

MÉTHODE  
POUR  
la Guitare  
de  
FERDINAND SOR  
Exemples et figures

Présenté par l'auteur  
à son Excellence  
M. le Ministre



Fig. 1<sup>re</sup>

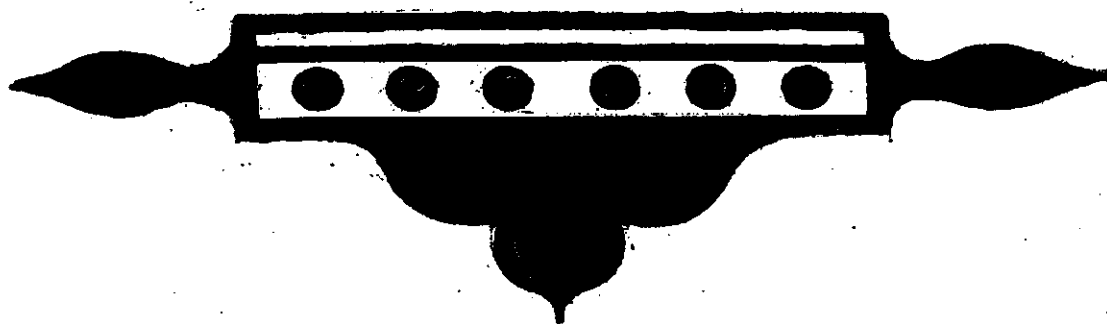


Fig. 2.

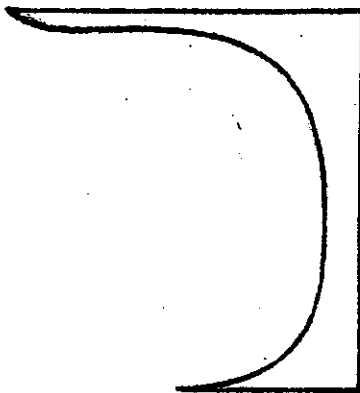


Fig. 3.

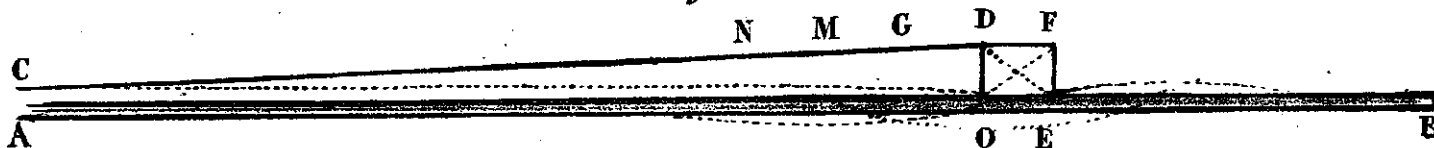


Fig. 4.

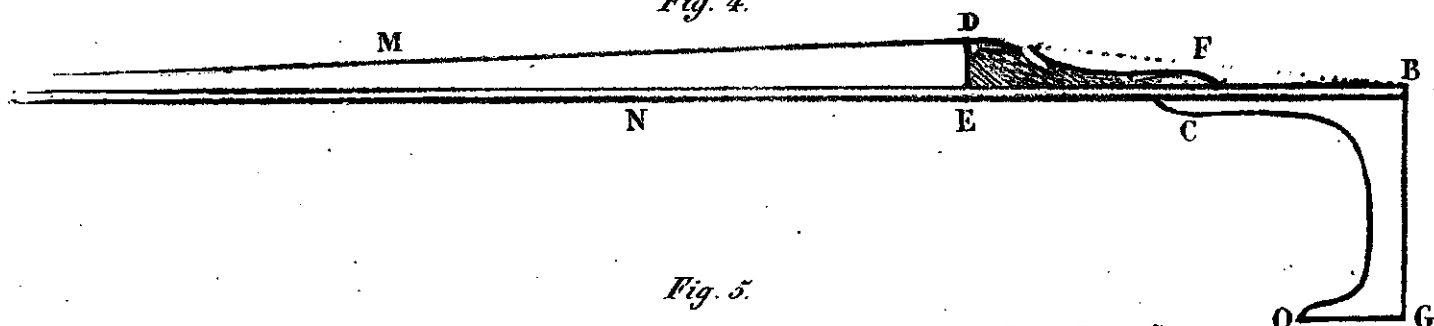


Fig. 5.

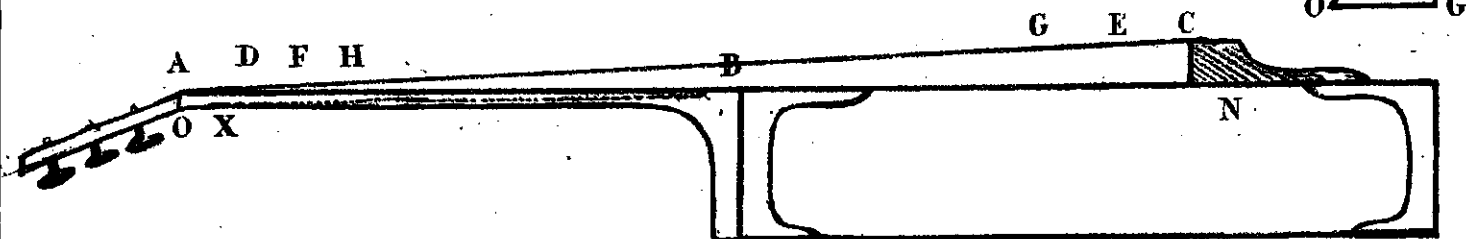




Fig. 6.



Fig. 7.

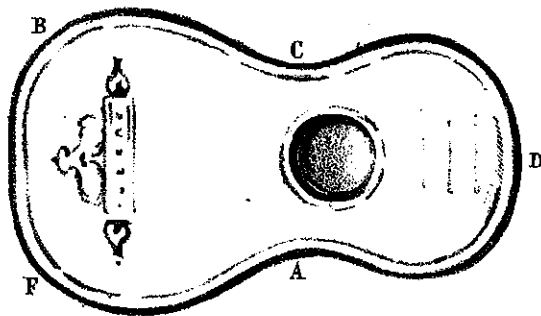




Fig. 8.







Fig. 9.

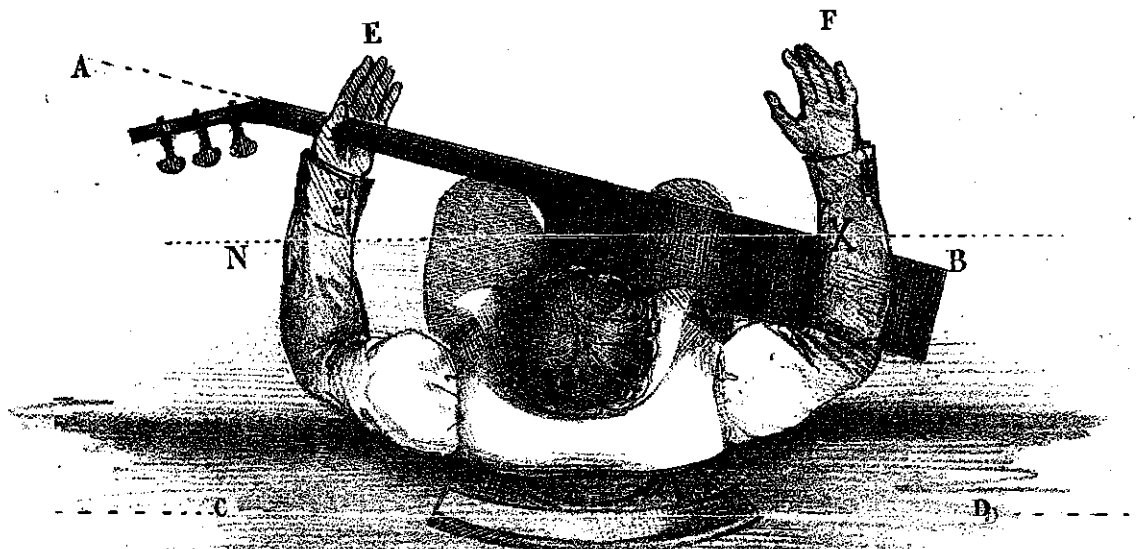


Fig. 10.

