
BAROQUE MUSIC FOR GUITAR #1

SANZ - de VISÉE - COUPERIN

An Anthology by Jean-François Delcamp



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Jean-François DELCAMP

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

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

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

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

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

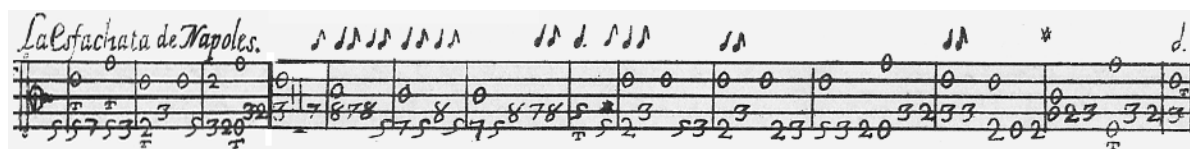
Chefs-d'œuvre classiques : Fernando Sor : Andante Largo Op. 5, Variations Op. 9, Largo de la Fantaisie Op. 7, Grand Solo Op. 14, Variations Op. 15, Menuet Op. 22, Malbroug Op. 28 - Mauro Giuliani : Ouverture Op. 61, Sonate Op. 71, Variations Op. 107 - Niccolò Paganini - Grande Sonate, Sonata 4 - Dionisio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

Gaspar SANZ (1640-1710)

LA ESFACHATA DE NAPOLES

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

Révision pour guitare de Jean-François Delcamp



♩ = 72

First system of musical notation. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody is written in eighth notes. Fingerings are indicated by numbers 1-4 and 'i' (index). Trills are marked with 'tr'. Dynamics include 'p' (piano) and 'm' (mezzo). The bass line is written in a simplified style with numbers 0-7.

Second system of musical notation. It continues the melody from the first system. It features a repeat sign with a circled '2' above it, indicating a second ending. The bass line continues with numbers 0-7.

Third system of musical notation. It continues the melody. It features a circled '2' above a trill, and another circled '2' above a trill. The bass line continues with numbers 0-7.

Fourth system of musical notation. It continues the melody. It features a circled '2' above a trill. The piece concludes with a final cadence. The bass line continues with numbers 0-7.

Gaspar SANZ (1640-1710)

ESPAÑOLETA

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

Révision pour guitare de Jean-François Delcamp



● = 144

m i m i m i m i m

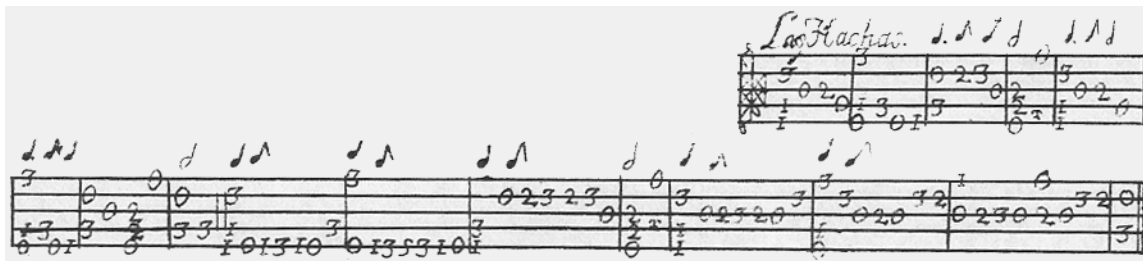
This block contains a modern guitar score for the piece. It starts with a tempo marking of a quarter note equal to 144 beats per minute. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The melody is primarily composed of eighth and quarter notes, with various fingerings indicated by numbers 1-4. There are several dynamic markings, including 'p' (piano) and 'p.' (piano). The score includes first and second endings, and a circled '3' indicating a triplet. The piece concludes with a final cadence.

