

Etude

Op. 6, No. 9

Fernando Sor
(1778-1839)

Andante Allegro

Musical notation for measures 1-3. The piece is in G major (one sharp) and 3/4 time. Measure 1 starts with a treble clef and a common time signature. The first measure contains a whole note chord with a circled 6 below it, indicating a D major chord. The notation includes fingerings (1, 2, 3, 4) and a slur over the first two notes. Measure 2 continues with similar patterns. Measure 3 features a triplet of eighth notes and a slur over the final two notes. A fingering of 4 is shown above the final note.

Musical notation for measures 4-6. Measure 4 begins with a treble clef and a common time signature. It features a whole note chord with a circled 6 below it. The notation includes fingerings (1, 2, 3, 4) and a slur over the first two notes. Measure 5 continues with similar patterns. Measure 6 features a triplet of eighth notes and a slur over the final two notes. A fingering of 4 is shown above the final note.

Musical notation for measures 7-9. Measure 7 begins with a treble clef and a common time signature. It features a whole note chord with a circled 6 below it. The notation includes fingerings (1, 2, 3, 4) and a slur over the first two notes. Measure 8 continues with similar patterns. Measure 9 features a triplet of eighth notes and a slur over the final two notes. A fingering of 4 is shown above the final note. A fingering of 5 is shown below the final note.

Musical notation for measures 10-12. Measure 10 begins with a treble clef and a common time signature. It features a whole note chord with a circled 6 below it. The notation includes fingerings (1, 2, 3, 4) and a slur over the first two notes. Measure 11 continues with similar patterns. Measure 12 features a triplet of eighth notes and a slur over the final two notes. A fingering of 4 is shown above the final note.

Musical notation for measures 13-15. Measure 13 begins with a treble clef and a common time signature. It features a whole note chord with a circled 6 below it. The notation includes fingerings (1, 2, 3, 4) and a slur over the first two notes. Measure 14 continues with similar patterns. Measure 15 features a triplet of eighth notes and a slur over the final two notes. A fingering of 4 is shown above the final note. A fingering of 5 is shown below the final note.

Musical notation for measures 16-18. Measure 16 begins with a treble clef and a common time signature. It features a whole note chord with a circled 6 below it. The notation includes fingerings (1, 2, 3, 4) and a slur over the first two notes. Measure 17 continues with similar patterns. Measure 18 features a triplet of eighth notes and a slur over the final two notes. A fingering of 4 is shown above the final note. A fingering of 5 is shown below the final note.

19

3/6 CII

3/6 CIII

23

27

30

34

37

40 $\frac{3}{8}$ CIII

43

46 $\frac{3}{8}$ CIII

49 $\frac{3}{8}$ CIII

52

55 $\frac{4}{6}$ CIII

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⑥ = D

T 3 2 3 0 1 3 1 0 3 2 3 0 1 3 0 1 3 2 3 2 3 6 5 3
A 3 2 3 0 2 3 2 0 3 2 3 0 2 3 0 2 3 2 3 2 3 5 3
B 0

4

T 3 1 1 1 0 1 3 1 0 3 2 3 0 3 1 0 0 1 0 3 1 0 1
A 3 2 2 2 1 2 3 2 0 3 2 3 0 3 2 0 0 3 2 0 3 2 1 2
B 0

7

T 0 3 2 3 0 3 1 0 0 3 1 0 3 1 1 1 1 0 0 0 0 3 3 3
A 0 3 2 3 0 3 2 0 0 3 2 0 3 2 2 2 2 0 0 0 0 3 3 3
B 0 3 2 3 0 3 2 0 0 3 3 0 0 0 0 0 0 0 4 5 0 0 0

10

T 3 2 0 3 2 1 0 1 3 1 5 3 1 1 0 3 1 0 3 1
A 3 2 0 3 2 1 2 3 2 2 3 2 0 3 2 0 3 1
B 0 3 2 3 2 3 3 (3) 3 3 3 3 2

13 HB I

TAB: 1 0 1 3 1 5 3 1 | 1 0 3 1 0 3 1 0 | 1 0 1 5 3 1 0 1

A: 2 1 2 3 (3) 3 2 | 0 3 2 0 3 0 3 | 2 1 2 3 2 0 2

B: 3 3 | 3 | 3

16

$\frac{3}{6}$ CIII \rightarrow $\frac{3}{6}$ CV V

TAB: 0 1 3 2 3 3 6 5 | 8 6 6 6 0 1 3 0 | 1

A: 3 2 3 3 3 5 8 | 5 6 6 6 0 2 3 0 | 2

B: 1 5 7 8 | 7 | 3 3 0 3

19

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

TAB: 1 2 3 0 0 2 3 5 5 5 5 5 3 6 5 3

A: 2 0 4 0 4 0 2 3 5 0 5 0 5 0 5 3

B: 3 1 5 4 4 3 5 4 0 2 0 4 0 5 3 5 3

23

TAB: 0 1 0 1 3 0 1 3 3 3 3 3 1

A: 3 3 0 2 3 0 2 3 3 3 3 3 2

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

27

$\frac{4}{6}$ CIII ② $\frac{4}{6}$ CIII

TAB: 1 0 0 0 0 0 3 3 3 3 6 6 6 0 0 0 0 3 3 3

A: 2 0 0 0 0 0 0 3 3 3 3 7 7 7 0 0 0 0 3 3 3

B: 0 0 4 0 5 3 3 3 3 7 7 7 0 4 5 0 3 3 3 0

30 $\frac{4}{6}$ CII $\frac{4}{6}$ CIII $\frac{4}{6}$ CIII $\frac{4}{6}$ CII $\frac{4}{6}$ CIII

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

34 $\frac{4}{6}$ CII

TAB: 2 5 5 5 5 5 6 6 | 5 5 4 4 5 5 4 4 | 5 5 4 4 5 5 4 4

37 $\frac{4}{6}$ CIII

TAB: 5 5 3 3 1 1 0 0 | 3 2 3 | 0 1 3 1 0 | 5 3 2 3 | 0 1 0 1

40 $\frac{3}{8}$ CIII

TAB: 3 2 3 2 3 6 5 3 | 3 1 1 1 0 1 3 1 | 0 3 2 3 | 0 3 2 0

43

TAB: 0 3 1 0 3 1 0 1 | 0 3 2 3 | 0 3 2 0 | 0 3 1 0 3 0 2 3

46

T
A
B

49

T
A
B

52

T
A
B

55

T
A
B

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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