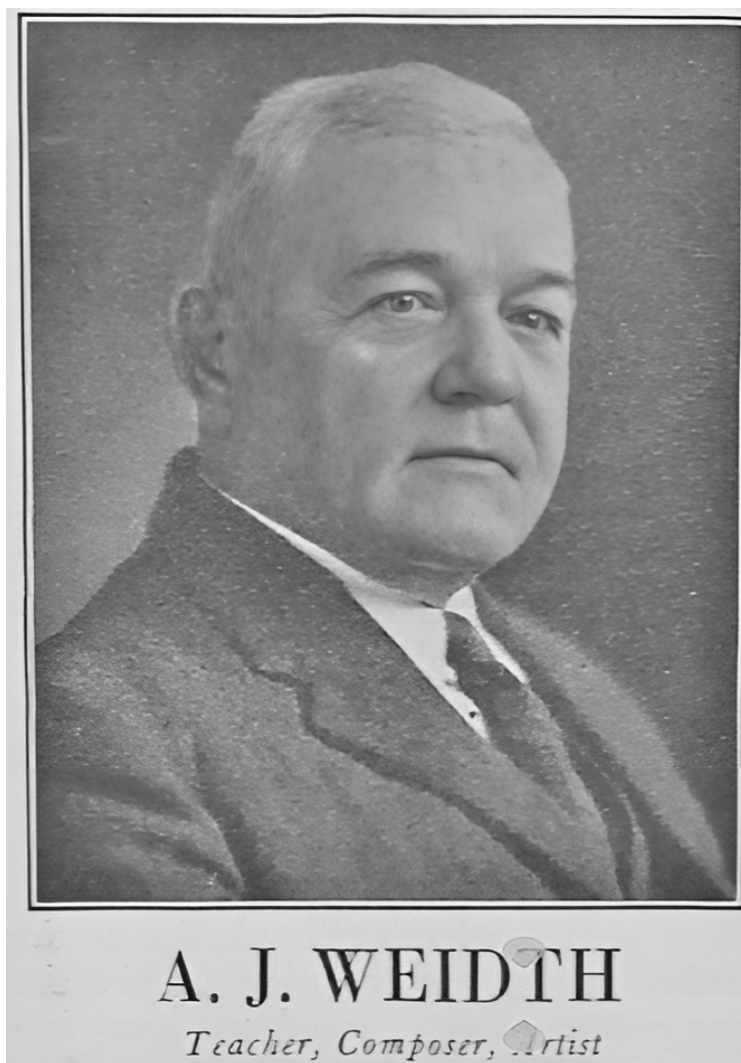


Albert John WEIDT
(1866 - 1945)



Collected Works
for Solo Guitar

édition Marieh - Delcamp - Grzesiek

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www.delcamp.net

Albert John WEIDT
Collected Works
for Solo Guitar

Amusement
Amusement in 2 time
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
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Falling Stars
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Fragrant Flowers
Ger-Ma-Nee
Girlie
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In Flowerland
Iola
Joy boy
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Koonville Koonlets
La Vera
Lady Mary
Luella
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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

Amusement



A. J. Weidt (1866 - 1945)

♩ = 144

8 *p*

8

16 *mf*

24

Amusement in 2/4 time



♩ = 72

A. J. Weidt (1866 - 1945)

8 *p* 3 2 3 3 2 7 4 3

6 8 3 3 4# 7

11 8 4 2 1 7 2 4 4 1 4 3 1 2 3# 1 3

p 3 *rit.* 3 2 3 *a tempo*

Marcato il basso

8 *ff* 3 4 2 4 2 4 2 4

22 8 3 4 2 4 2 4 2 4 2 4

28 8 3 4 2 4 2 4 2 4 2 4

Auld Lang Syne

GUITAR SOLO

Arr. by A. J. WEIDT

Moderato

The musical score is written for guitar in 2/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Moderato'. The first system consists of two staves. The upper staff contains a melody of eighth and sixteenth notes, starting with a 'mf' (mezzo-forte) dynamic and a '7' (seven) fingering. The lower staff provides a harmonic accompaniment with chords and single notes. The second system continues the melody and accompaniment. The third system introduces a repeat sign at the beginning. The fourth system concludes the main piece. Following this is a section labeled 'VAR.' (Variation). The fifth system begins the variation with a 'mf' dynamic and a '7' fingering. The sixth system continues the variation. The seventh system also includes a repeat sign. The eighth system concludes the variation. The final system of the page shows the continuation of the variation.

The C A D E N Z A

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BOSTON YODLE.

DANCE A LA FANDANGO.

GUITAR SOLO.

(2nd Guitar Part Solo.)

A. J. WEIDT.

The musical score is written for a guitar solo in G major (one sharp) and 2/4 time. It consists of eight staves of music. The notation includes various guitar-specific symbols: 'p.' for piano, 's' for accent, 'sp.' for spiccato, and 'mf' for mezzo-forte. The melody is primarily played on the treble clef, while the bass clef provides harmonic support with chords and single notes. The piece features a mix of eighth and sixteenth notes, with some measures containing triplets. The score concludes with a double bar line and a key signature change to F major (two flats) in the final measure.

THE CADENZA.

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It consists of ten staves of music, each containing a series of notes and rests. The dynamics and articulations are as follows:

- Staff 1:** *pp*, *dim.*, *3*, *p*.
- Staff 2:** *p*.
- Staff 3:** *cresc.*, *sf*, *p*.
- Staff 4:** *p*.
- Staff 5:** *p*.
- Staff 6:** *p*.
- Staff 7:** *p*.
- Staff 8:** *p*.
- Staff 9:** *p*.
- Staff 10:** *cresc. e accel.*

The score includes various musical notations such as slurs, ties, and repeat signs. The final measure of the tenth staff features a large, ornate flourish.

Breath of Spring

GUITAR SOLO

CHARACTERISTIC DANCE

A. J. WEIDT

Moderato

f *pp.* *p.* *3p.* *rall.* *mf*

p. *a tempo*

f *poco accel.* *Har. 12* *Har. 12*

mf *a tempo*

2p. *3p.* *4p.* *rall.* *mf* *a tempo* *Har. f*

Har. *rall.* *D.S. mf*

TRIO *p* *mf* *acc.* *D.C. al*

Cold Molasses Rag

GUITAR SOLO

A SLOW DRAG

A. J. WEIDT

The musical score for 'Cold Molasses Rag' is a guitar solo in 2/4 time, key of D major. It consists of eight staves of music. The notation includes eighth notes, sixteenth notes, and triplets. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The piece begins with a *f* marking and ends with a *ff* marking. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. The piece concludes with a double bar line and repeat signs.

The CADENZA

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Musical score for a piano piece, page 25. The score consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melody in the right hand and a bass line in the left hand. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). The second staff continues the melody and bass line. The third staff features a melody in the right hand and a bass line in the left hand. The fourth staff continues the melody and bass line. The fifth staff features a melody in the right hand and a bass line in the left hand. The sixth staff continues the melody and bass line. The seventh staff features a melody in the right hand and a bass line in the left hand. The eighth staff continues the melody and bass line. The ninth staff features a melody in the right hand and a bass line in the left hand. The score concludes with a double bar line and the word "Fine".

The C A D E N Z A

ff
D.C. al Fine

Colonial Days

Gavotte

GUITAR SOLO

A. J. WEIDT

Musical score for "Colonial Days" Gavotte, Guitar Solo by A. J. Weidt. The score consists of nine staves of music in 2/4 time. It begins with a treble clef and a common time signature 'C'. The first staff includes a forte 'f' dynamic and a 'rall.' (rallentando) marking. The second staff starts with a mezzo-forte 'mf' and 'a tempo' marking. The score features various musical notations including eighth and sixteenth notes, rests, and fingerings (1-4). Dynamics like 'f' and 'mf' are used throughout. The key signature changes to one sharp (F#) in the eighth staff. The piece concludes with a double bar line and repeat dots at the end of the ninth staff.

