
BAROQUE MUSIC FOR GUITAR #2

BACH - ALBINONI

An Anthology by Jean-François Delcamp



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Jean-François DELCAMP

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Renaissance Music for Guitar : Adriaenssen : Branle Anglais - Anonyme : Greensleeves, Gwin Ar Challaoued, Irish Tune, Maro Pontkalleg, Pavane, The Sick Tune, Vaghe Bellezze Et Bionde, Passacaglia, Bianco Fiore, Danza, Gagliarda, Se Io Maccorgo Ben, Saltarello - Arbeau : Pavane - Bakfark : Gagliarda - Barbeta : Moresca Canarie, Moresca Mattacino - Batchelard : Almain - Besard : Ballet - Borrono Da Milano : Pescatore Che Va Cantando - Brayssing : Fantasia 5 - Cutting : Packingtons Pound - Da Parma : Ballo, Correnta - Dowland : Fantasia 7, Forlorn Hope Fancy, John Smith Almain, King Of Denmark, Lady Hunsdons Puffe, Lady Laiton Almain, Melancholy Gaillard, Mistris Winters Jumpe, Orlando Sleepeth, Tarletons Riserrectione - Janequin : La Guerre - Jonhson : Alman 7 - Leroy : Almande La Mon Ami, Branles De Bourgongne 1, 2, 5, Bransles Poictou 1, 2, 3, 4, Fantasia 2, Passemeze - Mainerio : Schiarazula Marazula - Milan : Fantasia 16, Pavane 1, 2, 3, 6- Morlaye : 2 Gaillardes, Villanesque - Mudara : Conde Claros, Fantasia 1, 10, 13, 14, Gallarda, Pavana Alexandre, Romanesca 1 - Narvaez : Arde Corazon, Baxa De Contrapunto, Cancion Del Imperador, Conde Claros, Guardame Las Vacas, Guardame Las Vacas Por Otra Parte, Ya Se Asienta - Neusiedler : Wascha Mesa - Pisador : Pavana Muy Llana

Baroque Music for Guitar #1 : Gaspar Sanz : Esfachata napoles, Espanoleta, Gallarda, Hachas, Paradetas, Rujero, Canarios en sol, Canarios en ré, Pavanas por la D, Prelude por la cruz, Folias, Gallardas - Robert de Visée : Suite en ré - François Couperin : Les Baricades Mistérieuses, Les Silvains. (à paraître le 15 mai 2024).

Baroque Music for Guitar #2 : Johann Sebastian Bach : 4 pièces du livre de Magdalena Bach, Gavottes BWV 995, 1006, 1012, Préludes BWV 846, 881, 889, 995, 998, 999, 1007, Bourrée BWV 996, Sarabande BWV 1002, Chorals BWV 147, 639, 645, Andante BWV 1034, Fugue BWV 1001, Air BWV 1068, Sicilienne BWV 1031 - Tomaso Giovanni Albinoni : Adagio. (à paraître le 1er mai 2024).

Baroque Music for Guitar #3 : Giuseppe Antonio Brescianello : Allegro Partita 7, Allegro Partita 9, Allegro Partita 10, Domenico Scarlatti : Sonates K34 - K322 - K443 - K78 - K11 - K380 - K32 - K431 - K178 - K208 - K1 - K391.

Baroque Music for Guitar #4 : Silvius Leopold Weiss - Prélude de la suite 4, Fantasia, Ciacona, Tombeau Logy, Capricio, Passacaille - Jean-Philippe Rameau : Menuet en rondeau, Suite en mi 1724 (Allemande, Courante, Gigue I et II, Le Rappel des Oiseaux, Rigaudons et Double, Musette, Tambourin, La Villageoise.), Menuet, Gavotte et doubles, Le Lardon, Les tricotets - Georg Friedrich Haendel : Fughette, Sarabande, Chaconne HWV435. (à paraître le 1er juin 2024).

Chefs-d'œuvre classiques : Fernando Sor : Andante Largo Op. 5, Variations Op. 9, Largo de la Fantasia Op. 7, Grand Solo Op. 14, Variations Op. 15, Menuet Op. 22, Malbroug Op. 28 - Mauro Giuliani : Ouverture Op. 61, Sonate Op. 71, Variations Op. 107 - Niccolò Paganini - Grande Sonate, Sonata 4 - Dionisio Aguado : Fandango - Matteo Carcassi : Variations Op. 7, Etude 25 Op. 60 - Johann Kaspar Mertz : Tarantelle, Elegie - Josè Vinas : Fantasia Original.

NOTENBÜCHLEIN FÜR A. M. BACH (1725)

4 PIÈCES

du livre de musique d'Anna Magdalena Bach (1725) :
Marche, Menuet I et II, Musette

Adaptation pour guitare de Jean-François Delcamp

Marche Anh. 124

⑥ = RE

3

6

10

13

16

19

Menuet I Anh. 114

23 28 34 40 45 51

101 102

3 3 3 3 3 3

1. 2.

C V C II

2131

5 5 5 5 5 5

4

Menuet II Anh. 115

56 **C III**

61 **C III**

66 **C III**

70 **C III**

75 **C III**

80 **C III**

84

Musette Anh. 126

88

a a m a m

4 2 1 4 1 4 2 1 4 2 1 4 2 1 4 2 1 4

8

p i p i

92

4 2 1 4 1 4 2 1 4 2 1 4 2 1 4 2 1 4

8

1 3 3 1 1 3 1 3

p i p i

97

a m a

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

8

1 1 1 1 2 2 1 2

C II

102

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

8

1 4 1 2

C II

107

4 2 1 4 1 4 2 1 4 2 1 4 2 1 4 2 1 4

8

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

112

4 2 1 4 1 4 2 1 4 2 1 4 2 1 4 2 1 4

8

1 3 3 1 1 3 1 3

113

Johann Sebastian BACH (1685-1750)

GAVOTTES BWV 1012

de la "Suite n°6 pour violoncelle"

Adaptation pour guitare de Jean-François Delcamp

Gavotte I

⑥ = RE

②

③ ④ C V

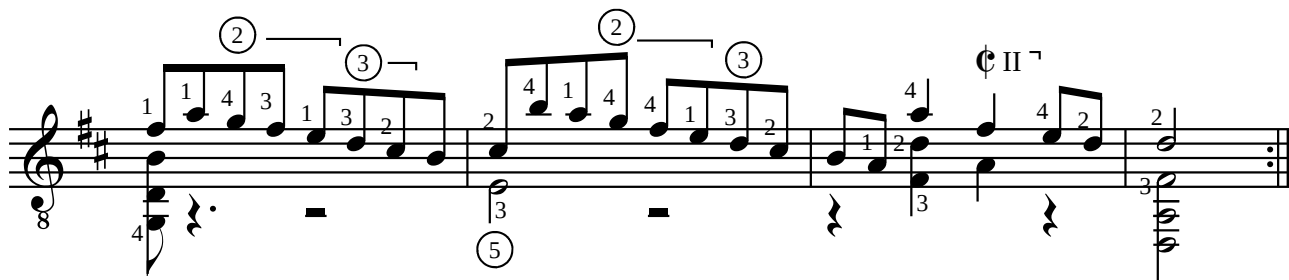
②

③ C II

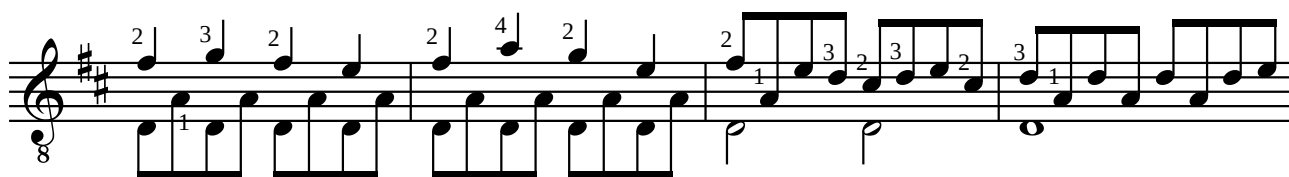
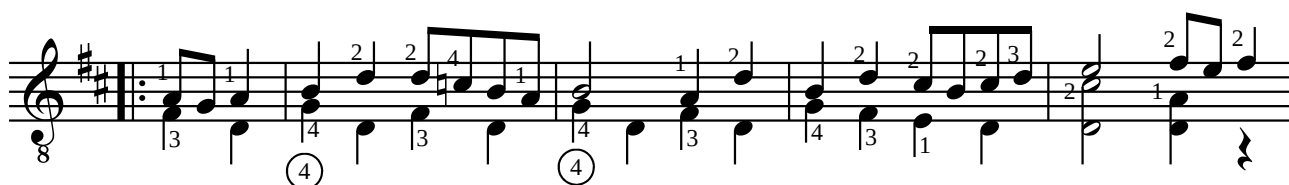
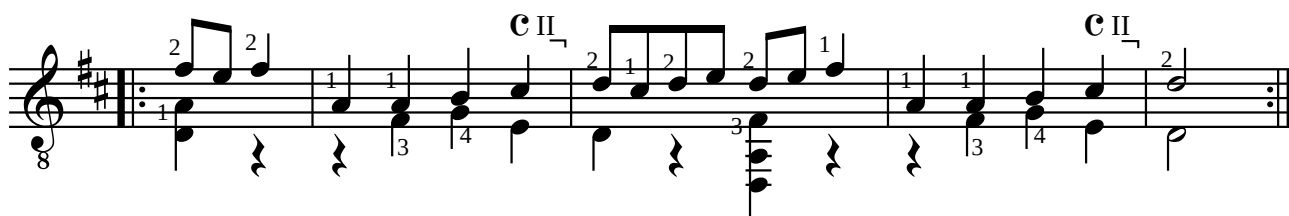
③

