FERNANDO SOR'S EVOLUTION AS A PERFORMER AND COMPOSER AS REFLECTED IN THE REVISIONS OF THE *GRANDE SONATE*, OP. 22

by

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ABSTRACT

This study examines select early works for the guitar by Fernando Sor (1778–1839). The works are discussed in some detail in terms of texture, use of idiomatic techniques and form in order to obtain a better understanding of Sor's early compositional practice and early style of playing the guitar. One of the central goals of the study is to trace and analyze the various revisions Sor made to a specific work, the El Mérito (ca. 1803), before publishing it as the Grande Sonate (1825) some twenty years later, and by doing so, also to shed light on Sor's development as both composer and performer during the relatively long time span between the completion of El Mérito and the publication of the Grande Sonate.

CHAPTER I. INTRODUCTION AND SCOPE OF STUDY

This study examines Fernando Sor's *Grande Sonate* (1825) and the unpublished earlier version of the same work, *El Mérito* (ca. 1803).

Fernando Sor (1778–1839), one of the pioneers of the early six-string guitar, was active as a performer, teacher, and composer in various European cities during the first four decades of the nineteenth century. His vast output for the guitar encompasses sonatas, fantasias, sets of variations, divertimentos, waltzes, salon pieces, a serenade, bagatelles, duets, and various works for voice and guitar. His works for other instruments and ensemble were frequently performed during his lifetime, and include operas, symphonies, string quartets and a motet. His *Method for the Spanish Guitar*, along with his sets of etudes are still used and highly esteemed for their didactic value.

Sor spent the early part of his life in Spain, and it was probably while he was living in Barcelona that he completed the four-movement sonata *El Mérito* (ca. 1803).[1] The work was not published, but a manuscript in an unknown hand was recently discovered in the Pilar de Zaragoza archive in Spain. This is the only large-scale work of Sor's Spanish period of which a manuscript survives, and it provides unique insights into both notational and guitaristic aspects of Sor's early style. Because of his collaboration with the French during their occupation of Spain, Sor was forced to leave Spain in 1813, never to return. He moved to Paris, and later to London, and in 1825 he finally published *El Mérito*, under the title *Grande Sonate*, op. 22, and dedicated the work to "The Prince

1. Stanley Yates, "The Guitar Sonatas of Fernando Sor: Form and Style." In *Estudios sobre Fernando Sor*, edited by Luis Gásser (Madrid: Instituto Complutense de Ciencias Musicales, 2003), 468.

of Peace."[2] Careful reading and comparison between the two versions of the work have revealed a wide range of differences in texture, use of idiomatic techniques, and harmonic and melodic detail. The nature and sheer number of discrepancies suggests that Sor revised the work before its publication, and that these revisions reflect broader changes in Sor's compositional and performance practice.

The scope of the present study is twofold. Firstly, to examine the *El Mérito* and other works of Sor's Spanish period, in order to obtain a better understanding of Sor's early compositional practice and early style of playing the guitar. The guitar works from Sor's Spanish period will be discussed in some detail in terms of texture, use of idiomatic techniques, and form. Secondly, my purpose is to trace the revisions Sor made to the *El Mérito* before the publication of the *Grande Sonate*. In doing so, I seek to shed light on Sor's developments as both composer and performer during the relatively long time span between the completion of the *El Mérito* and the publication of the *Grande Sonate*. The revisions and the use of a more "modern" notation also reflect broader developments in the history of guitar, with the break that took place around the turn of the eighteenth century, when the five-course baroque guitar was gradually replaced by the six-string classical guitar.

As this document traces the revisions of a particular work that took place from around 1803 (when the *El Mérito* was composed) and 1825 (when the *Grande Sonate*

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2. "In 1795 peace was signed between France and Spain under terms not unfavourable to Spain. This was the peace of Basle. It was the work of Manuel Godoy, at one and the same time the king's favourite and the queen's lover, Prime Minister of Spain, who because of this treaty became known as 'The Prince of Peace.'" Brian Jeffery, *Fernando Sor: Composer and Guitarist* (London: Tecla Editions, 1977), 18.

was published) was published, it is vital for the reader to also know the starting point, that is, the late eighteenth century history of the guitar. To survey the developments in guitar construction, repertoire, and technique that took place in the late eighteenth century would require an effort far beyond the scope of this dissertation, but the second chapter briefly looks into the types of guitars that were in use and the two main playing styles of the late baroque guitar, *musica ruidosa* and *punteado*. This chapter also briefly presents the two main types of notation of baroque guitar music, the *rasqeuado* and *punteado* notations. The *punteado* notation shares many traits with the type of early staff notation found in the *El Mérito* manuscript, and is therefore vital in order to thoroughly understand its origins and limitations.

The third chapter of this document gives a short biography of Sor's years in Spain, from his early youth till his expulsion in 1813. In addition to Sor's early meeting with the guitar through his father, Sor's musical training at Montserrat and his early success as an opera composer are discussed. The influence of Italian opera is striking in both the *El Mérito* and the *Grande Sonate*, and this chapter serves as an introduction to the somewhat more detailed discussion of the operatic traits found in the work in chapter four. Similarly, Sor's military career, during which he first got acquainted with the music of Federico Moretti (1769–1839), precedes the discussion on "Morettian" traits found in Sor's early music.

Brian Jeffery lists eleven guitar works that stem from Sor's years in Spain.[3] Among them are various short pieces and dances, sets of variations, and three sonatas

3. Ibid., 36.

opp. 14, 15, and 22 (the *El Mérito/Grande Sonate*). In chapter four of this document, the short pieces and dances are discussed in terms of phrase structure and use of textures idiomatic to the guitar, providing a point of reference for the later discussion on the various guitaristic traits in the *El Mérito/Grande Sonate*. The themes and variations are looked at in view of the obvious "Morettian" influence on Sor's early guitar music, and compared and contrasted to Moretti's *Three Themas with Variations*. The *El Mérito* clearly stands out among Sor's early guitar sonatas, it being the only multi-movement among the three. The sonatas opp. 14 and 15 are both one-movement works, and the discussion in chapter four is therefore limited to Sor's approach to the sonata form. This gives point of reference for the later more thorough discussion of the *El Mérito* and its transformations to the *Grande Sonate*.

Perhaps the most striking incongruence between the *El Mérito* manuscript and the *Grande Sonate* is the difference in notation. This can also be observed in the music of Sor's contemporaries, and is discussed in Thomas F. Heck's dissertation "The Birth of the Classic Guitar and Its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani (d. 1829)." Heck provides an overview of the developments of staff notation for the guitar that took place in the late eighteenth and early nineteenth centuries, and introduces the terminology used to describe the different stages of these developments. The notation style found in the *El Mérito* manuscript Heck labels "primitive staff notation for the guitar," and the one found in the *Grande Sonate* "intermediate staff notation for the guitar." The first part of chapter five of this document compares the notation of the *El Mérito* manuscript to that of the *Grande Sonate* using

Heck's terminology.

The second part of chapter five addresses Sor's treatment of the guitar as a miniature orchestra. In his method, Sor presents several techniques used to imitate the sound of various instruments, and makes it clear that many sections and phrases in his output are written in "the dialect" of instruments other than the guitar, and are to be played imitating these instruments.[4] This part of the document, I discuss the various techniques described by Sor, and identify the sections of the *Grande Sonate* where he imitates other instruments and the techniques he suggests to do so. These techniques are described in detail in *Sor's Method for the Spanish Guitar*, which he published in 1830.

The core of the document is the comparative study between the *El Mérito* manuscript and the *Grande Sonate*. The study examines all four movements of the work, with tables noting where and how the two versions diverge. In presenting such a study, I hope to illuminate the following:

(A) The evolution of compositional practice from the youthful *El Mérito* to the mature *Grande Sonate*.

(B) The development of notation which enabled composers to more accurately reflect their musical intentions.

The most authoritative Sor biographer is Brian Jeffery. Jeffery is the author of the Sor entry in the *New Grove Dictionary of Music and Musicians*, and has published Sor's complete catalog twice, both in facsimile (1977) and Urtext (2004) forms. Additionally

4. Fernando Sor, *Sor's Method for the Spanish Guitar*, trans. by A. Merrick (London: R. Cocks and Co., 1980), 16.

he has published various articles on Sor and the early six-string guitar, one of which is referenced at the end of this document. In *Fernando Sor: Composer and Guitarist*, Jeffery divides Sor's life into five periods, each associated with a geographical location, and then devotes a chapter to each period. The framework for this study is the article on Sor in *Encyclopédie pittoresque de la musique* (compiled by Adolphe Ledhuy and Henri Bertini and published by H. Delhoye in 1835).[5] This was written in the third person by Sor himself, and is often contradicted by Jeffery's extensive archival research. The whole article appears in facsimile at the end of his book. Jeffery does not discuss the *Grande Sonate* in any great detail, but provides dates for its various publications, and a detailed account of Sor's life at the time. This is characteristic for all biographical sources on Sor; there is little discussion of his music and compositional style.

The *Grande Sonate* has been used as an illustration of Sor's approach to sonata form in several publications. The earliest example of this is William Gray Sasser's PhD dissertation "The Guitar Works of Fernando Sor," which includes a brief history of the guitar and its literature prior to Sor, a biography, and a discussion of Sor's guitar works. The first two parts are somewhat limited and outdated, due to the fact that Sasser had few sources readily available to him (he states in the preface that he had to rely heavily on mail correspondence to acquire the material), and most of the archival research carried out by Jeffery and others was done well after Sasser submitted his dissertation. The discussion of the guitar works is divided into separate chapters on form, melodic style,

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5. "Not arranged alphabetically, but rather as a gazette, this "encyclopedia" seems to have been compiled on behalf of, and to the benefit of, the persons whose biographies grace its pages." Thomas F. Heck, "The Birth of the Classic Guitar and Its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani (d. 1829)" (PhD diss., Yale University, 1970), 163.

rhythm, meter, tempo, keys, texture, and harmony, using one or more works as examples. To illuminate Sor's approach to the sonata form, Sasser analyzes the first movement of the *Grande Sonate*. When discussing the exposition, Sasser states: "Within this section there are seven definite themes, a rather unusual amount of material for a section of ninety measures."[6] Sasser's analysis is difficult to accept, as he does not distinguish between a complete thematic statement and its constituent parts, nor between a theme and transition or a codetta, he simply labels each discrete section "theme."

In *The Sonata in the Classic Era* William Newman recognizes the creative worth of the Sor's sonatas, and praises them for their "fresh and distinctive ideas," "skillful and surprisingly varied harmony," and "bold key changes." He then goes on: "the first allegro movements show considerable flexibility in the application of "sonata form" especially in the large number of ideas introduced and recalled," referencing Sasser's dissertation.[7] Subsequent writers repeat this assertion, and Jeffery reproduces the whole paragraph on the *Grande Sonate* in his Sor biography.

Stanley Yates seeks to correct Sasser's misconceptions concerning Sor's approach to sonata form in the chapter entitled "The Guitar Sonatas of Fernando Sor: Form and Style" in *Estudios sobre Fernando Sor*. The scope of Yates' study is a rather lengthy analysis and discussion of stylistic traits in the sonatas for guitar opp. 14, 15, 22, and 25, and the *Fantasia*, op. 30. After introductory remarks on previous analyses of the works,

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6. William Gray Sasser, "The Guitar Works of Fernando Sor" (PhD diss., University of North Carolina, 1960), 106.
7. William Newman, *The Sonata in the Classic Era* (Chapel Hill: University of North Carolina Press, 1963), 664.

Yates moves on to a discussion of general characteristics and a likely chronology of the sonatas, noting the resemblance in style with works by Ignace Pleyel (1757–1831) and Luigi Boccherini (1743-1805). Yates also briefly describes the sonatas of other guitarists contemporary to Sor, before delving into the core of his study, analyses of the sonatas and the fantasia. Of the *Grande Sonate* he notes that the outline of the four movements follows that of the Austro-French symphony of the 1790's, and attributes this to the fact that Sor studied the music of Haydn and Pleyel in his youth. He proposes an approximate date for *El Mérito*, 1802–3, and offers an explanation as to why it took so long for the sonata to appear in print: it was simply too difficult to play for the amateur, and therefore was therefore not commercially viable. Although his analytical focus is on style and possible influences on Sor's music, Yates makes several accurate observations on formal aspects of the *Grande Sonate*. He correctly recognizes that the second movement is in sonata form, and that there is a cyclical element to the sonata where similar transitional figures are used in all four movements. On the differences between the *Grande Sonate*, op. 22 and *El Mérito*, Yates writes:

> The version of the work presented in the "El Mérito" manuscript has all the appearances of an earlier version of the work, being rhythmically more direct and somewhat less refined in both phrase construction and overall detail.[8]

However, Yates does not go into any detail as to what the rhythmical directness or less refined phrase structure involve, and focuses solely on the stylistic traits of the *Grande Sonate*. This document examines the differences between the two versions in detail, and provides insight into the evolution in Sor's compositional practice, as well as a discussion

8. Yates, 471.

of the general development of guitar performance and notation that took place at the turn of the nineteenth century.

CHAPTER II. THE GUITAR IN LATE EIGHTEENTH CENTURY SPAIN

A short overview of the instrument and repertoire Sor grew up with provides a picture of the starting point for the developments that took place during his lifetime. It should be noted that the guitar did not have a universal stringing, tuning, notation, construction or even use in the eighteenth century; this varied greatly from area to area.[9] The guitar Sor played in his youth was almost certainly a five-course guitar, a guitar which his father most likely used this to accompany his singing.[10] But the same time, that is in the 1780s and 90s, the metal-strung five-course *chitarra battente* and the six-string *chitarra francese* were in use in Italy, the six-string harp-guitar *lyre nouvelle* in France, to name but two of the numerous examples.[11] The following discussion applies to the guitar and its music in Spain only.

Before looking at the guitar music and the notational practice of Sor's youth, let us examine briefly the instrument itself and compare this to the early six-string guitar which emerged around 1800.[12] The early six-string guitar shares many constructional characteristics with the guitar we are familiar with today, and like the standard guitar of today, it has six single strings divided into three bass strings and three treble strings. The treble strings of an early six-string guitar were made from gut, and the bass strings from silk overspun with metal wire. This is similar to today's practice, except that modern

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9. Tom Evans, *Guitars: Music, History, Construction, and Players from the Renaissance to Rock* (New York: Facts On File, 1977), 49.
10. Jeffery, 13.
11. For an overview of the various types of guitars that were being used throughout Europe in the late eighteenth century, the modifications the instruments underwent, and the different national repertoires, see James Tyler and Paul Sparks, *The Guitar and Its Music: from the Renaissance to the Classical Era* (Oxford: Oxford University Press, 2002), 51–165.
12. The six-string guitar gradually superseded the five and six-course guitars in the latter part of the eighteenth century. For a detailed account of this transition, see Tyler and Sparks, 193–259.

treble strings are most commonly made of nylon or carbon. The soundboards of most early six-string guitars were made out of spruce, while on modern guitars both spruce and cedar is equally common. The backs and sides of the early six-string guitars were, like on modern instruments, often made of exotic woods such as Brazilian rosewood or Cuban mahogany, although the more locally grown figured maple was extensively used. The necks of both guitar types are usually made from strong and stable woods such as mahogany or Honduras cedar, with a fingerboard of ebony, and frets made of metal.[13] Some early six-strings guitars had primitive mechanic tuning mechanisms, but most often they simply had wooden pegs like on a baroque guitar.[14]

In terms of construction, a typical modern guitar is quite a bit larger than an early six-string guitar, the modern guitar having an overall length of 100 cm, a scale length of 65 centimeters, a body length of 50 centimeters, a body width of about 37 centimeters at the lower bout, and a body depth of some 10 centimeters.[15] This means that many passages in the *Grande Sonate* are more difficult to play on a modern instrument then on an instrument of Sor's day, as the string tension is higher, and left-hand stretches are wider. The measurements of the early six-string guitar are close to that of the five-course guitar, and are outlined in table 2.1.

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13. Evans, 38-57.
14. For example, the famous Paris builder Rene Lacôte, whose guitars Sor praises highly in his method, did devise a mechanism in which the strings were attached to metal capstans, which in turn could be turned (i.e. tuned) by the pegs. Once the strings were in tune, the pegs could be locked by screwing down wing nuts tight on top of the capstans. See Evans, 49.
15. Ibid., 56–100.

Early six-string guitar	Spanish Baroque Guitar of the Late Eighteenth Century
Overall length: 91	Overall length: 90
String length: 63	String length: 65
Body length: 43	Body length: 45
Body width: upper bout: 22 waist: 17 lower bout: 28	Body width: upper bout: 24 waist: 19 lower bout: 27
Body depth: 8	Body depth: 12

Table 2.1. Approximate measurements the early six-string guitar and the five-course guitar.[16]

Sor does not say anything about the construction of his father's guitar, neither in the *Ledhuy* article nor in his method, so we will simply have to assume, like Jeffery, that it was one of the conventional five-course instruments that prevailed in the Iberian Peninsula from the early Baroque to the late eighteenth century.[17] This guitar, which was known universally throughout Europe as the "Spanish Guitar," is, as we can see from table 2.1, quite similar in size to the early six-string guitar, but other than that shares only a few of its constructional characteristics. Like the early six-string guitars, it did often have spruce soundboards, but instead of a fanned strutting it was built with strengthening struts running across the soundboard at right angles to the strings. Also, while both the early six-string guitars and modern guitars have open soundholes, the five-course guitar often had a very ornate rosette made out of parchment. The tuning pegs were wooded and simply stuck through the headstock, while the frets were made of gut and tied around the neck. It is, however, not in construction that the early six-string guitar differs the most from the five-course guitar, but in its repertoire and use.

16. For accurate measurements of a variety of extant six-string and five-course guitars from the late eighteenth and early nineteenth centuries, see Evans, 26–100.
17. Jeffery, 13.

Two distinct manners of playing the guitar existed in Sor's youth, which were known respectively as *rasgueado* and *punteado*. The *rasgueado* style was typical of the *música ruidosa*, in which the guitar was used as an accompanimental instrument, and chords were strummed (*rasgueado*) in various rhythmic patterns.[18] The term *música ruidosa* ("noisy music") was coined by Gaspar Sanz in his 1674 method *Instrucción de música sobre la guitarra española*, and refers to an unsophisticated manner to play the instrument.[19] Sparks sums up the *música ruidosa* in Spanish culture:

> The natural home of the guitar at this time was in the humbler parts of Spanish society: the bar, the street, and the barber's shop. In Madrid it was particularly associated with the poor but glamorous figures of the *majo* and *maja* (men and women who lived on the margins of society, playing, singing, and dancing in the streets at night), and the guitar and bandurria were an essential accompaniment to drinking sessions, not just for the lower classes but also for dissident artists and intellectuals, such as the young Francisco Goya. Bars usually had a guitar hanging on the wall, ready for use by customers, and the instrument's day-to-day existence was inextricably interwoven with semi-improvised songs, and popular dances such as the fandango. This seductive dance with guitar accompaniment (in 3/4 time, using the Phrygian mode) was strongly disapproved of by polite society, partly for moral reasons (because it supposedly encouraged licentiousness, and because impromptu performances often ended in public brawls), but also because Spain's foreign rulers recognized that such rousing music had the potential to foster a potentially destabilizing sense of nationalism.[20]

Several methods describes this style, including Gaspar Sanz' *Instrucción*, and Juan Carlos Amat's 1596 tutor *Guitarra española de cinco ordenes la qual enseña de templar, y tañer rasgado todos los puntos . . .* (The Spanish five-course guitar, that teaches tuning

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18. The Spanish word *rasguado* translates literally as "scratching," and the term was used to describe strumming of chords to accompany songs.
19. Gaspar Sanz, *Instrucción de música sobre la guitarra española* (1674. Repr; Madrid: Unión Musical Española, 1976).
20. Tyler and Sparks, 195.

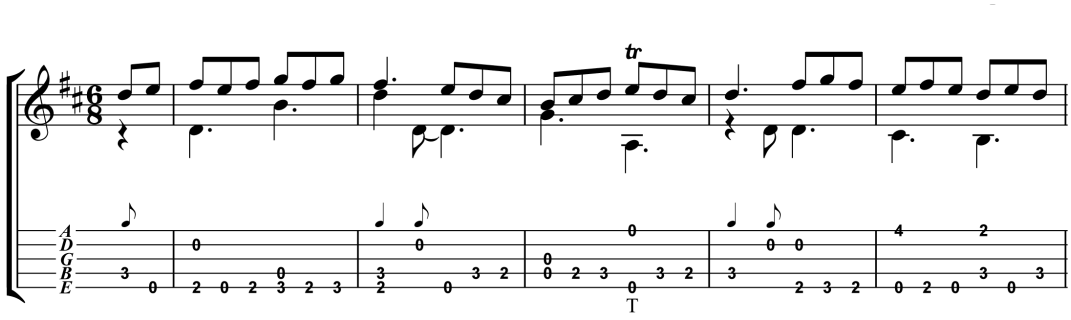
and all the chords for strumming).[21] The most widespread means of notating songs in this style was the Italian *alfabeto* system, where specific letters signified a specific chord. Unlike the modern jazz notation where chord symbols indicate a harmony that is left up to the performer to realize however, the letters in the *alfabeto* system indicated different chord shapes or *puntos* on the neck of the guitar, and these letters had nothing to do with the actual sounding harmony.[22] For instance, the letter "A" and the letter "Y" indicate different voicings of a G-major chord. This was complicated even further by the fact that the system was never standardized, so a chord chart, or guide to notation, was often included at the beginning of each song book.

The *punteado* style on the other hand had more in common with the lute and *vihuela* playing of the sixteenth and seventeenth century, in that the fingers of the right hand were used to pluck individual strings, rather than to strum all or some of the strings all at once. In Spain, music in this style was notated using "Italian" tablature, where a five-line staff represents the five-courses of the guitar, with the bottom line being the first course (the *chanterelle*, most commonly a single string tuned E). Numbers on or above the lines indicated the frets that should be stopped; "0" the open string, "1" the first fret, and so on. Rhythmic values were written above the staff, and applied not only the number over which it was placed, but also to the successive ones, until a new rhythmic

21. "Widely known within Spain and Portugal, this book was added to, plagiarized and paraphrased in many later editions, the last of which appeared in around 1819!" Tyler and Sparks, 148.
22. The *puntos* (points), also known as *cifras* were what we would call "chord shapes" or "chord boxes" today.

value was given.[23] Gaspar Sanz' *Canarios*, from his *Instrucción* is a fine example of *punteado* notation. The first five measures are reproduced below, in both staff and tablature notation. Notice how rhythmic values are given only once in the tablature, and apply only to the fastest moving line.

Musical example 2.1. Gaspar Sanz, *Canarios*, mm. 1–5.



Given Sor's use of the five-course baroque guitar in his youth, it can be conjectured that Sor knew of at least one of the two common notation types, *alfabeto* or *punteado*. However, the compositions from his early life that have survived are all in staff notation, which by the end of the eighteenth century had become the standard.[24] As we shall see when discussing the notation of the *El Mérito* manuscript, the early form of staff notation for the guitar found in Sor's early works have many similarities with *punteado* notation, above all in terms of rhythmic and contrapuntal designation.

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23. For a guide to reading baroque guitar tablature and alfabeto notation, see Frank Koonce, *The Baroque Guitar in Spain and the New World* (Pacific, MO: Mel Bay, 2006), 7–11.

24. "During the latter half of the 18th century—contemporary with the emergence of the classical six-string guitar—the traditional systems of tablature were superseded by a primitive form of mensural notation for the instrument." Thomas F. Heck, "The Birth of the Classic Guitar and Its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani (d. 1829)" (PhD diss., Yale University, 1970), 149.

CHAPTER III. EARLY LIFE OF FERNANDO SOR

Fernando Sor was born into a bourgeois Catalan family. The exact date of his birth is unknown, but a record of his baptism in the Barcelona Cathedral shows that he was baptized "Joseph Fernando Bacari Sors" on February 14th, 1778. He later used several forms of both his first and surnames, but for the purpose of this document I will use the form used today, Fernando Sor.[25] His father, Joan Sors, was a clerk in the municipal pawn establishment and later an official in the administration of roads, but also a man keenly interested in music who both sang and played the guitar. In 1835, writing about himself in the third person in the *Encyclopédie Pittoresque De La Musique*, Sor tells us already in the first paragraph that being born into this family he was destined for a military or administrative career:

> Ferdinand Sor naquit à Barcelonne le 17 février 1780. La position sociale de ses parens n'annonçait pas qu'il dût un jour faire une profession de la musique, car il était destiné à l'état militaire ou à suivre la carrière administrative.[26]
> [Fernando Sor was born in Barcelona February 17, 1780. The social position of his parents meant that he was expected to pursue a military or administrative career, and not that he would one day make music his profession.]

