

MÉTHODE
POUR
la Guitare
de
FERDINAND SOR
Exemples et figures

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

Fig. 1^{re}

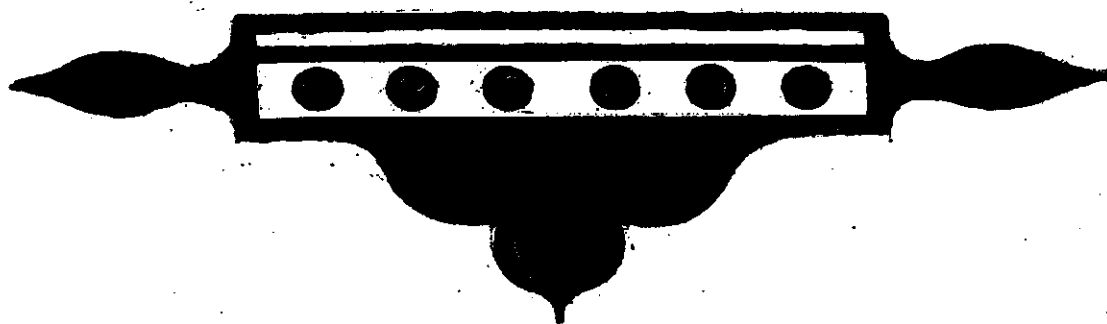


Fig. 2.

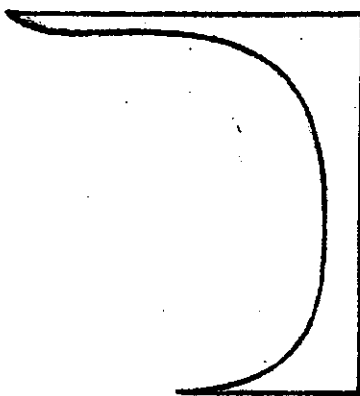


Fig. 3.

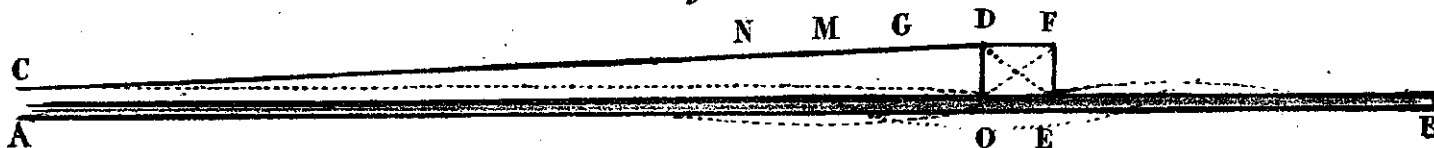


Fig. 4.

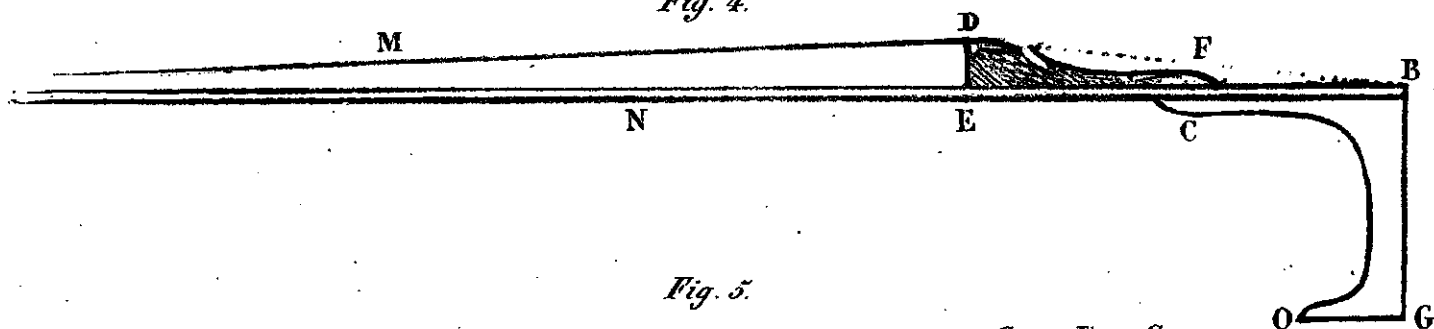


Fig. 5.

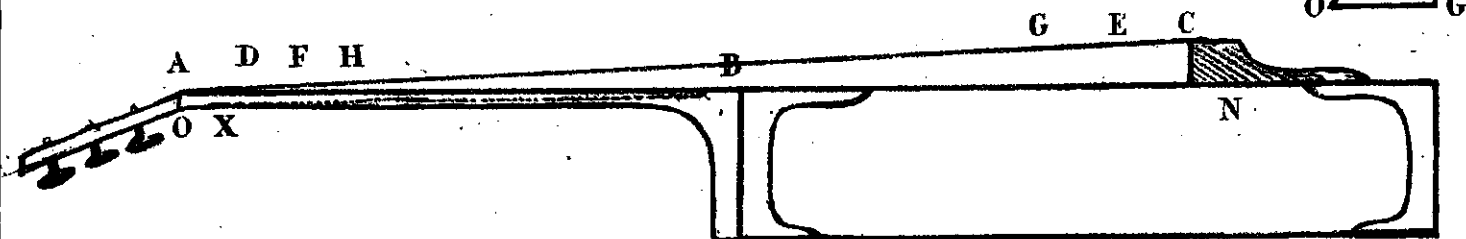


Fig. 6.