②

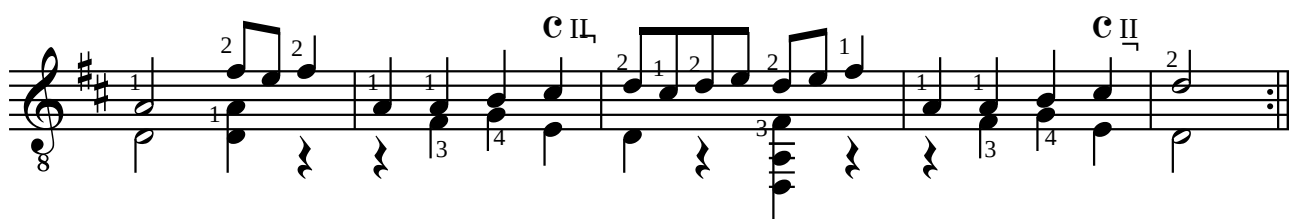
③ ④ C V



Gavotte II



D.C. al Gavotte I



Johann Sebastian BACH (1685-1750)

PRELUDE BWV 1007

de la "Suite pour violoncelle BWV 1007"

Adaptation pour guitare de Jean-François Delcamp

$\bullet = 84$
p i a m a i a i *p m a m a m a m*

3

5

7

9

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with fingerings indicated by numbers 1-4. The bass line features a single eighth note 'G' (labeled '8') and four chords in brackets: [E], [D], [B], and [A].

13

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

[1] [1]

23

8

[]

II

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

27

29

31

33

35

37

39 **CVII**

41

Johann Sebastian BACH (1685-1750)

BOURREE BWV 996 EN MI MINEUR

Adaptation pour guitare de Jean-François Delcamp

[illegible]

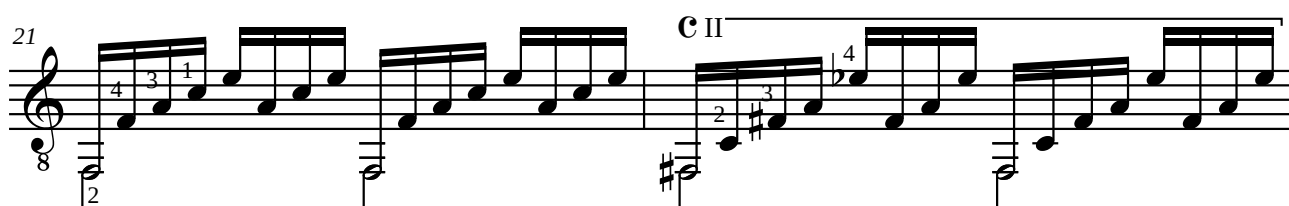
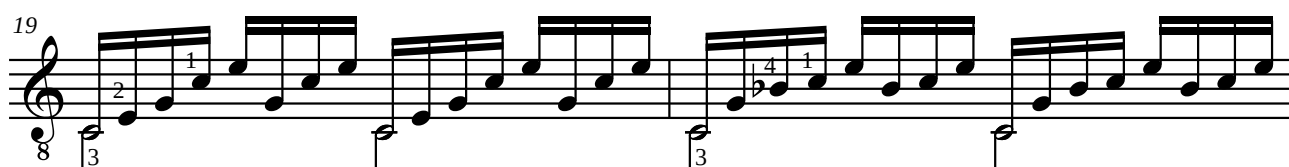
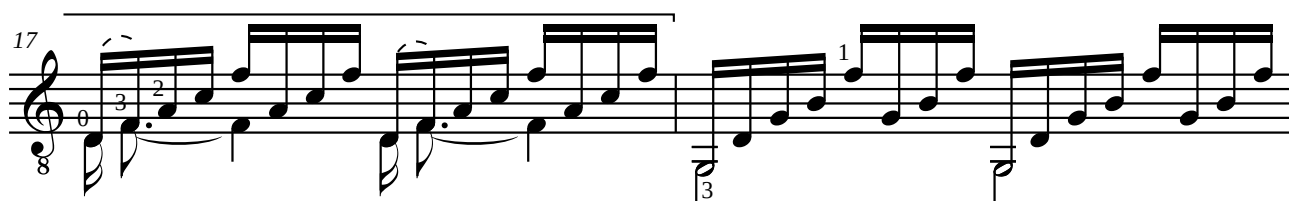
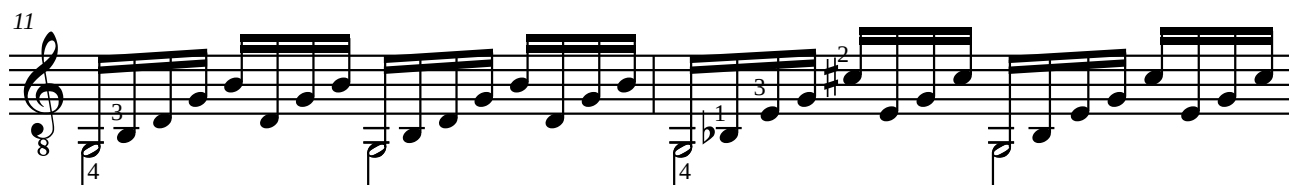
Johann Sebastian BACH (1685-1750)

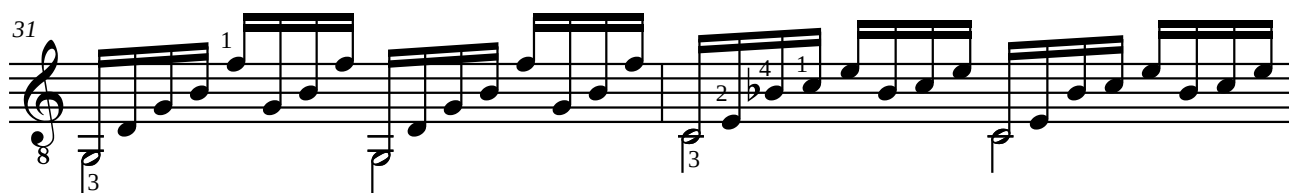
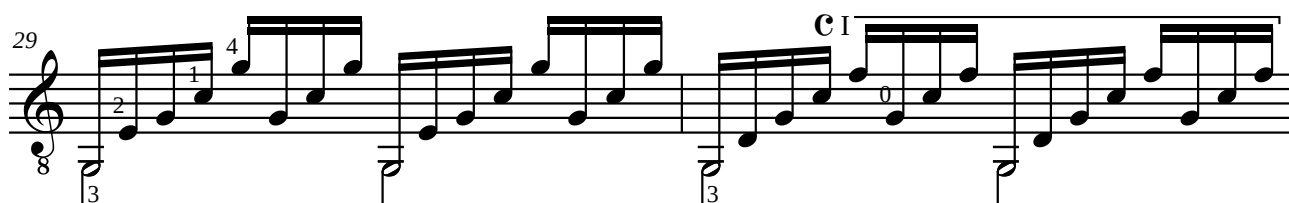
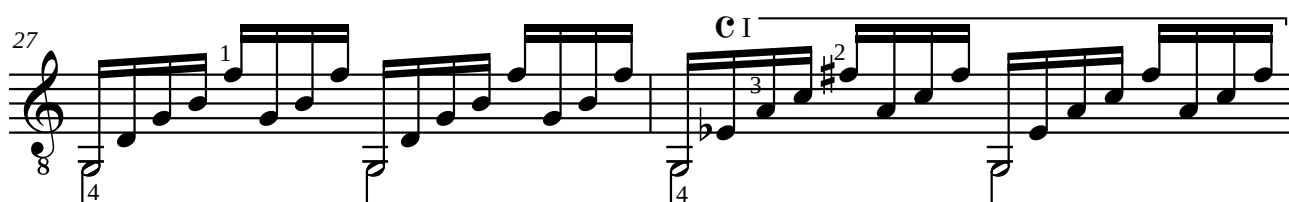
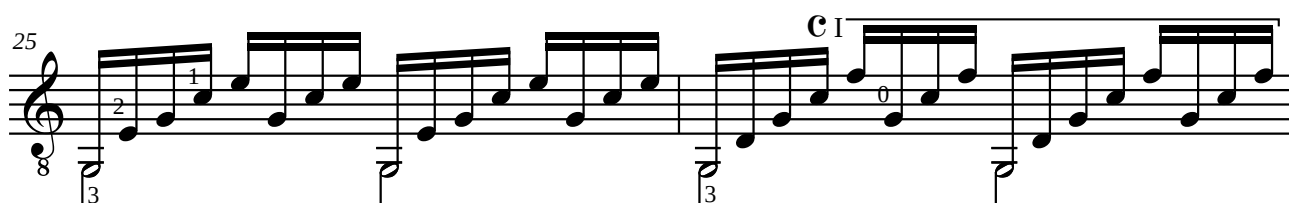
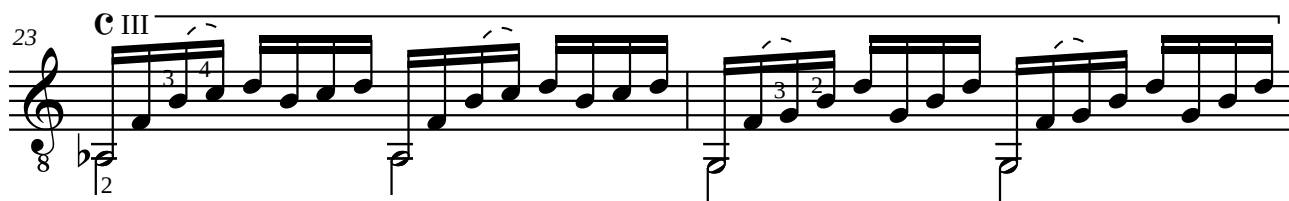
PRELUDE BWV 846

