
D08 Intermediate Level

Sheet music

For classical guitar

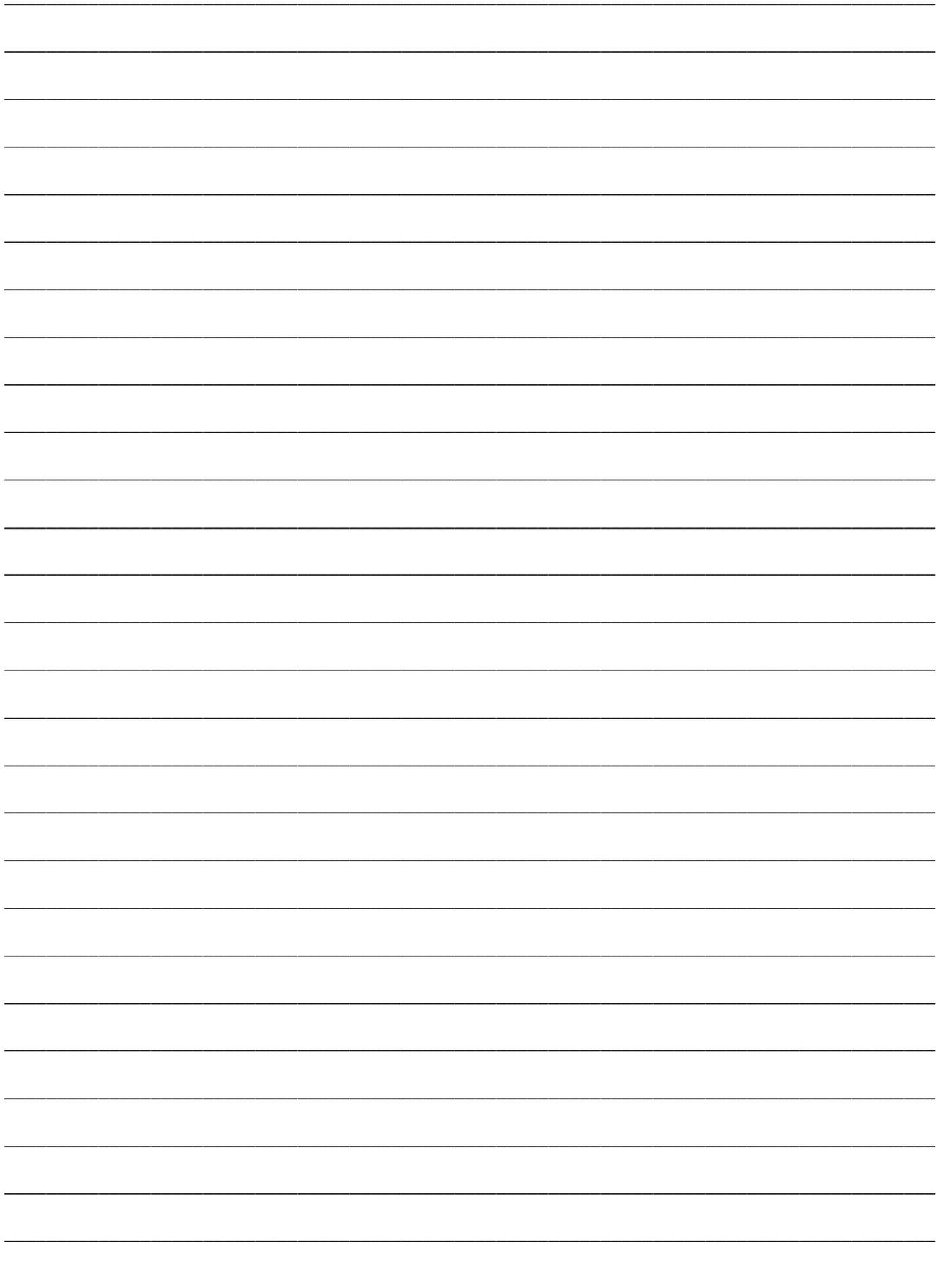
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Jean-François DELCAMP

John DOWLAND (1563-1626)

THE MOST HIGH AND MIGHTY CHRISTIANUS THE FOURTH, KING OF DENMARK, HIS GALLIARD

Galliard

Adaptation pour guitare de Jean-François Delcamp

③ = FA#

⑥ = SI

21

26

31

36

39

44

47

3 3

VII¹ 6

5

52

2 3

VII³ 6

0

58

III¹

63

III² V² VI² VII⁴

68

0

71

3 4

VII¹ 4

1 1 2

75

80

84

89

92

95

Girolamo FRESCOBALDI (1583-1644)

ARIA DETTA LA FRESCOBALDA

Aria con variazioni, "Il secondo libro di toccate canzone" (Rome 1637)

Adaptation pour guitare de Jean-François Delcamp

Prima parte, Aria

2

1. 2.

C VII

C II C IV

1. 2. Fine

Seconda parte

Terza parte, Gagliarda

Quarta parte

C IV

Quinta parte, Corrente

C IV

C II *tr* 213121

C VII ②

C IV **C II** 1. 2. *D.C. al Fine*

Dietrich BUXTEHUDE (1637-1707)

SUITE BuxWV 236

en mi mineur

Adaptation pour guitare de Jean-François Delcamp

Allemande

8

8

8

8

8

C VII

C III

C IV

C VII

5 6

The image displays a musical score for guitar, consisting of six systems of notation. Each system includes a treble clef staff and a bass clef staff. The music is written in a key with one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and ornaments, along with detailed fingerings indicated by numbers 1-4 and 0 (open string). Circled numbers (3, 4, 5, 6) are placed throughout the score, likely indicating specific techniques or exercises. Dynamics markings include 'aimp' and '3434'. Section markers include 'C II', 'C VII', and 'C VII'. The word 'Courante' is written in a larger, bold font in the middle of the score. The score concludes with a final measure containing a circled number 5.

aimiai
141414

2030

Sarabande

1-3

C VII

Gigue

The image displays a musical score for Suite BuxWV 236 by Dietrich Buxtehude. It consists of seven systems of music, each with a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as triplets, slurs, and fingering numbers (1-5) circled in some instances. Specific chordal structures are labeled as C VII and C II. The piece concludes with two first endings (1. and 2.) leading to a final cadence.

Jean-Philippe RAMEAU (1683-1764)

RIGAUDONS ET DOUBLE

de "Pièces de clavecin" (Paris 1724)

Adaptation pour guitare de Jean-François Delcamp

NOMS et figures des agrements	NOMS et expressions des agrements
<i>Cadence</i>	<i>Cadence</i>
<i>Cadence appuyée</i>	<i>Cadence appuyée</i>
<i>Double Cadence</i>	<i>Double Cadence</i>
<i>Double</i>	<i>Double</i>
<i>Pincé</i>	<i>Pincé</i>
<i>Port de voix</i>	<i>Port de voix</i>
<i>Coulez</i>	<i>Coulez</i>
<i>Pincé et port de voix</i>	<i>Pincé et port de voix</i>
<i>Son Coupez</i>	<i>Son Coupez</i>
<i>Suspension</i>	<i>Suspension</i>
<i>Agrement simple</i>	<i>Agrement simple</i>
<i>Agrement figure</i>	<i>Agrement figure</i>

1er Rigaudon

Reprise

2ème Rigaudon

Reprise

petite Reprise

Double du 2ème Rigaudon

ainp 1414

Reprise

3131

C II

petite Reprise

C II - aimp 0404

1. 2.

