

Various Artists  
Classique, Jazz & Latin Songs



## CONTENTS

- A La Découverte De Santiago De Murcia \* Cristina Azuma  
Andante - Version Classique \* Victorine Martin & Doudou Cuillerier  
Andante - Version Swing \* Victorine Martin & Doudou Cuillerier  
Andante De La Sonate N° 2 {BWV 1003} \* Valérie Duchâteau  
Asturias \* Valérie Duchâteau  
Carinhoso \* Roland Dyens  
Concerto En Ré Majeur - iier Mouvement \* Valérie Duchâteau & Antoine Tatich  
Concerto En Ré Majeur - 2ième Mouvement \* Valérie Duchâteau & Antoine Tatich  
Concerto En Ré Majeur - Allegro 3ième Mouvement \* Valérie Duchâteau & Antoine Tatich  
Danse N° 5 \* Emmanuel Rossfelder  
El Adios \* Agnès Aly  
El Mouton Negro \* Renato Velasco  
Endeche - Version Classique \* Marylise Florid  
Endeche - Version Jazz \* Sylvain Luc  
Estudio Capricho - Version Classique \* Marylise Florid  
Estudio Capricho - Version Jazz \* Sylvain Luc  
Etude N° 10, Allegretto En Ré Majeur \* Valérie Duchâteau & Antoine Tatich  
Etude N° 17 Opus 35 - Version Classique \* Marylise Florid  
Etude N° 17 Opus 35 - Version Jazz \* Sylvain Luc  
Exercice N° 14 \* Marylise Florid  
Fantaisie En Do Mineur - Version Classique \* Marylise Florid  
Fantaisie En Do Mineur - Version Jazz \* Sylvain Luc  
Fantaisie Sur La Traviata \* Jérémie Jouve  
La Danse Macabre - Version Swing \* Victorine Martin & Doudou Cuillerier  
La Guitare Et Le Maracatu \* Renato Velasco  
La Guitare Uruguayanenne \* Omar Espinosa  
La Musique 'Gaucha' Brésilienne \* Renato Velasco & Dada Viana  
La Viola Caipira Et La Toada \* Renato Velasco  
L'Arlésienne - Version Classique \* Victorine Martin & Doudou Cuillerier  
L'Arlésienne - Version Swing \* Victorine Martin & Doudou Cuillerier  
Le 'Gato' Rythme Argentin \* Gisela Melo & Hector 'Tachi' Gomez  
Le Pasillo Equatorien \* Willan Farinango  
Le Rossiniane, Part 5, Extrait De L'Introduction \* Marylise Florid  
Les Rasgueados \* Rafael Andia  
Mouvement Perpétuel \* Christophe Lartilleux  
Nocturne \* Arnaud Dumond  
Oremus - Version Classique \* Marylise Florid  
Oremus - Version Jazz \* Sylvain Luc  
Por Cielos Lejanos \* Rudi Flores  
Prélude BWV 988 \* California Guitar Trio  
Prélude De La Suite Pour Violoncelle N° 3 \* Valérie Duchâteau  
Prélude En Ré Majeur \* Valérie Duchâteau  
Prélude En Ré Mineur \* Valérie Duchâteau  
Prélude, Fugue Et Allegro BWV998 En Mib Majeur \* Olivier Chassain  
Recuerdos De L'Alhambra \* Valérie Duchâteau  
Sakura Sakura \* Shin-Ichi Fukuda  
Sarabande - Version Classique \* Victorine Martin & Doudou Cuillerier  
Sarabande - Version Swing \* Victorine Martin & Doudou Cuillerier  
Thème Populaire Brésilien \* Valérie Duchâteau & Antoine Tatich  
Valse N° 17 En La Mineur \* Valérie Duchâteau & Antoine Tatich  
Valse Populaire Vénézuélienne {iiere Partie} \* Valérie Duchâteau & Antoine Tatich  
Valse Populaire Vénézuélienne {2ième Partie} \* Valérie Duchâteau & Antoine Tatich

# *A la découverte de Santiago de Murcia*

$\text{♩.} = 72$

Chords: D, G, A, D

Fretboard notes:

T 3 5 8 5 7 5	D 2 3 0	G 2 0 2 3 2	A 5 8 5 7 5
A 4 0	0 2	0	0
B	1	1	1

Chords: D, G, A, D

Fretboard notes:

T 10 7 8 10	G 7 8 10	A 0	D 2 0 2 3 2
A	10:7 8:7	0	0
B	1	1	1

Chords: D, D, Em, A

Fretboard notes:

T 3 2 3 0 3	D 2 0 2 3 2	Em 3 0 2 2	A 5 5 3 5 3
A 0	0	4	0
B	1	1	1

13

T 0 - 3 0 2 3  
A 0 2  
B

17

T 0 - 3 0 2 3  
A 0 2  
B

21

T 2 - 0 2 3 0  
A 0 2  
B

25

T 2 - 0 2 3 0  
A 0 2  
B

# *Andante - Version classique*

Ferdinando Carulli

Guitare 1

A

T 2-0-1-3 | 0-0-1-1 | 0-0 | 3-1-0-2 | 0-0-3-3 | 1-1-2-0-1-3

A | | | | | |

B | | | | | |

5

B

Dm 0-0-1-1 | Am 0-0-1-0 | F7 3-1-0 | E7 3-1-0 | Am 4-0-4-0 | E7 0-0-3-3

T | | | | | |

A | | | | | |

B | | | | | |

10

Am 0-0 | Dm 1-0 | F79b/Eb 3-1 | E7 1-0 | Am 4-0-4-0

T 1-1-4-4 | | | | | |

A | | | | | |

B | | | | | |

15

A

Dm 1-0 | F79b/Eb 3-1 | E7 0 | Am 0-0-1-1 | Dm 0-0 | Am 3-1-0-2 | E7 0-0-3-3

T | | | | | |

A | | | | | |

B | | | | | |

20

Am 1-1-2-0-1-3 | Dm 0-0-1-1 | Am 0-0-1-0 | F7 3-1-0 | E7 3-1-0 | Am 2-1-2-2-2-2

T | | | | | |

A | | | | | |

B | | | | | |

# *Andante - Version classique*

Ferdinando Carulli

Guitare 2

1

A

Am Dm Am E7 Am Dm

T 0 1 0 0 0 0 0 1  
A 2 2 2 2 2 2 2 0  
B 0 0 0 0 0 0 0 1

6

B

Am F7 E7 Am E7 Am Dm F7 9 b/E♭ E7

T 0 0 1 2 0 1 3 1  
A 2 2 1 2 2 2 1 0  
B 0 0 1 0 0 0 1 0

13

A

Am Dm F7 9 b/E♭ E7 Am Dm Am E7

T 0 0 1 2 0 1 3 1  
A 2 2 1 2 2 2 1 0  
B 0 0 1 0 0 0 1 0

20

Am Dm Am F7 E7 Am

T 0 0 1 3 0 0 1 0  
A 2 2 2 2 0 0 2 0  
B 0 0 0 0 1 0 0 1

# *Andante - Version swing*

Ferdinando Carulli

Guitare 1

A

Chords: Am6, Dm, Am6, E7

Fingerings (T-A-B):  
 Am6: T 2-0-1-3  
 Dm: T 0-0-1-1-0  
 Am6: T 0-0-1-0  
 E7: T 0-0-3-3-1

28

Chords: Am6, Dm, Am6, F7, E7, Am6

Fingerings (T-A-B):  
 Am6: T 1-2-0-1-3  
 Dm: T 0-0-1-5-0  
 Am6: T 0-1-1-0  
 F7: T 3-1-0  
 E7: T 3-1-0  
 Am6: T 5-4-4-0-0

B

33

Chords: E7, Am6, Dm, F79b/Eb, E7

Fingerings (T-A-B):  
 E7: T 0-0-3-3-1  
 Am6: T 0-1-1-0-0  
 Dm: T 3-3-1-1  
 F79b/Eb: T 1-0-0-4-0  
 E7: T 0-0-3-3-1

A

38

Chords: Am6, Dm, F79b/Eb, E7, Am6, Dm, Am6

Fingerings (T-A-B):  
 Am6: T 4-0-4-0  
 Dm: T 1-0-3-1  
 F79b/Eb: T 0-0-2-2-0-1-3  
 E7: T 0-0-1-1-0  
 Am6: T 3-1-0-2

43

Chords: E7, Am6, Dm, Am6, F7, E7, Am6

Fingerings (T-A-B):  
 E7: T 0-0-3-1  
 Am6: T 1-2-0-1-3  
 Dm: T 0-1-0  
 Am6: T 1-0-3-1  
 F7: T 3-0-4  
 E7: T 0-1-2-3-4  
 Am6: T 5-2-

*Andante - Version swing*  
Ferdinando Carulli

Guitare 2

The sheet music consists of five horizontal staves, each representing a string of a six-string guitar. The top staff is the treble clef (G-clef) staff. Below it are three middle staves (A, D, G) and a bass staff (B). Chords are indicated by Roman numerals (e.g., A, D, E7) and lowercase letters (e.g., m6, 7). Fingerings are shown as numbers above or below the strings. Measure numbers 29, 34, and 39 are marked at the beginning of their respective sections. Boxed labels 'A' and 'B' are placed above certain measures to group them.

**Measure 29:**

- T**: A m6 | D m | A m6 | E7 | A m6
- A**: 5 5 6 6 | 5 5 7 7 | 5 5 5 5 | 7 7 5 5 | 5 5 5 5
- B**: 5 5 1 | 5 5 5 5 | 5 5 5 5 | 7 7 7 7 | 5 5 5 5

**Measure 34:**

- A**: A m6 | D m | F7 9 b/E<sup>b</sup> | E7 | A m6
- T**: 5 5 5 5 | 7 7 5 5 | 7 7 5 5 | 7 7 5 5 | 5 5 5 5
- A**: 4 4 4 4 | 7 7 4 4 | 6 6 6 6 | 7 7 6 6 | 4 4 4 4
- B**: 5 5 5 5 | 5 5 5 5 | 7 7 6 6 | 7 7 7 7 | 5 5 5 5

**Measure 39:**

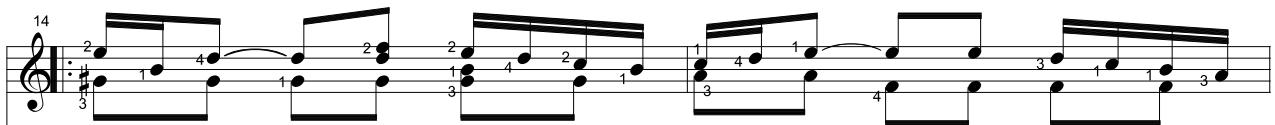
- D**: D m | F7 9 b/E<sup>b</sup> | E7 | A m6 | D m | A m6 | E7
- T**: 6 6 7 7 | 5 5 7 7 | 6 6 6 6 | 5 5 6 6 | 5 5 6 6 | 5 5 5 5 | 5 5 5 5
- A**: 7 7 5 5 | 7 7 5 5 | 6 6 6 6 | 4 4 7 7 | 4 4 5 5 | 6 6 6 6 | 7 7 7 7
- B**: 5 5 6 6 | 7 7 6 6 | 7 7 7 7 | 5 5 5 5 | 5 5 5 5 | 7 7 7 7 | 7 7 7 7

**Measure 44:**

- A**: A m6 | D m | A m6 | F7 | E7 | A m6
- T**: 5 5 5 5 | 5 5 6 6 | 5 5 5 5 | 6 6 5 5 | 8 8 7 7 | 5 5 5 5
- A**: 4 4 4 4 | 4 4 7 7 | 4 4 4 4 | 7 7 6 6 | 8 8 7 7 | 4 4 5 5
- B**: 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 7 7 6 6 | 8 8 7 7 | 5 5 5 5 | 5 5 5 5

*Andante de la sonate N°2 BWV 1003*  
Jean-Sébastien Bach

1



VII - - - I

16

T 10 7 9 7 7 9 9 7 9 10 10 10 10 8 5 0 4 0 5 7 8 4 8 7 5 3 5 2

A 9 9 7 7 10 10 10 10 7 5 4 4 4 4 4 4 4 4 4 4 4

B 7 7

19

T 3 0 0 5 7 5 10 8 10 7 7 0 5 6 6 6 5 8 8 6 8 5

A 4 2 4 5 7 9 9 9 9 7 5 6 8 7 5 7 6 6 7 7 7 7 7 7

B 2

22

T 5 6 3 5 1 3 5 0 1 5 3 5 4 5 5 4 5 4 2 0 3 2

A 7 0 0 0 2 0 2 2 4 4 4 5 4 5 5 4 5 4 2 0 3 2

B 2

25

T 4 3 5 4 5 4 3 2 1 0 1 2 3 5 3 1 0 1 3 1 0 1 0 2 0 2 0

A 3 0 0 0 2 0 2 2 4 4 4 5 4 5 5 4 5 4 2 0 3 2

B 4 2

27

1

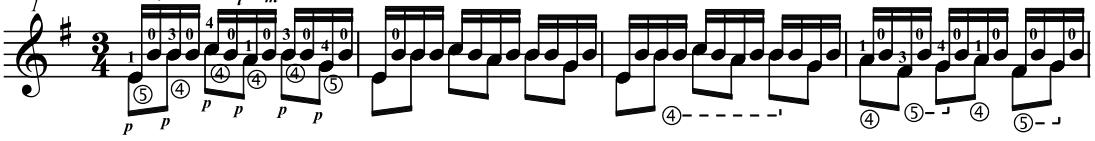
T 1 0 1 3 0 0 3 5 3 5 4 1 1 1 1 1 1

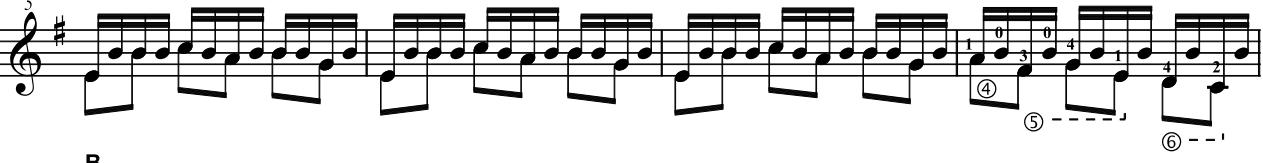
A 2 3 2 2 2 4 0 4 3 5 5 5 5 5 5 5 2 3

B 3 3 3 3 3 3 3 3 3 3

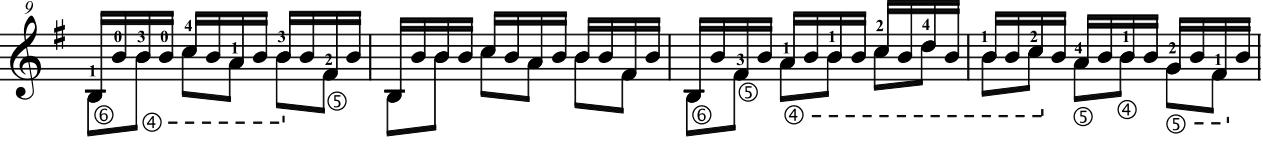
*Asturias* Isaac Albéniz  
Isaac Albeniz

