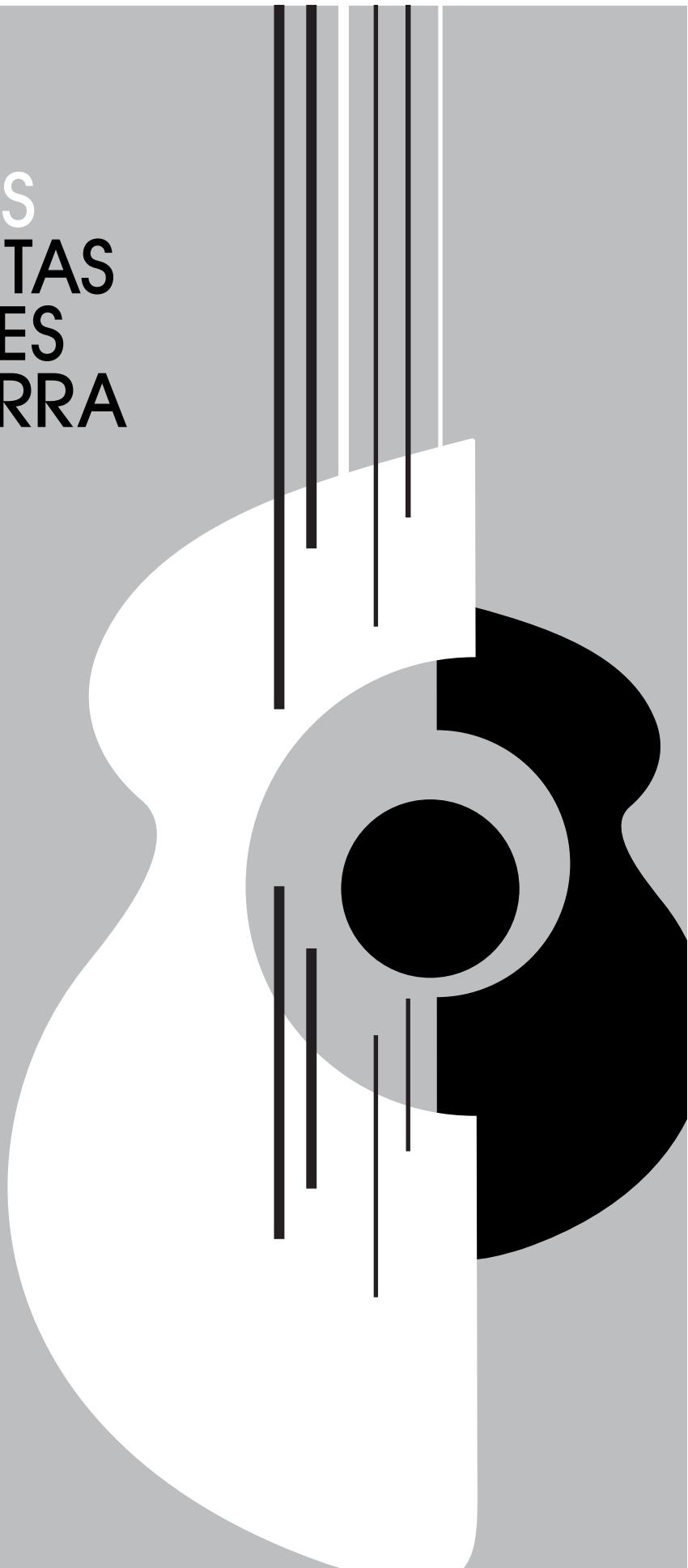


JULIO S.  
SAGRERAS  
**LAS QUINTAS**  
**LECCIONES**  
**DE GUITARRA**



Esta edición de las obras de Sagreras es el resultado del esfuerzo conjunto de un grupo. Este grupo, reunido por Jean-François Delcamp ha sido coordinado por Bernhard Heimann y Juan Bautista Gimeno. La musica ha sido copiada por Juan Bautista Gimeno, Ricardo Carvalho, Artem Vovk, Greg Rehe, Bernhard Heimann y Jean-François Delcamp. Los textos han sido recopilados y traducidos por Bernhard Heimann, Denis Paradis, Paolo Ferraresi y Geoff Barker. La portada ha sido diseñada por John Washington. La revisión, edición y corrección iniciales han sido llevadas a cabo por Bernhard Heimann, Denis Paradis, Jean-François Delcamp et Paola Liguori. Querido lector, por favor haznos saber de cualquier error que puedas encontrar en esta edición. Los errores deben ser reportados en este tópico: <http://www.classicalguitardelcamp.com/viewtopic.php?f=97&t=73418>. Antes de denunciar un error, rogamos se repasen los ya denunciados para evitar duplicidades.

This edition of the works of Sagreras is the result of a team effort. The team assembled by Jean-François Delcamp was coordinated by Bernhard Heimann and Juan Bautista Gimeno. The music was copied by Juan Bautista Gimeno, Ricardo Carvalho, Artem Vovk, Greg Rehe, Bernhard Heimann, and Jean-François Delcamp. The texts were acquired and translated by Bernhard Heimann, Denis Paradis, Paolo Ferraresi and Geoff Barker. The cover design is by John Washington. Initial proofreading and corrections were carried out by Bernhard Heimann, Denis Paradis, Jean-François Delcamp and Paola Liguori. Dear reader, please let us know of any mistakes you find in this edition. Errors should be reported in this topic:  
<http://www.classicalguitardelcamp.com/viewtopic.php?f=97&t=73418>. Please see the reports already there for guidance before drawing up your own report.

Cette édition des oeuvres de Sagreras est le fruit d'un travail d'équipe. L'équipe réunie par Jean-François Delcamp a été coordonnée par Bernhard Heimann et Juan Bautista Gimeno. La musique a été copiée par Juan Bautista Gimeno, Ricardo Carvalho, Artem Vovk, Greg Rehe, Bernhard Heimann et Jean-François Delcamp. Les textes ont été saisis et traduits par Bernhard Heimann, Denis Paradis, Paolo Ferraresi et Geoff Barker. Le graphisme de la couverture est dû à John Washington. Les premières relectures et corrections ont été faites par Bernhard Heimann, Denis Paradis, Jean-François Delcamp et Paola Liguori. Cher lecteur, merci de nous rapporter les fautes que vous constaterez dans cette édition. Indiquez-nous l'erreur dans ce fil de discussion :  
<http://www.classicalguitardelcamp.com/viewtopic.php?f=97&t=73418>. Inspirez-vous des rapports déjà faits par les autres avant de rédiger votre rapport.

Questa edizione delle opere di Sagreras è il risultato dello sforzo di una squadra di lavoro. La squadra assemblata da Jean-François Delcamp è stata coordinata da Bernhard Heimann e Juan Bautista Gimeno. La musica è stata copiata da Juan Bautista Gimeno, Ricardo Carvalho, Artem Vovk, Greg Rehe, Bernhard Heimann, e Jean-François Delcamp. I testi sono stati acquisiti e tradotti da Bernhard Heimann, Denis Paradis, Paolo Ferraresi e Geoff Barker. La grafica della copertina si deve a John Washington. Bozze iniziali e correzioni sono state effettuate da Bernhard Heimann, Denis Paradis, Jean-François Delcamp e Paola Liguori. Cari lettori, fateci sapere di eventuali errori che troverete in questa edizione. Gli errori dovrebbero essere riportati a questo link:  
<http://www.classicalguitardelcamp.com/viewtopic.php?f=97&t=73418>. Si prega, prima di redigere le proprie osservazioni di verificare le eventuali osservazioni fatte presenti da altri utenti.

# PROLOGO

Este método, como su nombre lo indica, es la continuación de "Las Primeras Lecciones", "Las Segundas Lecciones", "Las Terceras Lecciones" y "Las Cuartas Lecciones". No obstante, que ya a esta altura, los alumnos están más familiarizados en la lectura de los estudios, he seguido la práctica de anotar la digitación de ambas manos, con toda minuciosidad para facilitar el trabajo del maestro y del alumno.

Tengo en preparación "Las Sextas Lecciones", que serán las últimas; en esta obra, además de quince o veinte estudios originales intercalaré otros tantos, de los maestros Sor, Aguado, Coste, Damas y Tárrega, perfectamente digitados. Recomiendo nuevamente a los maestros el uso de mi "Técnica Superior", con escalas en todos los tonos y diversas fórmulas y ejercicios de gran utilidad para ambas manos.

JULIO S. SAGRERAS

# PROLOGUE

This method, as its number indicates, follows on from "First Lessons", "Second Lessons", "Third Lessons" and "Fourth Lessons". Although by this stage students are already more familiar with reading the studies, I have continued the practice of adding detailed fingering for both hands, in order to reduce work for both teacher and student.

I have in preparation "Sixth Lessons", which will be the last; in this work, in addition to fifteen or twenty original studies I will include as many more from the maestros Sor, Aguado, Coste, Damas and Tárrega, with comprehensive fingering. I recommend again to teachers the use of my "Superior Technique", with scales in all keys and various forms and with exercises of great usefulness for both hands.

JULIO S. SAGRERAS

# PROLOGUE

Cette méthode, comme son nom l'indique, est la suite de "Les premières leçons", "Les deuxièmes leçons", "Les troisièmes leçons" et "Les quatrièmes leçons". Bien qu'à ce stade les élèves sont plus familiers avec la lecture des études, j'ai continué la pratique de noter les doigtés détaillés pour les deux mains, pour faciliter le travail du maître et de l'élève. J'ai en préparation "Les sixièmes leçons ", qui sera la dernière; dans ce travail, en plus de quinze ou vingt études originales, j'y incluerai aussi plusieurs autres études des maîtres Sor, Aguado, Coste, Damas et Tarrega, avec les doigtés annotées. Je continue de recommander aux enseignants l'utilisation de mon "Technique supérieure", avec les gammes dans toutes les tonalités et sous diverses formes et avec des exercices d'une grande utilité pour les deux mains.

JULIO S. SAGRERAS

# PROLOGO

Questo metodo, come indica anche il suo nome, è la continuazione delle "Prime lezioni", delle "Seconde lezioni", delle "Terze lezioni" e infine delle "Quarte lezioni".

Nonostante il fatto che a questo livello gli allievi si siano familiarizzati con la lettura degli studi, ho preferito proseguire con l'annotazione del la diteggiatura di entrambe le mani con la massima minuziosità, in modo da facilitare il lavoro del maestro e dell'allievo.

Sto preparando le « Seste Lezioni » che saranno anche le ultime ; questa opera conterrà, oltre a quindici o venti studi originali, almeno altrettanti studi di maestri quali Sor, Aguado, Coste, Damas e Tarrega, anche questi perfettamente diteggiati.

JULIO S. SAGRERAS

# Julio Salvador SAGRERAS (1879-1942)

## LAS QUINTAS LECCIONES

GUITARRA

Révision de Jean-François Delcamp

Hay que hacer destacar bien los bajos, que son los que hacen el canto.

Be sure to bring out the bass notes, which are the ones that carry the melody.

Faites bien ressortir les notes basses, ce sont les notes de la mélodie.

Bisogna far attenzione a far ben risaltare i bassi, che realizzano la melodia.

### Andante cómodo

1

**C**V

**C**VII

**C**V

**C**VIII

**p**

The image displays four staves of guitar tablature, each representing a different section of the study:

- Staff 1:** Labeled 'p i m a m p'. It shows a sequence of sixteenth-note patterns.
- Staff 2:** Labeled 'CV'. It shows a sequence of sixteenth-note patterns with circled fingerings (1, 2, 3, 4) and a circled '4' at the beginning.
- Staff 3:** Labeled 'CI'. It shows a sequence of sixteenth-note patterns with circled fingerings (1, 2, 3, 4).
- Staff 4:** Labeled 'CVII'. It shows a sequence of sixteenth-note patterns with circled fingerings (1, 2, 3, 4).

Each staff includes a treble clef, an 8th note time signature, and various dynamic markings like 'p' (pianissimo), 'i' (fortissimo), 'm' (mezzo-forte), and 'a' (mezzo-forte). Fingerings are indicated by numbers above the notes, and barres are shown as horizontal lines across the strings.

Este estudio, no tiene mas dificultad que la perfecta división de los seisillos de semicorcheas, que siguen a las semicorcheas vulgares, y la posición algo incómoda de la ceja catorce del octavo compás.

This study presents no difficulty except in the perfect timing of the sextuplets of semiquavers (sixteenth notes), which follow ordinary semiquavers, and the rather uncomfortable position of the fourteenth-fret barre in the eighth bar.

Cette étude ne présente pas de difficulté outre la parfaite synchronisation des sextuplets de doubles-croches qui suivent des doubles-croches ordinaires, et la position inconfortable du barré à la quatorzième frette à la huitième mesure.

