

Two Unknown Guitar Works by Fernando Sor

By Kenneth Sparr

Some years ago, going through the huge collection of music for voice and guitar which was brought together by Daniel Fryklund (now in the Music Library of Sweden), I found a previously unknown song by Fernando Sor, *Mon dernier mot*.¹ This discovery led me to suspect that more interesting things may lie slumbering in the heaps of music published particularly in France in the late 18th and early 19th century, in many cases hidden in the plentiful journals with music for voice and guitar. Some time ago I acquired a collection of four similarly bound “recueils” from France. The seller’s description of them was most incomplete and no mention was made of the many hundred works for guitar included in the four volumes and from the period 1805-1820. In fact all the music was for the guitar, of which the overwhelming majority was songs with guitar accompaniment. When I received the books and had a quick glance at them I certainly got excited. One volume had some issues of Pierre-Jean Porro’s *Journal de Guitare ou Lyre* of which no complete set has been located so far. In one of these issues of *Journal de Guitare ou Lyre* I also found a previously unknown and very early guitar solo by Fernando Sor and in another later periodical, *Soirées musicales*, an unknown French song by Sor.

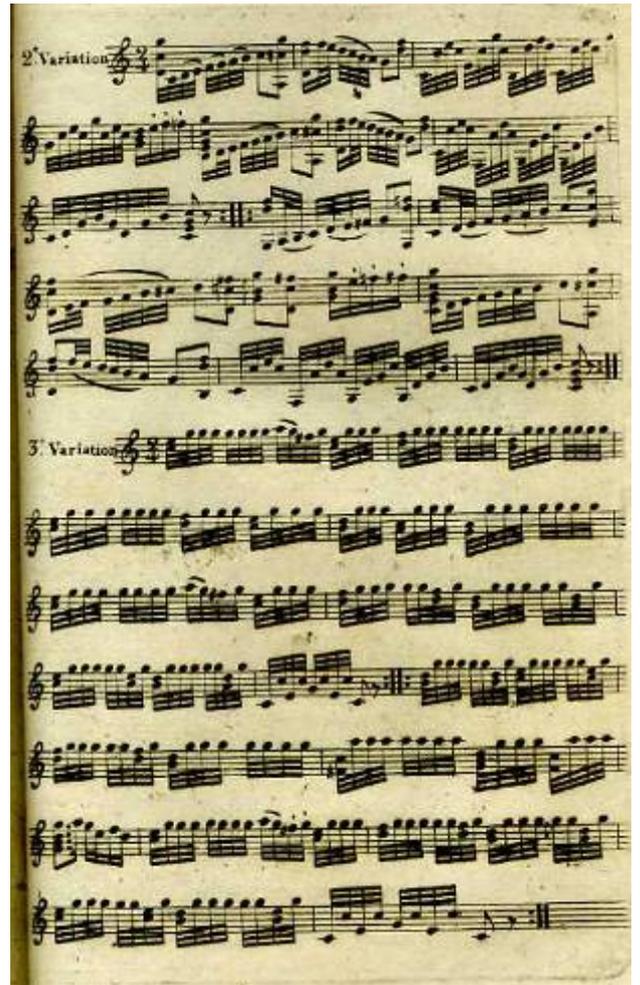
A well-known fact is that musical prints, unlike printed books, very seldom are dated and that you have to do some work before a print actually can be dated with some degree of certainty. The journals can be very helpful in that respect if you are able to give a more precise date to a specific issue of a particular journal. In some instances the journals or periodical prints are very precisely dated which makes this task much easier. There are examples of both categories in the history of guitar journals. I have in my collection a periodical publication, *La Muse Lirique ou Suite d’airs choisis Avec Accompagnement de Guitarre* published by Jolivet, with a very precise dating of each issue, e.g. Janvier 1771, that is January 1771. However, a perhaps more interesting periodical from the point of view of solo guitar music, *Journal de Guitare ou Lyre*, published by Pierre-Jean Porro, only gives the number of each annual volume, not the date, which means that you have to know which year one volume was published to be able to date the other volumes in the series (and still you cannot be really sure as this presuppose that the series is continuous, which not always was the case).

