ANDRÉS SEGOVIA EDITION

TWENTY STUDIES
FOR THE GUITAR

by Fernando Sor

Performed by Paul Henry

1-0994
RH 27.00

TWENTY STUDIES
FOR THE GUITAR

by Fernando Sor

Performed by Paul Henry

Publisher's Note

The renowned Andrés Segovia edition of *Twenty Studies for the Guitar* has been the artistic and technical cornerstone for classical guitarists since it was first published in 1945. The essence of the edition is that Segovia selected and assembled 20 studies from Sor's enormous output of music, based on their musical and technical qualities. He went on to add fingerings, dynamics, articulations, and in many instances, tempo indications. In effect, he imparted his own unparalleled musical and technical expertise and created a true *performer's* edition.

This book/audio edition provides a new, clear engraving of the music, while retaining the timeless fingerings and editorial markings of Segovia. Opus numbers and original tempo indications have been added by the publisher. The audio (CD or cassette) provides a full performance of all 20 studies. Exquisitely interpreted and performed, this recording will be an invaluable study reference, as well as a welcome addition to any guitarist's music collection.

Recorded by Andrés Segovia on Decca Records.

Second Edition

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Biographical Note

ANDRÉS SEGOVIA was born in Andalucia, a region of Spain eminently suited for artistic contemplation. He spent his childhood in Granada. In this marvel of cities, the guitar is a daily element in the emotional life of the populace. Andrés Segovia felt vehemently attracted to the guitar ever since his infancy. Despite the limited aid that the easy-going imagination of the populace could contribute, he imposed upon himself the duty of discovering the musical roots of the instrument, and consecrated all his youthful energies to the dual task of investigating the remote past of this beautiful instrument and to prepare the technique which one day he would reveal to the world. As he himself says, he "was his own teacher and pupil, and thanks to the efforts of both, they were not discontented with each other."

He gave his first public audition at the age of 14. Since then, his artistic career ascended uninterruptedly. After touring the most important cities of Spain with increasing success, he undertook his first trip to South America in 1920. Three years later, his appearance in Paris in the "Salle du Conservatoire" was saluted by artists, critics, and the French public with great enthusiasm.

From that moment on, his name remained among artists of the highest international significance. Until 1939, he annually toured the major capitals of Europe, Russia, the Far East, United States, Central and South America. Thanks to him, the guitar, of which Debussy said, "C'est un clavecin...mais expressif" won its place in the concert halls of the entire world.

Andres Segovia has endowed the guitar with a vast heritage. Through his research in the field of music history he successfully revitalized the repertoire of the vihuela, including music by Alonso de Mudarra and Luis Milan. In addition, he unearthed music of the great French, English, German, and Italian lutenists. as well as producing a prodigious volume of transcriptions of classical works.

Composers of the highest artistic standing have collaborated with him in the creation of a modern repertoire for the guitar. Turina, Tórroba, Manuel Ponce, Albert Roussel, Cyril Scott, Alexander Tansman, Castelnuovo-Tedesco, etc., have dedicated works to him of permanent and rare instrumental value; among them concertos for guitar and small orchestra, which constitutes one of his most legitimate satisfactions (since the guitar has thus acquired the same artistic rank as other solo instruments).

EDITOR'S NOTE: See inside back cover for Spanish translation.

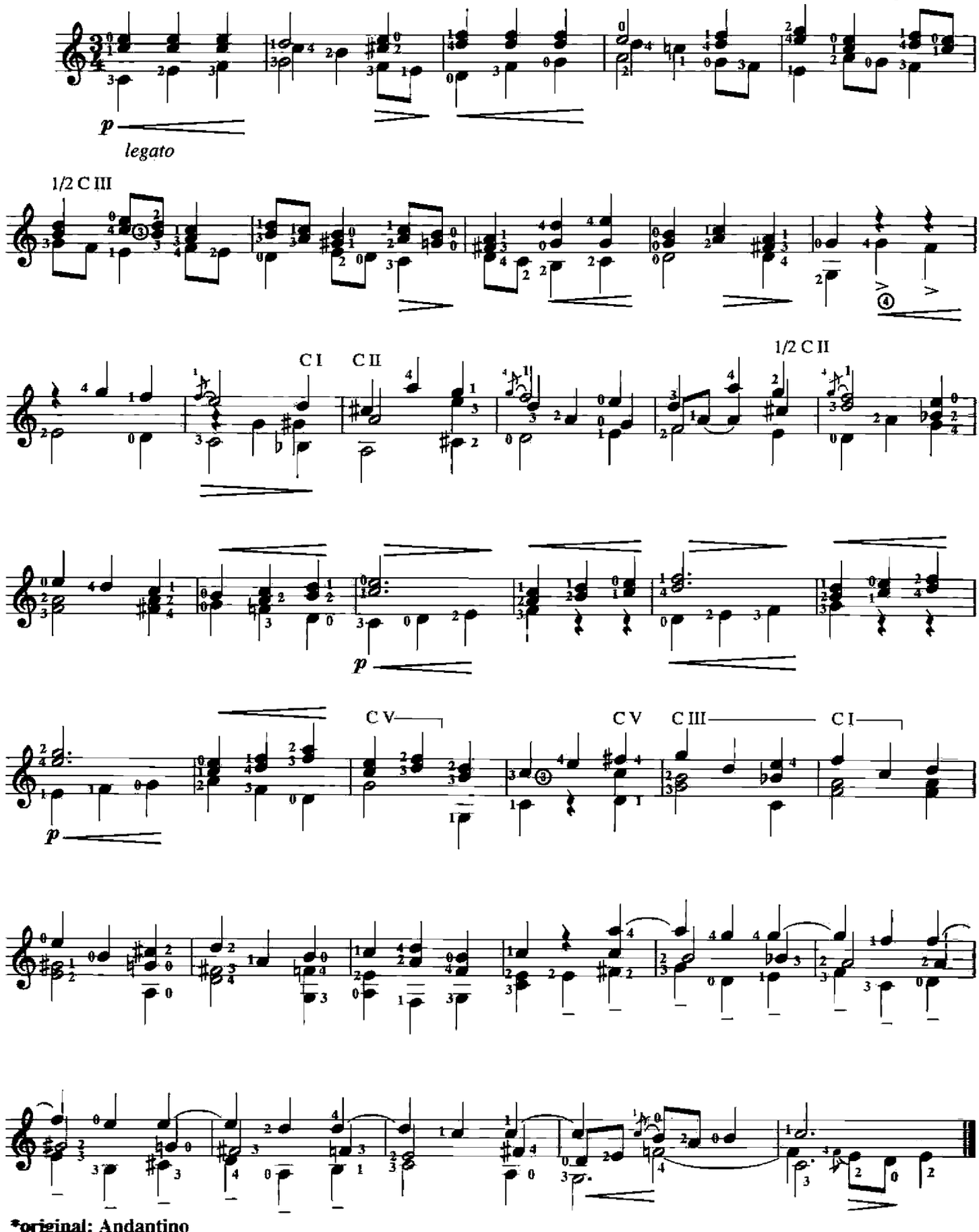
Paul Henry

Since winning first prize in the Society of American Musicians Competition in 1980, Paul Henry has performed in many cities across the United States. In 1981 he was selected to perform in the Andrés Segovia master classes at the University of Southern California. He is a graduate of the Cincinnati College-Conservatory, L'Accademia Musicale Chigiana in Siena, Italy, and Ithaca College in Ithaca, New York.

