

Isaac ALBENIZ

Cataluña

SUITE ESPAGNOLE Opus 47
arranged for guitar by Jean-François Delcamp

Trascritte per chitarra classica
Arrangé pour guitare classique
Transcrita para guitarra clásica

Symboles / Simboli / Symbols / Símbolos

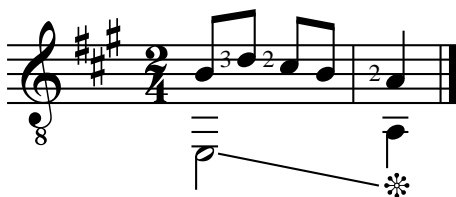
- 1 2 3 4 - Doigts de la main gauche.
- Dita della mano sinistra.
- Fingers of the left hand.
- Dedos de la mano izquierda.

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

- CII CV CIX** - Frette où le premier doigt fait un barré.
CII CV CIX - Tasto che il primo dito preme per fare un barré.
CII CV CIX - Fret where the first finger makes a barré.
CII CV CIX - traste donde debe extenderse el dedo primero para formar una cejilla.

- C VII** ————— - La ligne horizontale indique la durée du barré.
- La linea orizzontale indica la durata del barré.
- The horizontal line indicates the duration of the barré.
- La linea horizontal muestra la duracion de la cejilla.

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



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

Isaac ALBENIZ (1860-1909)

CATALUÑA

Curranda

n°2 de la Suite espagnole opus 47

Adaptation pour guitare de Jean-François Delcamp

Allegro

⑤ = SOL

⑥ = RE

⑤ VII

The score is written for guitar in 8/8 time. It consists of four systems of music. The first system starts with a treble clef and an 8/8 time signature. It begins with a forte (*f*) dynamic and a *C III* chord. The melody features a triplet of eighth notes. The bass line includes a *VII* barre and a triplet of eighth notes. The second system starts at measure 6 and continues with similar rhythmic patterns and chords. The third system starts at measure 11 and includes a *p* dynamic marking. The fourth system starts at measure 16 and concludes with a *p* dynamic. The score includes various musical notations such as chords, triplets, and dynamic markings.

21 **C III** **C III** **C III** **C III**

8 *p*

26

8 *p*

30 **C III** **C VIII** **C III**

8 *f*

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

8 *f*

36 **C V**

8 *f*

39 **C III** **C III** **C I** **C III**

8 *p*

43

p

i p

i p

V III IV I III

47

p sempre i p

p

49

i p

i p

51

i p

i p

i p

II III

54

i p

i p

56

i p

i p

i p

4 5 6

