

ANDRES  
**SEGOVIA**

PRESENTE



LES ETUDES POUR GUITARE  
DE

FERNANDO SOR

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## NOTES BIOGRAPHIQUE

(Vea traducción en español, última página)

Andrés Segovia naquit en Andalousie, contrée espagnole éminemment favorable à l'inspiration artistique. Il passa ses premières années à Grenade. Dans cette cité merveilleuse, la guitare est un élément quotidien de la vie sentimentale des milieux populaires. Dès son enfance, Andrés Segovia se sentit violemment attiré par cet instrument.

Méprisant le succès qu'il aurait pu rencontrer auprès d'un public toujours enclin à la facilité, il s'acharna à découvrir les arcanes profondes de la guitare et se consacra avec toute son énergie juvénile à la double tâche de rechercher le lointain passé de ce merveilleux instrument et de mettre au point la technique qu'il devait un jour révéler au monde. Comme il le dit lui-même, il fut « son propre élève et son propre professeur, et chacun étant reconnaissant à l'autre de ses efforts, ils ne furent jamais mutuellement déçus ».

Il avait quatorze ans lorsqu'il donna son premier concert public. Depuis, sa carrière artistique se développa, grandissante, sans interruption. Après s'être produit avec un succès croissant dans les plus importantes villes d'Espagne, il entreprit en 1920 sa première tournée en Amérique du Sud. Trois ans plus tard, son apparition à Paris, à la « Salle des Concerts du Conservatoire », fut saluée avec enthousiasme par les professionnels, les critiques et le public français.

Depuis lors son nom voisine avec ceux des plus grandes vedettes internationales. Jusqu'en 1939, il parcourut chaque année les principales capitales d'Europe, de Russie, d'Extrême-Orient, les Etats-Unis, l'Amérique Centrale et l'Amérique du Sud. Grâce à lui, la guitare, dont Debussy disait « c'est un clavecin, mais expressif », gagne sa place dans les salles de concerts du monde entier.

Andrés Ségovia a doté la guitare d'un vaste héritage, tant par les heureux résultats de ses investigations dans le domaine de l'histoire de cet instrument qui commence avec la « vihuela » (ancêtre de la guitare actuelle), d'où il rapporta les plus belles pages d'Alonso de Muderra, Luis Milan, Roberto de Visco, que par les découvertes qui lui reviennent dans le répertoire oublié du « luth » français, anglais, allemand ou italien, et nous n'oublierons pas un volume prodigieux de transcriptions d'œuvres classiques.

Les compositeurs les plus illustres ont collaboré avec lui à la création d'un répertoire moderne pour la guitare. Turina, Torroba, Manuel Ponce, Albert Roussel, Cyril Scott, Alexandre Tansman, Catelnuovo-Tedesco, etc., lui ont dédié des œuvres d'une valeur artistique rare et durable, parmi lesquelles certains concertos pour guitare et orchestre réduit ; et ceci représente pour le maître une de ses satisfactions les plus légitimes puisque la guitare a ainsi conquis le même rang artistique que les autres instruments solistes.

Andrés Ségovia prépare actuellement une série d'œuvres didactiques qui, sans aucun doute, seront le testament de sa vaste expérience.

ANDRÉS  
**SEGOVIA**

VINGT ETUDES POUR LA GUITARE

de FERNANDO SOR  
(1780-1839)

REVUES, ET DOIGTÉES  
par ANDRÉS SEGOVIA

ÉGALEMENT ENREGISTRÉES  
par SEGOVIA  
SUR DISQUES "DECCA"

et  
Lucien BATTAGLIA  
disques Pierre VERANY

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## FERNANDO SOR 1780-1839

Los 20 estudios que contiene este cuaderno han sido elegidos entre los más eficaces y bellos que Fernando Sor ha escrito para la guitarra. No son muy numerosos los Maestros que han logrado mantener, en los estudios compuestos por ellos para desarrollar gradualmente la técnica del instrumento a que consagraron sus afanes, el justo equilibrio entre la eficacia de la intención pedagógica y la desinteresada belleza musical. Entre los más excelsos acuden enseguida a la memoria los nombres de Domenico Scarlatti, cuyas luminosas "Sonatas" fueron destinadas a ejercitar dedos ya muy adiestrados, y de Federico Chopin, cuyo genio derramase con firme vigor y honda poesía en sus magníficos "Estudios".