ESTUDIO 1

Lento *

Op. 6, No. 8



***original: Andantino**

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ESTUDIO 2

Allegretto * **Op. 35, No. 13**

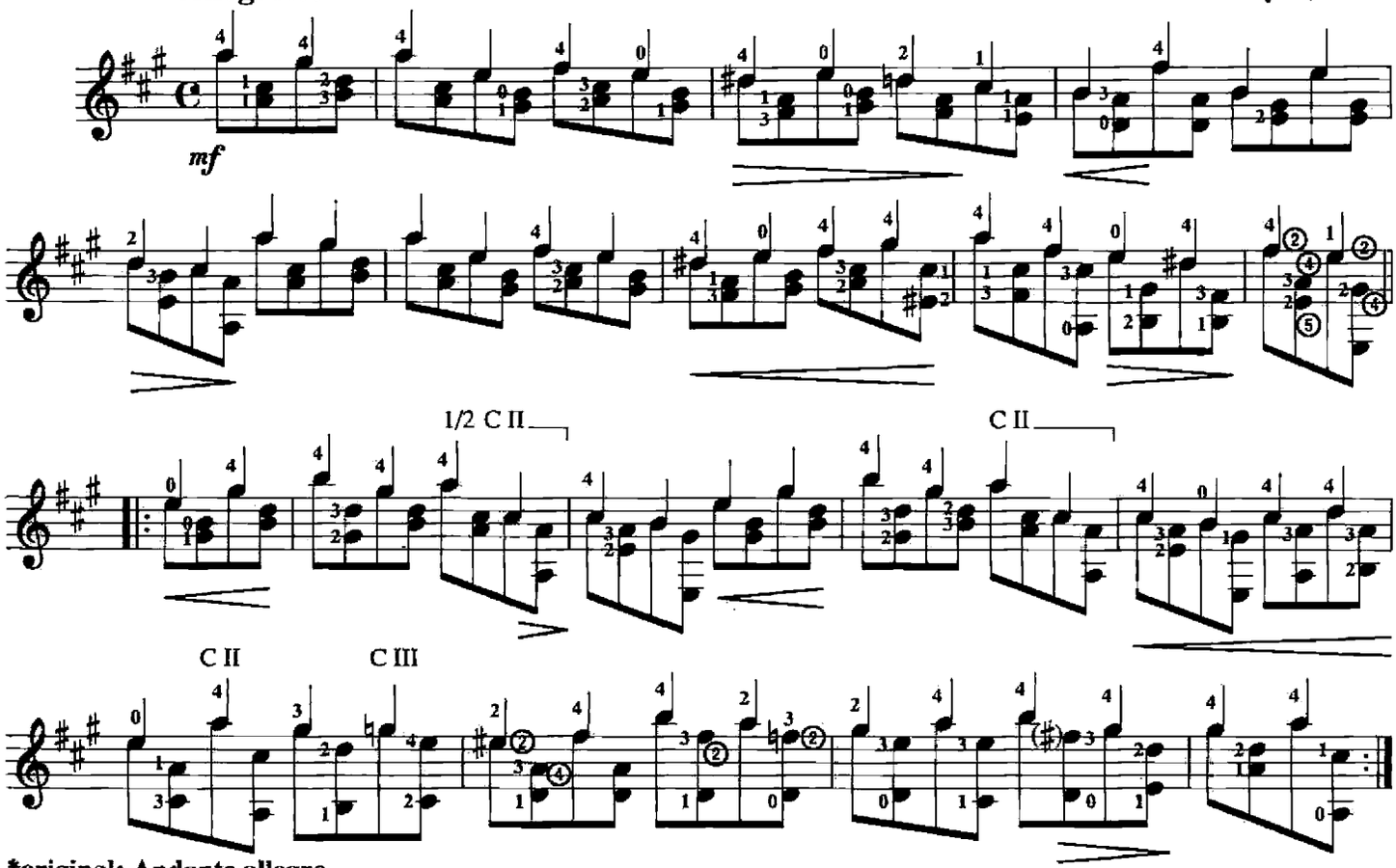
p *Con gracia*

C II C III

***original: Andante**

ESTUDIO 3

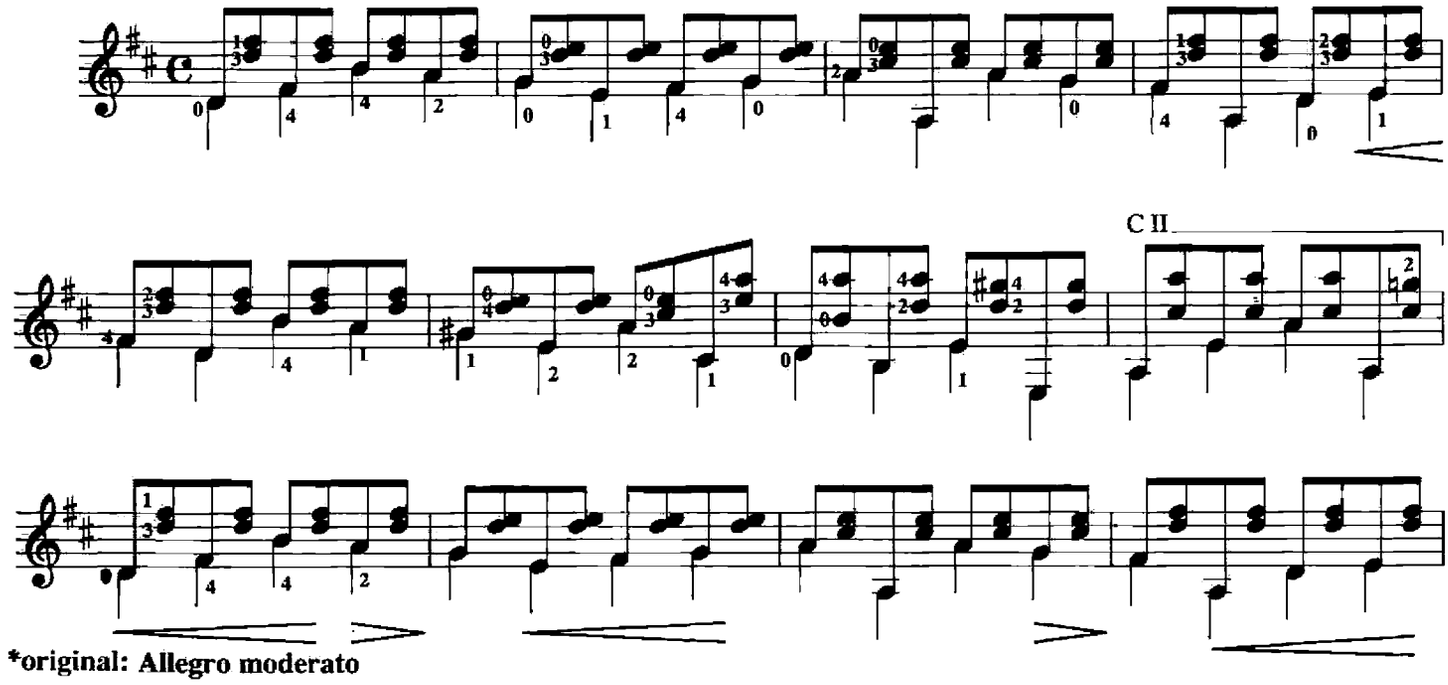
Allegretto* **Op. 6, No. 2**



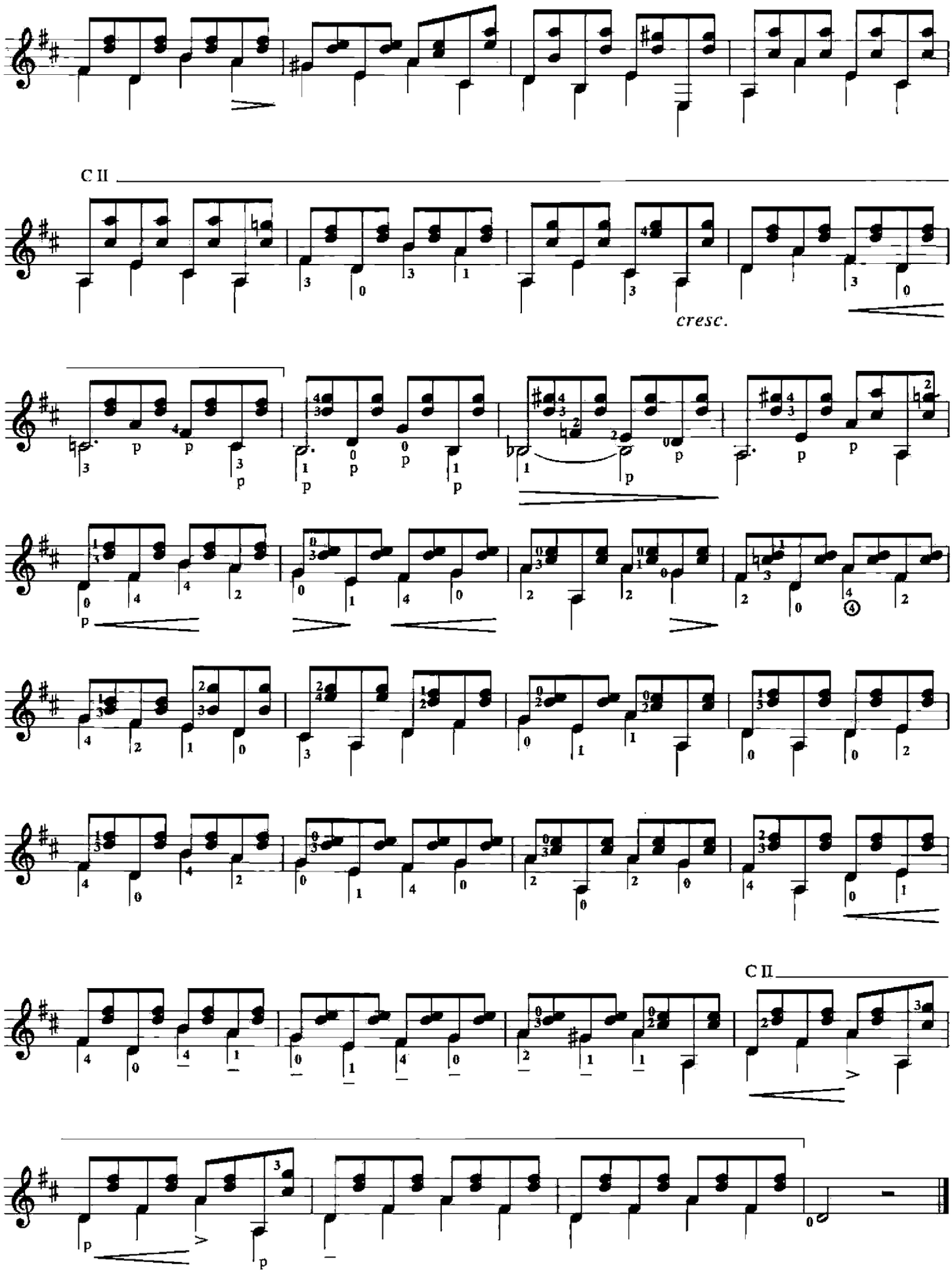
***original: Andante allegro**

ESTUDIO 4

Allegretto* **Op. 6, No. 1**



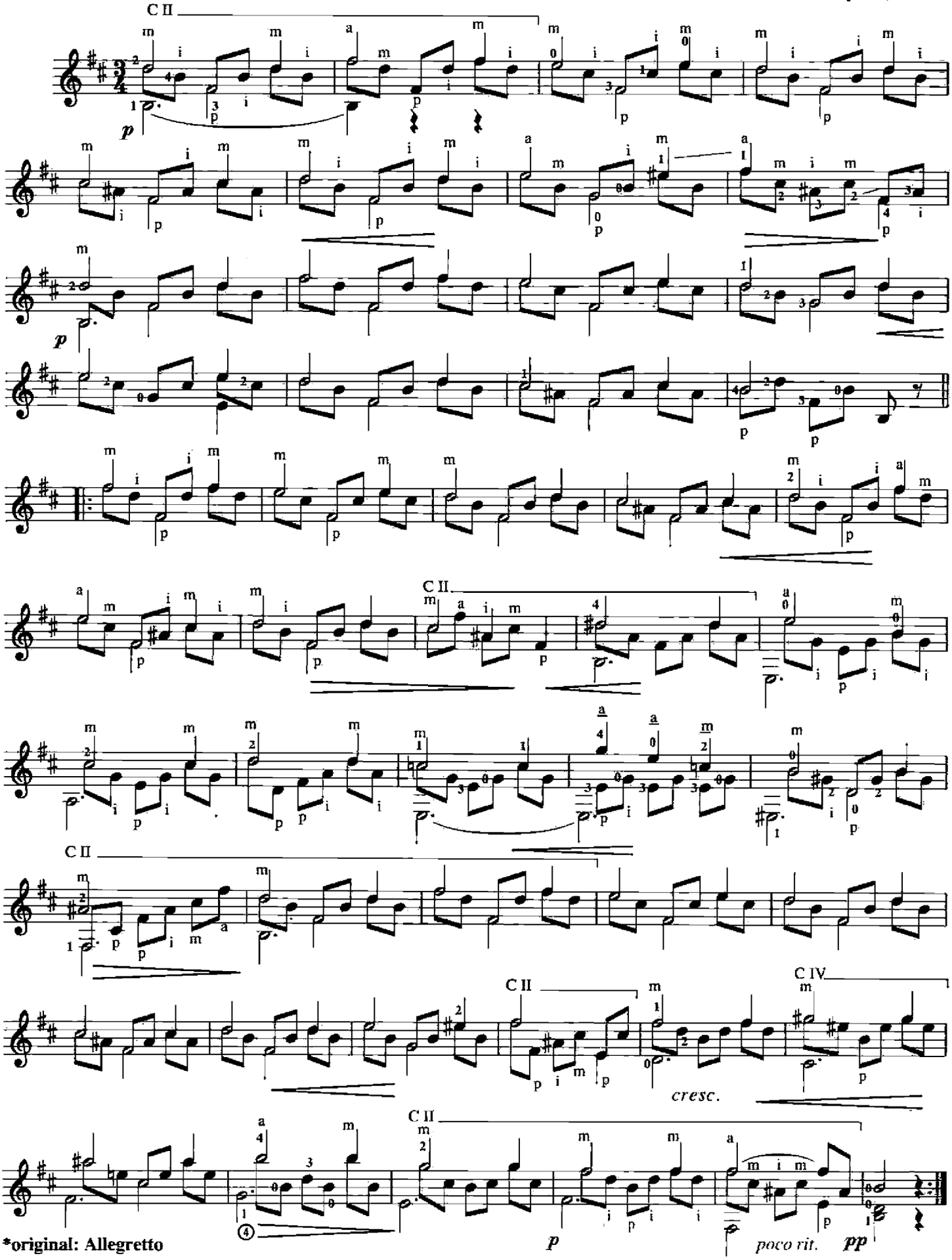
***original: Allegro moderato**


C II
cresc.
C II

ESTUDIO 5

Moderato*

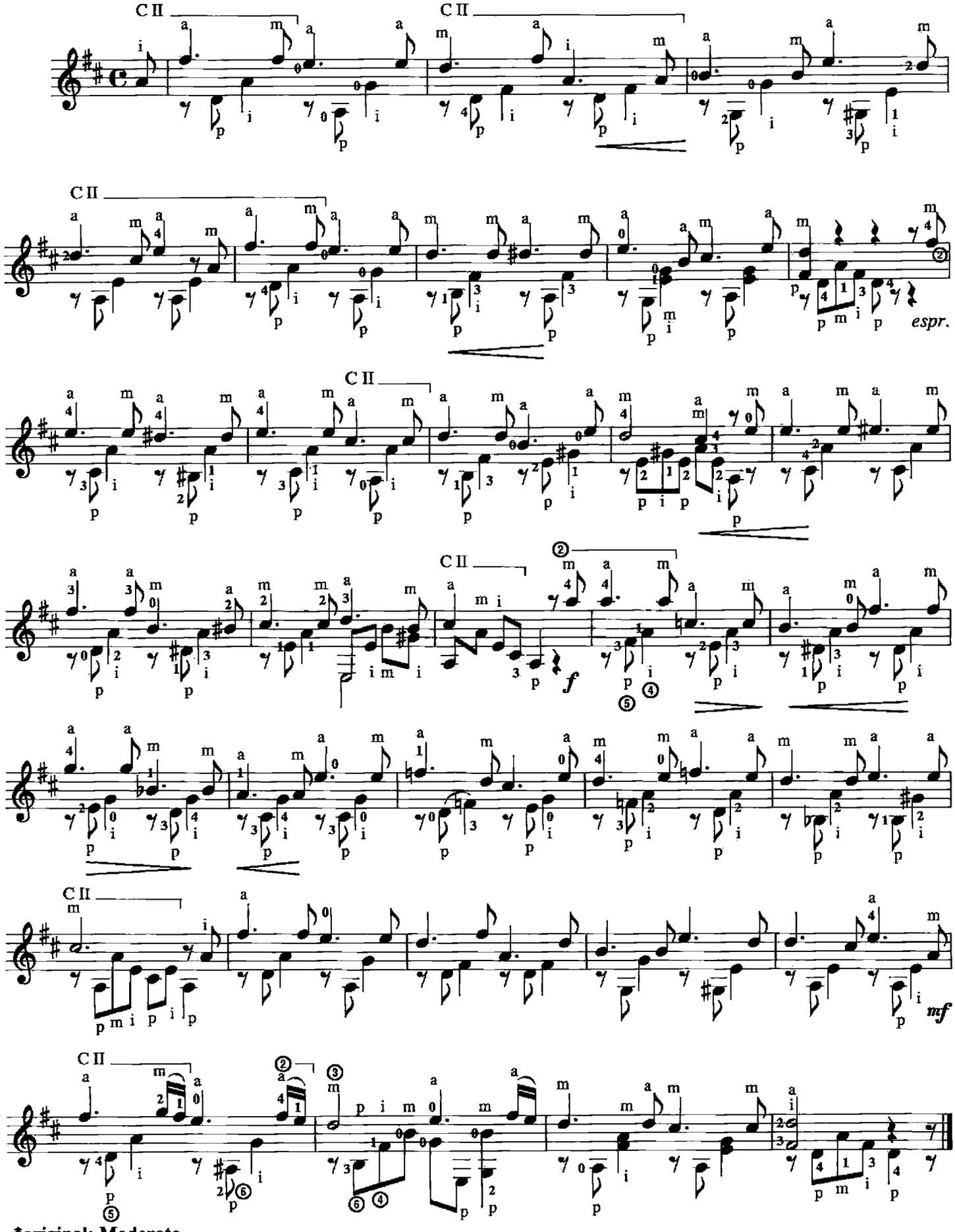
Op. 35, No. 22



***original: Allegretto**

ESTUDIO 6

Allegro grazioso* **Op. 35, No. 17**

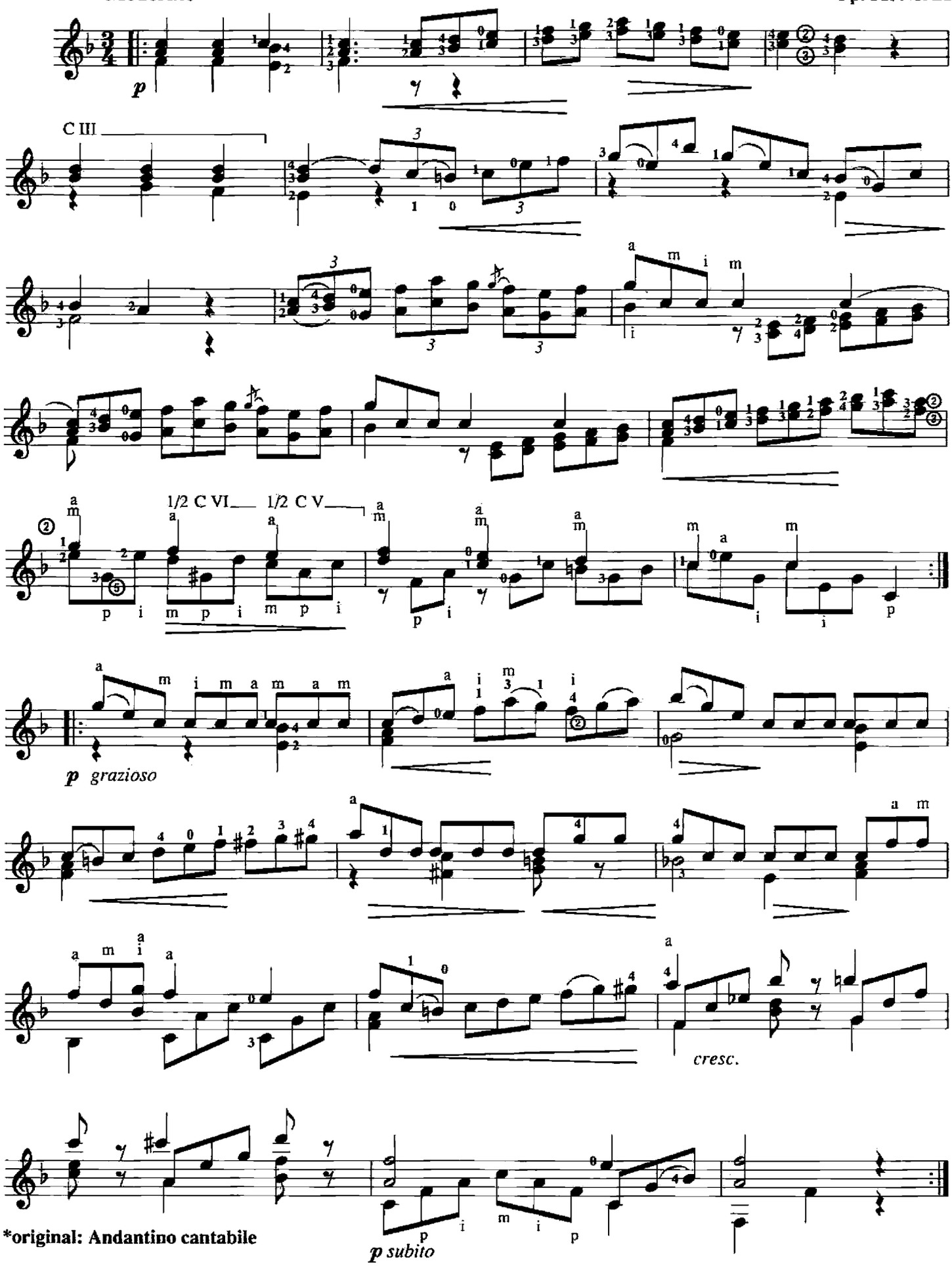


***original: Moderato**

ESTUDIO 7

Moderato*

Op. 31, No. 21

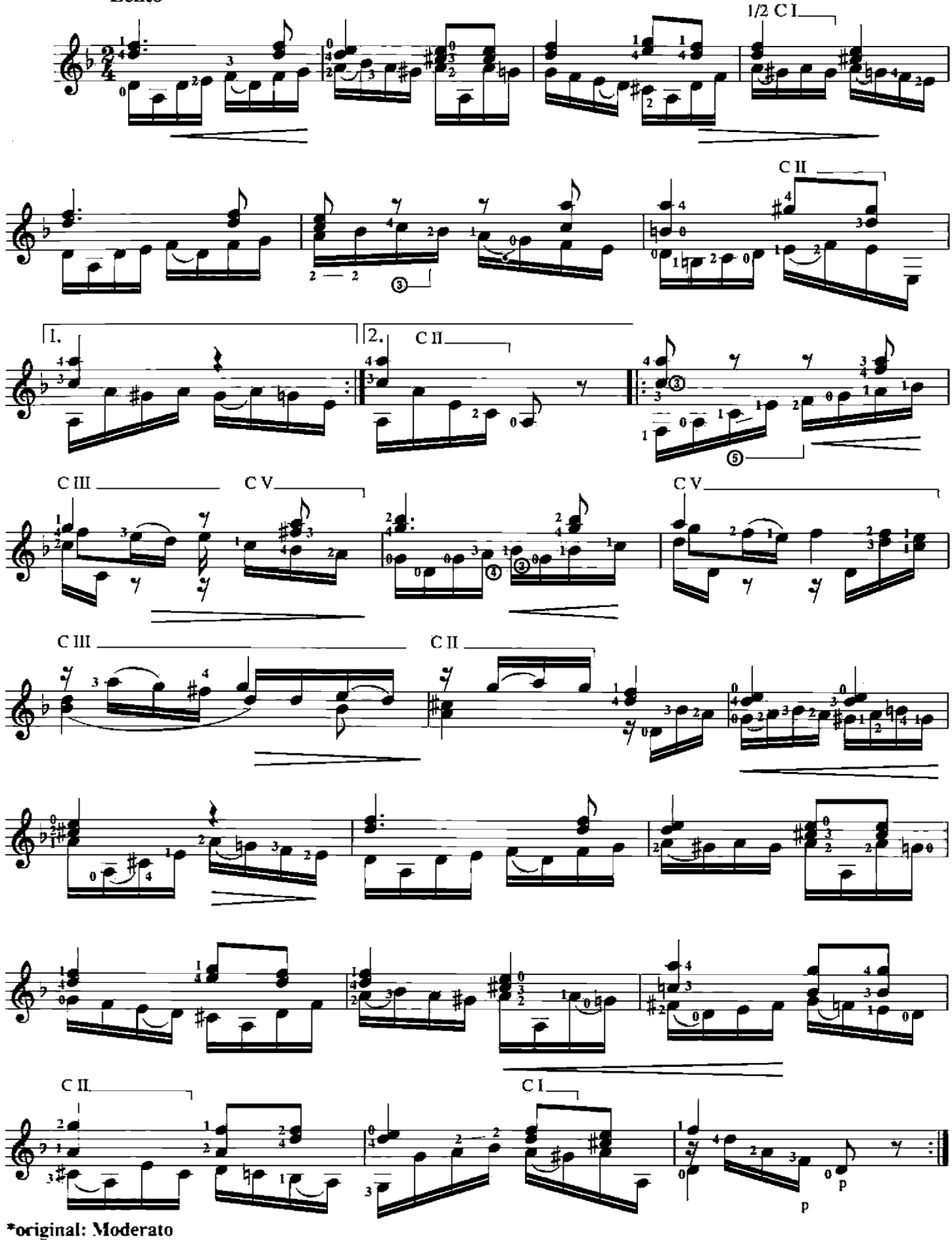


***original: Andantino cantabile**

ESTUDIO 8

Lento *

Op. 31, No. 16

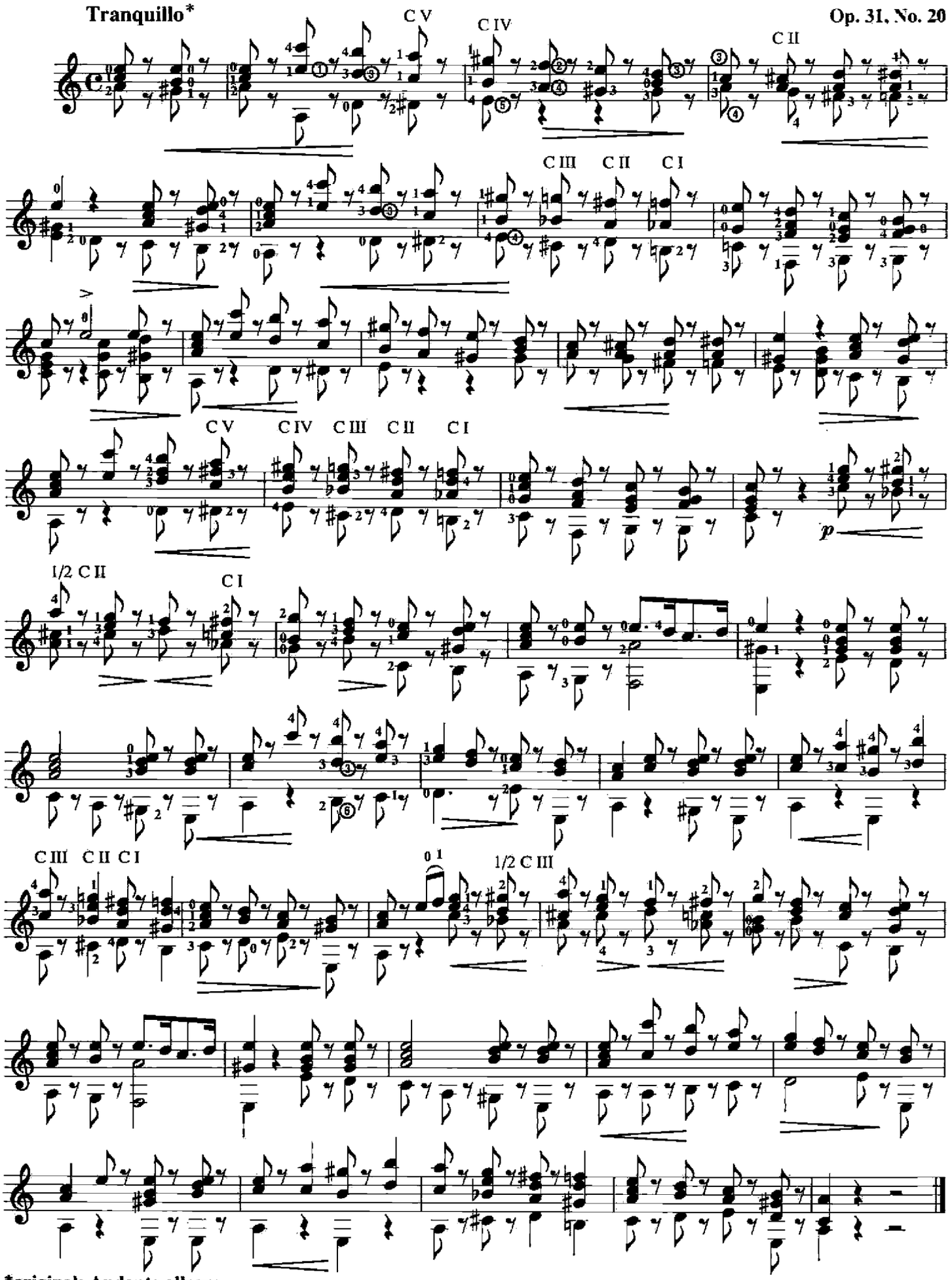


***original: Moderato**

ESTUDIO 9

Tranquillo*

Op. 31, No. 20

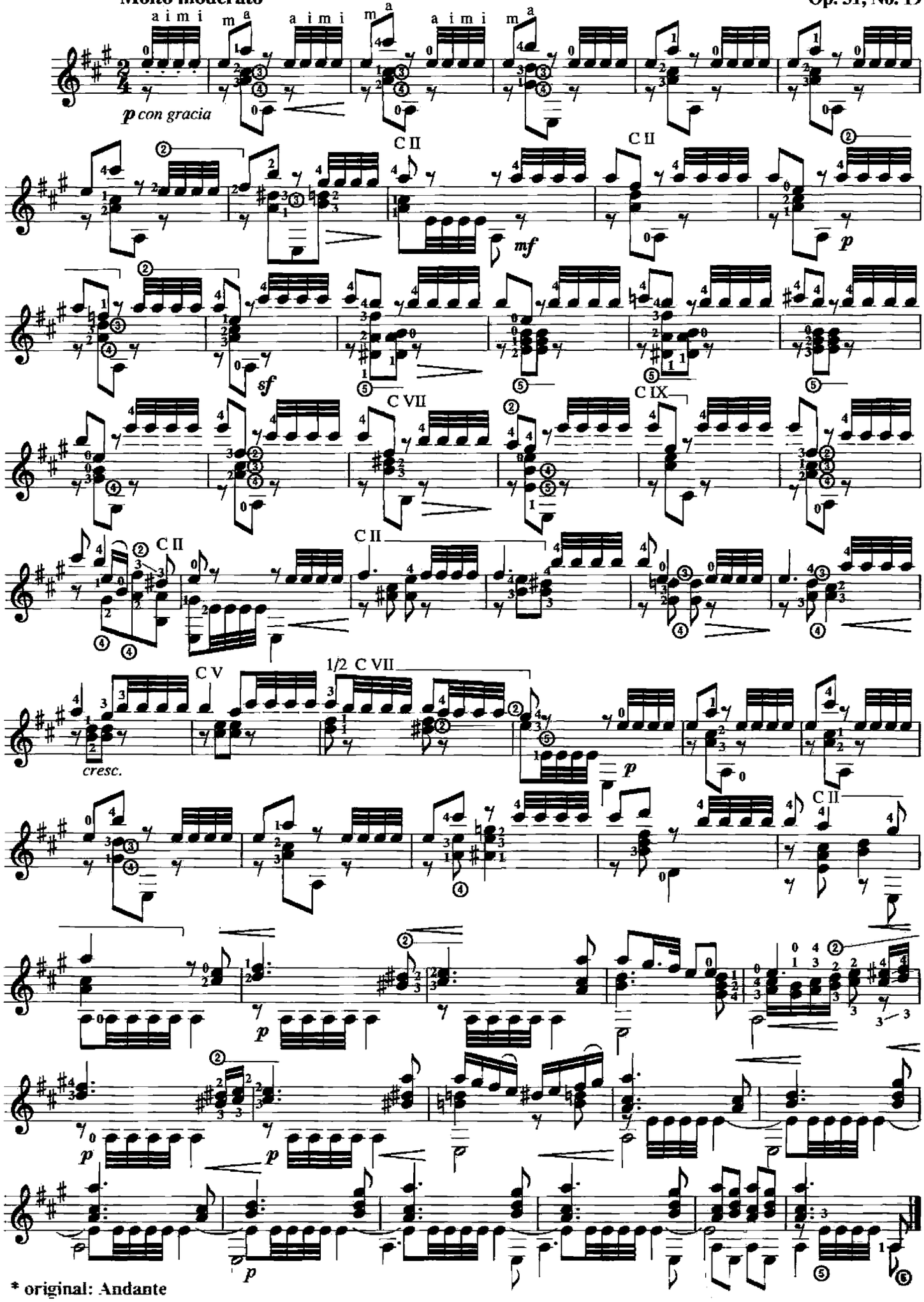


***original: Andante allegro**

ESTUDIO 10

Molto moderato *

Op. 31, No. 19

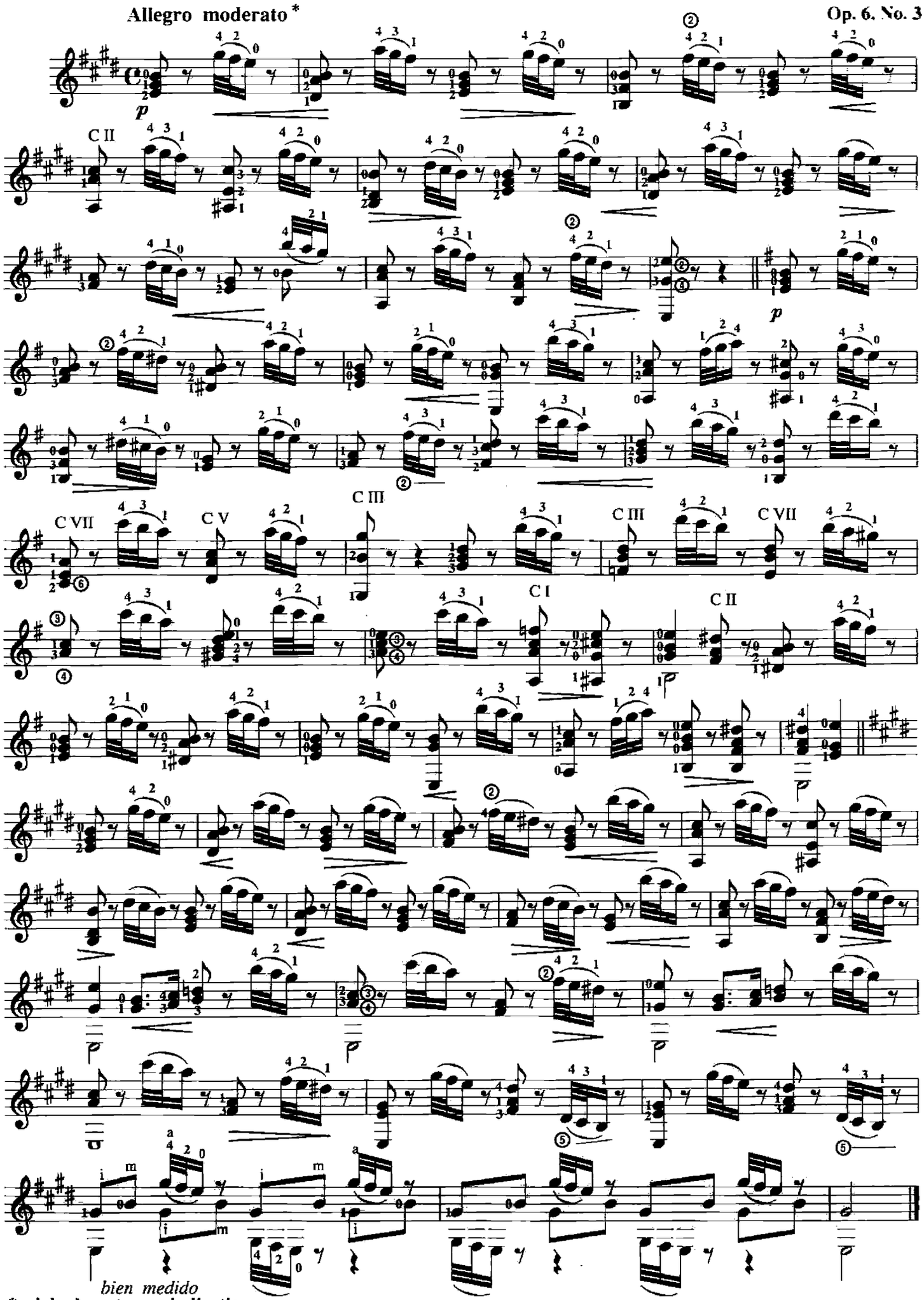


* original: Andante

ESTUDIO 11

Allegro moderato *

Op. 6. No. 3

