

# 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

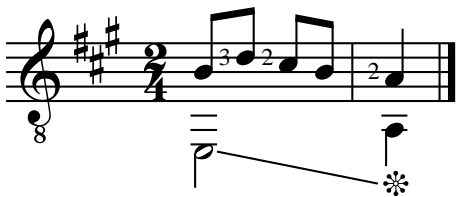
- 1 2 3 4 - Doigts de la main gauche.  
- Dita della mano sinistra.  
- Fingers of the left hand.  
- Dedos de la mano izquierda.

- 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 begins with a treble clef and a key signature of one flat (B-flat). The first system (measures 1-5) starts with a forte (*f*) dynamic and includes a triplet of eighth notes. A fingering diagram shows the 5th finger on the 7th fret. The second system (measures 6-10) continues with a piano (*p*) dynamic and features several triplets. The third system (measures 11-15) also includes triplets and a piano (*p*) dynamic. The fourth system (measures 16-20) concludes with a piano (*p*) dynamic and more triplet patterns. Chord diagrams are provided for various chords, including C III and C I. The score uses various musical notations such as slurs, accents, and dynamic markings to guide the performer.

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 IV** **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

