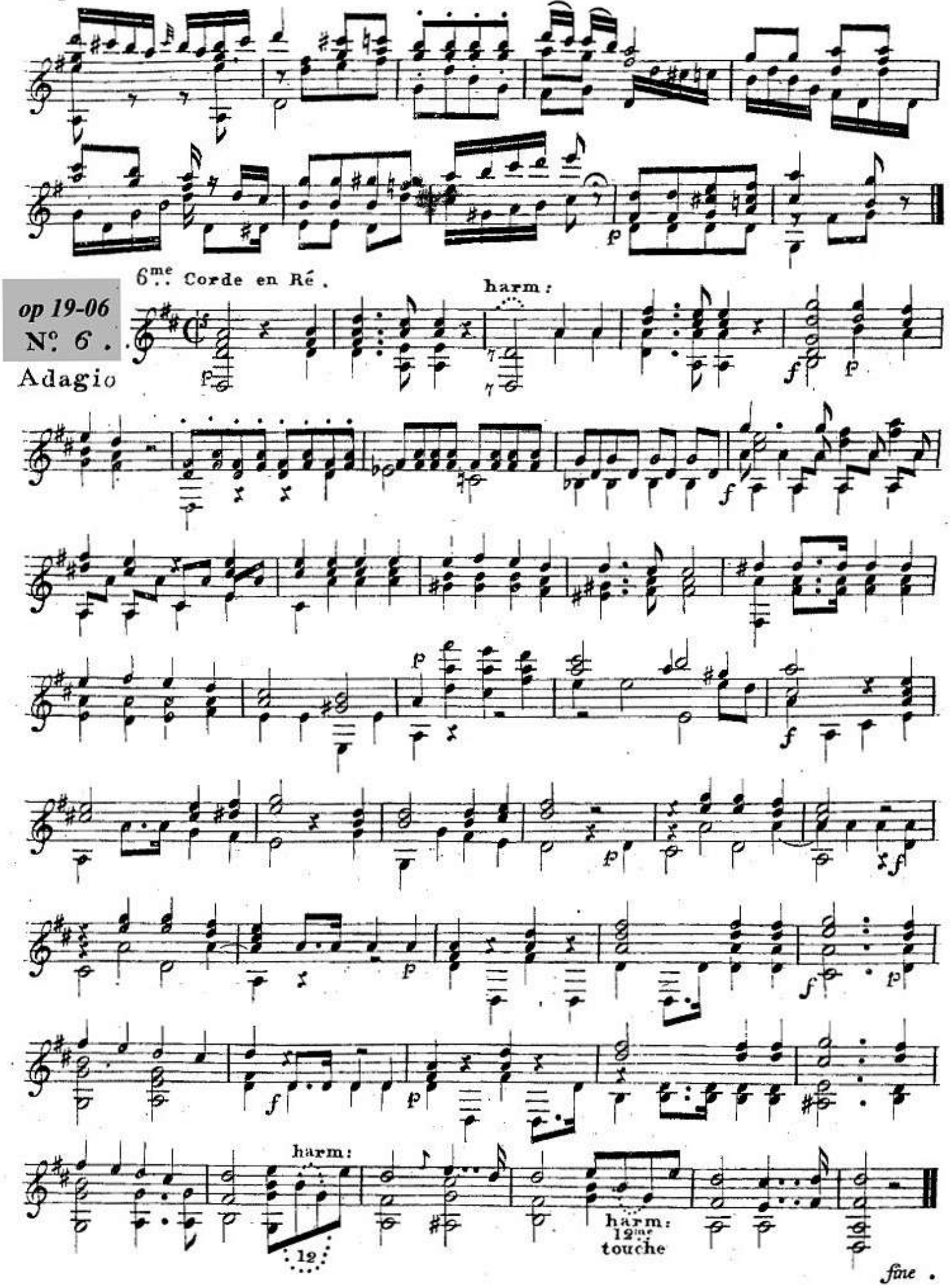


Se potesse un suono.

Op 19-05
N.° 5 .

Andantino.

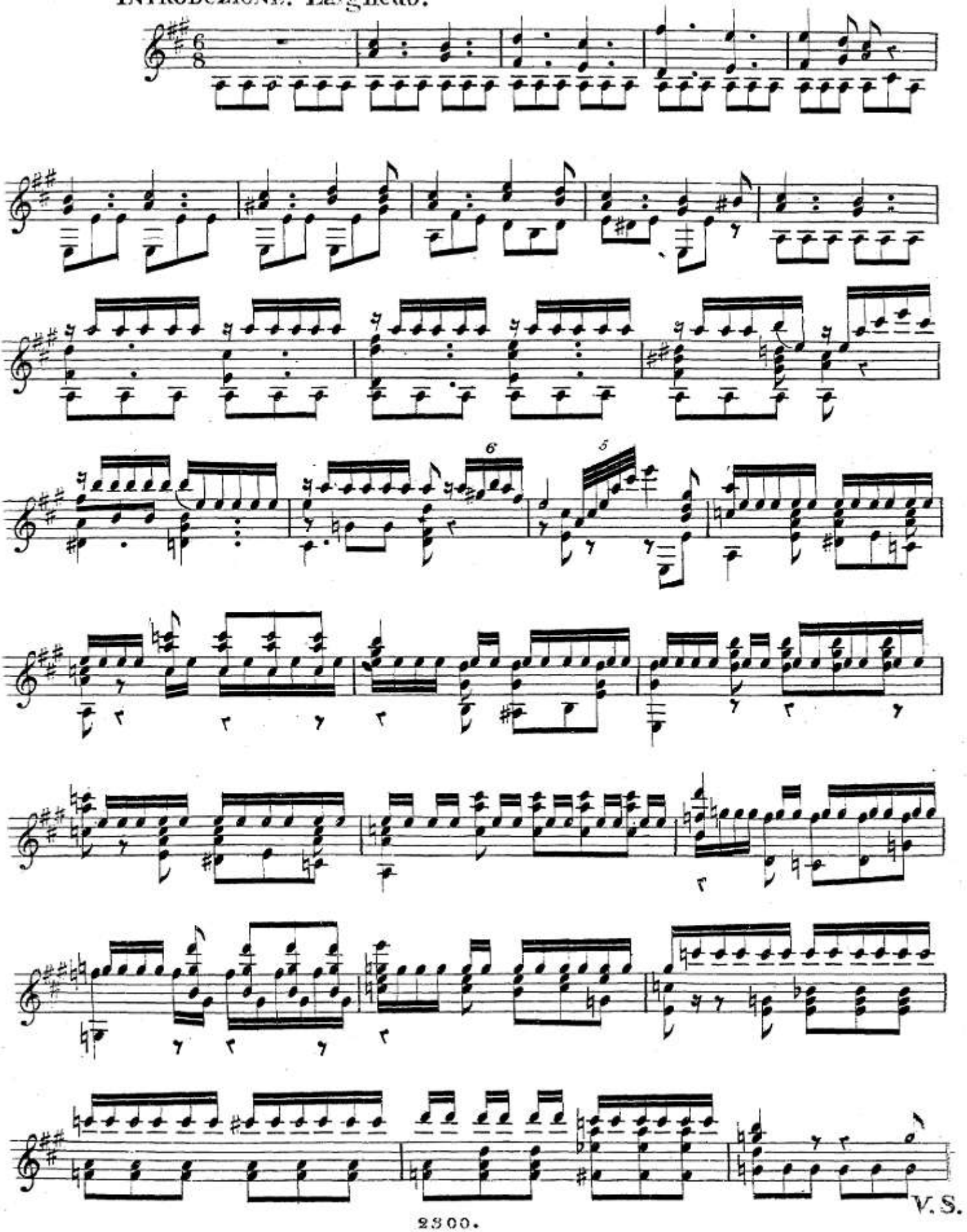


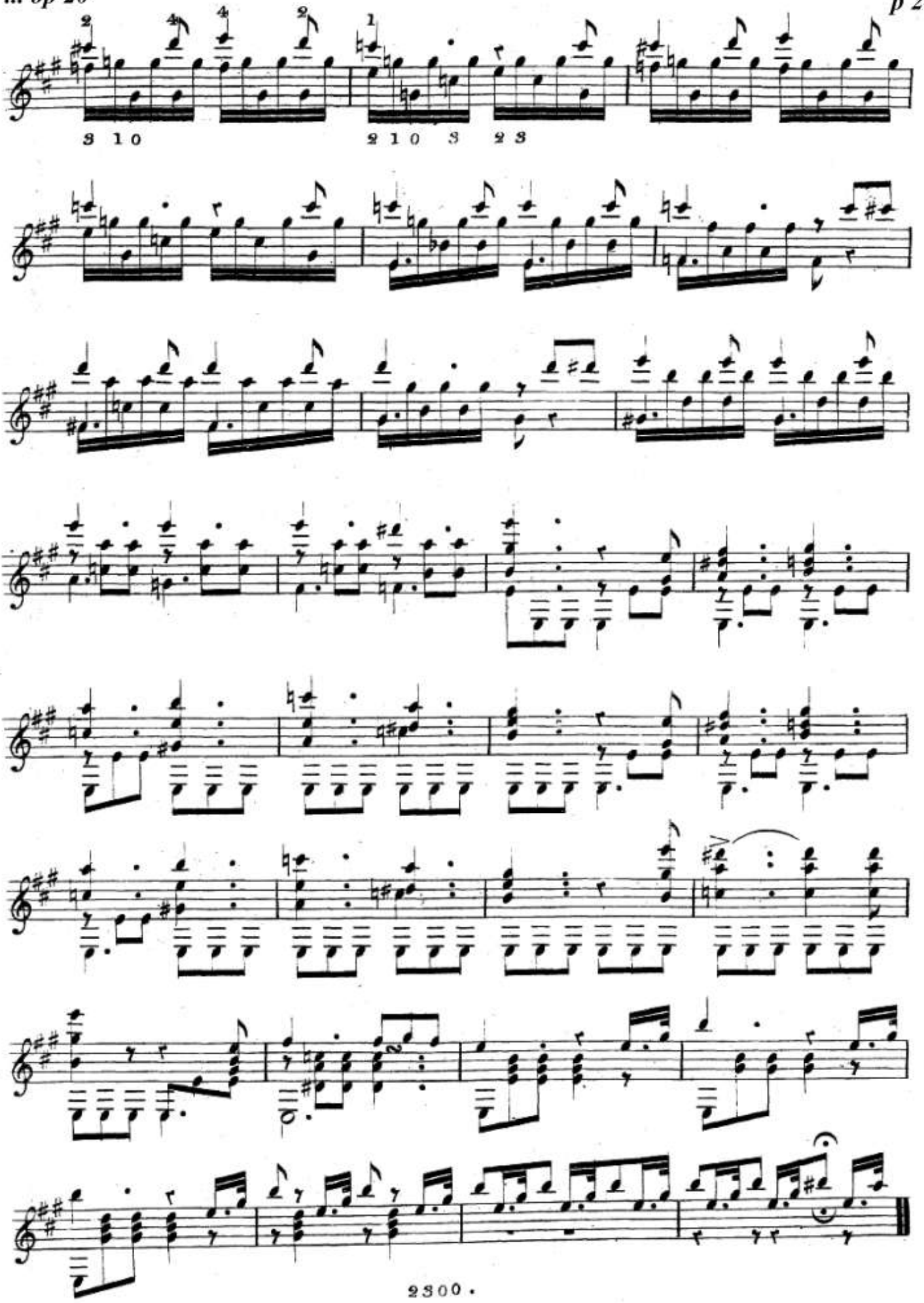

op 19-06
Nº 6.
Adagio
6me Corde en Ré.
harm:
harm:
12
harm:
12me
touche
fine.

Opus 20

iNTRODUCTION ET THEME VARIE

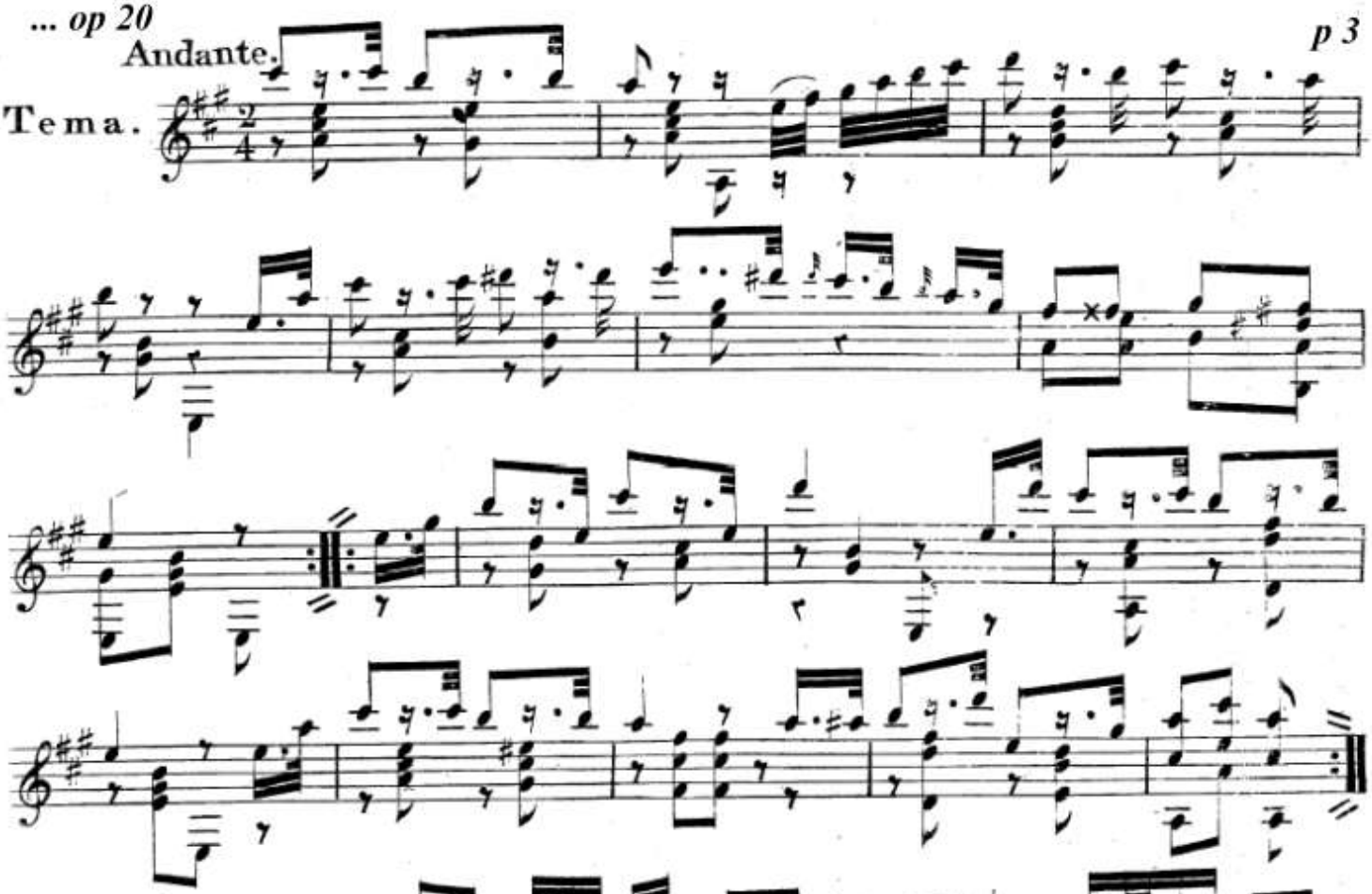
INTRODUZIONE. Larghetto.




3 1 0
2 1 0 3 2 3

Andante.

Tema.



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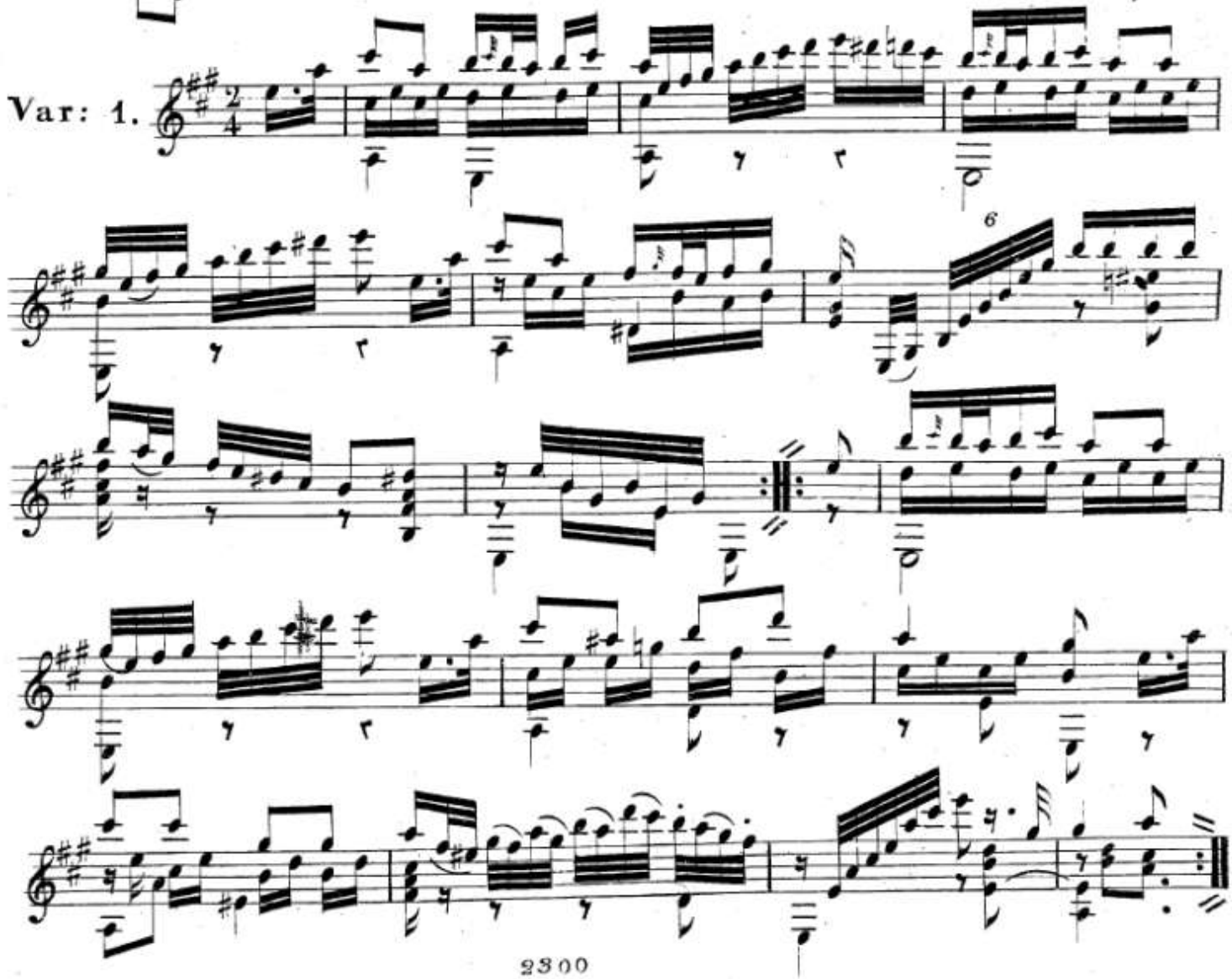
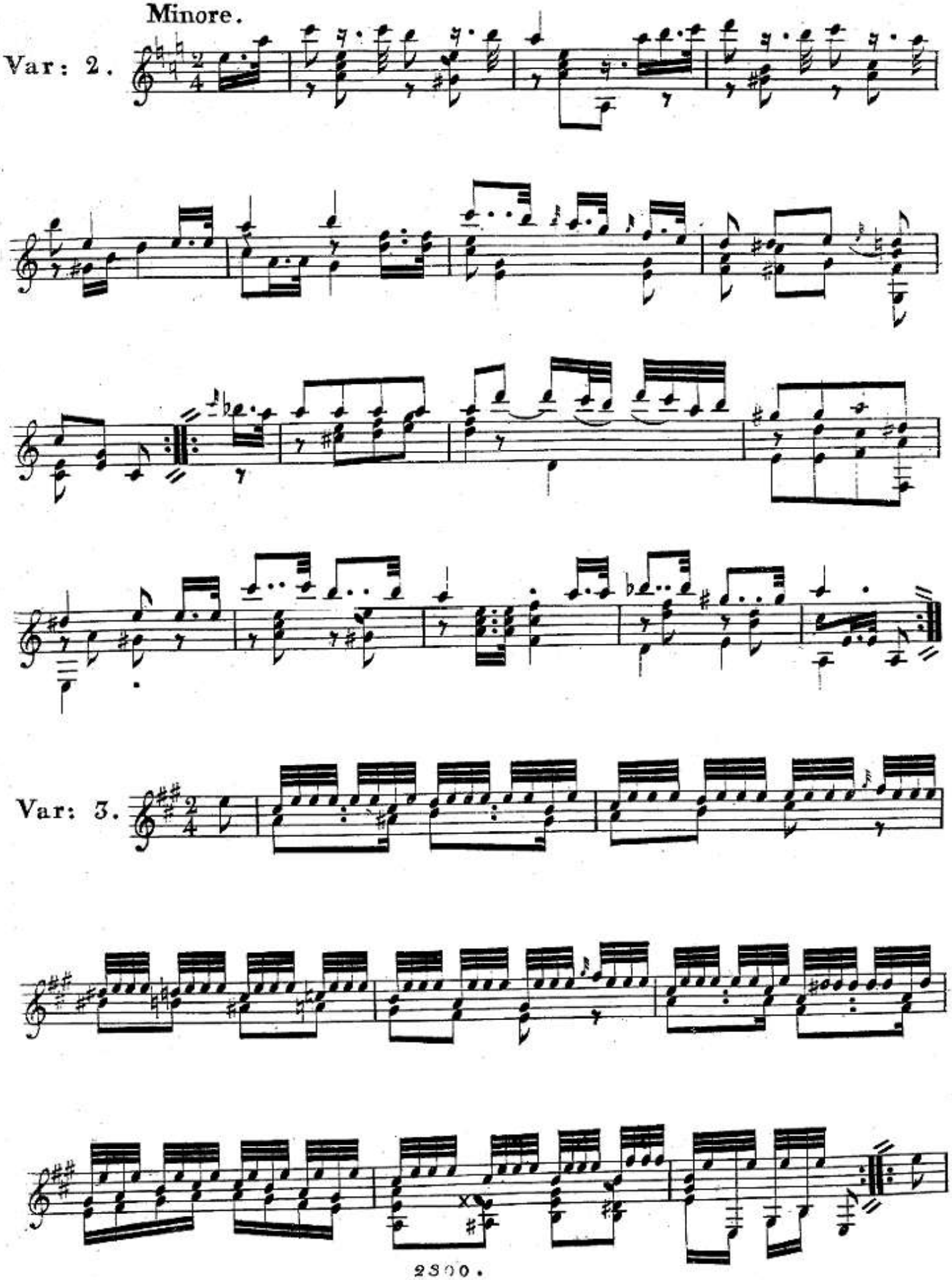


Minore.

Var: 2.



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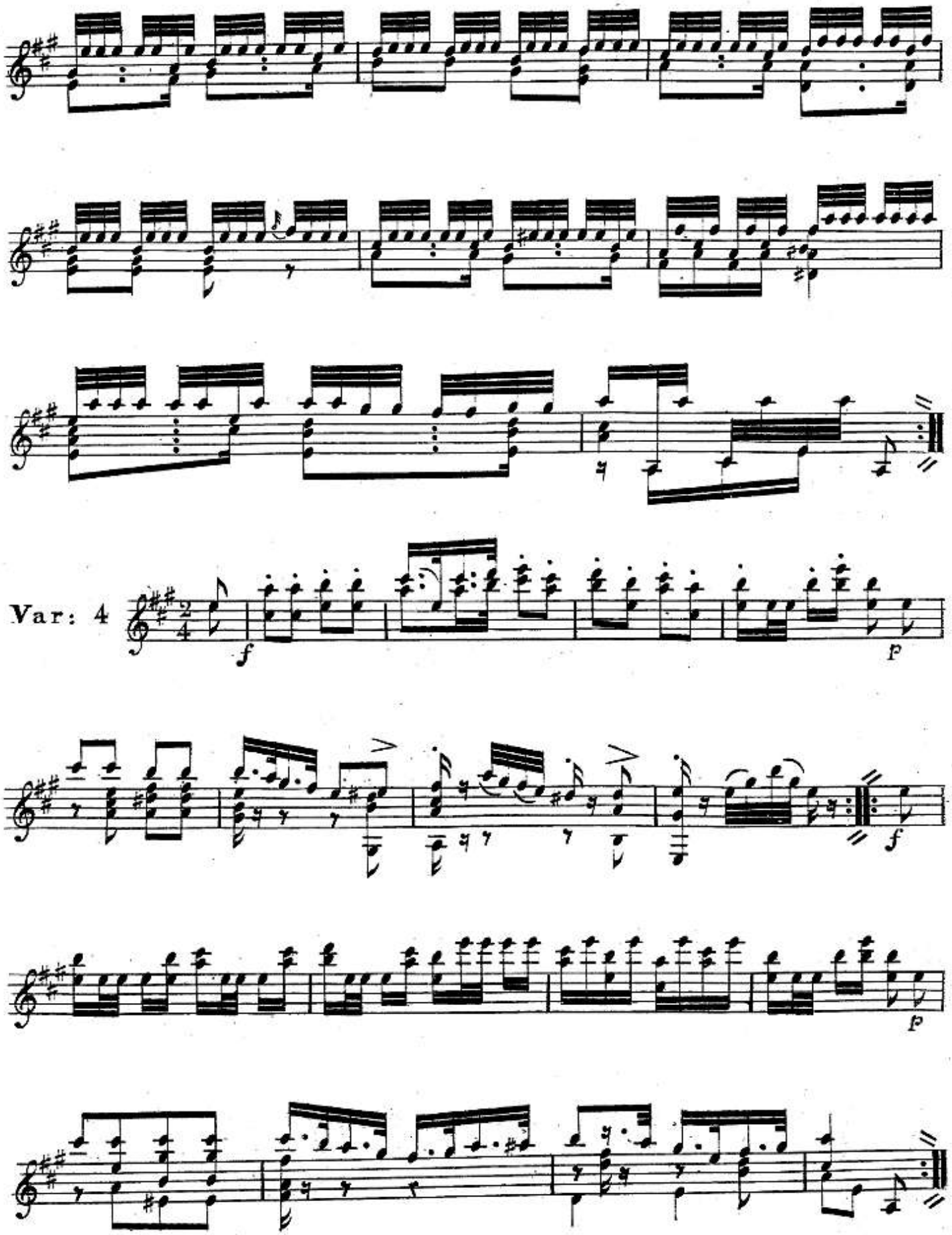
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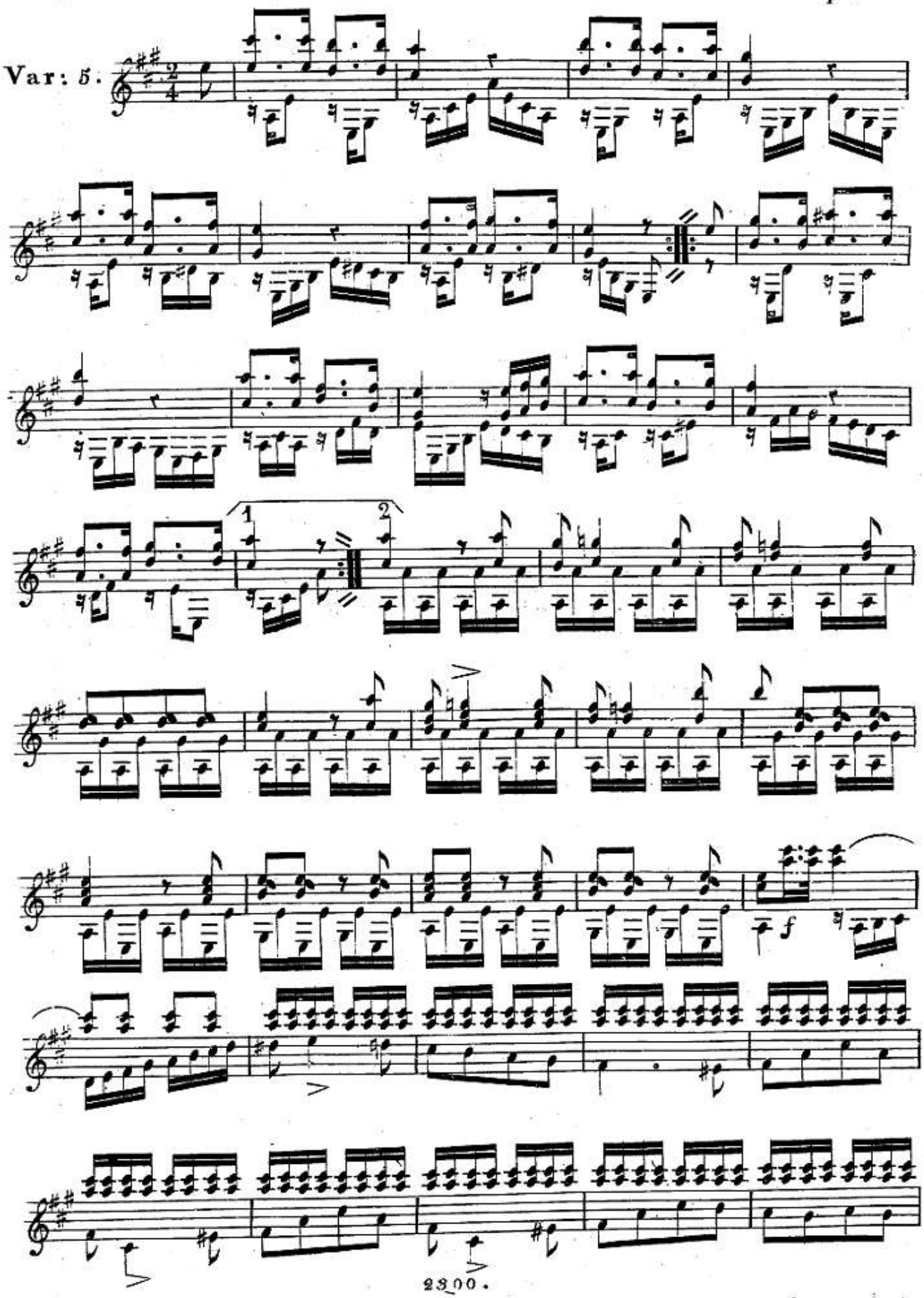
p
f
p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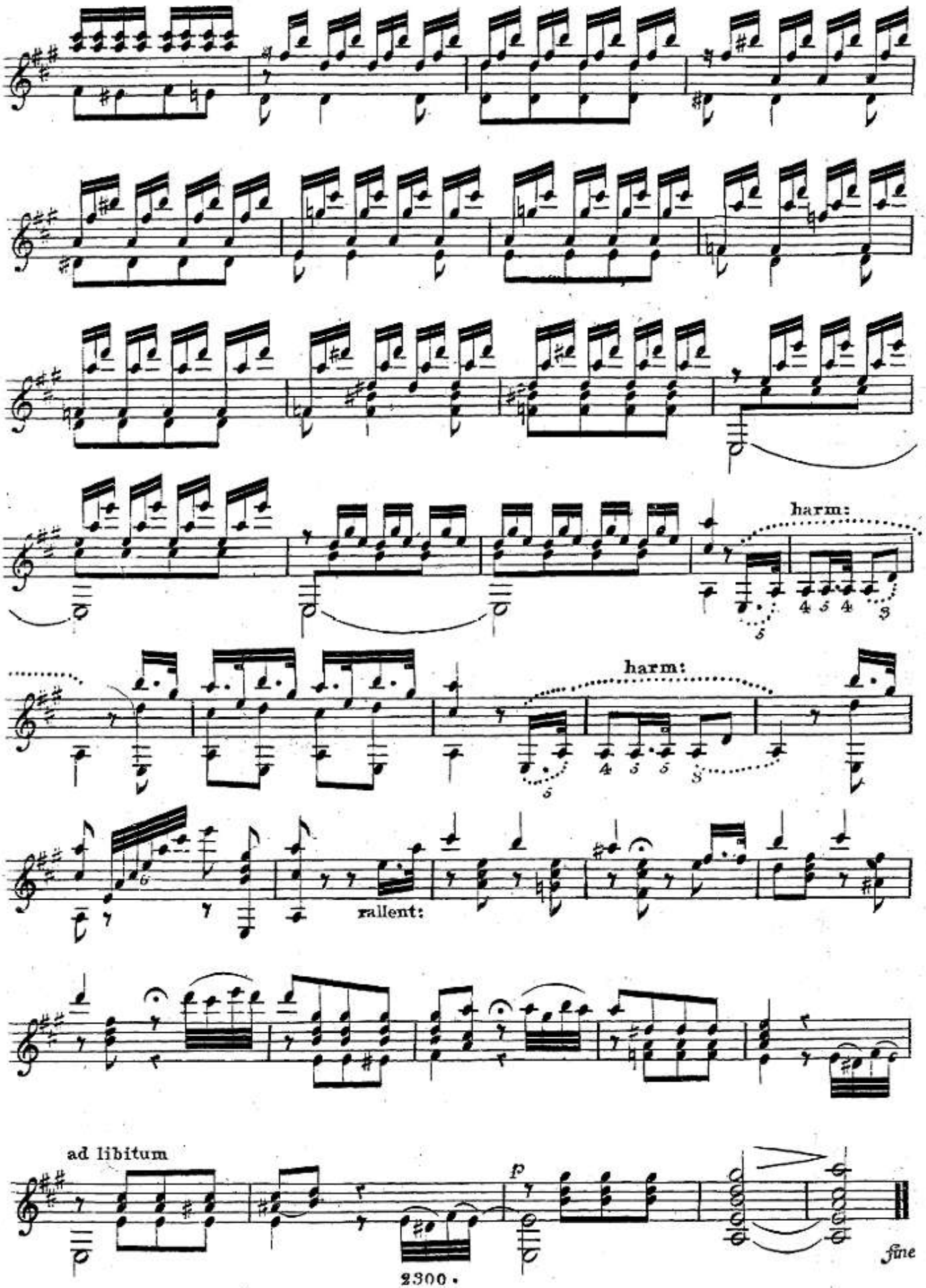
2
f


harm:
harm:
rallent:
ad libitum
p
fine

Opus 21

KUNGLIGA MUSIKALISKA AKADEMIENS BIBLIOTEK • STOCKHOLM •

6è FANTAISIE

LOS ADIOSES.

Sexta Fantasia para Guitarra

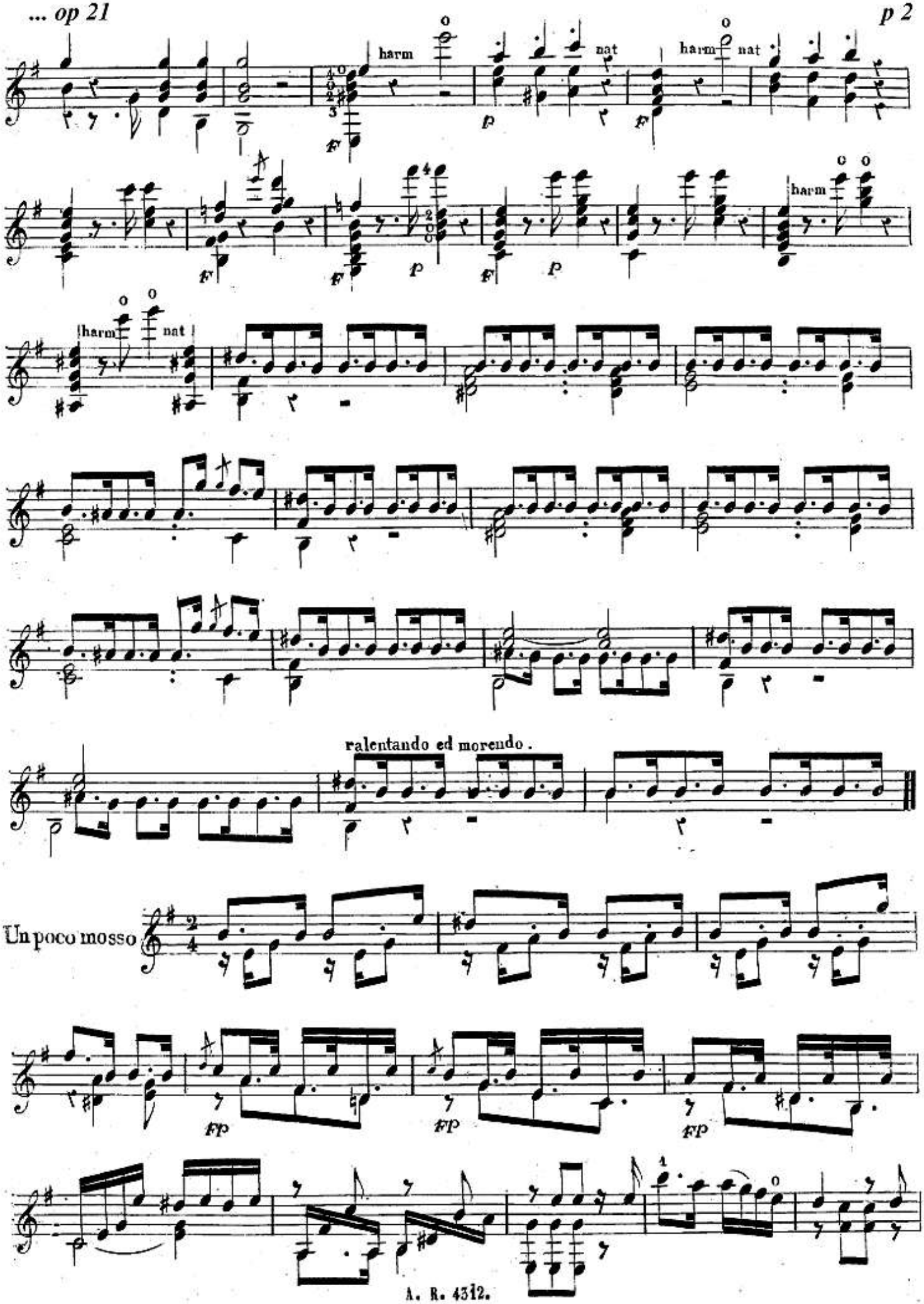
por

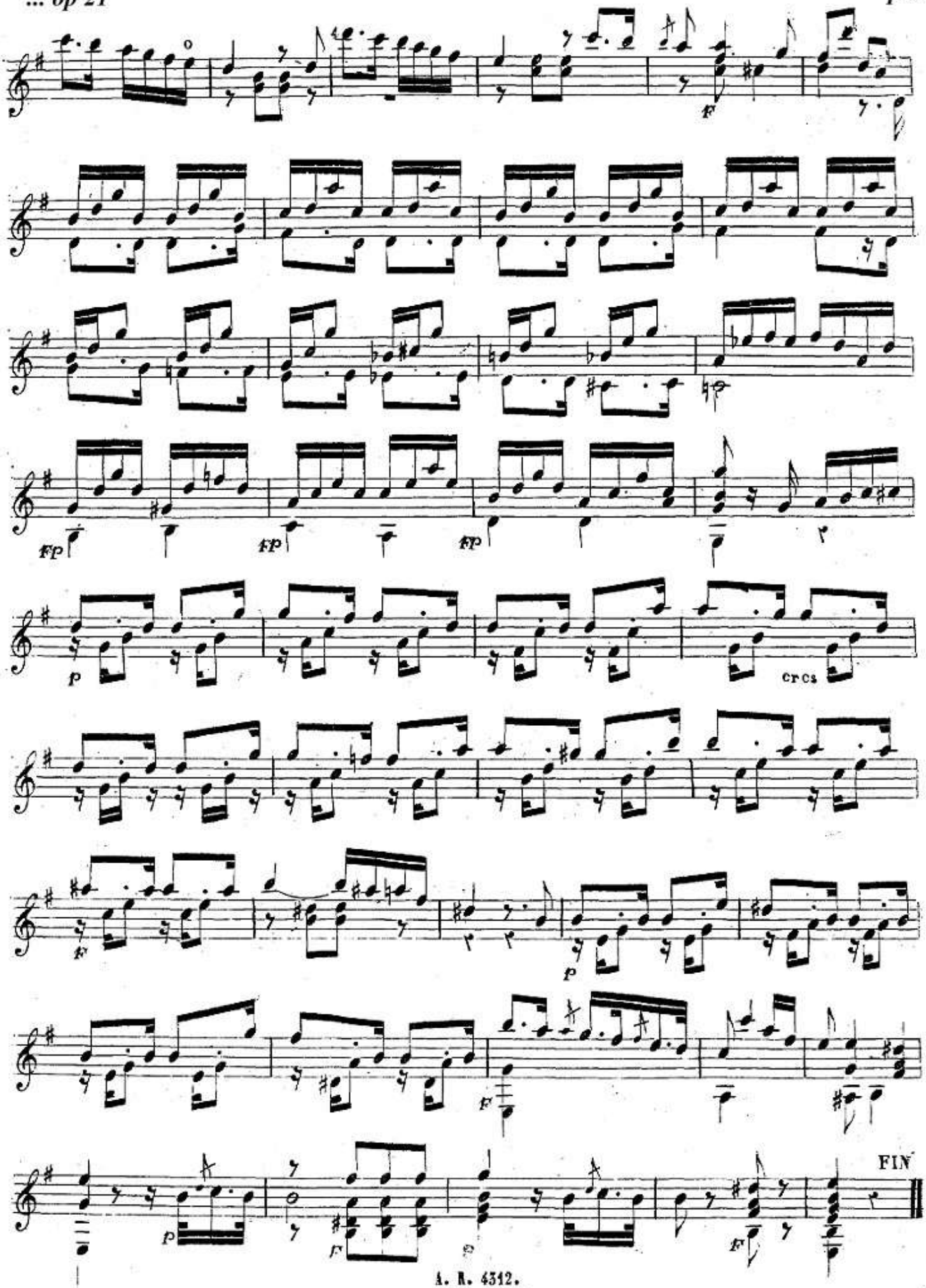
FERDINANDO SOR.

Pr: 9. Rs

Andante largo.

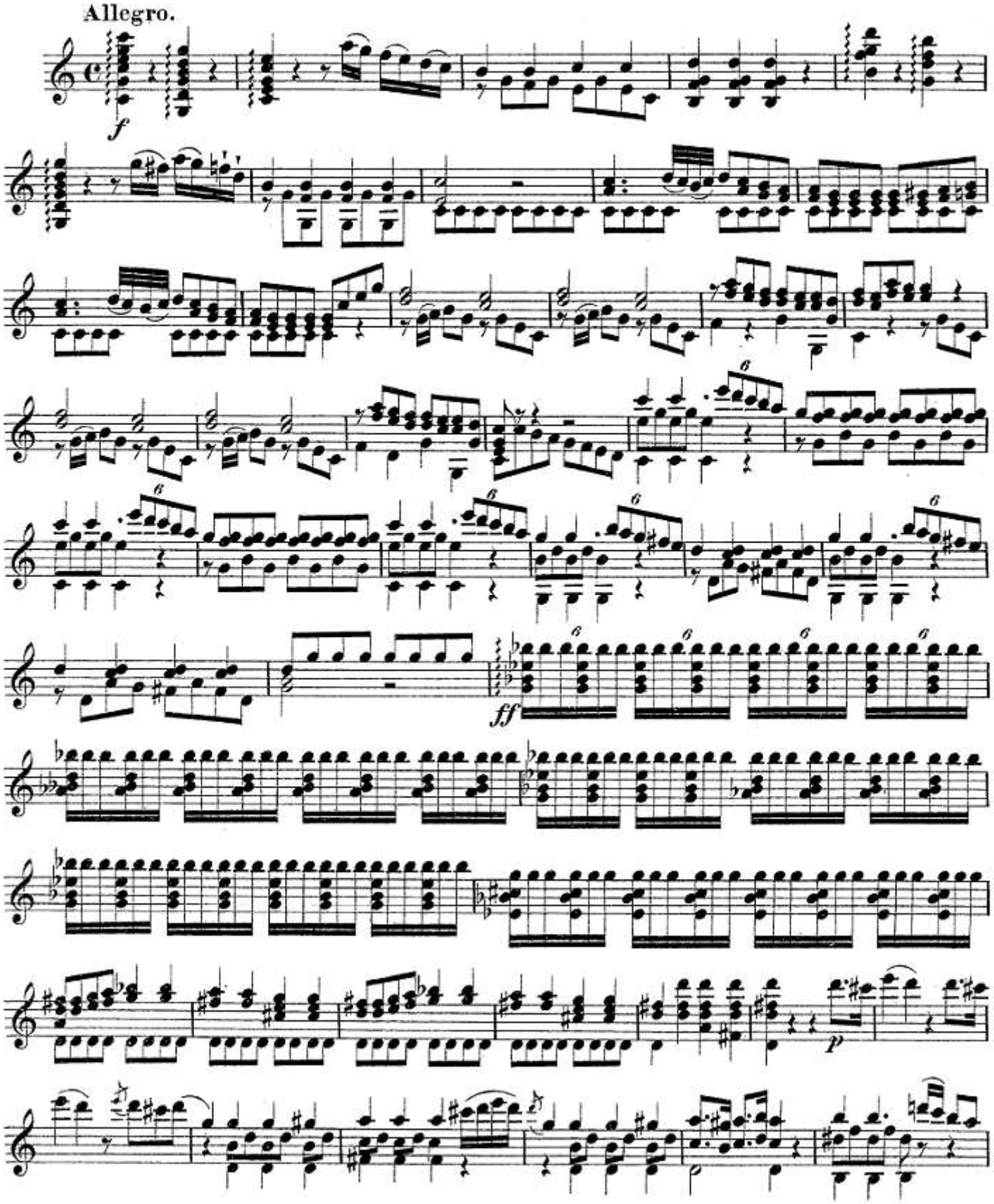
A. ROMERO. Editor. A. R. 4312. Preciados. 1. MADRID.


harm
nat
harm
nat
harm
harm
nat
ralentando ed morendo.
Un poco mosso
fp
fp
fp


FIN

Opus 22

Grande Sonate.



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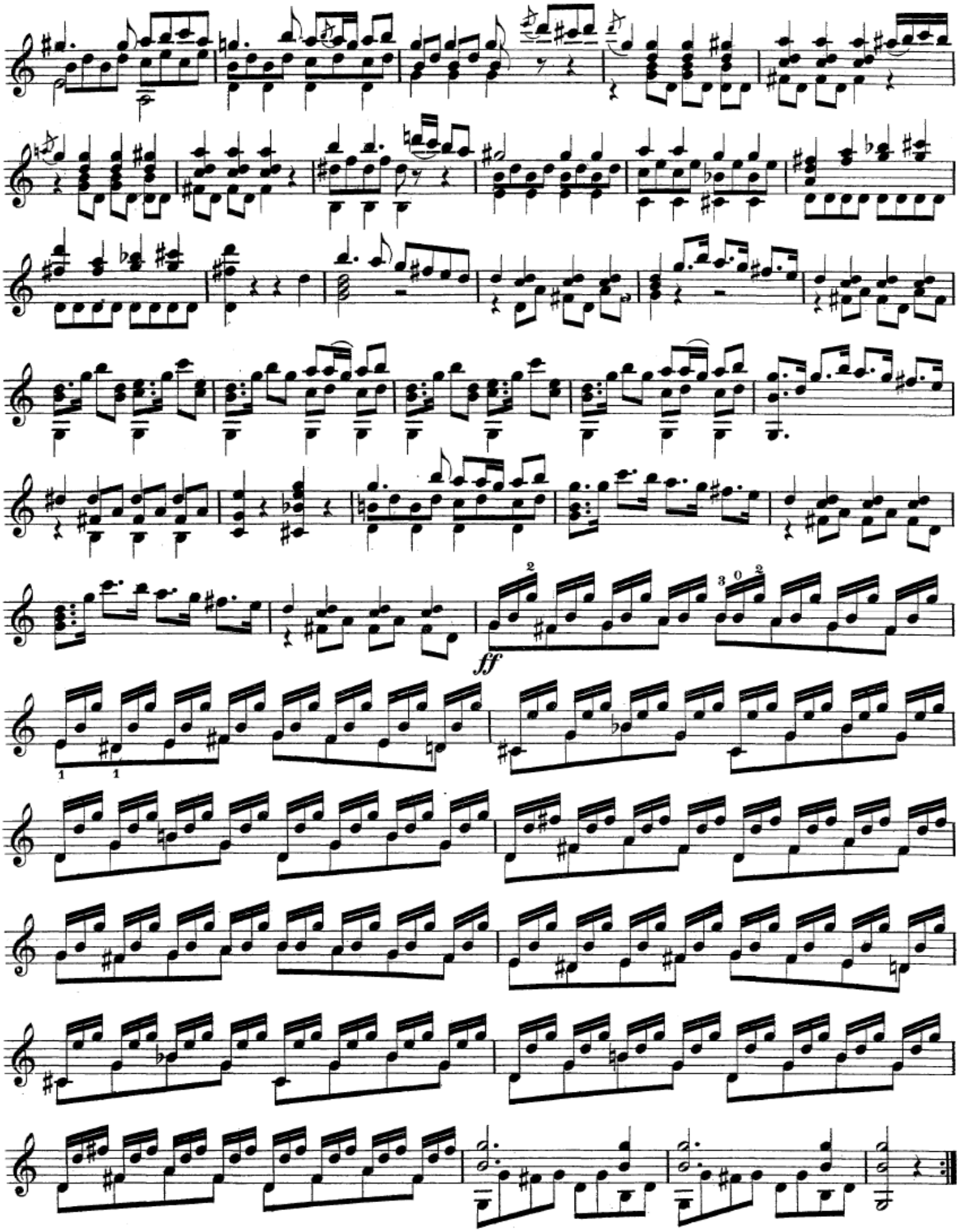
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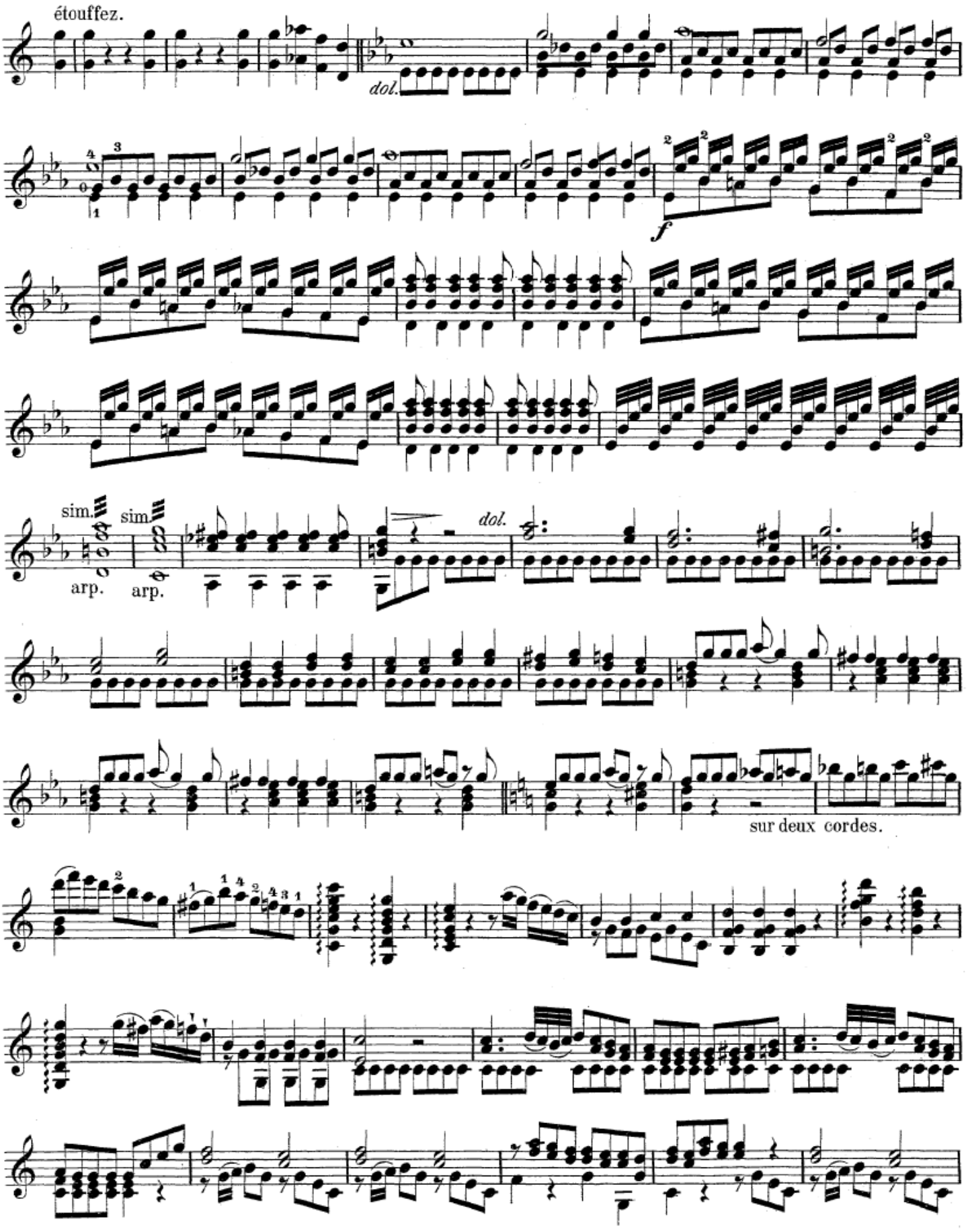
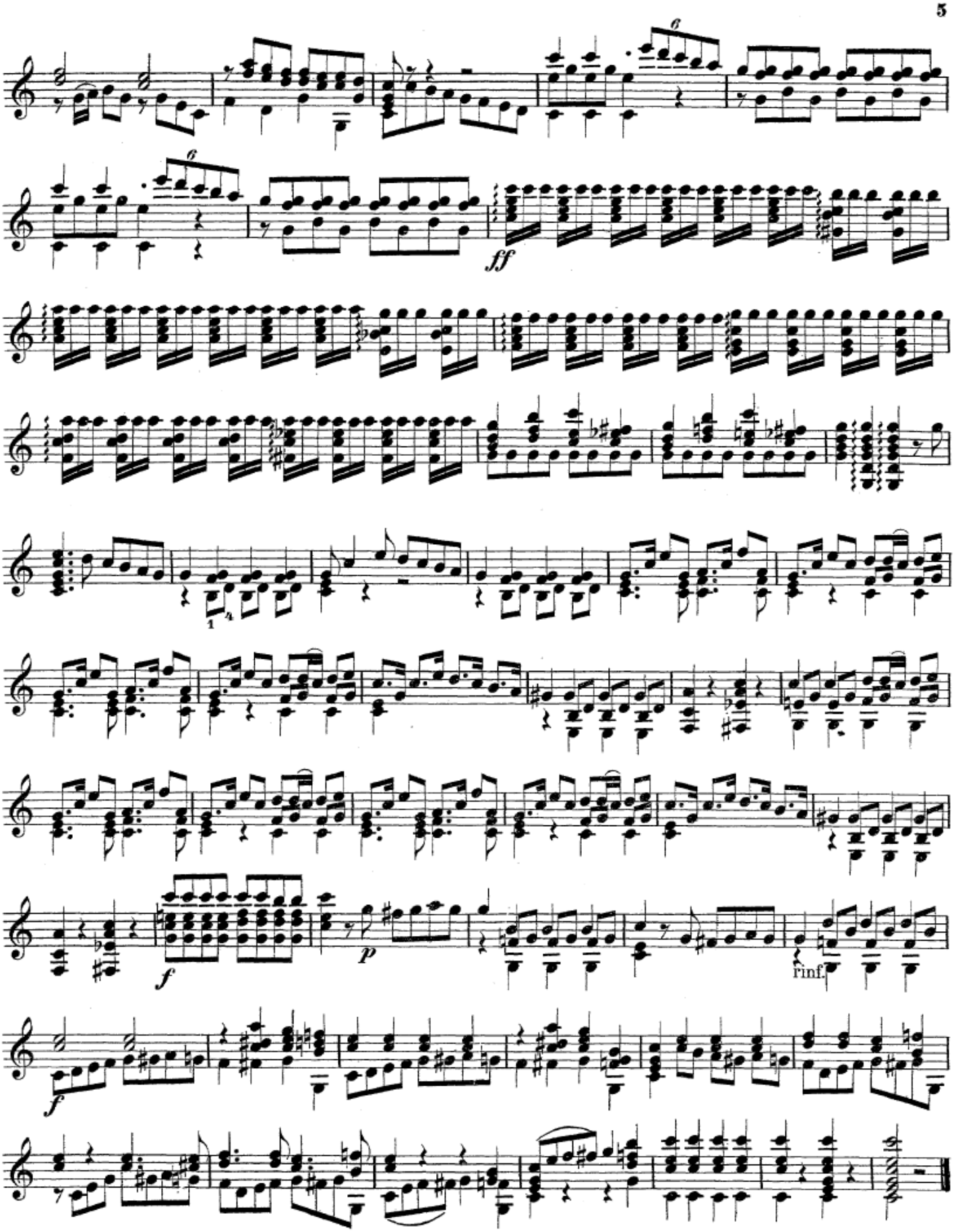
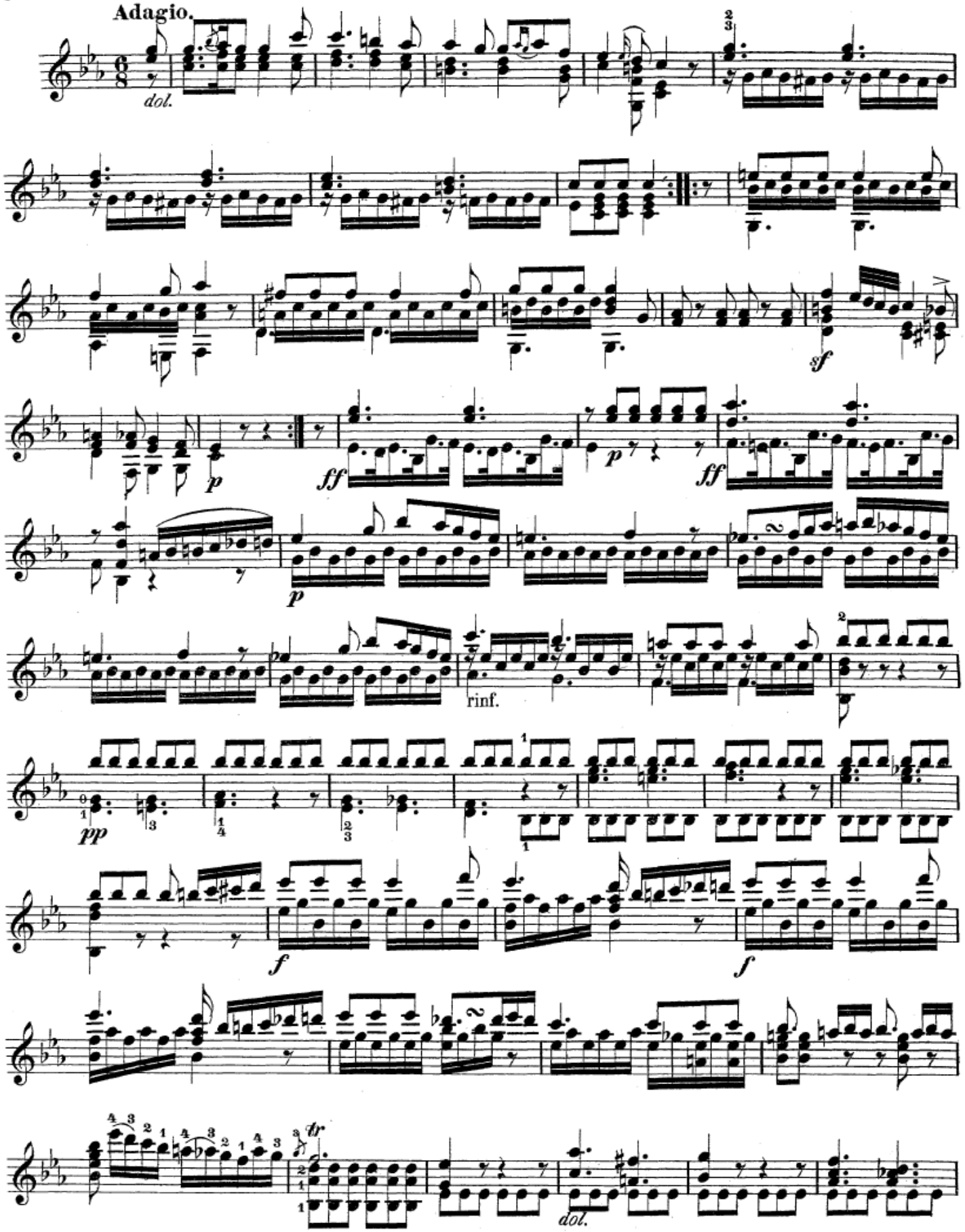
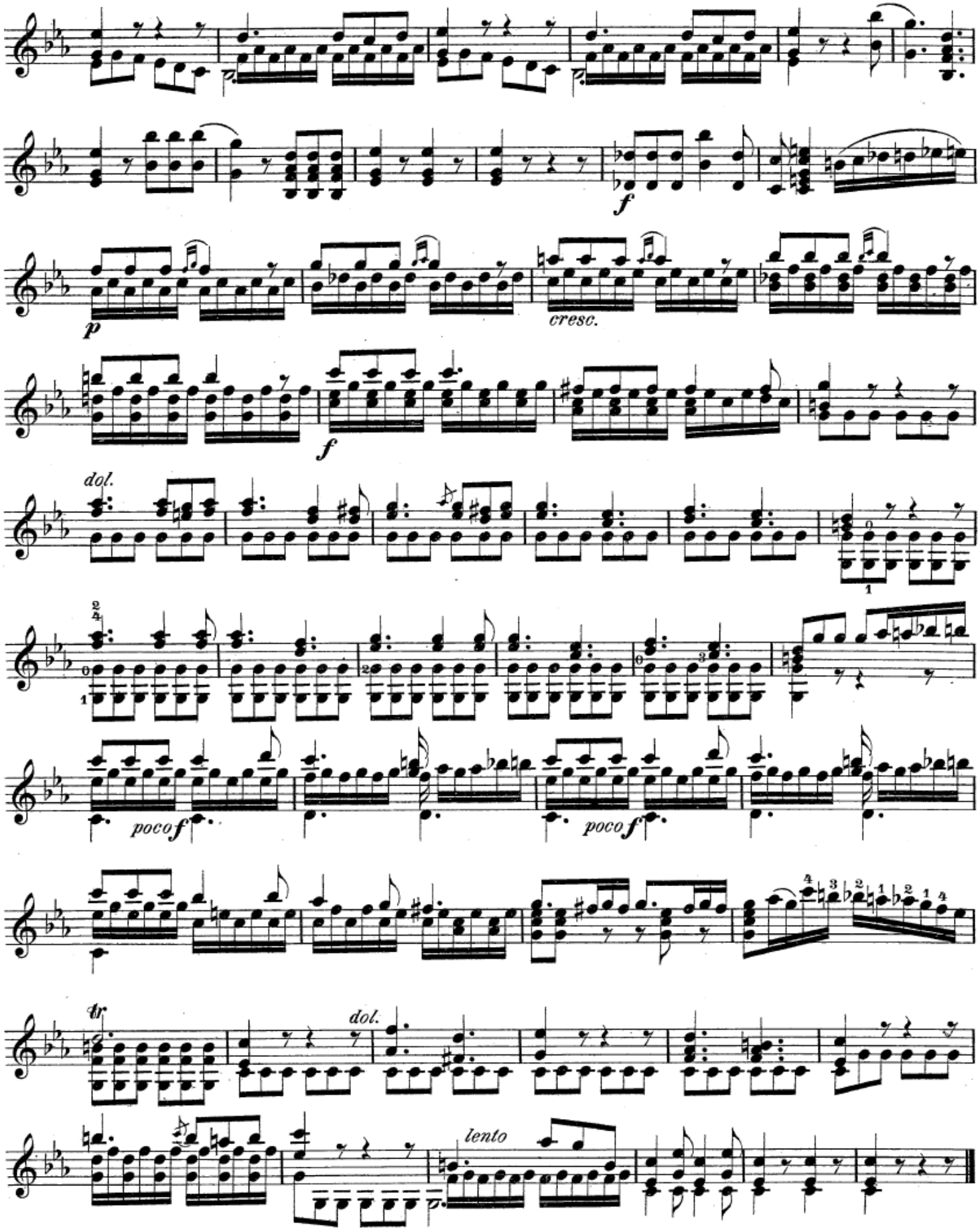
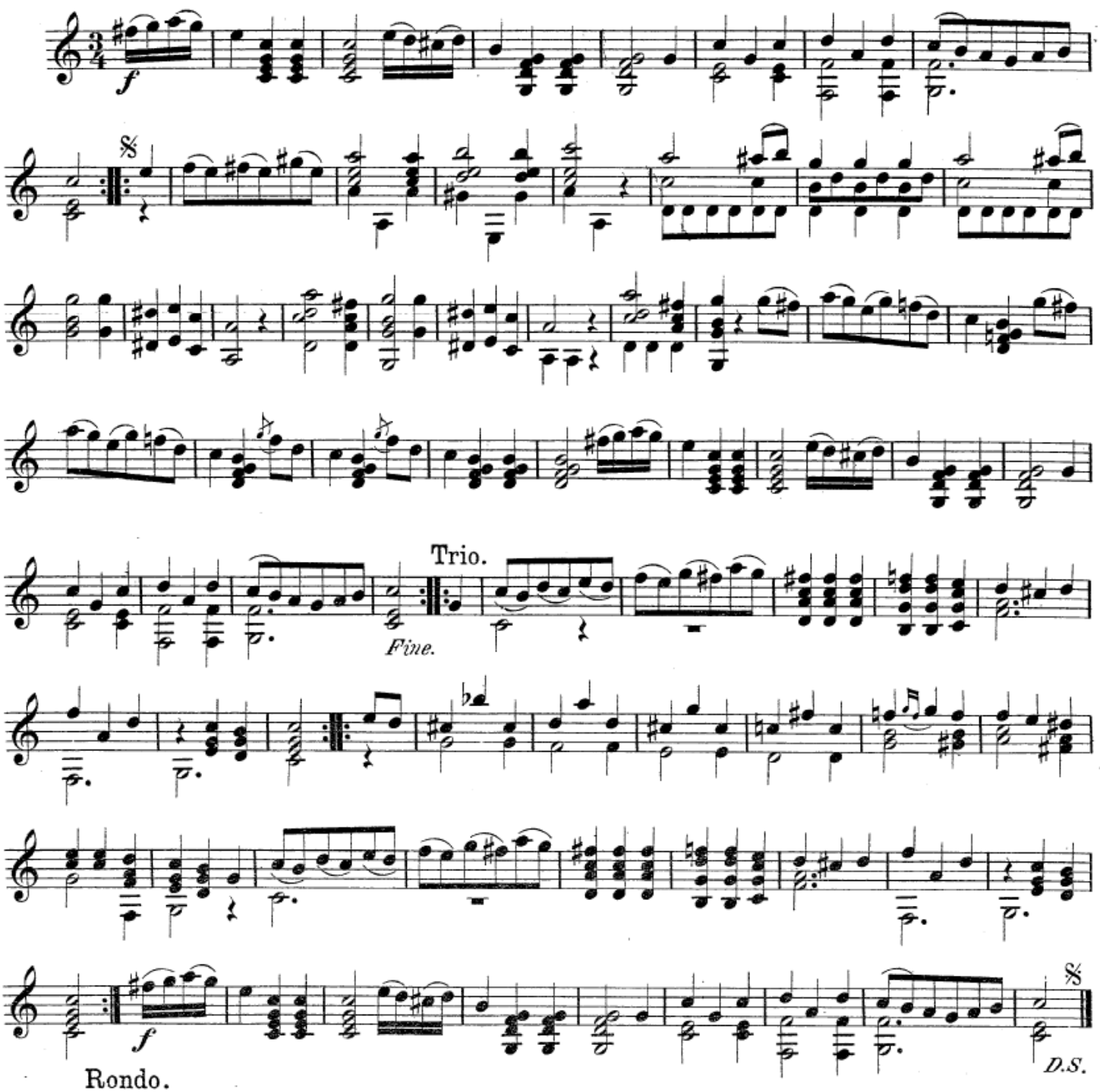

étouffez.
dol.
f
sim.
arp.
sim.
arp.
dol.
sur deux cordes.


6
6
ff
1 4
f
p
f
rinf.

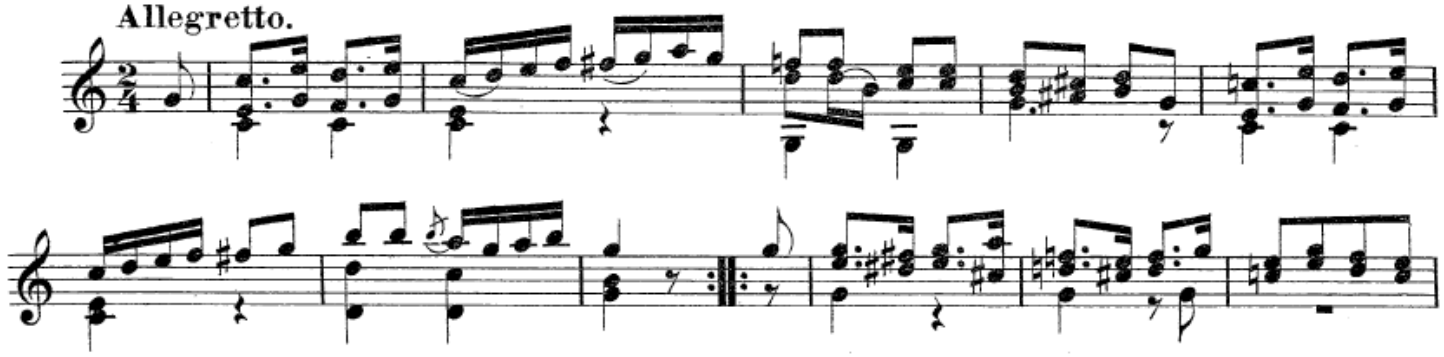

Adagio.
dol.
sf
p
ff
p
ff
p
rinf.
pp
f
f
tr
dol.

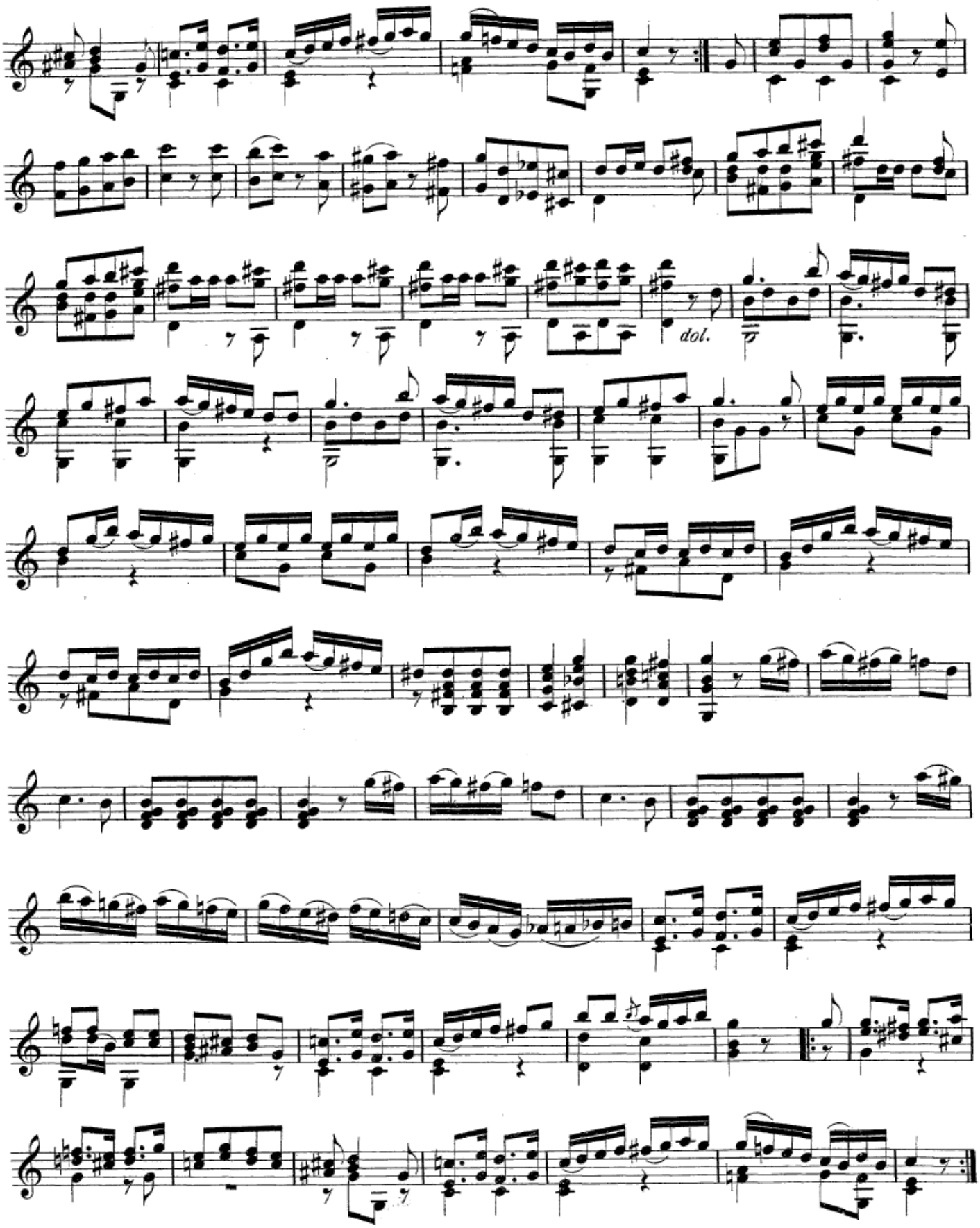

f
p
cresc.
f
dol.
poco f
poco f
tr
dol.
lento

Menuetto.



Rondo.
Allegretto.

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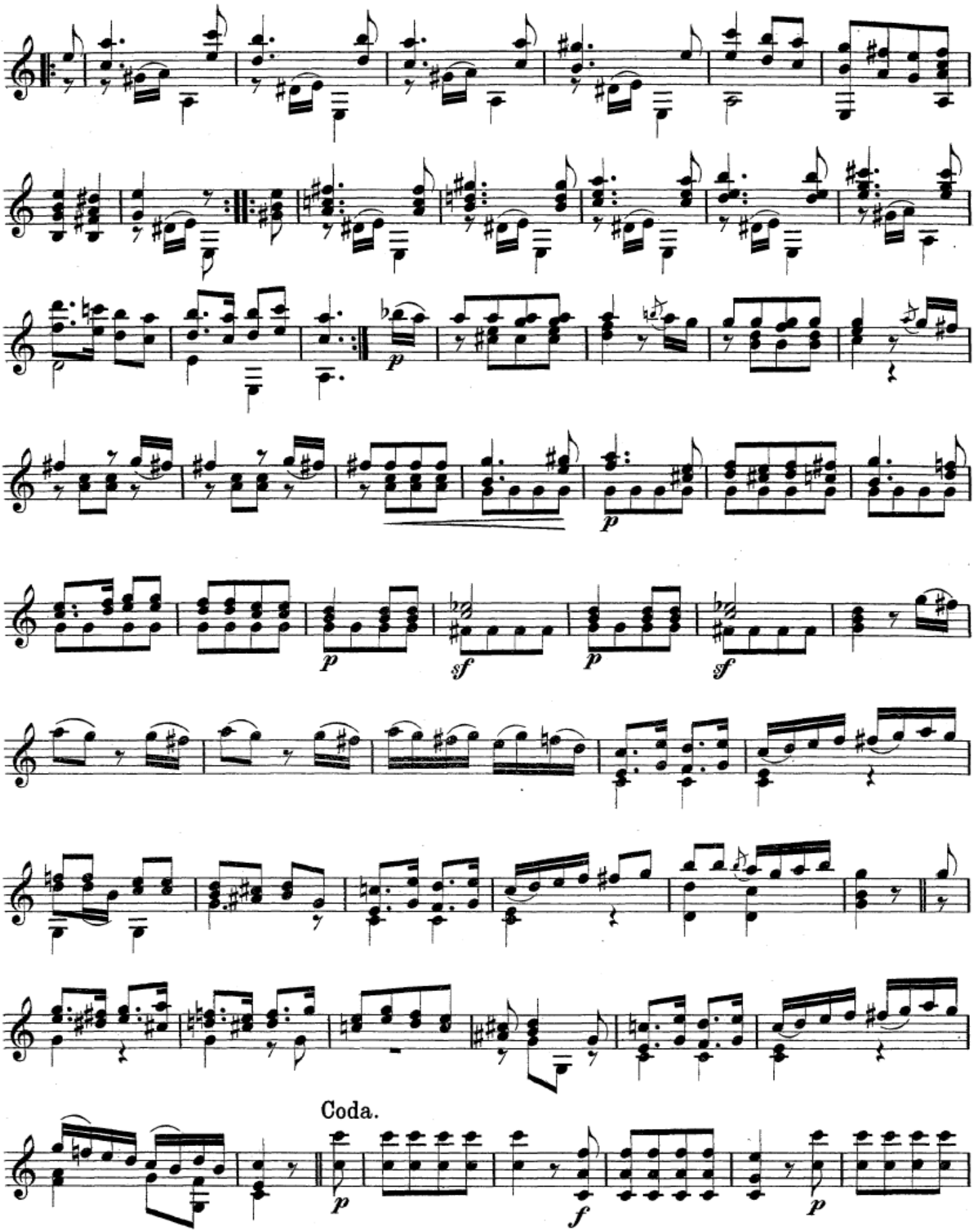
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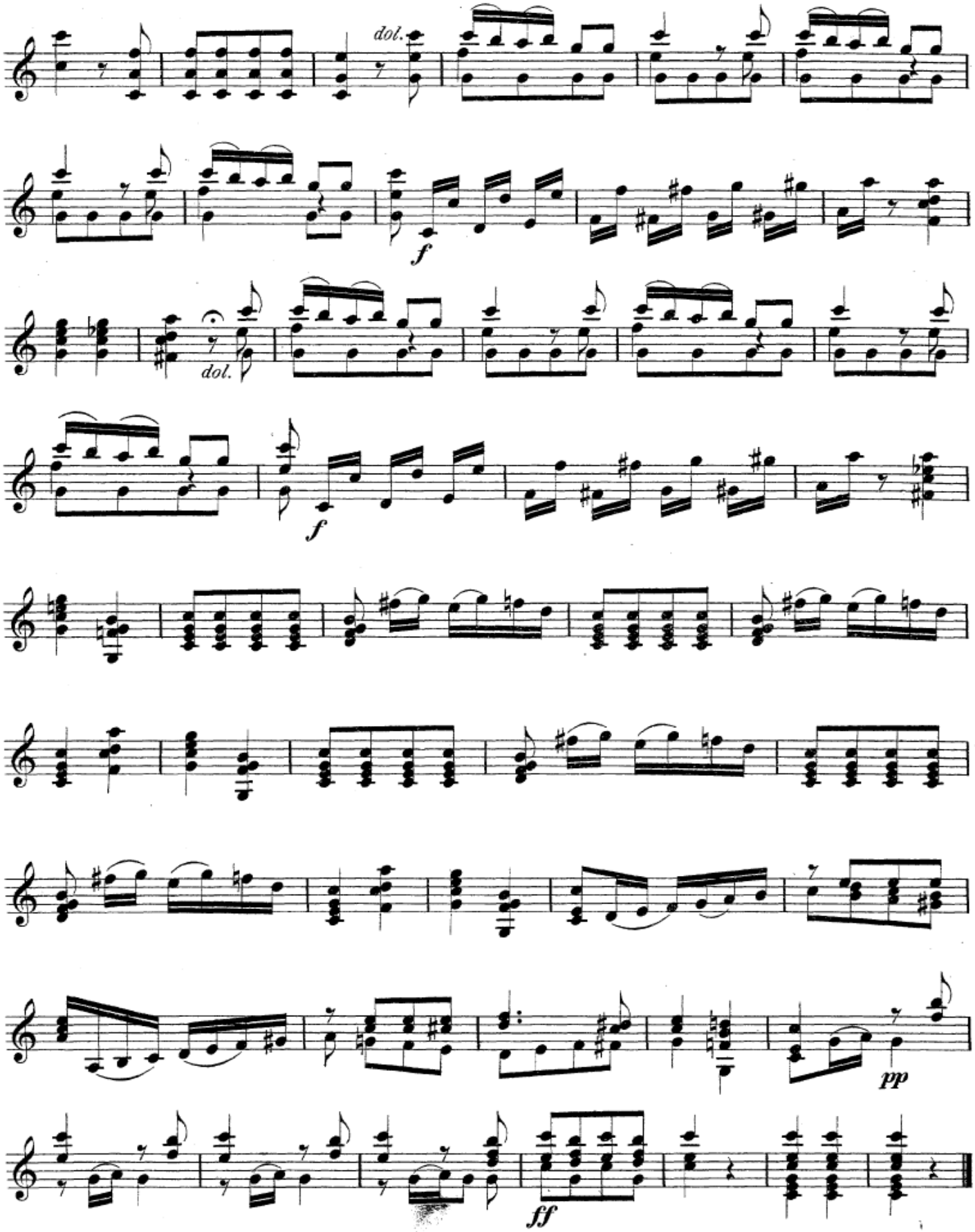
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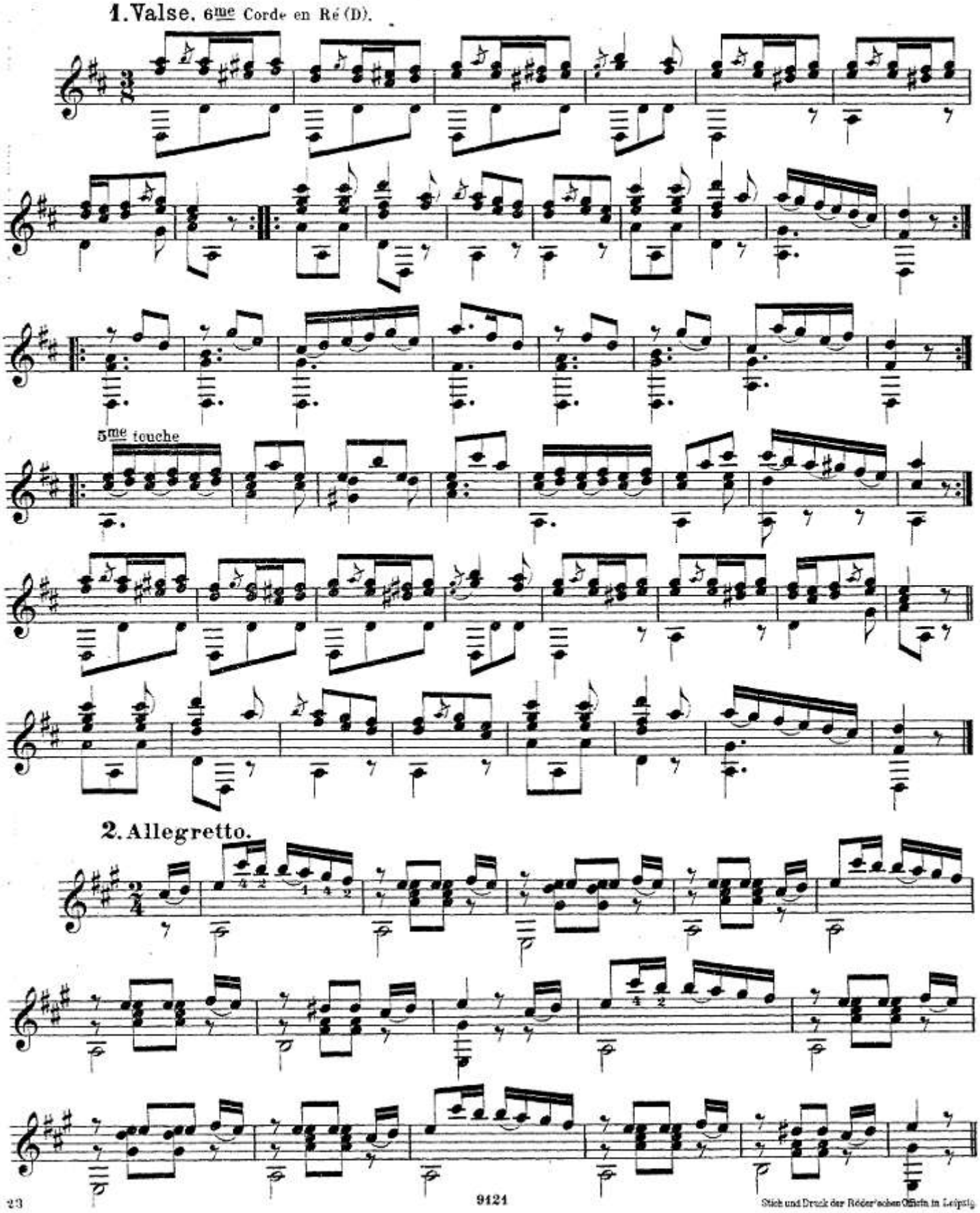
f
dol.
f
pp
ff

Opus 23

Cinquième Divertissement.



9121

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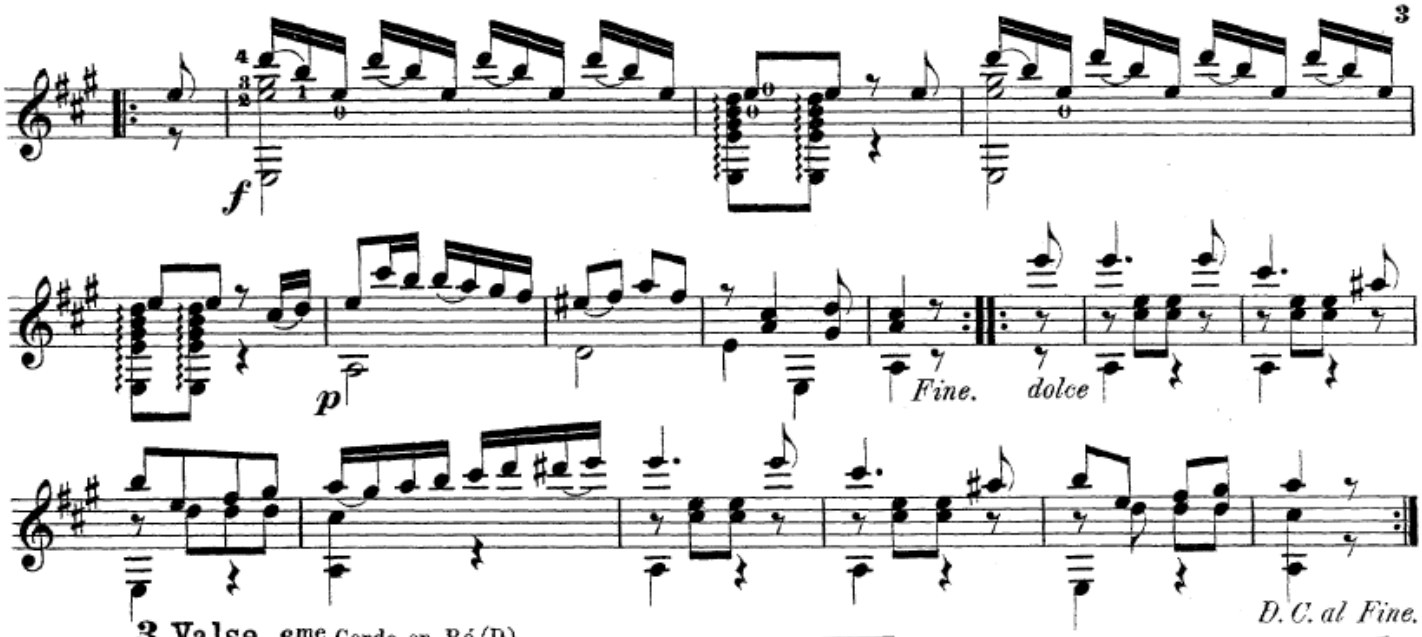
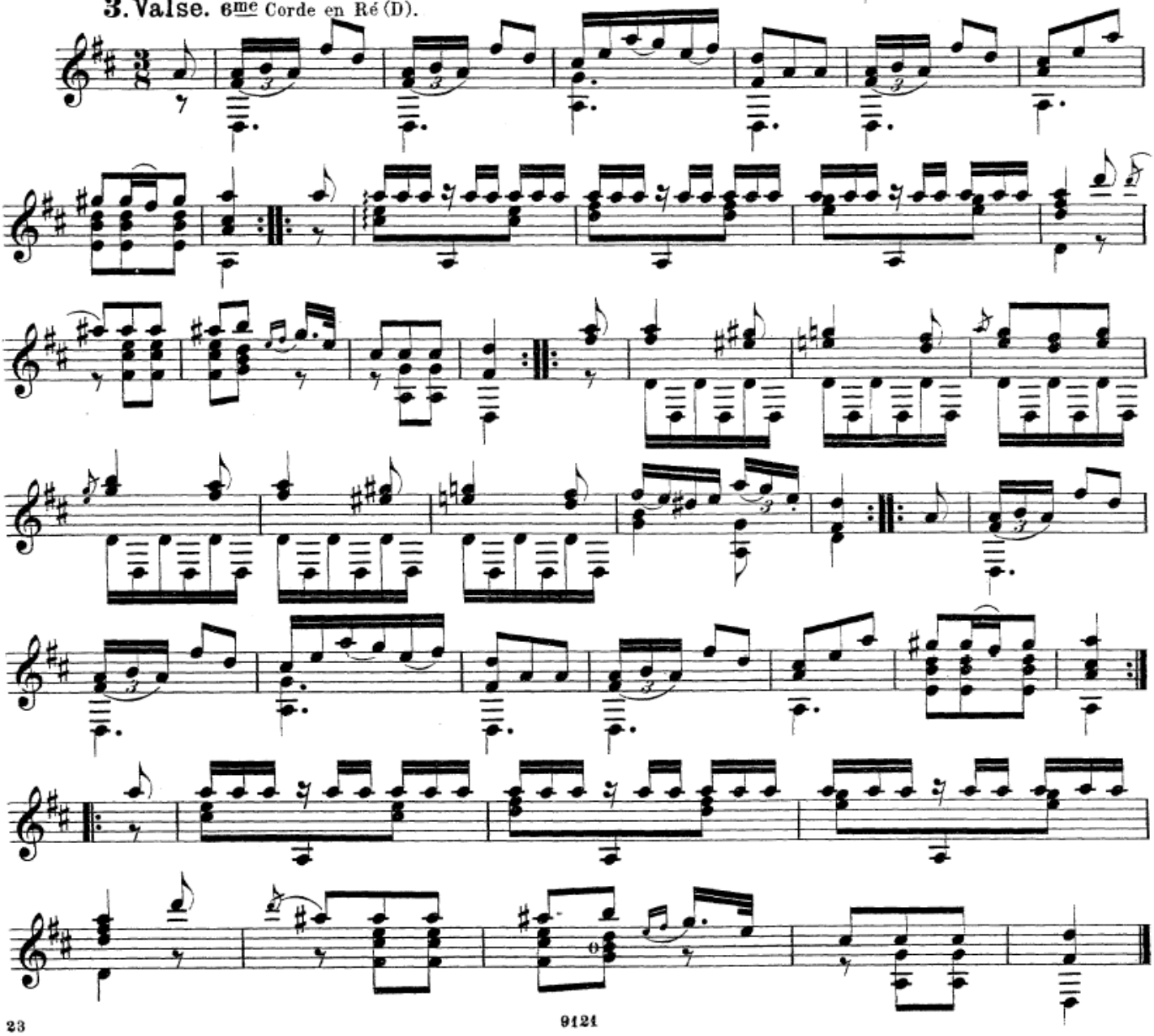
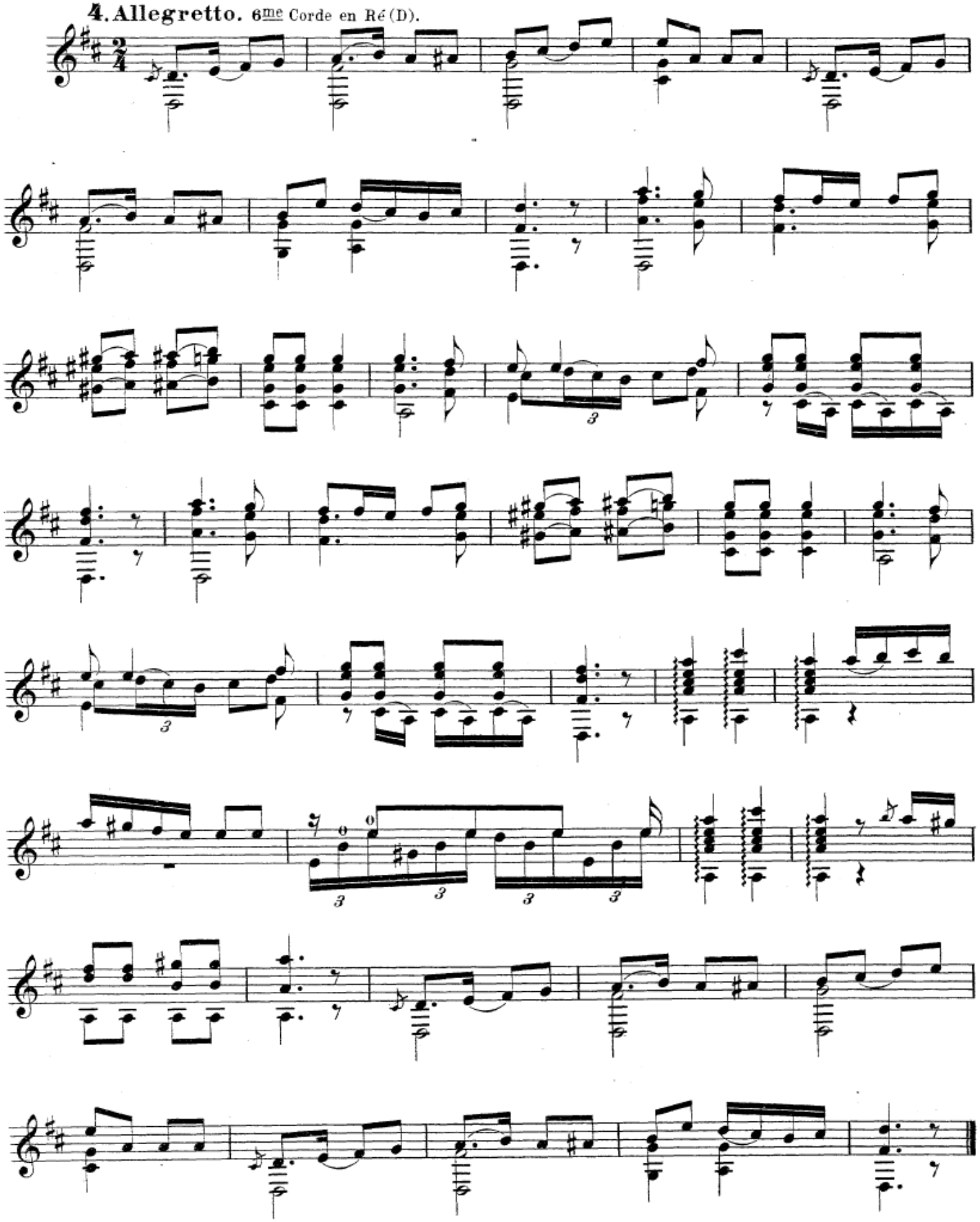


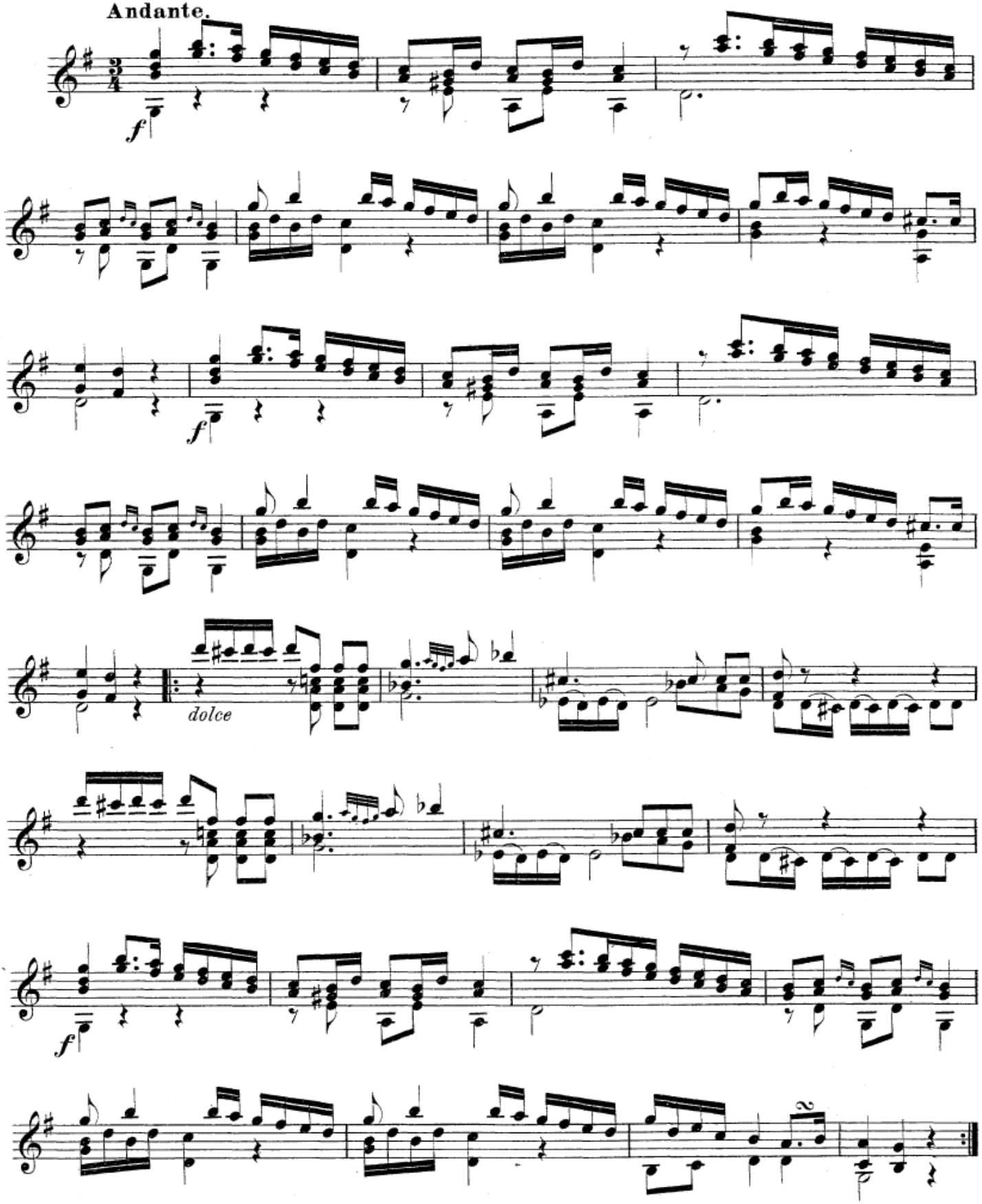
3. Valse. 6me Corde en Ré (D).



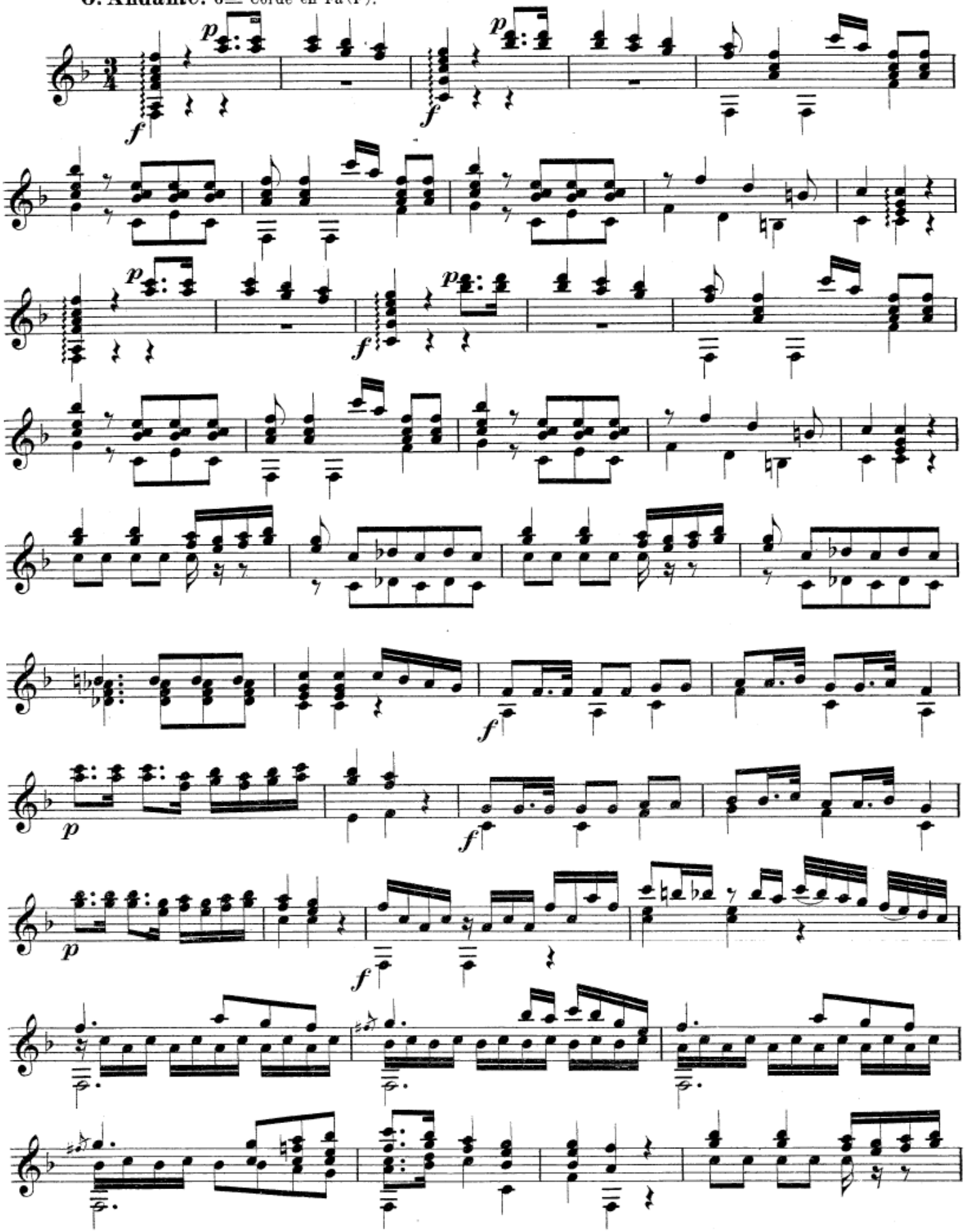
4. Allegretto. 6me Corde en Ré (D).

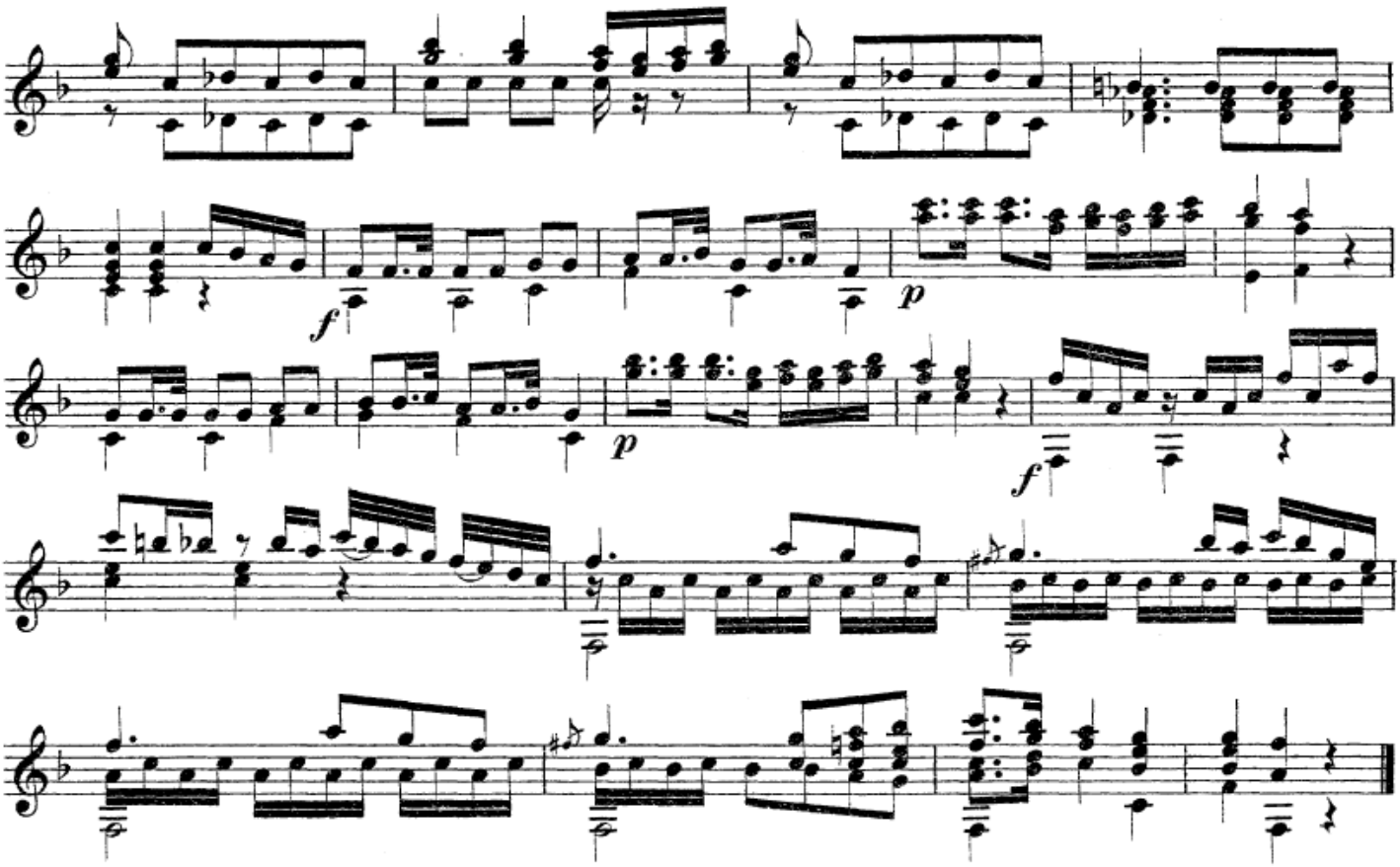


5. Menuet.
Andante.

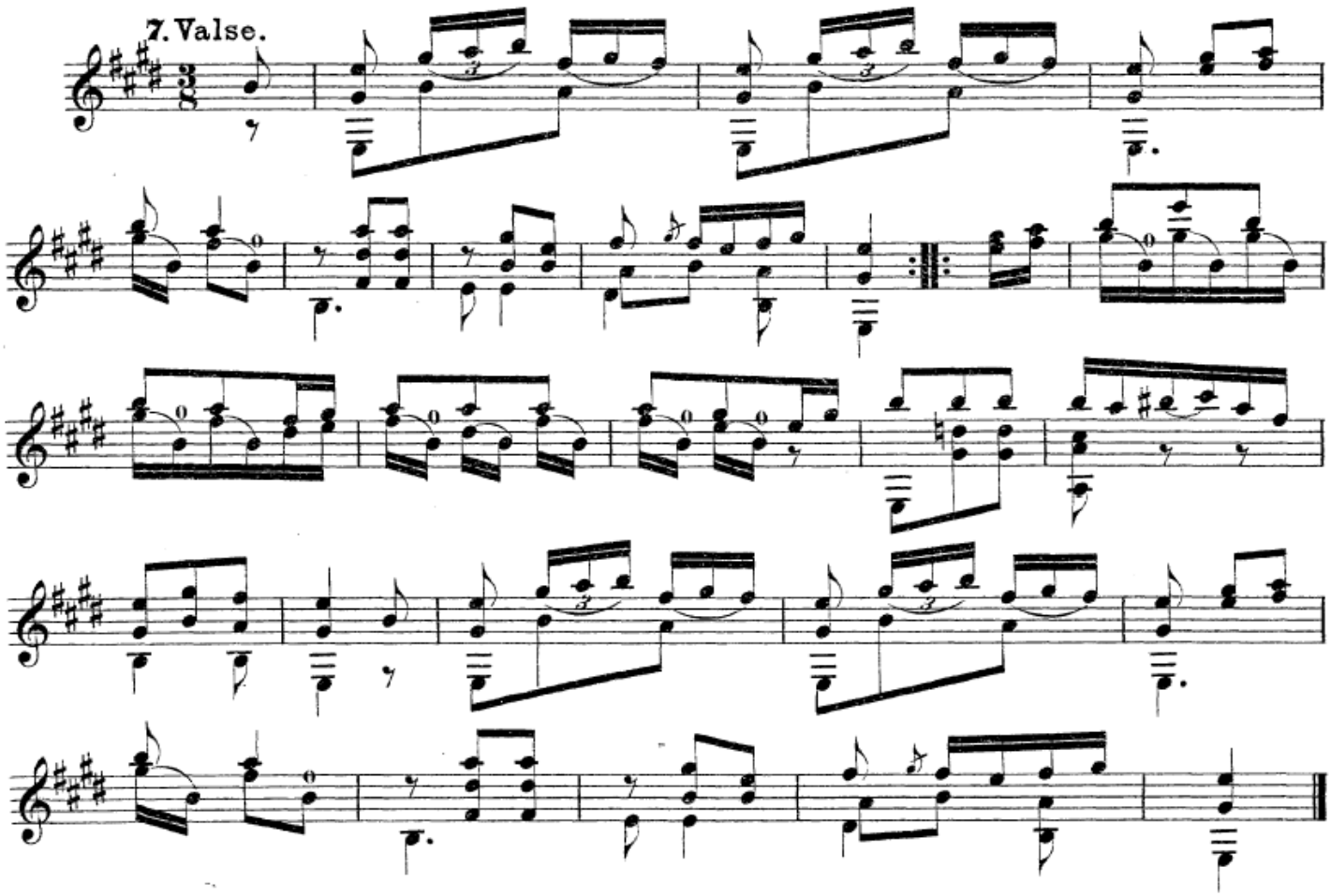


6. Andante. 6me Corde en Fa (F).





7. Valse.



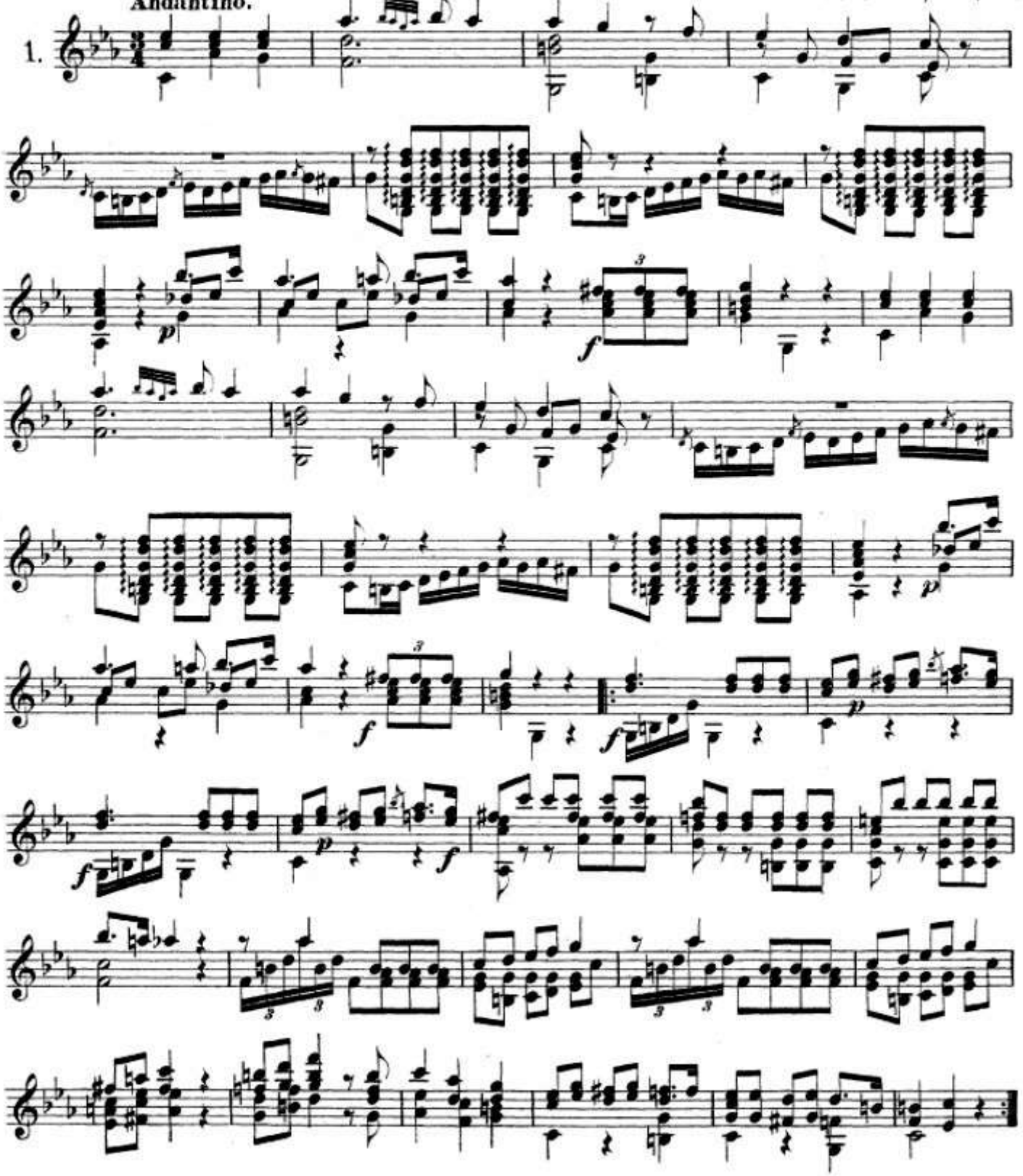
8

Sor - Opus 24 - 1

Petites Pièces.

Do mineur **Menuet.**
Andantino.

Ferd. Sor, oeuv. 24.



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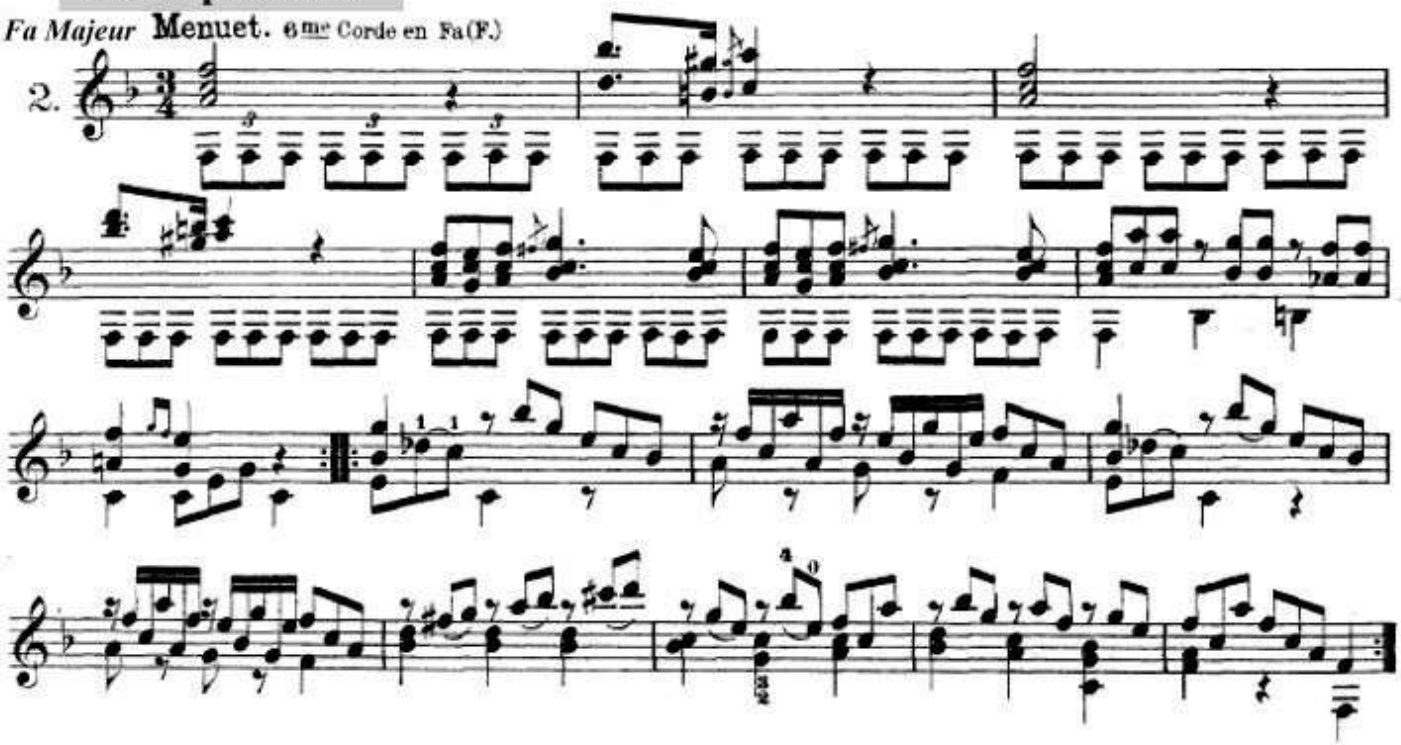
Sor - Opus 24 - 2

Fa Majeur **Menuet.** 6me Corde en Fa(F.)

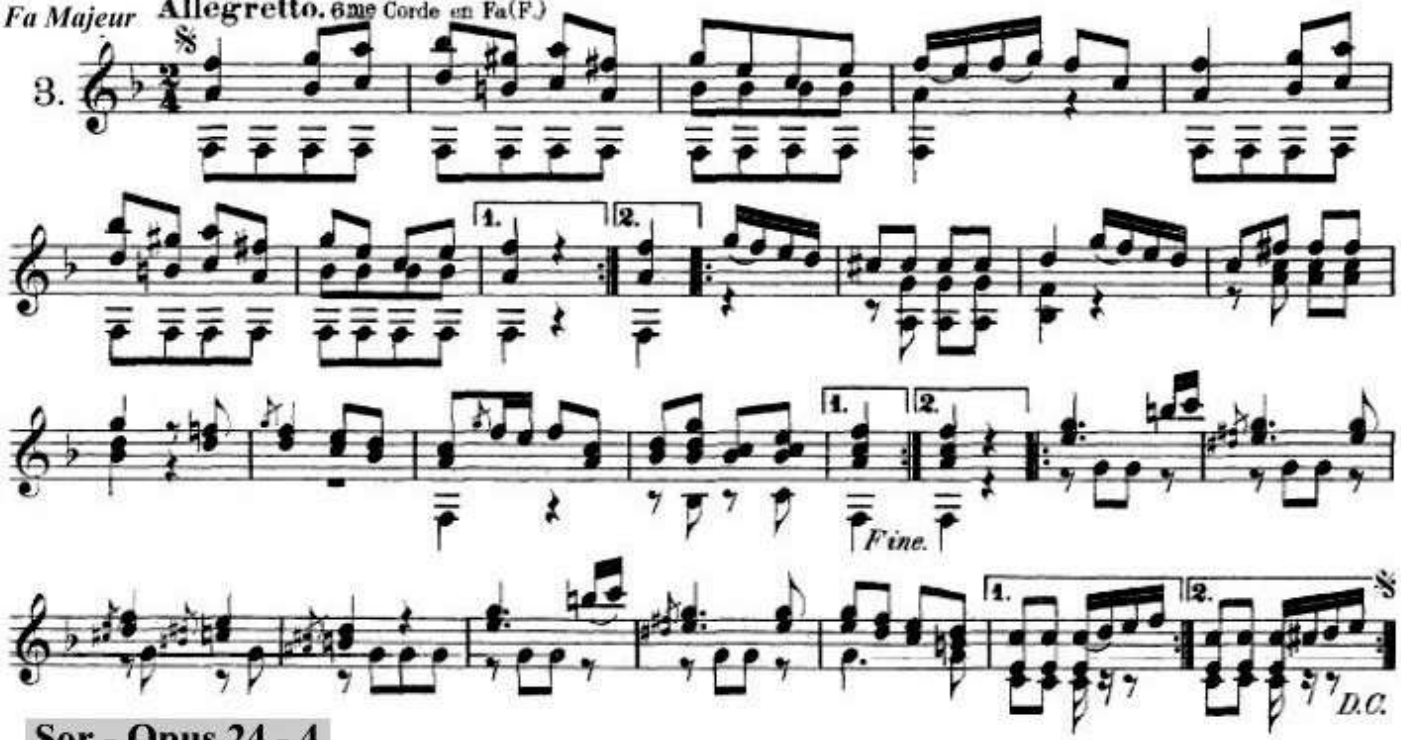
2.



Sor - Opus 24 - 3

Fa Majeur **Allegretto.** 6me Corde en Fa(F.)

3.

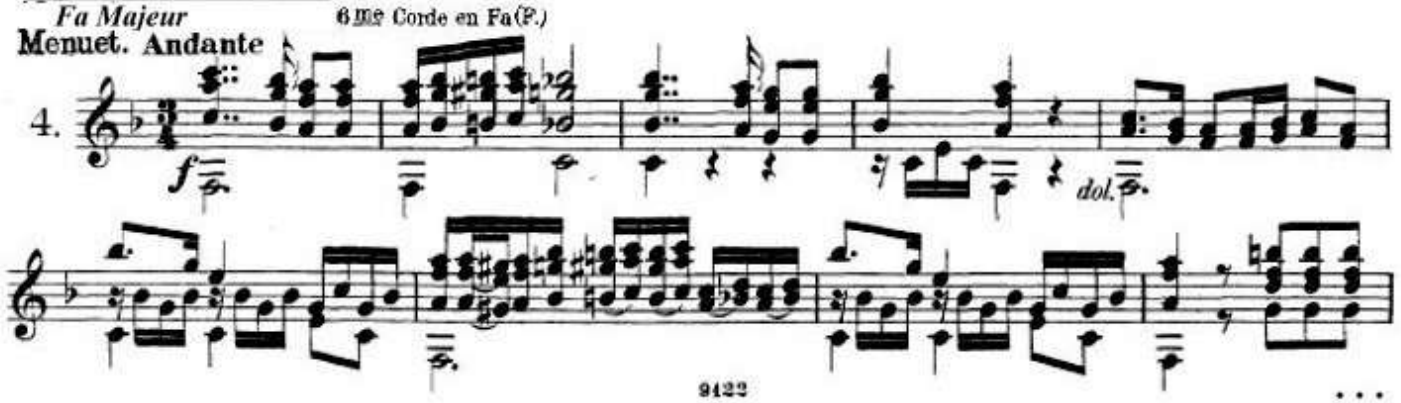


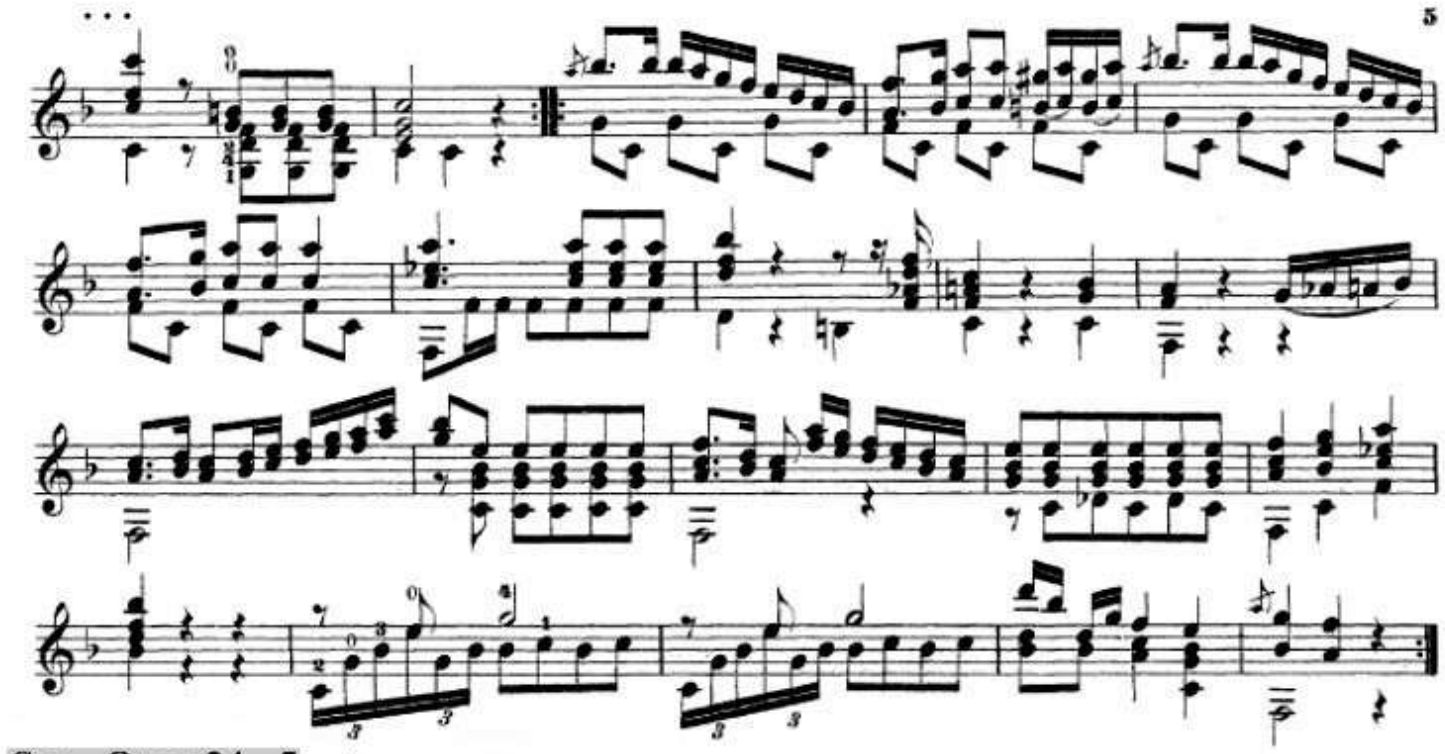
Sor - Opus 24 - 4

Fa Majeur 6me Corde en Fa(F.)

Menuet. Andante

4.

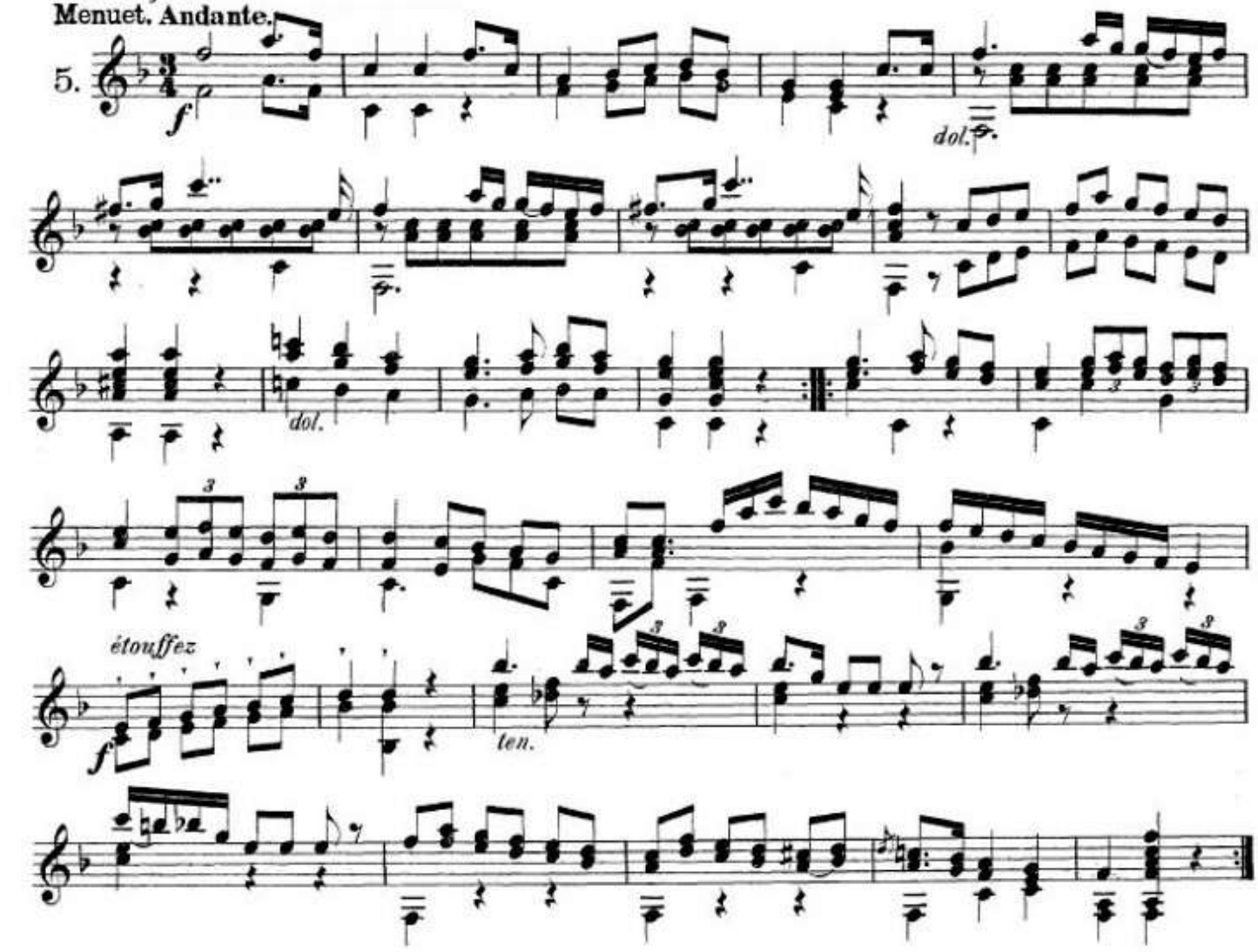




Sor - Opus 24 - 5 6me Corde en Fa (F.)

Fa Majeur

Menuet. Andante.

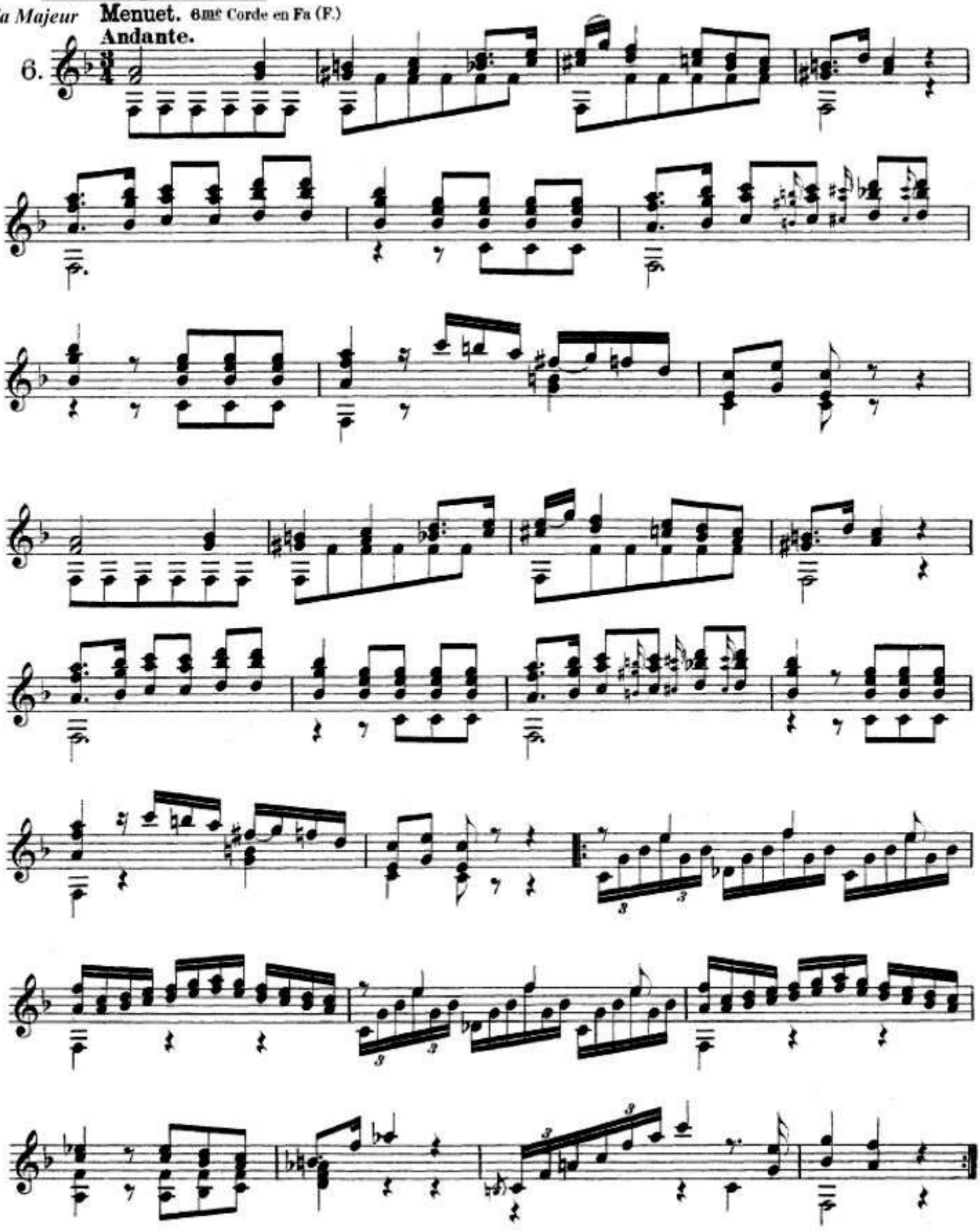


Sor - Opus 24 - 6

Fa Majeur **Menuet.** 6me Corde en Fa (F.)

Andante.

6.

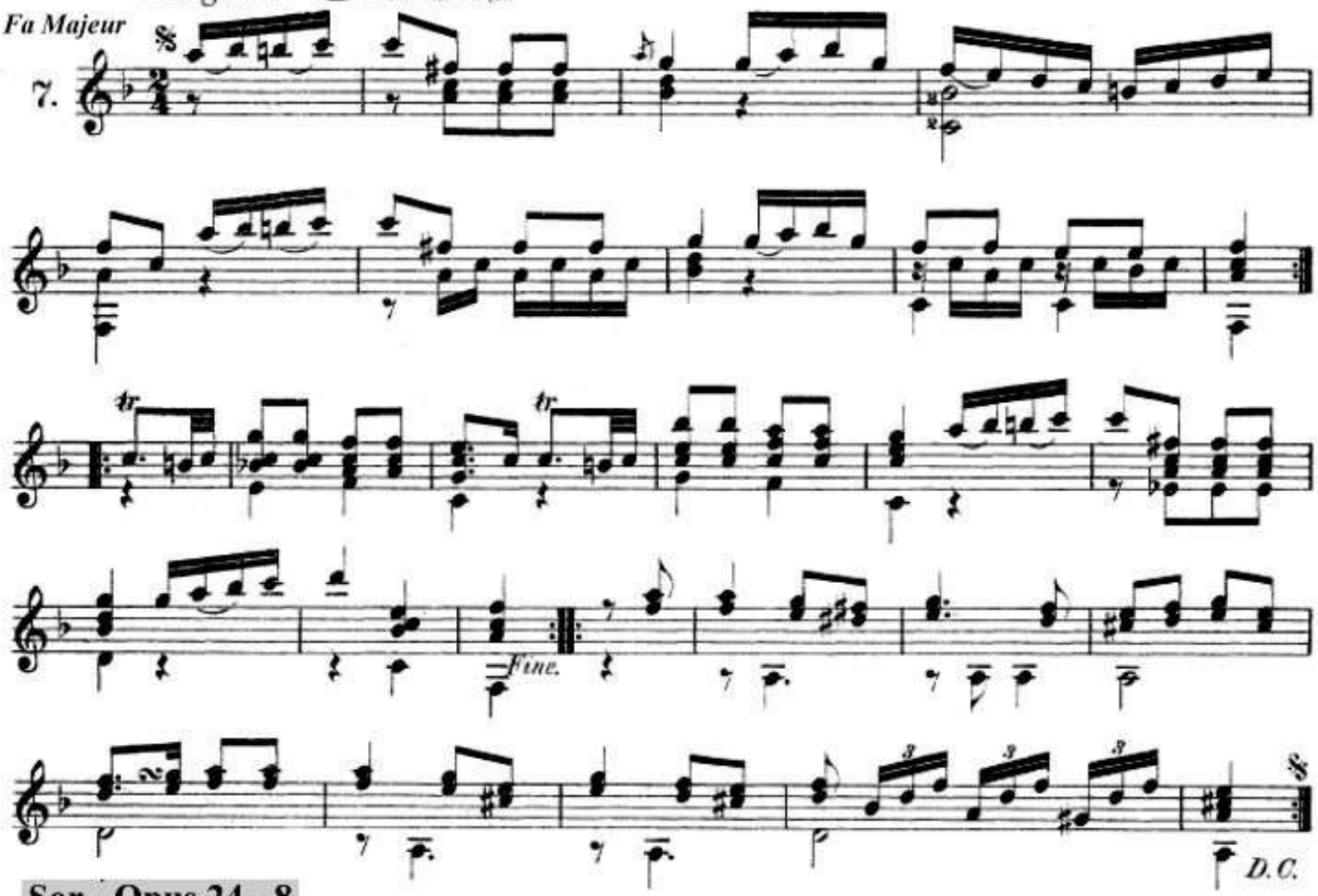


Sor - Opus 24 - 7

Allegretto 6me Corde en Fa (F)

Fa Majeur

7.



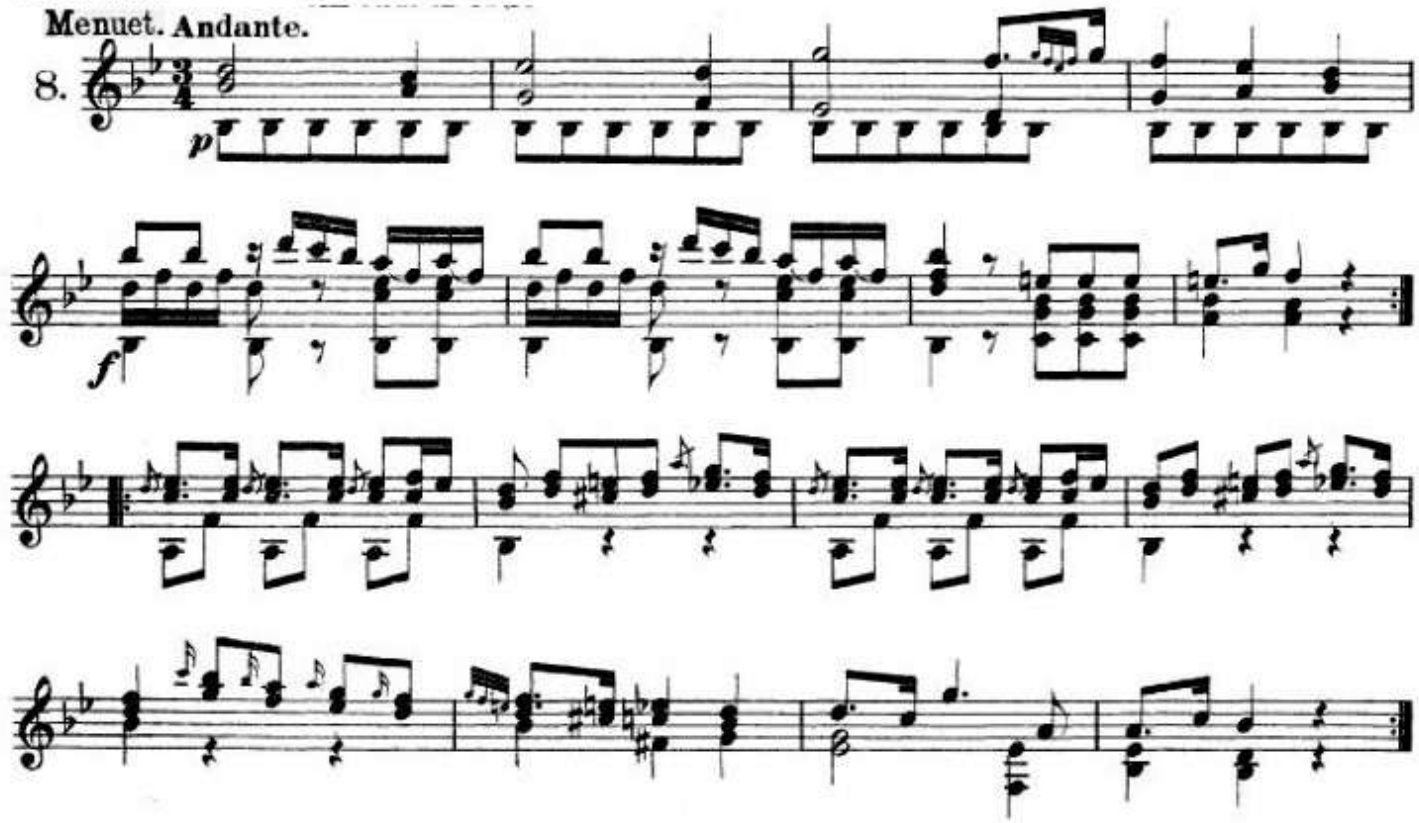
Sor - Opus 24 - 8

6me Corde en Fa (F)

Si b Majeur

Menuet. Andante.

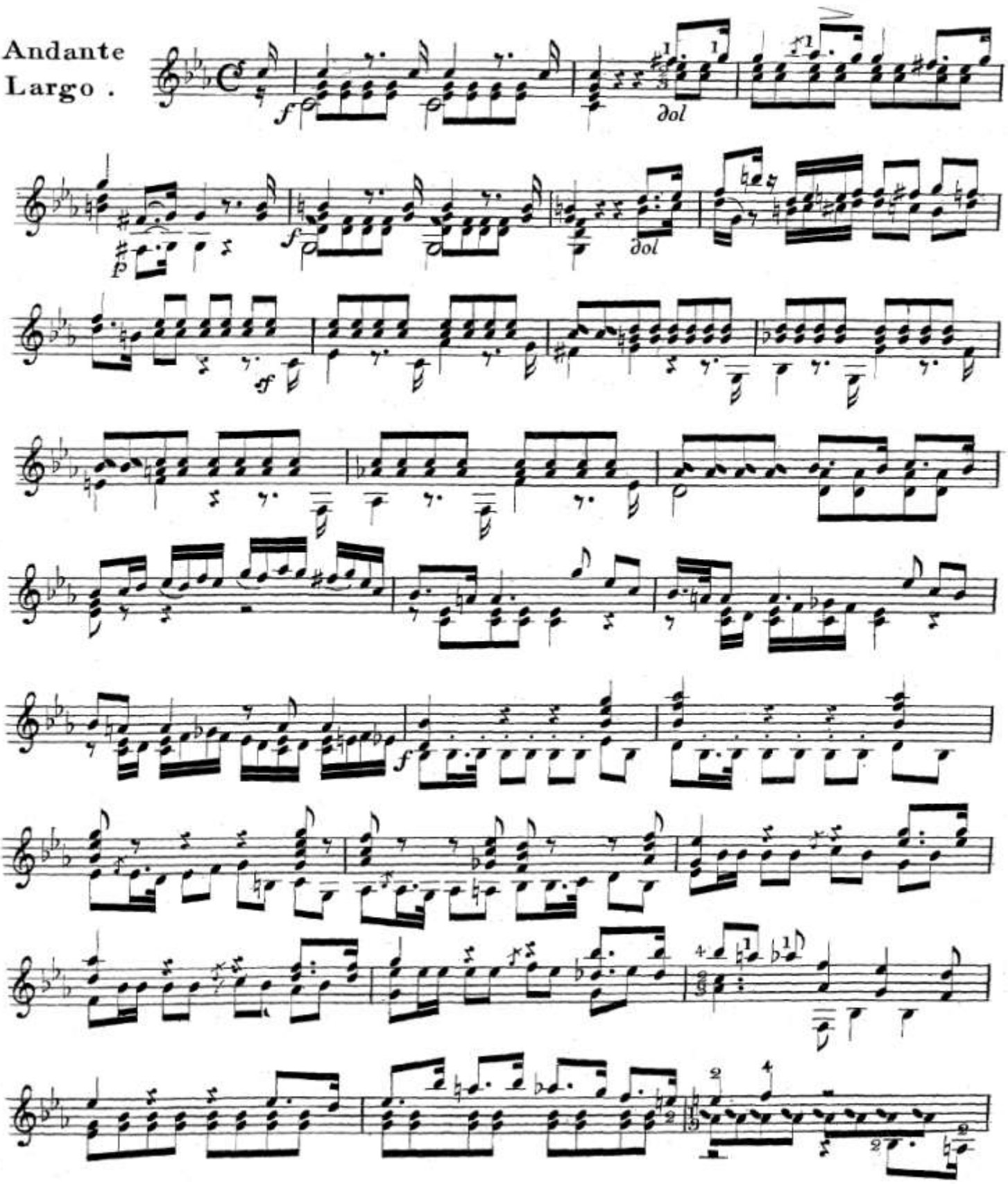
8.

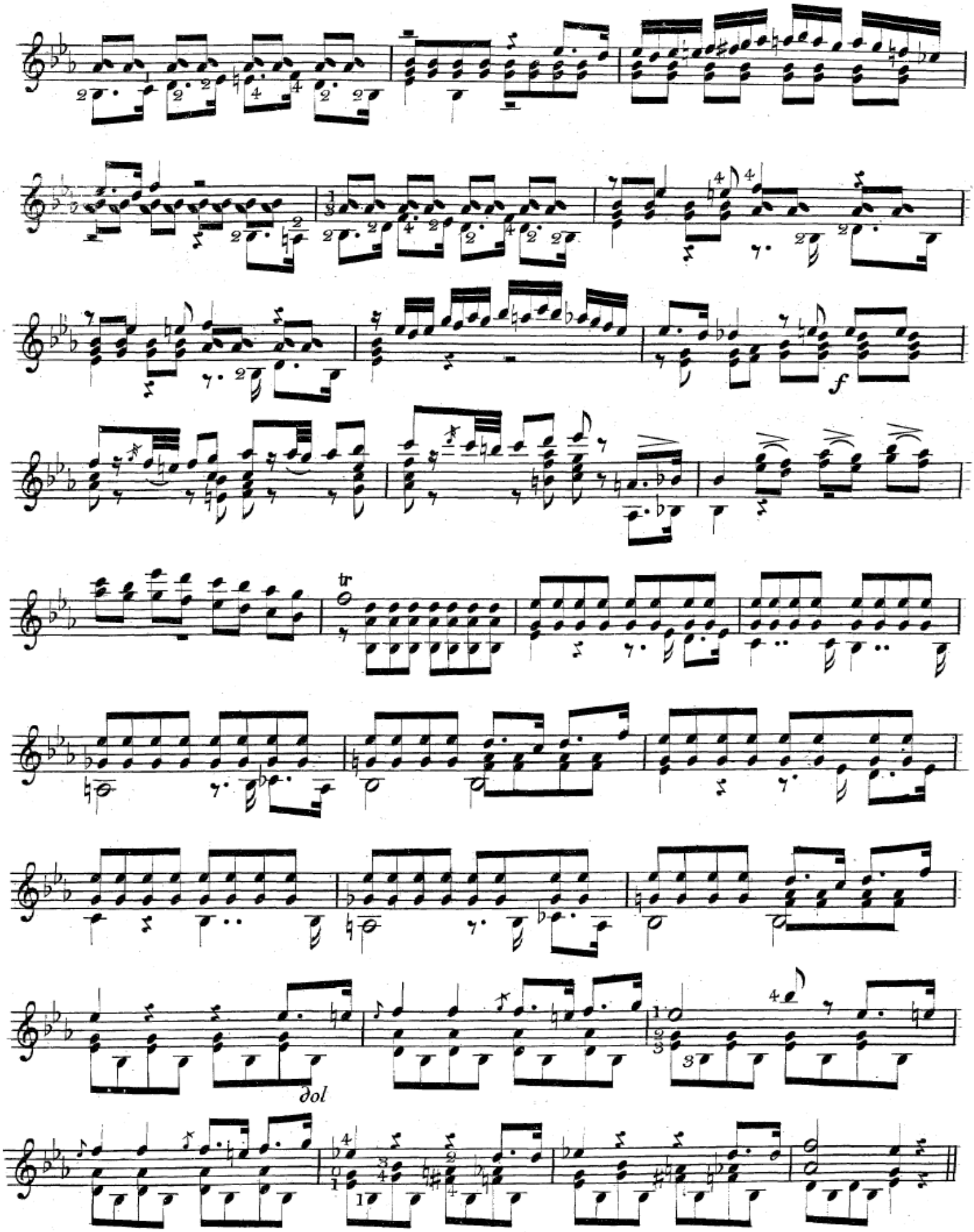


Opus 25

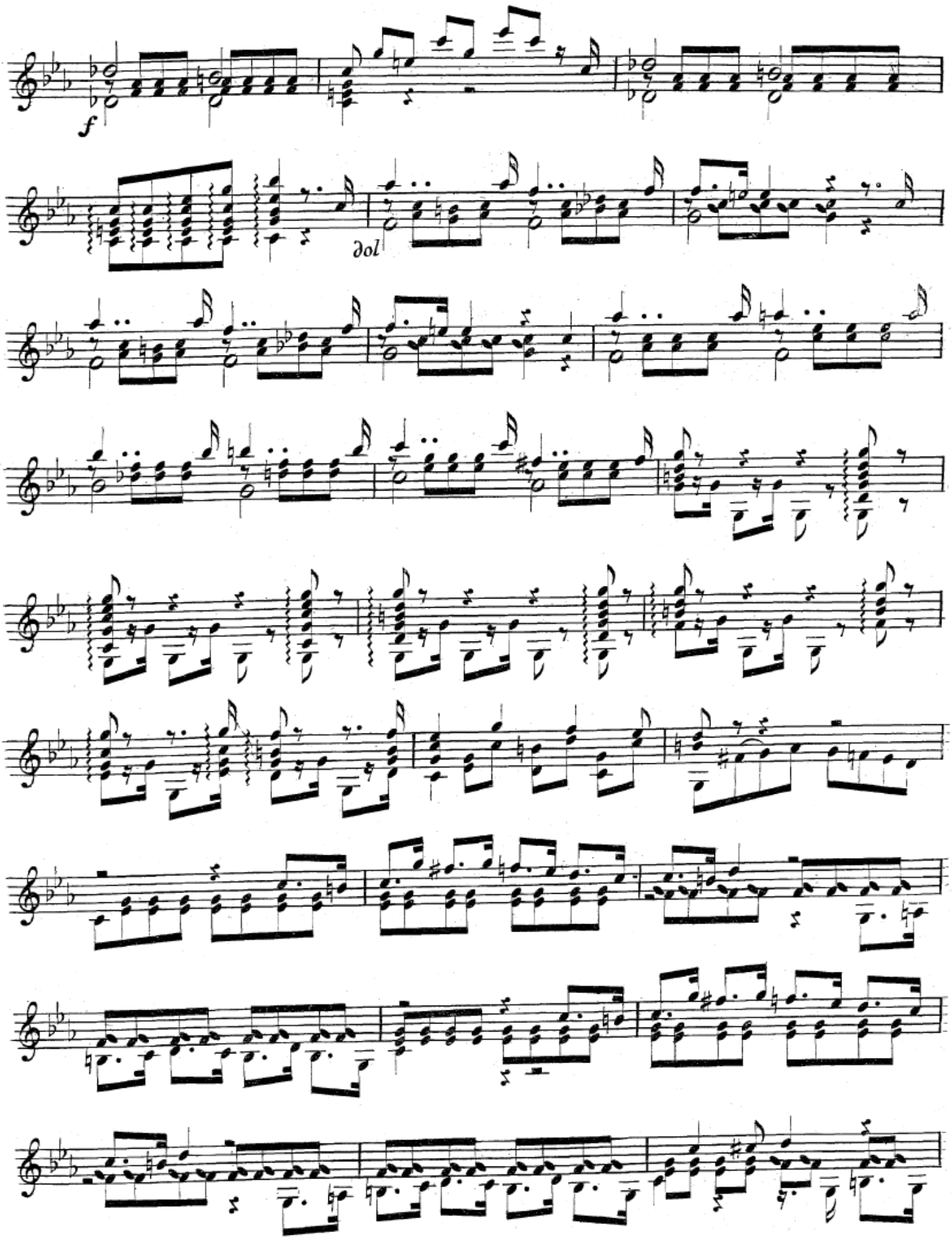
DEUXIEME GRANDE SONATE Par F. SOR.

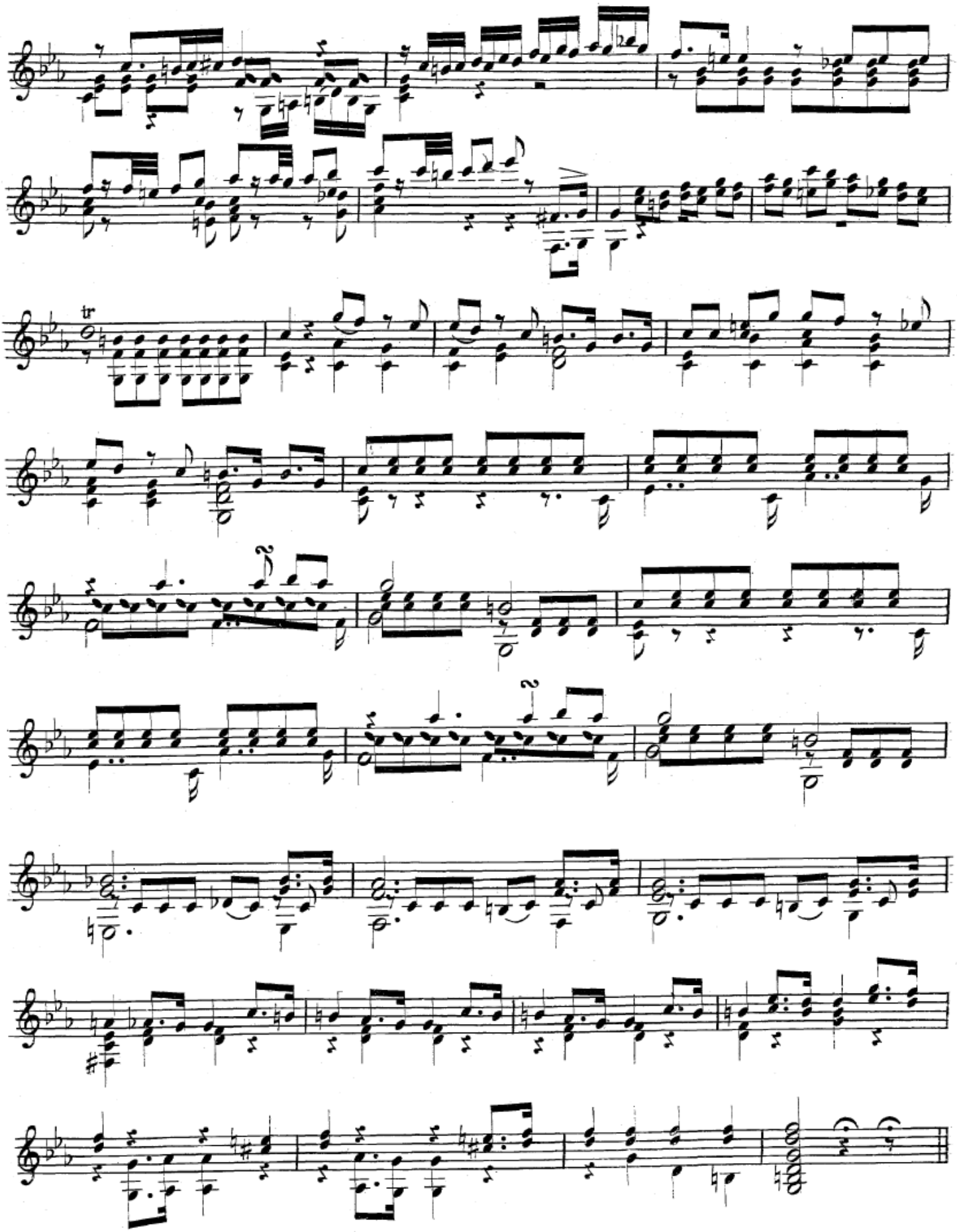
Andante
Largo.



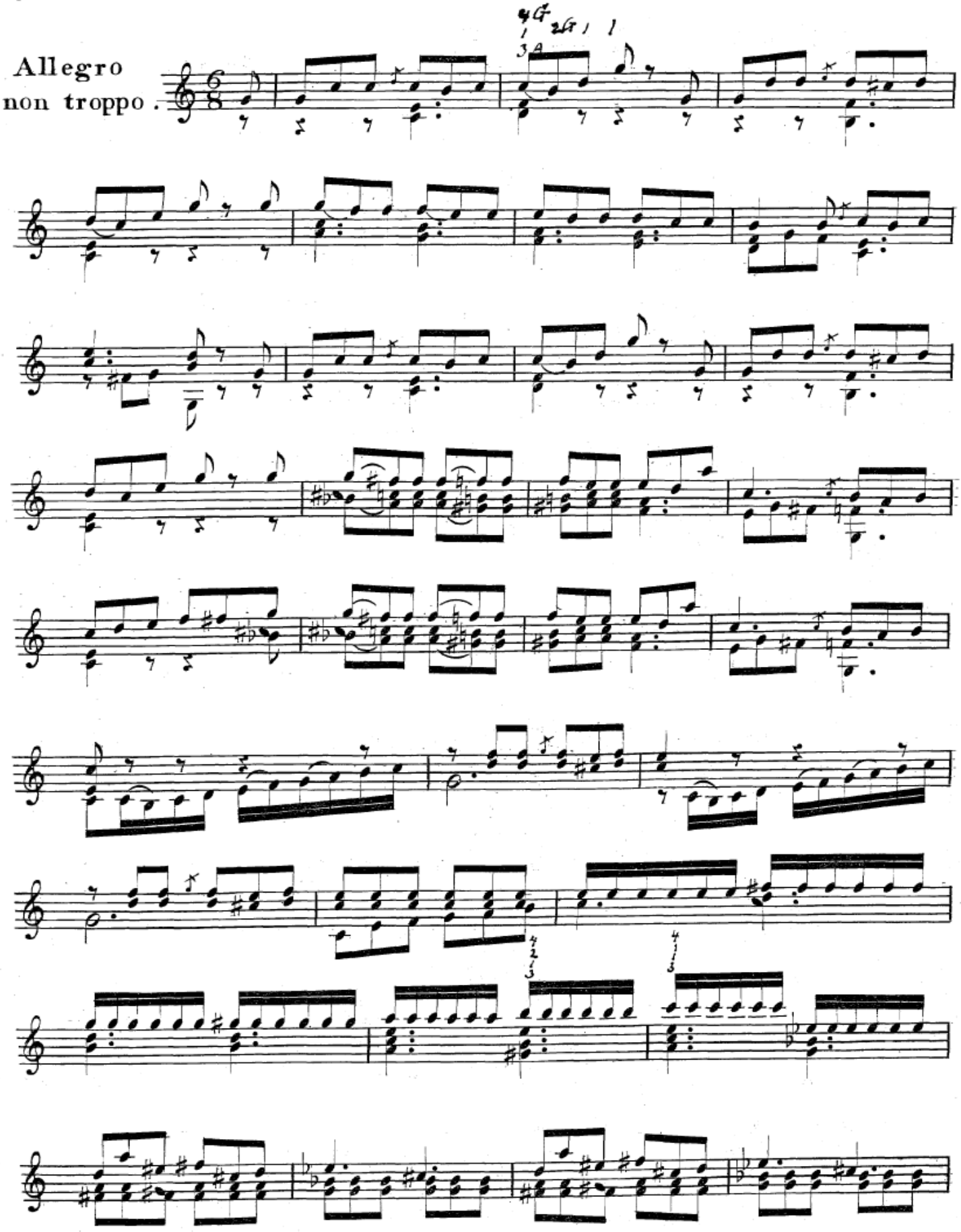

f
tr
dol

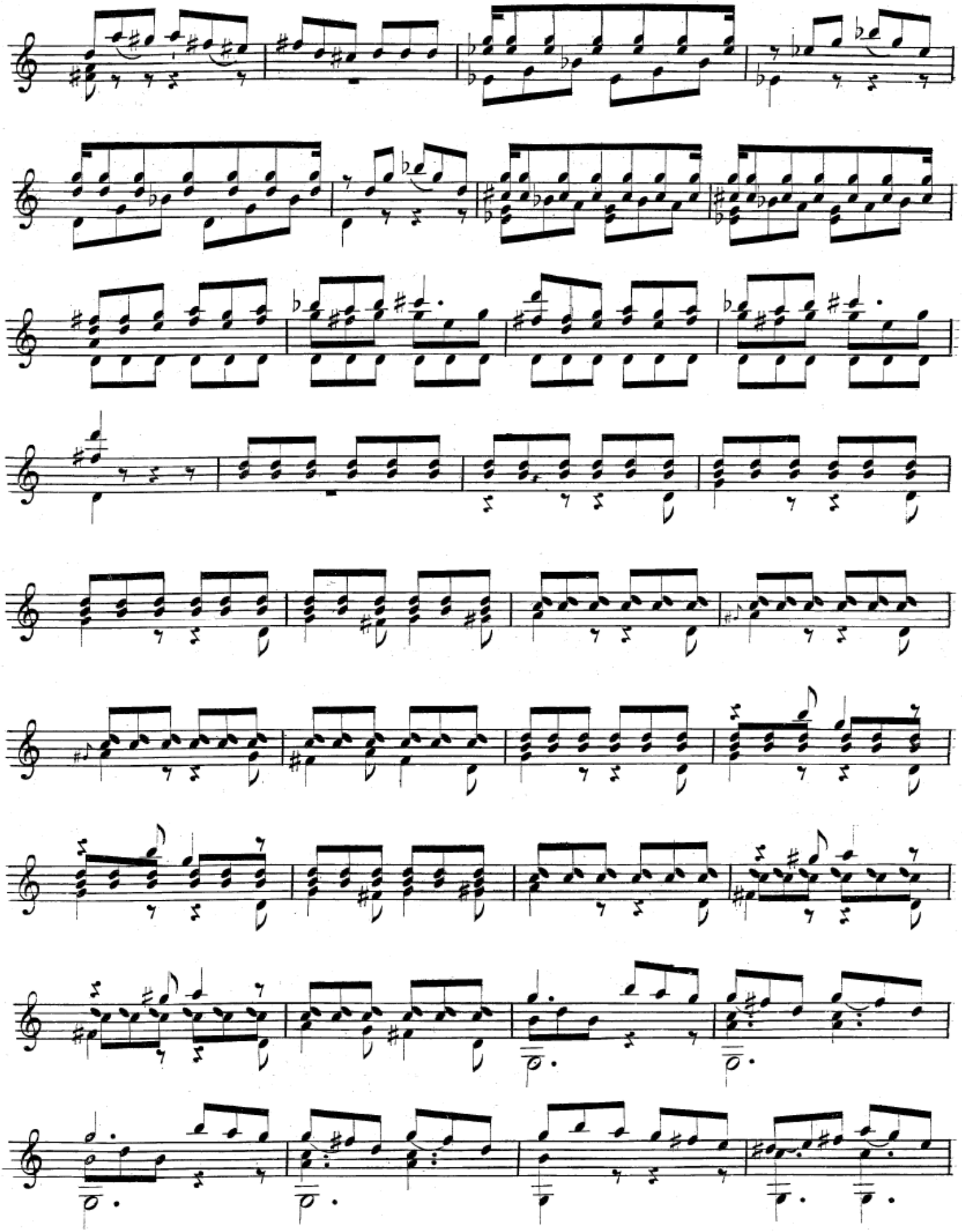
4.



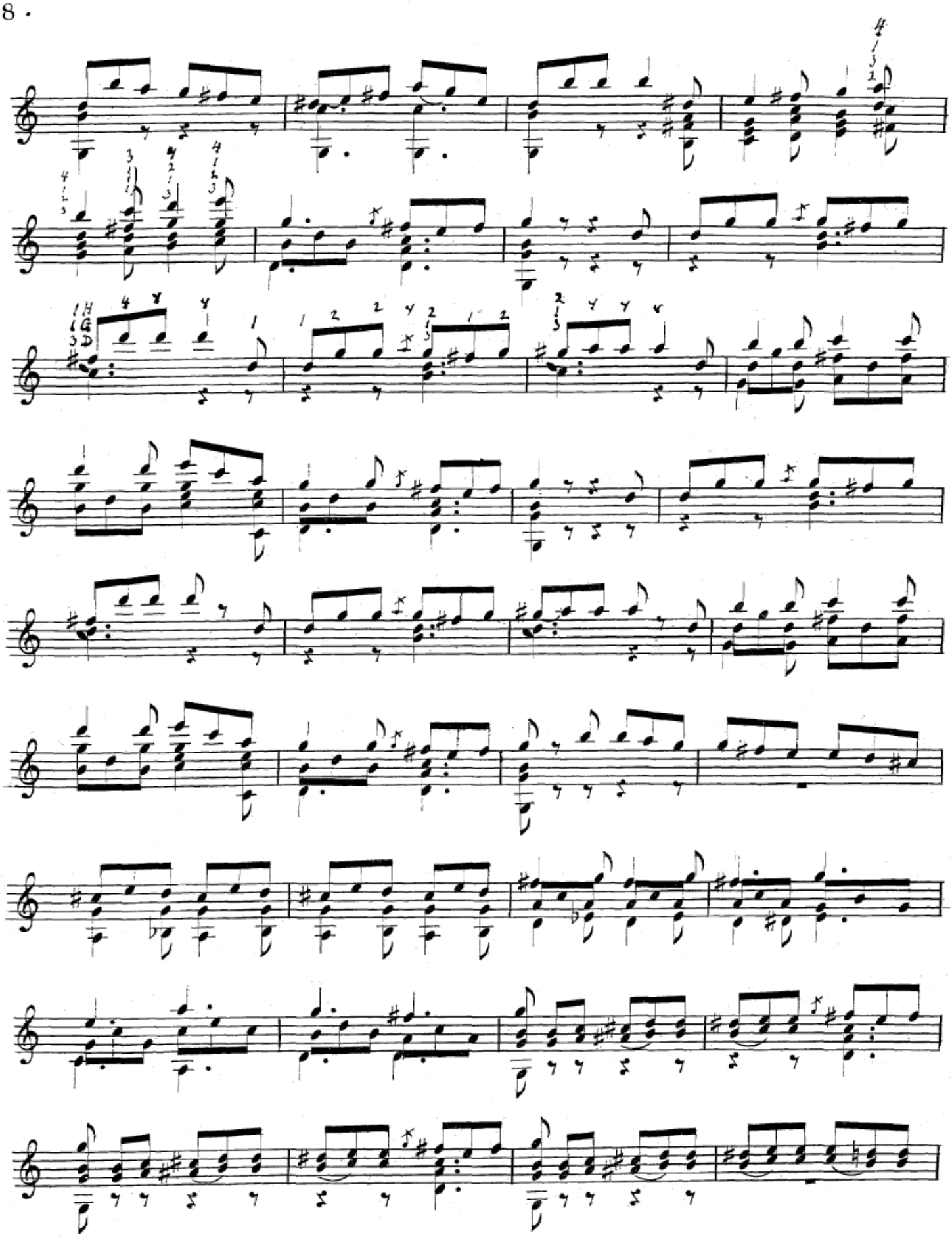


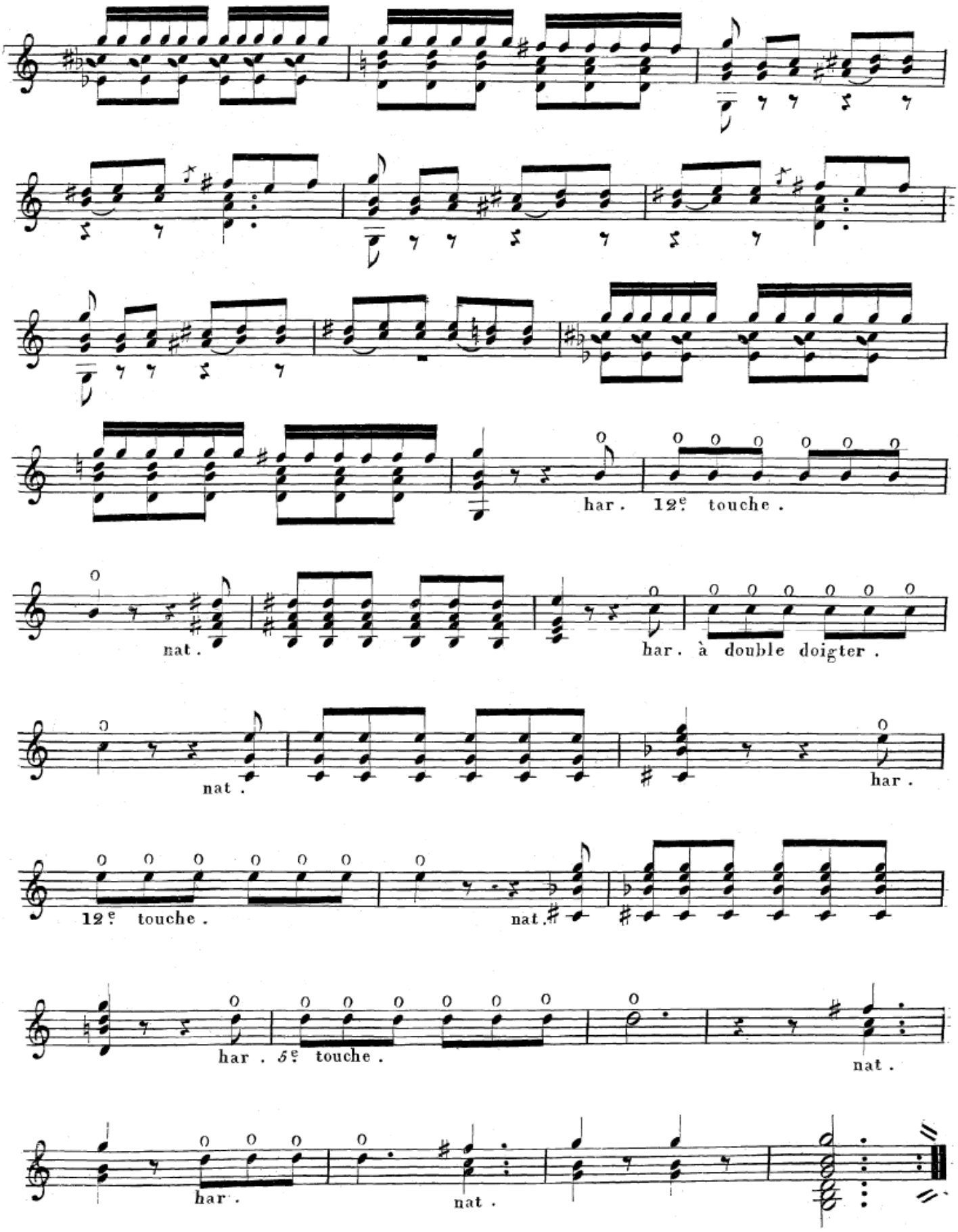
Allegro
non troppo.



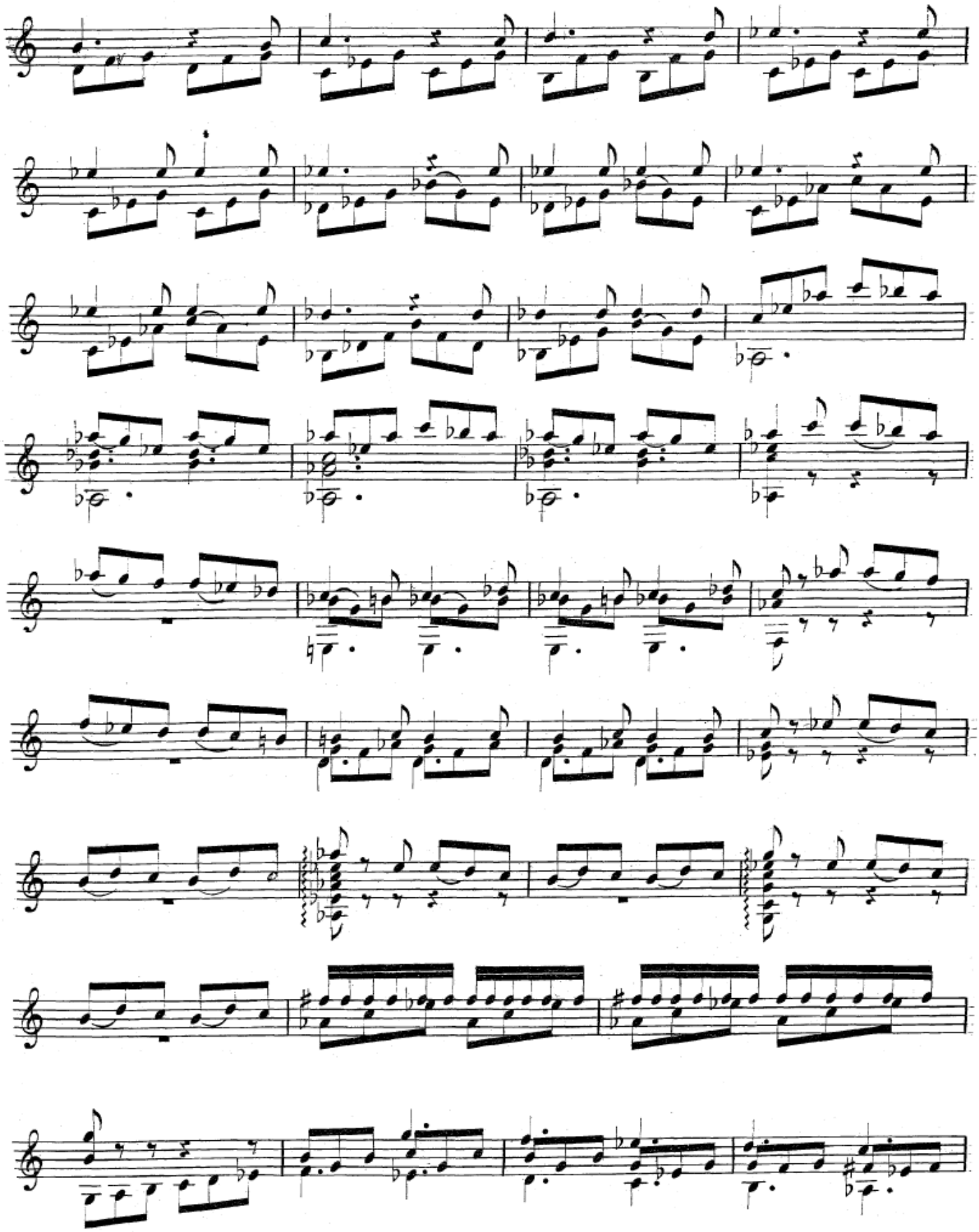


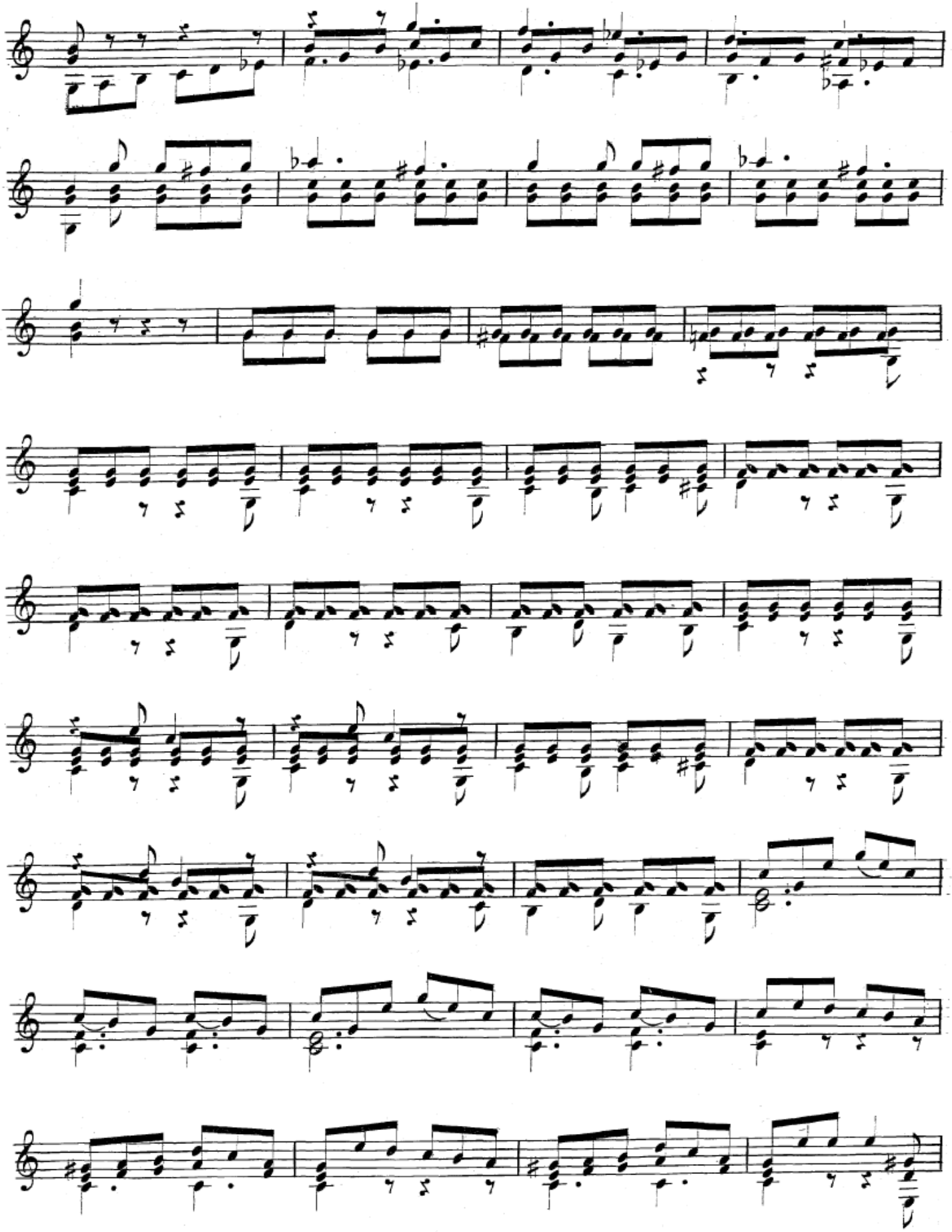
V. S.



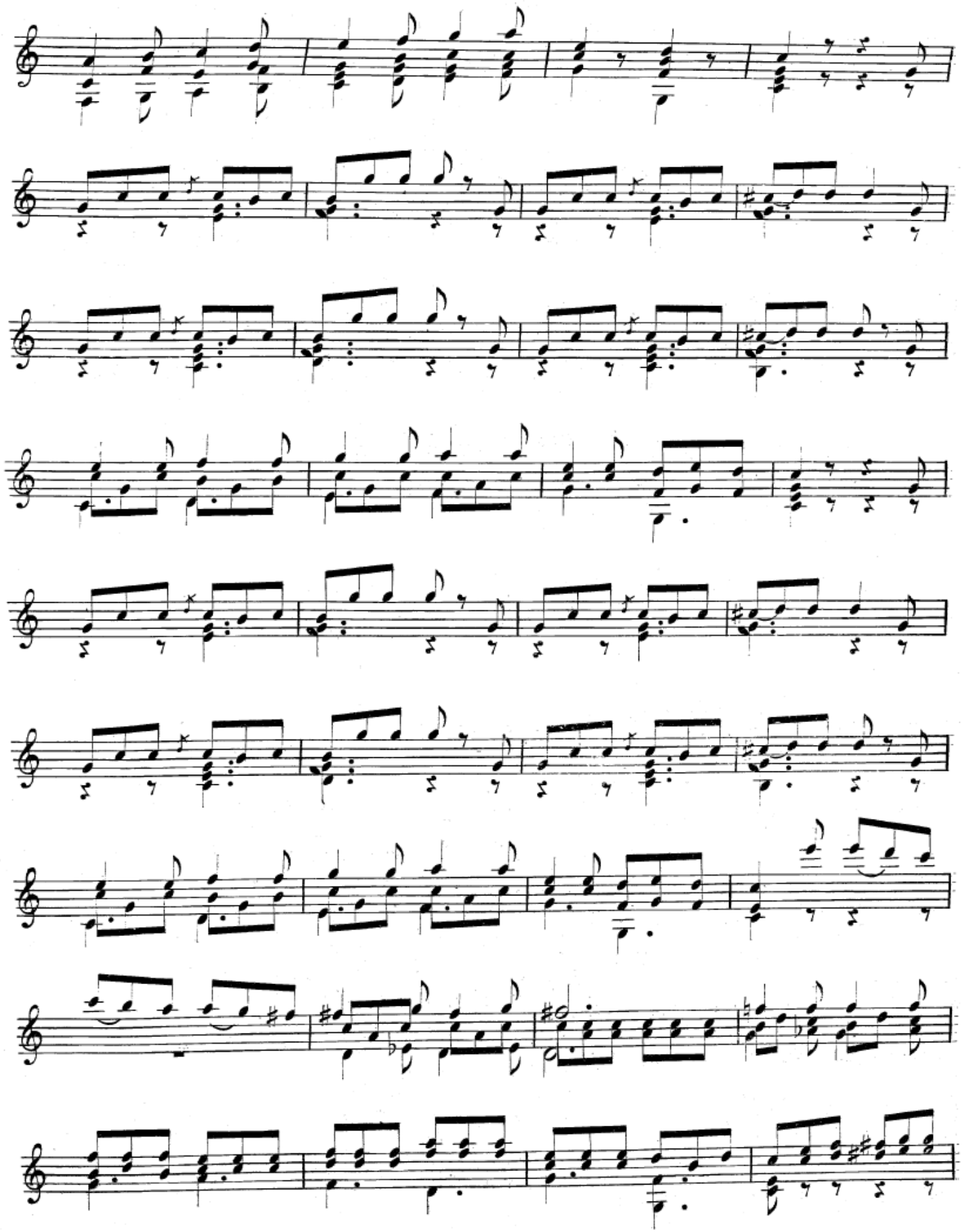

har. 12e touche.
nat.
har. à double doigter.
nat.
har.
12e touche.
nat.
har. 5e touche.
nat.
har.
nat.

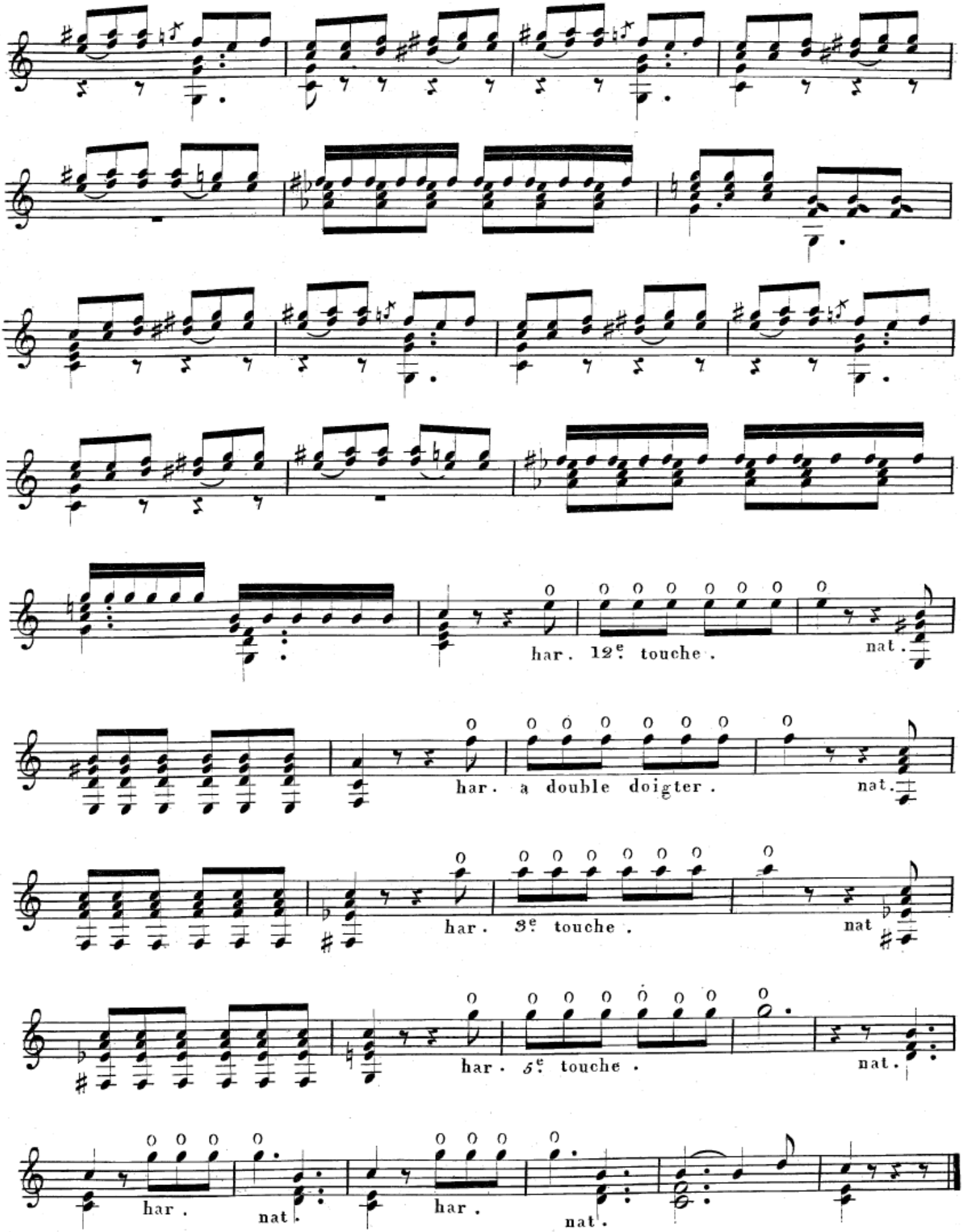
V. S.





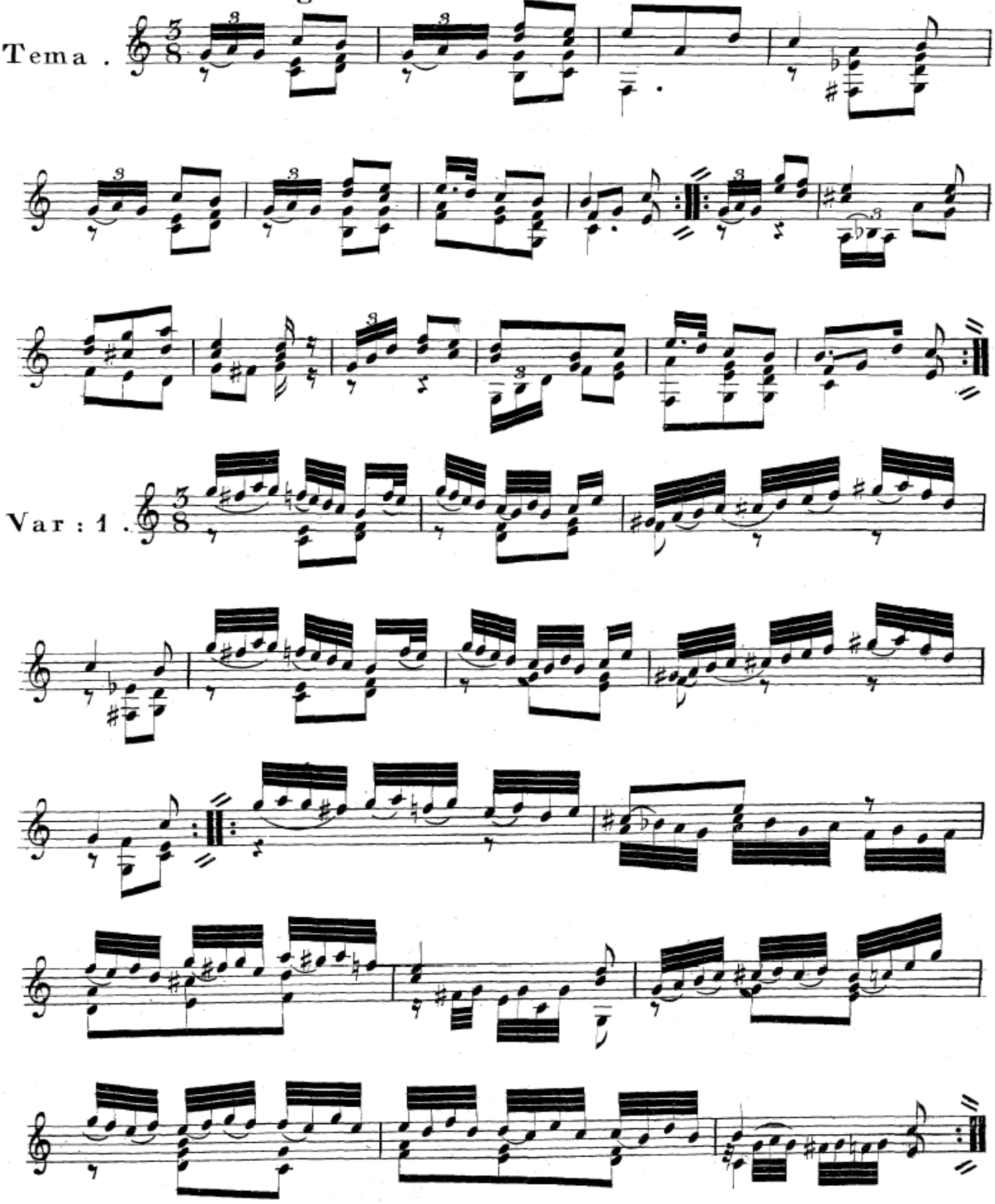
V. S.

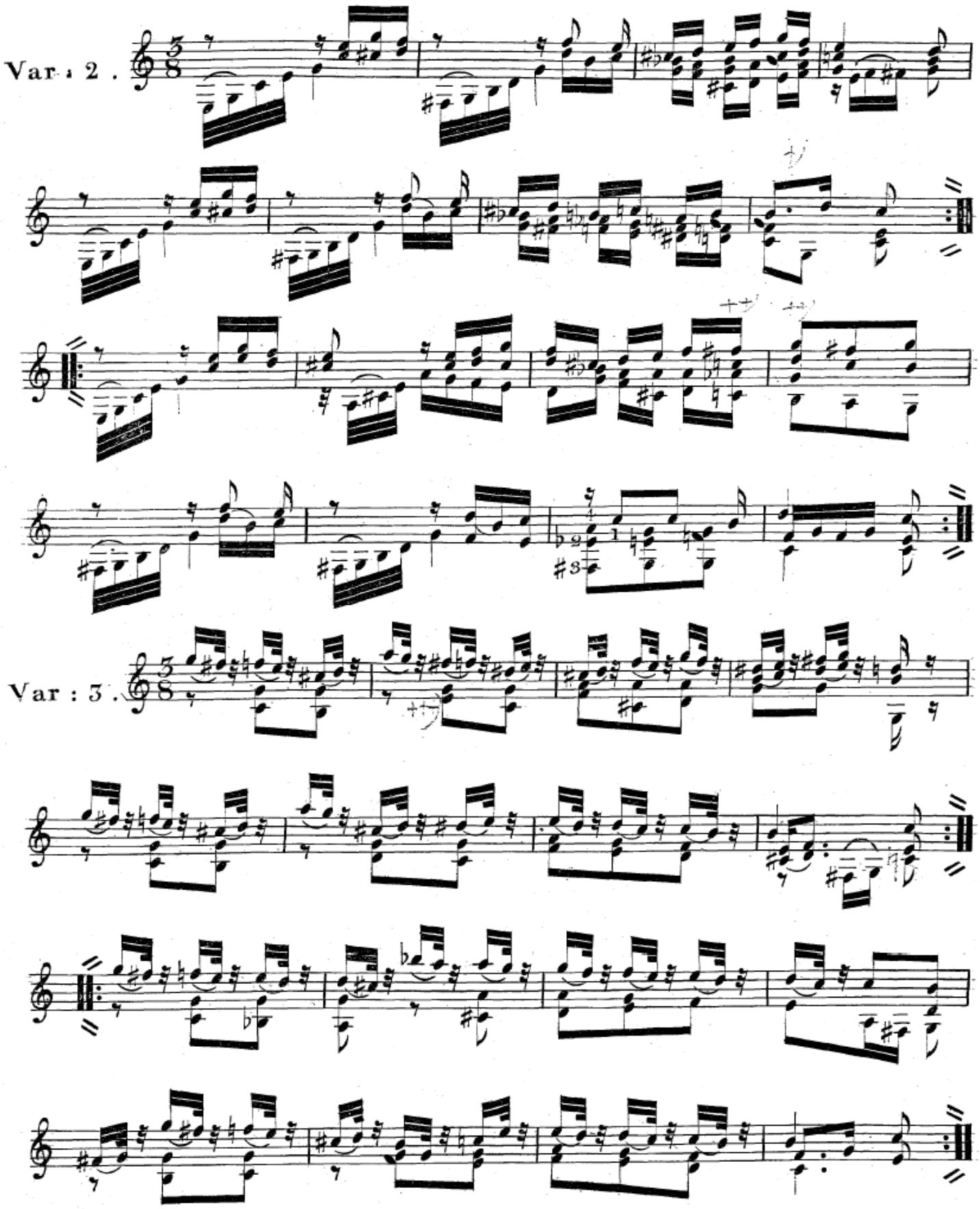



har. 12e. touche.
nat.
har. a double doigter.
nat.
har. 8e. touche.
nat
har. 5e. touche.
nat.
har.
nat.
har.
nat.

Ded. a Don Manuel Ibargoitia.

Andantino grazioso.

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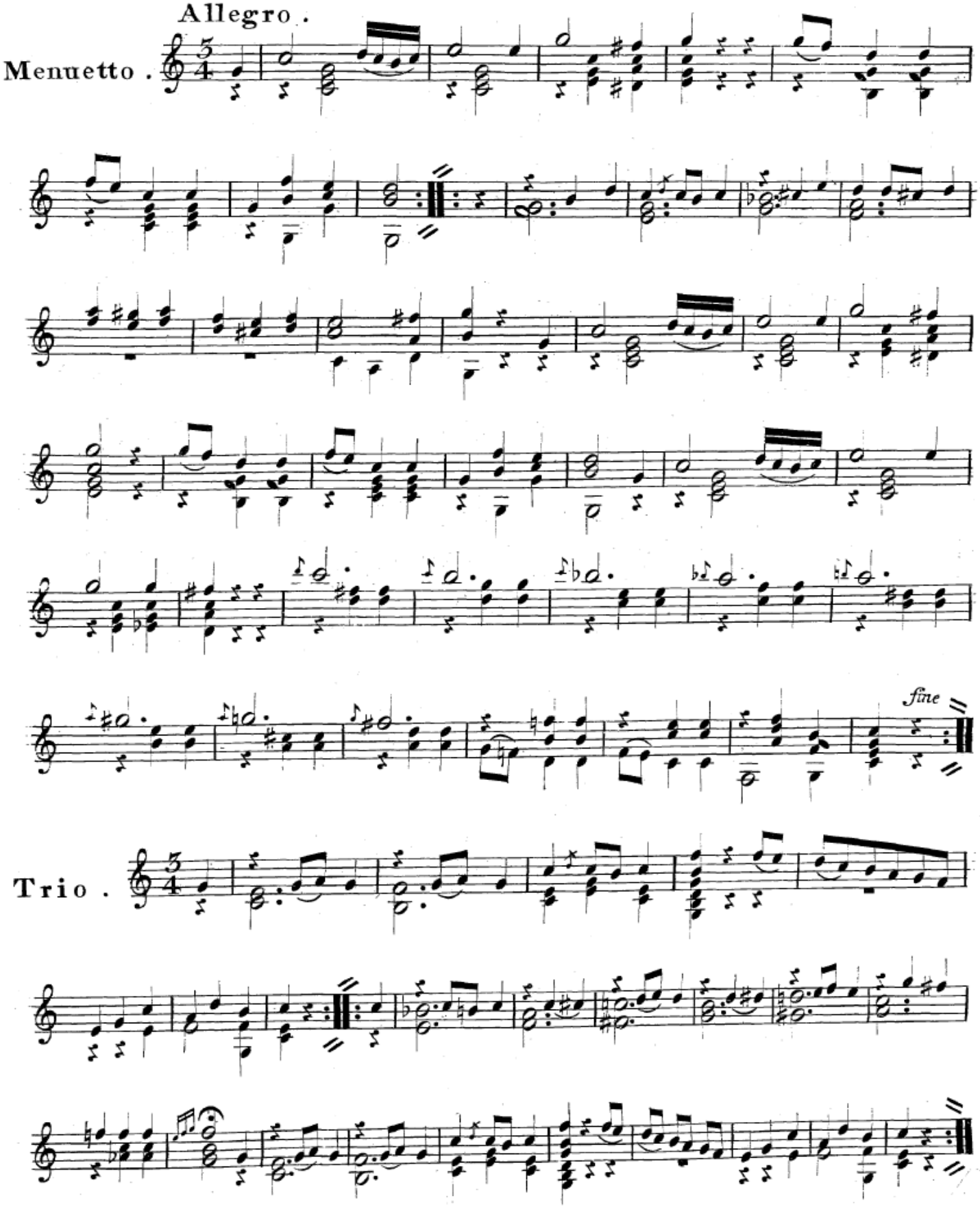
Var : 3 .

Var: 4.

Var: 5.

Allegro.

Menuetto.



Trio.

M. D. C.

Opus 26

INTRODUCTION

ET VARIATIONS

sur l'Air: Que ne suis-je la fougère!

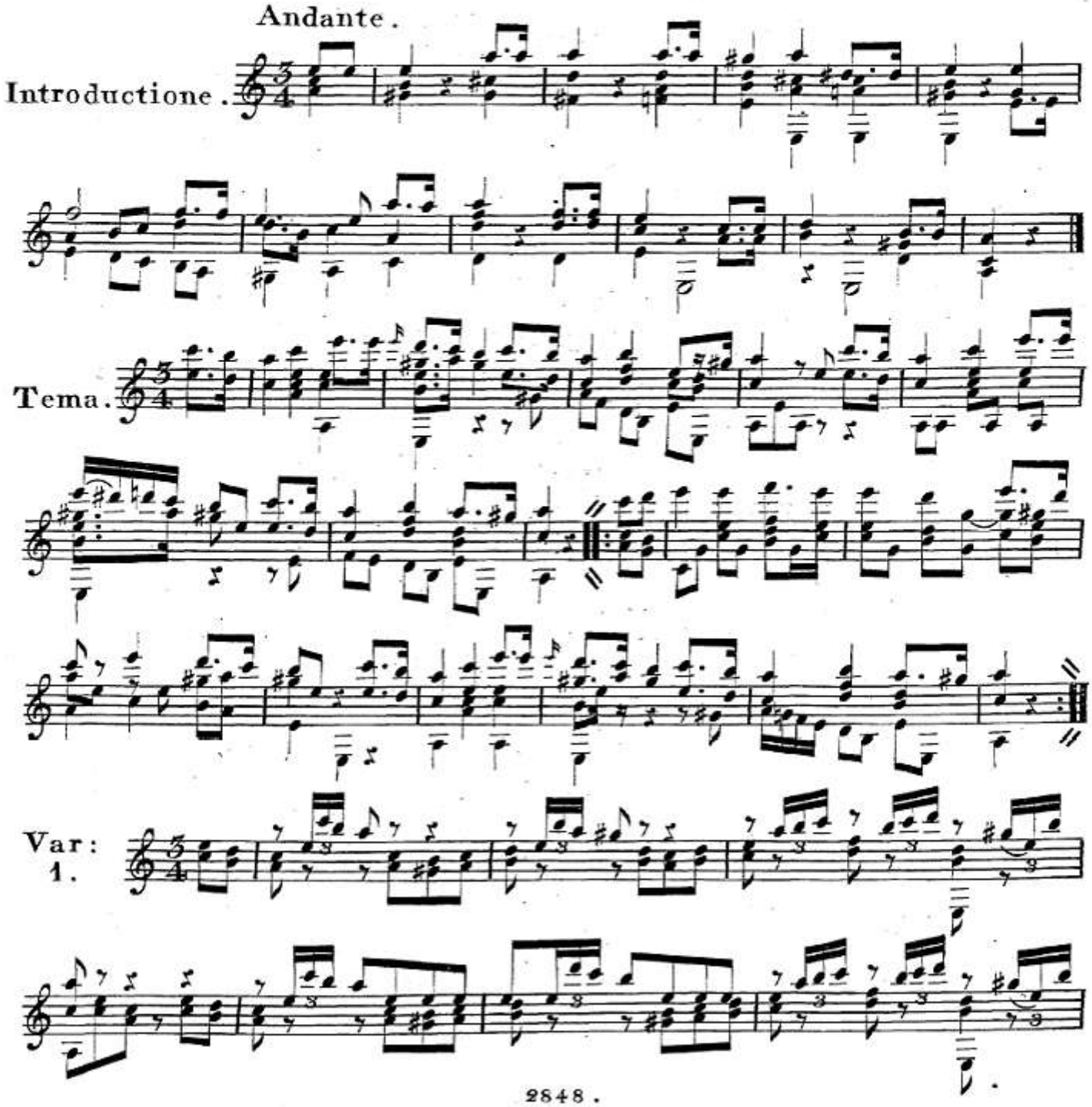
POUR GUITARE SEULE,

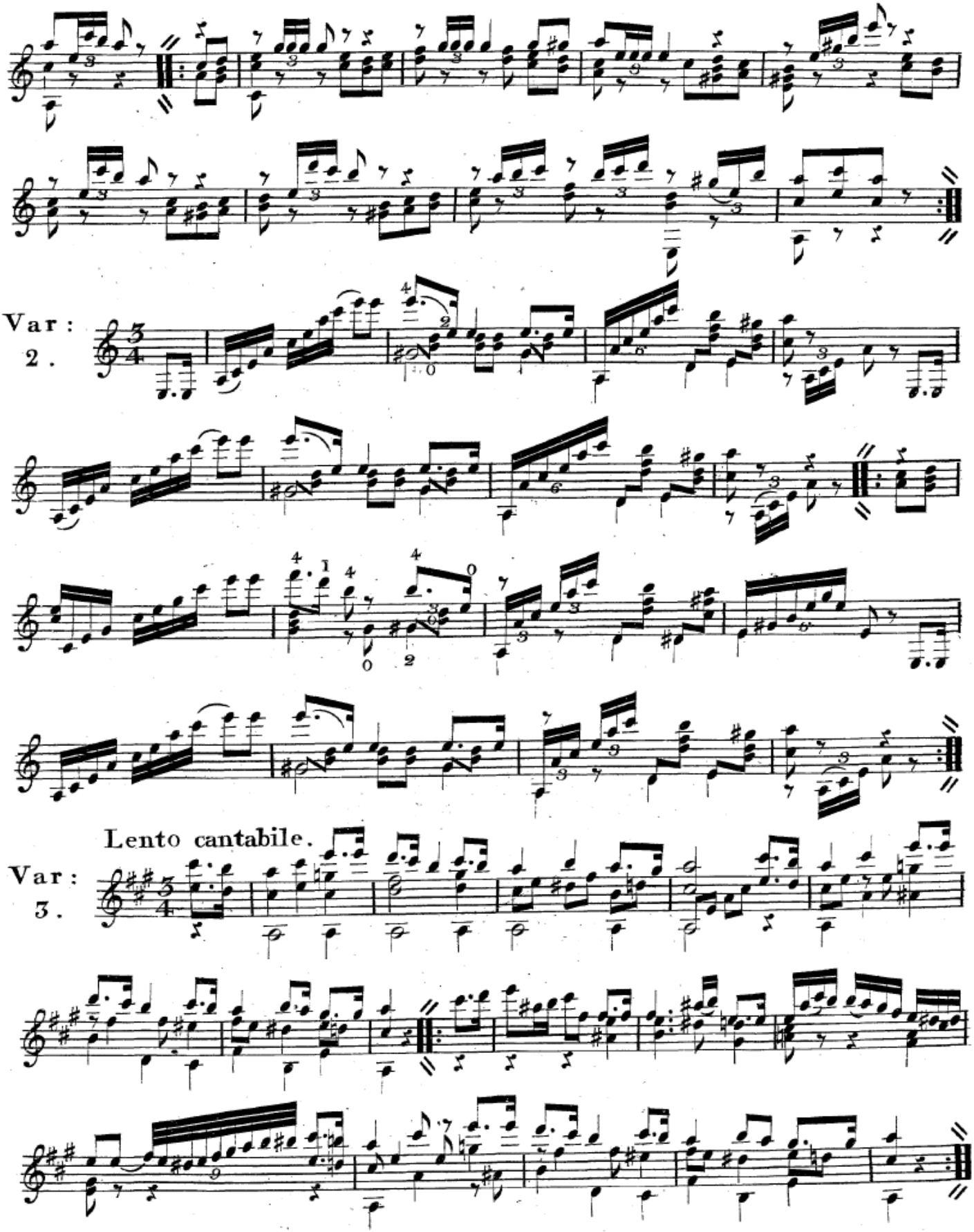
par

F. SOR.

Op: 26. Prix 75 Cs.

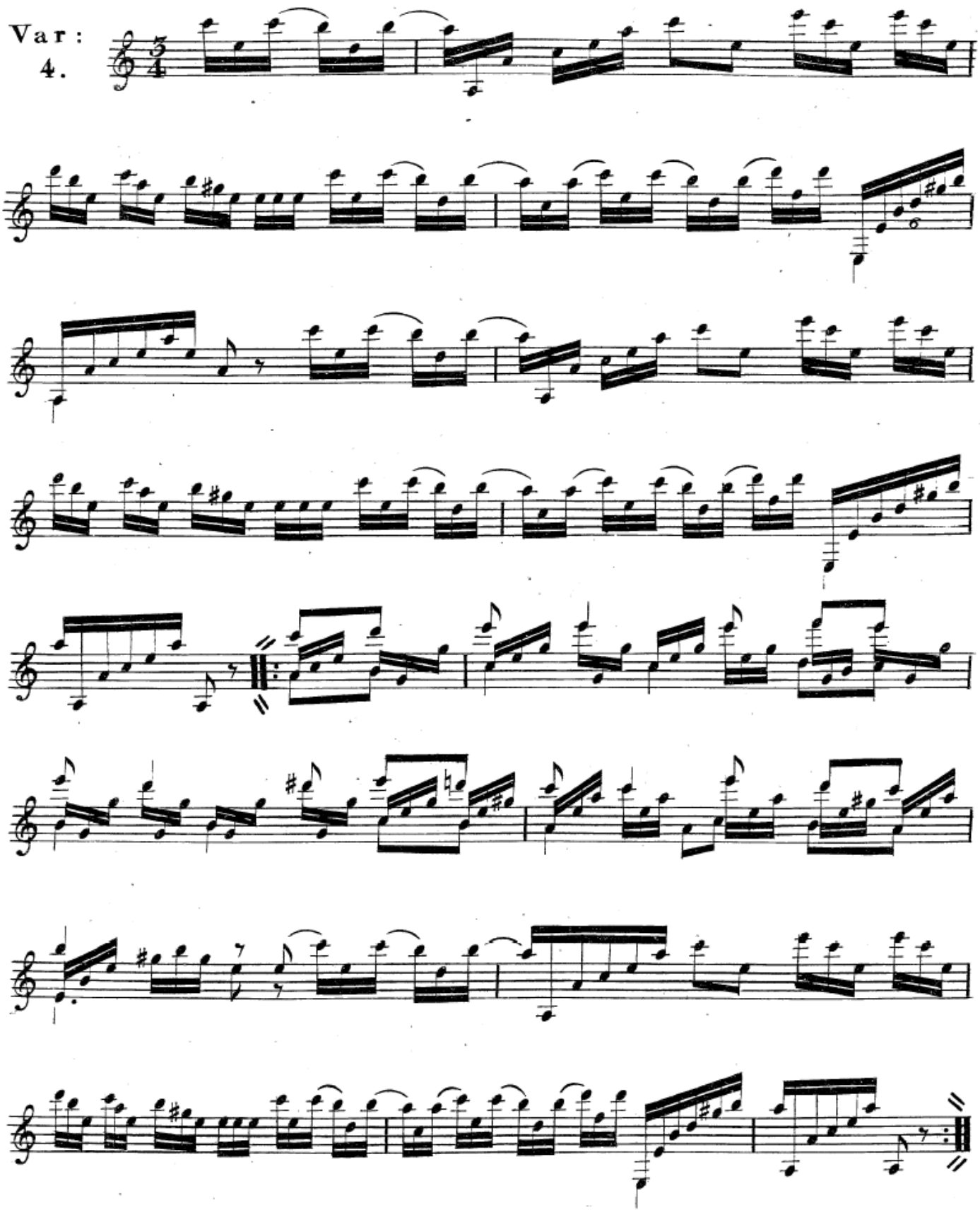
BONN chez N. SIMROCK.




Var:
2.
Var:
3.
Lento cantabile.

Andante Allegro.

Var: 4.



fine.

Opus 27

INTRODUCTION

ET VARIATIONS

sur l'Air.

GENTIL HOUSARD.

Pour Guitare Seule

par

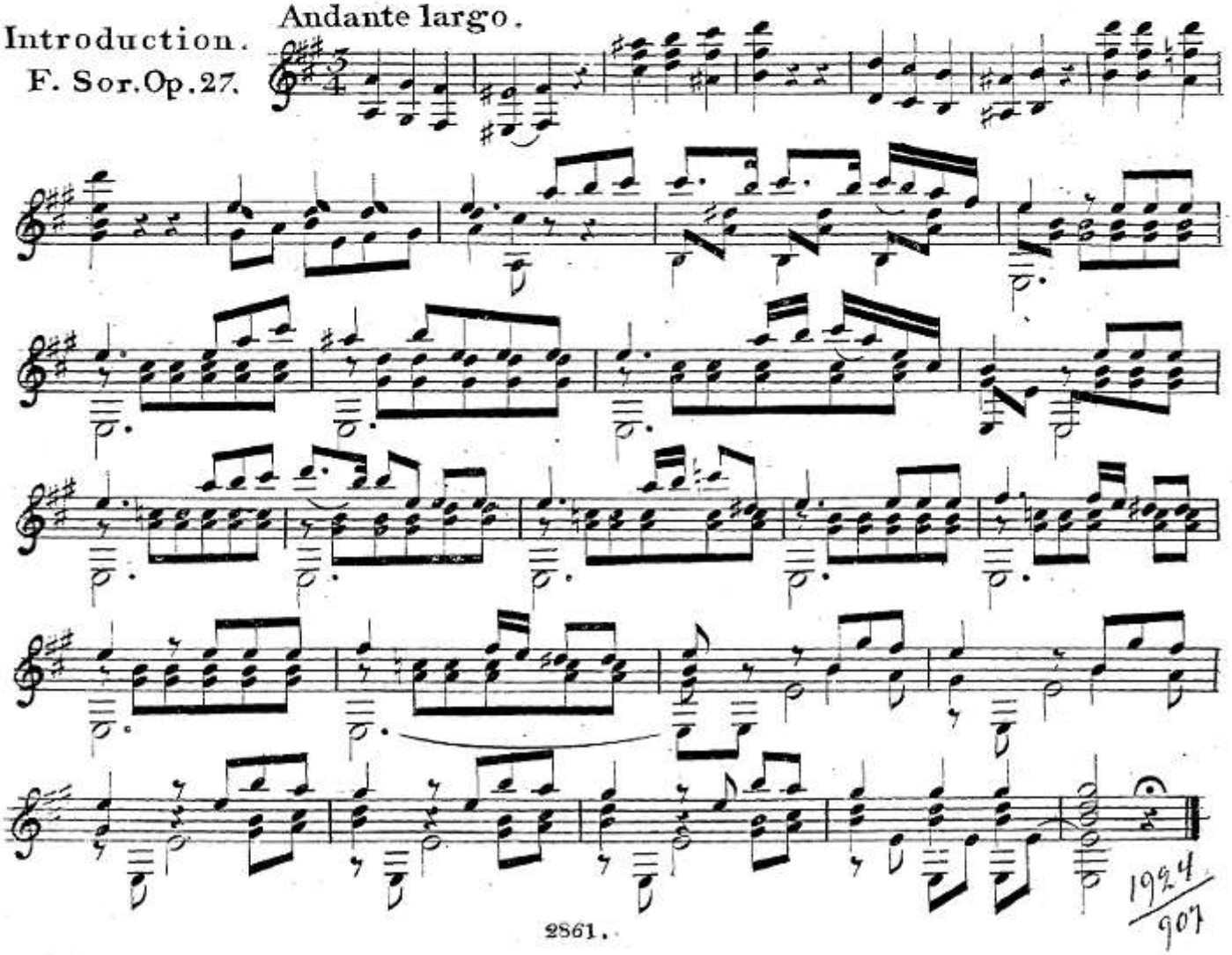
FERDINAND SOR.

Op. 27. Prix 75 Cs.

BONN chez N. SIMROCK.

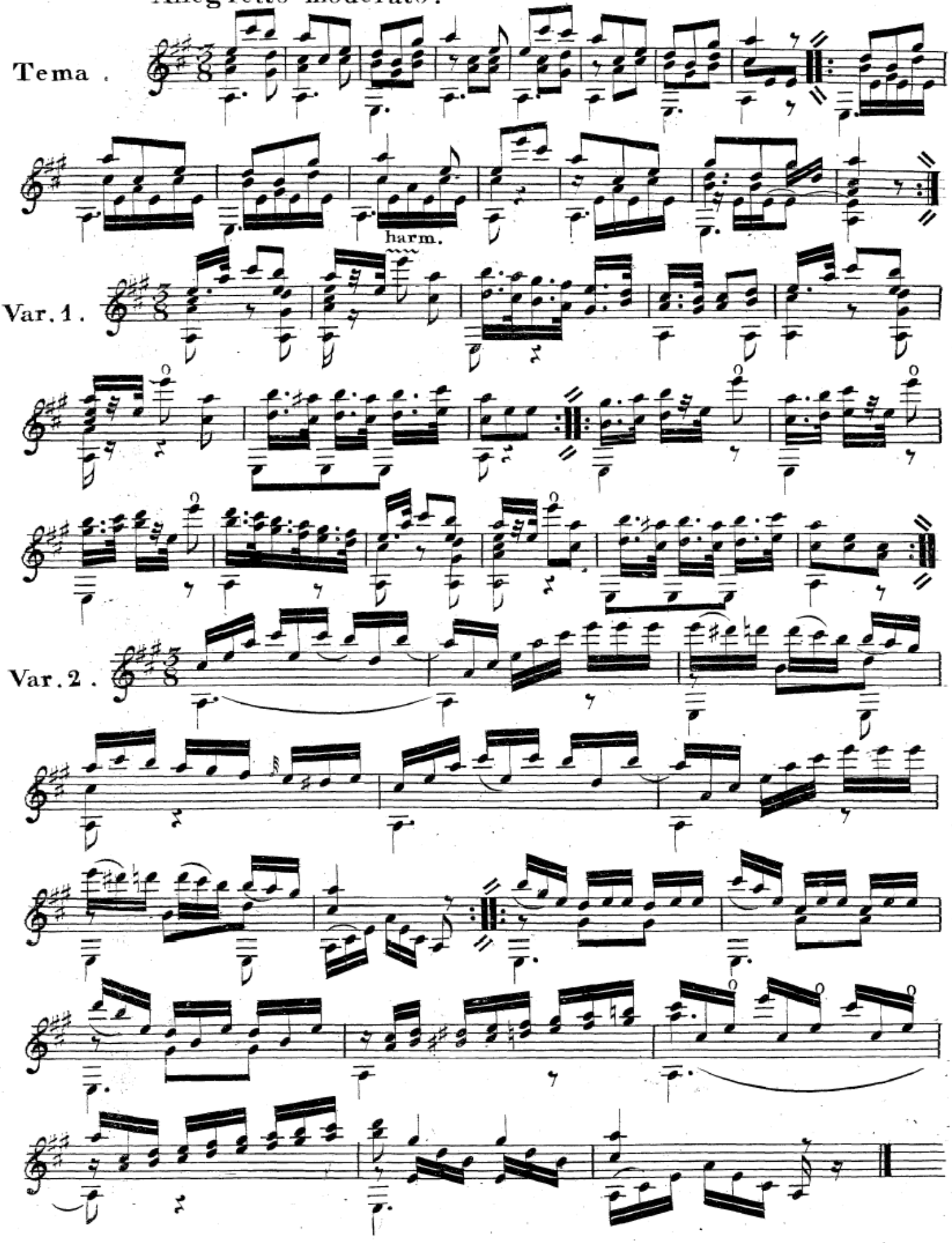
Introduction.
F. Sor. Op. 27.

Andante largo.



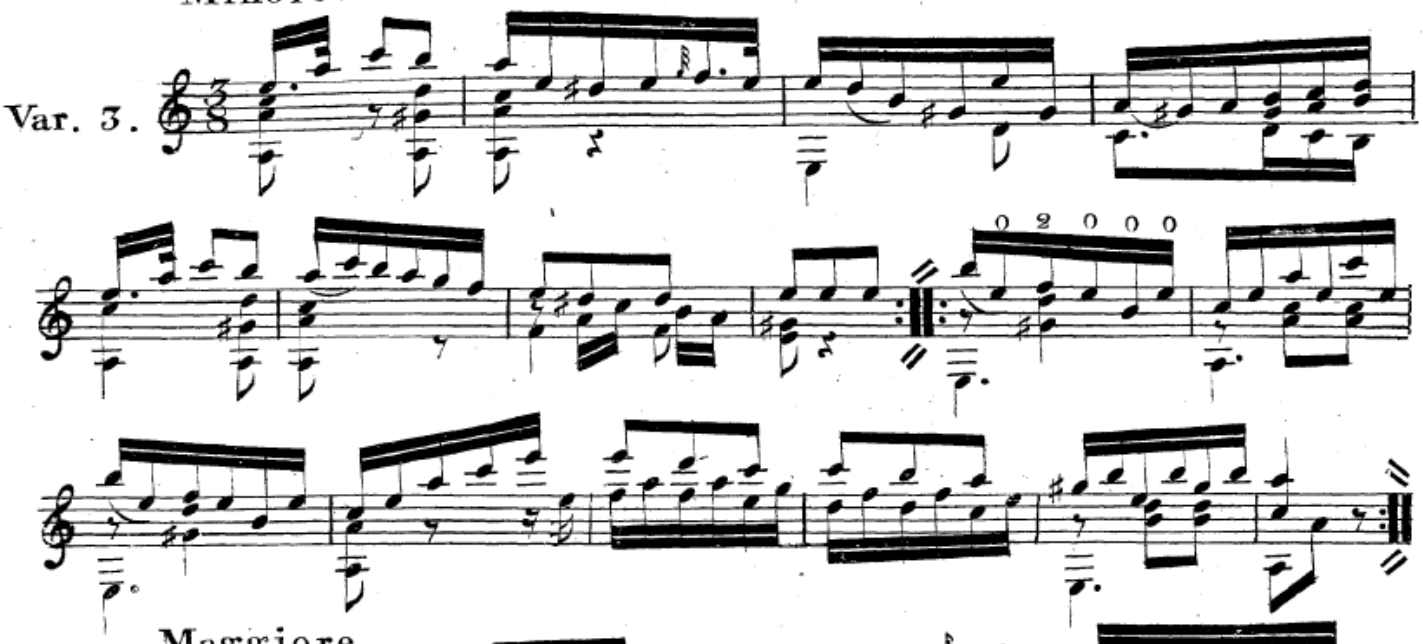
1924
907

Allegretto moderato.



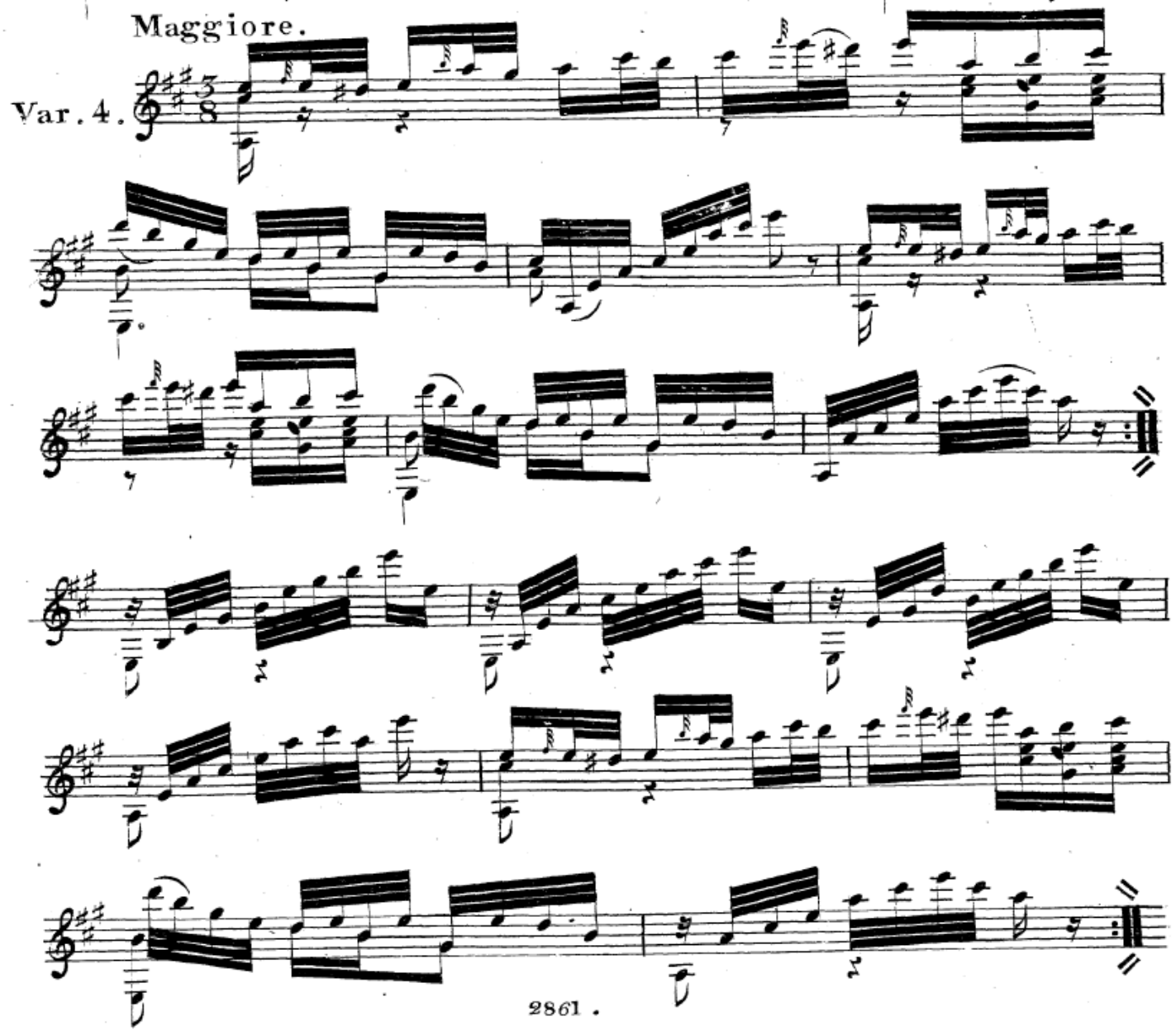
Minore.

Var. 3.



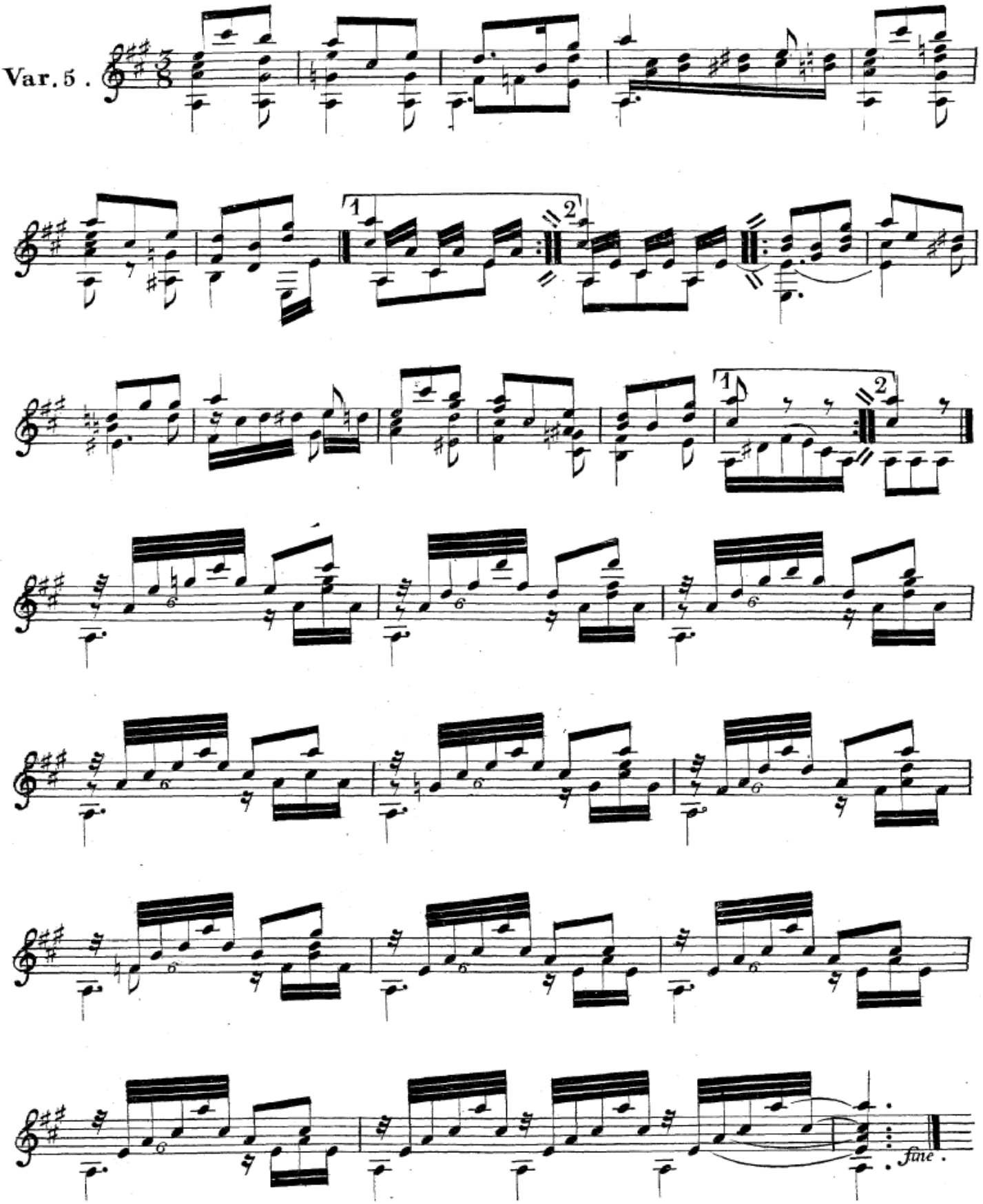
Maggiore.

Var. 4.



Guitare.

Var. 5.



Opus 28

INTRODUCTION

ET VARIATIONS

sur l'Air: Malbroug

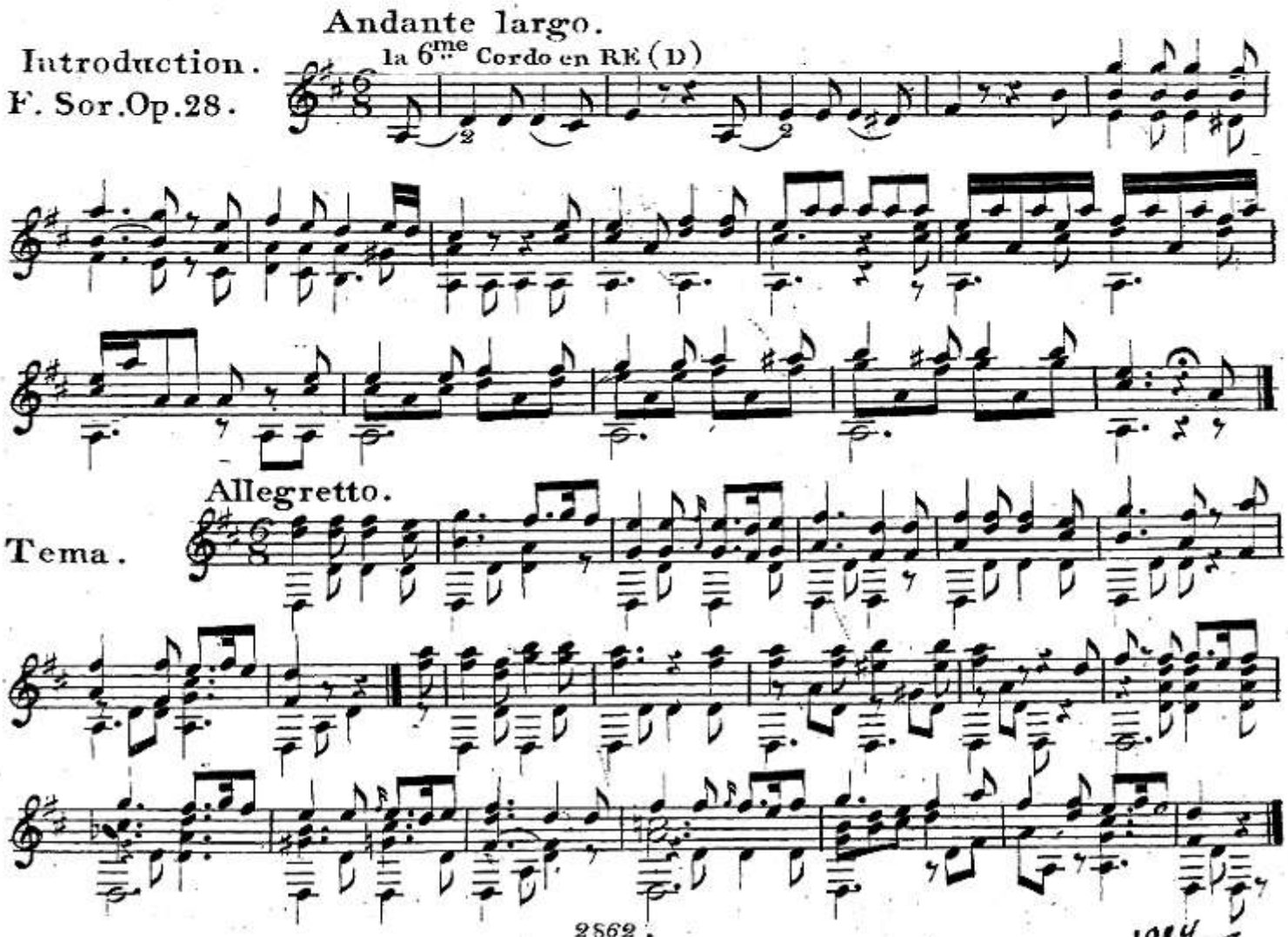
POUR GUITARE SEULE

par

FERDINAND SOR.

Op. 28. Prix 75 Cs

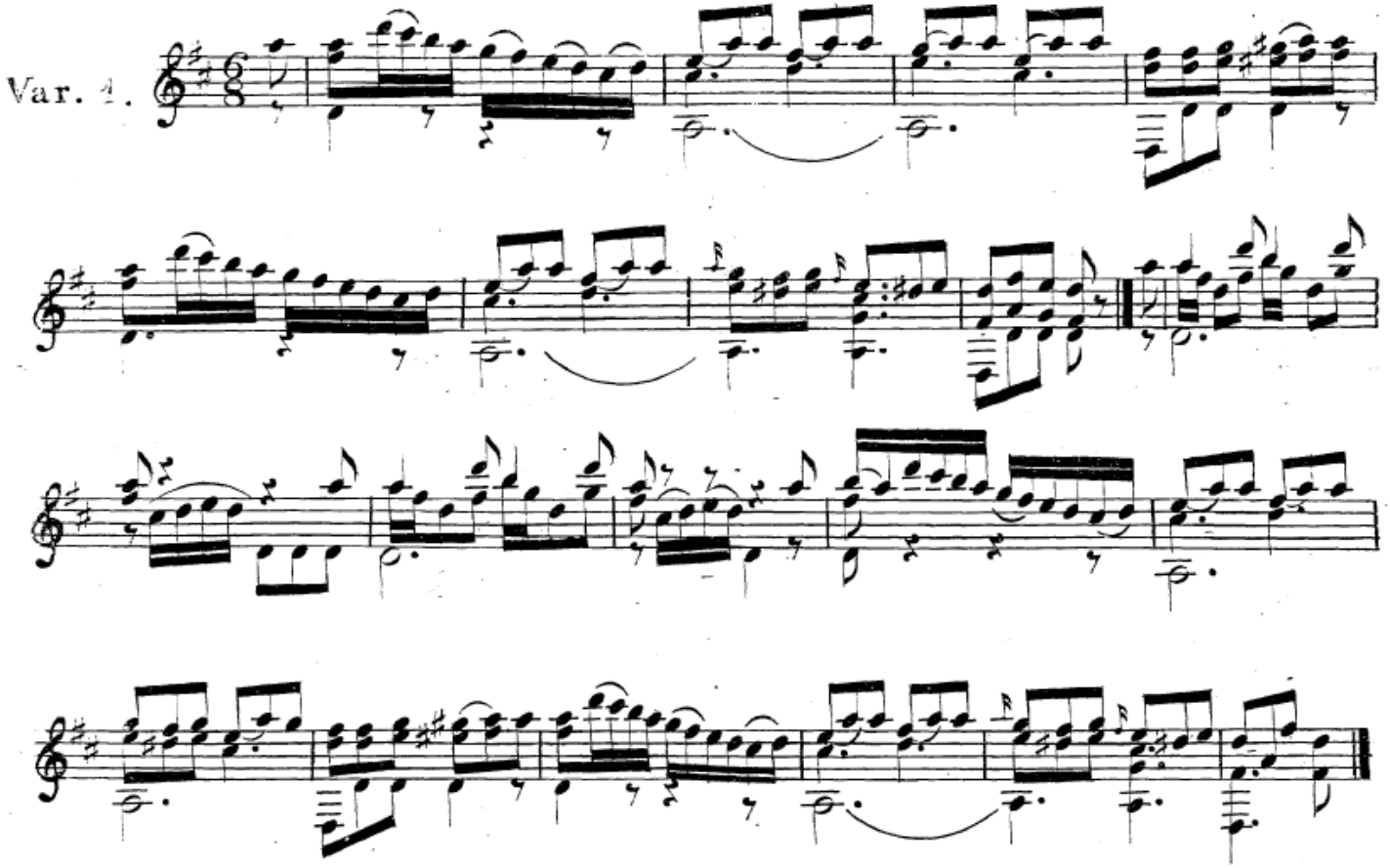
BONN chez N. SIMROCK.



1924
908

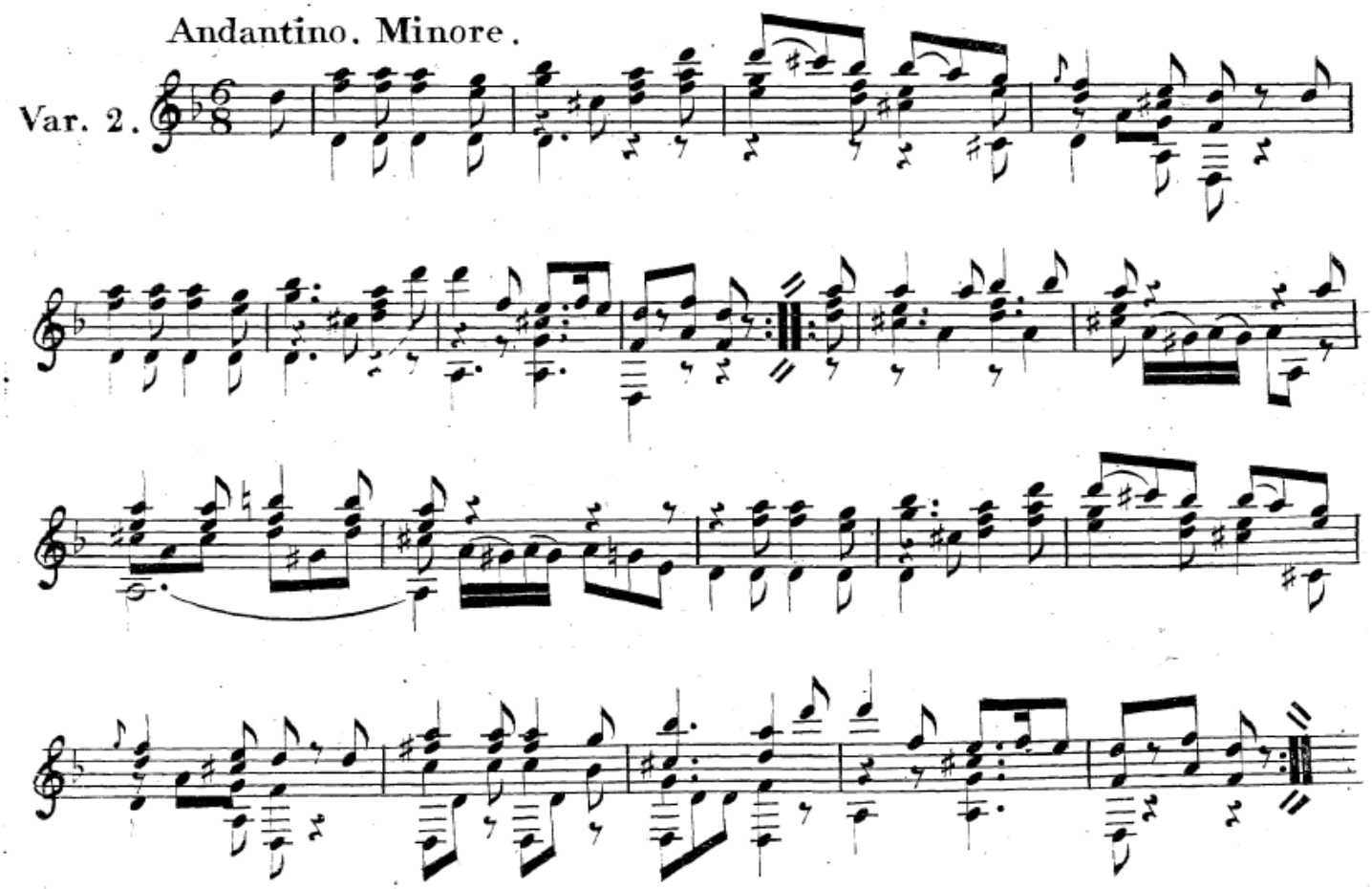
Guitare.

Var. 1.



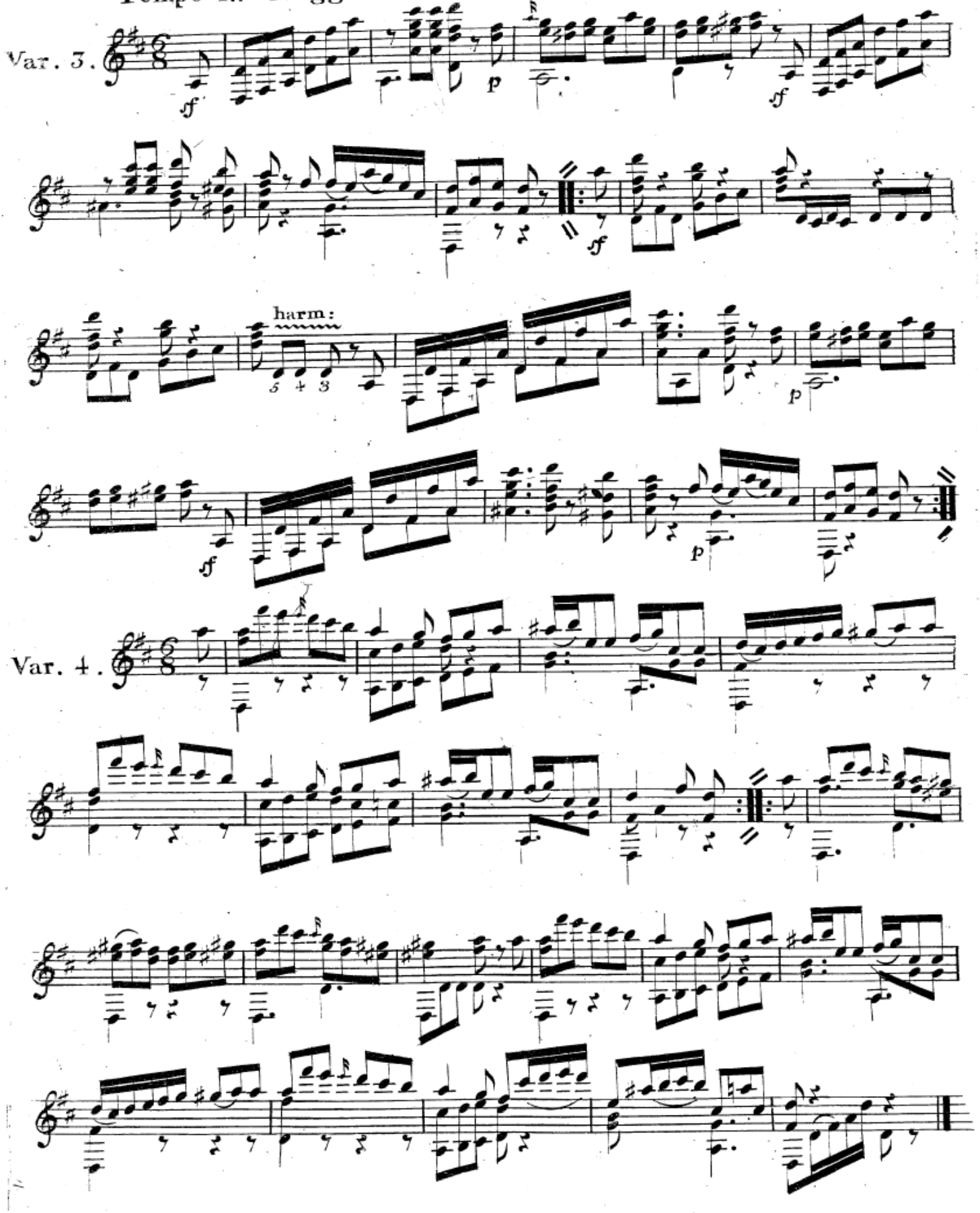
Andantino. Minore.

Var. 2.

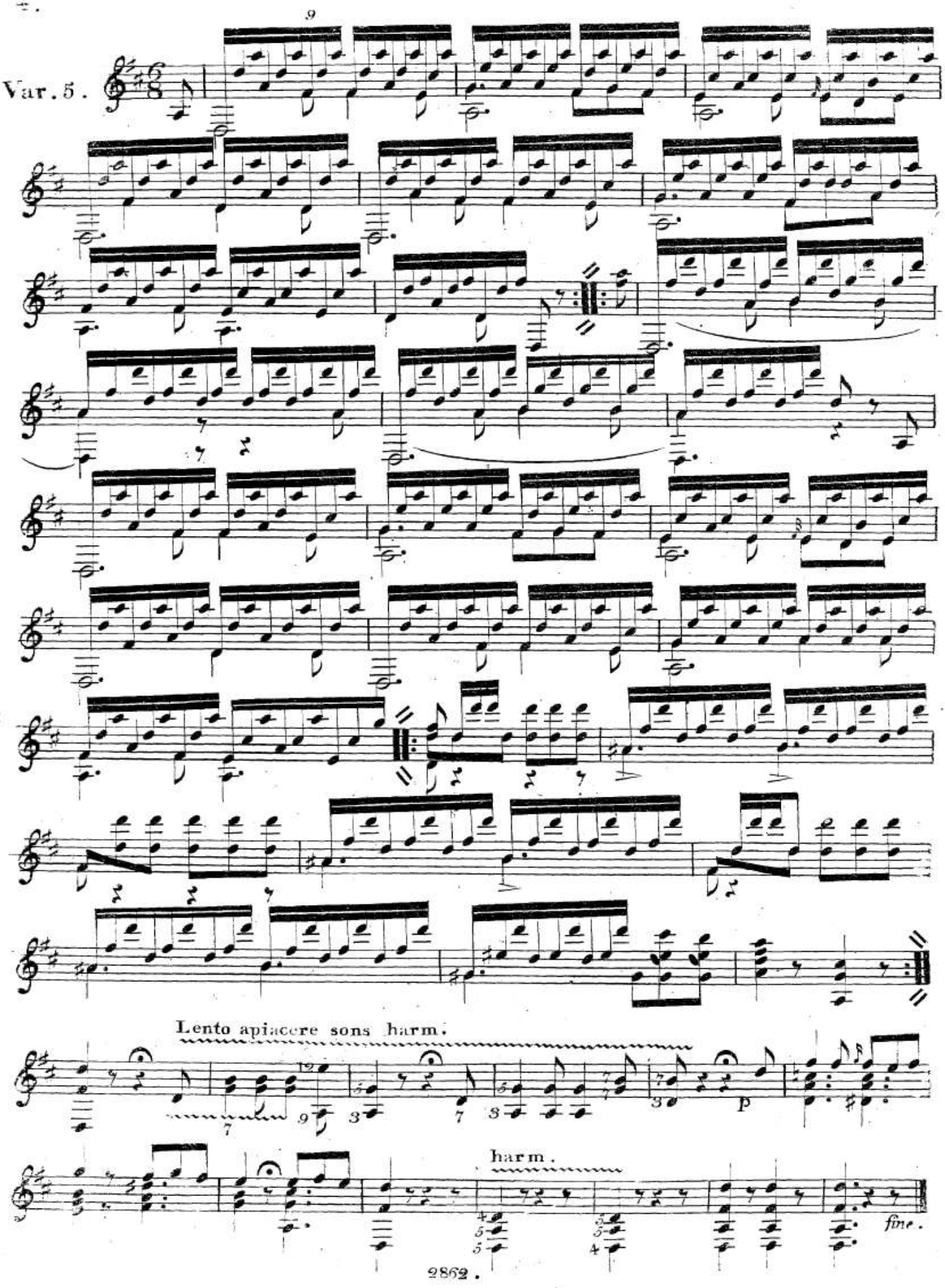


Tempo 1.mo Maggiore.

Var. 3.