Das Wohltemperierte Klavier

Adaptation pour guitare de Jean-François Delcamp

The image displays the first nine measures of the Prelude BWV 846 by Johann Sebastian Bach, adapted for guitar. The score is written on a single staff in treble clef with a common time signature (C). The key signature is one sharp (F#), indicating D major. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and fingerings (1-4). Above the first measure, the words 'p p i m a i m a' are written, likely indicating a specific fingering or articulation. Measure numbers 1, 3, 5, 7, and 9 are placed at the beginning of their respective lines. The guitar-specific notation includes fret numbers (1-4) and a 'C II' marking above measure 5, which likely refers to a capo position. The score concludes with a double bar line at the end of measure 9.





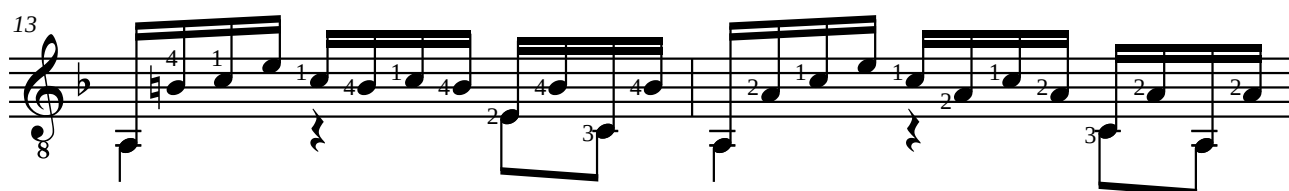
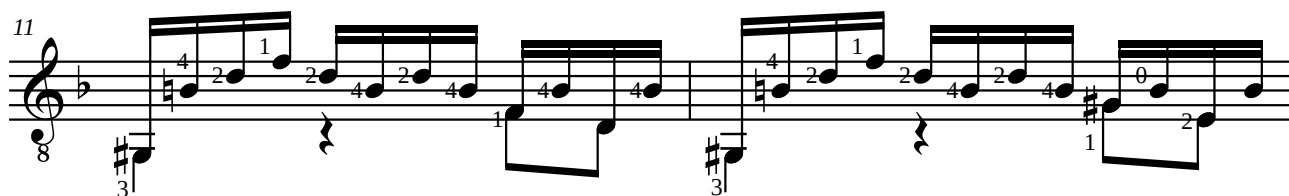
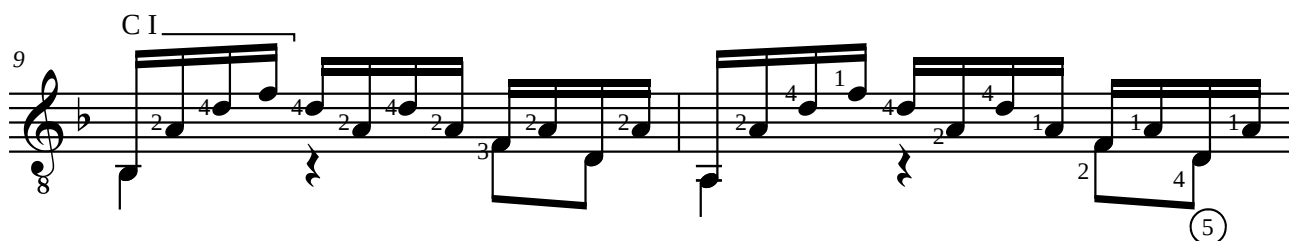
Johann Sebastian BACH (1685-1750)

PRAELUDE BWV 999 EN RE MINEUR

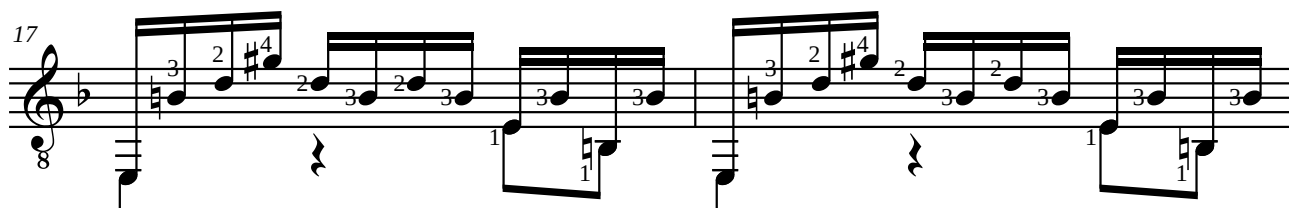
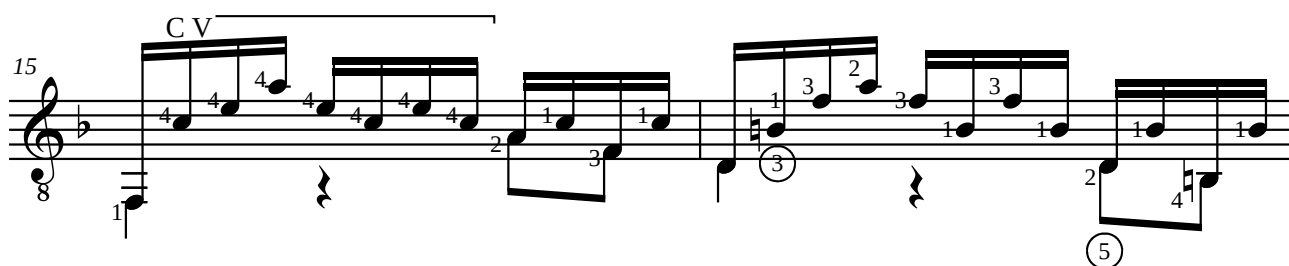
Adaptation pour guitare de Jean-François Delcamp

