

Troisième

FANTASIE

Composée

Pour la Guitare

PAR

Ferdinando Sor.

Œuv. 10.

Prix 3.<sup>fr</sup>

A PARIS.

*Au Bureau du Journal de Guitare, Chez MEISSONNIER, Rue Montmartre, N° 182.*

*Et A TOULOUSE, Chez MEISSONNIER Aîné et Comp<sup>ie</sup> Marchands de Musique, Rue S<sup>t</sup> Rome, N° 49.*

(120.)

A. Heitmann

*[Faint, illegible handwriting on a light blue rectangular background, possibly bleed-through from the reverse side of the page.]*



JOHANNES COLLECTION

The image displays a collection of musical notation, likely bleed-through from the reverse side of the page. The notation is arranged in approximately seven horizontal staves. Each staff contains several measures of music, with notes and stems visible. The notation is mirrored across the page, suggesting it was printed on the back. The overall appearance is that of a page from a music manuscript or score, with the text 'JOHANNES COLLECTION' at the top.

# NOUVELLE COLLECTION.

La 6<sup>e</sup> Corde en Fa.

5<sup>e</sup> Fantaisie  
par F. SOR.

And.<sup>te</sup> largo.

A page of handwritten musical notation on eight staves. The notation is in a single system, likely for a keyboard instrument. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a complex texture with multiple voices, including a prominent melodic line in the upper register and dense chordal accompaniment in the lower register. The notation includes various rhythmic values, accidentals, and dynamic markings. The paper shows signs of age, with some staining and discoloration.

Andante Cantabile.

Thema

The main theme is written in 2/4 time with a key signature of one flat (B-flat). It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The melody is characterized by a slow, cantabile feel. The second and third staves continue the melodic line, with the third staff ending with a double bar line and repeat dots.

1<sup>re</sup> Var:

The first variation is written in 2/4 time with a key signature of one flat. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The melody is more rhythmic and includes a dynamic marking of *nat: etouf* (natural and staccato). The second and third staves continue the variation, with the third staff ending with a double bar line and repeat dots.

2<sup>e</sup> Var:

Mineur

The second variation is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of one staff of music. The melody is more rhythmic and includes a dynamic marking of *h* (accrescendo). The staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The variation ends with a double bar line and repeat dots.



Majeur



3<sup>c</sup> Var

The 3<sup>c</sup> variation consists of four staves of music. The first staff begins with a treble clef and a common time signature. The music is written in G major and features a complex, rhythmic texture with many sixteenth and thirty-second notes. There are several dynamic markings, including accents and slurs, throughout the piece. The second and third staves continue the intricate melodic and harmonic development. The fourth staff concludes the variation with a double bar line.

4<sup>c</sup> Var

The 4<sup>c</sup> variation consists of three staves of music. It begins with a treble clef and a common time signature. The music is written in G major and has a more rhythmic and melodic character than the 3<sup>c</sup> variation. It features a steady eighth-note accompaniment in the lower voice and a more active melody in the upper voice. The piece concludes with a double bar line.





Coda



