

Etude

Op. 6 No. 6

Fernando Sor
(1778-1839)

Allegro

The musical score is written for guitar in treble clef, key of D major (two sharps), and 3/8 time. It consists of six staves of music, each containing measures 1 through 24. The notation includes various guitar-specific elements:

- Staff 1 (Measures 1-4):** Starts with a $\frac{3}{8}$ CII chord diagram. Measures 1-4 feature a melodic line with triplets and slurs, and a bass line with a p dynamic marking and a series of half notes.
- Staff 2 (Measures 5-8):** Continues the melodic and bass lines with complex fingering and slurs.
- Staff 3 (Measures 9-12):** Similar to the first staff, it begins with a $\frac{3}{8}$ CII chord diagram and features a melodic line with triplets and a bass line with a p dynamic.
- Staff 4 (Measures 13-16):** Continues the melodic and bass lines with complex fingering and slurs.
- Staff 5 (Measures 17-20):** Features a melodic line with a $\frac{3}{8}$ CIV chord diagram and a bass line with a $\frac{3}{8}$ CVII chord diagram. The staff includes a breath mark and a slur.
- Staff 6 (Measures 21-24):** Ends with a $\frac{5}{8}$ CII chord diagram. The melodic line features a triplet and a slur, while the bass line has a p dynamic and a series of half notes.

25 $\frac{2}{6}$ CII p

29 $\frac{2}{6}$ CII p

33 mf $\frac{3}{6}$ CII

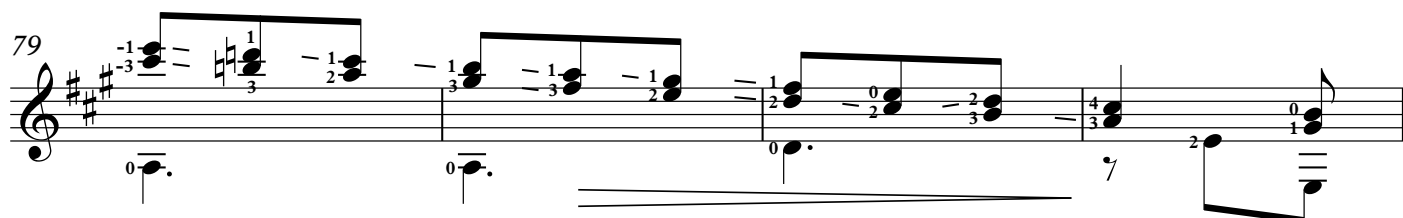
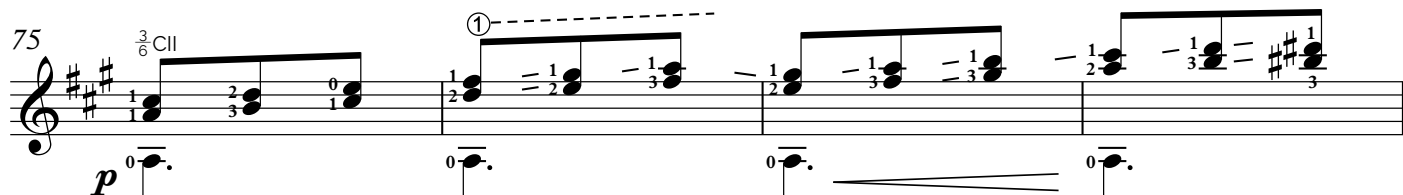
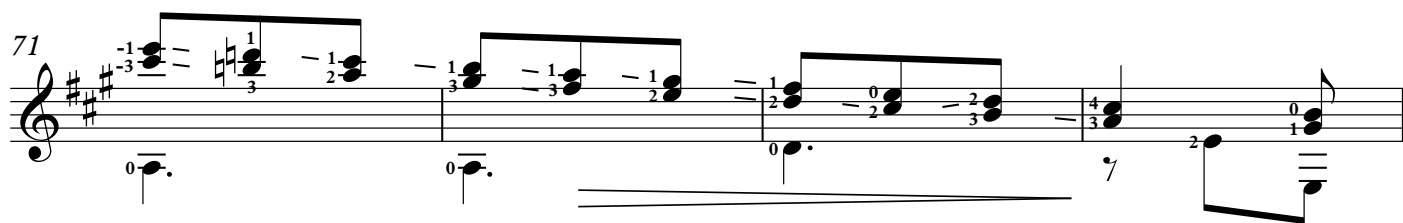
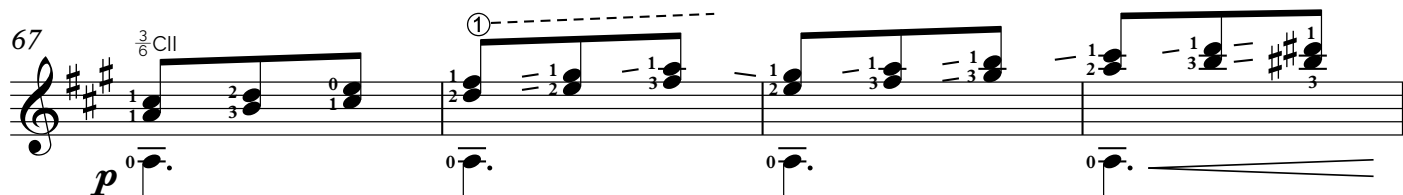
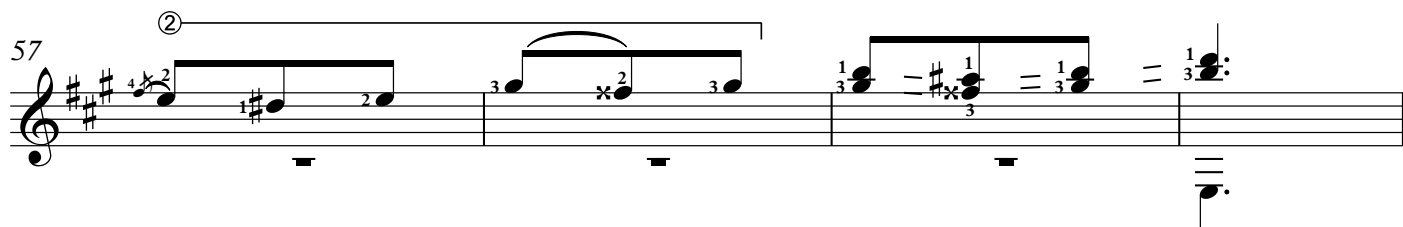
37 $\frac{4}{6}$ CIV