**E<sup>m</sup>**

1      

5      

**B**

9      

13     

**E<sup>m</sup>**

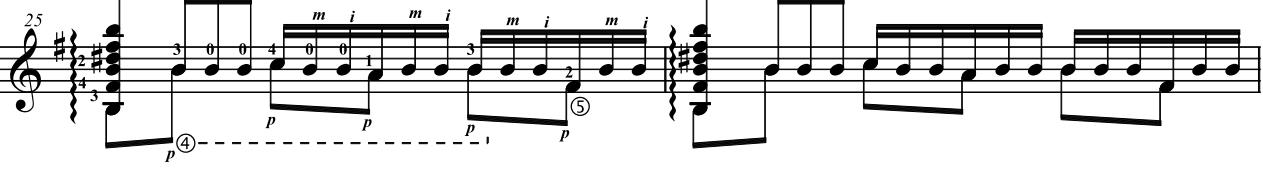
17     

19     

21     

23     

**VII**

25     

VII  
 27

VII  
 29

VII  
 31

E m 4  
 33

35

VIII - i m  
 C7  
 37

VIII  
 39

VII  
 B  
 41

VII  
 B  
 43

VII  
 B  
 45

**E m** 47
 
  
**B** 49
 
**E m**
  
**VII** 52
 
**B** *i m i m*
**C** *i m i m*
  
**VII** 55
 
**B** *i m i m*
**C** *i m i m*
**VII** *i m i m*
  
*Pizzicato*
  
**Harm. 19**
  
**rallentando**
  
**B** 62
 
**Harm. 8°**
  
**pp**
  
**G** *Harm. 8°*
  
**B** *Harm. 8°*
  
**C 7(5) B**
  
**1/2 IV**
  
**F#7dim**
  
**G**
  
**F#7**
  
**B7**
  
**E m**
  
**D**
  
**F#7(5)**
  
**G**
  
**F#7dim**
  
**G**
  
**F#7**
  
**B7**
  
**E m**
  
**D**
  
**F#7(5)**
  
**B**
  
**A m**
  
**B**
  
**A m**
  
**B**
  
**A m**
  
**B**
  
**Dm7**
  
**E**
  
**Dm7**
  
**E**
  
**93**

Am Em/G B7 Em B Em CM7 G/B D7/A G D(♯)/F♯ G  
 100

D7/A > C7 V - B C  
 104

B C B VII G  
 109

D C7  
 113

B II Harm. 8° C7(♭5) B Harm. 8°  
 116

♀ B C G Am V Em F I  
 123

Am/B B Em  
 129

*Pizzicato*

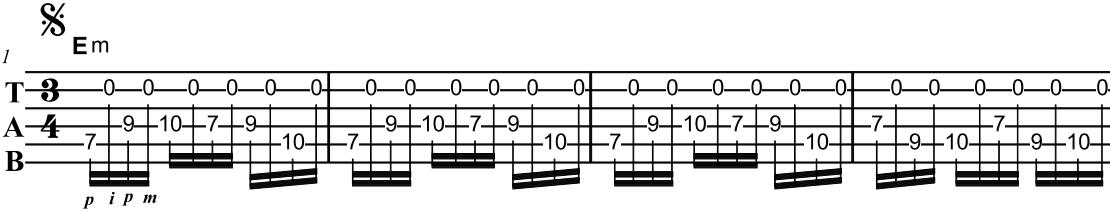
C7  
 134

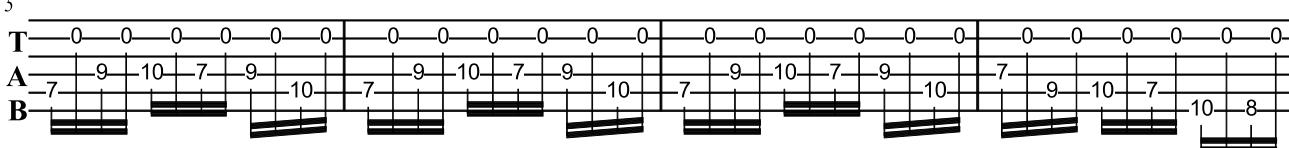
*rallentando*

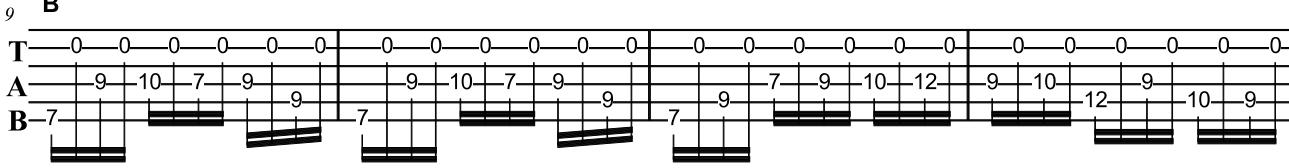
Em Harm. 12  
 pp

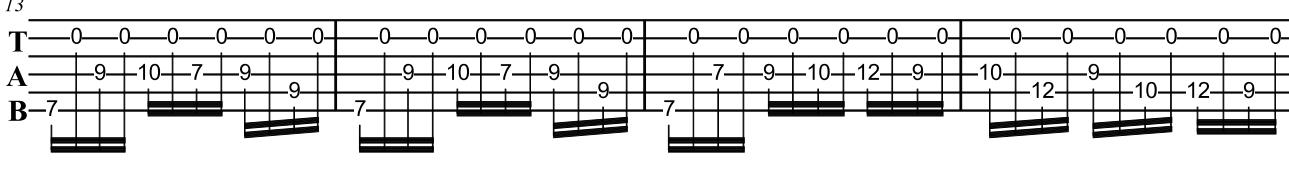
# Asturias

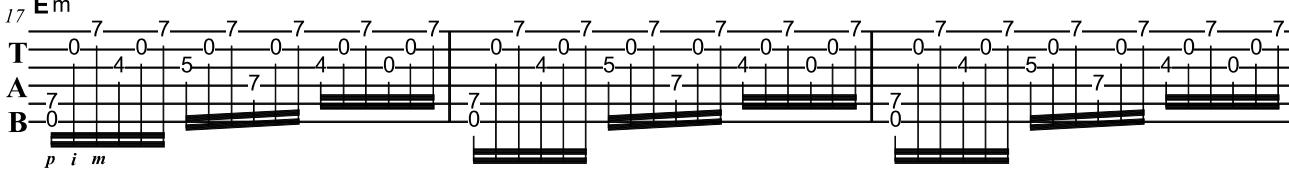
Isaac Albéniz

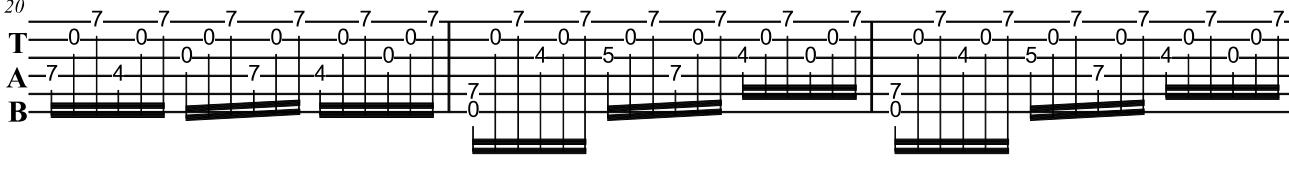
1 

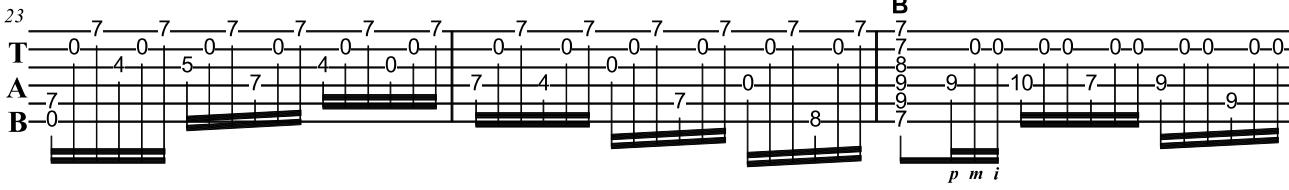
5 

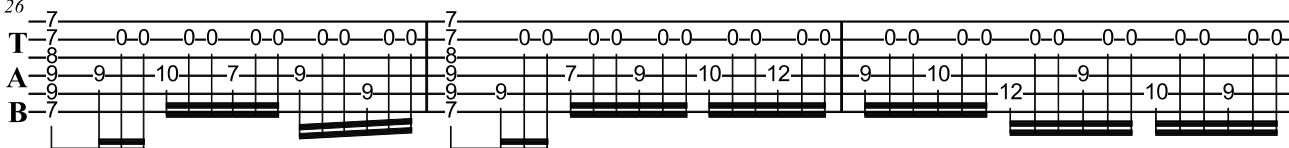
9 

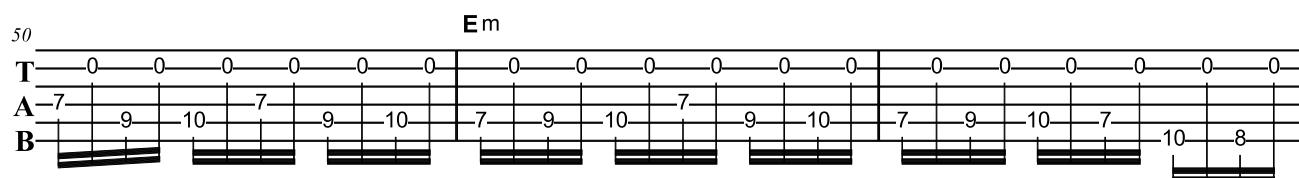
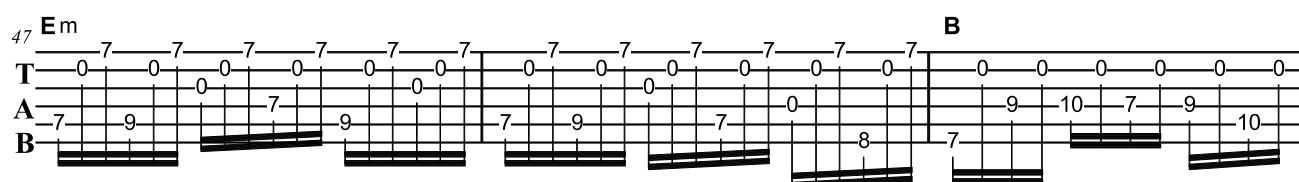
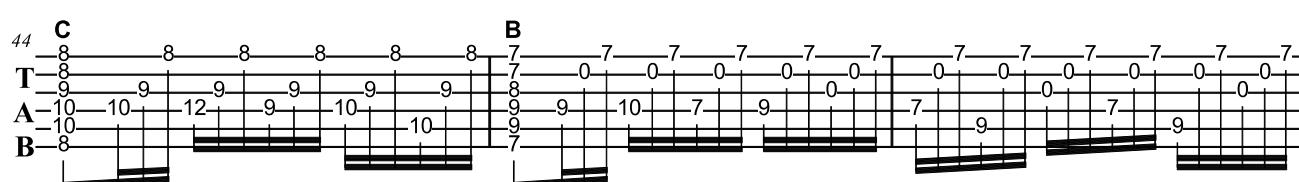
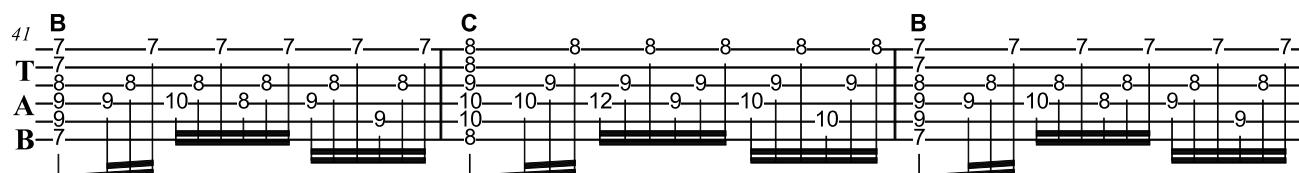
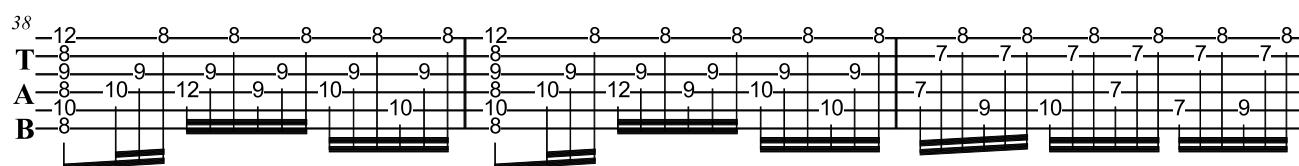
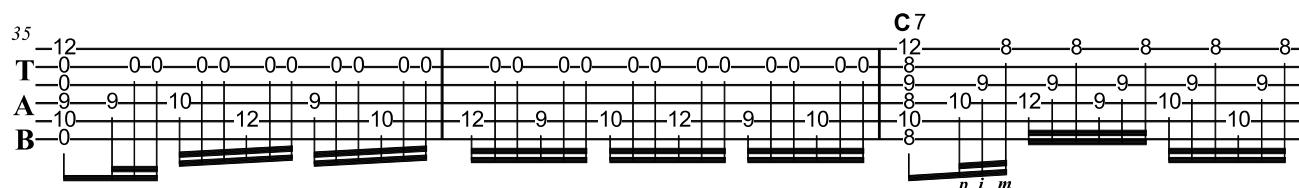
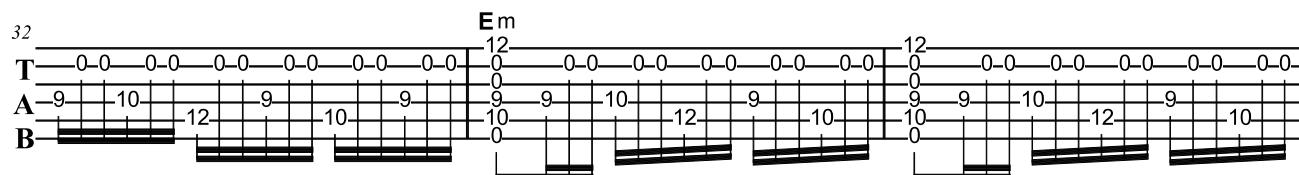
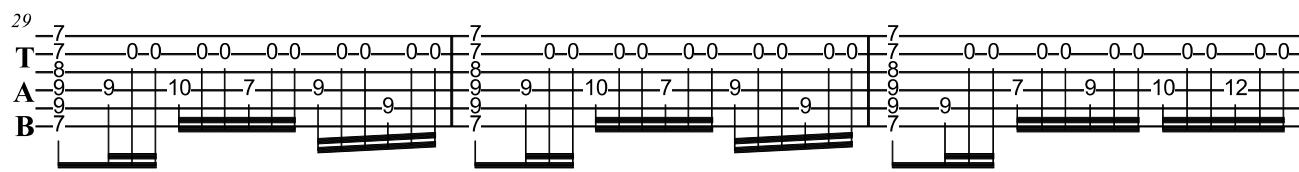
13 

17 Em 

20 

23 

26 



53 **B**

T 8 7 8 7 8 7 8 7 8 7  
A 9 10 8 9 10 8 9 10 8 9  
B 7 8 8 8 8 8 8 8 8 8

*p i m*

56 **C**

T 8 0 8 0 8 0 8 0 8 0  
A 0 7 8 9 10 8 9 10 8 9  
B 8 7 8 9 10 8 9 10 8 9

59 *Pizz...*

T 8 7 12 12 11 11-14 19  
A 6 9 13 13 12 12  
B 7 7 7

**B**

T 0 0 0 0 0 0 0 0 0 0  
A 4 4 4 4 4 4 4 4 4 4  
B 6 6 6 6 6 6 6 6 6 6

66

T 2 7 5 7 10 7-8-7-5 7  
A 4 9 7 9 12 9-7 9  
B 4 2 1 1 1 1 1 1 1 1

**G**

T 3 7 6 6-3-5-3-2 5 8  
A 0 9 8 8 5 4 2 5  
B 3 1 1 1 1 1 1 1 1 1

73

**B**

T 2 7 4 7 8-7 6-2-3-5-3-2 5 8  
A 4 4 9 10 9 8 4 5 4 2 5 4  
B 4 2 1 1 1 1 1 1 1 1 1

**G**

T 0 7 4 4 4 0 7  
A 3 0 4 4 4 5 7  
B 3 2 2 2 2 5 1

80 **F#7dim**

**G**

T 4 6 4 4 8 0 0 0 0 0 0  
A 4 5 7 5 7 9 8 7 6 7 5  
B 4 1 1 1 1 1 1 1 1 1 1

**F#7**

T 4 4 4 4 4 0 0 0 0 0 0  
A 4 5 6 7 6 7 6 7 6 7 6  
B 4 1 1 1 1 1 1 1 1 1 1

**B7**

T 0 0 0 0 0 0 0 0 0 0 0  
A 0 0 0 0 0 0 0 0 0 0 0  
B 0 0 0 0 0 0 0 0 0 0 0

**Em**

T 0 0 0 0 0 0 0 0 0 0 0  
A 0 0 0 0 0 0 0 0 0 0 0  
B 0 0 0 0 0 0 0 0 0 0 0

**D**

T 0 0 0 0 0 0 0 0 0 0 0  
A 0 0 0 0 0 0 0 0 0 0 0  
B 0 0 0 0 0 0 0 0 0 0 0

**F#7(b5)**

T 0 0 0 0 0 0 0 0 0 0 0  
A 0 0 0 0 0 0 0 0 0 0 0  
B 0 0 0 0 0 0 0 0 0 0 0

87

**B**

T 4 4 4 4 0 4 4 0 4 4 4  
A 4 4 4 4 0 2 3 5 3 2 0 2  
B 4 4 4 4 1 2 3 5 3 2 0 2

**Am**

T 0 0 0 0 0 0 0 0 0 0 0  
A 0 0 0 0 0 0 0 0 0 0 0  
B 0 0 0 0 0 0 0 0 0 0 0

**B**

T 4 4 4 4 4 4 0 4 4 4 4  
A 4 4 4 4 0 2 3 5 3 2 0 2  
B 4 4 4 4 1 2 3 5 3 2 0 2

92 **Am**

T 5 6 5 4 3 2 1 0 5 4 3 2 1 0  
A 7 9 10 12 10 9 7 9 8 4 7 6 2 5 4 1 3 2 3 2 1 0 7 8 5 7 5  
B 8 7 6 5 4 3 2 1 0 8 7 6 5 4 3 2 1 0 8 7 6 5 4 3 2 1 0

**B**

T 5 6 5 4 3 2 1 0 5 4 3 2 1 0  
A 5 4 3 2 1 0 5 4 3 2 1 0 5 4 3 2 1 0 5 4 3 2 1 0 7 8 5 7 5  
B 5 4 3 2 1 0 5 4 3 2 1 0 5 4 3 2 1 0 5 4 3 2 1 0 8 7 6 5 4 3 2 1 0

**Dm7**

T 5 6 5 4 3 2 1 0 5 4 3 2 1 0  
A 5 4 3 2 1 0 5 4 3 2 1 0 5 4 3 2 1 0 5 4 3 2 1 0 7 8 5 7 5  
B 5 4 3 2 1 0 5 4 3 2 1 0 5 4 3 2 1 0 5 4 3 2 1 0 8 7 6 5 4 3 2 1 0

97 E Dm7 E Am Em/G B7 Em B Em

102 CM7 G/B D7/A G D7(#5)/F# G D7/A C7

107 B C B C B

112 G D C7

115 -7- 5-7- 10- 7-8-7-5- 7- B ♫ 7- 5-7- 10- 7-8-7-5- 7- C7(♭5) B §

∅ 123 B C G Am Em F

129 - A m/B B Em Pizz... - - -

- - - 134 C7 Em ♫ - - -

# Carinhoso

*Adapt. Roland Dyens*

*Tempo moderato* ♩ = 47

⑥ = Ré  
⑥ = D

T A B

VII VI VII VI  
mf f pizz. mf ord.

T A B

A piacere II  
p poco

T A B

comodo 3 IV  
mf

T A B

*comodo* 3 A Tpo IX

*allarg. poco*

*più f*

*p i m a m*

*mp fluide*

*mp fluide* *plp*

T 9 9 8 9 12 10 9 7 12 7 5 7 5 10  
A 4 7 4 5 5 6 7 8 9 12 9 7 0 5 6 6 0  
B 4 4 4 5 6 7 4 9 12 9 7 0 5 6 0 0

*espress.* *ord.*

*port.* *i m a m*

*II* *port.*

*mp dolce*

*3*

*soave*

*molto leg.*

*allarg. poco* 3

T 5 0 0 3 4 2 7 2 0 3 0 2 3 2 1 0 0 0 0  
A 5 4 0 0 2 2 0 2 0 2 1 4 2 0 8 9 8 7 5  
B 5 5 0 2 2 3 0 2 2 3 2 3 1 4 2 0 9 8 7 5

A Tpo

*ord.*

*p*

VII

*pp*

*p* *brève*

*A piacere*

*mp*

3

T 3 2 3 0 0 7 2 5 3 2 2 3 4 3 3 2 0 3  
A 0 4 0 0 7 7 7 0 5 4 5 4 5 4 3 3  
B 0 2 0 2 1 0 3 0 0 5 5 5 4 5 4 3

15

*mf*

IV 3

T 2 5 2 2 3 4 3 4 5 4 2 5 0 2 0 5 4 7  
A 4 2 3 4 5 4 0 5 4 0 4 4 4 4 6 7 6 5 4  
B 0 5 0 5 4 0 0 5 4 0 4 4 4 4 6 7 6 5 4

17 *comodo*  
*allarg. quasi pesante* *A Tpo* *IX*  
 VII *port.* *V* *3*  
 9 8 9 12 10 9 7 12 7 5 7 5 10  
 T A B  
 4 4 7 4 5 7 6 7 8 9 12 9 7 0 5 6 6 0  
 4 4 5 4 4 6 7 4 4 9 12 9 7 0 5 6 6 1 0  
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
 19 *allargando*  
 2 0 3 1 4 0 2 0 3 0 2 0 3 2 1 0 0 0 0  
 T A B  
 5 0 3 4 2 7 2 0 3 0 2 0 3 2 1 0 0 0 0  
 5 0 0 2 2 6 2 0 2 2 0 2 1 4 2 0 8 7 5  
 5 5 0 2 6 2 0 2 2 0 2 1 2 0 9 8 7 7  
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
 21 *rit. poco*  
 1 4 3 2 4 1 3 4 2 1 4 0 2 4 3 1 2 1 0  
*p* *ord.* *pp*  
 9 10 9 7 5 7 5 4 2 4 2 0 0 2 4 5 4 2 4  
 T A B  
 3 2 3 5 3 2 2 0 4 2 0 6 7 6 4 2 2 4 2 1 4  
 0 0 5 0 0 0 0 4 0 0 5 0 0 4 0 0 4 0 0  
 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
 II XIV XIV  
 (m.d.)  
 IV III VII  
 > ② > II VII II  
 23 *sffz*  
 2 14 14 7 4 5 7 8 7 0 2 4 5 7 9 7 5 4 2 4 5  
 T A B  
 2 4 4 5 4 2 0 2 0 6 4 3 7 10 7 2 2 9 8 7 2  
 2 4 5 4 2 0 2 0 6 4 3 7 2 2 9 8 7 2 2 9 8 7 2  
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

25

*pp sub.*

*f*

*ppp sub.*

*fff*

*port. con terezza*

*plp*

*ord.*

*allarg. quasi pesante*

*A Tpo calmato*

*V*

*mf*

*molto*

*espress.*

*port.*

*mp*

*pp*

*plp*

*ord.*

*mp*

*pp*

*plp*

*ord.*

*mp*

*rit. molto*

*V*

*A Tpo*

*rit. poco*

*vib. poco*

*plp*

*ord.*

*mp*

*pp*

*dolce*

*ord.*

*mp*

*T*

*A*

*B*

*p*

*rit. poco a poco*

*XII*

*VII*

*XII*

*IX*

*VII*

*rit. poco*

*c*

*pp*

*poco*

*p*

*16*

*\**

*T*

*A*

*B*

# Carinhoso

*Adapt. Roland Dyens*

$\bullet = 47$

**Tempo moderato**

1 D/F# B<sup>7</sup>/F Em E<sup>7</sup> D/F# B<sup>7</sup>/F Em E<sup>7(9)</sup>

3 D/F# B<sup>7</sup>/F Em<sup>7</sup> E<sup>7</sup> (A<sup>7</sup>) *pizz.* - - - - - 12

5 A piacere D D(F#5) D6 D(F#5)

7 D D(F#5) D6 D7 F#m F#m(F#5) F#m6 F#m(F#5)

9 F#m F#m(F#5) F#m6 F#7 Bm7(add11) E13 A9 D13

11 G M9 B7(F#5) Em9 E9 E9(F#5) Em7(b5) A7sus4

13 D Em7(b5) D D(F#5) D6 D(F#5)

**17** F#m      F#m(#5)      F#m6      F#7      B m7(add11)      E13      A9      D13

**19** G M9      B7(#5)      Em9      E9      E9(#5)      Em7(b5)      A7sus4

**21** D      Em7(b5)      D      A      F#m      D      C#7

**23** F#m      ◇ 14      ◇ 14      F      A/E      B7      E11

**25** ~ A      Bb7/F      Em7      Eb7sus4      D      ◇ 9      ◇ 10      ◇ 7

**27** C#7sus4      Em7      A7

**29** D      D(F#5)      C#m7(b5)      F#7(b5)      Bm      F#7      Bm7/A      D7

**31** G      B7      Em7      Em7(b5)      D/A      A9

**33** D

**2**      **4**      C      ◇ 12      ◇ 12      ◇ 12      ◇ 12      ◇ 12      ◇ 16      ◇ 16      ◇ 4      ◇ 2      ◇ 0  
etc...

# Concerto en Ré majeur - 1er mouvement

Antonio Vivaldi

Guitare 1

The sheet music for Guitare 1 consists of four staves of musical notation. The first staff uses a treble clef and a common time signature (indicated by '4'). The second staff uses a bass clef and a common time signature. The third staff uses a treble clef and a common time signature. The fourth staff uses a bass clef and a common time signature. The music includes various chords and arpeggiated patterns, with fingerings (e.g., 1, 2, 3, 4) and string names (T, A, B) indicated above the tabs. The music is divided into sections labeled B II, 1/2B II, and B II.

Chords and notes shown in the tabs include:

- Staff 1: D, A/C♯, D, A/C♯, D, A, D, G
- Staff 2: T, A, B
- Staff 3: A/E, A, D, Dm, A, Dm, A, Dm, Cm, C7/B♭
- Staff 4: T, A, B
- Staff 5: F/A, D7, Gm, E7, A, D, A, D, D, D/F♯
- Staff 6: A, A/C♯, D, G, A/C♯, F♯m
- Staff 7: T, A, B

16

1/2B II

solo

B VII - - - - -

B IV - - - - , B VII - - - - ,



# Concerto en Ré majeur - tier mouvement

Antonio Vivaldi

The sheet music consists of five staves of tablature for guitar, with each staff containing a musical staff above it. The staves are numbered 1, 6, 11, 16, and 21 from top to bottom. Each staff includes a fingering chart below the tablature, showing the fret and string for each note. Chord boxes are placed above the staff at various points to indicate harmonic progression. The music is in common time and G major.

**Staff 1:**

- Chords: D, A/C♯, D, A/C♯, D, A, D, G/B, A/E, A.
- Fingering chart (T-A-B-B-E-G):

T	2	2	2	0	0
A	3	3	2	0	0
B	2	2	2	4	0

**Staff 6:**

- Chords: D, Dm, A, Dm, A, Dm, Cm, C7/B♭, F/A, D7, Gm, E7, A.
- Fingering chart (T-A-B-B-E-G):

T	2	1	0	1	1
A	3	2	2	3	2
B	2	2	2	2	0

**Staff 11:**

- Chords: D, A, D, A, D, D/F♯, A/E, A, A/C♯, D, D/F♯, G, A/C♯, F♯m.
- Fingering chart (T-A-B-B-E-G):

T	2	0	2	2	0
A	3	2	2	2	0
B	2	2	2	0	0

**Staff 16:**

- Chords: Bm, A/E, D, E7, A.
- Fingering chart (T-A-B-B-E-G):

T	3	3	2	2	0
A	4	4	2	2	0
B	2	2	1	0	0

**Staff 21:**

- Chords: D, E, A, D, E, A, D, E, A, A, E/G♯, A, E/G♯.
- Fingering chart (T-A-B-B-E-G):

T	2	2	2	3	0
A	2	2	2	2	1
B	0	0	0	0	0



# Concerto en Ré majeur - 2ieme mouvement

*Antonio Vivaldi*

Guitare 1

The sheet music for Guitare 1 consists of four staves of musical notation. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time (4). The first staff starts with a measure labeled 'I'. The second staff starts with a measure labeled '3'. The third staff starts with a measure labeled '5'. The fourth staff starts with a measure labeled '7'. Each staff contains six measures of music. Fingerings are indicated above the notes, and string names (T, A, B) are written below each staff to show the tablature.

Detailed description of the music:

- Staff 1 (Measure 1):** Treble clef, F# key signature, 4/4 time. Fingerings: 1, 1, 2, 4; 1, 1, 4; 1, 4; 2, 4. Chords: D, A, D, A.
- Staff 1 (Measure 2-3):** Fingerings: (3) (2); (3) (2); (3). Chords: T, A, B.
- Staff 1 (Measure 4-5):** Fingerings: (4) (1) (2); (3) (2); (3). Chords: 7, 10-8, 7-10-7, 9-6-7-9, 10-8, 7-10-7, 9-7-9, 7-10.
- Staff 1 (Measure 6):** Fingerings: (2).
- Staff 2 (Measure 1):** Treble clef, F# key signature, 3/4 time. Fingerings: 1, 3, 1, 4; 1, 4. Chords: D, G.
- Staff 2 (Measure 2-3):** Fingerings: (3) (2); (3). Chords: T, A, B.
- Staff 2 (Measure 4-5):** Fingerings: (1) (3) (2) a i m i. Chords: C#m7, F#m.
- Staff 2 (Measure 6):** Fingerings: (1) (2).
- Staff 3 (Measure 1):** Treble clef, F# key signature, 5/4 time. Fingerings: 1, >, 3, 1, >. Chords: Bm7, E.
- Staff 3 (Measure 2-3):** Fingerings: (3) (2); (3). Chords: T, A, B.
- Staff 3 (Measure 4-5):** Fingerings: (3) i m a p, (4) a i m p, a i m p. Chords: A, 5, 0, 5, 0, 0.
- Staff 3 (Measure 6):** Fingerings: (3) i m a p, (4) a i m p, a i m p.
- Staff 4 (Measure 1):** Treble clef, F# key signature, 7/4 time. Fingerings: 4, 3; 3, 1, 0, 3, 2, 0. Chords: E, A.
- Staff 4 (Measure 2-3):** Fingerings: (2) (1) (2); p a i m, p a i m, a i m a. Chords: T, A, B.
- Staff 4 (Measure 4-5):** Fingerings: (3) i m a p, (2) a i m p. Chords: 0, 7, 6, 0, 0, 6, 0, 7, 6, 0, 7.
- Staff 4 (Measure 6):** Fingerings: (3) i m a p, (2) a i m p. Chords: E, A.
- Staff 4 (Measure 7):** Fingerings: (3) i m a p, (2) a i m p. Chords: 0, 5, 6, 0, 4, 5, 6, 0, 7, 6, 0, 7.

