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# eBook Grade 11

## Expert

Classical guitar sheet music  
by Jean-François DELCAMP

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Content : **Jean-Philippe Rameau** : Gavotte et ses 6 Doubles – **Johann Sebastian Bach** : Fugue BWV 997 – Choral Prelude BWV 639 – Prélude BWV 881 – Air on G string BWV 1068 – **Domenico Scarlatti** : Sonate K 380 en mi majeur – **Niccolò Paganini** : Grande sonate en la majeur – **Johann Kaspar Mertz** : Élégie – **Giulio Regondi** : Introduction et caprice opus 23 – **Francisco Tárrega** : El Carnaval de Venicia – **Isaac Albéniz** : Sevilla opus 47 – Tango opus 165 – Zortizco opus 165 – Bajo la palmera opus 232 – **Claude Debussy** : Golliwogg's cake-walk – Minstrels – **Enrique Granados** : Danza Española n°6 opus 37 – Valses Poeticos – **Miguel Llobet** : Respuesta – **Agustín Barrios Mangoré** : Danza Paraguaya – Maxixe – Variations on a theme of Tárrega – **Jean-François Delcamp** : Sonate Ida Presti Op.31.

04/12/25



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Jean-François DELCAMP

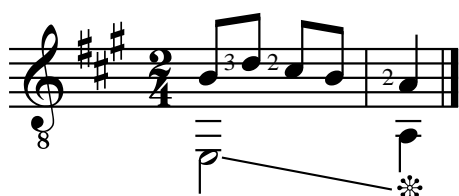
# Symboles / Simboli / Symbols / Símbolos

1 2 3 4 - Doigts de la main gauche.  
 - Dita della mano sinistra.  
 - Fingers of the left hand.  
 - Dedos de la mano izquierda.

p i ma - Pouce, index, majeur et annulaire.  
 - Pollice, indice, medio e anulare.  
 - Thumb, index, middle-finger, and ring-finger.  
 - Pulgar, indice, medio y anular.

⑥ ⑤ ④ - Les cordes .  
 ③ ② ① - Le corde.  
 - The strings.  
 - Las cuerdas.

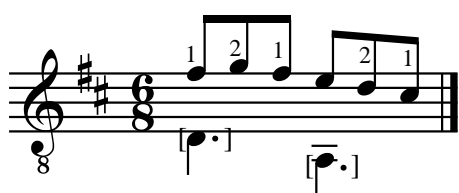
♮ II ♮ V ♮ IX - Frette où le premier doigt fait un barré.  
 ♮ II ♮ V ♮ IX - Tasto che il primo dito preme per fare un barré.  
 ♮ II ♮ V ♮ IX - Fret where the first finger makes a barré.  
 ♮ II ♮ V ♮ IX - Traste donde debe extenderse el dedo primero para formar una cejilla.



\* - Stopper la résonance de la note précédente.  
 - Fermare la risonanza della nota precedente.  
 - Damp the preceding note.  
 - Detener la resonancia de la nota precedente.



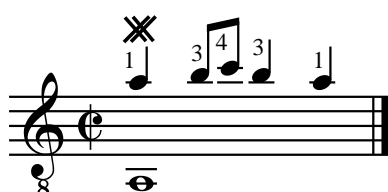
- Les passages difficiles sont encadrés.  
 - I passaggi difficili sono incorniciati.  
 - Difficult passages are highlighted in a box.  
 - Los pasajes más difíciles están enmarcados.



- Les crochets signalent les ajouts de l'éditeur.  
 - Le parentesi quadre segnalano le aggiunte del trascrittore.  
 - Square brackets show editorial additions.  
 - Los parentesis cuadrados muestran añadidos de la editorial.



- Les pointillés précisent une hémiole.  
 - La linea punteggiata evidenzia un'emioia.  
 - The dotted lines define a hemiola.  
 - Las líneas de puntos definen una hemiola.



✱ - vibrato (Gaspar Sanz)



# Johann Sebastian BACH (1685-1750)

## CHORAL PRELUDE BWV 639

### ICH RUF' ZU DIR, HERR JESU CHRIST

Adaptation pour guitare de Jean-François Delcamp

3

4

5

7

C VII

C VII

C V

C VI

1.

2.

8

8

C VII C V ① *ar. 8<sup>va</sup>*

10

C II C II C II

11

C II

13

*arm. oct. - - - - -*

14

② ③ *ar. 19* ④

16

② C II ④

# Johann Sebastian BACH (1685-1750)

## AIR ON G STRING BWV 1068

de la 3<sup>ème</sup> suite

Adaptation pour guitare de Jean-François Delcamp

Adagio

C I

The image displays a guitar adaptation of the 'Air on G String' by Johann Sebastian Bach. The score is written in treble clef with a common time signature (C). It begins with a tempo marking of 'Adagio'. The piece is in G major, indicated by one sharp (F#) on the staff. The score is divided into four systems of music. The first system starts with a measure number of 1 and includes a first ending bracket labeled 'C I'. The second system starts at measure 3. The third system starts at measure 5 and includes a first ending bracket labeled '1.'. The fourth system starts at measure 7 and includes a second ending bracket labeled '2.' and a final cadence marked 'C II' and 'C III'. The notation includes various rhythmic values, accidentals, and fingering numbers (1-4) for the right hand. The left hand part is indicated by a bass clef on the lower staff of each system, with fingering numbers and a starting measure number of 8.

9 **CII**

11 **CII**

13

15 **XII**

17

19

# Jean-Philippe RAMEAU (1683-1764)

## GAVOTTE ET SES SIX DOUBLES

de "Nouvelles suites de pièces de clavecin" (Paris, ca. 1728)

Adaptation pour guitare de Jean-François Delcamp

Voir la table des agréments page 2

# 1er Double

25

30

aim  
010

1 2

34

2 3

38

6

313

CIII

43

CIII

1010

47

434

1. maia  
4141  
CV  
(s)

2. maia  
4141  
(s)

# 2ème Double

52

CV

CV

aimp 2424

56

60

65

mi 14

CVIII

paim 3030

69

CV

im 14

73

43

CV

CV

# 3ème Double

77

81

85

*ar12*

89

93

97

# 4ème Double

101

2  
aim  
141

106

3  
4  
5  
3  
3  
6  
4  
1  
2

110

aim  
040

115

2  
2  
3  
3  
3  
3  
2  
2  
3  
3

119

3  
4  
2  
2  
3  
3

123

1  
2  
CII  
CII

5ème Double

127

131

135

140

144

148

2ème Double

153

157

161

165

169

173

# Johann Sebastian BACH (1685-1750)

## PRELUDE BWV 881

N°12 das "Wohltemperierte Klavier"

Adaptation pour guitare de Jean-François Delcamp

8

6

11

17

21

25

C VII

XII

VII

30

36

40

44

48

51

54 VII

57 CV

62

65

69 CII 1414 *aimp*

# Johann Sebastian BACH (1685-1750)

## FUGA BWV 997 EN LA MINEUR

Adaptation pour guitare  
de Jean-François Delcamp

The image displays a guitar score for Johann Sebastian Bach's Fuga BWV 997 in A minor. The score is written for guitar and consists of eight staves of music. The time signature is 6/8. The key signature is one flat (A minor). The score includes various guitar-specific notations such as fretting positions (C III, C II, C VII), triplets (circled numbers 3, 4, 5, 6), and asterisks indicating specific techniques or ornaments. The music is a single melodic line with a complex rhythmic pattern. The first staff starts with a treble clef, a 6/8 time signature, and a key signature of one flat. The score is divided into measures by vertical bar lines. The guitar-specific notations are placed above or below the notes to indicate fingerings and fretting. The asterisks are placed above or below notes to indicate specific techniques or ornaments. The overall layout is clean and professional, typical of a published guitar score.