41

45

49

Detailed description: This musical score is for guitar, spanning measures 25 to 50. It is written in treble clef with a key signature of three sharps (F#, C#, G#). The score is divided into six systems, each containing four measures. Measure numbers 25, 29, 33, 37, 41, 45, and 49 are placed at the beginning of their respective systems. Fingerings are indicated by numbers 1-4 on the staff. Dynamics include piano (*p*) at measures 25 and 29, and mezzo-forte (*mf*) at measure 33. Articulation marks such as accents (>) and breath marks (v) are present. Chordal textures are indicated by Roman numerals in parentheses: $\frac{2}{6}$ CII (measures 25, 29), $\frac{3}{6}$ CII (measure 33), and $\frac{4}{6}$ CIV (measure 37). Some measures contain circled numbers, likely indicating specific fingering or technique. The notation includes various note values, rests, and slurs.



83 *p*

87

91 $\frac{3}{6}$ CII $\frac{3}{6}$ CV $\frac{3}{6}$ CIV $\frac{3}{6}$ CVII

95 $\frac{3}{6}$ CVI $\frac{3}{6}$ CIX $\frac{3}{6}$ CX $\frac{3}{6}$ CIX

99

103

107

Detailed description: This musical score is for guitar, written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of seven staves of music, numbered 83 through 110. The first staff (83-86) begins with a piano (*p*) dynamic and features a series of chords and single notes with fingerings (0, 1, 2, 3, 4) and accents (>). The second staff (87-90) continues this pattern, ending with a $\frac{3}{6}$ CII chord. The third staff (91-94) introduces a sequence of chords labeled $\frac{3}{6}$ CII, $\frac{3}{6}$ CV, $\frac{3}{6}$ CIV, and $\frac{3}{6}$ CVII, with a 7-measure rest indicated. The fourth staff (95-98) continues the sequence with $\frac{3}{6}$ CVI, $\frac{3}{6}$ CIX, $\frac{3}{6}$ CX, and $\frac{3}{6}$ CIX, also featuring a 7-measure rest. The fifth staff (99-102) shows a series of chords with fingerings and slurs. The sixth staff (103-106) continues the chordal sequence. The seventh staff (107-110) concludes the piece with chords and fingerings, including a 4-measure rest in the final measure.