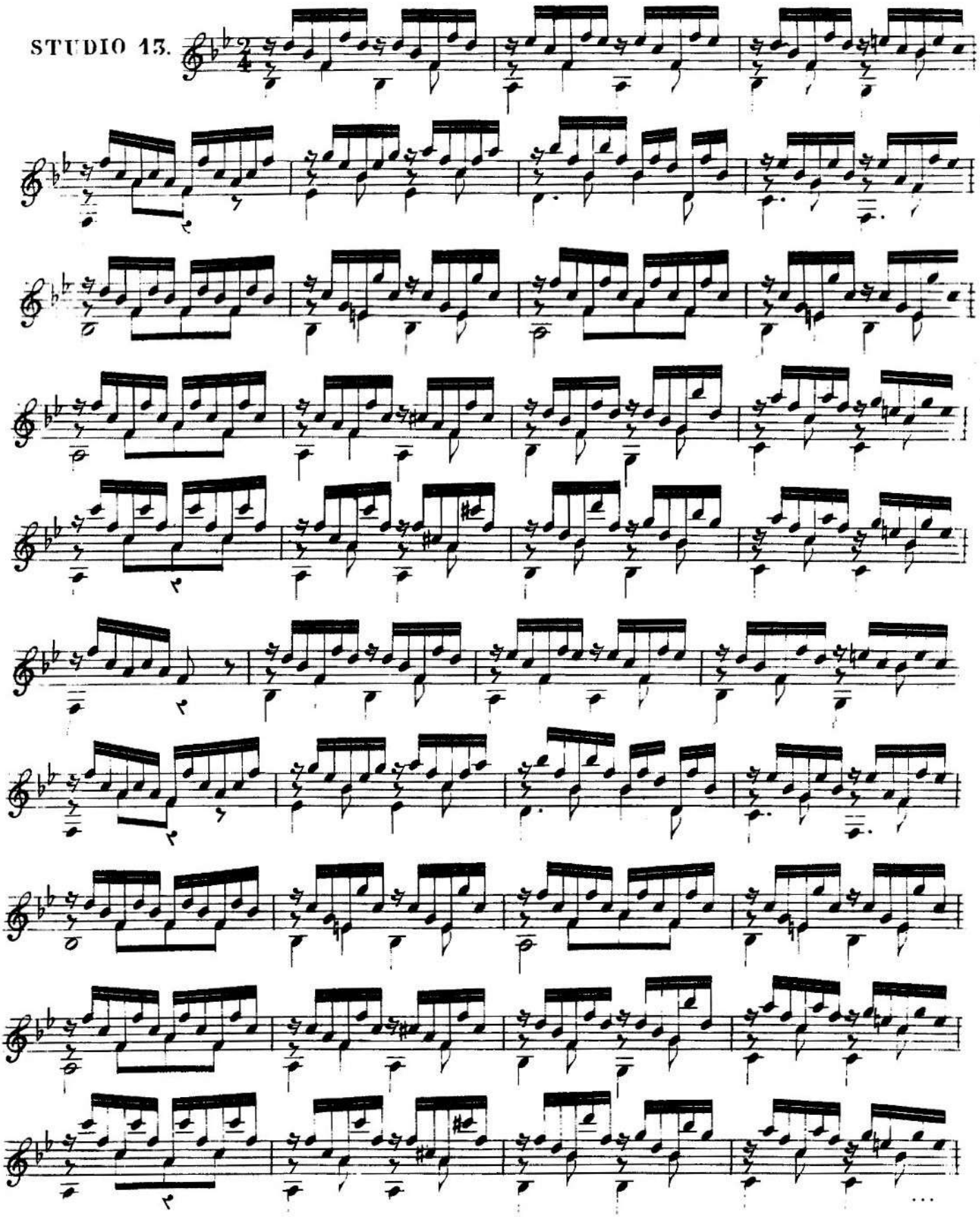


Var. 4.


9
Var. 5.
Lento apiacere sons harm.
harm.
p
fine.

SOR - Op 29 - n° 13 - Ségovia n° 19

Si b Majeur



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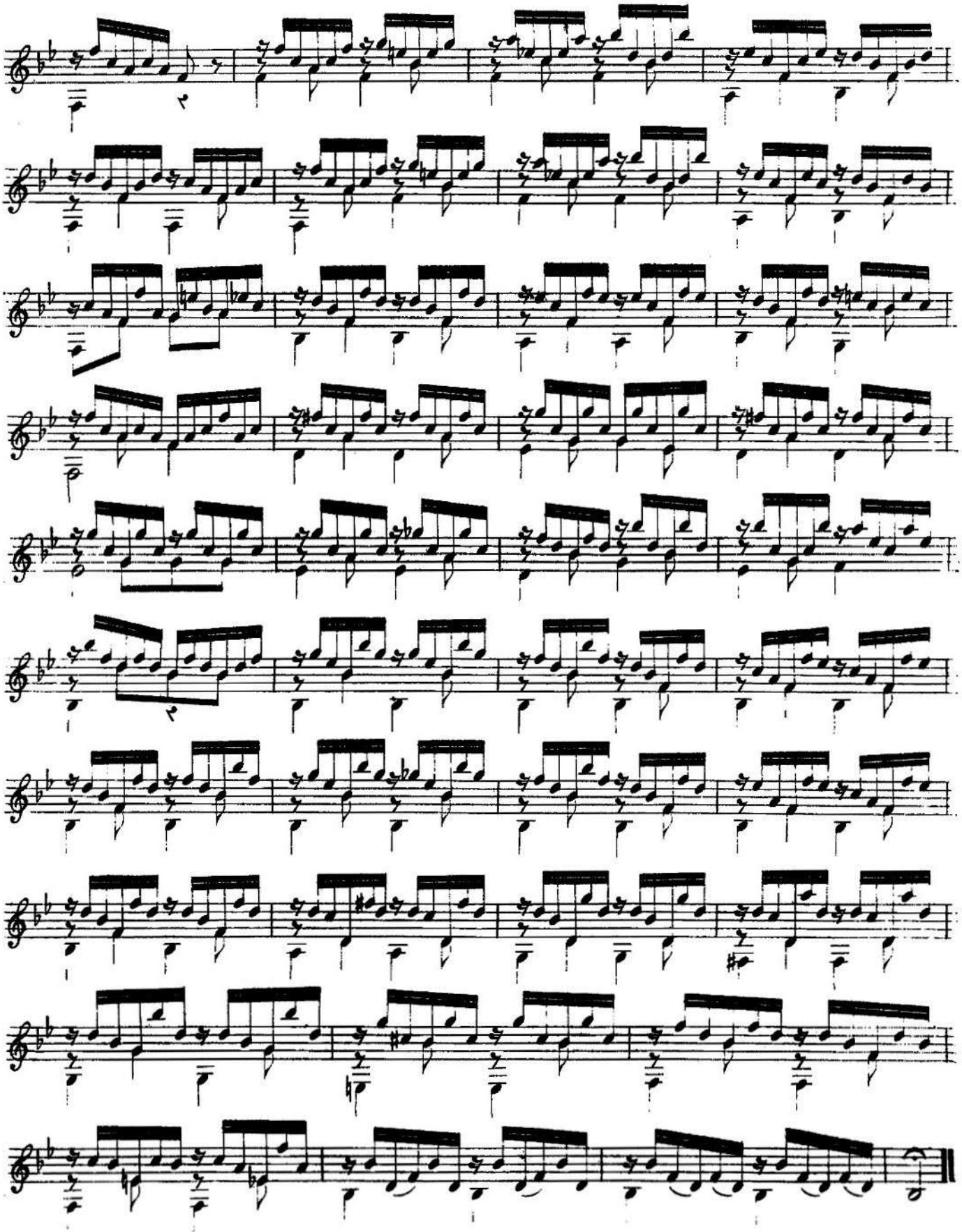
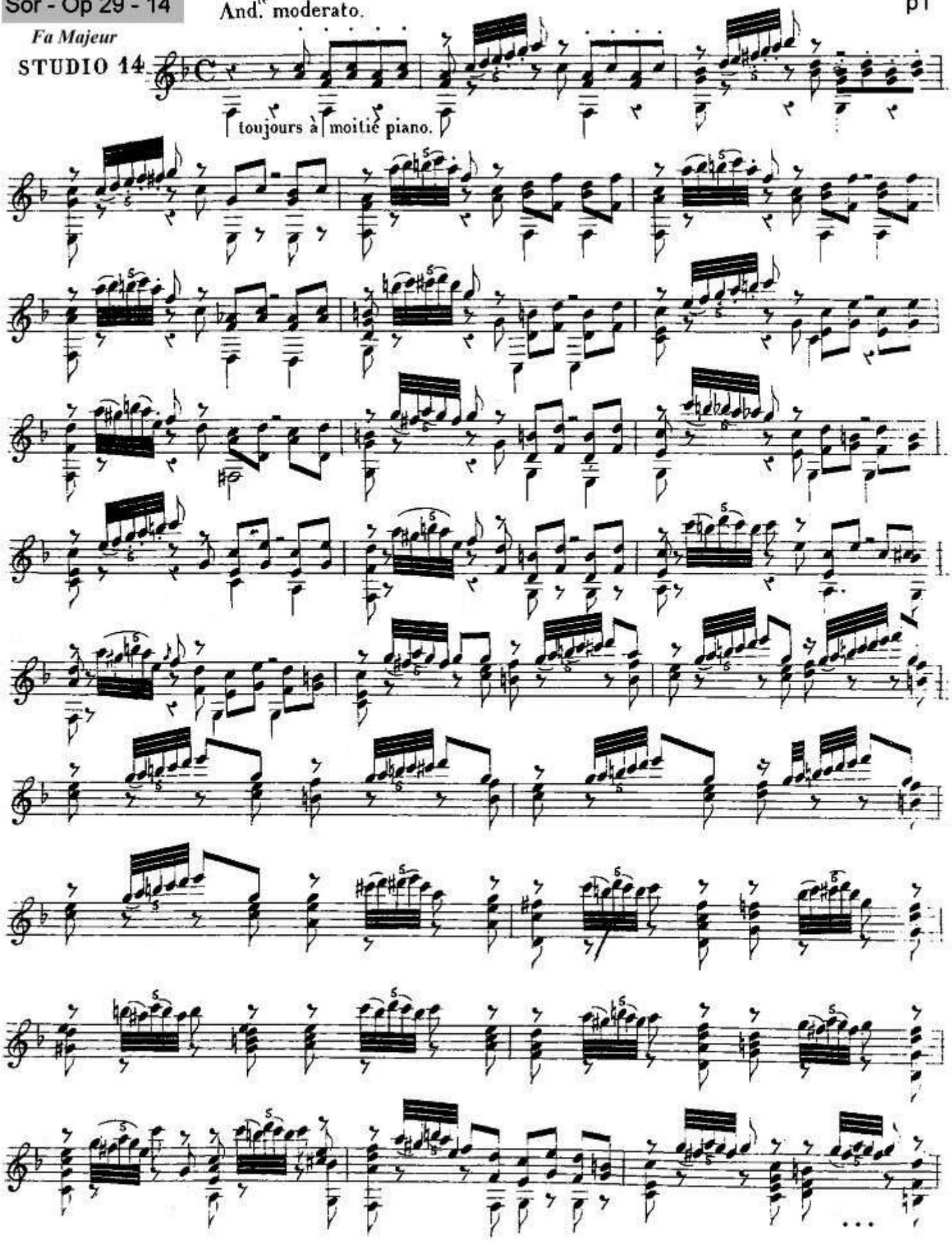


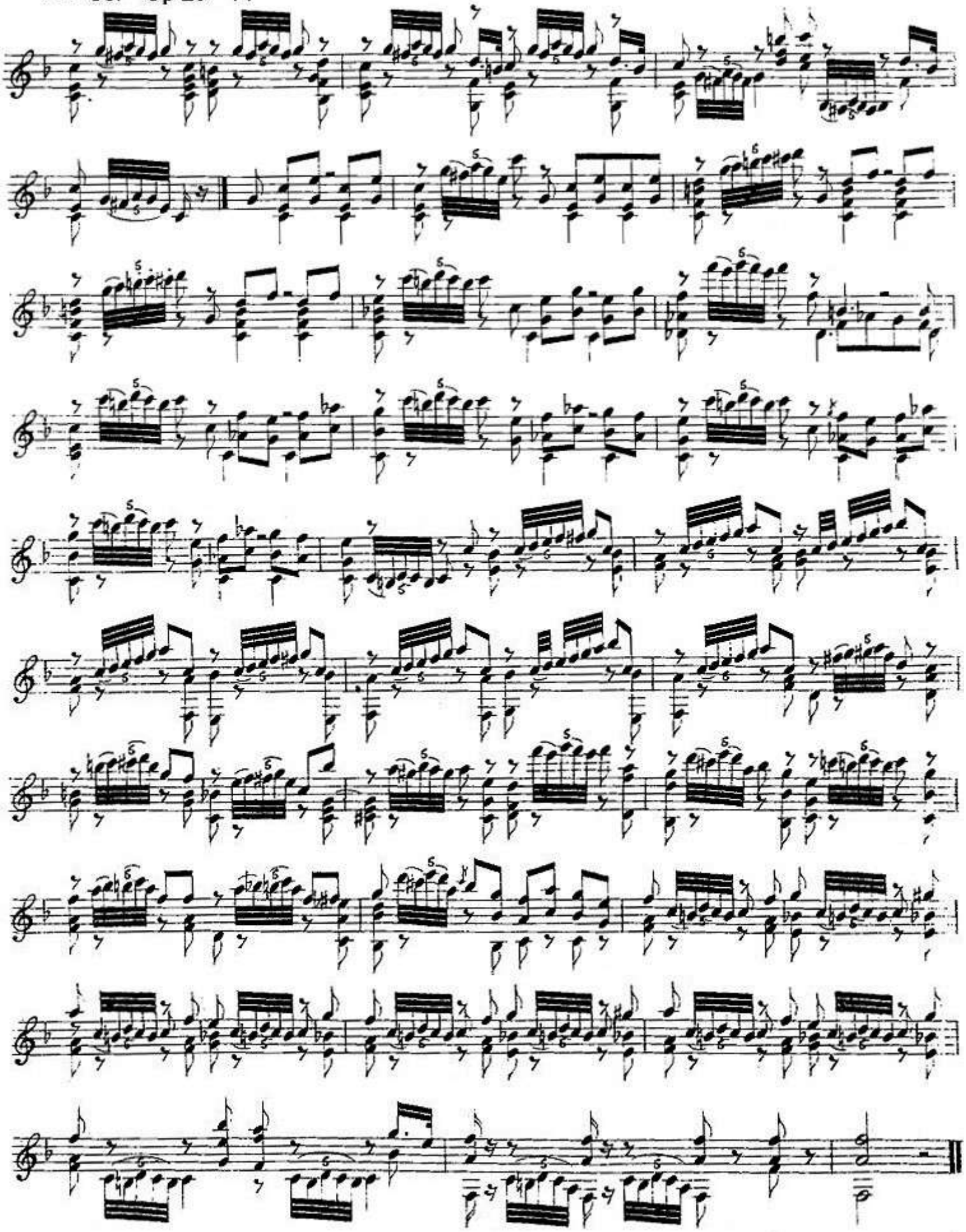
Fa Majeur

STUDIO 14

And.te moderato.

toujours à moitié piano.



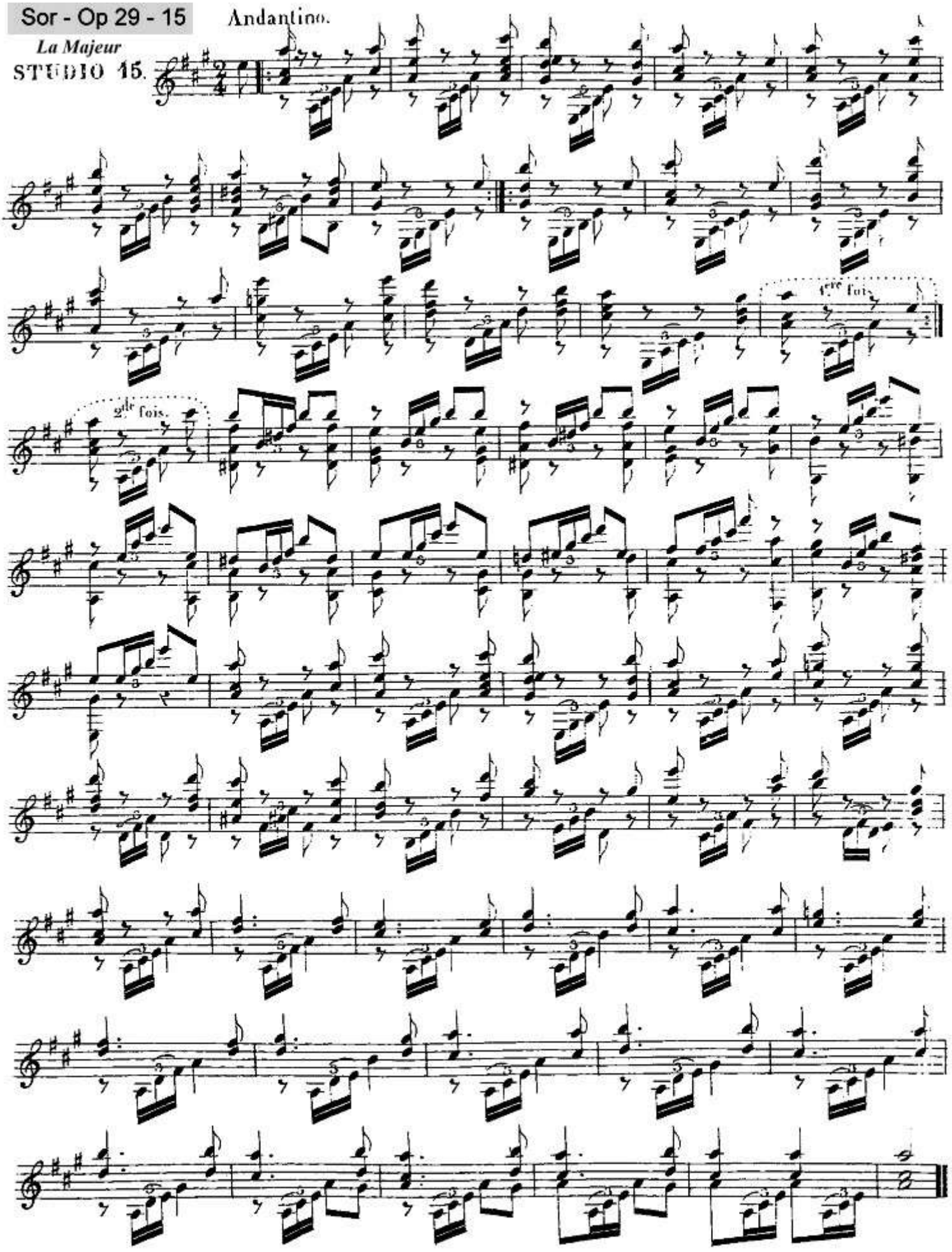


Sor - Op 29 - 15

La Majeur

STUDIO 15.

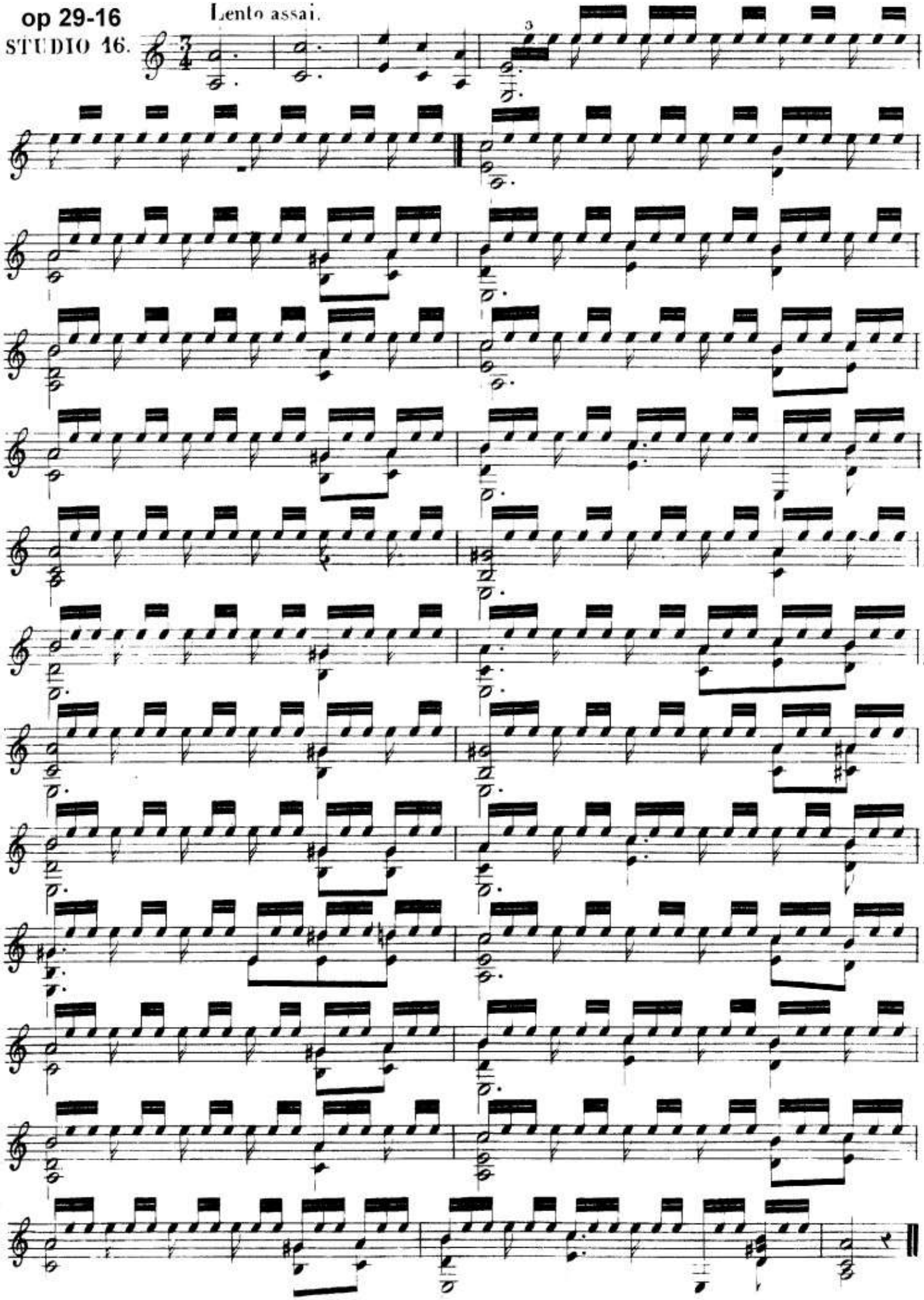
Andantino.



op 29-16

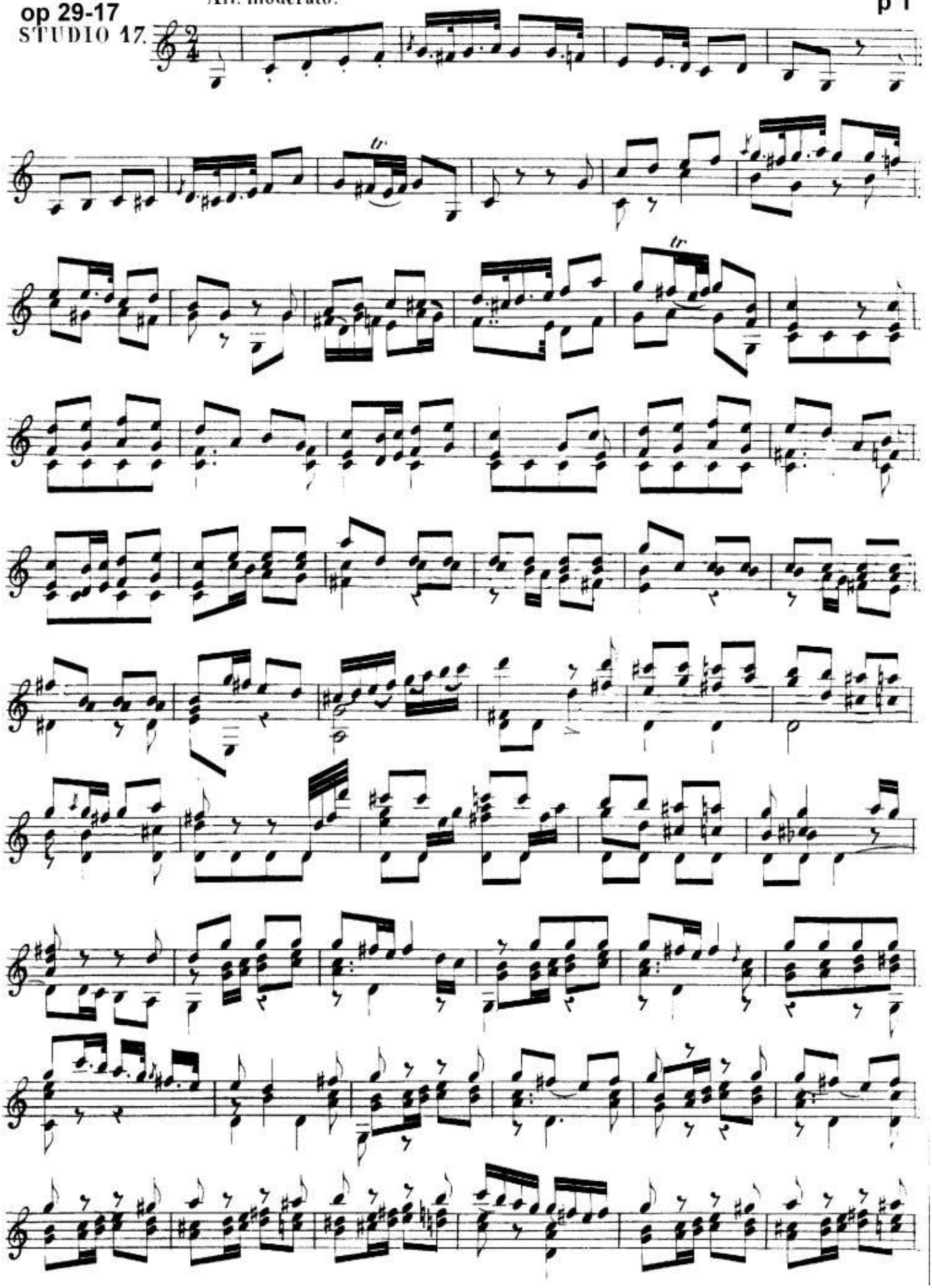
STUDIO 16.

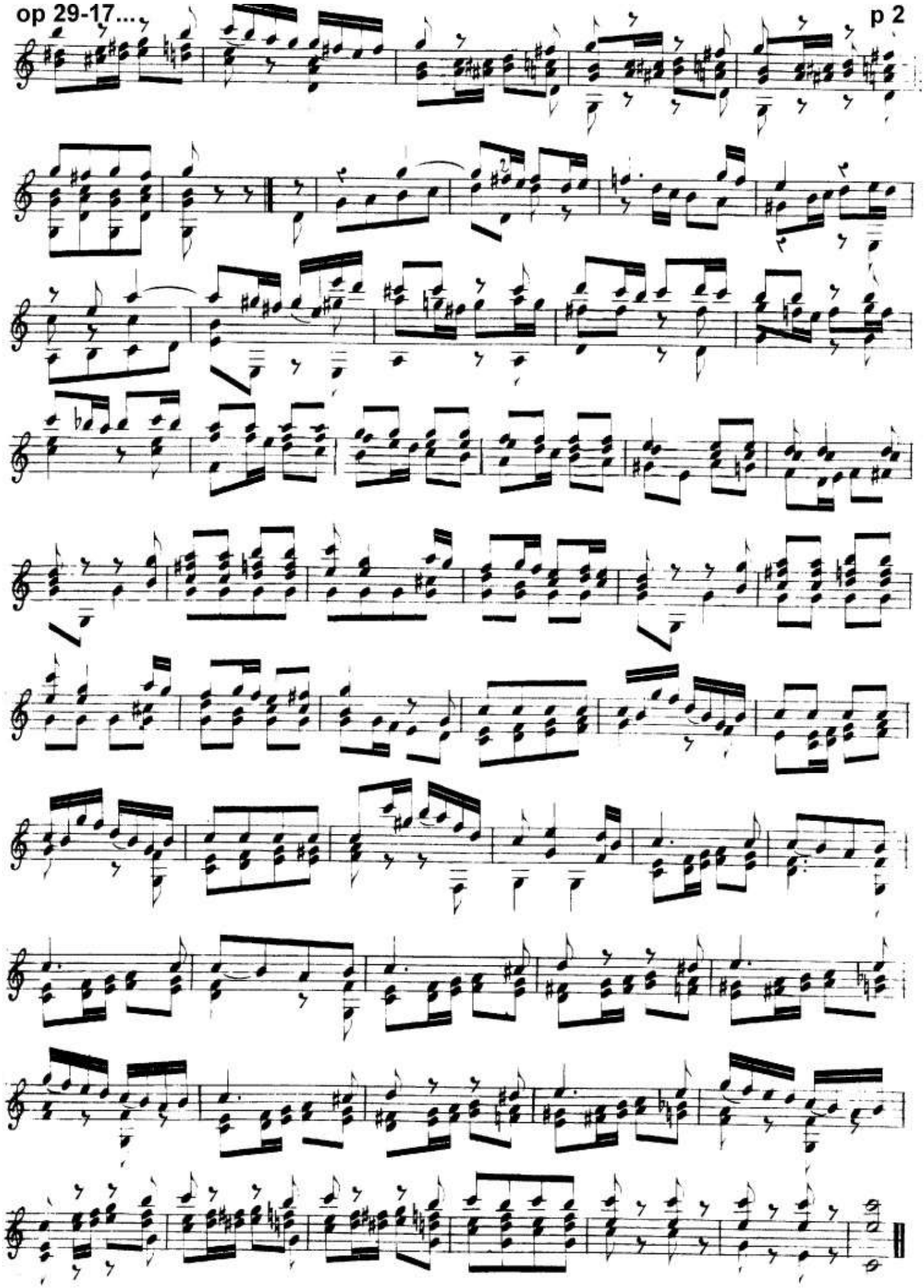
Lento assai.



op 29-17
STUDIO 17.

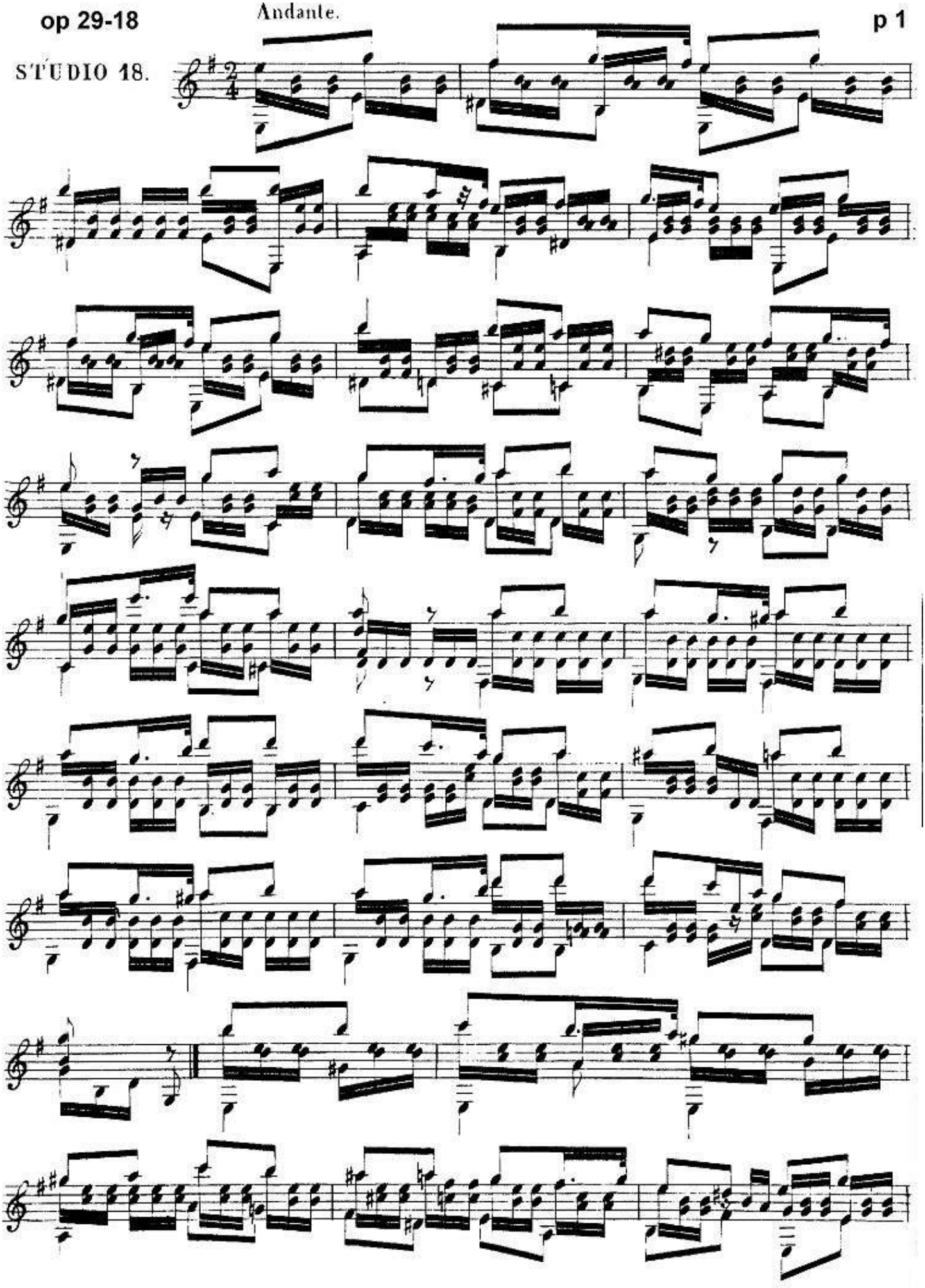
All. moderato.

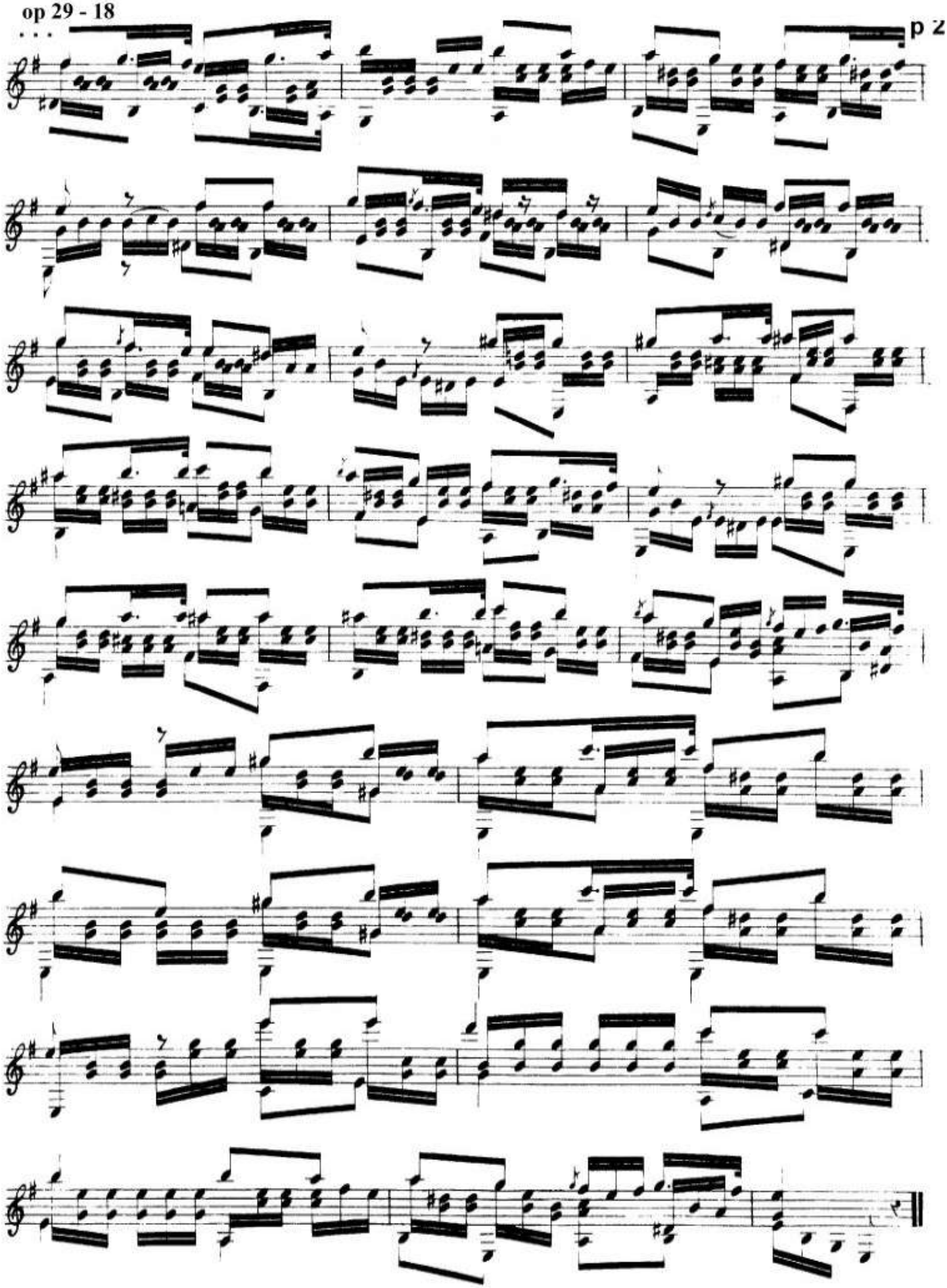




Andante.

STUDIO 18.

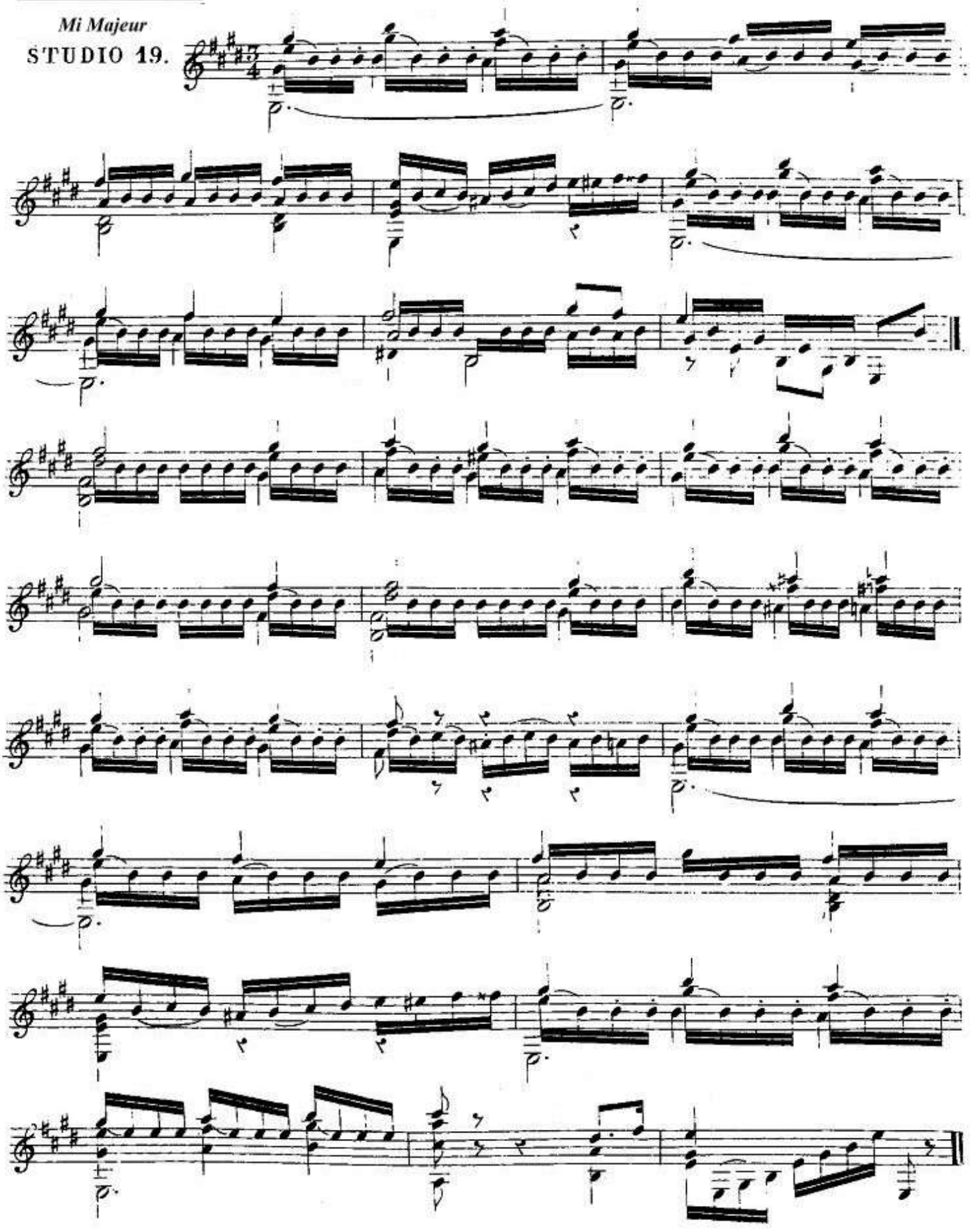




Sor - Op 29 - 19

Mi Majeur

STUDIO 19.



Sor - Op 29 - 20

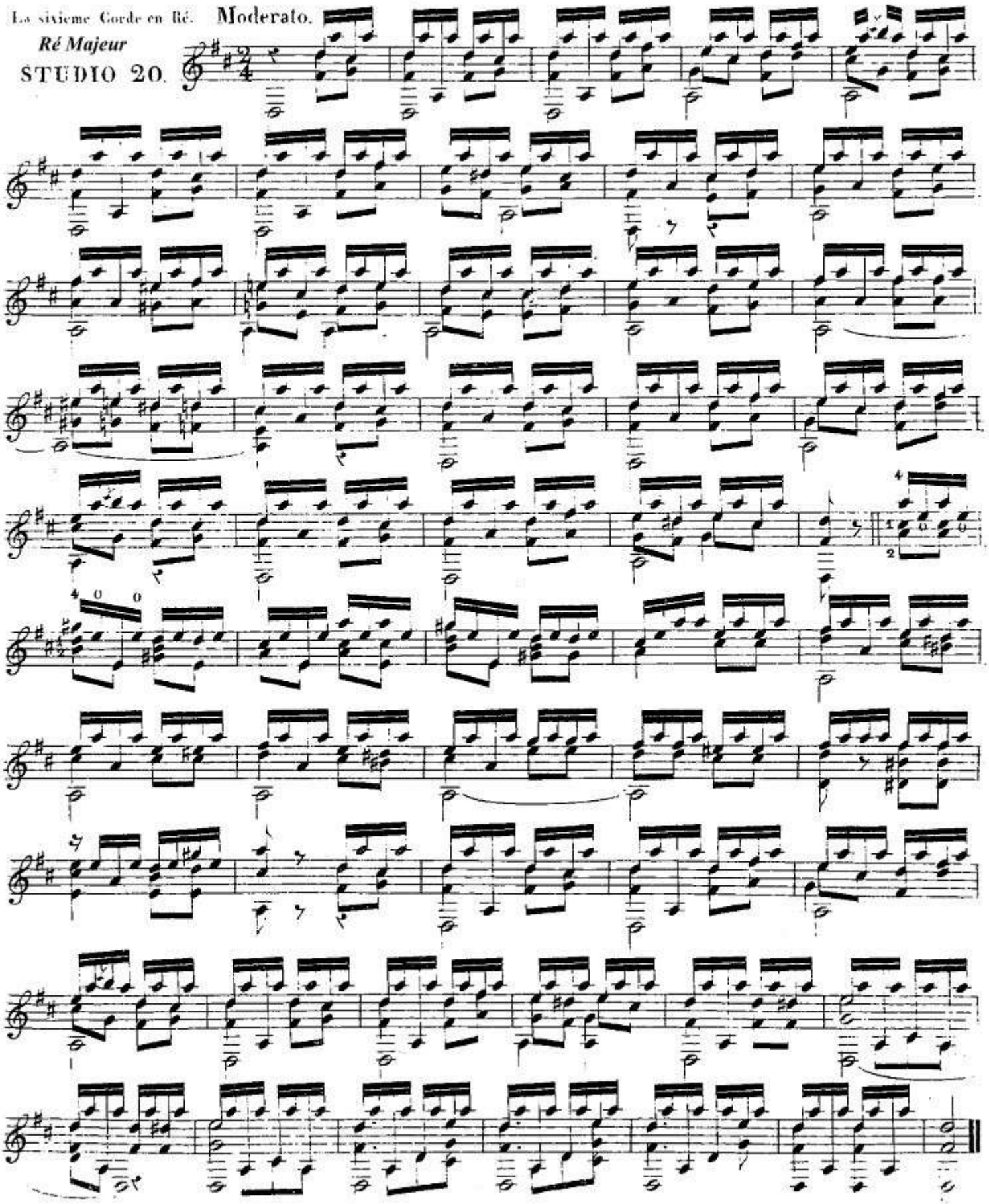
Cette étude doit être jouée presque piano, mais on doit attaquer les cordes à l'endroit où les vibrations sont plus prolongées.

La sixieme Corde en Ré.

Moderato.

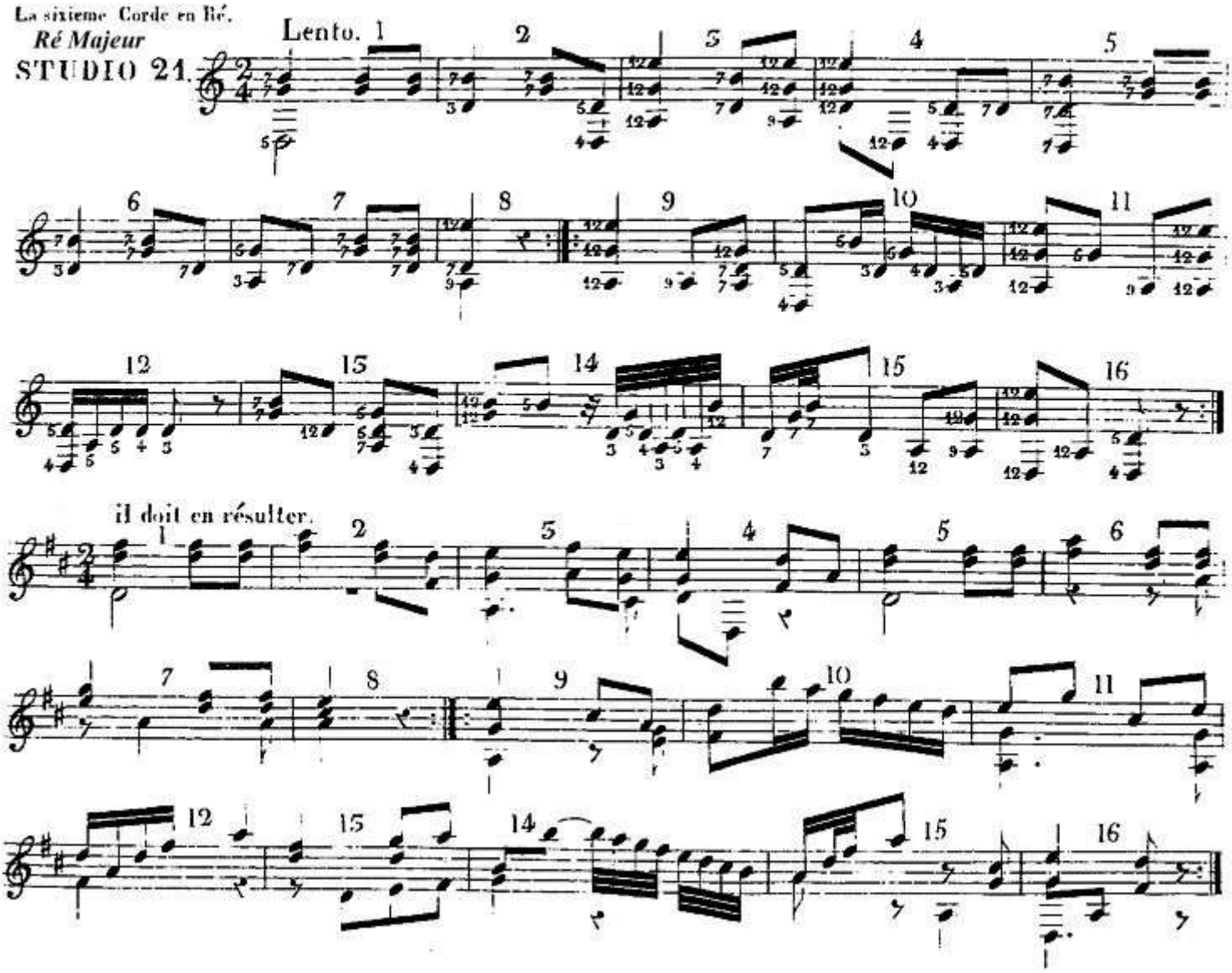
Ré Majeur

STUDIO 20.



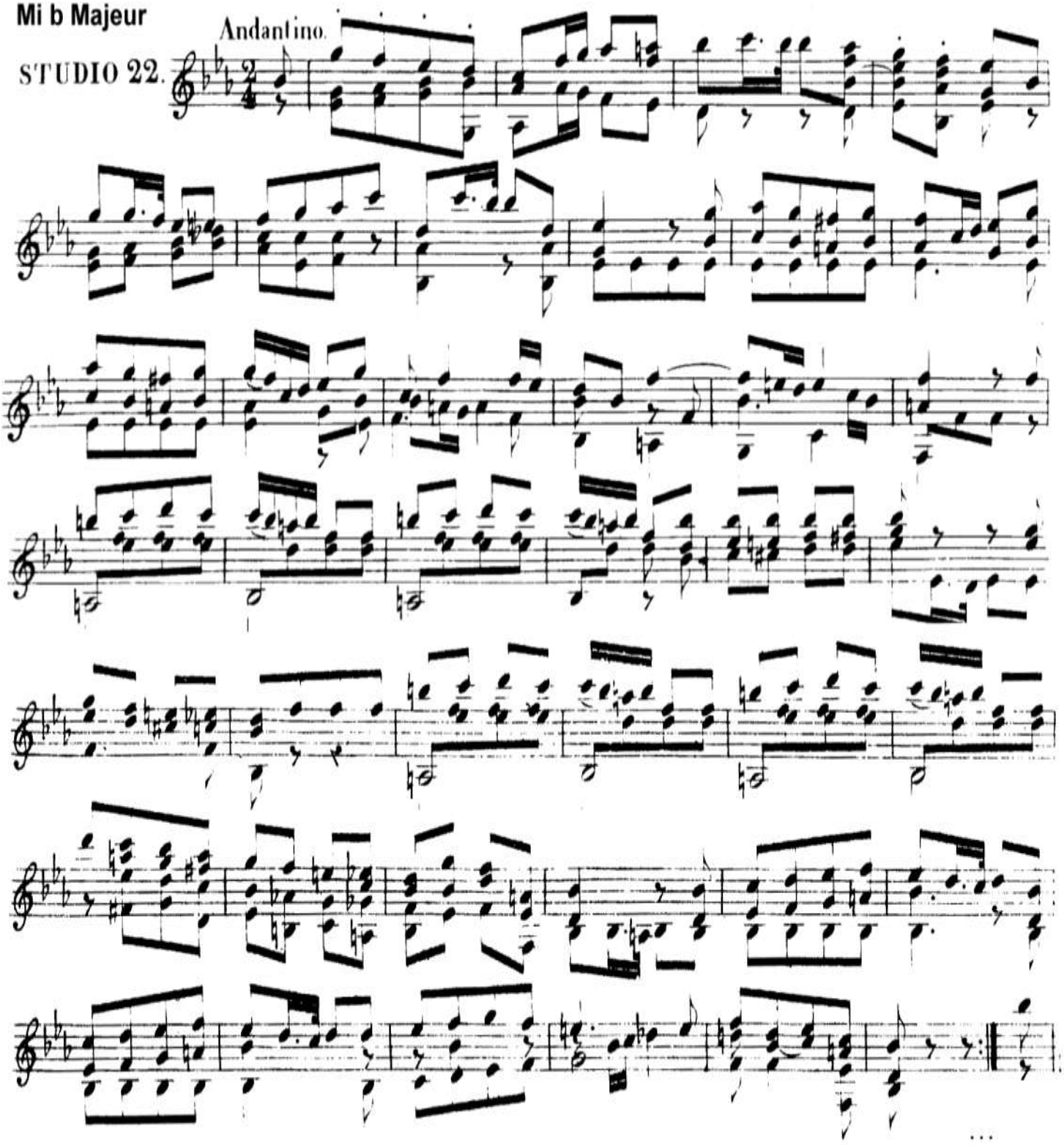
Sor - Op 29 - 21

Toute cette étude est en sons harmoniques: Les numéros indiquent la touche vis-à-vis la quelle on produira les sons.

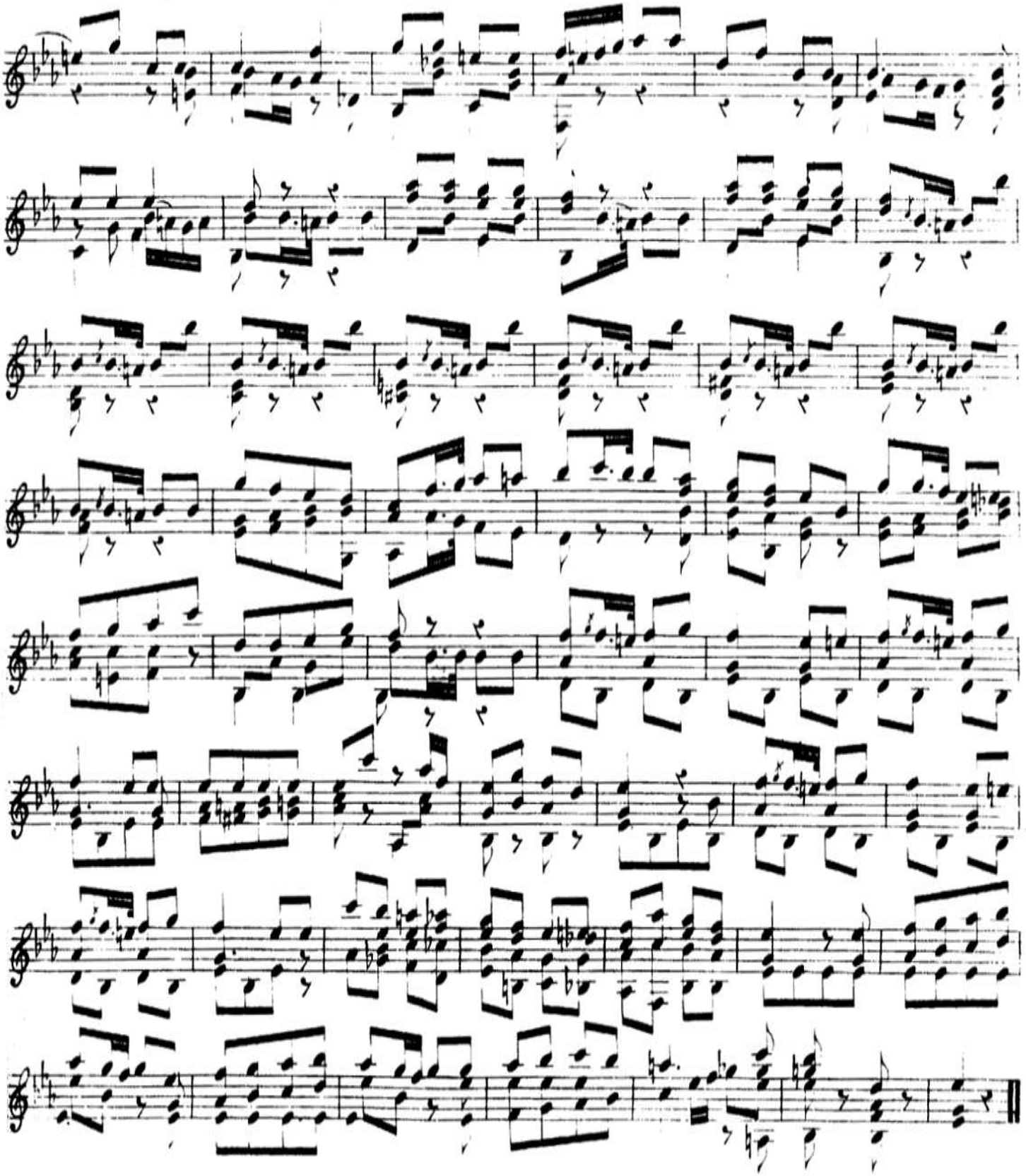


SOR - Op 29 - n° 22 - Ségovia n° 18

Mi b Majeur



SOR - Op 29 - n° 22 - Ségovia n° 18

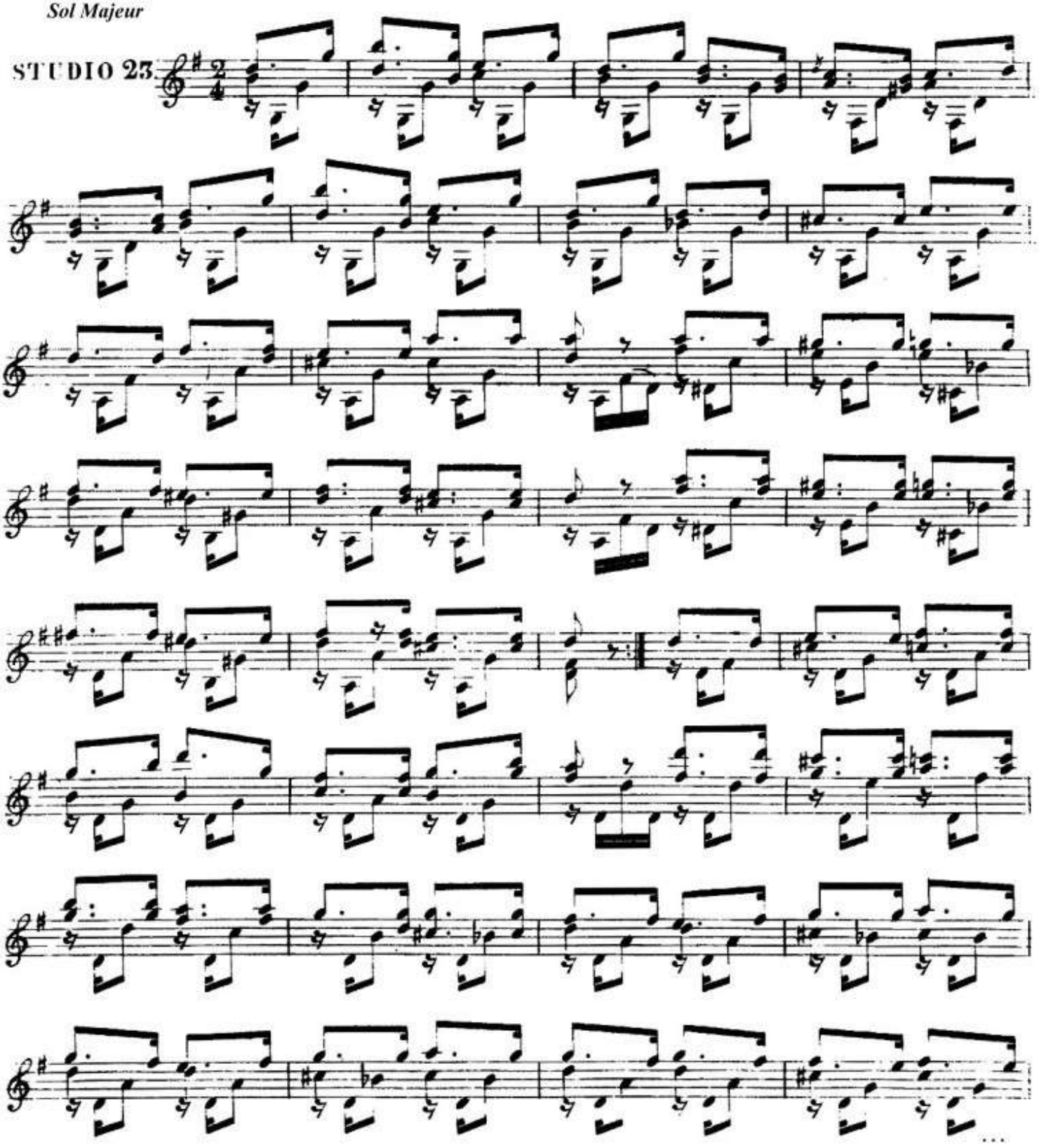


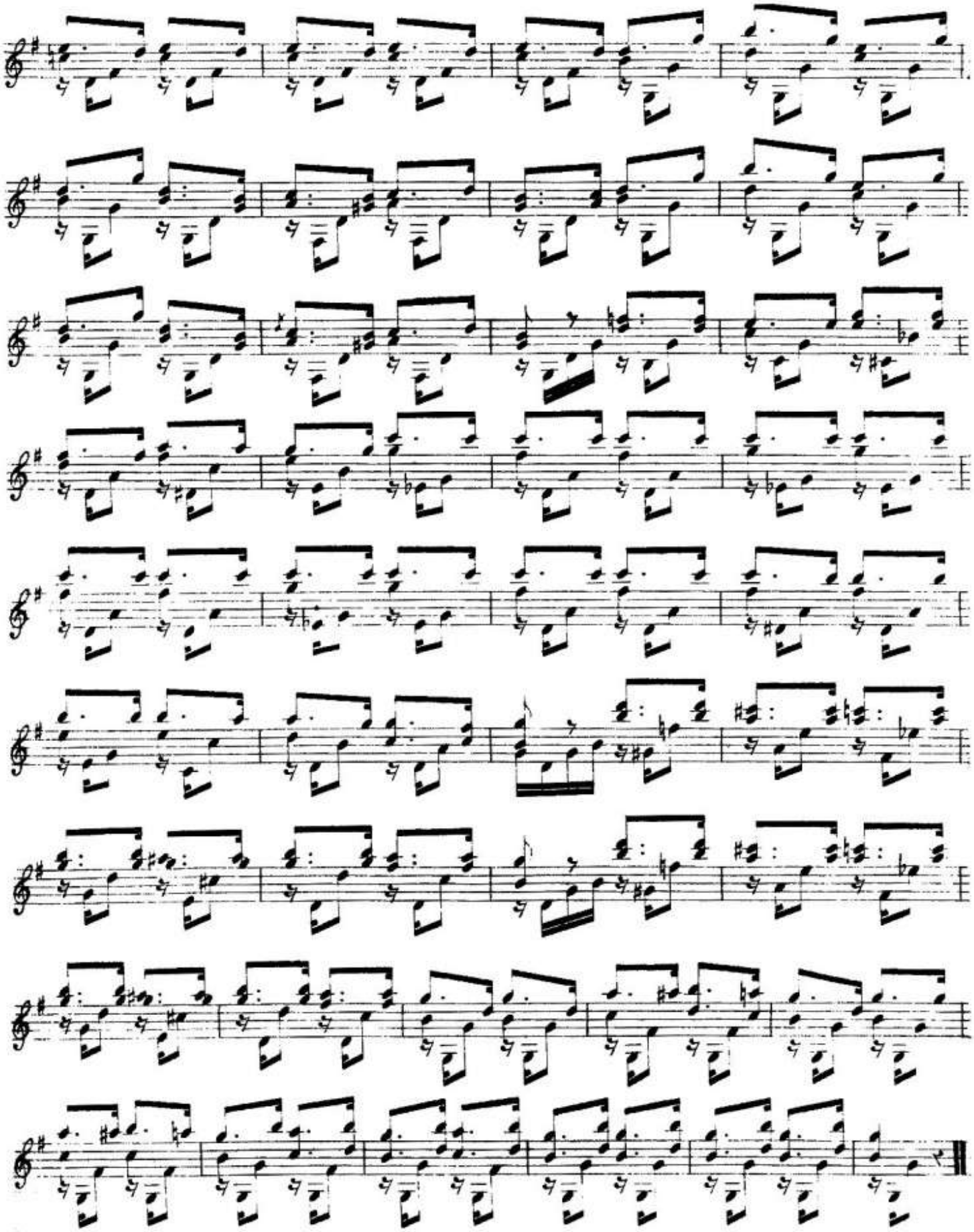
SOR - Op 29 - n° 23 - Ségovia n° 16

Cette etude supose l'écolier assez familiarisé avec l'harmonie pour que les positions successives de la main gauche ne l'embarrassent nullement. Le but principal est d'habituer le pouce de la main droite à choisir la note convenable sans que la main change de place.

Sol Majeur

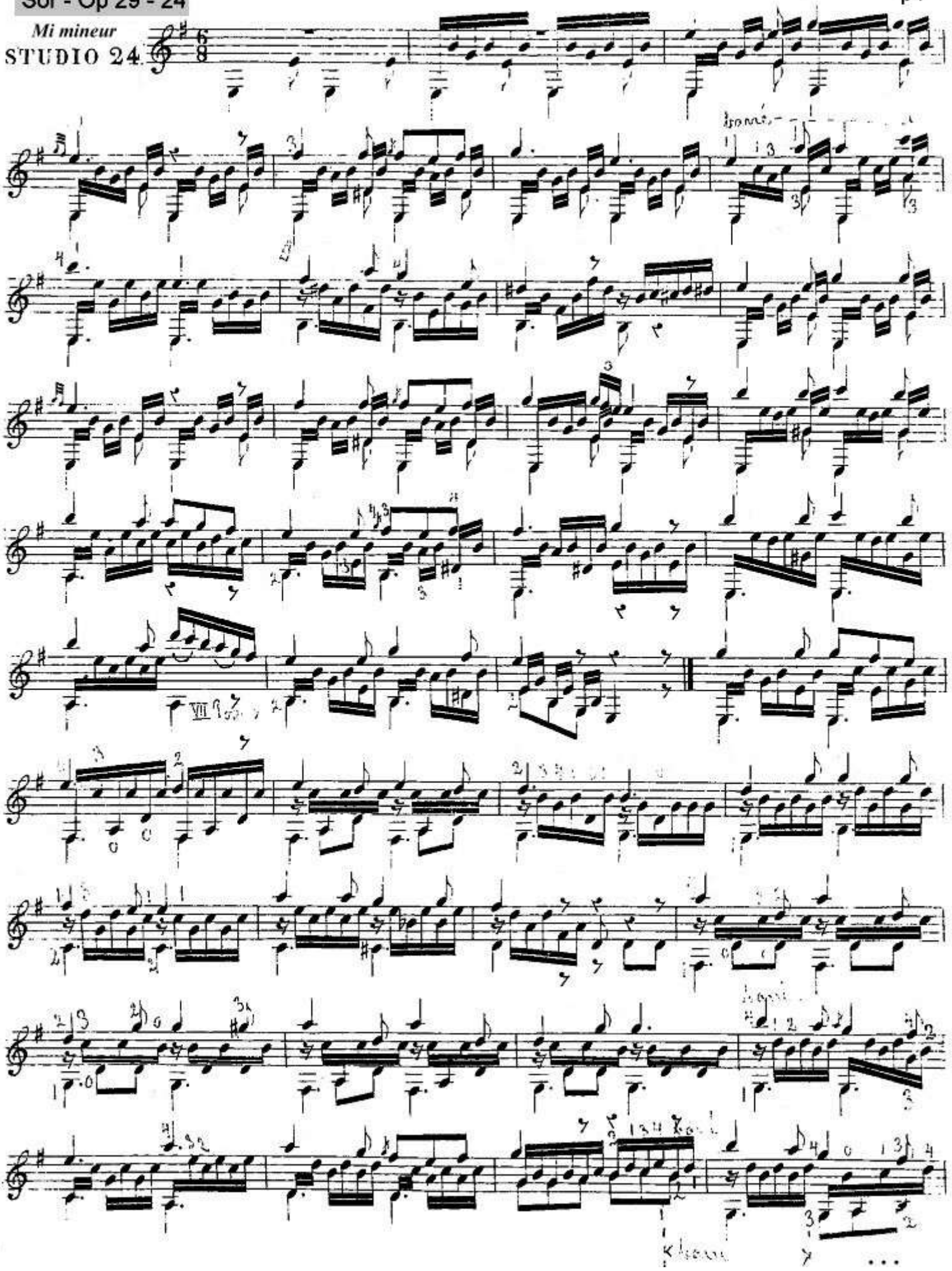
STUDIO 23

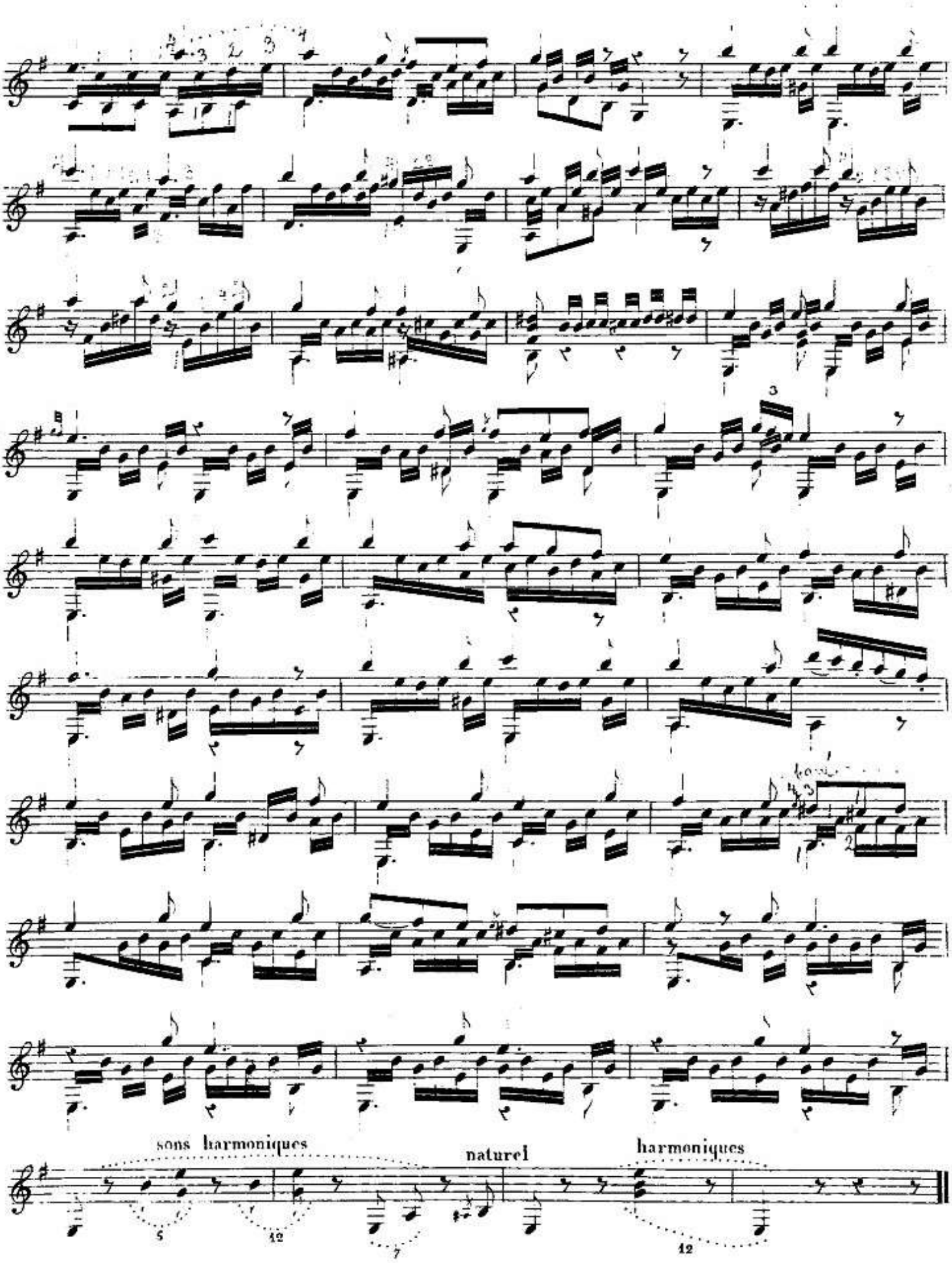




Mi mineur

STUDIO 24.



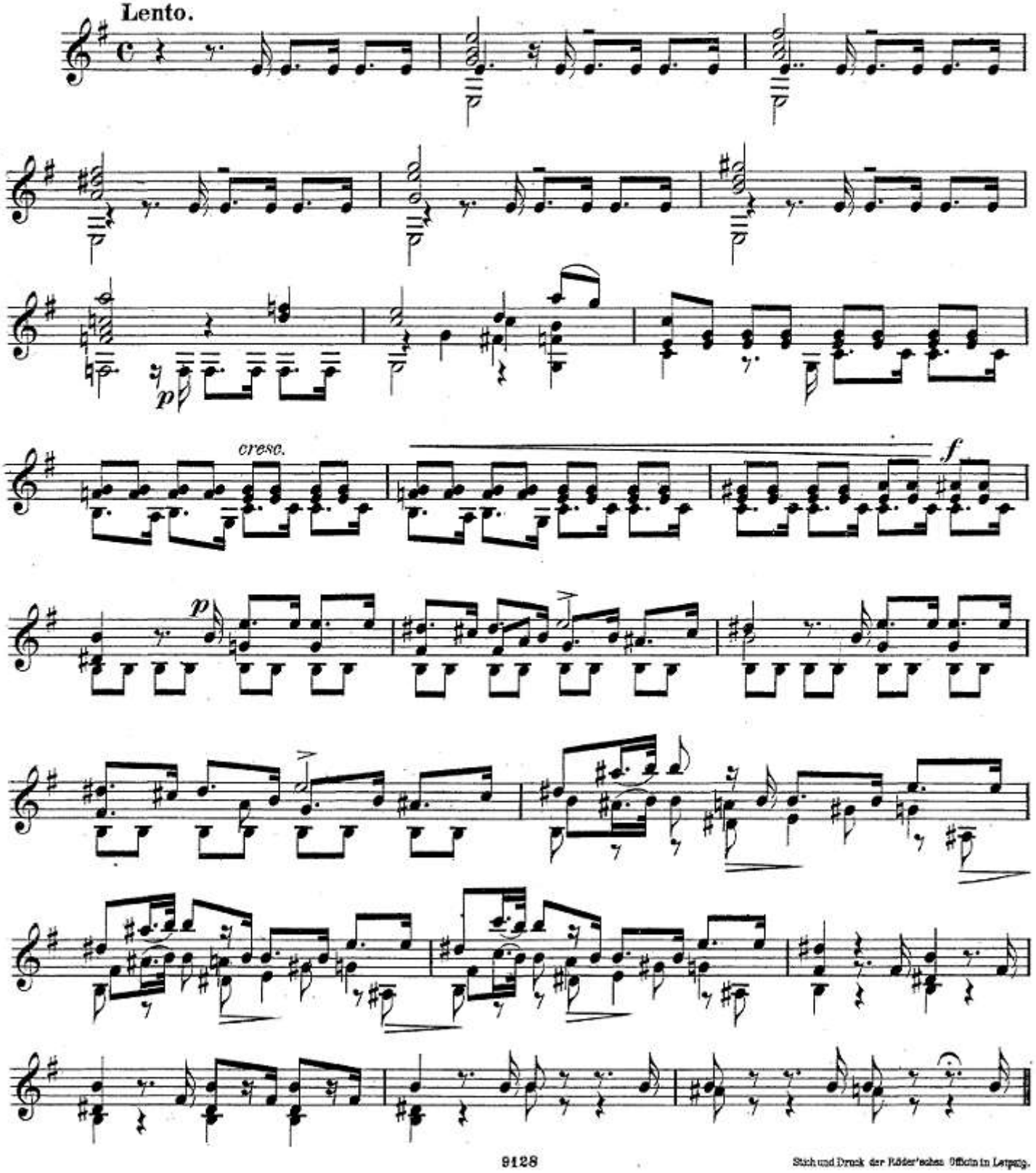

sons harmoniques
naturel
harmoniques

KUNGL. BIBLIOTEKET • STOCKHOLM • KUNGL. MUSIKALISKA AKADEMIENS

Opus 30

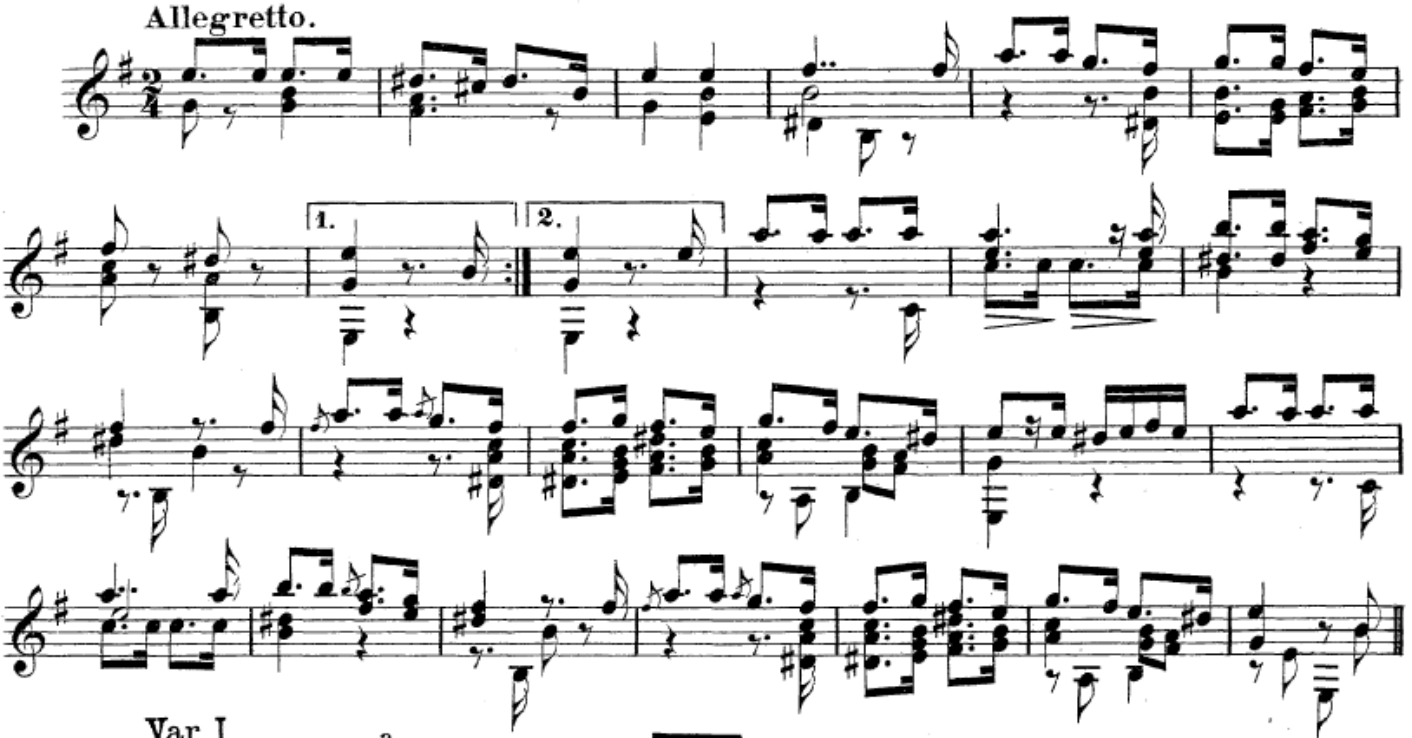
Fantaisie et Variations brillantes.

Introduction.
Lento.



Stich und Druck der Röder'schen Officin in Leipzig.

Thème.
Allegretto.



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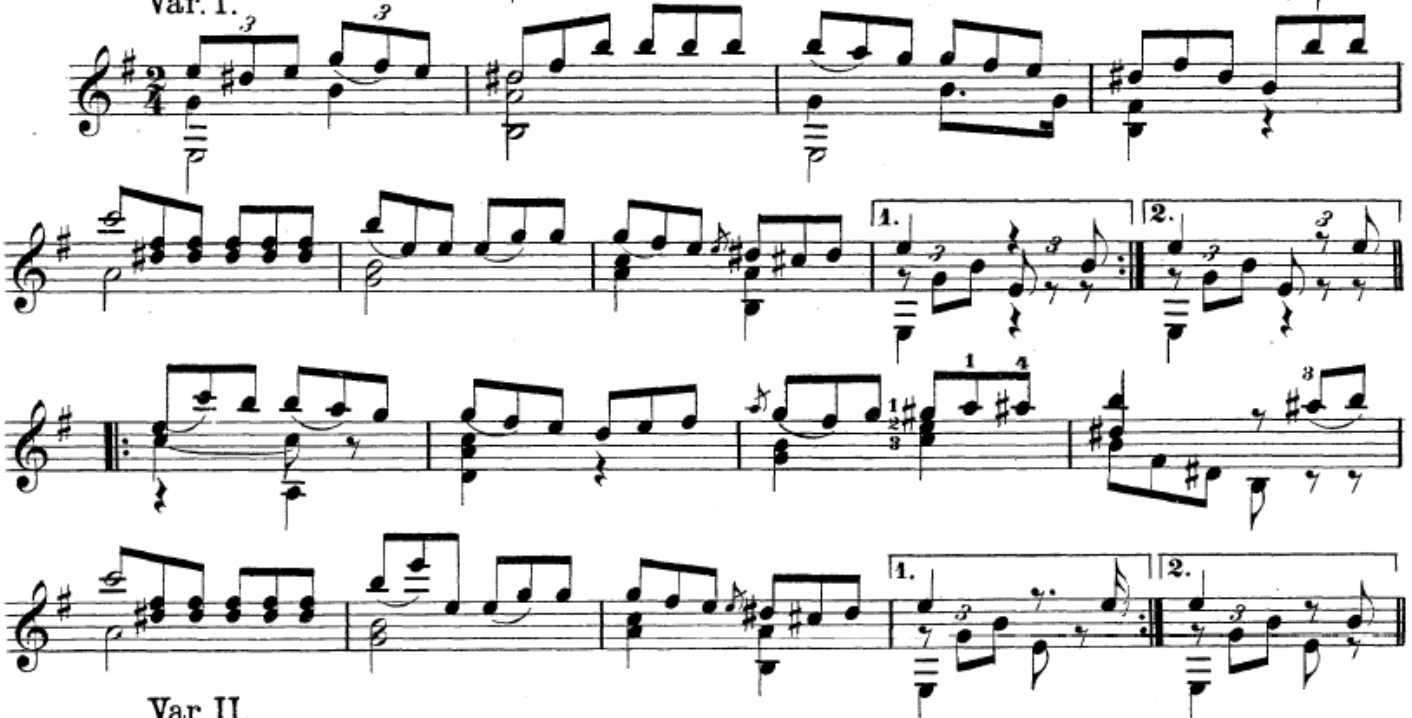

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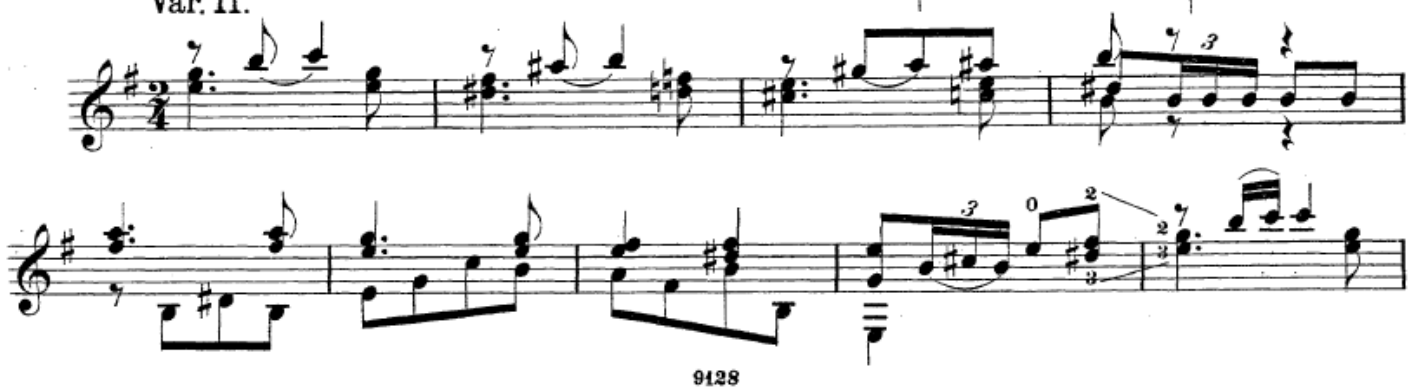

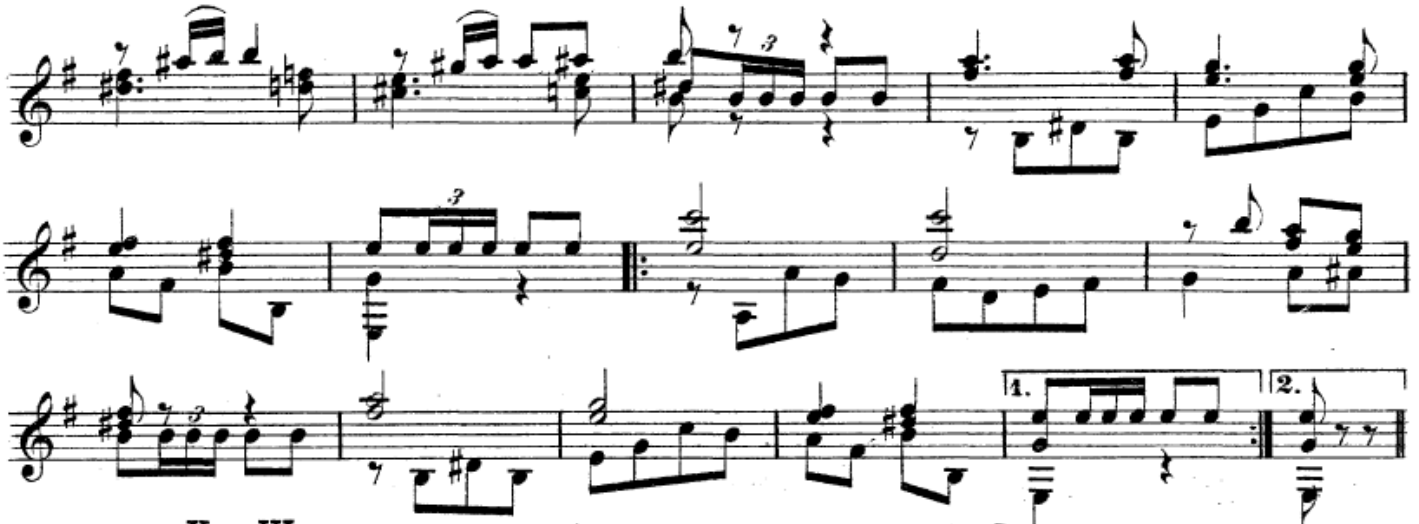

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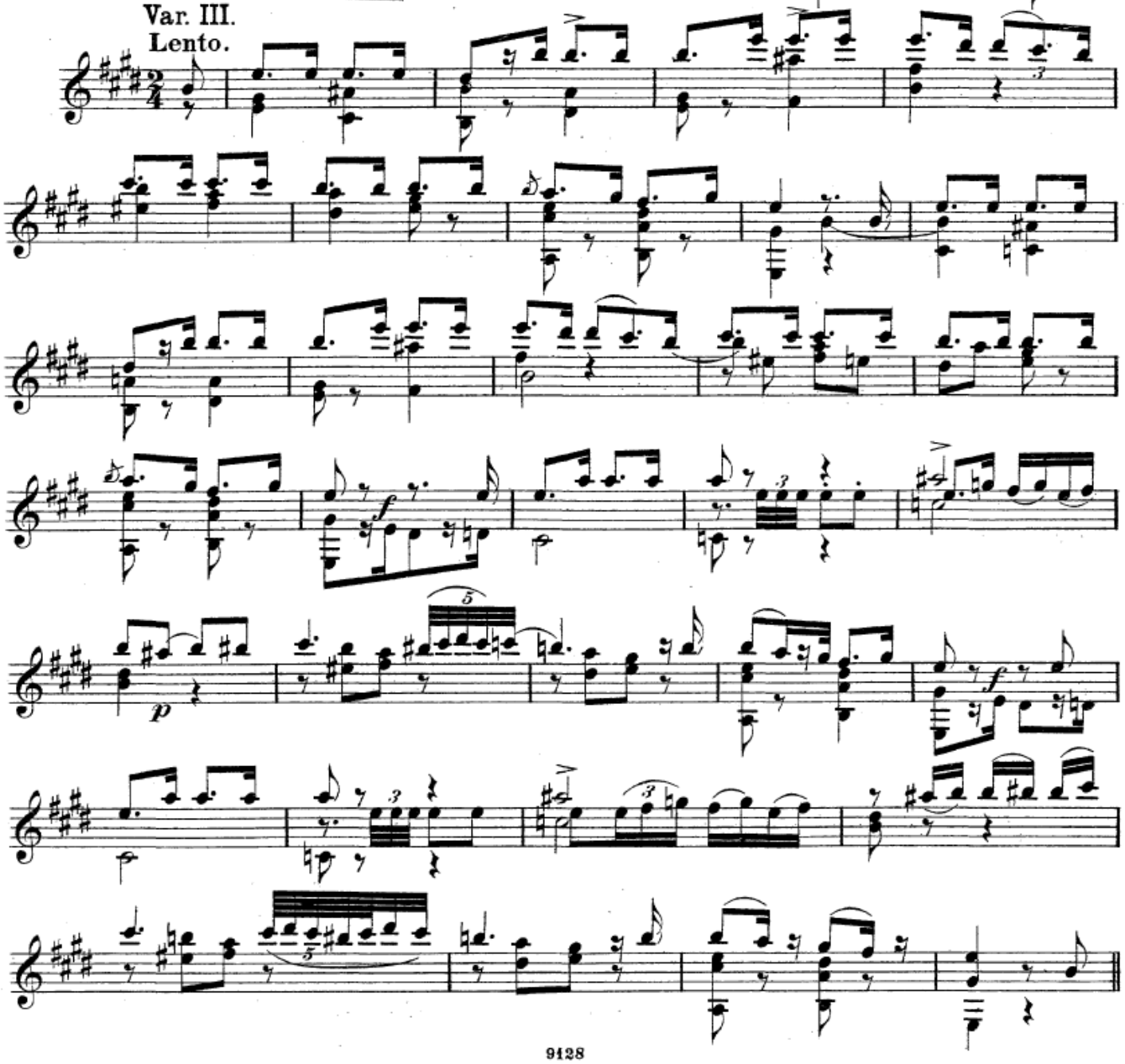
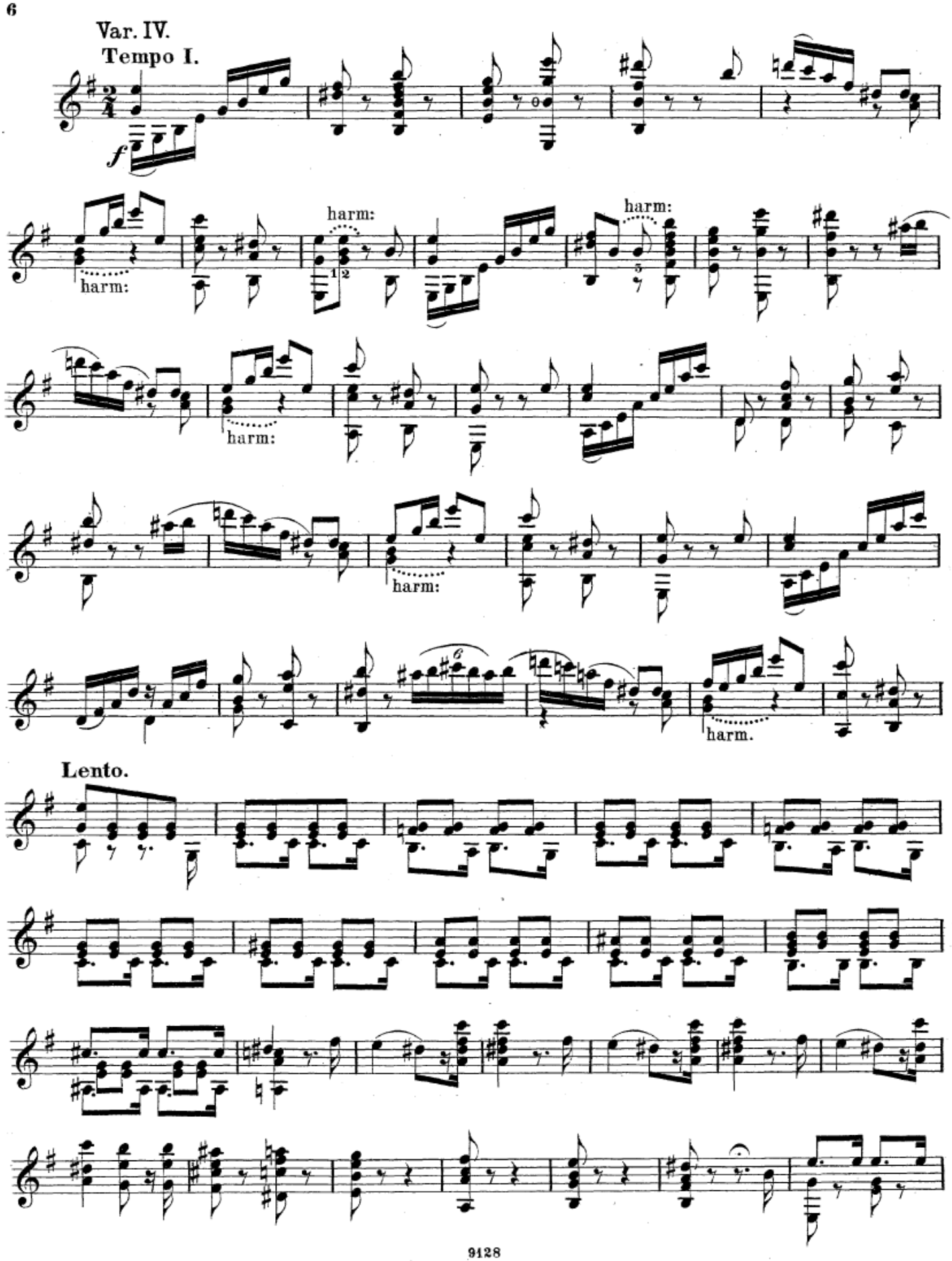
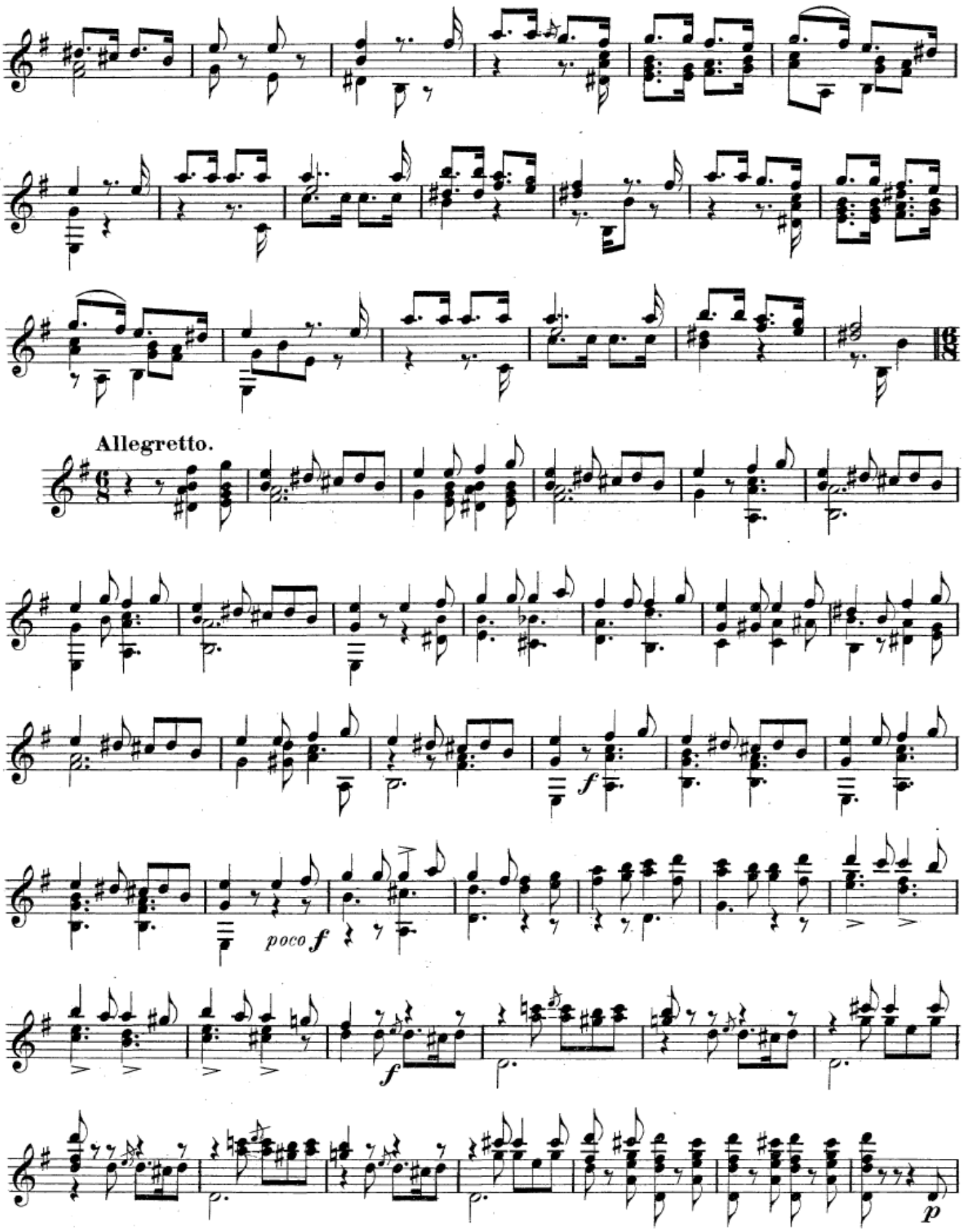
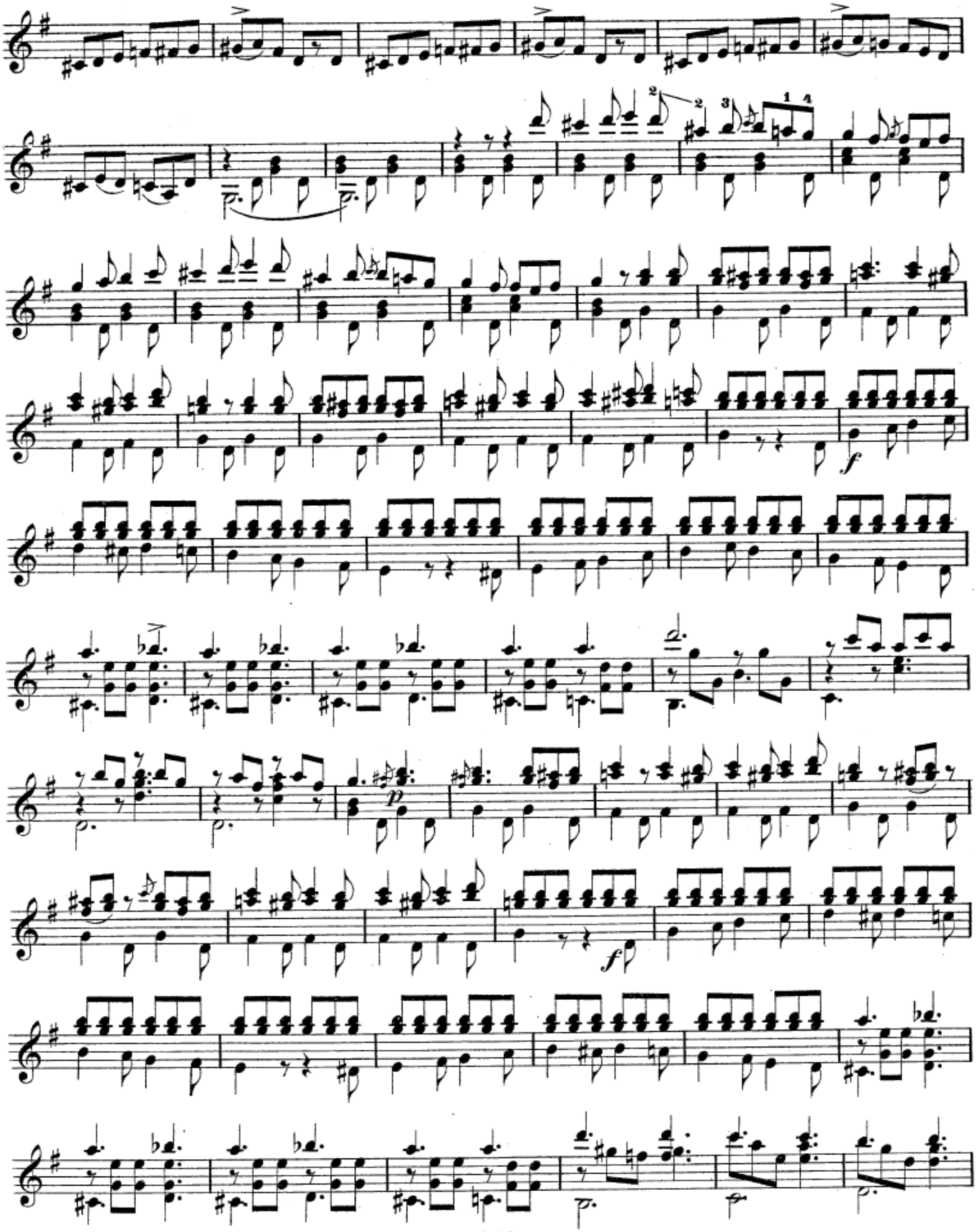
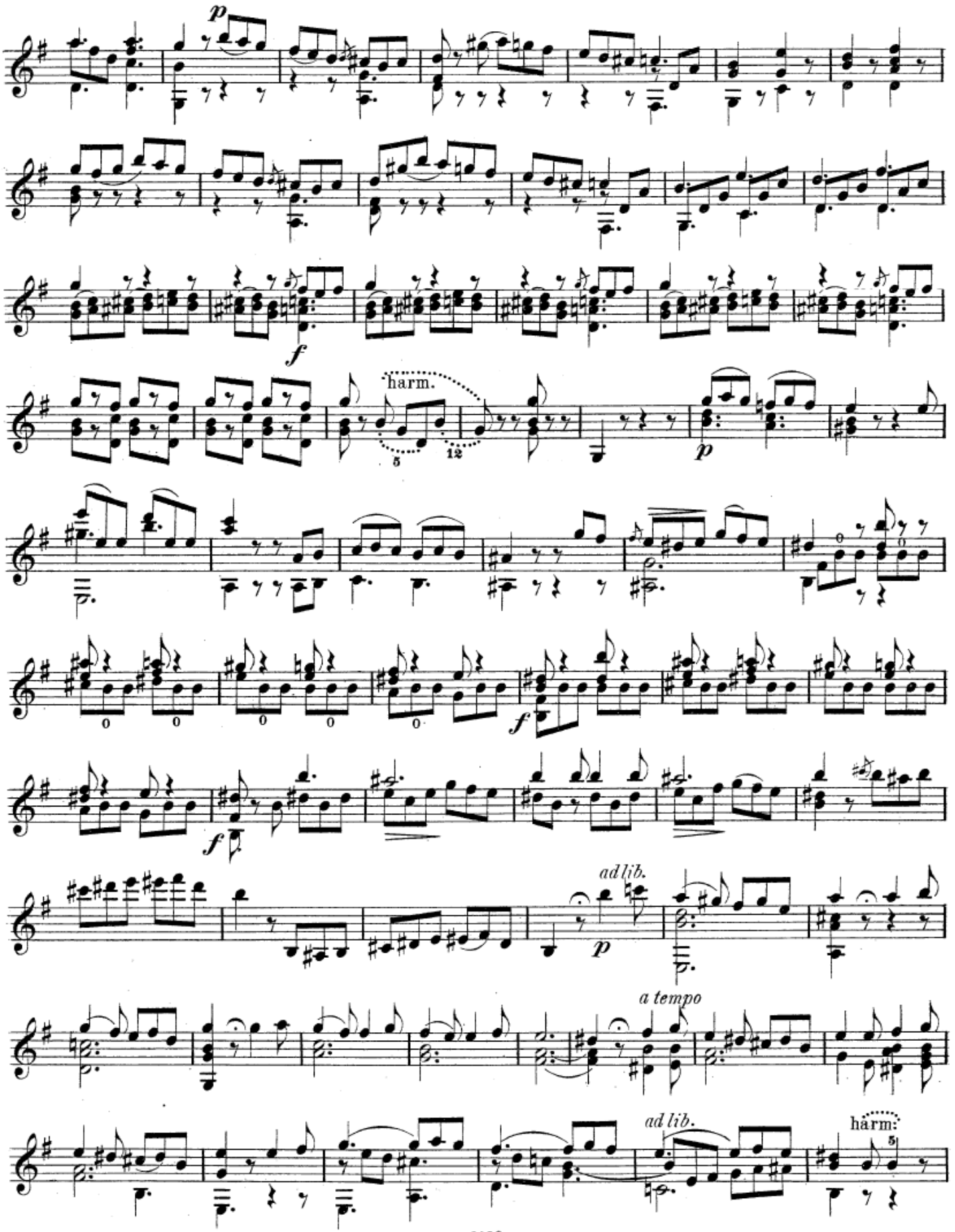
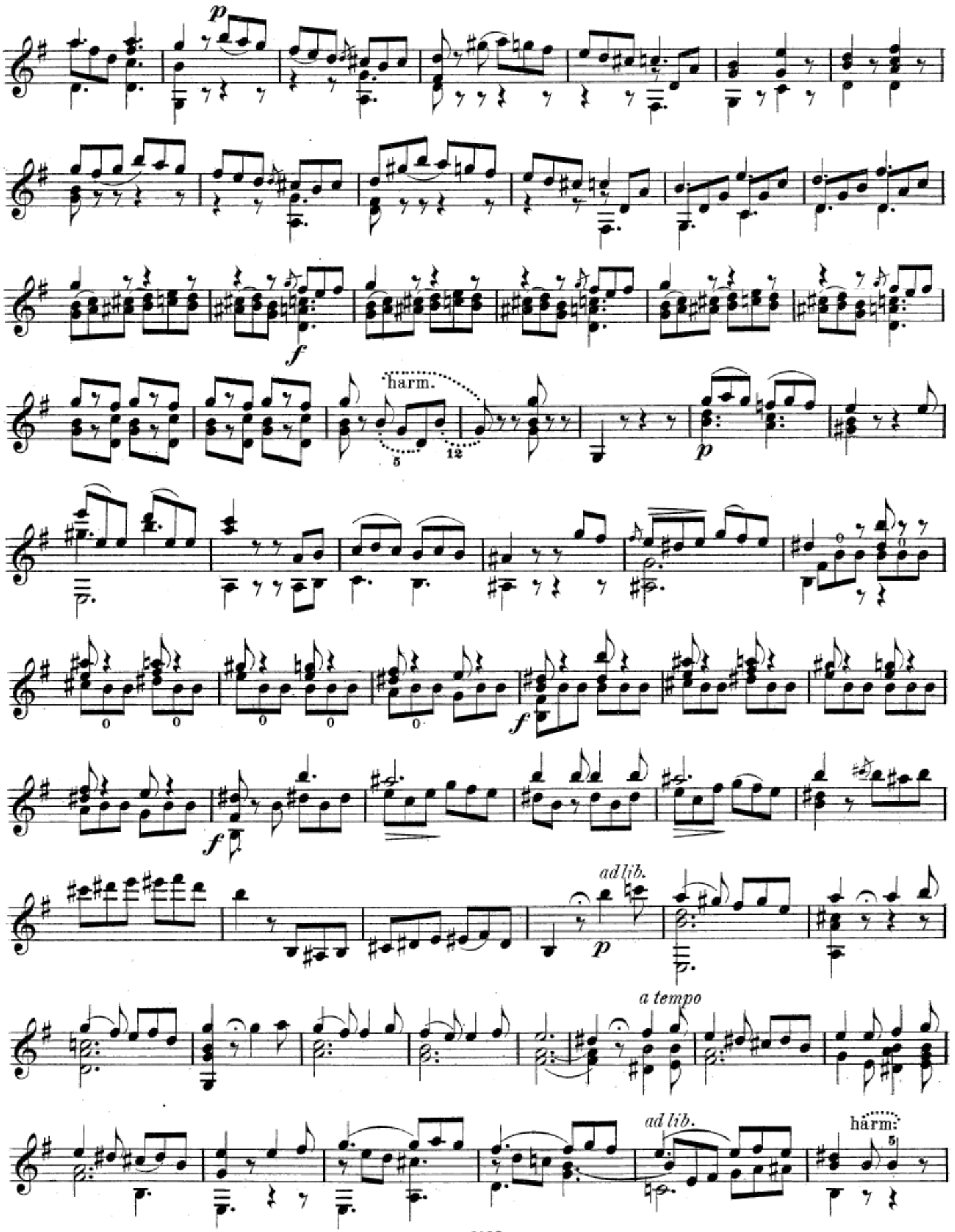



Var. IV.
Tempo I.
f
harm:
harm:
harm:
harm:
harm:
harm.
Lento.


Allegretto.
poco f
f
f
p




p
f
harm.
5
12
p
f
f
ad lib.
p
a tempo
ad lib.
harm.
5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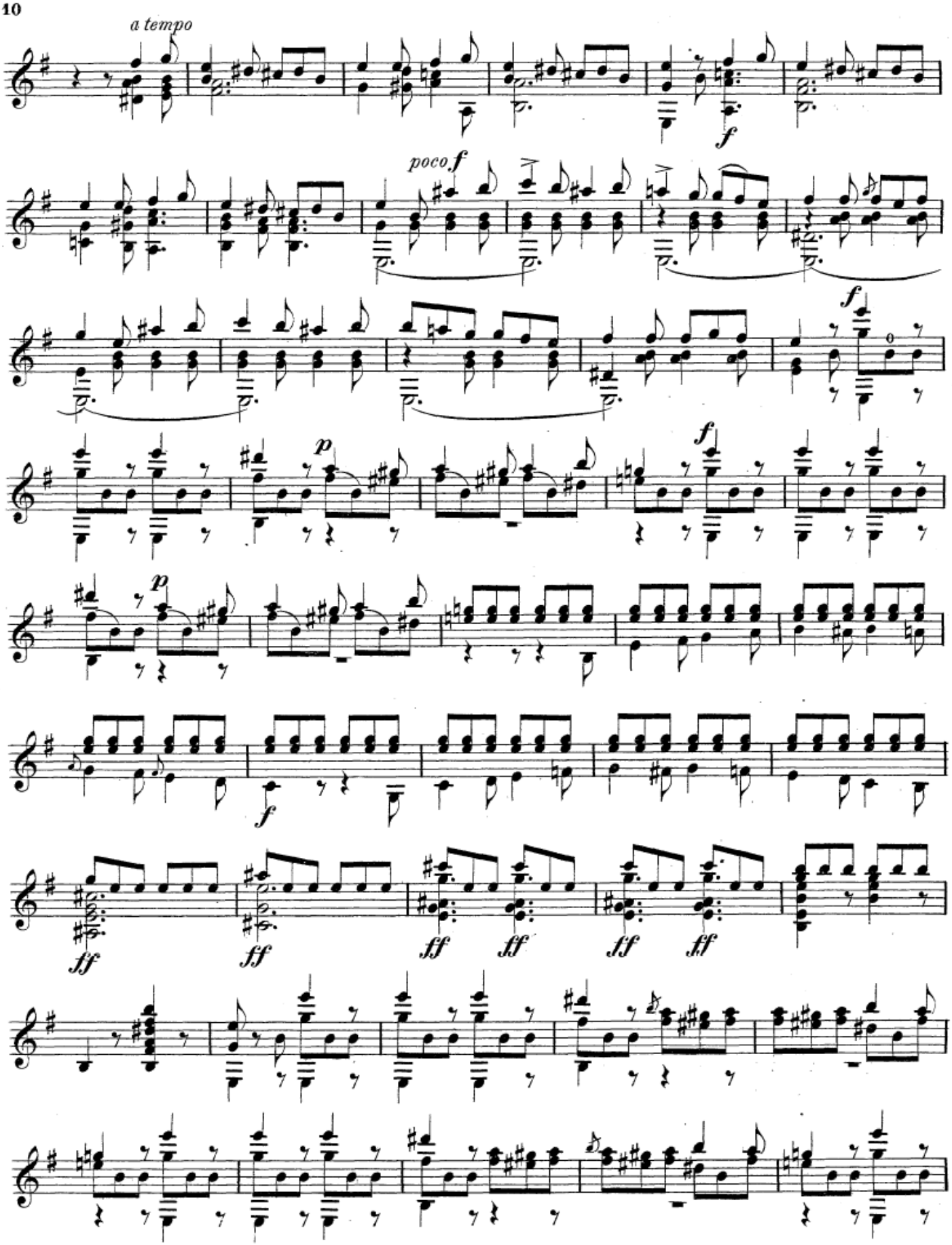
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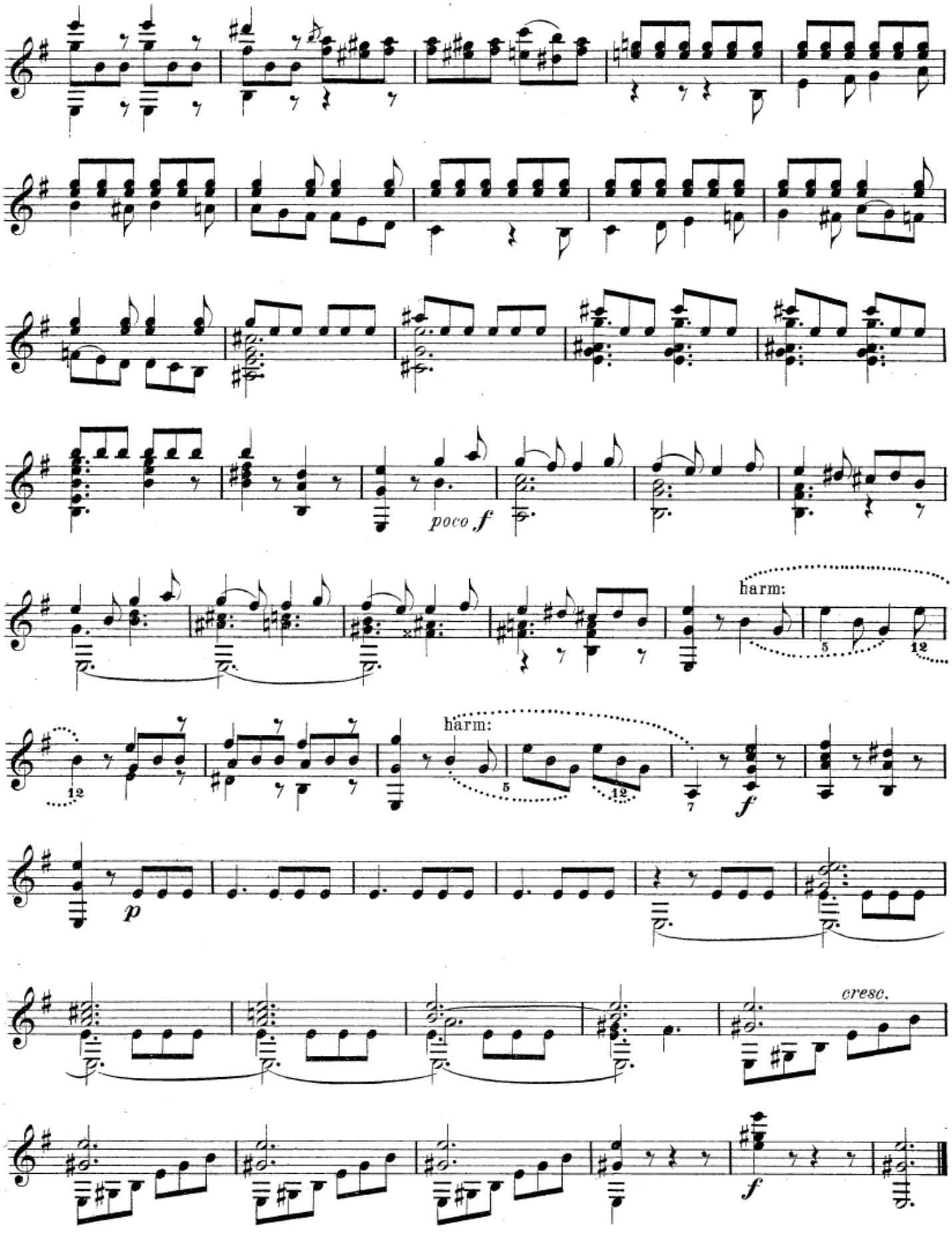
ff


poco f
harm:
harm:
p
cresc.
f

Sor - Opus 31 - 1

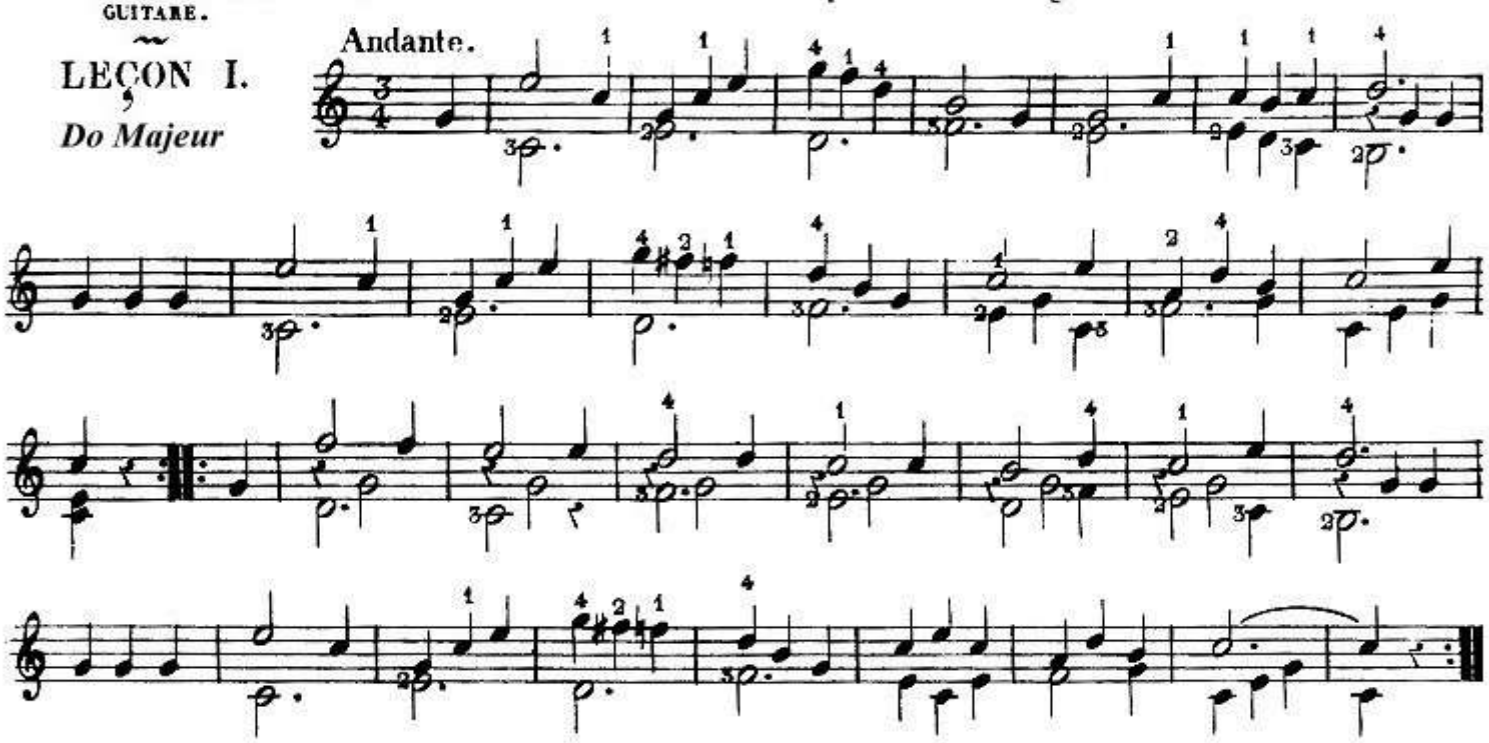
LEÇONS PROGRESSIVES.
GUITARE.

N. B. Cette leçon n'exige que la connaissance des notes, son but principal est d'habituer l'écolier à bien placer la main gauche.

LEÇON I.

Do Majeur

Andante.

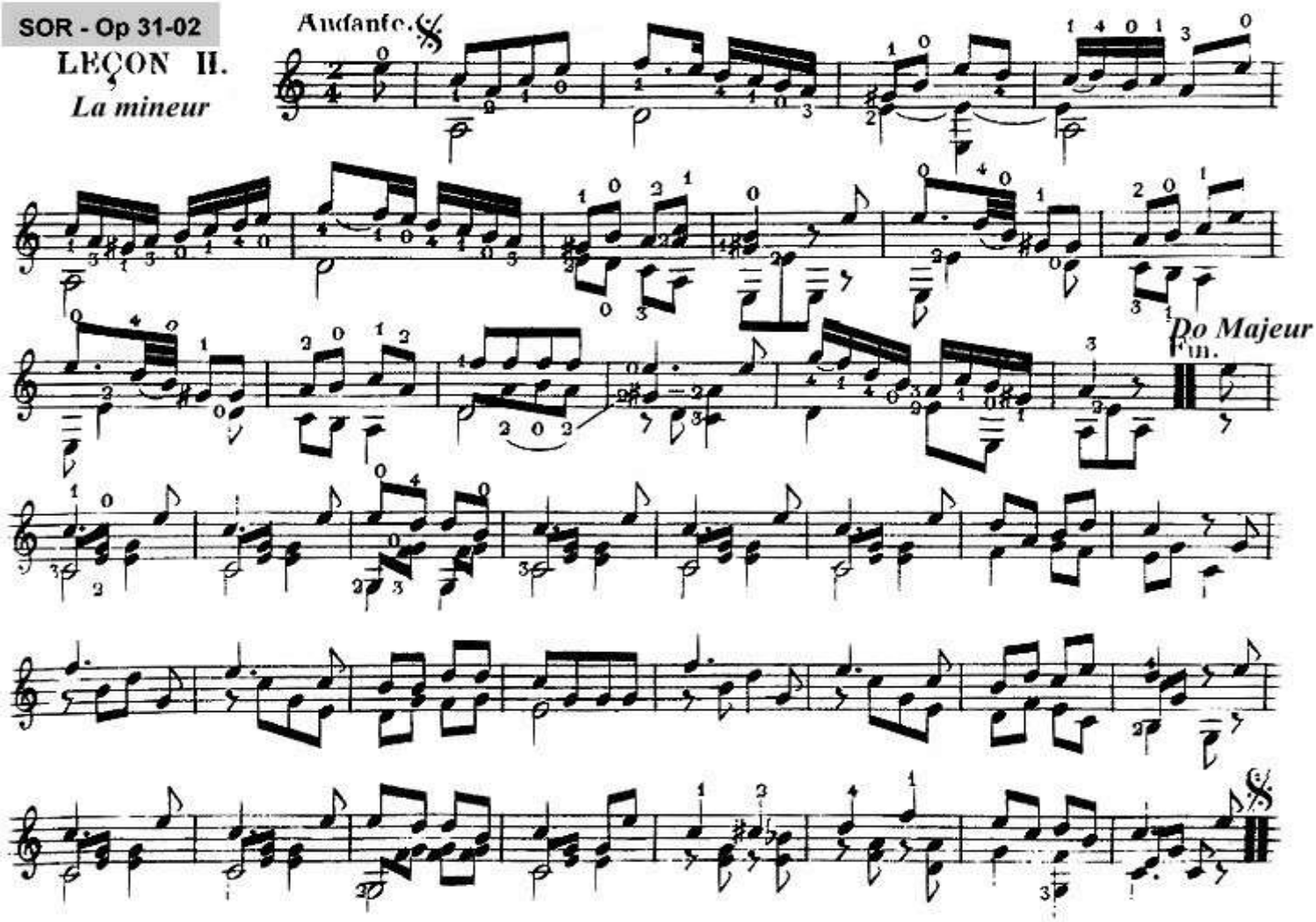


SOR - Op 31-02

LEÇON II.

La mineur

Andante.

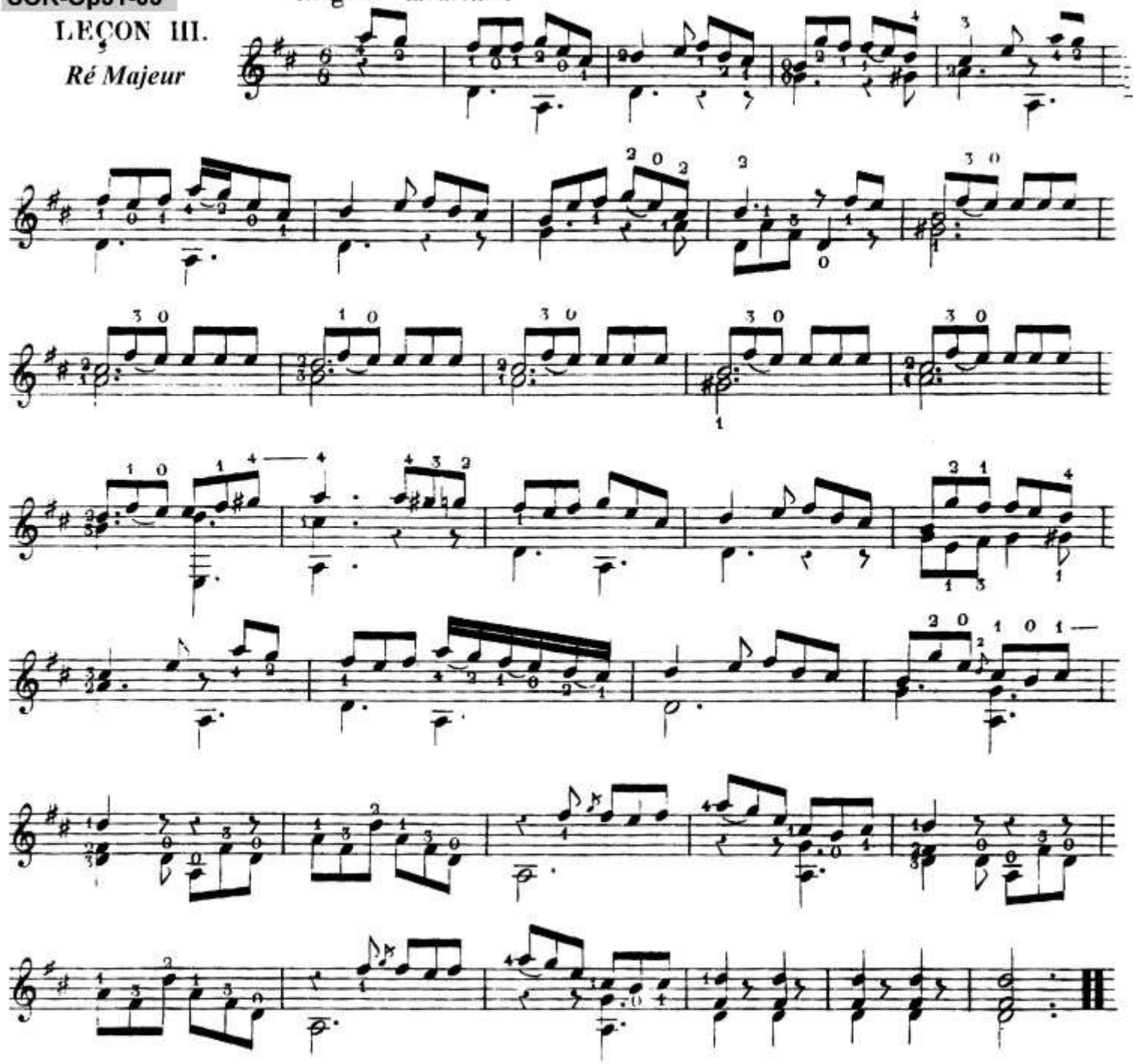


SOR-Op31-03

Allegretto moderato.

LEÇON III.

Ré Majeur

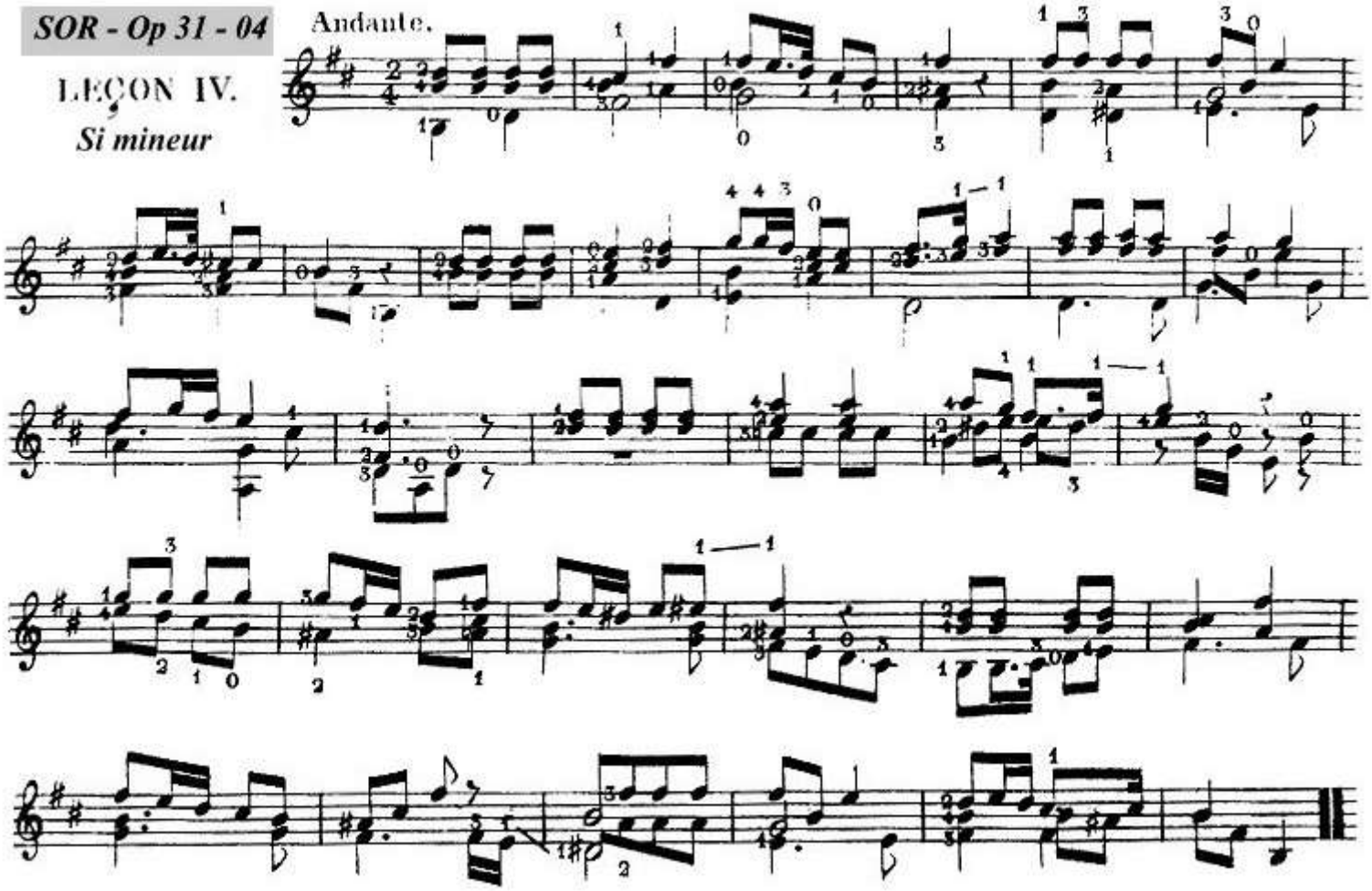


SOR - Op 31 - 04

LEÇON IV.

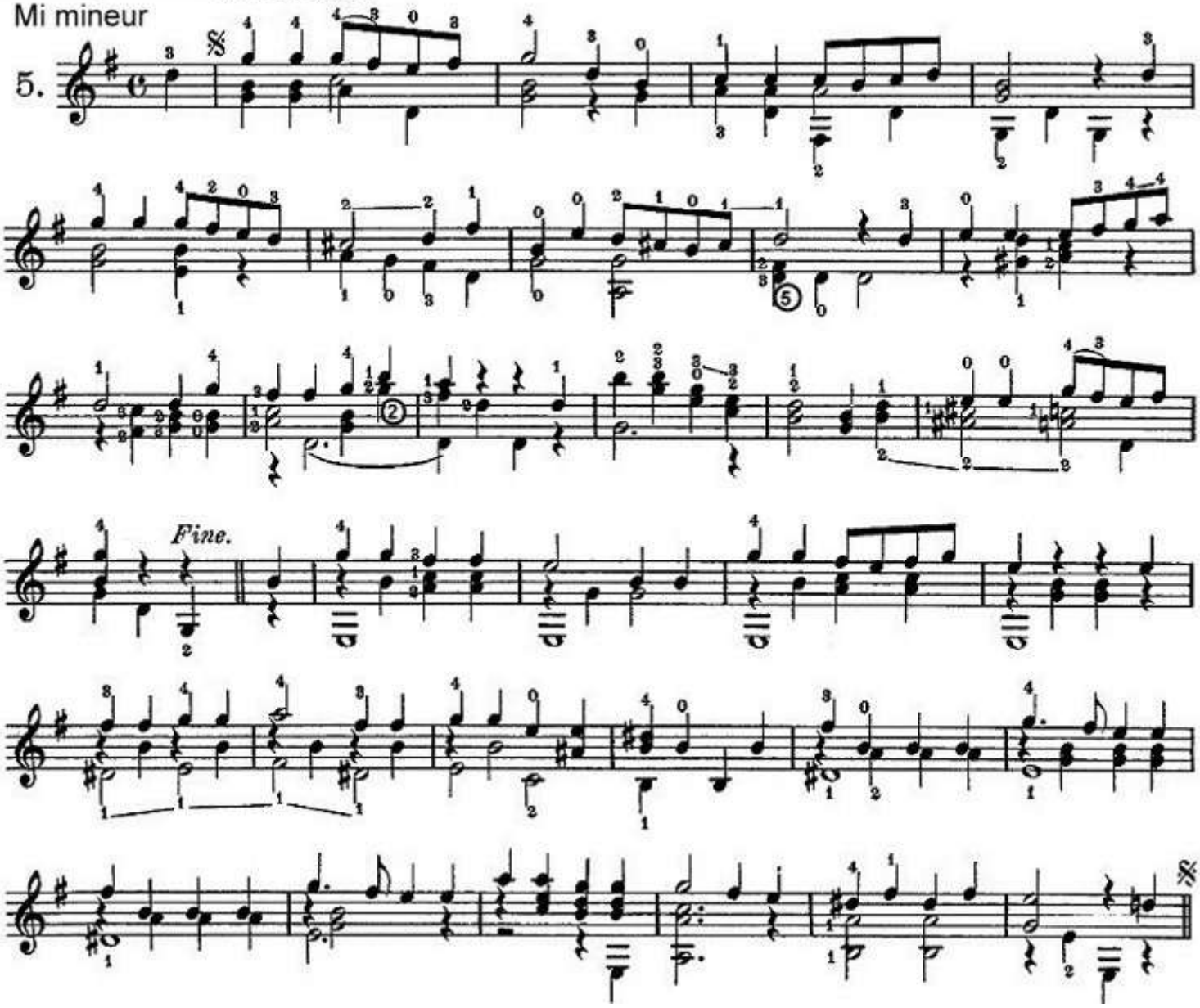
Si mineur

Andante.



SOR - Op 31 - 05 **Andantino.**

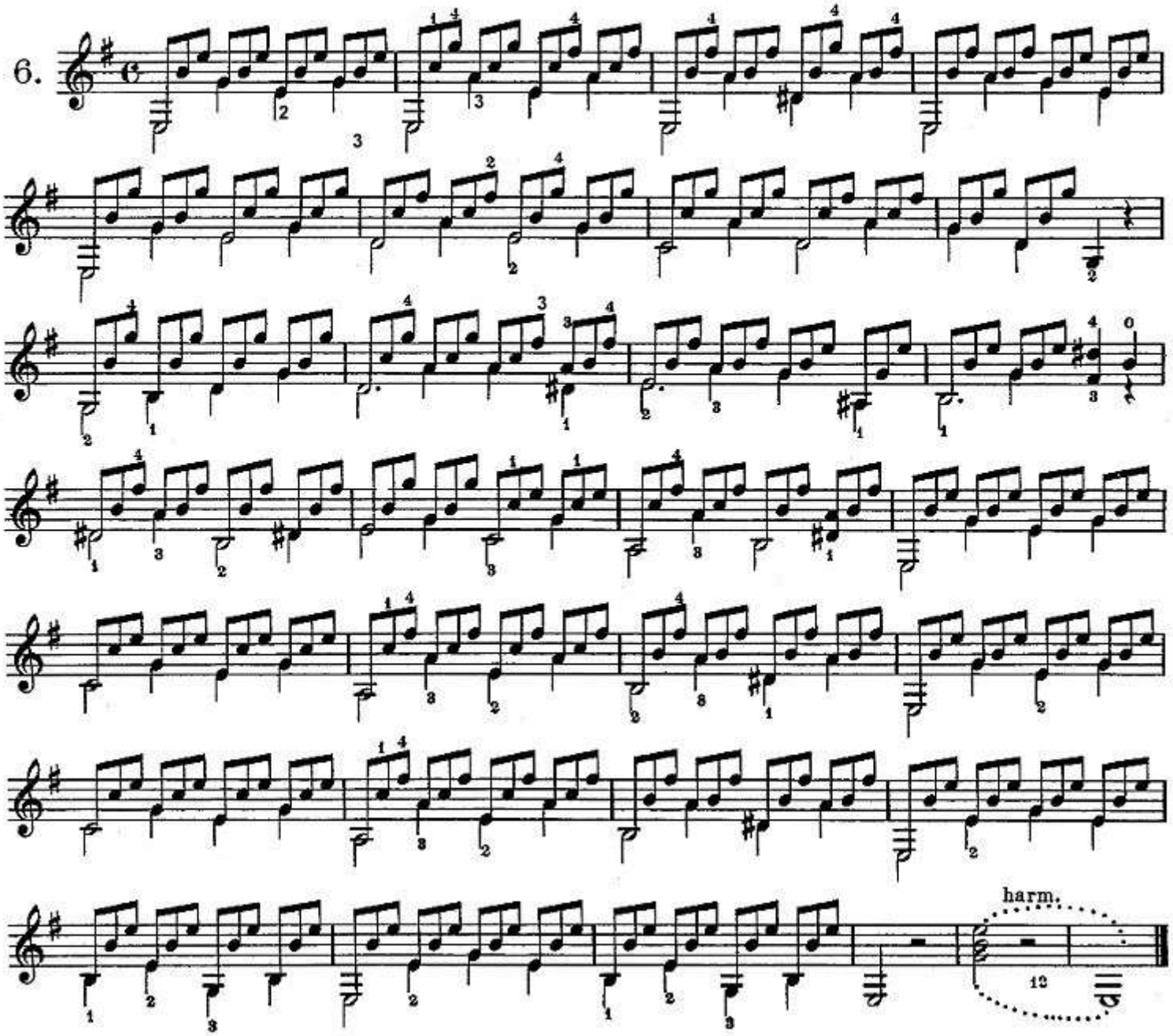
Mi mineur



N. B. Le but de cette leçon est d'habituer le pouce à chercher les cordes qu'il doit attaquer, sans déranger la main, et à marquer les quatre temps.

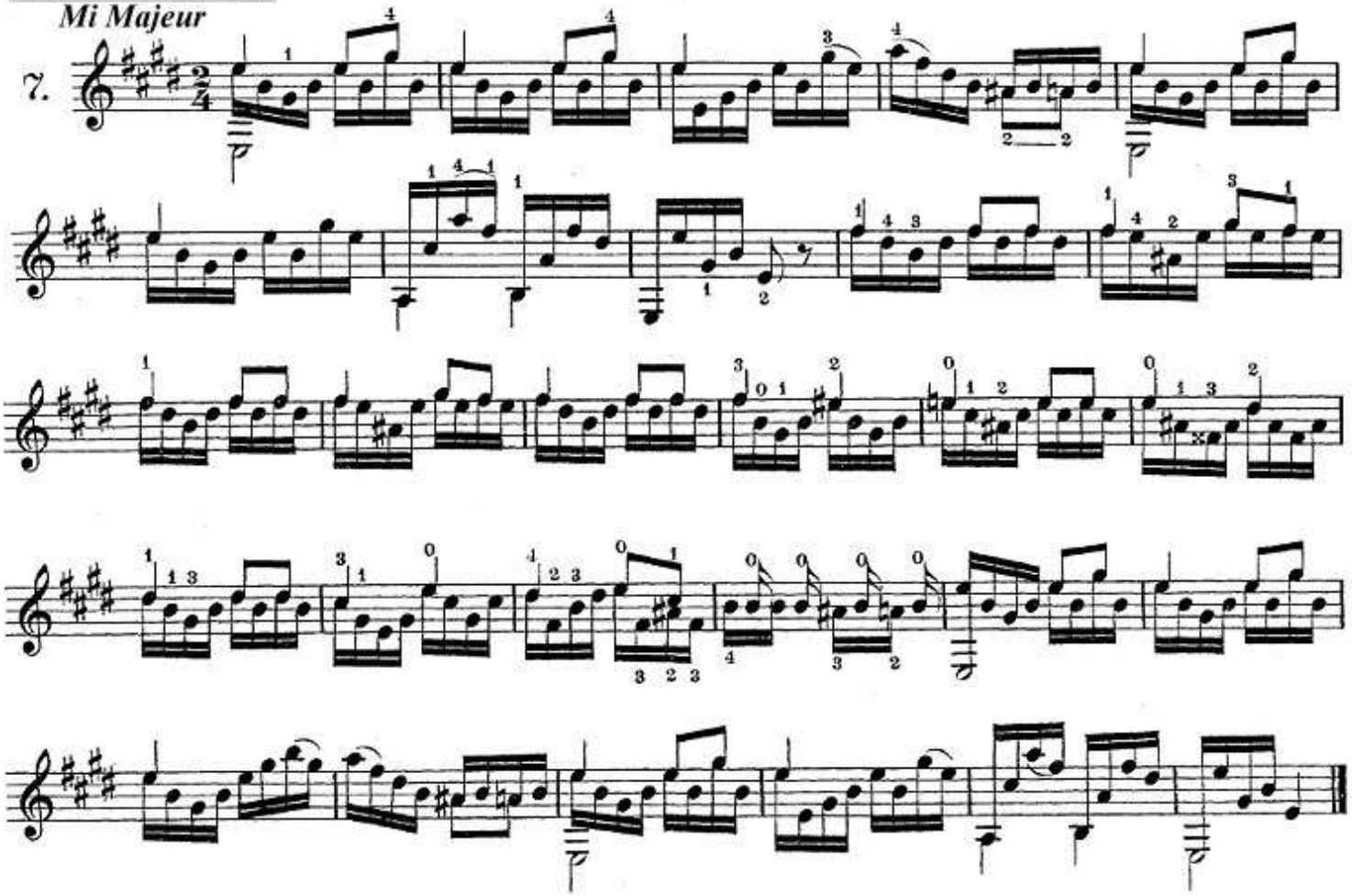
Der Zweck dieser Lection ist, den Daumen zu gewöhnen, die Saiten zu finden, welche er anschlagen soll, ohne die Lage der Hand zu verändern, und um die vier Viertel zu bezeichnen.

Mi mineur

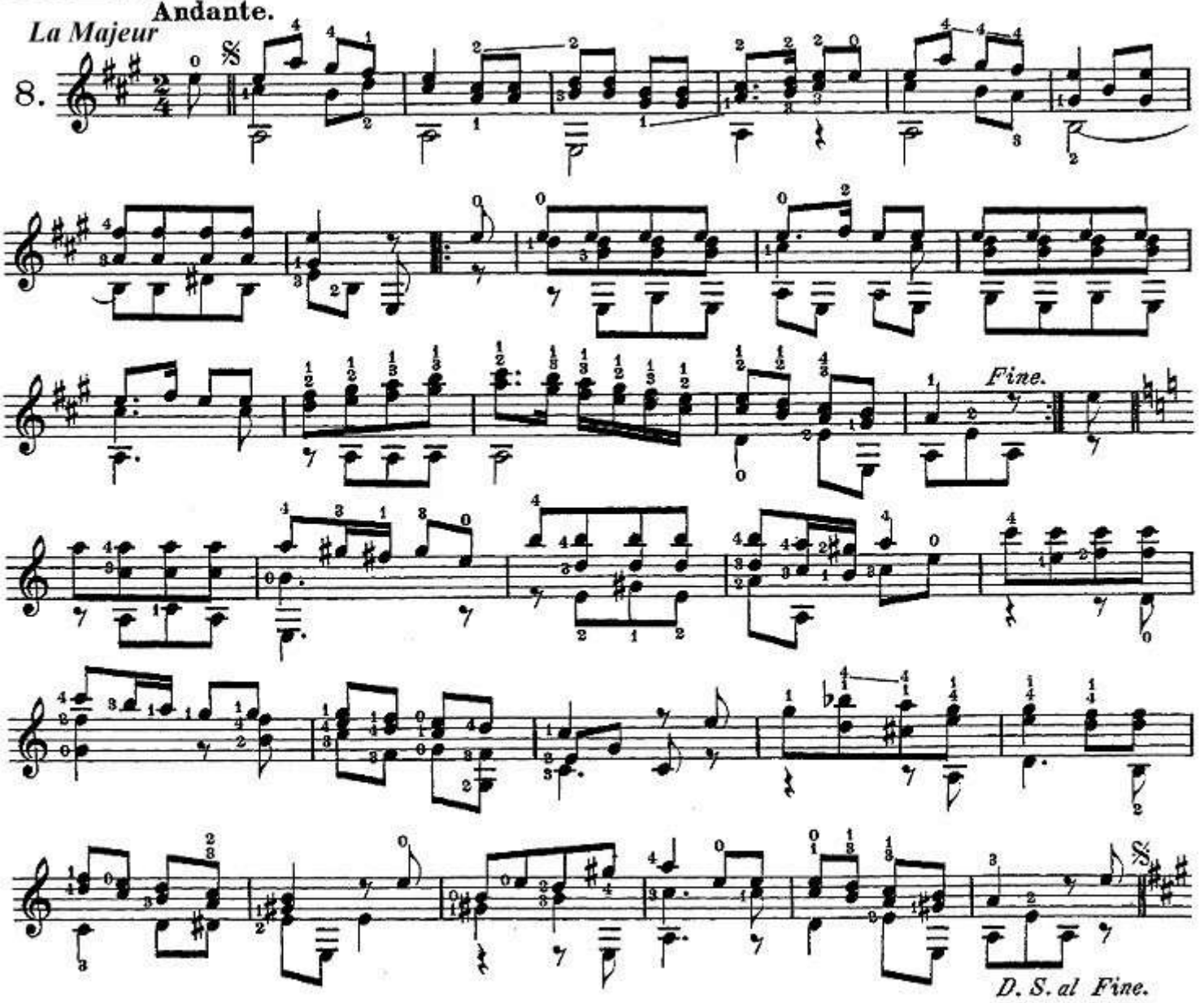


SOR - OP 31 - 07

Mi Majeur

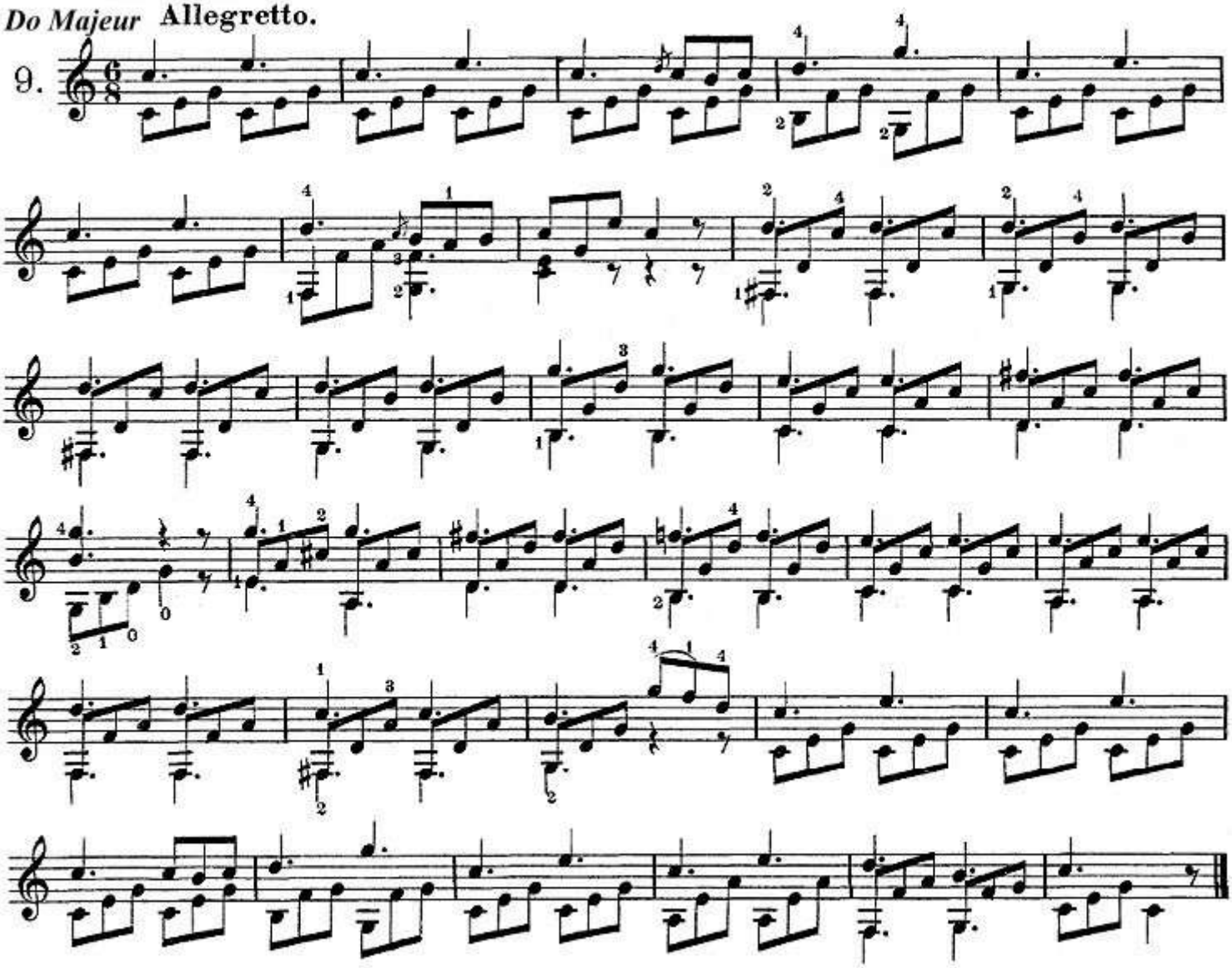


SOR - Op 31 - 08



SOR - Op 31 - 09

Do Majeur **Allegretto.**

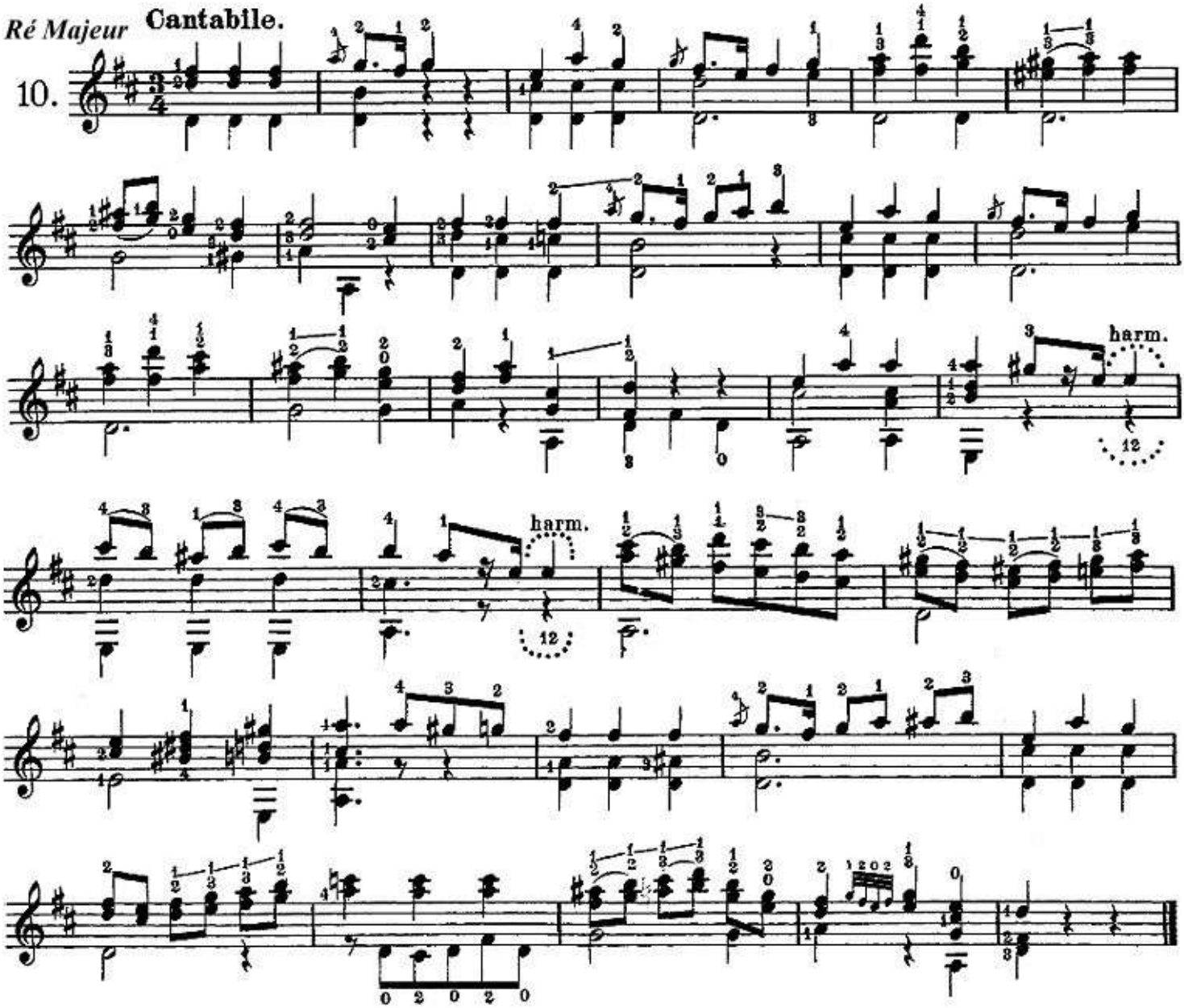


N. B. Le but de cette leçon est de faciliter la liaison des tierces et des sixtes.

Der Zweck dieser Lection ist, die Bindung der Terzen und Sexten zu erleichtern.

Ré Majeur **Cantabile.**

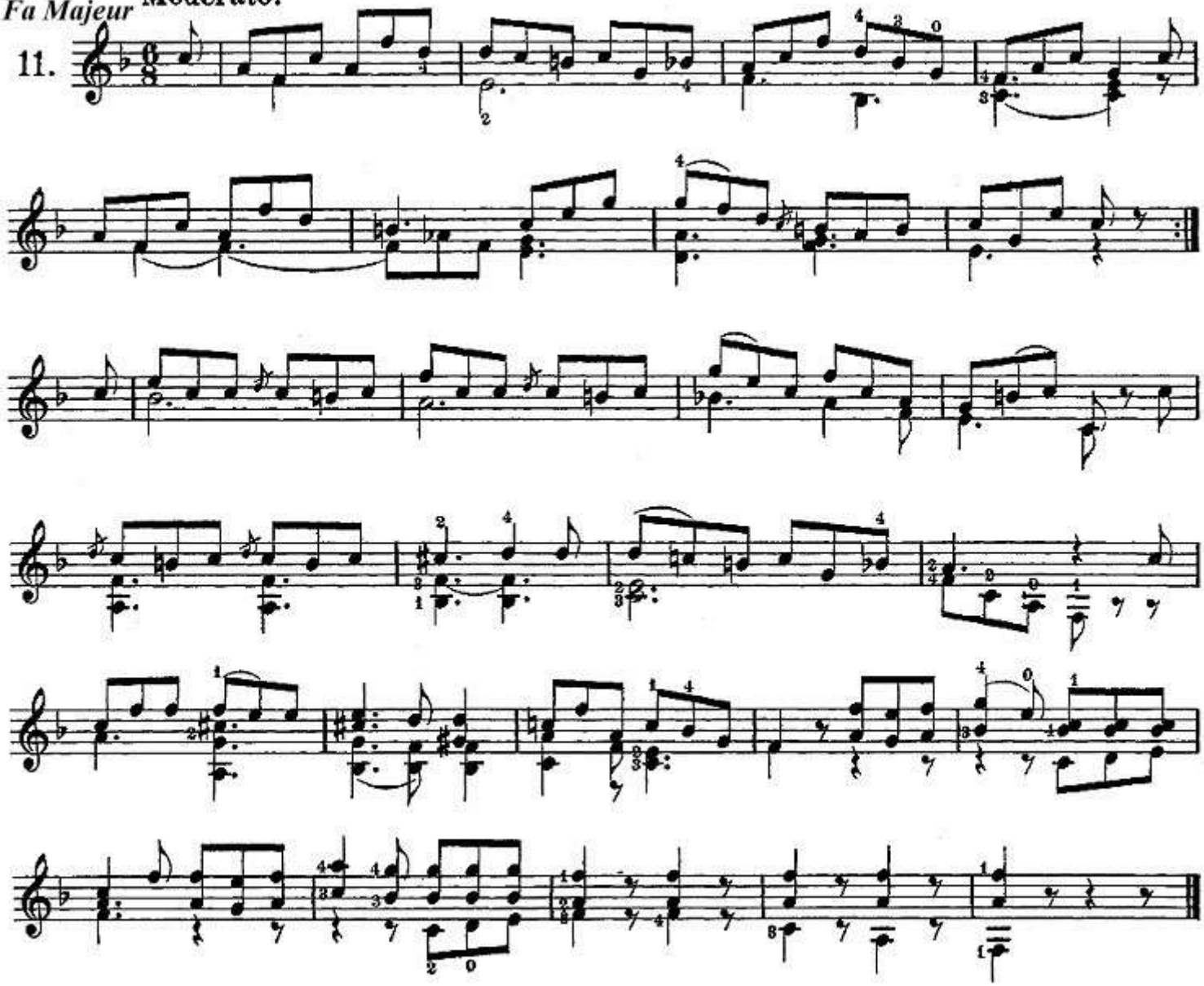
10.



SOR - Op 31 - 11

Fa Majeur **Moderato.**

11.



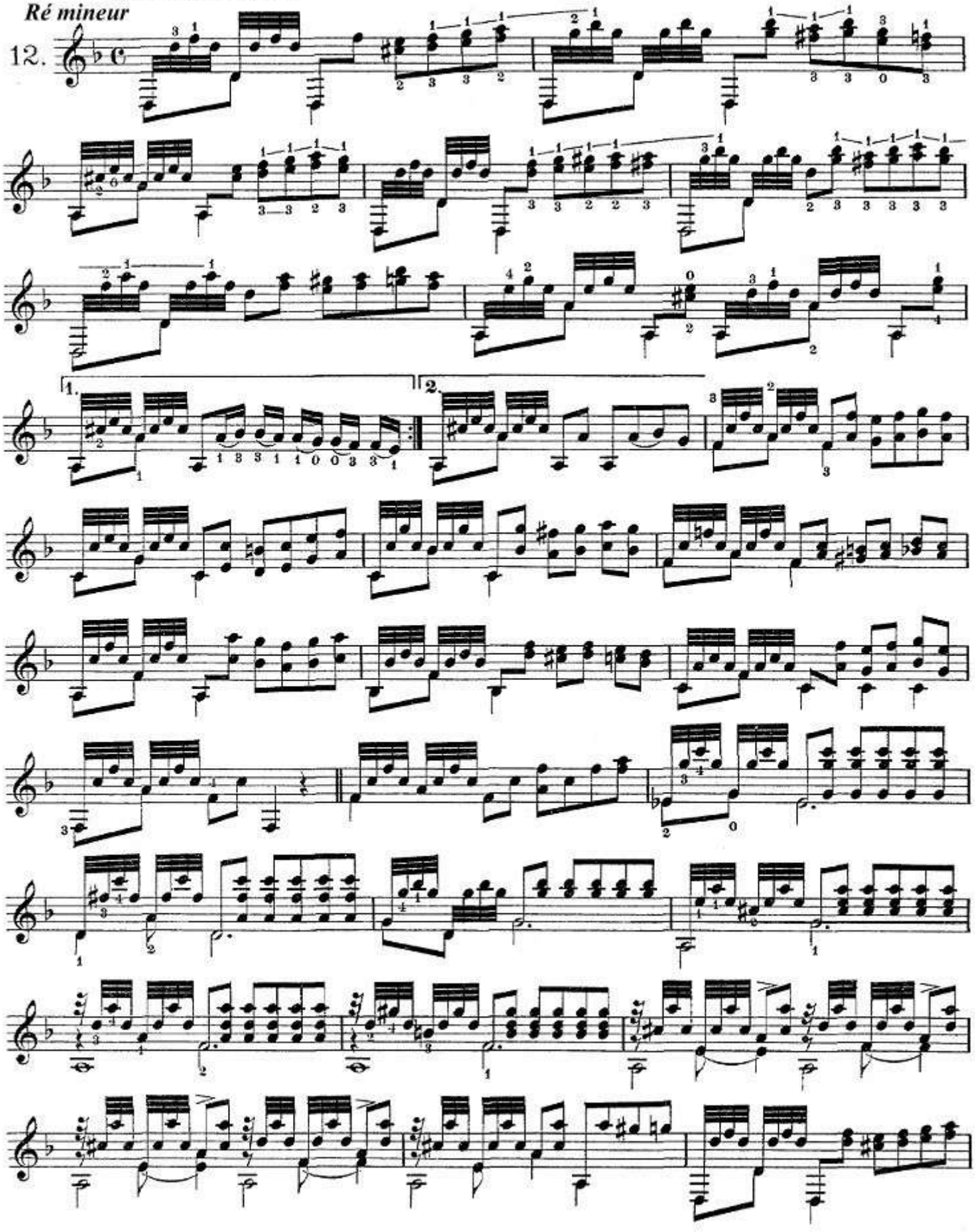
SOR - Op 31 - 12

Andante.

La 6e corde en RÉ. (D.)

Ré mineur

12.



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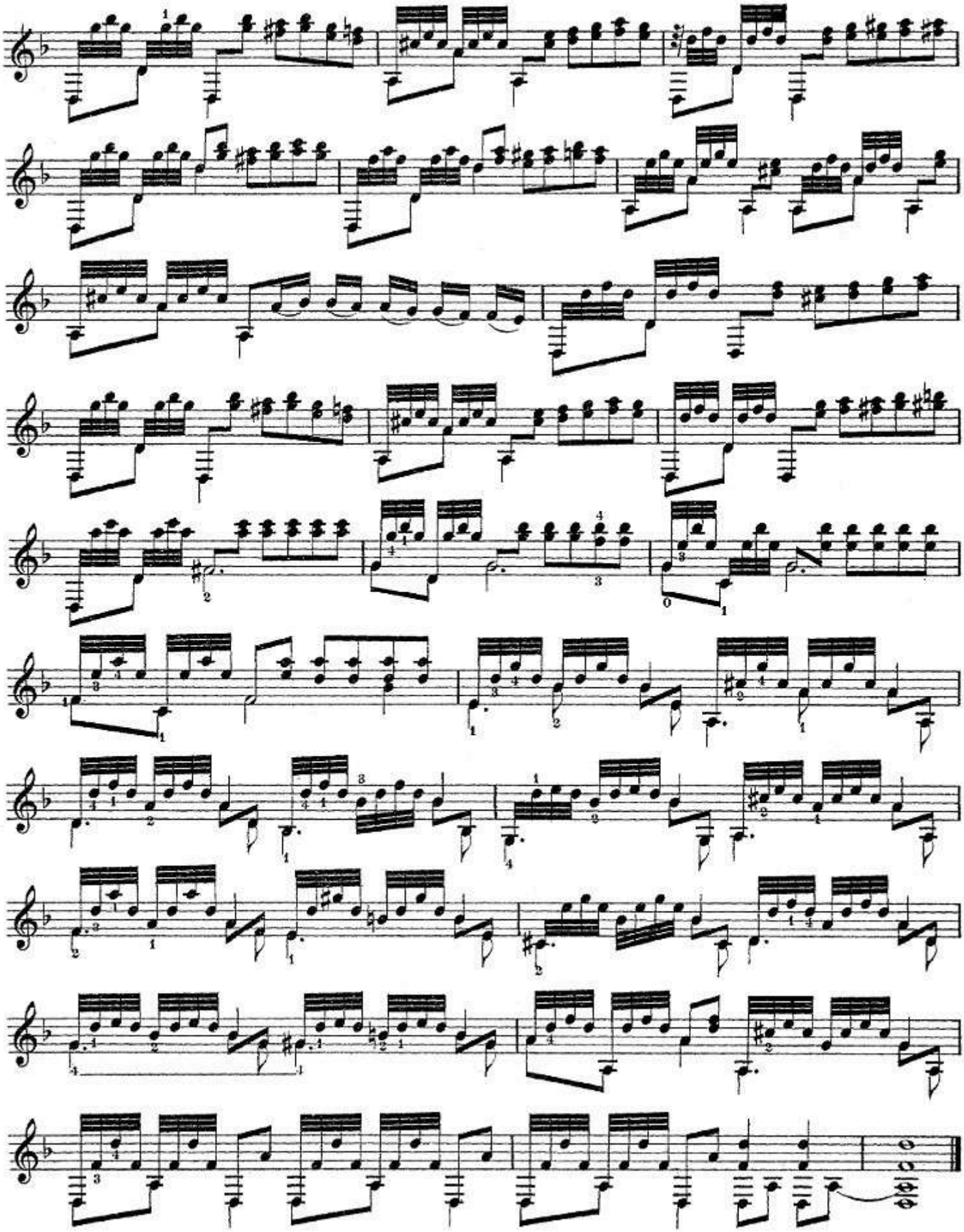
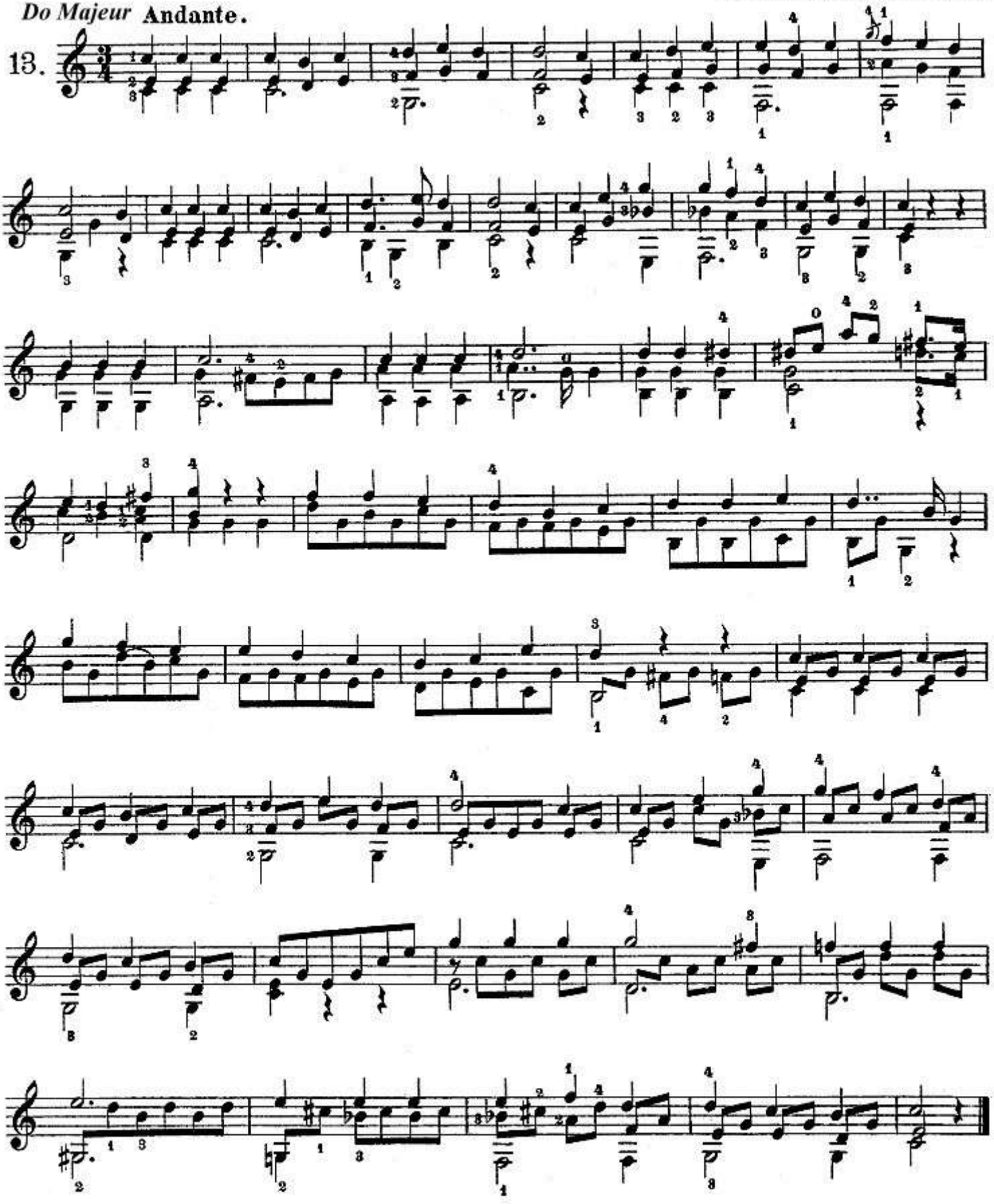


SOR - Op 31 - 13

Ferd. Sor, oeuv. 31.Cahier II.

Do Majeur **Andante.**

13.

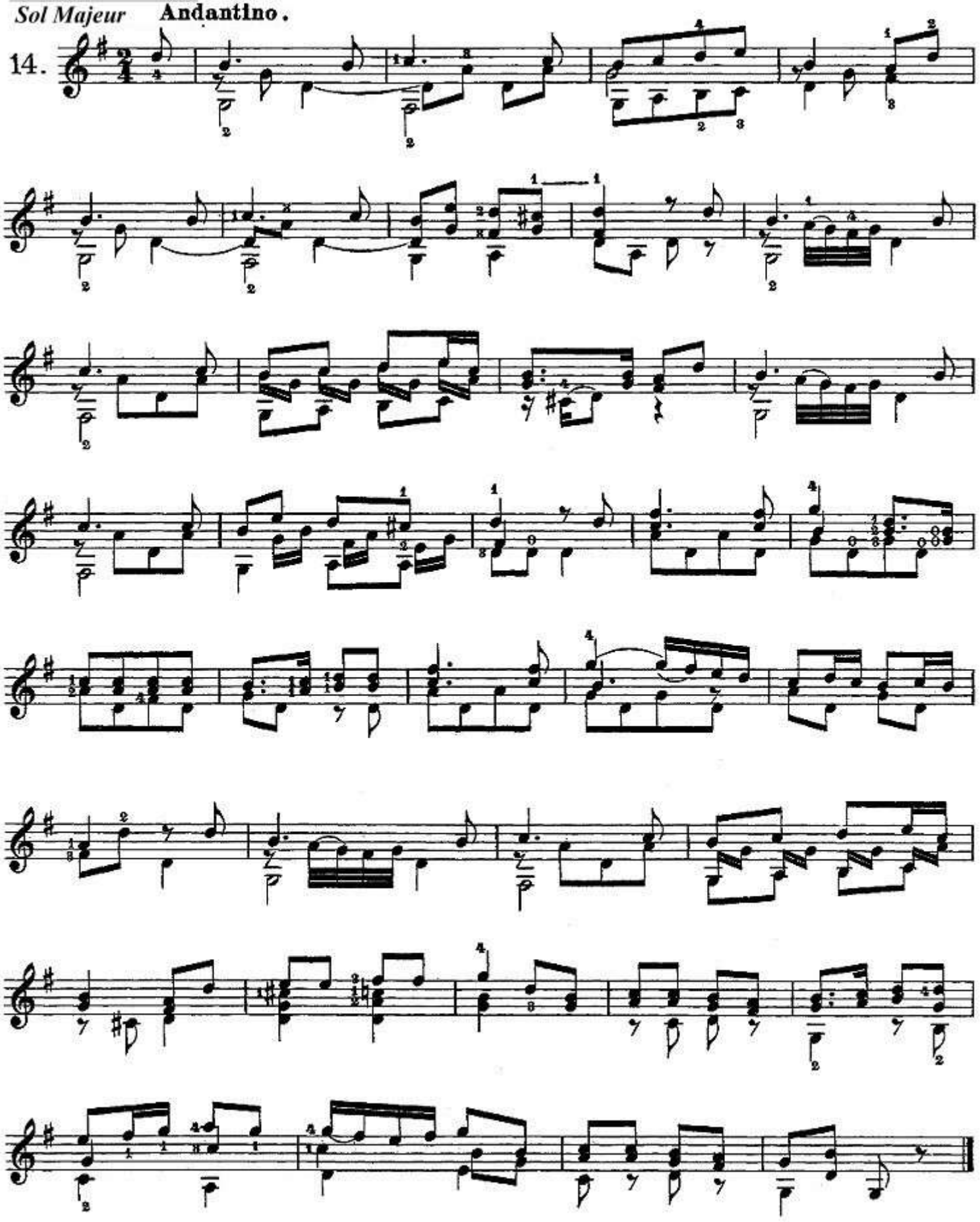


Stich und Druck der Röder'schen Officin in Leipzig.

SOR - Op 31 - 14

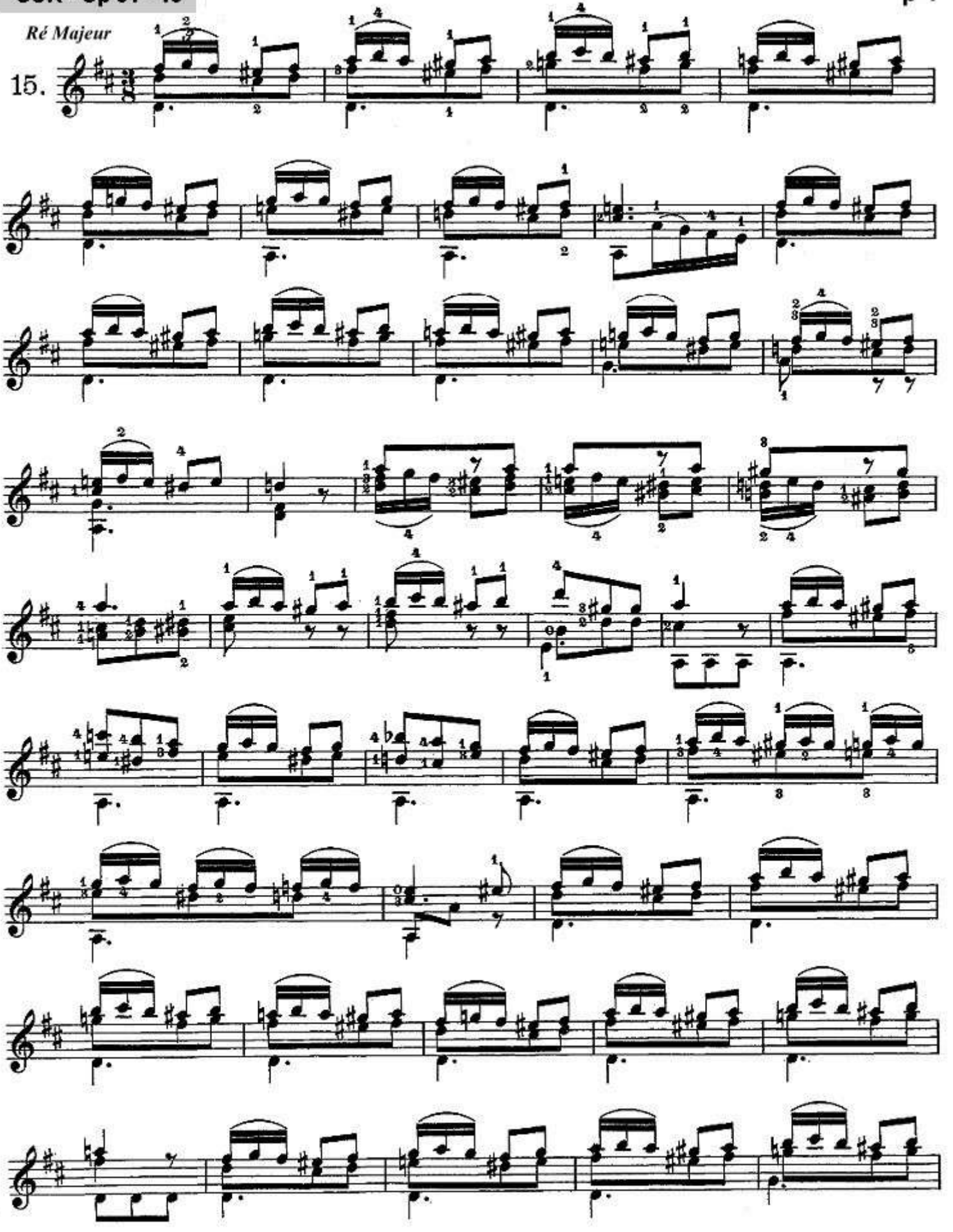
Sol Majeur **Andantino.**

14.



Ré Majeur

15.



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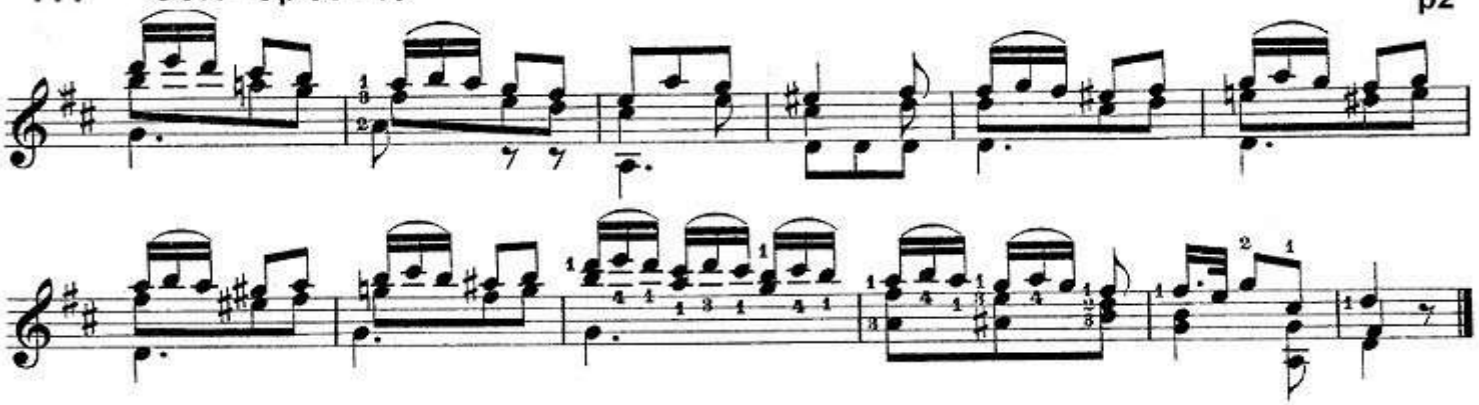
SOR - Op 31 - 15

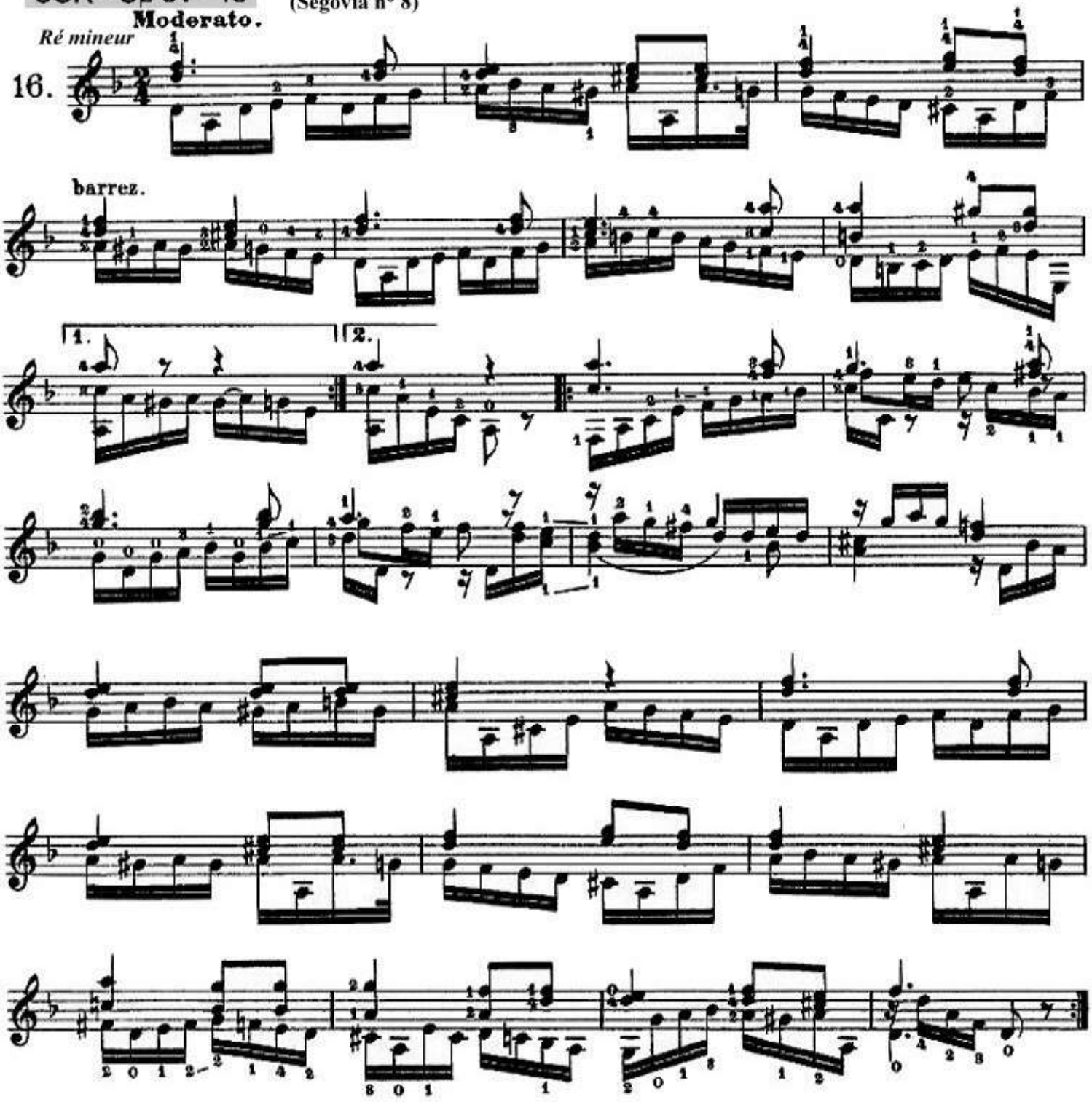


SOR - Op 31 - 16 (Ségovia n° 8)

Moderato.

Ré mineur

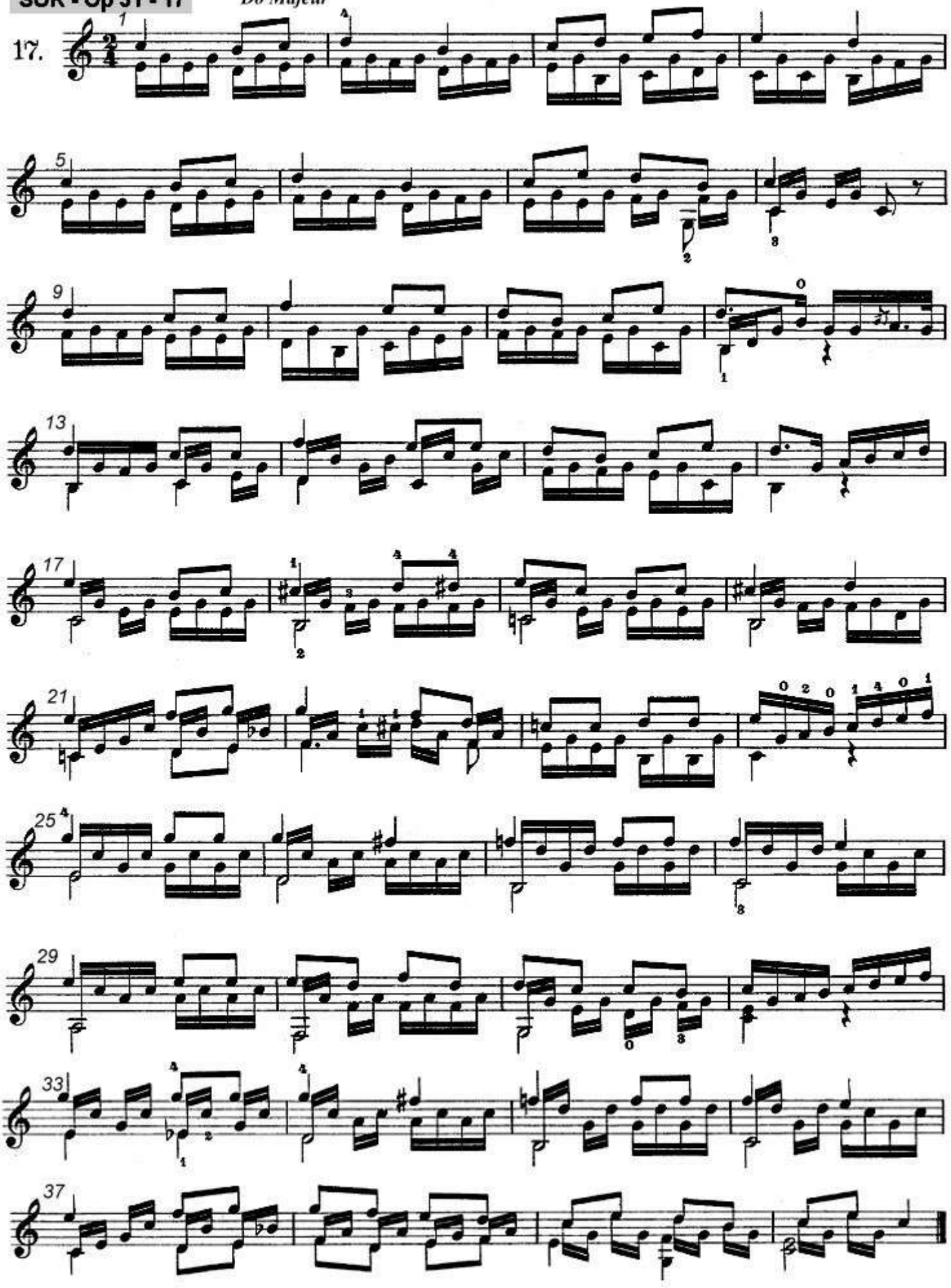
16.



SOR - Op 31 - 17

Do Majeur

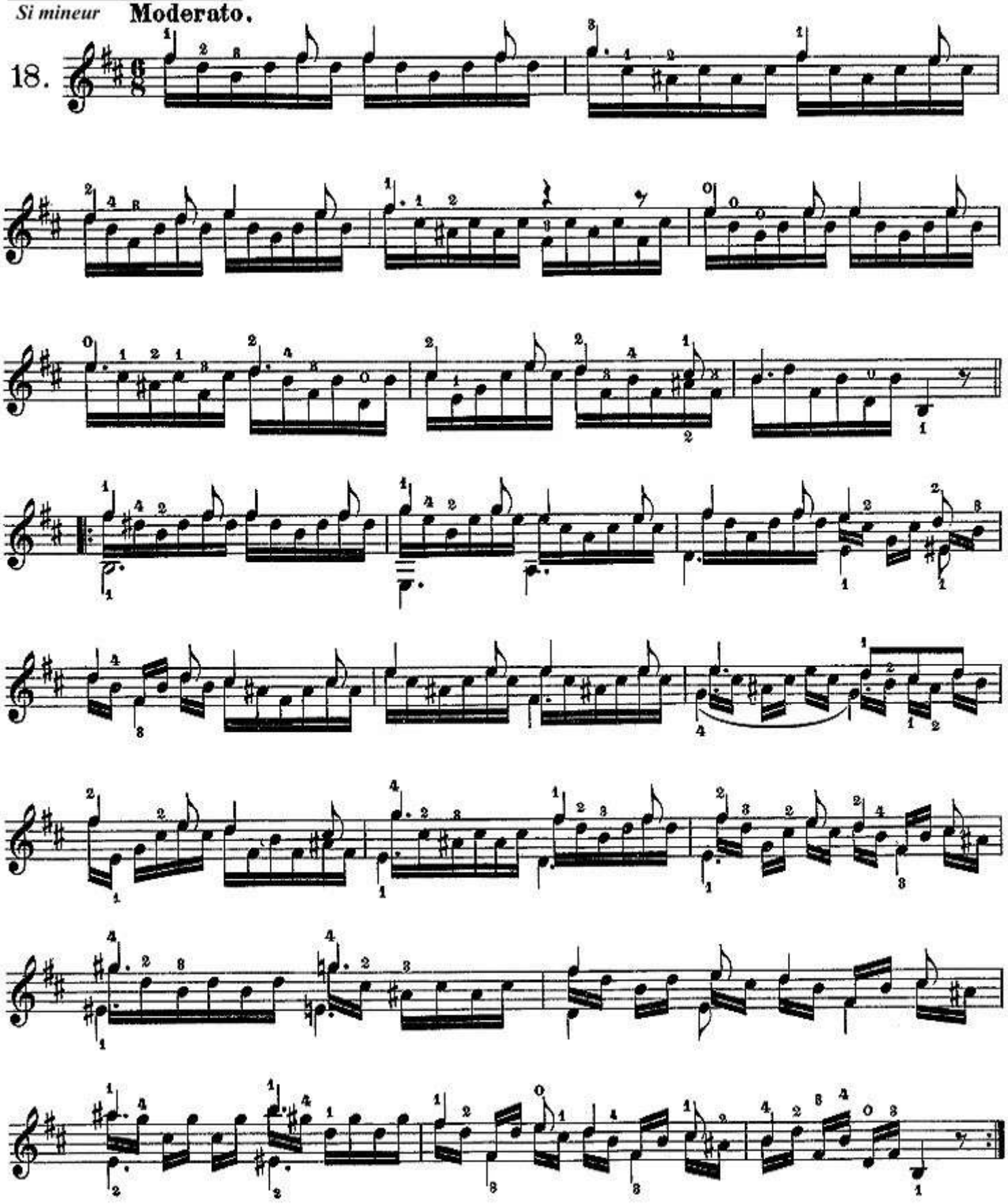
17.



SOR - Op 31 - 18

Si mineur **Moderato.**

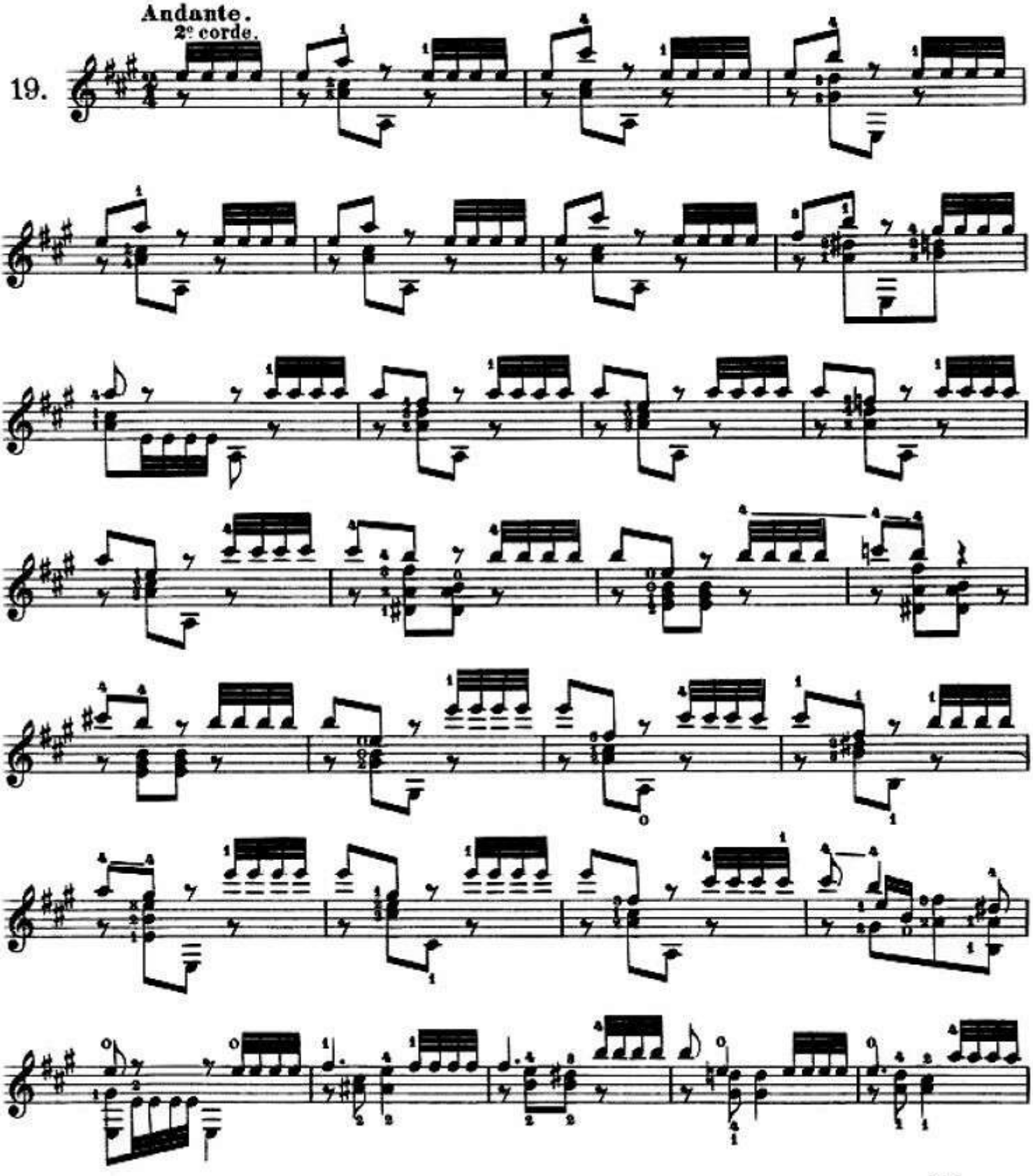
18.

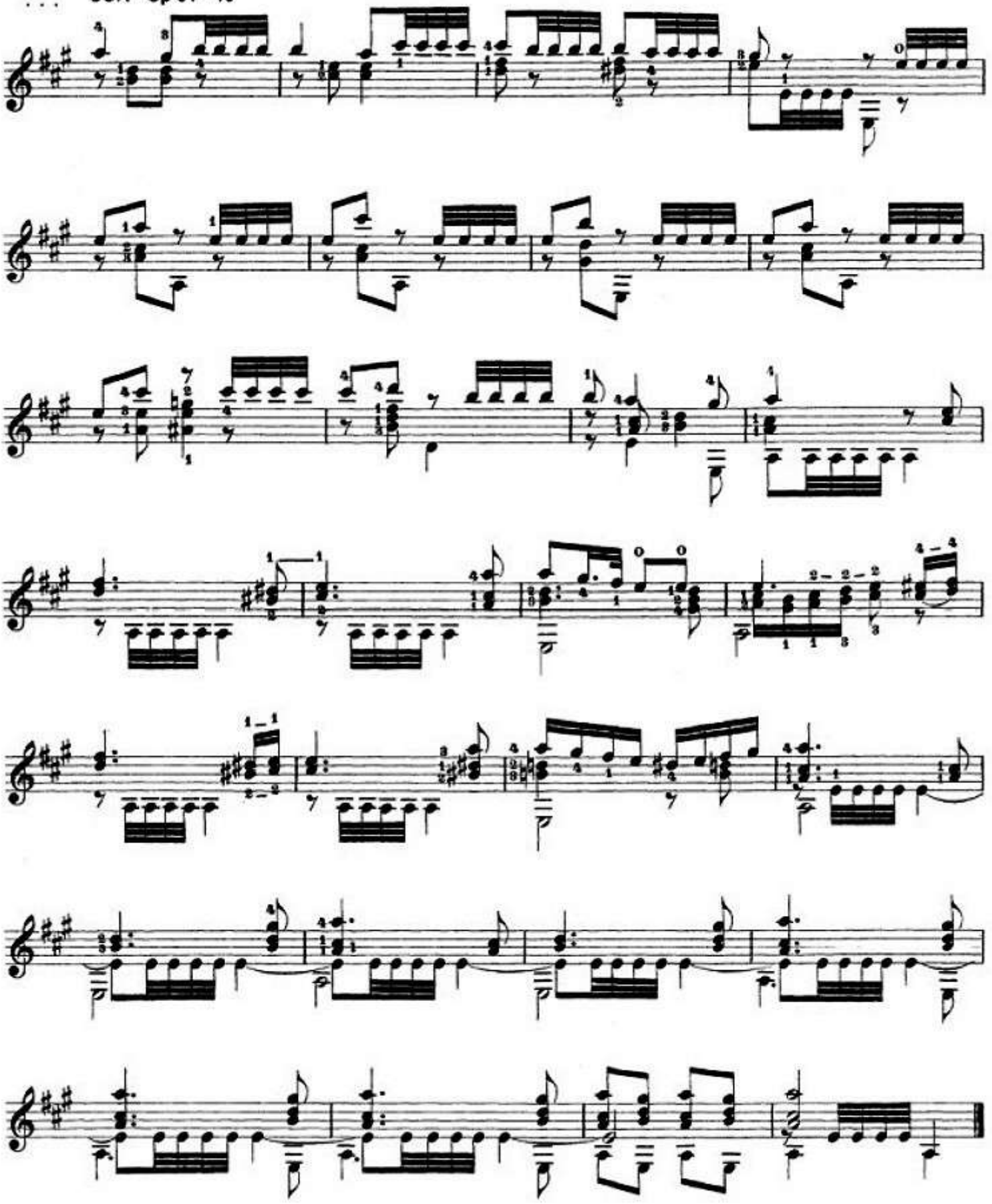


SOR - Op 31 - 19 (Ségovia n° 10)

Le but de cette leçon est d'habituer l'écolier à donner au pouce de la main droite la véritable direction, en le faisant alterner avec l'index pour les triples croches.

La Majeur



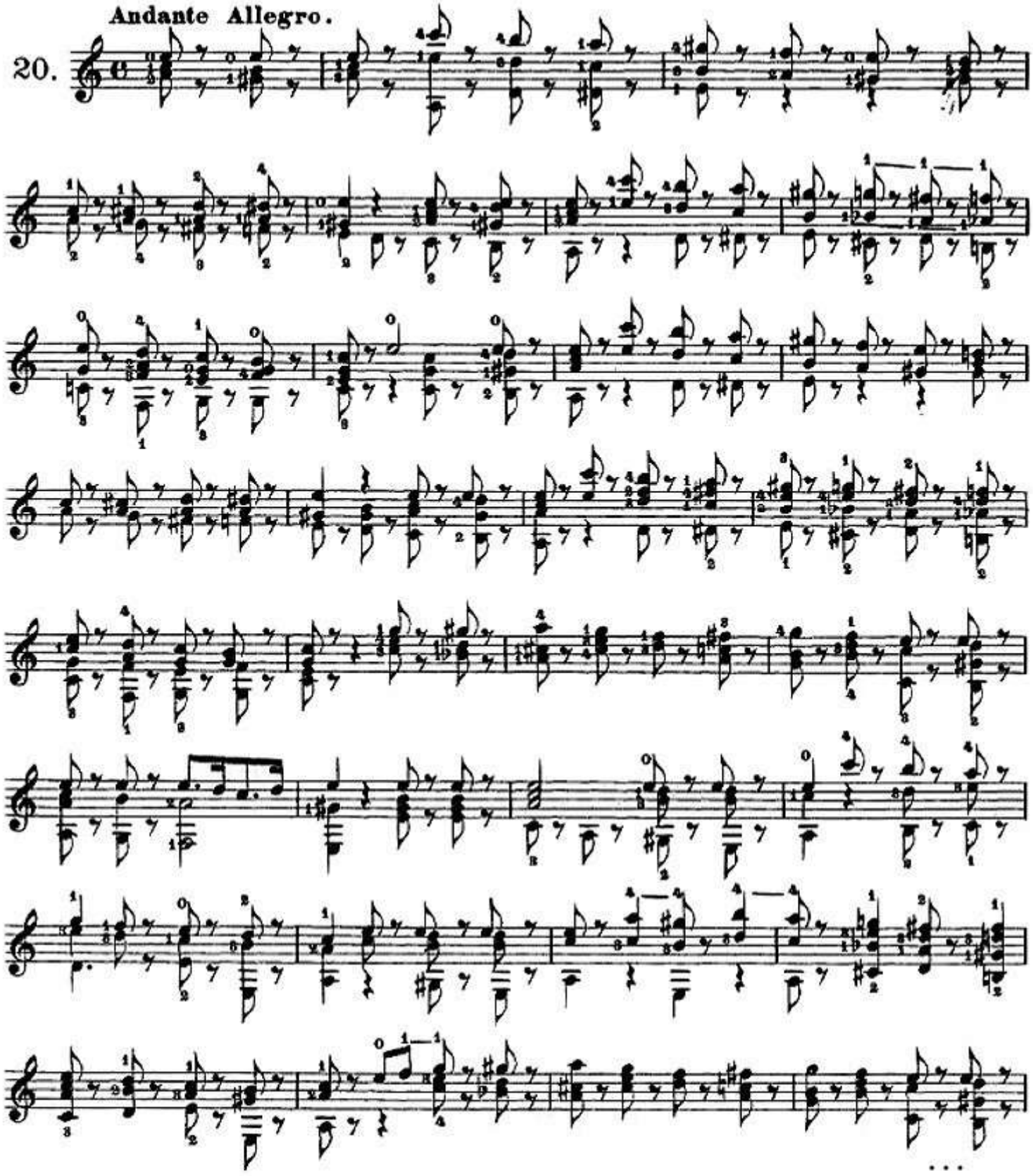


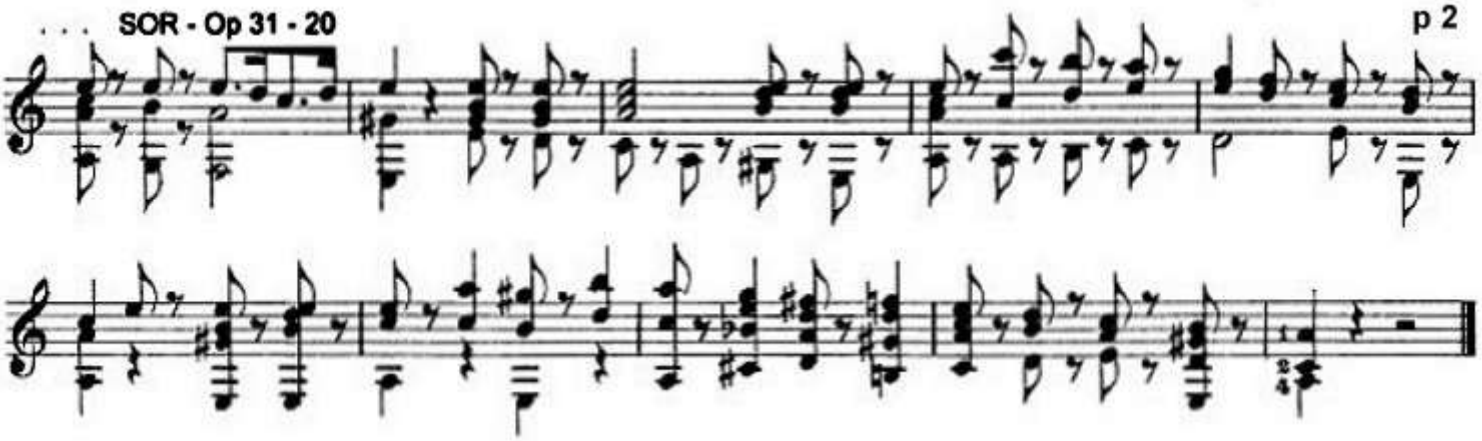
Cette leçon peut être jouée moins vite que le mouvement indiqué, mais ayant pour but de prendre possession des accords, il est utile d'en presser le mouvement à mesure qu'on la jouera avec plus de facilité.

La mineur

Andante Allegro.

20.



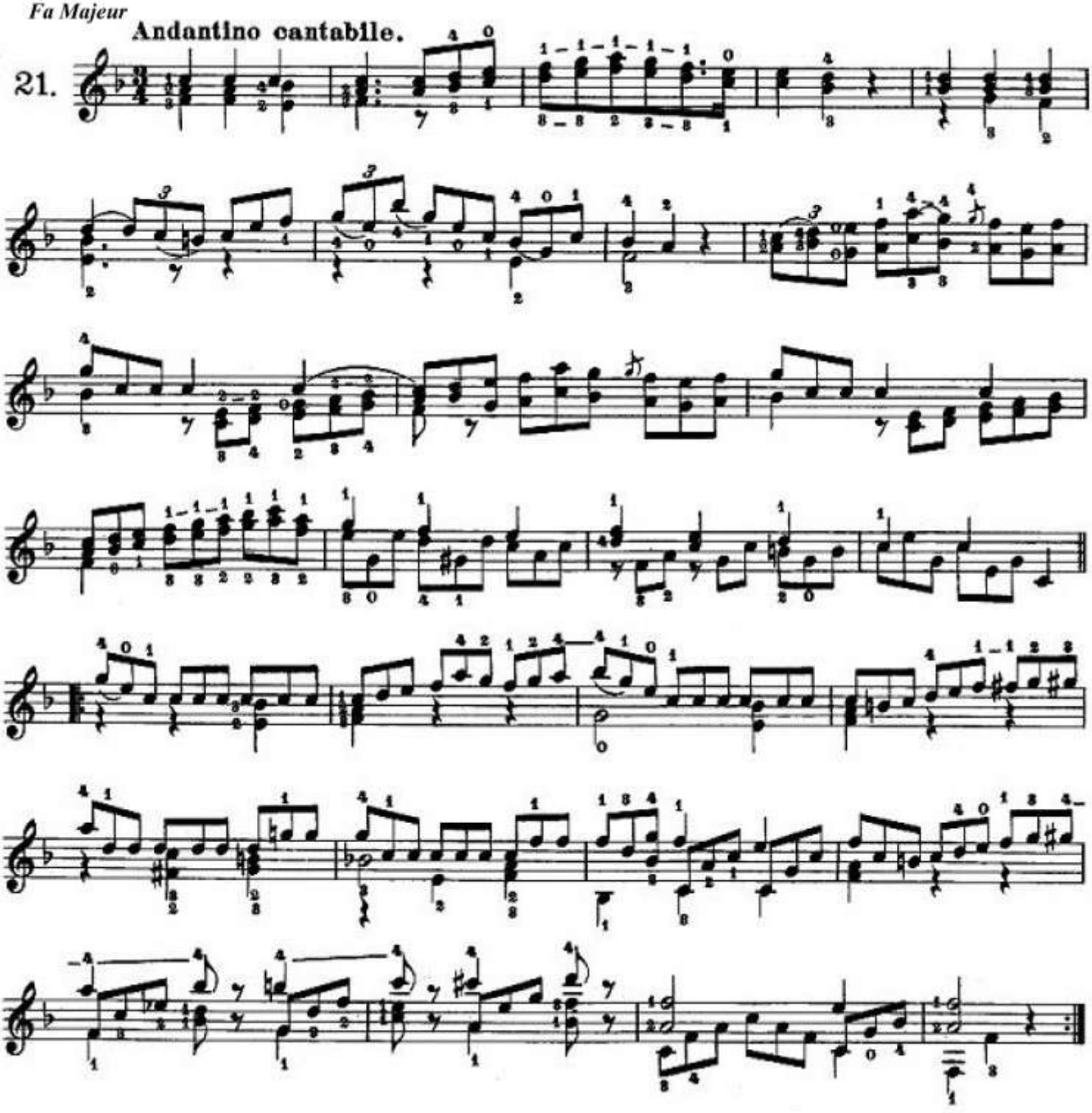


SOR - Op 31 - 21 (Ségovia n° 7)

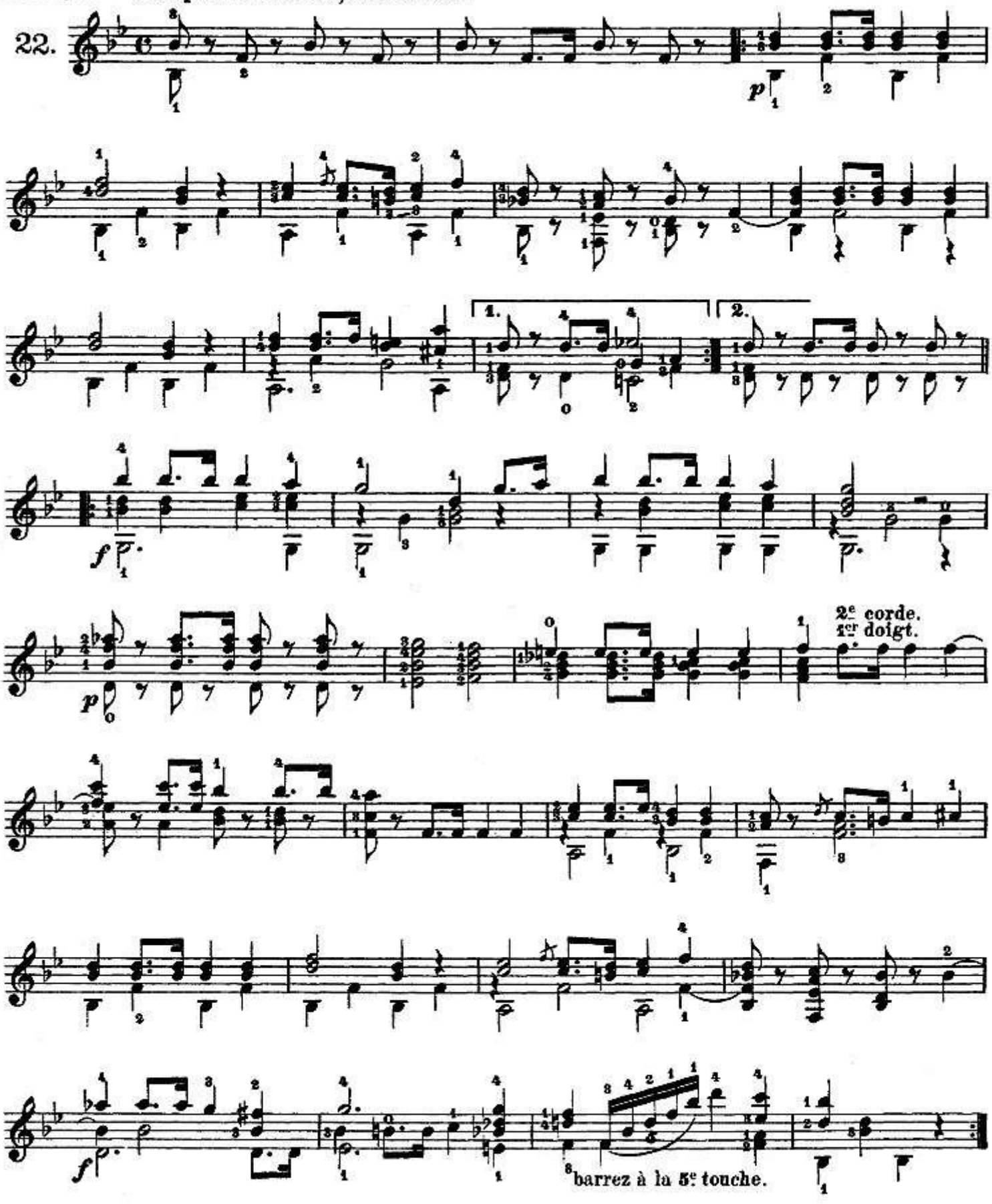
Fa Majeur

Andantino cantabile.

21.

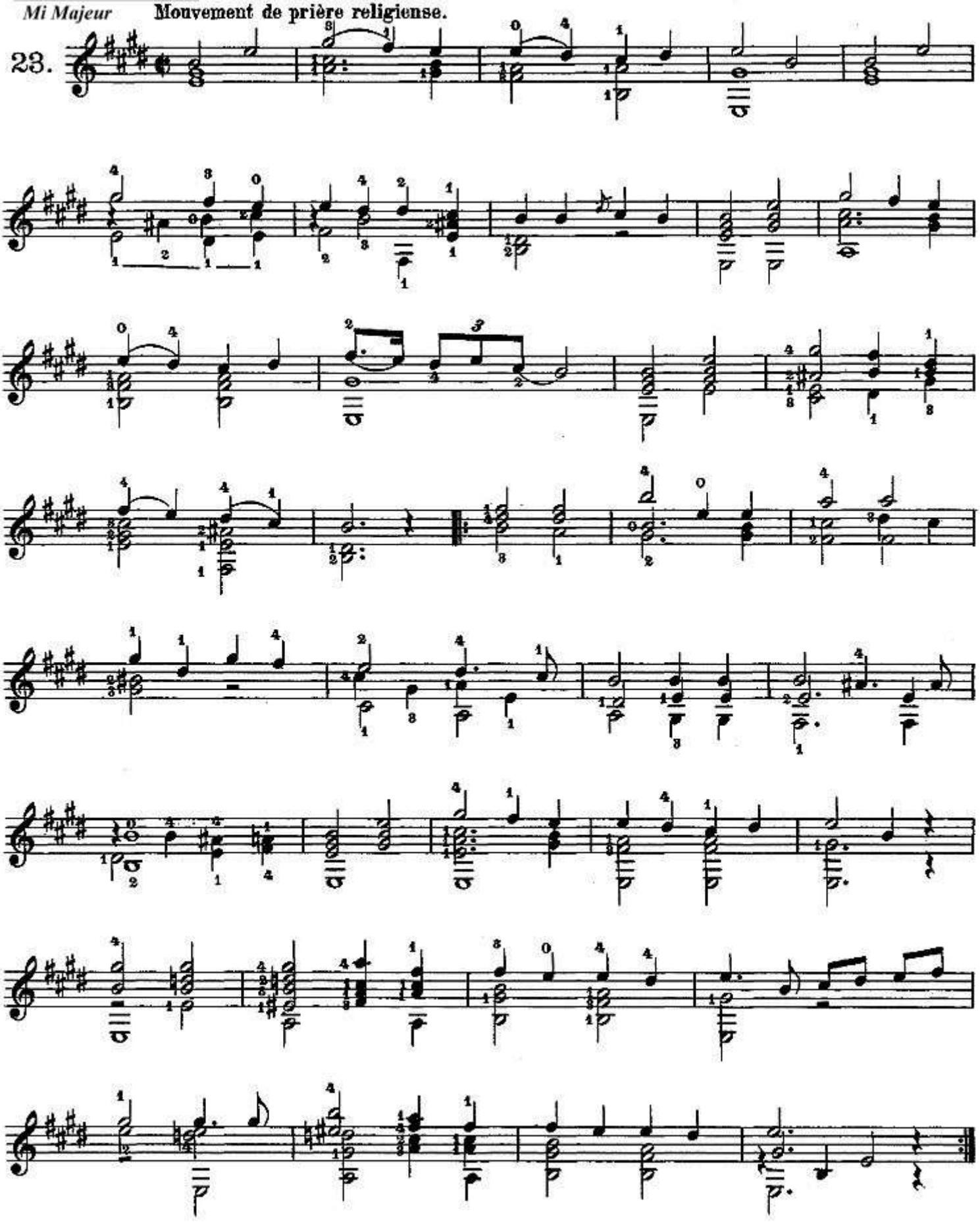


Si b Majeur **Tempo di marcia, moderato.**



SOR - Op 31 - 23

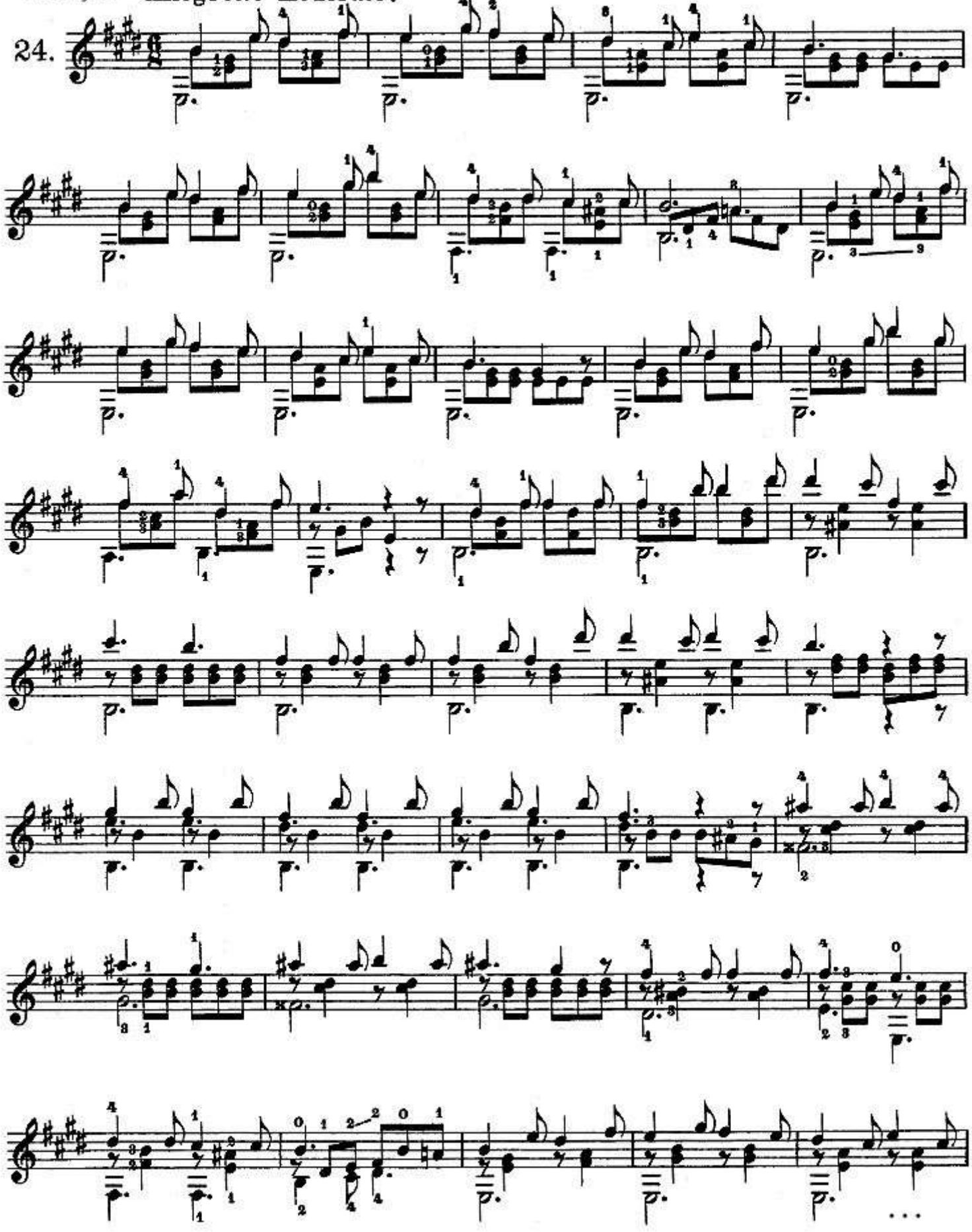
Mi Majeur **Mouvement de prière religiense.**

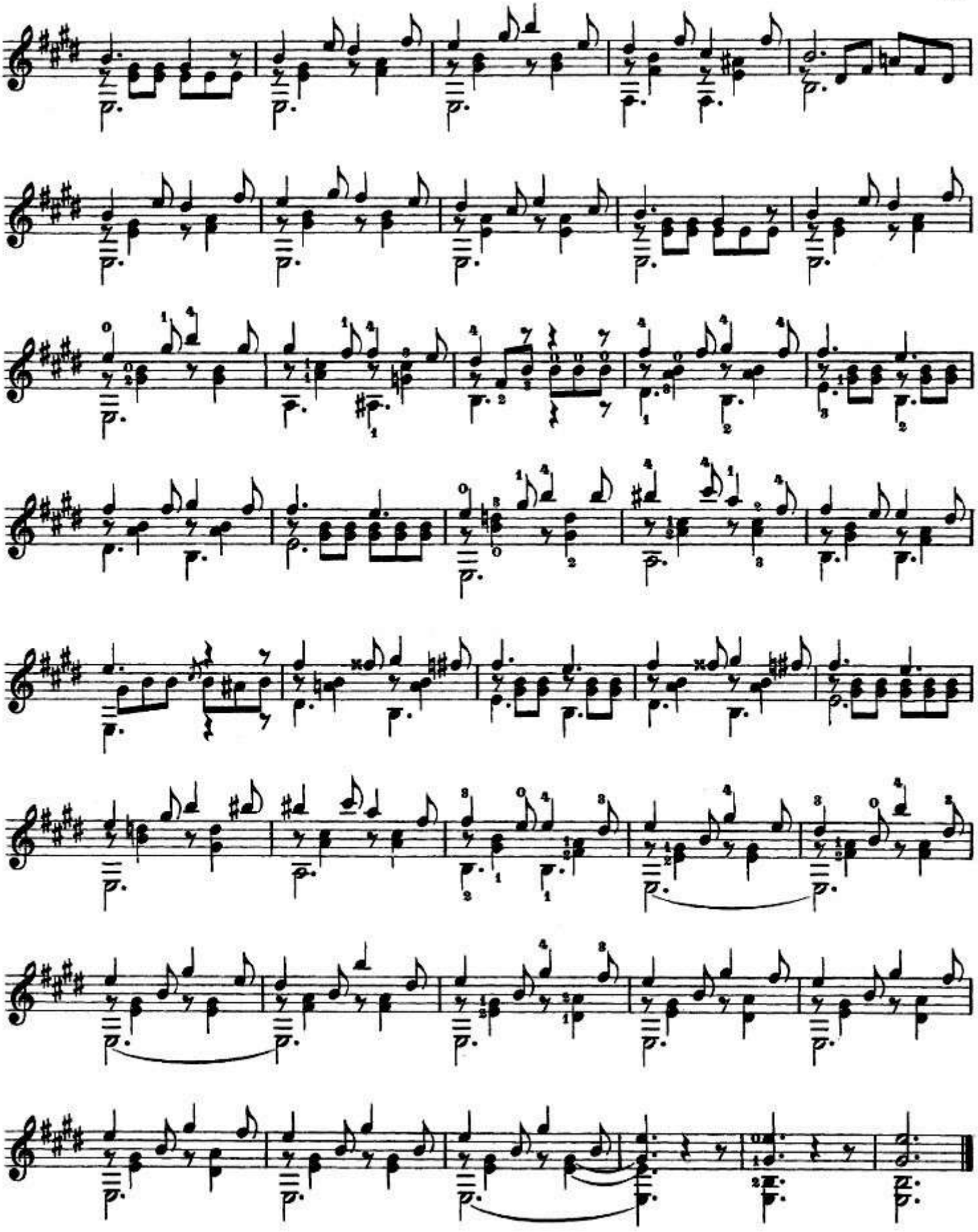


SOR - Op 31 - 24

Mi Majeur **Allegretto moderato.**

24.





GUITARE .

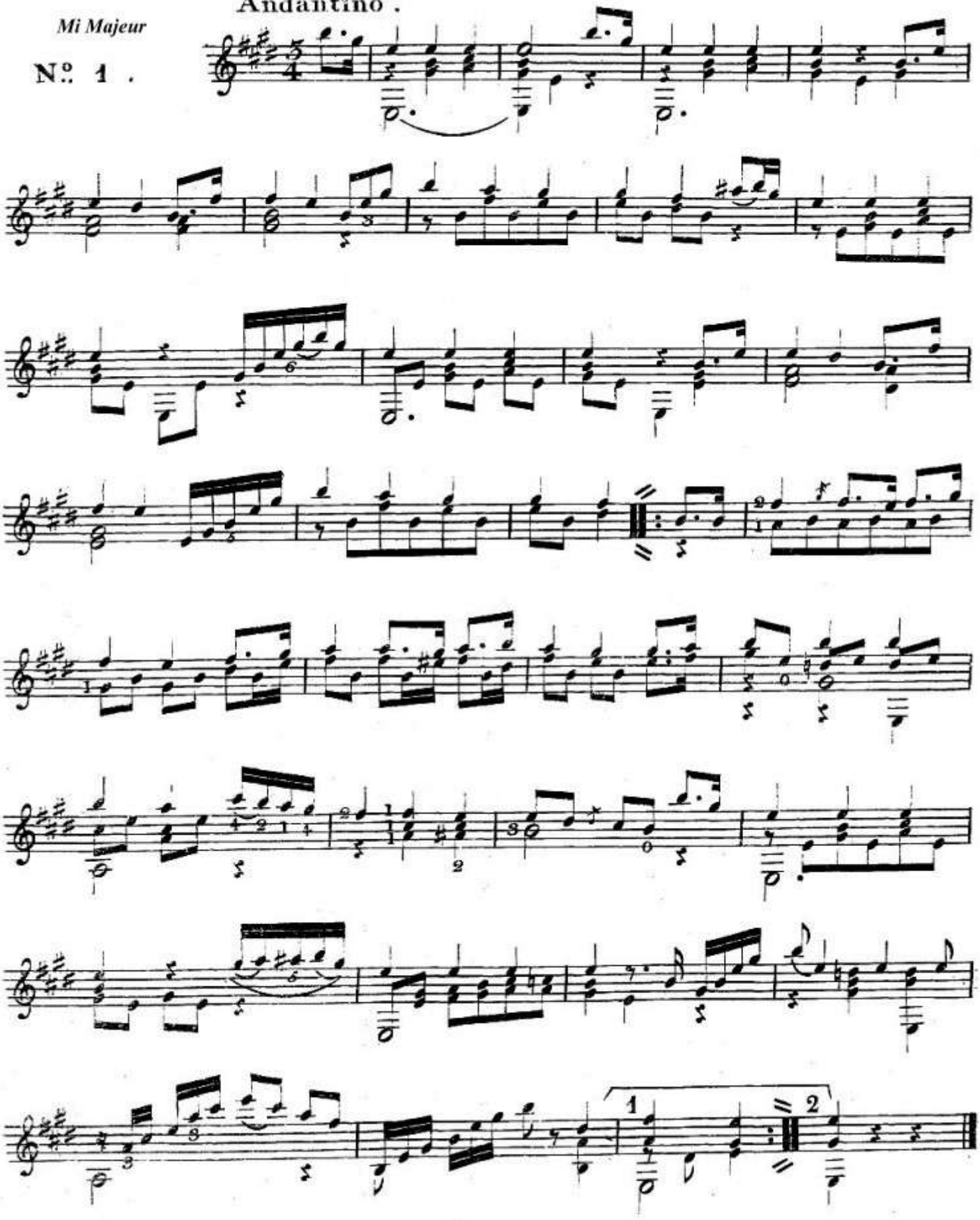
Sor - Opus 32 - 1

Six Petites Pieces

Andantino .

Mi Majeur

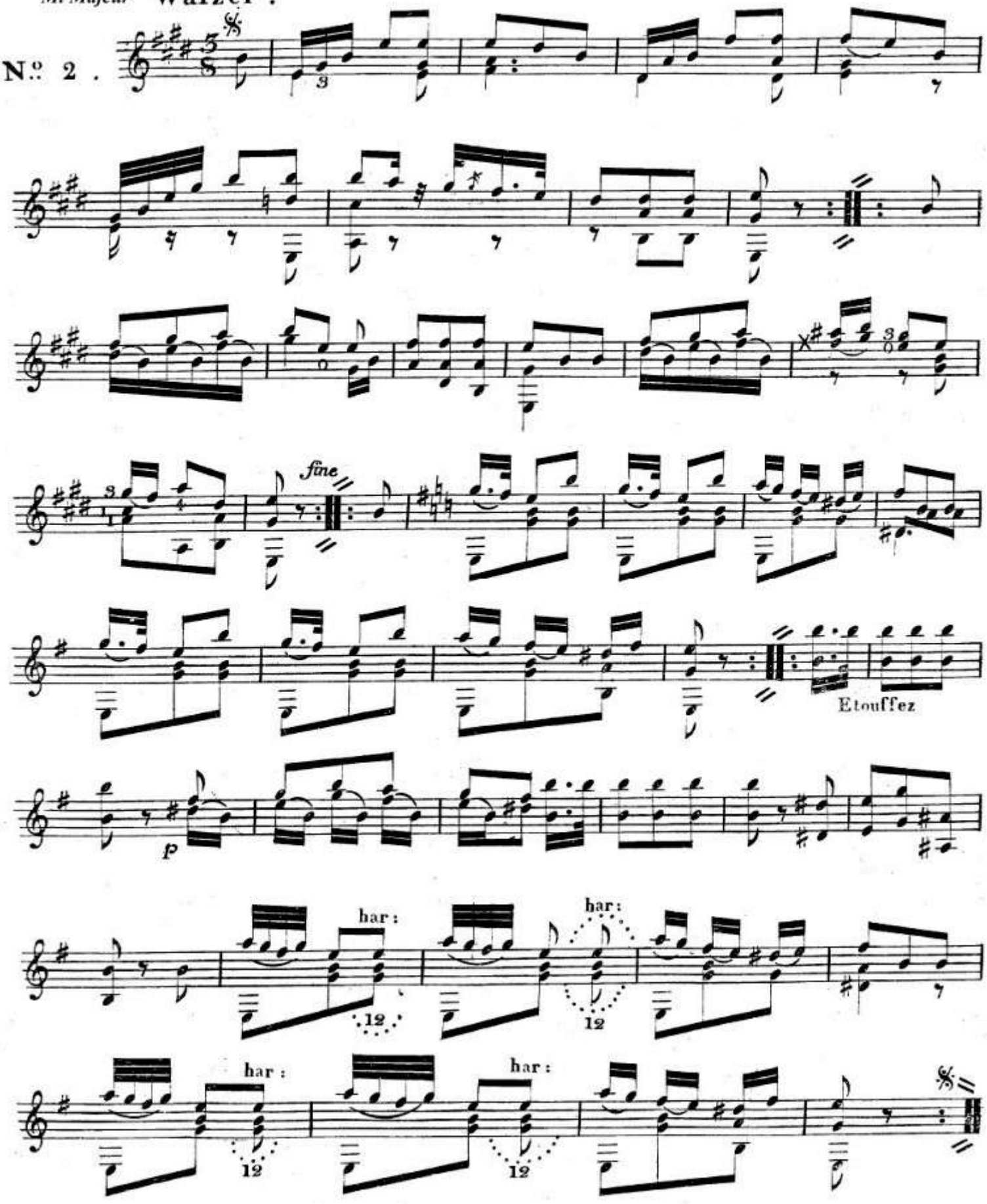
N.° 1 .



Sor - Opus 32 - 2

Mi Majeur **Walzer .**

N.o 2 .

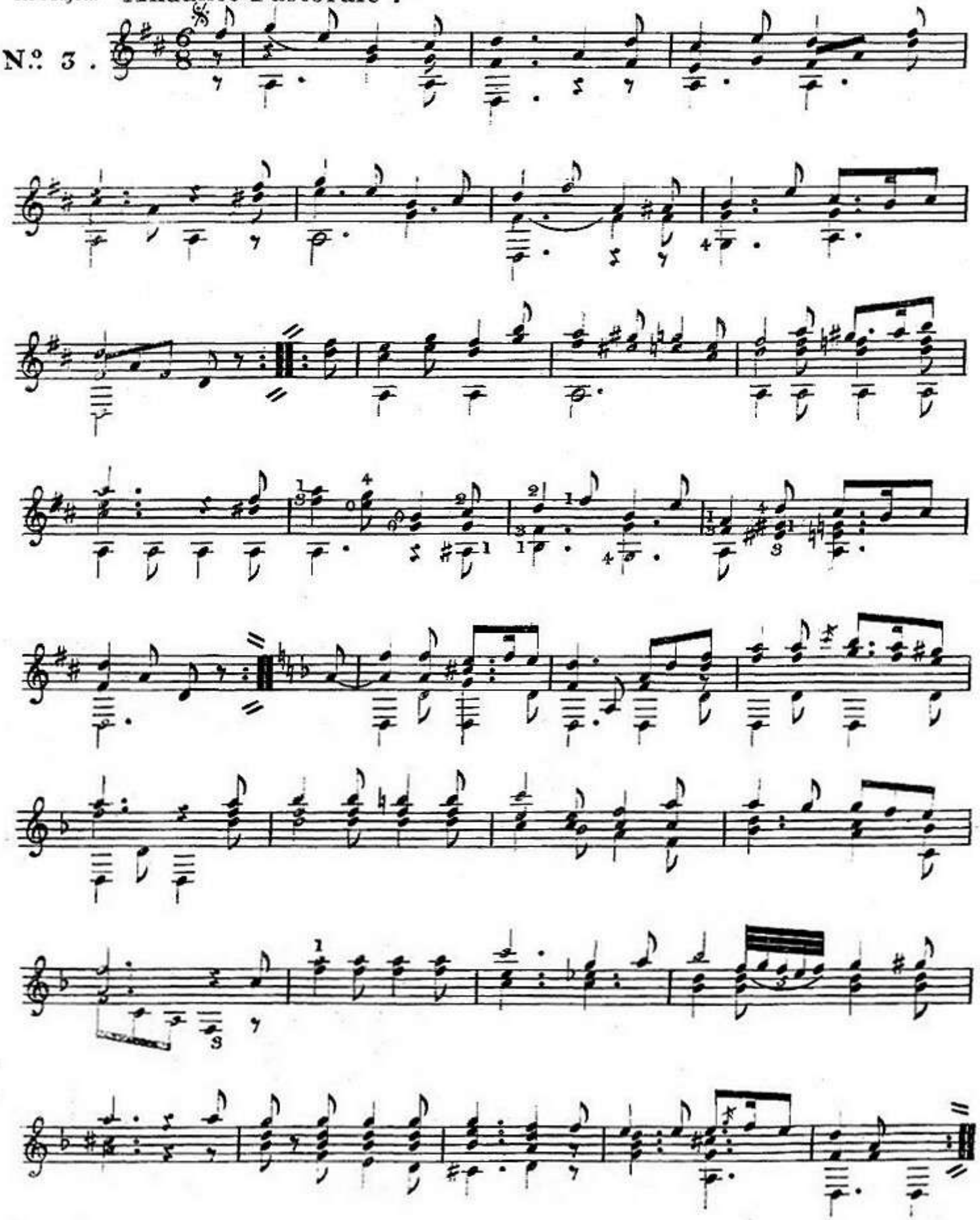


Sor - Opus 32 - 3

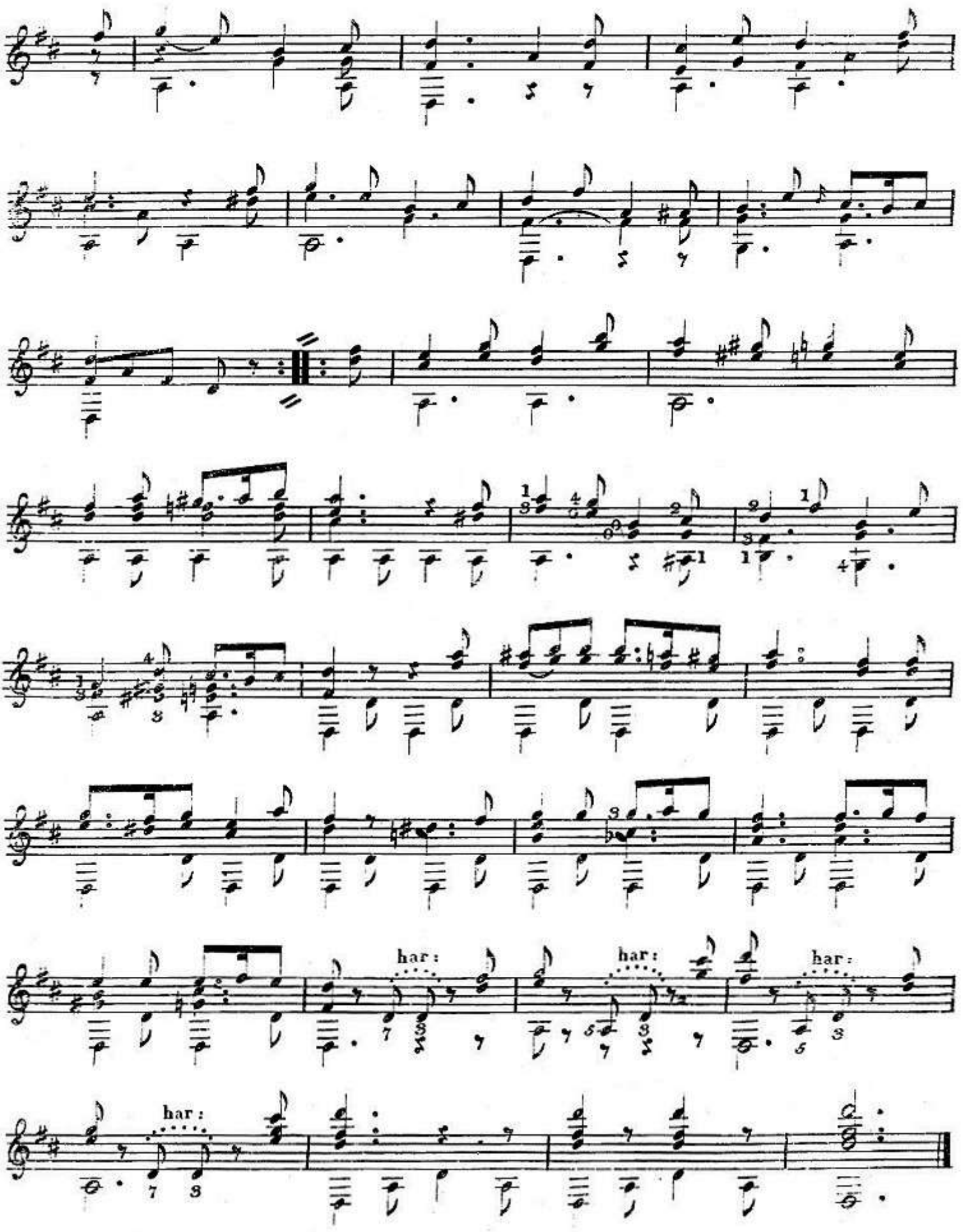
GUITARE.
La 6e Corde en RE. (D)

Ré Majeur **Andante Pastorale.**

N.o 3.



... **Sor - Opus 32 - 3**

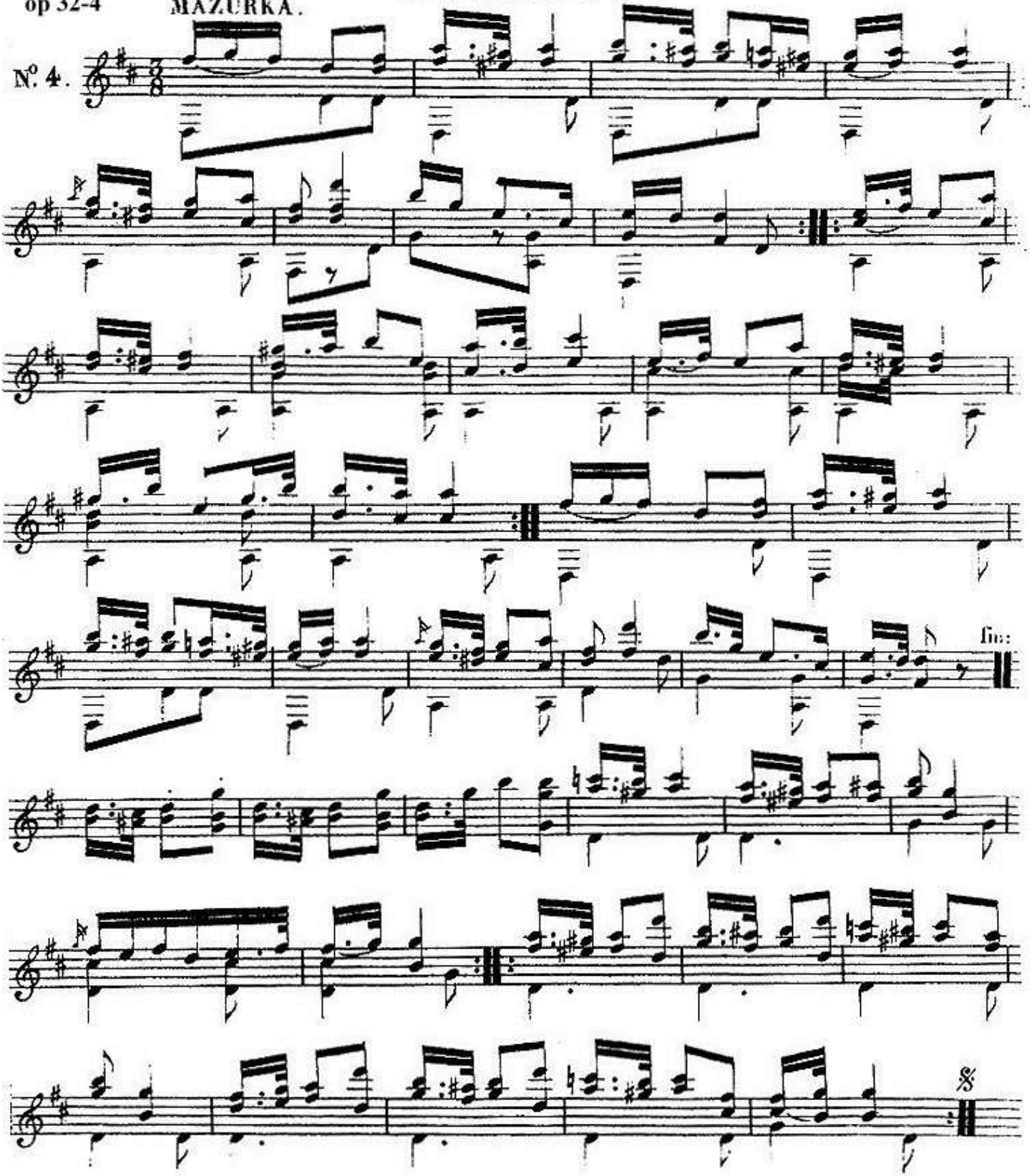


op 32-4

MAZURKA.

La 6è Corde en Ré .

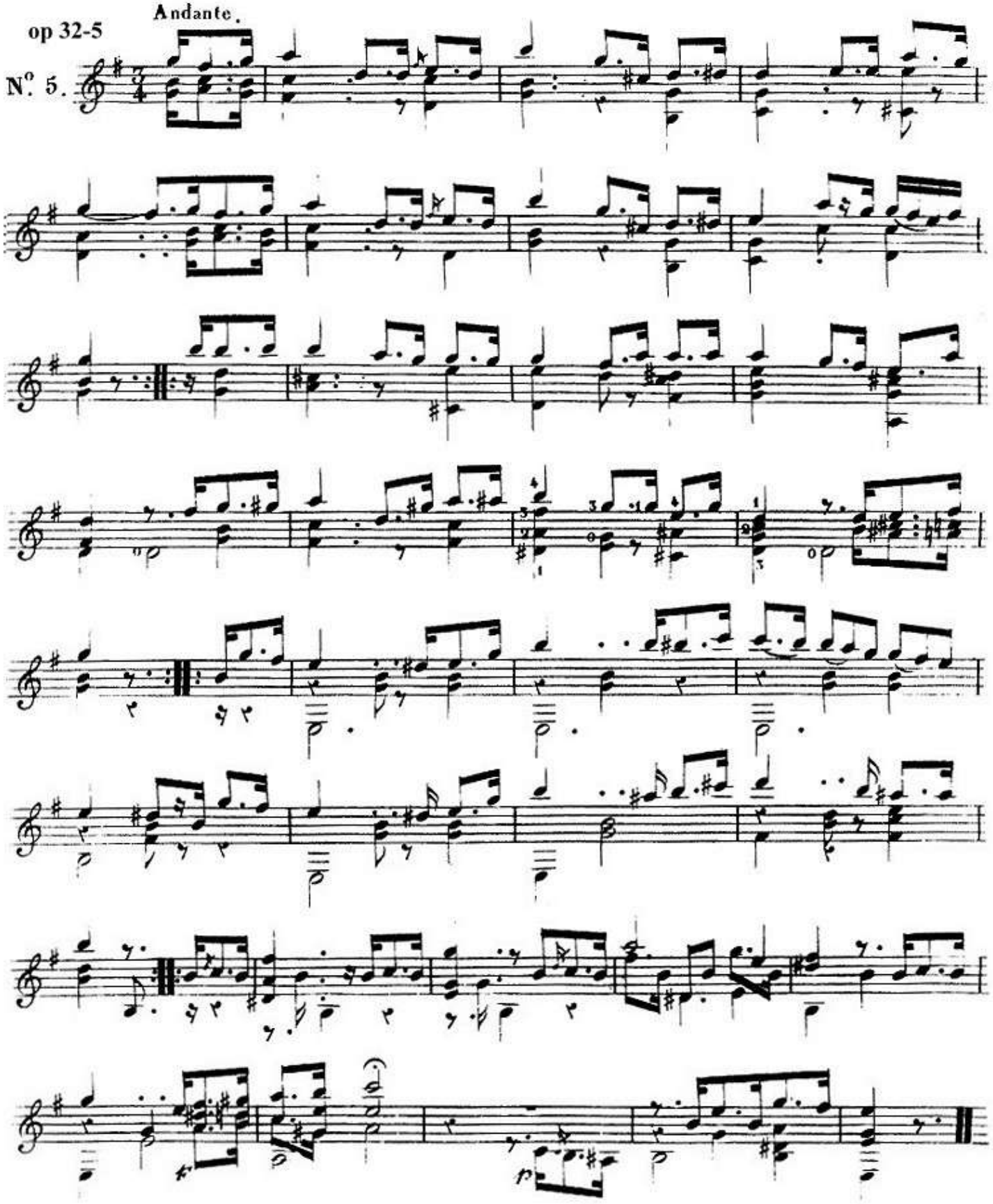
N°. 4.



op 32-5

Andante.

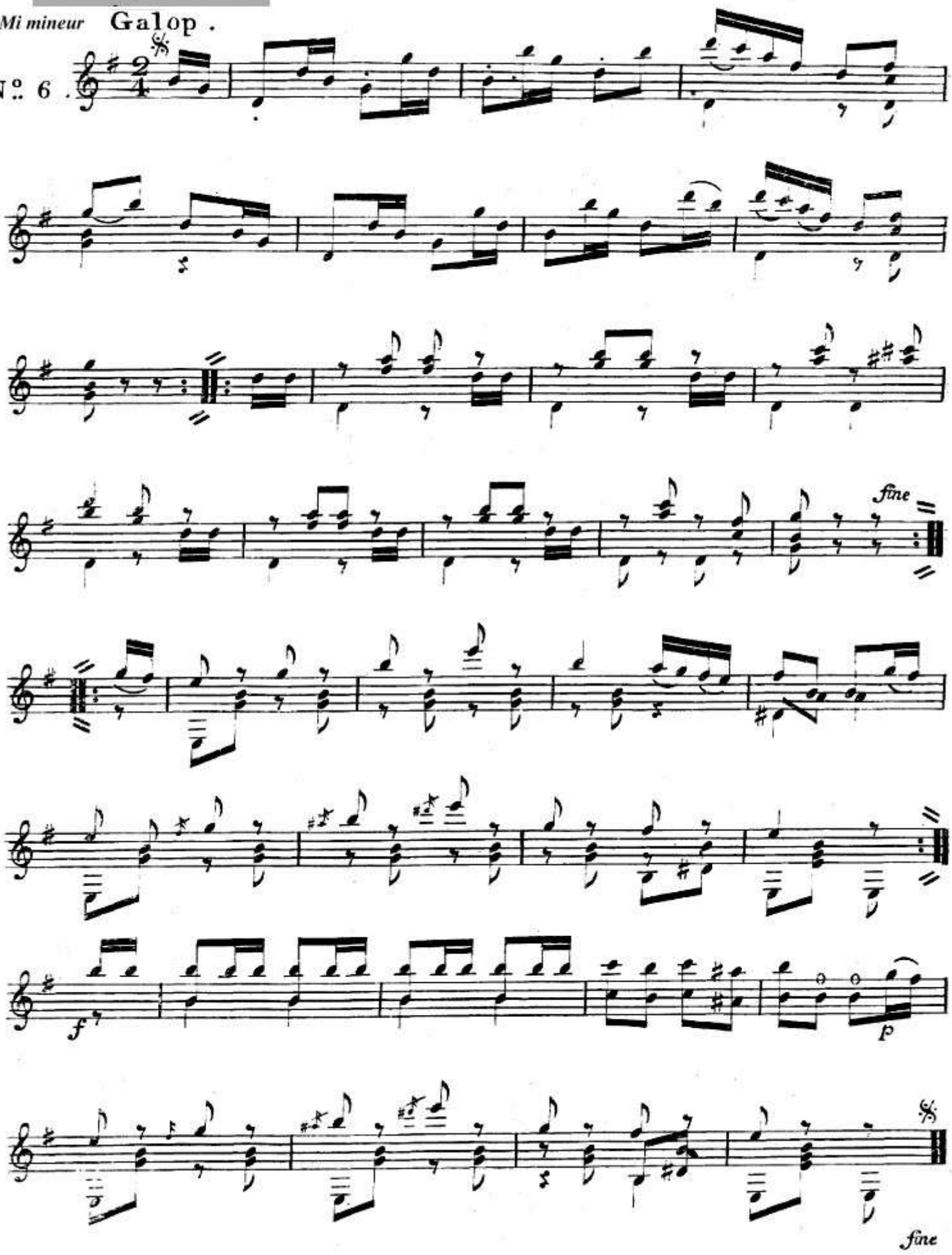
N°. 5.