Recocognizing his son's innate talent, the father encouraged Fernando's interest in music, and from a very young brought him to the Italian opera, and hired tutors in both the violin and the guitar. In order to memorize his Latin grammar excercises he set them to

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25. A detailed account of the different forms of the name the composer used throughout his life is found in Jeffery, 11–13.
26. Ledhuy, Adolphe, and Henri Bertini, eds., *Encyclopédie Pittoresque De La Musique* (Paris: H. Delloye, 1835), s.v. "Sor." [This is the source Sor's biographers rely most heavily on, and is for convenience usually referred to simply as 'Ledhuy'.] "Not arranged alphabetically, but rather as a gazette, this 'encyclopedia' seems to have been compiled on behalf of, and to the benefit of, the persons whose biographies grace its pages." Heck, "Birth of Classic Guitar," 163.

melodies he composed, and this satisfied his father's wish that his musical education should not get in the way of his other schooling. Sor tells us that he developed a personal way of notating this music based on the *solfège* system. He used only three lines, with the lower line indicating the root of whichever diatonic scale the piece was in, the middle line was the fifth above, and the upper line an octave. The notes in-between he placed at different distances from the three lines. The guitar he learned to play was a five-course instrument, the most common form of the instrument in Spain at the time, but as to what repertoire he played no information has come to light. Most likely he used it to accompany his singing, and thought nothing of using it as a solo instrument. It is unclear why Sor in 1835 tells us that he was born in 1780 and not in 1778, but Jeffery suggests that it might have something to do with him claiming a military pension.[27]

A. Montserrat 1789/90–circa 1795

Following the death of his father 1789 or 1790, Sor was sent to the Montserrat Escolonia.[28] It appears that Joan Sor had not left the family with much support, and that Sor's mother could not sustain him. However, Fernando Sor had already made himself known as a prodigious musical talent, and the new abbot of the Benedictine monastery of Montserrat, Padre Dom José Arredondo, offered to take him into the cloister as a student, until such a time that he could help provide for his mother.[29] In the Ledhuy article in

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27. Jeffery, 11.
28. The word "Escolonía" is most likely derived from the words *escuela* (school), and *colonia* (colony). These schools were part of every major cathedral in the area of Catalonia." Christopher Paul Calvet, "Structure and Development in the One-Movement Guitar Sonatas of Fernando Sor" (Master's thesis, California State University, 1992), 6.
29. William Gray Sasser, "The Guitar Works of Fernando Sor" (PhD diss., University of North

Encyclopédie Pittoresque De La Musique, Sor devotes several paragraphs to his time in Montserrat, describing his duties and life as a choir boy and depicting the place itself. Of these remembrances Jeffery writes,

> His memories of Montserrat, published *verbatim* by Ledhuy are so long and detailed that they constitute a major source not only on Montserrat but also on musical practice and education in eighteenth century Spain.[30]

By receiving his musical education at Montserrat Sor followed in the footsteps of many famed figures in the history of Spanish music, including Joan Rosell, Juan Bautista Rocabert, Miguel López, and Antonio Soler.[31]

The account Sor gives of his training is lacking in detail, especially compared with the accounts he gives of the musical practice and day-to-day life at Montserrat. Sasser succinctly sums up what Sor says about his musical training in the Ledhuy article:

> Sor evidently had a soprano of good quality, as he was often called on to sing solos. In addition to his vocal and theoretical training he received further instruction on the violin and also studied the violincello and organ.[32]

The theoretical training was conducted by Padre Anselmo Viola, and included lessons in harmony, counterpoint, and composition.[33] No information as to what the lessons in composition encompassed, or what kind of music the young Sor studied and composed has come to light, but the fact that Sor composed his first opera only a year after leaving

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Carolina, 1960), 36.
30. Jeffery, 14.
31. Sasser, 38.
32. Ibid., 41.
33. "Anselmo Viola, Catalan composer and cleric was born in Torruella in 1738. He went to Montserrat at the age of nine and took the holy orders in 1756. He was maestro de capilla at Montserrat during the last years of his life. He died at Montserrat in January 25, 1798. A prolific composer, his works include choral music, orchestral music, organ works, and keyboard sonatas." Sasser, 38.

Montserrat suggests that he received thorough training in vocal writing.[34] Also, Sasser mentions a reference to Padre Viola's diary, found in the *Diccionario biográfico de guitarras y guitarristas*. In the diary entry, Padre Viola writes that Sor composed a mass in the style of his master, and suggested that Padre Viola could pass it off as his own to satisfy a commission that Padre Viola had received but was too ill to fulfill.[35]

The Ledhuy article does not say anything about Sor practicing or playing the guitar at Montserrat, and Sasser reports that he did not in fact bring it with him:

> Sor left Montserrat to return to Barcelona in 1794 or 1795. One of his first acts on leaving was to retrieve the guitar which had been laid aside during his stay in the monastery because it was considered too worldly an instrument for the confines of a cloister.[36]

This is contradicted by a reference to Sor dazzling his co-pupils with his skills on the instrument found in Baltasar Saldoni's *Diccionario biográfico-bibliográfico de efemérides de músicos españoles*, published in Madrid in 1868. Jeffery offers a quote and translation:

> Estando ya en dicho colegio, hacía con la guitarra cosas tan prodigiosas, que admirában á sus condiscípulos y á cuantos la oían, lo cual nos lo ha referido á nosotros varias veces el presbítero Martí, que le tuvo de condiscípulo en Montserrat.
> (When he was at that school, he performed such prodigious things on the guitar that all of his co-pupils were amazed. This was told to me on several occasions by the priest Martí, who was a co-pupil at Montserrat.)[37]

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34. The opera *Telemaco* was premiered in 1797, approximately a year after Sor left Montserrat. See Jeffery, 17.
35. Baltasar Saldoni, ed. *Diccionario biográfico-bibliográfico de efemérides de músicos españoles* (Madrid: Impr. á cargo de A. Perez Dubrull, 1868), s.v. "Sor." Quoted and translated in Jeffery, 15.
36. Sasser, 42–43.
37. Jeffery, 15.

In other words, Sor must have played the instrument, at least on occasion, while at Montserrat. His stay there came to an end in 1795 or 1796 when his mother found him a commission in the army. This was, as we saw above, in keeping with the career plans laid out for him by his parents; the army being a much more suitable pursuit for a young man of his social standing.

B. Military School circa 1795–circa 1799

The Ledhuy article does not provide much information about what Sor's duties were once he had entered the military school. This is not surprising, however, as the article is first and foremost promoting Sor as a composer. Of his military training he says nothing, only that he was appointed second lieutenant in the 'Corps de Villa Franca', and that the general of the regiment, Vivés, presented him to the notables of the city of Barcelona. The regiment was situated only thirty kilometers from Barcelona, and Sor spent most of his time in or near the city.[38] Judging by the Ledhuy article, Sor must have had plenty of time to pursue his musical interests; he found time to compose an opera, and he gave performances on both the guitar and the piano. In fact, the skills on these instruments earned him a promotion. Jeffery writes:

> As far as the Spanish army was concerned, music was an honourable occupation — and indeed, it was largely for his performances on the piano and guitar that Sor soon found himself promoted to the rank of full lieutenant.[39]

It was during this time Sor enjoyed his first major success, the performance of his opera

38. Jeffery, 15
39. Ibid., 15.

Telemaco en la Isla de Calipso. This opera is very much in the style the Italian operas that were immensely popular in Barcelona at the time, and gained Sor a reputation as a prodigy composer overnight.[40] Below is Sor's recount of the composition, performance, and reception of the work, in Jeffery's translation:

> Browsing through the musical library of M. de Gispert, administrator of the Barcelona theatre, Sor found an old libretto: *Telemaco, opera in due atti,* music *del Maestro Cipolla*. It occurred to him to try his hand at composing an opera on this libretto, which was unknown in Barcelona and which consisted of four characters and choruses of nymphs. He had already finished half the opera, when the re-opening of the military school stopped him in mid-stream. Nevertheless, after three months all was ready. He showed some fragments to M. de Gispert, who wanted Tozzi, the head of the troupe in residence, to hear the opera. Tozzi encouraged the young Sor, saying: "At your age I couldn't do that."
>
> He wanted to perform the work, and told the young composer to write the overture. Sor was in a quandary. Father Viola, who had instructed him so well in the texture, construction and voice-writing of classical vocal music, had not brought the same analytical spirit to bear on instrumental compositions; those at Montserrat were not in score. The works of the learned monk himself could have served as models, but his extreme modesty prevented him from proposing them as subjects for study. Sor did not dare try to write an allegro in the style of Haydn; he took another route, and in one way or another he composed the overture. And, partly because he was only seventeen and from the city, the opera *Telemaco* was a success. It is true that since he had thought only of the sense of the words, and not of selling the score, he had not been obliged, as he would today, to insert contredanses; and despite the faults of the inexperienced composer, people praised the true nature of his vocal writing.
>
> His opera was performed all year, together with the best pieces of the repertory.[41]

It was also during this time that Sor re-devoted himself to studying the guitar, after being introduced to the music of Federico Moretti (1769–1839).

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40. The opera was first performed at the Barcelona Opera on August 25, 1797, when Sor was 19. In the Ledhuy article he claims he was only 17. See Jeffery, 17.
41. Jeffery, 15.

Sor states in both his method and in the Ledhuy article that Moretti was the single most important influence on how he and composed for the guitar. Moretti's influence is discernable especially in two respects: (1) it motivated Sor to write contrapuntal music for the guitar, and (2) it made Sor shift from using five and six-course instruments to instruments with six single strings.

At the time Sor left Montserrat the guitar was still an instrument primarily used for accompanying songs, and thought incapable of rendering contrapuntal textures and therefore unusable for solo performance. Moretti, however, composed music in two or more parts for the guitar, and accurately reflected this in his notation. Sor recalls the effect hearing Moretti's music for the first time had on him in the Ledhuy article:

> He [Sor] understood the merit of certain instrumental effects; but deprived of the piano, he had not yet dreamed of trying to reproduce on the guitar the effects which so pleased him. At this time, he heard the brother of General Solano playing on the guitar a piece in which one could distinguish a melody and an accompaniment. The composer of the piece was Moretti, an officer in the Walloon Guards, who was the first to understand the true nature of the guitar. Moretti's music gave Sor a new direction, and with a little work and by applying his knowledge of harmony, he soon came to compose and perform music in several real parts. Guitarists asked him for his compositions, but then they changed the note values, in order to write — so they said — according to the true nature of the guitar.[42]

In his method, Sor praises Moretti even higher:

> At that time I had not heard of Mr. Frederic Moretti. I heard one of his accompaniments performed by a friend of his, and the progression of the base, as well as the parts of the harmony which I distinguished, gave me a high idea of his merit. I regarded him as the flambeau which was to serve to illuminate the wandering steps of guitarists.[43]

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42. *Ledhuy*, s.v. "Sor." Quoted and translated in Tyler and Sparks, 235–36.
43. Fernando Sor, *Sor's Method for the Spanish Guitar*, trans. by A. Merrick (London: R. Cocks and Co., 1980), 6.

Moretti, like Sor, had a military career.[44] Although Italian by birth, Moretti arrived in Madrid in about 1795, and served in the Royal Walloon Guards of the Queen of Spain. In Italy he had already published a method for the guitar, *Principi per la Chitarra* (1792), and in Madrid he translated and re-published the work in two volumes, *Principios para tocar la guitarra de seis ordernes* and *Elementos generales de la musica* (both 1799). In his *Principios*, Moretti suggests that guitarists should concentrate on learning how to use the guitar to accompany songs, and that the instrument is better suited for this than for solos. And indeed it is Moretti's accompaniments that Sor tells us that he heard, and that he praised so highly. Moretti later changed his opinion, however, and composed several works for solo guitar.[45]

In addition to introducing the possibility of contrapuntal textures on the guitar, Moretti played a major role in establishing the six-string guitar as the major guitar instrument in Spain. In the preface to his *Principios*, he tells his readers,

> The French and Italians use single strings on their guitars, and by this means are able to tune more quickly, and the strings last longer before becoming false, because it is very difficult to find equal strings that have exactly the same pitch. I follow this system, and I give the same counsel to those who wish to apply themselves to this instrument, having known its great usefulness.[46]

Exactly when Sor started using a six-string instrument is not known. He does not make any note of it in his method or in the Ledhuy article. This is not surprising; they were

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44. For a biography, list of works, and details on Moretti's military service, see Ana Carpintero Fernández, "Federico Moretti, Un Enigma Descifrado", *Anuario Musical*, no. 65 (2010), 79–110. http://anuariomusical.revistas.csic.es/index.php/anuariomusical/article/view/113/114 (accessed March 16, 2012).
45. Tyler and Sparks, 234.
46. Ibid., 233.

both written relatively late in his life (1830, and 1835, respectively), long after he had left Spain, and at that time the six-string guitar was the prevailing guitar-instrument throughout western Europe. The five and six-course guitars were gradually replaced by six-string instruments in the early 1800s, and was and it is fair to assume that Sor, being very taken by Moretti's style of playing the guitar, started using the six-string guitar earlier, rather than later, in the first decade of the nineteenth century.[47]

C. First visit to Madrid circa 1798–circa 1802

Following the success of the *Telemaco* performances Sor left Barcelona and set out for Madrid, sometime after 1798.[48] People who had known his father introduced him to the higher classes of that city, and he found that he already had a reputation as a guitarist. Upon arrival, he tried to get a royal invitation to play for the court, but was unsuccessful:

> Some friends wanted to make it possible for him to play at court; but King Charles IV did not listen to any opinions on music except those of his household musicians; and these, far from encouraging and applauding the talent of their compatriot, looked with disapproval on the acquisition by an amateur of any positive knowledge of their art. The king had heard people speak of Sor, and he asked the head of his music what he thought of him. "*It's something better than the usual fronfrons*," he said, "*but Sor's talent is that of so many amateurs, who play by instinct and by ear without knowing a note of music*." This reply annoyed Sor; but preferring to obtain promotion by his services rather than by the guitar, he resigned himself.[49]

The last sentence is somewhat puzzling, but Jeffery notes that that Sor was still

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47. For a detailed account of how the six-string guitar gradually superceded the five and six-course guitars, see Tyler and Sparks, 209–253.
48. The Ledhuy article does not give accurate dates for any of the periods in Sor's life. The approximate dates given above, both for the studies at Montserrat, the years in military school, and stay in Madrid are based on the various biographies consulted.
49. *Ledhuy*, s.v. "Sor." Quoted and translated in Jeffery, 18.

commissioned in the army at the time, and that the promotion he sought had nothing to do with his musical ambitions.[50]

Although he did not obtain the royal invitation he sought, Sor soon found a staunch patroness in the Duchess of Alba. Of the patronage, Sor writes,

> At this time the Duchess of Alba took him under her protection and showed him all the affection of a mother. She did not wish him to become a professional musician, nor to remain an active soldier. To assist his studies, she prepared for him a room in her house, where he could consult Italian scores and practise the piano. On the most delicate pretexts, the duchess found ways of improving the position of the young officer who could thus dedicate himself confidently to his taste for music. He composed some fragments of a libretto, *Don Trastullo*. Some time later, the duchess, who was ill, suddenly left Madrid, and left her protégé a considerable sum with which to sustain himself during her absence. Sor grieved at this separation, which was to be eternal, for the duchess died almost at once.[51]

The Duchess of Alba was also the patroness of the famous painter Francisco Goya (1746–1828), who she quartered in her palace at the same time Sor was there, but Sor does not mention if he had any dealings with him. The Duchess died on July 23, 1802, and sometime after her death Sor returned to Barcelona to take up a post in the administration of the Duke of Medinaceli's estates in Catalonia.

D. Barcelona circa 1802–circa 1804

Sor gives this account of his return to Barcelona:

> The Duke of Medinaceli wanted to help him, and gave him a post in the general administration of his property in Catalonia. The prospect of returning to Barcelona made him accept. The post was a sinecure, and he

50. Jeffery, 18.
51. *Ledhuy*, s.v. "Sor." Quoted and translated in Jeffery, 18.

> continued his opera, but less rapidly. Experience had made him more demanding. M. Queralt, chapel master of the cathedral, did not disdain to consult him on his compositions; and the chapel master of Santa Maria del Mar, M. Cau, entrusted to him the instrumentation of some parts of his oratorios. At that time he composed two symphonies, three quartets, a salve, five or six rosarios, and many Spanish airs.[52]

As we can see, the post did not hinder him composing, but regrettably, none of the works he mentions have survived.[53] In addition to the symphonies, quartets, salve, rosarios, and airs Sor claims to have written during this sinecure, Stanley Yates suggests that he also composed the *Sonata El Mérito*.[54] If so, that would place the date of composition somewhere between late 1802 and before 1804.

E. Second Visit to Madrid 1804–1808

Sor returned to Madrid about 1804, where he continued working on larger vocal works. In the Ledhuy article, Sor reports:

> Having obtained leave from the Duke of Medinaceli, Sor returned to Madrid, where he composed the music for a melodrama, *La Elvira Portuguesa*, a motet for four voices and orchestra for the church of La Merced, and several boleros. Already at this time copies were being sold of music which he had given to the people for whom he had composed it. Thus, copies were being made of parts of his symphonies, of airs from Telemaco, and above all of his boleros.[55]

How long he stayed in Madrid this time the Ledhuy article does not say, other than it was "fairly long." After the stay, he took up a post with the royal administration in

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52. Jeffery, 18.
53. Jeffery suggests that some of Sor's seguidillas could be among the Spanish airs, but does not offer any evidence. See Jeffery, 29–36.
54. Yates, 468.
55. *Ledhuy*, s.v. "Sor." Quoted and translated in Jeffery, 19.

Andalusia, spending much of his time in Malaga:

> After quite a long stay in Madrid, he was named head of a small royal administration in Andalusia. The duties of the post did not prevent him from spending much of his time in Malaga, where he occupied himself successfully with music. He directed there the concerts of the American Consul, Mr. Kirkpatrick. His connection with the organist of the cathedral was useful to him. Thus the four years went by that preceded the arrival of Napoleon in Spain.[56]

While the post in the civil administration supported him financially he still had time to "occupy [] himself successfully with music." It was not to remain so for long however, for in 1808 the French invaded Spain.

F. Peninsular War 1808–1813

Little detail is known about Sor's activities during the years of the peninsular war. When the French entered Madrid in late March 1808, Sor was still in Andalusia, but applied for a leave to return to Madrid:

> Sor asked permission to return to Madrid, where he met a number of Frenchmen, excellent musicians, notably M. d'Auberlin and M. Le Barbier de Tinand.[57]

This account suggests that Sor was not all together unsympathetic towards the French at the early stages of the war. He had already learned the French language at Montserrat from French ecclesiastics that sought refuge during the French revolution, and this helped facilitate interactions with French musicians. Sor was in Madrid during the insurrection

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56. Ibid., 19.
57. *Ledhuy*, s.v. "Sor." Quoted and translated in Jeffery, 21.

in early May of 1808, however, and might have changed his mind at that time. When the Spanish army arrived in Madrid after defeating the French at the battle of Bailén, Sor enlisted:

> After the Battle of Bailén, Madrid was evacuated by the French; troops were levied to fight them, and those who had been connected with the French were exposed to the popular fury. Sor joined up; his regiment, scarcely formed, took part in the resistance, and was disbanded only after the French re-entered Madrid. Sor then left for Andalusia, where he joined the regiment of volunteers at Cordoba with the rank of captain.
>
> But the Spanish efforts did not prevent the gradual advance of the enemy army, and General Sebastiani arrived in Andalusia before the Cordovan Volunteers were fully organized.[58]

Sor also composed several patriotic boleros during this time, such as *Venid vencedores* and *Vivir en cadenas*.

The French retook Madrid on December 5, 1808, and sometime later Sor again changed his allegiance, and took up a post with the French:

> Sor followed the example of so many others; he believed Joseph's power to be established and he took the oath. He occupied the position of principal commissary of police of the province of Jerez, until the French armies retreated.[59]

Those who had been working for the French became known as *afrancesados* after the war, and included liberal elements of the Spanish society that saw the French rule, and the ideas of the French revolution, a better option than the inept and corrupt rule of the Spanish throne. Sor later described the political events in Spain during the first part of the war most poetically in the song *Aonde vas, Fernando incauto* [Where are you going,

58. *Ledhuy*, s.v. "Sor." Quoted and translated in Jeffery, 22.
59. *Ledhuy*, s.v. "Sor." Quoted and translated in Jeffery, 23.

unwary Fernando].[60] Here he explains why he took up the post:

> Spaniards are divided in their opinion on this matter. Those who want to avoid ruin, are in favour of submission; they judge so obstinate a resistance to be useless, even disastrous, and that to continue the fight will complete the destruction of Spain.[61]

When the French army retreated in 1813 Sor was forced to leave Spain because of his affiliation with the French army, and never returned.

60. For a translation of the song, see Jeffery, 29.
61. Fernando Sor, *Aonde vas, Fernando incauto* (Paris: 1814), stanza 9. Translated in Jeffery, 29.

CHAPTER IV. SOR'S EARLY WORKS FOR THE GUITAR

Spain had no dedicated music press in the eighteenth and early nineteenth centuries, and Sor did not himself publish any of his guitar music before he had fled the country and settled in Paris.[62] This did not prevent him from composing for the instrument, however, and it might very well have been that he let other guitarists copy his manuscripts, for in *Ledhuy* he writes that his compositions were much in demand. Jeffery offers a list of these compositions:

-Minuet [a version of p. 11, no. 5]
-Minuet and Allegretto [= op. 23, nos. 4 and 2]
-Four minuets [the second = op. 11, no. 6]
-*Air Varie* [opp. 3 and 12 are later versions of this work]
-*Air Varié* (on a chromatic theme)
-*Sonata Prima* [= Grand Solo, op. 14]
-*Sonata Seconda* [= Sonata, op. 15]
-*Thema varié* [op. 20 is on the same theme]
-*Fantasia* [later called op. 4]
-*Six Petites Pieces* [later called op. 5]
-*Fantaisie* [later called op. 7]
-Sonata, op. 22
-Minuet, op. 11 no. 3; and possibly the rest of op. 11
-Possibly *Folies d'Espagne*[63]

The *Grand Solo*, op. 14, and the *Sonate*, op.15, were in fact published in France just before Sor got there, most likely published without Sor's knowledge, while the remaining works in the list were published in Paris and London in the years immediately following Sor's emigration in 1813.[64] At the time Jeffery compiled this list, the *El Mérito* manuscript was not yet discovered, and he therefore uses the name *Grande*

62. "By mid-century [eighteenth] the publication of new Spanish music had been largely suppressed (the court repeatedly forbade the establishment of a dedicated music press, so most eighteenth-century Spanish music existed only in manuscript form). . ." Tyler and Sparks, 193.
63. Jeffery, 36.
64. For details on the publication history of the works, see Jeffery, 146–157.

Sonate, noting that a version of it was most certainly composed in Spain before 1808. The *Grande Sonate* stands out in this list in several respects, especially in terms of its scope (it is the only multi-movement work) and technical difficulty. However, stylistic traits of Sor's early style can be discerned in these works, and are therefore well worth considering when discussing the differences between the *El Mérito* manuscript (ca. 1803, early in Sor's Spanish period) and the *Grande Sonate* (1825, after years spent in Paris, London and Moscow). What follows is a brief discussion of the guitar works of Sor's Spanish period, with emphasis on what characterizes Sor's early style. I have divided the works into three categories; (1) the various short pieces and dances, including the rondo, op. 4; (2) the three sets of variations opp. 3, 12, and 20 and the *Fantasia*, op. 7, which is in fact another set of variations; and (3), the three sonatas opp. 14, 15, and 22 (*El Mérito*).