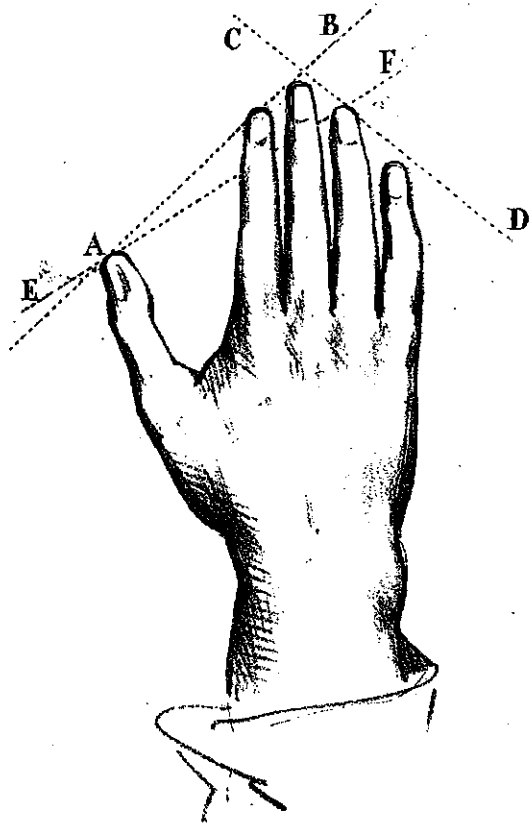


Fig. 11.

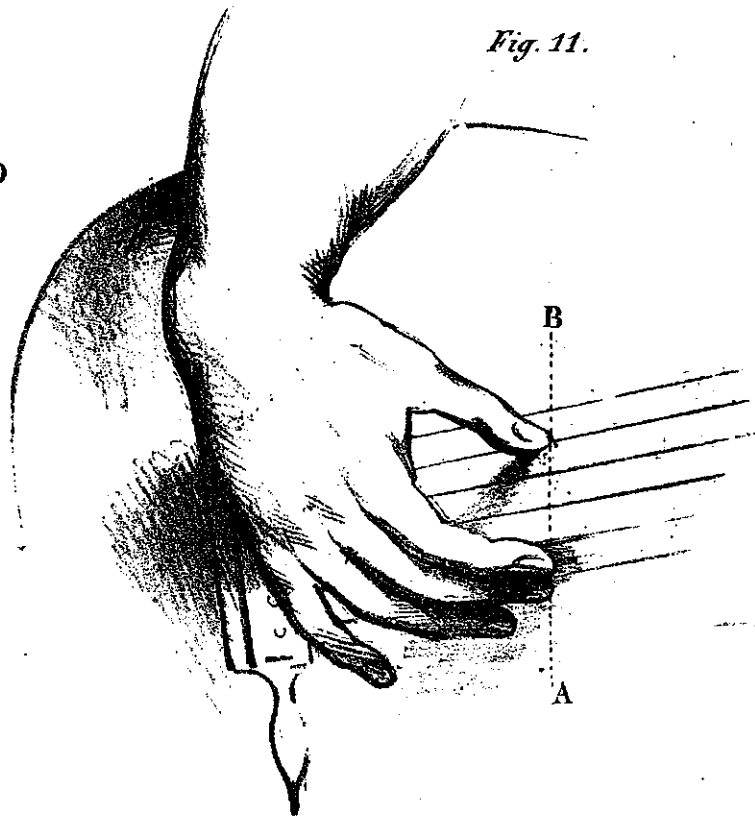




Fig. 12.

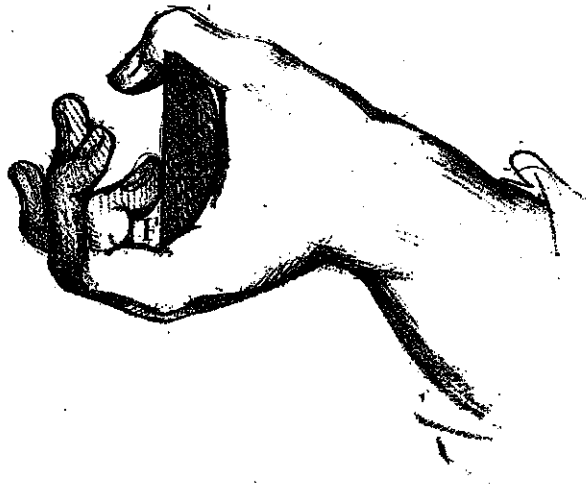


Fig. 15.



Fig. 13.

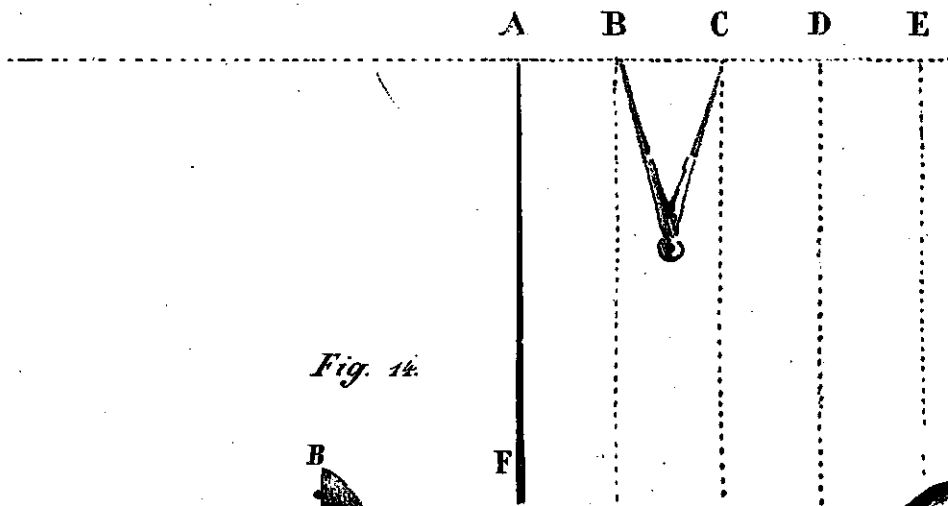


Fig. 14.

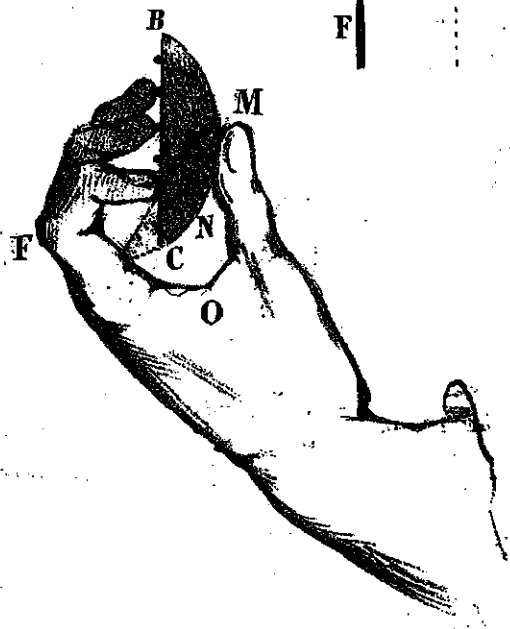


Fig. 16.