Sor - Opus 32 - 6

Mi mineur Galop .

N° 6 .



Opus 33

TROIS PIÈCES DE SOCIÉTÉ.

POUR GUITARE SEULE.

Composées et dédiées à Mademoiselle ATHÉNAÏS PAULIAN

par

FERDINAND SOR.

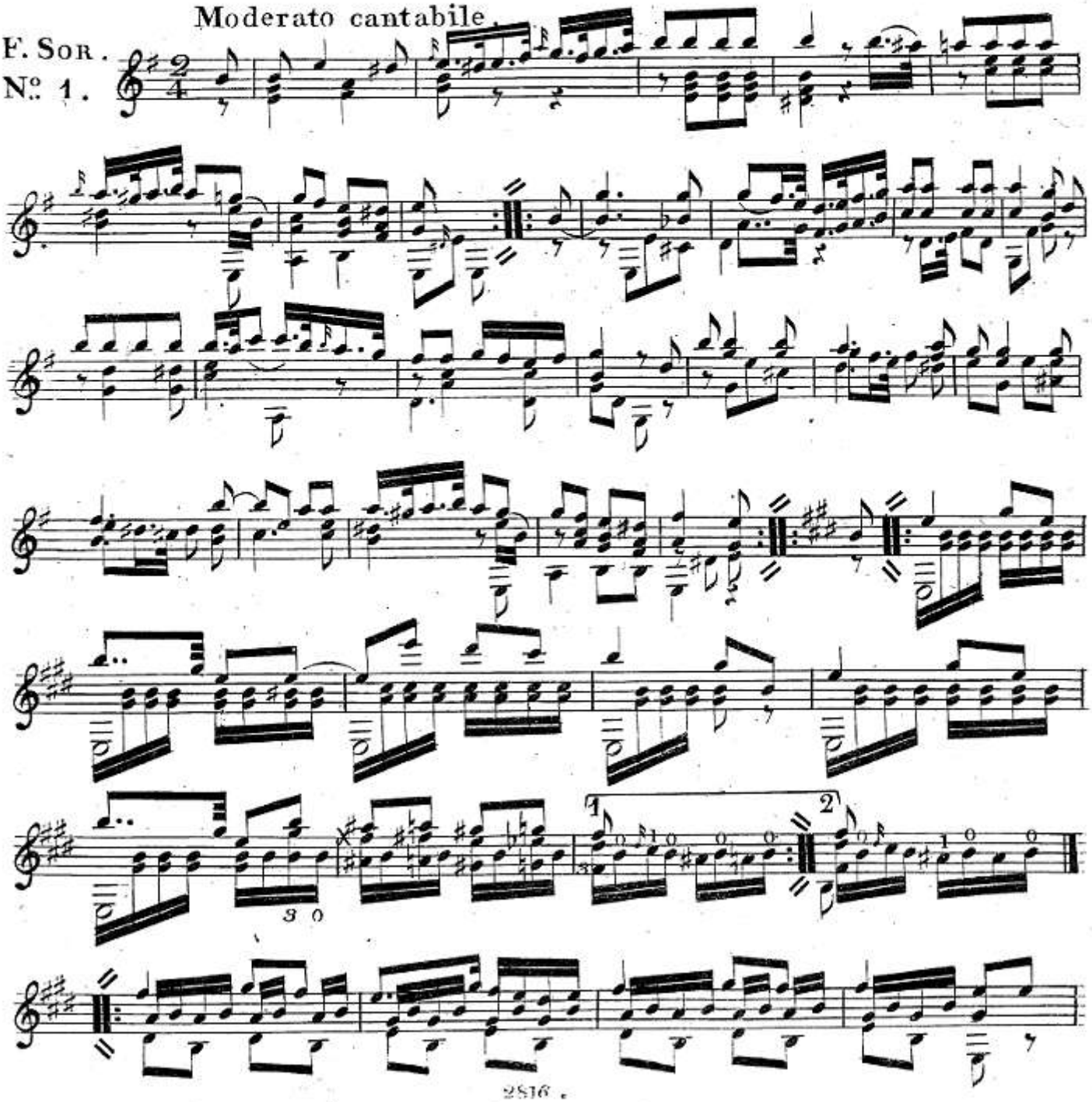
KONGL. MUSIKALISKA AKADEMIENS BIBLIOTEK STOCKHOLM

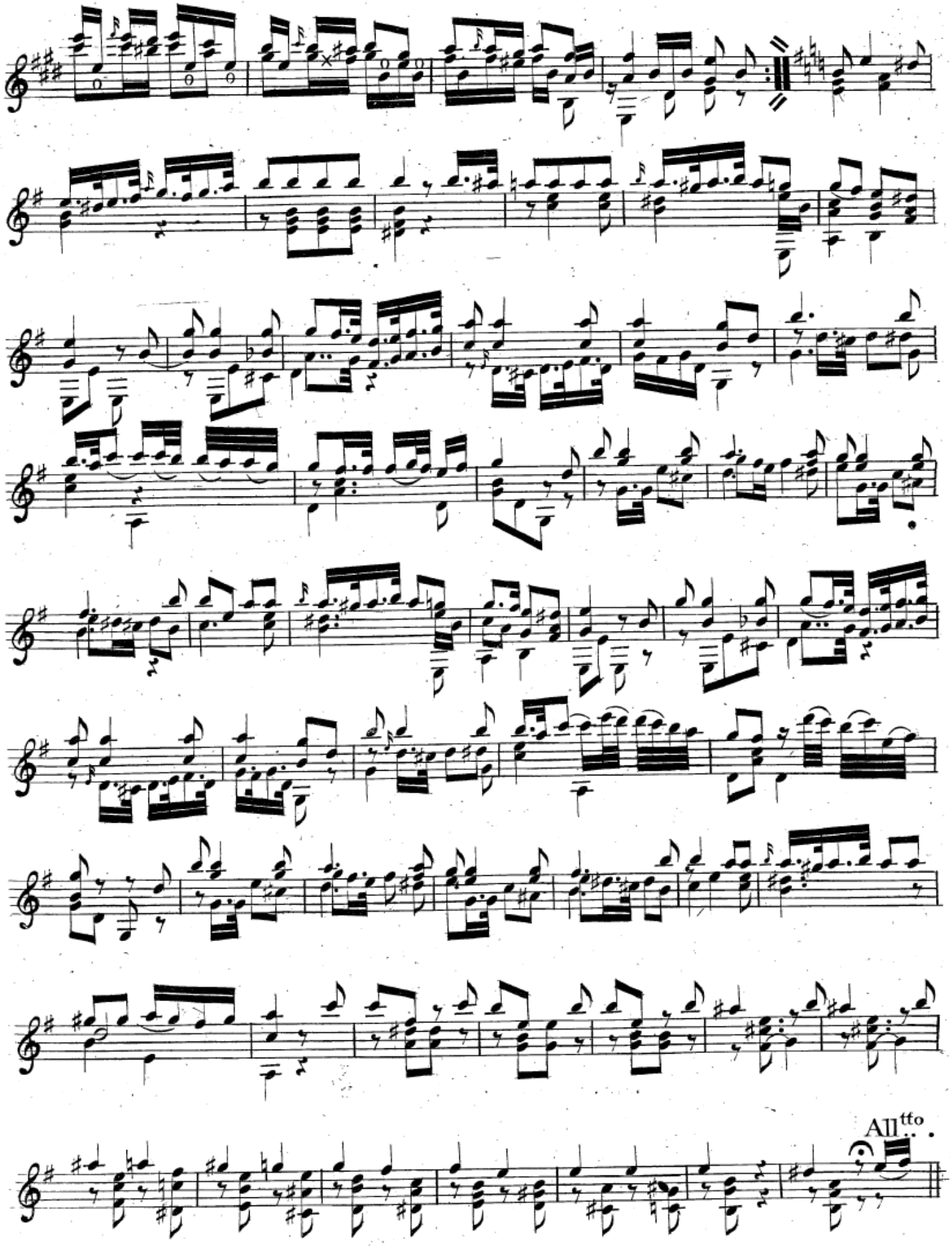
Opera 33. (Propriété de l'Éditeur.) 2 Frs

BONN chez N. SIMROCK.

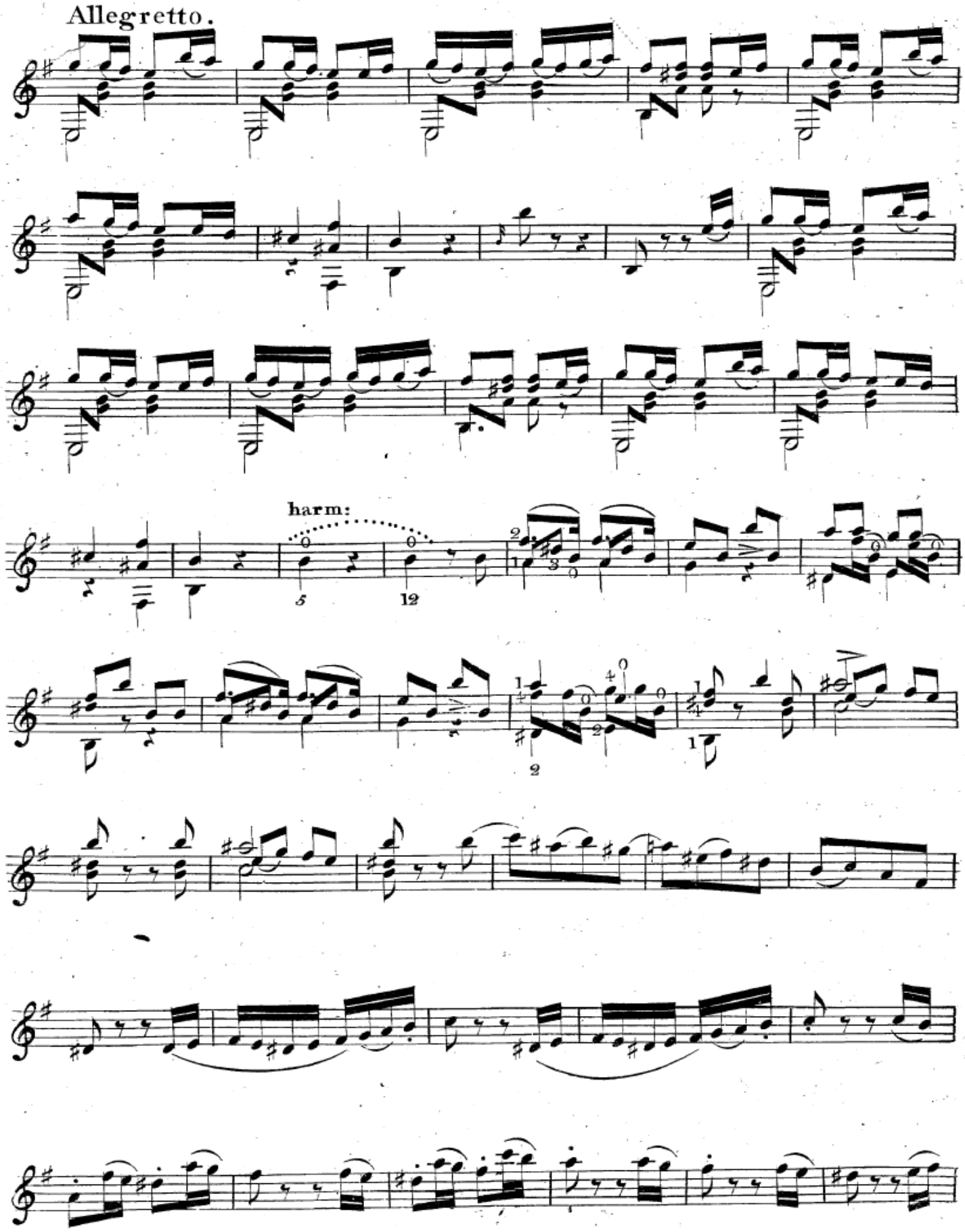
Moderato cantabile.

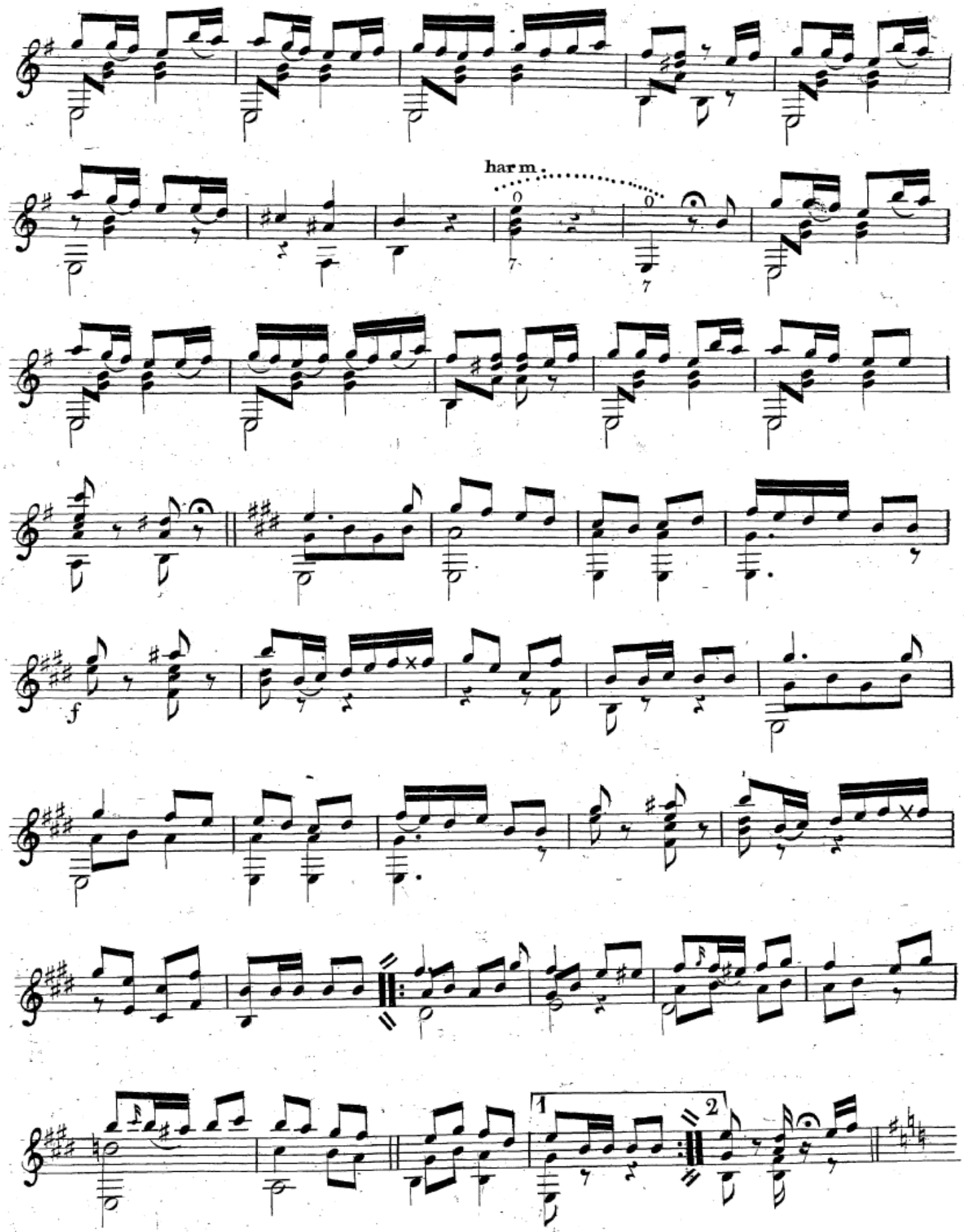
F. SOR.
N°. 1.

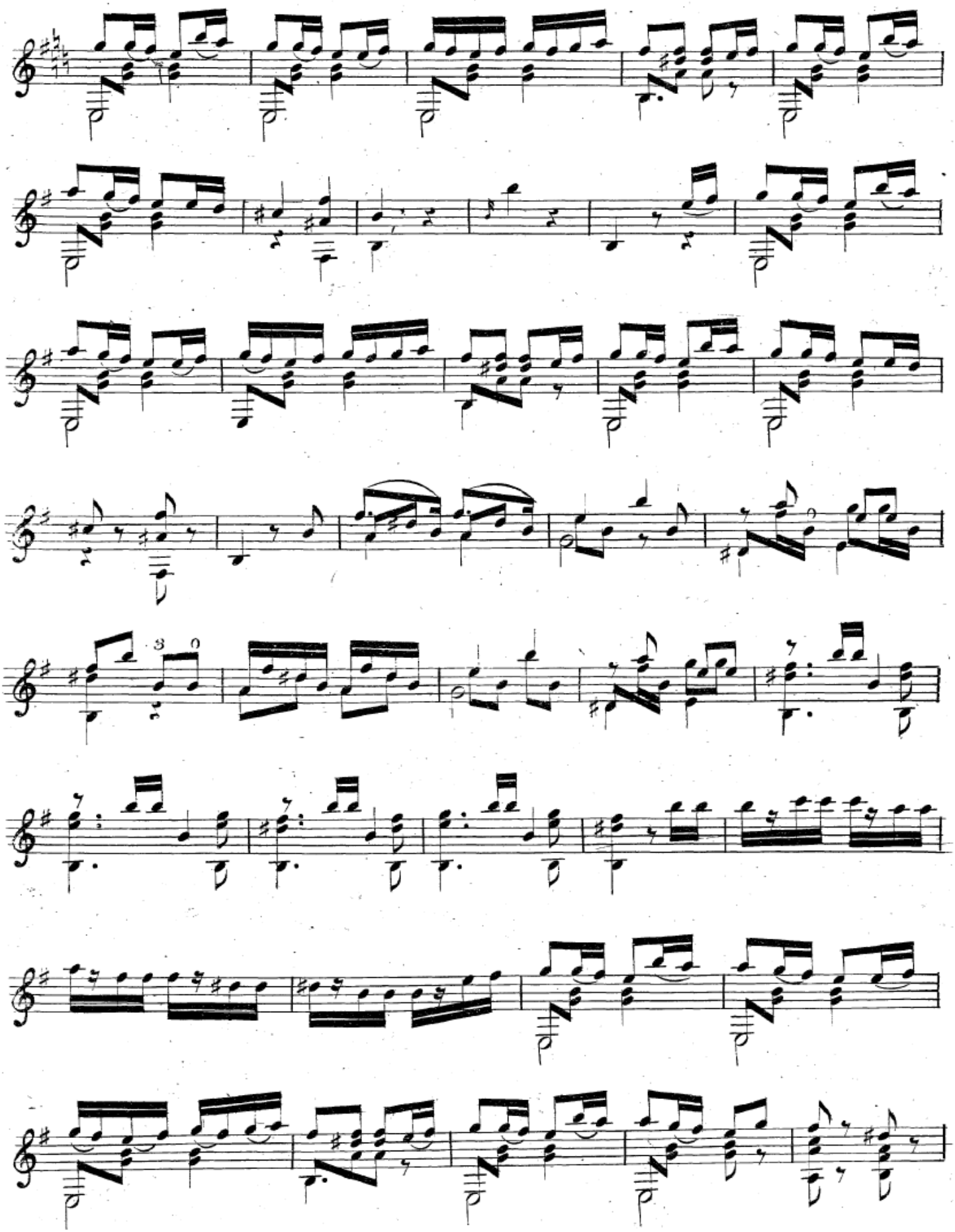


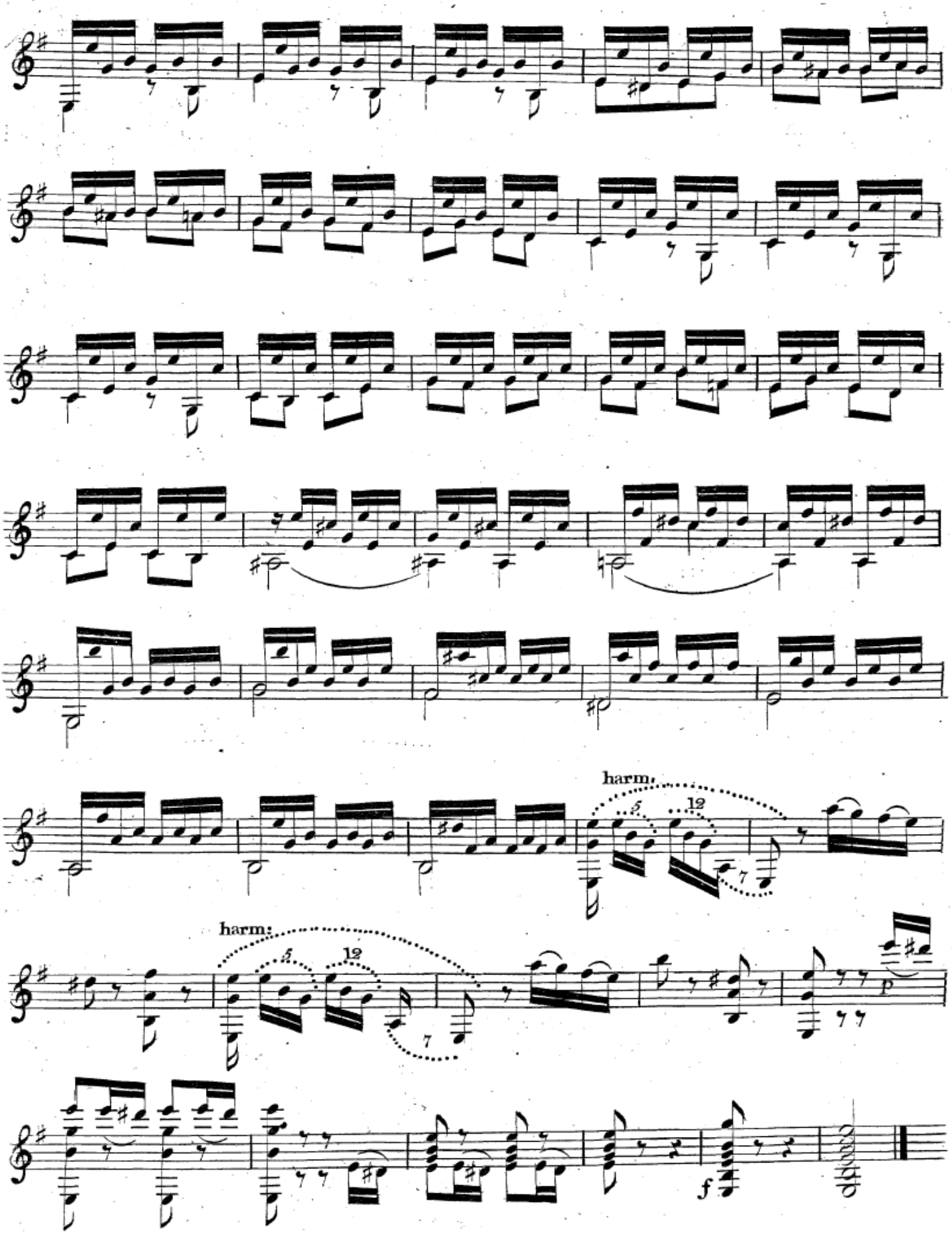

All^tto.

Allegretto.



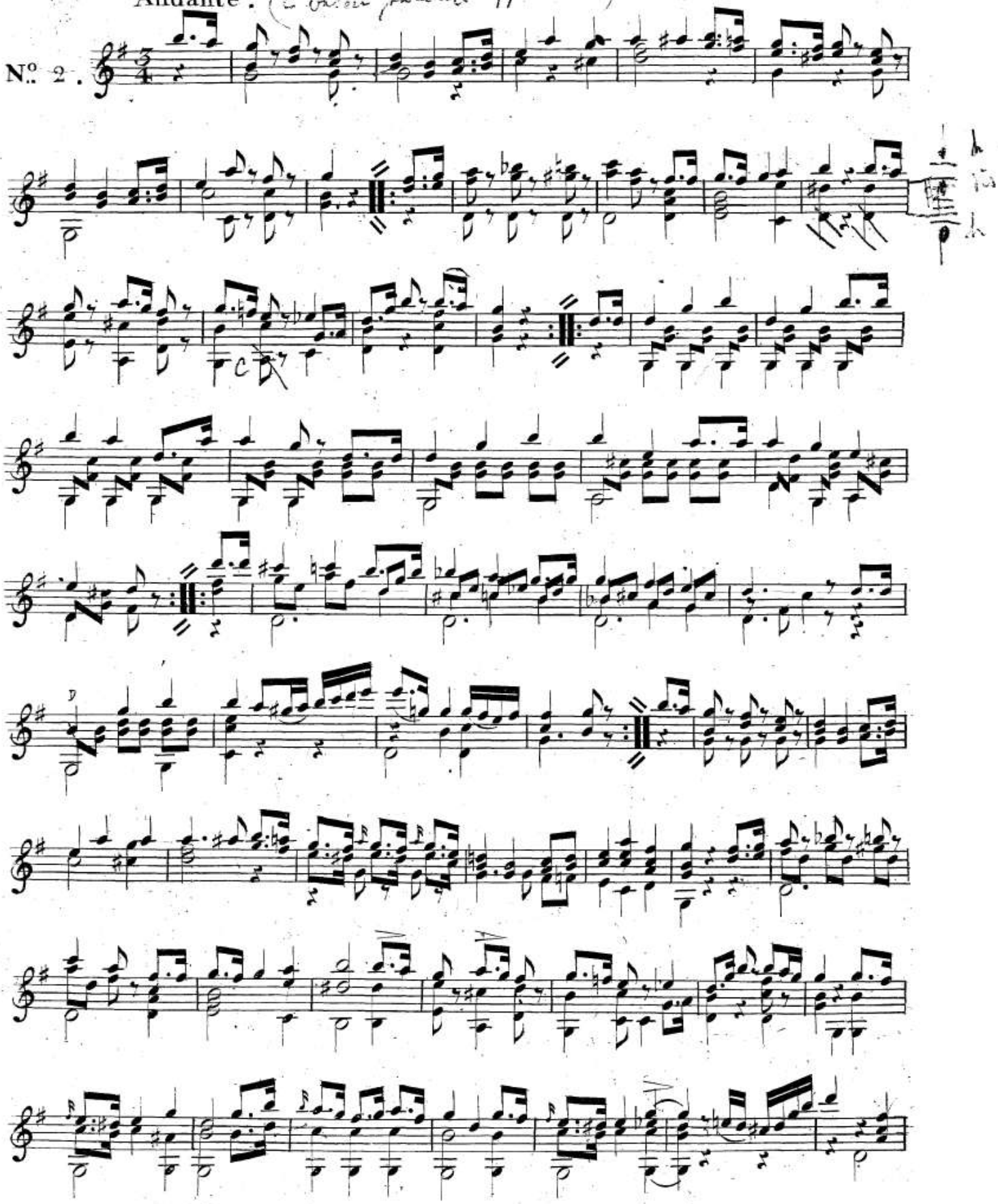

harm.
f
1
2

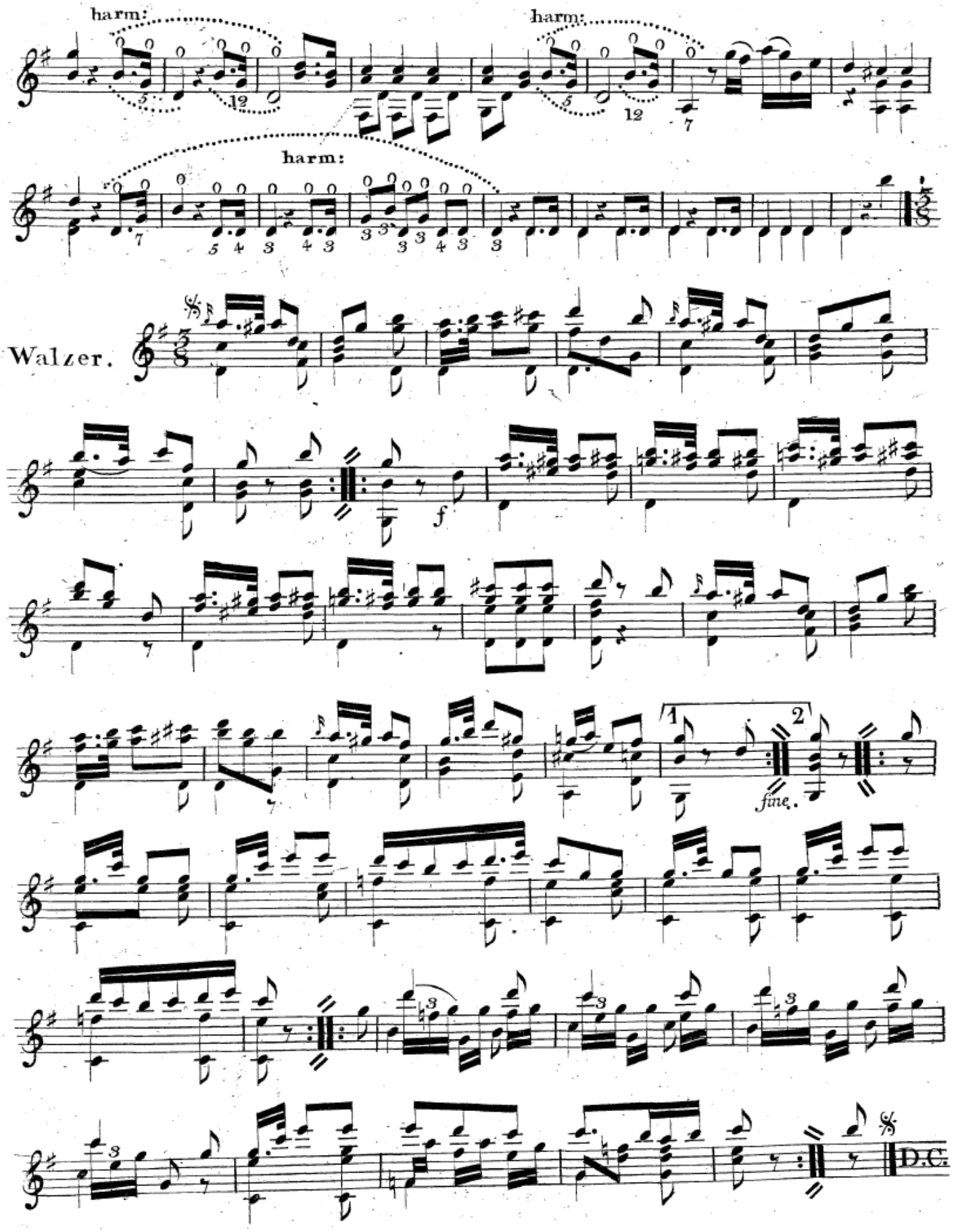



harm.
harm.
f

Andante. (E basso stimmes app. tin 3.)

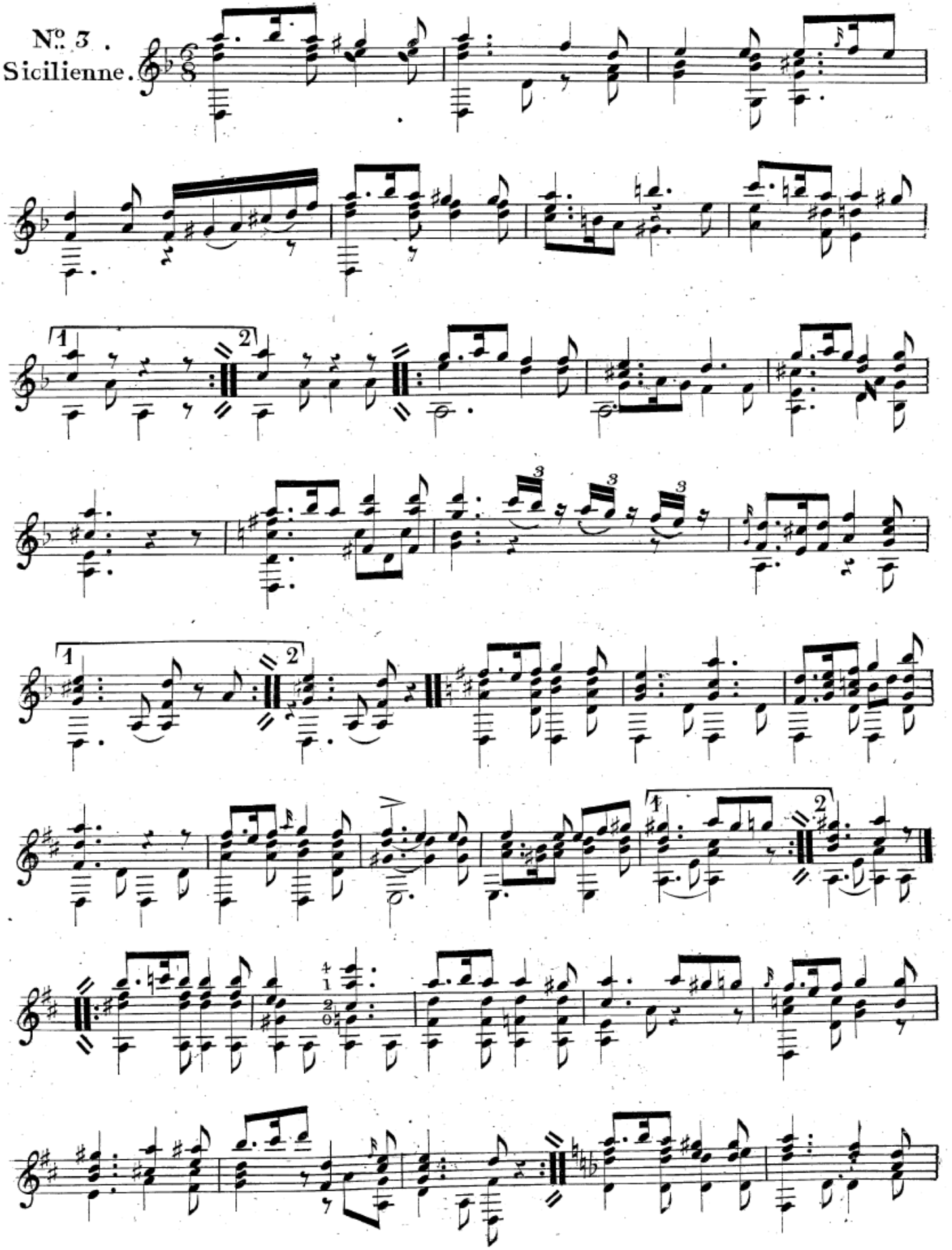
No. 2.

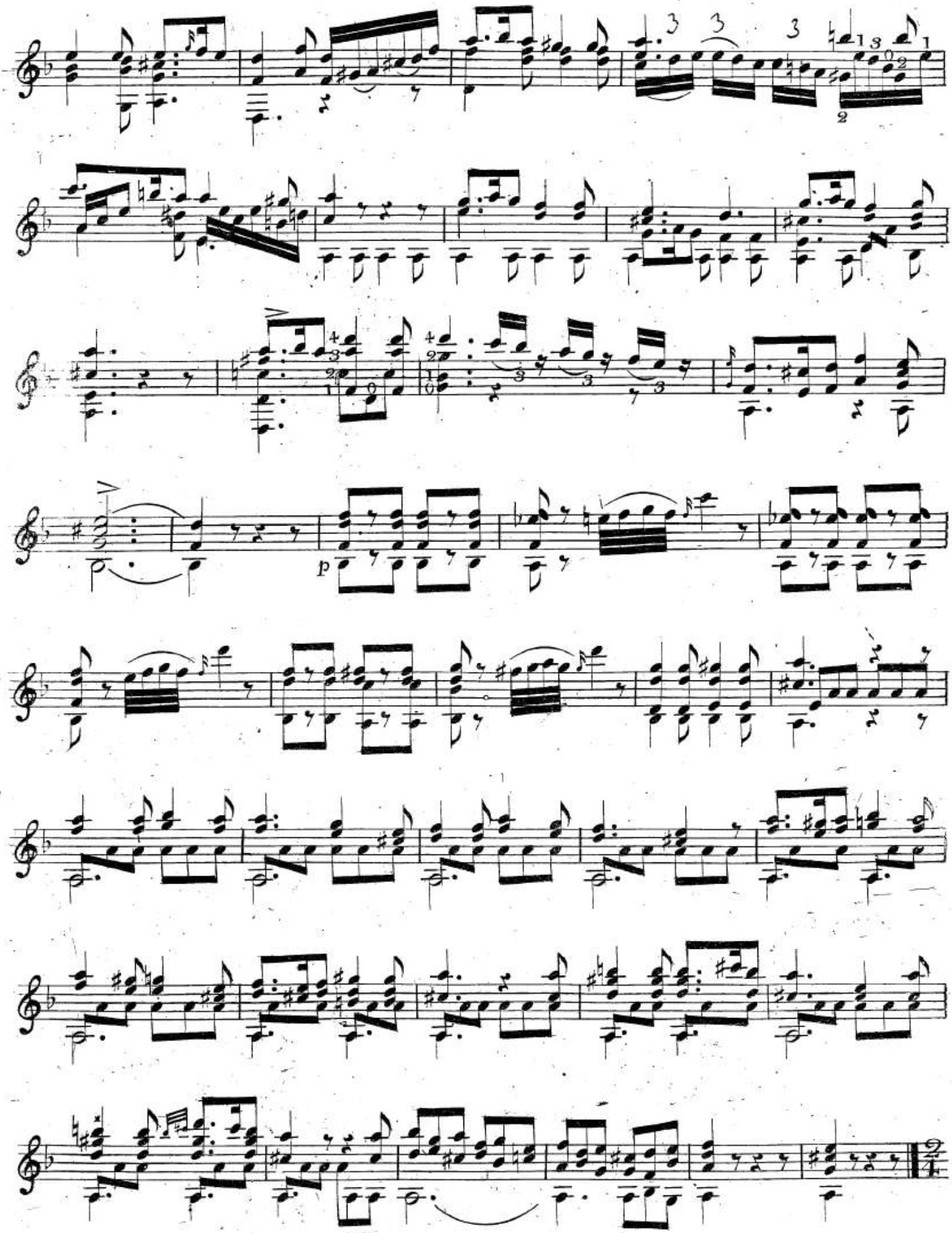


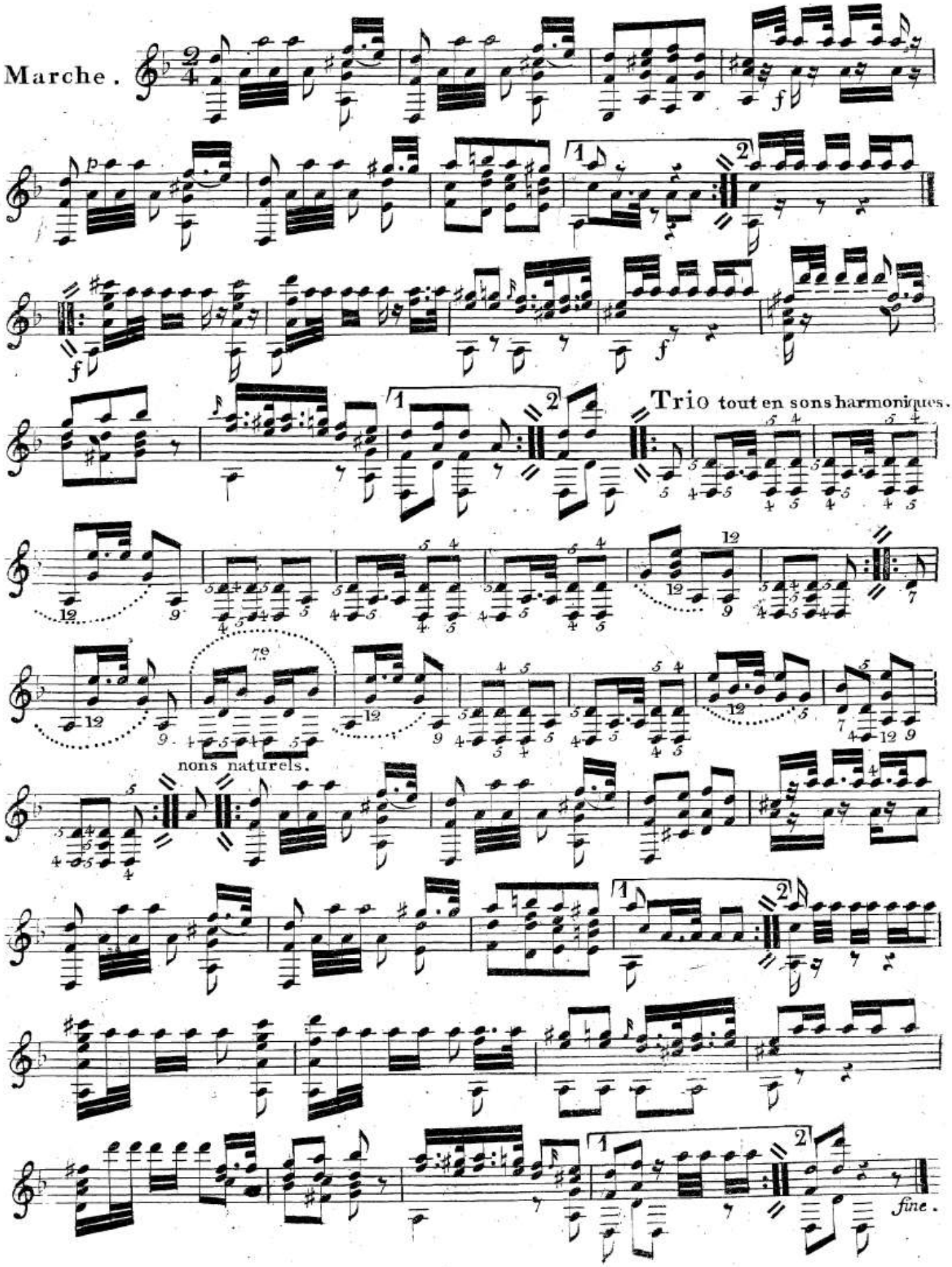

harm:
harm:
harm:
Walzer.
f
1
2
fine.
D.C.

Le 6e corde en RE. (D)

N° 3.
Sicilienne.




p


Marche.
Trio tout en sons harmoniques.
nons naturels.
fine.

Opus 34

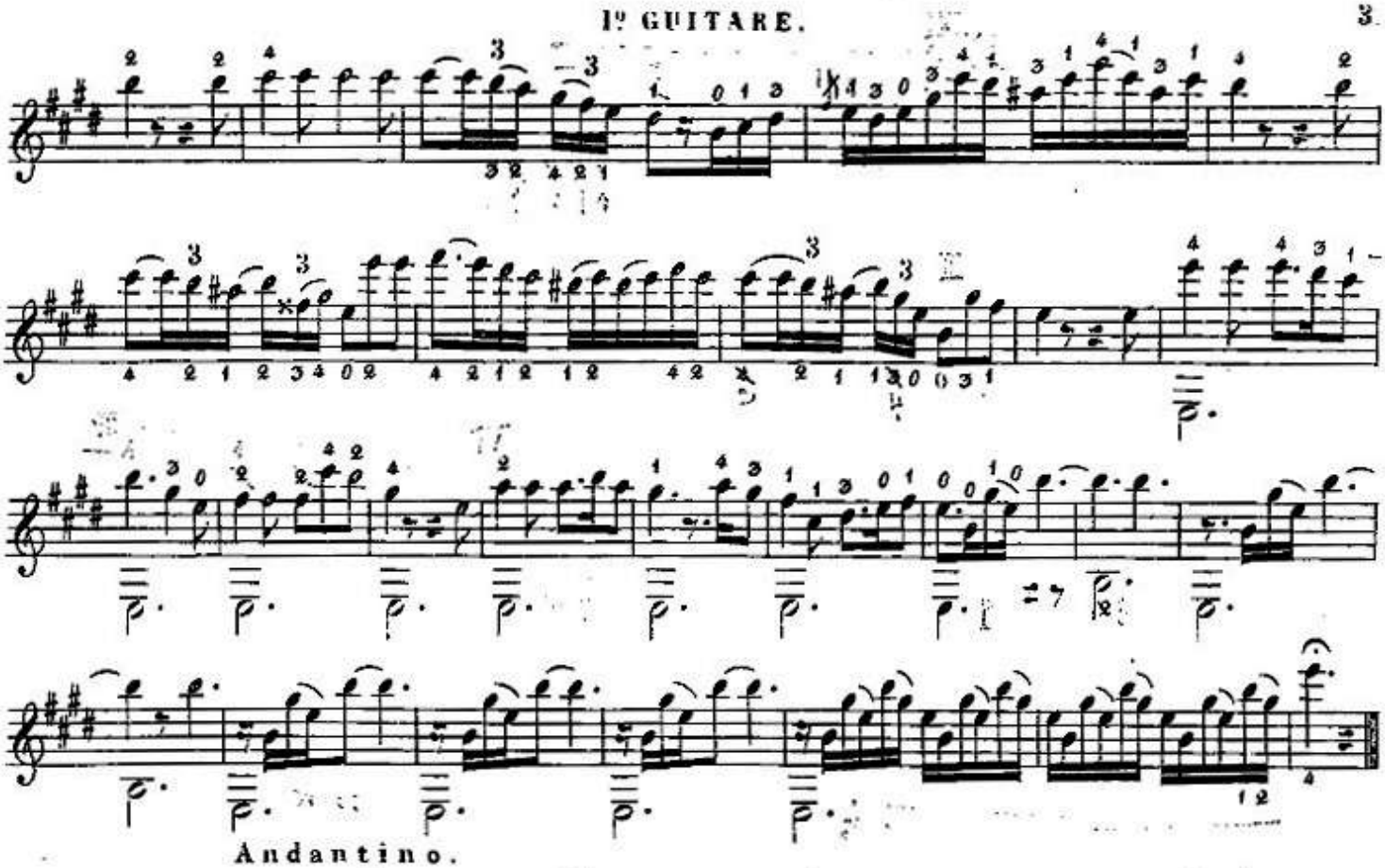
L'ENCOURAGEMENT

(F. SOR. Oeuv: 34.)

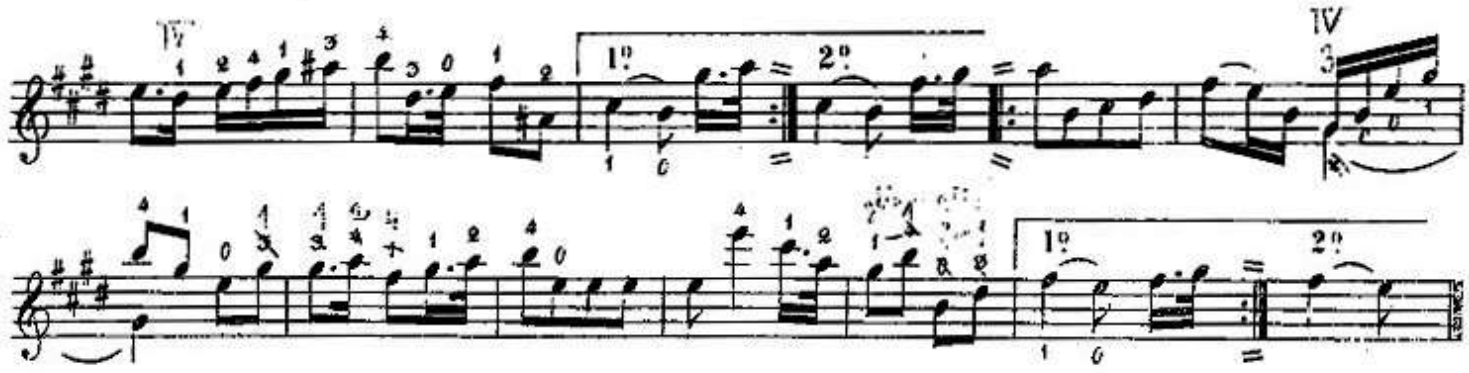
1º GUITARE.

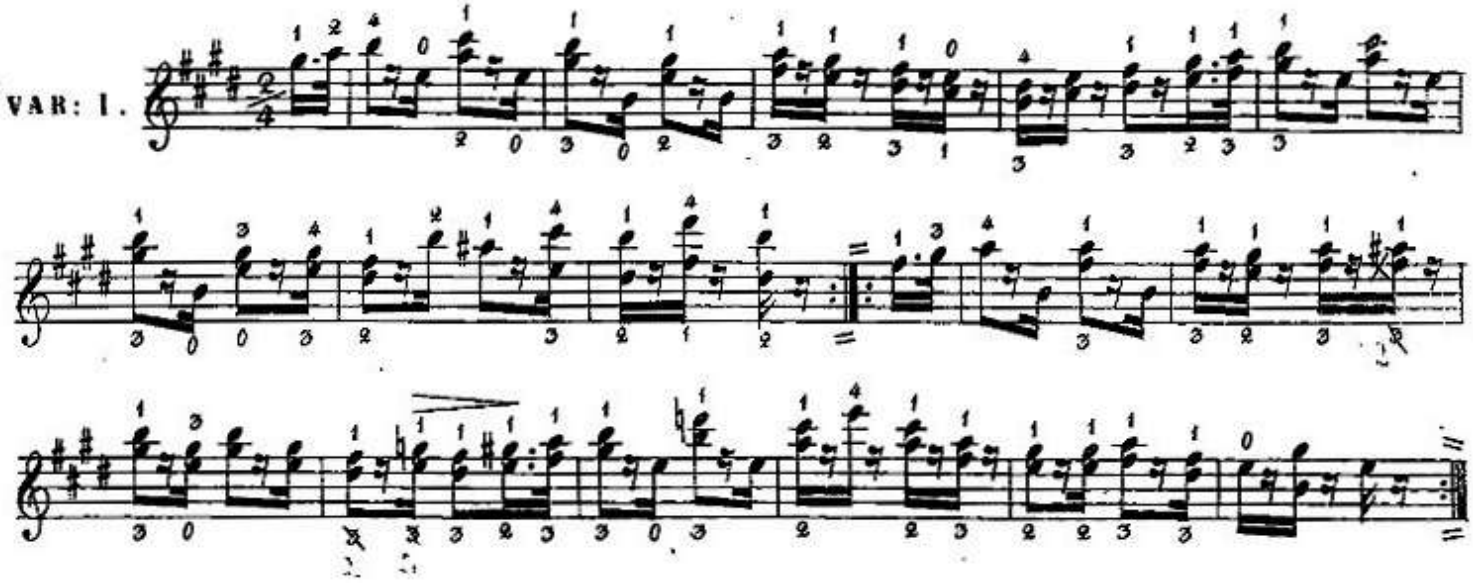
Cantabile.

GUITARE L'ELEVE.



Andantino.

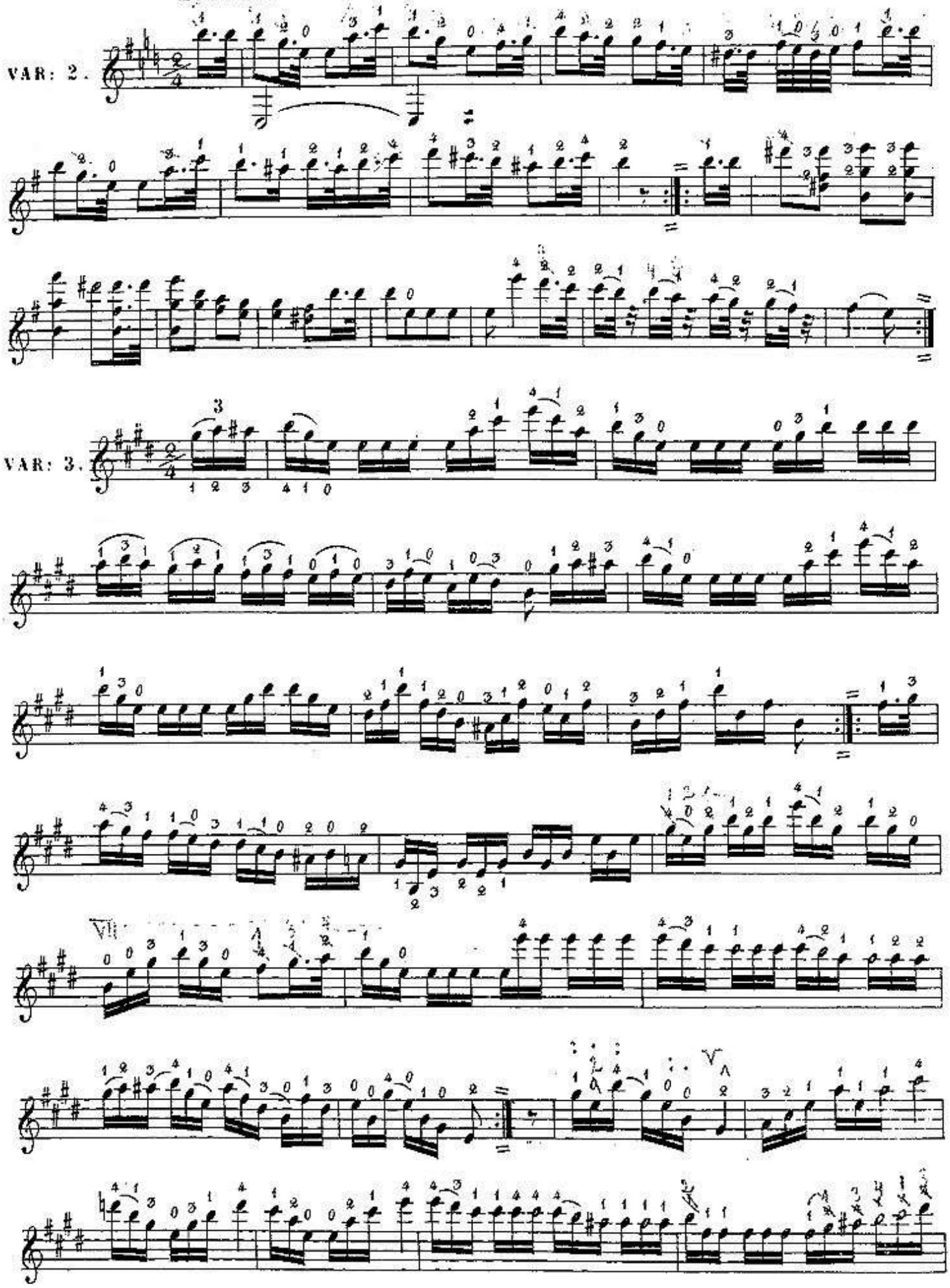


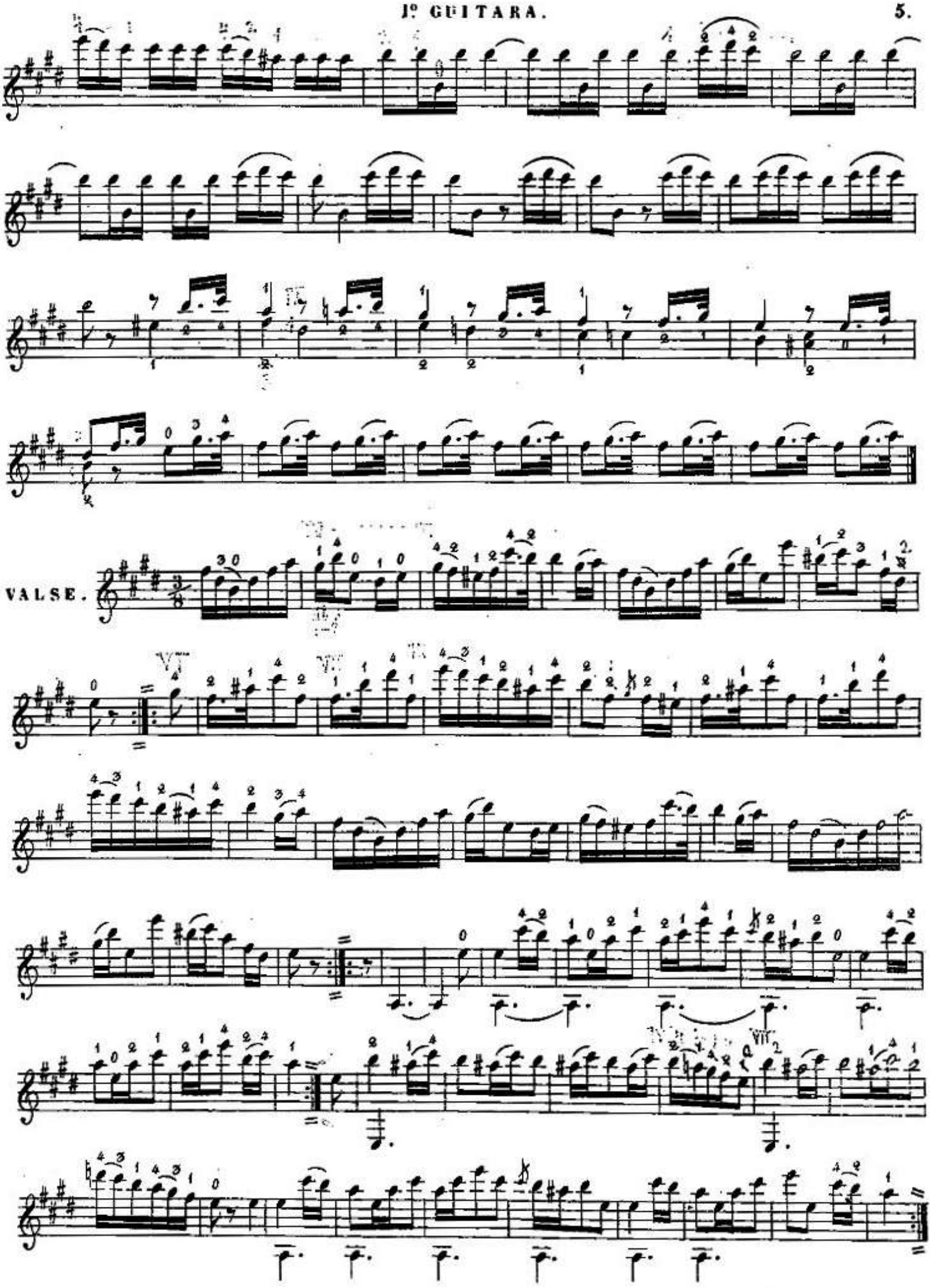


Mineur. 1º GUITARE.

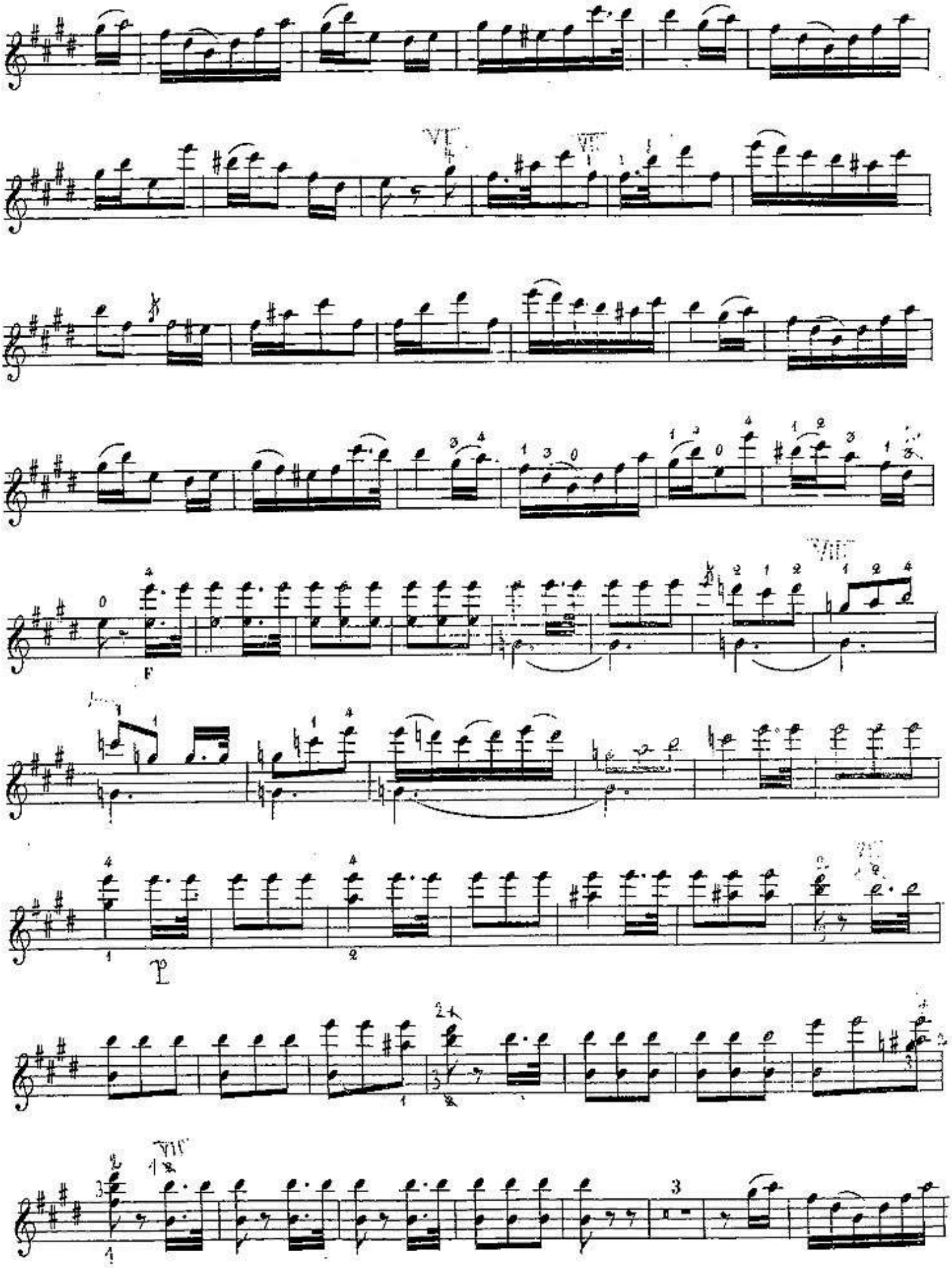
VAR: 2.

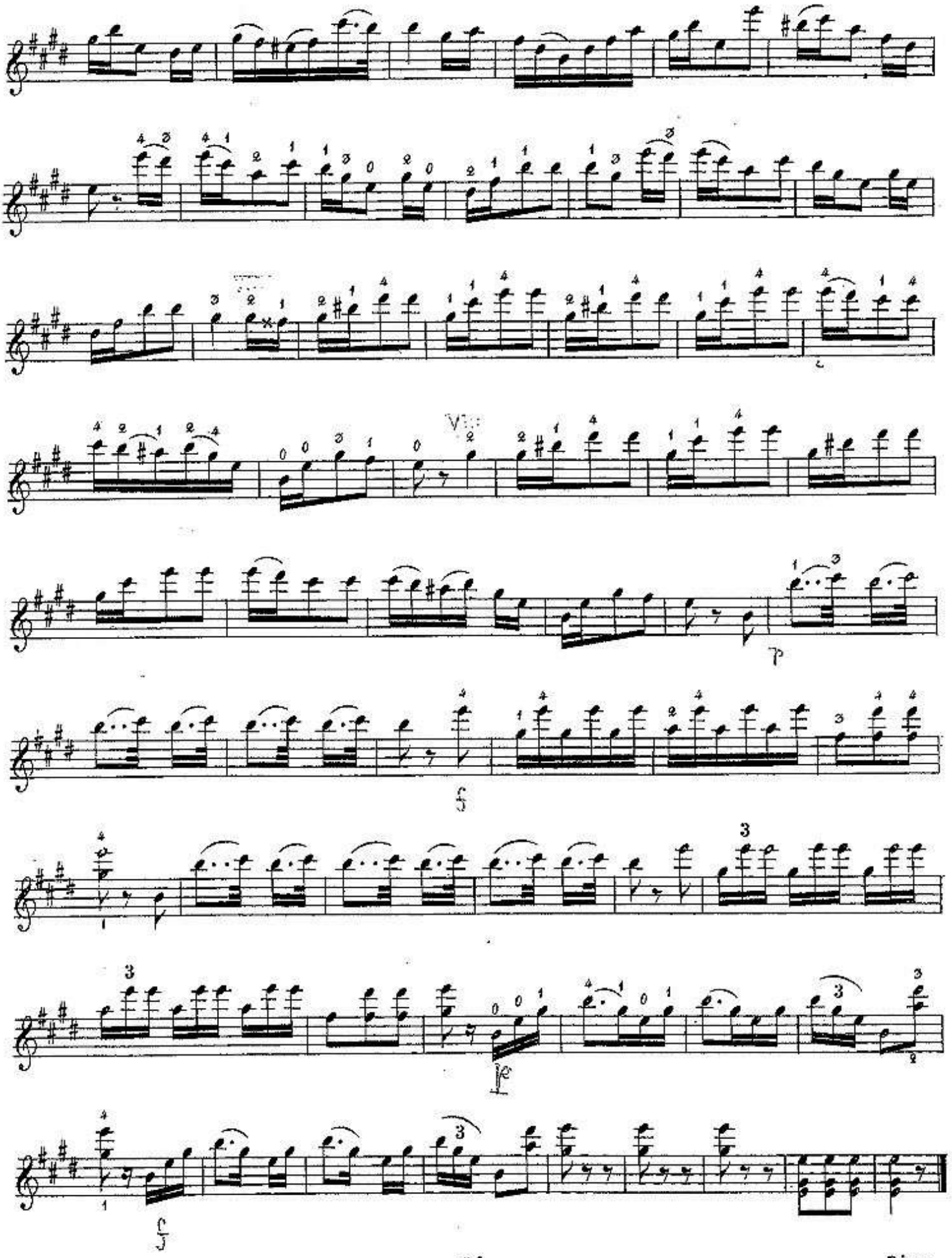
VAR: 3.




VALSE.

1º GUITARE.





Fine.

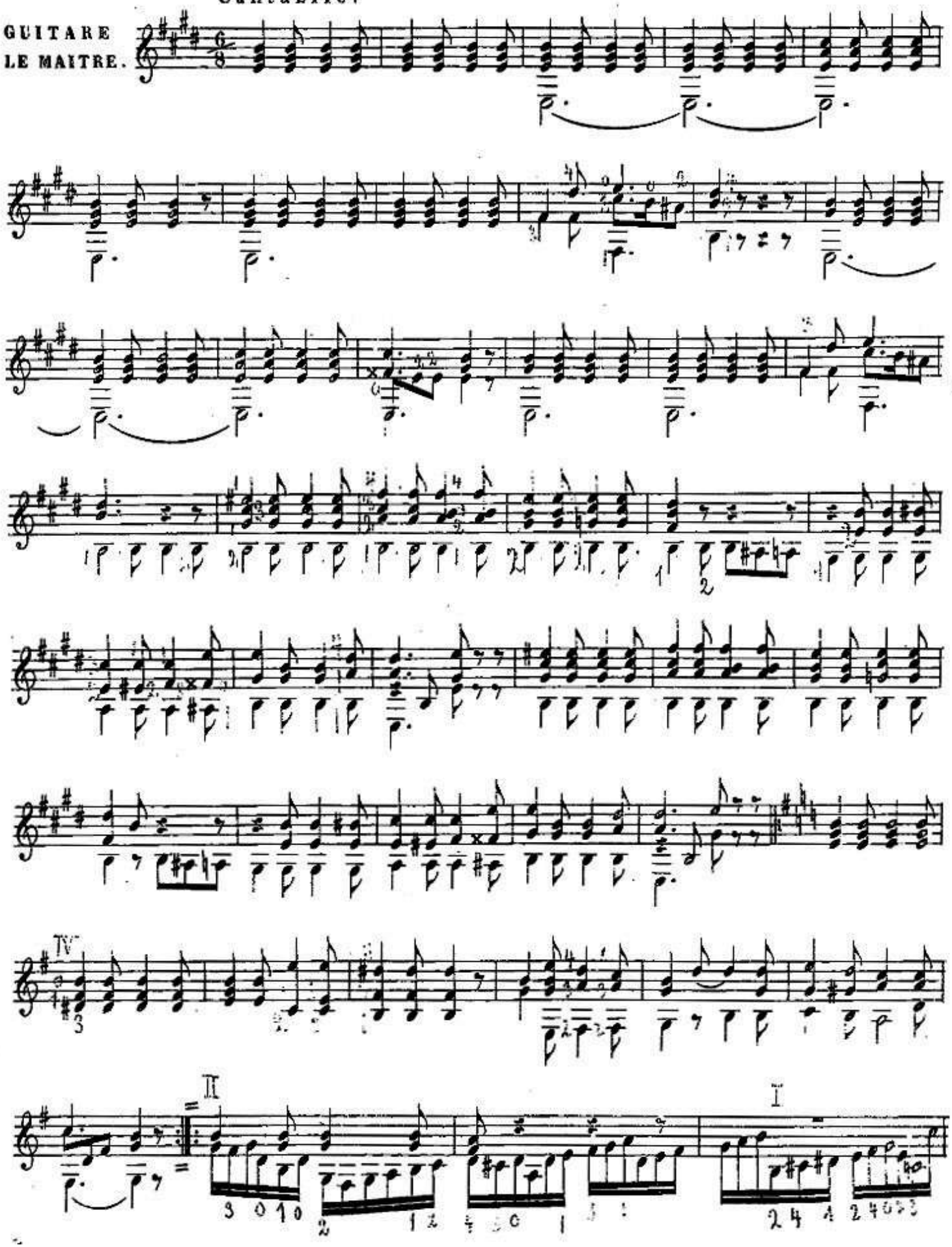
L'ENCOURAGEMENT

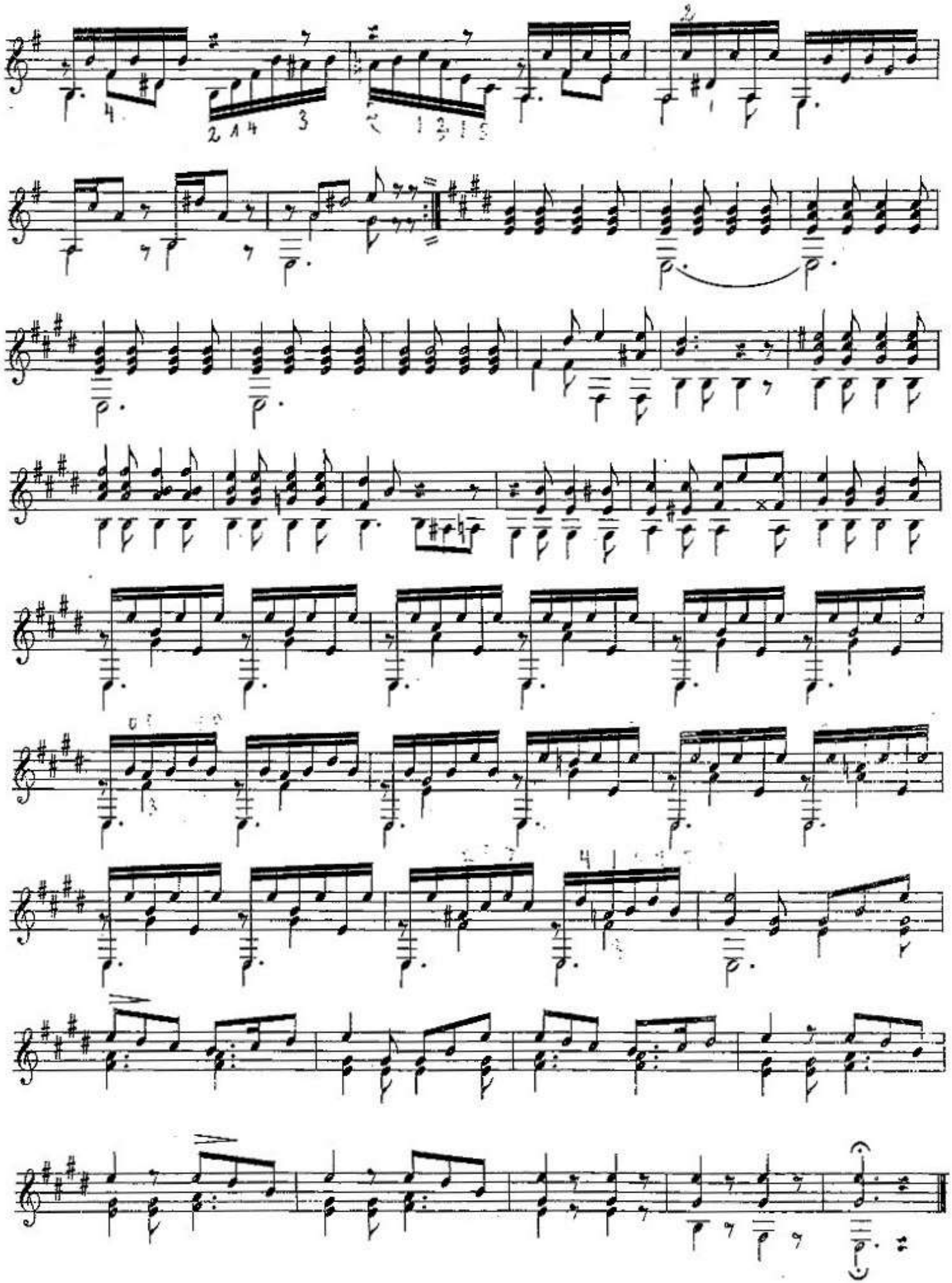
(F. SOR. Oeuv: 34.)

2º GUITARE.

Cantabile.

GUITARE
LE MAITRE.

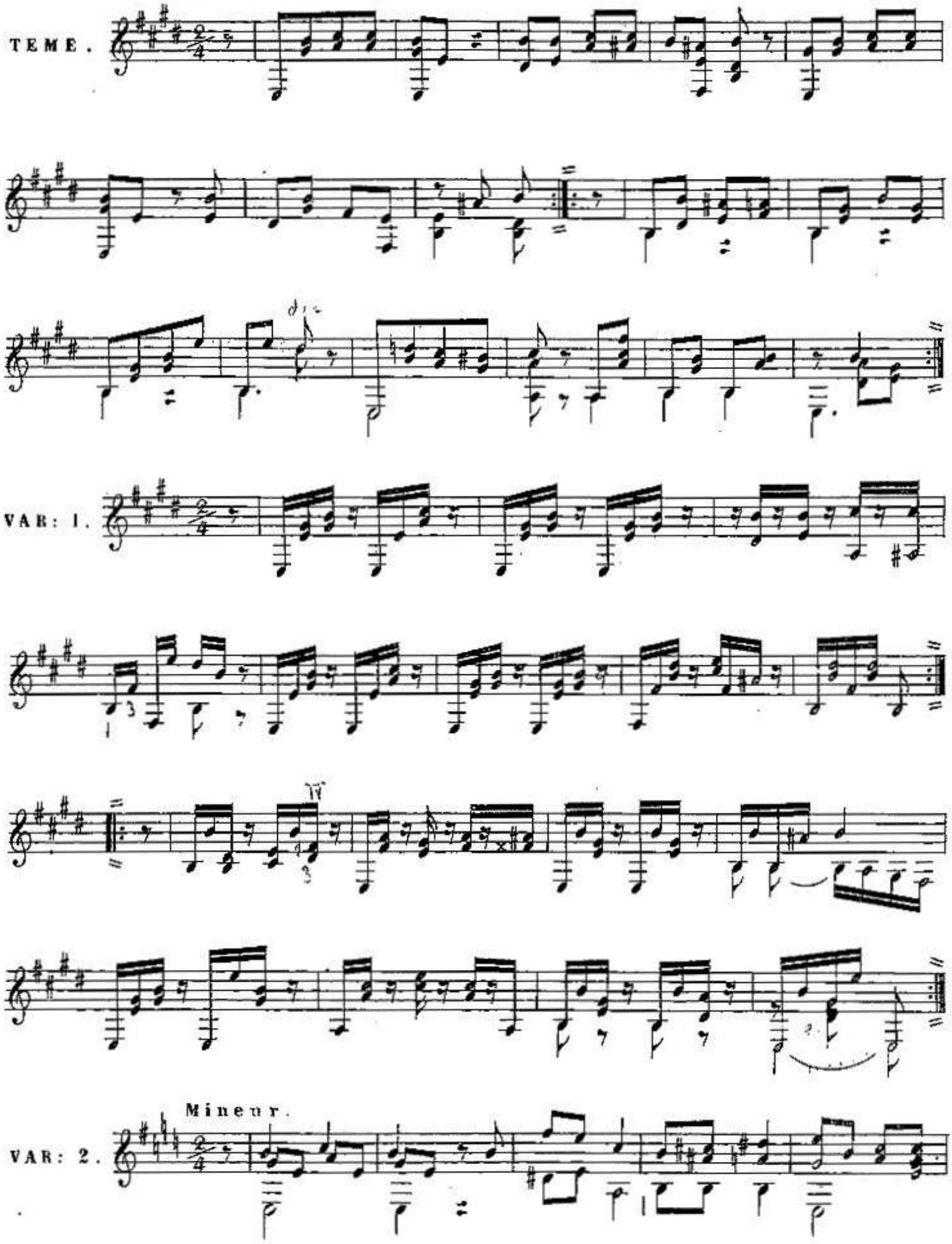




2º GUITARE.

Andantino.

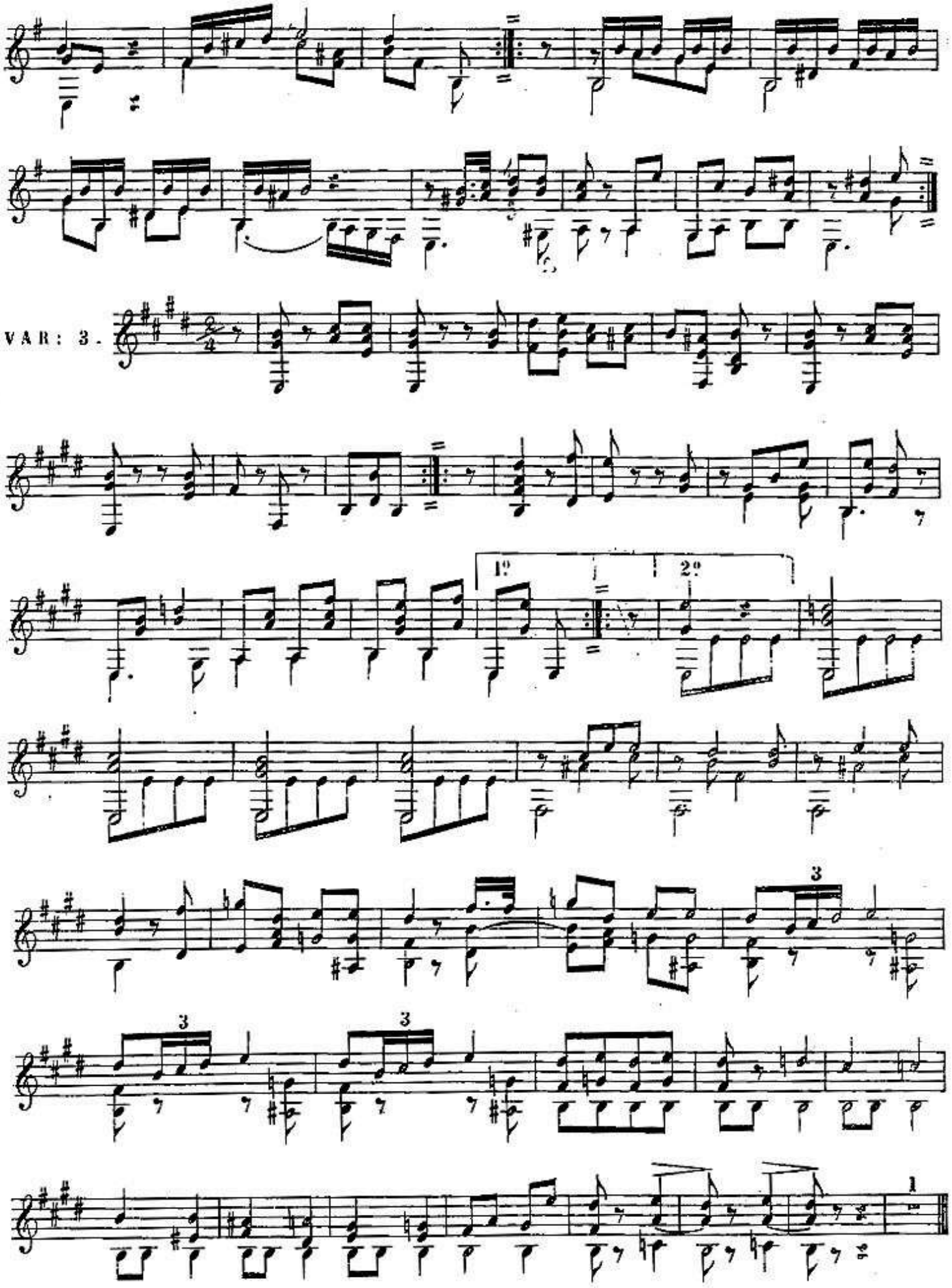
TEME.



VAR: 1.

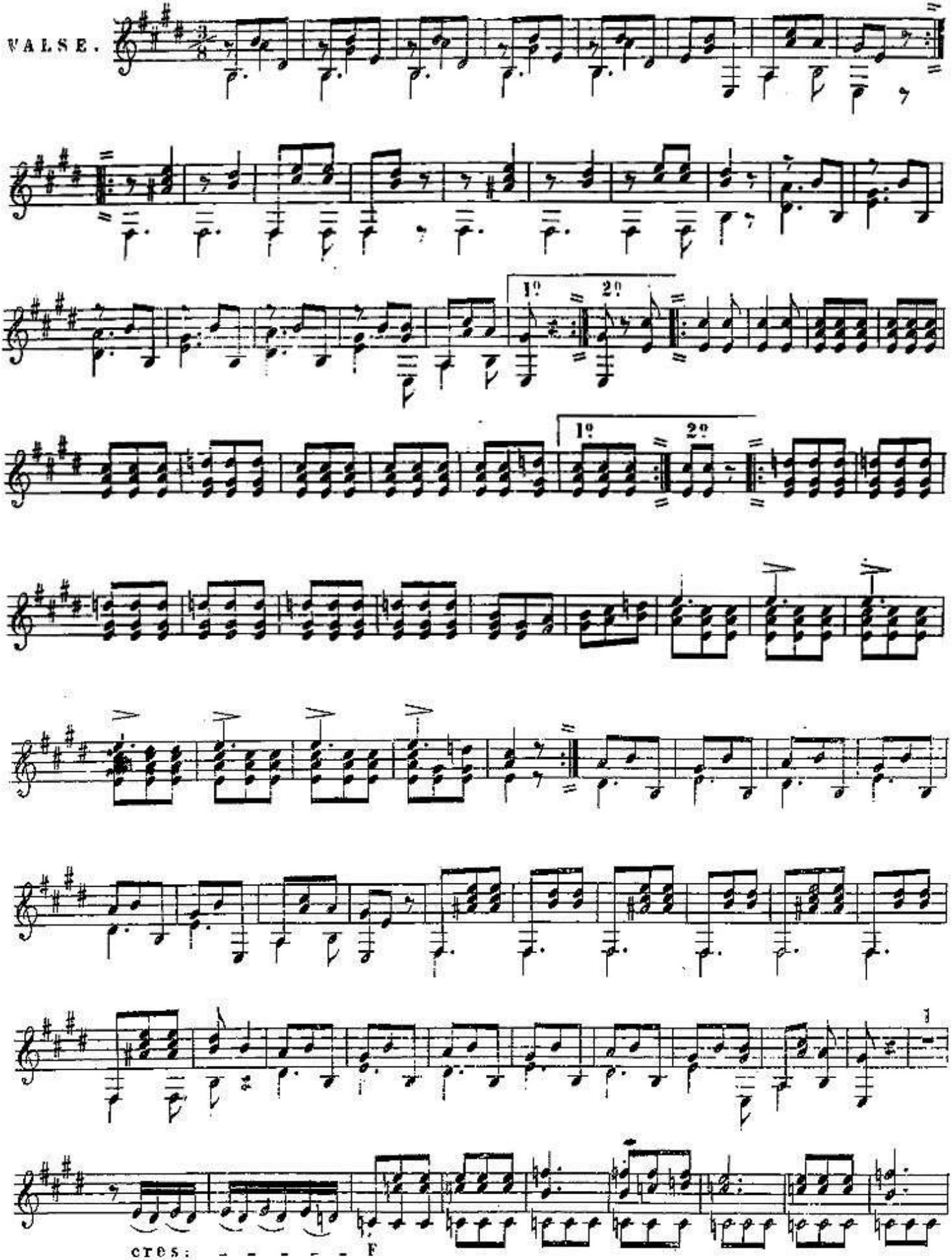
VAR: 2.

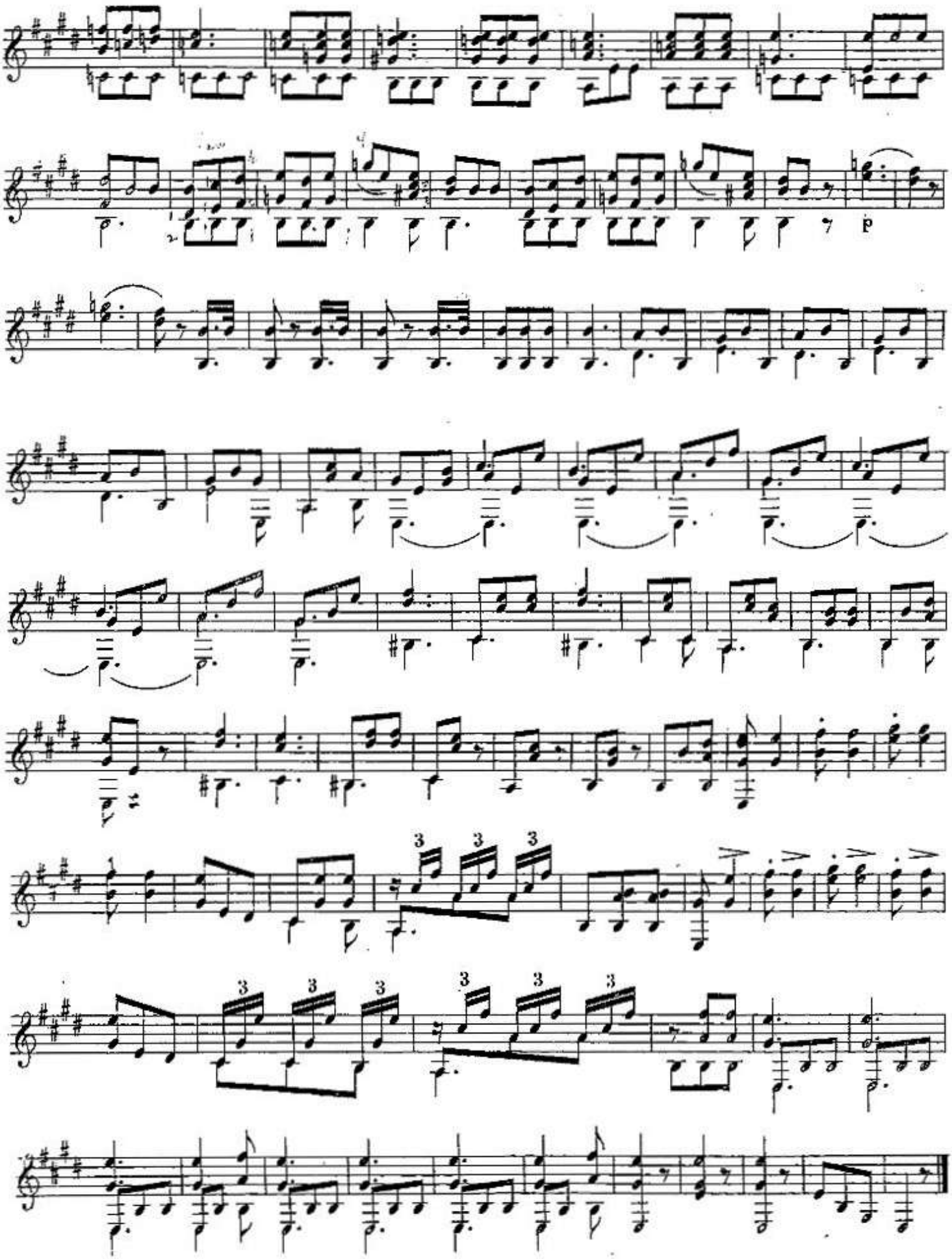
Mineur.


VAR: 3.
1e
2e
3
3
3
1

2º GUITARE.

VALSE.




p
Fine.

Sor - Op 35

AVERTISSEMENT.

Plusieurs personnes ont trouvé que mes vingt-quatre leçons pour les commençants(*) exigeaient des progrés un peu trop rapides, et qu'elles étaient disposées de maniere à mettre l'écolier à même d'acquérir un grand talent: que cette disposition n'était point celle qui convient à ceux qui ne visant qu'à devenir d'une force mèdiocre, et qui ne pouvant donner une grande assiduité à l'étude se contentent de pouvoir s'accompagner et de jouer quelques morceaux agreábles sans qu'ils soient d'une grande difficulté. la justesse de ces observations m'a décidé à composer ces Exercices qui peuvent suffire à donner la facilité nécessaire pour s'accompagner et mettre l'écolier en état de s'occuper des 24 leçons s'il désire augmenter son talent; ces lecons lui paraitront alors moins difficiles puisqu'il aura déja exécuté ce qui fait le fond de chacune.

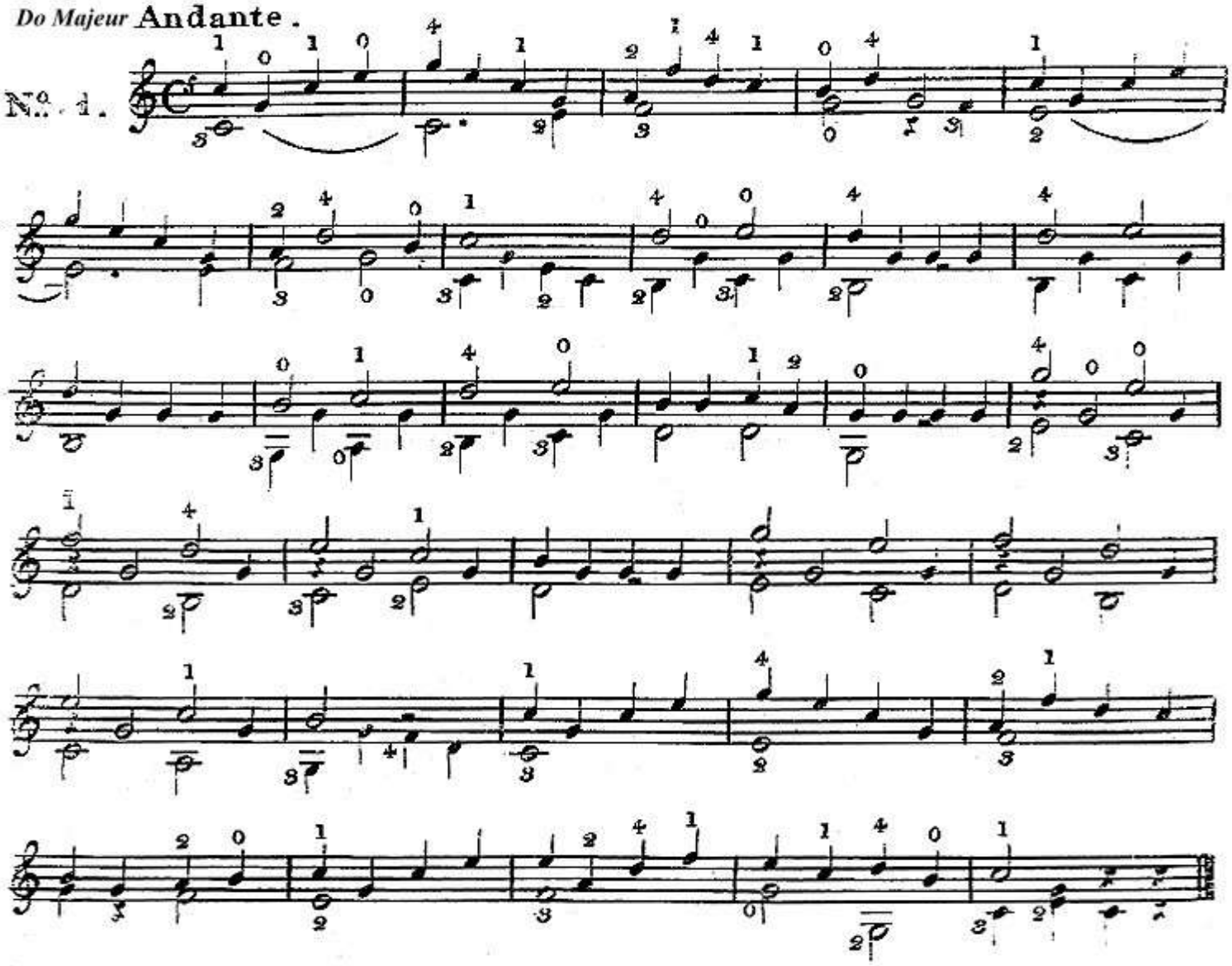
Ces éxercices seront très utiles surtout aux personnes qui étudieront d'après la méthode que je suis sur le point de publier, car mon but principal a été de mettre en pratique la théorie qu'elle renferme.

(*) Opus 31

Sor - Opus 35 - 1

Do Majeur **Andante.**

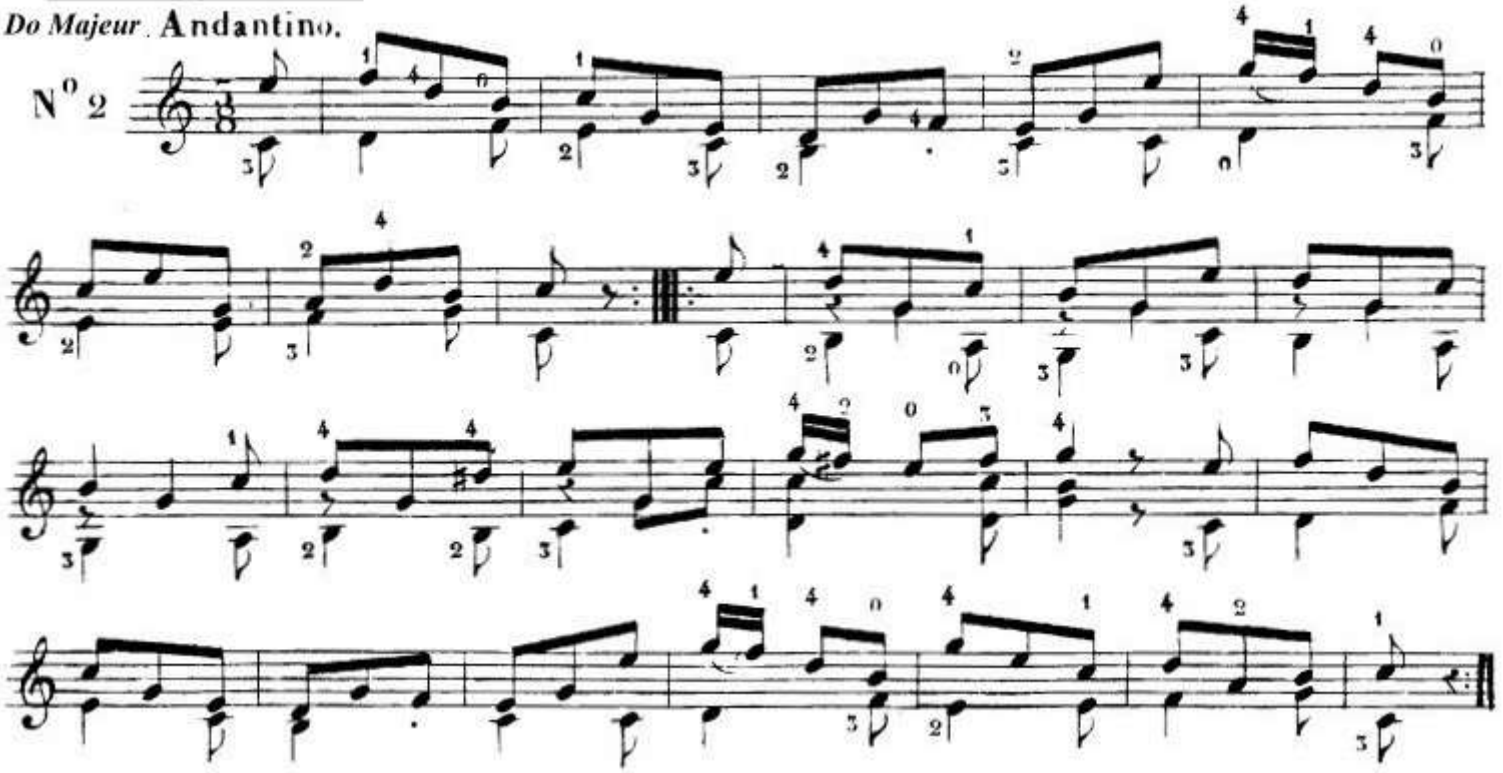
N°. 1.



Sor - Opus 35 - 2

Do Majeur **Andantino.**

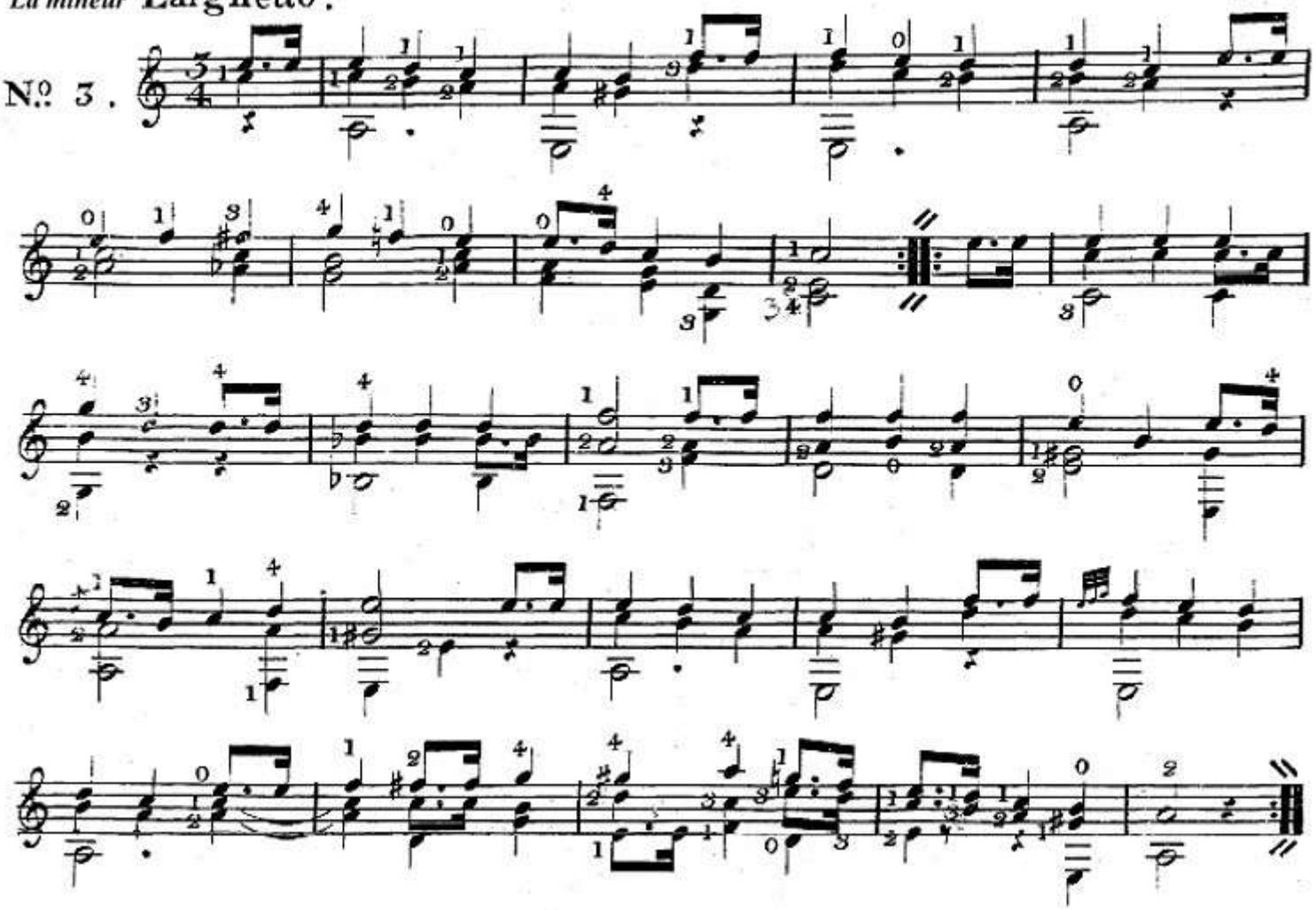
N° 2



Sor - Opus 35 - 3

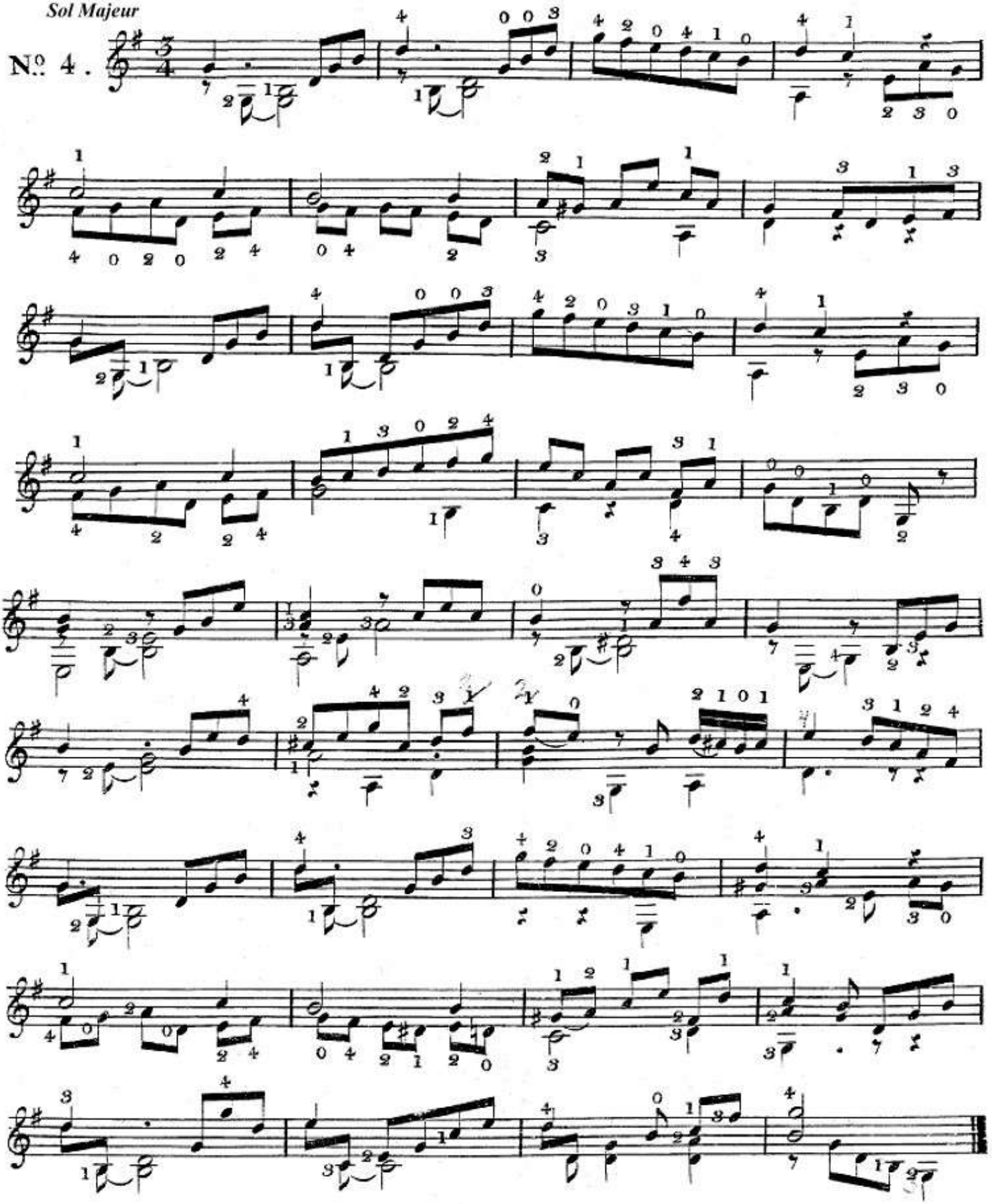
La mineur **Larghetto.**

Nº 3.



Sor - Opus 35 - 4

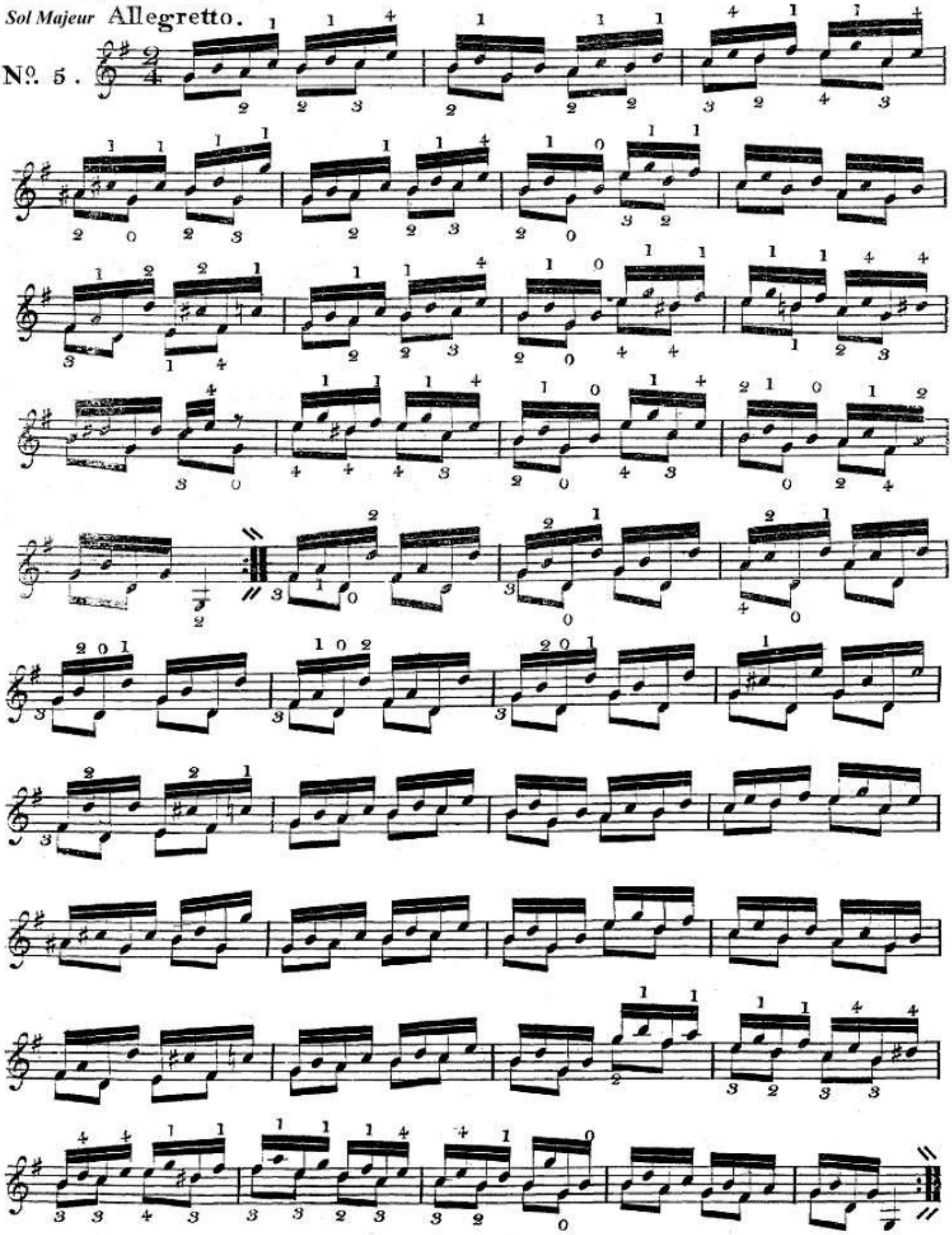
Sol Majeur



Sor - Opus 35 - 5

Sol Majeur Allegretto.

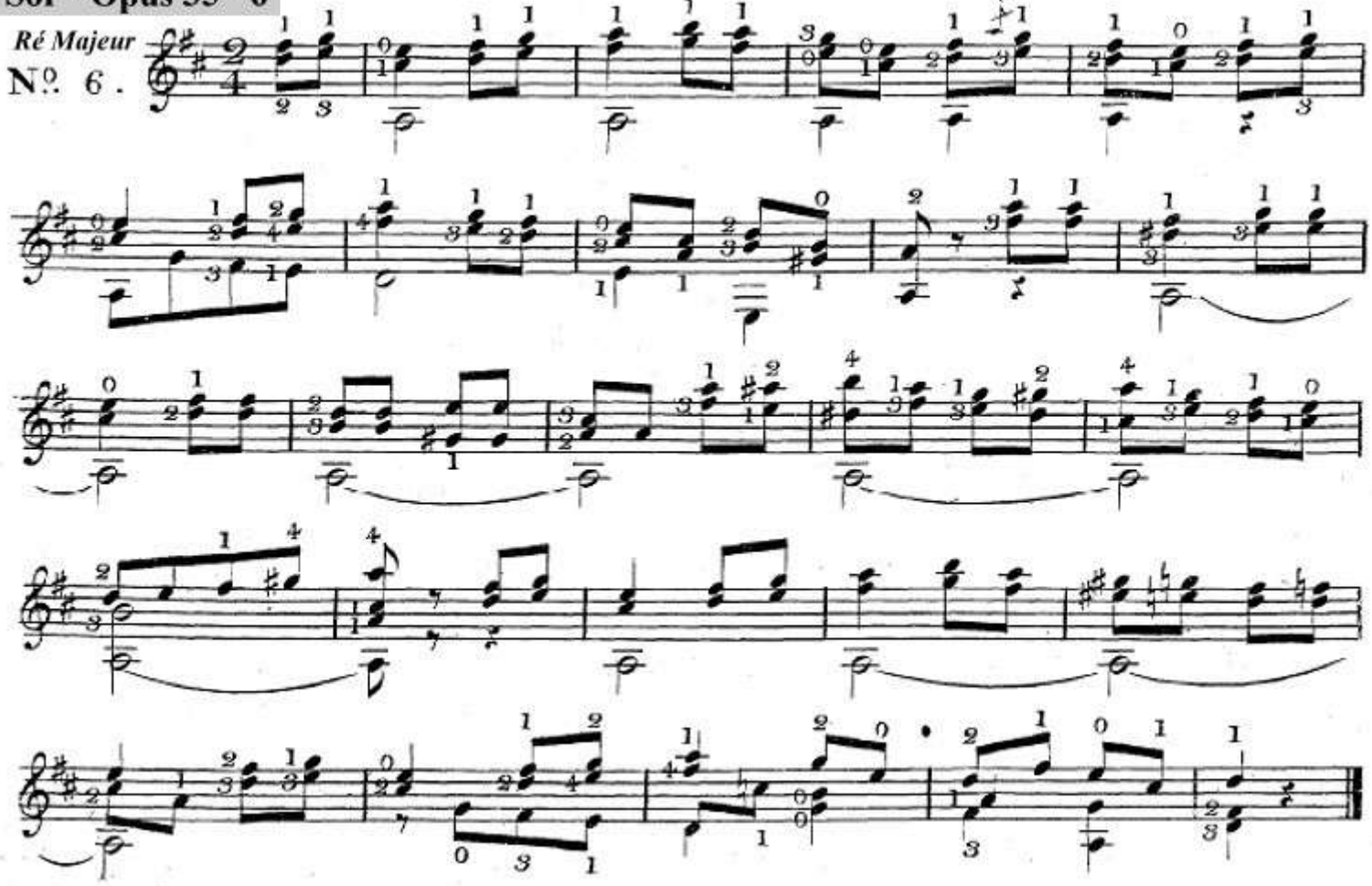
Nº. 5.



Sor - Opus 35 - 6

Ré Majeur

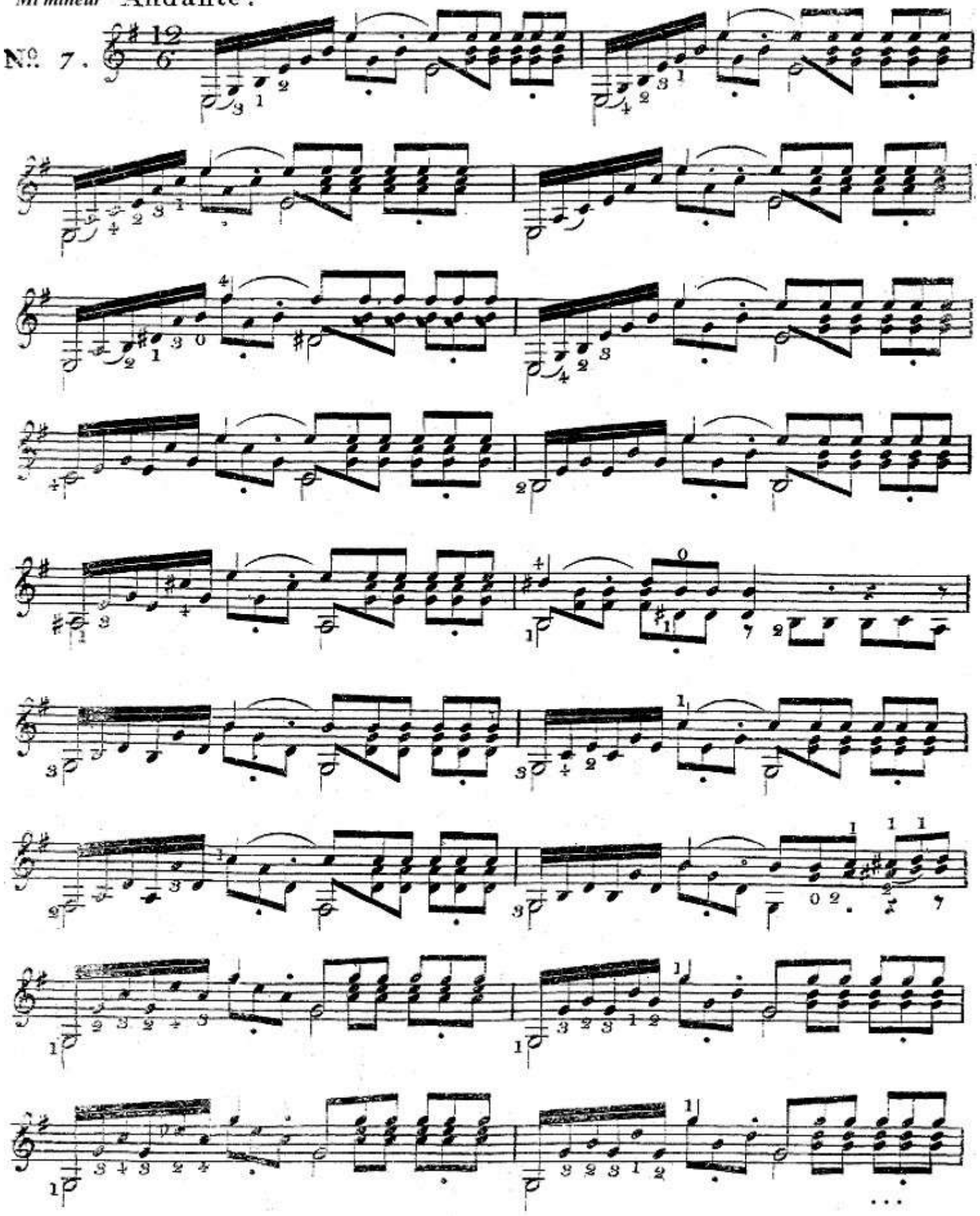
Nº. 6.

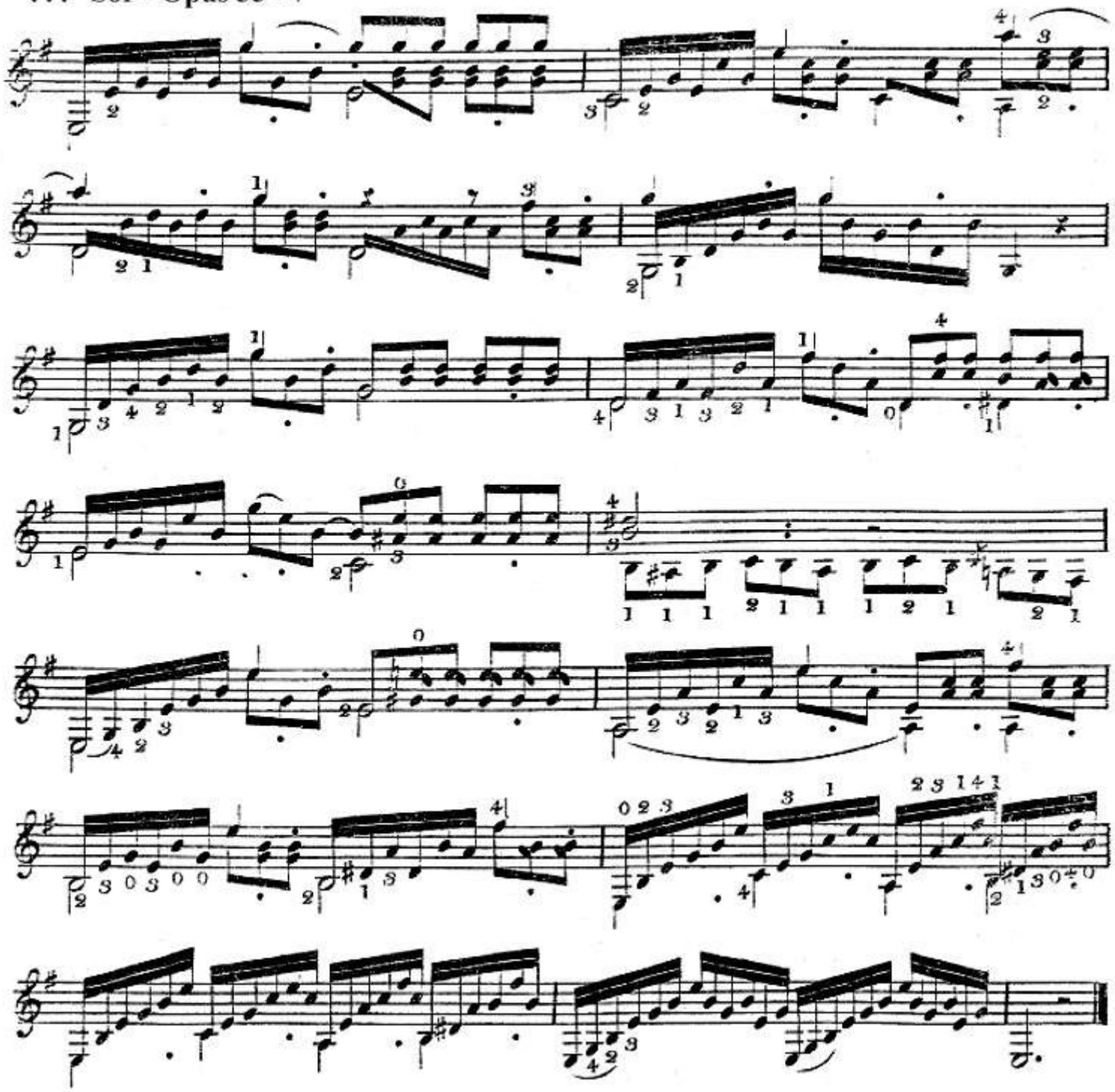


Sor - Opus 35 - 7

Mi mineur Andante.

N°. 7.

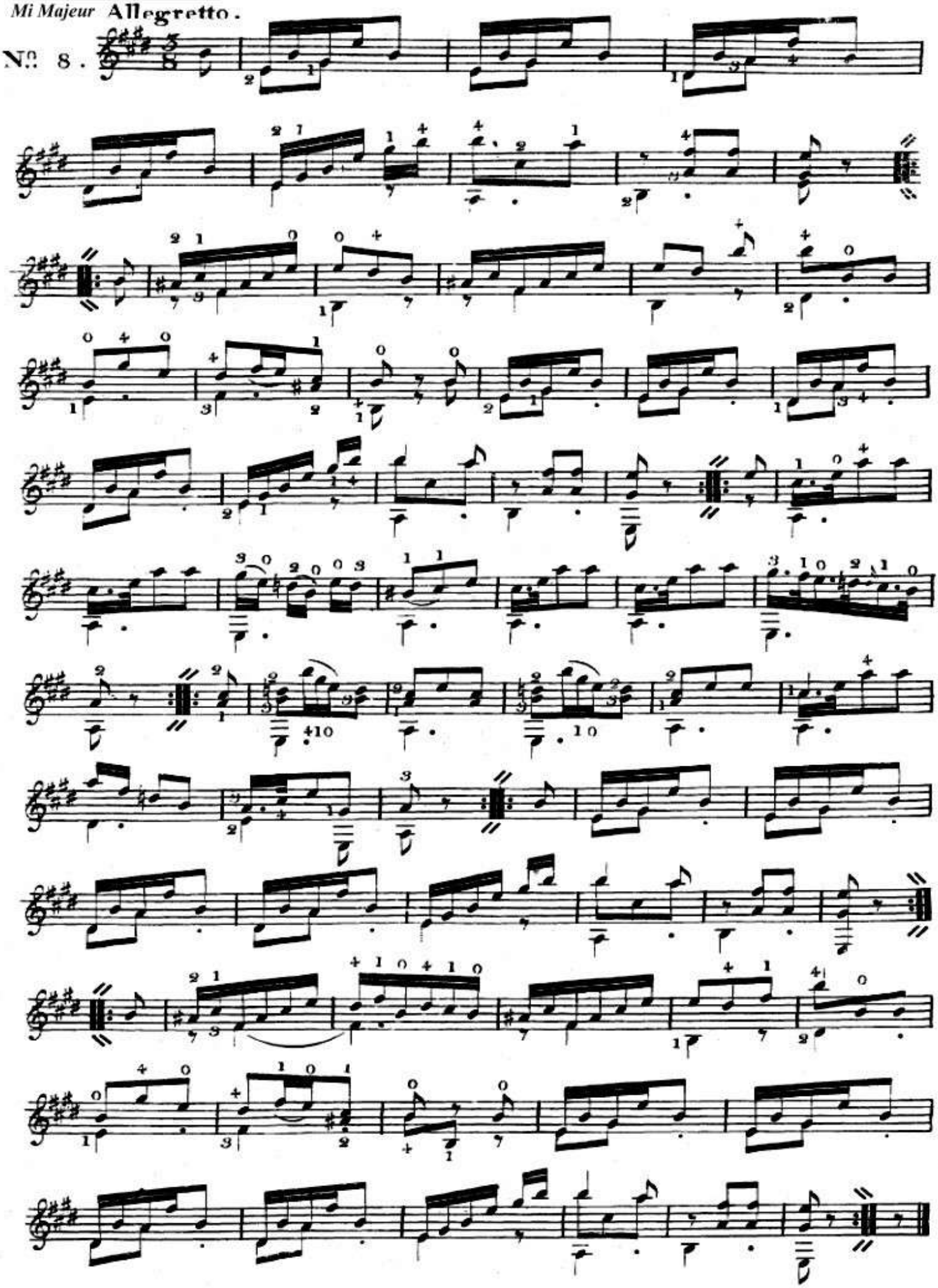




Sor - Opus 35 - 8

Mi Majeur **Allegretto.**

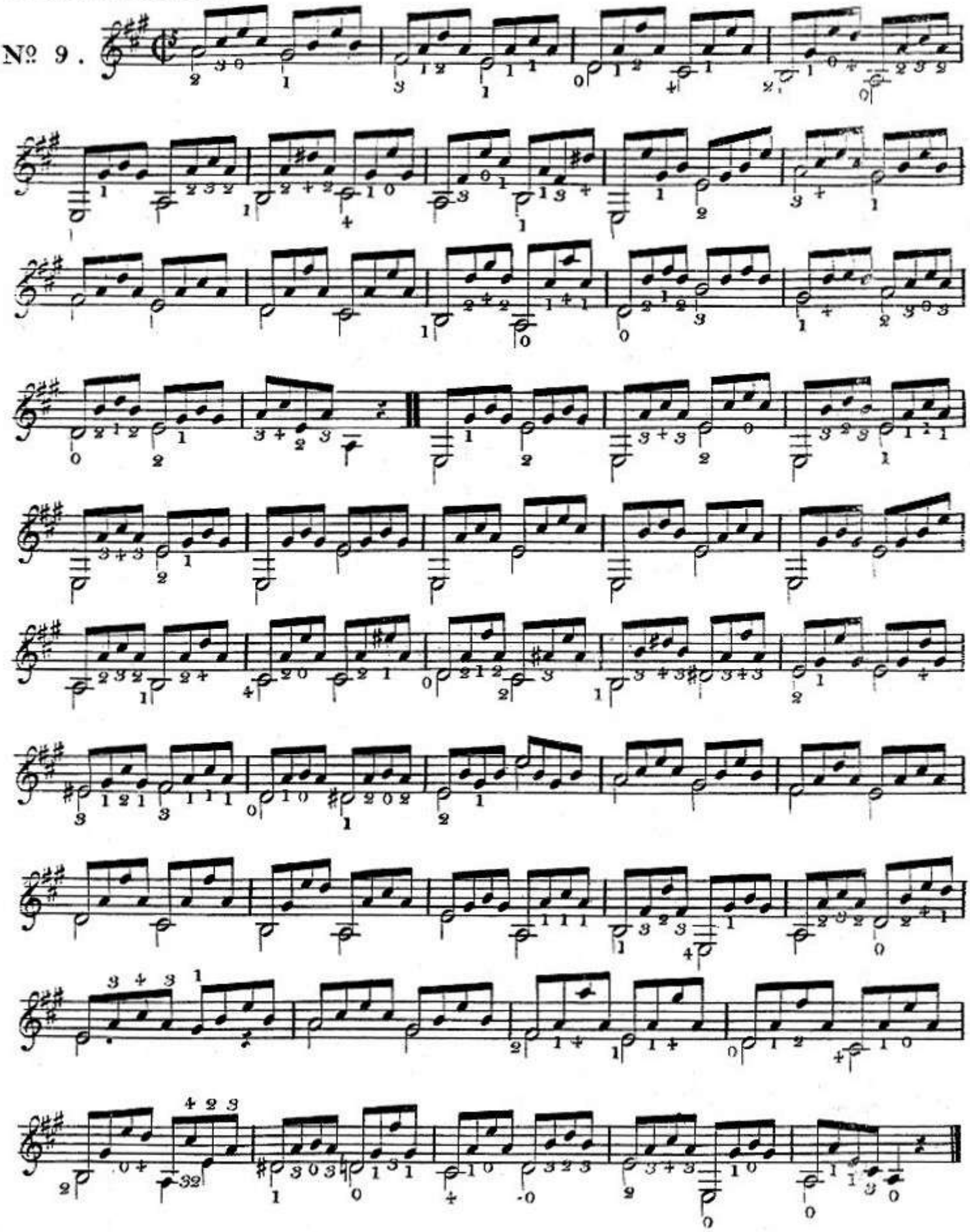
N° 8.



Sor - Opus 35 - 9

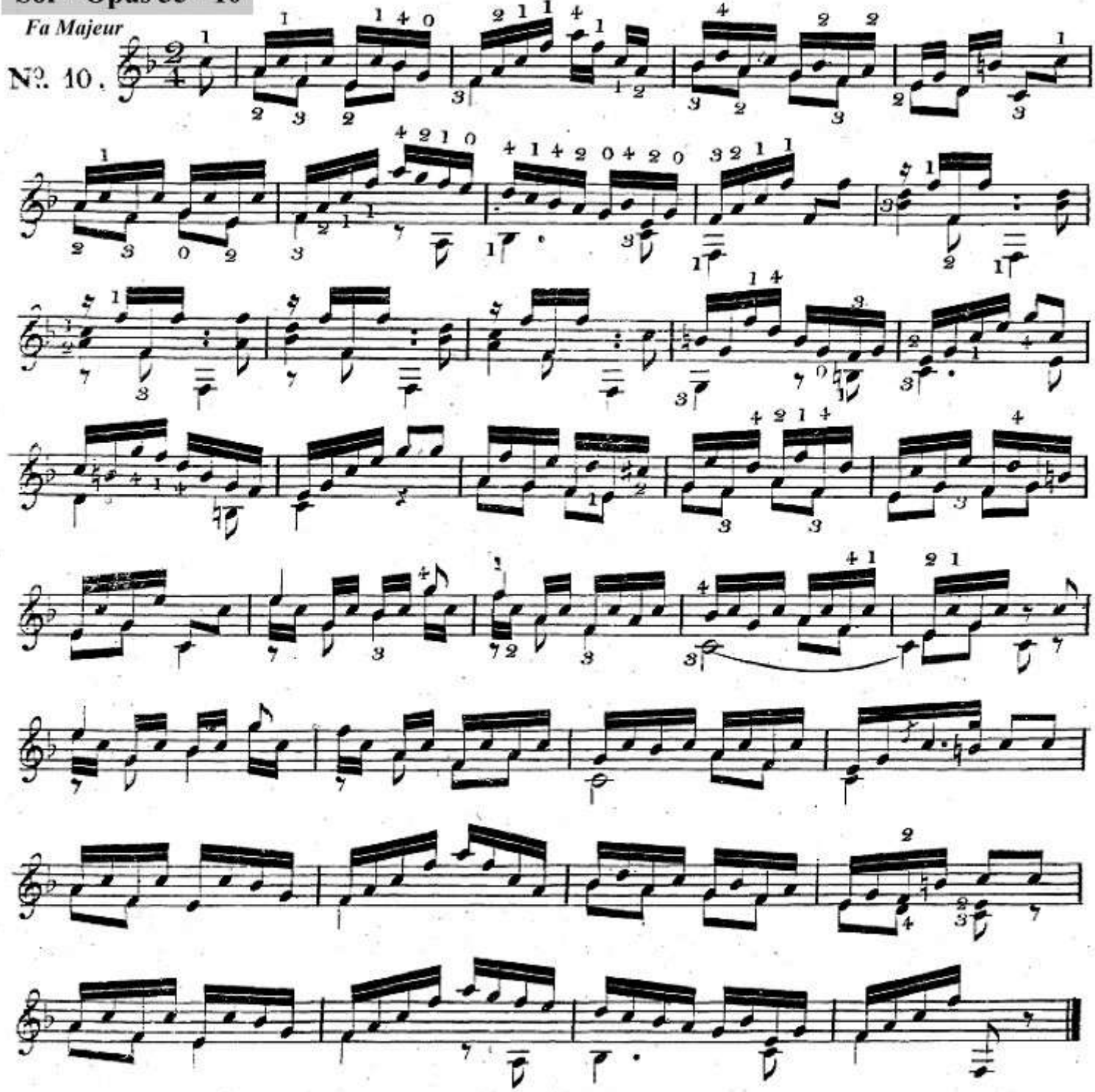
La Majeur **Andante.**

Nº 9.



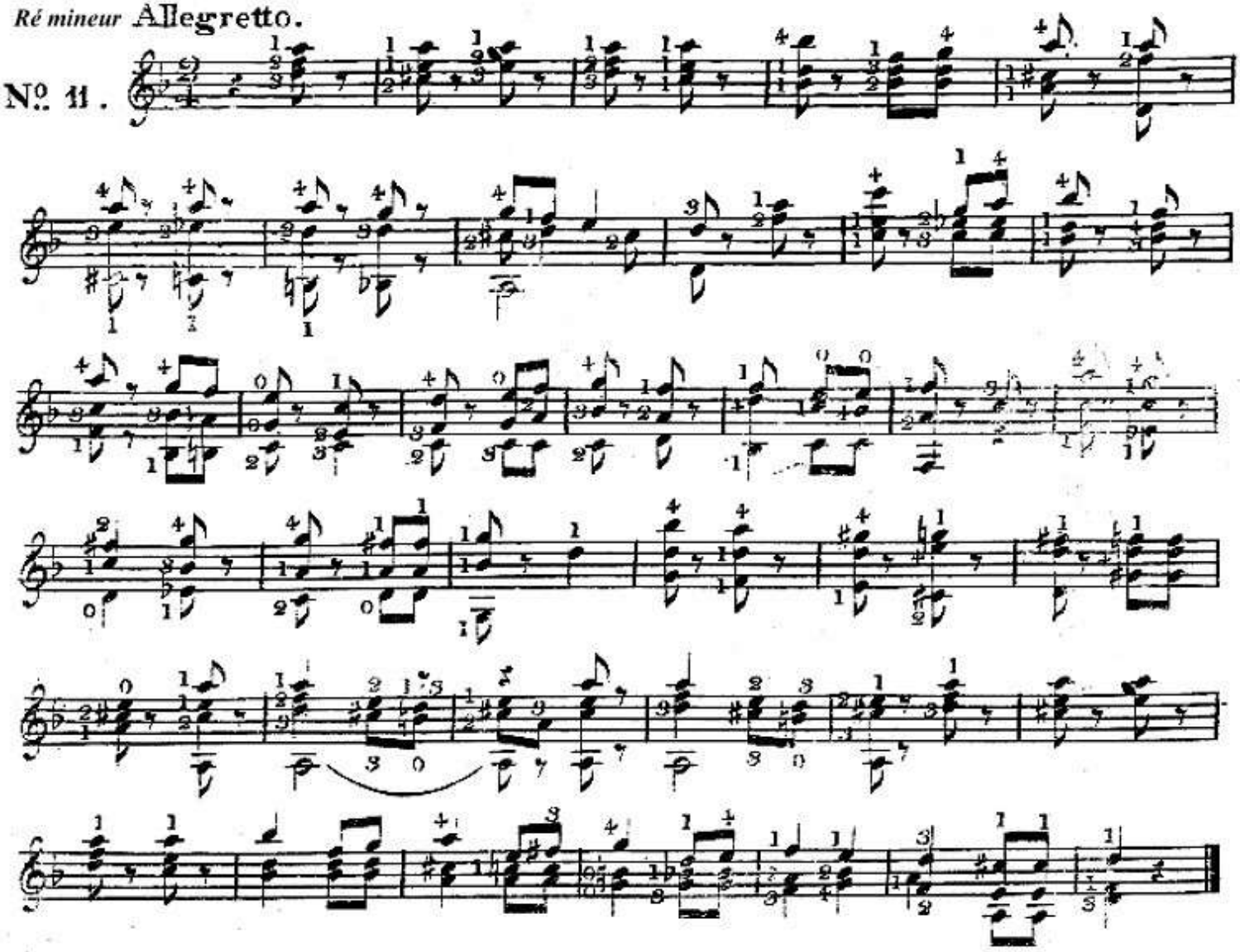
Sor - Opus 35 - 10

Fa Majeur



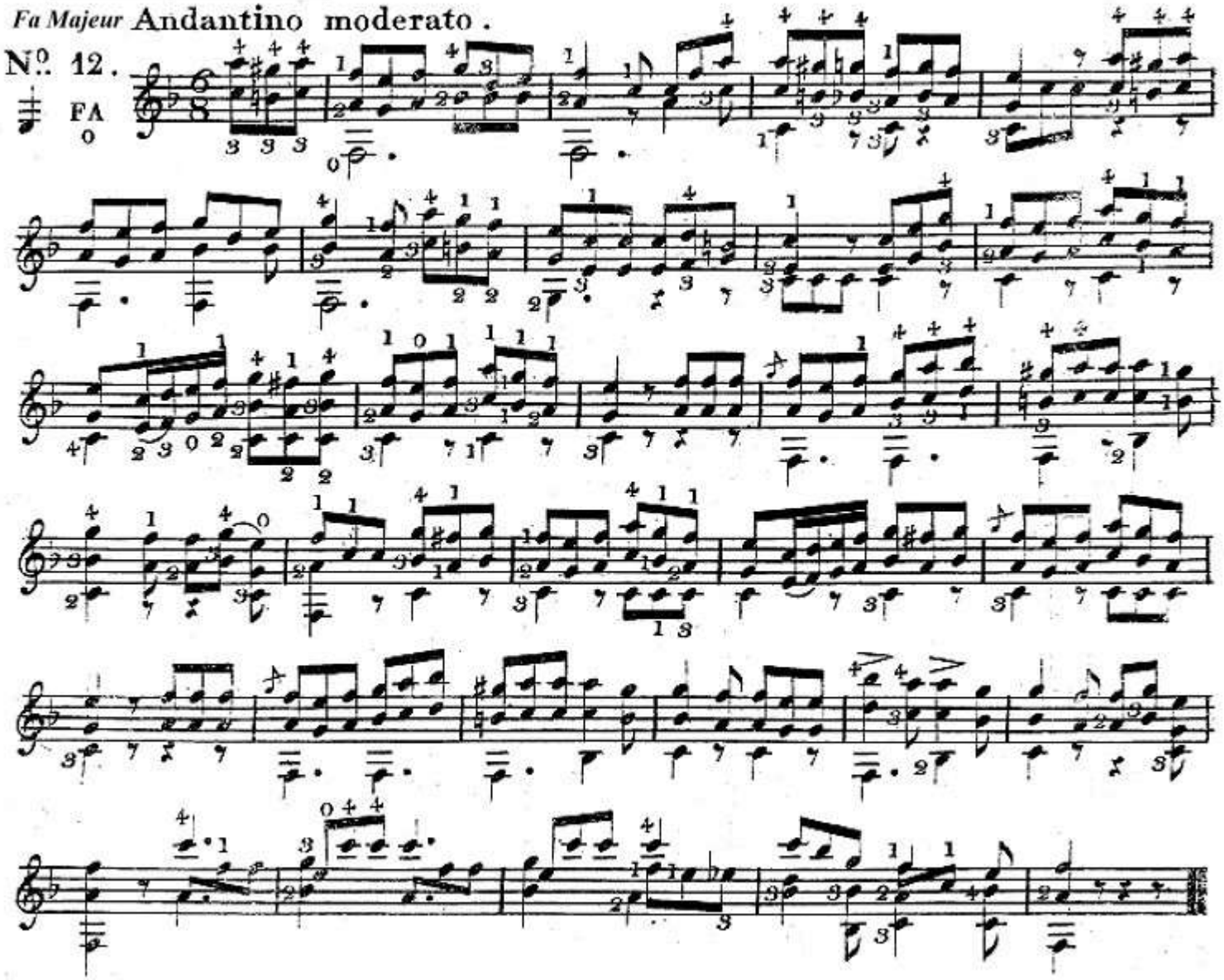
Sor - Opus 35 - 11

Ré mineur Allegretto.



Sor - Opus 35 - 12

Fa Majeur Andantino moderato.

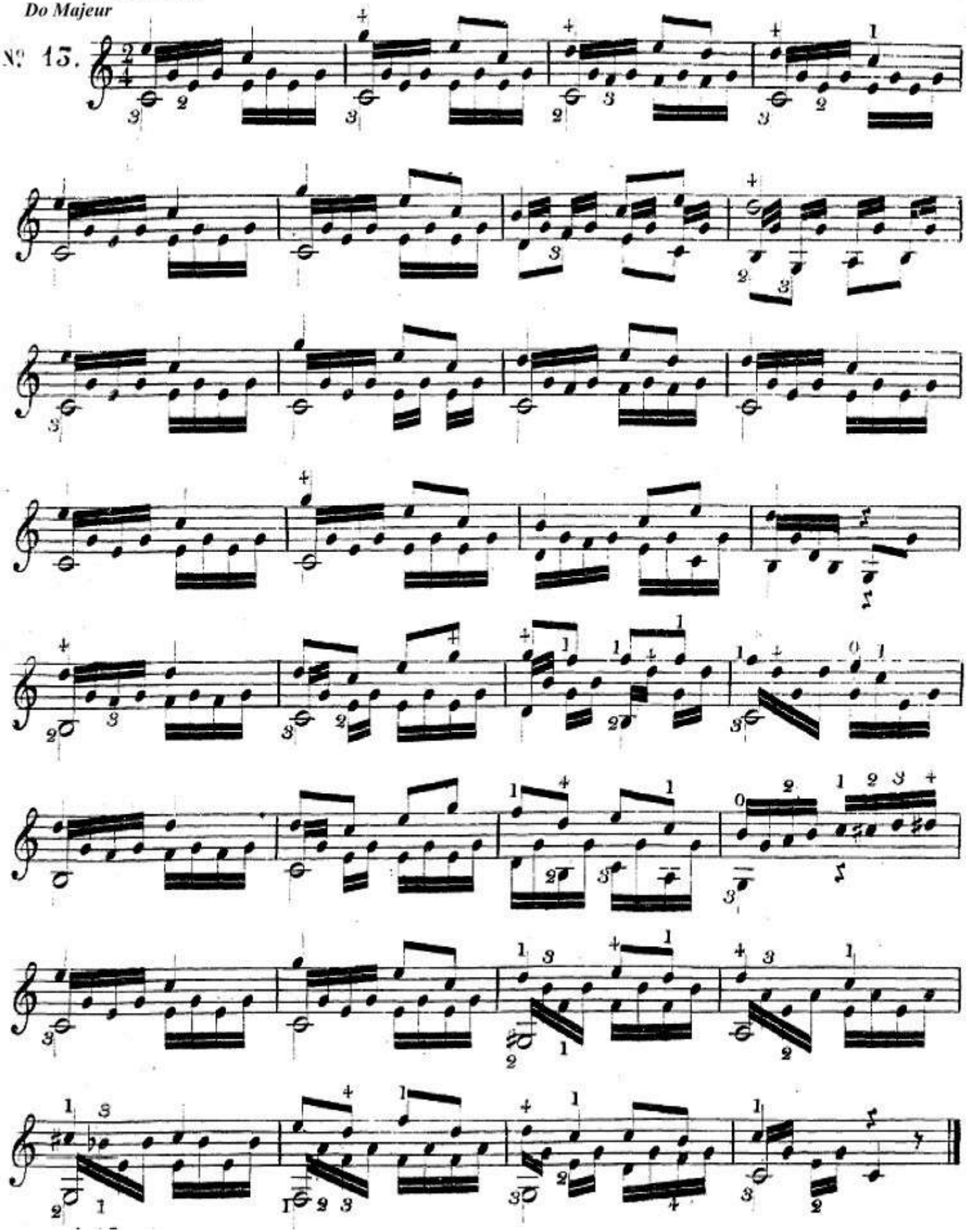


Sor - Opus 35 - 13 (Ségovia n°2) **Livre 2**

Andante.

Do Majeur

N° 13.

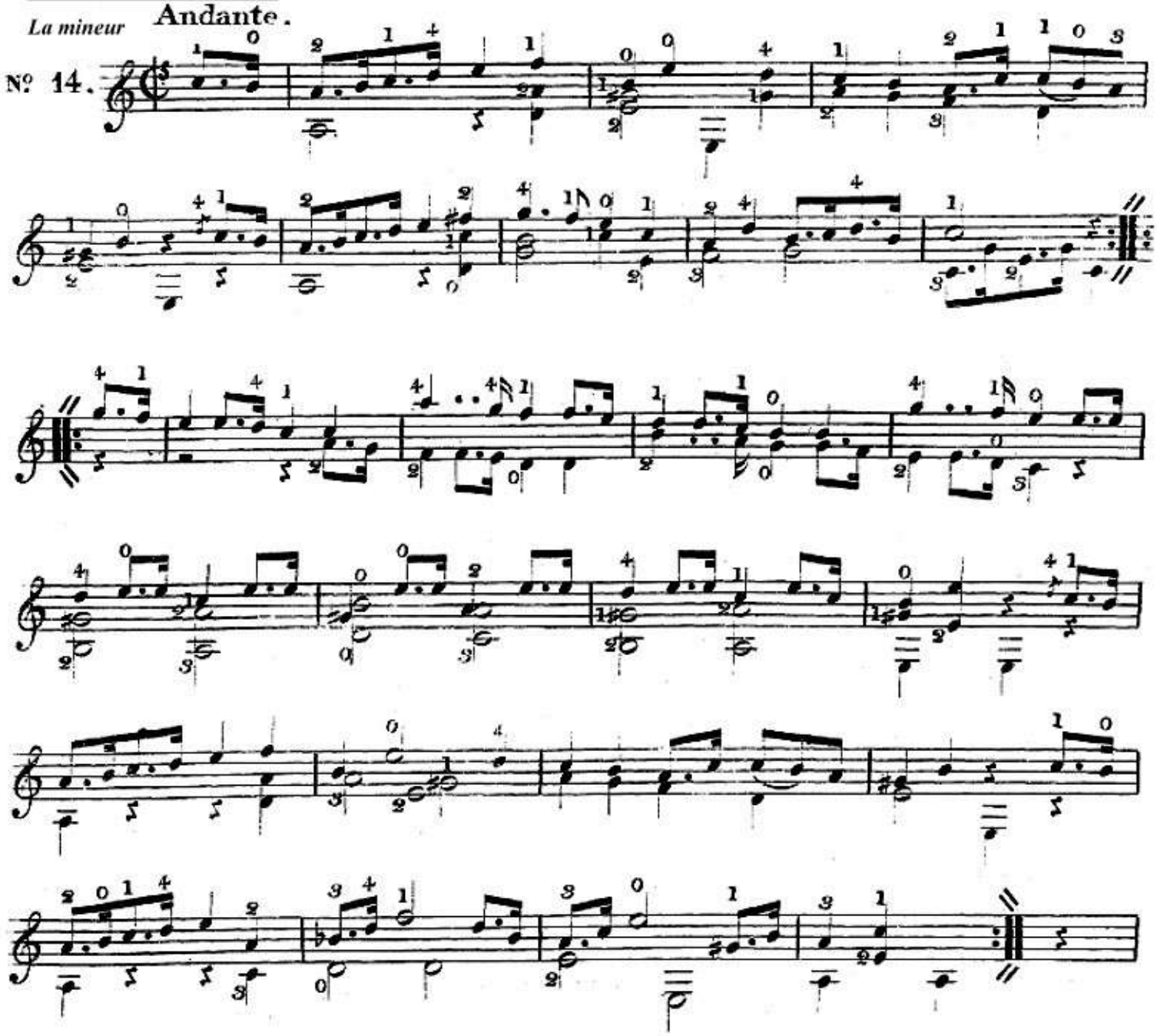


Sor - Opus 35 - 14

La mineur

Andante.

Nº 14.

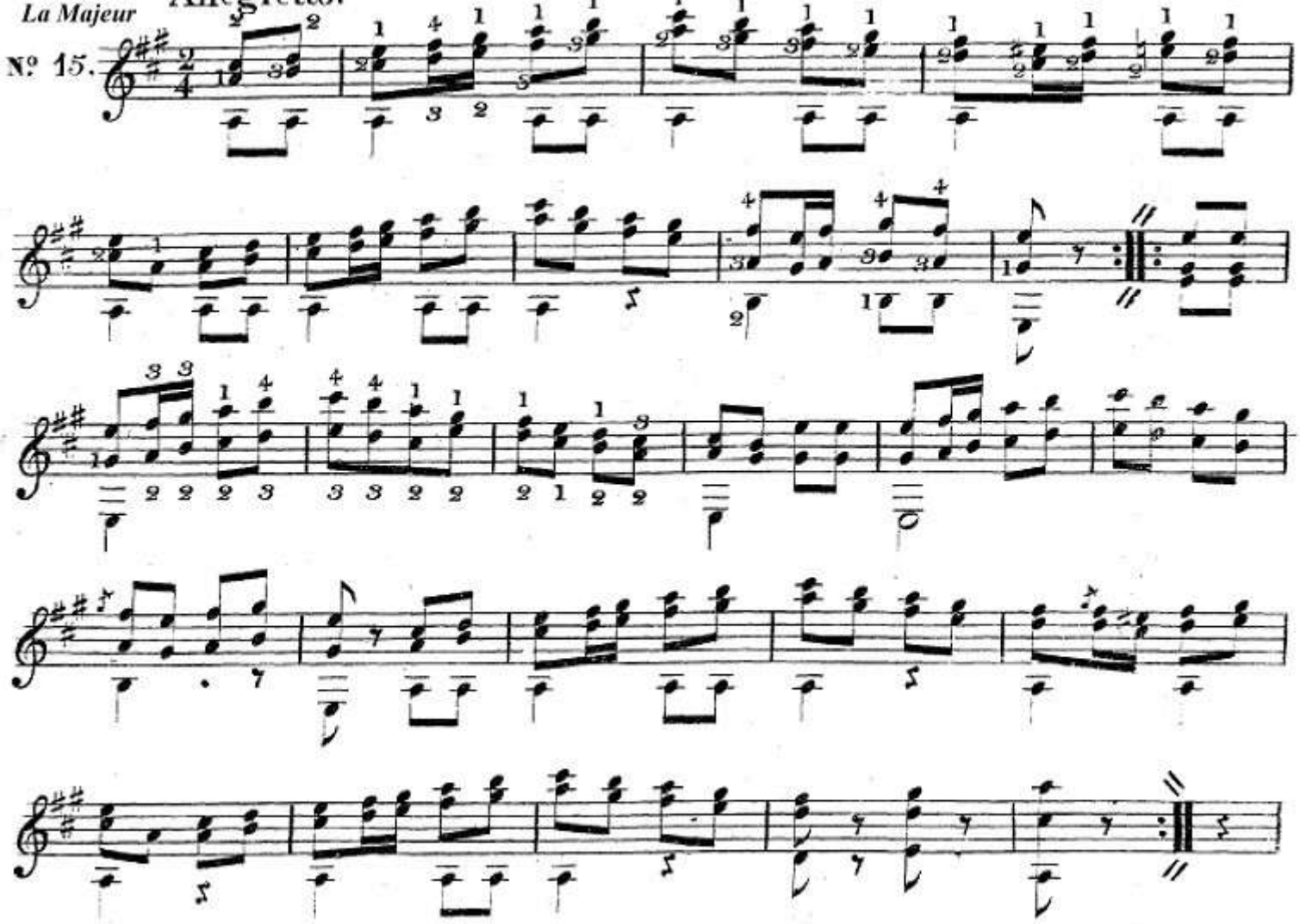


Sor - Opus 35 - 15

La Majeur

Allegretto.

Nº 15.

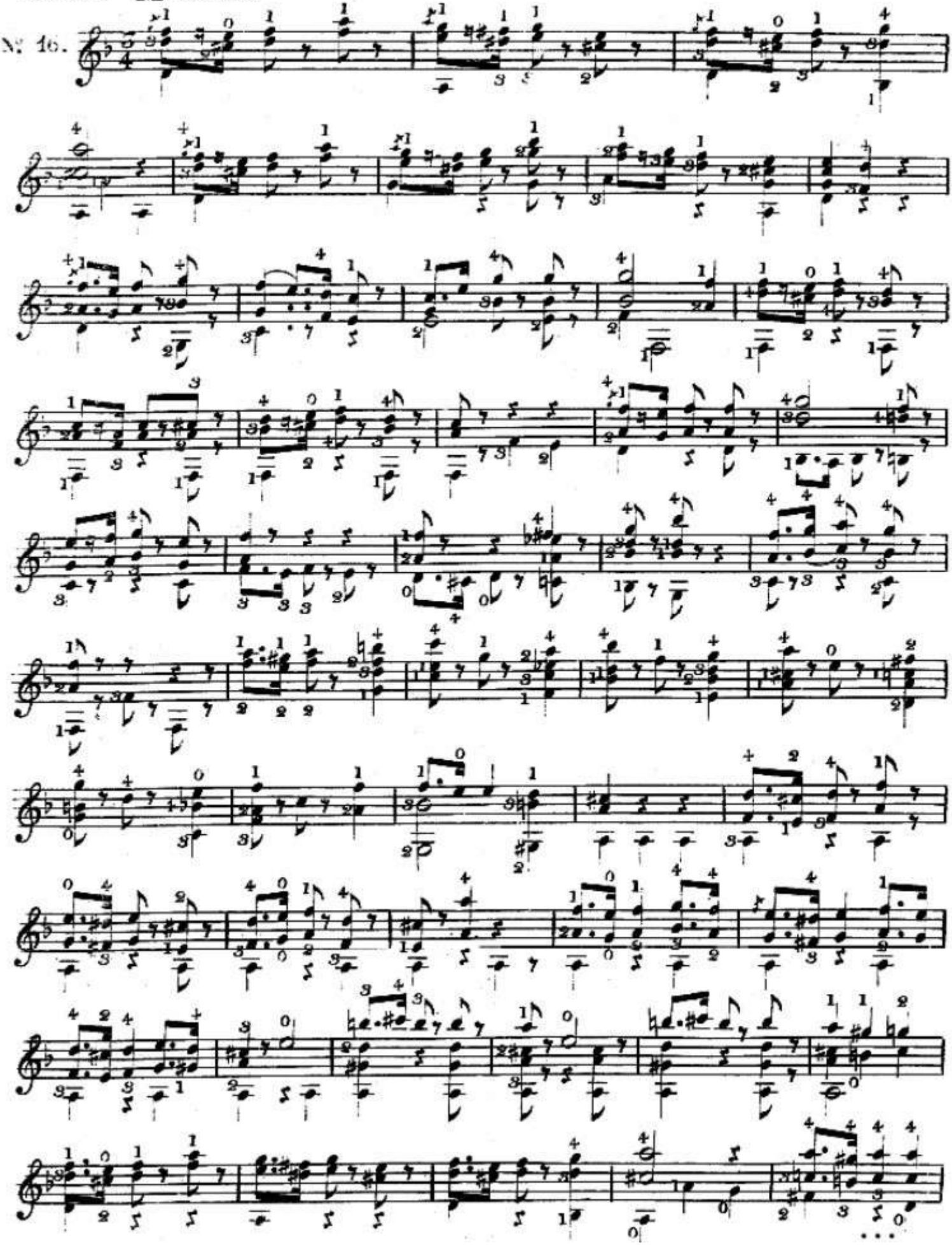


Sor - Opus 35 - 16

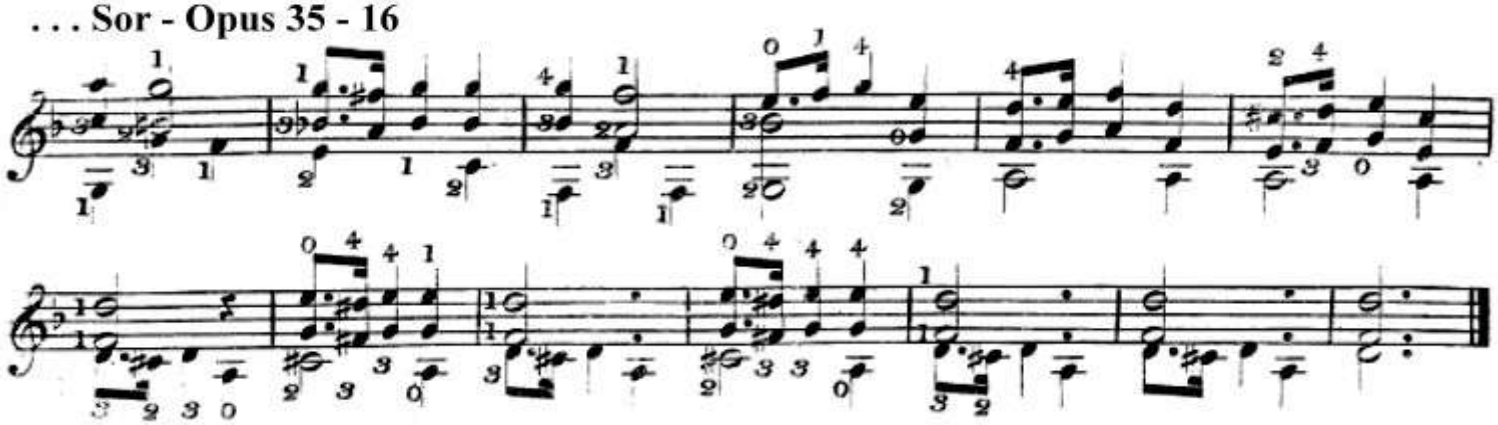
(Ségovia n° 15)

Ré mineur **Moderato**

N° 16.



. . . Sor - Opus 35 - 16

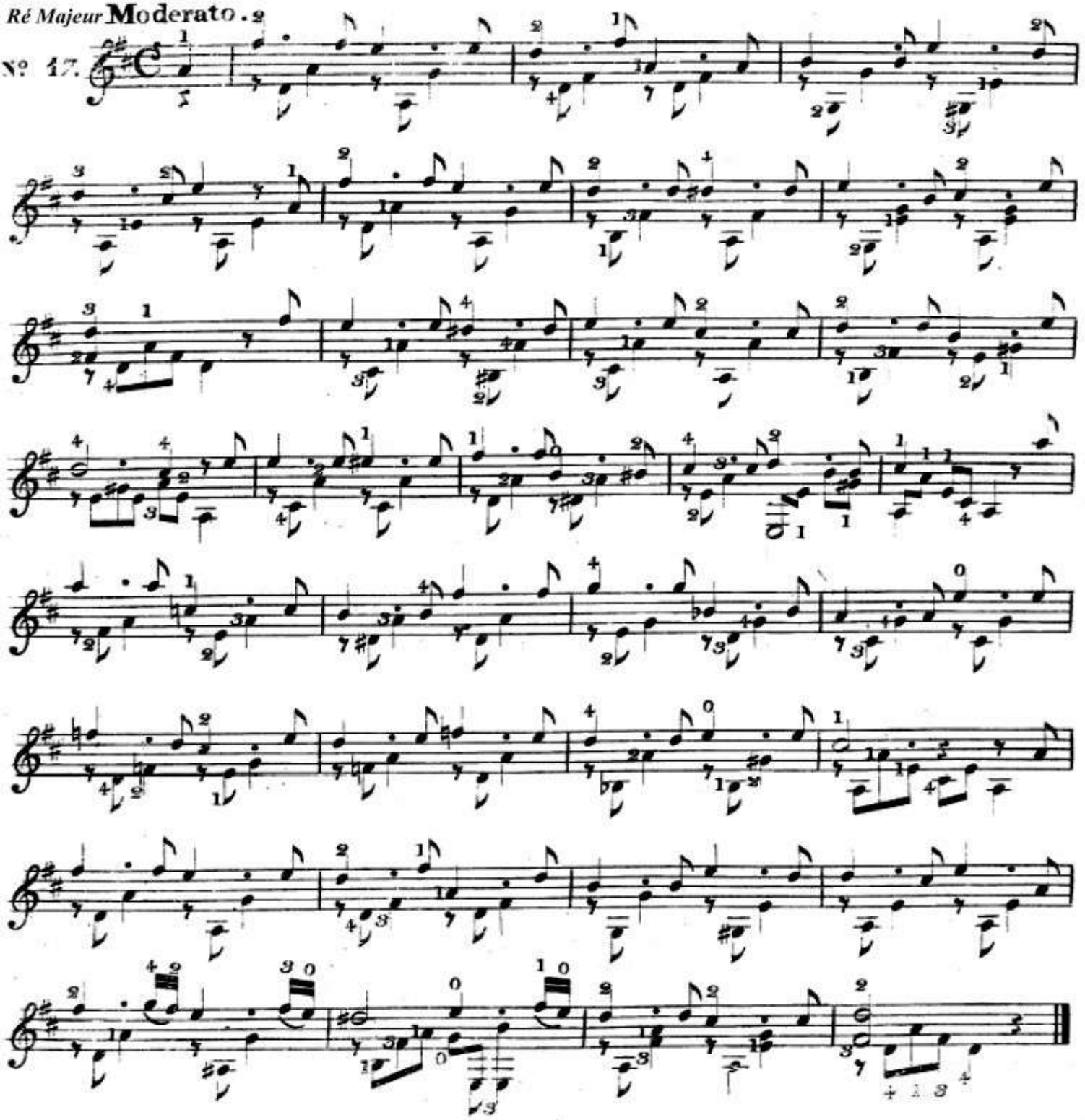


Sor - Opus 35 - 17

(Ségovia n° 6)

Ré Majeur **Moderato**

N° 17.

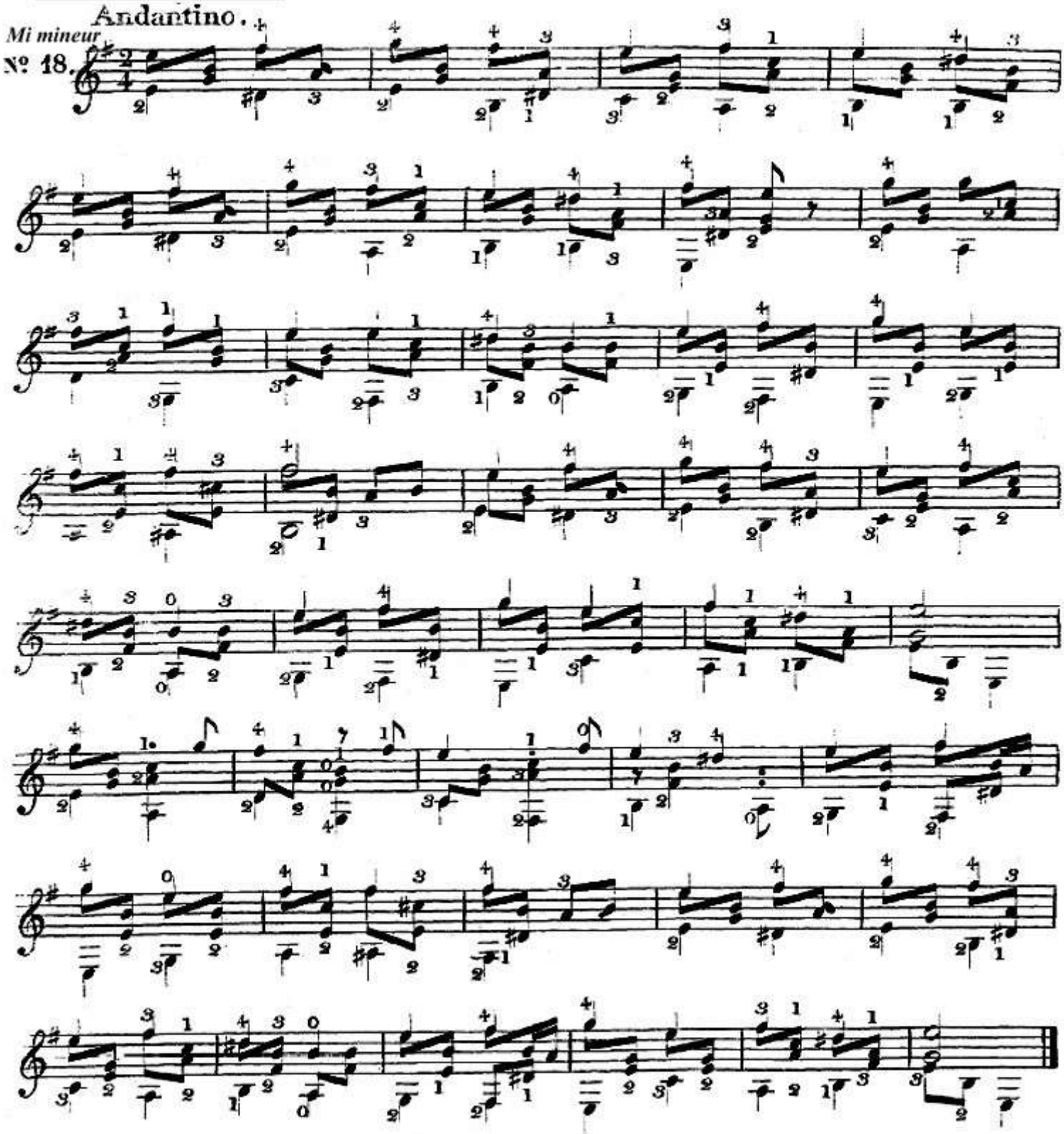


Sor - Opus 35 - 18

Andantino.

Mi mineur

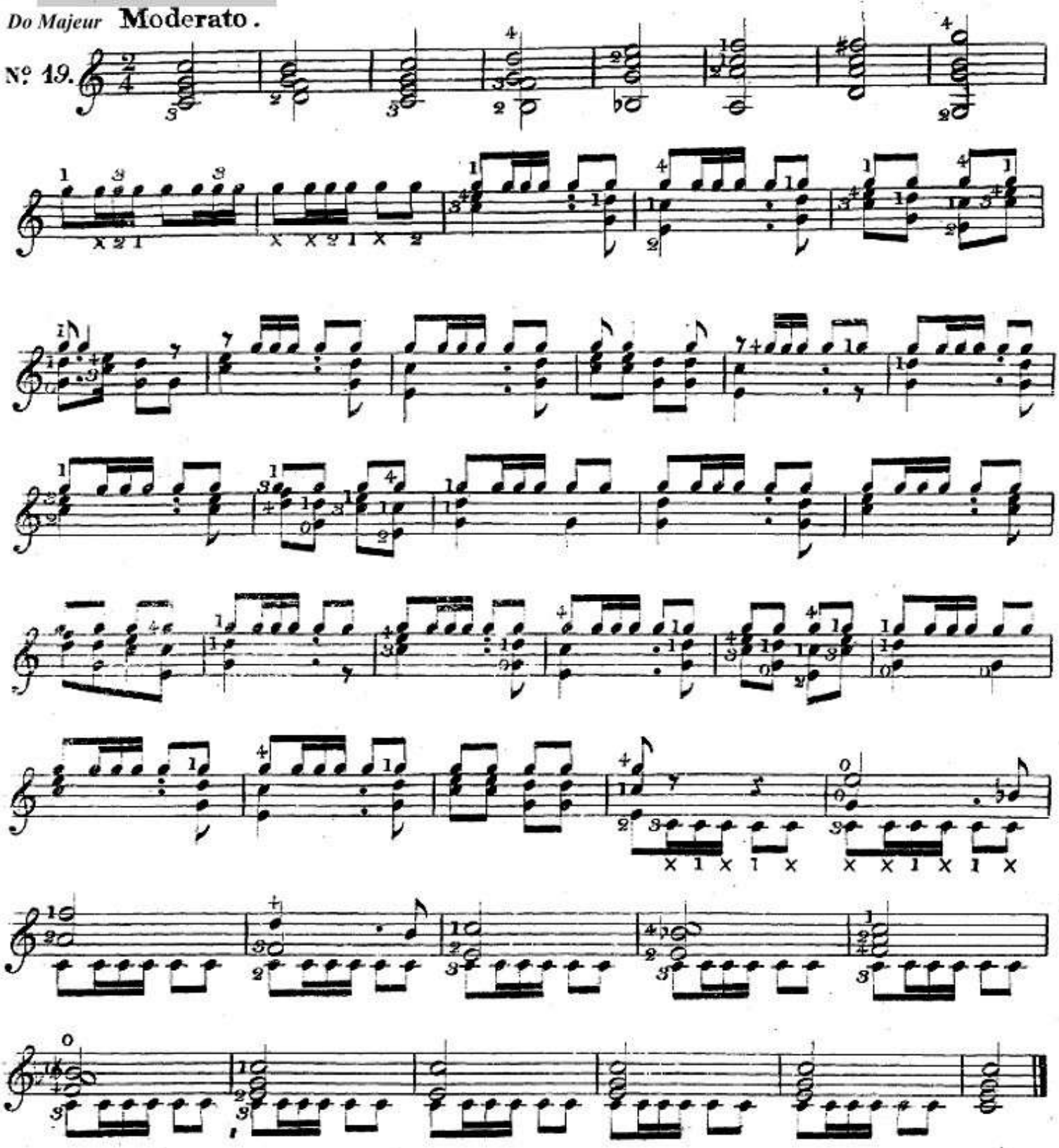
№ 18.



Sor - Opus 35 - 19

Do Majeur **Moderato.**

Nº 19.

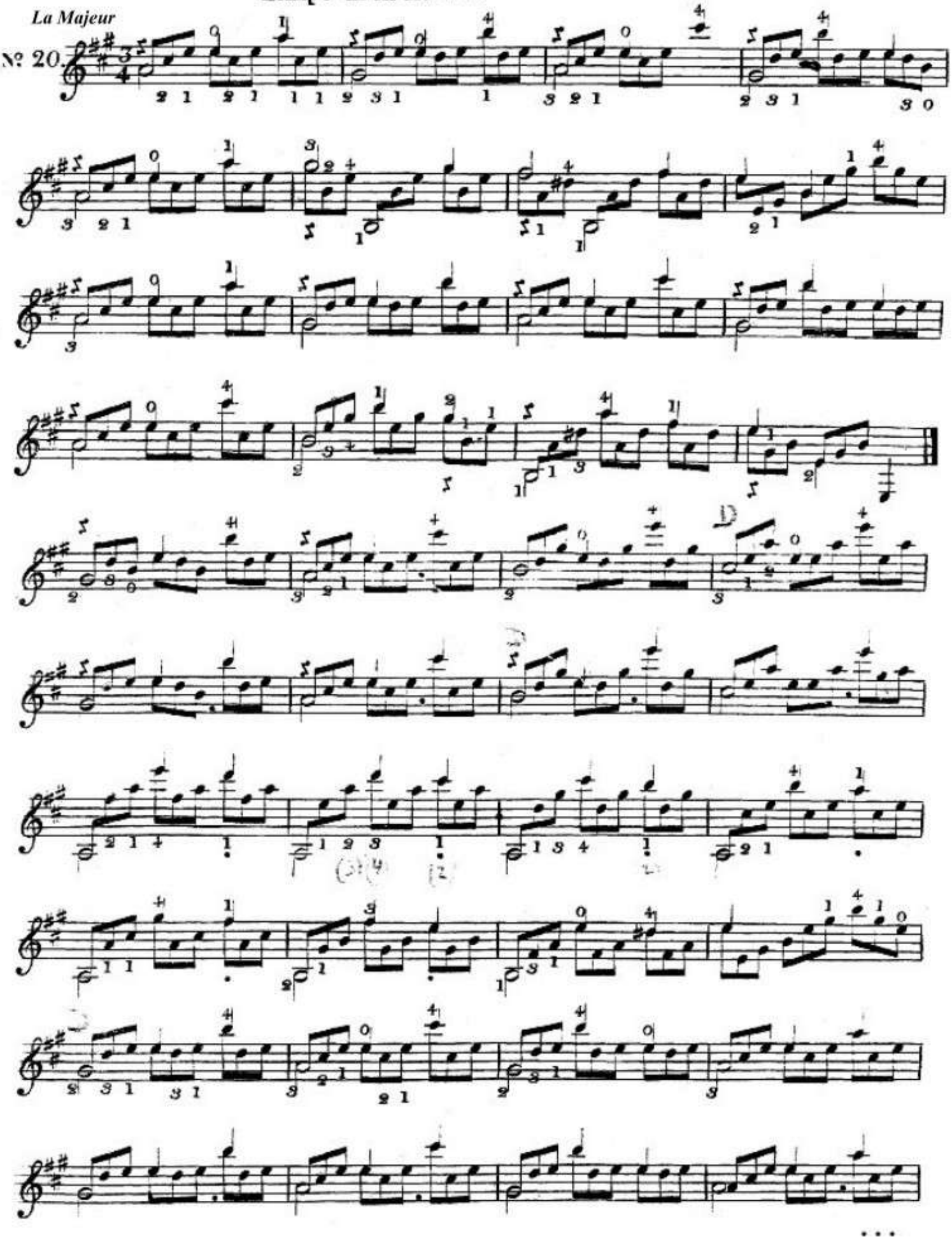


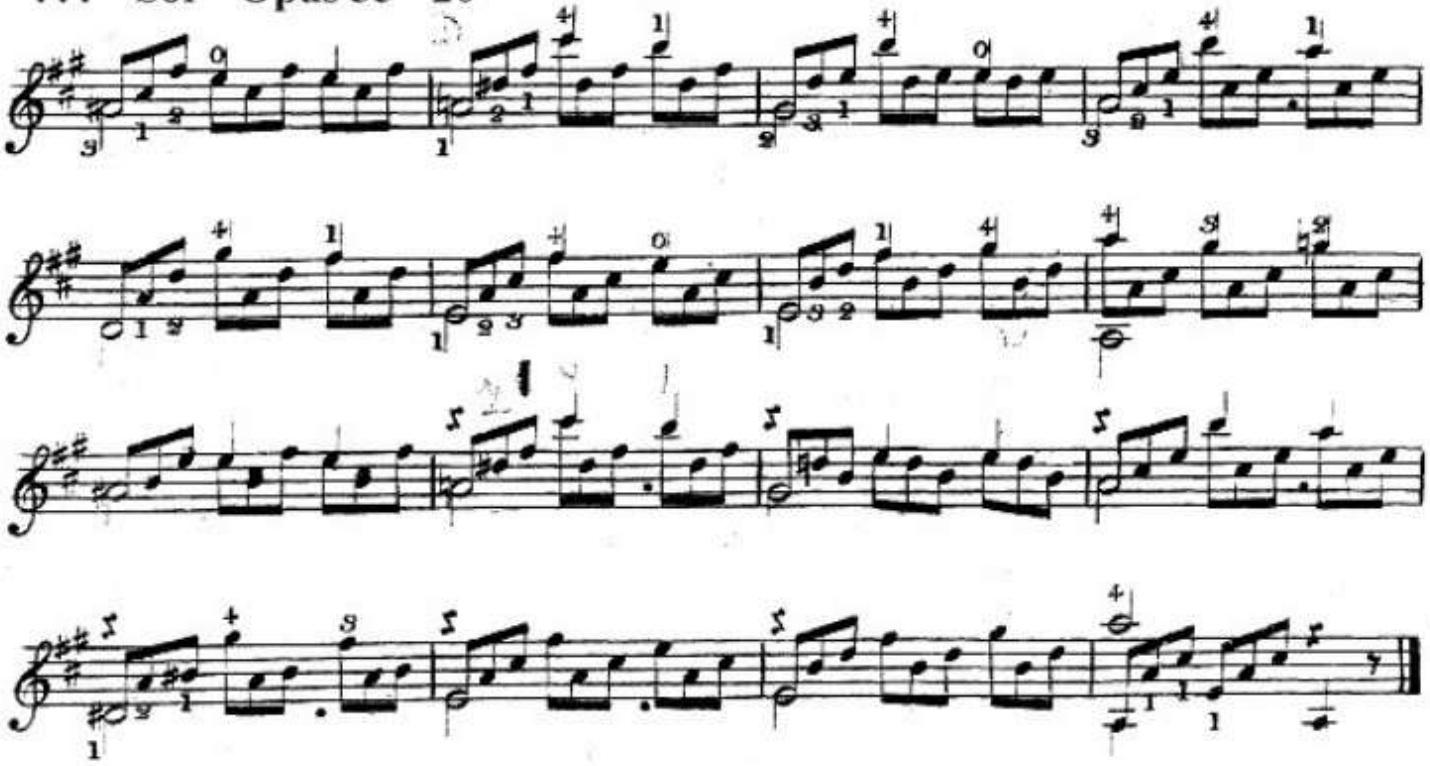
Sor - Opus 35 - 20

Tempo di minuetto.

La Majeur

Nº 20.

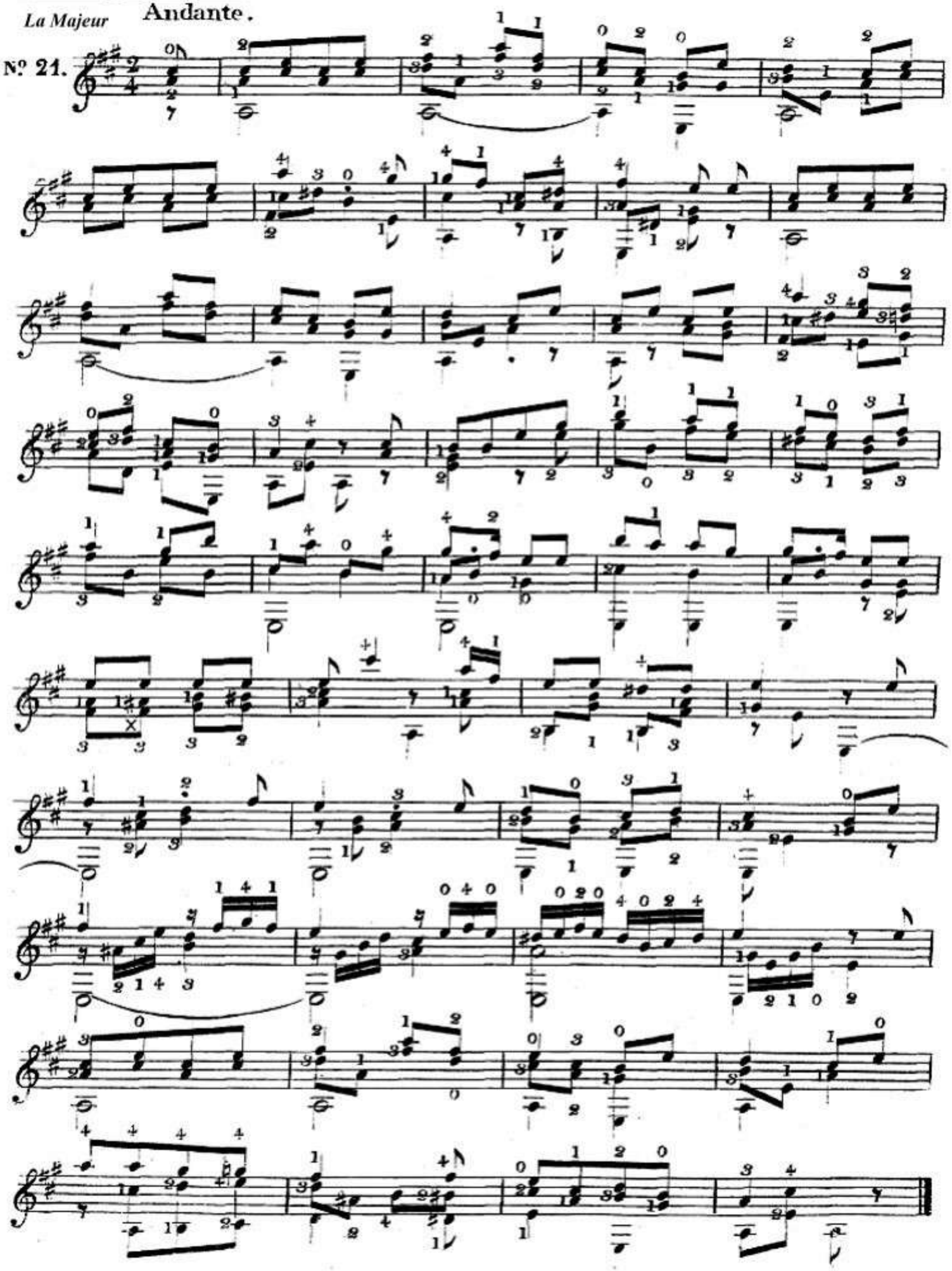




La Majeur

Andante.

Nº 21.

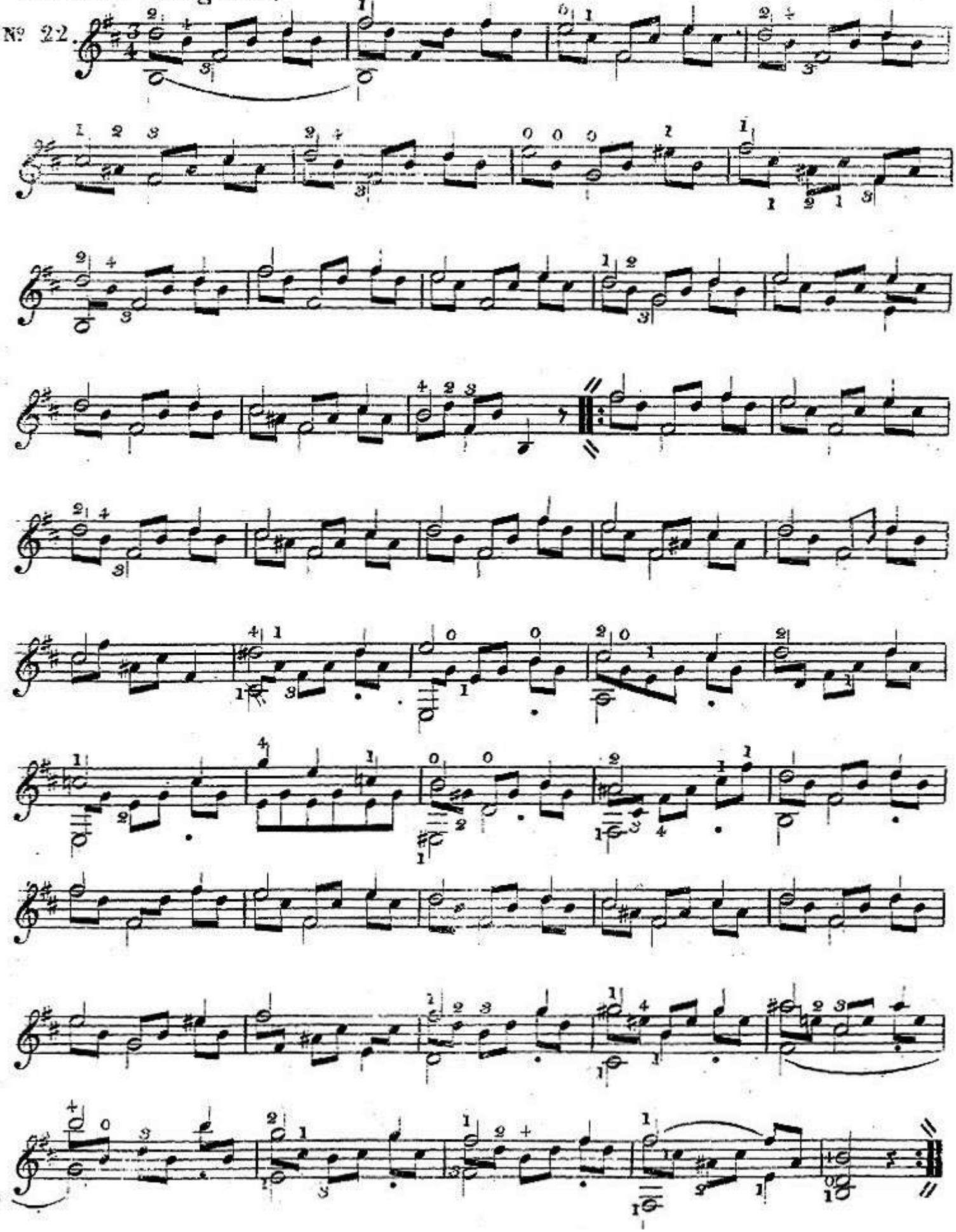


Sor - Opus 35 - 22 (Ségovia n° 5)

[D4]

Si mineur Allegretto.

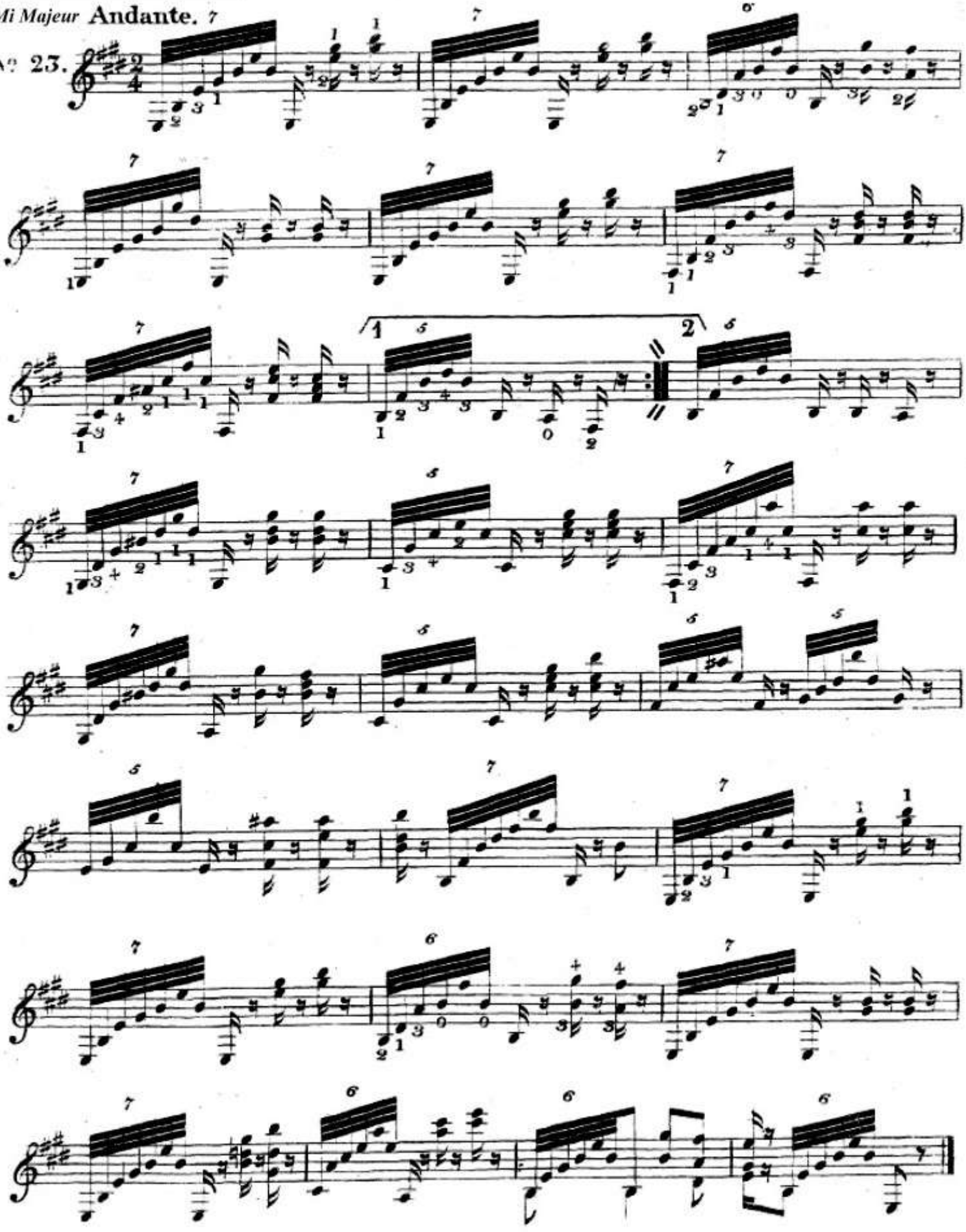
N° 22.



Sor - Opus 35 - 23

Mi Majeur **Andante.**

N° 23.

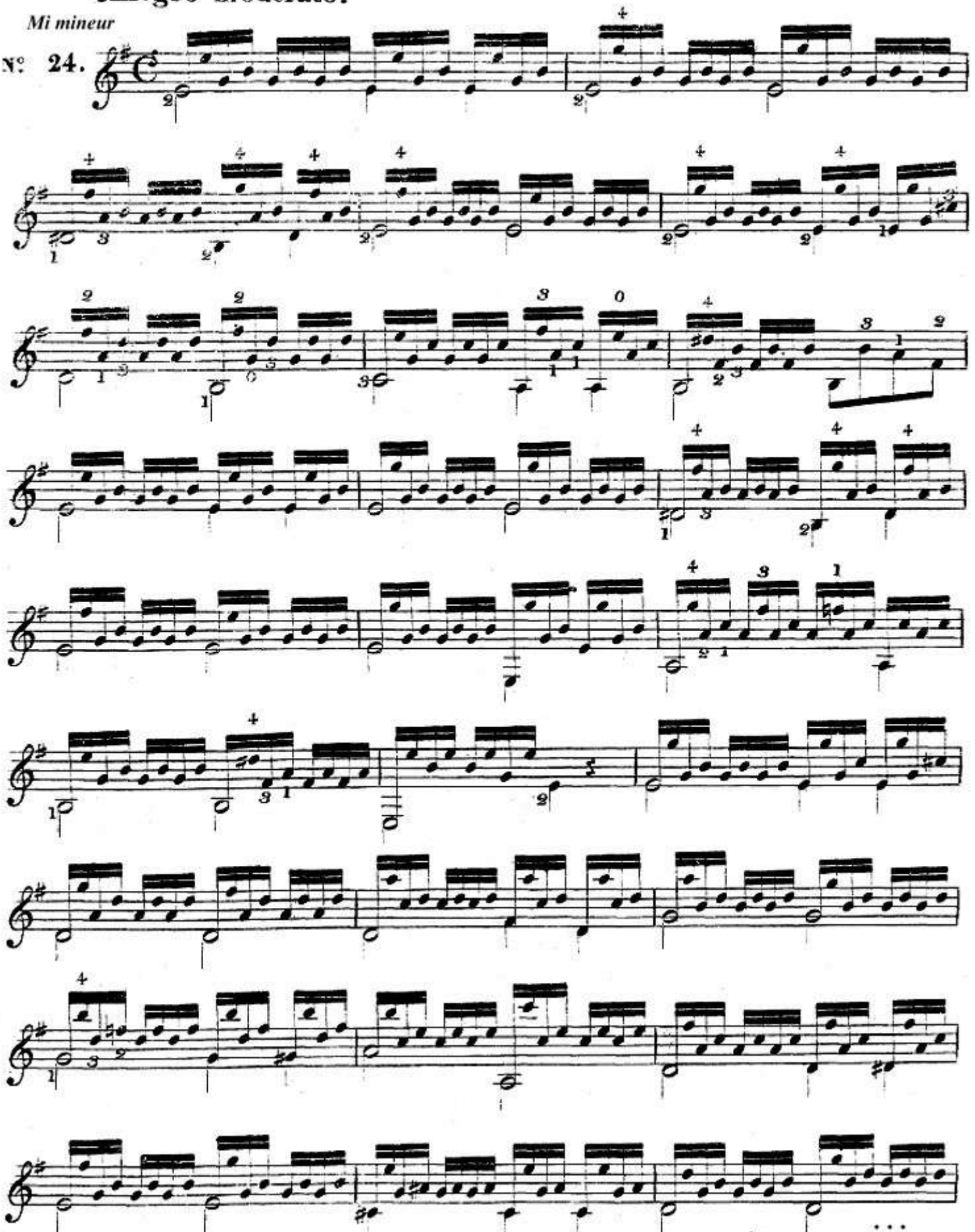


Sor - Opus 35 - 24

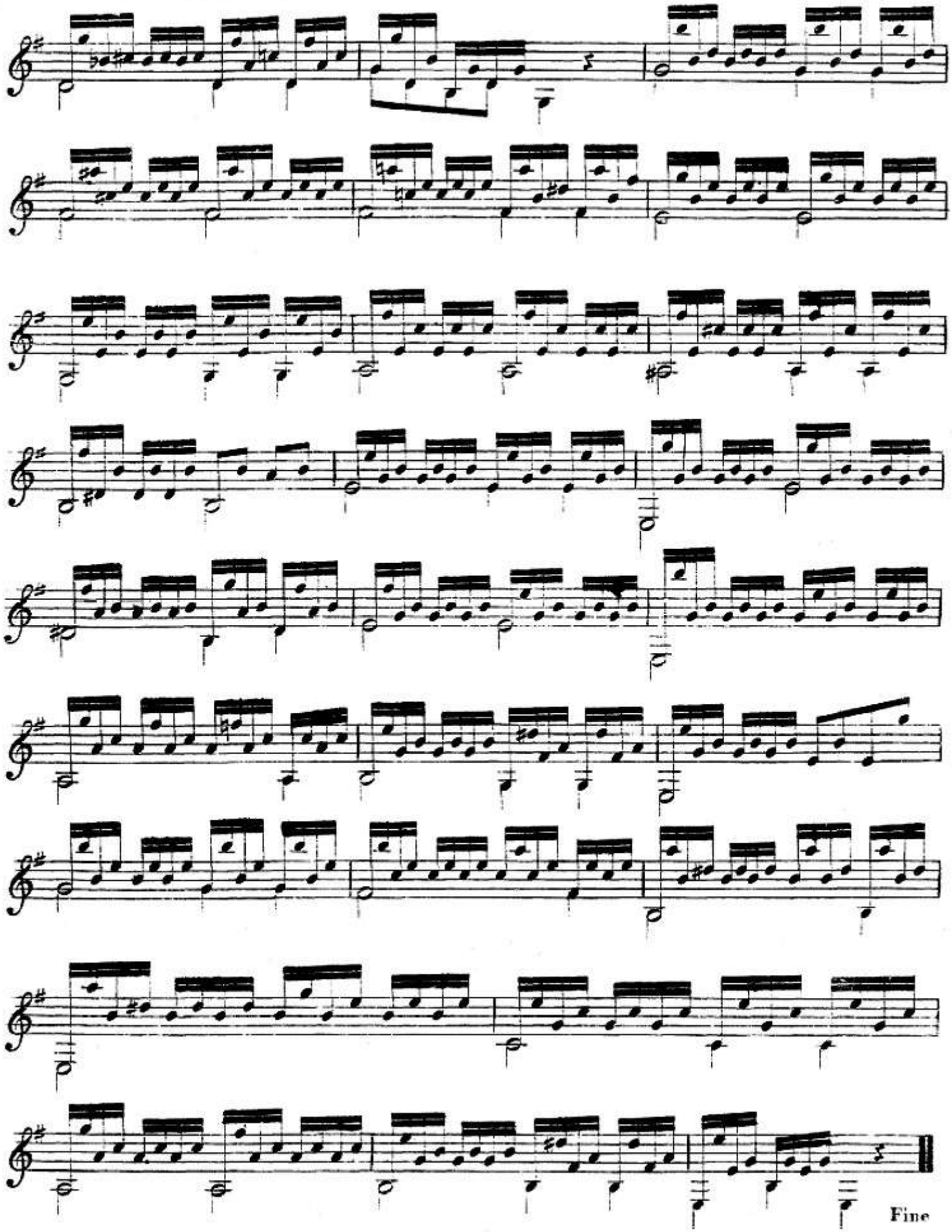
Allegro moderato.

Mi mineur

N°. 24.



N.B. Le doigt qui fait la plus haute note doit la conserver tant qu'il n'est pas obligé d'en faire une autre.

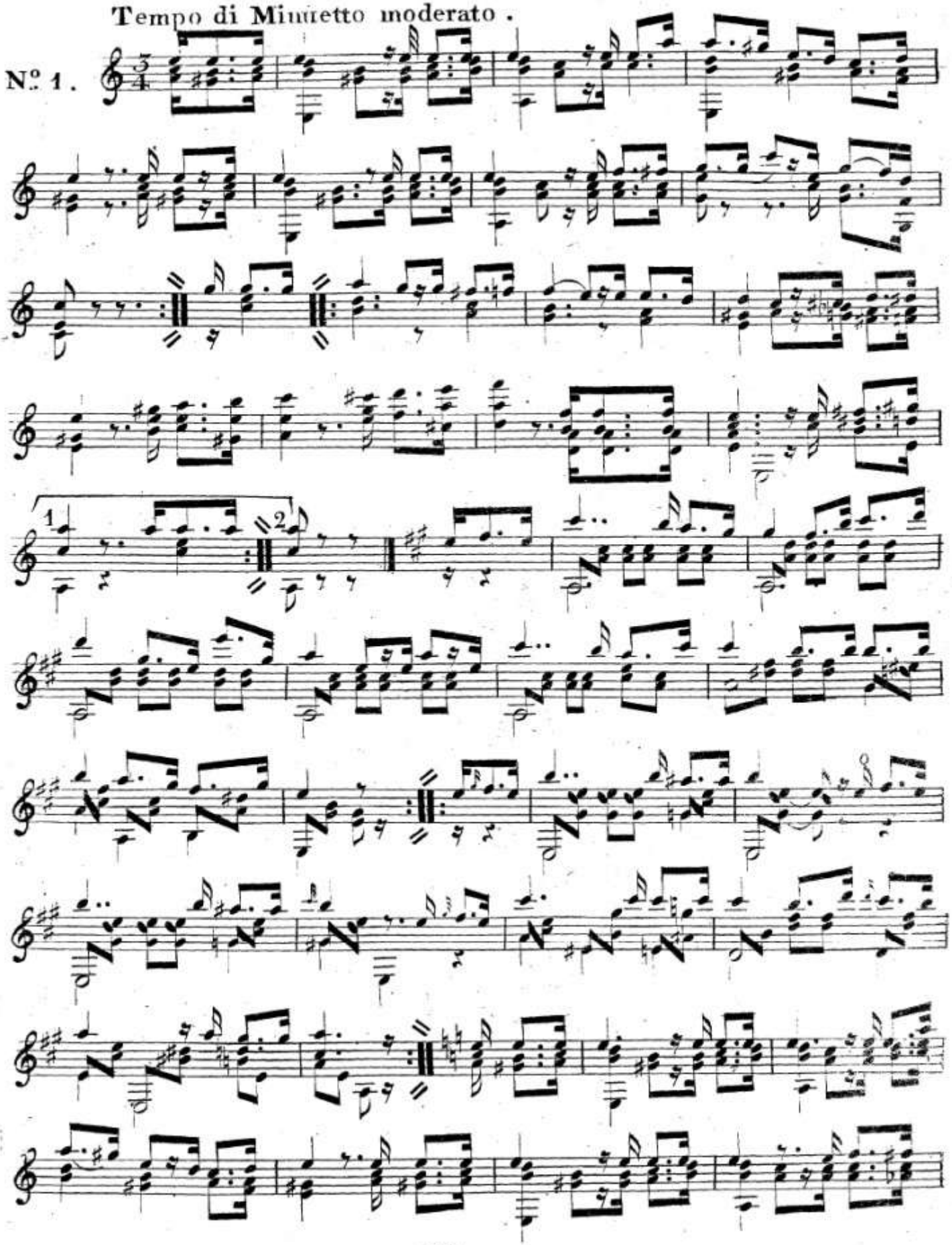

Fine

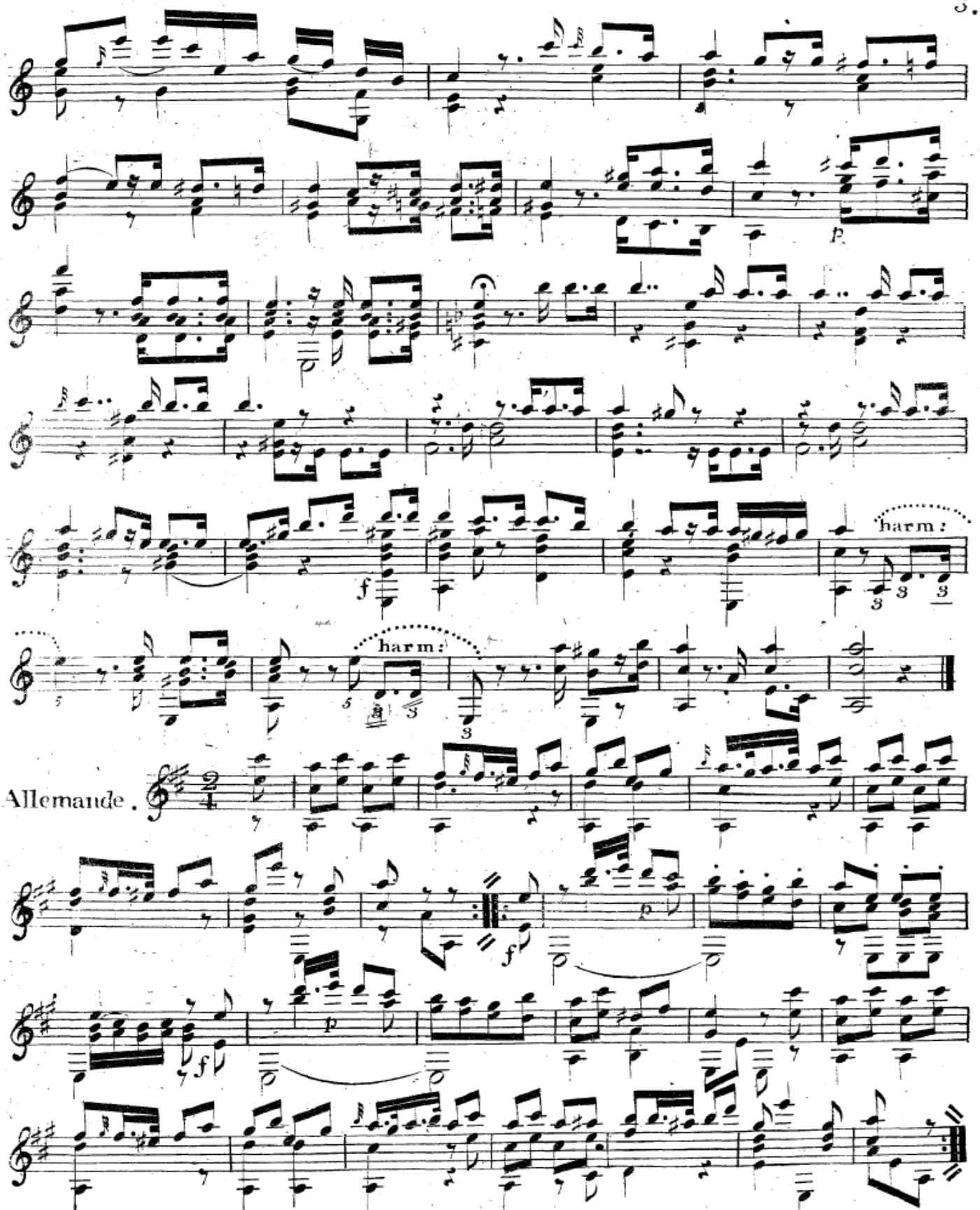
Opus 36

3 PIECES DE SOCIETE

Tempo di Minuetto moderato.

Nº 1.

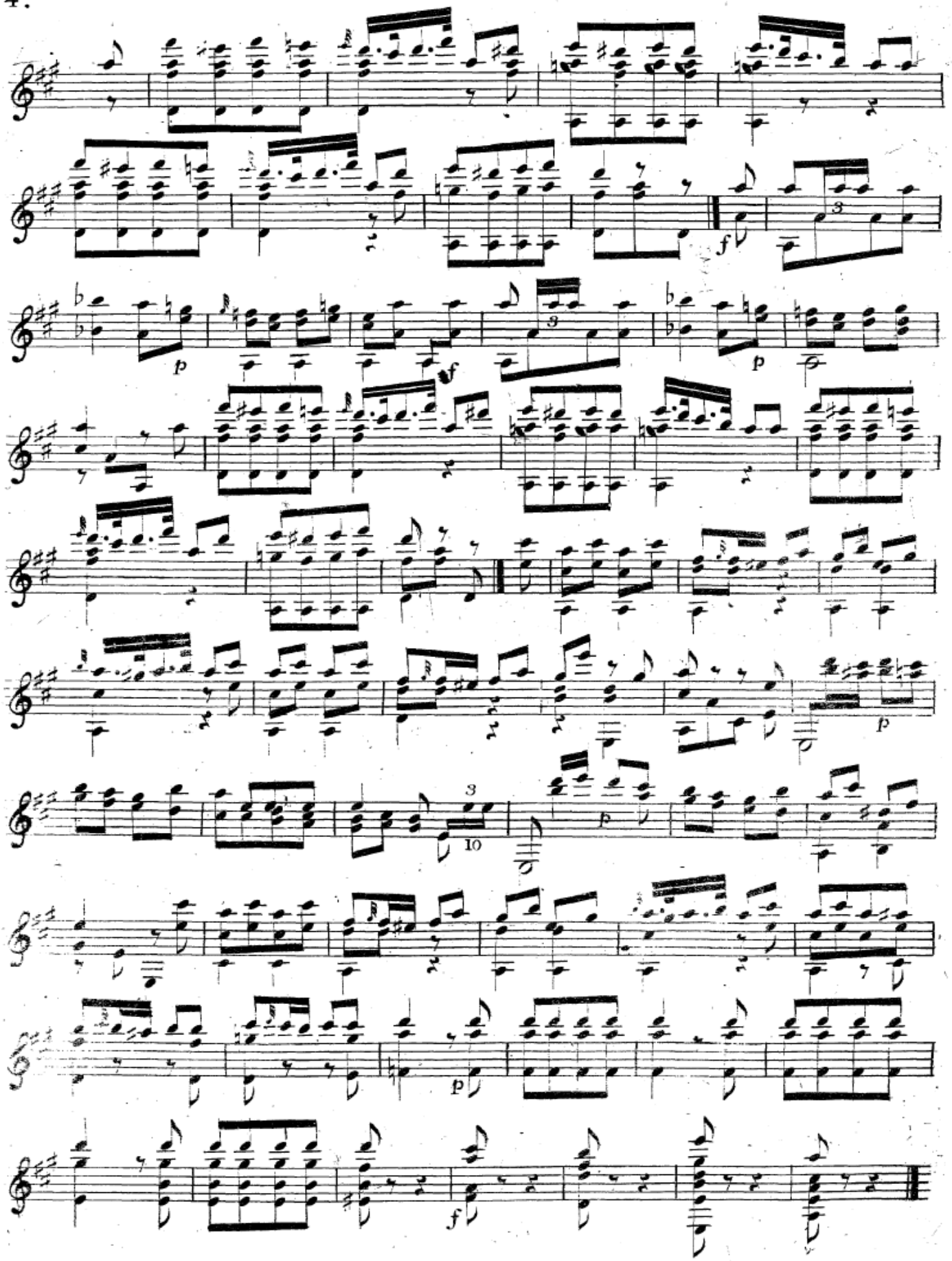


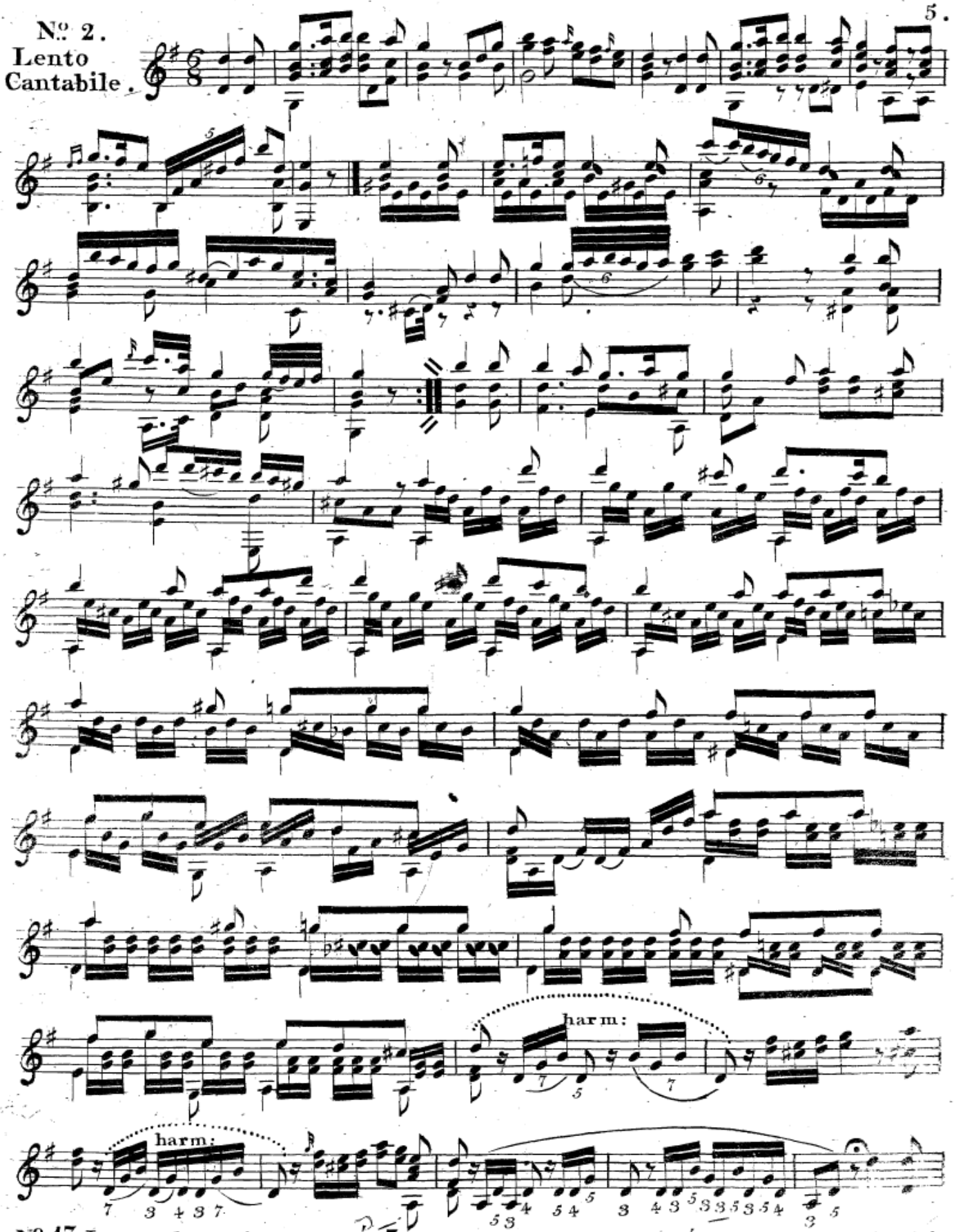


N.º 13. Les numéros 3 $\overline{3}$ indiquent si le son harmonique à la 3.e touche doit être fait au dessous ou au dessus car il n'en existe pas sur cette touche

N.º 13. Die Nummer 3 $\overline{3}$ bezeichnen ob der Harmonika klang (Flageoletton) unter dem 3.te Griffe nach dem Kamme zu, oder über demselben nach dem Stege genommen werden soll, denn auf dem 3.te Griffe selbst, besteht kein solcher Laut.

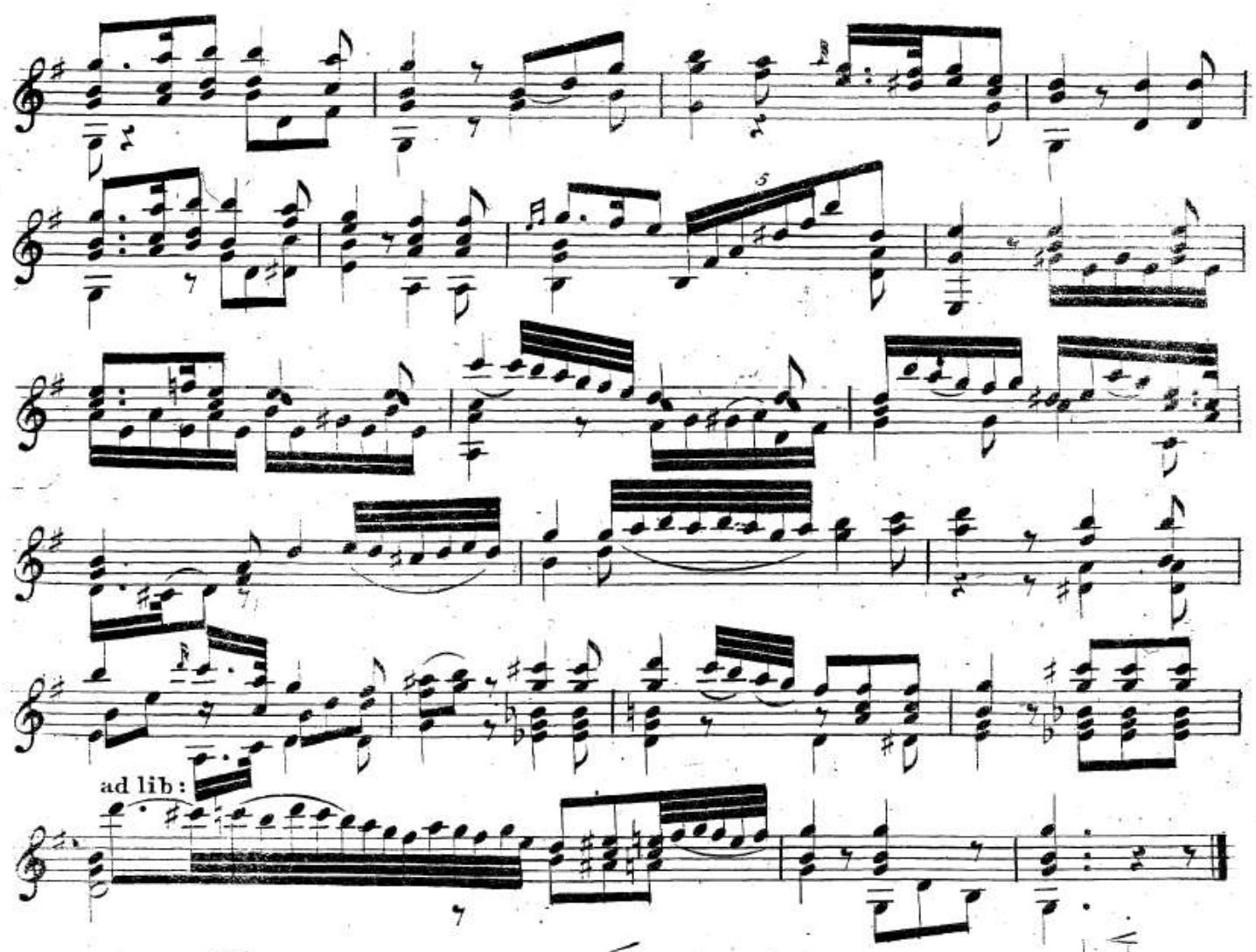
4.





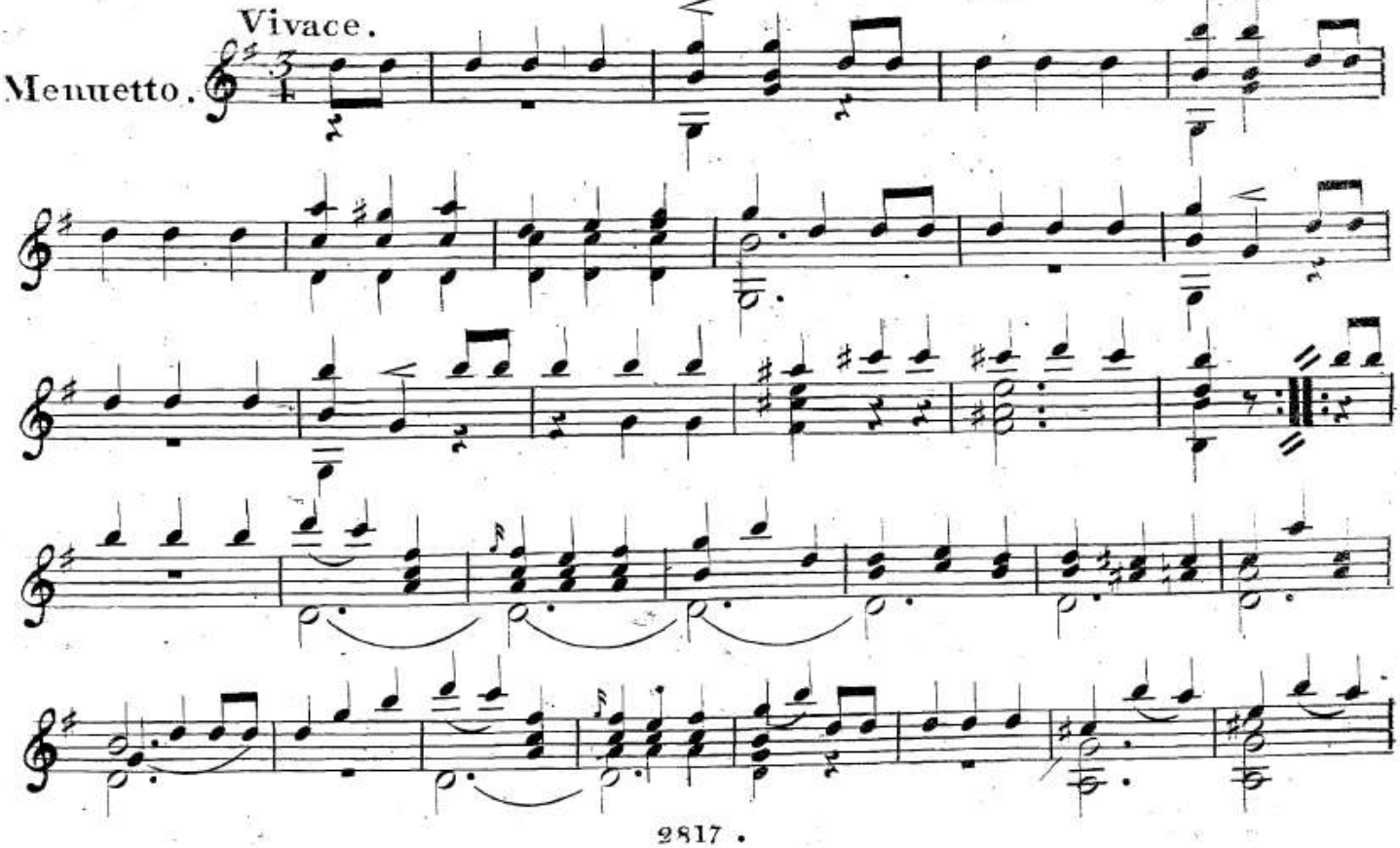
№ 13. Les sons harmoniques marqués $\overline{3}$ doivent etre faits plus avancés que la touche mais celui marqué $\underline{3}$ doit être fait avant la touche pour produire la 7e. mineure.

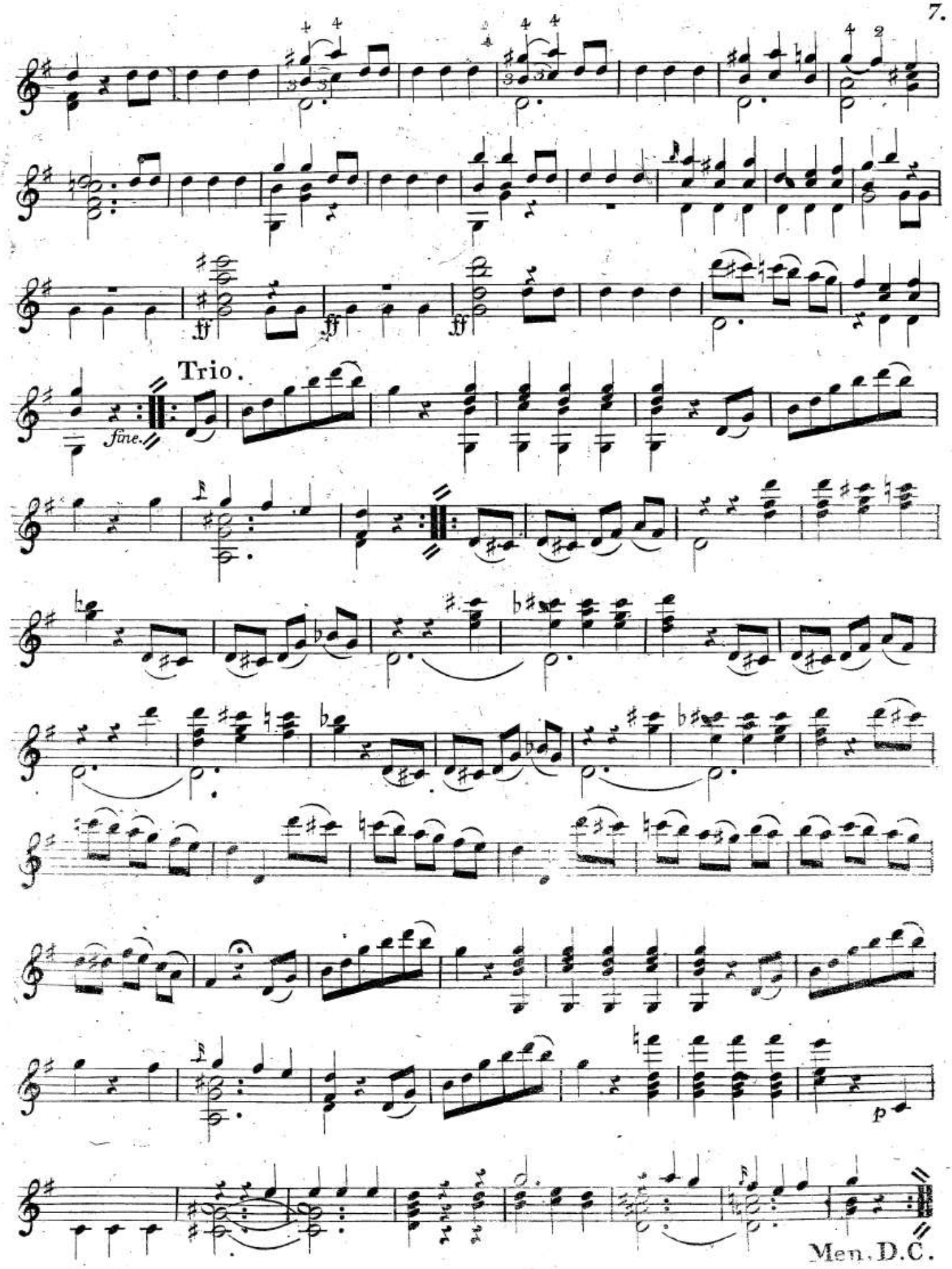
№ 13. Der Harmonika Laut, (Flageoletton) so mit $\overline{3}$ bezeichnet ist, muss etwas unter dem 3te. Griff hinaus nach dem Stege zu, und jener mit $\underline{3}$ bezeichneter dem 3te. Griff nach dem Kamme zu, genommen werden, um so die kleine Septime [illegible] zubringen.

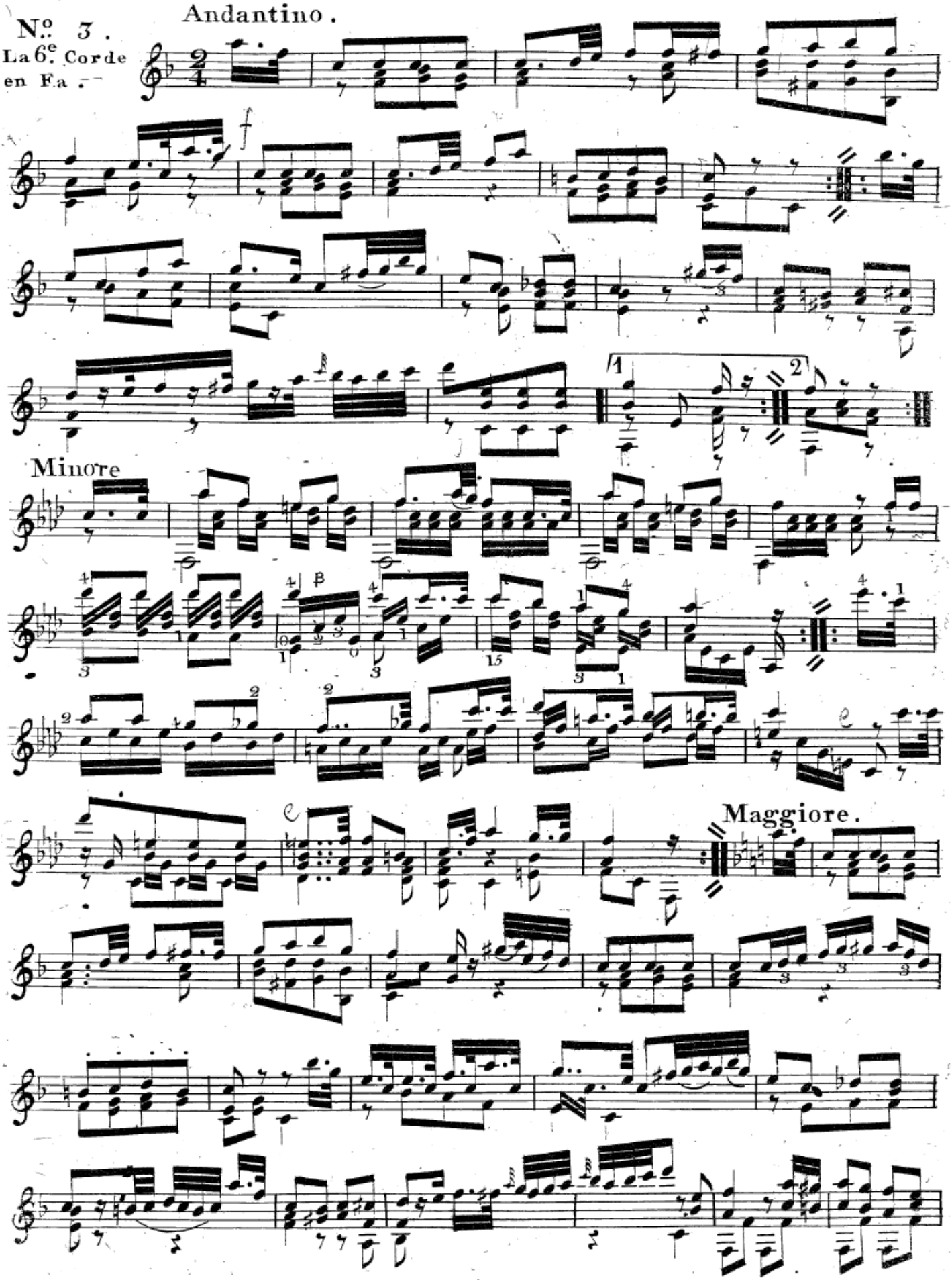


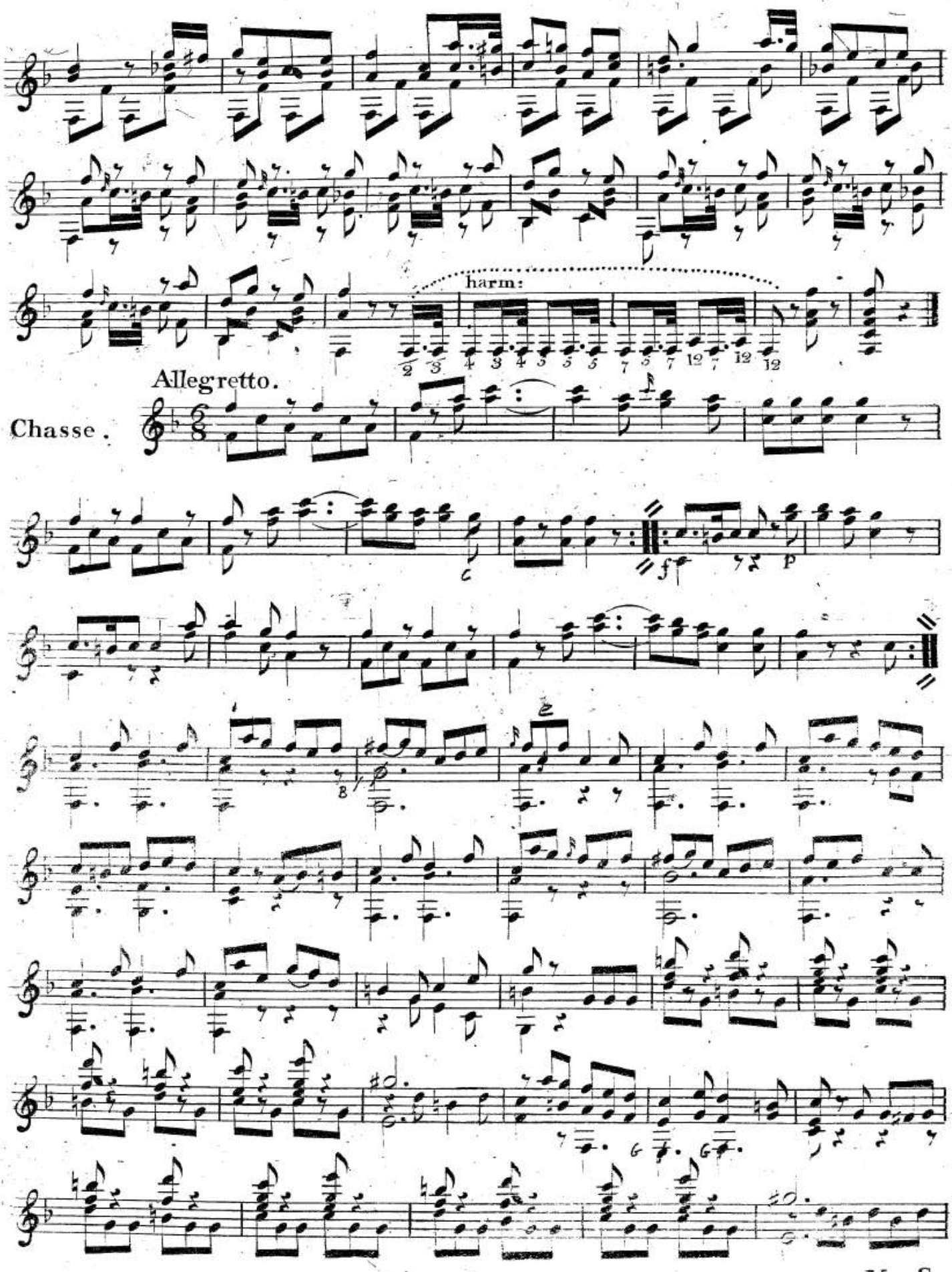
Vivace.

Menuetto.

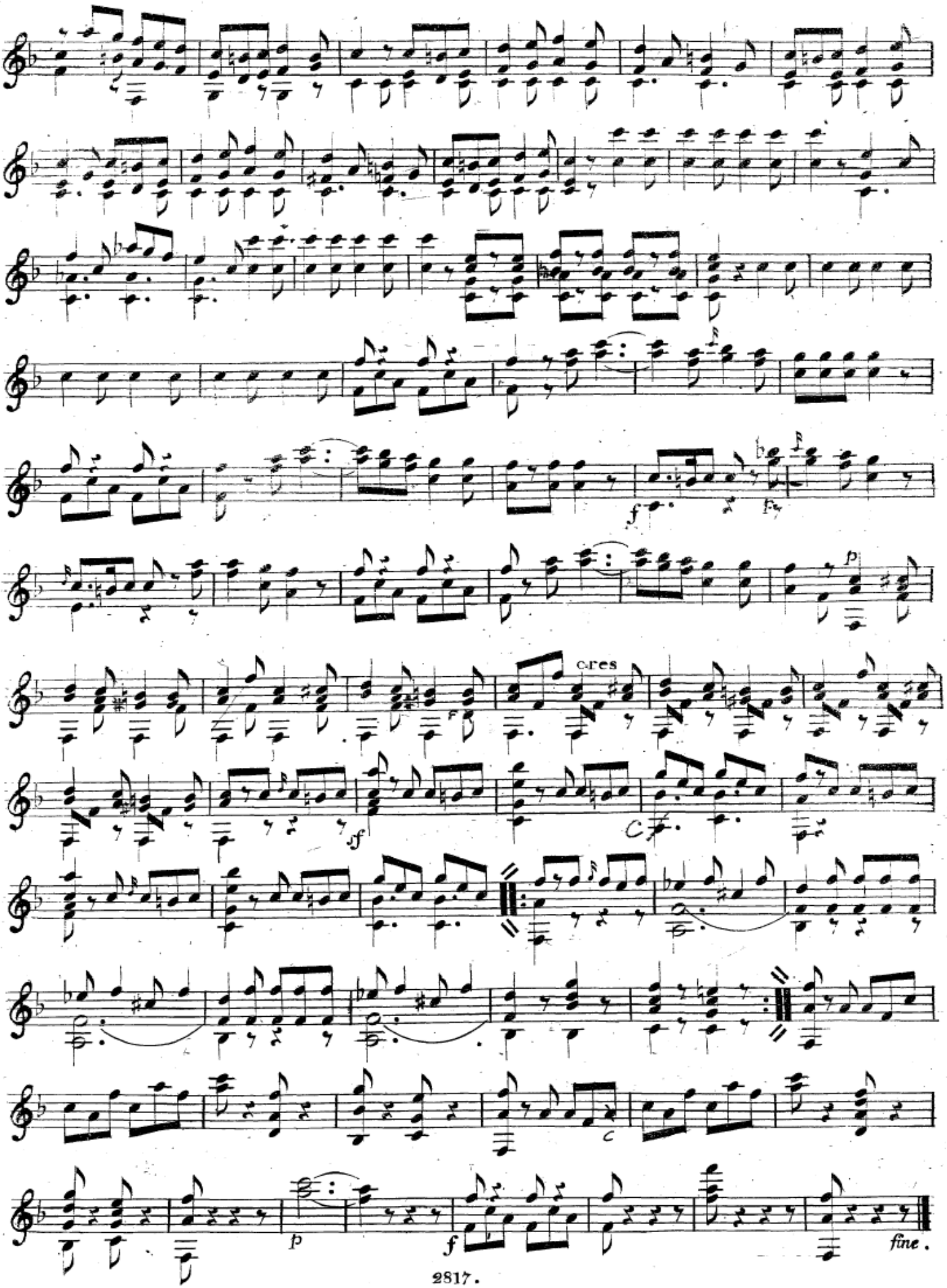


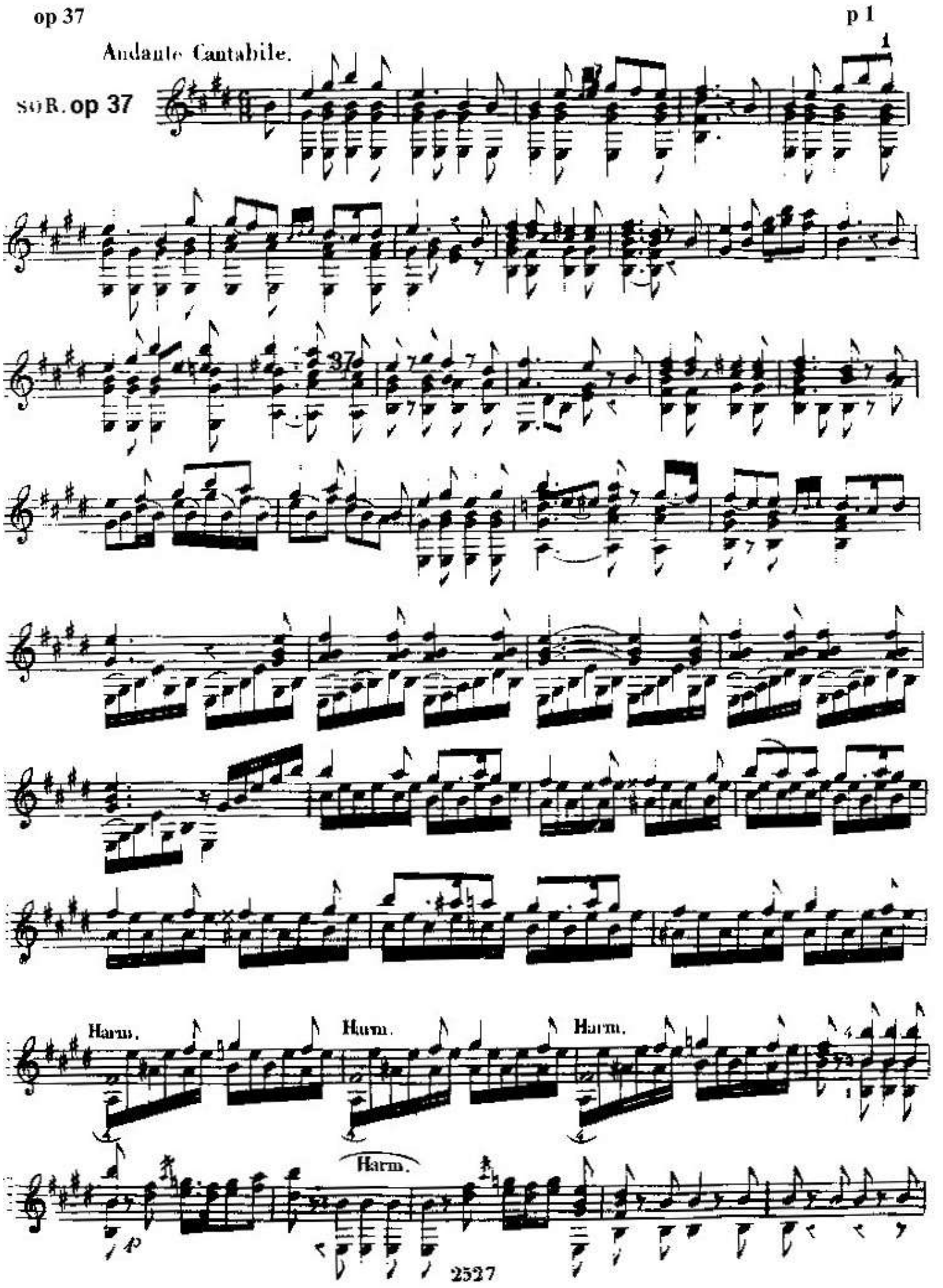

Trio.
fine.
Men. D.C.


Andantino.
N.o 3.
La 6.e Corde en Fa.
Minore
Maggiore.

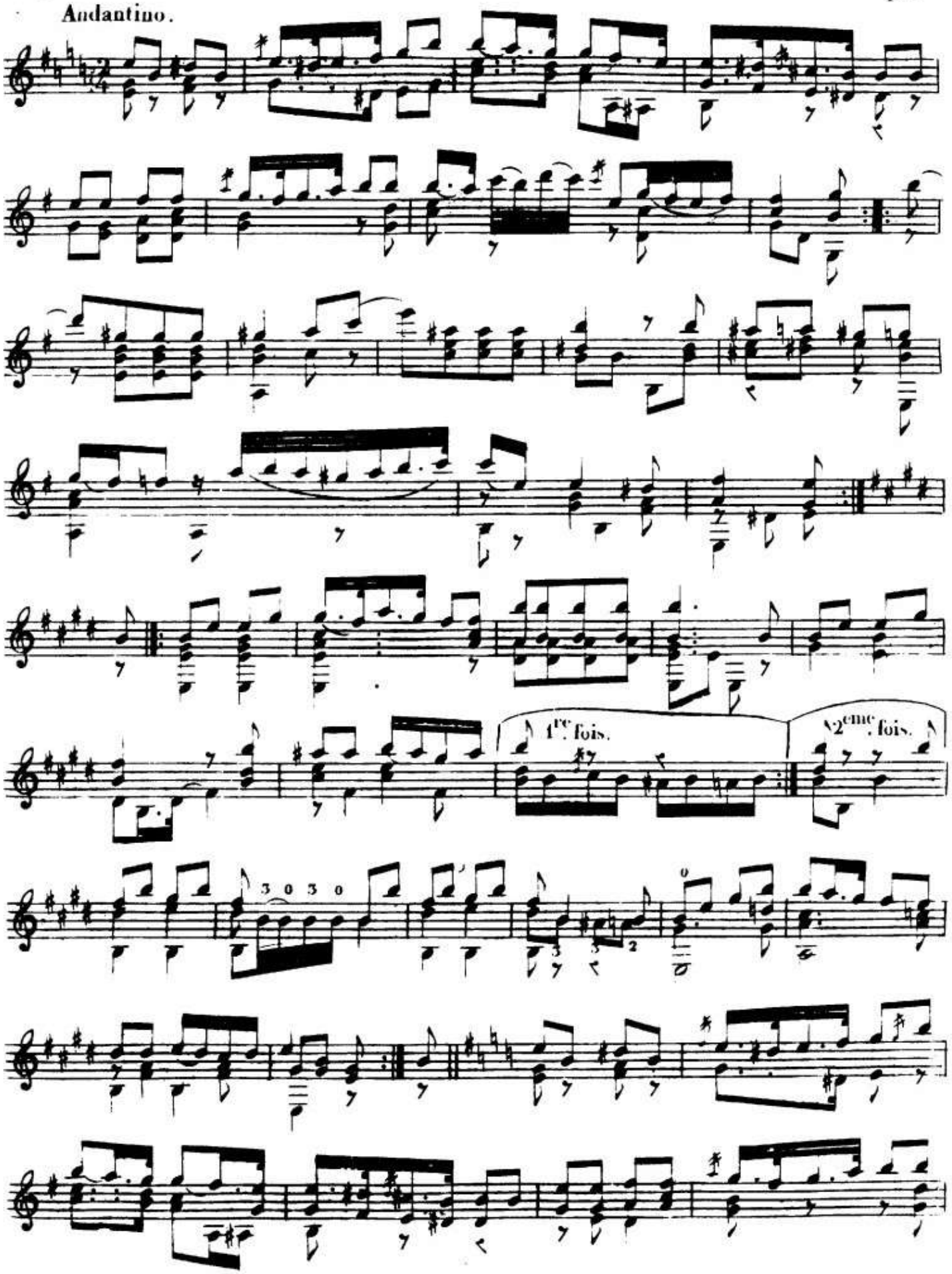


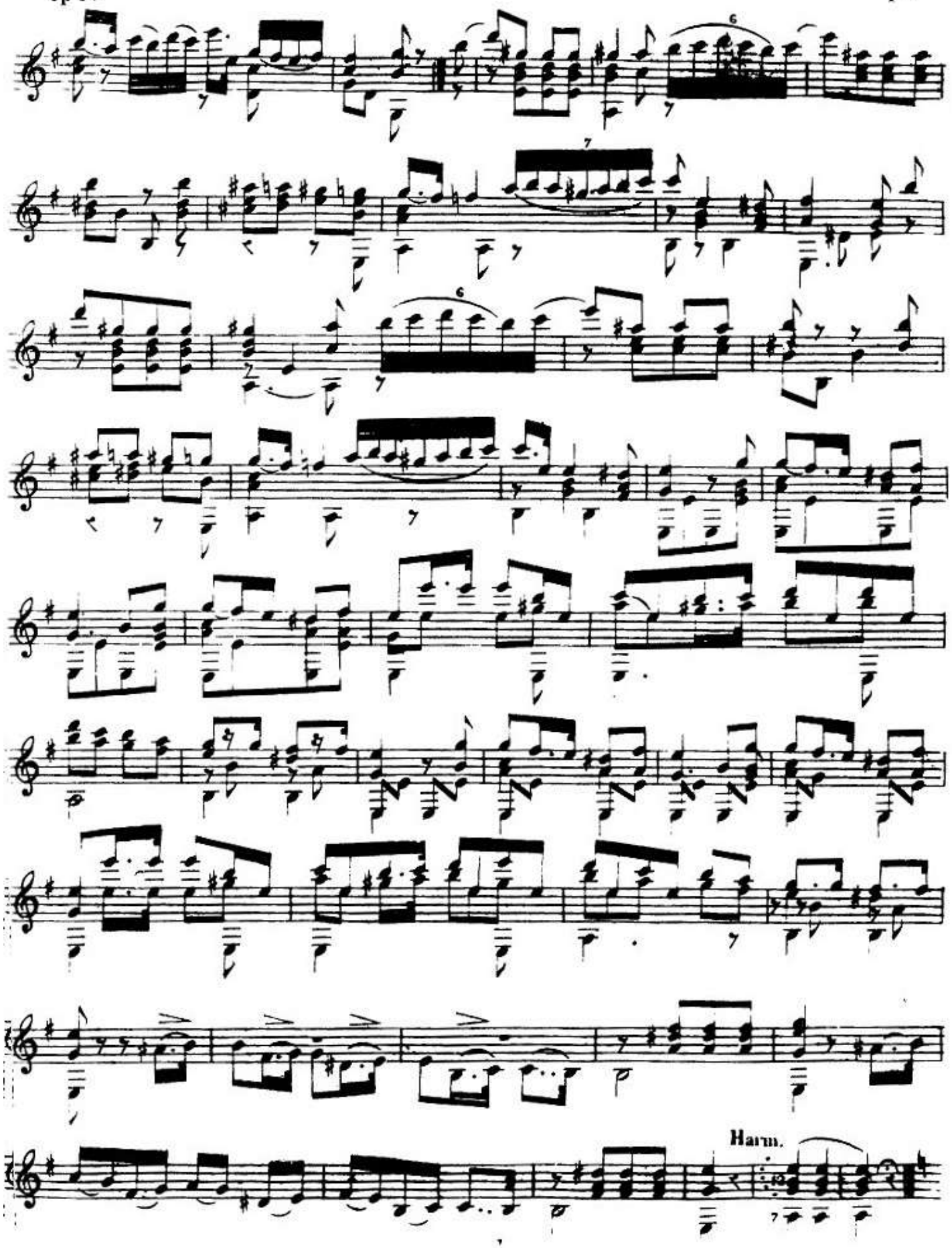
V. S.

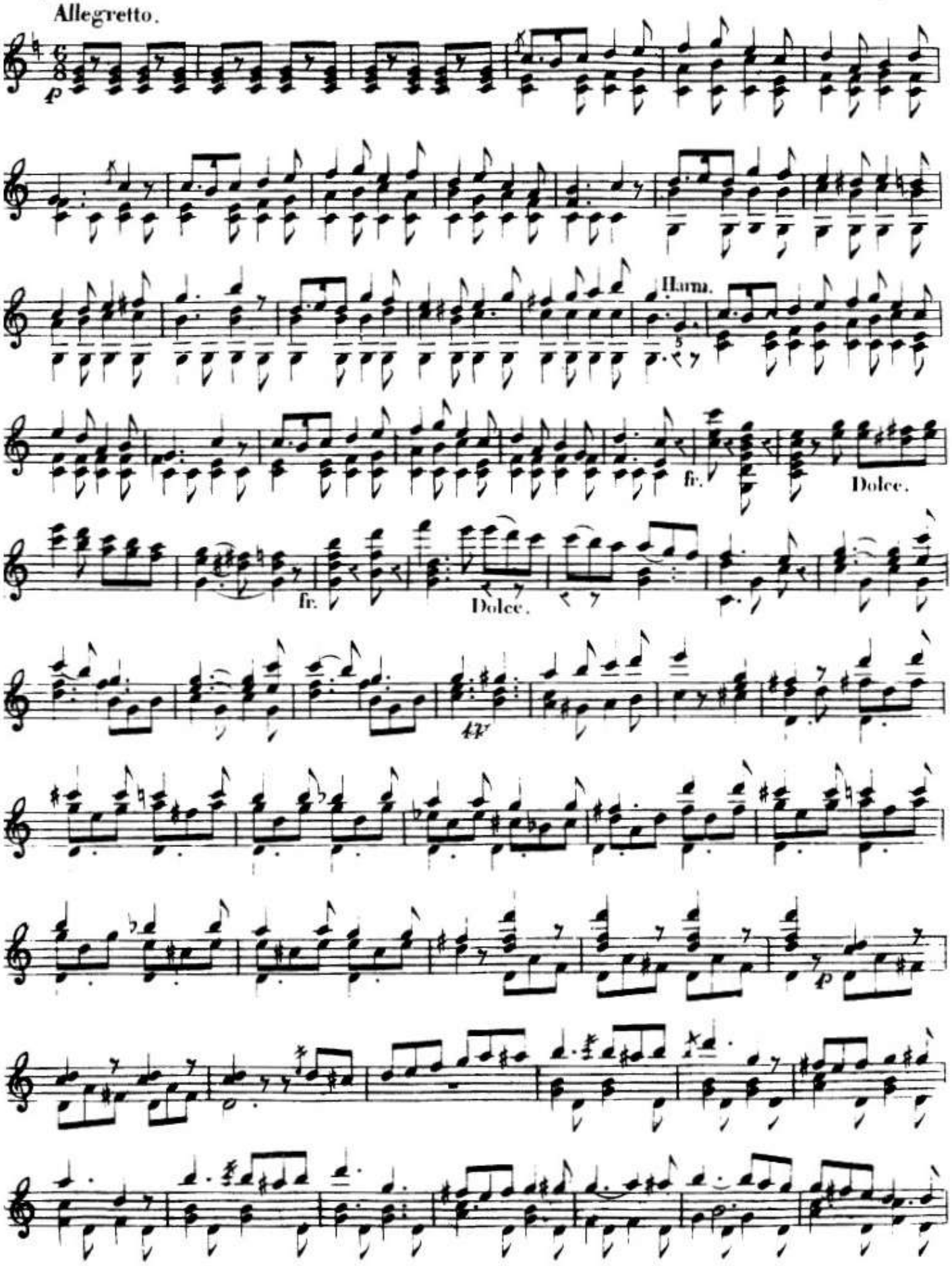

cres
fine.