9

E<sub>m</sub> F<sub>#</sub> B<sub>m</sub>

T A B

II

B<sub>m</sub> F<sub>#7</sub> B<sub>m</sub> D

T A B

13

A D D G A

T A B

16

D/A A D A D

T A B

# Concerto en Ré majeur - 2<sup>ème</sup> mouvement

Antonio Vivaldi

Guitare 2

Chords shown above the staff:

- Measure 1:
- Measure 2:
- Measure 3:
- Measure 4:
- Measure 5:
- Measure 6:

Fretboard diagrams below the staff:

D	A	D	A	D	G
T • 2 3 3 2 2 2	A • 4 4 2 2 2 2	T 2 3 3 2 2 2	A 4 4 2 2 2 2	T 3 3 2 3 3 3	B 0 0 0 0 0 0
B • 5	0	5	0	3	3

Gtr.

Chords shown above the staff:

- Measure 1:
- Measure 2:
- Measure 3:
- Measure 4:
- Measure 5:

Fretboard diagrams below the staff:

C♯m7	F♯m	B m7	E	A
T 5 4 3 2 2 2	A 2 0 2 4	B 2 0 2 2 2	E 0 0 0 0 0	A 0 2 2 2 2 2
A 4 4 2 4	F♯m 2 2 2 4	B 2 2 2 2 2	E 0 0 0 0 0	A 0 2 2 2 2 2
B 0	0	0	0	0

Gtr.

Chords shown above the staff:

- Measure 7:
- Measure 8:
- Measure 9:
- Measure 10:

Fretboard diagrams below the staff:

E	A	A/C♯	E m	F♯
T 0 0 0 0 0	A 2 2 2 2 2	B 2 2 2 2 2	T 0 0 0 0 0	A 0 0 0 0 0
A 0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	A/C♯ 2 1 2 2 2	E m 0 0 0 0 0
B 0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	E m 0 0 0 0 0	F♯ 2 2 2 2 2
0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	F♯ 3 3 3 3 3	3 3 3 3 3
0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	4 4 4 4 4	4 4 4 4 4
0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	4 4 4 4 4	4 4 4 4 4
0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	2 2 2 2 2	2 2 2 2 2

Gtr.

11

Bm      F#7      Bm      D

T 3 3 3 3 3 3 2 2  
A 4 4 4 4 4 4 3 3  
B 2 2 2 2 2 2 2 2

13

A      D      D      G

T 0 9 5 0 2 5 10  
A 2 9 6 2 3 7 11  
B 0 0 0 0 0 0 0 3

15

A      D/A      A      D

T 3 3 3 3 0 0 0 0  
A 0 0 0 0 2 2 2 2  
B 3 3 0 0 0 0 0 0

*Concerto en Ré majeur - Allegro 3ème mvrt*  
Antonio Vivaldi

Guitare 1

The sheet music for Guitare 1 consists of six staves of musical notation. Staff 1 starts in 12/8 time with a treble clef and two sharps. It features sixteenth-note patterns with fingerings (e.g., 3 1, 4) and dynamic markings (p, m, i). Tablature below shows fingerings like 5-5-5-7-5-5 and 7-7-5-5-7-7. Staff 2 begins in 4/4 time with a treble clef and two sharps. Staff 3 begins in 7/8 time with a treble clef and two sharps. Staff 4 begins in 10/8 time with a treble clef and two sharps. Staff 5 begins in 13/8 time with a treble clef and two sharps. The music includes various dynamics and performance instructions like 'simile'.

18

T A B

21

T A B

24

T A B

27

T A B

31

T A B

# Concerto en Ré majeur - Allegro 3ème mvt

Antonio Vivaldi

Guitare 2

1      9      9

T A B

Gtr.

13

T A B

Gtr.

16

T A B

Gtr.

19

T A B

Gtr.

23

T A B

27

Gtr.

T 2-7 7-7-7-7-7-7  
A 0  
B 1

7-5 8-7-5 5-5-5-5-5-5  
7-5 8-7-3 0 3-3-3-3-3-3  
0-3-2-0 2-2-2-2-2-2  
3-2

31

Gtr.

T 3-2 3-2  
A 4-4-4-4-4-4  
B 4-2 5-4-2

2-0 3-2 0 2-3 3-2 0  
3-3-2 0 2-3 3-2 0  
0-2 2-4-0 4

Option pour la mesure 15

35

Gtr.

T 9-9-9-9-9-9-10-10-10-10-10-10  
A 9-9-9-9-9-9-9-9-9-9-9-9  
B 9-9-9-9-9-9-9-9-9-9-9-9

7-7-7-7-7-7-9-9-9-9-9-9  
7-7-7-7-7-7-9-9-9-9-9-9  
7-7-7-7-7-7-9-9-9-9-9-9  
9-9-9-9-9-9-10-10-10-10-10-10  
9-9-9-9-9-9-9-9-9-9-9-9  
9-9-9-9-9-9-9-9-9-9-9-9

Option pour les mesures 27 à 34

42

Gtr.

T 3-2-2-2-2-2-2  
A 4-4-5-5-2-2  
B 4-4-5-5-2-2

2-0 3-2-0 0-0-0-0-0-0  
2-3-2-0 3-3-3-3-3-3  
0-3-2-0 2-2-2-2-2-2  
2-0 4-4

T 3-2-0-2-2-2-2-2  
A 0-0-4-4  
B 4-4-0-0-0-0-0-0

2-0 3-2-0 0-2-0-2-0-2  
3-3-2-0-2-3-3-2-0-2  
0-2-0-2-0-2-0-2-0-2  
2-0-2-0-2-0-2-0-2-0  
4-5

*Concerto en Ré majeur - Allegro 3ème mvt*  
Antonio Vivaldi

Guitare 2

*I*

12

D A D A D D6 C<sup>#</sup>m7(b5) A/C<sup>#</sup>

T 2 0 2 0 2 0 2 2 0 0 2 2  
A 2 0 2 0 0 0 0 0 0 2 2  
B 1 0 1 0 1 0 1 1 4 4 4 4

5

Bm7 G/B A D/A A D/A A D

T 3 3 0 0 2 2 0 2 2 2 2 2 2  
A 4 4 0 0 2 2 0 0 0 0 0 0  
B 2 2 2 2 0 0 0 0 0 0 0 0

9

G A/C# D A/C# D A/C# D G A F#m

T 0 0 0 0 2 2 0 2 2 2 2 2 2  
A 0 0 0 0 0 0 0 0 0 2 2 2 2  
B 3 3 4 4 1 4 1 4 0 0 2 2 2 2

13

Bm Em A D E7 A E7 A E7 A

T 3 3 0 0 2 2 3 3 4 4 5 5 4 4 5 5  
A 4 4 0 0 2 2 0 0 4 4 6 6 4 4 6 6  
B 2 2 1 1 0 0 1 1 0 0 0 0 0 0 0 0

18

A E A E A Bm F# Bm F# Bm B7/D# Em

T 0° 2° 1° 2° 2° 3° 4° 3° 4° 3° 2° 0° 0°  
A 2° 2° 2° 2° 2° 2° 4° 4° 4° 4° 4° 1° 2°  
B 0° 0° 0° 0° 0° 0° 2° 2° 2° 2° 2° 1° 2°

22

A/C# D G/B A/C# F#7 Bm F#7 Bm D A

T 0° 0° 2° 2° 3° 0° 2° 3° 4° 3° 2° 2° 0°  
A 2° 2° 2° 2° 2° 2° 2° 2° 2° 2° 2° 2° 0°  
B 4° 4° 0° 0° 2° 2° 4° 2° 2° 2° 2° 1° 0°

26

D A D A D/F# G A F#m Bm/D Em A/C#

T 2° 0° 2° 2° 3° 2° 3° 4° 2° 2° 3° 2° 0°  
A 2° 2° 2° 2° 2° 2° 2° 2° 2° 2° 3° 2° 2°  
B 0° 0° 0° 0° 0° 0° 0° 0° 0° 0° 2° 2° 4°

31

D A/C# D A D A D A D

T 2° 2° 0° 0° 3° 2° 3° 2° 3° 2° 3° 2° 0°  
A 2° 2° 2° 2° 2° 2° 2° 2° 2° 2° 2° 2° 0°  
B 0° 0° 4° 4° 0° 0° 0° 0° 0° 0° 0° 0° 0°

# Danza Espanola

Enrique Granados

Andantino quazi Allegretto

B IX

13

Am6 Am G B7 Em B7

T 12-12 9-10 10-12 13-5  
A 9-10 9-9 9-10 0  
B 0-10 0-9 0-9 0

simile

4 0 4  
a a a  
i m i

16

Em B7 Em B7 E

T 0-0 0-0 0-0 2-1 2  
A 0-2 2-2 2-2 2-2  
B 0-0 0-0 0-0 0-0

0 2 4  
1 2

19

simile

T 0-0 0-0 0-0 0-2 4  
A 1-2 1-2 1-2 1-2  
B 0-0 0-0 0-0 0-0

B V  
B III  
B VII

4 4  
3 4  
2 3  
1 2

Am D G F#m7(b5)

B VII

22

B F#m7 B F#m7(b5) B Harm 7

T 7-7 7-8 7-8 7-10 10-11 10-11  
A 9-9 9-9 9-9 11-11 11-11  
B 7-7 7-9 7-9 7-10 10-11 11-11

2 4 2  
1 3 0  
3 1 0  
2 3 1  
1 2 0  
0 1 0

25

Em Harm 7 Harm 7 B7

T 0-0 0-8 0-10 0-0 0-0 2-0 2-1 2  
A 9-9 9-9 7-9 11-10 11-11 0-2 0-0 0-0 2-2  
B 0-0 0-7 0-10 0-0 0-0 0-0 0-0 0-0 0-0

28

E<sub>m</sub> 3 B7 2-0-2  
Em 3 B7 2-0-2  
E 024

T 0 0 0 0 2-2  
A 1-2 1-2 2-2  
B 0 0 2 2 2-2

31

Moderando Andante 4  
Harm 7

B II 4  
F#m 5-2-4

T 0 0 0 0 2-4  
A 1 1 1 1 5-4-2  
B 0 1-2 2 2 7

35

B II 3  
B VI 4  
E 7  
E 6  
A 6  
E 5-4-2  
B IV 3  
E 9-7-9

B7 2  
EM7 9-8-7  
E6 9-2-4-5  
A6 7-6-5-4-3  
E 5-4-3-2-1

40

B II 4  
B IV 3  
B VII 1-4  
B VII 4  
F#m 2  
E 4  
B7 2  
Harm 7  
F#m 7-5-4-2  
E 5-4-3-2-1  
B7 9-7-9  
F#m 7-5-4-2  
E 5-4-3-2-1  
B7 9-7-9  
F#m 7-5-4-2  
E 5-4-3-2-1

45

B II 3  
B IV 0-2-4  
B VII 4  
Harm 7 Octavados  
F#m 7-5-4-2  
E 5-4-3-2-1  
B7 9-7-9  
F#m 7-5-4-2  
E 5-4-3-2-1  
B7 9-7-9  
F#m 7-5-4-2  
E 5-4-3-2-1

50

B II  
F#m  
B7  
E  
B II  
A6  
E

55

B VII  
F#m E B7  
E

60

B II  
B IV  
F#m E  
F#m E B7  
E  
A m6

65

E  
E  
Harm 7

# *El adios*

*Agnes Aly*

1

5

11

17

23

29

# *El Mouton Negro*

**♩ = 90**

1      3fr.      x x

T 2      A 4      B

4-7-5-4      7-6-4      3-2      2-4

7-6-4      3-2      2-1      3-2

6-6-6-5      5-4-4-3      2-3-3-2

5-4-4-3      2-3-3-2

3fr.      x x

D°      C#7/B

2fr.      3fr.      5fr.      6fr.

A M7      C#7(b9/#5)      A7(9)/E      F(5)

T 2      A 4      B

2-5      3-4      4-7      5-7

2-5      3-4      5-7      6-9

0-0      4-7      7-7      8-8

9fr.      4fr.      x

A M7      D°      C#7/B

T 9      A 0      B

9-9-9-10-9-7      10-9-9-7-6-6      4-4-4-7-4-2

9-9-9-10-9-7      10-9-9-7-6-6      6-6-6-5-4-2

0-3      1-3      1-3-0-3

13

2fr.

xxx 4fr.

G<sup>o</sup>

F#7/A#

Em7

A7(13)

T A B

17

2fr.

2fr.

D7(#5)

G7(b5)

T A B

21

2fr.

F#

T A B

25

5fr. 4fr. x o x

Em7

A7

DM7(13) C#m7(b5)

Bm7

T A B

29

**F°(add13)**    **G°**    **B7/F#**    **B7/D#**    **B7**

T 3 1 1 1 2 2 3 3 3 0 0 2 2 0 2 2 0 2 2  
A 0 0 0 2 2 3 3 2 1 1 2 2 1 2 2 0 2 2  
B 1 1 1 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2

33

**E**    **F#/A#**    **6fr.**

T 0 0 7 5 5 4 7 7 5 9 9 7 7 7 7 7 9 7  
A 0 0 5 4 0 6 6 6 6 6 6 6 6 6 6 6 6 6  
B 0 0 5 4 0 6 6 6 6 6 6 6 6 6 6 6 6 6

37

**A**    **C6(b5)**    **E7/D**    **2fr.**    **3fr.**

T 7 5 4 7 5 5 2 4 4 4 3 3 3 3 3 4 2 2 0 2  
A 0 0 3 4 3 0 4 4 0 4 4 0 4 4 0 4 2 2 0 2  
B 0 0 3 4 3 0 4 4 0 4 4 0 4 4 0 4 2 2 0 2

41

**A#m7(b5)**    **D7/A**    **E/G#**    **G°(add9)**    **2fr.**

T 2 1 1 4 2 1 1 0 0 0 1 1 0 5 5 3 3 3 3  
A 1 2 2 1 0 0 0 4 4 4 2 2 0 2 2 3 3 3 3  
B 1 2 2 1 0 0 0 4 4 4 2 2 0 2 2 3 3 3 3

45

F#m7      B9sus4      EM7

T 2 4 5 5 4      A 2      B 2

S

48

F#m7      B9sus4      Am7

T 2 4 5 5 4      A 2      B 2

E

# Endechá - Version classique

Francisco Tárrega

*Andante*

(6) =D

T A B

Dm 10  
10 8 10 9 7 7 5 7 8 5  
Gm6 8 6 5 7 10

T A B

B<sup>b</sup> 8 10 9 7 7 6 8  
A 0 7 0 5 3 0 0  
Gm 8 7 8 7 5 3 0 0

A 5 6 5 3 10 9 10 12 10 13  
Dm 6 5 3 10 9 10 12 10 13  
A 0 5 3 10 9 10 12 8 10 11  
Dm 0 10 12 10 13 12 8 10 11

F 8 10 11 12 10 13 12 8 10 5  
B<sup>b</sup> 8 8 10 11 12 10 13 12 8 5

T A B

C7 5 1 4 3 2 1  
F 3 2 1 0 0 0

D 4 5 1 0 2 0 0  
Gm 2 3 0 0 0 0 0  
B<sup>b</sup>dim 0 0 0 0 0 0 0

Dm 3 2 3 2 3 3 3  
A7 3 2 3 2 3 3 3  
Dm 3 2 3 2 3 3 3  
Gm 3 2 3 2 3 3 3

A 2 1 0 0 0 0 0  
II 2 1 0 0 0 0 0  
A 2 1 0 0 0 0 0  
II 2 1 0 0 0 0 0  
Dm 0 0 0 0 0 0 0

*Endechha - Version jazz*  
Francisco Tárrega

*Larghetto* (♩ = 58)

Intro

Marylise 3  
*mf*

Sylvain (aux doigts)  
**p**  
Pos III  
F6 G6/9/C Gm9  
T A B

céder  
2 laisser résonner  
Gm7/B♭

A tempo

Pos VII  
A7/E Dsus4 D(9) Gm9 E  
T A B

Pos V  
Dsus4 Dm9  
Pos VII  
10

Pos IX  
Pos X  
Pos VIII  
Pos III  
A(2) 8fr.  
Pos VIII  
A(9)/13 Pos V  
A5+ A(9) A(2)  
A(2)/D Dm7  
F△ F6/B♭ Csus4 F△  
T A B

17

Pos I      Pos II      Pos III      Pos VII      simile      C

Rall... 8fr. céder A tempo 12fr. 10fr.

D/F# Gm7      A(2)      laisser résonner      Pos XII      C/Gm Dm      D7      D5+

T 3      A 2      B 2

A 0      B 3

B 0      A 1

13 15 15      13 11      12 11      12 10      13 11      12 10

13 12 12 13 10 10

23

7fr. céder

Gsus4 Gm7      E      F# A      E A6      B6/9/F

T 10 8      A 10 8      B 10 8

A 10 10      E 8 6 3      F# 0 3 4      A 5 2 0

B 10 8      E 7 3 3      F# 0 4 0      A 8 4 0

10 10      A 8 6 3      E 7 3 3      A 5 2 0

10 8      E 7 3 3      F# 0 4 0      A 8 4 0

10 8      E 7 3 3      F# 0 4 0      A 8 4 0

28

D

A tempo Rall... p

F6/9      Csus4 F△      D/F# Gm      F      C7      Dm

T 1 3      A 0 2      B 1 1

A 0 2      C 3 1      D 3 2      F 6 4 3 2 1 0

B 1 1      C 3 2      D 3 3 2 1 0      F 6 5 4 3 2 1 0

1 3      0 2      1 1      2 3 2      3 4 3 2 1 0

0 2      3 2      2 3 3 2 1 0      F 6 5 4 3 2 1 0

1 1      1 1      1 1      1 1      1 1      1 1

Durée : 1'10

*Estudio Capricho - Version classique*  
Miguel Llobet

1      *m*      *m*  
*Harm.* - - - - -  
*Harm.* - - - - -  
*Harm.* - - - - -  
*Harm.*

6=D      *p*      *Harm.*

T      A      B

6      *(3)*      *(2)*      *(1)*      *a* *Harm. 19*  
*VII*      *f marcato*

T      A      B

10      *a*      *m*      *m*  
*VII*      *VII*

T      A      B

15      *faux barré*  
*VII*

T      A      B

20      *VII*      *VII*      *Rall. poco a poco*  
*VII*      *Rit...*

T      A      B

24      A tempo

*Rall. molto*

T 6 5 6 3 4  
A 4 5 6 0 5  
B 0 12 0 7 0

Harm. 19

VII

*Rall. poco*

*Rall. molto p*

marcato

A tempo

VI

28

33

38

42

46

*pp*

Cresc.

*p*

51

*Sempre cresc.*

T 1-3-2-4-3-0 4-1-0-2-1-3 2-4-3-5-4-6 5-7-6-8-7-9 8-10-9-11-10-12

A

B

56

*Cresc.* *ff*

T 11-13-12-14-13-15 14-16-15-17-16-18 17-15-12-14 14-12 9-11-7-5 7-4

A

B

60

I 1  
VI ② ④  
V ③ ④  
I ① ④

*Rall.*

*Rall. poco*

Harm. 19

T 3-3-6-7-5-7-5 6-6-7-5-6-7-5 7-7-11-15-14-17-19 0  
A 1-2-3-3-2-7-6-5-6-7-8-7-7-11-15-14-17-19 0  
B 2-1-0-6-6-5-5-0-0-7-6-7-8-7-0-1-2-1-13

64

VII ③ ④ ② ③  
VI ③ ② ④ ④  
V ② ④ ③

*p*

*Rall. poco*

Harm. 19

T 9-7-10-8-7-9 8-7-6-10-9-8 7-6-7-8-7-7-11-15-14-17-19 0  
A 7-0-0-0-0-0-0-0-0-0-0-0-1-2-1-0-13  
B

69

① ② ③  
Harm. Boca  
7 Harm.

*p*

*ff*

Harm. 19

VII ④  
V ① ②  
IV

T 12-16-19-24 12-16-19-24 5-8-7-10-12-15-19-5-10 7-7-6-6-5-5-4-4-3-3  
A 7-7-2-5-2-5-4-7-5-8-7-10-12-15-19-5-10 7-7-6-6-5-5-4-4-3-3  
B 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1

*Estudio Capricho - Version jazz*  
Miguel Llobet

1

D D/F# Em7 A D D/F# Em7 A D D/F# G G<sup>#</sup>dim D/A B7

T 3 0 2 3 0 2 3 0 2 3 0 2 0 4 7 8  
A 2 0 0 2 0 0 2 0 0 2 0 0 3 7 7  
B 1 2 0 1 2 0 1 2 0 1 2 3 4 5 7

8

E7 A7 D D/F# Em7 A D D/F# Em7 A D D/F# G G<sup>#</sup>dim

T 7 6 3 0 2 3 0 2 3 0 2 3 0 3  
A 6 5 0 0 2 0 0 2 0 0 2 0 0 4  
B 7 0 1 2 0 1 2 0 1 2 0 1 2 3 4

15

A7 D F#m C#7/G# C#7 F#m

T 6 6 7 2 2 2 4 2 4 4 2 2 2  
A 5 5 7 0 0 2 0 0 3 3 2 4  
B 5 5 5 2 2 1 2 2 4 1 2

22

E D/F# G A Dm/A

T 2 2 1 2 0 0 2 2 2 2 3 2 3 2  
A 4 4 2 0 0 2 0 0 2 0 0 3 3 0  
B 2 0 2 3 1 2 1 2 1 1 2 3 3 0

29

A                    D m/A                    A

T    2    2    3    3    2  
A    2    2    3    3    2  
B    0    0    0    0    0

36

A11

T    3    .  
A    5    .  
B    0    .