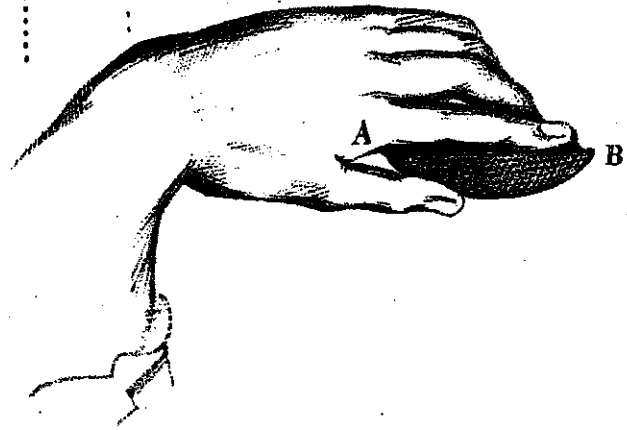




Fig. 17.

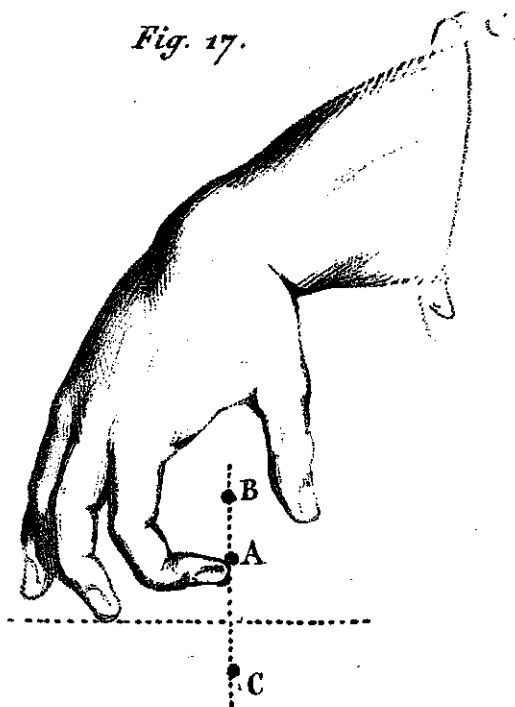


Fig. 18.

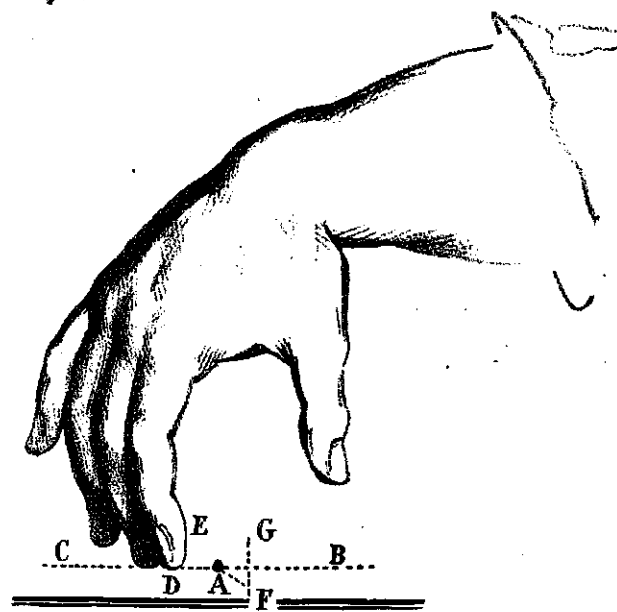


Fig. 20.

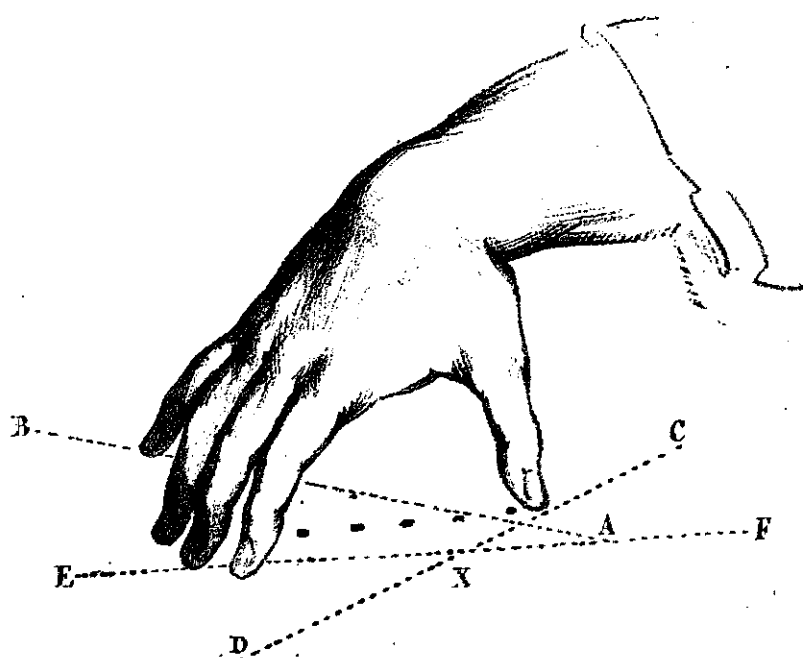


Fig. 19.





Fig. 21

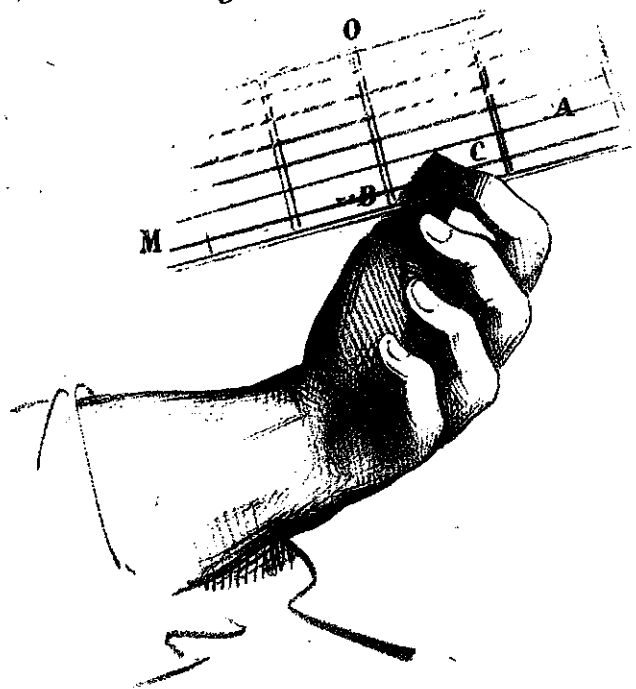


Fig. 23.

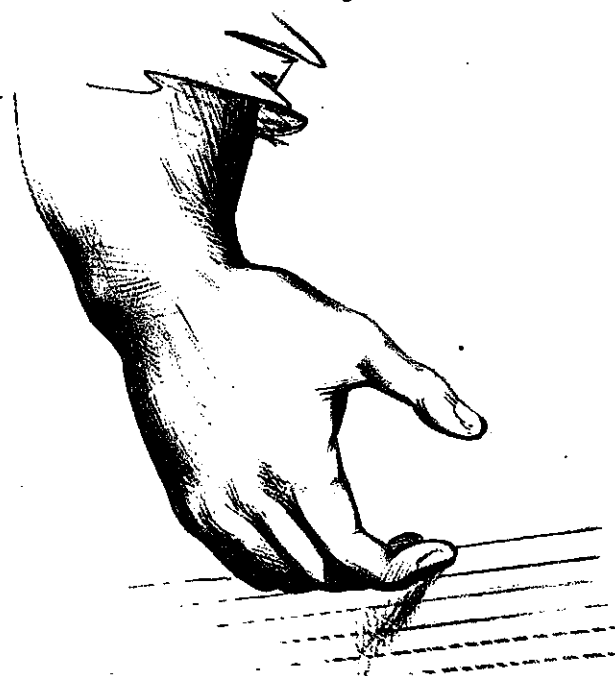


Fig. 22.