C IV

C IV C IV aimp 1414

Johann Sebastian BACH (1685-1750)

GAVOTTE EN RONDEAU BWV 1006a EN MI MAJEUR

Adaptation pour guitare de Jean-François Delcamp

Les liaisons indiquées ici sont celles de l'oeuvre originale, il est possible qu'elles ne soient pas adaptées à la guitare. I legati indicati sono quelli dell'opera originale, ed è possibile che non siano adatti alla chitarra. Ties here are transcribed as indicated in the original work. It is possible that they are not suited for the guitar. Los enlaces indicados aquí son los de la obra original, y es posible que no se adapten a la guitarra.

19

23

27

30

33

36

40

44

C II

CIV⁷

C II

3

4

5

6

1

2

3

4

5

6

aimp

2424

tr

-21-

48

51

54

57

60

63

67

71

C II

C II

C II

C II

C IV

C II

C II

C IV'

75

78

81

84

87

90

93

97

C II

C IV

C II

C IV

C II

C IV

C II

Domenico SCARLATTI (1685-1757)

SONATE K. 78 / L. 75

en la majeur

Adaptation pour guitare de Jean-François Delcamp

GIGHA

The image displays a guitar score for the Giga movement of Domenico Scarlatti's Sonata K. 78 / L. 75. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of five systems of music, each with a treble staff and a bass staff. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-4 in circles. Specific techniques are marked with '0303 aimp tr' and '1414 aimp tr'. Chordal structures are labeled 'C VII' and 'C IV'. The score is divided into measures, with measure numbers 7, 12, 17, and 23 indicated at the start of their respective systems. The piece concludes with a double bar line and repeat dots.

28 **C IV** **C VI** **C VII** (3)

33 (3) **C II** **C IV** **C IV**

38 (2)

MENUET

42 (2) **C VII** (4)

47 **C VII** **C VII** **C VII** **C VII**

54 (4) (4) (2) (3) (2) (3) (2) (2)

Georg Friedrich HÄNDEL (1685-1759)

SARABANDE VARIEE

de la Suite XI, HWV 437

Adaptation pour guitare de Jean-François Delcamp

⑥ = RE

5

9

13

17

Var. 1

Fine

21 **C VIII**

25 **C V** **C V** **C III**

29 **C VIII** **C VII4/6**

Var. 2

33 **C V**

37 **C VIII**

41

45 **C X** *D.C. al Fine*

Silvius Leopold WEISS (1686-1750)

FANTASIE SW 9

d'après le manuscrit conservé au British Museum de Londres.

Adaptation pour guitare de Jean-François Delcamp

The image displays a musical score for guitar, consisting of five systems of music. Each system is written on a single staff in treble clef with a key signature of one sharp (F#). The music is characterized by intricate sixteenth-note patterns and frequent use of triplets. Fingerings are indicated by numbers 1-4, and some notes are circled. A 'C II' marking with a bracket appears above the second and fourth systems, indicating a change in guitar position. The score includes various rhythmic values and rests, with some notes marked with an '8' in a circle, possibly indicating an eighth note or a specific fingering. The overall style is Baroque, reflecting the original manuscript's complexity.

4 **C II**

8 **C II**

12

16 **C VII**

21

26

29

32

C VII

35

C VII

38

42

C II

C VII

47

Weiss 1719 à Prague

Silvius Leopold WEISS (1686-1750)

CIACONA

de la suite X pour luth, d'après le manuscrit conservé au British Museum de Londres.

Adaptation pour guitare de Jean-François Delcamp

The image displays a musical score for guitar, consisting of four staves of music. The score is written in treble clef with a 3/4 time signature. The key signature is one sharp (F#), indicating the key of D major. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 on the right hand and 1-5 on the left hand. Some notes are circled, and there are occasional circled numbers (1, 2, 3, 4, 5, 6) that likely refer to specific techniques or fingerings. The score is divided into measures, with measure numbers 7, 12, and 18 clearly marked. The notation includes various accidentals (sharps, naturals) and articulation marks.

23

②

② ③

③

25

C VII

②

C VII

0 0

27

C X

C VII

C V

③

1 0 0 1 1

32

1 2 3 4 2 2

37

3 1 1

40

②

②

⑥

3 3 2 2 2

44

4 1 2 3 4 4 1

50

53

56

61

66

70

74

78 **C X**

82

86

91 **C VII**

94 **C VIII**

97

102 **C V**

Louis Claude DAQUIN (1694-1772)

LE COUCOU

Rondeau, du "Premier livre de clavecin" (1735).

Adaptation pour guitare de Jean-François Delcamp

Vif

Refrain

aim
1410

22 *aimp 0404* 1 Couplet

25 *2131*

28 *aimp 2424*

32 *aimp 0202*

35 *C II*

39 *aimp 0101*

Refrain 2 Couplet

43

47

50

53

56

59

62

66

Refrain

69 0313

73 aim 1410

77 424

81

85 aim 1410

89

92 aimp 0404

Ludwig van BEETHOVEN (1770-1827)

BAGATELLE en la mineur, WoO 59

Für Elise

Adaptation pour guitare de Jean-François Delcamp

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Poco moto

5

10

15

20

pp

mf

a tempo

rit.

pp

dim.

25

dolce

29

cresc.

p

33

ossia :

36

p

dim. poco rit. pp

40

a tempo

45

mf

51 *a tempo*

p *pp*

56

61

p *cresc.* C IX C X

65

dim. *p* C V

70

cresc.

74

p *pp* C I C V

79

pp

82

pp *rall.*

85

a tempo

mf

90

dim.

96

pp

101

morendo

Mateo António Pérez de ALBÉNIZ (1755-1831)

SONATE EN MI MAJEUR

Zapateado

Adaptation pour guitare de Jean-François Delcamp

Presto e gaio

The musical score is written for guitar in G major (one sharp) and 3/8 time. It consists of six staves of music, each starting with a measure number (8, 5, 10, 15, 19, 24) in the left margin. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/8 time signature. The music is characterized by rhythmic patterns and specific guitar techniques indicated by numbers (1-4) above notes, slurs, and accents. Circled numbers (2, 3, 4, 5, 6) are placed above or below notes to indicate fingerings. The piece is titled 'Zapateado' and 'Presto e gaio'.

29

4 2 2 4 2 4

②

C VII

33

①

C VII

③

37

C II

42

③

①

47

2.

aimp 1212

aimp 0303

④

53

aimp 1212

④

②

58

aimp 1414

④

②

63

aimp 1414

67

aimp 0303

71

75

C II

80

C II

85

C II

90

Fernando SOR (1778-1839)

ETUDE XVII opus 29

de "12 études pour la guitare opus 29"
(Segovia n°20)

Révision pour guitare de Jean-François Delcamp

Allegro Moderato

The musical score is written in treble clef with a 4/4 time signature. It consists of four systems of music, each starting with a measure number (8, 5, 10, 14) and an octave sign (8). The notation includes various guitar-specific elements:

- Fingering:** Numbers 1-4 are placed above notes, and 5-6 below notes. Some numbers are circled (e.g., 4, 5, 6).
- Dynamics:** 'p' (piano) is used throughout.
- Trills:** Marked with a trill symbol and numbers like 3121, 4242, and 3214.
- Accents:** Asterisks (*) are placed above notes.
- Phrasing:** Slurs and breath marks are used to indicate musical phrases.

19

Musical notation for measures 19-23. The piece is in 8/8 time. Measure 19 starts with a treble clef and a key signature of one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. A star symbol is placed above the second measure. The bass line consists of eighth notes with fingerings 3 and 2.

24

Musical notation for measures 24-29. The notation continues with similar rhythmic patterns and fingerings. A star symbol is placed above the first measure. The bass line continues with eighth notes and fingerings 3 and 2.

30

Musical notation for measures 30-34. Measure 30 has a circled '2' above it. Measure 31 has a circled '3' above it. Measure 32 has a circled '5' above it. A star symbol is placed above measure 32. Above measure 33, there is a chord symbol $\text{C VII } \neg$. The bass line includes a measure with a circled '0' and an accent (>).

