

Introduction à l'étude de  
la guitare, Op.60  
*25 Etudes*



Fernando Sor (1778 - 1839)

# Introduction à l'étude de la guitare, Op.60

## 25 Etudes



*Les six premières leçons ne sont que pour s'exercer à trouver où chaque note doit être produite. Néanmoins, en suivant le doigté indiqué, et en ayant soin de ne pas lever le doigt placé jusqu'à ce qu'il doive être employé ailleurs, ou que la corde qu'il presse doive produire une note plus basse ou à vide, on parviendra, sans s'en apercevoir, à contracter l'habitude de bien place la main gauche.*

*Les leçons dont le mouvement n'est point marqué doivent être étudiées lentement, et elles doivent augmenter de vitesse en raison du degré d'assurance auquel l'élève sera parvenu.*

*The first six lessons are only to practice finding where each note should be produced. Nevertheless, following the indicated fingering, and taking care not to lift the placed finger until it is to be used elsewhere, or until the string being pressed needs to produce a lower note or to be empty, one can learn by habit the proper placement of the left hand.*

*The lessons whose tempos are not marked must be practiced slowly, increasing in speed with respect to the degree of confidence that the student has achieved.*

Fernando Sor (1778 - 1839)

1.  $\text{♩} = 132$

9

2.  $\text{♩} = 160$

10

20

30

♩ = 160

3.

8

9

8

17

8

4.

♩ = 92

8

6

8

12

8

19

8

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

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

5.  $\text{♩} = 84$

13. **Fine**

17.  $\text{♯}\text{♯}$

21.  $\text{♯}\text{♯}$

25

8

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

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

0 0 0

29

8

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

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

0 0 0

33

8

3 2 4 3 3 0 2 4 1 0 2

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

0 0 0

37

8

1 2 2 1 4 2 4 3 2 4

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

0 0 0

D.S. al Fine

6.  $\text{♩} = 80$

8

F  
A  
B

9

Fine

F  
A  
B

17

F  
A  
B

25

D.S. al Fine

F  
A  
B

7.  $\text{♩} = 60$

8

F  
A  
B

9

Fine

F  
A  
B



17 2 1 3 4 1 1 2 1 1 2 1

22 4 0 2 3 2 4 2 2 2 2 2 3 1

28 3 2 4 4 3 1 2 3 2 4 0 2

35 3 3 3 3 1 3 4 1 3 1

D.S. al Fine

8.  $\text{♩} = 152$

9

*Cette leçon n'est pas autre chose que le développement de la précédente.*  
*This lesson is nothing more than a development on the previous one.*

9.  $\text{♩} = 132$

5

9

13

10.  $\text{♩} = 126$

8

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

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

5

8

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

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

8

9 4 2 1 4 1 0 1 4 4 4 1 3 4

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

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

13

8

1 4 2 0 3 0 4 1 4 1

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

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

11.  $\text{♩} = 100$

11.  $\text{♩} = 100$

6

6

Fine

12

12

Hr.5

Hr.