Gaspar SANZ (1640-1710)

LAS HACHAS

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

Révision pour guitare de Jean-François Delcamp



$\text{♩} = 76$

♩ I —

m i m i m i m i

8 p p p p p p p p

5 ♩ I —

9 ♩ I — (2)

13 ♩ I —

8 p p p p p p p p

The image displays a modern guitar score for 'Las Hachas' by Gaspar Sanz. It consists of four systems of music, each starting with a measure number (8, 5, 9, 13) and a guitar-specific instruction. The first system includes a tempo marking of quarter note = 76 and a dynamic marking of piano (p). The notation is in a single system with a treble clef and a key signature of one flat. The music features a mix of chords and melodic lines, with some measures containing triplets and sixteenth-note patterns. The second system starts at measure 5, the third at measure 9, and the fourth at measure 13. The piece concludes with a double bar line and repeat dots.

Gaspar SANZ (1640-1710)

PARADETAS

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

Révision pour guitare de Jean-François Delcamp



♩ = 152

2131 * a)

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

* b)

9

1020 * c)

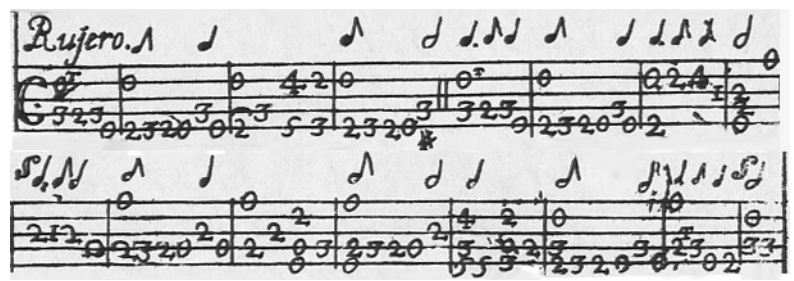
* a) * b) vibrato * c)

Gaspar SANZ (1640-1710)

RUJERO

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

Révision pour guitare de Jean-François Delcamp



$\text{♩} = 92$

** a)*

Musical notation for the first system, including fingerings (m, i, m, i), dynamics (p), and a measure marked 102.

** b)*

Musical notation for the second system, starting at measure 4, including a repeat sign and a double bar line.

§

Musical notation for the third system, starting at measure 8, including a repeat sign and a double bar line.

** c)*

2131
tr

§

Musical notation for the fourth system, starting at measure 12, including a trill (tr) and a double bar line.

** a)*

** b)*

** c)*

Musical notation for the fifth system, including fingerings (m, i), dynamics (p), and a vibrato marking.

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

hémiole

This musical score is for Gaspar Sanz's piece "Canarios en Re Majeur". It is written for guitar in the key of D major (two sharps) and common time (C). The score consists of eight staves of music.

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

- Two asterisks (*) above notes in the first and third staves, indicating specific fingering or articulation points.
- Vertical dashed lines above notes in the second, third, fourth, and sixth staves, likely indicating phrasing or breath marks.
- A "C II" marking above a measure in the fourth and sixth staves, possibly indicating a second ending or a specific fingering technique.
- Accented notes in the fourth and sixth staves.
- Circle numbers (2, 3, 4) below notes in the fifth and sixth staves, possibly indicating fingerings or specific rhythmic patterns.

The piece concludes with a final cadence in the eighth 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

hémiole

This page of guitar sheet music is for the piece "CANARIOS EN SOL MAJEUR" by Gaspar Sanz. The music is written in treble clef with a key signature of one sharp (F#). It consists of eight staves of music. The notation includes various rhythmic values, accidentals, and fingerings. Circled numbers (1-5) indicate specific fingerings or techniques. Asterisks (*) mark certain notes. Some notes have "1010" written above them, possibly indicating a specific fingering or technique. The music features a mix of eighth and sixteenth notes, often beamed together, and some chords. The piece concludes with a double bar line and repeat dots.