35

Musical notation for measures 35-37. Measure 35 has a circled '2' above it. Measure 36 has a circled '3' above it. Measure 37 has a circled '2' above it. The word *p i m* is written below the staff, and a *p* (piano) dynamic marking is below measure 36. A circled '3' is below measure 37. Above measure 37, there is a chord symbol $\text{C VII } \neg$.

38

Musical notation for measures 38-41. Measure 38 has a circled '2' above it. Measure 39 has a circled '2' above it. Measure 40 has a circled '2' above it. Measure 41 has a circled '2' above it. A star symbol is placed above measure 40. Above measure 41, there is a chord symbol $\text{C III } \neg$.

42

Musical notation for measures 42-45. Measure 42 has a circled '4' above it. Measure 43 has a circled '3' above it. Measure 44 has a circled '3' above it. Measure 45 has a circled '4' above it. Above measure 44, there is a chord symbol $\text{C III } \neg$. Above measure 45, there is a chord symbol $\text{C III } \neg$.

46

50

54

57

60

63

68

71

74

78

83

87

91

94

99

103

107

110

Fernando SOR (1778-1839)

GRAND SOLO

opus 14

Révision pour guitare de Jean-François Delcamp

INTRODUCTION

Andante

⑥ =RE ② ②

p *f* *p* *p* *f*

4212

p *f*

C V *C III* *C II*

original

C I *C I*

C I *C X* *C VIII*

rf

19 ♩ VI

23 ♩ V

26 **Allegro**

29

32 ♩ II

35

38

41

44

47

50

52

54

57

80

83

86

89

91

94

96

98

100

103

106

109

112

115

118 Musical notation for measures 118-121. Treble clef, key signature of two sharps (F# and C#). Measure 118 starts with a circled '4' below the staff. Fingerings 4, 1, 4, 1, 4 are indicated above notes. Measure 121 has a circled '4' below the staff. A 'C V' marking is above the final measure.

122 Musical notation for measures 122-126. Treble clef, key signature of two sharps. Measure 122 has a circled '4' below the staff. Measure 124 has a circled '4' below the staff. A 'C VI' marking is above measures 124-126.

127 Musical notation for measures 127-130. Treble clef, key signature of two sharps. Measure 127 has a circled '4' below the staff. A 'C VI' marking is above measures 127-130. A 'ff' dynamic marking is below measures 129-130.

131 Musical notation for measures 131-132. Treble clef, key signature of two sharps. Measure 131 has a circled '4' below the staff. Fingerings 3, 2, 4, 2 are indicated above notes.

133 Musical notation for measures 133-135. Treble clef, key signature of two sharps. Measure 133 has a circled '4' below the staff. A 'C VI' marking is above measures 133-135. Fingerings 2, 3, 2, 4, 2 are indicated above notes.

136 Musical notation for measures 136-138. Treble clef, key signature of two sharps. Measure 136 has a circled '4' below the staff. A 'C VI' marking is above measures 136-138. Fingerings 4, 3, 2, 4, 2 are indicated above notes.

139 Musical notation for measures 139-142. Treble clef, key signature of two sharps. Measure 139 has a circled '4' below the staff. Measure 141 has a circled '5' below the staff. Fingerings 4, 2, 2, 2 are indicated above notes.

141 ♩ V i m a p i m a p i m a

143

145

147

149

153

157 ♩ V

160

C VII

C X

163

C V

C VII

C X

166

C V

Smorz poco a poco.

169

171

174

177

C II

f

180

183

186

189

192

195

197

③ ③

p

C VII

C VII

C VII **C III**

p 4 m i p m i

199

C V C VII C V

202

C VII C V C V C V

206

C V C V C V

209

C V C V C V

212

C V C V

214

C V C V

216

C V C II arpeggio.

218

8

221

8

223

8

225

8

227

8

230

8

233

8

236 ♩ VII^{-}

239

243

246

249

252

255

258

cresc. *ff*

p i m a p i m a

260

p i m a p i m a

p

C VII

262

C VII C VI C VII

266

269

272

C VII

Mauro GIULIANI (1781-1829)

VARIATIONS op. 107

SUR UN THEME DE HAENDEL

Révision pour guitare de Jean-François Delcamp

Thème

Andantino $\text{♩} = 88$

C II

Var. 1

29

36

43

Var. 2

50

55

60

65 *p* **C IV**

70 *mf* **Var. 3**

75 *sf* **C II C I**

81 *f*

86 *slargandosi*

90 *a tempo* **C II**

94

98

Var. 4

pp

102

106

f

p

110

114

mf

f

118

p

122

p

126

Var. 5

p *mf*

131

f

135

mf *sf* *sf*

139

pp *slargandosi* *mf*

a tempo

144

♩ IV ♩ V ♩ IV ♩ V ♩ VI

149

1. 2. ②

diminuando -----

153

④

insensibilmente -----

157

Var. 6

♩ II

mf

162

♩ IV

166

1. 2. ⑤

♩ II

170

8

174

8

178

8

182

8

mf

186

8

190

8

f

ff

Matteo CARCASSI (1792-1853)

AU CLAIR DE LA LUNE

Chanté dans les voitures versées,
varié pour guitare ou lyre, oeuvre 7

Révision pour guitare de Jean-François Delcamp

THÈMA

Andante

8

7

14

20

25

1ère VAR.

mf

p *i* *p* *rf*

29

p

33

1. 2. *2ème VAR.*

37

41

45

49

1. 2. *3ème VAR.*
mf

53

56

59

62

65

68

4^{ème} VAR.
staccato

72

76

79

83

5^{ème} VAR.

86

88

90

Musical notation for measures 90-91. Measure 90 features a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The right hand plays a sequence of eighth notes with fingerings 3, 1, 2, 2, 3, 1, 2, 1, 2. The left hand plays a bass line with notes G2, C3, and F#3, with fingerings 4, 4, and 0. Measure 91 is a whole rest. A second system begins with a treble clef, a common time signature, and a repeat sign. The right hand plays a sequence of eighth notes with fingerings 1, 2, 4, 2, 2, 1, 2, 1. The left hand plays a bass line with notes G2, C3, and F#3, with fingerings 2, 0, and 7.

92

Musical notation for measures 92-93. Measure 92 features a treble clef, a key signature of two sharps, and a common time signature. The right hand plays a sequence of eighth notes with fingerings 4, 2, 4, 2, 3, 2, 2, 0. The left hand plays a bass line with notes G2, C3, and F#3, with fingerings 0, 1, and 0. Measure 93 is a whole rest. A second system begins with a treble clef, a common time signature, and a repeat sign. The right hand plays a sequence of eighth notes with fingerings 1, 2, 4, 2, 4, 1, 3, 2. The left hand plays a bass line with notes G2, C3, and F#3, with fingerings 0, 7, and 7.

94

Musical notation for measures 94-95. Measure 94 features a treble clef, a key signature of two sharps, and a common time signature. The right hand plays a sequence of eighth notes with fingerings 1, 2, 3, 2, 0, 3, 0, 2. The left hand plays a bass line with notes G2, C3, and F#3, with fingerings 1, 2, and 3. A dynamic marking of *f* is present. Measure 95 is a whole rest. A second system begins with a treble clef, a common time signature, and a repeat sign. The right hand plays a sequence of eighth notes with fingerings 1, 2, 3, 2, 0, 3, 0, 2. The left hand plays a bass line with notes G2, C3, and F#3, with fingerings 7, 7, and 7.