41

D    D/F#    G    G#dim    D/A    A#dim    G/B    A7/C#    B    D/F#    G    G#dim    A11

T    3    2    0    3    3    2    3    5    7    3    0    3    3  
A    2    0    0    3    2    0    0    5    7    2    0    3    4  
B    1    2    3    4    1    1    2    4    5    2    3    4    1

48

D

T    3    2    0  
A                    .  
B    1    .

# *Etude n° 10, Allegretto en Ré Majeur*

Matteo Carcassi

*Allegretto*

Guitare 1

1      m. 3      2      1      2      1      3

D      Em/D      A7/D

T      A      B

6      3      1      2      1      2      1      3

D      E7

T      A      B

11     2      1      2      1      2      1      2

A      Bm/D      E7      A

T      A      B

17     3      1      2      1      3

A7      D/A

T      A      B

21

E m/A

T A B

26

E m/D

A 7/D

T A B

31

D D 7 G

T A B

36

D/A A 7 D

T A B

*Etude n° 10, Allegretto en Ré Majeur*  
Mattéo Carcassi

Guitare 2

The sheet music for Guitare 2 consists of four staves, each with a treble clef and a key signature of one sharp (F#). The first staff starts at measure 1, the second at measure 6, the third at measure 11, and the fourth at measure 17. Each staff includes a diagram of a guitar neck at the top, showing finger positions for chords and notes. The staves show a variety of rhythmic patterns, including eighth and sixteenth notes, and dynamic markings like '3fr.' and '5fr.'. Chords labeled include D, G/D, Em/D, C#m7(b5)/D, A/D, D, E7, and A. Fingerings on the guitar necks provide specific guidance for each note or chord.

22

5fr.

A

D

T 7 8 8  
A 8 9  
B 7

T 5 5  
A 0 7  
B 6

T 5 5  
A 7 6  
B 5 6

T 2 3 2  
A 2 3 2  
B 3 2 3 2

3fr.

5fr.

2fr.

E m/D

A

D

T 5 5  
A 0 4 4  
B 0

T 5 5  
A 0 7 6  
B 7

T 6 5 5  
A 5 4 2 3  
B 5 4 2 4 2

32

3fr.

G

T 2 2  
A 3 2  
B 3

T 3 2  
A 2 3  
B 2

T 2 3 2  
A 3 2  
B 3

T 2 3 2  
A 3 2  
B 3

36

5fr.

5fr.

A

D

T 3 4  
A 5  
B 4

T 7 0  
A 0  
B 6

T 6 5 5  
A 6 5 6  
B 5 6

T 7 7 5  
A 7 7 10  
B 5 10

41

Treble staff: Rest, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

Bass staff (Tablature): T: 10-7, 7-8, 9; A: 8-8, 8-9, 9-10; B: 7

46

Treble staff: Eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

Bass staff (Tablature): T: 7-9, 7-6, 5; A: 11-7, 7-6, 7-7; B: 4-6-7, 4-6-7

51

Treble staff: Eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

Bass staff (Tablature): T: 7-9, 10; A: 9-7-6-7, 6-9; B: 11-9-12, 10-9-12-17

57

Treble staff: Eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

Bass staff (Tablature): T: 17-16-17-15; A: 17-14-17-14; B: 14-15, 14-16, 15-12, 12-12

62

T 12-11-12 | 9-12-11 | 9 | 9-11-12 | 9-11-12 | 10

A | | | | | |

B | | | | | |

67

T | 10-12-8 | 9-7-9 | 12-10 | 14-9 | 10-10 | 11

A | | | | | |

B | | | | | |

72

T | | | | | |

A | 12 | | | | |

B | | | | | |

Fingerings: 13-12-12-10-10-8

76

T 8-7-7 | 11-9-8-9-11-12-10 | 12-10-9-10 | 10 | 10-11-12 | 12

A | | | | | |

B | | | | | |

# *Etude 17 opus 35 - Version classique*

*Fernando Sor*

Moderato

The sheet music consists of six staves of musical notation for a classical guitar. The notation includes note heads with stems, rhythmic values, and dynamic markings like *p* (piano), *m* (mezzo-forte), and *i* (pizzicato). Fingerings are indicated above the notes, such as '1' or '2'. Chords are labeled below the staves, including D, A7, G, E7/G#, A sus4, A, T, A, B, D, A7, Bm, B7/A, Em/G, A7, D, A, C7dim, A, Bm, E, E7, A, A(#5), D, B7, A/E, E7, F#m, Am, B7, Em, Gm, A7/C#, Dm, A7/E, Dm, BbM7, B7(b5), A, m, p, i, D, A7, D, G, E7/G#, A sus4, A, D, A7/dim, B7, p, i, m, Em, D/A, A7, D.

*Etude 17 opus 35 - Version jazz*  
Fernando Sor

$\bullet = 132$  - Interprété  
 son étouffé - son normal

Aux doigts

1 A

*mf*

T A B

D2 A7sus4 D $\Delta$  D D/G E7/G $\sharp$  A sus4 A

5

D A7 Bm B7/A E $\Delta$ /G $\sharp$  A7 D A C°

T A B

10

A F $\sharp$ m7 Bm7 E(b9) E7 A A C $\sharp$ m7

T A B

14

D $\Delta$  F7 A A/E D $\Delta$ /E A F $\sharp$  m Am B7

T A B

18 laissez résonner

Em Gm E A7/C# Dm A7/E Dm/F Dm

T A B

B $\flat$ △ B $\flat$ 7(b5) A D E/A A7

T A B

D/A G E7/G# A7sus4 A D A $\sharp$  B/A Em/G

T A B

31 laissez résonner

Em7 A7 D

T A B

*Exercice n° 14*

*Napoléon Coste*

1

$\diamond = \text{Ré}$

Gm p i a i m i a i D/F#  
D7/A Gm  
G7 Cm

T 4 3 3 3 3 3  
A 4 0 0 3 0 0 0 0 2 0 0  
B 5 0 4 0 0 0 0 0 0 0 0

1/2 III

C#7dim 3 3 3 3 3 3  
Gm/D 3 3 3 3 3 3  
D7sus4 3 3 3 3 3 3  
D7 2 1 2 2 2 1 1 1 1 1  
B7dim 1 3 1 1 1 1 1 1 1 1  
Cm 4 5 4 5 5 5 5 5 3 3  
Gm/D 3 5 5 5 5 5 5 5 3 3

T 3 3 5 3 3 3 3 3 3 3  
A 4 3 3 3 3 3 3 3 3 3  
B 5 0 5 3 3 3 3 3 3 3

1/2 II

Eflat 3 3 2 3 3 3 3 2 3 3  
E7dim 3 3 2 3 3 3 3 2 3 3  
Bflat/F 1 3 3 3 3 3 2 2 4 2  
F7 1 1 1 1 1 1 1 1 1 1  
Bflat 1 3 3 3 3 3 5 5 3 5  
D7/A 2 2 2 2 2 2 2 2 2 2

T 3 3 2 3 3 3 3 2 3 3  
A 1 3 3 2 3 3 3 2 3 3  
B 3 0 3 3 3 3 3 3 3 3

10 — 1/2III III 1/2III

T A B

Gm D7 Gm F7sus4/C F7 Gm/D D7sus4 D7

13 VIII III

T A B

B7dim Cm Gm/D D7

m i a i a m i m p p i m

16 III

T A B

# Fantaisie en Do mineur - Version classique

Sylvius leopold Weiss

The sheet music consists of four staves of musical notation for classical guitar, arranged vertically. Each staff includes a treble clef, a key signature of one sharp (D major), and a common time (indicated by a 'C'). The first three staves begin with a dynamic of  $\text{F} \cdot$ . The first staff features sixteenth-note patterns with grace notes and slurs. The second staff includes a bass line with eighth-note chords. The third staff shows a mix of sixteenth-note and eighth-note patterns. The fourth staff concludes with a section labeled 'III' followed by a bass line.

**Staff 1:**

- Key: D major
- Time: Common time
- Dynamic:  $\text{F} \cdot$
- Notes: Sixteenth-note patterns with grace notes and slurs.

**Staff 2:**

- Key: D major
- Time: Common time
- Notes: Eighth-note chords (Dm, A7/E, Dm/F) with bass line.

**Staff 3:**

- Key: D major
- Time: Common time
- Notes: Sixteenth-note and eighth-note patterns with bass line.

**Staff 4:**

- Key: D major
- Time: Common time
- Notes: Sixteenth-note patterns with bass line.

**Chords and Bass Lines:**

- Staff 1:** Dm, A7/E, Dm/F
- Staff 2:** Gm, C7/E, F, Gm7, C7, F, G7
- Staff 3:** A7/C $\sharp$ , Dm9, Dm6, E7, F, Dm6, E7, A7
- Staff 4:** D7, Gm, C7, FM7, B $\flat$ M7

1 4 1 2    2 4 1 2 4 0 3    2 3    (4) 1 1 3 2    a i m    a i m    a i m    a i m

E m7(b5)    A7    Dm    E m7    Dm    Gm

T 6-8 5 6-8 5-6 0    A 0-3 2-3 0-0 5-3-1    B 7-7 3-2-3 3-2-3 3-7-6-7 7-6-7

a i m    m i (2) m i    (2) 1 4 3    m i m i    a i m i    a m i m i    a m i a m

A7    Dm/A    A7    Dm/A

T 6 5 6-8 9-8 12-10-9-10    A 7-6 6-5 6-8 12-10 10-9-7-9    B 5 0 0 0 0 0 0 0 0 0 0 0

i a m    i m    i m i    i m    i m a    i m

A7    Dm    A7sus4    A7

T 5-8 6-5 3-6 5-3 2-3 0    A 0 0-3 2-0 3-2-3 0-0 2 0-3 2-2-0 2    B 0 0 0 0 0 0 0 0 0 0 0 0

**Sostenuto**

Dm    Am    Esus4    Em7    A7    Dm    Asus4    Am

T 3-1 0-5 5-3-2-3 5-3 3-2 3-1 3-1 2-1 0-1 0-1    A 0-2 5 4 4-2 4 2-3 2-1 0-1 1-2    B 0 0 0 0 0 0 0 0 0 0 0 0

7

G F E7 Am Bm7 E7 A7 Dm E7 A7

T 3-0-1-0-5-3-0-5-4-3-0-5-1-3-0-5-3-0-5  
A 4-2-1-3-1-2-3-2-1-2-0-4-1-2-0-2-4-0-3-1-2-0-5  
B 1-1

13

Dm Gm C7 F Csus4 F C Dm G7

T 3-0-1-3-0-1-3-1-2-0-1-1-0-6-3-5-6-8-5-6-3-5-3-1  
A 3-0-1-3-0-1-3-2-1-3-1-0-1-3-1-0-1-7-1-0-1-2  
B 3-2-0-1

19

C F/A Gm C7 F Gm A Dm D7 Gm A

T 1-0-1-1-2-3-5-3-2-3-3-5-1-3-2-3-0-1-3-2-3-3-5-1-2  
A 3-0-1-2-3-5-3-2-3-3-5-1-0-2-4-1-0-1-5-3-1-2-1-1  
B 1-1

25

Gm G7 C/E A7 Dm/F Gm C7/E

T 6-8-7-8-7-0-10-10-6-10-10-10-0-10-10-8-6-10-8-6-8-8-5-8-8  
A 0-8-8-7-0-8-8-7-0-8-10-10-6-7-0-10-10-8-6-10-8-6-7-8-5-8-5  
B 1-1

30

*m* *p* *i*

*m* *p* *i*

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

*m* *p* *i*

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

*F* 8-8-6  
*T* 8-8-6  
*A* 8  
*B*

*B7/D* 6-6-6  
*T* 10-8-6  
*A* 9  
*B* 0

*Em7(b5)* 6-6-5  
*T* 6-5-7  
*A* 7  
*B* 7

*A7* 5-5-5  
*T* 8-6-5  
*A* 0  
*B* 7

*Dm* 5-5-3  
*T* 5-5-2  
*A* 2  
*B* 0

*Dm7* 5-5-5  
*T* 6-5-5  
*A* 5  
*B* 5

1/2 III - - -

1/2 II - - -

35

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

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

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

*m* *i* *m* *i*

*III* *i* *m* *a* *p* *m* *p* *i*

*Gm6* 5-3-3  
*T* 3-3-3  
*A* 5  
*B* 5

*A7* 3-5-1  
*T* 5-6-3  
*A* 1  
*B* 3

*B7* 1-3-3  
*T* 3-3-3  
*A* 5  
*B* 5

*Gm6* 0-3-0  
*T* 0-3-0  
*A* 5  
*B* 5

*A7* 0-2-2  
*T* 2-2-2  
*A* 0  
*B* 0

*Dm* 1-3-1  
*T* 3-3-1  
*A* 2  
*B* 1

*Am* 0-5-0  
*T* 1-2-5  
*A* 2  
*B* 2

I - - -

40

*m* *i* *m*

*i* *m*

*m* *i* *m*

*m* *i* *m*

*1/2 II* *a* *i* *m*

*E sus4* 5-3-2  
*T* 4-5-3  
*A* 5  
*B*

*Em7* 3-5-3  
*T* 2-5-3  
*A* 2  
*B* 2

*A7* 3-3-2  
*T* 2-4-2  
*A* 2  
*B* 2

*Dm* 1-3-0  
*T* 0-3-0  
*A* 5  
*B* 5

*Em7* 0-3-0  
*T* 2-3-5  
*A* 0  
*B* 1

*A7* 2-4-2  
*T* 2-5-5  
*A* 2  
*B* 1

*Dm* 3-3-0  
*T* 3-2-0  
*A* 0  
*B* 1

*A* 0-2-2  
*T* 2-2-2  
*A* 0  
*B* 1

*m* *i* *m*

*m* *i* *m*

*m* *i* *m*

*m* *i* *m*

45

*m* *i* *m*

*m* *i* *m*

*m* *i* *m*

*V* *m* *i* *m*

*m* *i* *m*

*m* *i* *m*

*m* *i* *m*

*X*

*Dm* 1-2-3  
*T* ^2-2-3  
*A* 3  
*B* 0

*D7* 2-3-3  
*T* 3-3-7  
*A* 1-0  
*B* 5

*Gm* 3-5-6  
*T* 1-0-8  
*A* 0-5-8  
*B* 7

*D7* 5-6-8  
*T* 7-8-6  
*A* 5-0  
*B* 7

*Gm* 6-5-7  
*T* 7-8-6  
*A* 7-0  
*B* 7

*A7* 7-6-4-2-0  
*T* 6-4-2-0-3  
*A* 2-0-3-2-0  
*B* 0

*Dm* 10-9-10  
*T* 10-10-9  
*A* 10-9-10  
*B* 0

*A7* 9-10-9  
*T* 10-10-9  
*A* 9-10-9  
*B* 0

*Dm* 10-10-10  
*T* 10-10-10  
*A* 10-10-10  
*B* 0

# Fantaisie en Do mineur - Version jazz

Sylvius leopold Weiss

**Librement**

1  
E T B G D A D A B  
B 3 2 0 3 0 2 3 0 3 1 3 6 6  
G 3 0 2 3 0 3 2 3 2 3 0 3 3 2 0 3  
D 3 0 2 3 0 3 2 3 2 3 0 3 3 2 0 3  
A 0 2 3 0 3 2 3 2 3 0 3 3 2 0 3  
D 0 2 3 0 3 2 3 2 3 0 3 3 2 0 3

5  
T A B  
T 5 3 0 2 3 0 3 2 0 5 5  
A 0 4 0 0 3 0 3 2 0 3 3 1 3  
B 1 3 0 0 3 3 0 0 5 3 2 0 2 0 0 3  
Dm69  
F Gm Em7(b5)

10  
F 1 0 Bb6 3 0 Am7 3 0 Gm 3 0 C/E 0 1 3 0 0 0 0 0  
T 2 1 0 0 3 3 0 0 5 3 2 0 2 0 0 0 0 0  
A 2 0 0 3 3 0 0 5 3 2 0 2 0 0 0 0 0  
B ^3 0 0 3 3 0 0 5 3 2 0 2 0 0 0 0 0

14  
A7 0 5 3 1 3 Dm 1 3 E 1 0 0 Dm9/F 3 2 2 2 3 0 Bb 0 2 A7 2 0 3 2  
T 3 2 0 0 5 3 1 3 1 1 2 0 3 2 0 0 1 0 3 2  
A 4 0 0 5 3 1 3 1 1 2 0 3 2 0 0 1 0 3 2  
B 1 3 0 0 5 3 1 3 1 1 2 0 3 2 0 0 1 0 3 2

18  
Dm 3 0 0 2 0 3 2 0 0 3 0 1 5 7 12 9 10 Gm 3 0 0 2 0 3 2 0 0 3 0 1 5 7 12 9 10 Dm 3 0 0 2 0 3 2 0 0 3 0 1 5 7 12 9 10  
T 3 0 0 2 0 3 2 0 0 3 0 1 5 7 12 9 10  
A 2 0 0 2 0 3 2 0 0 3 0 1 5 7 12 9 10  
B 0 0 2 0 3 2 0 0 3 0 1 5 7 12 9 10

**A tempo**

21

Dm Em7 A7 Dm E7 Dm Gm

T 3-5 0-0 0-3 2-3 1-1 0-2 2-0 3-3 3-3

A 0-3 0-5 0-0 0-5 2-3 0-0 2-0 3-0 3-3

B 0-0 1-2 2-3 0-0 0-2 1-0 3-0 0-5 1-2

This measure features a piano part with eighth-note chords (Dm, Em7, A7, Dm, E7, Dm, Gm) and a guitar part with sixteenth-note patterns. Fingerings are indicated below the strings.

25

A7 B6 Am7 F E7sus4 A7

T 2-0 0-3 2-2 0-2 3-5 0-4 2-2 0-3 2-0

A 0-2 0-1 1-3 0-3 0-5 0-2 2-0 0-2 2-0

B 0-0 2-2 0-1 1-3 0-3 0-5 0-0 0-0 0-0

This measure continues the piano's eighth-note chords (A7, B6, Am7, F, E7sus4, A7) and the guitar's sixteenth-note patterns. Fingerings are shown below the strings.

29

Dm E7(b9) Dm/F Gm6 A7sus4 B6

T 1-1 1-1 0-2 0-0 0-3 0-3 0-3 0-3 0-3

A 0-0 0-0 2-0 0-0 0-0 0-0 0-0 0-0 0-0

B 0-0 2-2 0-3 0-5 0-0 0-2 2-2 0-1 3-3 3-3

This measure includes piano chords (Dm, E7(b9), Dm/F, Gm6, A7sus4, B6) and guitar sixteenth-note patterns. Fingerings are provided for the guitar.

32

E7(b5) F Gm Am B Gm E

T 0-3 0-3 3-2 5-2 5-5 7-7 8-8 10-10 8-8 6-6 5-5 3-1

A 3-3 3-3 2-2 5-3 5-5 7-7 8-8 8-8 5-5 1-1

B 2-2 3-3 2-2 5-5 5-5 7-7 8-8 8-8 5-5 1-1

This measure shows piano chords (E7(b5), F, Gm, Am, B, Gm, E) and guitar sixteenth-note patterns. Fingerings are indicated below the strings.

36

Dm

T 3-1 5-3 1-5 1-5 2-3 0-0 3-1 0-0 3-1 0-0

A 1-2 0-0 2-0 0-0 0-0 0-0 3-2 1-1 3-2 1-1

B 0-0 0-0 0-0 0-0 0-0 0-0 0-0 0-0 0-0 0-0

This measure concludes the section with a piano chord (Dm) and a guitar sixteenth-note pattern. An ellipsis "etc..." is shown at the end of the staff.

# Fantaisie sur la Traviata

Julian Arcas

The sheet music consists of 13 staves of musical notation for a single instrument. The music is set in 8 different time signatures across the 13 staves. Key changes are indicated above the staff at the beginning of each section. The sections include:

- Staff 1: Dm (Measure 1), A7 (Measure 2)
- Staff 2: 1 (Measure 4), 2 (Measure 5), A tempo (Measure 6), F (Measure 7), 1/2 III (Measure 8), B♭ (Measure 9)
- Staff 3: F (Measure 10), C (Measure 11), F/C (Measure 12), C (Measure 13), F (Measure 14), 1/2 I (Measure 15)
- Staff 4: 1/2 III (Measure 16), B♭ (Measure 17), F (Measure 18), C (Measure 19), F/C (Measure 20), C (Measure 21)
- Staff 5: F (Measure 22), 1/2 I (Measure 23), A (Measure 24), Dm (Measure 25), B7 (Measure 26), A (Measure 27), Dm/A (Measure 28), 1/2 X (Measure 29)
- Staff 6: A7 (Measure 30), Dm/A (Measure 31), A (Measure 32), D (Measure 33), D6 (Measure 34), D7 (Measure 35)
- Staff 7: G9(#5) (Measure 36), VIII (Measure 37), G6 (Measure 38), GM7 (Measure 39), Gm6 (Measure 40), D/A (Measure 41), A9 (Measure 42)

Each staff includes dynamic markings such as *p*, *f*, *mf*, *mp*, and *pp*. Fingerings are indicated with numbers 1 through 4 above or below the notes. Measure numbers are provided at the start of each section.

25

D 1/2 VII Gm Dm/A A7 1/2 III Gm Dm/A A7

29

Dm 3 2 1 4 2 1 3 tr 1 2 XII

*Allegro*

D 6/4 C#7/D > tr 1 2 1/2 II D A7 1 2 1/2 II D

5

2 A7 D 1/2 II F#7 Bm F# 1/2 II F#7 Bm

F# 1/2 VI - - - 1/2 IX - - - 1/2 XI 1/2 II Bm F# Bm F#

14

D 4 C#7/D A7 D 4

18

G A9 D G

**23**  
**D/A** A9 1/2 VII - - A9 D A7  
  
**26**  
**D/A** A7 VII D 4. > A7 > VII D 4. >  
  
**30**  
**A7** > D DM7/C# Bm VII A7dim 1/2 XI  
  
**33**  
**G** D/A 1/2 VII A7 1/2 VII A7 > >  
  
**37**  
**D** 1/2 VII - - A7 > D DM7/C# Bm VII A7dim 1/2 XI  
  
**41**  
**G** D/A 1/2 V 1/2 VII A7 D Bm G6 1/2 V A  
  
**45**  
**D** Bm G6 V A 1/2 VII D 1/2 X

# Fantaisie sur la Traviata

Julian Arcas

1 Dm      A7      1 Dm      2 Dm

6 F      B<sup>b</sup>      F      C      F/C      C

9 F      B<sup>b</sup>      F      C      F/C      C

13 F      A      Dm      B<sup>b</sup>7      A      Dm/A      A7      Dm/A      A

18 D      D6      D7      G9(#5)      G6      GM7      Gm6

23 D/A      A9      D      Gm      Dm/A      A7      Dm      Gm

28 Dm/A      A7      Dm

6 D F#7 Bm F#7 Bm F# C#7

11 F# Bm F# Bm F# D C#7/D

16 A7 D G A9

21 D G D/A A9 D A9 D A7

26 D/A A7 D A7 D A7 D A7

31 D D M7/C# Bm A7dim G D/A A7 D

36 A7 D A7 D D M7/C# Bm A7dim

41 G D/A A7 D Bm G6 A D Bm

46 G6 A D

# *La danse macabre - Version swing*

# *Camille Saint-Saëns*

**Guitare I**

**Intro**

**Guitare 1**

1      4.      3.      4.      1      4.      1      4.      3.