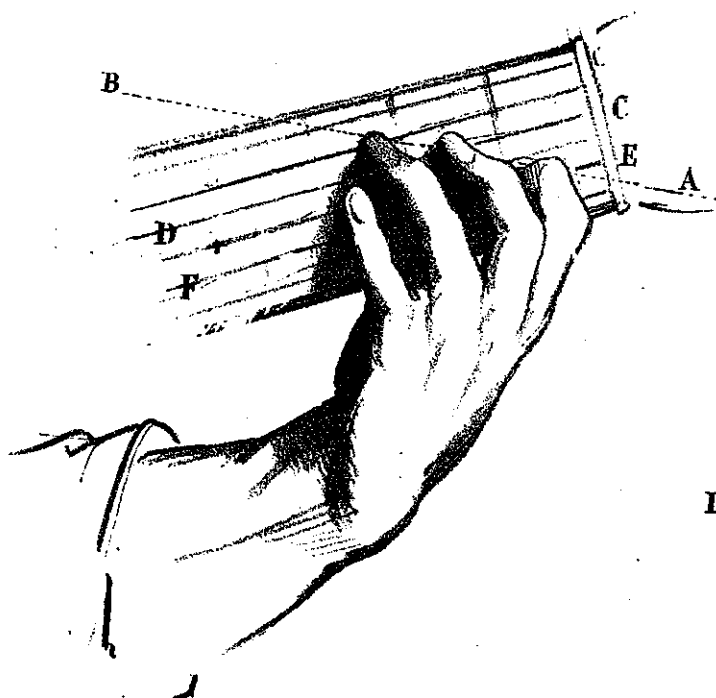
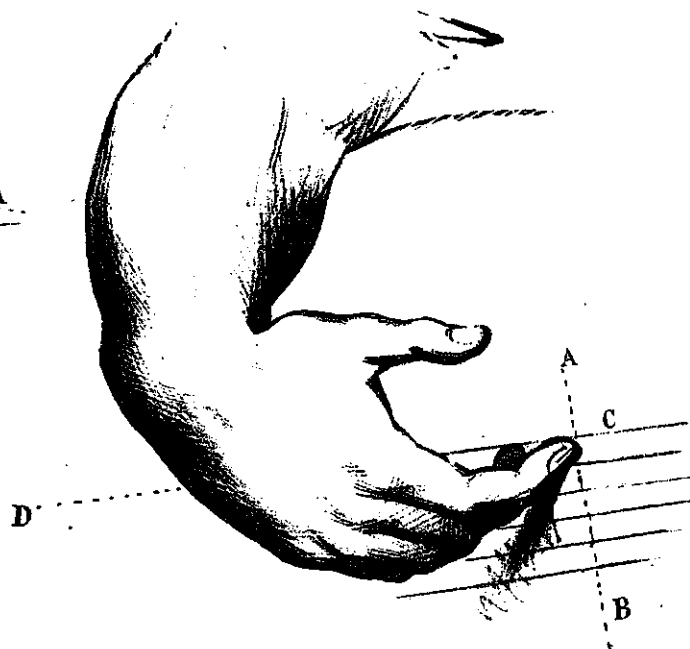




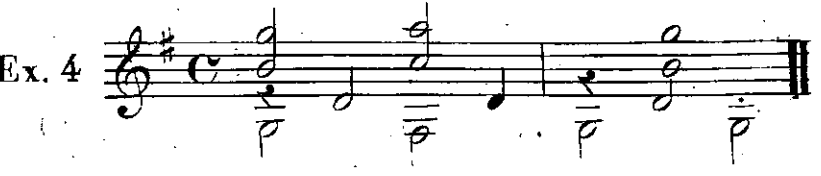
Fig. 24.










Ex. 1  Ex. 2 

Ex. 3  Ex. 4 

Ex. 5  Ex. 6 

Ex. 7  Ex. 8 

Ex. 9  Ex. 10  Ex. 11 

Ex. 12  Ex. 13 

6<sup>e</sup> Corde en re.

And<sup>o</sup> Largo.

Ex. 14 

Fin.



Cordes a vide.

: 15.

Disposition de la Gamme diatonique Majeur.

: 16.

Notes	1 <sup>e</sup>	2 <sup>e</sup>	3 <sup>e</sup>	4 <sup>e</sup>	5 <sup>e</sup>	6 <sup>e</sup>	7 <sup>e</sup>	8 <sup>e</sup>
Interval		Ton.	Ton.	Demi-ton	Ton.	Ton.	Ton.	Demi-ton
Cordes	3 <sup>e</sup>	4 <sup>e</sup>			5 <sup>e</sup>		2 <sup>e</sup>	
<b>Cazes.</b>	3	4	2	3	5	2	2	1
<b>3<sup>e</sup></b>	5	4	2	3	5	2	2	1
<b>4<sup>e</sup></b>	4	1	3	4	1	3	1	2
<b>5<sup>e</sup></b>	4	2	4	5	2	2	2	3
<b>2<sup>e</sup></b>	4	2	4	5	2	2	2	3
<b>1<sup>e</sup></b>	1	3	3	4	3	1	3	4
<b>6<sup>e</sup></b>	4	3	3	2	2	4	1	1
<b>5<sup>e</sup></b>	4	3	3	2	2	4	1	1
<b>4<sup>e</sup></b>	4	3	3	2	2	4	1	1
<b>3<sup>e</sup></b>	4	3	3	2	2	4	1	1
<b>2<sup>e</sup></b>	4	3	3	2	2	4	1	1
<b>1<sup>e</sup></b>	4	3	3	2	2	4	1	1
<b>6<sup>e</sup></b>	4	3	3	2	2	4	1	1
<b>5<sup>e</sup></b>	4	3	3	2	2	4	1	1
<b>4<sup>e</sup></b>	4	3	3	2	2	4	1	1
<b>3<sup>e</sup></b>	4	3	3	2	2	4	1	1
<b>2<sup>e</sup></b>	4	3	3	2	2	4	1	1
<b>1<sup>e</sup></b>	4	3	3	2	2	4	1	1



GAMME DIATONIQUE MAJEUR.

Ex.17. Musical staff for Ex.17 showing a diatonic major scale with fingerings 1-2-3-4-5-6-7-8 and 1-2-3-4-5-6-7-8. A dotted line indicates a half-step interval between 7 and 8 in both directions.

Ex.18 Musical staff for Ex.18 showing a diatonic major scale with fingerings for strings 6<sup>e</sup>, 5<sup>e</sup>, 4<sup>e</sup>, 3<sup>e</sup>, 2<sup>e</sup>, and Chanterelle. Fingerings are: 6<sup>e</sup> (1, 3), 5<sup>e</sup> (2, 3), 4<sup>e</sup> (2, 3), 3<sup>e</sup> (2), 2<sup>e</sup> (1, 3), Chanterelle (1, 3, 5, 7, 8, 10, 12).

Sixieme Corde.