The C A D E N Z A

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Musical score for a piano cadenza, featuring ten staves of music. The score includes various dynamics and articulations:

- Staff 1: *mf*
- Staff 2: *f*
- Staff 3: *mf*
- Staff 4: *mf*
- Staff 5: *p*
- Staff 6: *p*
- Staff 7: *f*, *rit.*, *p*, *a tempo*
- Staff 8: *mf*
- Staff 9: *rall.*

The score concludes with a double bar line and a repeat sign, followed by the instruction *D.S. al* and a fermata.

Dance of the Dryads

GUITAR SOLO

A.J. WEIDT

Moderato

Har. 12

Har. 12

Har. 12

rall.

tempo

last

Har. 12

Har. 12

rall.

tempo

D.S. al
then Trio

TRIO

p

D.C. al

Location of notes on First Three Strings

1 st Str.	E	F	F#	G	A	A# or Bb	B	C	C#	D	D#	E
2 ^d Str.	B	C	C#	D	D#	E	F	F#	G	A	A#	B
3 ^d Str.	G	G# or Ab	A	A# or Bb	B	C	C# or Db	D	D# or Eb	E	F	F#
Frets	0	1	2	3	4	5	6	7	8	9	10	11

Dance of the Kewpies

GUITAR SOLO

A. J. WEIDT

Location of notes on First Three Strings

1st Str.	E	F	G	A	B	C	D	E
2d Str.	B	C	D	E	F	G	A	B
3d Str.	G	A	B	C	D	E	F	G
Frets	0	1	2	3	4	5	6	7

Dance of the Moths

Caprice

GUITAR SOLO

Allegretto Moderato

A. J. WEIDT

The musical score is written for guitar and consists of two main sections: a solo section and a Trio section. The solo section is marked 'Allegretto Moderato' and includes dynamic markings such as *mf*, *rit.*, *a tempo*, *f*, and *ff*. It features various musical notations including triplets, slurs, and a 'Har. 12' (Harmonics 12) marking. The Trio section is marked 'TRIO' and includes dynamic markings such as *mf*, *f*, and *ff*. It also features various musical notations including triplets, slurs, and a 'D.C. Trio al C.' marking. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

The CADENZA

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Dream Pictures

GUITAR SOLO

REVERIE

A. J. WEIDT

Musical score for "Dream Pictures" by A. J. Weidt. The score is written for guitar and includes a "TRIO" section. The key signature is one sharp (F#), and the time signature is 3/4. The score features various musical notations, including treble clefs, key signatures, time signatures, and dynamic markings such as *p*, *f*, *cresc.*, *rit.*, *poco a poco cresc.*, *piu mosso*, *Andantino*, and *D.S. al Fine*. The score is divided into sections by these markings and includes fingerings and slurs.

GUITAR SOLO

Drowsy Land
LULLABY

A. J. WEIDT

Andante

The musical score for "Drowsy Land" is written for guitar solo and consists of ten staves. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Andante". The score includes various musical notations such as treble clefs, notes, rests, and bar lines. Dynamics include *mf* (mezzo-forte), *f* (forte), *dim.* (diminuendo), *p* (piano), and *dolce* (sweetly). Tempo markings include *rit.* (ritardando), *mf a tempo*, and *a tempo*. There are also circled numbers 1 and 2 indicating first and second endings. A "Har. 12" marking is present on the fifth staff. The piece concludes with a double bar line and repeat signs.

Evening Shadows

GUITAR SOLO

Reverie

A. J. WEIDT

Andantino

mf

più mosso

f

meno mosso

mf

più mosso

f

meno mosso

mf

Tempo I

mf

dolce

p

rit.

a tempo

mf

p

D.C. al Fine

Fine

The CADENZA

Eventide

GUITAR SOLO

REVERIE

A. J. WEIDT

This image shows a page of musical notation for a piano piece. The notation is written on multiple staves, featuring complex rhythmic patterns and dynamic markings. The tempo markings include "Andante", "Piu mosso", and "Tempo I.". The dynamics range from "p" (piano) to "sf" (sforzando). The notation includes various musical symbols such as notes, rests, and accidentals. The piece is in a key with one sharp (F#) and a 3/4 time signature. The notation is dense and intricate, with many beamed notes and complex rhythmic figures. The page is numbered "1" in the bottom right corner.

Moderato

cresc. poco a poco

f Più mosso

p dolce

p rit

Firelight Fancies

GUITAR SOLO

REVERIE

A. J. WEIDT

[illegible]

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Florence

GUITAR SOLO

WALTZ

A. J. WEIDT

This musical score is for the piece "The Swan Song" by George Gershwin, arranged for piano. The score is written in 3/4 time and consists of 34 measures. The key signature has one sharp (F#), and the tempo is marked "Allegretto".

The score is divided into two main sections: a piano introduction and a Trio section. The piano introduction begins with a mezzo-forte (*mf*) dynamic and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The Trio section begins at measure 15 and is marked "TRIO" and *mf*. It features a more active melodic line in the right hand and a harmonic accompaniment in the left hand. The Trio section concludes at measure 34.

The score includes various musical notations such as notes, rests, and dynamic markings. The piano introduction includes a mezzo-forte (*mf*) dynamic marking at measure 1 and a piano (*p*) dynamic marking at measure 15. The Trio section includes a mezzo-forte (*mf*) dynamic marking at measure 15 and a piano (*p*) dynamic marking at measure 25. The score also includes a "D.C. al Fine then Trio" instruction at measure 15.

THE CADENZA
Floriana

GUITAR SOLO

WALTZ

A. J. WEIDT

The guitar solo section consists of ten staves of music. It begins with a treble clef and a 2/4 time signature. The first staff starts with a forte (*f*) dynamic. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several fingerings indicated by numbers 1 through 4. The piece includes a first ending marked '1' and a 'last' ending. The dynamics vary throughout, including *f*, *p*, and *sf*. The key signature has one sharp (F#).

TRIO

The trio section consists of four staves of music. It begins with a treble clef and a 2/4 time signature. The first staff starts with a *p-f* dynamic. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several fingerings indicated by numbers 1 through 4. The piece includes a first ending marked '1' and a second ending marked '2'. The dynamics vary throughout, including *p-f*, *f*, and *ff*. The key signature has one sharp (F#).

Fragrant Flowers

GUITAR SOLO

NOVELETTE

A. J. WEIDT

Moderato

The Guitar Solo section consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato'. The first staff includes dynamic markings 'mf' and 'cull.' (crescendo), and a tempo change to 'a tempo'. The subsequent staves continue the melodic and harmonic development with various rhythmic patterns and dynamics. The section concludes with a double bar line and the tempo marking 'Animato'.

TRIO

The Trio section consists of three staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato'. The first staff includes dynamic markings 'mf' and 'rit.' (ritardando). The second staff includes 'a tempo' and 'rit.'. The third staff includes 'a tempo' and 'rit.'. The section concludes with a double bar line and the tempo marking 'D. C. al Fine'.

Ger-Ma-Nee

GUITAR SOLO

ONE-STEP or TWO-STEP

A. J. WEIDT

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THE CADENZA
Girlie

GUITAR SOLO

WALTZ

A. J. WEID

Musical score for "Girlie" waltz guitar solo. The score is written for guitar and consists of 12 staves. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a mezzo-forte (mf) dynamic. The notation includes various chords, single notes, and rests. Dynamic markings include mf, p, f, and poco a poco cresc. The piece concludes with a piano (p) dynamic and a "C. ad" marking.

BEGINNING with the January, 1917, issue of *The Cadenza* neither single copies nor quantities of the magazine will be for sale. Future editions will be limited to the demand of the actual and anticipated subscription list. Don't request back numbers subsequent to December, 1916.

Golden Hours

27

GUITAR SOLO

Waltz

A. J. WEIDT

A musical score for a guitar solo, titled "Golden Hours" by A. J. Weidt. The score is written in 3/4 time and consists of 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece begins with a piano (*p*) dynamic and features a variety of musical textures, including single notes, chords, and arpeggiated figures. There are several instances of crescendo and decrescendo markings, as well as specific dynamic markings like *mf* and *f*. The score includes repeat signs with first and second endings, and a key signature change to one sharp (F#) is indicated in the middle of the piece. The overall style is characteristic of early 20th-century guitar music.