La guitarra no ha sido desgraciadamente tan bien trabajada como los otros instrumentos que se grangearon la admiración pública en las salas de conciertos. Ha tenido apenas Maestros que fueran añadiendo caudal propio a la experiencia de sus predecesores; ha tenido escasos discípulos que se prestasen, con amorosa paciencia, a la prueba de viejas y nuevas conquistas pedagógicas. Parte de la enseñanza de la guitarra ha sido obra precaria de "aficionados" insolventes, buena tan solo para ejercer magisterio en los suburbios musicales... No se ha formado todavía un cuerpo sistemático y progresivo de lecciones que vayan acompañando al buen estudiante, con provecho, desde los

primeros pasos en la empinada cuesta de su aprendizaje hasta las claras alturas del perfeccionamiento. La rica tradición vihuelística se fue adelgazando hasta no poseer, al prolongar su vida en la guitarra, sino escasos nombres que, en el siglo XIX, pertenecieron a talentos poco robustos. Los más interesantes fueron sin disputa Fernando Sor, Dionisio Aguado y más tarde Francisco Tárrega — sensibilizador de la guitarra moderna.

Los estudios de Sor que aquí se imprimen son igualmente útiles para el desarrollo de la técnica del discípulo y para el mantenimiento de la ya adquirida por el Maestro. Contienen ejercicios de arpeggios, acordes, notas repetidas, ligados, terceras, sextas, melodías en las voces superiores, cantos en el bajo, entrecruzamientos polifónicos, extensión de los dedos de la mano izquierda, sostenimiento intencionado de la cejilla, y otras muchas fórmulas que, practicadas con asiduidad inteligente procurarán vigor y flexibilidad a ambas manos y conducirán infaliblemente a un mejor dominio del instrumento. Sobre esta indiscutible eficacia pedagógica, tienen estos 20 estudios otra cualidad que debe hacer resaltar quien desee consagrar su talento a la guitarra: la que los convierte en otras tantas obritas de verdadero valor musical dignas de emerger de la intimidad solitaria del trabajo diario, a la superficie de las audiciones públicas...

  
Los Angeles.  
1945.

OUVRAGE PROTEGE  
PHOTOCOPIE  
INTERDITE  
MEME PARTIELLE  
(Loi du 11 Mars 1957)  
constituerait CONTREFACON  
(Code Penal Art 425)

# ESTUDIO I

Lento

The musical score consists of seven staves of guitar music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Lento'. The first measure is marked with a dynamic of *p* and the instruction 'legato'. The notation includes various chord voicings and melodic lines with fret numbers (0-4) and fingering (1-4). The second staff is marked with a dynamic of *p* and includes a circled '3' above a measure. The third staff includes markings 'CI', 'CII', and '1/2 CII'. The fourth staff is marked with a dynamic of *p*. The fifth staff includes markings 'CV', 'CIII', and 'CI'. The sixth and seventh staves continue the piece with various chord voicings and melodic lines, ending with a double bar line.