This musical score is for Johann Sebastian Bach's FUGA BWV 997, arranged for guitar. It consists of eight staves of music, each with a treble clef and a key signature of one sharp (F#). The notation includes various guitar-specific elements:

- Fret numbers:** Numbers 1-4 are placed above notes, and 5-8 below notes to indicate fingerings.
- Circles:** Numbers 1-6 are circled, often placed below notes to indicate fret positions.
- Asterisks (\*):** Placed above or below notes to indicate natural harmonics.
- Accents (^):** Placed above notes to indicate emphasis.
- Chordal markings:** "C II", "C II 2/6", "C III", and "C V" are placed above the staff to indicate specific chords.
- Slurs and ties:** Used to connect notes across measures.
- Trills:** Indicated by a vertical line with a wavy top.
- Trills:** Indicated by a vertical line with a wavy top.
- Trills:** Indicated by a vertical line with a wavy top.

202020 *Fine*

The image displays a musical score for Johann Sebastian Bach's Fuga BWV 997. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It consists of eight systems of notation. The notation includes various rhythmic values, accidentals, and fingering numbers (1-4). Several measures are marked with an asterisk (\*), indicating specific performance techniques or ornaments. Circled numbers (2, 3, 4, 5, 6) are placed above or below notes, likely indicating fingerings or measure counts. The score concludes with the instruction 'C II' and a double bar line. The page number '-22-' is visible at the bottom center.

\* \*  
 C I  
 \* \* \*  
 \* \* \*  
 \* \* \*  
 \* \* \*  
 \* \* \*  
 \* \* \*  
 \* \* \*

This musical score is for the FUGA BWV 997 by Johann Sebastian Bach. It is written for a single melodic line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The score consists of seven systems of music, each with a treble clef staff and a bass clef staff. The notation includes various rhythmic values, accidentals, and articulation marks such as asterisks (\*). Fingering is indicated by numbers 1-4 in circles or above notes. Specific sections are labeled with "C II" and "C V". A circled number "3" appears in the first system, and a circled "6" appears in the second system. The piece is characterized by its intricate and often repetitive melodic patterns.

This musical score consists of eight systems of notation. Each system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass line is indicated by numbers 1 through 5 below the notes. The score is annotated with several elements:

- Asterisks (\*):** Placed above or below specific notes or groups of notes across all systems.
- Circled Numbers:** Numbers 1 through 6 are circled and placed above or below notes, likely indicating fingerings or specific rhythmic values.
- Chord Labels:** Labels such as "C I", "C II", and "C IV" are placed above the staff, often with horizontal lines indicating their duration.
- Bar Lines:** Standard bar lines are used to divide the music into measures.
- Final System:** The last system includes the instruction "D.S. al Fine" at the end of the piece.

# Domenico SCARLATTI (1685-1757)

## SONATE K. 380 / L. 23

en mi majeur

Adaptation pour guitare de Jean-François Delcamp

### Andante comodo

5

9

12

15

18

C II

C II

C II

22 **CIV**

25

27 **CII**

30 **CIV**

33

36

38

41

**CII**

**CII**

44

**CII**

**CIV**

46

**CIV**

aimp  
1414

49

**CIV**

52

55

**CVII**

57

**CVII**

60

63

65

68

71

74

76

C VII

C IX

C VII

C VII

C VII

C IX

2

5

3

6

# Niccoló PAGANINI (1782-1839)

## GRANDE SONATE

en La majeur

d'après la sonate pour guitare avec accompagnement de violon

Révision pour guitare seule de Jean-François Delcamp

### I Allegro risoluto

*dolce*

④

⑦

⑩

⑤

CIV ③

13

16

19

23

26

28

30

*f*

*p i p i*

7

CII

CII

32

CIX

35

p

38

CI

42

CII

45

48

CIV

51

53

55

57

60

62

64

66

69 *8va*

73

77

80

83

88

92 *dolce* *m m m* *C1*

94

CI

96

98

100

CII

102

CII

104

106

CII

108

110

112

114

116

118

120

122

124

127

129

131

Maggiore

134

138

142

146

*sf p*

149

151

153

156

*tr*

159

Detailed description: This image shows a page of musical notation for Niccolò Paganini's Grande Sonata. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It consists of eight systems of music, each with a measure number at the beginning. The notation includes various rhythmic values, slurs, and dynamic markings. The first system (measures 142-145) features a complex melodic line with slurs and a dynamic marking of *sf*. The second system (measures 146-148) continues the melodic development with a dynamic marking of *p*. The third system (measures 149-150) shows a more rhythmic passage with slurs. The fourth system (measures 151-152) continues the melodic line. The fifth system (measures 153-155) features a complex rhythmic pattern with slurs. The sixth system (measures 156-158) includes a trill marked *tr* and a dynamic marking of *sf*. The seventh system (measures 159-160) concludes the passage with a final melodic line.

161

163

166

*8va*

169

*dr*

*dolce*

173

*sf p*

176

*sf p* *f*

179

*ff*

# II Romance

Più tosto largo. Amorosamente

The musical score is written for a single melodic line on a treble clef staff with a 2/8 time signature. It begins with a key signature of one sharp (F#) and a tempo/mood marking of "Più tosto largo. Amorosamente". The first measure is marked "dolce". The score contains several triplets and is annotated with fingering numbers (1-4) and circled numbers (1, 2). A "CV" (Coda) symbol is placed above measure 10. The section "Candence" begins at measure 15, marked with a piano (*p*) dynamic and the instruction "i p t p". The Candence consists of a melodic line and a corresponding bass line. The score ends at measure 20.

21

22

23

24

26

29

32

34 *a tempo*

36 *piangendo*

39 *piangendo*

43 *piangendo*

46 *piangendo*

49 *mancando* *morendo*

### III Andantino variato

*Scherzando*

4

8

11

15

18

21

23

26

29

31

33

35

37

39

41

43

45

47

49

52

55

58

Musical notation for measures 58-60. Treble clef, key signature of three sharps (F#, C#, G#). Measure 58 features a triplet of eighth notes. The bass line consists of quarter notes with wavy lines below them.