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GUITAR SOLO

Golden Memories

REVERIE

A. J. WEIDT

Andante

The musical score is written for guitar solo in treble clef with a key signature of two sharps (F# and C#). It consists of 12 staves of music. The tempo markings are: Andante (first staff), Più mosso (third staff), and Tempo I (fifth staff). Dynamic markings include *f* (forte), *rit* (ritardando), *a tempo*, *coll* (colla parte), *p* (piano), and *poco rit*. There are also markings for *12 Har.* (12th fret harmonic) on the eleventh and twelfth staves. The score includes various musical notations such as eighth notes, sixteenth notes, chords, and slurs.

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Golden Rain

GUITAR SOLO

Waltz

A. J. WEIDT

INTRO Moderato

WALTZ Tempo di Valse

TRIO

CODA accel.

D.S. al C

D.C. Waltz at C

The C A D E N Z A

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The Cadenza.

To L. F. ATKINSON, San Francisco, Cali.

Lillies of the Valley
Waltz

GUITAR SOLO

A. J. WEIDT

The musical score is written for guitar solo in 3/4 time, key of D major (indicated by two sharps). It consists of 16 measures across 8 staves. The notation includes various chords, single notes, and rests. Dynamic markings include *ff* (fortissimo) at the beginning, *p* (piano) at measure 8, and *mf* (mezzo-forte) at measure 15. Articulation markings include *rall* (rallentando) at measure 6 and *a tempo* at measure 8. Fingering numbers 1, 2, and 3 are placed above specific notes. The score concludes with a double bar line at the end of the eighth staff.

The Cadenza.

51

A musical score for a piano cadenza, consisting of nine staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Staff 1: Starts with a piano (*p.*) dynamic, followed by a crescendo leading to a fortissimo (*ff*) dynamic, and then returns to piano (*p.*).

Staff 2: Continues with piano (*p.*) dynamics and includes some chromatic movement.

Staff 3: Features a piano (*p.*) dynamic, a crescendo to mezzo-forte (*mf*), and then a crescendo to fortissimo (*ff*).

Staff 4: Includes piano (*p.*) dynamics and a mezzo-forte (*mf*) dynamic at the end.

Staff 5: Features piano (*p.*) dynamics and includes a repeat sign.

Staff 6: Starts with a piano (*p.*) dynamic, followed by a crescendo, and then returns to piano (*p.*).

Staff 7: Includes piano (*p.*) dynamics and a mezzo-forte (*mf*) dynamic.

Staff 8: Features piano (*p.*) dynamics and includes a crescendo.

Staff 9: Includes piano (*p.*) dynamics, a *dim.* (diminuendo) marking, and a mezzo-forte (*mf*) dynamic. The staff concludes with two first and second endings.

In Flowerland

REVERIE

A.J. WEIDT

Andante

mf *p*.

Agitato

f *più mosso* *p* *più lento* *f* *a tempo*

p *poco rit* *p* *poco rit*

a tempo

Amoroso

p dolce *mf* *p* *rit*

GUITAR SOLO

IOLA
VALSE DE BALLET

A. J. WEIDT

Musical score for guitar solo of "IOLA" by A. J. Weidt. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The music is a waltz, characterized by a 3/4 time signature and a key signature of one sharp. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piece is divided into sections, with a "TRIO" section starting at the 10th staff. The score concludes with a double bar line and repeat signs.

Musical notation includes notes, rests, accidentals, and dynamic markings such as *p*, *f*, *dim.*, *poco a poco*, *rall.*, *a tempo*, and *TRIO*. The score also includes performance instructions like "D. S. al then Trio".

Joy-Boy

27

GUITAR SOLO

FOX TROT

A.J. WEIDT

The musical score is written for guitar in treble clef, 2/4 time, with a key signature of one sharp (F#). It consists of 14 staves of music. The notation includes various guitar-specific symbols such as natural harmonics (indicated by 'n'), palm mutes (indicated by 'p' in a box), and dynamic markings like *sf* (sforzando), *f* (forte), *p* (piano), and *cresc.* (crescendo). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are two first/second endings marked with '1' and '2' at the end of the piece. The score is a guitar solo, as indicated by the title and the absence of other instrumental parts.

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GUITAR SOLO

Ken-Tuc-Kee

FOX TROT

A. J. WEIDT

The musical score is written for guitar solo in 2/4 time, featuring a key signature of one sharp (F#). It consists of 14 staves of music. The notation includes various guitar-specific symbols such as slurs, ties, and dynamic markings like *sf* (sforzando) and *p* (piano). A drum part is indicated by the word "Drum" above a staff in the 7th measure. The score includes first and second endings, marked with "1" and "2" above the staff lines. The piece concludes with a final double bar line and a repeat sign.

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KONVILLE KONLETS.

GUITAR SOLO.

CHARACTERISTIC CAKE WALK AND TWO-STEP MARCH.

By A. J. WEIDT.

INTRO.

The musical score is written for guitar in 2/4 time. It begins with an 'INTRO.' section. The first staff starts with a forte (*f*) dynamic and features a series of eighth and sixteenth notes, some beamed together. The second staff begins with a mezzo-forte (*mf*) dynamic and continues the melodic line with various fingering indications (1, 2, 3, 4). The third staff includes a crescendo (*cresc.*) marking and a forte (*f*) dynamic. The fourth staff also features a forte (*f*) dynamic. The fifth staff presents two endings: '1.' and '2.'. The sixth staff continues the melody with a mezzo-forte (*mf*) dynamic. The seventh staff includes a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The eighth staff concludes with two endings: '1.' and '2.'. The score is filled with detailed musical notation, including stems, beams, and various musical symbols.

TRIO.

TRIO.

p

cresc.

1. 2.

repeat f

ff

ffz

cresc.

1. 2.

ffz

La Vera

WALTZ

A. J. WEIDT

GUITAR SOLO

This musical score is for a guitar solo of the waltz 'La Vera' by A. J. Weidt. It is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece consists of 12 measures, with some measures containing multiple stems for complex chords. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from piano (p) to fortissimo (ff), with a crescendo (cresc.) marking in the third measure. There are also markings for 'Har. 12' in measures 4, 6, 8, and 10. The piece concludes with a final chord in measure 12.

Lady Mary

GUITAR SOLO

GAVOTTE

A. J. WEIDT

The musical score is written for guitar solo in 3/4 time. It consists of ten staves of music. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *p* (piano), and *rit.* (ritardando). There are also markings for *a tempo* and *D.C. al C.* (Da Capo al Coda). The score is arranged in a single system with ten staves.

LUELLA WALTZ.

39

INTRO.

For Guitar.

By A. J. WEIDT.

Andante con espress.



Tempo di Valse.



p
a tempo.

1.

2.

TRIO.
p
marcato il basso.

mf

p

stacc.



Tempo I.



Me Melican Man

A PIGTAIL RAG

GUITAR SOLO

A. J. WEIDT

f *mf* *f* *ff*

The C A D E N Z A

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TRIO

The musical score is written for a Trio and consists of 11 staves. The key signature has one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *ffz* (fortissimo, crescendo). The score is divided into measures by bar lines, and some measures contain fingerings (1, 2, 3, 4) and articulation marks. The piece concludes with a double bar line and a final *ffz* marking.

f *ffz* *mf* *f* *mf* *fz* *f* *mf* *ff* *mf* *f* *ffz*

Monkey Dreams

A JUNGLE DANCE

GUITAR SOLO

A.J. WEIDT

The guitar solo is written in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a forte (*f*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff has a forte (*f*) dynamic. The fourth staff has a mezzo-forte (*mf*) dynamic. The fifth staff has a fortissimo (*ff*) dynamic. The sixth staff has a mezzo-forte (*mf*) dynamic. The seventh staff has a fortissimo (*ff*) dynamic. The eighth staff has a mezzo-forte (*mf*) dynamic. The ninth staff has a mezzo-forte (*mf*) dynamic. The tenth staff has a mezzo-forte (*mf*) dynamic. The piece concludes with a double bar line and repeat signs.

