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# D05 Intermediate Level

## Sheet music

### For classical guitar

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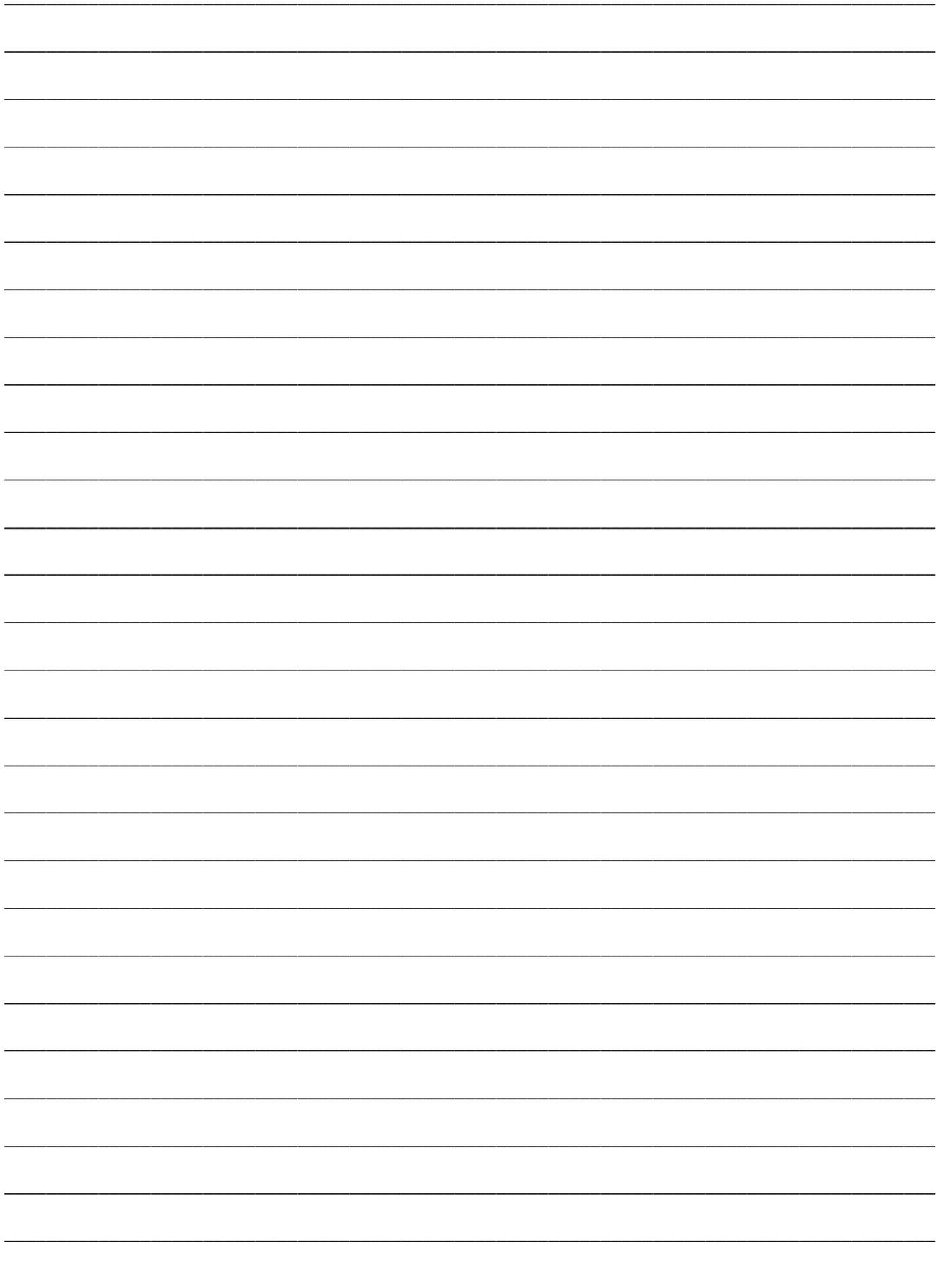
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Jean-François DELCAMP

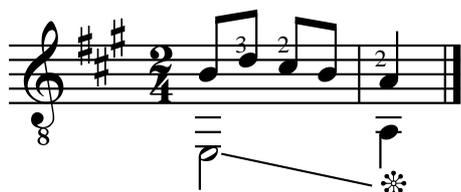
# Symboles / Simboli / Symbols / Símbolos

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

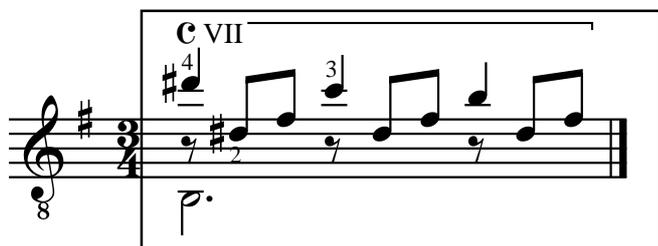
p i ma - Pouce, index, majeur et annulaire.  
 - Pollice, indice, medio e anulare.  
 - Thumb, index, middle-finger, and ring-finger.  
 - Pulgar, indice, medio y anular.

⑥ ⑤ ④ - Les cordes .  
 ③ ② ① - Le corde.  
 - The strings.  
 - Las cuerdas.

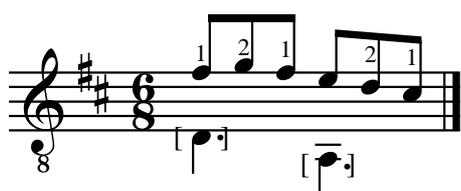
♮ II ♮ V ♮ IX - Frette où le premier doigt fait un barré.  
 ♮ II ♮ V ♮ IX - Tasto che il primo dito preme per fare un barré.  
 ♮ II ♮ V ♮ IX - Fret where the first finger makes a barré.  
 ♮ II ♮ V ♮ IX - Traste donde debe extenderse el dedo primero para formar una cejilla.



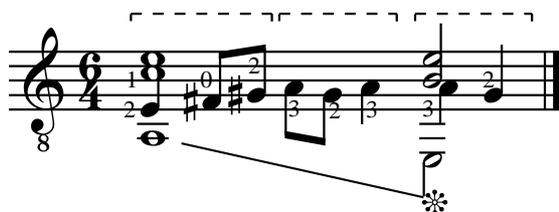
- Stopper la résonance de la note précédente.  
 - Fermare la risonanza della nota precedente.  
 - Damp the preceding note.  
 - Detener la resonancia de la nota precedente.



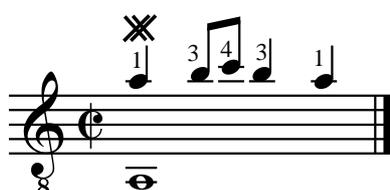
- Les passages difficiles sont encadrés.  
 - I passaggi difficili sono incorniciati.  
 - Difficult passages are highlighted in a box.  
 - Los pasajes más difíciles están enmarcados.



- Les crochets signalent les ajouts de l'éditeur.  
 - Le parentesi quadre segnalano le aggiunte del trascrittore.  
 - Square brackets show editorial additions.  
 - Los parentesis cuadrados muestran añadidos de la editorial.



- Les pointillés précisent une hémiole.  
 - La linea punteggiata evidenzia un'emioia.  
 - The dotted lines define a hemiola.  
 - Las líneas de puntos definen una hemiola.



✱ - vibrato (Gaspar Sanz)

# Alonso MUDARRA (1510-1580)

## GALLARDA

de "Tres libros de musica en cifra para vihuela" (Sevilla, 1546).

Adaptation pour guitare de Jean-François Delcamp

③ = FA#      ♩ = 120

4

8

11

15

19

22

# Luys de NARVÁEZ (ca. 1500-1555)

## DIFERENCIAS SOBRE GUARDAME LAS VACAS

"Los seys libros del Delphin de música de cifra para tañer vihuela" (Valladolid, 1538)

Adaptation pour guitare de Jean-François Delcamp

③ =FA#

### Primera diferencia

♩ = 160

### Segunda diferencia

## Tercera diferencia

16

Musical notation for measures 16-18. Measure 16 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a triplet of eighth notes in the treble and a bass line with a whole note chord. Measure 17 continues with eighth notes and chords. Measure 18 ends with a whole note chord. Fingerings and accents are indicated throughout.

19

Musical notation for measures 19-21. Measure 19 begins with a circled '3' above the treble staff, indicating a triplet. Measure 20 contains a circled '2' above the treble staff. Measure 21 features a circled '4' above the treble staff. A 'C III' marking is present above the treble staff in measure 21. The bass line includes chords and single notes with fingerings.

22

Musical notation for measures 22-24. Measure 22 starts with a circled '4' above the treble staff. Measure 23 contains a circled '3' above the treble staff. Measure 24 ends with a circled '4' above the treble staff. The bass line includes chords and single notes with fingerings.

## Quarta diferencia

25

Musical notation for measures 25-27. Measure 25 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a triplet of eighth notes in the treble and a bass line with a whole note chord. Measure 26 continues with eighth notes and chords. Measure 27 ends with a whole note chord. Fingerings and accents are indicated throughout.

28

Musical notation for measures 28-30. Measure 28 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a triplet of eighth notes in the treble and a bass line with a whole note chord. Measure 29 continues with eighth notes and chords. Measure 30 ends with a whole note chord. Fingerings and accents are indicated throughout.

31

Musical notation for measures 31-33. Measure 31 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a triplet of eighth notes in the treble and a bass line with a whole note chord. Measure 32 continues with eighth notes and chords. Measure 33 ends with a whole note chord. Fingerings and accents are indicated throughout.

34

Musical notation for measures 34-36. Measure 34 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a triplet of eighth notes in the treble and a bass line with a whole note chord. Measure 35 continues with eighth notes and chords. Measure 36 ends with a whole note chord. Fingerings and accents are indicated throughout.

# Luys de NARVÁEZ (ca. 1500-1555)

## TRES DIFERENCIAS POR OTRA PARTE

"Los seys libros del Delphin de música de cifra para tañer vihuela" (Valladolid, 1538)

Adaptation pour guitare de Jean-François Delcamp

③=FA#

### Primera diferencia ♩ = 160

First system of musical notation (measures 1-4) for the first difference. It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on a five-line staff with various note values and rests. Fingerings are indicated by numbers 1-4. A circled '3' above the first measure indicates a triplet. A guitar-specific notation '8' is placed below the first measure. A guitar-specific notation '3' with an asterisk is placed below the fourth measure.

Second system of musical notation (measures 5-8). It continues the melody from the first system. A circled '3' above the fifth measure indicates a triplet. A guitar-specific notation '8' is placed below the fifth measure. A guitar-specific notation '3' with an asterisk is placed below the eighth measure.

