

---

---

---

# Renaissance Music **Book 5**

## For Intermediate to Advanced Guitarists

*An Anthology by Jean-François Delcamp*

---

---

---



*This edition is intended for personal use only. You are not authorized to redistribute copies of this edition, either in the format provided (PDF) or after conversion to another format.*

*Cette édition est destinée exclusivement à un usage personnel. Vous n'êtes pas autorisé à redistribuer des copies de cette édition, ni dans le format proposé (PDF), ni après conversion dans un autre format.*

*Esta edición está destinada únicamente para uso personal. No está autorizada a redistribuir copias de esta edición, ni en el formato proporcionado (PDF) ni después de convertirlas a otro formato.*

*Questa edizione è destinata esclusivamente all'uso personale. Non sei autorizzato a ridistribuire copie di questa edizione, né nel formato fornito (PDF) né dopo la conversione in un altro formato.*

*Jean-François DELCAMP*

## Hemiola

In music, hemiola is the ratio 3:2. The equivalent Latin term is sesquialtera. In rhythm, hemiola refers to three beats of equal value in the time normally occupied by two beats. In this book, hemiola is indicated by dashed lines.

### *List of the 17 works*

*Adrian Le Roy - Fantasie 2*  
*Alonso Mudarra - Fantasia 10*  
*Alonso Mudarra - Fantasia 10*  
*Alonso Mudarra - Fantasia 14*  
*Alonso Mudarra - Tiento I*  
*Anonyme - Fantasia*  
*Bakfark - Gagliarda*  
*Barbetta - Moresca Mattacino*  
*Joan Ambrosio Dalza - Piva*  
*John Dowland - John Smith Almain*  
*John Dowland - Melancholy Gaillard*  
*Luys de Narvaez - Baxa De Contrapunto*  
*John Dowland - King Of Denmark*  
*Michael Praetorius - Ballet*  
*Batchelard - Almain*  
*Janequin - La Guerre*  
*John Dowland - Fantaisie 7*  
*John Dowland - Forlorn Hope Fancy*

13/03/2026

[classical-guitar-sheet-music.com](http://classical-guitar-sheet-music.com)

# Adrian LE ROY (1520-1598)

## FANTASIE SECONDE

du "Premier livre de tablature de guitare" Paris 1551, folio 3

Révision pour guitare de Jean-François Delcamp

*Placez un capodastre à la frette V de votre guitare. Cela vous rapprochera des dimensions de la guitare renaissance qui est plus petite (diapason 55 cm) que nos guitares modernes (65 cm).*

*Place a capo at fret V of your guitar. This will reproduce the size of the renaissance guitar that is smaller (55 cm scale length) than our modern guitars (65 cm).*

4 4 4 1 3 2 3 1 1 3 1 1 3 2 1 2 3 1

10 2 1 1 2 4 1 4 4 4 4 2 4 3 3 1 2

18 4 1 2 4 1 2 3 1 1 4 3 1 2 1 2 4 1 2

24

29

34

39

45

53

# Alonso MUDARRA (1510-1580)

## FANTASIA X

que contrahaze la harpa en la manera de Ludovico de "Tres libros de musica en cifra para vihuela" (Sevilla, 1546).

Adaptation pour guitare de Jean-François Delcamp

③ = FA#

Musical notation for measures 1-5. The piece is in G major (one sharp) and 2/4 time. Measure 1 starts with a treble clef and a common time signature 'C' that changes to 2/4. Fingerings 'i m' are indicated above the first two notes. The bass line has notes 'i m p' with a '3' above the first note. Measure 5 ends with a '3' above the final note.

Musical notation for measures 6-11. Measure 6 is marked with a '6' and a 'C II' above the staff. The bass line has notes 'm p' with a '4' above the first note. Measure 11 ends with a '3' above the final note.

Musical notation for measures 12-17. Measure 12 is marked with a '12'. The bass line has notes 'm p' with a '2' above the first note. Measure 17 ends with a '3' above the final note.