D 7      D 7(b9)/C      D 7(b9)/E♭      D 7(b9)/F♯      D 7(b9)/E♭      D 7(b9)/C      D 7/A      D 7(b9)      D 7/A

T      7.      10.      7.      7.      10.      8.      11.      10.

A      |      10.      |      7.      |      10.      |      10.      |      11.      |      10.      |

B      |      |      |      |      |      |      |      |

10      3      4      4      3      4      1      4

D 7(b9)      D 7/A      D 7(b9)      D 7/A      D 7(b9)      D 7/A

T      11      11      10      10      11      10      11      10      11

A      |      |      |      |      |      |      |      |

B      |      |      |      |      |      |      |      |

16      A      2      1      4      3      4      3      4      1      4      2      1      4      1      2      4

G m6      A♭6

T      . 8 8-11-8-10 11-10-11-8-11 10-8-8-11-8-10 11-10-11-8-11 9-9-13-9-11 13-11-13-9-13

A      |      |      |      |      |      |

B      |      |      |      |      |      |

22      B      4      1      2      1      1      2      4      3      2

G m6      D 7      G m      G m/F      G m/E      E♭7

T      11 9-13-9-11 13-9-13-11-9 8 7 8 8 10 10 9 9 8 8

A      |      |      |      |      |      |      |      |      |

B      |      |      |      |      |      |      |      |

29

**Gm6      D7      A7      D7      Gm      Gm/F      Gm/E**

**T    7-9-8-7-9-7-9-9-9-7-8-8-10-10-9-9**  
**A**  
**B**

36

**E♭7      Gm6      D7      A7      D7**

**T    8-8-7-8-10-7-7-7-9-7-7-11-7-9-11-9-11-7-11**  
**A**  
**B**

42

**Gm6      Cm6      E♭      A♭7**

**T    9-7-7-11-7-9-11-9-11-7-11-8-8-11-8-10-11-8-12-8-10-12-8-8-8-7-8-7-8-8-8-8**  
**A**  
**B**

48 Fin et Coda

**D7      D7(♭9)/C      D7(♭9)/E♭      D7(♭9)/F♯      D7(♭9)/E♭      D7(♭9)/C      D7      D7/A      D7/A      Gm6**

**T    7-10-10-7-10-7-10-10-7-8-7-7-7-8-8-7-7-8-5**  
**A**  
**B**

# *La danse macabre - Version swing*

Camille Saint-Saëns

**Guitare II**

**1 Intro**

**Guitare 2**

**T A B**

**8**

**T A B**

**16**

**A**

**T A B**

**22**

**B**

**T A B**

29

G m6      D 7      A 7      D 7      G m      G m/F      G m/E

T      3 3      3 3      5 5      5 5      3 3      3 3      3 3  
A      2 2      4 4      5 5      4 4      3 3      3 3      3 3  
B      3 1      5 1      5 1      5 1      5 1      3 1      2 1

36

E♭7      G m6      D 7      A 7      D 7

T      4 4      3 3      3 3      5 5      3 3      3 3      3 3  
A      6 6      5 5      2 2      5 5      6 6      5 5      5 5  
B      1 1 1 3 1 1 5 1 1 5 1 1 5 1 1 5 1 1 5 1 1 5 1 1 5 1 1

44

G m6      C m6      E♭      A♭7      Fin et Coda      D 7      D 7(b9)/C      D 7(b9)/E♭

T      3 3      8 8      8 8      4 4      3 3      4 4      7 7  
A      3 3      8 8      8 8      5 5      5 5      4 4      5 5  
B      3 1 8 1 1 6 1 1 4 1 1 5 1 1 3 1 1 6 1 1 7 1 1

51

D 7(b9)/F♯      D 7(b9)/E♭      D 7(b9)/C      D 7      D 7/A      G m6

T      10 10      7 7      4 4      3 3      3 3      3 3  
A      8 8      5 5      4 4      4 4      5 5      2 2  
B      9 1 10 1 1 6 1 1 3 1 1 5 1 1 5 1 1 3 1 1 3 1 1

*la guitare et le Maracatu*

Renato Velasco

The sheet music consists of five horizontal staves, each with a treble clef and a key signature of one flat (F#). The time signature varies between 2/4 and 3/4.

- Staff 1:** Features sixteenth-note patterns. Chords labeled: Dm, G/B.
- Staff 2:** Features eighth-note patterns. Chords labeled: Gm, Bb(b5), A7(#5).
- Staff 3:** Features sixteenth-note patterns. Chords labeled: Dm, DmM7, Dm7, Dm6.
- Staff 4:** Features sixteenth-note patterns. Chords labeled: Bb(b5), Dm, Gm7.
- Staff 5:** Features sixteenth-note patterns. Chords labeled: Dm/F, E7.

Below each staff is a tablature staff showing fingerings (e.g., 1, 0, 3) and string numbers (T, A, B) for the guitar strings.

25

A7sus4      A7      D

T 0 3 0 3 0 2 0 2 0  
A 0 2 2 0 0 2 0 0  
B 0 0 0 0 0 0 0 0

29

G      F#m

T 5 5 3 3 2 2 10 12 10 10 10 12  
A 0 0 0 0 0 0 10 0 10 10 9 10 10 10  
B 0 0 0 0 0 0 10 0 10 10 9 10 9 10

33

Em      D      D7      D6

T 7 8 7 8 7 8 5 7 5 7 3 3 5 3 5 3 5 4 3 3 4 0  
A 7 0 7 5 0 0 5 5 0 5 0 5 0 5 0 5 0 5 0 5 0 5 0  
B 7 0 7 5 0 0 1 5 5 0 5 0 5 0 5 0 5 0 5 0 5 0 5 0

38

D(#5)      E7sus4      A7sus4

T 3 0 3 0 3 0 2 0 2 2 0 2 0 3 0 3 0 3 0 3 0 3 0  
A 5 5 5 0  
B 0

Coda

43

Dm      G/B      Dm      D/F#

T 1 1 1 0 1 1 1 0 1 0 1 0 1 0 3 3 1 1 1 0 1 0 1 0 0 3 3  
A 0  
B 0 2 2 1

# *La guitare uruguayenne*

*Aire de Huella*

♩ = 102

*l*

mp

*m. legato*  
A(add9)

E M7

T A B

0 2 4 0 2  
4 0 2 0 2

5 0  
B 7

E M7

T A B

0 2 4 0 2  
2 1 4 2 4

9 0  
A M7

G♯m7

T A B

0 2 4 1 2 0 2 1 2 4 0 2 4 0 4 4 4

13 >  
G7(♯5)

F♯m11

F7(♭5)

E M7

T A B

0 2 4 0 4 2 0 2 0 2 1 2 0 4 2 0 1 0  
3 2 3 2 1 2 0 2 1 2 0 2 1 0 2 1 0

17

IX VII

AM7 EM7

T 0 5 7 4 5 7 9 9 11 12 11 9 7  
A 0 9 9 0 9 9 9 9 8 9 8 9  
B 0 0 0 0 0 0 0 0 0 0 0 0

II 0 4 4

F#7/A# B7/A EM7/G# A(#11)

T 7 9 10 9 4 2 5 4 5 2 4 2 5 4 5 2 0 4 0 2 4 0  
A 9 9 3 3 2 2 1 2 1 2 1 2 1 2 1 1 2 4 4  
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 4 4

EM7 A(#11) B AM7 B A E

T 1 4 0 2 4 0 4 7 6 9 4 7 7 5 5 0 0 2 1 2  
A 2 4 0 4 6 6 7 9 6 7 6 4 0 0 1 2 0 1 2  
B 0

energico

29

E A E B7 E

T 4 2 6 4 1 1 1 1 4 2 1 4 2 1 4 6  
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

chasquido chasquido

33

B A E G D7

T 7 7 9 5 5 7 4 4 2 4 3 5  
A 8 8 9 6 6 9 4 4 2 4 4 5  
B 0 0 0 0 0 0 0 0 0 0 0 0

piu dolce

37

G D7 G D7 E

T 7 5 8 7 3 3 3 3 2 5 4 0 0 0 0  
A 7 5 0 7 0 4 4 4 4 2 0 5 0 1 1 1 1  
B 1 0 1 0 0 0 0 0 0 0 0 0 0 0 0

41

*Tempo primo*

*m. legato*  
A(add9)

B7 E

T 0 4 2 1 2 1 0 0 2 4 0 2 0 0 0 0  
A 4 4 2 1 0 0 2 4 0 2 0 4 2 0 0 0  
B 0 0 0 1 0 0 0 2 4 0 2 0 4 2 0 0

45

EM7 B7

T 1 4 0 1 4 0 2 1 4 2 4 0 2 4 0 2 1 4  
A 2 1 4 0 1 4 2 4 1 2 0 2 1 4 2 1 4 0 2  
B 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

49

EM7 AM7

T 1 4 0 1 4 0 2 4 1 2 0 2 1 2 1 0 2 4 0 2  
A 2 1 4 0 1 4 2 4 1 2 0 2 1 4 2 1 4 0 2 4 2  
B 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

53

G#m7 G7(#5) F#m11 F#7(b5)

T 0 4 0 0 0 2 4 0 4 2 0 2 0 0 0 0 0 0 0 0  
A 4 4 4 3 0 2 4 0 4 2 2 2 2 1 0 0 2 4 0 2  
B 4 4 4 3 0 2 4 0 4 2 2 2 2 1 0 0 2 4 0 2

57

EM7

AM7

T 0 0 5 7 4 5 7  
A 9 9 9 11 9 9  
B 0 0 11 12 11 9

61

VII

EM7

F#7/A#  
B7/A

dolce

EM7/G# A(#11)

T 7 9 8 8 9 10 9 3 5 3 5 2 2 5 4 5 2 1 4 2 4  
A 0 0 1 2 4 0 0 6 7 9 9 6 4 0 1 2 4 1 2 4  
B 0 0 1 2 4 0 0 6 7 9 9 6 4 0 1 2 4 1 2 4

66

Rall...

poco meno

dolce

EM7 A(#11) B AM7 B A EM7

T 1 4 0 2 4 0 4 7 7 6 9 9 4 7 7 5 5 5 0 2 1 4 1 2 1 0  
A 2 4 6 7 9 9 6 4 0 2 1 4 1 2 1 0  
B 0 0 1 2 4 0 0 6 7 9 9 6 4 0 1 2 4 1 2 4

*La musique "gaucha" brésilienne*  
Renato Velasco

The sheet music consists of four staves, each with a treble clef and a 6/8 time signature. The top staff contains the vocal line, while the bottom three staves provide guitar tablature for strings T (top), A, and B.

**Staff 1 (Vocal):**

- Measure 1: E
- Measure 2: Am11
- Measure 3: Fm(M7)/Ab
- Measure 4: C/G
- Measure 5: D7dim
- Measure 6: CM7

**Staff 2 (Guitar Tab):**

- Measure 1: T: 0-3-0, A: 2-4-1-2, B: 0
- Measure 2: T: 3-5-6-5-5, A: 2-2-3-3-4, B: 0-4-3
- Measure 3: T: 5-5-0-1-3, A: 2-0-0-1-0, B: 1-3-0
- Measure 4: T: 0-3-0-1-0, A: 1-0-0-1-0, B: 3-2-3-2

**Staff 3 (Guitar Tab):**

- Measure 1: T: 0-3-0-1, A: 1-0-0-1, B: 1
- Measure 2: T: 5-6-5-6-5, A: 0-5-6-5-5, B: 0-0-1
- Measure 3: T: 5-4-5-7-6-7, A: 5-4-5-7-6-7, B: 0-0-1
- Measure 4: T: 7-6-7-7-6-7, A: 7-5-7-7-5-7, B: 1-0-1
- Measure 5: T: 8-7-8-8-7-8, A: 9-7-9-9-7-9, B: 0-0-0

**Staff 4 (Guitar Tab):**

- Measure 1: T: 8-7-8, A: 9-7-9, B: 0
- Measure 2: T: 12-13-12-13-12, A: 10-8-5-5-5, B: 3-3-3
- Measure 3: T: 7-5-7-5-5, A: 5-5-5-5-5, B: 3-3-3
- Measure 4: T: 5-3-5-5-5, A: 5-5-5-5-5, B: 3-3-3
- Measure 5: T: 1-0-1-0-1, A: 0-0-0-0-0, B: 1-1-1

**Staff 5 (Guitar Tab):**

- Measure 1: T: 1-0-1-3-3, A: 0-5-3-0-0, B: 1-0-1
- Measure 2: T: 3-3-3-0-0, A: 0-0-0-2-3, B: 0-0-0
- Measure 3: T: 0-2-0-2-1, A: 0-2-0-2-1, B: 0-2-0
- Measure 4: T: 3-1-1-0-0, A: 2-2-2-0-0, B: 1-1-1
- Measure 5: T: 0-0-0-0-0, A: 0-0-0-0-0, B: 0-0-0

25

E  
Am  
G7  
C  
E  
Am

T A B  
0 2 0 1 0 2 0 1 0 3 1  
2 1 2 0 2 1 0 2 0 3 3  
0 2 0 1 0 2 0 1 0 2 0 2 0 2

31

Dm/F  
B7(b9)  
E  
Am

T A B  
3 2 1 0 2 4 2 5 4 2 0 1 0 1  
3 2 1 0 2 4 2 5 4 2 0 1 0 1  
1 2 1 2 1 2 1 2 1 2 0 3 2 0 3 2

37

Bb  
Am  
Bb

T A B  
3 3 3 3 1 2 1 2 1 2 1 3 3 3 3  
3 3 3 3 0 3 2 2 2 2 0 3 2 2 0 3 3 3  
1 0 3 1 2 2 2 2 0 3 2 2 1 0 3 1 0 3

43

G/B  
C  
A/C#  
Dm  
E

T A B  
3 3 3 3 0 0 3 0 0 3 1 2 2 2 2 0 2 3 3 0 1 3 0 1 0  
3 3 3 3 0 0 3 0 0 3 1 2 2 2 2 0 2 3 3 0 1 3 0 1 0  
2 0 3 2 1 3 4 1 2 2 0 2 3 1 0 2 2 1 0 2 0 2 1 0

49

Am  
A7  
Dm7  
E  
Am  
Dm/F

T A B  
1 2 0 1 0 5 6 5 6 5 7 5 6 5 7 0 2 1 0 1 2 0 2 1 3 2 1 4 2  
0 2 1 0 5 7 5 6 5 7 5 6 5 7 0 2 1 0 1 2 0 2 1 3 2 1 4 2

55

B<sup>#</sup>7(b9) E Am

T 4 2-5-4-2 0 0 0 1 1 1 1 2 2 2 1 2 2 2 2

A 4 4 0 0 0 1 1 1 0 3 2 2 0 3 2 2

B 2 2 0 0 0 1 1 0 2 3 4 0 3 2 2

60

B<sup>b</sup> Am B<sup>b</sup>

T 3 3 3 3 3 3 1 2 1 2 1 1 2 2 1 2 1 3 3 3 3

A 3 0 3 3 0 3 0 -3 2 0 -3 2 0 -3 1 0 3 1 0 3

B 1 1 0 3 1 1 0 3 1 0 -3 2 0 -3 2 0 -3 1 0 3 1 0 3

66

Am E7 Am Dm Am E Am7

T 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2

A 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2

B 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2

# *La Viola Caipira et la Toada*

*Renato Velasco*

The sheet music for "La Viola Caipira et la Toada" is divided into three sections, each with its own staff arrangement:

- Section 1 (Measures 1-4):** Treble staff has a 2/4 time signature. Bass staff has a 4/4 time signature. Rhythmic staff shows fingerings (1, 2, 3, 4) and includes chords D, DM7/A, D6, and DM7.
- Section 2 (Measures 5-8):** Treble staff has a 2/4 time signature. Bass staff has a 4/4 time signature. Rhythmic staff shows fingerings (1, 2, 3, 4) and includes chords D, F#m/A, and F#m7/A.
- Section 3 (Measures 9-12):** Treble staff has a 2/4 time signature. Bass staff has a 4/4 time signature. Rhythmic staff shows fingerings (1, 2, 3, 4) and includes chords Em7/G, Bdim, C#7/G#, F#m/A, Adim, and B7/F#.

Fingerings and chord names are indicated below the bass staff in each section.

13

**E<sub>m</sub>**      **A<sub>7</sub>**      **D<sub>7</sub>**      **D/A**

T 3 5 3 3 5  
A 5 4 5 4  
B 2 0 3 2 2 2 2 2 2

T 2 0 3 2 2 2 2 2 2  
A 0 2 1 2 3 1  
B 0 2 1 2 3 1

17

**D<sub>7/F#</sub>**      **D**      **G**      **D/F#**      **Em<sub>7</sub>**      **Em/D**      **Em/C<sup>#</sup>**

T 5 5 3 2 3 2  
A 4 5 0 2 3 2  
B 5 0 0 4 0

T 7 0 0 7  
A 7 0 0 7  
B 7 0 0 7

T 0 0 2 0  
A 0 0 0 0  
B 4 4 4 4

1/2 II

21

**A**  
**B/D<sup>#</sup>**  
**IV**

T 3 3 5 7  
A 2 0 2 2  
B 7 0 0 7

T 7 4 4 4 4  
A 6 4 4 4 4  
B 6 4 4 4 4

1/2 III

24

**Em/D**  
**G<sub>m</sub>**  
**D/A**  
**1/2 VII**

T 2 3 0 2 0  
A 0 0 2 0  
B 2 0 2 0

T 5 3 3 3 3 3 3  
A 5 3 3 5 3 3 3  
B 6 4 4 6 4 4 6 4 4

T 3 2 3 0 2 3  
A 0 2 0 0 2 3  
B 0 0 2 0 0 2 3

27

**C<sup>#</sup>/B**  
**Em/B**  
**A9sus4**  
**DM7**

T 2 3 1 3 1  
A 2 3 2 3 3  
B 2 0 3 0 0

T 0 2 0 3 0 0  
A 0 0 2 0 0 0  
B 0 0 2 0 0 0

T 2 3 0 5 7 0 9  
A 0 0 2 0 5 7 0 9  
B 0 0 2 0 0 0 1

*L'arlésienne - Version classique*  
Georges Bizet

Guitare 1

The sheet music for Guitare 1 consists of four horizontal staves. The top staff is a treble clef staff with a 4/4 time signature and a key signature of one flat. The second staff is a bass clef staff. The third staff is a treble clef staff with a 4/4 time signature and a key signature of one flat. The bottom staff is a bass clef staff. The music is divided into measures by vertical bar lines. Chords are indicated below the staff. Fingerings are shown above the notes, and picking patterns are indicated by numbers (1, 2, 3, 4) and dots.

Measure 1: Cm, G7 | Cm, A♭7 | Cm, Fm | D7

Measure 2: T 5 | A 5 | B 5 | T 5.. 7-8-8-8-5 | A 8-10 | B 8-10 | T 8-9-8 | A 10-8-7 | B 8-7-7

Measure 5: G7 | Cm, G7 | Cm, A♭7 | Cm, Fm | A♭7, G7 | Cm, D7

Measure 6: T 6 | A 8-7-8-5 | B 5 | T 5.. 7-8-8-8-5 | A 8-10 | B 8-10 | T 9-8 | A 10-8-8-7 | B 10 | T 7-7 | A 7-7 | B 7-7

Measure 10: A♭7 | G7 | Fm | Cm | Fm | A♭7, G7 | D7

Measure 11: T 8-7-7-8 | A 10-10 | B 8-10 | T 10-8-10-8-7 | A 10-8-7 | B 10-10-9 | T 10-9-7-7-7 | A 10-10 | B 10-10

Measure 14: A♭7 | G7 | Fm | A♭7 | G7 | Cm

Measure 15: T 8-7-7-8 | A 10-10 | B 8-10 | T 10-8-10-8-8-7 | A 9-8-6-8-8-7 | B 10-10 | T 10-9-7-7-7 | A 10-10 | B 10-10

# L'arlésienne - Version classique

Georges Bizet

Guitare 2

The sheet music for Guitare 2 consists of four staves of musical notation. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (indicated by a '4'). The first staff starts at measure 1, the second at measure 5, the third at measure 9, and the fourth at measure 13. Each staff includes a diagram of a guitar neck showing finger positions above the six strings. Below each staff, the letters T, A, and B are listed vertically, with numerical values (e.g., 1, 2, 3, 4, 5) indicating specific frets or notes. Chords are labeled below the staves, such as C m, G7, A♭7, F m, D7, G7, C m, A♭7, G7, C m, D7, A♭7, G7, F m, C m, F m, A♭7, G7, D7, A♭7, G7, C m.

*L'arlésienne - Version swing*  
Georges Bizet

Guitare 1

The sheet music for Guitare 1 consists of four staves of musical notation. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a series of eighth-note patterns with fingerings (1, 1, 3, 4, etc.) and includes chord labels: Cm6, G7, Cm6, Fm7, Bb7, EbM7, Bb7, Ab7, and Dm7(b5). The second staff continues with a similar pattern, ending with a G7 chord. The third staff begins with a Cm chord and ends with an Ab7 chord. The fourth staff is labeled "Détail 3" and shows a continuation of the musical line, ending with a Cm chord.

Chord Progressions:

- Staff 1: Cm6, G7, Cm6, Fm7, B<sup>b</sup>7, EbM7, B<sup>b</sup>7, Ab7, Dm7(b5)
- Staff 2: G7, Cm6, G7, Cm6, Fm7, B<sup>b</sup>7, EbM7, E°, Fm7, B<sup>b</sup>7, EbM7, AbM7, D7(b9), G7
- Staff 3: Cm, G7, Ab7, G7, G7, Dm7(b5), G7, Cm, Ab7
- Staff 4: G7, Ab7, G7, G7, Fm7, B<sup>b</sup>7, EbM7, AbM7, D7(b9), G7, Cm

# L'arlésienne - Version swing

Georges Bizet

Guitare 2

Chord progression: C m6, G 7, C m6, F m7, B♭7, E♭M7, B♭7

Chord progression: A♭7, D m75b, G 7, C m6, G 7, C m6, F m7, B♭7

Détail 3: Sl.