Third system of musical notation (measures 9-12). It continues the melody. A circled '3' above the ninth measure indicates a triplet. A guitar-specific notation '8' is placed below the ninth measure. A guitar-specific notation '3' with an asterisk is placed below the twelfth measure.

Fourth system of musical notation (measures 13-16). It continues the melody. A circled '3' above the thirteenth measure indicates a triplet. A guitar-specific notation '8' is placed below the thirteenth measure. A guitar-specific notation '2' with an asterisk is placed below the fourteenth measure. A guitar-specific notation '3' with an asterisk is placed below the sixteenth measure.

### Segunda diferencia

First system of musical notation (measures 17-20) for the second difference. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is written on a five-line staff. A circled '3' above the seventeenth measure indicates a triplet. A guitar-specific notation '8' is placed below the seventeenth measure. A guitar-specific notation '3' with an asterisk is placed below the eighteenth measure.

Second system of musical notation (measures 21-24). It continues the melody. A guitar-specific notation '8' is placed below the twenty-first measure. A guitar-specific notation '3' with an asterisk is placed below the twenty-third measure.

14

16

18

*Tercera diferencia*

21

23

25

27

29

# Luys de NARVÁEZ (ca. 1500-1555)

## CANCION DEL EMPERADOR

du troisième livre de "Los seys libros del Delphin de música de cifra para tañer vihuela" (Valladolid, 1538)

Adaptation pour guitare de Jean-François Delcamp

③=FA#

$\text{♩} = 60$

8 1 1 3

5 1 3 1 1 3 2 2 3 2 2 3 1 3 2 2 3 1 2

9 1 3 1 3 2 4 2 4 1 3 2 4 3 4 3 2

14 2 4 2 4 2 4 1 1 2 4 1 2 1 0 1 0 1

19 1 1 3 2 4 2 4 2 4 1 1 2 3 1 0 1 0

24 1 1 3 3 4 3 4 3 2

28 1 4 1 1 4 1 2 1 2 1 0 1 4 0 0 0

32 4 4 3 4 1 4 1 1 3 4 1 1 3 1 2

37

42

47

52

57

62

66

70

74



28

8

33

8

38

8

43

8

48

8

53

8

58

8

# John DOWLAND (1563-1626)

## LADY LAITON 'S ALMAIN

Almain

Adaptation pour guitare de Jean-François Delcamp

③ =FA#

$\text{♩} = 63$

The first system of guitar notation consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The music begins with a whole note chord (F#, C#, G#) marked with an '8'. The melody is written in eighth notes with various fingering numbers (1, 2, 4) and includes a double bar line. The bass line is written in a simplified manner with some notes marked with an asterisk (\*).

The second system of guitar notation continues the piece. It features a treble clef staff with a key signature of three sharps. A bracket labeled 'C II' spans across the system. The melody continues with eighth notes and includes a double bar line. The bass line has some notes marked with an asterisk (\*).

The third system of guitar notation continues the piece. It features a treble clef staff with a key signature of three sharps. A bracket labeled 'C II' spans across the system. The melody continues with eighth notes and includes a double bar line. The bass line has some notes marked with an asterisk (\*).

The fourth system of guitar notation continues the piece. It features a treble clef staff with a key signature of three sharps. The melody continues with eighth notes and includes a double bar line. The bass line has some notes marked with an asterisk (\*).

First system of musical notation for 'Lady Laiton's Almain'. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody is written on a five-line staff with various note values and rests. Fingerings are indicated by numbers 1-4. A bracket labeled 'C II' spans the first two measures, and another bracket labeled 'C IV' spans the last two measures. Asterisks are placed below the bass line in measures 2, 3, and 5.

Second system of musical notation. It continues the melody from the first system. A bracket labeled 'C II' spans the first two measures. Asterisks are placed below the bass line in measures 2 and 3.

Third system of musical notation. It continues the melody. Brackets labeled 'C IV' and 'C II' are present over the first two and third measures respectively. Asterisks are placed below the bass line in measures 2, 3, and 4.

Fourth system of musical notation. It continues the melody. Brackets labeled 'C II', 'C IV', and 'C II' are present over the first, second, and third measures respectively. Asterisks are placed below the bass line in measures 1, 3, and 4.

Fifth system of musical notation. It continues the melody. Asterisks are placed below the bass line in measures 2 and 3.

# Alonso MUDARRA (1510-1580)

## ROMANESCA sobre "o guardame las vacas"

de cinco maneras, para vihuela

de "Tres libros de musica en cifra para vihuela" (Sevilla, 1546).

Adaptation pour guitare de Jean-François Delcamp

③ = FA#    ♩ = 88

5

9

13

17

21

25 **C I**

29 **C III** **C V**

32 **C I**

35 \*

39 **C I**

42 **C V**

45 **C III**

48 \*

Detailed description of the musical score: The score is written for guitar on a single staff with a treble clef and a key signature of one flat (B-flat). It consists of eight lines of music, numbered 25 to 50. Measure 25 starts with a boxed chord diagram for C I (x32010) and contains a melodic line with a 4-fingered chord and a 2-fingered chord. Measure 29 features two boxed chord diagrams: C III (x32010) and C V (x42020). Measure 32 has a boxed C I chord diagram. Measure 35 includes an asterisk and a circled 5. Measure 39 has a boxed C I chord diagram and a circled 5. Measure 42 features a boxed C V chord diagram. Measure 45 has two boxed C III chord diagrams. Measure 48 ends with an asterisk and a circled 5. The score includes various guitar-specific notations such as bar lines, fingering numbers (1-4), and circled 5s.

# Hans NEUSIEDLER (1508-1563)

## WASCHA MESA

de "Lautenbuch", Nurenberg

Adaptation pour guitare de Jean-François Delcamp

The musical score is presented in six systems, each consisting of a treble clef staff and a bass clef staff. The tempo is marked as  $\text{♩} = 76$ . The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Fingerings are indicated by numbers 1-4. Ornaments, represented by asterisks, are placed above or below specific notes. A capo is indicated by 'C I' above the staff at measure 16. The piece concludes with a double bar line and repeat dots at the end of the final system.

19 CI

22

**Der hupff auff** ♩ = 76

25

31

38

45

52

59

# Adrian LE ROY (ca. 1520-1598)

## SECOND BRANLE DE BOURGONGNE

de "Premier livre de tablature de guitte" Paris 1551, folio 21v

Révision pour guitare de Jean-François Delcamp

♩ = 84

C VII

6

10

15

20

24

# ANONYME

## VAGHE BELLEZZE ET BIONDE TRECCIE

### D'ORO VEDI CHE PER TE MORO

d'après "La Gratie d'Amore" de Cesare Negri (1602), transcrit par Oscar Chilesotti (1848-1916)

Révision de Jean-François Delcamp

⑥ =RE

**Andante**

7

13 *Fine*

19 *D.C. al Fine*

# ANONYME DANZA

d'après un manuscrit pour luth transcrit par Oscar Chilesotti (1848-1916)

Révision de Jean-François Delcamp

⑥ =RE

**Andante**

8

5

9

13

# ANONYME IL BIANCO FIORE

d'après un manuscrit pour luth transcrit par Oscar Chilesotti (1848-1916)

Révision de Jean-François Delcamp

(6) =RE **Allegro** 2131 *tr* C II\_

5

10

15

21

C II\_

2131 *tr*

2131 *tr*

2131 *tr*

1. \*

2. \*

C II\_

2131 *tr*

# ANONYME PASSACAGLIA

d'après un livre pour luth transcrit par Oscar Chilesotti (1848-1916)

Révision de Jean-François Delcamp

## Allegretto

⑥=RE

*f*

4

7

*p*

11

15

# ANONYME GAGLIARDA

d'après un manuscrit pour luth transcrit par Oscar Chilesotti (1848-1916)

Révision de Jean-François Delcamp

**Moderato**

⑥ = RE

# ANONYME SE IO M'ACCORGO BEN MIO D'UN ALTRO AMANTE

d'après un manuscrit pour luth transcrit par Oscar Chilesotti (1848-1916)

Révision de Jean-François Delcamp

⑥ = RE

**Moderato**

1. 2. C V C III

4 7 10 14

④ ③ ② ④

1. 2.

# ANONYME SALTARELLO

d'après un manuscrit pour luth transcrit par Oscar Chilesotti (1848-1916)

Révision de Jean-François Delcamp

⑥ = RE

**Allegro**

# Santino GARSI da PARMA (1542-1603)

## BALLO DEL SERENISSIMO DUCA

Adaptation pour guitare de Jean-François Delcamp

⑥ = RE

♩ = 108

The musical score is presented in five systems. The first system begins with a circled '6' indicating the starting fret and a tempo marking of 108. The notation includes a treble clef staff with a melody and a bass clef staff with accompaniment. The key signature has one flat (B-flat major). The time signature is 2/4. The score features various musical notations, including chords, triplets, and ornaments (marked with asterisks). Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.

# Jean-Baptiste BESARD (1567-1625)

## BALLET

de "Novus Partus" (Augsburg, 1617)

Adaptation pour guitare de Jean-François Delcamp

⑥ = RE      ♩ = 60      C II

5

8

12

15

# Robert JOHNSON (1583-1633)

## ALMAN VII

de Ad. Ms. 38539, folio 17 British Museum, London

Révision pour guitare de Jean-François Delcamp

The musical score is presented in four systems, each with a treble clef staff and a bass clef staff. The tempo is marked as ♩ = 56. The key signature has one sharp (F#). The time signature is 4/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and accidentals. Fingerings are indicated by numbers 1-4. Performance markings include asterisks (\*) and a circled number 4. The systems are numbered 4, 8, and 12 at the beginning of their respective lines.

16

20

23

26

29

# Gaspar SANZ (1640-1710)

## PRELUDIO, O CAPRICHIO

ARPEADO POR LA CRUZ

de "Instruccion de musica sobre la guitarra española" (Zaragoza, 1674)

Révision pour guitare de Jean-François Delcamp



♩ = 120

original :  
SI à vide \*

This musical score is for Gaspar Sanz's "Preludio, O Capricho" in G major. It consists of eight staves of music. The notation includes various guitar-specific techniques:

- Staff 1:** Starts with a circled '2' above a slur. Includes asterisks (\*) under the first three notes.
- Staff 2:** Features a circled '3' below the first note and another circled '3' below the eighth note.
- Staff 3:** A section of the staff is enclosed in a rectangular box. It contains circled numbers '3', '4', '3', '3', '2', '2', '4', '2', and '3' below the notes.
- Staff 4:** Contains multiple circled numbers '3' and '2' below the notes, indicating triplets and pairs.
- Staff 5:** Includes a circled '3' below the first note.
- Staff 6:** Ends with a circled '2' below the eighth note and an asterisk (\*) under the final note.
- Staff 7:** Contains circled numbers '3', '2', and '3' below the notes.
- Staff 8:** Ends with a circled '3' below the first note, another circled '3' below the second note, and an asterisk (\*) under the eighth note.

