

typical pattern of a ‘rhythmic crescendo’ – moving from crotchets (the theme) to semiquavers via quavers and triplets, with one variation lying outside the pattern – followed by a variation in the opposite mode and a finale. Giuliani’s well-known variations on *Les folies d’Espagne* follow exactly the same template.

The influence of chamber music

In addition to choral music, there can be little doubt that Fernando Sor’s understanding of polyphony was greatly informed by the string chamber music of the classical era and again we need look no further than some of his studies for evidence of this. Op.31 no.14, for instance, is reminiscent of the early string trios by Haydn and Boccherini (typically scored for two violins and cello) in the way that its three independent voices relate to each other, moving individually or in pairs. Example 8a shows the first sixteen bars; in Example 8b the same passage is written as if it really *were* from a Haydn trio.

Example 8a Sor, Lesson in G, op.31 no.14, bars 1–16

Andantino

The musical score for Example 8a is presented in three staves. The first staff (bars 1-6) begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking 'Andantino' is centered above the first staff. The music starts with a quarter rest followed by a quarter note G4, then a quarter note A4, and continues with a series of eighth and quarter notes. The second staff (bars 7-11) continues the melodic line with eighth and quarter notes, including a triplet of eighth notes in bar 10. The third staff (bars 12-16) concludes the passage with a melodic line that includes a triplet of eighth notes in bar 14 and ends with a quarter rest in bar 16.

Example 8b Sor, Lesson in G, op.31 no.14, bars 1–16 (as string trio)

Andantino

7

12

The start of the second half of the third variation of Sor's opus 9 is equally revealing. If we reimagine this familiar passage as a fragment of a long-lost Mozart string-quartet movement (Example 9a), we are immediately reminded of something that Sor makes clear in his original (Example 9b) but that is often missed in performance: the repeated high Bs belong to a different voice from the open-string Bs. In bars 65 and 66, the alto voice (second violin) has the melody, which is momentarily interrupted by the upper voice (first violin) with its brief, chirping descant.

REPERTOIRE

Example 9a Sor, *Mozart Variations*, op.9, bars 65–68, scored for string quartet

Example 9b Sor, *Mozart Variations*, bars 65–68, original

Playing both these upper parts on the guitar requires the player to be – in chamber music terms – two players: each voice requires a separate colour, articulation and dynamic if it is to create the sort of dialogue that is the essence of string-quartet playing (illustrated in Example 9a by the two violins changing places). If, for instance, the upper voice enters too loudly, with no attempt at differentiation (solo guitar, Example 9b), the effect is likely to be one of a single voice making an octave leap. The tied B at the beginning of bars 65 and 67 should command the listener's attention until it finally gives way to the F# and the ensuing chromatic move to G# in bars 10 and 12.

Keyboard textures

A further influence on early-nineteenth-century guitar composition was the music of the *fortepiano*, especially the use of the