Questo studio non contiene difficoltà particolari, fatta eccezione per la perfetta divisione delle sestine di semicrome, che succedono alle semicrome normali, e per la posizione piuttosto scomoda del barré al 14° tasto nell'ottava misura.

**Andante cómodo**

Arrastren los dedos de la mano izquierda, siempre que sea posible. Acentúese el canto con más fuerza que las demás notas.

The fingers of the left hand should slide wherever possible. Accentuate the melody more strongly than the other notes.

Les doigts de la main gauche devraient glisser chaque fois que possible. Accentuez la mélodie plus fortement que les autres notes.

Si facciano sempre scorrere le dita della mano sinistra, quando ciò è possibile. Si accentui il canto con maggior forza rispetto alle altre note.

**Allegretto**

**C V**

**C IX**

**C II**

**C VII**

**C V**

Play the first note of each ligado very strongly.

Ejecútese bien fuerte la nota inicial de cada ligado.

Play the first note of each ligado very strongly.

Jouez la première note de chaque lié très fortement.

Si esegua ben forte la nota iniziale di ogni legato.

**Andantino**

4 **C**

**C VII**

The section continues with another set of four measures, ending with a repeat sign and the label 'C IX'.

The image shows six staves of musical notation for guitar, arranged vertically. Each staff begins with a treble clef and a 'G' time signature. Fingerings are indicated above the notes, and dynamic markings like 'p' (piano) and '3' (fortissimo) are placed below the staff.

- Staff 1:** Shows a repeating pattern of eighth-note pairs. Fingerings: 4-1, 3-2; 3-1, 2-3; 4-1, 3-2; 3-1, 2-3.
- Staff 2:** Labeled 'C X'. Shows a repeating pattern of eighth-note pairs. Fingerings: 3-1, 2-3; 1-1, 1-1; 4-1, 3-2; 3-1, 2-3.
- Staff 3:** Labeled 'C VII'. Shows a repeating pattern of eighth-note pairs. Fingerings: 2-1, 3-2; 1-1, 1-1; 4-1, 3-2; 3-1, 2-3.
- Staff 4:** Labeled 'C V'. Shows a repeating pattern of eighth-note pairs. Fingerings: 3-1, 2-3; 1-1, 1-1; 4-1, 3-2; 3-1, 2-3.
- Staff 5:** Labeled 'C III'. Shows a repeating pattern of eighth-note pairs. Fingerings: 4-1, 1-2; 3-1, 2-3; 4-1, 1-2; 3-1, 2-3.
- Staff 6:** Labeled 'C VIII'. Shows a repeating pattern of eighth-note pairs. Fingerings: 4-1, 1-2; 3-1, 2-3; 4-1, 1-2; 3-1, 2-3.

Mucha atención a la digitación de la mano derecha.

Pay great attention to the right-hand fingering.

Portez beaucoup d'attention aux doigtés de la main droite.

Fare molta attenzione alla diteggiatura della mano destra.

Este estudio es muy util para la mano izquierda.

This study is very useful for the left hand.

Cette étude est très utile pour la main gauche.

Questo studio è molto utile per la mano sinistra.

**Andantino**

C V

C VII

Fine

C VII

C II

D.C. al Fine

Hay que poner mucho cuidado en la digitación de la mano derecha.

Take great care over the right-hand fingering.

Faites très attention aux doigtés de la main droite.

Bisogna fare molta attenzione alla diteggiatura della mano destra.

**Allegretto**

**C III**

7

**C II**

**C VIII**

**C V**

C III

C III-

1

A medida que se vaya dominando este estudio imprímasele mayor velocidad.

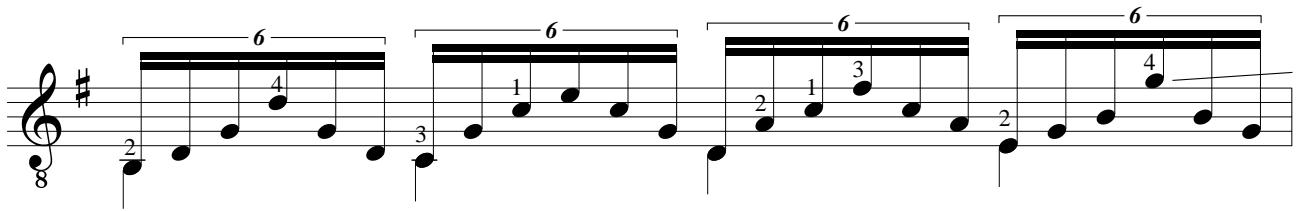
As this study is mastered, the speed can be increased.

Plus vous maîtrisez cette étude, plus sa vitesse peut-être augmentée.

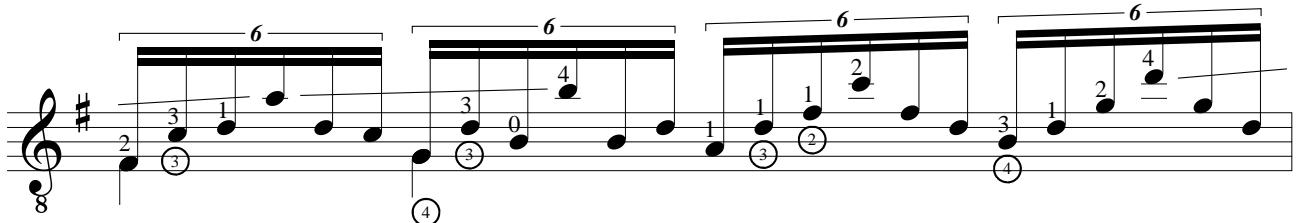
Un volta ben impostata la tecnica di questo studio , si imprima maggiore velocità all'esecuzione.

**Andante**

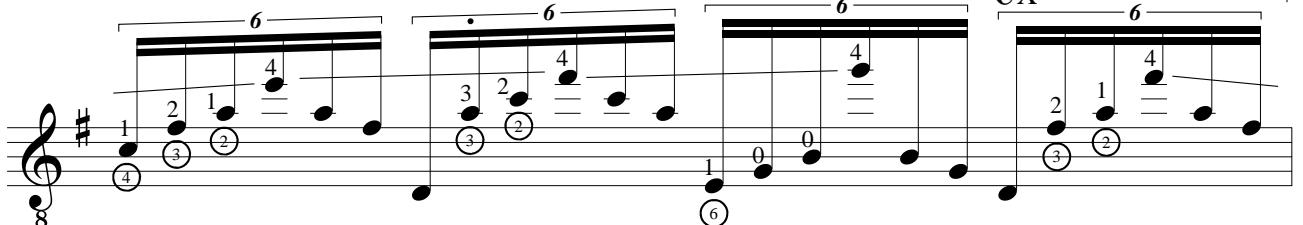
*simile*



C VII - - - - - 1



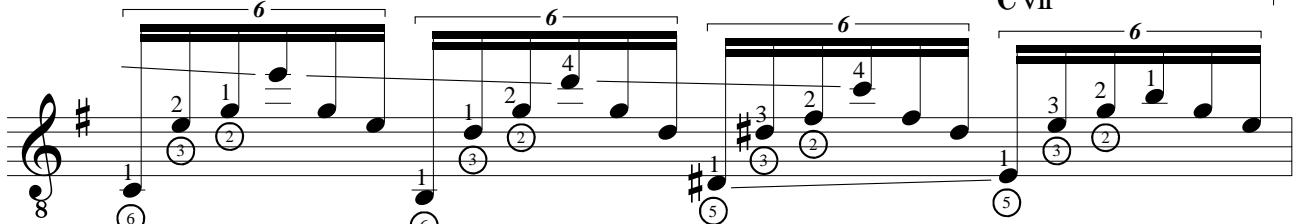
C X - - - - - 1



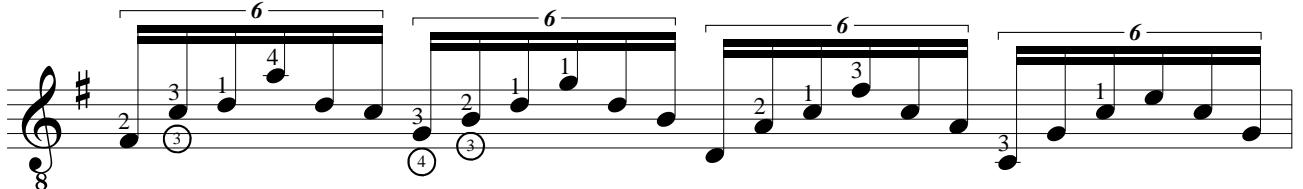
C VIII - - - - - 1

C VII - - - - - 1

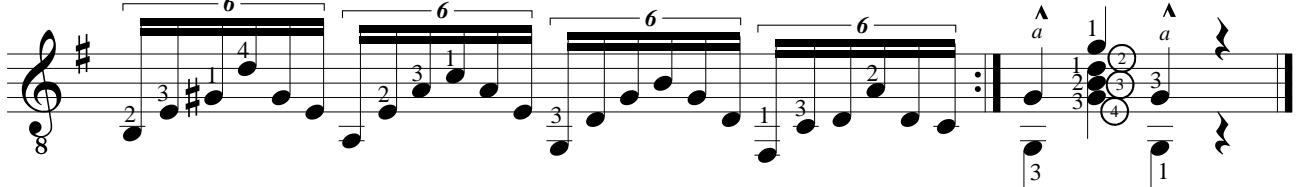
C VII - - - - - 1



C III - - - - - 1



C III - - - - - 1



Este estudio de ligados con posición firme, es buenísimo para la mano izquierda. Atención a los ligados entre dos cuerdas del 4º y 7º compás de cuya ejecución ya he hablado en estudios anteriores.

This study for ligados under a barre is excellent for the left hand. Pay attention to the ligados across two strings in the 4th and 7th bars, the execution of which I have already discussed in previous studies.

Cette étude de liés en position barrée est excellente pour la main gauche. Faites attention aux liés sur deux cordes à la 4ième et 7ième mesure, dont j'ai déjà discuté l'exécution dans des études précédentes.

Questo studio di legati in posizione fissa è un ottimo esercizio per la mano sinistra. Attenzione ai legati tra due corde della 4° e 7° misura, della cui tecnica di esecuzione ho già ampiamente parlato negli studi precedenti.

### Andantino

Hacer destacar nítidamente los dobles cantos.

The double melodies should be clearly brought out.

Mettre clairement en évidence les doubles mélodies.

Bisogna far risaltare chiaramente le due voci melodiche.

**Andante quasi adagio**

10

*piu animato*

p

a

*sforzando*

*ritard.*

*con fuoco*

*dimin*

Muy buen estudio para la mano derecha.

A very good study for the right hand.

Très bonne étude pour la main droite.

Ottimo studio per la mano destra.

**Allegretto**

11      **C II**

**CV**

**CVII**

8

C II

C V

C VII

Mucha atención en la primera parte en la digitación de la mano derecha.

Pay great attention in the first part to the right-hand fingering.

Portez une grande attention dans la première partie aux doigtés de la main droite.

Prestare molta attenzione alla diteggiatura della mano destra nella prima parte.

**Allegro**

12

The music consists of five staves of sixteenth-note patterns. Fingerings are indicated above the notes: 'm' for middle finger, 'i' for index finger, and circled numbers 1, 2, 3, 4 for other fingers. Dynamic markings include 'C V', 'C VII', 'C VIII', 'C X', 'C I', 'C II', and 'C III'. Measures are numbered 1 through 12. The tempo is Allegro, and the time signature is 2/4.

Hay que hacer oír nítidamente el canto. Resbalar los dedos de la mano izquierda cuando hay arrastres.

The melody should be clearly heard. Slide the fingers of the left-hand where indicated.

La mélodie doit être clairement entendue. Glissez les doigts de la main gauche aux endroits indiqués.

Bisogna far risaltare chiaramente il canto. Far scorrere le dita della mano sinistra quando sono indicati dei portamenti.

**Andantino quasi allegretto**

13

**CII**

**CII**

**CII**

**CV**

**CIX**

**CII**

**CII**

Cuando se domine este estudio se ejecutará en forma más brillante.

When this study is mastered it can be played with more vivacity.

Une fois maîtrisée cette étude sera jouée plus vivement.

Una volta assimilato questo studio, si dovrà eseguirlo in maniera più brillante.

**Andantino**  
*con brio*

14

The sheet music for piano study No. 14 is presented in five staves. The key signature is C major (no sharps or flats). The time signature is 8/8. The tempo is Andantino con brio. Fingerings are indicated above the notes, such as 'a' (above), 'm' (middle), 'i' (index), and '2' (thumb). Pedal markings include 'P' (pedal down) and 'p' (pedal up). Measure numbers 14 through 19 are present. The first staff begins with a dynamic of P. The second staff begins with a dynamic of p. The third staff begins with a dynamic of P. The fourth staff begins with a dynamic of p. The fifth staff begins with a dynamic of P.