61

Musical notation for measures 61-63. Treble clef, key signature of three sharps. Measure 61 features a triplet of eighth notes. The bass line consists of quarter notes with wavy lines below them.

64

Musical notation for measures 64-65. Treble clef, key signature of three sharps. Measure 64 features a triplet of eighth notes. Measure 65 has a repeat sign and circled numbers 4 and 3 below the staff.

66

Musical notation for measures 66-67. Treble clef, key signature of three sharps. Measure 66 features a triplet of eighth notes. The bass line consists of quarter notes with wavy lines below them.

68

Musical notation for measures 68-69. Treble clef, key signature of three sharps. Measure 68 features a triplet of eighth notes. The bass line consists of quarter notes with wavy lines below them.

70

Musical notation for measures 70-71. Treble clef, key signature of three sharps. Measure 70 features a triplet of eighth notes. The bass line consists of quarter notes with wavy lines below them.

72

Musical notation for measures 72-73. Treble clef, key signature of three sharps. Measure 72 features a triplet of eighth notes. Measure 73 has a repeat sign. The bass line consists of quarter notes with wavy lines below them.

74

76

78

80

83

86

89

This image displays a page of musical notation for Niccolò Paganini's Grande Sonata. The score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 8/8. The page contains seven systems of music, each starting with a measure number: 92, 95, 98, 100, 102, 104, and 106. The notation is dense, featuring complex rhythmic patterns, slurs, and various articulation marks such as accents and staccato. The music is characterized by rapid sixteenth-note passages and intricate harmonic structures.

108

110

112

114

116

118

120

# Johann Kaspar MERTZ (1806-1856)

## ELEGIE

en LA mineur

Révision de Jean-François Delcamp

^ = pouce gauche

**Largo** ♩ = 34    ♪ = 102

*arpa*

8 *p* *8va loco* *loco* *p*

4 *espressivo il canto* *p* *p*

6 *8va loco* *p* *p* *p* *8va p*

8 *p* *p* ⑥

9 *p*

10 *p* *p*

11 *>*

12 XII XII XII X *loco pp pp rit.*

13 *a tempo* IV V

14 V

15 IV V

16 VII V

17 *pp*

18

19

20

21

22

*misterioso* **Andante con espressione** ♩ = 34

25

27

*dolce* *loco*

28 *IV* *loco*

30 *(ben legato)* *dim.* *pp* *dolcissimo*

31

32 *a tempo* *pp* *rit.* *dolcissimo* *p* *dolce*

34

35 *dolcissimo* *ten.* *loco* *pp* *dolce*

36

37 *espres.* V

38 *espres.* *cresc.* *rit.* *a tempo*

39 *sf* *espres.* *sf* *sf* *sf*

40

41 VII V

45

46

47

CIV

48

49

52

53

(ben legato)

55

56

57 *a tempo*  
*rit. dolcissimo p dolce*

59

60 *dolcissimo pp dolce*

61

62 *espres.* V

63 *a tempo*

64 *sf sf sf sf*

65

*pp*

66

67

68

69

*p*

70

*loco*  
*p* *dim.* *pp* *pp* *pp*

71

*p*

Giulio REGONDI (1822-1872)

# INTRODUCTION ET CAPRICE Opus 23

en MI majeur

Adagio.

*mf*  
*dolce.*  
*tr*  
*tr*  
*tr*  
*tr*  
*tr*  
*tr*

3  
6

9125

The image displays a page of musical notation for guitar, consisting of ten staves. The notation is highly complex, featuring numerous sixteenth and thirty-second notes, often beamed together in groups. A trill (tr) is indicated in the first staff. The piece includes various musical ornaments and techniques, such as triplets (marked with '3') and a section marked 'ad lib.' (ad libitum) in the eighth staff. The score concludes with a double bar line and a final chord. The overall style is characteristic of early 20th-century guitar music, emphasizing technical virtuosity and intricate rhythmic patterns.

Allegretto scherzando.

The musical score is written for guitar and consists of ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo and mood are indicated as "Allegretto scherzando". The first staff starts with a dynamic marking of *mf* and a *p.* (piano) marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in triplets. Trills (*tr*) are used throughout, particularly in the upper register. Slurs are used to indicate phrasing across multiple notes. The score includes several measures with rests, often marked with a '7' or 'y' below the staff, suggesting a specific fingering or breath mark. The overall texture is light and playful, characteristic of a scherzo.

A musical score for guitar, consisting of ten staves of music. The score is written in treble clef with a key signature of one sharp (F#). The music is highly technical, featuring complex rhythmic patterns, slurs, and various articulations. The notation includes many slurs, accents, and dynamic markings. The piece is identified as 'INTRODUCTION ET CAPRICE Opus 23' by Giulio Regondi.

The image displays a page of musical notation for guitar, consisting of ten staves. The notation is written in treble clef with a key signature of one sharp (F#). The music is characterized by intricate patterns, including frequent trills (marked 'tr') and rapid sixteenth-note passages. The piece includes dynamic markings such as 'cresc.', 'f', and 'mf', and performance instructions like 'veloce.'. The score concludes with a triplet of eighth notes and a final measure marked 'mf'. The number '9125' is printed at the bottom right of the page.

This musical score is for a guitar piece, likely a caprice or introduction, composed by Giulio Regondi. It consists of ten staves of music, all in treble clef and featuring a key signature of one sharp (F#). The piece is characterized by its intricate and often repetitive rhythmic patterns, which are typical of Regondi's style. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. A prominent feature is the use of trills, indicated by the 'tr' symbol above notes in several measures. Some trills are marked with a '3', suggesting a triplet. The music is written in a single system, with each staff representing a different voice or part of the guitar's sound. The overall texture is dense and rhythmic, with a focus on technical virtuosity.

This page of a musical score for guitar, Opus 23, features ten staves of music. The notation is complex, involving multiple voices on each staff, often with double lines to indicate rapid passages or tremolos. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The music is characterized by intricate rhythmic patterns and melodic lines. Several trills are marked with the abbreviation 'tr'. The page number '9125' is located in the bottom right corner of the musical notation area.

Poco più mosso.

The image displays a page of a musical score for a string quartet, Opus 23 by Giulio Regondi. The tempo is marked "Poco più mosso." The score is written for four string instruments (Violin I, Violin II, Viola, and Violoncello) and includes a section for the strings. The music is in a complex, chromatic style with frequent sixteenth-note passages and dynamic markings such as *f* and *string.* The page number 9125 is visible at the bottom right of the score.

# Francisco TÁRREGA (1852-1909) EL CARNAVAL DE VENECIA

Grande variaciones sobre un tema de Niccolò Paganini (1782-1840)

Révision de Jean-François Delcamp

Andante

The musical score is written for guitar and consists of six staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Andante'. The score includes various guitar-specific notations: fingering numbers (1-4) and circles around notes, breath marks (ar), and chord diagrams (CII, CVII, CV). The first staff begins with a treble clef and a bass clef, with a '8' indicating the octave. The second staff starts with a '3' and includes a chord diagram for CII. The third staff starts with a '6' and includes a chord diagram for CII. The fourth staff starts with an '8' and includes a chord diagram for CII. The fifth staff starts with an '11' and includes a chord diagram for CVII. The sixth staff starts with a '14' and includes a chord diagram for CV. The score concludes with a final chord diagram for CII.