Fig. 7.

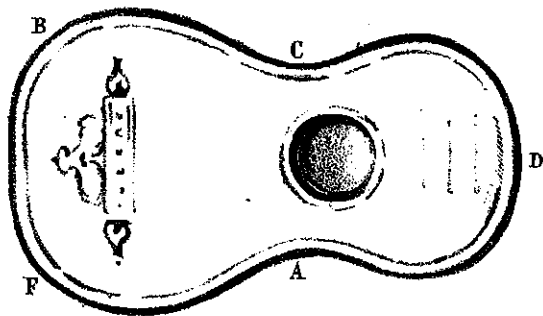


Fig. 8.



Fig. 9.

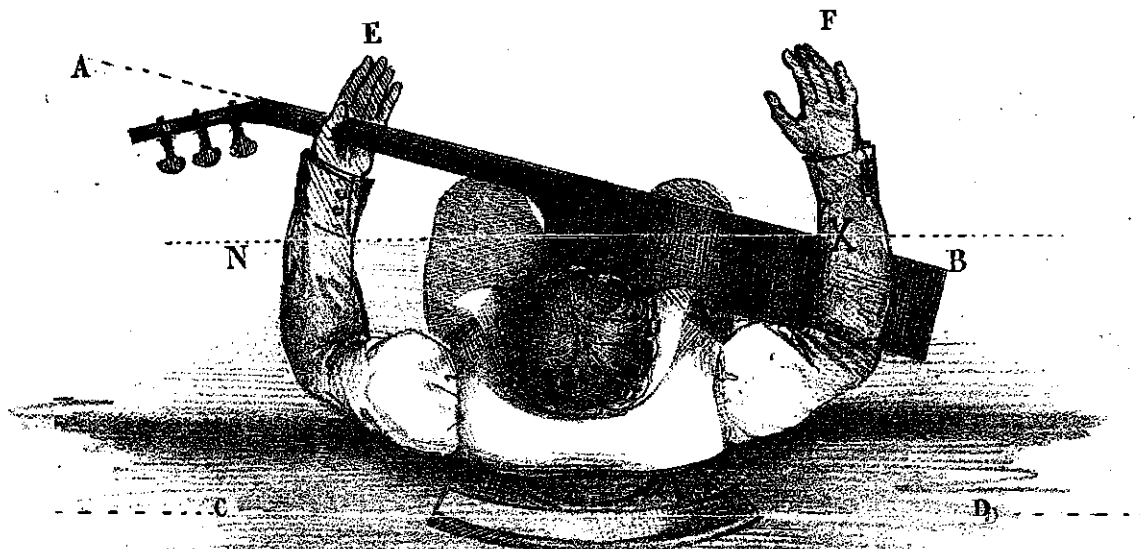


Fig. 10.

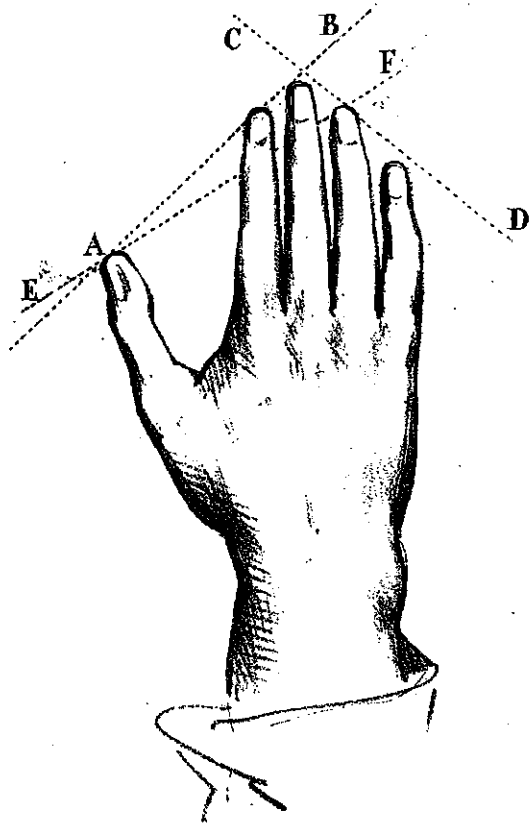


Fig. 11.