The image shows three staves of musical notation for the right hand. The notation is written in a treble clef, common time (indicated by '8'), and consists of mostly eighth-note patterns. Fingerings are indicated above the notes: 'a' (thumb), 'm' (index), 'i' (middle), and '4' (ring). In the first staff, there is a dashed line at the top and a vertical bar at the end. The second staff begins with a measure labeled 'C IX' and ends with a measure labeled 'C VIII'. The third staff begins with a measure labeled 'C IX' and ends with a measure labeled 'C IV'. Dynamics are marked with 'p' (piano) and 'm' (mezzo-forte).

Atención a la digitación de la mano derecha y resbalar los dedos de la izquierda cuando ello sea posible.

Pay attention to the right-hand fingering and slide the fingers of the left hand where possible.

Portez attention aux doigtés de la main droite et glissez les doigts de la main gauche lorsque c'est possible.

Attenzione alla diteggiatura della mano destra. Far scorrere le dita della mano sinistra quando è possibile.

**Adagio**

**15**

The sheet music consists of six staves of music for guitar, arranged vertically. The first staff is labeled 'CIX' and has a tempo marking 'Adagio'. The second staff is labeled 'CII', the third 'CIV', the fourth 'CVII', the fifth 'CVI', and the sixth 'CVIII'. Each staff contains a series of sixteenth-note patterns with fingerings (1-6) and grace notes. The music is in common time (indicated by '8') and uses a treble clef.

Atención a la digitación de la mano derecha y a las acentuaciones.

Pay attention to the right-hand fingering and the accented notes.

Attention aux doigtés de la main droite et aux notes accentuées.

Attenzione alla diteggiatura della mano destra e alle note accentuate.

### Andantino

**CV**

**16**

**CIX**

**CVII**

**CV**

**CIX**

**CVII**

**CIX**

**CII**

The musical score consists of three staves of music for guitar, arranged vertically. The first two staves begin in common time (indicated by '8') and end in common time. The third staff begins in common time and ends in common time. The music features various rhythmic patterns, primarily eighth-note and sixteenth-note figures. Fingerings are indicated above the notes, such as 'i', 'm', 'a', and '4'. Dynamic markings like 'p' (piano) and 'a' (forte) are also present. The score is divided into measures by vertical bar lines.

Este estudio, puede tocarse a dos guitarras con el estudio Nº 27 de "Las Segundas Lecciones", como ya lo he indicado en el método citado. Es conveniente, como ya lo he dicho, que se alternen en su ejecución el maestro y el alumno, o bien entre dos alumnos, como práctica de conjunto. Este estudio es de gran utilidad para la mano derecha.

This study can be played as a duo with study No.27 of "Second Lessons", as I indicated in that method. It is useful, as I said before, for the parts to be alternated between the teacher and student, or between two students, as practice in ensemble playing. This study is of great usefulness for the right hand.

Cette étude peut être joué en duo avec l'étude n° 27 de "Les deuxièmes leçons" comme je l'ai indiqué dans cette méthode. Il est avantageux, comme je l'ai dit auparavant, d'alterner entre l'enseignant et l'élève, ou bien entre deux élèves comme pratique de musique d'ensemble. Cette étude est très utile pour la main droite.

Questo studio puo' essere suonato a due chitarre con lo studio No. 27 delle « Seconde Lezioni », come già indicato in precedenza. Come già detto, conviene che si alternino per la sua esecuzione il maestro e l'allievo, oppure due allievi come esercizio d'insieme. Questo studio si rivela di grande utilità per la mano destra.

**Andantino**

17

The sheet music consists of six staves of musical notation for a guitar. The first staff begins with a treble clef, a key signature of one sharp, and common time (indicated by an 8/8 over a 3/4). The tempo is marked "Andantino". The first measure contains eighth-note pairs with dynamics "p" and "m". Subsequent measures show sixteenth-note patterns with "i" and "a" markings. The second staff begins with a treble clef and a key signature of one sharp, with a dynamic "p" and a measure starting with "C II". The third staff begins with a treble clef and a key signature of one sharp, with a dynamic "p" and a measure starting with "C VII". The fourth staff continues with "C VII". The fifth staff begins with a treble clef and a key signature of one sharp, with a dynamic "p" and a measure starting with "C II". The sixth staff continues with "C II". Measure numbers 1 through 12 are indicated above the staves.

The sheet music for study No. 18 is divided into four sections, each starting with a different letter (C VII, C V, C VII, C V). Each section contains two staves of music. The music is written in common time (indicated by '8') and uses a treble clef. Fingerings are indicated above the notes, such as 'a' for the thumb, 'm' for the index finger, 'i' for the middle finger, and 'p' for the ring finger. The music consists of eighth-note patterns primarily on the G string, with occasional notes on other strings. The sections are separated by dashed horizontal lines.

Este estudio, como el anterior, es buenísimo para la mano derecha y está calcado en su forma únicamente, en ejercicios del gran Tárrega. Como se verá, en dos notas iguales repetidas, van distintos dedos, siendo accentuada únicamente la segunda de ellas.

This study, like the previous one, is excellent for the right hand and is modeled, in form only, on the exercises of the great Tárrega. As can be seen, where there are two similar notes repeated, they are played with different fingers, with only the second one being accentuated.

Cette étude, comme la précédente, est excellente pour la main droite et est modélisée, dans sa forme seulement, sur les exercices du grand Tárrega. Comme on le verra, lorsque deux notes similaires sont répétées, elles seront jouées avec des doigts différents, en accentuant seulement la seconde.

Questo studio, come il precedente, è ottimo per la mano destra e la sua forma ricalca gli esercizi del grande Tárrega. Come si vedrà, per due note uguali e ripetute vanno usate due dita diverse, poichè risulta accentuata solamente la seconda delle 2 note.

### Andante

The first page of the musical score for study No. 18 begins with the page number '18' and the tempo 'Andante'. The music starts with a dynamic marking 'p'. The score consists of six measures of music, primarily on the G string, with fingerings and dynamic markings (p, i, m, a) indicating specific fingerings and dynamics for each note.

The sheet music consists of six measures of guitar notation in common time (indicated by '8'). The key signature is one sharp. The first two measures begin with a dynamic 'p' and show fingerings like '1 2 3 1' and '2 3'. The third measure starts with 'p' and shows fingerings like '1 3' and '4'. The fourth measure starts with 'p' and shows fingerings like '1 1' and '3'. The fifth measure starts with 'p' and shows fingerings like '2 4' and '3'. The sixth measure starts with 'p' and shows fingerings like '3' and '2'. Measure labels include CII, CVII, CV, and CVII.

En los movimientos de los ligados dobles, los dedos de la mano izquierda deben actuar en forma perfectamente simultánea.

When playing the double ligados the movement of the left-hand fingers should be absolutely simultaneous.

En jouant les notes doubles liées les mouvements des doigts de la main gauche devraient être absolument simultanés.

Nell'esecuzione di legati doppi, le dita della mano sinistra devono agire in modo perfettamente simultaneo.

## Andantino

19

**CIX**

**CVII**

**CV**

**CVII**

**CIX**

**CVII**

**CIV**

**CVII**

**CII**

**CIV**

**CII**

**CIX**

**CIV**

**CVII**

**CV**

En todos los tiempos de bajos a dos cuerdas, que tienen un ligado de arriba hacia abajo, debe moverse el dedo pulgar como ya lo he indicado en otro estudio similar.

Wherever there are bass notes on two strings with an ascending ligado, the left-hand thumb should sweep across as I indicated in another similar study.

Partout où deux notes basses sur deux cordes ont un lié ascendant, le pouce de la main gauche devrait les balayer comme je l'ai indiqué dans une autre étude similaire.

In tutti i bicordi eseguiti sui bassi, che hanno un legato dall'alto al basso, si deve far scivolare il pollice come già indicato in un altro studio simile a questo.

*vivo*  
 $a \underline{m} i$   
**CVII -** **CIX**  
*scherzando*  
 $m \underline{m} i$   
 $m \underline{m} i$   
**CII -** **IV -**  
 $a \underline{i} m i$   
 $m \underline{i} m i$   
**CII -** **IV -**  
 $a \underline{i} m i$   
 $a \underline{i} m i$   
*ritardando*  
 $m \underline{m} m m m$   
 $m \underline{m} i$   
 $m \underline{m} i$   
**CII -** **IV -**  
 $a \underline{i} m i$   
 $a \underline{i} m i$   
 $a \underline{i} m i$   
 $a \underline{i} m i$   
*a tempo*  
 $m \underline{m} m m m$   
 $m \underline{m} i$   
 $m \underline{m} i$   
**CII -** **IV -**  
 $a \underline{i} m i$   
 $a \underline{i} m i$   
 $a \underline{i} m i$   
 $a \underline{i} m i$   
*dimin.*  
 $a \underline{i} m i$   
 $a \underline{i} m i$   
**CII -** **CII -**

The sheet music consists of six staves of musical notation for guitar. The first three staves are in common time (indicated by '8') and the last three are in 2/4 time. The key signature is A major (three sharps). The notation includes sixteenth-note patterns, grace notes, and various dynamic markings like 'vivo', 'scherzando', 'ritardando', and 'a tempo'. Fingerings are indicated by numbers above or below the notes, and pedaling is shown with vertical lines. Measure numbers are circled at the beginning of each staff.

En este estudio se presenta por primera vez el caso de tocarse un armónico octavado y una nota natural simultáneamente. Siendo como en el caso de este estudio, que la nota baja es el armónico y la alta, la natural, su ejecución se efectuará de la siguiente manera: Se preparará la nota del armónico con el dedo pulgar de la mano derecha, en la forma ya explicada anteriormente en el estudio de armónicos octavados sueltos en los bajos, y la nota natural a pulsarse; hecho esto, se pulsarán simultáneamente ambas con los dedos indicados en cada caso, no posando nuevamente los dedos de la mano derecha en las cuerdas pulsadas, para que los sonidos duren en todo su valor, ni moviendo tampoco los dedos de la mano izquierda que prepararon las notas, por la misma causa. De manera que debe tenerse presente, que los dedos de la mano derecha indicados en este estudio, se refieren únicamente a los dedos que pulsan las cuerdas, siendo únicamente el pulgar de la mano derecha el que prepara los armónicos, aunque ellos estén en la segunda cuerda. De las notas dobles, las bajas se ejecutarán en armónicos octavados y las altas se tocarán naturales, lo mismo que los bajos que no tienen número.

In this study we see for the first time the playing of an octave harmonic and a normal note simultaneously. When, as in the case of this study, the bass note is the harmonic and the treble is the normal note, it is played in the following way: The harmonic note is prepared with the thumb of the right hand, as previously explained in the study for separate octave harmonics on the bass strings, as well as the normal note which is to be played; then both are played simultaneously with the fingers indicated for each one, without placing the right-hand fingers back on the played strings, so that the notes ring on for their full value, and without moving the left-hand fingers holding the notes either, for the same reason. It should be noted that the right-hand fingers indicated in this study refer only to those playing the strings, as it is the right-hand thumb alone that prepares the harmonics, even when they are on the second string. Of the double notes, the basses are played in octave harmonics and the trebles are played as normal notes, as are the basses which are not marked with a number.

Dans cette étude pour la première fois se présente le cas d'une harmonique à l'octave et d'une note naturelle jouée simultanément. Lorsque, comme c'est le cas dans cette étude, la note basse est l'harmonique et la note haute naturelle, l'exécution s'effectuera de cette manière: La note harmonique est préparée avec le pouce de la main droite, comme déjà expliqué dans l'étude des harmoniques à l'octave sur les basses séparées, en même temps que la note naturelle qui sera jouée; ensuite les deux sont jouées simultanément avec les doigts indiqués pour chacune, sans reposer à nouveau les doigts de la main droite sur les cordes jouées, pour que les notes résonnent toute la durée de leur valeur, et sans bouger les doigts de la main gauche qui tiennent les notes pour la même raison. Notez que les doigts de la main droite indiqués dans cette étude portent uniquement sur les doigts qui jouent les cordes, puisque c'est le pouce main droite qui prépare les harmoniques, même si elles sont sur la deuxième corde. Pour les doubles notes, les basses sont jouées en harmoniques à l'octave et les hautes sont jouées comme des notes normales, comme les notes basses qui n'ont pas d'indications chiffrées.