Etudes et Variations Espagnoles par Sors

Anyway, the main purpose of this article is to present two hitherto unknown works attributed to Sor and some other information in connection with that. As Jeffery states “no guitar music by Sor – indeed, no music by him of any kind – is known to have been printed in Spain before his exile in 1813”.² Josep Maria Mangado Artigas has shown that many of Sor’s early works appeared in manuscript copies, which is further confirmed by the following. Some of these early works also made their first appearance in print in French “journals”, mainly in the journals published around 1810 by a fellow guitarist, Salvador Castro de Gistau. In his *Journal de Musique Etrangère pour la Guitare ou Lyre*, Castro de Gistau published several of Sor’s works, such as those later known as Sor’s opp. 3, 14, 15(b) and two pieces (nos. 4 and 2) from opus 23 as well as some works without opus number. One of the aforementioned

1 Sparr, Kenneth, Ein unbekanntes französisches Lied von Fernando Sor. [*Gitarre & Laute* 26/1994, Heft 4 pp. 39-43]; En okänd sång av Fernando Sor i Sverige. [*Gitarr och Luta* 27/1994 No. 4 pp. 23-25]; An Unknown French Song by Fernando Sor in Sweden [*Soundboard* Vol. XXII, No. 1 pp. 39-43]; Una canzone sconosciuta di Fernando Sor in Svezia [*il Fronimo* No. 93 1995 pp. 37-40]
 2 Jeffery, Brian, *Fernando Sor Composer and Guitarist*. Second edition, Penderlyn 1994 p. 23

collections I recently acquired contains a few solo guitar works from Porro's *Journal de Guitare ou Lyre*. The most interesting among them is a set of variations, attributed to Sor. Its title is: *Etudes et Variations Espagnoles par Sors*. It consists of a theme with seven variations; of which the last variation is marked to be by Porro, not by Sor. One may speculate whether Porro's added 7th variation was only intended to fill out empty page-space! It certainly does not add any musical qualities. The variations are divided between two issues of Porro's *Journal*; as seen in the illustration, the theme and variation 1-3 appeared in issue no. 66 of the "18^{me} année" (18th annual volume); the rest in issue no. 69 of the same year.



Etudes et Variations Espagnoles par Sors. Theme and variations 1-3. In the author's collection.

AVIS.
LE JOURNAL DE GUITARE POUR LA 19^{ME} ANNEE
Sera Composé de 12 Grands Cahiers, Prix 26^{fr} 50^{ccs}
A PARIS chez l'Auteur, rue J. J. Rousseau N^o 14.

18^{ME} ANNEE, SUITE DES VARIATIONS DE SORS.
N^o 69. N^o 2.
GUITARE
OU LYRE.

4^e Variation

5^e Variation

6^e Variation

7^e Variation
Par P. Porro

dol

cres

Etudes et Variations Espagnoles par Sors. Theme and variations 4-7. In the author's collection.

The *Etudes et Variations Espagnoles* is a relatively simple variation work in complete conformity with the late 18th century variation tradition and can be seen as a good example of a “conventional and old-fashioned” treatment of this form for the early 19th century.³ It is simpler but otherwise reminiscent of the few known other early variation works by Fernando Sor, for example his *Air Varié* and *Théma Varié*, which were published in Castro's *Journal de Musique étrangère* c. 1810.

An obvious and indeed very close concordance to the work is the *Variaciones para guitarra* by an anonymous composer and in a Spanish manuscript (shelve mark 722-24) in the Biblioteca Histórica Municipal de Madrid.⁴ It consists of a theme with six variations. Even if the musical texts differ there are so many similarities that a very close connection can safely be assumed.⁵ However, the Spanish manuscript shows a more sophisticated writing and the

3 Sparks, Paul, The Guitar Variations of Fernando Sor, in *Estudios sobre Fernando Sor - Sor Studies* edited by Luis Gásser. Colección Música Hispana Textos. Biografías. Publicaciones del Instituto Complutense de Ciencias Musicales. Madrid s.a. pp. 419ff.

