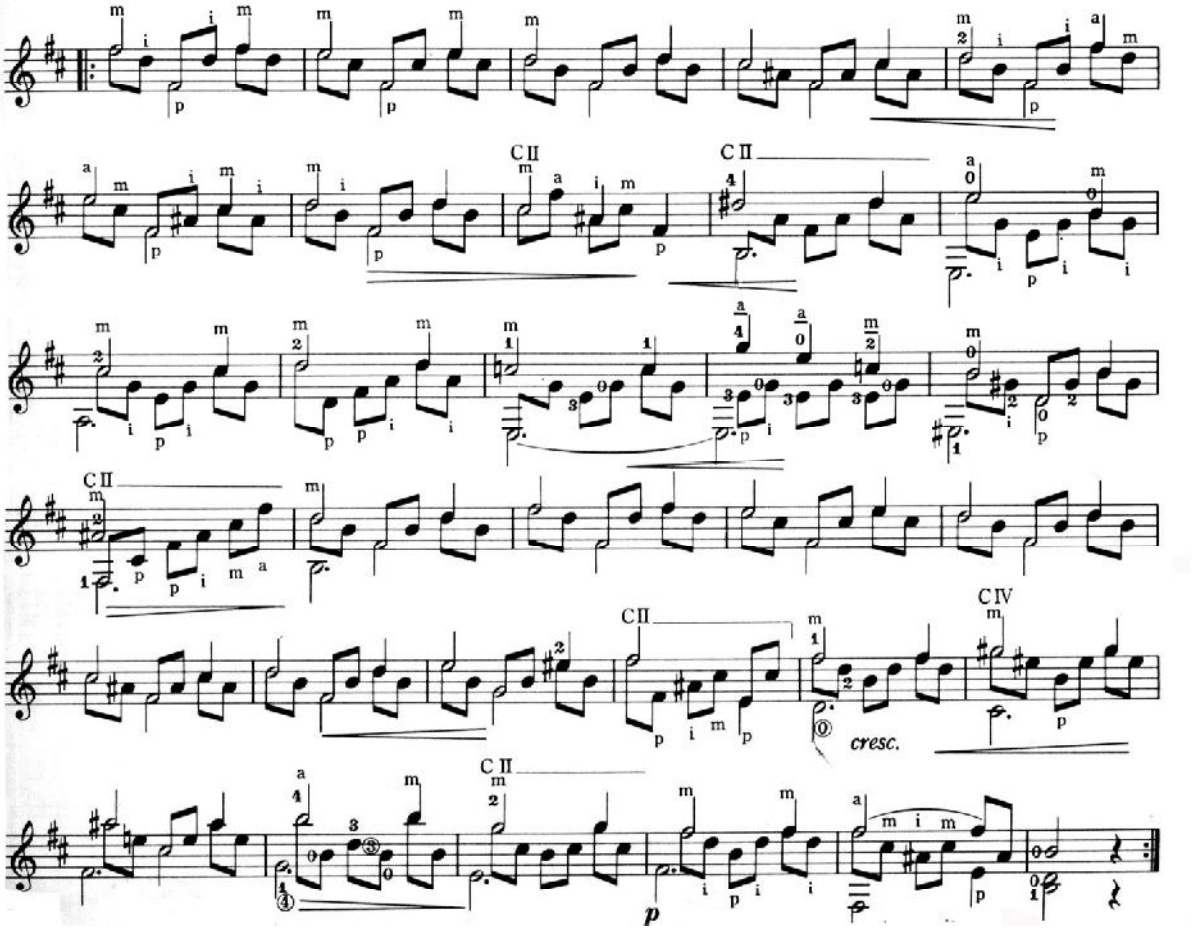
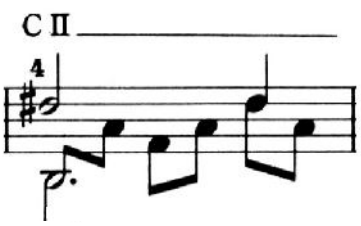
The B Section:

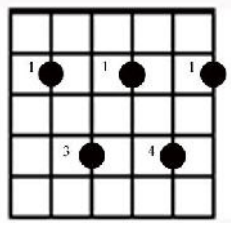


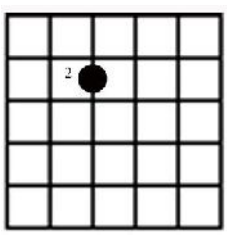
This section is contains the measures that cause the student the most difficulty: measures forty-two through forty-six, give or take a measure at the end of the run. As in many pieces (read: most) fingering is critical. Poor choices in left hand fingering can paint the student into a corner "you can't get there from here"-type fingerings will render whole phrases unplayable mine fields.

The chord forms/hand shapes remain consistent with the two phrases in the A section until measure twenty-one where an extra F# is added (using the first finger on the first string, second fret) to the basic B minor form. See the photograph in the paragraph regarding measure four. This is the basic hand shape. Simply place the first finger seen wagging in the aforementioned photo and place it on the F#.