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

5

9

13

17

22

27

31

35

39

43

46

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, each containing complex rhythmic and melodic patterns. The score is heavily annotated with fingering numbers (1-4) and circled numbers (2, 3, 4) indicating specific techniques or fingerings. The music features a variety of note values, including eighth and sixteenth notes, and is characterized by frequent use of slurs and triplets. The key signature has one sharp (F#), and the time signature is 8/8. The piece concludes with a final cadence on the eighth staff.

Gaspar SANZ (1640-1710)

FOLIAS

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

Révision pour guitare de Jean-François Delcamp

The musical score is presented in five systems, each starting with a measure number (6, 12, 18, 24). The notation includes treble clef, a key signature of one flat, and a 3/4 time signature. Fingerings are indicated by numbers 1-4 in circles. Trills are marked with 'tr' and specific fingering patterns. Slurs are used for phrasing. Chord diagrams are shown as 'C I' with a horizontal line. The score concludes with a double bar line and repeat signs.

30 1020 *tr* 1020 *tr*

36 201 *tr* 1020 *tr*

42 1020 *tr* 201 *tr*

Esta Glosada Todo se Corre

48

53

57

61

Gaspar SANZ (1640-1710)

GALLARDAS

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

Révision pour guitare de Jean-François Delcamp

The image displays a musical score for the piece "Gallardas" by Gaspar Sanz. It consists of six staves of music, each written in a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, accidentals, and fingerings. Circled numbers (1-4) indicate specific fingerings for notes. Some notes are marked with a double diamond symbol (♦♦), likely representing ornaments. The score includes repeat signs with first and second endings. The piece concludes with a final cadence. The guitar part is written in a style typical of the 17th-century Spanish guitar repertoire, with a focus on melodic lines and rhythmic patterns.

First musical staff with treble clef, key signature of one flat, and 8/8 time signature. It features a melodic line with various fingerings (4, 2, 4, 1, 2, 2, 3, 1, 1, 1, 4) and a bass line with chords and a triplet (2, 3, 3).

Second musical staff with treble clef, key signature of one flat, and 8/8 time signature. It includes a melodic line with fingerings (4, 1, 4, 3, 1, 3, 1, 4, 4) and a bass line with chords and fingerings (2, 3, 4, 2, 3, 1, 2, 2, 7).

Third musical staff with treble clef, key signature of one flat, and 8/8 time signature. It features a melodic line with fingerings (1, 3, 4, 4) and a bass line with chords and fingerings (4, 2, 2, 2, 2, 3).

Fourth musical staff with treble clef, key signature of one flat, and 8/8 time signature. It includes a melodic line with fingerings (2, 2, 3, 1, 3, 2, 4) and a bass line with chords and fingerings (0, 1, 3, 3, 2, 2, 4). It also contains a circled '2' and a circled '3'.

Fifth musical staff with treble clef, key signature of one flat, and 8/8 time signature. It features a melodic line with fingerings (4, 2, 1, 4, 1, 4) and a bass line with chords and fingerings (2, 1, 1, 0, 3, 1). It includes a circled '2' and a circled '3'.

Sixth musical staff with treble clef, key signature of one flat, and 8/8 time signature. It includes a melodic line with fingerings (4, 1, 4, 2, 1, 3, 1, 4) and a bass line with chords and fingerings (1, 3, 2, 3, 1).

Seventh musical staff with treble clef, key signature of one flat, and 8/8 time signature. It features a melodic line with fingerings (4, 4, 4, 4, 4, 4, 1) and a bass line with chords and fingerings (2, 2, 1, 1, 1, 1, 3, 1). It includes a circled '4' and a circled '3'.

Robert de VISEE (1660-1721)

SUITE en ré - SUITE in d

de "Livre de Pièces pour la guitarrre" (Paris 1686)

Adaptation pour guitare de Jean-François Delcamp

Prélude $\text{♩} = 88$

The Prélude consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of eighth notes with various fingerings (4, 2, 4, 3) and trills (tr) with fingerings 3141 and 2030. The second staff continues with similar patterns, including trills with fingerings 2131 and 3141, and a change to a C major key signature. The third staff includes trills with fingerings 1020 and 2030, and a change to a C major key signature. The fourth staff features trills with fingerings 2030 and 2131, and a change to a C major key signature. The fifth staff concludes the piece with a trill with fingering 2131 and a final chord. A circled number 3 is placed below the fifth staff.