A. Short Pieces

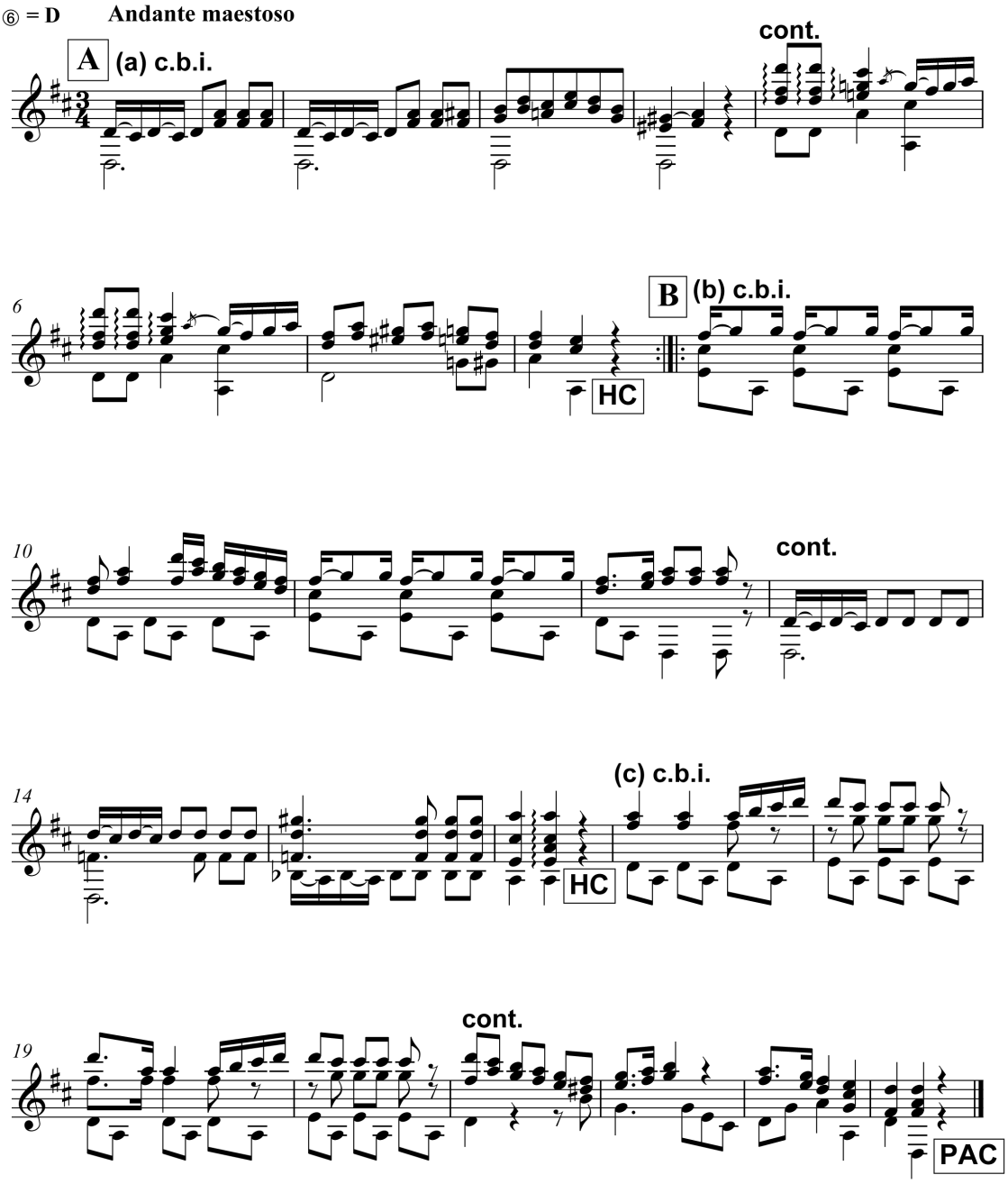
Not counting the set of twelve minuets Sor published as opus 11, nine of the fourteen short pieces Jeffery lists are minuets. Additionally minuets are found in the sets of variations opp. 3 and 12. In fact, the minuet must have been one of Sor's favorite dance forms, and only the waltz is found more frequently than the minuet in Sor's miniatures and collections of short pieces.[65]

Sor's minuet op. 11, no. 5 is typical of his early works in many respects. The earliest source of this piece is found in a Spanish manuscript entitled *Música para Guitarra*, a graded instruction book collected by R.H. Clive in 1813. The same minuet

65. Sasser, 99.

was later published as part of the set of twelve minuets found in *Deux Thêmes Variés et Douze Menuets*, op 11, and the following brief notes are on that version. What follows is an annotated score of the whole piece.

Musical example 4.1. Sor, *Minuet*, op. 11, no. 5.



This minuet, and indeed all the minuets found in the collections of short pieces differ from the minuet and trio of the *Grande Sonate* first and foremost in form. The minuet and trio of the *Grande Sonate* follows the conventional small ternary (rounded binary) form of the classic era, while the other early minuets are in the slightly more unusual simple binary form.[66] Sor's choice of setting his shorter minuets in simple binary form might seem somewhat outdated for his time, as this was more common for the minuet of the Baroque, but it might very well be that he thought of these short minuets as character pieces rather then proper minuets, choosing the minuet label because of the dance meter and not the form. In the example above, Sor does actually hint at the rounded binary form by using motivic material from the opening in bars in the lead-in to the half-cadence in bar 16, but then he introduces completely new material for the last eight bars of the piece. This is very similar to the form of the minuet op. 11, no. 6, in which three contrasting eight-bar themes are all repeated. Given this similarity it might very well be that this minuet should have had a second double repeat sign in measure sixteen, a simple misprint perhaps, especially since the other early minuets do not have such a prominent half-cadence in the middle of the second part of the form.

Looking briefly at the phrase structure, we observe a striking symmetry. The minuet has three distinct eight measure phrases ("a," "b," and "c" in the annotated score), which all follow the same pattern of compound basic idea + continuation. The

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66. "The individual minuets in a minuet/trio form [the minuet op. 11, no. 5 does not have a trio] conform to one of two different formal schemes. Most are structured in ways that resemble the small ternary (more specifically, the rounded binary); a small number (about 10 percent) resemble the small binary." William Earl Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998), 220.

continuation phrase of both "a," and "b" drive to a half-cadence, which is typical not only for Sor's early minuets, but also for all of the short pieces from his Spanish period. As noted above, the second phrase uses material from the compound basic idea of the first phrase in its continuation (the hint at the rounded binary form in mm. 13–16), but this is not typical for Sor's early minuets and short pieces.[67]

As far as guitar technique and musical texture goes, this minuet shows some of the traits of Sor's early style. The minuet is in D-major, and uses a *scordatura* (the sixth string tuned down to D) tuning. Many of Sor's early works utilize this tuning, including the *Grand Solo*, op. 14, and the minuet op. 11, no. 2 (in which the fifth and sixth strings are tuned down to G and D, respectively). The use of *scordatura* greatly facilitates playing in different keys, often meaning that the bass notes does not have to be stopped by the right hand. This is particularly true for the minuet we are discussing, where most of the bass notes fall on open strings. For the most part this minuet is in three voices, even though the notation only reflects two (bass and soprano, inner voice stemmed together with soprano), which seems to be Sor's preferred texture for the early short works.[68]

B. Theme and Variations

Theme and variations was a popular form in the early nineteenth century, and Sor

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67. A survey of the early short pieces from Jeffery's list shows that the minuet op 11, no. 5 is the only work that hints at the rounded binary. The only works where the opening material returns are op. 5 nos. 5 and 6, none of which are in binary form.
68. This from my survey of the early works. For a general discussion of texture in Sor's output for guitar music, see Sasser 134–140.

and guitar composers contemporary to him wrote many works in this genre. It might well be that it was Federico Moretti's *Three Themas with Variations* that inspired Sor to explore the genre, as Sor's manner of composing variations owes much to Moretti, or he might simply have been following the popular trend of the time.[69] Jeffrey writes (about composing for the guitar in general, not theme and variations in particular) that when Sor returned to Barcelona he "heard the music of Federico Moretti, began composing in a new style, and soon his compositions were in much demand."[70] Let us take a closer look at one of these early theme and variations work then, the *Fantaisie* (first published in 1814, and later published as op. 7, ca.1817–1822), and look for the traits of the "new style" of Moretti. This work received a very positive review by the *Guilianidad* when Sor performed it in London, in which the reviewer praised Sor as the "inventor of a new style of composing:"

> . . .I trust it will not be considered as prejudice on my part when I say, that the beautiful compositions of Sor have touched and inspired my soul above all others. What wonder then that such became the chosen objects of my particular study; and if it is said of Giuliani, that "he must be considered as the inventor of a new method of playing" — perhaps I may be permitted to say, that we ought to consider Sor as the inventor of a new method of composing. Let me point out to you, as a specimen, his delightful fantasia opera 7; the introductory largo, in C minor, with its heart-thrilling combinations of chords (although rather spun out too long), which abounds with elegance and beauty from beginning to end, leading to the tender floating theme in C major, and its variations; all these beauties must be highly relished by the proficient, as they must likewise fascinate every sincere admirer of the guitar! Allow me, especially, to

69. For an analysis of Moretti's *Three Themas with Variations*, see Deborah Lorraine White, "Contributions of Federico Moretti to Classical Guitar Pedagogy and Composition of the Eighteenth Century" (Master's thesis, University of Georgia, 1988), 68–70.
70. Jeffery, 16.

> draw your attention to the variations. Nos. 1, 4 and 7, and say, whether music like that is not worthy of study?[71]

Before looking at the guitaristic elements of the *Fantaisie*, let us look very briefly at a peculiarity of its notation. Unlike the other early pieces and, in fact, the rest of Sor's output for the solo guitar, the first edition of this work was notated in two staves, using alto and bass clefs. This allowed Sor to accurately reflect the actual sounding pitch of the work, unlike using the standard treble clef, where the sounding pitch is an octave lower than notated. In the preface to the publication, Sor advocates the use of this notation, and claims that he only uses the treble clef when he otherwise would have to use a number of ledger lines if using the alto clef. He also provides a chart explaining the differences between the two, and on which strings of the guitar the notes are found. The work was published by, and dedicated to, the pianist Ignaz Pleyel, and Jeffery suggests that the notation, which is basically piano notation adapted for the guitar "was inspired by conversations between Sor and Pleyel, perhaps indeed by a suggestion of Pleyel that it might be convenient to adapt what was essentially piano notation to the guitar."[72] A few years later, however, Meisonnier republished the work in the standard one-staff, treble clef notation. Musical examples 4.2 and 4.3 compare the opening four measures of the introductory *Largo* from both editions.

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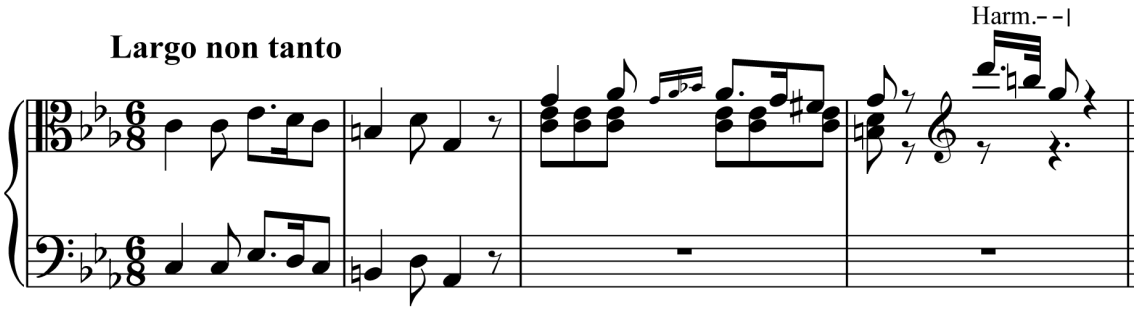
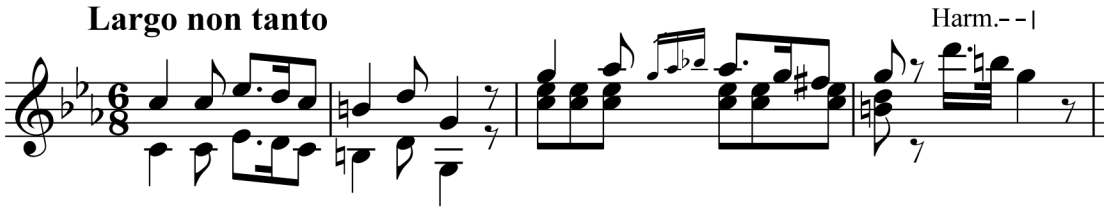
71. Anonymous, *Guilianidad* (1833). Quoted and translated in Jeffery, 38.
72. Brian Jeffery, preface to *Fernando Sor: The New Complete Works for Guitar*, ed. Brian Jeffery (London: Tecla, 2004), 1:xv.

Musical example 4.2. Sor, *Fantaisie, Largo,* mm. 1–4. (Pleyel's edition [1814]).

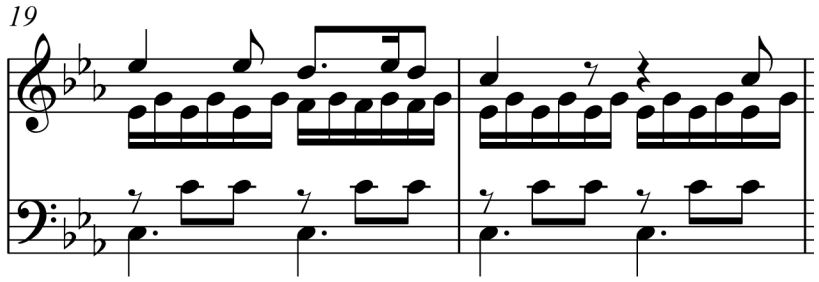


Musical example 4.3. Sor, *Fantaisie, Largo* mm. 1–4. (Meisonnier's edition [ca. 1817–22]).

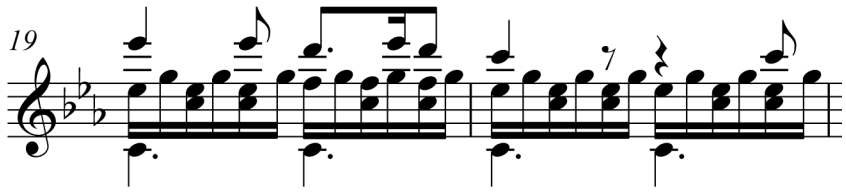


It might seem unnecessary to use two staves for this particular passage, but for later four-voice textures the two-staff notation does give more space to the music, and allows for a more accurate reflection of both note-duration (in the example below this is especially noticeable in the tenor) and voice-leading. Musical examples 4.3 and 4.4 show how the two editions differ in notation in a four-voice texture. The aural result when performed on a guitar is the same, however.

Musical example 4.4. Sor, *Fantaisie, Largo* mm. 19–20. (Pleyel's edition [1814]).



Musical example 4.5. Sor, *Fantaisie, Largo* mm. 19–20. (Meisonnier's edition [ca. 1817–22]).



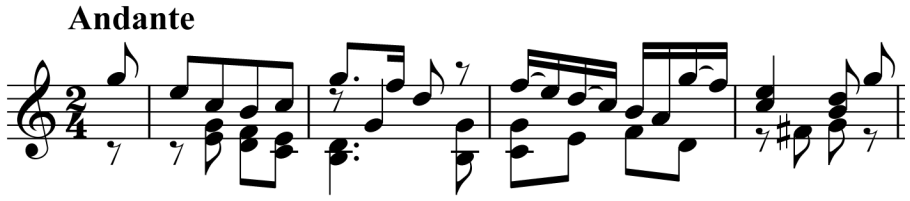
Let us now look briefly at the theme and one of the individual variations themselves, and see how both relate to Moretti's *Three Themas with Variations* both in terms of textures, and use of techniques idiomatic to the guitar. Unlike Moretti's unassuming work, which simply consists of three different themes with variations showcasing different techniques idiomatic to the guitar, Sor's *Fantaisie* is a very ambitious, consisting of an introductory *Largo*, and a theme with seven virtuosic variations (the seventh being an extended finale-like variation, encompassing many of the techniques used in the previous variations). Nevertheless, both works show a remarkable resemblance both in terms of texture (i.e. number of voices and the way these function together) and use of techniques idiomatic to the guitar.

Sor's theme itself is rather simple, set in binary form, and marked *andante*, giving ample room for variation. This is analogous to Moretti's three themes, which are all marked *andantino*, and are simple themes set in binary form. The texture of Sor's setting of the theme is remarkably similar to that of Moretti's setting; only a bass and an inner voice support the theme.[73] Following are the opening four measures from both Sor's

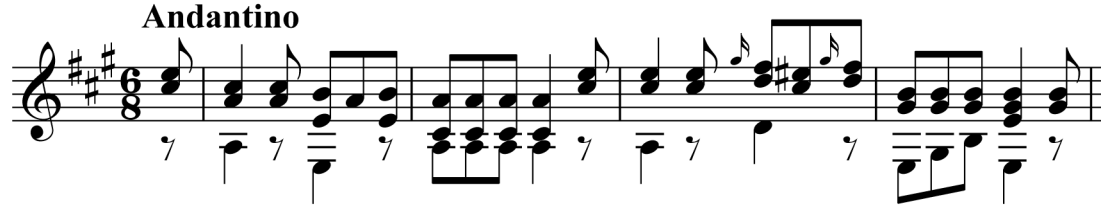
73. When discussing texture in guitar music it is useful to distinguish between voice and parts, as it is sometimes difficult to discern in guitar music in multiple voices notated in only one staff. In his discussion of the various textures found in Sor's guitar music, Sasser provides a definition, which the present writer adheres to: "This writer defines a voice as any single sound or note

Fantaisie and the first theme from Moretti's *Three Themas with Variations*. For ease of comparison both are notated in one staff.

Musical example 4.6. Sor, *Fantaisie*, theme, mm. 1–4.



Musical example 4.7. Federico Moretti, *Three Themas with Variations,* theme 1, mm. 1–4.



It is noticeable that only three right-hand fingers are required to play the two examples. In the theme of op. 7, Sor would have used the middle finger to pluck most of the melody notes, and the thumb and index play the bass line and inner voice. In Morretti's theme, the inner voice is stemmed together with the soprano rather than the bass, but the texture is the same, and the Moretti would have used the same fingering as Sor.[74]

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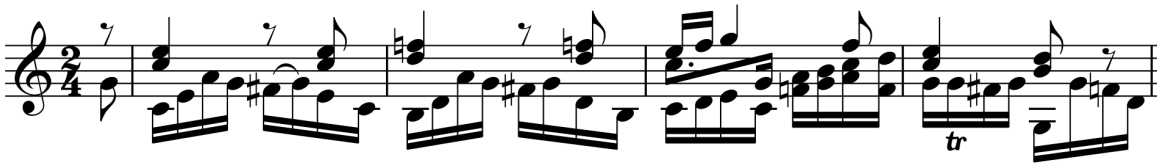
indicated in the vertical plane of the score. A part, however, may consist of from one to three voices (rarely four), depending on the function of the part in the musical texture. Parts are sometimes chordal in function; hence, several voices may fall within one part." Sasser, 134–5.

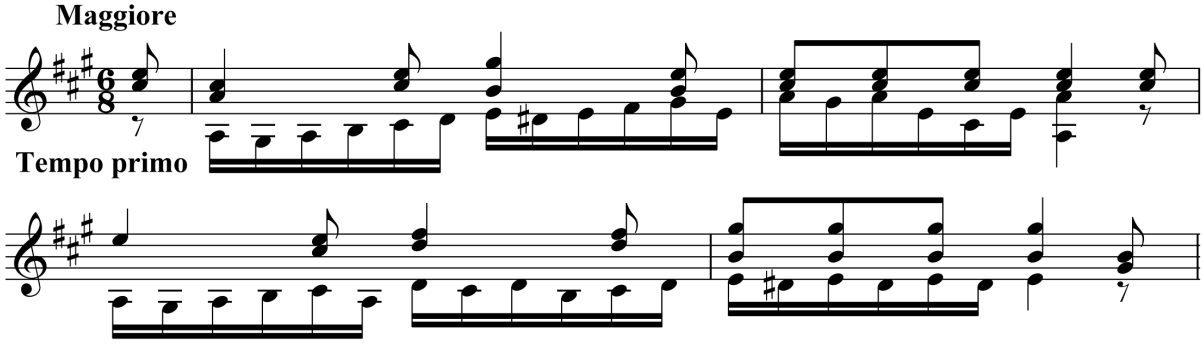
74. In their methods both Moretti and Sor advocate the use of thumb, index, and middle fingers only, and advise against using the right hand annular finger. In Moretti's case, this stems from his preference of placing the little finger on the soundboard for support, a technique common for the lute, which makes it awkward to utilize the annular finger. Sor states in his method that he sometimes rests the little finger on the soundboard, but does not tell us for what type of passages. His reason for only rarely using the annular finger (only for four-note chords in which there are

As noted above, the seventh variation of Sor's *Fantaisie* includes many of the textures and idiomatic techniques found in both previous variations in the same work and in Moretti's variations. The following examples illustrate a few of these similarities.

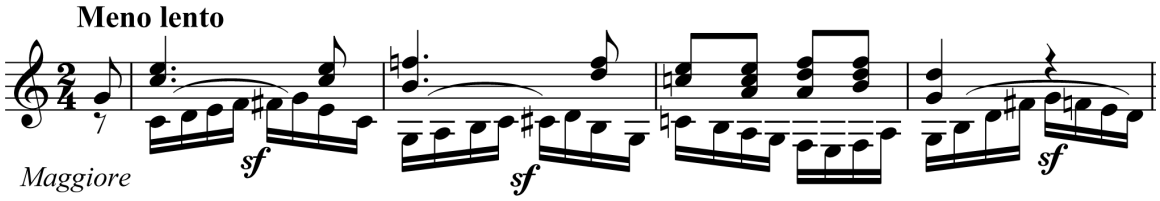
Musical example 4.8. Sor, *Fantaisie*, variation 7, mm. 1–4.



Musical example 4.9. Federico Moretti, *Three Themas with Variations*, variation 5 of theme 1, mm. 1–4.



Musical example 4.10. Federico Moretti, *Three Themas with Variations*, variation 5 of theme 2, mm. 1–4.



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one or two strings that are not to be plucked between the bass and the tenor) is that the annular finger is shorter than the middle finger, and he can therefore not pluck the string at the same distance from the bridge as with the other fingers. See Sor, *Method*, 11, 20; and Federico Moretti, *Principios para tocar la guitarra de seis órdenes* (Madrid: Sancha, 1799), 45–51.

The similarity between the two first measures of musical examples 4.8 and 4.10 in both melodic and harmonic content are almost too striking to be a coincidence, but for the purpose of this discussion I will stick to the textural and guitaristic similarities.
All of the three examples above consist of a rapid-moving bass line, which is to be plucked by the thumb, and a top part, to be plucked by the index and middle fingers. In musical example 4.10, the last four eight-notes of the top voice in measure three is to be plucked by the annular finger. A modern guitarist might choose to alternate between thumb and index finger for the bass line in these examples, and use the middle and annular fingers to play the top part. But, as already noted, Sor and Moretti rarely used the annular finger.

C. Sonatas

In addition to the four-movement *El* Mérito/*Grand Sonate*, Sor wrote two one-movement sonatas in Spain. These are known today as the *Grand Solo*, op. 14, and *Sonate*, op. 15(b), respectively. Both works were published in Paris before Sor arrived, possibly without his knowledge or consent.[75] We have already noted some of the textural and guitaristic traits of Sor's early style, so now let us have a look at his approach to sonata form, as reflected in the two one-movement sonatas and the first movement of the *Grand Sonate*. The three sonatas are very similar in their layout, the only exception

75. The two works were first published as *Sonata Prima* and *Sonata Segunda* in the magazine *Journal de musique entrangere pour La guitare ou lyre*, sometime before 1810. Meisonnier later published the two works (ca. 1817–22) under the names "*Grand Solo*," and *Sonate*, op. 15. This publication differ quite drastically from the first one, for details see: Christopher Paul Calvet, "Structure and Development in the One-Movement Guitar Sonatas of Fernando Sor" (master's thesis, California State University, 1992), 23–36.

being that the *Grand Solo* has a slow introduction. For the purpose of the following discussion, however, I will focus only on the form of the sonata proper, and compare the one-movement *Sonata*, op. 15(b) to the first movement of the *Grande Sonate*. [76]

Let us begin with the *Sonate*, op. 15(b), outlined in the table on the following two pages.

76. For a more detailed discussion and analysis of the *Sonata*, op. 15(b), see Calvet, 70–82. Calvet uses the Meissonnier edition for his analysis, while I have relied on Brian Jeffery's Urtext edition (2004) based on the first publication of the work (see the previous footnote). This causes some minor discrepancies in measure numbers between Calvet's structural outline of the work and mine.

Exposition	1–77	I→V	Two-part Exposition
Primary key area	1–16	I	A sixteen-measure compound period, antecedent and consequent phrases formed by a compound basic idea (short head-motive anacrusis followed by thirds over repeated-note bass) and continuation.
Transition	16–32	I→ V_A	Dominant lock from mm. 26–32, first use of a repeated-note, fanfare-like motive in inner voice. I: HC *medial caesura* at m. 32.
Secondary key area	33–72	V_T	Trimodular block: TM^1 mm. 33–48. Sixteen-measure compound period, antecedent + antecedent (!), second HC extended to dominant lock with fanfare motive in inner voice in mm. 49–55. (⇒TM^2) TM^3 mm. 57–72. EEC at 72.
Closing section	73–86	V_T	Closing section based on TM^1 and fanfare-motive used in closing cadences.
Development	87–113	V_A→ V_A	
Entry zone	89–95	I→bVII	A model-sequence using the fanfare-motive to modulate to B-flat major.
Action zone	96–113	bVII→ V_A	Bass arpeggiation over middle voice and soprano, alternating between I and V in B-flat major, then common-tone modulation (b and f) to C minor via a G dominant seventh chord. Half-cadential progression in C minor in mm. 112 to 116 prepares the retransitional dominant.
Exit zone (RT)	116–124	V_A	Dominant lock, first using the arpeggio figure from previous measures, and then extending the anacrusis to the opening material.

Table 4.1. Structural outline of *Sonate*, op. 15(b)[77]

77. For a glossary of terms and abbreviations used in this and later tables, see the appendix of this document.

Recapitulation	125–190	I	Two-Part Recapitulation
P	125–139	I	Literal reiteration of the primary key area
TR	139–148	I	Shortened transition, half-cadential progression in C, using the fanfare-motive.
S	149–172	I	Only TM^1 is brought back. ESC in m. 172.
C	173–184	I	Harmonically varied iteration of first part of the closing section in tonic, but no closing cadences using fanfare motive.
Coda	184–190	I	Short codettas, first alternating between I and V, then paired cadences (I–vi–ii^6–V).

