



Fernando Sor

1778-1839

12 Studies

Etüden

for Guitar
für Gitarre

op. 6

Revised and edited by Reginald Smith Brindle
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PREVIEW
Low Resolution

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Preface

Sor's Twelve Studies Opus 6 have been published many times, but usually with a conspicuous number of errors or editorial manipulations. No original manuscript exists, so in an effort to produce as authentic an edition as possible, I have gone to the earliest published sources available. Unfortunately, however, Sor must have had little to do even with these early publications, as they are full of gross and banal errors and omissions.

I have decided to reconstruct the music from various sources, but principally using the earliest and best copy available to me – the 1820 edition published by N. Simrock of Bonn and C. F. Peters of Leipzig. I have tried to keep as closely to this edition as possible, except for obvious errors or omissions which have been corrected, and every alteration and addition has been indicated in my manuscript.

The following comments will be useful:

NOTATION

- { } = added notes, rests, accidentals or tempo indications are indicated in square parentheses
- [] = lengthened notes are shown in square parentheses
- () = altered notes or groups of notes are shown in dotted lines

TEMPO INDICATIONS

All the Studies have Sor's original tempo indications, which were all *Allegretto*.



DYNAMICS

Sor only included dynamic and expression markings in the strings of Study No. 5. All other indications have been added, but with reservations, as the performer must be free for individual interpretation. Attention has however been drawn to some special effects (repeated phrases) which are a typical feature of this music.

PHRASING

No additional phrasing has been included, except for acciaccaturas, as it seems obvious that Sor only included these when he intended them. Without slurs must therefore always be plucked.

ACCENTUATIONS

The accent on the first note of the first measure of the first study has been interpreted as  according to the custom of the time. The accent on the first note of the second measure of the first study has been interpreted as the short legato acciaccatura  played *staccato* in the text. Occasionally there is the double acciaccatura.

FINGERING

Sor's publications show no fingerings. One must study his own Method and his music at some length to guess at his preferences. Even if one were to discover his exact fingerings, these could well prove an obstacle to modern performers (particularly his use of the right hand, where the third finger had a limited function). A few things are certain, however, such as his uninhibited use of open strings and general avoidance of the modern practice of playing in 'high' positions even when 'low' positions are just as readily available. The most practical solution has been to keep to simple fingerings using only the positions probably preferred by Sor.

12 Studies for Guitar

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FERNANDO SOR
Op. 6

Allegro moderato

1/2 CII

The image displays a musical score for guitar, consisting of ten staves of music. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The music features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 below the notes. Dynamics include *p* (piano), *mf* (mezzo-forte), *f* (forte), and *rit.* (ritardando). A large, semi-transparent watermark reading "PREVIEW" is overlaid diagonally across the center of the page. The score includes various performance markings such as *cresc.* (crescendo), *[traco]* (tracolla), and *CII* (CII). The piece concludes with a final measure containing a whole rest.

Andante allegro

2 *mf* $\frac{1}{2}$ CII

p

$\frac{1}{2}$ CII $\frac{1}{2}$ CII $\frac{1}{2}$ CII

p *mf*

mf

Andante

3

mf

3 1 0

4 3 1

4 2 1

3 1 0

3 1 0

0

1/2 CII

4 3 1

4 2 1

4 2 1

4 2 1

4 2 1

4 2 1

0 2 1

4 2 1

4 2 1

CII

4 2 1

4 3 1

4 2 1

4 2 1

4 2 1

4 2 1

CIII

4 2 1

4 2 1

4 2 1

4 3 1

4 2 1

* See footnotes Page 6

CI

CII

(rit.)

mf

PREVIEW Low Resolution

Although common time would seem to be the correct metre for this Study, it would seem to begin on the first beat of a bar, and not the third. One is tempted to alter the barring accordingly, but the last bars are so obviously correct, that one must leave well alone. Nevertheless, it must be pointed out that in most of the piece, the main 'downbeat' is the third of each measure.

** The last note of a group such as this could well be played by striking it on the second string, with the fourth finger; with fingering 314.