4 Briso de Montiano. Luis, *Un fondo desconocido de Música para Guitarra. Música española y francesa para guitarra (c. 1790 – c. 1808) en la Biblioteca Histórica Municipal de Madrid. Catálogo y notas sobre sus autores*, Madrid 1995. p. 155

5 I'm most grateful to Luis Briso de Montiano who has made the preliminary comparisons between the manuscript and the printed version.

French printed version has certainly been simplified and has the added seventh variation clearly composed and added by Pierre-Jean Porro.



Variaciones para guitarra. Biblioteca Histórica Municipal de Madrid 722-24. Photos kindly supplied by Luis Briso de Montiano.

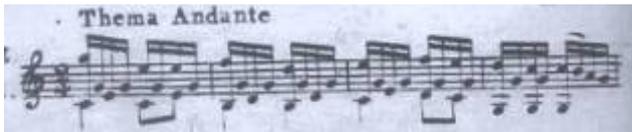
It will need a more detailed revision but as Luis Briso de Montiano has pointed out we may assume that the music contained in the manuscript is an original work by Fernando Sor. The third variation is most probably written by Sor. In his *Méthode pour la guitare*, he explained the way of using the right hand to produce this special texture or structure.⁶ The music in the printed source is a recreation or adaptation by Pierre-Jean Porro. If we start from this idea we have to conclude that Porro corrected the music with the main intention to make it easier to play for his journal subscribers. He altered the variations sequence (from 1-2-3-4-5-6 to 1-2-3-5-4-6) and wrote a new one (the seventh) which he probably thought more interesting to finish than the original sixth, a variation that we must consider the ending variation in the original manuscript source because of the three empty staves after it. In Luis Briso de Montiano's provisional opinion Porro (for commercial reasons perhaps) has modified the musical text but certainly did not improve it.

⁶ Sor, Fernando, *Méthode de guitare*, Paris 1830 p. 13, Ex 31. I am grateful to Luis Briso de Montiano who made this observation.

The writing of the second bar in the manuscript is as follows:



In the manuscript the melody has two eighth notes and a quarter note. In Porro's version the second eighth note has been eliminated and in that way making the first eighth note a quarter note:



But what Porro has missed (or maybe it did not matter to him) is that the rhythm he has modified is present again in the two following bars and he has not modified there! And surprisingly the "correct" rhythm modified in the second bar is present in its original form in bar number 6:



The second musical phrase in the manuscript (bars 9-16) starts with a timid dominant to go on bar 12 to a critical seventh. Sor has changed the rhythm in the initial bar (two eights for a quarter) probably with the intention of make the ascendant movement more interesting, decisive and different from the one in the first phrase that sounds playful (could the theme possibly be from a children's song?):



Porro has maintained the rhythm in the first phrase:



This is what can be seen at first sight only in the theme. There are also changes in bars 7-8 and 15-16 which are not a very good choice but a bit inferior.⁷

⁷ I'm most grateful to Luis Briso de Montiano who has made the preliminary comparisons between the MS and the printed version.

In his *Méthode pour la guitare* Sor refers himself to pieces of music written by him at the beginning of his career “très peu réfléchis à la vérité” (“with little consideration”, in Merrick’s translation).⁸ Sor adds that

plusieurs de ces morceaux n’auraient jamais été exposés au public si l’on m’eût consulté; mais des personnes qui en avaient des copies (la plupart incorrectes) en firent affaire avec l’éditeur, qui, faisant beaucoup trop d’honneur à mon talent, s’emparait avec plaisir de tout ce qui portait mon nom” (“several of these pieces would have never been exposed to the public, had I been consulted, but some persons who had copies (most of them incorrect) communicated them to the editor, who, doing far to much honour to my talents, seized with pleasure every thing that bore my name”, in Merrick’s translation).

Could the editor in question be Porro and could Sor have been aware of the changes made by Porro? Maybe Porro simply used a corrupt copy of Sor’s original work for his edition of the *Etudes et Variations Espagnoles*?