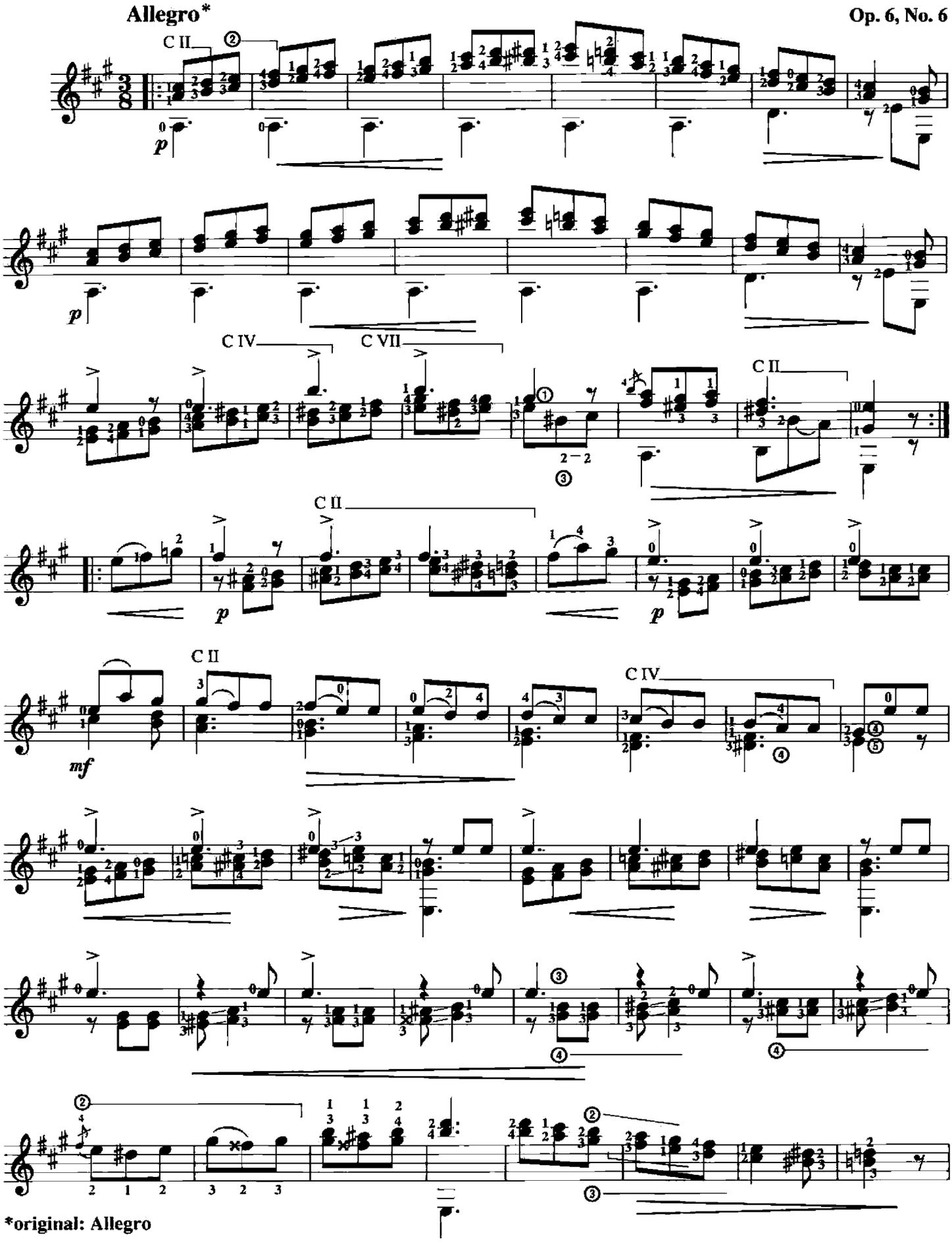


*original: no tempo indication

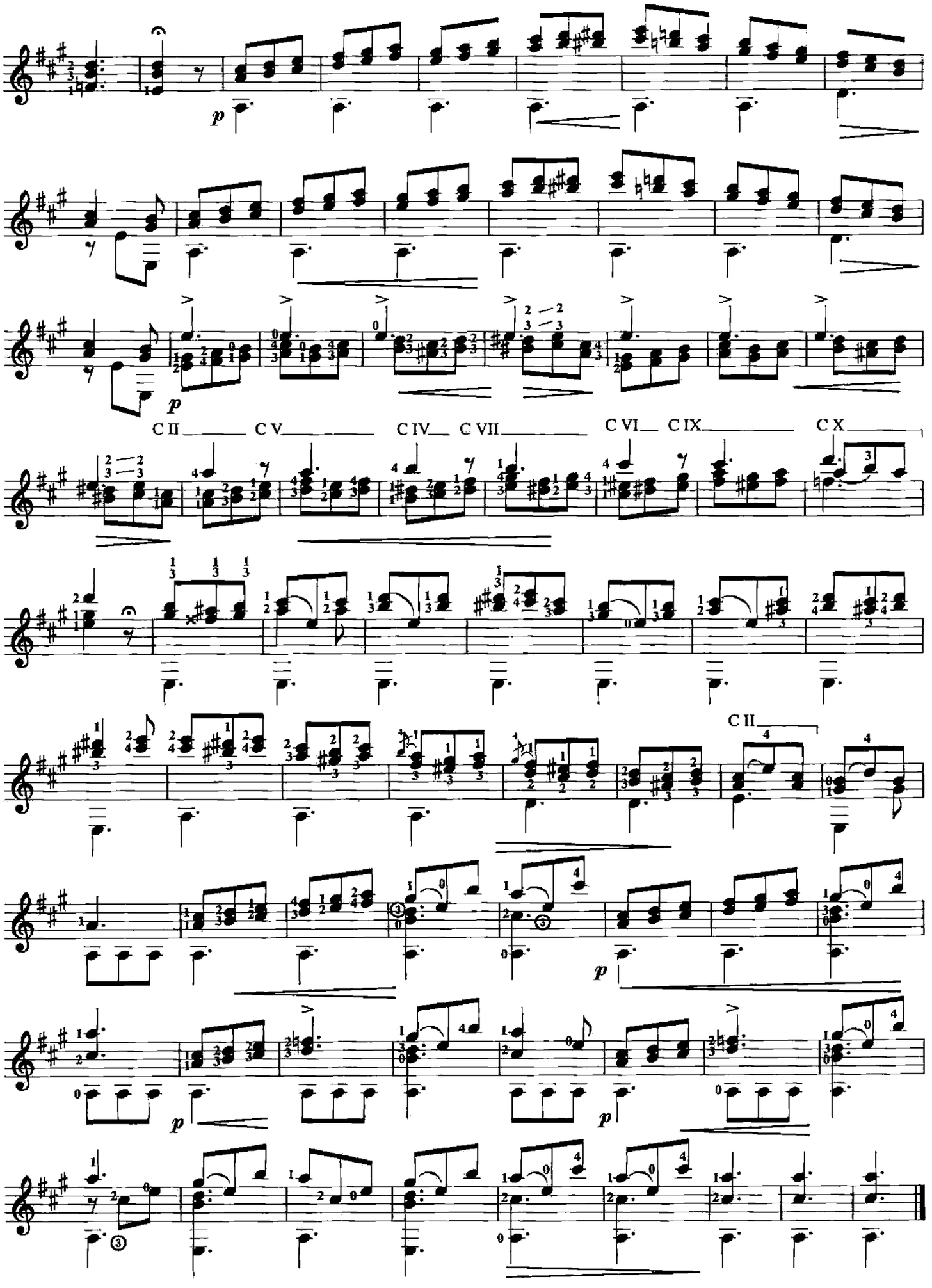
ESTUDIO 12

Allegro*

Op. 6, No. 6



*original: Allegro

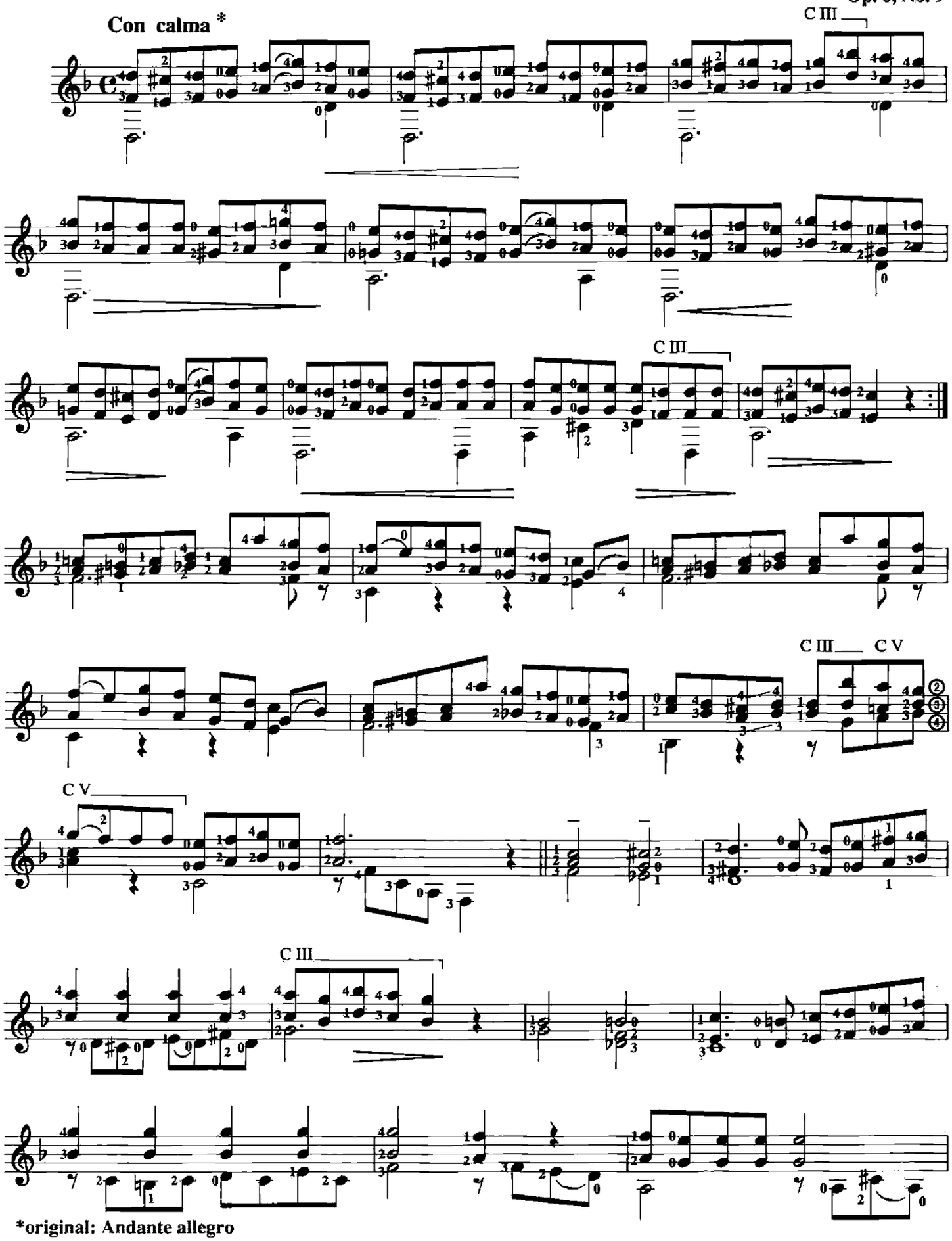

p
C II
C V
C IV
C VII
C VI
C IX
C X
C II
p
p
p

ESTUDIO 13

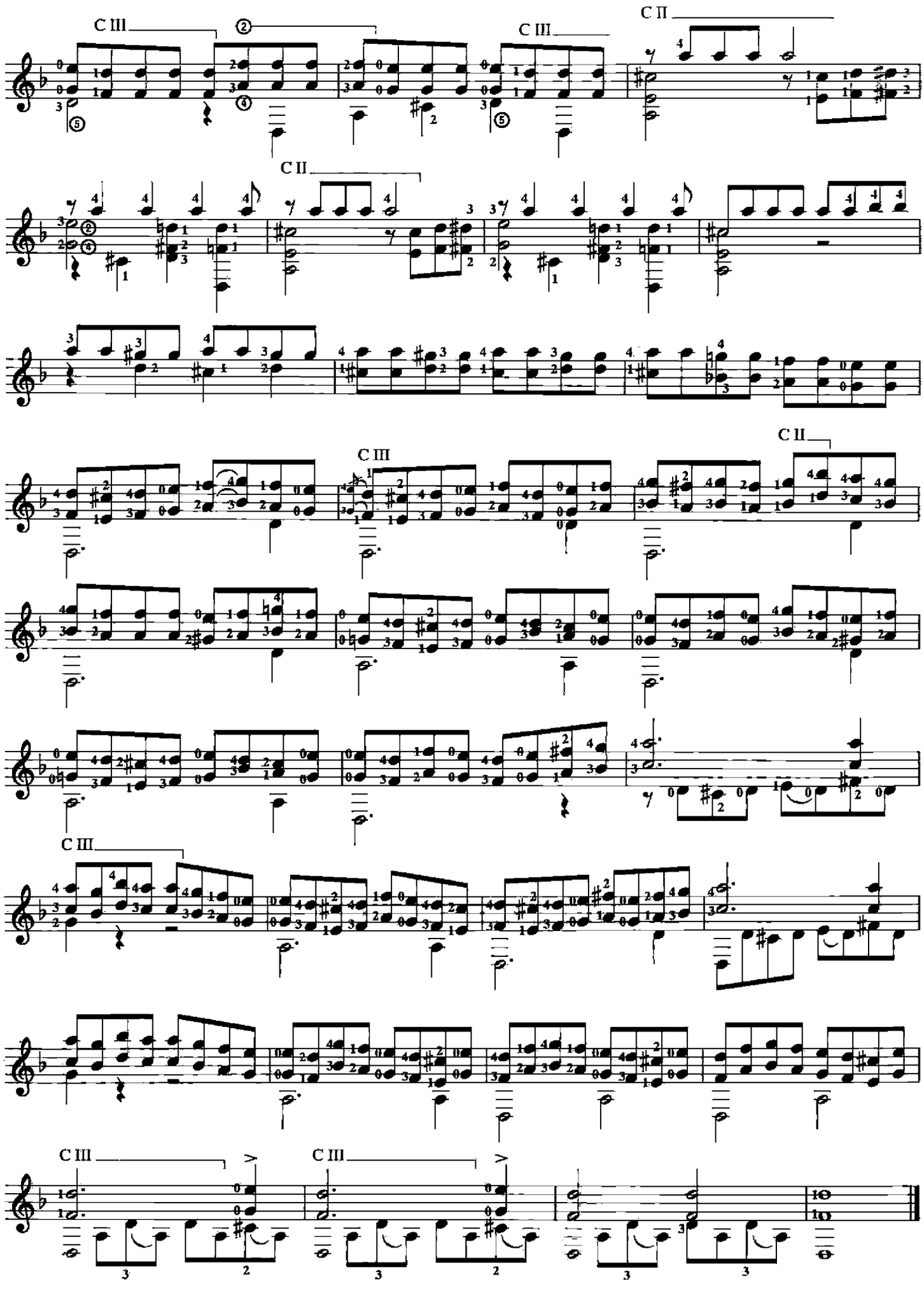
6ª=Re

Op. 6, No. 9

Con calma *



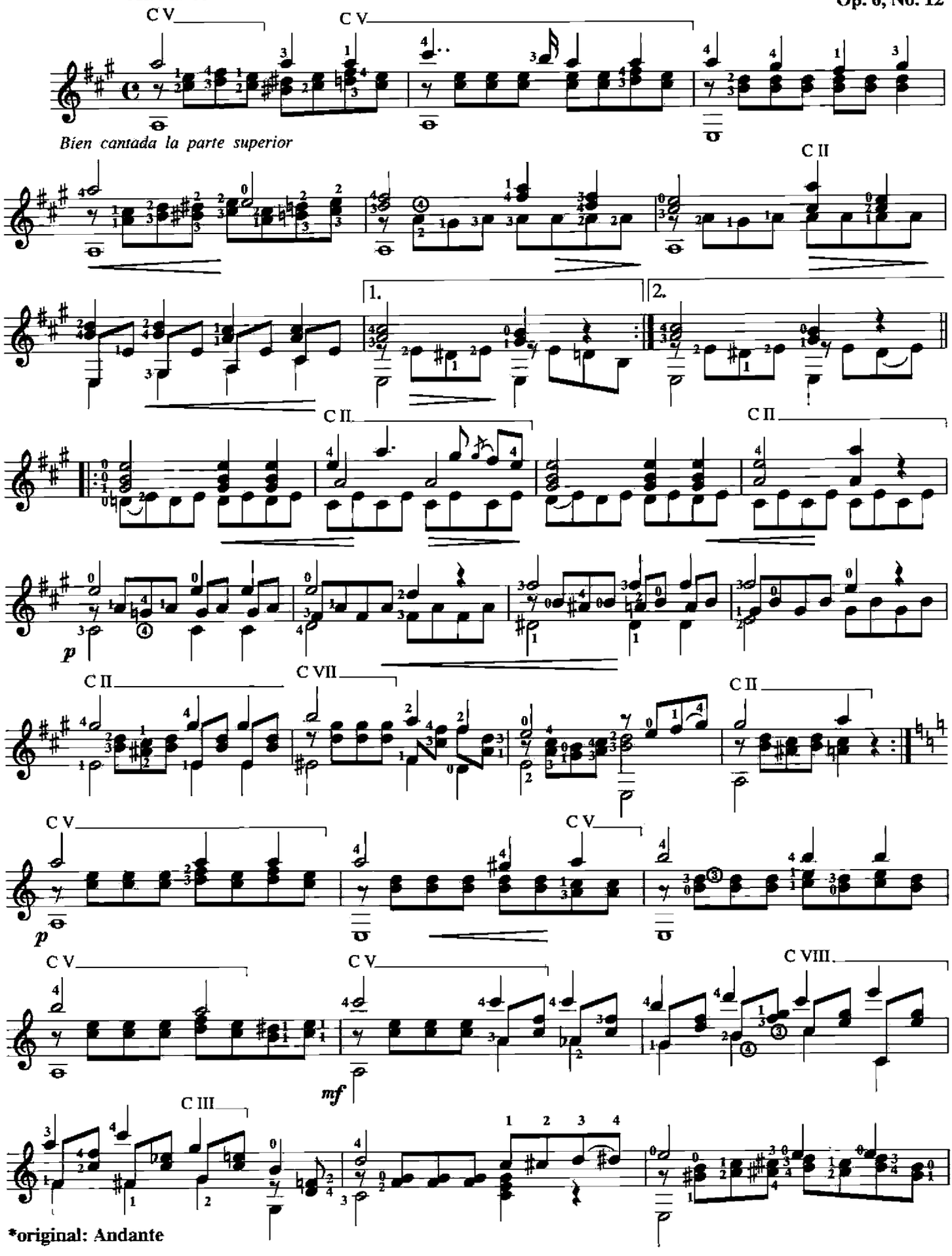
***original: Andante allegro**


C III
C II
C III
C II
C III
C II
C III
C III
C III

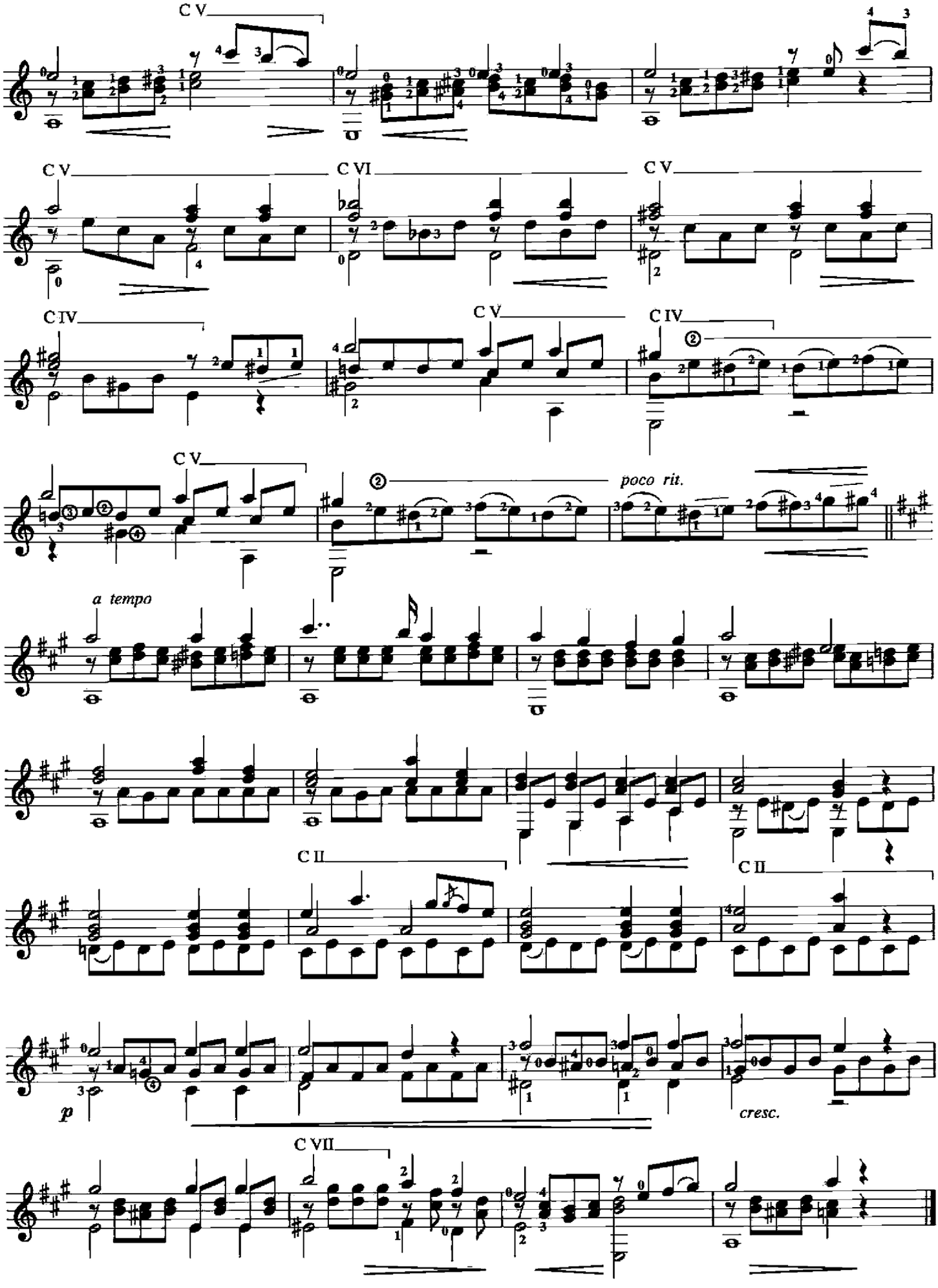
ESTUDIO 14

Andante *

Op. 6, No. 12



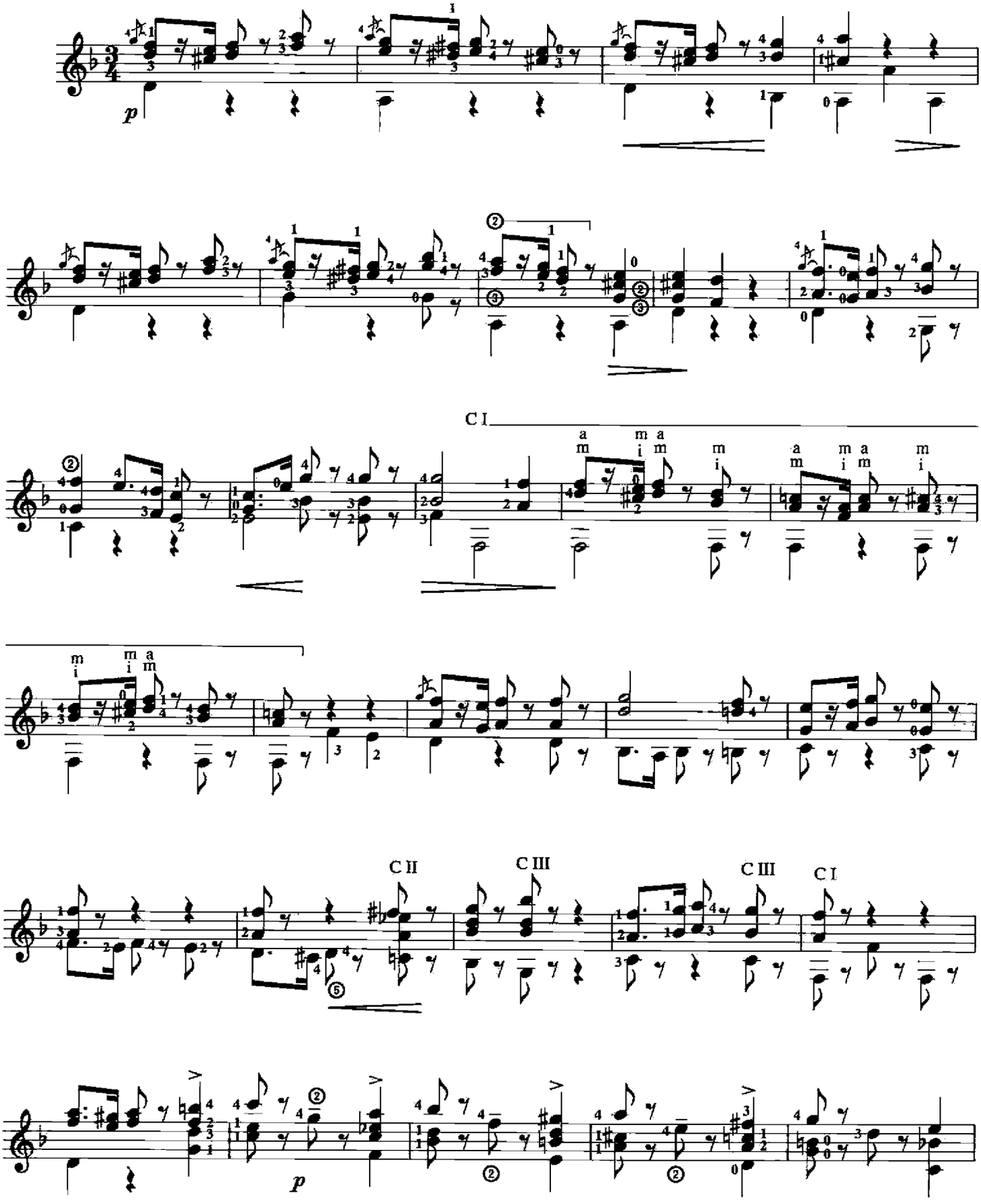
*original: Andante


C V
C V
C VI
C V
C IV
C V
C IV
C V
poco rit.
a tempo
C II
C II
p
cresc.
C VII

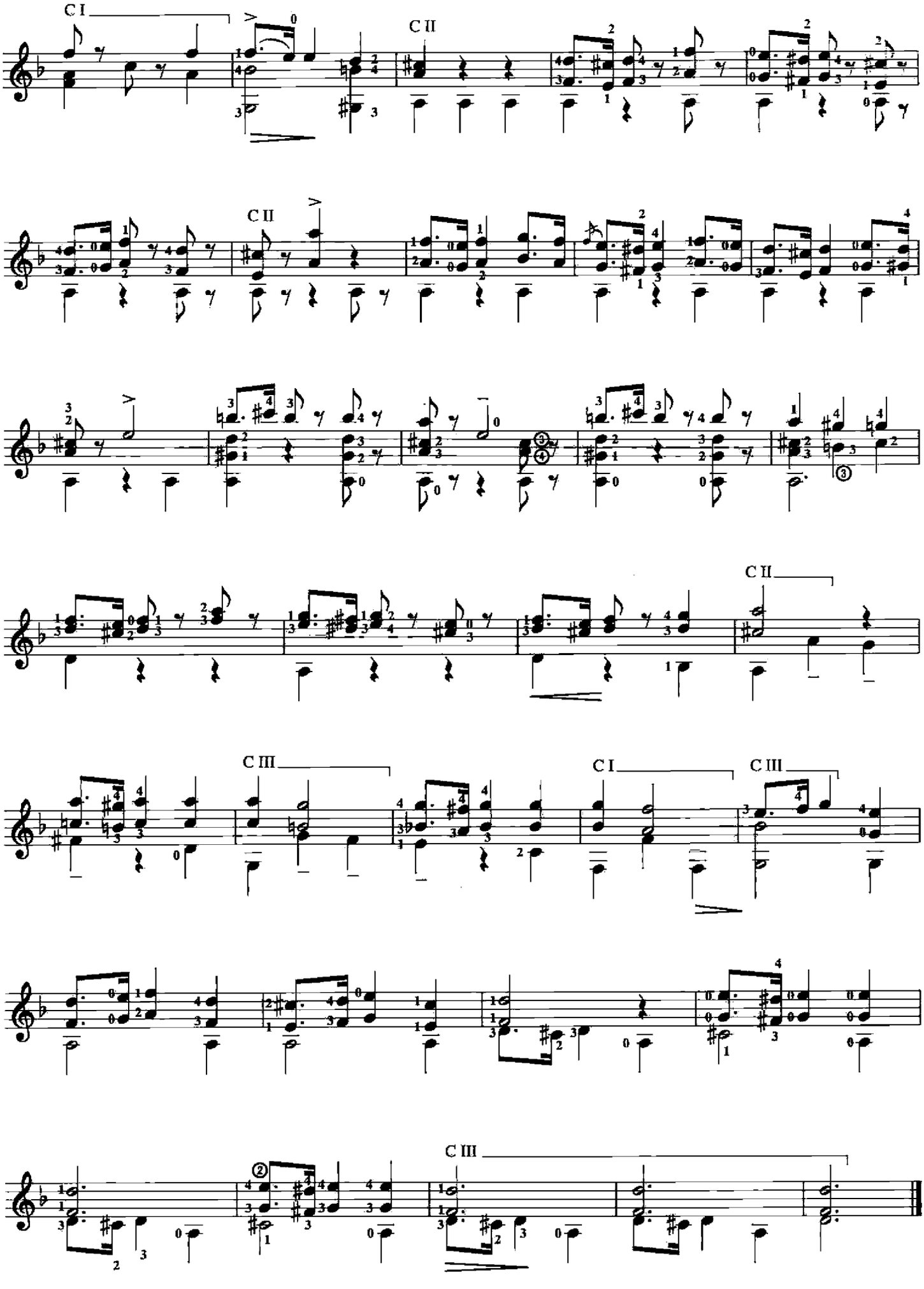
ESTUDIO 15

Allegretto grazioso *

Op. 35, No. 16

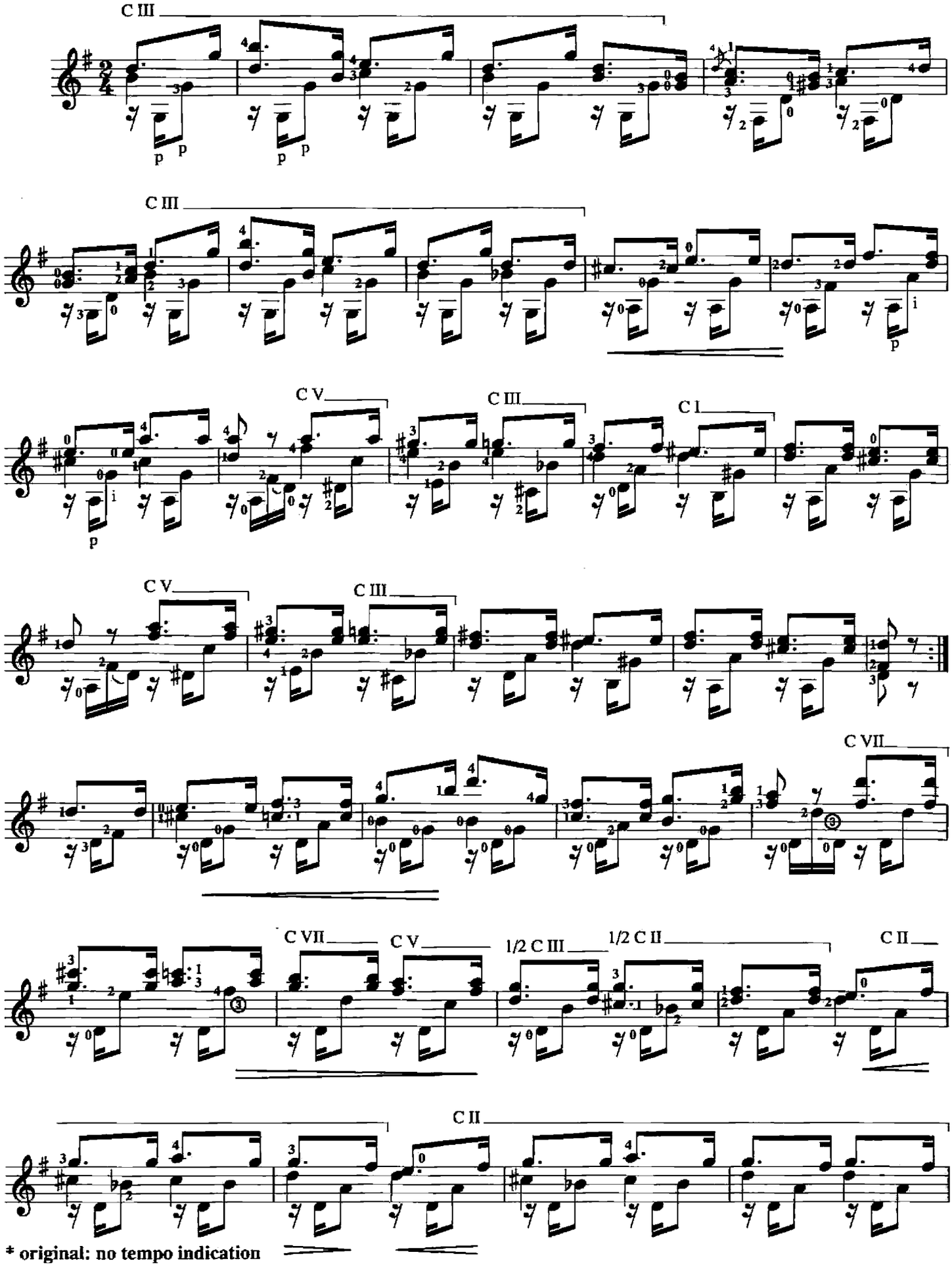


***original: Moderato**

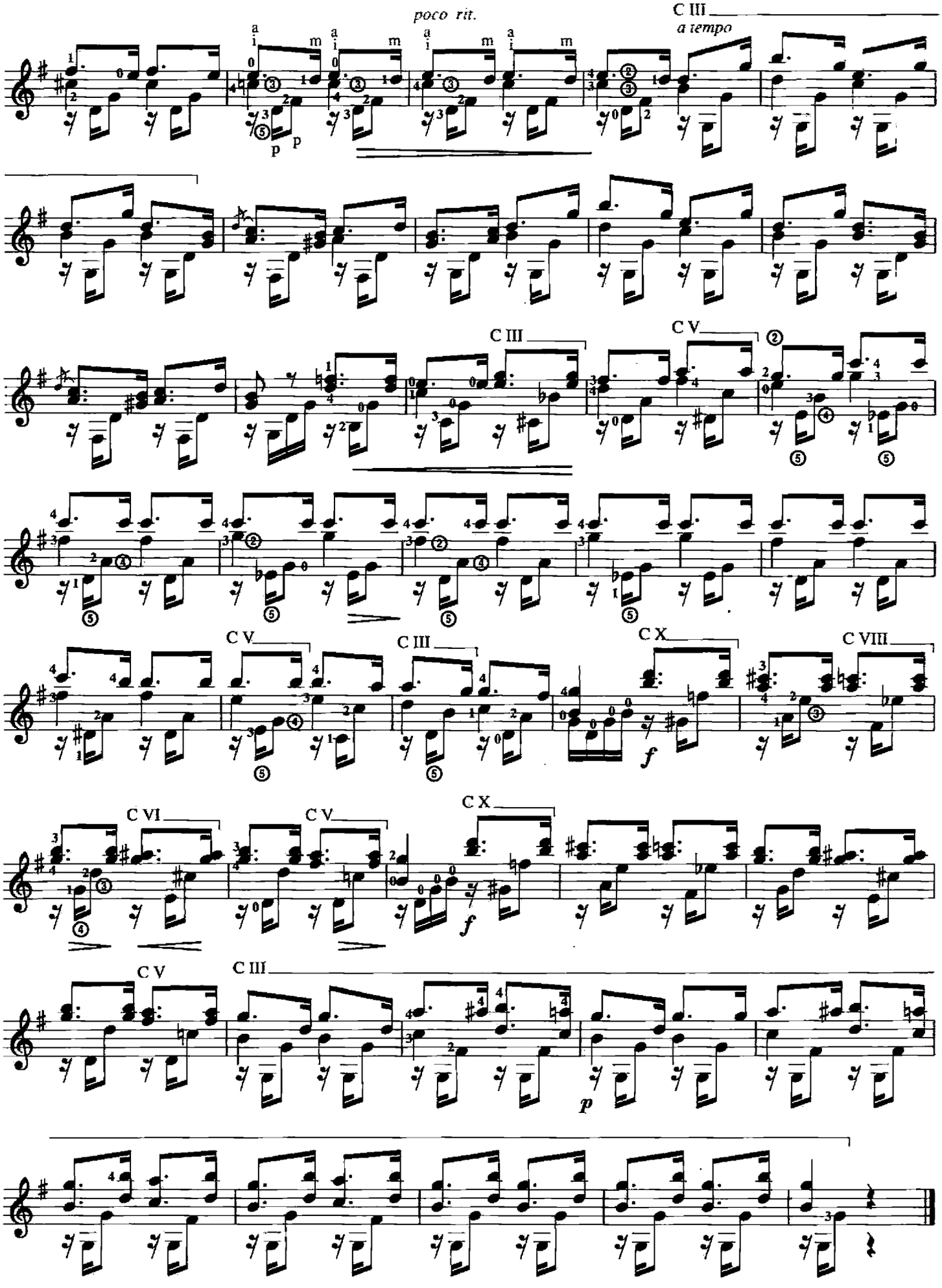

C I
C II
C II
C II
C III
C I
C III
C III

ESTUDIO 16

Allegretto* **Op. 29, No. 23**



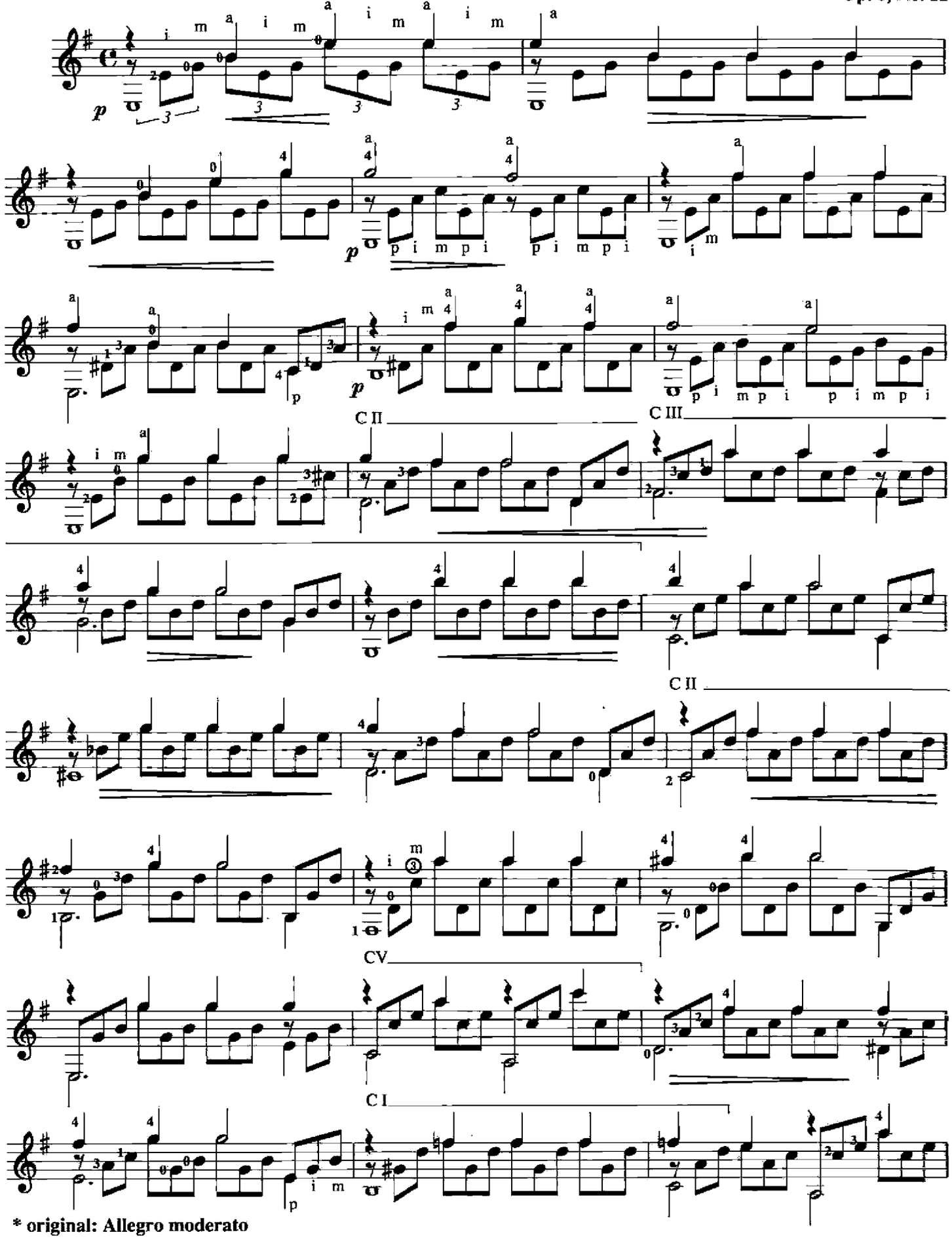
* original: no tempo indication


poco rit.
C III
a tempo
C III
C V
C V
C III
C X
C VIII
C VI
C V
C X
C V
C III

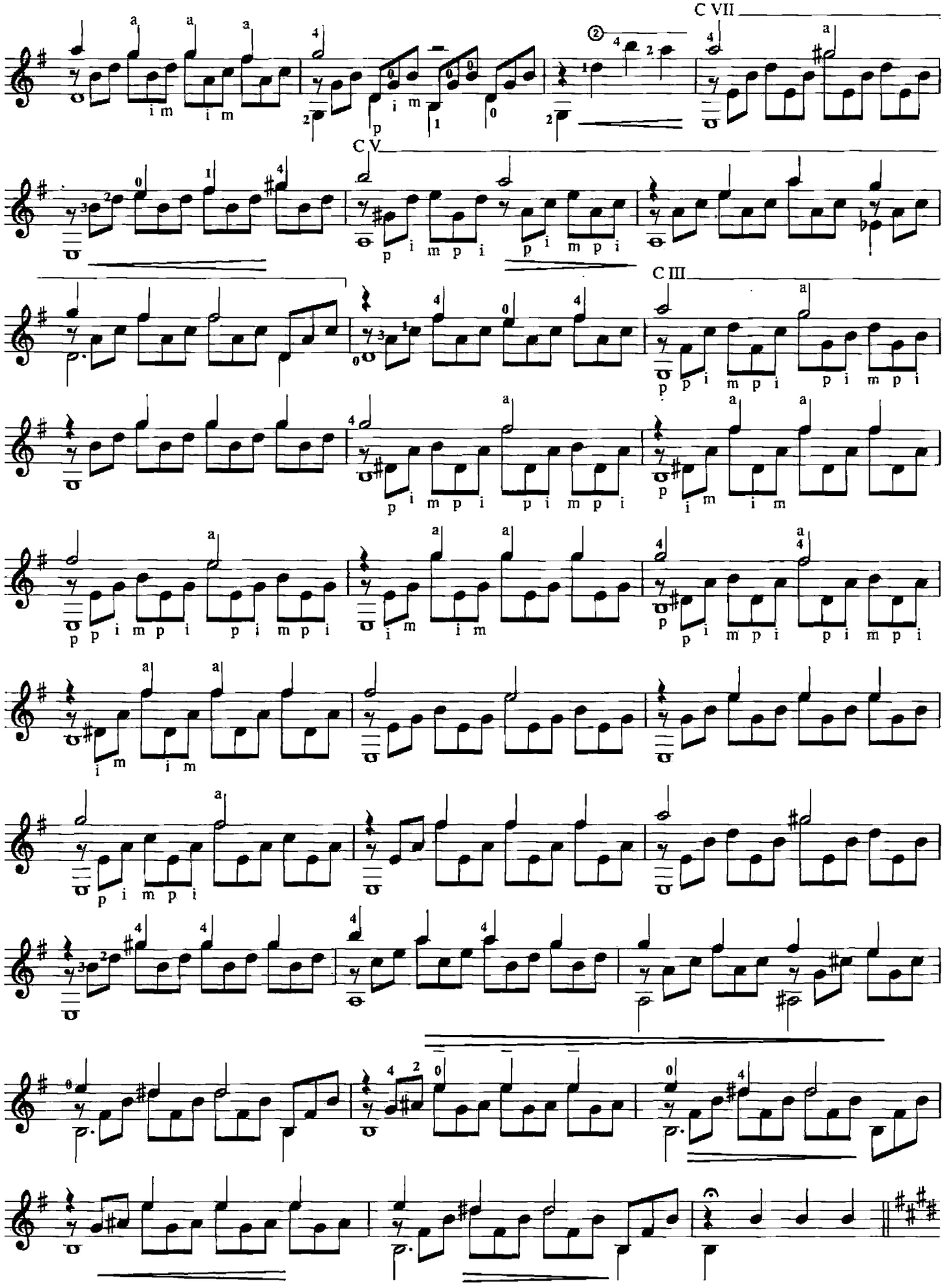
ESTUDIO 17

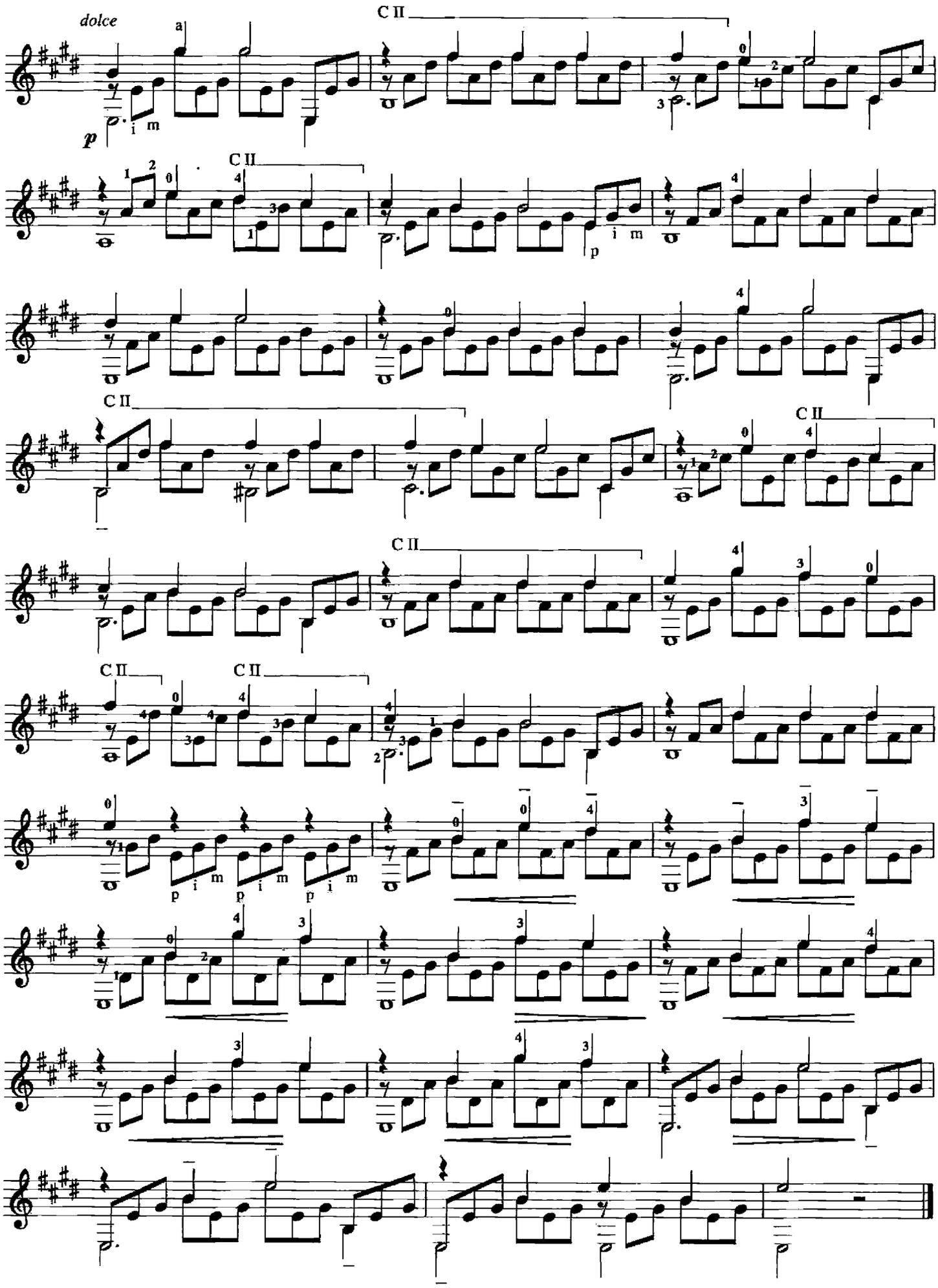
Movido *

Op. 6, No. 11