# ESTUDIO II

Allegretto

*p*  
*Con gracia*

0 i p i m 4 i p i a m m a m m m

3 p i p i 3 p i p i 3 i p i p i p i p i

0 i i 1 a 0 4 0 1 a 0 m

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

0 4 2 2 3 2 p i 2 p p i p i 3 p p i p i p i

4 a m m m m m 4 m m a a

0 i i 2 i 3 p i p i p i p i p i p i p i p i

a m a m m i m i m i a 0 m 4

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

4 1 1 0 1 1 0 1 3 4

C II C III

# ESTUDIO III

Allegretto

*mf*

1/2 CII

CH

CHH

# ESTUDIO IV

Allegretto

CII

The musical score is written for guitar and consists of nine staves. The key signature is G major (one sharp). The piece begins with a treble clef and a 2/4 time signature. The first staff contains a melodic line with slurs and a dynamic marking of *p*. The second staff is marked with a double bar line and the label "CII" above it, indicating a change in technique or a specific section. It includes triplets and a *cresc.* marking. The third staff continues with slurs and dynamic markings. The fourth staff features a triplet and a circled "4" at the end. The fifth staff has a circled "2" above the first measure. The sixth staff continues the melodic development. The seventh staff is marked with "CII" above it. The eighth staff concludes with a circled "C". The final staff shows a *p* dynamic marking and a circled "C" at the end of the piece.



# ESTUDIO V

Moderato

C II

The musical score consists of ten staves of music in a treble clef, key signature of one sharp (F#), and 2/4 time signature. The tempo is marked 'Moderato'. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4. Articulation marks like 'p' (piano) and 'pp' (pianissimo) are used throughout. The score is divided into sections labeled C II, C III, C IV, and C V. The final section concludes with the instruction 'poco rit. pp'.



# ESTUDIO VII

Moderato

*p*

CIII

am i m p i m p i p i m a m a m a i m i a m a m

CVI CV

*p* *grazioso*

*cresc.*

*p* *subito*

The musical score consists of ten staves of guitar notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Moderato'. The first measure is marked with a dynamic of *p* (piano). The score includes various guitar techniques such as triplets, slurs, and fingering numbers (1-4). There are also circled numbers 2 and 3, possibly indicating fingerings or measures. The second staff is labeled 'CIII'. The third staff contains the lyrics 'am i m p i m p i p i m a m a m a i m i a m a m'. The fourth staff has 'CVI' and 'CV' above it. The fifth staff has a circled number 5. The sixth staff is marked with *p* and *grazioso*. The seventh staff has a circled number 2. The eighth staff has a circled number 4 and a *cresc.* (crescendo) marking. The ninth staff has a circled number 7. The tenth staff has a circled number 0 and is marked with *p* and *subito*. The score concludes with a double bar line.

# ESTUDIO VIII

Lento

$\frac{1}{2}$   
CT

The musical score for 'ESTUDIO VIII' is written for guitar in a single system with eight staves. The tempo is 'Lento' and the time signature is  $\frac{1}{2}$  (half note). The key signature has one flat (B-flat). The score includes various guitar techniques and markings:

- Staff 1:** Starts with a treble clef and a key signature of one flat. It features a sequence of chords and melodic lines with fingerings (1, 2, 3, 4) and a circled '0' indicating an open string.
- Staff 2:** Continues the melodic and harmonic development with fingerings and a circled '3'.
- Staff 3:** Contains two first endings, labeled '1.' and '2.', with a circled '3' and a 'CII' marking.
- Staff 4:** Features a 'CIII' marking, a circled '4', and a 'CV' marking with a downward arrow.
- Staff 5:** Includes a circled '3', a 'CIII' marking, and a 'CII' marking.
- Staff 6:** Shows a circled '4' and a 'CV' marking.
- Staff 7:** Contains a circled '4' and a 'CV' marking.
- Staff 8:** Ends with a circled '0', a 'CII' marking, and a 'CI' marking. Dynamics 'p' (piano) are indicated at the end.

# ESTUDIO IX

Tranquillo

The musical score is written for guitar and consists of ten staves. The tempo is marked 'Tranquillo'. The music is in a key with one sharp (F#) and a 2/4 time signature. The score includes various fingering numbers (1-4) and articulation marks such as accents and slurs. Above the staves, there are labels for specific techniques: CV, CIV, CH, CII, and CI. The piece concludes with a fermata and a final chord.