Ex.19 Musical staff for Ex.19 showing the diatonic major scale for the sixth string (E<sub>2</sub>) with fingerings for Tonique, 2<sup>e</sup>, 3<sup>e</sup>, 4<sup>e</sup>, 5<sup>e</sup>, 6<sup>e</sup>, and 7<sup>e</sup>. Fingerings are: Tonique (2, 4, 5, 7, 9, 11, 12), 2<sup>e</sup> (2, 3, 5, 7, 9, 10, 12), 3<sup>e</sup> (1, 3, 5, 7, 8, 10, 12), 4<sup>e</sup> (2, 4, 6, 7, 9, 11, 12, 14), 5<sup>e</sup> (2, 4, 5, 7, 9, 10, 12), 6<sup>e</sup> (2, 3, 5, 7, 8, 10, 12), 7<sup>e</sup> (1, 3, 5, 6, 8, 10, 12, 13).

Cinquieme Corde.

Musical staff for the fifth string (A<sub>2</sub>) with fingerings for Tonique, 2<sup>e</sup>, 3<sup>e</sup>, 4<sup>e</sup>, 5<sup>e</sup>, 6<sup>e</sup>, and 7<sup>e</sup>. Fingerings are: Tonique (2, 4, 5, 7, 9, 11, 12), 2<sup>e</sup> (2, 3, 5, 7, 9, 10, 12), 3<sup>e</sup> (1, 3, 5, 7, 8, 10, 12), 4<sup>e</sup> (2, 4, 6, 7, 9, 11, 12, 13), 5<sup>e</sup> (2, 4, 5, 7, 9, 10, 12), 6<sup>e</sup> (2, 3, 5, 7, 8, 10, 12), 7<sup>e</sup> (1, 3, 5, 6, 8, 10, 12, 13).

### Quatrieme Corde.

Cazes. Tonique. 2 4 5 7 9 11 12 2<sup>e</sup> 2 3 5 7 9 10 12 5<sup>e</sup> 1 3 5 7 8 10 12

Doigts. 2 1 2 4 1 5 1 2 4 1 3 4 1 3 1 3 4 1 5

4<sup>e</sup> 2 4 5 7 9 10 12 5<sup>e</sup> 2 4 5 7 8 10 12

1 3 1 2 4 1 2 2 1 2 4 1 2 4

6<sup>e</sup> 2 3 5 7 8 10 12 7<sup>e</sup> 1 3 5 6 8 10 12 13

1 2 4 1 2 4 1 1 3 1 2 4 1 3 4

### Troisieme Corde.

Tonique. 4 5 7 9 11 12 2<sup>e</sup> 2 3 5 7 9 10 3<sup>e</sup> 1 3 5 7 8 10 12

4<sup>e</sup> 2 4 6 7 9 11 12 14 5<sup>e</sup> 2 4 5 7 9 10 12

1 3 1 2 4 1 2 4 2 1 2 4 1 2 4

6<sup>e</sup> 2 3 5 7 8 10 12 7<sup>e</sup> 1 3 5 6 8 10 12 15

1 2 4 1 2 4 1 1 3 1 2 4 1 3 4

### Seconde Corde.

Tonique. 2 4 5 7 9 11 12 2<sup>e</sup> 2 3 5 7 9 10 3<sup>e</sup> 1 3 5 7 8 10 12

4<sup>e</sup> 2 4 6 7 9 11 12 6<sup>e</sup> 2 3 5 7 8 10

2 1 3 4 1 3 4 1 2 4 1 2 4

5<sup>e</sup> 2 4 5 7 9 10 12 7<sup>e</sup> 1 3 5 6 8 10 12 13

2 1 2 4 1 2 4 1 3 1 2 4 1 3 4

Chanterelle

Tonique.

Ex. 20 Ex. 21   
 main droite. x 2 x 1 x 2 x 2 x 2 x 1 x 1 x 2 x x x x x x x x x

Ex. 22

Ex. 23

Ex: 24 1 Violon

2 Violon

Alto.

Basse.

Detailed description: This musical example consists of four staves. The top staff is for the first Violon, the second for the second Violon, the third for the Alto, and the fourth for the Basse. The key signature has one sharp (F#) and the time signature is common time (C). The first two measures feature a series of chords in the upper staves, while the Basse staff has a simple eighth-note bass line. The final two measures continue the chordal progression.

Guitare.

Detailed description: This staff shows the guitar accompaniment for Ex: 24. It features a rhythmic pattern of eighth notes and chords, consistent with the common time signature. The melody is primarily in the lower register.

Ex: 25 1 Violon

2 Violon

Basse.

Detailed description: This musical example consists of three staves. The top staff is for the first Violon, the second for the second Violon, and the third for the Basse. The key signature has two sharps (F# and C#) and the time signature is common time (C). The first Violon part has a melodic line with some slurs. The second Violon and Basse parts provide harmonic support with chords and moving lines.

Guitare.

Detailed description: This staff shows the guitar accompaniment for Ex: 25. It features a rhythmic pattern of eighth notes and chords, consistent with the common time signature. The melody is primarily in the lower register.

Ex: 26 1 Violon

2 Violon

Basse.

Detailed description: This musical example consists of three staves. The top staff is for the first Violon, the second for the second Violon, and the third for the Basse. The key signature has no sharps or flats and the time signature is common time (C). The first Violon part has a melodic line with some slurs. The second Violon and Basse parts provide harmonic support with chords and moving lines.

Guitare.

Detailed description: This staff shows the guitar accompaniment for Ex: 26. It features a rhythmic pattern of eighth notes and chords, consistent with the common time signature. The melody is primarily in the lower register.



Ex:27

*ff.* *ff.*

etc:

Ex:28

3 2 4 2 1 4 4 1 4 2 4 2 3

Ex:29

Ex:50

main droite x21x21

Ex:31

4 4 11

Ex: 33

Formule des Tierces.

Doigts.	1. <sup>er</sup> demi-ton.	1. ton.	1. ton.	1. ton.	1.½ ton.	1. ton.	1. ton.	1.
	2. <sup>e</sup> ton.	3. ton.	3.½ ton.	2. ton.	2. ton.	3. ton.	3.½ ton.	2.
Tierces.	maj:	min:	min:	maj:	maj:	min:	min:	maj:

Ex: 34

Ex: 35

Ex: 36

maj: min: min: maj: maj: min: min: maj:

Ex: 37

Tonique.

Ex: 58

This page contains ten staves of guitar tablature for Exercise 58. Each staff begins with a treble clef and a common time signature (C). The key signatures vary across the staves: the first three are in C major, the fourth in D major, the fifth in B-flat major, the sixth in D major, the seventh in D major, the eighth in B-flat major, the ninth in B-flat major, and the tenth in B-flat major. The notation consists of rhythmic patterns of eighth and sixteenth notes, often beamed together, with a final measure of a whole note chord. Fret numbers are indicated by digits 0-4 above the notes. A large slur covers the final five measures of each staff, which feature a sequence of chords with the number '1' written above them. The page number '15' is located in the top right corner.

Ex: 59 Ex: 40 Ex: 41 Ex: 42 Ex: 43

Des sixtes

Ex: 44 Ex: 45

Ex: 46 maj: maj: min:

maj: maj: min: min:

Ex: 47 1 0 1 4 0 1 4 0 1

Ex: 48 1 0 1 4 0 1 1 4 4 1 4 4

### Exercices pour les Tierces

Moderato

This page contains five exercises for guitar, each consisting of two staves. Exercise 1 is in C major, 2/4 time, and includes a 'Moderato' tempo marking. Exercises 2, 3, and 4 are in D major, 2/4 time. Exercise 5 is in D major, 3/8 time. The score includes various musical notations such as treble clefs, time signatures, and key signatures. Fingerings are indicated by numbers 0-4 above or below notes. Bar lines and repeat signs are used to structure the exercises.

