

# Estudio No. 4

Sor-Segovia 20 studies

Op. 6, No. 1

Fernando Sor  
(1778-1839)

**Allegretto**

Measures 1-4 of the piece. The first system includes fingering numbers (1, 2, 3, 4, 1, 0, 1, 3, 0, 1, -2, 1, 0, 3, 0, 1, 2) and chord diagrams for  $\frac{3}{6}$ CII, HBII, and  $\frac{4}{6}$ CII. A crescendo hairpin is at the end of the system.

Measures 5-8. Measure 5 includes fingering (1, 2, 3, 0, 1, 2, 3, 1, 4, 0, 2, 3, 4, -3, 4, 4, 4, -4, -4, -4, 2, 1, 1, 1, 0, 1, 1, 0, 1, 1, 0, 0, 0). Measure 6 has a sharp sign (#) above the first note. Measure 7 has a circled 5 (5) below the first and second notes. Measure 8 has a circled 5 (5) below the first note. Chord diagrams for  $\frac{4}{6}$ CII,  $\frac{3}{6}$ CII, and  $\frac{4}{6}$ CII are shown.

Measures 9-12. Measure 9 includes fingering (1, 2, 3, 4, 1, 0, 2, 1, 3, 0, 1, -2, 1, 0, 3, 0, 1, 2). Measure 10 has a sharp sign (#) above the first note. Measure 11 has a circled 5 (5) below the first note. Measure 12 has a circled 5 (5) below the first note. Chord diagrams for  $\frac{3}{6}$ CII, HBII, and  $\frac{4}{6}$ CII are shown. Crescendo and decrescendo hairpins are used.

Measures 13-16. Measure 13 includes fingering (1, 2, 3, 0, 1, 2, 3, 1, 4, 0, 2, 3, 4, -3, 4, 4, 4, -4, -4, -4, 2, 1, 1, 1, 0, 1, 1, 0, 0, 3). Measure 14 has a sharp sign (#) above the first note. Measure 15 has a circled 5 (5) below the first and second notes. Measure 16 has a circled 5 (5) below the first note. Chord diagrams for  $\frac{4}{6}$ CII,  $\frac{3}{6}$ CII, and  $\frac{4}{6}$ CII are shown. A crescendo hairpin is at the end of the system.

Measures 17-20. Measure 17 includes fingering (1, 1, 3, 0, 1, 2, 3, 2, 1, 2, 3, 1, 4, 2, 1, 3, 0, 1, 3, 0, 0, 0). Measure 18 has a sharp sign (#) above the first note. Measure 19 has a circled 5 (5) below the first note. Measure 20 has a circled 5 (5) below the first note. Chord diagrams for  $\frac{4}{6}$ CII, HBII,  $\frac{4}{6}$ CII, and  $\frac{3}{6}$ CII are shown. A *cresc.* marking is present. A decrescendo hairpin is at the end of the system.

Measures 21-24. Measure 21 includes fingering (1, 3, 4, 1, 0, 4, 3, 2, 1, 1, 2, 3, 4, -4, 4, 4, -4, -4, 2, 1, 1, 1, 0, 1, 1, 0, 0, 0). Measure 22 has a sharp sign (#) above the first note. Measure 23 has a circled 5 (5) below the first note. Measure 24 has a circled 5 (5) below the first note. Chord diagrams for  $\frac{3}{6}$ CII and  $\frac{4}{6}$ CII are shown. A decrescendo hairpin is at the end of the system.

25  $\frac{3}{6}$ CII

*p*

29 HBII  $\frac{1}{6}$ CII

33  $\frac{4}{6}$ CII  $\frac{3}{6}$ CII HBII  $\frac{1}{6}$ CII

37  $\frac{4}{6}$ CII  $\frac{3}{6}$ CII  $\frac{3}{6}$ CII

41  $\frac{3}{6}$ CII

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**Allegretto**

3/6 CII

HBII

4/6 CII

T  
A  
B

5

4/6 CII

3/6 CII

4/6 CII

3/6 CII

T  
A  
B

9

3/6 CII

HBII

4/6 CII

3/6 CII

HBII

4/6 CII

T  
A  
B

13

4/6 CII

3/6 CII

4/6 CII

4/6 CII

3/6 CII

4/6 CII

T  
A  
B

17

( $\frac{4}{6}$ CII) HBII  $\frac{4}{6}$ CII  $\frac{3}{6}$ CII

*cresc.*

TAB: 5 5 5 3 | 2 2 2 2 | 3 3 3 3 | 2 2 2 2

A: 2 2 2 2 | 3 3 3 3 | 2 2 2 2 | 3 3 3 3

B: 0 2 4 0 | 4 0 4 2 | 0 2 4 0 | 0 2 4 0

21

( $\frac{3}{6}$ CII)  $\frac{4}{6}$ CII

*p*

TAB: 2 2 2 2 | 3 3 3 3 | 4 4 4 4 | 4 4 5 3

A: 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 2 2

B: 3 4 3 2 | 2 0 2 1 | 1 3 2 0 | 0 2 2 0

25

$\frac{3}{6}$ CII

*p*

④

TAB: 2 2 2 2 | 0 0 0 0 | 0 0 0 0 | 3 3 3 3

A: 3 3 3 3 | 3 3 3 3 | 2 2 2 2 | 5 5 5 5

B: 0 4 4 2 | 0 2 4 0 | 2 2 2 0 | 4 0 7 4

29

HBII  $\frac{4}{6}$ CII

*p*

④

TAB: 3 3 3 3 | 3 3 2 2 | 0 0 0 0 | 2 2 2 2

A: 4 4 4 2 | 5 5 3 3 | 3 3 2 2 | 3 3 3 3

B: 5 4 4 2 | 4 0 0 4 | 2 2 2 0 | 0 3 3 2

33  $\frac{4}{6}$ CII  $\frac{3}{6}$ CII HBII  $\frac{4}{6}$ CII

37  $\frac{4}{6}$ CII  $\frac{3}{6}$ CII  $\frac{3}{6}$ CII

41  $\frac{3}{6}$ CII

# Musical Tip Sheet

## The Big 5:

1. Reduce work with posture and a positive attitude
2. Troubleshoot - Everything should be easy
3. Breathe
4. Trust yourself to play accurately and musically inspired (instead of judging)
5. Always play as a gift to yourself and others

## The 7 Steps to Learn Any Piece:

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, pausing when needed (no mistakes!)
7. Play hands together slowly in rhythm, counting aloud

## Musical Starting Points:

1. Decide which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than the ones before and after)

## Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (so you don't ingrain bad habits).
5. Video yourself for performance practice, and to hear what is working.

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