In questo studio si presenta per la prima volta il problema di dover suonare un armonico ottavato e una nota naturale in maniera simultanea. Trattandosi, in questo studio, di un armonico al basso e di una nota naturale nella parte superiore, occorre procedere nella maniera seguente. Si prepareranno nello stesso tempo sia la nota dell'armonico con il pollice della mano destra, nel modo già spiegato in precedenza nello studio di armonici ottavati soli nei bassi, sia la nota naturale. Fatto questo, si suoneranno entrambe simultaneamente con le dita indicate per ogni caso, facendo attenzione a che le dita della mano destra non poggiino nuovamente sulle corde in vibrazione, in modo che i suoni durino per tutto il loro valore. Per lo stesso motivo non dovranno essere mosse le dita della mano sinistra che hanno preparato le note. Si tenga presente che le dita della mano destra indicate in questo studio si riferiscono unicamente alle dita che pizzicano le corde poiché è solamente il pollice della mano destra che prepara gli armonici, anche sulla seconda corda. Delle note doppie, le basse si eseguiranno in armonici ottavati mentre le alte si suoneranno naturali, allo stesso modo dei bassi non contrassegnati da un numero di tasto.

**Tiempo de vals lento**

**21**

Este estudio es algo difícil por los ligados que existen en el 2º, 8º y 10º compás, que son retardados.

This study is rather difficult because of the ligados which occur in the 2nd, 8th and 10th bars, which are delayed.

Cette étude est plutôt difficile dû à la présence des liés aux 2ième, 8 ième et 10 ième mesures, qui sont retardés.

Questo studio è difficile per i legati ritardati della 2°, 8° e 10° misura.

**Allegretto**  
*con moto*

22

**simile**

**CIV**

**CII**

**C II**

6teenth-note patterns with circled numbers 5 and 6.

**C VII**

6teenth-note patterns with circled numbers 0, 3, 4, 2, and 5.

**C III**

6teenth-note patterns with circled numbers 1, 3, 4, 2, 3, and 5.

**C III**

6teenth-note patterns with circled numbers 1, 3, 4, 2, 3, and 5.

**C II**

6teenth-note patterns with circled numbers 5 and 6.

**C VII**

6teenth-note patterns with circled numbers 3, 4, 2, and 5.

Este estudio de "trémolo" puede ejecutarse a dos guitarras con el N° 30, que es un estudio/ejercicio muy conveniente. Como lo he indicado ya en casos similares, el maestro podrá alternar con el alumno la ejecución, o bien hacerlo entre dos alumnos. Como se podrá haber notado en los otros casos, he tratado de dar a ambas guitarras, o mejor dicho, a ambos estudios, un carácter perfectamente independiente, para poderlos tocar también solos. La ejecución del presente estudio, es una especie de imitación a la célebre "Ave María" de Gounod, aunque es suficientemente distinta para que no se le pueda tildar de plagio.

This study for tremolo can be played as a duo with No.30, which is a very useful practice study. As I have already indicated in similar cases, the teacher can alternate parts with the student, or have two students do so. As may have been noticed in the other cases, I have tried to give both guitars, or rather both studies, a perfectly independent character, to allow them to be played equally as solos. The execution of this study is a sort of imitation of the famous "Ave Maria" by Gounod, although it is sufficiently different not to be branded as plagiarism.

Cette étude en trémolo peut être jouée en duo avec l'étude n° 30, qui est une étude exercice très pratique. Comme je l'ai déjà indiqué dans des cas similaires, l'enseignant peut alterner les partitions avec son élève, ou faire alterner deux élèves. Comme vous avez pu le constater dans les autres cas, j'ai essayé de donner aux deux guitares, ou plutôt aux deux études, une parfaite indépendance de caractère, afin qu'elles puissent être jouées seules. L'élaboration de cette étude, en une sorte d'imitation du célèbre "Ave Maria" de Gounod, est par contre assez différente afin de ne pas être identifiée comme un plagiat.

Questo studio di tremolo puo' eseguirsi a due chitarre con lo studio No. 30 che è uno studio-esercizio molto efficace. Come indicato in casi simili il maestro potrà alternare l'esecuzione con l'allievo o farlo eseguire a due allievi. Come si sarà notato negli altri casi, ho cercato di dare alle due chitarre o meglio a tutti e due gli studi un carattere perfettamente indipendente, in modo che questi possano essere eseguiti anche in versione "solo". L'esecuzione del presente studio è una specie di imitazione della celebre Ave Maria di Gounod, per quanto sufficientemente diversa in modo da non esser tacciata di plagio.

**Andantino**

23

The musical score for study No. 23 is composed of three staves of music. The key signature is C major, and the time signature is 8/8. The tempo is Andantino. The first staff begins with a tremolo pattern (i m i) over a sustained note. The second staff begins with a measure of 1 followed by a measure of 2. The third staff begins with a measure of 3 followed by a measure of 2. The music is divided into sections by vertical bar lines and measures are numbered above the notes.

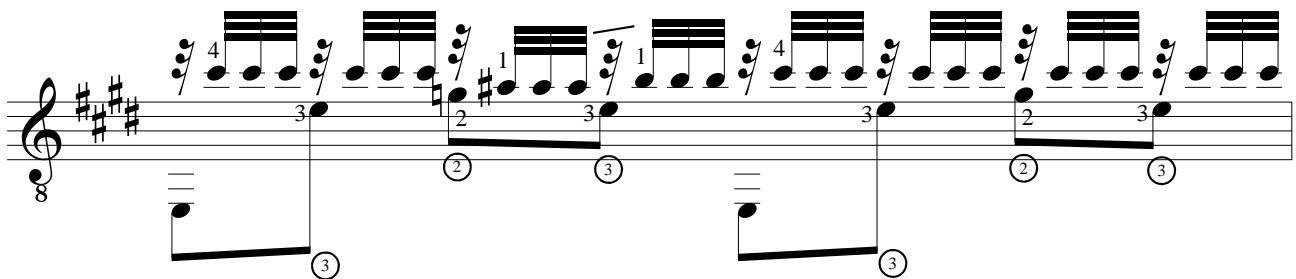
**CIV**

*crescendo*

**CIX**

**CVII**

*diminuendo*



C VII

*piú forte*

C IX

*crescendo*

*molto*

*diminuendo*

**C VII**

*più tranquilo*

**C II**

*perdendosi*

**C IX**

Atención a la digitación de la mano derecha y a las acentuaciones.

Pay attention to the right-hand fingering and the accentuation.

Attention au doigté main droite et aux accents.

Prestare attenzione alla diteggiatura della mano destra e agli appoggiati.

**Allegro**

**24**

The sheet music consists of six staves of musical notation for guitar, arranged vertically. Each staff begins with a treble clef and a key signature of two sharps. The time signature is common time (indicated by '8'). Fingerings are indicated above the notes, and dynamic markings like 'p' (piano) and 'a' (accents) are used. The first five staves conclude with a 'Fine' marking. The sixth staff concludes with a 'D.C. al Fine' marking, indicating a repeat. The notation includes various note values such as eighth and sixteenth notes, and rests. Circular numbers (1, 2, 3, 4) are placed under some notes to indicate specific fingerings or techniques. The staves are separated by vertical bar lines, and the overall style is typical of classical guitar pedagogical material.

**Allegro vivace**

25

*deciso*

**Andantino**

26

Sheet music for guitar, measure 26. Key signature: A major (two sharps). Time signature: 3/4. Fingerings: 2, 1, 4, 2; 1, 2, 3, 4. Articulations: up, down, up, down.

*elegante*

Sheet music for guitar, continuing from measure 26. Fingerings: 2, 1, 4, 2; 1, 3, 2; 2, 1, 3, 2; 2, 1, 4, 2; 1, 2, 3, 4. Articulations: up, down, up, down, up, down.

Sheet music for guitar, continuing from measure 26. Fingerings: 2, 1, 4, 2; 1, 2, 3, 4; 2, 1, 4, 2; 1, 2, 3, 4. Articulations: up, down, up, down, up, down.

C II - - - - -

Sheet music for guitar, continuing from measure 26. Fingerings: 2, 1, 4, 2; 1, 2, 3, 4; 2, 1, 4, 2; 1, 2, 3, 4; 2, 1, 4, 2; 1, 2, 3, 4. Articulations: up, down, up, down, up, down.

*più tranquillo*

Sheet music for guitar, continuing from measure 26. Fingerings: 2, 1, 4, 2; 1, 2, 3, 4; 2, 1, 4, 2; 1, 2, 3, 4; 2, 1, 4, 2; 1, 2, 3, 4. Articulations: up, down, up, down, up, down.

C VII - - - -

Sheet music for guitar, continuing from measure 26. Fingerings: 3, 2, 1, 0; 2, 1, 4, 2; 2, 1, 4, 2; 2, 1, 4, 2; 2, 1, 4, 2; 2, 1, 4, 2. Articulations: up, down, up, down, up, down.

The sheet music consists of three staves of musical notation for guitar. The first staff starts with a dynamic of  $p\cdot$ . Fingerings include  $a$ ,  $4$ ,  $(2)$ ,  $m$ ,  $i$ ,  $0$ ,  $2$ ,  $m$ ,  $(2)$ ,  $a$ ,  $1$ ,  $4$ ,  $i$ ,  $3$ ,  $0$ ,  $a$ ,  $2$ ,  $m$ ,  $(2)$ ,  $i$ ,  $3$ ,  $4$ . The second staff starts with  $p\cdot$ . Fingerings include  $m$ ,  $(3)$ ,  $2$ ,  $i$ ,  $1$ ,  $4$ ,  $2$ ,  $2$ ,  $1$ ,  $(4)$ ,  $2$ ,  $2$ ,  $1$ ,  $3$ ,  $2$ ,  $2$ ,  $1$ ,  $4$ ,  $2$ ,  $2$ ,  $1$ ,  $(4)$ ,  $2$ . The third staff starts with  $p\cdot$ . Fingerings include  $m$ ,  $(2)$ ,  $2$ ,  $1$ ,  $4$ ,  $2$ ,  $2$ ,  $1$ ,  $(4)$ ,  $2$ ,  $2$ ,  $1$ ,  $4$ ,  $2$ ,  $2$ ,  $1$ ,  $(4)$ ,  $2$ . The key signature changes to  $C VII$  at the end of the piece.

Hay que poner mucho cuidado en la digitación de la mano derecha marcada y en resbalar los dedos de la mano izquierda cuando hay arrastres.

Great care should be taken over the marked right-hand fingering and in sliding the left-hand fingers where slides are indicated.

Une grande attention doit être portée aux doigtés de la main droite et aux glissés des doigts de la main gauche lorsqu’indiqués.

Bisogna fare molta attenzione alla diteggiatura indicata per la mano destra e allo scorrimento delle dita della mano sinistra quando è indicato un portamento.

**Andante**

27

The music consists of six staves of tablature for guitar, arranged vertically. Each staff begins with a grace note (m) followed by a sixteenth-note pattern. The patterns are as follows:

- Staff 1: (m) 1, 0, 0, i, m, i, m
- Staff 2: (m) 2, 0, 0, 0, 0, 0
- Staff 3: (m) 2, 0, 0, 0, 0, 0
- Staff 4: (m) 2, 0, 0, 0, 0, 0
- Staff 5: (m) 2, 0, 0, 0, 0, 0
- Staff 6: (m) 2, 0, 0, 0, 0, 0

Each staff concludes with a dynamic marking 'p'.

Este estudio de ligados en los bajos, es un poco incómodo para la mano izquierda y hay que tratarlo con un poco de cuidado.

This study for ligados on the bass strings is a little uncomfortable for the left hand and should be treated with some care.

Cette étude de liés sur les basses est quelque peu incompatible pour la main gauche et devrait être traitée avec un peu de prudence.

Questo studio di legati nei bassi è abbastanza difficile per la mano sinistra e bisogna studiarlo con attenzione.

**Andantino**

**28**

**C II** *i m a*

**C VII** *i m a*

**C VII** *i m a*

**CV** *i m a*

Atención en los ligados retardados que son siempre incómodos.

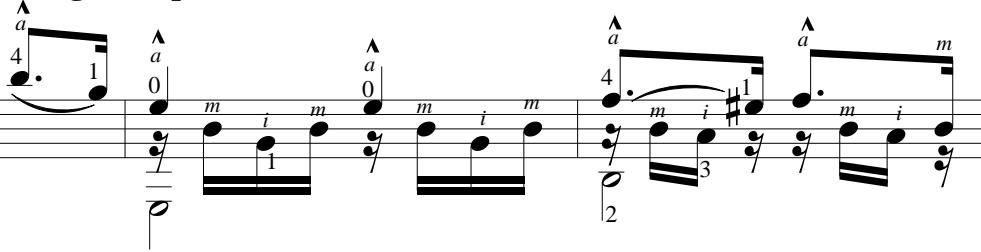
Pay attention to the delayed ligados which are always awkward to play.

Attention aux liés retardés qui sont toujours inconfortables à jouer.