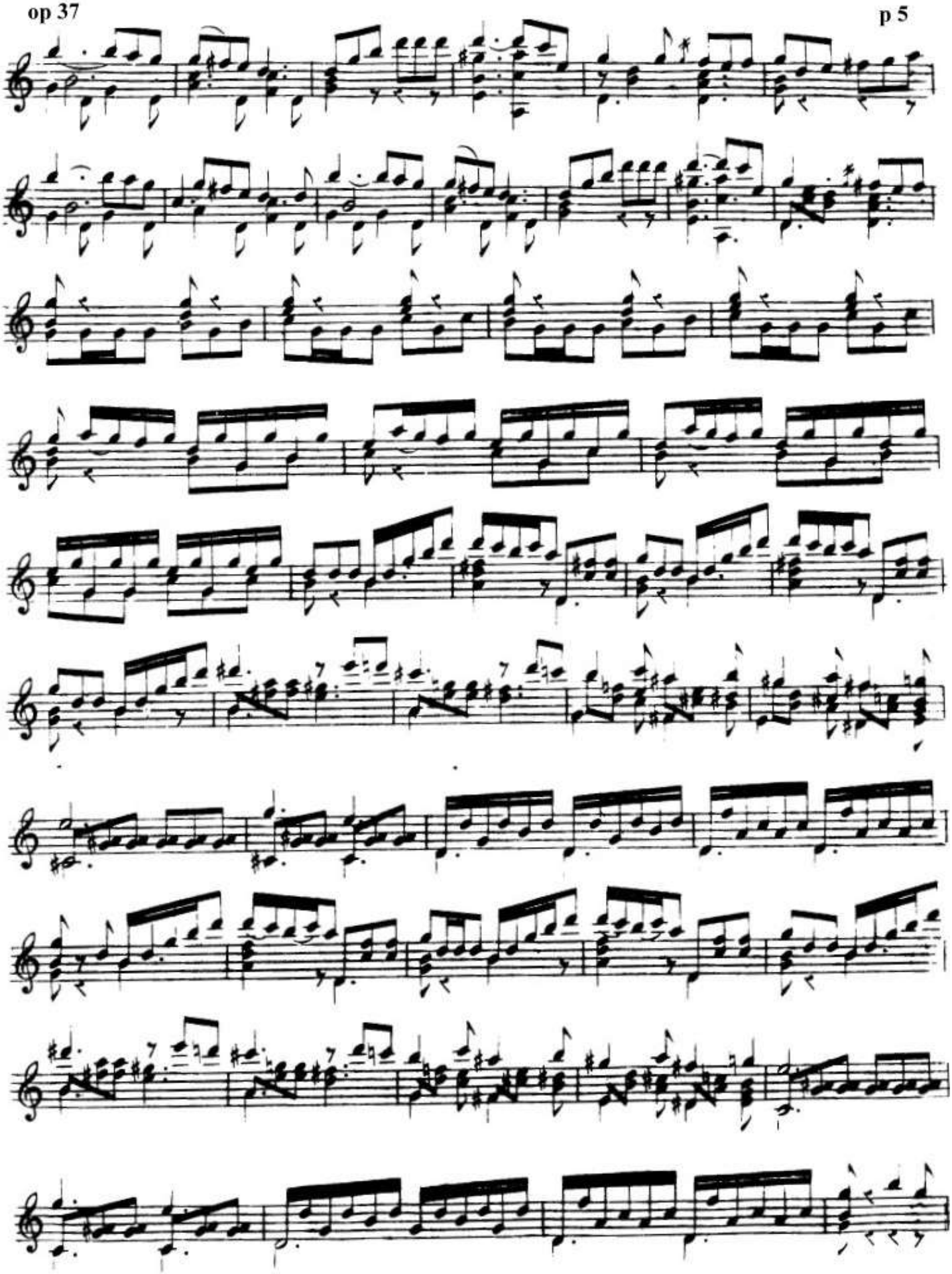

op 37
p 1
Andante Cantabile.
SOR. op 37
1
37
Harm.
Harm.
Harm.
Harm.
2527

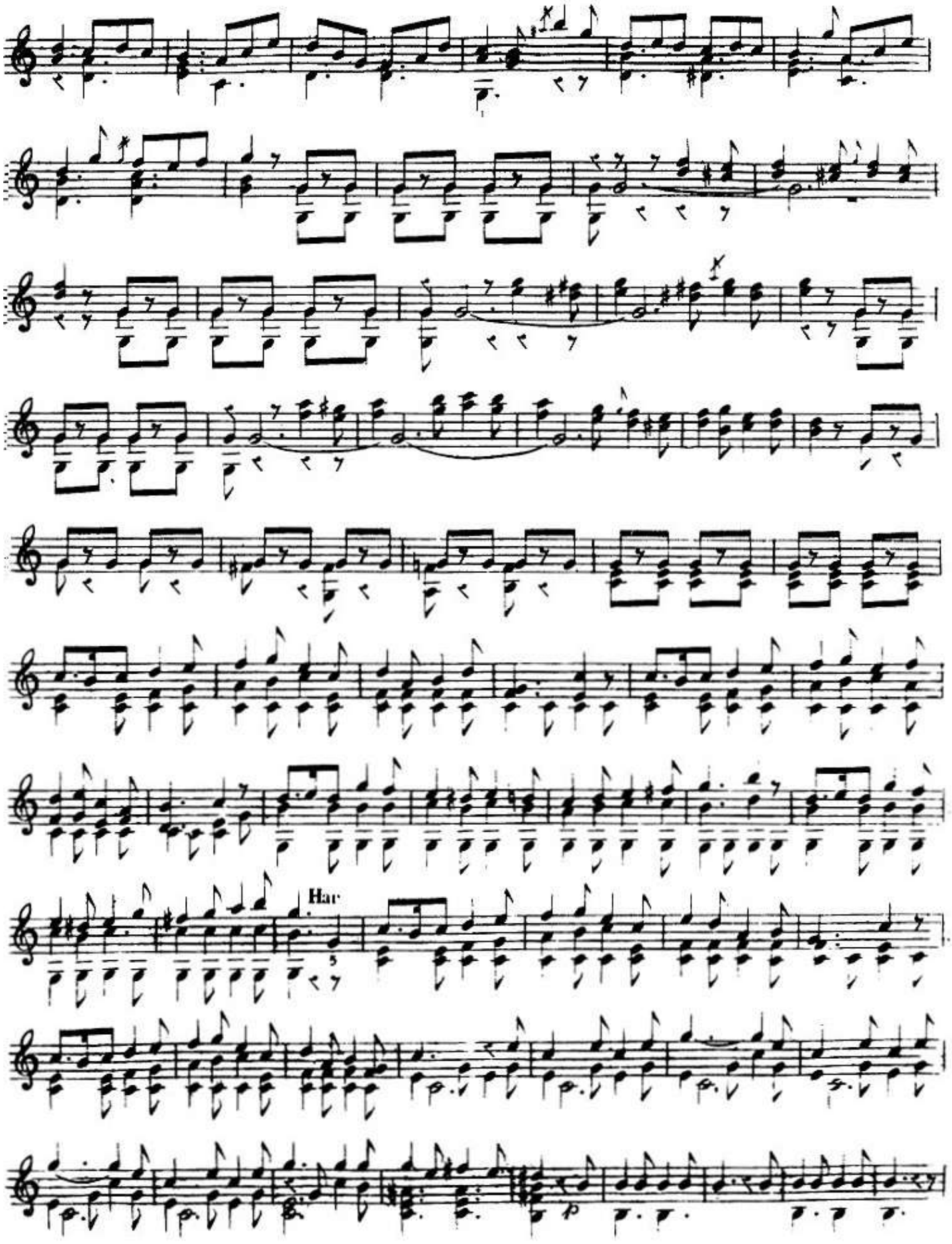
Andantino.



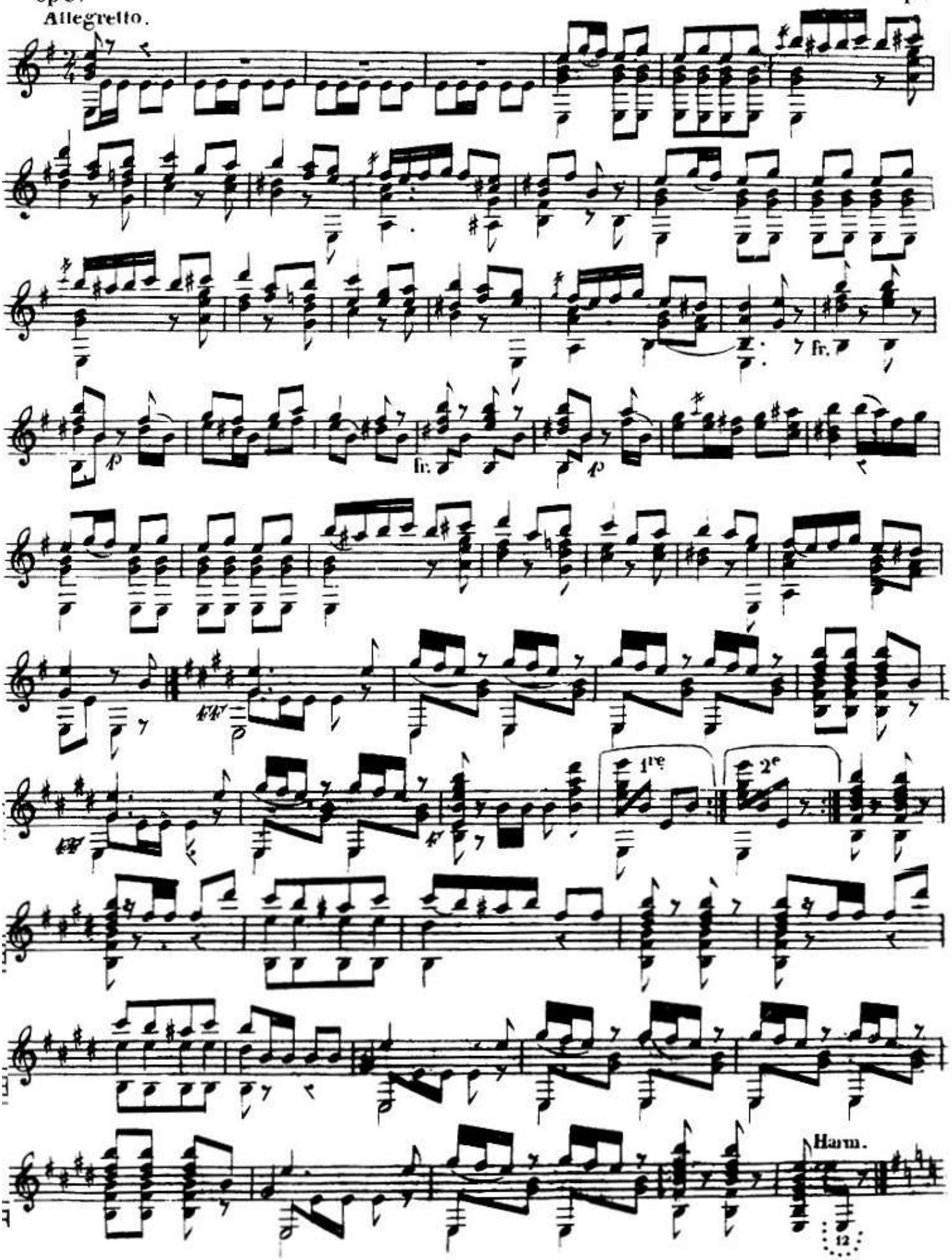

6
7
6
Harm.

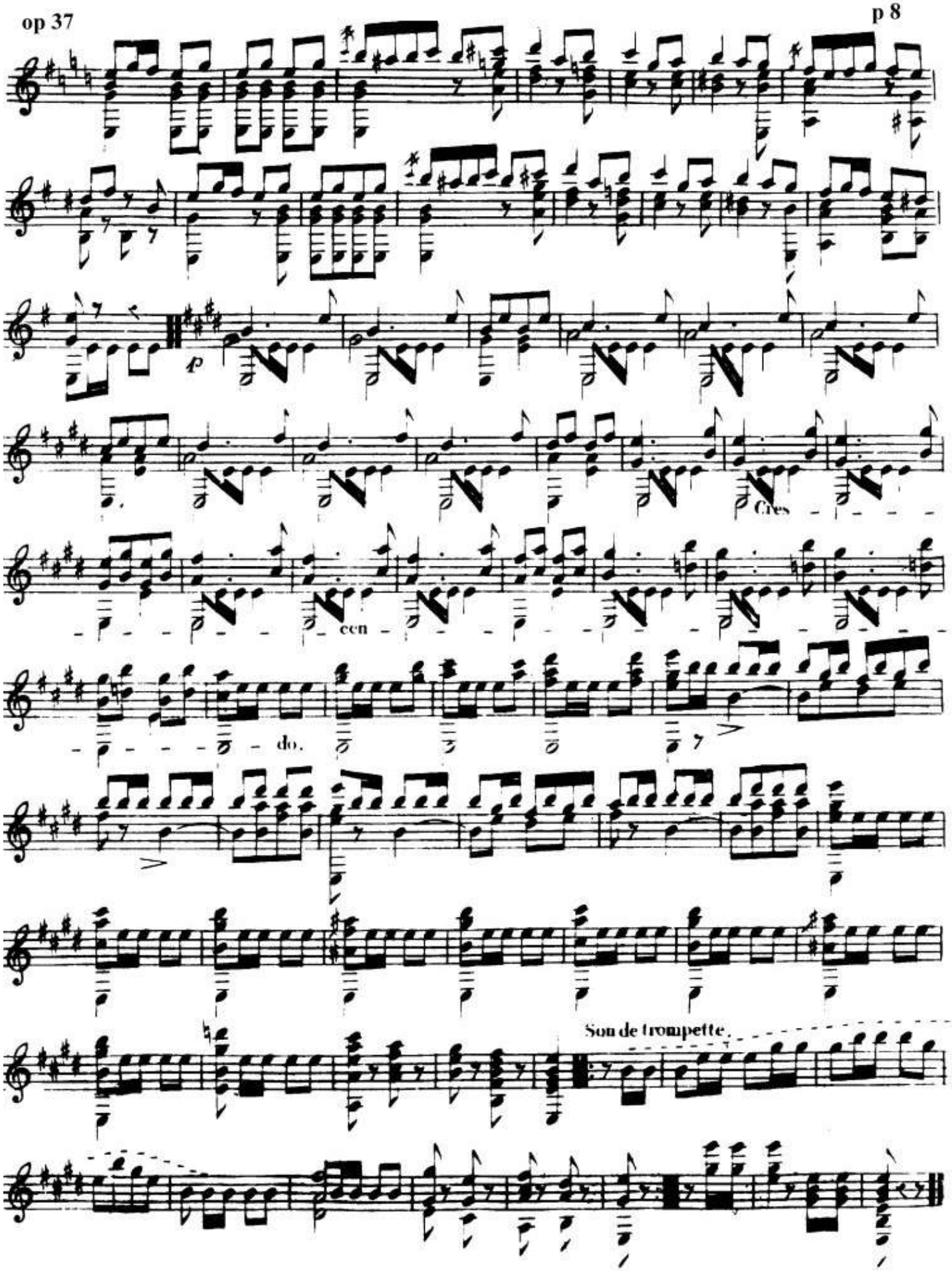

Allegretto.
p
Harm.
fr.
Dolce.
fr.
Dolce.
47
p




Har

Allegretto.



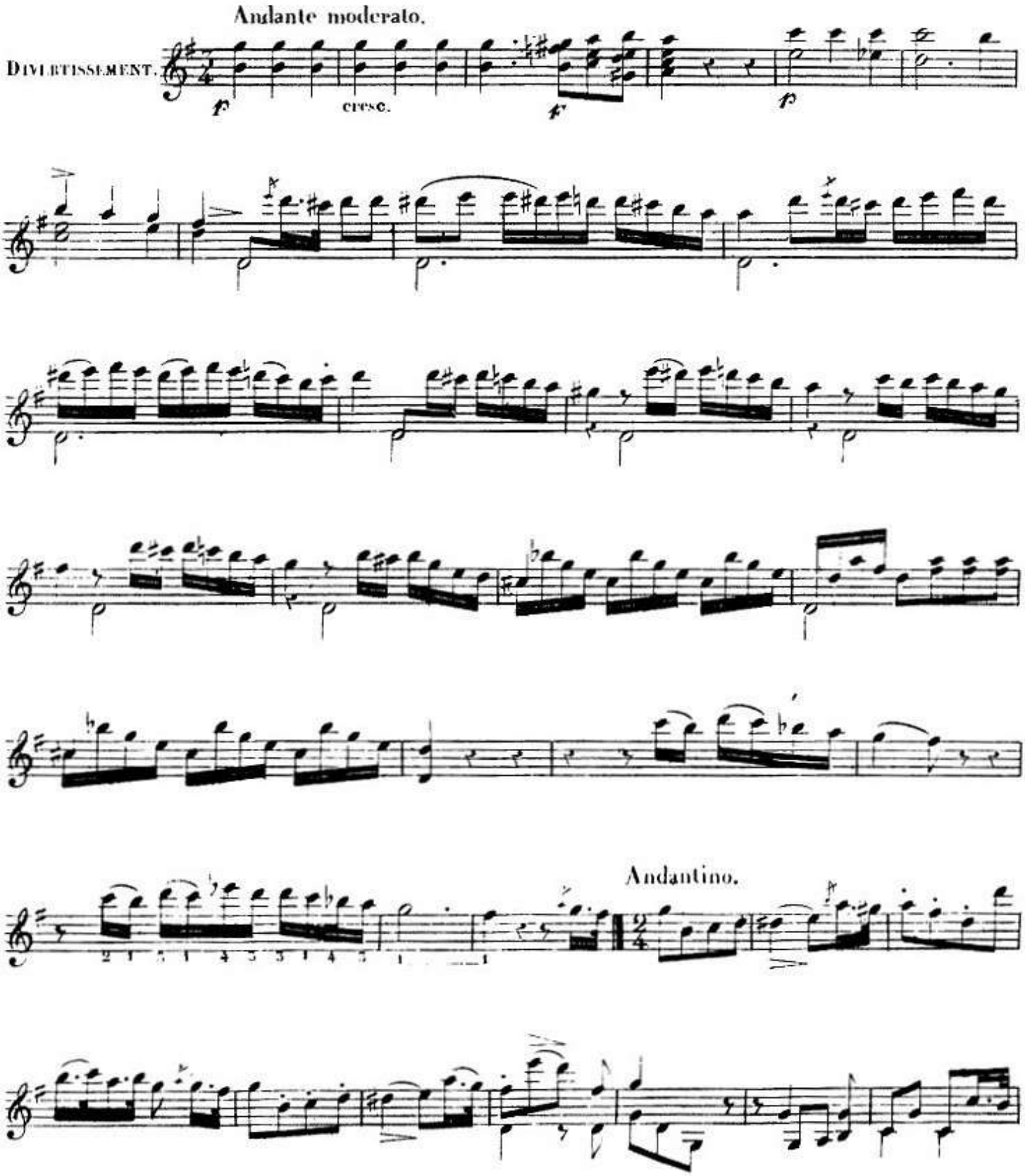

p
Cres
cen
do.
Son de trompette.

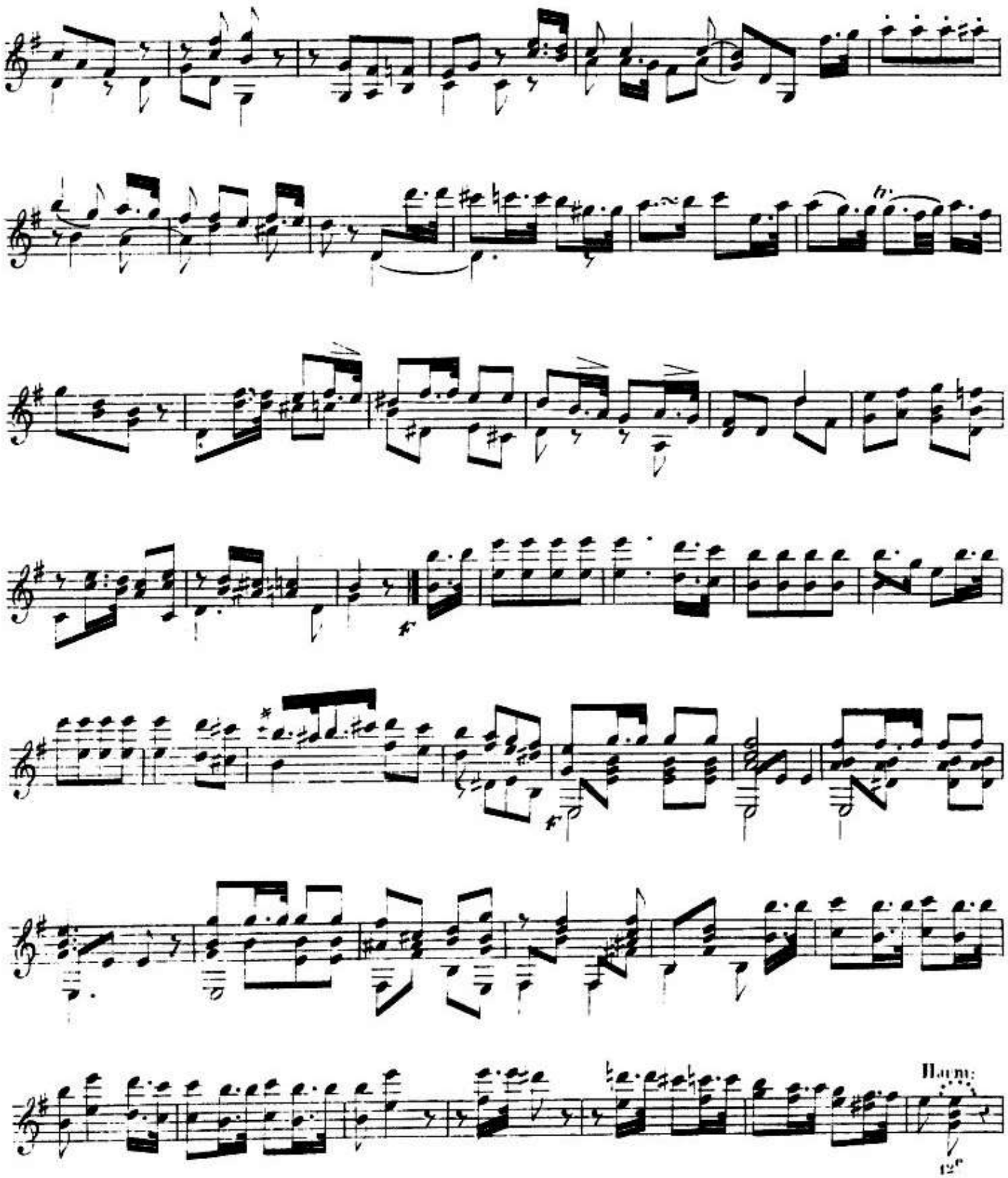
op 38

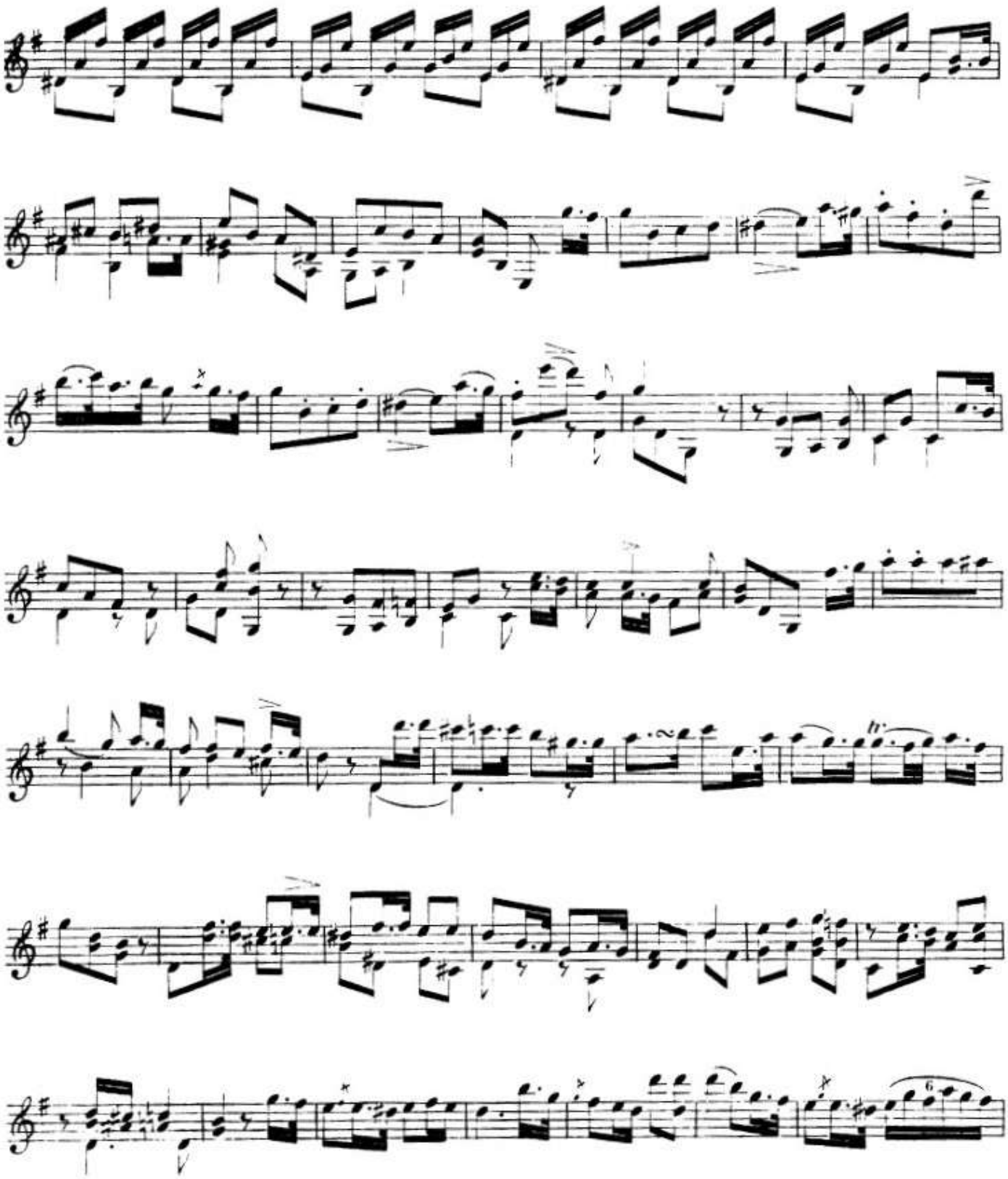
PREMIERE GUITARE. p 1

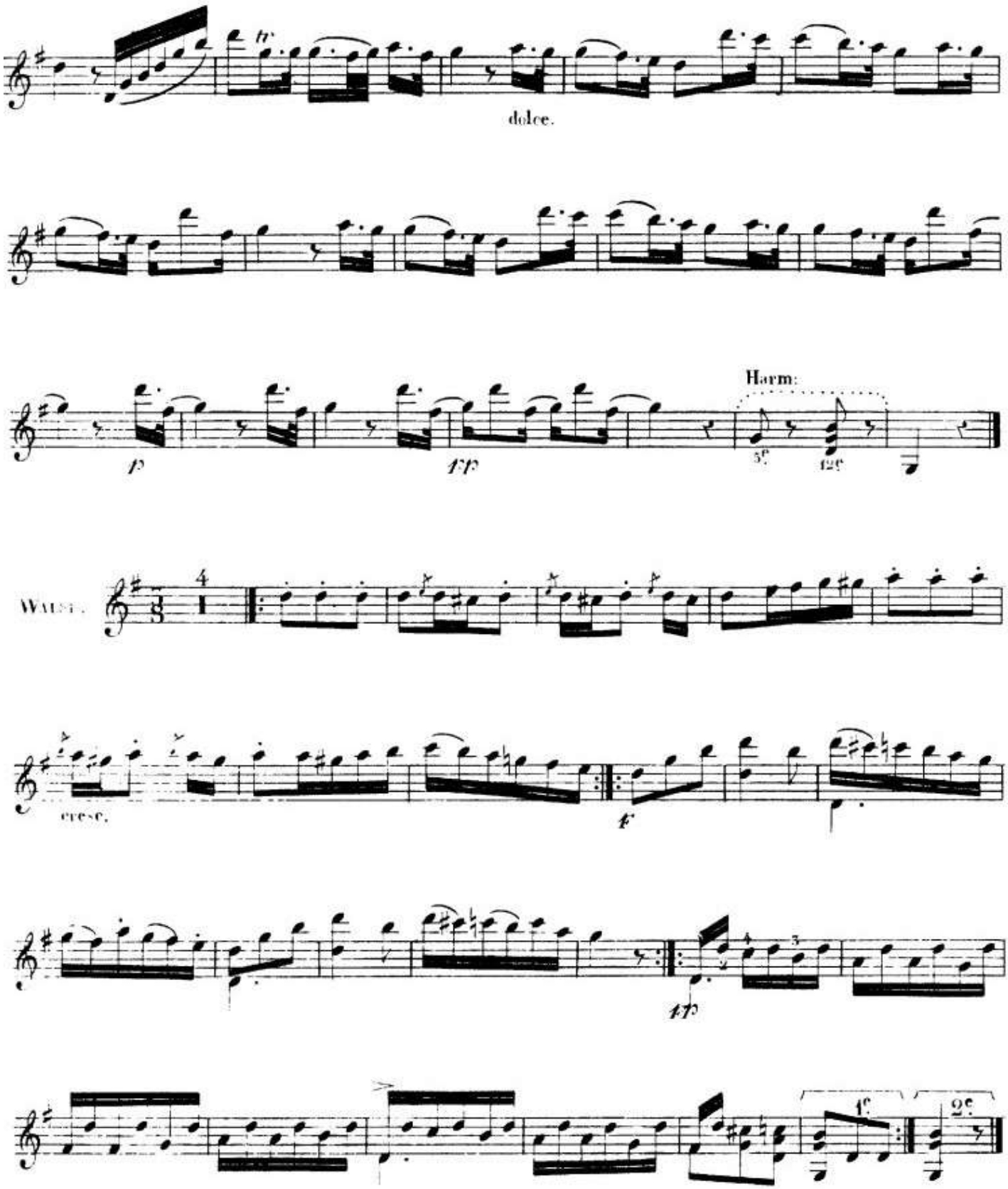
Andante moderato.

DIVERTISSEMENT.

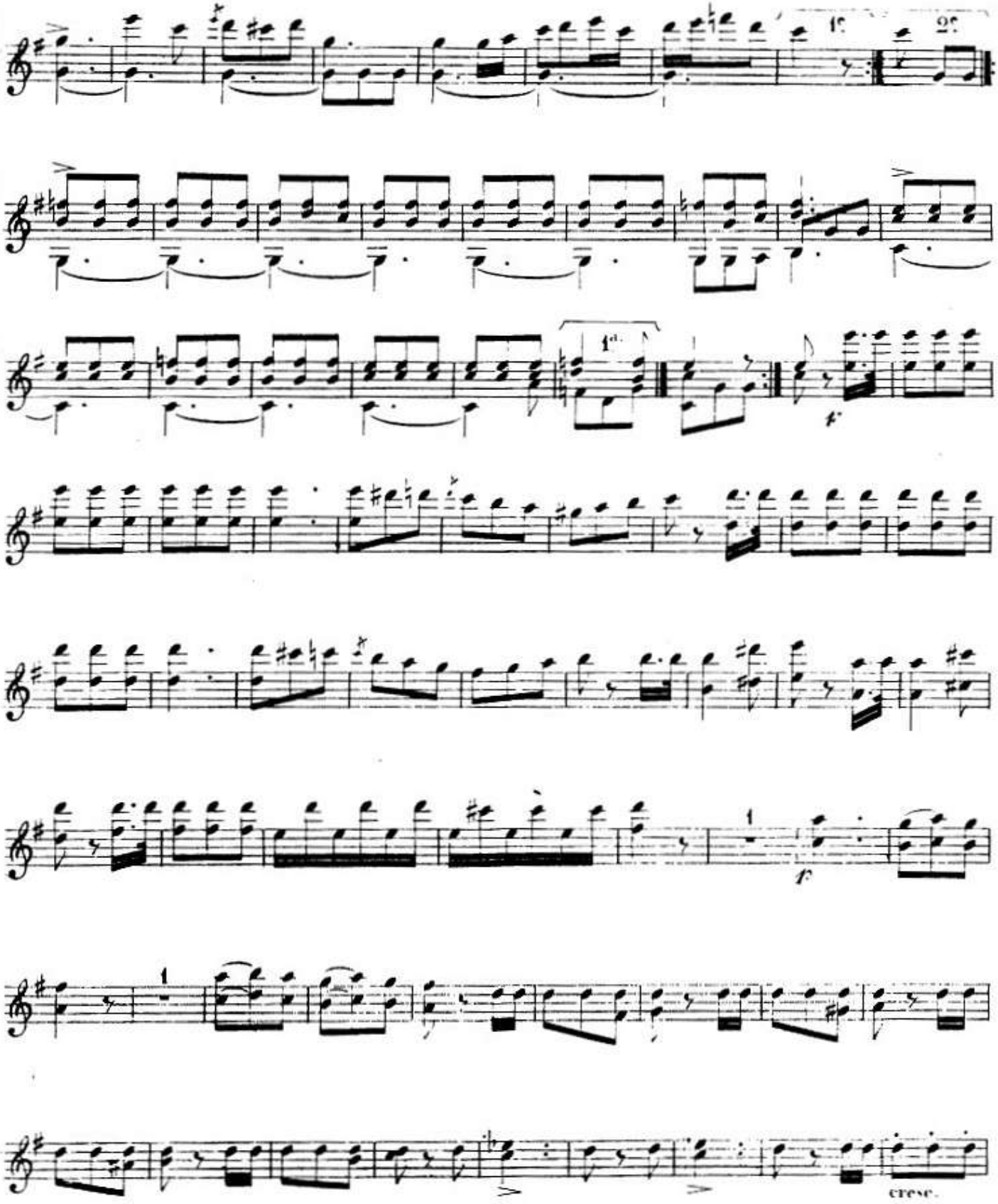


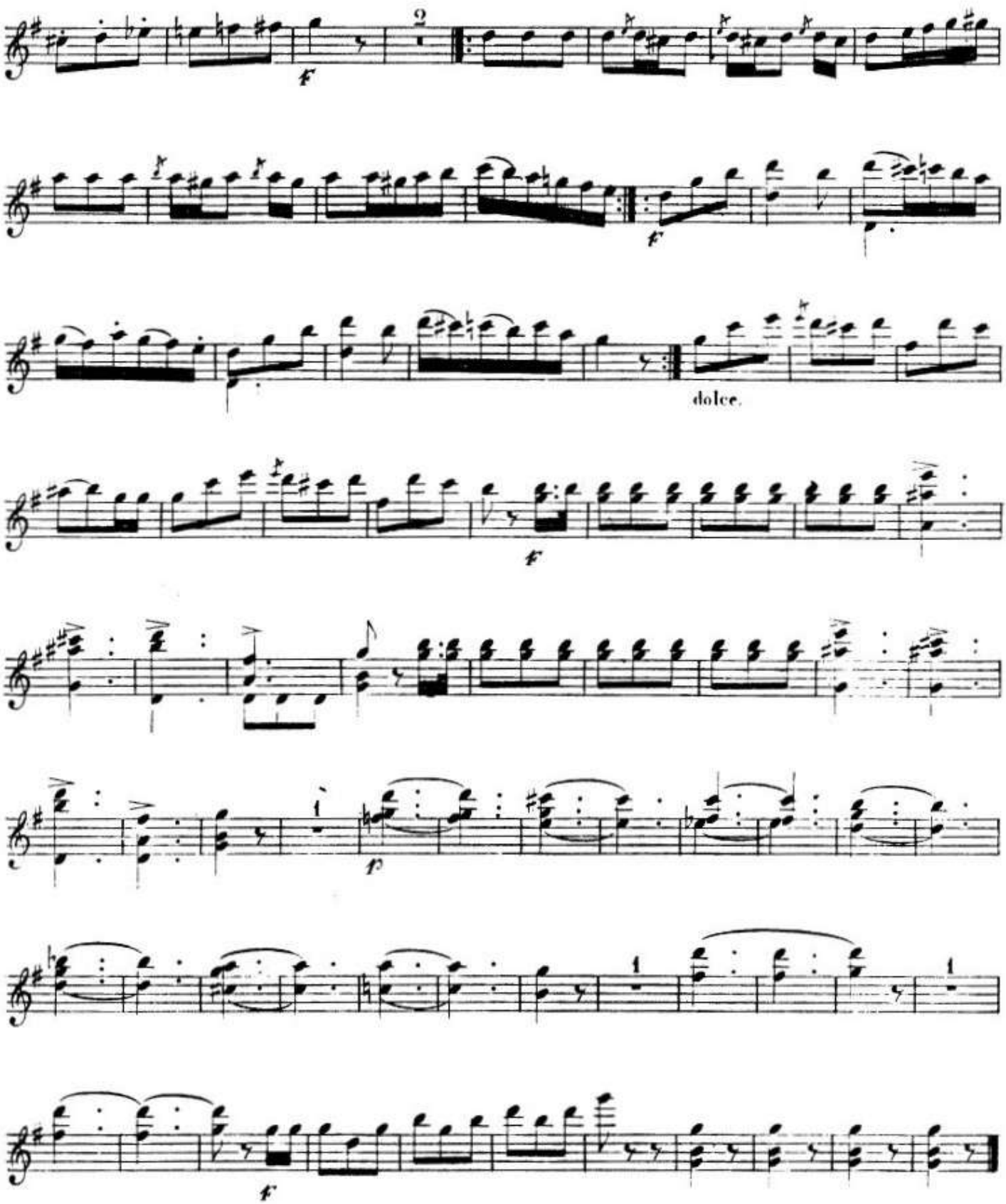

Harm:
12e

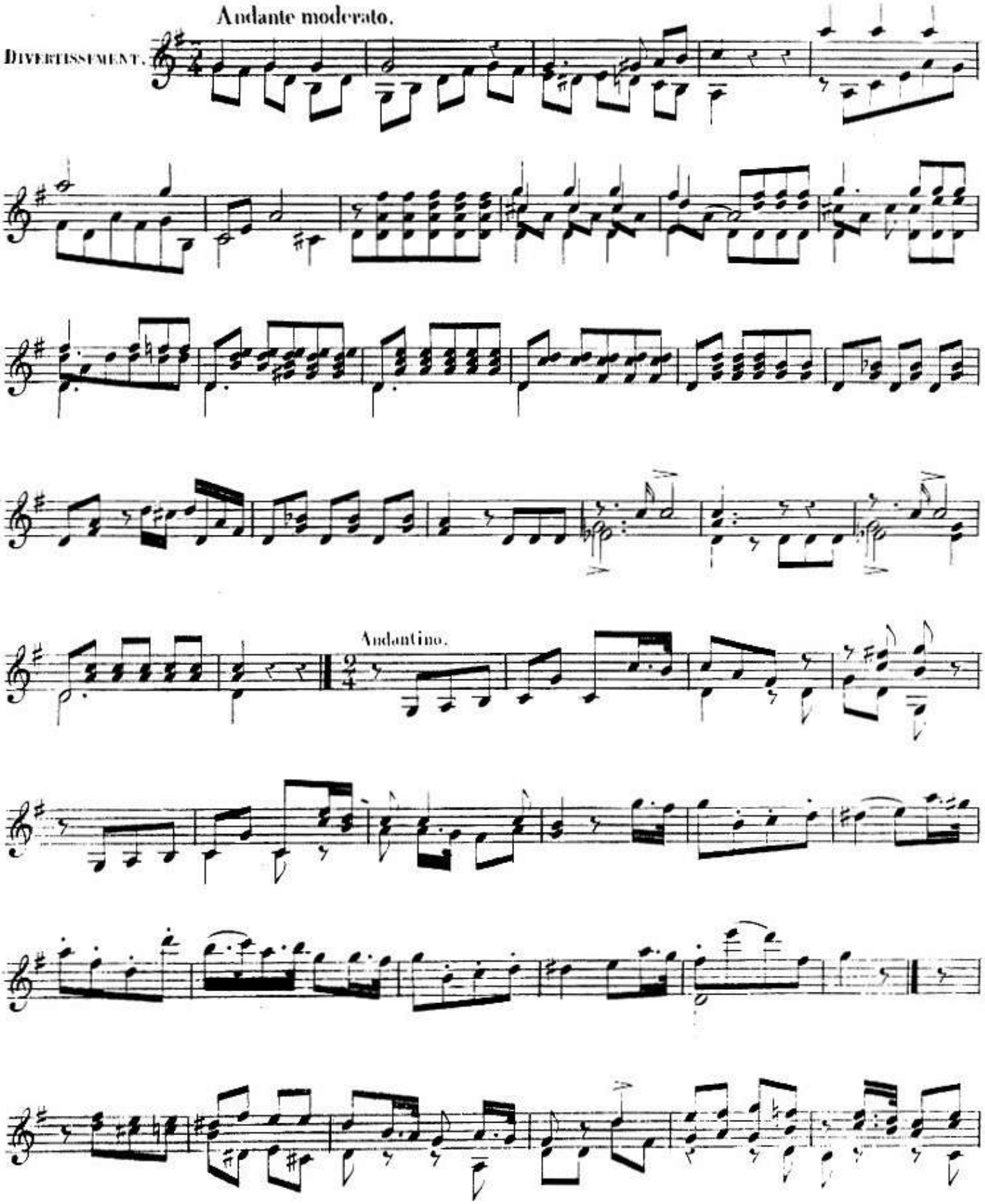



dolce.
Harm:
Waltz.
cresc.

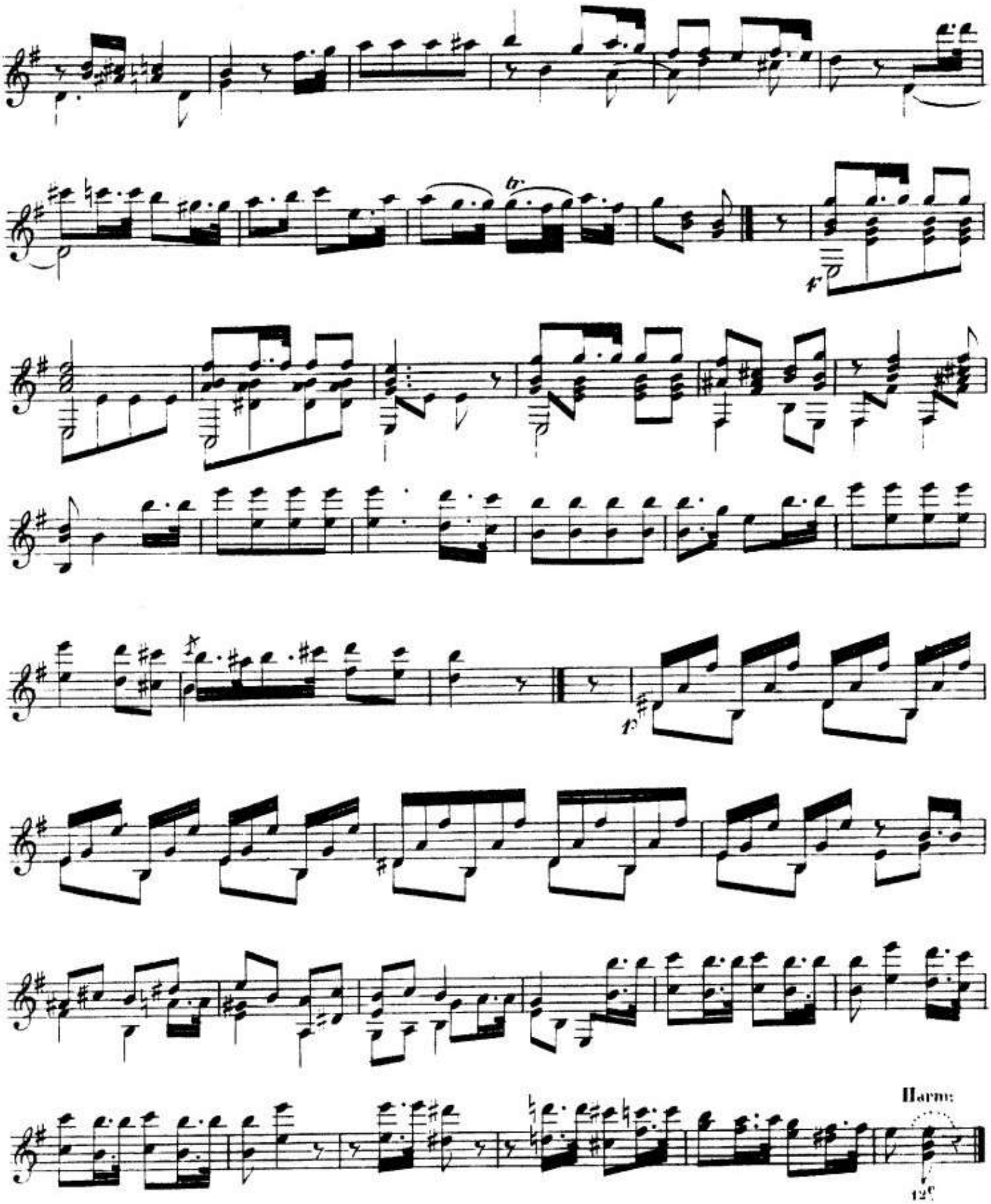
op 38

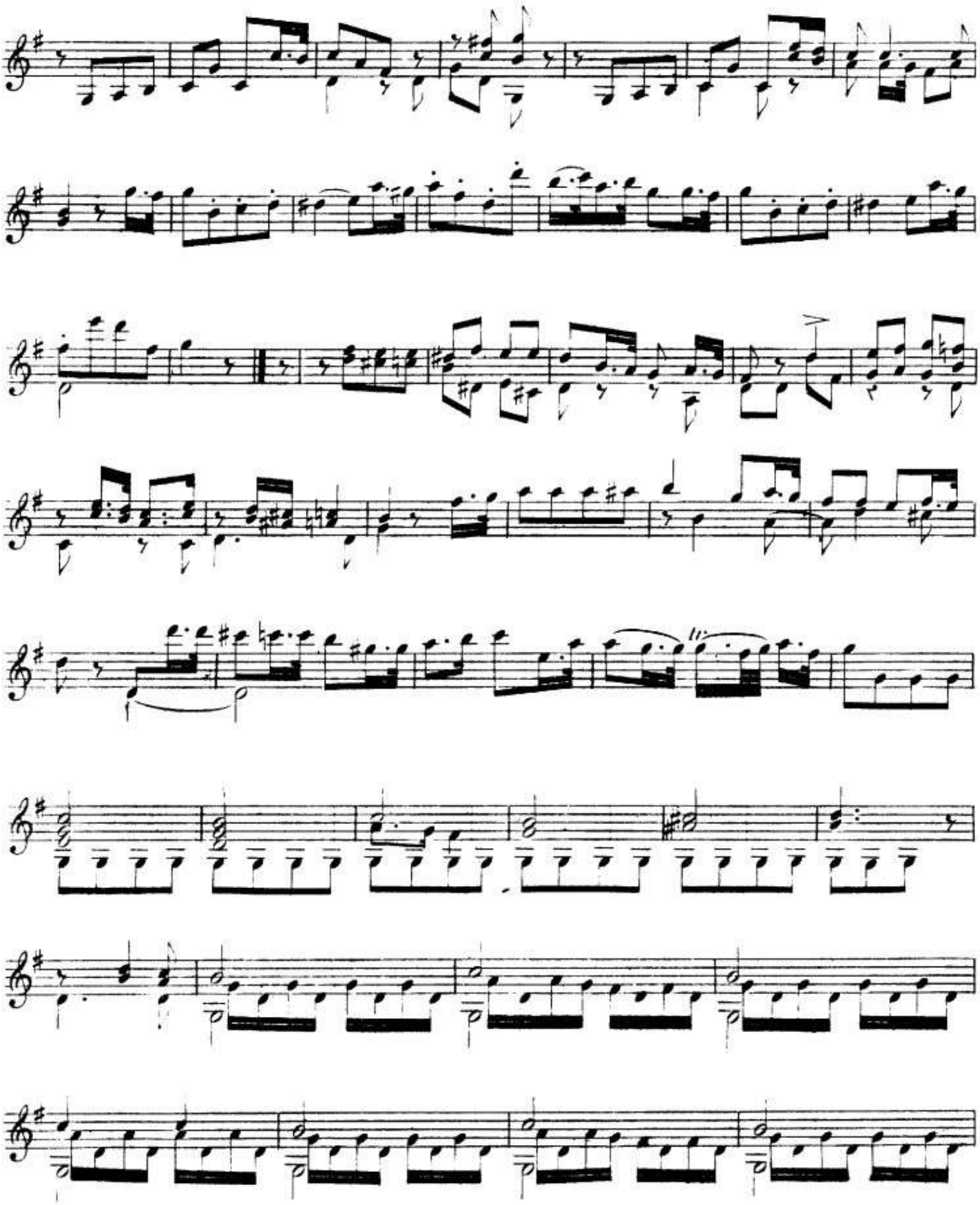



2
dolce.

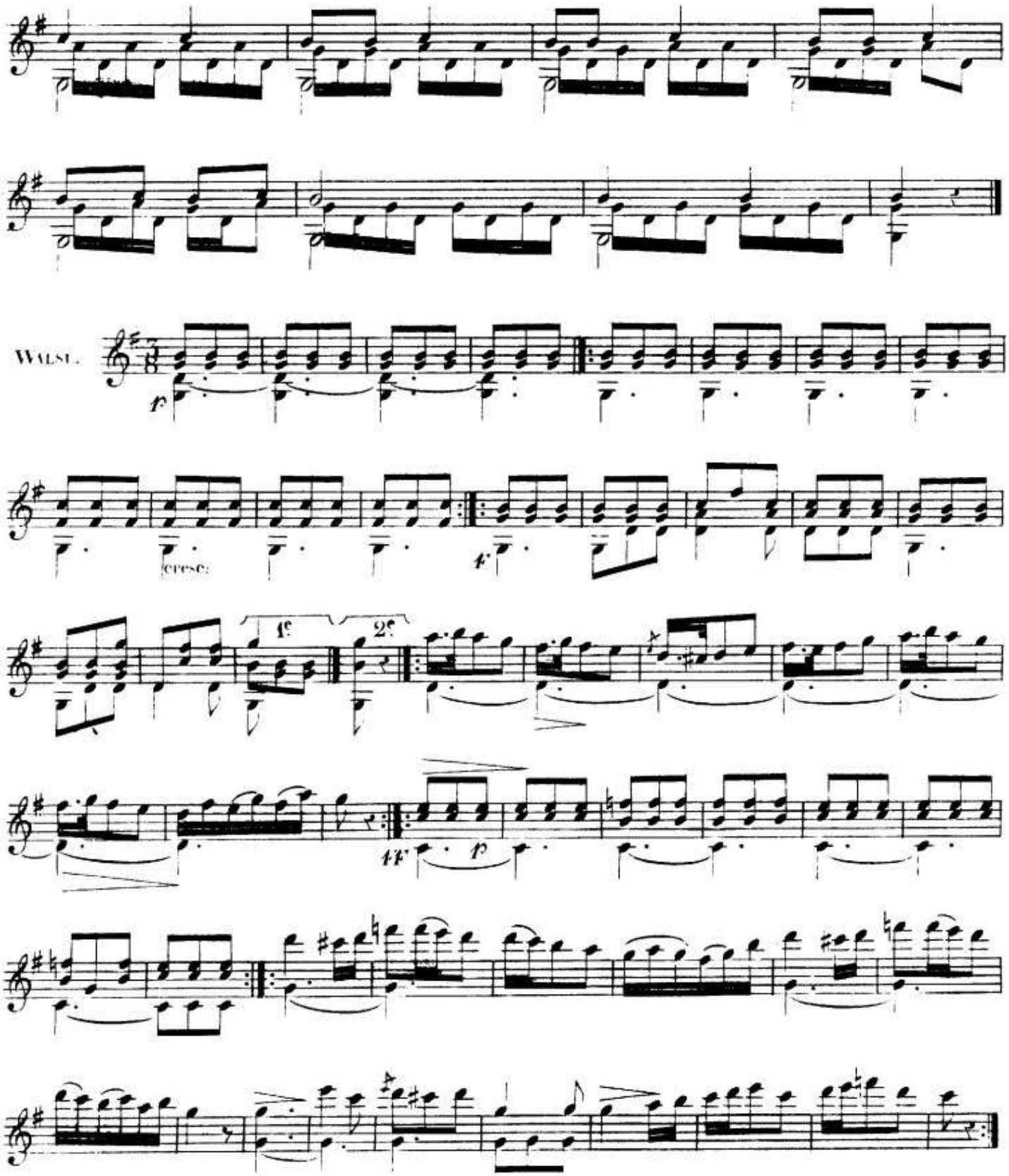

Andante moderato.
DIVERTISSEMENT.
Andantino.

SECONDE GUITARE. p 2

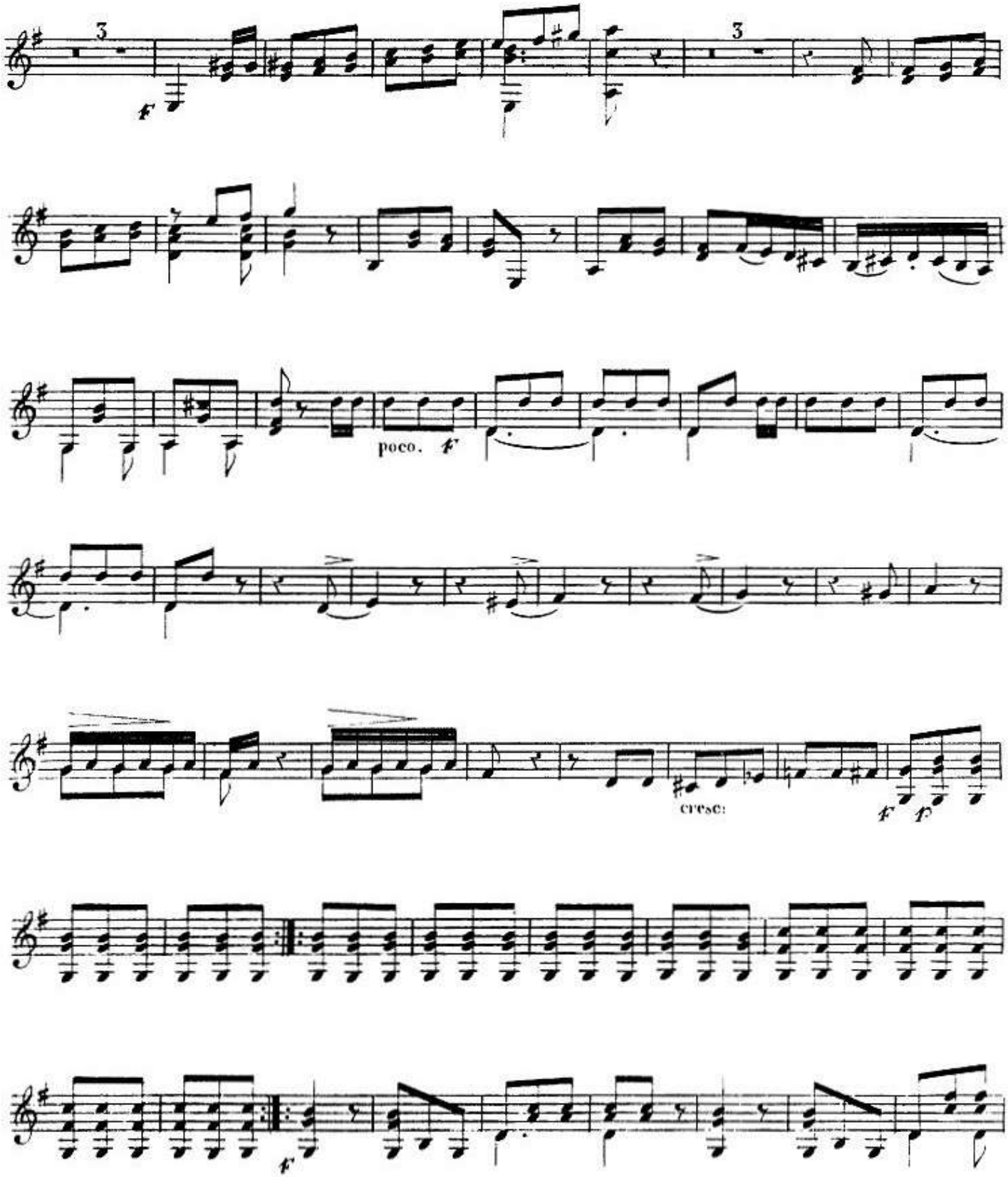




SECONDE GUITARE. p 4

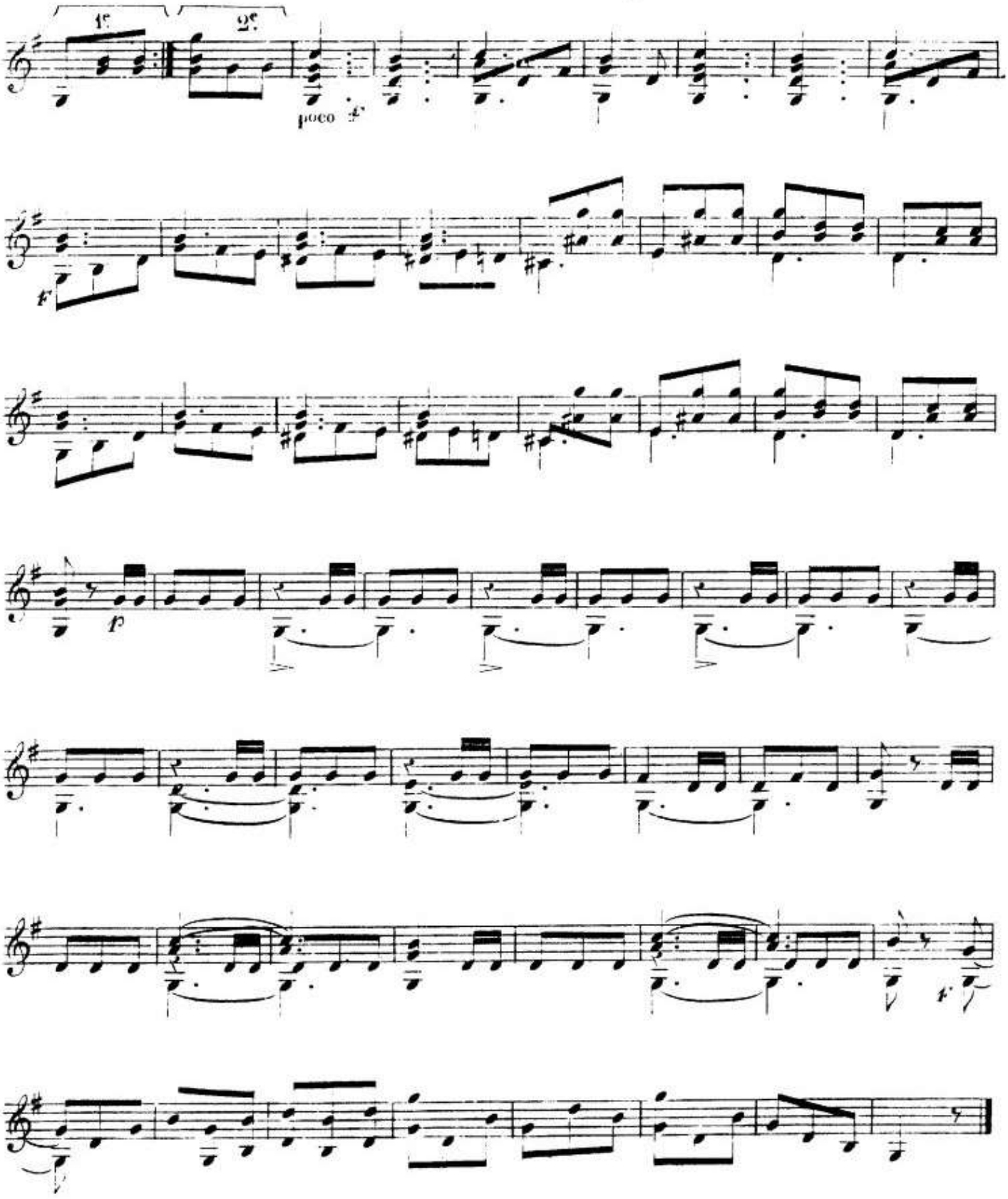


SECONDE GUITARE. p 5



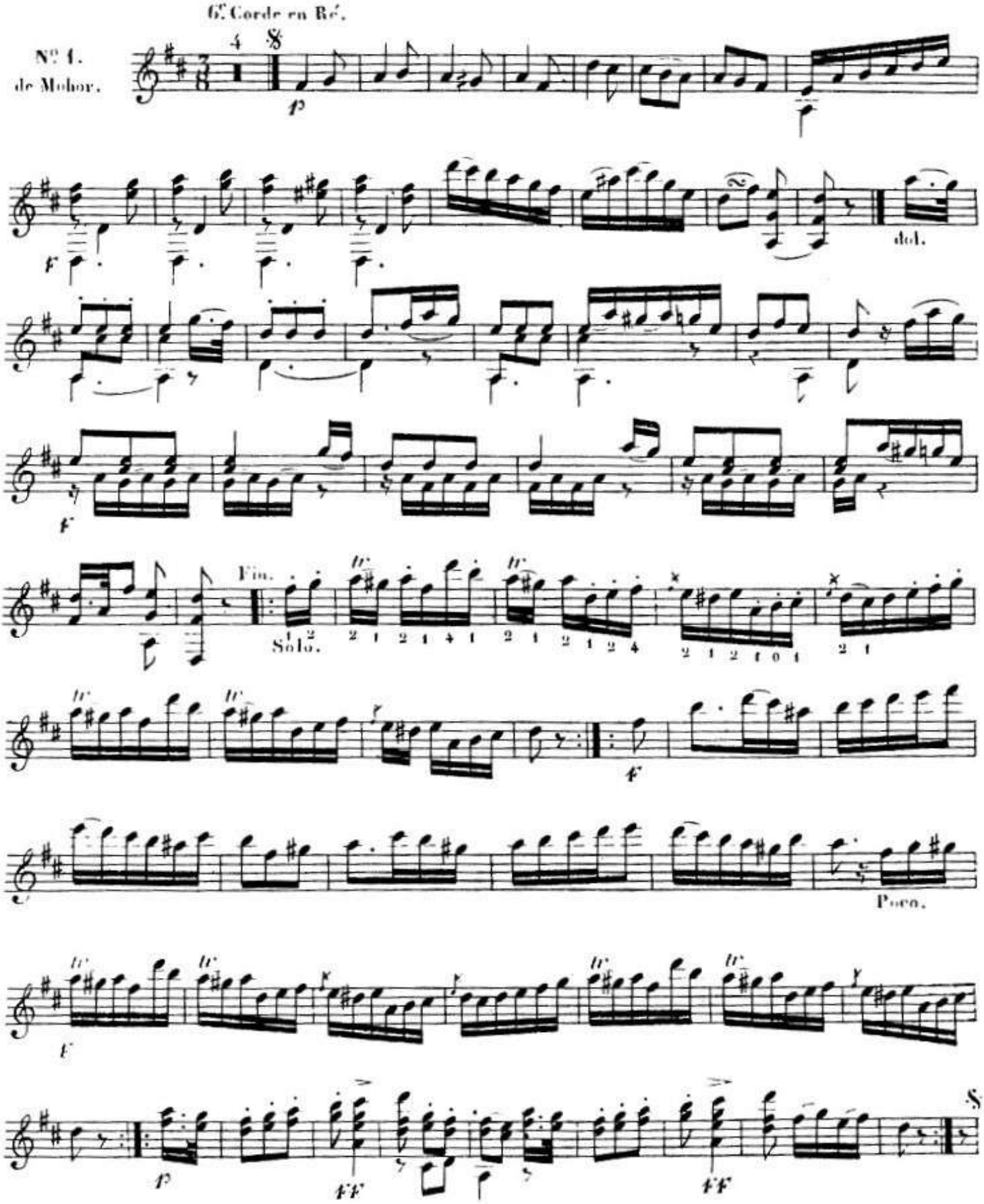
op 38

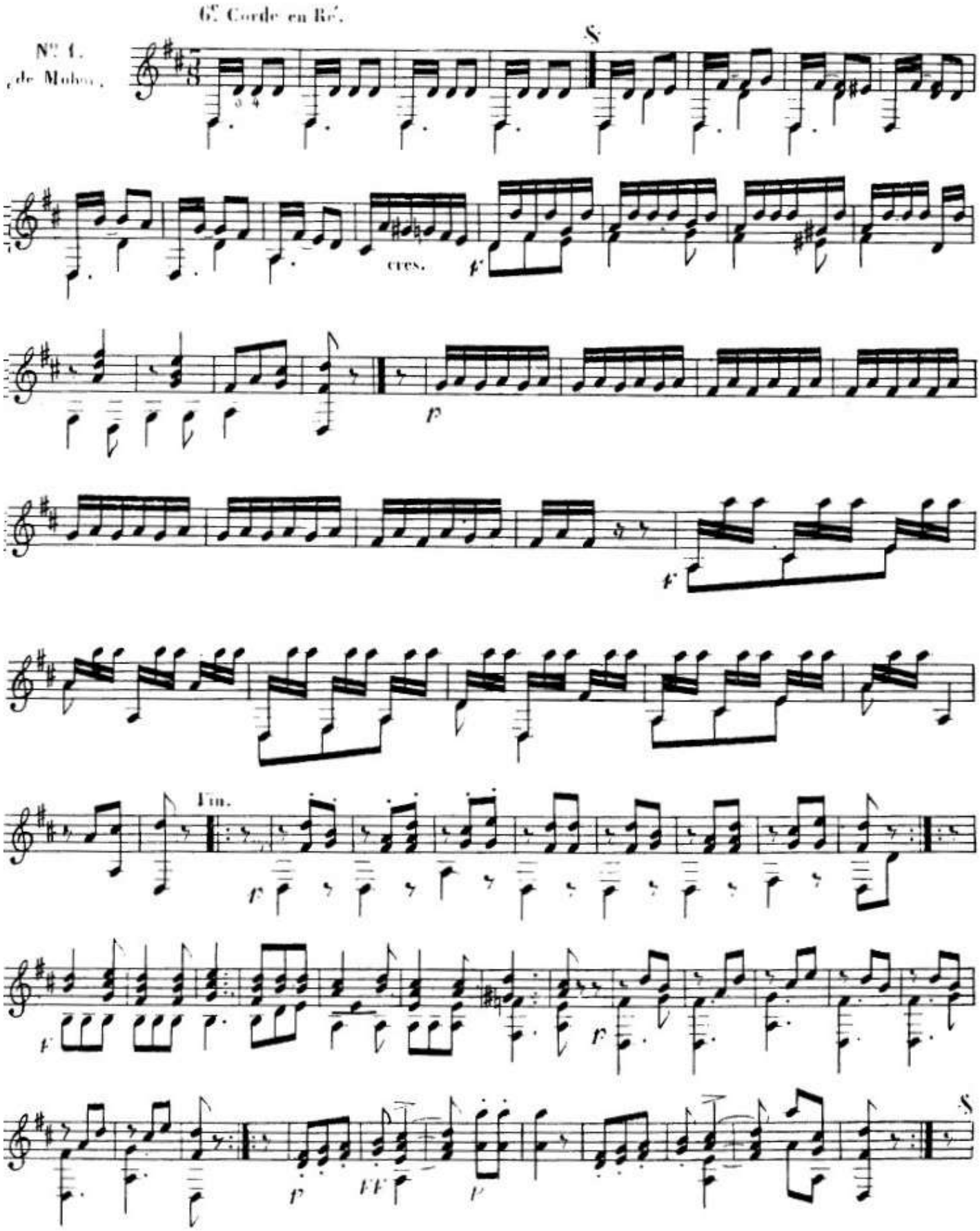
SECONDE GUITARE. p 6



op 39-1

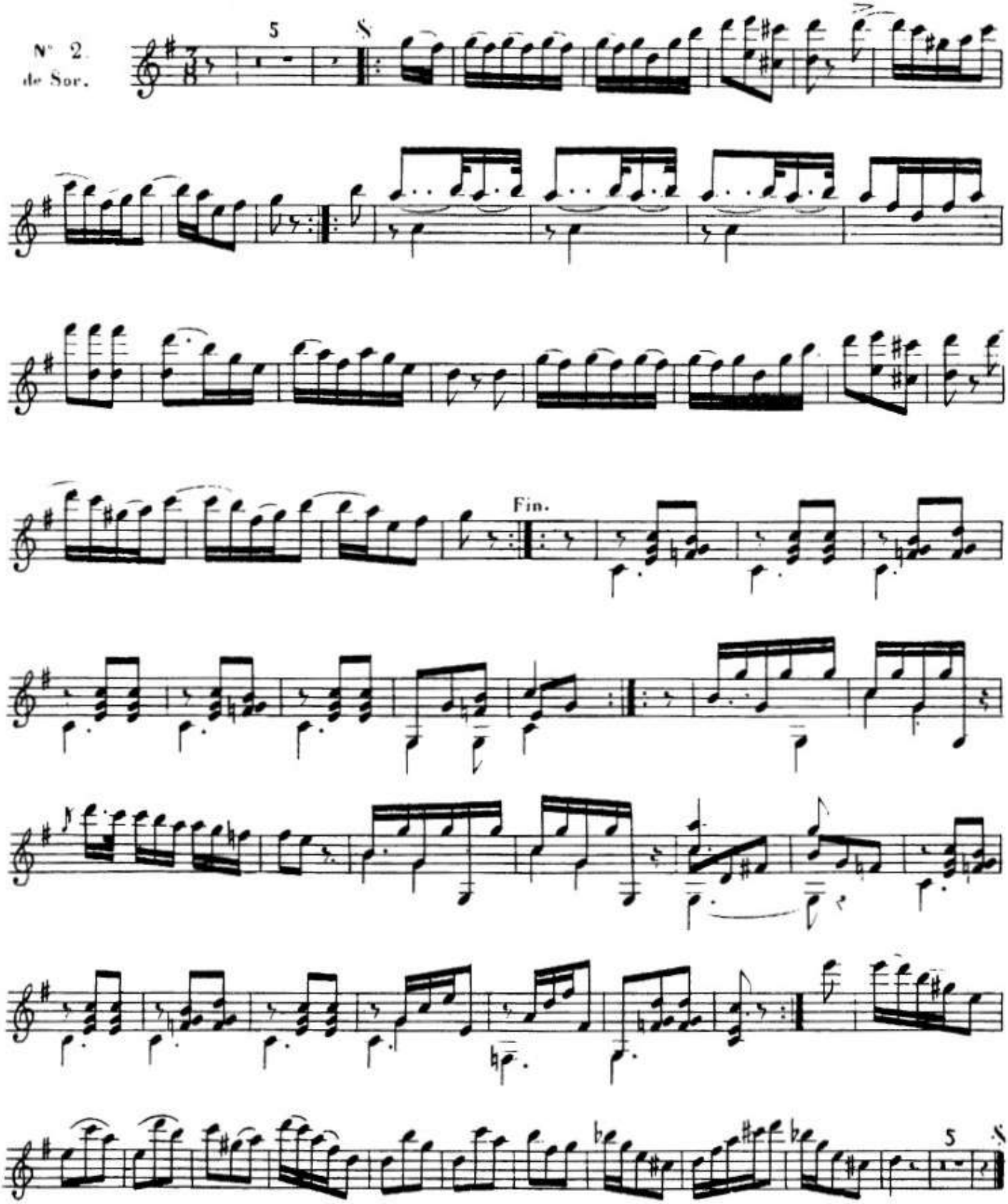
PREMIERE GUITARE




6e Corde en Ré.
N° 1.
S
cres.
Fin.
S

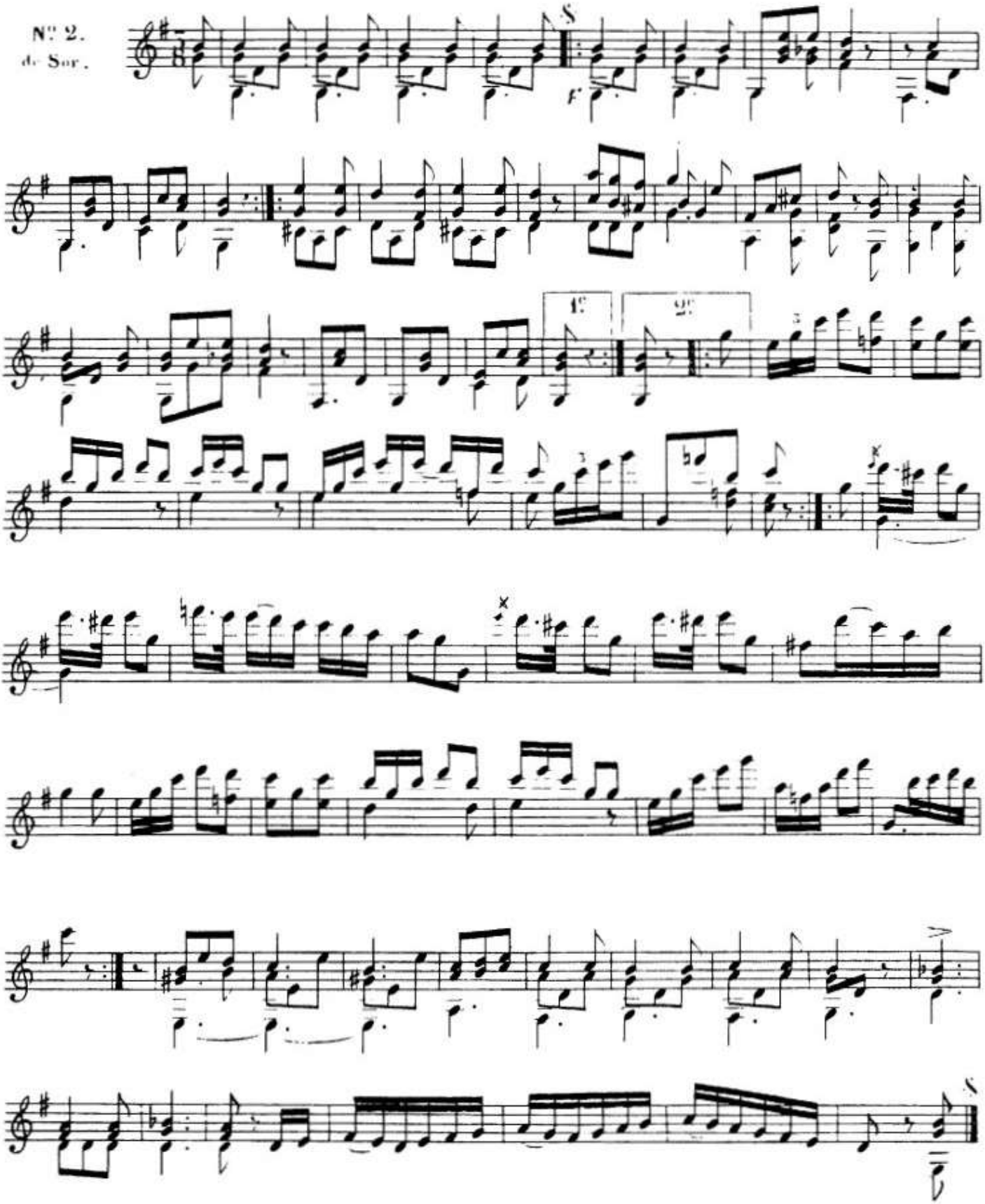
PREMIERE GUITARE.

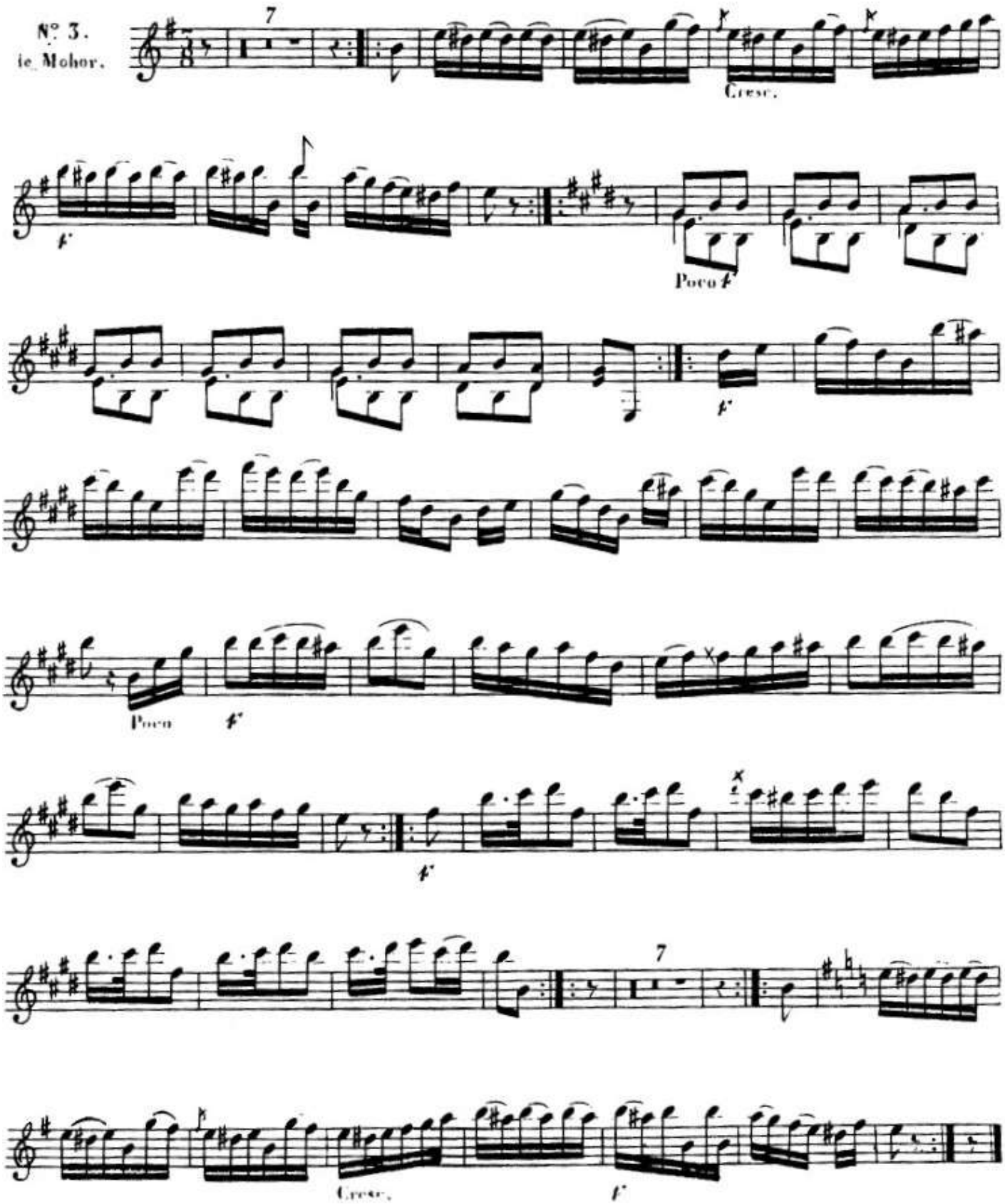
N° 2.
de Sor.

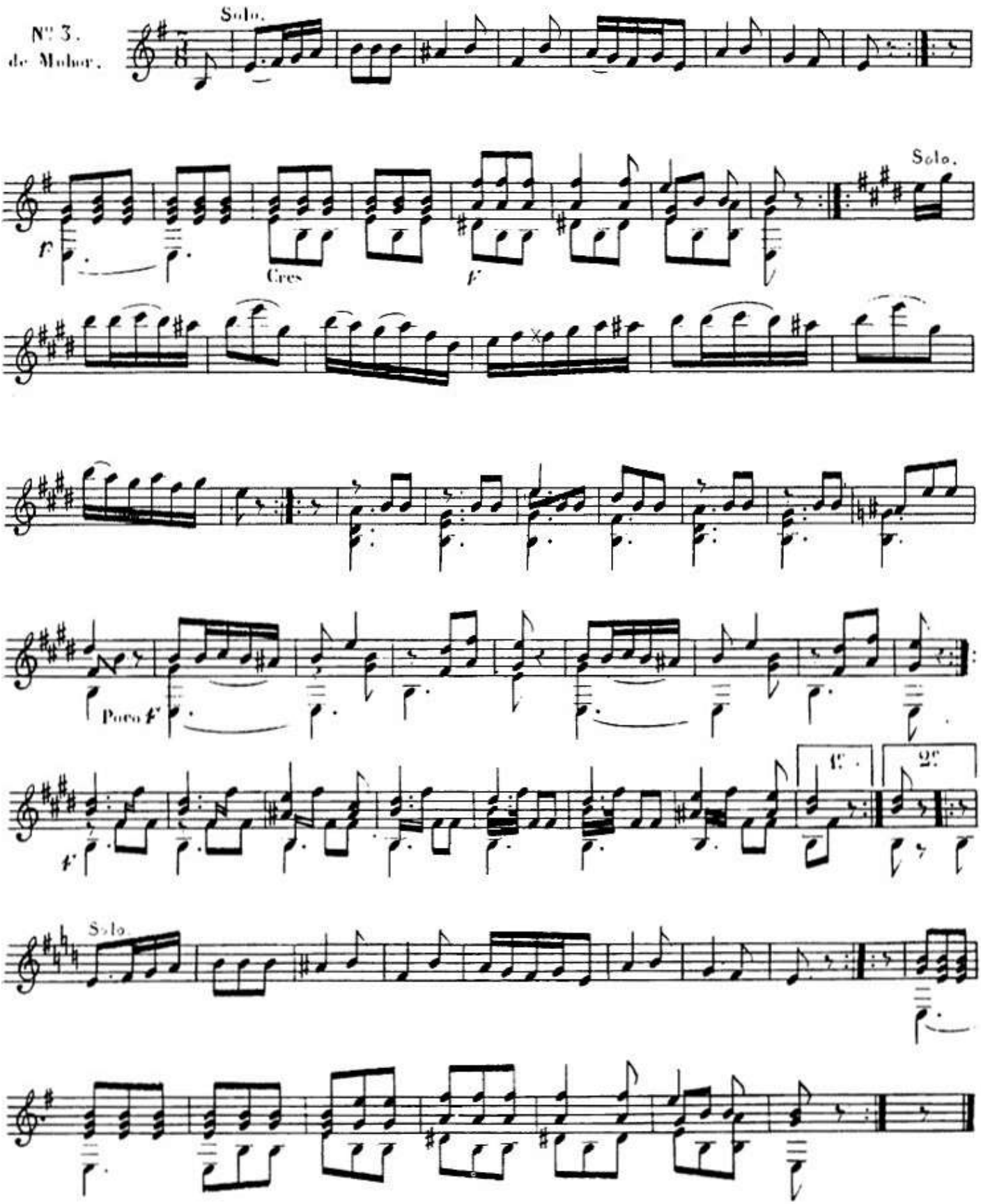


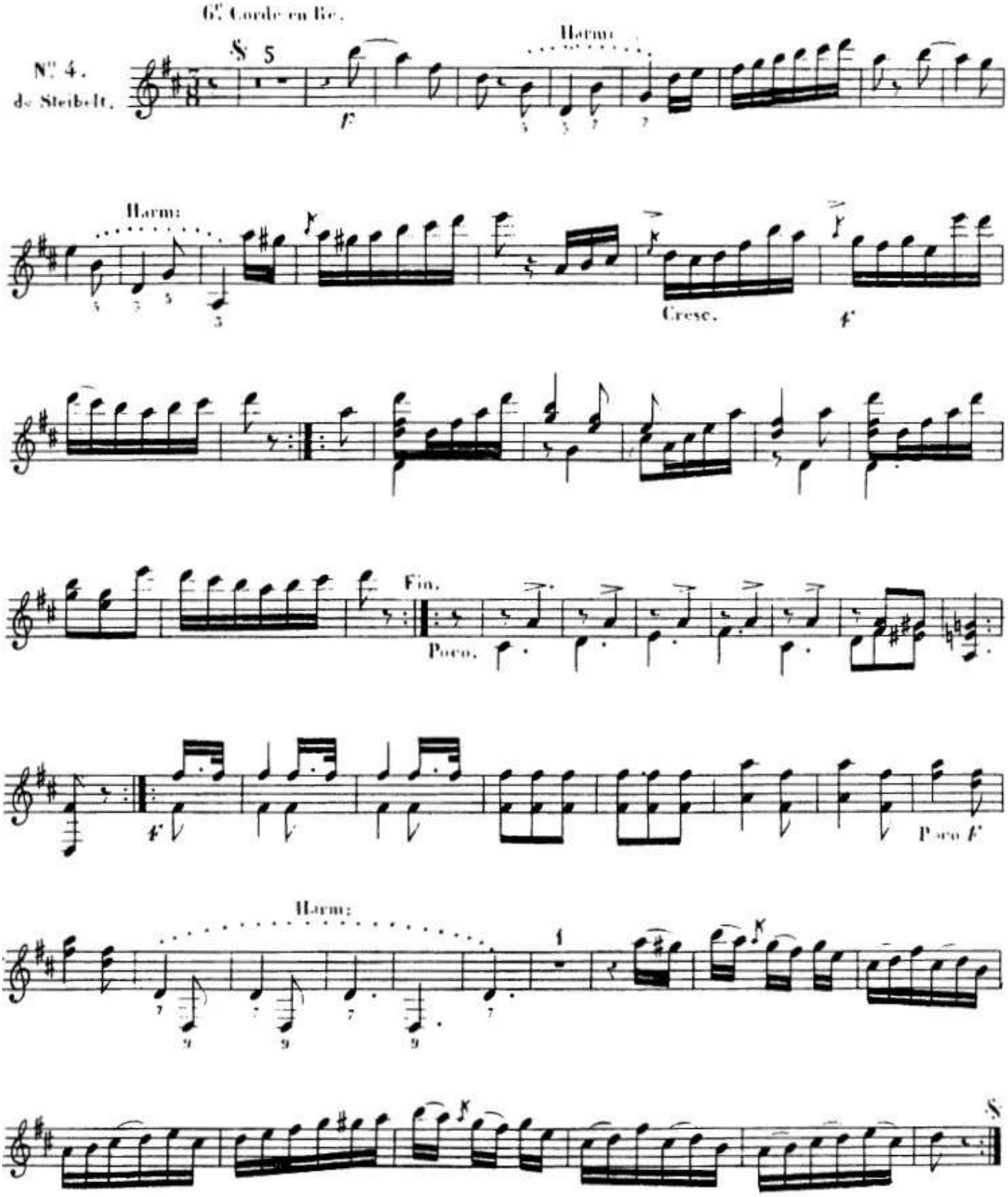
SECONDE GUITARE.

N° 2.
de Sor.



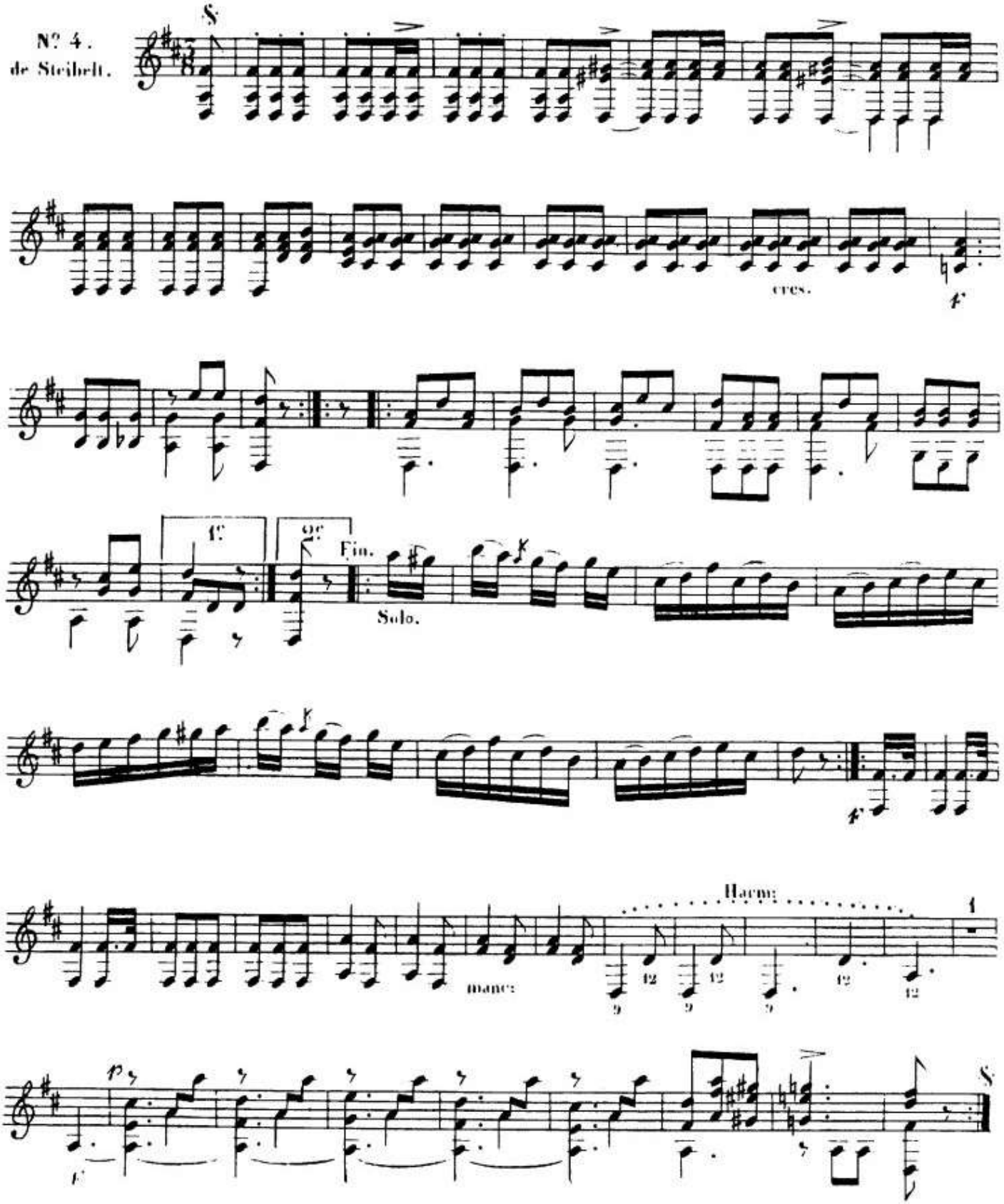

N° 3.
ie Mohor.
7
Cresc.
f
Poco f
f
Poco
f
f
7
Cresc.
f

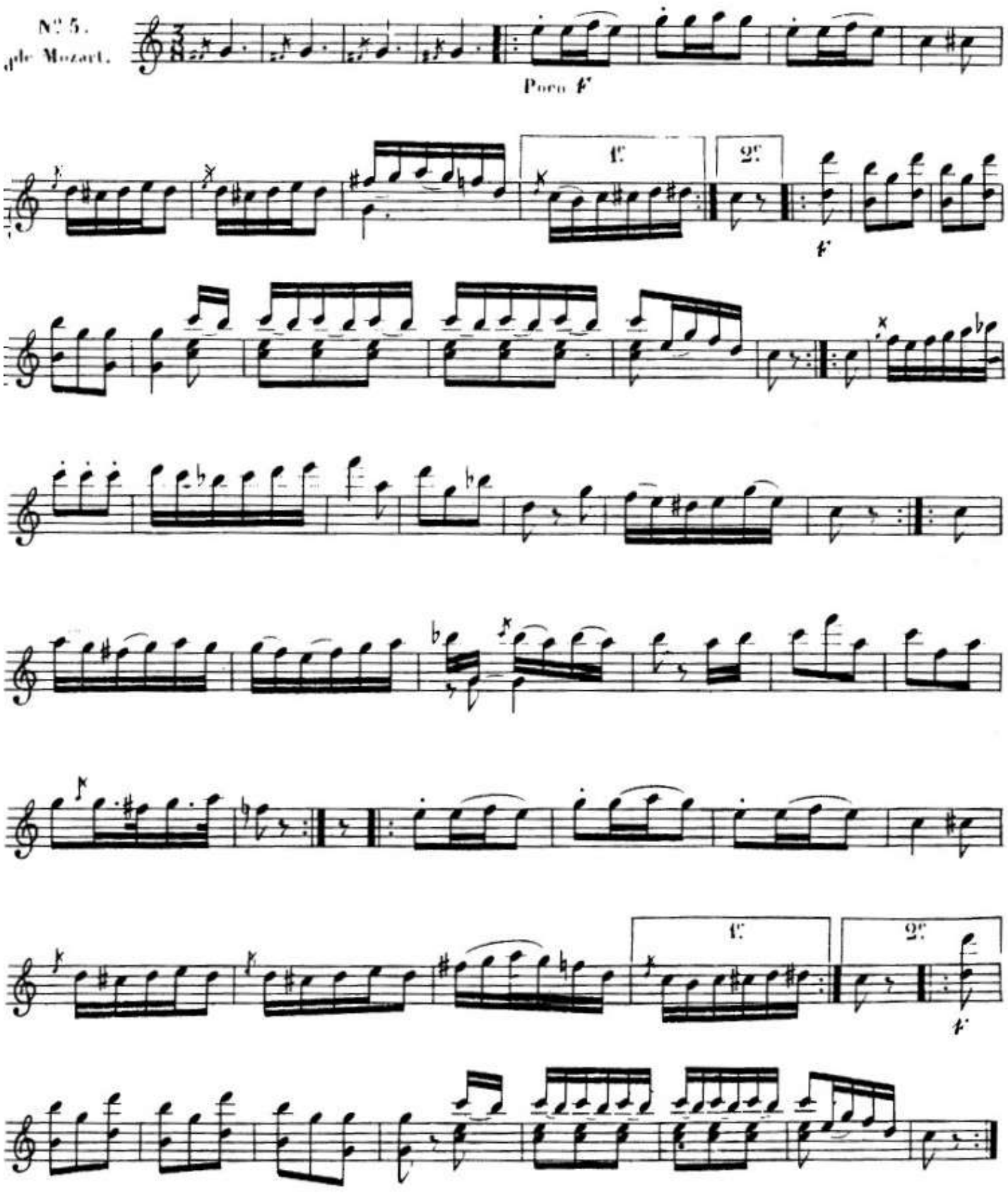

N° 3.
de Molnar.
Solo.
Cres
Solo.
Poco f
1°
2°
Solo


6e. Corde en Re.
N°. 4.
de Steibelt.
Harm:
Cresc.
Fin.
Poco.
Poco F
Harm:

6e Corde en Ré.

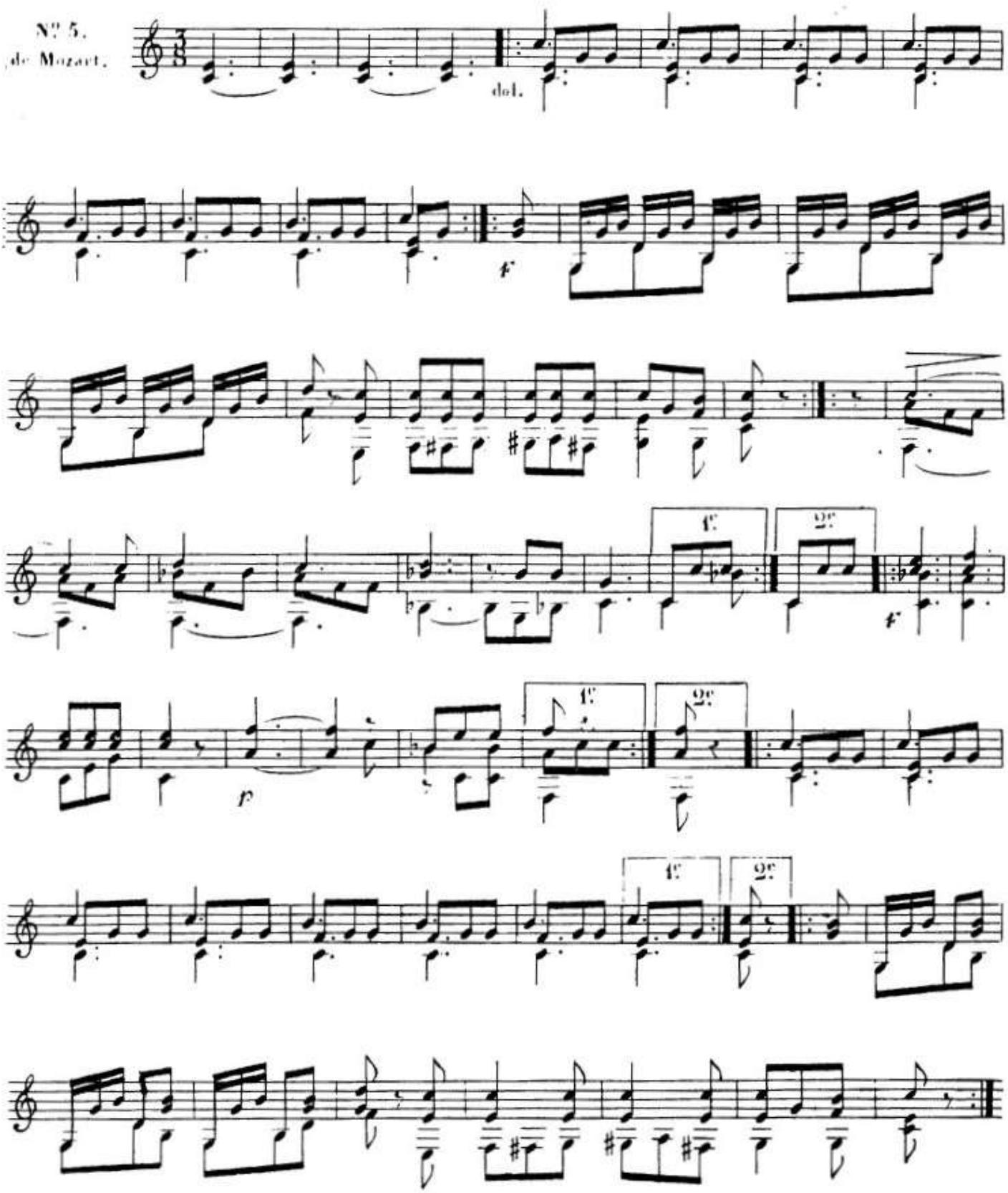
N° 4.
de Steibelt.

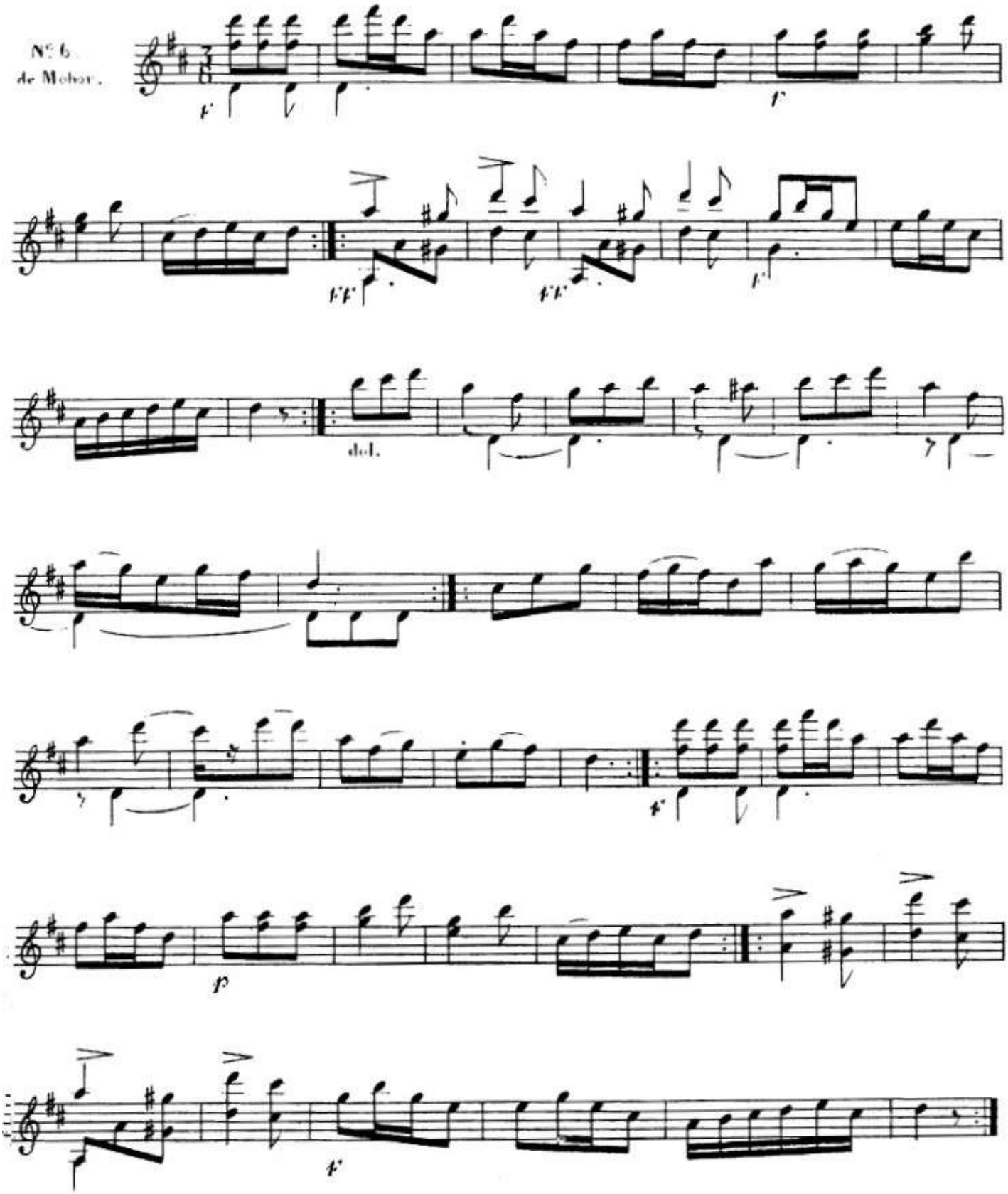


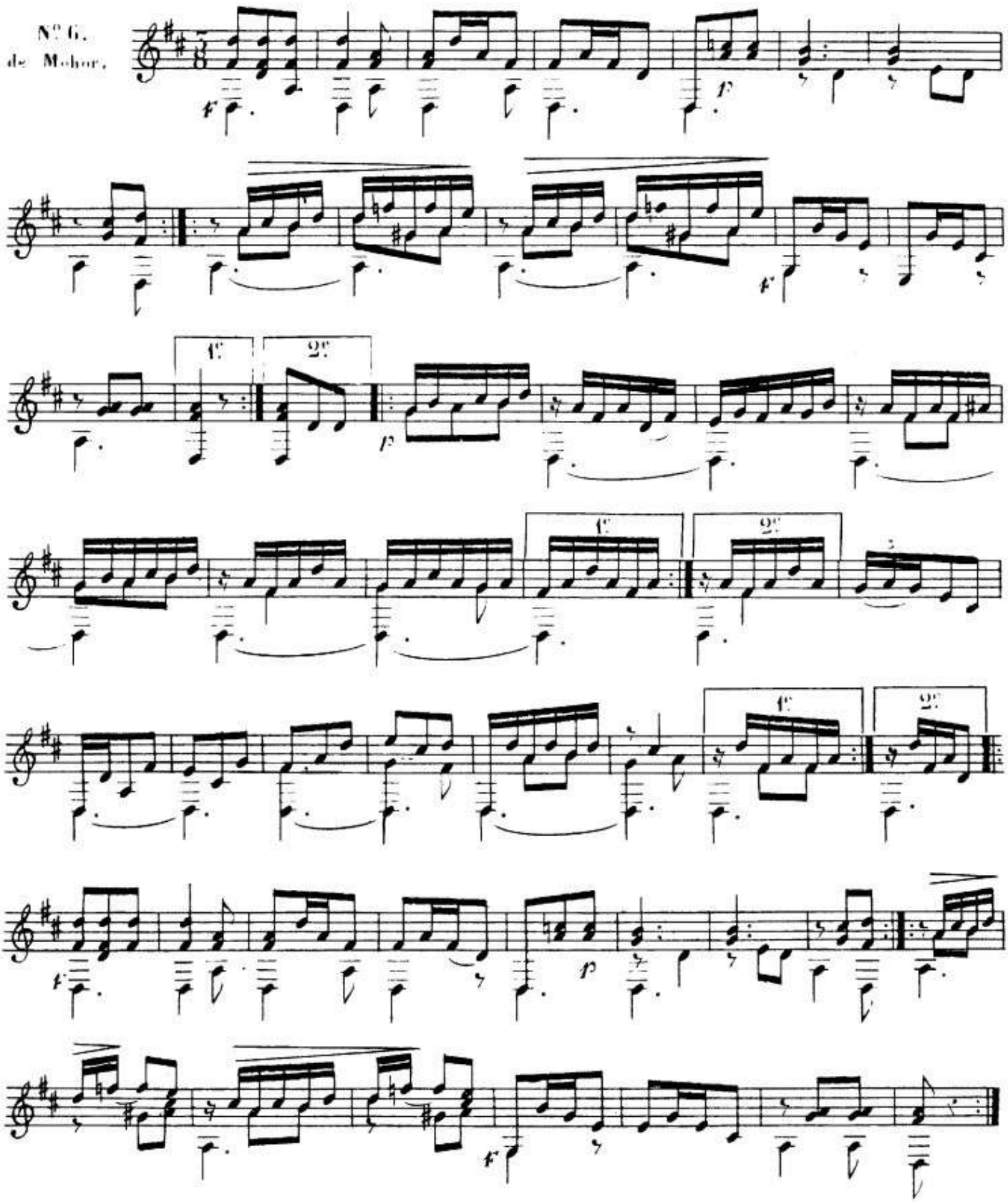

N° 5.
de Mozart.
Poco F
1.
2.
F
F

SECONDE GUITARE.

N.° 5.
de Mozart.

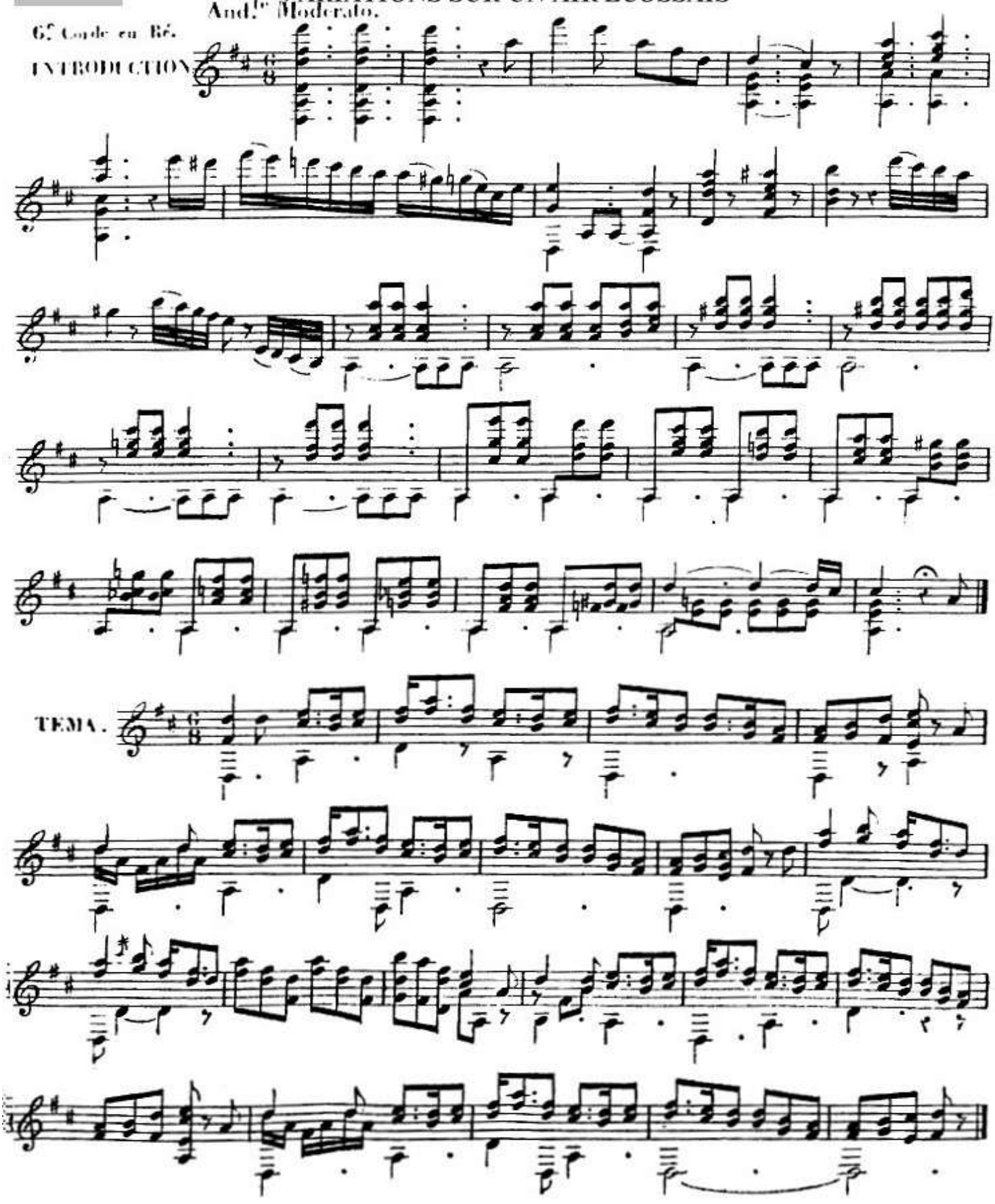


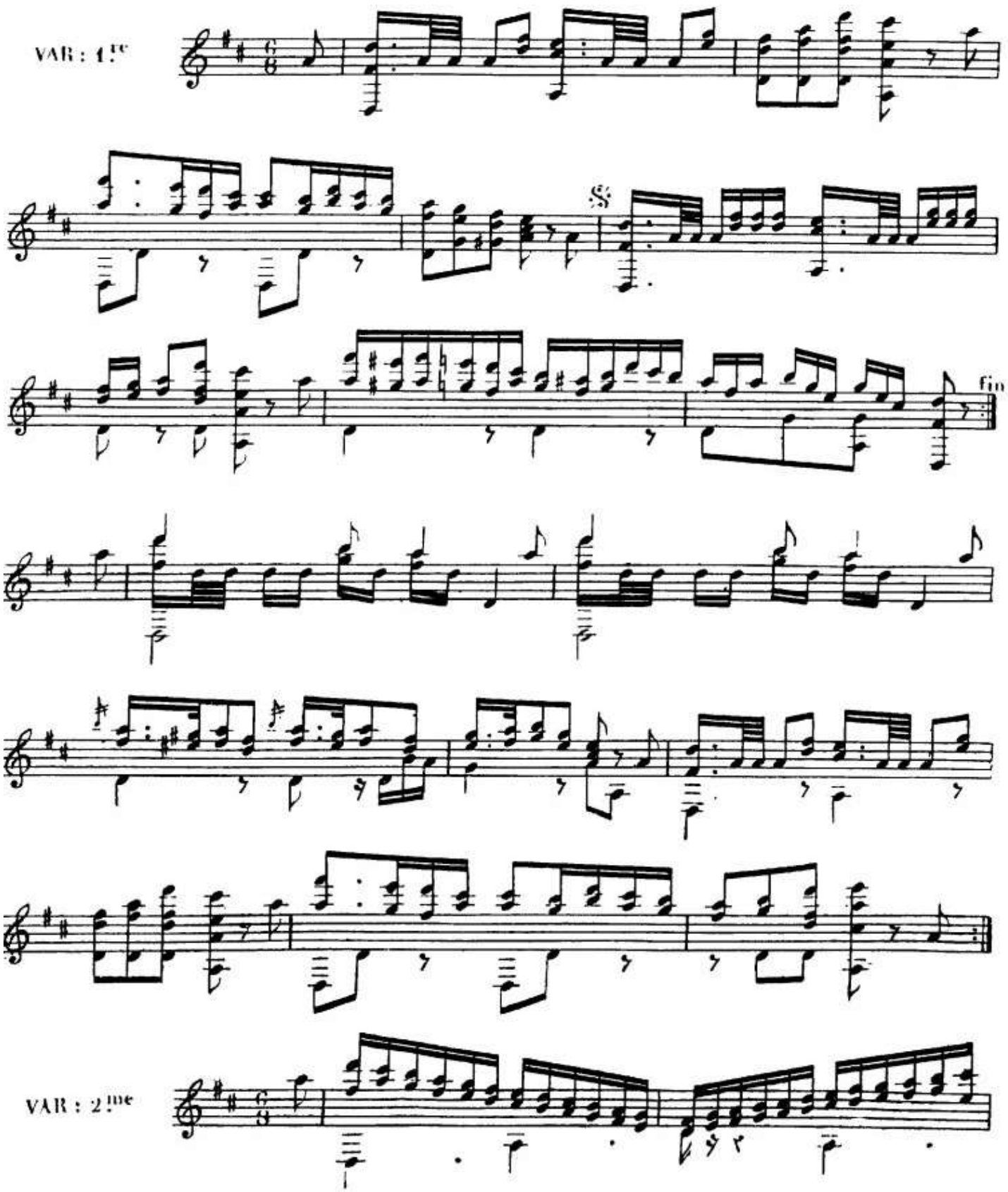

N° 6.
de Molter.
f
f
ff
ff
f
del.
f
p
f


N° 6.
de Mohor.
1.
2.

op 40

FANTAISIE
VARIATIONS SUR UN AIR ECOSSAIS




VAR : 1ère
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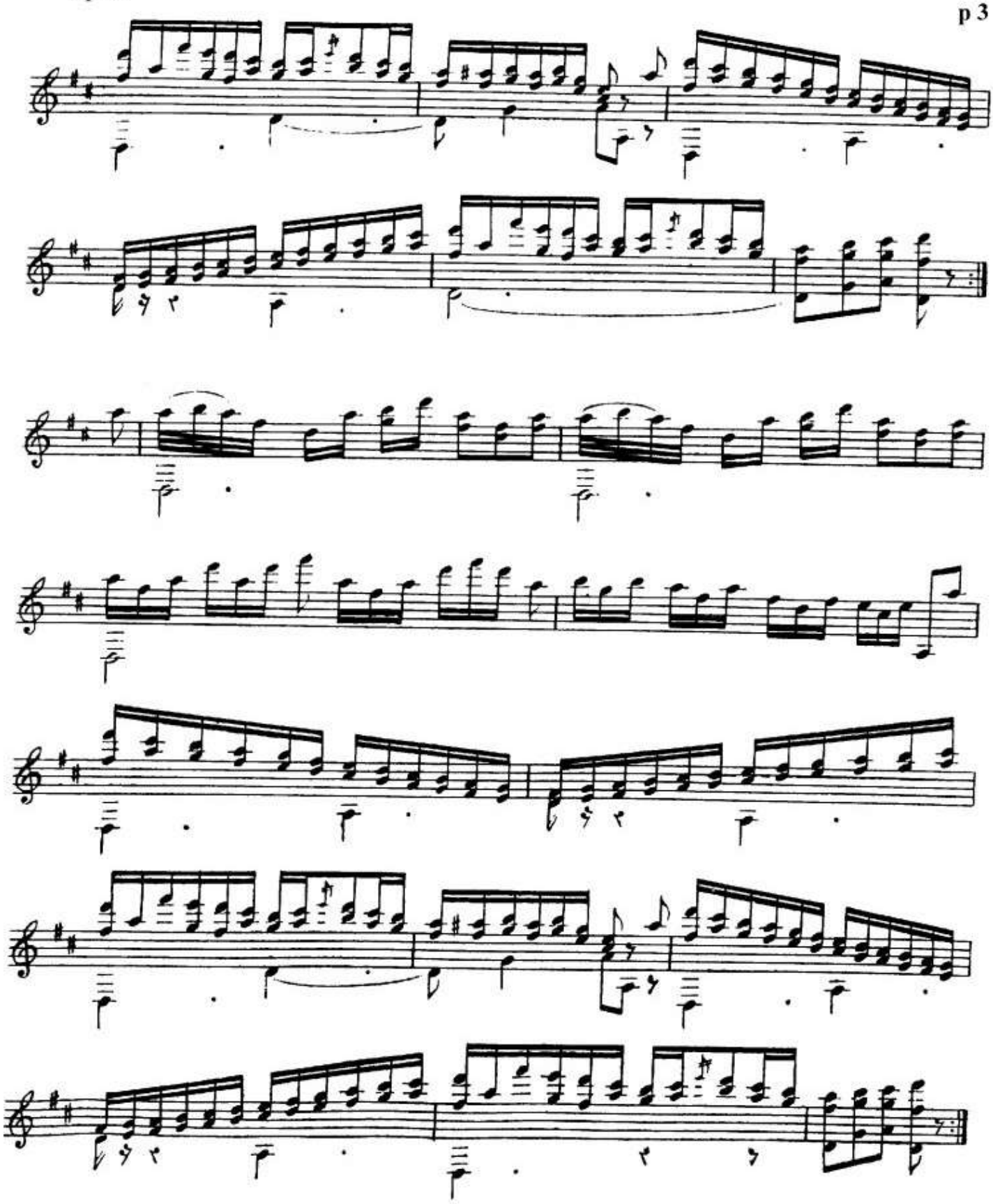
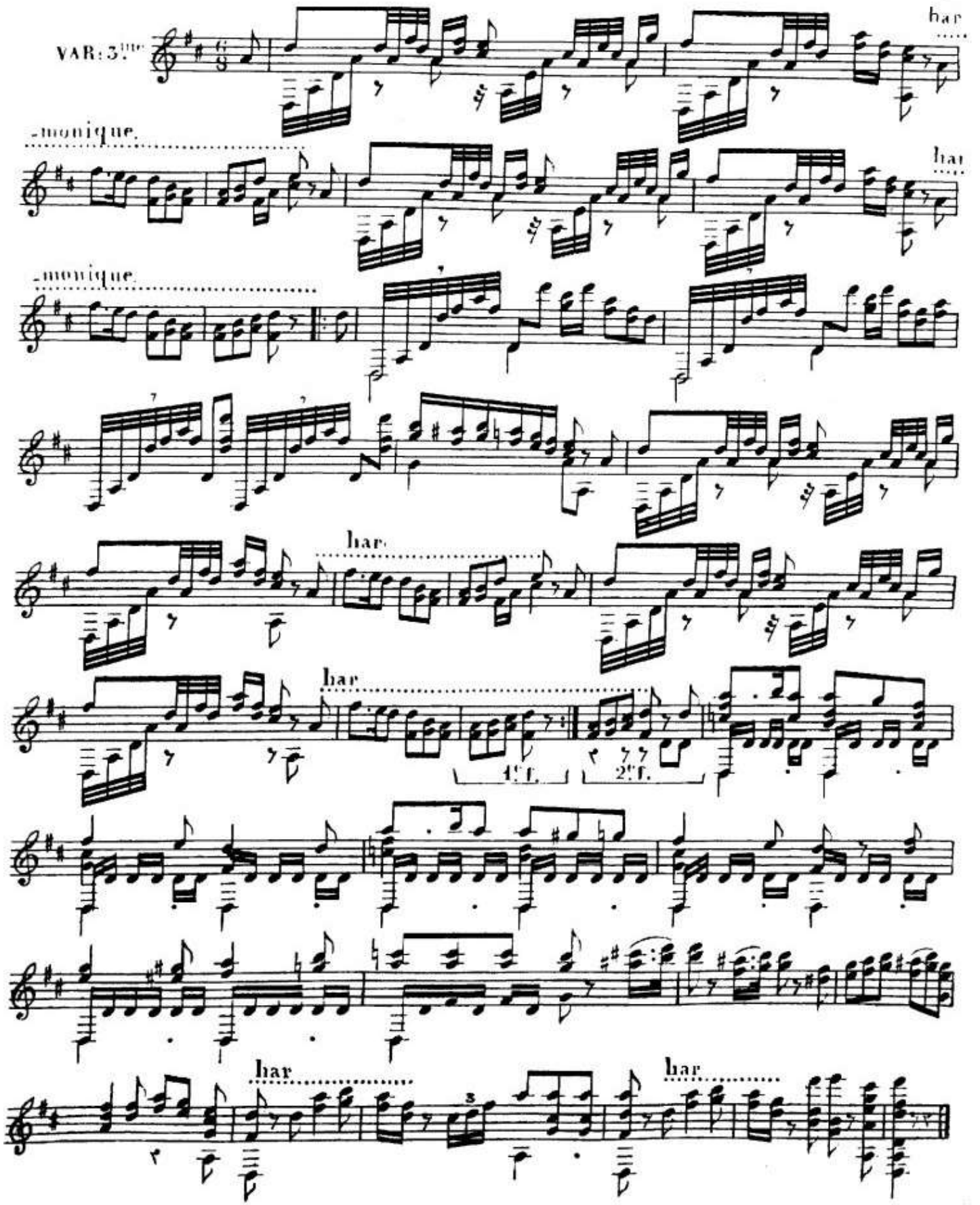
VAR : 2ème




VAR: 3.me
-monique.
-monique.
har
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1.er f.
2.e f.
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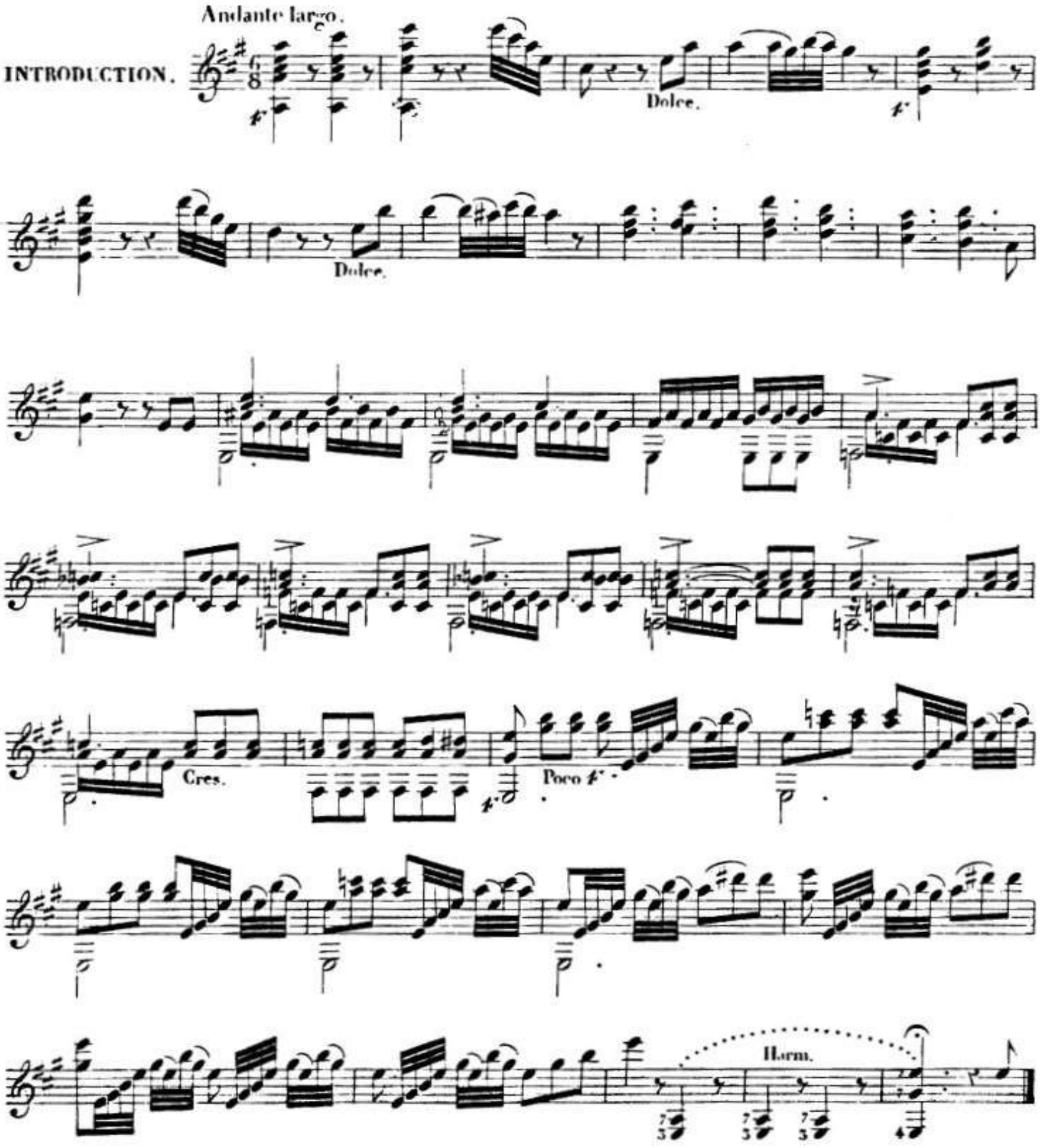
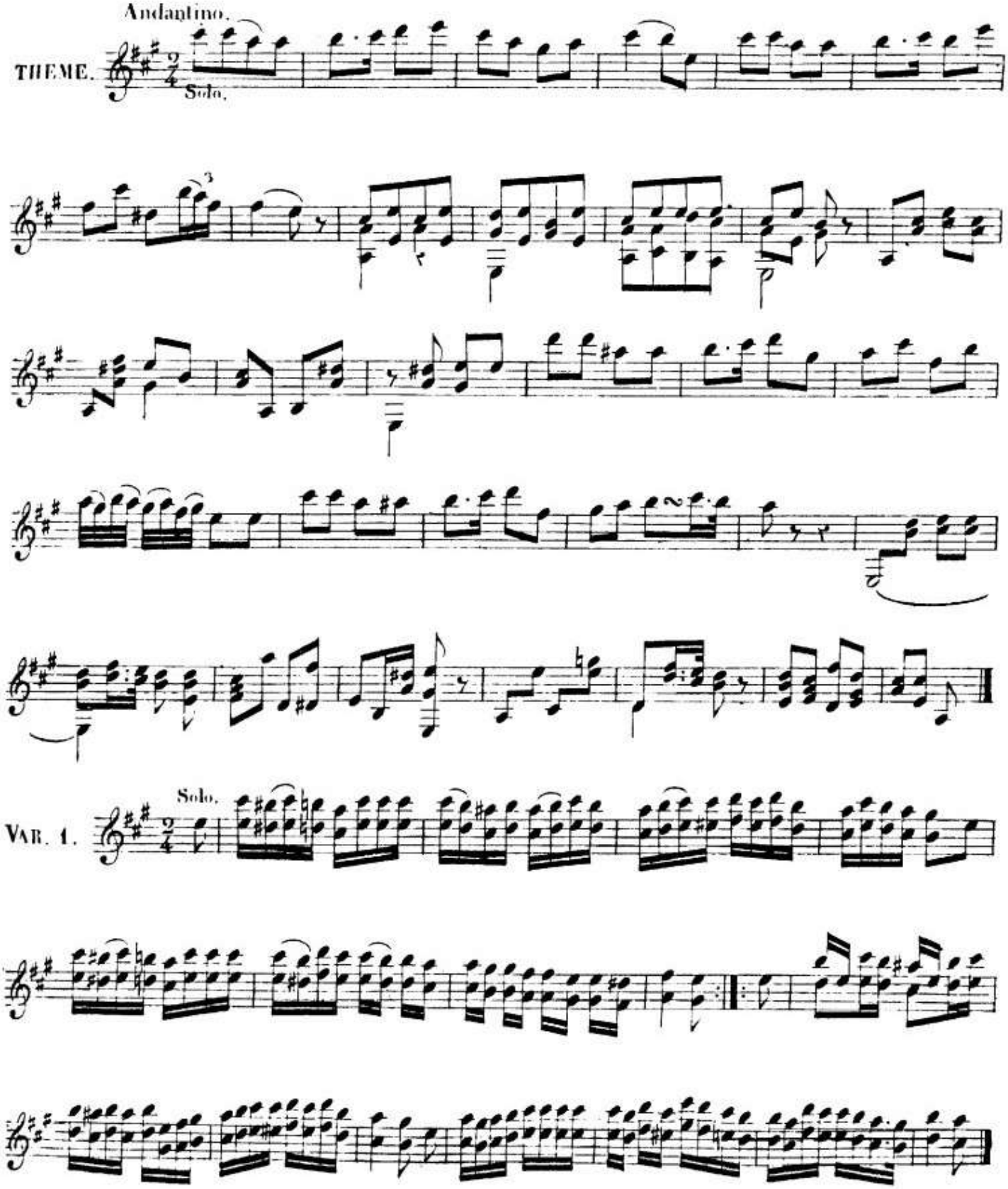
op 41

PREMIERE GUITARE. p 1

INTRODUCTION. Andante largo.

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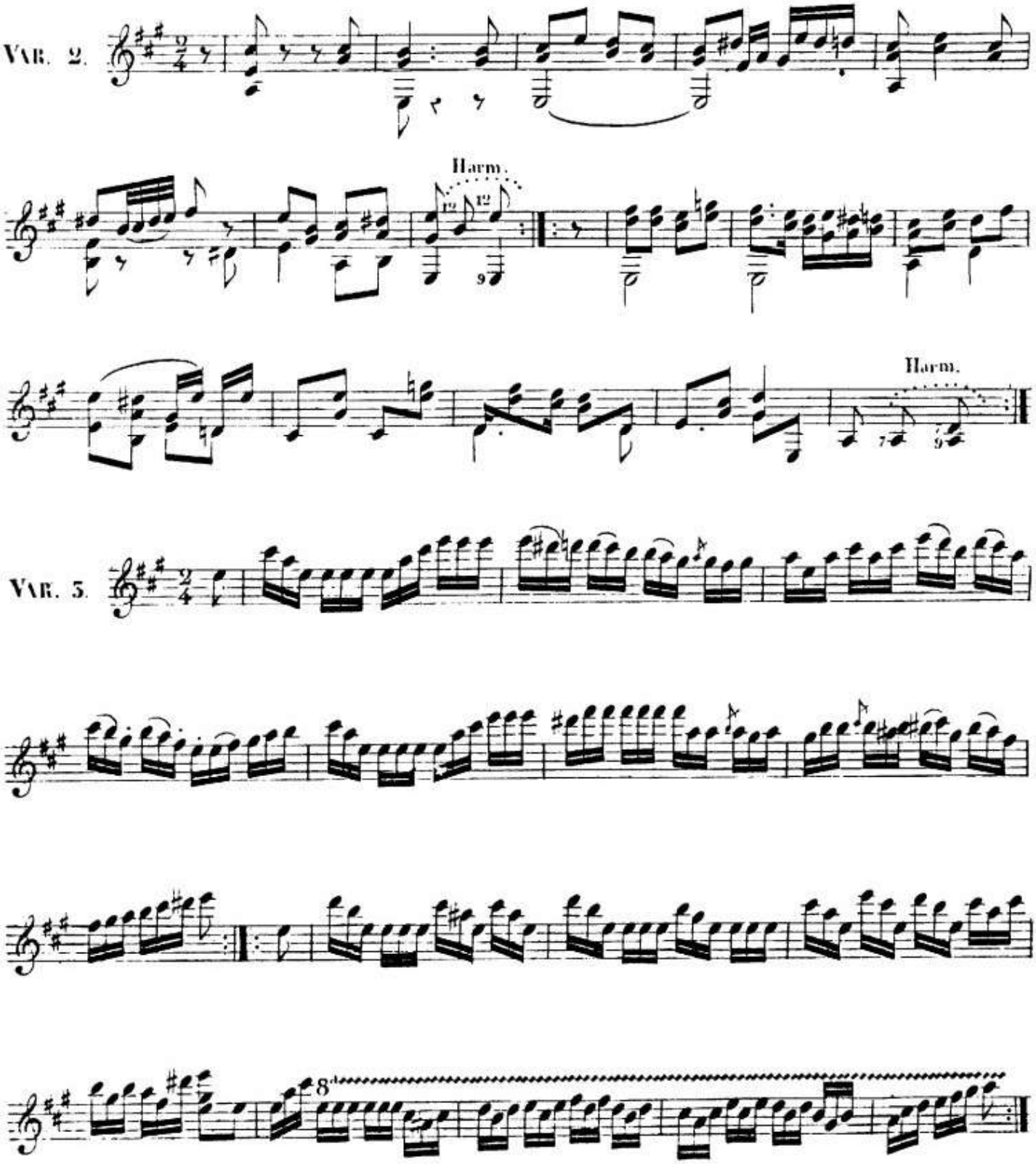
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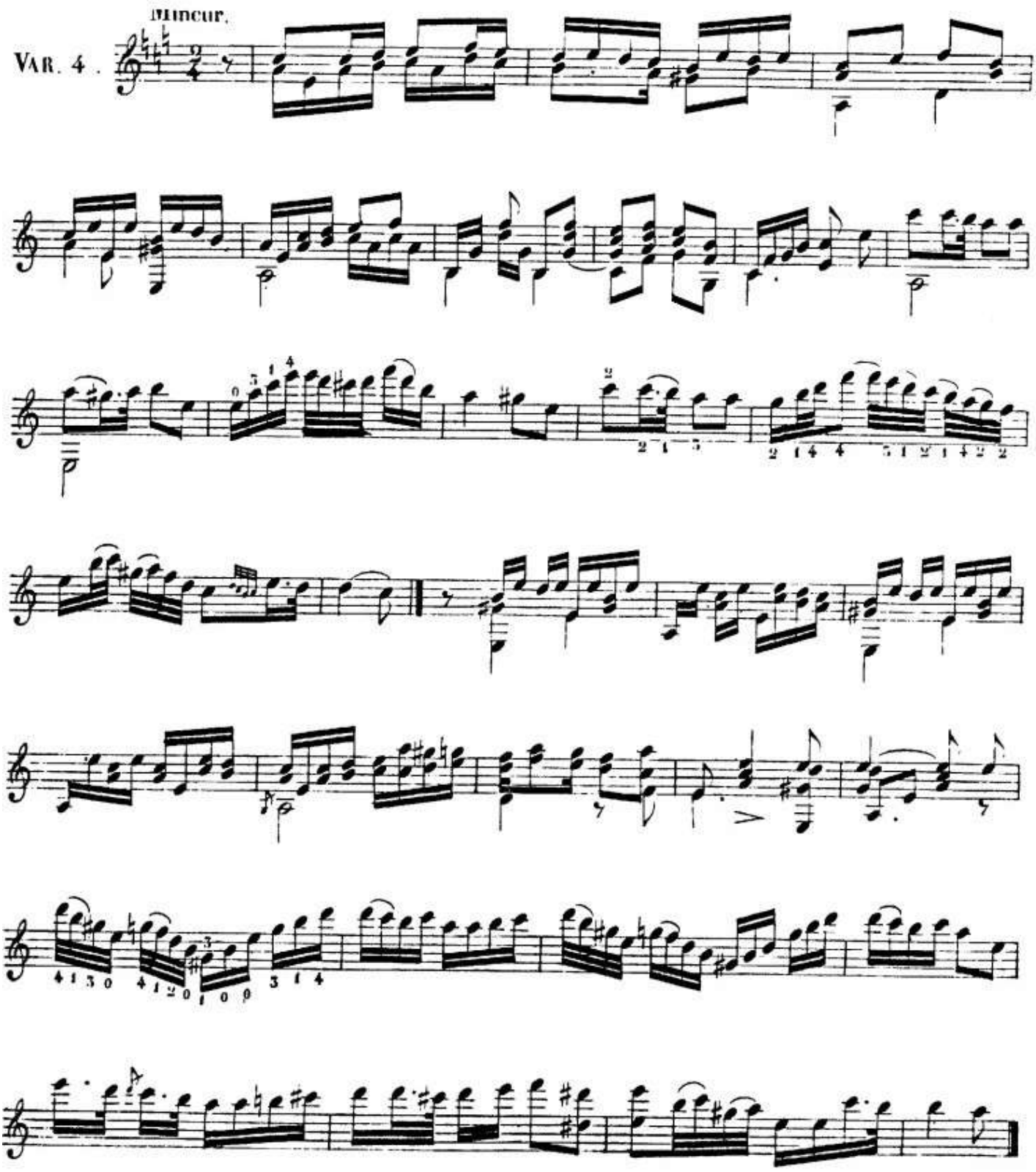
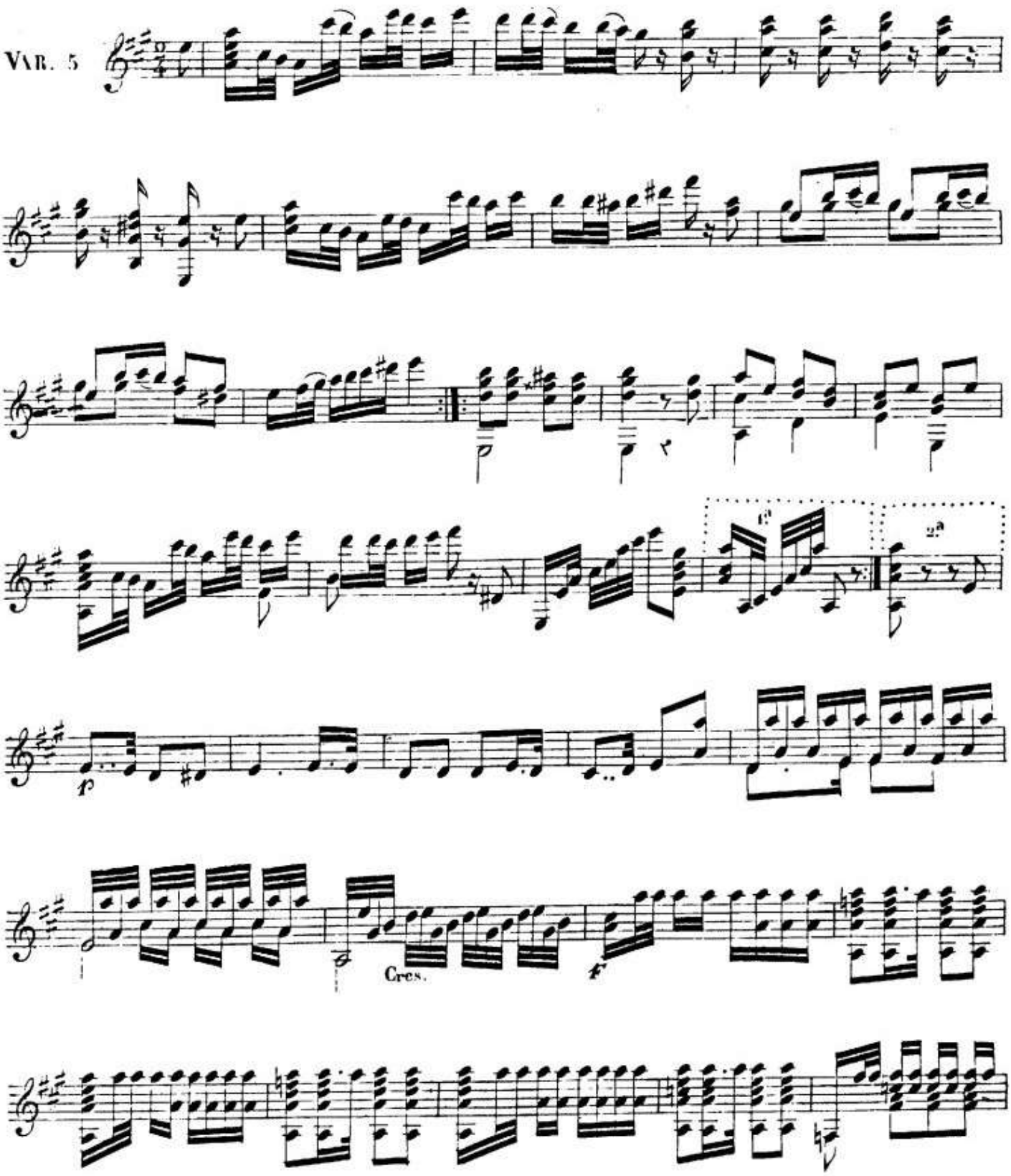
Harm.
VAR. 5.
8

Mineur.

VAR. 4.

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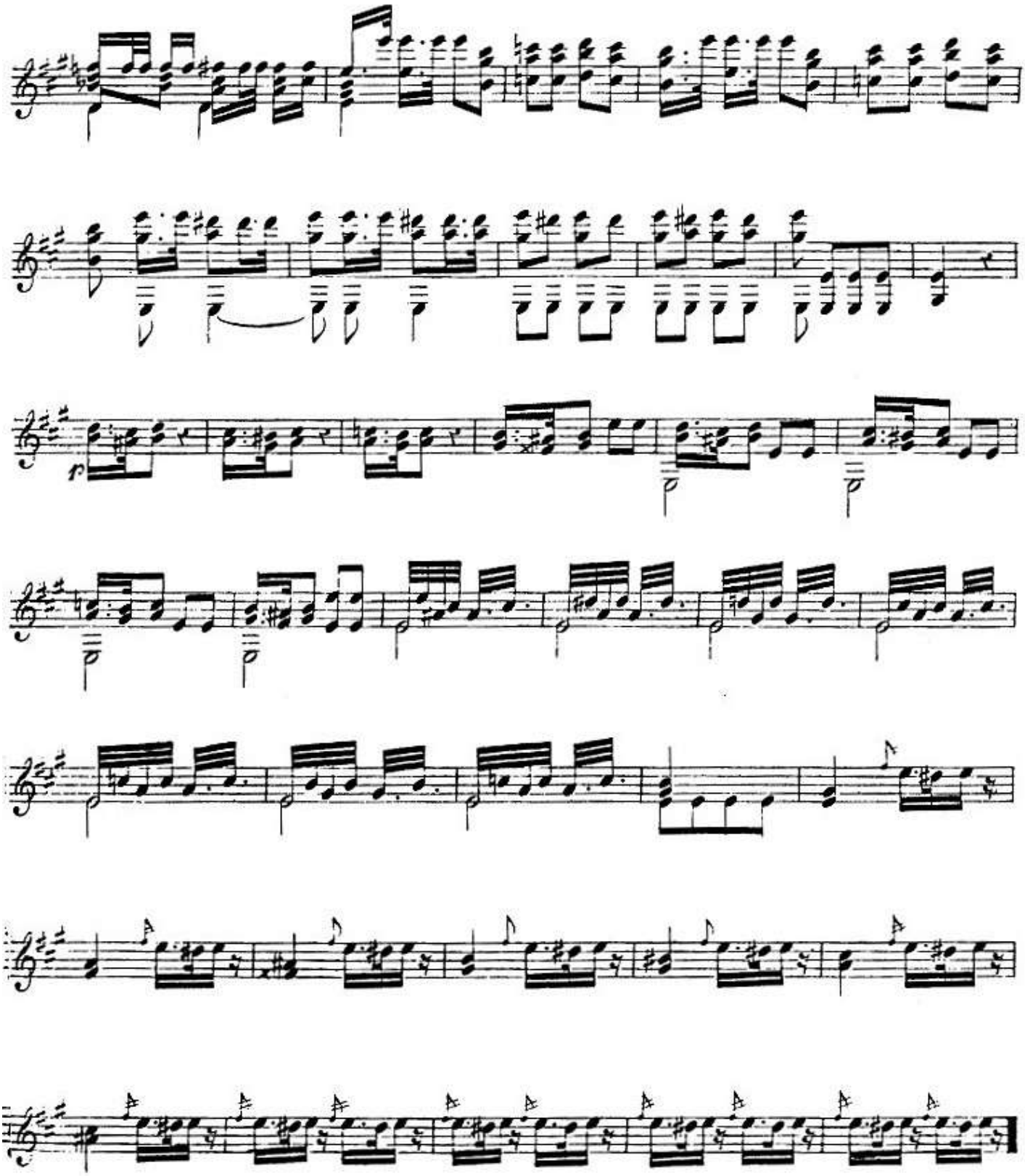

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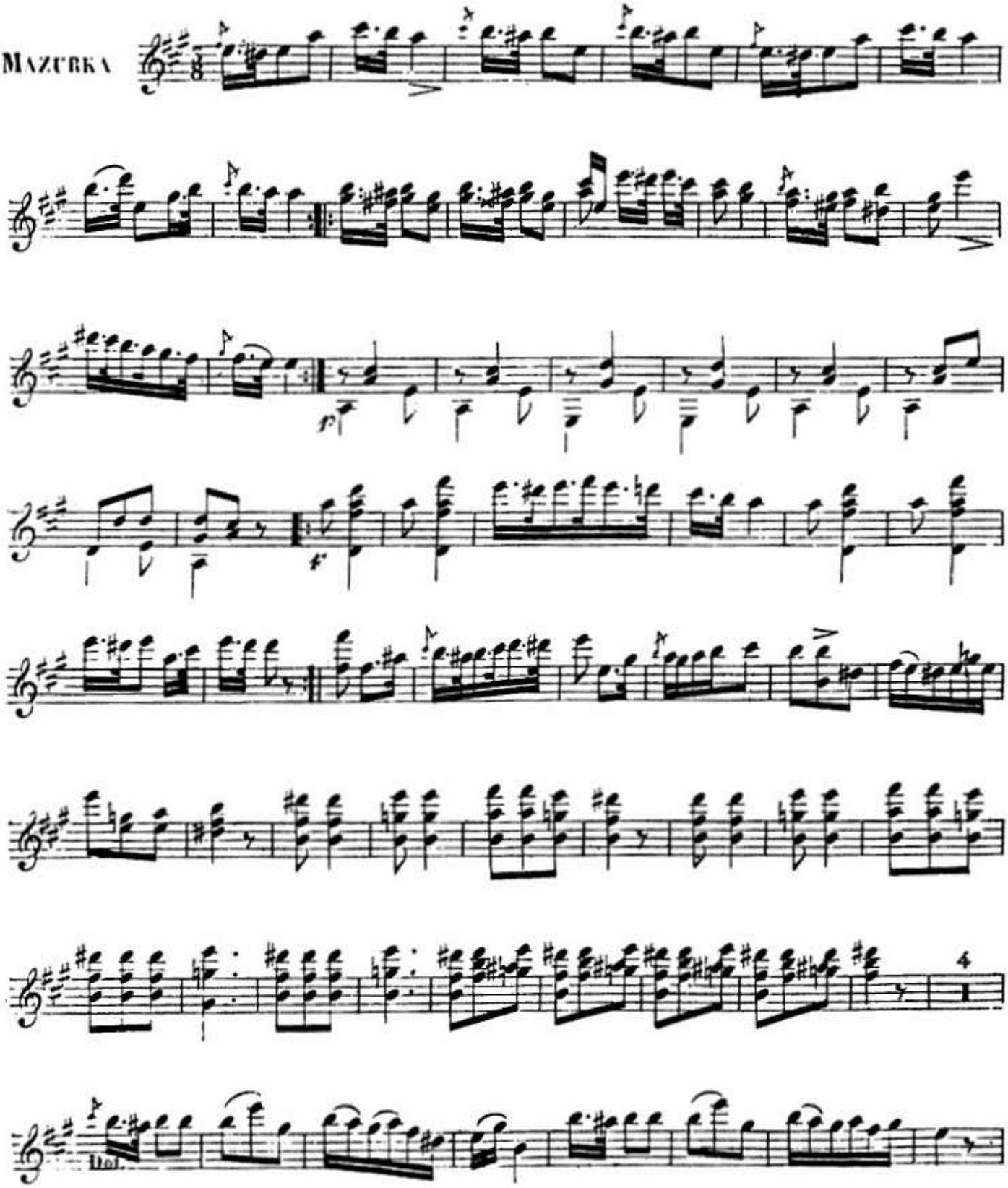

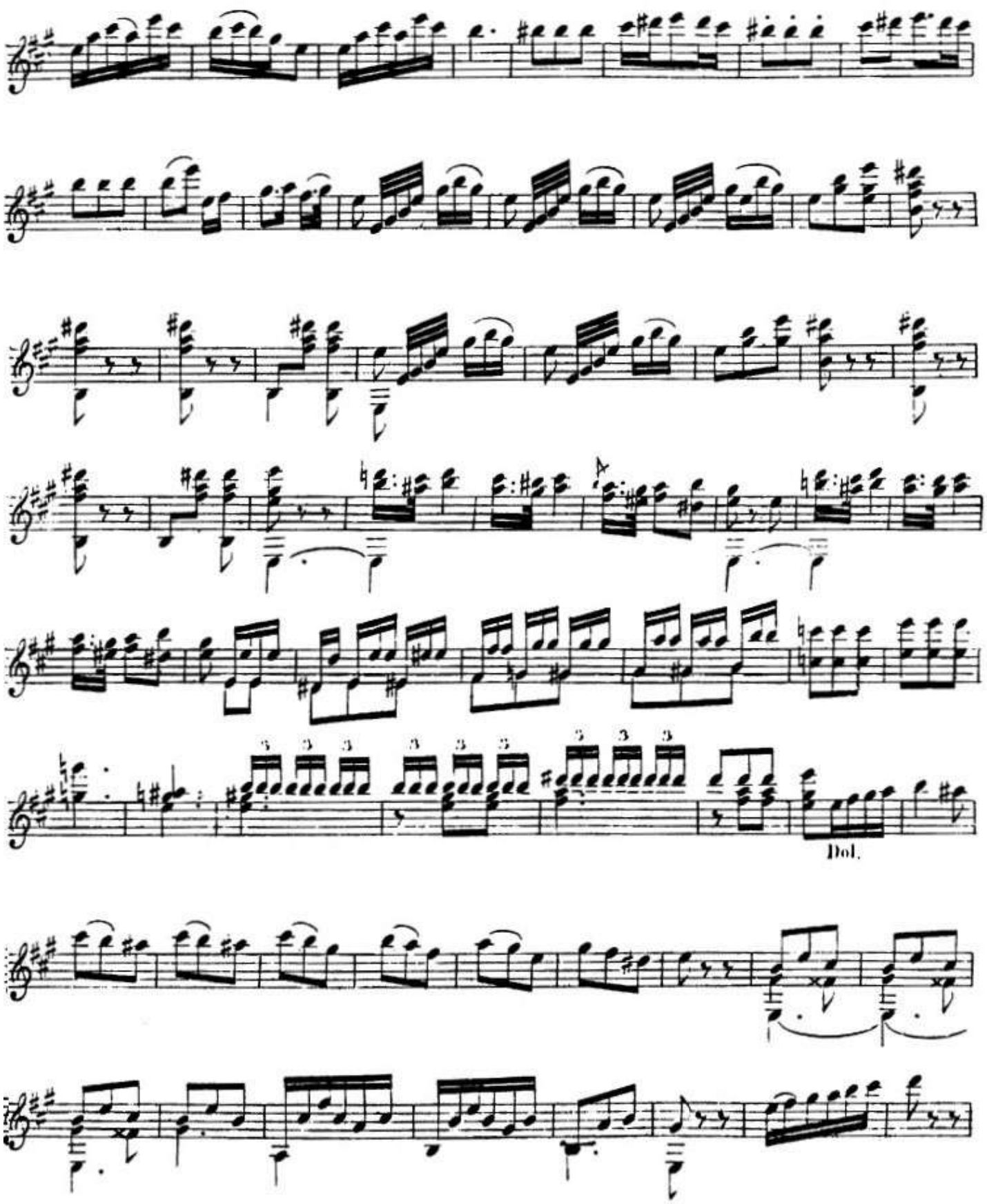
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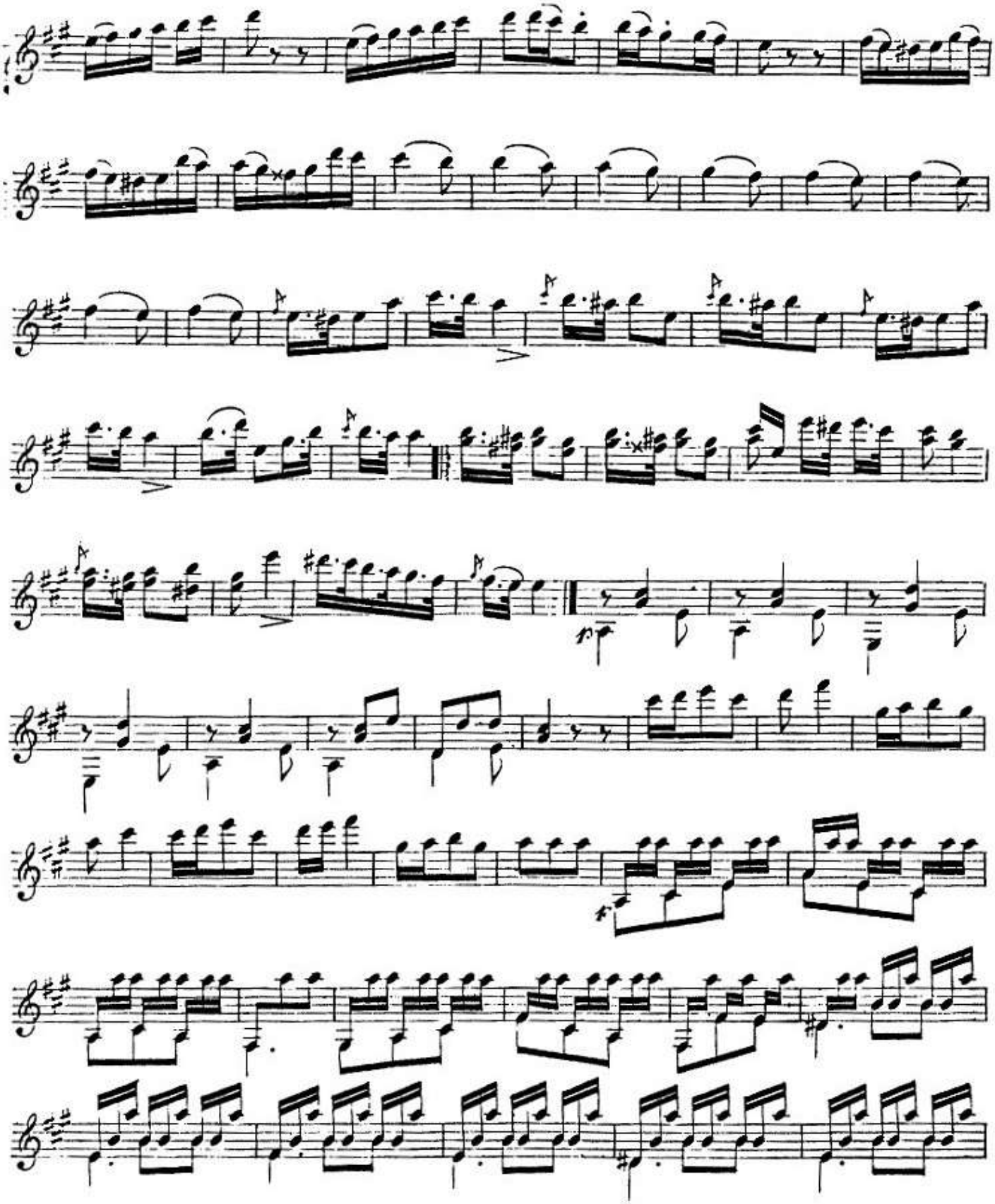

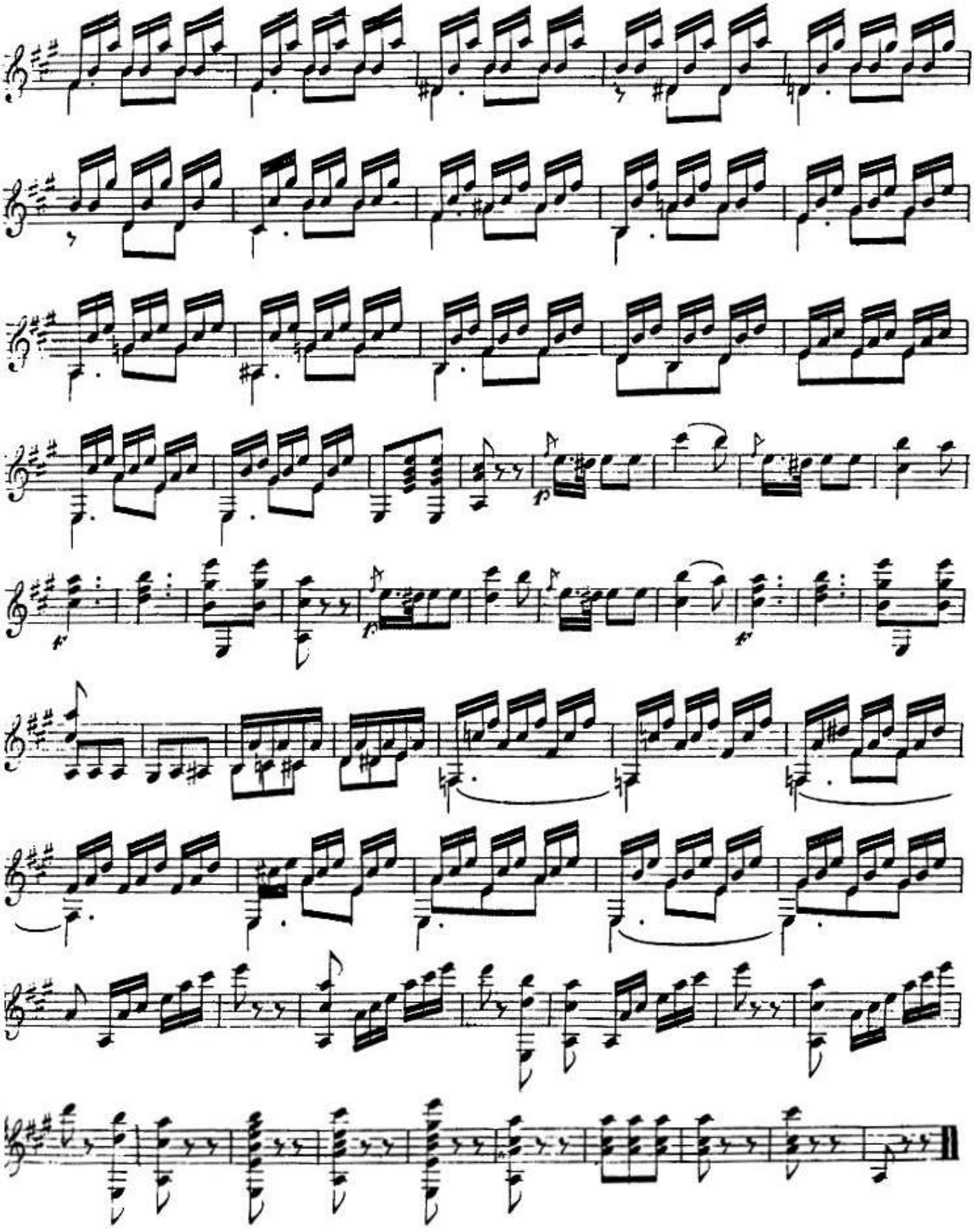

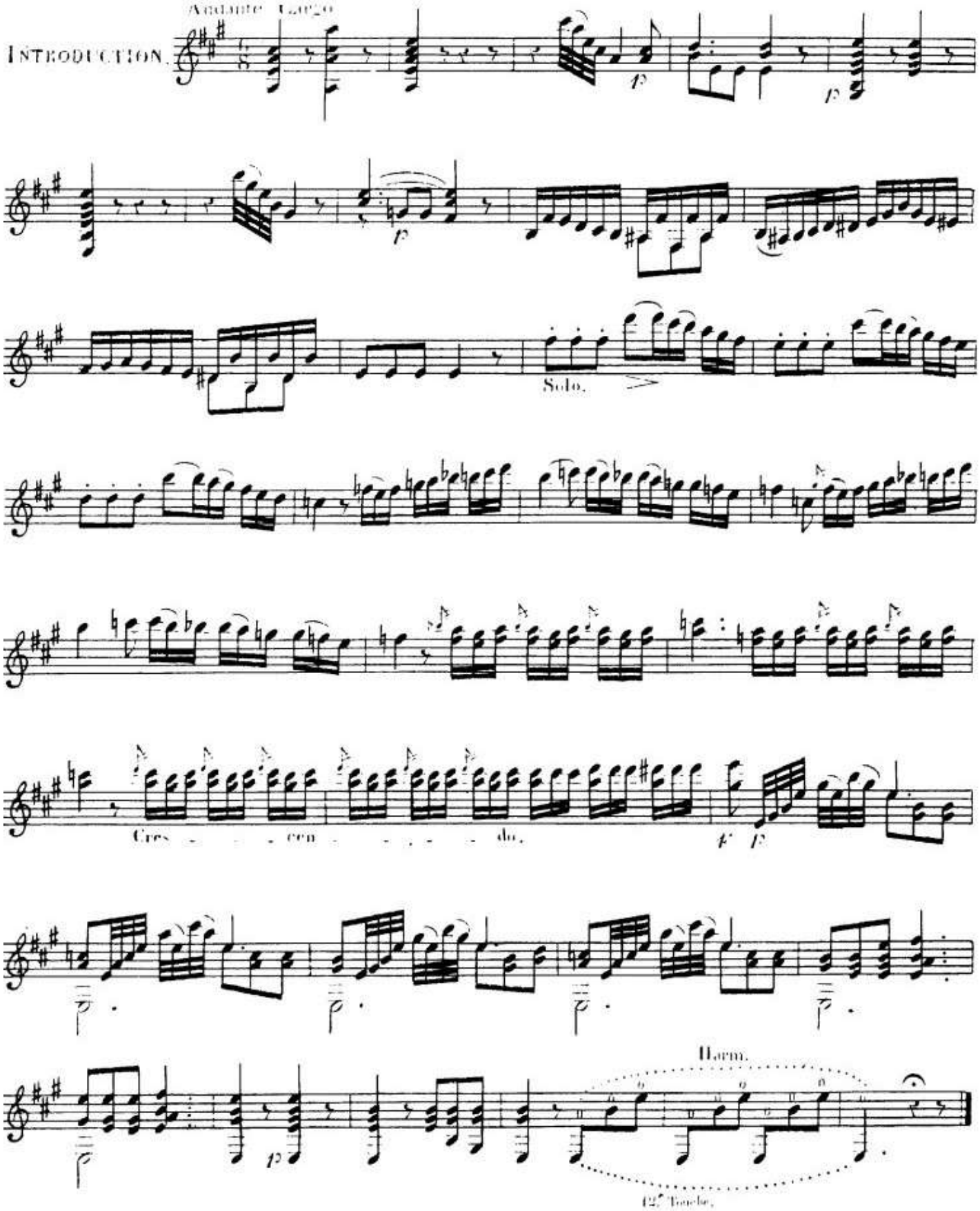
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Solo.
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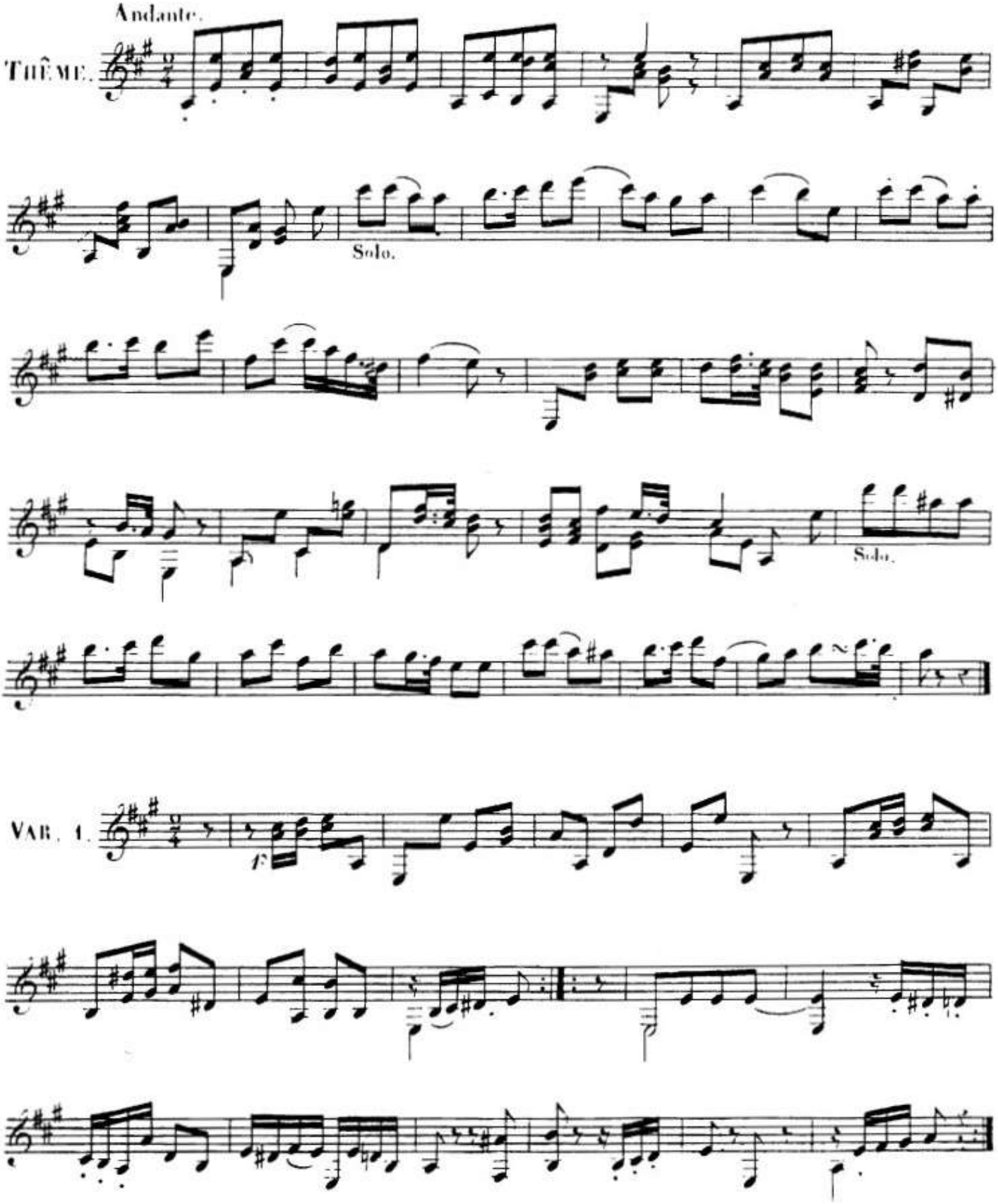
12e Touche.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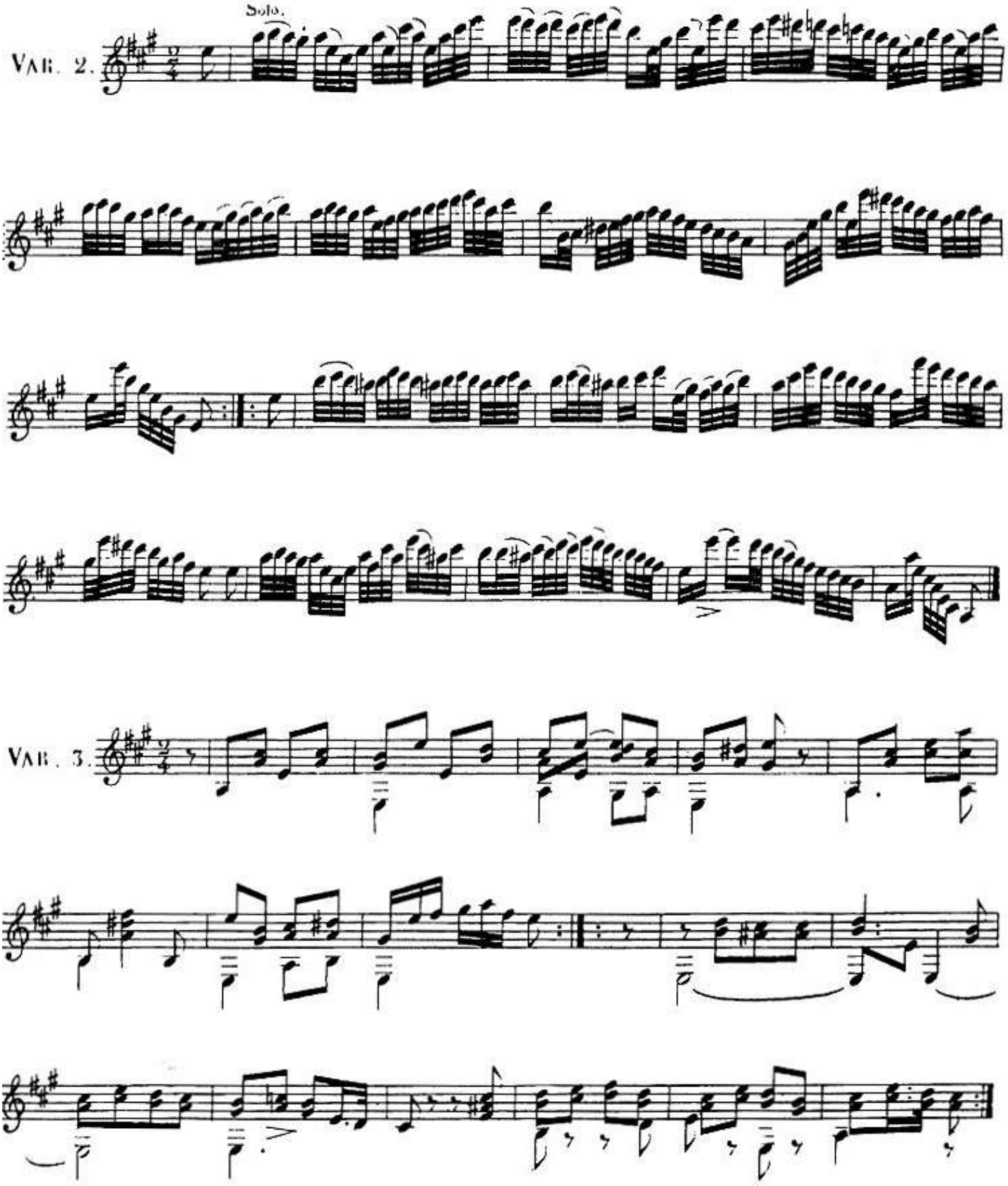
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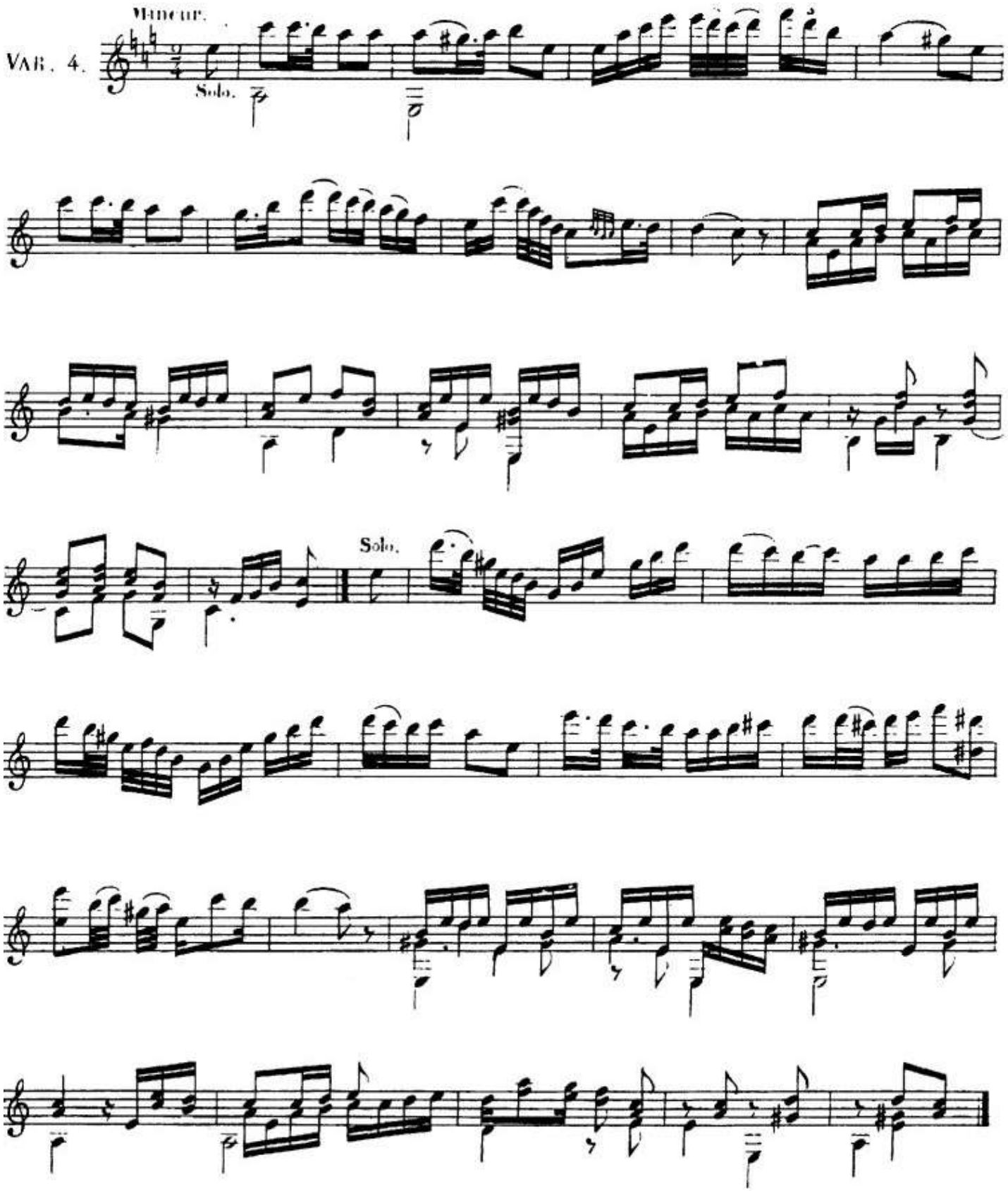
VAR. 3.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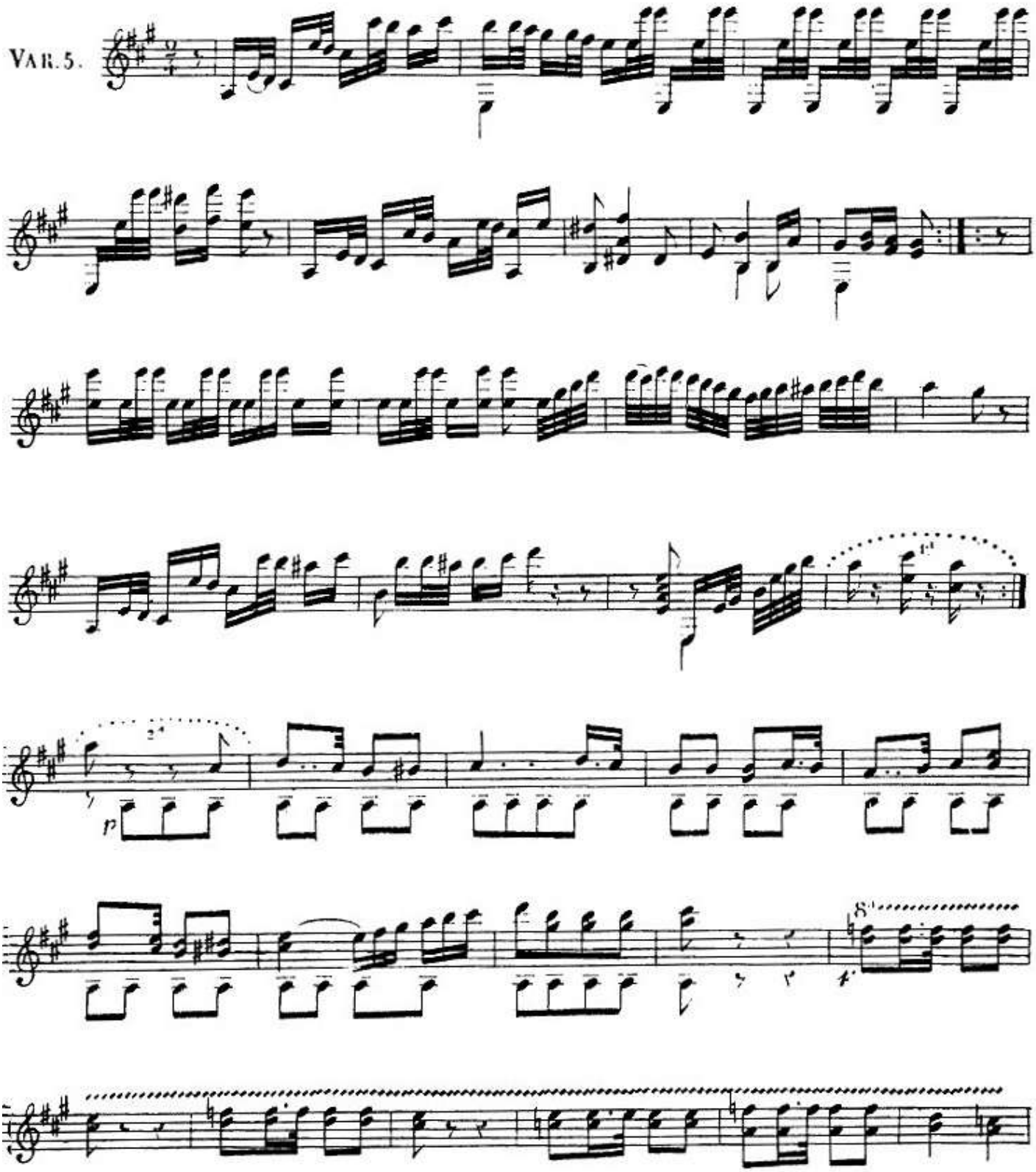
Solo.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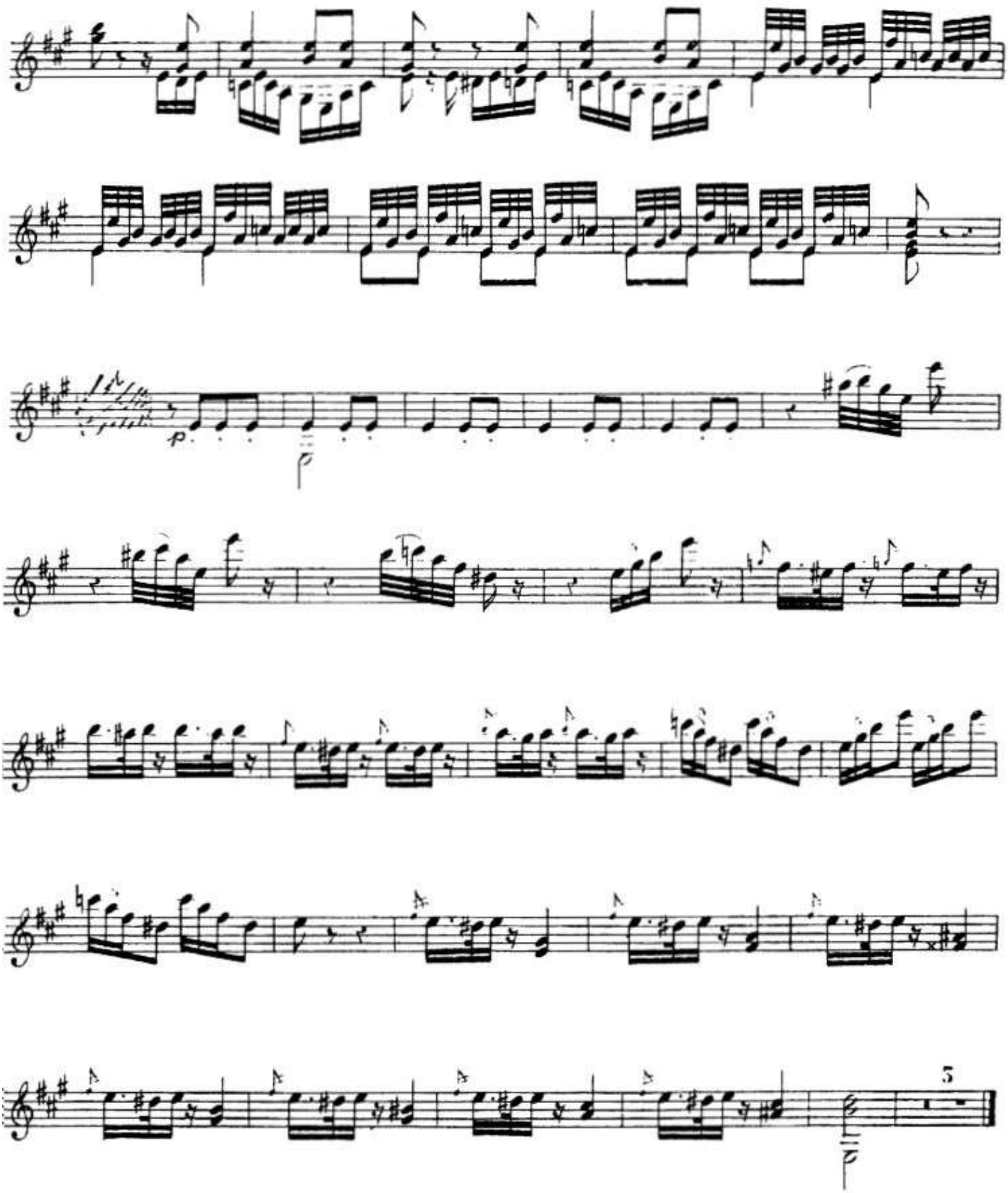
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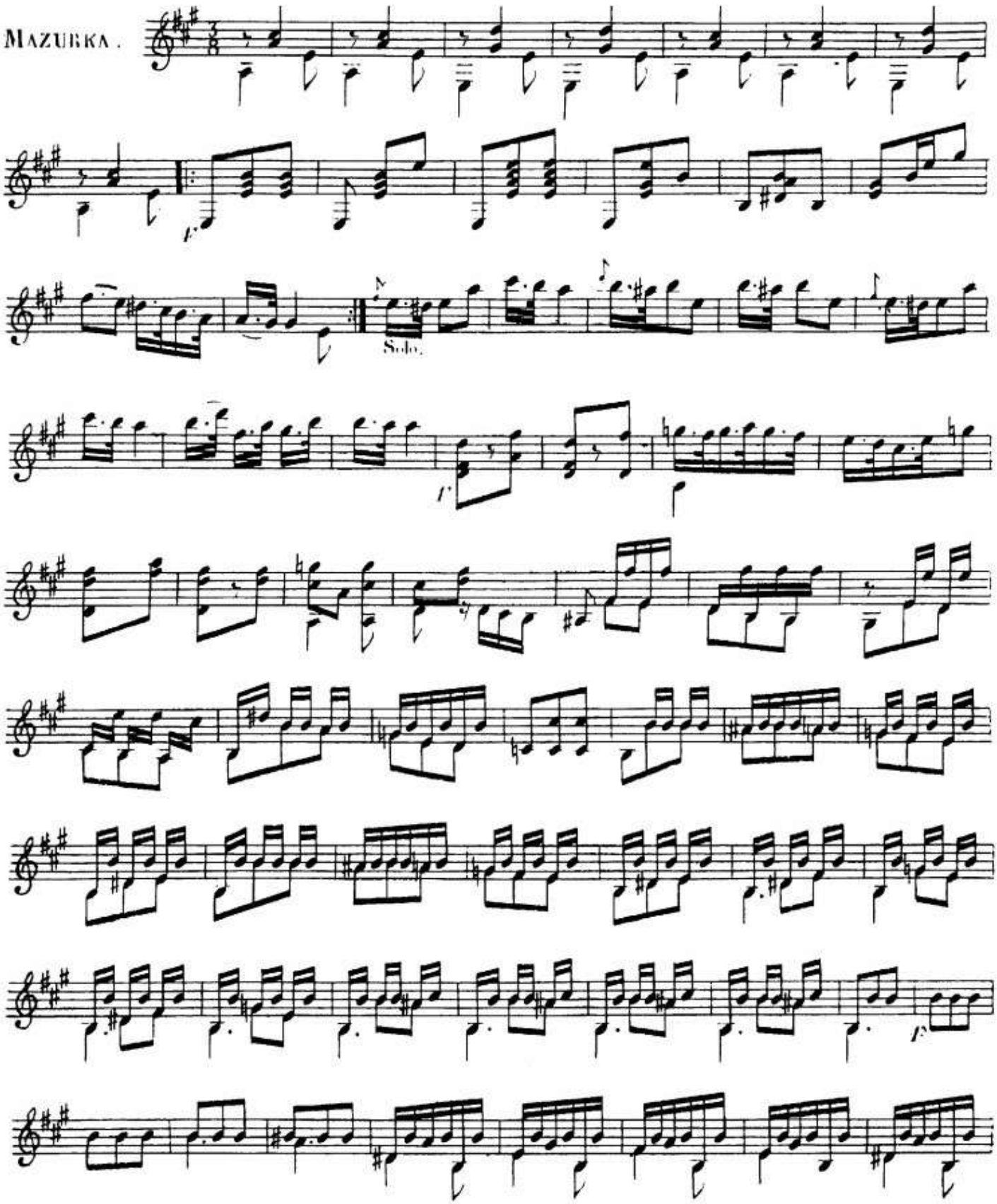
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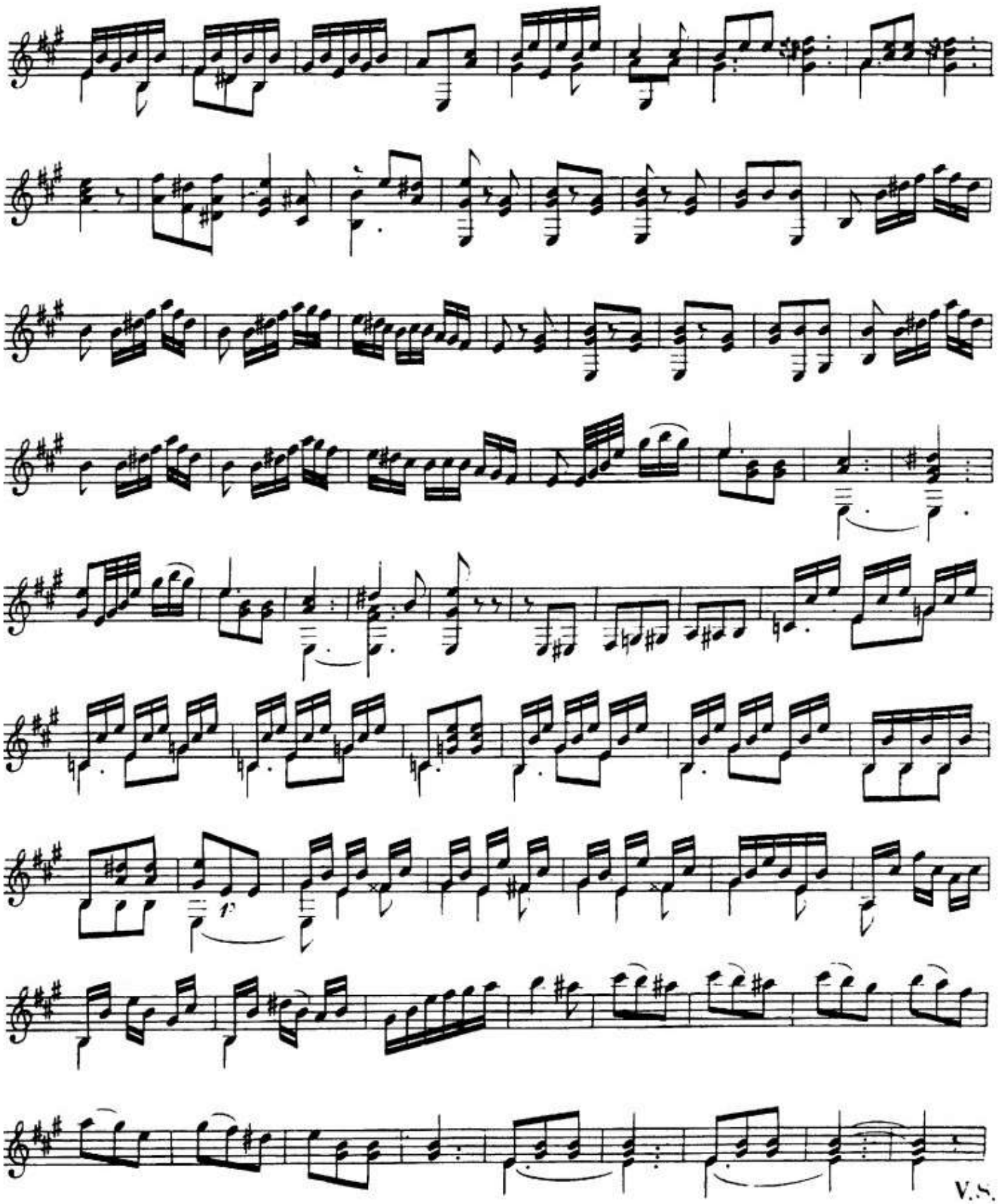

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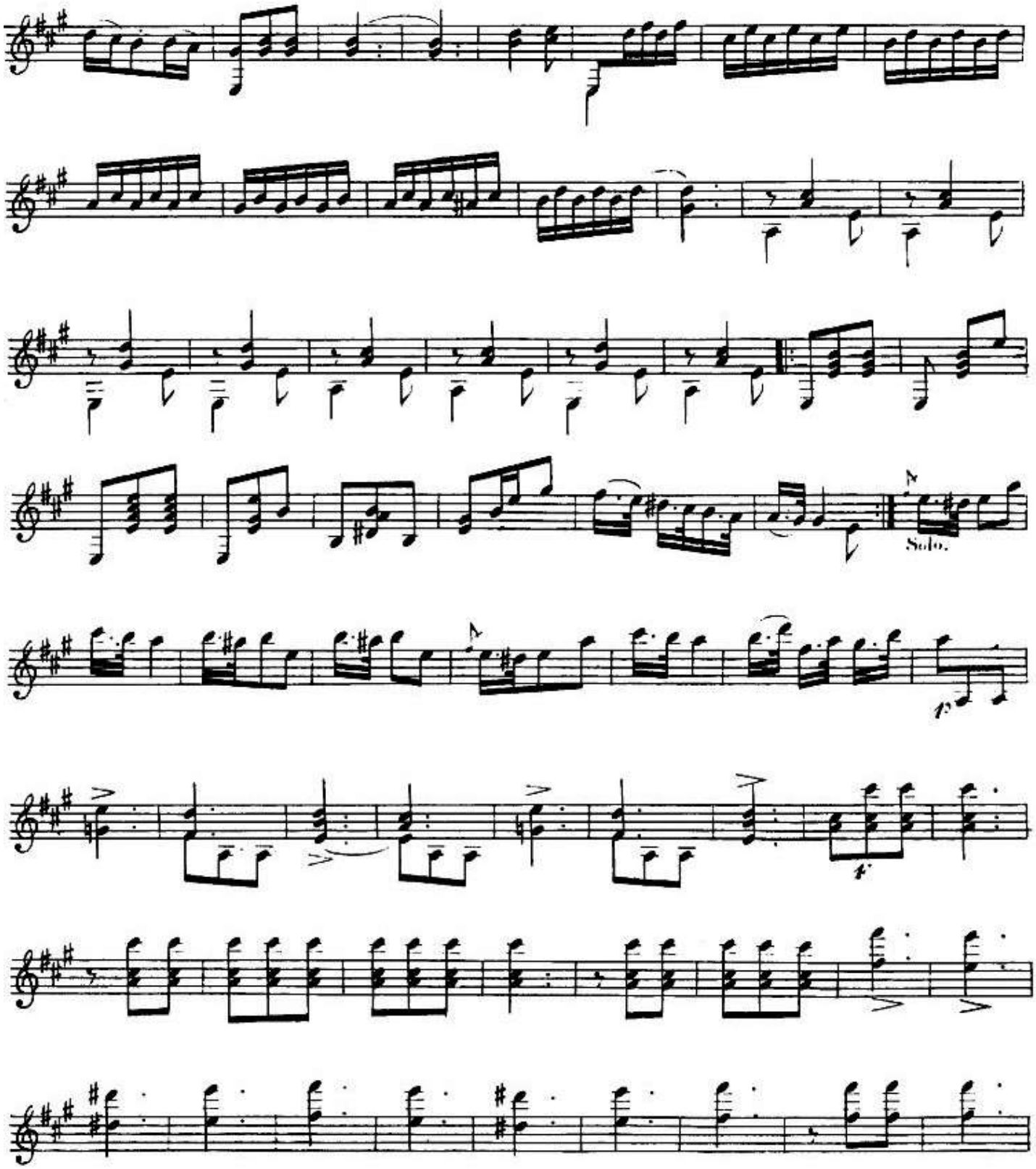
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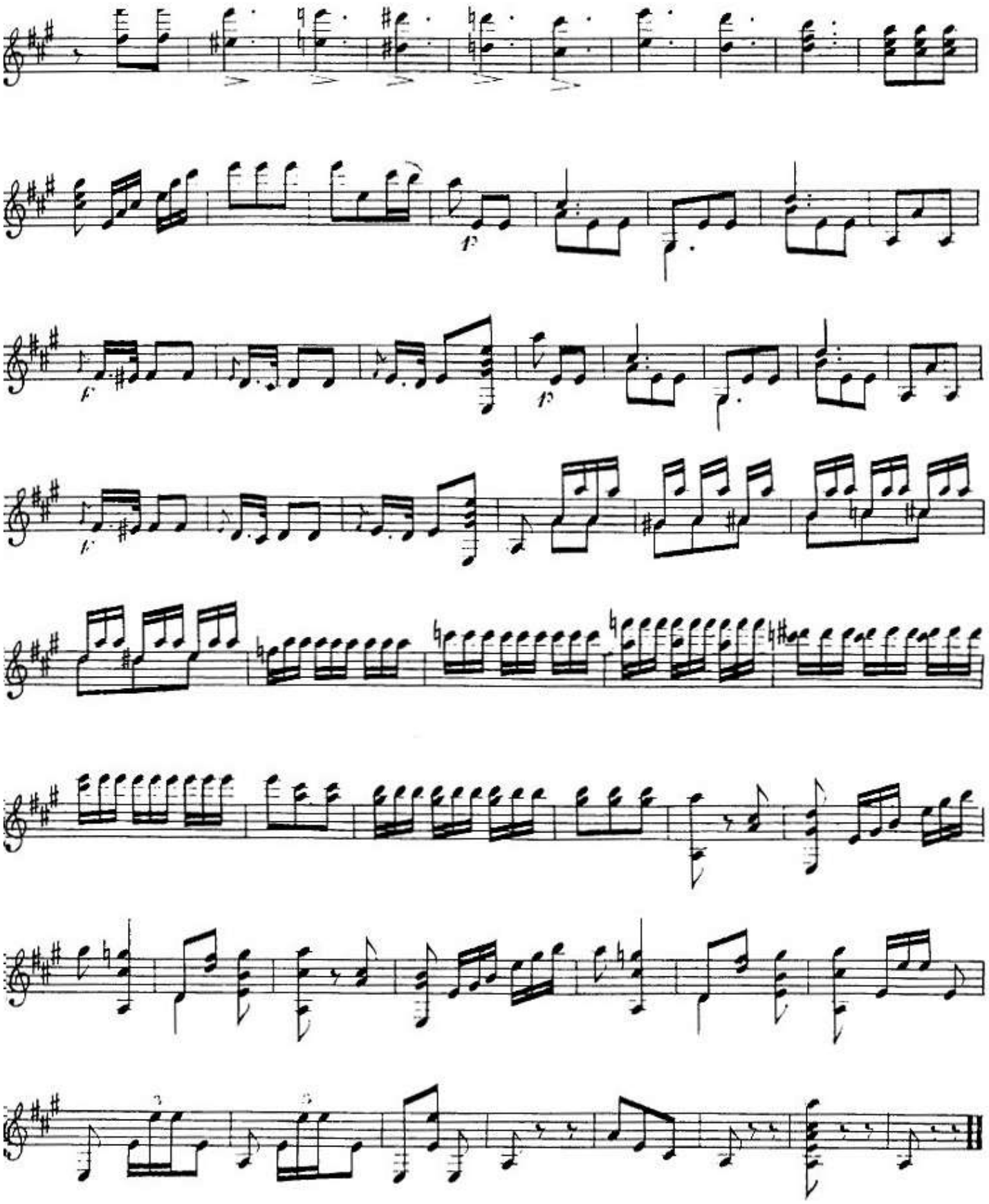
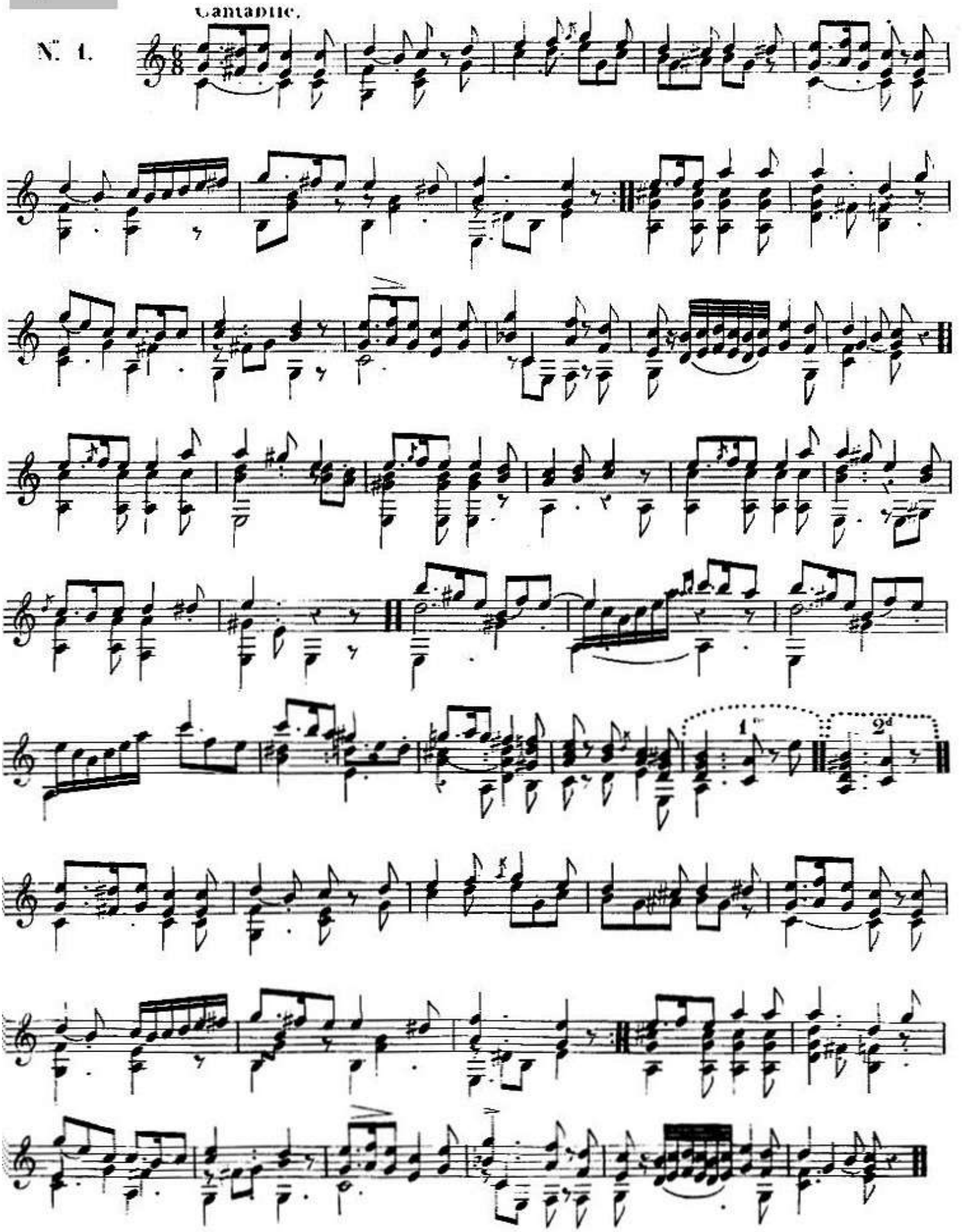


op 42-1



op 42-2

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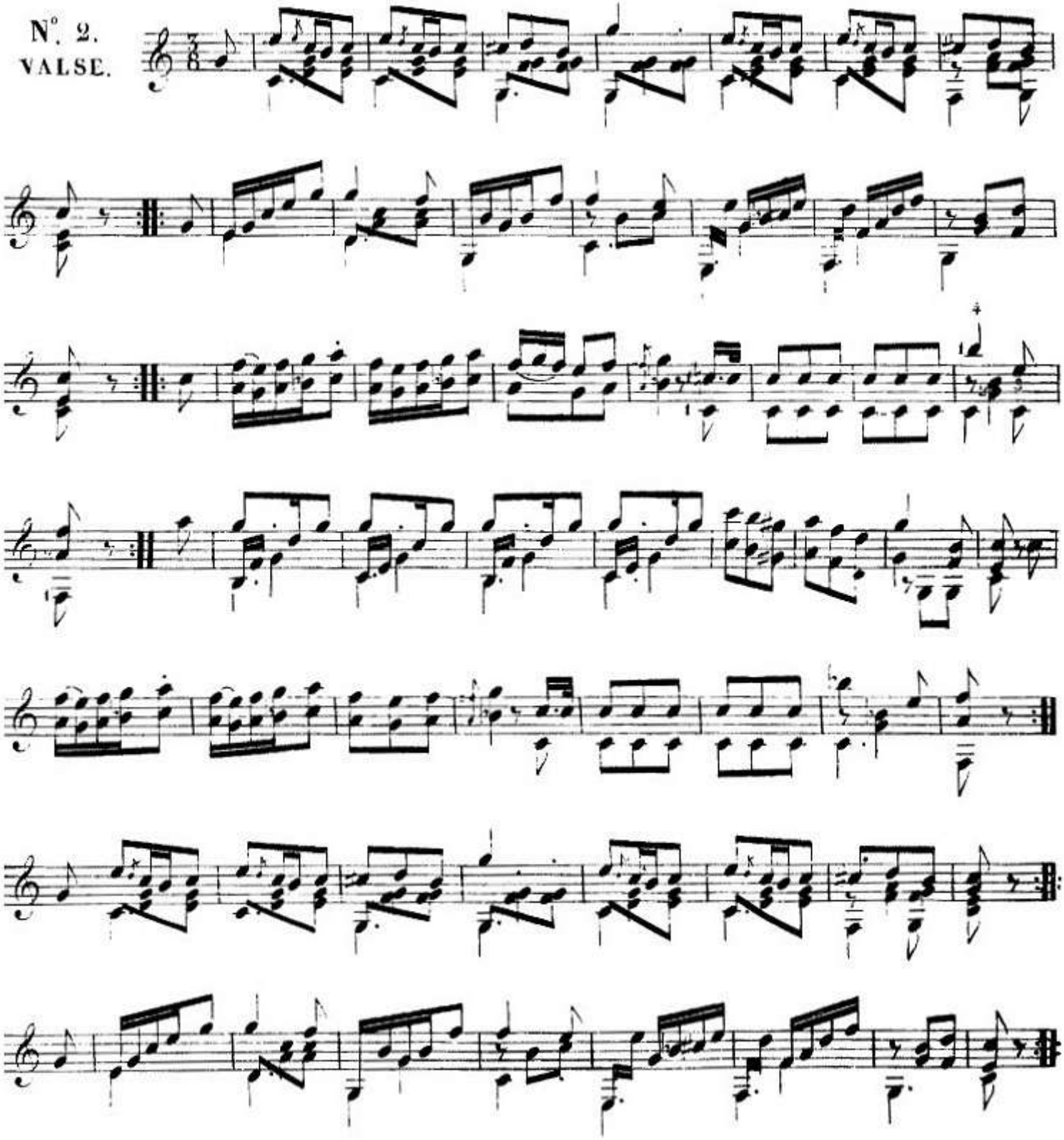

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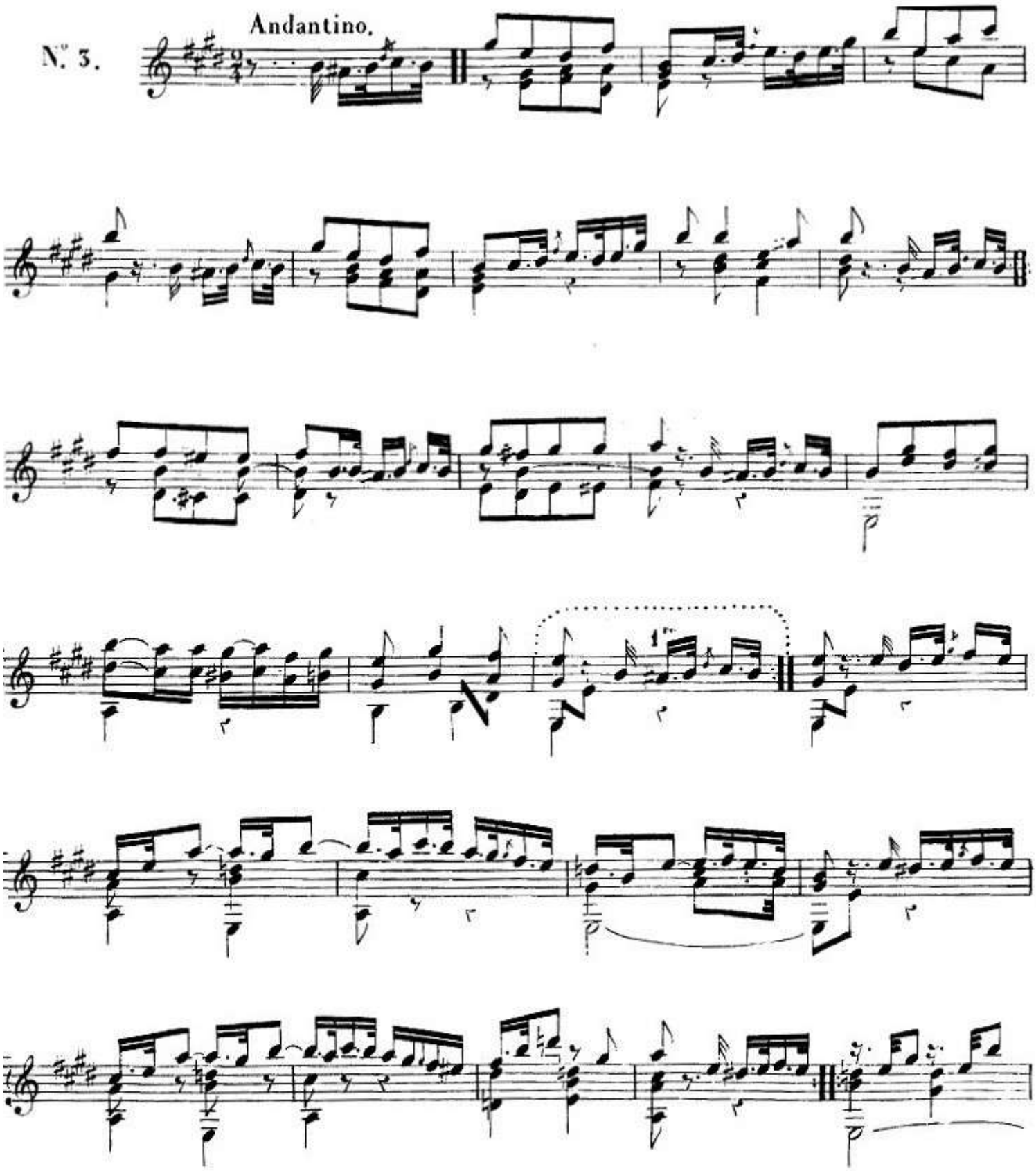

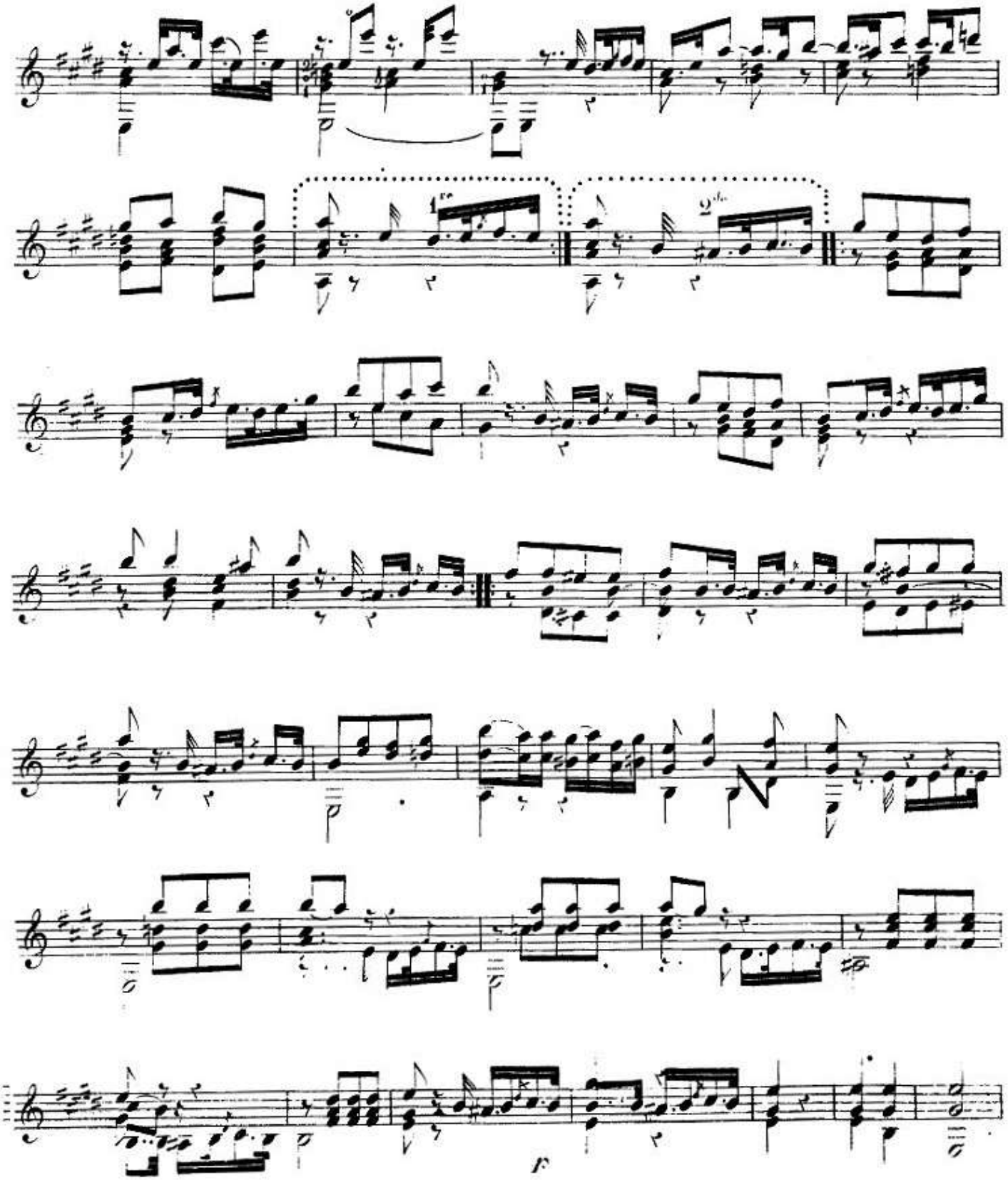
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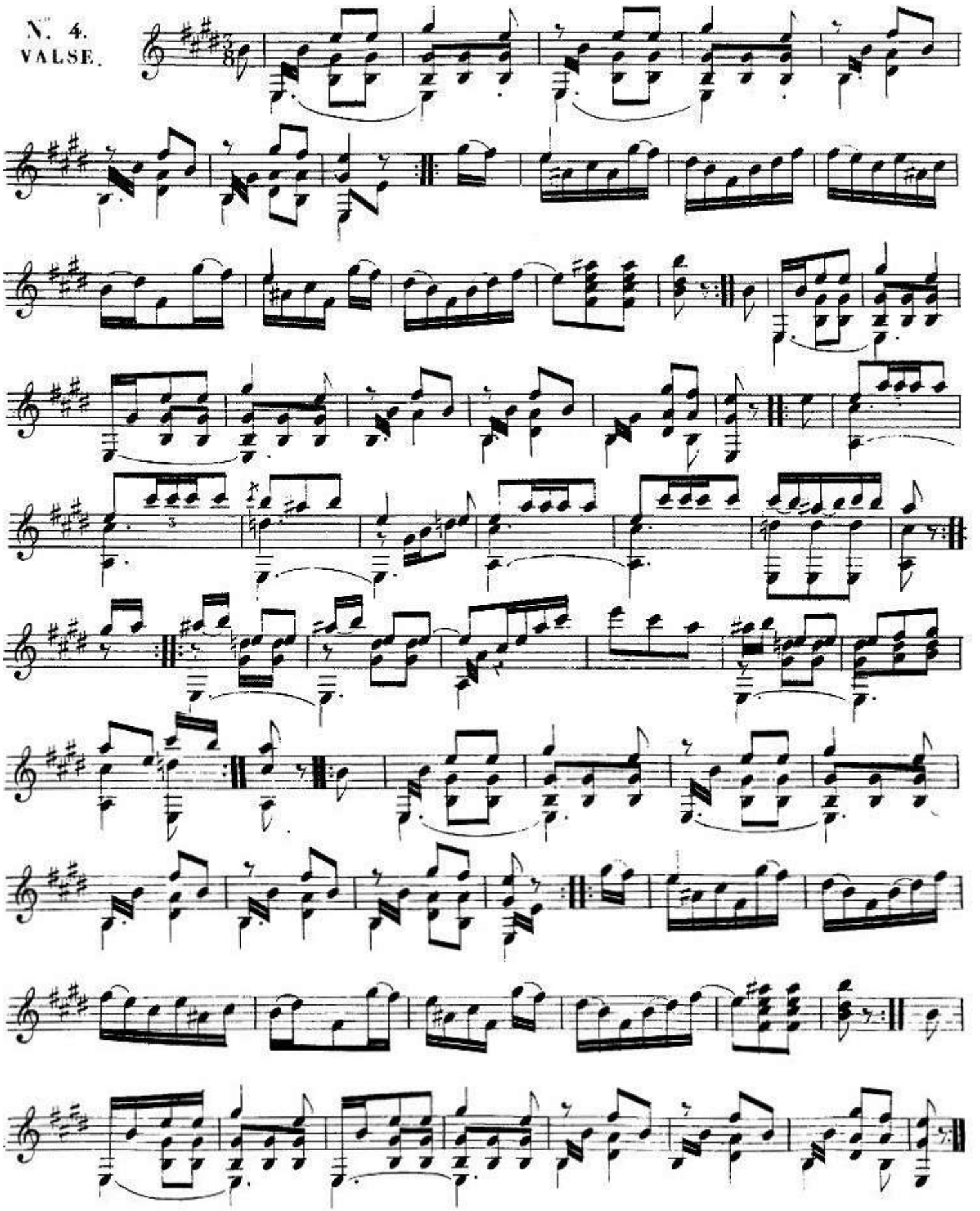
op 42-4



op 42-5

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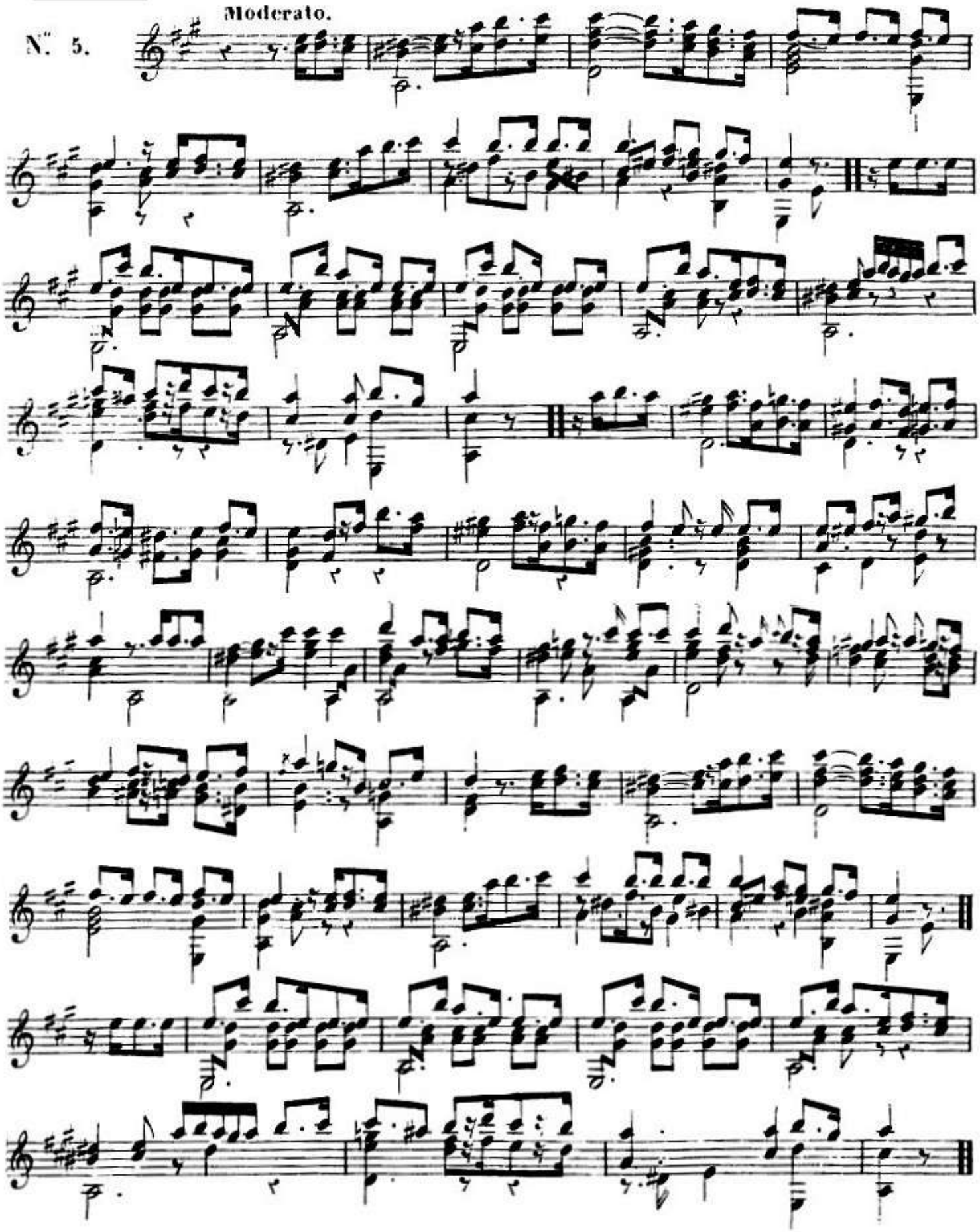
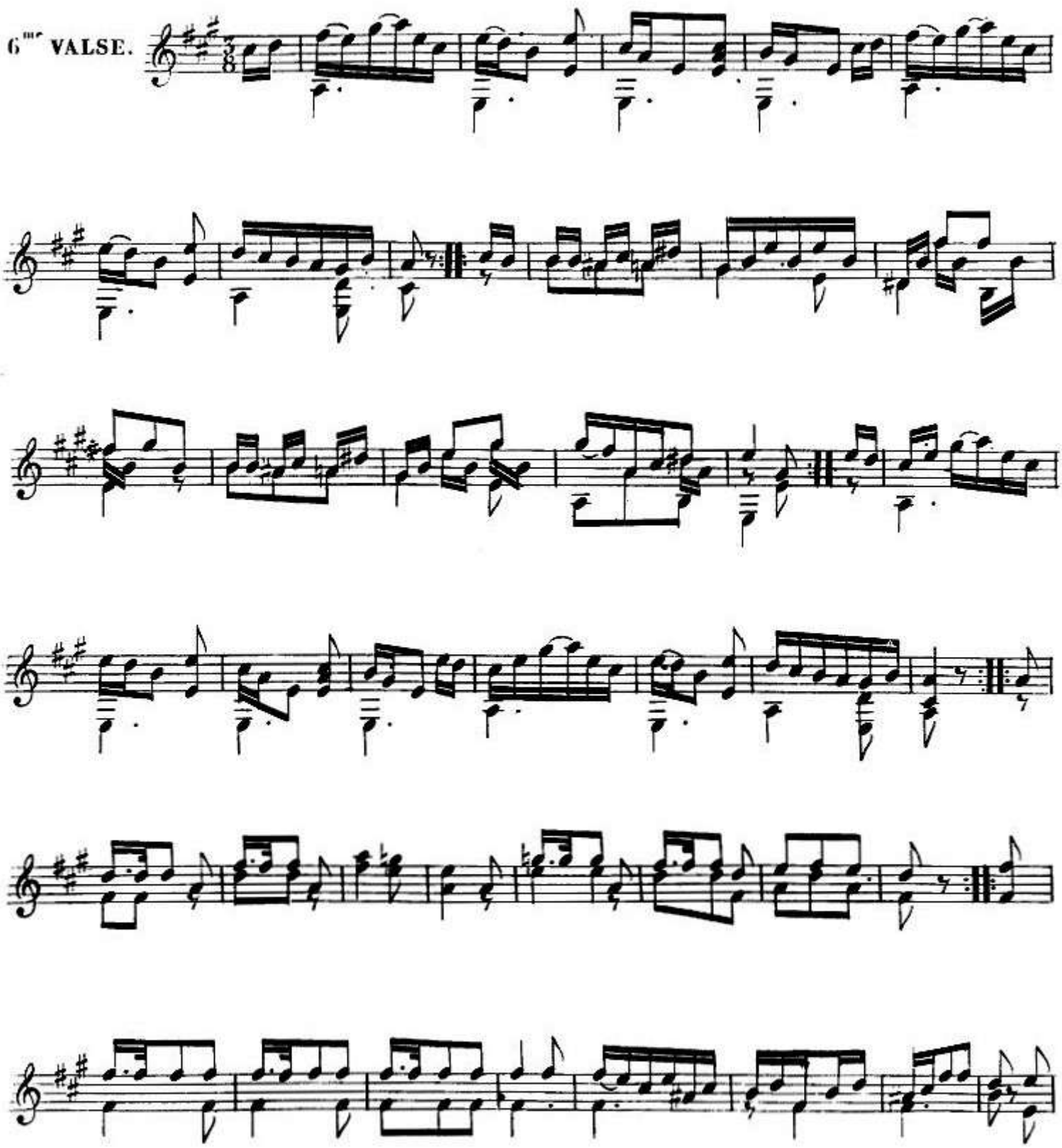
Moderato.

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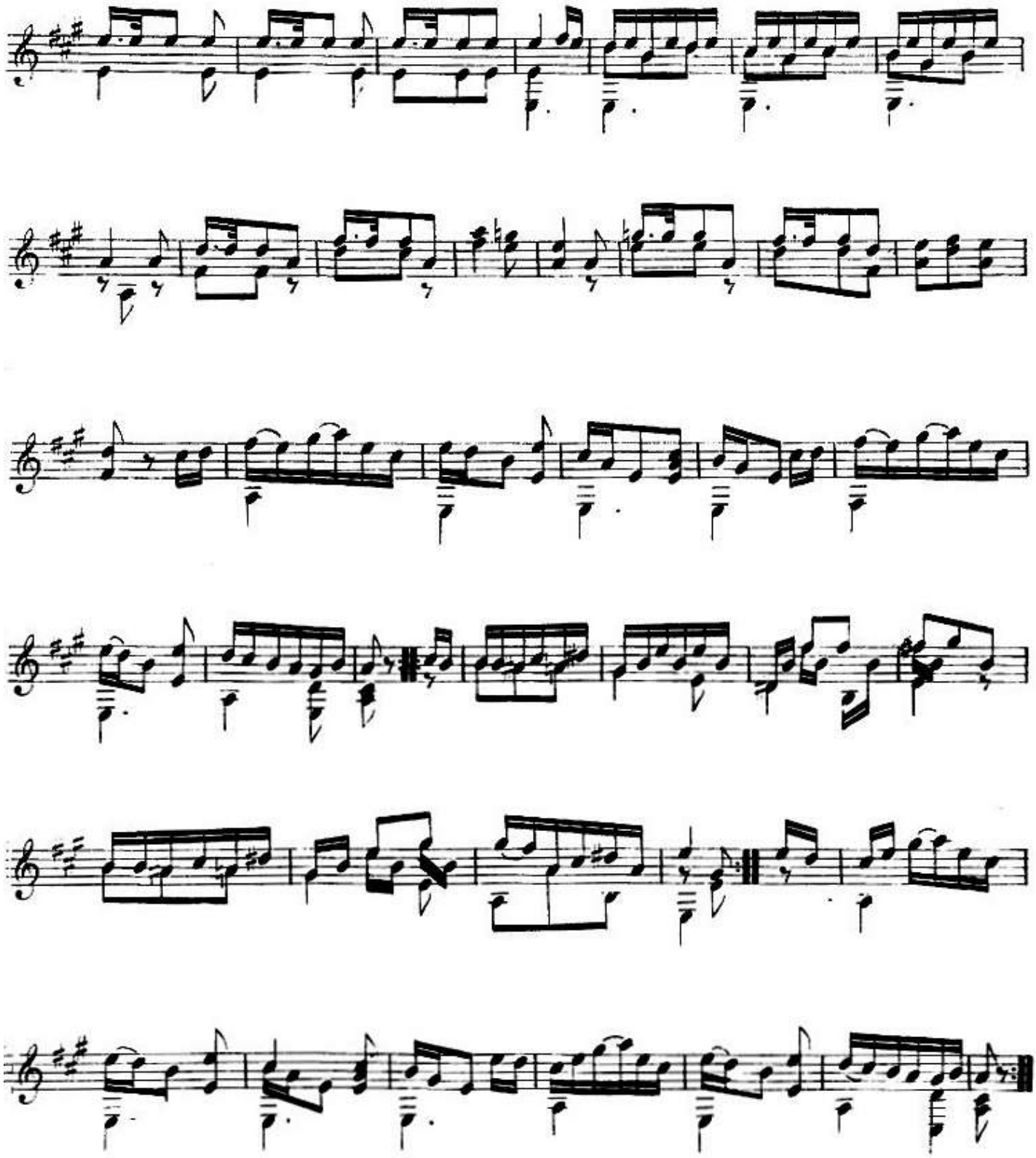
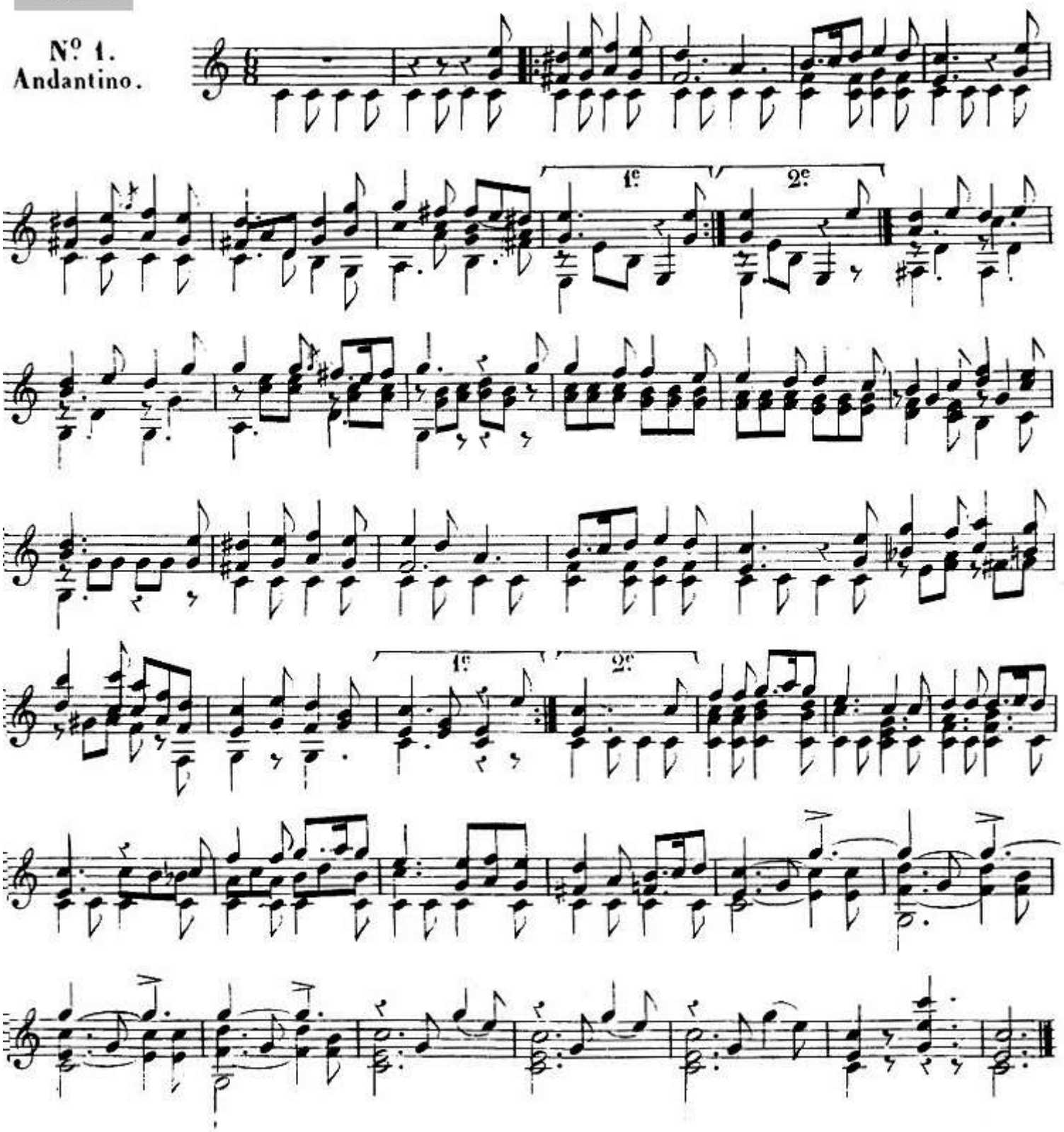
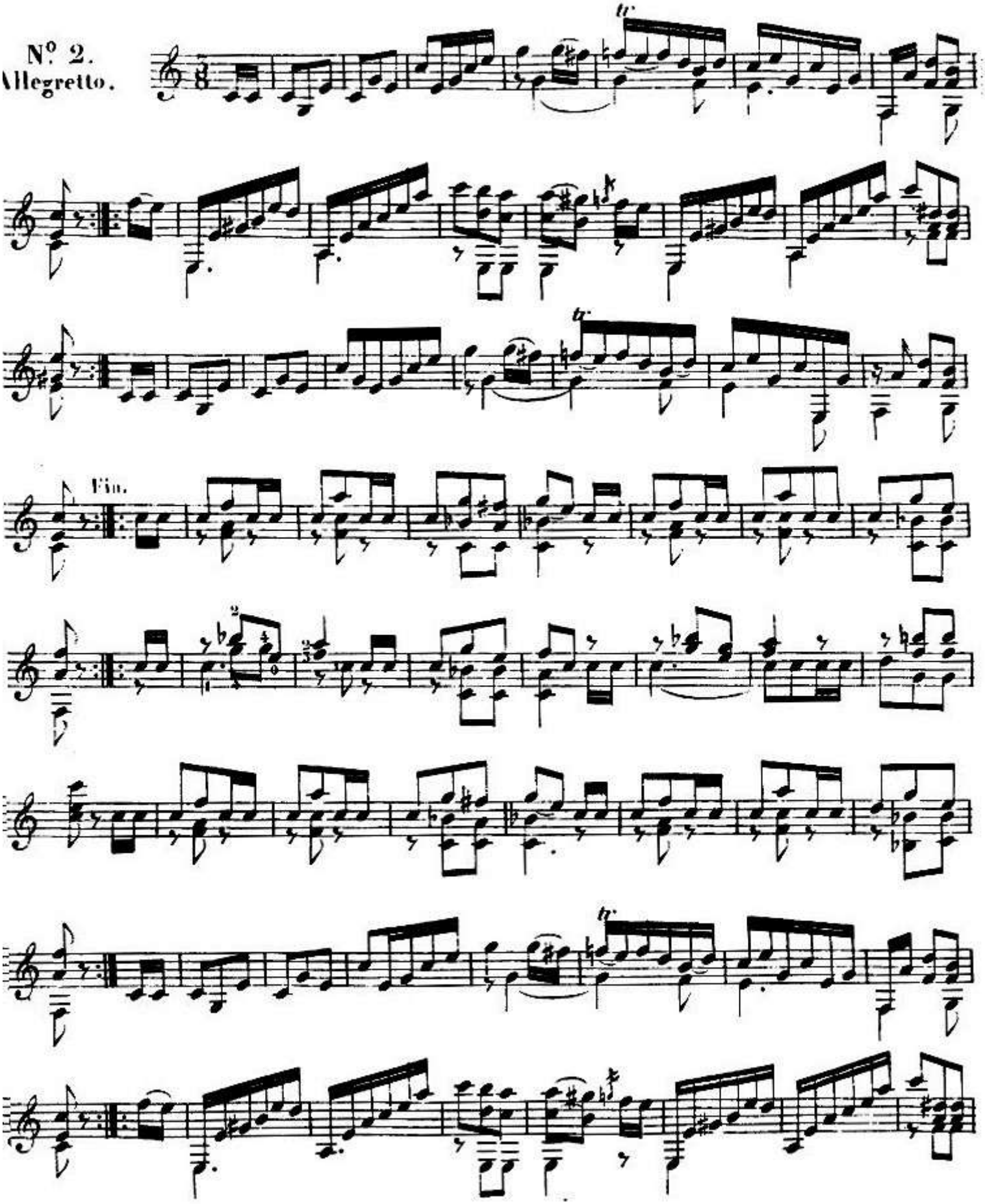
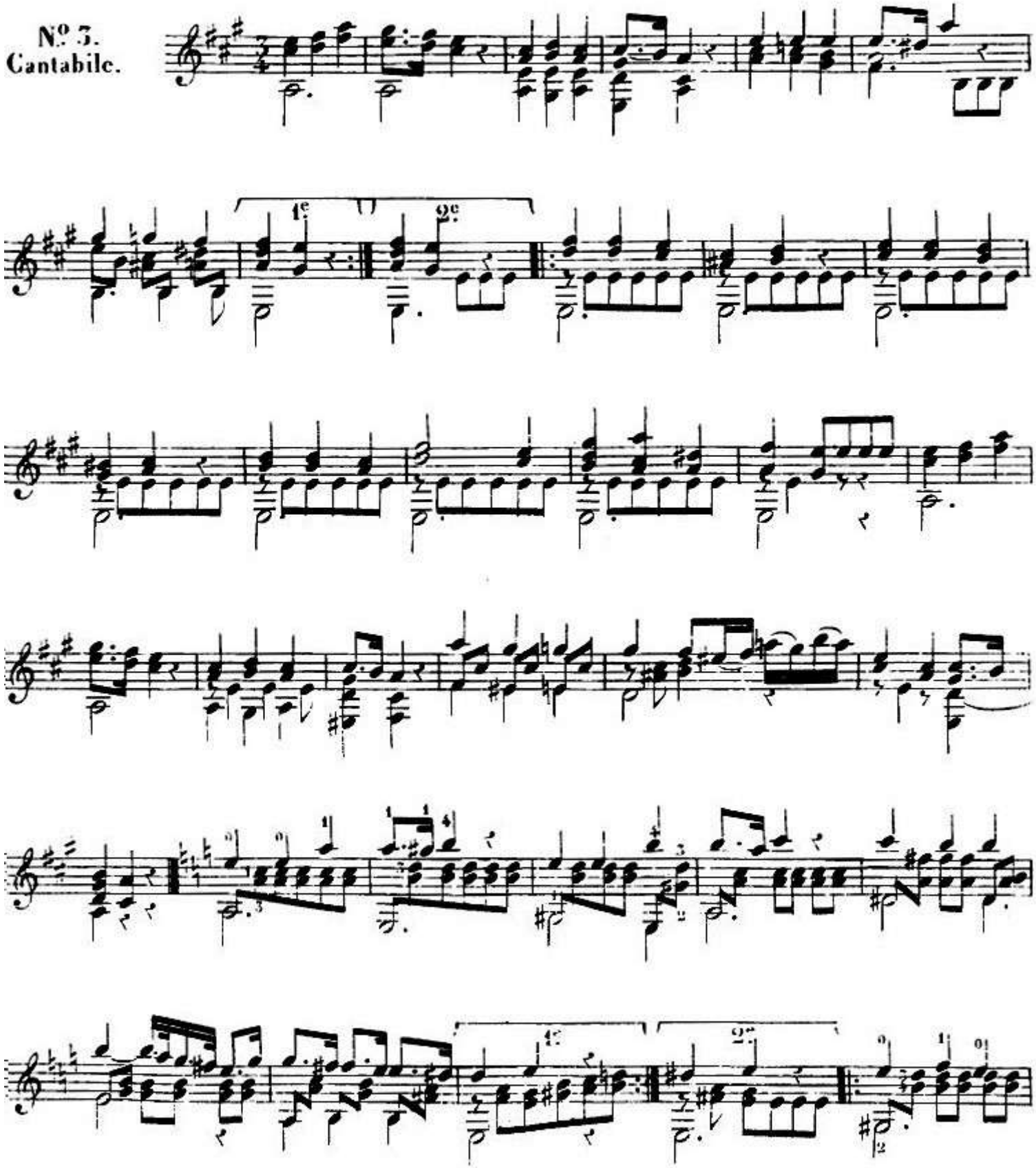


op 43-1



op 43-2

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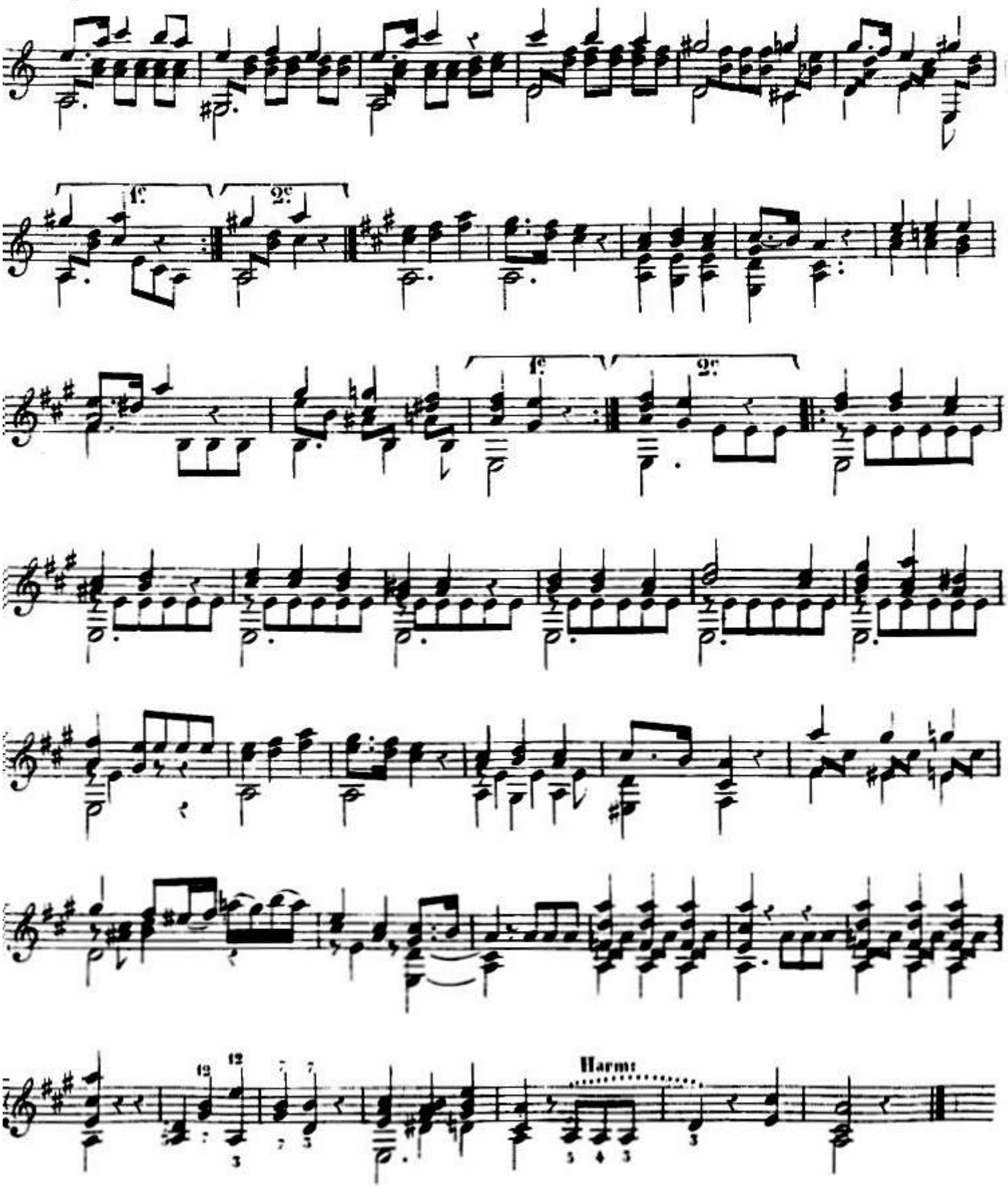
2e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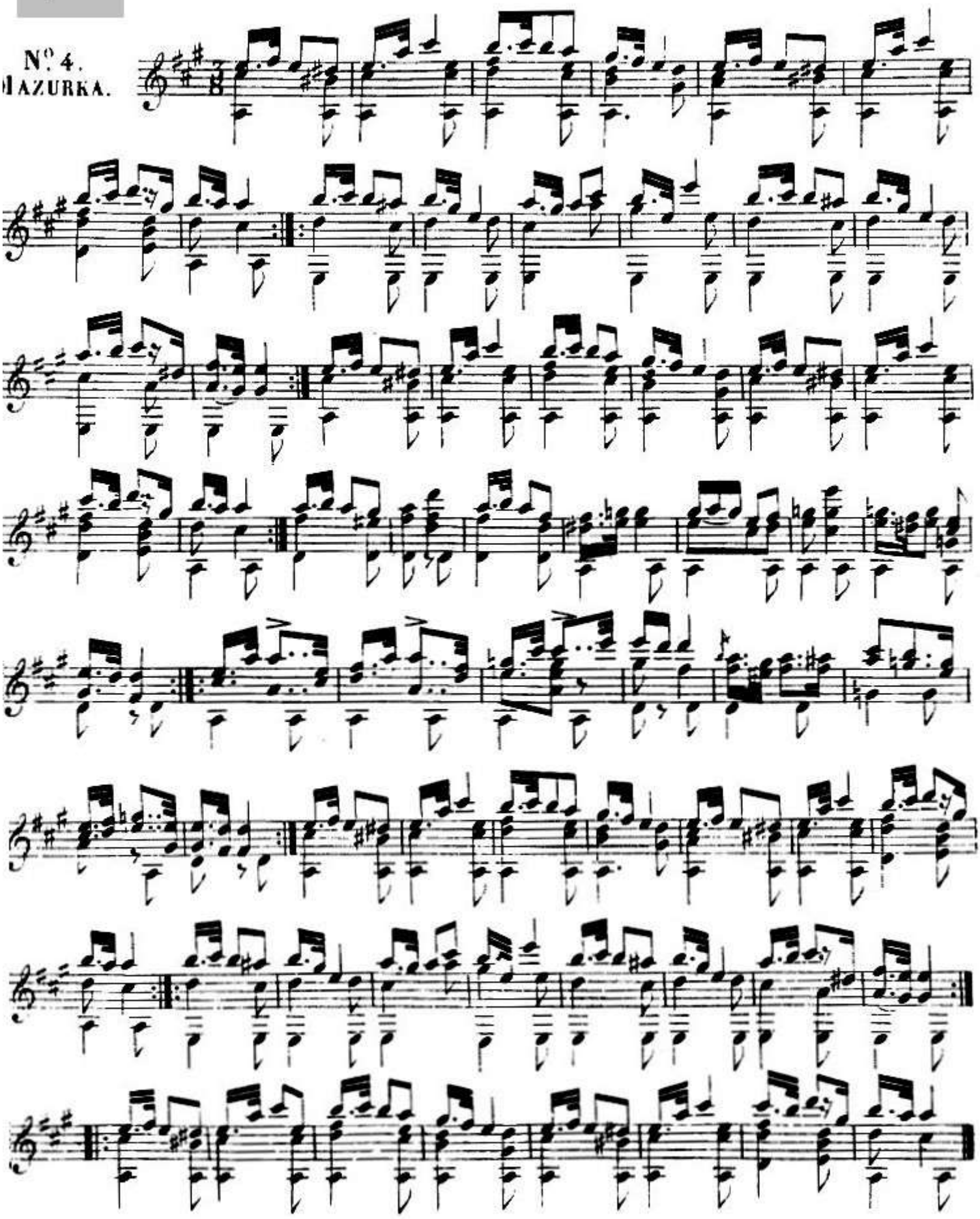
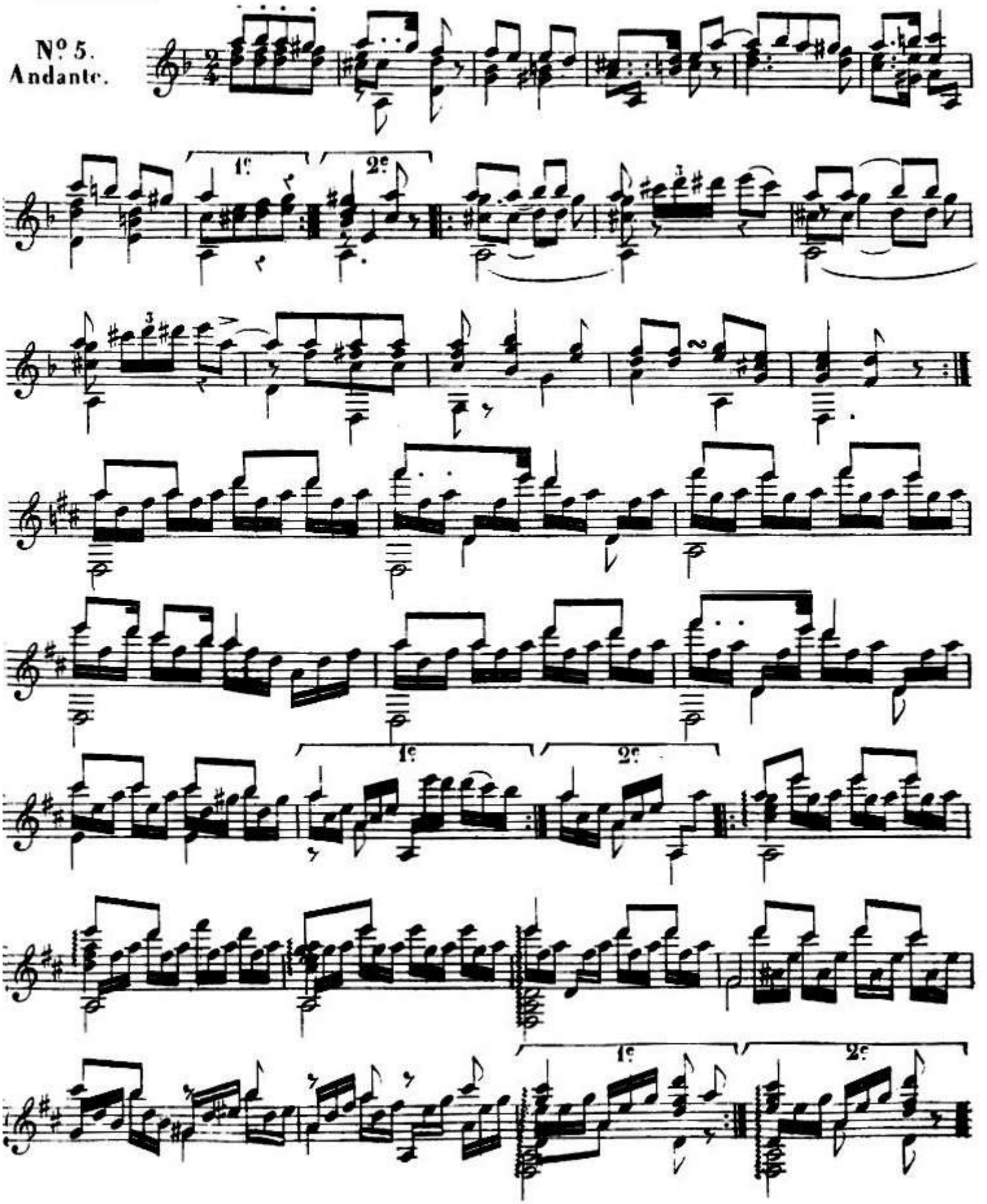
2.
Harmt

op 43-4

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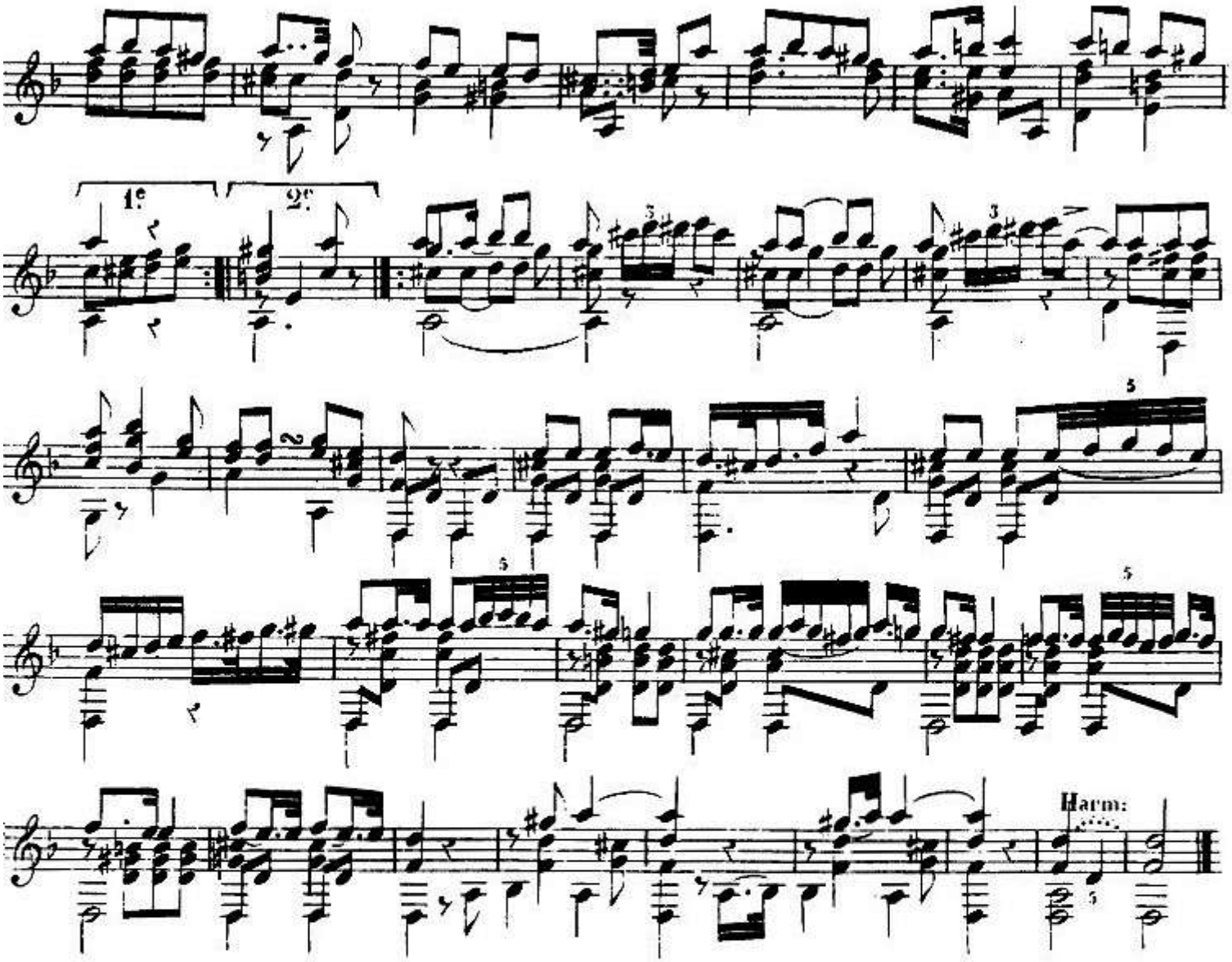
2e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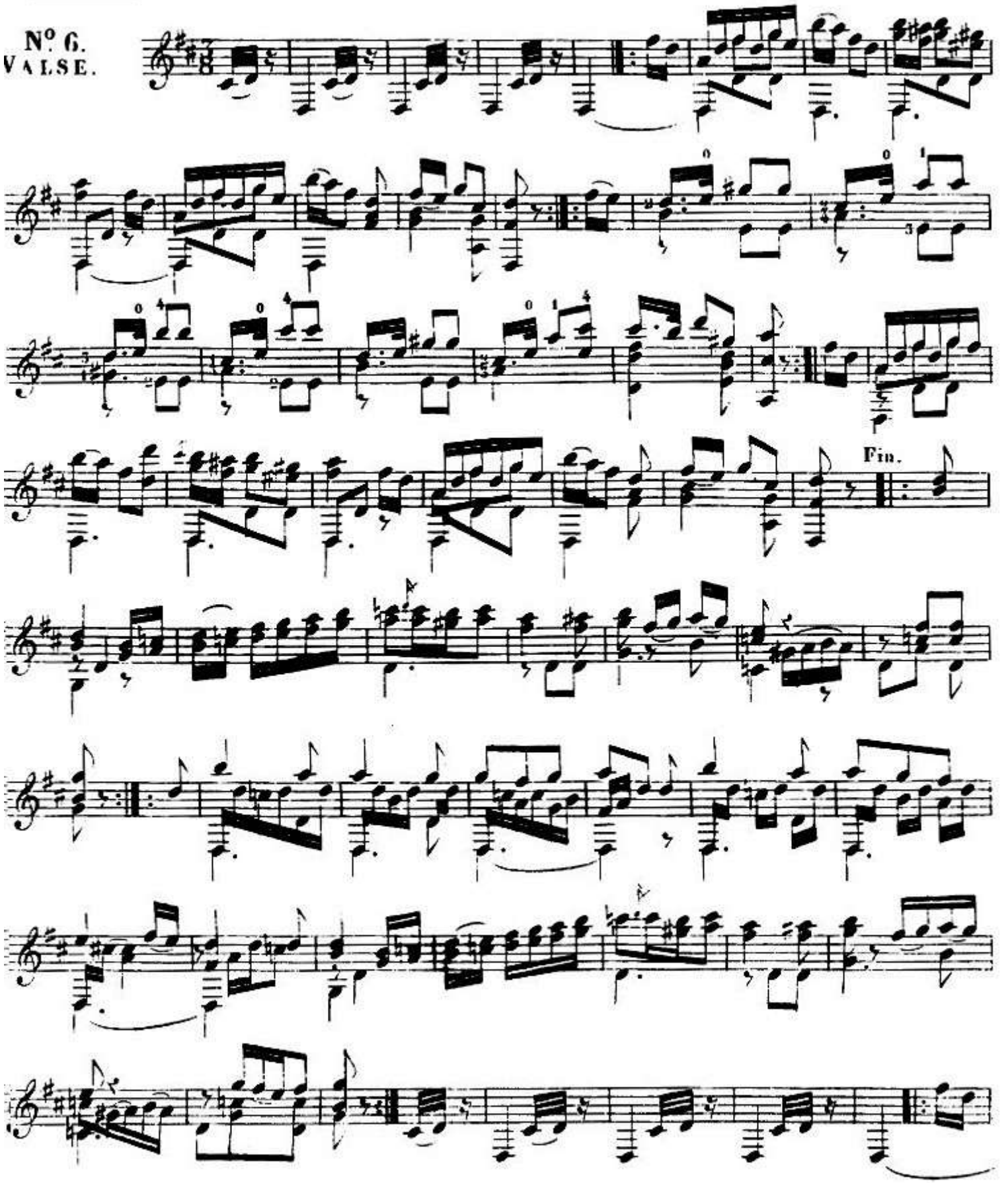
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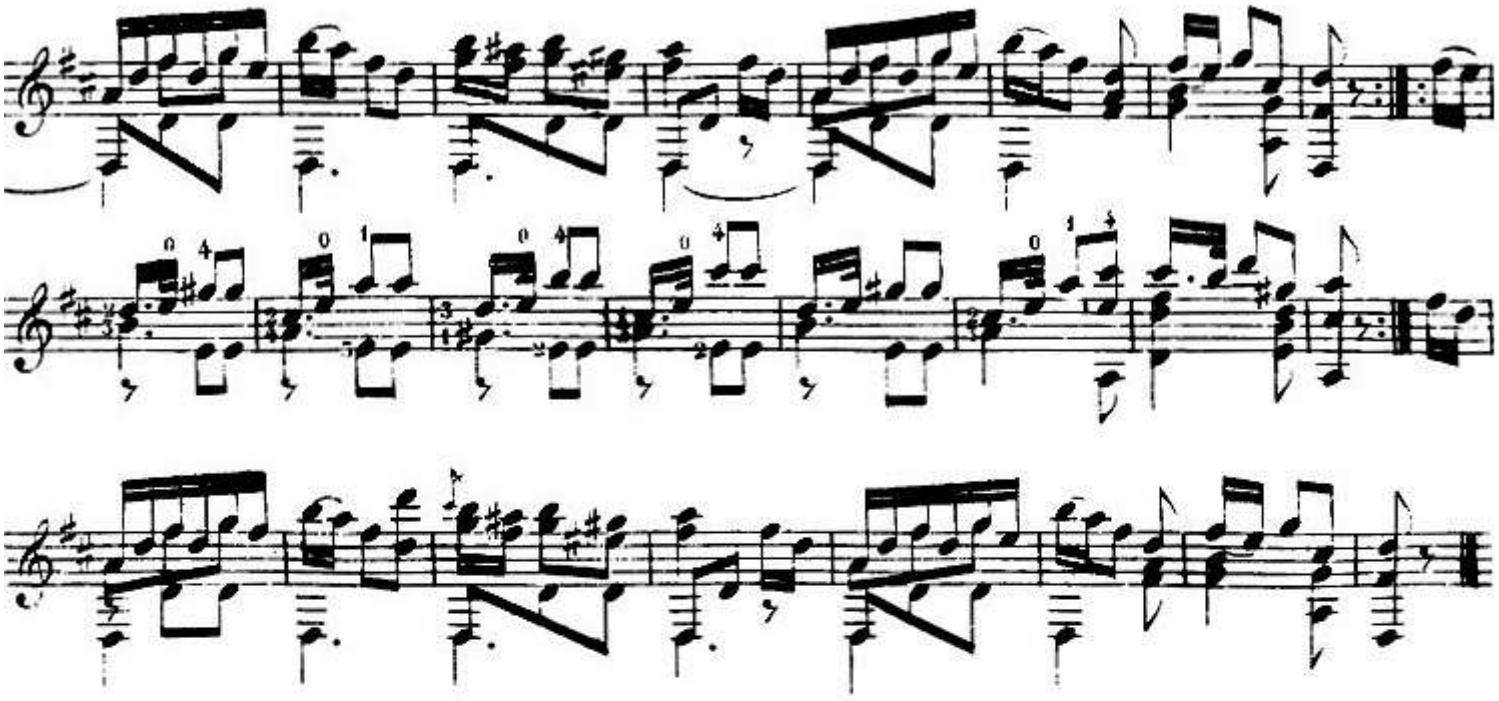
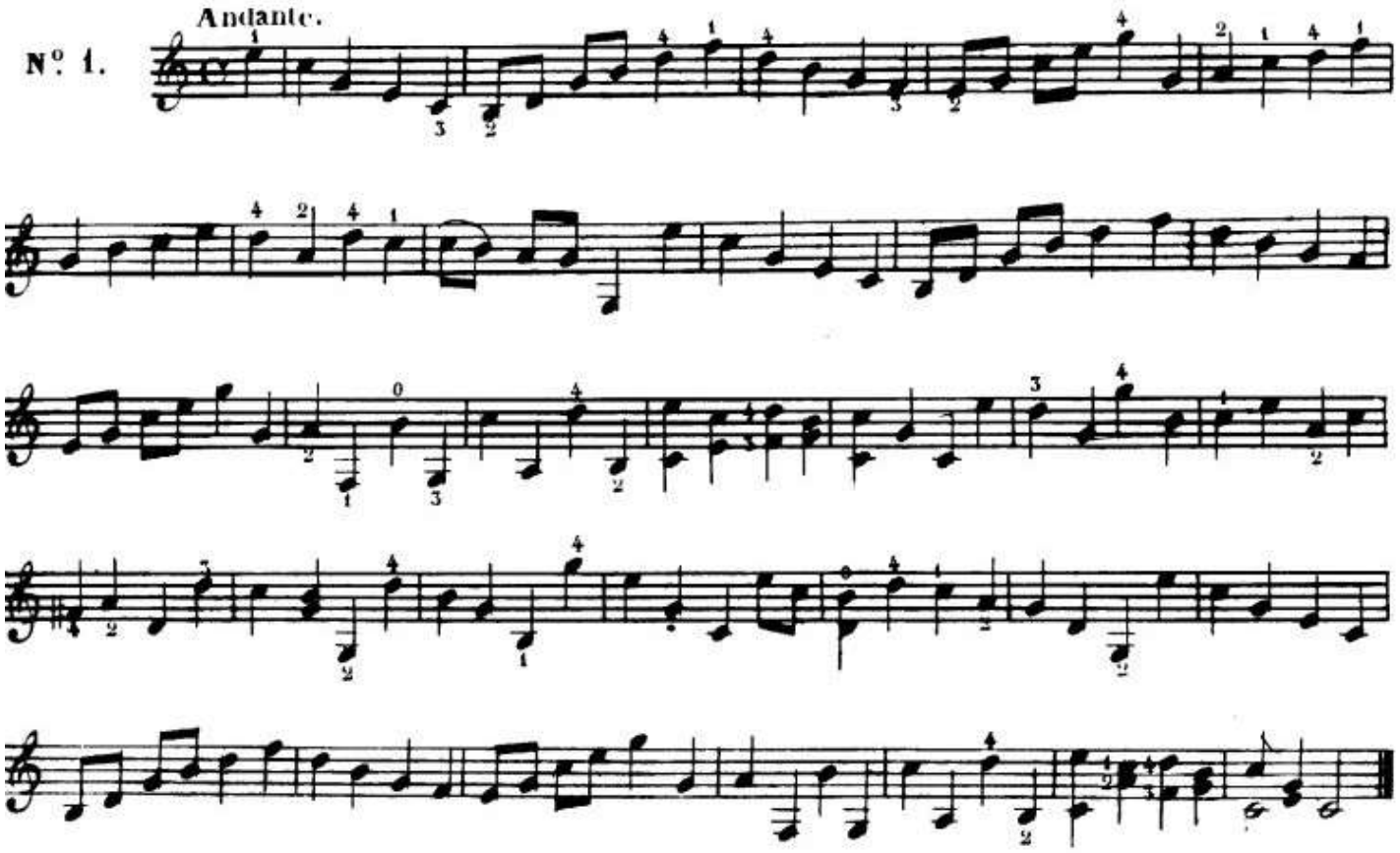


Sor - Opus 44

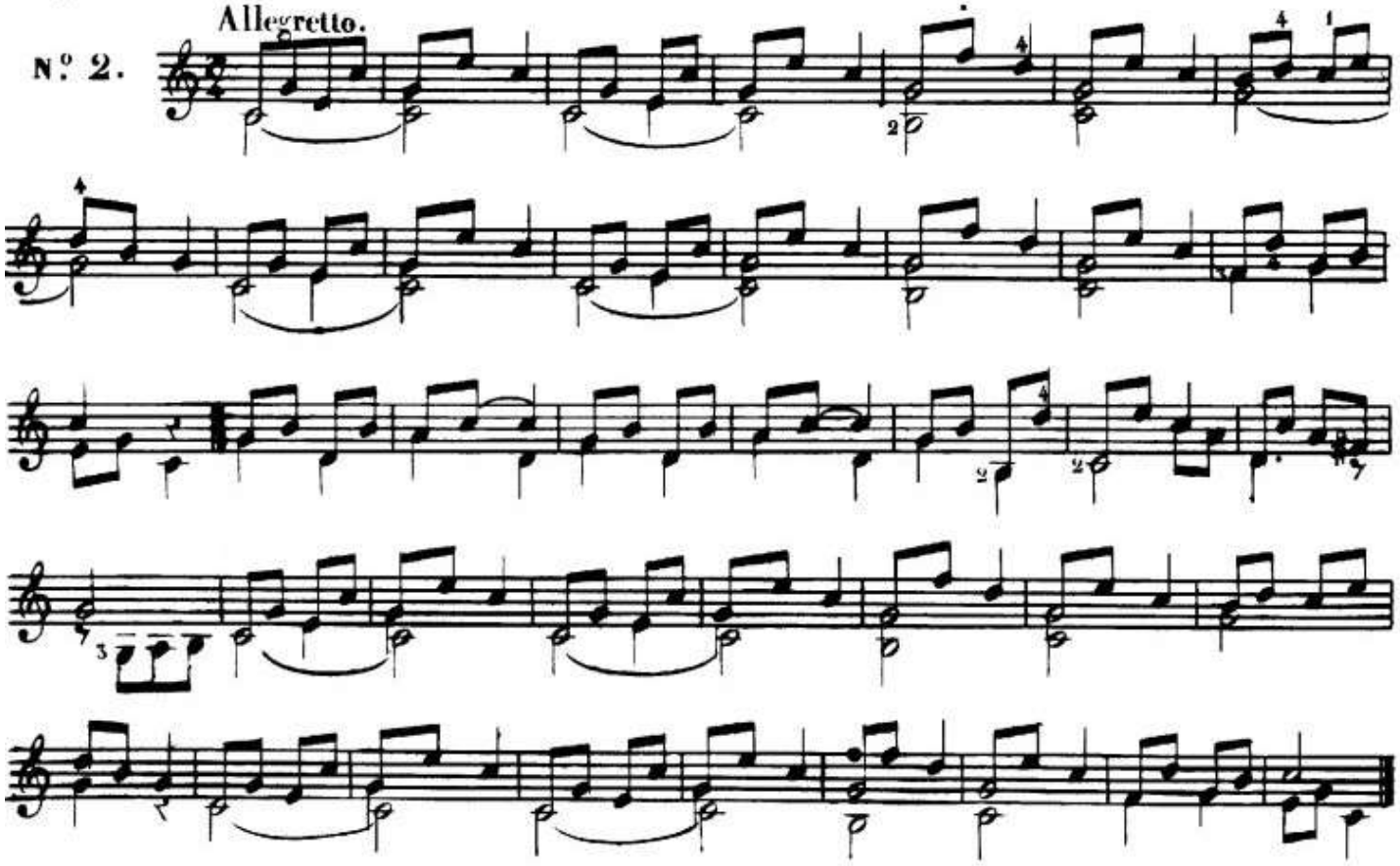
AVERTISSEMENT

On dira, sans doute, que cet ouvrage devait faire partie de ma méthode, et que par conséquent j'ai eu tort de le publier séparément, on aurait raison si en écrivant la méthode j'eusse eu un but bien diférent de celui qui m'a décidé à entreprendre ce travail. si le seul mobile qui me conduisait eut été le débit de mon ouvrage je n'aurais consulté que le desir de ceux qui n'en font acquisition que dans l'espoir d'y trouver beaucoup de jolis morceaux faciles à déchiffrer, aux quels ils portent exclusivement leur attention, ne regardant dans la partie instructive que le doigté de la gamme dans trois ou quatre tons tout au plus; mais je me devais à moi même non seulement de ne point tromper le lecteur, mais encore d'empécher qu'il se trompe, en évitant tout ce qui pourrait lui faire négliger l'objèt principal. Celui qui voudra sincèrement apprendre me saura gré d'une omission dont d'autres me blâmmeront peut être; car en éxécutant les morceaux contenus dans ce cahier il y trouvera appliqués des principes qui étant dejà fixés dans sa mémoire lui donneront une lumière d'après la quelle il trouvera l'exécution bien plus facile que s'il les eut essayé avant d'être bien cimenté dans les principes fondamentaux. Ceux qui n'aimeroient pas une méthode telle que j'entends quelle doit être ne doivent pas faire acquisition de la mienne: ces 24 morceaux etant tous doigtés sont assez pour les mettre à même de jouer machinalement de la musique composée dans le genre de celle que des esprits bienveillants califient d'injouable tout en disant qu'ils la jouent.