18

18

23

23

28

28

D.S. al Fine

12.  $\text{♩} = 76$

7

13

18

13.  $\text{♩} = 92$

8

0-1-0 3 1-0-1-0 1-0-3 0 0-1-0 3 1-0-1 0 1 0-3 1

0-2-0 3 2-0-2 3 2-0-3 1-3 0 2-0 3 2-0-2 3 2-0-3 1 0

3 3 2-0-2 3 2 3-2 3 3 2-0-2 3 3-0 3 2 3

9

8

3 1 0 0-1 0-0-3 0 1 0 3 1 0 0-1 3 2-1 2 3 0-0-0

2 0 3 0-3 0-3 0-2 0-0 3 0 0-1 3 2 0 0 0-0-0

2 3 3 3 3 3 2 3 2 3 2 3 0 0

17

8

0-1-0 3 1-0-1-0 1-0-3 1 0 3 0-1-0 3 1 0-3 3-1 3-0 1

2-0 3 2-0-2 0 2-2-0 3 2 3 0 2-0 3 2 0 3 2 2 3 0 2 0 2

3 3 2-0-2 3 2 3-2 3 3 2 3 2 3 2 3 3 3

14.  $\text{♩} = 108$  Andante

8

0 0 3-1-0 0 2 0 0 0 3-1-0 0 0-2 0 0 0

0 0 2-0 2 2-0 0 0 2-0 0-2 1 2-4 1 2-0 1 2-0

0 0 2 1 2 2 0 0 3 2 0 3 2 0 3-2 2-0

10

8

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

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

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

18

8

0 0 3-1-0 0 2 0 0 0 3 1 0 0-3 2 0

0 0 2-0 2 2-0 0 0 1 1-2 0 0 2 0 2

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

♩. = 108 Allegro

15.

Musical notation for measures 15-16. The system includes a treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The right hand features chords and eighth-note patterns with fingerings 1, 3, 2, 1, 3, 1, 2, 3, 1, 2, 3, 4. The left hand has a bass clef with fingerings 0, 1, 2, 0, 2, 1, 0, 0, 2, 2, 1, 0, 2, 2.

7

Musical notation for measures 17-18. The right hand has eighth-note runs with fingerings 1, 2, 4, 3, 4, 1, 0, 4, 1, 1, 0, 1, 2, 1, 4, 0, 4, 1. The left hand has fingerings 2, 1, 2, 0, 2, 0, 4, 2, 0, 4, 2, 2, 0, 2, 3, 2, 0, 4, 0, 4, 2.

12

Musical notation for measures 19-20. The right hand has eighth-note runs with fingerings 1, 2, 3, 4, 2, 1, 0, 1, 3, 1, 3, 1, 3. The left hand has fingerings 0, 2, 3, 4, 0, 2, 2, 0, 4, 4, 4, 3, 2, 0, 2, 3, 0, 0, 1, 2, 0, 0.

19

Musical notation for measures 21-22. The right hand has chords and eighth-note patterns with fingerings 2, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3. The left hand has fingerings 0, 2, 1, 0, 0, 2, 2, 1, 0, 0, 2, 2, 0, 2, 2, 0, 0, 0, 0, 1, 2, 0, 0.

Andantino

♩ = 66

16.

6

12

17

22

28



34

39

43

48





*Le but de cette leçon est de faire prendre aux doigts en un seul mouvement la configuration qui produit l'accord dont les notes successives ne sont que l'expression détaillée.*

*The purpose of this lesson is to have the fingers take the shape of the arpeggiated chords all in one movement.*

18.  $\text{♩} = 120$

4

Fine

9

13

18

22

26

8

0 0 0 0 2 2 2 2 0 0 2 2 2 2

1 1 1 2 1 1 1 2 2 2 1 2 2 2 1 1 1 2 2 2

0 2 2 2 1 2 1 2 0 2 2 1 2 1 2

30

8

0 0 0 0 2 2 2 2 0 0 1 0 1 2

1 1 1 2 1 1 1 2 2 2 1 2 2 2 1 1 1 2

0 2 2 2 1 2 1 2 0 2 0 2 0

D.S. al Fine

19.  $\text{♩} = 66$

8

F A B

8

F A B

9

2.

Fine

8

F A B

14

8

F A B

19

8

F A B

24

D.C. al Fine

8

F A B



*Cette leçon a pour but la fixité du doigt sur lequel est basée l'exécution d'un passage.*  
*This lesson aims to train the student in executing passages with a fixed finger.*

20.  $\text{♩} = 60$

5

9

14

19

24

Fine



29

3 0 3

2

0 4

34

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

39

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

44

2 1 2 0 1

D.S. al Fine

♩ = 76 **Allegretto**

21.