Unfortunately the Spanish manuscript does not give any indication about origin nor date. There is an announcement 1806 in the *Gazeta de Barcelona* which may have significance in this context:

En Madrid, en la tienda de papel rayado y música de la carrera de San Gerónimo, frente à la Soledad, se vende la música nueva siguiente... Para guitarra... gran sinfonia de Sors... variaciones de Sors... tema, con variaciones, de Sors...⁹

This announcement could refer to either printed or manuscript music. We know that hand copied music was common in the days when printed music was very expensive. On the other hand in Spain hand copied music was very common as there were practically no printers of music between 1801 and 1817, when Bartolomé Wirmbis started his business with the help from Federico Moretti.¹⁰ The announcement above could therefore be interpreted either as an offer for hand copied music or for imported printed music by Sor. Another detail is the form of the composer’s name used in the “Journal de Guitare”, “Sors”, as well as in the announcement above. According to Jeffery, “Sors” was the most common usage of Sor’s surname in Spain (which simply may be due to a misunderstanding and misspelling), and the spelling varied later on until “Sor” became the established spelling.¹¹ The use of the name form “Sors” certainly suggests an early date for this work.¹²

⁸ Sor, Fernando, *Méthode de guitare*, Paris 1830 p. 4. Sor, Fernando, *Method for the Spanish Guitar* Translated from the Original by A. Merrick, London s.d. p. 6. I’m very grateful to Luis Briso de Montiano who pointed out this to me.

⁹ Mangado Artigas, Josep Maria Fernando Sor: Aportaciones biográficas in *Estudios sobre Fernando Sor - Sor Studies* edited by Luis Gásser. Colección Música Hispana Textos. Biografías. Publicaciones del Instituto Complutense de Ciencias Musicales. Madrid s.a. p. 43.

¹⁰ As Luis Briso de Montiano has remarked. See also Gosálvez Lara, Varlos José, *L a edicion musical española hasta 1936*. Guía para la datación de partituras. Madrid 1995. p. 66

¹¹ Jeffery, Brian, Fernando Sor Composer and Guitarist. Second edition, Penderyn 1994 p. 3

¹² A detailed discussion about the spelling of Sor’s surname can be found in Mangado Artigas, Josep Maria, *La guitarra en Cataluña, 1769-1939*. London 1998 p. 13ff. and in Mangado Artigas, Josep Maria Fernando Sor: Aportaciones biográficas in *Estudios sobre Fernando Sor - Sor Studies* edited by Luis Gásser. Colección Música Hispana Textos. Biografías. Publicaciones del Instituto Complutense de Ciencias Musicales. Madrid s.a. p. 16ff.

Dating of the Porro publication

It could well be that the *Études et Variations Espagnoles* is one of the earliest published solo guitar works by Fernando Sor. There is no reference at all to the publisher Pierre-Jean Porro (1750-1831) in Jeffery's biography of Sor and I have not found any source which points to a more direct connection between Sor and Porro, with the exception of Sor's *Grand Solo*, which also exists in a version published by Porro (see below).¹³ As seen above, the Sor variations appeared in what is marked as the 18th annual volume of Porro's *Journal de Guitare ou Lyre*. The date of publication of these *Études* would be simple to establish if we knew the dates and chronology of the Journal. However, this is something of a challenge as no complete set of this journal seems to exist (Bibliothèque Nationale in Paris for example only has fragments of the 17th, 18th and 19th annual volumes). Porro's *Journal de Guitare* is not mentioned in Fellingner's *Periodica Musicalia*, in spite of it being one of the more long-lived of such musical journals. This indicates that very few copies of the journal seem to have survived