# ESTUDIO X

Molto moderato

*P con gracia*

*mf*

*sf*

*cresc.*

*p*

*pp*

CII

CII

CII

CII

CII

CV

CVII

CIX

CII



# ESTUDIO XII

**Allegro**

The musical score for ESTUDIO XII consists of seven staves of guitar notation. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece is marked 'Allegro' and begins with a dynamic marking of *p* (piano). The score is heavily annotated with technical markings, including Roman numerals (I, IV, VII, IX, X, VII, IV, II), circled numbers (1, 2, 3, 4, 5, 7), and various fingering instructions. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and complex chordal textures. The piece concludes with a final chord and a dynamic marking of *mf* (mezzo-forte).



The image displays a musical score for guitar, consisting of ten staves of music. The music is written in treble clef with a key signature of two sharps (F# and C#). The score includes various musical notations such as slurs, accents, and dynamic markings like *p* (piano). Fingering numbers (1-4) are placed above notes to indicate fingerings. There are several triplet markings (circled numbers 2, 3, 4) and slurs over groups of notes. Roman numerals (CII, CV, CIV, CVII, CVI, CIX, CIX, CX) are placed above the staves, likely indicating fret positions or specific techniques. The music features a mix of eighth and sixteenth notes, often beamed together. The overall style is technical and detailed, typical of a guitar method book.

# ESTUDIO XIII

Con calma

C III

The sheet music consists of eight staves of guitar notation. The first staff begins with the tempo marking 'Con calma' and the section marker 'C III'. The music is written in G major (one sharp) and 3/4 time. It features a variety of rhythmic patterns, including triplets and slurs. Fingerings are indicated by numbers 1 through 4. The notation includes treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece concludes with a double bar line and repeat dots. Section markers 'C III', 'CV', and 'C III' are placed above the staves to indicate specific sections of the study.

This musical score is for guitar, titled "Estudio XIII-2". It consists of ten systems of music, each with a treble and bass staff. The score is characterized by complex rhythmic patterns and specific chord voicings. The first system includes markings for C III and C I. The second system includes C II. The third system includes C III and C II. The fourth system includes C III. The fifth system includes C III. The sixth system includes C III. The seventh system includes C III. The eighth system includes C III. The ninth system includes C III. The tenth system includes C III. The score features a variety of rhythmic figures, including eighth and sixteenth notes, and rests. Fingering numbers (1-4) are indicated throughout. The key signature has one sharp (F#), and the time signature is 4/4.

# ESTUDIO XIV

Andante

CV

*Bien cantada la parte superior*

1. 2.

CII

p

CII CVII

p CV

CV CVVIII

CIII

The musical score consists of ten staves of guitar notation. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It features a complex melodic line with numerous triplets and slurs, and is marked with 'CV'. The second staff continues the melodic development, marked with 'CV', 'CVI', and 'CV'. The third staff includes a section marked 'CIV' and 'CV'. The fourth staff features a triplet of eighth notes and is marked 'CV', with a 'poco rit.' marking appearing later in the staff. The fifth and sixth staves show a more rhythmic, chordal texture. The seventh staff is marked 'CII'. The eighth staff includes a 'cresc.' (crescendo) marking. The ninth staff is marked 'CVII' and features a triplet of eighth notes. The notation includes various fingerings (e.g., 0, 1, 2, 3, 4, 7) and articulation marks.

# ESTUDIO XV

Allegretto Grazioso

The musical score for ESTUDIO XV, Allegretto Grazioso, is written in 3/4 time and begins with a piano (*p*) dynamic. The first staff contains the initial melodic line with fingerings 1, 2, 3, 4 and a *p* dynamic marking. The second staff continues the melody with fingerings 1, 2, 3, 4 and includes a circled 2 above a measure. The third staff features a circled 2 above a measure and a circled 3 below a measure, with a bracketed section labeled 'CI' above it. The fourth staff has a circled 2 above a measure and a circled 3 below a measure, with a bracketed section labeled 'CI' above it. The fifth staff includes a circled 3 below a measure and a circled 4 below a measure, with a bracketed section labeled 'CI' above it. The sixth staff has a circled 5 below a measure and a circled 4 below a measure, with a bracketed section labeled 'CI' above it. The seventh staff begins with a *p* dynamic marking and includes a circled 2 above a measure. The score is characterized by frequent chord changes and specific fingering instructions throughout.

