

Etude in B minor

Op. 35, No. 22

Allegretto

Small Sections for Practice

Fernando Sor
(1778-1839)

1 *m i i m i a m i m i*

5/6 CII

5 *m i i m i m i i m i a m i m i a m i m i*

5/6 CII

9 *m i i m i a m i m i*

5/6 CII

13 *a m i m i m i i m i m i i m i m i*

5/6 CII

17 *m i i m i m i i m i m i i m i m i i m i m*

5/6 CII

21 *m i i a m a m i m i m i i m i m a i m m*

5/6 CII

Sor - Etude in B minor, Practice Sections - 2

25 7 *m i i m i a i i m i m i i m i m i m i m*

29 8 *m i i m i a i a i m i m i i m i m i m a m*

Same as Practice Section One

33 9 *m i i m i a m i m i m i i m i m i m*

37 10 *m i i m i m i i m i a m i m i m i m i m*

41 11 *m i i m i m i i m i m i i m i m i m i m*

45 12 *m i i m i m i i m i m i m* *poco rit.*

Etude in B minor

Sor-Segovia 20 studies No. 5

Allegretto

Op. 35, No. 22

Fernando Sor
(1778-1839)

1 *m i i m i a m i m i m i i m i m i*

5 CII

Bm Bm F#7 Bm/F#

TAB

5 *m i i m i m i i m i a m i m i a m i m i*

F# Bm/F# Em F#

TAB

9 *m i i m i a m i m i m i i m i m i*

5 CII

Bm F#7 G

TAB

13 *a m i m i m i i m i m i i m i m i*

C#° Bm F# Bm

TAB

Sor - Etude in B minor - 2

17 5

m i i m i m i i m i m i i m i m i i m i

Bm/F# F#7 Bm/F# F#

TAB

21 6

m i i a m a m i m i m i i m i m a i m

Bm/F# F#7 Bm/F# F#

TAB

25 7

m i i m i a i i m i m i i m i m i m i

B7 Em A7 D

TAB

29 8

m i i m i a i a i m i m i i m i m i m a

C/E C/E E#7 F#

TAB

Same as Practice Section One

Sor - Etude in B minor - 3

33 $\frac{5}{6}$ CII *m i i m i a m i m i*

Bm Bm F#7 Bm/F#

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

A 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

B 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

37 $\frac{4}{6}$ CII *m i i m i m i i m i a m i m i*

F# Bm/F# Em F#7

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

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

B 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

41 $\frac{5}{6}$ CIV *m i i m i m i i m i m i i m i*

Bm/D C#7 F#7 G

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

A 3 4 3 2 3 4 6 6 4 6 6 5 6 5 7 0 7 0

B 0 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

45 $\frac{4}{6}$ CII *m i i m i m i i m i* *poco rit.* $\frac{6}{6}$ CII *m i m m*

Em⁶ Bm/F# F#7 Bm

T 3 2 2 3 2 2 3 2 2 2 2 (2) 0

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

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

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, counting aloud)
7. Play hands together in rhythm, with a slow metronome, counting aloud

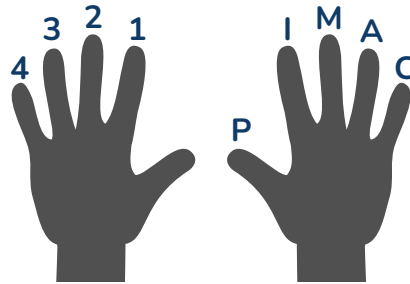
Musical Expression Starting Points

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter towards the top (opposite at climaxes)
4. Don't let the high notes stand out (any note higher than those before and after)
5. When a melody or musical line goes down in pitch, get louder to create forward momentum
6. Repeated notes get louder (start quiet if you need to)
7. Before slowing down or speeding up (rubato), master it at a steady pace

Tips for Good Practice

1. For tricky spots, describe the problem in detail: Where, what, how? Ask, "What's going on here?"
2. Memorize every piece (even if you don't, you'll learn it faster if you try)
3. Have a clear purpose and goal for each repetition (rote repetition is lazy practice)
4. Record yourself often. Listen or watch to decide what to practice next

Fingering Notations



Hello!



Hi, I'm Allen Mathews.

As a teacher who's helped thousands of classical guitarists, I'm delighted to share this sheet music with you.

Many players struggle with playing fluently and error-free. The methods here have helped many move from stale, plodding practice to more vibrant and engaged music-making.

As a beloved mentor liked to say, "*How you practice is how you play!*"

Strong fundamentals define your playing at every level. For guitarists seeking a different approach to the craft of classical guitar, my program offers a uniquely structured way to fill any gaps, polish your playing, and ensure steady progress.

[Click here to transform your playing.](#)

Wishing you all the best in your music,
Allen Mathews



If you liked this, [click here](#) to check out our book of other fun pieces!