Devriès and Lesure suggest in their *Dictionnaire des éditeurs de musique français* that Pierre-Jean Porro published his *Journal de Guitare* during the years 1784-1811, at first in collaboration with Pierre-Joseph Baillon (who died in 1785), but later on his own.¹⁴ Tyler and Sparks state that the *Journal de guitare* approximately was published between 1784 and 1797.¹⁵ However neither of these assumptions seems to be correct. Porro started to cooperate with Joseph Baillon in 1784. Baillon published several periodicals where Porro often wrote the arrangements and this is also confirmed by an agreement between them dated 1784 which stated that Porro should compose some works to be published by Baillon.¹⁶ Baillon was the publisher of a journal for song and guitar under the name of *La Muse Lyrique*, which he took over from Jolivet probably in 1778. In Baillon's catalogues 1784 and 1786 there are a few guitar items stating Porro as composer and/or editor: *Étrennes de Guitare* (1784 and 1786), Porro's opus 3 *Nouveaux Airs de différents styles avec accompagnement de guitare, suivis de quelques badinages pour cet instrument seul, par M. Porro, dédiées à madame Brisson*, and *Nouvelles Étrennes* opus 4 (1786). After the death of Baillon in 1785 Porro cooperated with the widow until August 1787, when Porro started a business of his own at Rue Michel le Comte No. 26 in Paris. On 28 June 1788 *Annonces, affiches et avis divers* notice a new address for Porro: Rue Tiquetonne N. 10 (which in 1793-1794 probably was renumbered to No. 104).¹⁷ On 26 August 1796 *Journal de Paris* mentioned that Porro is at a new address again: Rue Beaurepaire No. 16, where he seems to have stayed for a while and the last notice of this address is 20 June 1805. The next notice about his address is dated as late as 22 January 1807 and now his address is Rue J.-J. Rousseau No.14.¹⁸ It seems logical to suppose that Porro started issuing his *Journal de Guitare* early in 1788 with the first annual volume. According to the title page of the *Journal de Guitare* 11eme année No. 1 "Le Prix de la souscription pour 48 Nos. sera à l'avenir de 24 # port franc. Chaque No. séparé 1 #... On souscrit en tout tems, Chaque Cahier séparé 3 #." It is not quite clear whether this means that the journal was published monthly or more irregularly. It seems logical to believe that each year consisted of 12 "cahiers", each containing 4 numbers (= pieces of music).

¹³ The work is not mentioned in the recent article by Paul Sparks, *The Guitar Variations of Fernando Sor*, in *Estudios sobre Fernando Sor - Sor Studies*... quoted above

¹⁴ Devriès, Anik & Lesure François, *Dictionnaire des éditeurs de musique français*. Vol. 1. Genève 1979 pp. 135 and 20.

¹⁵ Tyler, James, and Sparks, Paul, *The Guitar and Its Music from the Renaissance to the Classical Era*. Oxford 2002, p. 226

¹⁶ « 36 feuilles du *Journal de guitare* [probably *La Muse Lyrique*], et le journal pour l'année entière à commencer du 1er Avril 1784; de plus un recueil d'airs nouveaux du même volume et portant le même titre que ses *Étrennes de guitare* de 1784;... » Cited by Devriès, Anik & Lesure François, *Dictionnaire des éditeurs de musique français*. Vol. 1. Genève 1979 p. 20.

¹⁷ Johansson, Cari. *French Music Publisher's Catalogues of the Second Half of the Eighteenth Century*. Stockholm 1955 p. 5

¹⁸ Devriès, Anik & Lesure François, *Dictionnaire des éditeurs de musique français*. Vol. 1. Catalogues. Genève 1979 pl. No. 3 and No. 4. . Devriès, Anik & Lesure François, *Dictionnaire des éditeurs de musique français*. Vol. 1. Genève 1979 p. 134

If Devriès' and Lesure's assumptions were correct then the 18^{me} année should be 1801, which seems hard to believe if you consider the used timbre fiscal and other facts. The catalogue entry in the Bibliothèque Nationale gives the dating 1804-1806 for the 17-19th annual volumes. One clue to dating is the publisher's address. The 18th annual volume of Porro's *Journal de Guitare* has the address Rue J.-J. Rousseau No.14, which could mean a time span between May 1805 and up to 1817. There are issues of *Journal de Guitare* in the Robert Spencer Collection in the library of the Royal Academy of Music, among them a complete set of issues 2-72 of the 17th annual volume. Robert Spencer has left extensive manuscript notes attempting to date the *Journal de guitare*.¹⁹ Unfortunately only a few of Porro's catalogues have been preserved and their dating is uncertain and gives but a few clues to a more exact dating.²⁰ *Journal général de la littérature* announced in 1800 a "Journal de guitare par Porro, 13^{me} année", which corresponds with the supposition that the first issue of *Journal de Guitare ou Lyre* was published in 1788.²¹ Assuming that Porro started his *Journal de Guitare ou Lyre* in the beginning of 1788 and that he was careful in giving the correct "années" we may conclude that the 18th annual volume was published in 1805. Consequently we may also date the publication of Sor's *Etudes et Variations Espagnolles* to 1805 while Sor still was in Spain. This also implies that *Etudes et Variations Espagnolles* may be one of Sor's first published works for solo guitar.