The image displays seven staves of musical notation for a guitar piece. The notation is written in a single system with a treble clef and a key signature of one sharp (F#). The music is characterized by complex rhythmic patterns and intricate fingering. Various markings are present throughout the score, including:

- CI**: Located at the beginning of the first staff.
- CII**: Appears above the first and second staves.
- CIII**: Appears above the fifth, sixth, and seventh staves.
- Articulation marks**: Small 'v' marks above notes, and circles with numbers (e.g., ①, ②, ③, ④) around notes, indicating specific techniques or accents.
- Fingering**: Numbers 1-4 placed above or below notes to indicate which finger to use.
- Accents**: Small 'a' marks above notes.
- Dynamic markings**: A hairpin crescendo and decrescendo symbol are visible under the first and second staves.

# ESTUDIO XVI

Allegretto

The musical score for ESTUDIO XVI is written for guitar and consists of eight staves of music. The tempo is marked 'Allegretto'. The key signature has one sharp (F#) and the time signature is 2/4. The score includes various guitar-specific notations such as natural harmonics (indicated by a circle over the note), natural notes (indicated by a circle under the note), and specific fingering (numbers 1-4). The piece is divided into sections labeled CII, CV, CIII, CI, CVII, and CII. The first staff is labeled CII and includes a bracketed section. The second staff is also labeled CII and includes a bracketed section. The third staff is divided into sections labeled CV, CIII, and CI. The fourth staff is divided into sections labeled CV and CII. The fifth staff is labeled CVII and includes a circled '3' under a note. The sixth staff is divided into sections labeled CVII, CV, CIII (with a 1/2), and CII (with a 1/2). The seventh staff is labeled CII and includes a circled '3' under a note. The eighth staff is labeled CII. The score concludes with a double bar line.



*ai m ai m ai m ai m ru. CII a tempo.*

The musical score is written for guitar on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff contains a melodic line with a triplet of eighth notes and a dynamic marking of *p*. Above the first four measures, the letters 'ai' and 'm' are written above the notes. The second staff continues the melodic line. The third staff has measure numbers CII and CV above it. The fourth staff has measure numbers CIII, CIV, CV, and CVI above it. The fifth staff has measure numbers CVII, CVIII, CIX, and CX above it. The sixth staff has measure numbers CXI, CXII, CXIII, and CXIV above it. The seventh staff has measure numbers CXV, CXVI, CXVII, and CXVIII above it. The eighth staff has measure numbers CXIX, CXX, CXXI, and CXXII above it. The score includes various guitar techniques such as triplets, slurs, and dynamic markings like *p* and *f*.

# ESTUDIO XVII

Movido

The musical score consists of ten staves of music in treble clef with a key signature of one sharp (F#). The piece is titled "Movido". The notation includes various guitar-specific techniques and fingering:

- Staff 1:** Starts with a *p* (piano) dynamic. Fingering includes *i m*, *a i m*, and *a i m*. A circled *0* indicates a natural harmonic.
- Staff 2:** Features a circled *0* and a circled *4*. Fingering includes *a 4*, *a 4*, and *a*. A circled *i m* is also present.
- Staff 3:** Includes a circled *0*, a circled *4*, and a circled *3*. Fingering includes *i m*, *a 4*, *a 4*, and *a 4*. A circled *0* is also present.
- Staff 4:** Marked with **CH** and **CHH**. Fingering includes *i m*, *a*, and *a*. A circled *0* is present.
- Staff 5:** Fingering includes *a*, *a*, and *a*. A circled *0* is present.
- Staff 6:** Marked with **CH**. Fingering includes *a*, *a*, and *a*. A circled *0* is present.
- Staff 7:** Fingering includes *a*, *a*, and *a*. A circled *0* is present.
- Staff 8:** Marked with **CV**. Fingering includes *i m*, *a*, and *a*. A circled *0* is present.
- Staff 9:** Fingering includes *a*, *a*, and *a*. A circled *0* is present.
- Staff 10:** Marked with **CI**. Fingering includes *i m*, *a*, and *a*. A circled *0* is present.