*** original: Allegro moderato**

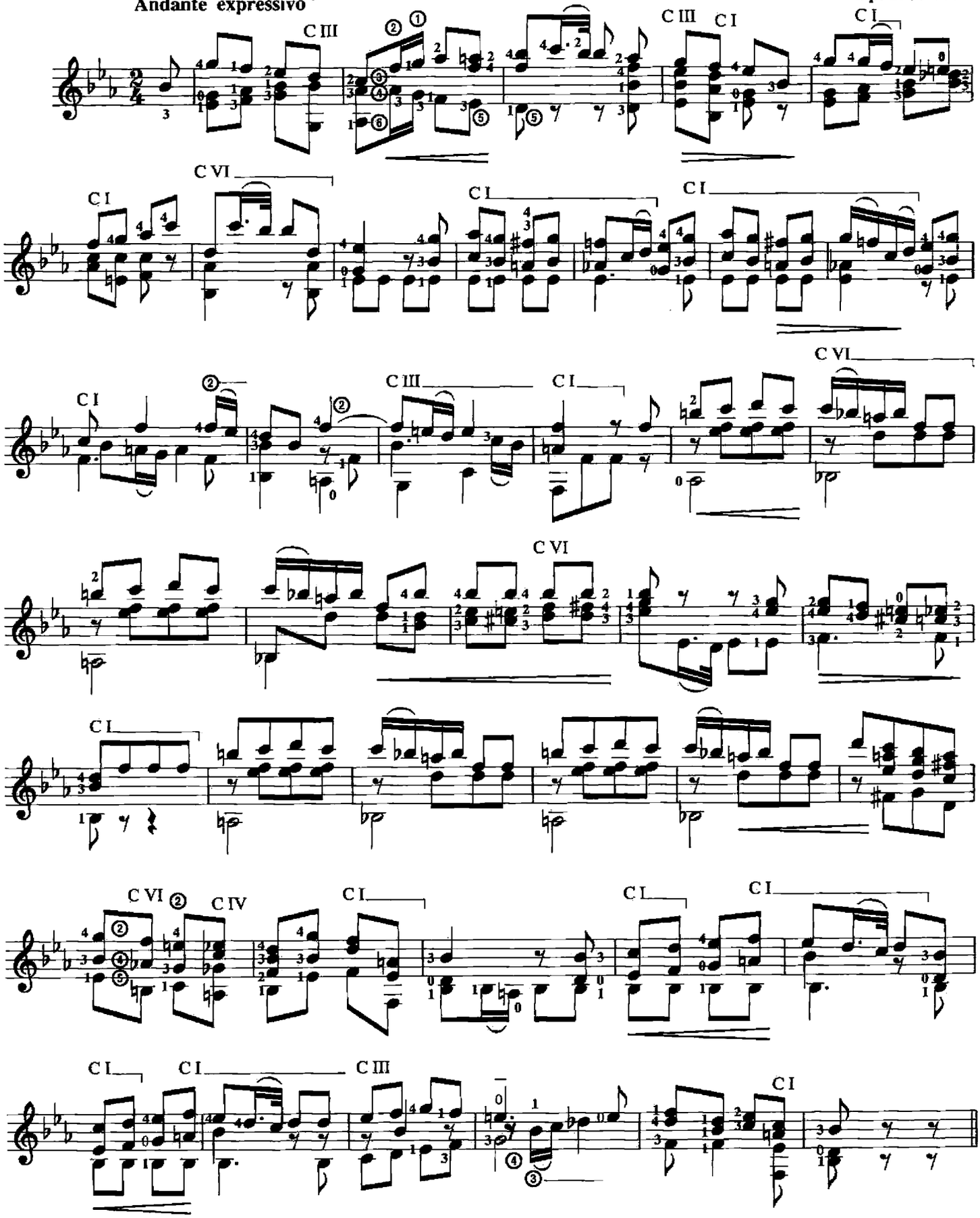

C VII
C V
C III


dolce
p
a
C II
i m
p

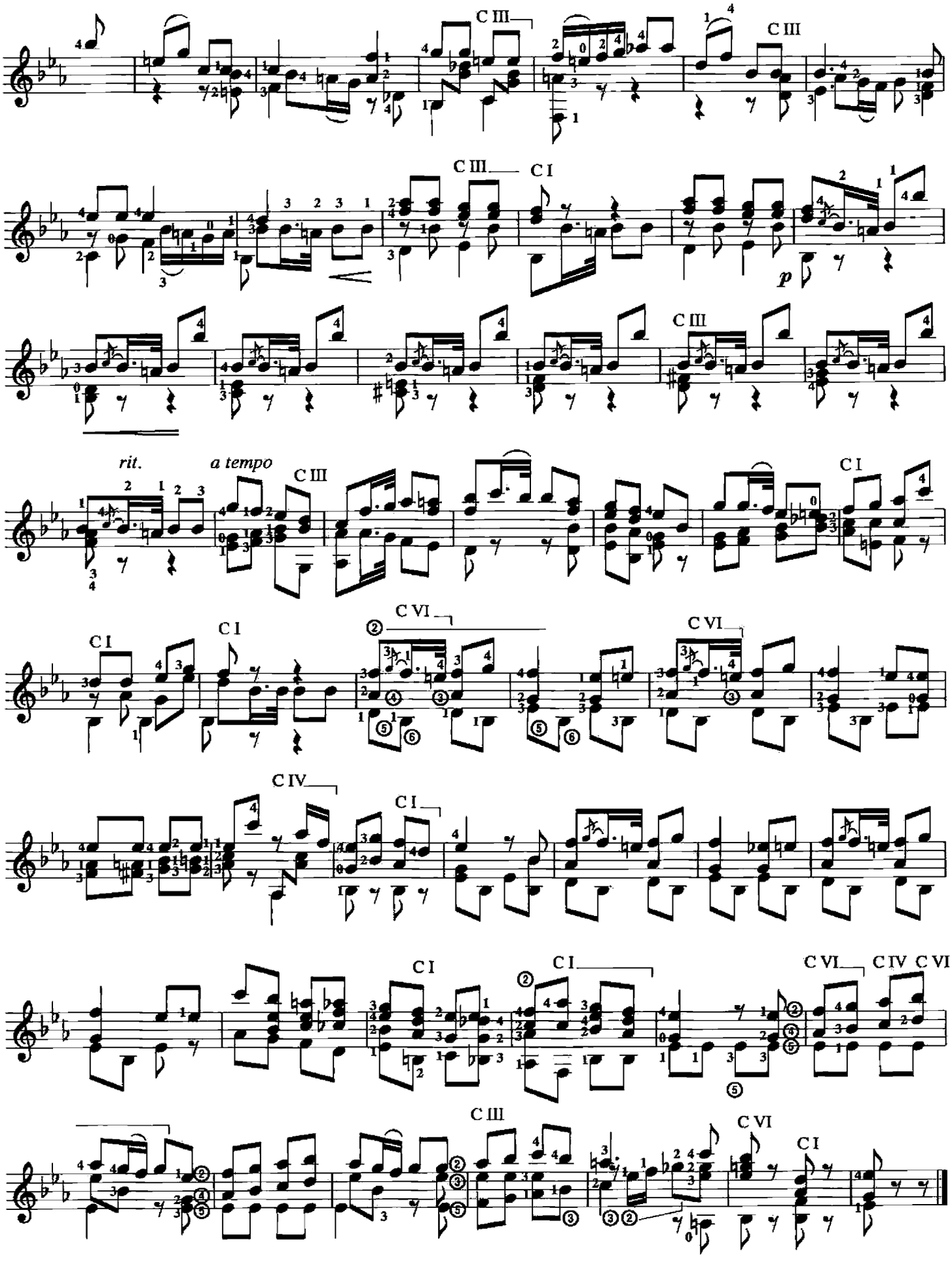
ESTUDIO 18

Andante expressivo*

Op. 29, No. 22



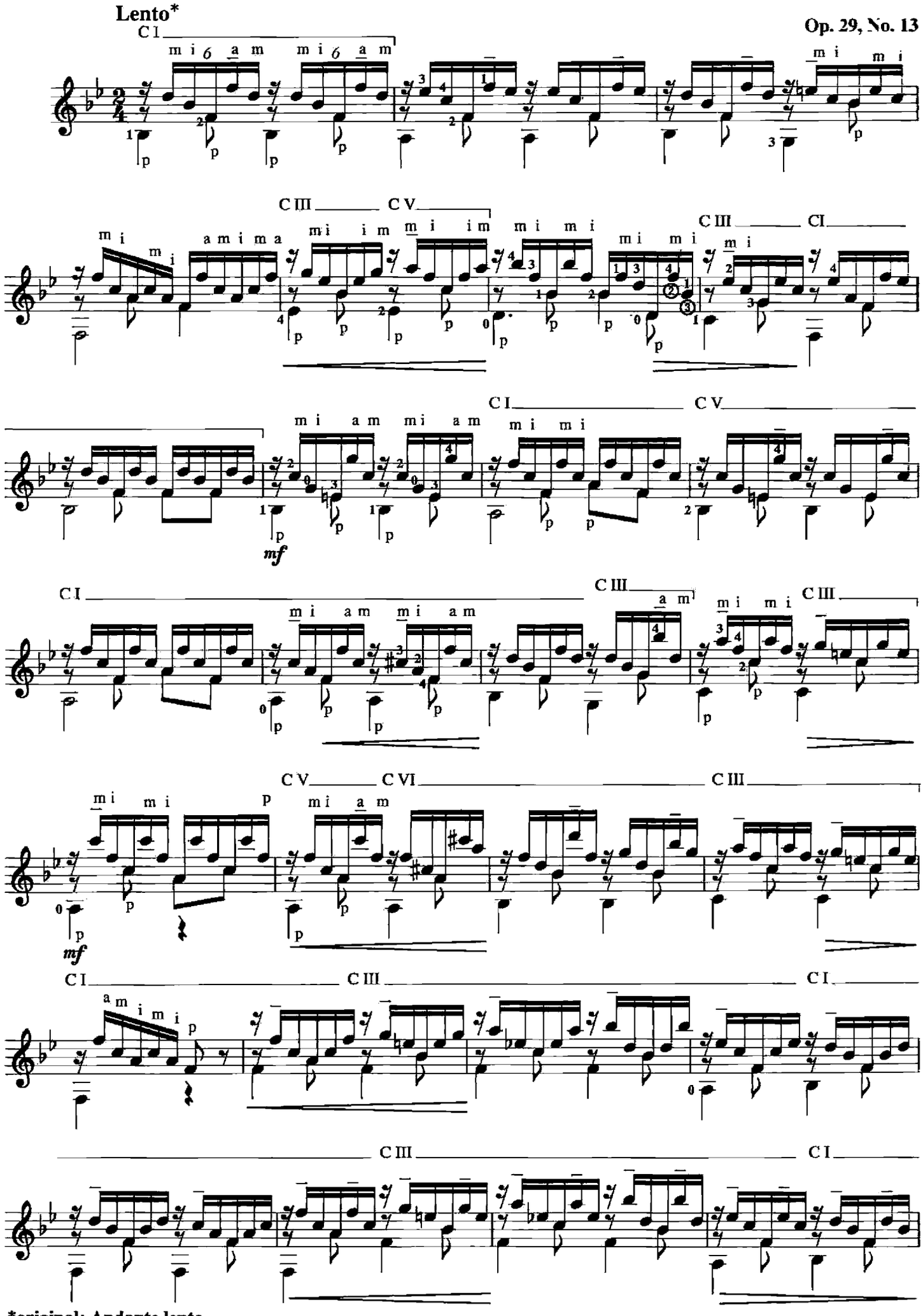
*original: Andantino


C III
C III
C III C I
p
C III
rit.
a tempo
C III
C I
C I
C I
C VI
C VI
C IV
C I
C I
C I
C VI C IV C VI
C III
C VI
C I

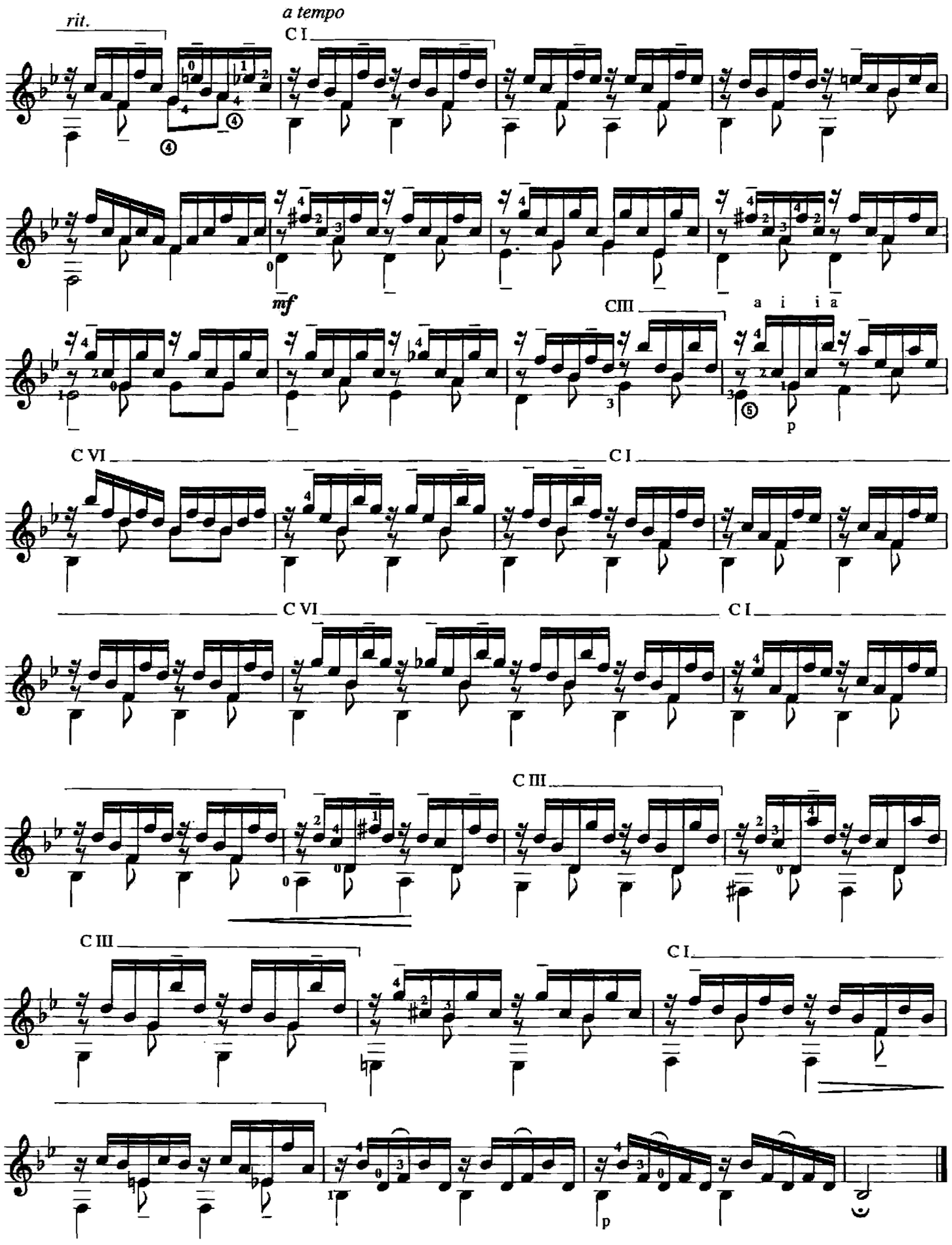
ESTUDIO 19

Lento*

Op. 29, No. 13

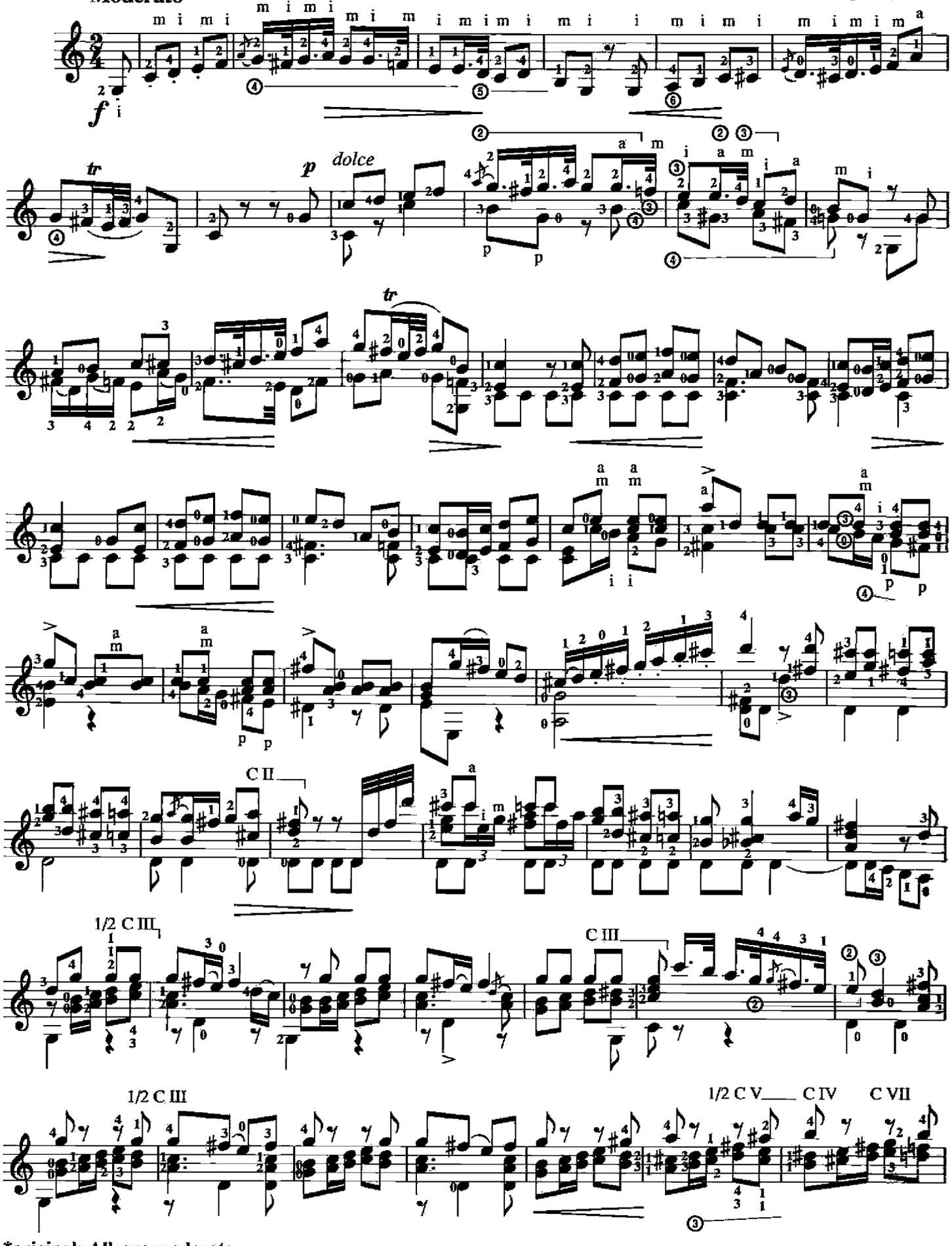


***original: Andante lento**

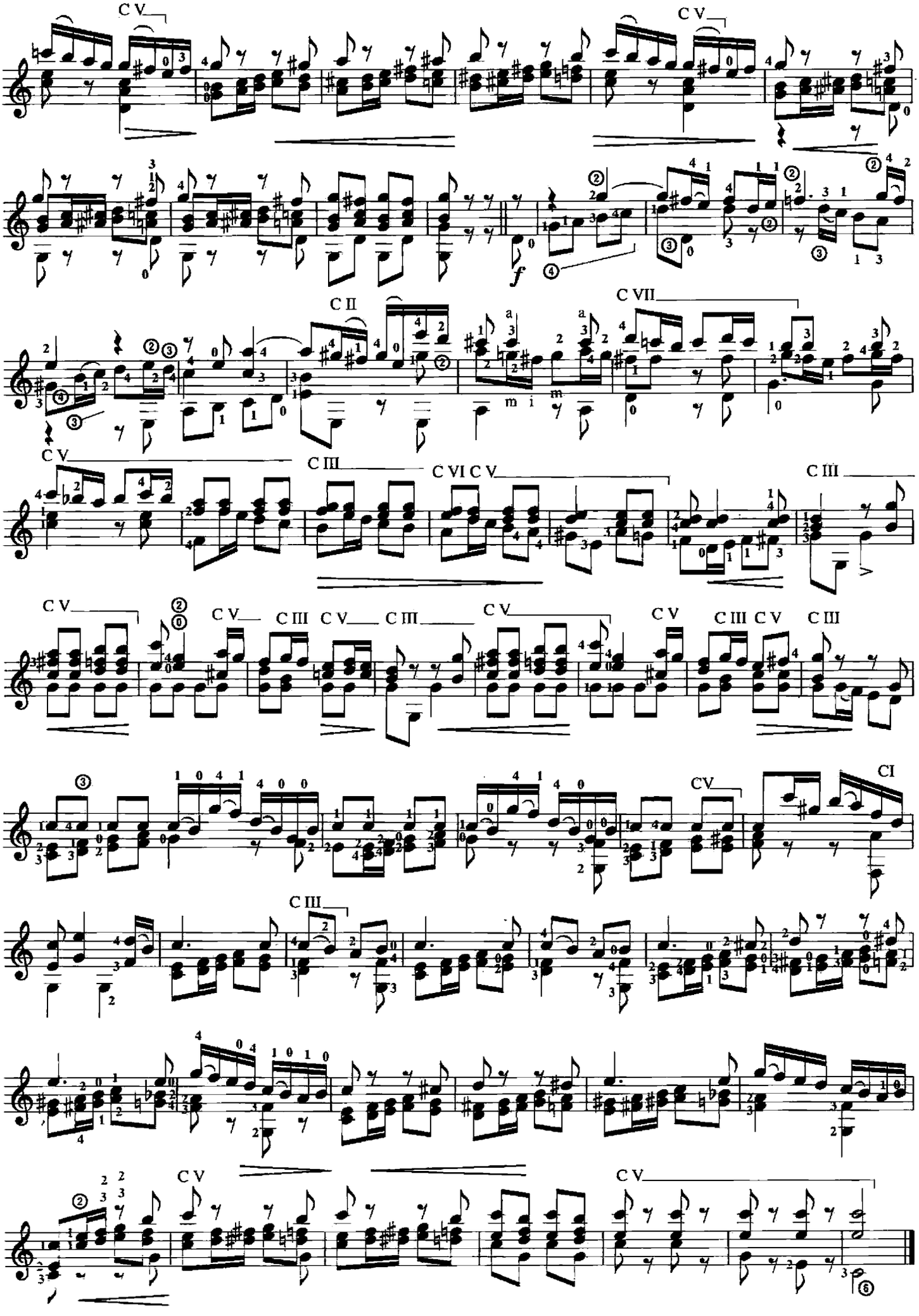

rit.
a tempo
C I
mf
C III
a i i a
p
C VI
C I
C VI
C I
C III
C III
C I
p

ESTUDIO 20

Moderato* **Op. 29, No. 17**



*original: Allegro moderato

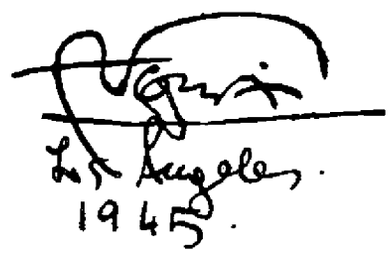

C V
C V
f
C II
C VII
m i
m
C V
C III
C VI C V
C III
C V
C V
C III C V
C III
C V
C V
C III C V
C III
C III
C V
C I
C V
C V

FERNANDO SOR 1778-1839

Los 20 estudios que contiene este cuaderno han sido elegidos entre los mas 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 à que consagraran sus afanes, el justo equilibrio entre la eficacia de la intencion pedagógica y la desinteresada belleza musical. Entre los mas 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 derramose con firme vigor y bonda poesia 