As previously mentioned, Porro also published another, more important work by Sor: the Grand Solo opus 14. The Porro-version of this work has been described briefly by Mario Torta in an article in *Guitart*²². The title-page of this work reads as follow: *Grand Solo pour la guitare ou la lyre par F. Sors ...chez P. Porro .., Rue J.J. Rousseau, No. 14.*²³ An interesting detail of this edition which can be of some significance is a number "2" and the abbreviation "No", which is printed both on the title page and the first music page on the left respectively the right side of the title of the work.²⁴ This could suggest that the work was intended to be part of a series or perhaps a journal. Another sign of this is that the title is also present on the first music page. The format of the work also fits well into the new format that Porro announced in the issue No. 69 (18^{me}. Année) of the *Journal de Guitare ou Lyre* which contains the *Suite des variations de Sors*: «Avis. Le Journal de Guitare pour la 19^{me} année sera Composé de 12 Grands Cahiers, Prix 26fr. 50ces.» Obviously Porro's intention was to publish his journal in a larger format and raise the price considerably by no less than 47 %! This was a considerable change which may not have satisfied his customers and I have not come across any number of the 19th annual volume. Could the *Grand Solo* be one of the issues of the 19th annual volume and consequently have been printed already in 1806? This work also was printed by Castro in his *Journal de musique étrangère pour la Guitare ou Lyre c. 1810.*²⁵ Mario Torta suggests in the forthcoming edition of the Porro edition of *Grand Solo* that it may have been published in the period 1811-1812²⁶.

19 I'm grateful to Kathy Adamson at the Royal Academy of Music who has kindly supplied me with information on the issues of *Journal de Guitare* in the Robert Spencer collection as well as a transcription of his notes concerning Porro and his publications.

20 An early one of Porro's catalogues is in my collection. This is included in Porro's *Journal de Guitare*, 11th annual volume, No. 16, and must have been printed at the same time as this issue of the journal, perhaps in 1799. In the catalogue is also an advertisement of Porro's op. 27, which suggest that this work was printed about the same time. The address given on this catalogue is Rue Beaurepaire No. 16, which suggests that the catalogue was published between August 1796 and January 1807. Interestingly enough this catalogue mentions a *Journal de guitare Avec les Etrennes* and announces 1-11th annual volumes of the journal, the last two «avec Timbre». It seems probable that the 10th and 11th annual were "avec Timbre" I have in my collection both *Journal de Guitare* 11e année No. 1-4, 13-16 and Porro's op. 27 which is *Douze romances nouvelles...*, signed by Porro.

21 I'm grateful to Erik Stenstadvold who provided me with the information from *Journal général de la littérature*.

22 Torta, Mario, Le Sonate per chitarra di Fernando Sor. Seconda parte. *Guitart* No. 21 (2001) pp. 36ff.

23 I'm very grateful to Mario Torta who supplied me with copies of his articles in *Guitart* as well as pictures from this edition.