6

11 **Fine**

17

23

28 **D.C. al Fine**



All<sup>o</sup> moderato

22.  $\text{♩} = 72$

8

7 0 7 6 0 6 7 0 7 0 0 2 0 2 3 0 2 0 0 0 2 0 2

0 0 0 0 0 0 0 0 2 0 2 0 2 0 0 0 0 1 0

0

5

8

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

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

9

8

7 0 7 6 0 6 7 0 7 0 0 2 0 2 3 0 2 0 0 0 2 0 2 3 0 3 4 3 4

0 0 0 0 0 0 2 0 2 0 0 0 1 2 2 0

0

14

8

7 5 3 2 0 3 2 1 2 0 2 3 2 2 0 2 5 0 5 3 3 0 0 0

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

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

19

24

29

34

39

44

Andantino

♩ = 60

23.

5

9

13

17

21

25

Musical notation for measures 25-28. The system includes a treble clef with a sharp key signature (F#, C#, G#) and a common time signature. The right hand features a complex melodic line with slurs and fingerings (1, 2, 3, 4, 1, 3, 2). The left hand provides a harmonic accompaniment with chords and single notes, indicated by fingerings (0, 2, 5, 4, 7, 0, 5, 9, 8, 7, 4, 5, 7) and a bass clef.

29

Musical notation for measures 29-32. The system continues with the same key signature and time signature. The right hand melodic line concludes with a final cadence. The left hand accompaniment includes a double bar line at the end of the system. Fingerings for the left hand include (4, 0, 0, 5, 4, 0, 7, 0, 5, 9, 9, 6, 7, 7, 10, 4, 3, 5, 2, 2).

All<sup>o</sup> moderato

24.  $\text{♩} = 120$

Handwritten musical notation for measures 24-27. Treble clef, key signature of one flat, common time. Includes fingerings and a 4-measure slur at the beginning.

5

Handwritten musical notation for measures 28-31. Treble clef, key signature of one flat, common time. Includes fingerings and a 4-measure slur.

10

Handwritten musical notation for measures 32-35. Treble clef, key signature of one flat, common time. Includes fingerings.

15

Fine

Handwritten musical notation for measures 36-39. Treble clef, key signature of one flat, common time. Includes fingerings and a double bar line.

20

Handwritten musical notation for measures 40-43. Treble clef, key signature of one flat, common time. Includes fingerings and slurs.

24

D.C. al Fine

Handwritten musical notation for measures 44-47. Treble clef, key signature of one flat, common time. Includes fingerings and a double bar line.





**Andante cantabile**  
**La 6<sup>e</sup> Corde en Ré**

25.  $\text{♩} = 40$

⑥ = Ré

harm. 8

harm. 8

harm. 8

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

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

0 0 | 0 5 3 4 5 3 | 0 0 0 0

4

harm. 8

harm. 8

harm. 8

2 2 3 0 2 2 | 3 3 2 2 0 | 3 2 3 0 2 3 12

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

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

7

harm. 8

harm. 8

harm. 8

4 4 0 4 0 | 12 12 12 12 12 12 | 0 0 0 2 0 | 2 2 2 2 5

3 2 1 2 | 9 9 9 9 9 9 | 0 0 0 0 0 | 3 3 0 2 3 5

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

2 | 0 9 3 | 0 0 0 | 4 5 3 4

11

harm. 8

14

harm. 8

harm. 8

**N.B.** Dans les sons harmoniques, les notes inférieures indiquent l'opération à faire, et les notes supérieures le résultat à produire.

Le /3 surligné indique que le son doit se produire en dessous de la troisième touche, car sur elle il n'en existe point, et en dessus on en produirait un autre un ton et demi plus haut.

Note: in the harmonic sections, the lower notes indicate the string to use, and the upper notes indicate the resultant notes.

The /3 indicates that the the finger goes just past the third fret, otherwise, placing it directly over would produce another pitch 3 semitones higher.