The C A D E N Z A

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Musical score for a piano cadenza, featuring ten staves of complex piano and arpeggiated figures. The notation includes various dynamics such as *p*, *mf*, *f*, and *ff*, and articulation like accents and slurs. The key signature has one flat, and the time signature is 3/4. The piece concludes with a double bar line and a final dynamic of *ff*.

The CADENZA

A. J. WEIDT.

INTRO.

2/4

ff

mf

marcato il basso.

1. 2.

NOTE: The score is written for a single melodic line on a treble clef staff. It includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The introduction is marked with a forte (ff) dynamic and a marcato articulation. The score is divided into two main sections, labeled 1. and 2., with a repeat sign at the end of the second section.

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TRIO.

p

2.

1. 2.

ff *mf* *repeat f* *f*

1. 2.

ff *marcato il basso.*

1. 2.

1. 2.

1. 2.

NEW LIFE. Gavotte.

GUITAR SOLO.

(2 Guitars 40 cents.)

A. J. WEIDT.

Con espress.

mf

cresc.

f

rall.

a tempo.

f

ff

mf

cresc.

f

rall.

a tempo.

2.

Amoroso.

TRIO. *p*

rall. *mf a tempo.*

Animato. *f*

dim.

f

Amoroso. *p*

rall. *mf a tempo.*

Detailed description: This is a page of musical notation for piano and Trio. The score is written in treble clef with a key signature of one flat (B-flat). It consists of ten staves. The first staff is a solo piano line starting with a '2.' marking. The second staff is the beginning of the Trio section, marked 'TRIO.' and 'Amoroso.', starting with a piano (*p*) dynamic. The third staff continues the Trio with a 'rall.' (rallentando) marking followed by 'mf a tempo.' (mezzo-forte at tempo). The fourth staff continues the Trio with an 'Animato.' (animated) marking and a forte (*f*) dynamic. The fifth staff continues the Trio with a 'dim.' (diminuendo) marking. The sixth staff continues the Trio with a forte (*f*) dynamic. The seventh staff is the beginning of a new section, marked 'Amoroso.', starting with a piano (*p*) dynamic. The eighth staff continues this section with a 'rall.' marking followed by 'mf a tempo.' The ninth and tenth staves continue the Trio section with various fingerings and dynamics.

On the Trail

GUITAR SOLO

MARCH and TWO-STEP

A. J. WEIDT

The musical score is written for guitar and features a variety of musical notations including treble clefs, key signatures (one sharp), time signatures (6/8 and 2/4), and dynamic markings such as *ff*, *mf*, and *f*. The score includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks like accents and slurs. The piece is divided into a 'GUITAR SOLO' section and a 'TRIO' section, with the latter starting at the bottom of the page. The notation includes many beamed eighth and sixteenth notes, suggesting a fast, rhythmic tempo.

The CADENZA

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The musical score consists of ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *mf*, and *ff*. The music is written in a single system across ten staves.

The CADENZA

Pert and Pretty

Waltz

GUITAR SOLO

A. J. WEIDT

Andante



Tempo di Valse



mf a tempo

p dolce

D.C. Waltz

accel.

ff molto rall.

ff

Phantom Bells

GUITAR SOLO

GAVOTTE

A. J. WEIDT

Moderato

mf

f *rall*

mf *u tempo*

rit *u tempo*

Più mosso

f

rall *u tempo*



GUITAR SOLO

Pierrette
WALTZ

A. J. WEIDT

The musical score is written for guitar and consists of two main sections: a Guitar Solo and a Trio. The key signature is one sharp (F#) and the time signature is 2/4. The score is arranged in ten staves. The first six staves are the Guitar Solo, and the last four staves are the Trio. The Trio section begins with the instruction 'D.C. al Fine then Trio' above the staff. The score includes various musical notations such as treble clefs, key signatures, time signatures, dynamics (p, f, mf, ff), articulation (accents, slurs), and fingerings (1, 2, 3, 4, 5). The Trio section features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes.

GUITAR SOLO

POSIES

Waltz

A. J. WEIDT

The musical score for 'Posies' is a guitar solo in 3/4 time, written by A. J. Weidt. It consists of 12 staves of music. The notation is primarily in treble clef with a key signature of one flat (B-flat). The piece features a variety of musical elements including eighth and sixteenth notes, chords, and rests. Dynamics such as *mf* (mezzo-forte) and *p* (piano) are indicated throughout. A first and second ending bracket is present on the fourth staff. The score concludes with a double bar line and repeat dots on the twelfth staff.

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Queen City

March

GUITAR SOLO

A.J. WEIDT

The musical score is written for guitar solo in 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff starts with a double bar line and a repeat sign, followed by a series of eighth notes. The third and fourth staves continue the melodic line with various note values and rests. The fifth staff introduces a first ending bracket, followed by a second ending bracket. The sixth and seventh staves feature more complex rhythmic patterns, including sixteenth notes and rests. The eighth staff continues the melodic development. The ninth and tenth staves conclude the piece with a final cadence. The score includes various musical notations such as treble clefs, key signatures, time signatures, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte).

The CADENZA

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TRIO

ff

p

cresc.

1 2

The CADENZA

Rag Tag

GUITAR SOLO

MARCH and TWO-STEP

A.J. WEIDT

The musical score is written for guitar and consists of two main sections: a solo and a trio. The solo section, which occupies the first 12 staves, is in 8/8 time and features a variety of dynamic markings including *f*, *ff*, *mf*, *p*, and *ffz*. It includes first and second endings, with the first ending leading to a double bar line and the second ending leading to a final measure. The trio section, starting at staff 13, is marked 'TRIO' and features a *mf-ff* dynamic. It also includes first and second endings, with the first ending leading to a double bar line and the second ending leading to a final measure. The score concludes with a *D.C. Trio al C.* instruction.

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D.C. Trio al C.

Rag Time

A. J. Weidt (1866 - 1945)



♩ = 88

1 7 13 19 26

p *dim.* *mf* *f* *cresc.* *fz*

Rosalind

27

GUITAR SOLO

Waltz

A. J. WEIDT

The musical score is written for guitar and consists of two main sections: a 'GUITAR SOLO' and a 'TRIO'. The key signature is one sharp (F#), and the time signature is 3/4. The score is written on ten staves, with the first eight staves for the guitar solo and the last four for the trio. The guitar solo section begins with a *mf* (mezzo-forte) dynamic and features a series of chords and melodic lines. The trio section begins with a *p* (piano) dynamic and features a series of chords and melodic lines. The score includes various musical notations such as notes, rests, and dynamic markings. The guitar solo section ends with a *D.C. al* (Da Capo) instruction. The trio section ends with a *p* (piano) dynamic marking.

The CADENZA

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Stray Leaves

Waltz

GUITAR SOLO

A. J. WEIDT

Andantino

INTRO

Tempo di Valse

WALTZ

The C A D E N Z A

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Musical score for a piano piece, featuring ten staves of music. The score includes various musical notations such as treble clefs, key signatures (one flat), time signatures (3/4 and 2/4), and dynamic markings (f, mf, p, ff, cresc., accel.). The piece concludes with a CODA section and a final key signature change to one sharp.

The score is divided into several sections:

- Staff 1-4: Main body of the piece, featuring complex rhythmic patterns and dynamic markings like *f*, *mf*, and *p*.
- Staff 5-6: Continuation of the main body, with markings like *cresc.* and *mf*.
- Staff 7-8: Further development of the theme, including a *cresc.* marking and a *f* dynamic.
- Staff 9: Labeled "CODA", featuring a *f* dynamic and an *accel.* marking.
- Staff 10: Final section, marked *ff* and *ffz*, concluding with a key signature change to one sharp.

Additional markings include "D. C. Waltz al ♩ " at the end of the eighth staff.

THE BLACK CUPID.

Schottische.

GUITAR SOLO.

A. J. WEIDT.

INTRO. Moderato.