3

5



ossia : 1 4 0 4 0 4 0 4



CV

19

21

23

25

27

29

8

8

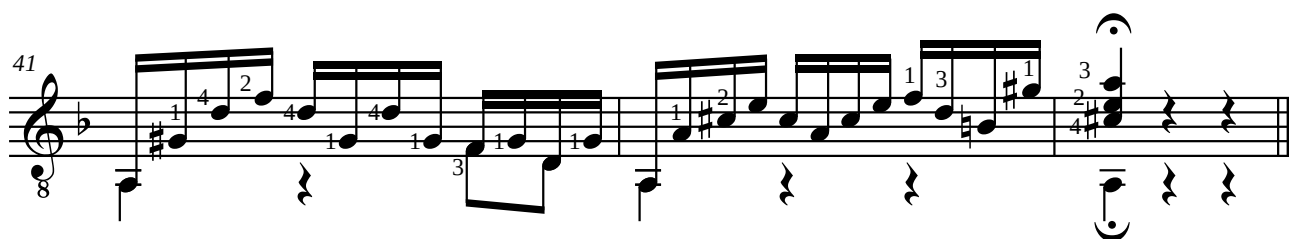
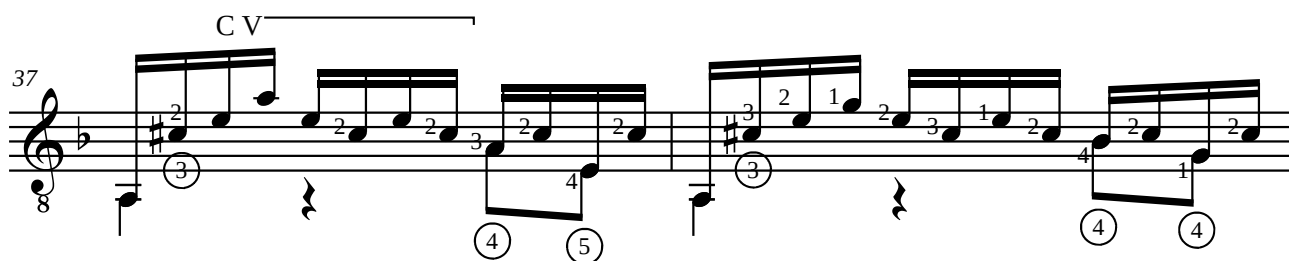
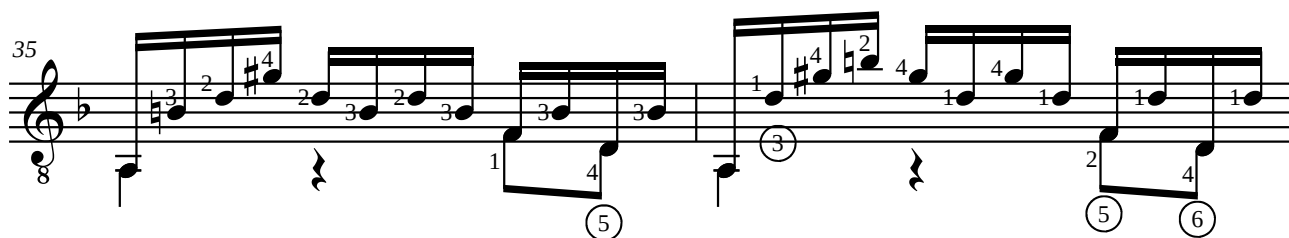
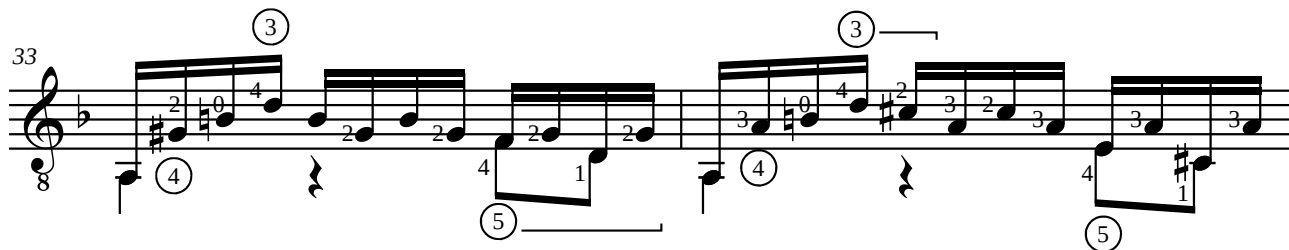
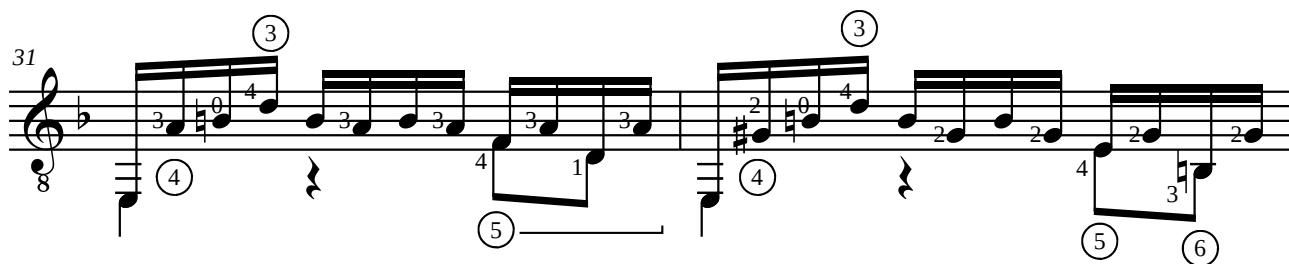
8

8

8

8

8



Johann Sebastian BACH (1685-1750)

PRELUDE BWV 998 EN RE MAJEUR

Adaptation pour guitare de Jean-François Delcamp

⑥ = RE

3

5

7

9

11

13

15

17

19

21

23

25

27

29

31

33

35

37

39

41

43

45

47

Johann Sebastian BACH (1685-1750)

GAVOTTES BWV 995 EN LA MINEUR

Adaptation pour guitare de Jean-François Delcamp

Gavotte I

4

7

10

15

C II

C II

C II

C II

C II

The first system of the musical score for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. Fingering numbers (1, 2, 3, 4) are placed above the notes. The system ends with a double bar line.

[illegible]

31

③ —

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

1 8 4 2 2 1# 2

Gavotte II en Rondeau

38

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

8 (4) (4) (3) (4) (4)

C IV

42

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

8 1

47

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

8 4 2 1 0 1

5 4 3 2 1 0 3 2 1 0 3

C IV

3 4

49

51

C II

53

55

57

C III

59

D.C. al Gavotte I

Johann Sebastian BACH (1685-1750)

GAVOTTE EN RONDEAU BWV 1006a EN MI MAJEUR

Adaptation pour guitare de Jean-François Delcamp

8

4

8

12

15

C II

C IV

C I

C IV

C II

C IV

p m i

19 C II

23

27

30

33

36 (3) aimp 2424 tr

40 C II C IV⁷

44 C II

Detailed description: This is a musical score for a guitar, specifically for the piece 'Gavotte en Rondeau' (BWV 1006a) by Johann Sebastian Bach. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 8/8. It consists of eight staves of music, each starting with a measure number (19, 23, 27, 30, 33, 36, 40, 44). The notation includes various guitar-specific symbols: fret numbers (0-4) above notes, circles around notes or groups of notes, and horizontal lines above notes indicating fingerings or techniques. There are also vertical lines and dots indicating specific techniques like 'aimp' (arpeggiated) and 'tr' (trill). The score is divided into sections by bar lines, with some sections labeled 'C II' and 'C IV⁷'. The overall style is that of a technical exercise or a piece designed to showcase guitar technique.

48

51

54

57

60

63

67

71

C II

C II

C II

C IV

C IV'

C II

75 C II

78 C IV

81 C IV

84

87

90

93 C II C IV

97 C II

Detailed description: This image shows a musical score for the Gavotte en Rondeau BWV 1006a by Johann Sebastian Bach, measures 75 through 97. The score is written for a single melodic line on a treble clef staff with a key signature of three sharps (F#, C#, G#). The time signature is 8/8. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and fingerings (numbers 1-4). Chordal textures are indicated by 'C II' and 'C IV' above the staff. Measure numbers 75, 78, 81, 84, 87, 90, 93, and 97 are placed at the beginning of their respective staves. The score concludes with a final cadence in measure 97.

Johann Sebastian BACH (1685-1750)

PRELUDE ET PRESTO BWV 995 EN LA MINEUR

Adaptation pour guitare de Jean-François Delcamp

Prélude

312

2131

313131

tr

2

2

4

C V

413131

C II

C II

C II

C II

Très Viste

Très Viste

2131
tr

C II⁷

C VII

② C VII ②

C III C I ③ ②

aimp
0404
tr

② ② ② ② ③ ③ ③

⑤ ⑤

Musical score for Johann Sebastian Bach's Prelude and Presto BWV 995, page 38. The score consists of nine staves of music in treble clef, featuring complex fingerings and articulations. The key signature has one sharp (F#). The music is written in a single system with multiple staves. Fingerings are indicated by numbers 1-5 in circles. Some notes have slurs or ties. The bottom of the page shows the page number -38-.

C III

hémiole

The image displays a guitar tablature for Johann Sebastian Bach's Prelude and Presto BWV 995. The score is organized into ten horizontal staves, each containing a treble clef and a key signature of one sharp (F#). The tablature uses numbers 1-4 to indicate fingerings and circled numbers 1-6 to indicate specific fret positions. Chord markings include 'C IV' and 'C I'. A 'hémiole' (triple) is indicated in the sixth staff, and a '2131 tr' (trill) is marked in the seventh staff. The notation includes various musical symbols such as beams, slurs, and accidentals, all adapted for guitar playing.

This musical score is for Johann Sebastian Bach's Prelude and Presto BWV 995, adapted for guitar. It consists of seven staves of music. The notation includes various guitar-specific elements:

- Fingerings:** Numbers 1-4 are placed above notes, and 5-6 below. Some notes have a '0' indicating an open string.
- Accents:** Small 'x' marks are placed above certain notes.
- Chords:** Some notes are beamed together to represent chords.
- Annotations:**
 - 'C VII' appears at the top of the first staff and at the end of the seventh staff.
 - 'hémiole' is written above a group of notes in the third and seventh staves, with a dashed line indicating a specific rhythmic or phrasing instruction.
- Staff Structure:** The first six staves are connected by a brace on the left. The seventh staff is separate.