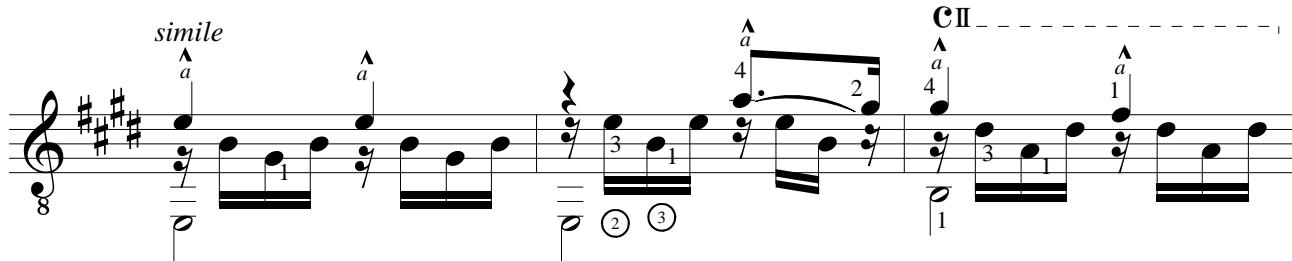
Fare attenzione ai legati ritardati che sono sempre alquanto ardui.

**Allegretto quasi andantino**

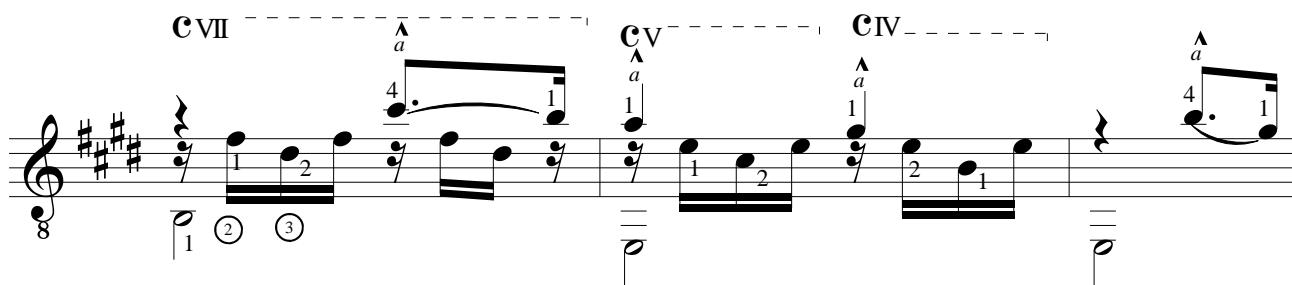
29



*simile*

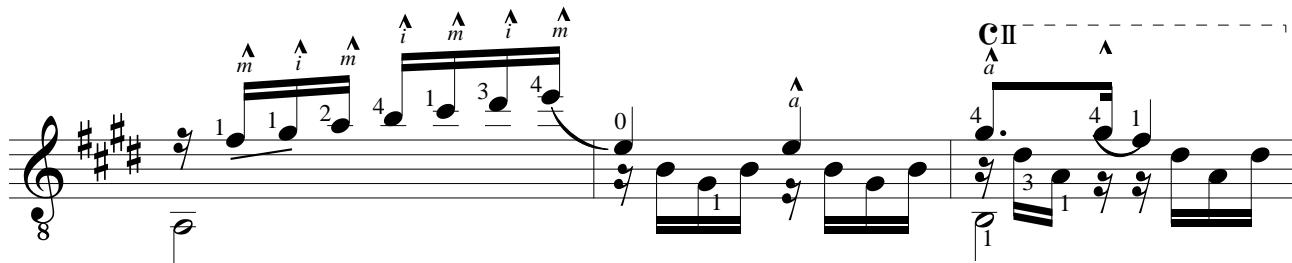
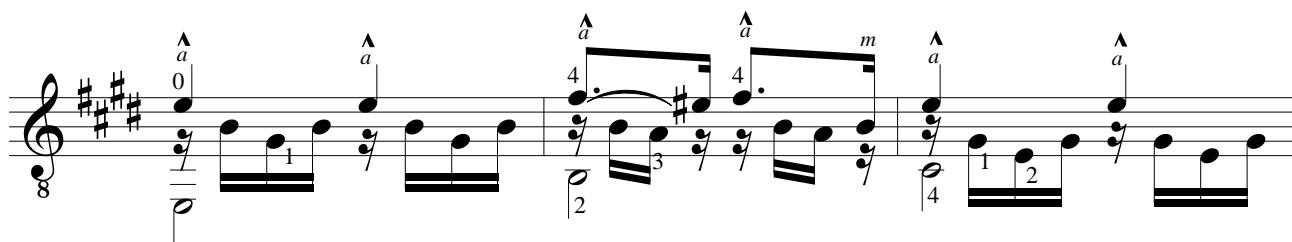


C VII

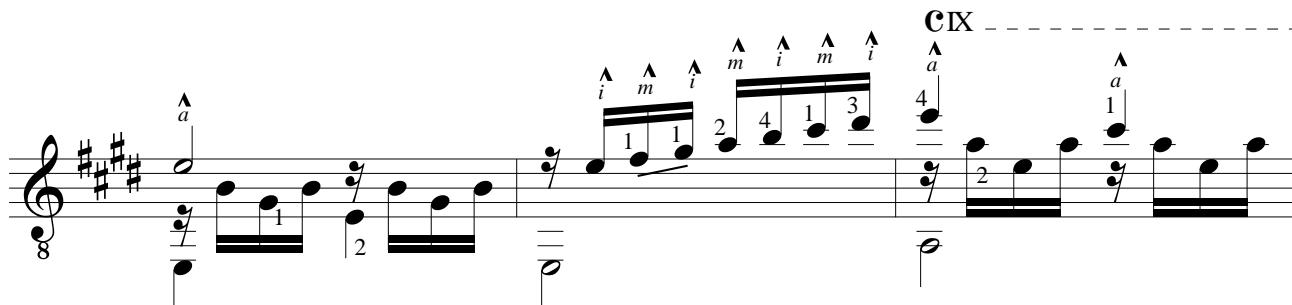


C V

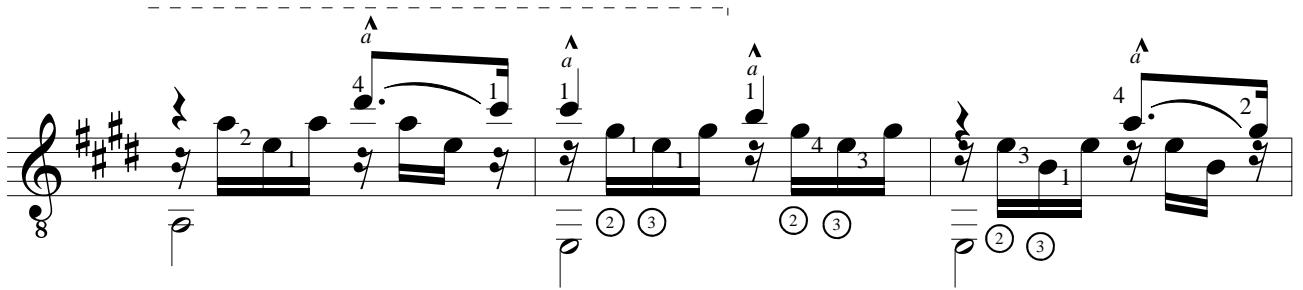
C IV



C II



C IX



**CVI**

**CII**

**CIX**

**CVIII**

**CIX**

**CIV**

**CII**

Como ya lo he indicado, este estudio puede ejecutarse a dos guitarras, con el estudio de "trémolo" № 23; resulta de muy buen efecto y además es conveniente acostumbrar al alumno a ejecutar a dos guitarras. Tocado solo, es un excelente ejercicio para ambas manos, pero especialmente para la mano derecha.

As I have already indicated, this study can be played as a duo with the tremolo study No.23; the result is very effective and it is also useful for familiarizing the student with ensemble playing. Played solo, it is an excellent exercise for both hands, but especially for the right hand.

Comme je l'ai déjà indiqué, cette étude peut être jouée en duo avec l'étude de trémolo n° 23; le résultat est d'un très bon effet et contribut à familiariser les élèves à la musique d'ensemble. Joué seule, elle est un excellent exercice pour les deux mains, mais surtout pour la main droite.

Come già segnalato in precedenza, questo studio puo' essere eseguito a due chitarre con lo studio di tremolo No. 23. Il risultato è di sicuro effetto. Inoltre permette agli allievi di fare pratica con l'esecuzione a 2 chitarre. Suonato da soli si rivela un ottimo esercizio per entrambe le mani e per la mano destra in particolare.

**30**

**Andantino**

**CIV**

**CII**

**simile**

**CIV**

**cresc.**

**1**

Musical score for C major (C VII) and C minor (C IX). The score consists of two staves. The left staff is in C major (G major) with a treble clef, an 8th note time signature, and a key signature of one sharp. The right staff is in C minor with a treble clef and a key signature of one flat. Both staves show hand positions indicated by circled numbers 1 through 6. The first measure of each staff begins with a half note followed by a sixteenth-note pattern. The second measure shows a sixteenth-note pattern followed by eighth notes. The third measure shows a sixteenth-note pattern followed by eighth notes. The fourth measure shows a sixteenth-note pattern followed by eighth notes. The fifth measure shows a sixteenth-note pattern followed by eighth notes. The sixth measure shows a sixteenth-note pattern followed by eighth notes. The seventh measure shows a sixteenth-note pattern followed by eighth notes. The eighth measure shows a sixteenth-note pattern followed by eighth notes. The ninth measure shows a sixteenth-note pattern followed by eighth notes. The tenth measure shows a sixteenth-note pattern followed by eighth notes. The eleventh measure shows a sixteenth-note pattern followed by eighth notes. The twelfth measure shows a sixteenth-note pattern followed by eighth notes. The thirteenth measure shows a sixteenth-note pattern followed by eighth notes. The fourteenth measure shows a sixteenth-note pattern followed by eighth notes. The fifteenth measure shows a sixteenth-note pattern followed by eighth notes. The sixteenth measure shows a sixteenth-note pattern followed by eighth notes. The sixteenth measure is labeled "dim." and has a circled zero below it.

**C<sup>VII</sup>**

*sfz*

**CII**

*molto*

*dim.*

*piu tranquillo*

1 2 3 4 5 6 7 8 9 10

⑥

Musical score for piano, page 8, measures 4-5. The score consists of two staves. The left staff shows a melodic line with various note heads and stems. The right staff shows bass notes. Measure 4 starts with a bass note (stem down) followed by a treble note (stem up). Measure 5 begins with a treble note (stem up). The vocal line includes the lyrics "perdendosi" and "m a i m i m i ^ m". Dynamic markings include "p" at the end of measure 5 and "p" below the bass staff at the beginning of measure 6.

Este estudio es buenísimo para ambas manos y especialmente para la mano derecha. Debe tenerse cuidado, que al pulsar el anular y el índice el último golpe de cada grupo, lo hagan bien simultáneamente. Es mejor para su buena ejecución, darle poca velocidad al principio, para írsela agregando poco a poco, cuando se la vaya dominando.

This study is extremely good for both hands, and especially for the right hand. Care should be taken when the ring finger and index finger play the last notes in each group that they should do so simultaneously. To execute it well, it is better to play it slowly to start with, and then to increase the speed gradually as it is mastered.

Cette étude est extrêmement bonne pour les deux mains, et particulièrement pour la main droite. Il faut s'assurer, quand l'annulaire et l'index jouent les dernières notes de chaque groupe, qu'ils le fassent simultanément. Pour une bonne exécution, il est préférable de la jouer lentement au début, et de l'accélérer graduellement à mesure qu'elle est maîtrisée.

Ottimo studio per esercitare entrambe le mani e in particolare quella destra. Si deve prestare attenzione affinché l'indice e l'anulare dell'ultimo accordo di ogni gruppo suonino simultaneamente. Per una migliore esecuzione è meglio suonare lentamente all'inizio, aumentando gradualmente la velocità mano a mano che lo studio viene assimilato. Può eseguirsi a 2 chitarre con lo studio 21 delle Terze Lezioni.

**Andantino**

**31**

**C III - simile**

**CV**

**CVIII -**

**CV -**

**C III -**

**CVIII -**

**CV -**

**C III -**

Muy buen estudio para ambas manos. La primera nota de cada compás es únicamente la acentuada.

A very good study for both hands. The first note of each bar is the only one accented.

Très bonne étude pour les deux mains. La première note de chaque mesure est la seule qui soit accentuée.

Ottimo studio per entrambe le mani. Solo la prima nota di ogni battuta va accentuata.

**Presto**

32  $\frac{3}{8}$

**CII**

**CV**

**CVII**

**CX**

**CIV**

**CVII**

**CV**

**CVII**

**CX**

**CIV**

**CVII**

**CII**

Hay que acentuar bien, la primera nota de cada seisillo en la primera parte y apagar la primera nota del segundo y cuarto compás, inmediatamente de acentuada y lo mismo en los casos similares. La segunda parte, tiene algunos ligados bastante incómodos; hay que poner mucha atención en los dedos de la mano izquierda marcados y prepararlos con la debida anticipación, especialmente en los casos de los ligados.