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 nueyas conquistas pedagógicas. Parte de la enseñanza de la guitarra ha sido obra precaria de "aficionados" insolventes, buena tan solo para ejercer magisterio en los suburios musicales...No se ha formado todavia 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 aprendizage 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 mas interesantes fueron sin disputa Fernando Sor, Dionisio Aguado y mas tarde Francisco Tárrega — sensibilizador de la guitarra moderna.

Los estudios de Sor que aqui 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 ejericios de arpegios, acordes, notas repetidas, ligados, terceras, sextas, melodías en las voces superiores, cantos en el bajo, entrecruzamientos polifónicos, extension 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, á la superficie de las audiciones públicas...



EDITOR'S NOTE — see back cover for English translation

Traducción De La Nota Biográfica

Andrés Segovia nació en Andalucia, una de las regiones de España mas propicias para la contemplación artistica. 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 alraído por ella desde su infancia. No conforme con las limitaciones a que la fácil imaginación popular la relegara, se impuso el deber de descrubrir sus raíces musicales y consagró todas sus energias juveniles a la doble tarea de investigar el remoto pasado del bello instrumento y de preparar la técnica con que un dia la habria de dar a conocer al mundo. Segun 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, ininterrumpidamente. Después de recorrer, con éxito creciente, las ciudade 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 incluído 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 decia: "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, Luís Milán, Roberto de Viseo y otros, hay que contar las resucitadas del laud francés, ingles, italiano y alemán, y el ingente volumen de sus transcriptiones de obras clásicas. Ademas los compositores actuales de alta jerarquia artística, han colabarado 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 pegueña 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.

The 20 studies on this volume were chosen from the most effective and beautiful ones written by Fernando Sor for the guitar. Not many Masters have succeeded in their studies for the gradual development of the instrument's technique for achieving the right balance between the pedagogical purpose and the natural musical beauty. Among the most sublime, there comes to mind