Tempo di Schottische.



This page of musical notation, numbered 41, contains ten staves of music. The notation is written for piano and includes various dynamics, articulations, and fingerings.

The first staff begins with a *mf* dynamic and a *cresc.* marking. The second staff features a *p* dynamic and a *cresc.* marking. The third staff includes a *p* dynamic and a *cresc.* marking. The fourth staff includes a *p* dynamic and a *cresc.* marking. The fifth staff includes a *p* dynamic and a *cresc.* marking. The sixth staff includes a *p* dynamic and a *cresc.* marking. The seventh staff includes a *f* dynamic and a *cresc.* marking. The eighth staff includes a *f* dynamic and a *cresc.* marking. The ninth staff includes a *f* dynamic and a *cresc.* marking. The tenth staff includes a *cresc.* marking.

The notation includes various musical symbols such as notes, rests, beams, and slurs. Fingerings are indicated by numbers 1 through 4. Articulations like accents and staccato marks are present. The key signature is one flat (B-flat), and the time signature is 4/4.

The Blonde Beauty

HESITATION WALTZ

A. J. WEIDT

GUITAR SOLO

INTRO *Moderato*

mf *cresc.* *f* *rall.*

Tempo di Valse

WALTZ *mf*

The C A D E N Z A

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This page of musical notation is for the piece "The Gardenza" by D.C. Waltz. The score is written for piano and consists of 15 staves. The notation includes various rhythmic values, such as eighth, sixteenth, and triplet notes, as well as rests. Dynamics like *cresc*, *p*, and *f* are used throughout. The piece ends with a "CODA" section and a "D.C. Waltz" marking.

The Dream Girl

GUITAR SOLO

WALTZ

A. J. WEIDT

Location of notes on First Three Strings

1 st Str.	E	F	G	A	B	C	D	E
2 nd Str.	B	C	D	E	F	G	A	B
3 rd Str.	G	A	B	C	D	E	F	G
Frets	0	1	2	3	4	5	6	7

The Hikers

GUITAR SOLO

MARCH and TWO-STEP

A. J. WEIDT

The musical score for 'The Hikers' is a guitar solo in G major. It consists of 14 staves of music. The key signature has one sharp (F#). The time signature is not explicitly stated but appears to be 2/4 based on the notation. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are first and second endings marked with '1' and '2'. A 'cresc.' marking is present on the 7th staff. The piece concludes with a double bar line and a final chord.

The C A D E N Z A

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D

The Home Town Band

GUITAR SOLO

IMITATION

A. J. WEIDT

Tempo di Marcia

The musical score is written for guitar and consists of 11 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Tempo di Marcia'. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Dynamics like *ff* (fortissimo) and *f* (forte) are used throughout. There are also repeat signs with first and second endings. The piece concludes with a final *ff* marking.

The Red Rover

GUITAR SOLO

MARCH

A. J. WEIDT

The image displays a musical score for the song "The Rose Tree." The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of 12 staves. The first staff is the piano introduction, marked *ff* (fortissimo). The second staff is the first line of the vocal melody, marked *mf* (mezzo-forte). The third staff is the second line of the vocal melody. The fourth staff is the third line of the vocal melody. The fifth staff is the fourth line of the vocal melody. The sixth staff is the fifth line of the vocal melody. The seventh staff is the sixth line of the vocal melody. The eighth staff is the seventh line of the vocal melody. The ninth staff is the eighth line of the vocal melody. The tenth staff is the ninth line of the vocal melody. The eleventh staff is the tenth line of the vocal melody. The twelfth staff is the eleventh line of the vocal melody. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a prominent bass line with many rests, and the vocal part is a simple melody. The score is a transcription of a traditional song.

D. C. and 7.

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The Serenaders

DANCE CHARACTERISTIQUE

A. J. WEIDT

"One of 'em"

GUITAR SOLO

Tempo di Schottische

The CADENZA

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D.C. al Fine

The Waving Grain

GUITAR SOLO

WALTZ

A. J. WEIDT

The musical score is written for guitar solo in treble clef, key of D major (indicated by two sharps), and 3/4 time. It consists of 12 staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece begins with a mezzo-forte (mf) dynamic and a piano (p) marking. It features several slurs and phrasing marks. A 'dolce' (sweet) marking appears on the 9th staff. The score concludes with a double bar line and repeat signs. There are first and second endings indicated by bracketed numbers 1 and 2.

The CADENZA

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D.C. al C

Vernal Bloom

Waltz

GUITAR SOLO

A. J. WEIDT

mf *p.*

mf

f

mf

mf

ff

mf

mf

A musical score for a piano cadenza, consisting of ten staves of music. The key signature is one sharp (F#), and the time signature is common time (C). The score begins with a *mf* dynamic and a *p.* (piano) marking. It features various musical notations including eighth and sixteenth notes, rests, and slurs. Dynamics range from *mf* to *f* (forte). A circled '4' appears above a note on the second staff. The word 'Fine' is written below the sixth staff, followed by a *p* (piano) marking. The score concludes with a first ending (marked '1') and a second ending (marked '2'), both leading to a final double bar line. The instruction 'D.C. al Fine' is written at the bottom right.

mf *p.* *f* ④

mf *p.* *f*

mf *p.* *f*

mf *p.* *f*

mf *Fine* *p*

p.

p.

p.

f *p* *p.*

1 2

D.C. al Fine

GUITAR SOLO

Veronica
BARCAROLLE

A.J. WEIDT

Andantino con moto

The first section of the musical score, marked 'Andantino con moto', consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The second and third staves continue the melodic and harmonic development. The fourth staff concludes the section with a double bar line and a repeat sign.

Poco animato

The second section of the musical score, marked 'Poco animato', consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is more rhythmic and features more eighth and sixteenth notes. The second and third staves continue the melodic and harmonic development. The third staff concludes the section with a double bar line and a repeat sign.

The Trio section of the musical score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is more rhythmic and features more eighth and sixteenth notes. The second and third staves continue the melodic and harmonic development. The third staff concludes the section with a double bar line and a repeat sign.

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Classical guitar method, Volume D01, Beginner level - Anonyme : A la claire fontaine - Ah ! Mon beau château - Ah vous dirais-je maman - Alouette, gentille alouette - Au clair de la lune - Cadet Rousselle - C'est la cloche du vieux manoir - Chanson Italienne - Complainte de Mandrin - Danse anglaise - Danse villageoise - Donnes moi la fleur - Doucement, doucement - Fais dodo, colas mon p'tit frère - Frère Jacques - Il est minuit - J'ai du bon tabac - Jig - La bonne aventure - La Cucaracha - La tête bizarre - Le coucou - Lo, nous marchons sur un étroit chemin - London's burning - Lundi matin - Menuet en ré majeur - No le daba el sol - O bella ciao - Old Mac Donald - Quand j'étais chez mon père - Ricercar en la mineur - Savez vous planter des choux ? - Scarborough Fair - Sur le pont d'Avignon - Une souris verte - Vent frais, vent du matin - Volt - Adrian Le Roy : Branles de Poictou n°2 et 4 - Gaspar Sanz : Villano - J. A. P. Schultz : Air - Joseph Küffner : Andantino [duo] - Andante [duo] - Fernando Sor : Leçons Op. 60 n°1, 2 et 3 - Dionisio Aguado : Leccion 5a - Valse - Matteo Carcassi : Exercice Op. 59 - Johann Kaspar Mertz : Übungen im Wechsel - Antonio Cano-Curiela : Leccion 1 - Patty & Mildred J. Hill : Good-Morning To All - Pascual Roch : Exercices de simple alternation - Jean-François Delcamp : Accompagnement de blues - Apoyando - Accords - Arpèges - Brefs n°1, 2 et 3 - Coquillage - Cordes à vide - Damp - Gammes de do majeur - Gamme de sol majeur - Gammes en tierces et liaisons - Improvisation - Polyphonie - Rythme - Sol La Si Do - Si Si Re.