Johann Sebastian BACH (1685-1750)

CHORAL BWV 147

JESUS BLEIBET MEINE FREUDE

Adaptation pour guitare de Jean-François Delcamp

⑥ = RE/D

mf

3

5

7

9

12

har. oct. _____

har. nat. XIX _____

har. oct. _____

C VII

14

16

18

20

22

C II

24

C VII C III

26

28 C V

30

32

34

36 C VII

38 C VII

40

C VII

42

44

46

48

50

52

54

CHORAL BWV 645

Adaptation pour guitare de Jean-François Delcamp

Johann Sebastian BACH : CHORAL BWV 645

www.delcamp.net

This musical score is for Johann Sebastian Bach's Chorale BWV 645, presented in a guitar-friendly format. It consists of eight staves of music, each beginning with a measure number (36, 39, 42, 44, 47, 50, 52, 54) and a guitar-specific instruction '8' in a circle. The notation includes standard musical notation with a treble clef and a key signature of two sharps (F# and C#), as well as guitar tablature with numbers 0-4 on the strings. Fingerings are indicated by circled numbers 1-4. The score is divided into sections labeled C IV, C VI, C VII, and C II, with specific fingering patterns (e.g., 1414, 1020, 3131, 4242, 2131) and trills (tr) marked. The piece concludes with a final measure on the eighth staff.

Johann Sebastian BACH (1685-1750)

ANDANTE BWV 1034

Troisième mouvement de la Sonate BWV 1034

Adaptation pour guitare de Jean-François Delcamp

⑥ = RE/D

6

10

13

16

C VII

C X

C VII

C II

C V

C IV

C III

C II

19

CV

23

CII

CIII

26

131

CVII

CIV

CV

29

CII

32

CII

CII

35

CII

CII

CII

CII

38

41

43

46

50

53

CII

CII

CII

CVII

CVII

CX

CVII

CVII

CV

CIII

CIII

CII

tr

Johann Sebastian BACH (1685-1750)

FUGA BWV 1001 en LA mineur

Adaptation pour guitare de Jean-François Delcamp

2 4 6 8 10

12 **C V**

14

17

20 **C II**

23 **C II** [tr]

26

29 **C VII** **C II** **C I**

32 **CIX**

35

38

41 **CVII**

43 **CV** **CVII**

45 **CV** **CIII**

47

49

51

53

56

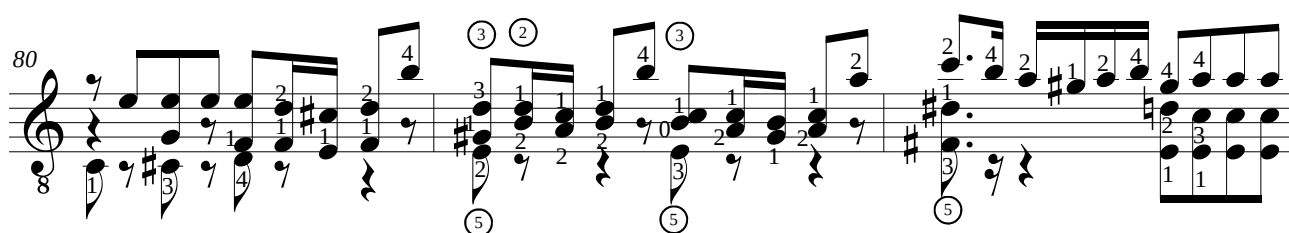
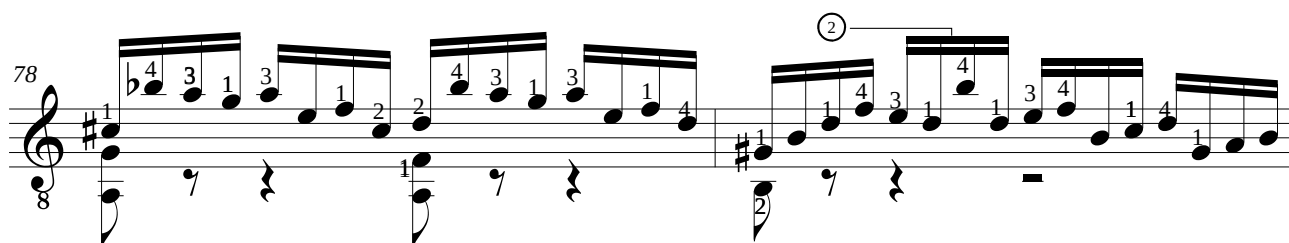
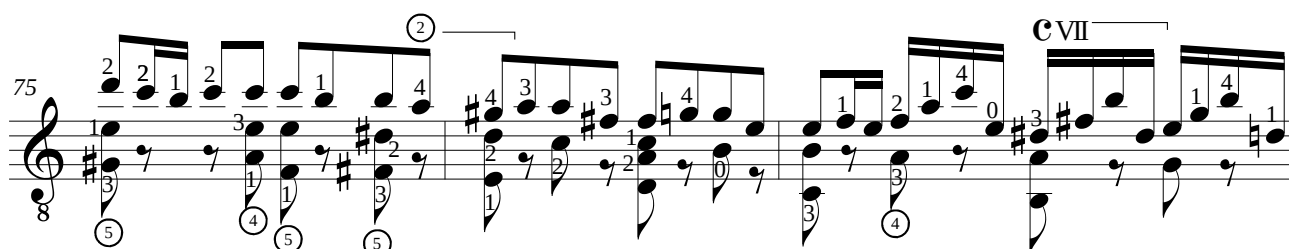
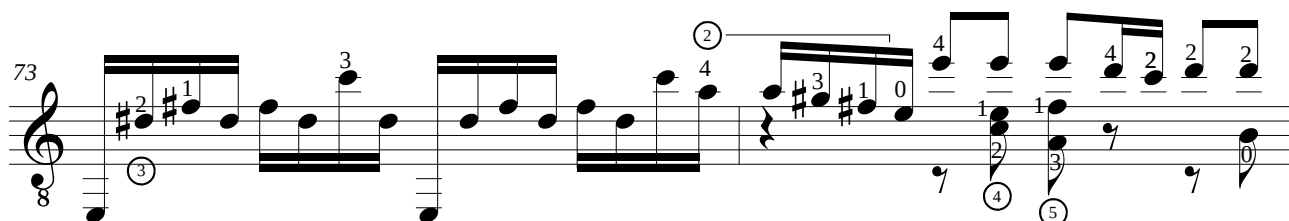
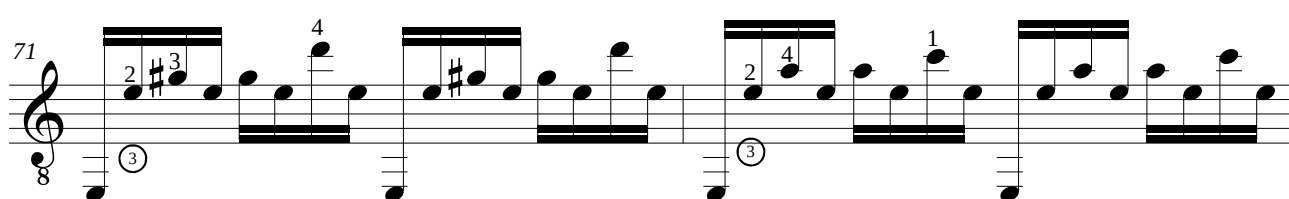
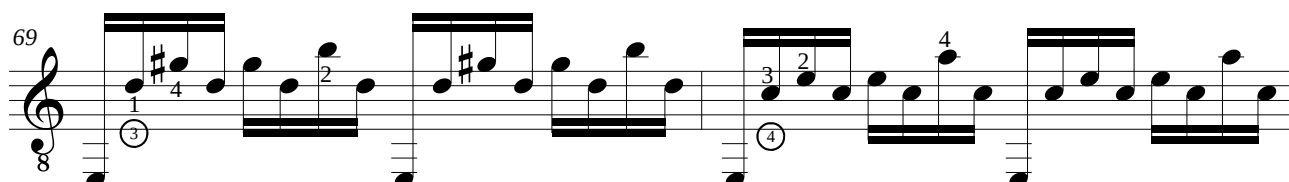
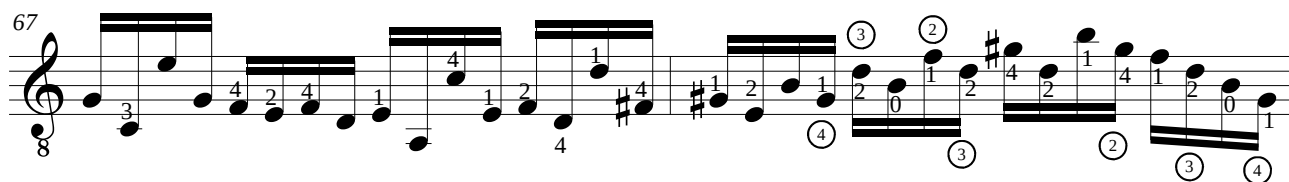
59