Chord progression: E♭M7, E°, F m7, B♭7, E♭M7, A♭M7, D 79b, G 7

9

C m      G 7      A♭7      G 7      G 7      Dm75b G 7

12

C m      A♭7      G 7      A♭7      G 7

15

Détail 2

F m7      B♭7      E♭M7      A♭M7      D 79b      G 7      C m

*Le "Gato" rythme argentin*  
*El Sapo Avila*

$\text{♩} = 144$

The sheet music consists of six staves of musical notation for a guitar. The top staff is a treble clef staff with rhythmic values indicated by dots above the notes. The bottom four staves provide tablature for the A, D, G, and B strings, with fingerings and dynamic markings like *p* (piano) and *D* (dynamics). Chords are labeled Am, E7, and Am. Measure numbers 1, 5, 10, 14, and 18 are marked at the beginning of their respective staves. The music features a mix of eighth and sixteenth-note patterns, with some measures containing rests or silent beats.

22

E7  
Am

T 3 0 4 7  
A 0 0 3  
B 0 4

26

E7  
Am  
E7  
Am

T 3 0 4 7  
A 0 0 3  
B 0 4

30

Am

T 8 5 5 7 5 5 7 5  
A 5 4 2 0 3 2 0 3  
B 7 5 3 2 1 1 0 0

1/2 V

34

E7(b9)  
Am

T 8 5 5 7 5 5 7 5  
A 5 7 7 7 5 5 7 5  
B 5 7 7 7 5 5 7 5

D P D P  
D P D P  
D P D P

38

G/D 4  
E7/D 4  
Dm  
Am  
E  
Am

T 7 8 8 8 7 8 8 8 7 8 7 8 7 8 7  
A 7 8 7 8 0 0 7 0 0 7 0 0 7 0 0  
B 7 8 7 8 0 0 7 0 0 7 0 0 7 0 0

42

Am  
E7  
Am

T 5 3 2 0 5 3 2 0 5 3 2 0 5 3 2 0  
A 3 5 3 2 3 5 3 2 3 5 3 2 3 5 3 2 3 5  
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

# Le Pasillo équatorien

Willan Farinango

The sheet music consists of three staves. The top staff is a treble clef staff with a dashed line indicating a break between measures. It features several chords with specific fingerings: I (index), II (middle), III (ring), and IV (pinky). The middle staff shows the progression of chords: 6 = Ré (Dm), Gm, C9, and F6. The bottom staff provides fingerings for the thumb (T), index (A), and middle (B) fingers, corresponding to the chords above. The second section begins with a treble clef staff showing chords I, II, and III. The bass staff continues with chords Gm, A7, A7/E, and D'm. The third section starts with a treble clef staff showing chords II and III. The bass staff concludes with chords D'm and Gm.

13

C9      F6      G6      FM7      E7      Dm

T 3 0 3 3  
A 3 3 3-2 3-3 3-0 3-5 3-1  
B 3 3 3-2 3-3 3-0 2-2 2-1 0-1 2-2 1-0 2-3-2

18

A7      D/F#      Gm      C9      F6

T 3 2 2-1 0 2-2 5-3  
A 0 0 2 4 5 5 5-4 3-3 3-2 3-3 3-0  
B 3 3 3-2 4 5-5 5-4 3-3 3-2 3-3 3-1

23

G6      FM7      E7      Gm6      A7      Dm      Dm

T 4 2 1-0  
A 3 5 3 2 2-1 0 3 0 3-6 6-6  
B 3 5 3 2 2-1 0 3 5 3-2 2-0 0 1 10

*Le Rossiniane, Part 5, extrait de l'Introduction*

*Mauro Giuliani*

II - - - - - IX - - - - -

*m* *p* *i* *1 2 4 2* *4* *E/G#* *F#m* *B/D#* *E*

*T* *A* *B* *D6* *E7sus4* *E7*

*T* *A* *B* *A/E* *E7*

*A7* *D/A* *F7/A*

*E7* *A/E* *E7* *A* *D6* *A* *E7*

*1/2 V* *1/2 II* *etc...*

*A* *D6* *A/E* *E7* *A* *D6* *A/E* *E7* *A*

# *Les Rasgueados*

Rafael Andia

$\text{♩} = 100$

III — II —

V III — II —

Dm C D7 Gm A A

T 3 1 3 3 1 0 5 3 3 0 1 3 2 2 5  
A 4 0 0 2 2 2 0 3 3 3 5 2 2 2 0  
B 1 1 1 1 1 1 1 1 1 1 1 1 1 1

II III ↑ I. 1. 2. I.

A Dm D Gm G C7 F

T 0 0 3 2 3 2 2 3 3 3 2 1 0 1 0  
A 2 2 0 0 2 2 0 0 2 2 0 3 2 2 0  
B 1 1 1 1 1 1 1 1 1 1 1 1 1 1

I. 1. 2. I.

Bb A7- Dm Dm

T 3 3 2 0 0 1 2 3 3 2 0 1 2 3 1  
A 1 1 0 0 1 0 0 1 0 0 1 0 0 1  
B 1 1 1 1 1 1 1 1 1 1 1 1 1 1

I. 1. 2. I.

C7 F Bb Gm A7- Dm

T 0 3 2 0 3 2 1 0 3 2 0 3 2 1 0  
A 3 2 1 0 3 2 0 3 2 1 0 3 2 1 0  
B 3 2 1 0 3 2 0 3 2 1 0 3 2 1 0

# *Mouvement Perpétuel*

*Niccolò Paganini*

The sheet music consists of four staves of musical notation for guitar, arranged vertically. Each staff includes a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by a '4'). The first staff begins with a measure labeled '1'. The second staff begins with a measure labeled 'T'. The third staff begins with a measure labeled '4'. The fourth staff begins with a measure labeled '9'. Each staff contains six measures of music, separated by vertical bar lines. Below each staff, there is a tablature section with three horizontal lines representing the guitar strings (T, A, B) from top to bottom. Above the tablature, each measure is numbered with a string/bout number. The first staff starts with 10-12-10-9-10-12. The second staff starts with 10-9-12-10-9-7. The third staff starts with 12-10-9-9-10-12. The fourth staff starts with 7-10-9-7-6-9. The tablature shows the position of the left hand fingers (1, 2, 3, 4) above the strings, corresponding to the numbered measures.

11

T 10-8-7-8-10-8-6-5-8-6-5-6-8-6-5  
A  
B

13

T 5-7-4-5-7-5-6-8-6-5-6-8-5-7-8  
A  
B

15

T 5-7-4-5-7-5-6-8-6-5-6-8-5-7-8  
A  
B

17

T 5-8-6-5-6-8-5-7-8-7-8-7-10-8-7-10-9-10-10-9-9-7-9-10-7-8-7-8-7-10-8  
A  
B

19

T 7-8-10-8-7-7-9-7-8-7-8-10-10-8-7-8-7-9-8-9-7-8-7-10-8-7-9-7-6-9-6  
A  
B

21

T  
A  
B

23

T  
A  
B

25

T  
A  
B

27

T  
A  
B

etc...

# Nocturne

Johann Kaspar Mertz

*Andantino*

Sheet music for the first section of Nocturne by Johann Kaspar Mertz, labeled *Andantino*. The music is in 4/4 time. The top staff shows a treble clef and a bass clef. The bottom staff shows a treble clef and a bass clef. The music consists of six measures. Measure 1 starts with a grace note (4) followed by a quarter note (1). Measures 2-3 show eighth-note patterns with dynamics *p*, *i*, *m*, and *p*. Measure 4 shows eighth-note patterns with dynamics *a*, *m*, and *p*. Measure 5 shows eighth-note patterns with dynamics *a*, *m*, and *p*. Measure 6 shows eighth-note patterns with dynamics *a*, *m*, and *p*.

Sheet music for the second section of Nocturne by Johann Kaspar Mertz. The music is in 4/4 time. The top staff shows a treble clef and a bass clef. The bottom staff shows a treble clef and a bass clef. The music consists of six measures. Measure 1 starts with a grace note (4) followed by a quarter note (1). Measures 2-3 show eighth-note patterns with dynamics *a*, *m*, and *p*. Measure 4 shows eighth-note patterns with dynamics *a*, *m*, and *p*. Measure 5 shows eighth-note patterns with dynamics *a*, *m*, and *p*. Measure 6 shows eighth-note patterns with dynamics *a*, *m*, and *p*.

Sheet music for the third section of Nocturne by Johann Kaspar Mertz. The music is in 4/4 time. The top staff shows a treble clef and a bass clef. The bottom staff shows a treble clef and a bass clef. The music consists of six measures. Measure 1 starts with a grace note (7) followed by a quarter note (4). Measures 2-3 show eighth-note patterns with dynamics *dolce*. Measure 4 shows eighth-note patterns with dynamics *C/G*. Measure 5 shows eighth-note patterns with dynamics *G7*. Measure 6 shows eighth-note patterns with dynamics *C*.

Sheet music for the fourth section of Nocturne by Johann Kaspar Mertz. The music is in 4/4 time. The top staff shows a treble clef and a bass clef. The bottom staff shows a treble clef and a bass clef. The music consists of six measures. Measure 1 starts with a grace note (10) followed by a quarter note (2). Measures 2-3 show eighth-note patterns with dynamics *c*, *p*. Measure 4 shows eighth-note patterns with dynamics *E*. Measure 5 shows eighth-note patterns with dynamics *F/E*. Measure 6 shows eighth-note patterns with dynamics *E*. Measure 7 shows eighth-note patterns with dynamics *F/E*.

13

I I

E  
F/E  
E  
F/E  
E  
G7

T  
A  
B

3 3 3 3 3 3

*A Tempo*

15

cresc.  
C  
A7  
Dm  
C/G  
G7

T  
A  
B

3 3 3 3 3 3

18

p  
C  
G7  
C  
G7

T  
A  
B

3 3 3 3 3 3

21

>  
G7  
p  
C  
G7  
dim.  
C  
G7

T  
A  
B

3 3 3 3 3 3

24

pp  
C  
G7  
D.C.

T  
A  
B

3 3 3 3 3 3

# Oremus - Version classique

Francisco Tarrega

*Lento*

*Dolce*

T 10 9 10 13  
A 0 0 0 0  
B 10 10 10 0

Gm 13 12 10 8  
F7 10 8  
Gm 6 5 4 3  
C7 3 2 1  
D7 0 0

1/2 III

Gm 3 6 6 5  
E7(b9) 7 6 7 6  
Dm 7 0 6 0  
A 0 0 0 0

Dm 6 5 6 6  
Bb 6 0 7 0  
C7 5 5 5 5

BbM7 5 2 3 3  
Dm 3 1 1 1  
A 0 0 0 0  
B 1 1 1 1

A 2 1 1 1  
Dm 3 5 2 0  
A 7 0 0 0  
Dm 3 5 3 0

Dm 1 3 5 3  
A 6 0 5 3  
Dm 3 5 0 0

# Oremus - Version jazz

Francisco Tárrega

$\text{♩} = 100$

I

T A B

4

T A B

7

T A B

10

perc.

perc.

T A B

13

T  
A  
B

5 4 5 10 13 13 12 8 10-11-10 8 6 5 3 2  
5 4 5 6 10 10 10 8 8 8 0 0 0 0 0 0  
6 5 7 3 3 3 3  
7 8 8 8 8 0 0 0 0 0 0 0

16

T  
A  
B

3 0 1 0 0 3 6 5 5 5 6 4 6 3 5  
3 2 2 3 5 5 5 5 5 4 3 3 3 7 6 8 7 6 5  
3 0 0 0 0 5 5 5 5 4 3 3 3 7 6 8 7 6 5

3

19

T  
A  
B

7 5 6 7 8 6 5 3  
5 5 6 7 0 0 0 0  
6 4 7 5 3 2 0 0  
6 5 3 2 0 0 0 0  
7 6 8 7 6 5 5 5  
7 6 8 7 6 5 5 5  
7 6 8 7 6 5 5 5  
7 6 8 7 6 5 5 5

perc.  
Rall...  
tapping

# *Por cielos lejanos*

Rudi Flores

The sheet music consists of four staves, each representing a different string or position on a guitar neck. The top staff is the Treble staff, the bottom staff is the Bass staff, and the middle two staves represent positions A and B. The music is divided into measures by vertical bar lines. Chords and specific notes are indicated by vertical stems and horizontal dashes. Fingerings are shown above the strings, and some notes have small numbers below them. The key signature changes throughout the piece, with labels like G, cIX, cVIII, cVII, cIX, cV, cXII, and E7. The time signature is mostly common time (indicated by '8'). Measure numbers 1 through 14 are present at the beginning of each staff.

Measure 1: G major (G-B-D). Fret 2, 1, 0, 2. Finger 3-4.

Measure 2: Dm. Fret 4. Finger 5.

Measure 3: Dm/C. Fret 3. Finger 5.

Measure 4: E7(#9). Fret 1-0-3. Finger 3.

Measure 5: Am. Fret 3-1-0-3. Finger 3.

Measure 6: Am/G. Fret 5-5-8-7-10. Finger 5.

Measure 7: B7(#9). Fret 10-8-7-5. Finger 8.

Measure 8: F#11. Fret 9-9-8-7. Finger 9.

Measure 9: F13. Fret 10-8-12. Finger 7.

Measure 10: E9. Fret 9-12-13-12. Finger 7.

Measure 11: Am. Fret 5-7-8-5-4-3. Finger 3.

Measure 12: A7. Fret 3-2-4. Finger 3.

Measure 13: Dm. Fret 1-0-0. Finger 4.

Measure 14: Am/G. Fret 5. Finger 5.

Measure 15: A7/D. Fret 12-13-12. Finger 12.

Measure 16: A m7/D. Fret 12-10-9-7-12-10-9-7. Finger 12.

Measure 17: E7. Fret 0. Finger 4.

Measure 18: D#7dim. Fret 9-10-11-12-13. Finger 11.

Measure 19: E7(b9). Fret 12-7-10-8-7. Finger 10.

Measure 20: Am/C. Fret 6-5-4-3. Finger 6.

Measure 21: B△. Fret 8-7-6-5. Finger 8.

Measure 22: Am. Fret 5-4-5-6-5. Finger 5.

18

Dm13 B7 E7 Am Bm/E Am

22

Gm Gm9/F E7dim A7 Dm C/A Bb/A Dm/A

26

Dm Dm/C Dm/B Am Am/B Am F#m7 F

31

E7 A7 Am7 Dm A7 Dm E7

36

cI      cI      cII

**TABLATURE:**

Am7      E7      A7      F7      Bm7(b5)      C7/Bb      F/A      F#7/G#

T-A-B: 0-1-2-3    1-0-1-2    1-0-1-2    2-1-0-1    3-2-3-1    0-1-0-1    1-2-2-3    4-4-4-4

cIII      cV

39

G      E7/F#      E7sus4/F      E7(b9)      Am      Bm11      Bm11

T-A-B: 3-4-5-7    5-6-5-7    5-6-5-7    5-6-5-7    0-0-0-0    0-6-5-0    0-5-3-2

43

Am6      Dm      Dm7      E7(#9)      Am9

T-A-B: 1-2-1-0    4-3-2-0    1-0-1-0    3-3-3-1    7-9-9-10    9-10-10-0

# *Prélude BWV988*

*Jean-Sébastien Bach*

Accordage : Do Sol Ré La Mi Sol



16



Musical score page 16. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a treble clef. The key signature is one sharp (F#). The music features eighth-note patterns and some sixteenth-note figures. Measure 16 ends with a half note on the fourth line of the top staff.

21



Musical score page 21. The staves and key signature remain the same as page 16. The music continues with eighth-note patterns and sixteenth-note figures. Measure 21 ends with a half note on the fourth line of the top staff.

25



Musical score page 25. The staves and key signature remain the same as previous pages. The music continues with eighth-note patterns and sixteenth-note figures. Measure 25 ends with a half note on the fourth line of the top staff.

30



Musical score page 30. The staves and key signature remain the same as previous pages. The music continues with eighth-note patterns and sixteenth-note figures. Measure 30 ends with a half note on the fourth line of the top staff.

35



Musical score page 35. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). The music features eighth-note patterns with various dynamics and rests.

40



Musical score page 40. The staves continue from page 35. The top staff begins with a forte dynamic (F). The middle staff has a sustained note followed by eighth-note patterns. The bottom staff features eighth-note chords.

44



Musical score page 44. The staves continue from page 40. The top staff has a sustained note followed by eighth-note patterns. The middle staff features eighth-note chords. The bottom staff ends with a fermata over the last note of the measure.

*Prélude de la suite pour violoncelle n° 3*  
 Jean-Sébastien Bach  
*Transcription pour guitare Valérie Duchâteau*

*Allegro maestoso*

1 G f

5 D7 > f

9 D p m p i

13 D7 p

17 B7 cresc.

21 F#7 p

25 C7 < dim... II B7 > p

D7

G

E7

A7

D

G

Em7

A7

B7

Em

Am/C

B7

Em

F#7

Em

B7

Em

C7

B7

Em

29

D      D7      1/2 V      G7

33

C      Am      G      D7

*dim...*

37

G      Em      Am      F#m

*p*

41

Bm      cresc. poco a poco      G7      C      Am      VIII

45

D7      G/D      D

*f*

49

C/D

Bm/D

*dim...*

53

Am/D

D7

*p cresc.*

G

57

D7 1 4      Gm 1/2 III      A7/D

*cresc.*

61

D7 2 1 0      E7      Am      D7 3 2

65

G      A7/C#      D      D7/C      G7/B

*dim...*

69

C      C/B      D7/A      G      *cresc. poco a poco*      G7

*cresc. poco a poco*

*fp*

73

Am V - i      Bm      C      D7

77

D7/C      G/B 2 1 4      Gm6/B<sup>b</sup>      D7/A      G      D      G      *largamento*

*f*

*sempre f*

83

G7      C/G      D<sup>#</sup>dim/G I II      allarg.      D7/A *tr*      G      *largamento*

*tr*

*largamento*

*Prélude de la suite pour violoncelle n° 3*  
 Jean-Sébastien Bach  
*Transcription pour guitare Valérie Duchâteau*

1 G D7 G D7

6 G Em A7 D G

11 Em7 A7 D D7 E7

16 Am B7 Em Am/C B7

21 F#7 Em B7 Em C7

26 B7 Em D D7

31 G7 C Am G D7

36 G Em Am F#m

41 Bm G7 C Am D7

T: 3 3 3 0 2 7 7 6-5 5 5 5-3 0 8 8 7-8 7 7 7 7 7  
A: 4 4 4 4 5 7 7 7 5 5 5 5 7 9 9 9 9 9 0 0 0 0  
B: 2 2 2 2 5 5 5 5 3 3 3 3 7 9 9 9 9 9 0 0 0 0

46 G/D D C/D

T: 8 8 8 8 8 7 8 5 5 5 7 7 7 7 7 5 11 11 9 8 8 9 8 9 9 9 9  
A: 0  
B: 2

51 Bm/D Am/D D7

T: 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5  
A: 9 9 7 7 5 5 0 7 7 7 7 7 0 7 5 5 0 5 5 5 5 5 5 5 5 5  
B: 0

56 G D7 Gm A7/D

T: 0 0 0 0 0 3 0 5 5 5 5 7 3 3 3 3 3 3 2 2 3 0 3 0 2 2  
A: 0  
B: 2

61 D7 E7 Am D7 G

T: 3 2-0 3 0 3 3 0 3 3 3 1 0 2-0 5 5 5 3 3 0 3 0 3 0 2 0  
A: 5 5 2 4 2 1 1 1 2 2 5 4 4 4 4 4 4 5 5 5 4 4 4 4 0 0  
B: 0

66 A7/C♯ D D7/C G7/B C C/B D7/A

T: 2 2 2 2 2 4 4 4 4 2 2 3 3 3 3 3 3 2 2 2 2 0 4 4 4 4  
A: 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 2 2 2 2 0 4 4 4 4  
B: 4 4 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0

71 G G7 Am Bm C

T: 0  
A: 0  
B: 2

76 D7 D7/C G/B Gm6/B♭ D7/A G D G

T: 7 5 7 7 5 4 5 0 2 2 5 3 0 0 0 2 1 2 2 3 3 2 0 0 0 0  
A: 5 4 5 4 4 4 4 3 3 2 2 2 1 0 0 0 0 0 0 0 0 0 0 0 0 0  
B: 3

83 G7 C/G D♯dim/G D/A G

T: 1 1 1 3 0  
A: 0 4 6 6 6 4 2 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1  
B: 3

*Prélude en ré majeur de la suite n°1 pour violoncelle*  
Jean-Sébastien Bach

The sheet music for the Cello Prelude in G major, Suite No. 1, by J.S. Bach, is presented in eight staves. The key signature is one sharp (G major). The time signature varies throughout the piece.

- Staff 1:** Key signature: G major (1 sharp). Time signature: Common time (indicated by '4'). Fingerings: 1, a, 2, m, a. Dynamics: *p*. Measure number: 1.
- Staff 2:** Key signature: G major (1 sharp). Time signature: Common time (indicated by '4'). Fingerings: 1, 2, m, a. Dynamics: *p*. Measure number: 3. Chords: A7/D, 1/2 II.
- Staff 3:** Key signature: G major (1 sharp). Time signature: Common time (indicated by '4'). Fingerings: 1, 2, 4, 1, 2, 1, 2, 1. Dynamics: *p*, *p*, *p*, *p*. Measure number: 5. Chords: GM7/D, E7.
- Staff 4:** Key signature: G major (1 sharp). Time signature: Common time (indicated by '4'). Fingerings: 1, 2, 4, 1, 2, 1, 2, 1. Dynamics: *p*, *p*, *p*, *p*. Measure number: 7. Chords: A, 1/2 V.
- Staff 5:** Key signature: G major (1 sharp). Time signature: Common time (indicated by '4'). Fingerings: 1, 2, 4, 1, 2, 1, 2, 1. Dynamics: *p*, *p*, *p*, *p*. Measure number: 9. Chords: E7, A.
- Staff 6:** Key signature: G major (1 sharp). Time signature: Common time (indicated by '4'). Fingerings: 1, 2, 4, 1, 2, 1, 2, 1. Dynamics: *p*, *p*, *p*, *p*. Measure number: 11. Chords: B7, E<sub>m</sub>.
- Staff 7:** Key signature: G major (1 sharp). Time signature: Common time (indicated by '4'). Fingerings: 1, 2, 4, 1, 2, 1, 2, 1. Dynamics: *p*, *p*, *p*, *p*. Measure number: 13. Chords: F#7, Bm.