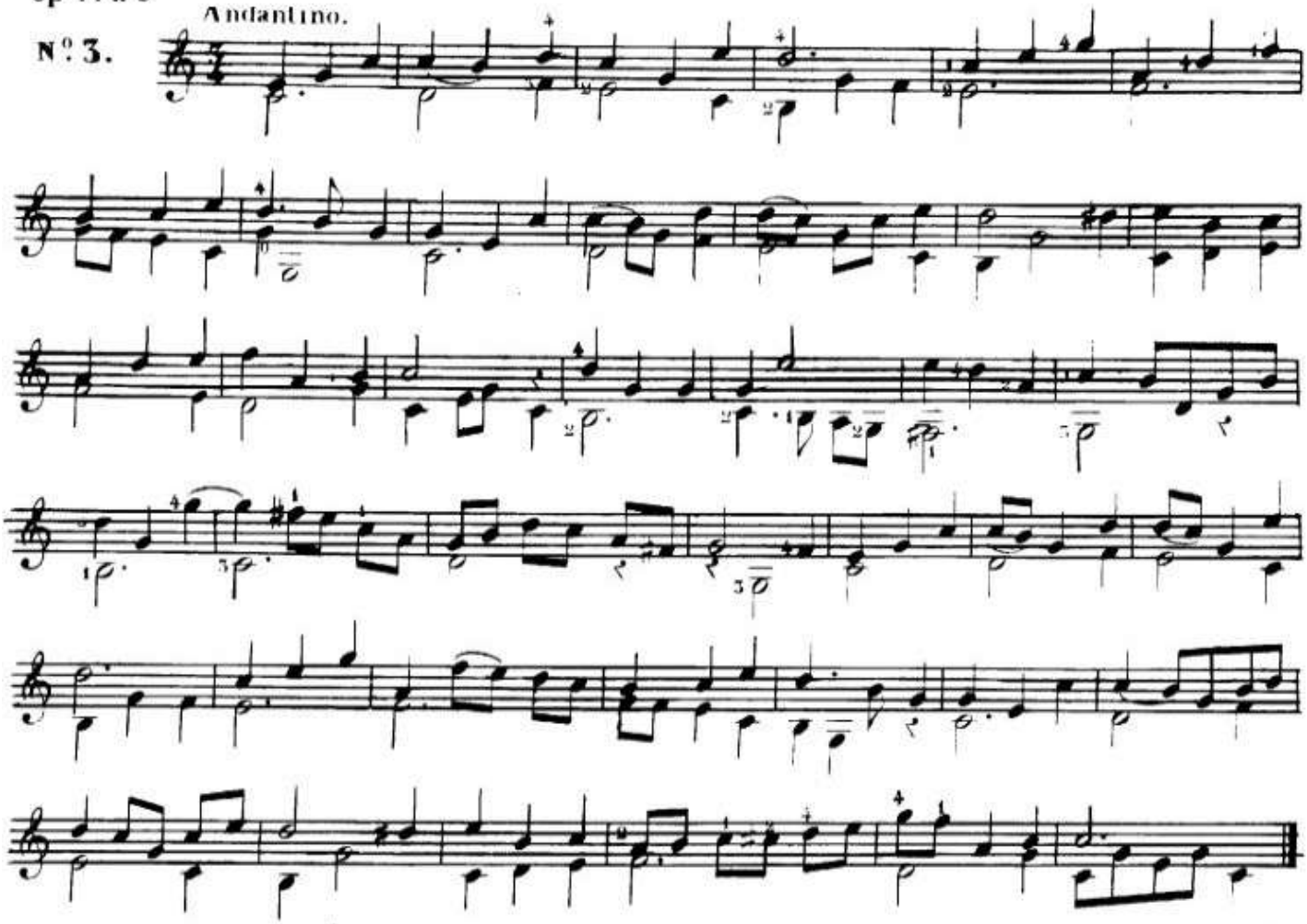
op 44 a-1



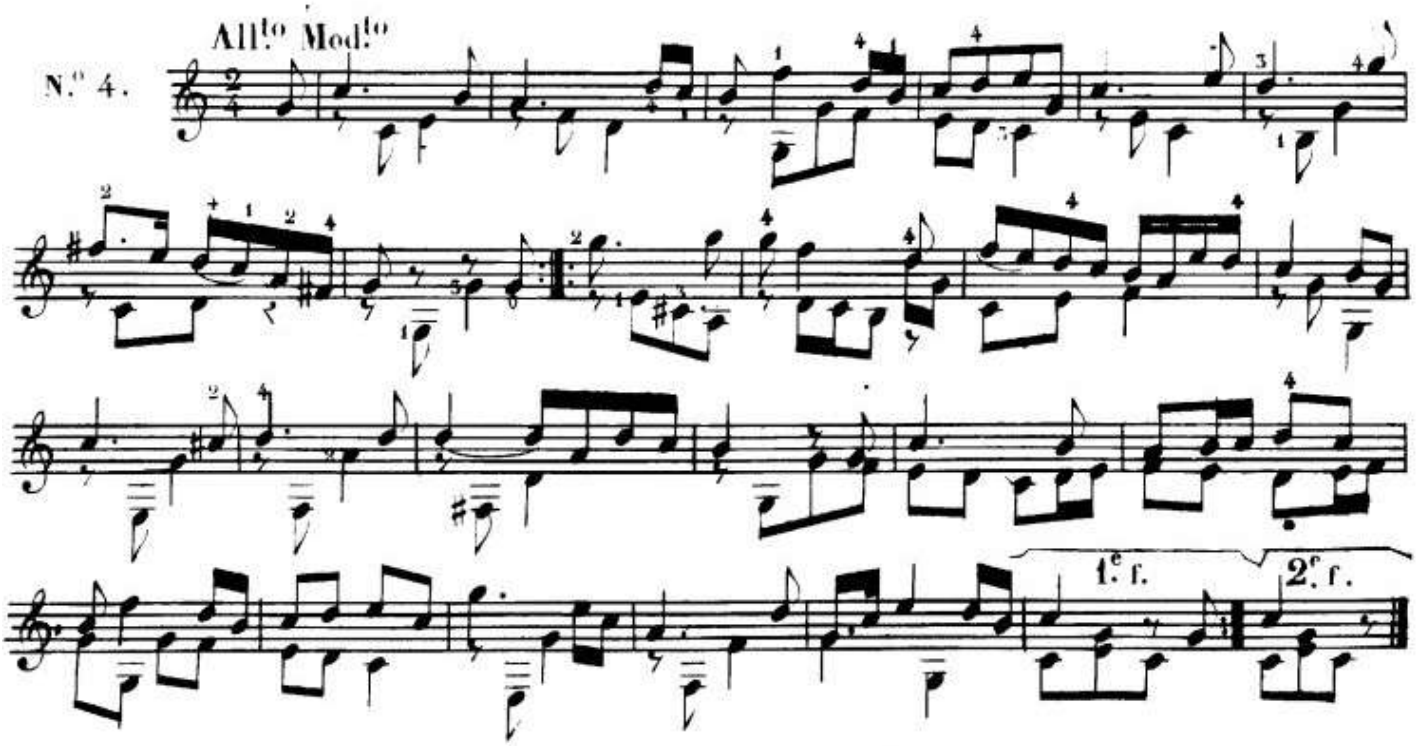
op 44 a-2



op 44 a-3



op 44 a - 4



op 44a - 5

Andantino.

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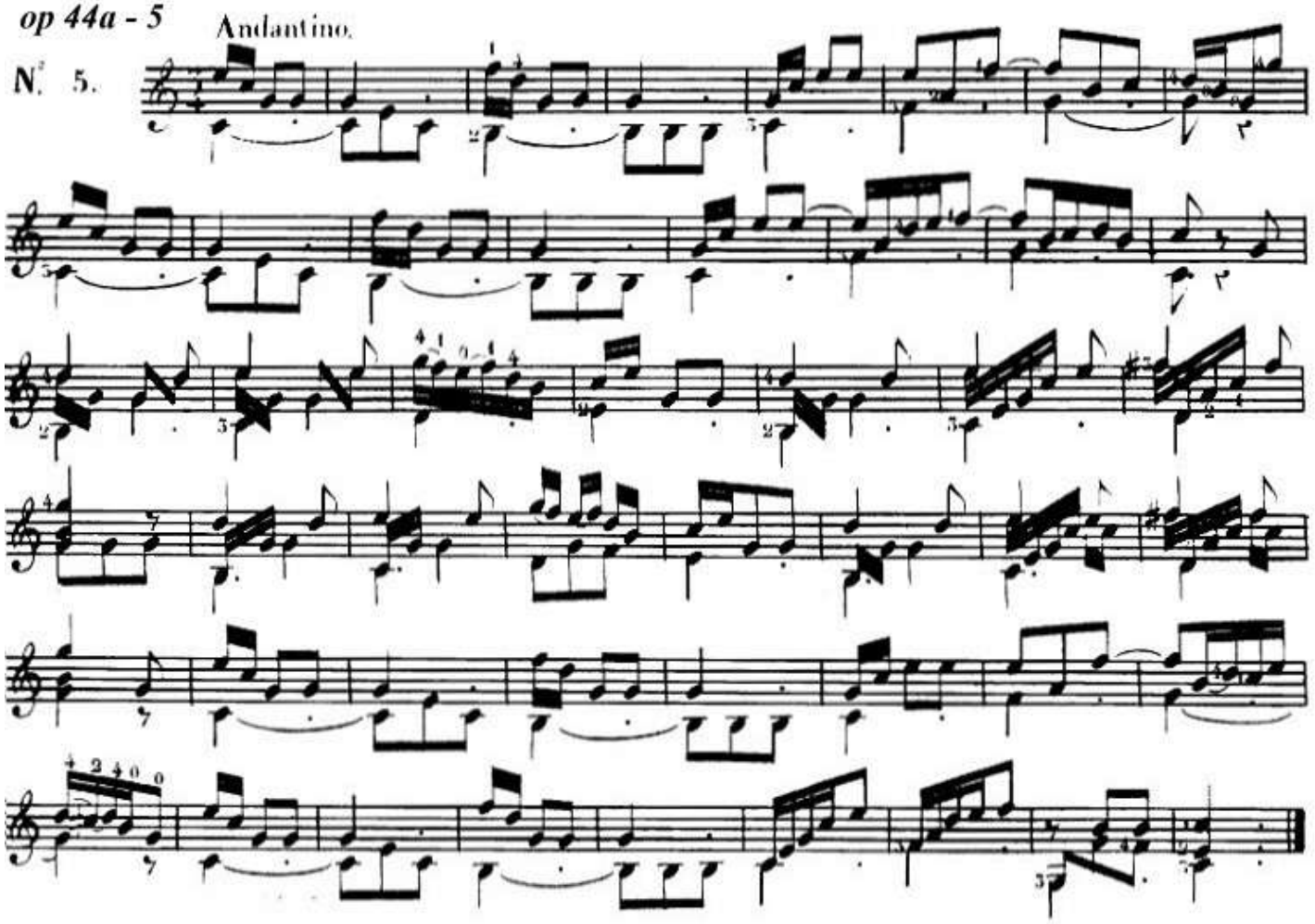

op 44 a - 6

Moderato.

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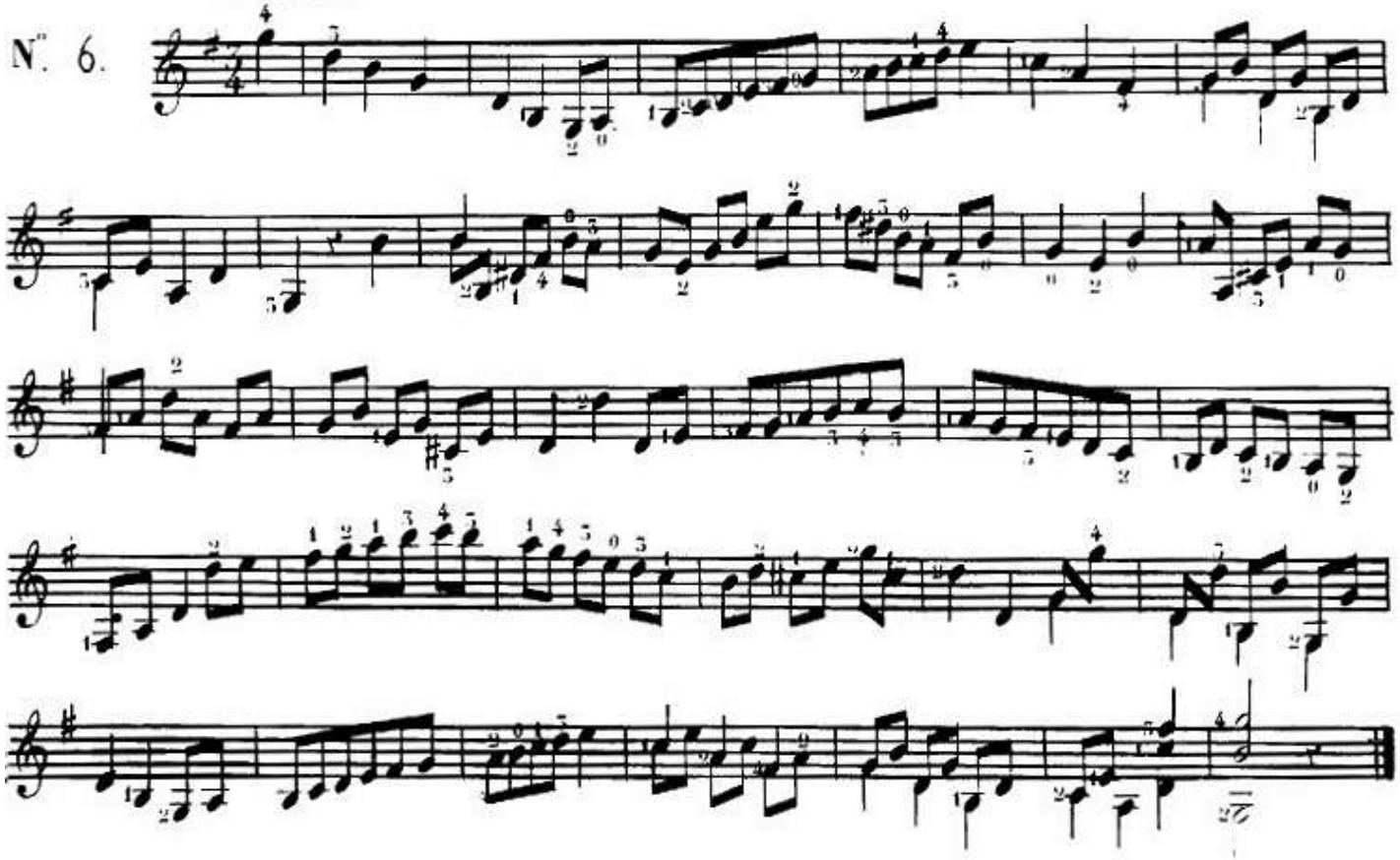

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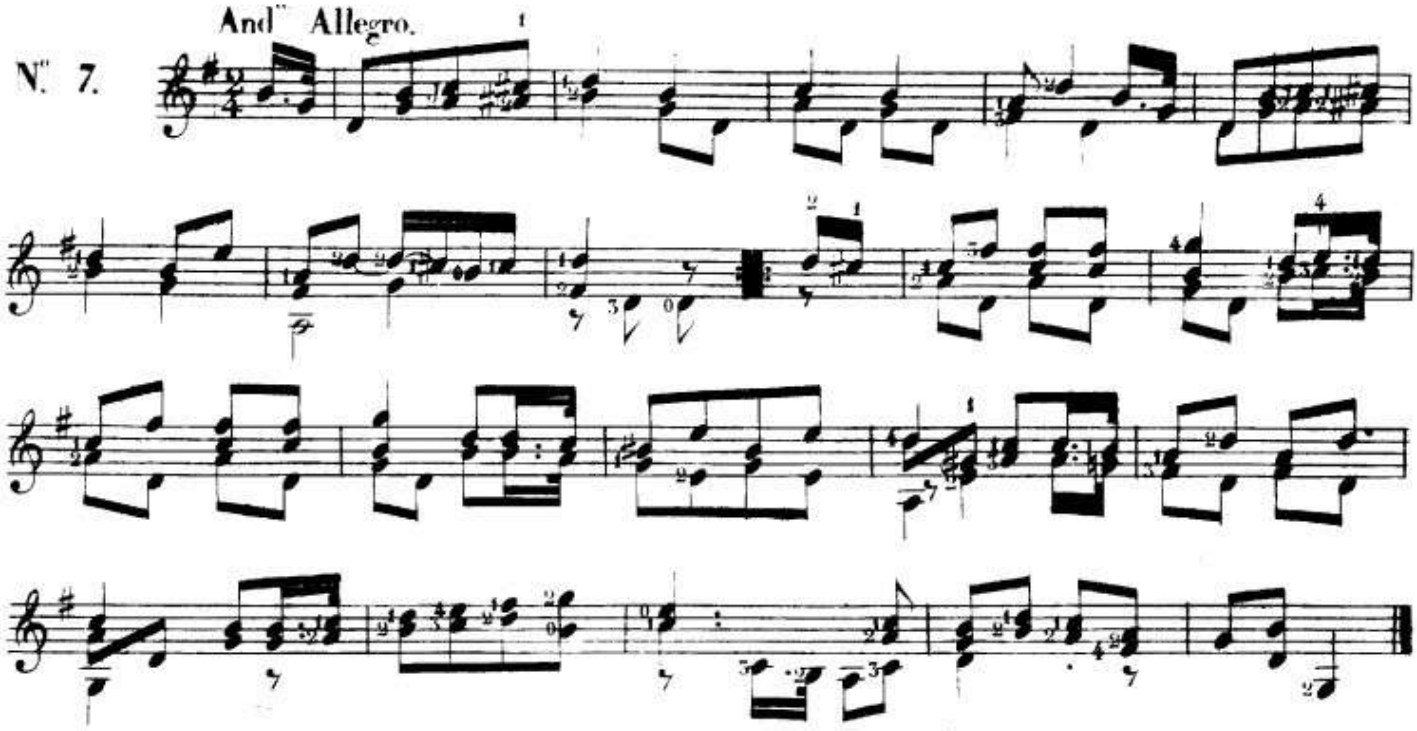
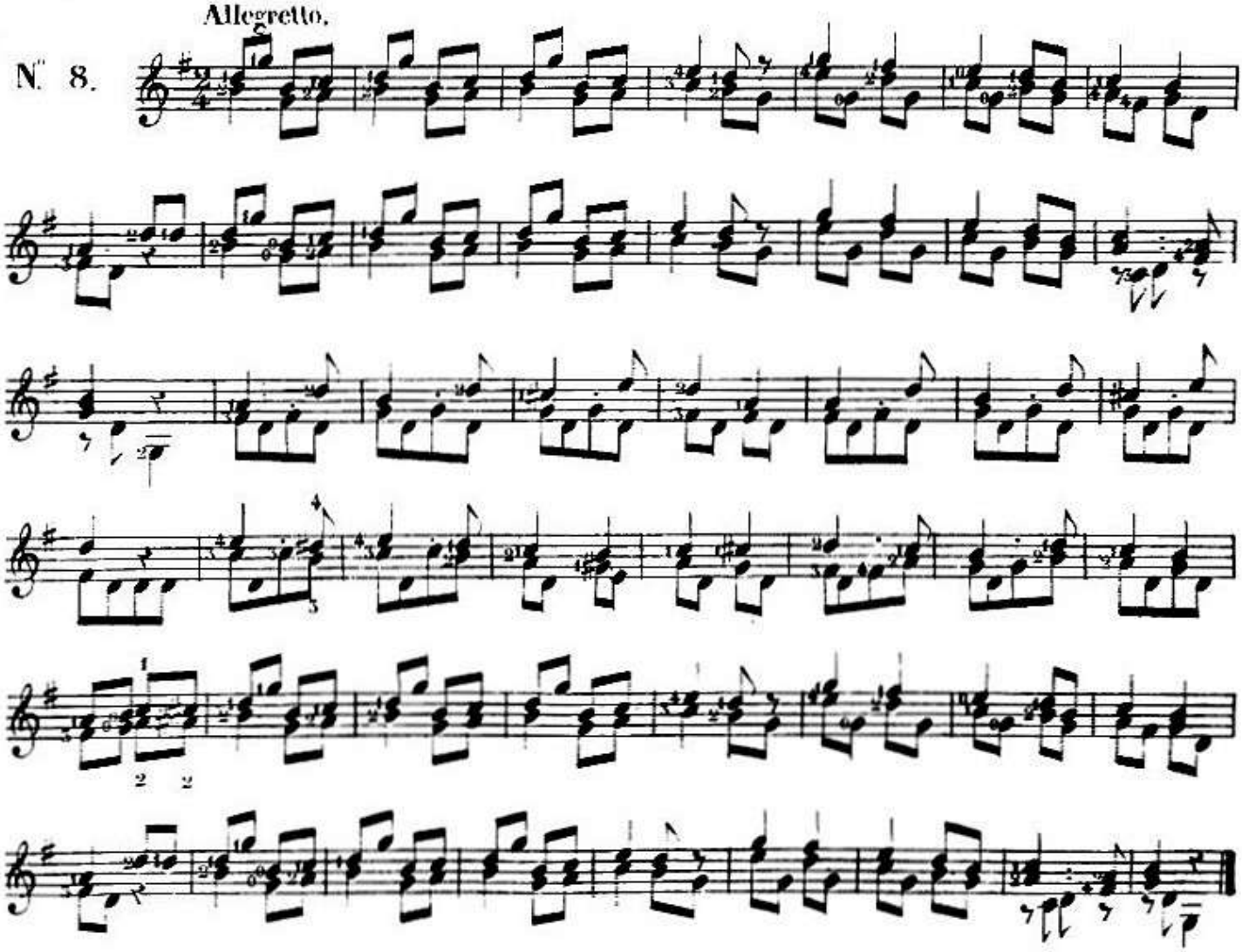


op 44 a - 8

Allegretto.

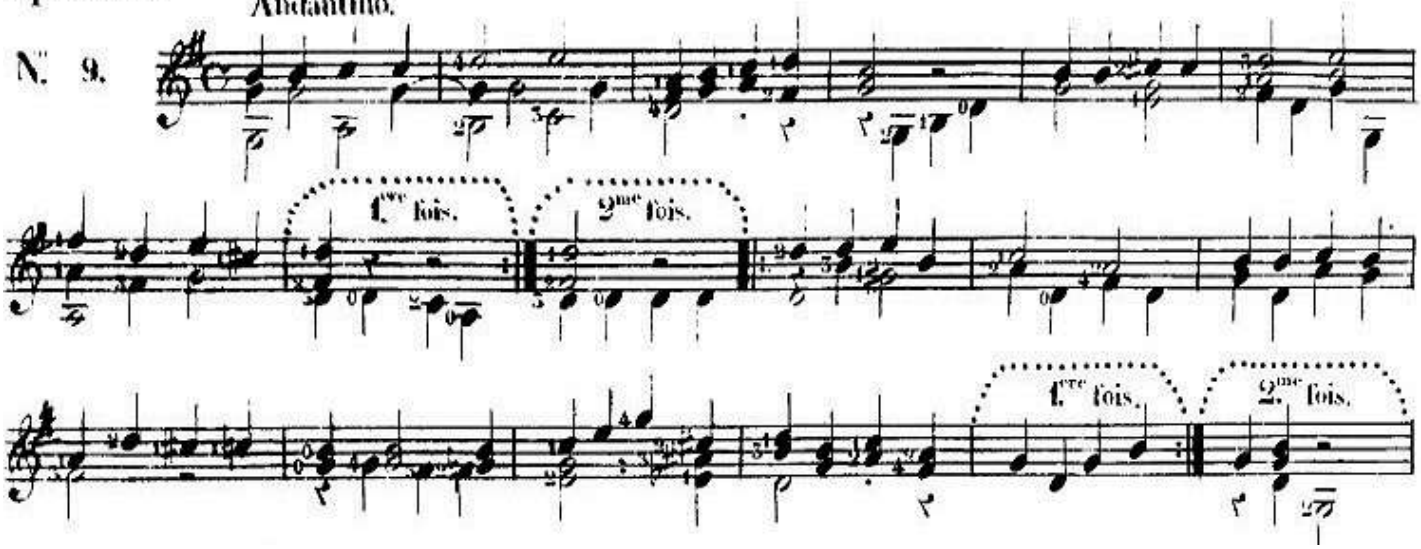
N. 8.



op 44 a - 9

Andantino.

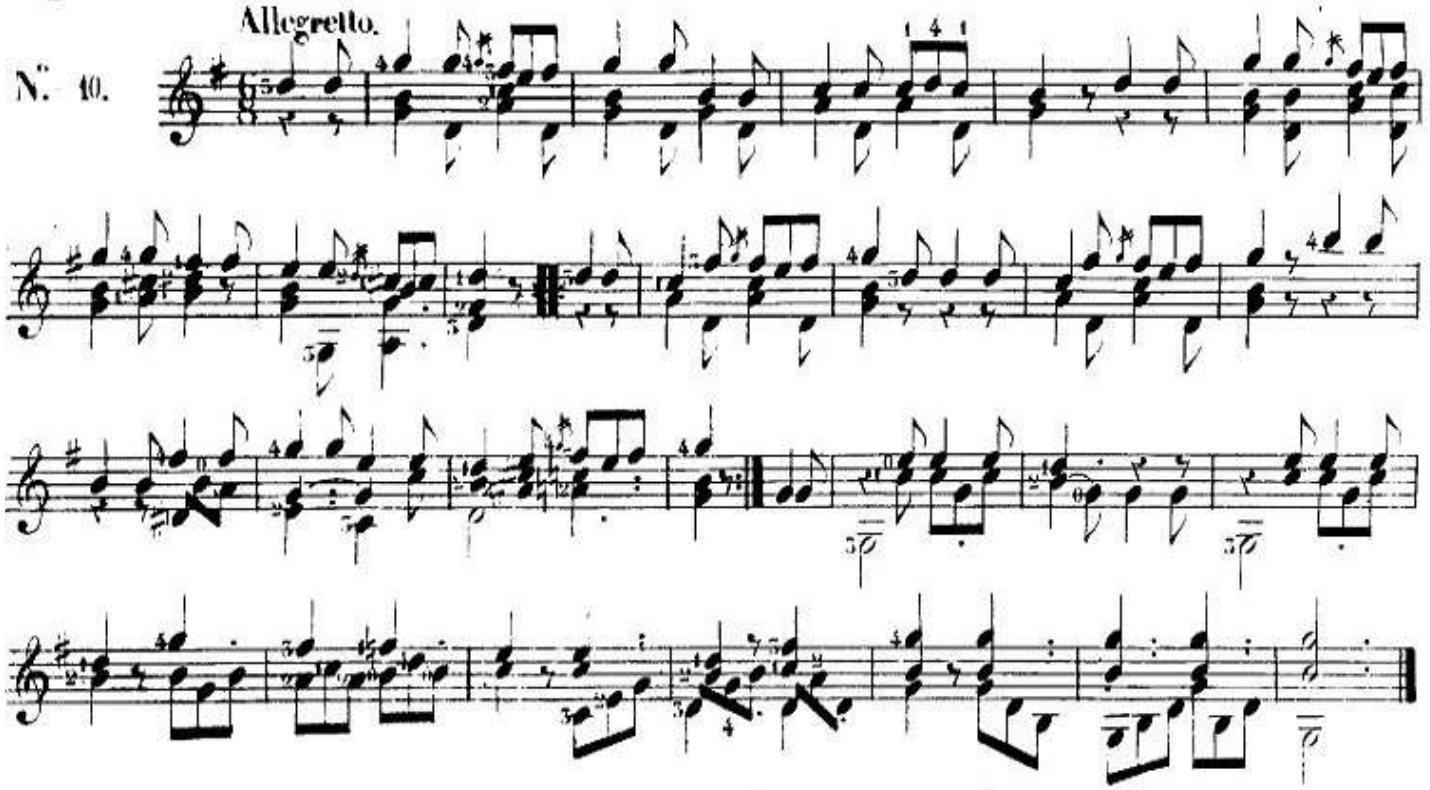
N. 9.



op 44 a - 10

N°. 10.

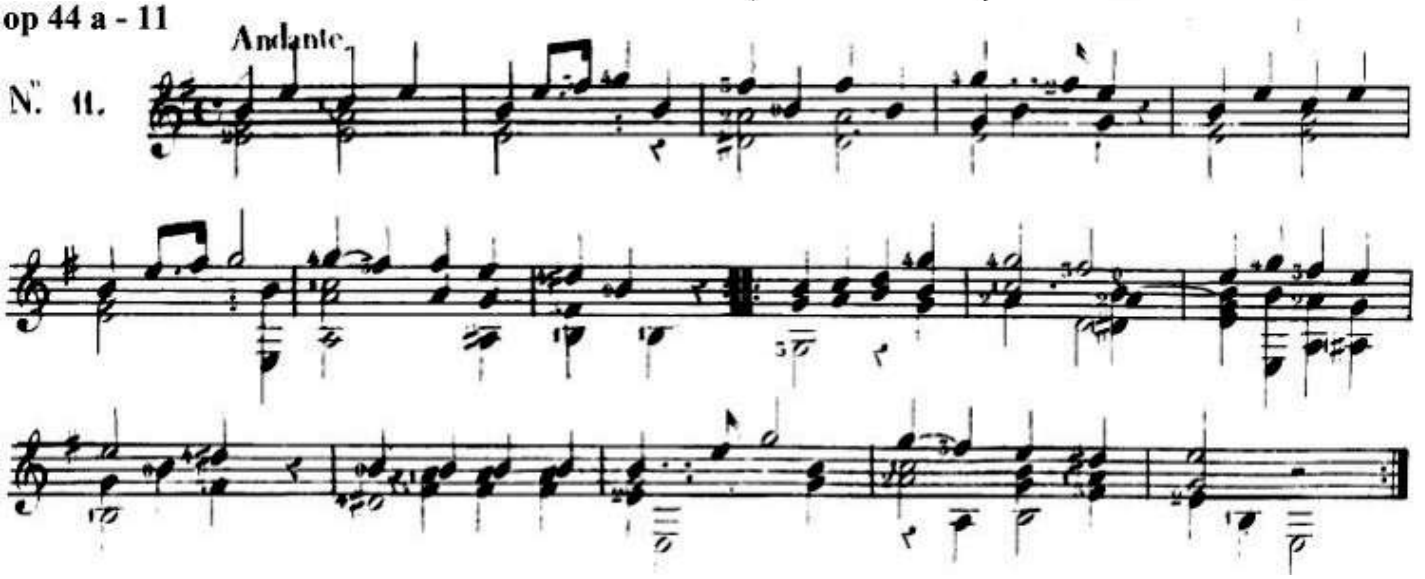
Allegretto.



op 44 a - 11

N°. 11.

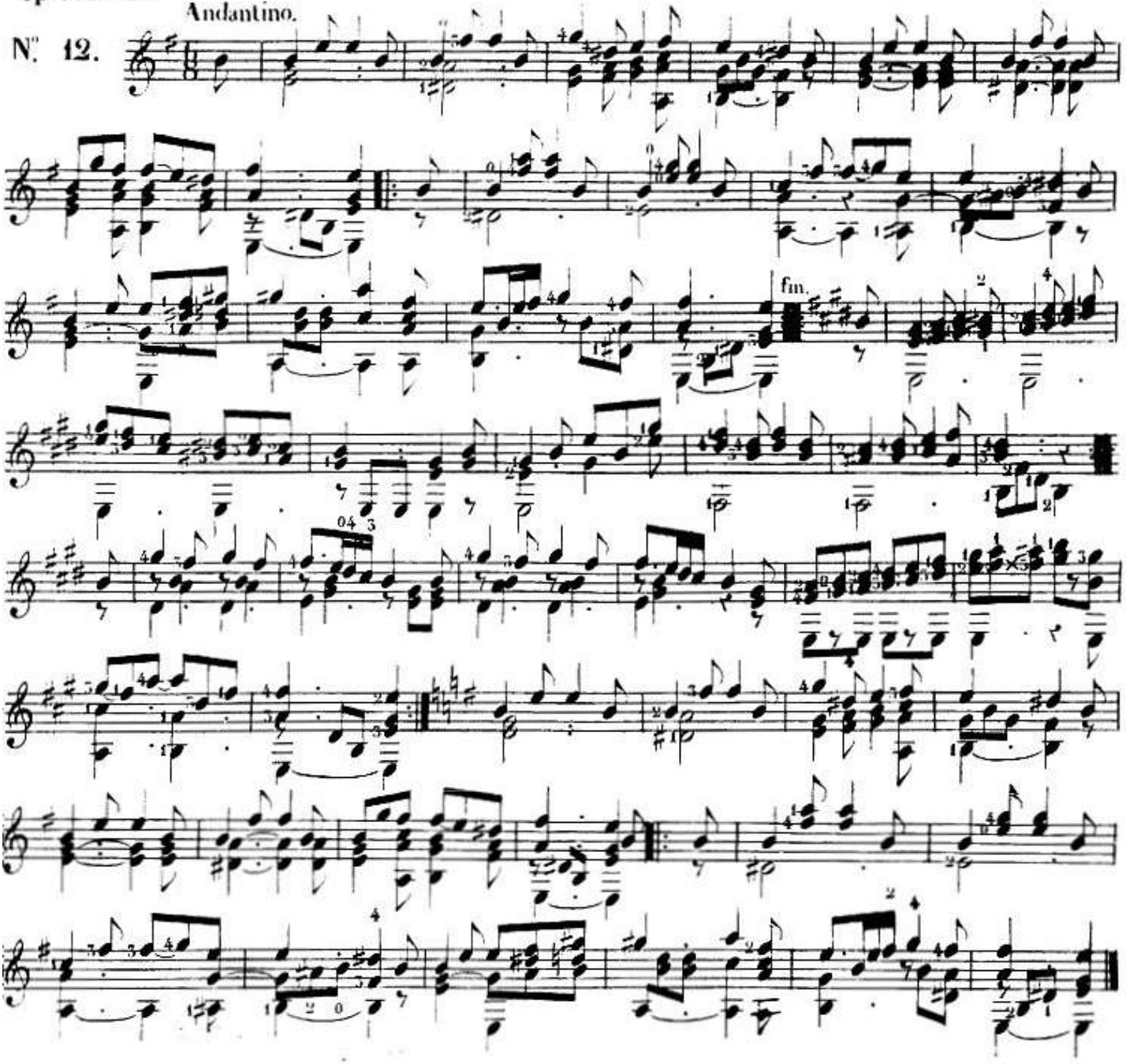
Andante.



op 44 a - 12

Andantino.

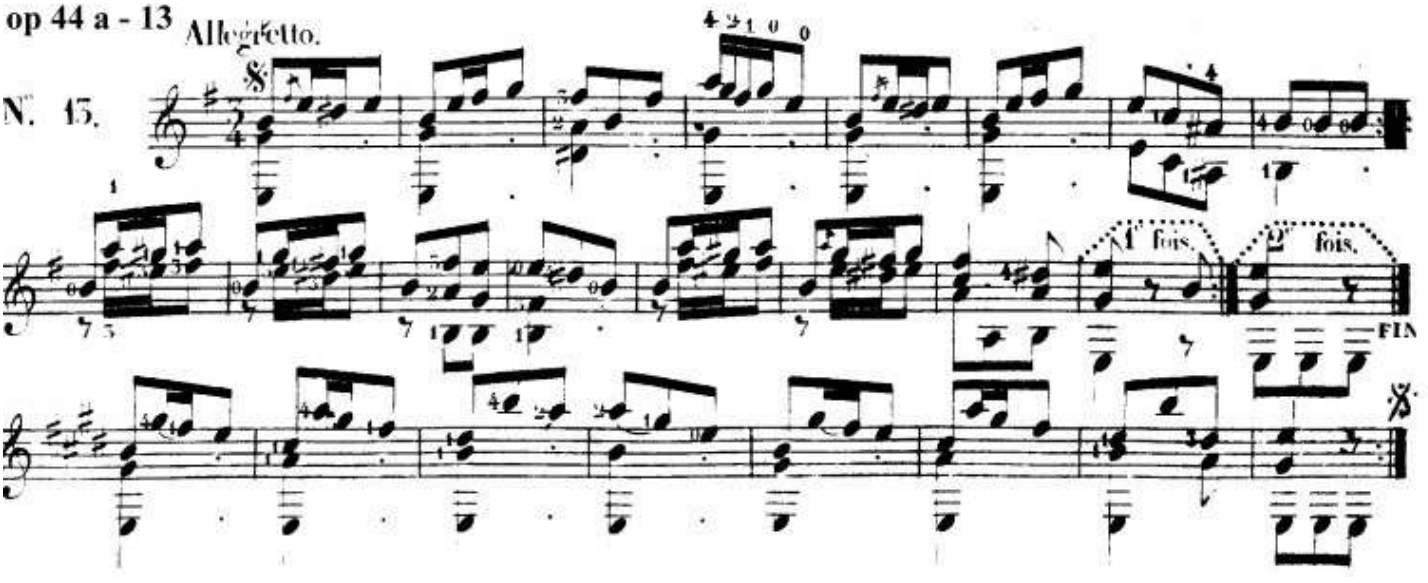
N°. 12.



op 44 a - 13

Allegretto.

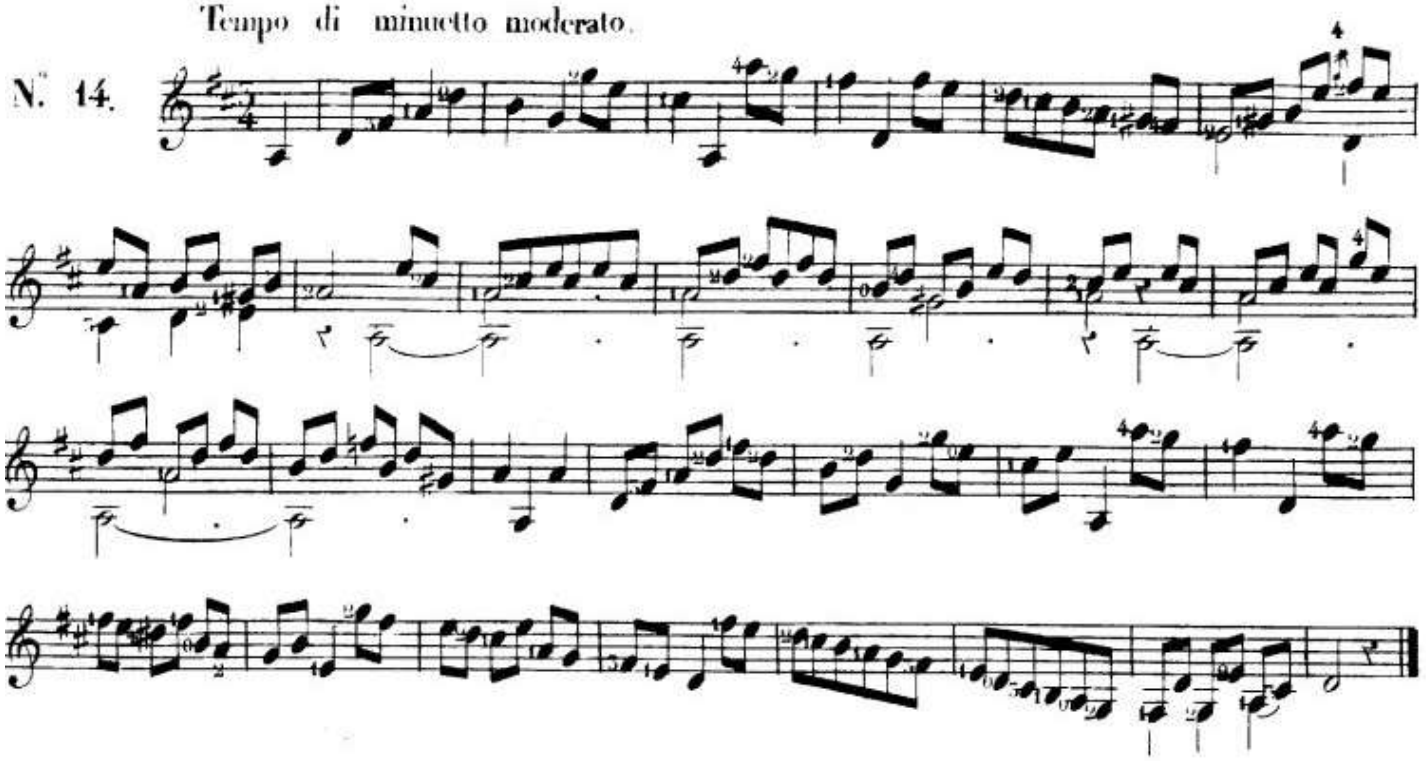
N°. 13.



op 44 a - 14

Tempo di minuetto moderato.

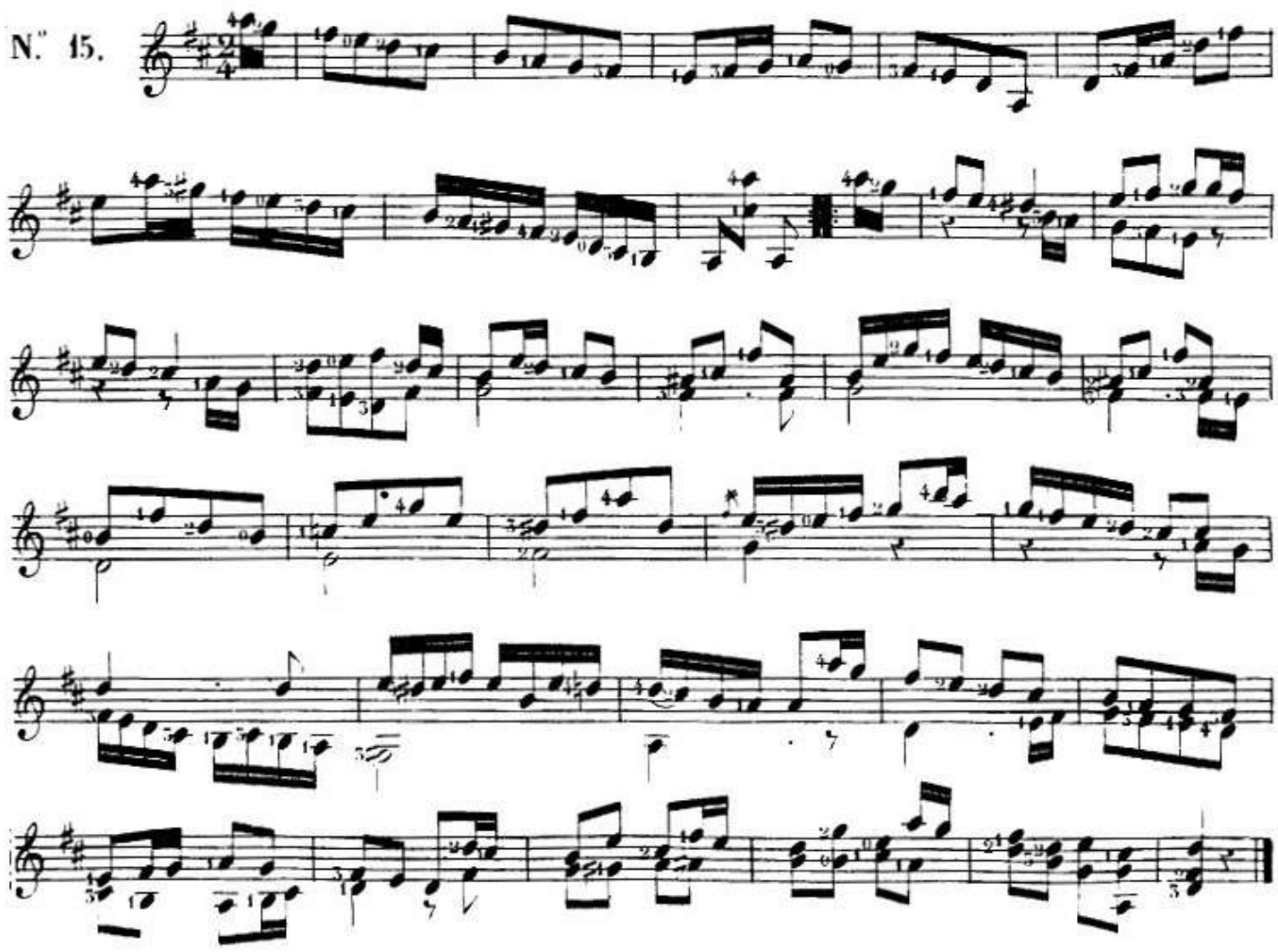
N.° 14.



op 44 a - 15

Andante.

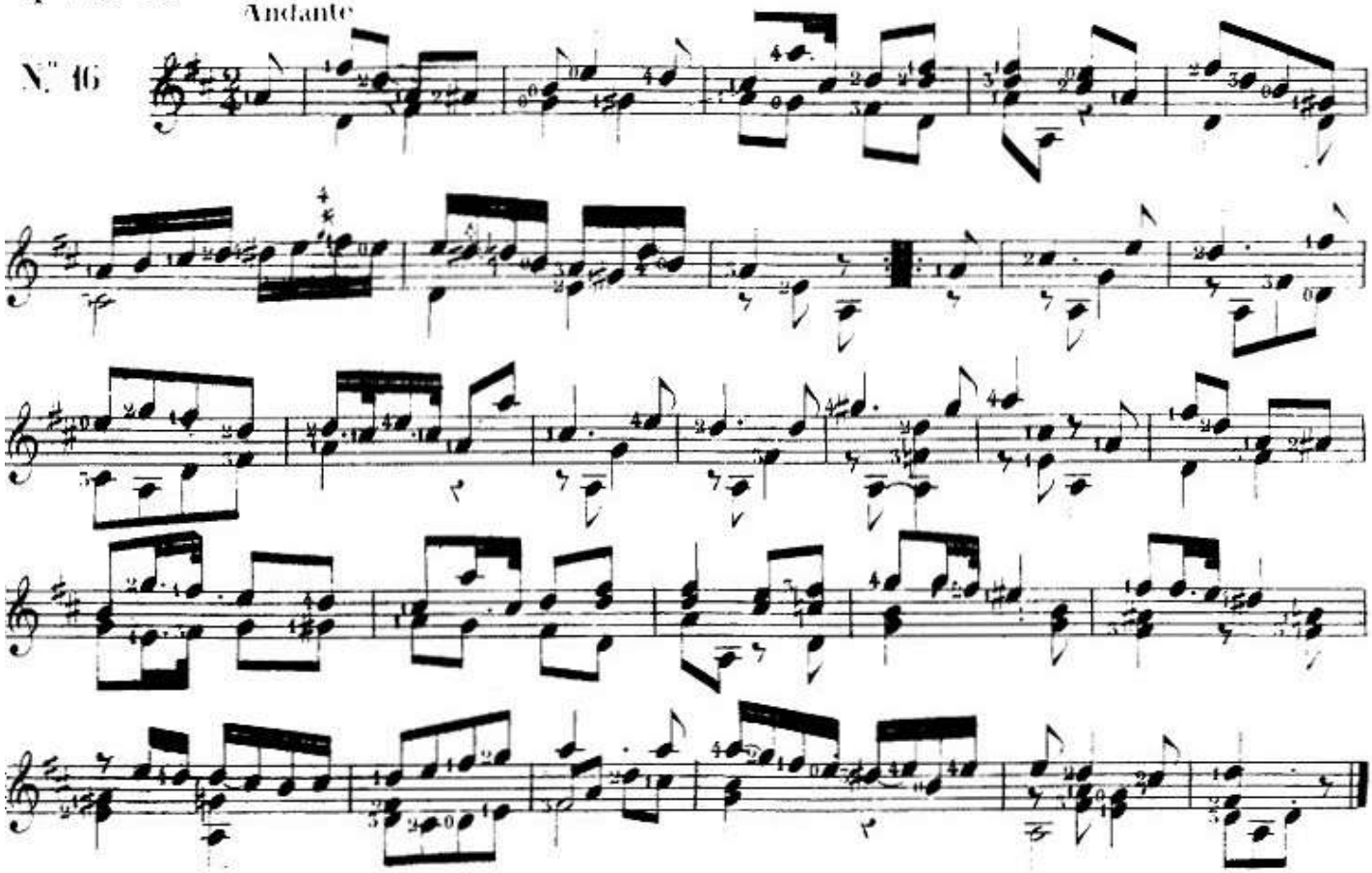
N.° 15.



op 44 a - 16

Andante

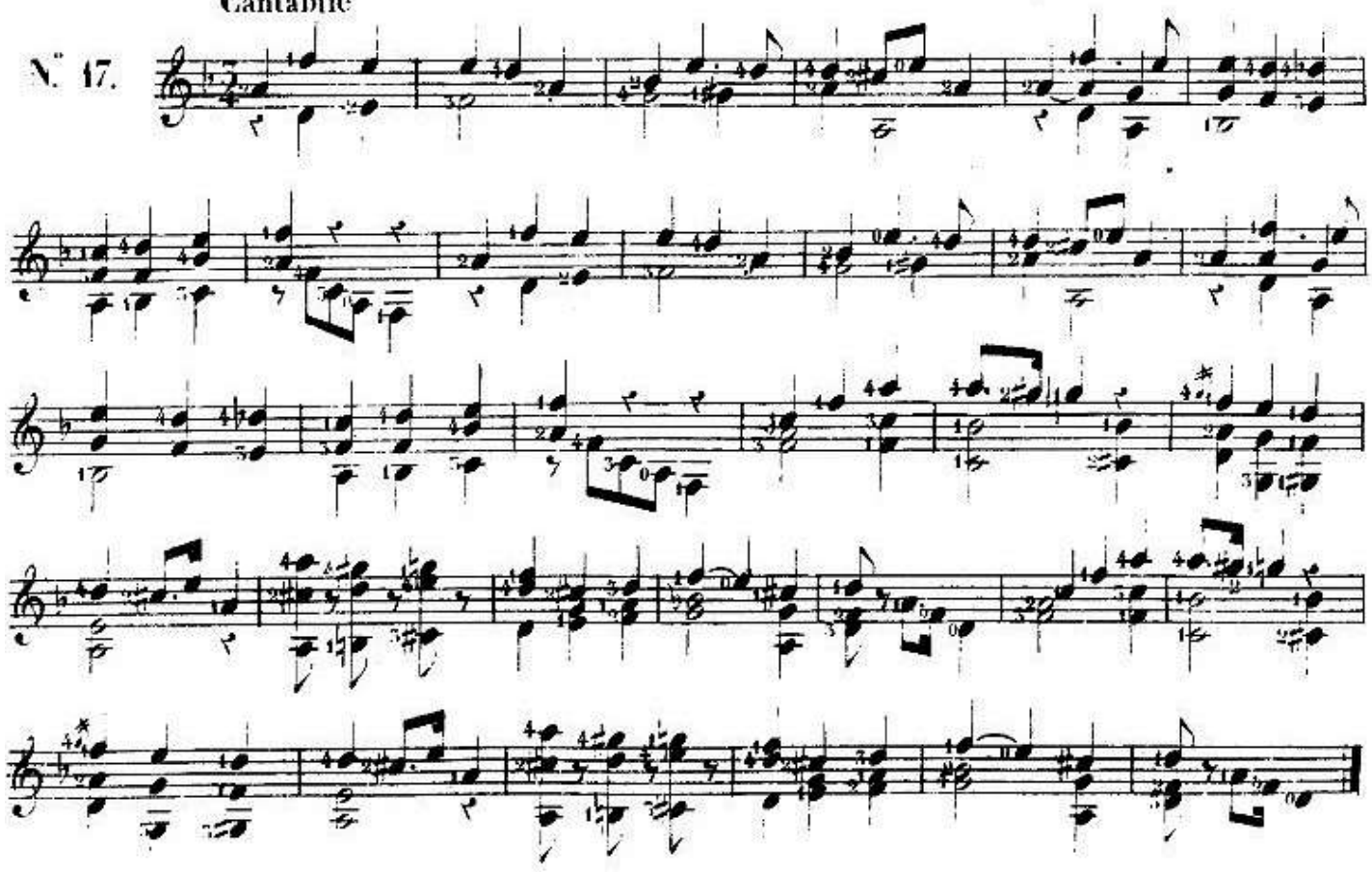
N.° 16



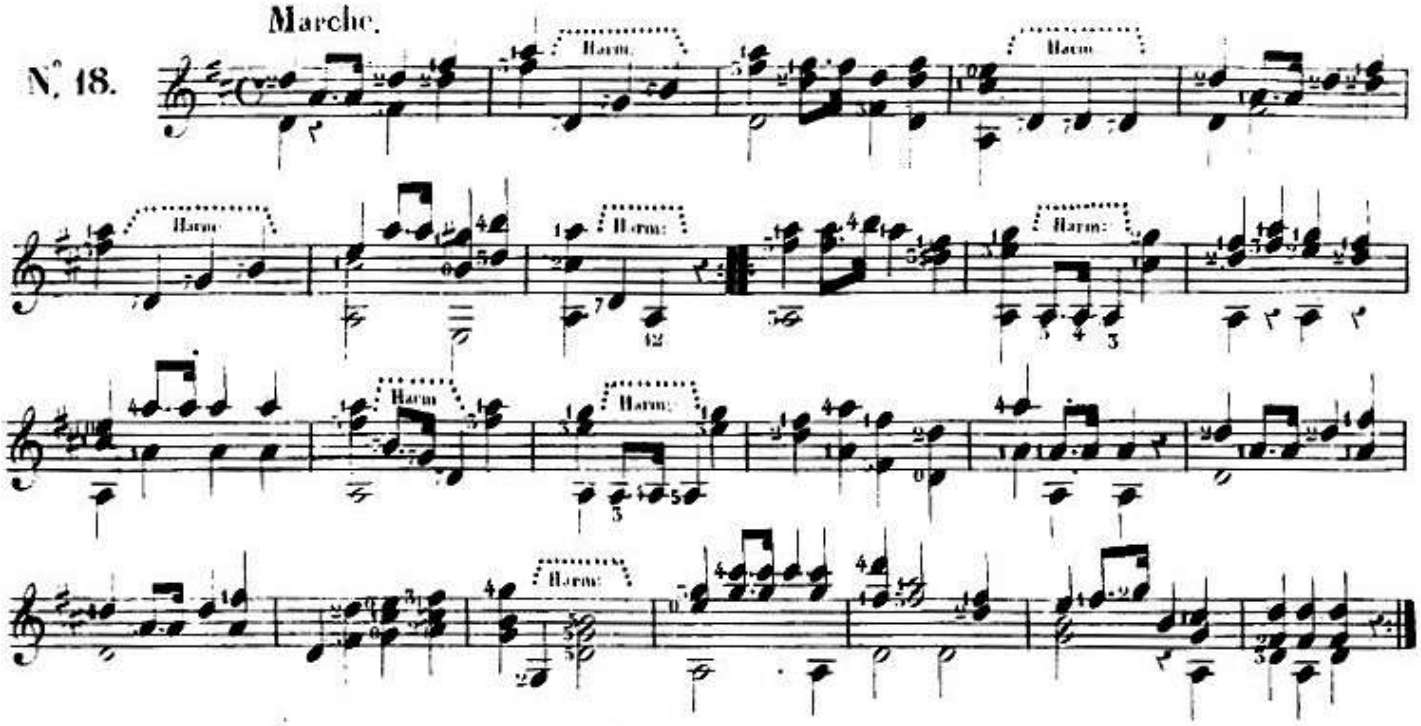
op 44 a - 17

Cantabile

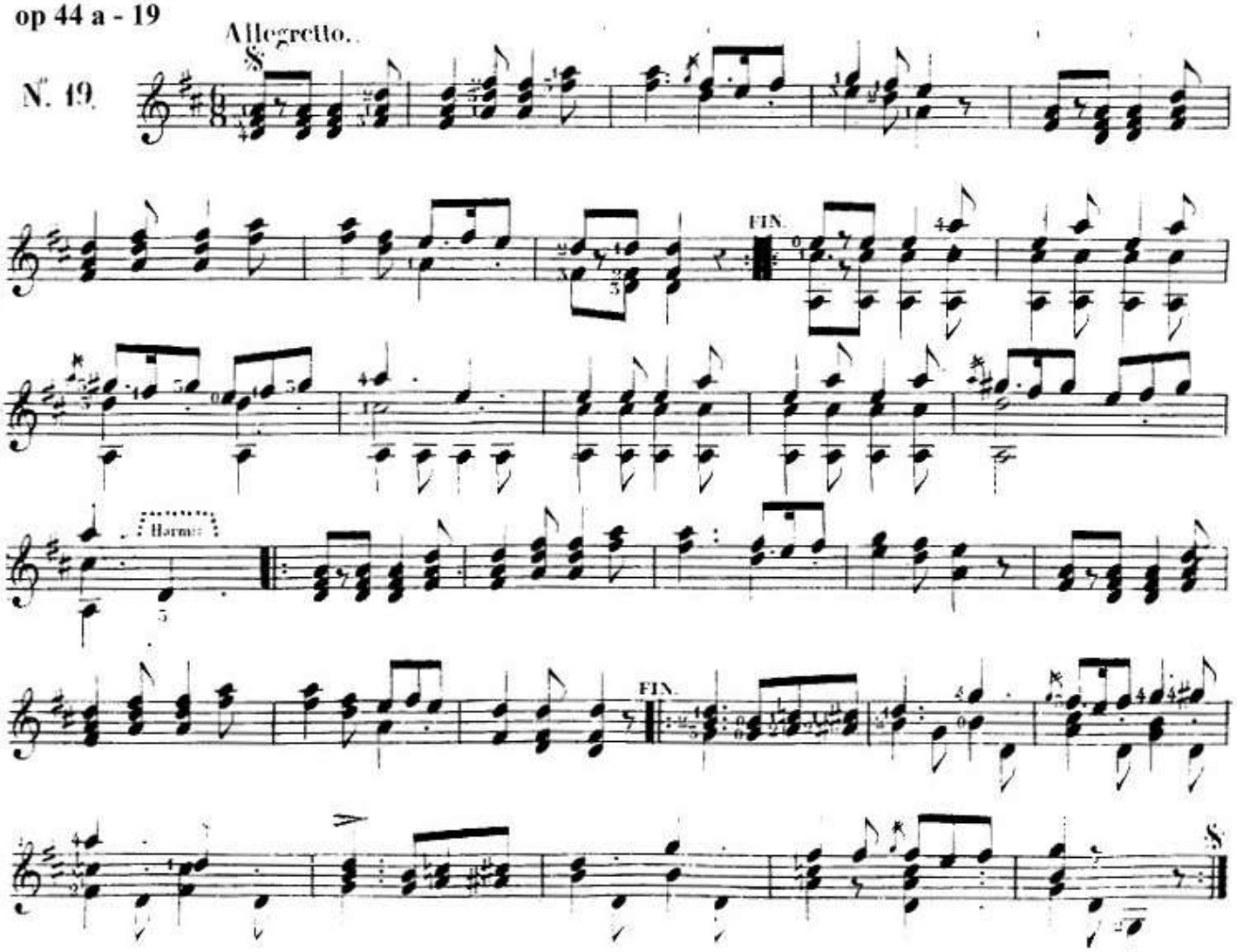
N.° 17.



op 44 a - 18



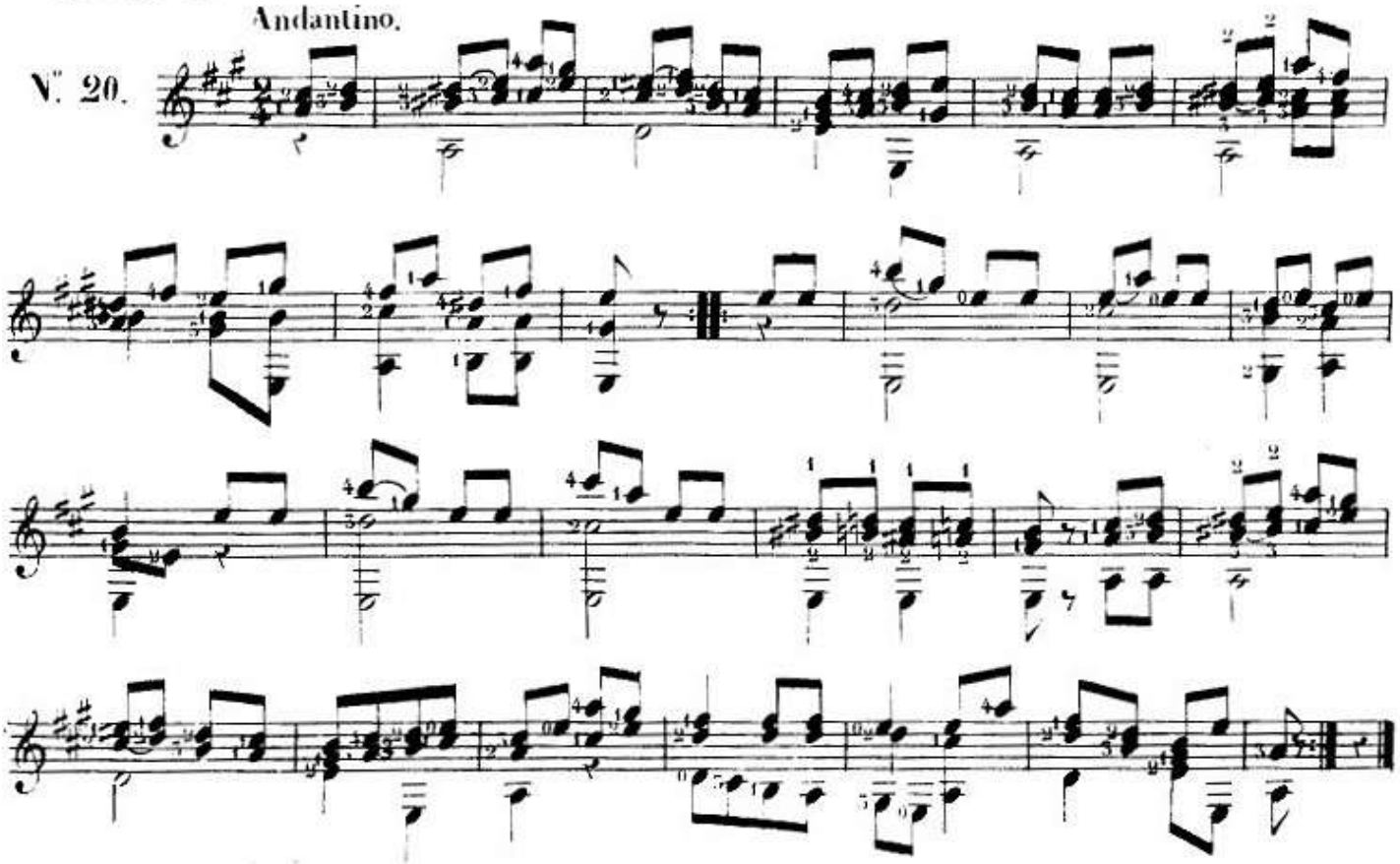
op 44 a - 19



op 44 a - 20

Andantino.

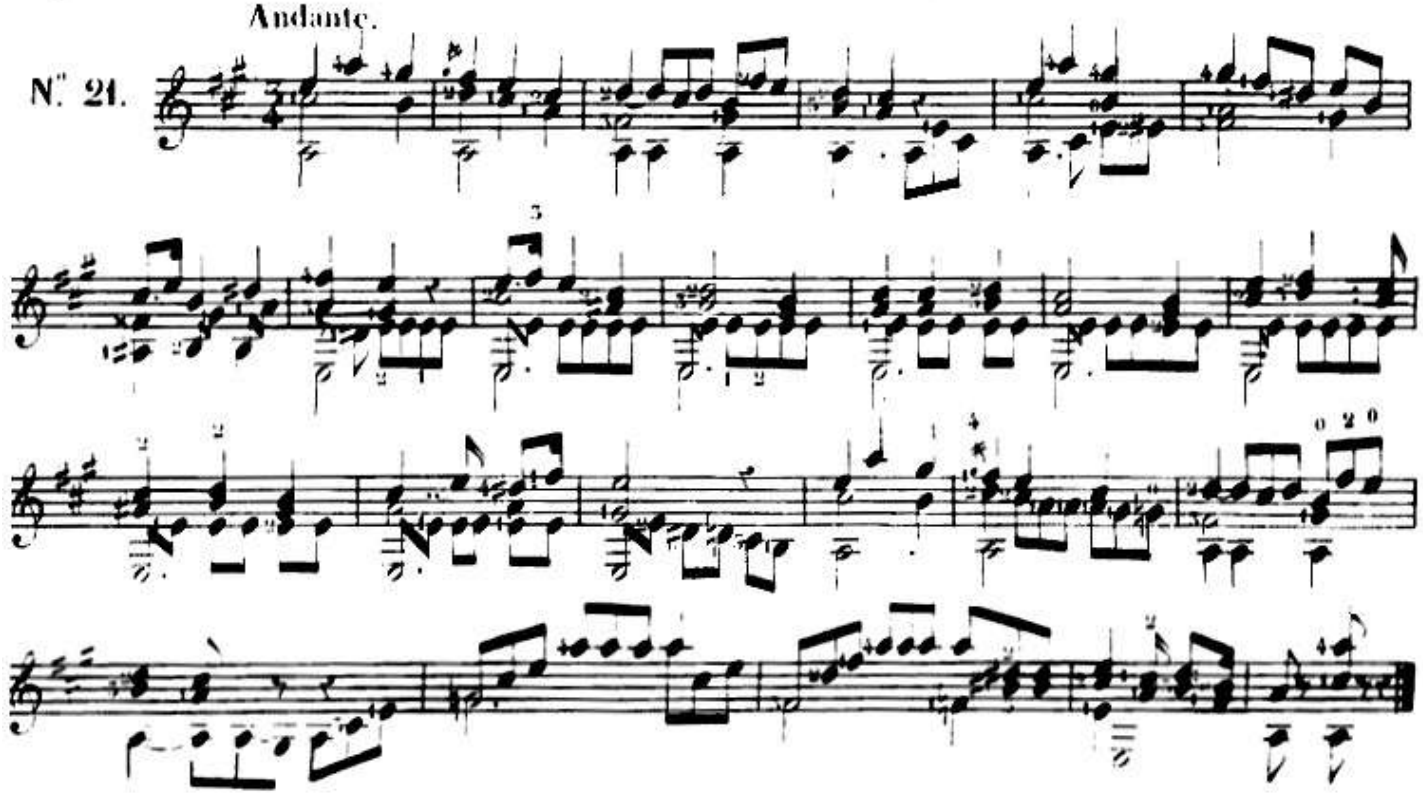
N°. 20.



op 44 a - 21

Andante.

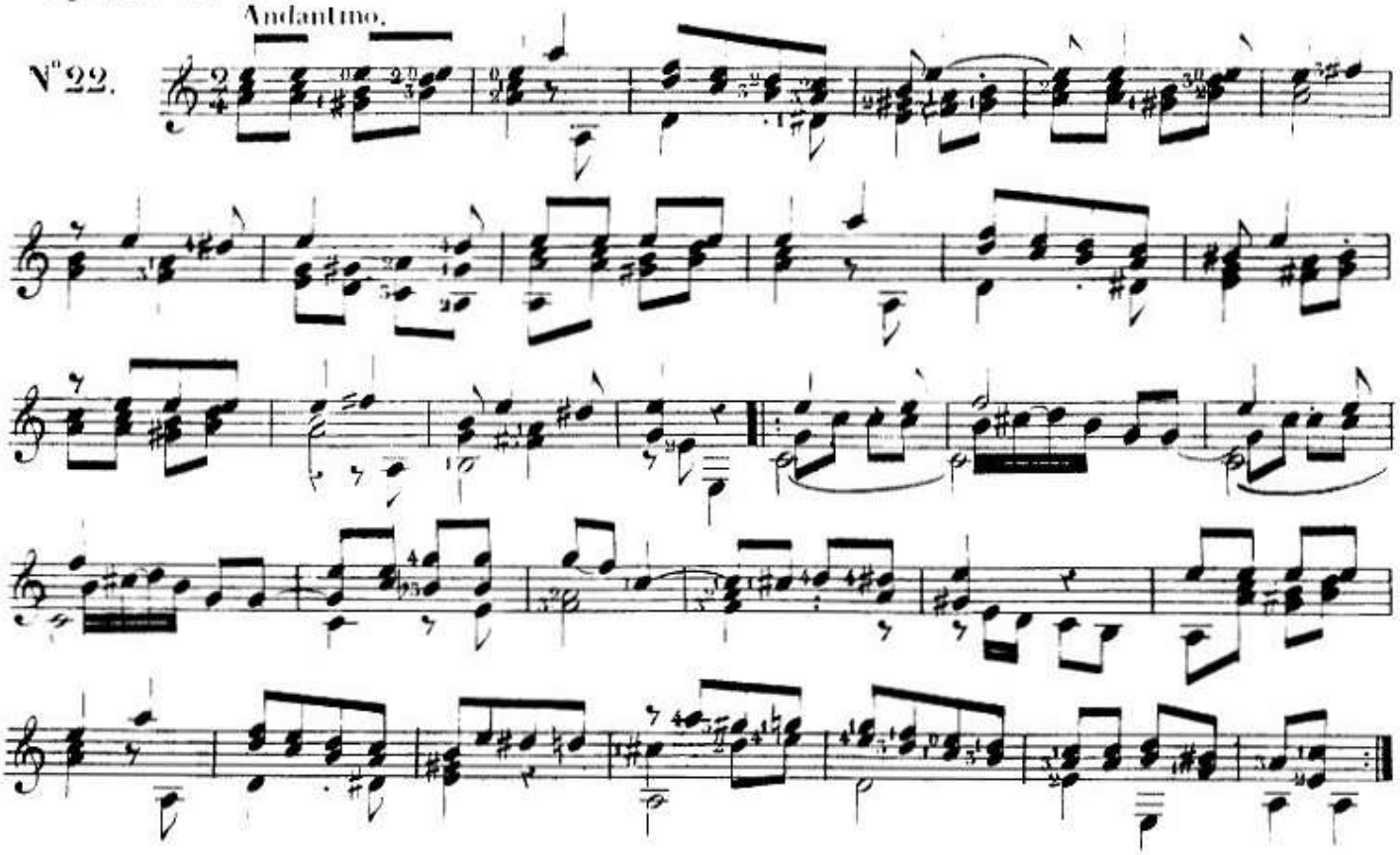
N°. 21.



op 44 a - 22

Andantino.

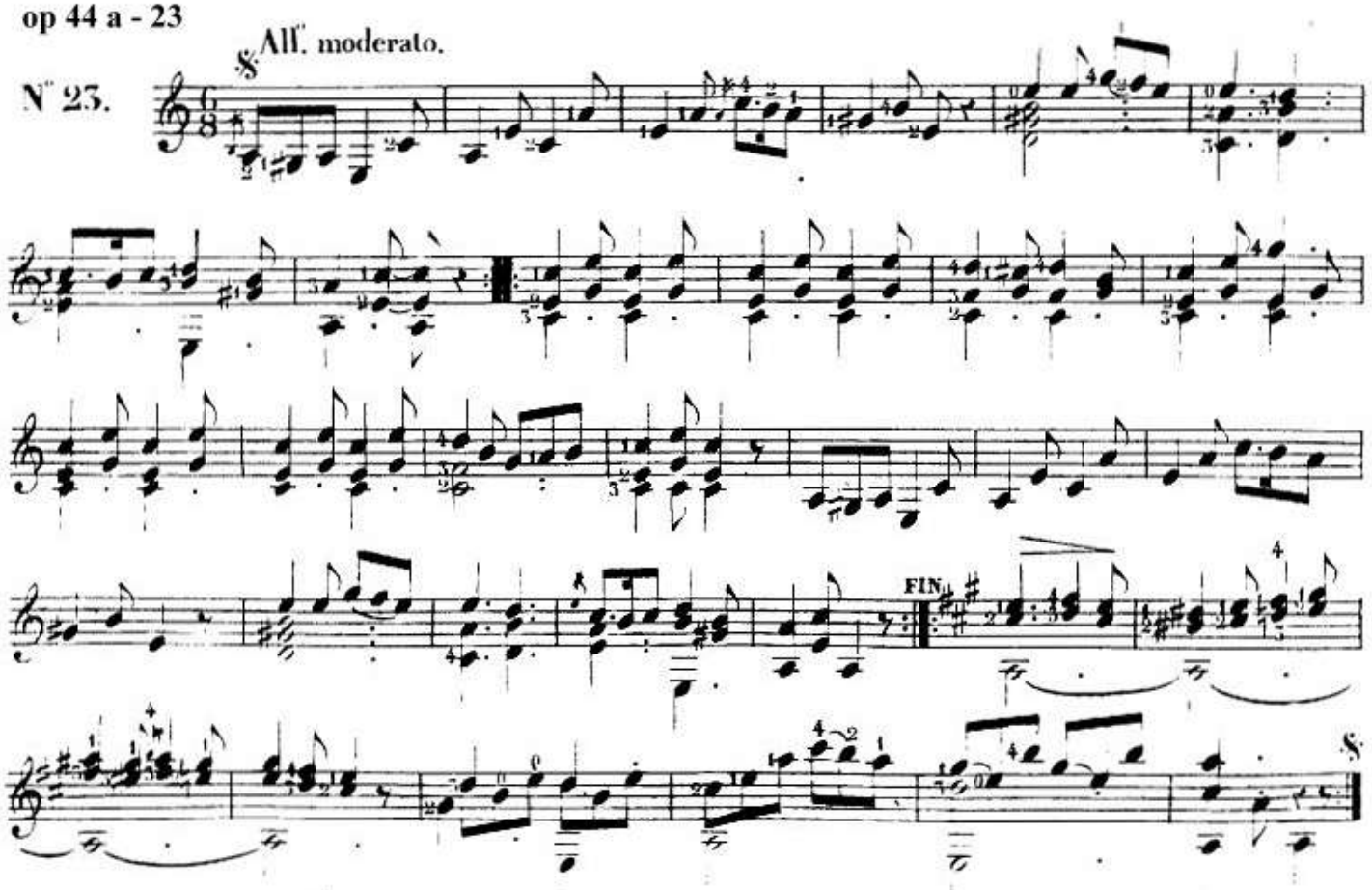
N° 22.



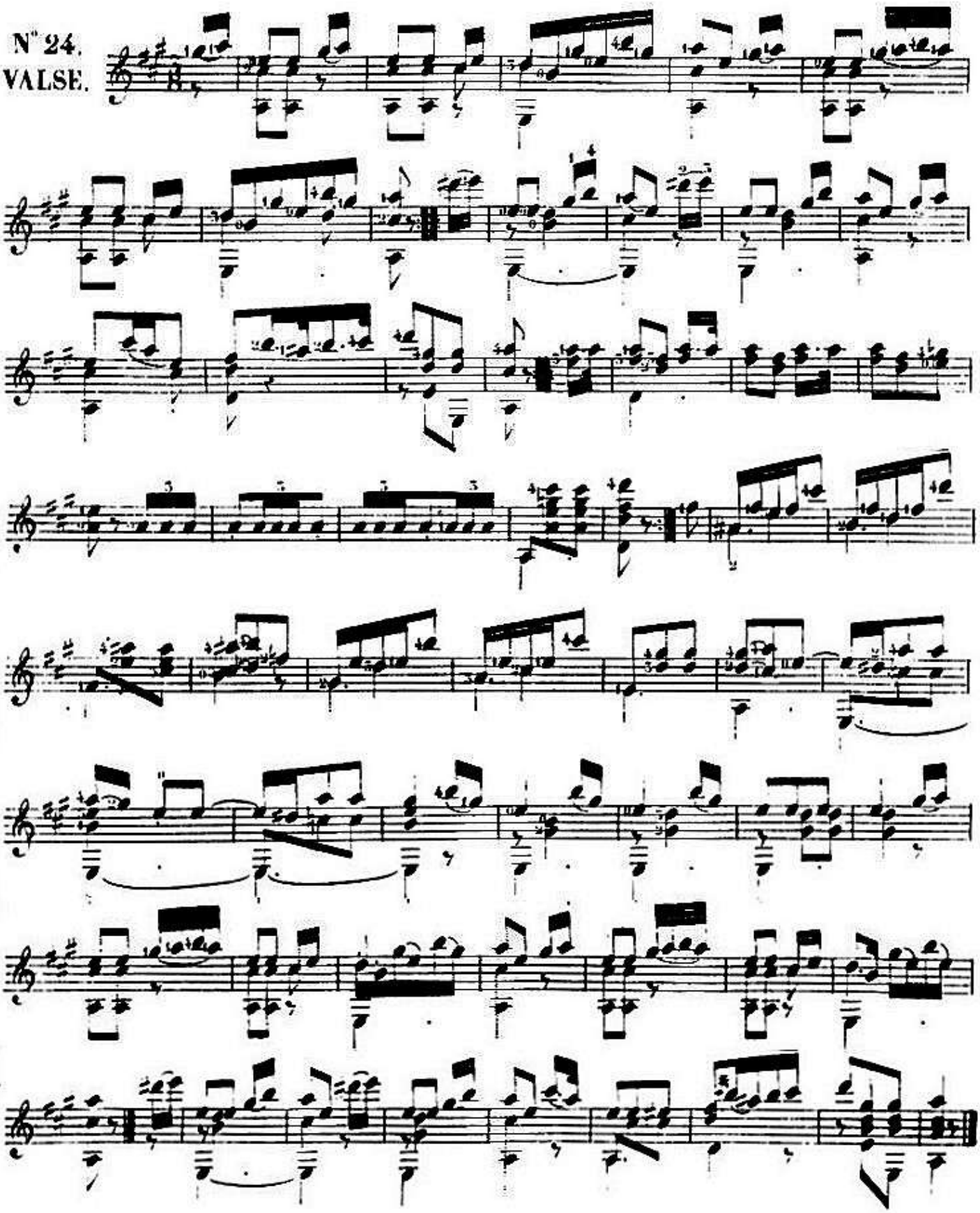
op 44 a - 23

All. moderato.

N° 23.



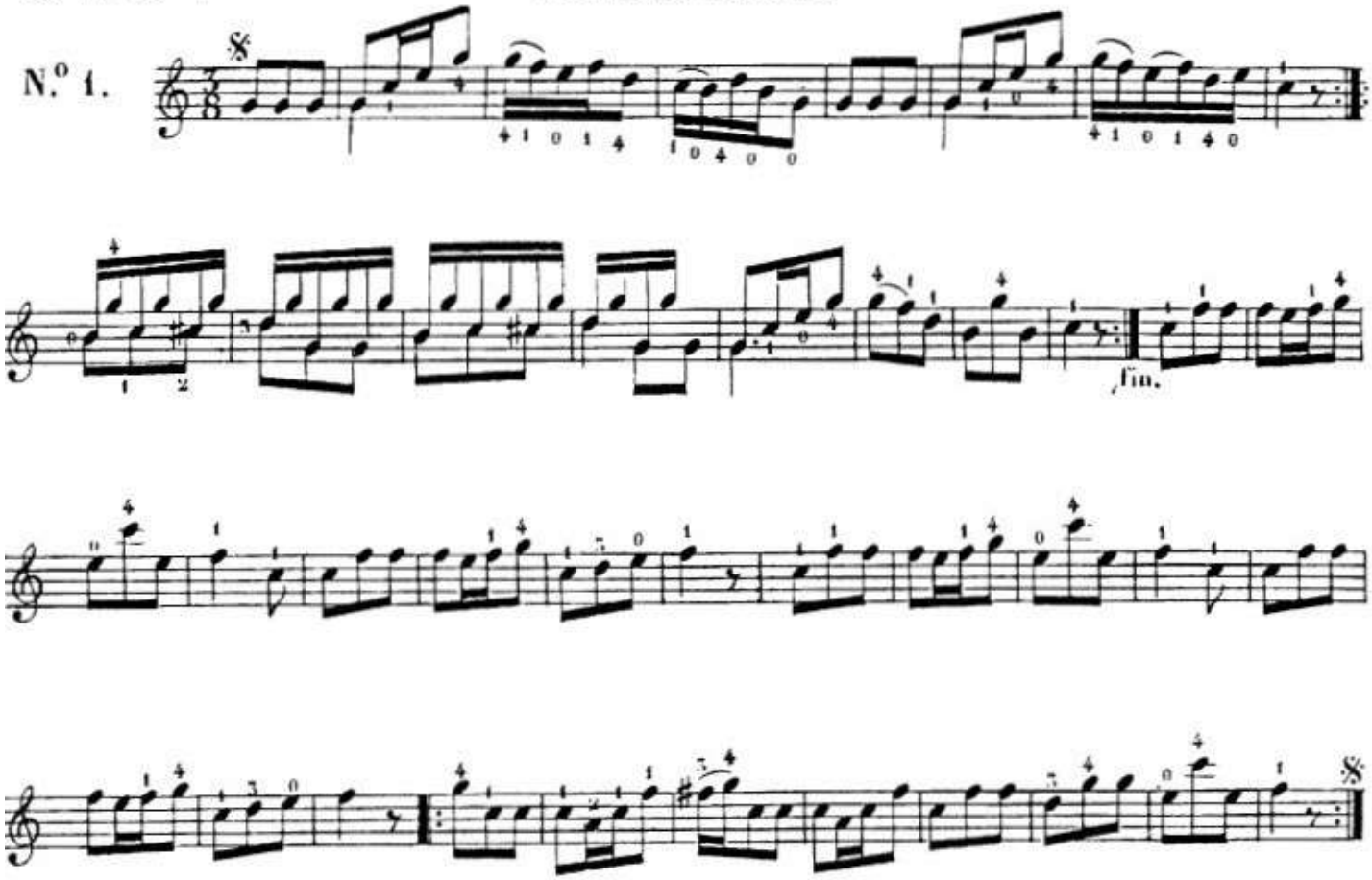
N° 24.
VALSE.



op 44 bis - 1

PREMIERE GUITARE

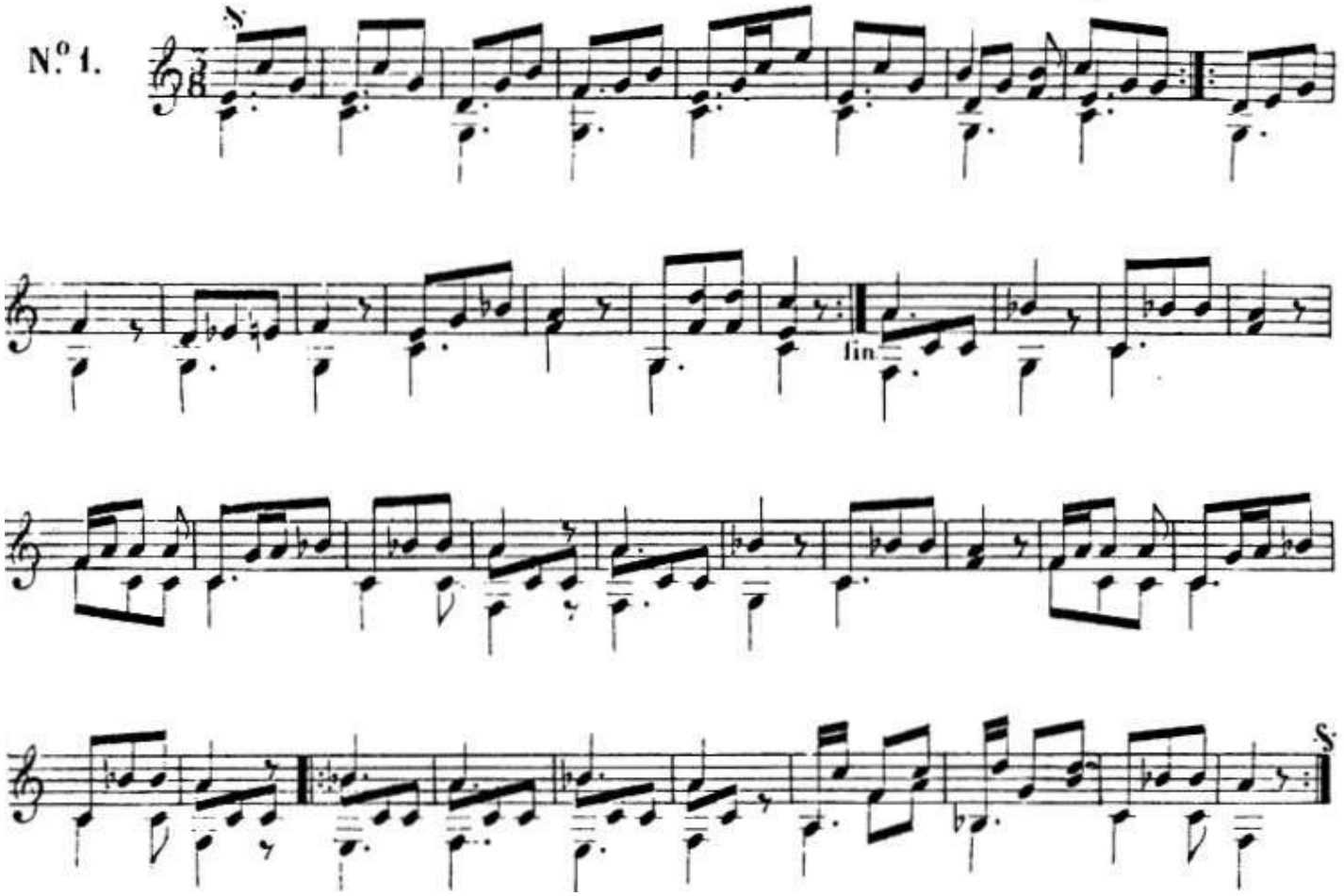
N.° 1.



op 44 bis - 1

SECONDE GUITARE

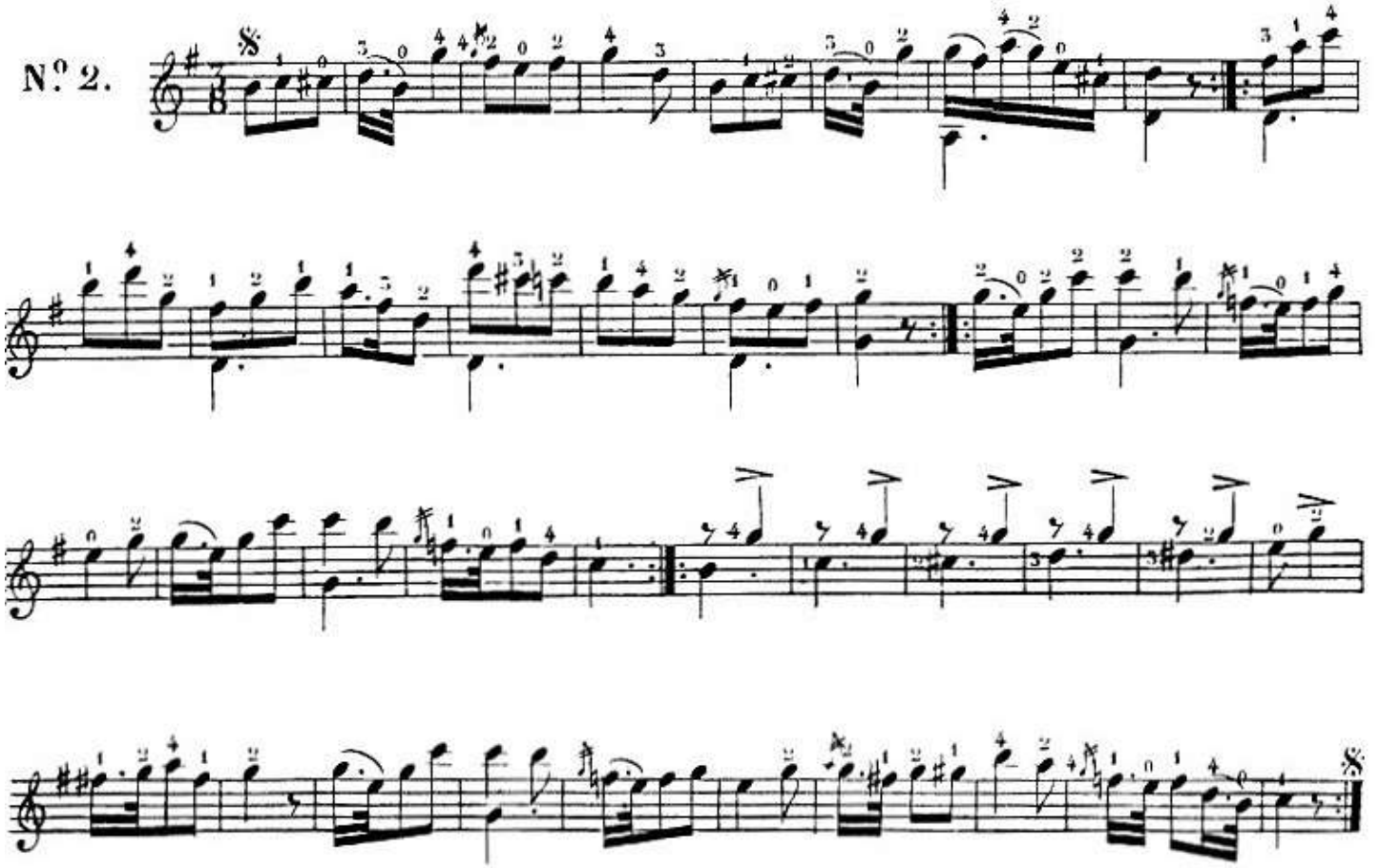
N.° 1.



op 44 bis - 2

PREMIERE GUITARE

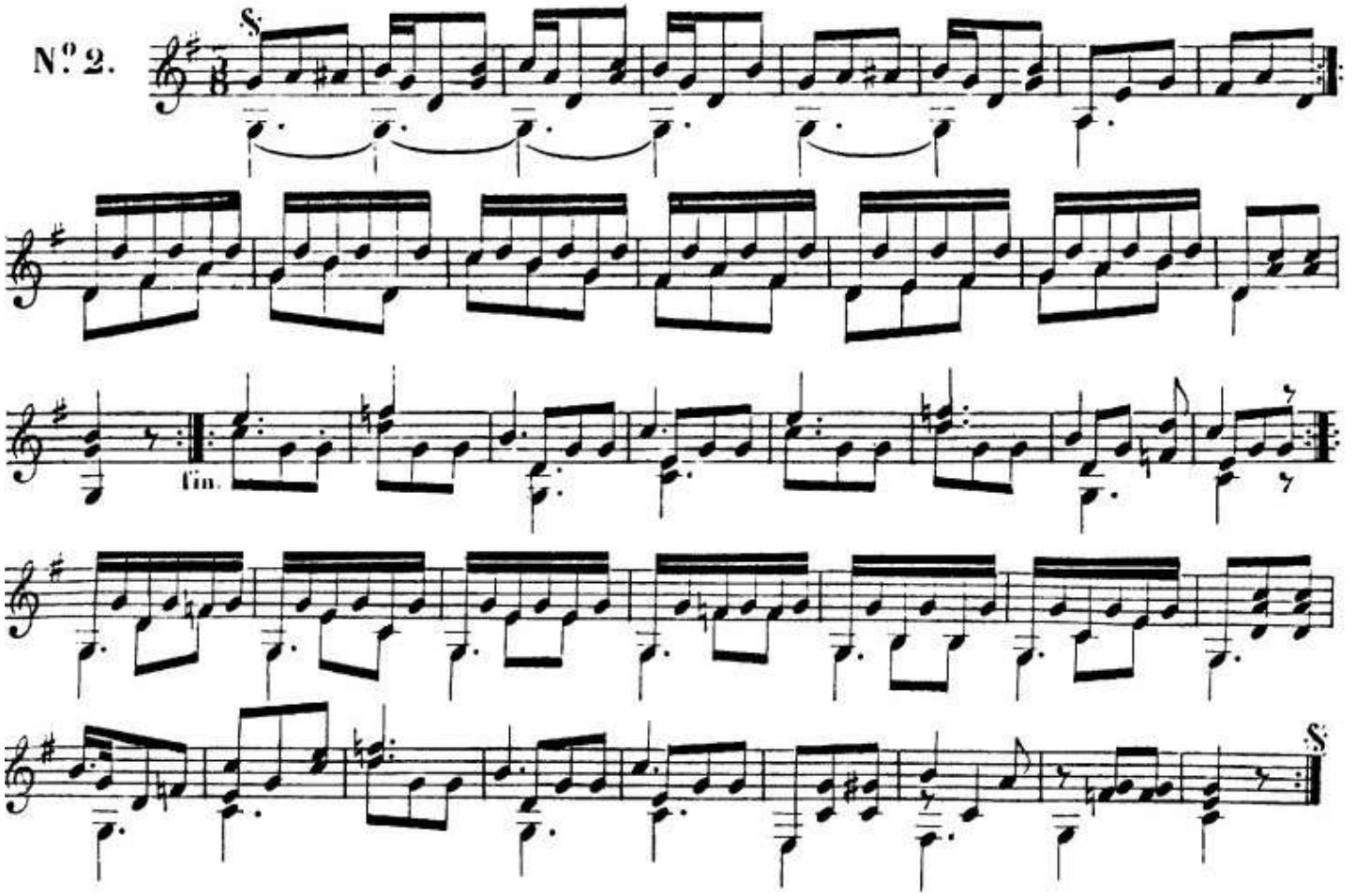
N.º 2.



op 44 bis - 2

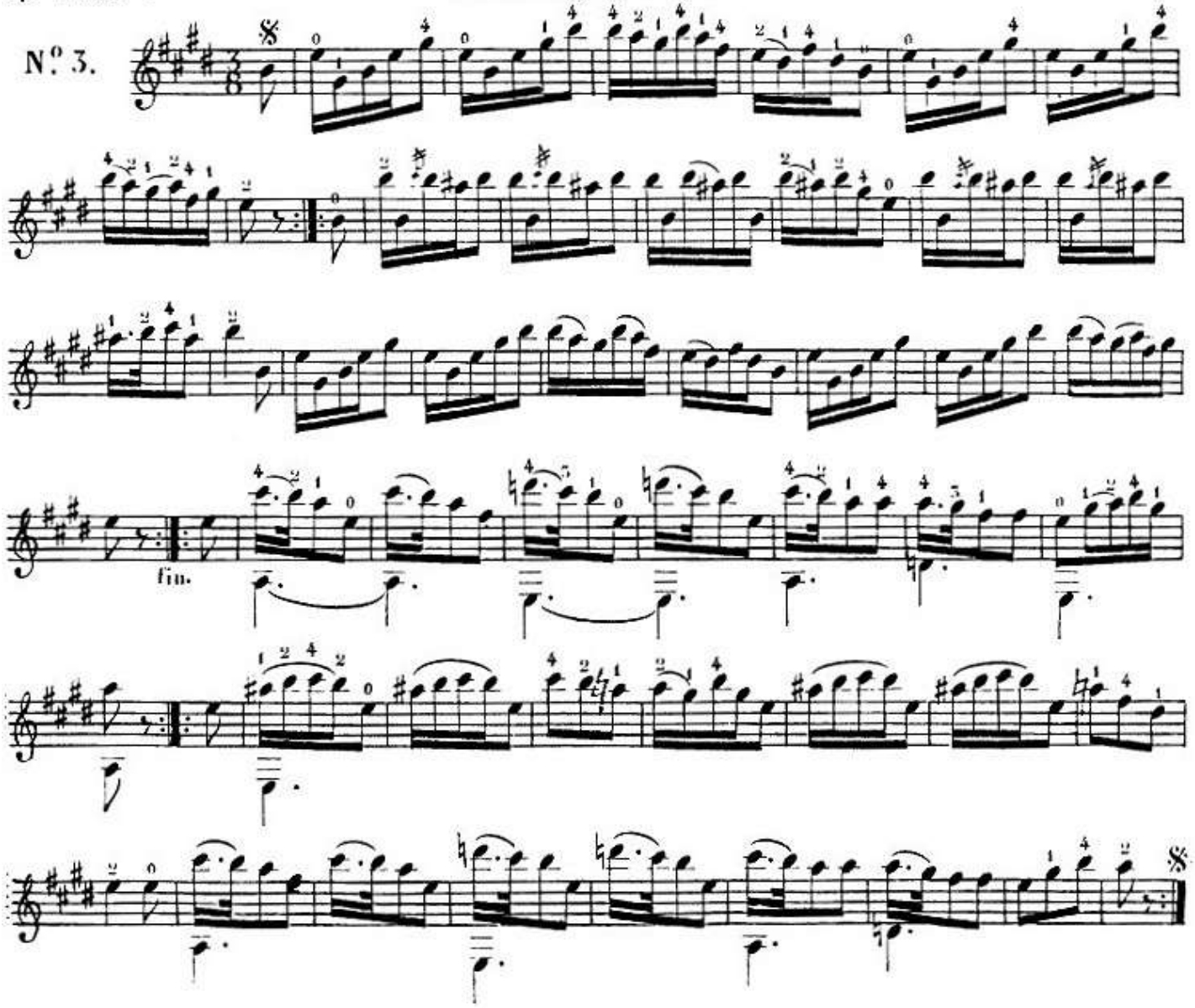
SECONDE GUITARE

N.º 2.



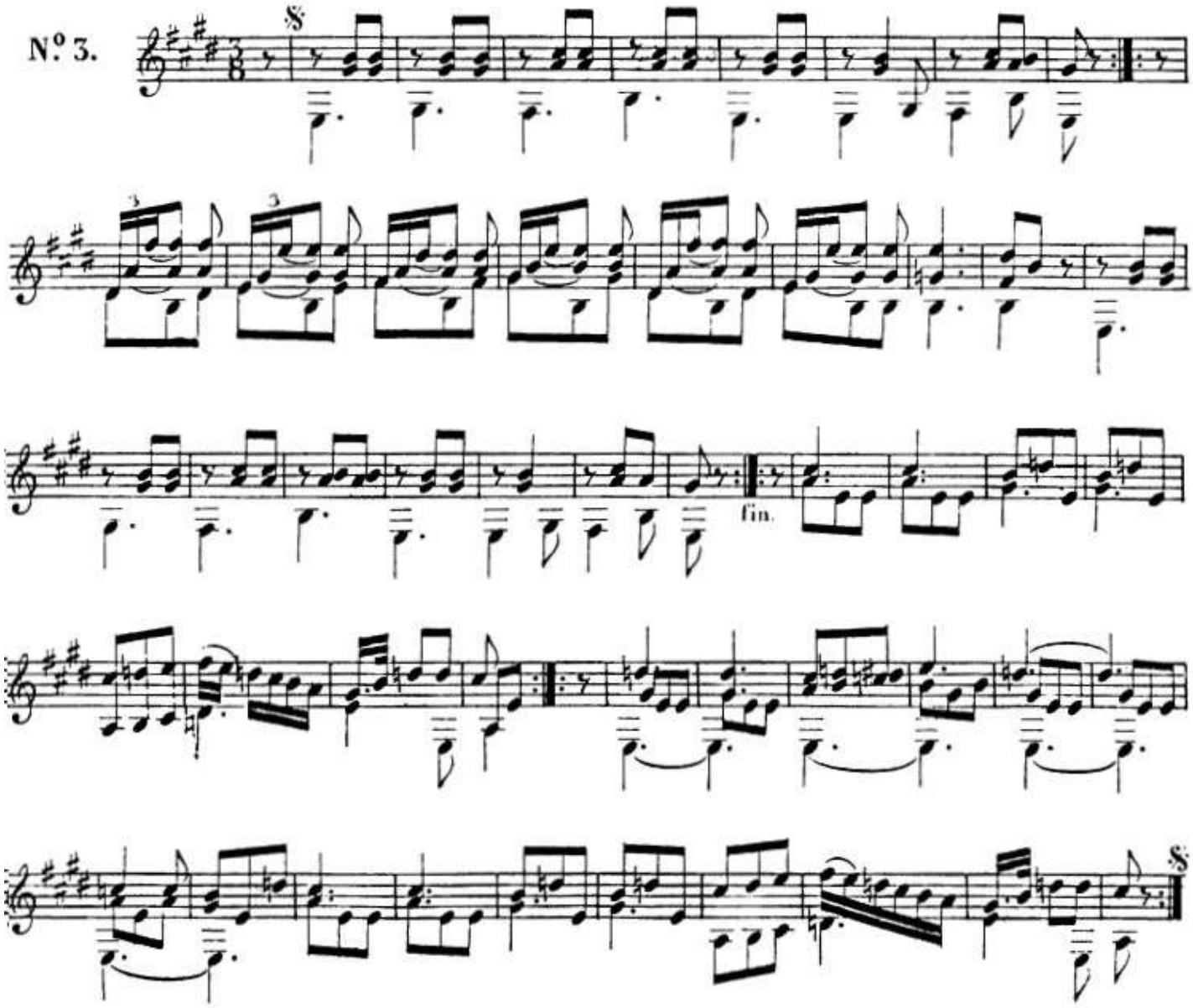
PREMIERE GUITARE

N.° 3.



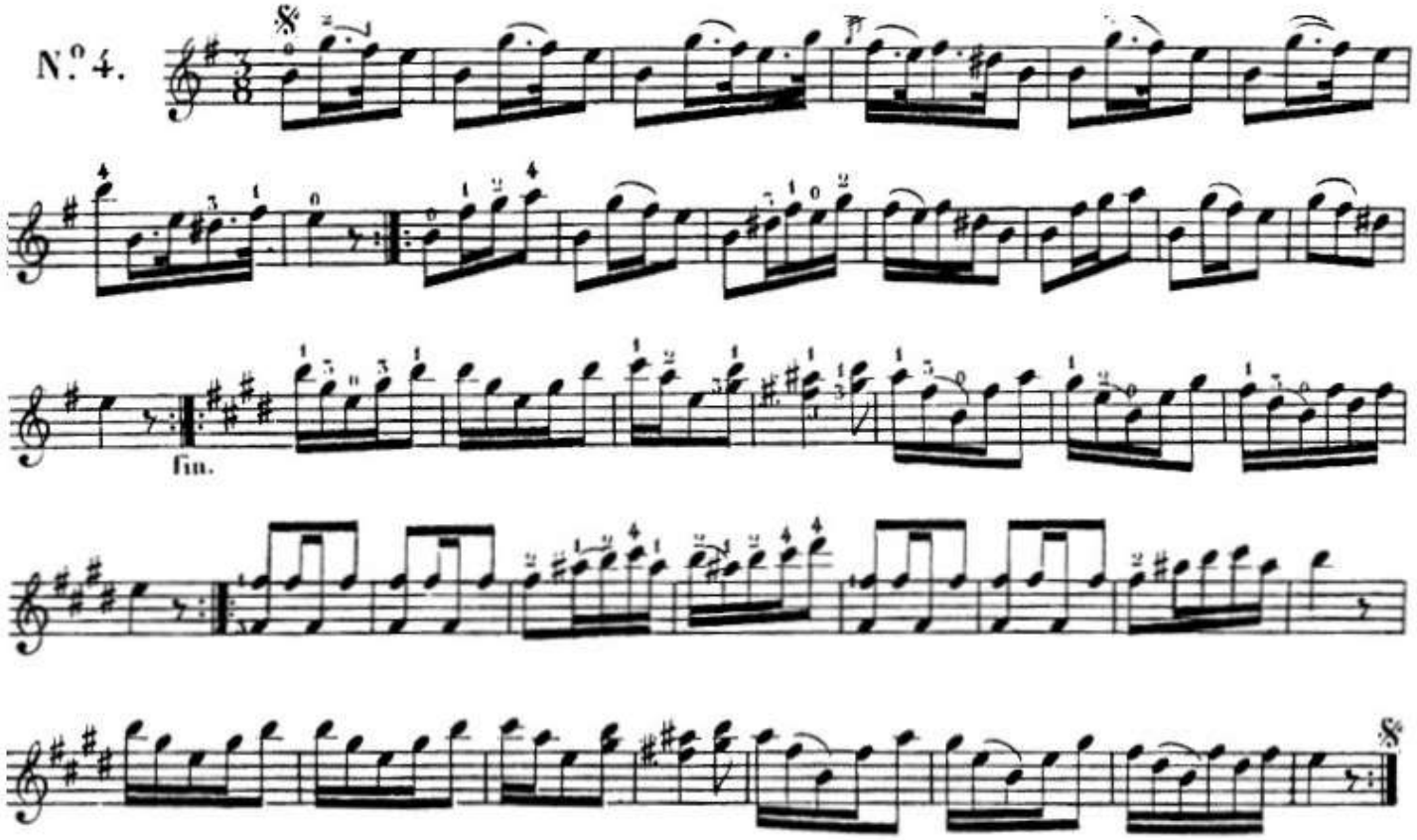
SECONDE GUITARE

N.º 3.



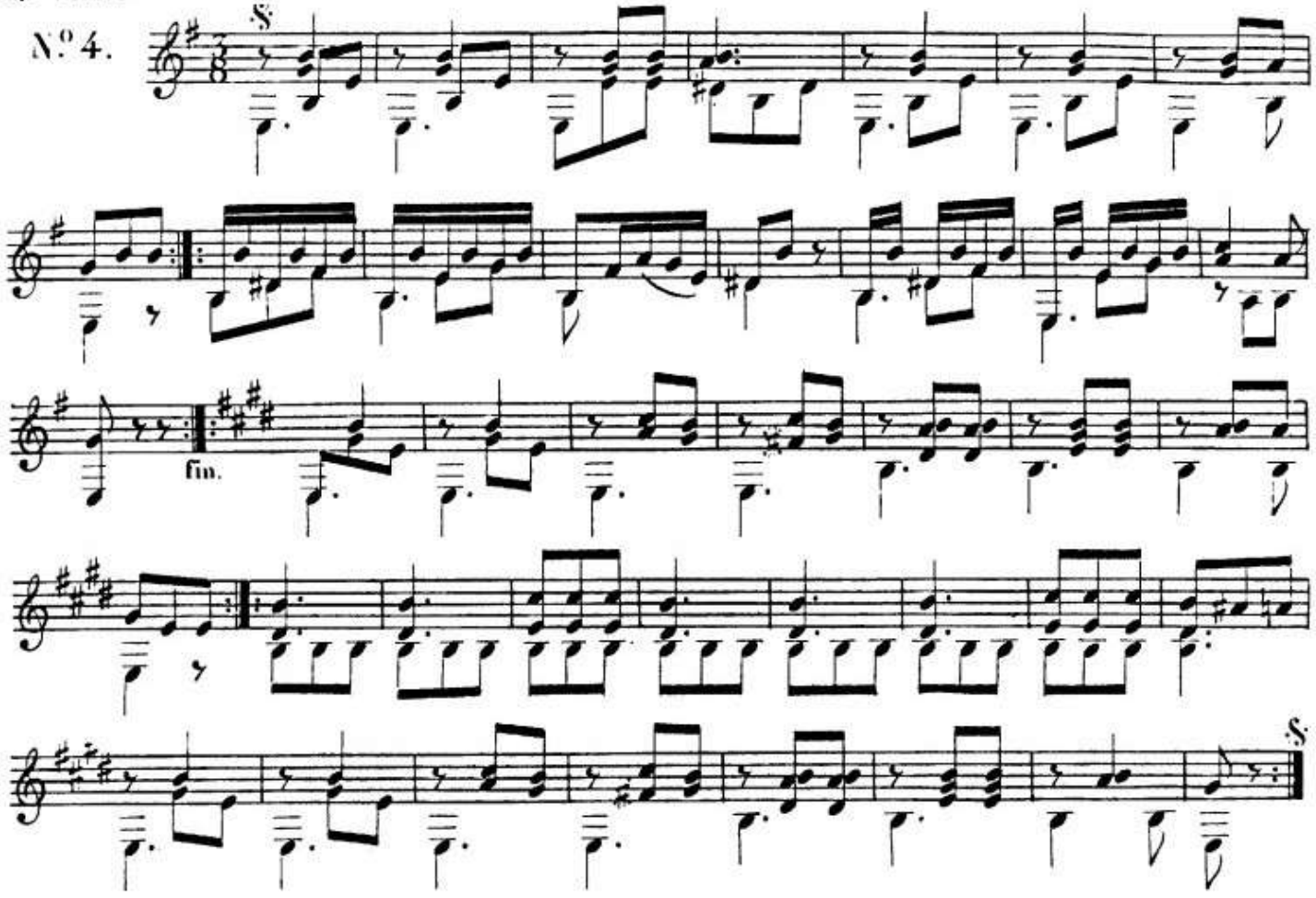
op 44 bis - 4

PREMIERE GUITARE



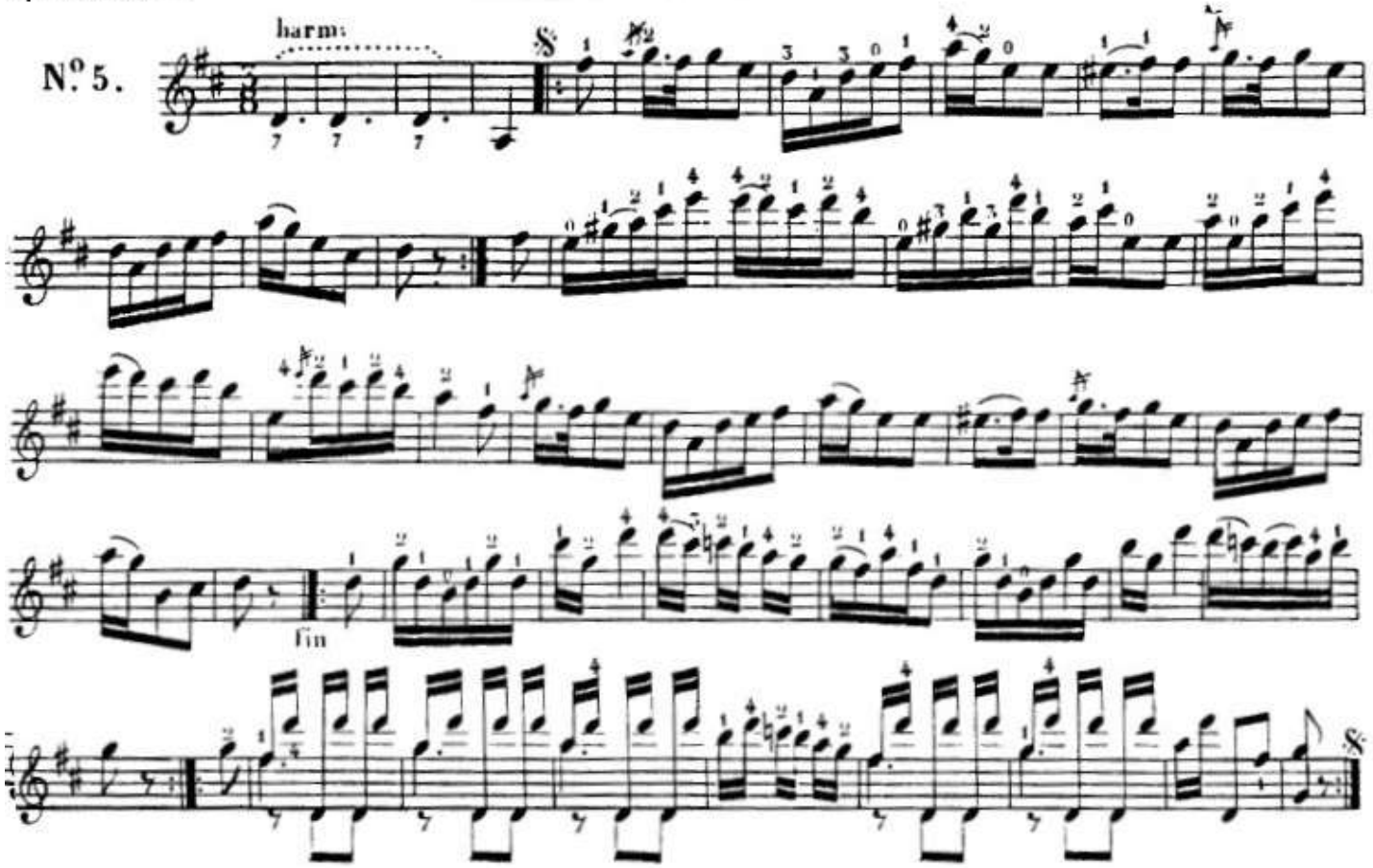
op 44 bis - 4

SECONDE GUITARE



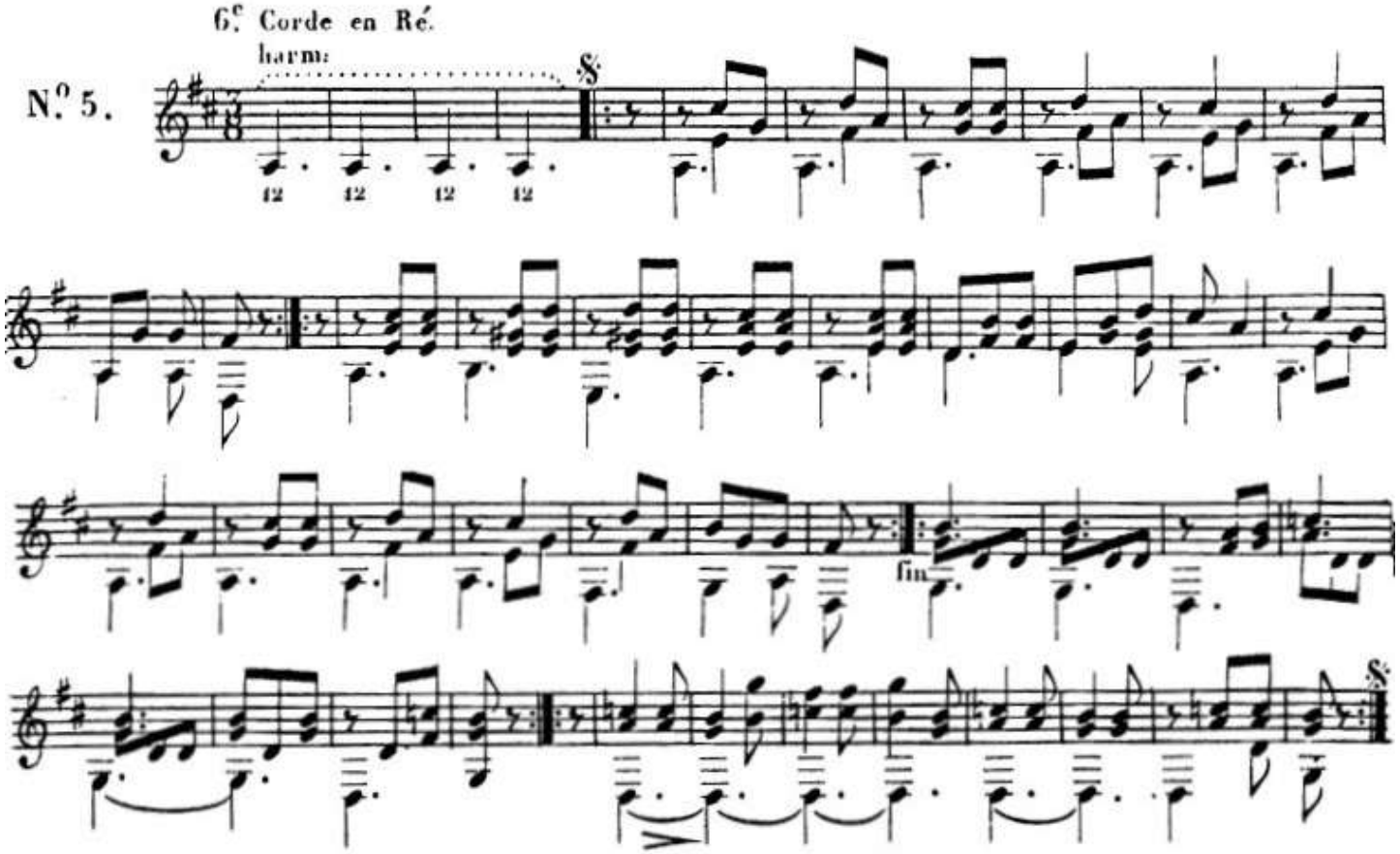
op 44 bis - 5

PREMIERE GUITARE



op 44 bis - 5

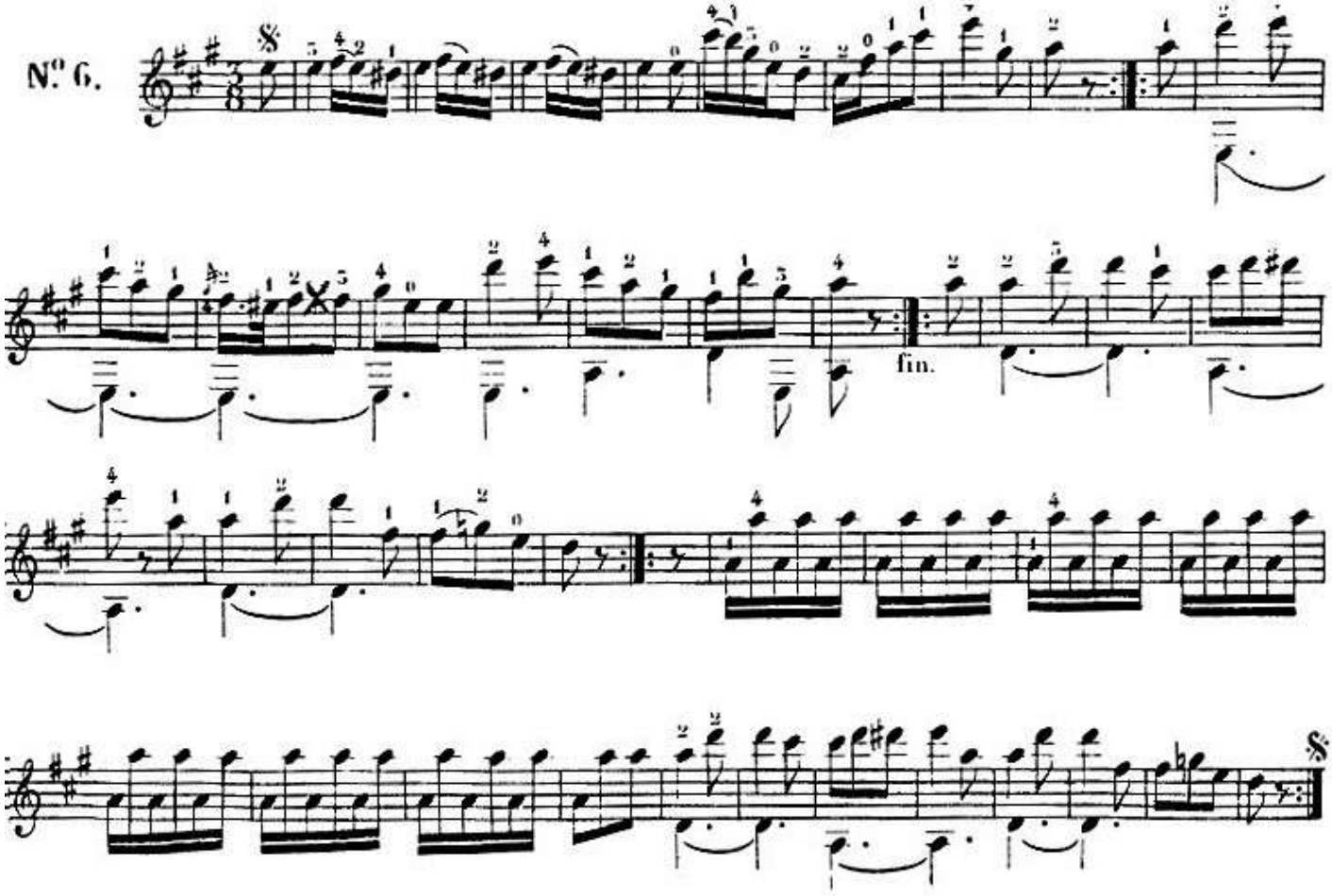
SECONDE GUITARE



op 44 bis - 6

PREMIERE GUITARE

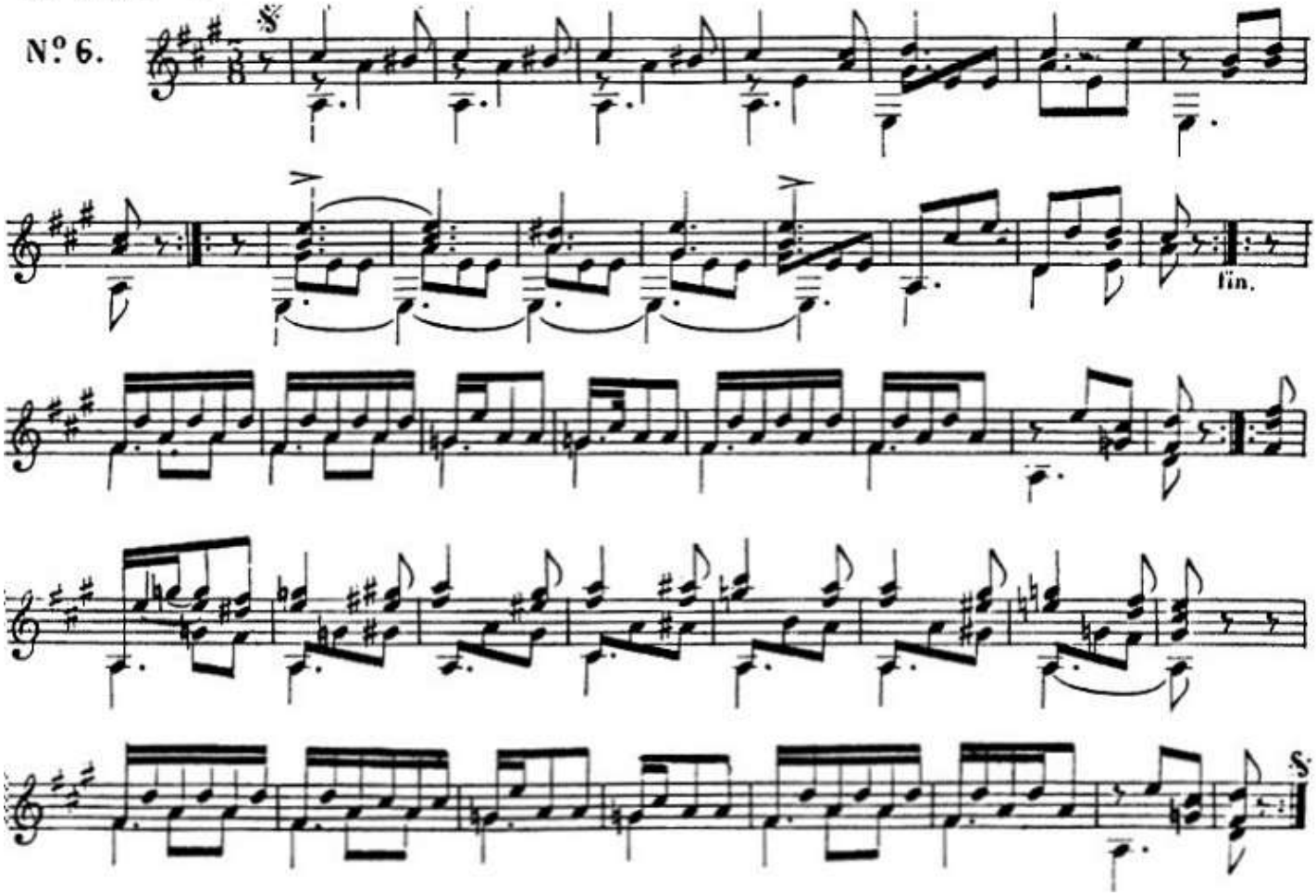
N.° 6.



op 44 bis - 6

SECONDE GUITARE

N.° 6.



GUITARE.

SIX PETITES PIECES.

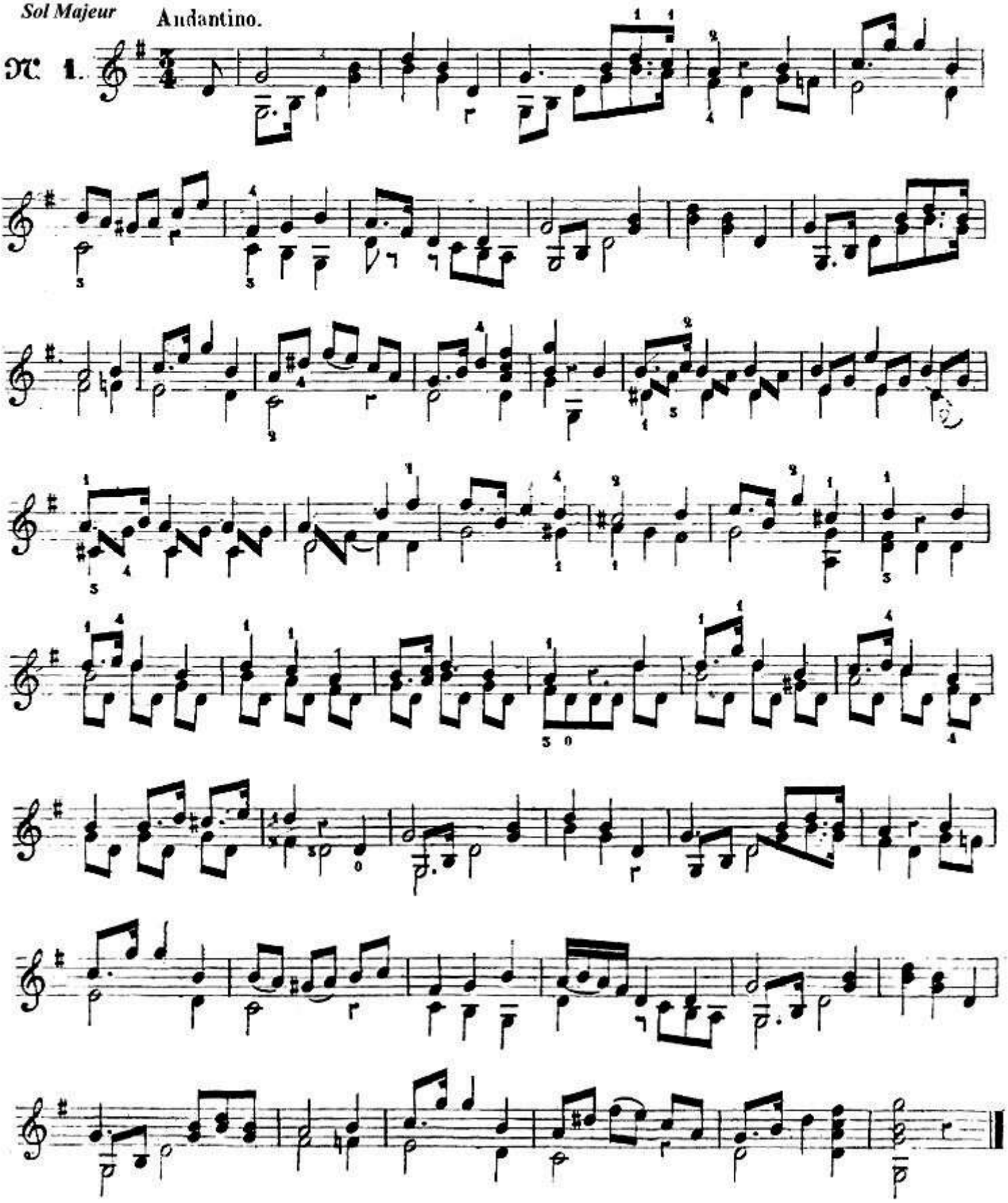
SOR. Op: 45.

Sor - Opus 45 - 1

"Voyons si c'est ça."

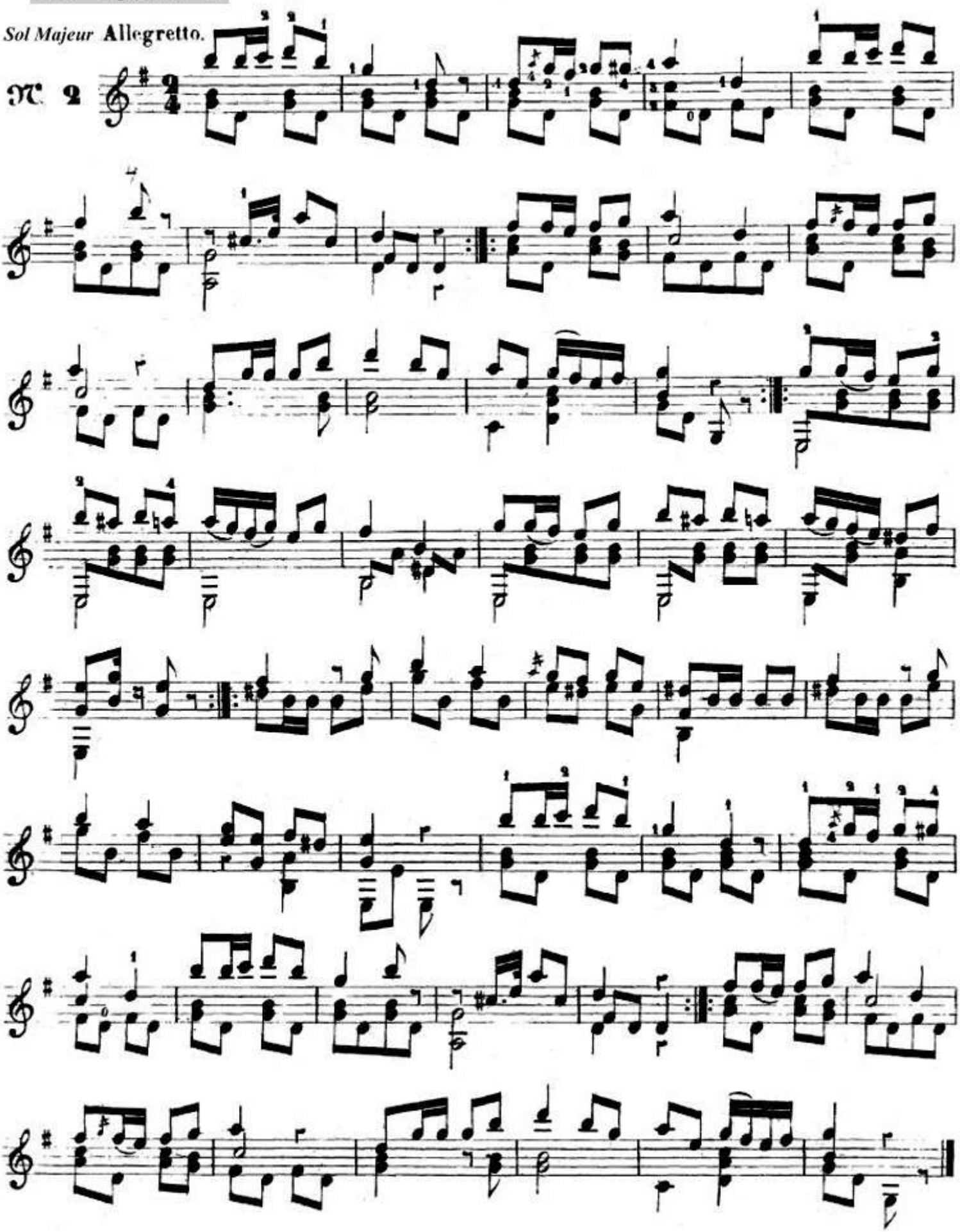
Sol Majeur

Andantino.



Sol Majeur **Allegretto.**

N. 2



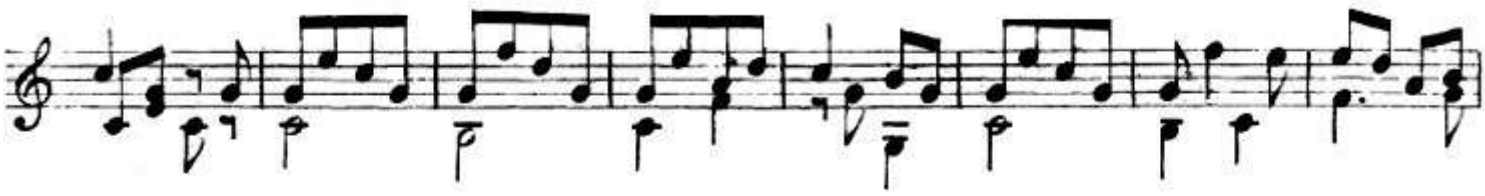
Sor - Opus 45 - 3

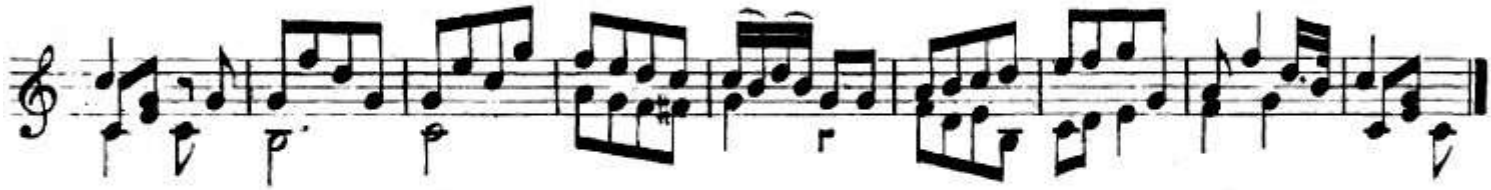
Do Majeur

Andante.

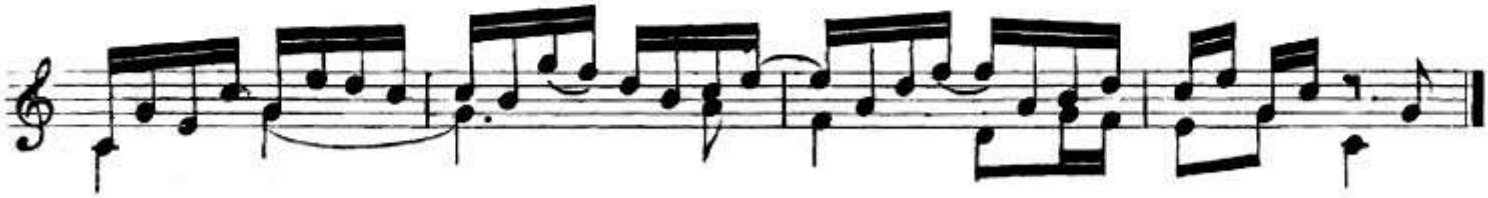
N. 3

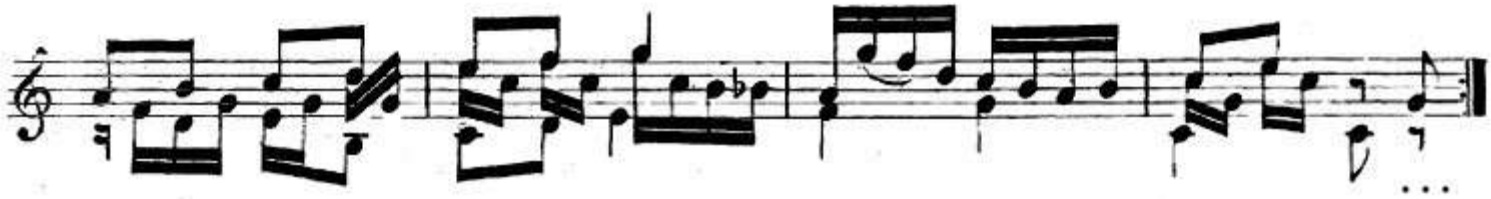
THÈME.



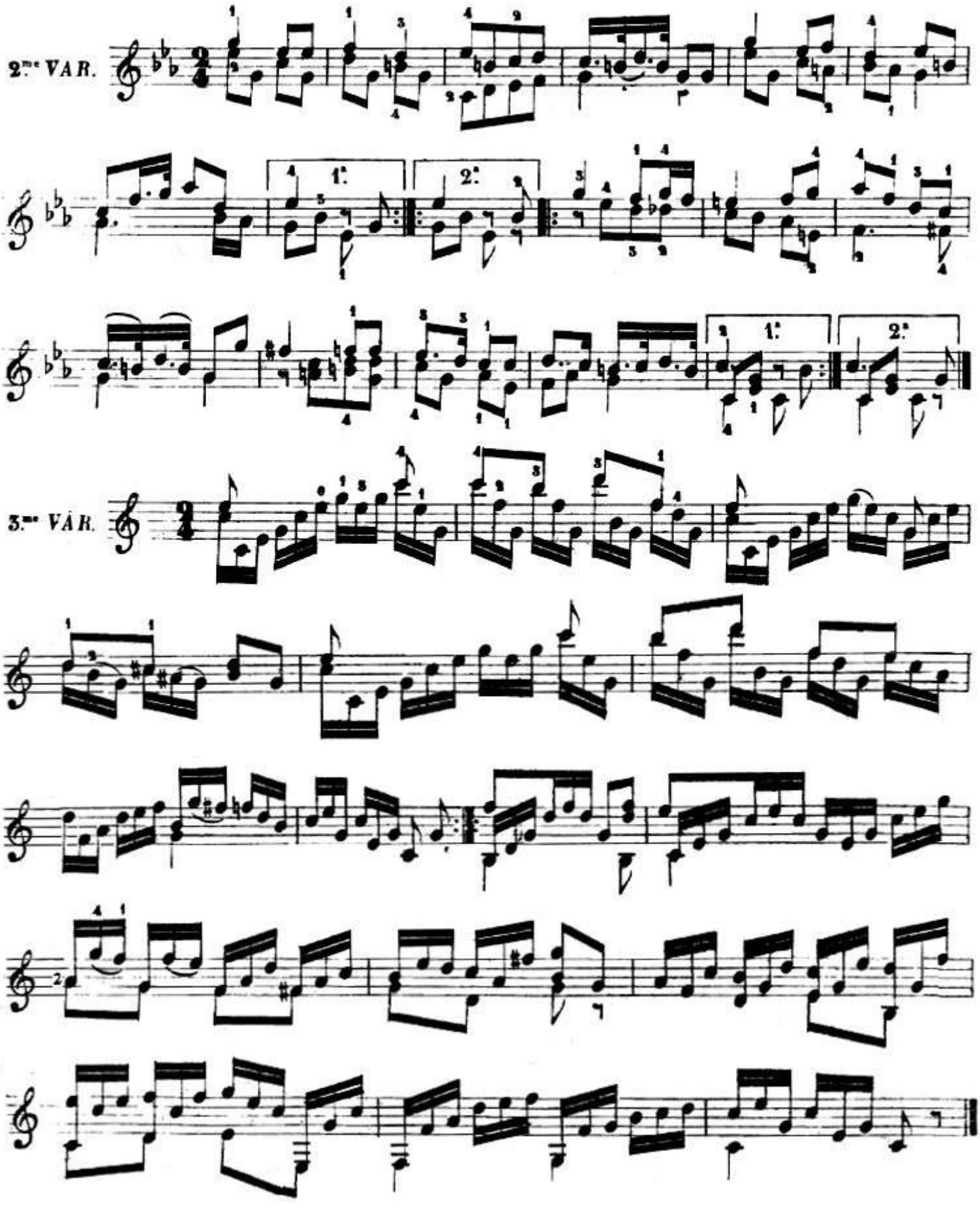


1.re VAR.





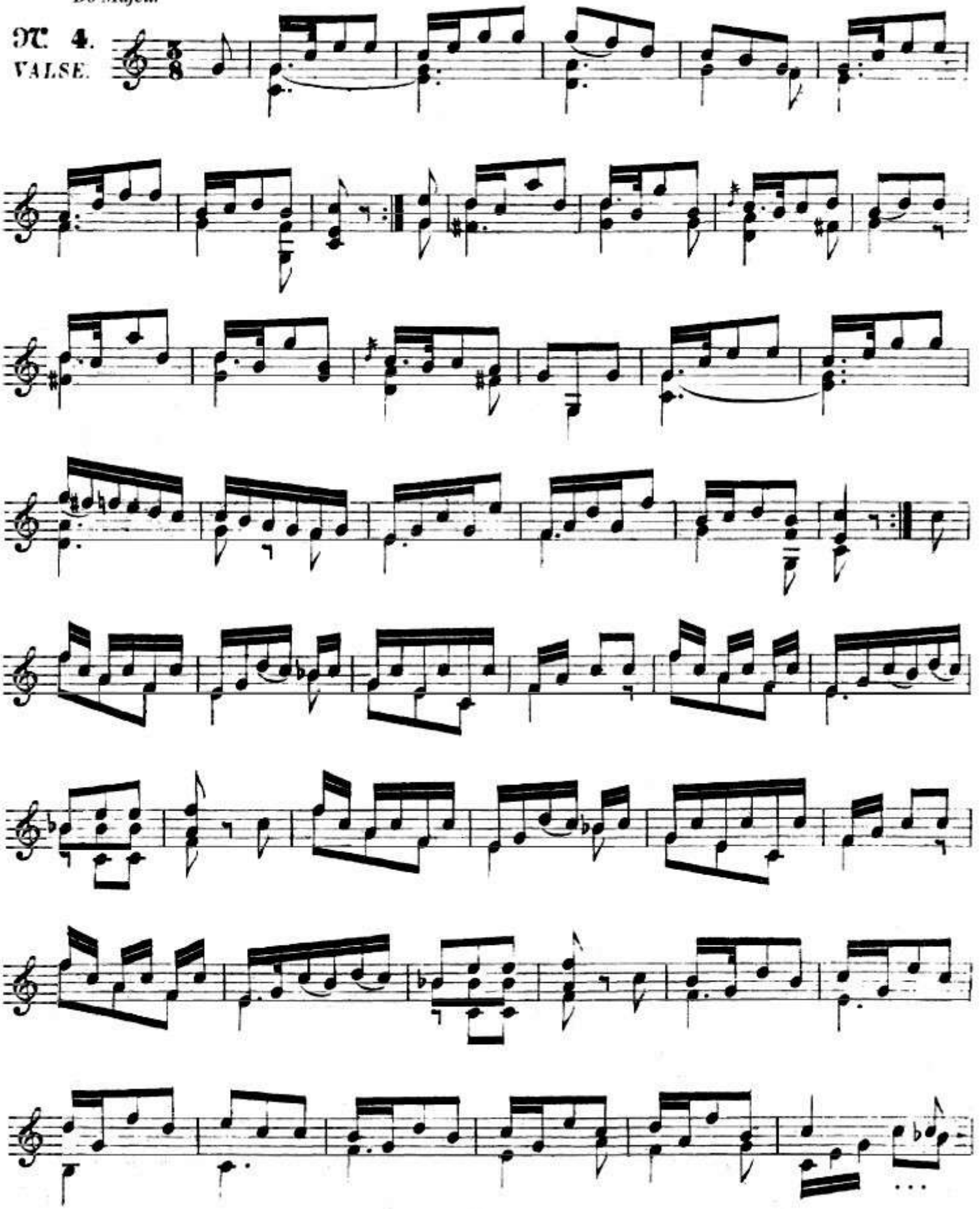
. . . **Sor - Opus 45 - 3**



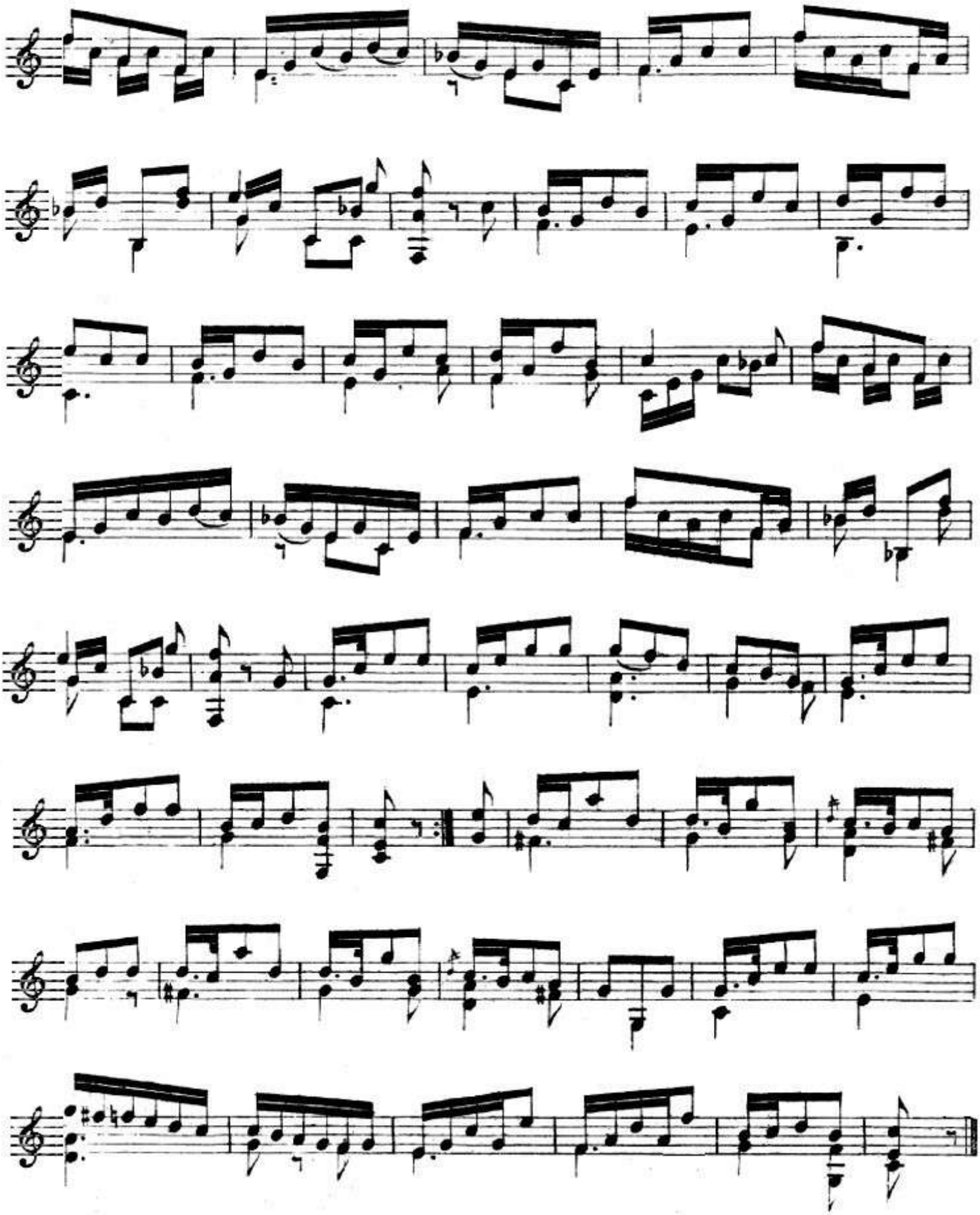
Sor - Opus 45 - 4

Do Majeur

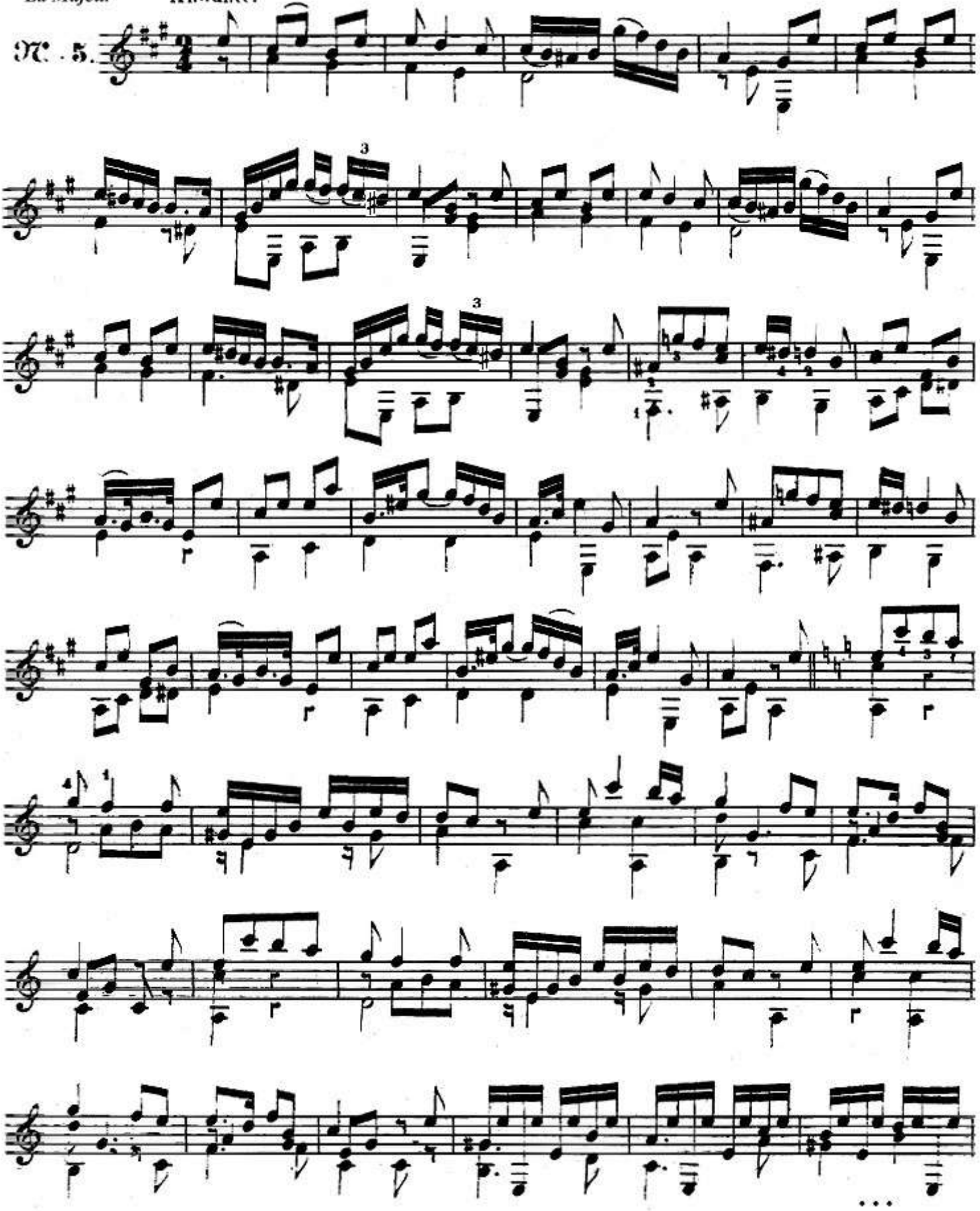
N. 4.
VALSE.

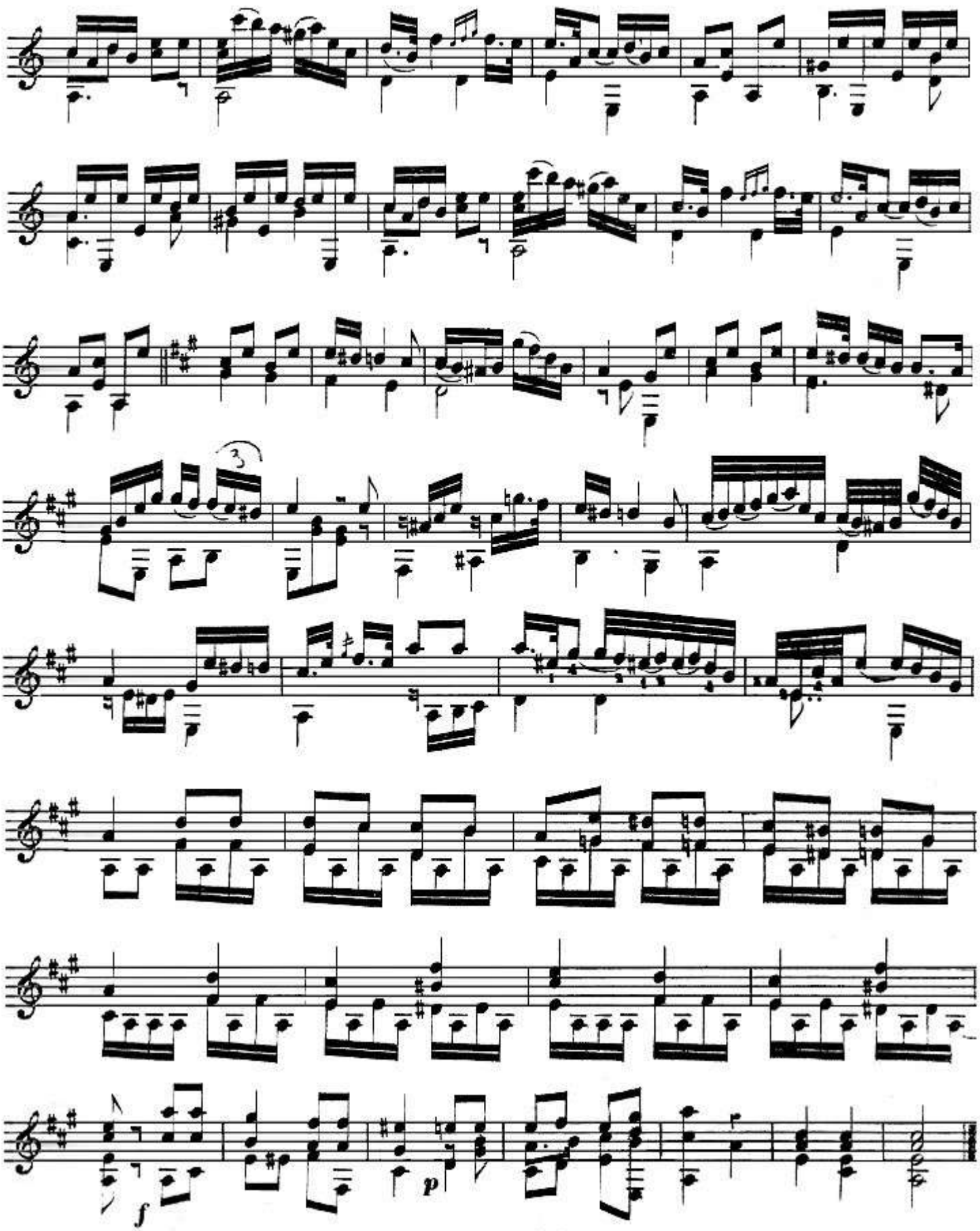


. . . **Sor - Opus 45 - 4**



La Majeur Andante.

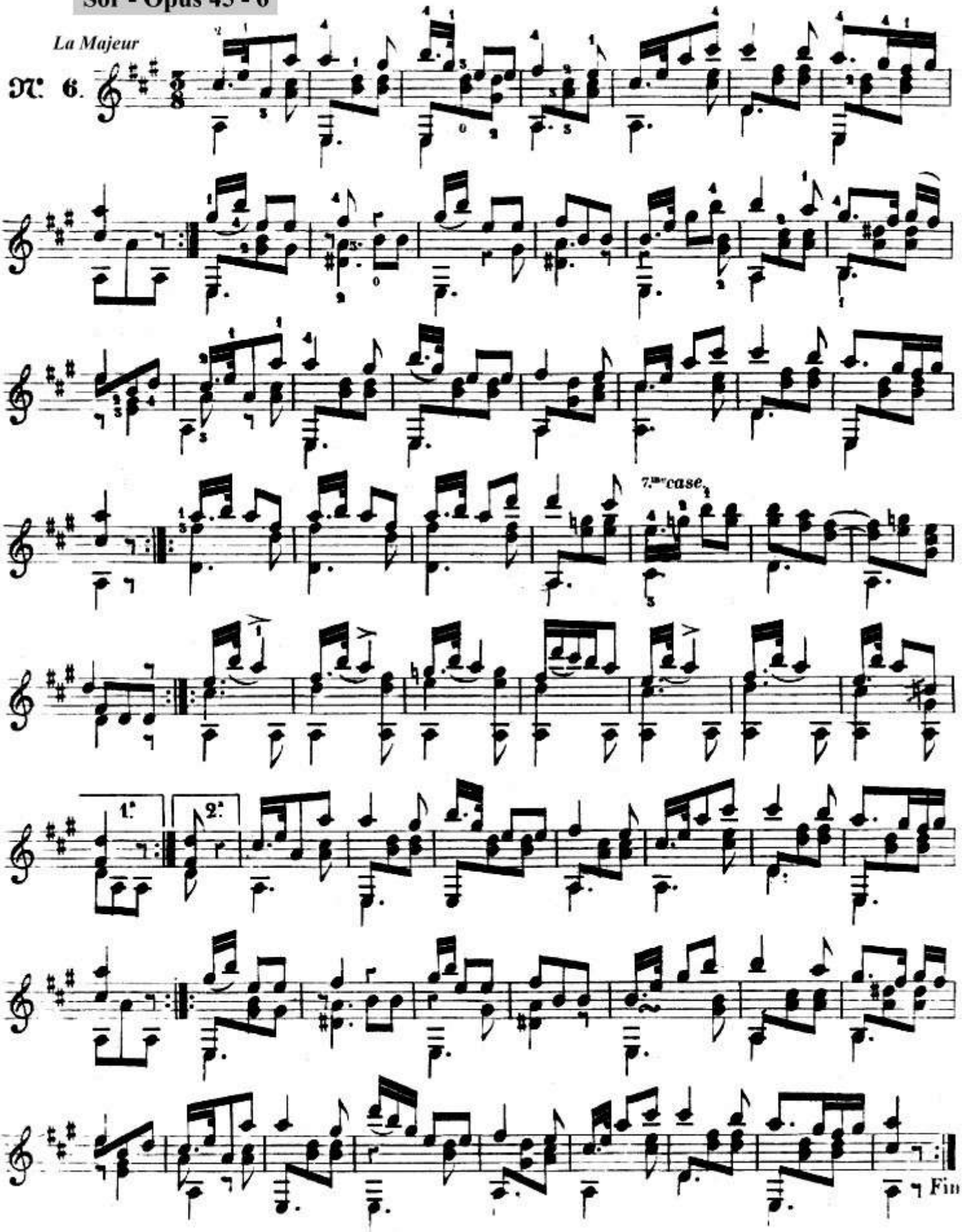



3
f
p

Sor - Opus 45 - 6

La Majeur

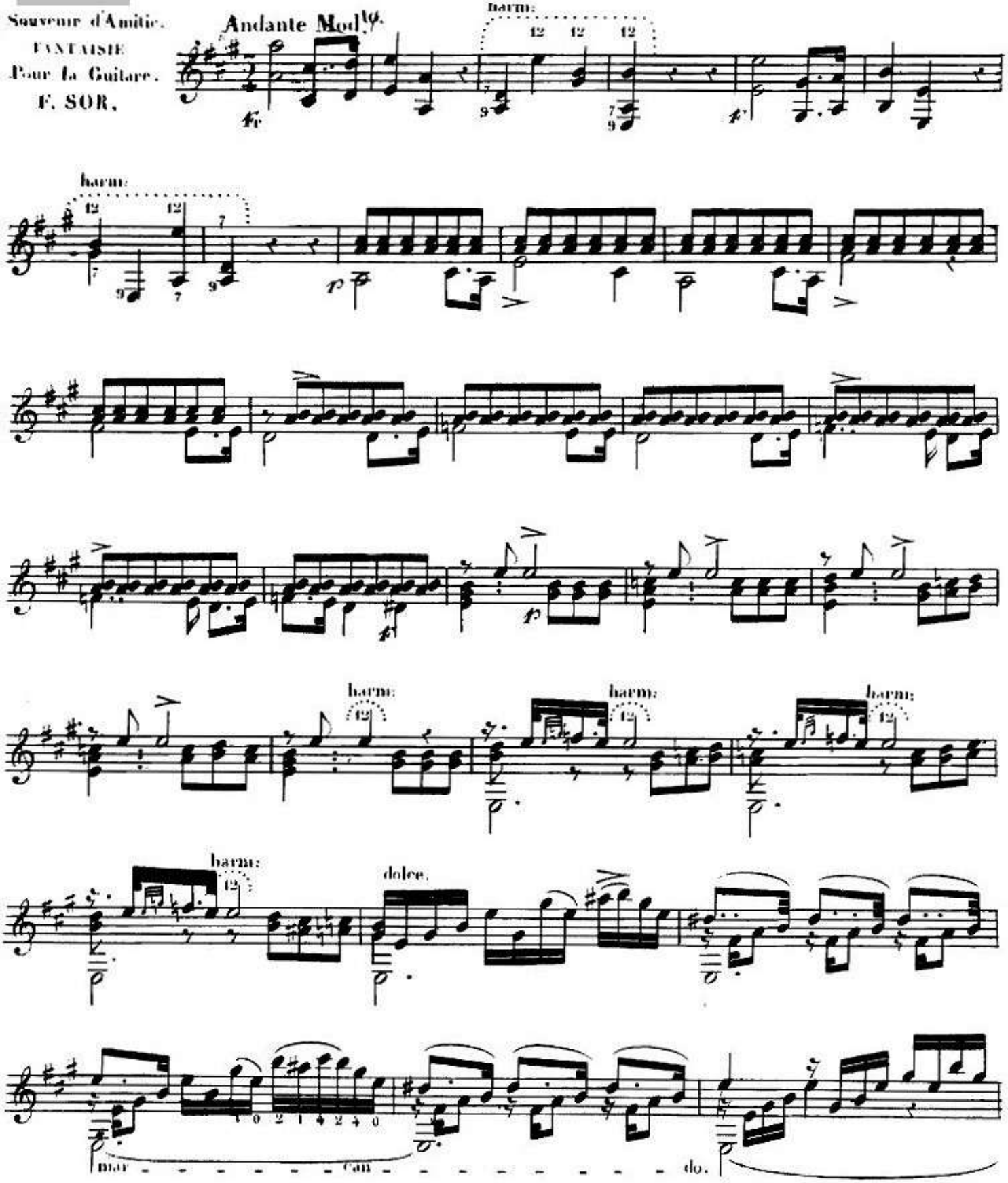
N. 6.

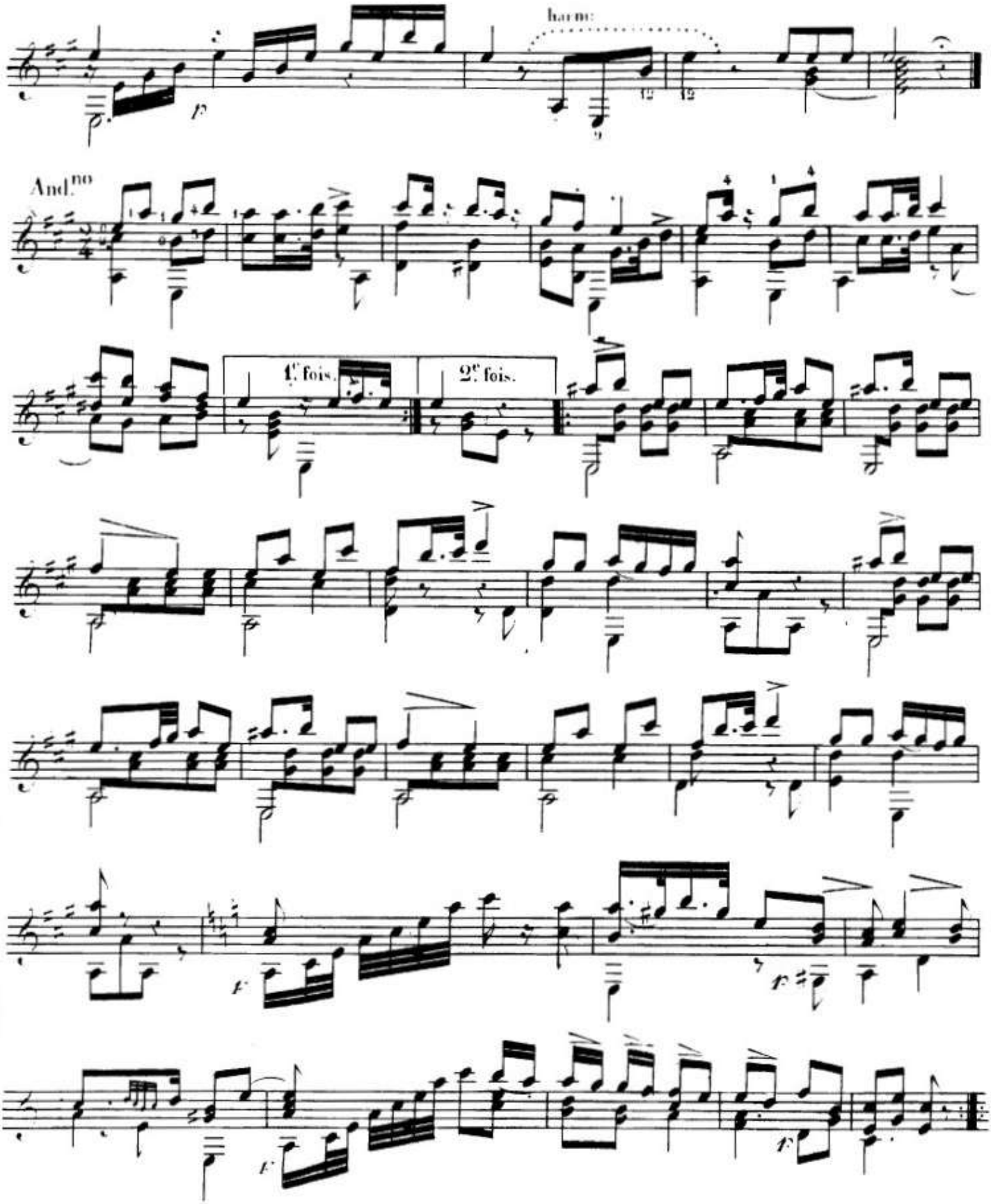


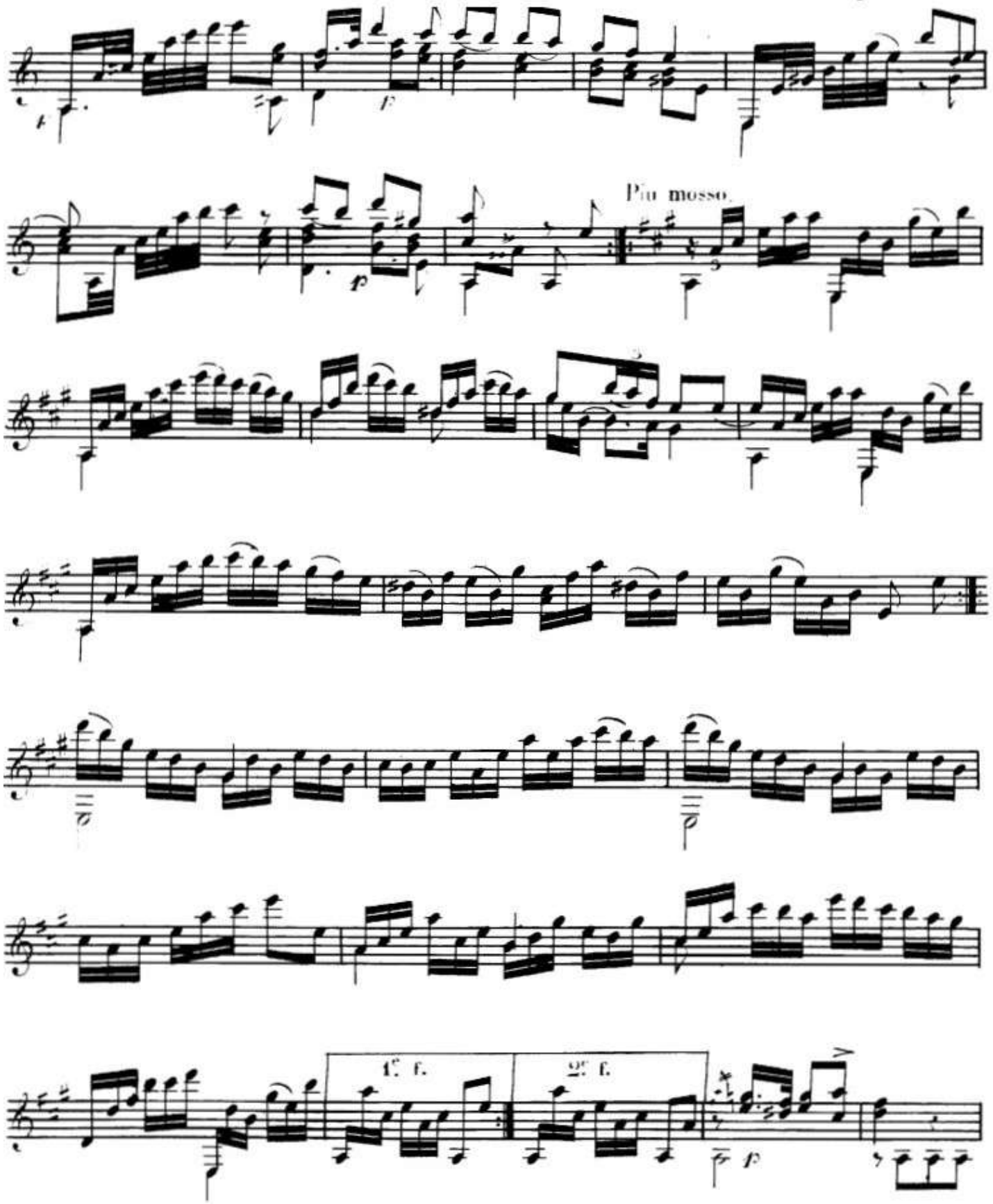
op 46

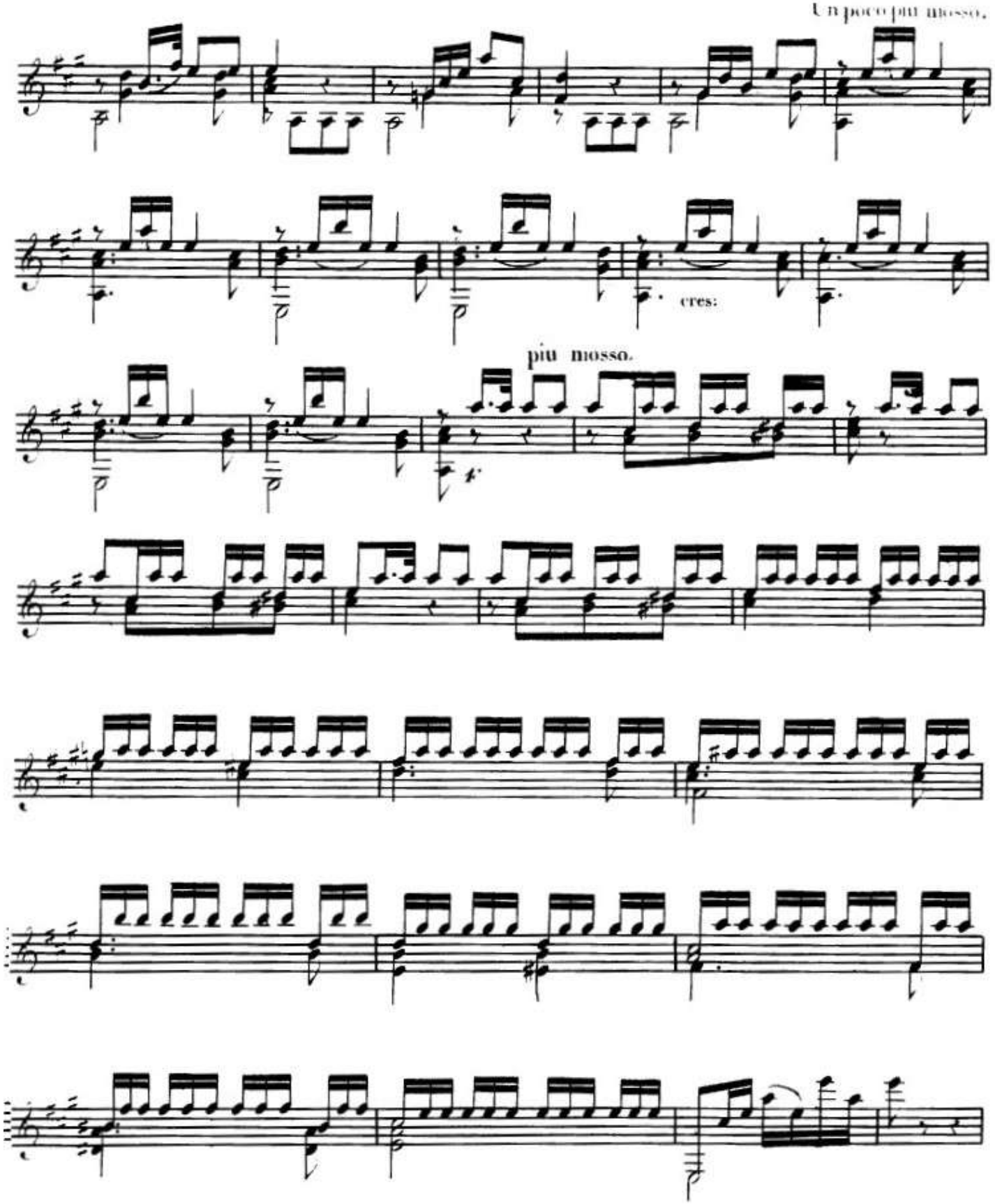
Souvenir d'Amitié.

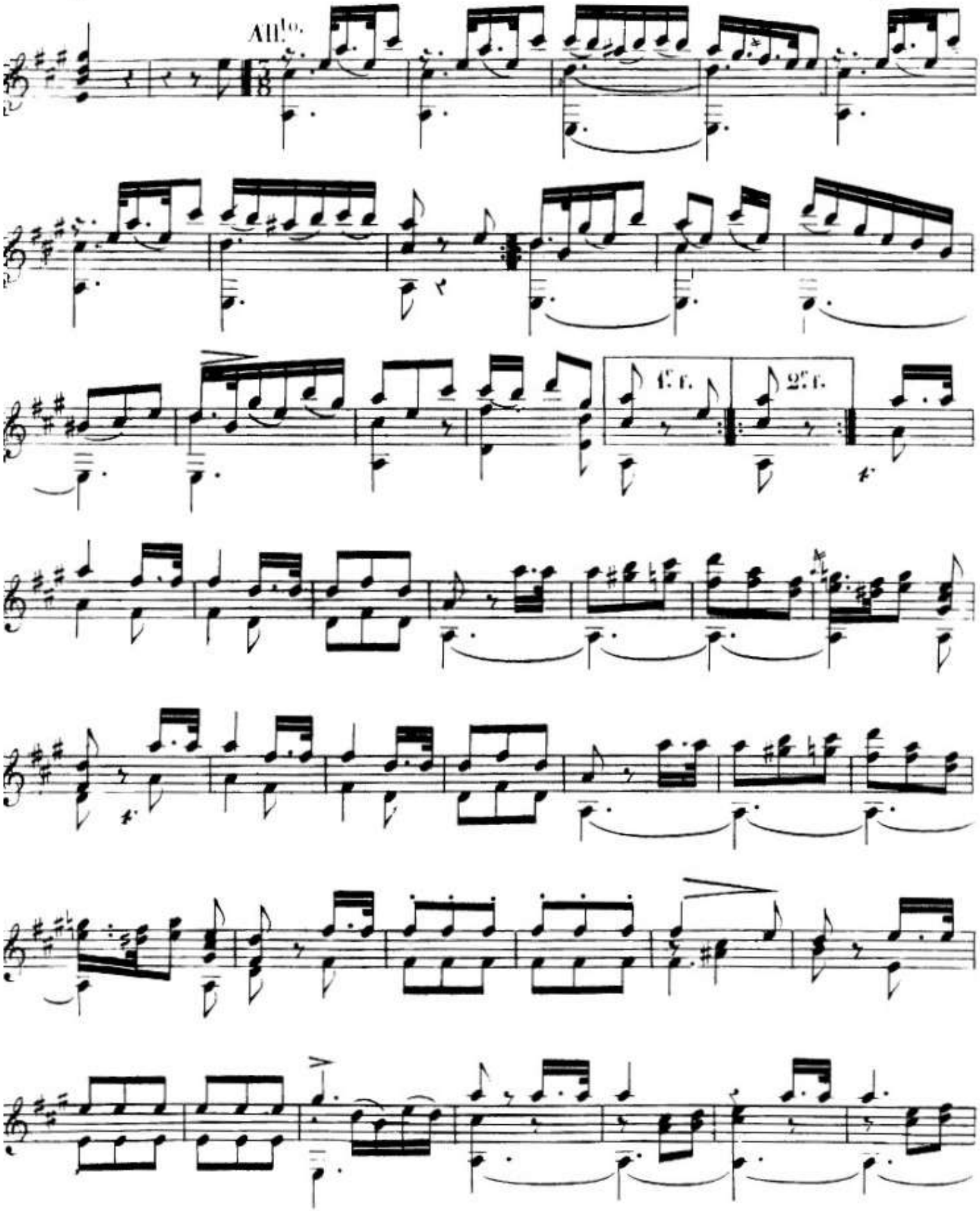
Souvenir d'Amitié.
FANTAISIE
Pour la Guitare.
F. SOR.

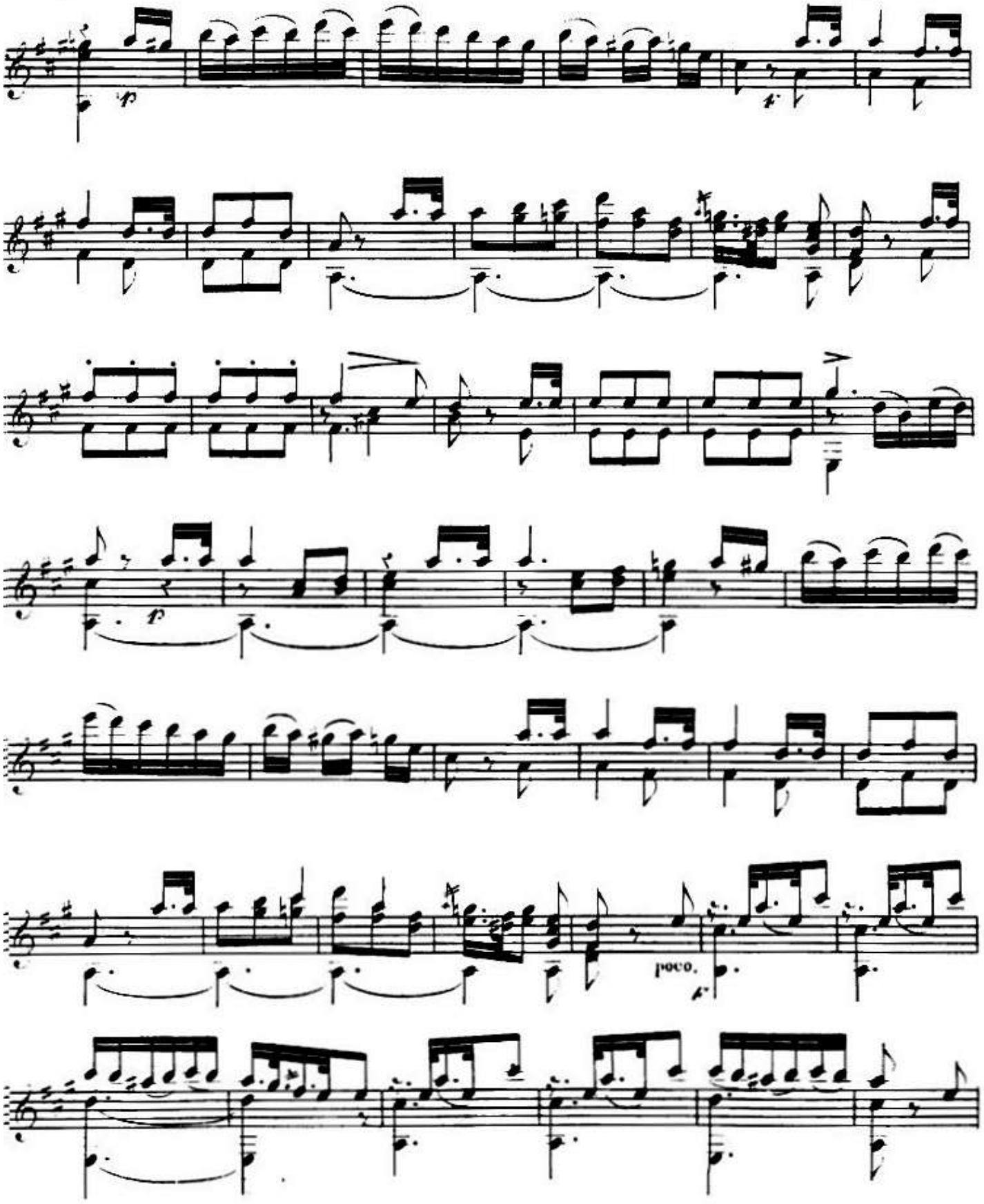


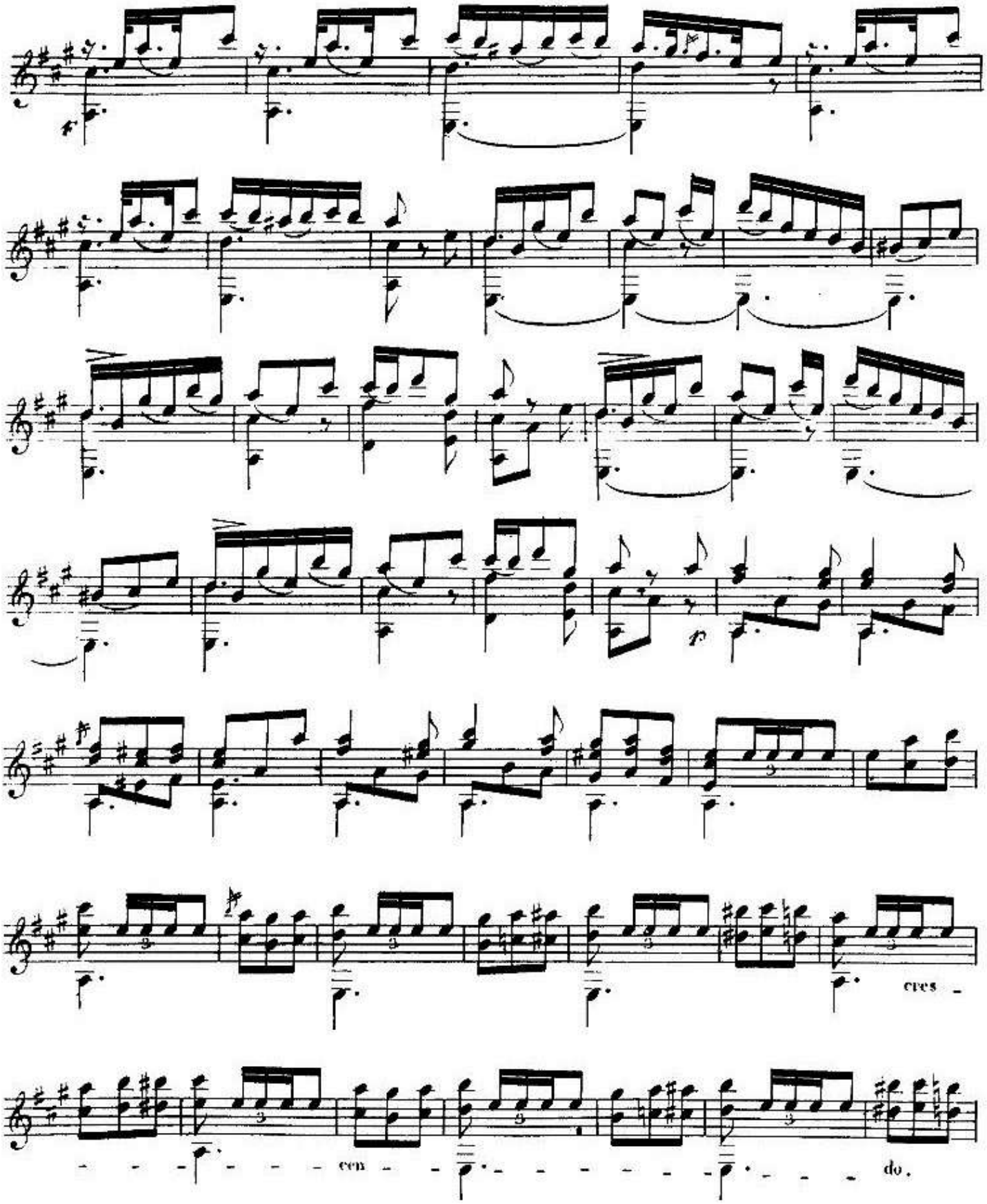

harm:
And.no
1.e fois.
2.e fois.

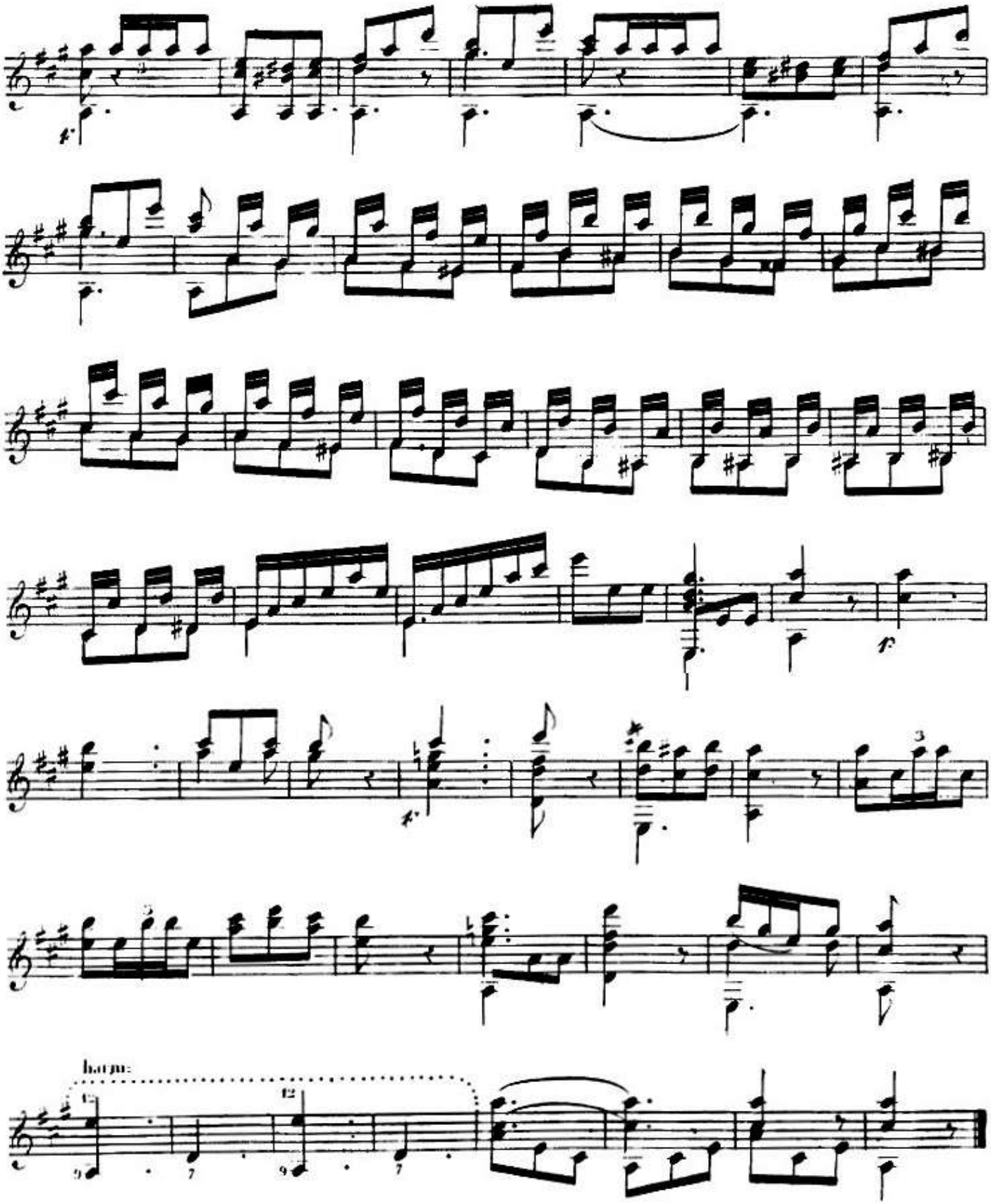

Più mosso.
1.e f.
2.e f.


Un poco piu mosso.
cres:
piu mosso.


All.to
1.V.
2.V.


poco.


cres -
- - - - cen - - - - - - - - - - do.

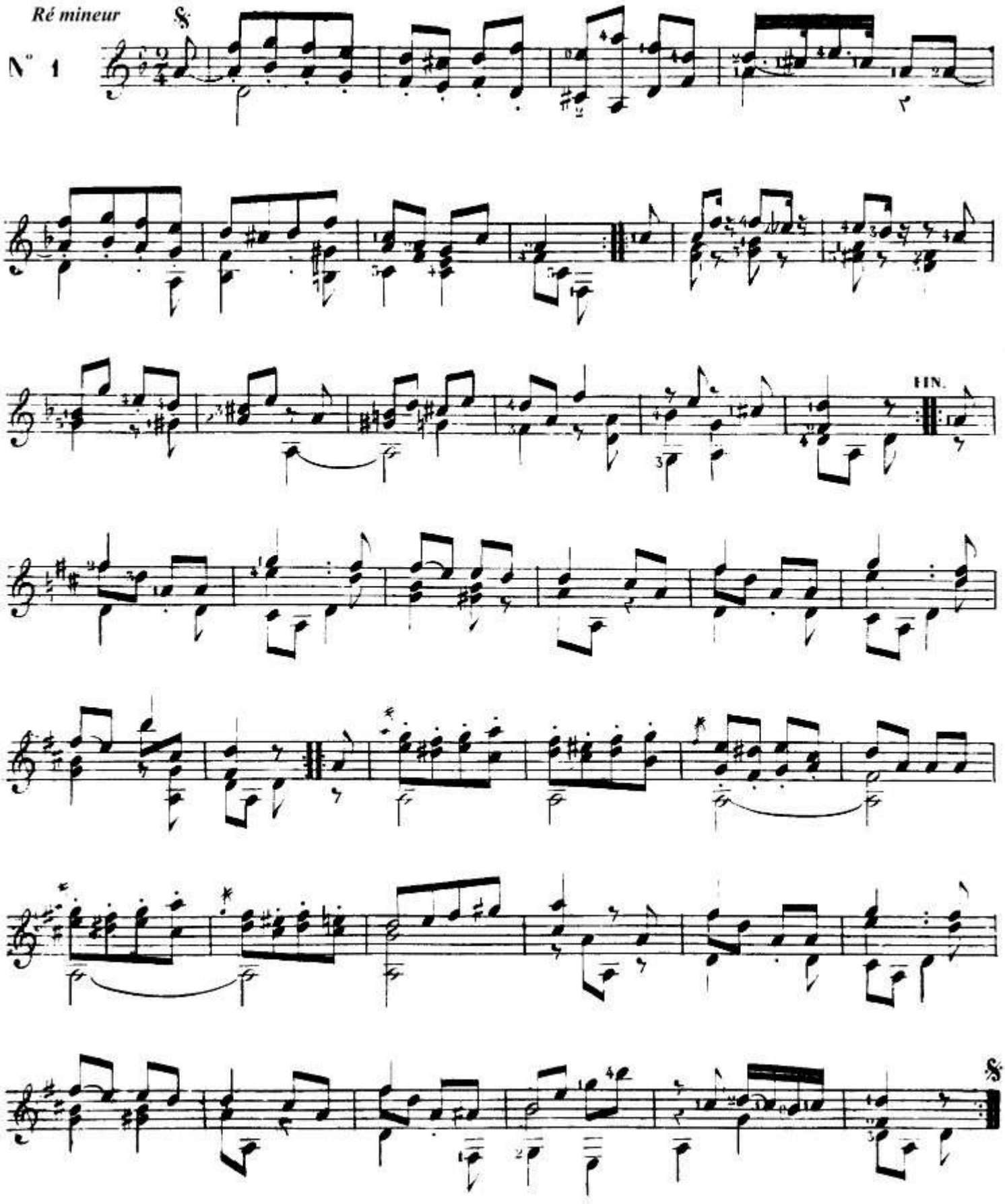

harm.

Sor - Opus 47 - 01

Andante.

Ré mineur

N° 1



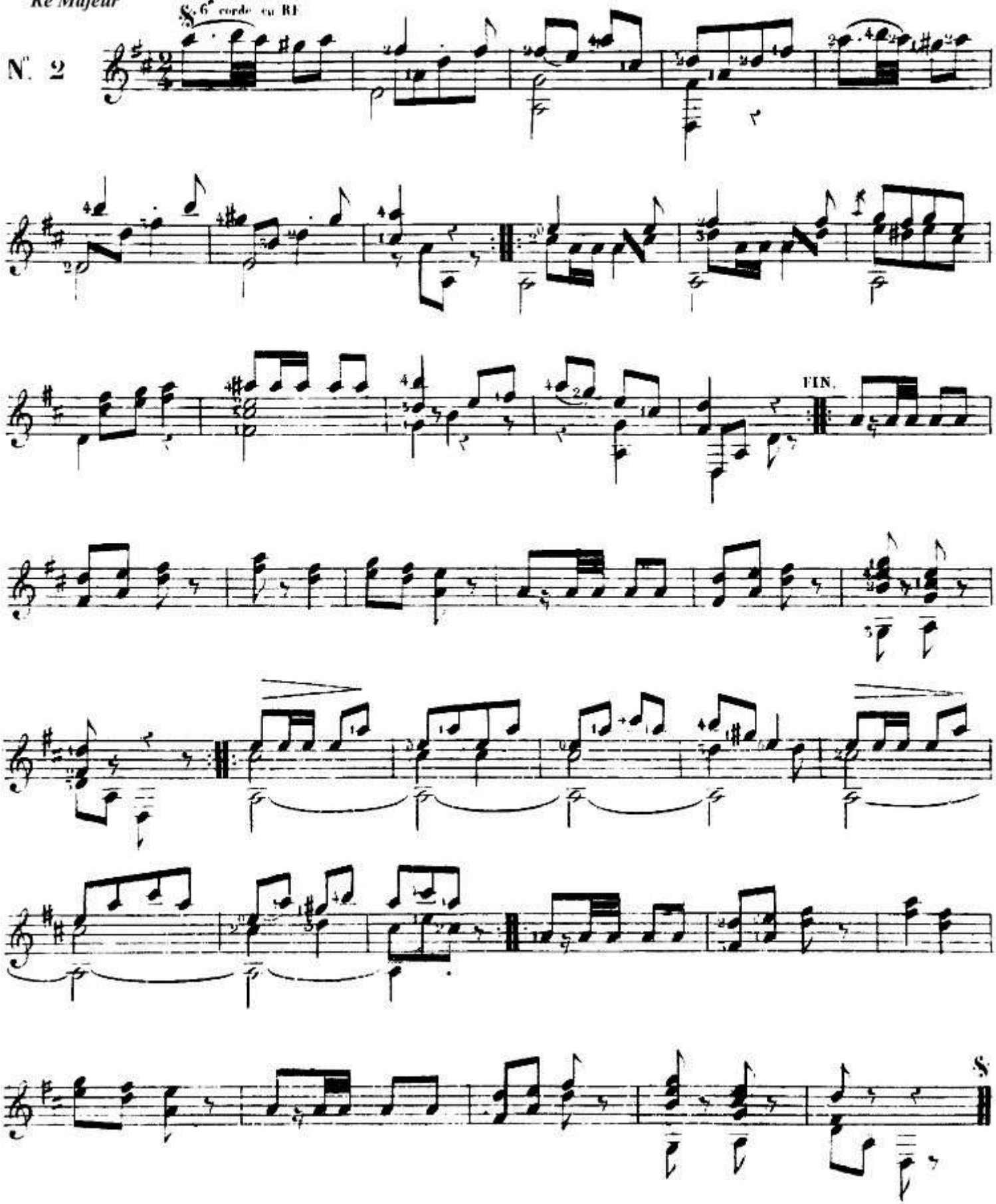
Sor - Opus 47 - 02

Allegretto

Ré Majeur

6e corde en RE

N°. 2

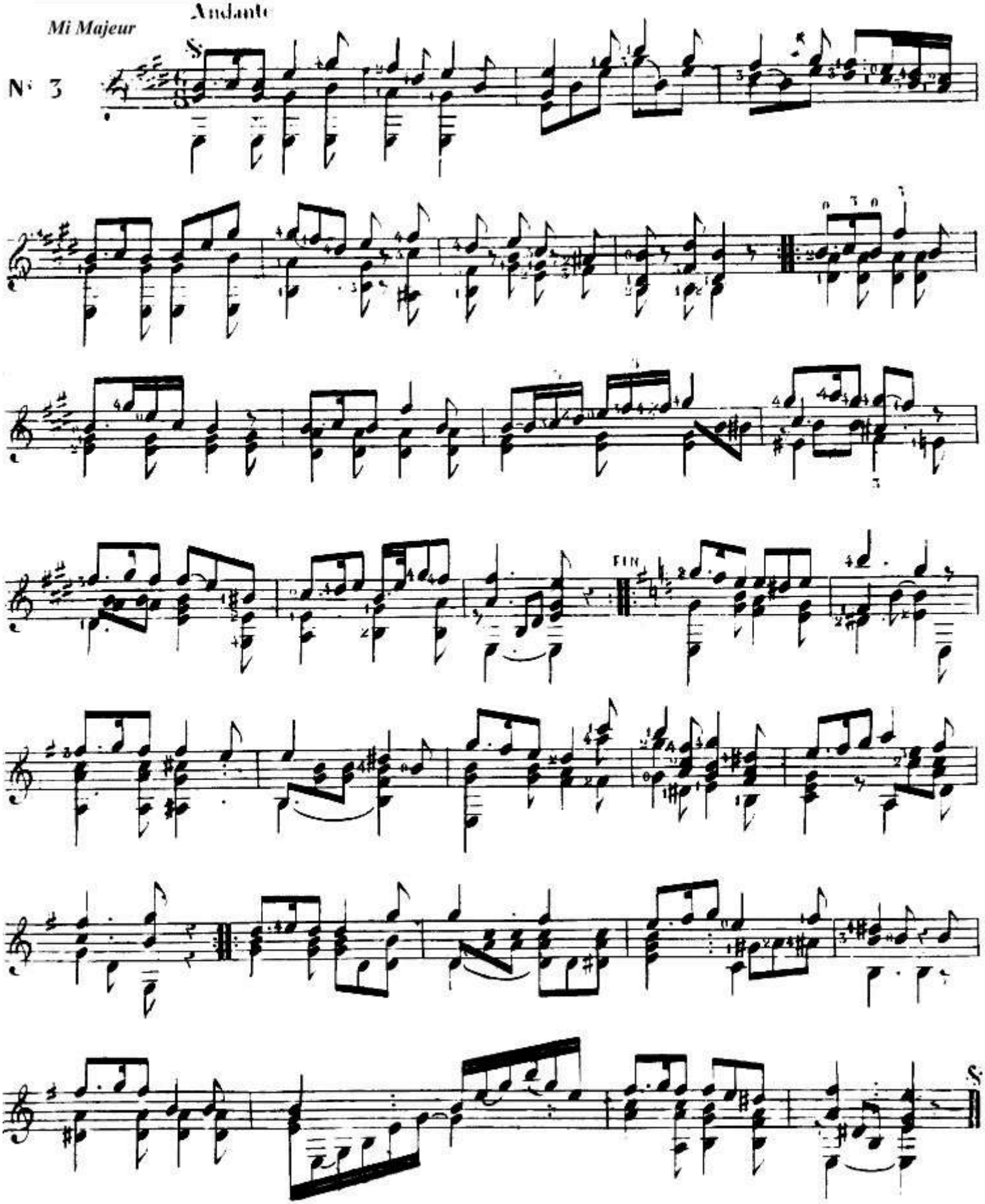


Sor - Opus 47 - 03

Andante

Mi Majeur

N° 3

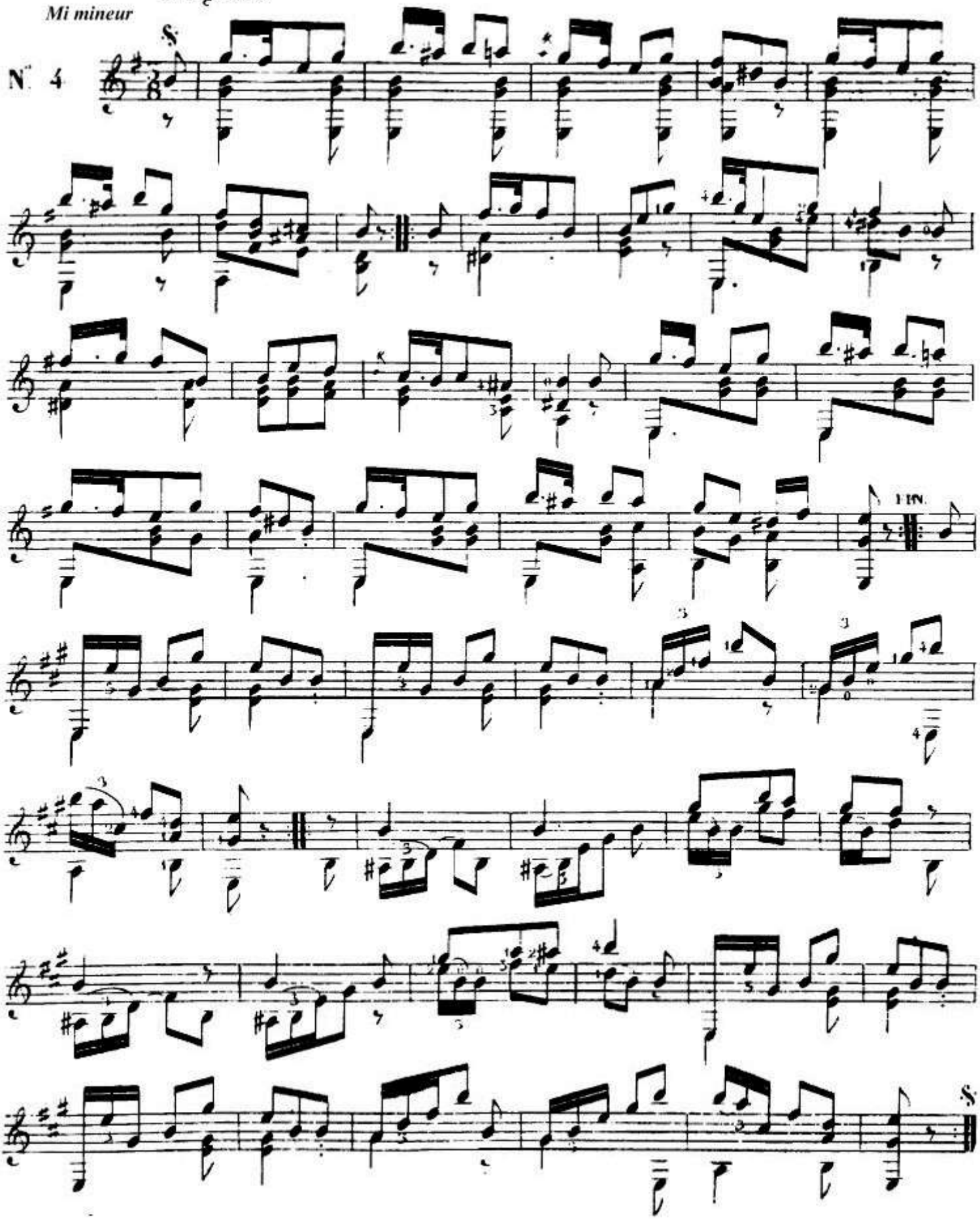


Sor - Opus 47 - 04

Allegretto.

Mi mineur

N° 4

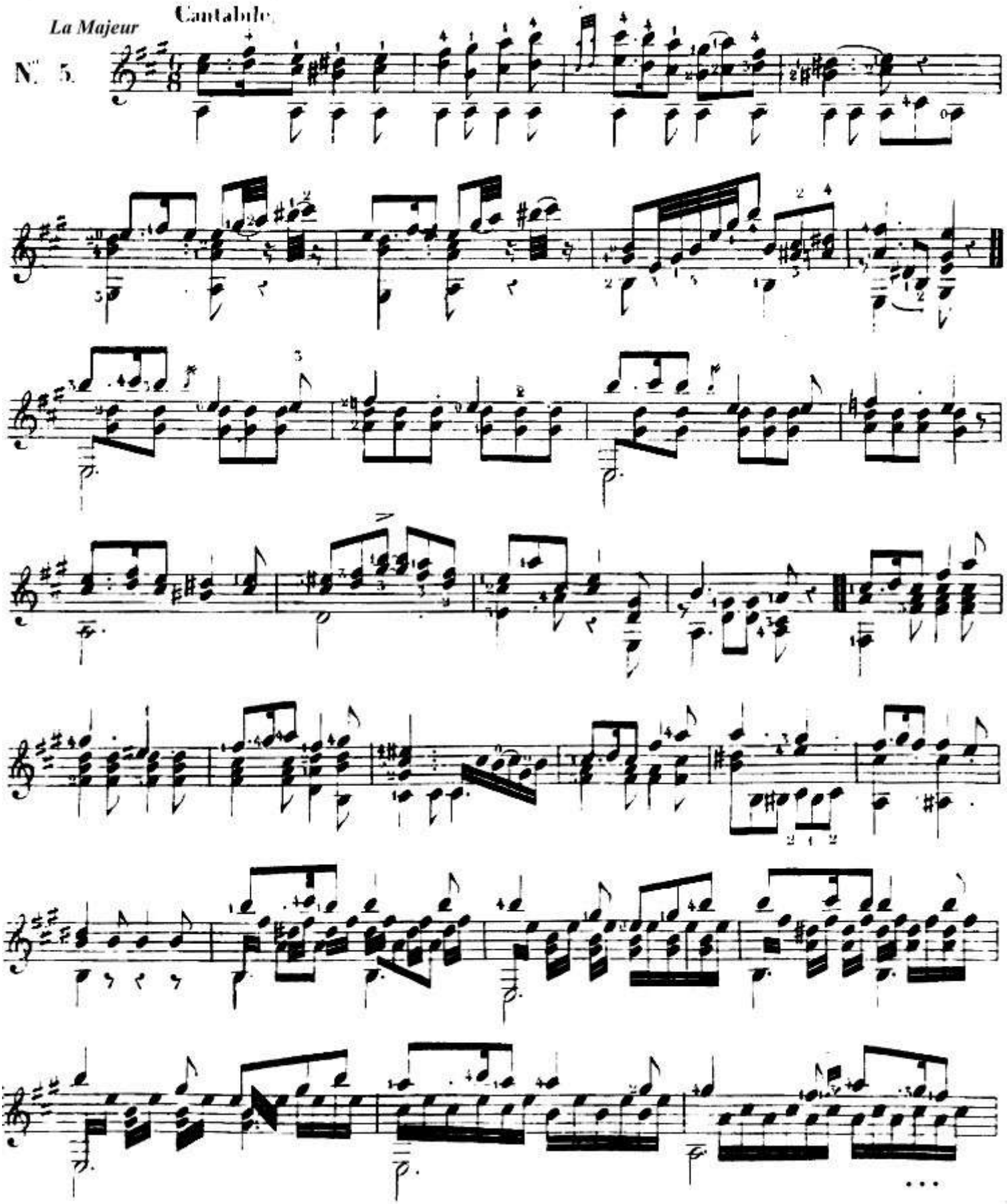


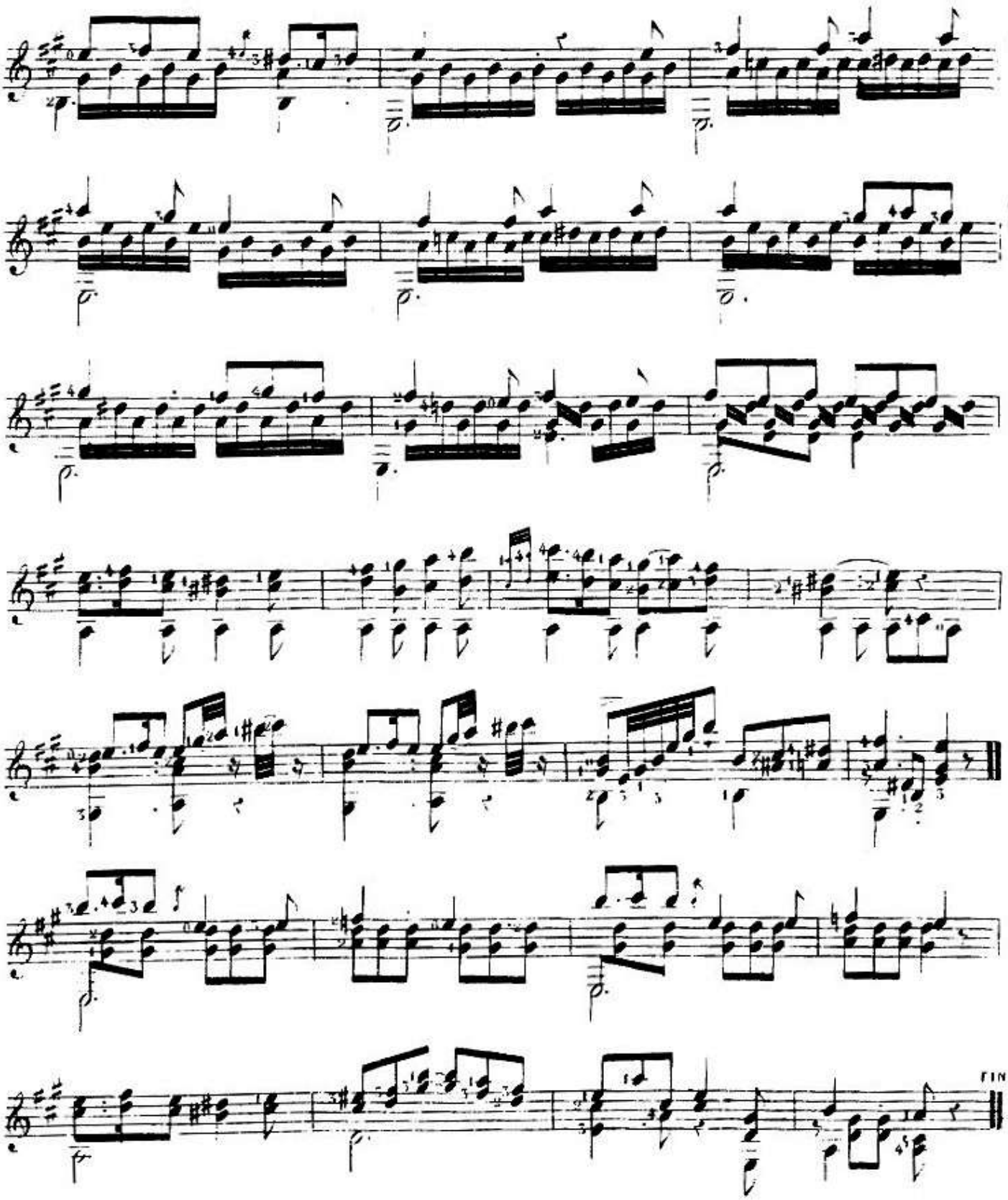
Sor - Opus 47 - 05

La Majeur

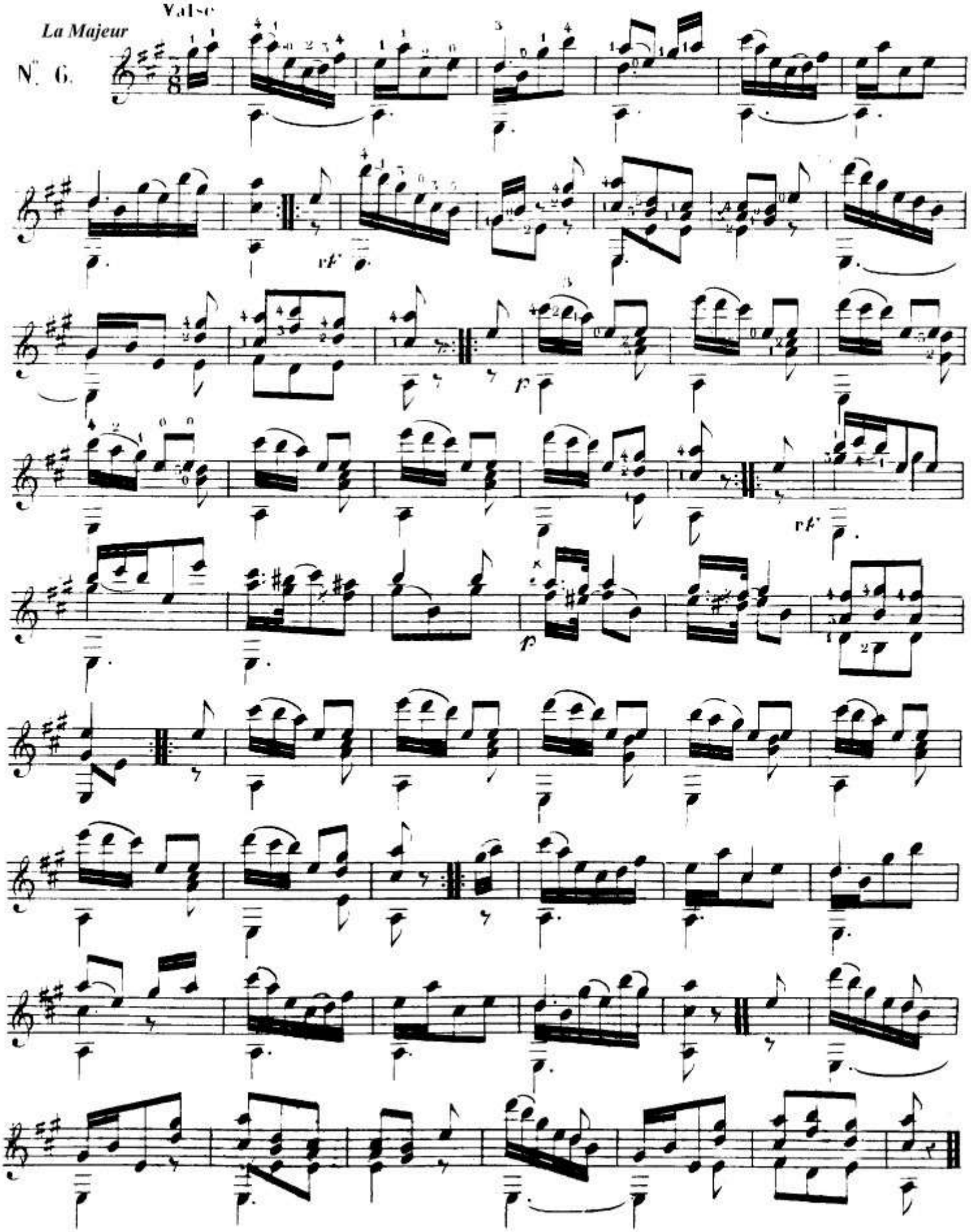
Cantabile

N° 5.




FIN

Sor - Opus 47 - 06



Messieurs

Cet ouvrage m'a été demandé en 1814, mais je ne voudrais pas laisser croire que j'y travaille depuis cette époque. Ne me sentant pas encor converti j'ajournai. La demande me fut réitérée à mon retour de Russie; j'essayai enfin: Je composai mon Oeuvre 45, mais avec la méfiance dont porte le cachet son titre: Voyons si c'est ça. Helas! ce n'était pas encor ça.... on me l'a dit. "Il y a trop de notes à doigter dans la basse; je suis assez jouable jusqu'au N.° 4; mais l'andante N.° 5. "commence à pencher vers l'harmonie; et la Valse N.° 6. est presque toute à trois "parties." J'ai donc taché de faire aujourd'hui comme les auteurs qui ne tombent point dans ces inconvénients; j'ai écrit pour l'Editeur; aussi bien je suis le mien depuis mon Oeuvre 34. J'ai suivi mes modèles dans leur marche mélodique et dans celle de la basse; j'ai omis seulement certaines transitions que je n'ai pu m'expliquer et dont peut être ne se rendraient pas raison non plus Haydn Mozart ni Bethoven, car je n'en ai jamais trouvé de pareilles dans leurs musique.

Si votre approbation me prouve que j'ai réussi je ne désespère pas de pro-duire encore quelqu'ouvrage qui vous fasse dire C'est ça.

Agréez en attendant, le témoignage du respect le plus profond avec le quel j'ai l'honneur d'être

Votre très humble Serviteur

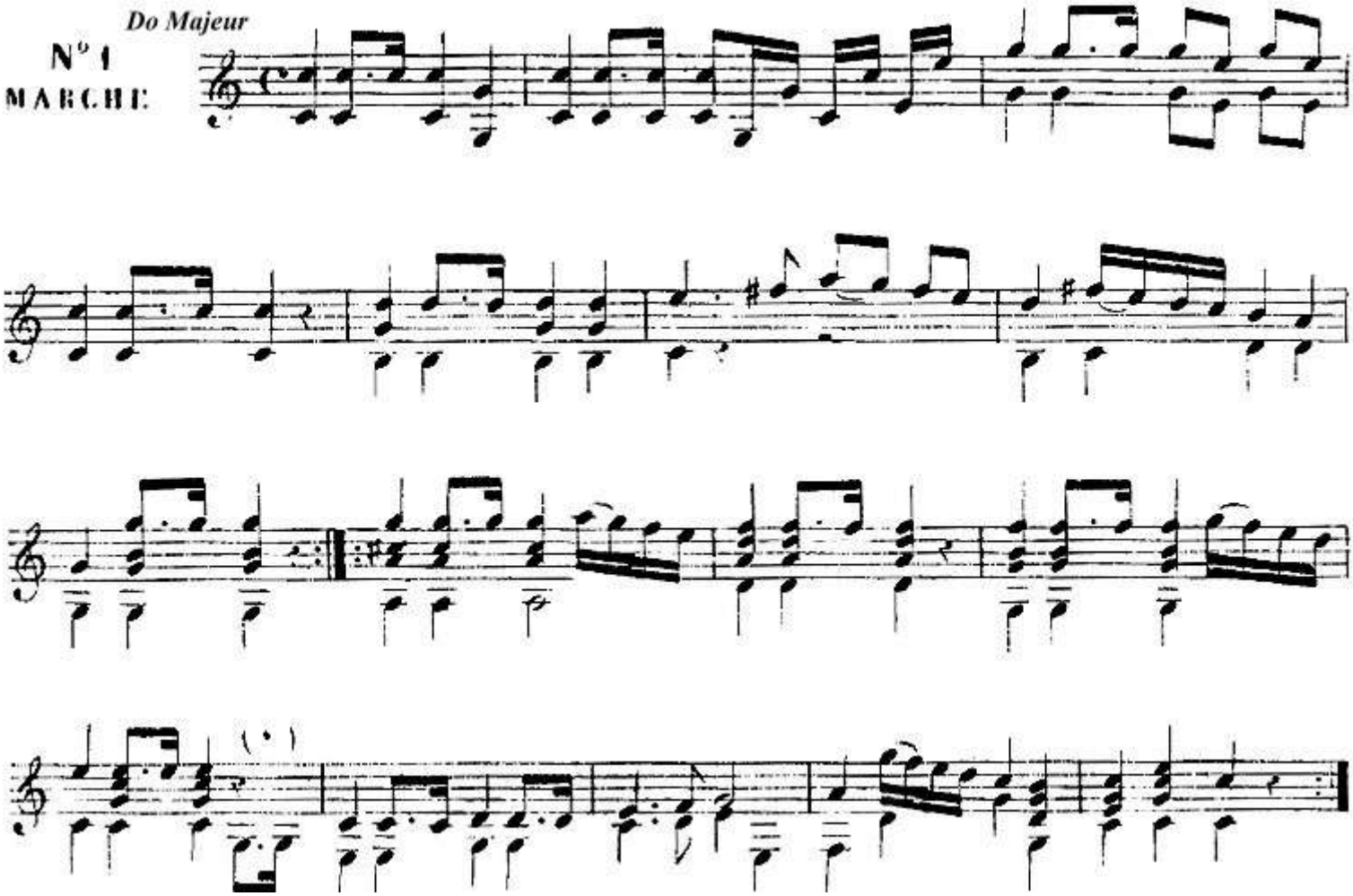
FERDINAND SOR.

Sor - Opus 48 - 01

Do Majeur

N° 1

MARCHE

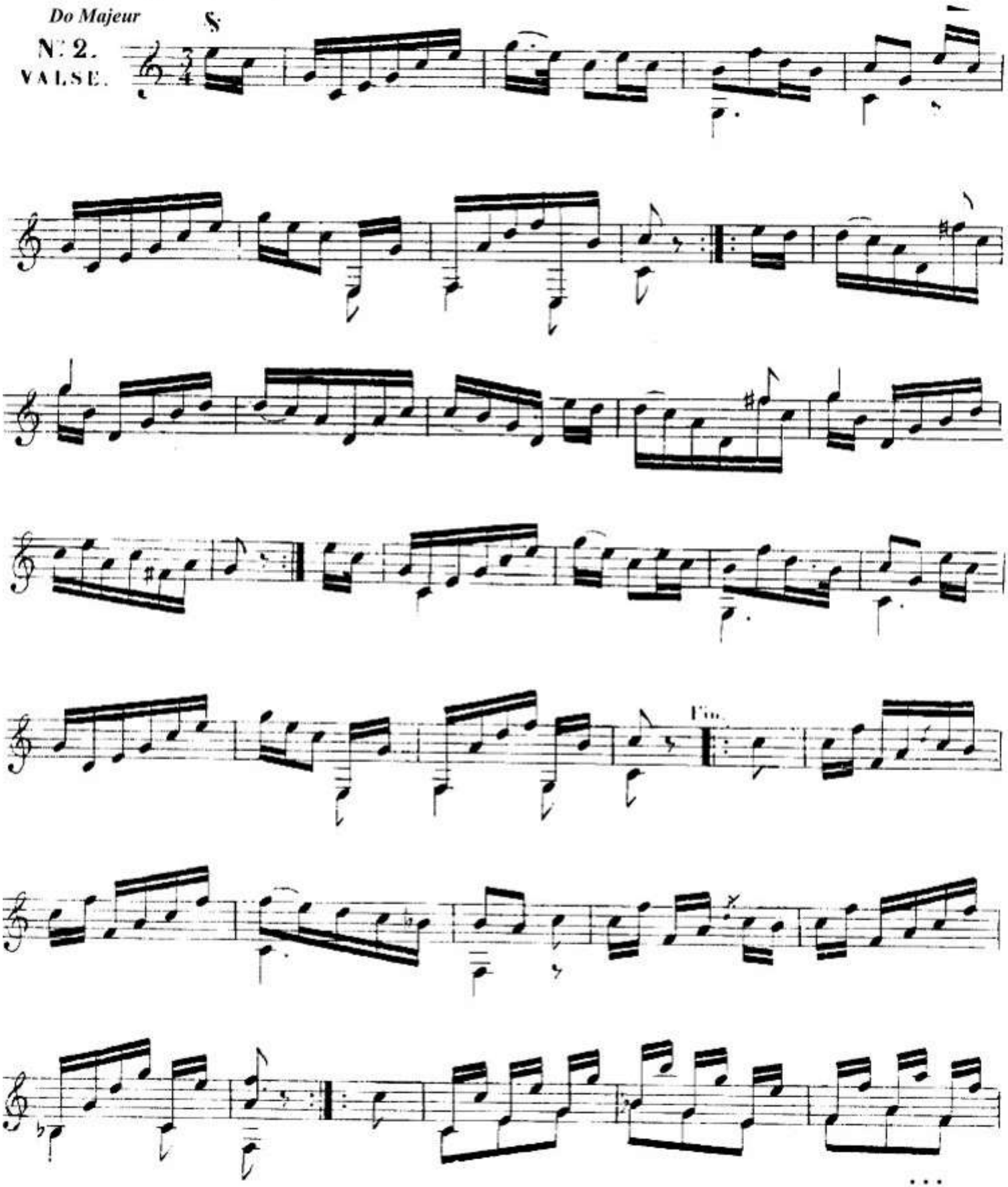


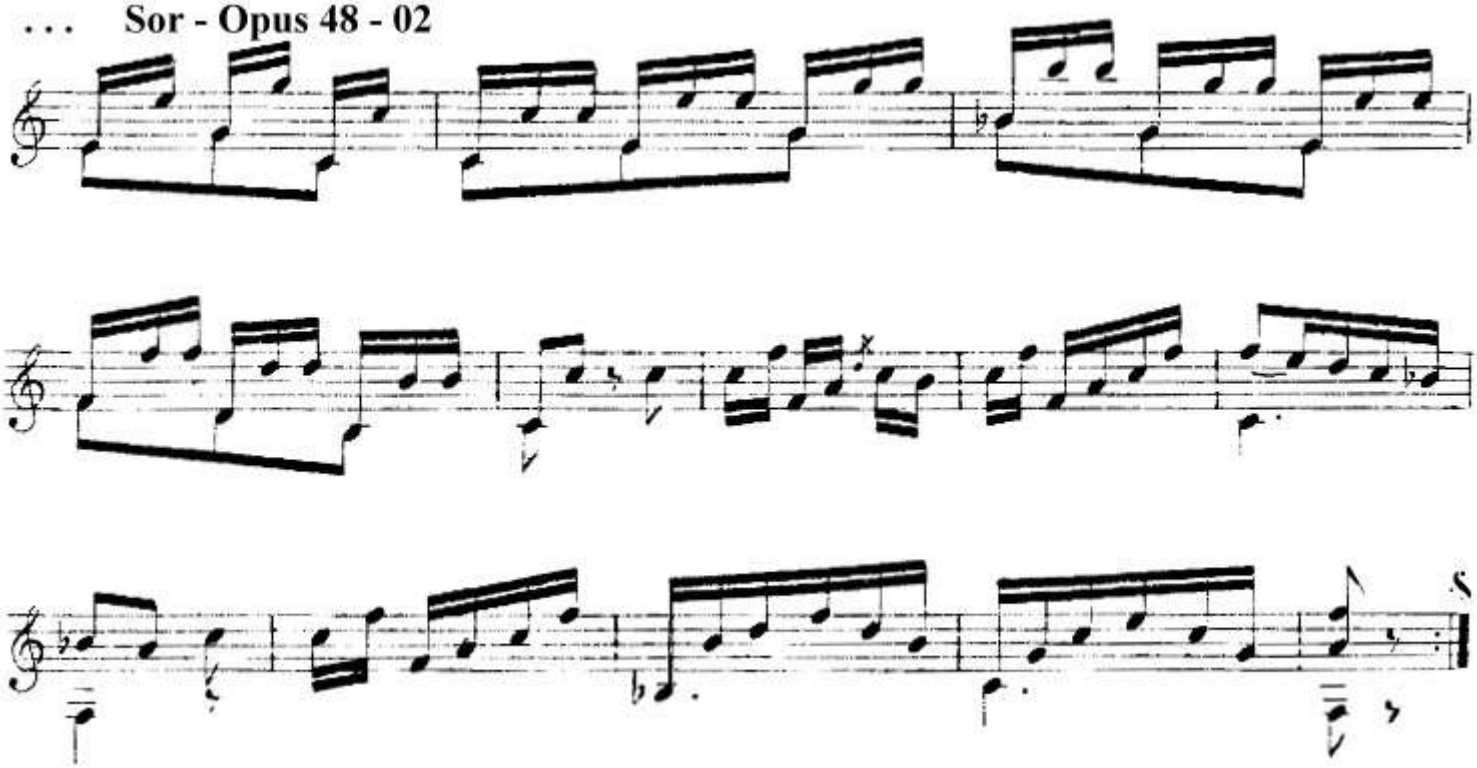
Sor - Opus 48 - 02

Do Majeur

Do Majeur

N°. 2.
VALSE.