96

Musical notation for measures 96-97. Measure 96 features a treble clef, a key signature of two sharps, and a common time signature. The right hand plays a sequence of eighth notes with fingerings 3, 2, 1, 4, 1, 0, 2, 1. The left hand plays a bass line with notes G2, C3, and F#3, with fingerings 2, 7, 7, and 7. Measure 97 is a whole rest. A second system begins with a treble clef, a common time signature, and a repeat sign. The right hand plays a sequence of eighth notes with fingerings 1, 2, 4, 2, 1, 0, 2, 1. The left hand plays a bass line with notes G2, C3, and F#3, with fingerings 7, 7, and 7.

98

Musical notation for measures 98-99. Measure 98 features a treble clef, a key signature of two sharps, and a common time signature. The right hand plays a sequence of eighth notes with fingerings 3, 1, 2, 2, 3, 1, 2, 1. The left hand plays a bass line with notes G2, C3, and F#3, with fingerings 4, 4, and 0. A dynamic marking of *p* is present. Measure 99 is a whole rest. A second system begins with a treble clef, a common time signature, and a repeat sign. The right hand plays a sequence of eighth notes with fingerings 1, 2, 4, 2, 2, 1, 2, 1. The left hand plays a bass line with notes G2, C3, and F#3, with fingerings 0, 7, and 7.

100

Musical notation for measures 100-101. Measure 100 features a treble clef, a key signature of two sharps, and a common time signature. The right hand plays a sequence of eighth notes with fingerings 4, 2, 4, 2, 3, 2, 2, 0. The left hand plays a bass line with notes G2, C3, and F#3, with fingerings 0, 1, and 0. Measure 101 is a whole rest. A second system begins with a treble clef, a common time signature, and a repeat sign. The right hand plays a sequence of eighth notes with fingerings 3, 1, 2, 4, 2, 4, 1, 3, 2. The left hand plays a bass line with notes G2, C3, and F#3, with fingerings 0, 7, and 7. A first ending bracket covers measures 100-101, and a second ending bracket covers measures 100-101.

6^{ème} VAR.

103

ff

107

111

115

7^{ème} VAR.

Più lento

119

121

dolce

123

8

dim.

125

C VII

8

p

pp

127

8

129

8

f

131

8

dim.

133

8

pp

8^{ème} VAR.

Tempo di marcia

135

138

141

144

147

150

153

9^{ème} VAR.

harm.

157

160

164

168

172

175

Franz SCHUBERT (1797-1828)

MENUETTO de la Fantaisie opus 78 D.894

en ré majeur

Adaptation pour guitare de Francisco TÁRREGA (1852-1909)
 Révision de Jean-François Delcamp

⑥ =RE

Allegro moderato

C II

C V
molto legato 343 **C V**¹⁴¹ **C V**

ppp

cresc.

decresc.

C II **C II**

pp *ppp*

C V **C V**

D.C. al Fine

Matteo CARCASSI (1792-1853)

ETUDE XXV

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

Révision pour guitare de Jean-François Delcamp

Allegro brillante ♩ = 104

C II
p i m a m i m i i
p p p p p

C II

C II

C II

C II

C II

13 *f*

15 *f*

17

19

21

23 *f*

25 *cresc.* *p p p*

27

8

f

29

8

f

C II

31

8

f

C II

33

8

mf

C II

35

8

mf

C II

37

8

mf

C II

39

8

mf

C II

41

43

45

47

49

51

52

Johann Kaspar MERTZ (1806-1856)

TARANTELLE

Barden-Klänge Opus 13 No 6

Révision pour guitare de Jean-François Delcamp

Più Allegro

a i a i a

p p i p i p

6

12

rit.-----

18

Presto allegramente

dim.

-poco-a-poco

24

29

34

dolce

40

46

f

cresc.

51

56

61

dolce

66

71

76

81

87

92

97

101

106

110

114

118

123

127

cresc.

132

sf

137

142

147

8

152

8

dolce

158

8

164

8

cresc. *ff*

169

8

dolce

174

8

179

con moto

184

189

195

201

206

212

8

f

217

a m i

8

sf

Prestissimo

222

8

228

8

sempre cresc.

234

8

239

8

f

246

8

f

Napoléon COSTE (1806-1883)

ETUDE XXIII

à Mr. ADAN (de Bruxelles)

de 25 études de genre opus 38 pour la guitare

Révision pour guitare de Jean-François Delcamp

Allegro Moderato

8

p

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

4

C II

6

8

10

8vb-1

i m i m i m i m i m i m i m

12

8

mf

14

8

p

16

8

18

8

20

8

22

8

24

8

26

8

28

8

30

8

32

8

34

8

36

8

38

8

40

8 3 7 2 7

42

8 4 7 3 7 3 7 1 7

44

8 3 7 1 7 2 7 7

46

8 2 7 2 7 1 7 7

cresc.

48

8 2 7 1 1 2 4 3 2 1 7 7 7 7

p *mf* C II

50

8 1 7 1 3 4 4 2 3 2 1 7 7 7 7

3 C II

52

8 2 7 4 3 1 4 1 1 4 1 7 7 7 7

p C II

54 **C II**

56

58

60 **C II**

62 **C II**

64

66 **C V**

Félix MENDELSSOHN-BARTHOLDY (1809-1847)

CANZONETTA

du quatuor opus 12 n°1 en mi bémol majeur (Londres, 1829)

Adaptation pour guitare de Francisco TÁRREGA (1852-1909)
Révision de Jean-François Delcamp

Allegretto moderato

The score is written for guitar in G major (one sharp) and 2/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegretto moderato'. The score includes various musical notations such as accents (^), slurs, and dynamic markings: *p*, *f*, *pp*, *cresc.*, and *ritard.*. Fingerings are indicated by numbers 1-4 on the left hand and 1-4 on the right hand. There are also circled numbers 2, 3, 4, and 5. The score includes several changes of position, marked with 'C II' and 'C V'. The piece concludes with a *dim.* marking and a final cadence.

This musical score is for Felix Mendelssohn-Bartholdy's *Canzonetta*. It is written for guitar and includes several performance instructions and technical markings:

- Dynamic markings:** *cresc.* (crescendo), *pp* (pianissimo), *dim.* (diminuendo), and *p* (piano).
- Chord diagrams:** C II, C V, VI, VII, and IX are indicated above the staff.
- Technical markings:** *ten.* (tenuto) and circled numbers (1-6) are used to mark specific notes or phrases.
- Notation:** The score uses standard musical notation with a treble clef and a key signature of two sharps (F# and C#). It includes numerous fret numbers (0-4) and fingering numbers (1-4) for the right hand.

VII

apagados.

apagados.

pp rall.

1° tempo

pp

pp

p cresc. 4

f

p

ritard.

ritard.

Presto

pp

dim.

C II

Sebastián de IRADIER (1809-1865)

LA PALOMA

Habanera

Adaptation pour guitare de Francisco TÁRREGA (1852-1909)

Révision de Jean-François Delcamp

The musical score is written for guitar in treble clef, 2/4 time, with a key signature of one sharp (F#). It consists of four systems of music, each with a treble staff and a bass staff. The score includes various musical notations such as triplets, slurs, and fingerings. Chord markings VII, XII, and C VII are present. Circled numbers (6, 4, 3, 2) indicate specific fingerings for notes. The piece concludes with a double bar line and repeat dots.

23 **C VII**

28

33 **C VII**

38 **C II**

Georges BIZET (1838-1875)

L'AMOUR EST ENFANT DE BOHÈME

Habanera de "Carmen", Acte I.

Adaptation pour guitare de Jean-François Delcamp

⑥ = RE **Allegretto quasi andantino** ♩ = 72 *p*

6 *pp*

11 *portamento*

15 *portamento*

20 *espress.*

⑥

24 **C VII**

29

33 **C VII**

37 **XIX**

42 **XII**

47

p

mf

ff

cresc.

f

pp

Francisco TÁRREGA (1852-1909)

RECUERDOS DE LA ALHAMBRA

Hommage à l'éminent artiste Alfred Cottin

Révision pour guitare de Jean-François Delcamp

Andante

p a m i

The musical score is written for guitar in 3/4 time, marked 'Andante'. It consists of four systems of music, each starting with a measure number (1, 3, 5, 7) in the left margin. The notation is in a single treble clef. The first system begins with a repeat sign and includes the lyrics 'p a m i' above the first measure. The music features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 in circles. Accents (>) are placed over many of the notes. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano). The piece concludes with a final measure in the fourth system.

