

19 VII IX V

22 (V) VII IX

25 3/6 CX 3/6 CIX 3/6 CVII

28 3/6 CV 3/6 CII loco

31 5/6 CII loco V

34 (V) 2/6 CV

37 (V)

40 (V) $\frac{2}{6}$ CV VI $\frac{4}{6}$ CVII 3

43 V $\frac{3}{6}$ CV $\frac{3}{6}$ CII

46 $\frac{4}{6}$ CII

49 VI $\frac{4}{6}$ CVII

52 $\frac{3}{6}$ CV $\frac{4}{6}$ CI

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

Etude No. 20

Op. 35

Fernando Sor
(1778-1839)

Tempo di minuetto (♩ = 76)

Measures 1-3 of the etude. The music is in G major (one sharp) and 3/4 time. The first system shows the treble clef staff with a melody of eighth notes and quarter notes, including a triplet of eighth notes. The bass clef staff shows the guitar accompaniment with fret numbers 0, 5, 5, 0, 7, 5, 0, 9. Fingerings are indicated by numbers 1-4. A 'v' (accents) is placed over the first measure, and a $\frac{2}{6}$ CV (crescendo) is marked over the first two measures.

Measures 4-6 of the etude. The melody continues with a triplet of eighth notes and a quarter note. The bass clef staff shows fret numbers 6, 7, 5, 7, 5, 7, 0, 7, 6, 5, 0, 6, 5, 4, 5, 4, 5. A 'v' (accents) is placed over measure 4, and a $\frac{2}{6}$ CV (crescendo) is marked over measures 5-6. A first ending bracket is shown over measures 5-6, ending with a double bar line and a repeat sign.

Measures 7-9 of the etude. The melody features a triplet of eighth notes and a quarter note. The bass clef staff shows fret numbers 2, 4, 2, 4, 2, 4, 0, 0, 4, 7, 4, 0, 7, 6, 5, 0, 6, 5, 6, 5. A $\frac{5}{6}$ CII (crescendo) is marked over measures 7-8, and a *loco* marking is present in measure 8. A 'v' (accents) is placed over measure 9, and a $\frac{2}{6}$ CV (crescendo) is marked over measures 9-10.

Measures 10-12 of the etude. The melody continues with a triplet of eighth notes and a quarter note. The bass clef staff shows fret numbers 0, 7, 5, 7, 5, 7, 5, 7, 6, 5, 0, 6, 5, 6, 5, 6, 7, 5, 7, 5, 0, 7, 5. A 'v' (accents) is placed over measure 10.

13

HB VII $\frac{6}{6}$ CVII

T
A
B

16

loco

V

T
A
B

19

VII IX V

T
A
B

22

(V) VII IX

T
A
B

25 $\frac{3}{6}$ CX $\frac{3}{6}$ CIX $\frac{3}{6}$ CVII 3

TAB: 11 10 11 10 11 10 | 9 10 9 10 9 10 | 7 9 7 9 7 9

B: 0 0 0

28 $\frac{3}{6}$ CV $\frac{3}{6}$ CII *loco*

TAB: 6 5 7 5 5 5 | 2 2 2 2 2 2 | 1 0 1 0 1 0

B: 0 0 0 2

31 $\frac{5}{6}$ CII *loco* V

TAB: 2 4 2 5 4 2 | 0 0 0 4 7 4 0 | 6 7 5 0 7 5 7 5

B: 2 4 4 4 2 | 2 1 0 0 4 7 4 0 | 6 7 5 0 7 5 7 5

34 (V) $\frac{2}{6}$ CV

TAB: 7 6 5 0 6 5 9 5 | 6 7 5 7 5 0 7 5 | 7 6 5 0 6 5 6 5

B: 7 6 5 0 6 5 6 5 | 6 7 5 7 5 0 7 5 | 7 6 5 0 6 5 6 5

37 (v)-----

T
A
B

40 (v)----- $\frac{2}{6}$ CV VI $\frac{4}{6}$ CVII

T
A
B

43 V $\frac{3}{6}$ CV $\frac{3}{6}$ CII

T
A
B

46 $\frac{4}{6}$ CII

T
A
B

49

VI $\frac{4}{6}$ CVII

T 0 7 0 7 9 7 7 0 0 0

A 8 6 7 6 6 8 8 7 7 7 0 0 0

B 8 6 7 6 6 7 8 8 8 7 6 7 0

52

$\frac{3}{8}$ CV $\frac{4}{6}$ CI

T 7 5 7 5 5 4 2 2 2 0 2

A 7 6 5 6 5 6 5 2 1 2 1 2 2 2 2 2 2 2

B 7 6 5 6 5 6 5 1 2 1 2 1 2 2 2 2 2 2

55

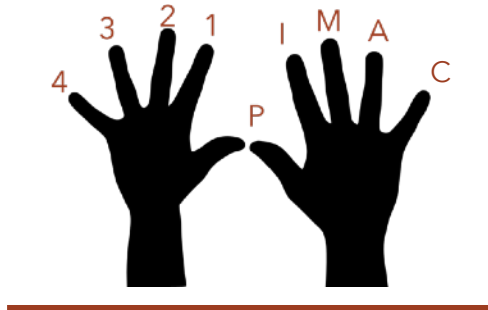
$\frac{4}{6}$ CII

T 2 4 3 2 4 3 4 5 2 2 2 2

A 2 4 3 4 4 3 5 2 2 2 2

B 2 4 3 4 4 3 0 2 2 2 0

Fingering Notations



Practice Tips

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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