# Gaspar SANZ (1640-1710) PAVANAS POR LA D, con Partidas al Aire español

de "Libro segundo, de cifras sobre la guitarra española" (Zaragoza, 1675)

Révision pour guitare de Jean-François Delcamp

♩ = 80

The musical score is written in treble clef with a 3/8 time signature. It consists of five systems of music, each with a measure number (5, 9, 13, 17) at the beginning. The notation includes various guitar-specific techniques: triplets (indicated by a '3' over a group of notes), slurs (over groups of notes), and fingering numbers (1, 2, 3, 4) placed above or below notes. There are also asterisks (\*) and circled numbers (3) indicating specific performance instructions or ornaments. The score is a single melodic line for guitar.

22

27

31

35

39

43

46

# Gaspar SANZ (1640-1710)

## CANARIOS EN RE MAJEUR

de "Instruccion de musica sobre la guitarra española" (Zaragoza, 1674)

Révision pour guitare de Jean-François Delcamp

• = 112

2020  
*tr*

This musical score is for Gaspar Sanz's "Canarios en Re Majeur". It is written for guitar in the key of D major (one sharp) and 3/8 time. The score consists of seven staves of music.

The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. The score features several technical markings:

- Two asterisks (\*) above notes in the first staff, indicating specific techniques or ornaments.
- Trill ornaments (\*) above notes in the second, third, and fourth staves.
- Accented notes (marked with ^) in the fifth and sixth staves.
- Capo markings (C II) in the fourth and sixth staves, indicating the second fret.
- Circle numbers (1-4) in the fifth and sixth staves, possibly indicating fret positions or specific fingerings.

The piece concludes with a final cadence in the seventh staff, marked with a double bar line and repeat dots.

# Gaspar SANZ (1640-1710)

## CANARIOS EN SOL MAJEUR

de "Libro segundo, de cifras sobre la guitarra española"  
(Zaragoza, 1675)

Révision pour guitare de Jean-François Delcamp

• = 104

8

4 4 4 4 2 4 4

1 3

1010

4 2 3 4 1 2 3 4

1 2 3 4

4 1 4 1

1010

tr

4 2 3 2 4

4 2 4 2 4

7 3 1 2 2 7

This musical score is for Gaspar Sanz's "Canarios en Sol Majeur". It is written for guitar in the key of G major (one sharp) and 3/8 time. The score consists of eight staves of music.

The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Circled numbers (1, 2, 3, 4, 5) indicate specific fingerings for certain notes. Trill ornaments are marked with an asterisk (\*).

The score features several technical challenges:

- Staff 1:** Starts with a repeat sign. Includes a circled '3' above a triplet of eighth notes.
- Staff 2:** Includes a circled '2' above a pair of eighth notes and a trill marked with an asterisk.
- Staff 3:** Contains multiple trills marked with asterisks and a circled '5' below a note.
- Staff 4:** Features several trills marked with asterisks and a circled '3' below a note.
- Staff 5:** Includes a trill marked with an asterisk and a circled '2' above a pair of eighth notes.
- Staff 6:** Contains a trill marked with an asterisk and a circled '2' above a pair of eighth notes.
- Staff 7:** Includes a trill marked with an asterisk and a circled '2' above a pair of eighth notes.
- Staff 8:** Ends with a trill marked with an asterisk and a circled '2' above a pair of eighth notes.

# François CAMPION (1680-1748)

## PRELUDE À 4 TÊMS

en fa # mineur

de "Nouvelles découvertes sur la guitare" (1705)

Révision pour guitare de Jean-François Delcamp

♩ = 50 ~ 60

The score consists of five systems of music, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked as ♩ = 50 ~ 60. The score includes various guitar-specific annotations: 'C II' appears above the first and second systems; 'C II/6' appears above the fourth system; 'tr' (trills) are marked above the fourth system; circled numbers 3, 5, and 8 are placed below the bass staff in the first, fourth, and fifth systems respectively. Fingerings are indicated by numbers 1-4 above or below notes. The piece concludes with a final chord in the fifth system.



# Santiago De MURCIA (1682-1735)

## PRELUDE POR LA E

de "Passacalles y obras" (1732)

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 63$

The musical score is presented in three systems, each on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked as quarter note = 63. The first system (measures 1-3) features a melodic line with fingerings 2, 1, 2, 4, 3, 1, 3, 4 and a bass line with notes 8, 2, 7, 4, 3, 2, 1, 4. The second system (measures 4-7) continues the melody with fingerings 1, 4, 3, 4, 3, 0, 2, 3, 2, 1, 4, 2, 1, 4, 1, 2, 3, 1 and includes several asterisks indicating ornaments. The third system (measures 7-10) shows further melodic development with fingerings 2, 4, 1, 2, 4, 1, 4, 1, 4, 3, 2, 1, 4, 3, 2, 1 and includes a trill marked 'tr' at measure 10 and several asterisks.

11  $\text{C V}$   $\text{C III}$  3141  $\text{C I}$

16 4141 20301

21  $\text{C V}$   $\text{C III}$

26 2020

31 1010

# Santiago De MURCIA (1682-1735)

## ALLEGRO

de "Passacalles y obras" (1732)

Révision pour guitare de Jean-François Delcamp

• = 184

The musical score is presented in three systems, each on a single staff with a treble clef and a 3/4 time signature. The key signature has one flat (B-flat). The first system starts with a tempo marking of quarter note = 184. It contains measures 1 through 5. The second system starts with measure 6 and contains measures 6 through 11. The third system starts with measure 12 and contains measures 12 through 16. The score includes various musical notations: notes with stems, rests, and accidentals. Fingering numbers (1-4) are placed above notes. Dynamics like *mf* and *f* are used. Articulation marks like asterisks and slurs are present. Chordal structures are indicated by Roman numerals (I, III, V) above the staff. Some notes are circled, and some are marked with a circled number (4, 2, 3).

18

24

29

34

39

44

# NOTENBÜCHLEIN FÜR A. M. BACH (1725)

## MENUET BWV Anh. 132

du livre de musique d'Anna Magdalena Bach (1725)

Adaptation pour guitare de Jean-François Delcamp

$\bullet = 120$

6

11

17

22

# Johann Sebastian BACH (1685-1750)

## PRELUDE BWV 1007

de la "Suite pour violoncelle BWV 1007"

Adaptation pour guitare de Jean-François Delcamp

• = 84  
*p i a m a i a i* *p m a m a m a m*

3

5

7

9

11

13

15

17

19

21

23

25

27 Musical notation for measures 27-28. Measure 27 starts with a circled 2 and a circled 3. Measure 28 has a circled 4. Fingering numbers are placed above and below notes. A bracketed empty circle [∅] is below measure 28.

29 Musical notation for measures 29-30. Measure 29 has a circled 2. Measure 30 has a circled 4. Fingering numbers are placed above and below notes. A bracketed empty circle [∅] is below measure 30.

31 Musical notation for measures 31-32. Measure 31 has a circled 2. Measure 32 has a circled 3. Fingering numbers are placed above and below notes. A bracketed empty circle [∅] is below measure 32.

33 Musical notation for measures 33-34. Measure 33 has a circled 2. Measure 34 has a circled 4. Fingering numbers are placed above and below notes. A bracketed empty circle [∅] is below measure 33. Circled numbers 4, 3, 2, 4, 2 are below measure 34.

35 Musical notation for measures 35-36. Measure 35 has a circled 2. Measure 36 has a circled 4. Fingering numbers are placed above and below notes. A bracketed empty circle [∅] is below measure 35.

37 Musical notation for measures 37-38. Measure 37 has a circled 3. Measure 38 has a circled 2. Fingering numbers are placed above and below notes. Circled numbers 3, 4, 4 are below measure 37. Circled numbers 4, 2 are below measure 38.

39 **CVII** Musical notation for measures 39-40. Measure 39 has a circled 4. Measure 40 has a circled 3 and a circled 4. Fingering numbers are placed above and below notes. A bracketed empty circle [∅] is below measure 40.

41 Musical notation for measures 41-42. Measure 41 has a circled 2 and a circled 4. Measure 42 has a circled 4. Fingering numbers are placed above and below notes. A bracketed empty circle [∅] is below measure 42.

# Giuseppe Antonio BRESCIANELLO (1690-1757)

## ALLEGRO de la PARTITA VII

de "partite per colascione"

Adaptation pour guitare de Jean-François Delcamp

**Allegro** ♩ = 116

7

m a m a

11

C II

213

14

C II

213

17

**Adagio** ♩ = 116

4040

**Allegro** ♩ = 116

22

28

34

38

41

**Adagio** ♩ = 116  
2020

45

**Allegro** ♩ = 116

213

# François de FOSSA (1775-1849)

## CAMPANELLA

Variation 2, Più Mosso, de la Cinquième Fantaisie pour la Guitare seule sur l'air des Folies d'Espagne Op.12

Révision pour guitare de Jean-François Delcamp

$\bullet = 92$

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

3

5

7

9

[ allarg. ]

# Niccolò PAGANINI (1782-1840)

## GHIRIBIZZO n°38

de "Ghiribizzi per Chitarra" (M.S. 43) Biblioteca Casanatense - Roma

Révision de Jean-François Delcamp

### Vivace

The musical score is written for guitar in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked 'Vivace'. The score consists of eight staves of music, with measure numbers 5, 10, 15, 20, 25, 29, and 33 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above the notes. Slurs are used to group notes. A double bar line is present at the end of the piece, with a 'C II' marking above it. The score is a single melodic line with a bass line consisting of sustained notes.

# Niccolò PAGANINI (1782-1840)

## SONATA n°4

de "37 Sonate" (M.S. 84) Biblioteca Casanatense - Roma

Révision de Jean-François Delcamp

The image displays a musical score for the first movement of Niccolò Paganini's Sonata No. 4. The score is written for guitar, indicated by the '8' on the staff and the use of guitar-specific notation such as natural harmonics (marked with 'n'), double bar lines, and various fingering numbers (0-4). The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked as  $\text{♩} = 76$ . The score is divided into measures, with measure numbers 5, 8, 11, 15, 18, 21, and 24 clearly marked. Several measures contain a circled 'CII' symbol, likely indicating a specific fingering or technique. A section starting at measure 15 is marked with a circled '2' and includes dynamic markings *i p i* and *p*. A section starting at measure 24 is labeled 'Rondoncino' with a tempo marking of  $\text{♩} = 104$  and a time signature change to 2/4. The score concludes with a final measure at measure 24.

4

8

10

8

17

8

24

8

30

8

36

8

42

8

46

8

52

8

Musical score for Niccolò Paganini's Sonata No. 4, featuring nine staves of guitar notation. The score includes various techniques such as triplets, slurs, and dynamic markings. The key signature is two sharps (F# and C#), and the time signature is 8/8. The score is divided into measures, with measure numbers 4, 10, 17, 24, 30, 36, 42, 46, and 52 indicated. The notation includes fingerings (1-4), slurs, and dynamic markings like **Ci**, **D.C. al  $\Theta$  poi segue**, **CII**, and **CVII**. The score concludes with a final cadence in measure 52.