9 **C VIII** **C VII** **C VIII** ②

11 **C IX** ③ ④

13 ② ② ⑥

15 ② ⑤

17 ② **C I**

19 ③ ④

21

23

25

27

29

31

33

35

37

39

41

43

45

47

49

51

53

C II

55

Francisco TÁRREGA (1852-1909)

LAS DOS HERMANITAS

Dos vales

Révision pour guitare de Jean-François Delcamp

Introducción

Musical notation for the introduction of 'Las Dos Hermanitas'. The piece is in G major (one sharp) and 3/4 time. The notation is written on a single treble clef staff. It begins with a whole rest on the first beat, followed by a series of eighth and quarter notes. Fingerings are indicated by numbers 1-4. A circled '2' appears above the second measure. A dashed line indicates a repeat of a phrase. The piece concludes with a whole rest on the final beat.

Musical notation for the first section of 'Las Dos Hermanitas', starting at measure 11. The notation is on a single treble clef staff. It features a series of eighth notes with fingerings 1, 3, 1, 4, 1. This is followed by a whole rest, then a quarter note with a circled '4' and 'ar12' above it. The section continues with eighth notes and chords, including arpeggiated chords labeled 'ar7', 'ar12', and 'ar9'. The piece ends with a whole rest and a circled 'ar12' below it.

§ Vals N° 1

a tempo

Musical notation for 'Vals N° 1', starting at measure 16. The notation is on a single treble clef staff. It begins with a whole rest, followed by a series of eighth notes with fingerings 3, 3, 3, 2, 2. A circled '1' is below the first measure. The piece continues with eighth notes and chords, including a circled '3' above a measure. The piece concludes with a whole rest and a circled 'C II' above it.

21 C II

27 C II C IV C II

32 C I C II *Fine*

37 C IV C II

42 C IV

47 C II C II *D.S. al Fine*

Vals N° 2

52

58

64

69

75

80

Francisco TÁRREGA (1852-1909) CAPRICHÓ ÁRABE

Serenata

Al eminente maestro D. Tomás Bretón (1850-1923)

Révision pour guitare de Jean-François Delcamp

Andantino

Musical score for guitar, titled "Andantino". The score is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of five systems of music. The first system starts with a circled 6 and "=RE" above the staff, indicating the starting fret and pitch. The first three measures of the first system feature a complex rhythmic pattern with fingerings 4, 1, 2, #1, 4, 2, 2, 1, 4, 2, 4, 0, and a circled 2 above the final measure. The first system also includes three ar7 chord diagrams. The second system begins at measure 6 and continues the melodic line with similar fingerings. The third system starts at measure 11 and features two sixteenth-note runs, each marked with a bracket and the number 6, with fingerings 1, 2, 4, 2, 1, 3 and 2, 1, 3, 2, 0, 3. The fourth system starts at measure 13 and includes two C II barre markings. The fifth system starts at measure 16 and continues the melodic development. The score concludes with a circled 5 below the final measure.

18 **C X**

20 **C V**

poco cresc. *accel.*

22 **C II**

ten. *a tempo*

24 **C III**

a tempo *ritard.*

27 **C V**

29 **C III**

31 **C V**

33

35 *a tempo* **C VII**

37 **C VII**

39 **C II** **C VII**

41

Francisco TÁRREGA (1852-1909)

TANGO

Arreglado sobre un Habanera de Carlos GarciaTolsa (1858-1905)

Révision de Jean-François Delcamp

(5)=SOL
(6)=RE

rasg. tam. tam.rasg. tam.

8 *p* *f*

7 *p* *f*

14 *p* *mf* *p*

20 *p* *i* *p* *i* *p* *i* *p* *i* *p*

25

p i p p i p i p i

30

p i p i p i p i m i p i

35

ar12 p i p i p i ar12 p i

40

p i ar12 p i p ar12 p ar12 p i p ar12 i

45

ar12 p i p ar12 i ar12 p i p i

49

p i p i p i

53

57

61

65

ad libitum

p *f*

rasg. tam. tam. rasg. tam.

71

tam. rasg. tam. tam.

rasg. tam.

78

tam. rasg. tam. tam. rasg. tam. tam.

C VII⁷ C V⁷

ar7 ar7 ar5 ar5

Francisco TÁRREGA (1852-1909)

GRAN VALS

En la mayor

Révision pour guitare de Jean-François Delcamp

The image displays a musical score for guitar, consisting of four systems of music. Each system is written on a single staff in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and chords, along with specific performance instructions and fingering guides.

- System 1 (Measures 1-6):** Features a melodic line starting with a circled '2' above the first measure. The bass line consists of chords with fingering numbers (1, 2, 4, 4, 4, 4) and a circled '4' below the first measure. A circled 'II' is placed above the staff at the end of the system.
- System 2 (Measures 7-12):** Starts with a circled '7' above the first measure. It includes a circled 'II5/6' above the staff and a circled 'VII' above the staff at the end. The word 'marc.' (marcato) is written below the staff. Fingering numbers (4, 4, 4, 2, 1, 2, 4, 2, 4, 4) and a circled '3' are present.
- System 3 (Measures 13-17):** Starts with a circled '13' above the first measure. It includes a circled 'ar7' above the staff. Fingering numbers (4, 3, 1, 4, 2, 1, 2, 3, 1) and circled numbers (3, 2, 3) are present.
- System 4 (Measures 18-22):** Starts with a circled '18' above the first measure. It includes a circled 'II' above the staff. The instruction 'un poco cresc.' is written below the staff, and 'rit.' is written at the end.

24 *a tempo* C VII ② *ritard.*

30 *a tempo* C VII C V *ten.*

35 C IV C IX

40 C VII

44 C II ④ ③ *marc. ritard.* *a piacere*

48 C VI C VII 1 2

53 *a tempo* C II

58 *a tempo* C IV

64 C IV C II

70 *a tempo*

75 C IX C II

81 C IX C VII

87

92

98

104

110

116

Isaac ALBENIZ (1860-1909)

GRANADA

Serenata
n°1 de la Suite espagnole opus 47

Adaptation pour guitare de Jean-François Delcamp

The musical score is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. It consists of five systems of music, each with a treble staff and a bass staff. The first system begins with a dynamic marking of *p* and includes fingering numbers 1, 2, 3, and 4. A section marked *cantabile* starts at measure 3. The second system begins at measure 6 and includes a section marker *C VII*. The third system begins at measure 12 and also includes a *C VII* section marker. The fourth system begins at measure 17 and includes a section marker *C VII* and a dynamic marking of *pp*. The fifth system begins at measure 22 and includes a *C VII* section marker and a dynamic marking of *p*. The score is filled with complex rhythmic patterns, including triplets and sixteenth-note runs, and various fingering instructions.

Isaac ALBENIZ (1860-1909)

ASTURIAS

Leyenda
n°5 de la Suite espagnole opus 47

Adaptation pour guitare de Jean-François Delcamp

Allegro

p i p m

The first system of musical notation for 'Asturias' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of a single staff with a treble clef and a common time signature of 8. The music is a rhythmic pattern of eighth notes, starting with a series of sixteenth notes. The first measure contains a triplet of eighth notes (1, 3, 4) followed by a quarter note (1), a quarter note (3), and a quarter note (4). This pattern repeats with variations in fingerings. Above the staff, there are dynamic markings: *p* (piano), *i* (accrescendo), *p* (piano), and *m* (marcato). Below the staff, there are fingering numbers (1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4) and a circled number 5 with a line pointing to the first measure. Below the staff, there is a circled number 4 with a line pointing to the second measure. Below the staff, there is the text *marcato il canto* and *p* (piano). Below the staff, there is the text *simile*.