The musical score consists of ten staves of music in a single system. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various rhythmic values, accidentals, and articulation marks. Fingerings are indicated by numbers 1-4. Dynamic markings include 'p' (piano) and 'mp' (mezzo-piano). Section markers 'CVII', 'CV', and 'CIII' are placed above the staves. The piece concludes with a double bar line and a key signature change to two sharps (F# and C#).



# ESTUDIO XVIII

Andante espressivo

This musical score is for a guitar piece titled "ESTUDIO XVIII" by Emilio Paganini, marked "Andante espressivo". The score is written in a single system with seven staves. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The piece is characterized by its intricate fingering and various techniques such as triplets, slurs, and dynamic markings like *mp* and *p*. The score includes several technical exercises labeled with Roman numerals: CIII, CII, CI, CVI, CIV, and CIII. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. Some notes are circled, and there are various slurs and accents throughout the piece. The piece concludes with a final cadence.

CIII CIII

CIII CI

a tempo CIII CI

CI CI CV CV

CV CI

CI CVI CIV-CVI

CVIII CVI CI



*rit.*

*a tempo*

CI

*mf*

C III      a m m a

CVI      CVI      CI

CVI      CI

C III

C III      CI

*p*





This page contains ten staves of musical notation for guitar. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by complex chord structures and intricate fingering patterns. Various chord diagrams are provided, labeled with letters and Roman numerals: CV, CII, CVII, CVI, CIII, and CI. Fingering numbers (1-4) and circled numbers (1-4) are used to indicate specific fingerings for notes and chords. Some notes are marked with 'a' for artificial harmonics. The notation includes many beamed sixteenth and thirty-second notes, as well as slurs and accents. The overall style is that of a technical or advanced guitar piece.

## Traducción De La Nota Biográfica

*Andrés Segovia nació en Andalucía, una de las regiones de España mas propicias para la contemplación artística. Su infancia transcurrió en Granada. En esa ciudad maravillosa, la guitarra es elemento diario de la vida emocional del pueblo. Andrés Segovia se sintió vehementemente atraído por ella desde su infancia. No conforme con las limitaciones a que la fácil imaginación popular la relegara, se impuso el deber de descubrir sus raíces musicales y consagró todas sus energías juveniles a la doble tarea de investigar el remoto pasado del bello instrumento y de preparar la técnica con que un día la habría de dar a conocer al mundo. Según él mismo dice "ha sido su maestro y su discípulo y, gracias al esfuerzo desplegado, lograron no estar muy descontentos el uno del otro".*

*Dió su primera audición pública a los 14 años. Desde entonces su carrera artística fue ascendiendo, ininterrompidamente. Después de recorrer, con éxito creciente, las ciudades mas importantes de España, emprendió su primer viaje a Sud America en el 1920. Tres años mas tarde, su aparición en París, en la Sala del "Conservatoire", fué saludado por los artistas, los críticos y el público francés con vivo entusiasmo. A partir de este momento, su nombre queda incluido en el grupo de los altos valores internacionales, y hasta 1939, recorre anualmente la mayor parte de las capitales de Europa, Rusia, Extremo Oriente, Estados Unidos y Centro y Sud America. Gracias a él la guitarra — de la que Debussy decía: "C'est un clavecin . . . mais expressif" — fué acogida en las salas de conciertos del mundo entero.*