15 A7

G/D

A7/D 1/2 II

D

E7 II

A7/G II

A7

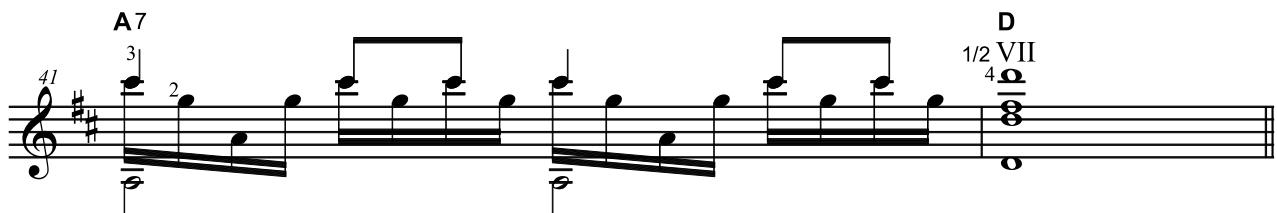
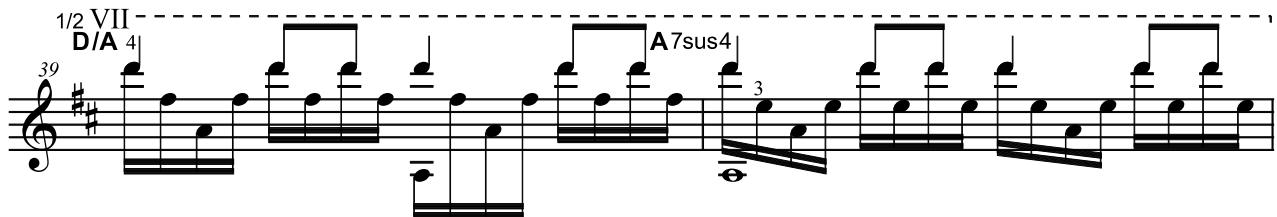
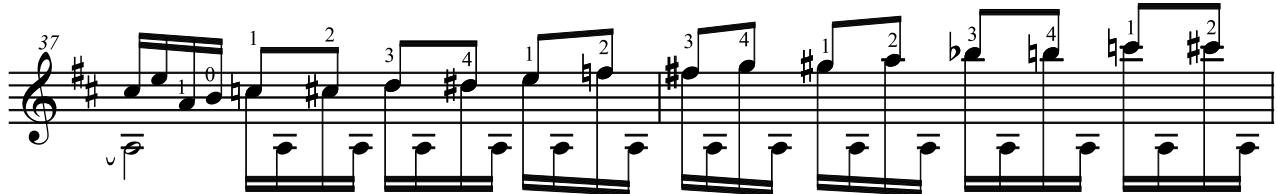
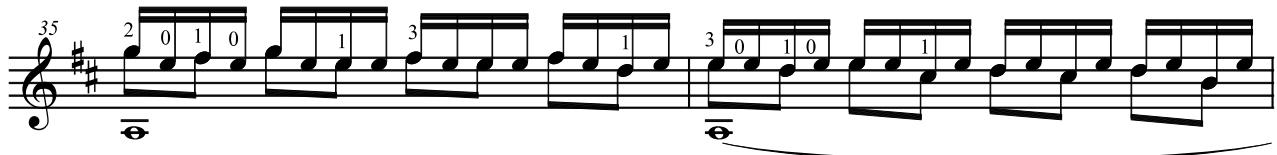
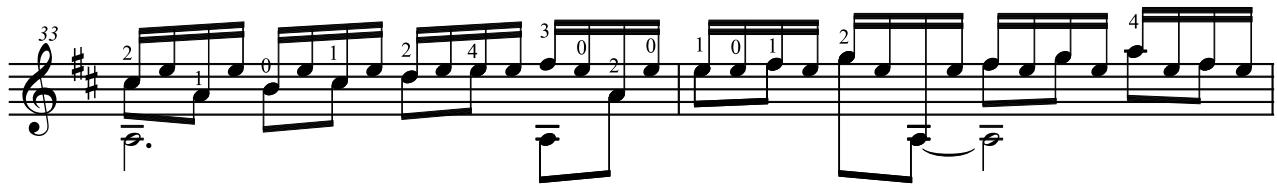
D

E7(b9)

E7

A

A7



*Prélude en ré majeur de la suite n°1 pour violoncelle*  
Jean-Sébastien Bach

The sheet music consists of 15 staves of tablature for cello, arranged in three columns of five staves each. The staves are labeled with measure numbers and chord names above them.

- Measure 1:** Key signature of G major (no sharps or flats). Chord D. Tablature shows notes on the T (Treble) and A (Alto) strings.
- Measure 3:** Chord A7/D. Tablature shows notes on the T, A, and B strings.
- Measure 5:** Chord GM7/D. Tablature shows notes on the T, A, and B strings.
- Measure 7:** Chord A. Tablature shows notes on the T, A, and B strings.
- Measure 9:** Chord E7. Tablature shows notes on the T, A, and B strings.
- Measure 11:** Chord B7. Tablature shows notes on the T, A, and B strings.
- Measure 13:** Chord F#7. Tablature shows notes on the T, A, and B strings.
- Measure 15:** Chord A7/C#. Tablature shows notes on the T, A, and B strings.
- Measures 2-4:** Chord G/D. Tablature shows notes on the T, A, and B strings.
- Measures 6-8:** Chord D. Tablature shows notes on the T, A, and B strings.
- Measures 10-12:** Chord E7. Tablature shows notes on the T, A, and B strings.
- Measures 14-16:** Chord Bm. Tablature shows notes on the T, A, and B strings.
- Measures 18-20:** Chord A. Tablature shows notes on the T, A, and B strings.
- Measures 22-24:** Chord Em. Tablature shows notes on the T, A, and B strings.
- Measures 26-28:** Chord B7. Tablature shows notes on the T, A, and B strings.
- Measures 30-32:** Chord E7. Tablature shows notes on the T, A, and B strings.
- Measures 34-36:** Chord F#7. Tablature shows notes on the T, A, and B strings.
- Measures 38-40:** Chord Bm. Tablature shows notes on the T, A, and B strings.
- Measures 42-44:** Chord A7/C#. Tablature shows notes on the T, A, and B strings.
- Measures 46-48:** Chord D7. Tablature shows notes on the T, A, and B strings.
- Measures 50-52:** Chord G/D. Tablature shows notes on the T, A, and B strings.

18 A7/D      D      E7

21 A7/G      A7

24 D

26 E7(b9)      E7      A

29 A7

31

34

37 D/A

40 A7sus4      A7      D

# Prélude en Ré mineur

Jean-Sébastien Bach

1

3 2 1  
2 4  
2 4 1

p i m a m i m i p i p i

Dm Gm

T 5 A 6 B 6

T 6 A 7 B 8

T 7 A 8 B 7

T 7 A 7 B 8

T 7 A 7 B 8

T 7 A 8 B 7

T 7 A 7 B 8

T 7 A 7 B 5

4

4 3 1  
1  
2 4  
2 4 1

C#7dim/D Dm

T 6 A 8 B 6

T 8 A 7 B 8

T 7 A 5 B 5

T 5 A 5 B 5

T 5 A 5 B 2

T 5 A 3 B 2

T 5 A 3 B 2

T 2 A 3 B 2

T 3 A 2 B 2

T 3 A 2 B 3

T 3 A 2 B 0

8

3 1 B I

Dm7 BbM7 Dm G#7dim

T 1 A 3 B 3

T 3 A 2 B 2

T 2 A 3 B 2

T 3 A 2 B 0

T 1 A 3 B 3

T 3 A 2 B 2

T 2 A 3 B 2

T 3 A 2 B 0

T 1 A 3 B 3

T 3 A 2 B 2

T 4 A 3 B 4

T 3 A 3 B 3

T 4 A 4 B 4

T 3 A 3 B 0

12

0 4 1  
2 3  
2 3 4  
1

E Am2 Am FM7

T 1 A 3 B 3

T 3 A 2 B 2

T 2 A 3 B 2

T 0 A 1 B 0

T 4 A 1 B 4

T 1 A 4 B 4

T 2 A 2 B 2

T 1 A 2 B 2

T 0 A 1 B 0

T 5 A 5 B 5

T 5 A 5 B 5

T 5 A 5 B 5

T 5 A 5 B 2

T 3 A 3 B 3

16

B II -

B m7(b5)

E7

19

B V - B VII -

Am

E7(b9)

Am

22

B IX - B VIII -

E7

F7

E7(b9)

25

B V -

C7dim/E

B m7(b5)

E7

28

A7dim/E

G#7dim/E

Am

31

Bm7(b5)/E      E7      G#7dim/A

T 2-0-3-0-0-0      A 2-2-2-2-0-0      B 0-0-0-0-0-0

T 1-0-3-0-0-0      A 1-1-1-1-2-0      B 0-0-0-0-0-0

T 1-0-3-0-0-0      A 1-1-1-1-2-0      B 0-0-0-0-0-0

34

B II      G#7dim/A

A 2-0-3-2-2-2      T 4-3-3-3-4-4      B 0-0-0-0-0-0

A 2-2-2-2-0-0      T 3-4-4-3-4-0      B 0-0-0-0-0-0

A 2-2-2-2-0-0      T 3-4-0-4-7-9      B 0-0-0-0-0-0

A 2-2-2-2-0-0      T 9-7-9-7-7-7      B 0-0-0-0-0-0

37

1/2B V      A7(b9)      Dm      G#7dim/A

A 6-5-5-6-6-6      T 5-6-5-6-7-6      B 0-0-0-0-0-0

A 6-5-5-6-6-6      T 5-6-5-6-3-5      B 0-0-0-0-0-0

A 6-5-5-6-6-6      T 2-3-3-2-3-2      B 0-0-0-0-0-0

A 6-5-5-6-6-6      T 1-3-3-1-3-1      B 0-0-0-0-0-0

41

A      E7(b9)      A

T 1-3-1-3-1-3      A 0-7-6-5-6-7      B 4-5-6-5-6-5

T 1-3-1-3-1-3      A 0-7-6-5-6-7      B 0-0-0-0-0-0

T 1-3-1-3-1-3      A 4-5-6-5-6-7      B 0-0-0-0-0-0

# Prélude en Ré mineur

Jean-Sébastien Bach

The sheet music consists of five staves of guitar tablature. Each staff includes a chord diagram above the tab, a measure number, a clef, a key signature, and a time signature of  $\frac{3}{4}$ . The strings are labeled T (Top), A, and B (Bottom). Fingerings are indicated by numbers above or below the strings. Chords and progressions are labeled below the staves.

**Staff 1:**

- Measures 1-4:  $D\text{m}$ ,  $G\text{m}$ ,  $C\sharp\text{7dim/D}$ ,  $D\text{m}$ ,  $D\text{m7}$
- Measures 5-8:  $T$ ,  $A$ ,  $B$

**Staff 2:**

- Measures 9-12:  $B\sharp\text{M7}$ ,  $D\text{m}$ ,  $G\sharp\text{7dim}$ ,  $E$ ,  $A\text{m2}$ ,  $A\text{m}$ ,  $F\text{M7}$ ,  $F$ ,  $B\text{m7(}\flat\text{)}$ ,  $E\text{7}$
- Measures 13-16:  $T$ ,  $A$ ,  $B$

**Staff 3:**

- Measures 17-20:  $A\text{m}$ ,  $E\text{7(}\flat\text{)}$ ,  $A\text{m}$ ,  $E\text{7}$ ,  $F\text{7}$ ,  $E\text{7(}\flat\text{)}$ ,  $C\text{7dim/E}$ ,  $B\text{m7(}\flat\text{)}/E$
- Measures 21-24:  $T$ ,  $A$ ,  $B$

**Staff 4:**

- Measures 25-28:  $E\text{7}$ ,  $A\text{7dim/E}$ ,  $G\sharp\text{7dim/E}$ ,  $A\text{m/E}$ ,  $B\text{m7(}\flat\text{)}/E$ ,  $E\text{7}$ ,  $G\sharp\text{7dim/A}$ ,  $A$ ,  $G\sharp\text{7dim/A}$
- Measures 29-32:  $T$ ,  $A$ ,  $B$

**Staff 5:**

- Measures 33-36:  $G\sharp\text{7dim/A}$ ,  $A$ ,  $A\text{7(}\flat\text{)}$ ,  $D\text{m}$ ,  $G\sharp\text{7dim/A}$ ,  $A$ ,  $E\text{7(}\flat\text{)}$ ,  $A$
- Measures 37-40:  $T$ ,  $A$ ,  $B$

*Prélude, Fugue et Allegro BWV998 en Mi**b** Majeur*  
J.S. Bach

The sheet music consists of four staves of musical notation for a guitar (lute tab). Each staff includes a treble clef, a key signature of one sharp, and a time signature of 12/8 or 1/2 II. The first staff begins with a melodic line and a D7 chord. The second staff starts with an E7/D chord. The third staff begins with an A chord. The fourth staff begins with a F#m7(b5) chord. Various fingering markings (e.g., 1, 2, 3, 4, m, i, p) are placed above the notes. Chord names (G, A7, Bm, E7/D, A, Bm7, E7, A7, D, B7/A, Em/G, B7, D, G) are written below the staves. The guitar tablature shows the string and fret for each note.

13

II

A E F#7

Bm Em

T 5-2-0-2-1-0-3-3-2-3-5

A 4

B 2-4-1-2

Bm 7-6-7-2-5-3-4-5-4-5-3

F#7 2-0-2-0-3-2-4-3-2-0

16

II

Bm G

C#7/B F#m

G#m C#7

T 3-2-3-2-5-4-3-7-0-4

A 2-4-5-7-0-4

B 3-2-3-1-4-0

F#m 2-0-2-1-2-2-3

G#m 0-0-0-0-0-0-0-0-0-0

C#7 0-3-2-4-6-3-6

19

(1) 1/2 II

F#m

B7

Em

T 2-2-6-2-5-2-2-4-5

A 4

B 0-2-0-2-6-2-8-6

F#m 4-0-7-5-8-5-8-7-5-3-2

B7 4-0-8-2-5-8-5-8-7-5-3-2

EEm 3-0-5-4-5-3-0-3-2-0

22

1/2 II

A7

D7

cresc.

1/2 II

G D7

T 2-2-0-3-2-3-7-5-3-2-0

A 0-4

B 0-0-2-3-2-4-3-4-2-3-0

D7 2-3-2-3-2-4-3-4-2-3-0

G 3-3-2-3-8-7-8-7-6-7-5

D7 7-8-7-6-7-5

25

V

III

II (1)

V

G C G D7 G Em

T 8-7-8-7-6-5-4-5-5-5-3-5-3-0-0-2-1-0-2-1-0-2-0-0-0-0-0-0-0  
A 1-5-5-5-5-5-5-5-5-5-5-5-5-4-2-1-0-4-2-1-0-2-0-4-2-6-2-7  
B 5-6-2-7

28

cresc.

(voix médiane en dehors)

A7/G D A7 GM7

T 6-0-2-3-2-1-2-2-3-5-5-3-7-5-3-7-5-7-7-6-7-7-5-4-7-3-2  
A 7-6-7-4-7-6-7-0-0-4-2-4-2-4-0-5-4-5-5-4-5-7-5-2  
B 5-4-5-2

31

(code du sujet de la fugue)

A DM7 Bm7 Em7 A7

T 5-2-0-0-0-2-0-3-4-2-4-2-0-3-4-2-4-2-0-5-2-0-5-4-5-5-4-5  
A 4-6-2-0-4-0-2-4-2-0-4-2-4-0-5-4-5-5-4-5-0-5-4-5  
B 1-2-4-2-4-2-3-4-2-4-2-3-4-2-5-4-5-5-4-5-0-5-4-5

34

Bm7 A7/C# D D7/C

T 4-2-4-2-3-4-2-4-2-3-4-2-0-2-2-0-2-2-0-2-3-2-3-2-3-2-3  
A 2-4-2-4-2-3-4-2-4-2-3-4-2-0-2-2-0-2-2-0-2-3-2-3-2-3-2-3  
B 1-2-4-2-4-2-3-4-2-4-2-3-4-2-5-4-5-5-4-5-0-5-4-5

**[Cadenza]**

(sixte napolitaine)

37

G m/B<sup>b</sup>      D7/A

T      A      B

E<sup>b</sup>

*A Tempo*

40

1/2 IV      II      VI      V

E7/D      A7      D      Em      A7

T      A      B

G

43

-II      III      -I      -II      -I

D      A7      D7      G      A7/D

T      A      B

46      314

D7      G      Bm7      G      A7      Dsus4 D

T      A      B

# Recuerdos de l'Alhambra

Francisco Tárrega

**Am a m i**      **E7**      **Am simile**      **E7**

**Am**      **G7**      **C**      **G7**

**C**      **G7**

**F**      **VIII**      **CM7**      **VII**      **F**      **Bdim**      **E**      **IX**

**E7**      **A7(b9)**      **A7/C $\sharp$**

**Dm**

**Bm7(b5)**      **F7 I**

**E 7**  
 19

**A**      **E 7**      **A**      **E 7**      **A**

**D/A**

**A**

**F#m II**      **G# IV**      **C#m**

**B m7(b5)**      **A/E**      **E 7**

**A**

**F/A**

40

**A**

E

43

**E7**

**A**

46

**F/A**

**A**

49

**E**

**E7**

52

**A**

**1/2 II**

55

**p**

**p**

**rit...**

**0**

**m**

**2**

**a**

**②**

**4**

**2**

**3**

**②**

**④**

**1/2 II**

# *Recuerdos de l'Alhambra*

Francisco Tárrega

The sheet music consists of eight staves of tablature for classical guitar, with corresponding standard notation above them. The staves are labeled with measures and measure numbers (1, 3, 5, 6, 9, 12, 15, 18, 21) and key signatures (A major, E7, A major, E7, C major, G7, C major, G7, F major, CM7, F major, B dim, E major, E7, A7(b9), A7/C# major, D major, Bm7(b5), F major, E7, A major, E7, A major, E7). The tablature shows fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and dynamic markings (e.g., #, x, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12).

**D/A**

25 T A B

**T**

28 T A B

**B m7(b5)**

32 T A B

**A/E**

**E7**

35 T A B

**F/A**

38 T A B

**E**

42 T A B

**F/A**

46 T A B

**E**

50 T A B

**pp rit...**

54 T A B

# Sakura, sakura

Traditionnel japonais

**1**

V VII

A sus4 E sus4 A sus4 E sus4 E sus4 Asus2 Bm7(b5) E sus4 Bm7(b5)

**6**

E sus4 F E sus4 E7sus4 Pizz... Am F

**11**

E7sus4 Asus2

**16**

A sus4 E A sus4 E A sus4 F

**20**

Am E A sus4 E A sus4 E

24

Bm7(b5)      Esus4      Asus2      Asus4      Esus4

T A B      T A B      T A B      T A B

28

Asus4      Esus4      Asus4      F

T A B      T A B      T A B

31

Asus2      F      Asus2      Bm7(b5)      Esus4      F      Esus4      Asus4      Esus4

T A B      T A B      T A B      T A B      T A B      T A B      T A B

34

Asus4      Esus4      Bm7(b5)

T A B      T A B      T A B

37

Esus4      F(#11)

T A B      T A B

Octavados

43

Harmoniques V  
8<sup>va</sup>

T  
A  
B

49

Am  
E sus4

T  
A  
B

50

Am  
E sus4

T  
A  
B

1/2 X

52

Dm  
Am

T  
A  
B

54

Am

T  
A  
B

I

56

F

Am

Esus4

T 1 1 1 1 1 1

A 2 4 2 4 2 3

B 1 0 7 0 7 0

58

Am

Esus4

Bm7(b5)

T 8 8 5 5 7 7 0

A 0 7 0 7 7 0

B 0 2 3 2 4 2 6

60

E sus4

T 0 1 1 1 1 1 1 5 0 0 0 0

A 2 3 0 3 2 4 3 2 3 2

B 0 0 0 0 0 0 0 0 0 0

62

Bm7(b5)

Esus4

F

Pizz....

Am

T 1 0 0 1 5 5 0 0 0 0

A 2 2 2 7 7 0 2 3 2 2

B 0 0 0 0 0 0 0 0 0 0

67

F

E7sus4

Asus2

Harmoniques V

T 12 12 12 13 13 12 8 7 5 6 5 7 0 1 0 2 3

A 10 12 10 10 10 2 2 7 7 3 0 0 2 0 2 0 2 0 2

B 0

*Sarabande - Version classique*  
Haendel

Guitare 1

The sheet music for Guitare 1 consists of two staves. The top staff uses a treble clef and a 3/4 time signature. It features a series of chords: Dm, A7, F, C7, Gm, and Dm. The bottom staff shows the corresponding fingerings (1, 2, 3, 4) and string positions (T, A, B) for each chord. The second staff begins with a treble clef and a 7/8 time signature, followed by a bar line. It then continues with chords: B6, A7, Gm, Dm, Bb, Bb, Dm, A7, and Dm, with fingerings and string positions indicated below each note.

# *Sarabande - Version classique*

*Haendel*

Guitare 2

1

D m      A 7      F      C 7

T

5

G m      D m      B<sup>6</sup>      A 7

T

9

G m      D m      B<sup>b</sup>      B<sup>b</sup>      D m      A 7      D m

T

*Sarabande - Version swing*  
Haendel

Guitare 1

Détail 1

**Détail 1**

**Détail 1**

**B♭ M7**

**A 79**

**F M7**

**C 7**

**G m6**

**D m6**

**B♭ M7**

**A 79**

**Détail 2**

17      4      4      4      4      4      4

Octaves

D m6      A 79

T 6 5 5\* 10 10 10 9 11 11 10 11 8 8 9 9  
A 7 7 7 6 8 8 7 8 5 5 7 7  
B 7 7 7 7 7 7 7 7 7 7 7 7

21      3 1 3 1      3 1 3 1

Détail 1

F M7      H. PO.

T 1 2 1 2 2 3 3 0 0 2 2 1 1 3 3 0 0  
A 0 0 3 3 2 2 3 3 0 0 2 2 1 1 0 0  
B 1 1 0 0 3 3 2 2 3 3 0 0 2 2 1 1 0 0

25      4 4 4 4 1

Détail 2

Octaves

G m6      D m6

T 10 8 5 11 10 8 10 7 7 7  
A - 7 8 7 5 8 - 7 7 7  
B - 8 - 7 7 7 7

29      2 3

Détail 3

B<sup>b</sup>M7      A 79      D m6

Bend 1/2

T 9 8 10 9 10 9 7 10 10  
A - 8 - 9 10 9 - 7 - 10  
B - 7 - 8 - 9 10 9 - 7 - 10

*Sarabande - Version swing*  
Haendel

Guitare 2

1

D m6      A 79

T    3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 5 5 5 5 | 5 5 5 5  
A    2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 4 4 4 4 | 4 4 4 4  
B    2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 4 4 4 4 | 4 4 4 4

5

F M7      C 7

T    1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1  
A    2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2  
B    1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 3 3 3 3 | 3 3 3 3

9

G m6      D m6      B $\flat$  M7

T    3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3  
A    2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2  
B    3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 2 2 2 2 | 1 1 1 1

14

A 79      A 79      D m6

T    3 3 3 3 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 3 3 3 3  
A    2 2 2 2 | 4 4 4 4 | 4 4 4 4 | 4 4 4 4 | 2 2 2 2  
B    1 1 1 1 | 4 4 4 4 | 4 4 4 4 | 4 4 4 4 | 2 2 2 2

# Theme populaire brésilien

Guitare 1

The sheet music for Guitare 1 consists of four staves of musical notation, each with a corresponding chord diagram above it. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second staff starts with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The third staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The fourth staff starts with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature.