18

4

Musical notation for system 4, measures 18-21. The system consists of four staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a melodic line with various fingerings (1, 2, 3) and a 'S' marking. The second staff continues the melody with fingerings (2, 0, 2, 0, 2, 0, 5, 0) and includes a 'Fin.' marking. The third and fourth staves provide accompaniment with chords and fingerings (1, 2, 3, 0, 2, 3, 0, 1, 2, 2, 0, 2, 2, 5).

5

Musical notation for system 5, measures 22-25. The system consists of three staves. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. It contains a melodic line with fingerings (1, 1, 4, 1, 1, 1) and a repeat sign. The second and third staves provide accompaniment with chords and fingerings (3, 3, 3, 2, 4, 2, 3, 2, 4, 1, 4, 2, 4, 2).

6

Musical notation for system 6, measures 26-30. The system consists of five staves. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. It contains a melodic line with fingerings (0, 1, 1, 1, 1, 1) and a repeat sign. The second and third staves provide accompaniment with chords and fingerings (3, 3, 2, 0, 0, 2, 4, 2). The fourth and fifth staves continue the accompaniment with chords and fingerings (0, 2).

Exercices pour les Sixtes.

1

2

3

4

3

3 3 3 2 3 3 2 2 3

3 2 2 3 3 1 3 2 3 3

1 3 2 3 3 1 3 1 3 2 4 3

3 1 3 3 1 3 2 3 3 3 2 1 3 2 3 1 0 2 3 3 2

4

1 0 1 4 0 4 0 2 4 2 4

2 2 2 3 0 3 0 1 3 3 1 3 3 1 4 4 3 3

Fin.

4 2 2 1

3 1 2



This page of musical notation is for guitar and is divided into six systems. Each system consists of a treble clef staff and a bass clef staff. The music is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Fret numbers (0, 1, 2, 3, 4) are placed below the notes to indicate fingerings. There are also some guitar-specific symbols, such as a double bar line with a cross (X) in the second system, which typically indicates a muted note. The page number '21' is located in the top right corner. The first system is marked with a '5' at the beginning, and the sixth system is marked with a '6' at the beginning.

Exercice pour les Tierces et les Sixtes.

This musical score is a guitar exercise titled "Exercice pour les Tierces et les Sixtes." It consists of ten staves of music. The first four staves are in a major key and feature a sequence of chords and intervals, with various fret numbers (0, 1, 2, 3, 4) indicated below the notes. The fifth staff is labeled "Mineur." and begins with a key signature change to one sharp (F#). The sixth and seventh staves continue the exercise in the minor key, with the seventh staff featuring first and second endings. The eighth and ninth staves return to the major key, with the ninth staff also featuring first and second endings. The final staff concludes the exercise with a double bar line and a "fin" marking. The score includes numerous fret numbers and fingering indications throughout.

Ex: 49

Ex: 50   
Doigts...  
Cordes...

Ex: 51

Ex: 52

Ex: 53

Ex: 54

Ex: 55

Ex: 56

Ex: 57

5<sup>e</sup> 2<sup>e</sup> 1<sup>e</sup>

Ex: 58

6<sup>e</sup> 5<sup>e</sup> 4<sup>e</sup> 3<sup>e</sup> 2<sup>e</sup> 1<sup>e</sup>

Ex: 59


5<sup>e</sup> 4<sup>e</sup> 3<sup>e</sup> 2<sup>e</sup> 1<sup>e</sup>

Ex: 60

5<sup>e</sup> 4<sup>e</sup> 3<sup>e</sup> 2<sup>e</sup> 1<sup>e</sup>


Ex: 61

5<sup>e</sup> 4<sup>e</sup> 3<sup>e</sup> 2<sup>e</sup> 1<sup>e</sup>


Ex: 62 

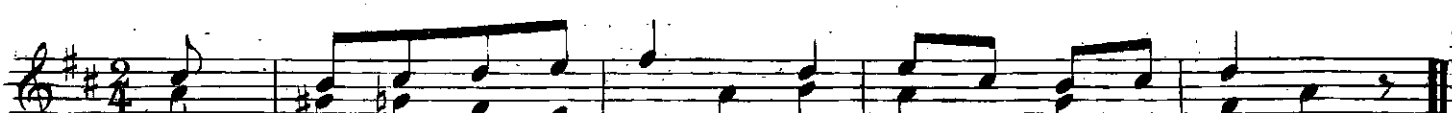
Ex: 63 

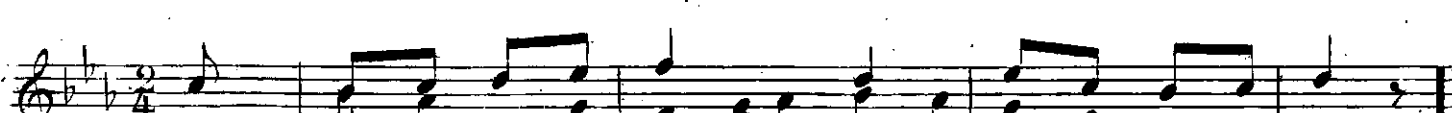







Ex: 64 









Ex: 65

1 0 4 1 0 4 1 0 3 1 3 1 3 1 2 1 3 1 4

Ex: 66

2 4 1 2 1 3 1 3 1 3 0 1 3 0 1 3 0 1 2 4 0 1 2 4 1 2 0 1 2

Ex: 67

0 1 3 1 3 4 0 1 3 1 2 4 1 3 4 0 1 3 1 2 4 1 2 4 1 3 4 1 2 4 1 2 4

Ex: 68

3 1 0 4 3 1 3 1 0 4 2 1 4 3 1 3 1 0 4 2 1 4 3 1 4 3 1 4 3 1 4 2 1 4 2 1

Ex: 69

0 3 1 1 4 3 0 3 1 1 4 2 1 4 3 0 3 1 1 4 2 1 4 2 1 4 3 1 4 2 1 4 2 1 4 3 3

Ex: 70

Ex: 71

Ex: 72

Ex: 75

Ex: 74

La numération indique les doigts de la main droite.

TABLEAU DES SONS HARMONIQUES

Ex: 75

6 <sup>e</sup> Corde.					5 <sup>e</sup> Corde.				
4 <sup>e</sup> Corde.					3 <sup>e</sup> Corde.				
2 <sup>e</sup> Corde.					Chanterelle.				
Resumé.									

Ex: 76 Sons naturels

6<sup>e</sup> Corde en re.

		Sons harmoniques.															
Cordes.																	
Touches.		12	9	12	12	7	4	12	7	12	4	5	3	4	5	3	4

Ex: 77 Sons naturels.

6<sup>e</sup> Corde en fa.

		Sons harmoniques.													
Cordes.															
Touches.		12	12	7	12	7	5	12	7	3	5	3	2	5	3



## RAPPORT DES DEUX CLÉS.

VIOLONCELLO. VIOLON.

GUITARE

En examinant la longueur et la grosseur des cordes, et en comparant les volumes des corps de ces trois instruments, je ne crois pas que l'on disconvienne de ce que les chanterelles du violon et de la guitare sont à un octave de distance, et que la 4.<sup>me</sup> corde de la guitare est à l'unisson de la 2.<sup>me</sup> du violoncelle, ainsi que la 4.<sup>me</sup> corde du violon est à l'unisson de la 3.<sup>me</sup> de la guitare.

à la 5.<sup>e</sup> touche.

Sons harmoniques. à la 12.<sup>e</sup> touche.

Veritable diapason de la guitare

Cordes 6.<sup>e</sup> 5.<sup>e</sup> 4.<sup>e</sup> 3.<sup>e</sup> 2.<sup>e</sup> Chanterelle.

Andante

Ex: 78 Résultat à produire

Opération en sons harmoniques.