The second system of musical notation for 'Asturias' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of a single staff with a treble clef and a common time signature of 8. The music continues the rhythmic pattern of eighth notes. Below the staff, there are fingering numbers (1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4).

The third system of musical notation for 'Asturias' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of a single staff with a treble clef and a common time signature of 8. The music continues the rhythmic pattern of eighth notes. Below the staff, there are fingering numbers (1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 2, 1, 3, 4, 1, 3, 4). Below the staff, there is a circled number 6 with a line pointing to the 18th measure. Below the staff, there is the text *p* (piano).

10

13

16

18

20

22

24 **C VII**

f

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

m i

28 **C VII**

m i

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

m i

32 **C VII**

ff (4)

34 **C VII**

m i

36

38

40

sempre
ff

42

C V
C VII

44

C V
C VII
f

46

dim. *poco a poco*

48

mf

50

52

C VII

p

54

C VII

p

56

C VII

p

58

Piu lento

a tempo

63

p espr. e rubato

pp rit.

p

68

a tempo

pp rit.

p

rit.

74

a tempo

p

rit.

79

a tempo

pp

84

a tempo

rit.

pp

meno *p*

89

a tempo

rit.

f

Ernesto NAZARETH (1863 -1934)

APANHEI-TE CAVAQUINHO

Chôro

Arrangement pour guitare de Jean-François Delcamp

The musical score is arranged in four systems, each on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The score includes various guitar-specific notations such as chord markings (C V, C IV, C II, C VII), fingering numbers (1-4), and circled numbers (2, 3, 5, 6) indicating fret positions. The first system (measures 1-4) features a sequence of chords: C V, C IV, C V, and C IV. The second system (measures 5-8) includes C II and C V chords. The third system (measures 9-12) contains C VII and C V chords. The fourth system (measures 13-16) features C VII chords. The score concludes with a final chord marked with a circled 6.

17 **C IX** **C VII**

21

24 **C VII** **C VII** **C VIII** **C IX** **C VII**

28 **C VII** **C V** **C IV**

32 **C II** **C V**

36 **C VII**

41

44

49

53

56

59

Antonio Jiménez MANJÓN (1866-1919)

CUENTO DE AMOR

Romanza opus 18

Révision pour guitare de Jean-François Delcamp

Moderato ♩ = 100

p *molto espressivo* *cresc.*

② ③ ④ ③ ① ④ ③

② C IX ④ ③ ④ ③

② C VII ② C IV ④ ③ ②

② C II C IV C II ④ ④ ④ ④ ② ① ④ ① ④

② C II ④ ② ③ ③ ③ ① ④ ③ ④ ③

marcato rit.

17 *a tempo*

C I

cresc.

20

e affret.

24 *a tempo*

rit. *p* *molto espressivo* *cresc.*

28

cresc.

31

marcato

34

affret.

38 **C II** **C II** **C VII**

rit. ④

41 **C IX** **C VII** **C IX**

⑤

44 **C IV**

mf ①

47 **C IV** **C VII** **C II**

①

50 **C II**

② ①

53 **C II** *a tempo*

poco a poco rit. ①

Miguel LLOBET (1878-1938)

LA FILLA D'EL MARXANT

Melodía popular catalana (1889)

Révision pour guitare de Marcello

Andante ma non troppo

el canto con harmonicos octavados

The musical score is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It consists of five systems of music, each separated by a dashed line. The first system starts with a dynamic marking of *mf* and includes a *p* marking later. The second system begins with a measure number of 4. The third system begins with a measure number of 7. The fourth system begins with a measure number of 10. The fifth system begins with a measure number of 13 and includes a circled '2' above a note and a circled '+' below a note. The score includes various guitar techniques such as harmonics (indicated by '8' on the staff), octaves (indicated by '2' and '4'), and specific fingering (e.g., 1, 2, 3, 4, 0, 1, 2, 3, 4). A 'natural' marking is present above a measure in the fifth system, and an 'ar7' marking is below a measure in the same system.

Miguel LLOBET (1878-1938)

CANÇO DEL LLADRE

Melodía popular catalana (1900)

Révision pour guitare de Jean-François Delcamp

⑥ = RE/D

16 *mf*

19 *ten.*

22 *a tempo* *rall.* *ar7* *ar7* *ar12* *ar12*

25 *a tempo* *rall.* *ar7* *ar9* *ar7* *ar12* *ar7* *ar7* *ar7* *ar12* *ar9*

28 *expressivo* *pp* *ar12*

30 *rall.* *ten.* *rit. molto* *pp* *ar19*

Antonio Jiménez MANJÓN (1866-1919)

LOLA

Habanera opus 6 para guitarra

Révision pour guitare de Jean-François Delcamp

8 *a tempo*
pocorit.

6

11 *a tempo*
f *rit.*

16

21

8

f

②

④

27

8

33

a tempo

8

rit.

C II

39

a tempo

8

rit.

C II

C IV

C II

45

f affret . . .

8

f

affret . . .

C VII

C VIII

C VII

51

pesante.

8

pesante.

C V

C II

C I

57

p

63

rit. *a tempo*

68

73

poco rit. *f* **C II**

78

C II *risoluto.*

83

harm. XII *harm. VII* *harm. XII* **C V**

Luigi MOZZANI (1869-1943)

FESTE LARIANE

Arrangement de "Peruvian Air" de Luis Toribio ROMERO (1854-1893).

Révision pour guitare de Jean-François Delcamp

Moderato (♩ = c. 108)

The musical score is written for guitar in 3/4 time, marked Moderato with a tempo of approximately 108 beats per minute. The key signature has one sharp (F#). The score consists of five systems of music, each starting with a measure number (8, 7, 12, 18, 24). The notation includes a treble clef, a 3/4 time signature, and various rhythmic values such as quarter notes, eighth notes, and triplets. Fingerings are indicated by numbers 1-4 above notes. Slurs are used to group notes, and dynamic markings like *p.* (piano) and *f.* (forte) are present. Specific guitar techniques are marked with 'C V' (crescendo) and 'C I' (crescendo). The score concludes with a double bar line and repeat signs.

I Variazione

The musical score consists of six systems of guitar notation, each starting with a measure number in the left margin. The notation includes treble clef, 8/8 time signature, and various musical symbols such as slurs, accents, and fingering numbers (1-4). The first system (measures 1-3) includes the letters 'i m i' under the notes. The second system (measures 4-6) includes the letters 'V' and 'I'. The third system (measures 7-9) includes the letters 'V' and 'I'. The fourth system (measures 10-12) includes the letters 'V' and 'V'. The fifth system (measures 13-15) includes the letters 'I' and 'I'. The sixth system (measures 17-19) includes the number '1.' above the first measure. The score is written for guitar, with a bass line indicated by a double bar line and a zero below the staff.

20

23

26

II Variazione

ami ami

3

5

♩ I

8

Detailed description: This system contains measures 5 and 6. Measure 5 begins with a treble clef and a common time signature. The melody consists of eighth-note runs. The bass line features a descending sequence of notes: G4, F4, E4, D4, C4, B3, A3, G3. Fingerings are indicated as 4, 3, 1, 3, 1. A first ending bracket labeled 'I' spans measures 5 and 6.

7

8

Detailed description: This system contains measures 7 and 8. Measure 7 continues the eighth-note runs. The bass line notes are G3, F3, E3, D3, C3, B2, A2, G2. Fingerings are 4, 3, 1, 2, 1, 3, 1. Measure 8 concludes with a half note G2.