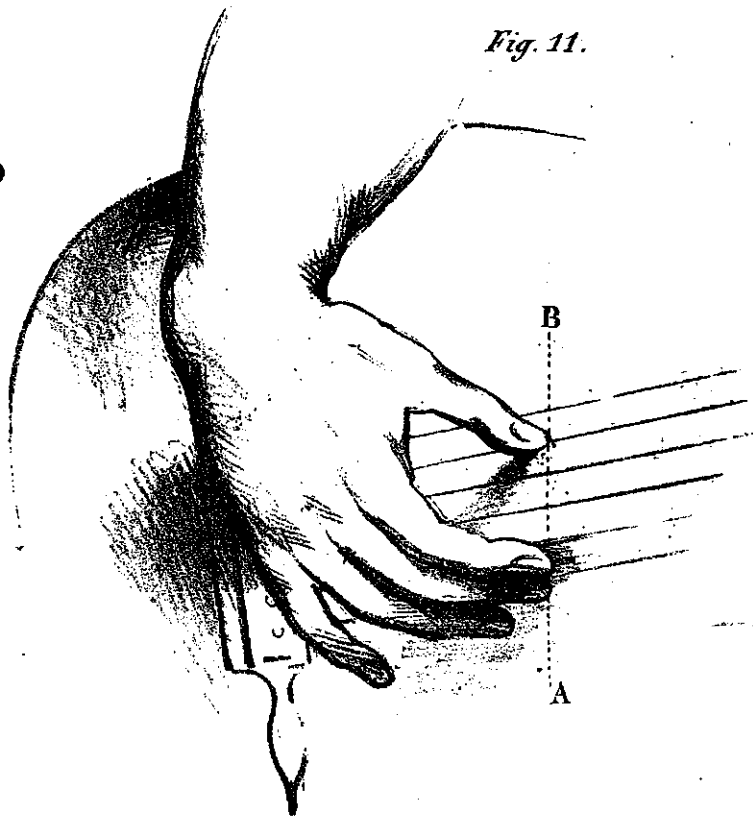


Fig. 12.

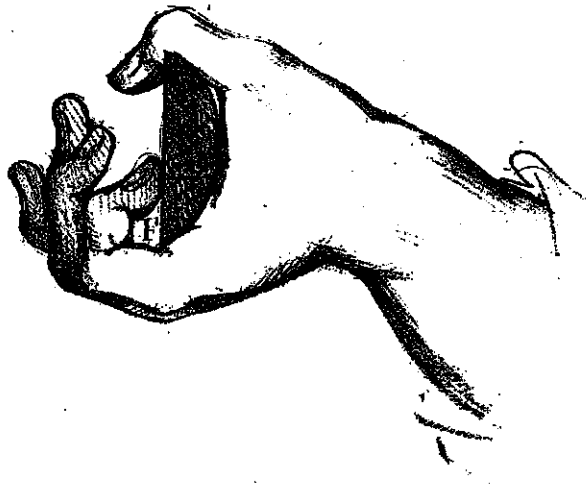


Fig. 15.



Fig. 13.

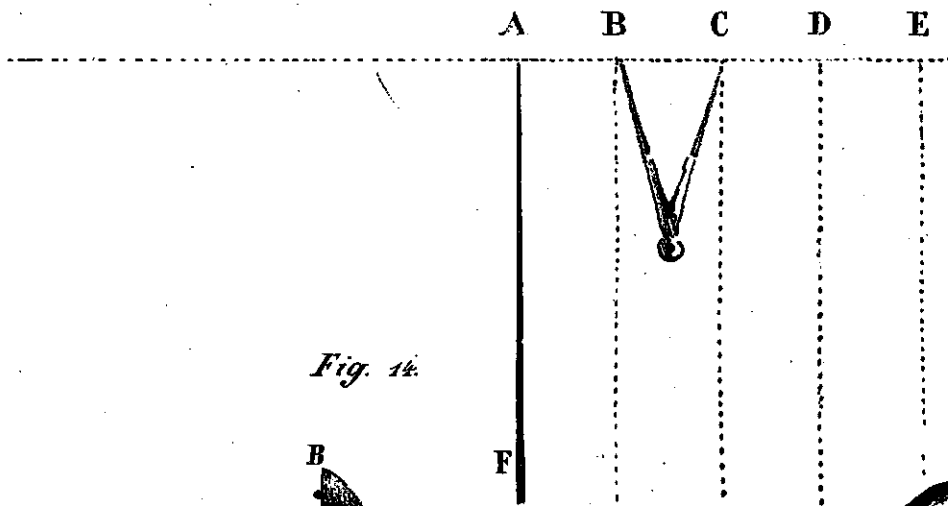


Fig. 14.

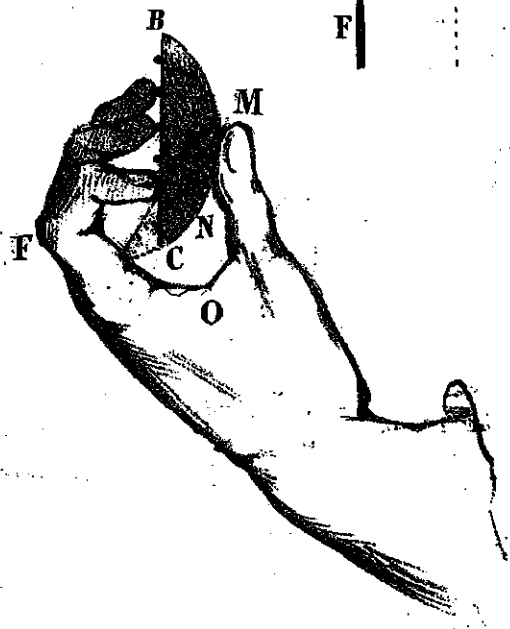


Fig. 16.