Allemande $\text{♩} = 69$

The Allemande consists of one staff of music. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of eighth notes with various fingerings (1, 2, 3, 1, 2, 3, 1, 1, 1, 3, 4) and trills (tr) with fingerings 4141 and 4141. The piece concludes with a final chord.

1010 *tr*

C II 2131 *tr*

4141 *tr*

4242 C I

C III 3131 *tr*

C I

C III 3141 *tr*

3131 *tr*

C V 4242 *tr*

C V

C III 1020 *tr*

C II 2131 *tr*

1020 *tr*

Detailed description: The image shows seven staves of musical notation for a guitar piece. Each staff contains a melodic line in the treble clef and a bass line in the bass clef. The notation includes various chord diagrams (e.g., 1010, 2131, 4141, 4242, 3131, 3141, 1020) and technical markings such as *tr* (trills) and circled numbers (3, 4). The music is written in a key with one flat (B-flat) and a common time signature (C). The staves are connected by a brace on the left side.

Courante ♩ = 152

hémiole

C II
2131
tr

4141
tr

C III
tr

4141
tr

C I

1010
tr

1010
tr

4141
tr

③ 4141 ④

C III
tr

4141
tr

C II

C III

4141
tr

2131

C II
2131
tr

②

③

④ tr 4242

4141 *tr* C II 2131 *tr*

Sarabande ♩ = 66

1010 *tr* C II 2131 *tr*

C V 4141 *tr* C II

4242 *tr* C III 4242 *tr*

2030 *tr* C I 2131 *tr*

Gavotte $\text{♩} = 76$

The musical score is written for a single melodic line on a treble clef staff with a bass line on a grand staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked as quarter note = 76. The piece is titled "Gavotte".

The score is divided into two main sections, each with first and second endings. The first section begins with a C II ornament (2131) and includes trills (tr) with fingerings 1020 and 2030. The second section begins with a C I ornament and includes trills with fingerings 3141 and 2030. The score concludes with a final C II ornament (2131) and trills with fingerings 1020 and 2030.

Key features of the score include:

- Ornaments: C II (2131) and C I.
- Trills (tr): 1020, 2030, 3141, 2030.
- Fingering: Various numbers (1-4) are placed above or below notes to indicate fingerings.
- Accents: Small triangles (^) are placed above notes to indicate accents.
- Repeats: Double bar lines with repeat dots indicate repeated sections.

Bourée $\text{♩} = 96$

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Menuet I ♩ = 160

hémiole

8

4 2 2 3 2 1 3

4242 *tr*

3

2030 *tr*

4 2 2 3 2 1 3

3

4242 *tr*

2030 *tr*

4242 *tr*

C II

2131 *tr*

Fine

Menuet II ♩ = 160 *hémiole*

Gigue ♩ = 184 *tr* 2131

First staff of music. Treble clef, 3/4 time signature. Key signature: one flat (B-flat). The staff contains a sequence of notes and rests. A circled number '3' is placed below the staff, spanning a group of notes. A trill symbol (*tr*) is placed above a note, with the sequence '2131' written below it.

Second staff of music. Treble clef, 3/4 time signature. Key signature: one flat. The staff contains a sequence of notes and rests. A circled number '2' is placed above a note. A circled number '5' is placed below a note. A circled number '3' is placed below a note. A trill symbol (*tr*) is placed above a note, with the sequence '2131' written below it. Above the staff, the label 'C II' is written with a horizontal line extending to the right.