6<sup>e</sup> Corde en re.

Detailed description: This system shows the target sound (top staff) and the fingering for the 6th string in D (bottom staff). The top staff is in G major, 2/4 time, with a melodic line of eighth notes. The bottom staff shows the corresponding fingering for each note: 4, 5, 4, 7, 5, 3, 7, 7, 7, 5, 4, 9, 12, 7.

Detailed description: This system continues the musical exercise. The top staff shows the melodic line with some slurs. The bottom staff shows the fingering: 5, 4, 5, 7, 3, 5, 5, 5, 4, 12, 3, 4, 5, 7, 3, 7, 7.

Detailed description: This system continues the musical exercise. The top staff shows the melodic line. The bottom staff shows the fingering: 12, 9, 12, 7, 3, 7, 3, 7, 12, 7, 5, 7, 3, 7, 5, 7, 9.

Detailed description: This system continues the musical exercise. The top staff shows the melodic line. The bottom staff shows the fingering: 7, 4, 3, 5, 4, 3, 5, 4, 3, 5, 4, 5, 7, 5, 4, 5, 4, 5, 3, 3, 7, 7, 5, 7, 4.

Detailed description: This system continues the musical exercise. The top staff shows the melodic line. The bottom staff shows the fingering: 7, 7, 9, 7, 5, 5, 7, 3, 7, 5, 4, 12, 5, 12, 9, 12, 12, 5, 4.

Ex: 79

sons naturels

harmoniques

Detailed description: This system compares natural and harmonic sounds. The left side shows natural notes with a double bar line, and the right side shows natural notes followed by harmonic notes (indicated by a dotted line and a '5' below). The bottom staff shows the fingering for the harmonic notes: 12, 12, 12, 5.

DUO, Dans l'Opera de Don Juan.

Ex: 80

Chant.      Lá ci da rem lá ma - - - no, lá mi di - rai - di

Piano

Guitare.

si ve di non é lon - ta - no par - ti am ben mio da qui etc:

Air de Paisiello.

81 Nel cor pi non mi sen - to bril lar la gio - ven - tu cag

gion del mio tor - men - to a nima mia sei tu mi

pun - ei - chi mi masti chi mi piz - zi - chi mi stuzzi chi che

cos'è ques - ta ohi mé. pie - tá pie - tá pie - tá a

mo - reé un cer - to che che de - li rar mi fá.

Fragment d'une Romance de Cherubini.

Ex: 82

Bon fran\_çais Dieu te re\_ \_ \_ com\_ pen\_ \_ \_ se un bien.



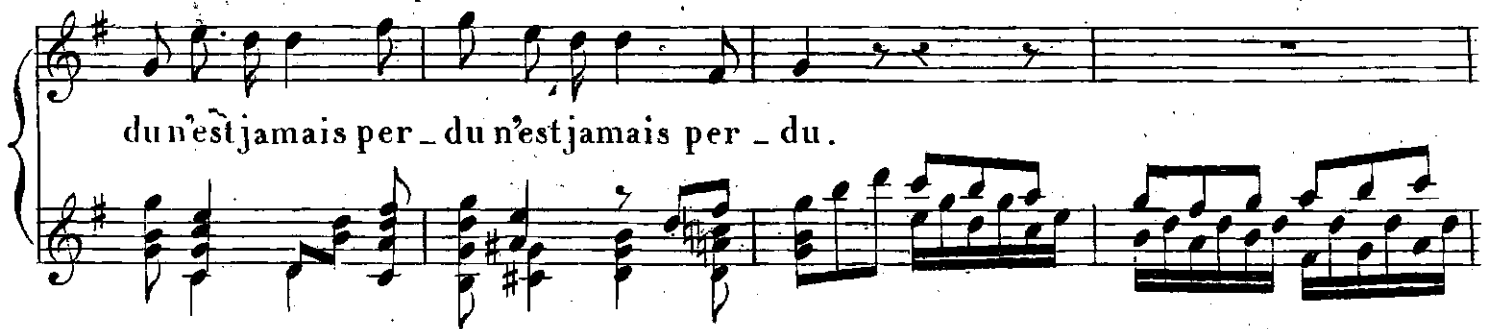
fait n'est ja\_mais per\_ du bon français Dieu te re\_ com\_ pense un bien



fait n'est ja\_mais per\_ du un bien\_ fait n'est ja\_mais per\_



du n'est ja\_mais per\_ du n'est ja\_mais per\_ du.



Ariette F. Sor.

Larghetto.

:85

Lagrimemie d'affan - - - no sos - pi - ri del mio cor all'

I - dolmio ti - ran no spie - ga - te il mio do - lor

ma, chemi gio - va il pian - - to che gio - va sos - pi - rar

se la crudel in - tan - - to ri - de del mio pe - nar

se la cru - del in tan - to ri - - - de del mio pe - nar

Fragment de la première partie de l'Oratorio de Haydn.

la CRÉATION.

Andante.

Ex 84

The image displays a musical score for guitar, consisting of five systems of music. The first system is a guitar exercise labeled 'Ex 84', marked 'Andante'. It features a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The exercise is written for a single guitar and includes various fretting techniques such as barre, double stops, and triplets, with fingerings indicated by numbers 1-4. The second system continues the exercise with more complex rhythmic patterns. The third system shows a continuation of the exercise with intricate fingering. The fourth system features a dense sequence of notes with complex fingering. The fifth system is a vocal line with lyrics: 'Gia dis-gom bra la Splen - - - di-da lu-ce'. The lyrics are written below the vocal staff, and the music is written in a treble clef with a key signature of two sharps. The lyrics are: 'Gia dis-gom bra la Splen - - - di-da lu-ce'.

del - la not - te le te nebreorren de giadis

gom - bra la splen - - di - da lu - ce del - la

not - te le te nebreorren - - de tutto il mon - de giois - ce del

dé tut to il mon - do gio is - ce del dé.

mai piu mai piu mai piu con - fu - sio - - ne mai

piu con - fu - sio - ne non v'e mai piu mai piu



mai piu mai piu mai piu con fu\_sio\_ne non

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes fingering numbers 4, 2, 2, 2, 2, 4. The key signature has two sharps (F# and C#).

v'è mai piu con fu\_sio\_ne non v'è

The second system continues the vocal line and piano accompaniment. The piano part includes fingering numbers 1, 3, 2, 3, 2, 3, 4, 1, 0. The key signature remains two sharps.

L'empio

The third system shows the piano accompaniment for the phrase 'L'empio'. The piano part includes fingering numbers 1, 4, 4, 4. The key signature changes to one sharp (F#).

Stuol di De\_mo\_ny op\_pres\_so

The fourth system features the piano accompaniment for 'Stuol di De\_mo\_ny op\_pres\_so'. The piano part includes fingering numbers 0, 2, 3, 4, 2, 4, 4. The key signature is one sharp.

giu nel re\_gno giu nel

The fifth system shows the piano accompaniment for 'giu nel re\_gno giu nel'. The piano part includes fingering numbers 3, 0, 1, 1, 3, 0, 1, 4, 1, 3, 4, 1. The key signature changes to one flat (F).

re - - gno dell' om - - - bre piom - - bó

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are "re - - gno dell' om - - - bre piom - - bó". The piano part consists of a steady eighth-note accompaniment with various fingering numbers (1, 2, 3, 4) indicated below the notes.

giu nel re - - - gno dell'

The second system continues the vocal line and piano accompaniment. The lyrics are "giu nel re - - - gno dell'". The piano accompaniment continues with eighth-note patterns and includes fingering numbers such as 2, 3, 3, 1, 0, 4, 4, 2.

om - - - bre piom - - bó nel

The third system shows the vocal line and piano accompaniment. The lyrics are "om - - - bre piom - - bó nel". The piano accompaniment continues with eighth-note accompaniment and includes a fingering number 3 at the end of the system.

re - - - gno dell' om - - - bre

The fourth system continues the vocal line and piano accompaniment. The lyrics are "re - - - gno dell' om - - - bre". The piano accompaniment continues with eighth-note accompaniment and includes fingering numbers 1, 3, 2, 4.

giu nel fe - - - gno dell'

V.S.