the names of Domenico Scarlatti, whose luminous sonatas were destined to exercise already skillful fingers and that of Frederic Chopin whose genius displays the great vigor and profound poetry of his magnificient etudes.

Unfortunately, the guitar has not been played as much as other instruments which won public admiration in concert halls. It had but a few Masters who could contribute more wealth to the achievements of their predecessors; but a few students who devoted themselves with loving patience to the study of pedagogical experiments of the old as well as the new Masters.

A considerable part of the guitar educational literature consisted of the precarious works of the insolvent "amateurs" of the guitar, suitable to pass for "mastership" only in the "suburbs" of the musical field. Until now there has not been formed any systematic and progressive method able to guide the attentive student of the guitar from the first steps of painful apprenticeship to the heights of perfection. The rich traditions of the old vihuelists (vihuela: original guitar) have gradually been worn out until they did not possess any more strength to sustain their place in guitar life, with the exception of a few names of the 19th century which, however, did not belong to the vigorous talents either.

The most interesting were unquestionably Fernando Sor, Dionisio Aguado, and later, Francisco Tárrega, the awakener of the modern guitar.

FERNANDO SOR
1778-1839

The studies of Sor which are published here can be used not only for the development of the technique of the student, but as well for its preservation of it at its heights for the masters. They contain the exercises of the arpeggios, chords, repeated notes, legatos, thirds, sixths, melodies in the higher register and in the bass, interwoven polyphonic structures, stretching exercises for the fingers of the left hand, for the prolonged holding of the "cejilla" and many other formulas, which, if practiced with assiduity and intelligence, will develop vigor and flexibility in both hands and will finally lead to the better command of the instrument.

Besides this indisputable pedagogical efficiency contained in these 20 studies, they have another quality which must become a part of anyone who gives his talent to the study of the guitar; it is one which resolves itself into so many other manifestations of the true musical values which will emerge from the intimate solitude of daily work onto the surface before the public.

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