Musical notation for measures 18-23. Measure 18 is marked with a '18'. The bass line has notes '3 2' with a '4' above the first note. Measure 23 ends with a '3' above the final note.

Musical notation for measures 24-29. Measure 24 is marked with a '24'. The piece changes to 3/4 time. The bass line has notes '3 2' with a '4' above the first note. Measure 29 ends with a '3' above the final note.

30

35

40

45

50

54

57

Desde aqui hasta azerca del final ay algunas falsas tañiendo se bien no parecen mal.

60

63

C II

67

70

73

C II

# Alonso MUDARRA (1510-1580)

## FANTASIA X

que contrahaze la harpa en la manera de Ludovico de "Tres libros de musica en cifra para vihuela" (Sevilla, 1546).

Adaptation pour guitare de Jean-François Delcamp

The musical score is presented in five systems, each with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The notation includes various rhythmic values and complex patterns, often indicated by slurs and circled numbers (2, 3, 4, 5) for fingering. Fingerings are also indicated by letters 'i', 'm', and 'p'. Chord diagrams 'C II' and 'C III' are shown above the staff in the second and fifth systems, respectively. The score concludes with a 3/4 time signature change.



57 CIV

Desde aqui hasta a cerca del final ay algunas falsas tañiendo se bien no parecen mal.

60

63

67

70

73

# Alonso MUDARRA (1510-1580)

## FANTASIA XIV DEL PRIMER TONO

para guitarra, al temple nuevo

de "Tres libros de musica en cifra para vihuela" (Sevilla, 1546)

Révision pour guitare de Jean-François Delcamp

LIBRO. I. DE GUITARRA. AL TEMPLE NVEVO. FOL. XXIII.

Fantasia del primer tono

*Placez un capodastre à la frette V de votre guitare. Cela vous rapprochera des dimensions de la guitare renaissance qui est plus petite (diapason 55 cm) que nos guitares modernes (65 cm).*

*Place a capo at fret V of your guitar. This will reproduce the size of the renaissance guitar that is smaller (55 cm scale length) than our modern guitars (65 cm).*

9 Musical staff 9: Treble clef, bass line with fret numbers (0, 1, 2, 3, 4, 4, 2, 2, 1), and guitar-specific notation including a circled 4 and a CIII chord marking.

15 Musical staff 15: Treble clef, bass line with fret numbers (2, 1, 1, 1, 3, 2, 4, 4), and guitar-specific notation including CII, CIII, and CII chord markings.

22 Musical staff 22: Treble clef, bass line with fret numbers (2, 1, 2, 1, 2, 2, 2, 2, 3, 4), and guitar-specific notation including CIII and CV chord markings.

29 Musical staff 29: Treble clef, bass line with fret numbers (0, 1, 2, 1, 2, 1, 2, 2, 2, 3, 3, 3, 1), and guitar-specific notation including a CV chord marking.

37 Musical staff 37: Treble clef, bass line with fret numbers (2, 1, 2, 2, 2, 2, 2, 2, 2, 3, 3, 3, 4), and guitar-specific notation including a CV chord marking and a CIII chord marking.

44 Musical staff 44: Treble clef, bass line with fret numbers (1, 1, 2, 1, 1, 3, 2, 4, 1, 3, 2, 4), and guitar-specific notation including a circled 7.

51 Musical staff 51: Treble clef, bass line with fret numbers (3, 1, 1, 2, 1, 3, 1, 1, 2, 2, 2, 2, 2), and guitar-specific notation including a CIII chord marking.

# Alonso MUDARRA (1510-1580)

## TIENTO I, del primer tono

Tres libros de musica en cifra para vihuela - Sevilla, 1546

Adaptation pour guitare de Jean-François Delcamp

The image displays a musical score for guitar, consisting of five staves of music. The score is written in a single system with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The music is an adaptation of a piece from Alonso Mudarra's 'Tientos' collection. The score includes various musical notations such as notes, rests, and fingerings. It also features several chord diagrams labeled with Roman numerals: CII, CIII, and CVII. The score is divided into measures, with measure numbers 6, 11, 15, and 18 indicated at the beginning of their respective staves. The notation includes a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The guitar adaptation uses a standard six-string guitar tuning (E2-A2-D3-G3-B3-E4).