Table 4.1. Structural outline of *Sonate*, op. 15(b) – *Continued*

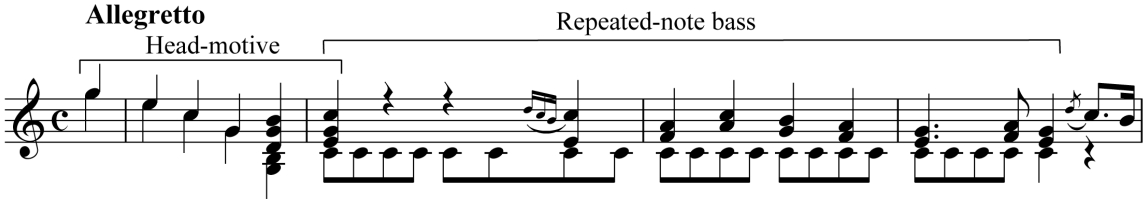
Some features of Sor's approach to the sonata form when writing for the guitar can be discerned from the preceding table. Most importantly, the sonata borrows many traits characteristic to the overture style of Neapolitan composers Giovanni Paisiello (1740–1816) and Domenico Cimarosa (1749–1801), both of whom were popular in Barcelona in Sor's youth, and whose music Sor was most certainly familiar with.[78] Paisiello and Cimarosa's typically opened their overtures with a head-motive followed by an allegro section with a simple theme over a repeated-note bass. Stanley Yates sums up the style:

> "In common with Sor's early style, the [Italian] overture [of the 1780s and 90s] is characterized by very direct developmental forms in which sections are defined by clear points of arrival (rather than seamlessly connected). The opening typically consists of a short head-motive followed by an immediate launch into a lively first theme consisting of parallel string-thirds over a repeated note bass."[79]

78. Yates, 462.
79. Ibid.

The opening of Sor's *Sonate*, op. 15(b) could almost be a guitar reduction of an overture in this style:

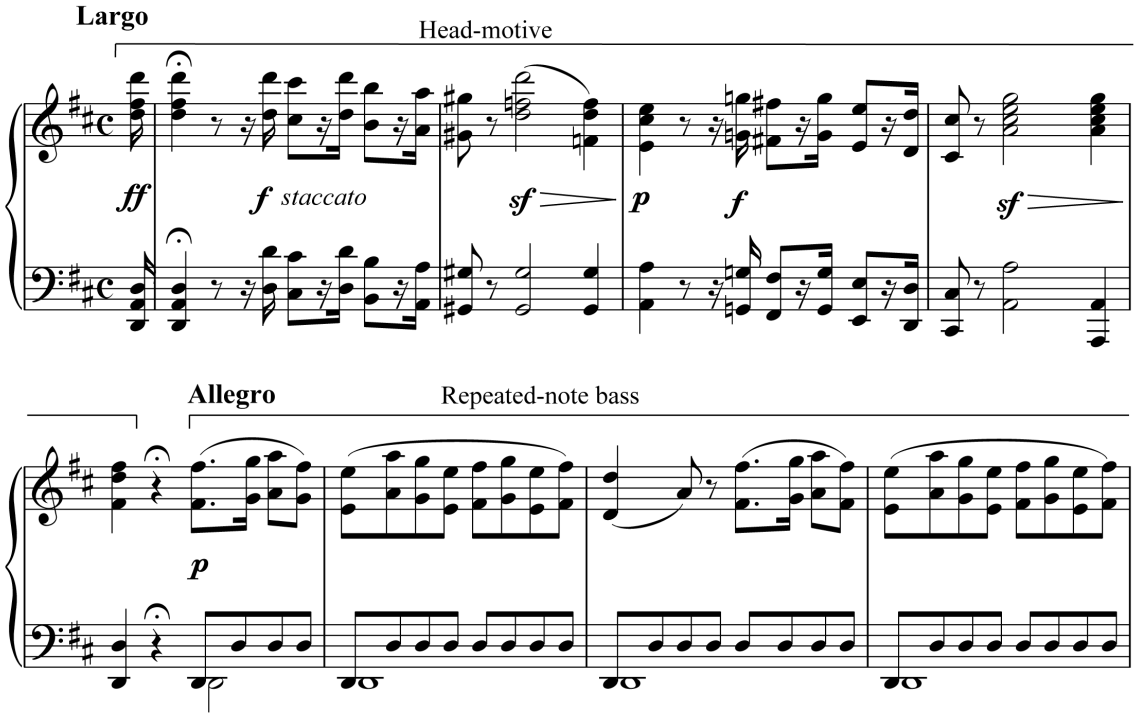
Musical example 4.11. Fernando Sor, *Sonate*, op 15(b), mm. 1–4.



Very similar openings are found many of Cimarosa's overtures, for example in the overture to *Le Astuzie Femminili* (Feminine Wiles).[80] Here, the head-motive is slightly longer than that of Sor's *Sonate*, op. 15(b), and the first theme over the repeated-note bass is in octaves rather than thirds.

80. *Le Astuzie Femminili* was premiered in Naples in 1794, and performed in Barcelona in the late 1790s and early 1800s. For details, see Nick Rossi, *Domenico Cimarosa: His Life and His Operas* (Westport, Connecticut: Greenwood Press, 1999), 127 and 155–6.

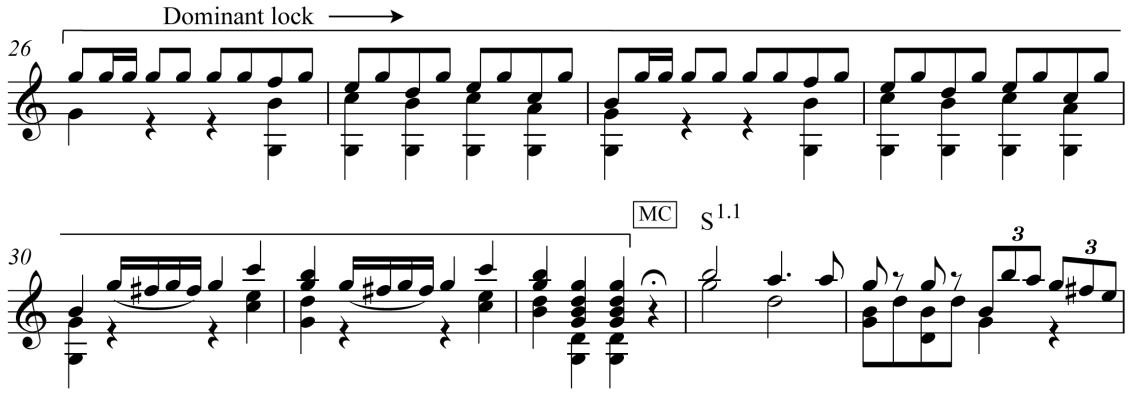
Musical example 4.12. Domenico Cimarosa, Overture to *Le Astuzie Femminili*, mm. 1–8 (Piano reduction)



The secondary key area of the *Sonate*, op. 15(b) has two distinct themes, a feature common to Cimarosa's overtures.[81] The first is preceded by a dominant-lock in the tonic C major, and the first *medial caesura* (MC).[82] Following on the next page are the last measures of the transition (the dominant lock and MC), and the first measures of the first theme of the secondary key area (TM^1):[83]

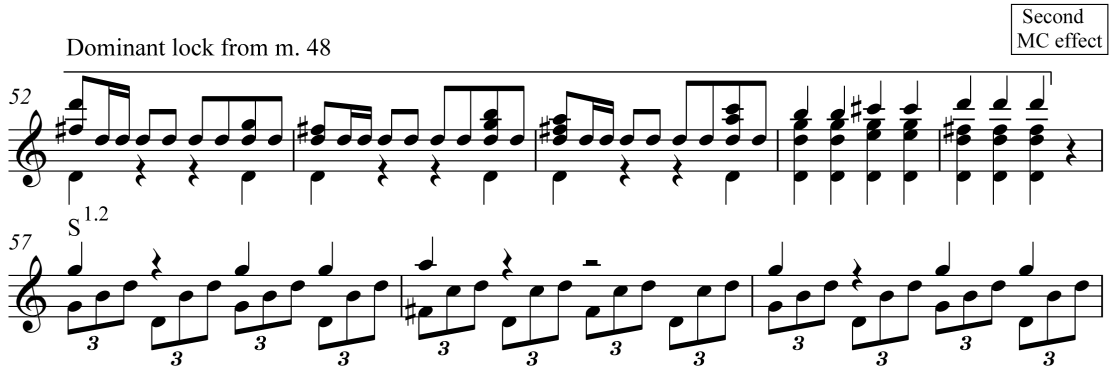
81. Yates, 462.
82. "The *medial caesura* [MC] is the brief, rhetorically reinforced break or gap that serves to divide an exposition into two parts, tonic and dominant (or tonic and mediant in most minor-key sonatas)." James Hepokoski and Warren Darcy, *Elements of Sonata Theory Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (Oxford: Oxford University Press, 2006), 24.
83. This sonata, like all three of Sor's early sonatas, has two S-themes, and two apparent MCs. Hepokoski and Darcy use the term "trimodular block" (TMB) for this type of multi-modular secondary key areas, and label the constituent parts TM1 (the first module, usually "thematic");

Musical example 4.13. Sor, *Sonate*, op. 15(b), mm. 26–34.



A second apparent *medial caesura* take place in measure 56. The first theme, which consists of two eight-measure antecedent phrases, closes with a half-cadence in G-major, which in turn is extended with a dominant lock in measures 48–55. A rhetorical gap follows, producing the MC effect:[84]

Musical example 4.14. Sor *Sonate*, op. 15(b), mm. 52–59.



TM2 (the second module, which sets up the second MC); and TM3 (the third module, usually "thematic"). See Hepokoski and Darcy, 170–7.

84. The half-cadence (and dominant-lock) in the key of the dominant was the most common harmonic goal of the transition in the exposition of late eighteenth and early nineteenth-century sonata forms. Hepokoski and Darcy use the terms "*first-level default*" and "*second-level default*" to distinguish between transitions that move to a half-cadence [HC] in the dominant (V: HC MC) and the tonic (I: HC MC). See Hepokoski and Darcy, 25–40.

It is also noticeable from the above structural outline that the second "theme" of the S-space (TM^3) is not brought back in the recapitulation. The two-theme (trimodular block) secondary key area with the recapitulation of only one of the constituent themes is typical of Sor's early guitar sonatas, as we shall see when we look at the form of the first movement of the *Grande Sonate*.[85]

The closing section of the *Sonate* op. 15(b) also consists of two distinct elements, and only one is brought back in the recapitulation. The first part, an eight-measure period (mm. 72–80) based on TM^1 is brought back in measures 173–180, while the second part, consisting of two paired cadences (mm. 80-3 and 84–8, the second of which features the fanfare-motive first heard in the transition [see figure above]), is omitted in the recapitulation.

The development is clearly sectionalized into three zones, and only loosely based on material from exposition. Yates describes a typical development in the Italian overtures of the late eighteenth-century overture:

> The development section begins with a striking modulation and functions as an area of contrasting tonality rather than as a place to develop previously heard material.[86]

This aptly describes the development of the *Sonate*, op 15(b); the fanfare-motive (used in mm.89–95, the entry zone table 4.1) is the only previously heard material in the development, while the central section of the development (the action zone of the above chart) features no material from the exposition, and is in the rather foreign key of B-flat

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85. For a structural outline of the first movement of the *Grande Sonate*, see below. The *Grand Solo*, op. 14 also has two S-themes of which only one is brought back in the recapitulation. For a structural outline and analysis of this work, see Calvet, 36–70.
86. Yates, 462.

major.

The above observations on Italian overture style in the *Sonate*, op. 15(b) could also be made in the first movement of the *Grande Sonate*. Since this movement will be discussed in some more detail in conjunction with the comparative study of *El Mérito* and *Grande Sonate*, I will only provide a structural outline here, and point to some of the stylistic traits borrowed from the overture form of Cimarosa and Paisiello. Table 4.2 on the following pages outlines the structure of the whole movement.

Exposition	1–90	I→V	Two-part Exposition
Primary key area	1–20	I	The primary zone is divided into three distinct parts: (1) An eight-measure introduction/head-motive with a statement and response of a basic idea; (2) A four-measure tonic pedal, alternating between IV and I; and (3) An eight-measure period leading up to the PAC in measure 20.
Transition	21–43	I→bIII→V/V	One measure of caesura fill (the descending C-major scale in measure 20) precedes the transition proper. The transition has two distinct parts: (1) A repeated-note motif and descending scale is answered by a bass motif, first in the tonic, than in the dominant. (2) A tremolo section in E-flat major, alternating between I^6 and $V^4{}_2$, moves to an E-flat dominant seventh chord, which is reinterpreted as a German sixth chord in G-major. Six measures of dominant-lock on D precede the V: HC MC in measure 41.
Secondary key area	44–77	V_T	Trimodular block: TM^1 mm. 44–60 ($TM^1 \Rightarrow TM^2$) Second dominant lock on D in mm. 59–61 (Second MC). TM^3 mm. 62–77 EEC elided with onset of closing section in mm. 77–8.
Closing section	78–90	V_T	A bass-line in even eight-notes accompanied by a triplet figure outlines the arpeggios of two paired cadences (I–vi–vii^{07}/V–$V^6{}_4$–$^5{}_3$) in mm. 78–87. This is followed by a tonic resolution in mm. 88–90.

Table 4.2. Structural outline of *Grande Sonate*, op. 22, I.

Development	91–131	bIII→ V_A	
Entry zone	94–101	bIII	Three measures of octaves marked *étouffez* (91–3) links the closing section of the exposition to the entry zone of the development, followed by an eight-measure entry section marked *dolce*.
Action zone	102–113	bIII→ V_A	The very short action zone uses textural material from the closing section (the eight-note bass motif with triplet accompaniment) and a rhythmic "overture motive."[87] A half-cadential progression in C-minor links this section to the exit zone.
Exit zone (RT)	114–131	V_A	The preceding half-cadential progression ends on a dominant lock in C-minor. A mode shift to C-major occurs in measure 126–7, and four measures of caesura fill prepares the return of the opening material.
Recapitulation	132–199	I	Two-Part Recapitulation
P	132–151	I	Literal reiteration of the primary key area of the exposition.
TR	152–162	I	Lead-in caesura fill and first four measures identical to exposition. The modulation to bIII in tremolo section replaced by a half-cadential progression in tonic. I: HC MC at m.162.
S	163–183	I	Only TM^3 is brought back. ESC in m. 183
	183–186	I	*caesura* fill
C	—	—	The material from the closing section is not brought back in the recapitulation.

Table 4.2. Structural outline of *Grande Sonate*, op. 22, I – *Continued*

87. A rhythmically similar motive is found in Sor's *Sonate*, op. 15(b) in mm 35 and 43. Yates labels this rhythmic configuration (eight-note + three quarter-notes + eight-note) "overture motive," since Neapolitan composers such as Lampugnani, Paisello and Cimarosa often used this motive in their overtures. See Yates, 470, and musical example 6.1.6 of this document.

Coda	187–199	I	Four measures of caesura fill (an alternation between V and I) links the ESC to the Coda. The coda itself is to some degree related to the closing section of the exposition, in that it also consists of two paired cadences (mm. 187–190 and mm. 191–4). Then I – V alternation, and repeated tonics.

Table 4.2. Structural outline of *Grande Sonate*, op. 22, I – *Continued*

The formal characteristics this movement shares with the *Sonate*, op. 15(b) (and the *Grande Solo*, op. 14) are these:[88]

1. The primary key area consists of an opening statement (an eight-measure statement-response), followed by thirds over a repeated-note bass.
2. There are two distinct themes in the secondary key area, and only one of these is brought back in the recapitulation.
3. The development is clearly sectionalized into three zones, is not based on previously heard material, and modulates to the rather foreign key (to C-major) E-flat major.
4. The material of the closing section is not brought back in the recapitulation, but its harmonic material (two paired cadences moving I–vi–vii^{07}/V–V$^{6}_{4}$–$^{5}_{3}$) is used in the coda.

88. For a structural outline of the *Grand Solo*, op. 14, see Calvet, 55.

CHAPTER V. NOTATION

A. The Development of Staff Notation for the Guitar

In this chapter we will examine the notational differences between the *El Mérito* manuscript (c. 1803), and the *Grande Sonate* (1825). When doing so, however, it will be important to keep two things in mind. First, the *El Mérito* manuscript is not in Sor's hand.[89] We will therefore have to assume that the copyist rendered Sor's style of notation faithfully, and did not alter any stemming, note-durations, voice-leading, or ornament designations. Second, we trust that the copyist's work is accurate, and that notes and rhythmic values are as Sor intended them to be. This will be even more important to remember in the later discussion of harmonic and melodic discrepancies between the two sources, where some of the differences could possibly be put down to simple copyist mistake.

In his dissertation "The Birth of the Classic Guitar and Its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani (d. 1829)," Thomas Heck provides an overview of the developments of staff notation for the guitar that took place in the late eighteenth and early nineteenth centuries, and introduces some terminology to describe the different stages of these developments. The terms he introduces for the different stages of the developments in notation are: "primitive staff notation for the guitar," "intermediate staff notation for the guitar," and "advanced staff notation for the guitar," and he gives a detailed

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89. The title page of the *El Mérito* manuscript reads: "El Merito / Gran Sonata para Guitarra compuesta / por Dn Fernando Sors para el uso / de Luis Pajaron" [The Merit / Grand Sonata for Guitar Composed by / Don Fernando Sors for the use / of Luis Parajon]. Unfortunately, no information on Luis Parajon has come to light, and it has been impossible to establish whether he was the actual copyist. The manuscript was donated to the *Pilar in Zaragoza* archive in 1868 by D. Juan Bernadon. See Yates, 454.

description of what the characteristics of the different stages are.[90] Only the first two stages concern us here, as the notation styles found in the *El Mérito* manuscript and the *Grande Sonate* fall respectively into the "primitive staff notation for the guitar," and "intermediate staff notation for the guitar" categories. Heck describes the properties of "primitive staff notation for the guitar" as follows:

1. "…the guitar inherited violin notation when it took the fateful step into mensural [staff] notation," so the G-clef (the violin-clef) was used, even though this meant that the music would sound one octave lower than written.[91]

2. The earliest examples of "primitive staff notation for the guitar" used the violin's system of indicating left-hand positions, with an Arabic numeral denoting the interval above the open string. This is different from the modern way of indicating left-hand positions, which is to use a Roman numeral to indicate the number of frets above the open strings.

3. It did not denote separate voices or parts by means of stem direction, also a trait inherited from late eighteenth century violin notation: "…By convention, multiple stops on the violin were, and still often are, aligned on a single stem or tail. This system (just like lute tablature) is entirely adequate for denoting when two or three notes should be sounded together, but it generally does not reveal how long the various parts might be sustained, except in the case of the note values in the rhythmically most active line."[92]

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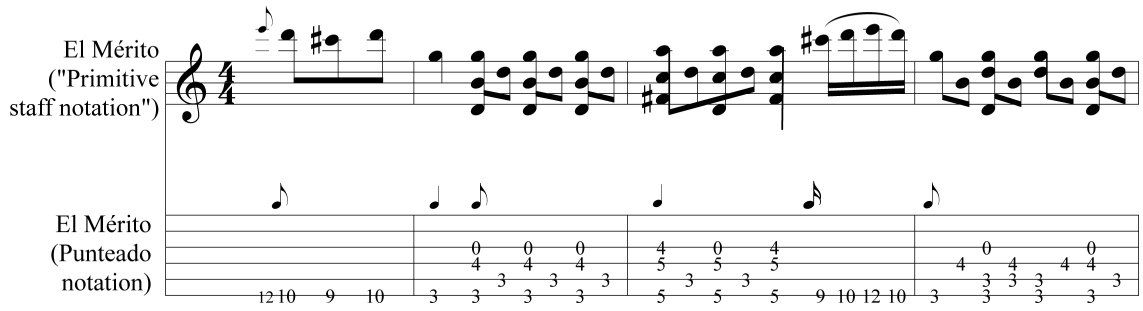
90. See the chapter "Mensural notation and the Guitar—Some Notational aspects of Giuliani's Music" in Heck, "Birth of Classic Guitar," 149–182.
91. Heck, "Birth of Classic Guitar," 153.
92. Ibid., 155.

The "primitive staff notation" gradually superseded the tablature in the latter part of the eighteenth century. However his style of notation had its clear limitations, particularly in the way it failed to denote separate parts or rhythmic values. In *Mauro Giuliani: Virtuoso Guitarist and Composer* (1995) Heck labels this style of notation "prescriptive," as it "prescribed or directed the placing of the [left-hand] fingers."[93] We have previously noted that the style of notation found in the *El Mérito* manuscript has much in common with the *punteado* notation of the Spanish baroque guitar literature in that separate voices are not reflected in the texture. *Punteado* notation indicates the fret and string for any given note, and when it is to be played, just like the "primitive staff notation for the guitar." In contrapuntal textures the rhythmic designation above the staff in *punteado* notation applies only to the fastest moving line, and the voice-leading is not readily discernable just by looking at the score. This also holds true for the notation in the *El Mérito* manuscript, where distinctive voices are stemmed together, and the rhythmic designation only applies to the fastest moving line. Musical example 5.1 shows the notation of the first three measures of the secondary key area of the opening Allegro in the *El Mérito*, and how the same passage would be notated in lute tablature. Note the similarity of the rhythmic designation.

93. Thomas F. Heck, *Mauro Giuliani: Virtuoso Guitarist and Composer* (Columbus: Editions Orphée, 1995), 143.

Musical example 5.1. Sor, *El Mérito*, I, *Allegro*, mm. 44–46.



The *Grande Sonate* is notated using "intermediate staff notation for the guitar," the properties of which are:

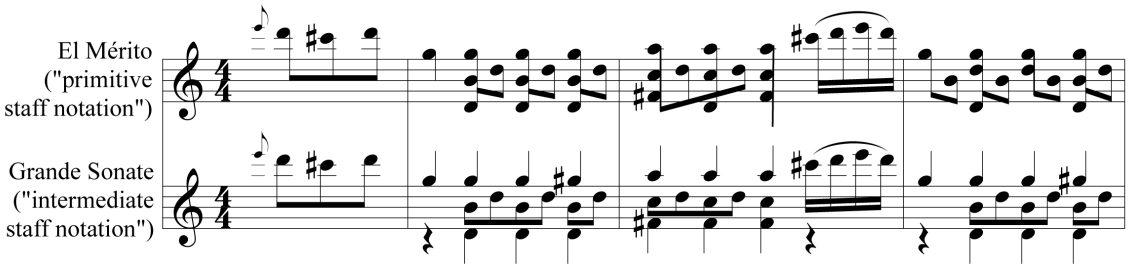
1. "…the consistent use of rests whenever a part dropped out"[94]

2. "the systematic distinction of at least two, and often three parts (rather than "voices") through the directional use of note stems."[95]

This new method of notation allowed composers to more accurately reflect in the scores how long to sustain the various parts, and to distinguish between separate components of melody and harmony. Musical example 5.2 (on next page) shows how the "updated" notation of the *Grande Sonate* differs from that of *El Mérito*:

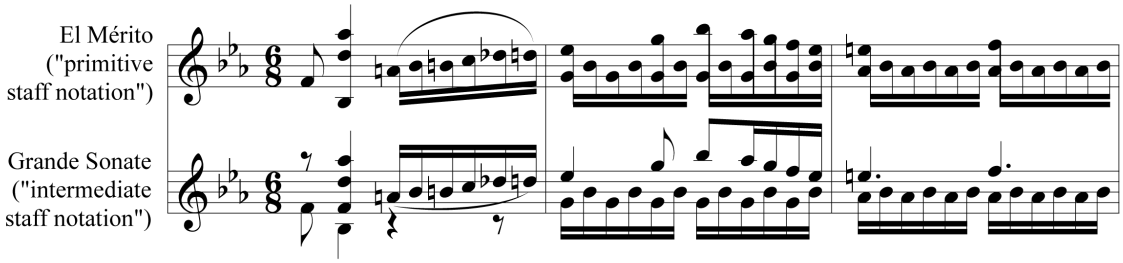
94. Heck, "Birth of Classic Guitar," 165.
95. Ibid.

Musical example 5.2. Sor, *El Mérito* and *Grande Sonate*, I, *Allegro*, mm. 44–46.



The most common textures in both *El Mérito* and *Grande* Sonate are two and three-part, and the previous example shows how three-part texture is notated differently in the two sources. The same principles applies to two-part textures, in *El Mérito* both parts are stemmed together, while in the *Grande Sonate* the two parts are distinguished through the use of stem direction:

Musical example 5.3. Sor, *El Mérito* and *Grande Sonate*, II, *Andante*, mm. 20–2.