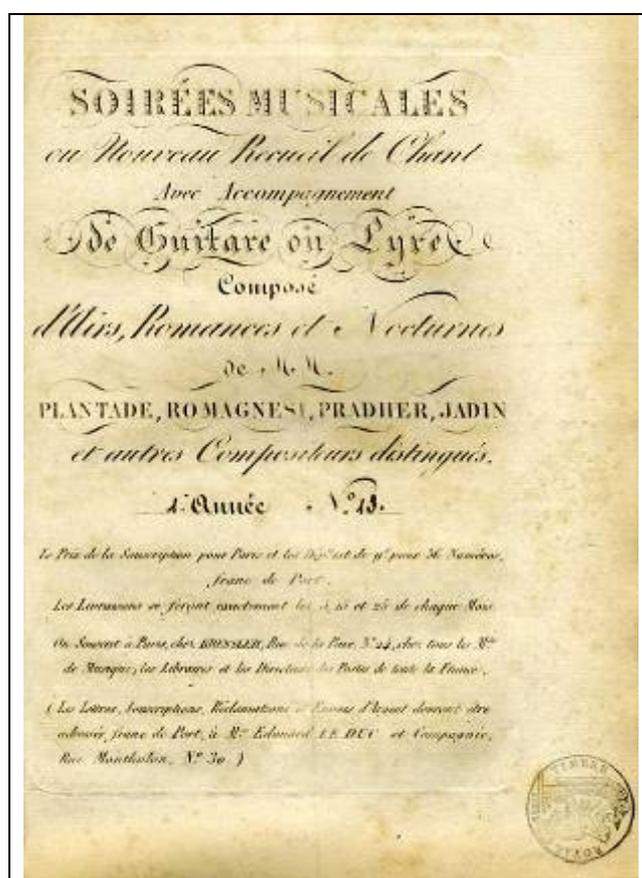
24 The same plate seems to have been used for the title on the title page and the first music page.

25 Jeffery, Brian, *Fernando Sor Composer and Guitarist*. Second edition. Penderyn 1994 p. 155

26 Information kindly provided by Mario Torta

La bergère délaissée – an unknown French song by Sor

Another unknown French song by Fernando Sor appears in a recueil which I have acquired. The song has the following title: *La bergère délaissée. Romance de Léonard. Musique de F. Sor. Arrangée pour Guitare par Meissonnier Jeune. ... chez Bressler, Rue de la Paix, No. 24.* This song was included in a musical journal, *Soirées musicales*, first annual volume as no. 13. As with the earlier examples this song was found in a bound “recueil”, which contains issues from the periodical *Soirées musicales*. This journal was published by Antoine-Jean Louis Bressler (1790-?) who seems to have been active as a music publisher at the address Rue de la Paix No. 24 during the period 1810-1831. The information about Bressler’s activities is very scanty and Devriès-Lesure do not mention his journal *Soirées musicales*.²⁷ According to the title-page correspondence concerning the journal should be addressed to Mr. Edouard Le Duc et Compagnie, Rue Montholon, No. 30, but no information has been found concerning Edouard Le Duc.



Title page of *Soirées musicales*, first annual volume. In the author’s collection.

²⁷ Devriès, Anik & Lesure François, *Dictionnaire des éditeurs de musique français*. Vol. II.. Genève 1988 p. 80

2

LA BERGÈRE DÉLAISSÉE.
ROMANCE DE LÉONARD.
Musique de F. SOR.
Arrangée pour Guitare par MEISSONNIER Jeune.
Prix: 75^c.
A Paris, chez BRESSIER, M^d de Musique, Rue de la Paix, N^o 24.
Andante.

Guitare.

U - ne jeu - ne ber - gè - re
les yeux baignés de pleurs, à l'écho soli - tai - ré
confi - ait ses douleurs: hé - las! loin d'un par - je - re où
vais - je recon - rir; tout me trahit dans la na - tu - re je

3

n'ai plus qu'à mou - rir, tout me trahit dans la na - tu - re je
n'ai plus qu'à mou - rir.

2. C. Est - ce là ce bœ - ca - ge ou j'en tendais sa voix? ce tilleul dont l'om - bra - ge nous couvrait tant de fois? cet a - zi - le champ - tre en - vain va re - fleurir, ô doux printem - s tu vas re - naître et moi je vais mou - rir, ô doux printem - s tu vas re - naître et moi je vais mou - rir.

