

Grand Solo

Op. 14

Fernando Sor
(1778-1839)

Andante

Musical notation for measures 1-4. The piece is in 6/8 time with a key signature of one flat (B-flat). Measure 1 starts with a treble clef and a bass clef. The treble clef has a 1st finger on the first string, a 2nd finger on the second string, and a 4th finger on the fourth string. The bass clef has a 3rd finger on the third string and a 4th finger on the fourth string. The notation includes various fingerings, including a 4-finger roll in measure 2. A dynamic marking of *p* is present at the beginning, and *mf* appears in measure 3. A chord diagram for the 6/8 CII chord is shown above the staff.

Musical notation for measures 5-8. Measure 5 begins with a treble clef and a bass clef. The treble clef has a 2nd finger on the second string, a 4th finger on the fourth string, and a 4-finger roll. The bass clef has a 3rd finger on the third string and a 4th finger on the fourth string. A dynamic marking of *p dolce* is present at the beginning, and *fp* appears in measure 8. A chord diagram for the 4/6 CII chord is shown above the staff.

Musical notation for measures 9-12. Measure 9 begins with a treble clef and a bass clef. The treble clef has a 3rd finger on the third string, a 2nd finger on the second string, and a 4-finger roll. The bass clef has a 1st finger on the first string and a 3rd finger on the third string. A dynamic marking of *mf* is present at the beginning. Chord diagrams for 4/6 CV and 4/6 CIII are shown above the staff.

Musical notation for measures 13-16. Measure 13 begins with a treble clef and a bass clef. The treble clef has a 1st finger on the first string, a 3rd finger on the third string, and a 4-finger roll. The bass clef has a 1st finger on the first string and a 3rd finger on the third string. A dynamic marking of *p* is present at the end of the section. A chord diagram for the 5/6 CI chord is shown above the staff.

Musical notation for measures 17-20. Measure 17 begins with a treble clef and a bass clef. The treble clef has a 1st finger on the first string, a 2nd finger on the second string, and a 4-finger roll. The bass clef has a 2nd finger on the second string and a 3rd finger on the third string. A dynamic marking of *p* is present at the end of the section. Chord diagrams for 2/6 CVI, X, 2/6 CVIII, and 2/6 CVI are shown above the staff.

Musical notation for measures 21-24. Measure 21 begins with a treble clef and a bass clef. The treble clef has a 1st finger on the first string, a 2nd finger on the second string, and a 4-finger roll. The bass clef has a 1st finger on the first string and a 3rd finger on the third string. A dynamic marking of *p* is present at the end of the section. A chord diagram for the 2/6 CVI chord is shown above the staff. The word *perdendosi* is written below the staff.

Allegro

26 $\frac{3}{6}$ CII

f *mf*

29

32 $\frac{4}{6}$ CII

f

35 $\frac{3}{6}$ CII

mf

38 *m i m*

41

44 $\frac{3}{6}$ CVII

f

47 $\frac{3}{6}$ CVII

50 $\frac{3}{6}$ CVII 6 $\frac{3}{6}$ CVII 6 $\frac{3}{6}$ CIII 6

53 $\frac{3}{6}$ CV $\frac{4}{6}$ CVII

56 $\frac{3}{6}$ CV $\frac{4}{6}$ CVII $\frac{3}{6}$ CV

59 $\frac{3}{6}$ CV $\frac{3}{6}$ CVII

62 $\frac{3}{6}$ CVII $\frac{2}{6}$ CV

65 $\frac{2}{6}$ CVII $\frac{2}{6}$ CV $\frac{3}{6}$ CV

4

68 $\frac{3}{6}$ CVII $\frac{3}{6}$ CVII

71 $\frac{2}{6}$ CV

74 $\frac{3}{6}$ CIV *mf*

76 a m a m i m *f*

79 *p*

82

85 a m i

88 *mf*

90

92 $\frac{3}{6}$ CVII \rightarrow $\frac{3}{6}$ CIX

95

97

99 $\frac{3}{6}$ CVII \rightarrow $\frac{3}{6}$ CIX

102 $\frac{3}{6}$ CIX

105

V

$\frac{3}{6}$ CV $\frac{3}{6}$ CIV $\frac{3}{6}$ CV

mf *p*

108

V

$\frac{3}{6}$ CV $\frac{3}{6}$ CIV

mf

111

$\frac{3}{6}$ CV $\frac{3}{6}$ CIV

f

114

$\frac{3}{6}$ CV $\frac{3}{6}$ CIV

f

117

$\frac{3}{6}$ CV $\frac{3}{6}$ CIV

f

120

$\frac{3}{6}$ CV $\frac{3}{6}$ CIV

f *mf*

124

(III)

$\frac{3}{6}$ CVI $\frac{3}{6}$ CIVI

mf

129 $\frac{4}{6}$ CVI *f*

132 $\frac{3}{6}$ CVI

135 $\frac{2}{6}$ CV

138 $(\frac{2}{6} CV)$

140

142

144 $\frac{3}{6}$ CI

147

pp *f*

150

p

153

f *mf*

156

mf

159

mf

162

smorzando *poco a poco*

165

Tempo I
f

168

mf

171

mf

174

f *mf*

177

mf *f*

180

mf *f*

183

mf *f*

186

f *mf*

189 $\frac{3}{6}$ CVII $\frac{3}{6}$ CVII

192 $\frac{3}{6}$ CVII $\frac{3}{6}$ CIII

195 $\frac{3}{6}$ CV $\frac{4}{6}$ CVII $\frac{3}{6}$ CV

mf

198 $\frac{4}{6}$ CVII $\frac{3}{6}$ CV

f *p*

201

204

207 $\frac{2}{6}$ CV

mf

210

212

215

218

220

223

226

229 $\frac{3}{6}$ CII

f

232 $\frac{3}{6}$ CVII

235

ff *p*

238

241

244

247 $\frac{5}{6}$ CI

p

250 HBI $\frac{5}{6}$ CI HBI

253 $\frac{5}{6}$ CI HBI

255 V VII

257 $\frac{3}{6}$ CVII $\frac{4}{6}$ CVII $\frac{4}{6}$ CVI

260 $\frac{4}{6}$ CVII

264

267 $\frac{3}{6}$ CVII

Musical Tip Sheet

The Big 5:

1. Reduce work with posture and a positive attitude
2. Troubleshoot - Everything should be easy
3. Breathe
4. Trust yourself to play accurately and musically inspired (instead of judging)
5. Always play as a gift to yourself and others

The 7 Steps to Learn Any Piece:

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, pausing when needed (no mistakes!)
7. Play hands together slowly in rhythm, counting aloud

Musical Starting Points:

1. Decide which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than the ones before and after)

Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (so you don't ingrain bad habits).
5. Video yourself for performance practice, and to hear what is working.

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