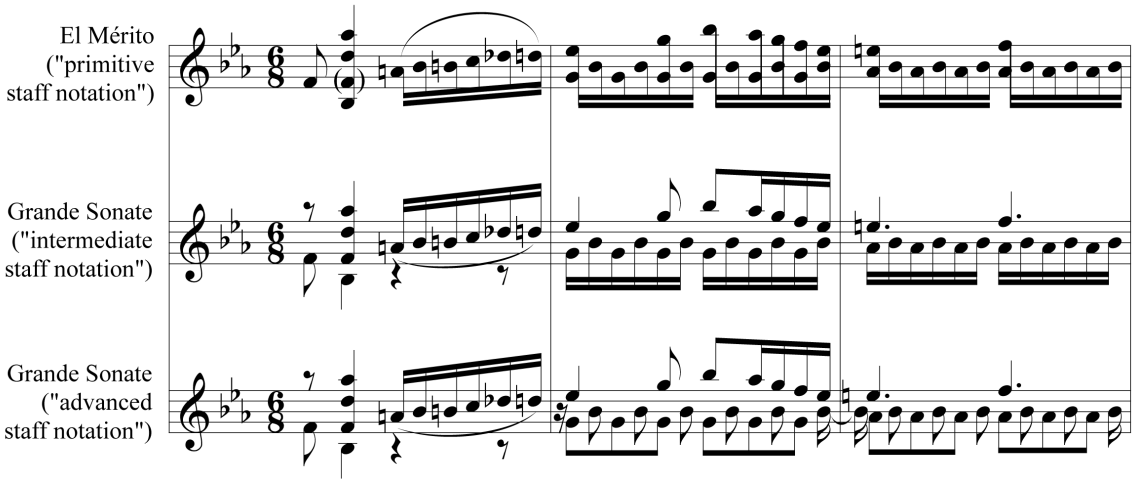


Only towards the end of the nineteenth century, well after Sor's death, did guitar notation reach the stage that Heck labels "advanced staff notation for the guitar."[96] This type of notation, most notably used by Napoleon Coste (1806-1883), allowed for indicating rhythmic durations with even greater accuracy. Particularly in accompanimental figures in thirds, as in the two last measures in the figure above,

96. Heck, "Birth of Classic Guitar," 168.

"intermediate staff notation for the guitar" does not show the actual duration of the notes, as these will ring together when played on alternate strings. The example below shows how the same passage would be notated in "advanced staff notation for the guitar:"

Musical example 5.4. Sor, *El Mérito* and *Grande Sonate*, II, Andante, mm. 20-2.

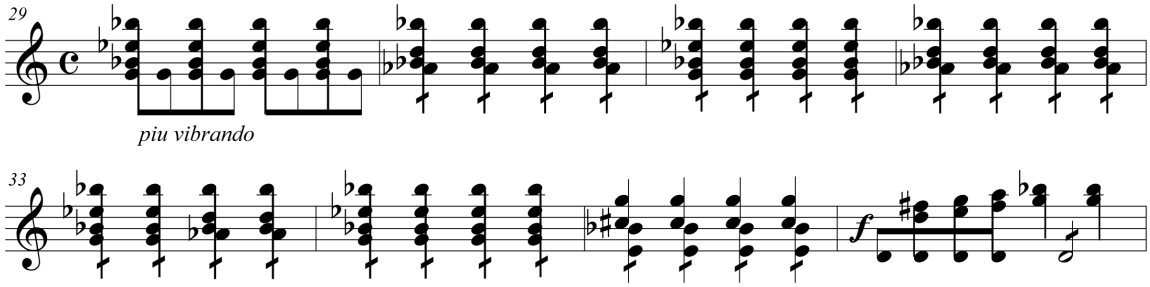


The notation of *El Mérito* in the example above certainly looks very different to how the same passage would have been notated fifty years later in "advanced staff notation for the guitar," particularly in the last two measures. The aural results are when performed on a guitar are, however, identical.

Numerous passages that are written out in full in the *Grande Sonate* are written in shorthand in the *El Mérito* manuscript. Particularly in the first movement are many right-hand arpeggios, tremolos, and repeated bass notes simply indicated by tremolo markings on the stems of chords, seemingly leaving the execution up to the performer. The first,

and rather difficult to grasp occurrence of this, is the E-flat major section towards the end of the transition:

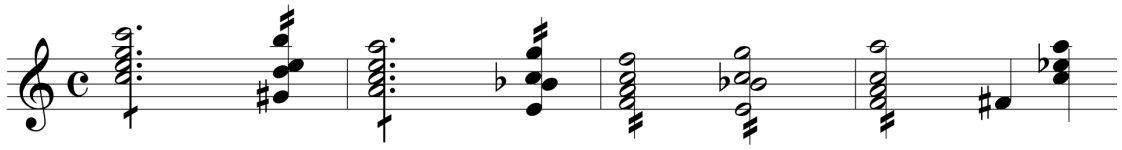
Musical example 5.5, Sor, *El Mérito*, I, *Allegro*, mm. 31–38.



From the notation alone, it looks like the technical execution and texture of the first measure (the right-hand thumb repeating eight-notes in the bass, while the index, middle, and ring fingers pluck quarter-note chords) is to be repeated in the following measures, which are have been written in shorthand (quarter-note chords with a dash over the stem). Complicating this interpretation is the marking *piu vibrando*.[97] It is possible that Sor by this indication simply meant non-staccato, much like the term *lasciar vibrare*.[98] However, in the corresponding passage in the recapitulation (musical example 5.6), the shorthand indicates a combination of sixteenth-notes and eight-notes, and no model for execution is given.

97. The term itself translates literally "more vibration", or "let ring more" [author's translation].
98. "*lasciar vibrare*, allow to vibrate, do not damp." Randel, Don Michael, ed., The Harvard Dictionary of Music, Fourth edn (Belknap Press, 2003).

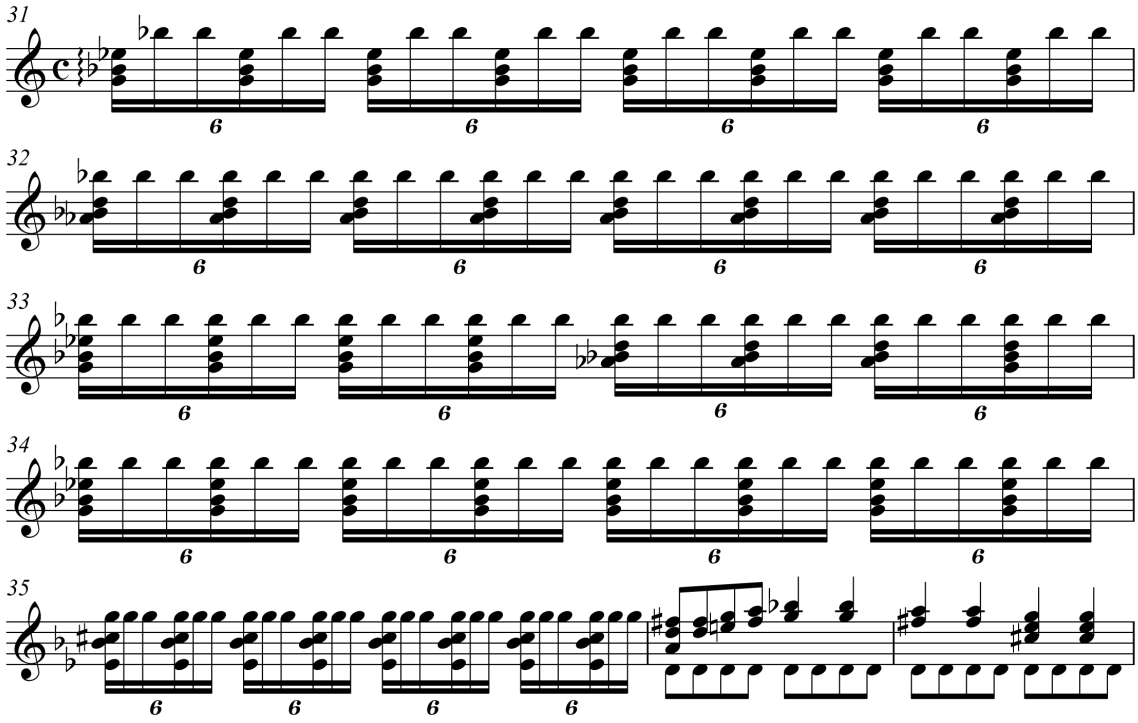
Musical example 5.6. Fernando Sor, El Mérito, I, Allegro, mm. 156–159.



It is also possible that Sor by the indication *piu vibrando* meant for the performer to play the passage using the *rasgueado* technique, *i.e.* use a right-hand strumming pattern while fretting the chords indicated. This would allow the passage both to be played louder, and create an illusion continuous vibration, which would fit the *piu vibrando* indication well.

In the *Grande Sonate*, the two passages are written out in full rhythmically, but no right-hand fingering is given:

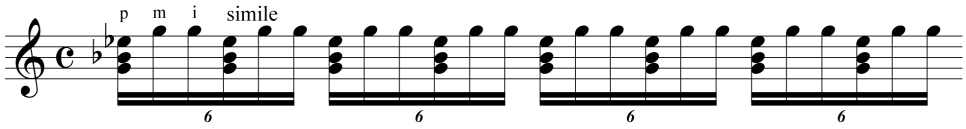
Musical example 5.7. Sor, *Grande Sonate*, I, *Allegro*, mm. 31–7.



The most obvious manner for a modern performer to finger this is to strum the chords

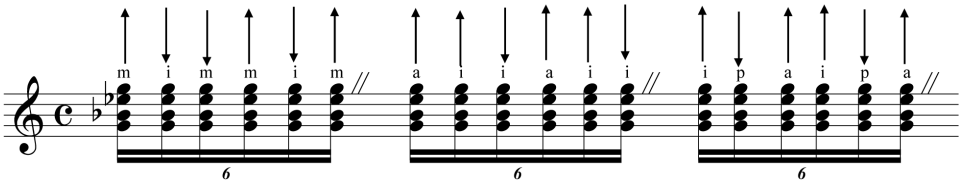
with the thumb, and play the second and third sixteenth note triplets respectively with the middle- and index-fingers, much like the standard tremolo technique:

Musical example 5.8. Sor, *Grande Sonate*, I, *Allegro* m. 31 (with right-hand fingering).[99]



William Gray Sasser, when discussing rhythm in the Sor's guitar music in general, actually suggests that these passages are to be played using the *rasgueado* technique.[100] Performing the passage in this manner would result in the chords themselves being repeated, rather than the chord–two single-notes pattern indicated, and it would be possible for the performer to choose from several different strumming patterns:

Musical example 5.9. Sor, *Grande Sonate*, I, m. 31 (*rasgueado* interpretation).[101]

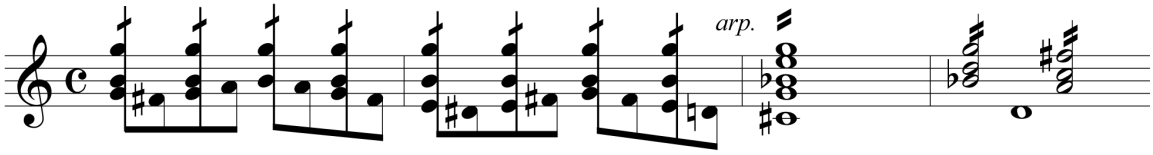


Repeated right-hand arpeggio patterns are also written in shorthand in the *El Mérito* manuscript. The first occurrence of this is in the closing section of the first movement exposition, and is marked *arp*. Unlike the tremolo/*rasgueado* examples we

99. p=thumb; m=middle finger; i=index finger.
100. Sasser, 118–9.
101. ↑=downstroke; ↓= upstroke.

just looked at, no model for execution is given; the notation simply indicates which notes are to be stopped, and, with a dash across the stem, the rhythm of the arpeggio:

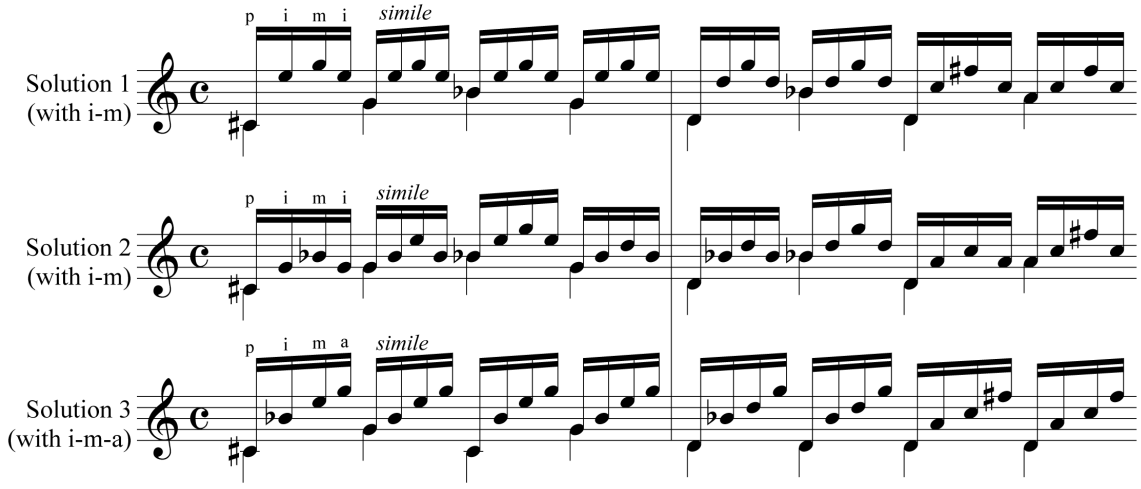
Musical example 5.10. Sor, *El Mérito*, I, *Allegro*, mm. 78–81.



Also noticeable here is that the *arp*. marking is not placed above the first part of the passage, but over the five- and four-note chords. It would seem that the first two measures should be played in even eight-notes, and the shorthand is simply used not to clutter the score, and that some kind of fast arpeggio figure is intended for the second two measures. What kind of arpeggio figure, however, is not clear from the score. We know that Sor commonly employed only three right hand fingers for arpeggios (the thumb, middle, and index), but even restricting oneself to only using these three fingers will leave a vast number of possible solutions.[102] Musical example 5.11 (on the next page) shows three possible realizations.

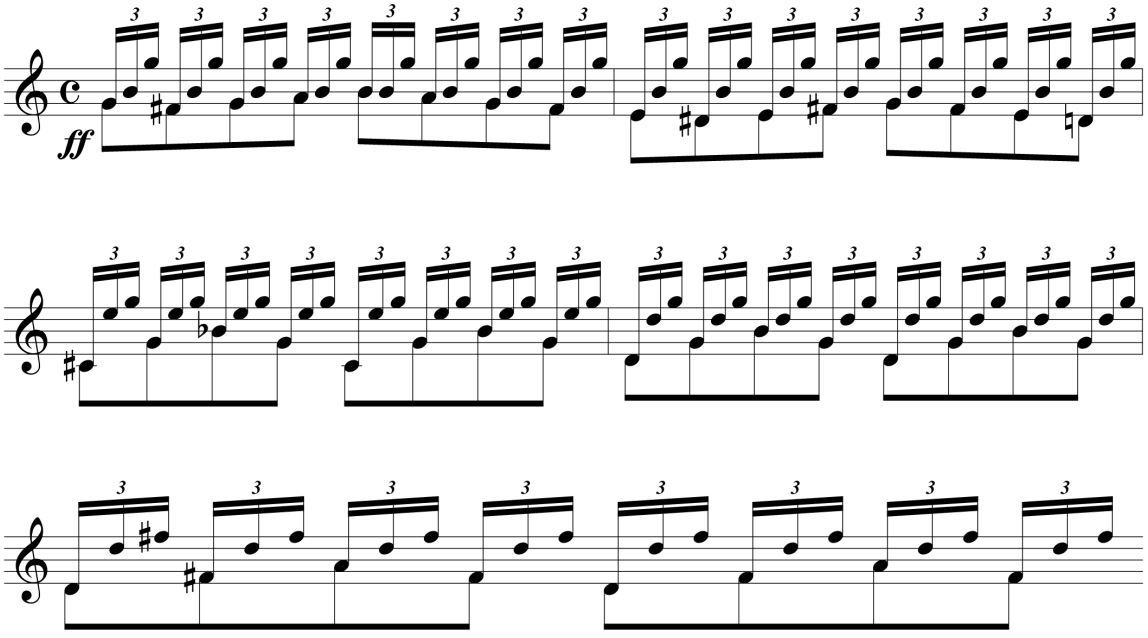
102. For Sor's justification for only using the annular finger in special circumstances, see Sor, *Method*, 15.

Musical example 5.11. Sor, *El Mérito*, possible realizations of arpeggios, mm. 80-81.[103]



In the *Grande Sonate*, however, the passage is written out in full:

Musical example 5.12. Sor, *Grande Sonate*, I, Allegro, mm. 78–82

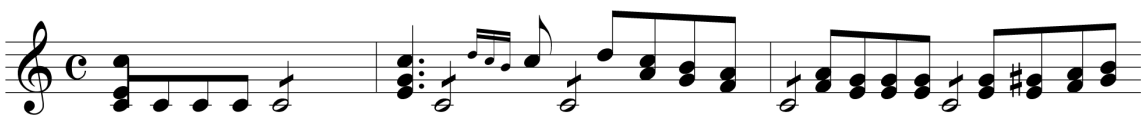


103. Three possible realizations of the arpeggio by the author.

It is not unlikely that Sor intended the same passage in *El Mérito* to be played using this arpeggio pattern, even though the shorthand notation does not give any indication of sixteenth-note triplets, or a continuous eight-note bass-line. However, almost twenty years passed between the composition of the *El Mérito* and the publication of the *Grande Sonate*, and it is just as likely that Sor revised the passage at some point during that period.

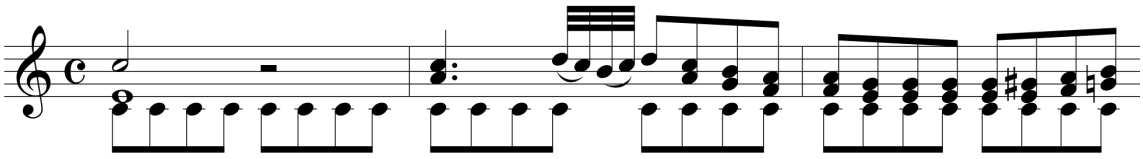
The last type of shorthand notation we are going to consider, and perhaps the easiest one for modern performers to read, is the repeated-note bass lines that are indicated by a half note with a dash across the stem. We must remember that in "primitive notation for the guitar", voices and parts are not differentiated by means of stem direction, and very often this means that different voices are stemmed together. In the following example, however, Sor does not stem the two parts together; rather he "dislocates" the shorthand eight-notes in relation to the upper line slightly in order to fit the dashed stems in:

Musical example 5.13. Sor, *El Mérito*, I, *Allegro*, mm. 9–11.



Again, in the *Grande Sonate* the same passage is written out in full, and the two voices are aligned:

Musical example 5.14. Sor, *Grande Sonate*, I, *Allegro*, mm. 9–11.



B. The Guitar as a Miniature Orchestra

One part of Sor's notational and performance practice that is often overlooked by performers is what we might call "orchestration." This is not something that is easily discerned from his published music, but is discussed in some detail in his method.[104] Under the heading "Quality of Tone" Sor discusses how he treats a guitar score like an orchestral score, and how he imitates the sounds of various instruments in different passages. This type of aural imitation can best be construed as an orchestration of a work for a solo instrument, and works particularly well on the guitar. By striking the string at different distances and angles from the bridge the guitar can produce a wide range of nuances in timbre, and Sor considered these nuances as resembling the sound of particular instruments. He was by no means the first guitarist to note this, as early as

104. Sor, *Method*, 16–18.

1799 Ferandiere praised the guitar's "ability to imitate other instruments,"[105] but Sor is the first guitarist to discuss and describe in detail how to execute this imitation on the guitar. Before describing how to produce the desired sound effects, Sor states that:

> The imitation of some other instruments is never the exclusive effect of the quality of the sound. It is necessary that the passage should be arranged as it would be in a score for the instruments I would imitate.[106]

In other words: the effect of imitation is greater when playing passages in the idiom of the instrument imitated. Sor uses the colorful term "dialect" instead of idiom, and expects his audience to be familiar with what types of phrases are idiomatic to different instruments, and that they will recognize these phrases in a composition for solo guitar:

> This phrase being already in the style, and, as it were, in the dialect of the instruments that I would imitate, I have already given a direction to the illusion of my auditors; and the quality of the tone resembling that of the horn as much as possible, I increase that illusion to such a degree, that it adds whatever is wanting to the reality.[107]

Modern audiences might not be as adept at recognizing phrases written in an idiom and style particular for one instrument as the audience in Sor's days. Just like most Brazilians have a more intuitive sense of rhythm and style in the samba than, say, most Europeans, Sor's audience had a sense of the classical style that modern performers of his music cannot expect. Thus the illusionary effect of just playing a passage or line in the idiom of another instrument might be lessened a bit, since our modern audience might not know intuitively what instrument the performer is imitating. Nevertheless, this is still a feature

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105. Fernando Ferandiere, *Arte De Tocar La Guitarra Española Por Música* (1799; repr., London: Tecla, 1977), 3.
106. Sor, *Method*, 16.
107. Sor, *Method*, 16.

of Sor's style that the historically informed performer be should be aware of, and, as we shall see below, Sor was very particular about how to write for different instruments, and even more particular about how their aural properties best can be imitated on the guitar. He never indicates in his scores if a passage is mimicking an orchestra part; it is left up to the performer to choose whether and when to emulate any instrument, but the examples in his method gives strong indications as to what type of instruments Sor imagined for different type of lines and passages. What follows is a brief discussion of what Sor says about the imitation of horn, trumpet, oboe, harp, and flute, coupled with examples of idiomatic passages for the respective instruments. These examples are found in the *Grande Sonate* and the literature for the early six-string guitar.

1. Horn

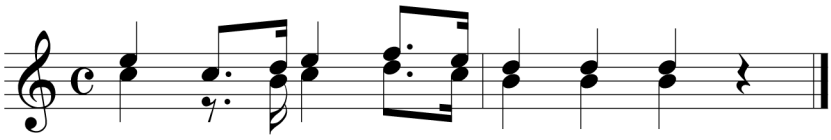
For imitations of the horn, Sor prescribes that one "should avoid producing a silvery and tinkling sound," and "touch [pluck] them [the strings] a little farther from the bridge than the sixth part of the whole length of the string." Plucking the string further away from the bridge produces a mellower, more dulcet tone than by plucking close to it. How far away from the bridge one sixth of the length of the string is depends on the instrument, but on most guitars it is just on the bridge side of the sound hole. In order to produce an even less silvery sound Sor also prescribes fretting all notes "so that I do not play any open string," and "take no note with the left hand on the string to which it first belongs, but on the following string contiguous to it."[108] Open strings sound distinctly

108. Sor, *Method*, 16.

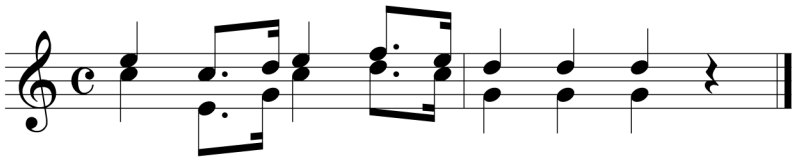
brighter than fretted notes on most guitars, especially if strung with gut strings like Sor's instruments would have been, and should therefore be avoided in when imitating the horn. Sor's slightly vague expression "The string to which a note first belong" means the string where a given note can be played as close as possible to the nut, as opposed to a string where the same note must be played in a higher position. To play a note in a higher position means that the note is on a thicker string, and this adds to the dulcet quality that Sor is aiming for.

Sor's example of the horn idiom is two lines in 'horn fifths' (Figure 1.2). The natural horns of Sor's day could only produce the notes of the harmonic series, limiting them to arpeggios in the lower registers. Sor was well aware of this, and begins with giving an example of how not to write for the instrument (Figure 1.1). In order to change this example in to the horn idiom the alto line must be rewritten, avoiding the b-naturals. For fingerings of the oboe example (figure 1.2), Sor indicates playing it all in the fifth position.

Musical example 5.15. Sor's example of a passage that needs to be rewritten to fit the horn idiom.

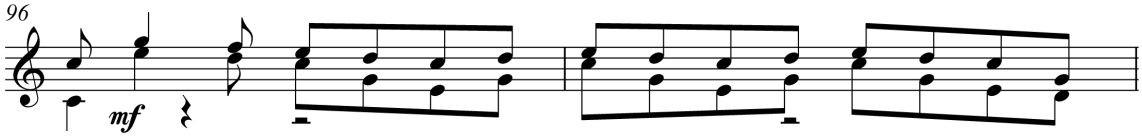


Musical example 5.16. Passage rewritten in horn idiom.



There are no passages in horn fifths in the *Grande Sonate*, but a passage very similar to Sor's horn example can be found in Giuliani's *Grand Overture*, op. 61. This is a work in sonata form, and the passage functions as a short transition between the first theme of the development and its repetition.

Musical example 5.17. Mauro Giuliani, Grand Overture, op. 61, mm. 96–97.

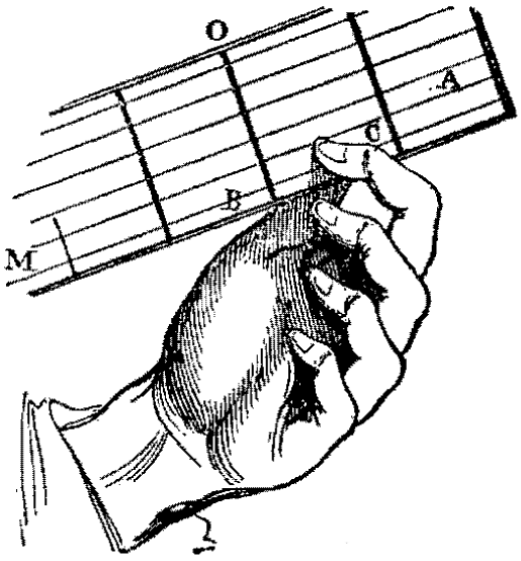


2. Trumpet

Like the horn, the trumpet of Sor's day was valveless. His description of how to imitate the instrument is somewhat archaic and hard to grasp:

> ...[B]y touching [plucking] the first string with force, near the bridge, to produce a tone rather nasal, and by placing the finger of the left hand, which is to stop the note on the middle of the distance, between the fret of that note and the one preceding, I should obtain a jarring noise, of very short duration, sufficiently imitating the rough sound of that instrument. To obtain it, I must take great care to press the string well against the finger-board, for every note that I play; but, as soon as I have done so, I should diminish that pressure a little, that the fret B, fig. 21, near which my finger should be found in every other case, may allow a greater length of string to enter into vibration: then the string, M C, jarring against the fret B, which first made it produce the note, will yield a harsh sound at the commencement; but that harshness will immediately cease as soon as the intonation or pitch is fixed (as happens with the trumpet), because the distance of the fret 0 B from the bridge, being considerably longer than B C, the latter cannot entirely prevent the vibrations of the string.[109]

Figure 5.1. Sor's left finger placement for trumpet-imitation. Notice that the finger that stops the string does so between two frets rather than as close to the highest fret as possible.

