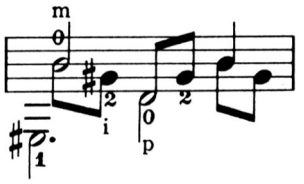
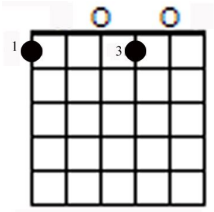
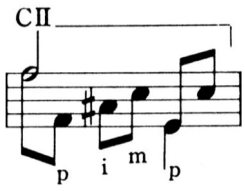
Measure thirty one contains an interesting harmony. The E# is a passing tone to the dominant that arrives in the next measure, measure thirty two (E#? Yes, a theoretical note even though it is an F in execution; think of it as you would an A# and a G♭, the same pitch, but capable of assuming an alias!) 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.

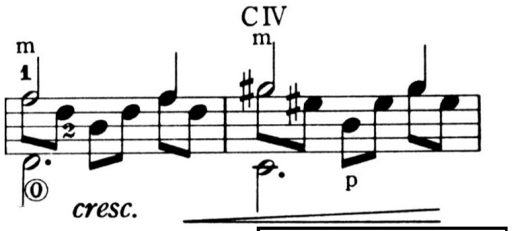




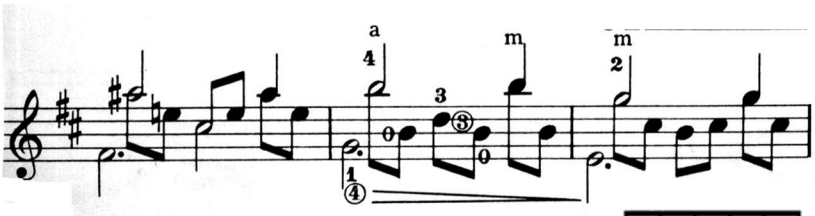
Measures thirty three through thirty nine are identical to the first phrase of the A section of the piece. The performer should determine how to phrase this section so that it doesn't sound merely like a repeat of the original theme, but a reiteration of that theme leading to the finale of the piece. 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.

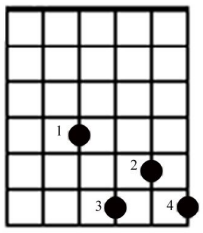


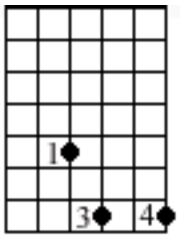
Now begins the phrase that stymies students – a chord progression that leads to the final cadence.

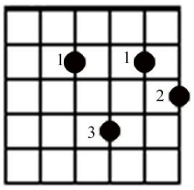


The Barré IV C#7 chord is no big deal, but fingering is critical in preparation for the next measure. The next measures, forty three, forty four and forty five contain the hand shapes with which the student invariably has the most trouble. Correct fingering (as I always say) is crucial. With correct preparation through correct fingering, these measures are not as daunting as they first appear.









Please note the similarity in fingering between measures forty-three and forty-four. The right hand fingering pattern remains exactly the same which sometimes perplexes students as there is the funny feeling of reading a chord with an open string in its midst in forty four. In forty three the second eighth note is higher in pitch than the third, In forty four, this relationship changes—the source of the perplexity.

Measures forty-six, forty-seven and forty-eight contain no new material and are reiterations of familiar hand shapes from earlier in the piece.

Overall, what have we at this point? Etude Five is a seemingly straightforward exercise with good examples of Sor's lovely compositional hallmarks. What the student must do is complete a twofold mission. The first mission is to master the technical aspects of the piece. Now I say 'first' and 'second' but the intent is to complete these missions simultaneously – or as close thereto as possible. The second mission is to create a pleasant musical experience for the listener (and performer!) which is what I will often call *bringing something to the party*.