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FERNANDO SOR

Fantasia

Opus 4

for solo guitar

**from the New Complete Works for Guitar
of Sor, edited by Brian Jeffery**

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OPUS 4. FANTASIA.

This delightful work in rondo form, whose limpidity and modest technical demands go hand in hand, was first published in London in about 1815-18. Lewis Lavenu, the publisher, was the same man who had already printed two patriotic songs by Sor in 1810, in Arriaza's *Poesías Patrióticas*, which are reproduced in Chapter 1 of my book *Fernando Sor, Composer and Guitarist*. A gentle introduction marked Andante Largo (that is, in the terminology of the time, "Largo, with movement") leads into an extended and lively Rondo. Again, the original edition gives no opus number; this appears only in later Parisian editions.

The original edition calls it "A 2nd Fantasia", and until recently it was not known precisely why it was called that. However, following the recent discovery of an early London edition of the fantasia op. [12], we can now assume that it was that which was considered as the first fantasia, and this one (which as we have seen was originally published without opus number) as the second. Details of that discovery are given in the second edition (1994) of my book *Fernando Sor, Composer and Guitarist*, in which I also gave newly discovered details of concerts which Sor gave in London, in many of which he is said to have played a "Fantasia". We may guess that most probably opp. 4 and 12 were among the 'Fantasia's which Sor then performed. A Fantasia Concertante for guitar and strings was also among the works which Sor played in London; no score of it is known to survive, but perhaps it was a version of either op. 4 or op. 12, more probably op. 12.

This edition comes from the *New Complete Works for Guitar* of Sor, Volume 1, which I published in 1997 with Tecla Editions. For details of the various early editions of this work, please see the bibliography in my book *Fernando Sor, Composer and Guitarist* published by Tecla (www.tecla.com). For more details about this new edition, and more on Sor, see the Hebe's Web site (www.hebesweb.com).

In the original edition of this rondo, the sequence of the repeats and of the recurring sections appears to be corrupt. It has been conjecturally restored here. The repeats at bars 99ff. and 159ff. should probably be regarded as optional.

Bar 84: the repeat sign is editorial.

Bar 125, rest: in the original it is a turn: it could in fact be a turn, but it may well be a misprint for a rest.

Bar 137: the notation is unorthodox but clear enough.

The Meissonnier edition (see above) has been compared.

I would like to thank Darren O'Neill for making detailed comments on the proofs of this edition at an early stage.

BRIAN JEFFERY

FANTASIA

Dedicated to Miss Cornewalle

OPUS 4

INTRODUZIONE

Andante largo

6

10

13

16

19

22

f *p* *f*

dolce

RONDO

Allegretto

25

30

35

Musical staff 35: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of eighth and sixteenth notes with a steady bass accompaniment of dotted half notes.

39

Musical staff 39: Treble clef, key signature of two sharps. Features a dynamic marking of *f* (forte) and *p* (piano). Includes a repeat sign and fermatas.

44

Musical staff 44: Treble clef, key signature of two sharps. Features a dynamic marking of *f* (forte) and *p* (piano). Includes a repeat sign and fermatas.

49

Musical staff 49: Treble clef, key signature of two sharps. Continues the melodic and harmonic patterns from the previous staff.

54

Musical staff 54: Treble clef, key signature of two sharps. Continues the melodic and harmonic patterns from the previous staff.

58

Musical staff 58: Treble clef, key signature of two sharps. Continues the melodic and harmonic patterns from the previous staff.

63

Musical staff 63: Treble clef, key signature of two sharps. Features a dynamic marking of *rall.* (rallentando).

68

Musical staff 68: Treble clef, key signature of two sharps. Features a dynamic marking of *dolce* (dolce).

72

Musical staff 72: Treble clef, key signature of two sharps. Continues the melodic and harmonic patterns from the previous staff.

76

80

84

1. | 2.

p *legato*

87

91

cresc.

95

più

100

105

110

MINORE

115

120

124

128

131

135

138

142

146

1.

2.

p.

150

155

pp

159

163

168

173

1. 2. Coda
dolce

177

182

187