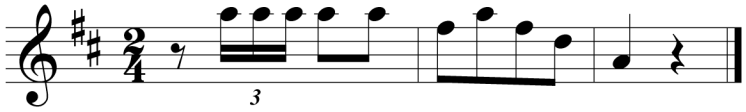


109. Sor, *Method*, 16.

It is notable that Sor is imitating only the attack of a note played on a valveless trumpet, which he tells us is 'harsh', and that a similar type of harshness can be achieved on the guitar by doing two things. First, one must pluck close to the bridge, producing a *ponticello* tone, and second, one must stop the string further away from the fret than one would usually do, causing the string to buzz against it. This technique is in one aspect similar to that of the Bartók-pizzicato, in that the string beats or slams against the fingerboard (on a guitar it will beat against the frets) before producing the pitch. Sor tells us — and his figure shows — that he would place his left-hand finger right in the middle between the two frets, but this will not be true for every instrument; the height of the fret and the tension of the strings greatly impacts how far away from the fret one must place the finger in order to get the string to jar against it. For an instrument such as Sor's, strung with low tension gut strings, it is sufficient to place the finger in the middle between two frets, but for a modern instrument with higher tension nylon strings, one must place the finger considerably closer to the lower fret.

Sor's example of a passage suitable for imitation of the trumpet has two distinct properties. It is based on the harmonic series, and opens with an easily recognizable repeated-note motif.

Musical example 5.18. Sor's example of a trumpet line.

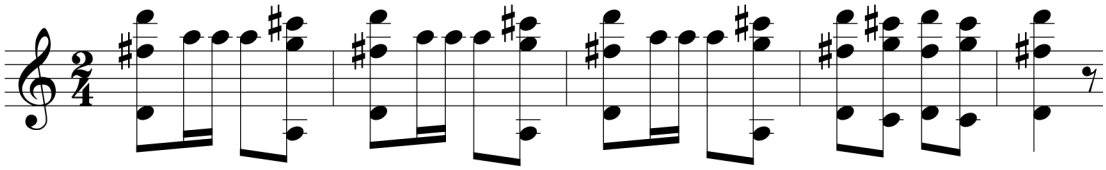


Dinisio Aguado's description of how to imitate the trumpet is similar, but he makes no restrictions or suggestions as to what type of line one can apply this technique to:

> If instead of stopping the front edge of the fret as we have taught, the pressure is placed on the middle of the space between the frets, and the string plucked, the vibrations cease and instead of producing a clean sound the string makes a harsh sound, and even if the finger is withdrawn, the string continues to vibrate, producing a noise like a trumpet.[110]

Not limiting trumpet imitation to passages based solely on the harmonic series greatly increases the number of passages the technique can be applied to. The *Grande Sonate* does not have any passages that are exclusively based on the harmonic series, but the fourth movement rondo has a passage with a repeated note motif similar to that of Sor's trumpet-example:

Musical example 5.19. Sor, *Grande Sonate*, IV, *Rondo*, mm. 28–32.



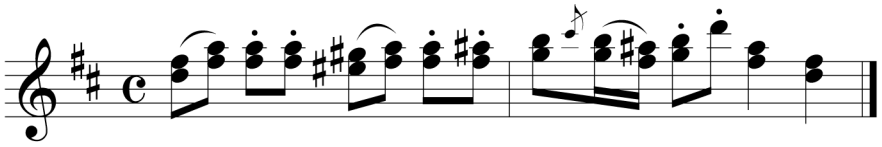
It would be difficult to fully adapt Sor's trumpet imitation here, as the repeated note motif is in an inner voice, and stopping the inner voice midway between the frets, and the soprano close to the fret would prove almost impossible in the rather high tempo. It is, however, possible to adapt the first part of Sor's trumpet technique by placing the right hand close to the bridge to produce a harsh sound.

110. Aguado y García, Dionisio, New Guitar Method, ed. Brian Jeffery, by Louise Bigwood (London: Tecla Editions, 1981), 59.

3. Oboe

Sor suggests imitating the sound of the oboe only in short passages in thirds, intermixing slurred and staccato notes. More singing oboe lines, Sor says, cannot be imitated on the guitar: "It would be impossible to imitate a singing passage for the hautbois, and I have never thought of venturing on any others than short passages in thirds...."[111]

Musical example 5.20.'Oboe line' from Sor's method.



For the technical execution of imitating the oboe, Sor writes:

> As the hautboy has quite a nasal sound, I not only touch the strings as near as possible to the bridge, but I curve my fingers, and use the little nail I possess, to set them in vibration; and this is the only case in which I have thought myself able to employ the nail without inconvenience.[112]

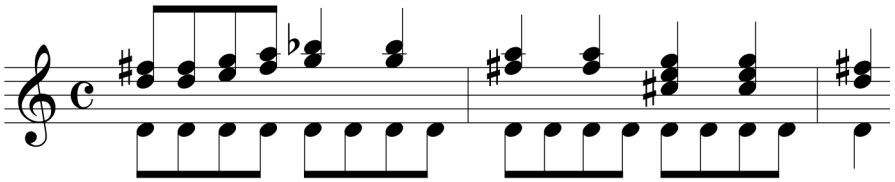
Unlike the trumpet-sound discussed above, producing the oboe-sound only involves only the right hand, and what Sor describes here is much like what modern guitarists generically would call *ponticello*. The Italian term *ponticello* literally means 'on the bridge', and is an instruction for the performer to pluck, or bow, as close to the bridge of the instrument. This brings out the higher harmonics, and produces a thinner, more nasal sound, which is exactly what Sor describes as being the properties of the oboe tone. Sor, who played with no nails, and devoted several paragraphs of his method to defend his view of this, needed to curve his right-hand fingers to be able to pluck the strings with

111. Sor, *Method*, 16.
112. Ibid., 17.

his nails. Customarily, his fingers were only slightly arched when he was plucking the string. Most modern guitarists use nails, and will be able to produce a *ponticello* sound simply by holding the right hand closer to the bridge and pluck straight across the string as opposed at an angle.

As already noted, Sor never indicates in his scores where he would imitate the sound of other instruments, but lines very similar to the oboe example above are found in the opening allegro of the *Grande Sonate*:

Musical example 5.21. Sor, *Grande Sonate*, I, *Allegro*, mm. 38-40.



The lack of indications means that modern performers not only must decide whether to try to aurally imitate other instruments, but also where such imitations are fitting. If Sor considered the line above to be an oboe-line, then it would make sense to for the modern performer to play the passage *ponticello*. There are also no articulation markings in this passage, but assuming that Sor thought of this as an oboe-line articulation similar to that of his oboe example would be fitting.

4. Harp

Both Sor and Aguado discuss how to imitate the harp in their methods. Their descriptions are similar both of technical execution and of what constitutes a 'harp passage', and it might well be that Aguado's ideas stems from Sor, especially as Aguado inserts a variation from Sor's *Marceau de Concert*, op. 54, as an example of how to write

passages in the style of harp music for the guitar. Below are the paragraphs on harp imitation from respectively Sor's and Aguado's methods:

> Lastly, to imitate the harp (an instrument of similar tone [to the guitar]), I construct the chord so as to comprise a great distance, or interval...and I touch [pluck] the strings at one-half the distance from the twelfth fret to the bridge, taking great care to have the fingers which play them depressed a little between the strings, in order that the friction of the curve D E, fig 18, may be more rapid, and produce more sound; it being understood that the passage is in the style of harp-music....[113]

> If the right hand plucks the strings over the last frets of the neck, rounding the hand and consequently the wrist, the resulting sounds are similar to those of the harp, because the strings are plucked at about one third of their length. In this case, the closer the left hand is to the sound-hole in forming the chords the more the sounds will be like those of the harp, especially if the fingertips are used to pluck. Arpeggiated chords are most suitable for this purpose.[114]

Comparison between the two descriptions shows only slight differences. While Sor prescribes plucking one-fourth of the length of the string (half the length of the string from the 12th fret, i.e. half of the half) away from the bridge, Aguado plucks the string one-third the length of the string away from the bridge, around the last frets of the neck. Aguado is, as is plain from the two quotes, a lot more pragmatic in his approach to this than Sor.

Sor's description the execution of the 'harp-stroke' is, as usual, a bit hard to grasp. He refers to his figure 18, which depicts his right hand plucking a string. This figure appears in the chapter entitled "The Manner of Setting the Strings in Vibration," and is reproduced on the following page.

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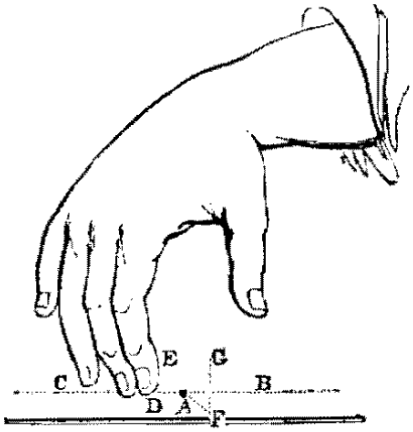
113. Sor, *Method*, 17
114. Aguado y García, 59-60.

Figure 5.2. Sor's figure of how to pluck a string with the index finger.



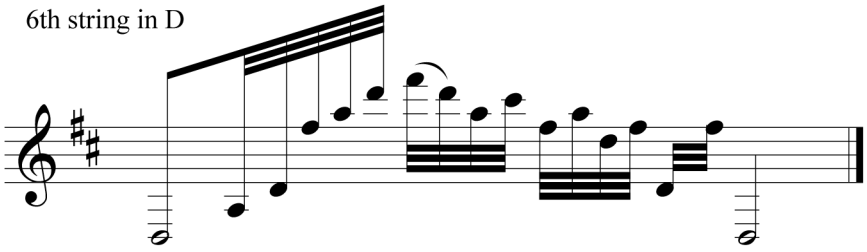
The phrase: "taking great care to have the fingers which play them depressed a little between the strings, in order that the friction of the curve D E, fig 18, may be more rapid, and produce more sound" requires a brief explanation and translation into modern English. The 'curve D E' in the figure is simply the fingertip. Having the fingers 'depressed a little between the strings' means to apply more pressure to the string when planting the right hand fingers. Planting is the act of placing the finger on the string before plucking, applying pressure to the string, and then release, much like shooting an arrow with a bow, as opposed to merely striking the string with a finger. This is similar to Sor's description of his stroke in his chapter on tone production. By combining these clarifications, Sor's long-winded explanation can be paraphrased like this: In order to produce a sound similar to that of the harp on the guitar, plant the fingers of the right hand firmly, close to or over the fret board, and use a fast stroke.

Aguado suggests that in addition to plucking over the fret board, one should also round the hand slightly, and use the fingertips, rather than the nails, to pluck. He, who unlike Sor ordinarily played with nails, had to change the angle of his right hand in order

to pluck with the fingertips only, and thus prescribes rounding the hand (i.e. raising the wrist away from the soundboard). The same effect can also be achieved by rotating the wrist slightly counterclockwise, and striking the strings at a greater angle that one would normally.

Below is Sor's example of a typical passage for the harp. The properties of Sor's passages in "harp style" is that they consist of arpeggiated, ringing chords, with more than two octaves between the bass and the highest note. Musical example 5.22 shows Sor's typical "harp-line," the bass-note is played on an open string, and the upper arpeggio and melody notes are played in the tenth position.

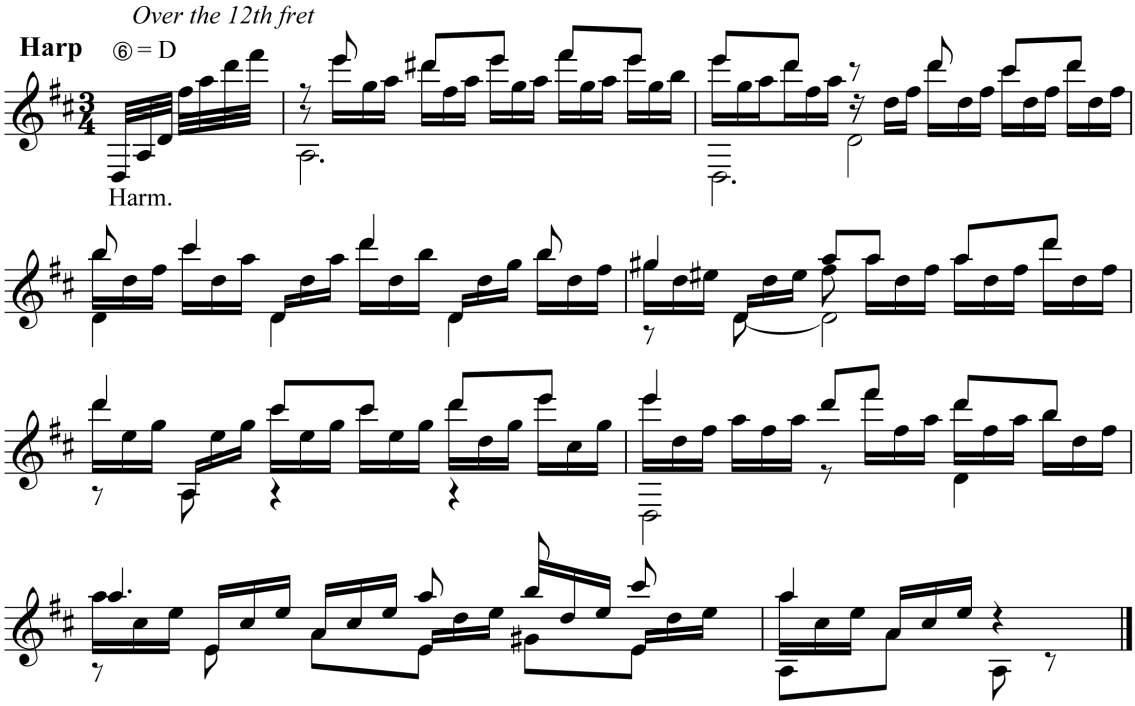
Musical example 5.22. Sor's harp example.



The passage above is in the same key as his *Marceau de Concert* and uses the same sort of texture as the 4th variation (musical example 5.23), with open bass string ringing into an arpeggiated chord. Aguado reprints and uses this variation as an example of harp writing for the guitar, adding the indication 'Harp' over the first bar.[115]

115. Aguado y García, 60.

Musical example 5.23 Sor, *Marceau de Concert*, op. 54, variation 4.



5. Flute

The last instrument Sor discusses imitation of is the flute. From Sor's writing it seems that flute-sound was synonymous with harmonics for his contemporaries, but that he is not convinced that the flute can be successfully imitated just by means of harmonics:

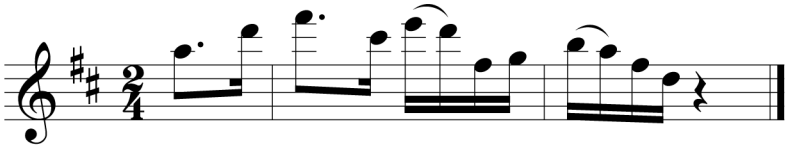
> As to harmonic sounds, I do not think that they can always imitate the flute, because the flute cannot produce sounds so low in pitch as the guitar; and, to imitate an instrument, it is requisite for the imitating instrument to be at the same pitch. No man can well imitate a woman's voice, if he does not sing with a falsetto, because the two natural voices are at the distance of an octave apart.[116]

When speaking of register it is important to note that guitar music is notated an octave

116. Sor, *Method*, 18.

lower that it actually sounds. This allows passages in the first position, which are the most common in the early six-string repertoire, to fit comfortably on the treble stave. Sor's first requisition for imitation of any instrument is that the passage should be in the idiom and register of the instrument being imitated, and his example of flute writing is in a register too high for the guitar:

Musical example 5.24. Sor's flute example.



Sor specifies that he would have played this example in the register it is notated, and not in the "guitar register" an octave lower:

> It is necessary to pay attention to the notes to which the harmonies correspond; for if I would imitate a flute, I should never succeed by producing the passage as it appears in example the eleventh, but by producing it at the height of example the twelfth [the example above] — not such as the guitar commonly yields the notes, but such as they are in the general scale or clavier.[117]

The register of this example is outside the fret-board of the guitar, and the notes can only be played using either natural or artificial harmonics.[118] Sor strongly advocates against the use of artificial harmonics, as fast lines can not be played using this technique, and one has to move the right hand away from its customary position around the soundhole.

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117. Sor, *Method*, 17.

118. "Natural" harmonics on the guitar are produced by lightly pressing a finger of the left hand over the twelfth, seventh, fifth, fourth, or third fret, and plucking that string with any finger the right hand. "Artificial" harmonics is produced by fretting a note with the left hand, and pluck the string with the annular finger or thumb of the right hand, while at the same time lightly touching the string with the index finger of the right hand one octave higher than the fretted note.

CHAPTER VI. SOR'S REVISIONS OF THE EL MÉRITO MANUSCRIPT

In this chapter we will examine the revisions Sor made of the *El Mérito* manuscript before the publication of the *Grande Sonate*. In order to get a quick overview of these revisions, I have included tables that outline both the form of the particular movements, and the nature of the differences between the two versions. Many of the discrepancies between the *El Mérito* manuscript and the *Grande Sonate* are so minor that they require little discussion, and these are simply indicated in the tables, while the more extensive revisions are discussed in detail. Sor made no revisions to the form of any of the movements, but he did add and omit measures here and there, so the measure numbers of the *El Mérito* do not always correspond to those of the *Grande Sonate*. To avoid any confusion, only the measure numbers of the *Grande Sonate* are used in tables and musical examples, and the corresponding parts of the *El Mérito* are placed in the same rows in tables.

Let us begin then, with the first movement. Table 6.1 outlines the form of the movement, and shows where the two versions diverge:

Exposition	1–90	*Grande Sonate* (*GS*)	Main differences in the *El Mérito* (*EM*) manuscript.
Primary key area 1–20		Three-part division:	
	1–8	(1) eight-measure introduction/head-motive with a statement and response of a basic idea	m. 3: *EM*: chromatic ascent *GS*: no chromaticism m. 7: *EM*: low Gs on offbeats *GS*: Gs on beats
	9–12	(2) four-measure alternation between IV and I over a tonic pedal	mm. 9 and 11: *EM*: I, *GS*: IV m. 12: *EM*: bass-range arpeggio, *GS*: soprano-range arpeggio
	13–20	(3) An eight-measure period, PAC in m. 20.	m. 15: *EM*: grace note *GS*: no grace note m. 16 *EM*: dotted rhythm *GS*: straight rhythm m. 20: *EM*: IAC *GS*: PAC
	20	*caesura* fill (descending scale)	*GS* and *EM* identical
Transition 21–43		Two-part division:	
	21–30	(1) repeated-note motif coupled by a descending scale answered by a bass motif. First in I, then in V	*EM*: repeated eight-note chords and sixteenth note scale *GS*: quarter-notes motif and triplet scale. Harmony identical
	31–35	(2) tremolo section in E-flat major, alternating between I^6 and V4/2, moving to an E-flat dominant seventh chord; Ger^6 in G	*EM*: quarter-note chords with repeated eighth-note bass marked *piu vibrando*. *GS*: tremolo m. 35: *EM* G: $vii^o6/5/V$ *GS*: G: Ger^6
	36–41	dominant-lock	mm. 36 and 38: *EM*: rest on first beat *GS* thirds on first beat
	41	V: HC MC	*GS* and *EM* identical
	41–43	*caesura* fill	*GS* and *EM* identical

Table 6.1. Outline of main differences between *Sonate*, op. 22 and *El Mérito*, I, *Allegro*

Exposition	1–90	*Grande Sonate* (*GS*)	Main differences in the *El Mérito* (*EM*) manuscript.
Secondary key area: trimodular block: 44–77	44–60	$TM^1 \Rightarrow TM^2$	m. 44 *EM*: no chromaticism *GS*: chromatic ascent m. 47: *EM*: sixteenth note sixths *GS* dotted rhythm
	59–61	Second dominant lock	*GS* and *EM* identical
	61	V: HC MC	*GS* and *EM* identical
	62–77	TM^3	mm. 62–64: *EM*: trills *GS*: no trills mm. 66–69: *EM*: straight eighth-notes *GS*: dotted
	77–78	EEC	*GS* and *EM* identical
Closing section	78–90	two paired cadences (I–vi–vii^{07}/V–V6/4–5/3) followed by tonic resolution	*EM*: shorthand arpeggios, possibly same as *GS*'s written out arpeggios
Development	91–131		
Entry zone	94–101	octaves marked *étouffez* followed by *dolce* section	*EM*: *meza voce* *GS*: *étouffez*
Action zone	102–113	textural material from closing section interpolated with "overture motive," then half-cadential progression in C-minor	*EM*: no triplet arpeggios or "overture motive" mm 111–113: *EM*: repeated eight-notes *GS* thirty-second notes arpeggio
Exit zone (RT)	114–127	dominant lock, modeshift from c-minor to C-major	*GS* and *EM* almost identical: some minor rhythmic differences
	128–131	*caesura* fill	*EM*: on two strings with A pivot *GS*: G pivot

Table 6.1. Outline of main differences between *Sonate*, op. 22 and *El Mérito*, I, *Allegro* – *Continued*

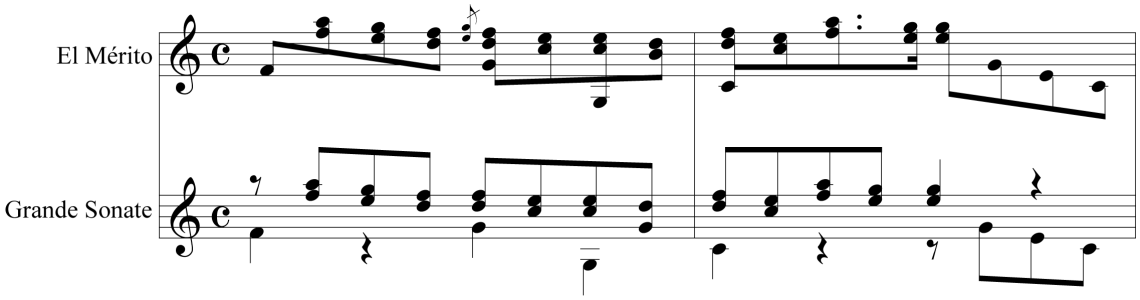
Recapitulation	132–199	*Grande Sonate* (*GS*)	Main differences in the *El Mérito* (*EM*) manuscript.
Primary key area 132–151		Literal reiteration of the primary key area of the exposition.	—
Transition 152–162		Two-part division:	
	152–155	identical to exposition	—
	156–159	half-cadential progression in tonic, using same tremolo texture	*EM*: shorthand sixteenth notes *GS*: tremolo
	160–162	dominant lock	same differences as in exposition
	162	I: HC MC	
Secondary key area 163–186	163–182	Only material from TM^3 is brought back	same differences as in exposition
	183	ESC	EM: extended lead-in to ESC GS: one-measure repeated chords lead in
	183–186	*caesura* fill	*GS* and *EM* almost identical
C	—	closing section not brought back in recapitulation	—
Coda 187–199		Three-part division:	
	187–190	(1) paired cadences	EM: dotted bass line GS: straight eighth-notes some minor changes in chord voicings
	191–194	(2) second paired cadences	minor changes in chord voicings
	195–199	(3) I – V alternation and repeated tonics.	EM: one I–V alternation GS: two I–V alternations EM: bass arpeggiation last tonic GS: repeated chords

Table 6.1. Outline of main differences between *Sonate*, op. 22 and *El Mérito*, I, *Allegro* – *Continued*

The first example shows how the double grace note and dotted rhythm in *El Mérito* has been replaced by a straight, non-ornamented, eighth-note rhythm. This is

typical of the revisions in the *Grande Sonate*, where Sor seems to favor passages that are more lyrical and not broken up by ornamentation.

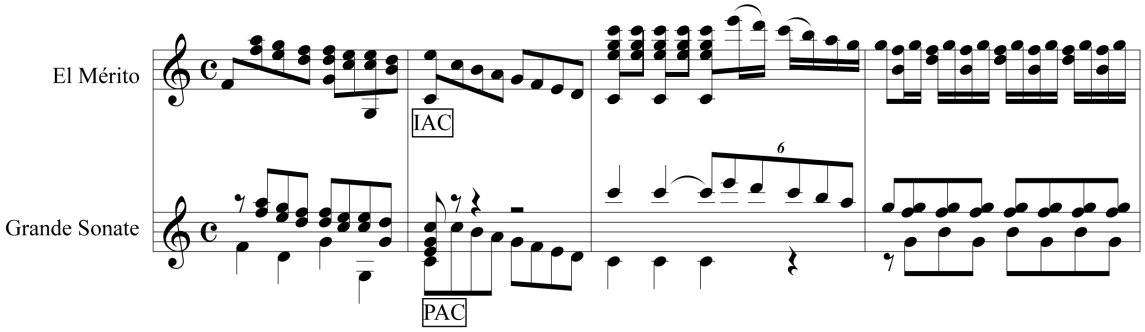
Musical example 6.1.1. Sor, *El Mérito* and *Grande Sonate*, I, *Allegro*, mm. 15–16.