Volume D02 - Anonyme : A canoa virou - Atoye - Irish Tune - Dans les jardins de mon père - Dos palomas - Danse d'Avila - Que ne suis-je la fougère - Pavane en La mineur - Un éléphant qui se balançait - Red river valley - Whiskey in the jar - Hans Judenkönig : Christ ist erstanden - Thoinot Arbeau : Pavane - Adrian Le Roy : Branle de Poictou n° 3 - Gaspar Sanz : Batalla - Dance de las hachas - Española - Dance de las hachas - La Tarentela - 2 Villanos - Torneo - Nicolas Derosiers : Chaconne - John Anton Logy : Gigue - Johann Krieger : Menuet - Ferdinando Carulli : Andantino - Sautillante - Arpeggi di tre note - Valse variée - Valse en La majeur - Allegretto - Écossaise Op. 121 - Escoczeze n°13 Op. 24 - Poco Allegretto - Rondo - Joseph Küffner : Andante n°1 [duo] - Andante n°2 [duo] - Ländler [duo] - Ecossaise [duo] - Fernando Sor : Andante n°1 Op. 44 - Allegretto n°2 Op. 44 - Leçons Op. 60 n° 5, 8, 9 et 15 - Leçon 1 Op. 31 - Valse n°1 Op. 51 - Juan Bobrowicz : Danse - Joseph Meissonnier : Andante - Mauro Giuliani : Écossaise - Dionisio Aguado : Lecciones 8a, 8b, 9a - Matteo Carcassi : Andante - Sautouse - Felix Horetzky : Amusement - Stephen Collins Foster : Oh! Susanna - José Ferrer Y Esteve : Ejercicio n°6 - Clément Pic : Le cow-boy de Charleroi - Jean-François Delcamp : Interlude - Soleares - Malagueña - Petit Boogie - Exercices : Liaisons - Éteinte des résonances - Extensions - Arpèges - Cejilla - Gammes - Gammes en tierces - Improvisation.

Volume D03 - Anonyme : Greensleeves - Gwin ar c'hallaoued - Maro Pontkalleg - Passemeze - Valse en sol - Vidalita - O cravo e a rosa - Carnavalito - Samba lele - Nesta rua - Giorgio Mainerio : Schiarazula Marazula - Guillaume Morlaye : Gaillarde - Adrian Le Roy : Branles de Bourgogne n° 1 et 3 - Emmanuel Adriaenssen : Branle anglais - Santino Garsi da Parma : Correnta - Francis Cutting : Packington's Pound - Gaspar Sanz : Abecedario italiano - Canciones - Clarin de los mosqueteros - Clarines y trompetas - Dance de las hachas - Española - Folias - Gallarda - Jacaras - La Buelta - La Coquina Francesa - La Garzona - La minima de Portugal - La Miñona de cataluña - Lantururu - Las hachas - Le Esfacheta de Napoles - Paradetas - Pavana - Rujero - Johann Kaspar Fischer : Gavotte - Turlough O'Carolan : Brian Boru's March - Johann Sebastian Bach : Menuets BWV 1007 - Michel Corrette : Aux armes camarades - Ramenez-ci ramenez-là - Joseph Haydn : Menuet - Ferdinando Carulli : Allegretto - Andante - Arpeggi - 2 Valses - Prélude 4 Op. 114 - Antonio Nava : Valse - Fernando Sor : Exercice n°1 et 2 Op. 35 - Leçons Op. 60 n°7, 11, 12, 13 et 14 - Niccolò Paganini : Ghiribizzi 1, 23 - Valtz - Dionisio Aguado : Ejercicios n°4 et 7 Op. 6 - Ejercicio n°4 - Leccion n°15 et 19 - Matteo Carcassi : Allegretto - Andantino - Marche - Valse - José Ferrer Y Esteve : Ejercicio n°9 - Jean-François Delcamp : Tango - Malagueña fácil - Avec la gamme pentatonique - Prélude - En barque - Exercices : Accords - Arpèges - Cejilla - Éteintes des résonances - Extensions - Gammes - Glissando - Legato, staccato - Liaisons - Mordants et trilles - Improvisation.

Volume D04 - Anonyme : Mi favorita - Scarborough fair - Se io m'accorgo ben - Le blues - The sick tune - Don Luys Milán : Pavanes n° I, II, III - Diego Pisador : Pavana - Guillaume Morlaye : Galliarde - Villanesque - Pietro Paulo Borrono da Milano : Pescatore che va cantando - Adrian Le Roy : Almande - Branles de Bourgogne n° 1 et 5 - John Dowland : Mistris Winters Jumpe - Orlando Sleepeth - Gaspar Sanz : Zarabanda - Villanos - Jan Antonín Losy : Ciacona - Aria - Capriccio - Sarabande - Gigue - Menuet - Ciacona sobre las Folias - Robert de Visée : Menuet - François Campion : Prélude - Johann Sebastian Bach : Menuets BWV 1008 - Giuseppe Antonio Brescianello : Capriccio - Menuet - Johannes Fr. Willh. Wenkel : Musette - Leonhard Von Call : Adagio - Ferdinando Carulli : Andantino - Rondo - Prelude Op. 114 n°7 - Fernando Sor : Exercices Op. 35 n°13, 17 et 22 - Valse - Mauro Giuliani : Etude - Valse - Allegro - La Tarentella - Arpeggi Op. 1 - Anton Diabelli : Prélude n°6 Op. 103 - Niccolò Paganini : Ghiribizzi 17, 24 et 37 - Perigoldino - Dionisio Aguado : Valse - Matteo Carcassi : Valse Op. 11 - Valse Op. 23 - Minuetto Op. 14 - Minuetto Op. 21 - Johann Strauss : Lockvögel - Johann Kaspar Mertz : Valse - Napoléon Coste : Barcarolle - Francesco Roggi : Lu primm'ammore - Francisco Tárrega : Preludio pentatonica - Estudio en mi - Preludio sobre los gruppetos - Preludio en la - Estudio ostinato - Andantino - Julio Salvador Sagreras : Maria Luisa - Štěpán Rak : Nostalgický Valcik - Jean-François Delcamp : Blues de la cabane - Rue des trois frères - Valse des laminaires -

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Stéphanie Foret : Breutonneuse - Ludovic-Alexandre Morin : Petite étude - Giorgio Signorile : Summer souvenir - Jean-François Delcamp : Exercices : Éteinte des résonances - Legato staccato - Liaisons - Mordants et trilles - Arpèges - Gammes - Cejilla - Extensions - Improvisation.

Volume D05 - Luys de Narváez : Cancion del Imperador - Guardame las vacas - Tres diferencias - Hans Neusiedler : Wascha mesa - Alonso Mudarra : Romanesca - Gallarda - Adrian Le Roy : Branle de Bourgogne n° 2 - Giulio Cesare Barbetta : Moresca detta le canarie - Santino Garsi da Parma : Ballo - Anonyme : Vaghe bellezze et bionde, Danza, Gagliarda, Bianca fiore, Passacaglia, Se io m'accorgo ben d'un altro amante, Saltarello - John Dowland : Lady Laiton's almain - Jean Baptiste Besard : Ballet - Robert Johnson : Alman VII - Gaspar Sanz : 2 Canarios - Preludio - Pavanas por la D - François Campion : Prélude - Gigue - Santiago de Murcia : Prélude - Allegro - Notenbüchlein Für A. M. Bach : Menuet Anh. 132 - Johann Sebastian Bach : Prélude BWV 1007 - Giuseppe Antonio Brescianello : Allegro - François de Fossa : Campanella - Fernando Sor : Valse Op. 13 - Leçon Op. 31 n°21 - Exercice Op. 35 n°8 - Leçon Op. 60 n°18 - Mauro Giuliani : Arpeggi - Niccolò Paganini : Ghiribizzo 38 - Sonata n°4 - Dionisio Aguado : Egercio n°10 et 19 - Matteo Carcassi : Etudes Op. 60 n°1, 3, 16 et 18 - Johann Strauss : Idyllen - Johann Kaspar Mertz : Ländler Op. 9 n°4 - Ländler Op. 12 n°1 - Napoléon Coste : Etudes Op. 38 n°1 et 2 - Etude n°13 - Leçon n°24 - Cristóbal Oudrid : El postillon de la rioja - Julián Arcas : Manuelito - La Saltarina - Preludio - Francisco Tárrega : Lágrima - Estudio en forma de Minuetto - Estudio en mi - 4 Estudios - Anonyme : Melodía de Sor - Antonio Jiménez Manjón : Balada - Salvador Resgrasa : ¿Cómo le va del ojo? - Julio Salvador Sagreras - Leccion n°11 - Enrico Aloisi : Estelle - Zequinha de Abreu : Tardes em Lindoia - Amando sobre o Mar - João Teixeira Guimarães : Sons de Carrilhões - Agustín Barrios Mangoré : El Sueño de la Muñequita - Estudio del ligado - Américo Jacomino : Arrepentida - Jean-François Delcamp : Berceuse - Prélude n°1 - Isabelle - Tango - Mordants et trilles - Arpèges - Cejilla - Éteintes - Extensions - Gammes - Harmoniques - Liaisons - Polyphonie - Vitesse - Triolets - Pierre Tremblay : Contine.