# Fernando SOR (1778-1839)

## LEÇON XVIII opus 60

en la mineur

de "Introduction à l'étude de la guitare en 25 leçons progressives"

Révision pour guitare de Jean-François Delcamp

*Le but de cette leçon est de faire prendre aux doigts en un seul mouvement la configuration qui produit l'accord dont les notes successives ne sont que l'expression détaillée.*

[ Andante ]

p m a m i

4

7

11

14

Fine

p m a m i

17 p i m i p p m a m i

20 i m a m p

23

26 p i a i i a

29

32 *D.C. al Fine*

# Fernando SOR (1778-1839)

## EXERCICE opus 35 N°8

en mi majeur  
de "24 Exercices opus 35"

Révision pour guitare de Jean-François Delcamp

**Allegretto** ♩ = 58

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

The musical score is written for guitar in G major (two sharps) and 3/8 time. It consists of five staves of music. The tempo is marked 'Allegretto' with a metronome marking of ♩ = 58. The piece is in a simple, rhythmic style. The first staff includes the tempo marking and the metronome marking. The score includes dynamic markings (p, m), articulation (accents, asterisks), and fingering numbers (1-4) for the right hand and (1-5, 6) for the left hand. The key signature has two sharps (F# and C#).



# Fernando SOR (1778-1839)

## VALSE opus 13 N°2

en la majeur

de "Six divertimentos opus 13"

Révision pour guitare de Jean-François Delcamp

The image displays a guitar score for Fernando Sor's "Valse opus 13 N°2". The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked as quarter note = 50. The score is divided into five systems, each containing a single staff with guitar-specific notation. Measure numbers 1, 5, 10, 14, and 19 are indicated at the start of their respective systems. The notation includes various rhythmic values, accidentals, and fingerings. Circled numbers (3, 4, 2) indicate specific fingering techniques. Asterisks (\*) are placed below the staff to denote barre positions. Chord diagrams are provided for measures 14 and 19, with a circled '2' above the diagram for measure 19. The score concludes with a double bar line and repeat dots in measure 19.

23

28

33

37

41

45

# Fernando SOR (1778-1839)

## LEÇON XXI opus 31

de "24 leçons progressives pour la guitare opus 31"  
(Segovia n°7)

Révision pour guitare de Jean-François Delcamp

### Andantino cantabile

6

9

11

13

16

19

22

25

# Dionisio AGUADO (1784-1849)

## EGERCICIO 19

de "Nuevo Método para Guitarra" (Madrid 1843)

Révision pour guitare de Jean-François Delcamp

$\bullet = 84$

The score consists of seven staves of music in G major (one sharp) and 2/4 time. Each staff contains a melodic line with sixteenth-note runs and a bass line with chords and fingerings. The first staff includes the lyrics 'i m a m i' under the notes. The tempo is marked as quarter note = 84. The score includes various guitar-specific markings such as 'p' (piano), '8' (octave), and asterisks indicating specific techniques. Fingerings are indicated by numbers 1-4 below notes. Sixteenth-note runs are grouped with brackets and the number '6' above them.

8 p i m a m i 3 p 1 2

2 1 2 1 3

3 3 1 4 2

4 2 2 4

5 0 0 3 1 2

6 1 2 1 3

7 2 3 1 1

8

9

10

11

12

13

14

15

16

# Dionisio AGUADO (1784-1849)

## EGERCICIO 10

de "Nuevo Método de Guitarra" opus 6 (Madrid c. 1840)

Révision pour guitare de Jean-François Delcamp

♩ = 69

The musical score is written for guitar in treble clef, 2/4 time, with a key signature of one sharp (F#). It consists of six systems of music, each with a measure number (8, 5, 9, 13, 17, 21) at the beginning. The notation includes various guitar-specific elements: fingering numbers (1-5) for the right hand and (1-4) for the left hand; slurs for melodic lines; and dynamic markings such as *m* (mezzo-forte), *p* (piano), and *pp* (pianissimo). There are also asterisks (\*) indicating specific performance techniques or ornaments. The piece concludes with a double bar line and repeat dots.

# Matteo CARCASSI (1792-1853)

## ETUDE XVI

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

**Andante** ♩ = 108

♩ = 108

**mf**  $\overset{a}{\underset{i}{m}} \overset{a}{\underset{i}{m}} \overset{a}{\underset{i}{m}}$

**rf** **p** (4) *dim.*

**p** (4) **mf** *a tempo* **cresc.**

**p**

**rf** (4) **f**

**mf** *dim.* **p**

# Matteo CARCASSI (1792-1853)

## ETUDE I

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

**Allegro** ♩ = 138  
*staccato*

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

mf

4

mf

f

8

mf

f

12

mf

15

f

mf

19 *[ legato ]*  
*i m a*  
*mf*

23 *p*

27 *f* *pf*

31 *rf*

35 *[ staccato ]*

39 *f*

# Matteo CARCASSI (1792-1853)

## ETUDE III

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Frédérique Bousquet et Jean-François Delcamp

**Andantino** ♩ = 104

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

*pf*

*cresc.*

*rf*

*p*

*p*

11 **C II**

13 **C II**

15 **C VII** **C IX**

17 **C IX**

19 **C IX**

21 **C VII**

23 **C V**

# Matteo CARCASSI (1792-1853)

## ETUDE XVIII

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

Allegretto  $\bullet = 104$

8 *f*

5 *p* *ff*

10 *pf* *f*

15 *f* *ff*

20 **C II**

8 *p.* *p* *sf* *sf* \*

25

8 *pf* *pf* *sf* *sf* *cresc.* \*

30

8 *sf* *sf* *f* *f* \*

35

8 *p* *p* *sf* *sf* \*

40

8 *rf* *p.* *p.* *rall.* *p* \*

# Johann Kaspar MERTZ (1806-1856)

## LÄNDLER opus 9 N°4

en ré majeur

Révision pour guitare de Jean-François Delcamp

**Più allegretto** ♩ = 192

*p i<sup>a</sup> i p i*

*p* *cresc.*

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

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

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

♩ VII

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

*sf* \*

21

*sf* \* *p* \* *f* \* *rit.* \* *p*

25 *a tempo*

\* \*

29 *i m a*

\* \* \*

33

\* \* \*

37 *p* \*

\* \* \*

# Johann Kaspar MERTZ (1806-1856)

## LÄNDLER opus 12 N°1

en ré majeur

Révision pour guitare de Jean-François Delcamp

### Introduction

Andantino ♩ = 144

8

*p*

5

### Ländler N°1

Moderato ♩ = 132

8

*dolce*

*a tempo*

*rit.*

12

16

5

2

2

rit.

19

2

3

3

a tempo

C VII

23

3

3

3

dolce

27

3

3

3

a tempo

rit.

30

3

3

# Napoléon COSTE (1805-1883)

## ETUDE II opus 38

à Mr. de la RICHARDIERE

de "25 études de genre opus 38" (Paris, 1873)

Révision pour guitare de Jean-François Delcamp

Scherzando ♩ = 160

The musical score is written for guitar in 3/4 time, marked Scherzando with a tempo of 160 beats per minute. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. It contains several triplet markings and fingerings (1, 3, 2, 3, 1). The second staff starts at measure 6 and includes a *mf* dynamic marking. The third staff starts at measure 11 and features a *p* dynamic marking. The fourth staff starts at measure 16 and includes a circled number 2. The fifth staff starts at measure 21 and includes circled numbers 2 and 3. The score concludes with a *p* dynamic marking.

26

8

*p.* VII

31

8

*p.* VII

36

8

*p.*

41

8

*p.* ritard. *a tempo*

46

8

020 *p.*

51

8

56

8

# Napoléon COSTE (1805-1883)

## ETUDE XIII

de "Méthode complète pour la guitare, par Ferdinand SOR, revue et augmentée de nombreux exemples ... par N. COSTE" - Schonenberger - Paris

Révision pour guitare de Jean-François Delcamp

♩ = 84

3

5

7

8

9 **C III**

11 **C III**

13 **C VIII**

15 **C III**

17

# Napoléon COSTE (1805-1883)

## ETUDE I opus 38

à Mp. E. PETETIN

de "25 études de genre opus 38" (Paris, 1873)

Révision pour guitare de Jean-François Delcamp

**Allegretto** ♩ = 92

The musical score is written for guitar in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' with a quarter note equal to 92 beats per minute. The score consists of seven staves of music, with measure numbers 6, 13, 19, 25, 30, and 37 indicated. The music features a variety of techniques, including chords, arpeggios, and fingerings. There are several asterisks (\*) and circled numbers (1, 2, 3, 4) indicating specific techniques or fingerings. A box highlights a section of the score between measures 25 and 30. The score ends with a double bar line.

# Napoléon COSTE (1805-1883)

## LEÇON XXIV

de "Méthode complète pour la guitare, par Ferdinand SOR, revue et augmentée de nombreux exemples ... par N. COSTE" - Schonenberger - Paris

Révision pour guitare de Jean-François Delcamp

• = 50  $\frac{3}{4}$

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

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

6 1 2 3 3 1 4 2 1 2 1 2 4 1 1 1 4 3 2 1 2 3 4 1 2 3 0

9 4 3 1 4 3 1 3 1 0 3 1 2 0 1 4 1 1 3 4 2 1 3

12 4 2 2 2 3 2 2 2 2 2 2 2 3 4 1 2 4 0 2 1 4 1 2 3 0

15 7 0 2 4 7 0 1 3 2 4 1 2 3 4 1 2 3 4 2 3 4

18 2 1 2 4 1 4 3 1 4 3 1 3 4 2 1

*Fine*

*D.S. al Fine*

III

V4/6

8 8 8 8 8 8 8 8

# Julián ARCAS (1832-1882)

## MANUELITO

Waltz

Révision de Jean-François Delcamp

The image displays a musical score for the waltz 'Manuelito' by Julián Arcas. The score is written for guitar and includes both standard musical notation and guitar-specific elements like tablature and fingering. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into six systems, each starting with a measure number (7, 13, 19, 25, 31). The notation includes treble clefs, notes, rests, and various ornaments. Fingerings are indicated by numbers 1-4 on the staff and 0-5 on the guitar strings. Dynamic markings such as *f* and *p* are present. Performance instructions include 'CII' (Crescendo II) and repeat signs. The score concludes with a final cadence.

Musical score for guitar, measures 37-84. The score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 8/8. The piece is titled "MANUELITO" by Julián ARCAS.