*Andrés Segovia ha dotado a la guitarra de un vastísimo repertorio. Junto al feliz resultado de sus investigaciones por los campos de la historia de la vihuela, en los cuales ha cosechado páginas admirables de Alonso de Mudarra, Luis Milán, Roberto de Visco y otros, hay que contar las resucitadas del laud francés, inglés, italiano y alemán, y el ingente volumen de sus transcripciones de obras clásicas. Además los compositores actuales de alta jerarquía artística, han colaborado con él en la creación del repertorio moderno de la guitarra. Turina Tórroba, Manuel Ponce, Albert Roussel, Cyril Scott, Alexander Tansman, Castelnuovo-Tedesco, etc., le han dedicado obras de valor permanente. Entre ellas algunos Concertos para guitarra y pequeña orquesta, que constituyen una de sus más legítimas satisfacciones ya que, por ellos, la guitarra ha adquirido definitivamente el mismo rango artístico que los otros instrumentos solistas.*

*A todo esto hay que añadir, finalmente, la elaboración de una serie de cuadernos didácticos que aparecerán en breve, y que son como el testamento de su vasta experiencia instrumental, legado, al amor de los futuros estudiantes de la guitarra.*

## Traduction des remarques d'ANDRÉS SÉGOVIA

Les vingt études de ce volume ont été choisies parmi les plus efficaces et les plus belles qui furent écrites par Fernando Sor pour la guitare. Peu de maîtres ont réussi, dans leurs œuvres pour le développement progressif de la technique d'un instrument, à concilier le but pédagogique avec la beauté musicale naturelle. Parmi les plus illustres on se rappelle les noms de Domenico Scarlatti, dont les lumineuses sonates étaient destinées à exercer des doigts déjà habiles, et de Frédéric Chopin dont le génie se déploie à travers la grande vigueur et la profonde poésie de ses magnifiques études.

Malheureusement, la guitare n'a pas été jouée autant que tant d'autres instruments qui emportent l'admiration publique dans les salles de concerts. Il n'y avait que peu de maîtres pour enrichir les découvertes de leurs prédécesseurs, et peu d'élèves pour se vouer avec une patience affectueuse à l'étude des expériences, tant des anciens que de leurs nouveaux professeurs.

Une part considérable de la littérature pédagogique de la guitare était représentée par les travaux précaires d'artistes amateurs, capables de passer pour des guides dans des régions seulement voisines du véritable terrain musical. Jusqu'à ce jour il n'avait été conçu aucune méthode systématique et progressive capable de guider l'élève attentif, depuis le premier pas du pénible apprentissage, jusqu'aux hauteurs de la perfection. Les riches traditions des anciens joueurs de « vihuela » (ancêtre de la guitare), avaient été épuisées, à l'exception de quelques noms du XIX<sup>e</sup> siècle, lequel cependant n'appartient pas non plus aux plus vigoureux talents.

Les plus intéressants furent incontestablement Fernando Sor, Dionisio Aguado, et plus tard, Francisco Tárrega, créateur de la guitare moderne. Les études de Sor qui sont publiées ici peuvent être utilisées non seulement pour développer la technique de l'élève, mais aussi bien pour permettre au maître de la conserver au maximum. Elles contiennent des exercices d'arpèges, d'accords, de notes répétées, liées, de tierces, de sixtes, des mélodies dans l'aigu et dans le grave, des constructions polyphoniques, des exercices d'extension pour les doigts de la main gauche, pour la tenue prolongée de la « cejilla » et nombres d'autres formules, qui, si elles sont étudiées avec assiduité et intelligence, développeront la force et la souplesse des deux mains et amèneront finalement à la meilleure maîtrise de l'instrument.

Outre leur indiscutable efficacité pédagogique, ces vingt études ont une autre qualité qui doit devenir l'apanage de quiconque consacre son talent à l'étude de la guitare: c'est celle qui se résout d'elle-même dans tant de manifestations de la véritable valeur musicale et qui, de la solitude intime du travail quotidien, s'épanouira en présence du public.

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