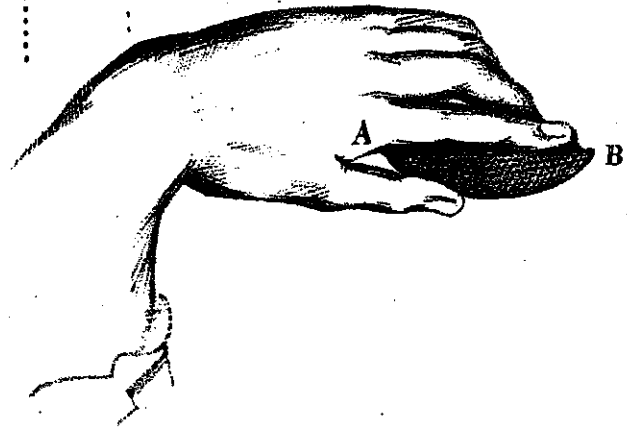


Fig. 17.

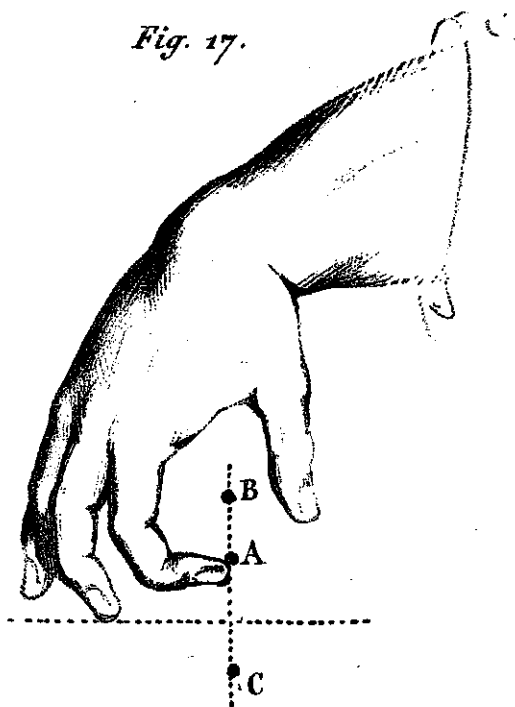


Fig. 18.

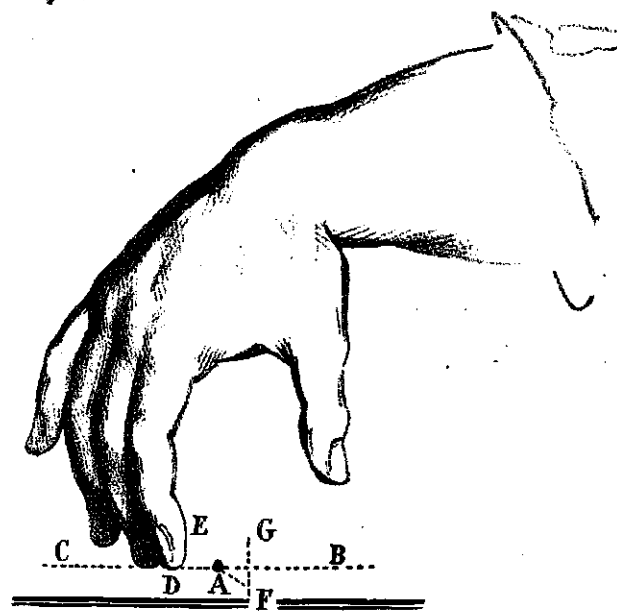


Fig. 20.

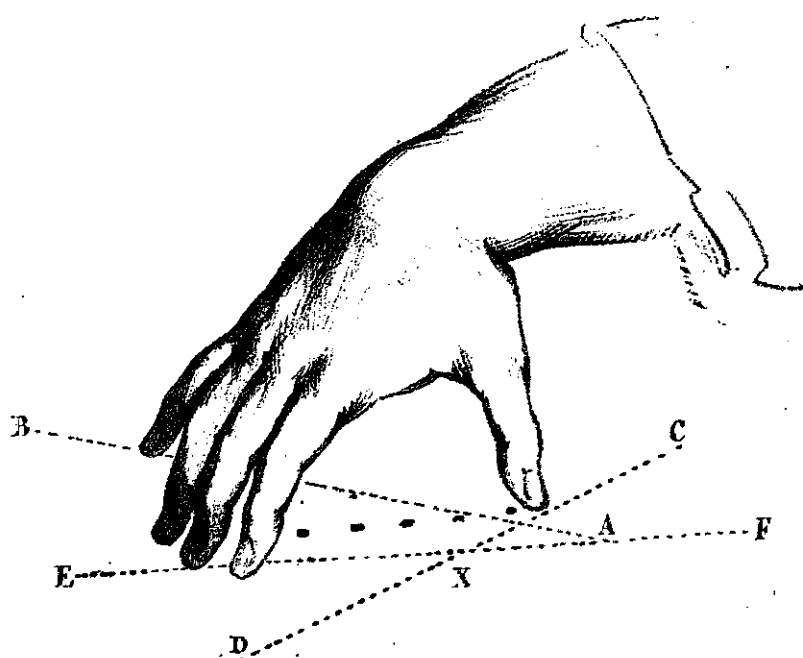


Fig. 19.