# ANONYME FANTASIA

Adaptation pour guitare de Jean-François Delcamp

The image displays a musical score for guitar, consisting of six systems of music. Each system begins with a measure number (8, 7, 14, 21, 28, 35, 42) and a treble clef with a key signature of one sharp (F#). The music is written in a style that includes various fingerings (1-4) and articulations (accents, slurs). The score is as follows:

- System 1 (Measures 8-13):** Starts with a bass line of whole notes. The treble line features a sequence of notes with fingerings: 3, 4, 1, 3, 0, 2, 3, 2, 2, 2, 4. A circled '2' is above the second measure.
- System 2 (Measures 7-13):** Treble line notes with fingerings: 1, 3, 4, 3, 1, 3, 4, 3, 4, 3, 4, 2, 4, 2.
- System 3 (Measures 14-20):** Treble line notes with fingerings: 3, 3, 1, 1, 4, 1, 2, 2, 3, 4, 1.
- System 4 (Measures 21-27):** Treble line notes with fingerings: 2, 3, 1, 2, 3, 1, 4, 1, 4, 1, 4, 1.
- System 5 (Measures 28-34):** Treble line notes with fingerings: 2, 1, 2, 4, 1, 1, 4, 2, 4, 1, 3, 1, 3.
- System 6 (Measures 35-41):** Treble line notes with fingerings: 1, 3, 1, 1, 1, 3, 4, 4, 1, 2, 1, 3, 4, 1, 4.
- System 7 (Measures 42-48):** Treble line notes with fingerings: 3, 1, 2, 1, 3, 2, 1, 3, 2, 4, 2, 1, 3, 2, 4.



21

8

25

8

28

8

32

8

37

8

# Giulio Cesare BARBETTA (1540-1603)

## MORESCA DETTA IL MATTACINO

de "Intabolatura di liuto" (Venezia 1585)

Adaptation pour guitare de Jean-François Delcamp

③ = FA#

Musical notation for measures 1-7. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes a treble clef, a common time signature '8', and various rhythmic values (quarter, eighth, and sixteenth notes) with fingerings (1-4) and accents. The bass line consists of chords and single notes with fingerings (1, 2, 3, 4).

Musical notation for measures 8-13. The notation continues with a treble clef, a common time signature '8', and various rhythmic values with fingerings (1-3) and accents. The bass line continues with chords and single notes with fingerings (1, 2, 3).

Musical notation for measures 14-19. The notation continues with a treble clef, a common time signature '8', and various rhythmic values with fingerings (1-3) and accents. The bass line continues with chords and single notes with fingerings (1, 2, 3).

Musical notation for measures 20-26. The notation continues with a treble clef, a common time signature '8', and various rhythmic values with fingerings (1-4) and accents. The bass line continues with chords and single notes with fingerings (1, 2, 3, 4).

Musical notation for measures 27-32. The notation continues with a treble clef, a common time signature '8', and various rhythmic values with fingerings (1-4) and accents. The bass line continues with chords and single notes with fingerings (1, 2, 3, 4).

Musical notation for measures 33-38. The notation continues with a treble clef, a common time signature '8', and various rhythmic values with fingerings (1-4) and accents. The bass line continues with chords and single notes with fingerings (1, 2, 3, 4).

39

46

52

58

63

C II C II C II

69

74

# Joan Ambrosio DALZA (?-1508)

## PIVA

Intabulatura de Lauto. Libro Quarto, Venise, 1508

Adaptation pour guitare de Jean-François Delcamp

The image displays a musical score for guitar, consisting of six systems of music. Each system includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The bass line is indicated by a series of dots with stems on a lower staff. The score is marked with measure numbers 8, 16, 24, 32, and 40. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes fingerings such as 1, 2, 3, and 1-2-3. The piece concludes with a final measure marked with a '1'.