17 **CII**

20 **CII** **CIX**

23 **CII**

26 **CVII** **CIV** **CVI**

28 **CII** **CII** **CII**

31 **CV** **CII**

34 **CII**

37

Cadenza

40

**Tema**  
**Allegro**

42

48

54

60

66

### Variacione 1

72 **CII**

78 **CII**

83 **CII**

88 **CII**

94 **CII**

### Variacione 2

99

103

106

109

112

115

119

122

126

130

CII

**Variacione 3**

135

139

142

146

149

152

155

159

**Variacione 4**

Cv CII

165

CIV CVII Cv

170

CIX CVII

174

**Variacione 5**

CVII Cv ar7 CII

180

185

190

195

197

199

201

204

207

**Variacione 6**  
*arm. 8°*

210

217

223

228

233

238

240

**Variacione 7**

244

247

250

253

256



275

277

279

**C VII**

281

283

**Final**

286

**C II**

292

**C II**

*p* *f*

**C V**

# Isaac ALBENIZ (1860-1909)

## SEVILLA

Sevillanas

n°3 de la Suite espagnole opus 47

Adaptation pour guitare de Jean-François Delcamp

⑤ = SOL  
⑥ = RE

**Allegretto** *p* *poco rit.* *a tempo* *p espr.*

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of three systems of music. The first system (measures 1-3) is marked *Allegretto* and *p*. It features a rhythmic pattern of eighth and sixteenth notes with triplets. The second system (measures 4-6) is marked *poco rit.* and *pp*. It includes a triplet of eighth notes and a slur over a group of notes. The third system (measures 7-9) is marked *a tempo* and *p espr.*. It features a triplet of eighth notes and a slur over a group of notes. The score includes various guitar techniques such as triplets, slurs, and dynamic markings like *p*, *pp*, and *mf*. Fingerings are indicated by numbers 1-4. A circled 6 indicates a natural harmonic on the 6th string. A circled 3 indicates a natural harmonic on the 3rd string. A circled 4 indicates a natural harmonic on the 4th string. A circled 5 indicates a natural harmonic on the 5th string. A circled 6 indicates a natural harmonic on the 6th string. A circled 7 indicates a natural harmonic on the 7th string. A circled 8 indicates a natural harmonic on the 8th string. A circled 9 indicates a natural harmonic on the 9th string. A circled 10 indicates a natural harmonic on the 10th string. A circled 11 indicates a natural harmonic on the 11th string. A circled 12 indicates a natural harmonic on the 12th string. A circled 13 indicates a natural harmonic on the 13th string. A circled 14 indicates a natural harmonic on the 14th string. A circled 15 indicates a natural harmonic on the 15th string. A circled 16 indicates a natural harmonic on the 16th string. A circled 17 indicates a natural harmonic on the 17th string. A circled 18 indicates a natural harmonic on the 18th string. A circled 19 indicates a natural harmonic on the 19th string. A circled 20 indicates a natural harmonic on the 20th string. A circled 21 indicates a natural harmonic on the 21st string. A circled 22 indicates a natural harmonic on the 22nd string. A circled 23 indicates a natural harmonic on the 23rd string. A circled 24 indicates a natural harmonic on the 24th string. A circled 25 indicates a natural harmonic on the 25th string. A circled 26 indicates a natural harmonic on the 26th string. A circled 27 indicates a natural harmonic on the 27th string. A circled 28 indicates a natural harmonic on the 28th string. A circled 29 indicates a natural harmonic on the 29th string. A circled 30 indicates a natural harmonic on the 30th string. A circled 31 indicates a natural harmonic on the 31st string. A circled 32 indicates a natural harmonic on the 32nd string. A circled 33 indicates a natural harmonic on the 33rd string. A circled 34 indicates a natural harmonic on the 34th string. A circled 35 indicates a natural harmonic on the 35th string. A circled 36 indicates a natural harmonic on the 36th string. A circled 37 indicates a natural harmonic on the 37th string. A circled 38 indicates a natural harmonic on the 38th string. A circled 39 indicates a natural harmonic on the 39th string. A circled 40 indicates a natural harmonic on the 40th string. A circled 41 indicates a natural harmonic on the 41st string. A circled 42 indicates a natural harmonic on the 42nd string. A circled 43 indicates a natural harmonic on the 43rd string. A circled 44 indicates a natural harmonic on the 44th string. A circled 45 indicates a natural harmonic on the 45th string. A circled 46 indicates a natural harmonic on the 46th string. A circled 47 indicates a natural harmonic on the 47th string. A circled 48 indicates a natural harmonic on the 48th string. A circled 49 indicates a natural harmonic on the 49th string. A circled 50 indicates a natural harmonic on the 50th string. A circled 51 indicates a natural harmonic on the 51st string. A circled 52 indicates a natural harmonic on the 52nd string. A circled 53 indicates a natural harmonic on the 53rd string. A circled 54 indicates a natural harmonic on the 54th string. A circled 55 indicates a natural harmonic on the 55th string. A circled 56 indicates a natural harmonic on the 56th string. A circled 57 indicates a natural harmonic on the 57th string. A circled 58 indicates a natural harmonic on the 58th string. A circled 59 indicates a natural harmonic on the 59th string. A circled 60 indicates a natural harmonic on the 60th string. A circled 61 indicates a natural harmonic on the 61st string. A circled 62 indicates a natural harmonic on the 62nd string. A circled 63 indicates a natural harmonic on the 63rd string. A circled 64 indicates a natural harmonic on the 64th string. A circled 65 indicates a natural harmonic on the 65th string. A circled 66 indicates a natural harmonic on the 66th string. A circled 67 indicates a natural harmonic on the 67th string. A circled 68 indicates a natural harmonic on the 68th string. A circled 69 indicates a natural harmonic on the 69th string. A circled 70 indicates a natural harmonic on the 70th string. A circled 71 indicates a natural harmonic on the 71st string. A circled 72 indicates a natural harmonic on the 72nd string. A circled 73 indicates a natural harmonic on the 73rd string. A circled 74 indicates a natural harmonic on the 74th string. A circled 75 indicates a natural harmonic on the 75th string. A circled 76 indicates a natural harmonic on the 76th string. A circled 77 indicates a natural harmonic on the 77th string. A circled 78 indicates a natural harmonic on the 78th string. A circled 79 indicates a natural harmonic on the 79th string. A circled 80 indicates a natural harmonic on the 80th string. A circled 81 indicates a natural harmonic on the 81st string. A circled 82 indicates a natural harmonic on the 82nd string. A circled 83 indicates a natural harmonic on the 83rd string. A circled 84 indicates a natural harmonic on the 84th string. A circled 85 indicates a natural harmonic on the 85th string. A circled 86 indicates a natural harmonic on the 86th string. A circled 87 indicates a natural harmonic on the 87th string. A circled 88 indicates a natural harmonic on the 88th string. A circled 89 indicates a natural harmonic on the 89th string. A circled 90 indicates a natural harmonic on the 90th string. A circled 91 indicates a natural harmonic on the 91st string. A circled 92 indicates a natural harmonic on the 92nd string. A circled 93 indicates a natural harmonic on the 93rd string. A circled 94 indicates a natural harmonic on the 94th string. A circled 95 indicates a natural harmonic on the 95th string. A circled 96 indicates a natural harmonic on the 96th string. A circled 97 indicates a natural harmonic on the 97th string. A circled 98 indicates a natural harmonic on the 98th string. A circled 99 indicates a natural harmonic on the 99th string. A circled 100 indicates a natural harmonic on the 100th string.