Fig. 21

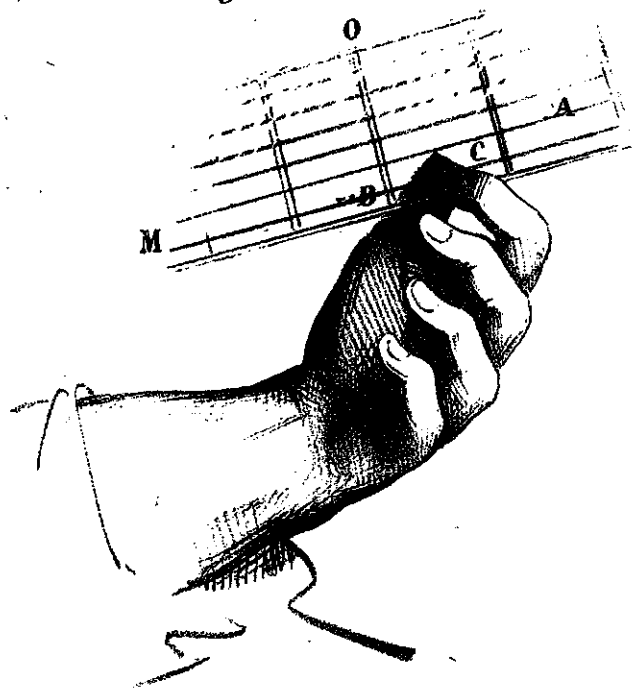


Fig. 23.

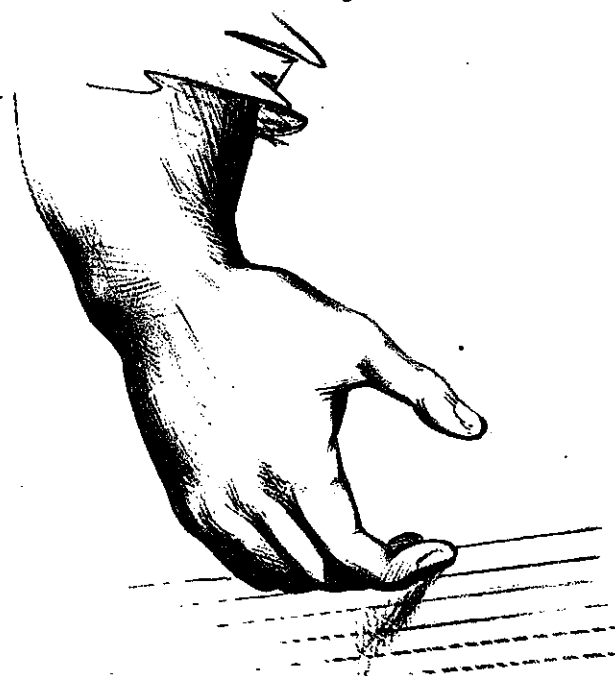


Fig. 22.

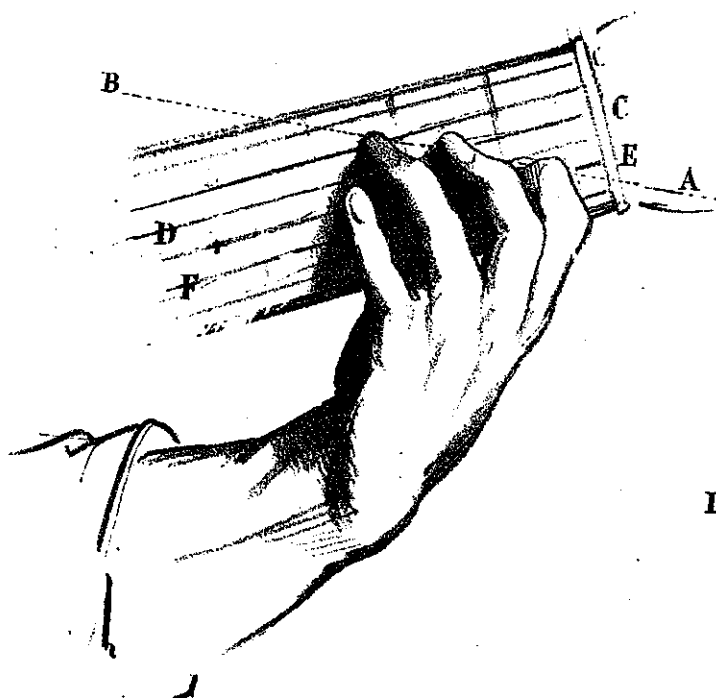
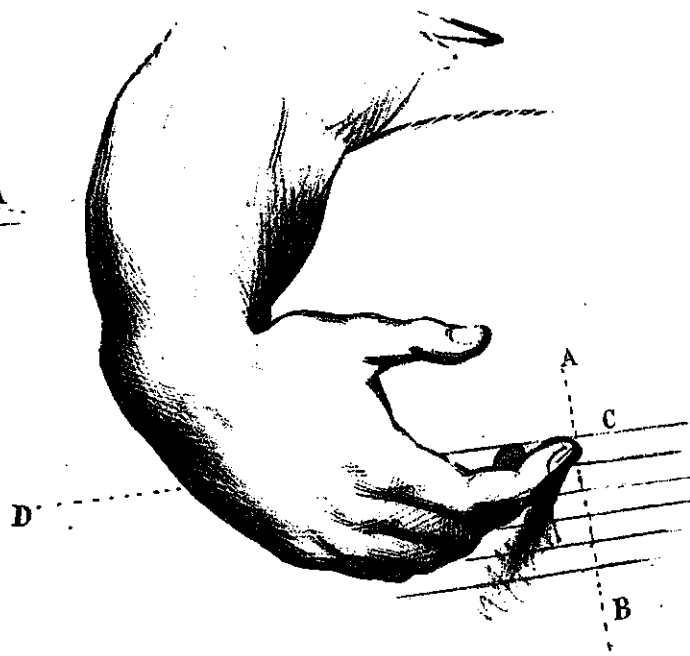



