

Isaac ALBENIZ



SUITE ESPAGNOLE Opus 47

Jean-François DELCAMP

09/07/2024
www.delcamp.net

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Jean-François DELCAMP

Isaac ALBENIZ

(1860-1909)

SUITE ESPAGNOLE

- 1 - Granada
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Isaac ALBENIZ (1860-1909)

GRANADA

Serenata

n°1 de la Suite espagnole opus 47

Adaptation pour guitare de Jean-François Delcamp

1 *p* *m a* *p* *a m*

cantabile

6 *C VII*

12 *C VII*

17 *p m a p* *C VII* *pp*

22 *C VII* *p*

28

C IX

C II

XII

XII

mf

p

35

p

rit.

p

42

dolce legato

49

marcato

C VII

53

pp

59

cantando

poco rubato

C I

65 **C III**

71 **C III**

76 **C III**

83 **C II** *a tempo*

90 **C II**

94 **C VII**

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 consists of four systems of music. The first system starts with a treble clef and an 8/8 time signature. It features a melodic line with a triplet of eighth notes and a bass line with chords and fingerings. The second system continues the melodic line with triplets and includes a change to a C I chord. The third system has a double bar line and continues with triplets and a C III chord. The fourth system starts at measure 16 and includes a change to a C I chord. The score includes dynamic markings such as *f* and *p*, and various fingering numbers for both hands.

21

C III C III C III C III

p

26

p

30

C III C VIII C III

② ④ ③

f

33

C II C III C VIII C III

④ ③ ④

f

36

C V

③

f

39

C III C IV C I C III

p

43

p

V

C III C IV C III C I C III

47

p sempre i p

49

i p

i p

51

C II C III

i p

i p

54

i p

i p

56

i p

4 5 6

0

Isaac ALBENIZ (1860-1909)

SEVILLA

Sevillanas

n°3 de la Suite espagnole opus 47

Adaptation pour guitare de Jean-François Delcamp

⑤ = SOL
⑥ = RE

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

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of three systems of music. The first system (measures 1-3) is marked **Allegretto** and *p*. It features a rhythmic pattern of eighth notes with triplets and slurs. The second system (measures 4-6) is marked *poco rit.* and *p espr.*. It includes a triplet of eighth notes and a slur over a group of notes. The third system (measures 7-9) is marked *a tempo* and *p espr.*. It continues the rhythmic pattern with triplets and slurs. Fingerings are indicated by numbers 1-4. Circled numbers 3, 4, and 6 indicate specific notes. Chord diagrams for C VII are shown above the staff. Dynamic markings include *p*, *pp*, and *mf*.

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

f

13 **C III**

p

16 *legato* **C VII**

19 **C VII** (3) (2)

dim. sempre

22

p i p i p i p i p i

25 **C VIII**

f

28 **C VIII**

p

C III

f

31 **C II**

pp subito

C II

C II

34 **C VII**

f

C II

C II

38 **C VII**

f

C VII

C VII

riten.

p

41 *a tempo*

pp stacc.

44 **C II**

f

C VII

C II

C VII

C II

meno f

47 **C II** *f*

50 **C VII** **C VII** *menof* *poco rit.* *p dolce* *a tempo*

53 **C VII** *pp*

56 *f* **C VII** *pp*

59 **C III** **C III** *f*

62 **C III** *p subito*

65 *legato sempre* **C VII**

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

71 p i p i p i p i p i

74 *p molto legato sonoro*

78 **C I**

81 **C VIII**

84

87

89

92

p

96

99

102

p molto legato
sonoro

106

p

109

p *p* *cresc.*

C I C V C VIII

112

p *p* *ff*

C IV C III C VI C VII

115

p *poco rit.* *pp dolce*

C VII

118

pp

C VII

121 *mf* *pp*

124 *f*

127 *mf* *p subito*

130 *legato sempre*

133 *cresc. sempre* *p i p*

136 *Arm. oct.* *C V*

Isaac ALBENIZ (1860-1909)

CADIZ

Saeta

n°4 de la Suite espagnole opus 47

Adaptation pour guitare de Jean-François Delcamp

Allegretto, ma non troppo

a m i

p

pp

a tempo cantando

poco rit.

p dolce

cresc.

13 *a tempo*
poco rit. **C II** *poco rit.*

16 *a tempo*
marcato **C IV** **C VII** *p*

19 *a tempo*
rit. **C II** *f*

22

25 *p* *cresc.*

28

[a tempo]

rit. mf cresc. rit.

31

a tempo

p mf rit.

34

CIV CII CI

rit.

37

a tempo

sotto voce pp morendo

40

a tempo

marcato il canto

43 *pp* *mf*

46 *p*

49 *a tempo* *p*

52 *mf* *p*

55 *espressivo* *rit.*

57 *a tempo*

59 *mf*

mf

61 *a tempo*

p

63 *dolcissimo*

dolcissimo

65 *a tempo*

mf marcato

p ma sonoro

67

mf

mf *sonoro*

C VII C VIII C VII C IV

69

f

rit. molto

71

a tempo

mf

rit. molto

73

f

f

76

pp

rit. perpendosi

pp

C II C V C II

10

③

⑥

13

③ ④

16

i m i m i m

p *p* *mf*

③ ④ ③

18

p *cresc. poco a poco*

20

22

24 **C VII**

f

26 **C VII** **C VII**

28 **C VII**

m i

30 **C VII** **C VII**

32 **C VII**

ff (4)

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

36

38

40

sempre **ff**

42

C V **C VII**

44

C V **C VII** **f**

46

dim. poco a poco

Isaac ALBENIZ (1860-1909)

ARAGON

Fantasia

n°6 de la Suite espagnole opus 47

Adaptation pour guitare de Jean-François Delcamp

Allegro

The musical score is written for guitar and consists of six systems of music. Each system includes a treble clef staff with a 3/8 time signature and a bass clef staff. The music is characterized by intricate rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *p* (piano) to *ff* (fortissimo). Articulations such as accents and slurs are used throughout. Fingerings are indicated by numbers 1-4. Chord diagrams are provided for some sections, labeled C I, C II, and C V. The score includes measure numbers 7, 13, 18, and 23. The overall mood is energetic and rhythmic, typical of the 'Allegro' tempo.