Volume D06 - Francesco Canova da Milano : Fantasias VI et XX - Luys de Narváez : Arde corazon arde - Ya se asienta el rey Ramiro - Don Luys Milán : Pavane VI - Fantaisie XVI - Alonso Mudarra : Fantasias 1 et 13 - Conde claros - Pavane - Grégoire Brayssing : Fantaisie V - Adrian Le Roy : Passemeze - John Dowland : Tarleton's riserrectione - Lady Hunsdon's puffed - Gaspar Sanz : 2 fugues - Gallardas - Folias - François Campion : Fugue - Notenbüchlein für A. M. Bach : Marche, Menuets, Musette - Johann Sebastian Bach : Bourrée BWV 996 - Sarabande BWV 1002 - Gavottes BWV 1012 - Domenico Scarlatti : Sonates K 32, K 34, K 391 et K 431 - Sylvius Léopold Weiss : Capriccio - Giuseppe Antonio Brescianello : Allegro - Wenzeslaus Thomas Matiegka : Menuetto - Fernando Sor : Cantabile - Leçons Op. 31 n°16 et 20 - Mauro Giuliani : Sonatine - Arpeggi Op. 1 - Dionisio Aguado : Estudios n°14, 15 et 29 - Matteo Carcassi : Études n°7 et 19 - Johann Strauss : Annen, Polka - Napoléon Coste : Etude - Frédéric Chopin : Prélude n°7 - Robert Schumann : Fröhlicher Landmann - Soldatenmarsch - Julián Arcas : El Fagot - Francisco Tárrega : Preludio en mi - Estudio de terceras - Estudio de Damas - Preludios n° 10, 11 et 14 - Endecha - Vals - Estudio en la - Erik Satie : Gnossienne n°1 - Salvador Resgrasa : No se permite - João Teixeira Guimarães (Pernambuco) : Sonho de magia - Agustín Barrios Mangoré : Preludio en mi - Minuetto - Américo Jacomino (Canhoto) : Marcha triunfal brasileira - Olhos feiticeiros - Jean-François Delcamp : Prélude Op. 40 - Valse des mésanges - Exercices : Gammes - Mordants et trilles.

Volume D07 - Luys de Narváez : Baxa de contrapunto - Conde claros - Bálint Bakfark : Non dite mai - Alonso Mudarra : Fantasias 10 et 14 - Adrian Le Roy : Fantaisie 2 - Giulio Cesare Barbetta : Moresca detta il mattacino - John Dowland : Melancholy galliard - Sir John Smith, his almain - Sylvius Leopold Weiss : Prelude de la suite IV - Ludovico Roncalli : Gigue - Jean-Philippe Rameau : Le Lardon - Menuet en rondeau - Les Tricotets - Johann Sebastian Bach : Préludes BWV 846, 998 et 999 - Allemande BWV 996 - Sarabande BWV 997 - Domenico Scarlatti : Sonate K 322 - Georg Friedrich Händel : Fughette - Fernando Sor : Etude Op. 6 n°11 - Les folies d'Espagne - Menuetto Op. 22 - Anton Diabelli : Menuet - Julián Arcas - Bolero - Luigi Legnani : Caprice n°5 - Matteo Carcassi : Etude n°20 - Johann Kaspar Mertz : Capriccio - Félix Mendelssohn-Bartholdy : Romance sans paroles Op. 19 - Frédéric Chopin : Valse n°2 Op. 34 - Antonio Cano-Curiela : El Delirio - Juan Parga : Guaríja - Edvard Grieg : Melodie - Juan Alais : La Mendozina - Francisco Tárrega : ¡Adelita! - Pavana - Preludio 2 - Maria - Pepita - Oremus - Paquito - Carlos García Tolsa : Maruja - Ernesto Júlio Nazareth : Odeon - Antonio Jiménez Manjón : Tu y yo - La Mariposa - Erik Satie : Gymnopédie n°1 - Enrique Granados : Valse I - Dedicatoria - Miguel Llobet : El Testament d'Amelia - Zequinha de Abreu : Tico-tico - João Teixeira Guimarães (Pernambuco) : Recordando Nazareth - Pó de Mico - As emboladas do Norte - Agustín Barrios Mangoré : Villancico de Navidad - London Carapé - Preludio en do menor - Carlos Gardel : Por una cabeza - Jean-François Delcamp : Tiento de Saturne - Tango en mi majeur Op. 3 - 6 variations sur la Partida - Valse de la rue Maleysie Op. 19 - La Girafe a reçu du courrier Op. 10 - Prélude 7 Op. 24 - Exercices : Mordants et trilles.

Volume D08 - John Dowland : King of Denmark, his galliard - Girolamo Frescobaldi : Aria detta la Frescobalda - Dietrich Buxtehude : Suite BuxWV 236 - Jean-Philippe Rameau : Rigaudons et Double - Johann Sebastian Bach : Gavotte BWV 1006a - Domenico Scarlatti : Sonate K 78 - Georg Friedrich Händel : Sarabande - Sylvius Léopold Weiss : Fantaisie SW 9 - Ciacona - Louis Claude Daquin : Le coucou - Ludwig Van Beethoven : Bagatelle Für Elise - Mateo

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Albéniz : Sonate - Fernando Sor : Grand solo Op. 14 - Etude Op. 29 n°17 - Mauro Giuliani : Variations Op. 107 - Matteo Carcassi : Variations sur Au clair de la lune Op. 7 - Etude Op. 60 n°25 - Franz Schubert : Menuetto Op. 78 - Johann Kaspar Mertz : Tarantelle - Napoléon Coste : Etude n°23 - Félix Mendelssohn-Bartholdy : Canzonetta Op. 12 - Sebastián de Iradier : La Paloma - Georges Bizet : L'amour est enfant de Bohème - Francisco Tárrega : Recuerdos de la Alhambra - Las dos hermanitas - Gran vals - Capricho Árabe - Tango - Isaac Albéniz : Granada - Asturias - Ernesto Júlio Nazareth : Apanhei-te cavaquinho - Antonio Jiménez Manjón : Cuento de amor - Lola - Enrique Granados : Oriental - Luigi Mozzani : Feste Lariane - Miguel Llobet : La Filla del Marxant - Cançó de Lladre - João Teixeira Guimarães (Pernambuco) : Interrogando - Agustín Barrios Mangoré : Julia Florida - Valse Op. 8, n°4 - Valse Op. 8, n°3 - Jean-François Delcamp : Viviane Op. 1 - Sunday Op. 2 - Impromptu Op. 5 - Exercices : Mordants et trilles.