111

115

119

123

127

131

135

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①

3/8 CII

p

T	2	3	0	2	3	4	5	7	4	5	7	9	9	10	11
A	2	4													
B	0			0					0						

5

p

T	12	10	9	7	5	4	2	0	3	2	0	2	0	1	
A	14	12	10	9	7	5	3	2	4	2		2			
B	0			0			0					2			0

9

①

3/8 CII

p

T	2	3	0	2	3	4	5	7	4	5	7	9	9	10	11
A	2	4													
B	0			0					0						

13

p

T	12	10	9	7	5	4	2	0	3	2	0	2	0	1	
A	14	12	10	9	7	5	3	2	4	2		2			
B	0			0			0					2			0

17

TAB

0 1 2 0 2 4 5 7 4 5 7 7 7 9

1 2 4 2 4 6 4 6 8 9 8 9

21

TAB

9 5 6 7 5 4 5 2 0

9 5 6 7 6 7 4 4 2 1

0 0 2

25

TAB

0 2 3 2 0 2 2 3 5 2 5 4 3

3 1 3 4 6 6 5 4

4

29

TAB

2 5 4 0 0 0 0 0 0 0 2 2

1 2 4 1 2 4 4 2 2

33

TAB

0 5 4 4 2 2 2 0 0 0 3 3

2 3 4 2 2 1 2 4

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

TAB

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

41

TAB

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

45

TAB

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

49

TAB

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

53

TAB

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

57

②

T 7-5 4 5 9 8 9 7 6 7 10

A

B 0

61

T 10 9 7 5 4 2 0 4 3 3 3

A 12 10 9 7 5 3 2 5 4 4 4

B 0 0 0 0 0 0 0 0 0 0 0

67

①

p

T 2 3 0 2 3 4 5 5 4 5 7 9 9 10 11

A 2 4 2 3 5 7 5 7 9 10 12 13

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

71

T 12 10 9 7 5 4 2 0 3 2 3 2 0 0

A 14 12 10 9 7 5 3 2 4 4 2 2 1 1

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

75

①

p

T 2 3 0 2 3 4 5 5 4 5 7 9 9 10 11

A 2 4 2 3 5 7 5 7 9 10 12 13

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

79

TAB

12	10	9	7	5	4	2	0	3	2	0
14	12	10	9	7	5	3	2	4	2	1
0			0			0			2	0

83

p

TAB

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

87

TAB

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

91

$\frac{3}{6}$ CII \rightarrow $\frac{3}{6}$ CV \rightarrow $\frac{3}{6}$ CIV \rightarrow $\frac{3}{6}$ CVII

TAB

5	3	5	5	5	7	7	5	7	7	7	9
2	4	6	7	6	7	4	6	8	9	8	9
2			7	7	7	4			9		

95

\rightarrow $\frac{3}{6}$ CVI \rightarrow $\frac{3}{6}$ CIX \rightarrow $\frac{3}{6}$ CX \rightarrow $\frac{3}{6}$ CIX

TAB

9	7	9	9	9	10	10	12	10	10	9	
6	8	10	11	10	11	10			10	9	
6			11	10	11	10			9		

99

TAB

103

TAB

107

TAB

111

TAB

115

TAB

119 $\frac{3}{6}$ CII

p

TAB

T 2 3 0 2 4 5 7 0 7 5

A 2 4 2 3 5 7 0 7 6

B 0 0 0 0 0 0 0 0 0

123 $\frac{3}{6}$ CII

p

TAB

T 2 3 5 6 7 4 4 0 7 5 0 0

A 2 4 6 7 0 7 6 0 0 0

B 0 0 0 0 0 0 0 0 0 0

127 $\frac{3}{6}$ CII

p

TAB

T 2 3 5 6 7 4 4 0 7 5 0 0

A 2 4 6 7 0 7 6 0 0 6 0

B 0 0 0 0 0 0 0 0 0 0

131

TAB

T 4 0 7 5 0 0 4 0 7 5 0 9

A 0 6 7 0 6 7 6 0 6 0

B 0 0 0 0 0 0 0 0 0 0

135

TAB

T 5 0 9 5 5 5 5 6 6 5 6 6

A 6 6 6 6 6 6 6 6 6 6 6 6

B 0 0 0 0 0 0 0 0 0 0 0 0

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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