The fifth system shows the vocal line and piano accompaniment. The lyrics are "giu nel fe - - - gno dell'". The piano accompaniment continues with eighth-note accompaniment. The system concludes with the instruction "V.S." (Vincula Segue).

Gabriel.  
Soprano.

Alto.

Viel.

Tenore.

Raphaël.

Basso.

Musical score for Soprano, Alto, Violin, Tenor, and Bass parts. The Soprano and Alto parts are mostly rests. The Violin part has a melodic line. The Tenor and Bass parts have lyrics: "om - bre piom bo pre - ci - pi - tar -".

pre - ci - pi - tar l'or - go - glio degl' em - pyil

Piano accompaniment for the first system, featuring a complex melodic line with various ornaments and fingerings.

Musical score for Soprano, Alto, Violin, Tenor, and Bass parts. The Soprano part has lyrics: "pre - ci - pi - tar l'or go - glio". The Alto part has lyrics: "pre - ci - pi - tar pre - ci - pi - tar l'or -". The Violin part has lyrics: "l'or - go - glio degl' em - pyil ciel mi - ró degl' em - pyil ciel mi". The Tenor and Bass parts have lyrics: "ciel mi - ro il ciel mi - ró pre".

ciel mi - ro il ciel mi - ró pre

Piano accompaniment for the second system, featuring a complex melodic line with various ornaments and fingerings.

degl' em pyil ciel mi - ro degl' em pyil ciel mi - -  
go glio degl' em pyil ciel mi - - ro il ciel miro  
ro pre - ci - pi - tar l'or - go - glio degl' em pyil ciel mi

ci pi tar l'or - go - glio degl' em pyil ciel

ró l'or - go - glio si l'or -  
ró pre - ci - pi - tar l'or - go - glio del  
ró pre - ci - pi - tar l'or -

ró pre - ci - pi - tar l'or - go - glio

em pÿ degl' em pijil ciel mi - ró

go glio degl' em pijil ciel mi - ró

go glio degl' em pijil ciel mi - ró

degl' em pÿ il ciel mi - ró

1 3 2 1 1 0 2

1 3 1 0 3 1

2 1 3 1 3 1 2 1

*f* Del nu mee\_tern\_oil So - - glio del nu mee\_tern\_oil

*f* Del nu mee\_tern\_oil So - - glio del nu mee\_tern\_oil

*f* Del nu mee\_tern\_oil So - - glio del nu mee\_tern\_oil

Del nu mee\_tern\_oil So - - glio del nu mee\_tern\_oil

4 2 4 2 4 2 1 4

7 2 3

1 1 1 4

2 3

so - - glio piu lie - - to piu lie - - to al lor res -

so - - glio piu lie - - to piu lie - - to al lor res -

so - - glio piu lie - - to piu lie - - to al lor res -

so - - glio piu - lie - - to piu lie - - to al lor res - -

tó del nu mee\_ter\_no il so - - glio del

tó del nu mee\_ter\_no il so - - glio del

tó del nu mee\_ter\_no il so - - glio del

tó del nu mee\_ter\_no il so - - glio del

nu\_mee\_ter\_no il sog - - lio piu lie - - to piu lie - - to al

nu\_mee\_ter\_no il sog - - lio piu lie - - to piu lie - - to al

nu\_mee\_ter\_no il sog - - lio piu lie - - to piu lie - to al

nu\_mee\_ter\_no il sog - - lio piu lie - - to piu lie - to al

lor res - - to

lor res - - to

lor res - - to l'empio stuol l'empio stuol di de mo ny ap

lor res - - to.

pres - so      giu nel      re\_gno dell'ombra piombó      nell

l'or - go glio      si - l'or - go - glio degl'

pre - ci - pi tar l'or - go - glio degl' em - pi degl'

om - bre piom - bó      pre - ci - pi - tar l'or - go - glio degl'

pre - ci - pi - tar l'or - go - glio      degl' em - pijil



em pÿil ciel mi - ró del

em pÿil ciel mi - ró del

em pÿil ciel mi - ró del

The first system consists of four staves. The top three are vocal staves in treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass line in bass clef with the same key signature. The lyrics are: "em pÿil ciel mi - ró del".

ciel mi - ró del

The second system is a single melodic line in treble clef with a key signature of two sharps. It contains a series of eighth and sixteenth notes, some with slurs and accents.

nu\_mee - ter noil so - glio del nu\_mee - ter - noil

nu\_mee - ter noil so - glio del nu\_mee - ter - noil

nu\_mee - ter noil so - glio del nu\_mee - ter - noil.

The third system consists of four staves. The top three are vocal staves in treble clef with a key signature of two sharps. The bottom staff is a bass line in bass clef with the same key signature. The lyrics are: "nu\_mee - ter noil so - glio del nu\_mee - ter - noil".

nu\_mee - ter noil so - glio del nu\_mee - ter - noil

The fourth system is a single melodic line in treble clef with a key signature of two sharps. It includes fingerings (1, 2, 4, 1, 1, 1, 2, 1, 3, 0, 3, 0) and a final flourish. The bottom of the staff shows a bass line with notes 2, 6, 6.

sog - - lio piu lie - - - to piu lie - - - - to al

sog - - lio piu lie - - - to piu lie - - - - to al

sog - - lio piu lie - - - to piu lie - - - - to al

sog - - lio piu lie - - - to piu lie - - - - to al

0 0 3 0 0 3 0 2 1 4 1 4 1 2 3 4 1 4 1

lor res - - to Del numee\_ter\_noil

lor res - - to Del numee\_ter\_noil

lor res - - to Del numee\_ter\_noil

lor res - - to Del numee\_ter\_noil

*p* *p* *p* *p*

sog - - lio del nu mee - ter - no il sog - - lio piu

sog - - lio del nu mee - ter - no il sog - - lio piu

sog - - lio del nu mee - ter - no il sog - - lio piu

sog - - lio del nu mee - ter - no il sog - - lio piu

lie - - - to piu lie - - - to al lor res -

lie - - - to piu lie - - - to al lor res -

lie - - - to piu lie - - - to al - - lor res - -

lie - - - to piu lie - - - to al - - lor res - -

tó piu lie - toal - lor res - - tó piu lie - toal

tó piu lie - toal - lor res - - tó piu lie - toal

tó piu lie - toal - lor res - - tó piu lie - toal

tó piu lie - toal - lor res - - tó piu lie - toal

lor res - - tó.

lor res - - tó.

lor res - - tó.

lor res - - tó.

Ex: 85.

Andte.

Ex: 86.

Andante.

Ex: 87.

SOR.  
Ex: 88.  
GIULIANI.

This musical score is for Sor's Exercise 88, originally by Giuliani. It is written for piano and violin. The score consists of six systems, each with a piano staff (treble and bass clef) and a violin staff (treble clef). The key signature is two sharps (D major or F# minor), and the time signature is 2/4. The piece is characterized by its technical demands, including rapid sixteenth-note passages, triplets, and complex rhythmic patterns. The first system includes a triplet in the piano part. The second system features a first ending ('1<sup>re</sup> fois.') and a second ending ('2<sup>e</sup> fois.') in the violin part. The score concludes with a double bar line at the end of the sixth system.