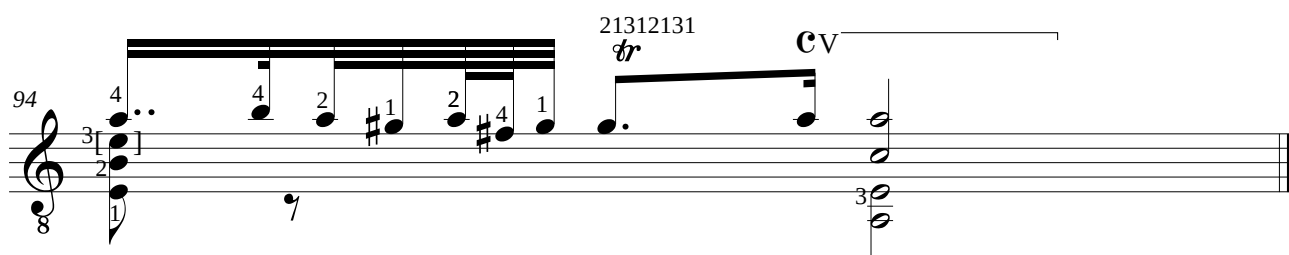
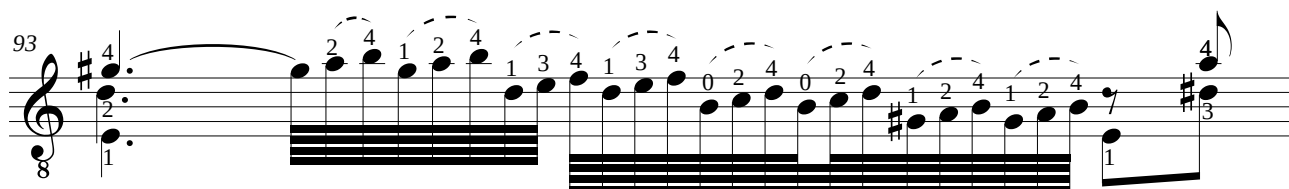
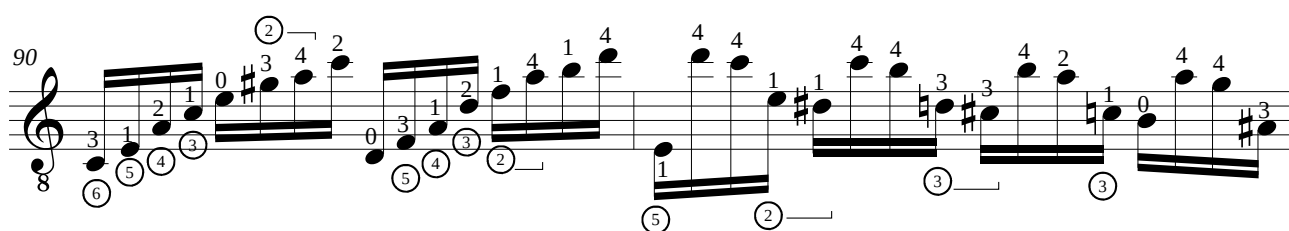
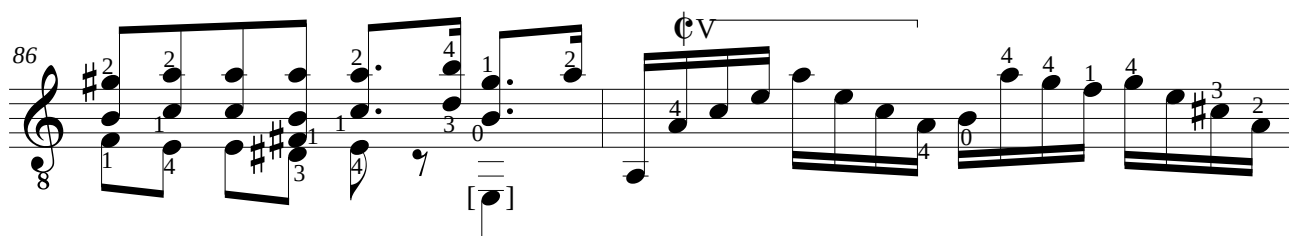
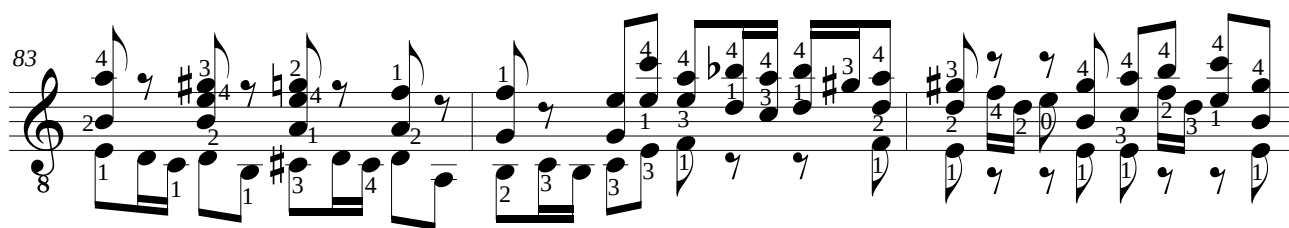
62

65

Johann Sebastian BACH : FUGA BWV 1001

en LA mineur www.delcamp.net





Johann Sebastian BACH (1685-1750)

AIR BWV 1068

de la 3^{ème} suite

Adaptation pour guitare de Jean-François Delcamp

Adagio

The musical score is written for guitar and consists of 8 measures. It is in C major and 3/4 time. The tempo is marked 'Adagio'. The score includes first and second endings, and is labeled with 'C I', 'C II', and 'C III'.

Measure 1: Treble staff has a half note chord (C4, E4, G4) and a half note chord (F4, A4, C5). Bass staff has a half note chord (C3, E3, G3) and a half note chord (F3, A3, C4). Fingering: Treble (2, 4, 3), Bass (4, 3, 4).

Measure 2: Treble staff has a half note chord (C4, E4, G4) and a half note chord (F4, A4, C5). Bass staff has a half note chord (C3, E3, G3) and a half note chord (F3, A3, C4). Fingering: Treble (2, 4, 3), Bass (4, 3, 4).

Measure 3: Treble staff has a half note chord (C4, E4, G4) and a half note chord (F4, A4, C5). Bass staff has a half note chord (C3, E3, G3) and a half note chord (F3, A3, C4). Fingering: Treble (2, 4, 3), Bass (4, 3, 4).

Measure 4: Treble staff has a half note chord (C4, E4, G4) and a half note chord (F4, A4, C5). Bass staff has a half note chord (C3, E3, G3) and a half note chord (F3, A3, C4). Fingering: Treble (2, 4, 3), Bass (4, 3, 4).

Measure 5: Treble staff has a half note chord (C4, E4, G4) and a half note chord (F4, A4, C5). Bass staff has a half note chord (C3, E3, G3) and a half note chord (F3, A3, C4). Fingering: Treble (2, 4, 3), Bass (4, 3, 4).

Measure 6: Treble staff has a half note chord (C4, E4, G4) and a half note chord (F4, A4, C5). Bass staff has a half note chord (C3, E3, G3) and a half note chord (F3, A3, C4). Fingering: Treble (2, 4, 3), Bass (4, 3, 4).

Measure 7: Treble staff has a half note chord (C4, E4, G4) and a half note chord (F4, A4, C5). Bass staff has a half note chord (C3, E3, G3) and a half note chord (F3, A3, C4). Fingering: Treble (2, 4, 3), Bass (4, 3, 4).

Measure 8: Treble staff has a half note chord (C4, E4, G4) and a half note chord (F4, A4, C5). Bass staff has a half note chord (C3, E3, G3) and a half note chord (F3, A3, C4). Fingering: Treble (2, 4, 3), Bass (4, 3, 4).

9 **C II**

11 **C II** *pizz.*

13

15 **XII**

17

19 1. 2.

Johann Sebastian BACH (1685-1750)

PRELUDE BWV 881

N°12 das "Wohltemperierte Klavier"

Adaptation pour guitare de Jean-François Delcamp

5

8

C VII

12

17

20

23

26

30

35

38

41

44

47

50

CVII

2424
aimi

2424
aimi

2424
aimi

3434
aimi

53

56

60

63

66

69

ICH RUF' ZU DIR, HERR JESU CHRIST

Adaptation pour guitare de Jean-François Delcamp

Johann Sebastian BACH (1685-1750)

PRELUDE BWV 889

Das Wohltemperierte Klavier 20/II

Adaptation pour guitare de Jean-François Delcamp

The image displays a guitar adaptation of the Prelude BWV 889 by Johann Sebastian Bach. The score is written for guitar on a single staff with a treble clef and a key signature of one sharp (F#). The piece is in 2/4 time. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The notation includes various fingerings (numbers 1-4) and a circled '2' in measure 1. The guitar-specific notation includes a circled '5' in measure 5, indicating a barre on the fifth fret. The piece concludes with a final measure in the second system.

3

4

5

6

7

8

harm.

C VII

C VII

9

10

C VII

11

12

C II

13

C II

14

C II

C VII

15

16

C IX

17

18

19

20

21

22

23

24

C III

25

C VI

26

harm.

27 **C IV**

28

29

30

31

32

The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. Circled numbers (2, 3, 4, 5, 6) are placed below the bass staff in measures 27, 28, 29, 30, 31, and 32 respectively. The key signature has one sharp (F#). The score is for a guitar, as indicated by the six-string instrument.