10 **C III** **C III**

*f*

13 **C III**

*p*

16 *legato* **C VII**

19 **C VII** ②

*dim. sempre* p i p

22

p i p i p i p i

25 **C VIII**

*f*

28 **C VIII** **C III**

*p* *f*

Detailed description: This musical staff covers measures 28 to 30. It begins with a treble clef and a key signature of one flat. Measure 28 features a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 29 contains a series of eighth notes with a dynamic marking of *p*. Measure 30 shows a crescendo leading to a dynamic marking of *f*, with a circled number 4 below the staff.

31 **C II** **C II** **C II**

*pp subito*

Detailed description: This musical staff covers measures 31 to 33. It starts with a treble clef and a key signature of one flat. Measure 31 has a circled number 3 above a triplet of eighth notes. Measure 32 features a circled number 4 above a quarter note. Measure 33 includes a circled number 6 below the staff.

34 **C VII** **C VII** **C II** **C II**

*f* *p*

Detailed description: This musical staff covers measures 34 to 37. It begins with a treble clef and a key signature of two sharps. Measure 34 has a circled number 2 above a quarter note. Measure 35 has a circled number 4 above a quarter note. Measure 36 has a circled number 6 below the staff. Measure 37 has a circled number 4 above a quarter note.

38 **C VII** **C VII** **C VII**

*f* *riten.* *p*

Detailed description: This musical staff covers measures 38 to 40. It starts with a treble clef and a key signature of two sharps. Measure 38 has a circled number 2 above a quarter note and a circled number 4 below the staff. Measure 39 has a circled number 4 above a quarter note. Measure 40 has a circled number 2 above a quarter note and a circled number 4 below the staff.

41 **C VII**

*a tempo* *pp stacc.*

Detailed description: This musical staff covers measures 41 to 43. It begins with a treble clef and a key signature of two sharps. Measure 41 has a circled number 3 above a triplet of eighth notes and a circled number 4 below the staff. Measure 42 has a circled number 4 below the staff. Measure 43 has a circled number 4 below the staff.

44 **C II** **C VII** **C II** **C VII** **C II**

*f* *meno f*

Detailed description: This musical staff covers measures 44 to 46. It starts with a treble clef and a key signature of two sharps. Measure 44 has a circled number 6 below the staff. Measure 45 has a circled number 5 below the staff. Measure 46 has a circled number 6 below the staff.

47 **C II**  
Musical notation for measures 47-49. Includes fingering (1-4), dynamics (*f*), and a trill.

50 **C VII** **C VII**  
Musical notation for measures 50-52. Includes fingering (0, 1-4), dynamics (*meno f*, *poco rit.*, *p dolce*), and a trill.

53 **C VII**  
Musical notation for measures 53-55. Includes fingering (1-4), dynamics (*pp*), and trills.

56 **C VII**  
Musical notation for measures 56-58. Includes fingering (1-4), dynamics (*f*, *pp*), and trills.

59 **C III** **C III**  
Musical notation for measures 59-61. Includes fingering (1-4), dynamics (*f*), and trills.

62 **C III**  
Musical notation for measures 62-64. Includes fingering (1-4), dynamics (*p subito*), and trills.

65 *legato sempre* **C VII**

68 **C VII** *dim. sempre* p i p

71 p i p i p i p i p i

74 *p molto legato sonoro*

78 **C I**

81 **C VIII**





121

*mf* *pp*

124

*f*

127

*mf* *p subito*

130

*legato sempre*

133

*cresc. sempre* *p i p*

136

*Arm. oct.*

# Isaac ALBENIZ (1860-1909)

## BAJO LA PALMERA

N°3 de Cantos de España op. 232

Tonalité originale : mib majeur

Adaptation pour guitare de Jean-François Delcamp

### Allegretto ma non troppo

*f marcato*

*pp*

*dolce legato*

*poco rit.*

*f*

*ff*

*p*

*pp*

*dolce*

18 **CVII** *sf*

23 *cresc.* *rit. molto* *a tempo* *cresc.* **CI**

28 **CV** *cresc.* *ff*

32 *rit. molto* *rit.* **CII** *rit.* *a tempo* *dolce* *sf*

37 *cresc.* *rit.* *a tempo* **CV** *pp*

42 *pp sempre* *simile*

Detailed description of the musical score: The score is for guitar, written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of six systems of music, each with a staff and a bass line. Measure numbers 18, 23, 28, 32, 37, and 42 are indicated at the start of each system. The piece is marked with various dynamics and articulations: *sf* (sforzando), *cresc.* (crescendo), *rit. molto* (ritardando molto), *a tempo*, *dolce* (dolce), *ff* (fortissimo), *pp* (pianissimo), and *pp sempre*. There are several triplets and slurs throughout. Roman numerals **CVII**, **CI**, **CV**, and **CII** are placed above the staff, likely indicating chord changes or specific sections. Fingering numbers (1-4) are written below notes, and circled numbers (3, 4, 5, 6) are placed below the bass line. The score ends with a fermata over the final notes.

47 *a tempo*  $\text{C}^{\text{V}}$

*cresc.* *rit.*

52

*cresc.*

57 *a tempo*

*rit. e dim molto* *marcato* *f*

61

*pp* *pp*

65 *s<sup>f</sup> ma sempre* *pp*

*s<sup>f</sup> ma sempre* *pp*

70 *cresc. dim. e ritard. molto* *s<sup>f</sup>* *rubato*

*cresc. dim. e ritard. molto* *s<sup>f</sup>* *rubato*

75 **Andante**

8

*pp*

80

8

*dim*

*ritard.*

86

8

*ppp*

*marcato*

90

8

*ppp*

*ppp*

*ppp*

93

8

*rit.*

*molto*

*e-perdendosi*

96 **Andante**

8

*pp*

*ppp*

Claude DEBUSSY (1862-1918)

# GOLLIWOGG'S CAKE-WALK

de Children's Corner

Adaptation pour guitare de Jean-François Delcamp

**Allegro giusto**

The first system of musical notation is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a dynamic marking of *f*. The notation includes various rhythmic values such as eighth and sixteenth notes, some with accents (>). Above the first few notes, there are fingering numbers: 4, 1, 4, 4, 4, 1, 4, 1, 1. A bracket labeled 'CX' spans the first six notes. The system concludes with a dynamic marking of *sff* and an accent (>).