Musical score for guitar, measures 48-112. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The music consists of a main melodic line and a bass line. The main line features various rhythmic patterns, including eighth and sixteenth notes, and includes several triplets and slurs. The bass line is primarily composed of dotted half notes. Measure numbers 48, 56, 64, 72, 80, 88, 96, 104, and 112 are indicated at the beginning of their respective systems. The score concludes with a double bar line at measure 112.





44

47

C II

50

C V

53

55

C V

58

61

63

C II





24 **C I**

27 **C VII** **C III**

30 **C III** **C I**

33 **C III** **C II, C I<sub>1</sub>** **C I<sub>1</sub>**

38 **C I**

42 **C III** **C II, C I<sub>1</sub>** **C I<sub>1</sub>**

46

# Luys de NARVÁEZ (ca. 1500-1555)

## BAXA DE CONTRAPUNTO

du sixième livre de "Los seys libros del Delphin de música de cifra para tañer vihuela" (Valladolid, 1538)

Adaptation pour guitare de Jean-François Delcamp

③ =FA#

Measures 1-3 of the piece. The music is in G major (one sharp) and 3/4 time. It features a complex rhythmic pattern with many sixteenth notes. The bass line consists of chords with fingerings 1, 2, 3, and 0. The treble clef staff has a treble clef and a key signature of one sharp.

Measures 4-6. Measure 4 starts with a treble clef and a key signature of one sharp. The bass line has a fermata over a chord with fingerings 2 and 1. Measure 6 has a treble clef and a key signature of one sharp, with a fermata over a chord with fingerings 4 and 2.

Measures 7-9. Measure 7 has a treble clef and a key signature of one sharp. The bass line has a fermata over a chord with fingerings 2 and 1. Measure 9 has a treble clef and a key signature of one sharp, with a fermata over a chord with fingerings 1 and 1.

Measures 10-12. Measure 10 has a treble clef and a key signature of one sharp. The bass line has a fermata over a chord with fingerings 1 and 1. Measure 12 has a treble clef and a key signature of one sharp, with a fermata over a chord with fingerings 1 and 1. A section marker 'C II' is placed above measure 12.

Measures 13-15. Measure 13 has a treble clef and a key signature of one sharp. The bass line has a fermata over a chord with fingerings 1 and 1. Measure 15 has a treble clef and a key signature of one sharp, with a fermata over a chord with fingerings 1 and 1.

17

20

23

C II

27

C III

C II

32

36

C II

John DOWLAND (1563-1626)

# THE MOST HIGH AND MIGHTY CHRISTIANUS THE FOURTH, KING OF DENMARK, HIS GALLIARD

Galliard

Adaptation pour guitare de Jean-François Delcamp

③ = FA#

⑥ = SI

8

6

11

16

②

21

26

31

36

39

44

47

Musical notation for measures 47-51. Measure 47 features a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The melody consists of eighth-note triplets and sixteenth-note patterns. The bass line includes a VII1 chord and a circled 6. Measure 48 has a circled 3 above the staff. Measure 49 has a circled 5 below the staff. Measure 50 has a circled 3 above the staff. Measure 51 has a circled 3 above the staff.

52

Musical notation for measures 52-57. Measure 52 has a circled 2 above the staff. Measure 53 has a circled 3 above the staff. Measure 54 has a circled 3 above the staff. Measure 55 has a circled 3 above the staff. Measure 56 has a circled 3 above the staff. Measure 57 has a circled 3 above the staff.

58

Musical notation for measures 58-62. Measure 58 has a circled 4 above the staff. Measure 59 has a circled 4 above the staff. Measure 60 has a circled 1 above the staff. Measure 61 has a circled 4 above the staff. Measure 62 has a circled 2 above the staff.

63

Musical notation for measures 63-67. Measure 63 has a circled 1 above the staff. Measure 64 has a circled 2 above the staff. Measure 65 has a circled 3 above the staff. Measure 66 has a circled 4 above the staff. Measure 67 has a circled 3 above the staff.

68

Musical notation for measures 68-70. Measure 68 has a circled 1 above the staff. Measure 69 has a circled 3 above the staff. Measure 70 has a circled 4 above the staff.