The score consists of eight staves of music. Key features include:

- Measures 37-42:** Introduction of chord CIX (F#4, C#4, G4) and CII (F#4, C#4, G4, D5).
- Measures 43-48:** Continuation of CIX and CII chords with various fingerings.
- Measures 49-53:** Introduction of a melodic line with triplets and slurs.
- Measures 54-58:** Further development of the melodic line with slurs and fingerings.
- Measures 59-64:** Introduction of a new melodic phrase with slurs and fingerings.
- Measures 65-70:** Introduction of a new melodic phrase with slurs and fingerings.
- Measures 71-76:** Continuation of the melodic phrase with slurs and fingerings.
- Measures 77-84:** Final section featuring a double bar line, first and second endings, and a trill. The second ending leads to a final chord labeled "ar12".

# Julián ARCAS (1832-1882)

## PRELUDIO

en re mayor

Révision pour guitare de Jean-François Delcamp

⑥=RE    **Allegro**    ♩ = 80

p i p i m a

5

9

13

17

8

21

8

25

8

29

8

33

8



# Francisco TÁRREGA (1852-1909)

## LÁGRIMA

Preludio

Révision de Jean-François Delcamp

Andante ♩ = 92

The musical score is written for guitar in treble clef, 3/4 time, with a key signature of three sharps (F#, C#, G#). It consists of several systems of music with various performance markings and guitar-specific notations:

- System 1 (Measures 1-4):** Starts with a tempo marking of "Andante" and a quarter note equal to 92 (♩ = 92). The music features a melodic line with fingerings (4, 4, 4, 4) and a bass line with fingerings (1, 2, 2, 1). Circled numbers 4 and 1 indicate specific fret positions.
- System 2 (Measures 4-7):** Includes a measure rest for 4 measures. Chordal figures are labeled "C IX" and "C VII". Fingerings (4, 4, 4, 4) are shown. A "rit." (ritardando) marking is present. An "ossia:" section provides an alternative fingering (3, 0, 3, 1) for the first measure of the system.
- System 3 (Measures 7-10):** Starts with a measure rest for 7 measures. A "Fine" marking is present. The tempo changes to "a tempo". A chordal figure is labeled "C II". A guitar-specific notation (a star symbol) is used for a specific note.
- System 4 (Measures 10-13):** Starts with a measure rest for 10 measures. A chordal figure is labeled "C VII". A guitar-specific notation (a star symbol) is used for a specific note.
- System 5 (Measures 13-16):** Starts with a measure rest for 13 measures. The tempo changes to "D.C. al Fine" (Da Capo al Fine). A "rit." marking is present.

# Francisco TÁRREGA (1852-1909)

## ESTUDIO EN FORMA DE MINUETTO

A la Srta. Consuelo Pascual de Boldum

Révision de Jean-François Delcamp

♩ = 80

The image displays a musical score for Francisco Tárrega's 'Estudio en forma de Minuetto'. The score is written for guitar and consists of four staves of music. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked as quarter note = 80. The score includes various musical notations such as fingering numbers (1-4), slurs, and dynamic markings like 'tr' (trill) and 'C II' (crescendo). There are also performance instructions like 'IX' and 'C VII' above the first staff, and 'C II' above the fourth staff. The score is divided into measures, with measure numbers 4, 7, and 10 indicated at the beginning of their respective staves. The notation includes treble clefs, a 3/4 time signature, and various rhythmic values including eighth and sixteenth notes. The guitar-specific notation includes fret numbers and a 3/8 time signature for the first staff. The score concludes with a double bar line and a repeat sign.

13

16

18

20

23

26

# ANONYME (ca. 1900)

## MELODÍA DE SOR

Attribué à Fernando Sor (1778-1839)

Révision de Jean-François Delcamp

a i m a i m a i m

4 1 4 2 2 1 0

4 1 4 4 4 4 4

7 4 3 3 4

10 4 2 2 1 0

C V C VII C VII

8 8 8 8

p. p. p. p.

13

8 *p.*

17

8 *p.*

C II

20

8 *p.*

C VII

23

8 *p.*

C IX

26

8 *p.*

C V

29

8 *p.*

C II

# Antonio Jiménez MANJÓN (1866-1919)

## BALADA

en re menor

Révision pour guitare de Jean-François Delcamp

♩ = 132

Musical notation for measures 1-5. The piece is in 3/4 time, key of D minor. Measure 1 starts with a forte (*f*) dynamic. The notation includes eighth notes, quarter notes, and triplet markings (2 and 3). Fingering numbers 1, 2, 3, and 4 are indicated below the notes.

Musical notation for measures 6-10. Measure 6 is marked with a star (\*). Measure 7 has a piano (*p*) dynamic. The notation includes eighth notes, quarter notes, and triplet markings. Fingering numbers 1, 2, 3, and 4 are indicated.

Musical notation for measures 11-15. Measure 14 features a circled '3' below a note. Measure 15 has a circled '2' below a note. The notation includes eighth notes, quarter notes, and triplet markings. Fingering numbers 1, 2, 3, and 4 are indicated.

Musical notation for measures 16-20. Measure 16 is marked with a star (\*). Measure 17 has a star (\*). Measure 18 has a star (\*). Measure 19 has a star (\*). Measure 20 has a star (\*). The notation includes eighth notes, quarter notes, and triplet markings. Fingering numbers 1, 2, 3, and 4 are indicated. The dynamic is *rall.* (rallentando) and the tempo is *a tempo*. A hairpin symbol is present at the end of the line.

Musical notation for measures 21-25. Measure 24 has a piano (*p*) dynamic. The notation includes eighth notes, quarter notes, and triplet markings. Fingering numbers 1, 2, 3, and 4 are indicated. A star (\*) is present at the end of the line.

26

31

35

39

43

**C II** *a tempo*

48

53

58

*rall.*

63

*a tempo*

*p*

68

73

*f*

C II

77

C II

81

*pp*

*p*

*cresc.*

C II

85

89 *♩* V *♩* III *♩* II \* *a tempo*  
*8* *affret.* *rit.* *marcato il canto.*

93 *♩* II *♩* II  
*8*

97 \* ②  
*8* *p*

101 ⑤ ④ ⑤ *cresc.* ⑤ ④  
*8*

105 *p* \*

109 *♩* X \* ③  
*8*

113 XII  
*8* ⑤ ④

# Américo JACOMINO (CANHOTO) (1889-1928)

## ARREPENDIDA

Valsa

Révision pour guitare de Jean-François Delcamp

③  $\text{♩} = 152$  CI  $\text{♩} = 152$  Valsa

6 ④ ④

12 ③

18 ② ②

24

30

36

42

48

54

60

67  $\text{♩} \text{V}$

73  $\text{♩} \text{V}$

79

85

91

97  $\text{♩} \text{V}$  *Fine* **Trio**

103

109

114

119

123

128

# Salvador RESGRASA (1879-1942)

## ¿COMO LE VA DEL OJO?

Tango

Révision pour guitare de Jean-François Delcamp

♩ = 66

5

9

C III

0

Fine

13

8

C III

16

8

C VII

21

8

C VII

25

8

C VII

D.C. al Fine

29

8

C VII

# Enrico ALOISI (1880?-1934?)

## ESTELLE

Mazurka (1924)

A miss Florence Estelle GRIFFITHS

Révision pour guitare de Jean-François Delcamp

### Introduzione ♩ = 152

Musical notation for the introduction of 'Estelle'. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The tempo is marked as ♩ = 152. The melody consists of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents. There are three asterisks (\*) above the melody. The bass line consists of whole notes and rests, with dynamics *p* and *e sempre rall.* indicated.

### Mazurka ♩ = 160

Musical notation for the first system of the Mazurka. It features a treble clef, a key signature of three sharps, and a 3/4 time signature. The tempo is marked as ♩ = 160. The melody starts at measure 6 and includes triplets and four-note chords. Dynamics include *p*, *stentate*, and *p con grazia*. There are circled numbers 3 and 3 below the bass line.

Musical notation for the second system of the Mazurka. It features a treble clef, a key signature of three sharps, and a 3/4 time signature. The melody continues from measure 11 and includes triplets and four-note chords. Dynamics include *p* and *f*. There are asterisks (\*) and circled numbers 3 and 1 below the bass line.

Musical notation for the third system of the Mazurka. It features a treble clef, a key signature of three sharps, and a 3/4 time signature. The melody continues from measure 17 and includes triplets and four-note chords. Dynamics include *p cresc.* and *f*. There are circled numbers 3 and 3 below the bass line. A bracket labeled 'C VII' spans the final measure.

Musical notation for the fourth system of the Mazurka. It features a treble clef, a key signature of three sharps, and a 3/4 time signature. The melody continues from measure 22 and includes triplets and four-note chords. Dynamics include *p*. There are circled numbers 3 and 3 below the bass line. Brackets labeled 'C V' and 'C II' are present above the melody.

28

*f* *p*

33

37

*p* *rall.* *p* *p* *a tempo* *p con grazia*

42

48

*p cresc.*

53

*f* *p* *p* *Fine*

**Trio**

57

*p* 5 *p*<sub>3</sub> C II

62

*p* *p*<sub>3</sub> \*

67

*p* *cresc.* *f* \* C II

72

C VII C II

76

*p* \*

79

C II *p* \*

82  $\text{C II}$

85

88  $\text{C II}$

92  $\text{C II}$

96

101 *D.C. Mazurka*

# Cristóbal OUDRID (1825-1877)

## EL POSTILLÓN DE LA RIOJA

de la zarzuela "El postillón de la Rioja"

Adaptation pour guitare de Julián ARCAS (1832-1882)

Révision de Jean-François Delcamp

**Allegro**

The image displays a guitar score for the piece "El Postillón de la Rioja" by Cristóbal Oudrid, adapted for guitar by Julián Arcas. The score is in 3/4 time and is marked "Allegro". It consists of six systems of music, each with a treble clef and a key signature of one sharp (F#). The first system begins with a melodic line starting on G4, followed by a bass line with chords and fingerings. The score includes various ornaments such as trills and grace notes, and is annotated with fingerings (0-4) and dynamics (p, m, i). The piece concludes with a final chord in the sixth system.

24

28 CII

32 CII

36

40

43

47

51

# Zequinha de ABREU (1880-1935)

## TARDES EM LINDOIA

en sol majeur

Révision pour guitare de Jean-François Delcamp

$\bullet = 168$

*a tempo*

*rall.*

The musical score is written for guitar in treble clef, key of G major (one sharp), and 3/4 time. It consists of six systems of music, each starting with a measure number (8, 8, 15, 22, 29, 36) and an octave sign (8). The score includes various musical notations such as chords, arpeggios, and melodic lines. Performance instructions include a tempo marking of 168 (quarter note), a dynamic marking of *rall.*, and a *Fine* instruction. Chord diagrams are provided for several chords: C V, C III, C II, and C VII. Fingering numbers (1-4) are placed above or below notes. Asterisks (\*) are used to mark specific passages. Circled numbers (2, 3, 4, 5, 6) indicate fingerings for certain notes or chords. The score ends with a double bar line and a repeat sign.