Third staff of music. Treble clef, 3/4 time signature. Key signature: one flat. The staff contains a sequence of notes and rests. A circled number '3' is placed below a note. A trill symbol (*tr*) is placed above a note, with the sequence '1010' written above it. Above the staff, the label 'C I' is written with a horizontal line extending to the right. A circled number '2' is placed above a note.

Fourth staff of music. Treble clef, 3/4 time signature. Key signature: one flat. The staff contains a sequence of notes and rests. A circled number '3' is placed below a note. A trill symbol (*tr*) is placed above a note, with the sequence '3232' written below it.

Fifth staff of music. Treble clef, 3/4 time signature. Key signature: one flat. The staff contains a sequence of notes and rests. A circled number '3' is placed above a note. A trill symbol (*tr*) is placed above a note, with the sequence '3141' written above it. A circled number '2' is placed above a note. A circled number '4' is placed below a note. A circled number '4' is placed below a note. Above the staff, the label 'C III' is written with a horizontal line extending to the right. A trill symbol (*tr*) is placed above a note, with the sequence '1020' written above it.

Sixth staff of music. Treble clef, 3/4 time signature. Key signature: one flat. The staff contains a sequence of notes and rests. A circled number '3' is placed below a note. A trill symbol (*tr*) is placed above a note, with the sequence '2131' written above it. A circled number '3' is placed below a note. A trill symbol (*tr*) is placed above a note, with the sequence '4242' written above it.

Seventh staff of music. Treble clef, 3/4 time signature. Key signature: one flat. The staff contains a sequence of notes and rests. A circled number '3' is placed below a note. A trill symbol (*tr*) is placed above a note, with the sequence '2131' written above it.

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François COUPERIN (1668-1733)

LES BARICADES MISTÉRIEUSES

Pièces de clavecin, Second livre, Sixième Ordre

Révision de Jean-François Delcamp

Rondeau

Vivement $\text{♩} = 58$

The musical score is written for a single system with a treble clef and a time signature of 8/8. The tempo is marked 'Vivement' with a quarter note equal to 58 beats. The piece consists of 24 measures. The notation includes various rhythmic patterns, triplets, and ornaments. Fingerings are indicated by numbers 1-4. Dynamic markings include *aim*, *mp*, and *maipi*. The score is divided into two parts: '1.' and '2. 1er Couplet.' The first part ends with a repeat sign and a first ending. The second part begins with a second ending. The piece concludes with a *D.S. al* marking and a repeat sign. The bottom right of the score shows a small section of the next page.

24 *aim* 141 3. 2e. Couplet. **C I**

28 *aim* 1410 **D.S. al** \oplus

32 *aim* 141 4. 3e. Couplet. **C III** **C III**

36 **C I** **C III**

40

44

48

52 *aim* 141 **D.S. al** \oplus 5. Fin

François COUPERIN (1668-1733)

LES SILVAINS

Pièces de clavecin, Premier Ordre

Adaptation pour guitare de Jean-François Delcamp

Rondeau

Majestueusement, sans lenteur

⑥ = RE/D

⑥ = RE/D

0101 amp

4040 maim

010 amp

030 amp

4040 maim

0101 amp

4040 maim

010 amp

030 amp

0101 amp

1

2

0101 amp

202

0202 amp

4040 maim

010 amp

1414 amp

414 amp

②

⑥

1414 amp

1414 amp

0404 amp

19

23

27

31

35

39

43

47

50

54

58

62

66

IV

1414
amp

69

72

76

030
aim

101

79

0101
amp

4040
main

010
aim

030
aim

4040
main

83

0101
amp

4040
main

010
aim

030
aim

0101
amp

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

Trilles DO majeur - Trills C Major ♩ = 138

Trilles RE majeur - Trills D Major ♩ = 138

Jean-François DELCAMP (1956)