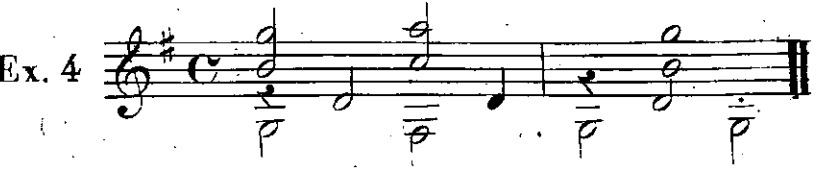




Fig. 24.




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^e Corde en re.

And^o Largo.

Ex. 14 

Fin.

Cordes a vide.

15.

6^e 5^e 4^e 3^e 2^e 1^e
Mi, La, Re, Sol, Si, Mi.

Disposition de la Gamme diatonique Majeur.

16.

Notes	1 ^e	2 ^e	3 ^e	4 ^e	5 ^e	6 ^e	7 ^e	8 ^e
Interval		Ton.	Ton.	Demi-ton	Ton.	Ton.	Ton.	Demi-ton
Application								
Cordes	3 ^e	4 ^e			5 ^e		2 ^e	
Cazes.	3	4	2	3	5	2	2	1
3 ^e	5	4			3		2	
4 ^e	1	3	4	5	1	3	4	2
4 ^e	2	4	5	2	2	2	3	
4 ^e	1	3	3	3	1	3	4	4
4 ^e	4	5	2	2	2	4	1	
4 ^e	3	4	2	3	1	3	1	1
5 ^e	1	3	2	4	2	4	1	2
5 ^e	2	4	1	2	4	1	3	4
5 ^e	3	2	2	3	1	2	4	5
5 ^e	3	1	3	4	1	3	3	5
5 ^e	2	4		1		5		7

GAMME DIATONIQUE MAJEUR.

Ex.17.

Ex.18.

Gordes. 6^{eme} 5^{eme} 4^{eme} 3^{eme} 2^{eme} Chanterelle.

Touche. 1 3 2 3 2 3 2 1 3 1 3 5 7 8 10 12

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

Sixieme Corde.

Ex.19.

Touche. Tonique. 2 4 5 7 9 11 12 2^e 2 3 5 7 9 10 12 3^e 1 3 5 7 8 10 12

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

4^e 2 4 6 7 9 11 12 14 5^e 2 4 5 7 9 10 12

6^e 2 3 5 7 8 10 12 7^e 1 3 5 6 8 10 12 13

Cinquieme Corde.

Tonique. 2 4 5 7 9 11 12 2^e 2 3 5 7 9 10 12 3^e 1 3 5 7 8 10 12

4^e 2 4 6 7 9 11 12 13 5^e 2 4 5 7 9 10 12

6^e 2 3 5 7 8 10 12 7^e 1 3 5 6 8 10 12 13

Quatrieme Corde.

Cazes. Tonique. 2 4 5 7 9 11 12 2^e 2 3 5 7 9 10 12 5^e 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^e 2 4 5 7 9 10 12 5^e 2 4 5 7 8 10 12

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

6^e 2 3 5 7 8 10 12 7^e 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^e 2 3 5 7 9 10 3^e 1 3 5 7 8 10 12

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

4^e 2 4 6 7 9 11 12 14 5^e 2 4 5 7 9 10 12

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

6^e 2 3 5 7 8 10 12 7^e 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^e 2 3 5 7 9 10 3^e 1 3 5 7 8 10 12

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

4^e 2 4 6 7 9 11 12 6^e 2 3 5 7 8 10

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

5^e 2 4 5 7 9 10 12 7^e 1 3 5 6 8 10 12 13

12 1 2 4 1 2 4 1 1 3 1 2 4 1 3 4

Chanterelle

Tonique. 2 3 4 5 7 9 11 12

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 x

Ex. 22

1

2

3

4

5

6

Ex. 23

Ex: 24 1 Violon

Musical score for Example 24, measures 1-4. The score is in common time (C) and features four staves: 1 Violon (treble clef), 2 Violon (treble clef), Alto (alto clef), and Basse (bass clef). The 1st Violon part begins with a series of chords in the first measure, followed by a melodic line in the second measure. The 2nd Violon part provides harmonic support with chords. The Alto part has a melodic line in the first measure. The Basse part has a steady eighth-note bass line.