9

♩ V

8

Detailed description: This system contains measures 9 and 10. Measure 9 features eighth-note runs with a sharp sign (F#) above the staff. The bass line notes are G3, F3, E3, D3, C3, B2, A2, G2. Fingerings are 3, 1, 4, 1, 3, 1. A first ending bracket labeled 'V' spans measures 9 and 10. A hairpin crescendo is shown below the staff.

11

♩ V

8

Detailed description: This system contains measures 11 and 12. Measure 11 continues the eighth-note runs with a sharp sign (F#) above the staff. The bass line notes are G3, F3, E3, D3, C3, B2, A2, G2. Fingerings are 4, 3, 2, 1, 1, 3, 1. A first ending bracket labeled 'V' spans measures 11 and 12. A hairpin crescendo is shown below the staff.

13

♩ I

8

Detailed description: This system contains measures 13 and 14. Measure 13 continues the eighth-note runs. The bass line notes are G3, F3, E3, D3, C3, B2, A2, G2. Fingerings are 4, 3, 1, 3, 1. A first ending bracket labeled 'I' spans measures 13 and 14.

15

8

Detailed description: This system contains measures 15 and 16. Measure 15 continues the eighth-note runs. The bass line notes are G3, F3, E3, D3, C3, B2, A2, G2. Fingerings are 4, 3, 1, 2, 1, 3, 1. Measure 16 concludes with a half note G2.

17

1.

19

1.

21

1.

23

1.

25

2.

27

2.

Enrique GRANADOS (1867-1916)

DANZA ESPAÑOLA N°2 opus 37

Oriental

A Don Julián Marti

Adaptation pour guitare de Jean-François Delcamp

Andante

The musical score is written for guitar in treble clef, 3/4 time, with a key signature of one sharp (F#). It consists of three staves of music. The first staff begins with a piano (*p*) dynamic and includes fingerings (5, 4, 5, 4, 5) and a *dolce* marking. The second staff starts at measure 4 and includes a triplet of eighth notes with the articulation *imp m i a m i m*. The third staff starts at measure 8 and includes fingerings (5, 4, 5, 4, 4) and a final chord.

12 *poco sf*

16 *poco sf* *pp*

20 *imp m i a m i m*

24 *poco rit. e dim.* *pp*

28 *poco cresc.* *C V*

33 *pp* *p dolce* *C IV*

37

imp 3

4 5 4 3

41

dim. rit.

5

46

Fine

Lento assai

p

5

49

5 3

51

C I

2

53

C VII

f p

4

55

(4) (3) (5) (6)

57

(2) (2) (5) (6) (5) (6) (6) *rit. un poco*

59

(3) (3) (2) *a tempo*
p *dim.*

61

(5) (3) (3) (5) (5)

63

(5) (5)

65

(2) (4) *f* *rit. e dim.* *p* *D.C. al Fine*

20

C II

24

C II

27

C IV C V

31

C VI 1. 2. C VII C VII

36

C II

40

C V C VII C VII

45 **C II** **C IV**

48 **C III** **C II** **C I**

52 **C II**

56 **C VII** (3) (5)

61 (3) (5)

65 **C II** **C III**

69

1. $C VII$ $C VII$

2. $C III$

74

$C II$

77

$C V$ $C VII$ $C VII$

82

$C II$ $C IV$

85

$C III$ $C II$ $C I$

88

$C II$ $C VII$

Agustín BARRIOS MANGORÉ (1885-1944)

JULIA FLORIDA

Barcarola

Révision pour guitare de Jean-François Delcamp

Cantabile *a tempo*

⑥ = RE

5

10

15

19

24

poco rall.

rit.

rallento poco

XII

C IX

C VII

C II

C IV

XII

⑤

Agustín BARRIOS MANGORÉ (1885-1944)

VALS N°4 Opus 8

A mi querido y aventajado discípulo D. Dionisio Basualdo

Révision pour guitare de Jean-François Delcamp

⑥ = RE

Intro.

Tiempo de vals con brio

Menos vivo y con gracia

33

Musical staff 33-38: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains six measures of music with various rhythmic values and fingerings. A circled number 5 is located below the fifth measure.

39

Musical staff 39-43: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains five measures of music. A circled number 4 is below the first measure, and a circled number 5 is below the fifth measure. A first ending bracket labeled '1.' and 'C VII' spans the last two measures.

44

Musical staff 44-48: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains five measures of music. A circled number 2 is below the first measure. A second ending bracket labeled '2.' and 'C VII' spans the second and third measures. The word 'rit.' is written below the fourth measure, and a circled number 5 is below it. A circled number 6 is below the fifth measure. The word 'a tempo' is written above the fifth measure.

49

Musical staff 49-53: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains five measures of music. A circled number 2 is above the first measure. A circled number 4 is below the fourth measure. A circled number 3 is below the fifth measure.

54

Musical staff 54-58: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains five measures of music. A circled number 1 is above the fifth measure.

59

Musical staff 59-63: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains five measures of music. The word 'Trio' is written above the fifth measure. A circled number 1 is above the fifth measure. The instruction 'muy expresivo' is written below the staff.

64

Musical staff 64-68: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains five measures of music. A circled number 3 is above the first measure. A circled number 4 is below the second measure. A circled number 3 is below the fourth measure. A circled number 1 is below the fifth measure.

70 C I^-

76

82 C III

88 C V

D.C. al Coda
(seconda volta) **Campanella**

94 *movido poco a poco* *accel.*

99 C V

104

109 *a tempo*
poco rit. *poco a poco accel.*

114

119 *brillante*

124 *poco dim.*

129 *Coda*

136 *poco rall.*

144 *a tempo*

150 *veloce*

Agustín BARRIOS MANGORÉ (1885-1944)

VALS N°3 Opus 8

Révision pour guitare de Jean-François Delcamp

⑥ = RE

Con Brio

The musical score is written for guitar in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Con Brio'. The score is divided into six systems, each starting with a measure number (8, 6, 12, 17, 23, 29). Fingerings are indicated by numbers 1-4 in circles. Barres are indicated by a vertical line with a diagonal slash. The score includes various guitar techniques such as triplets, slurs, and barre. Performance markings include 'a tempo', 'poco accel.', and 'rit.'. The score ends with a repeat sign and a first ending bracket.

energico e poco accel.

73

78

84

89

94

100

106

112

D. C. al

Coda

ritard. molto

Jean-François DELCAMP (1956)

VIVIANE

opus 1

Pour guitare

http://www.youtube.com/user/JeanFrancoisDelcamp#p/u/1/g0rRi_-Y0iA

$\text{♩} = 44$

mp

a tempo

mf *poco rit.* *f*

a tempo

cédez

molto rall.