MORDANT ET TRILLE SUR DEUX CORDES

MORDANT AND TRILL ON TWO STRINGS

pour les oeuvres baroques

Pour guitare

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

5

Mordent Mordant Mordent Mordente ♩ = 138

6

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

7

Trill Trille Triller Trillo ♩ = 138

8

CATALOGUE DELCAMP.NET

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

Volume D02 - Anonyme : A canoa virou - Atoye - Irish Tune - Dans les jardins de mon père - Dos palomas - Danse d'Avila - Que ne suis-je la fougère - Pavane en La mineur - Un éléphant qui se balançait - Red river valley - Whiskey in the jar - Hans Judenkönig : Christ ist erstanden - Thoinot Arbeau : Pavane - Adrian Le Roy : Branle de Poictou n° 3 - Gaspar Sanz : Batalla - Dance de las hachas - Española - Dance de las hachas - La Tarentela - 2 Villanos - Torneo - Nicolas Derosiers : Chaconne - John Anton Logy : Gigue - Johann Krieger : Menuet - Ferdinando Carulli : Andantino - Sautillante - Arpeggi di tre note - Valse variée - Valse en La majeur - Allegretto - Écossaise Op. 121 - Escozzese n°13 Op. 24 - Poco Allegretto - Rondo - Joseph Küffner : Andante n°1 [duo] - Andante n°2 [duo] - Ländler [duo] - Écossaise [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 : Carnet de notes n°2 - 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 - Foliás - 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 opus6 - 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 - Novelette n°1 - Petite étude sur le demi-barré - Exercices : Accords - Arpèges - Cejilla - Eteintes des résonances - Extensions - Gammes - Glissando - Legato, staccato - Liaisons - Mordants et trilles - Improvisation.

Volume D04 - Anonyme : Mi favorita - Scarborough fair - Se io m'accorgo ben - Le blues - The sick tune - Don Luys Milán : PAVANES n° I, II, III - Diego Pisador : Pavana - Guillaume Morlaye : 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 Foliás - Robert de Visé : Menuet - François Campion : Prélude - Johann Sebastian Bach : Menuets BWV 1008 - Giuseppe Antonio Brescianello : Capriccio - Menuet - Johannes Fr. Whilh. 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 : Carnet de notes n°5 - Novelette n°3 - Venusdi - Stéphanie Foret : Breutonnoise - 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 : Ejercicio 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 Carrilhães - Agustín Barrios Mangoré : El Sueño de la Muñequita - Estudio del ligado - Américo Jacomino : Arrepentida - Jean-François Delcamp : Berceuse - Préludes n°1 et 2 - 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 : Fantaisie V - Adrian Le Roy : Passemeze - John Dowland : Tarleton's riserrectione - Lady Hunsdon's puffed - Gaspar Sanz : 2 fugues - Gallardas - Foliás - François Campion : Fugue - Notenbüchlein für A. M. Bach : Marche, Menuets, Musette - Johann Sebastian Bach : Bourrée BWV 996 - Sarabande BWV 1002 - Gavottes BWV 1012 - Domenico Scarlatti : Sonates K 32, K 34, K 391 et K 431 - Sylvius Léopold Weiss : Capriccio - Giuseppe Antonio Brescianello : Allegro - Wenzeslaus Thomas Matiegka : Menuetto - Fernando Sor : Cantabile - Leçons Op. 31 n°16 et 20 - Mauro Giuliani : Sonatine - Arpeggi Op. 1 - Dionisio Aguado : Estudios n°14, 15 et 29 - Matteo Carcassi : Études n°7 et 19 - Johann Strauss : Annen, Polka - Napoléon Coste : Etude - Frédéric Chopusn : 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 : Gnosssienne 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 : Jeudo - 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 : Fantasia 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 Chopusn : 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 : Gymnopusdie 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 embotadas 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 - 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 Léopusld Weiss : Fantaisie - 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 Bohême - 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 Mizzani : 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 opus1 - Sunday Op. 2 - Impromptu Op. 5 - Exercices : Mordants et trilles.