43

50

57

64

71

78

85

92

C II

C VII

C II

C V

C II

C VIII

D.C. al Fine

Detailed description of the musical score: The score consists of eight staves of music, each starting with a measure number (43, 50, 57, 64, 71, 78, 85, 92). The music is written in a single system with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and fingerings (numbers 1-4). Several measures contain triplets, indicated by a '3' over the notes. Chord diagrams are shown above the staff in several places, labeled C II, C VII, C V, and C VIII. Some measures are marked with an asterisk (\*). The piece ends at measure 92 with the instruction 'D.C. al Fine'.

# Zequinha de ABREU (1880-1935)

## AMANDO SOBRE O MAR

Valse

Révision pour guitare de Jean-François Delcamp

♩ = 168

8

5

10

15

20

25

8

30 *Fine* 1. 2. (2) (3)

34 (5) (2) (3) (4) (2) (4) (1) (0) (4) (2) (0) (1) (4) (0) (2) (1) (0)

39 *C II* (5) (5) (2) (1) (2) (4) (4) (3) (2)

45 *C II* (5) (6) (5) (4) (3) (2) (1) (0) (4) (3) (2) (1) (0)

50 (5) (2) (3) (4) (2) (0) (1) (4) (0) (2) (1) (0)

55 *C II* (5) (3) (1) (2) (0) (2) (4) (4) (3) (2) (1) (0)

60 *C II* 1. 2. *D.S. al Fine* (4) (2) (1) (0) (0) (0) (0)

# João GUIMARÃES (PERNAMBUCO) (1883-1947)

## SONS DE CARRILHÕES

Maxixe - Chôro

Révision pour guitare de Jean-François Delcamp

♩ = 76

⑥ =RE

C VII

C V4/6

4

7

11

14

C VII

2 *Fine*  
 C VII

17

20

23

26

29

32

1  
 2. *D.C. al Fine*

# Johann STRAUSS (1825-1899)

## IDYLLEN opus 95

2 Valses, arrangement pour guitare de Johann Kaspar MERTZ (1806-1856)

Révision pour guitare de Jean-François Delcamp

### Valse N°1

♩ = 160

8

7

13

21

27

33

*f* *p* *p* *ff*

*Fine* *D.C. al Fine*

Valse N°2

8

5

11

17

23

29

*f*

*sf*

IV<sup>4/6</sup>

IV

II

I

II

1.

2.

# Agustín BARRIOS MANGORÉ (1885-1944)

## EL SUEÑO DE LA MUÑEQUITA

en la mineur

Révision pour guitare de Jean-François Delcamp

♩ = 184

The musical score is written for guitar in treble clef, 3/4 time, and the key of A minor. It consists of four staves of music. The first staff begins with a tempo marking of ♩ = 184. The notation includes a variety of chords, often with fingerings indicated by numbers 1-4. There are also dynamic markings such as *p.* (piano) and *p.* with an asterisk. The second staff starts at measure 7 and includes a *C VII* marking above the staff. The third staff starts at measure 13 and features a complex rhythmic pattern with sixteenth notes and chords. The fourth staff starts at measure 19 and continues the melodic and harmonic development. The score is annotated with numerous fingerings and dynamic markings throughout.

25

31

C II

XIV XII XIV

*il basso con arm. octavados*

37

XII XV XIV XV XII XIV

43

XII XIV XII XII XV XII

49

XV XII XIV XIV XII XIV

55

XVI XII XII

D.C. al

Coda



16

8

*f* *allarg.* *mf* *accel. molto*

20

8

*f* *rall.* *mf* *a tempo*

23

8

*f* *C II* *C I*

26

8

*f* *rall.* *rit.* *accel.* *f* *rall.* *vibrato*

30

8

*mp* *rit.* *mp* *rall.* *C II*

Brest, le 6 septembre 2006

# Jean-François DELCAMP (1956)

## ISABELLE

N°1 de "Quatre pièces opus 23"  
à Monsieur André SIMONY

Pour guitare

3

6

9

CV

12

15

18

21

23

26

à Brest, le 28 décembre 2023

# Jean-François DELCAMP (1956)

## TANGO en la mineur

opus 3a

Pour guitare

$\bullet = 60$

*mp*

5

10

14

*vibrato*

CIV

19

*mf*

\*

\*

\*

\*

24

29

33

37

41

45

49

Brest, le 28 septembre 2006

# Jean-François DELCAMP (1956)

## BERCEUSE

à fEZ, pour ses jeunes enfants

Pour guitare

♩ = 120

*gliss.*

*mp*

6 *C II* *vibrato*

*f*

*D.C. al*

11 *C III*

*f*

*D.C. al* *mf*

16 *harmoniques naturels*

*D.C. al* VII VII XII VII  
IX IX V XII  
III

22 *gliss.*

*rall.*

Brest, le 12 septembre 2006



# Julio Salvador SAGRERAS (1879-1942)

## LECCION n°11

de "Las terceras lecciones de Guitarra"

Révision de Jean-François Delcamp

*Todo el canto en armonicos octavados*

8

7

13

20

26

---

# 5

---



## **Classical guitar 116 Exercices**

# Jean-François DELCAMP (1956)

## ETEINTE DES RESONANCES - SMORZANDO - STRING DAMPING - RESONANCIA APAGADA

### NIVEAU 5 - LIVELLO 5 - LEVEL 5 - NIVEL 5

Pour guitare

③=FA#/F#

①

②

*p i m a*

③

④

⑤

# Jean-François DELCAMP (1956)

## EXTENSIONS

NIVEAU 5 - LIVELLO 5 - LEVEL 5 - NIVEL 5

Pour guitare

$\text{♩} = 84$

6

8

1  $\overline{\text{p}}$  2  $\overline{\text{p}}$  3  $\overline{\text{p}}$  4  $\overline{\text{p}}$  2  $\overline{\text{p}}$  1  $\overline{\text{p}}$  3  $\overline{\text{p}}$  4  $\overline{\text{p}}$  3  $\overline{\text{p}}$  1  $\overline{\text{p}}$  2  $\overline{\text{p}}$  4  $\overline{\text{p}}$  4  $\overline{\text{p}}$  1  $\overline{\text{p}}$  2  $\overline{\text{p}}$  3  $\overline{\text{p}}$

7

8

1  $\overline{\text{p}}$  2  $\overline{\text{p}}$  3  $\overline{\text{p}}$  4  $\overline{\text{p}}$  2  $\overline{\text{p}}$  1  $\overline{\text{p}}$  3  $\overline{\text{p}}$  4  $\overline{\text{p}}$  3  $\overline{\text{p}}$  1  $\overline{\text{p}}$  2  $\overline{\text{p}}$  4  $\overline{\text{p}}$  4  $\overline{\text{p}}$  1  $\overline{\text{p}}$  2  $\overline{\text{p}}$  3  $\overline{\text{p}}$

8

8

1  $\overline{\text{p}}$  2  $\overline{\text{p}}$  3  $\overline{\text{p}}$  4  $\overline{\text{p}}$  2  $\overline{\text{p}}$  1  $\overline{\text{p}}$  3  $\overline{\text{p}}$  4  $\overline{\text{p}}$  3  $\overline{\text{p}}$  1  $\overline{\text{p}}$  2  $\overline{\text{p}}$  4  $\overline{\text{p}}$  4  $\overline{\text{p}}$  1  $\overline{\text{p}}$  2  $\overline{\text{p}}$  3  $\overline{\text{p}}$

9

8

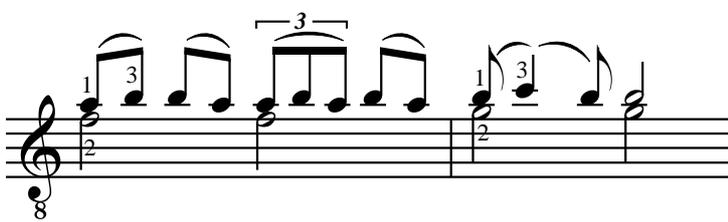
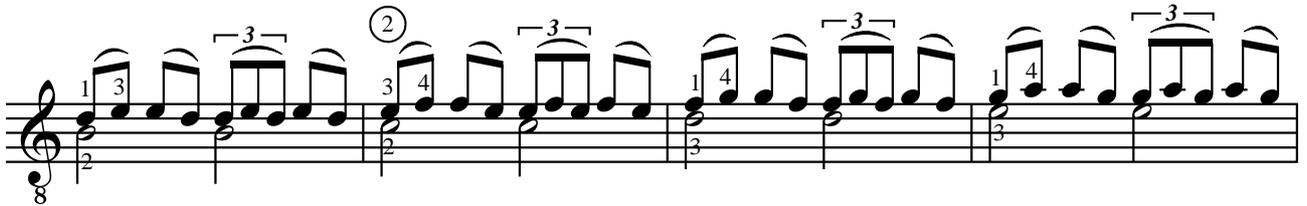
1  $\overline{\text{p}}$  2  $\overline{\text{p}}$  3  $\overline{\text{p}}$  4  $\overline{\text{p}}$  2  $\overline{\text{p}}$  1  $\overline{\text{p}}$  3  $\overline{\text{p}}$  4  $\overline{\text{p}}$  3  $\overline{\text{p}}$  1  $\overline{\text{p}}$  2  $\overline{\text{p}}$  4  $\overline{\text{p}}$  4  $\overline{\text{p}}$  1  $\overline{\text{p}}$  2  $\overline{\text{p}}$  3  $\overline{\text{p}}$