Volume D09 - Clément Janequin : La guerre - John Dowland : A Fantasia n°VII - Daniell Batcheler : Mounsiers Almaine - Jean-Philippe Rameau : Menuet - Tambourin - Domenico Scarlatti : Sonate K 11 - Johann Sebastian Bach : Choral BWV 147 - Choral BWV 645 - Fugue BWV 1000 - Prélude et Presto BWV 995 - Sylvius Léopold Weiss : Passagaille - Tombeau sur la mort du comte Logy - Fernando Sor : Variations sur Malbroug Op. 28 - Mauro Giuliani : Grande ouverture Op. 61 - Dionisio Aguado : Fandango Op. 16 - José Viñas y Dias : Fantasia Original - Francisco Tárrega : Danza Mora - Alborada - Estudio Brillante - Mazurka en sol - Isaac Albéniz : Prelude Op. 165 - Malagueña Op. 165 - Capricho Catalan Op. 165 - Rumores de la calleta Op. 71 - Enrique Granados : Danza Española n°5 Op. 37 - Joaquim Malats : Serenata Española - Manuel de Falla - Homenaje - Miguel Llobet : Estudio en mi mayor - El Mestre - El Noi de la Mare - Agustín Barrios Mangoré : Estudio de concierto - La catedral - Las abejas - Manuel María Ponce - Valse - Jean-François Delcamp : Mordants et trilles - L'oubli Op.37 - Deux études vénéneuses Op. 18.

Volume D10 - François Couperin : Les Baricades Mistérieuses - Tomaso Giovanni Albinoni : Adagio - Jean-Philippe Rameau : Le rappel des oiseaux. John Dowland : Forlone hOp. fancy. Domenico Scarlatti : Sonate K. 146 / L. 349. Johann Sebastian Bach : Prélude BWV 996 - Fugue BWV 998 - Prélude BWV 1006a. Padre Antonio Soler : Sonate n° 84. Fernando Sor : Largo Op. 7 - Variations sur un thème de Mozart Op. 9. Francisco Tárrega : Fantasia Traviata - Fantasia Marina - Isaac Albéniz : Torre Bermeja Op. 92 - Cadiz, Op. 47 - Mallorca Op. 202 - Enrique Granados : Danza Española n°10 - Danza Española n°4 - La Maja de Goya - Claude Debussy : La fille aux cheveux de lin - Miguel Llobet : Scherzo-Vals - Agustín Barrios Mangoré : El ultimo tremolo - Choro da Saudade - Cueca - Frédéric Chopin : Valse n°2 Op. 64 - Jean-François Delcamp : Impromptu n°2 Op.30 - Tango Op. 40.

Volume D11 - Jean-Philippe Rameau : Gavotte et ses 6 Doubles - Johann Sebastian Bach : Fugue BWV 997 - Choral Prelude BWV 639 - Prélude BWV 881 - Air BWV 1068 - Domenico Scarlatti : Sonate K 380 en mi majeur - Niccolò Paganini : Grande sonate en la majeur - Johann Kaspar Mertz : Élégie - Giulio Regondi : Introduction et caprice Op. 23 - Francisco Tárrega : El Carnaval de Venicia - Isaac Albéniz : Sevilla Op. 47 - Tango Op. 165 - Zortizco Op. 165 - Bajo la palmera Op. 232 - Claude Debussy : Golliwogg's cake-walk - Minstrels - Enrique Granados : Danza Española n°6 Op. 37 - Valses Poeticos - Miguel Llobet : Respuesta - Agustín Barrios Mangoré : Danza Paraguaya - Maxixe - Variations on a theme of Tárrega - Jean-François Delcamp : Sonate Ida Presti Op.31.

Volume D12 - Jean-Philippe Rameau : Suite en mi - Les cyclopes - Johann Sebastian Bach : Partita II, en ré mineur BWV 1004 - Prélude BWV 889 - Sicilienne BWV 1031 - Wolfgang Amadeus Mozart : Divertimento IV KV 229 - Niccolò Paganini : Caprice 5 - Caprice 24 - Johann Dubez : Fantaisie sur des motifs hongrois - Albert Roussel : Segovia Op. 29 - Isaac Albéniz : Cataluña Op. 47 - Aragon Op. 47 - Castilla Op. 47 - Serenata Op. 165 - Enrique Granados : Danza Española n°9 Romantica Op. 37 - Miguel Llobet : Variaciones sobre un tema de Sor, Op. 15 - Antonio José : Sonata.

Don Luys Milán : 6 Pavanas - **Alonso Mudarra** : Las Seis Obras para Guitarra - **Georg Philipp Telemann** : Concerto pour 4 guitares TWV 40:202.

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 : 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 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 - 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

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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 (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, Fantasie, Ciacona, Tombeau Logy, Capriccio, 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.

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 - 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 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.

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 : Integral de las obras de concierto - Preludio, sobre un tema de Mendelssohn - Preludio n° 6 - La Cartagenera - Estudio en si minor - Danza Mora - Preludio n° 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 n° 5 - Minuetto - Estudio, en mi minor - Malagueña, Fácil - Preludio n° 2 - Preludio sobre los gruppetos - Isabel, valse de Strauss - Estudio en forma de Minuetto - Estudio en arpégios - Danza Odalisca - Recuerdos de la Alhambra - Preludio n° 13 - Preludio n° 7 - Preludio n° 8 - Maria, Gavota - Las dos hermanitas - Estudio Brillante de Alard - ¡Sueño! - Preludio n° 9 - Gran vals - Estudio en terceras - Alborada - Estudio de Damas - El Carnaval de Venicia - Preludio, en la minor - Preludio n° 12, en la minor - Preludio n° 14, sobre Bach - Estudio ostinato, en la mayor - Estudio de escalas - ¡Marieta! - Andantino - Gran jota de concierto - Preludio n° 1 - Preludio n° 10 - Rosita, Polka - La Mariposa - Fantasia Traviata - Endecha - Preludio n° 11 - Pepita - Vals - Capricho Árabe - Preludio, en ré mayor - Oremus - Estudio de Cramer - El Culpismo - Fantasia Marina - Preludio n° 3 - Preludio en sol mayor - Estudio sobre "J'ai du bon tabac" - Mazurka, en sol - Tango - Preludio en do mayor - Paquito - Sueño.

Miguel Llobet : Obras para guitarra - 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.

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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.

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 - 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.

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.

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 Pétrels, 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 Maleyssie, 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.

Jean-François Delcamp - Collected Works For Solo Guitar - Third Part - Quatre pièces, Op. 23 : Isabelle, Le dernier jour de l'année, Choro de travers, Milonga d'hiver. - Prélude n°7, Op. 24 - Sonata Medina del Campo, Op. 25 - Deux choros, Op. 26 : Choro bicornu, Choro Maxixe. - Picking à Bastia, Op. 27 - Comme des vagues, Île Wrac'h, Op. 28 - Suite Bretagne, Op. 29 : Rivage - Viviane - Merlin - Les roches du Diable - Le pont de Sein. - Deux préludes, Op. 30 - Impromptu n°2, Op. 30 - Sonate Ida Presti, Op. 31 - Deux pièces, Op. 32 : Interlude - Nocturne.

Jean-François Delcamp - Collected Works For Solo Guitar - Fourth Part - Coffre à jouets Op. 33 : Prélude, Avion en papier, Soldat de plomb, Ours en peluche, Voilier, Lune et étoile, Un kayak, On range tout. - Danse de la rue Maleyssie, Op. 34 - Douze tablatures, Op. 35 : Coquillage, Interlude, En barque, Malagueña, Petit boogie, Soleares, Burkina Faso, Blues de la cabane, Samba du jardin, Valse des lamineurs, Moment musical, Monsieur bourdon butine. - Tablatures, Op. 36 : Balade op. 36, Berceuse op. 36. - L'oubli, Op. 37 - Suite sans chichi, Op. 38 - Hommage à Roque Carabajo, Op. 39 - Or et azur, Op. 40 : Prélude, Habanera, Tango. - Jabalalamaya, Op. 41 - Impromptu n°3, Op. 42. - Play of colors, Op. 42 - Cinq pièces, Op.43 : Valse noire, Berceuse rouge, Gavotte améthyste, Valse rose, Final pourpre.

Jean-François Delcamp Nocturne, Op. 44 - Valse simple, Op. 45 - En roue libre, Op. 46 - Impromptu n°4, Op. 47.