Johann Sebastian BACH (1685-1750)

Siciliano BWV 1031

en la mineur

Adaptation pour guitare de Jean-François Delcamp

The image displays a guitar score for Johann Sebastian Bach's Siciliano BWV 1031 in A minor, adapted for guitar by Jean-François Delcamp. The score is written in 6/8 time and consists of 14 measures. It features a treble clef and a key signature of one flat (B-flat). The notation includes various guitar-specific techniques such as fingerings (numbers 1-4), fret numbers (0-4), and articulation marks (accents, slurs). The score is divided into sections by Roman numerals: CII (measures 3-4) and CIII (measures 7-8). Measure 7 also contains the Roman numeral XIX. The score ends with a double bar line at measure 14.

16

18

20

23

25

27

29

31

C VI

ar19

Tomaso Giovanni ALBINONI (1671-1751)

ADAGIO

en la mineur

Adaptation de Jean-François Delcamp

Adagio ♩ = 56

CV

6

10

14

18

22

CIV

CII

CVII

CX

26 **CVII** 1. 2.

31 **CVII**

35 *quasi cadenza*
tempo ad lib.

38

41

44

47 **CII**

50 ② ① C V *a tempo*

54

58 C VII C V ② C VII

62 C VII

67 C VII ③

72 *tempo ad lib.* *a tempo* ②

77 C II ③

82 **CII**

tempo ad lib.

86 **CIII**
a tempo

90

95 **CV**
poco stringendo *ar7*

101 **CII**
a tempo
rit.

107 **CV**
a tempo

113

Jean-François DELCAMP (1956)

MORDANTS ET TRILLES SUR UNE CORDE

MORDANT AND TRILL ON ONE STRING

pour les oeuvres baroques

Pour guitare

<http://www.dolmetsch.com/musictheory23.htm>

Mordants DO majeur - Mordents C Major ♩ = 138

1

Mordants RE majeur - Mordents D Major ♩ = 138

2

102 102 314 314 102 102 213

8

3 3

Trilles DO majeur - Trills C Major ♩ = 138

3141 3141 1020 1020 2131 2131 3141 3141

3

5 5 4 4

1020 1020 3141 3141 1020 1020 3141

8

3 3 3 3 3 3

Trilles RE majeur - Trills D Major ♩ = 138

1020 1020 3141 3141 2131 2131 1020 1020

4

4 4

3141 3141 1020 1020 2131 2131 3141

8

3 3 3 3 3 2

Jean-François DELCAMP (1956)

MORDANT ET TRILLE SUR DEUX CORDES

MORDANT AND TRILL ON TWO STRINGS

pour les oeuvres baroques

Pour guitare

Mordent (English) Mordant (Français) Mordent (Deutsch) Mordente (Italiano) ♩ = 138

5

030 aim 030 aim 141 aim 141 aim 020 aim 020 aim 141 aim 141 aim

242 aim 242 aim 020 aim 020 aim 141 aim 141 aim 141 aim

p p

Mordent Mordant Mordent Mordente ♩ = 138

6

141 aim 141 aim 020 aim 020 aim 141 aim 141 aim 141 aim 141 aim

141 aim 141 aim 141 aim 141 aim 141 aim 141 aim 141 aim

p p

Trill (English) Trille (Français) Triller (Deutsch) Trillo (Italiano) ♩ = 138

7

Trill Trille Triller Trillo ♩ = 138

8

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Don Luys Milán : 6 Pavanas

Alonso Mudarra : Las Seis Obras para Guitarra

Renaissance Music for Guitar : Adriaenssen : Branle Anglais - Anonyme : Greensleeves, Gwin Ar Challaoued, Irish Tune, Maro Pontkalleg, Pavane, The Sick Tune, Vaghe Bellezze Et Bionde, Passacaglia, Bianco Fiore, Danza, Gagliarda, Se Io Maccorgo Ben, Saltarello - Arbeau : Pavane - Bakfark : Gagliarda - Barbetta : Moresca Canarie, Moresca Mattacino - Batchelard : Almain - Besard : Ballet - Borrono Da Milano : Pescatore Che Va Cantando - Brayssing : Fantasia 5 - Cutting : Packingtons Pound - Da Parma : Ballo, Correnta - Dowland : Fantaisie 7, Forlorn Hope Fancy, John Smith Almain, King Of Denmark, Lady Hunsdons Puffe, Lady Laiton Almain, Melancholy Gaillard, Mistris Winters Jumpe, Orlando Sleepeth, Tarletons Riserrectione - Janequin : La Guerre - Jonhson : Alman 7 - Leroy : Almande La Mon Ami, Branles de Bourgogne 1, 2, 5, Bransles Poictou 1, 2, 3, 4, Fantasia 2, Passemeze - Mainerio : Schiarazula Marazula - Milan : Fantasia 16, Pavane 1, 2, 3, 6- Morlaye : 2 Gaillardes, Villanesque - Mudarra : Conde Claros, Fantasia 1, 10, 13, 14, Gallarda, Pavana Alexandre, Romanesca 1 - Narvaez : Arde Corazon, Baxa De Contrapunto, Cancion Del Imperador, Conde Claros, Guardame Las Vacas, Guardame Las Vacas Por Otra Parte, Ya Se Asienta - Neusiedler : Wascha Mesa - Pisador : Pavana Muy Llana

Georg Philipp Telemann : Concerto pour 4 guitares TWV 40:202.

Baroque Music for Guitar #1 : **Gaspar Sanz** : Esfachata napoles, Espanoleta, Gallarda, Hachas, Paradetas, Rujero, Canarios en sol, Canarios en ré, Pavanas por la D, Prelude por la cruz, Folias, Gallardas - **Robert de Visée** : Suite en ré (Prélude, Allemande, Courante, Sarabande, Gavotte, Bourrée, Passacaille, Menuets, Gigue) - **François Couperin** : Les Baricades Mistérieuses, Les Silvains.

Baroque Music for Guitar #2 : **Johann Sebastian Bach** : 4 pièces du livre de Magdalena Bach, Gavottes BWV 995, 1006, 1012, Préludes BWV 846, 881, 889, 995, 998, 999, 1007, Bourrée BWV 996, Sarabande BWV 1002, Chorals BWV 147, 639, 645, Andante BWV 1034, Fugue BWV 1001, Air BWV 1068, Sicilienne BWV 1031 - **Tomaso Giovanni Albinoni** : Adagio.

Baroque Music for Guitar #3 : **Giuseppe Antonio Brescianello** : Allegro Partita 7, Allegro Partita 9, Allegro Partita 10, **Domenico Scarlatti** : Sonates K34 - K322 - K443 - K78 - K11 - K380 - K32 - K431 - K178 - K208 - K1 - K391.

Baroque Music for Guitar #4 : **Silvius Leopold Weiss** - Prélude de la suite 4, Fantasia, Ciacona, Tombeau Logy, Capricio, Passacaille - **Jean-Philippe Rameau** : Menuet en rondeau, Suite en mi 1724 (Allemande, Courante, Gigue I et II, Le Rappel des Oiseaux, Rigaudons et Double, Musette, Tambourin, La Villageoise.), Menuet, Gavotte et doubles, Le Lardon, Les tricots - **Georg Friedrich Haendel** : Fughette, Sarabande, Chaconne HWV435.

Gaspar Sanz - 34 Piezas para guitarra : Gallarda - Gallarda - Gallarda - Villano - Villano - Dance de las Hachas - Jacaras - Jacara de la Costa - Passacalle - Passacalle - Passacalle - Passacalle - Espanoleta - Folias - Pavana - Rujero - Las paradetas - Granduque de Florencia - Otro Ducal - Baile de Mantua - Saltaren - Zarabanda Francesa - Otra Zarabanda Francesa - La tarentela - Gallarda - Mariona - Villano - Dance de las Hachas - Espanoleta - Pavana - Torneo - Batalla - Preludio, o Capricho, arpeado por la Cruz - Coriente.

Gaspar Sanz - 16 Piezas para guitarra : Las Hachas - Rujero - Paradetas - Matachin - Zarabanda - Clarines y Trompetas -

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Cavaleria de Napoles - Canciones - La Garzona - La Coquina Francesa - Lantururu - Le Esfacheta de Napoles - La Miñona de Cataluña - La Mínima de Portugal - Dos trompetas de la Reyna de Suecia - Clarines de los mosqueteros del Rey de Francia

Johann Pachelbel - Canon in D.

Johann Sebastian Bach - L'œuvre pour luth : Suite BWV 995, Suite BWV 996, Partita BWV 997, Prelude, Fugue et Allegro BWV 998, Prelude BWV 999, Fugue BWV 1000, Partita BWV 1006a.

Johann Sebastian Bach - Chaconne BWV 1004

Silvius Leopold Weiss : Fantasie SW 9 - Capriccio - Ciacona - Passacaille - Tombeau sur la mort du comte Logy - Prelude SW 34.

Fernando Sor : 20 Études pour guitare.

Matteo Carcassi : 25 Études mélodiques progressives Op. 60.