27

pp

31

p

35

piu f

cresc.

40

ff

ben marcato

46

sempre piu ff

52

marcato

f

58 **C X** **C X**

ff

64 **C VIII** **C VIII**

68 **C III** **C III**

72 **C I** **Tempo I** **C X**

77 **C III** **C III**

dim. *dim. sempre*

82 **COPLA** ②

dim. e rit. molto *ben cantato*

87 *pp* *vivo* *ben cantato*

92 *pp* *cantato* *vivo* *rit. molto* *pp*

98 *mf* *cantato* *vivo* *cantato*

103 *pp* *vivo* *ben cantato* *mf*

108 *pp* *cantato* *vivo* *mf*

113 *sotto voce* *cresc.*

119

ben marcato
f

124

f
ff
dim.

127

legato
sotto voce

132

cres.
cres.
ff

138

ff
sf
dim.

143

f
p dolce

148

C III C II C V

153

p *cresc.*

C II C II

158

cresc. *f* *subito pp* los accordes

C I C VIII

163

168

cantato

173

cresc.

C II

209 **C I** **C III**
sempre ff

214 **C X** **C III**

220 **C III**
subito pp *cresc.* *arm. octavados*

225 **C I**
cresc. *ff* *fff*

230 **C I** **C XIII** (2)
con brio *sempre ff*

234 **C I** **C X**
ff *fff*

Isaac ALBENIZ (1860-1909)

CASTILLA

Seguidillas

n°7 de la Suite espagnole opus 47

Adaptation pour guitare de Jean-François Delcamp

Allegro

The musical score is written for guitar in 3/4 time, featuring a key signature of three sharps (F#, C#, G#). It consists of four staves of music, each with a measure number (1, 4, 7, 10) at the beginning. The first staff starts with a forte (*f*) dynamic and includes a bracketed section labeled 'C IV'. The second staff includes brackets for 'C IX' and 'C VI', with a piano (*p*) dynamic marking. The third staff includes brackets for 'C VI4/6' and 'C VI', also with a piano (*p*) dynamic marking. The fourth staff includes a bracket for 'C VI4/6'. The music features a variety of chords, including triads and dyads, and is characterized by intricate fingerings (1-4) and articulation marks (accents and slurs). The piece concludes with a final chord in the fourth staff.

13 **C II** **C II** **C XIV**

ff *mf*

16 **C IV** **C VIII** **C VI**

p

19 **C VI4/6**

p

22

p

25 **C II** **C II** **C XIV**

ff

28 **C I** **C IV**

p *rit.*

a tempo

♩ I

31

Musical staff 31: Treble clef, key signature of three sharps (F#, C#, G#), 8/8 time signature. The staff contains a series of chords and eighth notes. Fingerings are indicated by numbers 2, 3, 4. A dynamic marking *p* is present. A fermata is placed over the final chord of the staff.

34

Musical staff 34: Treble clef, key signature of three sharps, 8/8 time signature. The staff contains a series of chords and eighth notes. Fingerings are indicated by numbers 2, 3, 4. A dynamic marking *p* is present. A fermata is placed over the final chord of the staff.

37

Musical staff 37: Treble clef, key signature of three sharps, 8/8 time signature. The staff contains a series of chords and eighth notes. Fingerings are indicated by numbers 2, 3, 4. A dynamic marking *p* is present. A fermata is placed over the final chord of the staff.

40

Musical staff 40: Treble clef, key signature of three sharps, 8/8 time signature. The staff contains a series of chords and eighth notes. Fingerings are indicated by numbers 1, 2, 3, 4. A dynamic marking *p con anima* is present. A fermata is placed over the final chord of the staff.

43

Musical staff 43: Treble clef, key signature of three sharps, 8/8 time signature. The staff contains a series of chords and eighth notes. Fingerings are indicated by numbers 2, 3, 4. A dynamic marking *p* is present. A fermata is placed over the final chord of the staff. Chord symbols C VI, C IX, ♩ VI, and C VI4/6 are written above the staff.

46

Musical staff 46: Treble clef, key signature of three sharps, 8/8 time signature. The staff contains a series of chords and eighth notes. Fingerings are indicated by numbers 2, 3, 4. A dynamic marking *p* is present. A fermata is placed over the final chord of the staff.

49

52

C II C II C XIV

55

C II C I C II C II

58

C III C III C II C II

61

f

64

C I

rit. molto

f

67 **C I** **C II** **C IX** **C IX**

ff

70

p

73

pp

76 **C III**

p

79 **C II** **C III**

p

82

f

103

C II C II

106

C II C II C II C II

ff

109

C VI C IX

ff *p* *f*

112

C VI C IX C VI

p *f* *p*

115

V IV III C IV

f *p*

118

C VI C IX C VI

f *p*

Isaac ALBENIZ (1860-1909)

CUBA

Nocturno

n°8 de la Suite espagnole opus 47

Adaptation pour guitare de Jean-François Delcamp

Allegretto

p legato

p espr.

C II

C VII

C II

C II

C II

69 *dim.* *p* *tenuto*

73 *mf*

77 *p cantabile*

81 *poco rit.* *pp*

86 *poco stretto* *rit. molto*

91 *pp* *poco cresc.* *D.C. al Coda*

Coda *CIX*

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