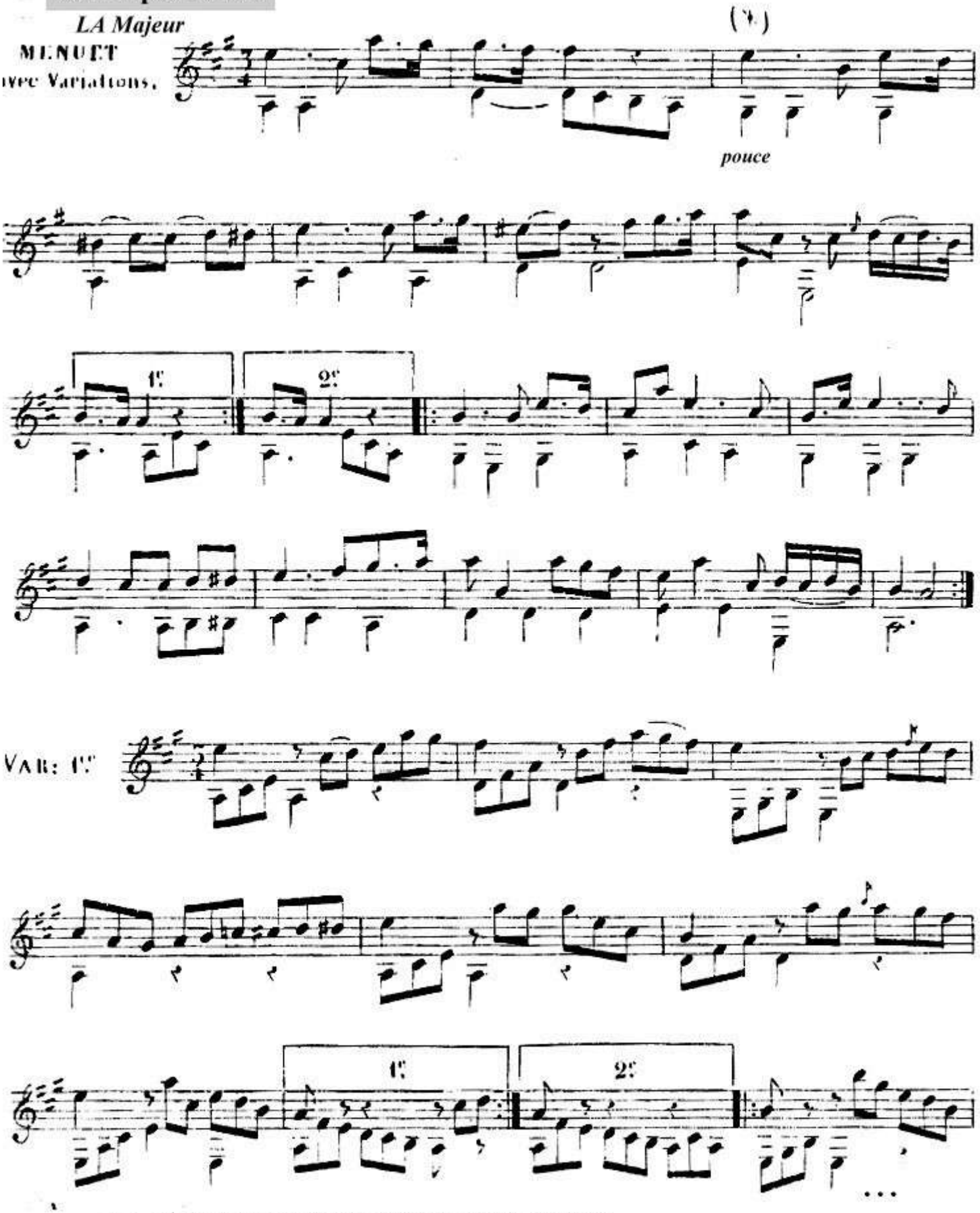




Sor - Opus 48 - 03

LA Majeur

MENUET
avec Variations.

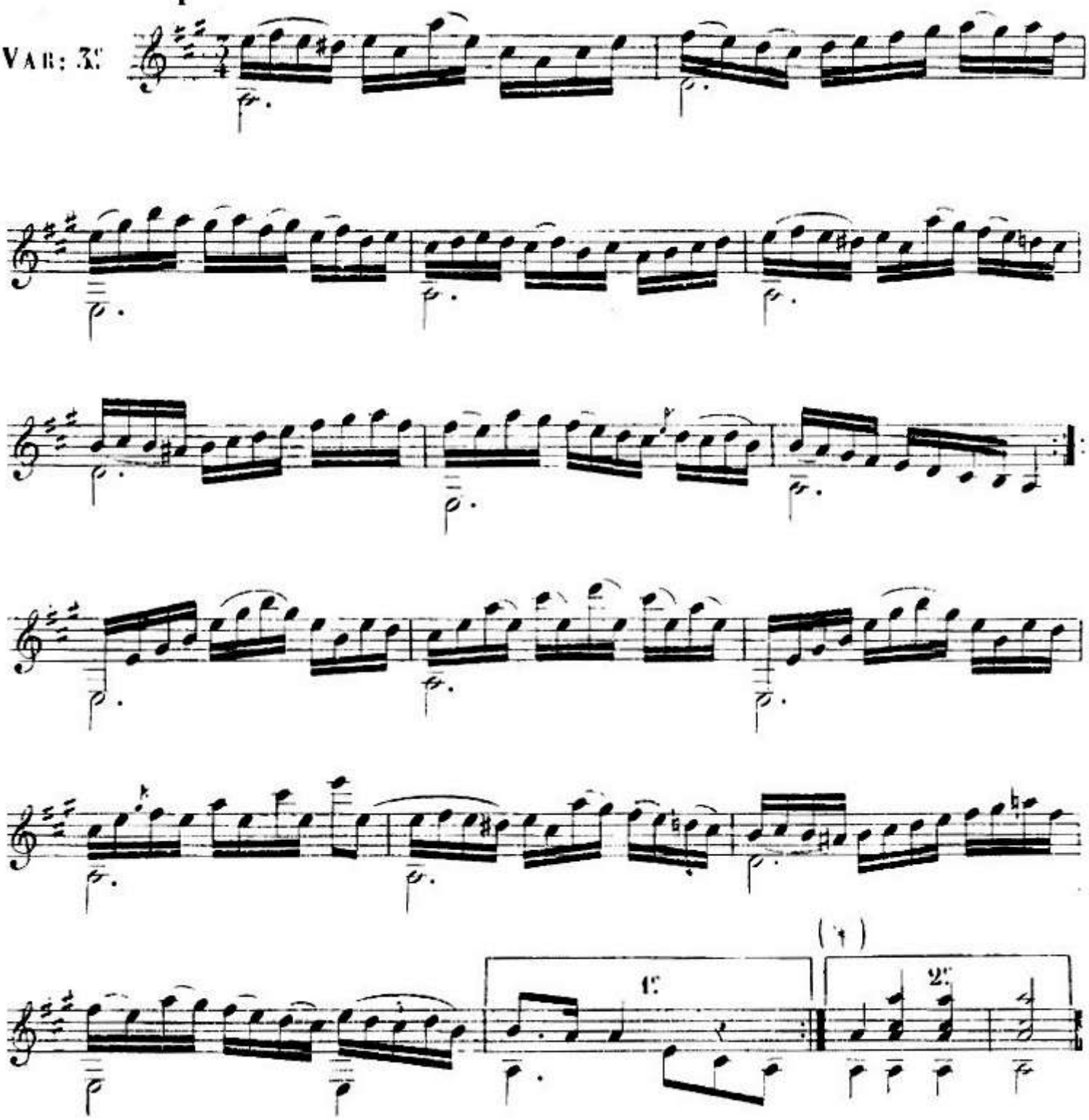


Minore.

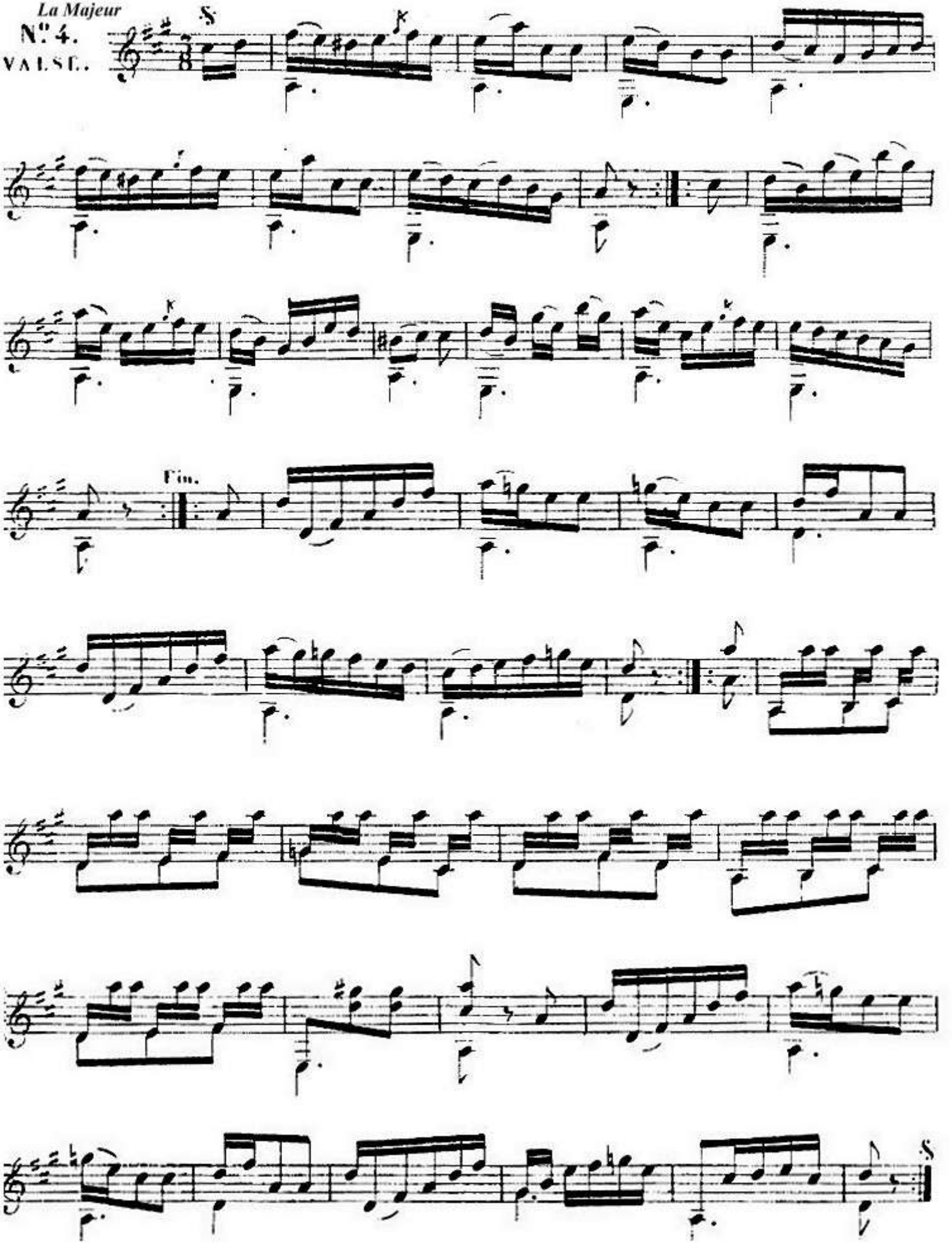
VAR: 2ª

...

VAR: 3.



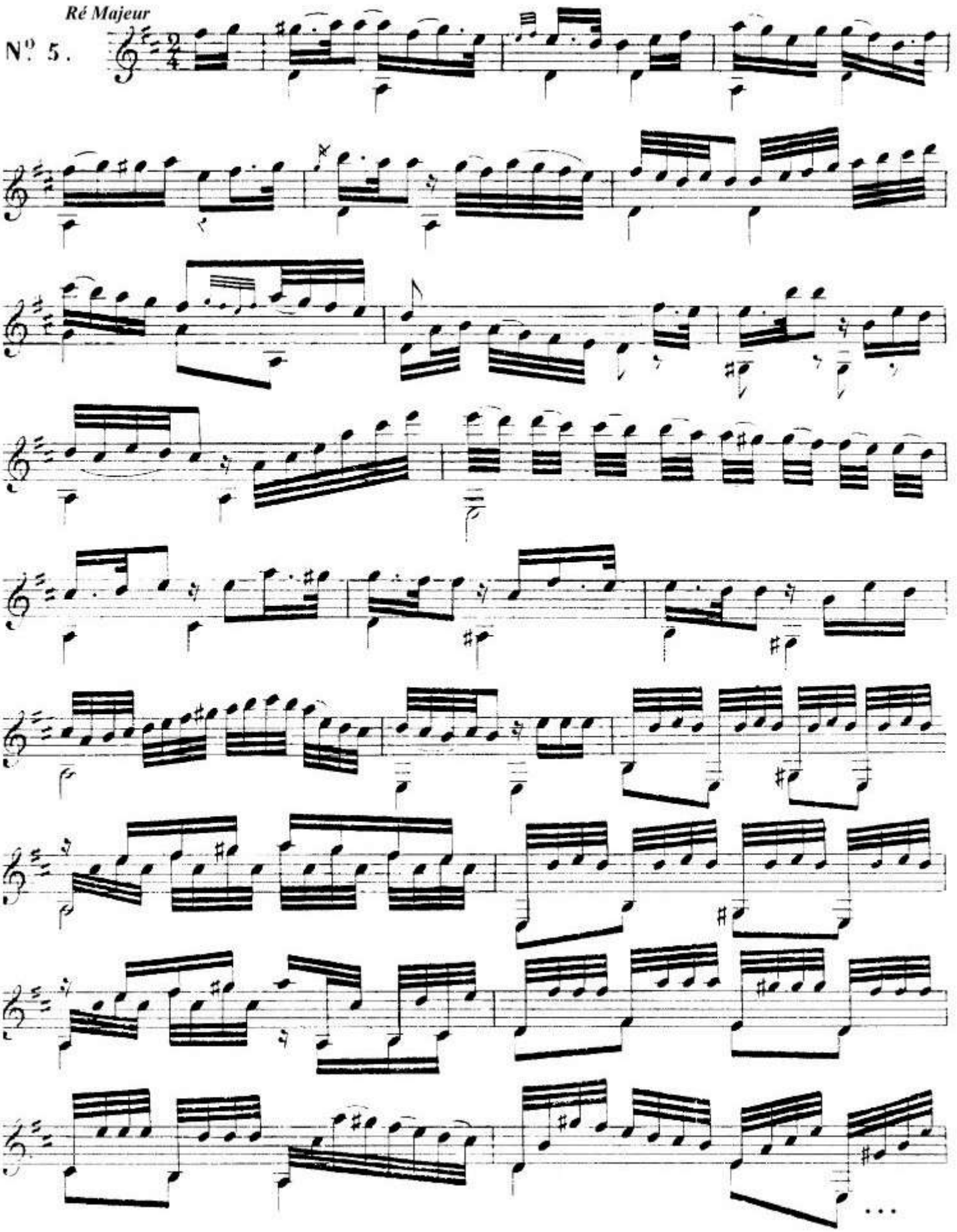
Sor - Opus 48 - 04

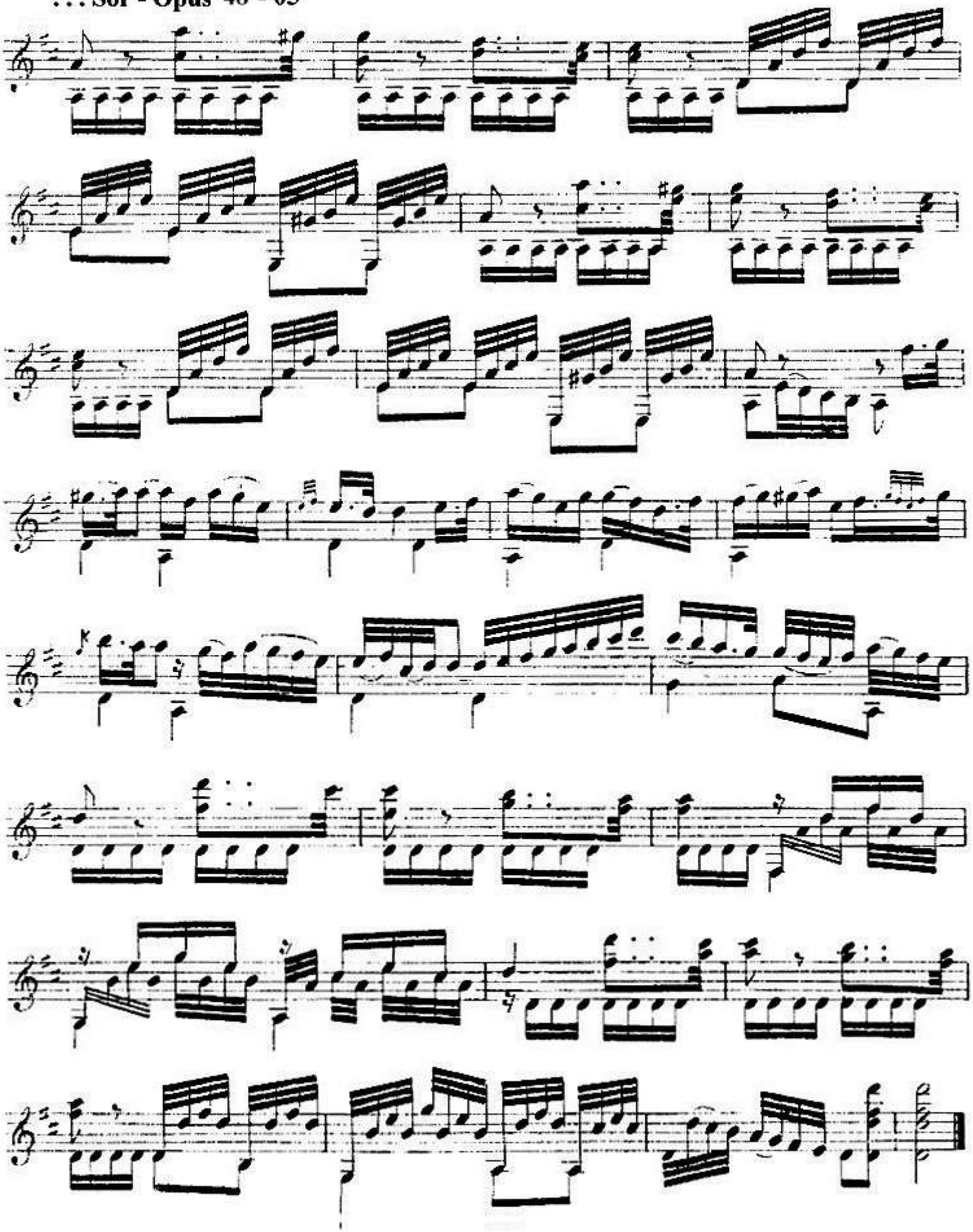


Sor - Opus 48 - 05

Ré Majeur

N°. 5.





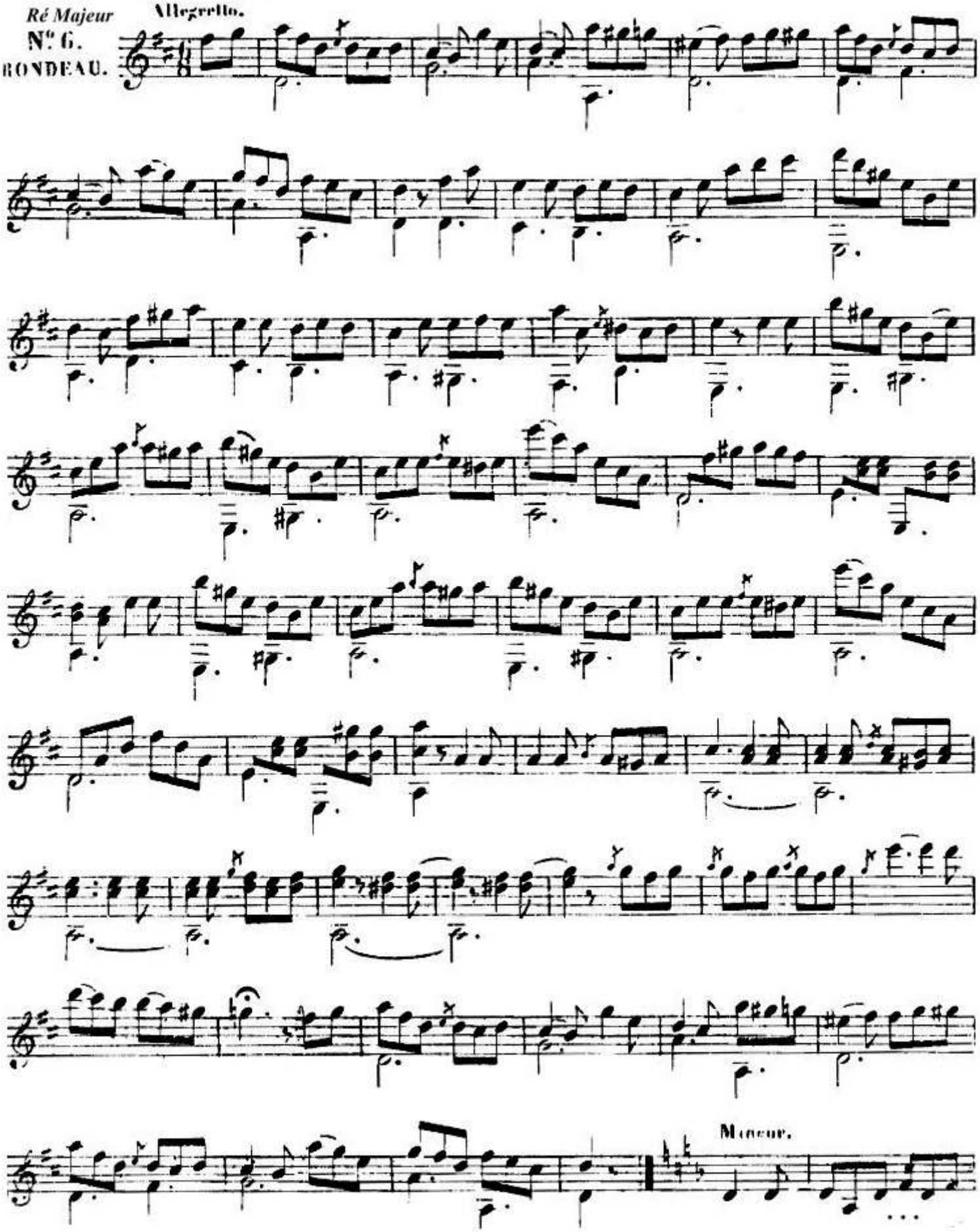
Sor - Opus 48 - 06

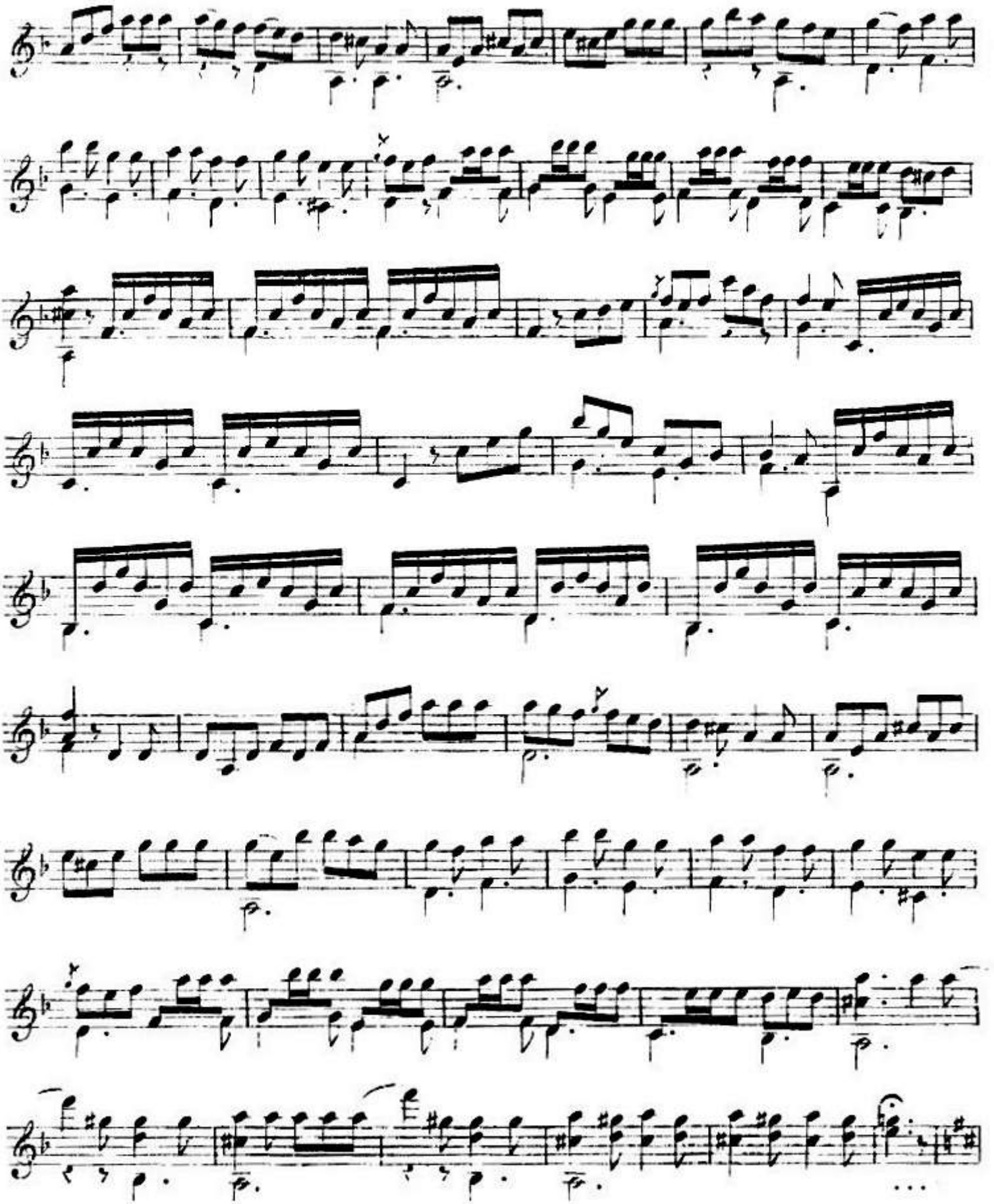
Ré Majeur

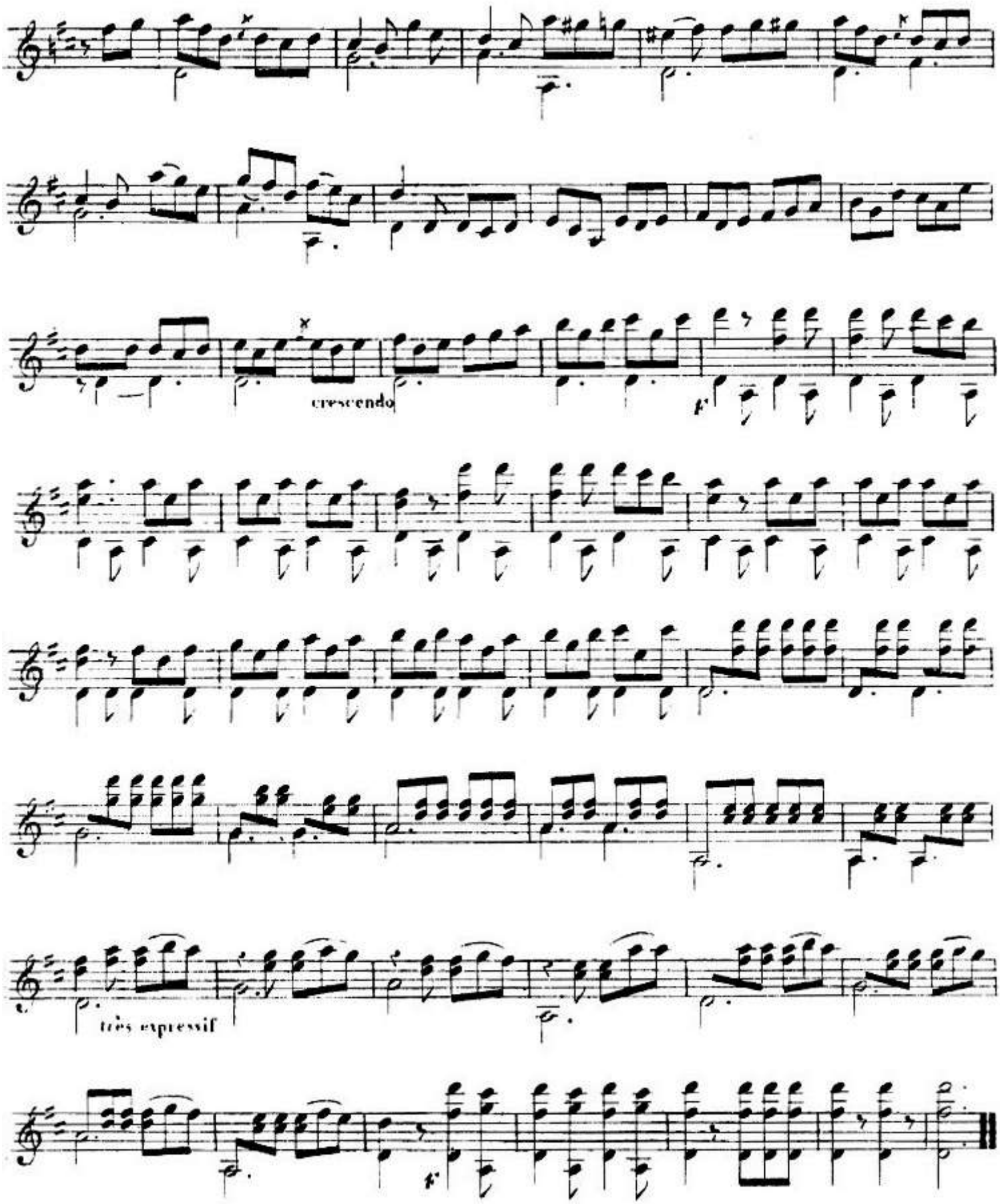
Allegretto.

N°. 6.

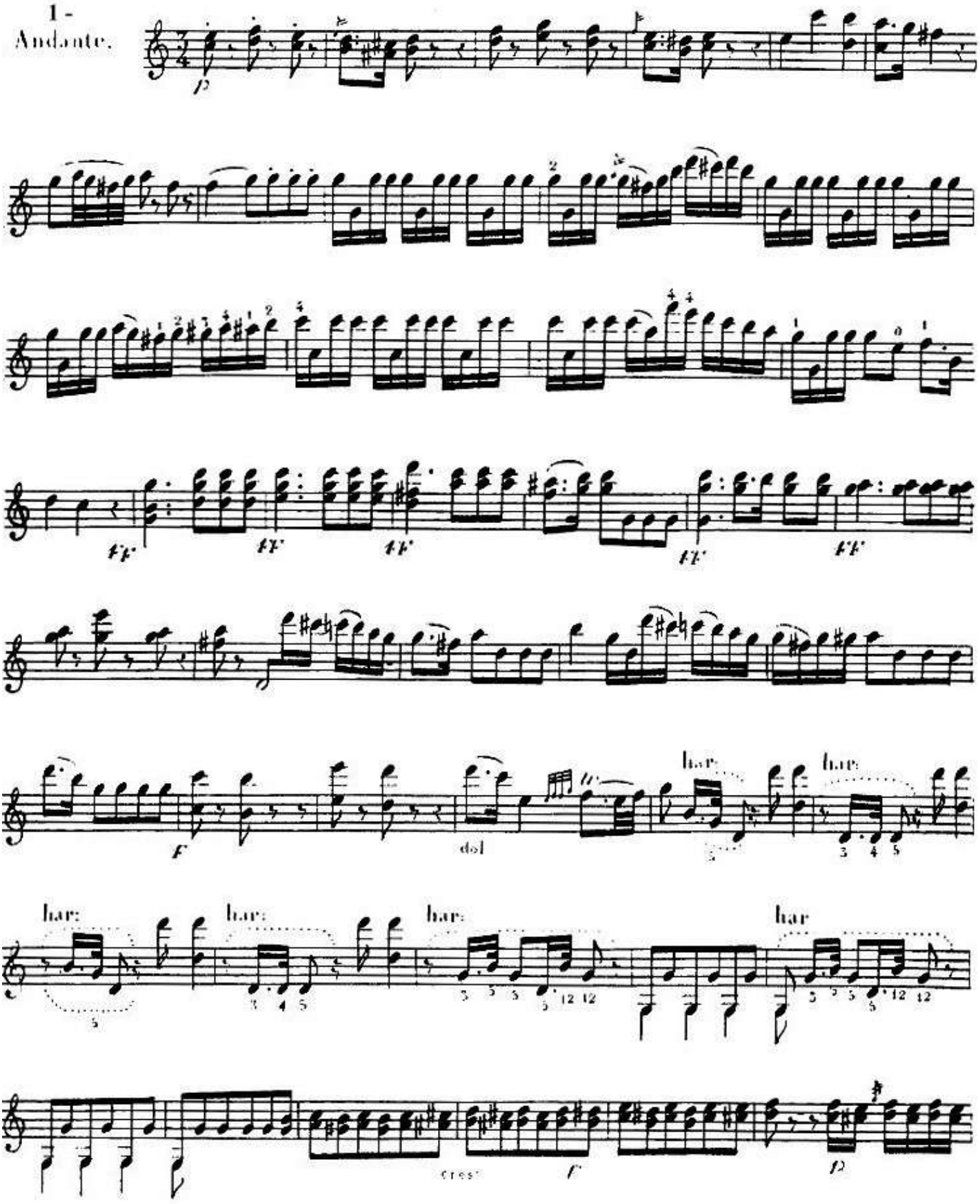
RONDEAU.

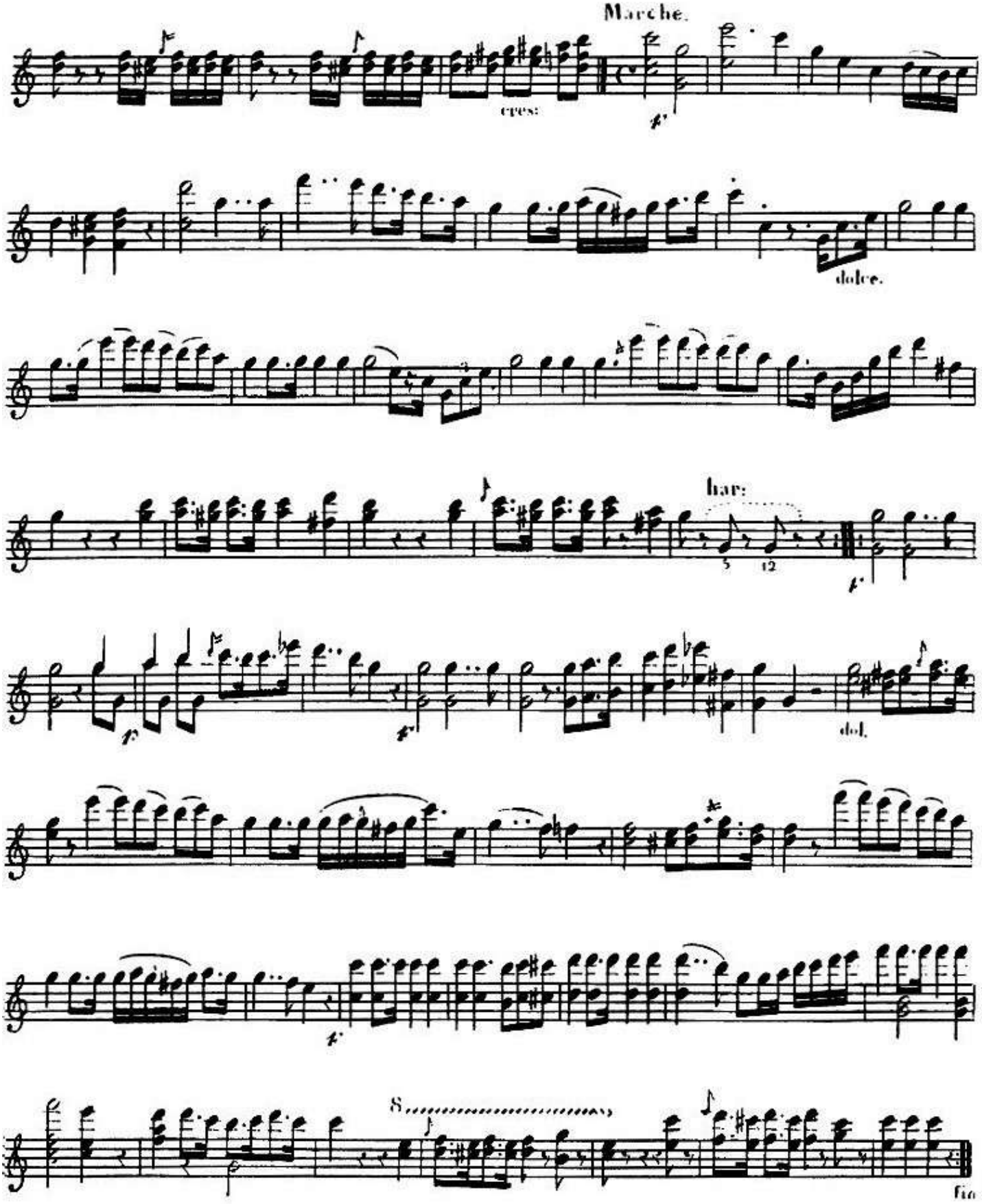


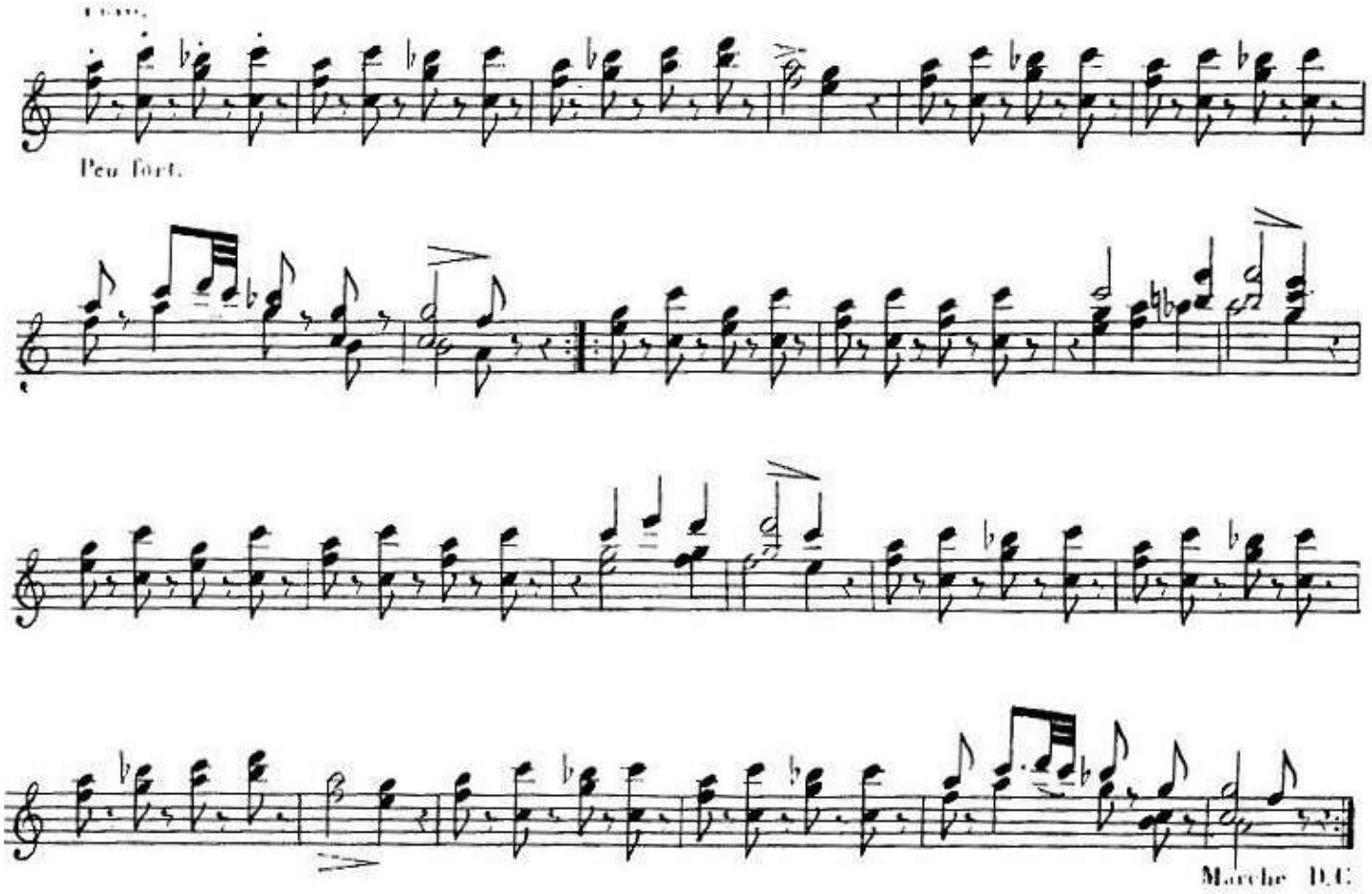


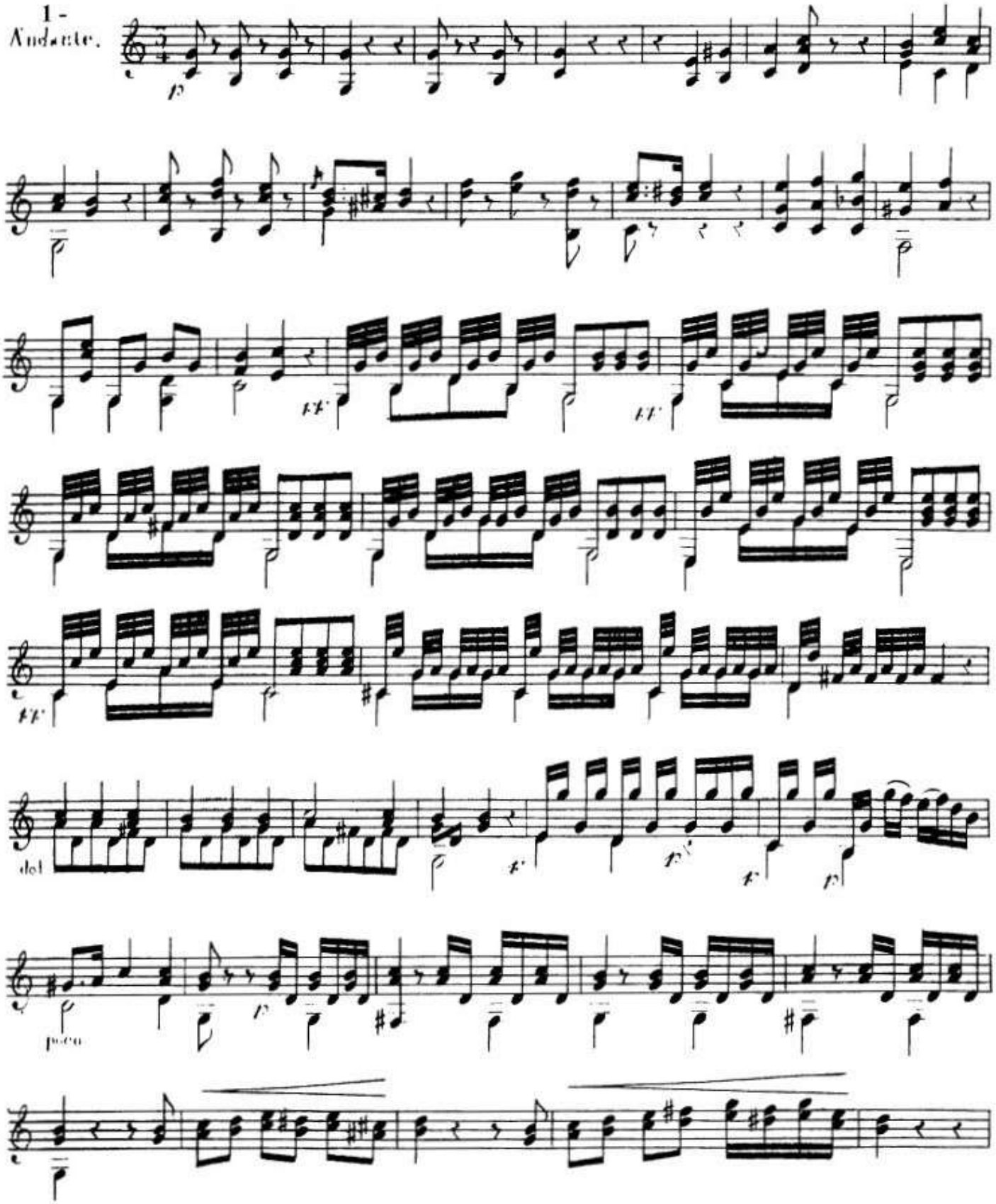

cresc endo
très expressif

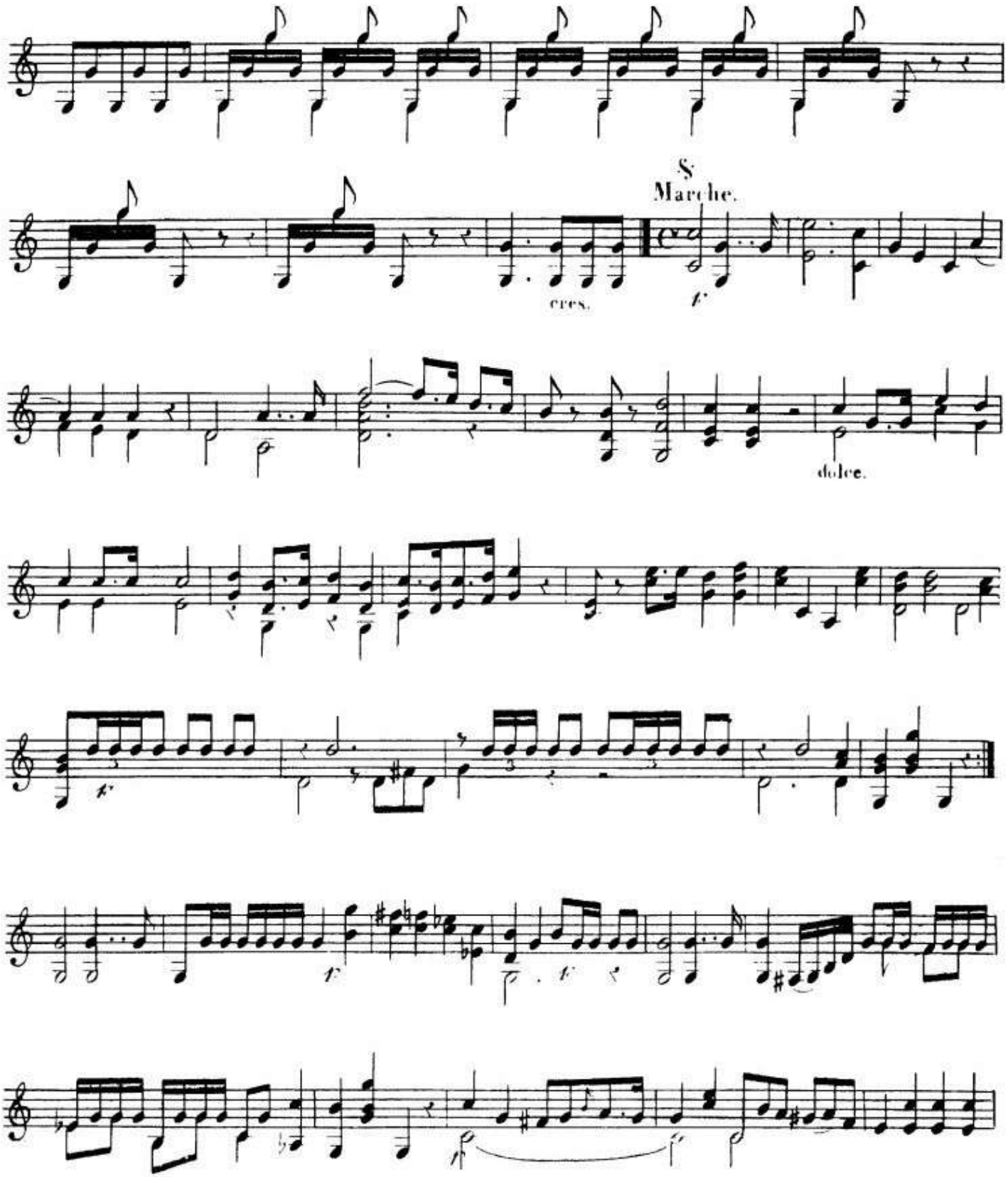
op 49 - 1 **PREMIERE GUITARE** **p 1**

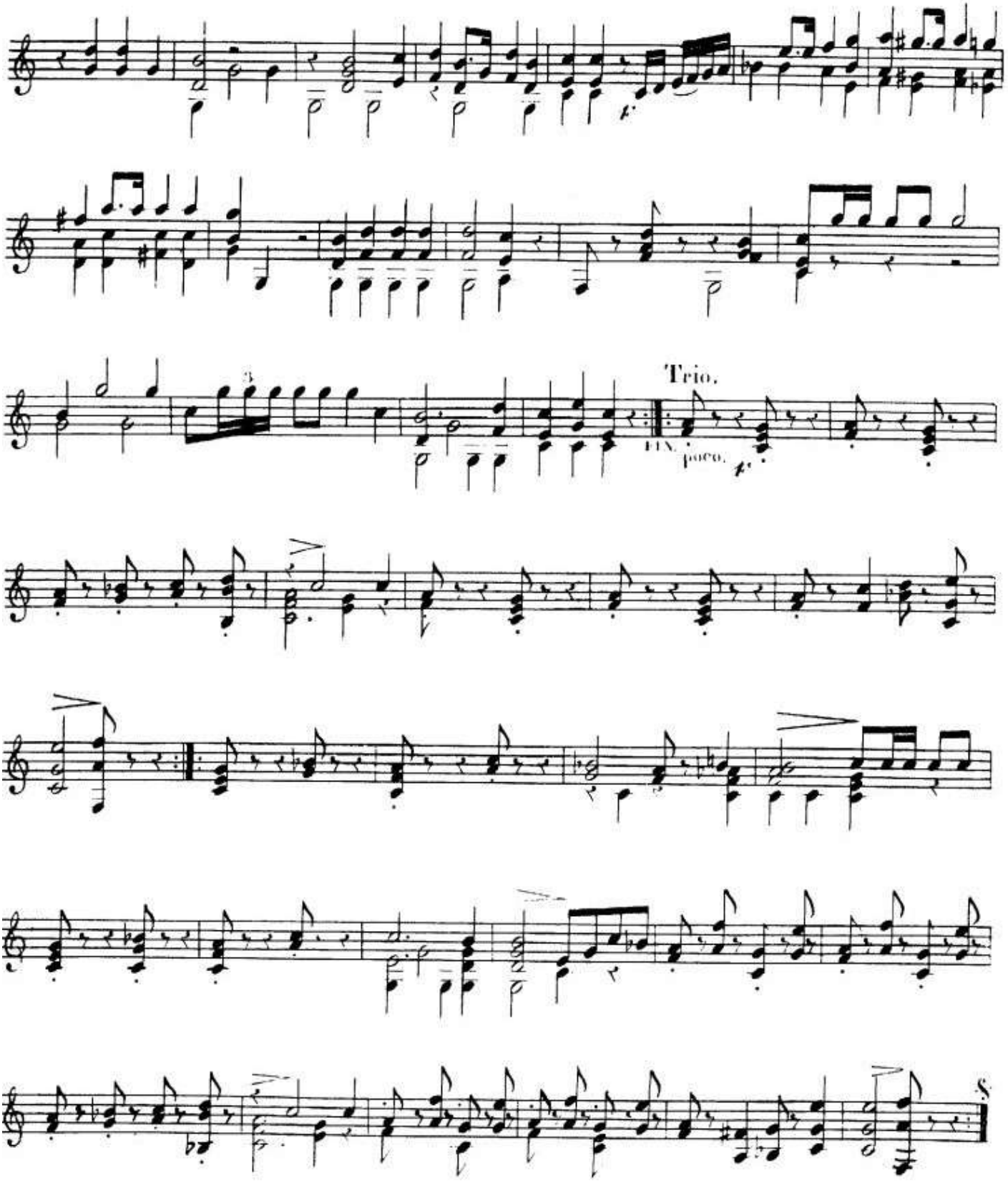



Marche.
cres:
dolce.
har:
dol.
fin

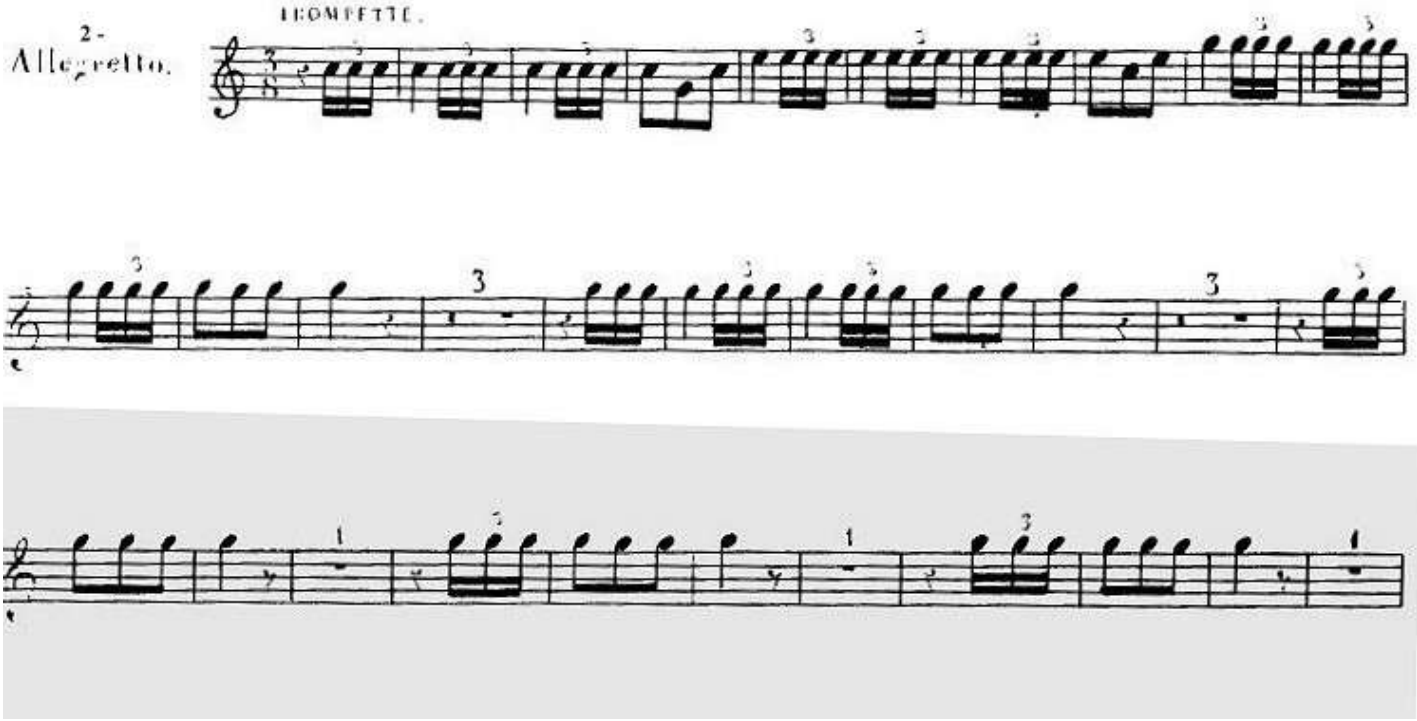

Peu fort.
Marche D.C.

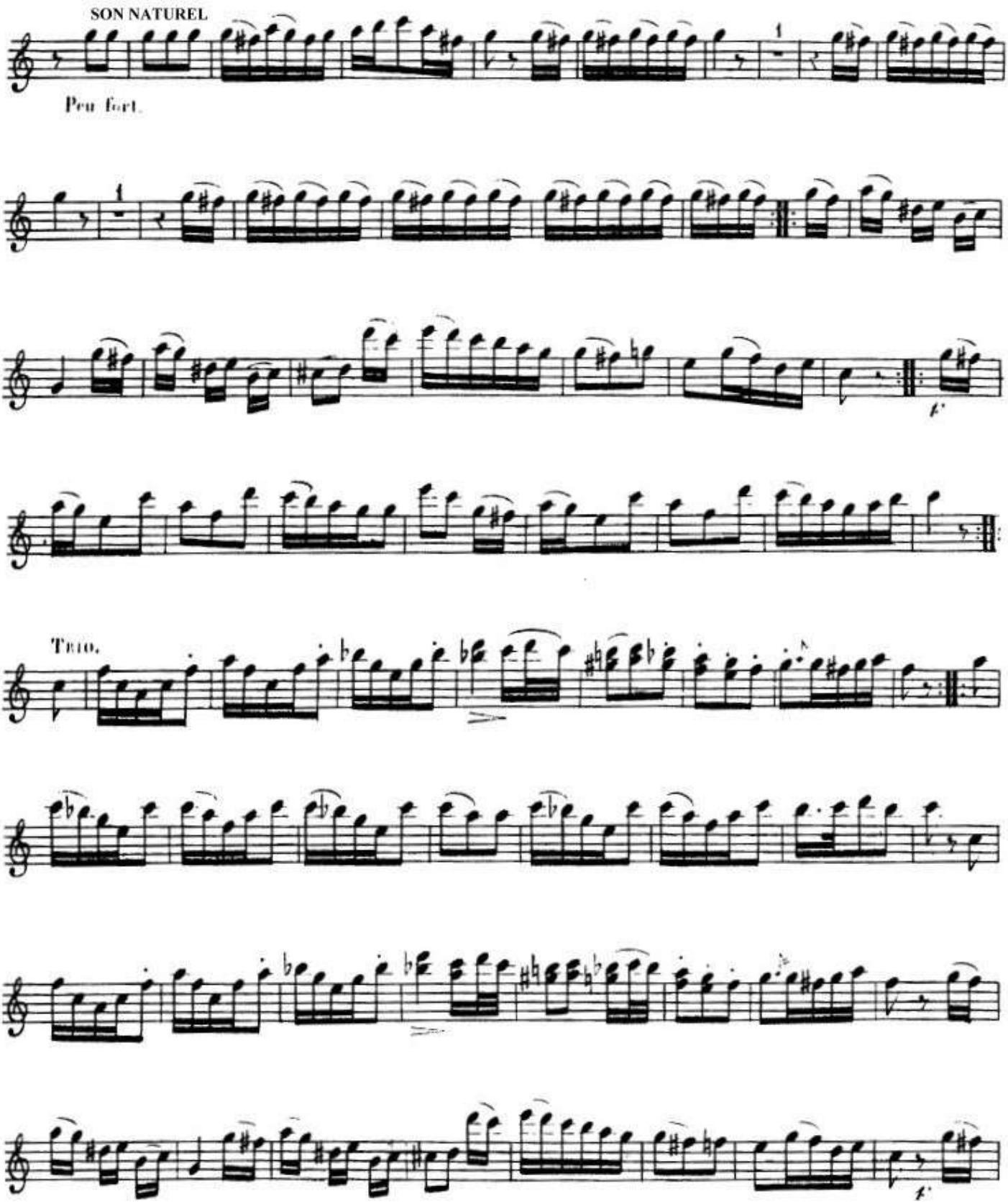

1 -
Andante.
p
ff
ff
ff
dol
f
p
f
p
poco
p

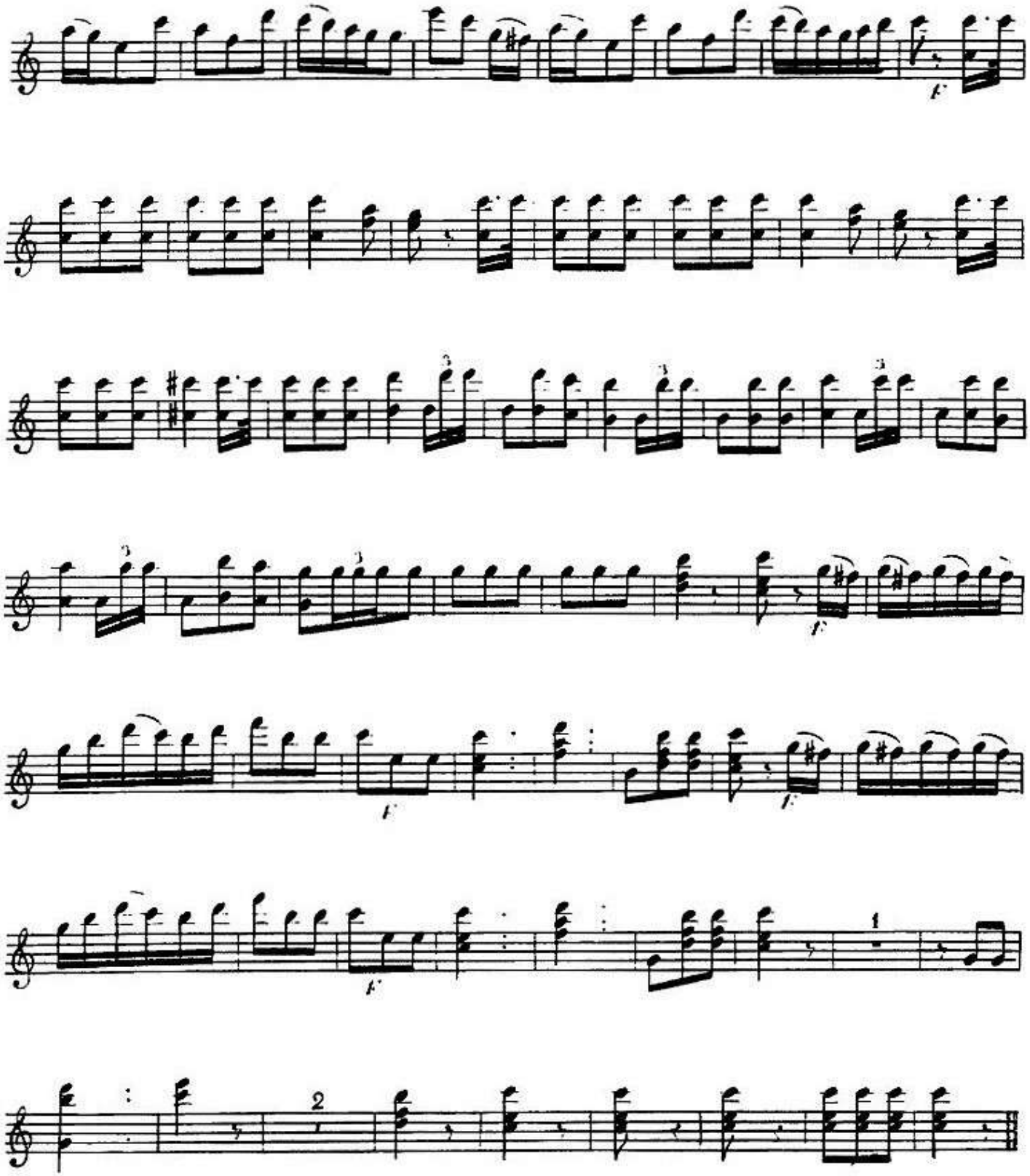

Marche.
cres.
dolce.


Trio.
FIN.
poco.
S.

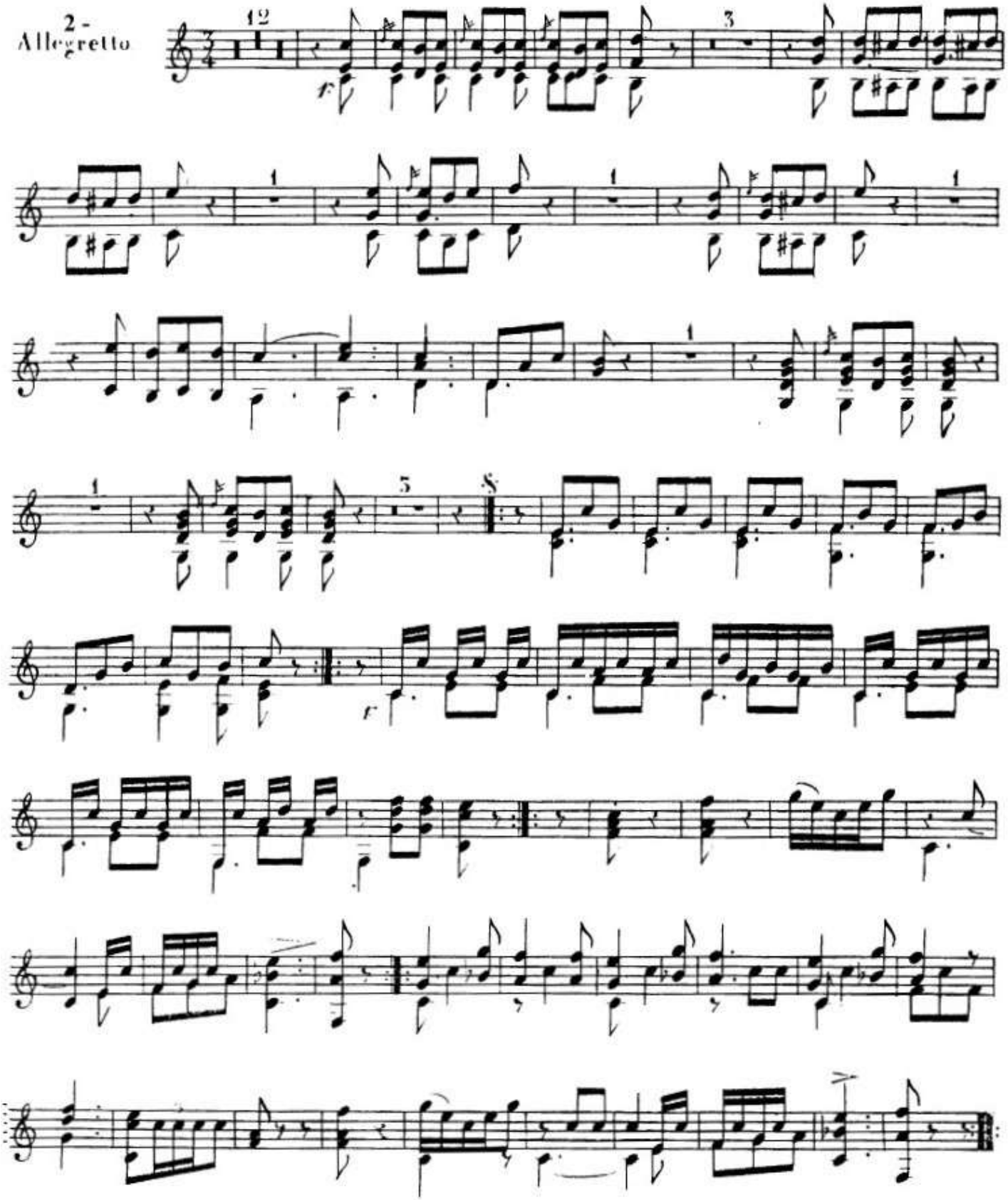
2-
Allegretto.

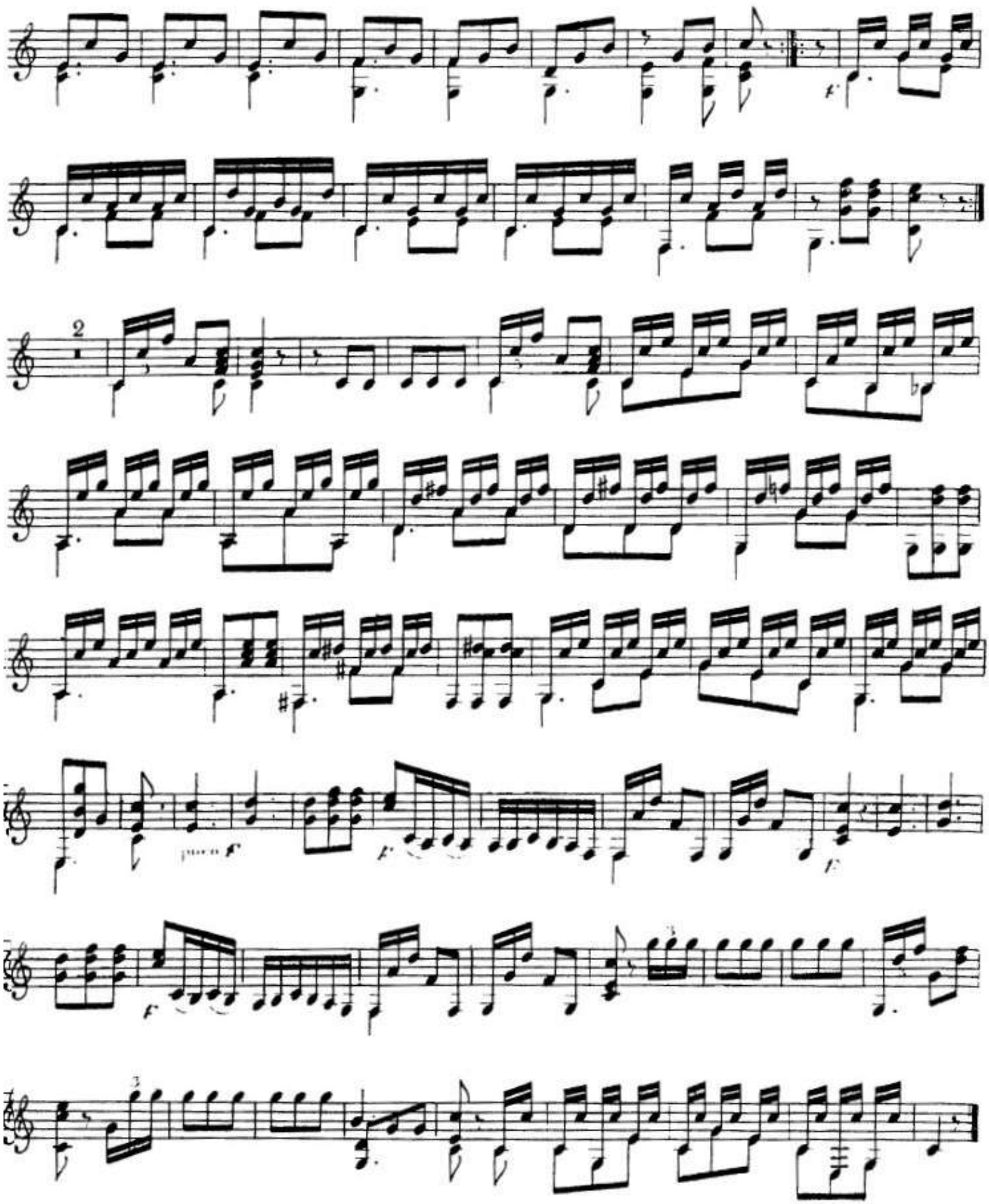



SON NATUREL
Peu fort.
Trio.


f
f
f
f
1
2

2 - Allegretto





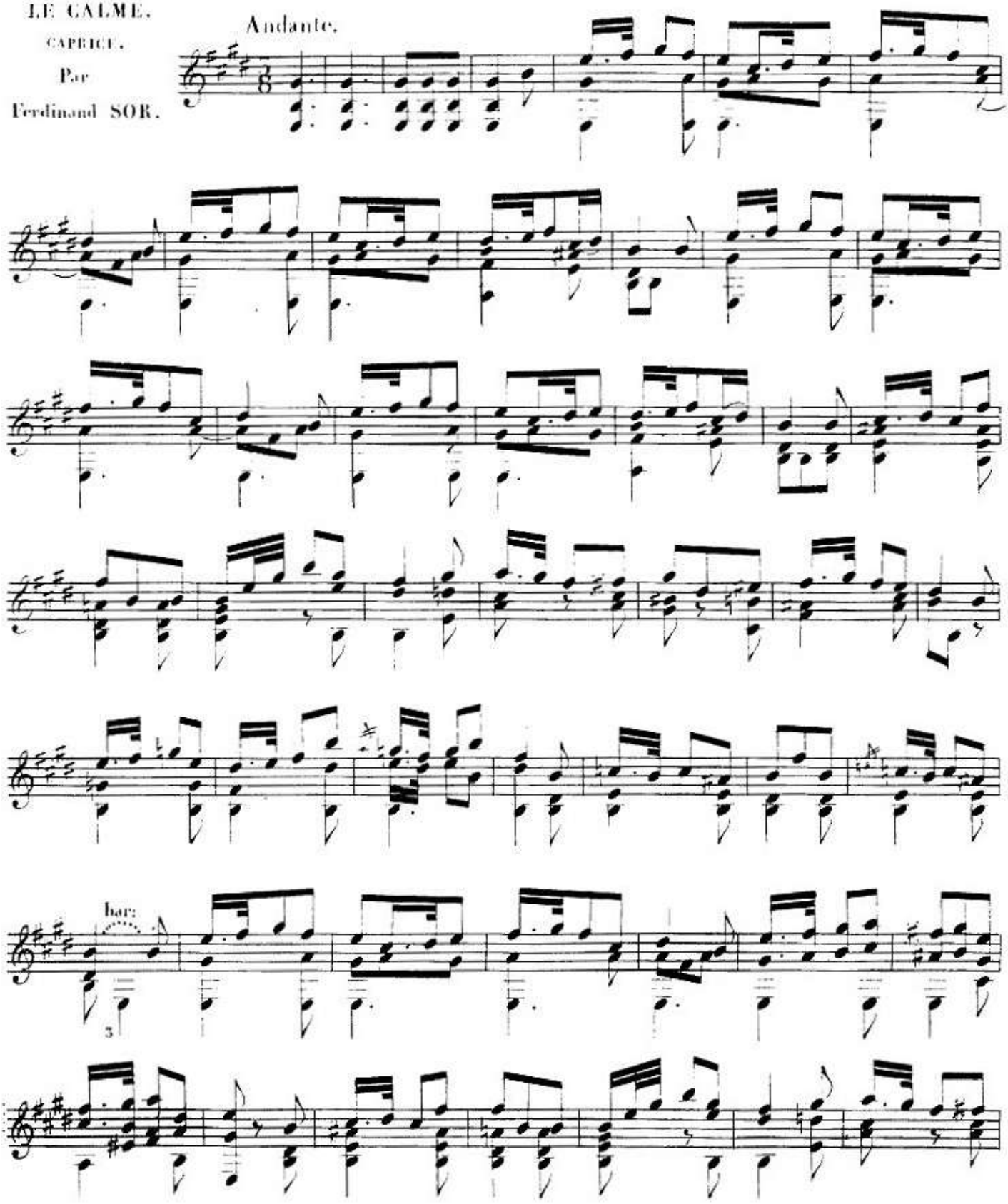
op 50

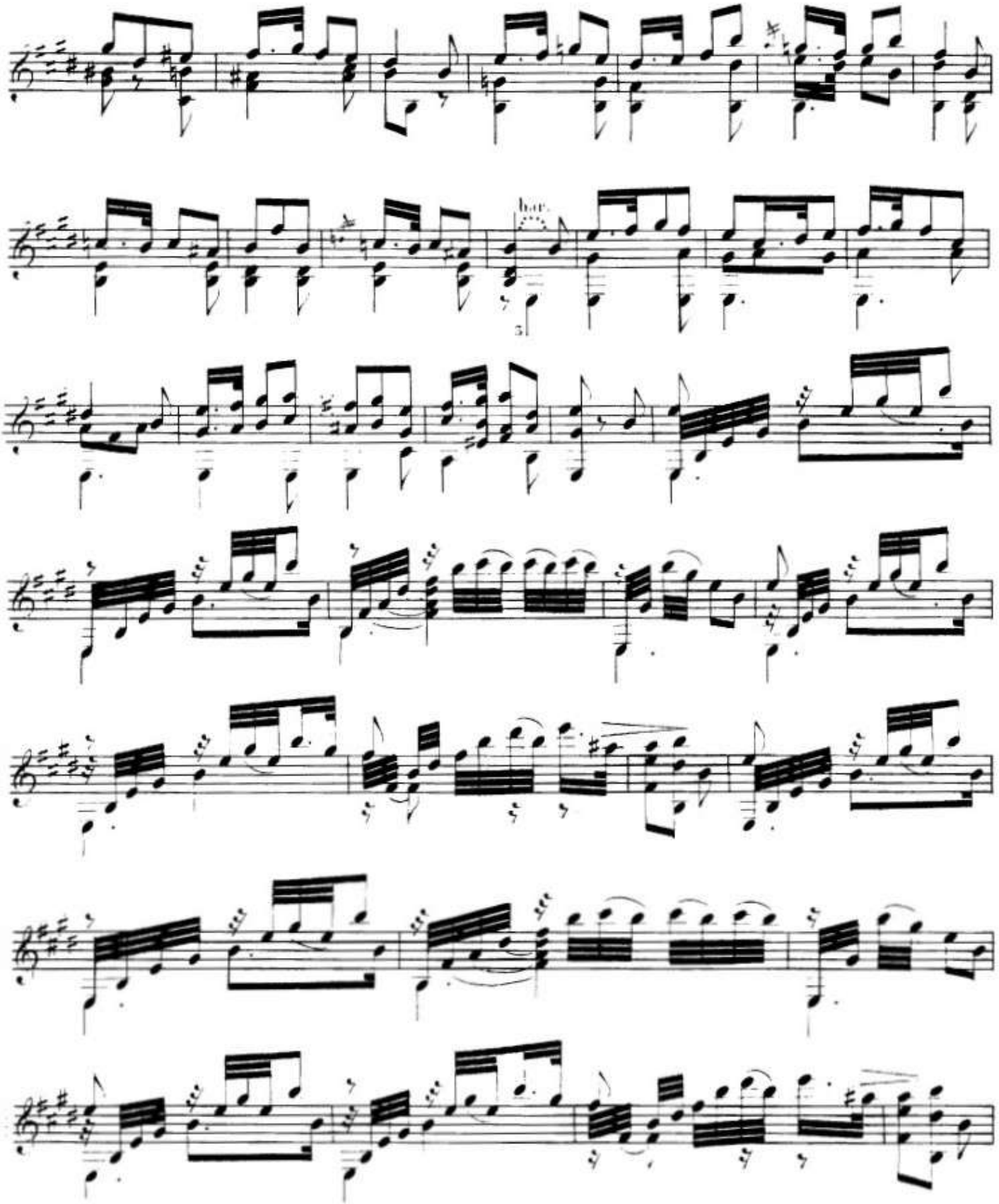
LE CALME.

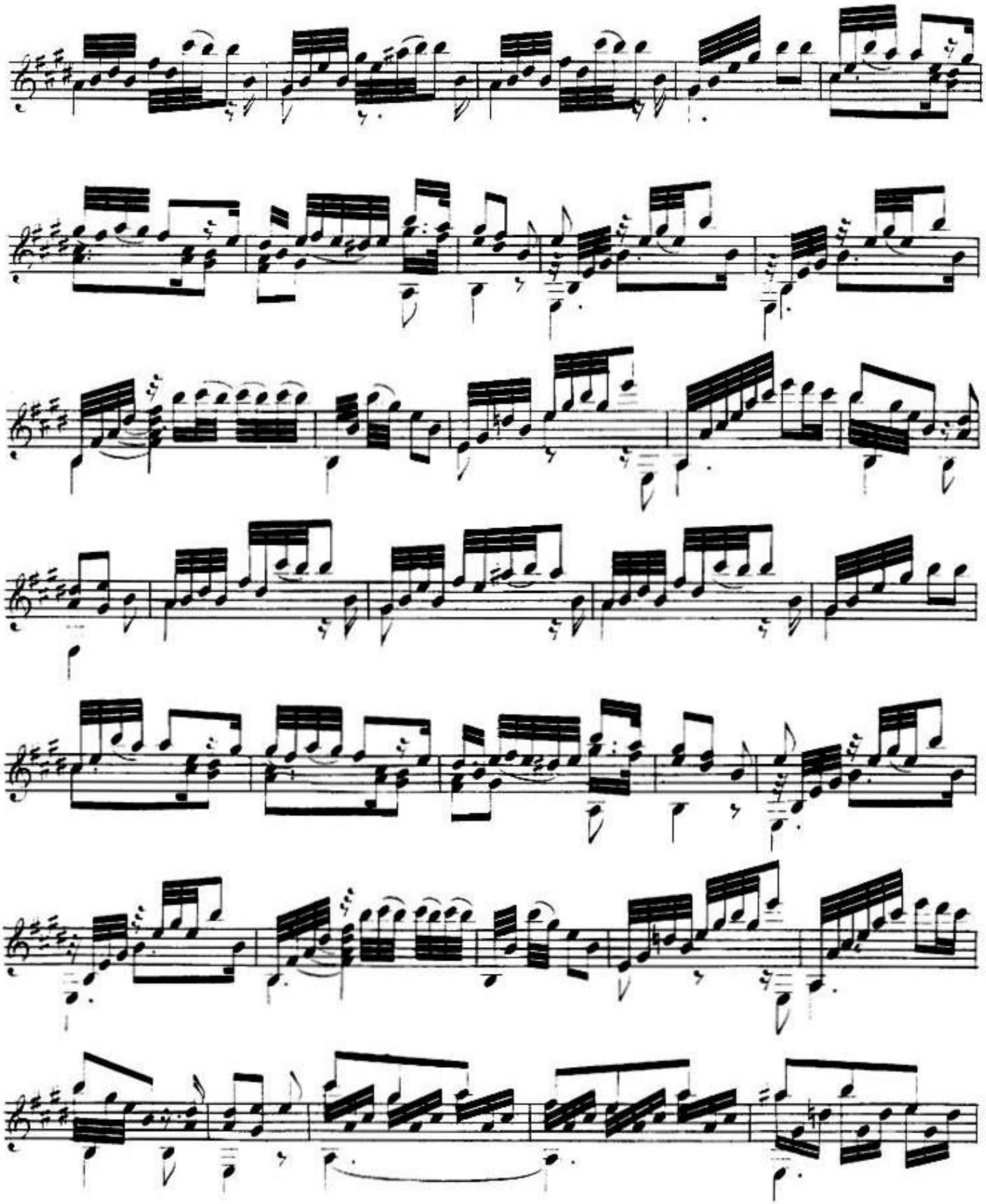
CAPRICE.

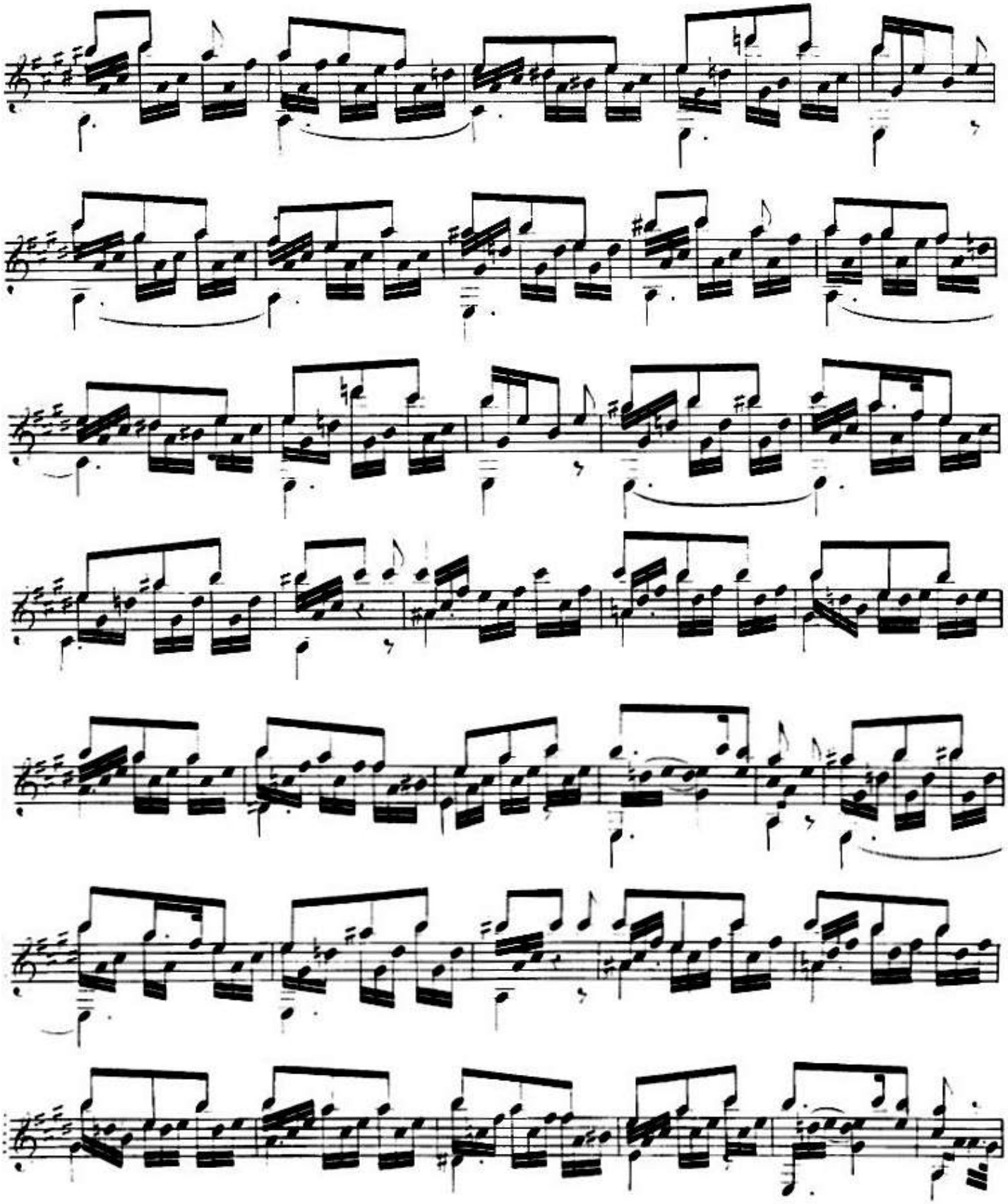
Par

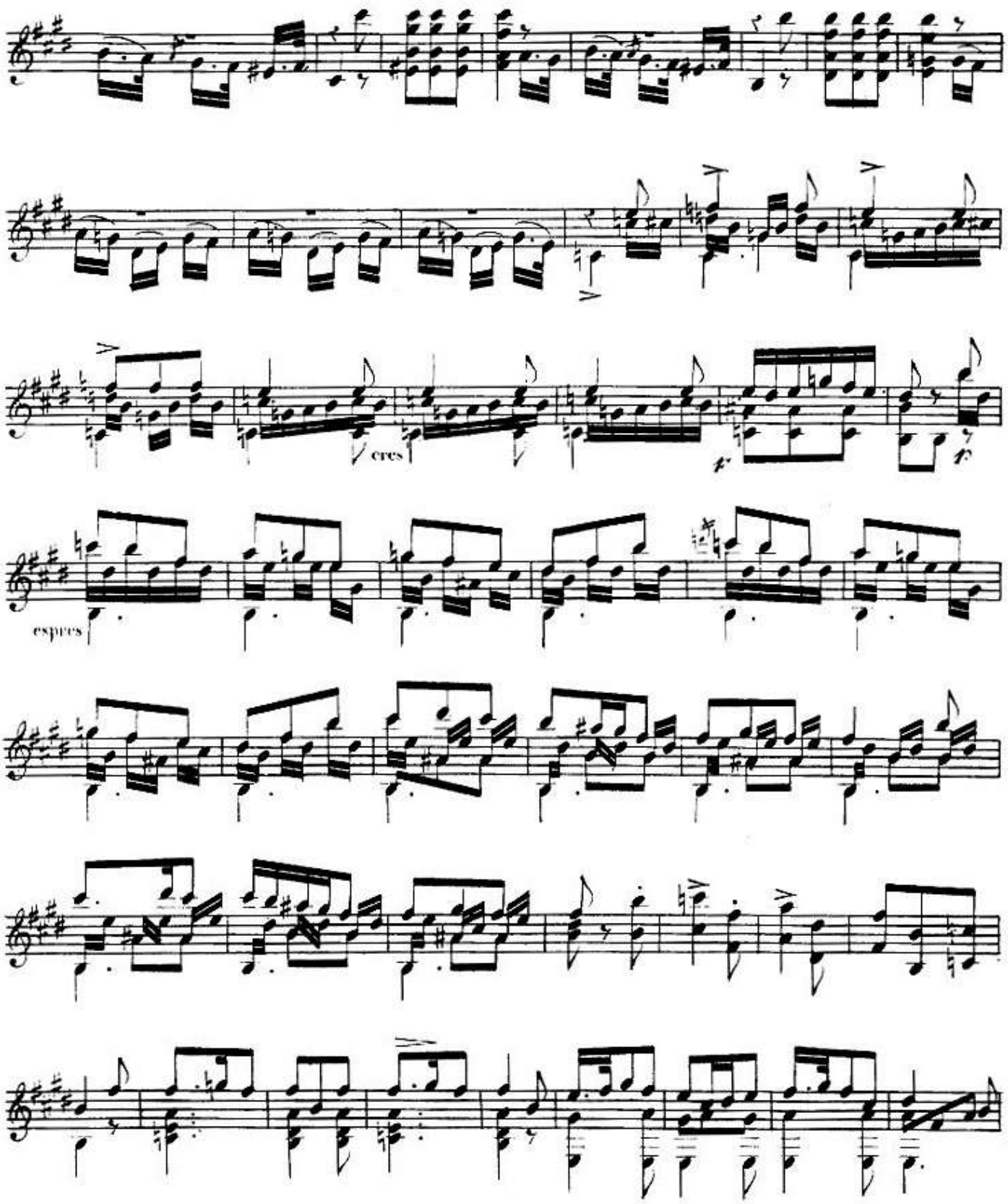
Ferdinand SOR.

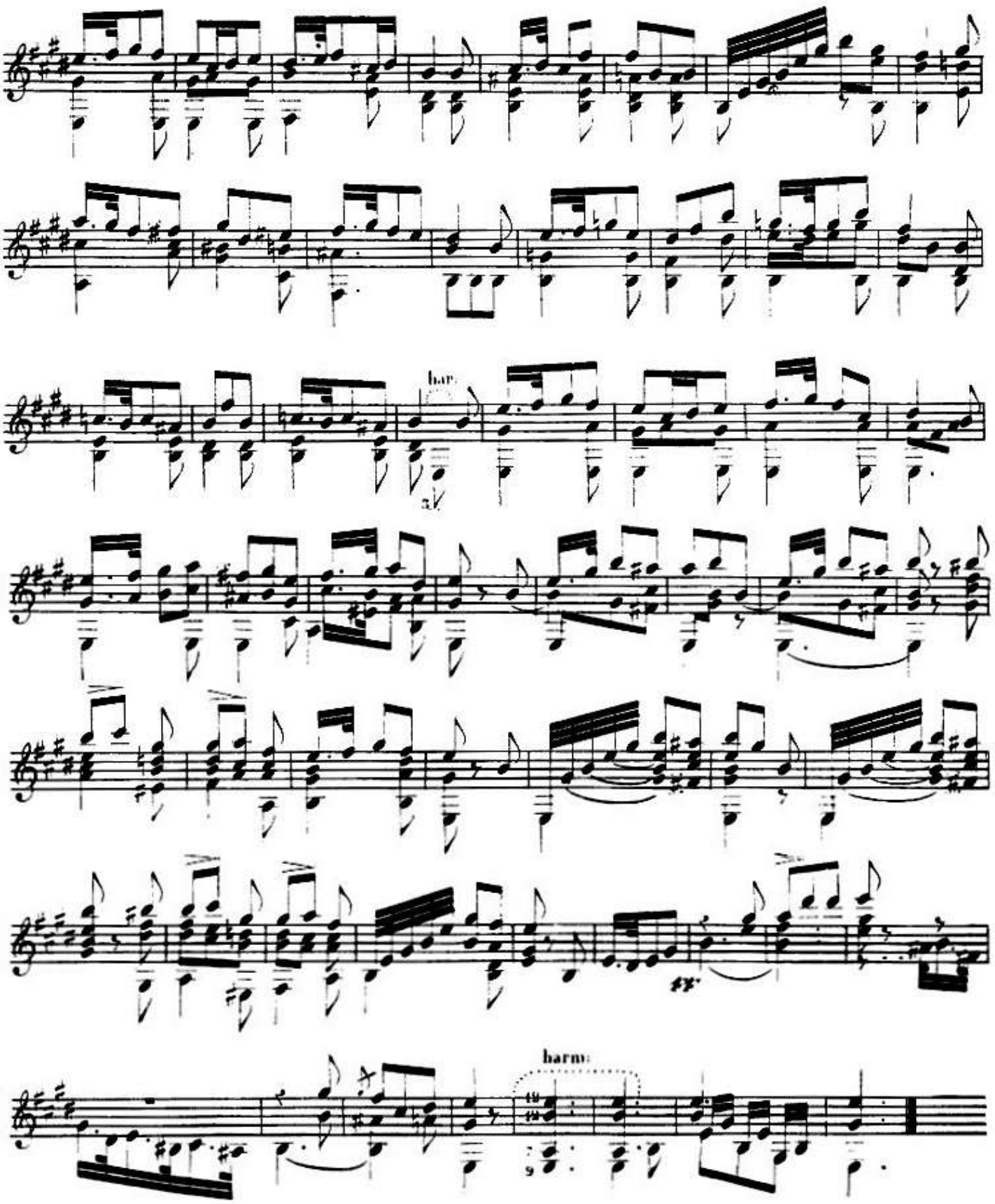



bar.






cres
espres


bar
harm:

Op 51

Messieurs.

Mon œuvre 48 est une preuve du desir qui m'anime de satisfaire les vôtres. j'espérais avoir reussi, mais des observations très judicieuses faites par des connaisseurs ont détruit mon illusion. d'abord cette musique ne ressemble du tout à la mienne, et il s'agissait de faire de ma musique avec des basses dans le genre de celles qui vous sont plus familieres, (cette tâche est plus dificile à remplir qu'elle ne parait l'être) quoique mon ouvrage soit dans le style au quel vous êtes acoutumés il n'est pas encore assez facile pourque ceux qui n'ont pas le tems ni l'envie d'étudier puissent la jouer sans se creuser la tête à chercher le doigté ni fatiguer leurs doigts à exércer les passages.

J'ai senti la force de ces observations que jaurais peut être jadis regardé comme des réflexions d'éditeur qui ne vise qu'à la vente; mais devenu éditeur moi même j'y ai trouvé une solitité que je n'y aurais pas trouvée autre fois.

J'ai donc essayé de vous contenter en composant les six valses que j'ai l'honneur de vous offrir. j'ai tâché de n'employer que des positions que je crois les plus usitées: j'ai profité des cordes à vide autant qu'il ma été possible pour les basses: j'ai mis presque autant de numéros que de notes: enfin: j'ai fait tout ce qu'il fallait. aussi m'ont il dit que j'suis ben genti. c'est à dire; qu'un de vous en voyant mes deux premières valses s'est écrié A LA BONNE HEURE! cette exclamation à tellement flatté mon amour propre que je l'ai donnée pour titre à mon ouvrage: puisse votre approbation en assurer le succès.

Veuillez bien agréer Messieurs, le témoignage du respect le plus profond avec le quel j'ai l'honneur d'être

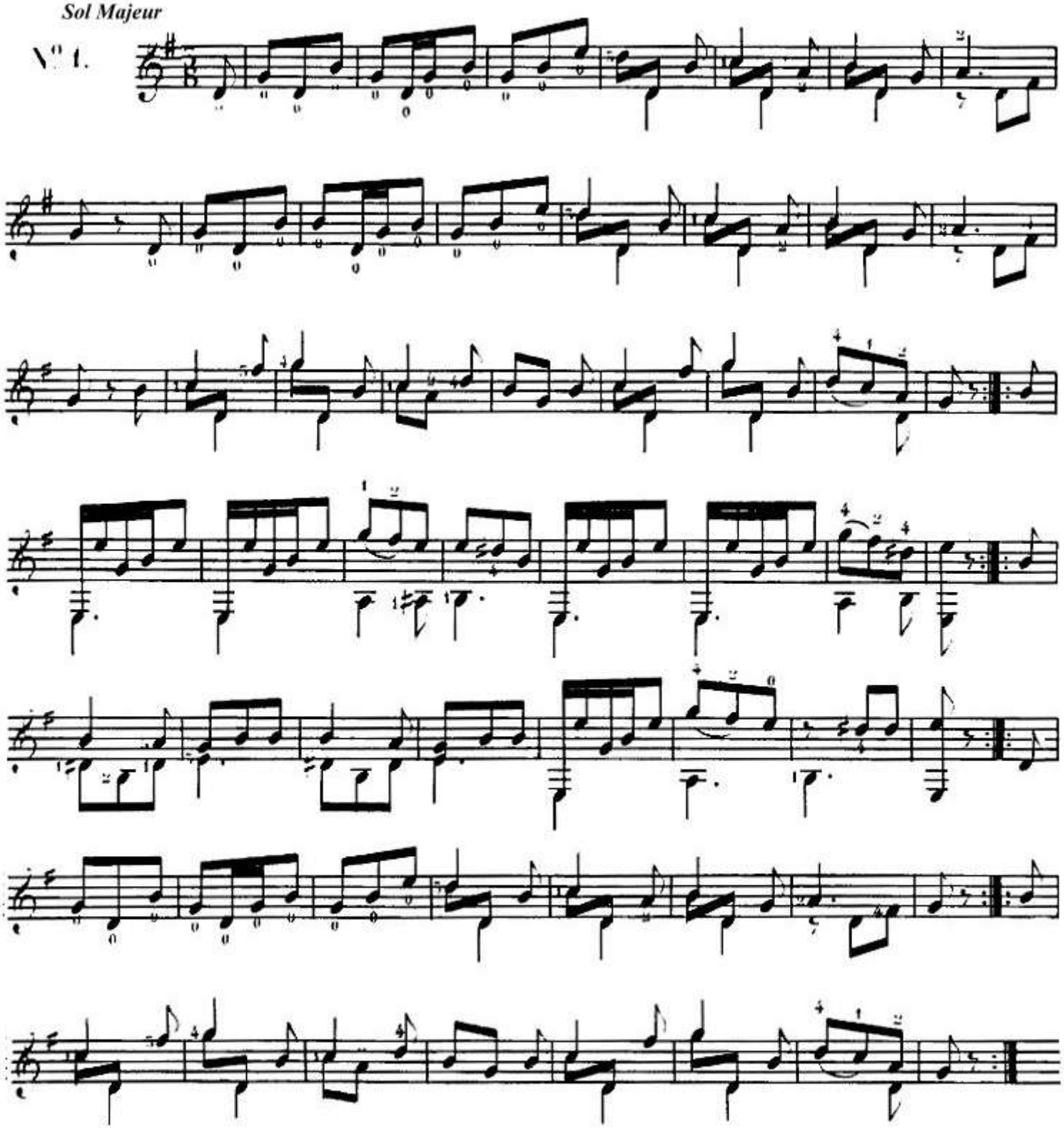
Votre très humble serviteur

FERDINAND SOR.

Sor - Opus 51 - 01

Sol Majeur

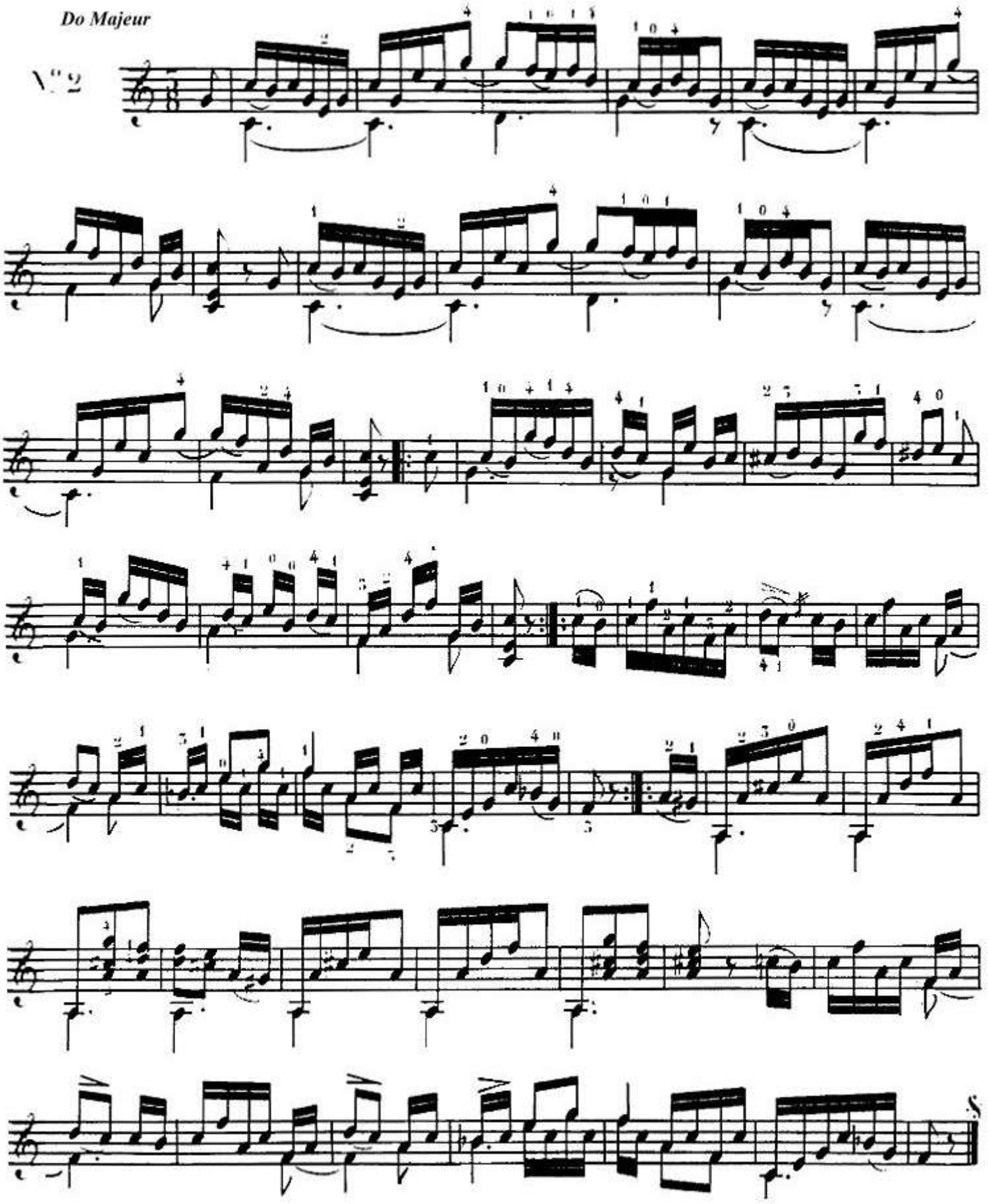
N° 1.



Sor - Opus 51 - 02

Do Majeur

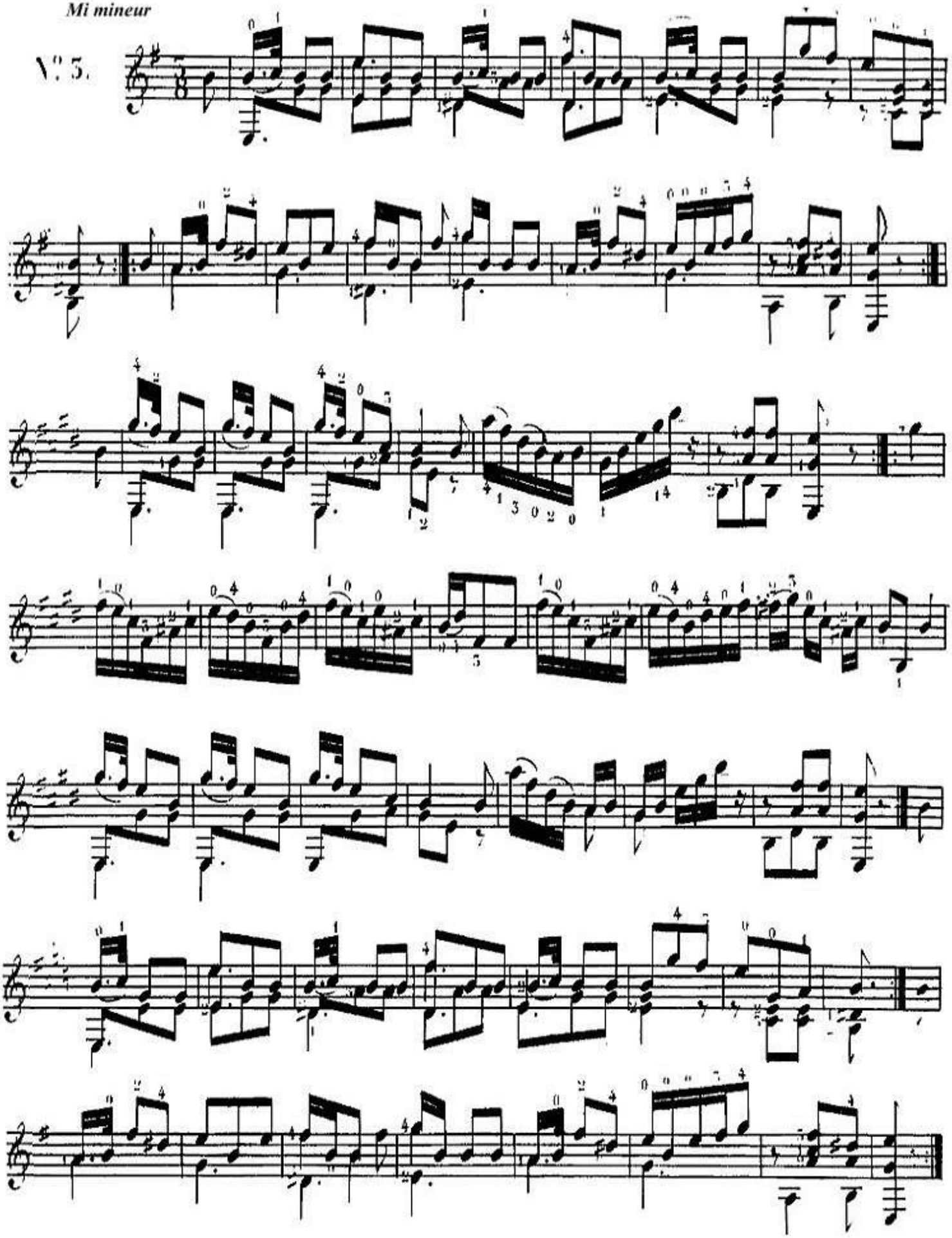
N° 2



Sor - Opus 51 - 03

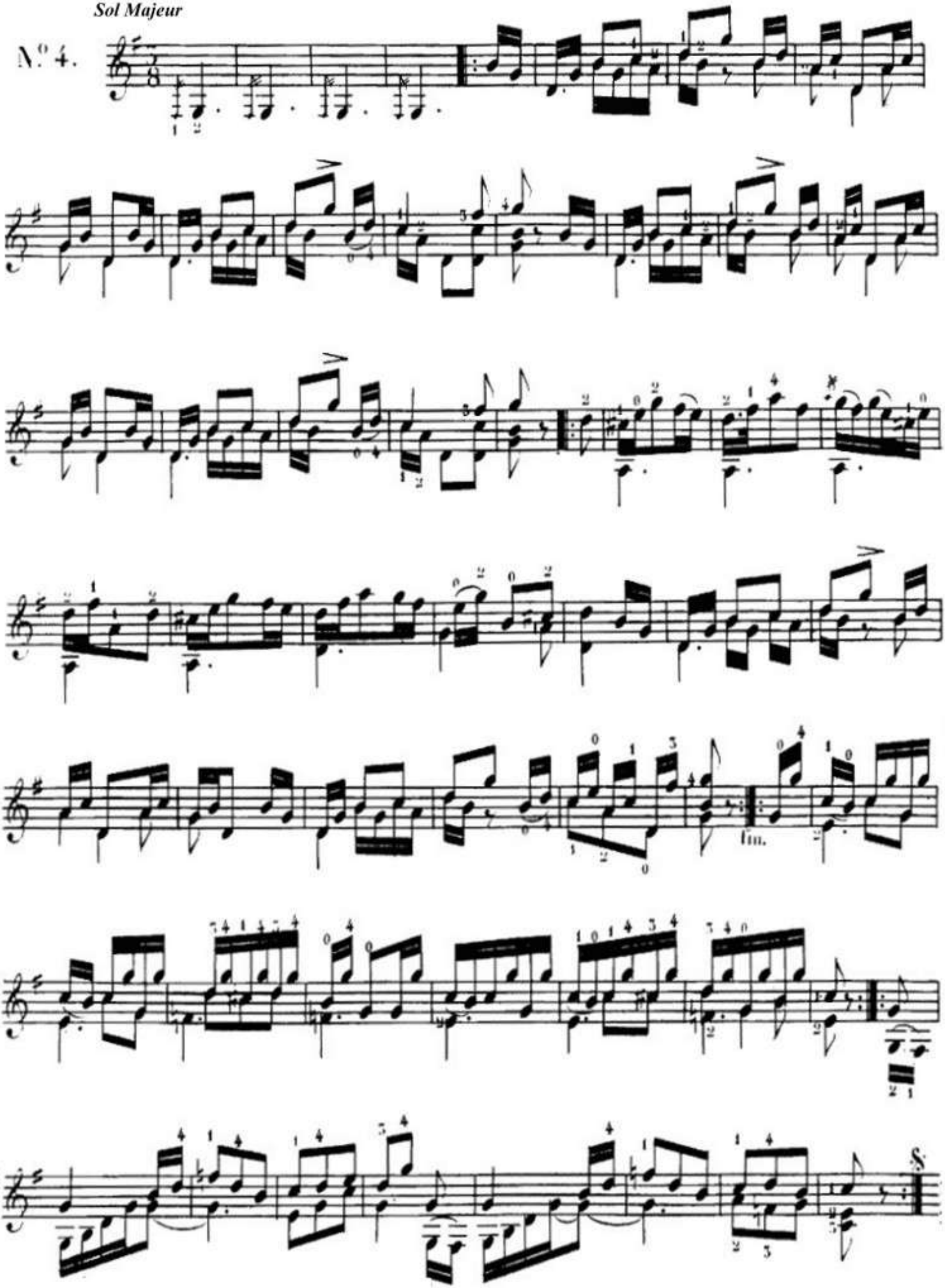
Mi mineur

N°. 3.



Sor - Opus 51 - 04

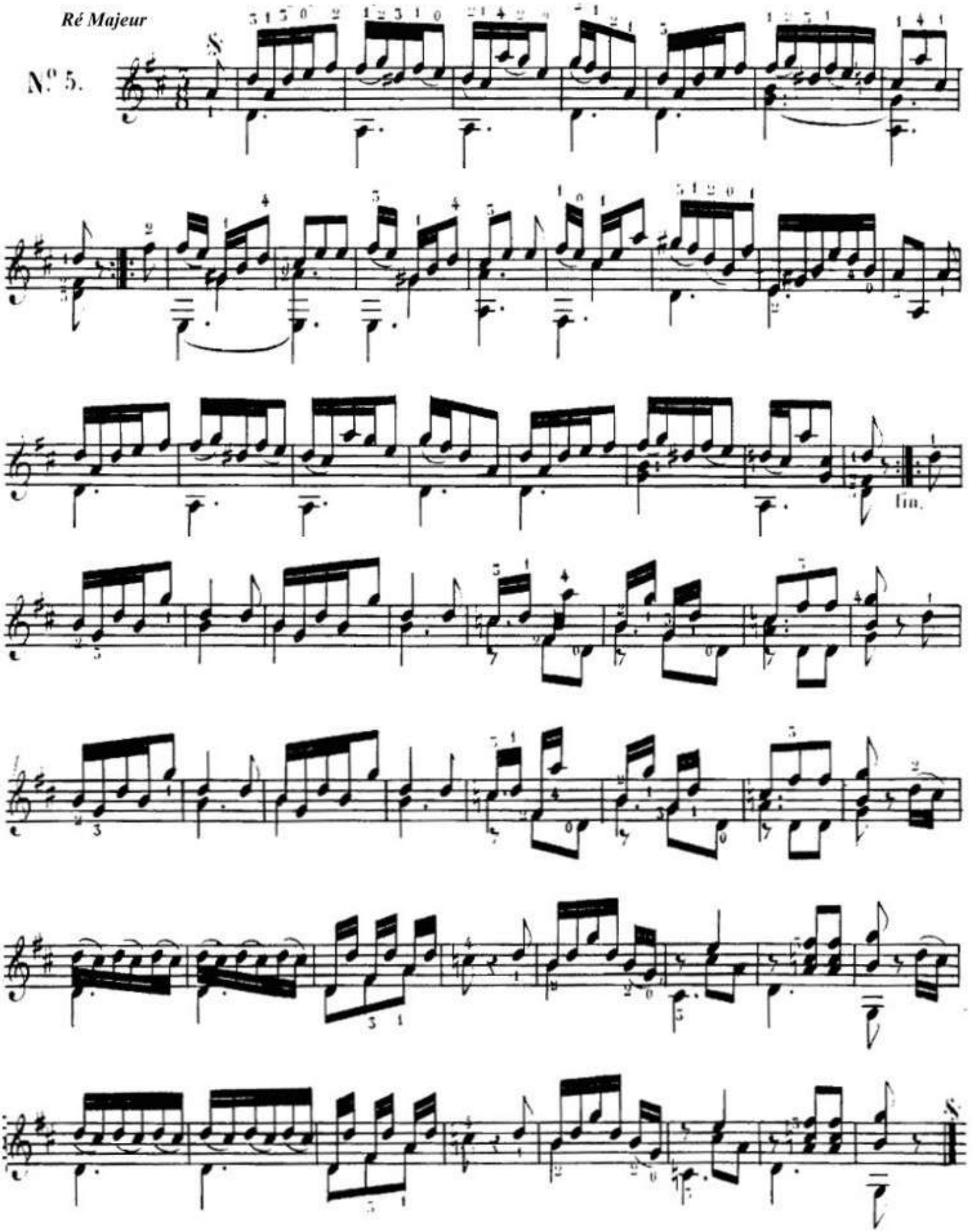
Sol Majeur



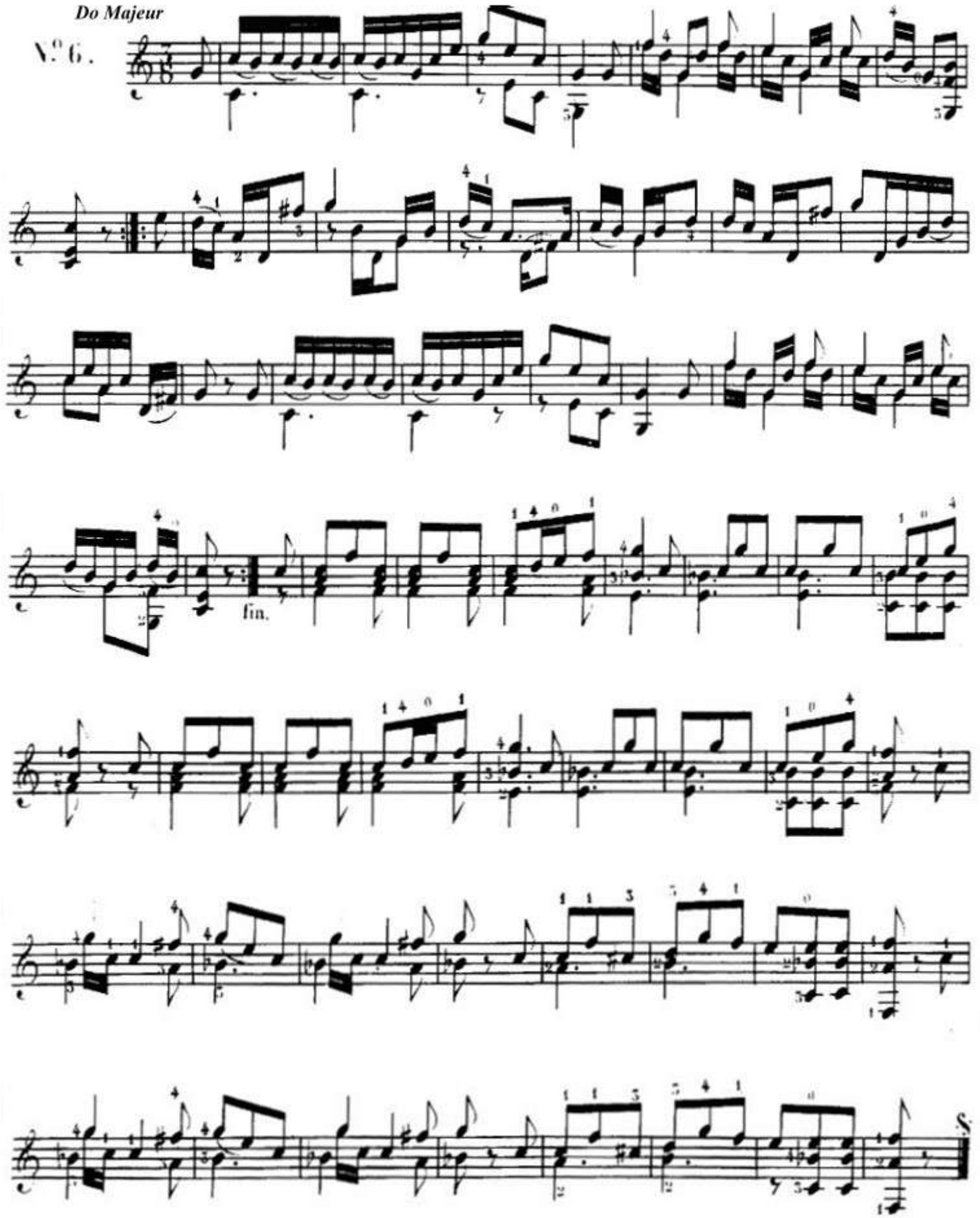
Sor - Opus 51 - 05

Ré Majeur

N.º 5.

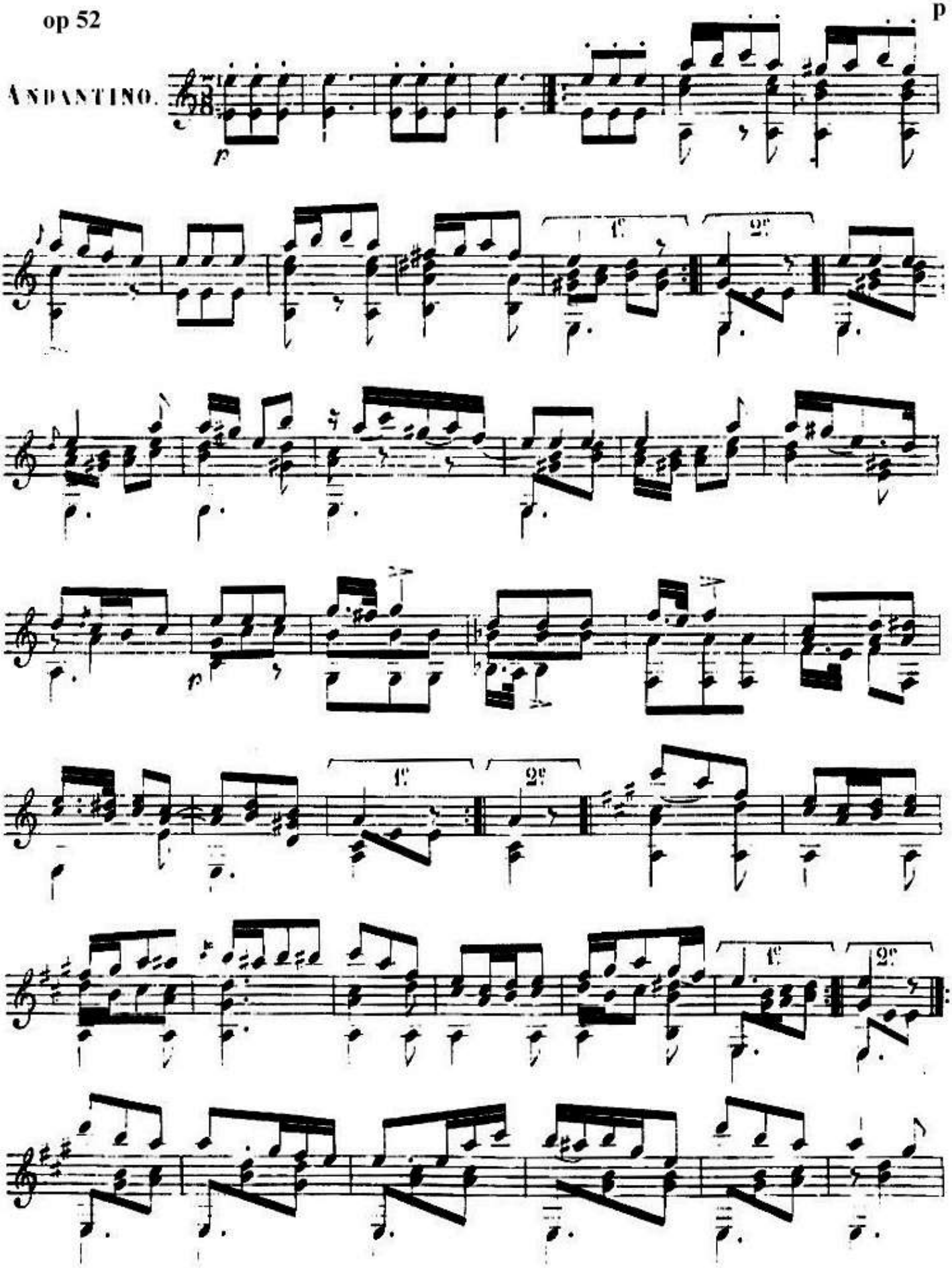


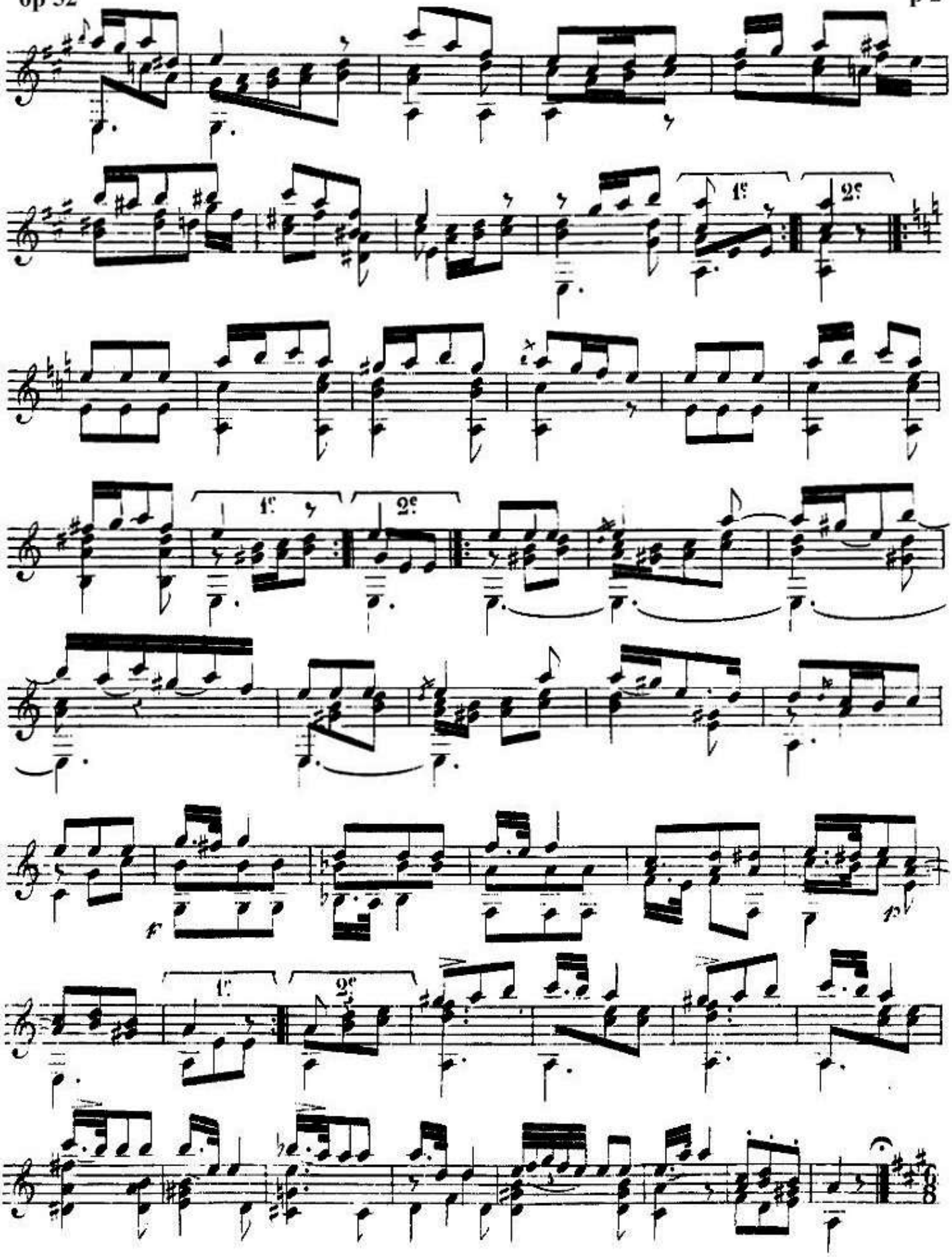
Sor - Opus 51 - 06

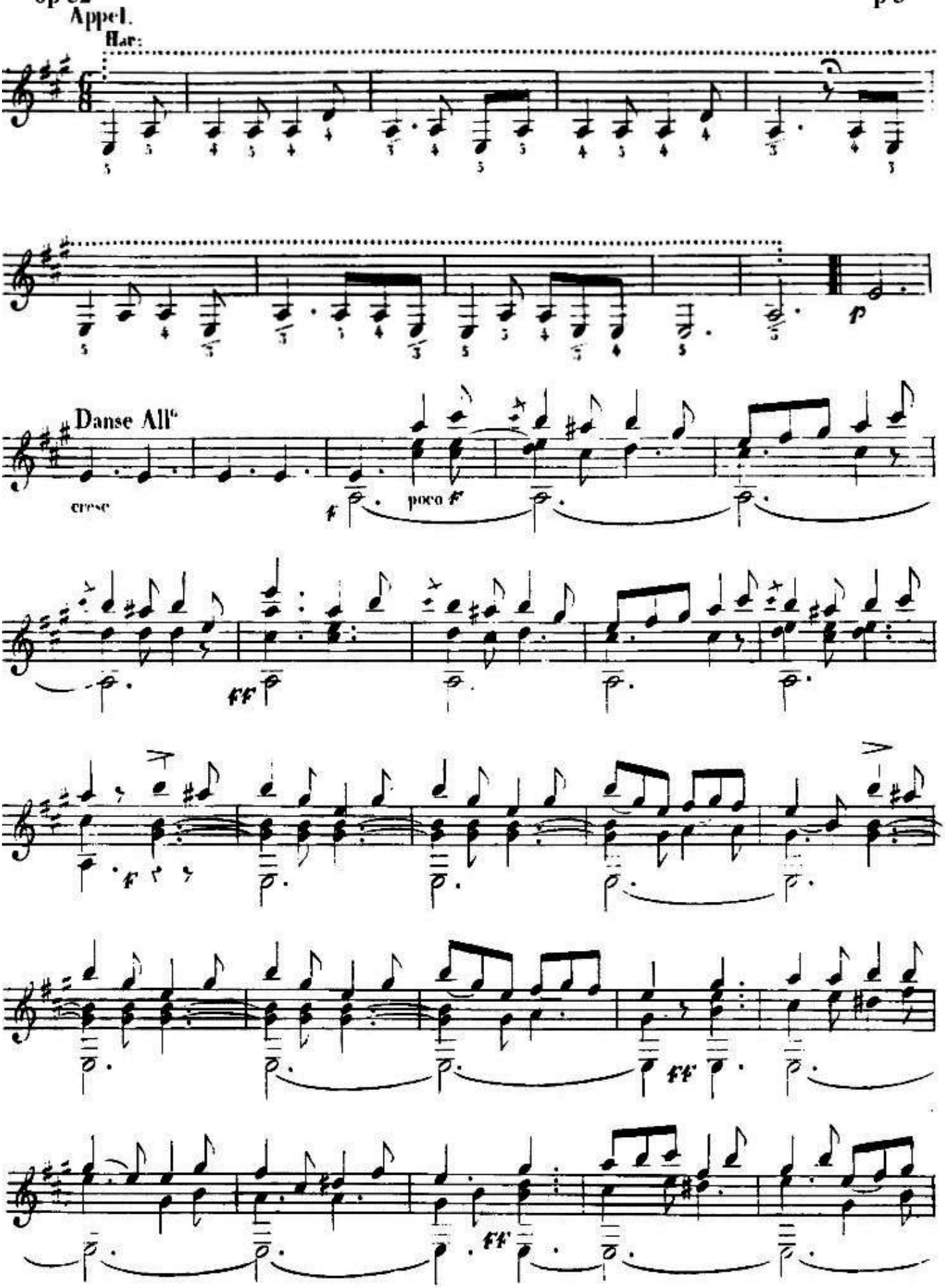


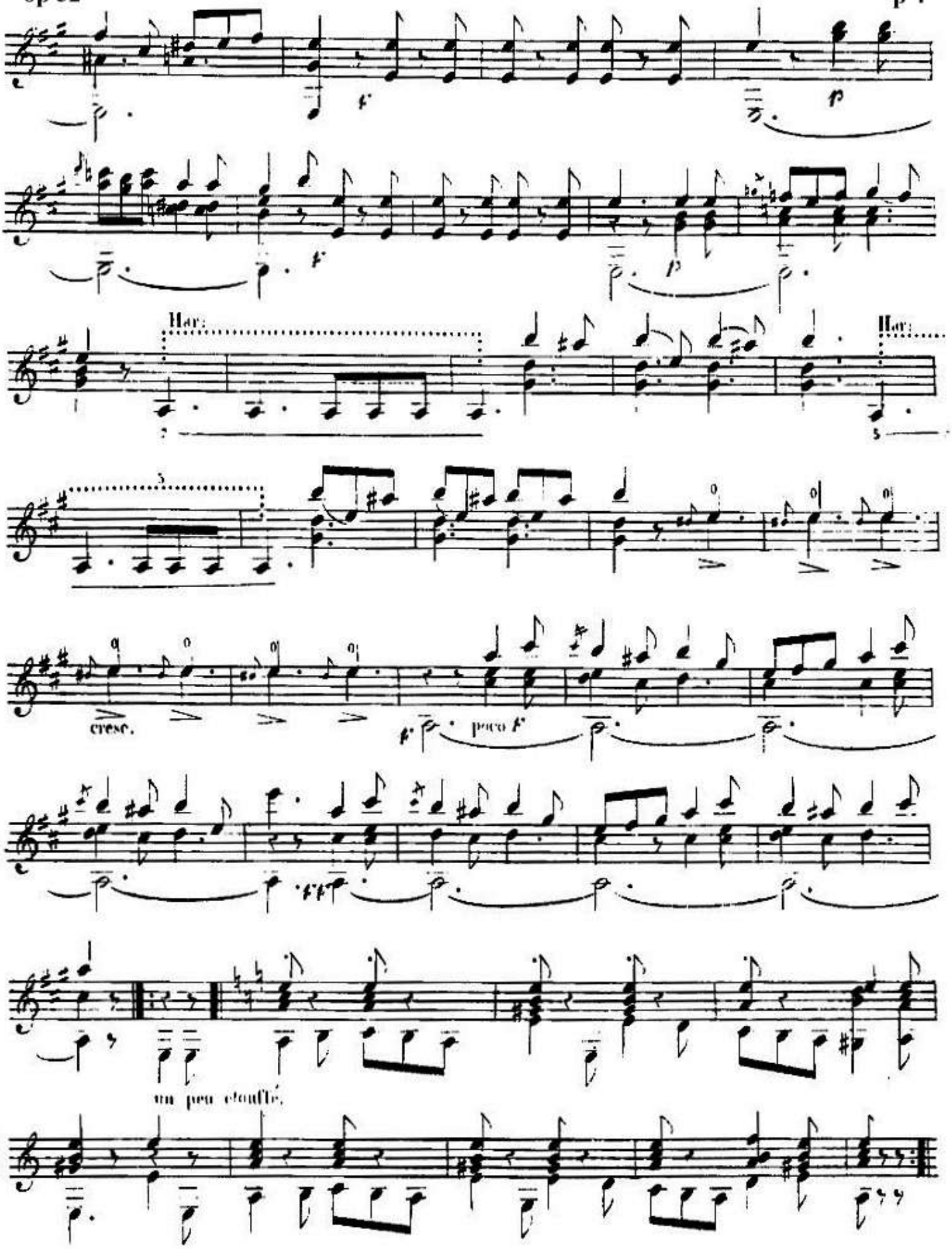
op 52

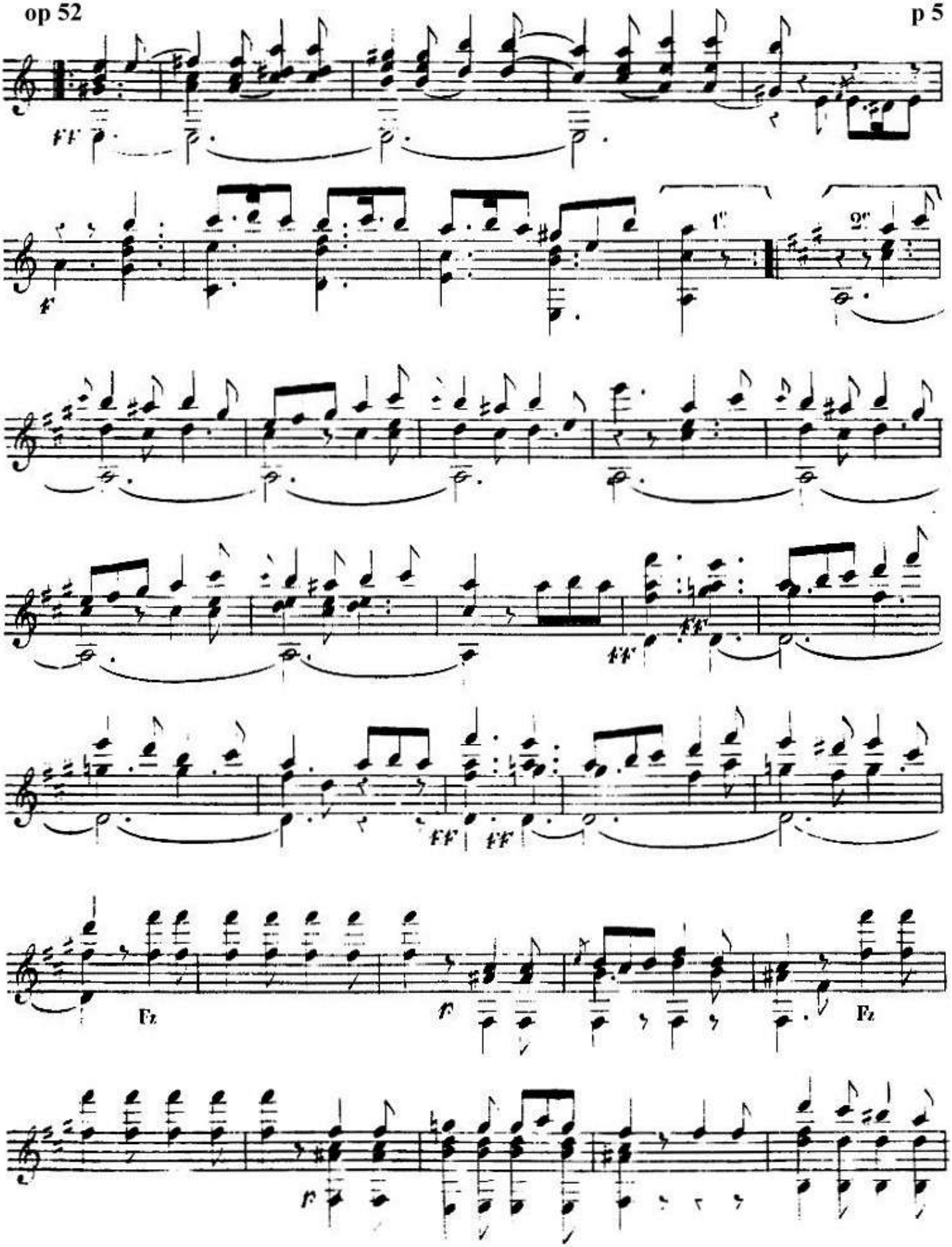
ANDANTINO.

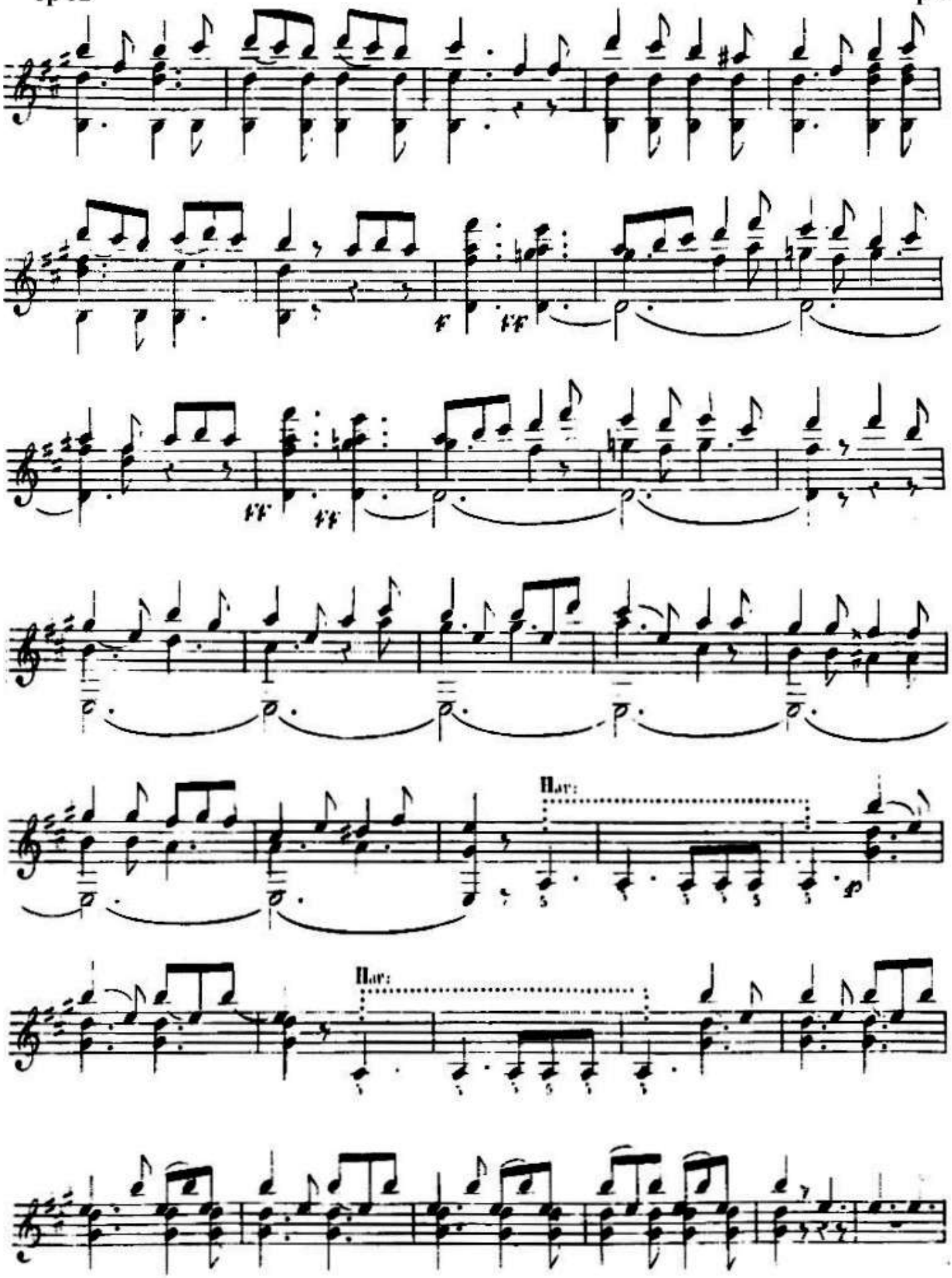


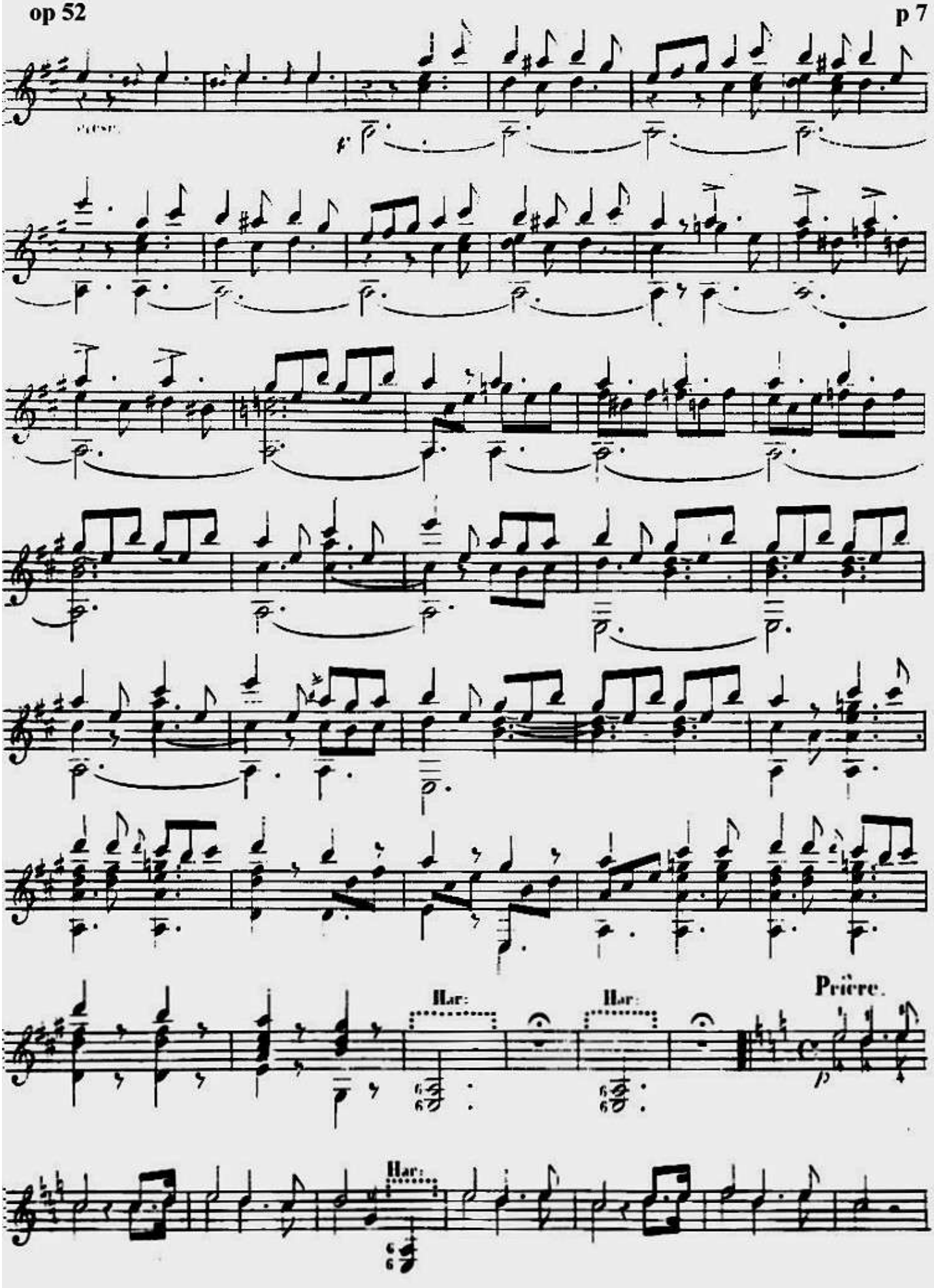

1e
2e
1e
2e
f
p
1e
2e

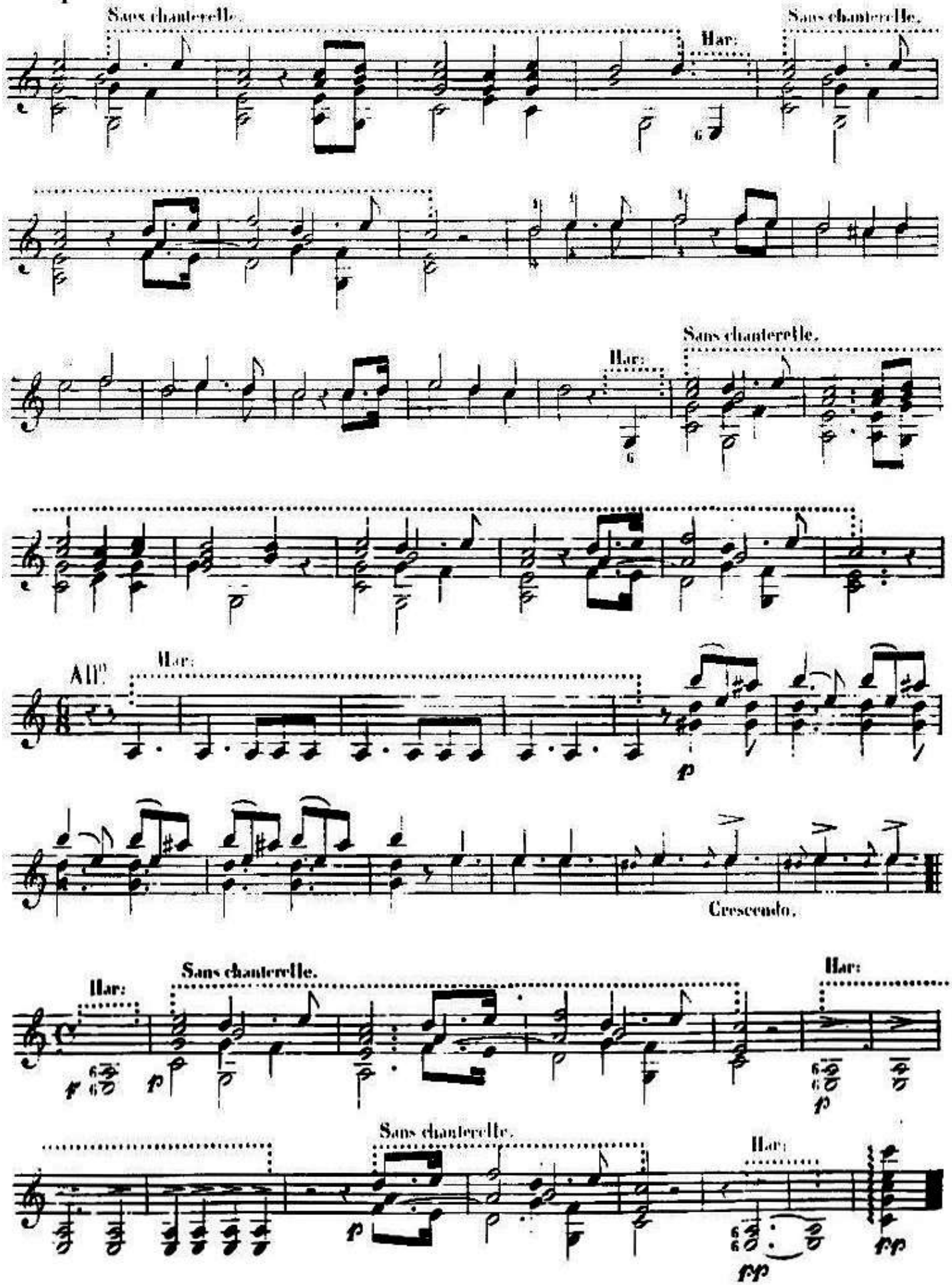

Appel.
Har:
Danse All°
cresc
poco F
p
ff
F
ff
ff


Her.
Her.
cresc.
poco f
un peu etouffé.


ff
f
1.
2.
ff
ff
ff
Fz
f
Fz
f


Harr:
Harr:


Prière.


Sans chanterelle.
Har:
Sans chanterelle.
Sans chanterelle.
Har:
All°
Har:
Crescendo.
Har:
Sans chanterelle.
Har:
Sans chanterelle.
Har:

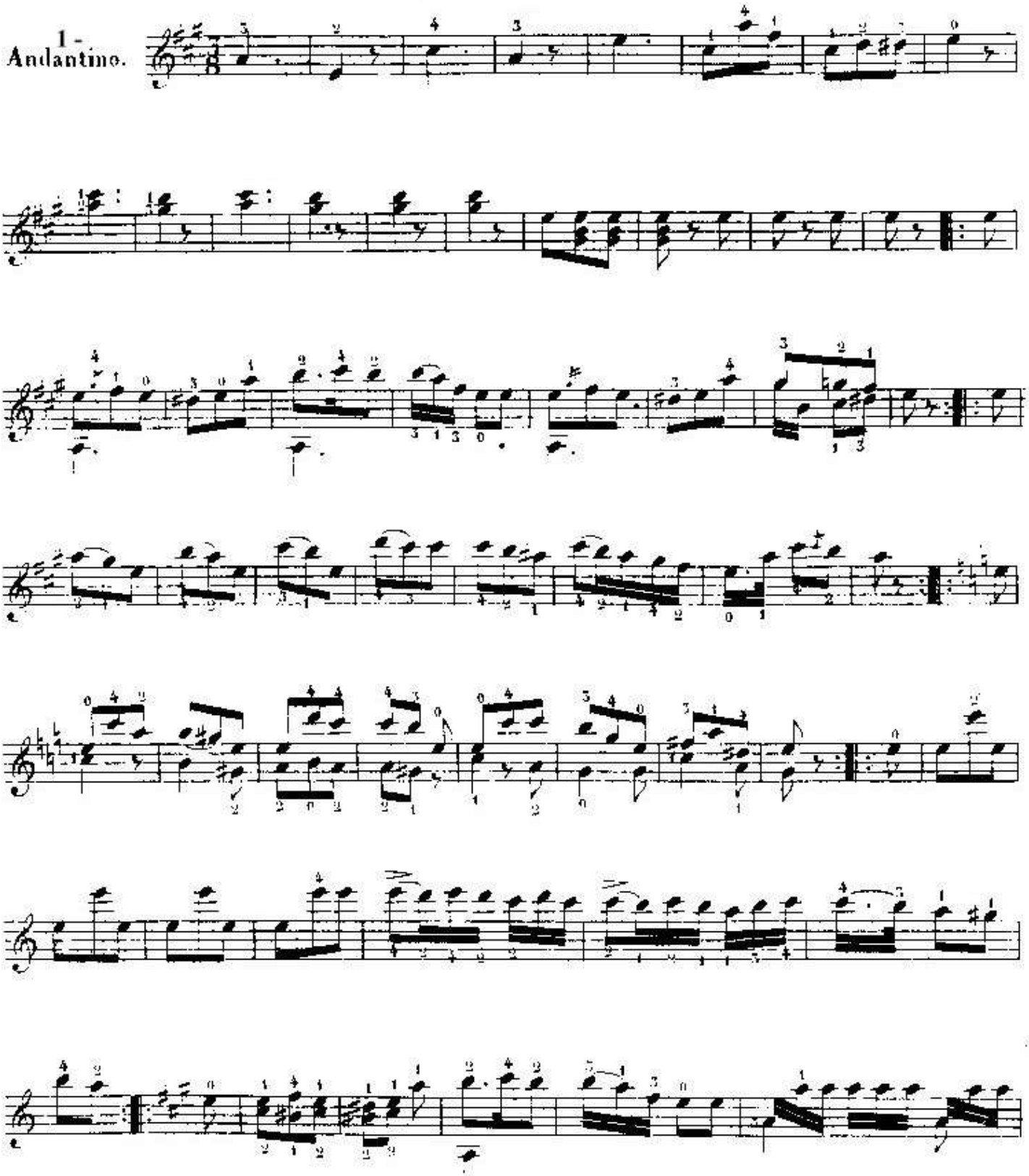
op 53

AVERTISSEMENT.

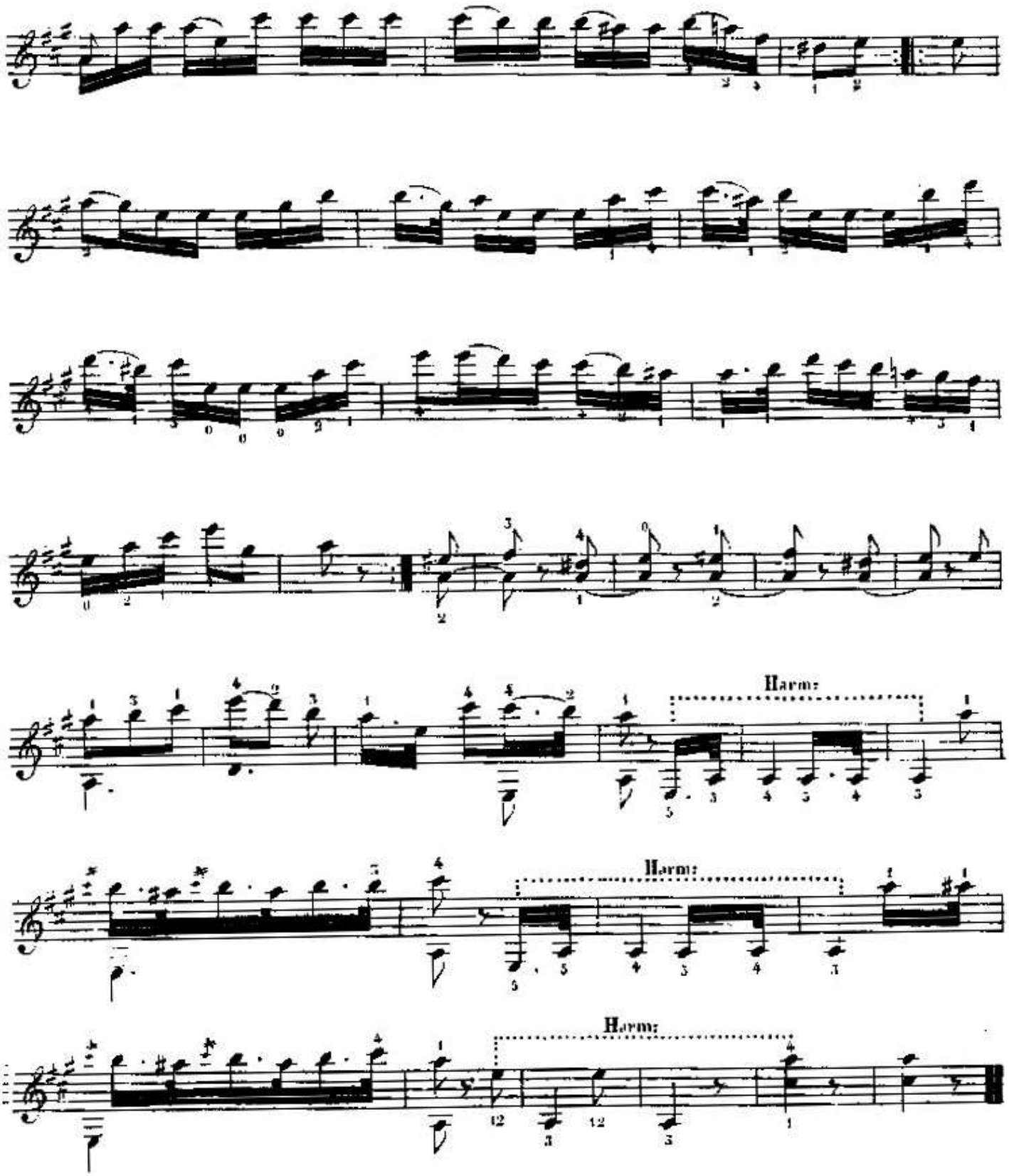
Le but de ce petit ouvrage n'est autre que celui de faciliter le moyen de passer du système de déplacement et d'efforts continuels à celui indiqué par la nature et la construction de la main. en suivant le doigté marqué et en ne fesant point faire à la main d'autre mouvement que celui qu'éxige le changement de note,on contractera insensiblement l'habitude de la bien placer. si après avoir joué la première guitare on étudie la seconde, on perdra l'habitude de tenir la moitié de la main derrière le manche,et on se servira du pouce seulement pour recevoir la pression au lieu de presser lui même ni faire des notes que sa longueur ne lui permet nullement d'atteindre sans déplacer la main et contracter le poignet.

1ère Guitare

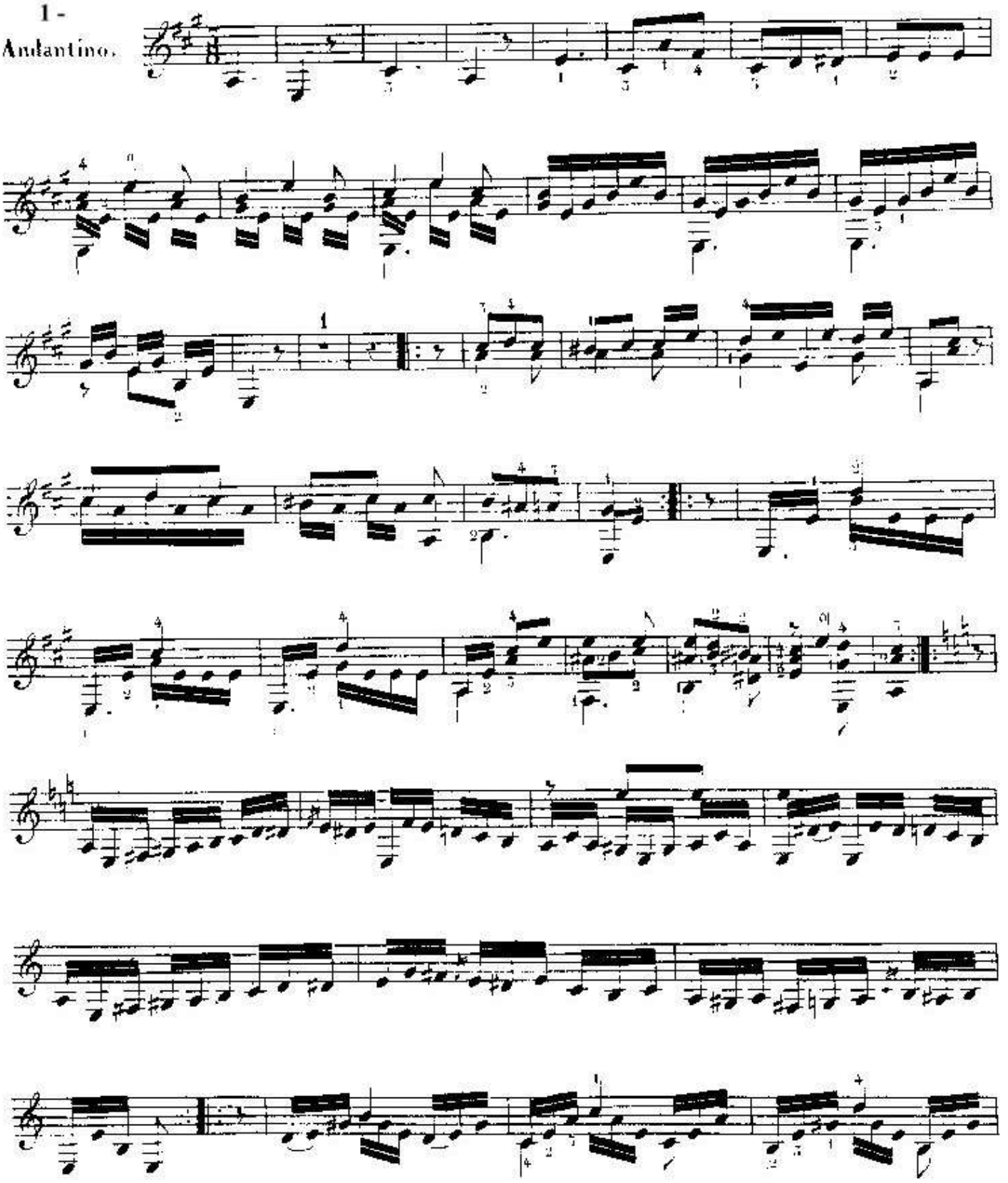
1 -
Andantino.

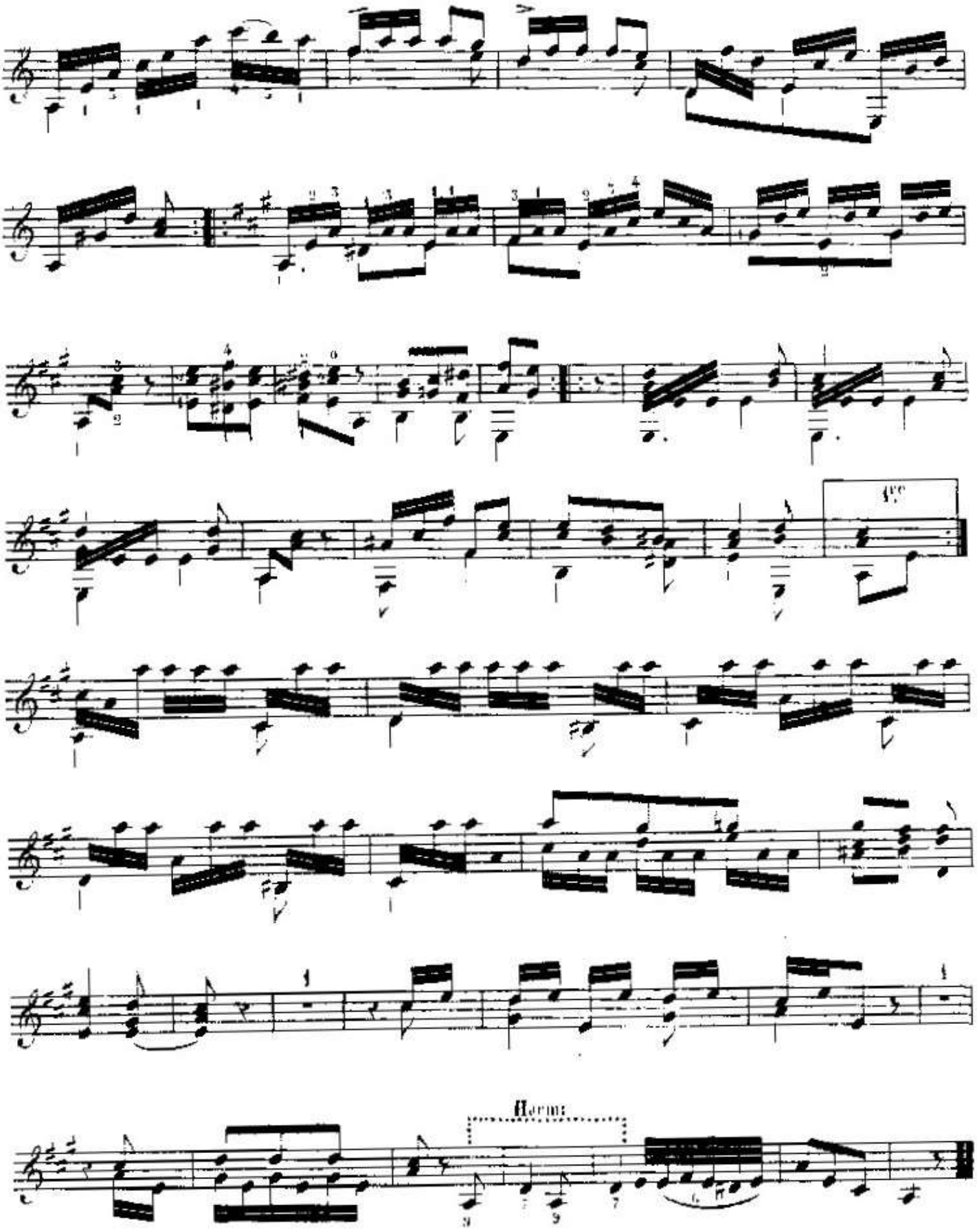


1ère Guitare



1 -
Andantino.

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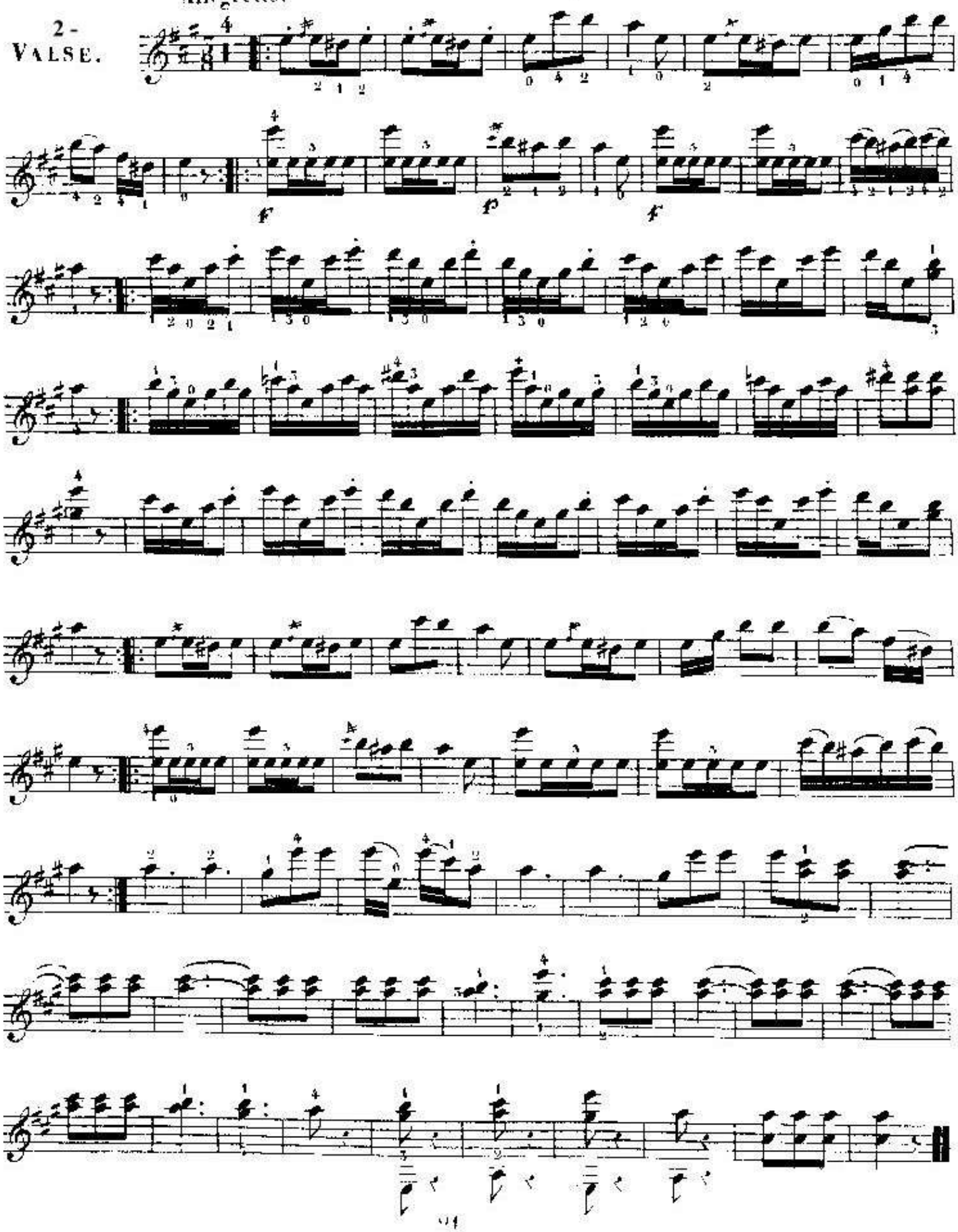
1ère Guitare

Allegretto.

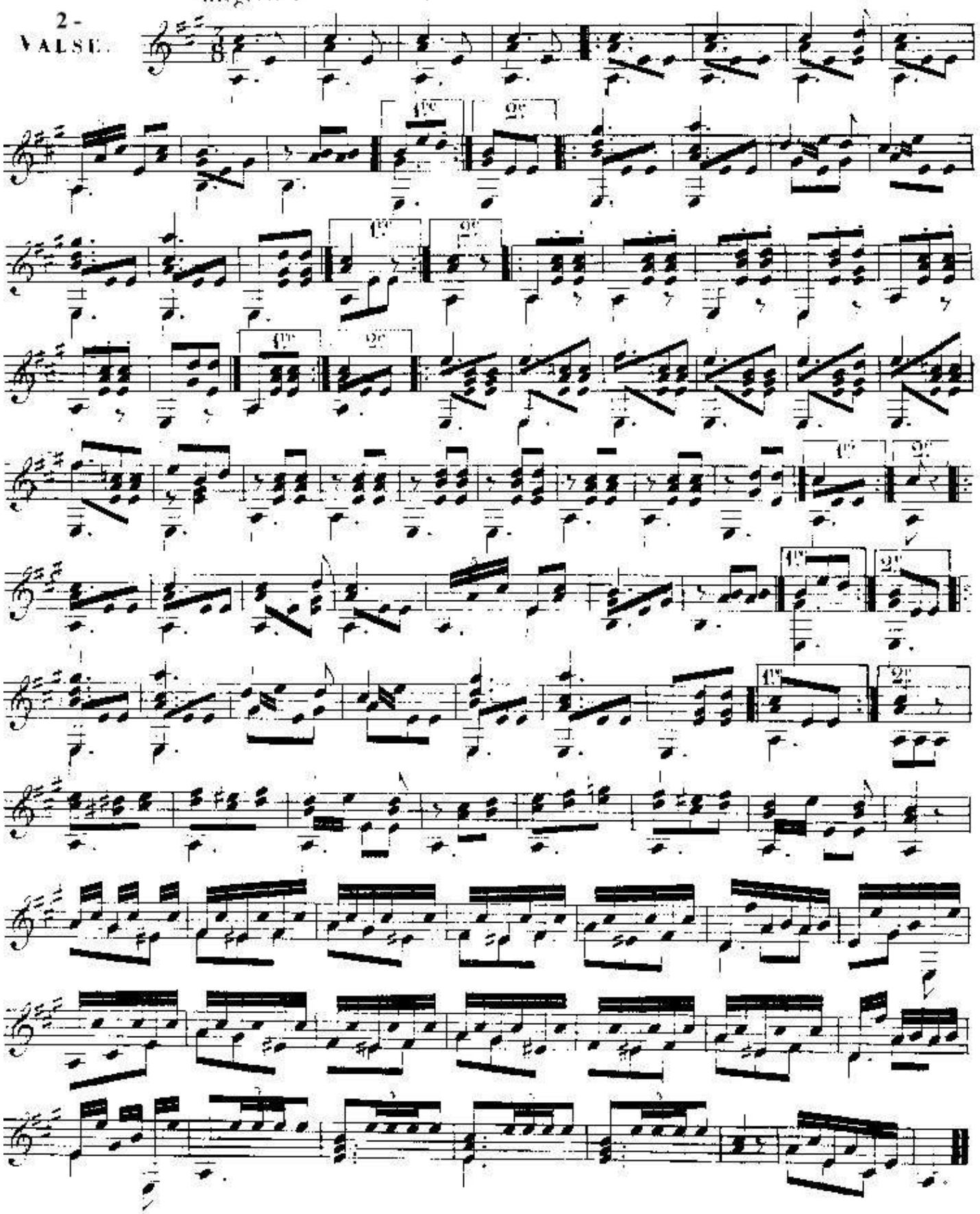
2 -
VALSE.



2è Guitare

Allegretto.

2 -
VALSE.

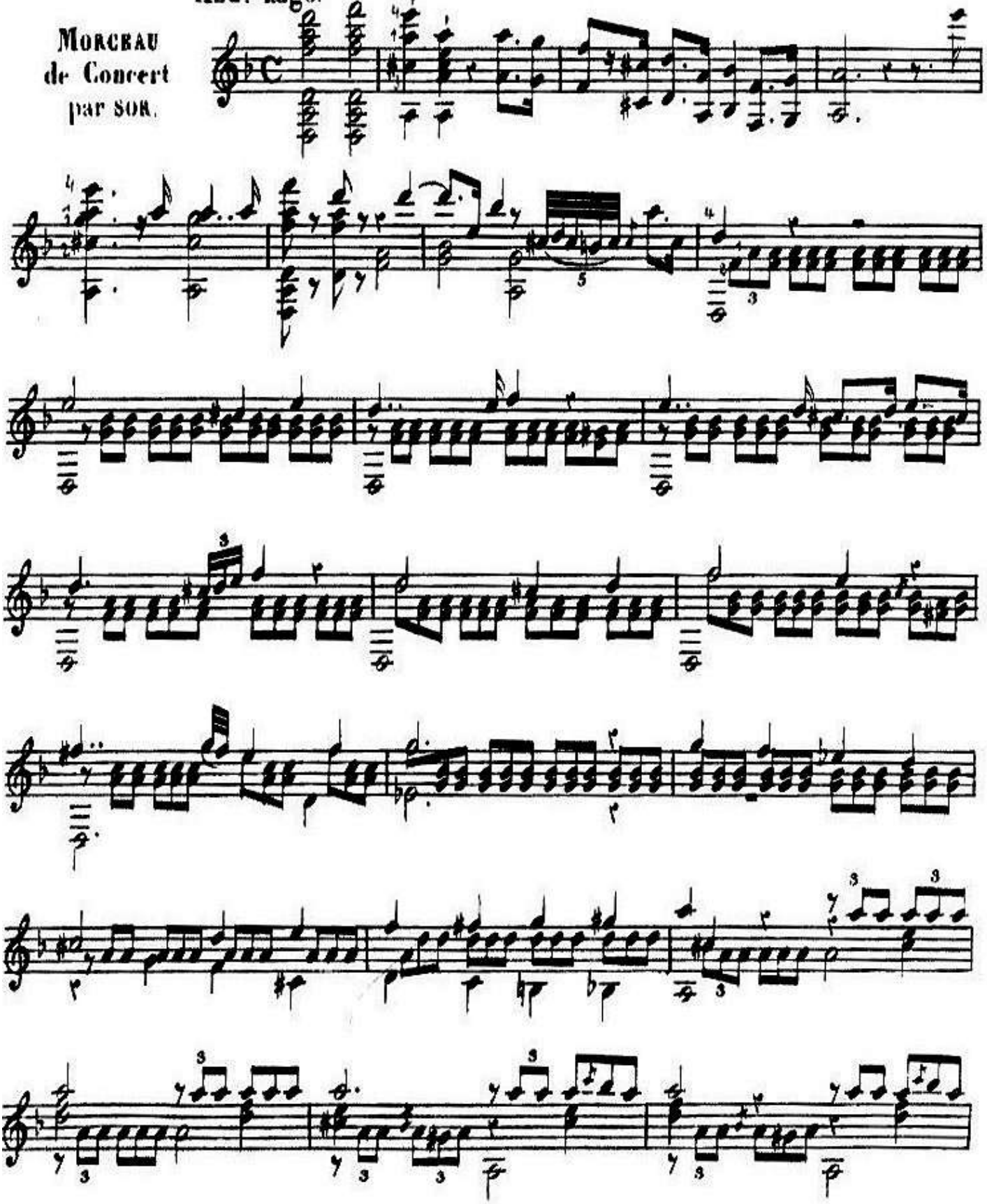


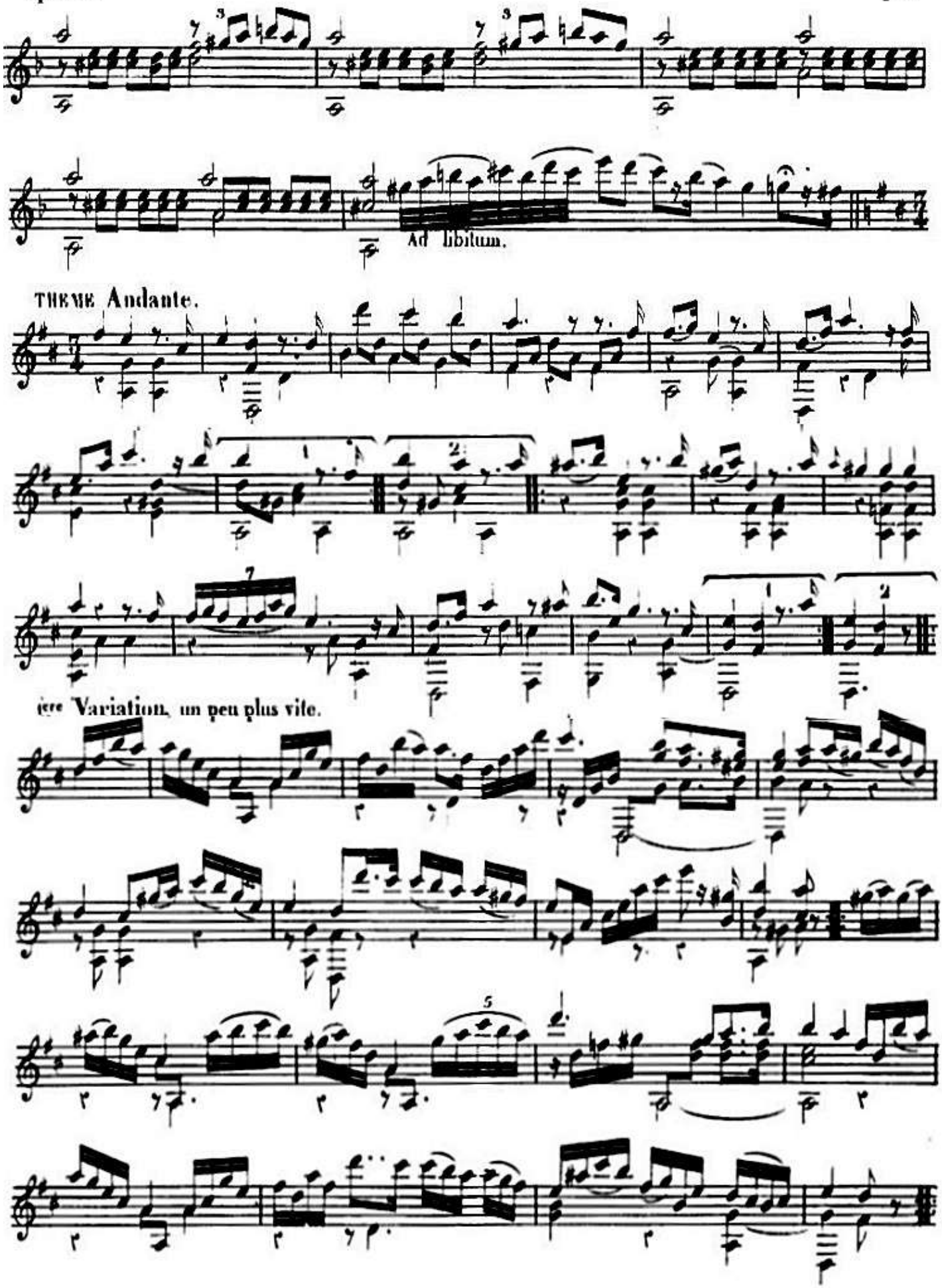
op 54 a

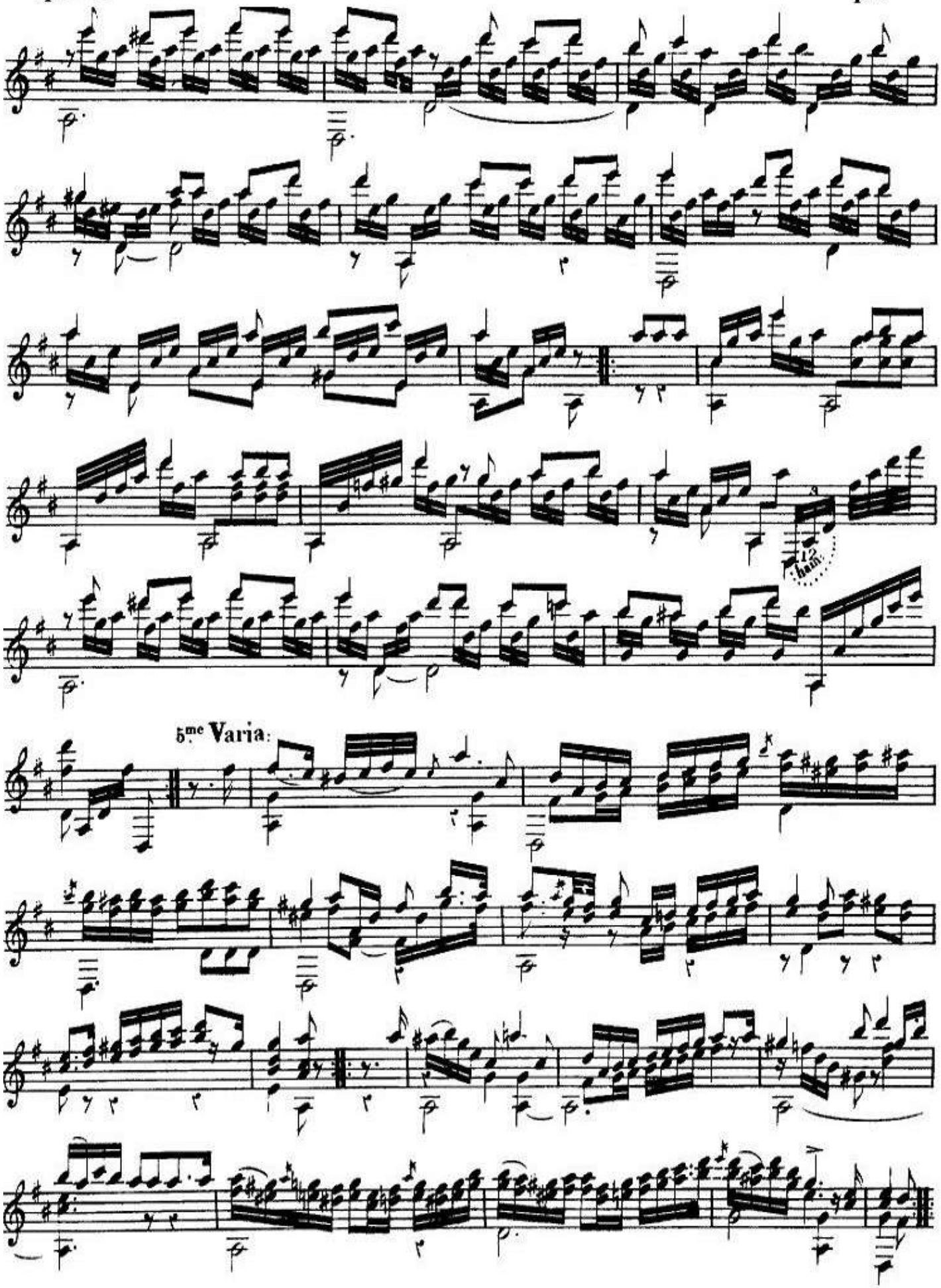
INTRODUCTION

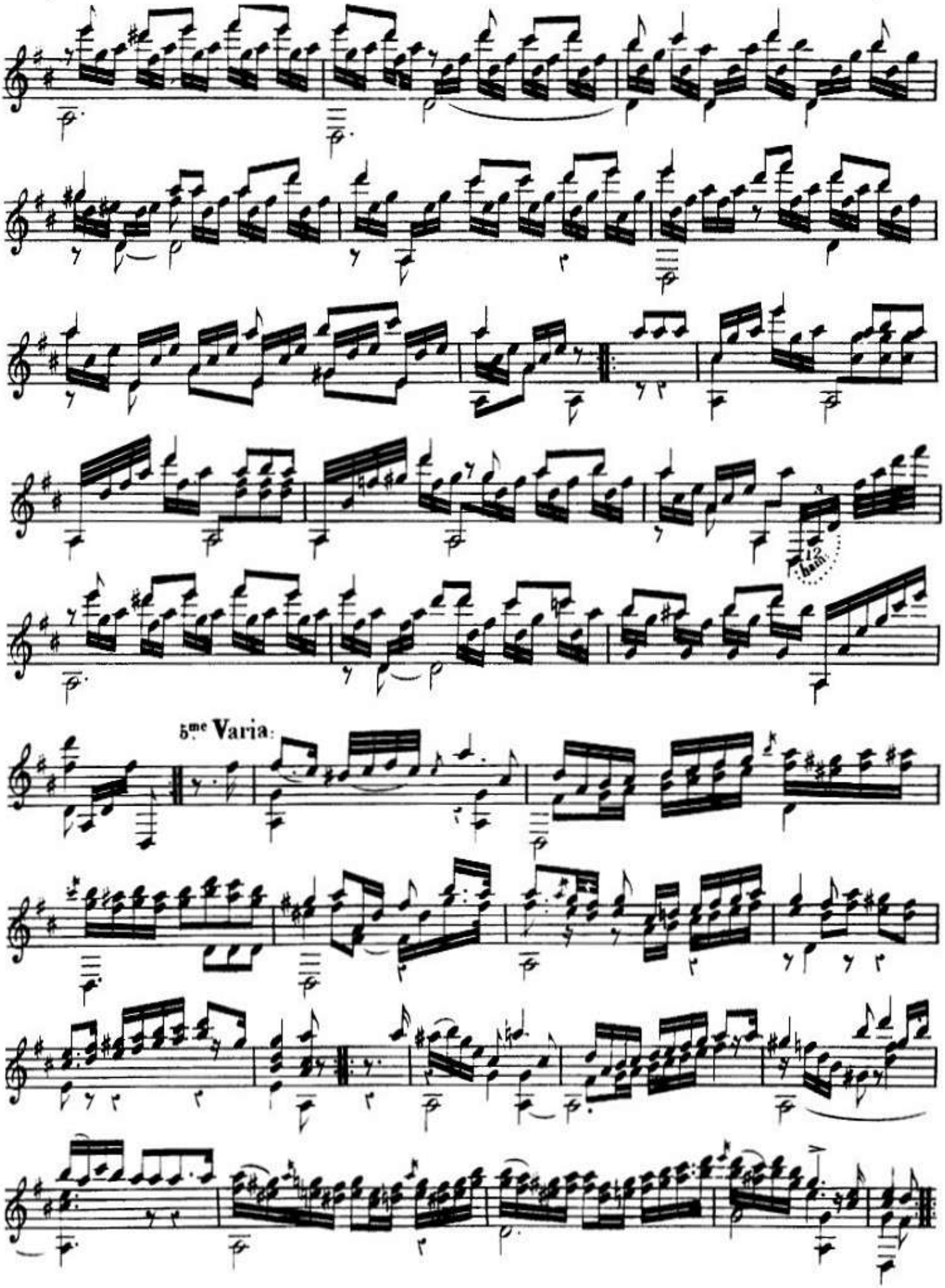
Andte largo. 6me corde en Ré.

MORCEAU
de Concert
par SOR.




Ad libitum.
THEME Andante.
1ere Variation, un peu plus vite.


5.me Varia: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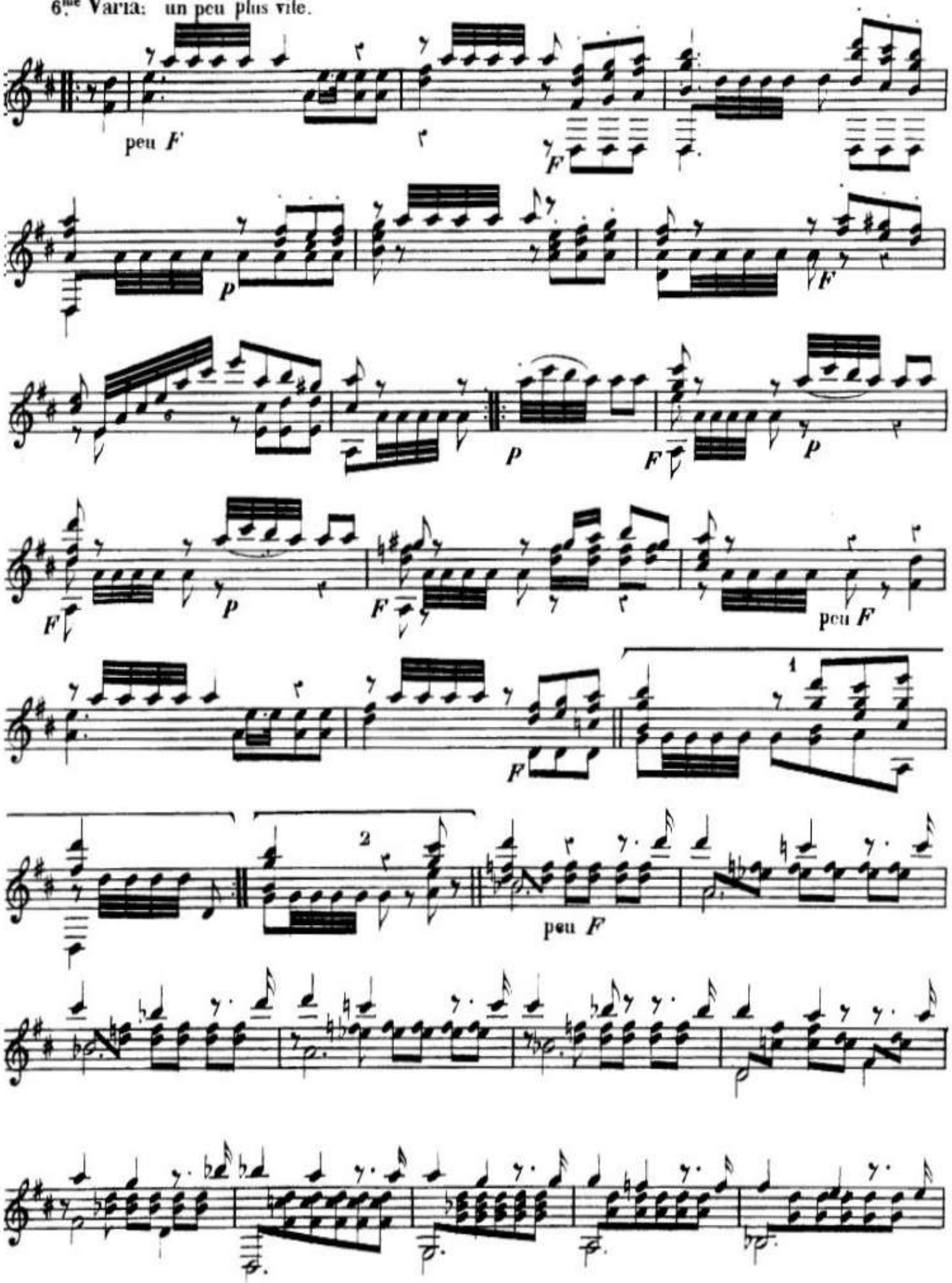
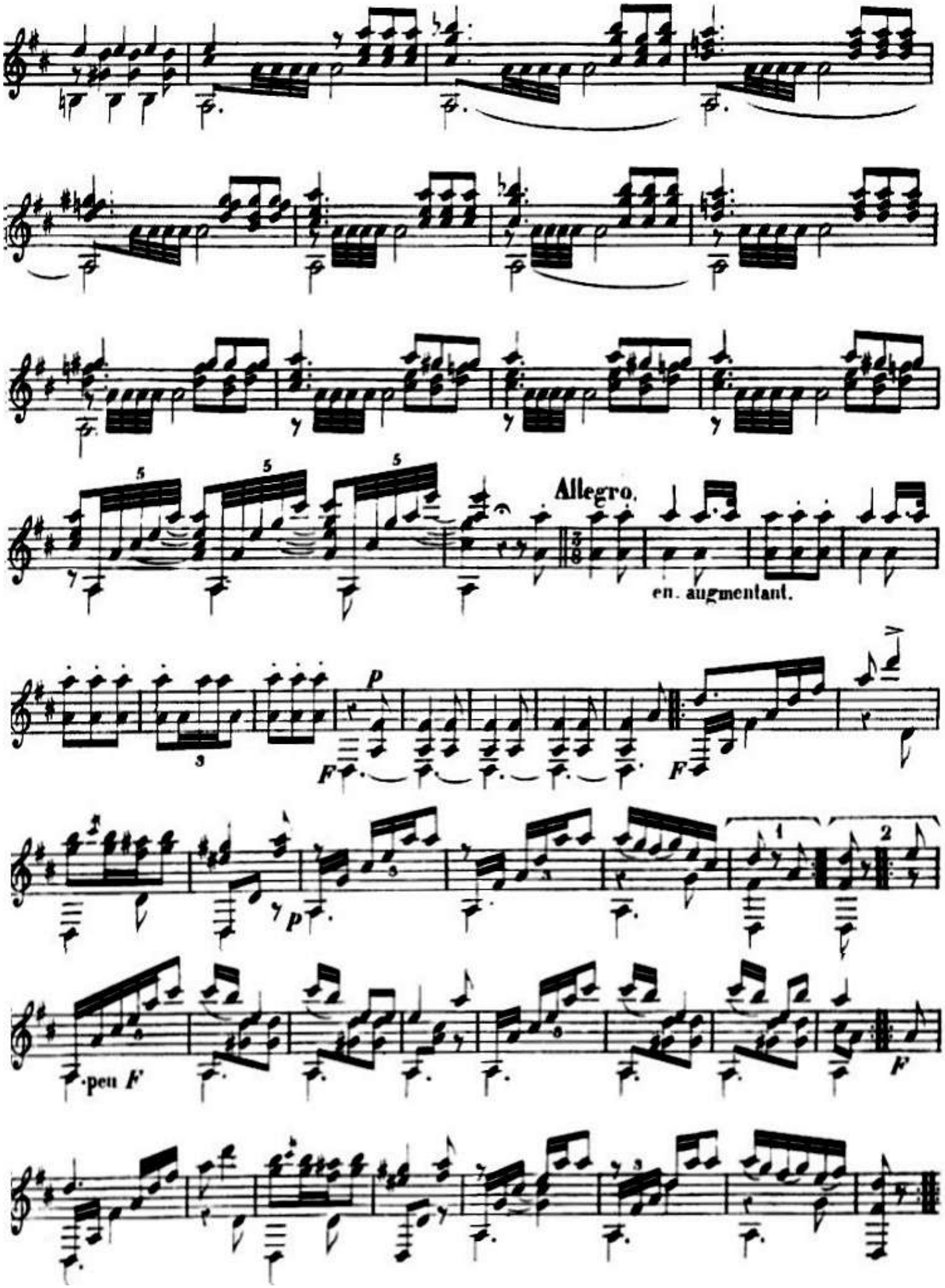
5me Varia:

6.me Varia: un peu plus vite.

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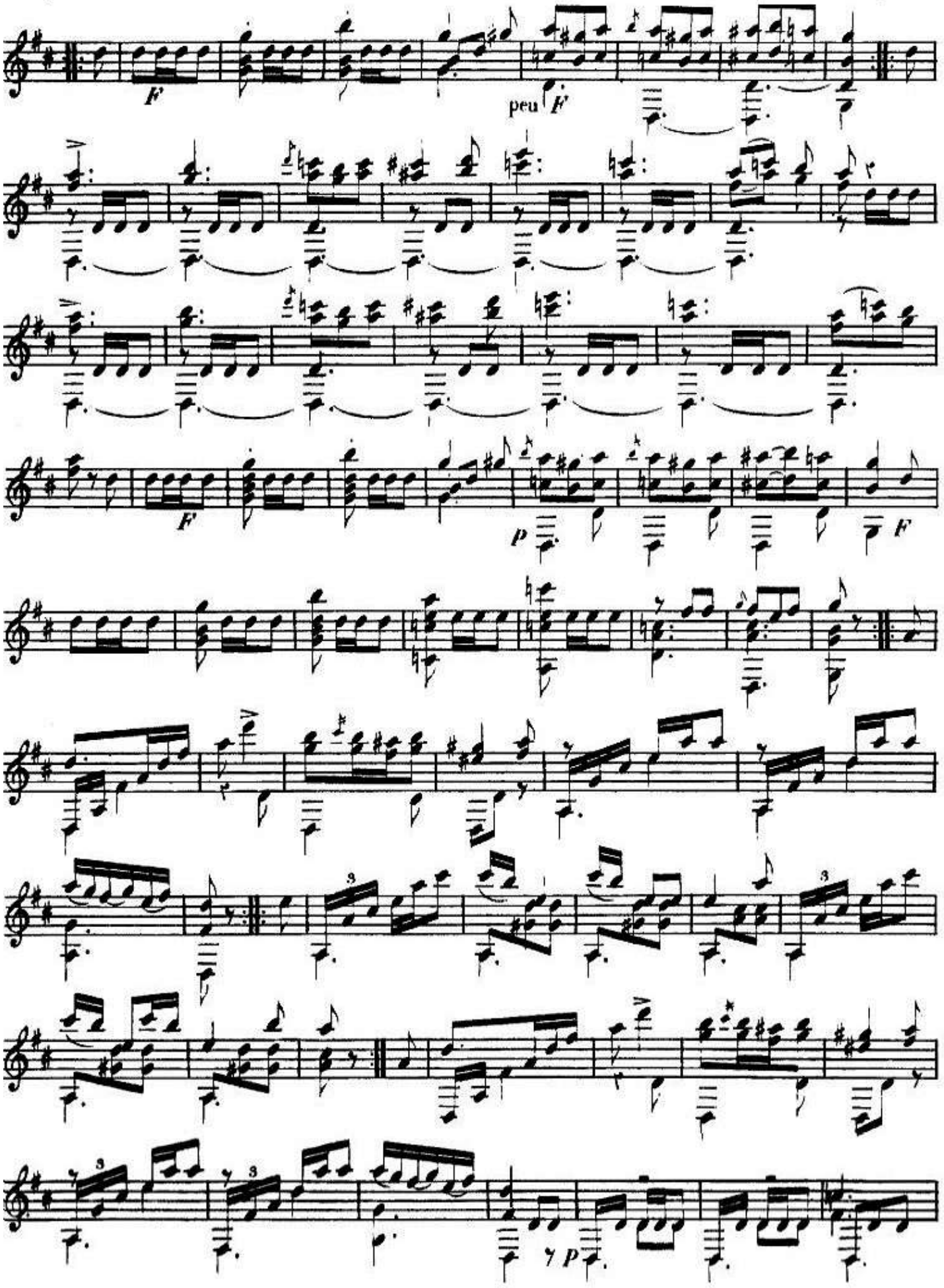
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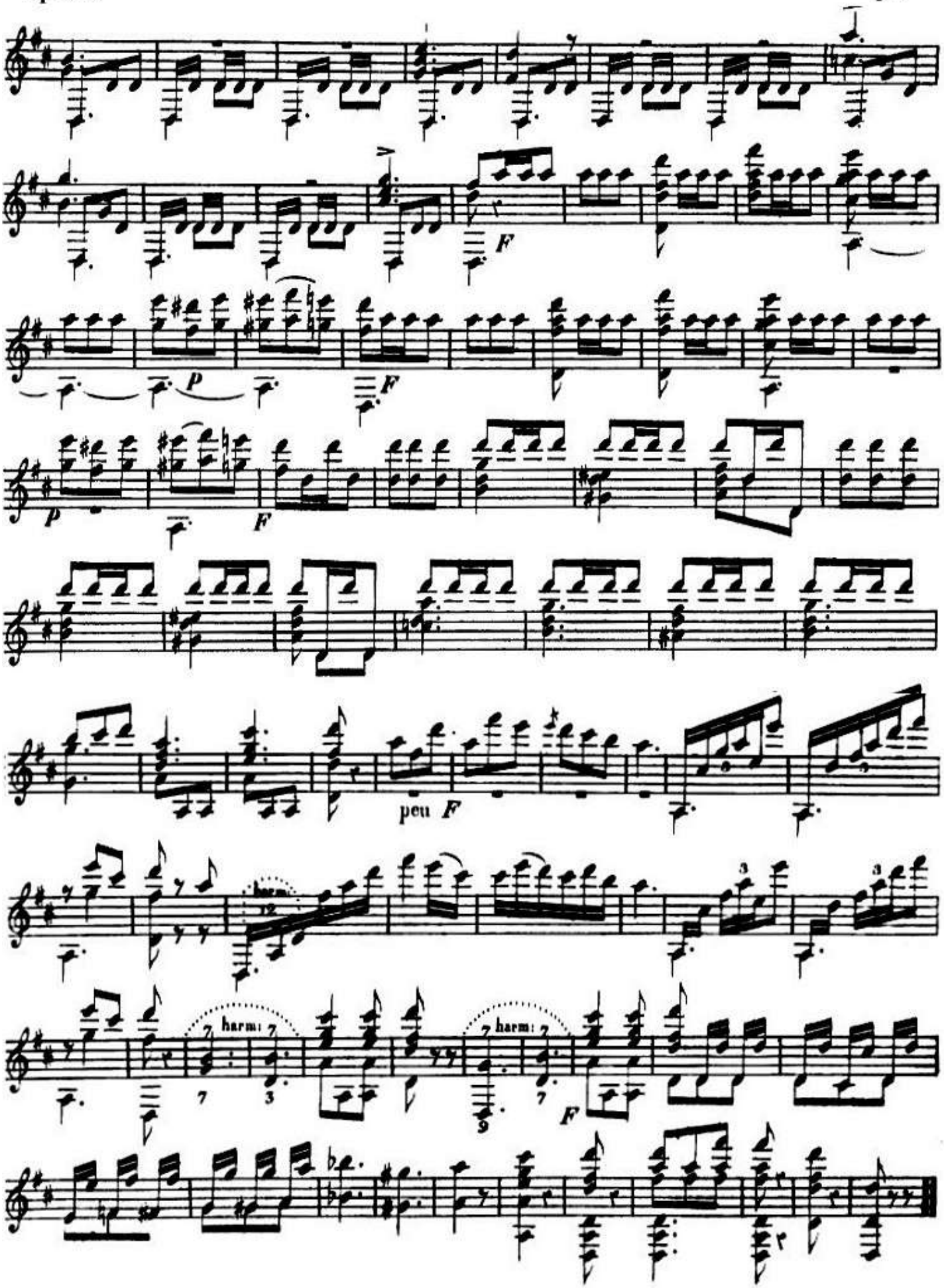
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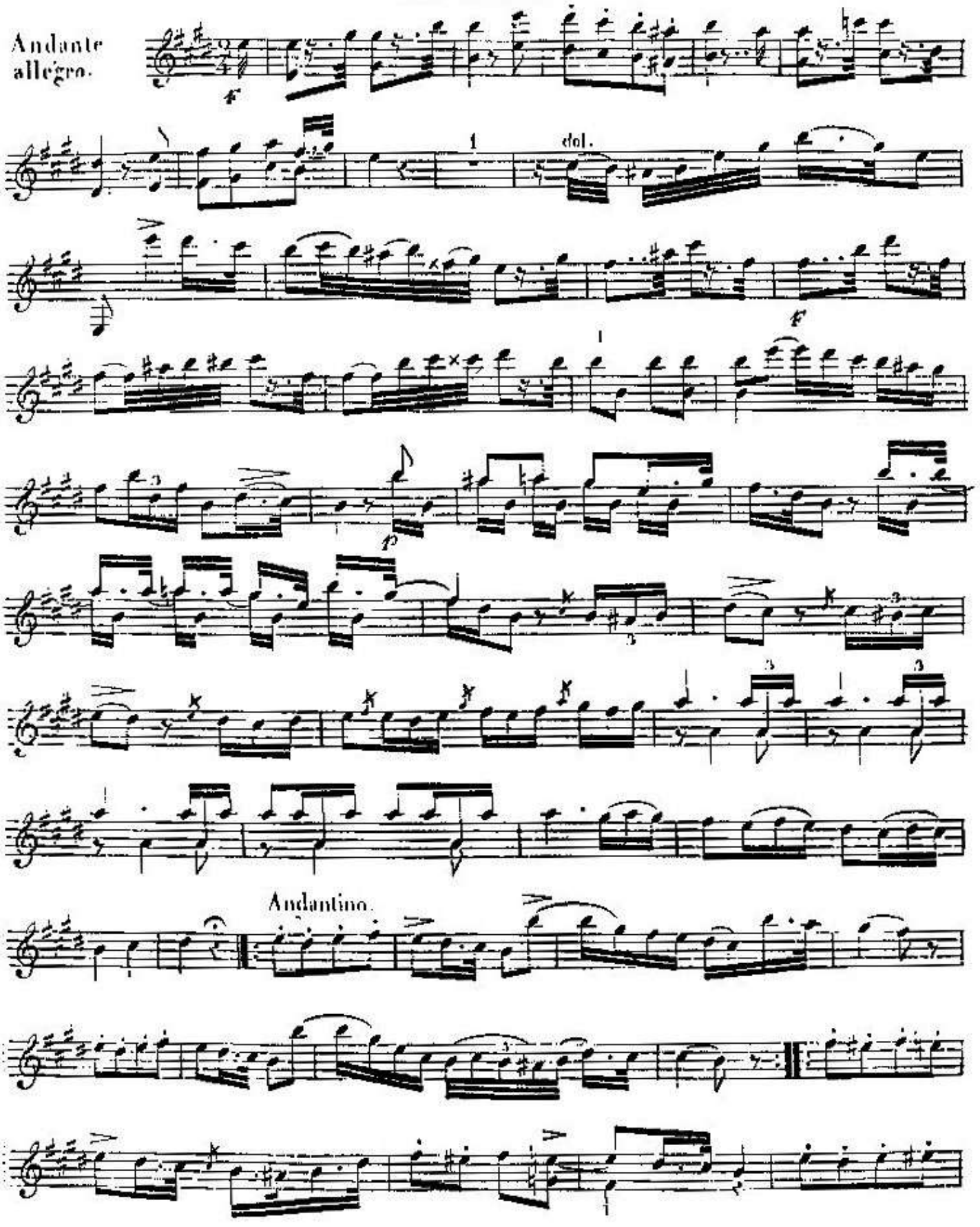
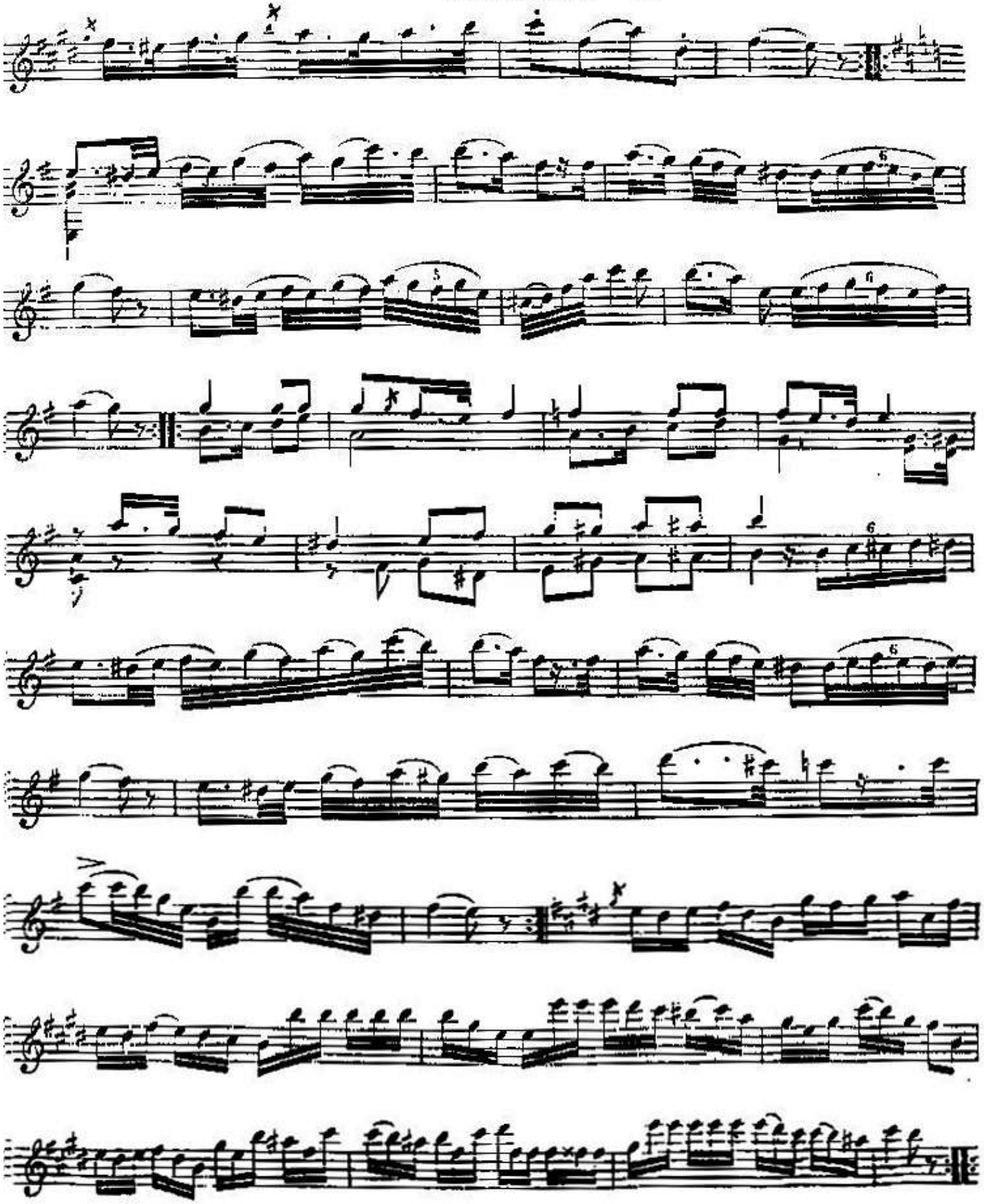
op 54 b

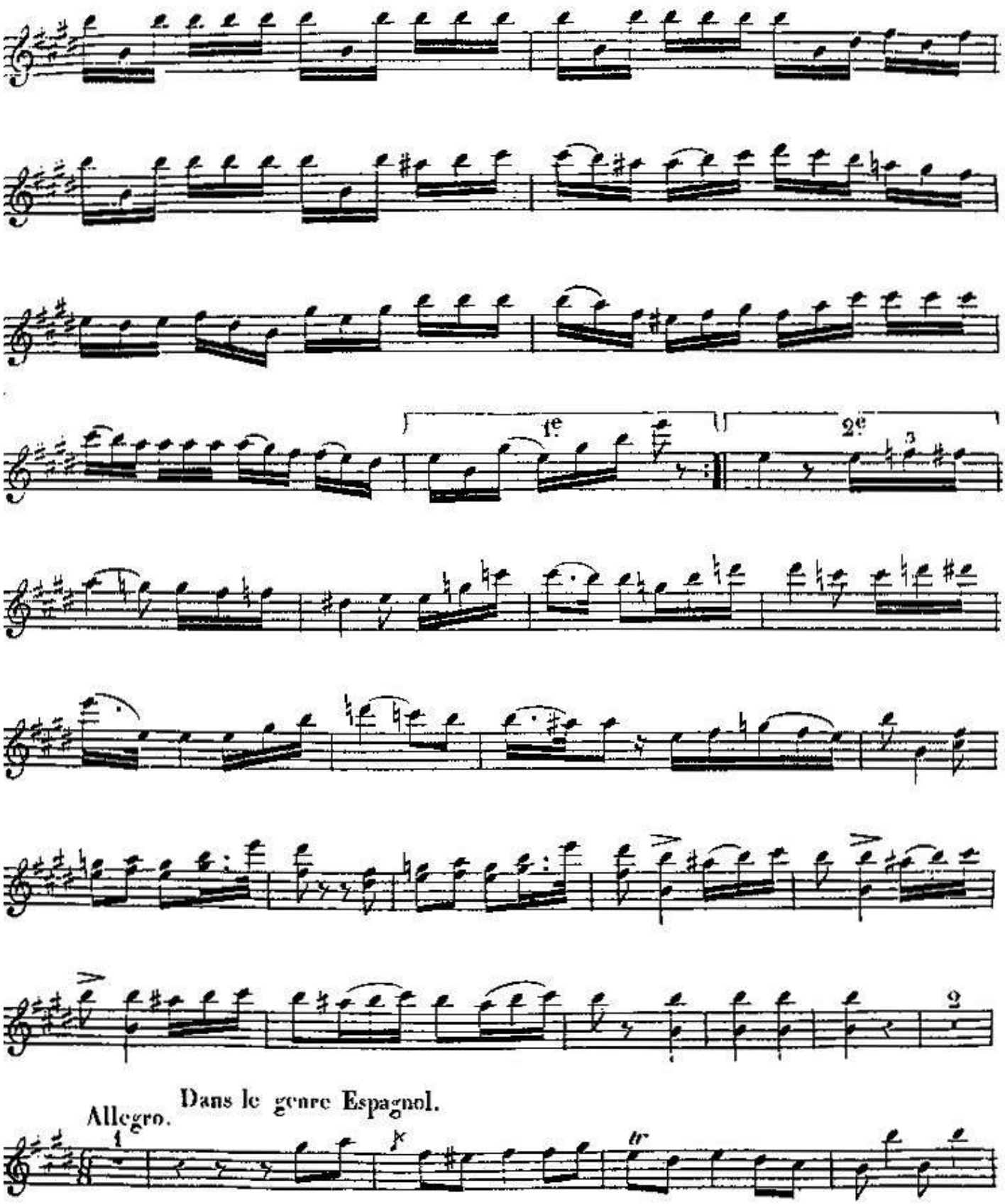
1ère Guitare p 1



op 54 b

1ère Guitare p2




1e
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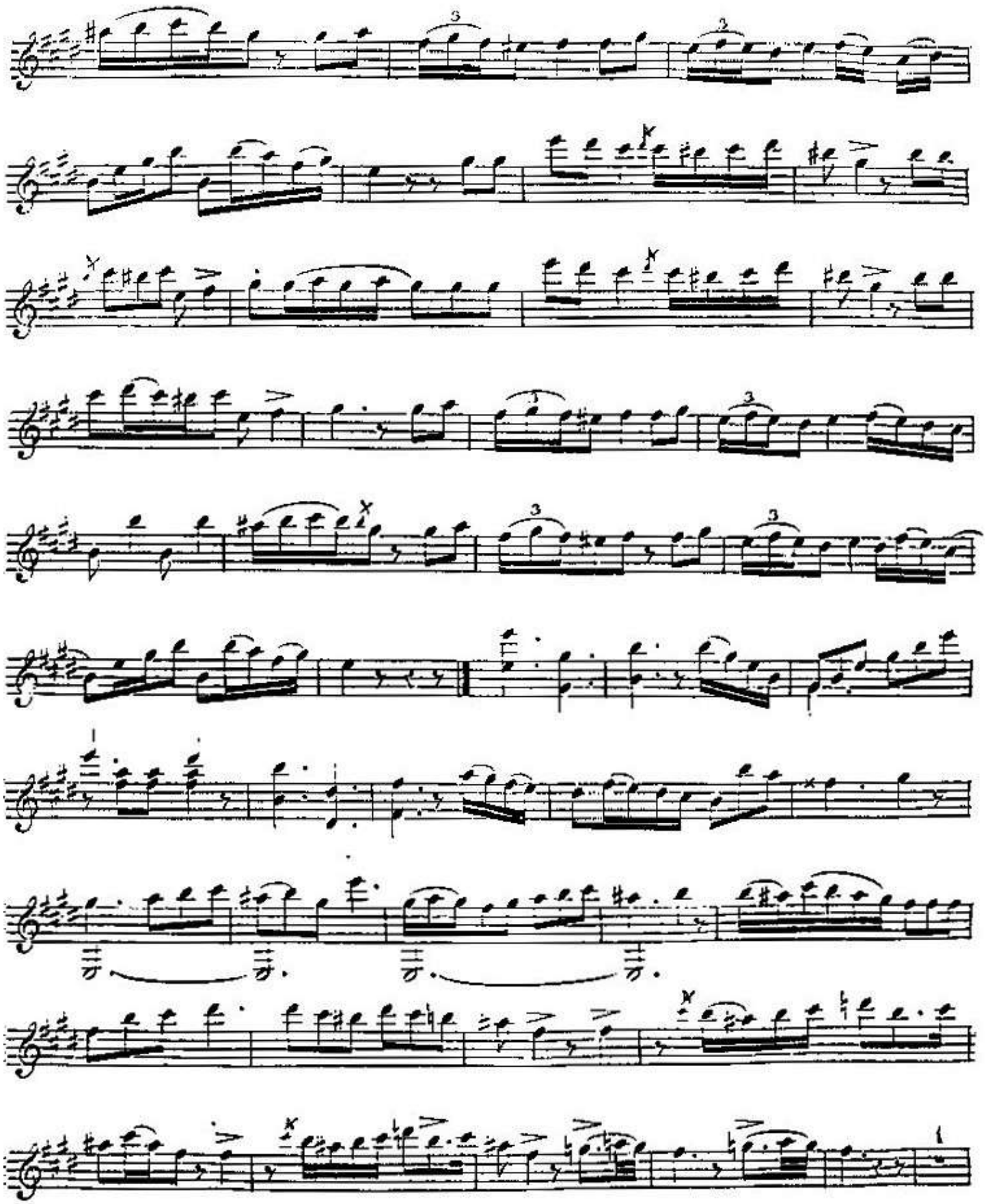
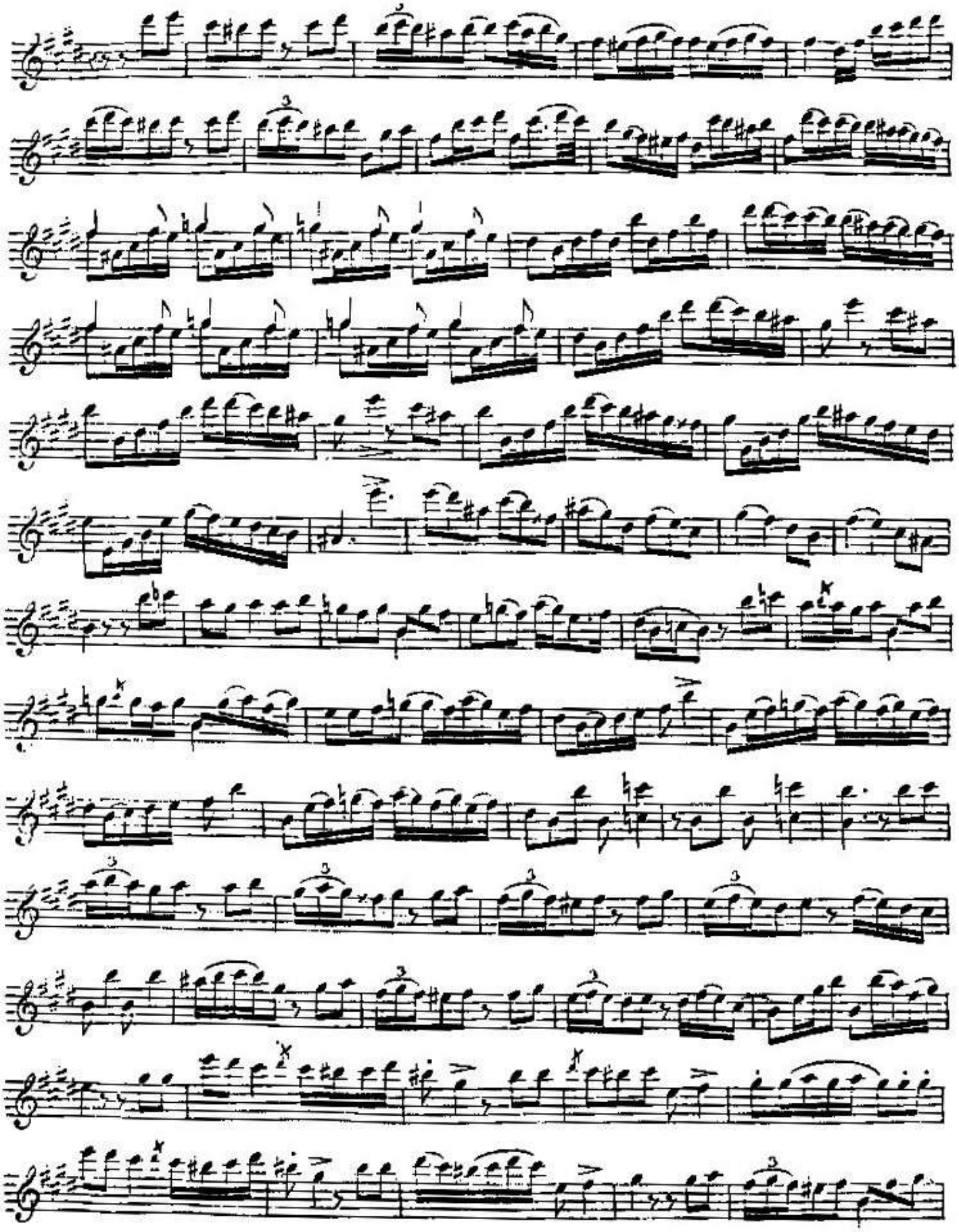
Allegro.
Dans le genre Espagnol.

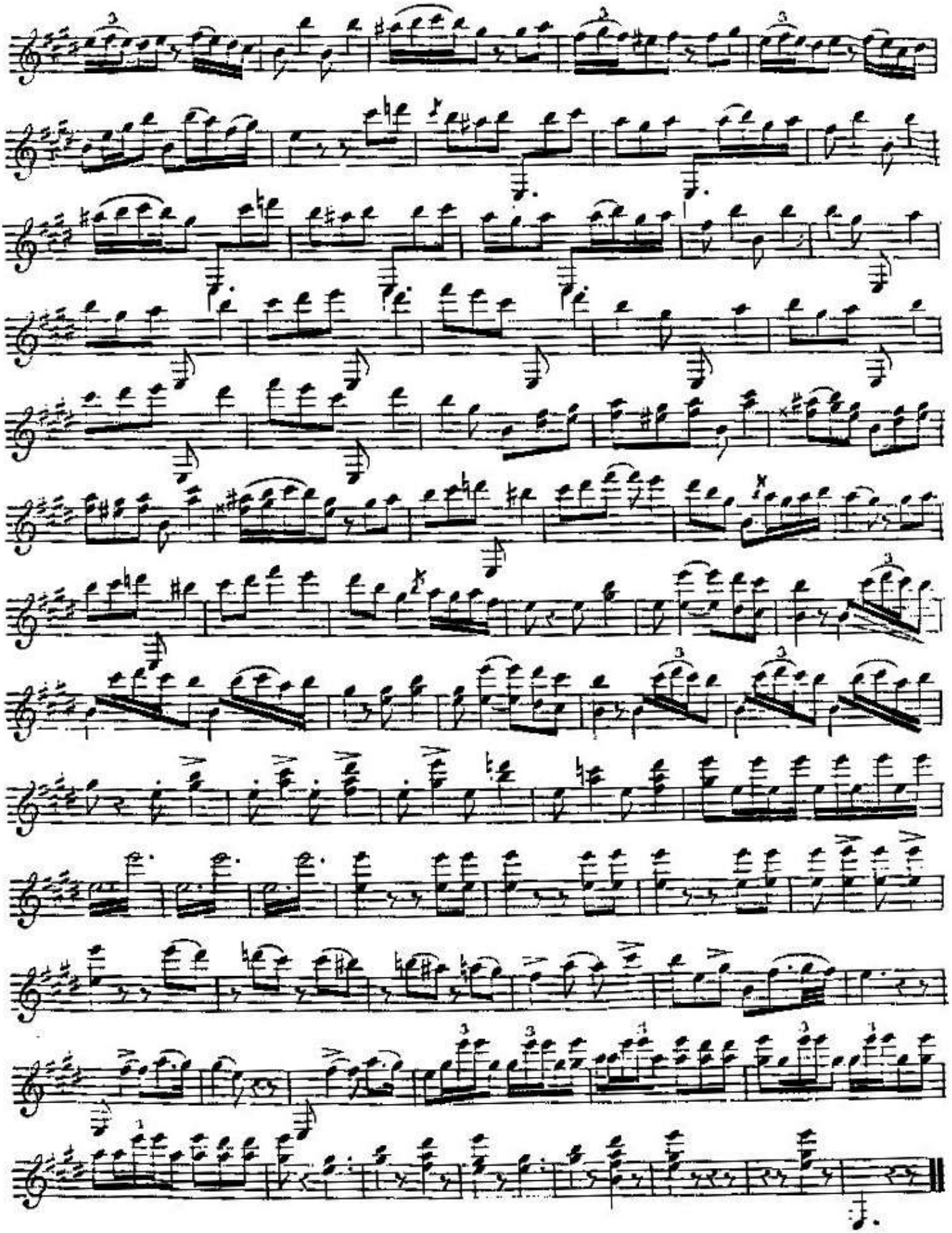
1ère Guitare



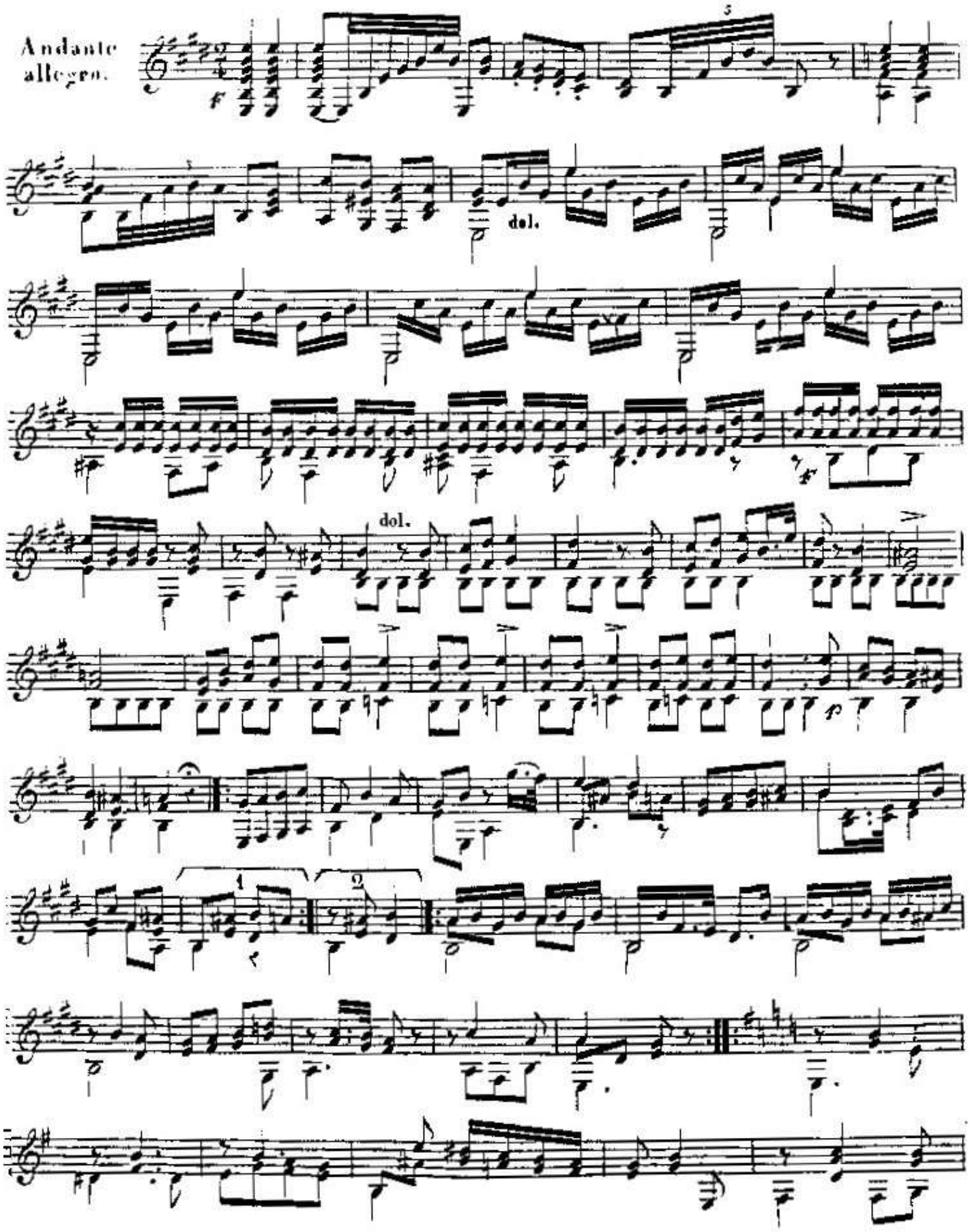
1ère Guitare

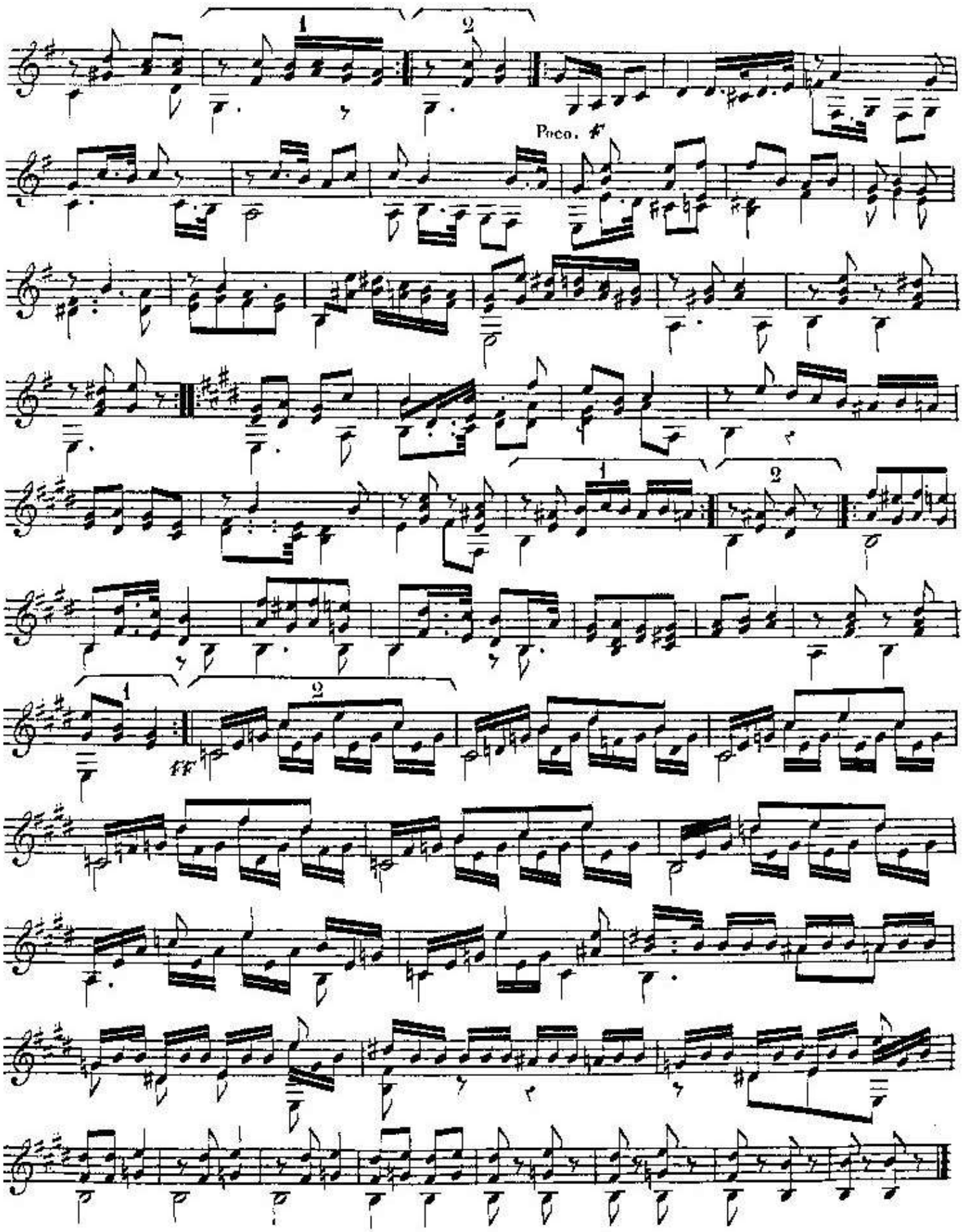


1ère Guitare



2è Guitare

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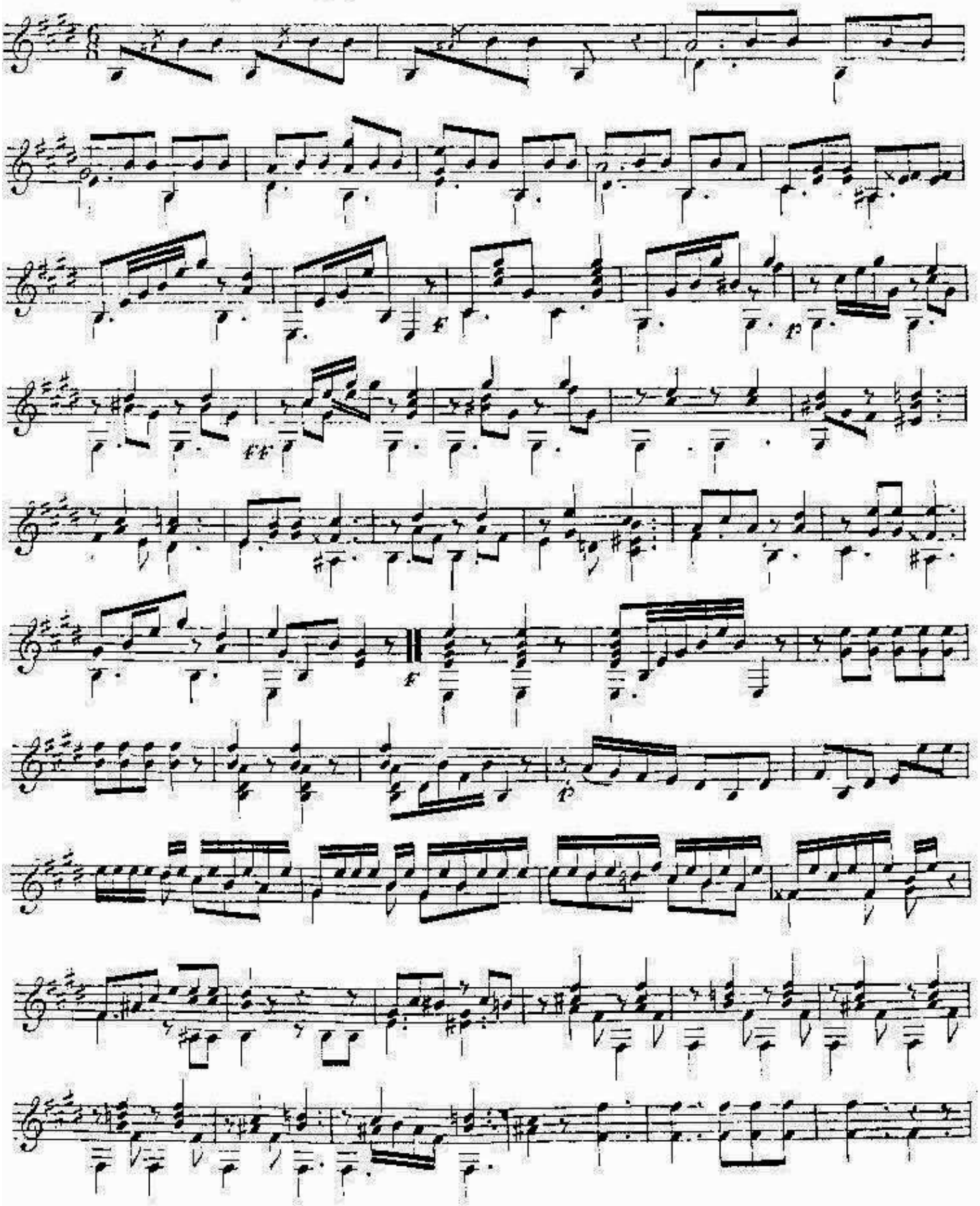
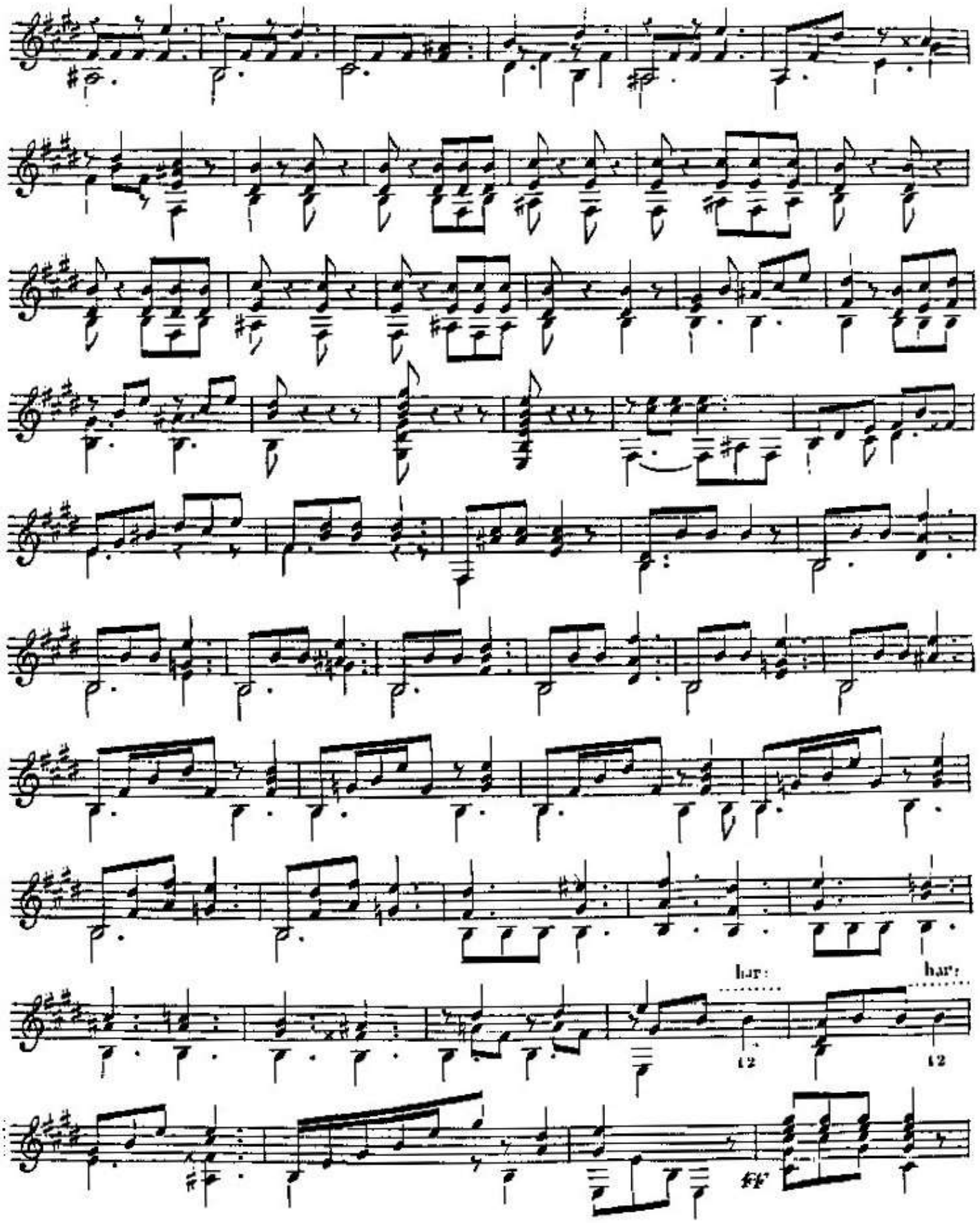
All^o dans le genre Espagnol.

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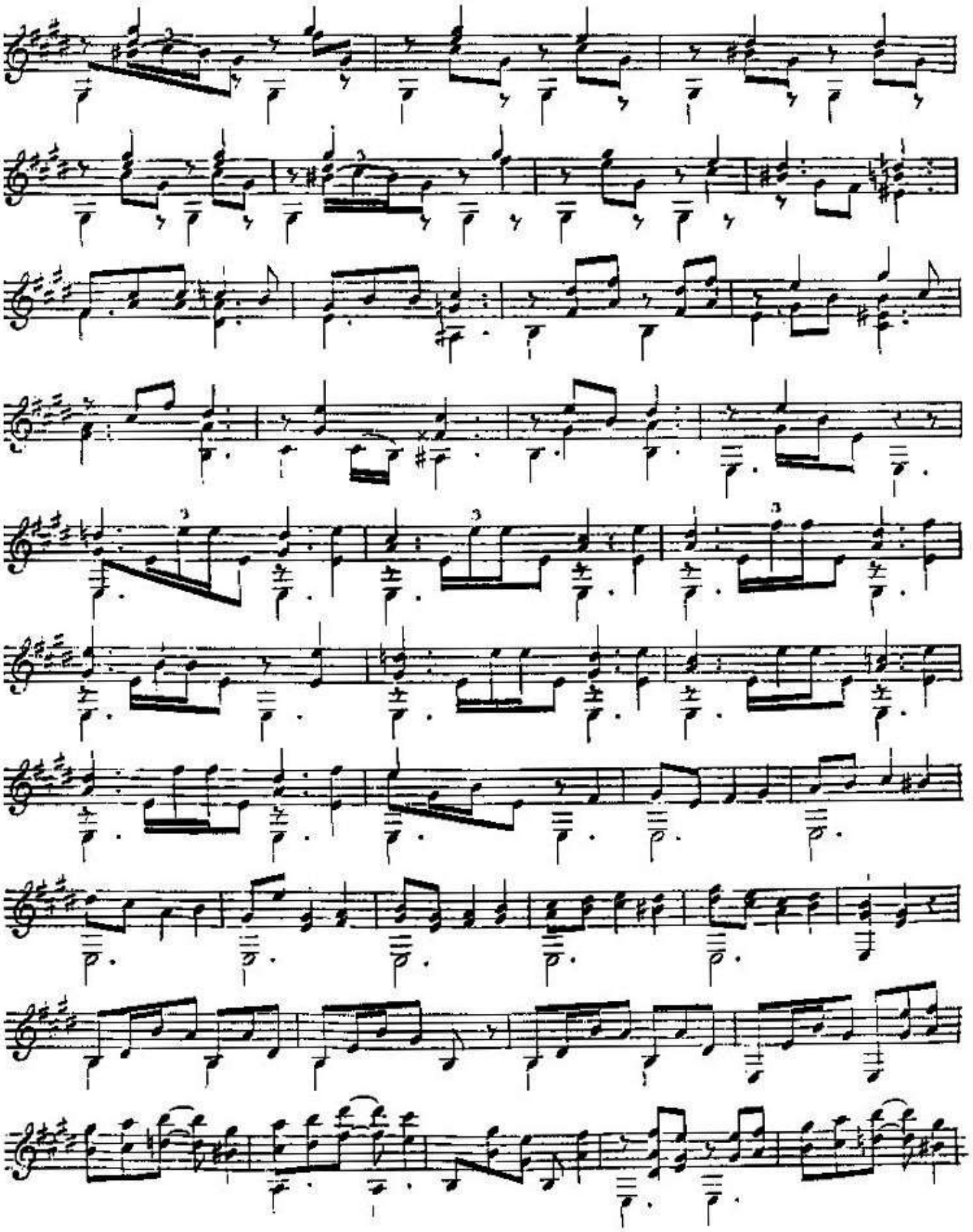

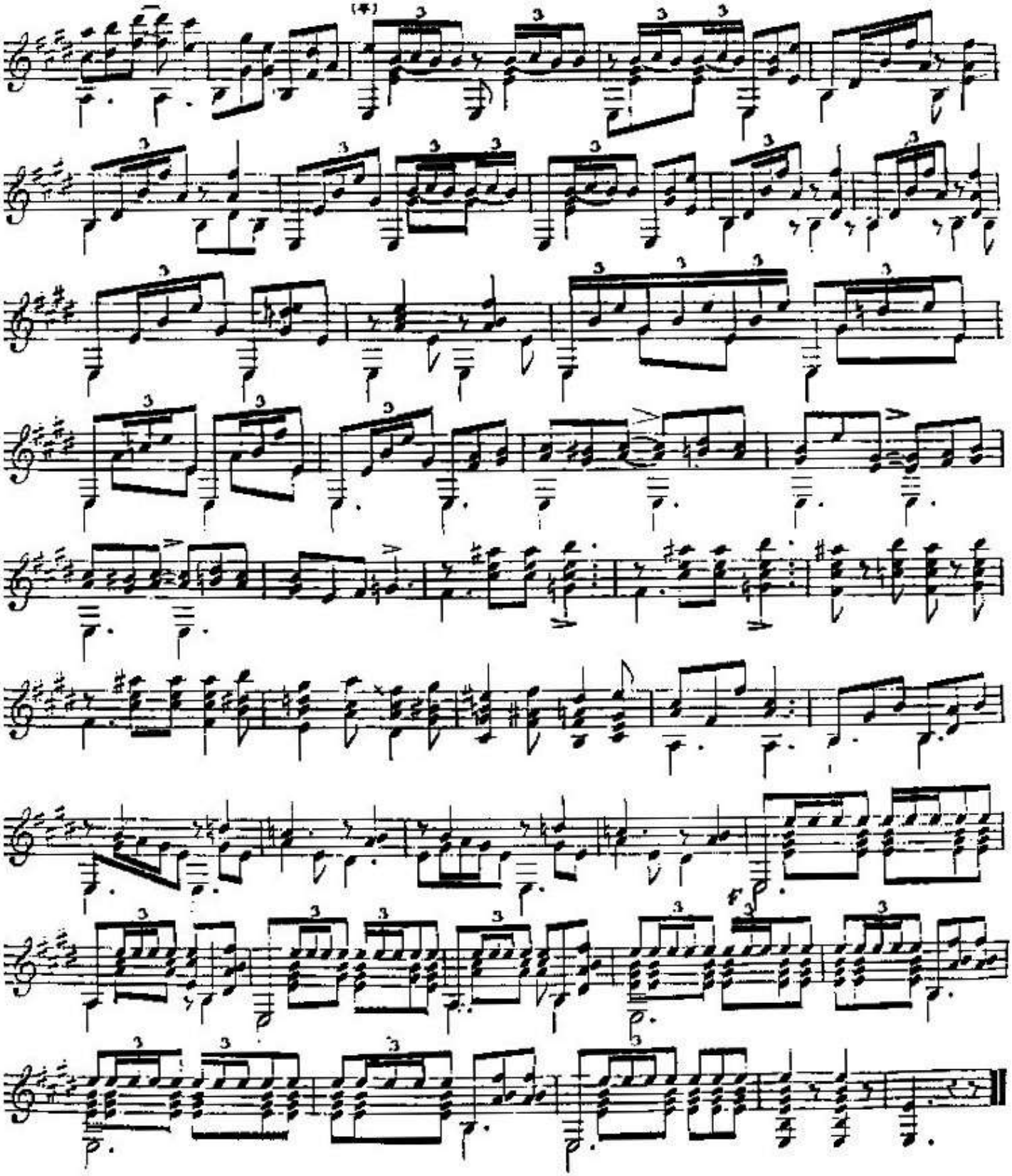

(*) Depuis cette mesure jusqu'à la fin il est impossible de bien rendre l'effet, ni même jouer simplement les notes sans être initié dans la manière espagnole de conduire la main droite dans le genre appelé rasgueado.