Chords and Fingerings:

- Staff 1: D, F#m, Em, A7, D, F#m, Em, A7
- Staff 2: D, A7, D, D#7dim, Em, A7
- Staff 3: D, D#7dim, Em, A7, D, A7
- Staff 4: D, C7, F, F#7dim, Gm, C7, F, F#7dim, Gm, C7

Handings:

- Staff 1: m i m a
- Staff 2: 4
- Staff 3: 4
- Staff 4: 4

Fretboard Diagrams:

Each staff includes a fretboard diagram below the staff lines, showing finger positions (1, 2, 3, 4) and string numbers (T, A, B).

18

F C A D F<sup>#</sup>m Em A7

T  
A  
B

3fr.

22

D F<sup>#</sup>m Em A7 D D<sup>#</sup>7dim Em A7

T  
A  
B

26

D D<sup>#</sup>7dim Em A7 D A7

T  
A  
B

2fr.

30

D F<sup>#</sup>m G A7 D F<sup>#</sup>m G A7 D

T  
A  
B

# Theme populaire brésilien

Guitare 2

1

**Chord Diagrams:**

- xxo
- xxxoox
- xo xx 3fr.
- xx xx 2fr. xx
- xxx x 3fr.
- xxx x

**Chords:** DM7, Em, A7(b9), DM7, B7(b9), Em7, A7(b9)

**Fretboard Diagrams:**

- T 4 - 2 2 2
- A 4 - 0 0 0
- B 5 5 5
- T 7 2 2 2
- A 7 4 4 4
- B 1
- T 3 4 3
- A 3 4 3
- B 3 3

5

**Chord Diagrams:**

- xxo
- xxx ox
- xxx 2fr.
- xxx 7fr. xxx 7fr. x 7fr.
- xx x 7fr. xx x 5fr.

**Chords:** DM7, D6, Em9, A13(b9), DM7, D6, B7, Em11, Em7, A13, A7

**Fretboard Diagrams:**

- T 2 2 2 0 2 3
- A 4 4 4 3 4 3
- B 4 4 4 3 4 3
- T 9 7 7 7 8 10
- A 7 7 7 8 7 10
- B 9 7 9 5 9 5
- T 8 7 6 5
- A 8 7 6 5
- B 8 7 6 5

9

**Chord Diagrams:**

- xx 4fr.
- xx 2fr.
- xx 2fr.

**Chords:** F#m7, B7, Em7

**Fretboard Diagrams:**

- T 5 6 4 2 5
- A 4 4 2 5 4
- B 1 1 2
- T 5 4 5 3
- A 6 5 4 3
- B 6 5 4 3

13

**Chord Diagrams:**

- 5fr. xx x 4fr. xx x

**Chords:** D m7, F#7dim G m7

**Fretboard Diagrams:**

- T 3 3 1 0 3 1
- A 3 2 0 2 1 2
- B 3 2 0 3 2 1
- T 6 5 4 3
- A 7 5 4 3
- B 7 5 4 3

17

**Gm7    C7    FM7 F6    B $\flat$ B $\flat$ M7    A    DMD6**

T 3 6 5 5 5 5 3 3 3 3 3 3 3 3 3 0  
A 3 5 5 5 5 5 3 3 3 3 3 3 3 3 3 0  
B 1 5 5 5 5 5 3 3 3 3 3 3 3 3 3 0

21

**Em11    Em7    Em9 Em7 A7    DM7    D/F#**

T 5 3 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0  
A 3 4 3 4 3 4 2 0 2 0 2 0 2 0 2 0 2 0  
B 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

25

**D dim    Em11    Em7    A 13(b9)    DM7/F#    D 6**

T 3 9 7 6 7 10 7 8 9 9 6\* 8 7 5 4 7 10 8 7 8 10 7  
A 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2  
B 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

29

**D dim    Em11    Em7    A 13(b9)    DM7/F#    D 6**

T 8 8 7 7 8 10 7 7 7 9 7 6 7 5 3 4 3 2 2 2  
A 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2  
B 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

33

**D**

T 5 7 10 10 10 10  
A 1 0 0 0 0 0 0 0  
B 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4

# Valse n° 17 en La mineur

Chopin

Guitare 1

2      3 0 1      4 0 1      3 2  
A m      D m      G 7  
T 3      0 1 1 3 0 1 1      0 1 3 5 3 1 0 1 0 0 0 1 1  
A 4 2      2 0 1 2 0 0 1 2 0 1 2 0 1 2  
B 1 0 1 2 3 1 0 1 2 3 1 0 1 2 3 1 0 1 2

6      0 1 4 2 0 1      1  
D m      G 7      C      A m      D m      G 7  
T 3 0 1 1 3 0 1 3 5 3 0 1 0 2 0 1 1 3 0 1 3 5 3 1  
A 0 1 2 0 1 3 0 1 2 0 1 0 2 0 1 2 0 1 2 0 1 2  
B 1 0 1 2 3 1 0 1 2 3 1 0 1 2 3 1 0 1 2 3 1 0 1 2

12      a i a m i      1 2 4 1 2 3 2 1 1 2 3 4 3 0 1  
C      A m      D m      G 7      C      E 7  
T 6 1 0 4 0 0 1 1 3 0 0 1 2 0 1 3 5 5 8 7 8 10 0 1 1 7 4 5 7 8  
A 3 0 0 1 0 1 3 0 0 1 2 0 1 0 2 0 1 2 0 1 2 0 1 2 0 1 2  
B 1 0 1 2 3 1 0 1 2 3 1 0 1 2 3 1 0 1 2 3 1 0 1 2 3 1 0 1 2

18      3 4 1 1 4 1 2 4 1 2 3 1 1 2 4 1 2 3 1 3 0 1 0 1 4 1 1 4 1  
A m      E 7      A m      E 7  
T 7 8 7 5 5 7 5 5 7 5 4 5 6 5 5 7 4 7 0 9 12 9 12 12  
A 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0  
B 1 0 1 2 3 1 0 1 2 3 1 0 1 2 3 1 0 1 2 3 1 0 1 2 3 1 0 1 2 3 1 0 1 2

22      3 4 2 1 4 1 2 4 1 2 3 1 2 1 3 0 1 2 4 0 1 0 1 4 1 2 1 4 2 1  
A m      E 7      A m      A m      D m      G 7  
T 12 13 12 10 12 10 10 12 10 9 12 12 10 9 10 9 10 2 0 1 1 3 0 1 1 3 0 1 3 5 3 1  
A 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0  
B 1 0 1 2 3 1 0 1 2 3 1 0 1 2 3 1 0 1 2 3 1 0 1 2 3 1 0 1 2 3 1 0 1 2 3 1 0 1 2

28

C  
Am  
Dm  
B7  
II  
E7  
E7

T A B

34

A~  
E7  
A  
E7  
A~

T A B

39

E7  
A  
Am  
Dm  
G7  
C

T A B

45

Am  
Dm  
G7  
C  
Am  
Dm

T A B

51

E7  
~  
Am  
Dm  
E7  
Am

T A B

*Valse n° 17 en La mineur de Chopin*  
Mesures 37 à 48

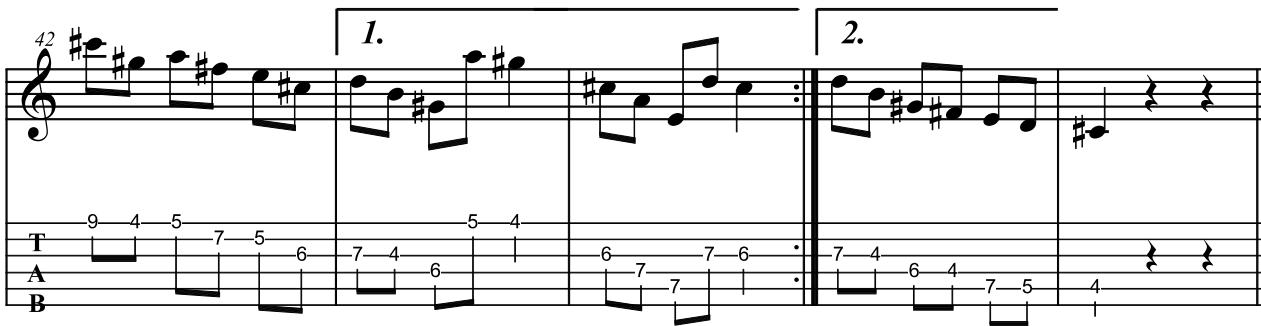
Version initiale

37



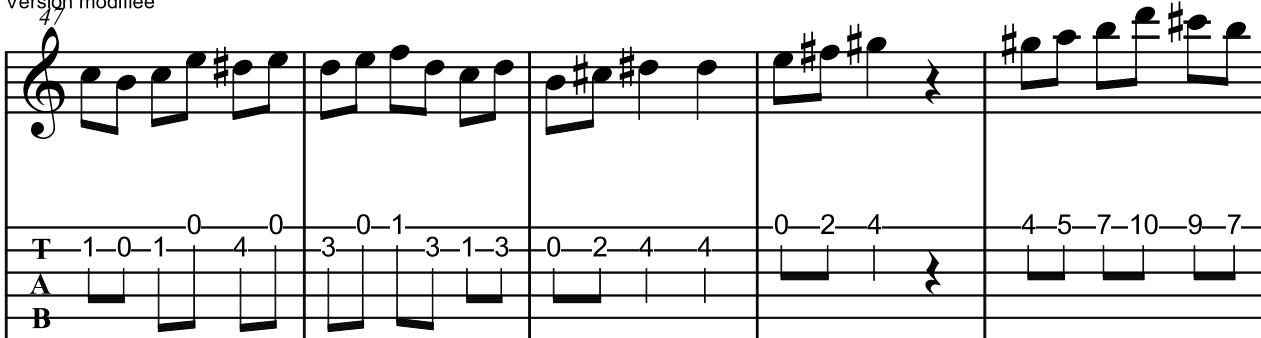
42

I. 2.

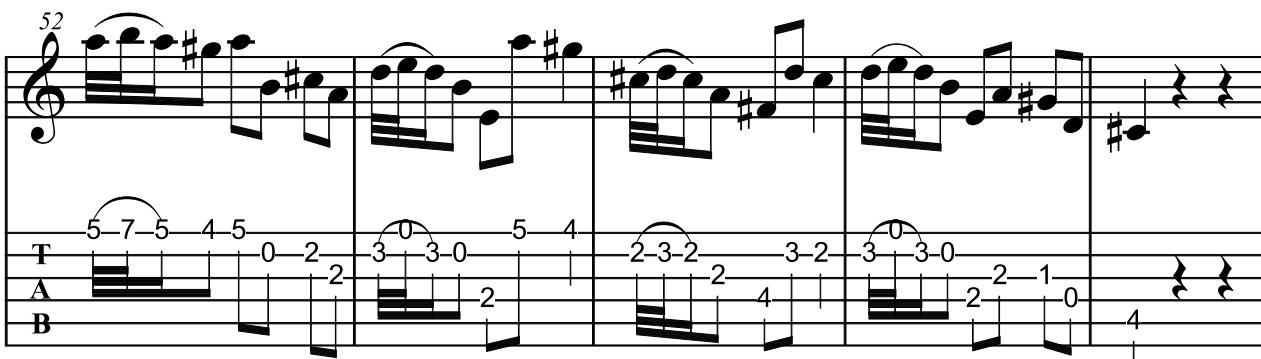


Version modifiée

47



52

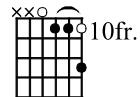
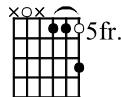


# Valse n° 17 en La mineur de Chopin

*Détails sur les mesures*

Mesures 53 et 54

Mesures 53 à 64



Mesures 69 et 70

67

**A m(add9)**

**D m(add9)**

T 5 5 12 10  
A 5 5 10 10  
B 0 0 10 10

Mesure 69 à 81

69

T 7 5 12 10 7 8 7 5 7 8 8  
A 5 5 10 10 10 10 10 9 10 9 5 7 8 8  
B 0 0 10 10 10 10 10 10 10 10 10 10 10

74

T 10-12-13-13 8 12-10-8-7-5 8-6-5  
A 7-9-11-12 10 9 10 10 10 7 4  
B 7 9 11 12 10 10 10 10 10 10 7 7

79

T 6 7 6 6 4 7 5  
A 6 7 6 6 7 5  
B 7 7 7 7 0

# Valse n° 17 en La mineur de Chopin

## Les accords

Guitare 2

The sheet music for Guitare 2 consists of eight staves of musical notation. Each staff includes a treble clef, a key signature of one sharp (F#), and a common time (indicated by '4'). The first staff starts with a measure ending in a sharp symbol (F#). The second staff begins with a measure labeled 'Am'. The third staff begins with a measure labeled 'G'. The fourth staff begins with a measure labeled 'C'. The fifth staff begins with a measure labeled 'Am'. The sixth staff begins with a measure labeled 'Dm'. The seventh staff begins with a measure labeled 'G7'. The eighth staff ends with a measure labeled 'C'. The ninth staff begins with a measure ending in a sharp symbol (F#). The tenth staff begins with a measure labeled 'E7'. The eleventh staff begins with a measure labeled 'Am'. The twelfth staff begins with a measure labeled 'E7'. The thirteenth staff begins with a measure labeled 'Am'. The fourteenth staff begins with a measure labeled 'E7'. The fifteenth staff begins with a measure labeled 'Am'. The sixteenth staff begins with a measure labeled 'E7'. The seventeenth staff begins with a measure labeled 'Am'. The eighteenth staff begins with a measure labeled 'Dm'. The nineteenth staff begins with a measure labeled 'G'. The twentieth staff begins with a measure labeled 'C'. The twenty-first staff begins with a measure labeled 'Am'. The twenty-second staff begins with a measure labeled 'Dm'. The twenty-third staff begins with a measure labeled 'B7'. The twenty-fourth staff begins with a measure labeled 'E7'. The twenty-fifth staff ends with a measure ending in a sharp symbol (F#). The twenty-sixth staff begins with a measure labeled 'E7'. The twenty-seventh staff begins with a measure labeled 'A'. The twenty-eighth staff begins with a measure labeled 'E7'. The twenty-ninth staff begins with a measure labeled 'A'. The thirtieth staff begins with a measure labeled 'E7'. The thirty-first staff begins with a measure labeled 'A'. The thirty-second staff begins with a measure labeled 'E7'. The thirty-third staff begins with a measure ending in a sharp symbol (F#). The thirty-fourth staff begins with a measure labeled 'Am'. The thirty-fifth staff begins with a measure labeled 'Dm'. The thirty-sixth staff begins with a measure labeled 'E7'. The thirty-seventh staff begins with a measure labeled 'Am'. The thirty-eighth staff begins with a measure labeled 'Dm'. The thirty-ninth staff begins with a measure labeled 'Am'. The四十th staff begins with a measure labeled 'Am'.

1      8      15      22      29      36      43      50

9      16      23      30      37      44      51

17      24      31      38      45      52

25      32      39      46      53

33      40      47      54

*Valse populaire vénézuélienne*  
 (tiere partie)

Guitare 1

A

**T 3** 5-6-5-4-5

**A 4** 0-

**B**

**Am** 8-5-8-5-8-5

**E7** 8-7-6-7-5-6-5-4-5

**T** 7-7-7-7

**A** 0-

**B**

**Am** 7-5-9-5-5-6-5-4-5

**A7** 5-6-5-4-5

**T** 5-5-5

**Dm** 8-6-5-6-6-0

**Am** 6-6-5-7-5-0

**E7** 0-1-0-3-1-0

**T** 6-6-6-0

**A** 0-

**B**

16 2

**Am**

**T** 2 5-6-5-4-5

**A** 0-2-3-0

**B** 1

**E7** 12-10-0-12-10-0

**Am** 10-8-0-10-8-0

**B** 0

22

**E7** 8-7-0-8-7-0

**T** 7-5-0-7-5-0

**A** 0

**A7** 5-3-0-5-3-0

**B** 1

28

**Dm** 3-1-0-1-1-1-0

**T** 1-0-0-1-1-0

**A** 0-3-1-0

**B** 1

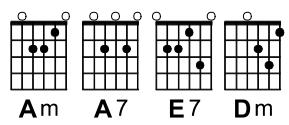
**Am** 2-1-2-0-1-3

**E7** 0-1-0-3-1-4

**Am** 2-0-2-3-0

**B** 9-10-9-8-9

*Valse populaire vénézuélienne*  
(tiere partie)



Guitare 2

1 A

simile

3/4 time signature, treble clef.

Am:  $\begin{matrix} \text{p} & \text{p} & \text{p} & \text{p} \end{matrix}$  Vperc. Vperc.

E7:  $\begin{matrix} \text{p} & \text{p} & \text{p} & \text{p} \end{matrix}$  Vperc. Vperc.

T 3:  $\begin{matrix} 0 & \times & 0 & \times \\ 1 & 1 & 1 & 1 \end{matrix}$

A 4:  $\begin{matrix} 2 & 2 & 2 & 2 \\ 2 & 2 & 2 & 2 \end{matrix}$

B:  $\begin{matrix} 0 & 0 \\ 2 & 2 \end{matrix}$

7

Am:  $\begin{matrix} 0 & \times & 0 & \times \\ 1 & 1 & 1 & 1 \end{matrix}$

A7:  $\begin{matrix} 0 & \times & 0 & \times \\ 2 & 2 & 2 & 2 \end{matrix}$

Dm:  $\begin{matrix} 1 & 1 & \times & 1 & 1 & \times \\ 3 & 3 & \times & 3 & 3 & \times \\ 2 & 2 & \times & 2 & 2 & \times \\ 0 & 0 & \times & 0 & 0 & \times \end{matrix}$

13

Am:  $\begin{matrix} 0 & \times & 0 & \times \\ 1 & 1 & 1 & 1 \end{matrix}$

E7:  $\begin{matrix} 0 & \times & 0 & \times \\ 1 & 1 & 1 & 1 \end{matrix}$

Am:  $\begin{matrix} 0 & \times & 0 & \times \\ 2 & 2 & 2 & 2 \end{matrix}$

E7:  $\begin{matrix} 0 & \times & 0 & \times \\ 1 & 1 & 1 & 1 \end{matrix}$

19

Am      E7      Am

T 1-1-x-1-1-x    0-x-0-x    1-1-x-1-1-x  
A 2-2-x-2-2-x    1-1-x-1-1-x    2-2-x-2-2-x  
G 2-2-x-2-2-x    2-2-x-2-2-x    2-2-x-2-2-x  
D 0-0-x-0-0-x    0-0-x-0-0-x    0-0-x-0-0-x  
B -    0-0-x-0-0-x    0-0-x-0-0-x  
E -    0-0-x-0-0-x    0-0-x-0-0-x

25

A7      Dm      Am      E7

T 2-2-x-2-2-x    0-0-x-0-0-x    1-1-x-1-1-x    0-x-0-x  
A 0-0-x-0-0-x    2-2-x-2-2-x    2-2-x-2-2-x    1-1-x-1-1-x  
G 2-2-x-2-2-x    0-0-x-0-0-x    2-2-x-2-2-x    2-2-x-2-2-x  
D 0-0-x-0-0-x    0-0-x-0-0-x    0-0-x-0-0-x    1-1-x-1-1-x  
B 0-0-x-0-0-x    0-0-x-0-0-x    0-0-x-0-0-x    0-0-x-0-0-x  
E -    0-0-x-0-0-x    0-0-x-0-0-x    0-0-x-0-0-x    0-0-x-0-0-x

31

Am      Am      E7      Am

T 1-0-x-1-1-x    1-0-x-0-0-x    0-0-0-0-0-0-x    1-0-x-1-1-x  
A 2-2-x-2-2-x    2-2-x-2-2-x    3-3-3-3-3-3-x    2-2-x-2-2-x  
G 2-2-x-2-2-x    2-2-x-2-2-x    1-1-1-1-1-1-x    2-2-x-2-2-x  
D 0-0-x-0-0-x    0-0-x-0-0-x    2-2-2-2-2-2-x    2-2-x-2-2-x  
B 0-0-x-0-0-x    0-0-x-0-0-x    0-0-x-0-0-x    0-0-x-0-0-x  
E -    0-0-x-0-0-x    0-0-x-0-0-x    0-0-x-0-0-x    0-0-x-0-0-x

# Valse populaire vénézuélienne

(2<sup>ieme</sup> partie)

Guitare 1

The sheet music for Guitare 1 consists of six staves, each with a treble clef and a 6/8 time signature. The first staff begins with a measure labeled '1' and includes fingerings (e.g., 2 3 2 1-1) and a box labeled 'A'. The second staff begins with a measure labeled '6' and includes fingerings (e.g., 4 1-1). The third staff begins with a measure labeled '11' and includes fingerings (e.g., 2 1 3 1). The fourth staff begins with a measure labeled '16' and includes fingerings (e.g., 1 3 2). The fifth staff begins with a measure labeled '22' and includes fingerings (e.g., 2 1 0). The sixth staff begins with a measure labeled '28' and includes fingerings (e.g., 0 1 3 1). Each staff features tablature for the strings T (Treble), A, and B. Chords are indicated by Roman numerals above the staff, such as Am, E7, A7, Dm, and Am. Dynamic markings include  $p.$ ,  $f.$ , and  $\frac{1}{2} V$ .

*Valse populaire vénézuélienne*  
(2<sup>ième</sup> partie)

Guitare 2

The sheet music for Guitare 2 consists of five staves of musical notation. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff starts at measure 1, the second at measure 6, the third at measure 11, the fourth at measure 16, and the fifth at measure 16. Chords indicated in the notation include Am, E7, A7, Dm, and Am. The guitar tablature below the notation shows fingerings (e.g., 1, 2, 3, 4) and includes a bass string (B). Measure 16 concludes with a dynamic instruction **f**.

21

Am      E7      Am

T 5-4-5-7-5-6      A 4-5-4-6-5-5      B 5-7-5-1-0-4

E7      Am

T 8-7-0-8-7-0      A 6-6-6-6-6-6      B 0-0-0-0-0-0

26

Am      E7      Am

T 13-12-0-13-12-0      A 12-10-0-12-10-0      B 0-11-11-11-11-11

Al Coda

29

A7      Dm      Am

T 9-5-0-9-5-0      A 6-5-7-8-6-7      B 0-0-7-7-7-7

Al Coda

33

E7      Am

T 4-5-4-6-5-7      A 5-5-5-8-0-1-0-4-0      B 5-8-5-6-7-4-4-5-8-12-17