Musical score for Example 24, measure 5. The Guitare part (treble clef) features a rhythmic pattern of eighth notes with a melodic contour.

Ex: 25 1 Violon

Musical score for Example 25, measures 1-4. The score is in G major (one sharp) and common time (C). It features three staves: 1 Violon (treble clef), 2 Violon (treble clef), and Basse (bass clef). The 1st Violon part has a melodic line with some slurs. The 2nd Violon part has a rhythmic eighth-note pattern. The Basse part has a simple harmonic accompaniment.

Musical score for Example 25, measure 5. The Guitare part (treble clef) features a melodic line with some slurs and a rhythmic pattern.

Ex: 26 1 Violon

Musical score for Example 26, measures 1-4. The score is in common time (C) and features three staves: 1 Violon (treble clef), 2 Violon (treble clef), and Basse (bass clef). The 1st Violon part has a melodic line with slurs. The 2nd Violon part has a rhythmic eighth-note pattern. The Basse part has a simple harmonic accompaniment.

Musical score for Example 26, measure 5. The Guitare part (treble clef) features a rhythmic pattern of eighth notes with a melodic contour.

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. ^{er} demi-ton.	1. ton.	1. ton.	1. ton.	1.½ ton.	1. ton.	1. ton.	1.
	2. ^e 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 is in D major, the fifth is in B-flat major, the sixth is in D major, the seventh is in E major, the eighth is in B-flat major, the ninth is in B-flat major, and the tenth is in B-flat major. The notation consists of rhythmic patterns of eighth and quarter notes, often beamed together. Above each staff, fret numbers (0-4) are written to indicate fingerings. The exercise concludes with a final chord in the fifth fret, marked with a double bar line and the number 15.

Ex: 39 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

Ex: 48

Exercices pour les Tierces

Moderato

The page contains three numbered exercises for practicing thirds. Exercise 1 is in common time (C) and consists of three staves of music with various fingering numbers (0, 1, 2, 3, 4) written below the notes. Exercise 2 is in 2/4 time and consists of three staves of music, featuring many beamed eighth notes and various fingering numbers. Exercise 5 is in 3/8 time and consists of two staves of music, also featuring beamed eighth notes and fingering numbers. The exercises cover a range of intervals and positions on the staff, including some trills and grace notes.

18

4

18

4

2 2 2 2 3 2 1 3 3

2 0 2 0 2 0 5 0

1 7 3

Fin.

5

3 2 3 1 2 2 2 0 2 2 5

3 3 3 2

6

3 3 2 0

Exercices pour les Sixtes.

1

2

3

4

3

3 3 3 2 3 3 2 2 3

3 2 2 3 3 1

1 3 2 3 3 1 3

3 1 3 2 3 3 3

2 3 3 2 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

Fin.

3 1 3 1 2 1 2

This page of musical notation is for guitar and consists of six systems of staves. Each system contains 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, accidentals, and guitar-specific symbols such as fret numbers (0-5) and bar lines. The first system is marked with a '5' at the beginning. The sixth system is marked with a '6' at the beginning. The page number '21' is located in the top right corner.

Exercice pour les Tierces et les Sixtes.

This musical score is a guitar exercise for guitar, consisting of ten staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is written in a single melodic line with various rhythmic values and includes numerous fret numbers (0, 1, 2, 3, 4) written below the notes. The second staff concludes with a double bar line and the word "fin". The third staff continues the exercise with similar notation and fret numbers. The fourth staff features a key signature change to one flat (Bb) and includes a double bar line with a repeat sign. The fifth staff is labeled "Mineur." and features a key signature change to two flats (Bb, Eb). The sixth staff continues in the minor key. The seventh staff includes first (1^e) and second (2^e) endings, indicated by curved lines above the staff. The eighth staff continues the exercise with fret numbers. The ninth staff also includes first and second endings. The tenth and final staff concludes the exercise with a double bar line and a repeat sign.

Ex: 49

Ex: 50
Doigts... 0 2 4 0 2 0 1 4 0 1 4
Cordes... 4^e 3^e 2^e 1^e

Ex: 51

Ex: 52

Ex: 53

Ex: 54

Ex: 55

Ex: 56

Ex: 57

Musical notation for Exercise 57, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/8 time signature. The middle and bottom staves are in bass clef with a key signature of one sharp (F#) and a 2/8 time signature. The music consists of eighth notes with fingerings and degrees (1^e, 2^e, 5^e) indicated below them.