Volume D09 - Clément Janequin : La guerre - John Dowland : A Fantasia n°VII - Daniell Batcheler : Mounsiers Almaine - Jean-Philippe Rameau : Menuet - Tambourin - Domenico Scarlatti : Sonate K 11 - Johann Sebastian Bach : Choral BWV 147 - Choral BWV 645 - Fugue BWV 1000 - Prélude et Presto BWV 995 - Sylvius Léopusld 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 - Rumbos de la calleta Op. 71 - Enrique Granados : Danza Española n°5 Op. 37 - Joaquim Malats : Serenata Española - Manuel de Falla - Homenaje - Miguel Llobet : Estudio en mi mayor - El Mestre - El Noi de la Mare - Agustín Barrios Mangoré : Estudio de concierto - La catedral - Las abejas - Manuel María Ponce - Valse - Jean-François Delcamp : Exercices : Mordants et trilles.

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 Chopusn : Valse n°2 Op. 64.

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.

Volume D12 - Jean-Philippe Rameau : Suite en mi - Les cycloP. - 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 - Barbetta : Moresca Canarie, Moresca Mattacino - Batchelard : Almain - Besard : Ballet - Borrono Da Milano : Pescatore Che Va Cantando - Brayssing : Fantasia 5 - Cutting : Packingtons Pound - Da Parma : Ballo, Correnta - Dowland : Fantaisie 7, Forlorn Hope Fancy, John Smith Almain, King Of Denmark, Lady Hunsdons Puffe, Lady Laiton Almain, Melancholy Gaillard, Mistris Winters Junpe, Orlando Sleepeth, Tarletons Risrectione - Janequin : La Guerre - Jonhson : Alman 7 - Leroy : Almande La Mon Ami, Branles De Bourgogne 1, 2, 5, Bransles Poictou 1, 2, 3, 4, Fantasia 2, Passemeze - Mainerio : Schiarazula Marazula - Milan : Fantasia 16, Pavane 1, 2, 3, 6- Morlaye : 2 Gaillards, 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, Fantasie, 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 tricotees - **Georg Friedrich Haendel** : Fughette, Sarabande, Chaconne HWV435.

Johann Sebastian Bach : L'oeuvre 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 - **José 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 gruppetos - Isabel, valse de Strauss - Estudio en forma de Minuetto - Estudio en arpeggios - Danza Odalisca - Recuerdos de la Alhambra - Preludio n° 13 - Preludio n° 7 - Preludio n° 8 - Maria, Gavota - Las dos hermanitas - Estudio Brillante de Alard - ¡Sueño! - Preludio n° 9 - Gran vals - Estudio en terceras - Alborada - Estudio de Damas - El Carnaval de Venecia - 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 aragonesa, Valenciana, Sardana, Romántica, Melancolica, Arabesca, Bolero. Valses poeticos.

Isaac Albeniz : Suite española Op. 47 : Granada, Cataluña, Sevilla, Cadiz, Asturias, Aragon, Castilla, Cuba.

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 : Inventiones 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 : *Dimanche, Lundi, Mardi* - **Deux tangos**, Op. 3 - **Deux préludes**, Op. 4 - **Impromptu n°1**, Op.5 - **Rue des trois frères**, 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 concombre de mer, Danseurs-visages, Prélude court, L'albatros rêve dans le ciel, Valse des mésanges, Dans les ramures, Wild panda*. - **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 du canard content*. - **En mémoire de Daniel Friederich**, Op. 15 - **Feunteun-Aod**, Op. 16 - **Reflets changeants**, Op. 17 - **Deux études vénéneuses**, Op. 18 - **Huit valse**, Op. 19 : *Valse polyglotte, Valse du Guelmeur, Valse de la rue Poullaouec, Valse de la rue Maleyssié, Valse des souris grises, Passé le col du Somport, Valse en Do majeur, Valse berceuse*. - **Respirations**, Op. 20 : *Eleições, Îles de Glénan, Trois et deux*. - **Suite 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 - **Choro biscornu**, Op. 26a - **Choro Maxixe**, Op. 26b - **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 - **Interlude** Op. 32.