The second system of musical notation is in treble clef with a key signature of two sharps (F# and C#). It starts with a measure number '5' and a dynamic marking of *p*. The notation features chords and single notes with various dynamics: *f.*, *p*, *f.*, and *p*. There are also accents (>) and slurs over some notes. Fingering numbers like 1, 0, 3, 4 are visible under the notes.

*très net et très sec*

9

*pp* *mf* *p* *sff*

13

*p* *p* *p* *f*

17

*p* *f* *p* *sff*

*molto*

21

*p* *p* *f* *ff*

25

*p* *p* *p* *p*

CIX

C VII

29

*p* *p* *p* *p*

*più p*

33

*f* *ff* *p* *p*

37

*f* *f* *f* *ff*

41

*p* *p* *p* *p*

45

Un peu moins vite

*p* *più p* *pp* *pp*

49

*pp* *pp* *pp* *pp*

53

*pp* *pp* *pp* *pp*

57

CVIII CVI CVII

*pp*

61

*p* C VII CV a Tempo

*p* *pp* *pp*

65

Cédez a Tempo

*p* *pp*

69

Cédez a Tempo

*mf* *f*

73

Cédez ar. art. ar12 ar5 CV a Tempo Cédéz

*p* *pp* *p*

77

a Tempo

*p* *pp* *f* *ff*

81 *f* *dim.*

85 *p* *Retenu* *pp* *più p*

89 *harm.* *pp* *Toujours retenu* *1° Tempo* *sf*

93 *p* *f*

97 *molto* *f* *sf*

101 *p* *f* *ff*

105 **CIX**

109

113

117 **CX**

121

125

# Claude DEBUSSY (1862-1918)

## MINSTRELS

prélude XII du premier livre

Adaptation pour guitare de Jean-François Delcamp

**Modéré** (Nerveux et avec humeur)

**p** les "grupetti" sur le temps

**pp** **Cédez-- //** **Mouvt**

**p** **Cédez //** **Mouvt (Un peu plus allant)**  
**pp** **p** (très détaché)

**pp** **pp**

**f** **f**  
CII CIV CVI CIV CVII

19

*p*

Musical notation for measures 19-22. Measure 19 starts with a treble clef, a key signature of two sharps (F# and C#), and an 8/8 time signature. The music features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and slurs. Dynamics include *p* and *f*. There are also hairpins and accents.

23

*pp* *f*

Musical notation for measures 23-26. Measure 23 starts with a treble clef, a key signature of two sharps, and an 8/8 time signature. The music continues with complex rhythmic patterns. Dynamics include *pp* and *f*. There are also hairpins and accents.

27

*mf* *f*

Musical notation for measures 27-30. Measure 27 starts with a treble clef, a key signature of two sharps, and an 8/8 time signature. The music continues with complex rhythmic patterns. Dynamics include *mf* and *f*. There are also hairpins and accents.

30

*mf* *f* *sf*

Musical notation for measures 30-33. Measure 30 starts with a treble clef, a key signature of two sharps, and an 8/8 time signature. The music continues with complex rhythmic patterns. Dynamics include *mf*, *f*, and *sf*. There are also hairpins and accents.

34

en cédant

*p* *pp* *p moqueur*

Musical notation for measures 34-38. Measure 34 starts with a treble clef, a key signature of two sharps, and an 8/8 time signature. The music continues with complex rhythmic patterns. Dynamics include *p*, *pp*, and *p moqueur*. There are also hairpins and accents.

39

*C1* *CIV* *C1* *CIV*

Musical notation for measures 39-42. Measure 39 starts with a treble clef, a key signature of two sharps, and an 8/8 time signature. The music continues with complex rhythmic patterns. Dynamics include *C1* and *CIV*. There are also hairpins and accents.

43 **CIII** **CVI** **Mouvt**

*p* *f* *p*

46

*f* *p* *f*

49 **CVI** **CVIII** **CXCVI** **CVIII**

*p* *pp*

54 **CVII** **CIX** **CXI** **CVII** **CIX** **CV** **CII**

*pp* *pp* *ppp*

58 *(Quasi tambouro)*

*f*

62 *dim.* *Expressif*

*p* *p* *p*

68

*f* (en dehors) *mf*

73

*f* (en dehors) *mf* *f* *f*

Tempo 1°

78

*p* *p*

81

*pp*

Mouvt (plus allant)

84

*f* *sff*

Serrez

Sec et retenu

87

*f* *ff*

# Enrique GRANADOS (1867-1916)

## DANZA ESPAÑOLA N°6 opus 37

Rondalla Aragonesa

A D. Murillo

Adaptation pour guitare de Jean-François Delcamp

⑥ = RE

**Allegro, poco a poco accelerando**

First system of musical notation (measures 1-5). The piece is in 3/4 time with a key signature of two sharps (F# and C#). The notation includes a treble clef, a common time signature, and a guitar-specific notation with a 6/8 time signature. The music features a melody in the treble clef and a bass line in the guitar clef. The first measure is marked with a circled 6 and the text "=RE". The dynamics are marked *p* (piano) and *poco a poco cresc.* (poco a poco crescendo).

Second system of musical notation (measures 6-10). The notation continues the melody and bass line. It includes various fingering numbers (1, 2, 3, 4) and circled numbers (3, 4) indicating specific notes or techniques. The dynamics remain *poco a poco cresc.*

Third system of musical notation (measures 11-15). The notation includes a section marked **♩ II**. The dynamics are marked *poco più f* (poco più forte) and *sempre accel. e cresc.* (sempre accelerando e crescendo). The music features a melody in the treble clef and a bass line in the guitar clef. The notation includes various fingering numbers (0, 1, 2, 3, 4, 5) and circled numbers (5, 6) indicating specific notes or techniques.

Fourth system of musical notation (measures 16-20). The notation includes a section marked **XII**. The dynamics are marked *sempre accel. e cresc.*. The music features a melody in the treble clef and a bass line in the guitar clef. The notation includes various fingering numbers (0, 1, 2, 3, 4) and circled numbers (4) indicating specific notes or techniques.

Fifth system of musical notation (measures 21-25). The notation includes a section marked **♩ VII**. The dynamics are marked *cresc. sempre e animando molto* (crescendo sempre e animando molto). The music features a melody in the treble clef and a bass line in the guitar clef. The notation includes various fingering numbers (0, 1, 2, 3, 4) and circled numbers (2, 3, 4, 5) indicating specific notes or techniques.

26

30

34

38

42

46

*sempre più **ff** e accel.*

*cresc.*

**ff**

**C VII**

**C VII**

**Vivace**

*sempre **ff***

50

56

64

To Coda

rasgueado

70

Andante

*p*

sempre dim. e rit.