10

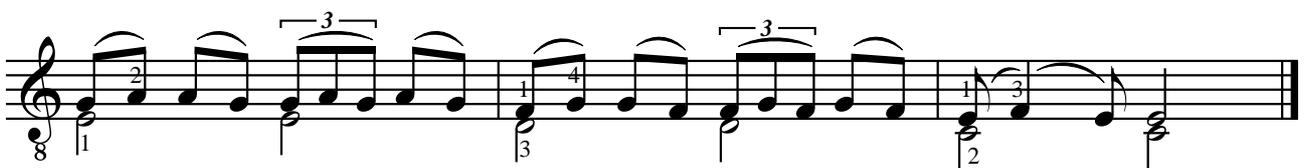
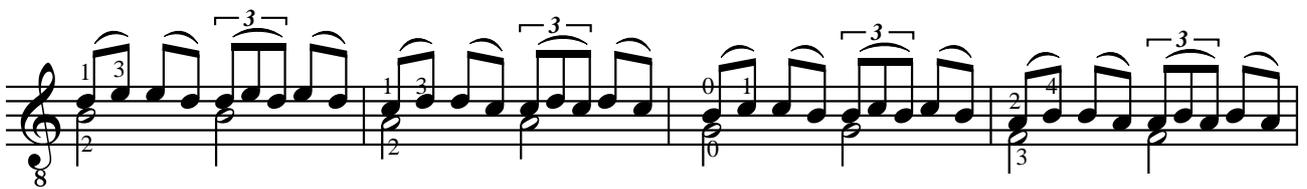
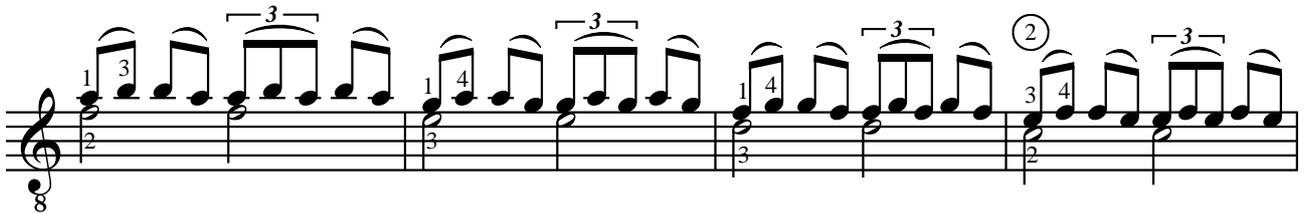
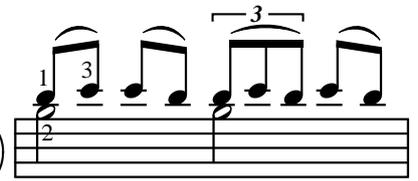
8

1  $\overline{\text{p}}$  2  $\overline{\text{p}}$  3  $\overline{\text{p}}$  4  $\overline{\text{p}}$  2  $\overline{\text{p}}$  1  $\overline{\text{p}}$  3  $\overline{\text{p}}$  4  $\overline{\text{p}}$  3  $\overline{\text{p}}$  1  $\overline{\text{p}}$  2  $\overline{\text{p}}$  4  $\overline{\text{p}}$  4  $\overline{\text{p}}$  1  $\overline{\text{p}}$  2  $\overline{\text{p}}$  3  $\overline{\text{p}}$





14



# Jean-François DELCAMP (1956)

## MORDANTS ET TRILLES

NIVEAU 5 - LIVELLO 5 - LEVEL 5 - NIVEL 5

pour les oeuvres baroques

Pour guitare

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

### Mordants DO majeur - Mordents C Major ♪ = 104

15

### Mordants RE majeur - Mordents D Major ♪ = 104

16

102 102 314 314 102 102 213

Trilles DO majeur - Trills C Major

This system shows measures 102 to 104. The top staff contains the melodic line with trills marked by double wavy lines and fingerings (102, 314, 102, 213). The bottom staff shows the bass line with triplets and fingerings (3, 3, 1, 0, 2, 1, 0, 2, 2, 1, 3).

*Trilles DO majeur - Trills C Major* ♩ = 104

3141 3141 1020 1020 2131 2131 3141 3141

17

This system shows measures 105 to 107. The top staff has trills with fingerings (3141, 1020, 2131, 3141). The bottom staff features triplets and fingerings (5, 5, 3, 1, 4, 1, 3, 1, 4, 1, 2, 1, 3, 1, 4, 1, 3, 1, 4, 1, 4).

1020 1020 3141 3141 1020 1020 3141

This system shows measures 108 to 110. The top staff has trills with fingerings (1020, 3141, 1020, 3141). The bottom staff features triplets and fingerings (3, 3, 3, 1, 4, 1, 3, 1, 4, 1, 2, 1, 3, 1, 4, 1, 3, 1, 4).

*Trilles RE majeur - Trills D Major* ♩ = 104

1020 1020 3141 3141 2131 2131 1020 1020

18

This system shows measures 111 to 113. The top staff has trills with fingerings (1020, 3141, 2131, 1020). The bottom staff features triplets and fingerings (3, 3, 3, 1, 4, 1, 3, 1, 4, 1, 2, 1, 3, 1, 4, 1, 3, 1, 4).

3141 3141 1020 1020 2131 2131 3141

This system shows measures 114 to 116. The top staff has trills with fingerings (3141, 1020, 2131, 3141). The bottom staff features triplets and fingerings (3, 3, 1, 0, 2, 1, 0, 2, 1, 2, 1, 3, 1, 2, 1, 3, 1, 2, 1, 3, 1, 4, 1, 3, 1, 4).

# Jean-François DELCAMP (1956)

## GAMMES - SCALE - SCALES - ESCALAS

NIVEAU 5 - LIVELLO 5 - LEVEL 5 - NIVEL 5

Pour guitare

♩ = 138

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

**Sib Majeur**

V

X

19

**SOL mineur**

20

FA Majeur

21

RE mineur

22

DO Majeur

23

LA mineur

24

Musical staff with guitar fingering. Fingering numbers are placed above the notes. A dashed line labeled 'V' spans the first five notes. A circled number '4' is at the end of the staff.

**SOL Majeur**

Musical staff for Sol Majeur. It starts with a circled number '25'. The staff shows a scale with fingering numbers. A dashed line labeled 'II' spans the first four notes, and another labeled 'VII' spans the last four notes. A circled number '3' is at the end of the staff.

Musical staff with guitar fingering. Fingering numbers are placed above the notes. A dashed line labeled 'VII' spans the last four notes. A circled number '4' is at the end of the staff.

**MI mineur**

Musical staff for Mi mineur. It starts with a circled number '26'. The staff shows a scale with fingering numbers. A circled number '0' is at the end of the staff.

Musical staff with guitar fingering. Fingering numbers are placed above the notes. A circled number '2' is at the end of the staff.

Musical staff with guitar fingering. Fingering numbers are placed above the notes. A circled number '2' is at the beginning, and a circled number '0' is at the end of the staff.

**27**

**RE Majeur**

Musical staff for Re Majeur. It starts with a circled number '5'. The staff shows a scale with fingering numbers. A dashed line labeled 'IV' spans the first four notes, and another labeled 'VII' spans the last four notes. A circled number '3' is at the end of the staff.

IV

SI mineur

28

VI

VII

LA Majeur

29

IV IX

IX IV

FA# mineur

30

II VII XI IX

IV II

**MI Majeur**

IV

31

IV

DO# mineur

32

IV

**SI Majeur**

VI

33

6

XI

3

**SOL# mineur**

**FA# Majeur**

**RE# mineur**

**Sib Majeur**

**C**

**D**

**E**

**F**

**G**

**H**

**I**

# Jean-François DELCAMP (1956)

## BARRÉ - BARRÉ - BARRÉ - CEJILLA

NIVEAU 5 - LIVELLO 5 - LEVEL 5 - NIVEL 5

Pour guitare

*SOL majeur - G Major* ♩ = 138

C II

37

*LA majeur - A Major* ♩ = 138

C V

38

# Jean-François DELCAMP (1956)

## GAMMES - SCALE - SCALES - ESCALAS

NIVEAU 5 - LIVELLO 5 - LEVEL 5 - NIVEL 5

Pour guitare

**39** *Fa majeur - F major* ♩ = 138  
i m i m i m i

**40** *Sol majeur - G major* ♩ = 138  
i m i m i m i

*LA mineur - A minor* ♩ = 138

41

*SI mineur - B minor* ♩ = 138

42

*DO majeur - C Major* ♩ = 138

43



LA mineur - A minor  $\text{♩} = 138$

C V \_\_\_\_\_

46

RE majeur - D Major  $\text{♩} = 138$

C VII \_\_\_\_\_

C X \_\_\_\_\_

47

SI mineur - B minor  $\text{♩} = 138$

C VII \_\_\_\_\_

47<sup>b</sup>

Mauro GIULIANI (1781-1829)

# DEGLI ARPEGGI 48-98

Studio per la chitarra opera 1a

This image displays a page of musical notation for guitar arpeggios, numbered 48 through 63. Each exercise is presented on a single staff in treble clef with a key signature of one flat (B-flat). The exercises are arranged in pairs across ten rows. Each exercise consists of two measures, with the first measure typically starting with a 3/4 time signature and the second with a 4/4 time signature. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. Fingerings are indicated by numbers 1-4 below the notes. Accents (^) are placed above many notes. The exercises are labeled with their respective numbers: № 48, № 49, № 50, № 51, № 52, № 53, № 54, № 55, № 56, № 57, № 58, № 59, № 60, № 61, № 62, and № 63.

№64. №65.  
 №66.  
 №67. №68.  
 №69. №70.  
 №71. №72.  
 №73. №74.  
 №75. №76.  
 №77. №78.  
 №79. №80.  
 №81. №82.  
 №83.

This page contains ten staves of musical notation, each representing an exercise from No. 84 to No. 98. The exercises are arranged in two columns. Each exercise is written in a single system on a treble clef staff. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often grouped in beams. Some exercises feature triplets, indicated by a '3' below the notes. The exercises are divided into measures by vertical bar lines, and some include repeat signs. The key signatures and time signatures vary between exercises, with some starting in 3/4, 4/4, or 6/8. The exercises are numbered as follows: No. 84, No. 85, No. 86, No. 87, No. 88, No. 89, No. 90, No. 91, No. 92, No. 93, No. 94, No. 95, No. 96, No. 97, and No. 98.

# Francisco TÁRREGA (1852-1909)

## 4 ESTUDIOS

Révision pour guitare de Jean-François Delcamp

99

$\bullet = 72$

4

8

100

$\circ = 72$

7

C II





# Francisco TÁRREGA (1852-1909)

## ESTUDIO

en mi mayor

Révision pour guitare de Jean-François Delcamp

♩ = 88

103

4

7

10

13

C IV

16

19

22

25

27

29



11  $\text{C I}$

13

15

17

19

21

23

# Jean-François DELCAMP (1956)

## VELOCITE

sur la gamme de do majeur

Révision de Jean-François Delcamp

♩ = 40

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

105

♩ = 40

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

106

# Jean-François DELCAMP (1956)

## POLYPHONIE

sol majeur

Révision de Jean-François Delcamp

- Faire ressortir la basse jouée par le pouce. Puis, faire ressortir le soprano joué par l'annulaire.
- Far risaltare il basso suonato dal pollice, poi evidenziare il soprano suonato dall'anulare.
- Bring out the bass played with the thumb. Then bring out the soprano played with the ring finger.
- Destacad el bajo tocado por el pulgar. A continuación destacad la nota aguda (soprano) que toca el dedo anular.

107

- Faire ressortir la basse jouée par le pouce. Puis, faire ressortir le soprano joué par l'annulaire. Ensuite, faire ressortir l'alto joué par le majeur.
- Far risaltare il basso suonato dal pollice, poi evidenziare il soprano suonato dall'anulare e poi far risaltare l'alto suonato dal medio.
- Bring out the bass played with the thumb. Then bring out the soprano played with the ring finger. Then bring out the alto played with the middle finger.
- Destacad el bajo tocado por el pulgar. Después destacad la nota aguda (soprano) que toca el dedo anular. Finalmente destacad la nota media que toca el dedo corazón.