The transition reveals quite dramatic revisions. In the first section, both rhythm and texture has been altered, replacing the rhythmic directness in *El Mérito* with lyricism. Also the last cadence of the primary key area has been altered, from an imperfect authentic cadence (IAC) in *El Mérito* to a perfect authentic cadence (PAC) in the in *Grande Sonate*, giving a sense of finality to the primary key area, and a stronger sense of new beginning to the transition. Melodic material and contour are the same, however. Musical example 6.1.2 (next page) shows the last cadence of the primary key area and the opening two bars of the transition in both texts:[119]

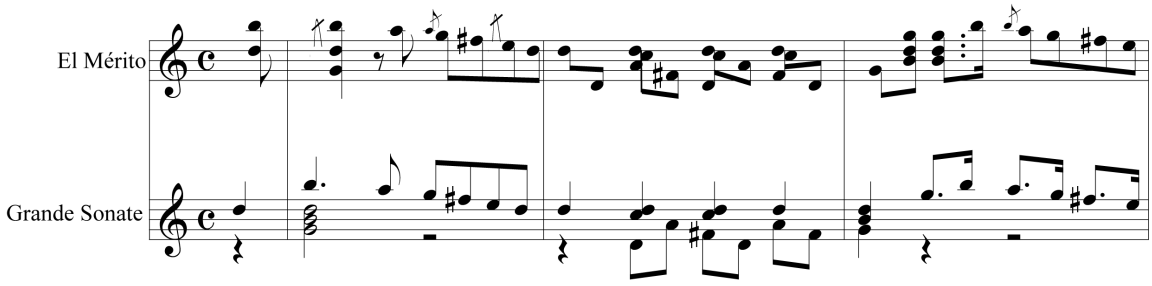
119. The second part of the transition, the E-flat major tremolo passage, is perhaps even more altered than the first part, and is discussed in the chapter on notation in this document, p. 64–66.

Musical example 6.1.2. Sor, *El Mérito* and *Grande Sonate*, I, *Allegro*, mm. 20–22.



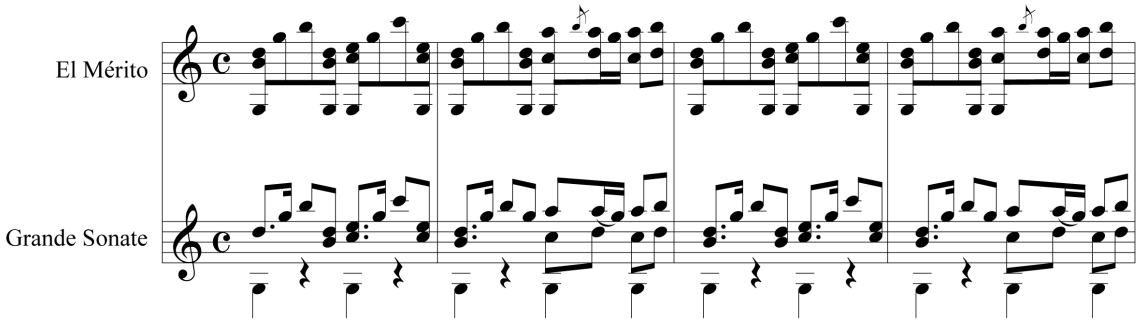
Another example of melodic lines being more lyrical and less broken up by ornamentation in *Grande Sonate* is found in the third module of the secondary key area's trimodular block (TM^3):

Musical example 6.1.3. Sor, *El Mérito* and *Grande Sonate*, I, *Allegro*, mm. 62–64.



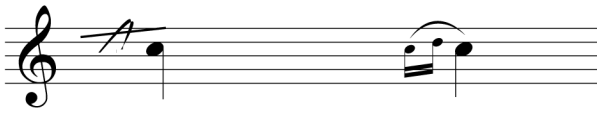
In that same module, however, Sor changes the straight rhythm of *El Mérito* to a dotted rhythm, increasing the rhythmic drive to the essential expositional closure in measures 77–78. Musical example 6.1.4 (on next page) compares the two versions.

Musical example 6.1.4. Sor, *El Mérito* and *Grande Sonate*, I, *Allegro*, mm. 66–69.



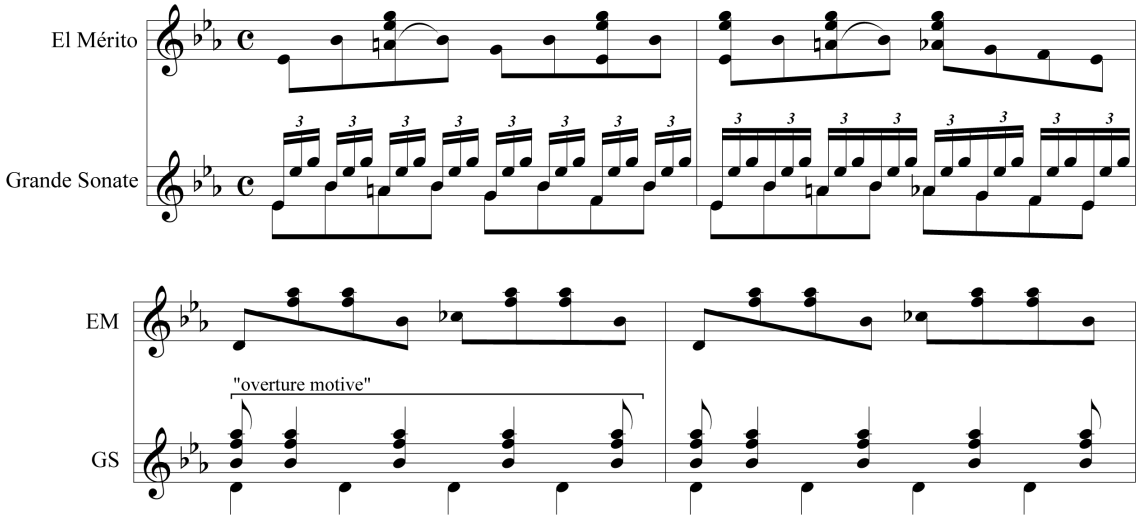
The shorthand trills in the *El Mérito* manuscript require a quick description. Most of them consist of a curved line with a straight line running across it, placed directly in front of the main note. The left end of the curved line is placed on the same line as the main note, while the right is somewhat above. In some places small noteheads are discernible at both ends of the curved line. The example below shows a possible execution of this type of trill:

Musical example 6.1.5. Possible execution of shorthand trill.



In the action zone of the development Sor replaces the straight eighth-notes of *El Mérito* with textural material from the closing section interpolated with the "overture motive:"[120]

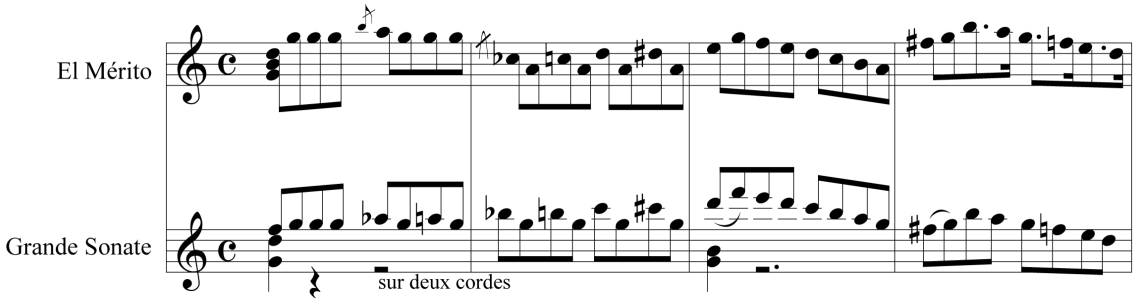
Musical example 6.1.6. Sor, *El Mérito* and *Grande Sonate*, I, *Allegro*, mm. 102–105.



One of the most noticeable revisions of the first movement is also found in the development. The *caesura* fill linking the retransitional dominant to the recapitulation has been almost completely rewritten, except for the last measure, in which only the rhythm has been altered. The contour of the preceding two measures is similar in both versions, but the chromatic ascent and descending scale of the *Grande Sonate* connects more smoothly to the F#. Musical example 6.1.7. (on next page) compares the retransition in both versions.

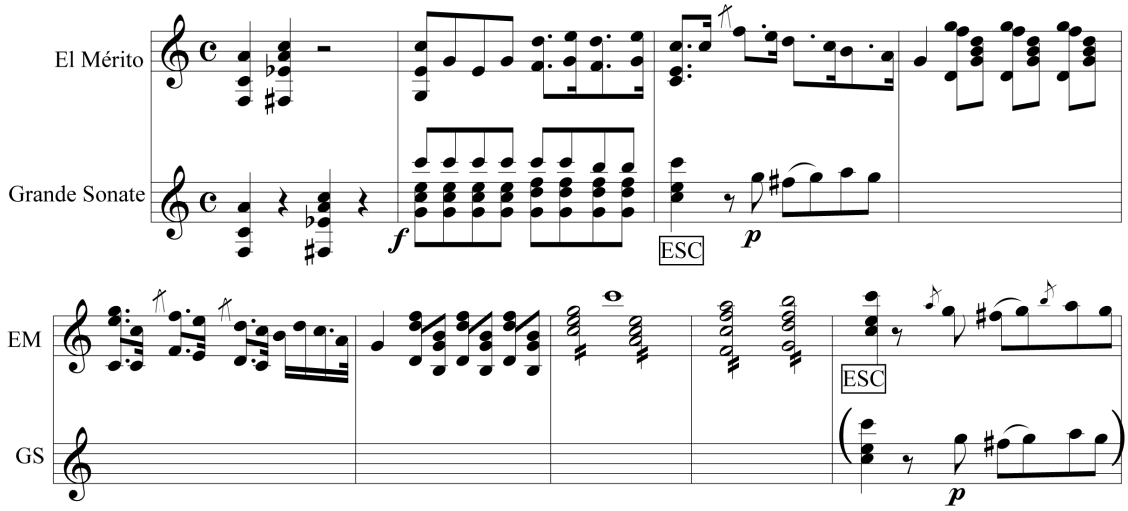
120. The arpeggio texture of the closing section is discussed in the chapter on notation in this document, p. 67.

Musical example 6.1.7. Sor, *El Mérito* and *Grande Sonate*, I, *Allegro*, mm. 128–131.



In the section of this document on Sor's early works, we noted that in his early sonatas for the guitar Sor did not bring back the secondary key area in full in the recapitulation. In both El Mérito and the Grande Sonate, Sor brings back the third module of the secondary key area's trimodular block (TM^3), but in the Grande Sonate, he cuts six measures of it, and jumps straight to the essential structural closure (ESC):

Musical example 6.1.8. Sor, *El Mérito* and *Grande Sonate*, I, *Allegro*, mm. 181–183.



The second movement *Andante* is a Type 2 sonata.[121] It does not appear to have been revised as much as the first movement; most of the differences between the two versions are in the notation only. Table 6.2 on the following pages outlines the form of the movement and indicates where the two versions diverge.

121. The "type 2 sonata" is a sonata form in which the primary key area is not sounded in the tonic in the recapitulation. See Hepokoski and Darcy, 353–387.

Exposition	1–59	*Grande Sonate* (*GS*)	Main differences in the *El Mérito* (*EM*) manuscript.
Primary key area 1–16 tonally closed binary (with repeats)	1–8	first reprise	
	1-4	period; antecedent mm. 1–2, consequent 3–4	*GS* and *EM* almost identical, m. 3: *EM* has no trill m. 4: *EM* has no B in dominant chord
	5–8	descending third motive over chromatic middle voice	*EM*: repeats thirds on beats 3 and 6 *GS*: thirds on beats 1 and 4 only.
	9–16	second reprise	
	9–12	repeated-note motive over bass and middle voice	m. 9: *EM*: bass octave higher than in *GS*, and triplet rather than sixteenth notes middle voice.
	13–16	chromatic chords moving to PAC in mm. 16	*GS* and *EM* almost identical m. 14–15: *GS* c#-d bass, *EM*: no bass
Transition 17–36	17–20	*fortissimo* E-flat dotted bass theme (statement-response)	GS: dotted bass, EM straight sixteenth notes
	21–27	lyrical E-flat theme	mm. 21–25: *GS* and *EM* identical mm. 26–7: *EM*: Eb: vi–iii^{6}–IV^{7}–V^{6} *GS*: Eb: IV–I^{6}–V/V–V
	28–31	Bb pedal in soprano	mm. 27–30: *EM*: Bb–B□–C *GS*: Eb–E□–F mm. 31–32:
	32–36	dominant lock	m. 33: *EM*: no chromaticism *GS* chromatic inner voice
	36	III: HC MC	
Secondary key area 37–46	37–40	repeated two-measure antecedent phrases	*GS*: I–V alternation *EM*: I
	41–46	consequent phrase with prolonged dominant (mm. 43–45)	m. 41 GS: Db *EM*: D□ m. 45 *GS*: trill, *EM*: no trill
	46	essential expositional closure	*GS* and *EM* identical
Closing section 47–59	47–50	Tonic pedal	*GS* and *EM* identical
	51–59	series of cadences (V–I PACs)	*GS* and *EM* identical

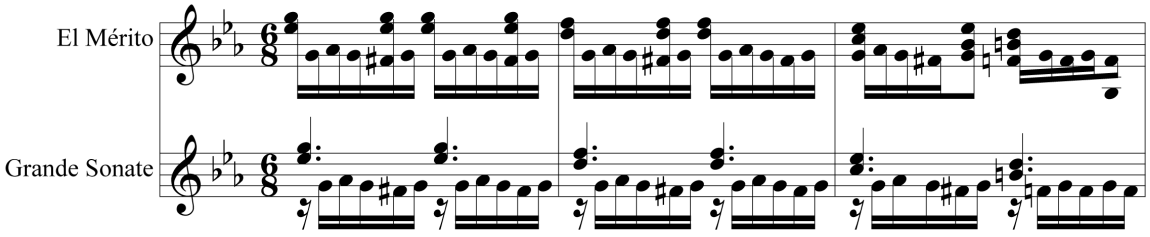
Table 6.2. Outline of main differences between *Sonate*, op. 22 and *El Mérito*, II, *Andante*

Development	60–81	*Grande Sonate* (*GS*)	Main differences in the *El Mérito* (*EM*) manuscript.
Entry zone	60–61	modulation to f-minor	*GS* and *EM* identical
Action zone	62–68	repeated-note motif from second reprise of the primary key area	some minor differences in chord-voicings, otherwise *GS* and *EM* identical
Exit zone (RT)	69–81	dominant pedal, similar to the retransition dominant of the first movement	*GS* and *EM* identical
Recapitulation	82–101		
Secondary key area 82–91	82–85	repeated two-measure antecedent phrases	*GS* and *EM* identical
	86–91	consequent phrase with prolonged dominant (mm. 88–90)	mm. 86–89: some minor differences in chord-voicings, otherwise *GS* and *EM* identical m. 90: *GS*: trill, *EM*: no trill
Closing section 92–101	92–95	tonic pedal	*GS* and *EM* identical
	95–98	dominant pedal	*GS* and *EM* identical
	99	essential structural closure	*GS* and *EM* identical
	99–101	repeated tonics	*GS* and *EM* almost identical, except for *GS* repeating bass notes

Table 6.2. Outline of main differences between *Sonate*, op. 22 and *El Mérito*, II, *Andante* – *Continued*

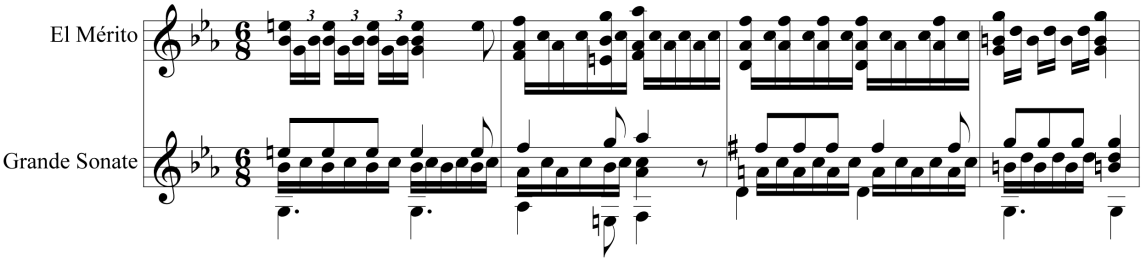
The primary key area of the *Andante* is in binary form. The first reprise consists of a four-measure period and a four-measure dominant pedal, where a descending third motif is juxtaposed with a double neighbor tone turn in the bass. The four-measure period is all but identical in the two versions, while the dominant pedal is somewhat altered. In the *Grande Sonate* Sor simplifies the rhythm of the descending thirds, and makes the counterpoint more readily perceptible through inserting rests and pointing the stems of the bass line downwards:

Musical example 6.2.1. Sor, *El Mérito* and *Grande Sonate*, II, *Andante*, mm. 5–7.



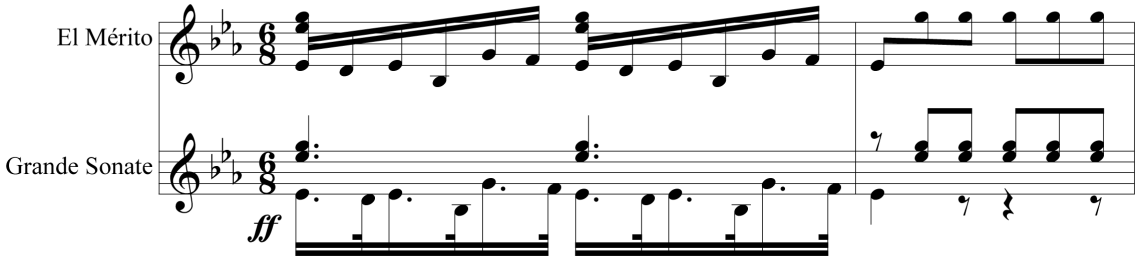
In the first half of the second reprise, Sor replaces the triplet figure of measure nine with straight sixteenth-notes, assimilating the texture of the following measures. He also places the bass an octave lower:

Musical example 6.2.2. Sor, *El Mérito* and *Grande Sonate*, II, *Andante*, mm. 9–12.



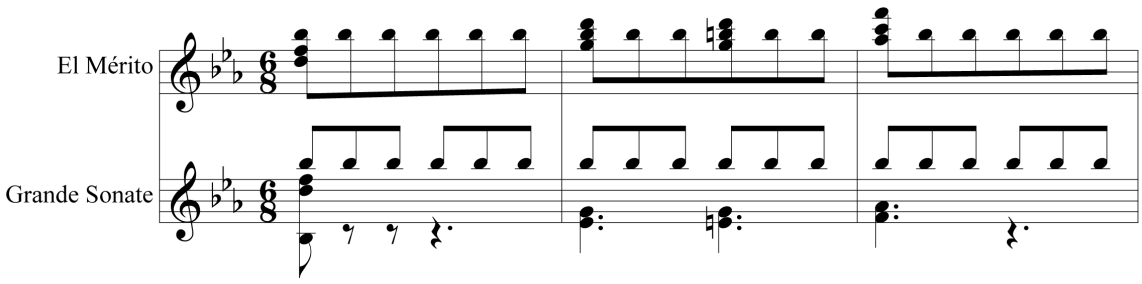
A rhythmic revision occurs in the transition. In most of the rhythmic revisions of the work, dotted and uneven rhythms have been evened out, but in musical example 6.2.3 it is actually the other way around:

Musical example 6.2.3. Sor, *El Mérito* and *Grande Sonate*, II, *Andante*, mm. 17–18.



Leading up to the dominant lock and *medial caesura*, both versions have a B-flat pedal. In the *El Mérito* manuscript this pedal is in the alto voice, with a chromatic ascent to C, while in the *Grande Sonate* this has been altered to an even pedal with no chromatic inflections, with an ascending third motif in the bass:

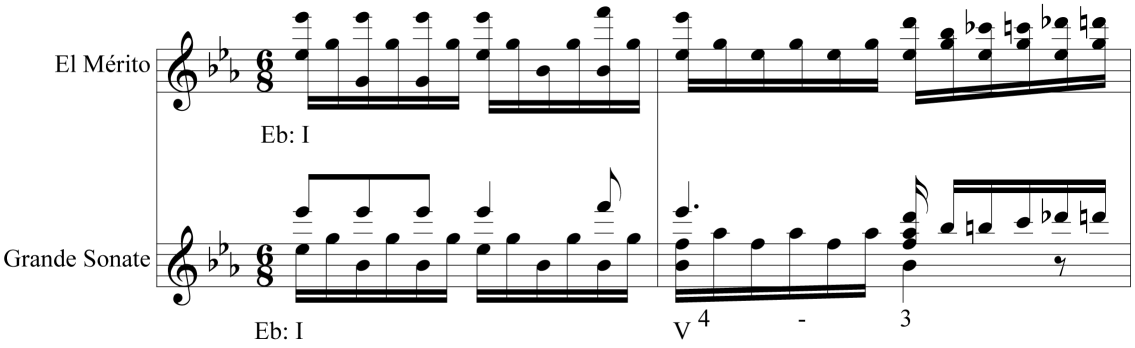
Musical example 6.2.4. Sor, *El Mérito* and *Grande Sonate*, II, *Andante*, mm. 28–30.



In the secondary key area, the two antecedent phrases of measures 37–40 have been revised harmonically from being all in the tonic to tonic-dominant alternation. The

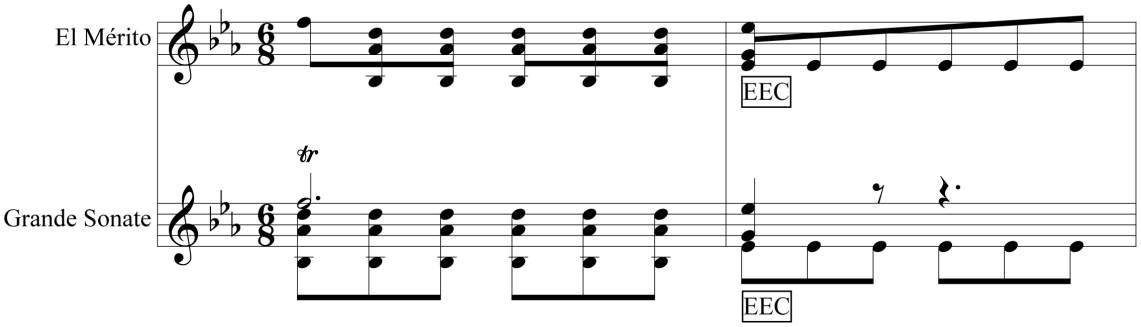
voicing of the tonic chord has also been altered slightly, while the melody of the soprano line is the same in both versions:

Musical example 6.2.5. Sor, *El Mérito* and *Grande Sonate*, II, *Andante*, mm. 37–38.



In the cadence that marks the end of the secondary key area, the essential expositional closure (EEC), Sor adds a left-had trill in the soprano line, while maintaining the repeated chord texture of the other voices:

Musical example 6.2.6. Sor, *El Mérito* and *Grande Sonate*, II, *Andante*, mm. 45–46.



This, and the counterpart in the recapitulation (the essential structural closure in measure 99) is the only place where Sor actually adds an ornament to the *Grande Sonate* — most of the ornamentation found in the *El Mérito* manuscript are short trills in moving

lines (see for example musical example 6.1.3), and are taken out in the *Grande Sonate*.

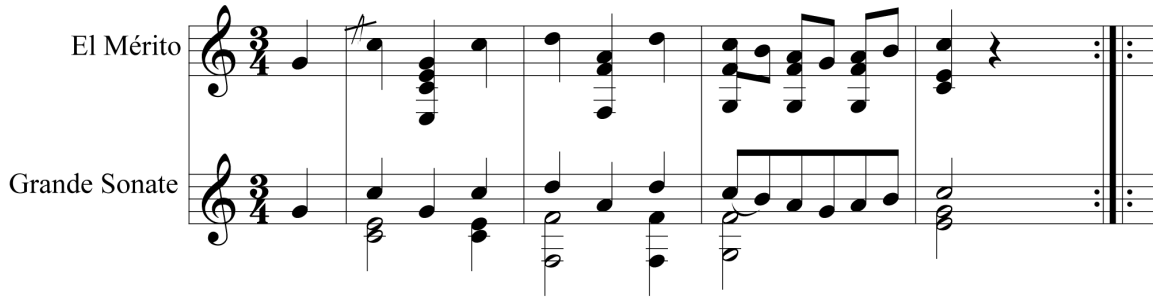
The *Minuetto & Trio* is the movement that Sor revised the least before the publication of the *Grande Sonate*. Most of the revisions are similar to the ones we have already looked at; trills have been taken out, and some passages have been marginally texturally altered. Table 6.3 on the next page outlines the form of both minuet and trio, and indicates where the two versions diverge.