Ex: 58

Musical notation for Exercise 58, consisting of three staves. The top staff is in treble clef with a key signature of three flats (B \flat , E \flat , A \flat) and a 4/8 time signature. The middle and bottom staves are in bass clef with a key signature of three flats (B \flat , E \flat , A \flat) and a 2/8 time signature. The music consists of eighth notes with fingerings and degrees (1^e, 2^e, 3^e, 4^e, 5^e, 6^e) indicated below them.

Ex: 59


Musical notation for Exercise 59, consisting of two staves. The top staff is in treble clef with a key signature of two sharps (F \sharp , C \sharp) and a 4/8 time signature. The bottom staff is in bass clef with a key signature of two sharps (F \sharp , C \sharp) and a 2/8 time signature. The music consists of eighth notes with fingerings and degrees (1^e, 2^e, 3^e, 4^e, 5^e) indicated below them.

Ex: 60

Musical notation for Exercise 60, consisting of one staff in treble clef with a key signature of three flats (B \flat , E \flat , A \flat) and a 4/8 time signature. The music consists of eighth notes with fingerings and degrees (1^e, 2^e, 3^e, 4^e, 5^e) indicated below them.


Ex: 61

Musical notation for Exercise 61, consisting of one staff in treble clef with a key signature of two sharps (F \sharp , C \sharp) and a 4/8 time signature. The music consists of eighth notes with fingerings and degrees (1^e, 2^e, 3^e, 4^e, 5^e) indicated below them.


Ex: 62 

Ex: 63 








Ex: 64 









Ex: 65 

Ex: 66 

Ex: 67 

Ex: 68 

Ex: 69 

Ex: 70 ac. ac. ac.

Ex: 71

Ex: 72

Ex: 75 Gazes. 2 3 1 2 4 1 1 2 4 1 2 4 1 2 4 1 2 4

Ex: 74

La numération indique les doigts de la main droite.

TABLEAU DES SONS HARMONIQUES

Ex: 75

6^e Corde. 5^e Corde.

4^e Corde. 3^e Corde.

2^e Corde. Chanterelle.

Resumé.

Ex: 76 Sons naturels

6^e 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^e 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.^{me} corde de la guitare est à l'unisson de la 2.^{me} du violoncelle, ainsi que la 4.^{me} corde du violon est à l'unisson de la 3.^{me} de la guitare.

à la 5.^e touche.

Sons harmoniques. à la 12.^e touche.

Veritable diapason de la guitare

Cordes 6.^e 5.^e 4.^e 3.^e 2.^e Chanterelle.

Andante.

Ex: 78 Resultat à produire

Opération en sons harmoniques.

6. e corde en re.

Ex: 79

sons naturels harmoniques

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 - re' 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 common 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 and fingerings. The third system shows further development of the exercise, including a sequence of notes that resembles a scale or arpeggio. The fourth system continues the exercise with more intricate patterns. 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 in treble clef and a piano accompaniment in treble clef. The key signature has two sharps (F# and C#). The lyrics are "mai piu mai piu mai piu con fu_sio_ne non". The piano accompaniment includes fingerings such as 4, 2, 2, 2, 2, 4.

v'è mai piu con fu_sio_ne non v'è

The second system continues the musical piece. The vocal line has lyrics "v'è mai piu con fu_sio_ne non v'è". The piano accompaniment includes fingerings such as 1, 3, 2, 3, 2, 3, 4, 1, 0.

L'empio

The third system shows the piano accompaniment for the word "L'empio". It features a treble clef and a key signature with two sharps. Fingerings include 1, 4, 4, 4.

Stuol di De_mo_ny op_pres_so

The fourth system features the piano accompaniment for the lyrics "Stuol di De_mo_ny op_pres_so". The key signature changes to one sharp (F#) and one flat (Bb). Fingerings include 0, 2, 3, 4, 2, 4, 4.

giu nel re_gno giu nel

The fifth system shows the piano accompaniment for the lyrics "giu nel re_gno giu nel". The key signature changes to one sharp (F#) and two flats (Bb and Eb). Fingerings include 3, 0, 1, 1, 3, 0, 1, 4, 1, 3, 4, 1.

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 some triplet markings.

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 includes some triplet markings and rests.

om - - - bre piom - - bó nel

The third system continues the vocal line and piano accompaniment. The lyrics are "om - - - bre piom - - bó nel". The piano accompaniment continues with eighth-note patterns.

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 features a consistent eighth-note accompaniment.

giu nel fe - - - gno dell'

V.S.

The fifth system continues the vocal line and piano accompaniment. The lyrics are "giu nel fe - - - gno dell'". The piano accompaniment continues with eighth-note patterns. 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 starting in the second measure. 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 (1, 2, 3, 4) and a bass line with chords.

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 (1, 2, 3, 4) and a bass line with chords.

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

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 -

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

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

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 pýil ciel mi - ró del

em pýil ciel mi - ró del

em pýil ciel mi - ró del

ciel mi - ró del

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,

nu_mee_ter noil so_glio del nu_mee_ter_noil

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 clefs) 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^{re} fois.') and a second ending ('2^e fois.') in the violin part. The score concludes with a double bar line at the end of the sixth system.