19va

XIX XXIV XIX XXIV XIX XIX

(1) XIX

(5) XIX XII XIX

(4) (2) (1)

12 **C VIII**
a tempo

mp

14 **C VI** **C VI** **C VIII**

16

f

18 **C VIII**
a tempo

rall. *mf*

20 **C VI**

③ ⑤

Jean-François DELCAMP (1956)

SUNDAY

Trois jours, opus 2a

Pour guitare

♩ = 120

8

mf

2

mp

4

mf *f*

6

f

8

* Tirer les cordes avec la main gauche pour hausser les notes d'un quart de ton

22

CIV

25

27

p

30

C II -

f

33

35

37

C II

39

C II

41

x percussions sur le bois de la table d'harmonie.
ami p p p m

C II

43

45

ami p

C VII C IX

47

x percussions sur le bois de la table d'harmonie.
ami p a

rall. molto

C IX

Brest, dimanche 28 mai 2006

* Tirer les cordes avec la main gauche pour hausser les notes d'un quart de ton

Jean-François DELCAMP (1956) IMPROMPTU opus 5

à Prélude

Pour guitare

⑥ = RE

$\bullet = 42$

mp

4

mf

mp

6

ponte-cello

$\bullet = 84$

mp

mf

9

loco

a tempo

f

mp

p m p m p i m

12

15 *f* *mf*
pesante

19 $\bullet = 44$ C II

22 $\bullet = 60$
p *mp*
p p i p p p i p p p i p

25 *p* *f* *mf*
p p i p

28 *p* *f*

31 *mf*

34 *a*
m
i *i* *i* *i* *i* CIV

f *mf* *a tempo*

36 XII

f *accel. mf*

38 C VII *a tempo* *cantando* = 56

ff *p* *p i p i p i p*

43 C II

pp

48 C IV

mf

54 = 69 *p i p* *mp* *mf*

58 C VII (4)

mp

61 C II

mf

64 C II

mp

66 C I C II

p

68

mp *mf*

71 C II m m C I

p *mp* *mf*

74 *f*

77 *mp* *mf* *a tempo*

80 *mp* *C I*

83 *ritmico* *f* *mf* *cantando* *C V*

86 *mp* *mf* *C IV* *C I*

89 *mf* *appassionato* *vibrato* *C V* *C V*

92 *f* **C II**

95 *appassionato* **C VII** *vibrato*

98 *mf* *ponticello* *mf*

101 *bocca* *ponticello* *mf*

103 *rasgueado* **C VII** *f* *p p i i p i i* *mp* *mf*

106 *pesante* **C VII** *a tempo* *Brest, le 24 août 2006* *f* *p* *mf*

Jean-François DELCAMP (1956) MORDANTS ET TRILLES SUR UNE CORDE MORDANT AND TRILL ON ONE STRING

pour les oeuvres baroques

Pour guitare

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

Mordants DO majeur - Mordents C Major ♩ = 138

1

213 213 314 314 102 102 213 213

314 314 102 102 314 314 102

Mordants RE majeur - Mordents D Major ♩ = 138

2

213 213 102 102 314 314 213 213

102 102 314 314 102 102 213

Trilles DO majeur - Trills C Major ♩ = 138

3 3141 3141 1020 1020 2131 2131 3141 3141

1020 1020 3141 3141 1020 1020 3141

Trilles RE majeur - Trills D Major ♩ = 138

1020 1020 3141 3141 2131 2131 1020 1020

3141 3141 1020 1020 2131 2131 3141

Jean-François DELCAMP (1956)

MORDANT ET TRILLE SUR DEUX CORDES

MORDANT AND TRILL ON TWO STRINGS

pour les oeuvres baroques

Pour guitare

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

1

Mordent Mordant Mordent Mordente ♩ = 138

2

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

④ 1414 aimp 1414 aimp 0101 aimp 0202 aimp 1414 aimp 1414 aimp

2424 aimp 2424 aimp 0202 aimp 0202 aimp 1414 aimp 1414 aimp 1414 aimp 1414 aimp

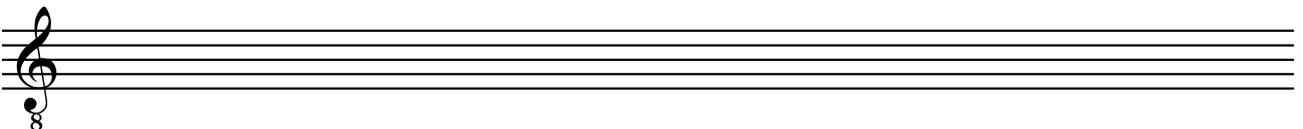
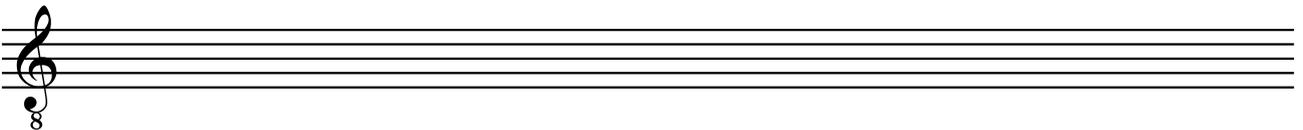
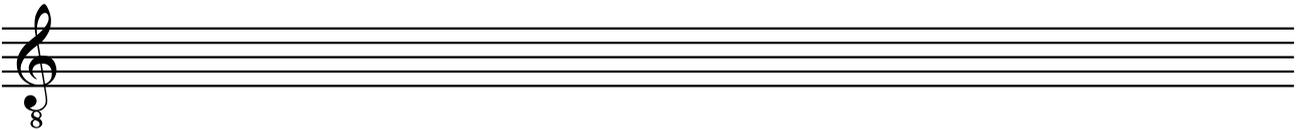
Trill Trille Triller Trillo ♩ = 138

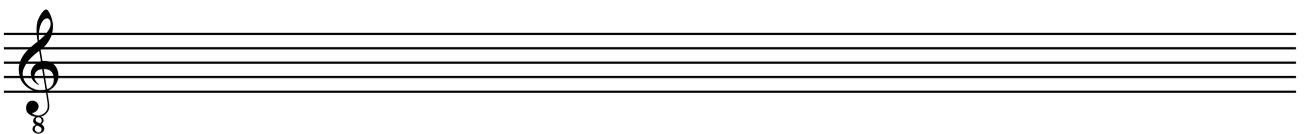
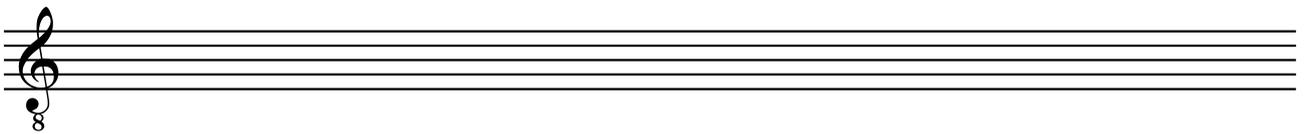
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0202 aimp 0202 aimp 1414 aimp 1414 aimp

1414 aimp 1414 aimp 1414 aimp 1414 aimp 1414 aimp 1414 aimp

1414 aimp 1414 aimp 1414 aimp 1414 aimp 1414 aimp





CATALOGUE DELCAMP.NET

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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.

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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 Valcik - 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 : Arrependida - 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 tricotets - **Georg Friedrich Haendel** : Fughette, Sarabande, Chaconne HWV435.

Gaspar Sanz - 34 Piezas para guitarra : Gallarda - Gallarda - Gallarda - Villano - Villano - Dance de las Hachas - Jacaras - Jacara de la Costa - Passacalle - Passacalle - Passacalle - Passacalle - 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 minor - Danza Mora - Preludio n° 4 - Lágrima - ¡Adelita! - Pavana - Estudio, sobre un tema de Wagner - Estudio, sobre un tema de Verdi - Estudio de Velocidad - Preludio, en mi mayor - Preludio, pentatonica - Preludio n° 5 - Minuetto - Estudio, en mi minor - Malagueña, Fácil - Preludio n° 2 - Preludio sobre los gruppetos - Isabel, valse de Strauss - Estudio en forma de Minuetto - Estudio en arpégios - Danza 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 minor - Preludio n° 12, en la minor - Preludio n° 14, sobre Bach - Estudio ostinato, en la mayor - Estudio de escalas - ¡Marieta! - Andantino - Gran jota de concierto - Preludio n° 1 - Preludio n° 10 - Rosita, Polka - La Mariposa - Fantasia Traviata - Endecha - Preludio n° 11 - Pepita - Vals - Capricho Árabe - Preludio, en ré mayor - Oremus - Estudio de Cramer - El 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 nautille, 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.*