

Etude

Sor-Segovia 20 studies No. 18

Andante espressivo

Op. 29, No. 22

Fernando Sor
(1778-1839)

Musical notation for measures 1-4. Measure 1: $\frac{3}{6}$ CI. Measure 2: $\frac{6}{6}$ CIII. Measure 3: HB III. Measure 4: $\frac{3}{6}$ CIII, $\frac{5}{6}$ CI.

Musical notation for measures 5-8. Measure 5: $\frac{3}{6}$ CI. Measure 6: $\frac{3}{6}$ CI. Measure 7: $\frac{6}{6}$ CVI, HB VI \rightarrow $\frac{5}{6}$ CI. Measure 8: $\frac{4}{6}$ CII.

Musical notation for measures 9-12. Measure 9: $\frac{4}{6}$ CII. Measure 10: $\frac{4}{6}$ CII. Measure 11: $\frac{4}{6}$ CII. Measure 12: $\frac{4}{6}$ CII.

Musical notation for measures 13-16. Measure 13: $\frac{2}{6}$ CI. Measure 14: $\frac{2}{6}$ CI. Measure 15: $\frac{6}{6}$ CIII. Measure 16: $\frac{6}{6}$ CI.

Musical notation for measures 17-20. Measure 17: $\frac{6}{6}$ CVI. Measure 18: $\frac{6}{6}$ CVI. Measure 19: $\frac{6}{6}$ CVI. Measure 20: $\frac{3}{6}$ CIII.

Musical notation for measures 21-24. Measure 21: $\frac{2}{6}$ CVI. Measure 22: $\frac{2}{6}$ CVI. Measure 23: $\frac{5}{6}$ CI. Measure 24: $\frac{5}{6}$ CI.

25

3/8
6/8 CVI

29

3/8 CVIII
3/8 CV
4/8 CVI
4/8 CIV
6/8 CI

33

5/8 CI
5/8 CI

37

5/8 CIII
6/8 CI

5/8 CIII

45

4/8 CIII
3/8 CIII

49

3/8 CIII
5/8 CI
3/8 CIII
5/8 CI

p

53

57

60

64

68

72

76

80

3/6 CIV → 3/6 CIII → 3/6 CI

6/6 CI

2/6 HB IV

2/6 HB IV

84

5/6 CVI → HB IV → 5/6 CVI

2/6 HB IV → 5/6 CVI

HB IV → 5/6 CVI

HB IV → 5/6 CVI

88

6/6 CVI

5/6 CI

5/6 CI

5/6 CI

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3 — 1
3 0 1 4 3 3
1 3 5 3 6 3 4 5 6 8 6 6 4 3 1
3 4 6 6 5 3 6 5 6 1 3 4 0 3
3 4 6 5 6 1

3 3 1 0 1 3 4 8 8 6 6 3 4 3
0 1 4 2 1 1 1 7 6 3 1 0 3
1 3 5 3 1 2 3 6 1 1 1 1
6 1 1 1 1

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

1 1 1 3 3 6 4 3 3 6 6 5 3 5 5 3 1 6
3 2 0 2 3 3 3 3 3 5 3 5 3 2 3 3 6
3 3 1 0 3 3 3 3 3 3 3 3 3 3 3 3 6
3 3 1 0 3 3 3 3 3 3 3 3 3 3 3 3 6

17

T
A
B

7	8	10	8	8	6	6	6	7	8	10	8	8	6	6	6
0	8	8	8	6	7	7	7	0	8	8	8	7	7	7	3

21

T
A
B

6	6	6	6	6	3	3	1	0	4	3	1	1	1
4	5	6	7	7	4	4	3	2	5	3	3	1	1
5	6	7	7	8	1	0	1	1	3	3	1	1	1

25

T
A
B

7	8	10	8	8	6	6	6	7	8	10	8	8	6	6	6
0	8	8	8	6	7	7	7	0	8	8	8	7	7	7	7

29

T
A
B

10	8	6	5	8	6	5	4	3	3	1	3	3	1	3	3
8	7	5	5	8	6	5	5	3	3	2	0	3	2	0	3
9	5	0	0	6	7	3	0	1	1	3	1	1	1	0	1

33

T 1 3 4 1 | 4 3 1 3 | 1 3 4 1 | 4 3 1 3 3

A 1 3 0 2 | 3 3 0 2 | 1 3 0 2 | 3 3 1 3 3

B 1 1 1 1 | 1 0 1 | 1 1 1 1 | 1 1 1

37

T 4 6 8 6 | 0 0 | 1 3 4 1 | 3 3 5 2 3

A 3 5 6 8 | 5 3 5 6 | 3 3 5 2 | 3 0 1 1

B 3 5 6 8 | 5 3 5 6 | 3 3 5 2 | 3 0 1 1

T 6 0 3 1 1 | 1 1 3 3 5 5 | 1 0 1 3 4 4

A 3 3 2 0 2 | 3 3 3 3 5 | 2 3 2 3 3

B 4 1 3 5 1

45

T 3 6 3 3 | 3 3 3 3 | 4 4 4 2 0 2 | 3 3 2 3 3

A 6 6 6 6 | 6 5 3 5 3 | 0 3 2 0 2 | 3 3 2 3 3

B 5 6 6 6 | 6 5 3 5 3 | 3 3 3 3 | 1 3 2 3 3

49

T 4 4 3 3 | 1 4 4 3 3 | 4 4 3 3 | 1 6

A 6 6 4 4 | 3 3 2 3 3 | 6 6 4 4 | 3 5 3 2 3

B 5 6 1 5 6 | 3 3 3 3 | 3 3 3 3 | 1 1

53

TAB 6 6 6 6

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

57

TAB 6 6

T	3	5	3	2	3	3	5	3	2	3	3	5	3	2	3	3
A	4					5				6						8
B	5					6										

60

TAB 3 1 4 3 5 6 3 4 5 6 6 8 6 6 4 3 1 4 3 4 0 3

T	3	1	4	3	5	6	3	4	5	6	6	8	6	6	4	3	1	4	3	4	0	3
A	0	1	3	3	3	6	6	5	3	6	6	6	6	6	6	4	3	3	4	3	3	3
B	1	3	5			6	6	5	3	6	5	5	6	1	1	1	0	1	1	1	1	3

64

TAB 3 3 1 4 2 1 3 4 8 3 3 3 4 4 3 1 3 3 3 3 3

T	3	3	1	4	2	1	3	4	8	3	3	3	4	4	3	1	3	3	3	3	3
A	0	1	3	3	3	1	1	1	8	3	3	3	4	4	3	3	3	3	3	3	3
B	1	3	5			1	2	3		1	1	1	0	0	1						

68

TAB 6 8 6 0 6 8 6 4 5 6 8 6 0 6 8 6 4 4 4 0 1

T	6	8	6	0	6	8	6	4	5	6	8	6	0	6	8	6	4	4	4	0	1
A	6				6		5	5		6		6		6		5					
B	5	6	5	6	6	6	6	6	6	5	6	5	6	6	6	6	6	6	6	6	1

72

②
①
②
③

3/6 CIV 6/6 CIV 5/6 CI

TAB

76

②
④
⑤
⑥

TAB

80

②
④
⑤

3/6 CIV 3/6 CIII 3/6 CI 6/6 CI 2/6 HB IV

TAB

84

②
③
④
⑤

5/6 CVI HB IV 5/6 CVI 2/6 HB IV 5/6 CVI HB IV 5/6 CVI

TAB

88

①
②
③
④

6/6 CVI 5/6 CI

TAB

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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