75

rit.

molto rit.

**Molto andante, espressivo**

**Copla**

C  $\frac{V}{4/6}$

82

*a piacere*

*rit.*

*canto*

*a tempo*

*con fantasia*

87 *a tempo* *a piacere* **C**  $\frac{V}{4/6}$

91 *a tempo* *a piacere con molta fantasia*

*più espressivo*

96 *a tempo* *a piacere* **C** II *a tempo*

*con molta espressione*

101 *a tempo*

*poco rit.*

105 *a piacere* *a tempo* **C** II

*p molto rit. e con molta espressione* *dim. poco a poco*

110 *rit.* *rit.* *1.* *2.* *D.C. al Coda* **C** VII *ff*

# Miguel LLOBET (1878-1938)

## RESPUESTA

Impromptu, para guitarra - A Maria Luisa Anido (1922)

Révision pour guitare de Frédérique Bousquet

**Allegro moderato**

The musical score is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of six systems of notation, each starting with a measure number (1, 2, 4, 5, 6) in the left margin. The notation includes various rhythmic patterns and techniques:

- System 1:** Starts with a **ff** dynamic marking. It features a triplet of eighth notes (3, 0, 3) and a sixteenth-note triplet (3, 0, 3). The phrase "p i m a m i" is written above the notes. A sixteenth-note triplet (3, 0, 3) is also present.
- System 2:** Continues with sixteenth-note triplets and sixteenth-note runs. The phrase "p i m a m i" is repeated above the first triplet.
- System 3:** Features sixteenth-note runs with accents (>) and slurs. It includes a triplet of eighth notes (3, 0, 3).
- System 4:** Continues with sixteenth-note runs and triplets. A **p** dynamic marking is used.
- System 5:** Features sixteenth-note runs and triplets.
- System 6:** Continues with sixteenth-note runs and triplets.

The score includes various fingering numbers (1-5) and circled numbers (3, 4, 5, 6) indicating specific techniques or fingerings. Slurs and accents are used throughout to guide the performer.

8

> ②

9

> ③ ④

*p* ⑥

11

③

*rall.*-----

13

③

*menos rall.*

14

*a tempo*

**C VII**

15

*mf*

16

17

18

19

20

21

\* Union Musical Española = FA\*/F\*\*  
 Miguel LLOBET : RESPUESTA

22 *p* **C VII** *p p i m a m*

23

24 *p* **C VII**

25

26 *p* **C VII** *p p i m a m*

27 *mf* **C V** *rall.*



35 **CII**

36 **CII** **CIII**

*p*

37

38 **Piu mosso**  
*p i m i*

*f* *cresc.*

40 **CVII** **CIX**

*ff* *pp*  
*sin retardar*

42 **CVII** **CII**

*f* *p*

44

**CV** **CIX** **ar19** **CIII** **CV**

*f*

46

**CX** **CX**

48

**CX** **CX**

*rall.*

50

**CX** **CX**

**Tempo primo**  
*a tempo*

51

**CX** **CX**

*a tempo*

52

**CX** **CX**

*mf*





65 **CVII** *poquissimo e dim.*

66 **CVI** **CIV** **CIX** *meno*

67 **CVII** **CVI** *sempre calmo*

68 **CIV** **CII**

69 *rit.* **CVII** *ten.* *a tempo (meno)* *calmo e dolce*

71

\* Union Musical Española = SI/B

72

73

*rall. dim. molto*

74

*a tempo come piu mosso*

*m p i m*

*p mf p*

76

*ar19*

*m p i m*

*>p leggero e piano*

78

*ar19*

*p*

79

*cresc. e accel. ff ff*



# Enrique GRANADOS (1867-1916)

## VALSES POETICOS - INTRODUCTION

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

**Vivace molto.**

C IV

*ff*

m i m i m i m i m

m i m i m i m i m

m i m i m i m i m

13 C II

15

17 C II

20 C II C IV

22 C IX C VII

25 C II C IV



44

6 6

*ff*

46

*dim.*

C II

49

C VII

51

*accel.*

C VII

53

6

56

*Meno molto*

*rall.*

Harm. *pp*

5 XII

# Enrique GRANADOS (1867-1916)

## VALSES POETICOS - VALSE I

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

**Melodico.**

*p*

5 C II C II

10 *ten.* *rall.*

15 *ten.* *ten.* *El canto con harmonic octavados a tempo* *f*

20

C II

25

C II

*cresc.*

30

C VI

*rall. molto*

*ff*

*ff*

*a tempo*

*p*

35

39

*a tempo*

*rall.*

*con cadenza*

44

C II

*dim.*

*rall. molto*



22 *ma* C VI C V

*rubato*

25 C III

29 Adagio C I

*pp*

Tempo I.<sup>o</sup>

33 C V C IV C III C II

37 C I

41 C X C XIII XII

45 C XIII D.C. al Fine

# Enrique GRANADOS (1867-1916)

## VALSES POETICOS - VALSE III

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

⑥ =RE

Tempo de Vals lento.

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of one flat (B-flat). The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. Fingerings are indicated by numbers 1-4. A circled 4 and 5 are shown at the end of the first system.

Musical notation for measures 6-11. Measure 6 starts with a circled 6. The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. Fingerings are indicated by numbers 1-4. A circled 5 is shown at the end of the second system. Chord symbols C III and C II are present. Dynamics include *cresc.* and *dim.*

Musical notation for measures 12-15. Measure 12 starts with a circled 12. The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. Fingerings are indicated by numbers 1-4. A circled 5 is shown at the end of the third system. The dynamic *con spirito* is indicated.

18

8

C III C II

rall.

24

*Fine*

8

poco piu

28

8

ten.

rall. molto

33

*a tempo*

8

a tempo

37

C VIII C V C V

*D.C. al Fine*

8

rall.

*meno*

# Enrique GRANADOS (1867-1916)

## VALSES POETICOS - VALSE IV

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

⑥ =RE

**Allegro humoristico.**

C I

*ff ritmico*

*ff*

*ff*

Fine

15

8

19

8

22

8

*dim.*

26

8

29

8

*dim.*

*dim. e rall.*

D.C. al Fine

# Enrique GRANADOS (1867-1916)

## VALSES POETICOS - VALSE V

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

⑥=RE

**Allegretto (elegante)**

8

*f*

*dim.*

C III

C III

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

⑥

⑤

2

3

3

5

5

C I

*a tempo*

*p rit.*

④

⑤

④

⑤

9

C V

*harm. oct.*

C VI

⑥

⑤

*p rit.*

③

④

⑤

14

*harm. oct.*

④

3

3

3

3

1

1

1

1

2

3

1

1

1

3

3

3

18 *Fine* C VI

22 C IV

25 C VI C III

29 C IV

32 C VI *rall.* *D.C. al Fine*

# Enrique GRANADOS (1867-1916)

## VALSES POETICOS - VALSE VI

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

⑥ =RE

Quasi ad libitum (sentimental)

C IV

*p*

harm. octavados  
C VI

5

C II

③

④

③

XVIII

XVIII

*pp*

rall.

cresc.