Minetto—rounded binary (ternary)	1–40	*Grande Sonate* (*GS*)	Main differences in the *El Mérito* (*EM*) manuscript.
Exposition (A) mm. 1–8 Sentence.	1–4	b.i. (tonic statement) b.i.(dominant response)	*GS* and *EM* identical
	5–8	continuation + cadential PAC in m. 8	m. 5: *EM*: shorthand trill, and I^6 *GS*: no trill and I m. 7: *EM*: quarter-note bass *GS*: dotted half-note bass
Contrasting middle (B) mm. 9–32	9–12	Sudden shift to vi.	m. 9: *EM*: chord *GS*: single line m. 11: V7/vi differently voiced
	13–16	vi is reinterpreted as ii in the new key (V), PAC in V in m. 16	m. 13: *EM*: bass notes on first beats only *GS*: repeated note bass m. 14: *EM*: chromatic ascent *GS*: no chromaticism
	17–24	repeated cadences in V	m. 19: EM: double trills and *dol*.[ce] marking GS: no trills, no dynamic marking.
	25–32	retransition, using material from the first movement.	*GS* and *EM* identical
Recapitulation (A')	33–40	literal repeat of A	—
Trio—rounded binary	41–63		
Exposition (A) mm. 41–48	41–44	b.i. consisting of an slurred ascending scale and repeated chords	m. 43 *EM*: chords on beats two and three *GS*: chords on all three every beats.
	45–48	continuation + cadential PAC in m. 48	mm. 45–7: *EM*: shorthand trills on first beats *GS*: no trills
Contrasting middle (B) mm. 49–56	49–56	sequence moving to HC in mm. 55–6	mm. 49–52: *GS* and *EM* identical mm. 52–6 some textural and harmonic differences between *EM* and *GS*
Recapitulation (A')	57–64	literal repeat of A	
Repeat minuet	—	—	—

Table 6.3. Outline of main differences between *Sonate*, op. 22 and *El Mérito*, III, *Minuetto & Trio*

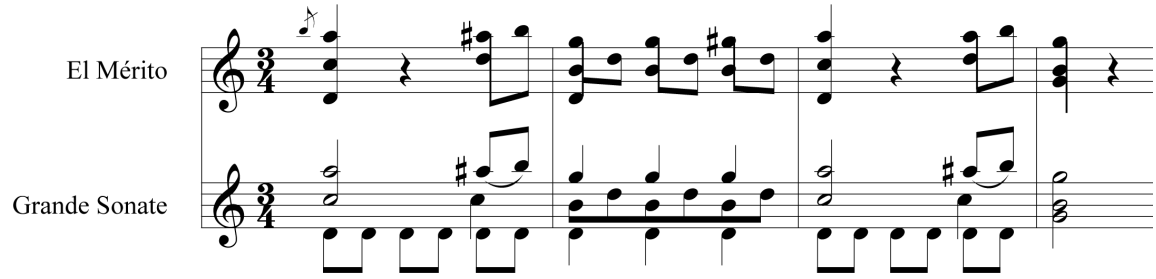
Like most minuets of the classical era, Sor's *Minuetto* is in ternary form.[122] The exposition (A) consists of a statement-response idea, which is identical in both versions, followed by continuation and a cadence. In the continuation and cadence, Sor keeps the melodic line, but takes out the trill in measure five, and places the chords on the first and third beats in measures six and seven, rather than on the second beat. He also takes out the repeated bass notes in measure seven:

Musical example 6.3.1. Sor, *El Mérito* and *Grande Sonate*, III, *Minuetto & Trio*, mm. 5–8.



In the contrasting middle (B) the two versions are dissimilar in the same manner, but this time the repeated bass notes are in the *Grande Sonate*:

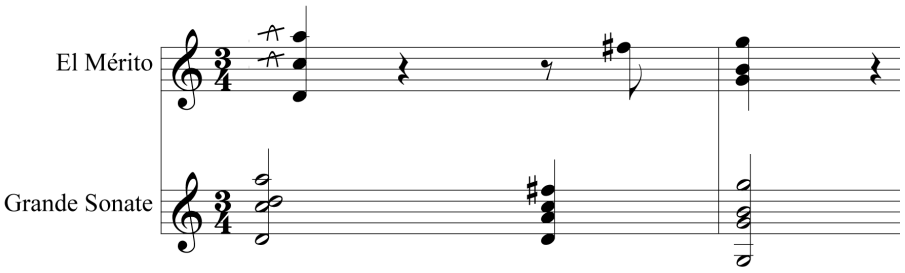
Musical example 6.3.2. Sor, *El Mérito* and *Grande Sonate*, III, *Minuetto & Trio*, mm. 13–16.



122. Caplin, 220.

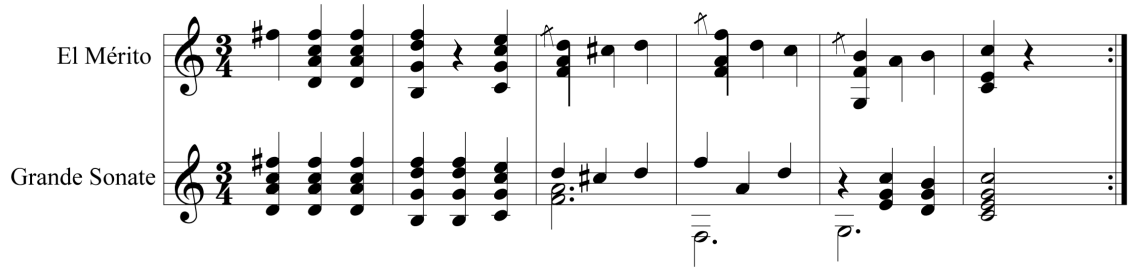
Also in the contrasting middle, in measure 19, the *El Mérito* manuscript has a double trill and single-note upbeat, which can all be played in the fifth position. This has been replaced by two filled out chords in the *Grande Sonate*, in the third and first positions. Melodic contour is the same, however:

Musical example 6.3.3. Sor, *El Mérito* and *Grande Sonate*, III, *Minuetto & Trio*, mm. 19–20.



As we can observe from table 6.3, the revisions in the trio are even fewer and also less extensive than in the minuet. In measures 43 and 44, the *Grande Sonate* has chords on every beat rather than the mixture of single-note, chords and a rest in the *El Mérito* manuscript. In the three following measures trills have been taken out from the upper line, and the melodic contour has been altered ever so slightly:

Musical example 6.3.4. Sor, *El Mérito* and *Grande Sonate*, III, *Minuetto & Trio*, mm. 43–48.



The concluding fourth movement of the *Grande Sonate* is a five-part rondo. It does play with the *Type 4* sonata or sonata-rondo form; the first refrain and the first contrasting episode contain all the elements of a sonata exposition, but what would have been the secondary key area of a sonata-rondo (the theme in G-major, mm. 33–40) is not brought back in the tonic.[123] Table 6.4 on the following pages outlines the form of the movement with notes on the elements of sonata-rondo and indications as to how the *El Mérito* manuscript differs from the *Grande Sonate*.

123. Hepokoski and Darcy use the term *Type 4* sonata for the sonata-rondo form. In this text I use the term sonata-rondo when referring to the "sonata-elements" of Sor's op. 22, *Rondo*, even though the movement does not fulfill all requirements of the sonata-rondo/*Type 4* sonata form. See Hepokoski & Darcy, 388–429.

ABACA-coda		*Grande Sonate* (*GS*)	Main differences in the *El Mérito* (*EM*) manuscript.
First refrain (A) rounded binary (small ternary) 1–16	1–8	(a) period	*GS* and *EM* almost identical
	1–4	antecedent I: HC	m. 4: *EM* trill, *GS* no trill
	5–8	consequent V: PAC	m. 6: *EM*: no appoggiatura *GS*: appoggiatura m. 7: *EM* sixths *GS*: single line
	9–12	(b) standing on the dominant	repeated Gs placed differently in *EM* and *GS* m. 12 *EM* f# causes parallel octaves, *GS* f# taken out
	13–16	(a') consequent phrase to (a) with I: PAC	*GS* and *EM* almost identical m. 15: *EM* V^7 on second beat, *GS* V^7 on offbeat
First contrasting episode (B) 17–52	17–23	octaves, modulation to V	mm. 18–20 *EM*: double octaves *GS* single octaves
	24–32	dominant lock	m. 25–6: *EM*: G: V4/2➥V *GS* G: V^7➥V
(Transition 17–32)	32	"MC-gap" (V: HC MC)	*GS* and *EM* identical
	33–40	period on tonic (G) pedal (in sonata rhetoric: the secondary key area)	*GS*: tonic pedal for whole phrase *EM*: no tonic pedal for cadence
	41–52	"closing section" Cadence identical to first mvt's closing section: IV–vii^{o7}➥V6/4–V^7–I	mm. 42 and 44: *EM*: G: I *GS*: G: I^6
Retransition	53–63	variant of "transition motif," used throughout all mvts.[124]	*GS* and *EM* identical
Second refrain (A) 64–79		identical to first refrain	Not written out: instead repeat opening indication

Table 6.4. Outline of main differences between *Grande Sonate*, op. 22 and *El Mérito*, IV, *Rondo*

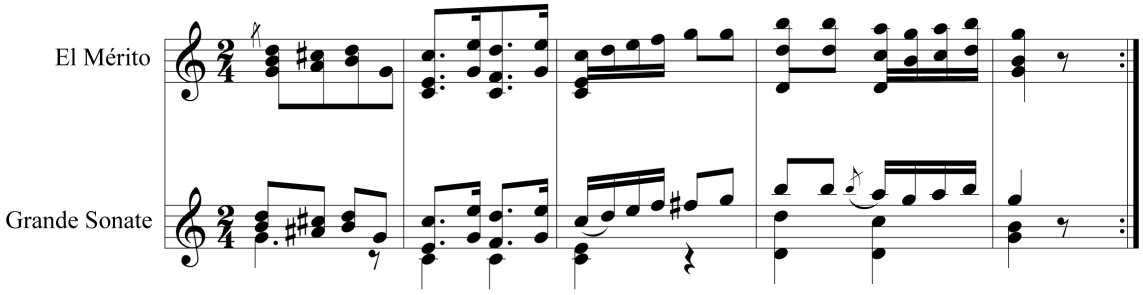
124. Yates observes that very similar melodic material is used in transitions and as *caesura* fill in all four movements of the work. See Yates, 477.

Second contrasting episode (C) continuous binary 80–95	80–87	first reprise sentence: b.i. in a-minor continuation leading to V: PAC	mm. 84–87: *EM*: single line and dotted rhythm; *GS*: sixths and straight eighth-notes
	88–95	second reprise V pedal leading to I: PAC	m. 94: *EM*: open E bass, *GS* fretted E on first beat, open on second. *EM* trill, *GS* no trill
Retransition 96–116	96–102	model-sequence, moving from C: vi to V	Some slight differences in chord voicings.
	103–113	dominant lock	mm. 110 and 112: *EM* repeat chord on fourth eighth-note *GS* whole-notes
	113	"MC gap" (I: HC MC)	*GS* and *EM* identical
	114–116	*Caesura* fill, using "transition motif"	m. 116, second beat: *EM*: e–f–d–e *GS*: e–g–f–d
Third refrain (A) 117–132		identical to first refrain, but includes mm. 96–116 in first repeat	*EM*: Not written out: instead repeat opening indication.
Coda 133–185		Five distinct sections:	
	133–140	(1) *p* and *f* alternation	*GS* and *EM* identical
	141–160	(2) *dolce* dominant pedal and octaves + cadence alternation	*EM*: no dominant pedal, otherwise *GS* and *EM* identical
	161–171	(3) chords and "transition motif" alternation	*EM*: chords differently voiced, "transition motif" identical
	172–177	(4) ascending slurred scales and I: PAC	*GS* and *EM* almost identical: mm. 174–175: *EM*: no chromaticism *GS*: chromatic leading tones in inner voices
	178–185	(5) I – V alternation	*EM*: repeated Gs, chords on the beats *GS*: upper neighbor As, second chord on offbeat

Table 6.4. Outline of main differences between *Grande Sonate*, op. 22 and *El Mérito*, IV, *Rondo – Continued*

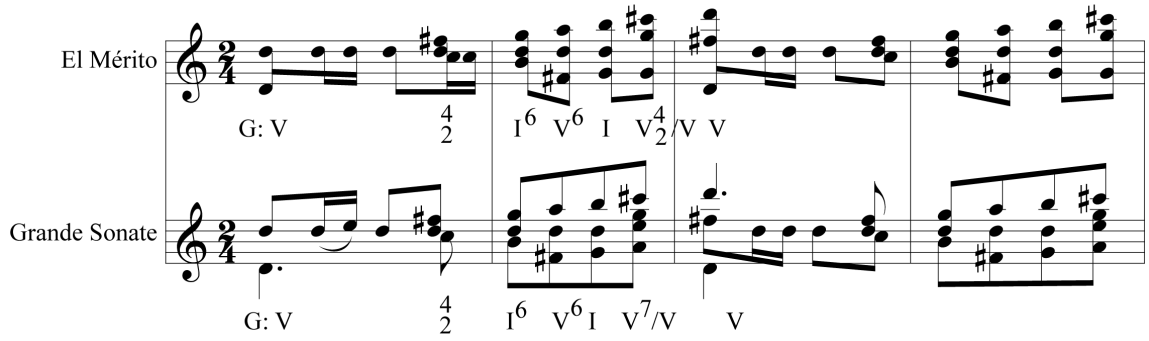
The refrain of the *Rondo* is ternary (rounded binary) form. The exposition is an eight-measure period modulating to the dominant, and both the half-cadence of the antecedent phrase, and the consequent phrase are slightly altered in the *Grande Sonate*. In measure four, the trill has been taken out, and a chromatic note has been added in the middle voice. In addition, an appoggiatura has been added on the second beat of measure six, and the technically difficult to execute passage in sixths in measure seven has been replaced by a single line over quarter-note chords:

Musical example 6.4.1. Sor, *El Mérito* and *Grande Sonate*, IV, *Rondo*, mm. 4–8.



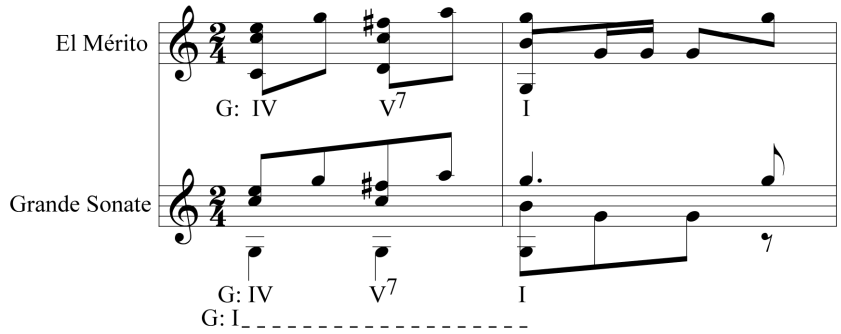
In the first contrasting episode, in the transitional section setting up what would serve as the secondary key area in a sonata-rondo, the voice-leading has been revised. The somewhat "incorrect" V42/V–V shift in *El Mérito* might be easier to execute, as the bass note falls on an open string, but the resolution of the seventh is not satisfactory. In the *Grande Sonate* the third inversion applied dominant has been replaced by an applied dominant in root position. Musical example 6.4.2 on the next page compares the two versions.

Musical example 6.4.2. Sor, *El Mérito* and *Grande Sonate*, IV, *Rondo*, mm. 24–27.



What would have been the secondary key area if this movement had been a regular sonata-rondo takes the form of an eight-measure period on a pedal G, the new tonic. In the *El Mérito* manuscript this pedal is broken for the final perfect authentic cadence, while in the *Grande Sonate* Sor keeps the tonic pedal over both the pre-dominant and dominant chords:

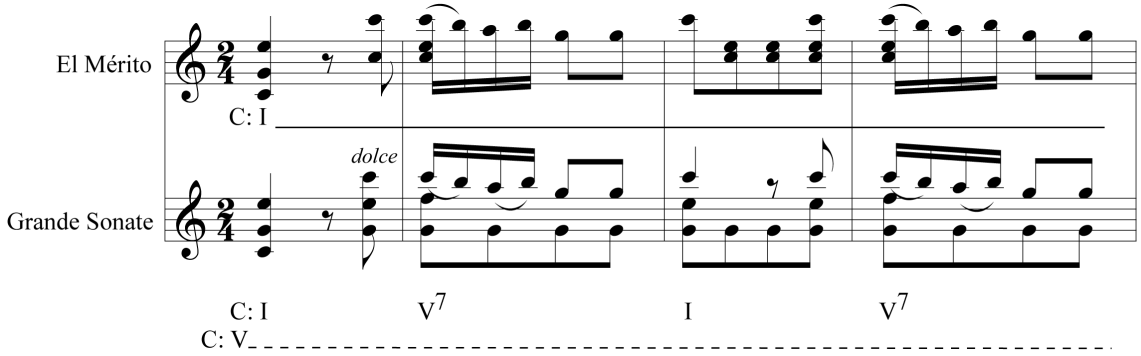
Musical example 6.4.3. Sor, *El Mérito* and *Grande Sonate*, IV, *Rondo*, mm. 39–40.



The lengthy coda of the movement (mm. 133–185) is quite similar in both versions. It has five distinct parts, and the first genuine revision occurs in the second part

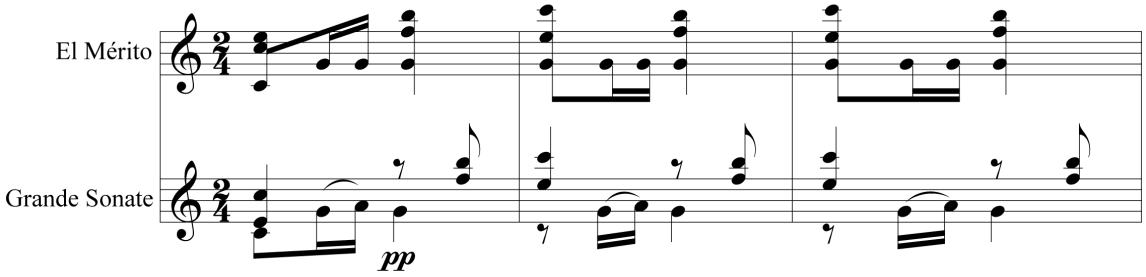
(mm. 141–160), where Sor substitutes the tonic harmony of *El Mérito* with a dominant tonic alternation over a dominant pedal in the *Grande Sonate*:

Musical example 6.4.4. Sor, *El Mérito* and *Grande Sonate*, IV, *Rondo*, mm. 140–143.



The second noteworthy revision of the coda occurs at the very end. Here Sor changes the rhythm of the upper voice from straight quarter-notes to a dotted rhythm, and adds an upper auxiliary note to the bass line:

Musical example 6.4.5. Sor, *El Mérito* and *Grande Sonate*, IV, *Rondo*, mm. 178–180.



CHAPTER VII. CONCLUSION

The first few decades of the nineteenth century saw the guitar develop tremendously in terms of instrument construction, playing technique, and notation.[125] It is perhaps not surprising then, that Sor's revisions of the *El Mérito* manuscript mirror these developments. We have noted that Sor's early guitar works make use of the early six-string guitar's idiomatic resources, namely the use of *scordatura*, open strings, and simple two and three voice textures, and also how Sor adhered to the classical norms in phrase structure and form.

We have seen how Sor's approach to sonata form in his guitar sonatas shows many traits borrowed from the Italian opera overture. The use of a short head-motive anacrusis followed by thirds over a repeated-note bass, found in all three of Sor's early guitar sonatas, is, as Yates notes, very common for the overtures of Neapolitan composers Giovanni Paisiello and Domenico Cimarosa.[126] Sor was clearly influenced by the works of these two composers, and I believe this merits further research.

The developments in notation are easily traced from the "primitive staff notation" found in the *El Mérito* manuscript, through the piano like notation of the *Fantaisie,* to the "intermediate staff notation" of the *Grande Sonate*. Moretti's influence on Sor was profound; Sor changed from the five-course guitar to the six-string guitar, and changed his notation to indicate separate voices with different stem directions.

We cannot ascertain how Sor himself performed on the guitar. His method,

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125. See the chapter "Mensural notation and the Guitar—Some Notational aspects of Giuliani's Music" in Heck, "Birth of Classic Guitar," 149–182.
126. Yates, 453.

however, gives precise instruction to make use of the guitars possibilities of nuances in timbre, as discussed in chapter five of this document. A contemporary review found in the diary entry of a Barcelona gentleman of Sor's time, Rafael de Amat y de Cortada y Sentjust, might give us a further idea as to how he played:

> When the refreshment was over, we changed the scene as in a play, and we all went to the drawing room beyond the main room of the Castellbell house, and all gathering round Fernando Sors, seated in chairs, we listened to his guitar, after he had well tuned it, on which he played one of his inspired pieces of music, with such sweetness and dexterity of the fingers that it seemed to us that we were listening to a pianoforte in the variety of expression, sometimes soft and sometimes loud, with certain scales that he performed, never missing one note on his well-tuned guitar in the toccata which he played to us first, with many variations and musical modulations; then he sang a bolero or two, in which he is the champion.[127]

Sor's performance of the *Grande Sonate* is also mentioned in Soriano Fuertes in *Historia de la Música Española*:

> At first his style was so energetic that one can call it magnificent, as can be seen in the work which he dedicated to the Prince of the Peace.[128]

In light of these reports from Sor's contemporaries, I believe that further investigations into early nineteenth century performance practice on the guitar would be of great value to today's performers of Sor's music. His contemporaries described his performances as "energetic" and "magnificent," which is in contrast to the restrained approach that we generally see in the performances of Sor's music today.

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127. Josep Maria Mangado, *La Guitarra en Cataluña* (London: Tecla, 1998). Quoted and translated in Brian Jeffery, ed., *Fernando Sor: The New Complete Works for Guitar*, 2nd ed. (London, England: Tecla, 2004), 2:iv.
128. Soriano Fuertes, *Historia de la Música Española* (Madrid: Martín y Salazar, 1859) 4:211. Quoted and translated in Brian Jeffery, ed., *Fernando Sor: The New Complete Works for Guitar*, 2nd ed. (London, England: Tecla, 2004), 3:v.

APPENDIX A – GLOSSARY OF TERMS AND ABBREVIATIONS

Basic idea: An initiating function consisting of a two-measure idea that usually contains several melodic or rhythmic motives constituting the primary material of a theme.[129]

Caesura-fill (CF): Connective material, of variable length, bridging a caesura—either a medial caesura or a final caesura—to the next thematic module.[130]

Closing section: A postcadential intrathematic function following a perfect authentic cadence. It consists of a group of codettas, often featuring fragmentation and a recessive dynamic.[131]

Coda: A large-scale framing function that follows on a recapitulation. It contains one or more coda themes to reinforce further the home key and to serve various compensatory functions.[132]

Elided cadence: A cadential arrival that simultaneously marks the beginning of the next unit.[133]

Essential expositional closure (EEC): Within an exposition, usually the first satisfactory PAC that occurs within S and that proceeds onward to differing material.[134]

Essential structural closure (ESC): Within a recapitulation, usually the first satisfactory PAC that occurs within S and that proceeds onward to differing material.[135]

Half-cadence (HC): A cadence ending on an active V chord; this dominant chord will also end a phrase.[136]

Half-cadential progression: A cadential progression whose complete form brings, in order, the harmonic functions of tonic (usually in first inversion), pre-dominant, and dominant (triad in root position).[137]

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129. Caplin, 253.
130. Hepokoski and Darcy, xxv.
131. Caplin, 253.
132. Ibid.
133. Ibid., 254.
134. Hepokoski and Darcy, xxvi.
135. Ibid.
136. Caplin, 255.
137. Ibid.

Imperfect authentic cadence (IAC): Similar to PAC, but the upper voice ends on scale-degree 3 or 5 above the tonic chord.[138]

Medial caesura (MC): Within an exposition, I:HC MC represents a medial caesura built around the dominant of the original tonic; V:HC MC represents an MC built around V/V; etc.[139]

Perfect authentic cadence (PAC): A phrase-concluding formula featuring V-I root-position bass motion; the upper voice ends on scale-degree 1 above the tonic chord.[140]

Retransition (RT): A connective passage of preparation, usually leading to the onset of a new rotation, that is, to the repeat of the exposition, to the onset of the recapitulation, or to the beginning of the coda.[141]

Trimodular block (TMB): An especially emphatic type of multimodular structure in an exposition or recapitulation, always associated with the phenomenon of apparent double medial caesuras. Individual modules may be designated as TM^1, TM^2, and TM^3. Of these, TM^1 and TM^3 are usually "thematic."[142]

Transition (TR): Following P, the energy-gaining modules driving toward the medial caesura.[143]

V_T: A V that is tonicized; the dominant sounded as a key (as in second themes of major-mode expositions).[144]

V_A: A V that is an active chord, not a key; the A stands for "active," and it indicates that the dominant is being sounded but not tonicized; instead, it implies a resolution to the existing or implied tonic.[145]

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138. Hepokoski and Darcy, xxv.
139. Ibid., xxvi.
140. Ibid., xxv.
141. Ibid., xxvii.
142. Ibid., xxvii–xxviii.
143. Ibid., xxviii.
144. Ibid., xxv.
145. Ibid.

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