3. C. Un jour viendra peut - être que tu n'aimeras plus, a - lors je ferai n'ai - tre tes regrets super - flus; tu verras mon i - ma - ge tu m'en - tendras gé - mir tu te plaindras berger vo - la - ge de m'avoir fait mou - rir, tu te plaindras berger vo - la - ge de m'avoir fait mourir.

Soirées Musicales, 1^{re} Année, N^o 15.

La bergère délaissée. Romance de Léonard. Musique de F. Sor. Arrangée pour Guitare par Meissonnier Jeune. In the author's collection.

Imogen Fellingner, in her magnificent bibliography, *Periodica Musicalia*, lists a few separate issues of the first and second “années”, dating them c. 1820-1821.²⁸ Fellingner’s suggestion of a date seems reasonable as *Soirées musicales* is mentioned in Gardeton’s *Bibliographie musicale...*, which was published in 1822²⁹. This limits a probable date for the publication of this journal to 1815-1822.³⁰ This means that this song most probably was published when Sor was living in England. Fellingner notes that there were parallel editions of the *Soirées musicales* for “Piano ou Harpe” and with “Accompagnement de Guitare ou Lyre”. In the *Catalogue des ouvrages de musique vocale et instrumentale composant le fonds de A. Meissonnier* from 1827 Sor is listed with five songs with piano accompagnement, among them also *La Bergère délaissée*.³¹ It is difficult to tell which version was the first to be published even if it seems likely that the version for song and piano takes precedence, as implied by the title: “Arrangée pour Guitare”. The answer to why Sor did not arrange it for the guitar himself may simply be due to the fact that he lived in London at this time. Instead

28 Fellingner, Imogen, *Periodica Musicalia (1789-1830)*, Regensburg 1986.

29 Gardeton, Cesar, *Bibliographie musicale de la France et de l'étranger*. Facs. Genève 1978 p. 284

30 The catalogue of Bibliothèque Nationale gives a time span between 1815 and 1830

31 Meissonnier’s catalogue is kept in F-Pn. This information was kindly supplied by Erik Stenstadvoid.

the accompaniment was provided by Meissonnier Jeune, identical with Jean-Racine Meissonnier (1794-1856), the younger brother to Jean-Antoine Meissonnier (1783-1857), Sor's main Paris publisher. Jean-Racine Meissonnier also was active as music publisher from 1820. Meissonnier Jeune was enormously productive and provided numerous guitar accompaniments to music by others. The underlying text to this work by Sor is said to be by "Léonard". Could this be Nicolas-Germain Léonard (1744-1793)? He was French, born on Guadeloupe, but he came to France when quite young. He published poetry which seems to have been appreciated in his time and occasionally his texts was used even later. An example of that is the romance *Si Colin est auprès de moi* set to music by Louis Moreau and published in 1826. It seems therefore quite reasonable to suppose that Nicolas-Germain Léonard is identical with the writer of the text to Sor's song.

As shown above the journals and "recueils" (collections) with voice and guitar accompaniment can occasionally provide surprises and new information. Considerable parts of the French repertoire for the guitar (mostly songs with guitar accompaniment) were published in periodical journals. Some of these journals were quite long-lived, but many also were very short-lived. It is also clear from Imogen Fellinger's magnificent bibliography, *Periodica musicalia*, that library holdings of these journals are indeed very incomplete (not to say uncatalogued), which of course means that researchers have difficulties in locating and identifying composer's works due to the lack of sources.³² Although these musical journals are scattered and incomplete the extent of the preserved parts are still quite impressive and the total of it is almost incalculable. A considerable amount of this material may still be in private hands and their present owners may not realize its scarcity, nor its importance or relevance for the history of the guitar.

Finally I would like to express my sincere thanks to Luis Briso de Montiano, Erik Stenstadvold and Lena Kokkaliari who all have added valuable information, comments and have suggested important changes to the text.

This article was first published in an Italian version in [il Fronimo](#), Nr 144, ottobre 2008, pp. 28-38 as *Due pezzi sconosciuti di Fernando Sor*.

³² Fellinger, Imogen, *Periodica Musicalia* (1789-1830), Regensburg 1986.