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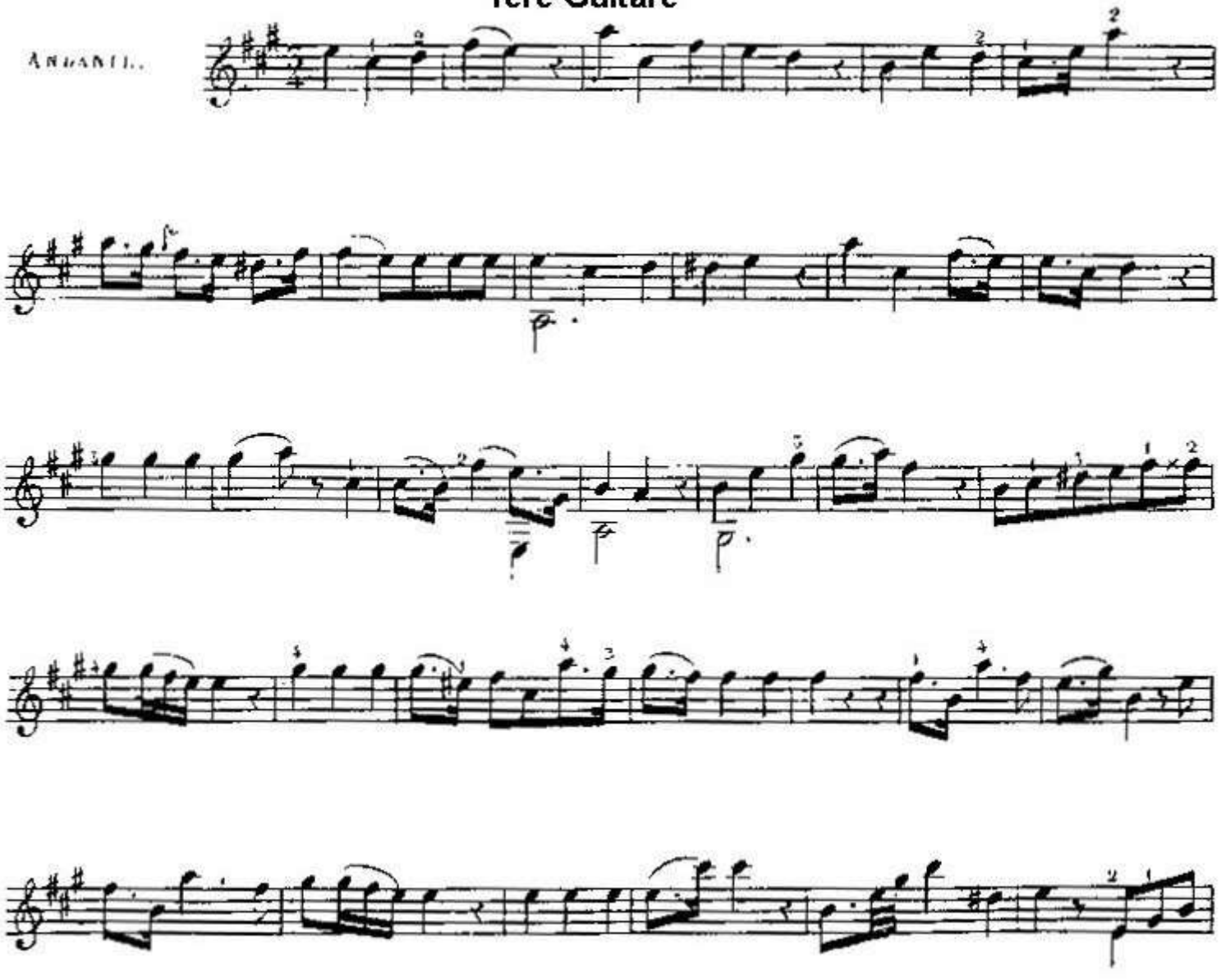
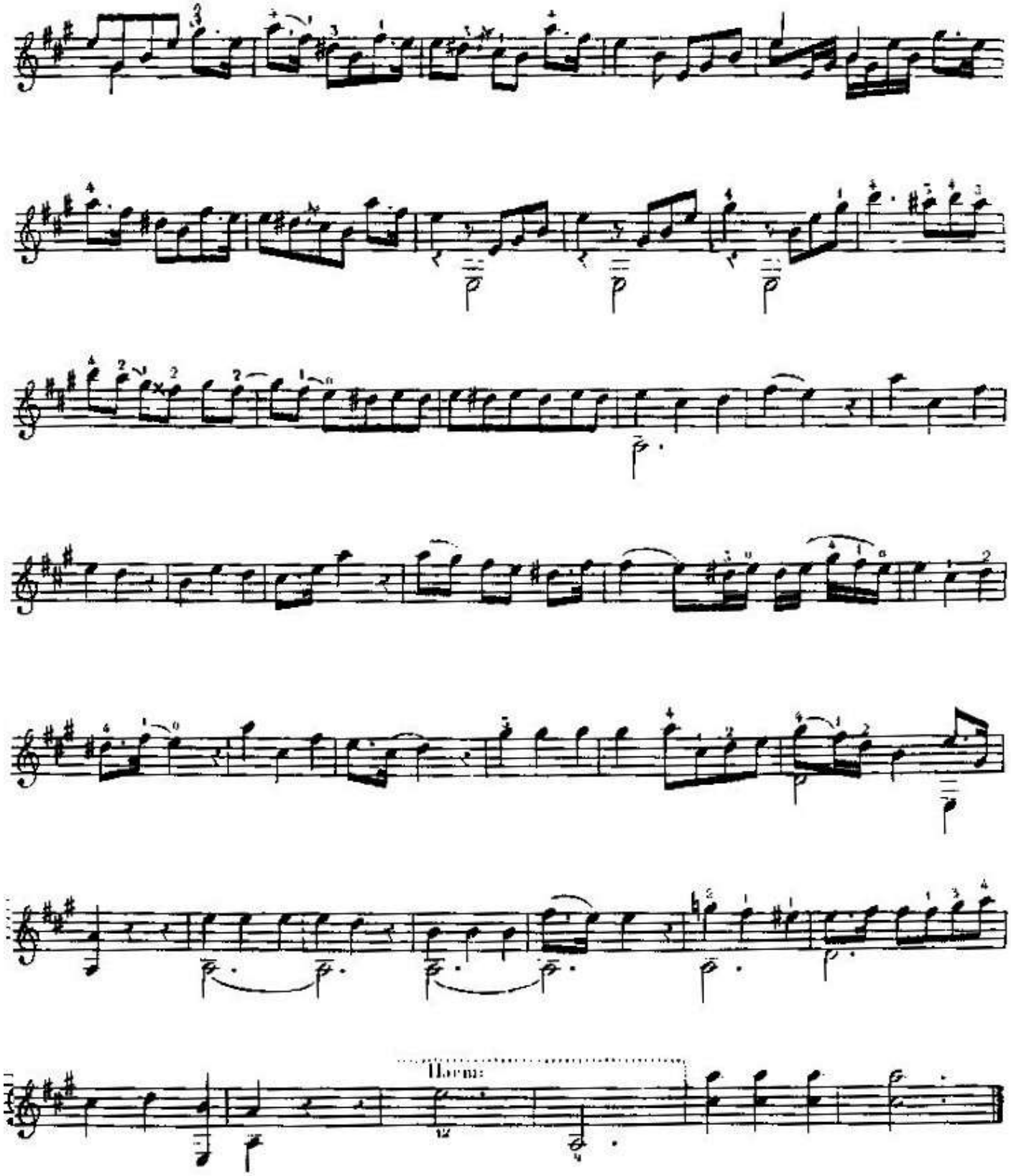
Celui qui desirait tirer de cet ouvrage tout le profit que j'ai taché de procurer doit faire une grande attention à ne pas s'écarter du doigté, à tenir constamment la main en place, c'est à dire, les doigts devant le manche, et à ne pas donner plus de mouvement que le necessaire. après avoir joué la premiere partie il doit étudier la seconde et en la jouant couramment il sera étonné des acquisitions qu'il aura faites sans s'en appercevoir en les fesant.

op 55 - 1 **1er DUO**

1ère Guitare

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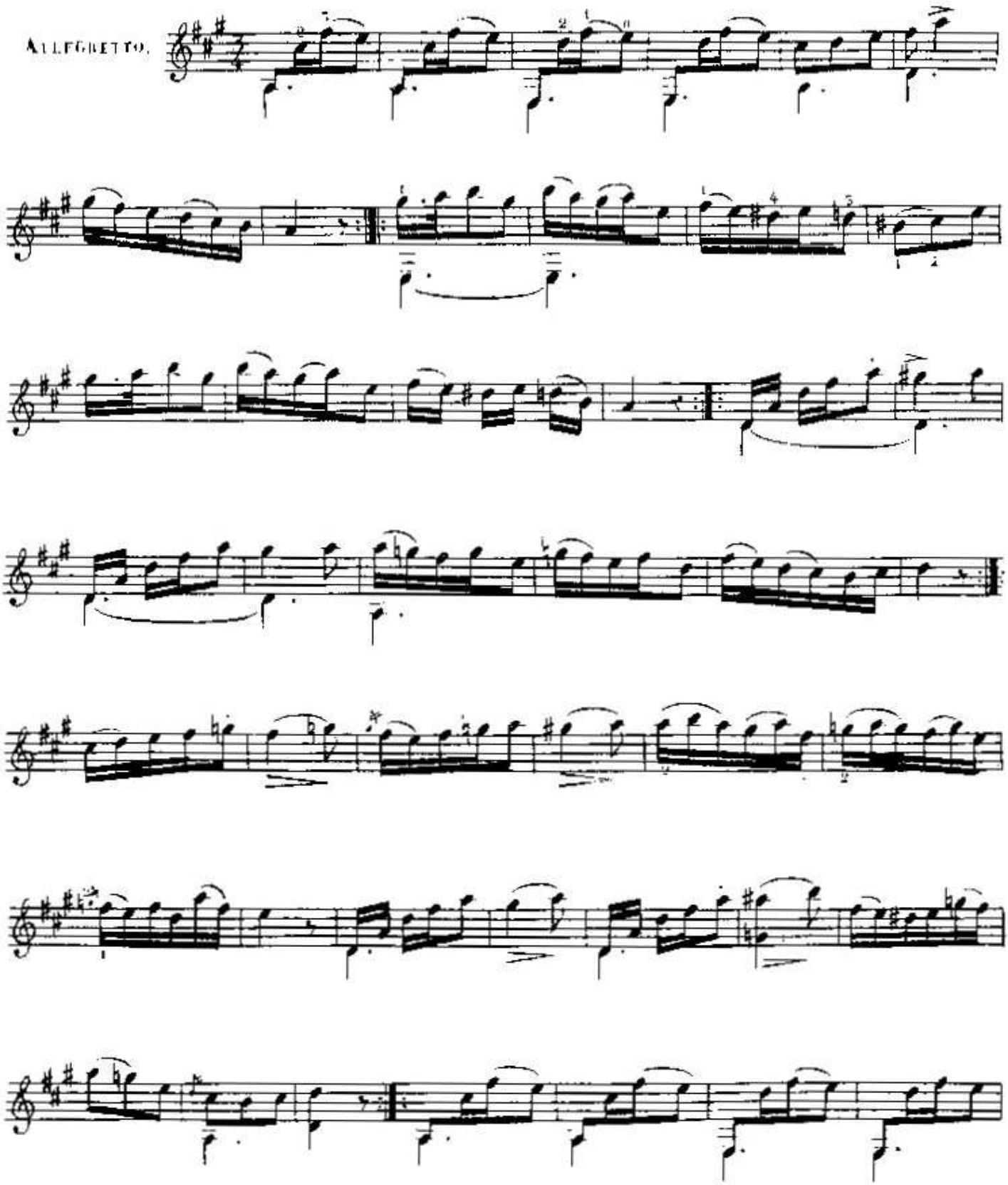
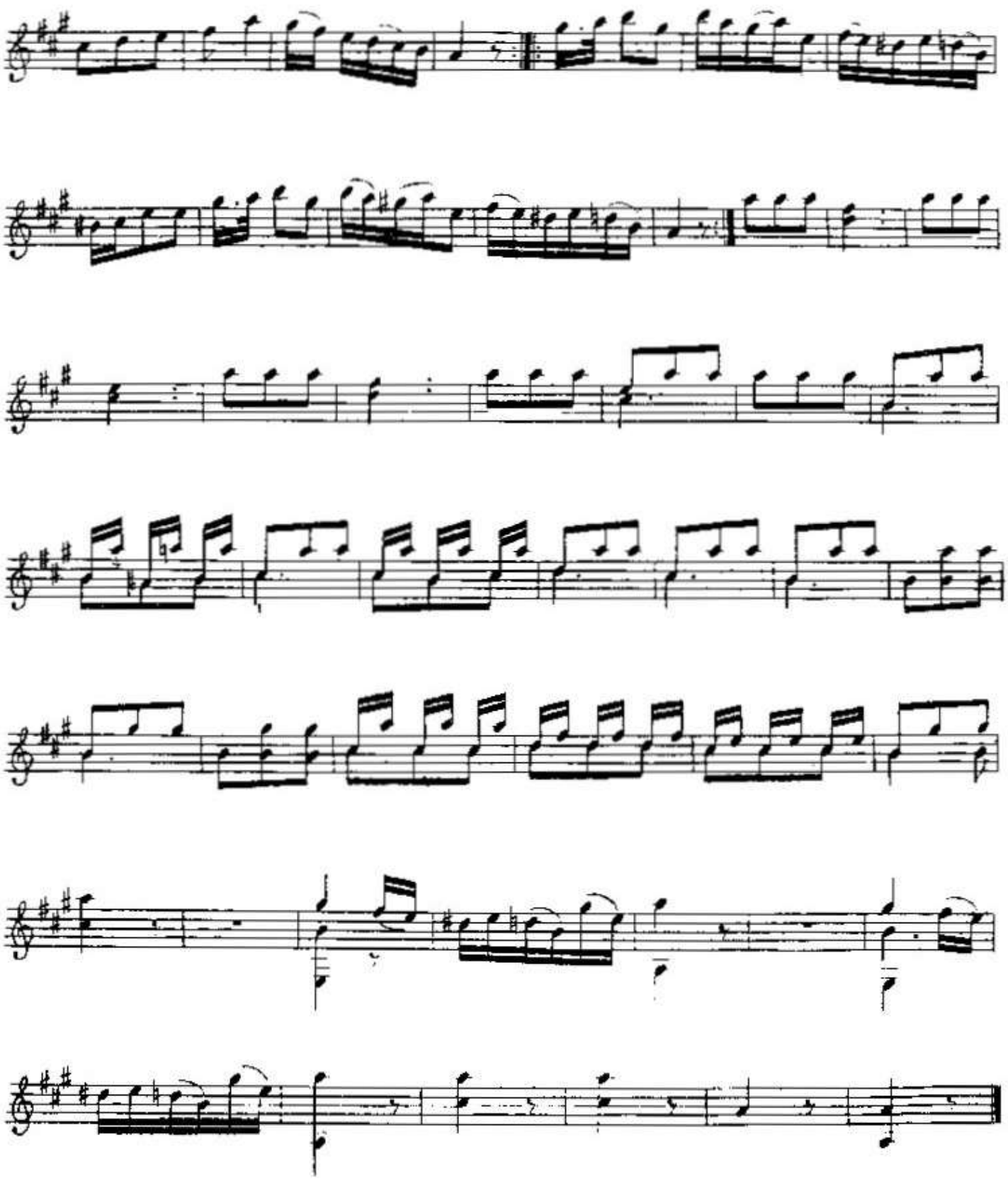
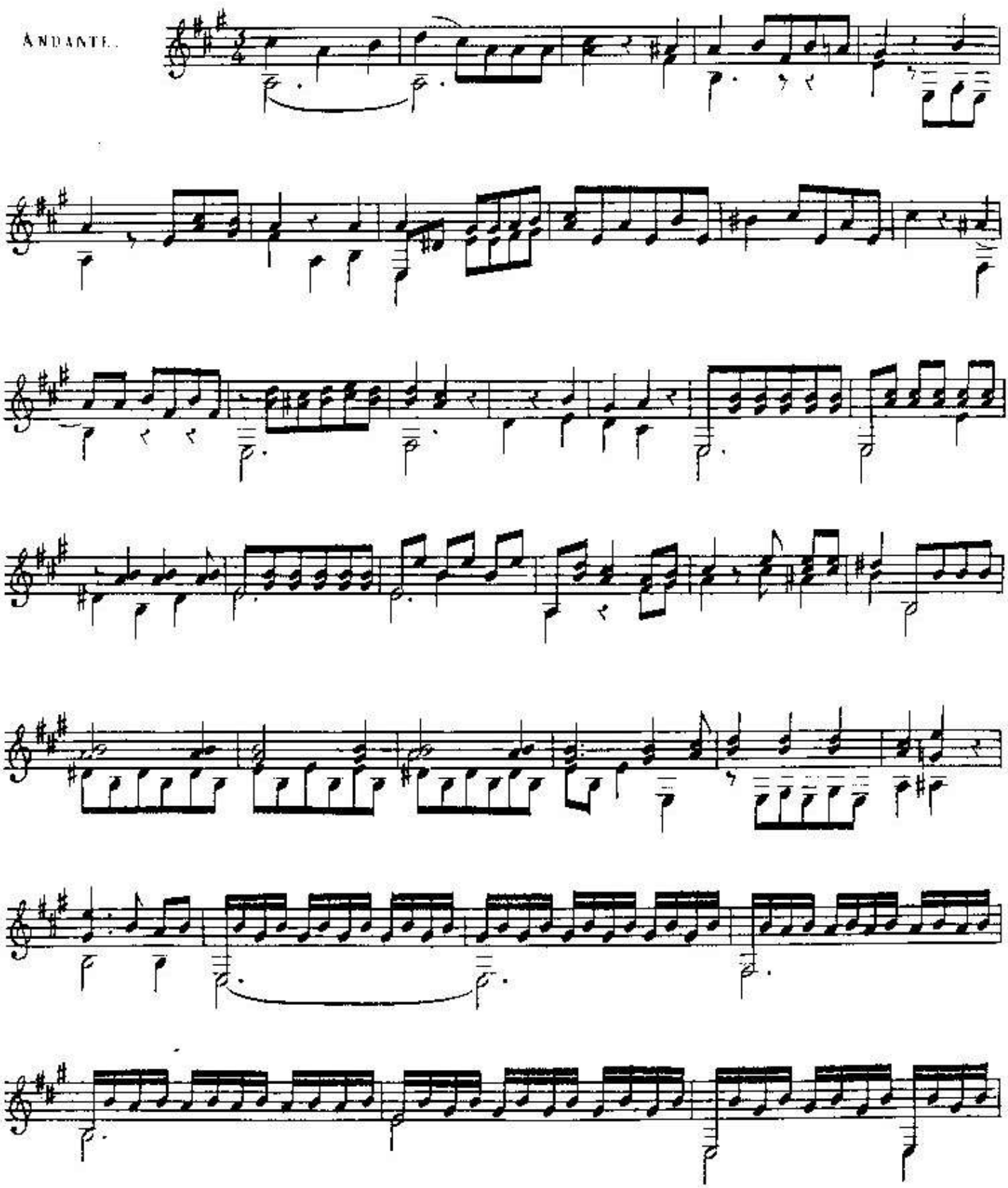
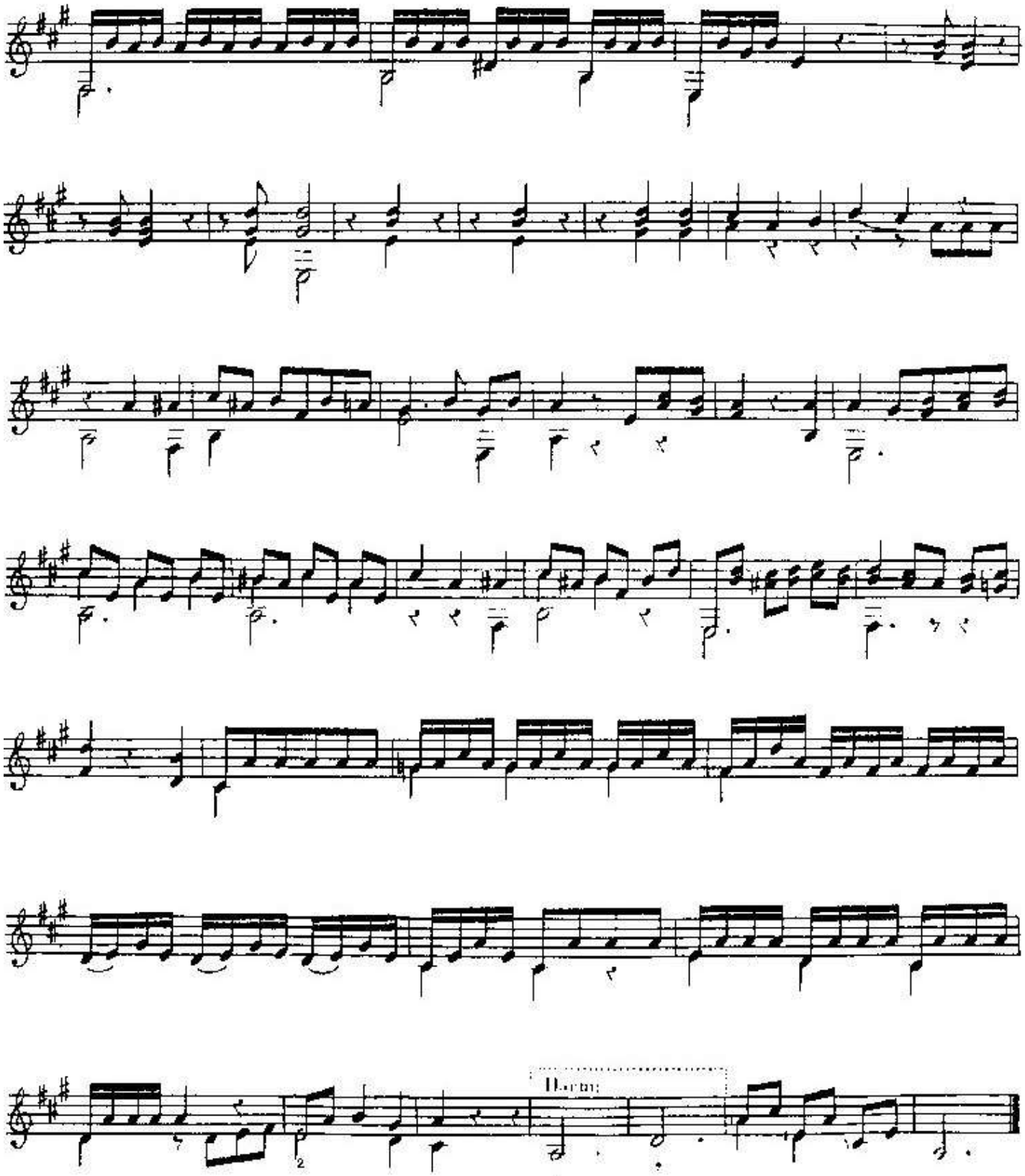
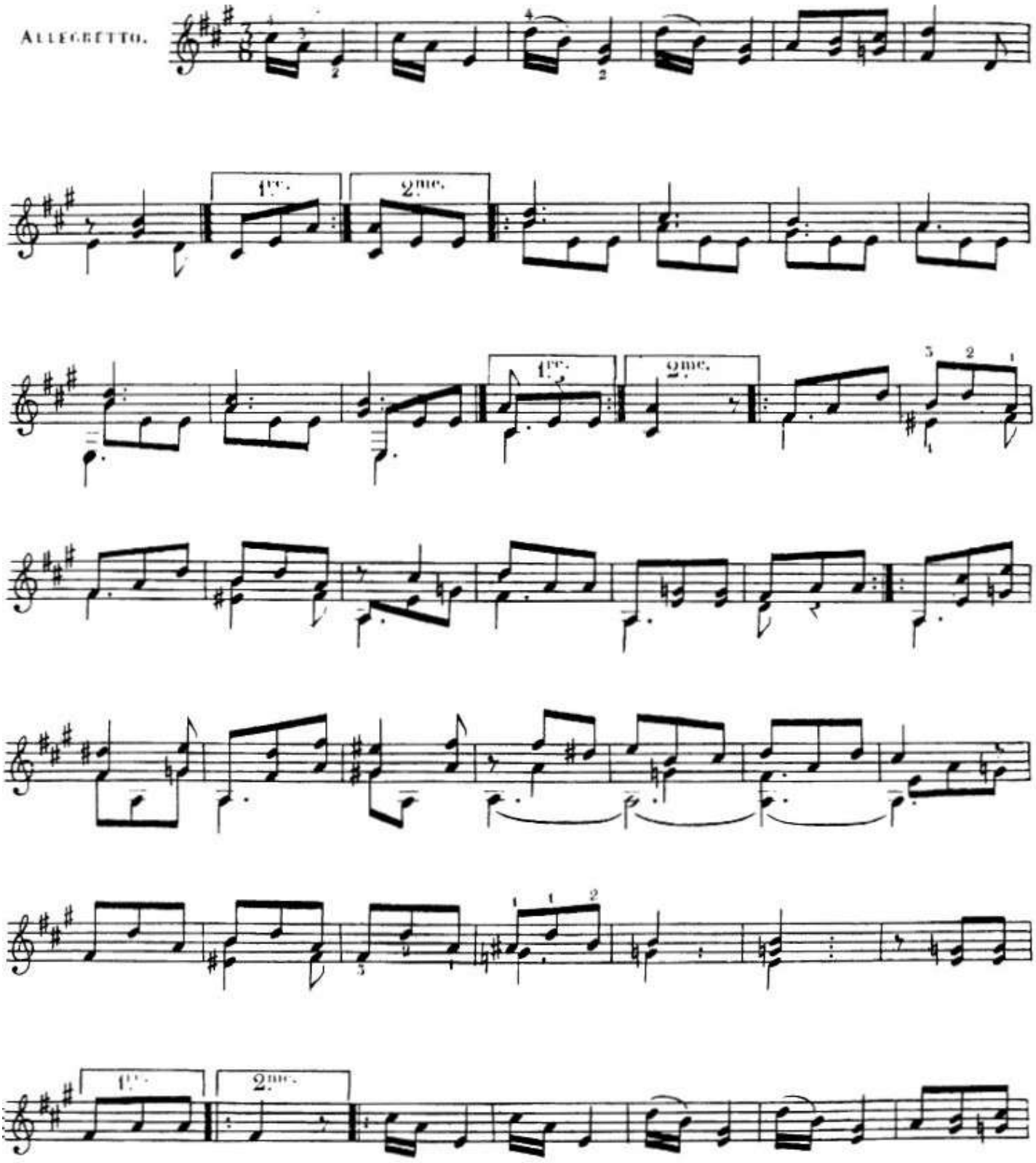

ALLEGRETTO.




ANDANTE.




ALLEGRETTO.
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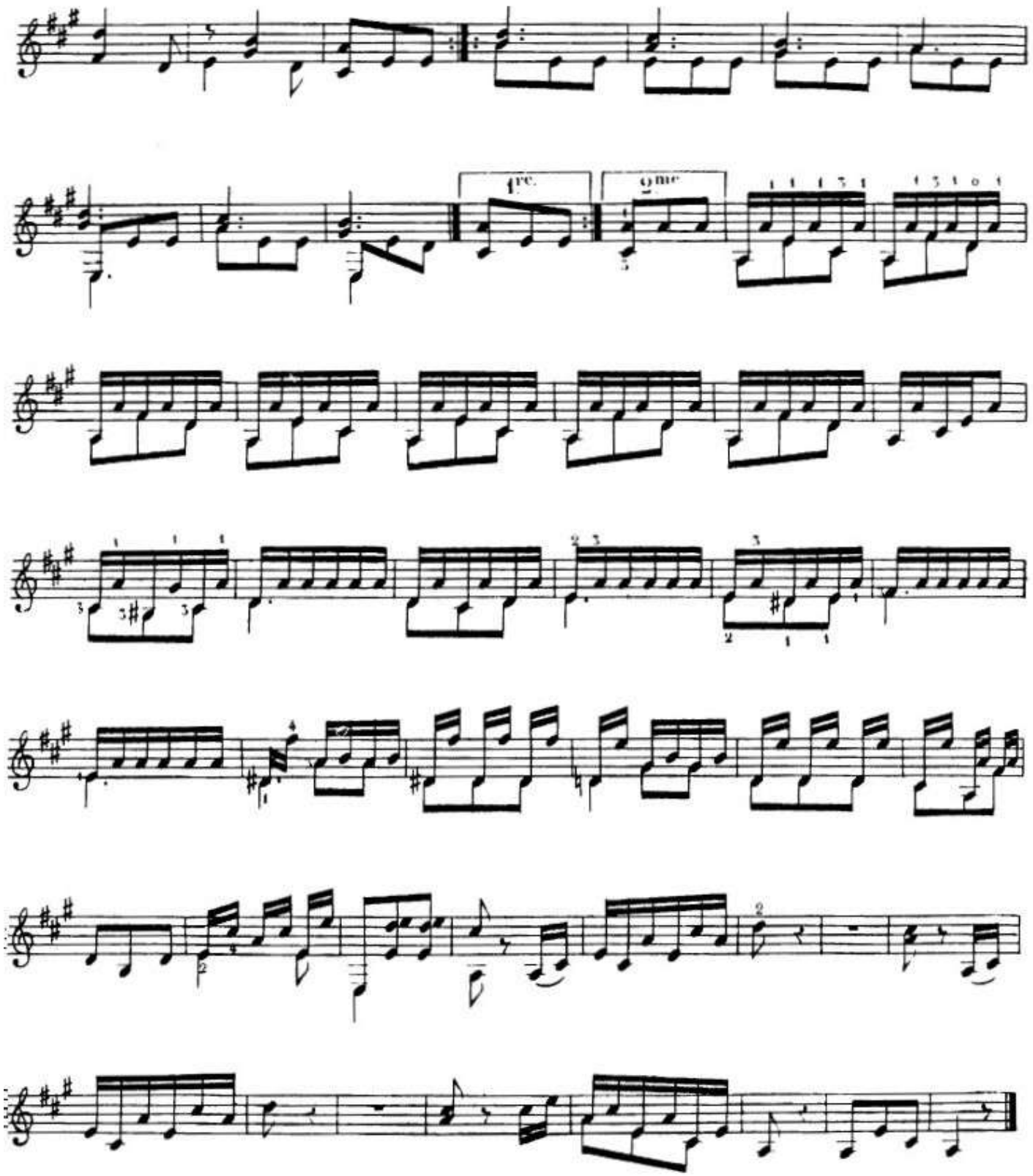
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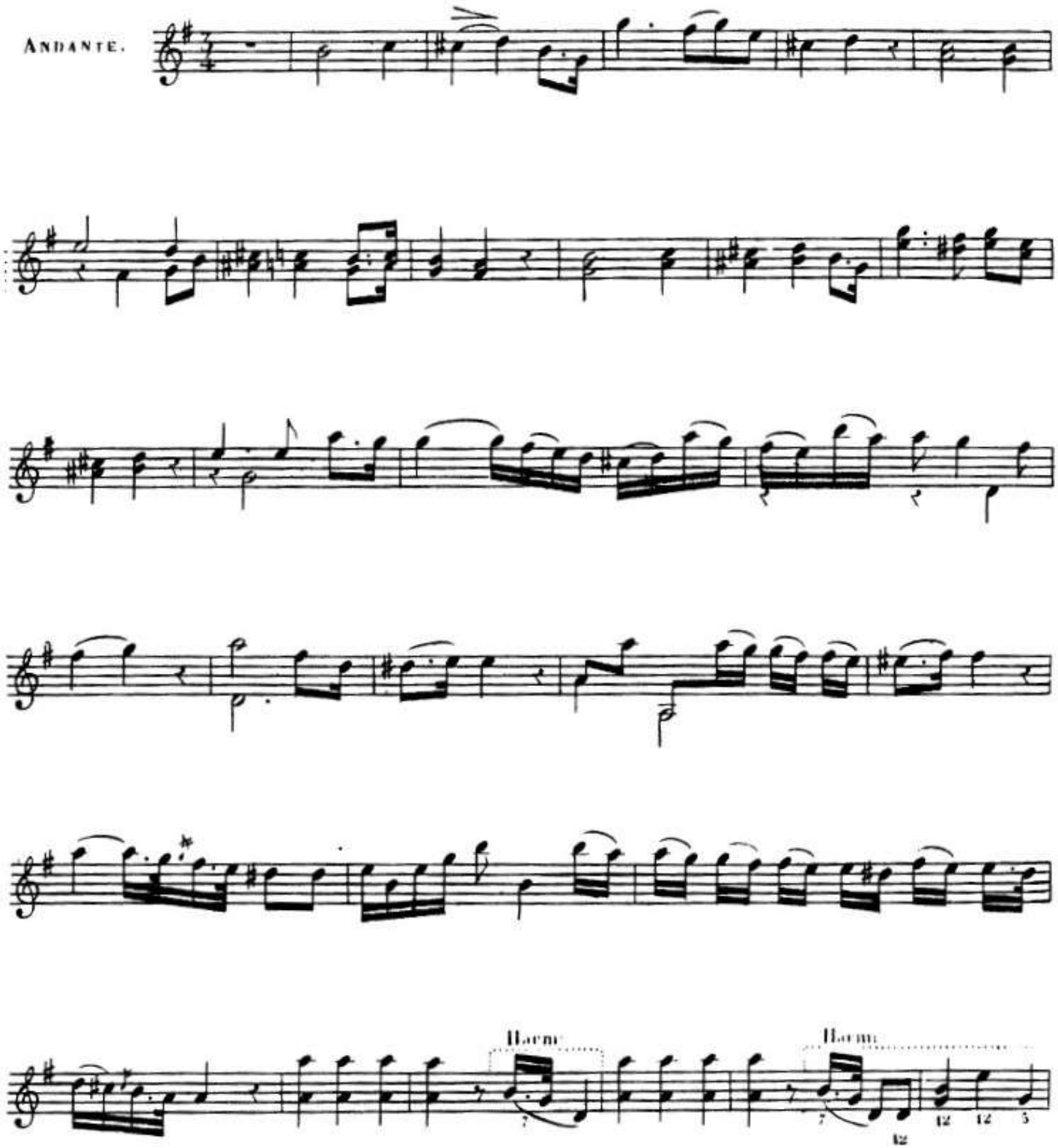
ANDANTE.
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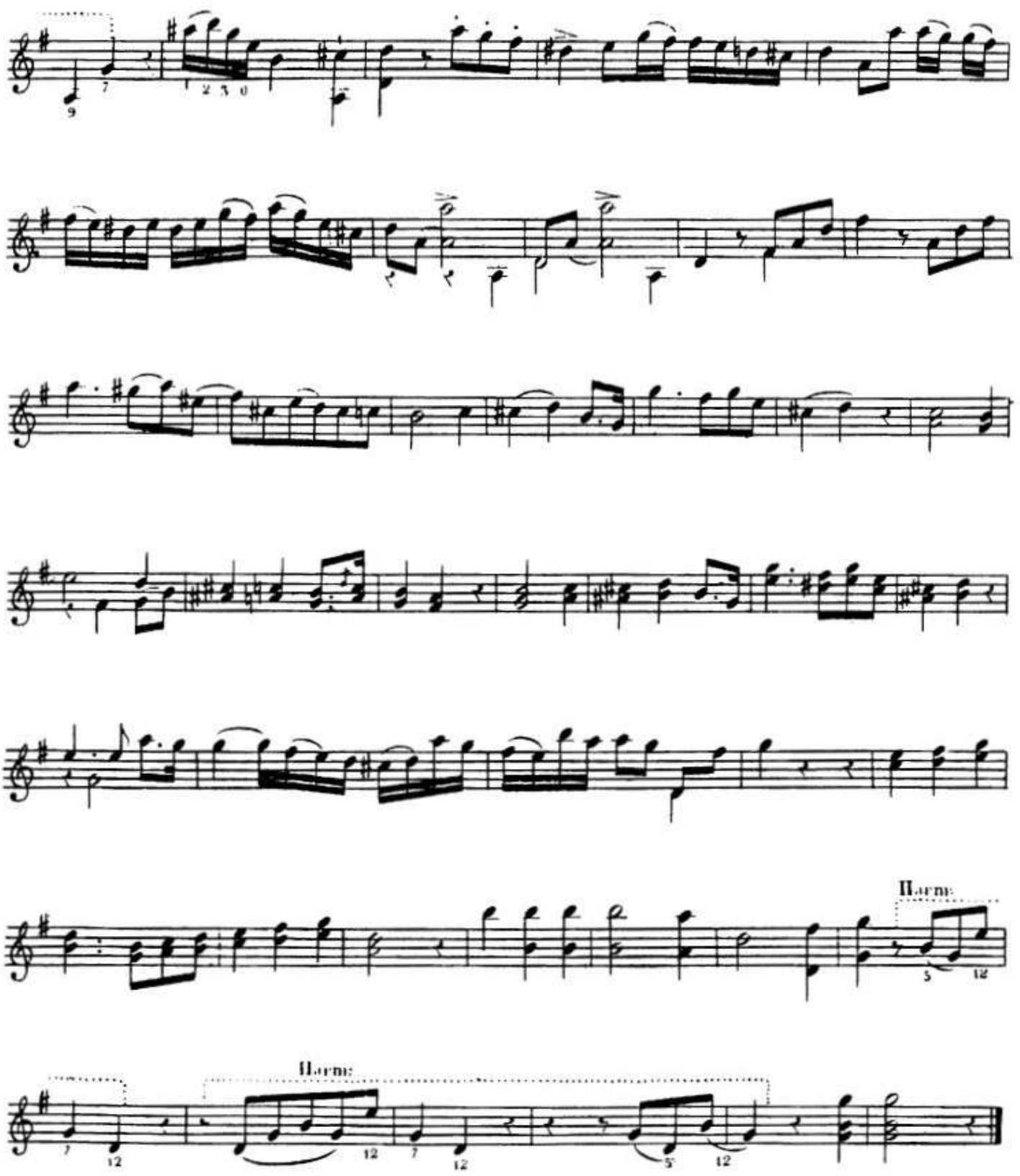
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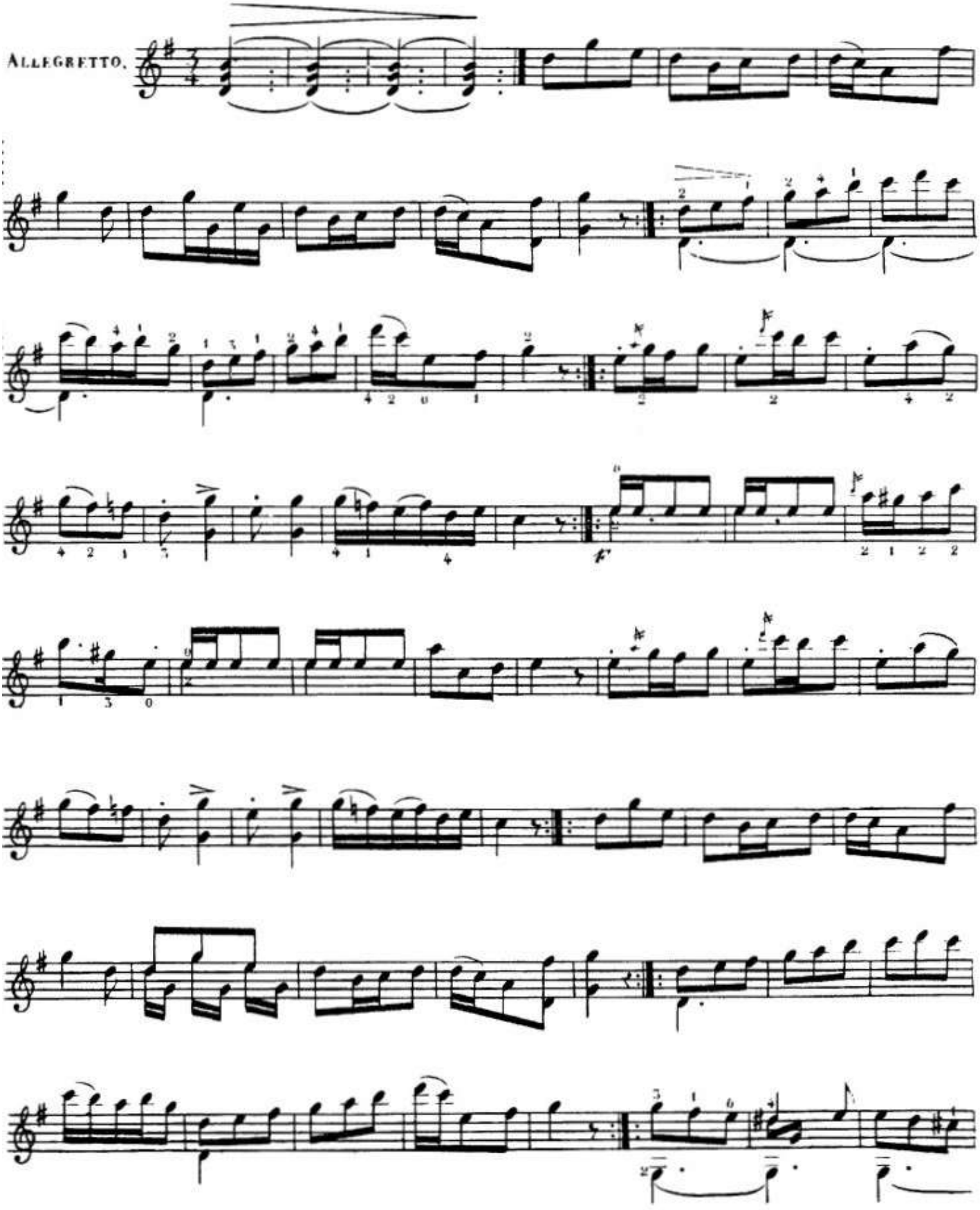
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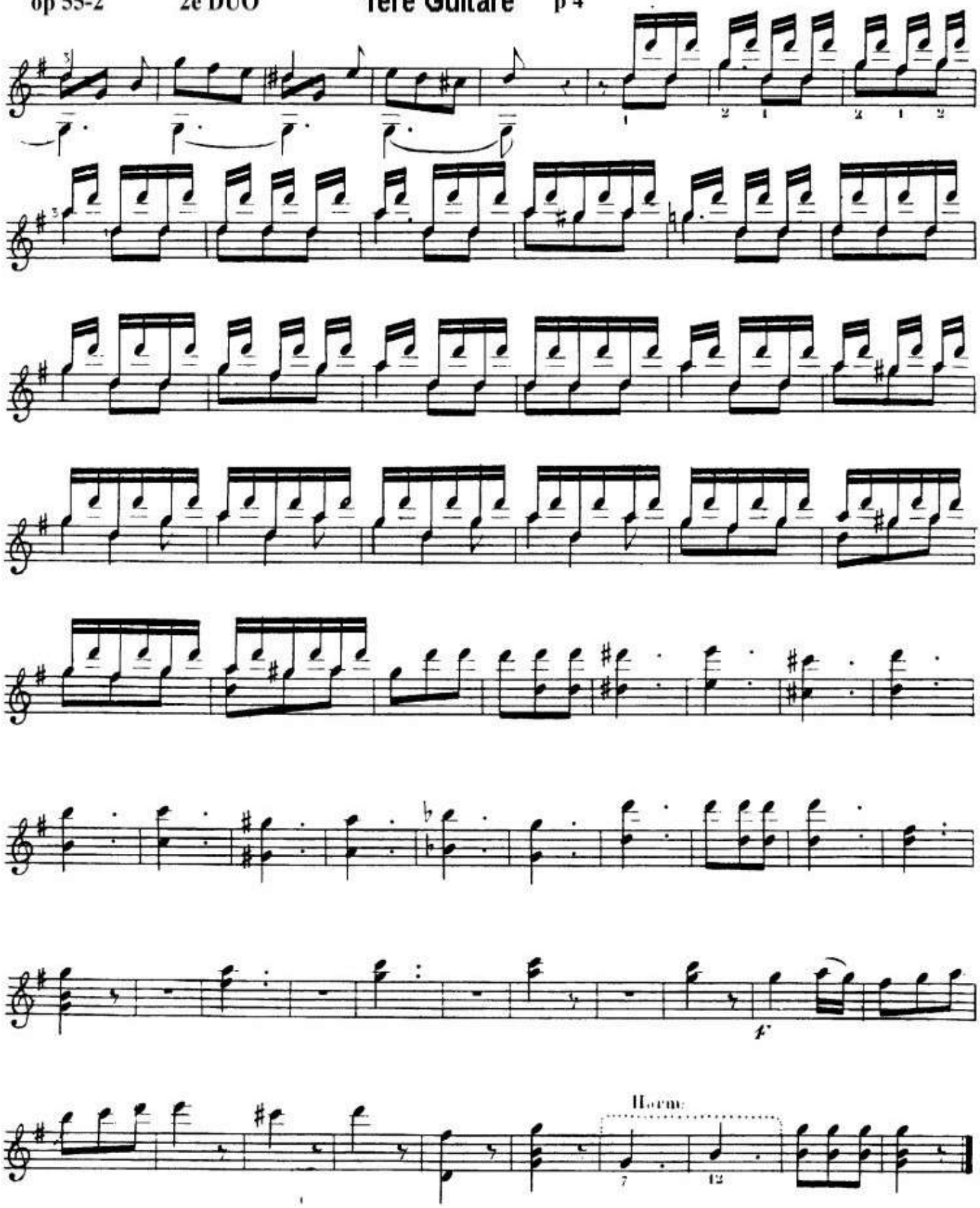
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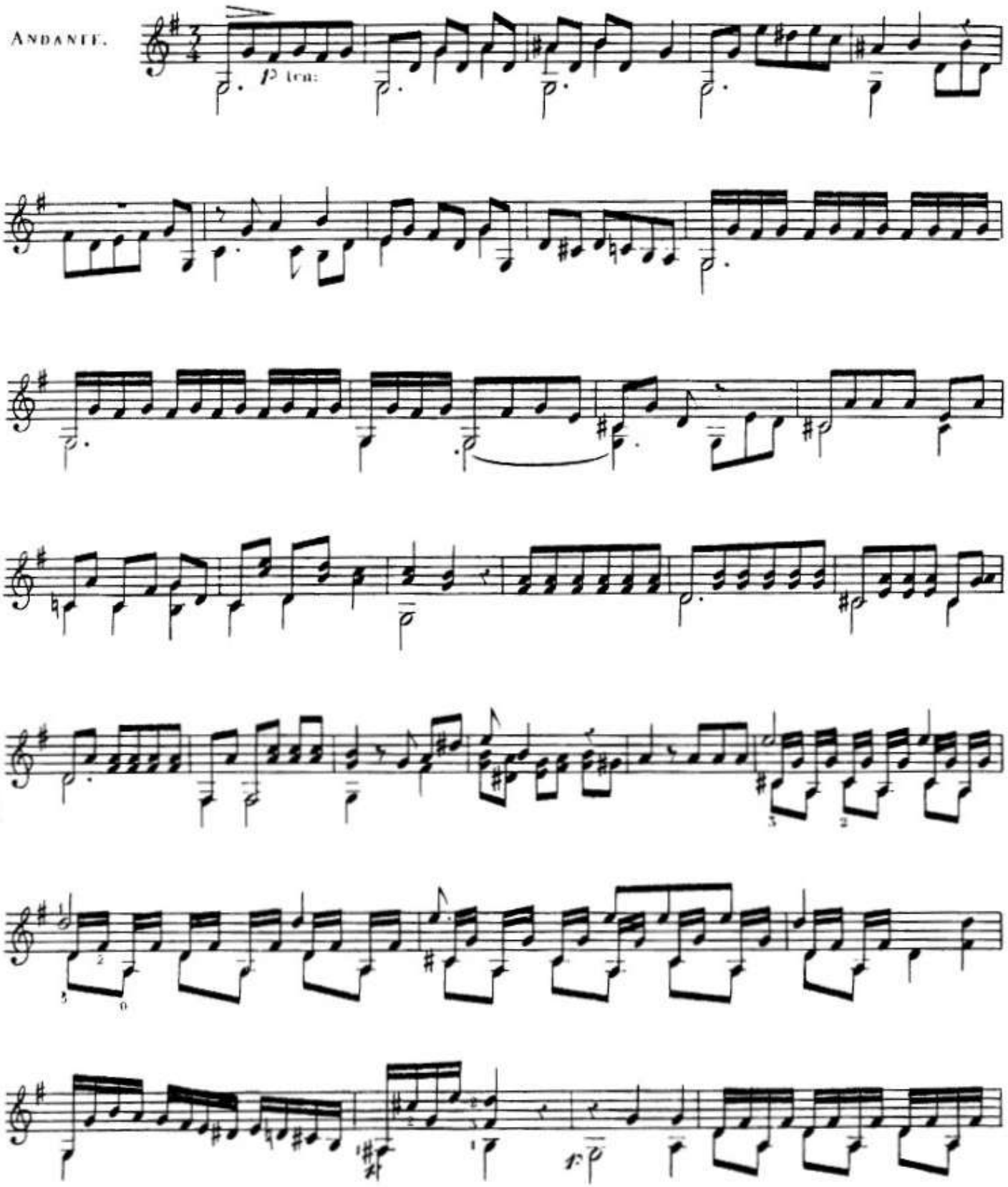
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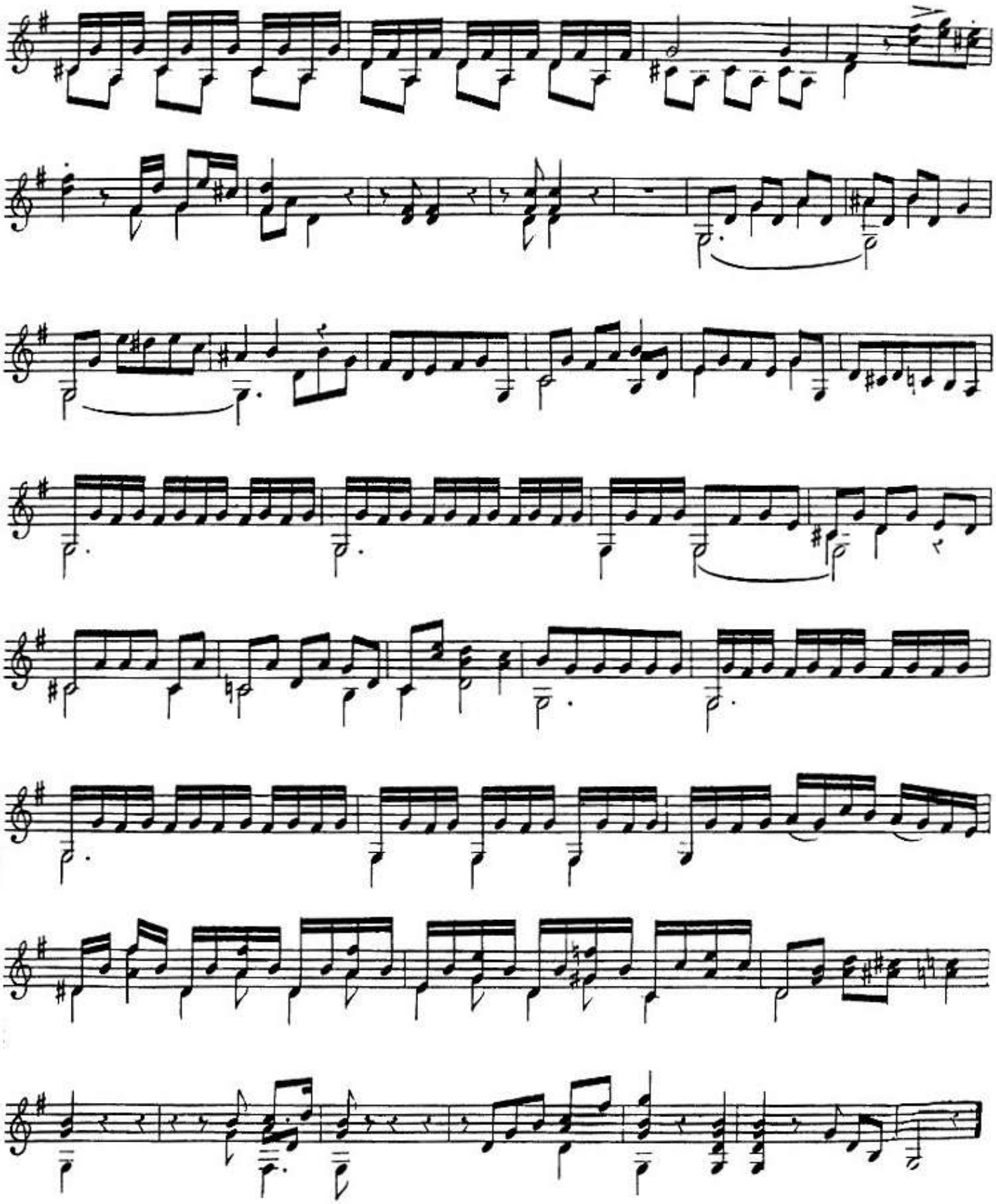

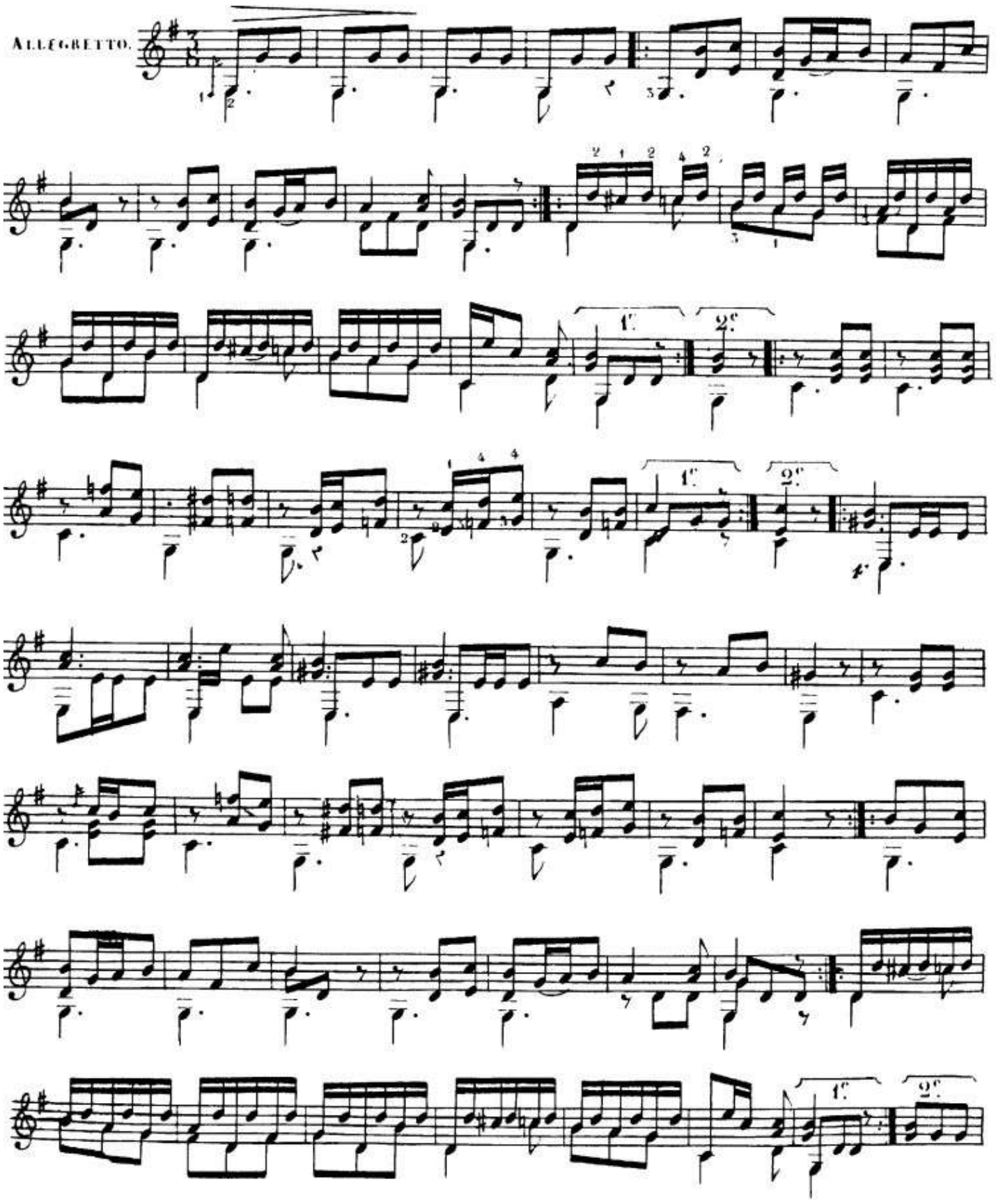
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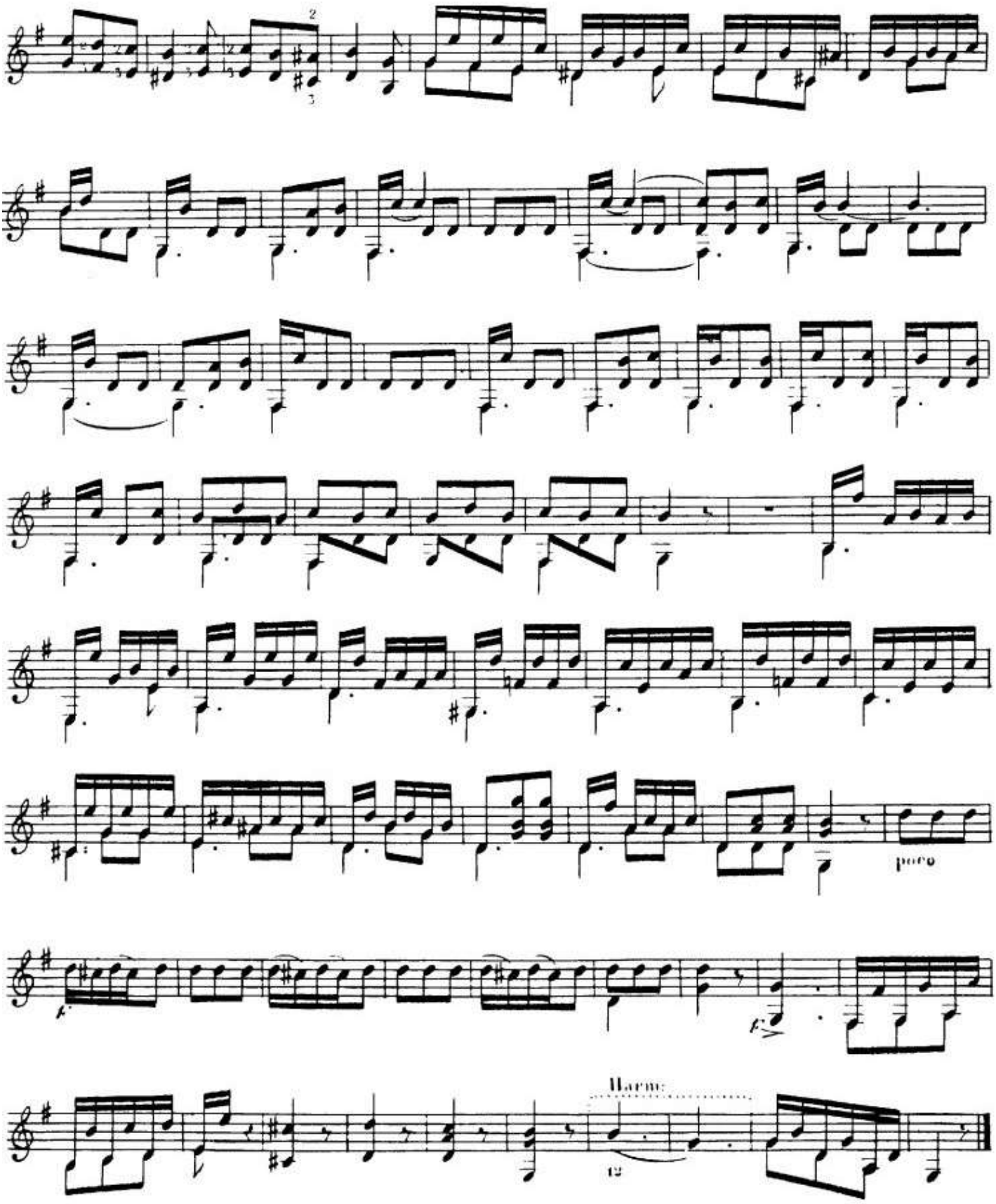
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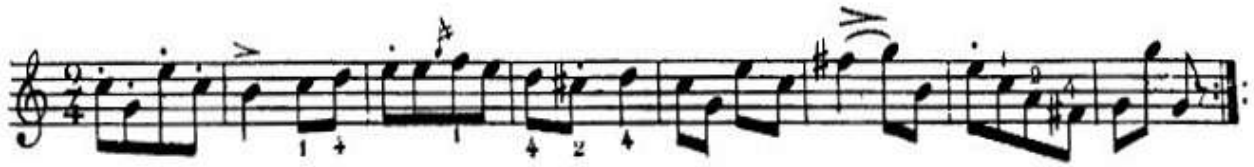
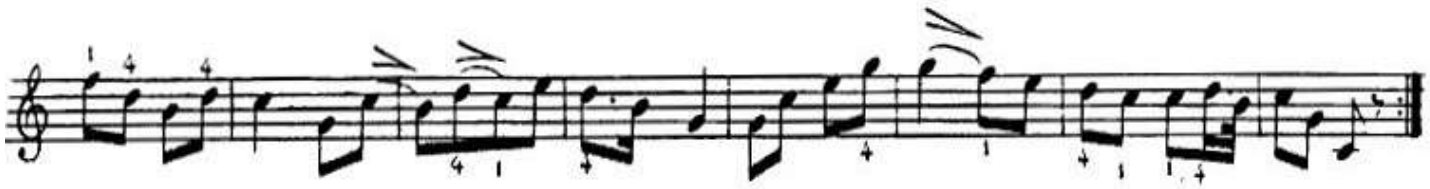
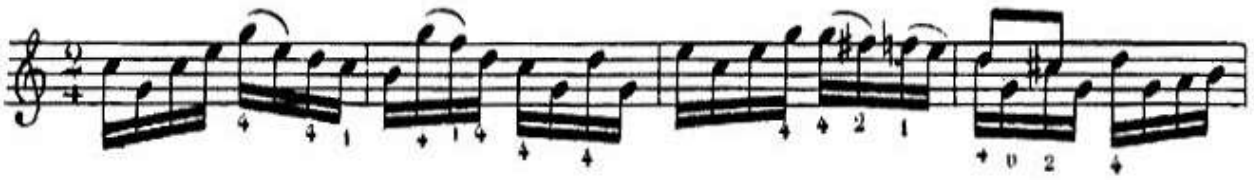
ANDANTE.

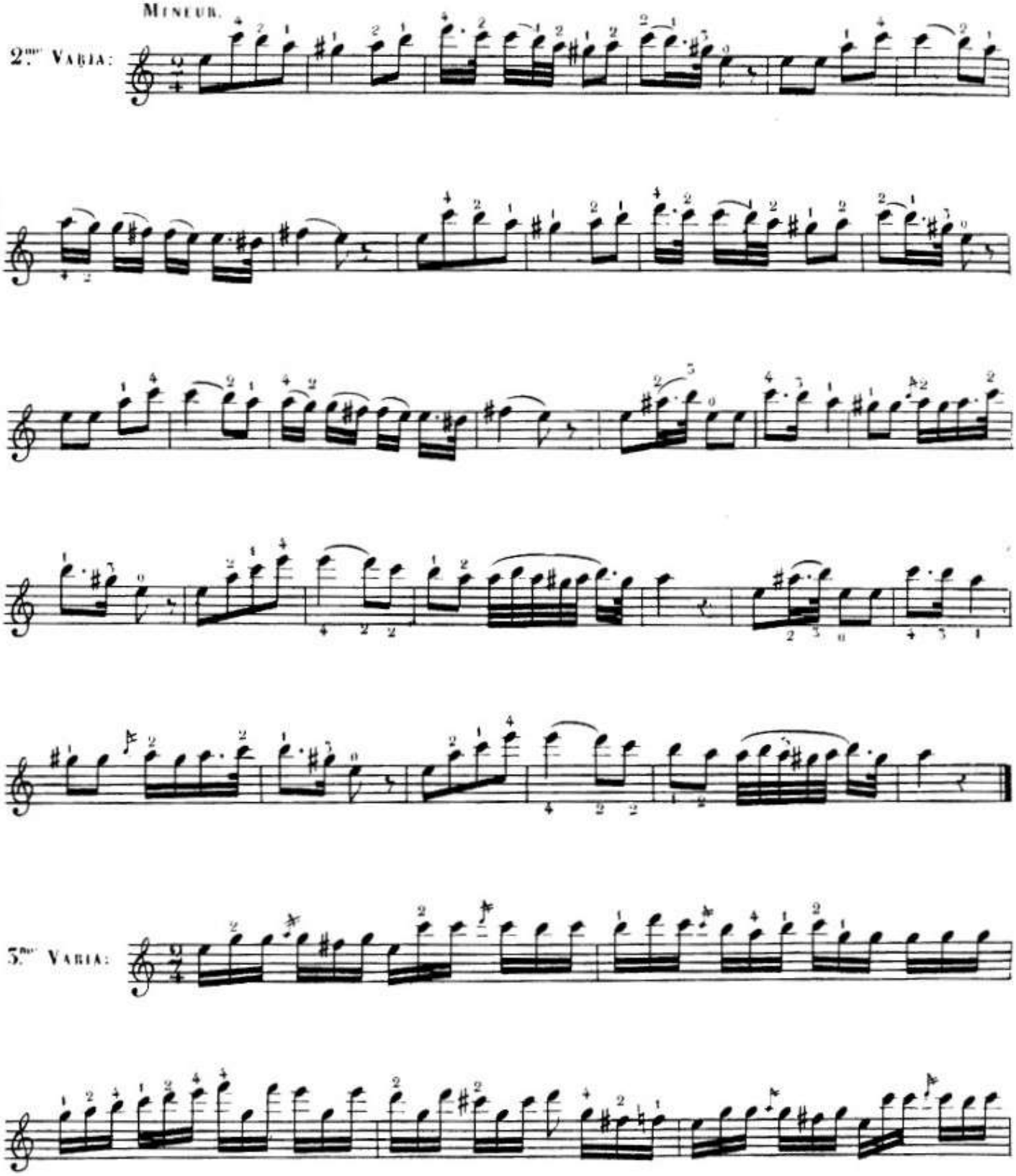
TEME.





1ª VARIA:

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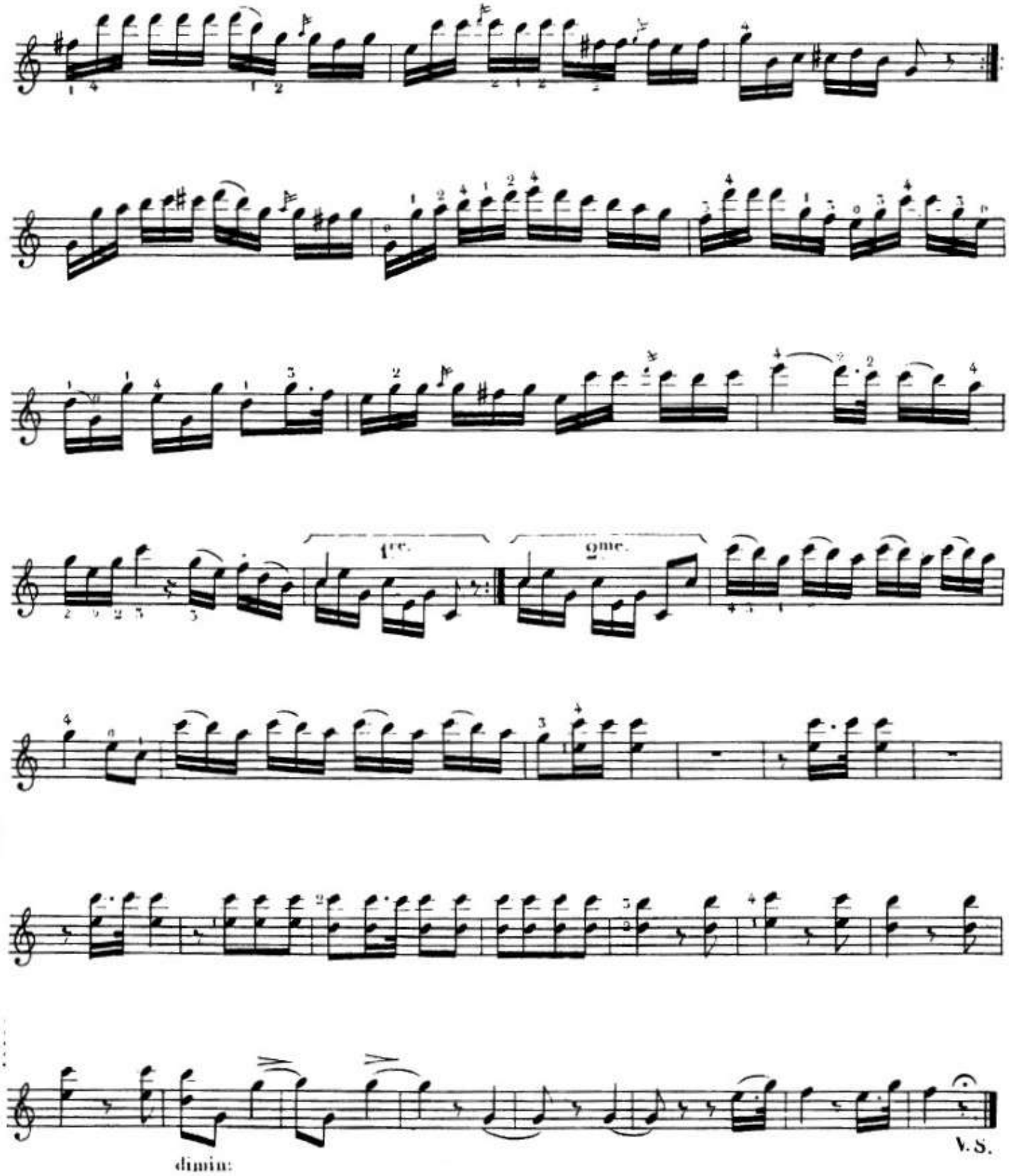
2.me Varia:
5.me Varia: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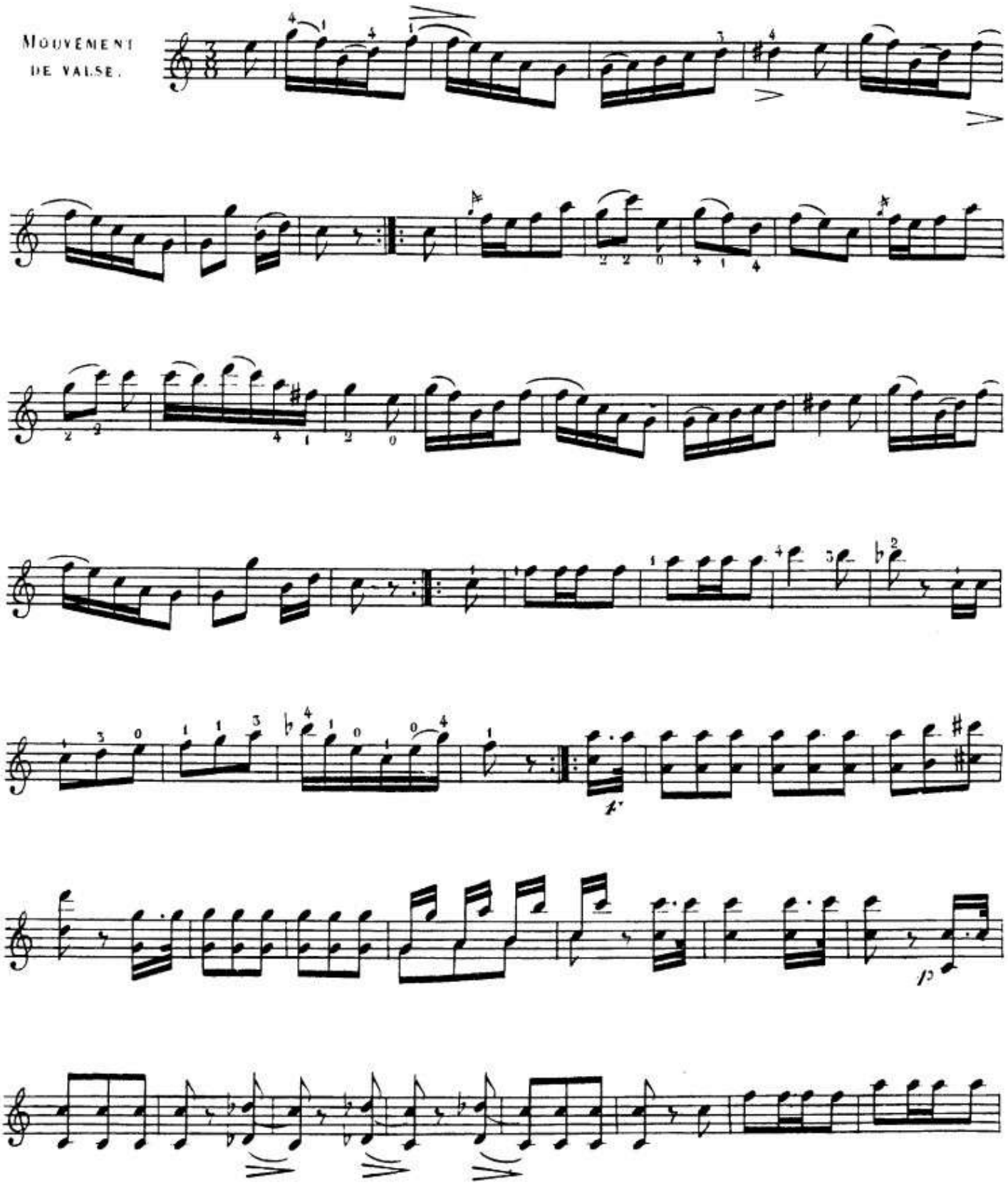
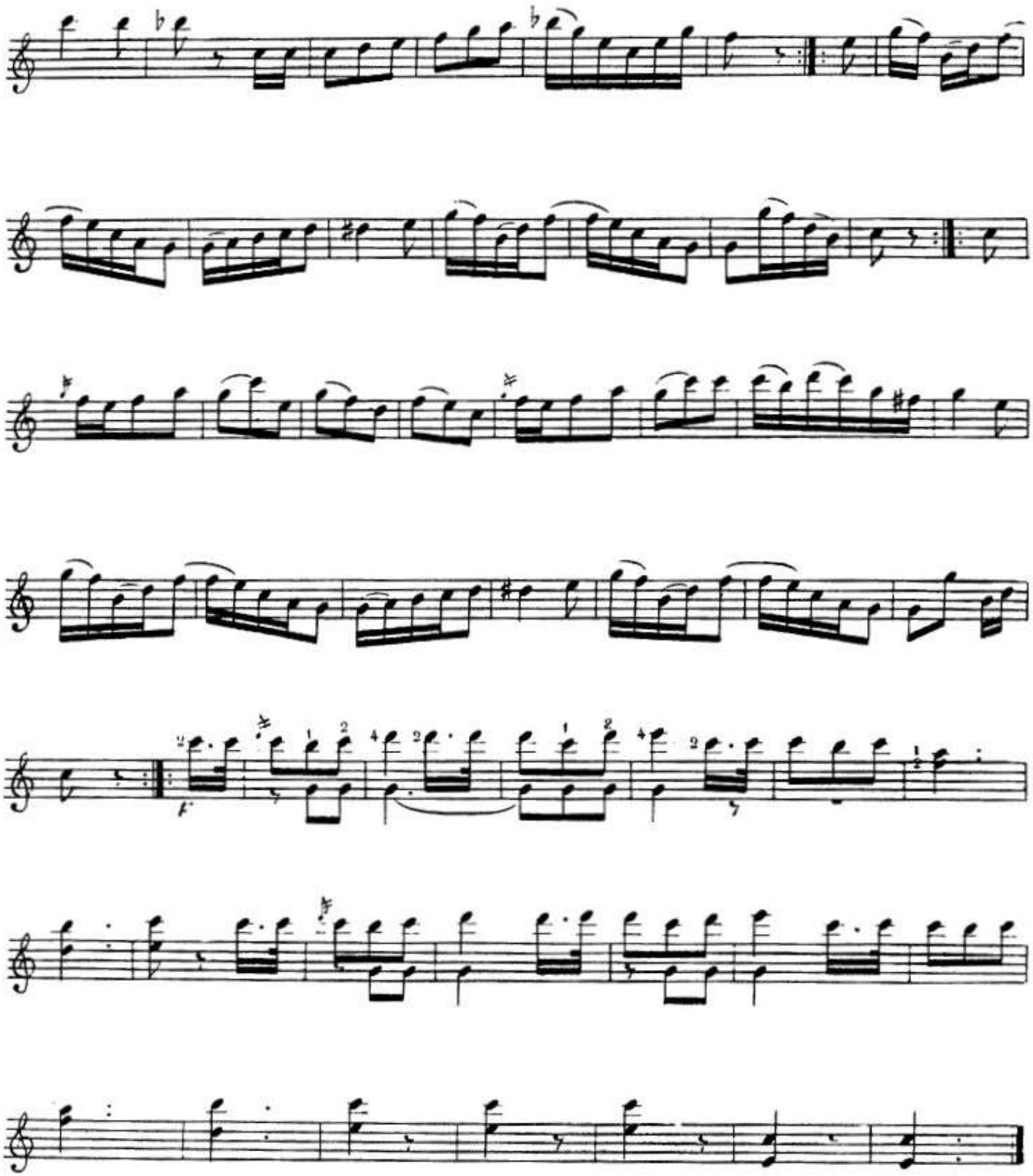
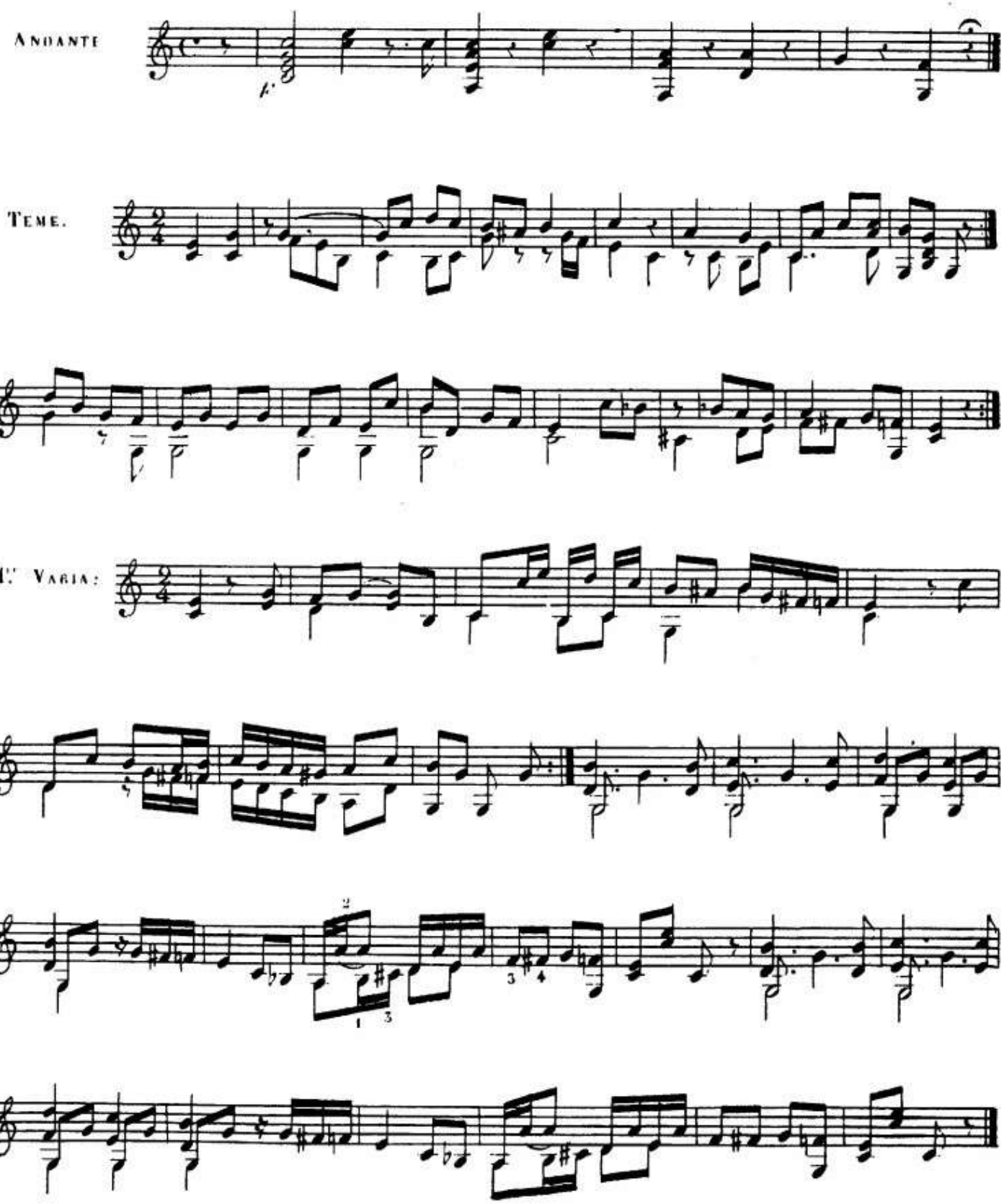
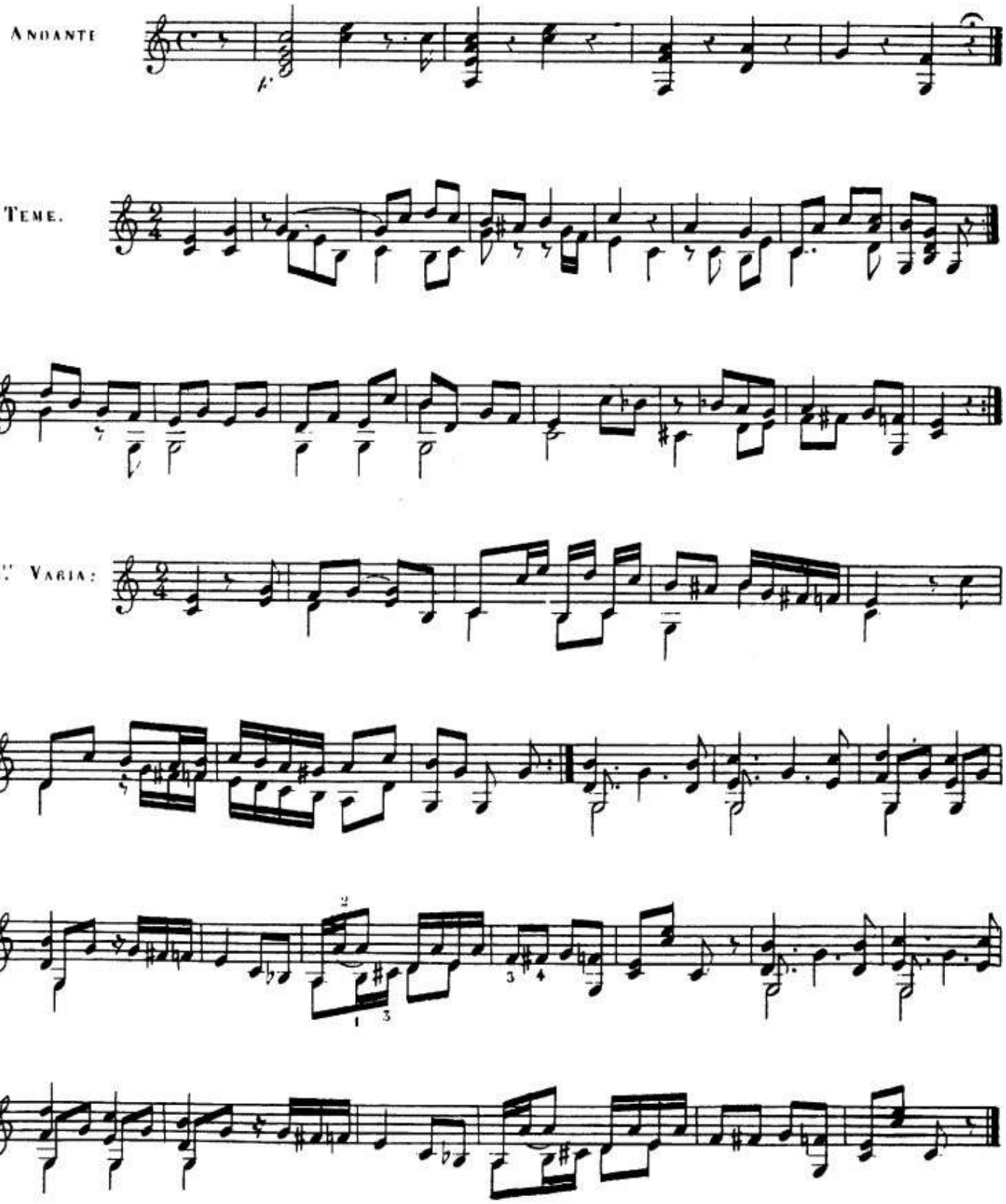
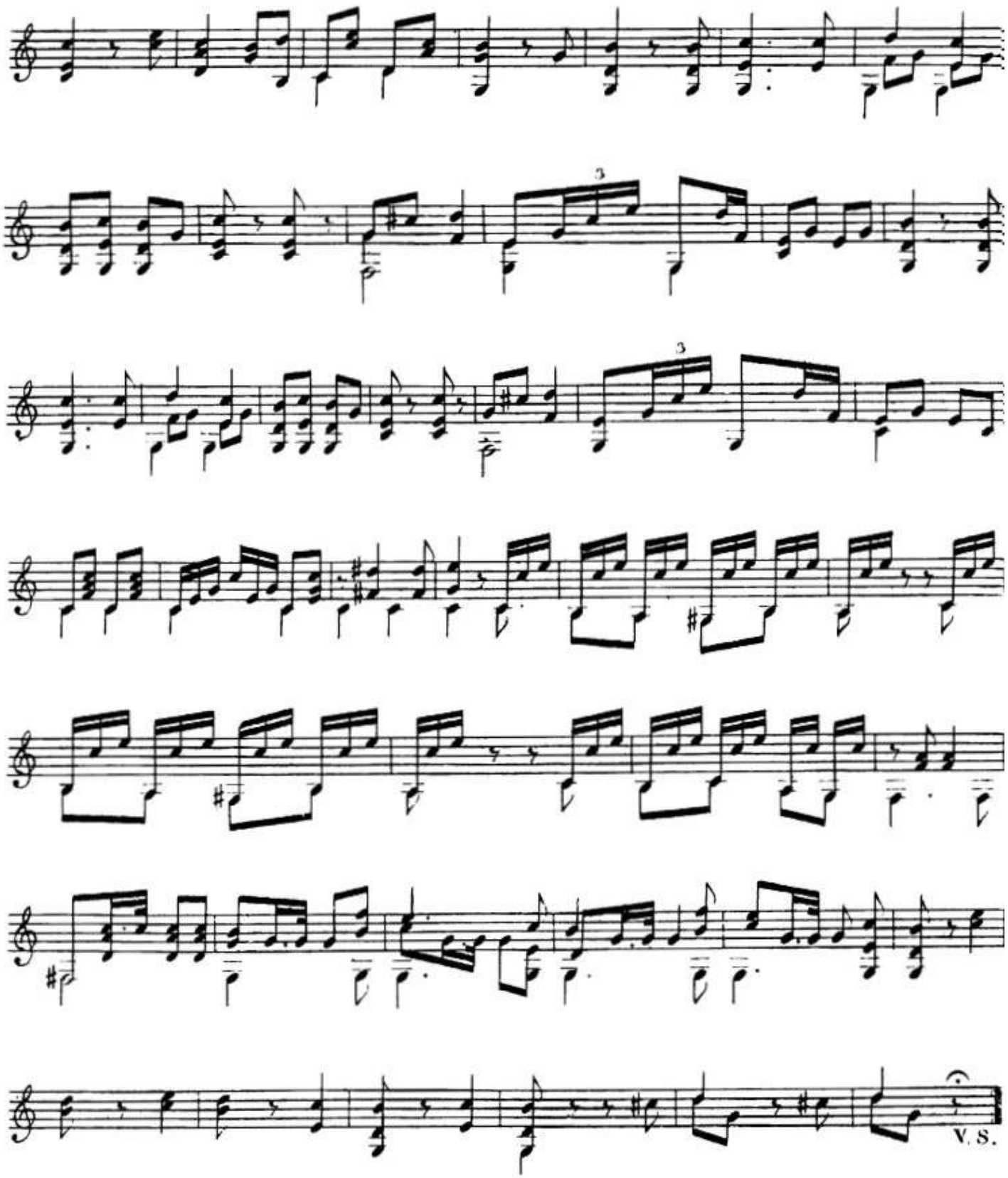
dimin:
V.S.

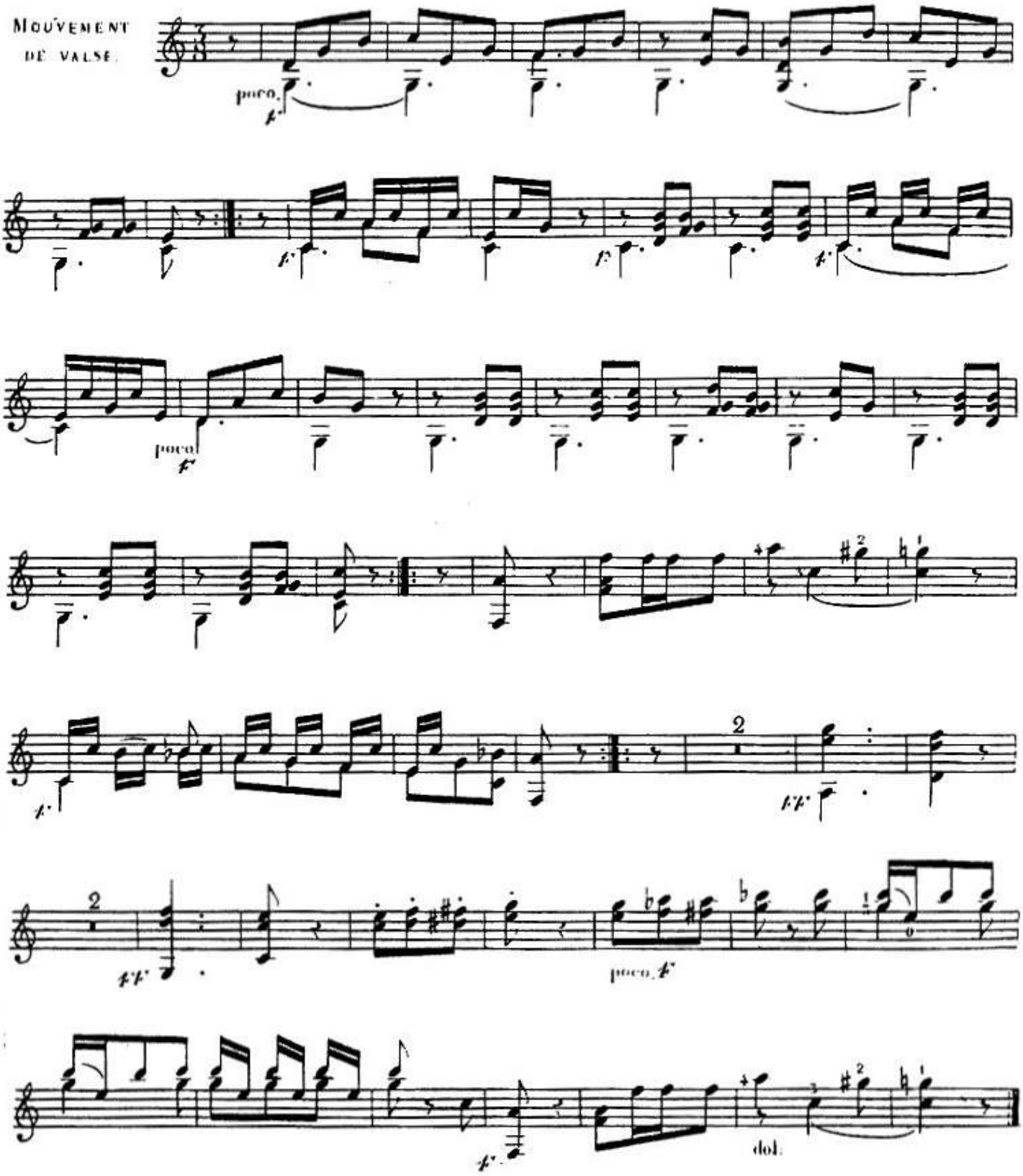

MOUVEMENT
DE VALSE.

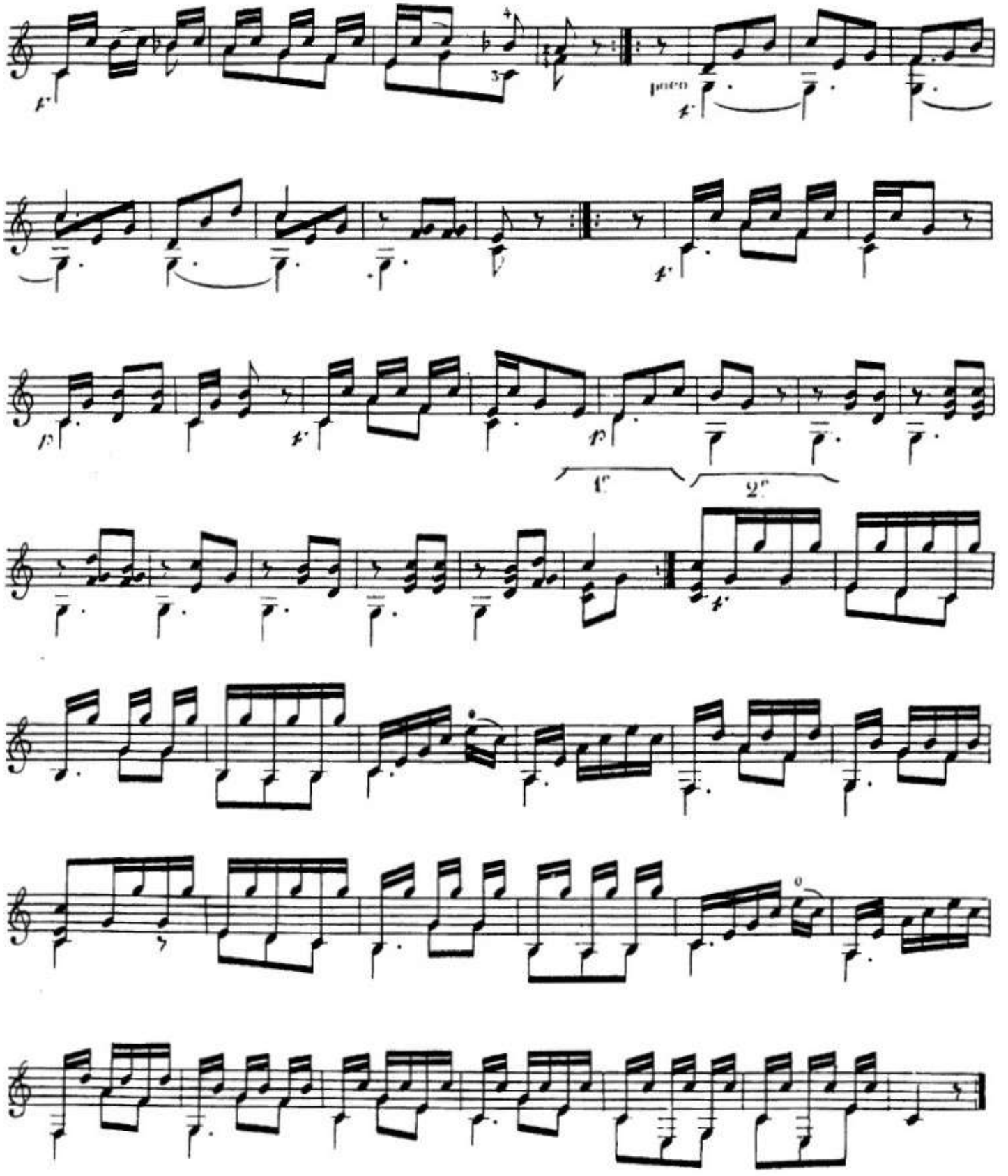


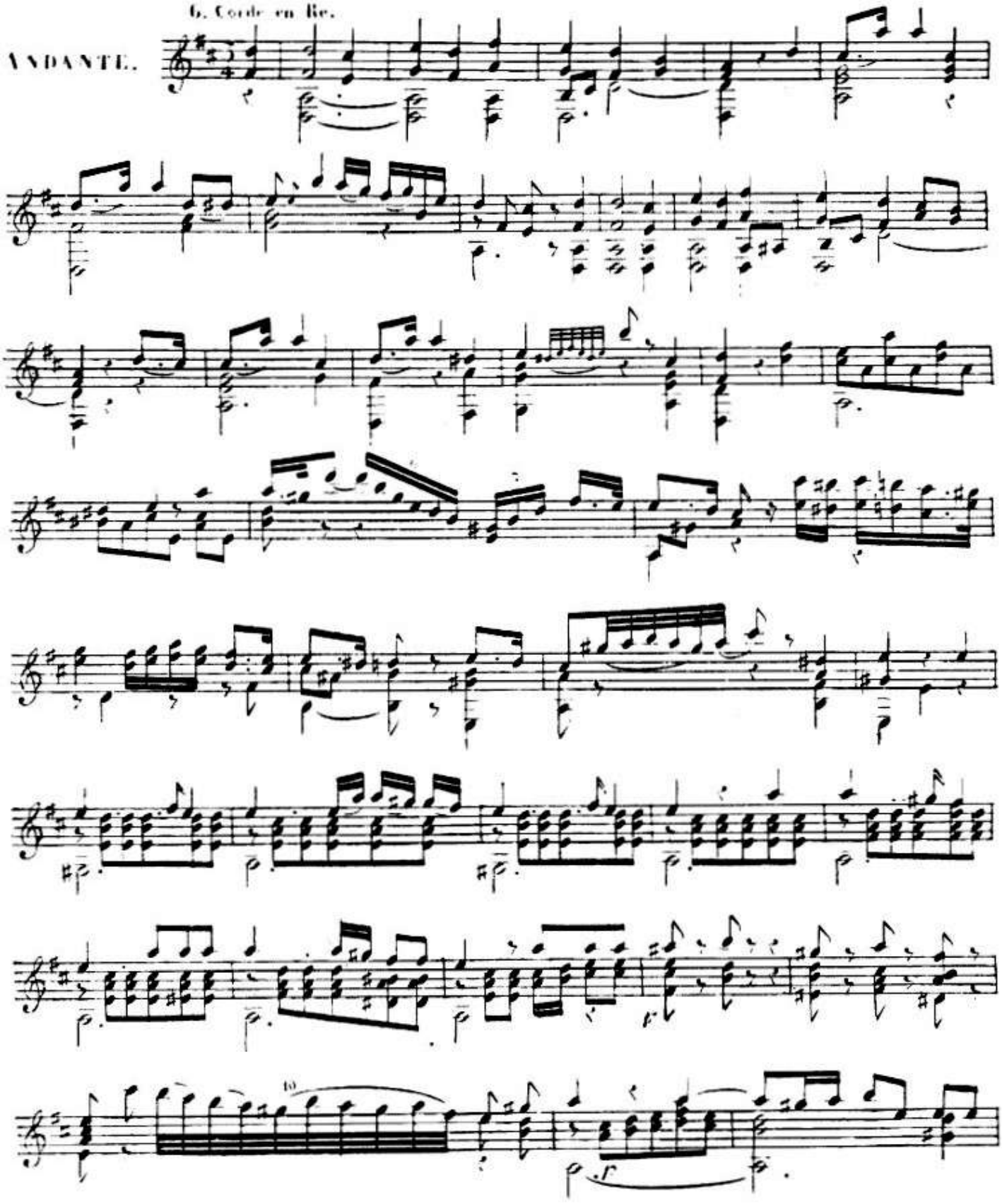

Andante
Teme.
1er Varia:

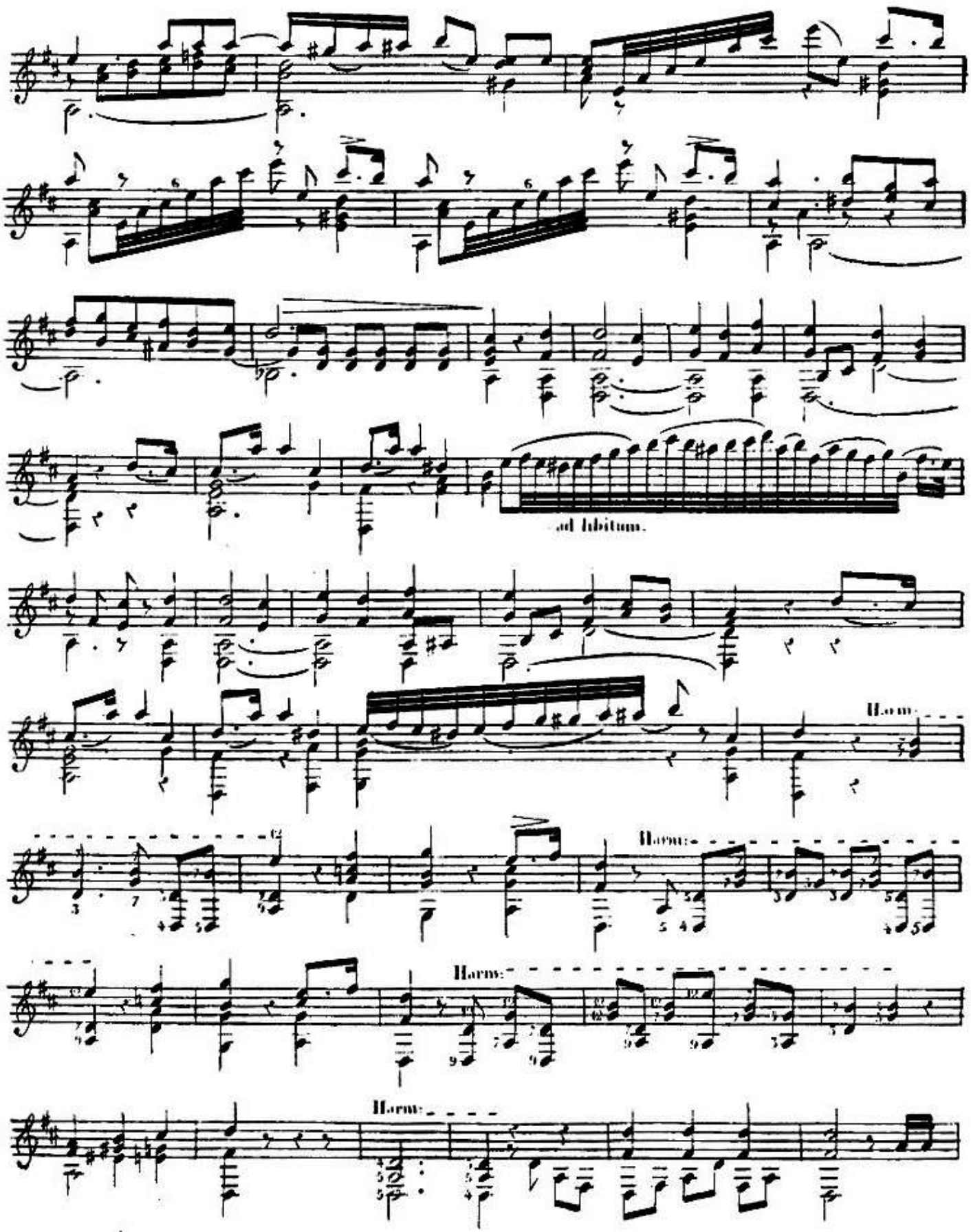

Andante
Teme.
1.r Varia:


3
3
V. S.

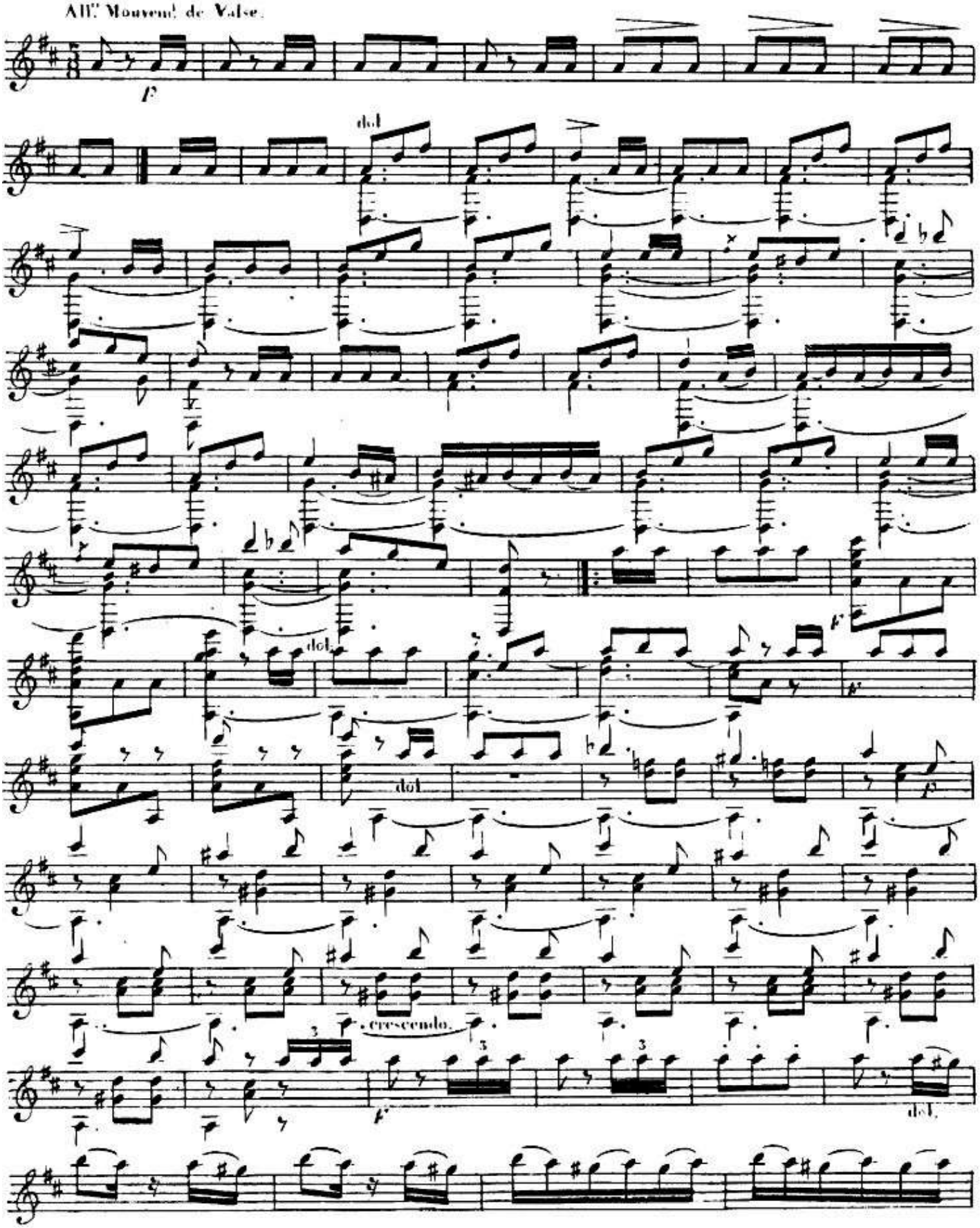

MOUVEMENT DE VALSE.
poco.
poco
poco.
dol.

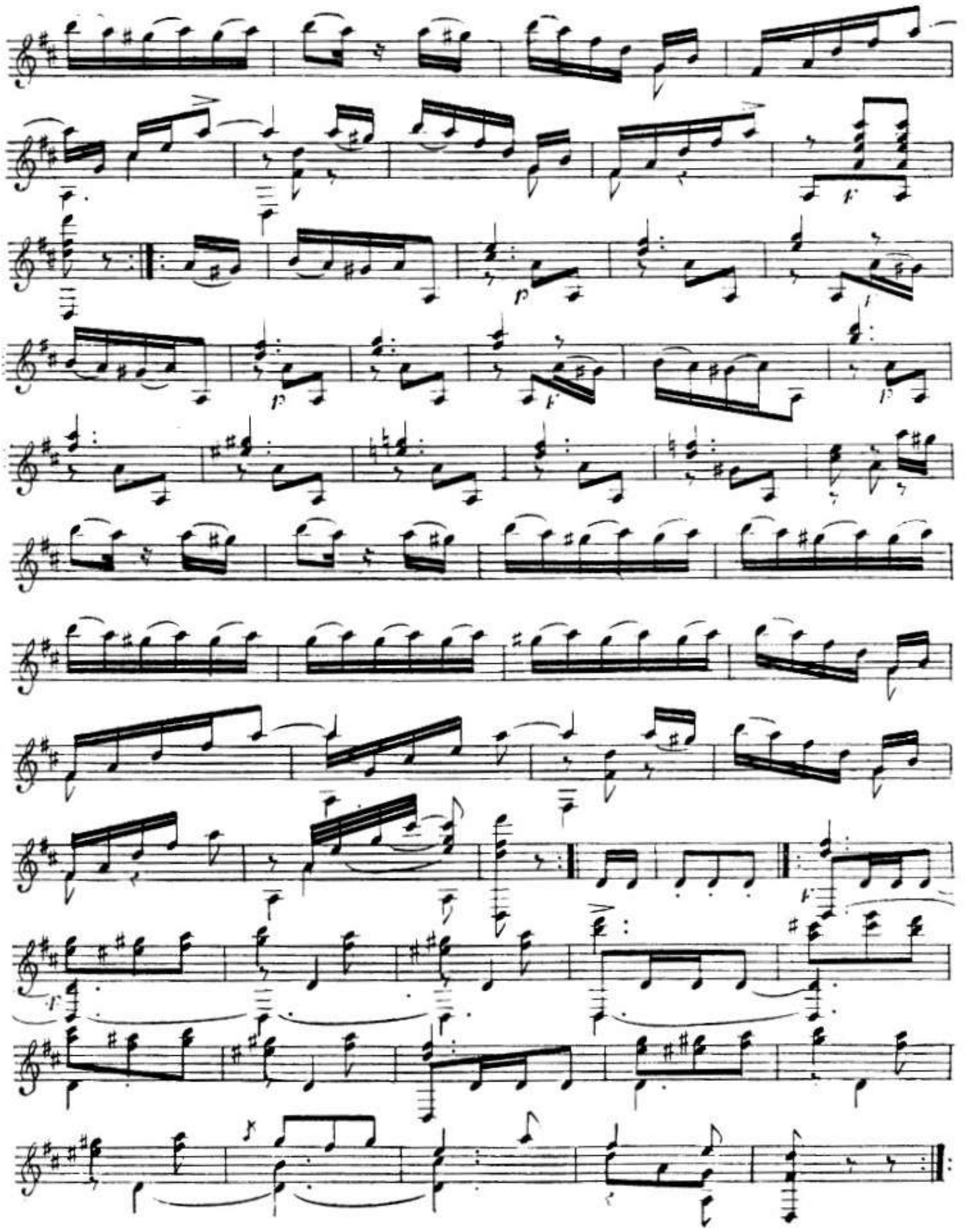

poco
1°
2°

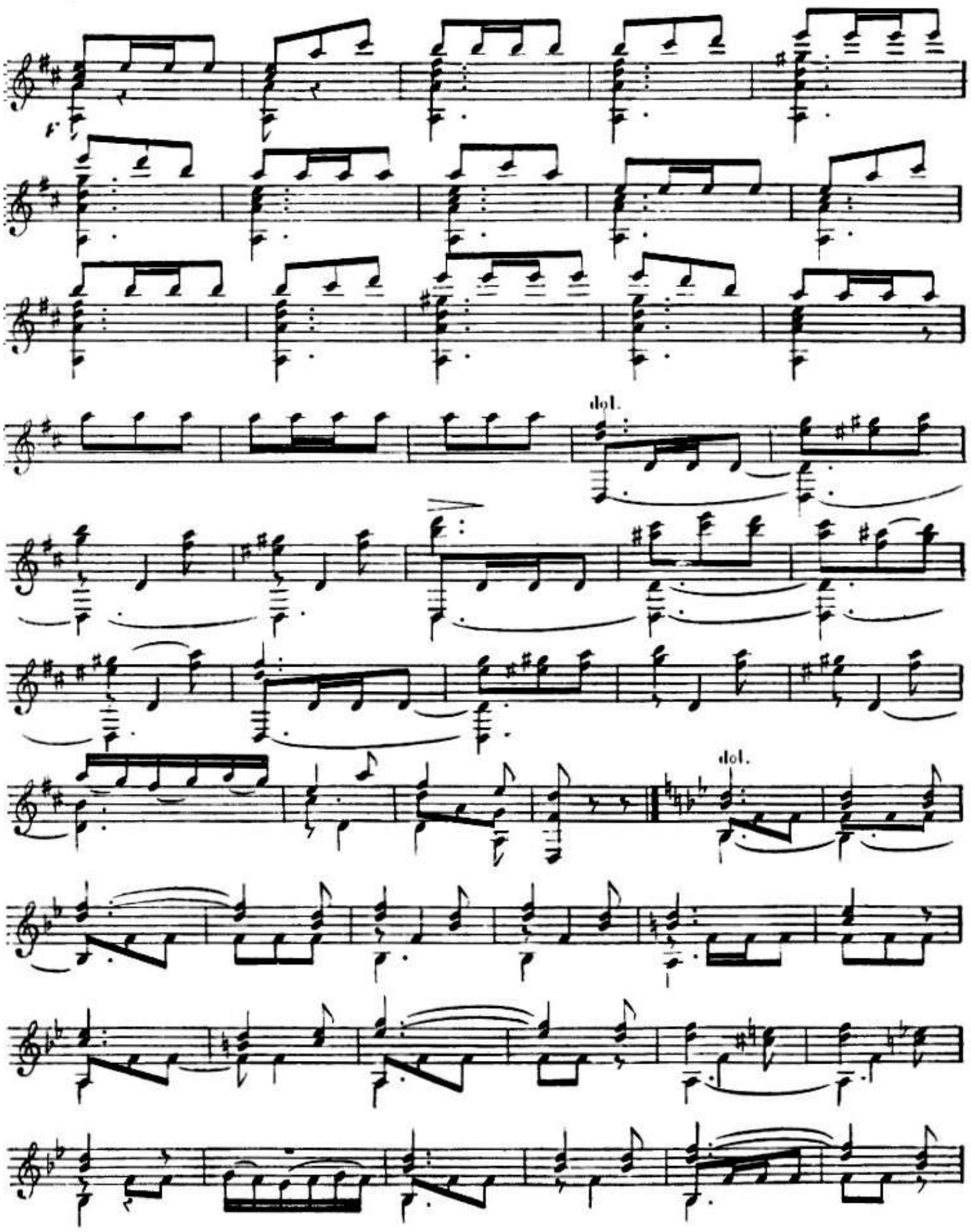

6. Corde en Re.
ANDANTE.

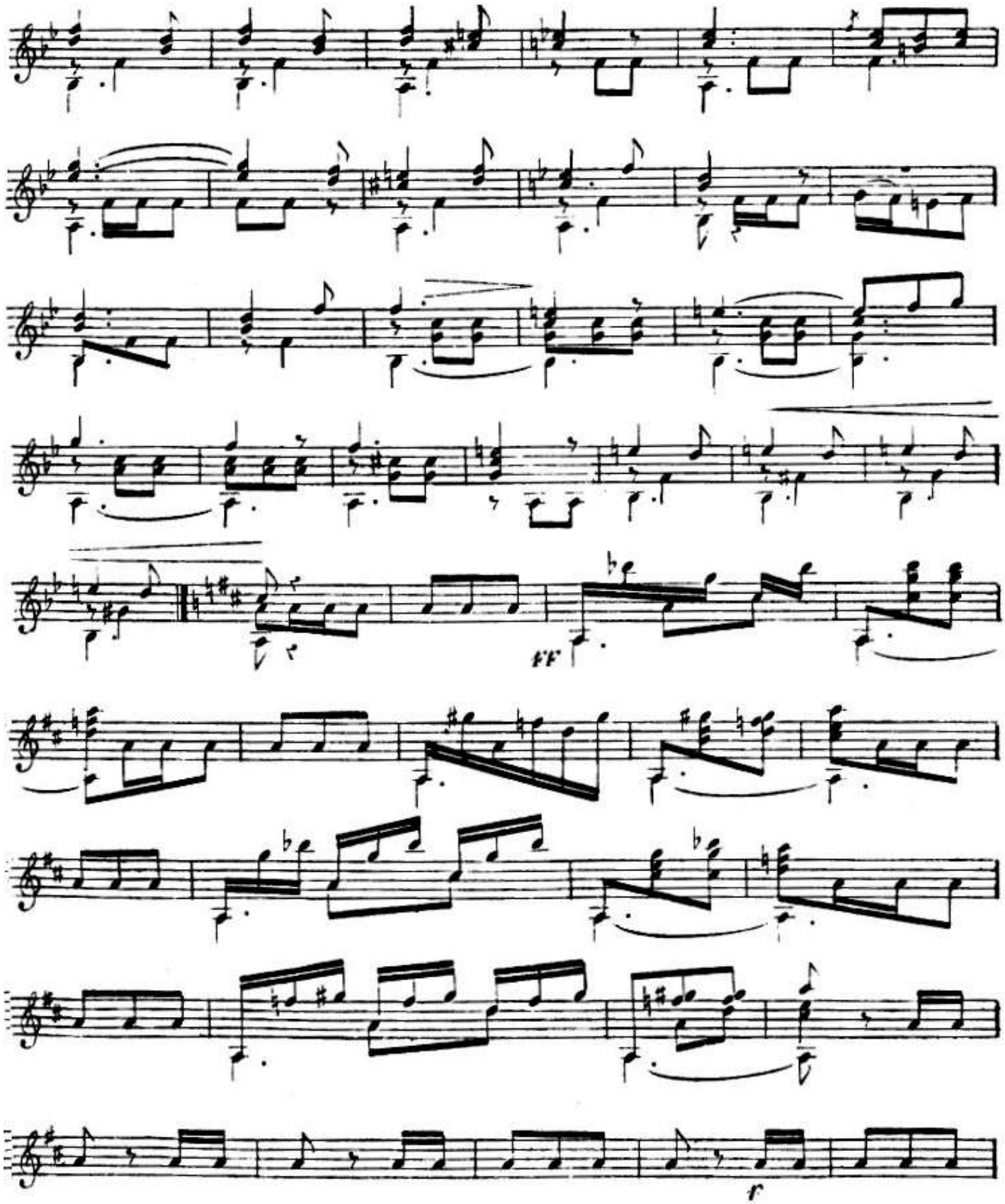

ad libitum.
Harm.
Harm.
Harm.
Harm.

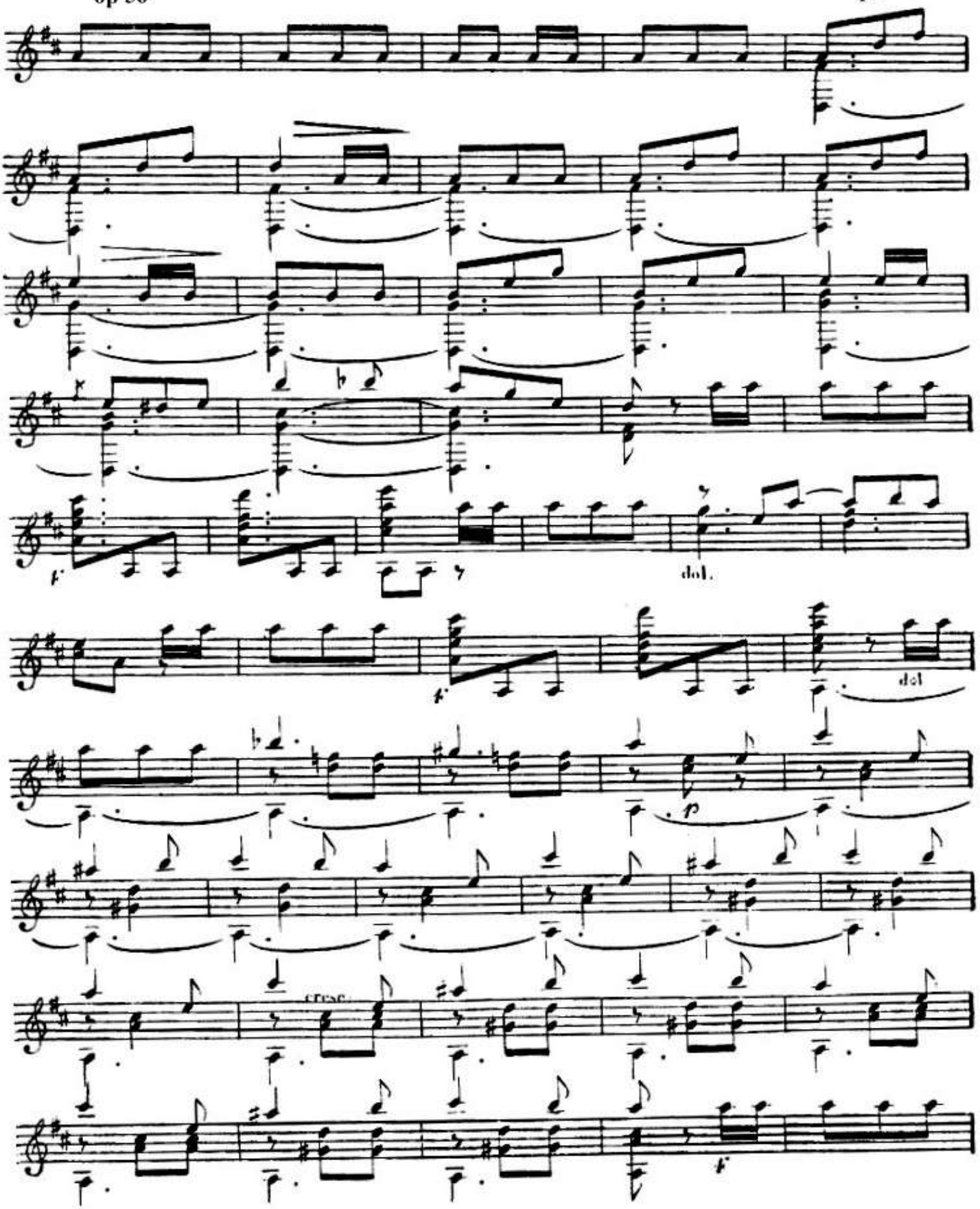
All.° Mouvem.t de Valse.

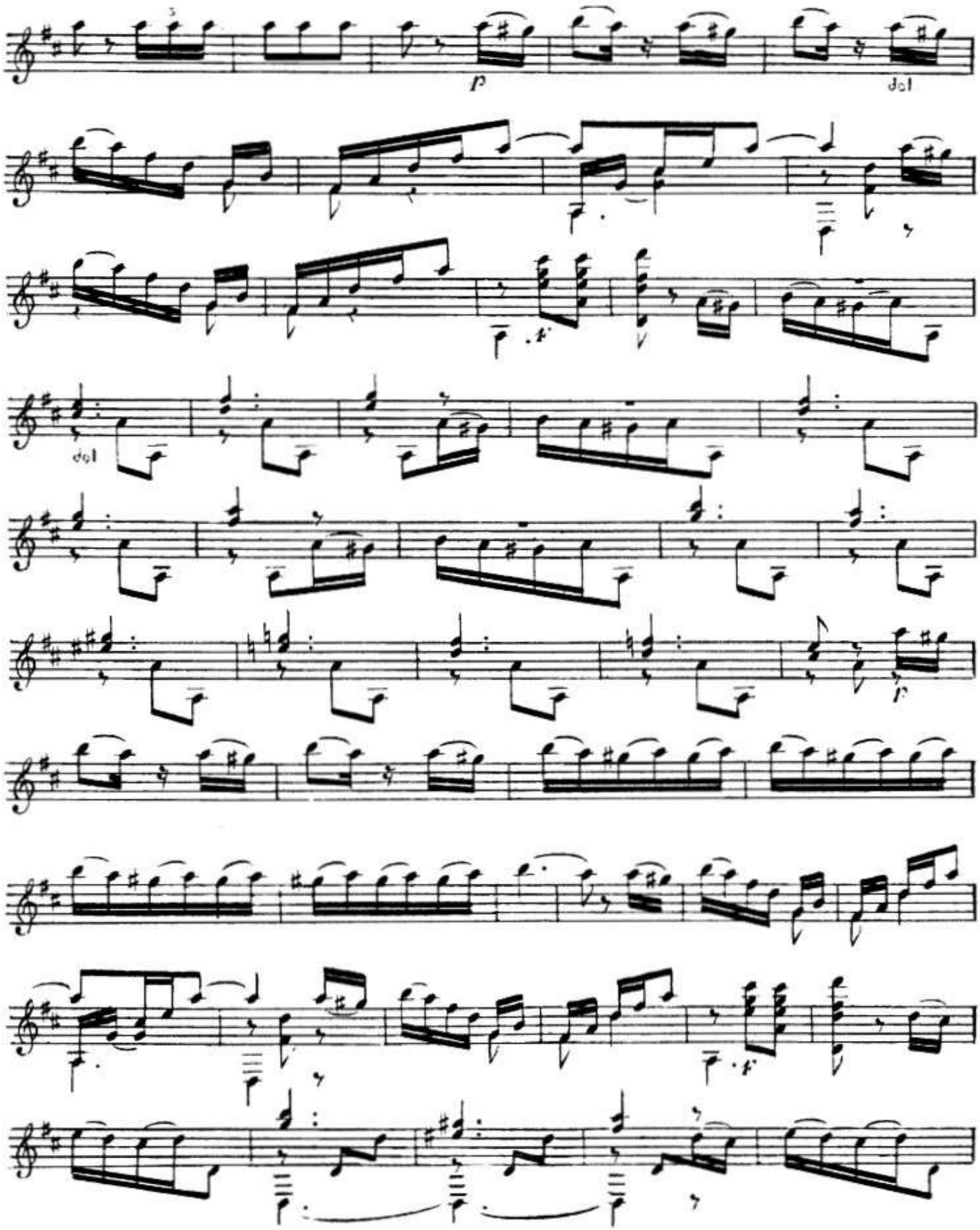


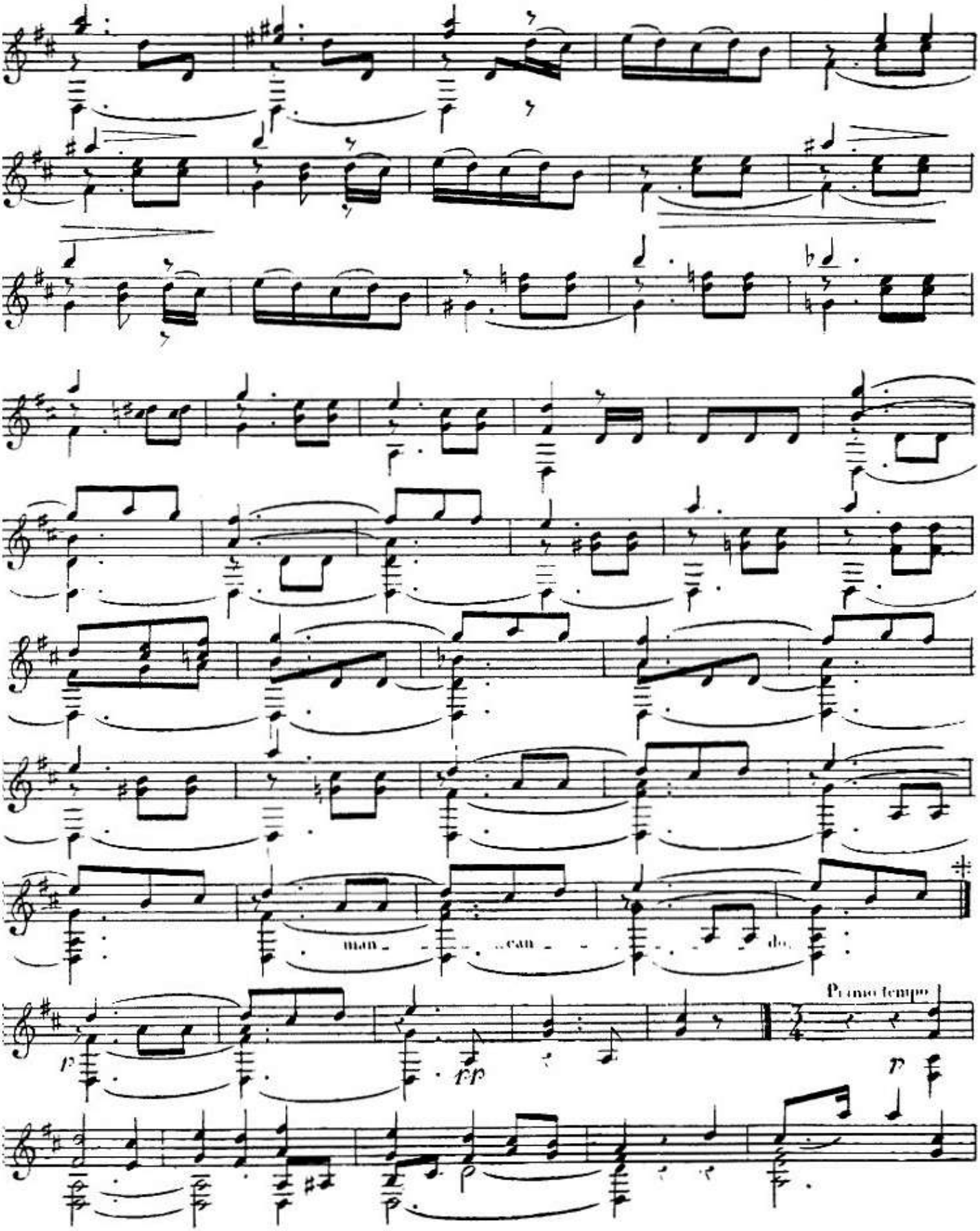



dol.
dol.

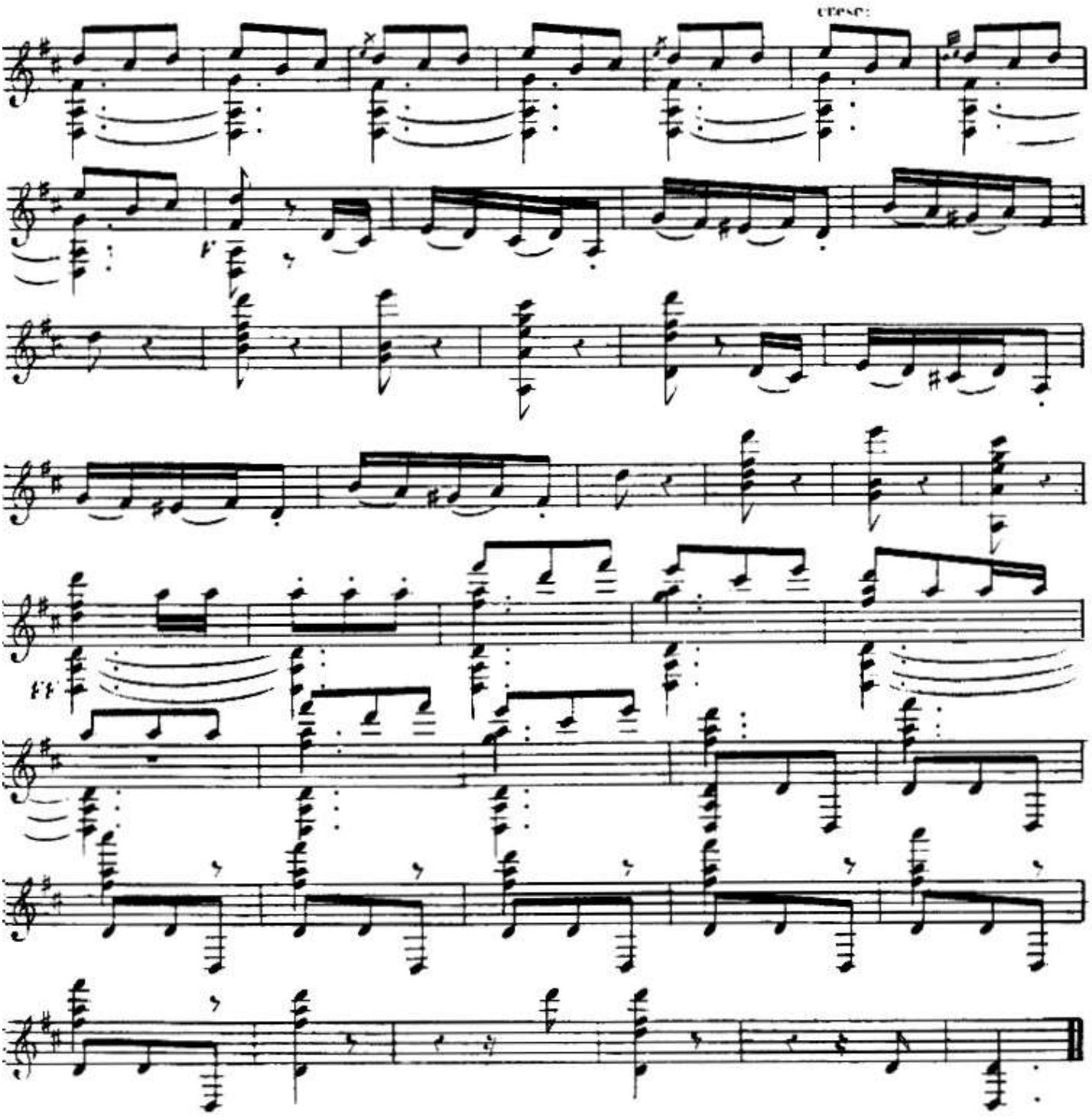

ff
r


f
del.
del
p
cresc.
f

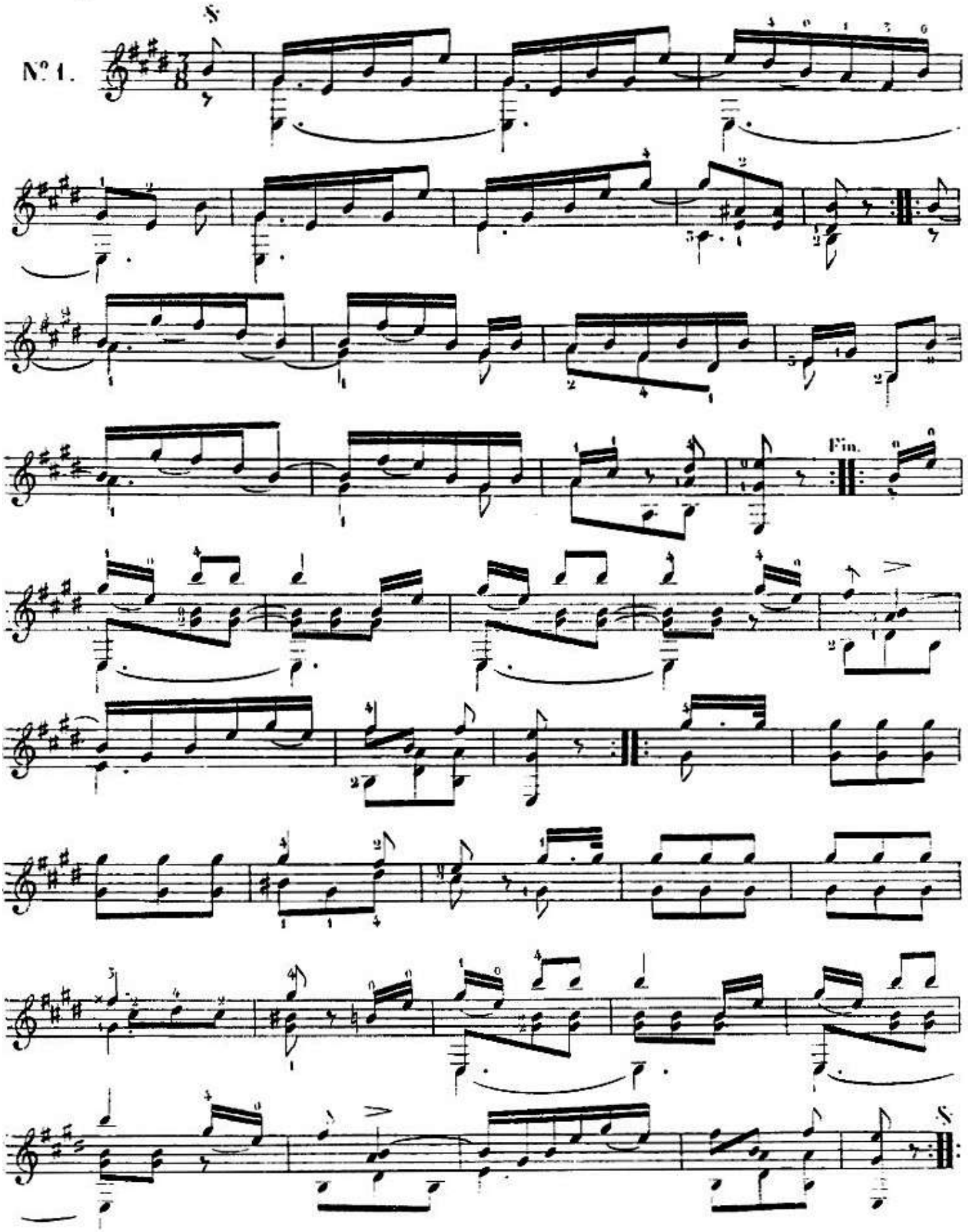

p
dol
dol
f


man - - - can - - - do.
Primo tempo
p
fp
p

Quand on veut finir d'une manière éclatante, au lieu de jouer de suite après le Signe 𝄋 on passera à la terminaison suivante.

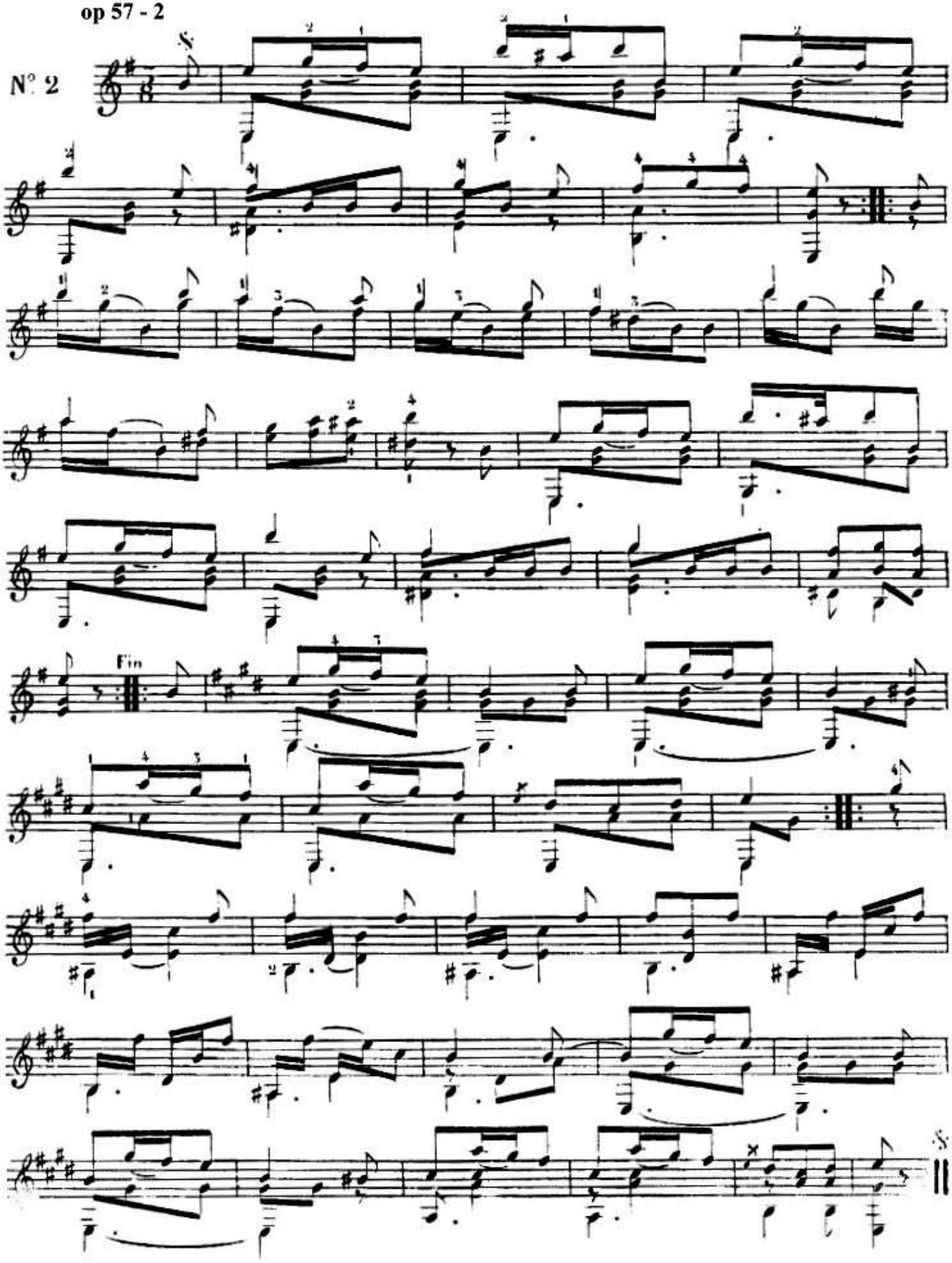


op 57 - 1

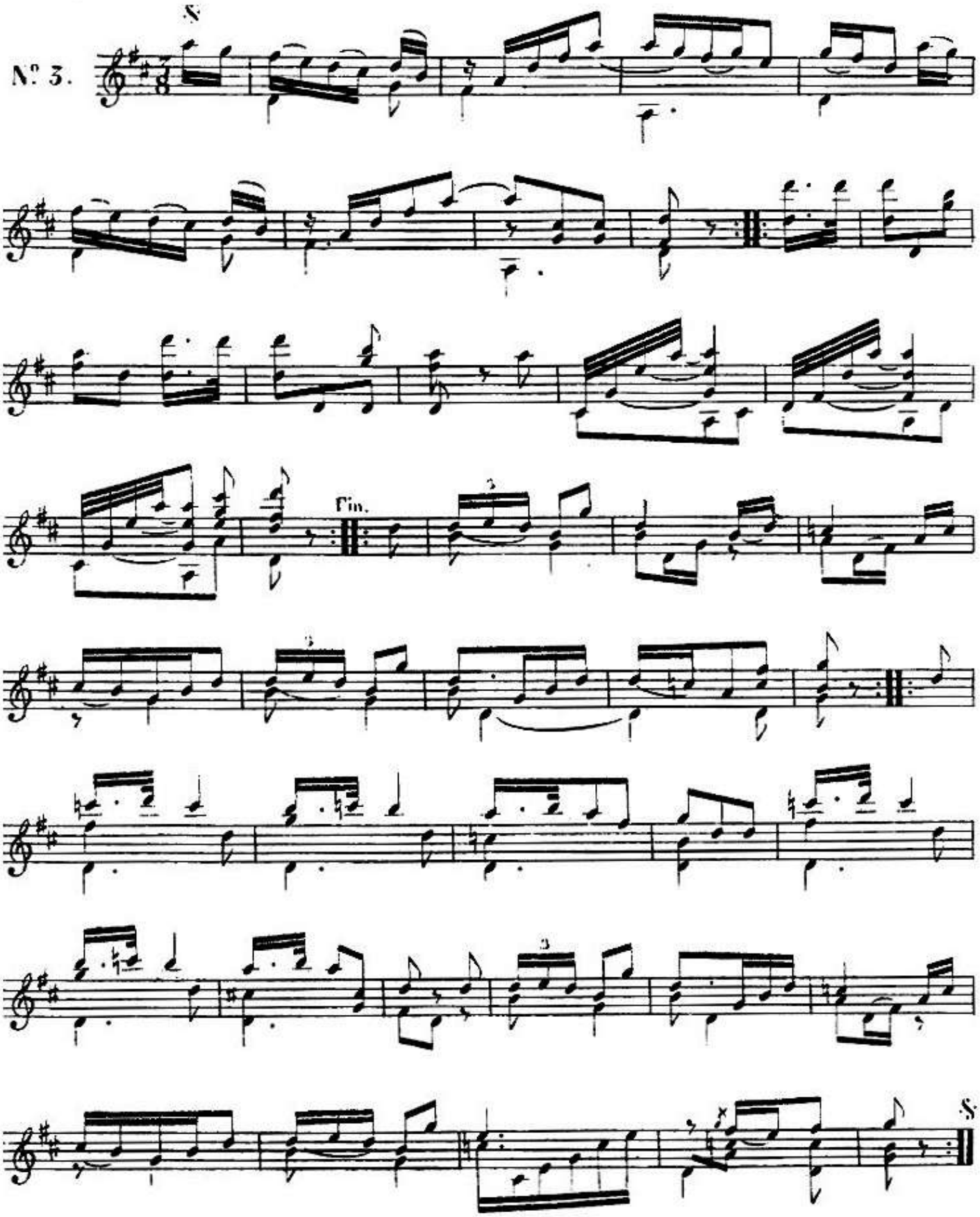


op 57 - 2

N° 2

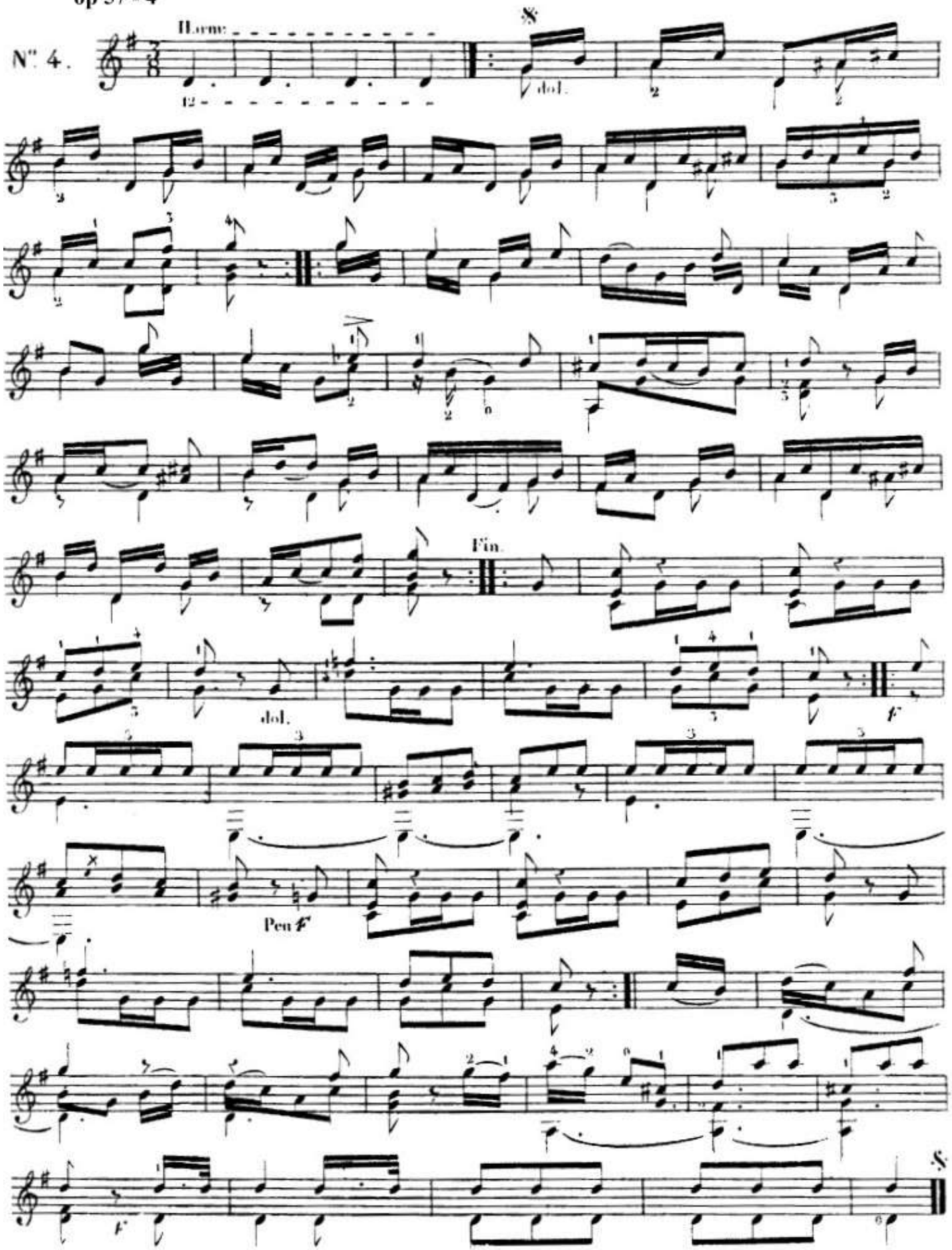


op 57 - 3

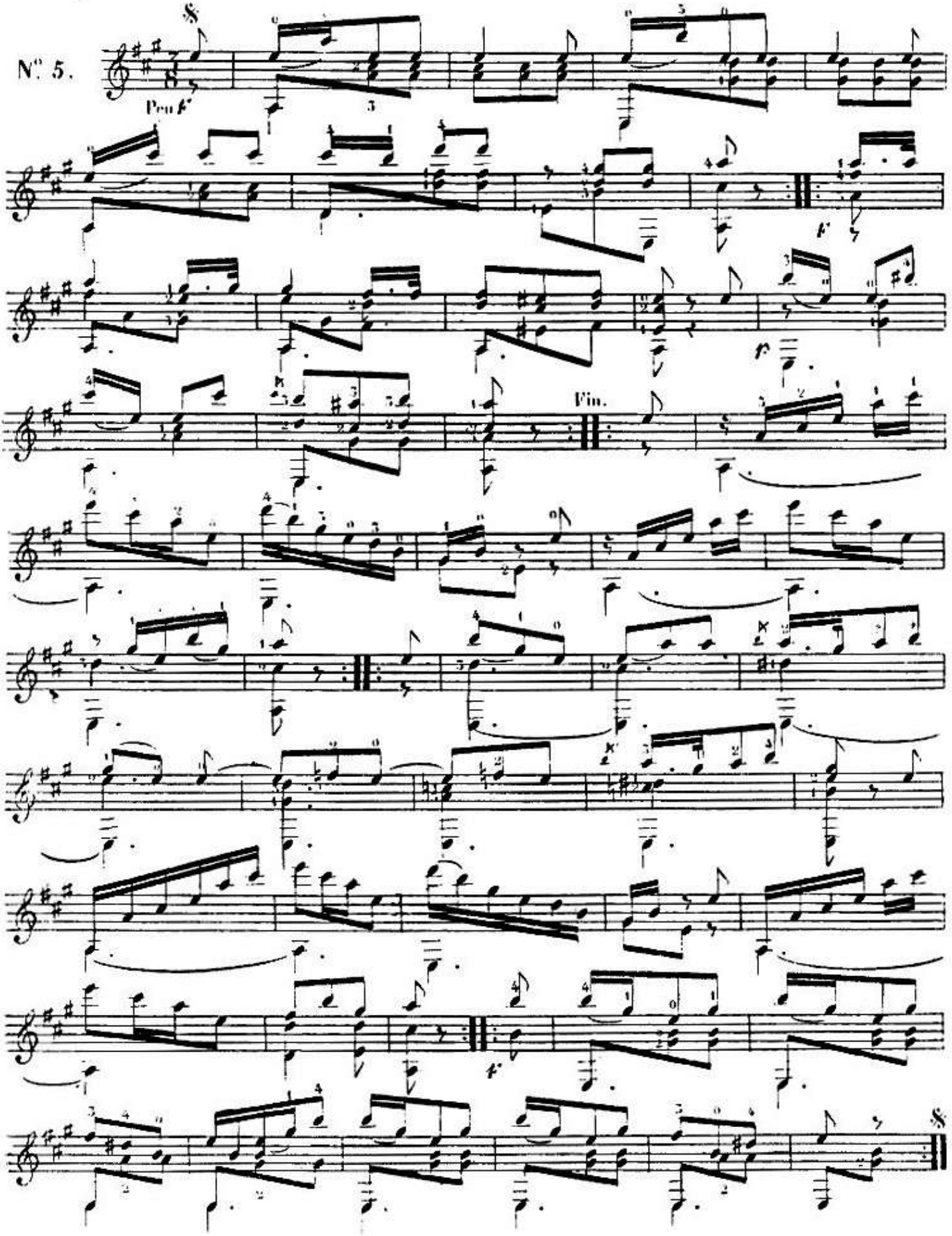


op 57 - 4

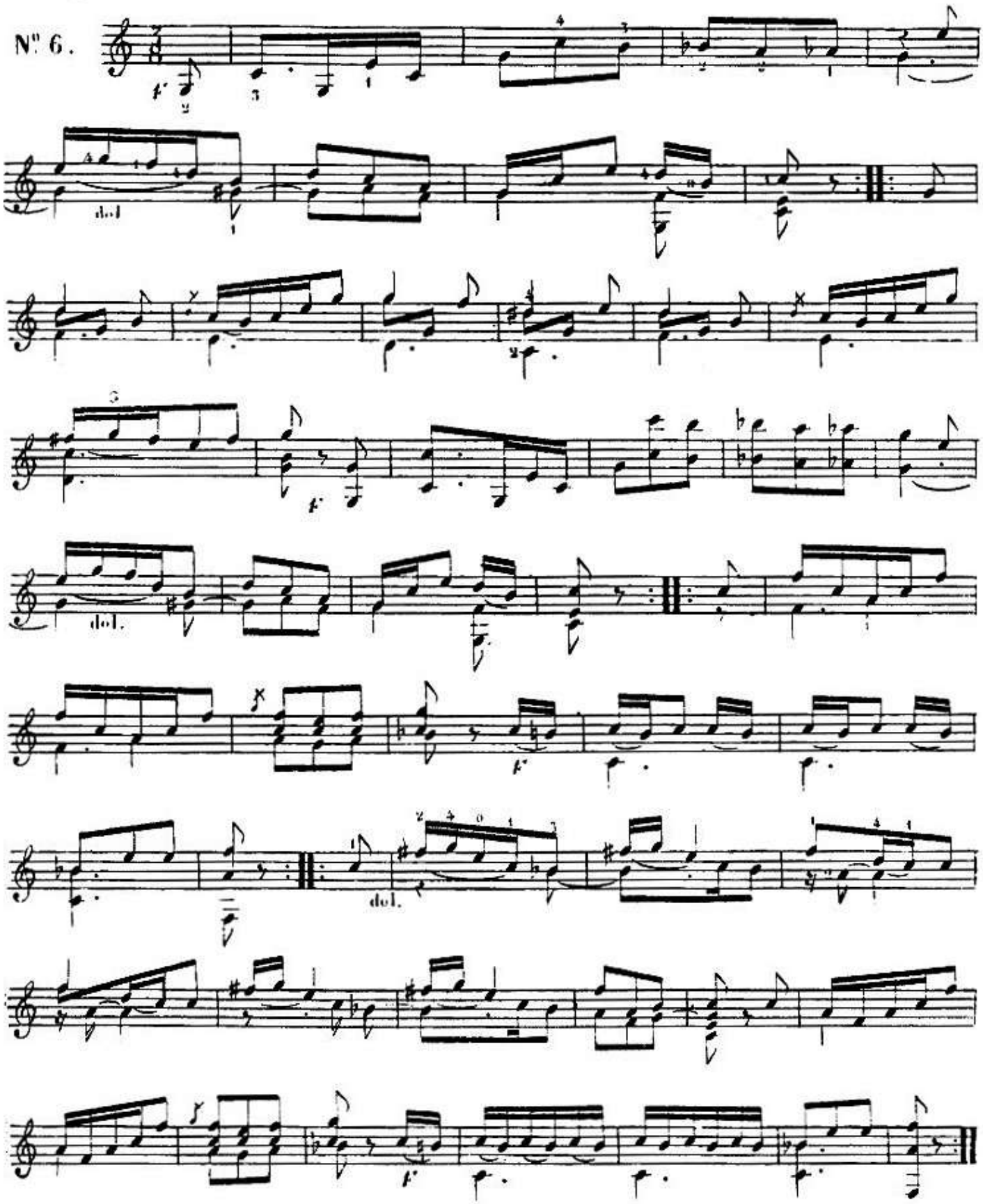
N°. 4.



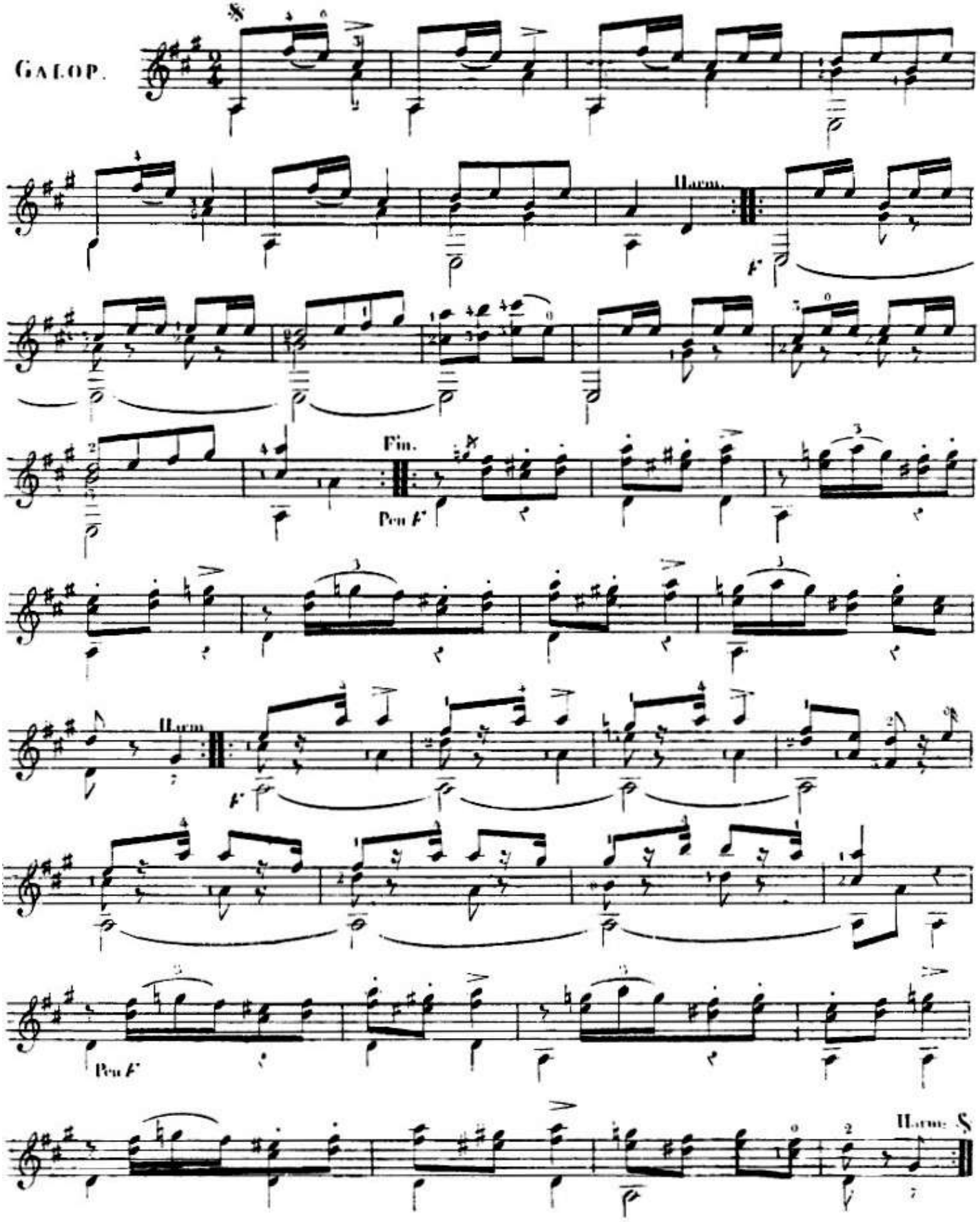
op 57 - 5



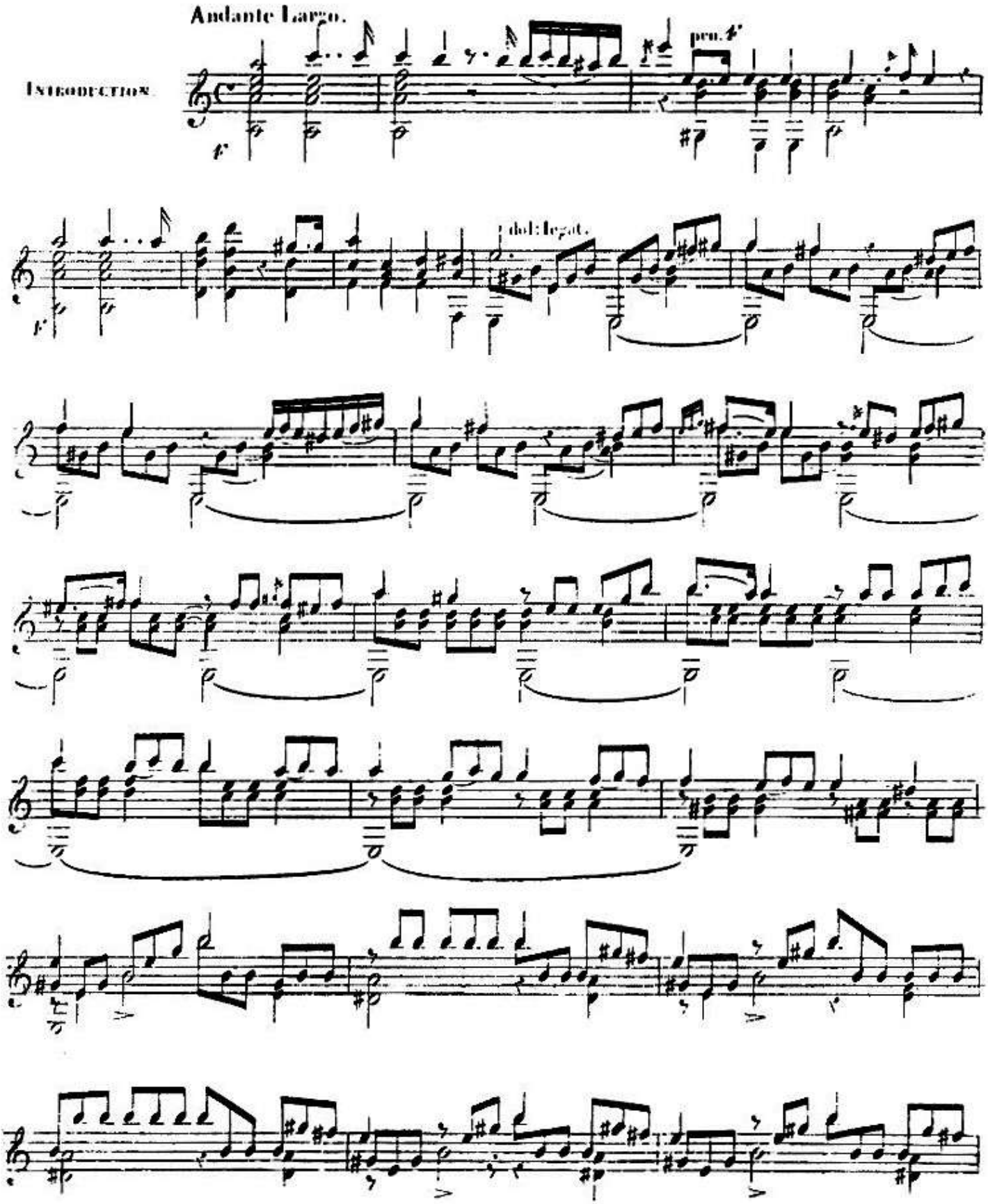
op 57 - 6



op 57 - galop

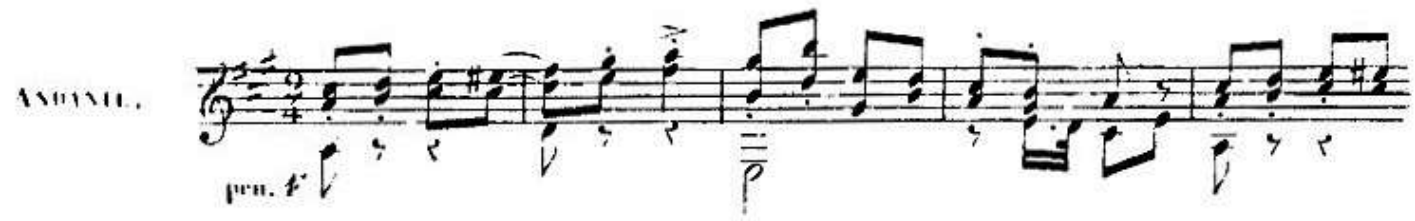


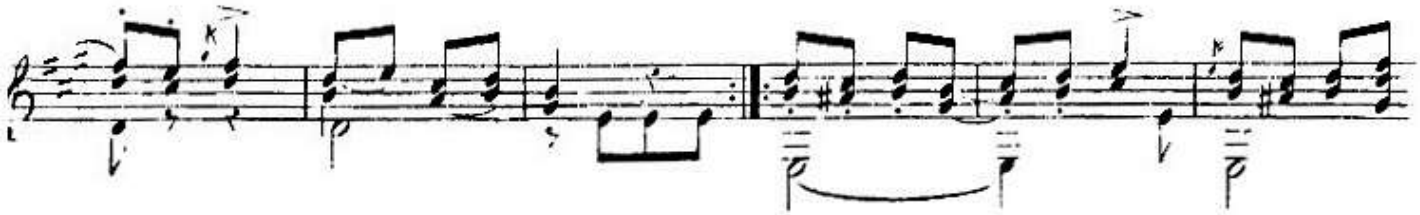
op 58

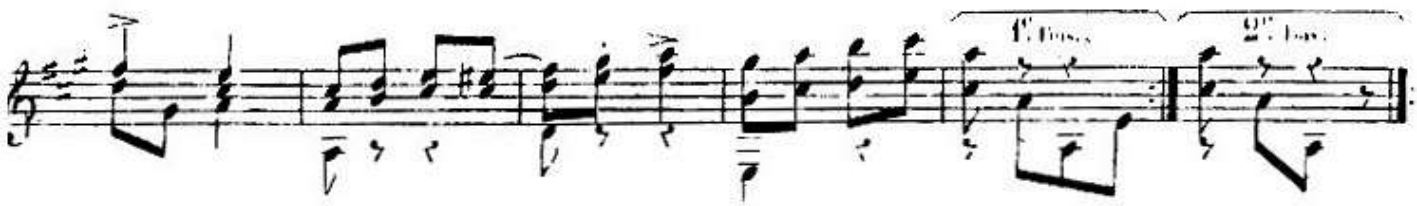


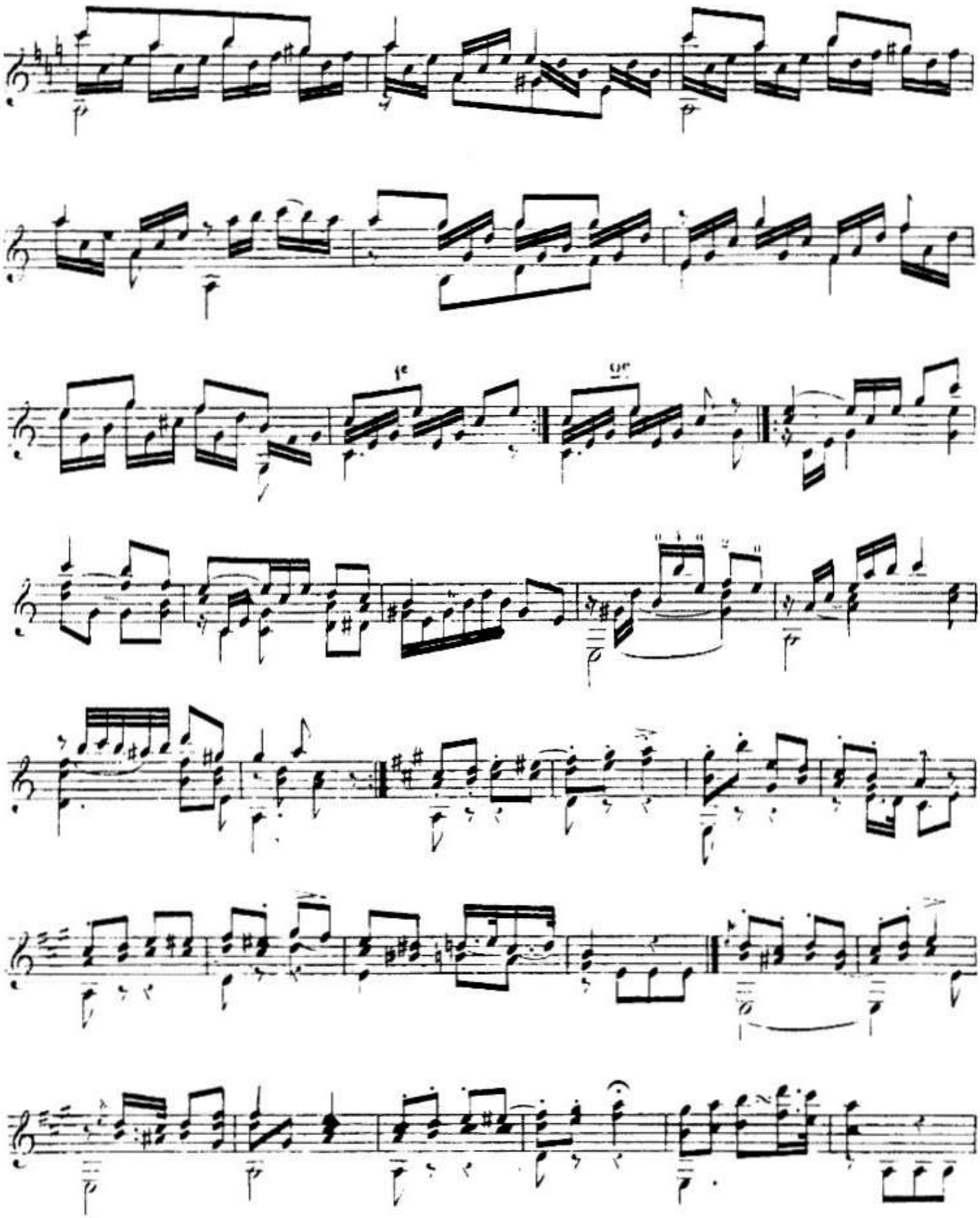
ad libitum.

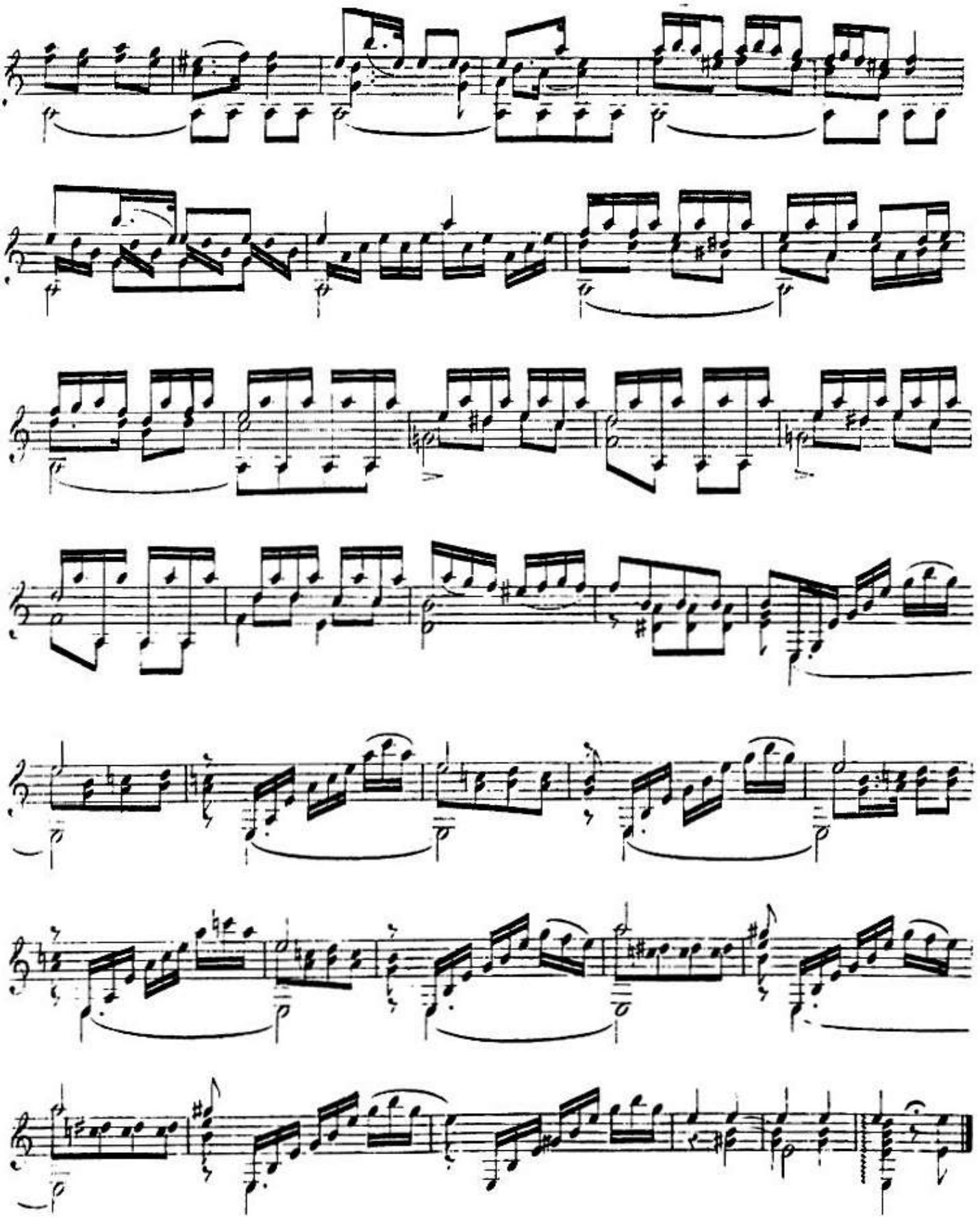
calli:

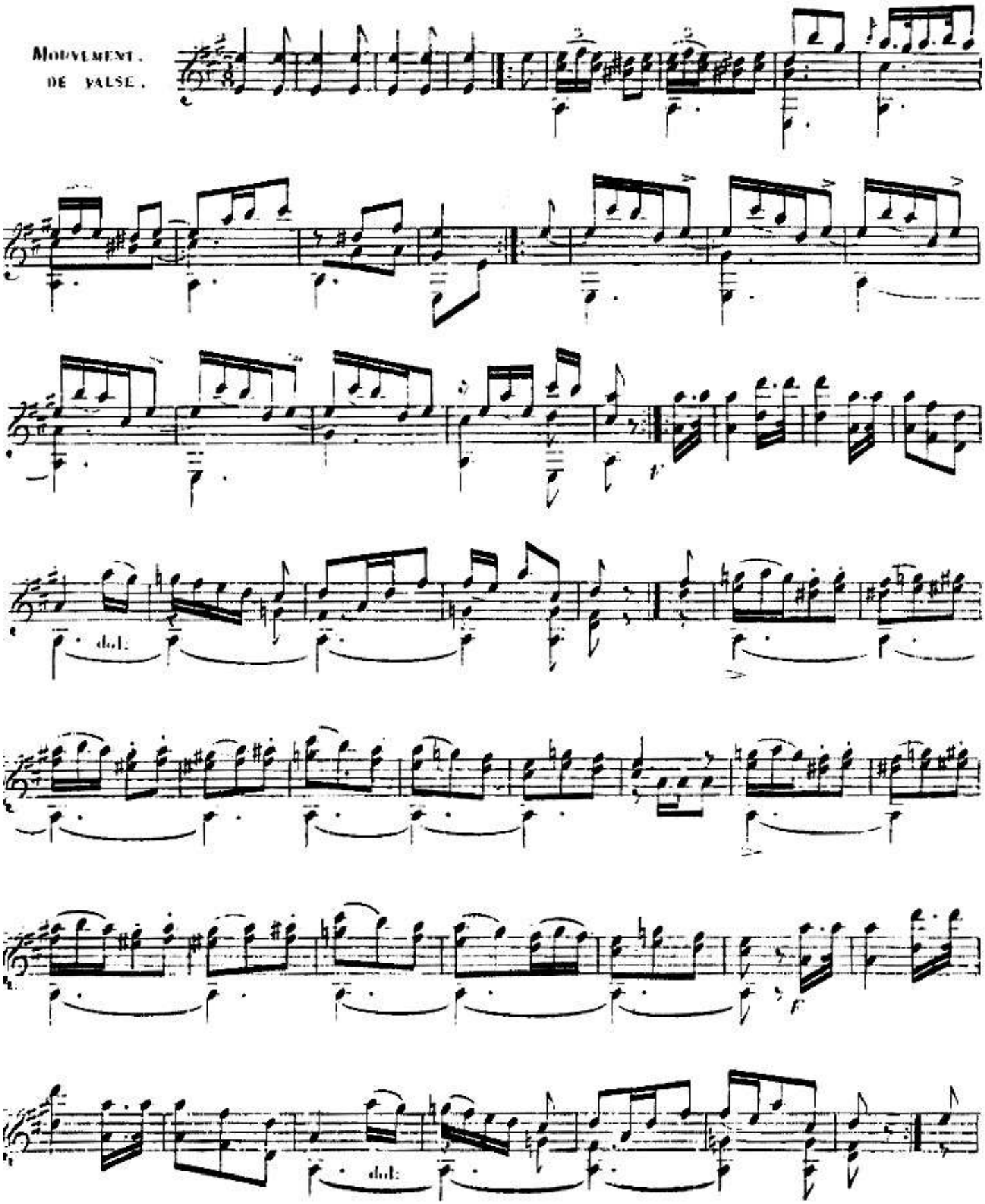

ANDANTE.
pizz.

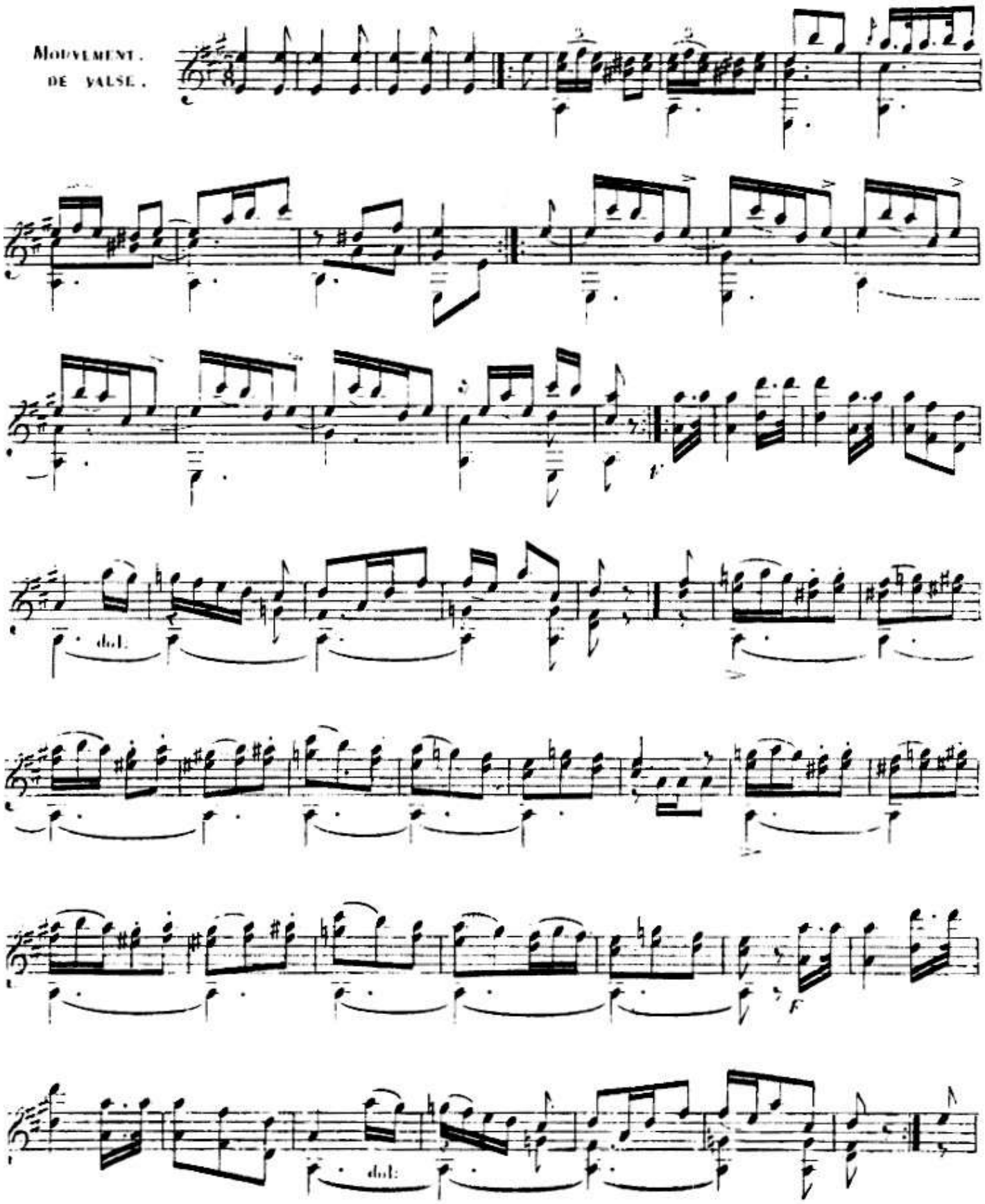


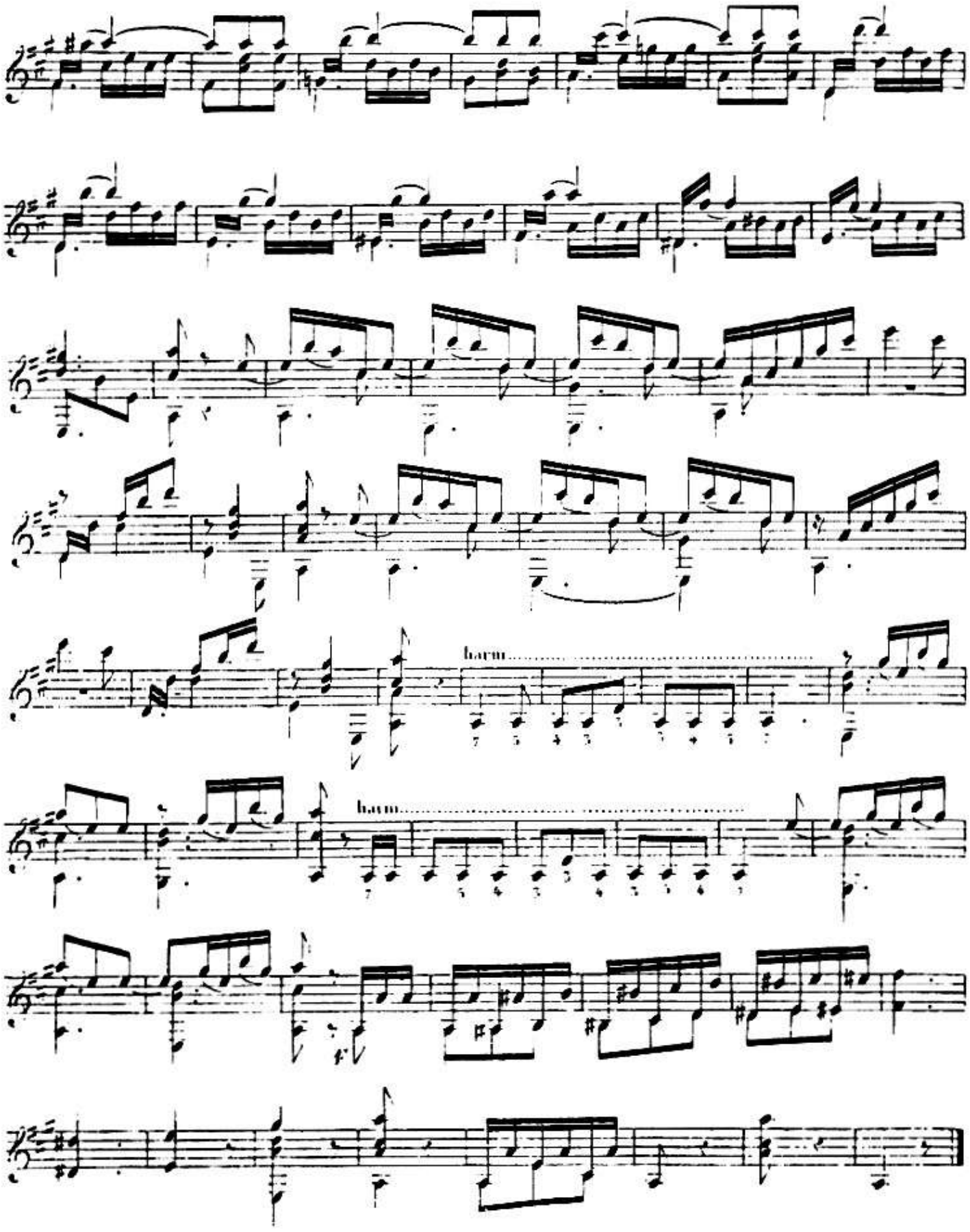

1. Fine.
2. Fine.






Mouvement
de valse.
dol.
dol.


Mouvement
de valse.
dol.
dol.

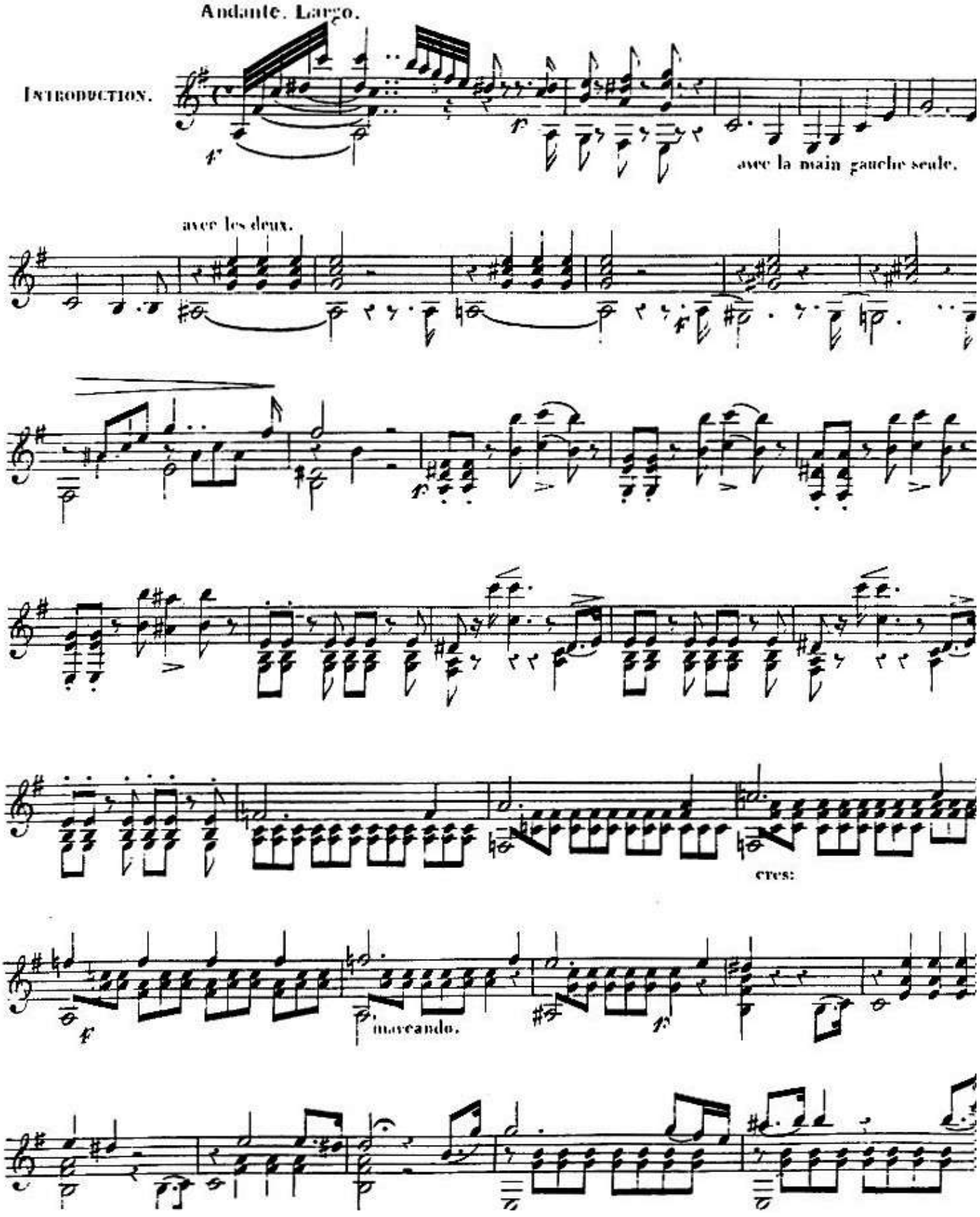

harm.....
harm.....

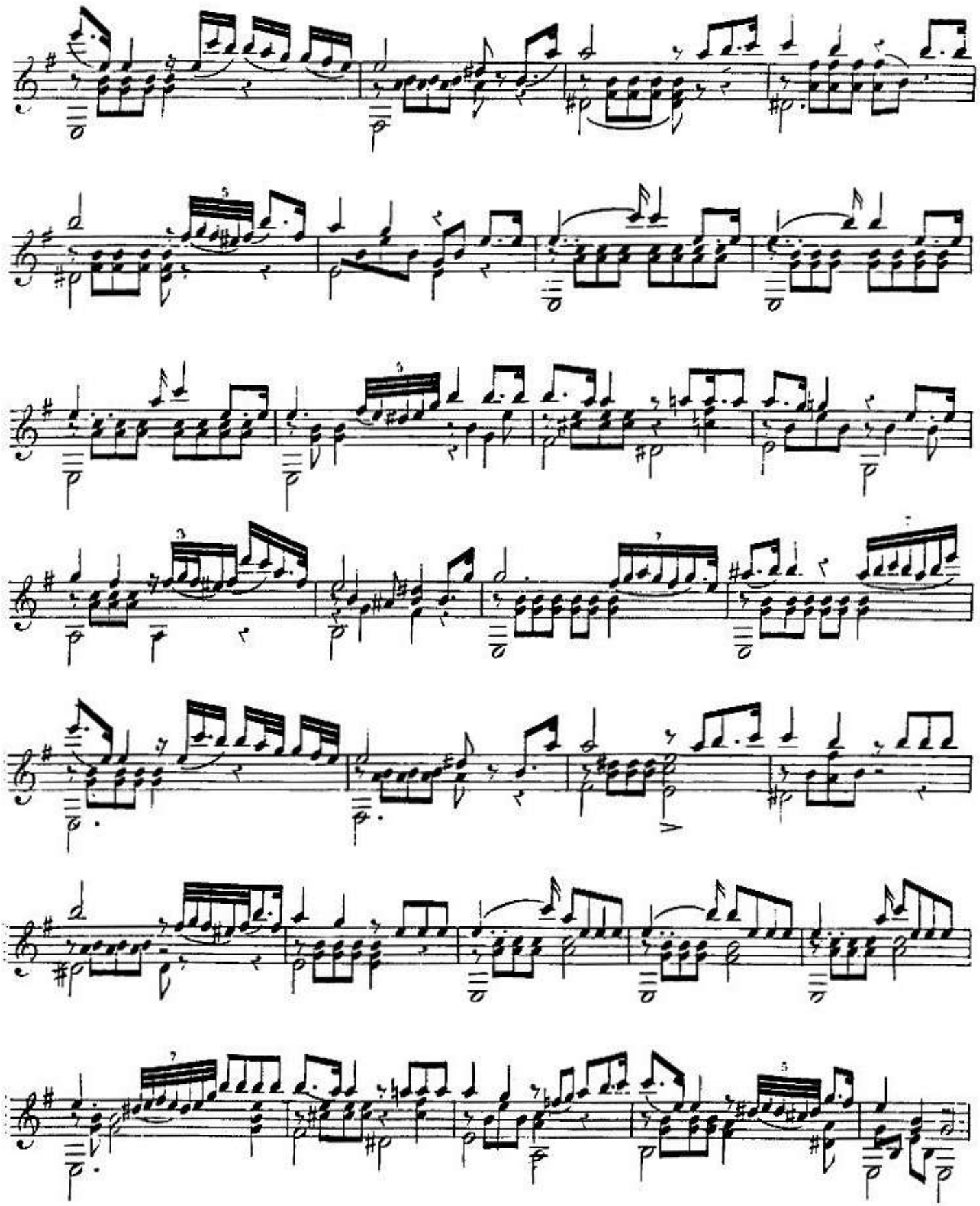
op 59

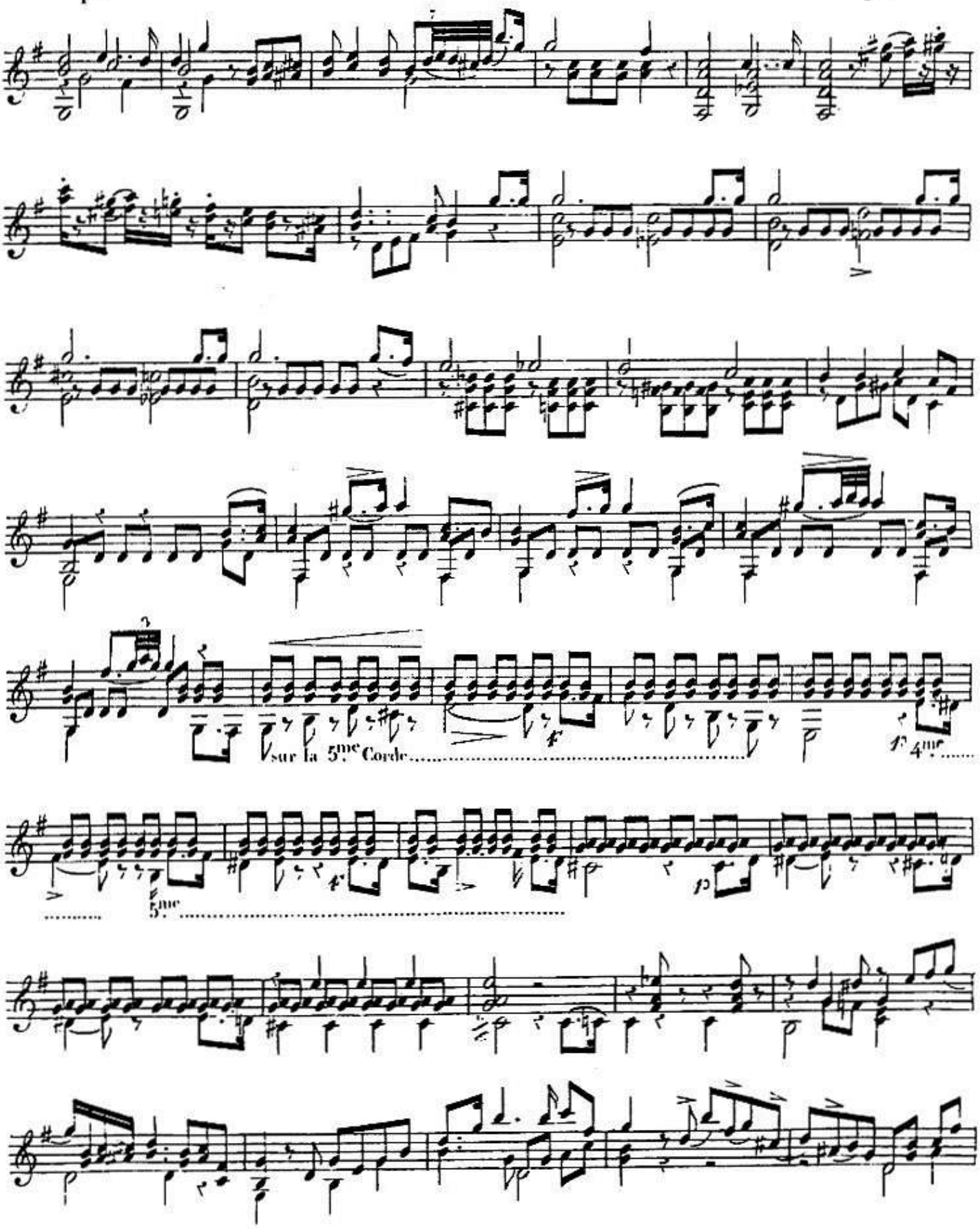
AVERTISSEMENT.

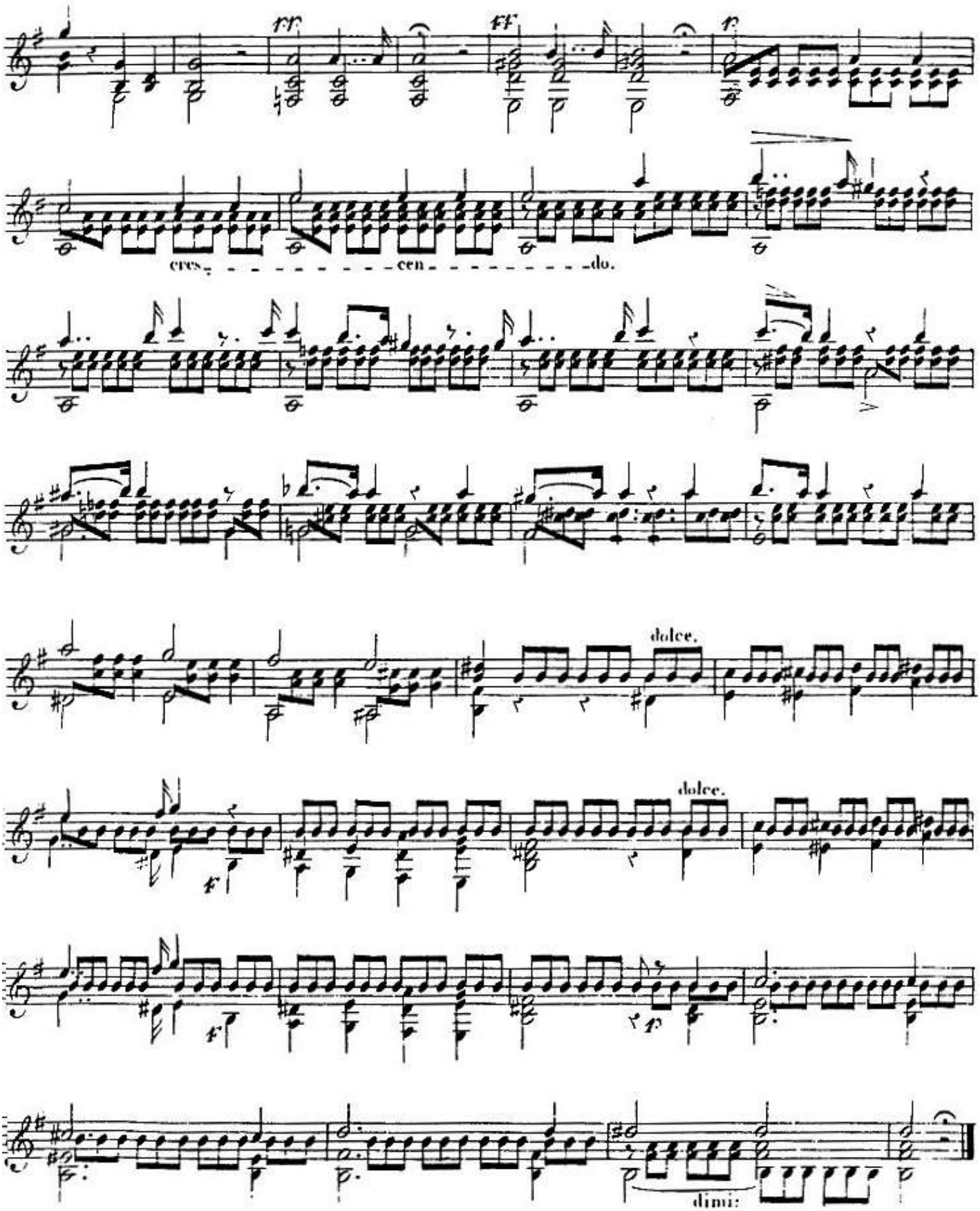
Je n'aurai jamais osé imposer à la guitare une tâche si rude que celle de lui faire rendre les effets exigés par la nature de ce morceau sans l'excellente invention de mon ami Denis Aguado. Ce pied qui en soutenant la guitare à la hauteur et à la position qui convient à chaque éxécutant ajoute aux moyens d'éxécution ceux qu'on devait employer à soutenir le manche avec la main gauche, ou à presser le corps de l'instrument avec le bras droit pour lui donner un peu de fixité. N'ayant à m'occuper que du doigté et de la production du son je puis placer ma main gauche de manière à trouver sous les bouts de mes doigts ce que je serais obligé de chercher à chaque instant si je voulais la tenir à la manière des guitaristes en général; ou bien si je voulais la tenir comme il le faut, je m'exposerais à ce que le poids du manche lui fit changer de direction dans les mouvements ou la transition rapide du haut en bas le laisserait un instant en liberté, et mes doigts ne trouveraient plus la corde au point ou j'aurais visé.

Je conçois parfaitement que la plus part des guitaristes ne partagent point mon opinion à l'égard de l'invention de mon ami; cela est tout simple: la confection de leur Musique n'a besoin que de la moitié de la longueur des doigts de la main gauche devant le manche, le reste se trouvant derrière pour le soutenir place le pouce à même de faire des notes de basse qui faites par l'index ou le médium donneraient à leur jeu un air de facilité qui ne produirait nullement l'effet qu'ils se proposent. Il est vrai que cette musique est la cause du discrédit dans le quel la guitare se trouve dans le monde vraiment musical, et que Guitariste est le synonyme de pis aller: mais, est-ce la nature de l'instrument qui discrédite l'artiste, ou le guitariste qui dégrade l'instrument?... L'invention d'Aguado va résoudre la question. La guitare offre maintenant la facilité de l'élever au rang qui lui appartient par son aptitude à l'harmonie presque autant que la harpe, et bien plus pour la mélodie. Celui qui aurait déja un peu de talent ne serait point excusable s'il ne contribuait pas à étendre les bornes dans les quelles l'ignorance et la routine ont renfermé ce puissant instrument. Sans l'invention de mon ami je n'aurais jamais imaginé que la guitare fut capable de rendre à la fois les différentes qualités de son, de la partie chantante, de la basse, et du complément harmonique, éxigées de rigueur dans un morceau du caractère de celui-ci, et sans une grande difficulté; car tout est du domaine de l'instrument. Qu'on essaye de le jouer sans ce secours en soutenant le manche à la manière de certains guitariste; et on verra l'impossibilité de jouer (de cette manière) d'autre chose que de la mandoline un octave en dessous, et avec une note de basse par ci par là: c'est à dire, de la pauvre musique. en vain quelques guitaristes accumuleront des difficultés pour éblouir le vulgaire en s'emparant d'un beau morceau à succès composé pour orchestre tel que l'ouverture de Guillaume Tell, de Sémiramis, etc. la nécessité de le dépouiller d'harmonnie dans les moments ou elle est plus indispensable, et même d'en mutiler le squélette pour qu'il ne dépasse point la portée de leurs doigts, raccourcis et mal placés à cause de l'usage absurde du pouce pour les notes de la sixième corde, rendra pitoyable et mesquine la musique la plus délicieuse. Voilà pourtant ce qu'on ose appeler Arranger:


Andante. Largo.
INTRODUCTION.
avec la main gauche seule.
avec les deux.
cres:
marcando.

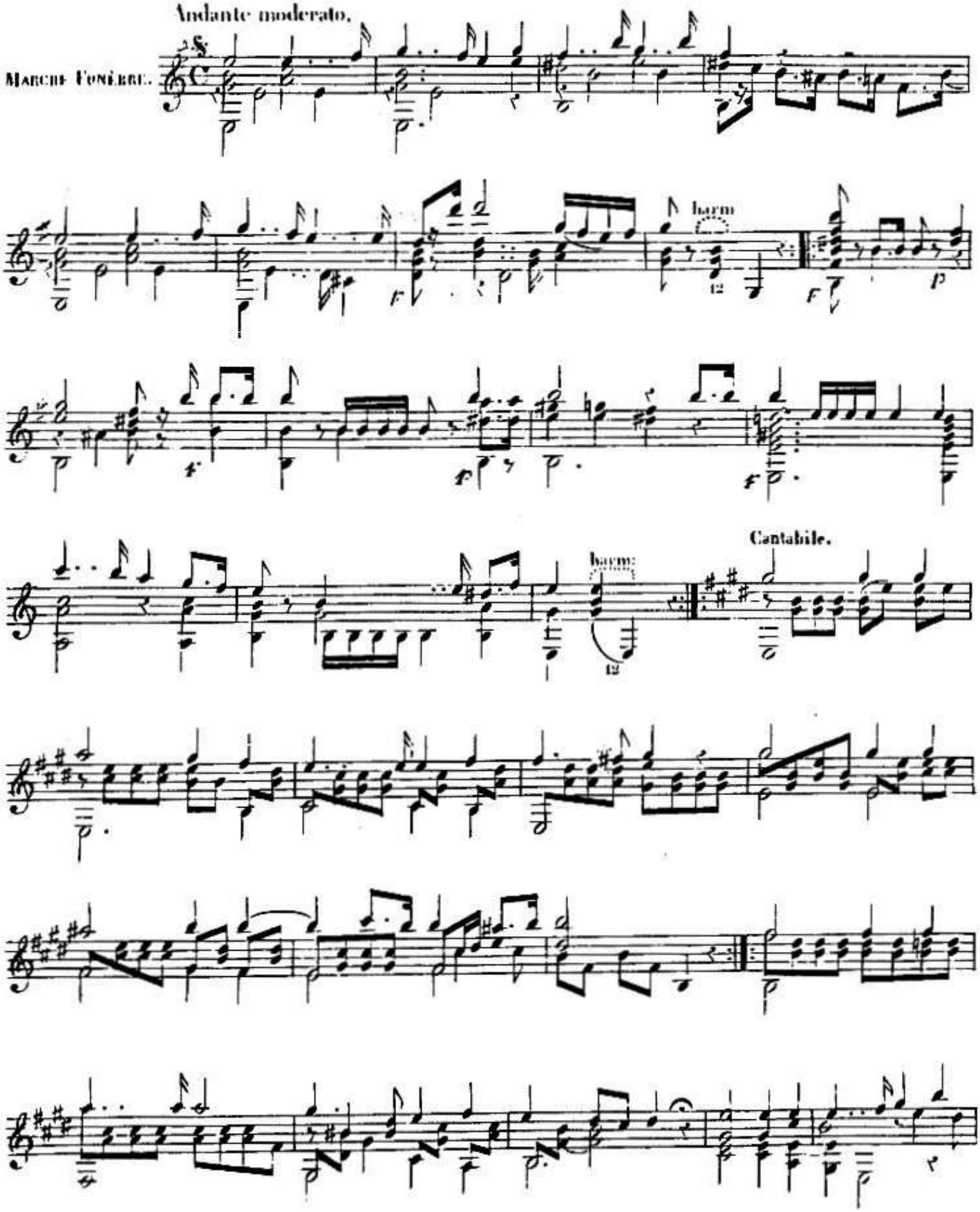


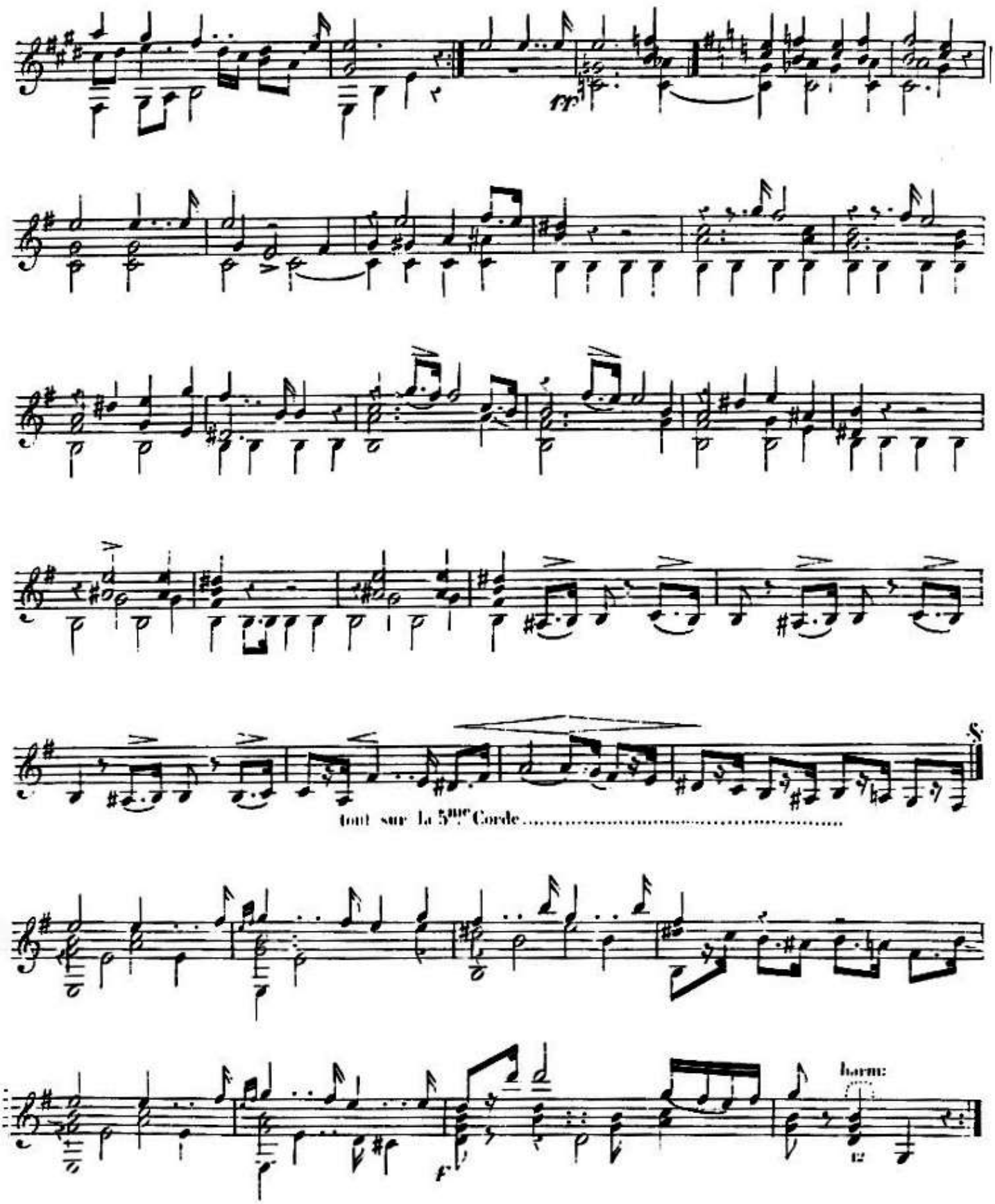

sur la 5.me Corde
4.me
5.me

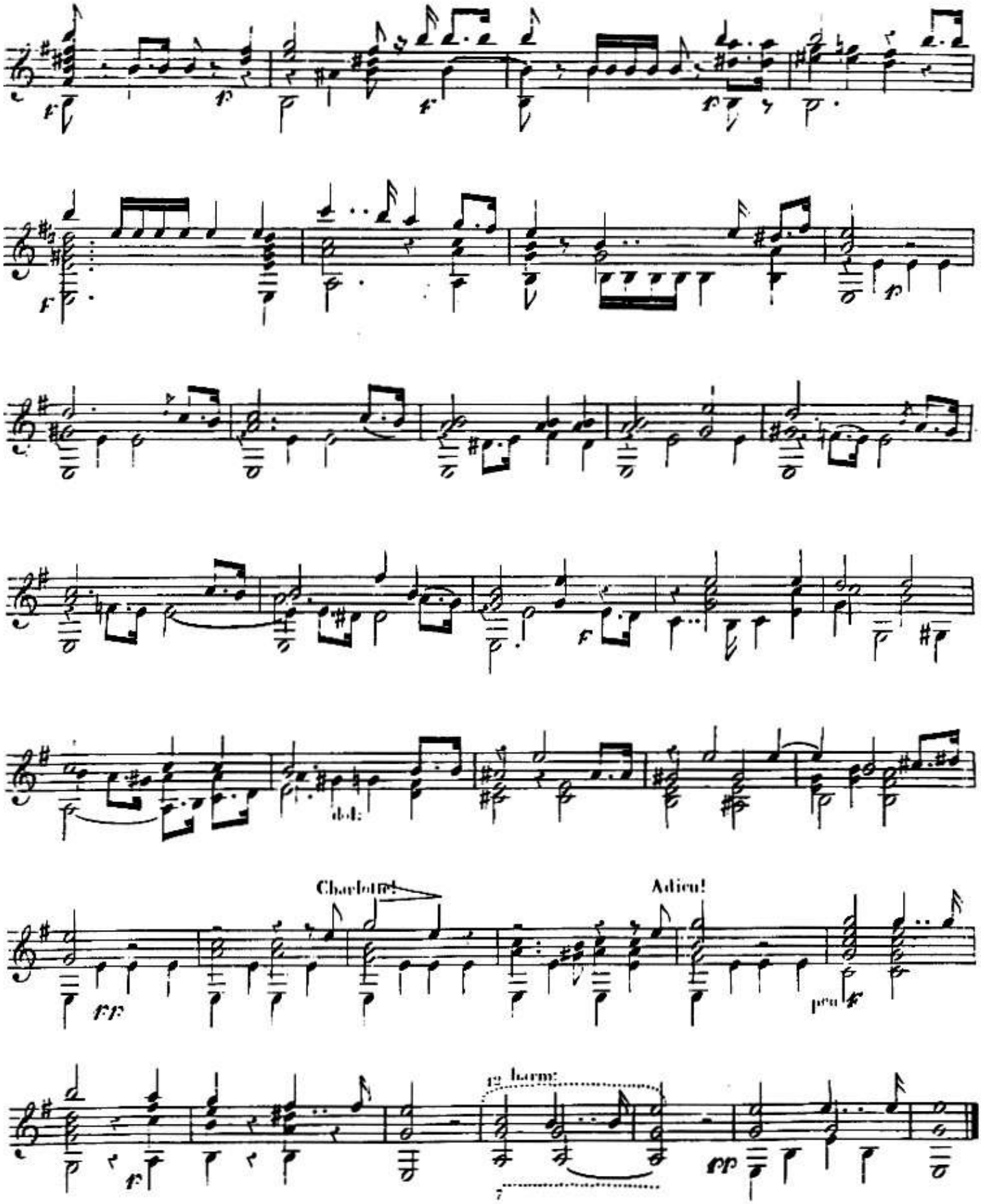

cres - - - - - - - - - - cen - - - - - - - - - - do.
dolce.
dolce.
dimi:

Andante moderato.

Marche Funèbre.




tout sur la 5me Corde
harm:


dol:
Charlotte!
Adieu!
pen
12 harm:

op 60

AVERTISSEMENT.

Cet ouvrage est, selon moi, d'une grande importance, en ce qu'il remplit deux objets ordinairement incompatibles: celui qui voulant apprendre à jouer de la guitare ne viserait qu'à l'acquisition d'un talent médiocre se trouverait l'ayant faite (au moyen de ces leçons) à peu de frais d'étude: et loin de se trouver engagé dans une route opposée à celle qu'on doit suivre pour aboutir à un grand talent, j'ai eu soin que malgré la facilité des morceaux, leur texture renfermat les principes d'exécution qui forment la base de ce qu'il peut y avoir de plus compliqué; et il serait dans le cas de continuer, s'il le voulait, sans la nécessité (malheureusement trop commune) d'être obligé de désapprendre pour chercher un autre point de départ.

On trouvera, d'après cela, que cet ouvrage devrait faire partie de ma méthode: ma conscience m'a empêché d'agir ainsi. Celui qui ne désire plus que ce que cet ouvrage peut enseigner, pour ainsi dire, machinalement, n'a pas besoin d'acheter un livre aussi couteux: Et au surplus, je serais tombé dans ce que je blâme; c'est à dire, dans cet usage de remplir une méthode d'éxemples faciles à éxécuter, qui flattent l'oreille, et qui contribuent à ce qu'on ne regrade pas le texte, qui est selon moi ce qui constitue la véritable méthode.

Sor - Opus 60 - Intro

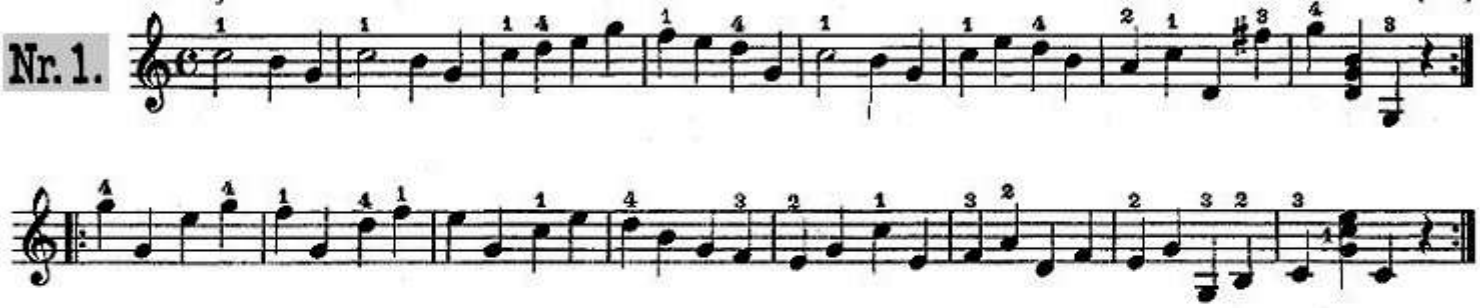
Les six premières leçons ne sont que pour s'exercer à trouver où chaque note doit être produite. Néanmoins, en suivant le doigté indiqué, et en ayant soin de ne pas lever le doigt placé jusqu'à ce qu'il doive être employé ailleurs, ou que la corde qu'il presse doive produire une note plus basse ou à vide, on parviendra, sans s'en appercevoir, à contracter l'habitude de bien placer la main gauche.

Les leçons dont le mouvement n'est point marqué doivent être etudiées lentement, et elles doivent augmenter de vitesse en raison du dégré d'assurance auquel l'élève sera parvenu.

Sor - Opus 60 - 01

Do Majeur *[D1]*

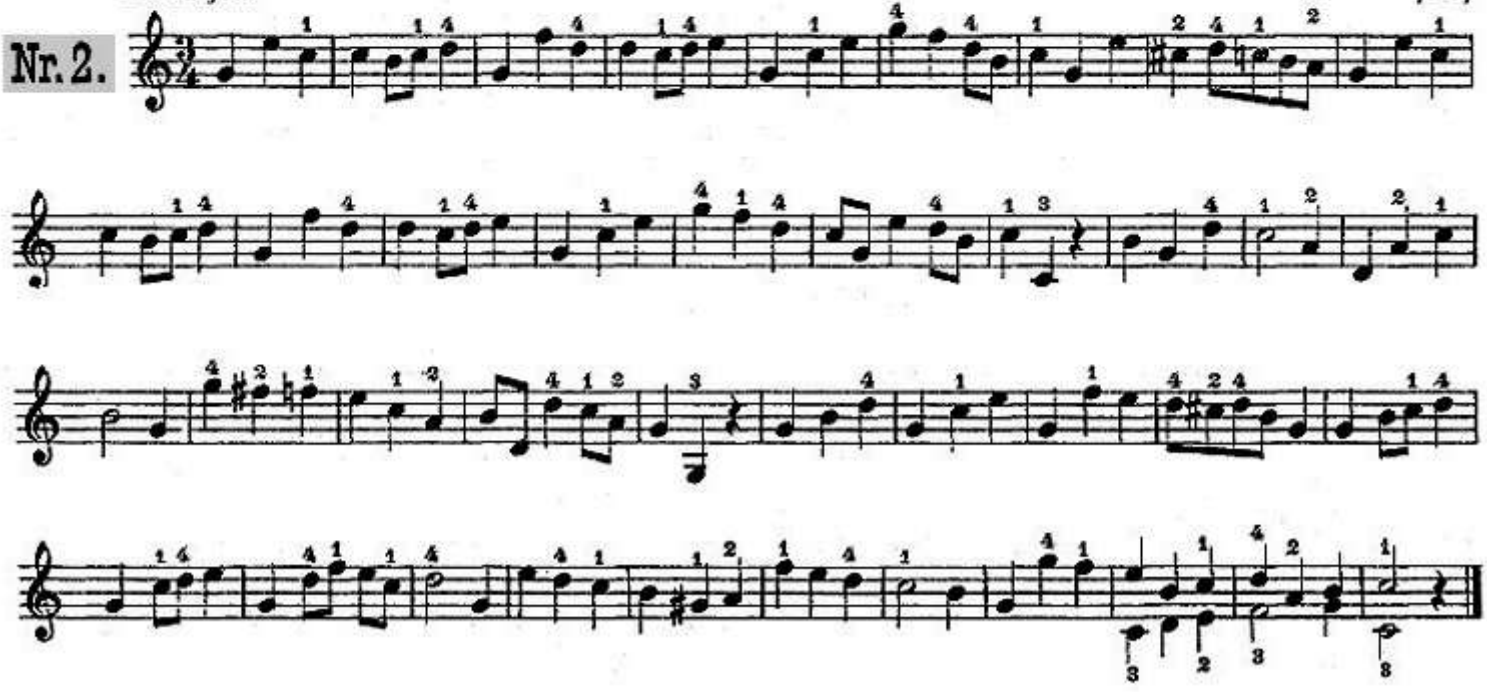
Nr. 1.



Sor - Opus 60 - 02

Do Majeur *[D1]*

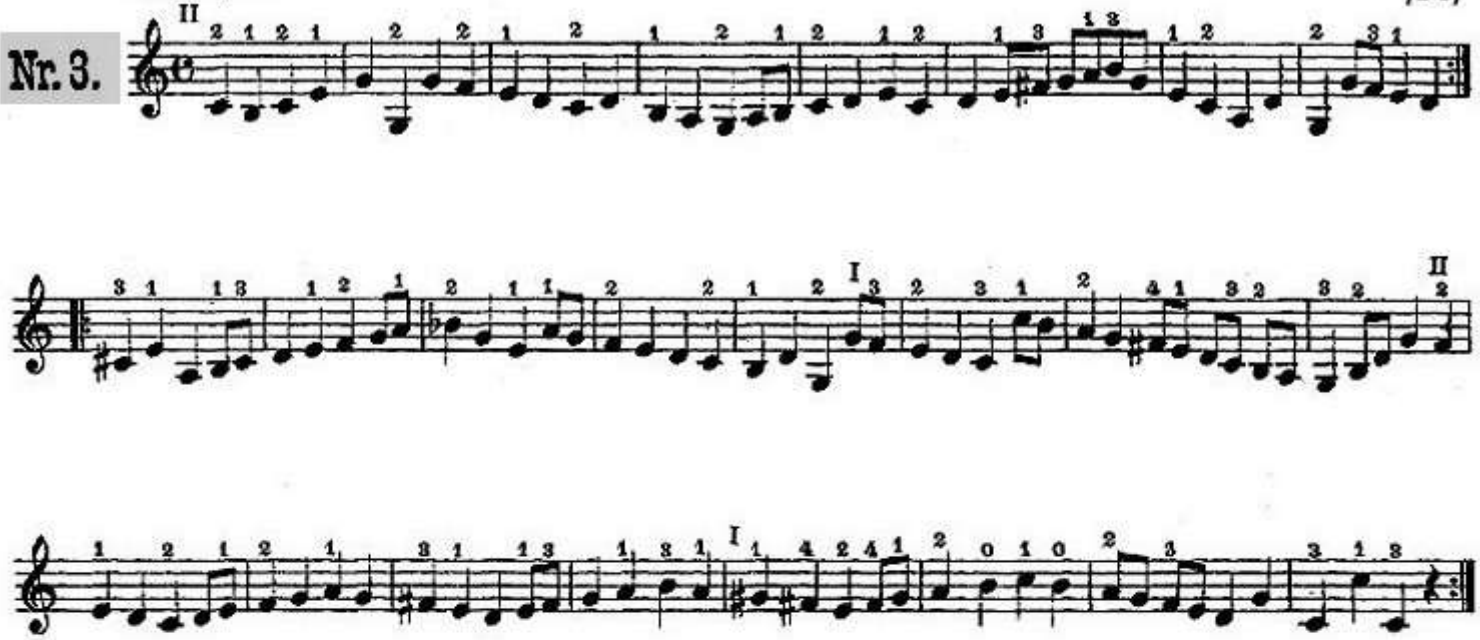
Nr. 2.



Sor - Opus 60 - 03

Do Majeur *[D1]*

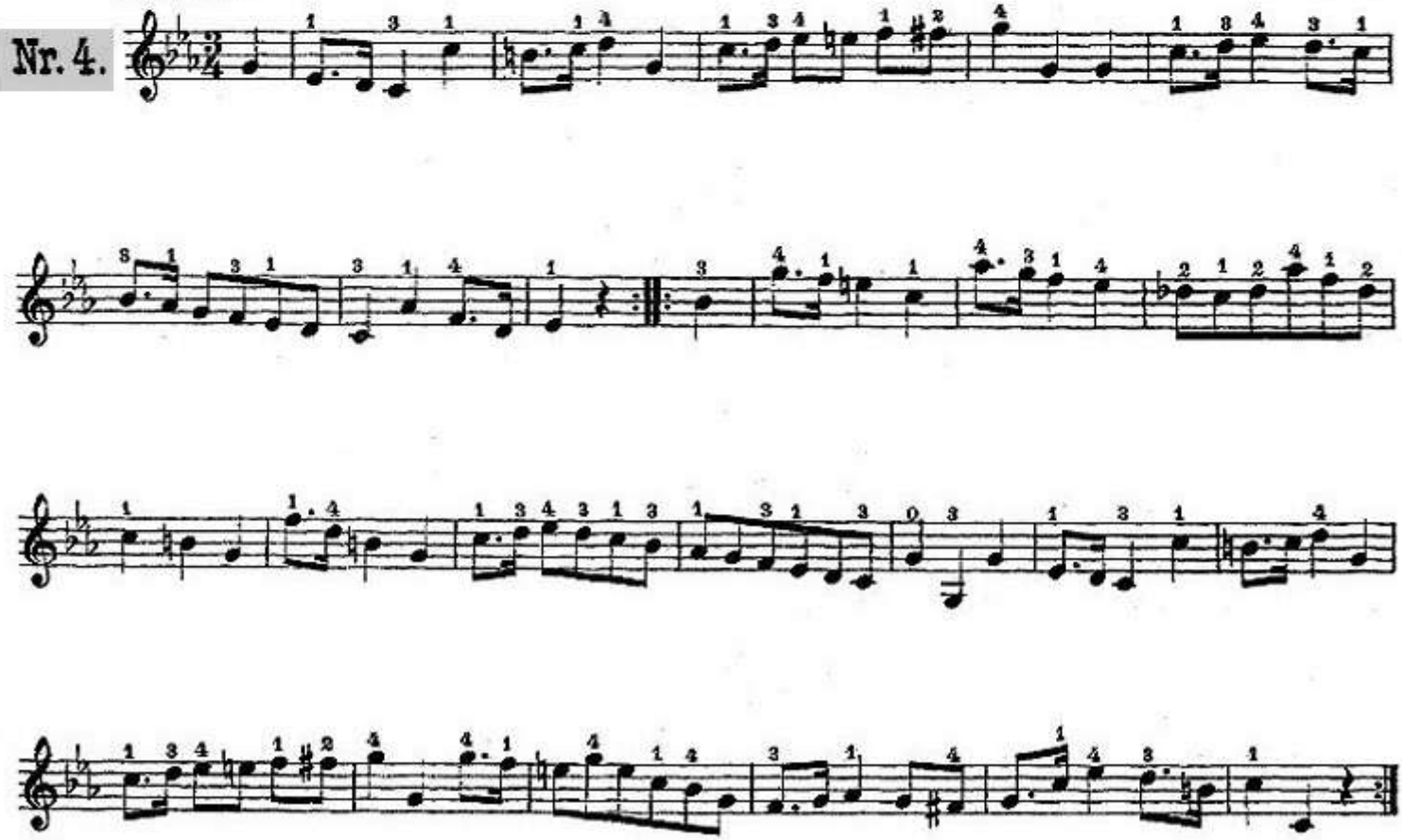
Nr. 3.



Sor - Opus 60 - 04

Do mineur *[D2]*

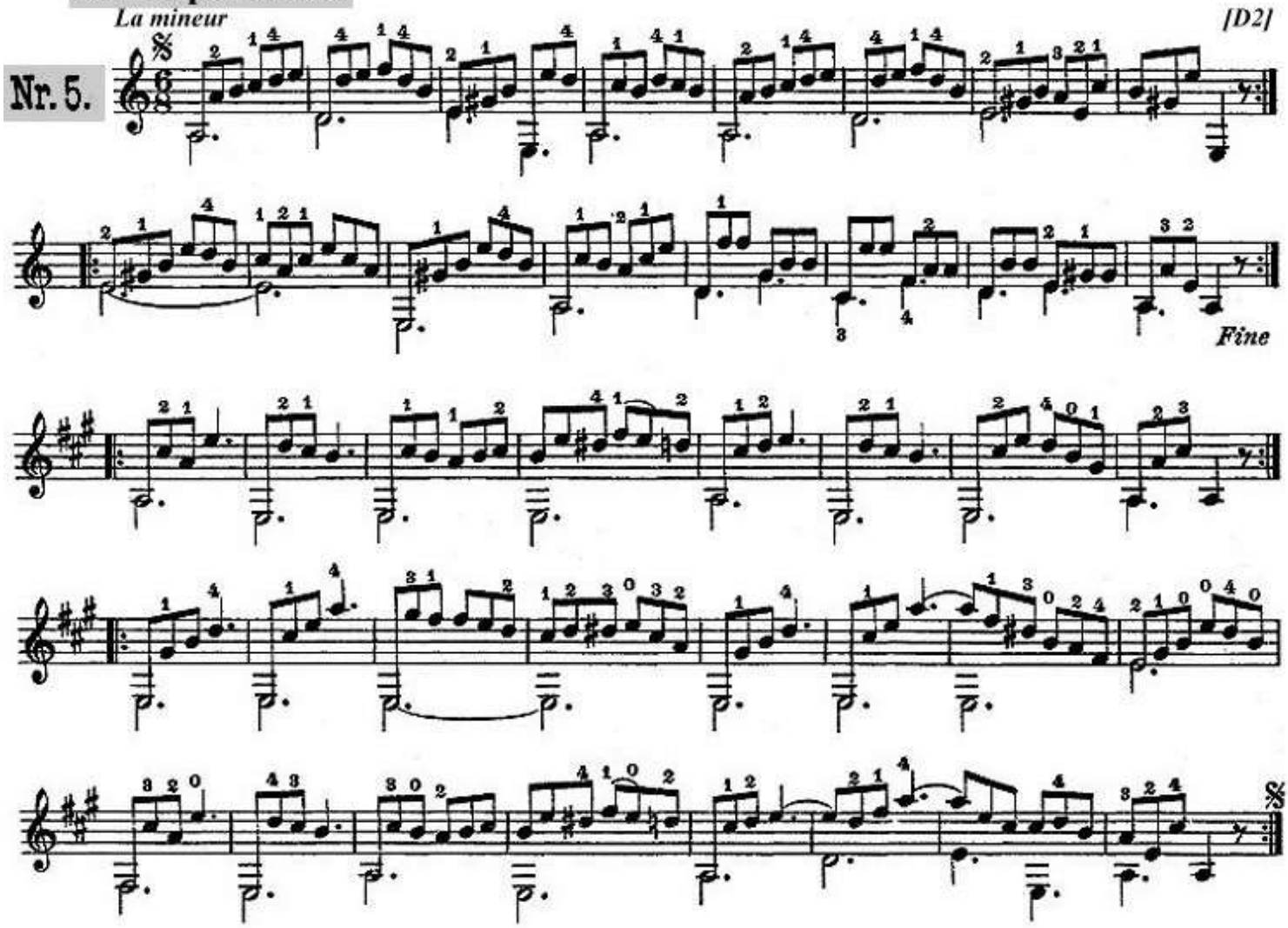
Nr. 4.



Sor - Opus 60 - 05

La mineur *[D2]*

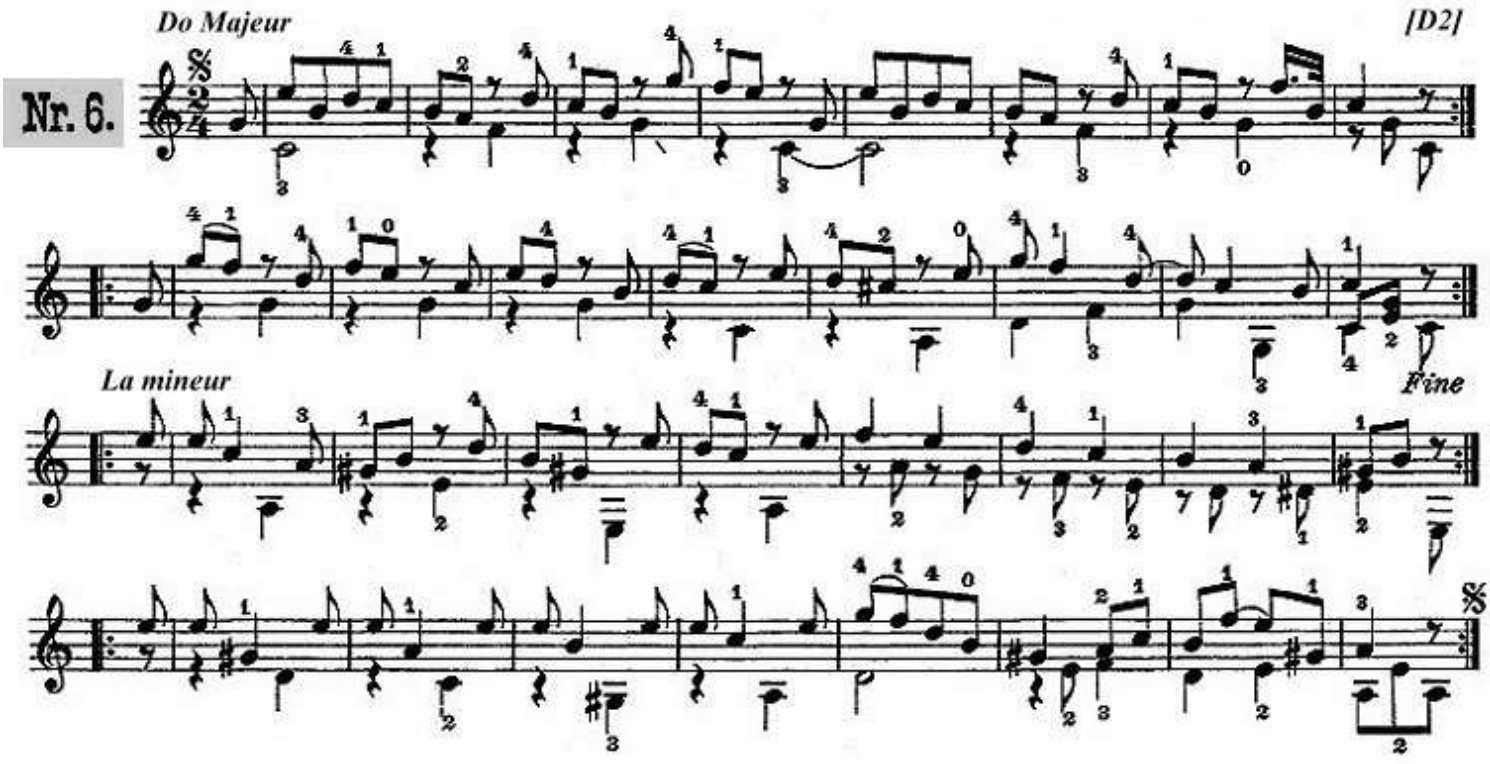
Nr. 5.



Sor - Opus 60 - 06

Do Majeur *[D2]*

Nr. 6.



Sor - Opus 60 - 07

Ferdinand Sor, aus Op. 60.

Nr. 7.

Do Majeur [D3]

Fin.

Fa Majeur

La mineur

Fa Majeur

Sor - Opus 60 - 08

Nr. 8.

Do Majeur [D2]

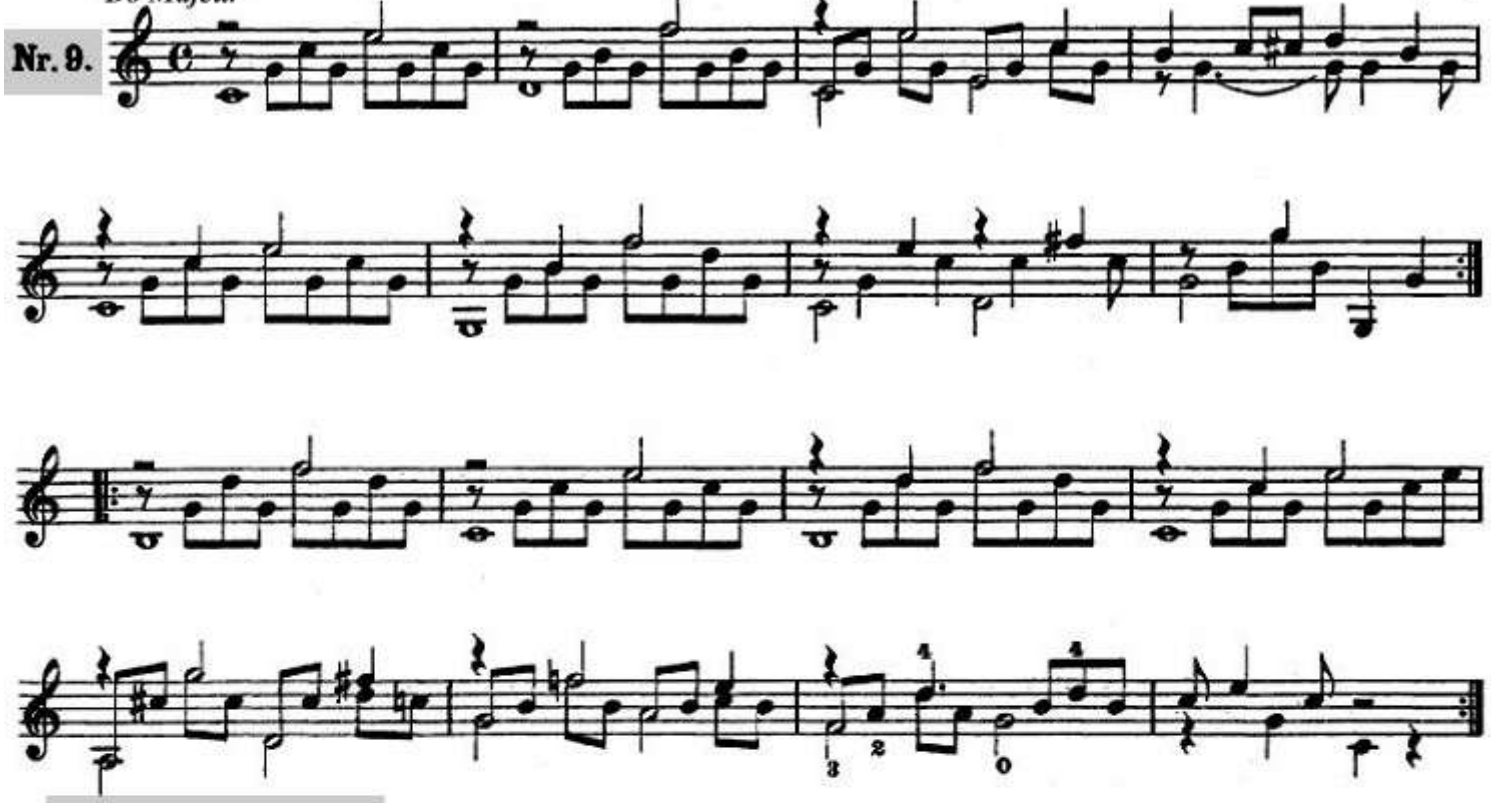
Sor - Opus 60 - 09

Cette leçon n'est pas autre chose que le développement de la précédente.

[D2]

Do Majeur

Nr. 9.

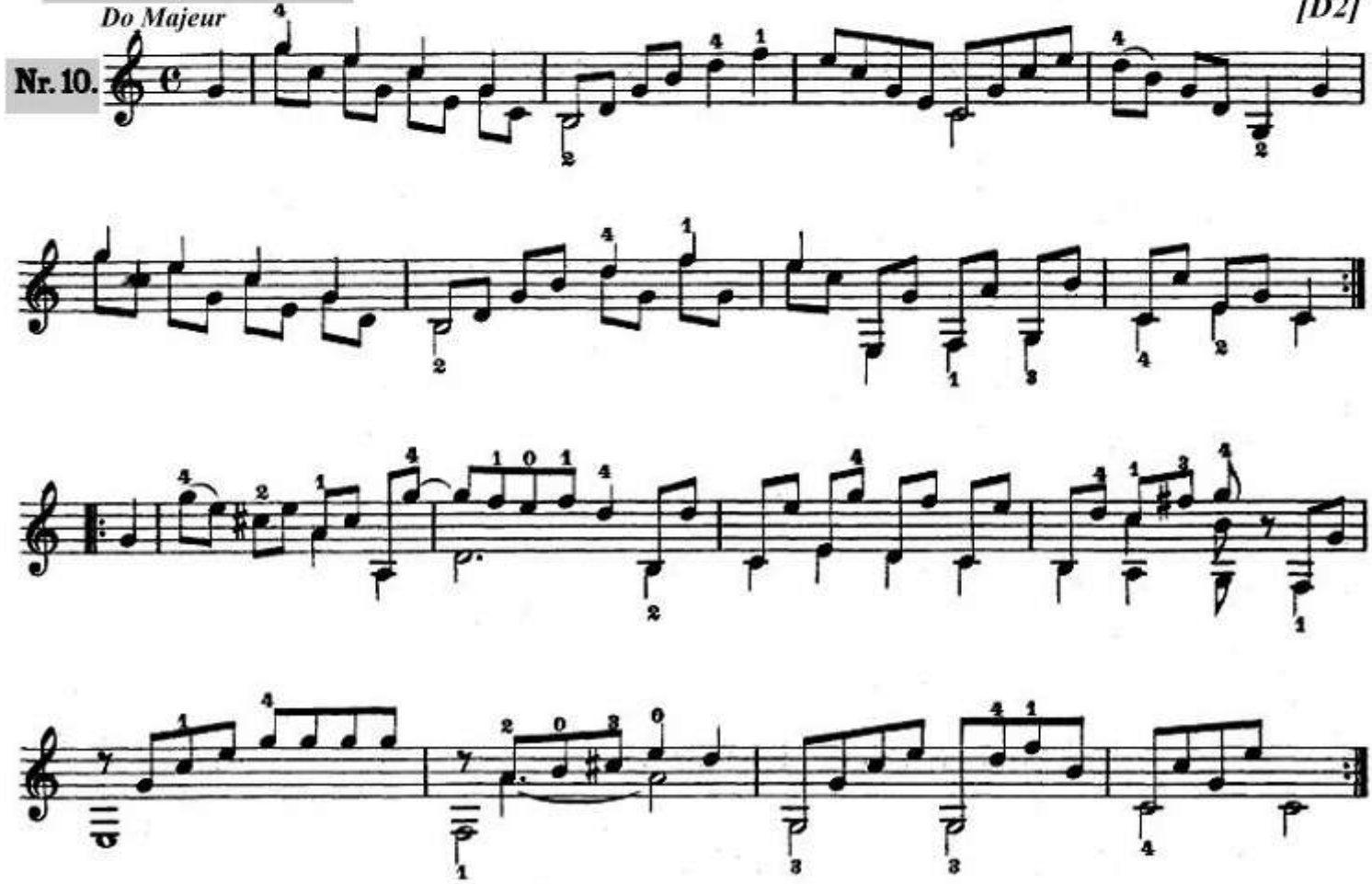


Sor - Opus 60 - 10

[D2]

Do Majeur

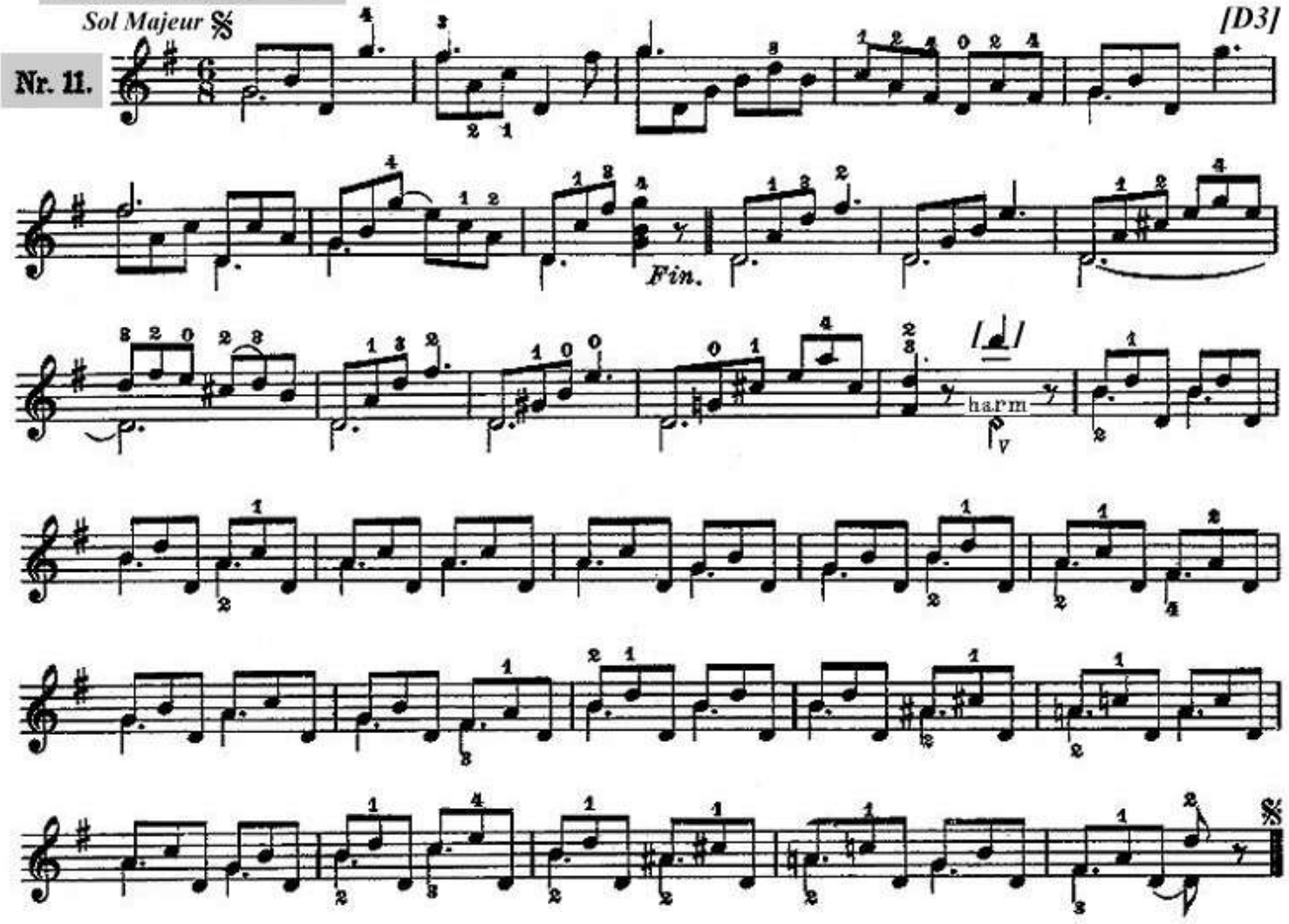
Nr. 10.



Sor - Opus 60 - 11

Sol Majeur 𝄋 *[D3]*

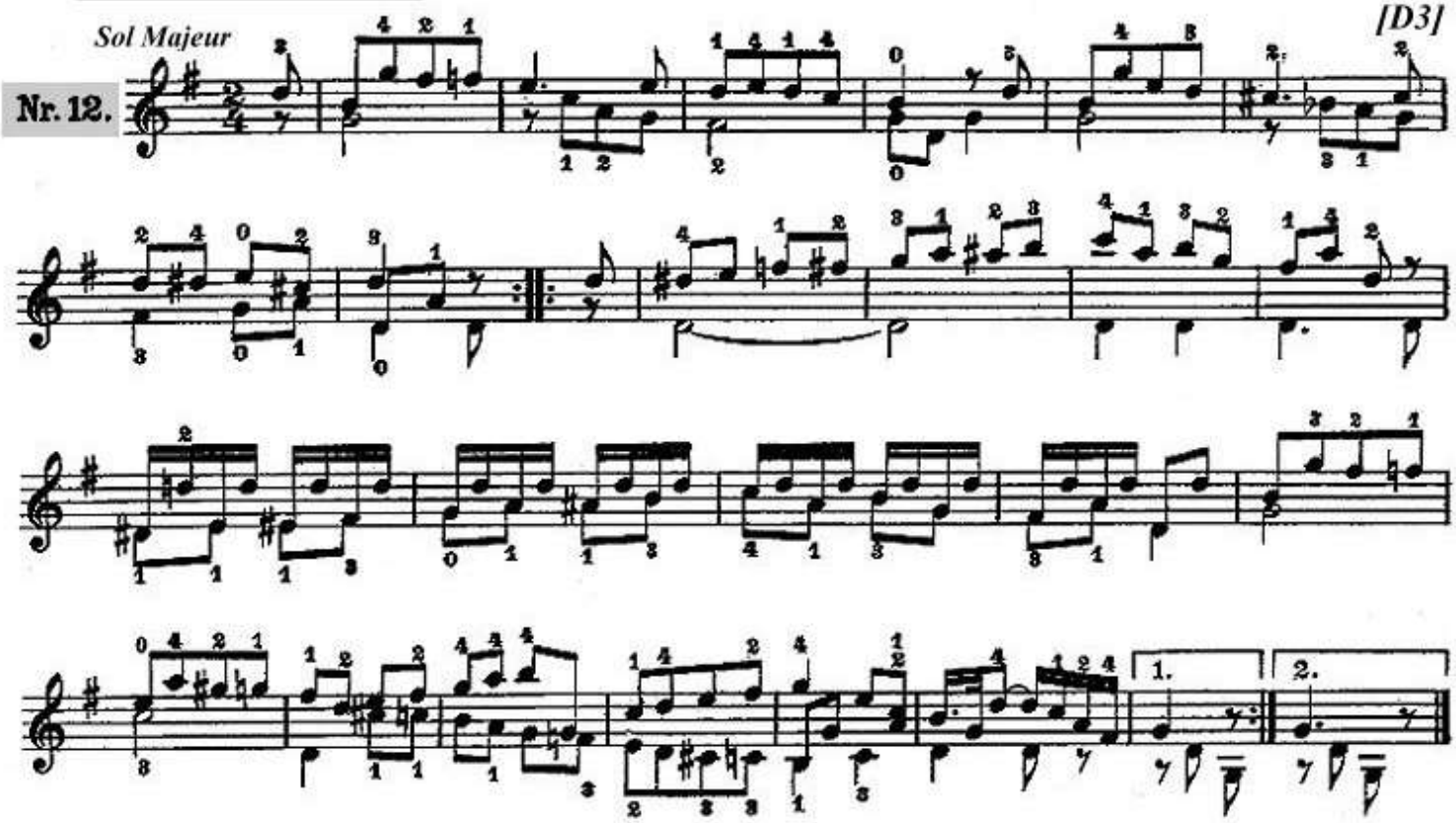
Nr. 11.