71

Musical notation for measures 71-75. Measure 71 has a circled 3 above the staff. Measure 72 has a circled 2 above the staff. Measure 73 has a circled 4 above the staff. Measure 74 has a circled 3 above the staff. Measure 75 has a circled 3 above the staff.

75

VII<sub>4</sub> VII<sub>4</sub>

80

84

III<sub>2</sub> III<sub>2</sub>

89

92

2 2

95

VII<sub>2</sub> VIII<sub>2</sub> VII<sub>1</sub> 4

# MICHAEL PRAETORIUS (1571-1621)

## BALLET

Terpsichore - 1612

Adaptation pour guitare de Jean-François Delcamp

⑥ = RE

The musical score is presented in five systems, each consisting of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is written in a style that combines standard notation with guitar-specific tablature. The first system begins with a circled '6' and the text '= RE', indicating the starting fret. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. Chord markings 'C II', 'C III', and 'C II' are placed above the staff to indicate specific guitar chords. The second system starts at measure 5, the third at measure 9, the fourth at measure 13, and the fifth at measure 17. The tablature consists of numbers 0-4 placed below the staff lines to indicate fret positions. The piece concludes with a final chord and a double bar line.

21 **C III**

25 **C III** **C II**

29 **C III**

33 **C II** **C III** **C II**

37 **C II**

41 **C II**

45 **C II**

# Daniell BATCHELER (1572-1619)

## MOUNSIERS ALMAINE

de "Varietie of Lute Lessons" (Robert Dowland - London 1610)

Adaptation pour guitare de Jean-François Delcamp

③ = FA#/F#

The image displays a guitar adaptation of the piece 'Mounsiers Almaine' by Daniell Batcheler. 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 four staves of music, each starting with a measure number (8, 5, 9, 13) and a guitar-specific instruction '8' in a circle. The notation includes various rhythmic values, accidentals, and fingering numbers (1-4) for the left hand. A circled '3' indicates a triplet. A 'CII' marking is present above the final staff. The piece concludes with a final cadence.

17

8

22

8

26

8

30

8

34

8

38

8

42

8

46

50

54

58

60

62

66

70 **CII**

72

75

79 **CII**

82

84

87 **CII**



109

111

114

117

121

123

125

127

130

133

135

138

142

145

147

149

151

*m i p m i m p i*

154

156

158

C II

160

\* original = RE#D#

# Clément JANEQUIN (1485-1559)

## LA GUERRE, faite à plaisir

du "Quart livre de tablature de guitare" Le Roy et Ballard à Paris en 1553, folio 25

Adaptation pour guitare de Grégoire BRAYSSING (1520-1580)

Révision de Jean-François Delcamp

*Placez un capodastre à la frette V de votre guitare. Cela vous rapprochera des dimensions de la guitare renaissance qui est plus petite (diapason 55 cm) que nos guitares modernes (65 cm).*

*Place a capo at fret V of your guitar. This will reproduce the size of the renaissance guitar that is smaller (55 cm scale length) than our modern guitars (65 cm).*

8

7

13

17

21

25

31

38

43

48

53

60

C II

65

70

74

78

82

85

88

93

96

99

103

108

113

118

122

126

132

140

4 2 4 4 2 4 2 4 2 3 3 1 1 2 2 #1 2 4 2

149

3 1 3 4 3 2 1 2 4 2 2 3 3 2 1 2 1 2 4 2

156

1 1 4 1 1 2 1 3 1

166

2 1 4 1 2 3 1

171

2 1 2 1 4 1 2 1 2 3 1

175

3 1 4 1 4 2 3 1 1 2 3 1 2 2 3

183

2 3 1 2 3 2 2 4 2 1 3 3 1 1 2 3 1 2 4

# John DOWLAND (1563-1626)

## A FANTASIE

Varietie Of Lute Lessons (London 1610)