Chefs-d'œuvre classiques : **Fernando Sor** : Andante Largo Op. 5, Variations Op. 9, Largo de la Fantaisie Op. 7, Grand Solo Op. 14, Variations Op. 15, Menuet Op. 22, Malbroug Op. 28 - **Mauro Giuliani** : Ouverture Op. 61, Sonate Op. 71, Variations Op. 107 - **Niccolò Paganini** - Grande Sonate, Sonata 4 - **Dionisio Aguado** : Fandango - **Matteo Carcassi** : Variations Op. 7, Etude 25 Op. 60 - **Johann Kaspar Mertz** : Tarantelle, Elegie - **Josè Vinas** : Fantasia Original.

Francisco Tárrega : Complete Guitar Works - Preludio, sobre un tema de Mendelssohn - Preludio nº 6 - La Cartagenera - Estudio en si minor - Danza Mora - Preludio nº 4 - Lágrima - ¡Adelita! - Pavana - Estudio, sobre un tema de Wagner - Estudio, sobre un tema de Verdi - Estudio de Velocidad - Preludio, en mi mayor - Preludio, pentatonica - Preludio nº 5 - Minuetto - Estudio, en mi minor - Malagueña, Fácil - Preludio nº 2 - Preludio sobre los gruppetos - Isabel, vales de Strauss - Estudio en forma de Minuetto - Estudio en arpeggios - Danza Odalisca - Recuerdos de la Alhambra - Preludio nº 13 - Preludio nº 7 - Preludio nº 8 - Maria, Gavota - Las dos hermanitas - Estudio Brillante de Alard - ¡Sueño! - Preludio nº 9 - Gran vals - Estudio en terceras - Alborada - Estudio de Damas - El Carnaval de Venicia - Preludio, en la minor - Preludio nº 12, en la minor - Preludio nº 14, sobre Bach - Estudio ostinato, en la mayor - Estudio de escalas - ¡Marieta! - Andantino - Gran jota de concierto - Preludio nº 1 - Preludio nº 10 - Rosita, Polka - La Mariposa - Fantasia Traviata - Endecha - Preludio nº 11 - Pepita - Vals - Capricho Árabe - Preludio, en ré mayor - Oremus - Estudio de Cramer - El Columpio - Fantasia Marina - Preludio nº 3 - Preludio en sol mayor - Estudio sobre "J'ai du bon tabac" - Mazurka, en sol - Tango - Preludio en do mayor - Paquito - Sueño.

Francisco Tárrega : 30 Preludes for classical guitar.

Miguel Llobet : Complete Guitar Works - Romanza, Estudio capricho, Estudio en mi mayor, Mazurka, Variaciones sobre un tema Op. 15 de Sor, Scherzo-Vals, Respuesta, Prelude-Original en mi mayor, Preludio en ré mayor, Preludio in mi mayor, Preludio en la mayor, La Filla d'el Marxant, Plany, Lo Fill del Rei, Cançó de Lladre, El Testament d'Amelia, El Noi de la Mare, Lo Rossinyol, L'Hereu Riera, El Mestre, La nit de Nadal, La Filadora, La Pastoreta.

Miguel Llobet : 14 Canciones Populares Catalanas - El Mestre, La Filla del Marxant, La Nit de Nadal, La Filadora, Lo Rossinyol, L'Hereu Riera, La Pastoreta, El Noi de la Mare, Canço del Lladre, El Testament d'Amelia, Lo Fill del Rei, Plany, La Preçó de Lleida, Leonesa.

Enrique Granados : 12 Danzas Españolas Op. 37 : Galante, Oriental, Fandango, Villanesca, Andaluza, Rondalla aragonesa, Valenciana, Sardana, Romántica, Melancolica, Arabesca, Bolero. Valses poeticos.

Isaac Albeniz : Suite española Op. 47 : Granada, Cataluña, Sevilla, Cadiz, Asturias, Aragon, Castilla, Cuba. España Op. 165 : Prélude, Tango, Malagueña, Serenata, Capricho, Zortzico.

Manuel de Falla : Danse du meunier - Danse nº1 de "La vie brève" - Homenaje (tribute to debussy).

Joaquín Turina : Sevillana Op. 29 - Fandanguillo Op. 36 - Ráfaga Op. 53 - Sonata en ré mineur - Homenaje a Tárrega Op. 69.

Albert John Weidt : Collected Works for Solo Guitar : Auld Lang Syne - Boston Yodle - Breath of Spring - Cold Molasses Rag - Colonial Days - Dance of The Dryads - Dance of the Kewpies - Dance Of The Moths - Dream Pictures - Drowsy Land - Evening Shadows - Eventide - Falling Stars - Firelight Fancies - Florence - Floriana - Fragrant Flowers - Ger-Ma-Nee - Girlie

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- Golden Hours - Golden Memories - Golden Rain - Lillies of the Valley - In Flowerland - Iola - Joy boy - Ken-Tuc-Kee - Koonville Koonlets - La Vera - Lady Mary - Luella - Me Melican Man - Monkey Dreams - Montclair - New Life - On The Trail - Pert and Pretty - Phantom Bells - Pierrette - Posies - Queen City - Rag Tag - Rag Time - Rosalind - Stray Leaves - The Black Cupid - The Blonde Beauty - The Dream Girl - The Hikers - The Home Town Band - The Red Rover - The Serenaders - The Waving Grain - Vernal Bloom - Veronica - Virginian Courtship.

Julio Salvador Sagreras : Las primeras lecciones de guitarra - Las segundas lecciones de guitarra - Las terceras lecciones de guitarra - Las quartas lecciones de guitarra - Las quintas lecciones de guitarra - Las sextas lecciones de guitarra - Obras para guitarra.

João Pernambuco : Sons de Carilhões - Sonho de magia - Pó de Mico - Recordando Nazareth - Interrogando, Jongo

Agustín Barrios Mangoré : La Catedral - Vals op.8 No.3 - Vals op.8 No.4 - El ultimo tremolo Julia Florida - El Sueño de la Muñequita - Choro da Saudade - Danza Paraguaya - Prelude in C minor - Prelude in E major - Estudio de concierto - Estudio del ligado - Las abejas - London Carapé - Cueca - Minueto in C major - Maxixe - Variations on a theme of Tárrega - Villancico de Navidad.

Duos et trios - John Johnson : The flat pavan - Thomas Robinson : A plaine song - A toy - Anonyme : Le Rossignol - Antonio Vivaldi : Adagio du Concerto RV 532 - Johann Sebastian Bach : Inventions n°1, 4 et 8 - Gavottes de la Suite anglaise n°3 - Georg Friedrich Händel : Sarabande de la suite XI - Ludwig Van Beethoven : Sonatine WoO 43a - Ferdinando Carulli : Duo Op. 34 n°2 - Anonyme : Pajarillo verde.

Ñico Rojas : Guajira a mi madre - Lilliam - Francito y Alfonsito - Retrato de un medico violonista - En el abra del Yumuri - El Manisero - Guyun el maestro - Helenita y Jorgito - Ventzeslava.

Jean-François Delcamp - Collected Works For Solo Guitar - First Part - Viviane Op. 1 - Trois jours Op. 2 : Dimanche, Lundi, Mardi - Deux tangos Op. 3 - Deux préludes Op. 4 - Impromptu Op.5 - Quatre pièces Op. 6 : Rue des Trois Frères, Vieux réveil, Paquet de cigarettes vide, La boutique du magicien distrait. - Deux pièces tendres Op. 7 : Petit rondo, Chanson de Moky et Poupy - Papier recyclé et Fugue Op. 8 - Pendant la nuit Op. 9 : Tiento de Saturne, Le rêve d'une lampe de chevet, La voiture tombe en panne. - Réels et imaginaires Op. 10 : Le caméléon en retard, La girafe a reçu du courrier, Danse des ptérodactyles, Picking du nautile, Danseurs-visages, Prélude court, L'albatros rêve dans le ciel, Valse des mésanges, Dans les ramures. - Promenade Op. 10.

Jean-François Delcamp - Collected Works For Solo Guitar - Second Part - Suite des masques Op. 11 - Sous le règne du Do Op. 12 : Villanesca, La plage de la rue des Pétreles, Chanson du cédrat, Saltarelle du 1er novembre. - Milonga d'octobre Op. 13. - Deux pièces brèves Op. 14 : Danse dédiée à John Montes, Les petits pas. - In memoriam Daniel Friederich Op. 15 - Feunteun-Aod Op. 16 - Reflets changeants Op. 17 - Deux études vénéneuses Op. 18 - Huit valse Op. 19 : Valse polyglotte, Valse du Guelmeur, Valse de la rue Poullaouec, Valse de la rue Maleyssié, Valse des souris grises, Passé le col du Somport, Valse en Do majeur, Valse berceuse. - Respirations Op. 20 : Eleições, Îles de Glénan, Trois et deux. - Suite Brestoise Op. 21 : Roches - Gwerz - Arc-en-ciel - Gigue - Saltarelle. - Happy birthday with guitar Op. 22 : Prélude - Danse - Valse sans refrain - Berceuse - Postlude.

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