Measure twenty four is the dominant chord and leads us to a surprise in measure twenty five. This chord is used to very briefly (just one measure) modulate to a



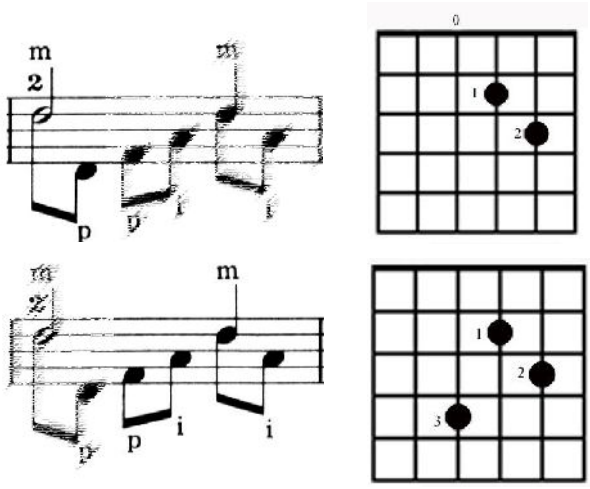


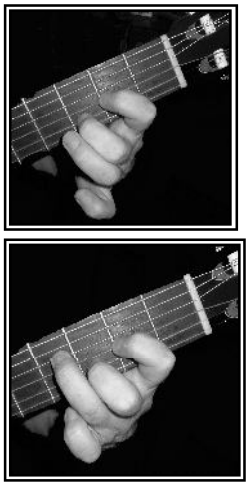


new tonality—E minor. I particularly enjoy this portion of the piece. Note the placement of the third finger in the B7 chord.

Sor then moves the piece through an A7 tonality used as a dominant of D major to a beautiful C major chord in the first inversion (measure twenty-nine) with the open low E string supplying the lowest pitch.

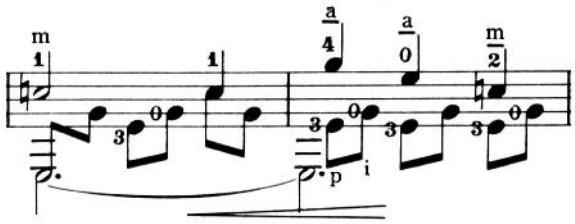
Please note fingering for measure twenty eight. The D major chord is arpeggiated with an open string and a fretted note on the same string.



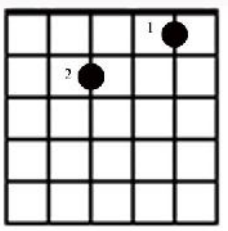


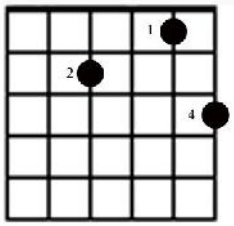
Note: on the first beat the first finger is fretting the D on the second fret, B string. The D one octave below is played as the open string. On beat two, the third finger comes into play, fretting the F# on the fourth fret on the D string.

In measure twenty-nine Sor gives us a lovely change-up to the expected harmonic progression and writes a C major tonality in the first inversion. This is prolonged in measure thirty as a continued arpeggio figure completed with the fourth finger of the left hand.

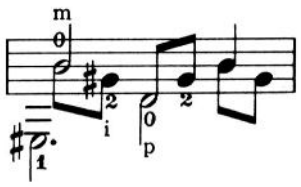


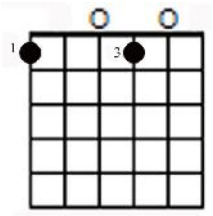
Please note that the notes fretted in measure twenty-nine remain down throughout the two measures. The open E is also tied into measure thirty, so nothing changes with the left hand until the fourth finger drops in at measure thirty to execute the G note on the third fret.



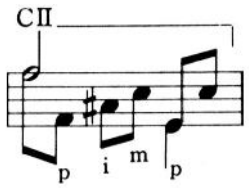


Measure thirty one contains an interesting harmony. The E# is a passing tone to the dominant that arrives in the next measure, measure thirty two (E#? Yes, a theoretical note even though it is an F in execution; think of it as you would an A# and a G , the same pitch, but capable of assuming an alias!) The chord itself? Think of it as a transitory assembly of passing tones—the E# passes to the F#, the G# passes to the A#, the D to the C etc. Treat it accordingly—I particularly like to accent the interesting quality of the chord by approaching with a bit of rubato and dynamics changes.





Measures thirty three through thirty nine are identical to the first phrase of the A section of the piece. The performer should determine how to phrase this section so that it doesn't sound merely like a repeat of the original theme, but a reiteration of that theme leading to the finale of the piece. Consider dynamics, rubato, tone shading and any other color on your musical palette. Measure forty is nothing new, but it does contain the seventh of the chord making the chord not just a dominant, but a dominant seventh (dom^7.) Sor did not use this harmony to complete the first phrase of the A section. I believe he did this so that when he reiterated the phrase in the B section it would be even less stable than the plain dominant and would really pull the ear to seek resolution.



Now begins the phrase that stymies students – a chord progression that leads to the final cadence. That's a tale for next session!