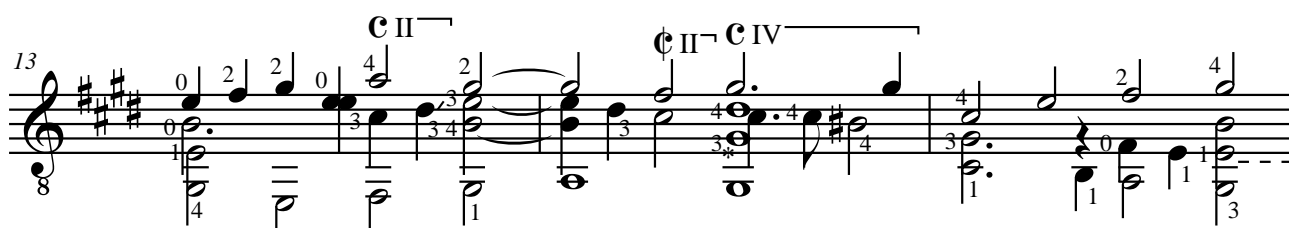
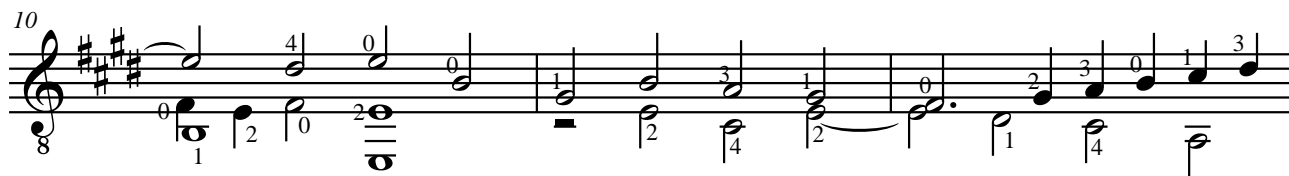
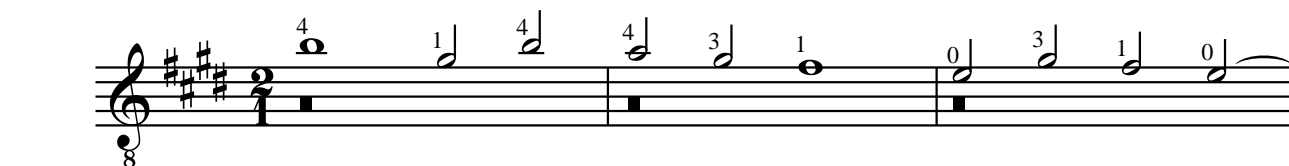
Adaptation pour guitare de Jean-François Delcamp

*Le luth renaissance, pour lequel cette œuvre a été composée à l'origine, était accordé : SOL - DO - FA - LA - RE - SOL. Placez un capodastre à la frette III de votre guitare pour obtenir un accord similaire.*

*Il liuto rinascimentale, per il quale quest'opera è stata scritta, era così accordato : SOL - DO - FA - LA - RE - SOL. Per ottenere un simile accordo potete collocare un capotasto mobile sul III tasto.*

*The renaissance lute, for which this work was originally composed, was tuned: G-C-F-A-D-G. Place a capo at fret III of your guitar to get a similar effect.*

③ = FA#



\* original = LA/A

16 **C II**

19 **C II**

22 **C IV**

25 **C II**

28

31

34

37

40

43

46

49

52

55

58

60

\*\* original = SOL/G

62

64

66

68

C II

71

C IV

71 original :

74

$\sigma = 40$

76

79

82

85

88

91

94

97

♩ = 40

100

# John DOWLAND (1563-1626)

## FORLORN HOPE FANCY

Fantasia

Adaptation pour guitare de Jean-François Delcamp

*Le luth renaissance, pour lequel cette œuvre a été composée à l'origine, était accordé : SOL - DO - FA - LA - RE - SOL. Placez un capodastre à la frette III de votre guitare pour obtenir un accord similaire.*

*Il liuto rinascimentale, per il quale quest'opera è stata scritta, era così accordato : SOL - DO - FA - LA - RE - SOL. Per ottenere un simile accordo potete collocare un capotasto mobile sul III tasto.*