Sor - Opus 60 - 12

Sol Majeur *[D3]*

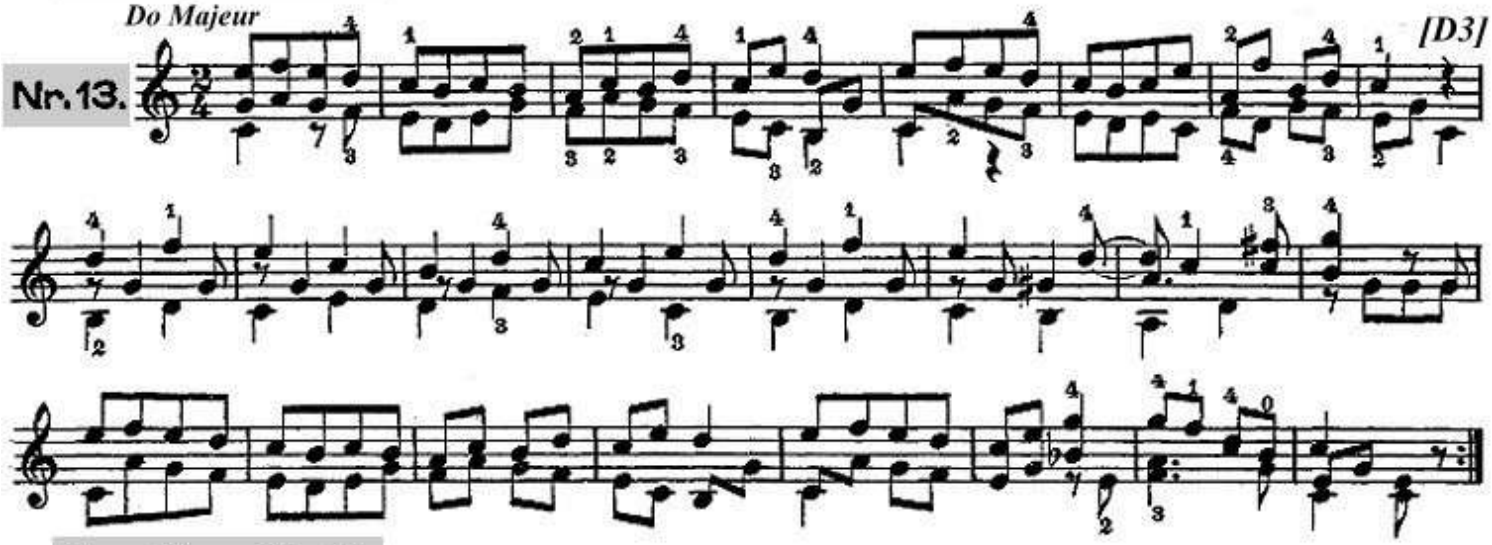
Nr. 12.



Sor - Opus 60 - 13

Do Majeur [D3]

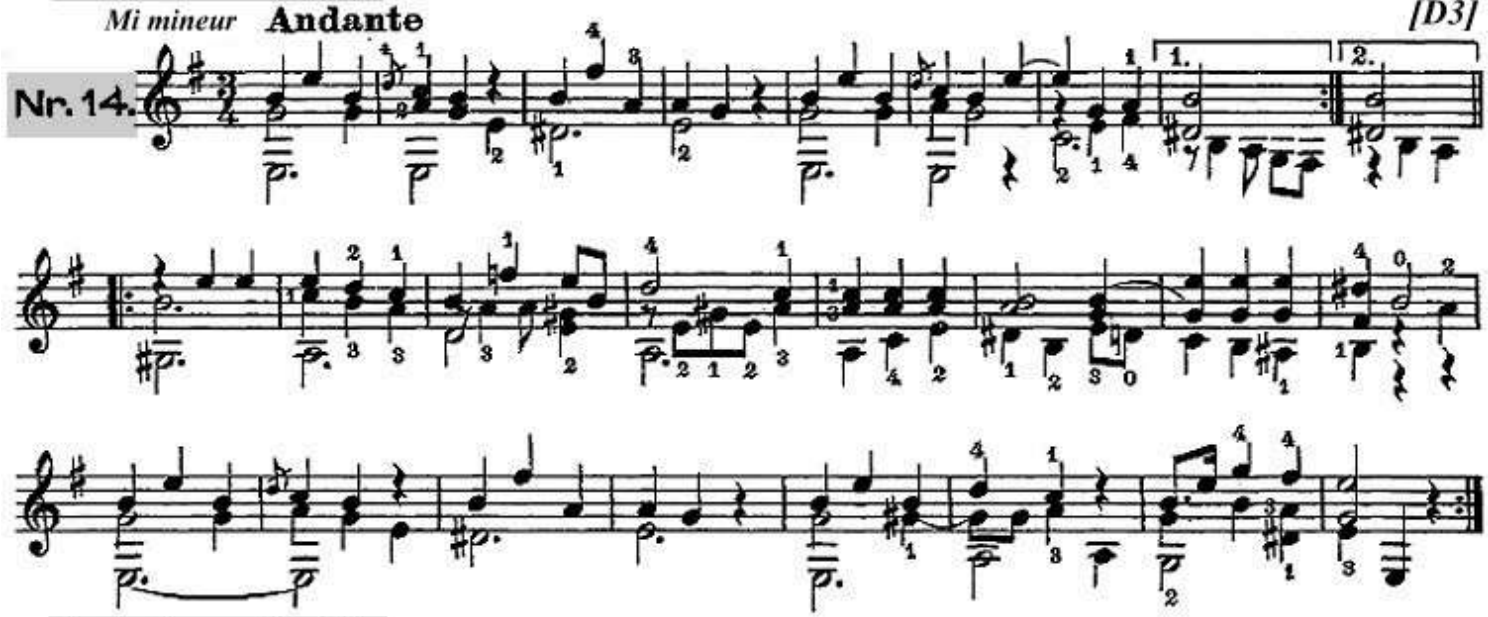
Nr.13.



Sor - Opus 60 - 14

Mi mineur **Andante** [D3]

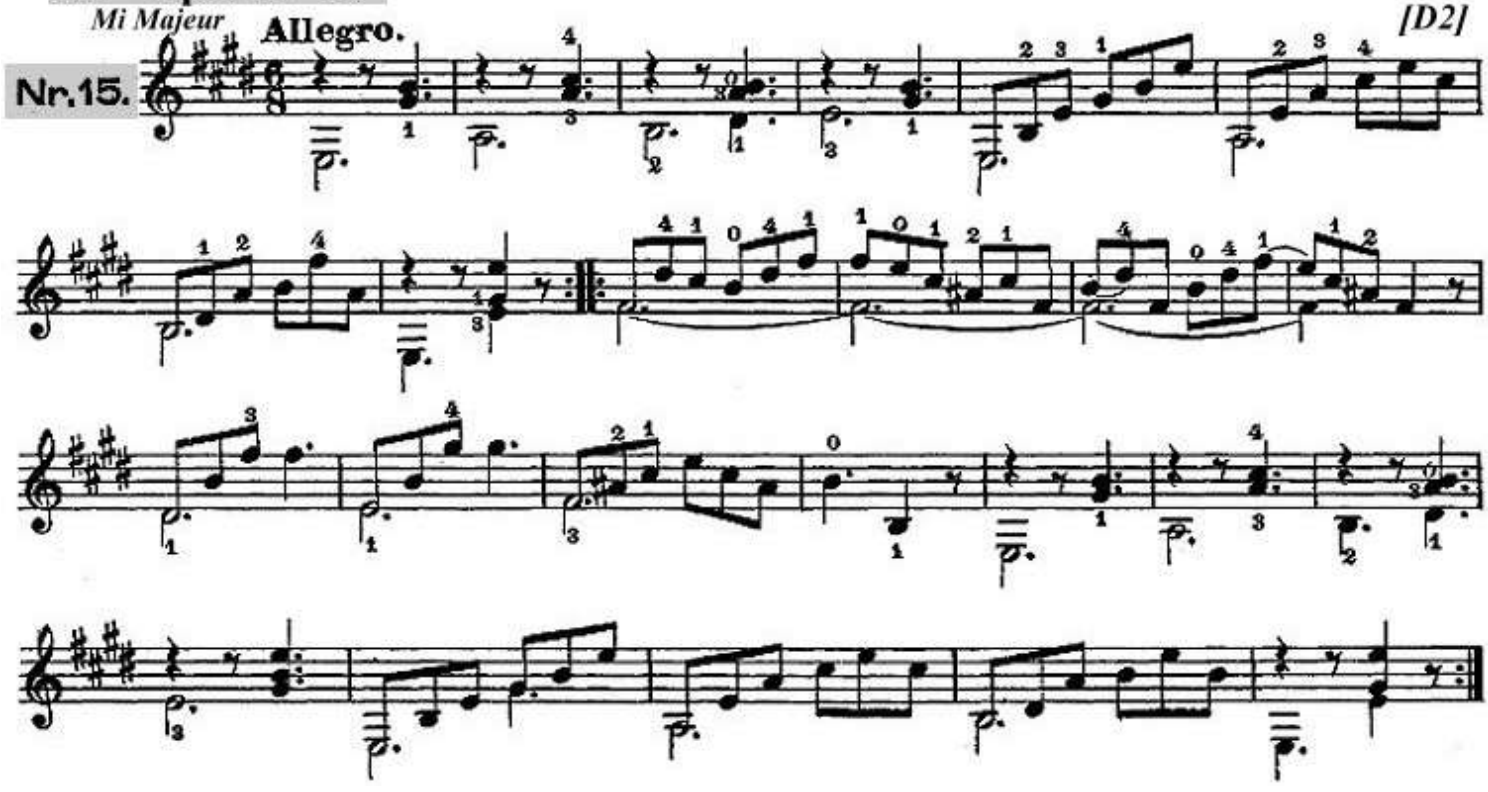
Nr. 14.



Sor - Opus 60 - 15

Mi Majeur **Allegro.** [D2]

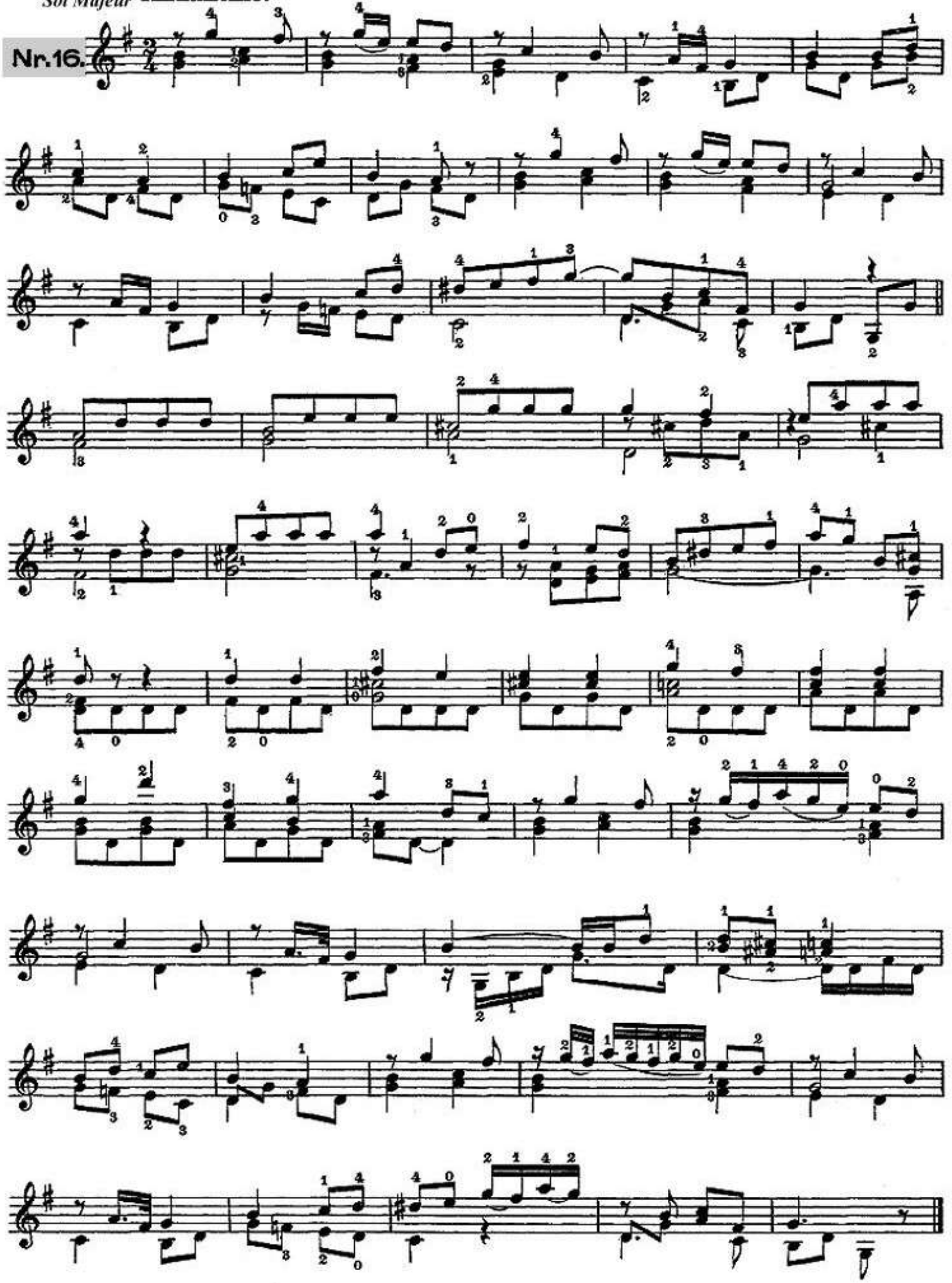
Nr.15.



Sor - Opus 60 - 16

Sol Majeur **Andantino.**

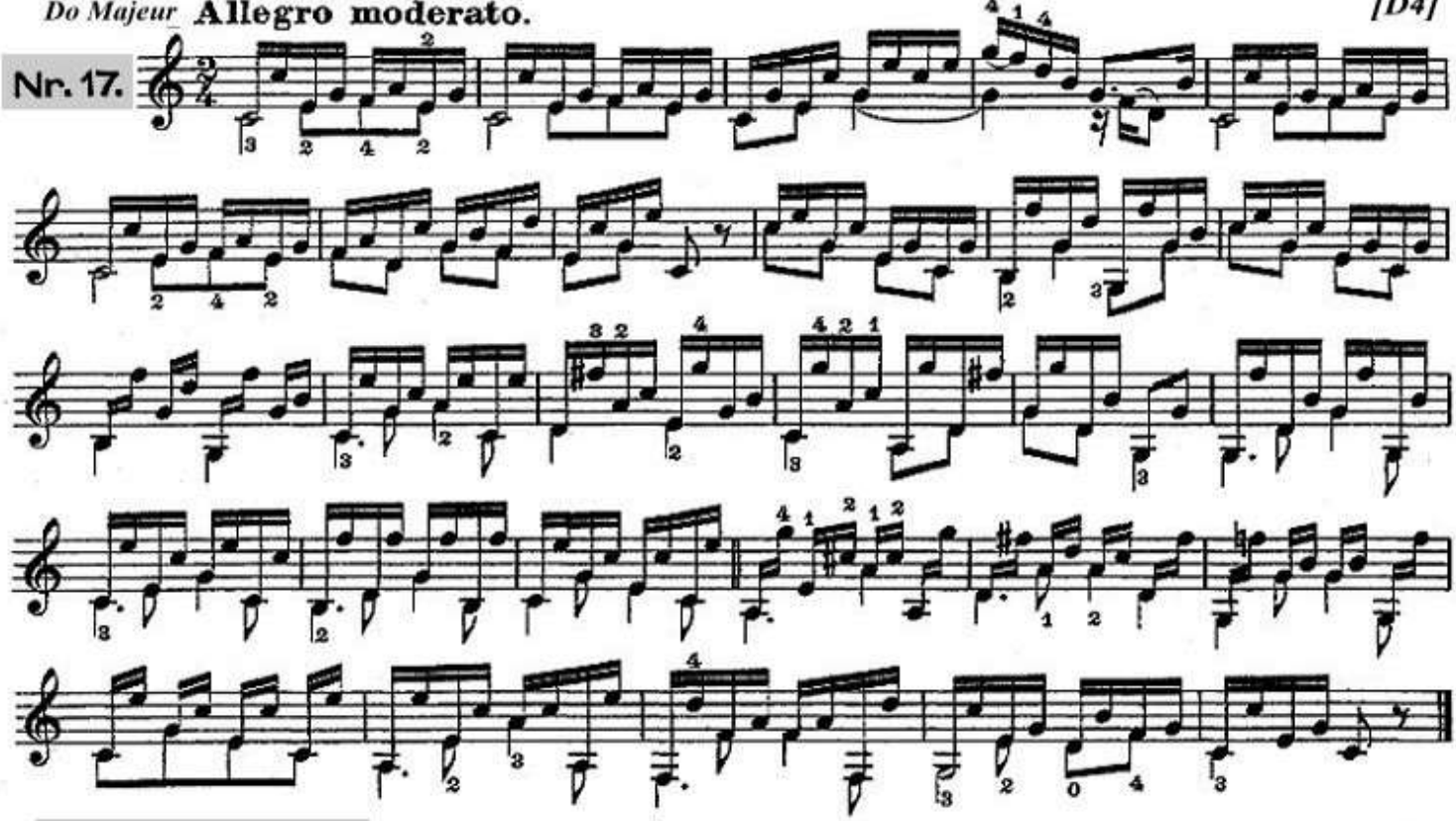
Nr.16.



Sor - Opus 60 - 17

Do Majeur **Allegro moderato.** *[D4]*

Nr. 17.



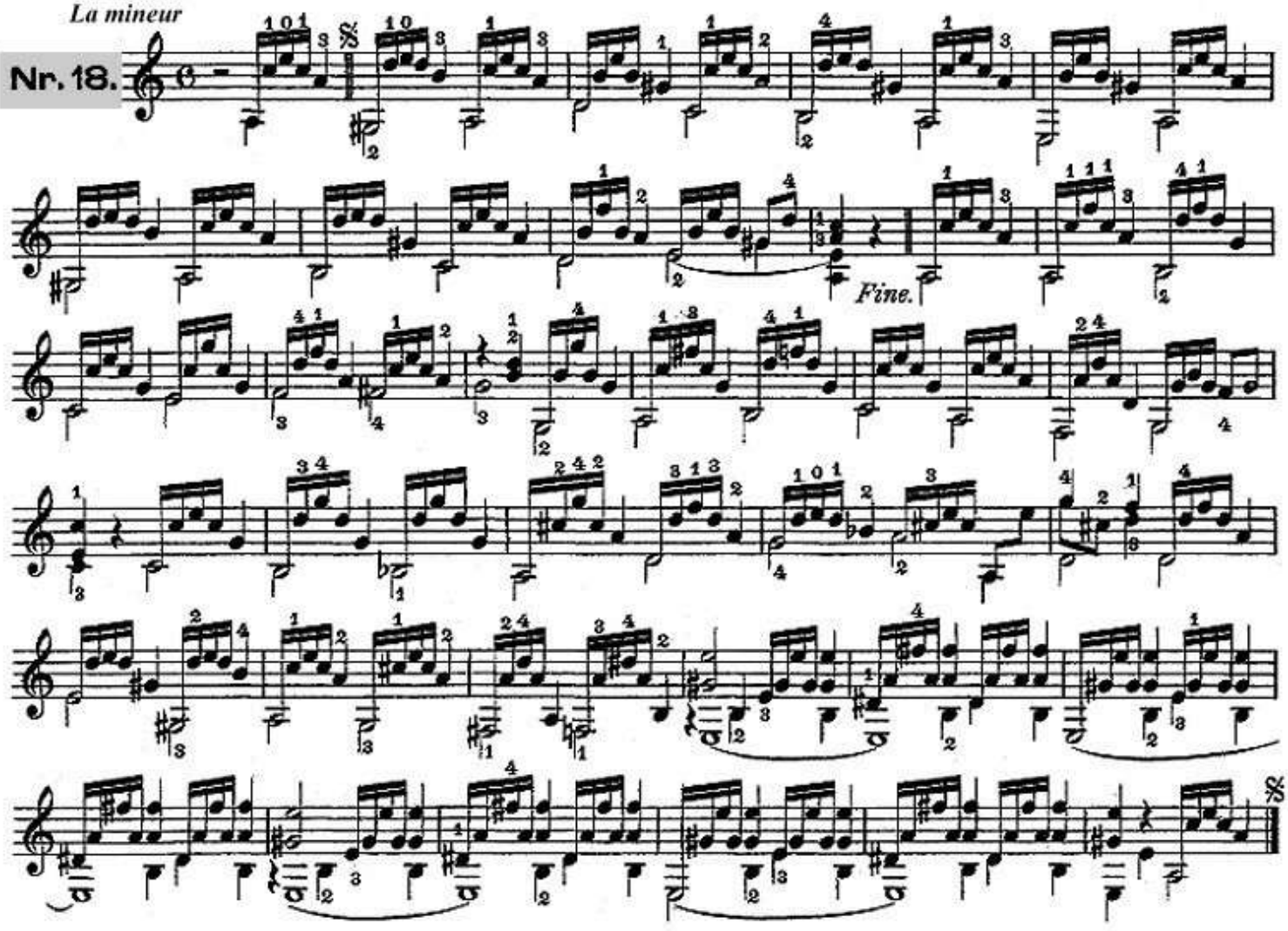
Sor - Opus 60 - 18

[D5]

Le but de cette leçon est de faire prendre aux doigts en un seul mouvement la configuration qui produit l'accord dont les notes successives ne sont que l'expression detaillée.

La mineur

Nr. 18.

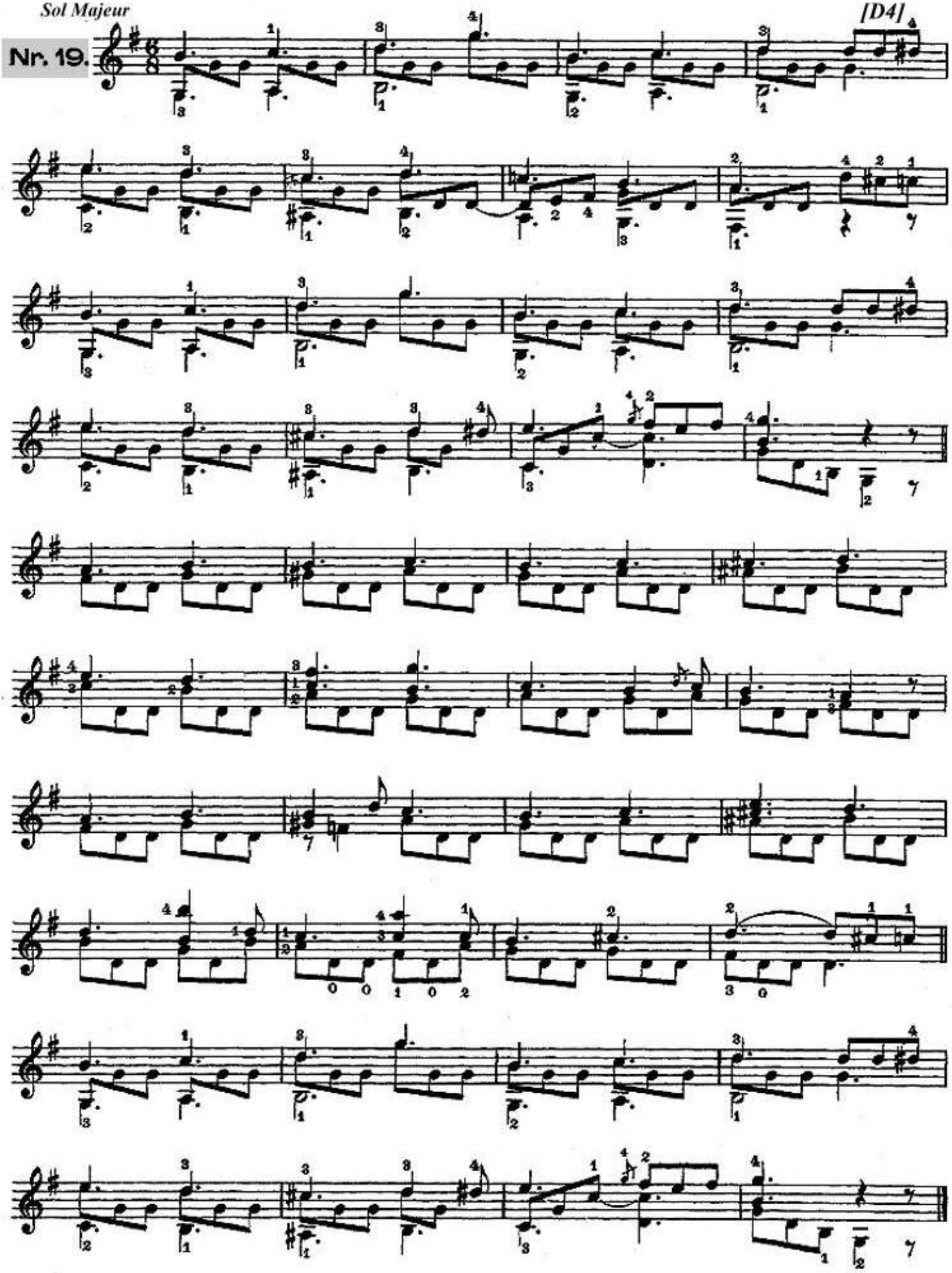


Sor - Opus 60 - 19

Sol Majeur

Nr. 19.

[D4]

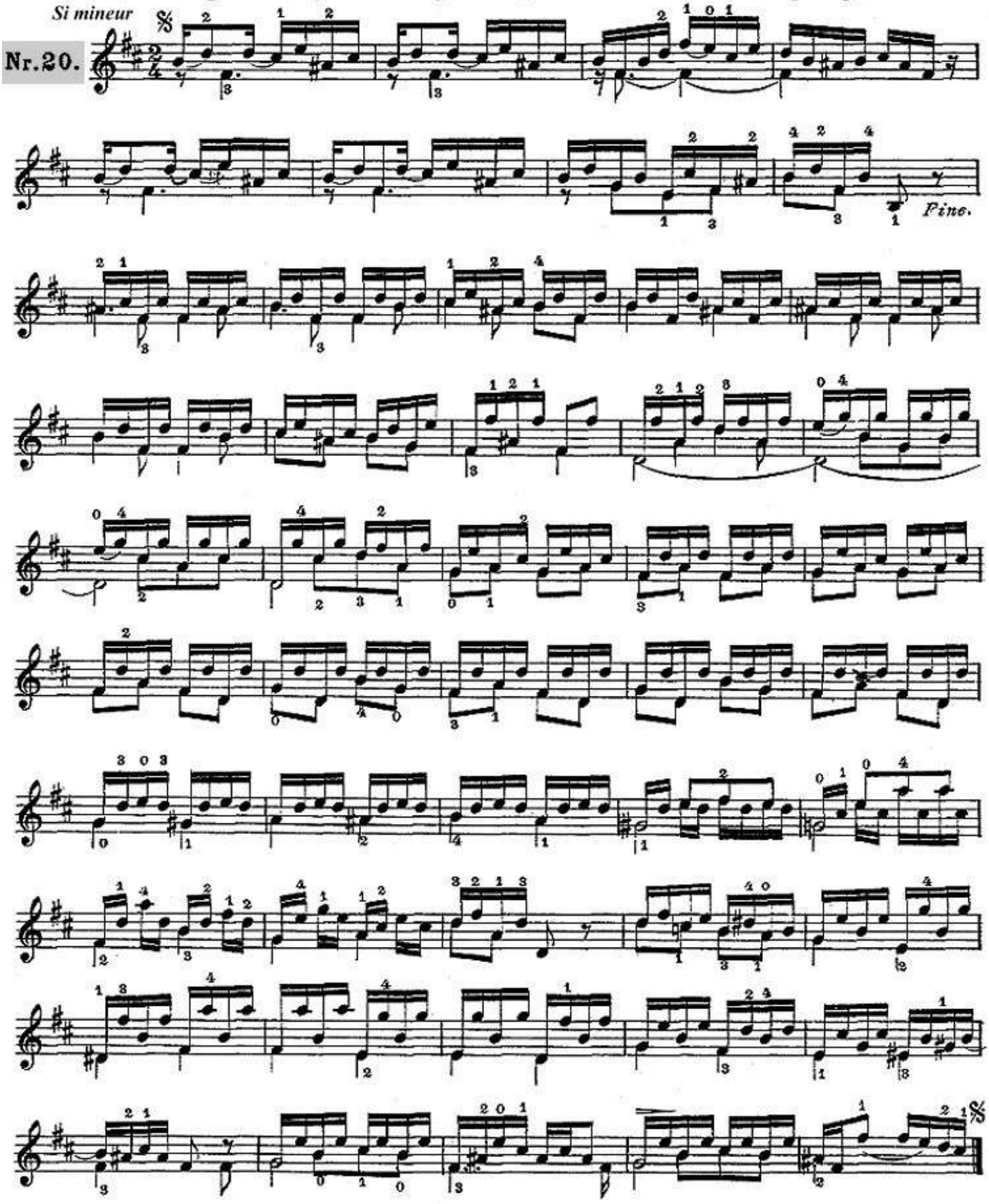


Sor - Opus 60 - 20

Cette lecon a pour but la fixité du doigt sur le quel est basée l'éxécution d'un passage.

Si mineur

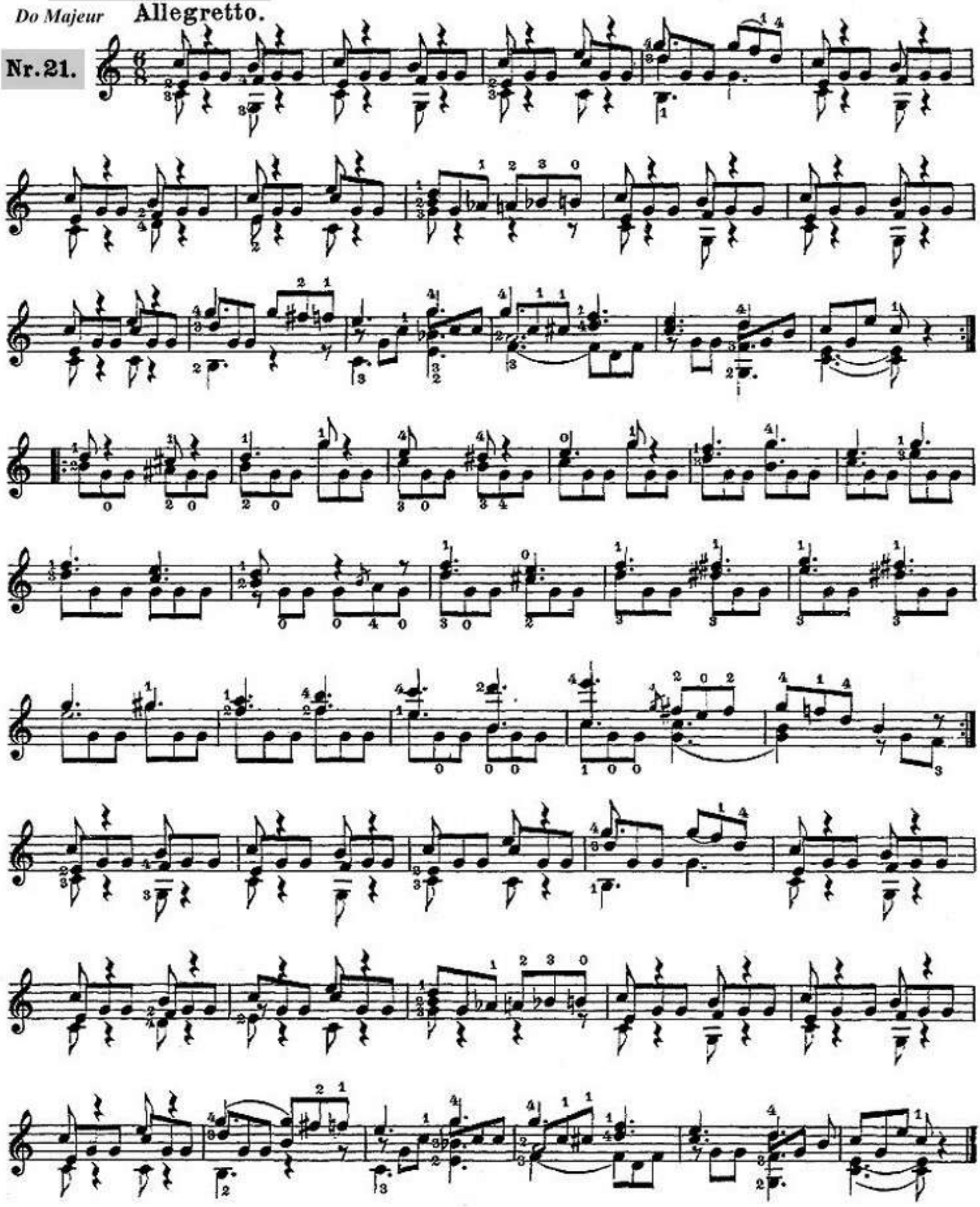
Nr.20.



Sor - Opus 60 - 21

Do Majeur **Allegretto.**

Nr. 21.

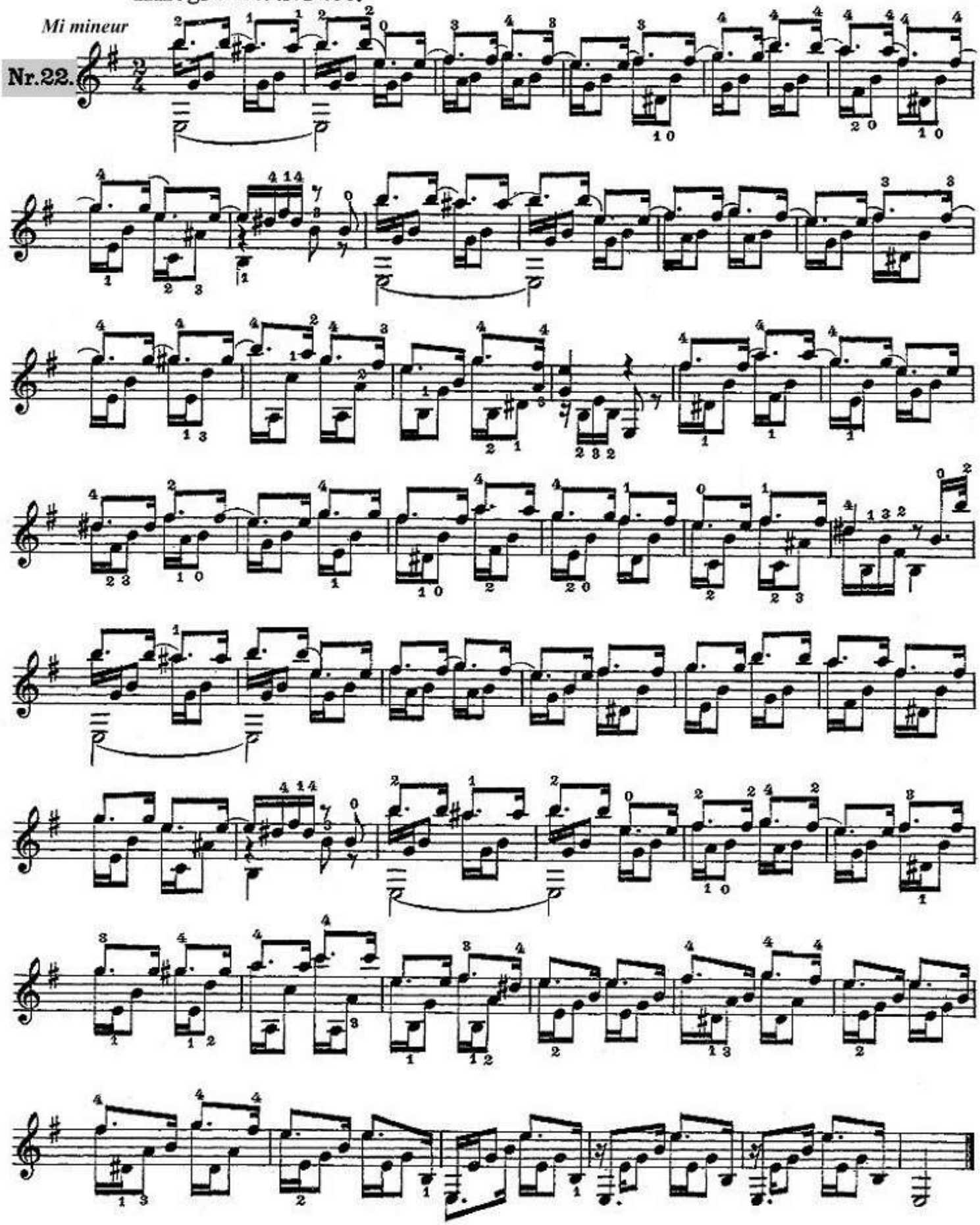


Sor - Opus 60 - 22

Allegro moderato.

Mi mineur

Nr.22.

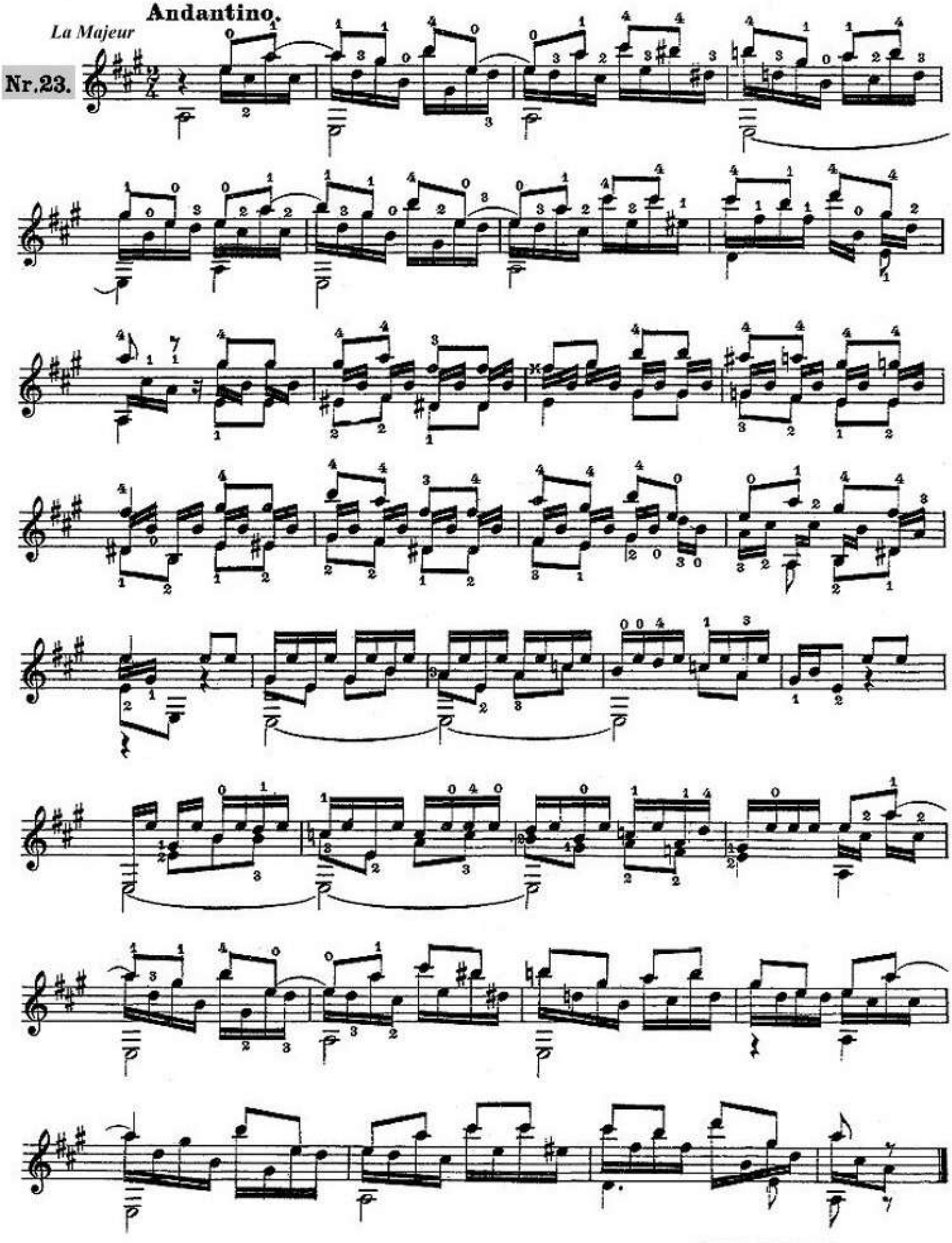


Sor - Opus 60 - 23

Andantino.

La Majeur

Nr.23.

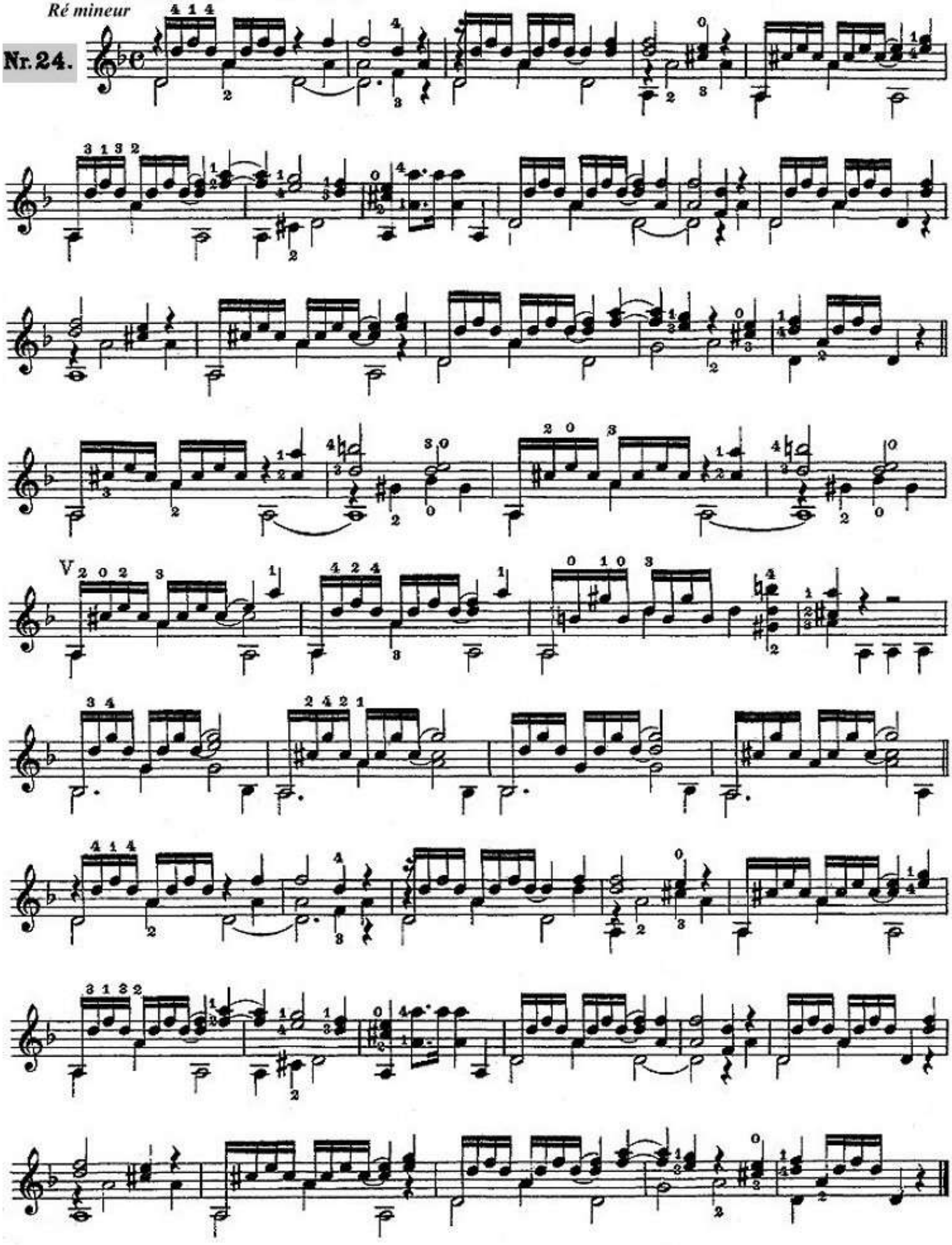


Sor - Opus 60 - 24

Allegro moderato.

Ré mineur

Nr. 24.



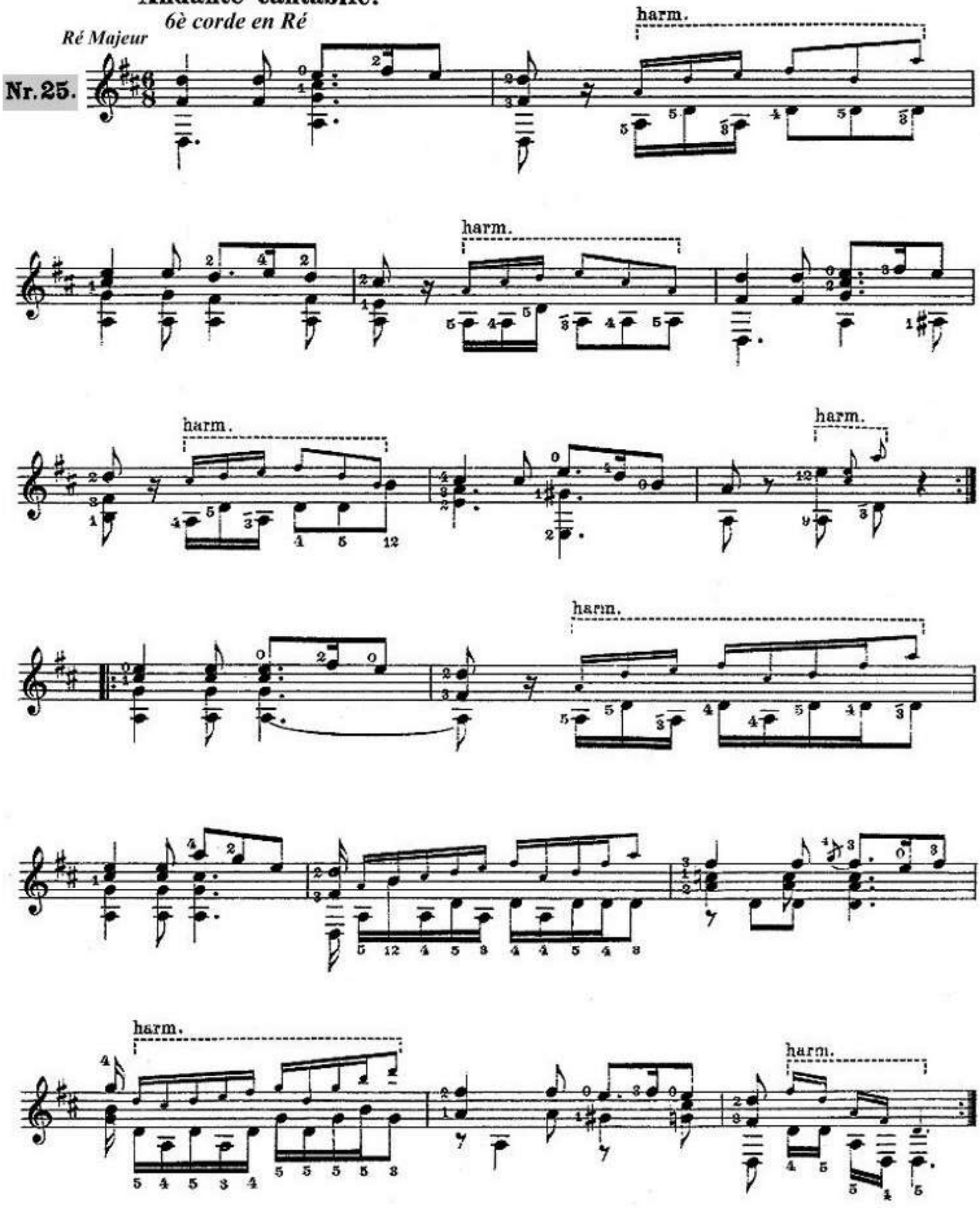
Sor - Opus 60 - 25

Andante cantabile.

6è corde en Ré

Ré Majeur

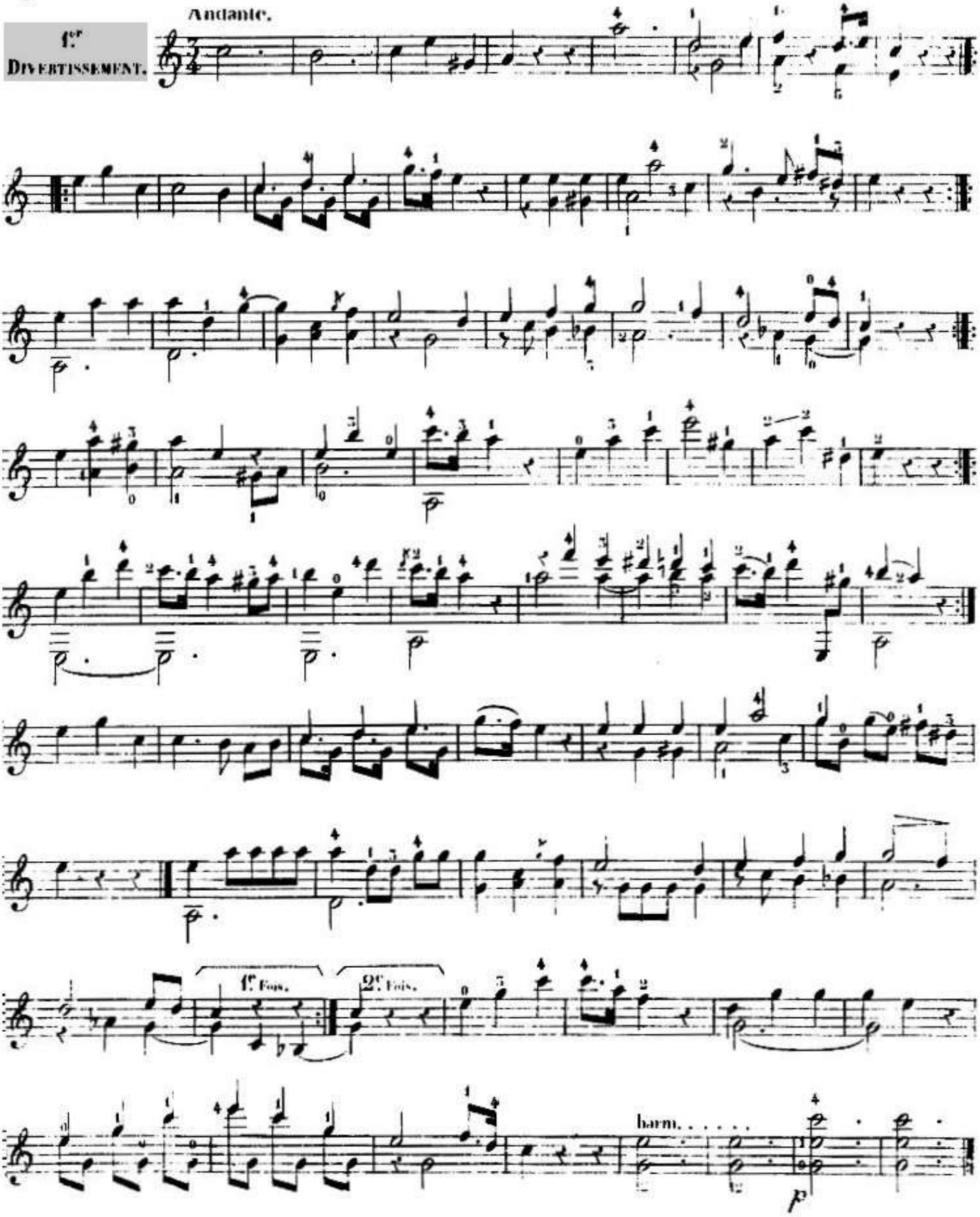
Nr. 25.

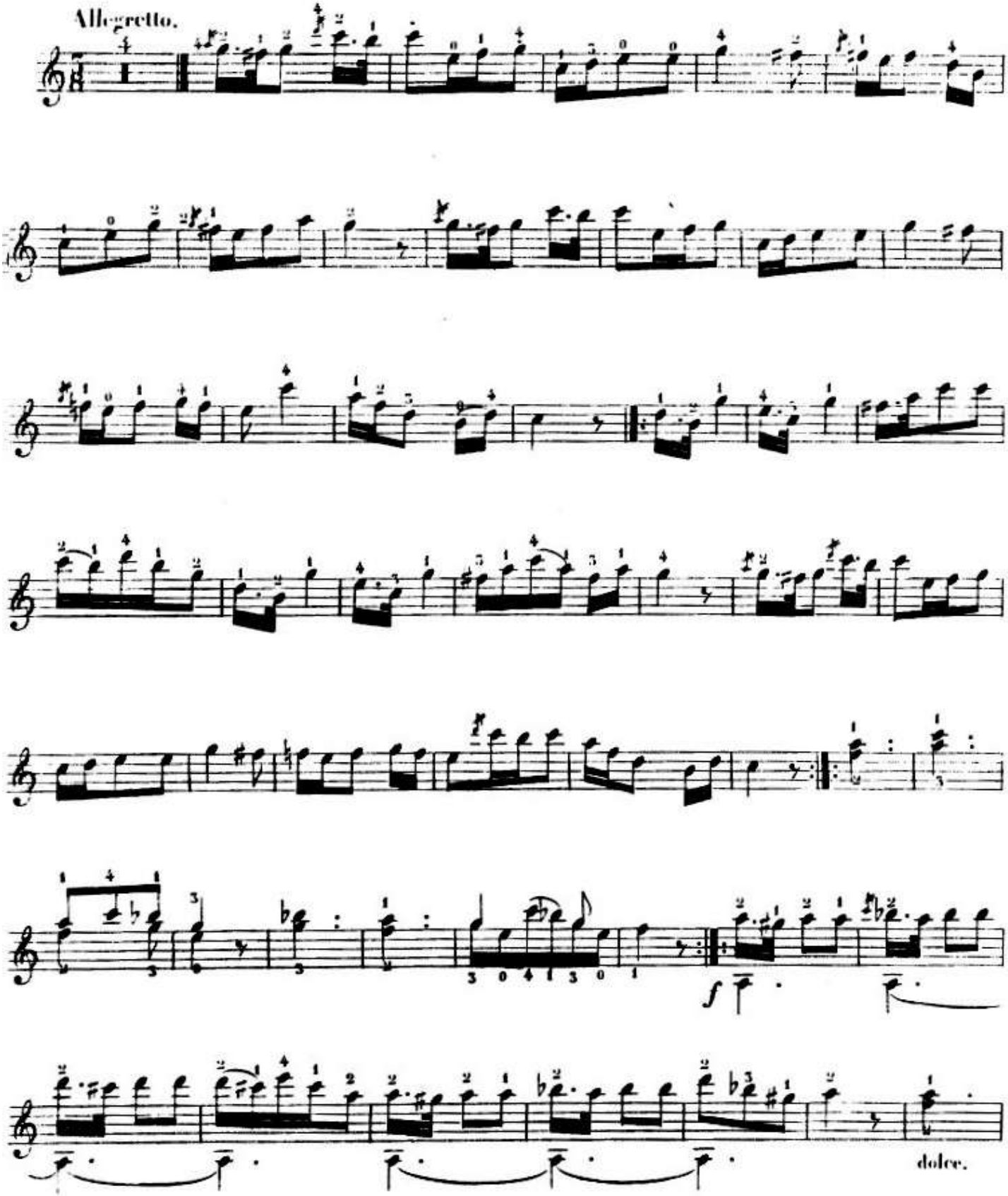


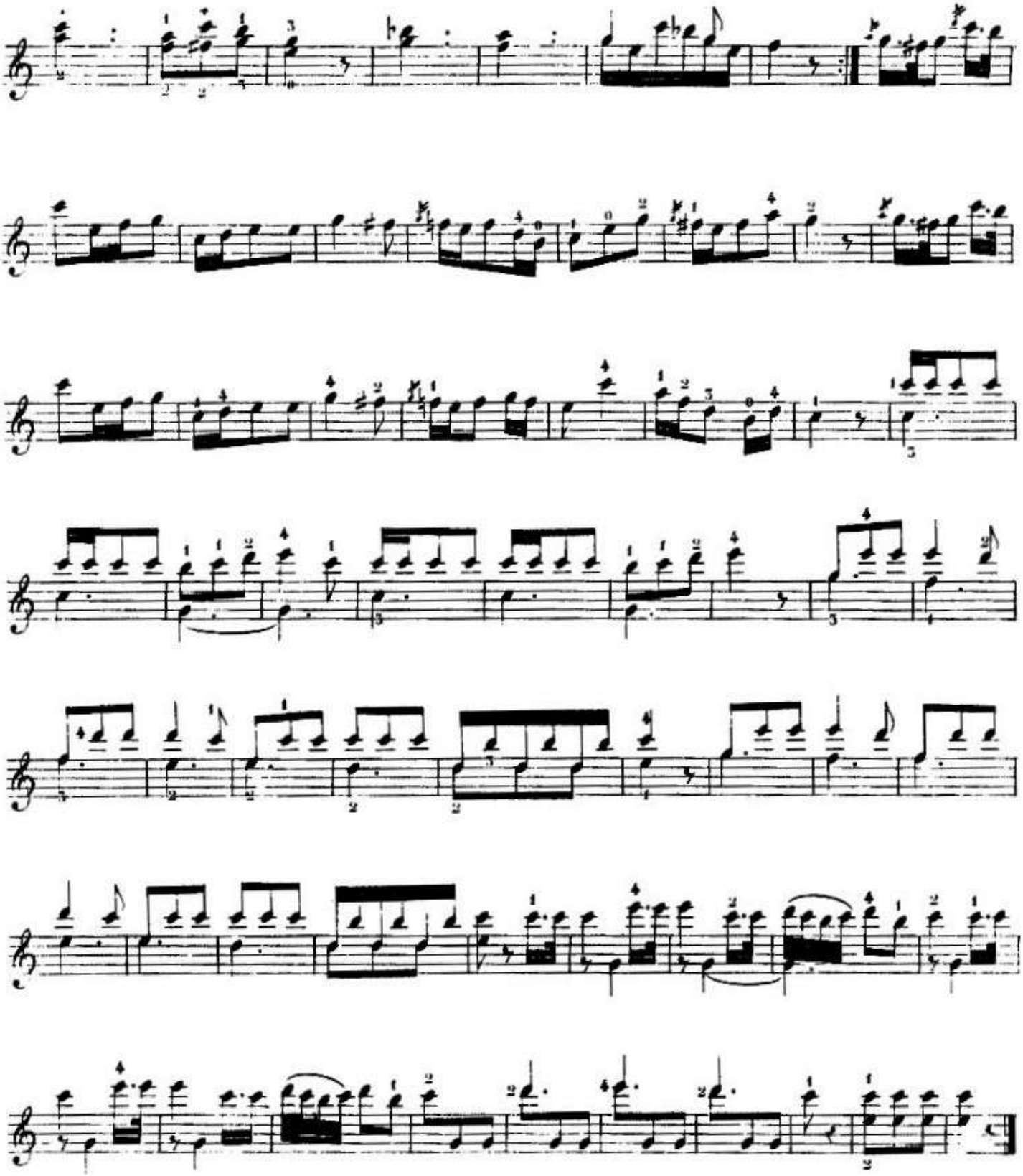
op 61 - 1

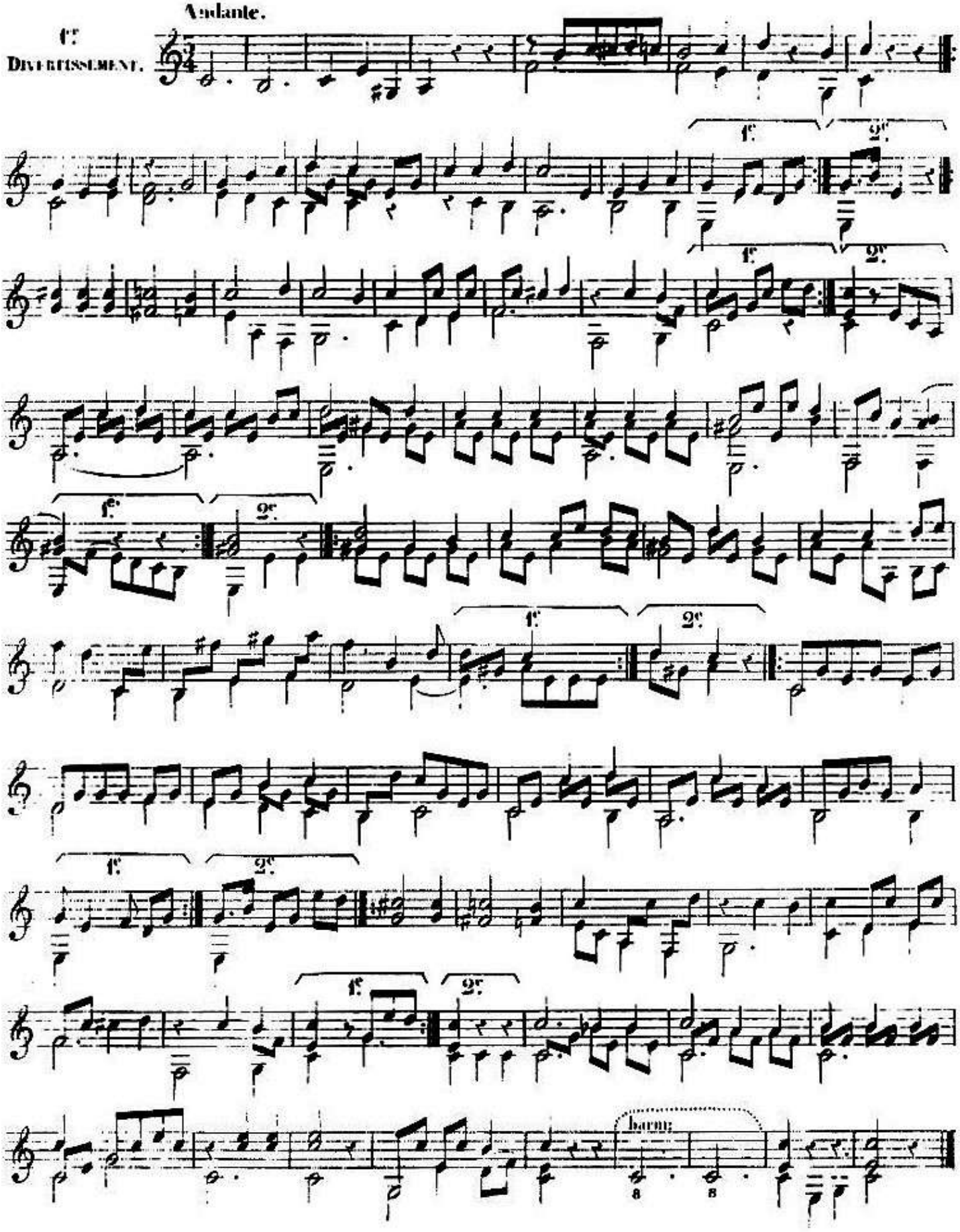
PREMIERE GUITARE p1

1er DIVERTISSEMENT.




Allegretto.
f
dolce.




Andante.
1r
DIVERTISSEMENT.
1.
2.
1.
2.
1.
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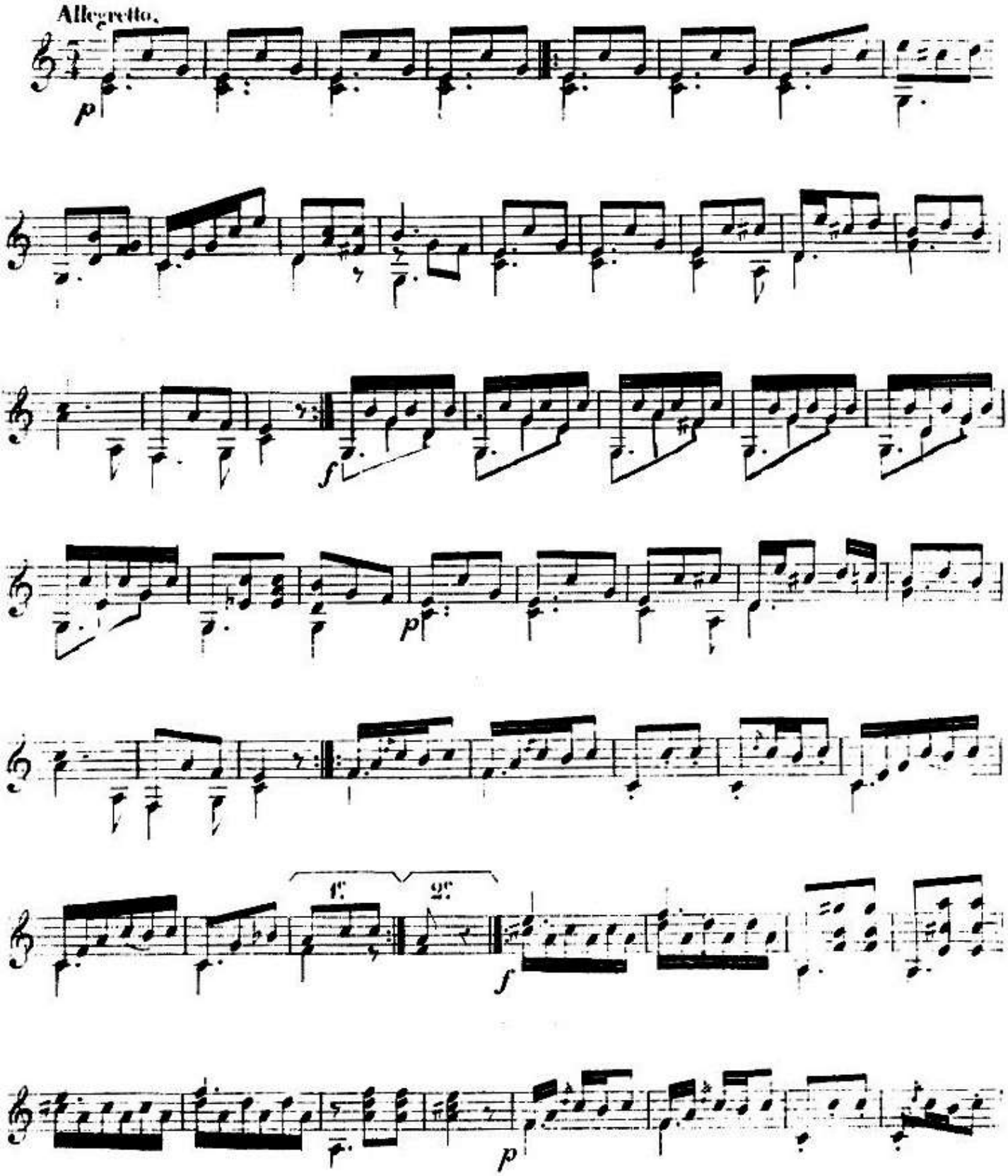
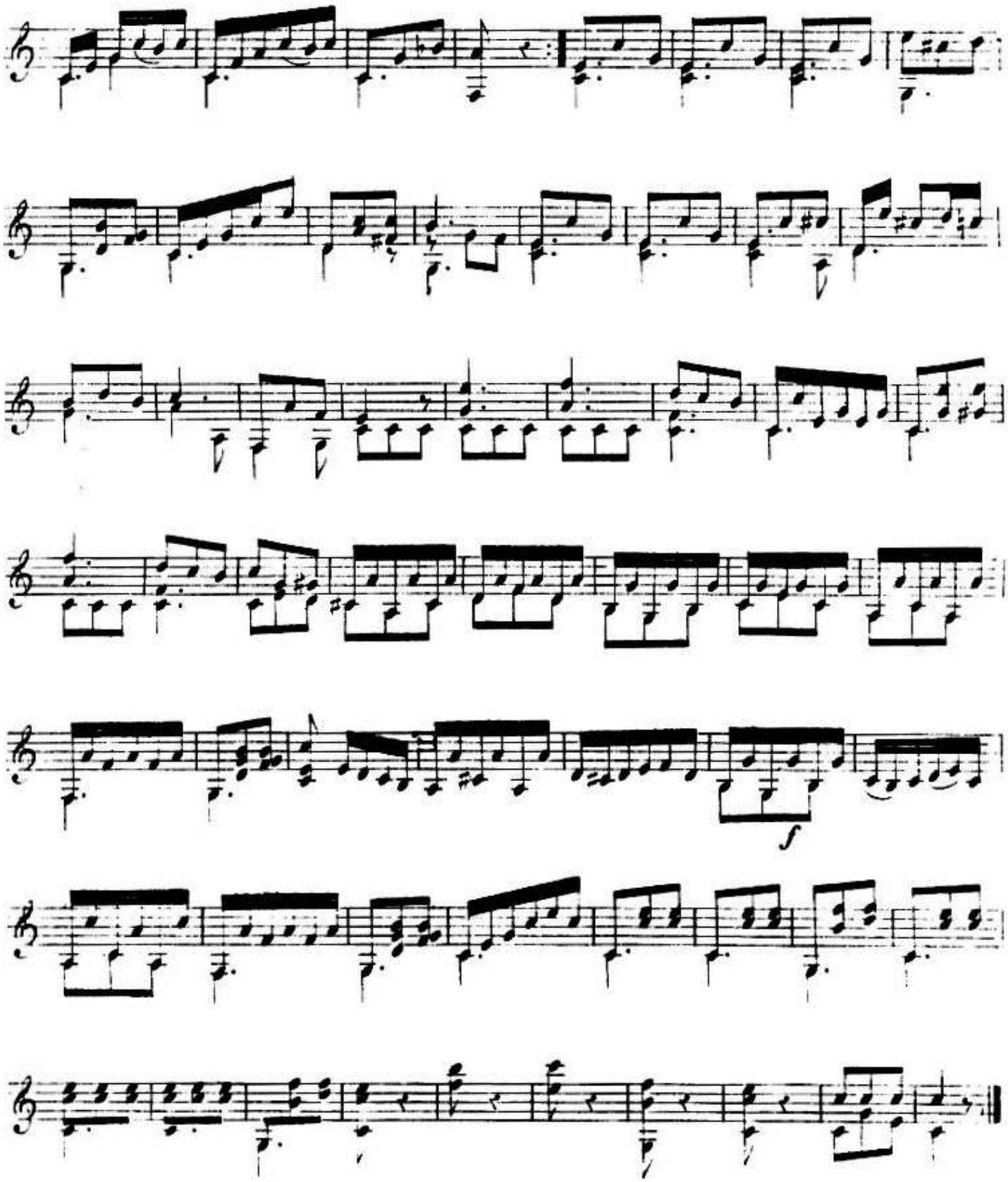
1.
2.
1.
2.
1.
2.
1.
2.
harm.


Allegretto.
p
f
p
1e
2e
f
p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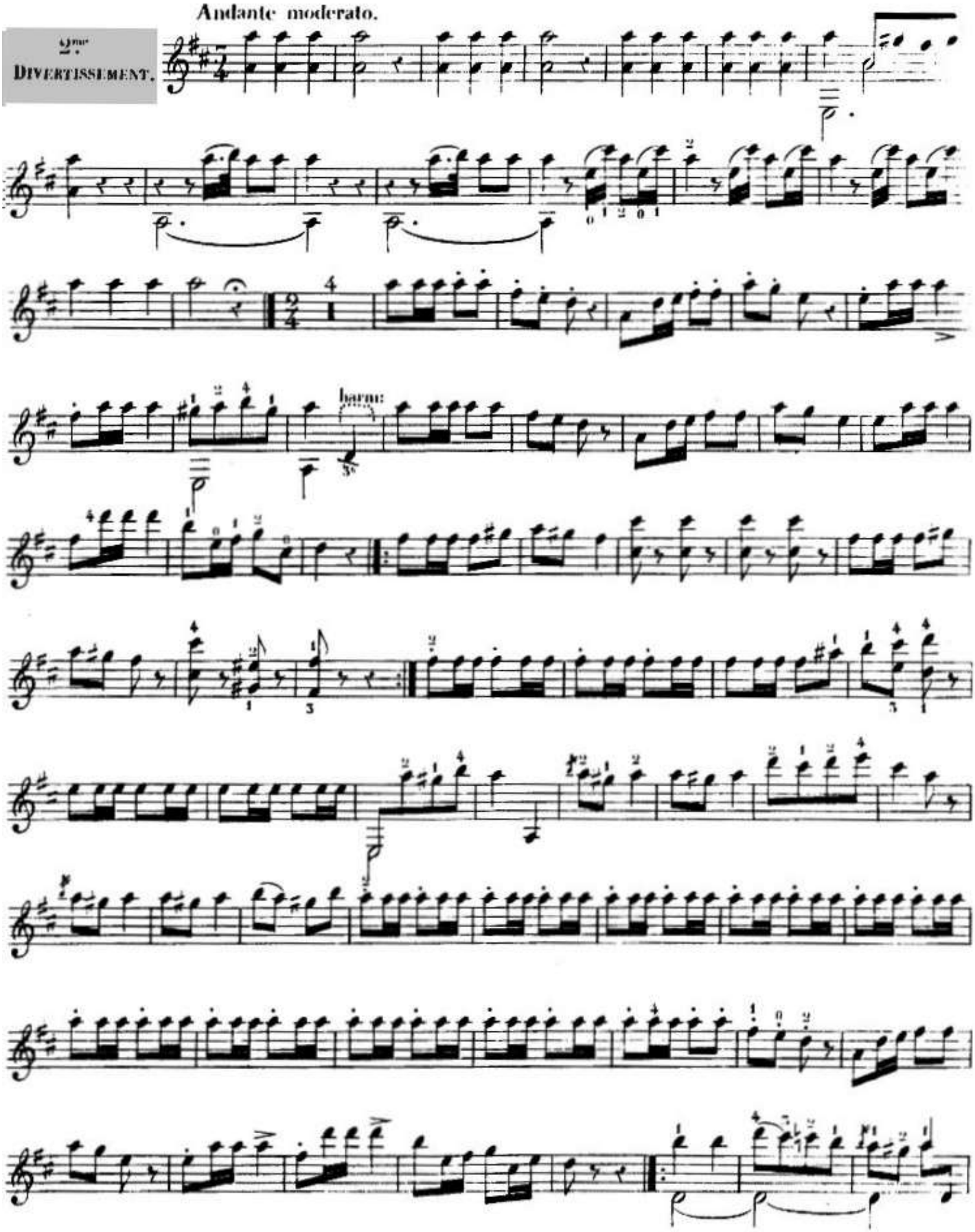
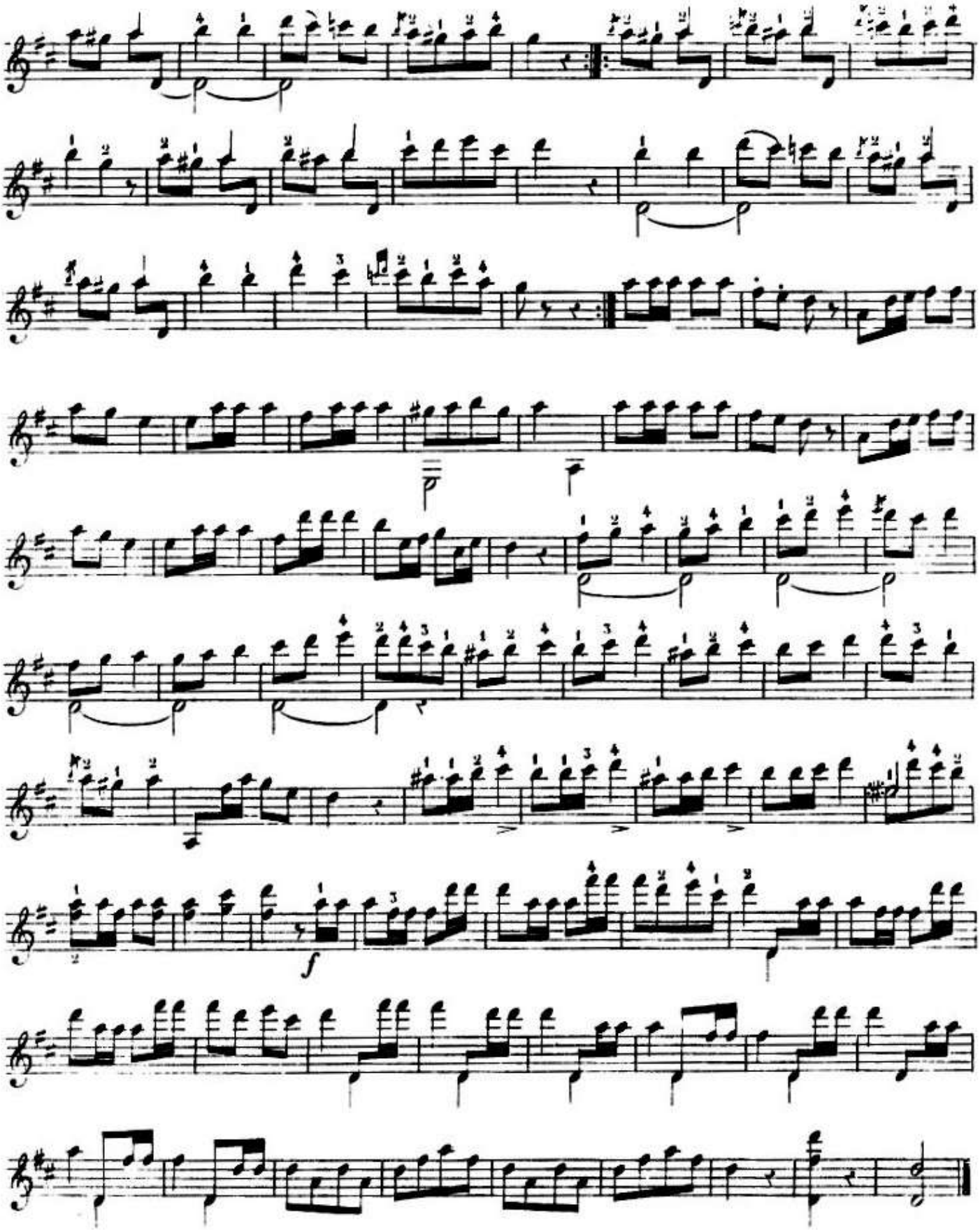
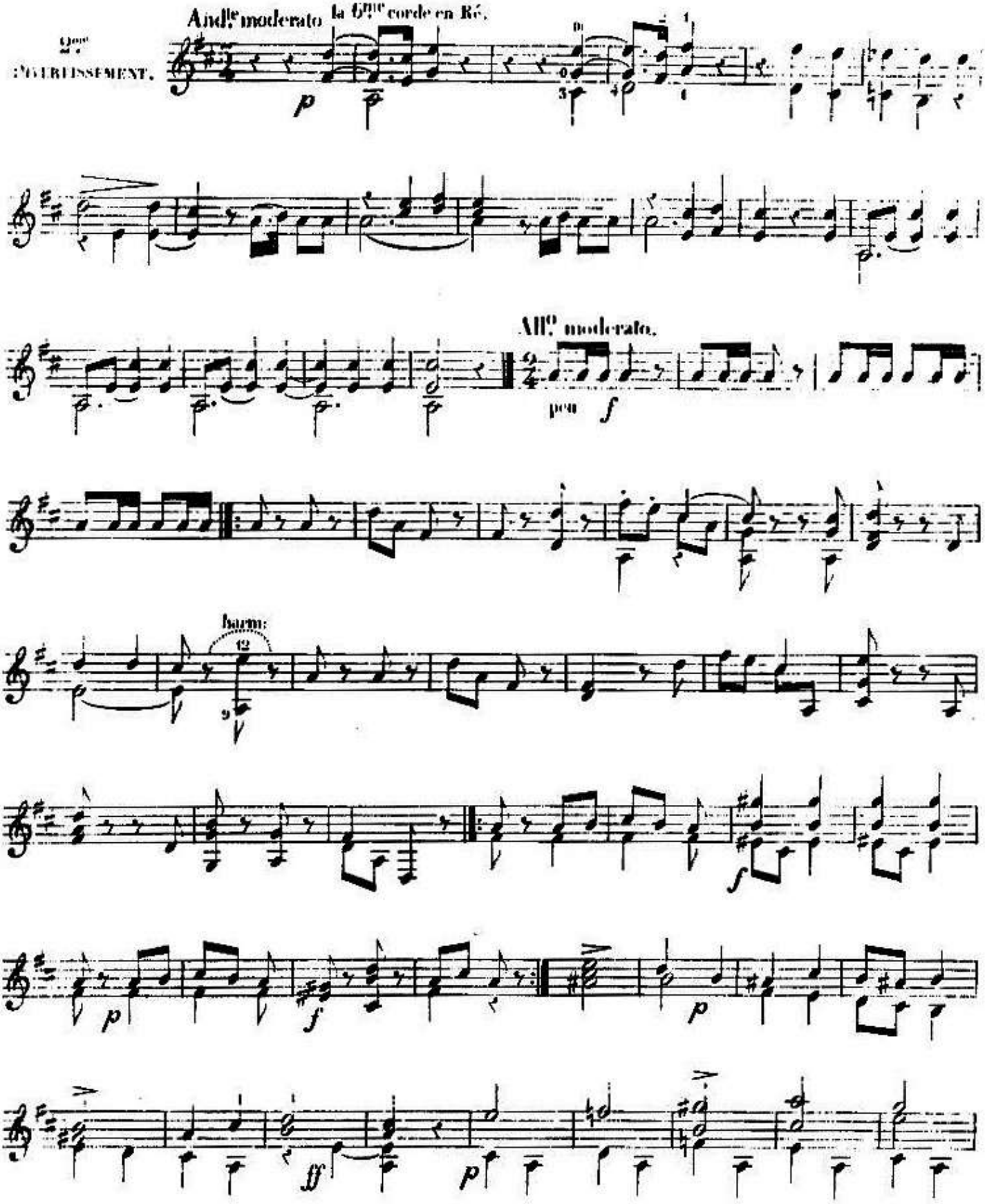
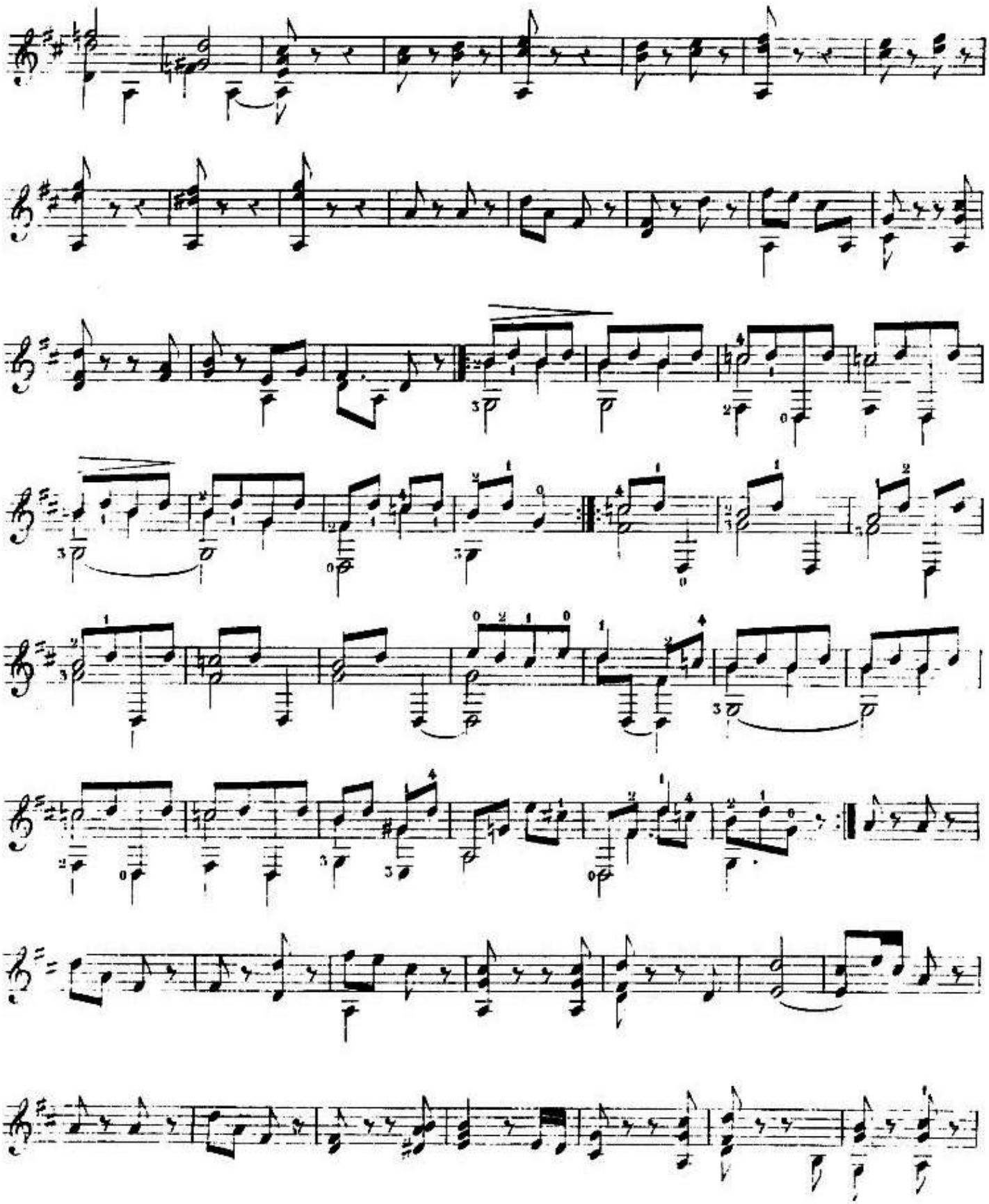
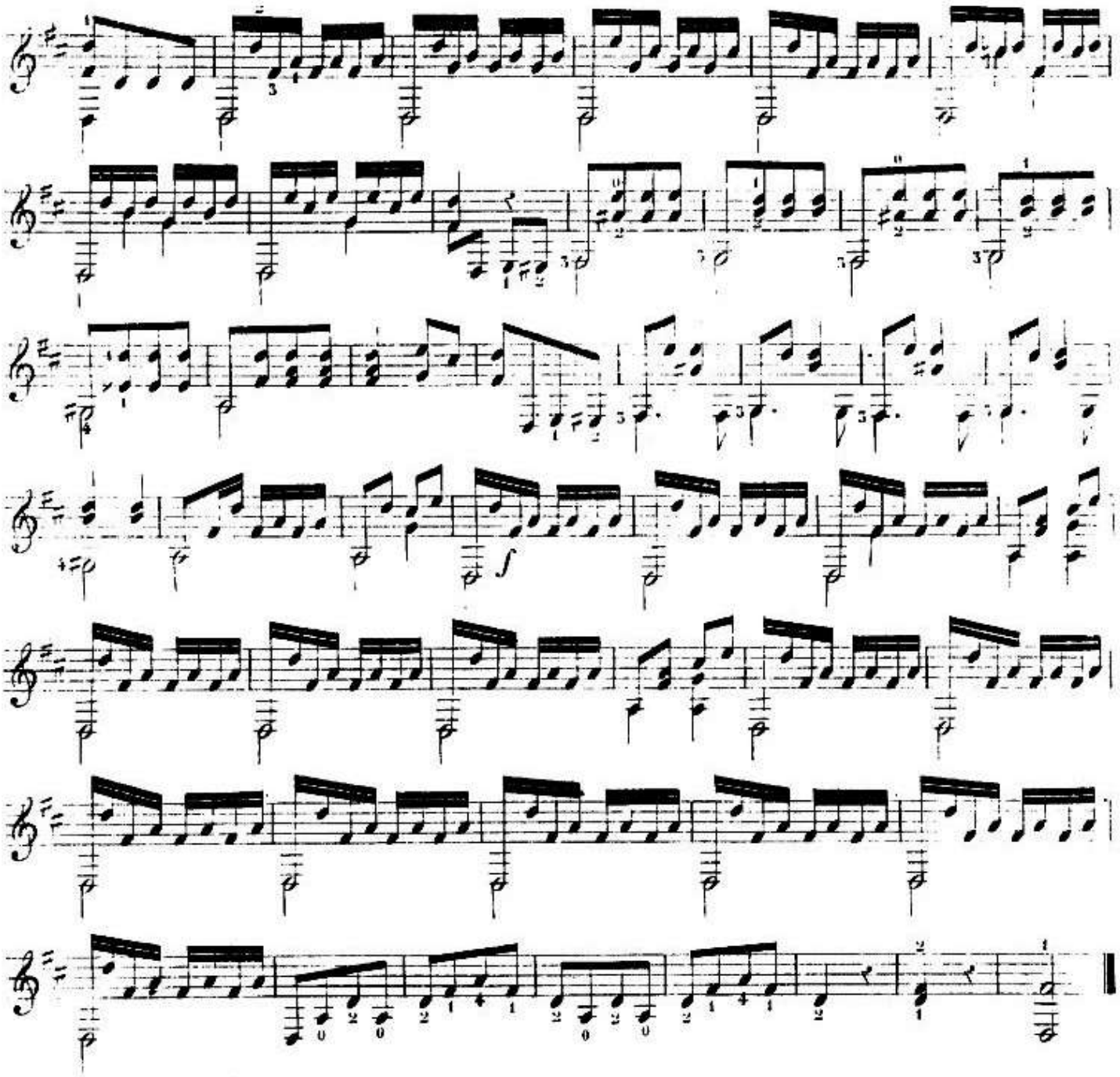

Andante moderato.
2me
DIVERTISSEMENT.
harm:




2me
ENVERTISSEMENT.
Andte moderato
la 6me corde en Ré.
p
Allo moderato.
peu
f
harm:
12
9
f
p
f
p
ff
p

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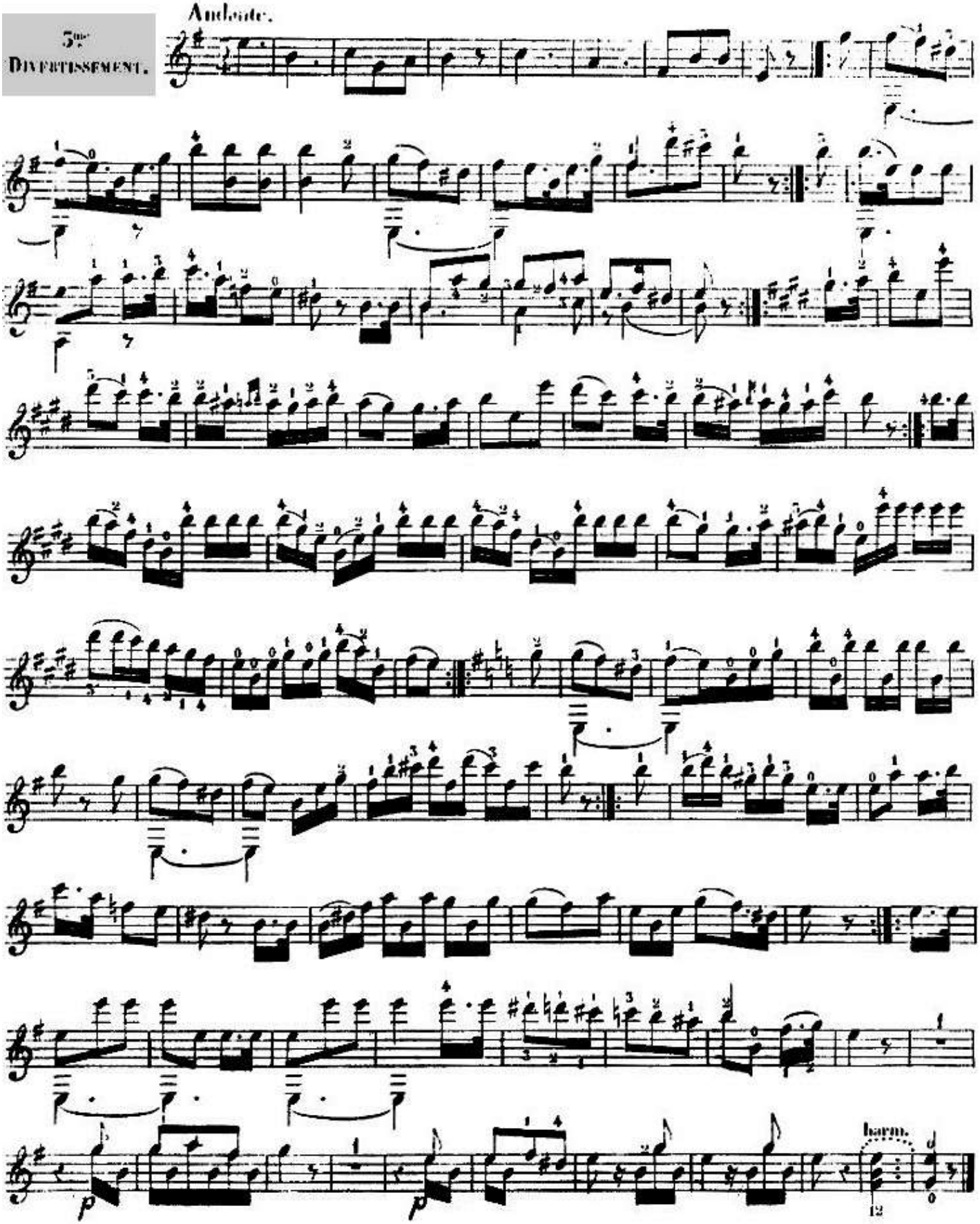
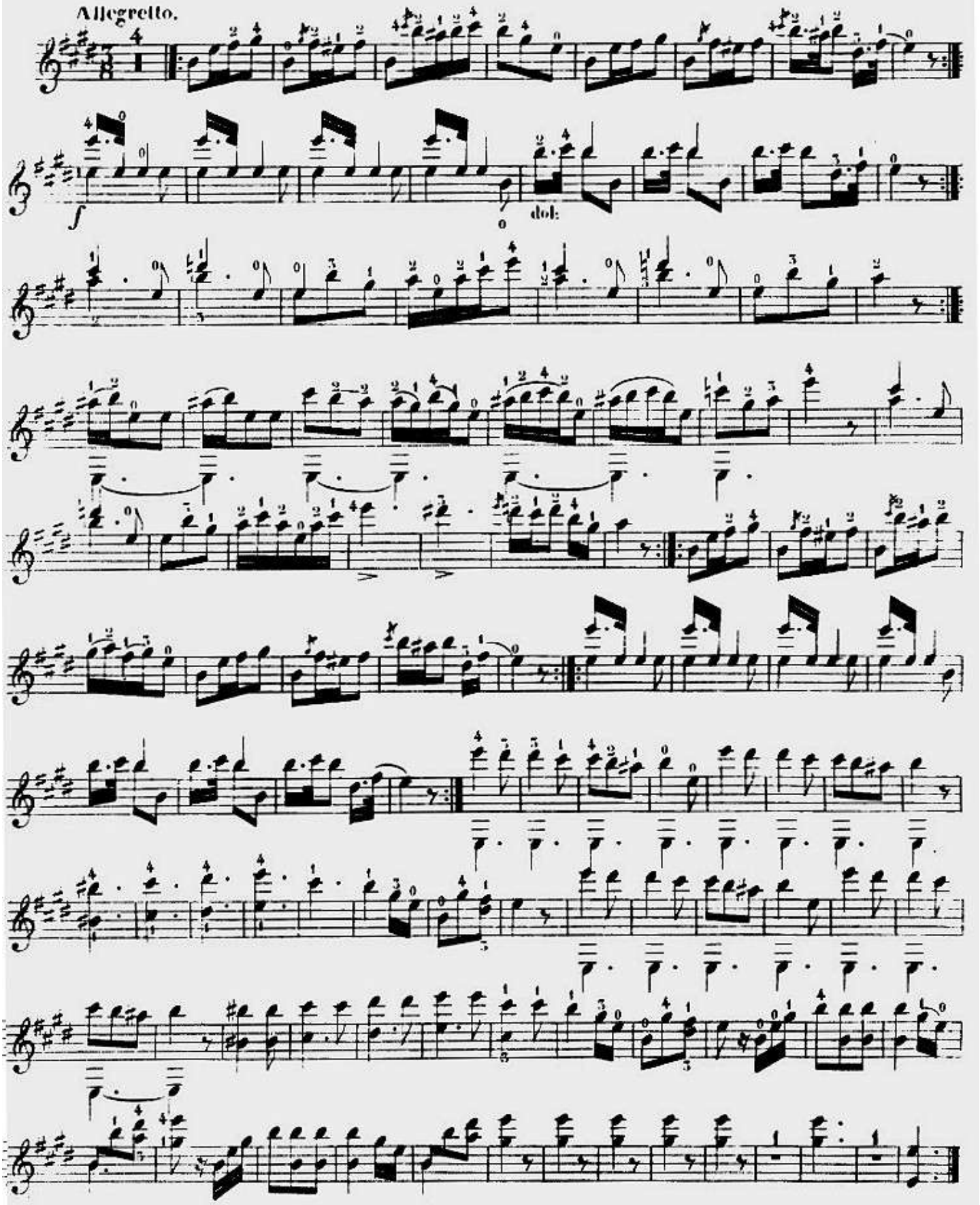
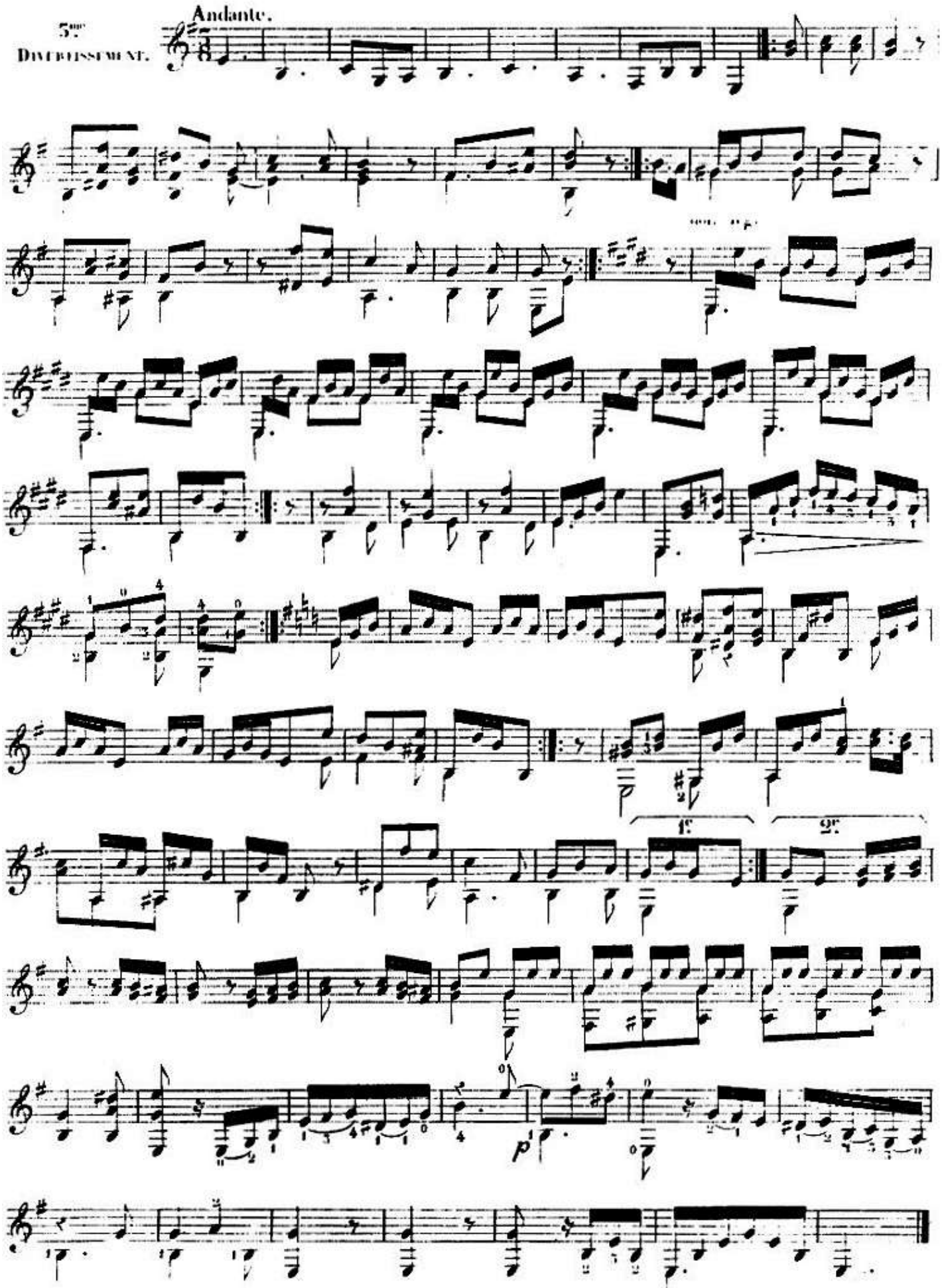
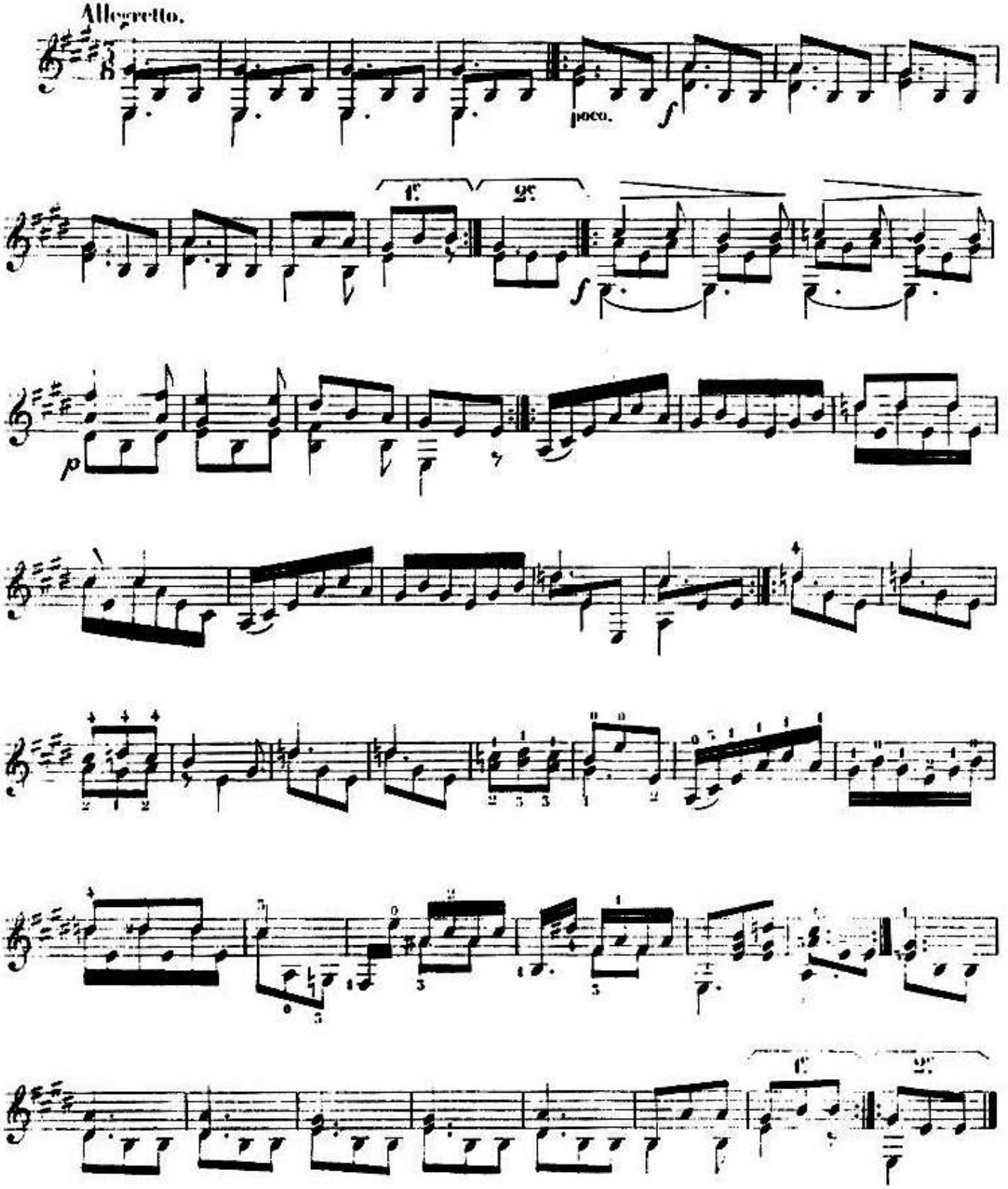
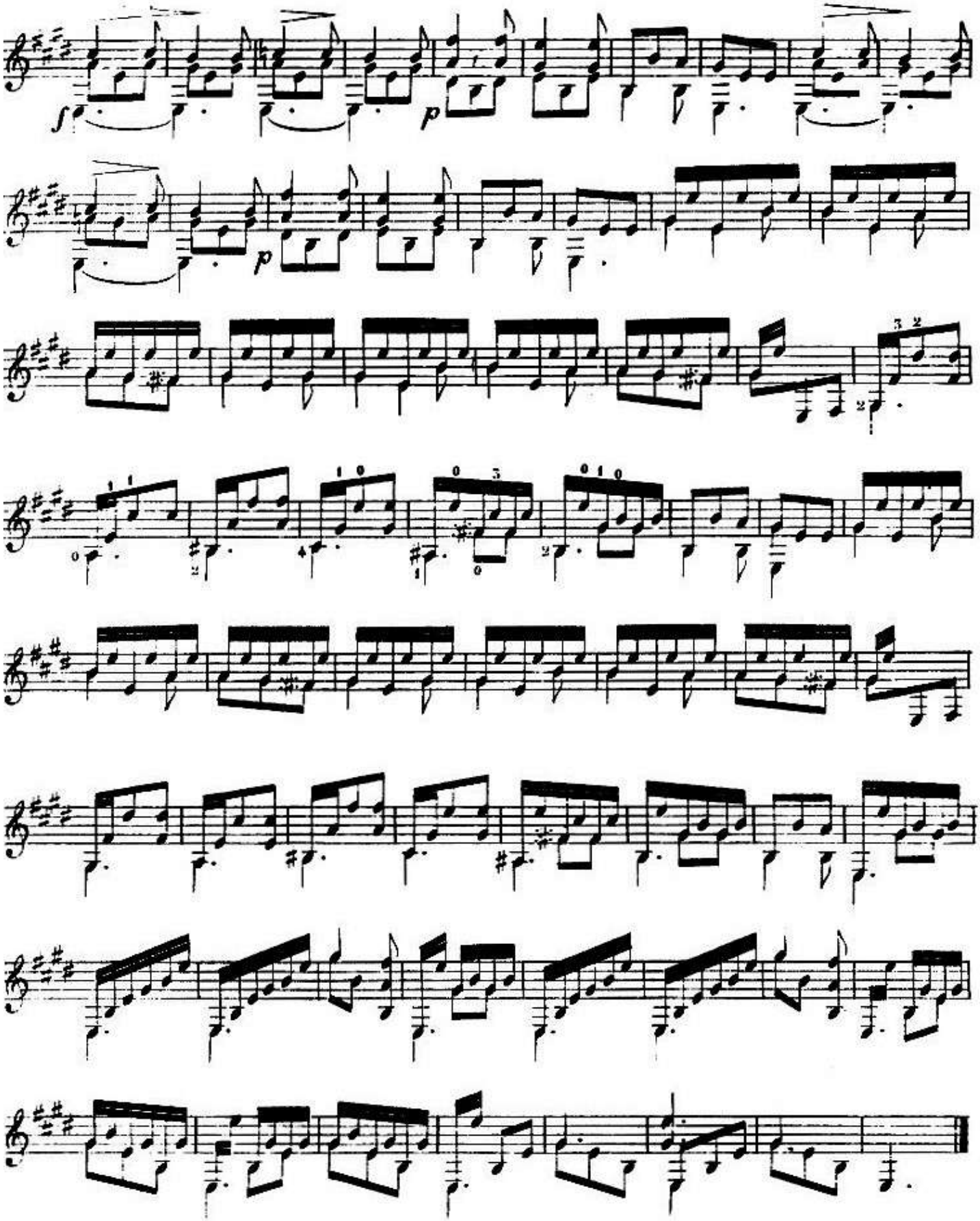

3me
Divertissement.
Andante.
harm.


Allegretto.
dol:


Andante.
5me
Divertissement.
1e
2e
p


Allegretto.
poco.
1.
2.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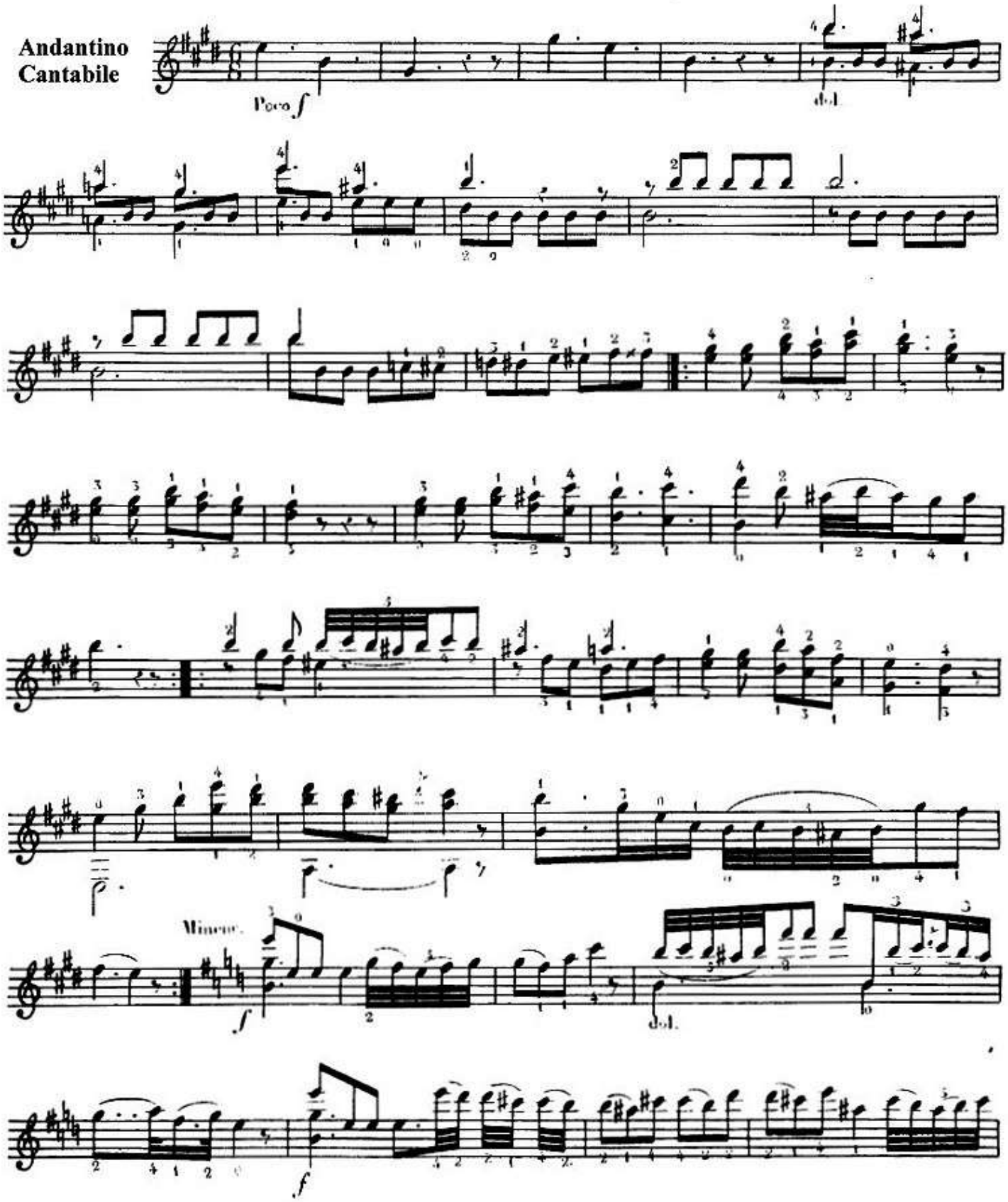
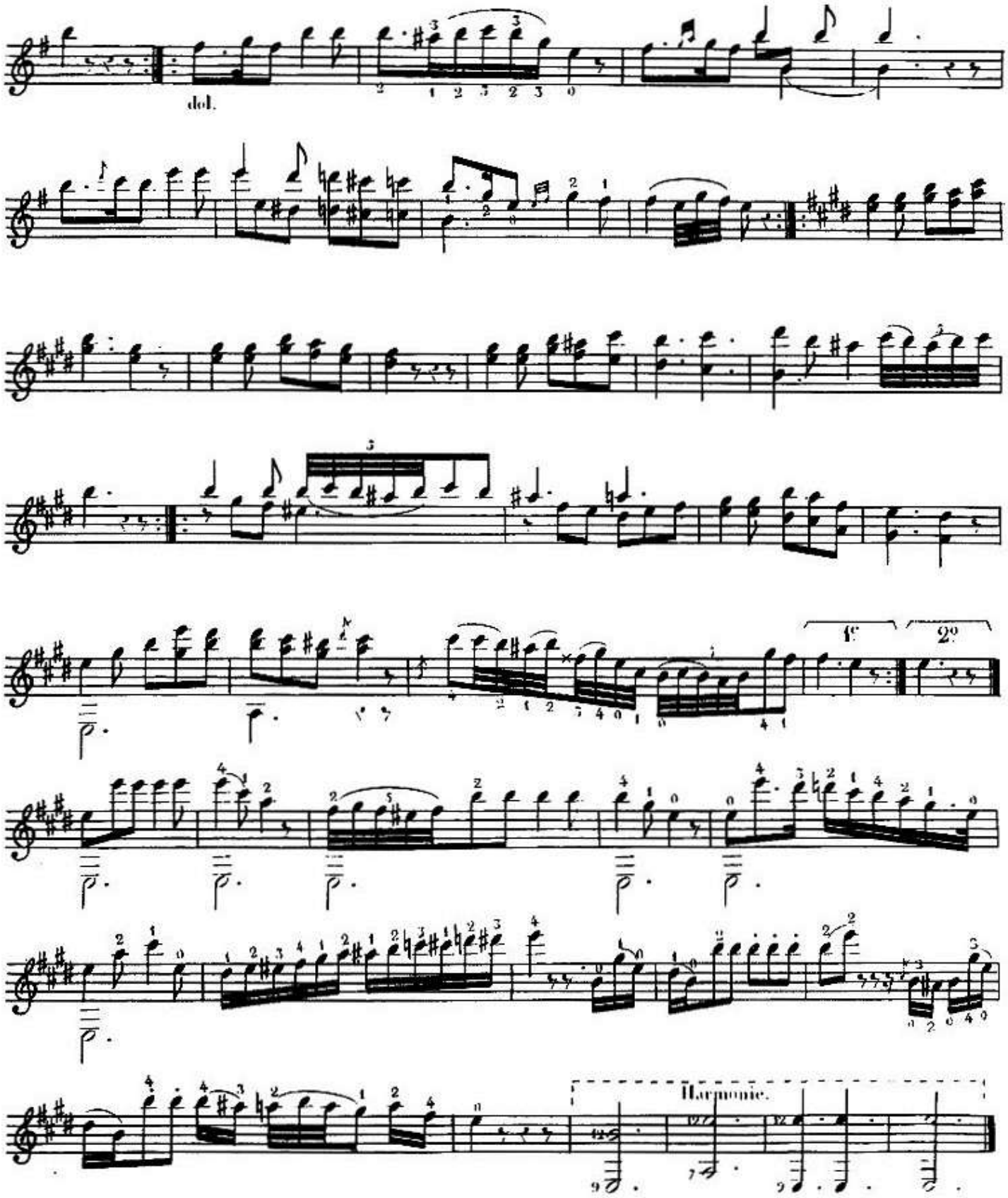
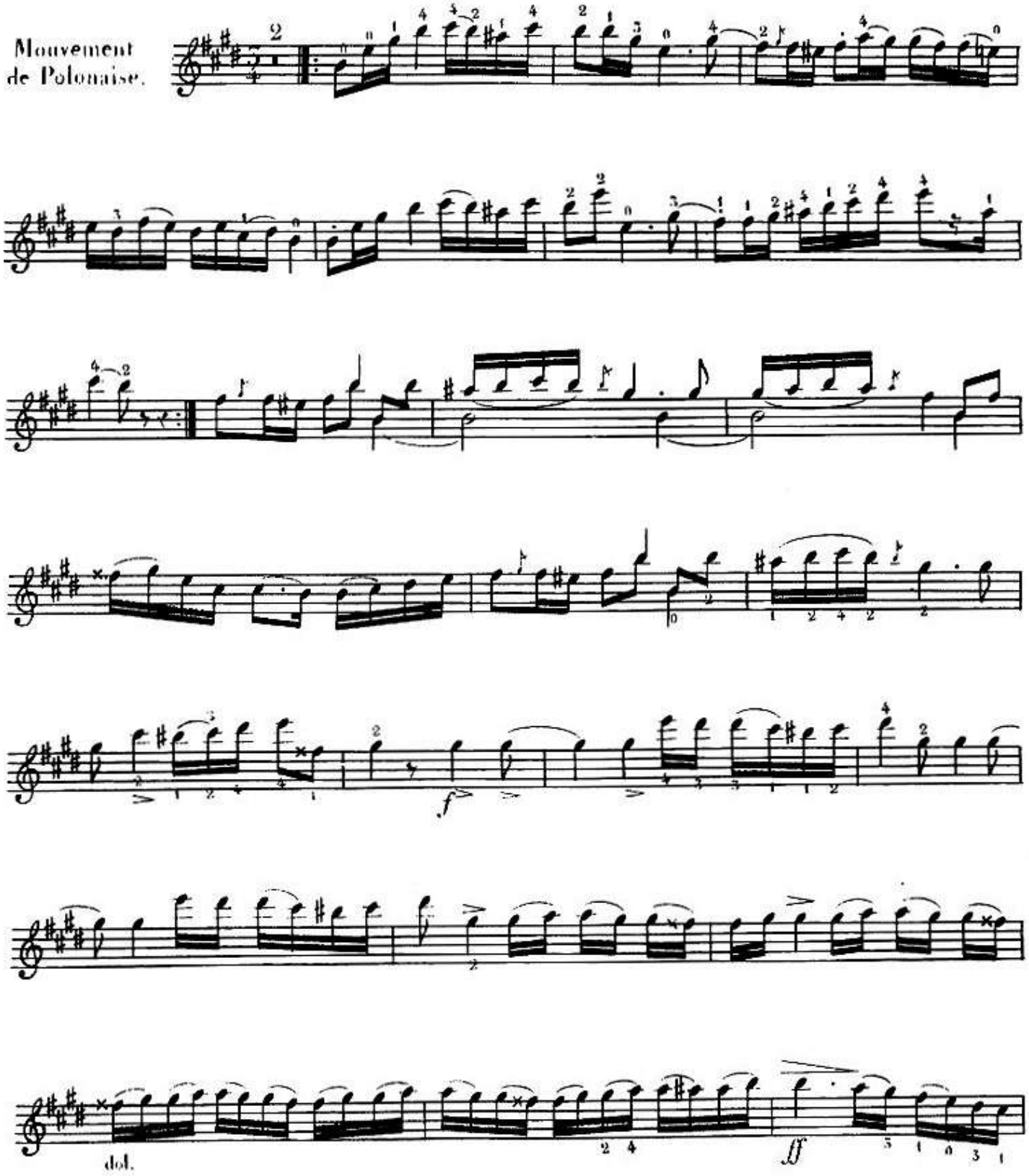
p
p

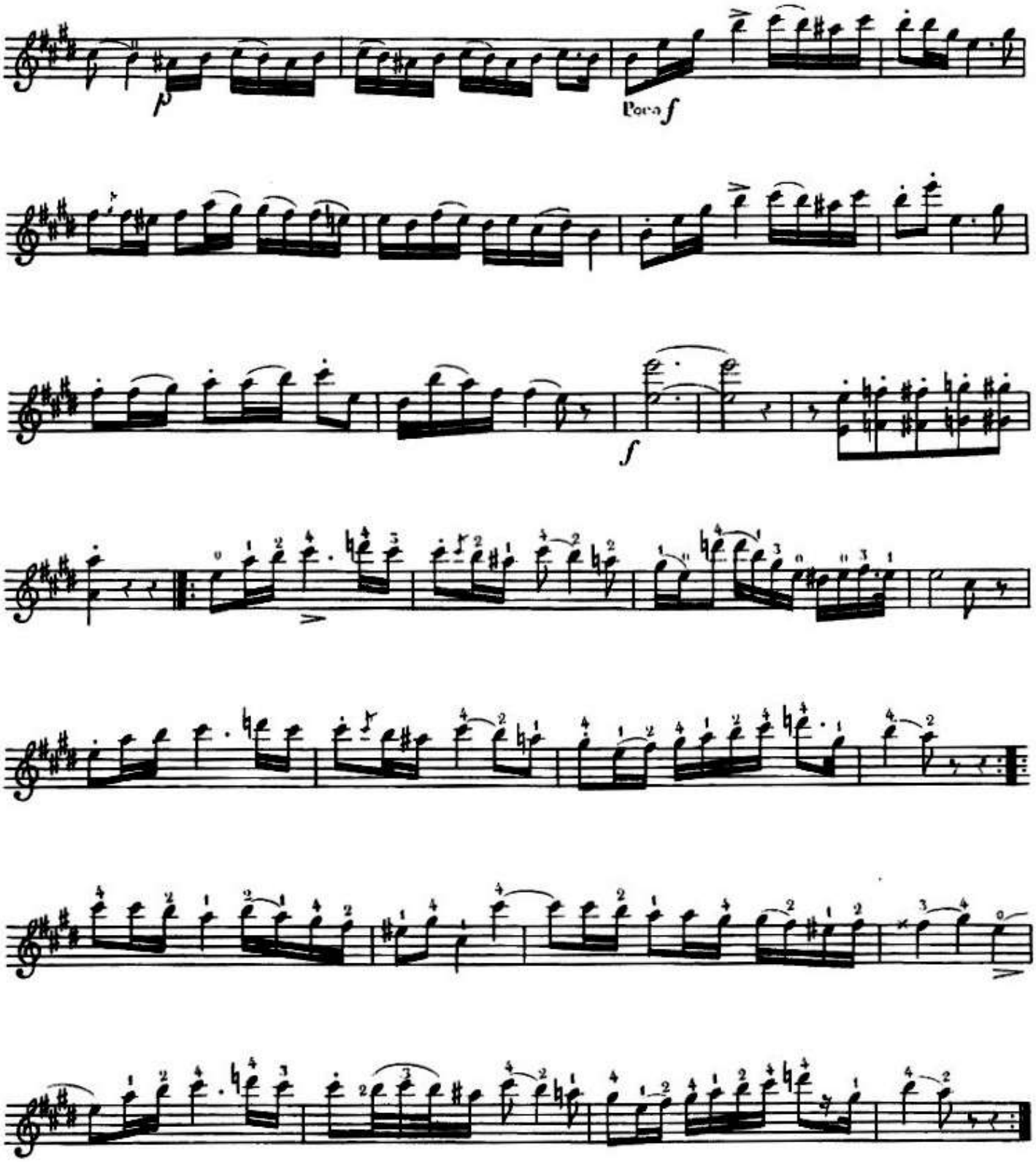
op 62 PREMIERE GUITARE p1

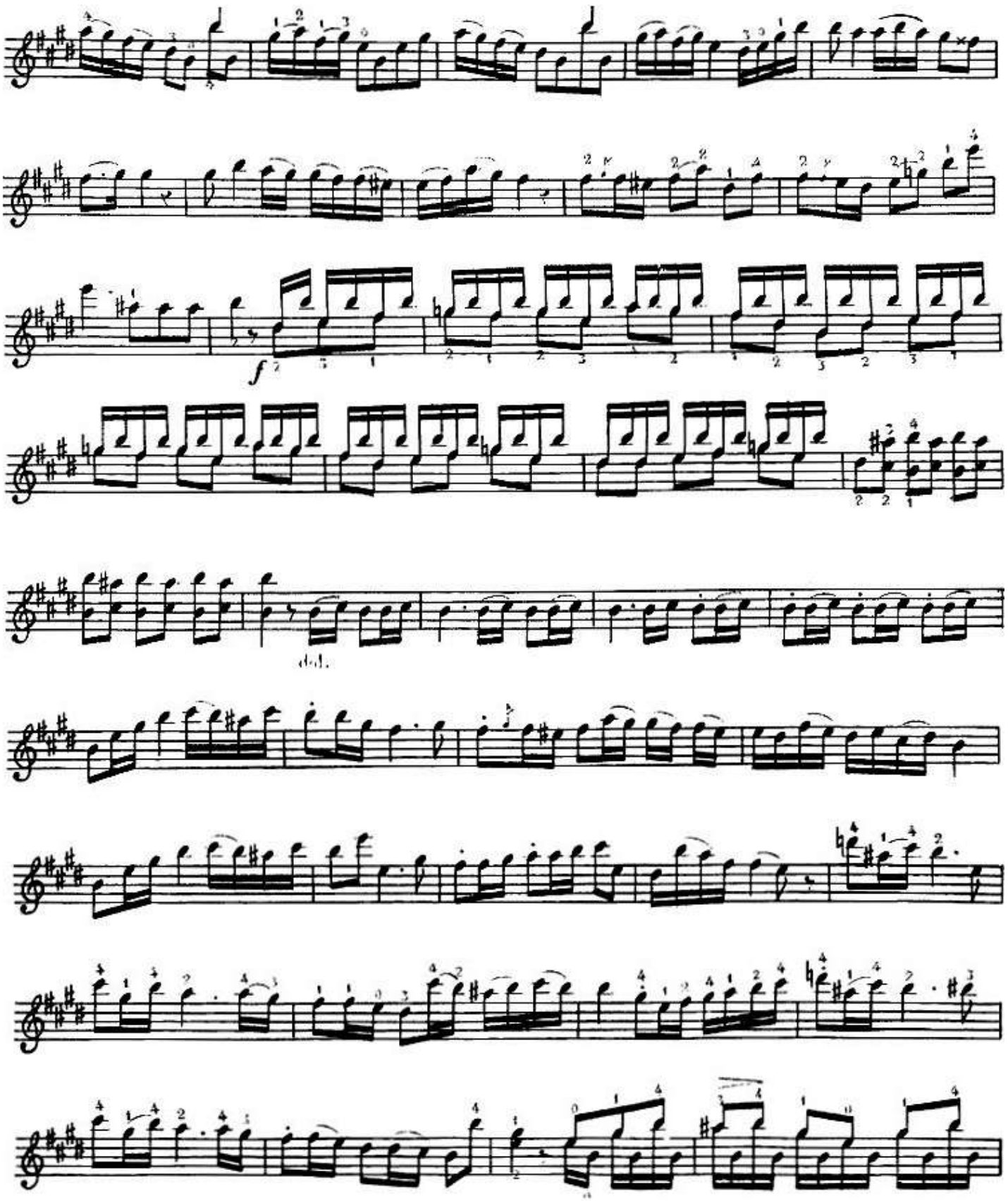
Andantino
Cantabile




del.
1e
2e
Harmonic.


Mouvement
de Polonaise.
dol.


p
Poco f
f


f
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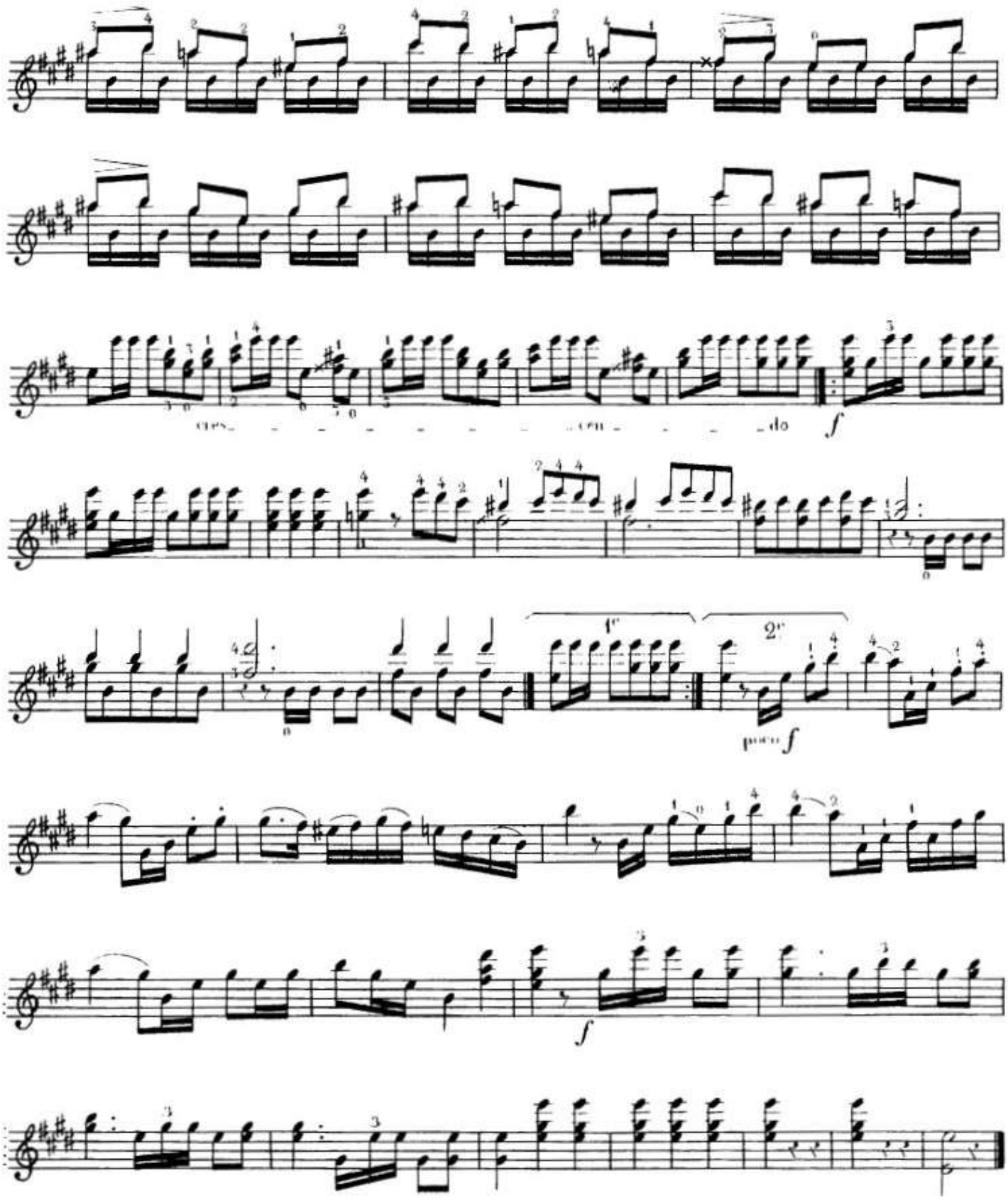
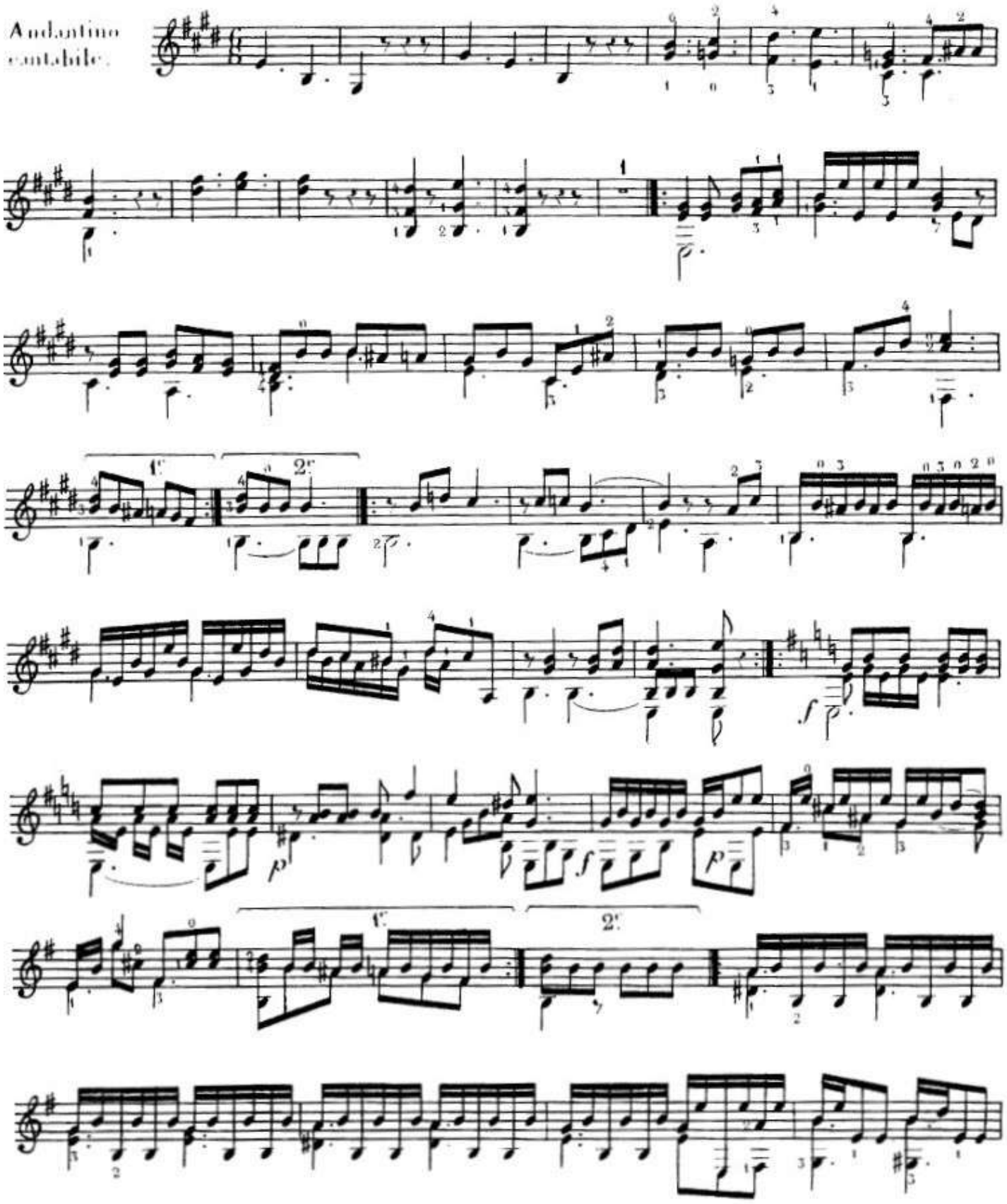
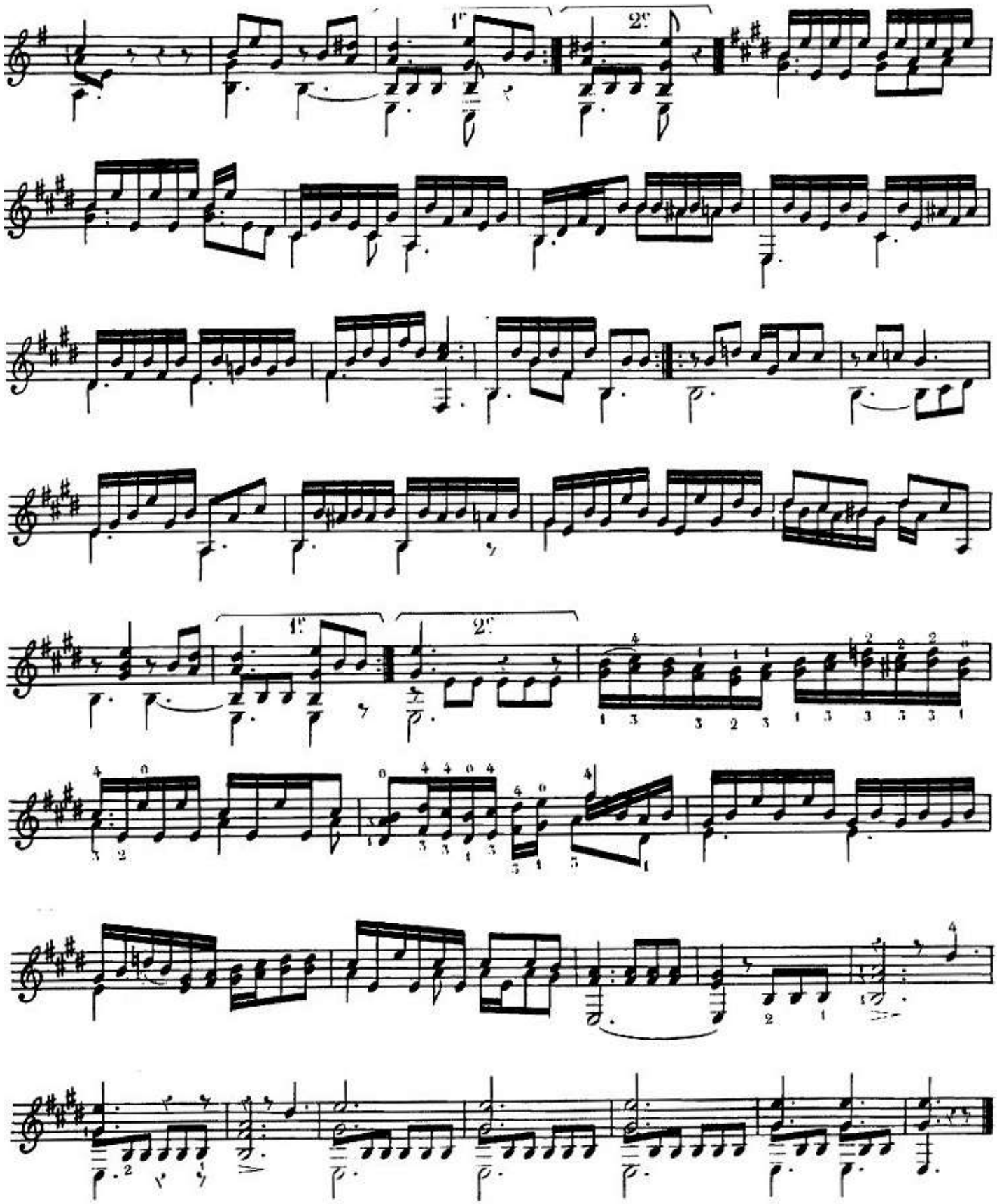

f
1°
2°
poco f
f


Andantino
cantabile


1e
2e
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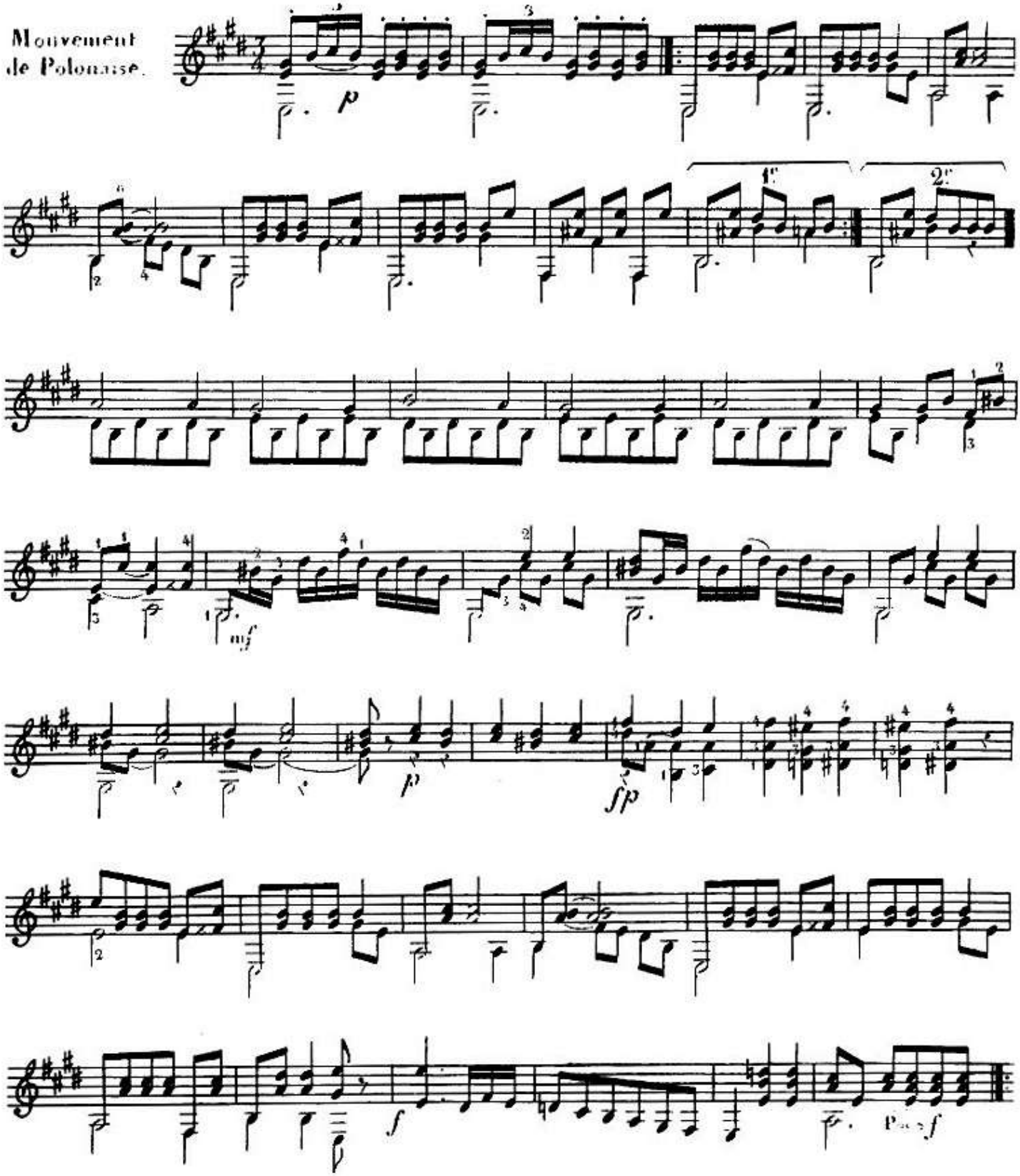
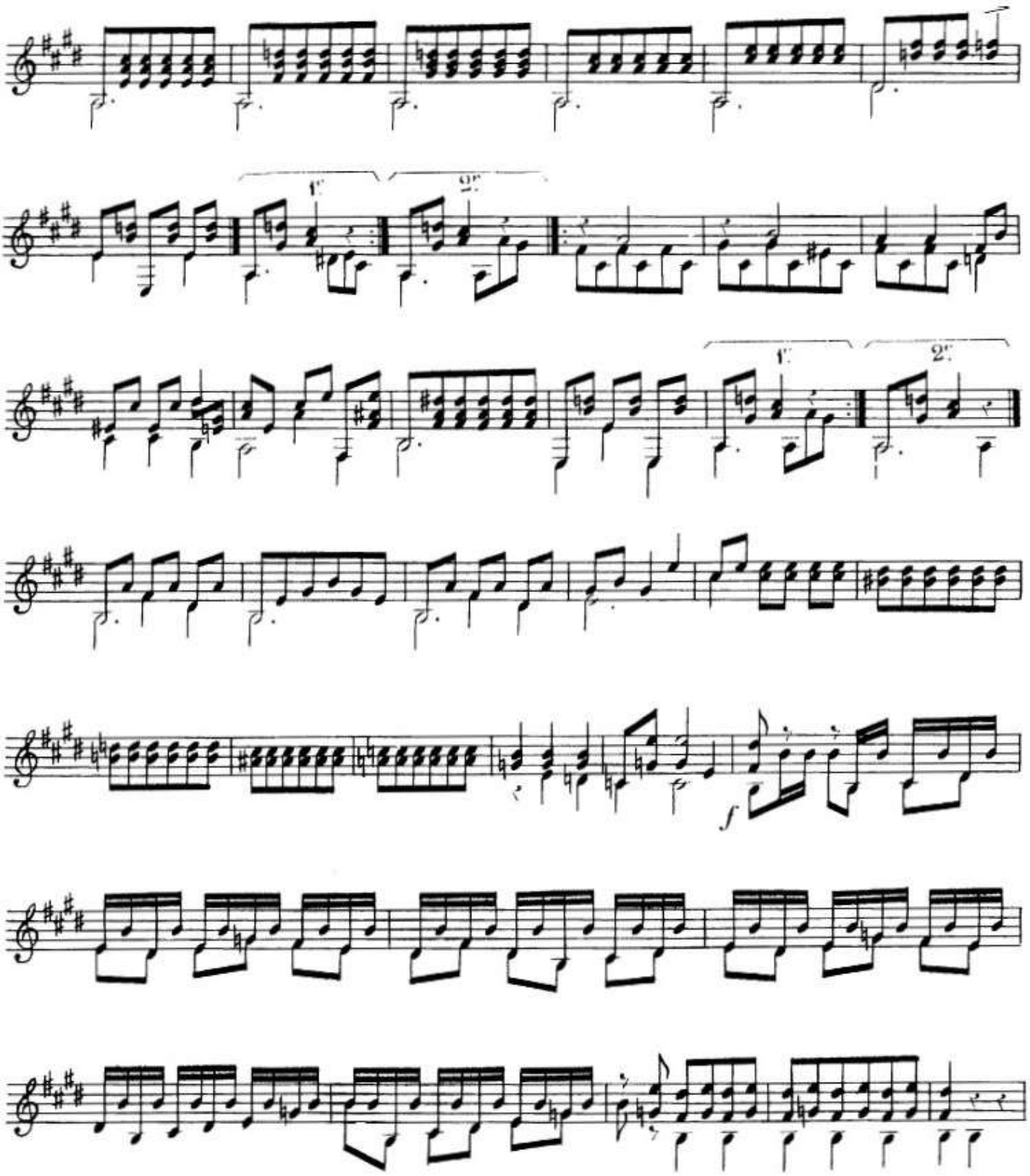
2e


Mouvement
de Polonaise.
p
1.
2.
mf
p
fp
f
f


1.
2.
1.
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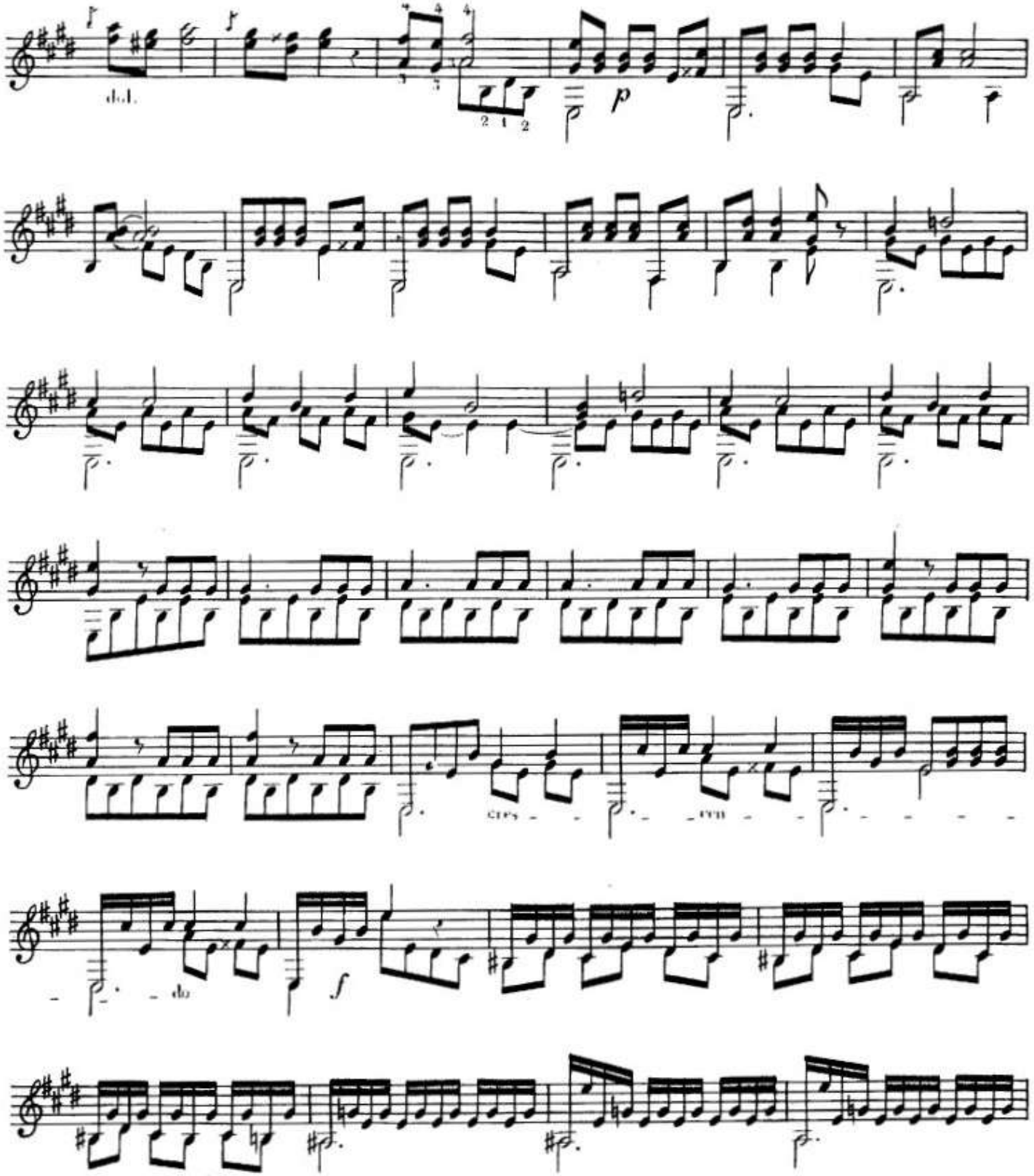
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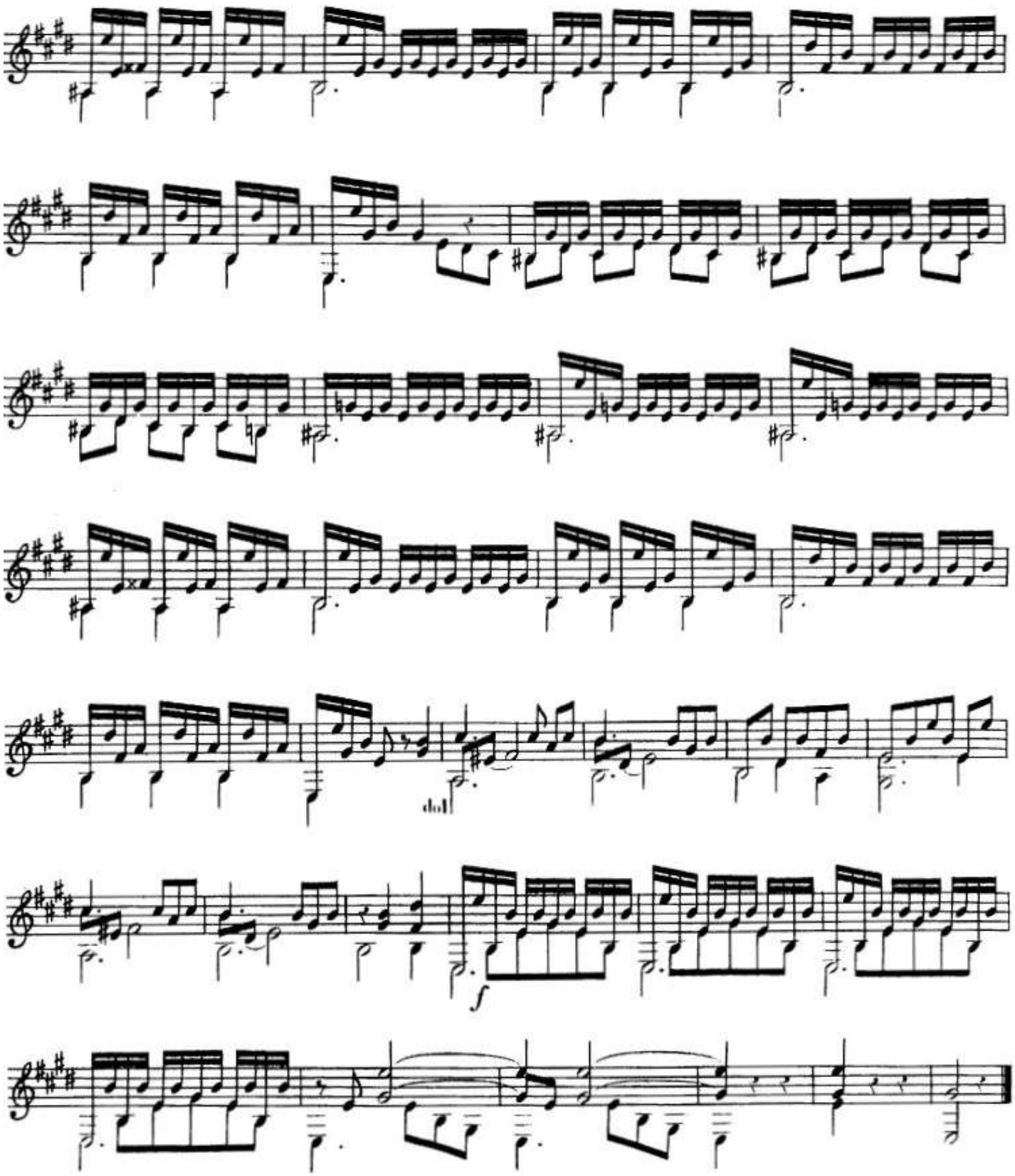
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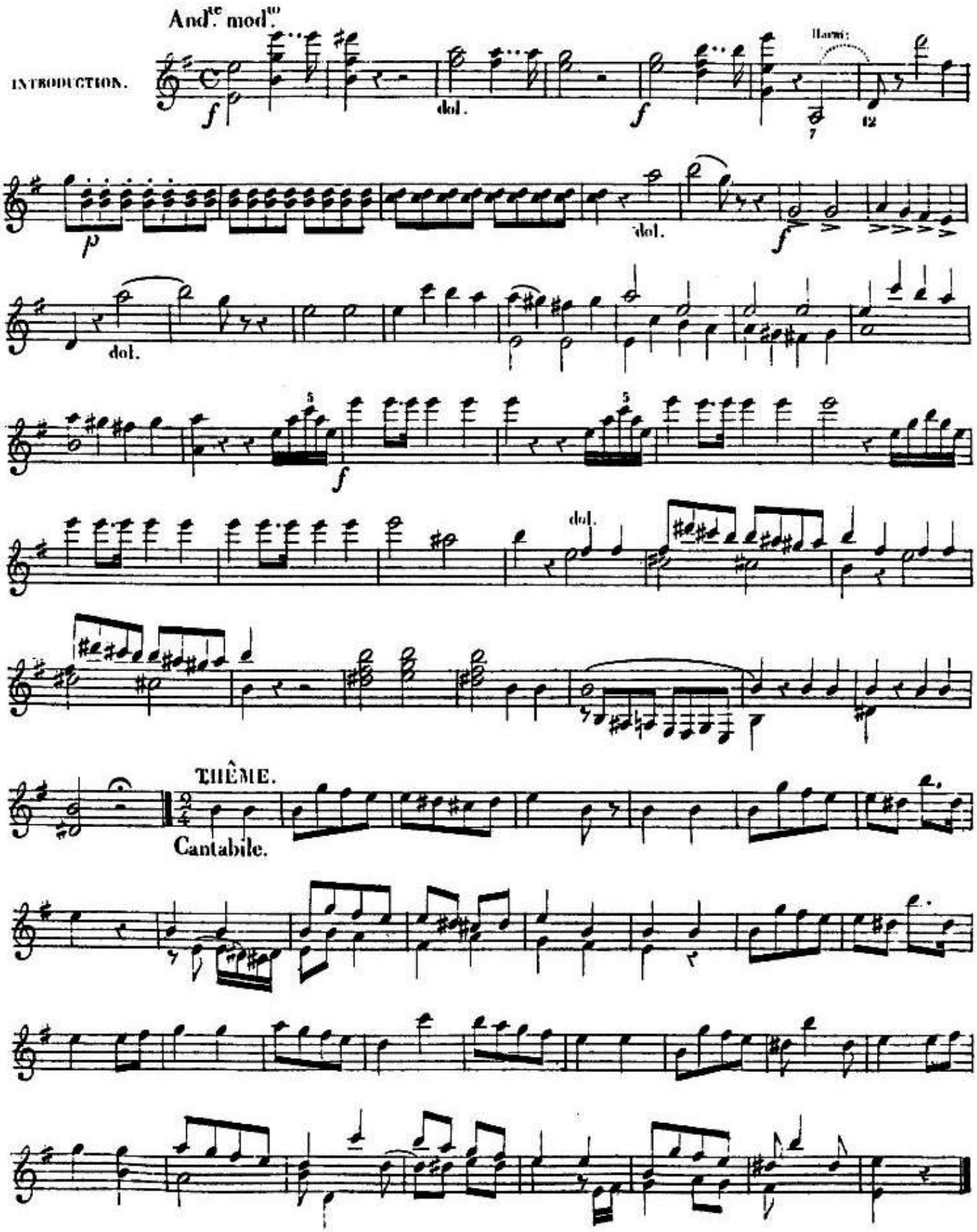
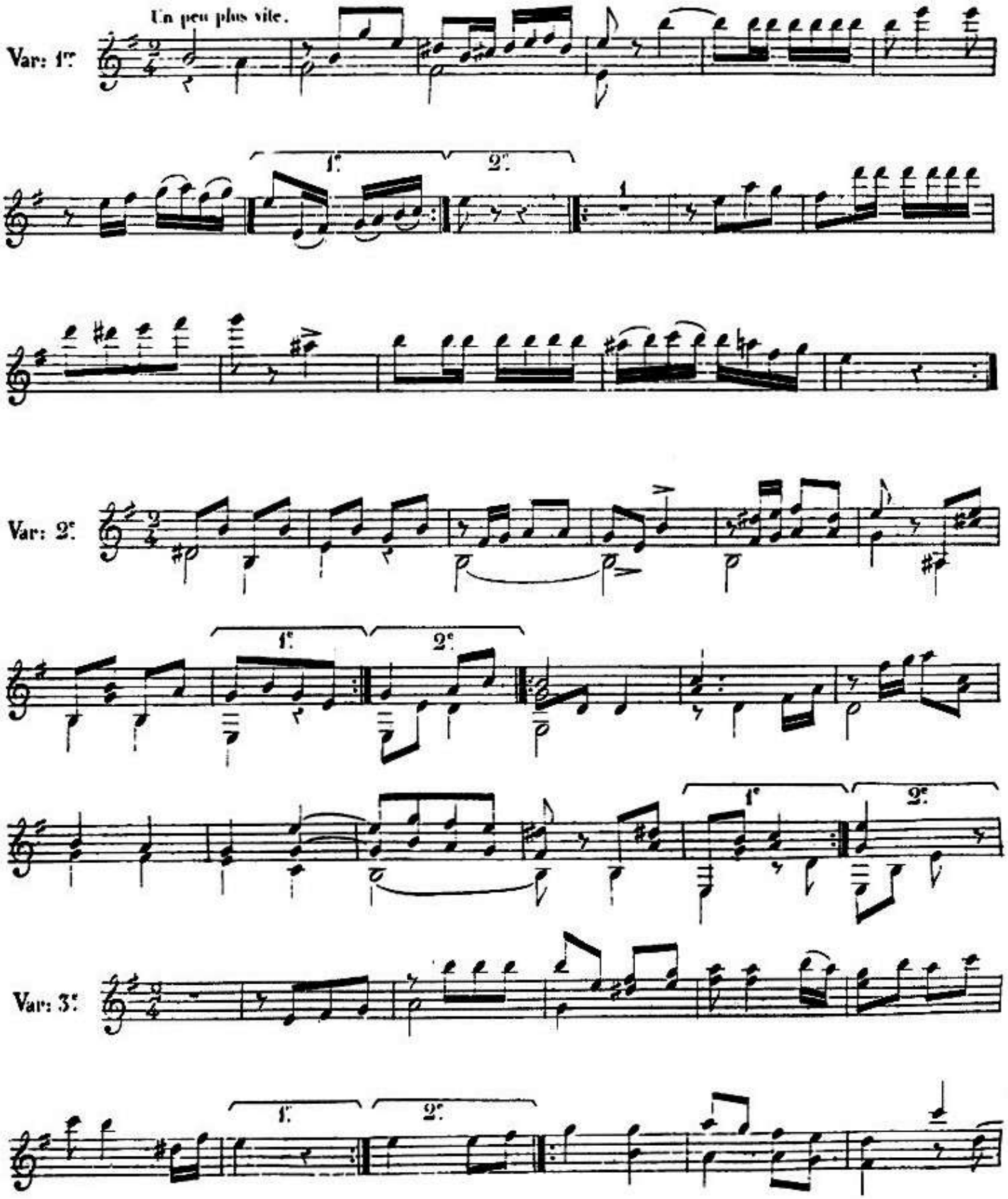
op 63 PREMIERE GUITARE p1




Un peu plus vite.
Var: 1re
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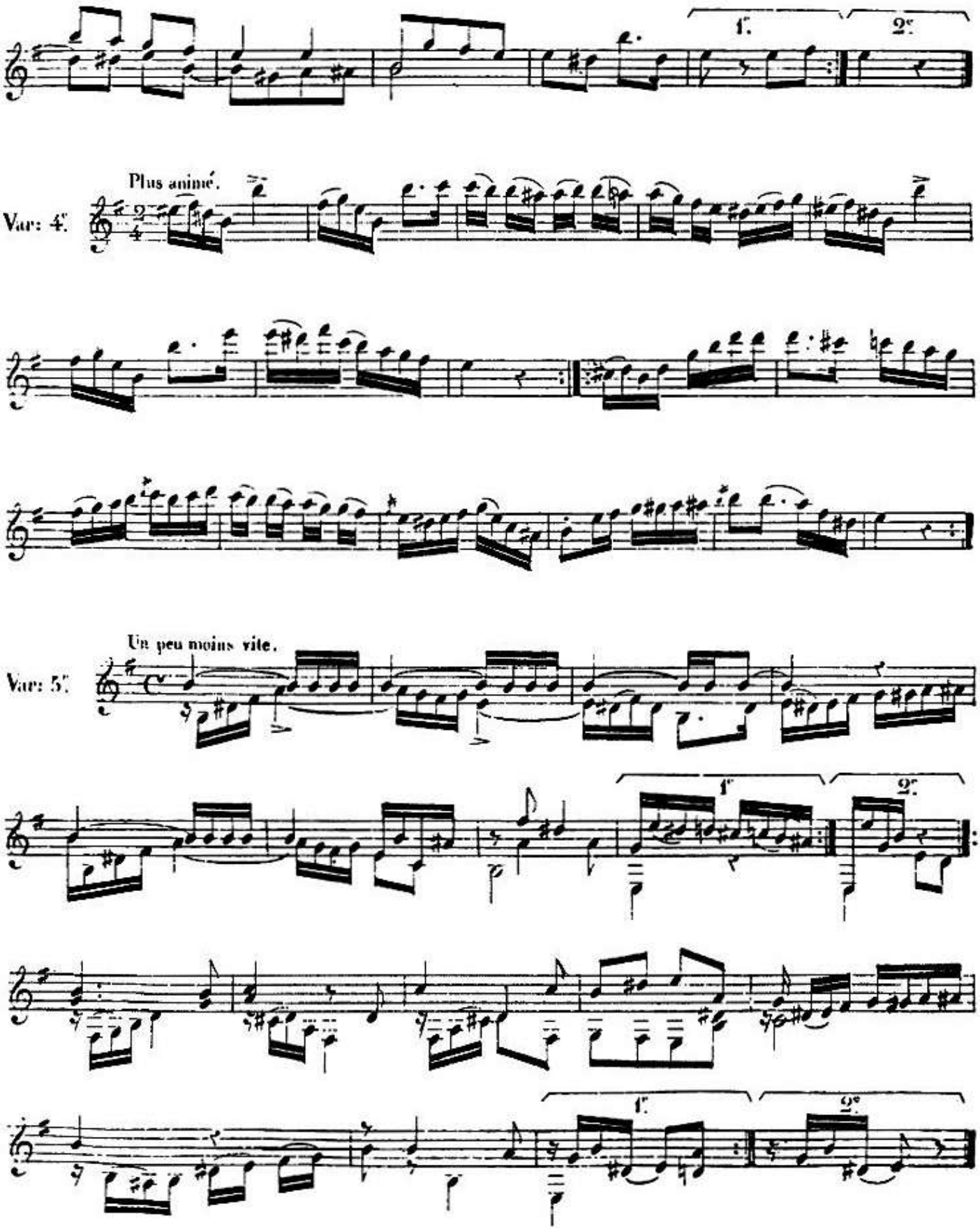
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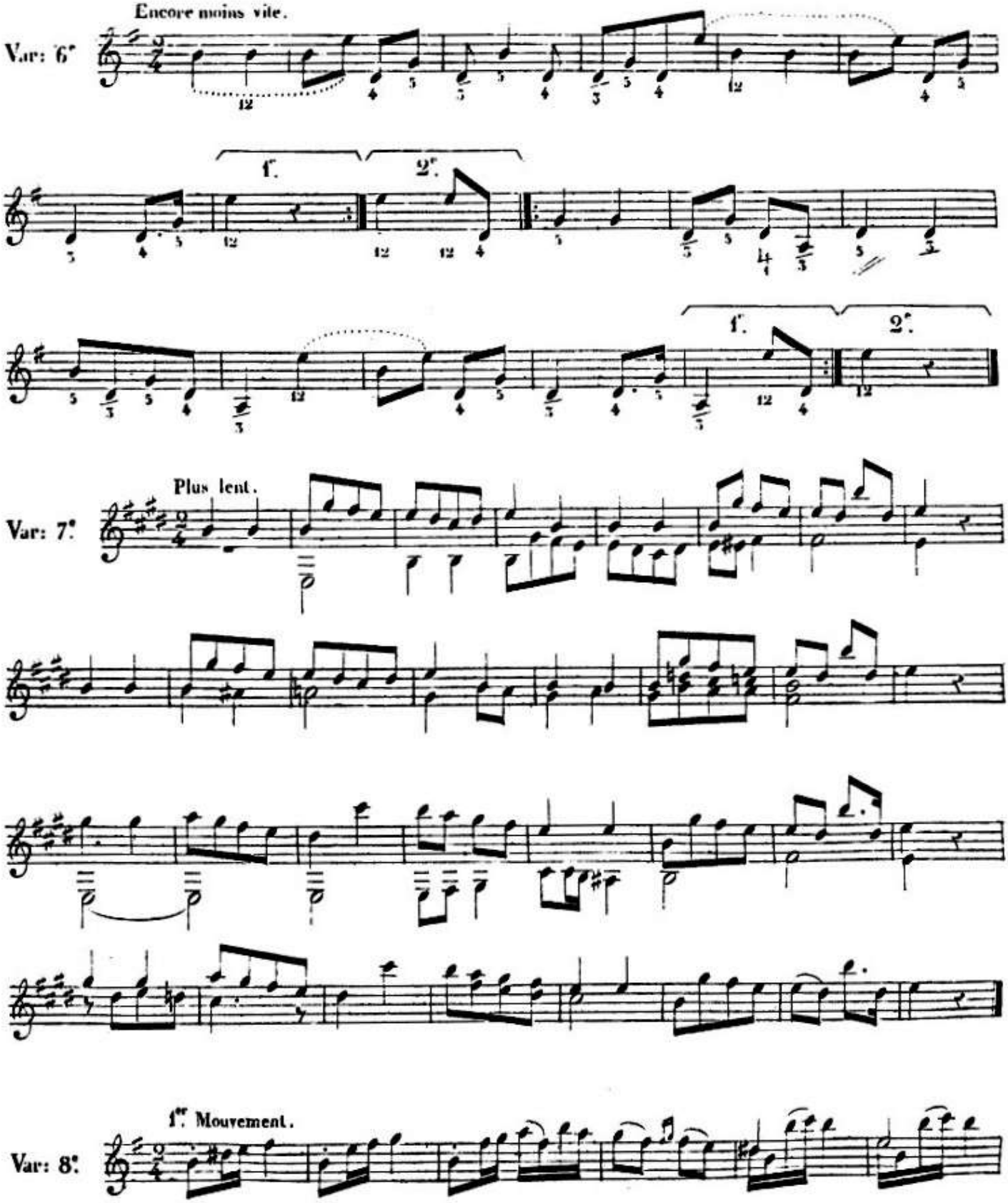
Encore moins vite.
Var: 6e
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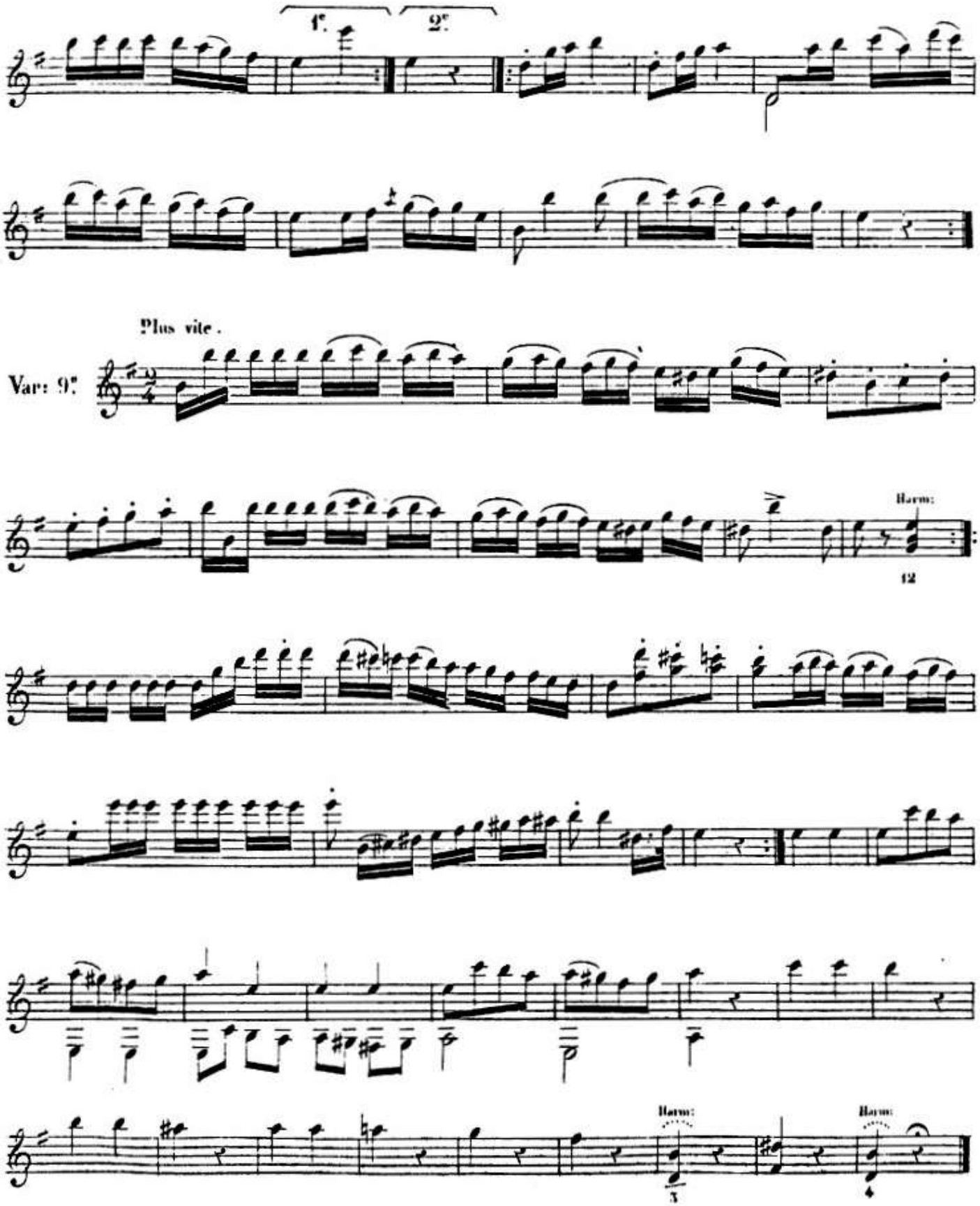
Plus lent.
Var: 7e
1er Mouvement.
Var: 8e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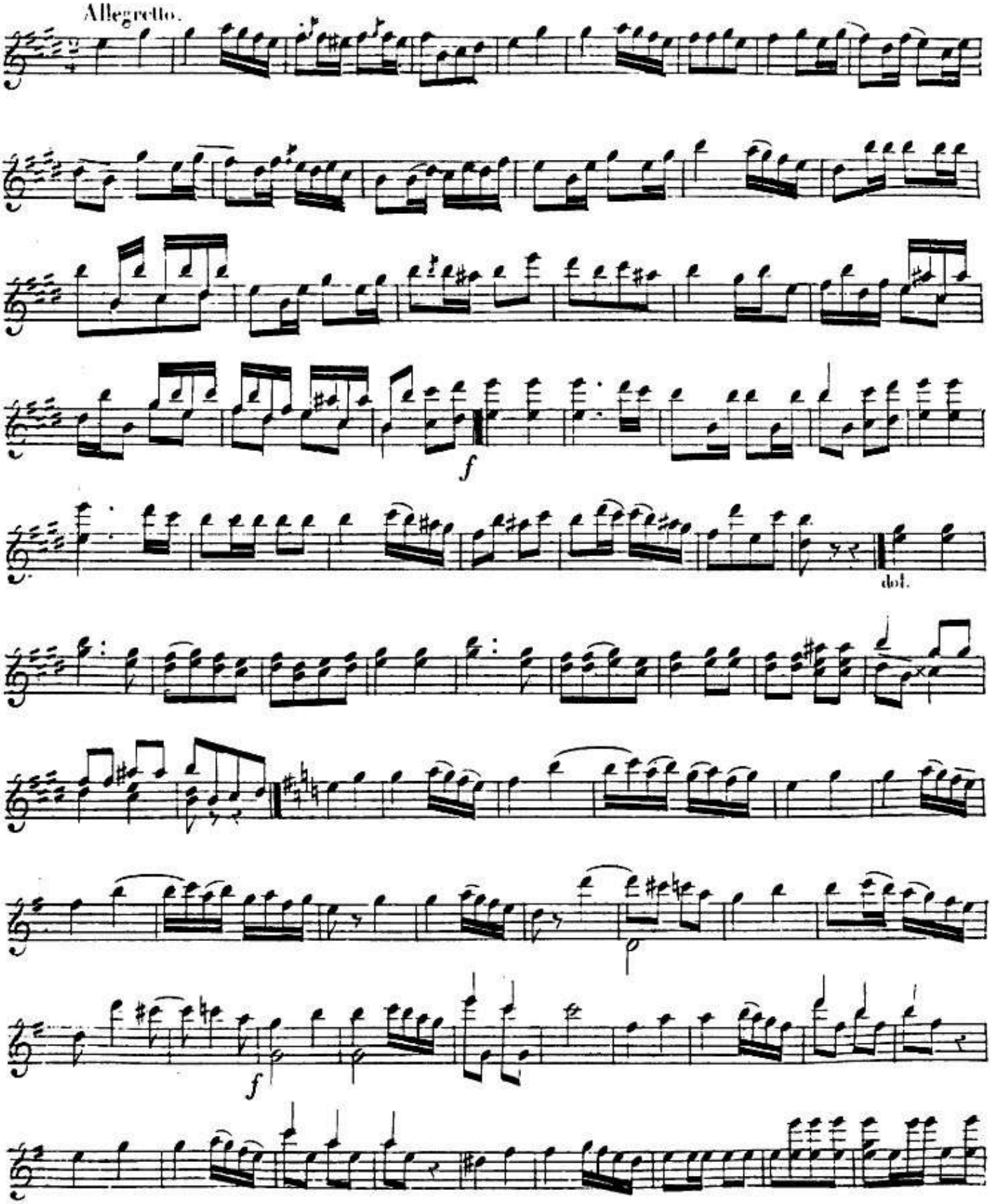
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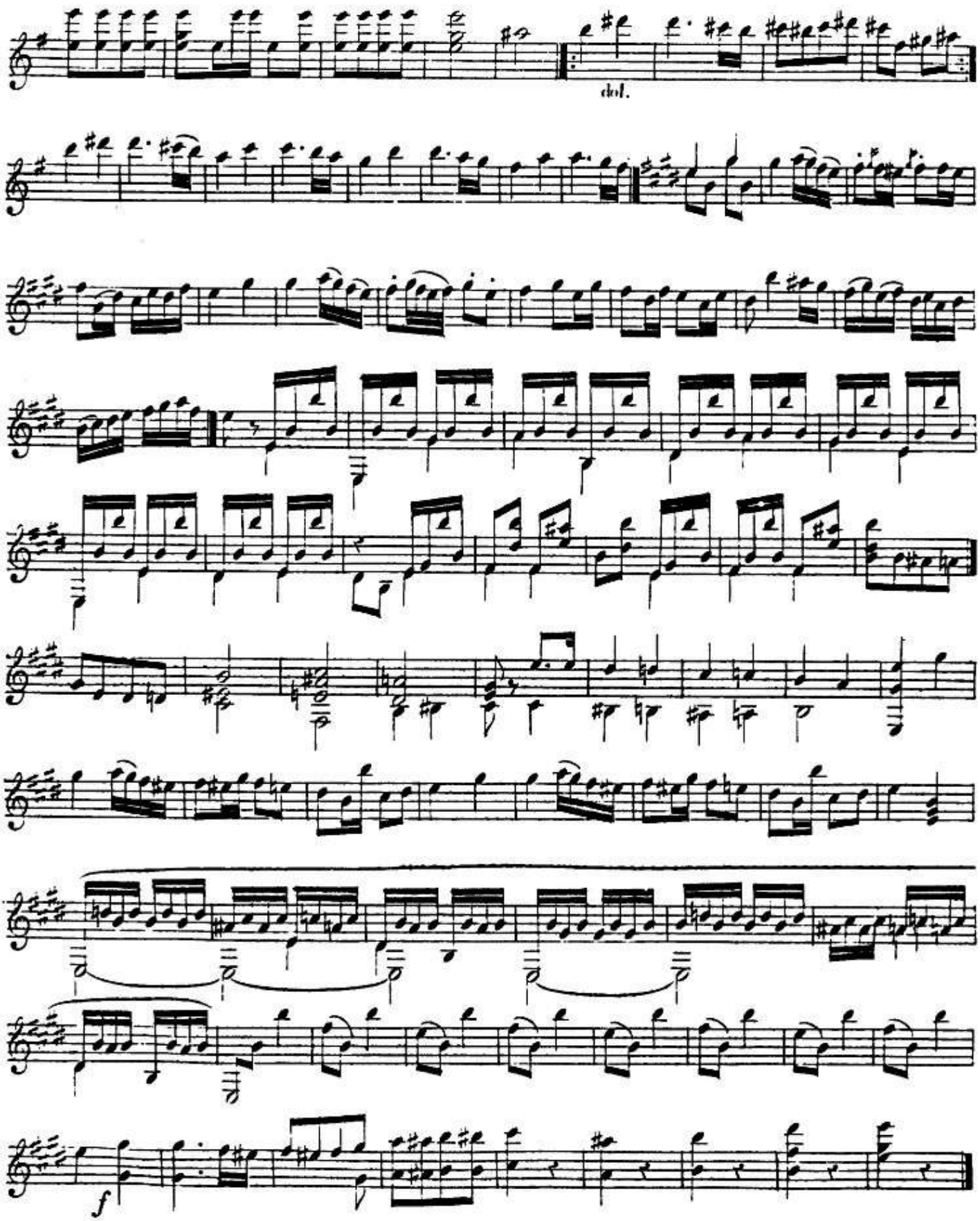
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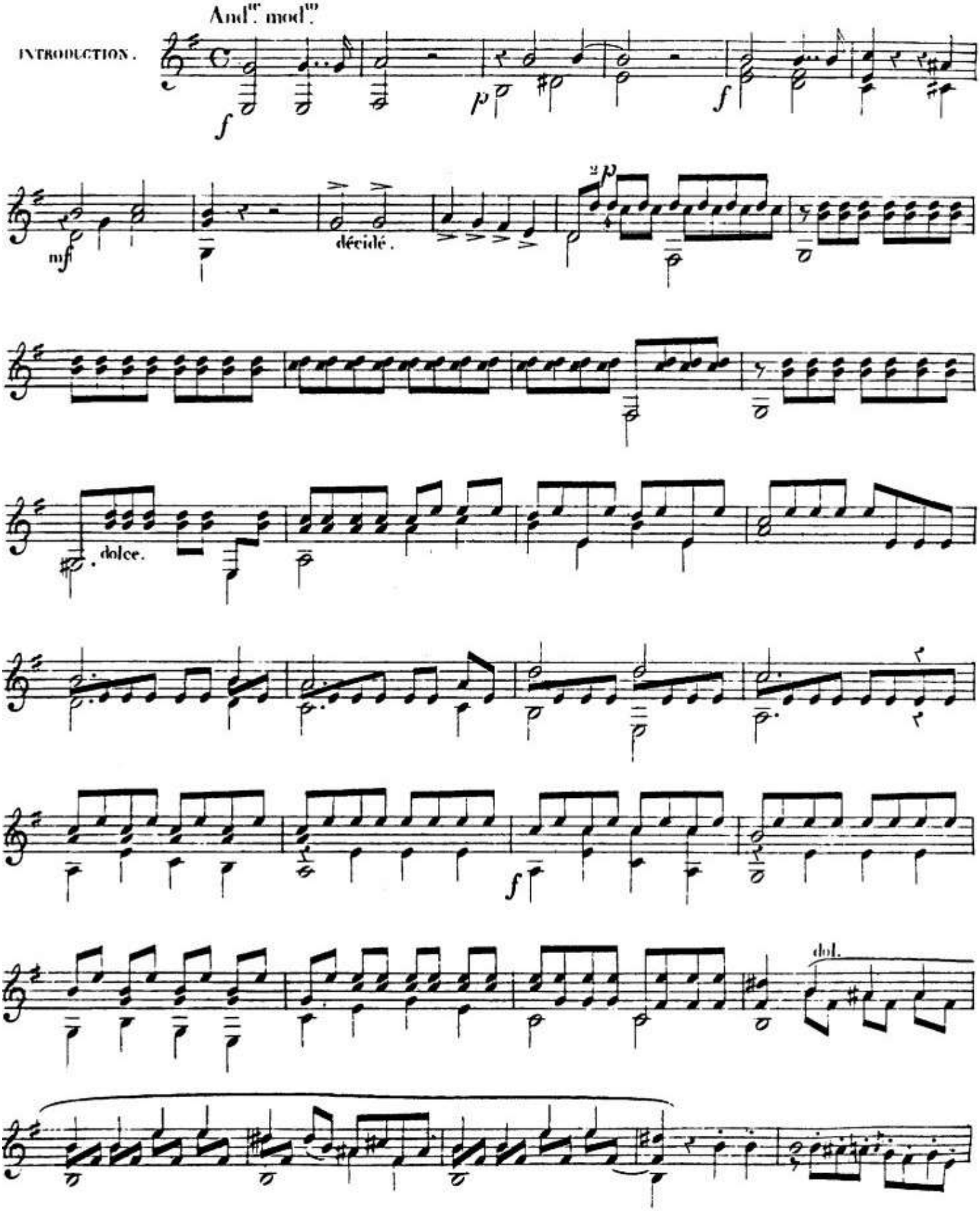
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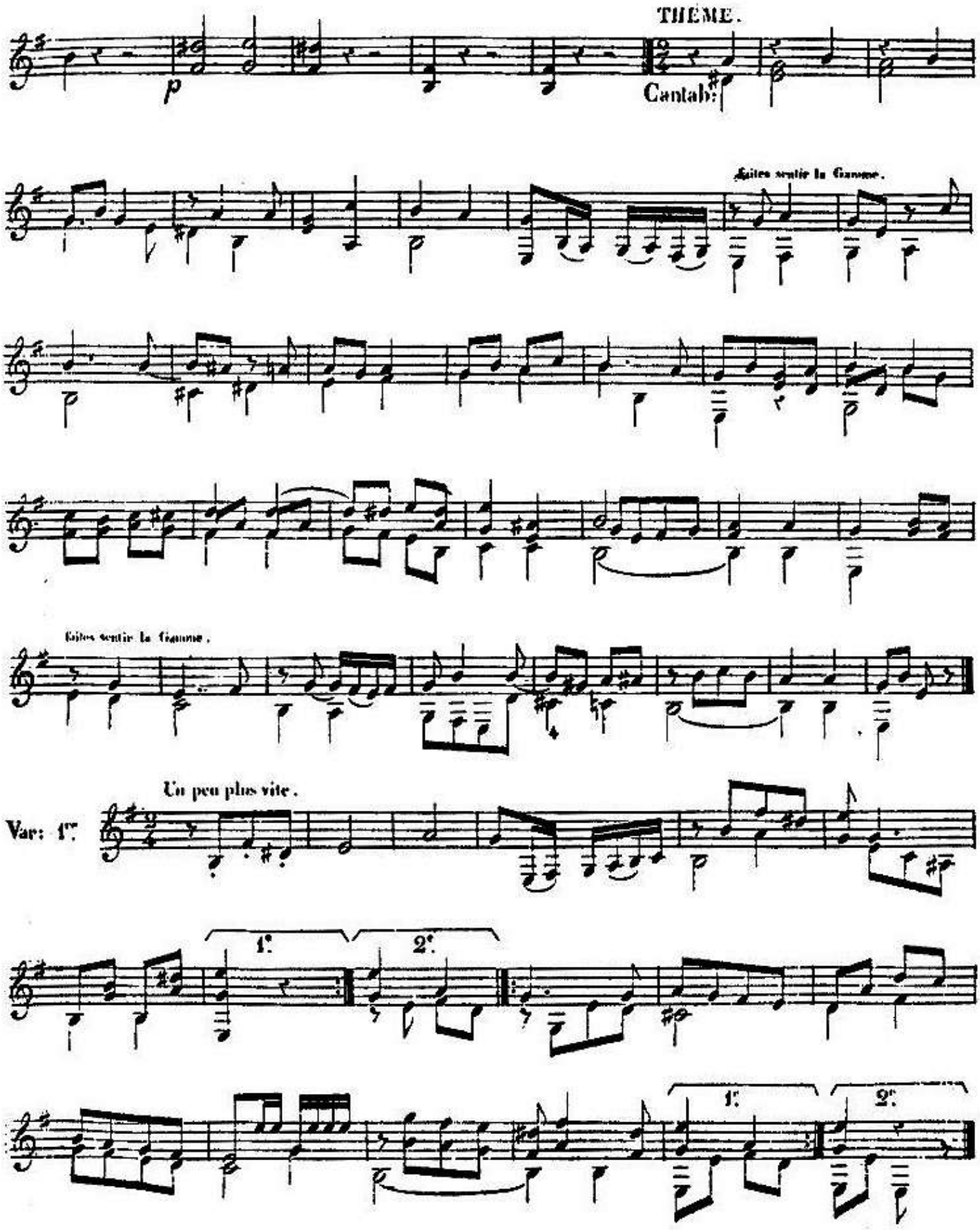
THÈME.
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Cantab:
Faites sentir la Gamme.
Faites sentir la Gamme.
Un peu plus vite.
Var: 1re
1.
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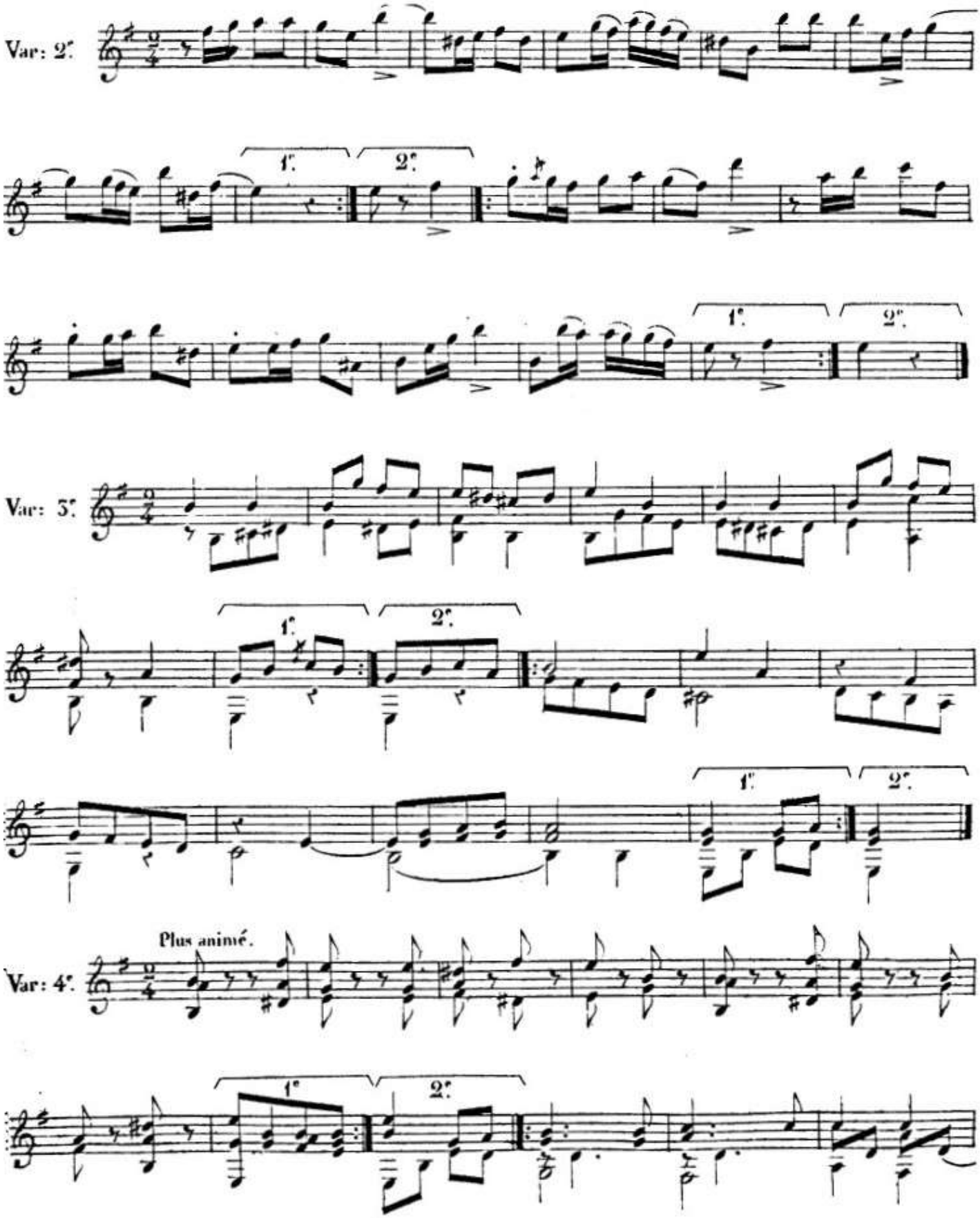
1.
2.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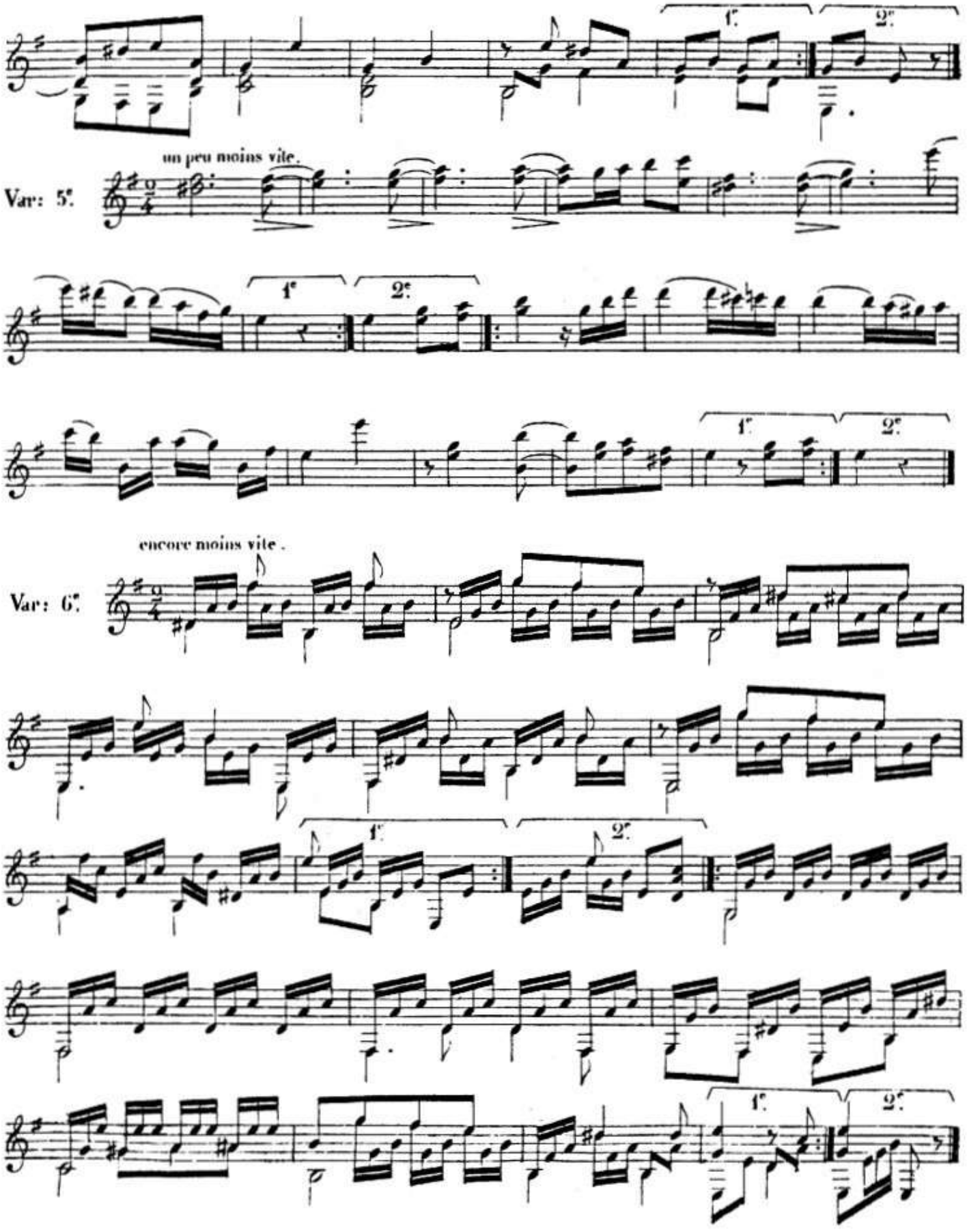
Var: 4.


1.
2.
un peu moins vite.
Var: 5.
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encore moins vite.
Var: 6.
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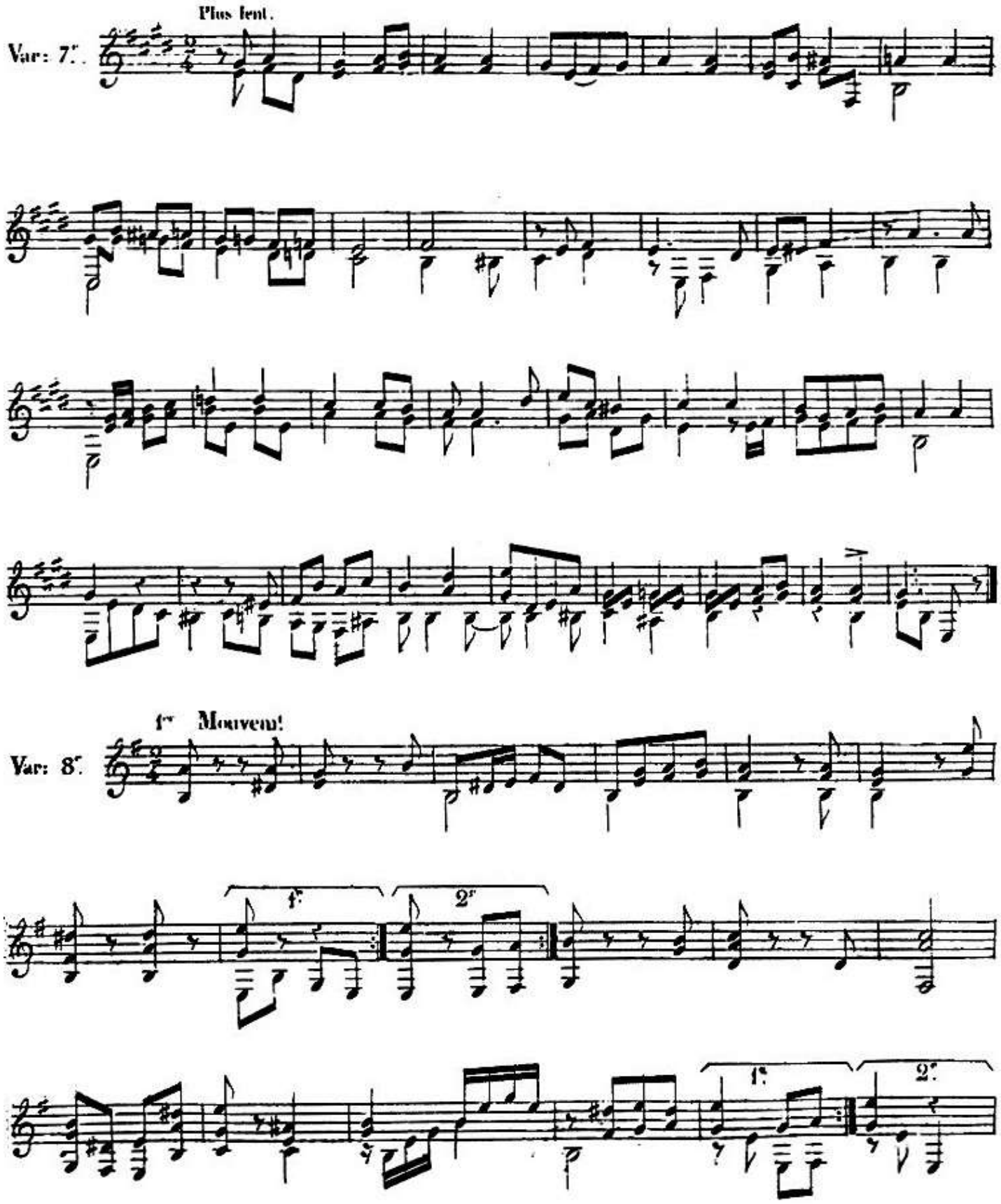
Plus lent.
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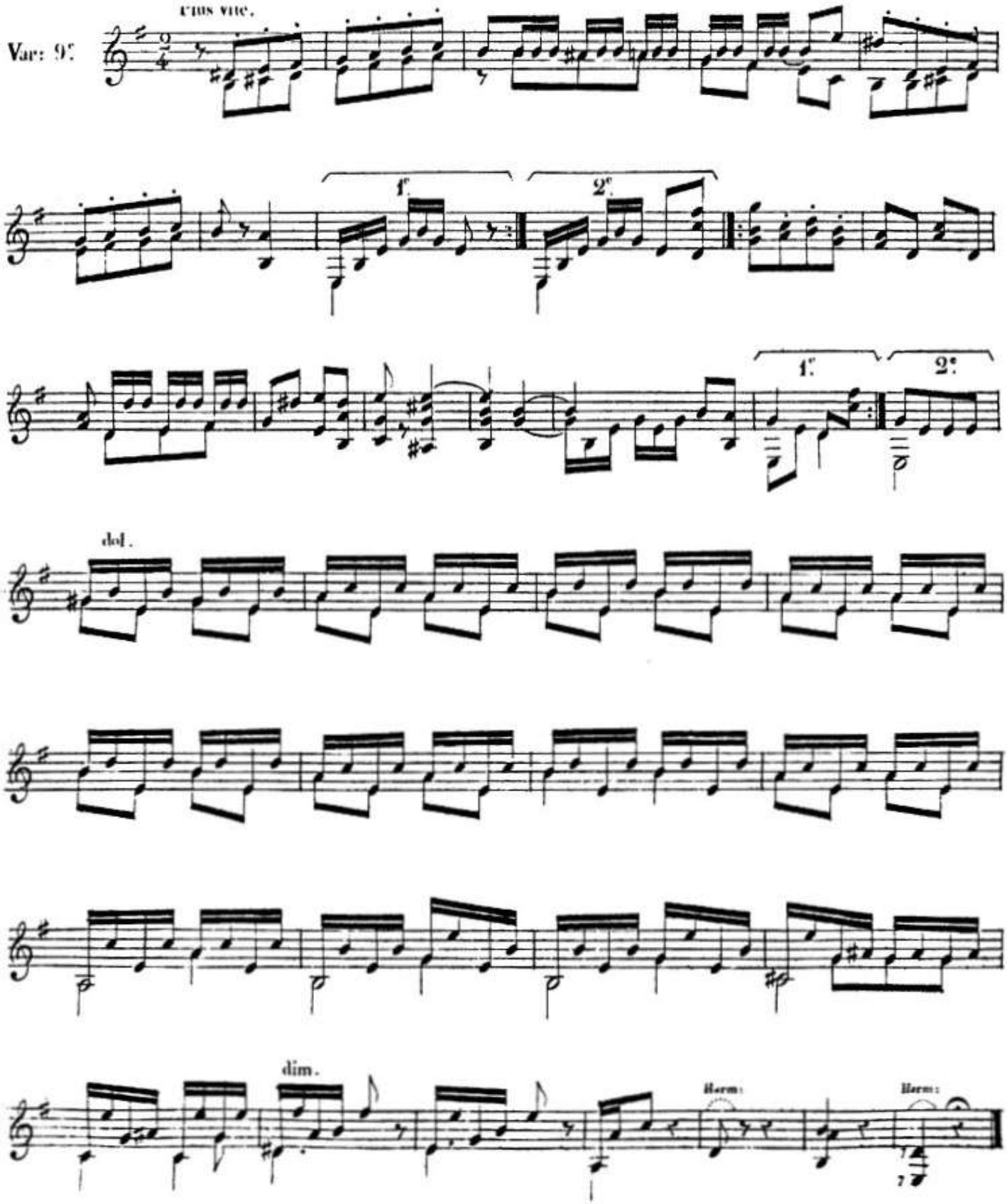
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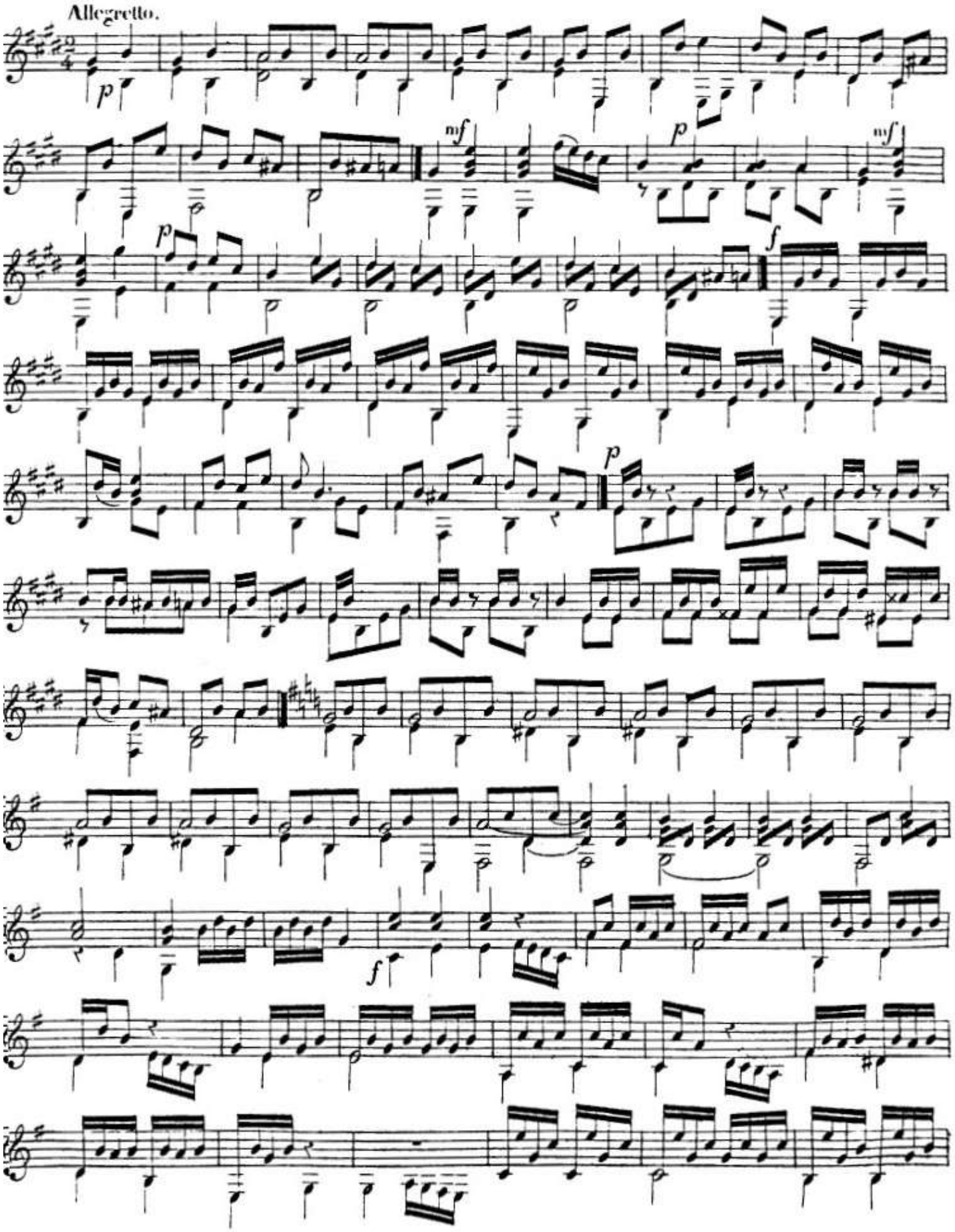
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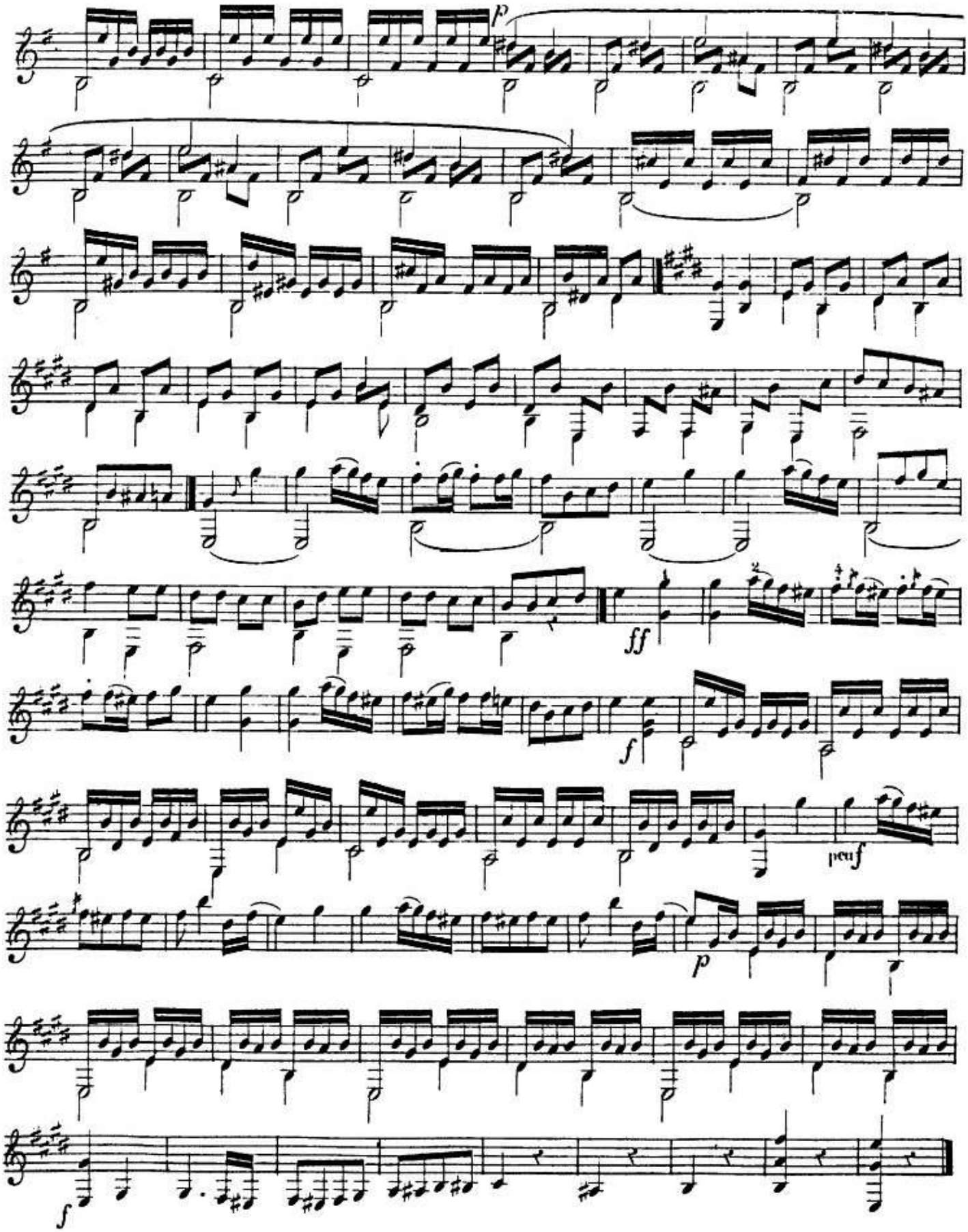
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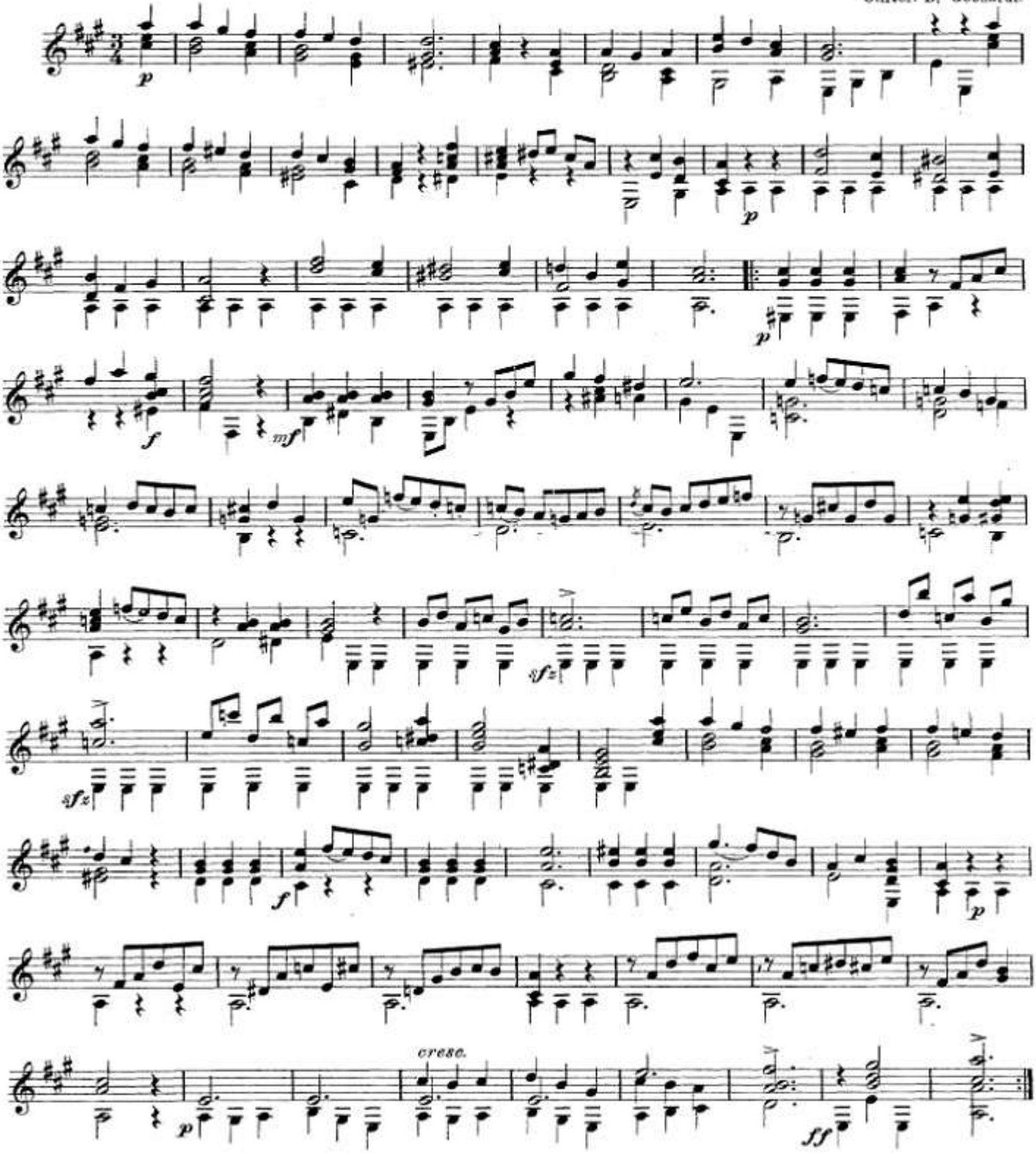
FREIE VEREINIGUNG

Andantino.

Boije

Guitare.

Ferd. Sor.
Stiften Dr Gebhardt.

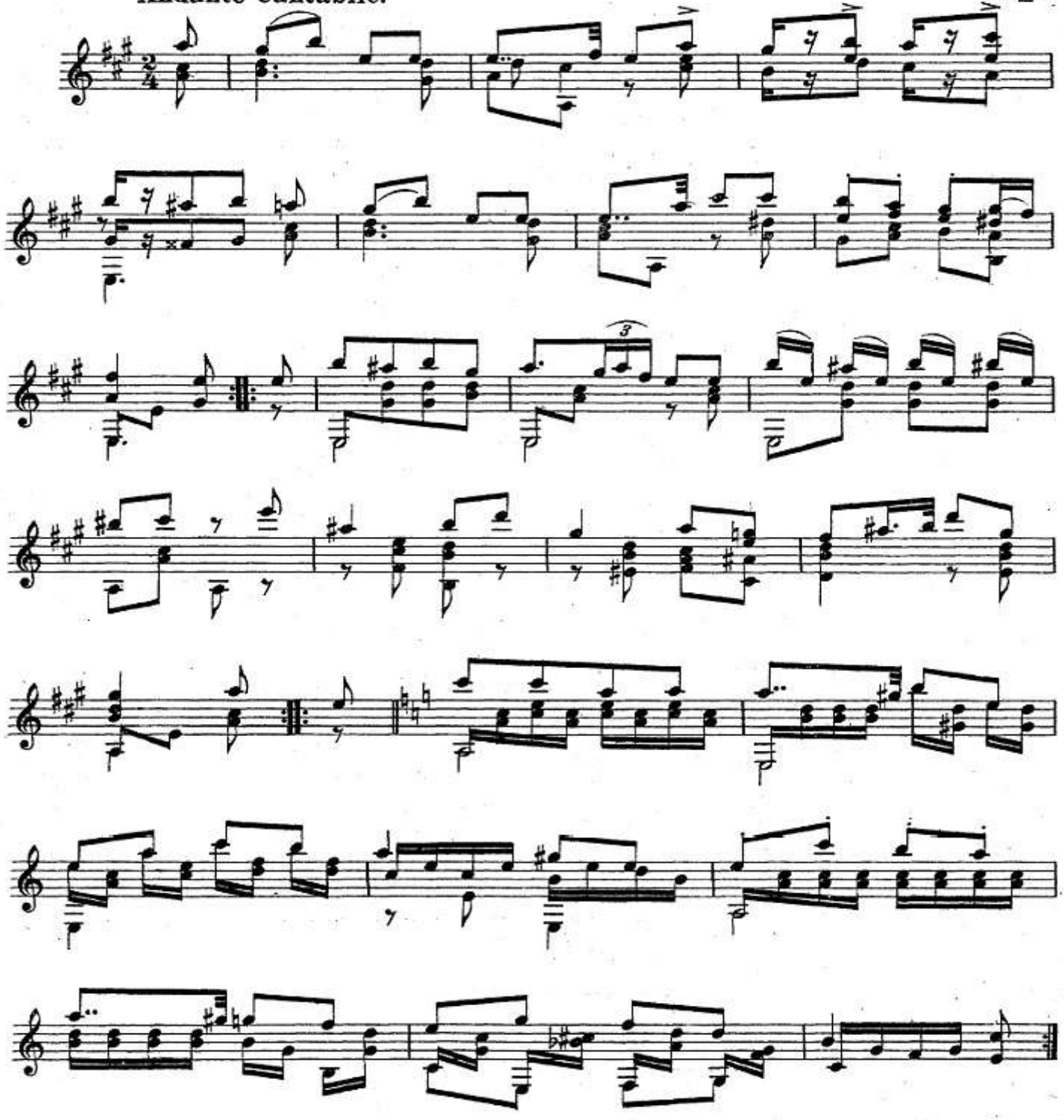


Gitarristischen Vereinigung

La Candeur.

Petite Rêverie sur la Guitare.

Andante Cantabile. F. Sor.



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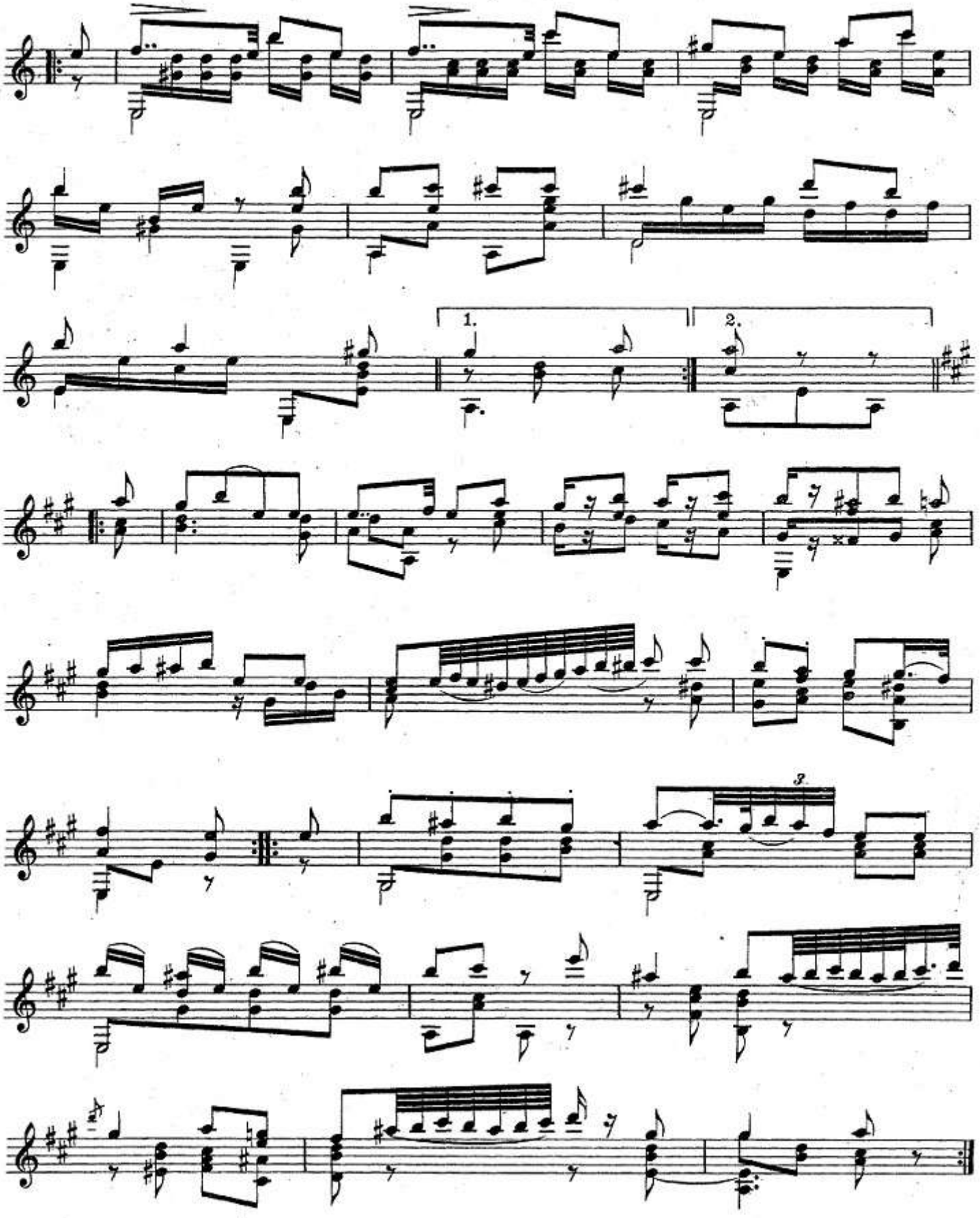
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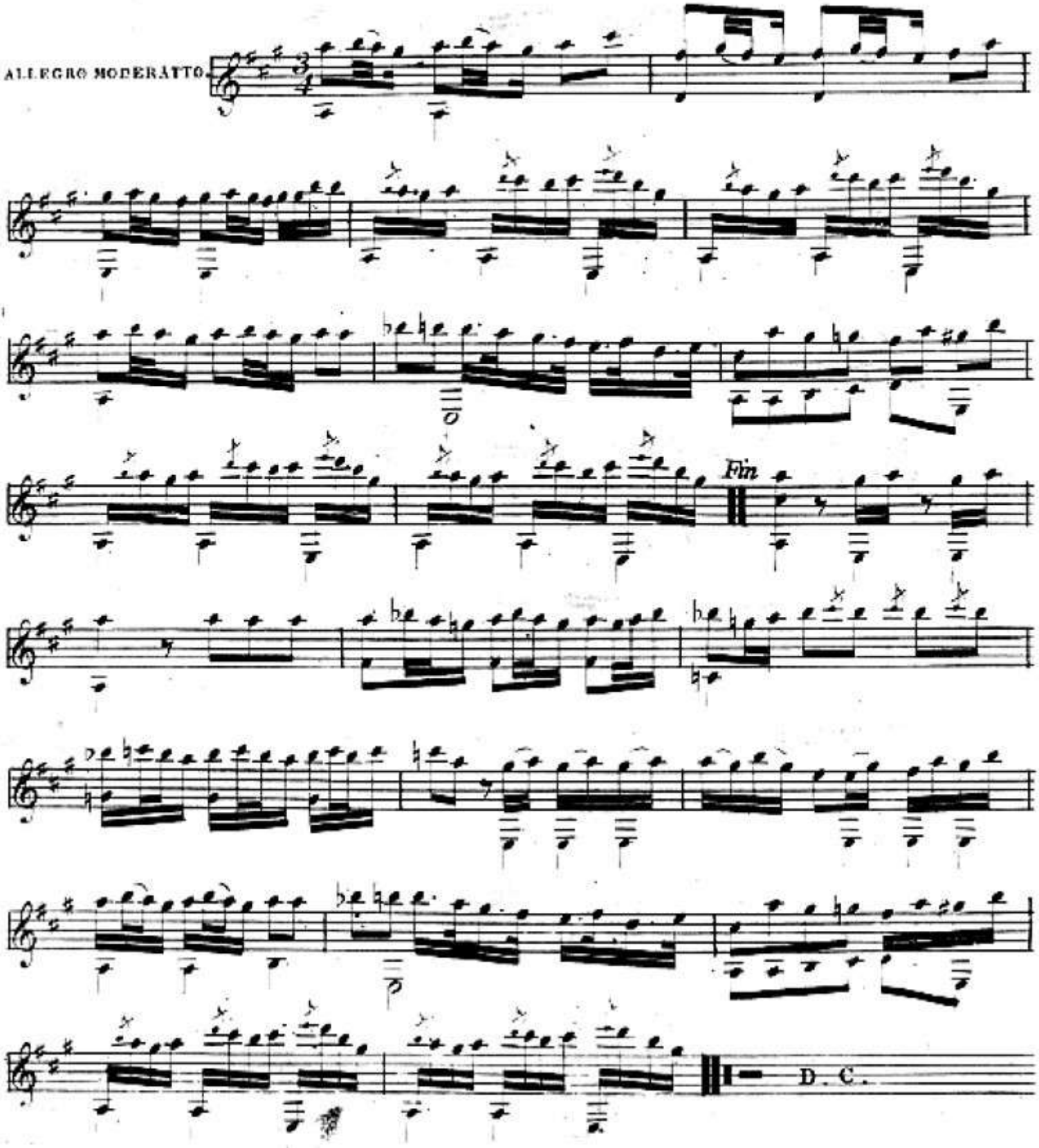
BOLERO A DUO

CON DOS GUITARRAS

COMPUESTO POR D. FERNANDO SOR

Primera Guitarra.



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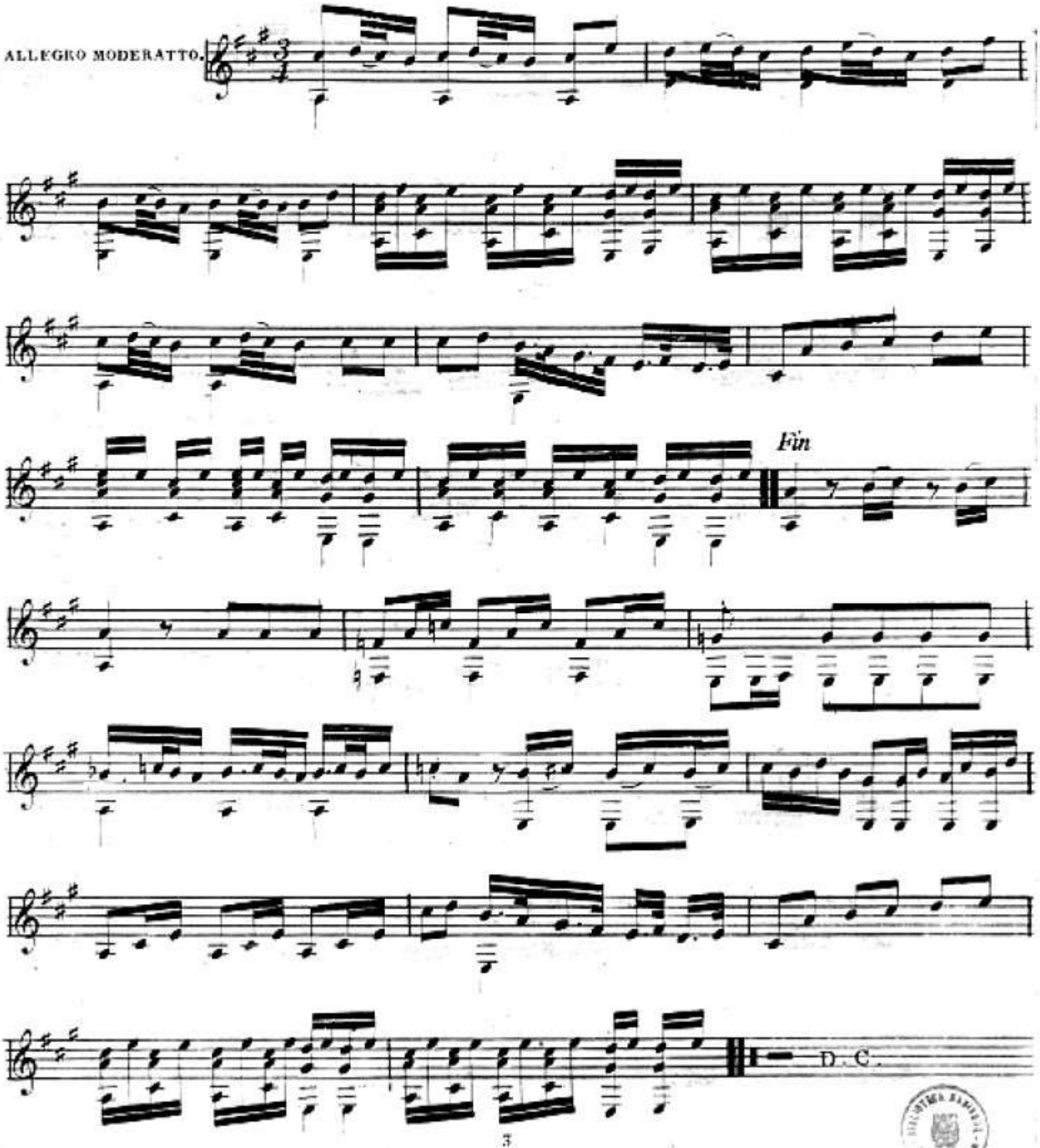

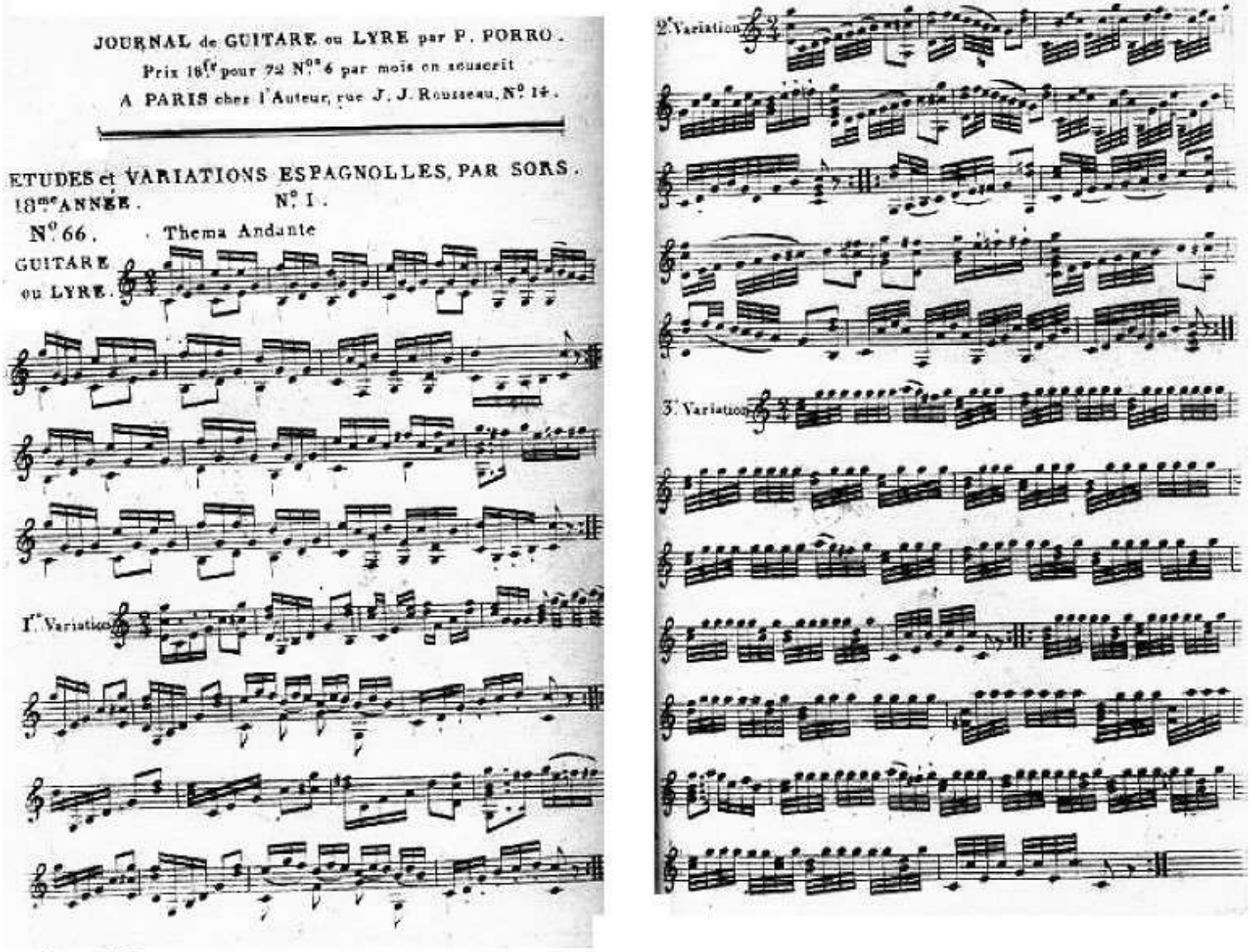

Kenneth Sparr

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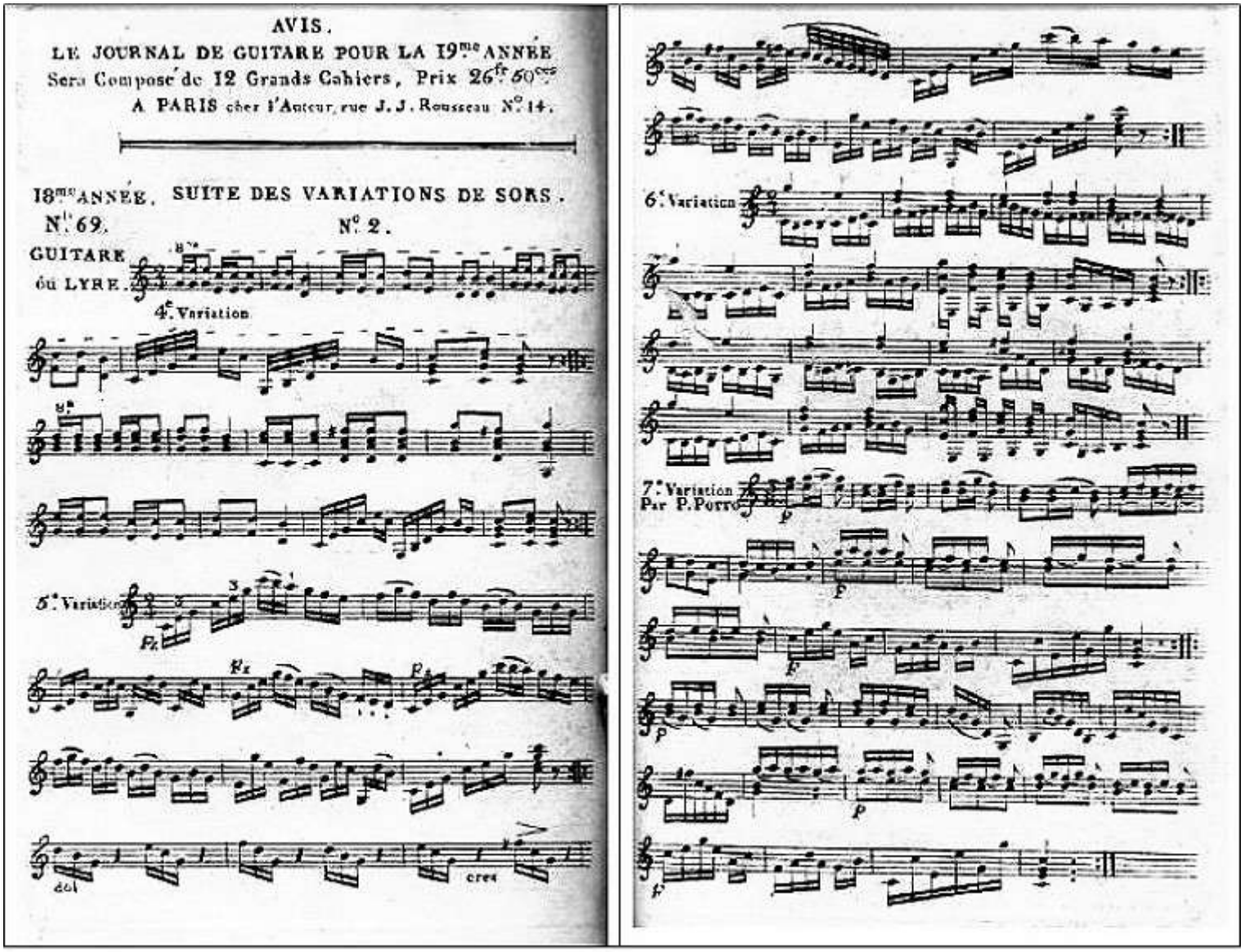

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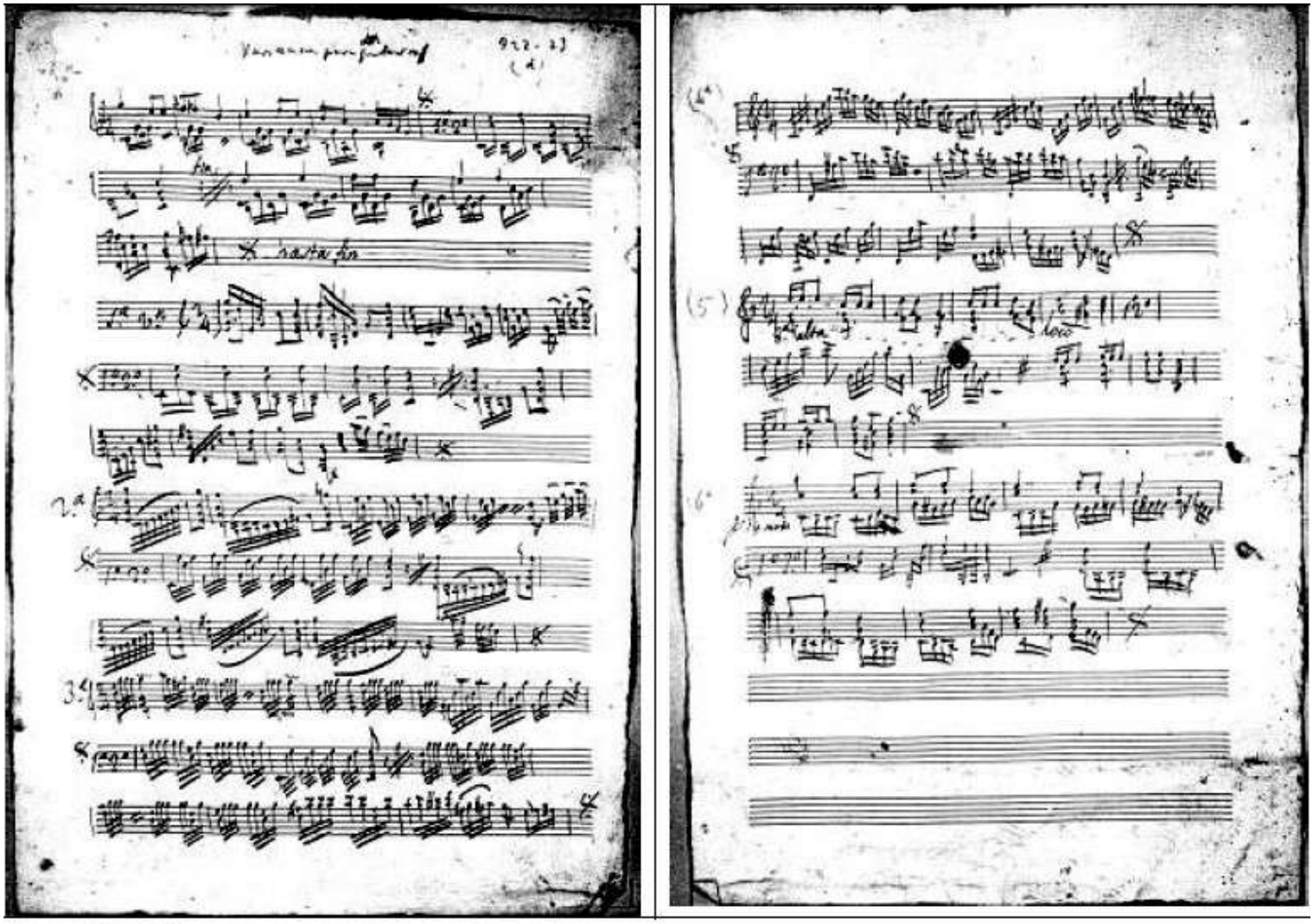

Kenneth Spar

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LA BERGÈRE DÉLAISSÉE.

ROMANCE DE LÉONARD.

Musique de F. SOR.

Arrangée pour Guitare par MEISSONNIER Jeune.

Prix: 75c.

A Paris, chez BRESSLER, Md de Musique, Rue de la Paix, No 24.

Andante.

Guitare.

U - ne jeu - ne ber - gè - re

les yeux baignés de pleurs, à l'écho soli - tai - re

confi - ait ses douleurs: hé - las! loin d'un parju - - re où

vais-je recou - rir; tout me trahit dans la na - tu - re je

n'ai plus qu'à mou - rir, tout me trahit dans la na - tu - re je

n'ai plus qu'à mou - rir.

2.C.

Est-ce là ce hoca - ge où j'entendais sa voix ce tilleul dont l'om

-bra - ge nous couvrit tant de fois? cet a - zi - le champê - - tre en-

-vain va re-fleurir, ô doux printems tu vas renaître et moi je vais mou-

-rir, ô doux printems tu vas re-naître et moi je vais mou-rir.

3.C.

Un jour viendra peut è - tre que tu n'aimeras plus, a-lors je ferai

nai - tre tes regrets superflus; tu verras mon i - ma - ge tu m'entendras gé-

-mir tu te plaindras berger vo - la - ge de m'avoir fait mou-

-rir, tu te plaindras berger vo-lage de m'avoir fait mourir.

Soirées Musicales, 1e Année, No 15.

Kenneth Spar

La bergère délaissée. Romance de Léonard. Musique de F. Sor. Arrangée pour Guitare par Meissonnier Jeune. In the author's collection.

MON DERNIER MOT

ROMANCE

Paroles de M. P. A. VIEILLARD

Mise en Musique

et dédiée à Monsieur A. PANSERON.

Par F. SOR.

Prix 1f.

Paris, Chez SAVARESSE SARRA, Editeur et Md de Musique, Palais Royal, N°96.

Galerie de Pérou

(6e corde en Ré)

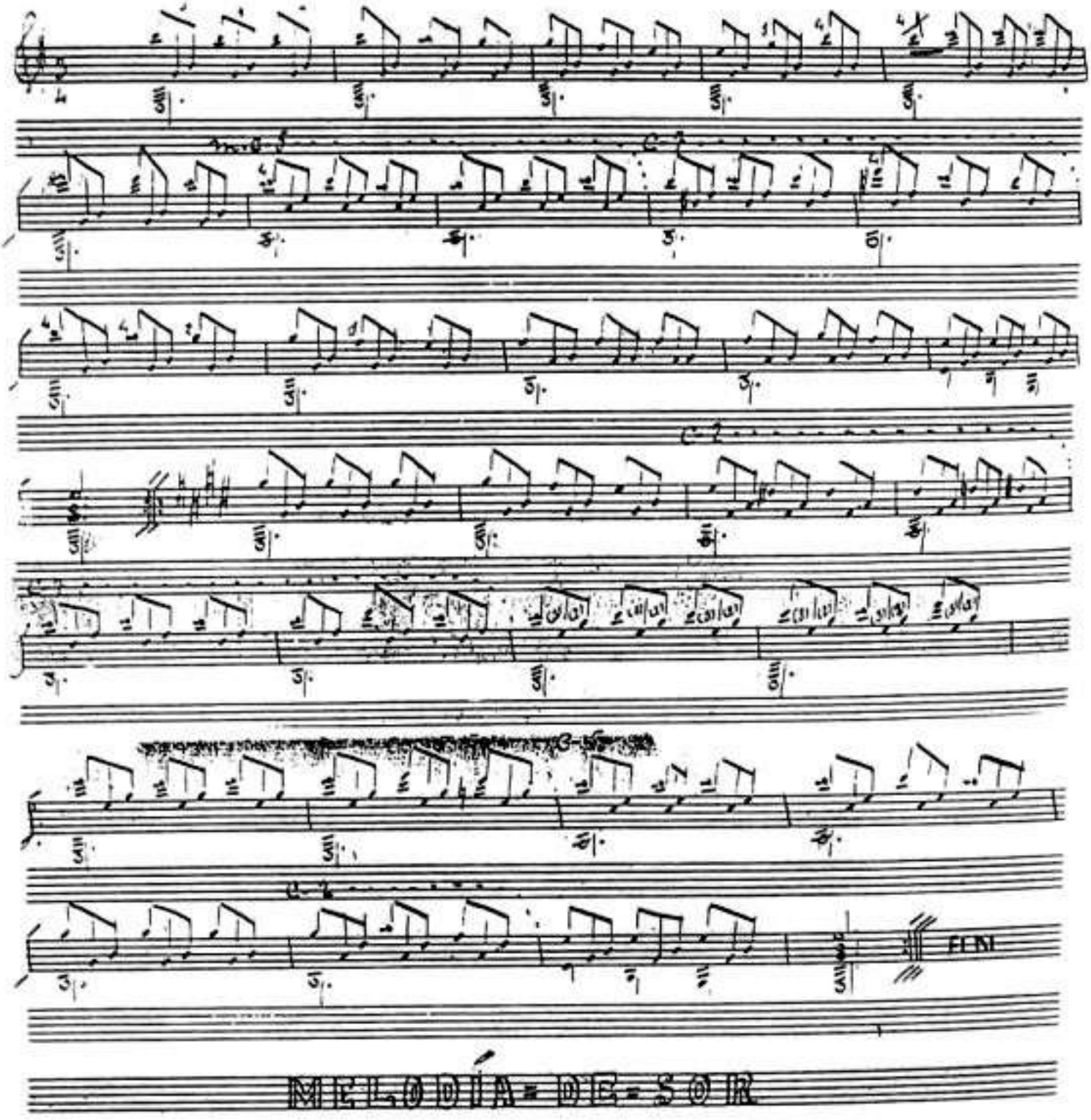
GUITARE

Andante

De la gran-deur fol-lement i-do-latre, A ses au-tels j'ai pro-di-gué l'en-cens, Sur un mo-bile et pé-ril-leux thé-â-tre, Sans nul suc-cès j'ai dé-ba-té long-tems; Ambi-ti-on vain de-sir de la gloi-re De mon re-pos en-ne-mis as-si-dus A vos con-seil hon-teux d'avoir pu croi-re, Je n'en veux plus Je n'en veux plus.

L'or est brillant, aisément à tout â-ge Par son é-clat on se laisse éblouir, Le mé-pri-ser peut être, est le plus sa-ge, Il est plus doux se-lon moi d'en jou-ir. Trop de sou-cis as-siegent l'o-pulence, Mais on n'a rien chez nous sans un peu d'or, Pour les plai-sirs et pour la bienfaisance J'en veux en-cor, J'en veux en-cor.

Si je n'ob-tiens les dons de la ri-ches-se, Si je re-nonce à l'éclat aux honneurs, Le culte heureux des arts de la ten-dresse Ne vaut il pas et for-tune et grandeur? Arts enchanteur charmes de ma jeunesse, Trop décevants, trop aimables amours D'il-lu-sions entou-rez ma vieillesse, J'en veux toujours J'en veux toujours.


FINE
MELODIA DE SOIR

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