Be sure to accentuate the first note in each sextuplet in the first part and to damp the first note of the second and fourth bars immediately after accentuating them, and likewise in similar cases. The second part contains some rather awkward ligados; great attention should be paid to the indicated left-hand fingers, which should be prepared with due anticipation, especially in the case of the ligados.

Assurez-vous d'accentuer la première note de chaque sextuplet dans la première moitié et d'étouffer la première note de la seconde et quatrième mesure immédiatement après l'avoir accentuée, et pareillement dans les cas similaires. La deuxième partie contient des liés inconfortables; vous devez prêter une attention particulière aux doigts de la main gauche indiqués et les préparer bien à l'avance, en particulier dans le cas des liés.

Bisogna accentuare bene la prima nota di ogni sestina nella prima parte e smorzare la prima nota della 2° e 4° battuta immediatamente dopo averla appoggiata. Lo stesso vale per casi analoghi. La seconda parte presenta dei legati alquanto difficili: prestare attenzione alla diteggiatura della mano sinistra indicata e preparare le dita con il necessario anticipo specialmente nel caso dei legati.

**Andante *con elegancia***

**CIX** ——————

**33**      **3/4**      **8**      **simile**

**CIV** ——————

**CII** ——————

**a tempo**

**CIX** ——————

**CII** ——————

**dim e ritard.**

**dim e ritard.**

**CIV**

6 *a i m p i m*

**CVI**

6 *a i m p i m*

**CIX**

*staccato*

*deciso*

**CIX**

**Tempo giusto**

**scherzando**

**CII**

**CV**

**CII**

**bien cantando**

**CII**

**con anima**

**CVII**

**CII**

**CV**

**CII**

**con fuoco**

**CV**

**deciso**

**CVII**

**CV**

Este estudio resulta de bastante dificultad, si se incrementa el tempo, por el cambio constante de las posiciones de mano izquierda. Hay que tener presente que los dedos anular y mayor que pulsan la última nota del tresillo en la primera parte y la primera nota del tresillo en la segunda parte, deben hacerlo en forma perfectamente simultánea y por lo tanto debe ponerse un poco de cuidado en ello.

This study presents considerable difficulty as its speed is increased, because of the constant changes of left-hand position. It should be borne in mind that the ring and middle fingers which play the final notes of the triplets in the first part and the first notes of the triplets in the second part should do so perfectly simultaneously, so a little care should be taken over this.

Cette étude est d'une difficulté considérable lorsque l'on accélère son mouvement, en raison des changements constants de positions de la main gauche. Gardez à l'esprit que l'annulaire et le majeur qui jouent les dernières notes des triplets dans la première partie et les premières notes dans la seconde devraient le faire de façon parfaitement simultané, un peu d'attention devrait leur être porté.

Questo studio risulta abbastanza difficile a causa del cambio costante della posizione della mano sinistra, che ne intralcia la scorrevolezza. Bisogna tener presente che le dita anulare e medio che suonano il terzo accordo della terzina nella prima parte e il primo accordo della terzina nella seconda, devono farlo in maniera perfettamente simultanea. Per questo motivo bisogna fare particolarmente attenzione all'esecuzione.

**Andantino quasi allegro**

**34**

The sheet music consists of four staves of musical notation for the left hand, written in common time with a treble clef. The key signature is A major (three sharps). The music is divided into sections by dashed horizontal lines and Roman numerals (CII, CIV) above the staff. Fingerings are indicated above the notes, such as '1 3' or '2 3'. Dynamic markings include 'm' (mezzo-forte), 'i' (intenso), 'p' (piano), and 'simile'. The first section ends with a 'Fine' and leads into a section starting with 'CII'. The fourth section ends with 'D.C. al Fine' and 'CII'.

Este estudio es muy bueno para mano izquierda, por el cambio rápido de posiciones. El canto está en el bajo y por consiguiente hay que hacerlo destacar.

This study is very good for the left hand, because of the rapid position changes. The melody is in the bass and consequently it should be brought out.

Cette étude est très bonne pour la main gauche, en raison des changements rapides des positions. La mélodie est à la basse et en conséquence devrait être mise en évidence.

Questo studio è particolarmente adatto per esercitare la mano sinistra a causa dei rapidi cambi di posizione. La melodia è nel basso, che bisogna fare quindi risaltare.

**Presto**

35

**CIV**

**CII**

*piu animato*

**CII**

**CV**

**CIV**

*poco a poco*

**CVII**

**CIIX**

**CX**

**CIIX**

Este estudio debe ser tratado con delicadeza haciendo lucir el canto en todo lo que es posible. La segunda parte tiene algunas posiciones algo incómodas. El movimiento de los dedos anular e índice de la mano derecha y el pulgar en su caso, debe ser perfectamente simultáneo.

This study should be approached delicately, making the melody sing out as much as possible. The second part contains some rather awkward positions. The movement of the ring and index fingers of the right hand and the thumb where appropriate should be perfectly simultaneous.

Cette étude devrait être traitée avec douceur, en faisant chanter la mélodie autant que possible. La deuxième partie contient des positions plutôt inconfortables. Le mouvement de l'annulaire, de l'index de la main droite et du pouce le cas échéant devrait être parfaitement simultané.

Questo studio va eseguito con delicatezza facendo risaltare il più possibile la linea del canto. La seconda parte presenta alcune posizioni abbastanza difficili. Il movimento delle dita anulare e indice della mano destra, e a volte del pollice, deve essere perfettamente simultaneo.

**Andante cantabile**

**36**

**CII**

**CII**

**ritenuto**

**con anima**

**CIII**

**CII**

**CVII**

**CIX** *ritenuto*

**a tempo**

**CII**

*con anima*

*ritard.*

*ritenuto*

*a tempo*

Hay que poner mucho cuidado en la digitación de la mano derecha. En el cuarto compás hay tres ligados retardados en los que se tiene que poner mucha atención, especialmente el último de ellos que es en dos cuerdas distintas, cuya ejecución ya he explicado. Debe tenerse presente que, como el ligado, no quita ni da valor, todo el estudio debe resultar igual y constante en su interpretación y es por esto más difícil la perfecta ejecución de esos ligados.

Much care should be taken over the right-hand fingering. In the fourth bar there are three delayed ligados to which great attention should be paid, especially the last one which is on two different strings, the execution of which I have already explained. It should be borne in mind that as the ligado neither subtracts from nor adds to the length of the note, the whole study should be regular and constant in its interpretation, and this makes the perfect execution of these ligados more difficult.

Une grande attention doit être portée aux doigtés de la main droite. Dans la quatrième mesure il y a trois liés retardés auxquels vous devez faire très attention, surtout pour le dernier, effectué sur deux cordes différentes, dont j'ai déjà expliqué l'exécution. Veuillez noter que, comme la liaison ni n'enlève ni n'ajoute de durée aux notes, l'étude devrait être régulière et constante dans son interprétation, cela rend plus difficile l'exécution parfaite de ces liés.

Bisogna fare molta attenzione alla diteggiatura della mano destra. Nella quarta battuta ci sono tre legati ritardati ai quali bisogna prestare molta attenzione, specialmente all'ultimo che è eseguito su due corde diverse e la cui esecuzione ho già spiegato. Deve tenersi presente che, siccome il legato non toglie né aggiunge valore alle note, tutto lo studio deve risultare uguale e simmetrico nella sua continuità. Per questo risulta difficile la perfetta esecuzione dei legati.

**Andante comodo**

**37**

**C III**  
  
**C VII**  
  
**C XII**  

*ar12*

*ar12*

Este estudio es muy conveniente para ambas manos. Atención a las acentuaciones y a la digitación de la mano derecha.

This study is very useful for both hands. Pay attention to the accents and the righthand fingering.

Cette étude est très pratique pour les deux mains. Faites attention aux accents et aux doigtés de la main droite.

Questo studio è ottimo per esercitare entrambe le mani. Attenzione agli appoggiati e alla diteggiatura della mano destra.

**Andantino**

**38**

**CIII** *i a m a m i m*

**CV** *i a m a m i m*

**CX** *i a m a m i m*

**CVII** *i a m a m i m*

**CIII** *i a m a m i m*

**CIII** *i a m a m i m*

**CV** *i a m a m i m*

**CX** *i a m a m i m*

**CII** *p i a m a m i m*

**CIII** *i a m a m i m*

**CV** *i a m a m i m*

**CX** *i a m a m i m*

**CV** *i a m a m i m*

**CVII** *i a m a m i m*

**CIII** *i a m a m i m*

*ar12*

The musical score consists of three staves of piano music. The first staff starts with a dynamic 'p' and includes a pedaling instruction 'p'. The second staff begins with 'C V' and the third with 'C VII'. The third staff ends with a fermata over the final note.

Este estudio es muy cansador pero muy conveniente para ambas manos.

This study is very tiring but very useful for both hands.

Cette étude est très fatigante mais très pratique pour les deux mains.

Questo studio è molto faticoso pero' è ottimo per entrambe le mani.

**Andantino**

**39**

A single staff of musical notation for piano, labeled 'Andantino' and '39'. It shows a sequence of eighth-note chords with fingerings and pedaling instructions.

A single staff of musical notation for piano, continuing the 'Andantino' study from the previous page. It shows a sequence of eighth-note chords with fingerings and pedaling instructions.

**CVII**

**CV**

**C VII**

**C VIII**

**C VIII**

**C VII**

**CV**

**C VIII**

**CV**

**C III**

Este estudio-ejercicio, lo mismo que el precedente, es magnífico para ambas manos. Hay que respetar la digitación marcada y hacer efectivas las acentuaciones. La práctica continuada de este ejercicio, preparará ambas manos perfectamente para poder dominar dificultades mucho mayores. Media hora diaria de práctica de este ejercicio, equivaldrá fácilmente al doble de tiempo en otros estudios.

This practice study, like the preceding one, is excellent for both hands. Be sure to observe the indicated fingering and bring out the accented notes. Continuous practice of this exercise will prepare both hands perfectly to be able to master much greater difficulties. Half an hour a day spent practising this exercise will easily be equivalent to twice the time spent on other studies.

Cette étude-exercice, comme la précédente, est idéale pour les deux mains. Assurez-vous de respecter les doigtés indiqués et de faire ressortir les notes accentuées. La pratique continue de cet exercice préparera parfaitement les deux mains à maîtriser des difficultés beaucoup plus grandes. Une demi-heure par jour à pratiquer cet exercice sera facilement équivalent au double du temps consacré à d'autres études.

Questo studio-esercizio, come il precedente, è ottimo per le due mani. Bisogna rispettare la diteggiatura indicata ed effettuare gli appoggiati. La pratica continuata di questo esercizio prepara perfettamente entrambe le mani in modo da poter dominar difficoltà maggiori. Una mezz'ora di pratica quotidiana di questo esercizio equivale al doppio del tempo passato ad eseguire altri studi.