*The renaissance lute, for which this work was originally composed, was tuned: G-C-F-A-D-G. Place a capo at fret III of your guitar to get a similar effect.*

③ =FA#/F#

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of three systems of music. The first system starts at measure 1 and ends at measure 3. The second system starts at measure 4 and ends at measure 5. The third system starts at measure 6 and ends at measure 8. The score includes various guitar-specific notations such as fret numbers (0, 1, 2, 3, 4), fingering numbers (1, 2, 3), and dynamic markings like 'CII' and 'ar12'. A circled number 2 with a downward arrow is placed above the final measure of the third system.

8 **CII** **CII**

10 **CI**

12 **CII**

15 **CII** **CII** **CII**

17 **CII**

21

original :

24

27

28

29

30

Musical notation for measures 30 and 31. Measure 30 features a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody consists of quarter notes: A4, B4, C5, B4, A4. The bass line includes a triplet of eighth notes (G3, F3, E3), followed by quarter notes (D3, C3), and eighth notes (B2, A2, G2). Measure 31 continues the melody with quarter notes: G4, A4, B4, C5, B4, A4. The bass line features a triplet of eighth notes (F3, E3, D3), followed by quarter notes (C3, B2), and eighth notes (A2, G2).

31

Musical notation for measures 31 and 32. Measure 31 continues the melody with quarter notes: G4, A4, B4, C5, B4, A4. The bass line features a triplet of eighth notes (F3, E3, D3), followed by quarter notes (C3, B2), and eighth notes (A2, G2). Measure 32 continues the melody with quarter notes: G4, A4, B4, C5, B4, A4. The bass line features a triplet of eighth notes (F3, E3, D3), followed by quarter notes (C3, B2), and eighth notes (A2, G2).

32

Musical notation for measures 32 and 33. Measure 32 continues the melody with quarter notes: G4, A4, B4, C5, B4, A4. The bass line features a triplet of eighth notes (F3, E3, D3), followed by quarter notes (C3, B2), and eighth notes (A2, G2). Measure 33 continues the melody with quarter notes: G4, A4, B4, C5, B4, A4. The bass line features a triplet of eighth notes (F3, E3, D3), followed by quarter notes (C3, B2), and eighth notes (A2, G2).

33

② CIV CII

Musical notation for measures 33 and 34. Measure 33 continues the melody with quarter notes: G4, A4, B4, C5, B4, A4. The bass line features a triplet of eighth notes (F3, E3, D3), followed by quarter notes (C3, B2), and eighth notes (A2, G2). Measure 34 continues the melody with quarter notes: G4, A4, B4, C5, B4, A4. The bass line features a triplet of eighth notes (F3, E3, D3), followed by quarter notes (C3, B2), and eighth notes (A2, G2).

34

CII

Musical notation for measures 34 and 35. Measure 34 continues the melody with quarter notes: G4, A4, B4, C5, B4, A4. The bass line features a triplet of eighth notes (F3, E3, D3), followed by quarter notes (C3, B2), and eighth notes (A2, G2). Measure 35 continues the melody with quarter notes: G4, A4, B4, C5, B4, A4. The bass line features a triplet of eighth notes (F3, E3, D3), followed by quarter notes (C3, B2), and eighth notes (A2, G2).

35

Musical notation for measures 35 and 36. Measure 35 continues the melody with quarter notes: G4, A4, B4, C5, B4, A4. The bass line features a triplet of eighth notes (F3, E3, D3), followed by quarter notes (C3, B2), and eighth notes (A2, G2). Measure 36 continues the melody with quarter notes: G4, A4, B4, C5, B4, A4. The bass line features a triplet of eighth notes (F3, E3, D3), followed by quarter notes (C3, B2), and eighth notes (A2, G2).

# classical-guitar-sheet-music.com

35,979 pages of free sheet music for classical guitar, including 5,893 pages of tablature. The sheet music and tablature are downloadable in PDF format, allowing for easy reading and printing. The site does not offer a paid version of these works, making it a valuable resource for students, teachers, and amateur musicians. The pieces cover various levels of difficulty, providing a suitable selection for both beginners and advanced guitarists.