10

⑥

⑤

④

②

③

C VII

*a tempo*

C II

14

dim.

rall.

poco rall.

*pp*

⑤

⑥

19

C II

23 *harm. octavados*  
C VI C IV

pp *rall.* *cresc.* *con passione*

28 *ten.*  
C IV

*dim.*

33 C IV

*con molta espressione*

37

*p* *rall.* *a tempo*

41 C IV

45 C IV C VII

*p* *rall. molto*

# Enrique GRANADOS (1867-1916)

## VALSES POETICOS - VALSE VII

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

**Vivo.**

⑥ = MI

4

8

12

16

*f* *ff* *f* *ff*

C XIV C IV C VII

XII

20

C VII C II C II

rall.

Vivo.

24

C II

28

f ff

31

f ff

34

ff

37

C XIV

# Enrique GRANADOS (1867-1916) VALSES POETICOS - FINAL

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

**Presto.**

C II

*mf*

C II

C V

C V

Vivace **3** C VII *a tempo*

11 *Vivace* C VII

12 *a tempo*

14

16

18 C IX

20 *Andante*

24 **Tempo dil 1.º Vals**

29

34

39

*El canto con harmonicos octavados*  
*a tempo*

43

47



# Isaac ALBENIZ (1860-1909)

## TANGO

N°2 d'España op. 165 (1890)

Adaptation pour guitare de Jean-François Delcamp

**Andantino**

The musical score is written for guitar in 2/4 time, featuring a melody line and a guitar accompaniment line. The key signature has three sharps (F#, C#, G#). The score is divided into systems, with measure numbers 6, 12, 17, 22, and 28 marked at the beginning of each system. The tempo is marked as **Andantino**. The score includes various musical notations such as triplets, slurs, and dynamic markings like *poco rit.*, *a tempo*, and *riten.*. Fingerings are indicated by numbers 1-4. Chord diagrams are labeled CII, CV, CI, and CIV. The score concludes with a final chord diagram labeled CIV.



# Isaac ALBENIZ (1860-1909)

## ZORTZICO

N°6 d'España op. 165 (1890)

Adaptation pour guitare de Jean-François Delcamp

**Allegretto**

8

131

*ben marcato*

*dolce*

5

CV

CVI

CIV

CII

10

131

15

*sf*

*p*

*dolce*

20

CII

131

343

25

*a tempo*

*poco riten.*

*pp*

242

404

\* original = RE#D#

Isaac ALBENIZ : ZORTZICO

30 *ff* C II

35 *mf* 131 C V C VI

40 C IV C II

45 131 C III C II C I *sf* *p*

50 C II C III *pp* *f* ar12

55 *sf* *sotto voce* C VII *ff*

# Agustín BARRIOS MANGORÉ (1885-1944)

## DANZA PARAGUAYA

en ré majeur

Révision de Jean-François Delcamp

⑥ = RE/D

⑥ = RE/D

5

10

15

20

25

⑤

30 **C VII**

35 **C VII** **C VII** **C VII**

40 **C VII** **C V** **C IV**

45

50 **XII**

55

60 **C IV**

65 1. 2. **C VII**

*D.S. al*



17

21

25

29

33

37

41

1. CII 2. CII CIV

45

CII CII CIV

49

CII CII

53

CII

57

61

CII CIV

65

69

CII

73

77

CII

CIV

81

CII

CIV

CII

Fine

D.S. al

# Agustín BARRIOS MANGORÉ (1885-1944)

## VARIATIONS ON A THEME OF TARREGA

composé en novembre 1939, Guatemala

Révision de Jean-François Delcamp

### Andante

### Andantino *scherzando*

21

23

25

27

29

31

**Tempo giusto**

33

35

37

C VII

39

C I

41

C II

43

45

C II

47

C IV

49 **CIV**

53 **CIX** **CVII** **CVII**

57 **CII** **CVII**

61 **CVII**

**Allegretto**

65

67

69

71

8

73

8

75

8

77

8

79

8

**Andante con anima**

81

8

83

8



**CIV**

**CIV**

**CII**

**CII**

**C VII**

**C II**

**C VII**

*D.C. al Coda*

**Andante**

**allarg.**

# Jean-François DELCAMP (1956)

## SONATE IDA PRESTI, opus 31

Sonate n° 2,  
à Monsieur Enno VOORHORST

Pour guitare

### I

**Allegro** (♩ = 120) (♩. = 80)

*mp*

*mf* *rall.* *mp*

*a tempo*

*mf* *allarg.* *f*

**Allegro Vivace** (♩ = 132) (♩. = 88)

*mp* *f*

Un phare en mer, son faisceau balaye la mer.

18 *mp* **CII**

24 *rall.*

30 *a tempo* **CII** *f* *mf* *mp*

34 *f* *mf*

38 *a tempo* *rall.* *p* *p i m a*

41 *f* *mf* *p i m a*

43 *f* *mf*

45

47

49

54

59

65

67

69 *p i*

71

74

78

82 *rall.* *arm. 8va*

87 *p*

92

96 *a tempo*

*mp* *p i m a* *p i m a*

98 *mf*

100 *p i*

102 *mf* *rall.* *a tempo*

104

106  $\text{CII}$

108 *rall.*  $\text{CII}$   $\text{\#}$  *laisser vibrer*

## II

Adagio  $\text{♩} = 50$

Passacaille en sept mesures  
sul tasto.

111 *mf*

116

121

125

129

133

The score consists of six systems of musical notation for guitar, each starting with a measure number (111, 116, 121, 125, 129, 133) and a treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 3/8. The first system begins with a dynamic marking of *mf*. The music is a passacaille, characterized by a repeating seven-measure rhythmic pattern. The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers (1-4) for the left hand. Chord diagrams are indicated by letters CII, CVII, and CIII above the notes. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The overall tempo is Adagio, with a quarter note equal to 50 beats per minute.



159  $\text{C I}$  IX

164

*mp* *ponticello*

169

*f*

175

*mf* *mp* *mf* *p* *mp* *p*

175  $\text{C I}$

*mp* *mf* *f* *laisser vibrer*

180

*pp* *p* *mp* *rall.*

186  $\text{C VII}$

*p*

1. *a tempo*  
*un chœur de pingouins entonne un hymne nocturne*

190

*mp* *mf*

194

*f* *p* *mf*

199

*p*

2. Allegretto (♩. = 68) *alors qu'une barque trouve refuge dans une anse.*

204

*mf*

208

*mp* *p*

212

*mf* *accel.*

Allegrissimo (♩. = c. 102)

216

*mp* *mf* *f*

221

*mf*

226 *ponticello*

231 *ponticello*

236

240

244

249

253

Brest, mai 1993 - avril 2024

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