**Andantino**

40

CII

CII

CIV

CII

**CIV**

**CV**

**CVII**

**CIII**

**CIV**

**CVII**

**CIII**

**CIV**

## 9000 sheet music for classical guitar in PDF, by Jean-François Delcamp

**Beginner Level Book 1 :** 72 Very Easy Classical Guitar Pieces To Start, 68 pages

**Beginner Level Book 2 :** 70 Easy Classical Guitar Pieces To Start, 92 pages

**Beginner Level Book 3 :** 96 Easy Classical Guitar Pieces To Start, 114 pages

**Beginner Level Book 4 :** 81 Easy Classical Guitar Pieces To Start, 140 pages

**Intermediate Level Book 5 :** 85 Classical Guitar Pieces, 172 pages

**Intermediate Level Book 6 :** 73 Classical Guitar Pieces, 160 pages

**Intermediate Level Book 7 :** 78 Classical Guitar Pieces, 180 pages

**Intermediate Level Book 8 :** 60 Classical Guitar Pieces, 202 pages

**Advanced Level Book 9 :** 42 Classical Guitar Pieces, 158 pages

**Advanced Level Book 10 :** 22 Classical Guitar Pieces, 134 pages

**Advanced Level Book 11 :** 25 Classical Guitar Pieces, 158 pages

**Advanced Level Book 12 :** 30 Classical Guitar Pieces - 186 pages

**Don Luys Milán :** 6 Pavanas

**Alonso Mudarra :** Las Seis Obras para Guitarra

**Renaissance Music for Guitar :** Adriaenssen : Branle Anglais - Anonyme : Greensleeves, Gwin Ar Challaoued, Irish Tune, Maro Pontkalleg, Pavane, The Sick Tune, Vaghe Bellezze Et Blonde, Passacaglia, Bianco Fiore, Danza, Gagliarda, Se Io Maccorgo Ben, Saltarello - Arbeau : Pavane - Bakfark : Gagliarda - Barbeta : Moresca Canarie, Moresca Mattaccino - Batchelard : Almain - Besard : Ballet - Borrono Da Milano : Pescatore Che Va Cantando - Brayssing : Fantasie 5 - Cutting : Packingtons Pound - Da Parma : Ballo, Correnta - Dowland : Fantaisie 7, Forlorn Hope Fancy, John Smith Almain, King Of Denmark, Lady Hunsdons Puffe, Lady Laiton Almain, Melancholy Gaillard, Mistris Winters Jumpe, Orlando Sleepeth, Tarletons Riserrectione - Janequin : La Guerre - Jonhson : Alman 7 - Leroy : Almande La Mon Ami, Branles de Bourgongne 1, 2, 5, Bransles Poictou 1 , 2, 3, 4, Fantasie 2, Passemeye - Mainario : Schiarazula Marazula - Milan : Fantasia 16, Pavane 1, 2, 3, 6- Morlaye : 2 Gaillarde, Villanesque - Mudarra : Conde Claros, Fantasia 1, 10, 13, 14, Gallarda, Pavana Alexandre, Romanesca 1 - Narvaez : Arde Corazon, Baxa De Contrapunto, Cancion Del Imperador, Conde Claros, Guardame Las Vacas, Guardame Las Vacas Por Otra Parte, Ya Se Asienta - Neusiedler : Wascha Mesa - Pisador : Pavana Muy Llana

**Georg Philipp Telemann :** Concerto pour 4 guitares TWV 40:202.

**Baroque Music for Guitar #1 :** **Gaspar Sanz** : Esfachata napoles, Espanoleta, Gallarda, Hachas, Paradetas, Rujero, Canarios en sol, Canarios en ré, Pavanas por la D, Prelude por la cruz, Folias, Gallardas - **Robert de Visée** : Suite en ré (Prélude, Allemande, Courante, Sarabande, Gavotte, Bourrée, Passacaille, Menuets, Gigue) - **François Couperin** : Les Baracades Mistérieuses, Les Silvains.

**Baroque Music for Guitar #2 :** **Johann Sebastian Bach** : 4 pièces du livre de Magdalena Bach, Gavottes BWV 995, 1006, 1012, Préludes BWV 846, 881, 889, 995, 998, 999, 1007, Bourrée BWV 996, Sarabande BWV 1002, Chorals BWV 147, 639, 645, Andante BWV 1034, Fugue BWV 1001, Air BWV 1068, Sicilienne BWV 1031 - **Tomaso Giovanni Albinoni** : Adagio.

**Baroque Music for Guitar #3 :** **Giuseppe Antonio Brescianello** : Allegro Partita 7, Allegro Partita 9, Allegro Partita 10, **Domenico Scarlatti** : Sonates K34 - K322 - K443 - K78 - K11 - K380 - K32 - K431 - K178 - K208 - K1 - K391.

**Baroque Music for Guitar #4 :** **Silvius Leopold Weiss** - Prélude de la suite 4, Fantasie, Ciaccona, Tombeau Logy, Capriccio, Passacaille - **Jean-Philippe Rameau** : Menuet en rondeau, Suite en mi 1724 (Allemande, Courante, Gigue I et II, Le Rappel des Oiseaux, Rigaudons et Double, Musette, Tambourin, La Villageoise.), Menuet, Gavotte et doubles, Le Lardon, Les tricotets - **Georg Friedrich Haendel** : Fughette, Sarabande, Chaconne HWV435.

**Gaspar Sanz - 34 Piezas para guitarra** : Gallarda - Gallarda - Gallarda - Villano - Villano - Dance de las Hachas - Jacaras - Jacara de la Costa - Passacalle - Passacalle - Passacalle - Espanoleta - Folias - Pavana - Rujero - Las paradetas - Granduque de Florencia - Otro Ducal - Baile de Mantua - Saltaren - Zarabanda Francesa - Otra Zarabanda Francesa - La tarentela - Gallarda - Mariona - Villano - Dance de las Hachas - Espanoleta - Pavana - Torneo - Batalla - Preludio, o Capricho, arpeado por la Cruz - Coriente.

**Gaspar Sanz - 16 Piezas para guitarra** : Las Hachas - Rujero - Paradetas - Matachin - Zarabanda - Clarines y Trompetas -

# classical-guitar-sheet-music.com

Cavaleria de Napoles - Canciones - La Garzona - La Coquina Francesa - Lantururu - Le Esfacheta de Napoles - La Miñona de Cataluña - La Minima de Portugal - Dos trompetas de la Reyna de Suecia - Clarines de los mosqueteros del Rey de Francia

**Johann Pachelbel** - Canon in D.

**Johann Sebastian Bach** - L'œuvre pour luth : Suite BWV 995, Suite BWV 996, Partita BWV 997, Prelude, Fugue et Allegro BWV 998, Prelude BWV 999, Fugue BWV 1000, Partita BWV 1006a.

**Johann Sebastian Bach** - Chaconne BWV 1004

**Silvius Leopold Weiss** : Fantasie SW 9 - Capricio - Ciacona - Passacaille - Tombeau sur la mort du comte Logy - Prelude SW 34.

**Fernando Sor** : 20 Études pour guitare.

**Matteo Carcassi** : 25 Études mélodiques progressives Op. 60.

**Chefs-d'œuvre classiques** : **Fernando Sor** : Andante Largo Op. 5, Variations Op. 9, Largo de la Fantaisie Op. 7, Grand Solo Op. 14, Variations Op. 15, Menuet Op. 22, Malbroug Op. 28 - **Mauro Giuliani** : Ouverture Op. 61, Sonate Op. 71, Variations Op. 107 - **Niccolò Paganini** - Grande Sonate, Sonata 4 - **Dionisio Aguado** : Fandango - **Matteo Carcassi** : Variations Op. 7, Etude 25 Op. 60 - **Johann Kaspar Mertz** : Tarantelle, Elegie - **Josè Vinas** : Fantasia Original.

**Francisco Tárrega** : Complete Guitar Works - Preludio, sobre un tema de Mendelssohn - Preludio n° 6 - La Cartagenera - Estudio en si minor - Danza Mora - Preludio n° 4 - Lágrima - ¡Adelita! - Pavana - Estudio, sobre un tema de Wagner - Estudio, sobre un tema de Verdi - Estudio de Velocidad - Preludio, en mi mayor - Preludio, pentatonica - Preludio n° 5 - Minuetto - Estudio, en mi minor - Malagueña, Fácil - Preludio n° 2 - Preludio sobre los gruppitos - Isabel, valses de Strauss - Estudio en forma de Minuetto - Estudio en arpégios - Danza Odalisca - Recuerdos de la Alhambra - Preludio n° 13 - Preludio n° 7 - Preludio n° 8 - Maria, Gavota - Las dos hermanitas - Estudio Brillante de Alard - ¡Sueño! - Preludio n° 9 - Gran vals - Estudio en terceras - Alborada - Estudio de Damas - El Carnaval de Venicia - Preludio, en la minor - Preludio n° 12, en la minor - Preludio n° 14, sobre Bach - Estudio ostinato, en la mayor - Estudio de escalas - ¡Marieta! - Andantino - Gran jota de concierto - Preludio n° 1 - Preludio n° 10 - Rosita, Polka - La Mariposa - Fantasia Traviata - Endecha - Preludio n° 11 - Pepita - Vals - Capricho Árabe - Preludio, en ré mayor - Oremus - Estudio de Cramer - El Columpio - Fantasia Marina - Preludio n° 3 - Preludio en sol mayor - Estudio sobre "J'ai du bon tabac" - Mazurka, en sol - Tango - Preludio en do mayor - Paquito - Sueño.

**Francisco Tárrega** : 30 Preludes for classical guitar.

**Miguel Llobet** : Complete Guitar Works - Romanza, Estudio capricho, Estudio en mi mayor, Mazurka, Variaciones sobre un tema Op. 15 de Sor, Scherzo-Vals, Respuesta, Prelude-Original en mi mayor, Preludio en ré mayor, Preludio in mi mayor, Preludio en la mayor, La Filla d'el Marxant, Plany, Lo Fill del Rei, Cançó de Lladre, El Testament d'Amelia, El Noi de la Mare, Lo Rossinyol, L'Hereu Riera, El Mestre, La nit de Nadal, La Filadora, La Pastoreta.

**Miguel Llobet** : 14 Canciones Populares Catalanas - El Mestre, La Filla del Marxant, La Nit de Nadal, La Filadora, Lo Rossinyol, L'Hereu Riera, La Pastoreta, El Noi de la Mare, Cançó del Lladre, El Testament d'Amelia, Lo Fill del Rei, Plany, La Preçó de Lleida, Leonesa.

**Enrique Granados** : 12 Danzas Españolas Op. 37 : Galante, Oriental, Fandango, Villanesca, Andaluza, Rondalla aragonese, Valenciana, Sardana, Romántica, Melancolica, Arabesca, Bolero. Valses poeticos.

**Isaac Albeniz** : Suite española Op. 47 : Granada, Cataluña, Sevilla, Cadiz, Asturias, Aragon, Castilla, Cuba. España Op. 165 : Prélude, Tango, Malagueña, Serenata, Capricho, Zortzico.

**Manuel de Falla** : Danse du meunier - Danse n°1 de "La vie brève" - Homenaje (tribute to debussy).

**Joaquín Turina** : Sevillana Op. 29 - Fandanguillo Op. 36 - Ráfaga Op. 53 - Sonata en ré mineur - Homenaje a Tárrega Op. 69.

**Albert John Weidt** : Collected Works for Solo Guitar : Auld Lang Syne - Boston Yodle - Breath of Spring - Cold Molasses Rag - Colonial Days - Dance of The Dryads - Dance of the Kewpies - Dance Of The Moths - Dream Pictures - Drowsy Land - Evening Shadows - Eventide - Falling Stars - Firelight Fancies - Florence - Floriana - Fragrant Flowers - Ger-Ma-Nee - Girlie

# classical-guitar-sheet-music.com

- Golden Hours - Golden Memories - Golden Rain - Lillies of the Valley - In Flowerland - Iola - Joy boy - Ken-Tuc-Kee - Koonville Koonlets - La Vera - Lady Mary - Luella - Me Melican Man - Monkey Dreams - Montclair - New Life - On The Trail - Pert and Pretty - Phantom Bells - Pierrette - Posies - Queen City - Rag Tag - Rag Time - Rosalind - Stray Leaves - The Black Cupid - The Blonde Beauty - The Dream Girl - The Hikers - The Home Town Band - The Red Rover - The Serenaders - The Waving Grain - Vernal Bloom - Veronica - Virginian Courtship.

**Julio Salvador Sagreras** : Las primeras lecciones de guitarra - Las segundas lecciones de guitarra - Las tercera lecciones de guitarra - Las quartas lecciones de guitarra - Las quintas lecciones de guitarra - Las sextas lecciones de guitarra - Obras para guitarra.

**João Pernambuco** : Sons de Carillhões - Sonho de magia - Pó de Mico - Recordando Nazareth - Interrogando, Jongo

**Agustín Barrios Mangoré** : La Catedral - Vals op.8 No.3 - Vals op.8 No.4 - El ultimo tremoloJulia Florida - El Sueño de la Muñequita - Choro da Saudade - Danza Paraguaya - Prelude in C minor - Prelude in E major - Estudio de concierto - Estudio del ligado - Las abejas - London Carapé - Cueca - Minueto in C major - Maxixe - Variations on a theme of Tárrega - Villancico de Navidad.

**Duos et trios** - John Johnson : The flat pavan - Thomas Robinson : A plaine song - A toy - Anonyme : Le Rossignol - Antonio Vivaldi : Adagio du Concerto RV 532 - Johann Sebastian Bach : Inventions n°1, 4 et 8 - Gavottes de la Suite anglaise n°3 - Georg Friedrich Händel : Sarabande de la suite XI - Ludwig Van Beethoven : Sonatine WoO 43a - Ferdinando Carulli : Duo Op. 34 n°2 - Anonyme : Pajarillo verde.

**Nico Rojas** : Guajira a mi madre - Lilliam - Francito y Alfonsito - Retrato de un medico violonista - En el abra del Yumuri - El Manisero - Guyun el maestro - Helenita y Jorgito - Ventzeslava.

**Jean-François Delcamp - Collected Works For Solo Guitar - First Part** - Viviane Op. 1 - Trois jours Op. 2 : Dimanche, Lundi, Mardi - Deux tangos Op. 3 - Deux préludes Op. 4 - Impromptu Op.5 - Quatre pièces Op. 6 : Rue des Trois Frères, Vieux réveil, Paquet de cigarettes vide, La boutique du magicien distrait. - Deux pièces tendres Op. 7 : Petit rondo, Chanson de Moky et Poupy - Papier recyclé et Fugue Op. 8 - Pendant la nuit Op. 9 : Tiento de Saturne, Le rêve d'une lampe de chevet, La voiture tombe en panne. - Réels et imaginaires Op. 10 : Le caméléon en retard, La girafe a reçu du courrier, Danse des ptérodactyles, Picking du nautilus, Danseurs-visages, Prélude court, L'albatros rêve dans le ciel, Valse des mésanges, Dans les ramures. - Promenade Op. 10.