## 30,086 PAGES OF SHEET MUSIC

Grades 1 to 4, Classical guitar sheet music for Beginner 954 pages

Grades 5 to 8, Intermediate Classical Guitar Sheet Music 706 pages

Grade 9 to 12, Advanced Classical Guitar Sheet Music 620 pages

Classical guitar methods 7,201 pages

Renaissance music for classical guitar 220 pages  
Luys Milán Arrangements for guitar 40 pages  
Luys de Narváez Arrangements for guitar 14 pages  
Alonso Mudarra Complete Guitar Works 28 pages  
Guillaume Morlaye Complete Guitar Works 244 pages  
Adrian Le Roy Guitar Works 68 pages  
John Dowland Arrangements for guitar 30 pages

Baroque music for classical guitar 260 pages  
Gaspar Sanz Guitar Works 118 pages  
Johann Pachelbel Arrangement for guitar 3 pages  
Jan Antonín Losy Guitar Works 118 pages  
Robert de Visée Guitar Works 164 pages  
François Campion Guitar Works 7 pages  
François Couperin Arrangement for guitar 10 pages  
Jean-Philippe Rameau Arrangements for guitar 32 pages  
Domenico Scarlatti Arrangements for guitar 56 pages  
Johann Sebastian Bach Lute Suites and Arrangements for guitar 448 pages  
Georg Friedrich Haendel Arrangements for guitar 21 pages  
Silvius Leopold Weiss Arrangements for guitar 535 pages

Classical masterpieces for classical guitar 536 pages  
Ferdinando Carulli Guitar Works 2117 pages

Wenzeslaus Matiegka Guitar Works 194 pages  
Joseph Küffner Guitar Works 774 pages  
Fernando Sor Complete Guitar Works 1260 pages  
Mauro Giuliani Complete Guitar Works 1739 pages  
Anton Diabelli Guitar Works 381 pages  
Niccolò Paganini Guitar Works 138 pages  
Dionisio Aguado Guitar Works 512 pages  
Matteo Carcassi Complete Guitar Works 776 pages  
Johann Kaspar Mertz Guitar Works 1069 pages  
Napoléon Coste Complete Guitar Works 447 pages  
Giulio Regondi Guitar Works 72 pages  
19th century guitarists - Guitar Works 1253 pages

Julián Arcas Guitar Works 202 pages  
José Ferrer y Esteve Guitar Works 328 pages  
Severino Garcia Fortea Guitar Works 43 pages  
Francisco Tárrega Complete Guitar Works 242 pages  
Isaac Albéniz Arrangements for guitar 173 pages  
Luigi Mozani, Guitar Works 81 pages  
Albert John Weidt Complete Guitar Works 88 pages  
Enrique Granados Arrangements for guitar 110 pages  
Ernest Shand Guitar Works 158 pages  
Manuel de Falla Arrangements for guitar 14 pages  
Daniel Fortea Guitar Works 45 pages  
Joaquin Turina Complete Guitar Works 80 pages  
Miguel Llobet Solés Complete Guitar Works 202 pages  
Julio S. Sagreras Guitar Works 860 pages  
João Pernambuco Guitar Works 25 pages  
Agustín Barrios Mangoré Guitar Works 137 pages  
Spanish guitar 1012 pages  
South American guitar 1242 pages

Ñico Rojas Guitar Works 42 pages  
Elisabeth Calvet Guitar Works 92 pages  
Jean-François Delcamp Guitar Works 362 pages  
PDF of women composers of guitar music 353 pages

Christmas Carols for Classical Guitar 18 pages

Duets, trios, quartets for classical guitars 1012 pages

## 5,893 PAGES OF TABLATURE

Tablatures for Classical guitar, by Delcamp 1,935 pages

Tablatures for Renaissance guitar 616 pages

Tablatures for Vihuela 1,710 pages

Tablatures for Baroque guitar 1,733 pages