

# Moderato

Op. 35, No. 2

Fernando Sor  
(1778-1839)

♩ = 112-126

Musical notation for measures 1-4. The piece is in 3/8 time. Measure 1 starts with a *mp* dynamic. The notation includes fingerings (1, 4, 0, 3) and a slur over measures 2-4. Measure 4 ends with a *mp* dynamic.

Musical notation for measures 5-8. Measure 5 starts with a *mf* dynamic. The notation includes fingerings (4, 1, 4, 0, 3) and a slur over measures 6-8. Measure 8 ends with a repeat sign.

Musical notation for measures 9-12. Measure 9 starts with a *mf* dynamic. The notation includes fingerings (3, 2, 0, 3, 2, 0, 3, 0) and a slur over measures 10-12. Measure 12 ends with a *p* dynamic.

Musical notation for measures 13-16. Measure 13 starts with a *mf* dynamic. The notation includes fingerings (2, 1, 2, 0, 1) and a slur over measures 14-16. Measure 16 ends with a *mp* dynamic.

Musical notation for measures 17-20. Measure 17 starts with a *mf* dynamic. The notation includes fingerings (1, 4, 0, 3) and a slur over measures 18-20. Measure 20 ends with a *f* dynamic.

Musical notation for measures 21-24. Measure 21 starts with a *mf* dynamic. The notation includes fingerings (4, 1, 4, 0, 3) and a slur over measures 22-24. Measure 24 ends with a *rit.* dynamic.

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Musical notation for measures 1-4. The piece is in 3/8 time. The first system shows a treble clef staff with a melody and a guitar tablature staff below it. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The tablature shows fingerings: 0, 1, 3, 0, 1, 2, 3, 0, 1, 2, 3, 0, 4, 2, 3, 0. Dynamics include *mp* at the beginning and end of the system.

Musical notation for measures 5-8. The melody continues with eighth notes and quarter notes. The tablature shows fingerings: 3, 1, 3, 0, 1, 0, 2, 3, 0, 0, 3, 2, 0, 3. The system ends with a repeat sign.

Musical notation for measures 9-12. The melody features a sequence of eighth notes. The tablature shows fingerings: 0, 3, 0, 1, 0, 0, 3, 0, 1, 0, 0, 1, 3, 2, 0, 3. Dynamics include *mf* and *p*.

Musical notation for measures 13-16. The melody includes a sharp sign on the G note in measure 13. The tablature shows fingerings: 3, 0, 4, 0, 0, 1, 3, 2, 0, 2, 3, 0, 0, 3. The system ends with a repeat sign.

17

1 4 6 3 2 0 2 3 0 4 2 3 0

T 1 3 0 1 0 0 0 0

A 0 3 2 0 0 3 2 0

B 0 3 3 2 0 3 3 3

*f*

21

4 1 4 6 4 0 1 4 2 6 0 1

T 3 1 3 0 3 0 1 3 2 0 1

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

B 0 3 2 2 3 0 0 3 0 0 3

*rit.*

# Practice Tip Sheet

## The Big 5:

1. Reduce work with posture and high dynamic energy
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 Main Practice Areas:

1. Technique - Abilities, Movements, Chords, Scales, Patterns, Exercises, etc.
2. New Notes - One new piece of music at a time
3. Tricky Spots - Detailing small sections of pieces
4. Repertoire Maintenance - Pieces you already know
5. Sight-Reading practice - note recognition/playing; clapping/counting rhythms

## 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, taking corrective pauses (no mistakes!)
7. Play hands together in rhythm, with slow metronome

## Musical Starting Points:

1. Know 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 those 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 (blind repetitions are lazy practice).
5. Video yourself for performance practice and to hear what is and is not working.

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