108

- Faire ressortir la basse jouée par le pouce. Puis, faire ressortir le soprano joué par l'annulaire. Ensuite, faire ressortir l'alto joué par le majeur. Enfin, faire ressortir le ténor joué par l'index.
- Far risaltare il basso suonato dal pollice, poi evidenziare il soprano suonato dall'anulare, poi l'alto suonato dal medio e infine far risaltare il tenore suonato dall'indice.
- Bring out the bass played with the thumb. Then bring out the soprano played with the ring finger. Then bring out the alto played with the middle finger. Finally bring out the tenor played by the index finger.
- Destacad el bajo tocado por el pulgar. Después la nota aguda (soprano) que toca el dedo anular. A continuación destacad la nota media que toca el dedo corazón. Finalmente destacad la nota grave (tenor) que toca el dedo índice.

109

# Jean-François DELCAMP (1956)

## HARMONIQUES

Révision de Jean-François Delcamp

- Jouez les harmoniques naturelles à l'octave avec les deux mains.
- Suonare armonici naturali di un'ottava con entrambe le mani.
- Play natural octave harmonics using both hands.
- Octavas naturales usando las dos manos.

110 *armonicos*

- Jouez les harmoniques naturelles à l'octave avec une seule main.
- Armonici naturali di una ottava con una mano.
- Natural octave harmonics using one hand.
- Octavas naturales usando una mano.

111 *armonicos*

- Harmoniques artificielles à l'octave : Fa et Sol sur la première corde.
- Armonici artificiali di un'ottava: Fa e Sol sulla prima corda.
- Artificial octave harmonics: F and G on the first string.
- Octavas artificiales: Fa y Sol en la prima.

112 *armonicos octavados*

- Harmoniques naturelles et harmoniques artificielles à l'octave : gamme de Mi mineur.
- Armonici naturali e armonici artificiali con intervallo di un'ottava: Scala di Mi minore.
- Natural and artificial octave harmonics: scale of E minor.
- Octavas naturales y artificiales: escala en Mi menor.

113 *armonicos octavados*



Jean-François DELCAMP (1956)

# TRIOLET - TERZINA - TRIPLET - TRESILLO

NIVEAU 5 - LIVELLO 5 - LEVEL 5 - NIVEL 5

Pour guitare

♩ = 40

117



118



119



DO Majeur

II

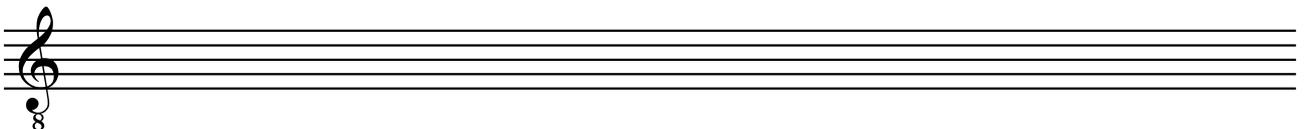
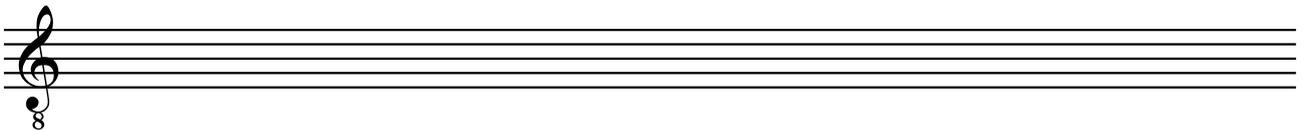
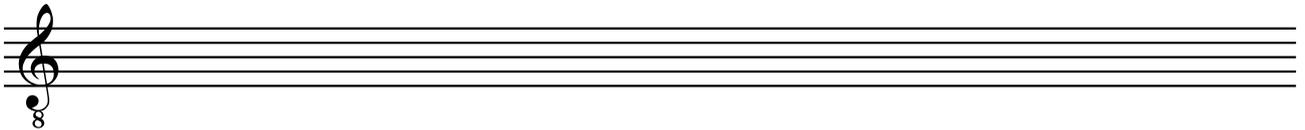
120

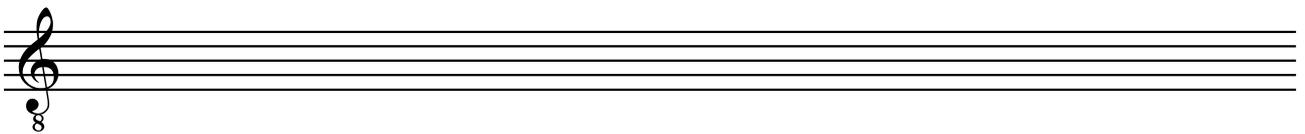
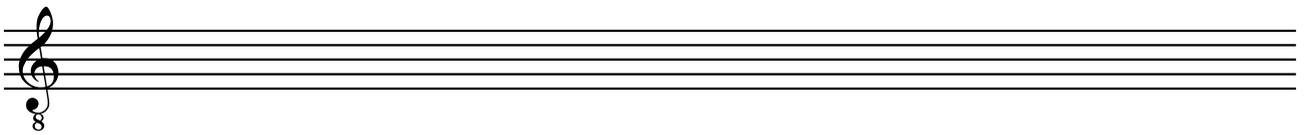
LA mineur

121

SOL Majeur

123





# Luys de NARVÁEZ (ca. 1500-1555)

## DIFERENCIAS SOBRE GUARDAME LAS VACAS

"Los seys libros del Delphin de música de cifra para tañer vihuela" (Valladolid, 1538)

Adaptation pour guitare de Jean-François Delcamp

### Primera diferencia ♩ = 160

4

7

10

13

### Tercera diferencia

Musical notation for measures 16-18. Measure 16 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a triplet of eighth notes. The bass line consists of quarter notes and rests. A guitar asterisk is present in measure 16.

Musical notation for measures 19-21. Measure 19 includes circled fingerings (3, 4, 3, 4) and a circled measure number (4). Measure 20 is marked with a common time signature and a Roman numeral IV. Measure 21 features a guitar asterisk and a circled measure number (4). A guitar asterisk is also present in measure 20.

Musical notation for measures 22-24. Measure 22 includes circled fingerings (1, 4, 1, 2, 3, 2, 3, 2) and a circled measure number (3). Measure 23 has a guitar asterisk. Measure 24 includes a circled measure number (2) and a guitar asterisk.

### Quarta diferencia

Musical notation for measures 25-27. Measure 25 includes circled fingerings (2, 2, 3) and a circled measure number (2). Measure 26 has a guitar asterisk. Measure 27 includes a circled measure number (2) and a guitar asterisk.

Musical notation for measures 28-30. Measure 28 includes circled fingerings (5, 4) and circled measure numbers (5, 4). Measure 29 has a guitar asterisk. Measure 30 includes a circled measure number (3) and a guitar asterisk.

Musical notation for measures 31-33. Measure 31 includes circled fingerings (1, 2, 3, 2, 3) and circled measure numbers (2, 3). Measure 32 has a guitar asterisk. Measure 33 includes a circled measure number (2) and a guitar asterisk.

Musical notation for measures 34-36. Measure 34 includes circled fingerings (1, 2, 3, 1, 2, 3) and circled measure numbers (1, 2, 3). Measure 35 has a guitar asterisk. Measure 36 includes a circled measure number (3) and a guitar asterisk. A dashed box highlights measures 35 and 36.

# Luys de NARVÁEZ (ca. 1500-1555)

## TRES DIFERENCIAS POR OTRA PARTE

"Los seys libros del Delphin de música de cifra para tañer vihuela" (Valladolid, 1538)

Adaptation pour guitare de Jean-François Delcamp

### *Primera diferencia* ♩ = 160

3

5

7

### *Segunda diferencia*

9

12

14

8

16

8

18

8

*Tercera diferencia*

21

8

23

8

25

8

27

8

29

8

## CATALOGUE DELCAMP.NET

**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 - Donne 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 Poitou 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-Curriela : 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 Poitou 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 - Escozzese 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 - Sauteuse - 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 : Pavanés n° I, II, III - Diego Pisador : Pavana - Guillaume Morlaye : Gaillarde - 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 Champion : 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 Valčík - Jean-François Delcamp : Blues de la cabane - Rue des trois frères - Valse des lamineuses - 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 : Egercicio 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 - Vélocité - 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 : Fantasie V - Adrian Le Roy : Passemeze - John Dowland : Tarleton's riserrectione - Lady Hunsdon's puffe - 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 : Capricio - 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 - Minueto - 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 : Fantasie 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 : Gigua - 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-Curriela : El Delirio - Juan Parga : Guarija - 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 Maleyssie 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 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 Mozzi : 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 : Mousniers 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 calle 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 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, 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 tricoteurs - **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 - Española - 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 - Española - Pavana - Torneo - Batalla - Preludio, o Capricho, arpeado por la Cruz - Oriente.

**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 menor - 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 menor - Malagueña, Fácil - Preludio n° 2 - Preludio sobre los gruppets - Isabel, valse de Strauss - Estudio en forma de Minuetto - Estudio en arpeggios - Danza Odisca - 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 menor - Preludio n° 12, en la menor - 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 Columpio - 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.

**Enrique Granados** : 12 Danzas Españolas Op. 37 : Galante, Oriental, Fandango, Villanesca, Andaluza, Rondalla aragonese, 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** : **Viviane**, Op. 1 - **Trois jours**, Op. 2 : Sunday, *Lundi, Mardi* - **Deux tangos**, Op. 3 - **Deux préludes**, Op. 4 - **Impromptu n°1**, 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 - **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*. - **En mémoire de Daniel Friederich**, Op. 15 - **Feunteun-Aod**, Op. 16 - **Reflets changeants**, Op. 17 - **Deux études vénéneuses**, Op. 18 - **Huit vales**, 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 Bretoise**, Op. 21 : *Roches - Gwerz - Arc-en-ciel - Gigue - Saltarelle*. - **Happy birthday with guitar**, Op. 22 : *Prélude - Danse - Valse sans refrain - Berceuse - Postlude*. - **Quatre pièces**, Op. 23 : *Isabelle - Le dernier jour de l'année - Choro de travers - Milonga d'hiver*. - **Prélude n°7**, Op. 24 - **Sonate 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 - **Sonate Ida Presti**, Op. 31 - **Deux pièces** Op. 32 : *Interlude, Nocturne* - **Coffre à jouets** Op. 33 : *Préambule, 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 laminaires, Moment musical, Monsieur bourdon butine*. **Tablatures**, **Op. 36** : *Balade, Berceuse* - **L'oubli**, Op. 37 - **Suite sans chichi**, Op. 38 - **Hommage à Roque Carbajo**, 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*.