**Jean-François Delcamp - Collected Works For Solo Guitar - Second Part** - Suite des masques Op. 11 - Sous le règne du Do Op. 12 : Villanesca, La plage de la rue des Pétrels, Chanson du cédrat, Saltarelle du 1er novembre. - Milonga d'octobre Op. 13. - Deux pièces brèves Op. 14 : Danse dédiée à John Montes, Les petits pas. - In memoriam Daniel Friederich Op. 15 - Feunteun-Aod Op. 16 - Reflets changeants Op. 17 - Deux études vénérables Op. 18 - Huit valses Op. 19 : Valse polyglotte, Valse du Guelmeur, Valse de la rue Poullaouec, Valse de la rue Maleyssie, Valse des souris grises, Passé le col du Somport, Valse en Do majeur, Valse berceuse. - Respirations Op. 20 : Eleições, Îles de Glénan, Trois et deux. - Suite Bretoise Op. 21 : Roches - Gwerz - Arc-en-ciel - Gigue - Saltarelle. - Happy birthday with guitar Op. 22 : Prélude - Danse - Valse sans refrain - Berceuse - Postlude.

**Jean-François Delcamp - Collected Works For Solo Guitar - Third Part** - Quatre pièces Op. 23 : Isabelle, Le dernier jour de l'année, Choro de travers, Milonga d'hiver. - Prélude n°7 Op. 24 - Sonata Medina del Campo Op. 25 - Deux choros Op. 26 : Choro bicorne, Choro Maxixe. - Picking à Bastia Op. 27 - Comme des vagues, Île Wrac'h Op. 28 - Suite Bretagne Op. 29 : Rivage - Viviane - Merlin - Les roches du Diable - Le pont de Sein. - Deux préludes Op. 30 - Impromptu n°2 Op. 30 - Sonate Ida Presti Op. 31 - Deux pièces Op. 32 : Interlude - Nocturne.

**Jean-François Delcamp - Collected Works For Solo Guitar - Fourth Part** - Coffre à jouets Op. 33 : Préambule, Avion en papier, Soldat de plomb, Ours en peluche, Voilier, Lune et étoile, Un kayak, On range tout. - Danse de la rue Maleyssie Op. 34 - Douze tablatures Op. 35 : Coquillage, Interlude, En barque, Malagueña, Petit boogie, Soleares, Burkina Faso, Blues de la cabane, Samba du jardin, Valse des laminaires, Moment musical, Monsieur bourdon butine. - Tablatures Op. 36 : Balade op. 36, Berceuse op. 36. - L'oubli Op. 37 - Suite sans chichi Op. 38 - Hommage à Roque Carbajo Op. 39 - Or et azur Op. 40 : Prélude, Habanera, Tango. - Jabalamaya Op. 41 - Impromptu n°3 Op. 42. - Play of colors Op. 42 - Cinq pièces Op. 43 : Valse noire, Berceuse rouge, Gavotte améthyste, Valse rose, Final pourpre.

**Jean-François Delcamp** Nocturne Op. 44 - Valse simple Op. 45 - En roue libre Op. 46 - Impromptu n°4 Op. 47 - Samba Op. 48 - Passage Op. 49 - Triptyque de Saint-Just Op. 50 - Prélude n°12 Op. 51 - Récit du vent d'est Op. 52 - Trois pièces Op. 53.

## 1200 tablatures for classical guitar in PDF, by Jean-François Delcamp

**Beginner Level Book 1** - 72 Very Easy Classical Guitar Tabs To Start - 100 pages

**Beginner Level Book 2** - 70 Easy Classical Guitar Tabs To Start - 50 pages

**Gaspar Sanz** - 34 Tablatures for guitar - Tab - 28 pages - 16 Tablatures for guitar - Tab - 20 pages

**Johann Pachelbel** - Canon in D for classical guitar - Tab - 3 pages

**Johann Sebastian Bach** - Solo Lute Works Arranged for Guitar - Tab - 110 pages - 2,1 Mo - Lute suite 3 BWV 995 Tab - 21 pages - Lute suite 1 BWV 996 Tab - 21 pages - Lute suite 2 BWV 997 Tab - 21 pages - Prelude Fugue and Allegro BWV 998 Tab - 15 pages - Prelude BWV 999 Tab - 3 pages - Fugue BWV 1000 Tab - 8 pages - Lute suite 4 BWV 1006a Tab - 23 pages - Bourrée BWV 996 - Tab - 2 pages - Chaconne BWV 1004 - Tab - 10 pages

**Silvius Leopold Weiss** - Fantasia SW 9- Tab - 7 pages

**Anonyme** : Scarborough Fair - Tab - 2 pages - Spanish Romance - Tab - 2 pages

**Fernando Sor**, 20 Studies - Tab - 62 pages - Exercice opus 35 no.22, Segovia no.5 - Tab - 3 pages - Allegretto opus 44 no.2 - Tab - 1 page

**Matteo Carcassi** - Etude opus 60 no.3 - Tab - 3 pages - 25 Studies opus 60 Tab - 54 pages

**Anonyme** : Romance - Melodía de Sor - Tab - 4 pages

**Niccolò Paganini** - Ghiribizzo no.23 - Tab - 2 pages - 9 Tablatures for guitar - Tab - 20 pages

**Isaac Albéniz** - Asturias opus 47 - Tab - 8 pages

**Francisco Tárrega** - Capricho árabe - Tab - 12 pages - Lágrima - Tab - 2 pages - 12 Tablatures, Easy, Intermediate - 14 pages

**Agustín Barrios Mangoré** - La catedral - Tab - 12 pages

**Baden Powell de Aquino** All pdfs are from BrazilOnGuitar : A Lenda Do Abaete - A Primera Vez - Abismo De Rosas - Acalanto Das Nonas [berceuse] - Alcantara - Alem Do Amor - All The Things You Are - Alo Ernesto - Apelo - Apelo 2000 - Aria Morrer - As Flores - Asa Branca - Asa Delta - Baixo De Pau - Baixo De Pau Bass - Berceuse A Jussara - Berimbau - Bom De Dedo - Branca - Brasiliana - Brisa Do Mar - Cancao Do Amor Ausente - Cantico Nordestino - Canto De Iemanja - Canto De Ossanha - Canto De Xango - Carinhoso - Carinhoso 1971 - Chanson De Ladieu 1970 - Chanson De Ladieu 1971 - Chanson Hiver - Chao De Estrelas - Chao De Estrelas 2 - Chara - Choro Para Metronomo - Consolacao - Crepusculo - Das Rosas - Deixa - Dindi - Dora - E Dei Lei - El Dia Que Me Quieras - Espírito Santo - Estorias De Alcantara - Eu Sei Que Vou Te Amar - Euridice - Euridice 02 - Euridice Intro - Euridice Intro 1979 - Euridice Intro Japan - Falei E Disse - Filho - Filho De Furinha - Fim Da Linha - Fluido De Saudade - Garota De Ipanema - Gente Humilde - Horizon - Ingenuo - Insonia - It Was A Wonderful Year - Itsuki-No-Komoriuta Single - Itsuki No Komoriuta - Jesus Alegria Dos Homens - Jongo - Kommt Ein Vogel Geflogen - Lembrancas - Linda - Lotus - Lotus Bass - Manha De Carnaval - Manha De Carnaval 1971 - Manha De Carneval 2 - Marcha Escocesa - Maritima - Na Baixa Do Sapateiro Pt - Naquele Tempo - O Astronauta - O Mar - O Que Tinha De Ser - Pastorinhas - Pausa Para Meditacao - Petite Valse Part1 - Petite Valse Part2 - Poema Dos Olhos Da Amada - Por Causa De Voce - Pour Clo - Pour Sonia - Pra Dizer Adeus - Pra Valer - Preludio A Minor - Preludio A Minor 2 - Preludio Ao Coracao - Retrato Brasileiro - Revendo O Passado - Rosa - Round About Midnight - Round About Midnight2 - Samba Do Aviao - Samba Em Preludio - Samba Em Preludio 2000 - Samba Triste - Saudades De Marcia - Se Todos Fossem Iguais A Voce - Se Todos Fossem Iguais A Voce 2 - Sentimentos - Serenata Do Adeus - Sermão - Shadow Of Your Smile - Simplesmente - So Por Amor - Solitario - Sons De Carilhoes - Swimming Bossa Nova - Tapiilraiauara - Tema Triste - Tempo Feliz - Tributo A Um Amigo - Tristeza - Tristeza E Solidao - Ultimo Porto - Um Carioca Portenho - Valsa Sem Nome - Valsa Sem Nome 2 - Velho Amigo - Velhos Natais - Vento Vadio - Viagem - Violao - Waltzing.

# classical-guitar-sheet-music.com

**Jean-François Delcamp** - Viviane, opus 1 - Tab - 5 pages - Isabelle, opus 23a - Tab - 2 pages - 8 Tablatures opus 33 - 10 pages - 12 Tablatures opus 35 - 32 pages - 12 Tablatures opus 36 - 20 pages - Suite sans chichi opus 38 - Tab - 2 pages- Prélude opus 40 - Tab - 2 pages - Valse noire Opus 43 - Tab - 2 pages - Berceuse rouge, opus 43b - Tab - 2 pages - Valse simple opus 45 - Tab - 2 pages - Samba, opus 48 - Tab - 2 pages - Passage, opus 49 - Tab - 2 pages - Trois pièces faciles, opus 53 - Tab - 3 pages

## Facsimile of tablatures

Alonso Mudarra - Tres libros de musica en cifras - Sevilla 1546, pdf 4MB

Melchioro de Barberis - Opera intitolata contina. intabolatvra di lavto di fantasie, motetti, canzoni, discordate a varii modi, fantasie per sonar uno solo con uno lauto, & farsi tenore & soprano: madrigali per sonar a due lauti: fantasie per sonar a due lauti : fantasie per sonar sopra la chitara a da sette corde. Venice 1549, pdf 2MB

Adrian le Roy - Premier livre de tabvlavtre de guiterre, Paris 1551, pdf 3,7MB

Adrian le Roy - Second livre de guiterre. Paris 1551, pdf 4MB

Adrian le Roy - Tiers livre de tabvlavtre de guiterre. Paris 1551, pdf 1,8MB

Adrian le Roy - Cinquiesme livre de guiterre. Paris 1554, pdf 4,5MB

Grégoire Brayssing - Quart livre de tabvlavtre de guiterre,. Paris. 1553, pdf 5MB

Guillaume Morlaye - Le premier livre. Paris 1552, pdf 2MB

Guillaume Morlaye - Le second livre. Paris 1553, pdf 2,3MB

Guillaume Morlaye - Le troysieme livre. Paris 1551, pdf 2MB

Guillaume Morlaye - Le quatriesme livre. Paris 1552, pdf 2,5MB

Miguel de Fuenllana - Libro de Musica para Guitarra intitulado Orphenica lyra- Sevilla 1554, pdf 3MB

Angelo Michele Bartolotti - Libro Primo di Chitarra Spagnola - Firenze, 1640, pdf 23MB

Angelo Michele Bartolotti - Secondo Libro di Chitarra - Firenze 1655, pdf 53MB

Carlo Calvi - Intavolatura di Chitarra e Chitarriglia - Bologna 1646, pdf 5MB

Robert de Visée - Livre de guitare dédié au Roy. Paris, 1682, pdf 7MB

Robert de Visée - Livre de pièces pour la guitare dédié au Roy. Paris, 1686, pdf 13MB

Robert de Visée - Suite en ré pour guitare - Paris 1686, pdf 3MB

Manuscrit Rés F 844 Recueil anonyme du XVIII<sup>e</sup> siècle, pdf 25MB

Jan Antonín Losy - Manuscrit Moravské zemské muzeum, pdf 11MB

Corbetta Francesco - La Guitarre Royalle, Paris, 1671, pdf 9MB

Ludovico Roncalli - Capricci armonici sopra le chitarra spagnola - Bergamo 1692., pdf 10MB

Francisco Guerau - Poema Harmonico, Madrid 1694, pdf 58MB

Gaspar Sanz - Instrucción de Música sobre la Guitarra Española, Zaragoza 1697, pdf 31MB

François Campion - Nouvelles Découvertes Sur la Guitarre. Paris 1705, pdf 75MB

François Le Cocq - Recueil de pièces de guitarre, Gand 1729, pdf 149MB

Santiago de Murcia - Resumen de acompañar la parte con la guitarra. Madrid 1714, pdf 7MB